

I AM

ANDREW BOYSEN, JR.

KJOS CONCERT BANDWORKS



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SAMPLE

Kjos Concert BandWorks

The **Kjos Concert BandWorks** series is an outstanding array of grade 3-4 concert band literature. Every selection is an indispensable tool for helping band students acquire a well-rounded education in music. Selected Kjos Concert BandWorks include Musicianship Studies, directed studies which provide an opportunity for structured learning. Combining the Musicianship Studies with performance of the piece will develop students' creative and cognitive skills, and give them the understanding and motivation necessary for a long-term interest in music.

Other selections in the **Kjos Concert BandWorks** series include:

Carriage Town Overture, by Robert Longfield • Grade 4 • GB882 • (7:30)

March "The Nine", by Soichi Konagaya • Grade 4 • WB122 • (4:15)

Remembrance of Things to Come, by Jack Stamp • Grade 3½ • JB11 • (4:00)

Worldwide Yuletide, arr. Chuck Elledge • Grade 4 • GB888 • (7:30)

Cassette recordings of these and other **Kjos Concert BandWorks** are available from the Neil A. Kjos Music Company.

INSTRUMENTATION LIST • I AM

- | | |
|-----------------------------------|----------------------------------|
| 3 - 1st Flute | 2 - 1st Trombone |
| 3 - 2nd Flute | 2 - 2nd Trombone |
| 2 - Oboe | 1 - 3rd Trombone |
| 3 - 1st B♭ Clarinet | 1 - Baritone tr |
| 3 - 2nd B♭ Clarinet | 2 - Baritone b |
| 3 - 3rd B♭ Clarinet | 3 - Tuba |
| 2 - B♭ Bass Clarinet | 1 - Percussion I: |
| 1 - Bassoon | Timpani, Wood Block |
| 2 - 1st E♭ Alto Saxophone | 3 - Percussion II: |
| 2 - 2nd E♭ Alto Saxophone | Snare Drum, Tom-toms, |
| 2 - B♭ Tenor Saxophone | Crash Cymbals, Suspended Cymbal, |
| 1 - E♭ Baritone Saxophone | Chimes, Bass Drum |
| 2 - 1st B♭ Cornet/Trumpet | 2 - Percussion III: |
| 2 - 2nd B♭ Cornet/Trumpet | Marimba, Triangle, |
| 3 - 3rd & 4th B♭ Cornets/Trumpets | Suspended Cymbals |
| 2 - 1st & 2nd F Horns | 2 - Percussion IV: |
| 2 - 3rd & 4th F Horns | Bells, Tam-tam |
| | Vibraphone |
| | 1 - Full Conductor Score |

Approximate Performance Time 8:00

Additional scores and parts are available.

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THE COMPOSER



Andrew Boysen, Jr. recently received his Bachelor of Music Degree from the University of Iowa. He began composing for piano at age nine and has written works for concert band, full orchestra, brass choir, brass quintet, and horn choir. He has received commissions from the Herbert Hoover Presidential Library, the University of Minnesota-Duluth, the University of Nebraska-Omaha, Cedar Rapids Prairie High School (IA), Andrews High School (TX), and the Cedar Rapids Metropolitan Orchestra Festival. He won the University of Iowa Honors Composition Prize and, most recently, the 1992 Claude T. Smith Memorial Band Composition Contest for his work **I Am**. Other compositions by Andrew Boysen, Jr. published by the Neil A. Kjos Music Company include **Distorted Images: A Jazzman's Nightmare** and **The Four Horsemen** for concert band and **Casus Belli** for full orchestra.

THE COMPOSITION

I Am was commissioned by Craig Aune and the Cedar Rapids Prairie High School Band of Cedar Rapids, Iowa in February 1990. It was written in memory of Lynn Jones, a baritone saxophone player in the band who was killed in an auto accident during that winter. The work is basically tonal in nature, but includes extended techniques such as an aleatoric section and singing from members of the ensemble. The aleatoric section is intended to represent the foggy morning of the crash in which Jones died. The words "I Am" are taken from a poem that he wrote just days before his death. The piece is not intended in any way to be an elegy. Instead, it is a celebration, and reaffirmation, of life.

