



A Day In the Life

SCOTT DIRECTOR (ASCAP)

INSTRUMENTATION

- | | |
|--------------------------------|--|
| 1 Conductor | 2 1st F Horn |
| 3 1st Flute | 2 2nd F Horn |
| 3 2nd Flute | 2 1st Trombone |
| 2 Oboe | 2 2nd Trombone |
| 2 Bassoon | 2 3rd Trombone
(Optional Bass Trombone) |
| 3 1st B \flat Clarinet | 2 Euphonium |
| 3 2nd B \flat Clarinet | 4 Tuba |
| 3 3rd B \flat Clarinet | 1 Mallet Percussion 1
(Vibraphone) |
| 2 B \flat Bass Clarinet | 2 Mallet Percussion 2
(Xylophone, Bells) |
| 2 1st E \flat Alto Saxophone | 1 Timpani |
| 2 2nd E \flat Alto Saxophone | 4 Percussion 1
(Snare Drum/Woodblock/Suspended
Cymbal, Crash Cymbals, Bass Drum) |
| 1 B \flat Tenor Saxophone | 4 Percussion 2
(Suspended Cymbal/Splash Cymbal,
Triangle, Ratchet) |
| 1 E \flat Baritone Saxophone | |
| 3 1st B \flat Trumpet | |
| 3 2nd B \flat Trumpet | |
| 3 3rd B \flat Trumpet | |

SUPPLEMENTAL AND WORLD PARTS

Available for download from
www.alfred.com/worldparts

- E \flat Alto Clarinet
- Baritone Treble Clef
- 1st Horn in E \flat
- 2nd Horn in E \flat
- 1st Trombone in B \flat Bass Clef
- 2nd Trombone in B \flat Bass Clef
- 3rd Trombone in B \flat Bass Clef
- 1st Trombone in B \flat Treble Clef
- 2nd Trombone in B \flat Treble Clef
- 3rd Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

PROGRAM NOTES

A Day in the Life is a fun, fresh, and innovative interpretation of a day in the life of a band program. It alternates between the point of view of students and that of the band directors.

The music is reflective of the lively, fast-paced, and sometimes frenzied atmosphere that generates the energy and excitement of a typical day.

The music starts before the school day begins when the band room is relatively calm. From this point on, the composition takes off and explores the fun, joy, and challenges for students and teachers alike as they navigate *A Day in the Life*.

NOTES TO THE CONDUCTOR

In the opening statement, the woodwinds reflect the band director's relative calm at the beginning of a typical day, before students have entered the band room. Overall, the feeling is thoughtful, calm, and connected. This section should be performed with rich, long, and connected tones, and expressive phrases.

The eighth notes in the brass and woodwinds at measures 7 and 8 respectively reflect the anticipation of the day's upcoming events. Caution the performers to keep a steady tempo for these two measures. The tendency might be to rush the eighth notes due to the double-time feel.

At measure 9, the brass takes over the theme, continuing this calm feeling as we build in tempo and crescendo to measure 14. The accelerando is quick, moving from $\text{♩} = 64$ to $\text{♩} = 138$ in four measures. This is an exciting moment and provides a launching pad for the remainder of the piece. Contributing to the build in energy and activity, students who have other classes this period are entering the band room to drop off instruments and get books out of their lockers. As if watching a movie, the camera quickly pulls back at measure 14 to reveal a packed band room buzzing with activity.

At measure 18, the students begin to unpack their instruments. Woodwinds, brass, and percussion choirs contribute musical statements in this section. Be sure to maintain the overall tempo as various sections of the ensemble begin and finish their themes.

At measure 24, players begin to play warm-up passages, tune, socialize, and get settled before rehearsal begins. There is excitement, chatter, a little mischief, musical doodling, and general hustle and bustle. At measures 26 and 28, you can almost hear the woodwinds speaking as they emulate chattering and conversation.

