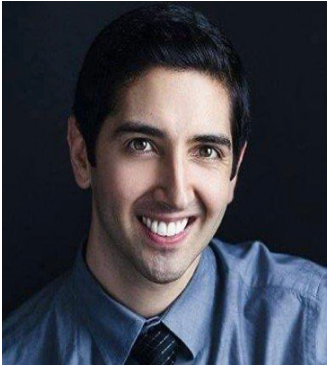


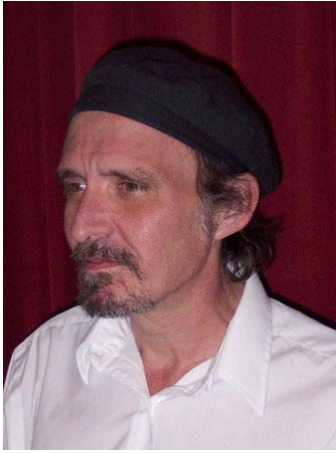


Eddie Cavazos is a songwriter, arranger, music educator and music minister. In his long career of teaching elementary music, he has written musicals, choral music, songs to accompany children's books by award-winning authors, songs for the dedication of new schools and folk song arrangements. He has a Bachelors Degree and Masters Degree in Music Education from The University of Texas at San Antonio. Additionally, he has been a three time recipient of "Teacher of the Year". During his 40+ years as music minister, his compositions include choral music, church anthems, praise and worship songs, and two Mass settings. His music has been published by Colla Voce Music, GIA, Hal Leonard, Choristers Guild, Alfred Music, Walton Music, Indianapolis Children's Choir Publishing House, Simply Liturgical Music and WorshipNOV. Eddie and his wife, Laura, live in San Antonio, TX. They are blessed with four children, two granddaughters and two grandsons.



Josh Cavazos is a composer, orchestrator, arranger, and producer from San Antonio, TX. He owns and operates a recording studio out of his home, where he is frequently called upon to score music for media, produce songs in many styles, and arrange songs for various ensembles. He also serves as Music Director of Alamo City Church, where he leads the music department, arranges band charts, orchestrates tracks, and sings lead and background vocals. Josh has written custom music scores for over 60 media productions, including Brazil based series "Tetelestai," "The Daily Devotions", and "The 13 Day Prayer Campaign." In addition, Josh has arrangements published with Walton Music. Josh holds a Bachelors Degree in Piano Performance and a Graduate Degree in Composition, both from Texas State University in San Marcos, TX. He resides in San Antonio with his wife Allison, and their 2 young children.

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Mark Hierholzer is a pianist, composer and choral director. A native of San Antonio, he has lived in Fredericksburg, Texas for the last thirty years where he teaches piano, composes and directs the Fredericksburg Chorale and two German choirs. He has a Bachelor's Degree from the University of Texas at San Antonio in piano performance and a Master's Degree from the Eastman School of Music in piano performance and literature.

Many of his compositions have been published by Boosey and Hawkes, Colla Voce and Alliance Music Publishers. His works have been performed all over the United States and Europe. Two of his choral works have been performed at Carnegie Hall. His compositions and improvisations have been featured on a number of occasions on Texas Public Radio.

Preview Copy

The Indianapolis Children's Choir (ICC) and Beckenhorst Press are thrilled to announce the launch of the Indianapolis Children's Choir Publishing House (ICCPH), a partnership that began in January 2022. Beckenhorst Press exclusively distributes and sells ICCPH's new repertoire and educational materials for Preschool-12th grade choirs. Under the leadership of Executive Artistic Director & Editor Joshua Pedde and Curriculum Manager & Editor Leann Starkey, ICC's publishing arm releases digital choral music and educational resources for children's and youth choirs of all ages, levels, and voicings. These publications can be viewed and purchased on their dedicated page on the Beckenhorst website, accessible by clicking the "ICC" logo in the top left corner of the site.



# Symphony of Peace

SA and Orchestra

Eddie Cavazos

Orchestration by Mark Hierholzer (1960-2018)

and Josh Cavazos

Edited by Leann Starkey

Expressively ♩ = 74

rit.

