

Stay Tuned

By Vince Gassi

INSTRUMENTATION

- | | |
|-------------------------|---|
| 1 Conductor | 3 1st Trombone |
| 10 Flute | 3 2nd Trombone |
| 2 Oboe | 2 Euphonium |
| 2 Bassoon | 2 Euphonium T.C. |
| 6 1st B♭ Clarinet | 4 Tuba |
| 6 2nd B♭ Clarinet | |
| 2 B♭ Bass Clarinet | Percussion—5 Players |
| 2 1st E♭ Alto Saxophone | 2 Bells |
| 2 2nd E♭ Alto Saxophone | 2 Percussion 1 |
| 2 B♭ Tenor Saxophone | (Snare Drum, Bass Drum) |
| 2 E♭ Baritone Saxophone | 3 Percussion 2 |
| 4 1st B♭ Trumpet | (Suspended Cymbal/Crash Cymbals/
Triangle) |
| 4 2nd B♭ Trumpet | 2 Timpani |
| 2 F Horn | |

WORLD PARTS

Available for download from
alfred.com/worldparts

- E♭ Alto Clarinet
- B♭ Contrabass Clarinet
- E♭ Contrabass Clarinet
- Horn in E♭
- 1st Trombone in B♭ Treble Clef
- 2nd Trombone in B♭ Treble Clef
- 1st Trombone in B♭ Bass Clef
- 2nd Trombone in B♭ Bass Clef
- Euphonium in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef
- String Bass

PROGRAM NOTES

What would a piece for band entitled *Stay Tuned* sound like? How about one part tuneup, one part driving energy, and one part tuneful melody? Add to this that the tuning note is always present somewhere throughout (even in the lyrical section), whether sustained or rhythmically varied. Can you find it? Stay tuned for fun!

NOTES TO THE CONDUCTOR

Although the first seven measures are meant to sound like musicians warming up individually at the same time, the music should be executed exactly as written. At measure 10, the tuning note begins and is always present throughout, either sustained or rhythmically active. This figure helps to keep the momentum and energy constant. The time signature changes also add interest and, like anything musically challenging, should be practiced slowly at first. As usual, attention to articulations and dynamics (especially in the lyrical section) is essential for achieving an expressive performance. I really had fun writing this piece, and I hope you, your band, and your audiences also find enjoyment in its performance.

— Vince Gassi

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Stay Tuned

FULL SCORE

Duration - 2:55

By Vince Gassi (SOCAN)

With precision tuning! ♩ = 66

Flute *mp* *mf* *f*

Oboe *mp* *mf* *f*

Bassoon *f*

1 *mp* *mf* *f*

2 *mp* *mf* *f*

B♭ Clarinets

B♭ Bass Clarinet *f*

1 *mp* *mf* *f*

2 *mp* *mf* *f*

E♭ Alto Saxophones

B♭ Tenor Saxophone *mp* *mf* *f*

E♭ Baritone Saxophone *f*

With precision tuning! ♩ = 66

1 *mp* *f*

2 *mp* *f*

B♭ Trumpets

F Horn *mp* *mf* *f*

1 *f* (slide)

2 *f* (slide)

Trombones

Euphonium *f*

Tuba *f*

Bells (w/plastic mallets) *mp* *f*

Percussion 1 (Snare Drum, Bass Drum)

Percussion 2 (Suspended Cymbal/ Crash Cymbals/Triangle) *mp* *f*

Timpani (w/medium soft mallets) *mp* *f*

Tune: G♭, B♭

1 2 3 4 5



Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

rit.

Driving! ♩ = 162

rit.

Driving! ♩ = 162

mp

f

mp

f

p

f

49538S

6

7

8

9

10

FL.

Ob.

Bsn.

1

2

Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Temp.

Change: G $\flat$ to A $\flat$

[illegible]

26

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31

32

33

34

35

36

41

Fl. *f* *mp*

Ob. *f* *mp*

Bsn.

1 *f* *mp*

2 *f* *mp*

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

41

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Bells

Perc. 1 *p* *mp*
Triangle

Perc. 2 *mp*

Timp.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

50

f

f

f

f

f

50

to Cr. Cyms.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Cr. Cyms.

mf

mf

mf

mf

mf

mf

mf

mf

mf

mp

f

Change: A $\flat$ to F

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51

52

53

54

55

Fl. *molto rit.*

Ob. *f* *mp*

Bsn. *f* *fp* *f* *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *f* *mp*

1 A. Saxes. *mp*

2 A. Saxes. *mp*

T. Sax. *f* *mp*

Bar. Sax. *f* *mp*

1 Tpts. *f* *mp*

2 Tpts. *f* *mp*

Hn. *f* *mp*

1 Tbns. *f* *mp*

2 Tbns. *f* *mp*

Euph. *f* *mp*

Tuba *f* *mp*

Bells

Perc. 1 *f* *to Sus. Cym.*

Perc. 2

Timp. *f* *mp*

49538S 56 57 58 59 60

FL.

Ob.

Bsn.

Cls.

B. Cl.

A. Saxes.

T. Sax.

Bar. Sax.

[61] Tranquilly ♩ = 76

Tpts.

Hn.

Tbns.

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Sus. Cym.

f, *mp*, *mf*, *p*

61 62 63 64 65

Driving! ♩ = 162

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Driving! ♩ = 162

to Cr. Cyms.

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66

67

68

69

70

[72]

Fl.

Ob.

Bsn.

f

1

Cls.

2

B. Cl.

f

1

A. Saxes.

2

T. Sax.

Bar. Sax.

f

[72]

1

Tpts.

2

Hn.

f

1

Tbns.

2

Euph.

f

Tuba

f

Bells

Perc. 1

f

Cr. Cyms.

ff

Perc. 2

Timp.

f

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

1
A. Saxes.

2

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

1
Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

Change: F to G, B $\flat$ to C

Fl.

Ob.

Bsn.

1

Cls.

2

B. Cl.

1

A. Saxes.

2

T. Sax.

Bar. Sax.

1

Tpts.

2

Hn.

1

Tbns.

2

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

84

Fl.

Ob.

Bsn.

1

2

Cl.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

84

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timp.

mf

mf

f

f

mf

to Tri.

Fl. *f* *ff*

Ob. *f* *ff*

Bsn. *f* *ff*

1 *f* *ff*

Cls. 2 *f* *ff*

B. Cl. *f* *ff*

1 *f* *ff*

A. Saxes. 2 *f* *ff*

T. Sax. *f* *ff*

Bar. Sax. *f* *ff*

1 *f* *ff*

Tpts. 2 *f* *ff*

Hn. *f* *ff*

1 *f* *ff*

Tbns. 2 *f* *ff*

Euph. *f* *ff*

Tuba *f* *ff*

Bells *f* *ff*

Perc. 1 *f* *ff*

Perc. 2 *f* *ff*

Timp. *f* *ff*

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91 92 93 94 95

Fl.

Ob.

Bsn.

1

2

Clars.

B. Cl.

1

2

A. Saxes.

T. Sax.

Bar. Sax.

1

2

Tpts.

Hn.

1

2

Tbns.

Euph.

Tuba

Bells

Perc. 1

Perc. 2

Timps.

to Cr. Cyms.

Cr. Cyms.

dampen

choke

dampen

49538S

91 92 93 94 95