And Can It Be?

SAGINA

Charles Wesley, 1707-1788

Thomas Campbell, 1777-1844

1.And can it be that I should gain An in - t'rest in the
2.He left His Fa - ther's throne a - bove, So free, so in - fin -
3.Long my im - pris - oned spir - it lay, Fast bound in sin and

Sav - iour's blood! Died He for me, who caused His pain? For
ite His grace! Emp - tied him - self of all but love, And
na - ture's night. Thine eyes dif - fused a quick - 'ning ray. I

me, who Him to death pur - sued? A - maz - ing love! How
bled for Ad - am's help - less race. 'Tis mer - cy all, im -
woke; the dun - geon flamed with light. My chains fell off; my

can it be That Thou, my God, shouldst
mense and free! For, O my God, it
heart was free. I rose, went forth, and

die for me? A - maz - ing love! How can it be that
found out me!

A - maz - ing love! How can it be

Thou, my God, shouldst die for me?

That thou, my God,

Preview only

Notes

In 1981, I began my career as a college professor at Spring Arbor College, in Spring Arbor, Michigan. It was customary at this church-related college to begin the day, several times a week, with an all-campus chapel service. On one particular occasion, I came late to the service during the singing of the opening hymn, "And Can It Be?", a hymn deeply rooted in Methodist tradition, authored by Charles Wesley to the music of Thomas Campbell. Despite my Methodist upbringing, I had never sung or heard this hymn before. With over 700 voices resounding the strains of this hymn, I was immediately taken by its beauty and grandeur. The hymn has remained a favorite of mine and that memorable day is firmly etched in my mind.

Last year, after the tragedy at Columbine, Colorado, this hymn tune immediately came to mind with its title now bearing a double meaning. Whereas Charles Wesley wrote, "And can it be that I should gain an interest in the Saviour's blood?", I asked, "How can it be that these young people should die so violently and needlessly?" One can only turn to God or a force greater than man for comfort amidst such terrible events. Hence, the inspiration for this work is taken from the affirmation of this hymn versus the escalating violence in our country, particularly in our public schools.

The substance of this work is derived from the hymn, starting with a partial statement of the hymn which becomes twisted and snarled like the growing violence in our world. But, for the saving grace of God, love will always reign, and the hymn tune eventually emerges in glorious triumph. Charles Wesley's final verse aptly describes the course of this work:

Long my imprisoned spirit lay,
Fast bound in sin and nature's night.
Thine eyes diffused a quickening ray.
I woke; the dungeon flamed wih light.
My chains fell off; my heart was free.
I rose, went forth, and followed Thee.

Amazing love! How can it be
That Thou, my God, shouldst die for me?

NOTE: It is suggested that the pianist play the above hymn tune prior to the performance to familiarize the audience with the melodic material on which the work is based.

C-Score
Octave transposing instruments notated at written pitch

AND CAN IT BE?

Commissioned by
The California Band Directors Association

David R. Gillingham

Slow and mournful ♩ = 52

Fl. (one only)

Flute 1/Piccolo
Flute 2/Piccolo
Oboe 1/2
Bassoon 1/2
Clarinet in Bb 1 — one player
Clarinet in Bb 2
Clarinet in Bb 3
Bass Clarinet
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Horn in F 1/2
Horn in F 3/4
Trombone 1
Trombone 2
Bass Trombone
Euphonium — solo, expressively
Tuba
Piano — keep ped. depressed — etc.
Timpani — Set up 32" 29" 26" 23"
Percussion 1 — crotales - arco — crotales - with mallets — to bell tree
Percussion 2 — Vibraphone (no motor) * — keep ped. depressed
Percussion 3 — marimba — with very soft mallets
Percussion 4 — suspended cymbal

* With very soft mallets, "swish" back and forth between the two pitches rapidly with as little articulation as possible

Preview only

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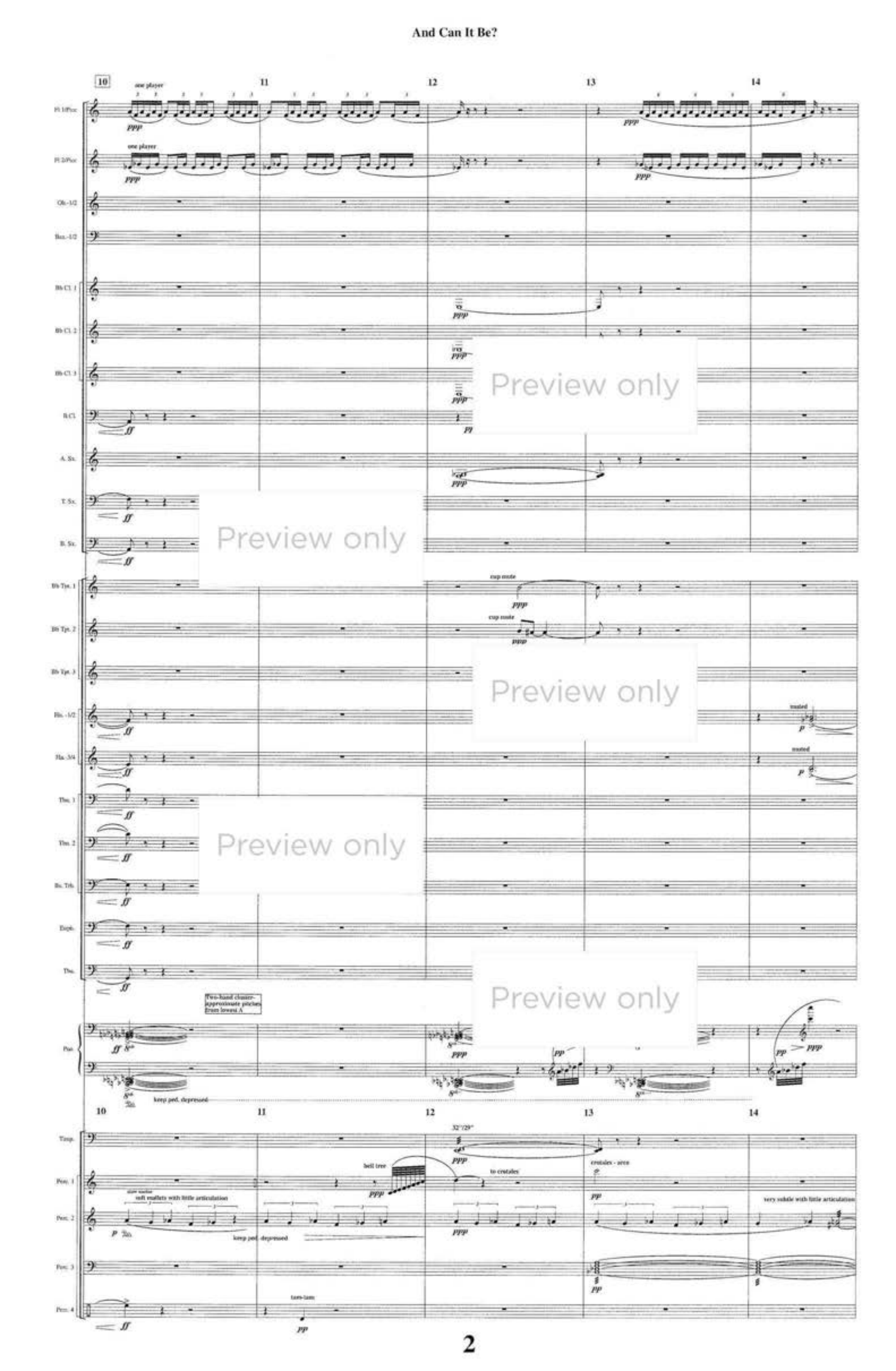

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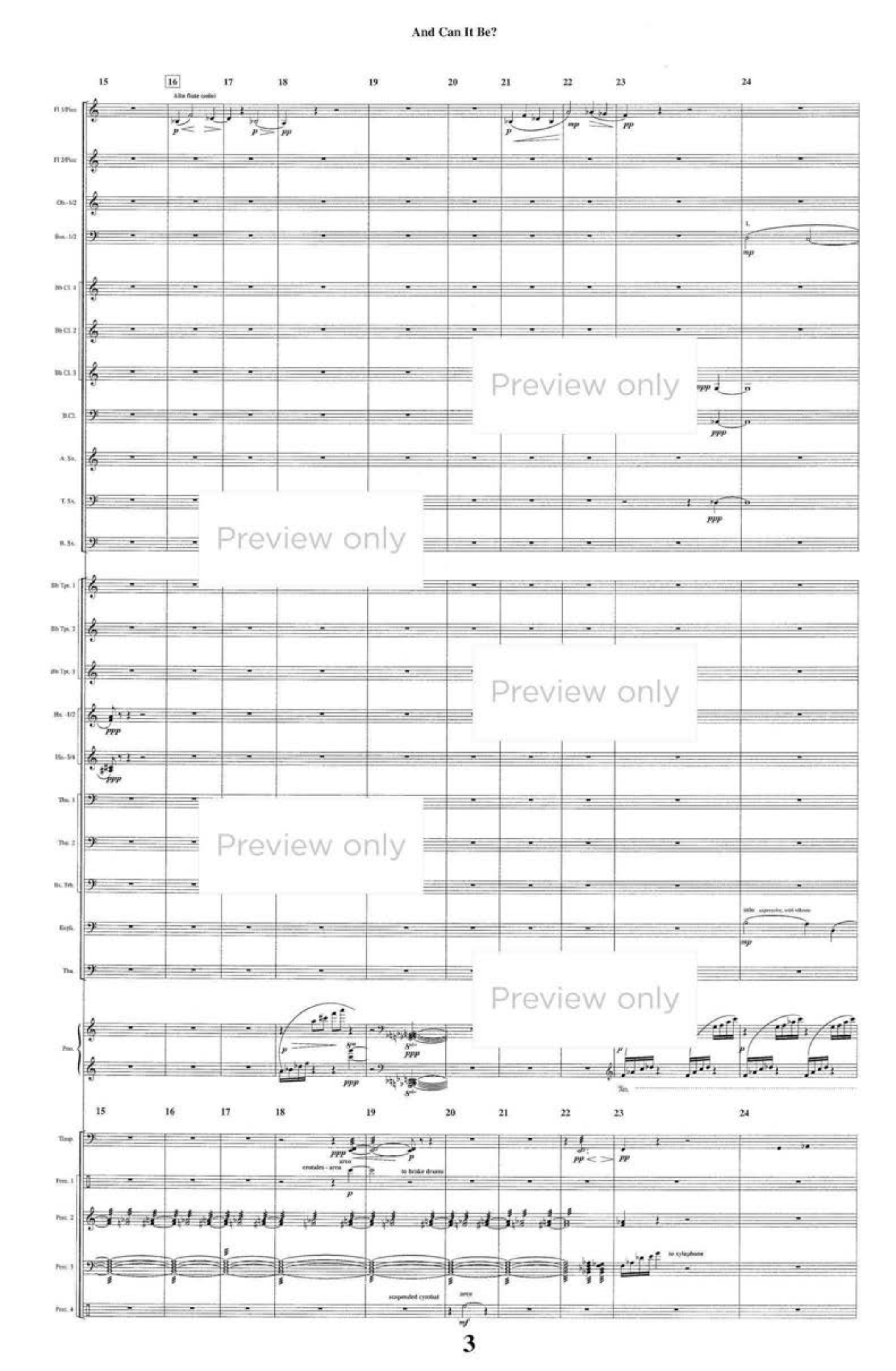
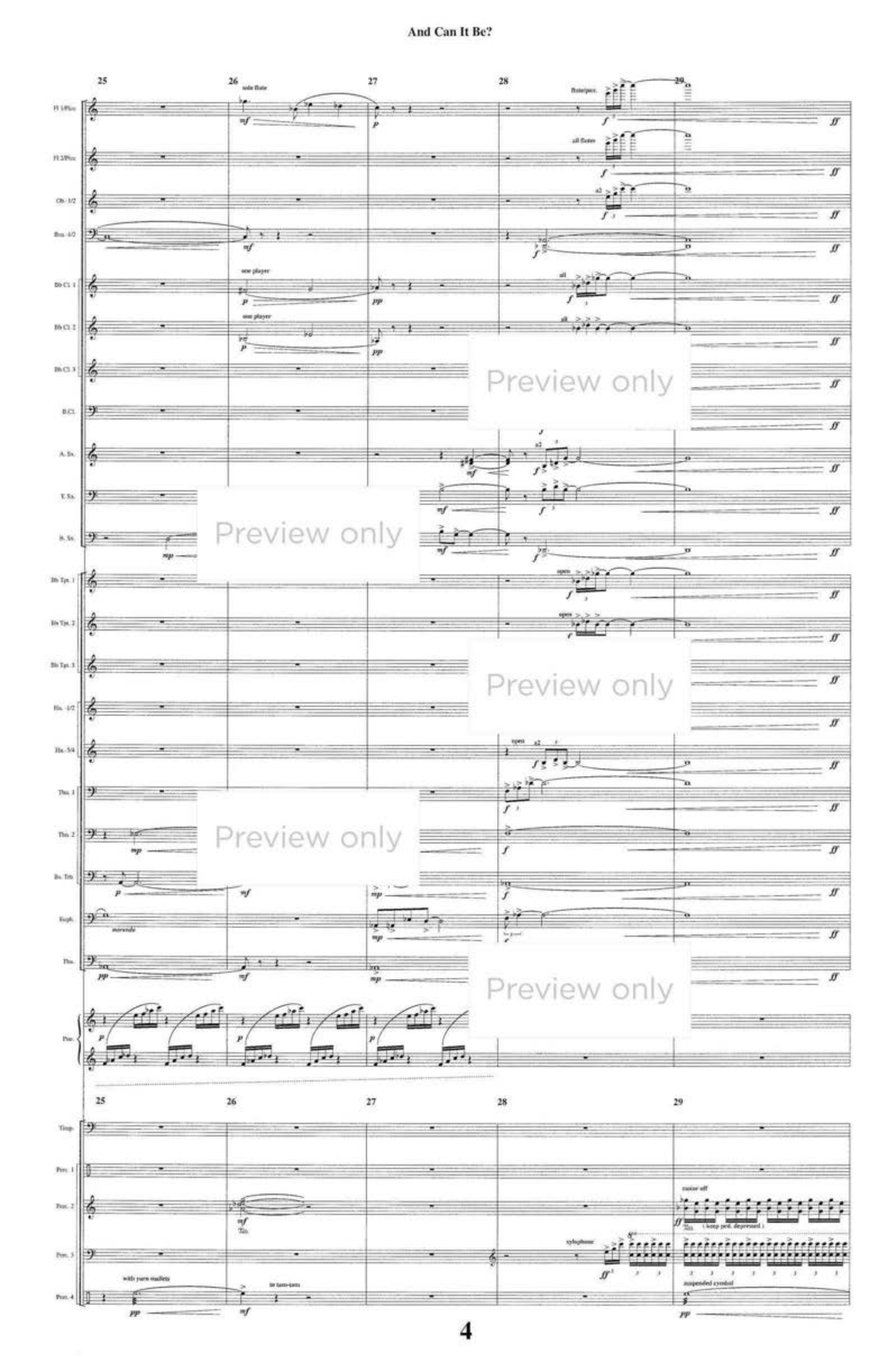

