

EVERLASTING HOPE

No. 2153
SOPRANO E♭

PAUL SHARMAN

Andante con rubato ♩ = 69

Più mosso ♩ = 76

A

mp

mf

2

1

Solo

4

15 Non solo

poco rall. a tempo

11

mp

p

33 **B** Più mosso ♩ = 80

6

rall.

Solo

C Meno mosso ♩ = 76

Non solo

mp

p

mf

mf

49

molto riten. **D** Grandioso ♩ = 80

1

mf

f

59

1

69 **E**

riten. Poco meno mosso ♩ = 72

3 //

F

3

rall.

mp

p

mp

pp

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SOLO CORNET B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ A

mp *mf* *mp*

13

mf *mf*

25 a tempo B Più mosso $\text{♩} = 80$ rall.

poco rall. *p* *mf*

42 C Meno mosso $\text{♩} = 76$ molto riten.

All *p* *mf* *p* *mf*

53 D Grandioso $\text{♩} = 80$

f

63 E riten.

mp *mp*

73 F rall.

All *p* *mp* *pp*

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1st CORNET B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ **A** Più mosso $\text{♩} = 76$

16 poco rall. a tempo $\text{♩} = 76$

33 **B** Più mosso $\text{♩} = 80$ **C** Meno mosso $\text{♩} = 76$ rall. 9 1

51 molto riten. **D** Grandioso $\text{♩} = 80$

60

69 **E** riten. Poco meno mosso $\text{♩} = 72$ **F** rall. 4 3

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FLUGEL HORN B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

mp *mp*

25 poco rall. a tempo **B** Più mosso $\text{♩} = 80$

mp *mf* Solo

38 rall. **C** Meno mosso $\text{♩} = 76$ molto riten. **D** Grandioso $\text{♩} = 80$

mp cresc. *f*

56

mp *p*

68 **E** riten. Poco meno mosso $\text{♩} = 72$ **F** rall.

mp *p* *mp* *pp*

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SOLO HORN E \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

17 poco rall. a tempo

32 **B** Più mosso $\text{♩} = 80$ rall. **C** Meno mosso $\text{♩} = 76$ Solo

49 All molto riten. **D** Grandioso $\text{♩} = 80$

60 **E** Solo

71 riten. Poco meno mosso $\text{♩} = 72$ **F** rall.

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1st HORN E \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

18 poco rall. a tempo

33 **B** Più mosso $\text{♩} = 80$ rall. **C** Meno mosso $\text{♩} = 76$

50 molto riten. **D** Grandioso $\text{♩} = 80$

61 **E**

72 riten. Poco meno mosso $\text{♩} = 72$ **F** rall.

mp *p* *pp*

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No. 2153

2nd HORN Eb

PAUL SHARMAN

Andante con rubato ♩ = 69 Più mosso ♩ = 76 **A**

mp mf mp

19 poco rall. a tempo **B** Più mosso ♩ = 80

mf p

37 rall. **C** Meno mosso ♩ = 76

mf mf p cresc.

51 molto riten. **D** Grandioso ♩ = 80

f

62 **E** riten. 3 //

mp

73 Poco meno mosso ♩ = 72 **F** rall. 1

p pp

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No. 2153

1st BARITONE B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

18 **1** poco rall. **2** a tempo **1** *p*

32 **B** Più mosso $\text{♩} = 80$ 1st Trom. (2) *mf* *mf* rall. **C** Meno mosso $\text{♩} = 76$ **7**

49 molto riten. **D** Grandioso $\text{♩} = 80$ **1** *p cresc.* *f*

60 **E** *mp*

72 riten. Poco meno mosso $\text{♩} = 72$ **F** *p* rall. **1** *pp*

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2nd BARITONE B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ **A** $\text{♩} = 76$

17 *poco rall. a tempo*

32 **B** *Più mosso* $\text{♩} = 80$ *rall.* **C** *Meno mosso* $\text{♩} = 76$

50 *molto riten.* **D** *Grandioso* $\text{♩} = 80$

61 **E**

72 *riten.* *Poco meno mosso* $\text{♩} = 72$ **F** *rall.*

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1st TROMBONE B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ **A** $\text{♩} = 76$

19 **B** $\text{♩} = 80$

poco rall. a tempo $\text{♩} = 80$

36 **C** $\text{♩} = 76$

rall. **Solo**

48 **D** $\text{♩} = 80$

All. molto riten. **Grandioso**

60 **E** riten.

73 **F** $\text{♩} = 72$

Poco meno mosso **rall.**

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2nd TROMBONE B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

19 poco rall. a tempo **B** Più mosso $\text{♩} = 80$

35 rall. **C** Meno mosso $\text{♩} = 76$

51 molto riten. **D** Grandioso $\text{♩} = 80$

61 **E** riten.

73 Poco meno mosso $\text{♩} = 72$ **F** rall.

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BASS TROMBONE

PAUL SHARMAN

Andante con rubato ♩ = 69 Più mosso ♩ = 76 **A**

20 poco rall. a tempo **B** Più mosso ♩ = 80

40 rall. **C** Meno mosso ♩ = 76 molto riten. **D** Grandioso ♩ = 80

58 **E** riten. 4 //

73 Poco meno mosso ♩ = 72 **F** rall. 1

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EUPHONIUM B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$

6 *mf* *mp* **A**

17 *mf* *mp* poco rall. a tempo

29 *p* *mf* *mf* **B** Più mosso $\text{♩} = 80$ Bass Trom. rall.

