

what

remains

is

Love



ROBERT
LANGENFELD
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What Remains Is Love

By Robert Langenfeld ASCAP

2025

Grade 2

Complete Band Instrumentation

Flute 1	Trumpet in Bb 1	Timpani
Flute 2	Trumpet in Bb 2	Chimes
Oboe	Horn in F	Vibraphone
Bassoon	Trombone 1	Suspended Cymbal
Clarinet in Bb 1	Trombone 2	Bass Drum & Triangle
Clarinet in Bb 2	Bass Trombone	Glockenspiel
Bass Clarinet	Euphonium (B.C. / T.C.)	Marimba 1
Alto Saxophone in Eb 1	Tuba	Marimba 2
Alto Saxophone in Eb 2		
Tenor Saxophone in Bb		
Baritone Saxophone in Eb		

Catalog #CW0036



ROBERT LANGENFELD
COMPOSITIONS

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About the piece:

As a composer who has a good chunk of their catalog published with other publishers, I don't get to see who buys and performs my music often. So when I get a chance to meet people who have played my music, I'm eternally grateful for them for choosing to bring my music to life.

In 2020 I get my ASCAP royalty statement for the previous year's educational concerts. I noticed that my piece "Curtain In The Sky" got played at the "The Classic Center Theater" in Georgia. Being the curious individual I am, I tried to figure out who performed it there. I didn't get far, the most I could figure out is that a group had performed it as part of their GMEA performance but I never found the ensemble.

This remained a mystery for almost 4 years until Midwest 2024.

Arrienne and I were standing in my booth when she flags down someone exclaiming "OMG I love your dress!!!!". This individual was taken by surprise and told Arrienne "Thanks!" and then notices my booth. Her reaction was "OMG you're Robert!". Her name was Audrey Murphy.

She introduces herself to me and tells me that she's played my piece "Curtain In The Sky" before... with her middle school ensemble. My jaw hit the floor. My reaction was "You played what, with what group?!". "Curtain In The Sky" is arguably one of my more difficult works due to its ensemble balancing needs, pacing, and subtle nuances that need to be brought out in the dynamics. It also has one of my favorite (and most demanding) Euphonium solos I've written.

Once my jaw was picked up from the floor she explained how she discovered the piece through a mailer my publisher sent out. She had set it aside and then her mother sadly passed away. She had found out that her group had been selected for the 2019 GMEA In-Service and decided to program it with her group in honor of her mom. This solved my mystery of who had performed it at GMEA 2019!

I was moved and trying my best not to cry. I took solace in knowing that one of my pieces of music helped someone get through a very difficult time in their life. It's one of the reasons I compose music.

After talking with her, I decided to write a proper piece to honor her mom. During our talks, her father passed away and I decided to write this piece in honor of her parents. In Loving Memory Of Arline and Isiah Murphy.

Program Notes

Grief is nothing to be ashamed of. Grief is love.

— Marisa Renee Lee, [Grief Is Love: Living with Loss](#)

"What Remains Is Love" is a reflection on the deep connection between grief and love. It explores how grief transforms, revealing the love that lies beneath. At its core, this piece suggests that grief is not the absence of love, but its echo. Each note carries the weight of longing, but also the warmth of having loved deeply. This is not a lament, but a celebration of love's enduring imprint. At the end of the day, what remains is love.

About Robert Langenfeld

For the most up to date bio and picture, please visit <https://www.rlcompositions.com/biography>

In Loving Memory Of Arline and Isiah Murphy
What Remains Is Love

Robert Langenfeld (ASCAP)
2025

♩ = 80

Flute 1
Flute 2
Oboe
Bassoon
Alto Saxophone 1
Clarinet in Bb 1
Alto Saxophone 2
Clarinet in Bb 2
Bass Clarinet
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Trumpet in Bb 1
Trumpet in Bb 2
Horn in F
Trombone 1
Trombone 2
Euphonium
Tuba
Timpani
Chimes
Glockenspiel
Vibraphone
Marimba 1
Marimba 2
Suspended Cymbal
Triangle

2 3 4 5 6 7 8 9 10

NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE

B

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Chim.

Glock.

Vib.

Mar. 1

Mar. 2

Sus. Cym.

Tri.

NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE

C

molto rall.

Fl. 1

Fl. 2

Ob.

Bsn.

Cl. in Bb 1

Cl. in Bb 2

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bar. Sax.

Tpt in Bb 1

Tpt in Bb 2

Hn in F

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Chim.

Glock.

Vib.

Mar. 1

Mar. 2

Sus. Cym.

B. Dr.

To Bass Drum

Bass Drum

mp

mf

p

sed.

Top note preferred

28 29 30 31 32 33 34 35 36 37 38 39 40

NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE

D $\text{♩} = 80$

Fl. 1 *f* *mf*

Fl. 2 *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

Cl. in Bb 1 *f* *mf*

Cl. in Bb 2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. 1 *f* *mf*

A. Sax. 2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

Tpt in Bb 1 *f* *mf*

Tpt in Bb 2 *f* *mf*

Hn in F *f* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

Euph. *f* *mf*

Tba. *f* *mf*

Timp. *f* *p* *f* *p*

Chim. *f* *Red.*

Glock. *f*

Vib. *f* *Red.*

Mar. 1 *f*

Mar. 2 *f* *mf*

Sus. Cym. *f* *p* *f*

B. Dr. *f* *p*

41 42 43 44 45 46 47 48

NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE NOT FOR PERFORMANCE USE

E **F**

Fl. 1 *f* *mp* *mp* *p*

Fl. 2 *f* *mp* *mp* *p*

Ob. *f* *mp* *mp* *p*

Bsn. *f* *mf* *mp* *p*

Cl. in Bb 1 *f* *mf* *mp* *mp* *p*

Cl. in Bb 2 *f* *mf* *mp* *mp* *p*

B. Cl. *f* *mf* *mp* *p* *mp* *p*

A. Sax. 1 *f* *mf* *mp* *p* *mp* *p*

A. Sax. 2 *f* *mf* *mp* *p* *mp* *p*

T. Sax. *f* *mf* *mp* *p* *mp* *p*

Bar. Sax. *f* *mf* *mp* *p* *mp* *p*

Tpt in Bb 1 *f* *mf* *mp* *p*

Tpt in Bb 2 *f* *mf* *mp* *p*

Hn in F *f* *mf* *mp* *p*

Tbn. 1 *f* *mf* *mp* *p*

Tbn. 2 *f* *mf* *mp* *p*

Euph. *f* *mf* *mp* *p*

Tba. *f* *mf* *mp* *p*

Timp. *f* *mf* *mp* *p*

Chim. *f* *mf* *mp* *p*

Glock. *mp* *mf*

Vib. *f* *mf* *mp* *p* *mp* *mf*

Mar. 1 *f* *mf* *mp* *p* *mp*

Mar. 2 *f* *mf* *mp* *p* *mp*

Sus. Cym. *mp*

B. Dr. *f* *To Triangle* *Triangle*

49 50 51 52 53 54 55 56 57

Fl. 1
Fl. 2
Ob.
Bsn.
Cl. in Bb 1
Cl. in Bb 2
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax.
Bar. Sax.
Tpt in Bb 1
Tpt in Bb 2
Hn in F
Tbn. 1
Tbn. 2
Euph.
Tba.
Timp.
Chim.
Glock.
Vib.
Mar. 1
Mar. 2
Sus. Cym.
Tri.