15
16
17
18
19
20
21
22
23
24
Alto flute (solo)
Fl. 1/Piccc.
Fl. 2/Piccc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
crotales - arco
to brake drums
suspended cymbal
arco
to xylophone
Preview only



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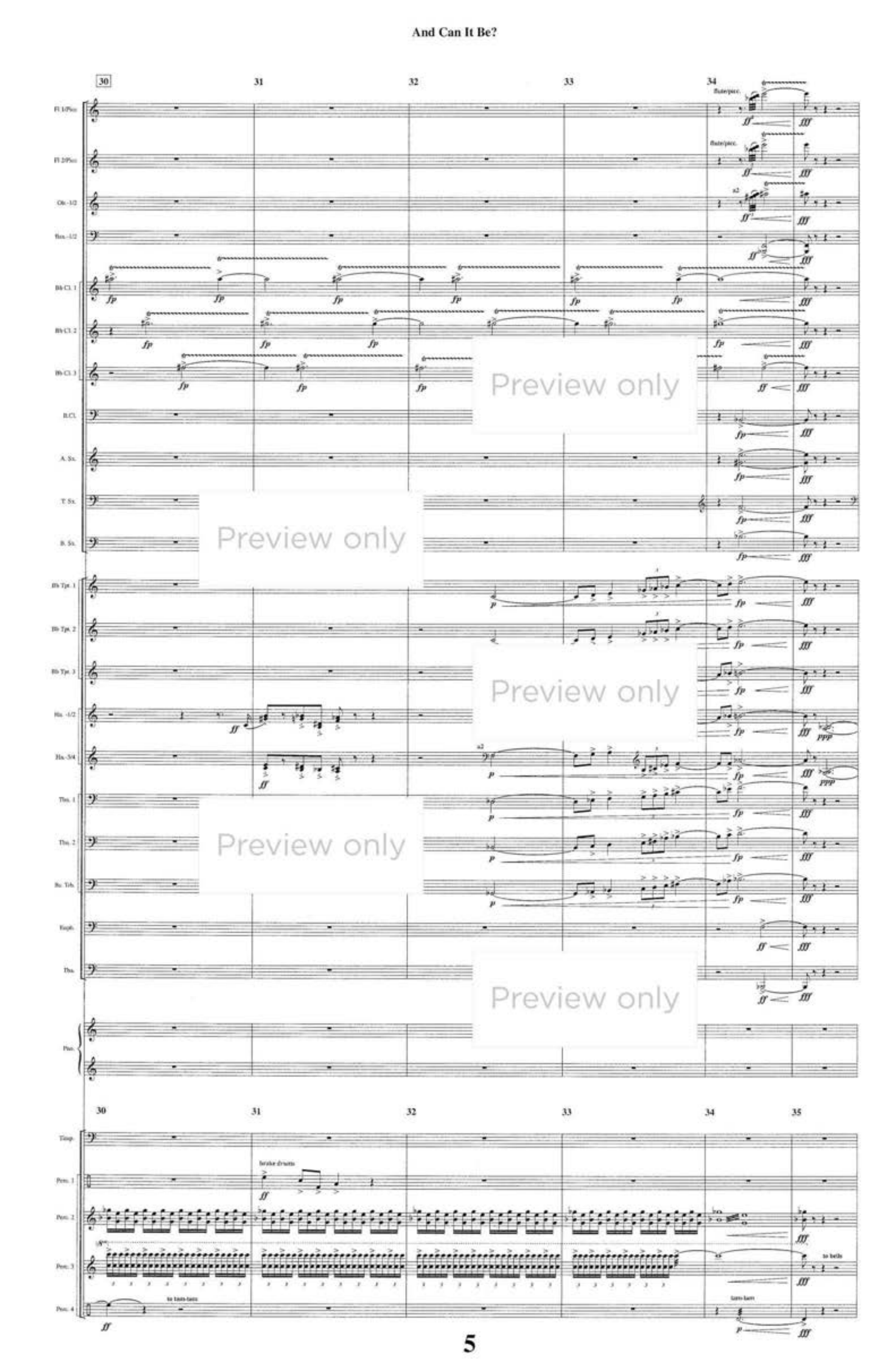
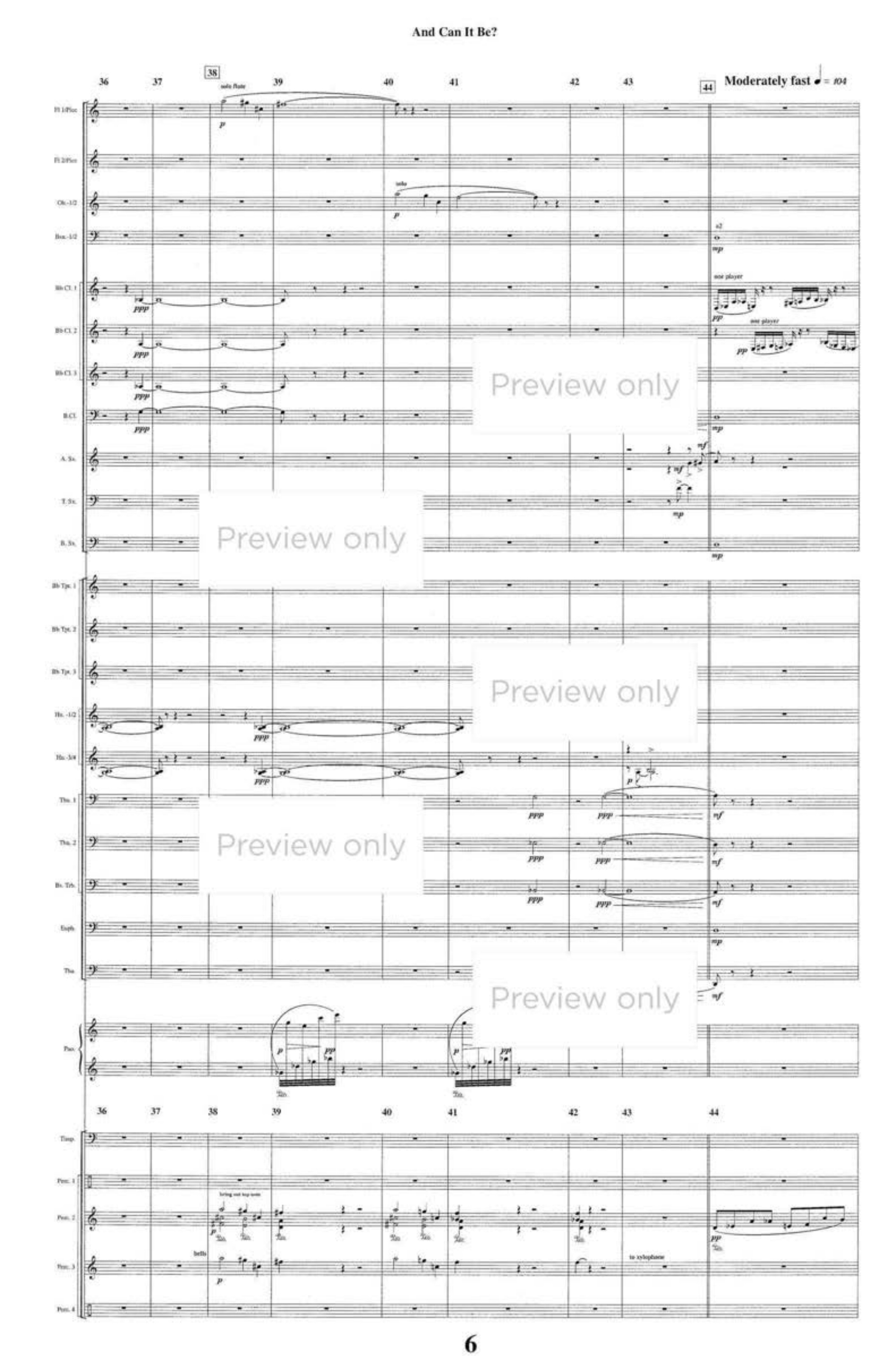
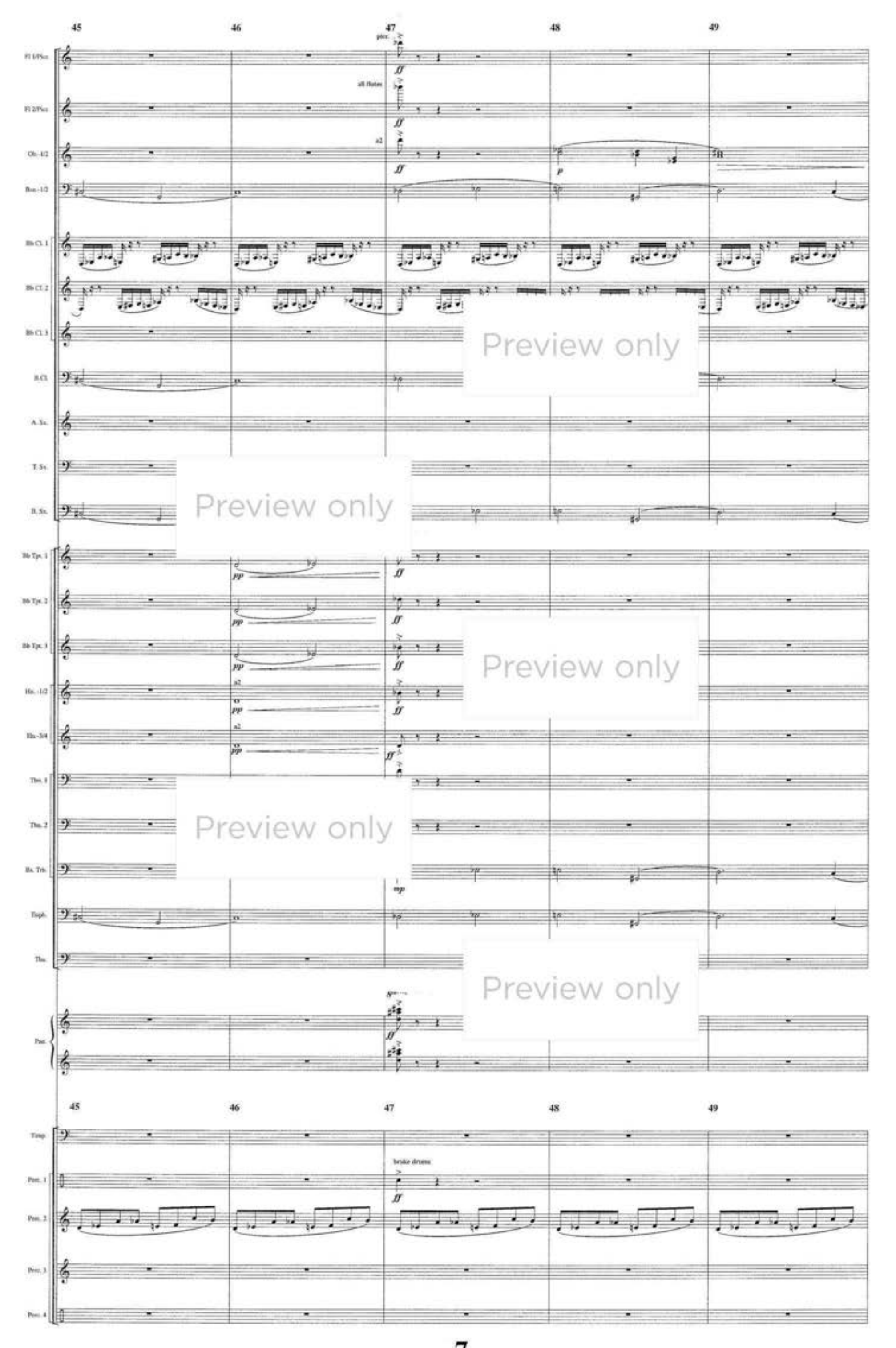
