

THE PERFECT MORNING

DARRYL JOHNSON II

Dolce ♩ = 80

2 3 4 5 6 7 8

Flute 1&2

Oboe 1&2

Bassoon 1&2

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

Bass Clarinet

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

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

Timpani

Vibraphone

Percussion 1

Percussion 2

THE PERFECT MORNING

9 10 11 12 13 14 15 16

This musical score is for the second page of 'The Perfect Morning'. It features a variety of instruments: Flutes 1 & 2, Oboes 1 & 2, Bassoons 1 & 2, Clarinets 1, 2, and 3, Saxophones (Alto 1 & 2, Tenor, Baritone), Trumpets (Bass 1, 2, 3), Horns (1 & 2), Trombones (1 & 2), Euphonium, Tuba, Timpani, and two Percussion parts. The score is written in a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The measures shown are 9 through 16. The woodwinds and strings play sustained notes, while the brass instruments have more active parts with eighth and sixteenth notes. The percussion parts are mostly rests.

THE PERFECT MORNING

18 19 20 21 22 23 24

A *sol*
Fl. 1&2 *mp*

Ob. 1&2 *mp*

Bsn. 1&2 *mp*

B. Cl. 1 *mp*

B. Cl. 2 *mp* *sol*

B. Cl. 3 *p* *n.*

B. Cl. *p* *n.*

A. Sx. 1 *mp*

A. Sx. 2 *mp*

T. Sx. *mp*

B. Sx. *mp*

A 18 19 20 21 22 23 24

B. Tpt. 1 *p* *n.*

B. Tpt. 2 *p* *n.*

B. Tpt. 3 *p* *n.*

Hn. 1 *p* *n.*

Hn. 2 *p* *n.*

Tbn. 1 *p* *n.*

Tbn. 2 *p* *n.*

B. Tbn. *p* *n.*

Euph. *p* *n.*

Tuba *legato* *p* *n.*

A 18 19 20 21 22 23 24

Vbs. *p*

Perc. 2 *Soft mallets*
Marimba

Perc. 2

THE PERFECT MORNING

This musical score is for the fourth page of the piece "The Perfect Morning". It spans measures 25 to 32. The instrumentation includes:

- Flute 1 & 2 (Fl. 1&2): Starts in measure 29 with a *mp* dynamic and *soli* marking. Measures 31 and 32 have an *az* marking.
- Oboe 1 & 2 (Ob. 1&2): Starts in measure 25 with a *mf* dynamic and *soli* marking.
- Bassoon 1 & 2 (Bsn. 1&2): Starts in measure 25 with a *mf* dynamic and *soli* marking.
- Clarinet 1 (B. Cl. 1): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Clarinet 2 (B. Cl. 2): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Clarinet 3 (B. Cl. 3): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Saxophone 1 (A. Sx. 1): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Saxophone 2 (A. Sx. 2): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Tenor Saxophone (T. Sx.): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Bass Saxophone (B. Sx.): Starts in measure 25 with a *mp* dynamic and *soli* marking.
- Trumpet 1 (B. Tpt. 1): Starts in measure 29 with a *mp* dynamic.
- Trumpet 2 (B. Tpt. 2): Starts in measure 29 with a *mp* dynamic.
- Trumpet 3 (B. Tpt. 3): Starts in measure 29 with a *mp* dynamic.
- Horn 1 (Hn. 1): Starts in measure 29 with a *mp* dynamic.
- Horn 2 (Hn. 2): Starts in measure 29 with a *mp* dynamic.
- Trombone 1 (Tbn. 1): Starts in measure 29 with a *mp* dynamic.
- Trombone 2 (Tbn. 2): Starts in measure 29 with a *mp* dynamic.
- Bass Trombone (B. Tbn.): Starts in measure 29 with a *mp* dynamic.
- Euphonium (Euph.): Starts in measure 29 with a *mp* dynamic.
- Tuba: Starts in measure 29 with a *mp* dynamic.
- Timpani (Timp.): Starts in measure 29 with a *pp* dynamic, transitioning to *p* in measure 30 and back to *pp* in measure 31.
- Vibraphone (Vbs.): Starts in measure 29 with a *mp* dynamic.
- Percussion 1 (Perc. 1): Starts in measure 29 with a Triangle.
- Percussion 2 (Perc. 2): Starts in measure 29 with a Triangle.