SA

Piano *f con pedale*

Flute

Clarinet in Bb

Trumpet in C

Timpani

Solo Violin *f mf f p*

Violin 1

Violin 2

Viola

Violoncello

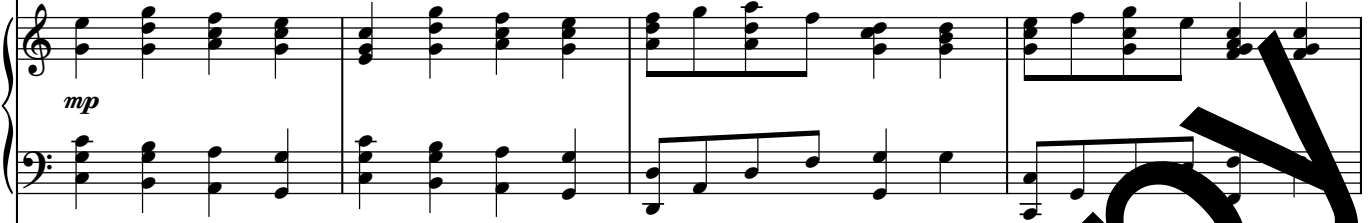
Acoustic Bass Guitar

*optional solo*

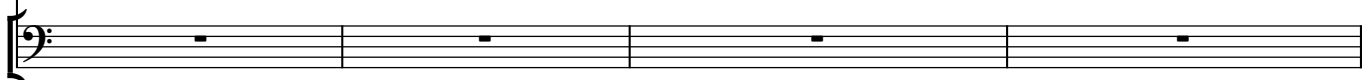
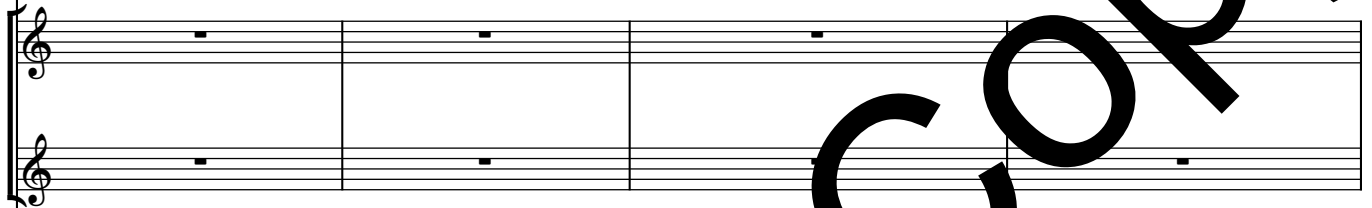
6 *mp*



Wind so gen - tly whis - pers sweet - ly to my wild - est dreams, re - as - sur - ing me,



*mp*



Preview Copy

10

*tutti*  
*mp*

"lis - ten to your mel - o - dy."

Wind so gen - tly whis - pers sweet - ly

The piano accompaniment for the first system consists of two staves. The treble staff features a series of chords and a melodic line. The bass staff provides a harmonic foundation with chords and a bass line. The music is in a major key and has a steady, gentle pace.

Two empty vocal staves, one for the soprano and one for the alto, are provided for the first system. They are currently blank, with only a few notes visible in the alto staff at the end of the system.

Two empty vocal staves, one for the soprano and one for the alto, are provided for the second system. They are currently blank.

Two empty vocal staves, one for the soprano and one for the alto, are provided for the third system. They are currently blank.

The piano accompaniment for the final system consists of two staves. The treble staff has a few notes, and the bass staff has a few notes. The music concludes with a *mp* dynamic marking.

Preview Copy

15

to my wild - est dreams, re - as - sur - ing me, "lis - ten to your mel - o - dy."