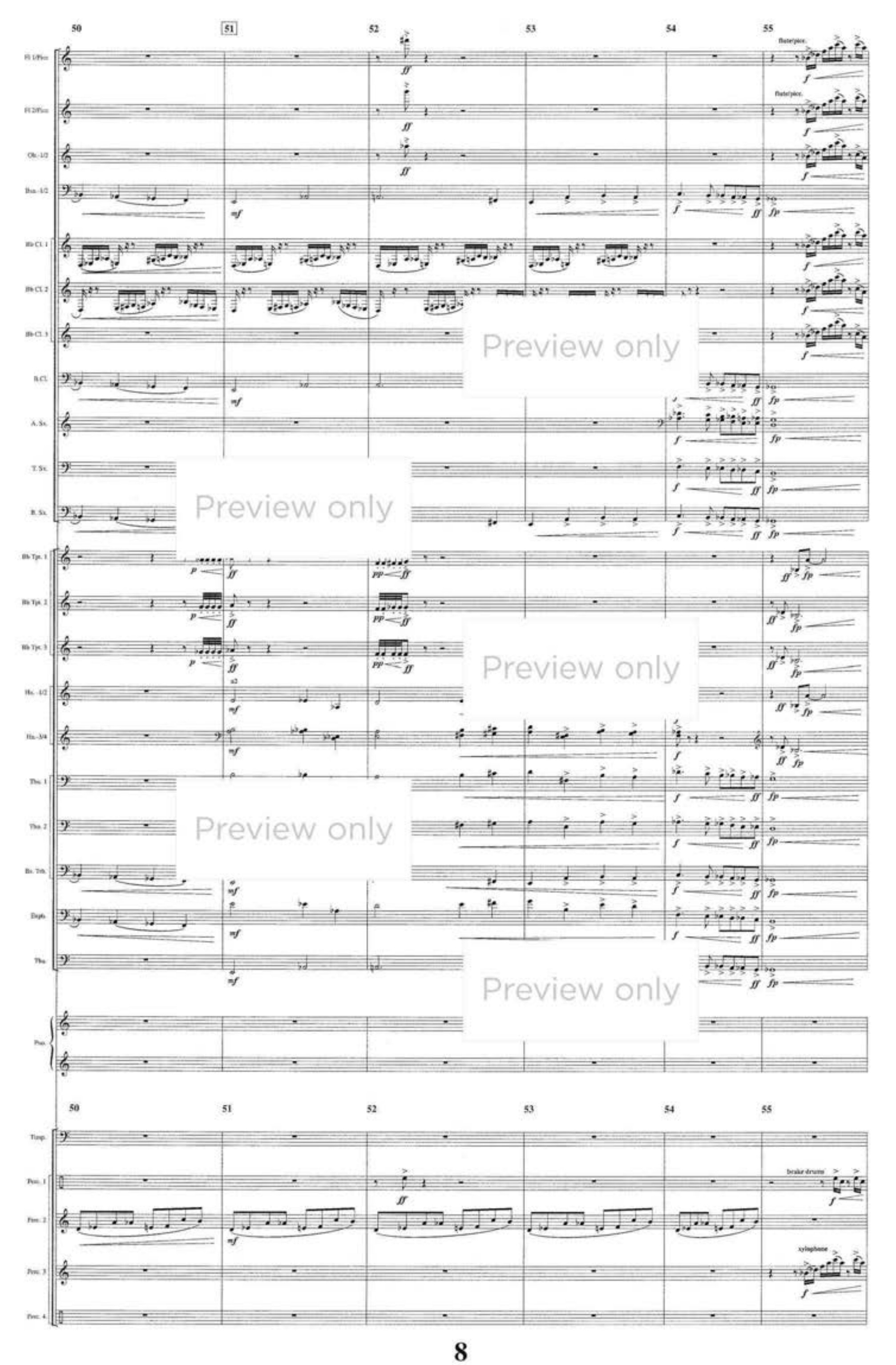
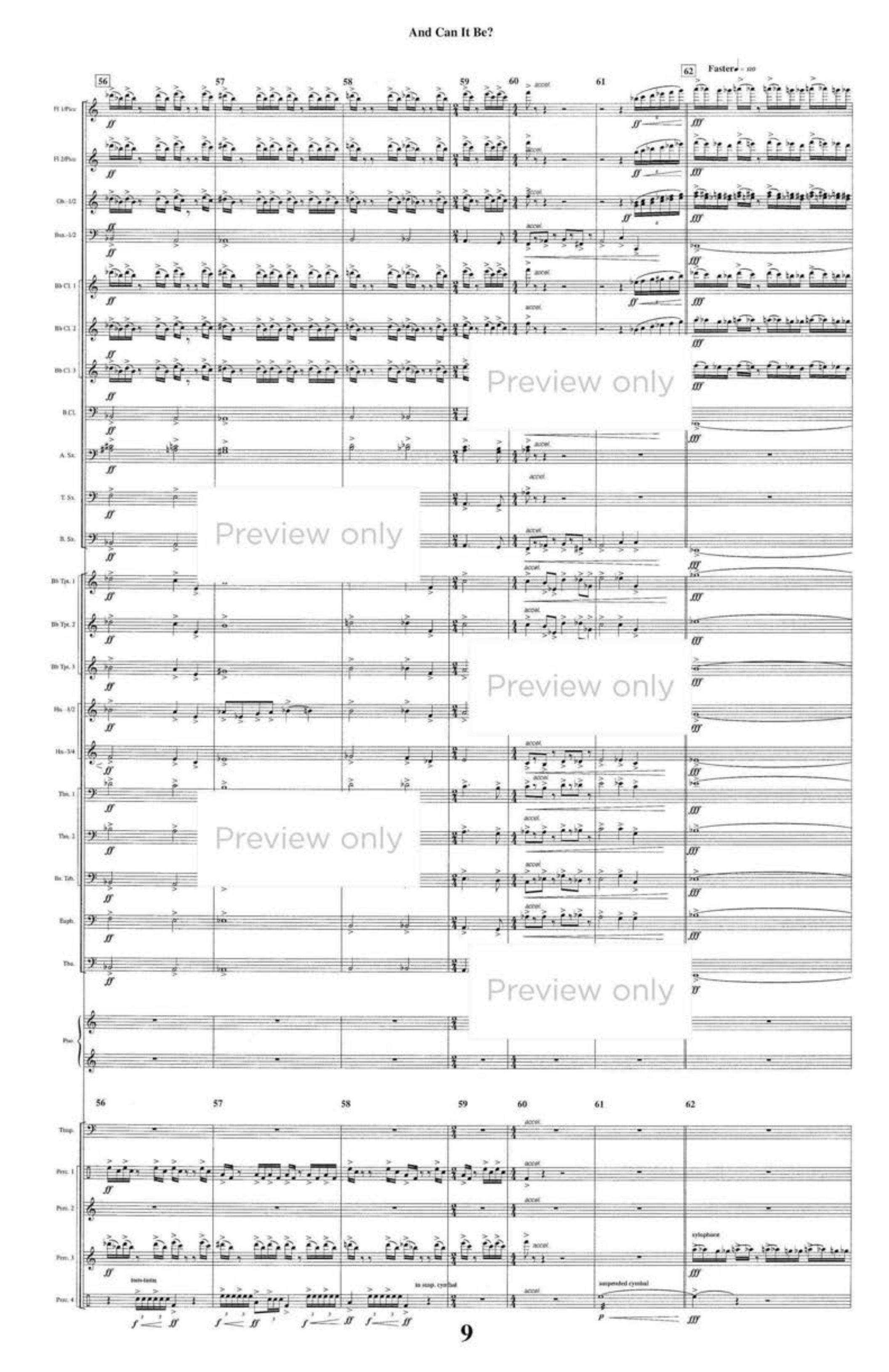
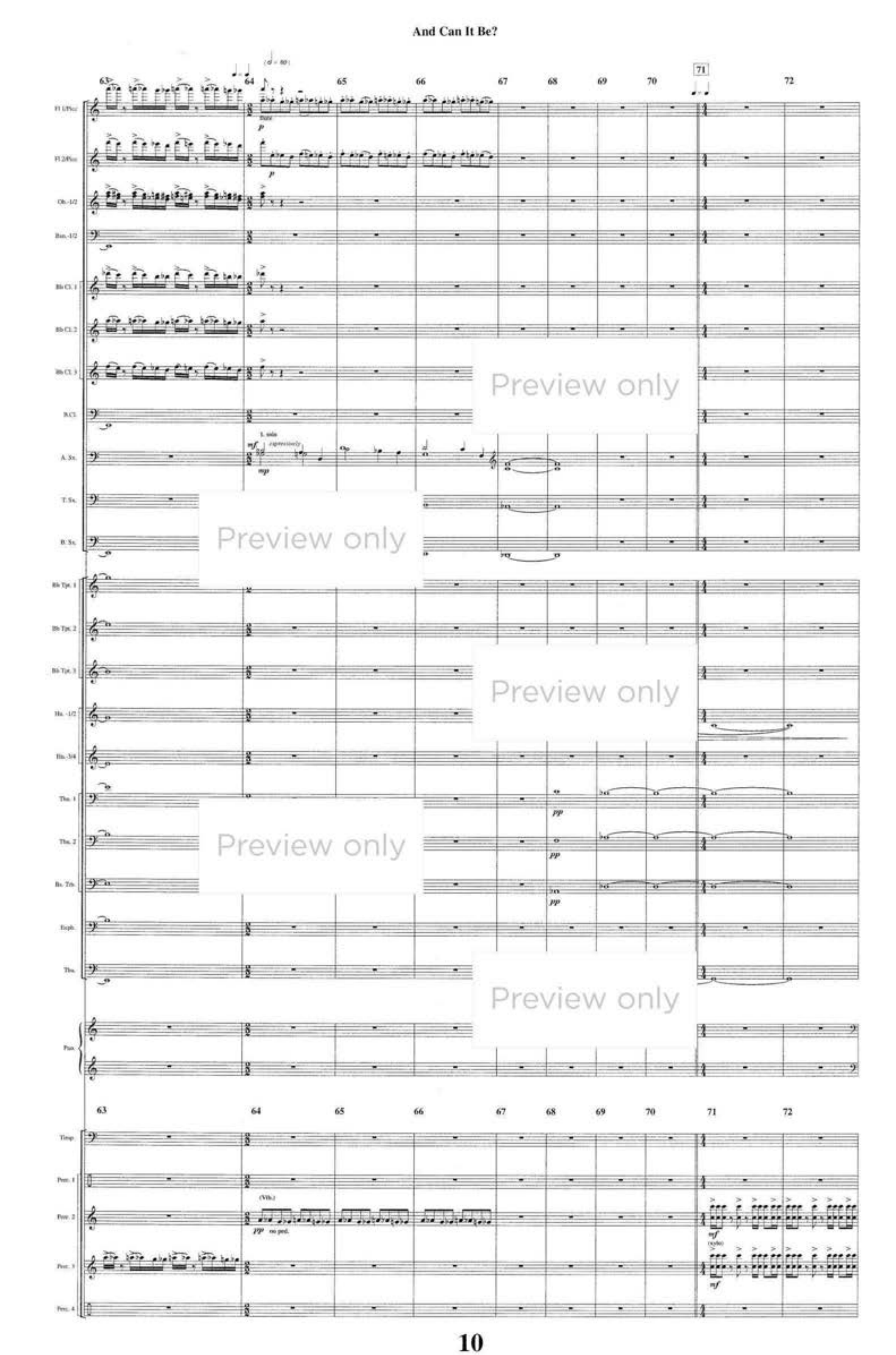

30
31
32
33
34
35
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
flute/picc.
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bc. Tb.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
broke drums
to tam-tam
tam-tam
to bells
Preview only

