

Stay

For Concert Band, Grade 2
By Randall D. Standridge (ASCAP)

Instrumentation

- | | |
|---------------------------|--------------------|
| 1 - Full Score | 4 - Bb Trumpet 1 |
| 8 - Flute | 4 - Bb Trumpet 2 |
| 2 - Oboe | 4 - F Horn |
| 2 - Bassoon | 4 - Trombone 1 |
| 5 - Bb Clarinet 1 | 4 - Trombone 2 |
| 5 - Bb Clarinet 2 | 4 - Euphonium B.C. |
| 2 - Bb Bass Clarinet | 2 - Euphonium T.C. |
| 6 - Eb Alto Saxophone | 4 - Tuba |
| 2 - Bb Tenor Saxophone | |
| 2 - Eb Baritone Saxophone | |
-
- 1 - Piano (optional)
 - 2 - Mallets 1: Bells
 - 2 - Mallets 2: Vibraphone
 - 2 - Mallets 3: Crotales
 - 2 - Timpani
 - 2 - Percussion 1: Finger Cymbals (opt. Triangle)/Bass Drum
 - 2 - Percussion 2: Low/High Ride Cymbals/Crash Cymbals
 - 2 - Percussion 3: Suspended Cymbal/Tam-Tam

Full Set - \$75.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Stay

By Randall D. Standridge

Why I wrote *Stay*

On a trip in 2023, I read the following on the back of a T-shirt. "Hey, you, the one reading this. The world is better with you in it." It had a profound emotional impact on me, and I decided to put those feelings into music. The result is this work entitled *Stay*.

Part of the unBroken Project, this piece is intended to be an anthem of hope, love, and understanding for those who find it challenging to go on in the face of adversity and for those who sometimes feel that the weight of the world is too much to bear. The piece carries a paraphrase of that message at the top of the score and on all of the parts:

"Hey you. The one playing this. The world is better with you in it."

And now, a confession.

The whole point of the unBroken Project is to encourage discussion of mental and emotional health, and I do not feel I can continue to do that without being 100% honest.

As part of my particular mental disorder (Anxiety/Depression), I have very extreme swings in my emotional mood. These are due to chemical imbalances in my brain that come in waves. I have likened them before to clouds, but I more frequently refer to them as peaks and valleys. When I am at one of my peaks, I feel like nothing can stop me, and everything will be alright.

When I hit my valleys, though, things are very, very different.

They start with me feeling as if I have no energy left, and then it becomes more emotional as I experience symptoms of paranoia, depression, and fixation. As it deepens, I have panic attacks, shortness of breath, and moments of fugue state.

When I reach the deepest part of my valleys, I experience suicidal ideation.

So, in some ways, I've been writing these pieces to myself.

I have hinted at this many times but have held back stating it directly out of fear of what the general public would think of this, but I do not feel I can tiptoe around this issue any longer, out of hope that my experience might connect with others and assist them in taking positive steps.

Before anyone feels it necessary to try to "rescue me," I have already been rescued. Time and time again, as a matter of fact.

I have been rescued by the fact that I have the tools that I need to manage my conditions. I have medication. I have therapy. I have a wonderful support system of family and friends who understand my condition and offer support when needed. Because of this, I make it through the valleys every time.

Also, just being able to name and understand what happens to me during my depressive episodes has given me more power over it. Not total, mind you, but enough to weather the storms.

Others are not so lucky.

1 in 5 adults in the US experience mental health issues each year.

1 in 6 youths in the US experience mental health issues each year.

90% of suicides worldwide are attributable to mental illness.

Suicide is the 2nd leading cause of death in the United States.

I am not naive enough to believe that a simple statement at the top of a piece of music or that a performance of one of my works will be enough to pull someone back from the edge. That would be arrogant at best and actively harmful at worst. People who experience such things need professional help. My goal with the unBroken project is to tear down social taboos around discussing these issues, to ease a sense of isolation (you are NOT alone), and to educate and inform people so they will seek out the tools they need to lead happy and successful lives or assist others in seeking help.

