



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

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. *p*

Perc. I

Perc. II

11 Slower (♩ = 80)

Vlns. I II *mp*

Vla. (Vln. III)

Cello *V*

Str. Bass *pizz.* 1 4 4 2 1

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*

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

53

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

53

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

Vlms. 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



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

Vlms. I II

Vla. (Vln. III)

Cello

Str. Bass