THE PERFECT MORNING

33 34 35 36 37 38 39 40

Fl. 1&2 *p* *end soli*

Ob. 1&2

Bsn. 1&2 *p* *1 player only*

B♭ Cl. 1 *solo* *mp*

B♭ Cl. 2 *2 players only* *p*

B♭ Cl. 3 *p*

B. Cl. *p*

A. Sx. 1 *p* *n.*

A. Sx. 2 *p* *n.*

T. Sx.

B. Sx.

33 34 35 36 37 38 39 40

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1 *pp* *n.*

Hn. 2 *pp* *n.*

Tbn. 1 *pp* *n.*

Tbn. 2 *pp* *n.*

B. Tbn. *pp* *n.*

Euph. *pp* *n.*

Tuba *pp* *n.*

33 34 35 36 37 38 39 40

Timp. *pp* *n.*

Vbs. *ppp*

Perc. 1 Rub brushes around cymbal *pp* *n.*

Perc. 2 Mark Tree *p*

THE PERFECT MORNING

42 43 44 45 46 47 48

Fl. 1&2
solo
mp

Ob. 1&2
mp
a2

Bsn. 1&2
mp
1 player only
a2

B♭ Cl. 1
p n.
mp
tutti soli

B♭ Cl. 2
p n.
mp
tutti

B♭ Cl. 3
p n.
mp

B. Cl.
p n.
mp
soli

A. Sax. 1
mp

A. Sax. 2
mp

T. Sax.
mp

B. Sax.
mp

B♭ Tpt. 1

B♭ Tpt. 2

B♭ Tpt. 3

Hn. 1
mp

Hn. 2
mp

Tbn. 1
mp

Tbn. 2
mp

B. Tbn.
mp

Euph.
mp

Tuba

42 43 44 45 46 47 48

Timp.
B

Vbs.
p

Perc. 1
Scrape edge of cymbal

Perc. 2
Bass Drum
p

THE PERFECT MORNING

50 51 52 53 54 55 56

C

Fl. 1&2 *mf*

Ob. 1&2 *mf*

Bsn. 1&2 *mf*

B. Cl. 1 *mf*

B. Cl. 2 *mf*

B. Cl. 3 *mf*

B. Cl. *mf*

A. Sx. 1 *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

50 51 52 53 54 55 56

C

B. Tpt. 1 *mf* *sol*

B. Tpt. 2 *mf* *sol*

B. Tpt. 3 *mf* *sol*

Hn. 1 *mf*

Hn. 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Euph. *mf*

Tuba *mf*

50 51 52 53 54 55 56

C

Timp. *mf*

Vibraphone *mf*

Vbs. *mf*

Perc. 1 *mf* Crash Cymbals, Suspended Cymbal

Perc. 2 *mf* Bass Drum, Marimba Mallets *p*

THE PERFECT MORNING

57 58 59 60 61 62 63 64

This page of a musical score for 'THE PERFECT MORNING' covers measures 57 through 64. The score is arranged for a large symphony orchestra. The instruments and their parts are as follows:

- Flutes (Fl. 1&2):** Play a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic.
- Oboes (Ob. 1&2):** Play a similar melodic line to the flutes, also starting with a forte (*f*) dynamic.
- Bassoons (Bsn. 1&2):** Play a rhythmic accompaniment of eighth notes.
- Clarinets (B. Cl. 1, E. Cl. 2, B. Cl. 3, B. Cl.):** Various parts, including a melodic line for B. Cl. 1 and rhythmic accompaniment for others.
- Saxophones (A. Sx. 1, A. Sx. 2, T. Sx., B. Sx.):** Play melodic and rhythmic parts, generally with a forte (*f*) dynamic.
- Trumpets (B. Tpt. 1, B. Tpt. 2, B. Tpt. 3):** Play rhythmic accompaniment.
- Horns (Hn. 1, Hn. 2):** Play melodic and rhythmic parts.
- Trombones (Tbn. 1, Tbn. 2, B. Tbn.):** Play rhythmic accompaniment.
- Euphonium (Euph.) and Tuba:** Play rhythmic accompaniment.
- Timpani (Timp.):** Play a rhythmic pattern, with dynamics ranging from *f* to *mf*.
- Vibraphone (Vbs.):** Play a rhythmic pattern, with dynamics ranging from *f* to *mf*.
- Percussion (Perc. 1, Perc. 2):** Perc. 1 includes a Suspended Cymbal and Perc. 2 includes a Bass Drum. Dynamics range from *p* to *f*.

