

Jubilation

Richard Byrd

Jubilation is an adaptation of an earlier work by the composer entitled *Exultation* for six trumpets (Eighth Note Publications Catalog No. TE11198). This energetic composition mirrors the joyous dance-like character of *Euphoric Dance* for Clarinet Quartet (Eighth Note Publications Catalog No. CC1183), which was commissioned by the Commonwealth Clarinet Quartet, a professional chamber ensemble comprised of clarinet professors from four of the leading universities in Kentucky. *Jubilation* includes an interpolated middle section that builds to a climactic and glorious original hymn-like chorale before closing with a spirited triumphant coda. The combination of mixed meter, modal writing, agile fingering, and recurrent timbre changes generated through various combinations of Eb soprano, Bb soprano, Eb alto and Bb bass clarinets provides not only a challenge for the clarinet performers, but creates a work that is fun to perform and enjoyable to hear. *Jubilation* is a composition that is perfect for both competition and engaging concert programs.

Additional substitute Bb clarinet parts are provided for both the Eb and alto clarinet parts. While the exploitation of the Eb and alto clarinets creates an appealing palette throughout the piece, the piece can still be successfully and effectively performed with all Bb soprano clarinets and Bb bass clarinet. An optional Bb bass clarinet part has been included for those ensembles who have access to that instrument. With so many timbre choices, this piece will undoubtedly be a welcome addition to any clarinet ensemble's repertoire.

Dr. Richard Byrd is Associate Professor of Theory and Composition at Eastern Kentucky University and trumpeter with the ECU Faculty Brass Quintet. After receiving his Bachelor's degree in trumpet performance at DePauw University, Byrd earned his Master and Ph.D. degrees in music theory from the University of Kentucky.

Various organizations have commissioned Byrd to compose or arrange music specifically for their group or special event including the Kentucky Governor's School for the Arts, Commonwealth Clarinet Quartet, Eastern Kentucky University Faculty Brass Quintet and several school band programs.

As a trumpet performer, Byrd's classical experiences include performing with the Indianapolis Symphony, West Virginia, and Lexington Philharmonic Orchestras. During his tenure with the Lexington Brass Band he was a featured soloist during the band's England tour in 2000. Byrd has performed with several prominent jazz artists including Allen Vizzutti, Maynard Ferguson, Byron Stripling, Louie Bellson, Bob Mintzer, Victor Wooten, and the Manhattan Transfer, and in shows with Aretha Franklin, Robert Goulet, Rosemary Clooney, Lou Rawls, Carol Channing, and the Ringling Brothers Circus. His lead trumpet abilities with the DiMartino/Osland Jazz Orchestra are showcased on their CDs entitled *Quotient* and *Off the Charts*, and with The Kentucky Jazz Repertory Orchestra on their recent CD release entitled *Flying Home*. Byrd has also recorded his own solo CD entitled *Portrait of a Trumpet*, which is available at cdbaby.com.

Byrd has been an artist-in-residence with the Kentucky Governor's School for the Arts since 1989, and has served as Chair for the Instrumental Music discipline, and Dean of Faculty. Byrd has written several articles for publication in the International Trumpet Guild Journal, the Kentucky Music Teacher Journal, and Bluegrass Music News. He can be contacted at rich.byrd@eku.edu.

ISBN: 9781554738137

COST: \$30.00

DIFFICULTY RATING: Medium-Difficult

CATALOG NUMBER: CC1186

DURATION: 5:20

Soprano Clarinet, 4 Clarinets, Bass Clarinet

JUBILATION

Richard Byrd

Energetically $\text{♩} = 112$ (♩ = ♩) always

Woodwind parts:

- E♭ Soprano Clarinet (B♭ part provided): *p*
- B♭ Clarinet 1: *p*
- B♭ Clarinet 2: *p*, *mp*
- B♭ Clarinet 3: *p*, *mp*
- E♭ Alto Clarinet (B♭ part provided): *p*
- B♭ Bass Clarinet: *p*, *mp*
- B♭ Contrabass Clarinet (opt.):

Voice parts:

- Sopranos (Sop): *mf*, *lead espressivo*
- 1st Tenors (1): *mf*, *mp*
- 2nd Tenors (2): *mf*, *mp*
- 3rd Tenors (3): *mf*, *mp*
- Alto: *mf*, *mp*
- Bass: *mf*, *mp*
- Contrabass (Contra): *mp*

Tempo: $\text{♩} = 112$ (♩ = ♩) always

Rehearsal marks: 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12

Dynamic markings: *p*, *mp*, *mf*, *lead espressivo*

Sop 13 14 15 16 17 18

1

2

3

Alto

Bass

Contra

mp

Sop 19 20 21 22 23 24

1

2

3

Alto

Bass

Contra

f

Sop

1

2

3

Alto

Bass

Contra

Musical score for Soprano, 1st, 2nd, 3rd Tenors, Alto, Bass, and Contralto, measures 25-30. The score is in G major (one sharp) and 2/4 time. Measures 25-26 are in 6/8 time, 27-28 in 3/4, and 29-30 in 2/4. The Soprano part has melodic lines with accents and slurs. The other parts provide harmonic support with various rhythmic patterns.

PREVIEW ONLY

Sop

1

2

3

Alto

Bass

Contra

Musical score for Soprano, 1st, 2nd, 3rd Tenors, Alto, Bass, and Contralto, measures 31-36. The score is in G major (one sharp) and 2/4 time. Measures 31-32 are in 2/4, 33-34 in 3/4, and 35-36 in 2/4. The Soprano part has melodic lines with accents and slurs. The other parts provide harmonic support with various rhythmic patterns. Dynamics include *mf*, *f*, and *mp*.

Sop 37 38 39 Δ Δ 40 41 Δ Δ 42

1 mf ff

2 mf ff

3 mf ff

Alto mf ff

Bass mf ff

Contra mf ff

PREVIEW ONLY

Sop 42 43 44 45

1 alone p f

sub. pp f

2 mf f

3 mp f

Alto mf f

Bass mp f

Contra f

Sop 46 47 48 49

1 alone *p* *f*

2 *sub. pp* *mf* *f*

3 *mp* *f*

Alto *mf* *f*

Bass *mp* *f*

Contra *f*

Sop 50 51 52 53

1 lead with grandeur *f*

2 *mf*

3 *mf*

Alto *mp*

Bass *mp*

Contra

solo - bring out

54 55 56 57

f *mf* *f*

mf *mf* *mp*

mp *mp* *mp*

Measures 54-57: Soprano part features a solo with dynamics *f*, *mf*, and *f*. The 1st, 2nd, and 3rd voices have dynamics *mf*, *mf*, and *mf* respectively. The Alto and Bass parts have dynamics *mp* and *mp*. The Contralto part is silent.

PREVIEW ONLY

poco rit.

58 59 60 61

Measures 58-61: Soprano part features a solo with dynamics *mf*, *mf*, and *mf*. The 1st, 2nd, and 3rd voices have dynamics *mf*, *mf*, and *mf* respectively. The Alto and Bass parts have dynamics *mp* and *mp*. The Contralto part is silent. The tempo marking *poco rit.* is present at the end of the system.

Musical score for Soprano (Sop), First Voice (1), Second Voice (2), Third Voice (3), Alto, Bass, and Contralto (Contra). The score covers measures 62 to 66. The key signature is one sharp (F#) and the time signature is 4/4. Measure 63 includes the instruction "Legato lead" and a tempo marking of $\text{♩} = 84$. Dynamic markings include *mf* and *mp*. A triplet of eighth notes is shown in measure 65. The score includes a double bar line at the end of measure 62.

PREVIEW ONLY

Musical score for Soprano (Sop), First Voice (1), Second Voice (2), Third Voice (3), Alto, Bass, and Contralto (Contra). The score covers measures 67 to 72. The key signature is one sharp (F#) and the time signature is 4/4. Measure 71 includes the instruction "lead" and a dynamic marking of *mf*. Measure 72 includes the instruction "lead" and a dynamic marking of *mp*. The score includes a double bar line at the end of measure 67.

