

# KEYSTONE

JAROD HALL

## INSTRUMENTATION

1	Conductor Score	3	B♭ Trumpet 1
1	Piccolo	3	B♭ Trumpet 2
4	Flute 1	3	B♭ Trumpet 3
4	Flute 2	4	F Horn
2	Oboe	2	Trombone 1
2	Bassoon	2	Trombone 2
4	B♭ Clarinet 1	2	Trombone 3
4	B♭ Clarinet 2	2	Euphonium
4	B♭ Clarinet 3	2	Baritone T.C.
2	B♭ Bass Clarinet	4	Tuba
2	E♭ Alto Saxophone 1	1	Timpani
2	E♭ Alto Saxophone 2	2	Bells
2	B♭ Tenor Saxophone	1	Chimes
2	E♭ Baritone Saxophone	2	Snare Drum
			Bass Drum
		1	Crash Cymbals

### SUPPLEMENTAL and WORLD PARTS

Available for download from  
[www.alfred.com/supplemental](http://www.alfred.com/supplemental)

E♭	Alto Clarinet
E♭	Contra Alto Clarinet
B♭	Contra Bass Clarinet
E♭	Horn
	Trombone in B♭ T.C.
	Trombone in B♭ B.C.
	Euphonium in B♭ B.C.
	Tuba in B♭ T.C.
	Tuba in B♭ B.C.
	Tuba in E♭ T.C.
	Tuba in E♭ B.C.
	String Bass





## THE COMPOSER

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JaRod Hall (b. 1991) is a Texas-native educator, performer, and composer. He holds a bachelor's degree in music education from the University of North Texas where he studied conducting with Nicholas Williams and Dennis Fisher. JaRod's bands have received consistent sweepstakes awards at the Texas University Interscholastic League Concert and Sight-reading Evaluations and have been recognized at the state level. In 2018 and 2019, JaRod's bands at Griffin Middle School earned the Citation of Excellence award, honoring the top two non-varsity bands in the state of Texas.

A passionate performer, JaRod has been a part of many ensembles such as the North Texas Wind Symphony, 3 O'Clock Lab Band, Carrollton Wind Symphony, and Metropolitan Winds. He served as drum major for the 2013 Crossmen Drum and Bugle Corps and was a member of the 2014 Disneyland All-American College Band.

As a composer, JaRod's compositions appear on the Texas Prescribed Music List, The J.W. Pepper Editors' Choice list, and the Bandworld Top 100. His piece *Through the Storm* won the 2021 Barbara Buehlman Prize for Composition, presented by the Midwest Clinic. JaRod is a nationwide marching band and WGI arranger and consultant. He resides in San Antonio, Texas with his wife Rachel.

## ABOUT THE MUSIC

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For many years, I was a band director in Frisco ISD, a prosperous place tucked away in the northern Dallas-Fort Worth Metropolitan area of Texas. A former fellow Frisco colleague of mine, Ben Kelly, approached me one day about writing a piece dedicated to Dr. Daryl Trent, a pioneer of Frisco Fine Arts. Dr. Trent was a strong catalyst for the growing success and wonderful arts-rich culture of the community and as such, the middle school where Ben teaches (Trent Middle School) was named after him. Ben and I were band director neighbors in that our students shared fences and streets while attending separate schools. He let me know that Dr. Trent sure did love his marches—particularly those of Gustav Holst. My mission to create a piece in his honor couldn't have been any clearer.

As I searched for a word that could accurately describe Dr. Trent's legacy, I happened upon "keystone," which in architecture describes the final piece installed in an arch—locking the entire structure together. The keystone is the central component of a structure on which it entirely depends. Because of the keystone in an arch, the structure can bear weight, stand tall, and endure the elements. In many ways, Dr. Trent was the keystone of Frisco ISD Fine Arts.

