

BLUE MIDNIGHT

Composed by Jim Colonna

INSTRUMENTATION

1-Full Score (Letter Size)	3-Trumpet 3
1-Full Score (Large Score)	2-Horn in F 1
2-Piccolo	2-Horn in F 2
3-Flute 1	2-Trombone 1
3-Flute 2	2-Trombone 2
2-Oboe	2-Bass Trombone
2-Bassoon	3-Euphonium BC
3-Clarinet 1	2-Baritone TC
3-Clarinet 2	4-Tuba
3-Clarinet 3	1-Acoustic Bass
2-Bass Clarinet	1-Timpani
2-Alto Saxophone 1	1-Bells
2-Alto Saxophone 2	1-Vibraphone
2-Tenor Saxophone	1-Marimba
1-Baritone Saxophone	1-Piano
3-Trumpet 1	1-Percussion (Cymbals/Triangle)
3-Trumpet 2	1-Drum Set

Duration: 6 minutes 14 seconds
Medium (Grade 3)

B22012

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Score and Parts Downloadable File	\$70.00
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Full Score (8 1/2 x 11)Downloadable File.....	\$20.00
Parts, each	\$ 5.00

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BLUE MIDNIGHT

Dedication:

Royce Hetrick is one of the finest music teachers in Western Pennsylvania. Mr. Hetrick, a student trumpet player in the Punxsutawney Area High School band, was one of my father's first students to pursue excellence in music. He was then and has always been humble of his talent and cares for those around him. When I began my adventure in music as a trumpet player, I studied trumpet with Royce. After graduating high school in 1988, I auditioned for the United States Army Band and was stationed in the 113th Army Band at Ft. Knox. After serving and starting college, I earned the honor to play with Royce in various ensembles where I continued to learn by his gentle leadership. I admire Royce for his dedication to music, excellence and as a role model. He embodies how one should live as a talented artist and show nothing but humility. This piece is dedicated to the person who started the formation of who I have become, and to those who have learned from him in the Brookville schools.

ABOUT BLUE MIDNIGHT:

BLUE MIDNIGHT is a recollection of sorts, of a time when a master taught trumpet to a student in the farm fields of western pennsylvania. The names, Royce, Jim (myself), John and Brent (Royce's sons) are notated to indicate the huge impact Royce has had on me and now his own family.

A favorite song, that I learned from Royce was 'Round Midnight by Thelonius Monk. It is a beautifully, haunting ballad that has stuck with me for the past 35 years. The opening section of *BLUE MIDNIGHT* is loosely based on the diminished harmonic structure found in *'Round Midnight*. It is preferred that a flugelhorn (if available) be used where Royce's name is notated within the ballad section of this composition.

The second section is a remembrance of learning how to improvise over a blues progression. It begins with a call and response call and response followed by a full-blown development of this material which evolves into the second theme. There are definite and intentional structural elements taken from works like Leonard Bernstein's *Cool* as well as Oscar Peterson's famous alteration of the Count Basie musical tag found at the end of *Shiny Stockings* as well other swing tunes.

About the Composer:

Dr. Jim Colonna received his Doctorate of Musical Arts degree from Michigan State University in 2007 where he studied conducting with John Whitwell, John T. Madden and Kevin Sedatole. He is Director of Bands at Messiah University in Mechanicsburg, Pennsylvania. He previously served as Director of Instrumental Music at York College in York, Pennsylvania and also served as director of bands at Utah Valley University, director of concert bands at the University of Wisconsin- Eau Claire, Indiana/Purdue University and Laramie County Community College. Prior to joining the faculty at LCCC, he was a conducting graduate assistant at the University of North Texas where he earned his master of music performance degree in wind conducting with Eugene Corporon.

