

FULL SCORE

Young Band

Grade 2



CARL FISCHER
PERFORMANCE
SERIES

The Midday Blues

Robert Thurston

YPS193
INSTRUMENTATION

Full Score	1
Flute	8
Oboe (Opt. Flute 2)	2
Clarinet 1 in B $\flat$	4
Clarinet 2 in B $\flat$	4
Bass Clarinet in B $\flat$	2
Bassoon	2
Alto Saxophone in E $\flat$	5
Tenor Saxophone in B $\flat$	2
Baritone Saxophone in E $\flat$	2
Trumpet 1 in B $\flat$	4
Trumpet 2 in B $\flat$	4
Horn in F	4
Trombone	6
Euphonium	3
Euphonium T.C. in B $\flat$	2
Tuba	3
Mallet Percussion	3
Bells, Xylophone, Vibraphone and/or Marimba)	
Timpani	1
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	5
Triangle, Brake Drum, Cowbell, Temple Blocks, 4 Tom-toms	
Percussion 3	3
Tambourine, Slapstick, Crash Cymbals	

CARL FISCHER®

About the Composition

I wrote *The Midday Blues* for the Montford Middle School Concert Band, Tallahassee FL, Holly Dunaway, Director. They gave the premier performance at their spring concert on May 12, 2016.

The band's rehearsal time was right after lunch—a period I always felt (as both a student and a teacher) was the toughest hour of the school day to get through. The clock ticks along (in the form of woodblocks) while a bluesy chorus builds in layers from the bottom up—until finally the full band shouts out (musically, that is) and stomps (literally!) to break through the midday doldrums. A headbanging breakdown and a heavy rock bridge lead back to a reprise of the quiet, pulsing blues melody, followed by a growling (musically), stomping (literally) finish.

If your stage is a cafeteria or gym floor, or some other surface that isn't conducive loud foot stomps, feel free to experiment with other means to boost the volume and power of the stomps in mm. 22-29, and at the very end. (The visual should work either way, as long as the students give it just the right theatrical touch!)

At mm. 30-41 ("Headbangingly"), the percussion feel should be a half-tempo groove, with strong snare drum accents on count 3. This is best accomplished not by overdoing the accents but by de-emphasizing the surrounding notes (i.e., low stick height), and giving the 16th notes on count 2 a subtle crescendo into the accent on 3.

At mm. 44-47 ("Rock out!") the snare should now emphasize counts 2 and 4 (with help from the crash cymbals and a bit more presence in the bass drum) for a straight-ahead rock groove.

Throughout both of those sections (mm. 30-51) there should be plenty of cowbell—preferably a large one, struck on the lip of the bell with the butt end of a snare stick. (A player with a strong visual personality could add another bit of theatrical flair here!)

I hope your band enjoys working on this piece—I'd love to hear your feedback!

—Bob Thurston
www.bobthurston.com
soundcloud.com/itonlybob
www.facebook.com/RobertThurstonMusic/

About the Composer

Robert Thurston (b. 1959) served for 20 years on the arranging staff of The United States Air Force Band in Washington DC, and was the Band's chief arranger-composer from 2007 until his retirement in 2014. In that capacity he wrote for the Air Force Concert Band and Orchestra, the Singing Sergeants chorus, the Airmen of Note big band, the Air Force Strings, the Ceremonial Brass, and numerous chamber groups.

Thurston conducts the Prince William Community Band in Manassas, Virginia. He has composed and arranged music professionally since 1980 for military, professional, college, community, high-school and middle-school bands throughout the United States. Before his military service, Thurston taught instrumental music for five years in Orlando, Florida, and Columbus, Ohio. He earned bachelor's and master's degrees in music education from Florida State University, where he studied arranging and composition with Charles Carter. Thurston was inducted in 2014 to the FSU Bands Wall of Fame. He is a member of the American Society of Composers, Authors and Publishers (ASCAP).

The Midday Blues

Rock ♩ = 120 (Straight 8th notes - not swinging)

ROBERT THURSTON

Flute
f *ff*

Oboe
(Opt. Flute 2)
f *ff*

Clarinet in B♭
1 *f* *ff*
2 *f* *ff*

Bass Clarinet
in B♭
f *ff*

Bassoon
f *ff*

Alto Saxophone in E♭
f *ff*

Tenor Saxophone in B♭
f *ff*

Baritone Saxophone in E♭
f *ff*

Trumpet in B♭
1 *f* *ff*
2 *f* *ff*

Horn in F
f *ff*

Trombone
f *ff*

Euphonium
f *ff*

Tuba
f *ff*

Mallet Percussion
(Bells, Xylophone, Vibraphone and/or Marimba)
f *ff*

Timpani
(C, G)
f *ff*

Percussion
(Triangle, Brake Drum, Cowbell, Temple Blocks, 4 Tom-toms)
1 *f* *ff*
2 *f* *ff*
3 *f* *ff*

Bells and Vibes

2 Wood Blocks
(opt. Temple Blocks)

1 2 3 4

5

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

3

13

mf-mp

mf-mp

mf-mp

Play 2nd x only

mf

p

p

p

Play 2nd x only

mf

p

p

p

Play 2nd x only

mp

p

p

Tambourine

Play 2nd x only

p

10

11

12

13

14

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

3

15

16

17

18

19

1 2 22

Fl. *mp* (*mp*) *f* Stomp!