I Am
 Life, Music, Competition.
 I like exciting things, and doing good for others.
 Beauty, Successfulness and Smartness are important to me.
 I like to achieve recognition.
 I can succeed if I really put my mind to it.
 I am very set in my ways,
 But I can change when I realize my ignorance.
 I like a simple nonchalant lifestyle.
 I hate ignorance.
 I hate structuredness.
 This is me. I am!

- Lynn Jones
 January 1990

Commissioned by the Cedar Rapids Prairie High School Band, Craig Aune, director,
in loving memory of Lynn Jones

Full Conductor Score
Approximate Performance Time 8:00

I Am

Andrew Boysen, Jr.

1 **Slowly** (♩ = 66) 2 3 **A tempo** 4 5 6

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Slowly (♩ = 66) **A tempo**

B♭ Cornets/Trumpets 1 2 3 4

F Horns 1 2 3 4

Trombones 1 2 3

Baritone

Tuba

Percussion I:
Timpani (F, B♭, E♭, G)
Wood Block

Percussion II:
Snare Drum, Tom-tom,
Crash Cymbals,
Suspended Cymbal,
Chimes, Bass Drum

Percussion III:
Marimba, Triangle,
Suspended Cymbal

Percussion IV:
Bells, Tam-tam,
Vibraphone

pp

Solo
pp *p* *p* *mp*

Musical score for measures 7 through 13. The score is arranged in systems for various instruments:

- Fls. (Flutes):** Measures 7-13 are mostly rests.
- Ob. (Oboe):** Measures 7-13 are mostly rests.
- B♭ Cls. (B♭ Clarinets):** Measures 7-13 are mostly rests.
- B♭ Bass Cl. (B♭ Bass Clarinet):** Measures 7-13 are mostly rests.
- Bsn. (Bassoon):** Measures 7-13 are mostly rests.
- E♭ A. Saxes. (E♭ Alto Saxophones):** Measures 7-13 are mostly rests.
- B♭ T. Sax. (B♭ Tenor Saxophone):** Measures 7-13 are mostly rests.
- E♭ Bar. Sax. (E♭ Baritone Saxophone):** Measures 7-13 are mostly rests.
- B♭ Cors./Tpts. (B♭ Cornets/Trombones):** Measures 7-13 are mostly rests.
- F Hns. (French Horns):** Measures 7-13 are mostly rests.
- Trbs. (Trumpets):** Measures 7-9 are rests. Measures 10-13 feature notes with dynamics *p* and *pp*.
- Bar. (Baritone):** Measures 7-9 are rests. Measures 10-13 feature notes with dynamics *p* and *pp*.
- Tuba:** Measures 7-9 are rests. Measures 10-13 feature notes with dynamics *p* and *pp*.
- Timp. (Timpani):** Measures 7-13 feature a rhythmic pattern of eighth notes with dynamics *pp* and *p*.
- Susp. Cym. (Suspension Cymbal):** Measures 7-13 feature a sustained sound with dynamics *pp* and *p*.
- Mar. (Maracas):** Measures 7-13 are rests.
- Tam-tam:** Measures 7-13 are rests.

Measure 10 is marked with a box containing the number 10. A large diagonal watermark reading "SAMPLE" is overlaid on the score.

14 15 16 17 18 19 20

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ Bass Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

B♭ Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Timp.

Susp. Cym.

Mar.

Tam-tam

1. Solo

p *mp* *p*

scrape

pp

pp

21 22 23 24 25 26

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ Bass Cl. *p*

Bsn. *p*

E♭ A. Saxes. 1 2

B♭ T. Sax. *p*

E♭ Bar. Sax. *p*

B♭ Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4 *mf*

Trbs. 1 2 3 *p*

Bar. *p*

Tuba *p*

Timp. *p*

Susp. Cym. *p*

Mar.

Bells

27 28 *div.* **29** 30 31 32 33

Fbs. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

29

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Timp. (F → F#) *pp*

Chimes *p* (hard yarn mallets)

Mar. *p*

Bells *p*

34 **A tempo** 35 36 **Fast** (♩ = 144) 37 38 39 40

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn. *p*

Eb A. Saxes. 1 2 *p*

Bb T. Sax. *Solo*

Eb Bar. Sax. *p*

Bb Cors./Tpts. 1 2 3 4 **A tempo** **Fast** (♩ = 144)

F Hns. 1 2 3 4 *p* **Tutti**

Trbs. 1 2 3 *p*

Bar. *p*

Tuba *p*

W. B.

B. D.

Mar. *pp*

Bells *pp*

Tutti *mf*

41 42 43 44 45

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

W. B.

B. D.

Mar.

