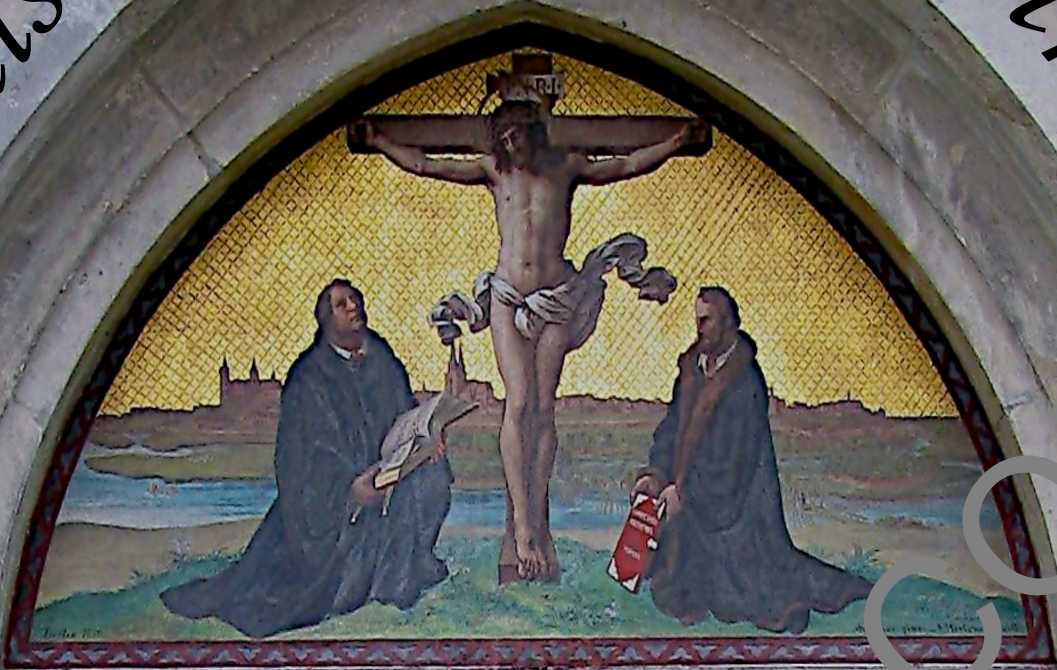


QUAE SACRORUM SEDES
EMENDATORUM BELLI
DIRUTA FLAMMIS III.
EID. OCTOBR. CIOICCLX
MAXIMO NOS MOERO-
RE AFFECIT.

ANNI X. FINE PROS-
PERE PERACTO NUNC
PULCHRIOR SURREXIT
SOLI DEO CONSECRATA
VIII. EID. AUG.
CIOICCLXX.

this is most certainly true



FRIDERICVS GVILELMVS IV REX PORTAM
M OCTOBR D XXXI INDVLGENTIIS ROMANIS
REFORMATIONIS SACRORVM PRAENYNTIAS
VALVAS EX AERE FIERI ATQVE ILLAS THESIS
IN QVA MARTINVS LUTHERVS A DOM MDXVII
IMPVGNANDIS THESES AFFUIT LXXXXV
INCENDIO VESTAM REECTIGNIS EXORNAVIT
INSCRIBI THESES A DOM MDCCCLVII.

for concert wind band

James M. Stephenson

**Stephenson
Music**

WWW.STEPHENSONMUSIC.COM

Commissioned by the Lutheran College & University Bands for the 2017 Reformation 500 Anniversary

this is most certainly true

— for concert band

James M. Stephenson

duration: 6 minutes.

instrumentation:

piccolo, 2 flutes, alto flute, 2 oboes, english horn, 2 bassoons
 E \flat clarinet (opt), 3 B \flat clarinets, bass clarinet
 soprano sax (cross-cued), alto, tenor, bari saxophones
 4 horns, 3 B \flat trumpets, 2 tenor trombones, bass trombone
 euphonium (2 players), tuba
 harp, double bass
 timpani + percussion (6 players)
 Chimes (separate part included)
 Vibes, Marimba, Orch Bells, Crotales (bowed, + dipped in water)
 Sus Cymb, Cymb a2, TamTam, Triangle
 Snare Drum, Bass Drum
 Large "hammer-on-door" sound

Program notes -- from the composer:

When Jim Ripley - director of instrumental studies at Carthage College - approached me about this project, I knew two things almost immediately: that I wanted to write a slow work, and that I wanted to experiment with a constant B \flat throughout the entire piece. When he suggested the title of "this is most certainly true" - paying homage to the Lutheran faith - I knew that my B \flat now had a part to play in this whole narrative.