To my friends and family who support me and walk me through the valley time and time again, thank you.

My world is better with YOU in it.

And to you.

The one reading this.

The world is better with YOU in it, too.

Stay.

Peace, Love, and Music

Rehearsal suggestions

-The ranges of this work have been severely limited to allow younger players to focus on expression, dynamics, style, and beauty of sound.

-Dynamics should be noticeable and taken to extremes for a hyper-dramatic quality.

-The piano part is optional but highly encouraged.

The unBroken Project began with the composition of my work, *unBroken*. The work was my first to deal with mental health struggles, and inspired by its reception, I have created a series of works for performers, conductors, and audiences to use as conversational starting points for these issues. As of this writing, there are 9 works in the series: *unBroken (Grade 5)*, *Choose Joy (Grade 3)*, *(not) Alone (Grade 2.5)*, *Stay (Grade 2)*, *Blue Sky Horizon (Grade 2)*, *Me (reAffirmation) (Grade 1.5)*, *Scream (Grade 1.5)*, *Fragile (Grade 1.5-2)*, and *Ele(mental) (Grade .5-1)*

Note that *unBroken* (the grade 5 work) is available as a free rental for university, professional, and community bands. Please message me for details.

WORKS IN "THE UNBROKEN PROJECT"

-unBroken (Grade 5)

-Choose Joy (Grade 3)

-(not) Alone (Grade 2.5)

-Blue Sky Horizon (Grade 2)

-Fragile (Grade 1.5-2)

-Stay (Grade 2)

-Scream (Grade 1.5)

-Me (reAffirmation) (Grade 1.5)

-Ele(mental) (Grade .5-1)

About the Composer



Randall Standridge (b.1976) received his Bachelor's of Music Education from Arkansas State University. During this time, he studied composition with Dr. Tom O'Connor before returning to Arkansas State University to earn his Master's in Music Composition, studying with Dr. Tom O'Connor and Dr. Tim Crist. In 2001, he began his tenure as Director of Bands at Harrisburg High School in Harrisburg, Arkansas. He left this post in 2013 to pursue a career as a full-time composer and marching arts designer.

Mr. Standridge's music is performed internationally. He has had numerous works selected for the J.W. Pepper's editor's choice. His compositions *Snake Charmer*, *Gently Blows the Summer Wind*, and *Angelic Celebrations* have been included in the "Teaching Music Through Performance in Band" series. He has had numerous works performed at the prestigious Midwest Clinic in Chicago, Illinois. The Arkansas State University Wind Ensemble premiered his work *Art(isms)* at the 2010 CBDNA conference in Las Cruces, New Mexico, and his work *Stonewall: 1969* was premiered at the National LGBA conference in 2019. His *Symphony no.1: A Ghost Story* was premiered in 2023. In addition, Mr. Standridge's "unBroken Project," a musical initiative about mental health, has received widespread acclaim for its musical content and for providing opportunities to normalize discussions about mental health for music students and audiences.

In addition to his career as a composer, Mr. Standridge is the owner and editor of Randall Standridge Music, LLC and Grand Mesa Marching. He is in demand as an arranger/designer for the marching arts. He lives in Jonesboro, Arkansas, with his husband, Steven, and their very, very spoiled pets.

For more information about Mr. Standridge, visit his website at:

www.randallstandridge.com



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Concert work: Stay (Standard edition, RSM C076)

