

PSEUDOMODULATION - KEY OF F

# O for a Thousand Tongues to Sing

*Hymn tune: AZMON*  
*Arranged and Orchestrated*  
*by David Winkler*

## INSTRUMENTATION

Keyboard/Rhythm  
Flute 1, 2  
Oboe  
Clarinet 1, 2  
Alto Sax 1, 2  
Horn 1, 2  
Trumpet 1  
Trumpet 2, 3  
Trombone 1, 2  
Percussion 1, 2  
Violin 1, 2  
Viola  
C Bass (Bassoon, Trombone 3, Tuba,  
Cello, String Bass)

## ADDITIONAL PARTS INCLUDED

Bass Clarinet (doubles C Bass)  
Tenor Sax/Baritone T.C.  
(doubles Trombone 1, 2)  
Bari Sax (doubles C Bass)

## NOTE TO CONDUCTOR

This arrangement may be used in conjunction with any standard hymnal orchestration. Use the hymn orchestration for the actual hymn, and the “pseudo” as an interlude between the stanzas (typically before the last stanza). The effect will sound like a modulation, though the music actually stays in the original key.

PSEUDOMODULATION

(KEY of F)

# O for a Thousand Tongues to Sing

arranged by  
David Winkler

*rit.* (back to  
the hymn)

F Gm AmGm F Gm A E Bm Cm Bm A Bm C Bb C C Gm7 C

Keyboard/Rhythm

Flute 1, 2

Oboe

Clarinet 1, 2

Alto Sax 1, 2

Horn 1, 2

Trumpet 1

Trumpet 2, 3

Trombone 1, 2  
(T. Sax, Bar. TC)

Percussion 1 & 2

Violin 1, 2

Viola

C Bass  
(Bassoon,  
Bass Clar.,  
Bari Sax,  
Tbn. 3, Tuba,  
Cello, Stg. Bass)

The musical score is arranged in a standard orchestral format with multiple staves. The top staff is for Keyboard/Rhythm, followed by woodwinds (Flute, Oboe, Clarinet, Alto Sax), brass (Horn, Trumpet, Trombone), Percussion (Timpani, Sus. Cym.), and strings (Violin, Viola, C Bass). The score includes various musical notations such as notes, rests, dynamics, and articulation marks. The key signature is one flat (F major/D minor) and the time signature is 3/4. The piece concludes with a 'rit.' (ritardando) marking and a reference to 'the hymn'.