



# Our Deliverance Must Come America, Now and Forever

JOSHUA HOBBS

## Instrumentation

|  |   |
|--|---|
| Full Score   | 1 |
| Flute  | 8 |
| Oboe (Opt. Flute 2)                                      | 2 |
| B $\flat$ Clarinet 1                                     | 6 |
| B $\flat$ Clarinet 2                                     | 6 |
| Bass Clarinet  | 2 |
| Bassoon  | 2 |
| Alto Saxophone   | 4 |
| Tenor Saxophone  | 2 |
| Baritone Saxophone                                       | 2 |
| B $\flat$ Trumpet 1                                      | 6 |
| B $\flat$ Trumpet 2                                      | 6 |
| Horn in F  | 4 |
| Trombone   | 4 |
| Euphonium  | 2 |
| Baritone T.C.  | 2 |
| Tuba   | 4 |
| Timpani (A $\flat$ : B $\flat$ : C: E $\flat$ )          | 2 |
| Mallets  | 2 |
| Chimes, Bells  |   |
| Percussion 1   | 2 |
| Snare Drum, Bass Drum                                    |   |
| Percussion 2   | 4 |
| Suspended Cymbal, Tambourine,<br>Crash Cymbals, Triangle |   |



## ABOUT THE COMPOSER



Joshua Hobbs (b. 1990) is a composer, arranger, and currently serves as the Director of Bands of Wiregrass Ranch High School in Pasco County, FL. During his teaching career, his ensembles have regularly earned Superior ratings at Florida Band Association Music Performance Assessments in Concert, Marching, and Jazz (district and state levels). Under his direction, Joshua's marching bands have also regularly been recognized as State Finalists (2017, 2018) and as a State Champion in 2019.

Joshua has been hailed as one of the rising stars in the world of composition and his reputation is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017). His output includes works for ensembles of all sizes and has been performed around the world by artists and ensembles including the United States Air Force Band, Summit Brass, Scott Hartman, Jeff Nelsen, John Almeida, Saint Louis Brass, at the New England Conservatory, University of Alabama, at Florida Music Educators Association Conferences, International Trumpet Guild, International Horn Society conferences and on many other occasions. Joshua's music is published with Excelcia Music Publishing, Neil A. Kjos Music, Hickman Music Editions, Triplo Press, Balquhider Music, Dorn Publications and Cimarron Music Press. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, FL.

Joshua holds a master's degree in Instrumental Conducting from the University of South Florida and a bachelor's degree in Music Composition from the University of Central Florida. He has studied privately with Andrew Boysen Jr., Mark Camphouse, Timothy Mahr, Brian Balmages, Christopher Marshall, and participated in composition master classes with Eric Whitacre and more.

For more information, recordings, and other helpful resources, please visit [www.joshuahobbsmusic.com](http://www.joshuahobbsmusic.com).

## OUR DELIVERANCE MUST COME AMERICA, NOW AND FOREVER

As Americans fought for their independence against the British in the Revolutionary War, there were many moments of doubt. In fact, in the autumn of 1781, the situation was so dire that General George Washington wrote:

*"We're at the end of our tether and now or never, our deliverance must come."*

Despite the odds, the American military, aided by the French, slowly but sure began to build momentum in their quest for liberty from the British. This momentum came to a head at Yorktown, VA on October 19, 1781. After weeks of fighting, the British ultimately surrendered. The ringing of gunshots and cannon fire stopped and for a moment, there was silence. The silence was short-lived and legend has it that as they retreated, the British began singing a rendition of a 17th Century English ditty entitled *The World Turned Upside Down* (brought to public relevance in the Broadway musical: *Hamilton*). This song serves as the foundation of *Our Deliverance Must Come*, though it isn't presented in its actual form until m. 37 in the Flute part.

Furthermore, the first three notes of the piece, most prominently heard in the first clarinet part, previews the beginning of *The World Turned Upside Down* melody (following the anacrusis) and serves as motif in its own right. The first half of the composition harmonizes this melody in a minor tonality. But just like our world, the three-note motif is turned upside down several times beginning with the Alto Sax in m. 33.