For the last 20 years Colonna has been a frequent guest conductor throughout the United States where he has premiered many of his own compositions. As a conductor, Colonna has been praised by many composers for his meticulous attention to their work. In 1994 Jim released a CD with the LCCC Wind Symphony and Jazz Band, *Wind Dancer*. Norman Dello Joio, and Sammy Nestico have granted critical acclaim for this release of their music. "The Wind Symphony's performance of my variants will be placed among those of the very fine," stated Norman Dello Joio. "We can help change the world one note at a time," said Sammy Nestico. As a trumpet performer, he has performed with the Fort Wayne Philharmonic, MSU Wind Symphony, North Texas Wind Symphony, 113th Army Band, Cheyenne Symphony Orchestra, the Night Flight, Jim Colonna Big Band, Voices of Unity, and notable artists' Patti Austin, Connie Francis. In 1996, he began his career as a composer and has composed more than 30 original compositions, of which many have been published. He has received many commissions to create unique works for large concert ensembles. His works have been recorded by the Indiana University of Pennsylvania Bands four times, the North Texas Wind Symphony, The Symphonic Band of the Belgian Guides and has numerous performances by All-State Honor Bands, University Bands, and various community ensembles throughout the world. His work, "Fanfare Antiphonal vox Gabrielli", was one of seven featured fanfares by the Dallas Wind Symphony for their 2009-2010 season. In addition, his concert band work "Dancing Day" is currently on the Texas Prescribed Music List (PML). His compositions have been performed at CBDNA, Midwest Clinic, and the WASBE conferences as well as internationally in the UK , Canada , Japan , Belgium , and Finland.

Large Size
Full Score
B22012

Blue Midnight

Jim Colonna (2020)

$\text{♩} = 72$

Piccolo

Flute 1

Flute 2

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Baritone Sax

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

Acoustic Bass

Timpani

Bells

Vibraphone

Marimba

Piano

Percussion

Drum Set

2 3 4 5

7

Picc. *p* *ff*
 Fl. 1 *p* *ff*
 Fl. 2 *p* *ff*
 Ob. *ff*
 Bsn. *p* *ff* *pp*
 B> Cl. 1 *ff*
 B> Cl. 2 *ff*
 B> Cl. 3 *ff*
 B. Cl. *ff* *pp*
 A. Sx. 1 *ff*
 A. Sx. 2 *ff*
 T. Sx. *ff*
 B. Sx.
 B> Tpt. 1 *f* *pp*
 B> Tpt. 2 *f* *pp*
 B> Tpt. 3 *f* *pp*
 Hn. 1 *pp*
 Hn. 2 *pp*
 Tbn. 1 *mp* *ff* *pp*
 Tbn. 2 *mp* *ff* *pp*
 B. Tbn. *mp* *ff* *pp*
 Euph. *ff*
 Tuba *ff* *pp* *pp*
 A.B. *ff* *pp* *pp*
 Timp. *ff*
 Bln. *ff*
 Vib. *ff*
 Mrb.
 Pno. *p* *ff*
 Perc. *mp* *f* *Suspended Cymbal*
 D. S.

12

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3 *pp*

B. Cl. *pp*

A. Sax. 1 *pp*

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1 *mf* (Flugel Horn opt.)
Solo (Royce)

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1 *pp*

Tbn. 2 *pp*

B. Tbn. *pp*

Euph.

Tuba *pp*

A.B. *pp*

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

mp

f

Suspended Cymbal

L.V.

31 More Motion..Rubato

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 Bls.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B \flat Cl. 1

B \flat Cl. 2

B \flat Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B \flat Tpt. 1

B \flat Tpt. 2

B \flat Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

Large Crash Cymbals

Bass Drum

mf

ff

f

41

42

43

44

45

Call and Response

The score is arranged in a standard orchestral layout. The woodwind section (Picc., Fl. 1 & 2, Ob., Bsn., B♭ Cl. 1-3, B. Cl.) and saxophone section (A. Sx. 1 & 2, T. Sx., B. Sx.) are positioned at the top. The brass section (B♭ Tpt. 1-3, Hn. 1 & 2, Tbn. 1 & 2, B. Tbn., Euph., Tuba) follows. The percussion section (A.B., Timp., Bls., Vib., Mrb., Perc., D. S.) is at the bottom. The piano part (Pno.) is located between the percussion and woodwinds. The score spans measures 62 to 66. Dynamics include *pp*, *mp*, and *mf*. The woodwinds and saxophones play a melodic line starting in measure 65, while the brass and piano provide accompaniment. The percussion features a rhythmic pattern with triplets.

