

OPEN MY EYES

Clara Scott (1841 - 1897)
arr. Robert D. Schramm

Andante ♩ = 96

The musical score is arranged in 12 staves, grouped into six pairs. The top staff is the vocal line. The pairs are: C Instrument 1 & 2, B♭ Instrument 1 & 2, E♭ Instrument 1 & 2, F Instrument 1 & 2, Bass Clef Instrument 1 & 2, and Bass Clef Instrument 2. The key signature is one sharp (F#), and the time signature is 6/8. The score begins with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking in the final measure of each part.

The Brass Crest 2-Part Hymn Series
OPEN MY EYES

Chorus

6

dim. *pp*

C 1 *dim.* *pp*

C 2 *dim.* *pp*

B♭ 1 *dim.* *pp*

B♭ 2 *dim.* *pp*

E♭ 1 *dim.* *pp*

E♭ 2 *dim.* *pp*

F 1 *dim.* *pp*

F 2 *dim.* *pp*

BC 1 *dim.* *pp*

BC 2 *dim.* *pp*

OPEN MY EYES

11

This musical score is for the hymn "Open My Eyes" from the "The Brass Crest 2-Part Hymn Series". It is page 3 of the score, starting at measure 11. The score is arranged for a brass ensemble and piano accompaniment. The instruments are: Piano (p), Trumpets 1 (C 1), Trumpets 2 (C 2), Baritone 1 (Bb 1), Baritone 2 (Bb 2), Euphonium 1 (Eb 1), Euphonium 2 (Eb 2), Trombones 1 (F 1), Trombones 2 (F 2), Baritone/Cornet 1 (BC 1), and Baritone/Cornet 2 (BC 2). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The tempo and dynamics are marked with *p* (piano) and *mp* (mezzo-piano). The score consists of 11 measures, with a double bar line at the end of measure 11. The piano part features a melodic line with chords, while the brass instruments provide harmonic support with various rhythmic patterns.

Summary (Concert Pitch)

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The musical score is written for a brass instrument in concert pitch, featuring a treble clef and a 6/8 time signature. The tempo is marked 'Andante' with a metronome marking of ♩ = 96. The score is divided into four systems of music. The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) includes a crescendo (*cresc.*) and a decrescendo (*dim.*) dynamic. The third system (measures 9-12) is labeled 'Chorus' and starts with a pianissimo (*pp*) dynamic, followed by a piano (*p*) dynamic. The fourth system (measures 13-16) begins with a mezzo-piano (*mp*) dynamic. The piece concludes with a double bar line at the end of the fourth system.

1 *p*

5 *cresc.* *dim.*

9 Chorus *pp* *p*

13 *mp*

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C Instrument 1

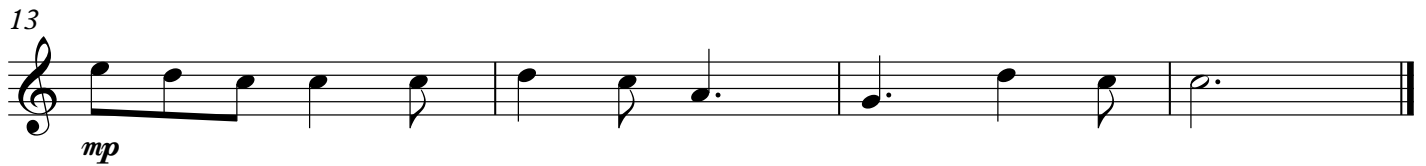
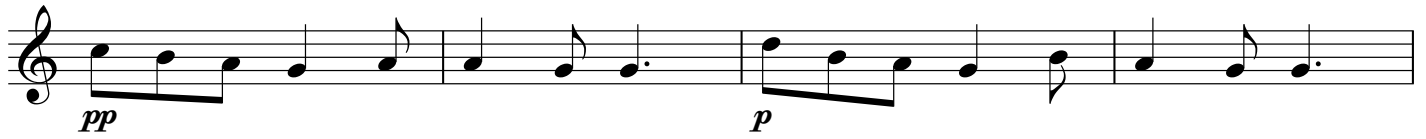
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9 Chorus



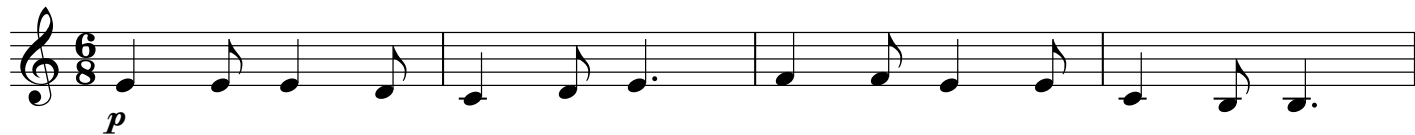
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C Instrument 2