Bells

unis. f

45 p

Wood block (with S.D. sticks) p

57 58 59 60 61

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Timp.

C. Cyms.
B. D.

Mar.

Bells

mf *ff* *a2* *a2* *mf* *mf*

62 63 64 65 66

Fls.
1
2

Ob.

Bb Cls.
1
2
3

Bb Bass Cl.
ff

Bsn.
ff

Eb A. Saxes.
1
2

Bb T. Sax.
ff

Eb Bar. Sax.
ff

62
Bb Cors./Tpts.
1
2
3
4
ff

F Hns.
1
2
3
4
ff

Trbs.
1
2
3
ff

Bar.
ff

Tuba
ff

Timp.
p

C. Cyms.
B. D.
f

Mar.
p

Bells

67 68 69 70 71 72

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2

Bar.

Tuba

Timp.

Tom-toms B. D.

Mar.

Bells

decresc.

p

mf

to st. mute

(Eb → E \flat)

73 74 75 76 77 78

Fls. 1 *mf* *rit.*

2 *p* *rit.*

Ob. *rit.*

B♭ Cls. 1 *mf* *rit.*

2 *p* *rit.*

3 *rit.*

B♭ Bass Cl. *rit.*

Bsn. *rit.*

E♭ A. Saxes. 1 *rit.*

2 *rit.*

B♭ T. Sax. *rit.*

E♭ Bar. Sax. *rit.*

B♭ Cors./Tpts. 1 *rit.*

2 *rit.*

3 *rit.*

4 *rit.*

F Hns. 1 *mp* *rit.*

2 *mp* *rit.*

3 *rit.*

4 *rit.*

Trbs. 1 *mp* *rit.*

2 *mp* *rit.*

3 *mp* *rit.*

Bar. *mp* *rit.*

Tuba *mp* *rit.*

Timp. *rit.*

Tom-toms B. D. *rit.*

Mar. *rit.*

Bells *rit.*

81
Much slower (♩ = 72)

79 80 82 83 84 85

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ Bass Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax. Solo *p*

81
Much slower (♩ = 72)

B♭ Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4 *pp*

Trbs. 1 2 3 *pp*

Bar. *pp*

Tuba *pp*

Timp.

Tom-toms B. D.

Mar. *pp* to Vibraphone

Bells *pp*

86 87 88 Solo 89 90 91

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

Eb A. Saxes. 1 2

Bb T. Sax.

Eb Bar. Sax.

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Timp.

Tom-toms
B. D.

Mar. (soft yarn mallets) *pp*

Vibes *pp* Vibraphone (motor off)

mf *mp* *f* *fp* *pp* *Tutti* *pp* *fp* *fp* *fp* *pp* *pp* *pp*

88

The musical score is arranged in a standard orchestral format. The instruments are listed on the left side of the page, with their respective staves. The score is divided into two main sections by rehearsal marks B and C, each with a 6-second time signature. The first section (B) starts with a 6-second time signature and includes a 'Tutti' marking. The second section (C) also starts with a 6-second time signature and includes a 'Tutti' marking. The score includes various dynamic markings such as *pp* (pianissimo), *mp* (mezzo-piano), and *very grad. cresc.* (very gradual crescendo). There are also markings for 'open' for the Bb Cors./Tpts. and 'Tutti' for the Flutes and Oboes. The score is written in a key signature of one flat (Bb) and a common time signature (C). A large 'SAMPLE' watermark is overlaid diagonally across the page.

