

O VOS OMNES

by Richard Burchard

Wind Band Transcription by Clifton Taylor

Perusal Score Only
Not for Rehearsal or Performance

maroon tune
PUBLICATIONS



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About the piece . . .

O vos omnes is a part of the Roman Catholic choral liturgy for Holy Week. It has been set by several composers over many centuries. The text is adapted from Lamentations 1:12.

O vos omnes qui transitis per viam, attendite et videte: Si est dolor similis sicut dolor meus. Attendite, universi populi, et videte dolorem meum. Si est dolor similis sicut dolor meus.

O all you who pass along this way: attend and see if there is any sorrow like my sorrow. Take note, all people and see my sorrow: if there is any sorrow like my sorrow.

This choral setting was composed by Richard Burchard for the Riverside City College Chamber Singers of Riverside, California. The wind band transcription was made by Clifton Taylor for the Crestview High School Band of Crestview, Florida, and their director, Jody Dunn.

Notes for the conductor . . .

All of the articulation and breath marks from the original vocal score have been preserved in this transcription. The slur markings that appear indicate melismatic figures sung on a single syllable of text. Dashed slur markings indicate where breaths or breaks should not occur. For the free chant section (m. 1-6) a horn soloist is preferred, but the section is cross-cued to allow the line to be played by a different soloist or a small ensemble of forces at the conductor's discretion.

Clifton Taylor
Starkville, Mississippi
April 2018

Richard Burchard is Associate Professor of Music at Bellarmine University in Louisville, Kentucky where he served as department chair for twelve years. He teaches Composition and Arranging, Music Technology, Music Theory and World Music. He taught for several years in a summer study abroad program in Salzburg, Austria and most recently in South Africa. An award-winning composer, scholar and educator, his choral works have been performed throughout the United States and Europe having had world premiers in Austria, Germany, Italy, Spain and Portugal. Burchard's music includes over thirty commissioned works for choir. He was named the Kentucky Music Teachers Association 2008 Commissioned Composer and has served as composer-in-residence for a number of organizations, including the University of Kentucky Choral Department, Voices Novae Louisville, St. Martin of Tours Catholic Church, and The Cathedral of the Assumption. He is also resident composer and historian for The Louisville Vocal Project, a 16-voice chamber choir specializing in lesser-known historical works and new composed works. Visit www.richardburchard.com for more information and samples of his music.

Clifton Taylor (b. 1968) has served as Associate Director of Bands at Mississippi State University since 2005. At MSU, he co-directs the Famous Maroon Band, conducts the Symphonic Band and Jazz Ensembles, and teaches courses in the Department of Music. A native of Mississippi, he holds two music education degrees from the University of Southern Mississippi and a DMA in wind conducting from the University of South Carolina. A veteran teacher, Dr. Taylor has taught instrumental music at every level, from the elementary school to the community college, and currently directs a band program for homeschooled students in his community. He is regularly engaged in composing and arranging for the concert band, marching band, and other media, and maintains a steady schedule as a performing trombonist.

Score

O Vos OMNES

Richard Burchard
Transcribed by Clifton Taylor

Sempre molto legato e espressivo

Freely ♩=52

A Mournful, stately ♩=48
Flutes (no Picc.)

Div.

Flute Piccolo

Oboe

Bassoon 1 & 2

Clarinet in B♭ 1

Clarinet in B♭ 2

Clarinet in B♭ 3

Bass Clarinet

Contrabass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B♭ 1

Trumpet in B♭ 2

Trumpet in B♭ 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Trombone 3

Euphonium

Tuba

Timpani

Suspended Cymbal

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O Vos Omnes Music by Richard Burchard

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Slightly faster $\text{♩} = 56$ B a little more motion $\text{♩} = 60-62$

FL. *mf* *ff* *Solo* *mp*

Ob. *mf* *ff* *Div.* *mp* *mp* *Solo*

Bsn. *mf* *ff* *mp* *mp* *Solo*

B♭ Cl. 1 *mf* *ff* *mp* *mp* *Section*

B♭ Cl. 2 *mf* *ff* *Div.* *mp* *mp*

B♭ Cl. 3 *mf* *ff* *mp* *mp*

B. Cl. *mf* *ff* *mp*

Cb. Cl. *mf* *ff*

A. Sx. 1 *mf* *ff* *mp* *mp* *Solo*

A. Sx. 2 *mf* *ff* *mp* *mp* *Solo*

T. Sx. *mf* *ff* *mp*

B. Sx. *mf* *ff* *mp*

B♭ Tpt. 1 *mf* *ff* *mp*

B♭ Tpt. 2 *mf* *ff* *mp*

B♭ Tpt. 3 *mf* *ff* *mp*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

Tbn. 3 *mf* *ff*

Euph. *mf* *ff*

Tuba *mf* *ff*

Timp. *f*

Sus. Cym. *f*

Not for Rehearsal Score Only

23

rit. C a tempo

FL.