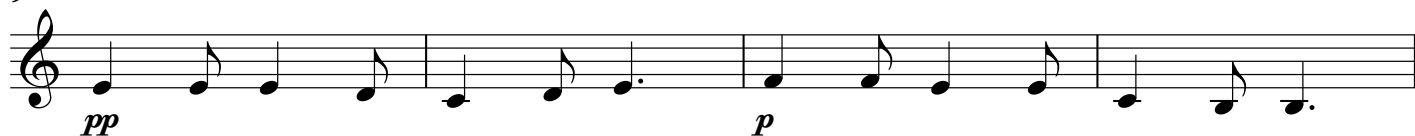
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9 Chorus



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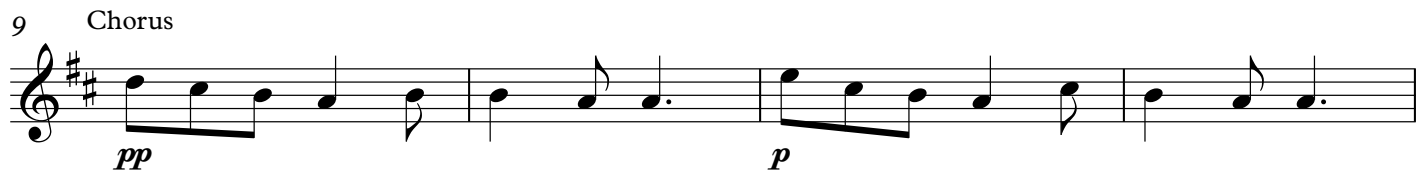
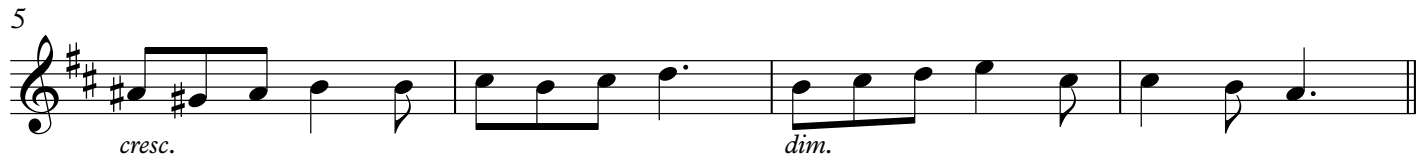
B♭ Instrument 1

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Andante ♩ = 96



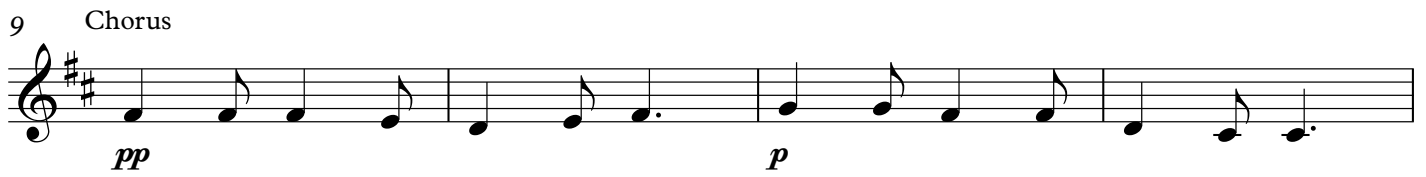
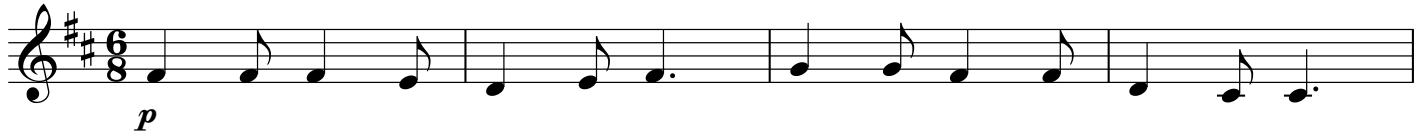
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E♭ Instrument 1