1
Fls. *grad. cresc.* *f*

2
Ob. *mp* *grad. cresc.* *f*

1
B \flat Cls. *f*

2
B \flat Bass Cl. *f*

3
Bsn. *f*

1
E \flat A. Saxes. *mp* *grad. cresc.* *f*

2
B \flat T. Sax. *mp* *grad. cresc.* *f*

E \flat Bar. Sax. *f*

1
B \flat Cors./Tpts. *mp* *f*

2
3
4
F Hns. *f*

1
Trbs. *f*

2
3
Bar. *f*

Tuba *f*

1
Timp. *f*

Tom-toms
B. D. *mp* *f*

Susp. Cym. (soft yarn mallets) *pp* *ff*

Tam-tam *f*

D (8 seconds) E (8 seconds) F (8 seconds)

D (8 seconds) E (8 seconds) F (8 seconds)

1. Solo

pp *ff*

96 Fast (♩ = 144)

1 Fls. *ff*

2 Fls. *ff*

Ob. *ff*

1 B♭ Cls. *ff* *div.*

2 B♭ Cls. *ff*

3 B♭ Cls. *ff*

B♭ Bass Cl. *ff*

Bsn. *ff*

1 E♭ A. Saxes. *ff*

2 E♭ A. Saxes. *ff*

B♭ T. Sax. *ff*

E♭ Bar. Sax. *ff*

96 Fast (♩ = 144)

1 B♭ Cors./Tpts. *ff* **Tutti**

2 B♭ Cors./Tpts. *ff*

3 B♭ Cors./Tpts. *ff*

4 B♭ Cors./Tpts. *ff*

1 F Hns. *ff*

2 F Hns. *ff*

3 F Hns. *ff*

4 F Hns. *ff*

1 Trbs. *ff*

2 Trbs. *ff*

3 Trbs. *ff*

Bar. *ff*

Tuba *ff*

Timp. *ff* (to S.D.)

Tom-toms B. D. *ff*

Susp. Cym. *ff*

Tam-tam *ff*

105 106 107 108 109 110 111

Fls. 1 2

Ob. 1 2

Bb Cls. 1 2 3

Bb Bass Cl. 1 2

Bsn. 1 2

Eb A. Saxes. 1 2

Bb T. Sax. 1 2

Eb Bar. Sax. 1 2

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar. 1 2

Tuba 1 2

Timp.

Susp. Cym.

Mar.

Vibes

Sing: *pp* *pp* *pp* *pp* *pp* *pp* *pp*

am (mm)

Solo *p*

pp

* Sing: *pp* *pp* *pp* *pp* *pp* *pp* *pp*

am (mm)

*Notated at concert pitch. Sing with no octave displacement. Use falsetto as needed.

112 113 114 115 116 117 118

Fls. 1 am (mm) " " " " " " " " " " " "

2 am (mm) " " " " " " " " " " " "

Ob. 1 am (mm) " " " " " " " " " " " "

2 am (mm) " " " " " " " " " " " "

3 am (mm) " " " " " " " " " " " "

Bb Cls. 1 p mp mp mp

2 mp mp mp mp

3 mp mp mp mp

Bb Bass Cl. mp mp mp mp

Bsn. mp mp mp mp

Eb A. Saxes. 1 mp mp mp mp

2 mp mp mp mp

Bb T. Sax. mp mp mp mp

Eb Bar. Sax. mp mp mp mp

Bb Cors./Tpts. 1 am (mm) " " " " " " " " " " " "

2 am (mm) " " " " " " " " " " " "

3 am (mm) " " " " " " " " " " " "

4 am (mm) " " " " " " " " " " " "

F Hns. 1 am (mm) " " " " " " " " " " " "

2 am (mm) " " " " " " " " " " " "

3 am (mm) " " " " " " " " " " " "

4 am (mm) " " " " " " " " " " " "

Trbs. 1 am (mm) " " " " " " " " " " " "

2 am (mm) " " " " " " " " " " " "

3 am (mm) " " " " " " " " " " " "

Bar. am (mm) " " " " " " " " " " " "

Tuba am (mm) " " " " " " " " " " " "

Timp. pp

Susp. Cym.

Mar. am (mm) " " " " " " " " " " " "

Vibes am (mm) " " " " " " " " " " " "

119 120 121 122 123 124

Fls. 1 rit.

Fls. 2 rit.

Ob. rit.

Bb Cls. 1 cresc. rit.

Bb Cls. 2 cresc. rit.

Bb Cls. 3 cresc. rit.

Bb Bass Cl. mf rit.

Bsn. mf rit.

Eb A. Saxes. 1 cresc. rit.

Eb A. Saxes. 2 rit.