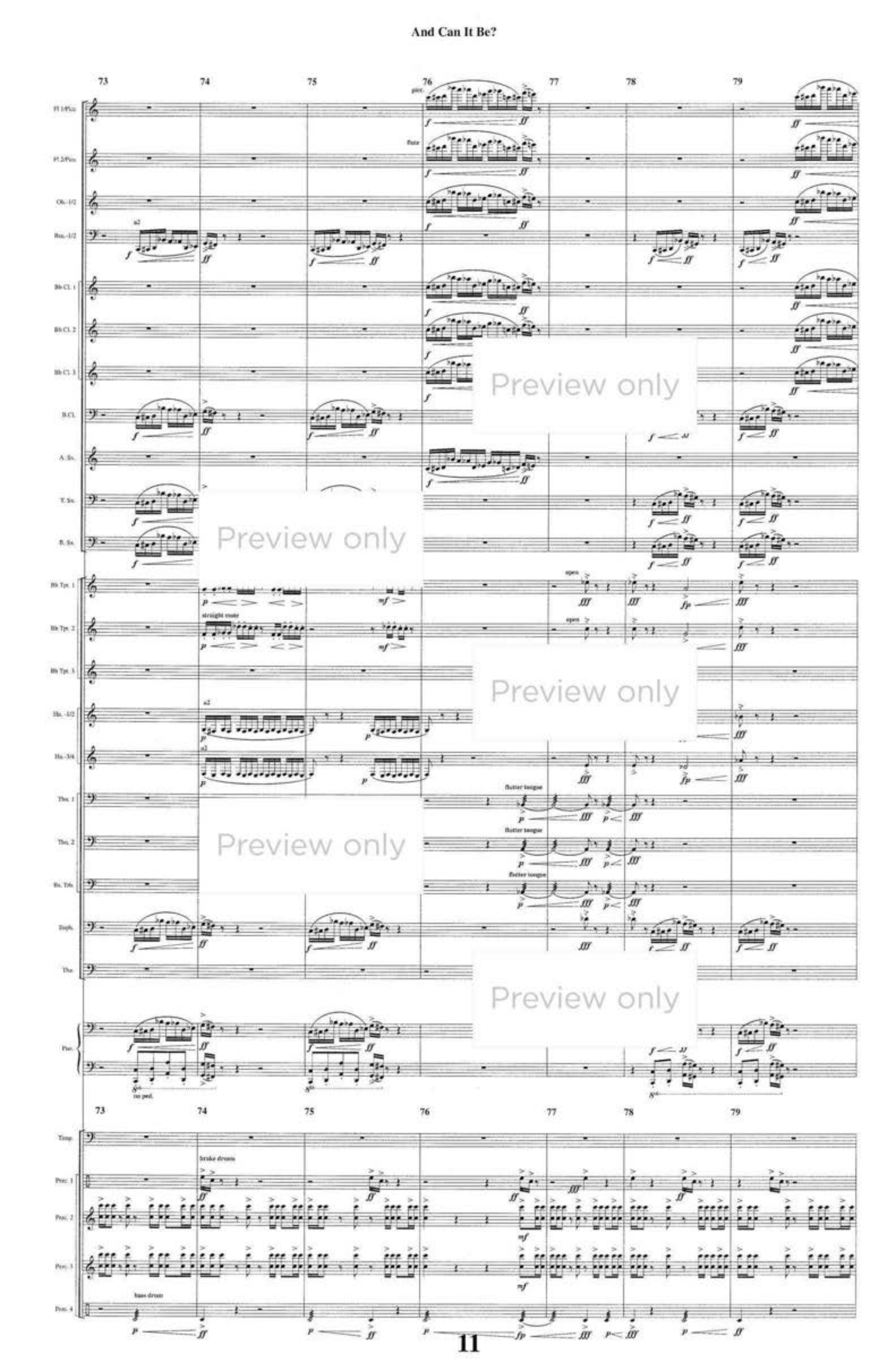

36
37
38
39
40
41
42
43
44
Moderately fast ♩ = 104
solo flute
solo
a2
one player
bring out top note
bells
to xylophone
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only

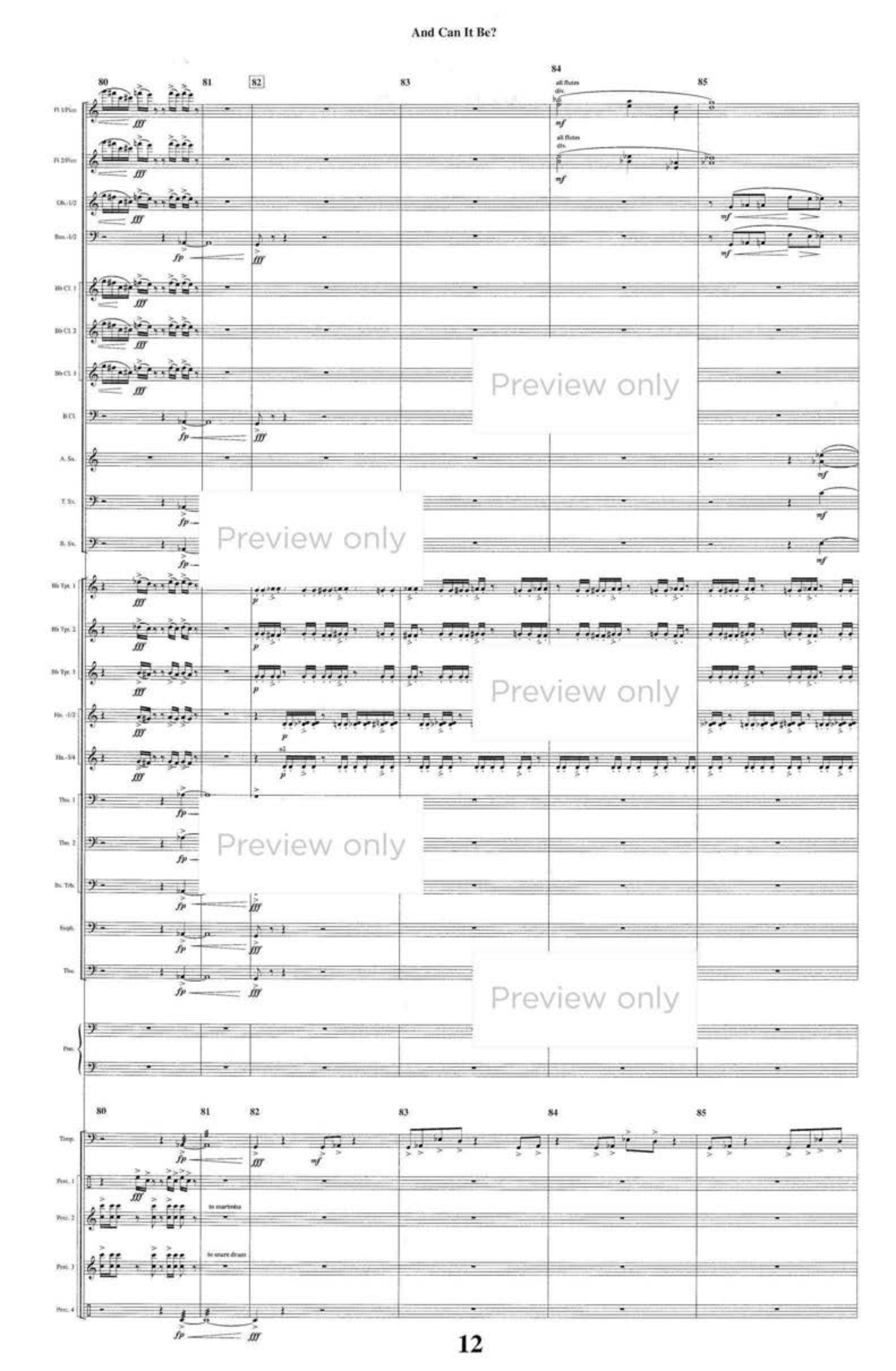

45
46
47
48
49
Fl 1/Picc.
Fl 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
perc.
all flutes
a2
bridge drums
Preview only

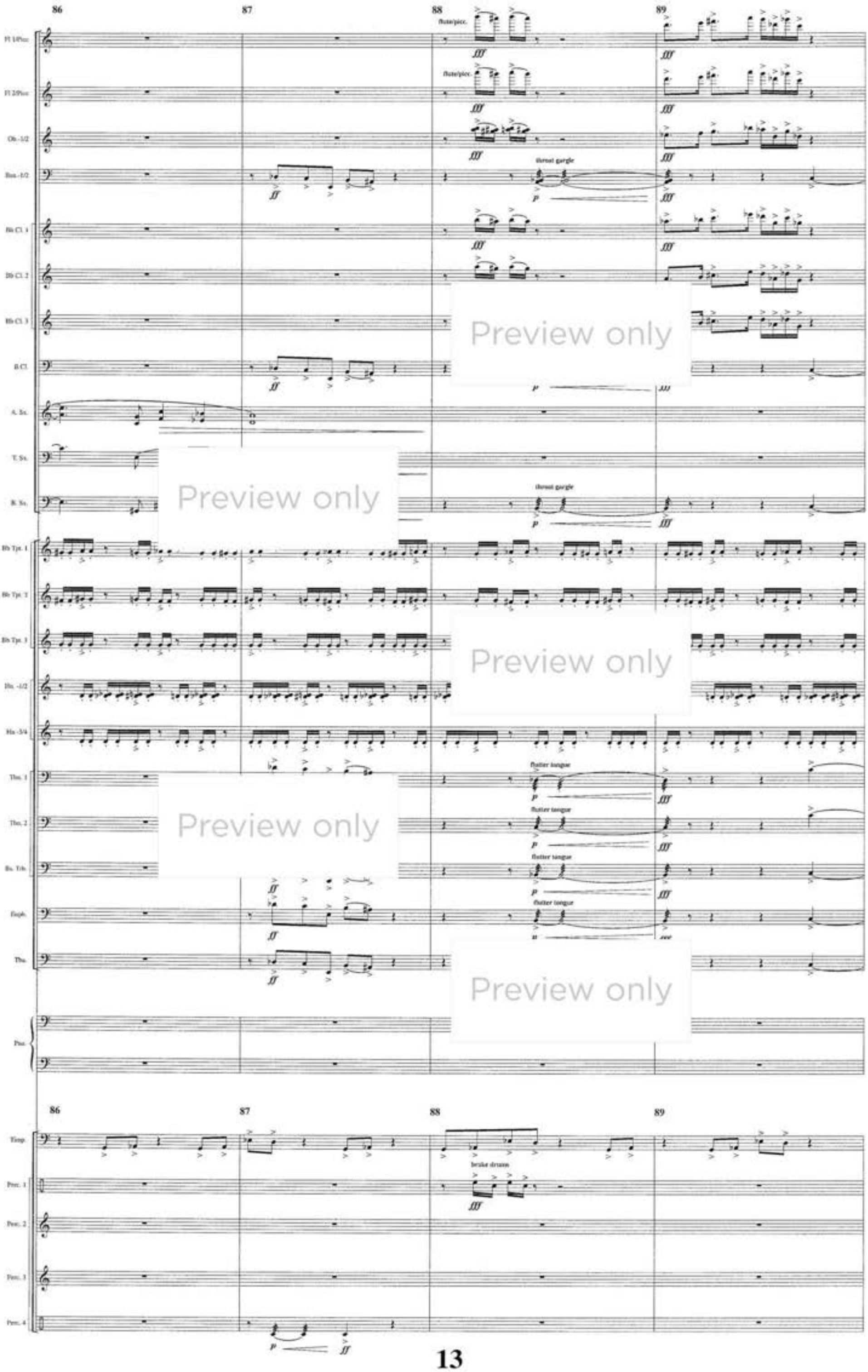

50
51
52
53
54
55
Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
flute/picc.
bass drum
xylophone
Preview only

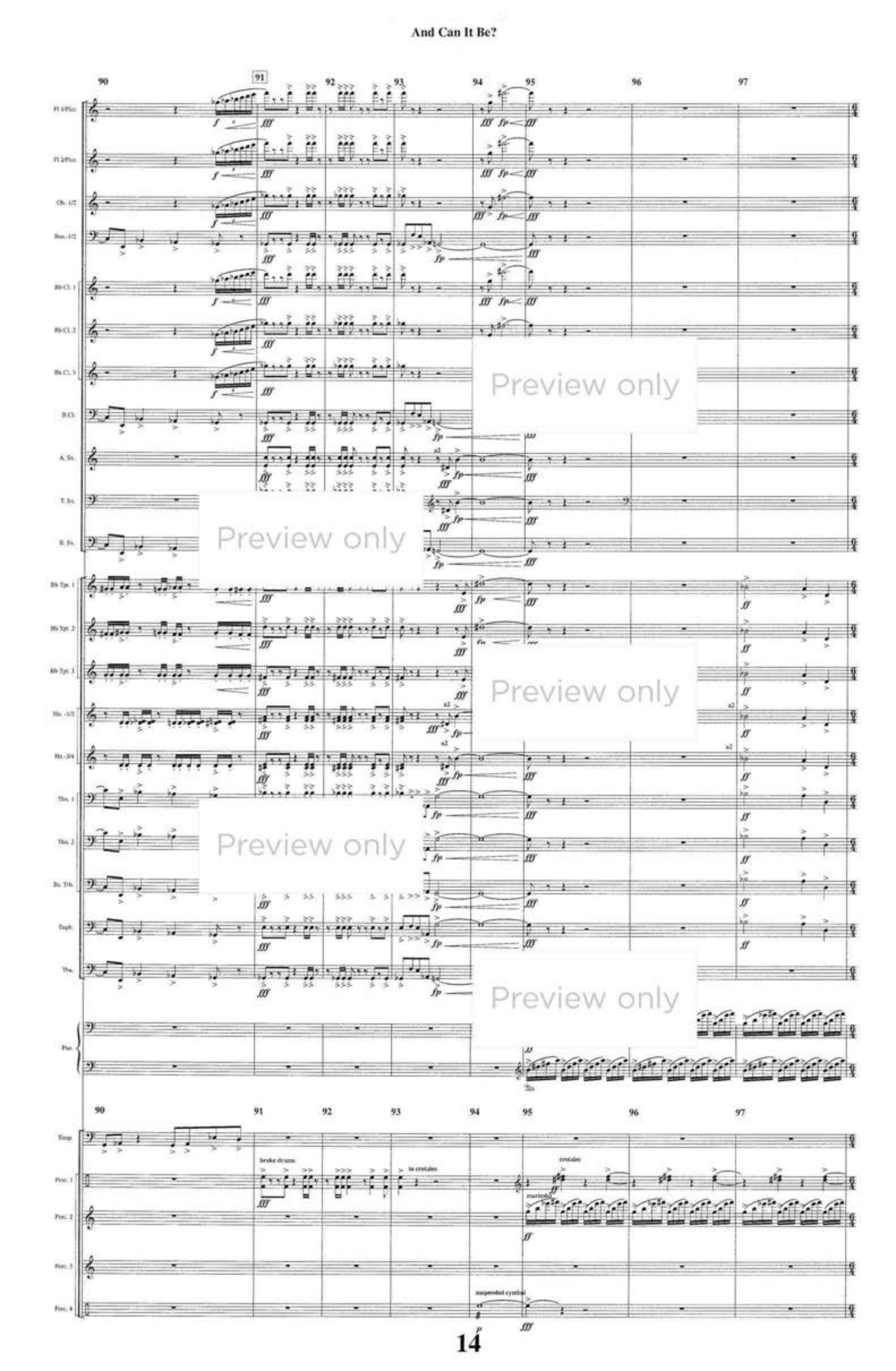

56
57
58
59
60
61
62
Faster
accel.
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
tam-tam
in susp. cymbal
suspended cymbal
xylophone
Preview only