For one measure at 32, our main theme is introduced for the first time by the low woodwinds. At measure 34, note the change to $\frac{3}{4}$ as the noise level in the band room reaches a peak prior to rehearsal beginning.

At measure 44, the dialogue for the movie we are watching is turned off and we are now looking at a montage of activity. The theme is performed by bassoon, bass clarinet, baritone saxophone, and euphonium. The accompaniment in the percussion and saxophones (and in the trumpets at measure 52) should be light and in tempo.

Beginning at measure 65, and continuing through 87, there are three elements that interplay with each other: the melody consisting mainly of eighth notes, the accompaniment in the tuba and low woodwinds, and an ascending legato theme. These three elements should be performed smoothly and seamlessly as they occur.

At measure 87, the melody and countermelody should be performed with a floating feeling above the foundation of the percussion, tuba, and low woodwind bass line.

Transition to $\frac{3}{4}$ and move through several key-centers from measures 103 through 113, landing back at the original key and re-stating the main theme at measure 114. Pay careful attention to accidentals during these key changes and keep the tempo moving forward.

At measure 130, we are at the height of our day, moving back into $\frac{3}{4}$ and building in intensity. Keeping the pulse steady at this point is important as the trombone glissandi occur on the beat while the accompaniment and melody are syncopated. The theme at measure 138 alternates between a soaring horn and alto sax melody with a swirling accompaniment for four measures, and a floating theme for four measures. The ride cymbal part is important to maintaining the pulse in measures 142 through 145.

At measure 154, envision the students and director wrapping up the day, visiting each individual theme once again, but now in a grand style, as if watching the conclusion of an epic movie. Performers should pay close attention to the terraced dynamics, which allow countermelodies to be heard.

At measure 164, the scale passages are harmonized and have become an integral part of our melody. The ending should be played in a big and bold fashion, being careful not to overbalance the melody.

Throughout the piece, performers should pay close attention to all dynamic and articulation markings in both the melody and accompaniment parts, as they are very important to communicating the mood, style, and character of the composition.

Percussion notes: Percussion 1 is written so that one player can use one pair of wood tip concert snare drum sticks and cover the snare drum, woodblock, and ride cymbal part. The xylophone and bell parts are written on one staff and can be performed by one player but should be played by two people if possible, as there are simultaneous parts throughout. There are two suspended cymbal parts that perform different functions. One is used as a ride cymbal and played by Percussion 1 (as mentioned above). The other can be found on the Percussion 2 part and supports the expression of the ensemble. This part also asks for a solo splash cymbal in measures 82 and 84, which enhances the feel and character of this section.

If one is not available, the bass trombone part can be played on a tenor trombone.

I hope you enjoy *A Day in the Life* as much as I enjoyed writing it!



Commissioned by and dedicated to the Los Cerritos Advanced Band, Thousand Oaks, California, David Blake, Director

A Day In the Life

FULL SCORE

By Scott Director (ASCAP)

Approx. Duration - 5:00

Adagio ♩ = 64

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones (Opt. Bass Trombone) 1 2 3

Euphonium

Tuba

Mallet Percussion 1 (Vibraphone)

Mallet Percussion 2 (Xylophone, Bells)

Timpani

Percussion 1 (Snare Drum/Woodblock/Suspended Cymbal, Crash Cymbals, Bass Drum)

Percussion 2 (Suspended Cymbal/Splash Cymbal, Triangle, Ratchet)

Adagio ♩ = 64

p *a2* *p* *mp* *p* *mp*

(Snare plays: Snare, W.B. and Susp. Cym. w/stick)