Bb T. Sax. mf rit.

Eb Bar. Sax. rit.

Bb Cors./Tpts. 1 rit.

Bb Cors./Tpts. 2 rit.

Bb Cors./Tpts. 3 rit.

Bb Cors./Tpts. 4 rit.

F Hns. 1 rit.

F Hns. 2 rit.

F Hns. 3 rit.

F Hns. 4 rit.

Trbs. 1 rit.

Trbs. 2 rit.

Trbs. 3 rit.

Bar. rit.

Tuba rit.

Timp. cresc. rit.

Susp. Cym. p rit.

Mar. cresc. rit. f

Vibes cresc. rit. f

125 Much faster (♩ = 120)

126 127 128 129

Fls. 1 2

Ob.

Bb Cls. 1 2 3

Bb Bass Cl.

Bsn.

E♭ A. Saxes. 1 2

B♭ T. Sax.

E♭ Bar. Sax.

125 Much faster (♩ = 120)

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar.

Tuba

Timp.

Susp. Cym.

Tri.

Bells

Musical score for page 29, measures 130-134. The score includes parts for Flutes (Fls.), Oboes (Ob.), Clarinets (Bb Cls.), Bass Clarinet (Bb Bass Cl.), Bassoon (Bsn.), Saxophones (Eb A. Saxes., Bb T. Sax., Eb Bar. Sax.), Horns (Bb Cors./Tpts., F Hns.), Trumpets (Trbs.), Baritone (Bar.), Tuba, Timpani (Timp.), Bass Drum (B. D.), Triangle (Tri.), and Bells. Dynamics range from *f* to *ff*. A large watermark 'SAMPLE' is overlaid on the score.

136 137 138 139 140 141

135

Fls. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

Ob. *fff* *tr* *decesc.*

Bb Cls. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

3 *fff* *tr* *decesc.*

Bb Bass Cl. *fff* *tr* *decesc.*

Bsn. *fff* *tr* *decesc.*

Eb A. Saxs. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

Bb T. Sax. *fff* *tr* *decesc.*

Eb Bar. Sax. *fff* *tr* *decesc.*

135

Bb Cors./Tpts. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

3 *fff* *tr* *decesc.*

4 *fff* *tr* *decesc.*

F Hns. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

3 *fff* *tr* *decesc.*

4 *fff* *tr* *decesc.*

Trbs. 1 *fff* *tr* *decesc.*

2 *fff* *tr* *decesc.*

3 *fff* *tr* *decesc.*

Bar. *fff* *tr* *decesc.*

Tuba *fff* *tr* *decesc.*

Timp. *fff* *tr* *decesc.*

C. Cyms. *ff* *tr* *decesc.*

B. D. *ff* *tr* *decesc.*

Tri. *fff* *tr* *decesc.*

Bells *fff* *tr* *decesc.*

142 143 144 145 146 147

Fls. 1 rit. 2 rit.

Ob. rit.

Bb Cls. 1 rit. 2 rit. 3 rit.

Bb Bass Cl. rit.

Bsn. rit.

Eb A. Saxes. 1 rit. 2 rit.

Bb T. Sax. rit.

Eb Bar. Sax. rit.

Bb Cors./Tpts. 1 rit. 2 p 3 rit. 4 p

F Hns. 1 rit. 2 p 3 rit. 4 p

Trbs. 1 rit. 2 rit. 3 rit.

Bar. rit.

Tuba rit.

Timp. rit.

Susp. Cym. rit.

Mar. rit.

Vibes. rit.

146 Slowly (♩ = 60) div. pp

146 Slowly (♩ = 60) pp

(soft yarn mallets) pp (motor off)

154 155 156 157 158 159

Fls. 1 2

Ob. 1 2

Bb Cls. 1 2 3

Bb Bass Cl. 1

Bsn. 1

Eb A. Saxes. 1 2

Bb T. Sax. 1 2

Eb Bar. Sax. 1

Bb Cors./Tpts. 1 2 3 4

F Hns. 1 2 3 4

Trbs. 1 2 3

Bar. 1

Tuba 1

Timp. 1

Susp. Cym. 1

Mar. 1

Vibes 1

pp (mm) p ppp

SAMPLE

SAMPLE

KIDS