The piece loosely follows the same format of the march from Holst's *Second Suite in F*, a favorite of Dr. Trent's: a short introduction, fanfare section, lyrical section at the same tempo, a trio that modulates to minor and 6/8, and a repeat to the top. This piece modernizes Holst's approach, however, with the inclusion of a coda that brings the piece to a triumphant finish. Additionally, more sections and different consorts are featured: the introduction features battery percussion, the trumpets take the lead with a bugle call that announces the first theme, the clarinet-horn-euphonium color sweetly introduces the lyrical secondary theme, the woodwind choir showcases the lilting compound-duple section in C minor (while the brass choir calls back to the bugle theme), and the coda can only be described as a truly cinematic, firework finish to the whole work.

The piece was premiered by the Trent Middle School band and Lone Star High School Band seniors (alumni of the Trent band) in May of 2022, with Dr. Trent in attendance.

—JaRod Hall

DURATION: 3:45

commissioned by the Trent Middle School Band  
Frisco, Texas; Benjamin Kelly and Jessica Hale, Directors  
in honor of Dr. Daryl Trent

# KEYSTONE

JAROD HALL  
(ASCAP)

Allegro (♩ = 120)

Piccolo

Flutes 1 2

Oboe

Bassoon

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horn

Trombones 1 2 3

Euphonium

Tuba

Timpani (G, B♭, C, E♭)

Bells

Chimes

Snare Drum Bass Drum S.D. mf

Crash Cymbals

Chimes f

B.D. f

2 3 4





Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn.

Tbn. 1 2 3

Euph.

Tuba

Timp.

Bells

Chimes

S.D. B.D.

Cr. Cym.

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Musical score for a symphony orchestra, measures 13-16. The score includes parts for Piccolo, Flutes (1 and 2), Oboe, Bassoon, Clarinets (1, 2, 3), Bass Clarinet, Saxophones (Alto, Tenor, Baritone), Trumpets (1, 2, 3), Horns, Trombones (1, 2, 3), Euphonium, Tuba, Timpani, Bells, Chimes, Snare Drum/Bass Drum, and Cymbals. Dynamics range from fortissimo (ff) to mezzo-forte (mf). A large red watermark 'Preview Only' is overlaid diagonally across the page.

17

Picc.

Fls. 1 (on D.S. only) *mf*

Fls. 2 (on D.S. only) *mf*

Ob. (on D.S. only) *mf*

Bsn. *mp*

Cls. 1 *mf*

Cls. 2 *mf*

Cls. 3 *mf*

B. Cl. *mp*

A. Saxes 1 *mp*

A. Saxes 2 *mp*

T. Sax. *mp*

B. Sax. *mp*

17 (on D.S. only) *mp*

Tpts. 1 (on D.S. only) *mp*

Tpts. 2 (on D.S. only) *mp*

Tpts. 3 *mp*

Hn. *mf*

Tbns. 1

Tbns. 2

Tbns. 3

Euph. *mf*

Tuba *mp*

Timp. *p*

Bells (on D.S. only)

Chimes

S.D. *p*

B.D.

Cr. Cym.







Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2 3

Euph.

Tuba

Timp.

Bells

Chimes

S.D. B.D.

Cr. Cym.

*mf* play both times

*mf* play both times

*mf*

*tutti*

*mf* play both times

*mf*

*tutti*

*mf*

*mf*

*mf*

*mf*

To Coda ☉

33

Picc.

Fls. 1  
2

Ob.

Bsn.

Cls. 1  
2  
3

B. Cl.

A. Saxes 1  
2

T. Sax.

B. Sax.

33

To Coda ☉

Tpts. 1  
2  
3

Hn.

Tbns. 1  
2  
3

Euph.

Tuba

Timp.

Bells

Chimes

S.D.  
B.D.

Cr. Cym.