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

23

23

23

Sus. Cym.

mp

Not for Rehearsal Score Only

Tutti

E Broadly $\text{♩} = 56$
Div. Unis.

FL. *f*

Ob. *f* Tutti

Bsn. *f* 1^{o} 2^{o}

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

B♭ Cl. 3 *f* *ff*

B. Cl. *f* *ff*

Cb. Cl. *f* *ff*

A. Sx. 1 *f* Tutti

A. Sx. 2 *f* *ff*

T. Sx. *f* *ff*

B. Sx. *f* *ff*

B♭ Tpt. 1 *f* *ff*

B♭ Tpt. 2 *f* *ff*

B♭ Tpt. 3 *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

Tbn. 3 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Timp. *mf* *ff*

Sus. Cym. *mp* *ff*

Not for Rehearsal Score Only

44 *rit.* *a tempo* *With intensity* *rit.* [F] ($\text{♩} = 60-62$)

Fl. *mf* *mf* *f* Div. Unis.

Ob. *mf* *mf* *f*

Bsn. *mf* *mf* *f*

B♭ Cl. 1 *mf* *f*

B♭ Cl. 2 *mf* *mf*

B♭ Cl. 3 *mf* *f*

B. Cl. *mf* *f*

Cb. Cl. *mf* *f*

A. Sx. 1 *mf* *f*

A. Sx. 2 *mf* *f*

T. Sx. *mf* *f*

B. Sx. *mf* *f*

B♭ Tpt. 1 *mf* *mf* *f*

B♭ Tpt. 2 *mf* *mf* *f*

B♭ Tpt. 3 *mf* *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mf* *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Euph. *mf* *f*

Tuba *mf* *f*

Timp. *mf* *mf* *p*

Sus. Cym. *p* *mf*

Not for Perusal Score Only
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FL. *mp* *mf* *mf* *ff* *mp*

Ob. *mp* *mf* *mf* *ff* *mp* Solo

Bsn. *mf* *mf* *ff* *mp*

B♭ Cl. 1 *mp* *mf* *mf* *ff* *mp* Div.

B♭ Cl. 2 *mp* *mf* *mf* *ff* *mp* Div. Unis.

B♭ Cl. 3 *mp* *mf* *mf* *ff* *mp*

B. Cl. *mp* *mf* *mf* *ff* *mp*

Cb. Cl. *mf* *ff* *mp*

A. Sx. 1 *mf* *mf* *ff* *mp*

A. Sx. 2 *mf* *mf* *ff* *mp*

T. Sx. *mf* *mf* *ff* *mp*

B. Sx. *mf* *mf* *ff* *mp*

B♭ Tpt. 1 *mp* *mf* *mf* *ff* *mp* Div.

B♭ Tpt. 2 *mp* *mf* *mf* *ff* *mp*

B♭ Tpt. 3 *mp* *mf* *mf* *ff* *mp* Div.

Hn. 1 *mp* *mf* *mf* *ff* *mp*

Hn. 2 *mf* *ff* *mp*

Tbn. 1 *mp* *mf* *mf* *ff* *mp*

Tbn. 2 *mp* *mf* *mf* *ff* *mp*

Tbn. 3 *mp* *mf* *mf* *ff* *mp*

Euph. *mp* *mf* *mf* *ff* *mp*

Tuba *mf* *ff* *mp*

Timp. *f*

Sus. Cym.

55

55

This image shows a page from a musical score, likely for a symphony orchestra. The score is written for various instruments, including woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones), brass (Traps, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Cym.). The score is marked with dynamics such as *mf*, *f*, and *ff*, and includes performance instructions like *Tutti* and *Div.*. A large, diagonal watermark across the page reads "Not for Rehearsal or Performance". The score is written in a standard musical notation with staves for each instrument and a common key signature of one sharp (F#).