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Director

The Stay/Scream Consortium

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Campus Middle School Bands, (Greenwood Village, CO), John Kempzell, Director
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Central Middle School Bands, (San Carlos, CA), Sarah Green, Director
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Churchlands Wind Ensemble, (Churchlands, WA), Caron Walker, Director
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Clinton High School Concert Band, (Clinton, TN), Matt Bimstein, Director
CMS Symphonic Band, (Fremont, CA), Amberle Mitchell, Director
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Eastern Arizona College Wind Ensemble, (Thatcher, AZ), Geoff DeSpain, Director
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Gelinus Jr. High School Bands, (Setauket-East Setauket, NY), Brendan Meier, Director
George Fischer Middle School Bands, (Carmel, New York), Erika Wahlers & Eric J. Pecor, Directors
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Grand Haven Lakeshore Middle School Band, (Grand Haven, MI), Brian Ambrose, Director
Greenspun Wind Symphony, (Henderson, NV), David Martinez, Director
Grenadier Band, (Bethlehem, PA), Allen Frank/William Lennox, Directors
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Henninger High School Concert Band, (Syracuse, NY), Holly L McCoy, Director
Holton Bands, (Holton, KS), Jayme Malsom, Director
Horizon Middle School 8th Grade Band, (Moorhead, MN), Tim Pipinich, Michelle Robertus, Tristan Byer, Directors
Howland JH School 8th Grade Band, (Warren, OH), Shawn Reynolds, Director
Hunt Middle School Band, (Burlington, VT), David Kerr, Director
Huston Middle School Bands, (Lower Burrell, PA), Brian Querry, Director
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Liberty Middle School Bands, (Canton, MI), Patricia Sheppard, Director
Lincoln Alexander PS Concert Band, (Markham, ON), Sarah Arcand, Director
Lockhart Junior High Bands, (Lockhart, TX), Juliana Riecsc, Director
Logan Bands, (Logan, OH), Lindsay Van Winkle, Director
Long Branch Middle School Band, (Long Branch, NJ), Jasmine Gomez, Director
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Margaretta Local Schools Bands, (Castalia, OH), Adam Reardon, Director
Maysville Symphonic Band, (Maysville, MO), Clayton DeWitt, Director
McCook Central High School Band, (Salem, SD), Austin Herrboldt, Director
McLean High School Band, (McLean, VA), Chris Weise and Scott Weinhold, Directors
Meadow Hill Middle School Band, (Missoula, MT), Randy Zschaechner, Director
Memorial Middle School Symphonic Band , (Mission , Tx), Julissa Pérez and Marco Estrada , Directors
Montello High School Wind Ensemble, (Montello, WI), Chris Watters, Director
Morningside University Harmonium, (Sioux City, IA), Ryan Kilmer, Director
Muir Middle School Bands, (Milford, MI), Kristin Blanchard, Director
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North Middle School Band, (Colorado Springs, CO), Tanesha Reeves, Director
North Ridgeville Bands, (North Ridgeville, OH), Hailey Bryson and Megan Arnica, Directors
Northside Middle School Symphonic Band, (West Columbia, SC), Kathryn Williams, Director
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Oak Harbor High School Symphonic Band, (Oak Harbor, OH), Jonathan Head, Director
Oconto Falls High School Band, (Oconto Falls, WI), Lauren Seidl, Director
Oregon Middle School Band, (Oregon, WI), Kati Seiter, Pat Dorn, Matthew Cornale, Directors
Orestimba Warrior Band, (Newman, CA), David Clark, Director
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Palmetto Wind Ensemble, (Williamston, SC), Michael Baker, Director
Payson High School Symphonic Band, (Payson, AZ), Alan Simpson, Director
Pierz Healy High School Bands, (Pierz, MN), Joel Pohland and Carl Mathwig, Directors
Piggott High School Band, (Piggott, AR), Kyle Allman, Director
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Project Encore AZ, (Sierra Vista, AZ), Melanie Godwin, Director
Reedsville Public Schools, (Reedsville, WI), Stephanie Maertz, Director
Rice Lake High School, (Rice Lake, WI), Aimee Pashby, Director
Rio Linda High School Symphonic Band, (Rio Linda, CA), Richard Smiley, Director
Riverside Middle School Bands, (Watertown, WI), Erin Lynch, Theresa Janke Oestreicher, Director
Riverwood Honor Band, (Kingwood, TX), Michael Bureson, Nick Maxey, Directors
Rocky Fork Middle School Band, (Smyrna, TN), Reggie Coleman & Phillip Kigaita, Directors
Royal Oak Middle School Bands, (Royal Oak, MI), Tim Foreman, Director
Santa Gertrudis Lion Band, (Kingsville, Tx), Raymond Mendez/Mae Trevino-Mendez, Directors
Soddy-Daisy Middle School Band, (Soddy-Daisy, TN), Joshua Bloodworth, Director

