



Realms of Endless Day

Fantasy on Picardy

French Carol

Arranged by Michael Kamuf (ASCAP)

INSTRUMENTATION

1	Conductor	1	1st B \flat Trumpet	1	Percussion II (Crash Cymbals/ Tambourine)
1	1st Flute	1	2nd B \flat Trumpet	8	1st Violin
1	2nd Flute	2	1st Trombone	8	2nd Violin
2	Oboe	1	2nd Trombone	5	3rd Violin (Viola T.C.)
1	1st B \flat Clarinet	1	Tuba	5	Viola
1	2nd B \flat Clarinet	1	Mallet Percussion (Xylophone/Bells)	5	Cello
2	Bassoon	1	Timpani (E-A-D)	5	String Bass
1	B \flat Bass Clarinet	2	Percussion I (Snare Drum, Bass Drum)		
1	E \flat Alto Saxophone				
4	F Horn				

This fantasy setting of a beloved, recognizable hymn melody features three contrasting statements that gradually build to an exciting conclusion. While scored for full orchestra, the arrangement will work quite effectively with strings alone.

PROGRAM NOTES

Realms of Endless Day is a fantasy setting of the hymn tune melody, "Picardy." This melody, thought to have been named for the region in France where it is believed the melody originated, is also the melody for the hymns "Let All Mortal Flesh Keep Silence" and "Christians, Let Us Love One Another," as well the "Hymn of Saint James." This enduring and tuneful melody is given three contrasting statements that gradually build to an exciting conclusion.

NOTES TO THE CONDUCTOR

This piece is scored for full orchestra but will work quite effectively with strings alone. The introduction should be full-sounding but balanced between the parts. The first statement of the melody begins at m. 11 in the first violin. As winds begin to support the melodic statements in the strings (m. 22) and throughout the piece, care should be taken to not overshadow the melody. The tempo should slow slightly at m. 28 and move forward at m. 29. The second statement of the melody begins at m. 37 and is stated by the clarinets, trombones, and cellos. A change in dynamics at m. 61 should signal the end of the second statement and a transition into the third and final section that begins at m. 69. Measures 88–91 should be accented, and the tempo should slow down leading to the final chord.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips

Belwin/Pop String Editor

Realms of Endless Day

Fantasy on Picardy

CONDUCTOR SCORE

Duration - 3:30

French Carol

Arranged by Michael Kamuf (ASCAP)

Moderato (♩ = 96)

Flutes I II *f* ⁰²

Oboe *f*

B♭ Clarinets I II *f*

Bassoon (B♭ Bass Clarinet) *f*

E♭ Alto Saxophone *f*

F Horn *f*

B♭ Trumpets I II *f*

Trombones I II *f* ⁰²

Tuba *f*

Mallet Percussion (Xylophone/Bells) *f* Xylophone
Tune: (E-A-D)

Timpani (E-A-D)

Percussion I (Snare Drum, Bass Drum) S.D. *f* B.D. *f*

Percussion II (Crash Cymbals/Tambourine) Cr. Cyms.

Violins I II *f*

Viola (Violin III) *f*

Cello *f*

String Bass *f*

1 2 3 4

rit.

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

p

p

p

p

p

p

p

p

p

p

mf

p

p

p

p

p

p

rit. (V)

-1

1

4

p

p

p

11 Slower (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

11 Slower (♩ = 80)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

17

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

17

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

mp

mp

mp

arco 4 1

23

Fls. I II *mf* *f* rit.

Ob. *mf* *f*

Cls. I II *mf* *f*

Bsn. (B♭ B. Cl.) *mf* *f*

E♭ Alto Sax. *mf* *f*

Hn. *mf* *f*

Tpts. I II

Tbns. I II *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *mf* *f*

Timp. *mf* *f*

Perc. I

Perc. II

23

Vlins. I II *mf* *f* rit.

Vla. (Vln. III) *mf* *f*

Cello *mf* *f*

Str. Bass *mf* *f*

29 Slightly faster (♩ = 88)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Tambourine

mf

mf

mf

mp

mf

mp

29 Slightly faster (♩ = 88)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

mf

mp

mf

pizz.

mf

mp

(V)

mf

29 30 31 32 33 34 35 36

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Snare Drum on rim

mp

mf

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

pizz.

mf

1 4 1 4

45

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

45

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlins. I II

Vla. (Vln. III)

Cello

Str. Bass

arco

arco

arco

4

4

arco

61

Fls. I II *a2* *p* *poco a poco cresc.*

Ob. *p* *poco a poco cresc.*

Cls. I II *p* *poco a poco cresc.*

Bsn. (B♭ B. Cl.) *p* *poco a poco cresc.*

E♭ Alto Sax. *p* *poco a poco cresc.*

Hn. *p* *poco a poco cresc.*

Tpts. I II *p* *poco a poco cresc.*

Tbns. I II *p* *poco a poco cresc.*

Tuba *p* *poco a poco cresc.*

Mlt. Perc. *p* *poco a poco cresc.*

Timp. *p* *poco a poco cresc.*

Perc. I *p* *poco a poco cresc.*

Perc. II *p* *poco a poco cresc.*

61

Vlns. I II *p* *poco a poco cresc.*

Vla. (Vln. III) *p* *poco a poco cresc.*

Cello *p* *poco a poco cresc.*

Str. Bass *p* *poco a poco cresc.*

Snare Drum

rall.

69

Slower (♩ = 80)

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

rall.

69

Slower (♩ = 80)

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

75

The image displays a page of a musical score for a full orchestra, page 13. The score is written for multiple instruments and includes various musical notations such as notes, rests, dynamics, and articulations. A large red watermark "Preview Only" is overlaid diagonally across the page. The instruments listed on the left side of the score are:

- Fls. I, II
- Ob.
- Cls. I, II
- Bsn. (B♭ B. Cl.)
- E♭ Alto Sax.
- Hn.
- Tpts. I, II
- Tbns. I, II
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Vlns. I, II
- Vla. (Vln. III)
- Cello
- Str. Bass

The score includes dynamic markings such as *f* (forte) and *fp* (pianissimo). There are also articulation markings like accents and slurs. The page number "75" is visible in a box at the top center and bottom center of the score area. The page number "13" is in the top right corner. The page number "44805S" is in the bottom left corner. The page numbers "72", "73", "74", "75", and "76" are at the bottom of the page.

Fls. I II

Ob.

Cls. I II

Bsn. (B♭ B. Cl.)

E♭ Alto Sax.

Hn.

Tpts. I II

Tbns. I II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns. I II

Vla. (Vln. III)

Cello

Str. Bass

This musical score page contains parts for the following instruments:

- Fls. I & II
- Ob.
- Cls. I & II
- Bsn. (B♭ B. Cl.)
- E♭ Alto Sax.
- Hn.
- Tpts. I & II
- Tbns. I & II
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II
- Vns. I & II
- Vla. (Vln. III)
- Cello
- Str. Bass

The score spans measures 82 to 86. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the page. Dynamic markings include *f*, *fp*, and *f*_v. A "4" is written above the first violin staff in measure 83. The word "arco" with a downward-pointing V-shape is written above the cello and string bass staves in measures 84 and 85.

Fls.

I
II

Ob.

Cls.

I
II

Bsn.
(B \flat B. Cl.)

E \flat Alto Sax.

Hn.

Tpts.

I
II

Tbns.

I
II

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Vlns.

I
II

Vla.
(Vln. III)

Cello

Str. Bass

rit.

rit.

ff

ff

ff

