

J.R.

by
Kevin Day

For Expanded Wind Ensemble



Jimmie Ray Youngblood

Commissioned by
BRIAN YOUNGBLOOD
in memory of his father,
JIMMIE RAY YOUNGBLOOD



Kevin Day

PREMIERED BY THE
TCU SYMPHONIC BAND

CONDUCTED BY **BRIAN YOUNGBLOOD**

DECEMBER 4, 2017

TEXAS CHRISTIAN UNIVERSITY

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J.R.

by Kevin Day

Instrumentation

Version 4.0, Edition 2023
Edited by Harrison J. Collins

Piccolo

Flute 1 - 2

Oboe 1 - 2

Bassoon 1 - 2

E♭ Clarinet

B♭ Clarinet 1 - 3

B♭ Bass Clarinet

B♭ Soprano Saxophone

E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpet 1 - 4 (straight mutes needed)

F Horn 1 - 4

Trombone 1 - 3

Bass Trombone

Euphonium

Tuba

Double Bass

Piano

Percussion

1. Timpani

2. Xylophone, Crotales

3. Glockenspiel

4. Sleigh Bells

5. Tambourine, Triangle

6. Cymbals Setup (China, Suspended, Hi-hat, Splash)

7. Snare Drum

8. Bass Drum, Impact Drum

Grade: 5

Duration: ca. 9:00

About the Piece - from Commissioner, Brian Youngblood

It has been a many decades dream for me to commission a work for concert band in memory of my father. I have thought about it for many years and was always waiting to find the right composer. There has been many times I thought about utilizing an established composer but the thought of assembling a consortium and doing the fundraising required made it something that I did not really ever want to pursue. I was concerned that there might be too many voices and demands attached to the money coming from so many sources.

As chance would have it I would meet Kevin Day and record a set of his variations a few years back with the TCU Symphonic Band. I immediately noticed that his works contained a musical drama that appealed to me. After performing more of his works, I began to think about commissioning Mr. Day to write a concert band work in memory of my father.

The idea for the commission combines two events in my life that have altered its course in dramatic ways. First, the passing of my father caused family upheaval and much moving during my childhood. It would cause me to end up in the Dallas-Fort Worth area eventually and participate in the high level public school bands of Hurst- Euless-Bedford I.S.D. Secondly, participating in public school band would alter the course of my life. It would cause a lifelong involvement with music and cause me to meet my wife and many of the people I am close with today.

As I considered my family's history, it just seemed natural to combine these two events into one moment and commission a piece of music that would commemorate the legacy and the memory of my father. I am so pleased with the work Mr. Day has done to realize in music the images that were in my mind. He graciously met with me and had discussion regarding how the work should proceed. We both arrived at the idea of creating it in three main sections. First section would be about the beginning of life with his presence. The second section would be involved with learning about him through stories from family members as I grew up because he was not there. And the third section would finally be an acceptance of the reality of how life turns and a celebration of his life and the legacy of all the J.R.'s that have led to this point.

My father was a song leader in the church of Christ. I have two of his old hymnals and the hymnals have notations and stars by his favorite hymns. His notations make it clear that "When I Survey the Wondrous Cross" was one of his favorite hymns. Mr. Day has expertly woven this hymn throughout the entirety of the work. Once again, I cannot express my gratitude to Mr. Day for his work on this project! It is a wonderful feeling to have a project like this completed and my dream realized.

I must also thank my family, many of whom were at the premiere concert, for their support through the years for the many endeavors they supported me in. Their love and support have always been inspiring. I also want to thank the TCU symphonic band for their participation in the creation of the premiere and the recording sessions that led to my premiere recording. They have been a joy to rehearse this music with.

I hope that everyone enjoys this music as much as I have enjoyed participating in the creative process with Mr. Day.

About the Piece - From Composer, Kevin Day

J.R. is a work for concert band that was commissioned by Associate Director of Bands at TCU, Mr. Brian Youngblood. I was astonished to receive this commission back in May and ultimately, I did not know how to approach writing a piece that was so emotional and personal to Mr. Youngblood. After meeting with him and taking notes, I really took the summer to plan the piece and ended up finishing it in late August. I wanted to capture the essence of who J.R. was and who Mr. Youngblood is and how he has dealt with the sadness and, later, acceptance of his father's passing. The piece starts somber and sad but later becomes epic, triumphant, and filled with hope and life. I hope this piece is as inspirational to the audience as it is for me to have gotten the opportunity to write this and to see Mr. Youngblood's dream finally realized.