Ob. *mp* (*mp*) *f* Stomp!

Cl. in B $\flat$ 1 *mp* Play (*mp*) *f* Stomp!

2 *mf* *f* Stomp!

B. Cl. in B $\flat$ *mf* (*p*) *f* Stomp!

Bsn. (*p*) *f* Stomp!

A. Sax. in E $\flat$ Play (*mf*) *f* Stomp!

T. Sax. in B $\flat$ (*p*) *f* Stomp!

Bar. Sax. in E $\flat$ (*p*) *f* Stomp!

Tpt. in B $\flat$ 1 *f* Stomp!

2 *f* Stomp!

Hn. in F Play (*mf*) *f* Stomp!

Tbn. (*p*) *f* Stomp!

Euph. (*p*) *f* Stomp!

Tuba (*p*) *f* Stomp!

Mall. Perc. *mp* (*mp*) *f* Bells and Xylo Stomp!

Timp. *f* Stomp!

Perc. 1 *sfz*

2 *f* Brake Drum *sfz*

3 2 Large Tom-toms *sfz*

Slapstick *sfz*

20 21 22 23

Fl.

Ob.

Cl. in B $\flat$

1

2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$

1

2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.

1

2

3

YPS193F

24

25

26

27

28

Fl. *f*

Ob. *f*

Cl. in B $\flat$ 1 *f*

Cl. in B $\flat$ 2 *f*

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$ *div.*

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$ 1 *f*

Tpt. in B $\flat$ 2 *f*

Hn. in F *f*

Tbn. *unis.* *div.*

Euph.

Tuba

Mall. Perc.

Timp.

Perc. 1

Perc. 2

Perc. 3

34 35 36 37 38

44 Rock out!

Fl. *f* *ff*

Ob. *f* *ff*

Cl. in B $\flat$ 1 *f* *ff*

2 *f* *ff*

B. Cl. in B $\flat$ *f* *ff*

Bsn. *f* *ff*

A. Sax. in E $\flat$ *f* *ff* div.

T. Sax. in B $\flat$ *f* *ff*

Bar. Sax. in E $\flat$ *f* *ff*

Tpt. in B $\flat$ 1 *f* *ff*

2 *f* *ff*

Hn. in F *f* *ff*

Tbn. *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Mall. Perc. *f* *ff*

Timp. *f* *ff*

Perc. 1 *f*

2 *f*

3 *f*

44 45 46 47 48

Fl.

Ob.

Cl. in B $\flat$
1
2

B. Cl. in B $\flat$

Bsn.

A. Sax. in E $\flat$

T. Sax. in B $\flat$

Bar. Sax. in E $\flat$

Tpt. in B $\flat$
1
2

Hn. in F

Tbn.

Euph.

Tuba

Mall. Perc.

Timp.

Perc.
1
2
3

Wdblks.

Tri.

pp

p

53

53

For Promotional Use Only

YPS193F

59

Fl. *mp* *mf* *mf* *f* Stomp!

Ob. *mp* *mf* *mf* *f* Stomp!

Cl. in B $\flat$ 1 *mf* *mp* *mf* *f* Stomp!

2 *mf* *mp* *mf* *f* Stomp!

B. Cl. in B $\flat$ *mf* *mf* *f* Stomp!

Bsn. *mf* *mf* *f* Stomp!

A. Sax. in E $\flat$ *mf* *mp* *mf* *f* Stomp!

T. Sax. in B $\flat$ *mf* *mf* *f* Stomp!

Bar. Sax. in E $\flat$ *mf* *mf* *f* Stomp!

59

Tpt. in B $\flat$ 1 *mp* *mf* *mf* *f* Stomp!

2 *mp* *mf* *mf* *f* Stomp!

Hn. in F *mf* *mp* *mf* *f* Stomp!

Tbn. *mf* *mf* *f* Stomp!

Euph. *mf* *mf* *f* Stomp!

Tuba *mf* *mf* *f* Stomp!

Mall. Perc. Bells, Vibes and Xylo *mf* *f* Stomp!

Timp. *mf* *p* (on the rim) *f* *ff*

Perc. 1 *p* *f* *ff*

2 Cowbell *p* *f* T-toms *ff*

3 *ff*

59 60 61 62 63 64

[illegible]

Within each grade level, you will find selections in a variety of styles and genres designed to meet all of your performance and teaching needs. The Carl Fischer composers and arrangers are some of the most respected writers in the business. Their music is dynamic, fresh and eminently worthy of your attention.

- Instrumentation uses one Flute, two Clarinets, two Trumpets, one Horn, and one Tuba
- Difficulty ranges from Grades 2 to 2.5
- Second Clarinet stays below break
- Active Percussion scoring
- Limited independence of part writing