1 2 3 4

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Susp. Cym. w/yarn

mp *mf* *p*

Vivace ♩ = 138

Fls. 1/2

Ob. *ff*

Bsn. *fp* < *ff* *mp*

Cls. 1/2 *ff* *mp*

3 *ff* *mp*

B. Cl. *fp* < *ff* *mp*

A. Saxes. 1/2 *ff* *mp*

T. Sax. *ff* *mp*

Bar. Sax. *fp* < *ff* *mp*

Vivace ♩ = 138

Tpts. 1/2 *f* *ff*

3 *f* *ff*

Hns. 1 *f* *ff*

2 *f* *ff*

Tbns. 1/2 *f* *ff*

3 *f* *ff*

Euph. *fp* < *ff*

Tuba *fp* < *ff* *mp*

Mlt. Perc. 1

Mlt. Perc. 2 Xylophone *f*

Timp. *f* Cr. Cyms. *fp* < *ff*

Perc. 1 *f* B.D. *f* *mp*

Perc. 2

44

Fls. 1 2

Ob. *f*

Bsn. *mf*

Cls. 1 2 *f*

3 *f*

B. Cl. *mf*

A. Saxes. 1 2 *f mp*

T. Sax. *f mp*

Bar. Sax. *mf*

44

Tpts. 1 2

3

Hns. 1

2

Tbns. 1 2

3

Euph. *mf*

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *f mp* Xyl.

Timp.

Perc. 1

Perc. 2

Fls. 1 2 *mf* *f*

Ob. *mf* *f*

Bsn. *mp* *f*

Cls. 1 2 *mf* *f*

3 *mf* *f*

B. Cl. *mp* *f*

A. Saxes. 1 2 *mf* *f*

T. Sax. *mp* *f*

Bar. Sax. *mp* *f*

Tpts. 1 2 *mf* *f*

3 *mf* *f*

Hns. 1 *mp* *mf* *f*

2 *mp* *mf* *f*

Tbns. 1 2 *mp* *f* *gliss.*

3 *mp* *f* *gliss.*

Euph. *mp* *f*

Tuba *mp* *f*

Mlt. Perc. 1 *mp* *f* *mp*

Mlt. Perc. 2 *mp* *f* *mp*

Timp. *mp* *f* *mp*

Perc. 1 *mp* *p* *f*

Perc. 2 Yarn *p* *f*

Cr. Cyms.



77

Fls. 1/2

Ob. *mf*

Bsn. *mf*

Cls. 1/2 *mf*

3 *mf*

B. Cl. *mp*

A. Saxes. 1/2 *mf*

T. Sax. *mp*

Bar. Sax. *mp*

77

Tpts. 1/2

3

Hns. 1

2

Tbns. 1/2

3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Xyl. and Bells

mf

W.B. w/stick

Trgl. *mf*

Racet *mf*

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

a2

mp

mf

pp

mf

W.B.

mf Bell of Cym. w/stick

Fls. 1 2 *mf* *mp* *a2*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Cls. 1 2 *mf* *mp* *a2*

3 *mf* *mp*

B. Cl. *mf* *mp*

A. Saxes. 1 2 *mf* *mp* *a2*

T. Sax. *mf* *mp*

Bar. Sax. *mf* *mp*

Tpts. 1 2 *mf* *mp*

3 *mf* *mp*

Hns. 1 *mf* *mp*

2 *mf* *mp*

Tbns. 1 2 *mf* *mp*

3 *mf* *mp*

Euph. *mf* *mp*

Tuba *mf* *mp*

Mlt. Perc. 1 *mf* *mp*

Mlt. Perc. 2 *mf* *mp* Bells

Timp. *mf* *mp*

Perc. 1 *p* *mf* *mp* S.D.