About the Composer

An American whose music has been characterized by "propulsive, syncopated rhythms, colorful orchestration, and instrumental virtuosity," (Robert Kirzinger, Boston Symphony) Composer Kevin Day has quickly emerged as one of the leading young voices in the world of music composition today, whose music ranges from powerful introspection to joyous exuberance. Kevin Day is an internationally acclaimed composer, conductor, and pianist, whose music often intersects between the worlds of jazz, minimalism, Latin music, fusion, and contemporary classical idioms. Day serves as the Vice President of the Millennium Composers Initiative, a collective of more than 120 composers from several countries around the world.

A winner of the BMI Student Composer Award, a three-time finalist for the ASCAP Morton Gould Young Composer Award, and considered for the 2022 Pulitzer Prize for his Concerto for Wind Ensemble, Day has composed over 200 works, and has had numerous performances throughout the United States, Russia, Austria, Australia, Taiwan, South Africa, and Japan. His works have been programmed by the symphonies of Boston, San Francisco, Detroit, Indianapolis, Houston, and more, as well as several top professional and collegiate wind ensembles. His works have been performed at Carnegie Hall, Rachmaninov Hall (Russia), The Midwest Clinic, and other major venues, and recently he had his Carnegie Hall Conducting Debut at the 2022 New York International Music Festival.

Day has collaborated with the likes of David Childs, Nicki Roman, James Markey, Wendy Richman, Jens Lindemann, Demondrae Thurman, Hiram Diaz, Steven Cohen, Jeremy Lewis, and more on works for their respective instruments, as well as chamber ensembles like One Found Sound, Axiom Brass, Ensemble Dal Niente, The Sheffield Chamber Players, The Puerto Rican Trombone Ensemble, The Zenith Saxophone Quartet, The Tesla Quartet, and the Boston Symphony Orchestra Low Brass Section.

Day is currently Assistant Professor of Composition at Wilfrid Laurier University in Waterloo, Ontario, Canada. He is pursuing his DMA in Composition from the University of Miami Frost School of Music, where he studies with Charles Norman Mason, Dorothy Hindman, and Lansing McCloskey. He holds a MM in Composition from the University of Georgia, and BM in Performance from Texas Christian University (TCU). He is alumnus of Kappa Kappa Psi National Honorary Band Fraternity and Phi Mu Alpha Sinfonia Fraternity of America.

J.R.

Transposed Score
 Version 4.0, Ed. 2023

Kevin Day
 ed. Harrison J. Collins

Solemn ♩ = 72

9

The score is arranged in a standard orchestral layout. The woodwind section includes Piccolo, Flute 1-2, Oboe 1-2, Bassoon 1-2, Contrabassoon, Clarinet in Bb 1, Clarinet in Bb 2-3, Bass Clarinet in Bb, and Contrabass Clarinet in Bb. The saxophone section includes Soprano, Alto, Tenor, and Baritone. The brass section includes Trumpet in Bb 1, Trumpet in Bb 2-3, Horn in F 1-2, Horn in F 3-4, Trombone 1, Trombone 2-3, Bass Trombone, Euphonium, and Tuba. The string section includes Double Bass, Piano, and Harp. The percussion section includes Percussion 1 (Timpani), Percussion 2 (Marimba, Xylophone, Suspended Cymbal), Percussion 3 (Glockenspiel, Suspended Cymbal), Percussion 4 (Chimes), Percussion 5 (Vibraphone, Suspended Cymbal), Percussion 6 (Hi-hat, Cabasa, Vibraphone, Tam-tam), Percussion 7 (Splash Cymbal, Snare Drum, Crash Cymbals), and Percussion 8 (Bass Drum).

Key performance instructions include dynamics such as *ppp*, *pp*, and *p*; articulation like *pizz.*; and phrasing markings such as *div.; somber*, *somber*, and *unis.* A large watermark "For Perusal Only - © Kevin Day" is present diagonally across the score.

14 Freely

- J.R. -

2

Tenor voice enters first; shortly after, Soprano voice enters. Both sing the hymn in their own time until hymn is complete at fermata.

mf

When I sur-vey the won-der-ous cross On which the Prince of glo-ry died, My rich-est gain I count but loss and put con-tempt on all my pride.

Instrumental parts include:
 Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cbsn., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2-3, B. Tbn., Euph., Tba., Db., Pno., Hp., Org., Perc. 1 (Timp.), Perc. 2 (Mba., Xylo., Sus. Cym.), Perc. 3 (Glock., Sus. Cym.), Perc. 4 (Chms.), Perc. 5 (Vib., Sus. Cym.), Perc. 6 (H.-ht., Cbs., Vib.), Perc. 7 (Spl. Cym., Sn. D., Cr. Cyms.), Perc. 8 (B. D.).