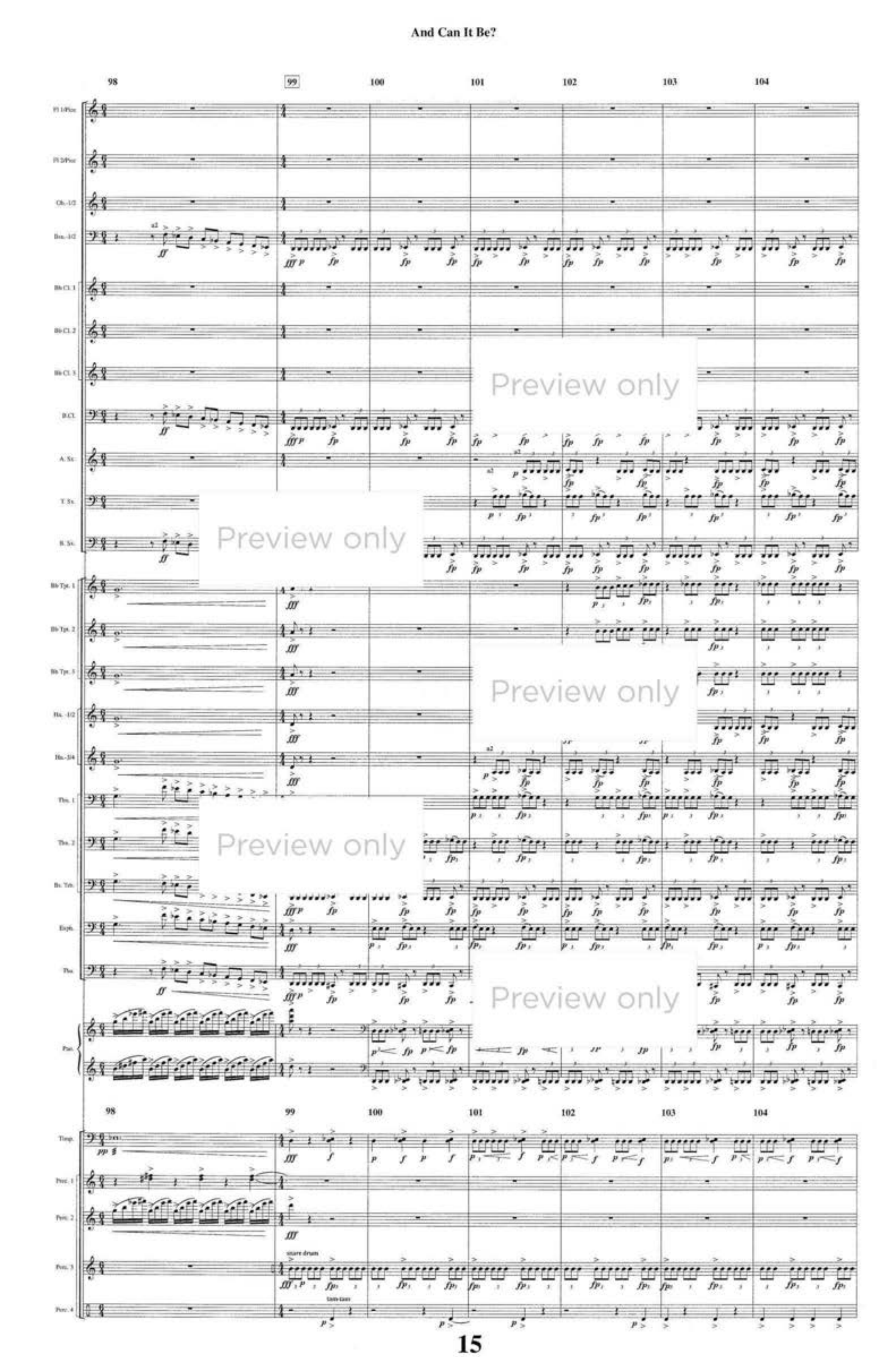

Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. -1/2
Hn. -3/4
Tbn. 1
Tbn. 2
Bs. Tb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only

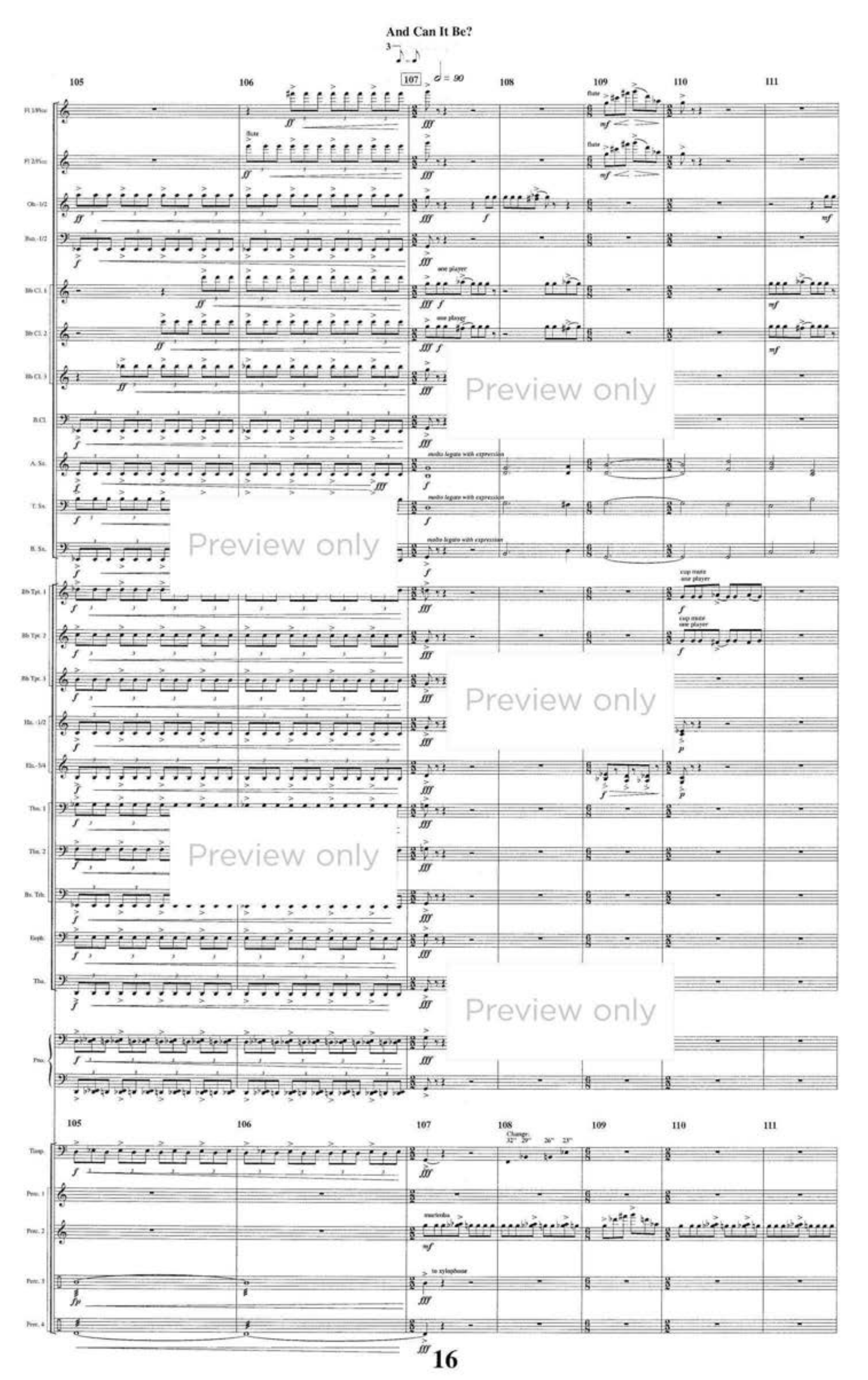

73
74
75
76
77
78
79
Fl 1/Piccolo
Fl 2/Piccolo
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
piccolo
flute
a2
straight mute
open
flutter tongue
no ped.
brake drum
bass drum
Preview only

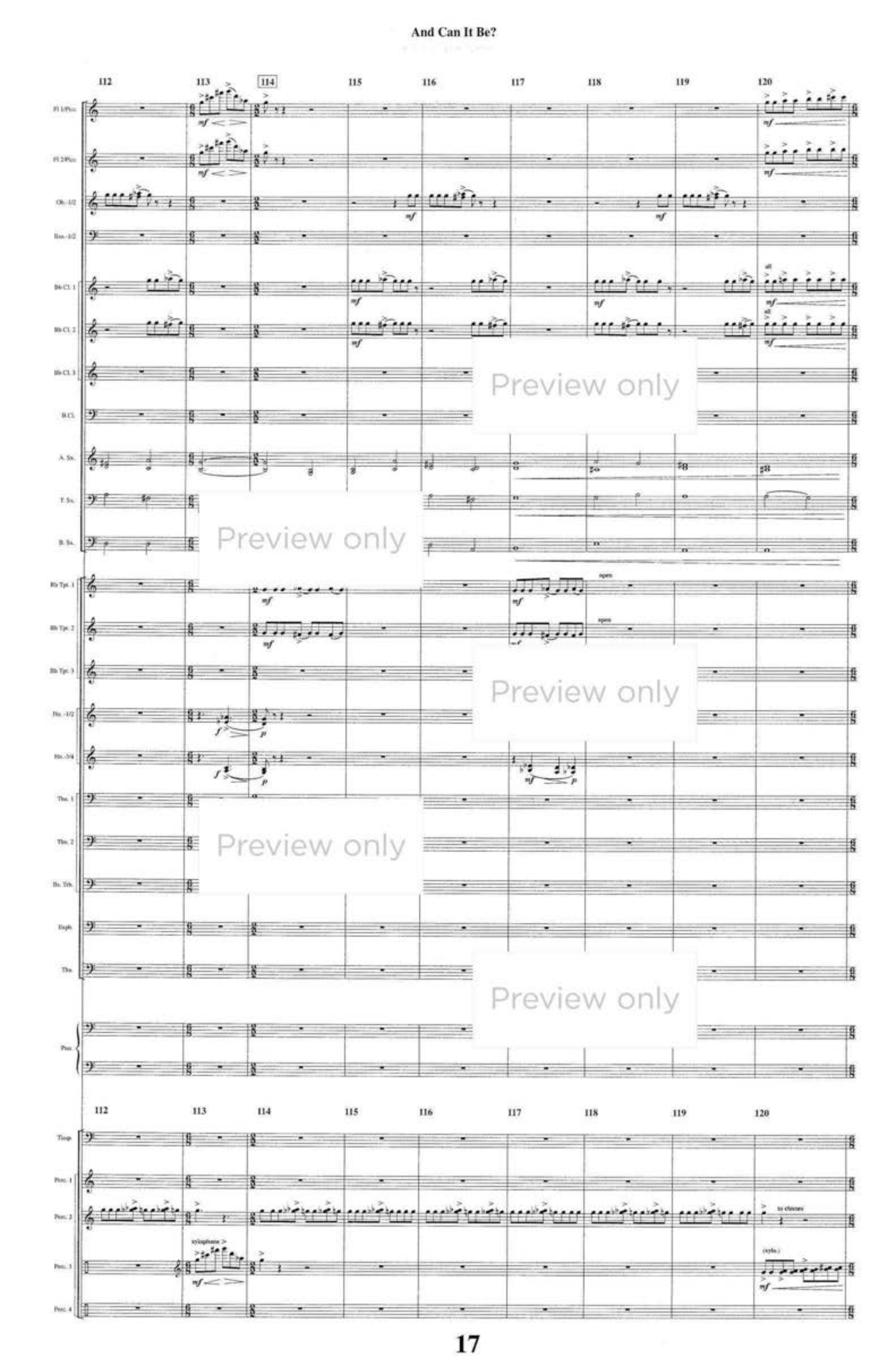

80
81
82
83
84
85
all flutes div.
Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
to martinetta
to snare drum
Preview only


86
87
88
89
flute/picc.
throat gargle
flutter tongue
brake drums
Preview only


90
91
92
93
94
95
96
97
Fl. 1/Piccolo
Fl. 2/Piccolo
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
broke drums
to crotales
crotales
marimba
suspended cymbal
Preview only


98
99
100
101
102
103
104
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
snare drum
tom-toms
Preview only


105
106
107
108
109
110
111
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tb.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only