I chose to represent "true" with a B \flat . Therefore, the B \flat is sustained/repeated throughout each and every measure, while suspense, resolution, trials and tribulations surround it. So - in short: B \flat remains most certainly true.

The piece first opens with a mystical medieval setting, setting up space for the opening Martin Luther theme. One might imagine an isolated Luther (low clarinet melody at measure 15), quietly getting angry about the way things are going with the religious practices around him - namely the selling of indulgences in return for the forgiveness of sins - and that his frustration builds, builds, until finally (at letter D) he nails his 95 theses to the door. After this, the work grows quiet again - but only briefly, as he still gathers followers, and grows in strength and numbers, bringing us into the present day of celebrating 500 years. Finally, the piece removes all dissonance and ends in the key of B \flat , with the last of 94 chime strokes. Even if there were struggles, the faith - "this - (was) most certainly true" all along. The B \flat was there the whole time.

At letter D, "Large hammer" is written in the score. This may take experimentation in each situation, so as to find the proper sound for the room in which it is being performed. It needs to be deep, loud, and booming.

As there is no other note, the chime player may choose to simply hang the one chime on a stand and put it stage-right, at the edge of the band, and visible to the audience. If too boring to be done by the same player - perhaps all percussionists can find a way to get in on the act.

Lastly - purely by coincidence - without even thinking about it - the piece ended up being 94 measures. So I added one measure. I think this bears mentioning.

Jim Stephenson, June 1, 2017

I would like to extend a most heartfelt thank to those who participated in bringing this consortium together:

Dr. James C. Ripley, lead consortium member - Carthage College

Joseph Blaha, Roanoke College
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 James Lambrecht, Augustana (IL) College
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 Jeff Gershman, Capital University
 Rich Fischer, Concordia (IL) University
 Peter Haberman, Concordia (MN) College
 Mark Doerffel, Grand View University
 James Patrick Miller, Gustavus Adolphus College
 Dan Kiser, Lenoir-Rhyne University
 Joan de Albuquerque, Luther College
 Russell McCutcheon, Gettysburg College
 Rex Barker, Midland University
 Jerry Gatch, Newberry College
 Ed Powell, Pacific Lutheran University
 Tim Mahr, St. Olaf College
 Eric Hinton, Susquehanna University
 Beth Bronk, Texas Lutheran University
 Andy Erb, Thiel College
 Jeff Doebler, Valparaiso University
 Craig Hancock, Wartburg College
 Terry Treuden, Wisconsin Lutheran College
 Brandon Jones, Wittenberg University

this is most certainly true

James M. Stephenson

Andante veritas (♩ = ca. 66)

Piccolo

Flute 1/2 *pp* *slightly pulsing*

Alto Flute (cross-cued) *pp* *slightly pulsing*

Oboe 1/2

English Horn

Bassoon 1/2

E. Clarinet (can be optional)

1 B Clarinet

2-3 B Clarinet

Bass Clarinet

Soprano Saxophone (cross-cued)

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

1-2 Horn in F

3-4 Horn in F

B. Trumpet 1/2 *pp* *p* *pp* *p* *pp* *p*

B Trumpet 3 *pp* *p* *pp* *p*

Trombone 1/2

Bass Trombone

Euphonium (2 players) *pp*

Tuba *pp*

Harp (if no harp, this harp part may be left out, or played on piano) *pppp*

Andante veritas (♩ = ca. 66)

Double Bass

Chimes *pp* *pp* *pp*

Percussion 1 (mallets) *pp* *Vibes* barely audible

Percussion 2

Percussion 3

Percussion 4 *Sus. Cymb.* *ppp* *p* *ppp* *p*

rit.

11 [A]