*mp*

*p* *mf*

*mp*

*mp*

*mp*

*mp*

*mp*

19 *mf*

It sounds so free and clear, it's mu - sic to my ears;

*mf*

*mf*

*mf*

*mf*

*mp* *mp*

*mf*

*mf*

*mf*

*mf*

*mf*

22

song so beau-ti - ful, sings to me like a sym-pho-ny of peace. *mp*

*mf* *mf* *mp*

Symphony of Peace

26

S *mf*

A *mf* It sounds so free and clear, it's mu - sic to my ears;

Wind so gen - tly whis - pers sweet - ly

*mp*

29

song so beau-ti-ful, sings to me like a sym-pho-ny of  
to my wild-est dreams, re-as-sur-ing me, "lis-ten to your mel - o -

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand. The second system continues the vocal line and piano accompaniment. The third system shows the piano accompaniment with a dynamic marking of *f* (forte) in the right hand. The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal watermark reading "Preview Copy" is overlaid across the entire page.

32 *mp*

peace.

*mp*

- dy."

*f* *mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

35

The musical score is arranged in a grand staff format with multiple systems. The first system (measures 1-3) is a piano introduction, with the piano part starting in measure 1 and the strings in measure 2. The second system (measures 4-6) features a piano part with dynamics *f* and *mf*, and strings. The third system (measures 7-9) shows the piano part with dynamics *f* and *f*, and strings. The fourth system (measures 10-12) continues the piano part with dynamics *f* and *f*, and strings. The score includes various musical notations such as slurs, accents, and dynamic markings.

rit.

38

The musical score for Symphony of Peace, page 13, measures 38-41, is presented in a multi-staff format. The score begins with a piano introduction in measures 38 and 39, marked with a forte (*f*) dynamic. In measure 40, the dynamics shift to mezzo-forte (*mf*). The score includes a variety of instruments: woodwinds (flute, oboe, clarinet, bassoon, saxophone), strings (violin, viola, cello, double bass), and percussion (snare drum, tom-tom, cymbal, triangle, xylophone, maracas, tambourine). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo marking is *rit.* (ritardando). A large, diagonal watermark reading "Preview Copy" is overlaid across the entire page.

**a tempo**

41

*f*

*f* It sounds so free and clear, it's mu - sic to my ears; song so beau - ti - ful,

Wind so gen - tly whis - pers sweet - ly to my wild - est dreams,

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

The image shows a page of musical notation for a piece titled "Symphony of Peace". The page number is 14. The tempo is marked "a tempo". The score begins at measure 41. It features two vocal lines with lyrics: "It sounds so free and clear, it's music to my ears; song so beautiful, Wind so gently whispers sweetly to my wildest dreams,". The piano accompaniment includes a grand staff (treble and bass clefs) and a separate bass line. Dynamic markings include forte (f) and mezzo-forte (mf). A large, diagonal watermark reading "Preview Copy" is superimposed over the entire page.

44

sings to me like a sym-phony of peace,  
re - as - sur - ing me, "lis - ten to your mel - o - dy,"

*mp*

*f* *f* *mp*



Flute

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively  $\text{♩} = 74$  rit. a tempo

The musical score is written in 4/4 time and consists of six staves. The first staff begins with a 4-measure rest, followed by a 13-measure rest, and then a 2-measure rest. The first note is marked *mf*. The second staff starts at measure 23. The third staff starts at measure 30 and includes a dynamic marking *f*. The fourth staff starts at measure 40 and includes dynamic markings *mf* and *f*. The fifth staff starts at measure 44 and includes a dynamic marking *mp*. The sixth staff starts at measure 48 and includes a dynamic marking *f*. The score includes various musical notations such as rests, notes, slurs, and dynamic markings.

4 13 2

*mf*

23

30

40

*mf* *f*

44

*mp*

48

*f*

Preview Copy

Clarinet (Bb)

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively  $\text{♩} = 74$  rit. a tempo

The musical score is written for Clarinet in Bb and is in 4/4 time. It consists of eight staves of music. The key signature has two sharps (F# and C#). The score includes various dynamics such as *mp*, *mf*, *f*, and *rit.*. There are also tempo markings: "Expressively" at the beginning, "rit." (ritardando) at measure 16, and "a tempo" at measure 40. The score features several rests, slurs, and accents. A large "Preview Copy" watermark is overlaid diagonally across the page.