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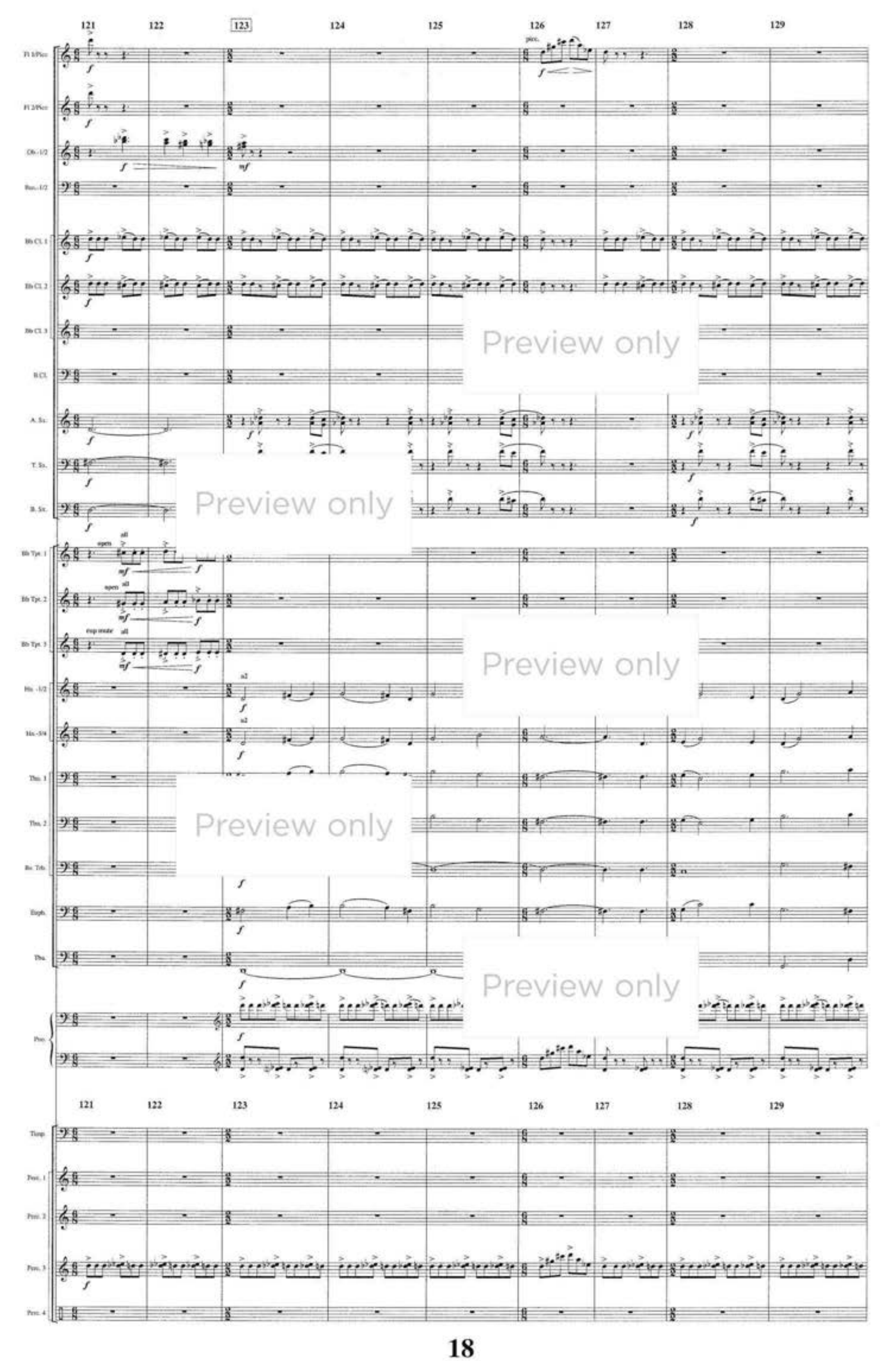
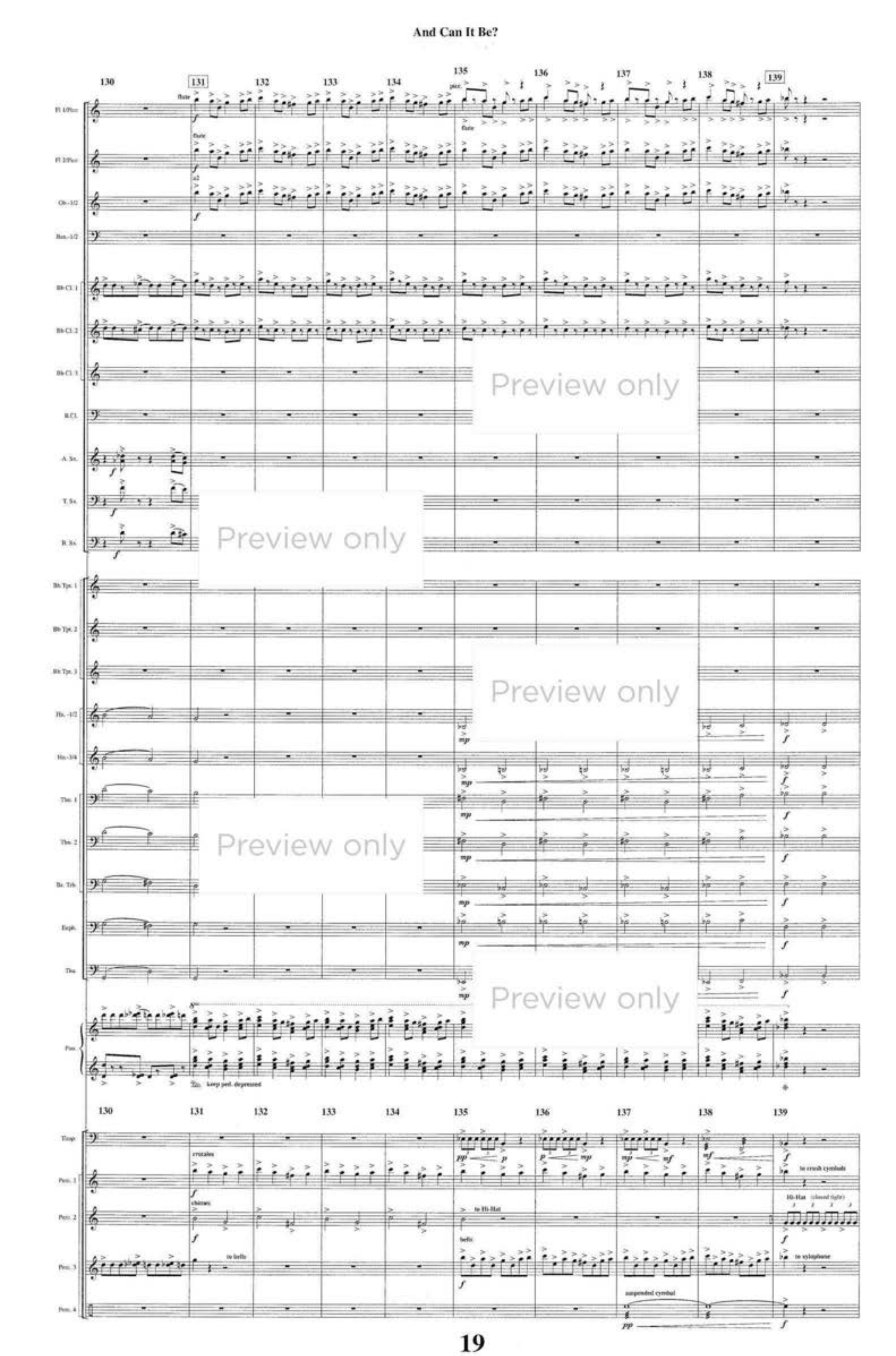
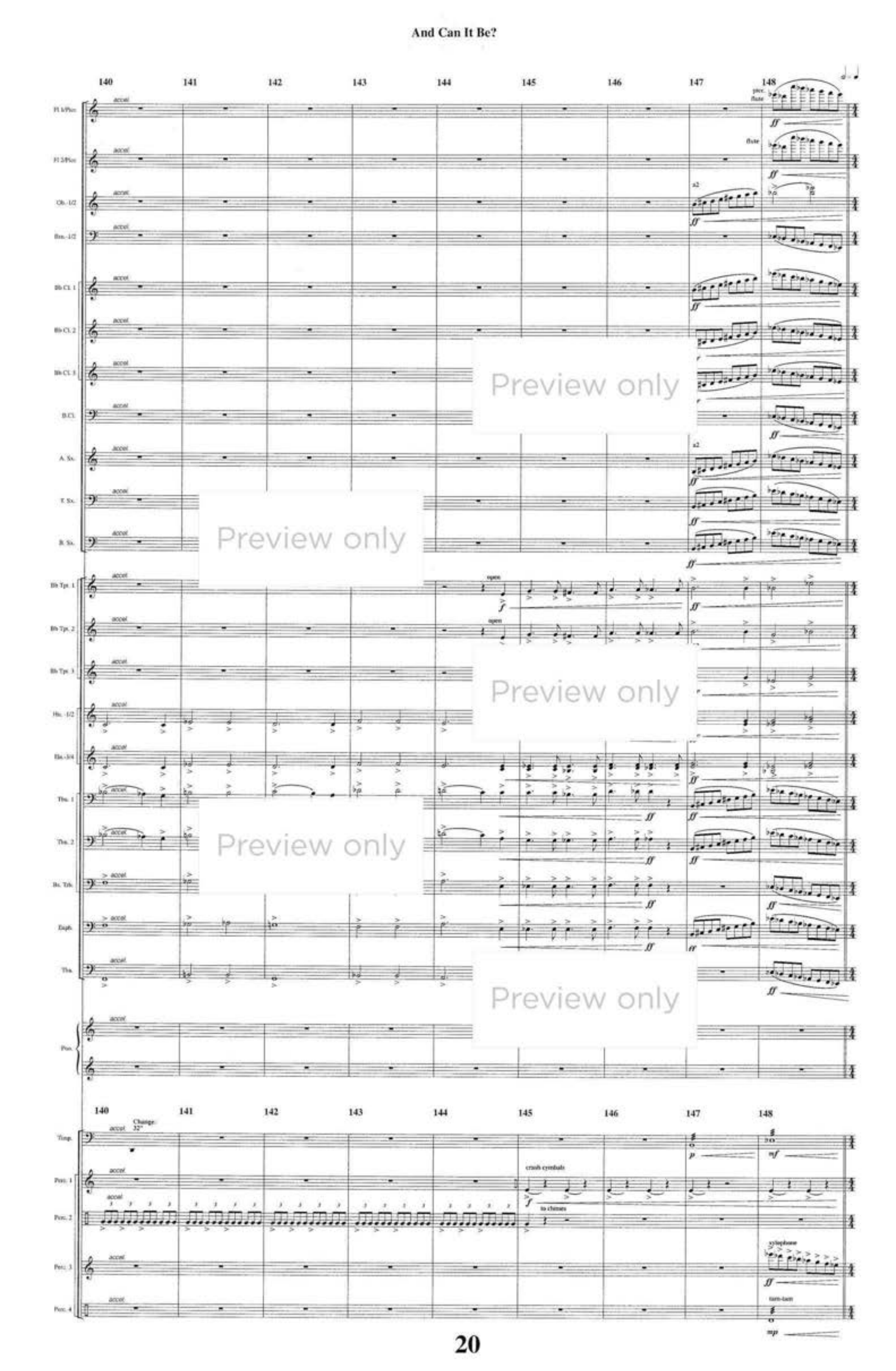
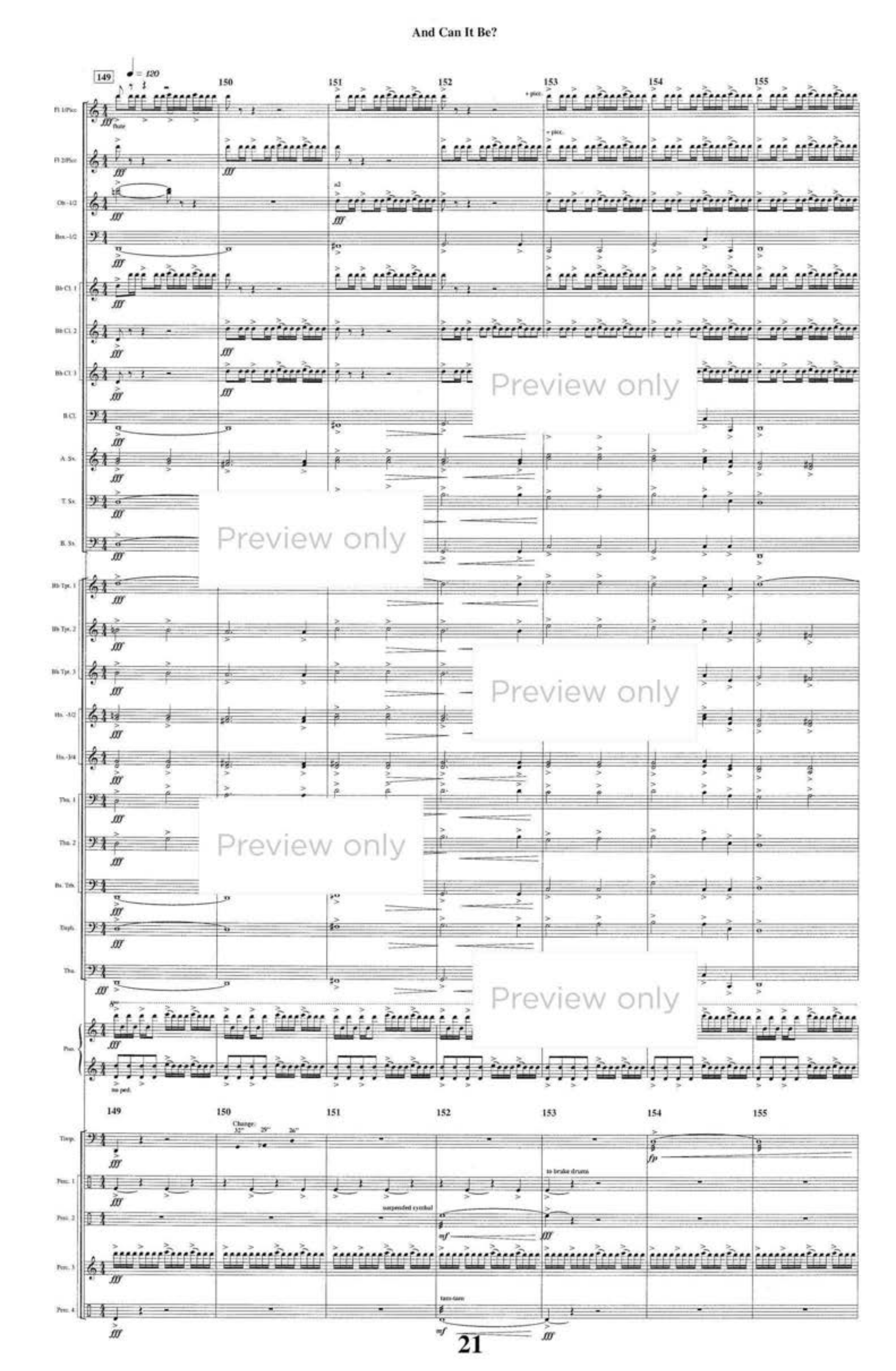
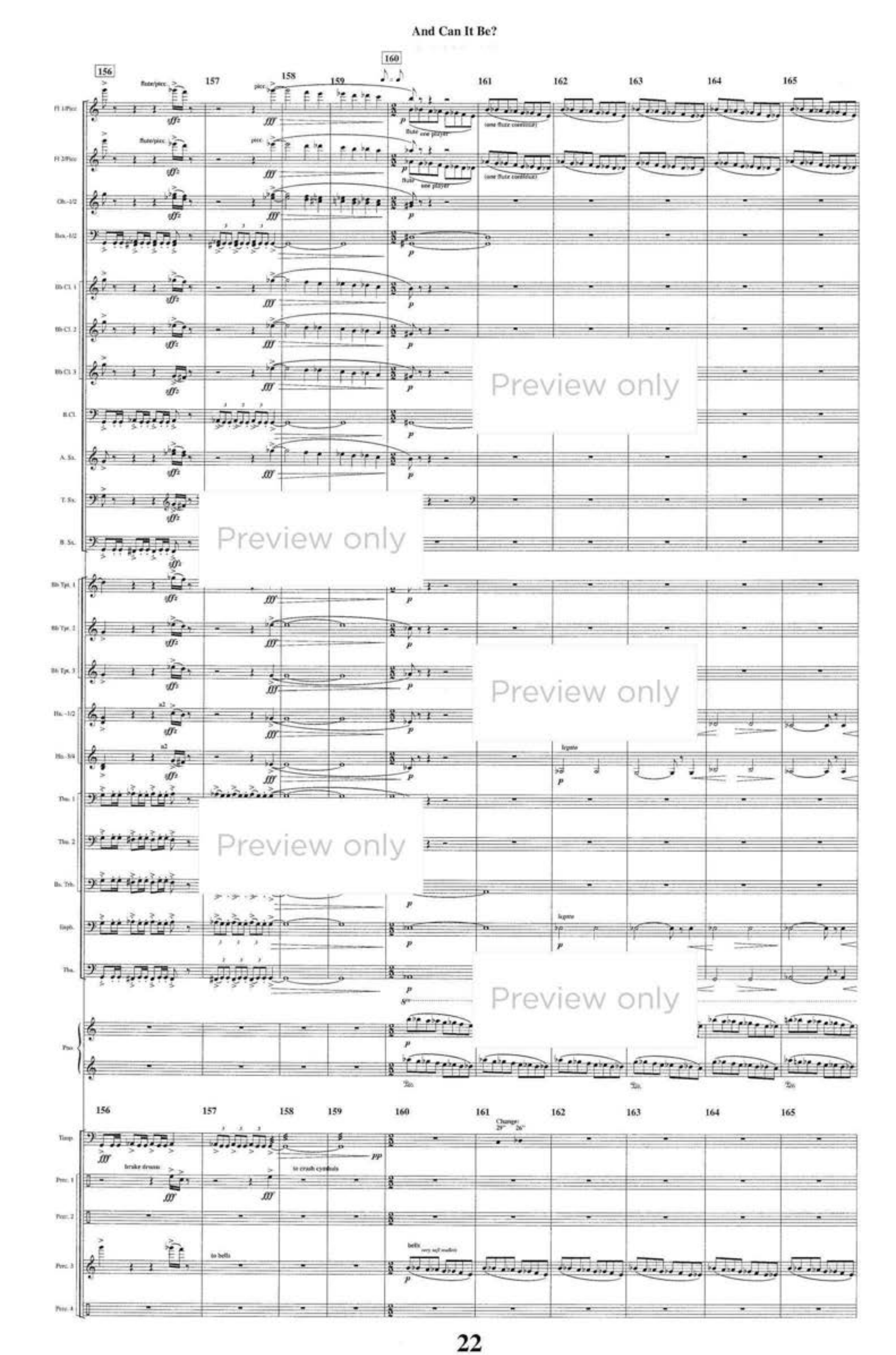
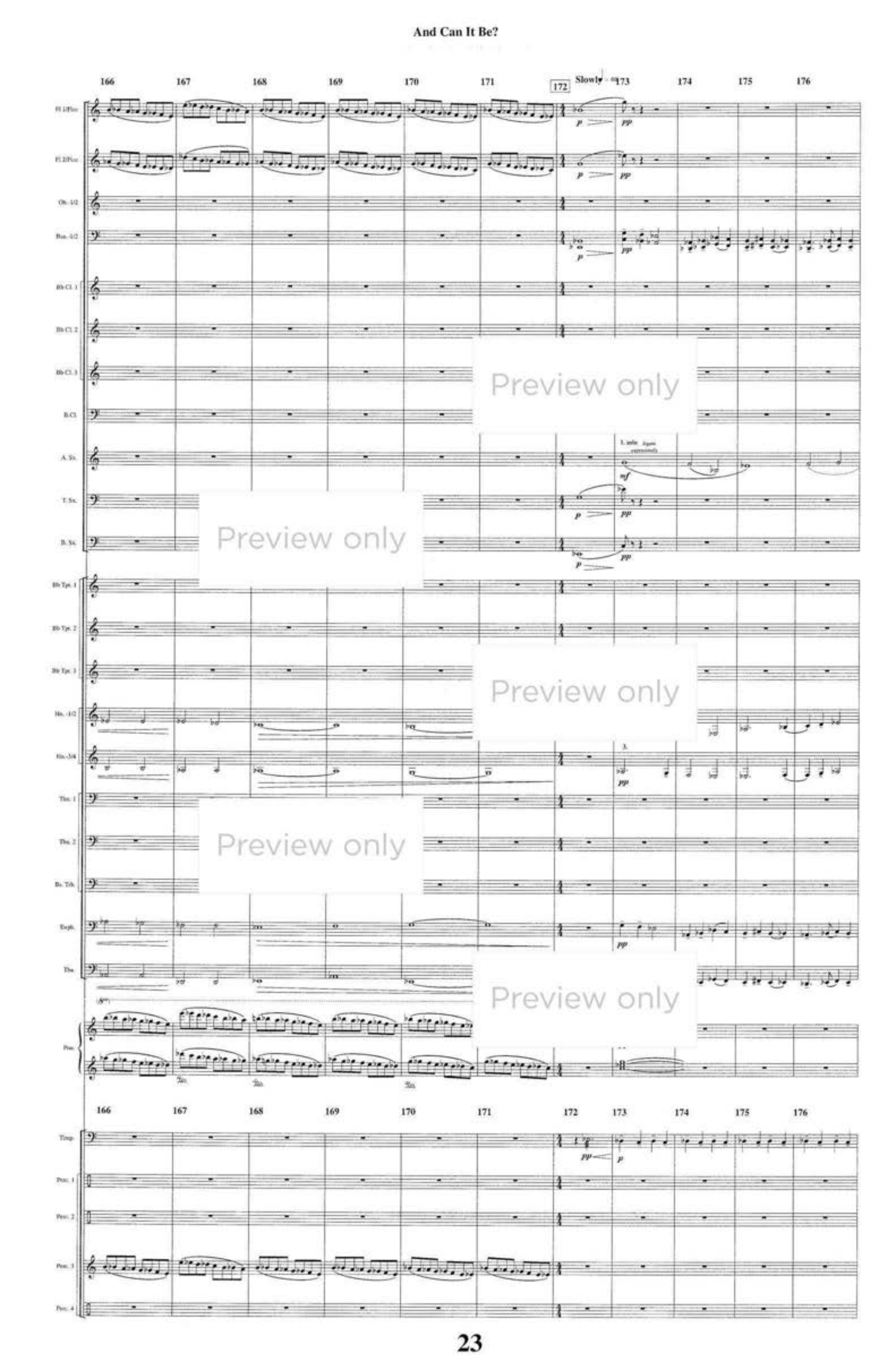