Organ cues include: organ cue, *ppp*, organ cue, *ppp*, organ cue, *ppp*, organ cue, *ppp*, organ pedal cue, *ppp*, organ pedal cue (arco), *ppp*.

Other cues include: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

Percussion cues include: *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*, *ppp*.

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Solemn ♩ = 72

This musical score is for a symphony orchestra, covering measures 15 through 24. The tempo is marked 'Solemn' with a quarter note equal to 72 beats per minute. The score is in a major key, indicated by two sharps (F# and C#). A large, expressive section begins at measure 19, marked with a '3' and 'Expressive'. The instrumentation includes Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Clarinets 1, 2-3, Bass Clarinet, Contrabass Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Bass Saxophone, Trumpets 1, 2-3, Horns 1-2, Horns 3-4, Trombones 1, 2-3, Bass Trombone, Euphonium, Tuba, Double Bass (pizzicato and arco), Piano, Harp, Organ, and various Percussion instruments (Tympani, Mallets, Xylophone, Suspended Cymbal, Glockenspiel, Chimes, Vibraphone, Snare Drum, Cymbals, and Bass Drum). Dynamics range from pianissimo (ppp) to fortissimo (f). A large watermark 'For Perusal Only - © Kevin Day' is overlaid diagonally across the page.

27 *pp*

34 *Lively! ♩ = 126*

Picc.

Fl. 1-2 *pp* *ppp* a2

Ob. 1-2 *pp*

Bsn. 1-2 *pp* soli *ppp* soli *ppp*

Cbsn. *pp* *ppp*

Cl. 1 *pp* *ppp*

Cl. 2-3 *pp*

B. Cl. *pp*

Cb. Cl. *pp* contrabsn. cue *ppp*

Sop. Sax. *pp*

Alto Sax. *pp*

Ten. Sax. *pp*

Bari. Sax. *pp*

Tpt. 1 *pp*

Tpt. 2-3 *pp*

Hn. 1-2 *pp*

Hn. 3-4 *pp*

Tbn. 1 *pp*

Tbn. 2-3 a2 *pp*

B. Tbn. *pp* contrabsn. cue *ppp*

Euph. *pp*

Tba. *pp* contrabsn. cue *ppp*

Db. *pp* pizz. *pp* contrabsn. cue *ppp*

Pno. *pp* *ppp* 6

Hp.

Perc. 1 Timp.

Perc. 2 Mba., Xylo., Sus. Cym. *p* 6 *p*

Perc. 3 Glock., Sus. Cym. *pp*

Perc. 4 Chms.

Perc. 5 Vib., Sus. Cym.

Perc. 6 H.-lt., Cbs., Vib.

Perc. 7 Spl. Cym., Sn. D., Cr. Cyms.

Perc. 8 B. D.

Musical score for a symphony orchestra and woodwinds. The score is written for measures 38 through 47. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Clarinets 1, 2-3, Bass Clarinet, and Contrabass Clarinet. The Saxophone section includes Soprano, Alto, Tenor, and Baritone. The Brass section includes Trumpets 1, 2-3, Horns 1-2, 3-4, Trombones 1, 2-3, Bass Trombone, Euphonium, and Tuba. The Percussion section includes Double Bass (Cue and Pizzicato), Piano, Harp, and various other percussion instruments (Perc. 1-8). Dynamics include *pp*, *p*, and *P*. Performance instructions include *(pick one)*, *(pizz.)*, and *double bass cue*. A large blue watermark 'For Perusal Only - © Kevin Day' is overlaid diagonally across the score.

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Perc. 1
Timp.

Perc. 2
Mba., Xylo.,
Sus. Cym.

Perc. 3
Glock.,
Sus. Cym.

Perc. 4
Chms.

Perc. 5
Vib.,
Sus. Cym.

Perc. 6
H.-hr.,
Cbs.,
Vib.

Perc. 7
Spl. Cym.,
Sn. D.,
Cr. Cym.

Perc. 8
B. D.