16

23

30

36

40

44

48

*mp*

*mf*

*f*

*rit.*

*mp*

*f*

Trumpet (C)

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively ♩ = 74 rit. a tempo

4 12 4

*mp* *mf*

24 2

31 3

38 rit. a tempo *f*

42

46 rit. *mp* *f*

Timpani

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively  $\text{♩} = 74$  rit. a tempo

4 19

Musical staff for measures 1-19. It begins with a 4-measure rest, followed by a 19-measure rest, and then continues with a melodic line in 4/4 time.

28

Musical staff for measures 20-27. It continues the melodic line from the previous staff, ending with a dynamic marking of *f*.

35

5 rit. a tempo

*mf* *f*

Musical staff for measures 28-34. It begins with a 5-measure rest, followed by a melodic line. The tempo changes from *rit.* to *a tempo*. Dynamic markings *mf* and *f* are present.

45

rit.

*f*

Musical staff for measures 35-44. It continues the melodic line, ending with a dynamic marking of *f*.

Preview Copy





Violin 1

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively  $\text{♩} = 74$  rit. a tempo

4 12

*mp*

20 *mf*

25

30 *f* 3

38 rit. a tempo *mf* *f*

42

47 rit. *mp* *f*

Violin 2

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively ♩ = 74 rit. a tempo

4 12

mp mp

21

27

33

f

40

mf f

44

rit. a tempo mp

48

f

Preview Copy

Viola

# Symphony of Peace

Eddie Cavazos  
Orchestration by Mark Hierholzer and Josh Cavazos  
Edited by Leann Starkey

Expressively  $\text{♩} = 74$  rit. a tempo

4 12

*mp*

This staff contains measures 1 through 12. It begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The first measure has a fermata over it. The second measure is a whole rest. The third measure has a fermata over it. The fourth measure is a whole rest. The fifth measure starts with a mezzo-piano (*mp*) dynamic and contains a quarter rest followed by a quarter note G4. The sixth measure contains a quarter note A4. The seventh measure contains a quarter note B4. The eighth measure contains a quarter note C5. The ninth measure contains a quarter note B4. The tenth measure contains a quarter note A4. The eleventh measure contains a quarter note G4. The twelfth measure contains a quarter note F#4.

21

This staff contains measures 13 through 20. It continues with the same key signature and time signature. Measure 13 starts with a quarter note G4. Measure 14 starts with a quarter note A4. Measure 15 starts with a quarter note B4. Measure 16 starts with a quarter note C5. Measure 17 starts with a quarter note B4. Measure 18 starts with a quarter note A4. Measure 19 starts with a quarter note G4. Measure 20 starts with a quarter note F#4.

27

This staff contains measures 21 through 26. Measure 21 starts with a quarter note G4. Measure 22 starts with a quarter note A4. Measure 23 starts with a quarter note B4. Measure 24 starts with a quarter note C5. Measure 25 starts with a quarter note B4. Measure 26 starts with a quarter note A4.

33

This staff contains measures 27 through 32. Measure 27 starts with a quarter note G4. Measure 28 starts with a quarter note A4. Measure 29 starts with a quarter note B4. Measure 30 starts with a quarter note C5. Measure 31 starts with a quarter note B4. Measure 32 starts with a quarter note A4. A forte (*f*) dynamic marking is placed below the first measure.

40

This staff contains measures 33 through 39. Measure 33 starts with a quarter note G4. Measure 34 starts with a quarter note A4. Measure 35 starts with a quarter note B4. Measure 36 starts with a quarter note C5. Measure 37 starts with a quarter note B4. Measure 38 starts with a quarter note A4. Measure 39 starts with a quarter note G4. A forte (*f*) dynamic marking is placed below the first measure. A *rit.* marking is above the first measure, and an *a tempo* marking is above the fifth measure.

45

This staff contains measures 40 through 44. Measure 40 starts with a quarter note G4. Measure 41 starts with a quarter note A4. Measure 42 starts with a quarter note B4. Measure 43 starts with a quarter note C5. Measure 44 starts with a quarter note B4. A mezzo-piano (*mp*) dynamic marking is placed below the first measure, and a forte (*f*) dynamic marking is placed below the fifth measure. A *rit.* marking is above the first measure.