The Americans, overjoyed and overwhelmed by the turn of fate, began to drown out the British band with a performance of their own - *Yankee Doodle* - and this is depicted quite literally in the music during m. 53-77 (first augmented in chorale-like fashion and then more traditionally by the Trumpet and Clarinet). The initial statement of *Yankee Doodle* is in a minor key and heard in the upper woodwinds and Glockenspiel beginning in m. 17. The aforementioned climax featuring the juxtaposed American and British melodies features *Yankee Doodle* in its more common major tonality (reflecting the turn of fate for the Americans).



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[excelciamusicpublishing](https://www.youtube.com/channel/UC...)

Recordings are available on all major streaming services.

# Our Deliverance Must Come

Full Score

(America: Now and Forever)

JOSHUA HOBBS

(ASCAP)

Largo ♩ = 60

5 più mosso ♩ = 72

The musical score is arranged in a standard orchestral format. It includes staves for Flute, Oboe (Opt. Flute 2), B♭ Clarinet 1, B♭ Clarinet 2, Bass Clarinet, Bassoon, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, B♭ Trumpet 1, B♭ Trumpet 2, Horn in F, Trombone, Euphonium, Tuba, Timpani (A: B: C: E), Mallets (Chimes, Bells), Percussion 1 (Snare Drum, Bass Drum), and Percussion 2 (Suspended Cymbal, Tambourine, Crash Cymbals, Triangle). The score is in 4/4 time and features a tempo change from Largo (♩ = 60) to 5 più mosso (♩ = 72) at measure 5. Dynamics include piano (p), mezzo-piano (mp), and piano-piano (pp). A large watermark 'Preview Only' is overlaid diagonally across the score.

1 2 3 4 5 6

Our Deliverance Must Come

7

Fl. *mp*

Ob. *mp*

B $\flat$  Cl. 1

B $\flat$  Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax. *p*

T. Sax. *p*

B. Sax. *p*

7

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. *Bells mp*

Perc. 1

Perc. 2

15

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Bass Drum

15

13 14 15 16 17 18

Our Deliverance Must Come

This musical score is for the piece "Our Deliverance Must Come" and covers measures 19 through 24. It features a full orchestral ensemble. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet 1 (B♭ Cl. 1), Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet 1 (B♭ Tpt. 1), Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Mallet Percussion (Mal.). Percussion parts are labeled Perc. 1 and Perc. 2. The score includes dynamic markings such as *p*, *mf*, and *f*, and performance instructions like *accel.* and *A<sub>3</sub> to E<sub>3</sub>*. A rehearsal mark "21" is placed above the Flute part at the beginning of measure 21. A large diagonal watermark "Excelcia Music Publishing" is overlaid across the score.

25 Suddenly Lively ♩ = 86-90

29 rit.

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

25 Suddenly Lively ♩ = 86-90

29 rit.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Chimes

Our Deliverance Must Come

33 A Tempo

The musical score is for the piece "Our Deliverance Must Come" and is marked "33 A Tempo". The time signature is 2/4. The score is arranged for a full orchestra and includes the following instruments and parts:

- Fl. (Flute):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Ob. (Oboe):** Part 1, starting with a *p* dynamic and moving to *mf*.
- B♭ Cl. 1 (B-flat Clarinet 1):** Part 1, starting with a *p* dynamic and moving to *mf*.
- B♭ Cl. 2 (B-flat Clarinet 2):** Part 2, starting with a *p* dynamic and moving to *mf*.
- B. Cl. (Bass Clarinet):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Bsn. (Bassoon):** Part 1, starting with a *p* dynamic and moving to *mf*.
- A. Sax. (Alto Saxophone):** Part 1, starting with a *p* dynamic and moving to *mf*.
- T. Sax. (Tenor Saxophone):** Part 1, starting with a *mp* dynamic and moving to *mf*.
- B. Sax. (Baritone Saxophone):** Part 1, starting with a *p* dynamic and moving to *mf*.
- B♭ Tpt. 1 (B-flat Trumpet 1):** Part 1, starting with a *p* dynamic and moving to *mf*.
- B♭ Tpt. 2 (B-flat Trumpet 2):** Part 2, starting with a *p* dynamic and moving to *mf*.
- Hn. (Horn):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Tbn. (Trombone):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Euph. (Euphonium):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Tuba:** Part 1, starting with a *p* dynamic and moving to *mf*.
- Timp. (Timpani):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Mal. (Mallets):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Perc. 1 (Percussion 1):** Part 1, starting with a *p* dynamic and moving to *mf*.
- Perc. 2 (Percussion 2):** Part 1, starting with a *p* dynamic and moving to *mf*.