33

34

35

36



Picc. *mf*

Fls. 1 *mf*

2

Ob. *mf*

Bsn. *f*

Cls. 1 *f*

2 *f*

3 *f*

B. Cl. *f*

A. Saxes 1 *f*

2 *f*

T. Sax. *f*

B. Sax. *f*

Tpts. 1 *mf*

2 *f*

3 *f*

Hn. *mf*

Tbns. 1 *f*

2 *f*

3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Bells *f*

Chimes *f*

S.D. *mf*

B.D. *f*

Cr. Cym. *f*







Picc. *mf* *p* *mf*

Fls. 1 *mf* *p* *mf* *p cresc.*

Ob. *mf* *p* *mf* *p cresc.*

Bsn. *cresc.*

Cls. 1 *cresc.*

2 *cresc.*

3 *cresc.*

B. Cl. *cresc.*

A. Saxes 1 *cresc.*

2 *cresc.*

T. Sax. *cresc.*

B. Sax. *cresc.*

Tpts. 1 *mf* *p* *mf* *p cresc.*

2 *mf* *p* *mf* *p cresc.*

3 *mf* *p* *mf* *p cresc.*

Hn. *mf* *p* *mf* *p cresc.*

Tbns. 1 *cresc.*

2 *cresc.*

3 *cresc.*

Euph. *cresc.*

Tuba *cresc.*

Timp.

Bells

Chimes

S.D. B.D.

Cr. Cym.





Picc.

Fls. 1 2

Ob.

Bsn.

Cls. 1 2 3

B. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Tpts. 1 2 3

Hn.

Tbns. 1 2 3

Euph.

Tuba

Timp.

Bells

Chimes

S.D. B.D.

Cr. Cym.

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70

Picc. *f* *p cresc.*

Fls. 1 *f* *p cresc.*

2 *f* *p cresc.*

Ob. *f* *p cresc.*

Bsn. *f* *p cresc.*

Cls. 1 *f* *p cresc.*

2 *f* *p cresc.*

3 *f* *p cresc.*

B. Cl. *f* *p cresc.*

A. Saxes 1 *f* *p cresc.*

2 *f* *p cresc.*

T. Sax. *f* *p cresc.*

B. Sax. *f* *p cresc.*

70

Tpts. 1 *f* *p cresc.*

2 *f* *p cresc.*

3 *f* *p cresc.*

Hn. *f* *p cresc.*

Tbns. 1 *f* *p cresc.*

2 *f* *p cresc.*

3 *f* *p cresc.*

Euph. *f* *p cresc.*

Tuba *f* *p cresc.*

Timp. *f* *p cresc.*

Bells *f* *p cresc.*

Chimes *f* *p cresc.*

S.D. *f* *p cresc.*

B.D. *f* *p cresc.*

Cr. Cym. *f* dampen dampen



⊕ Coda

82

Picc. *(mf)* *f*

Fls. 1 *(mf)* *f*

2 *(mf)* *f*

Ob. *(mf)* *f*

Bsn. *(mf)* *f*

Cls. 1 *(mf)* *f*

2 *(mf)* *f*

3 *(mf)* *f*

B. Cl. *(mf)* *f*

A. Saxes 1 *(mf)* *f*

2 *(mf)* *f*

T. Sax. *(mf)* *f*

B. Sax. *(mf)* *f*

⊕ Coda

82

Tpts. 1 *(mf)* *f*

2 *(mf)* *f*

3 *(mf)* *f*

Hn. *(mf)* *f*

Tbns. 1 *(mf)* *f*

2 *(mf)* *f*

3 *(mf)* *f*

Euph. *(mf)* *f*

Tuba *(mf)* *f*

Timp. *(mf)* *f*

Bells *(mf)* *f*

Chimes *(mf)* *f*

S.D. *(mf)* *f*

B.D. *(mf)* *f*

Cr. Cym. *(mf)* *f*



This image shows a page of a musical score for a full orchestra. The score is arranged in a standard format with multiple staves for different instruments. The instruments listed on the left side of the page are: Picc., Fls. 1 & 2, Ob., Bsn., Cls. 1, 2, & 3, B. Cl., A. Saxes 1 & 2, T. Sax., B. Sax., Tpts. 1, 2, & 3, Hn., Tbps. 1, 2, & 3, Euph., Tuba, Timp., Bells, Chimes, S.D. B.D., and Cr. Cym. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music is divided into measures, with some measures containing dynamic markings such as *ff* (fortissimo) and *mf* (mezzo-forte). A large, semi-transparent red watermark is overlaid diagonally across the entire page, reading "Preview Only - Legal Use Requires Purchase".