41 *mp* *p* *mf* *p cresc.* **C** Meno mosso $\text{♩} = 76$ Solo One All

52 *f* **D** molto riten. Grandioso $\text{♩} = 80$

61 *mp* **E** One

70 *p* *mp* *pp* **F** riten. Poco meno mosso $\text{♩} = 72$ rall.

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BASS E \flat

EVERLASTING HOPE

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ Più mosso $\text{♩} = 76$ **A**

17 poco rall. a tempo

30 **B** Più mosso $\text{♩} = 80$ rall. **C** Meno mosso $\text{♩} = 76$ Solo

46 molto riten. **D** Grandioso $\text{♩} = 80$

58 **E**

71 riten. Poco meno mosso $\text{♩} = 72$ **F** rall.

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BASS B \flat

PAUL SHARMAN

Andante con rubato $\text{♩} = 69$ **A** Più mosso $\text{♩} = 76$ Bass E \flat Bass E \flat

17 poco rall. a tempo

30 **B** Più mosso $\text{♩} = 80$ rall. **C** Meno mosso $\text{♩} = 76$ Bass E \flat (solo)

46 molto riten. **D** Grandioso $\text{♩} = 80$

59 **E** Bass E \flat

72 riten. Poco meno mosso $\text{♩} = 72$ **F** rall.

mp p pp

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PERCUSSION I

PAUL SHARMAN

Andante con rubato ♩ = 69 Più mosso ♩ = 76 **A** poco rall. a tempo 22

mf

mf

p cresc.

f

f

mp

mf

p

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PERCUSSION II

PAUL SHARMAN

Andante con rubato ♩ = 69 Più mosso ♩ = 76 **A** poco rall. a tempo **B** Più mosso ♩ = 80 rall.

p *mf*

C Meno mosso ♩ = 76 *mp* Bell Tree *p* *mp* *mf* *f* **D** Grandioso ♩ = 80 *mf* *f* Clash Sus. Cym.

58 *mp* Clash

66 **E** *mp* *f* **F** *f* *mp* rall.

EVERLASTING HOPE

No. 2153
PERCUSSION
SCORE

PAUL SHARMAN

Andante con rubato ♩ = 69 Più mosso ♩ = 76 **A** poco rall. a tempo 22

5 Glock. mf 22

p < *mf*

Detailed description: This system covers measures 5 to 22. It features two staves: a treble clef staff and a bass clef staff. Measure 5 has a '5' above the treble staff. Measures 19-22 are marked with a box 'A' and 'poco rall. a tempo' above the staff, and '22' below the staff. A 'Glock.' (Glockenspiel) part is indicated above the treble staff in measures 19-22. Dynamics include *mf* and *p* < *mf*.

33 **B** Più mosso ♩ = 80 rall. **C** Meno mosso ♩ = 76

mf 5 3 2 5 3 Bell Tree 2 *mp* *p*

Detailed description: This system covers measures 33 to 48. It features two staves. Measure 33 is marked with a box 'B' and 'Più mosso ♩ = 80'. Measures 39-40 are marked with 'rall.'. Measures 41-42 are marked with a box 'C' and 'Meno mosso ♩ = 76'. Above the treble staff, measures 39-40 have a '5', 41-42 have a '3', and 43-44 have a '2'. Above the bass staff, measures 39-40 have a '5', 41-42 have a '3', and 43-44 have a '2'. A 'Bell Tree' part is indicated above the bass staff in measures 43-44. Dynamics include *mf*, *mp*, and *p*.

49 Timp. molto riten. **D** Grandioso ♩ = 80

p cresc. *f* 2 tr 2 Clash 2 Sus. Cym. 2 *mp* *mf* < *f*

Detailed description: This system covers measures 49 to 65. It features two staves. Measure 49 is marked with a box 'D' and 'Grandioso ♩ = 80'. Above the treble staff, measures 51-52 have a '2', 53-54 have a 'tr' (trill), and 55-56 have a '2'. Above the bass staff, measures 51-52 have a '2', 53-54 have a '2', and 55-56 have a '2'. A 'Clash' part is indicated above the bass staff in measures 53-54. A 'Sus. Cym.' (Suspended Cymbal) part is indicated above the bass staff in measures 55-56. Dynamics include *p cresc.*, *f*, *mp*, *mf*, and *f*.

60 (S.D.)

Clash

Detailed description: This system covers measures 60 to 66. It features a single staff with a treble clef. Measure 60 is marked with '(S.D.)'. A 'Clash' part is indicated above the staff in measures 60-66.

67 **E** riten. Poco meno mosso ♩ = 72 **F** rall. 6

(Timp.) *f* *mp* 3 // 2 *p* 3 // 2 6 Sus. Cym. *mp*

Detailed description: This system covers measures 67 to 82. It features two staves. Measure 67 is marked with a box 'E' and '(Timp.)'. Above the treble staff, measures 69-70 have a '3 // 2', 71-72 have a '2', and 73-74 have a '6'. Above the bass staff, measures 69-70 have a '3 // 2', 71-72 have a '2', and 73-74 have a '6'. A 'Sus. Cym.' part is indicated above the bass staff in measures 73-74. Dynamics include *f*, *mp*, and *p*.