The score includes a large "2/4" time signature in the center of the page. A watermark "Excelcia Music Publishing" is visible across the score. The page number "8" is in the top left corner. The piece title "Our Deliverance Must Come" is at the top center. The section number and tempo "33 A Tempo" are at the top right. The instrument names are listed on the left side of the score. The dynamics *p* (piano) and *mf* (mezzo-forte) are indicated throughout the score. The page number "8" is in the bottom left corner. The page number "31" is in the bottom center. The page number "32" is in the bottom right. The page number "33" is in the bottom left. The page number "34" is in the bottom center. The page number "35" is in the bottom right. The page number "36" is in the bottom left.



37

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

37

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. to Bells

Perc. 1

Perc. 2

45

Fl. *mf*

Ob. *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl. *mp* *mp*

Bsn. *mp* *mp*

A. Sax. *mf* Tutti

T. Sax. *mp*

B. Sax.

45

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba *mp*

Timp.

Mal.

Perc. 1

Perc. 2 Tambourine *mp*

53

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mp*

53

Tutti

*mf*

*mf*

Tutti

*mf*

Bells

*mf*

Our Deliverance Must Come

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Fl.:** Flute part with melodic lines and some sixteenth-note passages.
- Ob.:** Oboe part, mostly rests.
- B♭ Cl. 1 & 2:** Clarinet parts, with Cl. 1 having a melodic line and Cl. 2 providing harmonic support.
- B. Cl.:** Bass Clarinet part, mostly rests.
- Bsn.:** Bassoon part, mostly rests.
- A. Sax.:** Alto Saxophone part, mostly rests.
- T. Sax.:** Tenor Saxophone part, mostly rests.
- B. Sax.:** Baritone Saxophone part, mostly rests.
- B♭ Tpt. 1 & 2:** Trumpet parts, with Tpt. 1 having a melodic line and Tpt. 2 mostly rests.
- Hn.:** Horn part, mostly rests.
- Tbn.:** Trombone part, mostly rests.
- Euph.:** Euphonium part, mostly rests.
- Tuba:** Tuba part, mostly rests.
- Timp.:** Timpani part, mostly rests.
- Mal.:** Mallet part, playing a rhythmic pattern.
- Perc. 1 & 2:** Percussion parts, with Perc. 1 playing a complex rhythmic pattern and Perc. 2 playing a simpler pattern.

Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).

61

Fl.

Ob. *mf*

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl. *mp*

Bsn. *mp*

A. Sax.

T. Sax.

B. Sax.

61

B $\flat$  Tpt. 1 *mf*

B $\flat$  Tpt. 2 *mf*

Hn. *mf*

Tbn.

Euph.

Tuba

Timp. *mf* E $\flat$  to A $\flat$

Mal. *to Chimes*

Perc. 1

Perc. 2

Our Deliverance Must Come

69 poco più mosso ♩ = 92

*accel.*

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

4

*f*

69 poco più mosso ♩ = 92

*accel.*

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Chimes *ff*

Crash Cymbals

4

*mp*

*f*

Our Deliverance Must Come

77 Più mosso ♩ = 98

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Triangle

*mf*

*f*

*mf*

This musical score is for the piece "Our Deliverance Must Come" and spans measures 79 to 83. The instrumentation includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet 1 (B♭ Cl. 1), B♭ Clarinet 2 (B♭ Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), B♭ Trumpet 1 (B♭ Tpt. 1), B♭ Trumpet 2 (B♭ Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and two Percussion parts (Perc. 1 and Perc. 2). The score is written in a key signature of two flats (B♭ major or D minor) and a common time signature. A large, diagonal watermark reading "Preview Only" and "Excelcia Music Publishing" is overlaid across the score. The dynamic marking *ff* (fortissimo) is used extensively throughout the piece, particularly in the later measures. The percussion parts feature complex rhythmic patterns, including sixteenth-note runs and syncopated rhythms.