South Panola High School Symphonic Band, (Batesville, MS), Tim Goss & Lizzy Long, Directors

Southern Cross Catholic College Wind Ensemble, (Annandale, QLD (Queensland)), Rianta Belford, Director

Southwestern College Band, (, Chula Vista, CA), Deborah Nevin, Director

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Streetsboro Concert Bands, (Streetsboro High School, Ohio), Mrs. Stephanie Bonitz and Mrs. Allison Logan, Directors

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The Canyon Lake HS Hawk Band, (Fischer, TX), Ed Gonzales and Jordan Davis, Directors

The King's Academy Instrumental Arts Program, (West Palm Beach, FL), Wes Lowe & Mickey Smith Jr., Directors

The Manning School Symphonic Band, (Golden, CO), Connor Page, Director

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The Village School Band, (Houston, TX), Jennifer Siler-Hunt, Director

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Valley High School Symphonic Band, (Louisville, KY), Dr. Lawrence V. McCrobie, Director

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Wayne Memorial High School Symphony Band, (Wayne, MI), David Mety, Director

Weir High School Wind Ensemble, (Weirton, WV), Doug Torres, Director

Welty Middle School Bands, (New Philadelphia, Ohio), Jeffrey E. Phillips, Director

West Branch Area High School Band, (Morrisdale, PA), Lance Jones, Director

West Prairie Jr./Sr. High Band, (Colchester, IL), Angella Fentem, Director

William D. Slider Middle School Stallion Band, (El Paso, TX), Megan L. Acosta, Director

Willowdale Festival Winds, (Toronto, Ontario), Troy Jones, Director

Woodland Middle School Symphonic Bands 1 and 2, (Gurnee, IL), Ms Elise R Matusek; Miss Carolyn Awe, Directors

Wyalusing Music Department, (Wyalusing, PA), Adam Shumgart, Director

Young Scholars Charter School Concert Band, (State College, PA), Leigh A. Hurtz, Director

Yuba Gardens Intermediate School Band, (Olivehurst, CA), Becky Stewart, Director

Yvonne Shaw Middle School Bands, (Sparks, NV), Quinlan Skinner, Director

Commissioned by a group of enthusiastic conductors, ensembles, and patrons (see program notes for complete list)
(Part of "The unBroken Project", a music initiative about mental and emotional health)

Score
Grade 2
Duration: 4:15

Stay

Hey, You. The one playing this. The world is better with you in it.

Randall D. Standridge
(ASCAP)

With tension $\text{♩} = 88$

rit.

The score is for a 4/4 piece in B-flat major. It features a variety of instruments including woodwinds, brass, saxophones, piano, and percussion. The score is divided into eight measures, with dynamics ranging from *p* to *mf*. The percussion section includes mallets, timpani, and three different percussion setups. The woodwinds and brass parts have melodic lines with some rests. The piano part has a steady eighth-note accompaniment. The score includes performance instructions such as 'Div.' for the flute, 'hard acrylic mallets', and 'motor off' for the vibraphone.

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9 *a tempo*

Fl. *p* Div.

Ob. *p*

Bsn. *pp* Div. *mp* *p*

B. Cl. 1 (opt. Solo) *mf*

Cl. 2 *p*

B. Cl. *pp* *mp* *pp*

A. Sx. *mp*

T. Sx. *pp* *mp* *p*

B. Sx. *pp* *mp* *mp* Play

Tpt. 1 *p*

Tpt. 2

Hn.

Tbn. 1 *p*

Trb. 2 *p* Play

Euph. *pp* *mp* *p* Play

Tuba *pp* *mp* *p* Play

Pn. (opt.)