Picc. *pp*

Fl. 1 *pp*

2 *pp*

A. Fl. (if available) [Alto Flute] *pp* *p*

Ob. 1 *pp* *p*

2 *pp* *p*

E. Hn. *pp* *p*

Bsn. 1 *pp* *p*

2 *pp* *p*

E. Cl. *pp* *p*

1 *pp* *p*

B. Cl. *pp* *p* *mp*

2 *pp* *p* *mp*

3 *pp* *p* *mp*

B. Cl. *pp* *p* *mp*

S. Sax. *pp* *p* *mp*

Alto Sax. *pp* *p* *mp*

Tenor Sax. *pp* *p* *mp*

Bar. Sax. *pp* *p* *mp*

Hn. 1 *p* *pp* *p*

2 *p* *pp* *p*

3 *p* *pp* *p*

4 *p* *pp* *p*

B. Tpt. 1 *p* *pp* *p*

2 *p* *pp* *p*

B. Tpt. 3 *pp* *p* *pp* *p*

Tbn. 1 *pp* *p* *pp* *p*

2 *pp* *p* *pp* *p*

B. Tbn. *pp* *p* *pp* *p*

Euph. *pp* *p* *pp* *p* *Div.*

Tuba *pp* *p* *pp* *p*

Hr. *p* *pp* *p*

Timp. *pp* *pp* *pp* *pp* *pp* *pp*

Chm. *pp* *pp* *pp* *pp* *pp* *pp*

Vib. *pp* *pp* *pp* *pp* *pp* *pp*

2 *ppp* *pp* *ppp* *pp*

3 *ppp* *pp* *ppp* *pp*

4 *ppp* *pp* *ppp* *pp*

D.B. *p* *pp* *p*

Con sord.

slightly pulsing

emerge through the texture

Harmon - stem in

Marimba

[B.D.]

scrape wire brush [Tam Tam]

[Bowed crotale]

[Sus. Cymb.]

[Tam Tam]

31 *rit.....* **a tempo**

Picc. *p* *pp* *pp*

Fl. 1 2 *mp* *pp* *pp* (Sop. sax cue)

A. Fl. *p*

Ob. 1 2

E. Hn. Solo *pp* *mp* *mf*

Bsn. 1 2 *pp* *pp* *pp* *p*

E. Cl. *pp* *pp* *pp*

1 B. Cl. *pp* *pp*

2 3

B. Cl. *p* *pp*

S. Sax. *pp* *pp* *p*

Alto Sax. *pp* *p* *pp*

Tenor Sax. *pp*

Bar. Sax. *pp*

1 2 3 4 Hn. *p* *pp* *pp* *pp* *pp* Con sord. Con sord. Con sord. Con sord.

Open [flugel] *p* *pp* (Alto flute cue) *pp* *pp* *p*

B. Tpt. 1 2 *p* *pp* *pp*

B. Tpt. 3

Open *pp*

Tbn. 1 2 *pp*

B. Tbn. *pp*

Div. *pp*

Euph. *pp*

Open *pp* *p* *pp* loco

Tuba *pp*

(Harp only - pmo substitute tacet) *pp* *p* *p*

Harp. *pp* *p* *p*

rit..... **a tempo**

Tim.

Chm. *p* *pp* *pp* *pp* *p*

Orch Bells

Glk. *p* *pp* *pp* *pp* *p* Vibes

B. Dr. *ppp* *p*

T.T.

Crotales 2 first players *p* (dip in water) *p* (dip in water) 2 other players

Crt. *p* *p*

lower octave preferred - if available

D.B. *pp*

39 *pp* *p* *mf* *mf* *f* *f*

rit. *a tempo*

Picc. *pp* *p* *mf* *mf* *f* *f*

Fl. 1 *pp* *p* *mf* *mf* *f* *f*

2 *pp* *p* *mf* *mf* *f* *f*

A. Fl. *pp* *p* *mf* *mf* *f* *f*

Ob. 1 *pp* *p* *mf* *mf* *f* *f*

2 *pp* *p* *mf* *mf* *f* *f*

E. Hn. *p* *mf* *mf* *f* *f* *f*

Bsn. 1 *p* *mf* *mf* *f* *f* *f*

2 *p* *mf* *mf* *f* *f* *f*

E. Cl. *p* *mf* *mf* *f* *f* *f*

1 *pp* *p* *mf* *mf* *f* *f*

B. Cl. 2 *pp* *p* *mf* *mf* *f* *f*

3 *pp* *p* *mf* *mf* *f* *f*

B. Cl. *pp* *p* *mf* *mf* *f* *f*

S. Sax. *pp* *mf* *f* *mf* *f* *f*

Alto Sax. *p* *mf* *mf* *f* *f* *f*

Tenor Sax. *p* *mp* *f* *f* *f* *f*

Bar. Sax. *p* *mp* *f* *f* *f* *f*

1 *Open* *p* *mp* *f* *f* *f*

2 *Open* *p* *mp* *f* *f* *f*

3 *Open* *p* *mp* *f* *f* *f*

4 *Open* *p* *mp* *f* *f* *f*

B. Tpt. 1 *pp* *mf* *f* *mf* *f* *f*

2 *pp* *mf* *f* *mf* *f* *f*

B. Tpt. 3 *pp* *mf* *f* *mf* *f* *f*

Tbn. 1 *Open* *mp* *f* *f* *f* *f*

2 *Open* *mp* *f* *f* *f* *f*

B. Tbn. *Open* *mp* *f* *f* *f* *f*

Euph. *pp* *p* *mp* *f* *f* *f*

Tuba *pp* *p* *mp* *f* *f* *f*

Hr. *p* *mp* *f* *f* *f* *f*

[Ex Major] (pno. sub. tacet)