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(3+2)

60

7

Picc.
 Fl. 1-2
 Ob. 1-2
 Bsn. 1-2
 Cbsn.
 Cl. 1
 Cl. 2-3
 B. Cl.
 Cb. Cl.
 Sop. Sax.
 Alto Sax.
 Ten. Sax.
 Bari. Sax.
 Tpt. 1
 Tpt. 2-3
 Hn. 1-2
 Hn. 3-4
 Tbn. 1
 Tbn. 2-3
 B. Tbn.
 Euph.
 Tba.
 Db.
 Pno.
 Hp.
 Perc. 1 Timp.
 Perc. 2 Mba, Xylo, Sus. Cym.
 Perc. 3 Glock., Sus. Cym.
 Perc. 4 Chms.
 Perc. 5 Vib., Sus. Cym.
 Perc. 6 H.-ht., Cbsa., Vib.
 Perc. 7 Spl. Cym., Sn. D., Cr. Cyms.
 Perc. 8 B. D.

Musical score for a concert band, page 60. The score includes staves for woodwinds, brass, woodwinds, and percussion. A large watermark "© Kevin Day" is overlaid diagonally across the page. The score is in 2/4 time and features various dynamics such as *mp*, *p*, *f*, and *mf*. Percussion parts include hi-hat, splash cymbal, and vibraphone. The woodwinds and saxophones have complex melodic lines with slurs and accents. The brass parts are mostly rests, with some playing in the later measures.

Musical score for a symphony orchestra, page 8. The score includes parts for woodwinds (Piccolo, Flutes, Oboes, Bassoons, Clarinets, Bass Clarinet, Contrabass Clarinet, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba, Double Bass), piano, harp, and percussion. The page contains measures 62 through 68. A large watermark "For Perusal Only - © Kevin Dak" is overlaid diagonally across the score.

70

Picc. *mp* *cresc.*

Fl. 1-2 *mp* *cresc.*

Ob. 1-2 *mp* *cresc.*

Bsn. 1-2 *mp* *cresc.*

Cbsn. *mp* *cresc.*

Cl. 1 *mp* *cresc.*

Cl. 2-3 *mp* *cresc.*

B. Cl. *mp* *cresc.*

Cb. Cl. *mp* *cresc.*

Sop. Sax. *mp* *cresc.*

Alto Sax. *mp* *cresc.*

Ten. Sax. *mp* *cresc.*

Bari. Sax. *mp* *cresc.*

Tpt. 1 *mp* *cresc.*

Tpt. 2-3 *mp* *cresc.*

Hn. 1-2 *mp* *cresc.*

Hn. 3-4 *mp* *cresc.*

Tbn. 1 *mp* *cresc.*

Tbn. 2-3 *mp* *cresc.*

B. Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Tba. *mp* *cresc.*

Db. *mp* *cresc.*

Pno. *mp* *f* *mp cresc.*

Hp. *mf* *cresc.*

Perc. 1 Timp. *f*

Perc. 2 Mba., Xylo., Sus. Cym. *mp* *f* *mp cresc.*

Perc. 3 Glock., Sus. Cym. *mp* *cresc.*

Perc. 4 Chms. *mp* *cresc.*

Perc. 5 Vib., Sus. Cym. *mp* *cresc.*

Perc. 6 H.-ht., Cbsa., Vib. *mp* to cabasa cabasa *mp* *cresc.*

Perc. 7 Spl. Cym., Sn. D., Cr. Cyms. *mp* to snare drum

Perc. 8 B. D. *f*

This page contains the musical notation for measures 77 through 81. The instruments listed on the left include Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Clarinets 1, 2-3, Bass Clarinet, and Contrabass Clarinet. The woodwind section also includes Soprano, Alto, Tenor, and Baritone Saxophones. The brass section consists of Trumpets 1, 2-3, Horns 1-2 and 3-4, Trombones 1, 2-3, Bass Trombone, Euphonium, Tuba, and Double Bass. The keyboard section includes Piano and Harpsichord. The percussion section is divided into eight parts: Percussion 1 (Timpani), Percussion 2 (Mallets, Xylophone, Suspended Cymbal), Percussion 3 (Glockenspiel, Suspended Cymbal), Percussion 4 (Chimes), Percussion 5 (Vibraphone, Suspended Cymbal), Percussion 6 (Hi-hat, Congas, Vibraphone), Percussion 7 (Splash Cymbal, Snare Drum, Crash Cymbals), and Percussion 8 (Bass Drum).

Key musical markings and performance instructions include:

- Woodwinds:** Various articulations like slurs, accents, and dynamic markings such as *mf* and *ppp*. Specific techniques like *solo; cantabile* are noted for the Soprano Saxophone in measure 80.
- Brass:** Use of *organ cue* and *organ pedal cue* markings, particularly for the Horns, Trombones, and Double Bass.
- Percussion:** Detailed notation for complex rhythms, including the use of *p* (piano) and *f* (forte) dynamics, and specific instrument cues like *suspended cymbal* and *to vibraphone*.
- Keyboard:** Piano part features complex rhythmic patterns and dynamic markings like *ppp*.