Mal. 1

Mal. 2

Mal. 3

Timp. *pp* *mp*

Perc. 1

Perc. 2 *mp*

Perc. 3 *mf* *p* *mf* *p*

9 10 11 12 13 14 15 16

17

Fl. *mp*

Ob. *mp*

Bsn. *mp*

B. Cl. 1 *mp* All

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mp*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mf* Play

Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mp*

Trb. 2 *mp*

Euph. *mp*

Tuba *mp*

Pn. (opt.)

Mal. 1 *mp*

Mal. 2 *mf*

Mal. 3

Timp. *p* *mp*

Perc. 1 Bass Drum *pp* *mp*

Perc. 2 *mp*

Perc. 3 *mf* *p* *mf* *p*

17 18 19 20 21 22 23 24

27 With Hope ♩=100

rit.

(opt. Solo)

mf

p

p

p

p

p

p

p

p

p

p

p

p

p

mp

pp

p

pp

p

p

p

mf

p

mf

F. Cyms.

Fl.

Ob.

Bsn.

B. Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn. 1

Trb. 2

Euph.

Tuba

Pn. (opt.)

Mal. 1

Mal. 2

Mal. 3

Timp.

Perc. 1

Perc. 2

Perc. 3

25 26 27 28 29 30 31 32

Bb Tenor Saxophone

Bb Bass Clarinet

rit. All 35 a tempo Div.

Fl. *mf*

Ob. *mf*

Bsn. *mp*

B. Cl. 1 *mf*

Cl. 2 *mp*

B. Cl. *mp*

A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp*

Tpt. 1 *mf*

Tpt. 2 *mp*

Hn. *mp*

Tbn. 1 *mp*

Trb. 2 *mp*

Euph. *mp*

Tuba *mp*

Pn. (opt.) *mp*

Mal. 1

Mal. 2

Mal. 3 *mf*

Timp. *pp* *mp* *p*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3 *p* *mf* *p* *mf*

33 34 35 36 37 38 39 40

43 Flowing $\text{♩} = 108$

47 With emotion $\text{♩} = 100$

Fl. *mp* *cresc.* *rit.* *f*

Ob. *mp* *cresc.* *f*

Bsn. *mf* *mf* *cresc.* *f*

B. Cl. 1 *mp* *cresc.* *f*

Cl. 2 *mf* *mp* *cresc.* *f*

B. Cl. *mf* *mf* *cresc.* *f*

A. Sx. *mp* *mf* *f*

T. Sx. *mf* *mf* *cresc.* *f*

B. Sx. *mf* *mf* *cresc.* *f*

Tpt. 1 *mp* *mf* *f*

Tpt. 2 *mf* *mp* *mf* *f*

Hn. *mf* *mp* *mf* *f*

Tbn. 1 *mf* *mf* *cresc.* *f*

Trb. 2 *mf* *mf* *cresc.* *f*

Euph. *mf* *mf* *cresc.* *f*

Tuba *mf* *mf* *cresc.* *f*

Pn. (opt.) *mf* *mp* *cresc.* *f*

Mal. 1 *mf* *mf* *cresc.* *f* (opt. 3 mallets, or play top notes only)

Mal. 2 *mf* *mp* *cresc.* *f*

Mal. 3 *mf* *mp* *mf* *f*

Timp. *mf* *fp* *f*

Perc. 1 *mf* *pp* *f*

Perc. 2 *mf* *mf* *f*

Perc. 3 *p* *mf* *pp* *f*

41 42 43 44 45 46 47 48

rit. 55 a tempo

The musical score for page 7 of 'Stay' includes the following parts and markings:

