

# Strength

*by*

Ben Blessing

*Grade: 1*

*Duration: 3:01*

## Instrumentation

1 – Conductor Score

10 – Flute

2 – Oboe

5 – B $\flat$  Clarinet 1

5 – B $\flat$  Clarinet 2

2 – B $\flat$  Bass Clarinet

4 – Alto Saxophone

2 – Tenor Saxophone

2 – Baritone Saxophone

8 – Trumpet

4 – Horn in F

6 – Trombone

2 – Euphonium (+2 T.C.)

4 – Tuba

2 – Mallets I

Vibraphone

2 – Percussion I

(one player)

Suspended Cymbal, Chimes, Marimba

2 – Percussion II

(one player)

Snare Drum

2 – Percussion III

(one player)

Claves, Bass Drum

## Strength

A serious number, this work was written to convey the virtue of resilience through adversity. Written carefully to meet the accessibility of 2nd year students, this work explores some creative timbre shifts between the different groups of the band, alternating pinkies for developing clarinet players, and an active percussion part for young percussionists.

### Ben Blessing

Born February 6, 1984



Ben Blessing, (1984) hails from Nampa, ID. A former Marine and current member of the 25th Army Band in Boise ID, he is a long-serving member of the Idaho Army National Guard. He holds a Bachelors Degree in Music Composition from Northwest Nazarene University and a Masters in Music Education from the American Band College. Mr. Blessing enjoys writing music for concert band, orchestra, and electronic avenues as well. He has focused largely on works for the concert band as of late. In his off time, he enjoys writing music, running much too far for his own good, and spending quality time with his wife, three children, and two dogs. He is the Race Director for the Standhope Ultra Challenge and the Music Teacher at Compass Public Charter School.



11 12 13 14 15 16 17 18 19 20 21

Fl. *p* *mf*

Ob. *p* *mf*

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

Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. Tba.

A. Sx. Hn. *f*

T. Sx. Hn. *mf*

B. Sx.

Tpt. *f* *p* *mf* *mf* *p* *f* *p*

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

Tbn. *p* *mf* *mf* *p* *f*

Euph. *p* *mf* *mf* *p* *f*

Tuba *p* *mf* *mf* *p* *f*

Mlts. *f* *p*

Perc. I *p* Chimes *p* Sus. Cym. *p*

Perc. II *f*

Perc. III

22 23 24 25 26 27 28 29 30 31

Fl. *p* *f* *p* *mf* *p*

Ob. *p* *f* *p* *mf* *p*

Bsn. *p* *fp* *f* *p* *mf* *p*

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

Cl. 2 *p* *f* *p* *mf* *p*

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

A. Sax. *p* *p* *f* *p* *mf* *p*

T. Sax. *p* *f* *p* *mf* *p*

B. Sax. *p* *fp* *f* *p* *mf* *p*

Tpt. *f* *p* *f*

Hn. *f* *p* *f*

Tbn. *p* *fp* *f* Ten. Sax.

Euph. *p* *fp* *f* Bari. Sax.

Tuba *p* *fp* *f*

Mlts. *f* *p* *f* *p* *mf* *p*

Perc. I *p* *p* *p* *mf* *p*

Perc. II *mf* *p* *f*

Perc. III Bass Drum *f* *p* *f* *p* *f*

Marimba soft mallets

32 33 34 35 36 37 38 39 40 41 42 43

Fl. *mf* *p* *f* *p* *mf* *mf* *p*

Ob. *mf* *p* *f* *p* *mf* *mf* *p*

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

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

Cl. 2 *mf* *p* *f* *p* *mf* *mf* *p*

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

A. Sx. *mf* *p* *f* *p* *mf* *mf* *p*

T. Sx. *mf* *p* *f* *p* *mf* *mf* *p*

B. Sx. *mf* *p* *f* *p* *mf* *mf* *p*

Tpt. *p* *mf* *mf* *p*

Hn. *p* *mf* *mf* *p*

Tbn. *p* *mf* *mf* *p*

Euph. *p* *mf* *mf* *p*

Tuba *p* *mf* *mf* *p*

Mlts. *mf* *p* *f* *p* *mf* *mf* *p*

Perc. I *mf* *p* *f* *p* *mf* *mf* *p*

Perc. II *p* *f* *p* *f*

Perc. III *p* *f* *p* *f*

44 45 46 47 48 49 50 51 52 53

Fl. *f* *p* *stagger breath*

Ob. *f* *p* *stagger breath*

Bsn. *f* *p* *stagger breath*

Cl. 1 *f* *p* *stagger breath*

Cl. 2 *f* *p* *stagger breath*

B. Cl. *f* *p* Ten. Sax.

A. Sax. *f*

T. Sax. *f* *mf*

B. Sax. *f* Tba.

Tpt. *f*

Hn. *f* Ten. Sax. *p*

Tbn. *f* *p*

Euph. *f* *p*

Tuba *f* *p*

Mlts. *f* *p* Ped. Sus. Cym.

Perc. I *p* *p* *p* *p*

Perc. II *p* *p*

Perc. III *p* *p*