73 74 lead 75 76 77 78 *accel. poco a poco*

Sop

1

2

3

Alto

Bass

Contra

mf *mp* *mp* *mp* *mp* *mp*

PREVIEW ONLY

79 80 81 82 83 84

Sop

1

2

3

Alto

Bass

Contra

mf *mf*

Energetically ♩ = 176

Sop 85 86 87 88 89 90

1

2

3

Alto

Bass

Contra

f

Sop 91 92 93 94 95 96

1

2

3

Alto

Bass

Contra

Sop 97 98 99 100 101 102

1

2

3

Alto

Bass

Contra

PREVIEW ONLY

Sop 103 104 105 106 107 108

1

2

3

Alto

Bass

Contra

mf

lead

mf

mf

mf

mf

mf

109 110 111 112 *rit.* 113 114

Sop

1

2

3

Alto

Bass

Contra

alone 3

alone 3

PREVIEW ONLY

115 116 117 118 119 // 120 Hymn like ♩ = 84

Sop

1

2

3

Alto

Bass

Contra

lead 3

mf

mf

p

p

p

p

p

Sop 121 122 123 124 125 126

1

2

3

Alto

Bass

Contra

PREVIEW ONLY

Sop 127 128 129 130 131 132

1

2

3

Alto

Bass

Contra

f *mf* *mf* *p* *mf* *p*

133 *poco rit.* 134 135 136 Energetically ♩ = 176 137 138

Sop

1

2

3

Alto

Bass

Contra

mp

mp

mf

mf

PREVIEW ONLY

139 140 141 142 143 144

Sop

1

2

3

Alto

Bass

Contra

mf

mf

mf

mf

mf

f

mf

mf

Sop 145 146 147 148 149 150

1

2

3

Alto

Bass

Contra

PREVIEW ONLY

Sop 151 152 153 154 155 156

1

2

3

Alto

Bass

Contra

Sop 157 158 159 160 161 162

1

2

3

Alto

Bass

Contra

mf *f*

mp *f*

mp *f*

mp *f*

f

Sop 163 164 165 166 167 168

1

2

3

Alto

Bass

Contra

f

f

f

f

Sop

1

2

3

Alto

Bass

Contra

169

170

171

172

173

174

mf

mf

mp

mf

mp

mp

mp

PREVIEW ONLY

Sop

1

2

3

Alto

Bass

Contra

175

176

177

178

179

180

mf

mp

mf

mp

cresc.

mp

cresc.

Musical score for Soprano (Sop), voices 1-3, Alto, Bass, and Contralto (Contra) from measures 181 to 186. The score is in G major (one sharp) and 4/4 time. The Soprano part is silent. The Alto part begins in measure 184 with a melody marked *mp* and *cresc.*. The Bass part plays a steady eighth-note accompaniment. The Contralto part plays a steady eighth-note accompaniment.

PREVIEW ONLY

Musical score for Soprano (Sop), voices 1-3, Alto, Bass, and Contralto (Contra) from measures 187 to 192. The Soprano part begins in measure 192 with a melody marked *f* and *cresc.*. The Alto part begins in measure 188 with a melody marked *mf* and *cresc.*. The Bass part plays a steady eighth-note accompaniment. The Contralto part plays a steady eighth-note accompaniment. The voices 1, 2, and 3 parts are silent until measure 192, where they enter with a melody marked *f* and *cresc.*.

Sop 193 194 195 196 G.P. 197 Triumphantly

1

2

3

Alto

Bass

Contra

ff *ff* *ff* *ff* *ff* *ff*

Sop 198 199 200 201 (opt. rest) 202

1

2

3

Alto

Bass

Contra

Musical score for Soprano, 1, 2, 3, Alto, Bass, and Contra voices. The score is in G major and 7/8 time. It shows measures 203-206 with various dynamics like *ff*, *fff*, *f*, and *mf*.

Measures 203-204: Soprano, 1, 2, 3, Alto, Bass, and Contra voices play a melodic line. Dynamics: *mf*.

Measures 205-206: Soprano, 1, 2, 3, Alto, Bass, and Contra voices play a melodic line. Dynamics: *ff*, *fff*, *f*, *mf*.

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