- Flute (Fl.):** *mf* to *f* dynamic range.
- Oboe (Ob.):** *mf* to *f* dynamic range.
- Bassoon (Bsn.):** *mf* to *f* dynamic range.
- Clarinet 1 (B. Cl. 1):** *mf* to *f* dynamic range.
- Clarinet 2 (Cl. 2):** *mf* to *f* dynamic range.
- Bass Clarinet (B. Cl.):** *mf* to *f* dynamic range.
- Saxophones (A. Sx., T. Sx., B. Sx.):** *mf* to *f* dynamic range.
- Trumpets (Tpt. 1, 2):** *mf* to *f* dynamic range.
- Horn (Hn.):** *mf* to *f* dynamic range.
- Trombone 1 (Tbn. 1):** *mf* to *f* dynamic range.
- Trombone 2 (Trb. 2):** *mf* to *f* dynamic range.
- Euphonium (Euph.):** *mf* to *f* dynamic range.
- Tuba:** *mf* to *f* dynamic range.
- Piano (Pn. opt.):** *mf* to *f* dynamic range.
- Mallets (Mal. 1, 2, 3):** *mf* to *f* dynamic range.
- Timpani (Timp.):** *mf* to *f* dynamic range.
- Percussion (Perc. 1, 2, 3):** *p* to *f* dynamic range.

Performance instructions include *rit.* (ritardando) and *a tempo* (return to original tempo). The score is marked with measure numbers 49 through 56 at the bottom.

rit. *a tempo* *accel.*

Fl. **2** **4** *ff*

Ob. *ff*

Bsn. **4** **4** *ff*

B. Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

A. Sx. *ff*

T. Sx. *ff*

B. Sx. *ff*

Tpt. 1 **2** **4** *ff*

Tpt. 2 *ff*

Hn. **4** **4** *ff*

Tbn. 1 *ff*

Trb. 2 *ff*

Euph. *ff*

Tuba *ff*

Pn. (opt.) *ff*

Mal. 1 *ff*

Mal. 2 *ff*

Mal. 3 **2** **4** *ff*

Timp. *f* *p* *ff* *p* *ff*

Perc. 1 *f* **4** **4** *ff* *p* *ff*

Perc. 2 *ff*

Perc. 3 *f* *p* *ff* *p* *ff* *Sus. Cym.* *p*

57 58 59 60 61 62 63

64 More urgent ♩=108

Fl. *mf*

Ob. *mf*

Bsn. *mp* *mf*

B. Cl. 1 *mf*

Cl. 2 *mf*

B. Cl. *mp*

A. Sx. *mf*

T. Sx. *mp*

B. Sx. *mp* *mf*

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. 1 *mp* *mf*

Trb. 2 *mp* *mf*

Euph. *mp* *mf*

Tuba *mp* *mf*

Pn. (opt.) *mf*

Mal. 1 *mf*

Mal. 2 *mf*

Mal. 3 *mf*

Timp. *p* *mp* *p*

Perc. 1 *mp* (heartbeat) Ride Cyms. *cresc.* *mf*

Perc. 2 *mp*

Perc. 3 *mf* *p* *mf* *p*

64 65 66 67 68 69 70 71

76 With Love ♩=100

The musical score for measures 72-79 is written for a large ensemble. The key signature has two flats (B-flat and E-flat), and the tempo is marked as ♩=100. The score includes the following parts:

- Flute (Fl.):** Starts with a *rit.* marking and a *f* dynamic. Features a melodic line with slurs and accents.
- Oboe (Ob.):** Mirrors the flute's melodic line with a *f* dynamic.
- Bassoon (Bsn.):** Provides a rhythmic accompaniment with a *fp* dynamic.
- Clarinets (Cl. 1 & 2):** Clarinet 1 has a *f* dynamic, while Clarinet 2 has a *fp* dynamic.
- Saxophones (A. Sx., T. Sx., B. Sx.):** Alto and Tenor saxophones have a *f* dynamic, while Bass saxophone has a *fp* dynamic.
- Trumpets (Tpt. 1 & 2):** Trumpet 1 has a *fp* dynamic, and Trumpet 2 has a *f* dynamic.
- Trombones (Tbn. 1 & 2):** Both have a *fp* dynamic.
- Euphonium (Euph.):** Has a *fp* dynamic.
- Tuba:** Has a *fp* dynamic.
- Piano (Pn. (opt.)):** Has a *f* dynamic.
- Maracas (Mal. 1, 2, 3):** Maracas 1 and 2 have a *f* dynamic, while Maracas 3 has a *f* dynamic.
- Timpani (Timp.):** Starts with a *mf* dynamic, then has a *fp* dynamic.
- Percussion (Perc. 1, 2, 3):** Percussion 1 and 2 have a *p* dynamic, while Percussion 3 has a *mf* dynamic. Includes markings for "Cr. Cyms." and "Tam-Tam".