121
122
123
124
125
126
127
128
129
Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Eb Cl. 1
Eb Cl. 2
Eb Cl. 3
B Cl.
A. Sx.
T. Sx.
B. Sx.
Eb Tpt. 1
Eb Tpt. 2
Eb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only

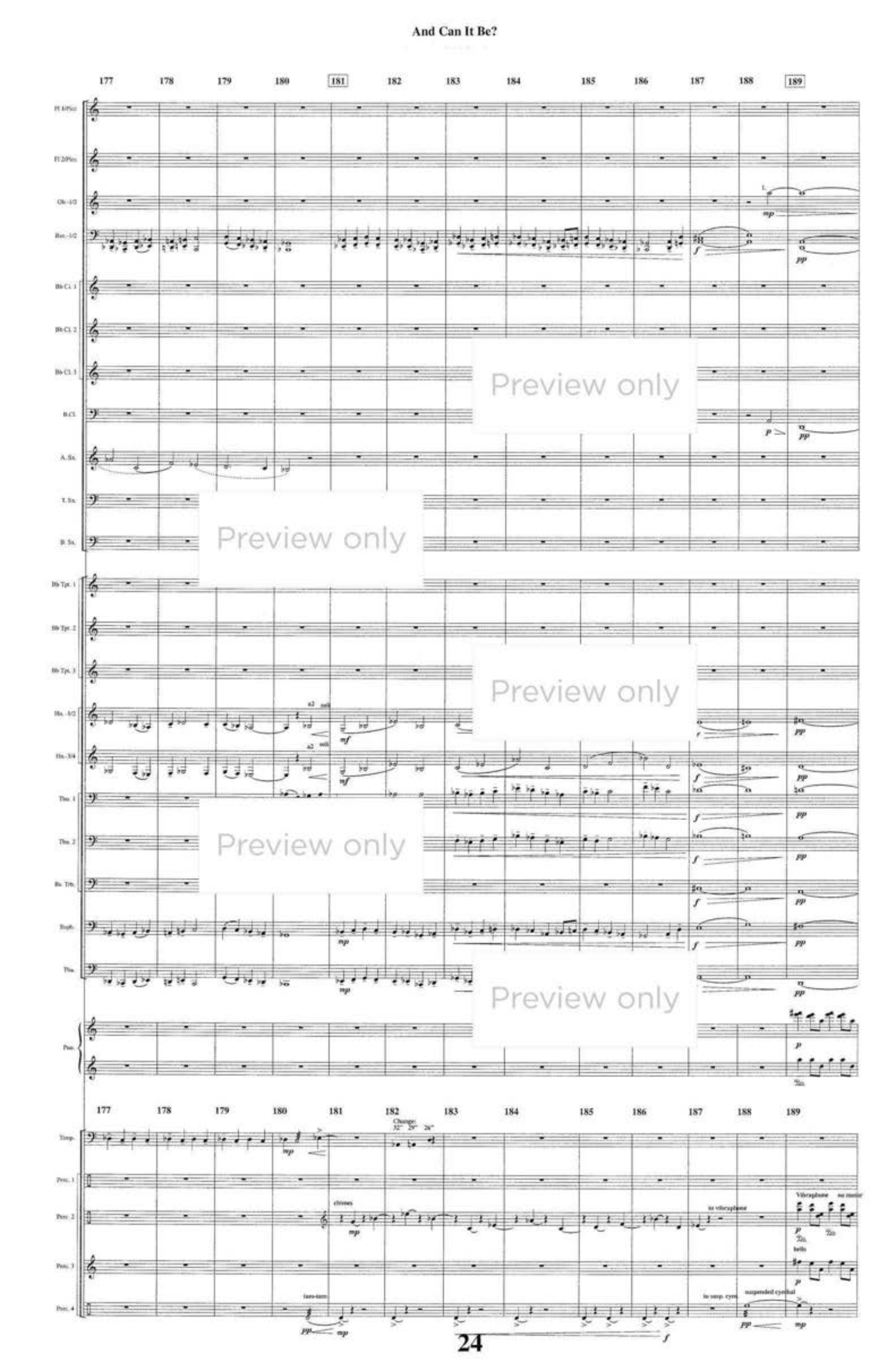

130
131
132
133
134
135
136
137
138
139
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Ba. Tb.
Euph.
Tba.
Pno.
keep ped. depressed
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
crotales
chimes
to Hi-Hat
bells
to bells
suspended cymbal
to crash cymbals
Hi-Hat (closed tight)
to xylophone
Preview only