rit. *f* *a tempo*

Tm. *pp* *f* *f* *f* *f* *f*

Chm. *mp* *mf* *f* *f* *f* *f*

Mal. *f* *f* *f* *f* *f* *f*

2 *f* *f* *f* *f* *f* *f*

T.T. *Sus. Cymb.* *p* *f* *f* *f* *f* *f*

2 first players *p* *sim.* *p* *sim.* *f* *f*

2 other players *p* *sim.* *f* *f* *f* *f*

Crt. *p* *sim.* *p* *sim.* *f* *f*

D.B. *pp* *p* *mp* *f* *f* *f*

53

rit.

Picc. *f* *mf* *mp* *p*

Fl. 1/2 *f* *mf* *mp*

A. Fl. *f* *mf*

Ob. 1/2 *f* *p* *mf*

E. Hn. *f* *p* *mf*

Bsn. 1/2 *f* *mf*

E. Cl. *f* *p* *mf*

B. Cl. 1 *f* *mf* *p*

B. Cl. 2/3 *f* *mf* *mp*

B. Cl. *f* *mf* *mf* *p*

S. Sax. *f* *p* *mf*

Alto Sax. *f* *p* *mf*

Tenor Sax. *f* *p* *mf*

Bar. Sax. *f* *mf*

Hn. 1/2 *f* *p* *mf* *p*

Hn. 3/4 *f* *p* *mf* *p*

B. Tpt. 1/2 *f* *p* *mf* *p*

B. Tpt. 3 *f* *p* *mf* *p*

Tbn. 1/2 *f* *mf* *f* *p*

B. Tbn. *f* *mp* *p*

Euph. *f* *mp* *p*

Tuba *f* *mf* *p*

Hp. *f* *mf* *mp*

Timp. *f* *p* *pp*

Chm. *mf* *pp*

Glk. *f* *mf* *mp* *p*

B. Dr. 3 *f* *mf*

B. Dr. 4 *f* *mf*

D.B. *f* *mf* *p*

61 **E** tempo primo

Picc.

Fl. 1
2

A. Fl.

Ob. 1
2

E. Hn.

Bsn. 1
2

E. Cl.

B. Cl. 1
2
3

B. Cl.

S. Sax.

Alto Sax.

Tenor Sax.

Bar. Sax.

Hn. 1
2
3
4

B. Tpt. 1
2

B. Tpt. 3

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Hp.

Timp.

Chm.

Mal.

Vibes

D.B.

p *mf* *f* *pp* *mp* *p* *f* *pp* *p* *pp* *p* *pp* *p*

flugel *tpt* *a2*

69 *rit.* **F a tempo**

Picc. *mf*

Fl. 1 2 *mf*

A. Fl. *mf*

Ob. 1 2 *mf*

E. Hn. *mf*

Bsn. 1 2 *mf*

E. Cl. *mf*

B. Cl. 1 2 3 *mf*

B. Cl. *mf*

S. Sax. *mf*

Alto Sax. *mf*

Tenor Sax. *mf*

Bar. Sax. *mp* *mf*

Hn. 1 2 3 4 *mf*

B. Tpt. 1 2 *mp*

B. Tpt. 3 *mf*

Tbn. 1 2 *mp*

B. Tbn. *mf*

Euph. *mf*

Tuba *mp*

Hrp. *f*

Timp. *mp* *rit.* **F a tempo**

Chm. *mp* *mf*

Mal. *mp* **Orch Bells** *f*

B. Dr. *pp* *f*

3 *f*

4 **Sus. Cymb.** *p* *f*

D.B. *mp* *mf* *f*

[D, C, B] [E, F, G, A]

rit. mf

75

Picc.

Fl. 1
2

A. Fl.

Ob. 1
2

E. Hn.

Bsn. 1
2

E. Cl.

B. Cl. 1
2
3

B. Cl.

S. Sax.

Alto Sax.

Tenor Sax.

Bar. Sax.

Hn. 1
2
3
4

B. Tpt. 1
2

B. Tpt. 3

Tbn. 1
2

B. Tbn.

Euph.

Tuba

Hp.

Timp.

Chm.

Glk.

B. Dr. 3
4

D.B.

f, *ff*, *mf*, *p*, *rit.*, *[G: Major]*, *[B: Major]*, *S.D.*, *Tam Tam*