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B> Cl. 1

B> Cl. 2

B> Cl. 3

B. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B> Tpt. 1

B> Tpt. 2

B> Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

mf

mf

mf

mf

67

68

69

70

71

73

72 73 74 75 76

The musical score for page 16 of "Blue Midnight" covers measures 77 to 81. The instrumentation includes Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets in Bb (1, 2, 3), Bass Clarinet, Alto Saxophones 1 and 2, Tenor Saxophone, Baritone Saxophone, Trumpets 1, 2, and 3 (with Straight Mute (metal) instruction), Horns 1 and 2, Trombones 1, 2, and Baritone, Euphonium, Tuba (with Play instruction), Alto Bass, Timpani, Basses, Vibraphone (with Xylophone instruction), Maracas, Piano, and Drums. The score features various musical notations such as dynamics (mf, f), articulation (accents), and phrasing (slurs, breath marks). The key signature is Bb major, and the time signature is 4/4. The page number 16 is in the top left, and the measure number 80 is in a box at the top center.

A

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 Bls.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

Musical score for Blue Midnight - Full Score, page 17. The score includes parts for Piccolo, Flutes 1 and 2, Oboe, Bassoon, Clarinets (Bb, Bb, Bb, Bb), Saxophones (A1, A2, T, B), Trumpets (Bb 1, 2, 3), Horns (1, 2), Trombones (1, 2, Bb), Euphonium, Tuba, A.B., Timpani, Bells, Vibraphone, Maracas, Piano, Percussion, and Drums (Snare, High Hat Foot). The score is in 4/4 time and features complex melodic lines and rhythmic patterns.

87

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

94 *Fugue! Mr. Bach Takes a Walk*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bs.

Vib.

Mrb.

Pno.

Perc.

Tight High-Hat

D. S.

92 93 94 95 96

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 B1s.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

Open
 Open *f*
 Open *f*
mf
f
mf
f
mf
f
mf
f
mf
f
mf
f

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page, with their corresponding staves. The score is written in a key signature of one flat (Bb) and a common time signature (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) are indicated. The score is divided into measures, with bar lines and repeat signs. The bottom of the page shows the measure numbers 102, 103, 104, 105, and 106.

112

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B \flat Cl. 1
 B \flat Cl. 2
 B \flat Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B \flat Tpt. 1
 B \flat Tpt. 2
 B \flat Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 Bbs.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

Stopped (hand)
 Stopped (hand)
sf
sf
 Large Crash Cymbals
 Drum Set Solo (ad lib.)
sf 112 113 114 115 *p* 116 *ff*

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

117

118

119

120

mp

121

Splash

Splash

125

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

122

123

124

125

126

mf

sf

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sx. 1
 A. Sx. 2
 T. Sx.
 B. Sx.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 Bls.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

127 128 129 130 131

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

132 133 134 135 136

142 146

Picc.
 Fl. 1
 Fl. 2
 Ob.
 Bsn.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B. Cl.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 B♭ Tpt. 1
 B♭ Tpt. 2
 B♭ Tpt. 3
 Hn. 1
 Hn. 2
 Tbn. 1
 Tbn. 2
 B. Tbn.
 Euph.
 Tuba
 A.B.
 Timp.
 Bls.
 Vib.
 Mrb.
 Pno.
 Perc.
 D. S.

p *mp* *mf* *f* *sfz* *ff*

142 143 144 145 146

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tuba

A.B.

Timp.

Bls.

Vib.

Mrb.

Pno.

Perc.

D. S.

High Hat Foot

Ride Dome

Splash Cymbal (LOUD AND DRY)

ff

p

mf

152

153

154

155