This page of the musical score contains the following parts and measures:

- Picc.**: Piccolo, measures 82-91.
- Fl. 1-2**: Flutes 1 and 2, measures 82-91.
- Ob. 1-2**: Oboes 1 and 2, measures 82-91.
- Bsn. 1-2**: Bassoons 1 and 2, measures 82-91.
- Cbsn.**: Contrabassoon, measures 82-91.
- Cl. 1**: Clarinet 1, measures 82-91.
- Cl. 2-3**: Clarinets 2 and 3, measures 82-91.
- B. Cl.**: Bass Clarinet, measures 82-91.
- Cb. Cl.**: Contrabass Clarinet, measures 82-91.
- Sop. Sax.**: Soprano Saxophone, measures 82-91.
- Alto Sax.**: Alto Saxophone, measures 82-91.
- Ten. Sax.**: Tenor Saxophone, measures 82-91.
- Bari. Sax.**: Baritone Saxophone, measures 82-91.
- Tpt. 1**: Trumpet 1, measures 82-91.
- Tpt. 2-3**: Trumpets 2 and 3, measures 82-91.
- Hn. 1-2**: Horns 1 and 2, measures 82-91.
- Hn. 3-4**: Horns 3 and 4, measures 82-91.
- Tbn. 1**: Trombone 1, measures 82-91.
- Tbn. 2-3**: Trombones 2 and 3, measures 82-91.
- B. Tbn.**: Baritone Trombone, measures 82-91.
- Euph.**: Euphonium, measures 82-91.
- Tba.**: Tuba, measures 82-91.
- Db.**: Double Bass, measures 82-91.
- Pno.**: Piano, measures 82-91. Includes dynamics *pp* and *ppp*.
- Hp.**: Harp, measures 82-91. Includes dynamics *pp*.
- Org.**: Organ, measures 82-91.
- Perc. 1**: Percussion 1 (Timp.), measures 82-91.
- Perc. 2**: Percussion 2 (Mba., Xylo., Sus. Cym.), measures 82-91. Includes dynamics *pp*.
- Perc. 3**: Percussion 3 (Glock., Sus. Cym.), measures 82-91. Includes dynamics *pp*.
- Perc. 4**: Percussion 4 (Chms.), measures 82-91.
- Perc. 5**: Percussion 5 (Vib., Sus. Cym.), measures 82-91.
- Perc. 6**: Percussion 6 (H.-Jt., Cbsn., Vib.), measures 82-91.
- Perc. 7**: Percussion 7 (Spl. Cym., Sn. D., Cr. Cym.), measures 82-91.
- Perc. 8**: Percussion 8 (B. D.), measures 82-91.

molto rit.

96 Solemn ♩ = 68

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Org.

Perc. 1
Timp.

Perc. 2
Mba., Xylo.,
Sus. Cym.

Perc. 3
Glock.,
Sus. Cym.

Perc. 4
Chms.

Perc. 5
Vib.,
Sus. Cym.

Perc. 6
H.-hr.,
Cbsa.,
Vib.

Perc. 7
Spl. Cym.,
Sn. D.,
Cr. Cyms.

Perc. 8
B. D.

3

4

3

4

3

4

pp soli

pp soli

pp

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104 Tranquil, melancholy

110

Picc. 1. solo *ppp* 2. solo *ppp* 1. solo *ppp*

Fl. 1-2 *ppp*

Ob. 1-2 *ppp*

Bsn. 1-2

Cbsn.

Cl. 1 solo *ppp*

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax. solo *ppp*

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2 1. solo *p*

Hn. 3-4

Tbn. 1 one to a part, or play into stand *ppp*

Tbn. 2-3 one to a part, or play into stand *ppp*

B. Tbn. one to a part, or play into stand *ppp*

Euph. one to a part, or play into stand *ppp*

Tba. one to a part, or play into stand *ppp*

Db.

Pno. *ppp*

Hp. *ppp*

Perc. 1 Timp.

Perc. 2 Mba., Xylo., Sus. Cym. *pp*

Perc. 3 Glock., Sus. Cym. *p*

Perc. 4 Chms.

Perc. 5 Vib., Sus. Cym.

Perc. 6 H.-hr., Cbs., Vib.