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The dynamics are marked with *f* (forte) and *mf* (mezzo-forte). The page is watermarked with 'EVALUATION ONLY' diagonally across it.

THE PERFECT MORNING

65 66 67 68 69 70 72 73

Fl. 1&2, Ob. 1&2, Bsn. 1&2, B. Cl. 1, B. Cl. 2, B. Cl. 3, B. Cl., A. Sax. 1, A. Sax. 2, T. Sax., B. Sax.

Dynamic markings: *mp*, *p*, *legato*, *solo*

Rehearsal mark **D** at measure 71.

65 66 67 68 69 70 72 73

B. Tpt. 1, B. Tpt. 2, B. Tpt. 3, Hn. 1, Hn. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph., Tuba

Dynamic markings: *mp*

Rehearsal mark **D** at measure 71.

65 66 67 68 69 70 72 73

Timp., Vbs., Perc. 1, Perc. 2

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

Rehearsal mark **D** at measure 71 with key signature change **F to A+**.

Percussion includes: Crash Cymbals, Slide Crash, Bass Drum

74 75 76 77 78 79 80 81 82

Fl. 1&2

Ob. 1&2 *a2* *p* *legato*

Bsn. 1&2 *legato*

B. Cl. 1 *soli* *mp* *soli* *legato*

B. Cl. 2 *soli* *mp* *soli* *legato*

B. Cl. 3 *soli* *mp* *soli* *legato*

B. Cl.

A. Sax. 1 *legato* *p*

A. Sax. 2 *legato* *p*

T. Sax.

B. Sax. *legato*

B. Tpt. 1 *pp* *legato*

B. Tpt. 2 *pp* *legato*

B. Tpt. 3 *pp* *legato*

Hn. 1 *pp* *legato*

Hn. 2 *pp* *legato*

Tbn. 1 *pp* *legato*

Tbn. 2 *pp* *legato*

B. Tbn. *pp* *legato*

Euph. *pp* *legato* *n.*

Tuba *pp* *legato*

74 75 76 77 78 79 80 81 82

Timp. *pp* *p*

Vbs.

Perc. 1 Scrape edge of cymbal with brushes *p* Suspended Cymbal *ppp*

Perc. 2 Bass Drum *pp* *ppp*

THE PERFECT MORNING

Band and Strings Edition

DARRYL JOHNSON II

Dolce ♩ = 80

Violin I *mp*

Violin II

Viola *mp*

Cello *mp*

Contrabass *mp*

Measures 1, 2, 3, 4

Vln. I

Vln. II *p* *mp*

Vla.

Vc.

Cb.

Measures 5, 6, 7, 8

THE PERFECT MORNING

2

9 10 11 12 13 14

Musical score for measures 9-14. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 9 starts with a double bar line and a '2' above it. Measures 10-14 contain various melodic lines for the instruments, with some slurs and accents.

15 16 A 18 19 20

Musical score for measures 15-20. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measure 15 starts with a double bar line. Measure 18 is marked with a box containing the letter 'A'. Measures 19 and 20 feature more complex melodic patterns in the Violin I part.

21 22 23 24 25 26

Musical score for measures 21-26. The score is for five instruments: Violin I, Violin II, Viola, Violoncello, and Contrabass. Measures 25 and 26 include dynamic markings of *mf* (mezzo-forte) for all instruments. The score concludes with a double bar line at the end of measure 26.

THE PERFECT MORNING

3

27 28 29 30

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the first system of the musical score, covering measures 27 to 30. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat). Measure 27 shows the beginning of the first phrase. Measure 28 continues the first phrase. Measure 29 begins the second phrase. Measure 30 concludes the second phrase with a fermata. A 'v' marking is present above the first violin staff in measures 29 and 30. The page number '3' is located at the top right.