The score is divided into measures 72 through 79. Measure 76 is the focal point of the section, marked "With Love". Dynamics range from *mf* to *f*, with *fp* (fortissimo piano) used for many of the brass and woodwind parts.

rit.

84 *a tempo*

The musical score is arranged in a standard orchestral format. The top section includes Flute (Fl.), Oboe (Ob.), and Bassoon (Bsn.). Below these are Clarinets (Cl. 1, Cl. 2, B. Cl.), Saxophones (A. Sx., T. Sx., B. Sx.), and a Bb Clarinet 2. The middle section contains Trumpets (Tpt. 1, Tpt. 2), Horns (Hn.), Trombones (Tbn. 1, Trb. 2), Euphonium (Euph.), and Tuba. The bottom section includes Piano (Pn. (opt.)), Maracas (Mal. 1, Mal. 2, Mal. 3), and Percussion (Perc. 1, Perc. 2, Perc. 3). The score is in a key signature of two flats and a 4/4 time signature. It features various dynamic markings: *mf* (mezzo-forte), *p* (piano), and *f* (forte). Performance instructions include *rit.* (ritardando) and *a tempo*. The score is numbered 80 through 87 at the bottom.

This page of the musical score for 'Stay' covers measures 88 through 93. The instrumentation includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Trb. 2), Euphonium (Euph.), Tuba, Piano (Pn. (opt.)), Maraca 1 (Mal. 1), Maraca 2 (Mal. 2), Maraca 3 (Mal. 3), and three Percussion parts (Perc. 1, 2, 3). The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. It features a variety of dynamic markings, including *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Performance instructions such as 'Div.' (divisi) and 'Play' are present. The percussion parts include a B.D. (Bass Drum) and Cr. Cyms. (Cymbals). The page number '12' is located at the top left, and the title 'Stay - Score' is at the top center. Measure numbers 88, 89, 90, 91, 92, and 93 are printed at the bottom of the page.

94 Hopeful ♩=96

rit.

Reflective ♩=76

The musical score is arranged in systems for various instruments. The Flute (Fl.) part begins at measure 94 with a melodic line in the 'Reflective' section, marked *pp*. The Oboe (Ob.) and Bassoon (Bsn.) parts are mostly silent, with some notes in the 'Reflective' section. The Clarinet 1 (B. Cl. 1) and Clarinet 2 (Cl. 2) parts play a rhythmic pattern in the 'Hopeful' section, marked *p*, and then hold sustained notes in the 'Reflective' section, marked *pp*. The Bass Clarinet (B. Cl.) and Alto Saxophone (A. Sx.) parts also play in the 'Hopeful' section and hold notes in the 'Reflective' section, marked *pp*. The Tenor Saxophone (T. Sx.) and Baritone Saxophone (B. Sx.) parts are silent. The Trumpet 1 (Tpt. 1) and Trumpet 2 (Tpt. 2) parts are silent. The Horn (Hn.), Trombone 1 (Tbn. 1), Trombone 2 (Trb. 2), Euphonium (Euph.), and Tuba parts hold sustained notes in the 'Reflective' section, marked *pp*. The Percussion (Pn. (opt.)) part holds notes in the 'Reflective' section, marked *pp*. The Mallet 1 (Mal. 1) part plays a rhythmic pattern in the 'Hopeful' section, marked *mp*, and then holds notes in the 'Reflective' section, marked *p*. The Mallet 2 (Mal. 2) and Mallet 3 (Mal. 3) parts hold notes in the 'Reflective' section, marked *pp*. The Timpani (Timp.) part is silent. The Percussion 1 (Perc. 1) part plays a single note in the 'Reflective' section, marked *p*. The Percussion 2 (Perc. 2) and Percussion 3 (Perc. 3) parts are silent.