Perc. 7 Spl. Cym., Sn. D., Cr. Cyms.

Perc. 8 B. D. *ppp*

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Musical score for page 116, featuring various instruments including Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, Piano, Harp, and Percussion. The score includes dynamic markings such as *f* and *12*, and performance instructions like "1. solo". A large diagonal watermark "For Perusal Only - © Kevin Day" is present across the score.

122 **Con animato** ♩ = 92

130

Picc.

Fl. 1-2

Ob. 1-2

Bsn. 1-2

Cbsn.

Cl. 1

Cl. 2-3

B. Cl.

Cb. Cl.

Sop. Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1

Tbn. 2-3

B. Tbn.

Euph.

Tba.

Db.

Pno.

Hp.

Org.

Perc. 1
Timp.

Perc. 2
Mba., Xylo.,
Sus. Cym.

Perc. 3
Glock.,
Sus. Cym.

Perc. 4
Chms.

Perc. 5
Vib.,
Sus. Cym.

Perc. 6
H.-ht.,
Cbsa.,
Vib.

Perc. 7
Spl. Cym.,
Sn. D.,
Cr. Cyms.

Perc. 8
B. D.

organ cue (tutti)

organ cue

organ cue

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122

123

124

125

126

127

128

129

130

131

132

This page of the musical score, page 146, contains the following instruments and parts:

- Picc.** (Piccolo)
- Fl. 1-2** (Flutes)
- Ob. 1-2** (Oboes)
- Bsn. 1-2** (Bassoons)
- Cbsn.** (Contrabassoon)
- Cl. 1** (Clarinets)
- Cl. 2-3** (Clarinets)
- B. Cl.** (Bass Clarinet)
- Cb. Cl.** (Cello Clarinet)
- Sop. Sax.** (Soprano Saxophone)
- Alto Sax.** (Alto Saxophone)
- Ten. Sax.** (Tenor Saxophone)
- Bari. Sax.** (Baritone Saxophone)
- Tpt. 1** (Trumpet)
- Tpt. 2-3** (Trumpets)
- Hn. 1-2** (Horns)
- Hn. 3-4** (Horns)
- Tbn. 1** (Trombone)
- Tbn. 2-3** (Trombones)
- B. Tbn.** (Baritone Trombone)
- Euph.** (Euphonium)
- Tba.** (Tuba)
- Db.** (Double Bass)
- Pno.** (Piano)
- Hp.** (Harp)
- Org.** (Organ)
- Perc. 1** (Timp.)
- Perc. 2** (Mba., Xylo., Sus. Cym.)
- Perc. 3** (Glock., Sus. Cym.)
- Perc. 4** (Chms.)
- Perc. 5** (Vib., Sus. Cym.)
- Perc. 6** (H.-ht., Cbsa., Vib.)
- Perc. 7** (Spl. Cym., Sn. D., Cr. Cym.)
- Perc. 8** (B. D.)

The score includes dynamic markings such as *mp*, *pp*, and *ff*, and articulation like accents and slurs. A large watermark "For Perusal Only © Kevin Day" is visible across the page.

- J.R. -
molto rit.

The score is arranged in systems with parts for Piccolo (Picc.), Flutes (Fl. 1-2), Oboes (Ob. 1-2), Bassoons (Bsn. 1-2), Contrabassoon (Cbsn.), Clarinets (Cl. 1, 2-3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Saxophones (Sop. Sax., Alto Sax., Tenor Sax., Bari. Sax.), Trumpets (Tpt. 1, 2-3), Horns (Hn. 1-2, 3-4), Trombones (Tbn. 1, 2-3), Bass Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), Double Bass (Db.), Piano (Pno.), Harp (Hp.), Organ (Org.), and Percussion (Perc. 1-8). The percussion parts include Timpani (Timp.), Mba., Xylophone (Xylo.), Suspended Cymbal (Sus. Cym.), Glockenspiel (Glock.), Chimes (Chms.), Vibraphone (Vib.), Snare Drum (Spl. Cym., Sn. D.), and Bass Drum (B. D.).

Measure 150-154 includes dynamic markings such as *mf*, *ff*, and *fp*. The score concludes with a repeat sign and a 6/4 time signature. The horn parts feature specific instructions: ** Horns: optionally, stand at first fermata*, *Mahlerian!*, *ff*, and *fp*. The xylophone part is marked *fp* to xylophone, and the snare drum is marked *fp*.