Perc. 2 *p* *mf* *mp* w/yarn



95

Fls. 1 2

Ob. *mf* *mp* *mf*

Bsn. *mf* *mp* *mf*

Cls. 1 2 3

B. Cl. *mf* *mp* *mf*

A. Saxes. 1 2 *a2* *mf* *mp* *mf*

T. Sax. *mf* *mp* *mf*

Bar. Sax. *mf* *mp* *mf*

95

Tpts. 1 2 3 *a2* *mf* *mp* *mf*

Hns. 1 2 *mf* *mp* *mf*

Tbns. 1 2 3 *a2* *mf* *mp* *mf*

Euph. *mf* *mp* *mf*

Tuba *mf* *mp* *mf*

Mlt. Perc. 1 *mf* *mp* *mf*

Mlt. Perc. 2 *mf* *mp* *mf*

Timp. *f* *mp* *mf*

Perc. 1 *mf* *mp* *p* *mf*

Perc. 2 *mp* *p* *mf*

32518S

95 96 97 98

Fls. 1 2 *mp* *mf* *mp* *a2*

Ob. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Cls. 1 2 *mp* *mf* *mp* *a2*

3 *mp* *mf* *mp*

B. Cl. *mp* *mf* *mp*

A. Saxes. 1 2 *mp* *mf* *mp* *a2*

T. Sax. *mp* *mf* *mp*

Bar. Sax. *mp* *mf* *mp*

Tpts. 1 2 *mp* *mf* *mp*

3 *mp* *mf* *mp*

Hns. 1 *mp* *mf* *mp*

2 *mp* *mf* *mp*

Tbns. 1 2 *mp* *mf* *mp*

3 *mp* *mf* *mp*

Euph. *mp* *mf* *mp*

Tuba *mp* *mf* *mp*

Mlt. Perc. 1 *mp* *mf* *mf*

Mlt. Perc. 2 *mp* *mp* *mp*

Timp. *mp* *mf* *mp* *mf* *mp*

Perc. 1 *mp* *p* *mf* *mp* *S.D.*

Perc. 2 *mp* *p* *mf* *mp*

Susp. Cym. w/stick

Susp. Cym. w/yarn



103

Fls. 1 2

Ob. *f* *mf*

Bsn. *f* *mf*

Cls. 1 2 3

B. Cl. *f* *mf*

A. Saxes. 1 2

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

103

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f*

Timp. *f* *mf*

Perc. 1 Cr. Cyms. *f* *mf*

Perc. 2 *f* *mf*

mf *p* *mf* *p* *mf*

113

Fls. 1 2

Ob. *f*

Bsn. *f* *mf*

Cls. 1 2 3

B. Cl. *f* *mf*

A. Saxes. 1 2 *f* *mf*

T. Sax. *f* *mf*

Bar. Sax. *f* *mf*

113

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f* *mf* *mp*

Timp. *f*

Perc. 1 Cr. Cyms. *f*

Perc. 2 *f*

122

Fls. 1 2

Ob.

Bsn. *mf*

Cls. 1 2 3

B. Cl. *mf*

A. Saxes. 1 2 *mf* *a2*

T. Sax. *mf*

Bar. Sax. *mf*

122

Tpts. 1 2 *mp* 3 *mp*

Hns. 1 2

Tbns. 1 2 3

Euph. *mf*

Tuba

Mlt. Perc. 1

Mlt. Perc. 2 *mp*

Timp.

