



Beyond Words

RUTH BRITTIN

Instrumentation

| | |
|----------------------------|---|
| Full Score | 1 |
| Flute | 8 |
| Oboe (Opt. Flute 2) | 2 |
| B♭ Clarinet 1 | 6 |
| B♭ Clarinet 2 | 6 |
| Bass Clarinet | 2 |
| Bassoon | 2 |
| Alto Saxophone | 4 |
| Tenor Saxophone | 2 |
| Baritone Saxophone | 2 |
| B♭ Trumpet 1 | 6 |
| B♭ Trumpet 2 | 6 |
| Horn in F | 4 |
| Trombone | 4 |
| Euphonium | 2 |
| Baritone T.C. | 2 |
| Tuba | 4 |
| String Bass | 2 |
| Timpani | 2 |
| Mallets | 2 |
| Bells | |
| Percussion 1 | 2 |
| Snare Drum, Bass Drum | |
| Percussion 2 | 2 |
| Triangle, Suspended Cymbal | |

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About the Composer



Ruth Brittin, composer, is Professor of Music Education at University of the Pacific. Dr. Brittin publishes for wind band and orchestra with Excelcia and Wingert-Jones Publications, and her compositions are featured with All-State and honor ensembles. An active conductor, clinician, and adjudicator, she enjoys blending her love of travel, history, and adventure with new composing projects. A leader in the national and international research scene, she has served as editor and representative for journals and music education organizations, such as NAFME and ISME. She is a featured speaker at conferences and universities, with research interests in curriculum, pedagogy, and listener responses to music. She also performs on horn professionally throughout Northern California. “Dr. B” has been awarded University of the Pacific’s coveted Eberhardt Teacher-Scholar Award, as well as the Faculty Mentor Award. Before teaching at the collegiate level (Syracuse University 1989-1997, and Pacific since 1997), Ruth taught band at the middle and high school level and earned her degrees at The Florida State University and Texas Tech University. With her husband and son active in the jazz, percussion and guitar worlds, and daughter in the string, folk, and singer-songwriter worlds, she enjoys all kinds of music!

Beyond Words

Enjoy the lyrical beauty of this inspiring tribute. You will hear hints of the iconic Valdres, evocative fanfares, and picturesque melodies. A dramatic climax, with optional aleatoric approach, leads to a strong but gentle finish.

Program Notes

Beyond Words was written in honor of Dr. Eric Hammer, Director of Bands at University of the Pacific in Stockton, California. His leadership in the world of instrumental music educators was uplifting; he was known for his musicianship, enthusiasm, stamina, and desire to make every day a good day. Commissioned by “Hammer graduate” Scott Downs, Director of Clovis East High School, it was premiered at California’s All-State conference, 2025.

Of Norwegian heritage, Eric adored the march *Valdres* (Hanssen, 1904); its opening motive appears in the Brass fanfare leading to the optional aleatoric section. A fine Euphonium player, we thus hear the Euphonium’s solo enduring voice at the end. Eric wanted to give everyone the chance to make choices and shine, seen in the space for improvisation and also the unexpected chord clusters. For example, in clinics Eric would have students “Play your favorite note... any note!” and then resolve to a single shared pitch. Experiencing temporary sonic chaos, resolving to beautiful balance, blend, and harmony... this was his approach to rehearsals and life. The title *Beyond Words* captures a wisp of Dr. Hammer’s favorite encouragement, “Forward!”

Notes to the Conductor

Beyond Words is about making beautiful choices. You have choice in fermatas, pauses, rubato, and solo/soli options.

Optional aleatoric portion: This may be played as written, or approached in an improvisational or co-composed way. If doing it aleatorically:

- It is an arch form: a “build,” climax at M.68, then notated “fadeaway.”
- Players can stagger their entrances up to the climax, bringing out fanfare motifs, with more complexity and volume as they layer in. Experiment with patterns and rhythms. Take as long as desired for the buildup; improvisation can be done with a few players or everyone. It will sound joyously cacophonous, then settle to an emotional pause.
- Show “1,” “2,” “3” on fingers where each new section of buildup starts. Showing steady beat is optional.
- Celebrate the collaboration/improvisation in your notes and comments to the audience!



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Recordings are available on all major streaming services.

Beyond Words

RUTH V. BRITTIN
BMI

Lyricaly ♩ = 84

5

Flute

Oboe (Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Lyricaly ♩ = 84

5

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

Timpani (A♭, B♭, E♭)

Mallets (Bells)

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Triangle, Suspended Cymbal)

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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

p

mp

mf

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13

Fl. *mf*

Ob. *mp*

B♭ Cl. 1 *mp*

B♭ Cl. 2 *mp*

B. Cl.

Bsn.