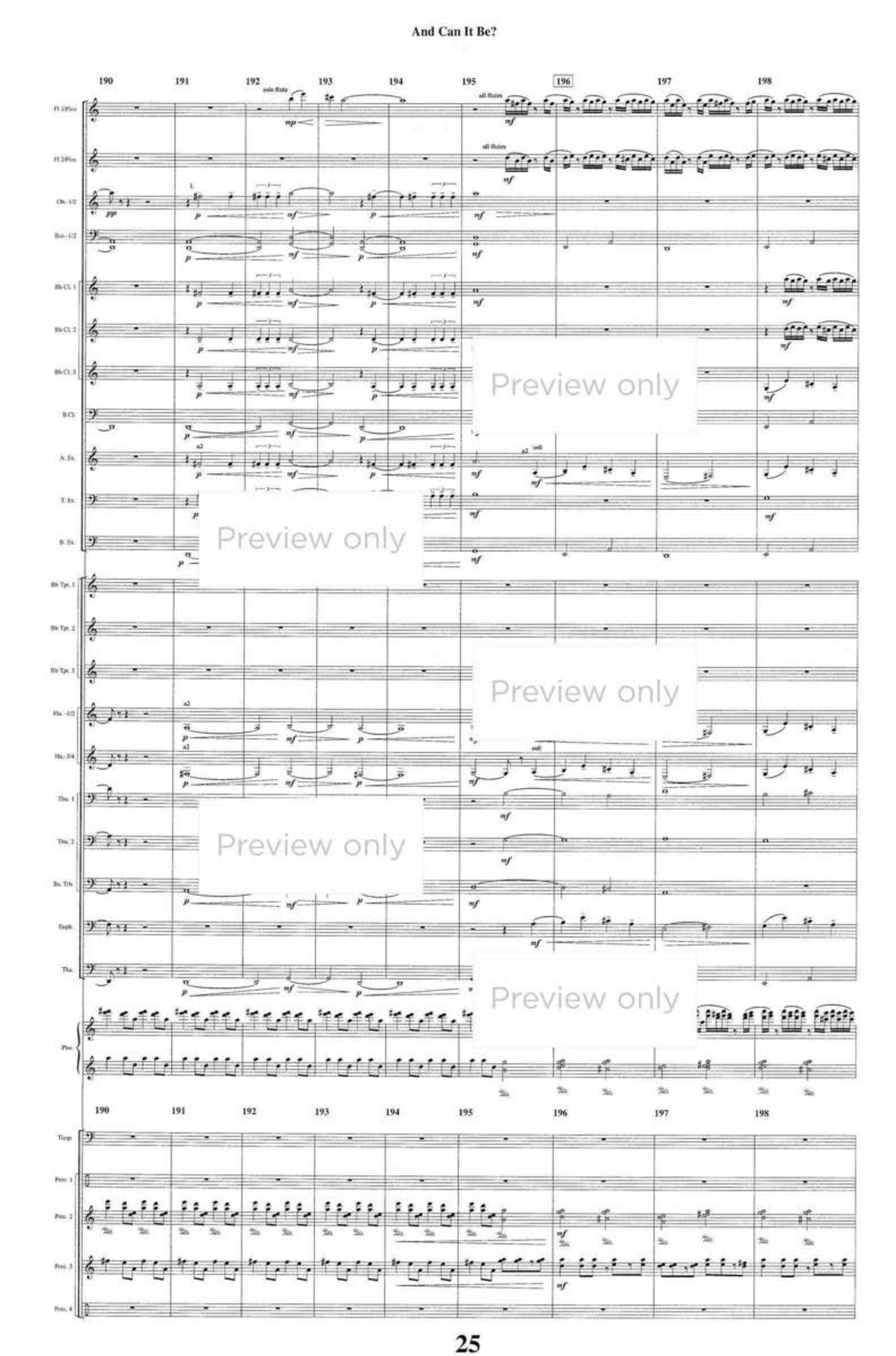

140
141
142
143
144
145
146
147
148
Fl. 1/Piccolo
Fl. 2/Piccolo
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
accel.
Change: 32"
crash cymbals
to chimes
xylophone
tam-tam
Preview only

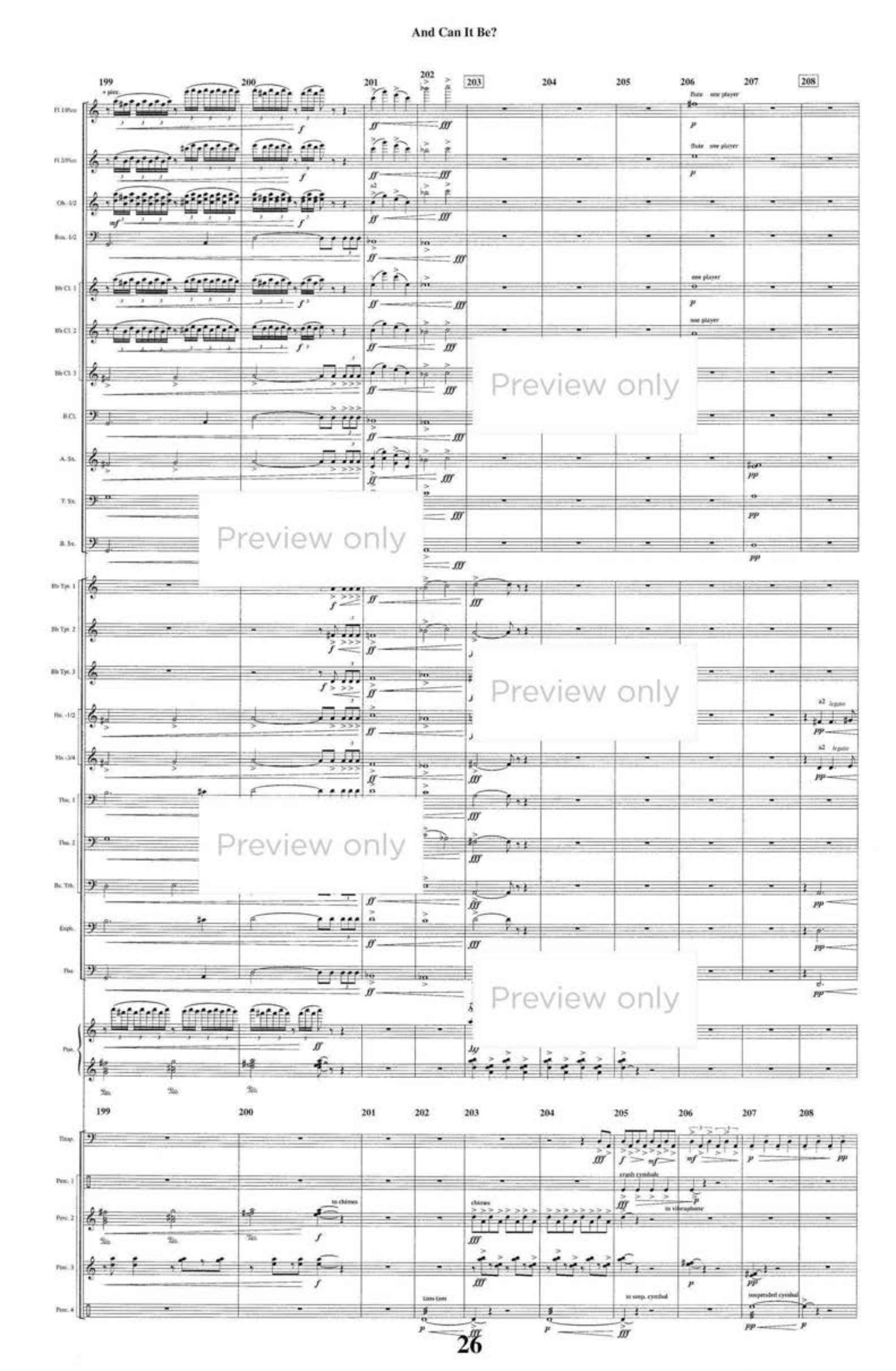

149
= 120
150
151
152
153
154
155
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Change:
to brake drums
suspended cymbal
tam-tam
Preview only

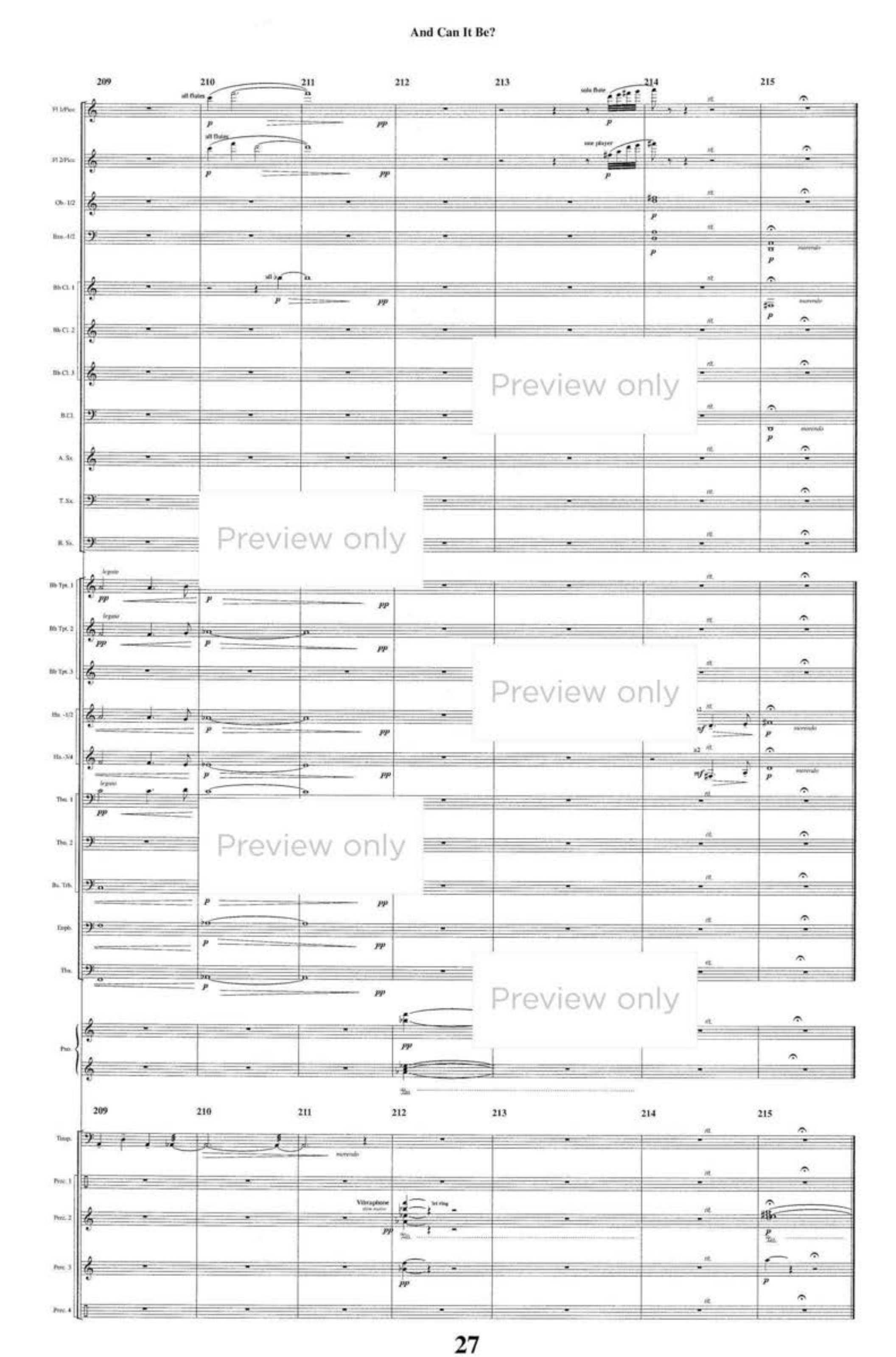

156
157
158
159
160
161
162
163
164
165
Fl. 1/Picc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
flute/picc.
picc.
flute
see player
(see flute cueblue)
legato
brake drums
to crash cymbals
to bells
bells
very soft mallets
Change:
29"
26"
Preview only


166
167
168
169
170
171
172
Slowly
173
174
175
176
Fl. 1/Piccolo
Fl. 2/Piccolo
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B. Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only


177
178
179
180
181
182
183
184
185
186
187
188
189
Fl. 1/Piccc.
Fl. 2/Picc.
Ob.-1/2
Bsn.-1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn.-1/2
Hn.-3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Change:
32" 29" 26"
chimes
to vibraphone
Vibraphone
bells
tam-tam
to susp. cym.
suspended cymbal
Preview only
Preview only
Preview only
Preview only


190
191
192
193
194
195
196
197
198
solo flute
all flutes
Fl. 1/Piccc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only


199
200
201
202
203
204
205
206
207
208
Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Trb.
Euph.
Tba.
Perc.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Preview only


209
210
211
212
213
214
215
all flutes
solo flute
one player
Fl. 1/Picc.
Fl. 2/Picc.
Ob. 1/2
Bsn. 1/2
Bb Cl. 1
Bb Cl. 2
Bb Cl. 3
B.Cl.
A. Sx.
T. Sx.
B. Sx.
Bb Tpt. 1
Bb Tpt. 2
Bb Tpt. 3
Hn. 1/2
Hn. 3/4
Tbn. 1
Tbn. 2
Bs. Tbn.
Euph.
Tba.
Pno.
Timp.
Perc. 1
Perc. 2
Perc. 3
Perc. 4
Vibraphone
let ring
Preview only