Picc. *ff*

Fl. 1-2 *ff*

Ob. 1-2 *ff*

Bsn. 1-2 *ff*

Cbsn. *ff*

Cl. 1 *ff*

Cl. 2-3 *ff*

B. Cl. *ff*

Cb. Cl. *ff*

Sop. Sax. *ff*

Alto Sax. *ff*

Ten. Sax. *ff*

Bari. Sax. *ff*

opt. piccolo trumpet from m. 155-166

Tpt. 1 *ff*

Tpt. 2-3 *ff*

Hn. 1-2 *ff*

Hn. 3-4 *ff*

Tbn. 1 *ff*

Tbn. 2-3 *ff*

B. Tbn. *ff*

Euph. *ff*

Tba. *ff*

Db. *ff*

Pno. *ff*

Hp. *ff*

Org. *ff*

Perc. 1 Timp. *ff*

Perc. 2 Mba., Xylo., Sus. Cym. *ff*
xylophone; *marcato sempre*

Perc. 3 Glock., Sus. Cym. *ff*
marcato sempre

Perc. 4 Chms. *ff*
"make it ridiculous" - Brian Youngblood

Perc. 5 Vib., Sus. Cym. *ff*
vibraphone

Perc. 6 H.-ht., Cbs., Vib. *ff*

Perc. 7 Spl. Cym., Sn. D., Cr. Cyms. *ff*

Perc. 8 B. D. *ff*

f *ff*

p *ff*

to crash cymbals

This page of the musical score, numbered 163, contains parts for a wide variety of instruments. The woodwind section includes Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Contrabassoon, Clarinets (1, 2-3, Bass, Contrabass), Soprano Saxophone, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section consists of Trumpets (1, 2-3), Horns (1-2, 3-4), Trombones (1, 2-3), Baritone Trombone, Euphonium, Tuba, and Double Bass. The keyboard section includes Piano and Harp. The percussion section is divided into eight parts: Perc. 1 (Timp.), Perc. 2 (Mba., Xylo., Sus. Cym.), Perc. 3 (Glock., Sus. Cym.), Perc. 4 (Chms.), Perc. 5 (Vib., Sus. Cym.), Perc. 6 (H.-ht., Chsa., Vib.), Perc. 7 (Spl. Cym., Sn. D., Cr. Cyms.), and Perc. 8 (B. D.). The score features complex rhythmic patterns, including sixteenth-note runs and sixteenth-note chords, with dynamic markings such as *mp*, *ff*, *f*, and *p*. A large blue watermark reading "For Perusal Only © Kevin Day" is overlaid diagonally across the page.

molto rit.

Score for Percussion and other instruments, measures 167-173. The score includes parts for Piccolo, Flutes (1-2), Oboes (1-2), Bassoons (1-2), Contrabassoon, Clarinets (1, 2-3, Bass, Contrabass), Saxophones (Soprano, Alto, Tenor, Baritone), Trumpets (1, 2-3), Horns (1-2, 3-4), Trombones (1, 2-3, Bass), Euphonium, Tuba, Double Bass, Piano, Harp, Organ, and various Percussion instruments (1-8).

Key performance instructions include *molto rit.* at the start of measure 171, *Lively!* with a tempo marking of ♩ = 126, and dynamic markings such as *mp*, *mf*, *ff*, *p*, and *f*. Specific performance notes for percussion include "to marimba", "marimba", "p sub.", "to hi-hat", and "cross stick".

Instrument parts shown include: Picc., Fl. 1-2, Ob. 1-2, Bsn. 1-2, Cbsn., Cl. 1, Cl. 2-3, B. Cl., Cb. Cl., Sop. Sax., Alto Sax., Ten. Sax., Bari. Sax., Tpt. 1, Tpt. 2-3, Hn. 1-2, Hn. 3-4, Tbn. 1, Tbn. 2-3, B. Tbn., Euph., Tba., Db., Pno., Hp., Org., Perc. 1 (Timp.), Perc. 2 (Mba., Xylo., Sus. Cym.), Perc. 3 (Glock., Sus. Cym.), Perc. 4 (Chms.), Perc. 5 (Vib., Sus. Cym.), Perc. 6 (H.-ht., Cbs., Vib.), Perc. 7 (Spl. Cym., Sn. D., Cr. Cyms.), Perc. 8 (B. D.).