31 32 33 34 35

Vln. I
Vln. II
Vla.
Vc.
Cb.

p

Detailed description: This block contains the second system of the musical score, covering measures 31 to 35. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat. Measure 31 begins the third phrase. Measure 32 continues the third phrase. Measure 33 concludes the third phrase with a fermata and a piano (*p*) dynamic marking. Measure 34 begins the fourth phrase. Measure 35 concludes the fourth phrase with a fermata. 'v' markings are present above the first violin staff in measures 31 and 32. The piano (*p*) dynamic marking is repeated for the Viola, Violoncello, and Contrabass staves in measure 33.

36 37 38 39 40

Vln. I
Vln. II
Vla.
Vc.
Cb.

Detailed description: This block contains the third system of the musical score, covering measures 36 to 40. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature is one flat. Measure 36 begins the fifth phrase. Measure 37 continues the fifth phrase. Measure 38 concludes the fifth phrase with a fermata. Measure 39 begins the sixth phrase. Measure 40 concludes the sixth phrase with a fermata. 'v' markings are present above the first violin staff in measures 36 and 37. The page number '3' is located at the top right.

THE PERFECT MORNING

4

B

42 43 44

Vln. I *pp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb.

sof.

This system contains measures 42, 43, and 44. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. Measure 42 includes a *pp* dynamic marking for the Violin I part and a *sof.* (soffice) marking for the Violin II part. The Violin II, Viola, and Violoncello parts are marked *mp*. The Contrabass part has a whole note in measure 43. A double bar line is present at the end of measure 44.

45 46 47 48

Vln. I *mp*

Vln. II

Vla.

Vc.

Cb.

v

This system contains measures 45, 46, 47, and 48. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. Measure 45 includes a *mp* dynamic marking for the Violin I part and a *v* (accrescendo) marking for the Violin II part. The Violin II, Viola, and Violoncello parts have a *v* marking in measure 48. The Contrabass part has a whole note in measure 48. A double bar line is present at the end of measure 48.

C

50 51 52

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

This system contains measures 50, 51, and 52. It features five staves: Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. All parts in this system are marked *mf* (mezzo-forte). The Violin I part has a *mf* marking in measure 50. The Violin II, Viola, Violoncello, and Contrabass parts all have *mf* markings in measure 50. A double bar line is present at the end of measure 52.

THE PERFECT MORNING

53 Divisi (Portamento) 54 55 56

Score for measures 53-56. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 53 is marked 'Divisi (Portamento)'. Measure 56 features a 'v' (accents) marking.

57 Unison 58 59 60

Score for measures 57-60. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 57 is marked 'Unison'. Measures 57, 58, and 59 are marked with a forte 'f' dynamic.

61 62 63 Divisi 64

Score for measures 61-64. The system includes staves for Vln. I, Vln. II, Vla., Vc., and Cb. Measure 63 is marked 'Divisi'. Measure 64 features a 'v' (accents) marking.

THE PERFECT MORNING

6

65 66 67 Unison 68 69 70

Musical score for measures 65-70. The score is for a string ensemble (Violin I, Violin II, Viola, Violoncello, and Contrabasso) in a key signature of two flats. Measure 65 features a first violin solo with a *mp* dynamic. Measures 66-67 show a unison passage for all instruments. Measure 68 has a *v* (vibrato) marking under the second violin. Measure 69 has a *v* marking under the contrabasso. Measure 70 has a *mp* dynamic marking.

D

72 73 74 75 *v* 76

Musical score for measures 72-76. Measure 72 has a *mp* dynamic and a *soli* marking for the second violin. Measure 75 has a *pp* dynamic and a *v* marking for the second violin. Measure 76 has a *p* dynamic. The contrabasso has a *v* marking in measure 75 and a *mp* dynamic in measure 76.

77 78 79 80 81 82 83

Musical score for measures 77-83. Measure 77 has a *mp* dynamic. Measure 82 has a *v* marking for the second violin. The score continues with various melodic lines for all instruments.