Perc. 1

Perc. 2 *mf*

Fls. 1 2 *mf* *mp* *mf*

Ob. *mf* *mp* *mf*

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

Cls. 1 2 *mf* *mp* *mf*

3 *mf* *mp* *mf*

B. Cl. *mp* *mf* *mp*

A. Saxes. 1 2 *mf* *mp* *f* *mf*

T. Sax. *mp* *mf* *mp*

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

Tpts. 1 2 *mp* *mf* *mf*

3 *mp* *mf* *mf*

Hns. 1 *mp* *mf* *mp* *mf*

2 *mp* *mf* *mp* *mf*

Tbns. 1 2 *mp* *mf* *mp* *f* *gliss.*

3 *mp* *mf* *mp* *f* *gliss.*

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

Tuba *mp* *mf* *mp* *f*

Mlt. Perc. 1 *mp* *mf* *mp* *f*

Mlt. Perc. 2 *mp* *mf* *mp* *f* *gliss.*

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

Perc. 1 Cym. w/stick *mf* *mp* *p*

Perc. 2 w/yarn *p*

Fls. 1 2 *ff* *mp*

Ob. *ff* *mf*

Bsn. *ff* *mf*

Cls. 1 2 *ff* *mp*

3 *ff* *mp*

B. Cl. *ff* *mf*

A. Saxes. 1 2 *ff* *mp*

T. Sax. *ff* *mp*

Bar. Sax. *ff* *mf*

Tpts. 1 2 *ff*

3 *ff*

Hns. 1 *ff* *mf*

2 *ff* *mf*

Tbns. 1 2 *ff* *mf*

3 *ff* *mf*

Euph. *ff* *mf*

Tuba *ff* *mf*

Mlt. Perc. 1 *mp*

Mlt. Perc. 2 *mp*

Timp. *mp*

Perc. 1 *f* *p*

Perc. 2 *p*



138

Fls. 1 2

Ob. *f*

Bsn. *f*

Clars. 1 2 3

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

138

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. 1 *f*

Mlt. Perc. 2 *f* Xyl

Timp. *f*

Perc. 1 *f* Cr. Cyms. *mf*

Perc. 2 *f* w/stick

Fls. 1 2 *mf* *mp* *f* *mf*

Ob. *mf* *mp* *f* *mf*

Bsn. *mp* *mf*

Cls. 1 2 *mf* *mp* *f* *mf* *a2*

3 *mf* *mp* *f* *mf*

B. Cl. *mp* *mf*

A. Saxes. 1 2 *mf* *p* *mf*

T. Sax. *mp* *mf*

Bar. Sax. *mp* *mf* *a2*

Tpts. 1 2 *fp*

3

Hns. 1 *mf* *p* *fp*

2 *mf* *p* *fp*

Tbns. 1 2 *mf* *p*

3 *mf* *p*

Euph. *mf* *p* *fp*

Tuba *mp*

Mlt. Perc. 1 *mf* *mp* *mf* *f*

Bells *mf* *mp* *mf* *f*

Mlt. Perc. 2 *mf* *mp* *mf* *f* Xylophone & Bells

Timp. *mf*

Perc. 1 *Susp. Cym. w/stick* *mf* *w/yarn*

Perc. 2 *mf* *w/yarn*

146

Fls. 1 2

Ob. *f*

Bsn. *f*

Cls. 1 2 3

B. Cl. *f*

A. Saxes. 1 2 *f* *a2*

T. Sax. *f*

Bar. Sax. *f*

146

Tpts. 1 2 3 *f*

Hns. 1 2 *f*

Tbns. 1 2 3 *f*

Euph. *f*

Tuba *f*

Mlt. Perc. 1

Mlt. Perc. 2 *f* *xy*

Timp. *f*

Perc. 1 *mf* *Cr. Cyms.* *ff*

Perc. 2 *ff*

154

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. 1

Mlt. Perc. 2

Timp.

Perc. 1

Perc. 2

Xyl. and Bells

Cr. Cyms.

mf *f* *mp*

p *f* *p*

Fls. 1 2 *mf* *f* *mf*

Ob. *mf* *f* *mf*

Bsn. *mf* *f* *mf*

Cls. 1 2 *mf* *f* *mf*

3 *mf* *f* *mf*

B. Cl. *mp* *f* *mp*

A. Saxes. 1 2 *mf* *f* *mf*

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

Bar. Sax. *mp* *f* *mp*

Tpts. 1 2 *mp* *f* *mp*

3 *mp* *f* *mp*

Hns. 1 *mp* *f* *mp*

2 *mp* *f* *mp*

Tbns. 1 2 *mp* *f* *mp*

3 *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Mlt. Perc. 1 *mf* *f* *mf*

Mlt. Perc. 2 Bells *mf* *f* *mf*

Xyl. and Bells

Timp. *mf* *f* *mp*

Perc. 1 Cr. Cyms. *f* *f* *mp*

Perc. 2 *f* *p* *f* *p* *mf*