A. Sax.

T. Sax. *mp*

B. Sax.

13

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. *mf* *f*

Perc. 1

Perc. 2

23 Slightly Faster ♩ = 96

rubato

mp *mf* *mf* *p*

mp *mf* *mf* *p*

mp *mf* *mf* *p*

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

mp *mf* *mp* *mf* *p*

mp *mp* *p* *p*

mp *mp* *p*

mp *mp* *p*

mp *mp* *f*

Sus. Cym.

mp *mp* *f*

23 Slightly Faster ♩ = 96

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

mp *mf* *p* *f*

31 *poco rall.*

Fl. *p* *mf*

Ob. *p* *mf*

B \flat Cl. 1 *mf*

B \flat Cl. 2 *p* *mf*

B. Cl. *p* *mf*

Bsn. *p* *mf*

A. Sax.

T. Sax.

B. Sax. *mf*

31 *poco rall.*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2

Hn. *f* *mf*

Tbn. *mf*

Euph. Cue: Bsn. *p* *mf*

Tuba

Timp.

Mal.

Perc. 1 Bass Drum *mf*

Perc. 2 *p* *mf*

Fl. *cresc.* *f* *rall.*

Ob. *cresc.* *f*

B \flat Cl. 1 *cresc.* *f*

B \flat Cl. 2 *cresc.* *f*

B. Cl. *cresc.* *f*

Bsn. *cresc.* *f*

A. Sax. *cresc.* *f*

T. Sax. *cresc.* *f*

B. Sax. *f* *cresc.* *f* *rall.*

B \flat Tpt. 1 *cresc.* *f*

B \flat Tpt. 2 *cresc.* *f*

Hn. *cresc.* *f*

Tbn. *cresc.* *f*

Euph. *cresc.* *f*

Tuba *f* *cresc.* *f*

Timp. *f* *mf*

Mal.

Perc. 1 Bass Drum *f* *mf*

Perc. 2 *mp* *f* *mp*

Beyond Words - Full Score

Lyricaly ♩ = 88 Solo/Soli 44

Fl. *mf*

Ob. 3 4

B♭ Cl. 1 4 4

B♭ Cl. 2 *p*

B. Cl. *p*

Bsn. *p*

A. Sax.

T. Sax.

B. Sax.

Lyricaly ♩ = 88 44

B♭ Tpt. 1

B♭ Tpt. 2 3 4

Hn. 4 4

Tbn.

Euph.

Tuba

Timp. *f*

Mal. 3 4

Perc. 1 4 4

Perc. 2 *f*

② Slightly Faster ♩ = 104 *poco accel.* ③ Slightly Faster ♩ = 108

Fl.

Ob.

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf* *As written, in time*

Bsn. *mf* *As written, in time*

A. Sax. *mf*

T. Sax.

B. Sax. *mf*

② Slightly Faster ♩ = 104 *poco accel.* ③ Slightly Faster ♩ = 108

B♭ Tpt. 1 *mf* *As written, in time*

B♭ Tpt. 2 *mf* *As written, in time*

Hn. *mf* *As written, in time*

Tbn. *mf* *As written, in time*

Euph. *mf* *As written, in time*

Tuba *mf* *As written, in time*

Timp. *pp* *mp*

Mal.

Perc. 1

Perc. 2

Fl. *poco rit.* *ff*

Ob. *ff*

B \flat Cl. 1 *ff*

B \flat Cl. 2 *ff*

B. Cl. *ff*

Bsn. *ff*

A. Sax. *ff*

T. Sax. *ff*

B. Sax. *ff*

B \flat Tpt. 1 *poco rit.* *ff*

B \flat Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Euph. *ff*

Tuba *ff*

Timp. *ff*

Mal. *f* *As written, in time* *ff*

Perc. 1

Perc. 2

68 ♩ = 92 *As written, in time* *poco rit.* *rit.* 72 *Lyrally* ♩ = 84

Fl. *As written, in time* *mf*

Ob. *As written, in time* *mp* *pp* *mf*

B♭ Cl. 1 *As written, in time* *mp* *pp* *mf*

B♭ Cl. 2 *As written, in time* *mp* *pp*

B. Cl. *Cue: Bsn.* *As written, in time* *p* *pp* *p*

Bsn. *As written, in time* *p* *pp* *p*

A. Sax. *As written, in time* *Solo/Soli* *mf* *p* *pp*

T. Sax. *As written, in time*

B. Sax.

68 ♩ = 92 *As written, in time* *poco rit.* *rit.* 72 *Lyrally* ♩ = 84

B♭ Tpt. 1 *As written, in time*

B♭ Tpt. 2 *As written, in time*

Hn. *As written, in time* *p* *pp*

Tbn. *As written, in time*

Euph. *As written, in time* *p*

Tuba *As written, in time*

Timp. *As written, in time* *pp* *mp*

Mal. *As written, in time* *mf* *mp*

Perc. 1 *As written, in time* *Sus. Cym.* *pp*

Perc. 2 *As written, in time* *mf* *Tri. pp*

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