Picc. Fl. 1-2 Ob. 1-2 Bsn. 1-2 Cbsn. Cl. 1 Cl. 2-3 B. Cl. Eb. Cl. Sop. Sax. Alto Sax. Ten. Sax. Bari. Sax. Tpt. 1 Tpt. 2-3 Hn. 1-2 Hn. 3-4 Tbn. 1 Tbn. 2-3 B. Tbn. Euph. Tba. Db. Pno. Hp. Perc. 1 Timp. Perc. 2 Mba., Xylo., Sus. Cym. Perc. 3 Glock., Sus. Cym. Perc. 4 Chms. Perc. 5 Vib., Sus. Cym. Perc. 6 H.-hr., Chs., Vib., Tr. Perc. 7 Spl. Cym., Sn. Dr., Cr. Cym. Perc. 8 B. D.

Musical score for page 179, featuring various instruments including Piccolo, Flutes 1-2, Oboes 1-2, Bassoons 1-2, Contrabassoon, Clarinet 1, Clarinets 2-3, Bass Clarinet, Eb Clarinet, Soprano Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpet 1, Trumpets 2-3, Horns 1-2, Horns 3-4, Trombone 1, Trombones 2-3, Baritone Trombone, Euphonium, Tuba, Double Bass, Piano, Harp, and various Percussion instruments (1-8). The score includes dynamic markings such as *ff*, *f*, *p*, and *mp*. A large watermark "For Perusal Only - © Kevin Day" is overlaid diagonally across the page.

This page of the musical score contains the following parts:

- Woodwinds:** Piccolo (Picc.), Flutes 1-2 (Fl. 1-2), Oboes 1-2 (Ob. 1-2), Bassoons 1-2 (Bsn. 1-2), Clarinet 1 (Cl. 1), Clarinets 2-3 (Cl. 2-3), Bass Clarinet (B. Cl.), Contrabass Clarinet (Cb. Cl.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Tenor Saxophone (Ten. Sax.), and Baritone Saxophone (Bari. Sax.).
- Brass:** Trumpets 1 (Tpt. 1), Trumpets 2-3 (Tpt. 2-3), Horns 1-2 (Hn. 1-2), Horns 3-4 (Hn. 3-4), Trombone 1 (Tbn. 1), Trombones 2-3 (Tbn. 2-3), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Double Bass (Db.).
- Strings:** Piano (Pno.) and Harp (Hp.).
- Percussion:** Percussion 1 (Timp.), Percussion 2 (Mba., Xylo., Sus. Cym.), Percussion 3 (Glock., Sus. Cym.), Percussion 4 (Chms.), Percussion 5 (Vib., Sus. Cym.), Percussion 6 (H.-Jrt., Chas., Vib., T.t.), Percussion 7 (Spl. Cym., Sn. D., Cr. Cym.), and Percussion 8 (B. D.).

The score is marked with a tempo of *molto rit.* and includes various musical notations such as slurs, accents, and dynamic markings.

188 Grandioso ♩ = 66

- J.R. -

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Picc. **5/4** *fff*
 Fl. 1-2 **5/4** *fff*
 Ob. 1-2 **5/4** *fff*
 Bsn. 1-2 **5/4** *fff*
 Cbsn. **5/4** *fff*
 Cl. 1 **5/4** *fff*
 Cl. 2-3 **5/4** *fff*
 B. Cl. **5/4** *fff*
 Cb. Cl. **5/4** *fff*
 Sop. Sax. **5/4** *fff*
 Alto Sax. **5/4** *fff*
 Ten. Sax. **5/4** *fff*
 Bari. Sax. **5/4** *fff*
 Tpt. 1 **5/4** *fff*
 Tpt. 2-3 **5/4** *fff*
 Hn. 1-2 **5/4** *fff*
 Hn. 3-4 **5/4** *fff*
 Tbn. 1 **5/4** *fff*
 Tbn. 2-3 **5/4** *fff*
 B. Tbn. **5/4** *fff*
 Euph. **5/4** *fff*
 Tba. **5/4** *fff*
 Db. **5/4** *fff*
 Pno. **5/4** *fff*
 Hp. **5/4** *fff*
 Org. **5/4** *fff*
 Perc. 1 Timp. *fff*
 Perc. 2 Mba., Xylo., Sus. Cym. *mf* suspended cymbal *fff*
 Perc. 3 Glock., Sus. Cym. *mf* suspended cymbal *fff*
 Perc. 4 Chms. *mf* *fff*
 Perc. 5 Vib., Sus. Cym. *fff* *mf* *fff*
 Perc. 6 H.-ht., Cbsa., Vib., Tt. *mf* tam-tam *fff*
 Perc. 7 Spl. Cym., Sn. D., Cr. Cyms. *fff*
 Perc. 8 B. D. *fff* *mf* *fff*