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p

5
cresc. *dim.*

9 Chorus
pp *p*

13
mp

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p

5

cresc. *dim.*

9 Chorus

pp *p*

13

mp

F Instrument 1

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p

5
cresc. *dim.*

9 Chorus
pp *p*

13
mp

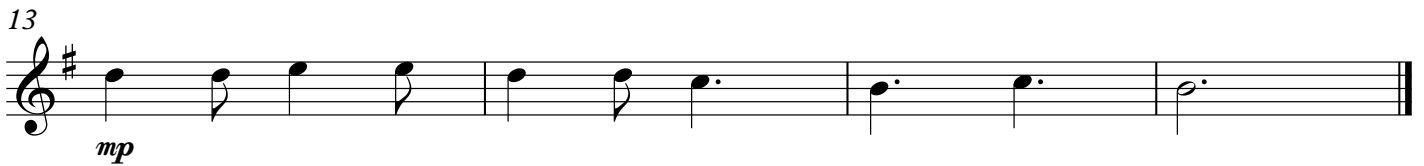
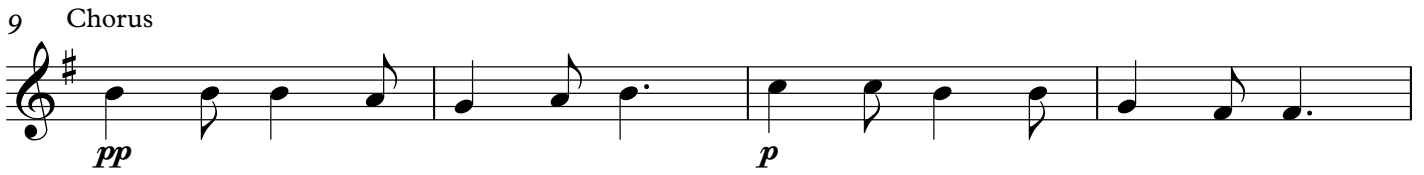
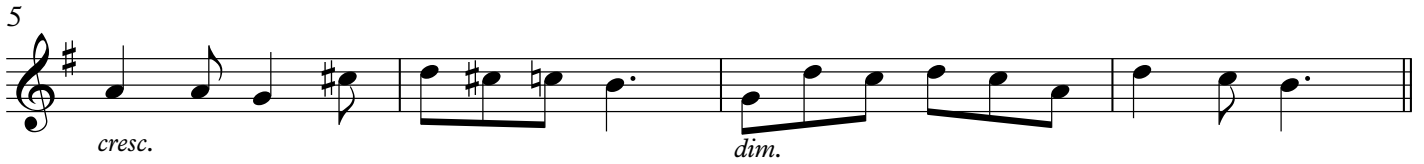
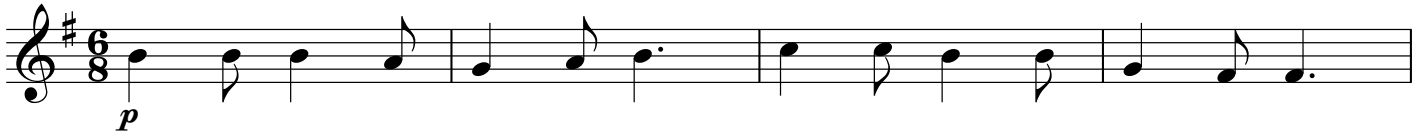
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F Instrument 2

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Andante ♩ = 96

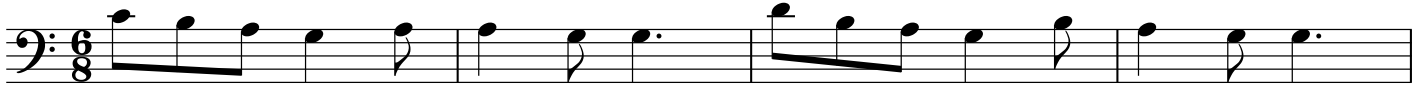


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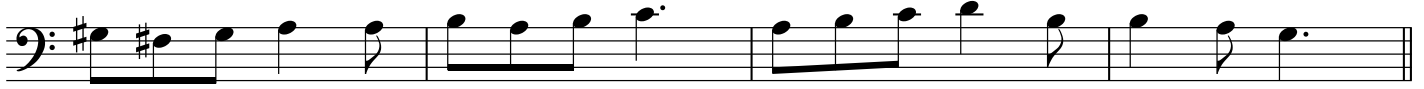
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Andante ♩ = 96



p

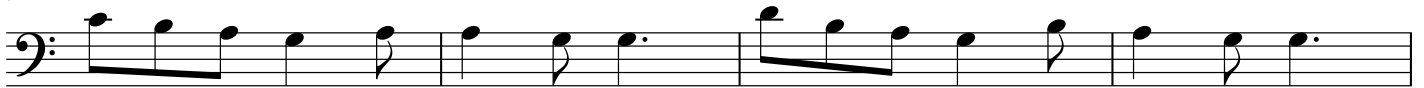
5



cresc.

dim.

9 Chorus



pp

p

13



mp

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Bass Clef Instrument 2

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Musical staff 1: Bass clef, 6/8 time signature. Measures 1-4. Dynamics: *p*

5

Musical staff 2: Bass clef, 6/8 time signature. Measures 5-8. Dynamics: *cresc.*, *dim.*

9 Chorus

Musical staff 3: Bass clef, 6/8 time signature. Measures 9-12. Dynamics: *pp*, *p*

13

Musical staff 4: Bass clef, 6/8 time signature. Measures 13-16. Dynamics: *mp*