

Your Bright Day Will Be Followed By My Night

for C Trumpet, Trombone, Bass Clarinet,
and Baritone, ~6'

Spencer Klaw Kennedy, 2026

C Score

GENERAL PERFORMANCE NOTES

Romantic interpretations of all aspects of the music (e.g. tempo, dynamics, articulations, phrasing, etc.) are strongly encouraged; make the music your own.

Tonguing/slurring markings are not given. Players are given full discretion to do as they see fit.

The trumpet needs a cup mute and a straight mute; the trombone needs a straight mute and a harmon mute, with and without the stem.

An arrow indicates a gradual transition between two things (flz. and ord., different vowels, etc.)

Accidentals apply through the measure without octave transposition; courtesy accidentals are sometimes provided for clarity. Microtones are the traditional 24-TET microtones, and arrows indicate more inflectional deviations smaller than that in the appropriate direction (roughly an eighth-tone, but the exact amount may vary).

FOR THE BARITONE

A number of extended vocal techniques are used in this piece. The notation used for each extended technique is explicitly detailed when it appears in the score.

The *slapped/non-slapped alveolar click* is performed by pressing the tongue against the roof of the mouth and pulling down to create a plosive or percussive release. In the *non-slapped* version, this is the entirety of the sound, as it occurs in languages like Xhosa. In the *slapped* version, the underside of the tongue subsequently strikes the bottom of the mouth, giving it a louder, more full-bodied percussive sound.

The *glottal stop* does not have to be an exact “glottal stop” per se, but can be a glottal stop (voiced or unvoiced), a voiced glottalic initiation (ingressive or egressive), a particularly short and sharp “h” in the back of the throat, or any other similar sound with that sort of gasping consistency.

The *vocal break* is the ugly transformation of a high, pure note into a lower, far less pitched, noisy sound; it should sound like the ugly noise is almost “breaking through” the higher, “normal” note. There are two ways I have found to accomplish the desired effect, and either can be used (if you find your own easier way, please use it): the first is to begin the note in a falsetto, then to attempt to hold it while transitioning to chest voice. The second is to begin the note as an ingressive one, which then allows for its transformation into a much lower type of noise to be done.

The *whinny* should consist of extremely rapid, irregular pulsations (crucially, all the way on and off, not just variation in dynamics) of a single note; the technique I found worked best entails rapidly flexing and unflexing the abdominal muscles to make the note extremely unstable, like fast hiccupping or crying. This will likely be different for every singer, so experiment with it.

When *mm/η* is written, sing the voiced note as one would normally sing either; however, as one has to do a number of other things while these notes are being sung, changing from the velar to the bilabial nasal, or vice versa, may be helpful/necessary. Either is fine.

If falsetto cannot be done for the entire ending passage (mm.65-end), make the chest voice as angelic as possible.

All lyrics are in IPA.

PROGRAM NOTES

The text used in this work is the very end of William T. Vollmann's 1987 novel *You Bright and Risen Angels*, but the words are not set as text may normally be. Rather, the text is drowned within a deeply classical ternary structure, with fragments of the passage desperately surfacing before being pushed back underwater. It is a fitting end for a novel deeply concerned with fate, colonization, and the inevitability of history; you will, no matter how much you rail against it, be taken, absorbed, subsumed into something you yourself can barely recognize.

This piece was written for loadbang.

Your Bright Day Will Be Followed By My Night

for loadbang

C score

Spencer Klaw Kennedy

Text by William T. Vollmann,

You Bright and Risen Angels

♩ = 63, chaotic, bewildered

Baritone

Trumpet in C

I WILL MAKE WAX OF YOUR STEEL.

Trombone

Bass Clarinet

3

Bar.

Tpt. in C

Tbn.

B. Cl.

Bar.

Tpt. in C

Tbn.

B. Cl.

YOUR MEN WILL BECOME DEAD MEN,

fp *mf* *f* *mf*

mf *p* *mf* *f* *mf*

mf *f*

gliss

8

Bar.

Tpt. in C

Tbn.

B. Cl.

AND YOUR WOMEN WILL ALSO DIE.

mp

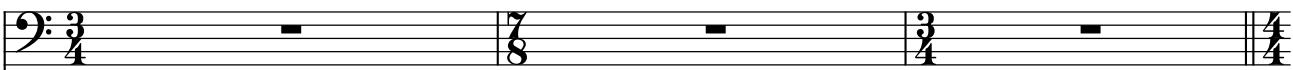
mp

mf *mp*

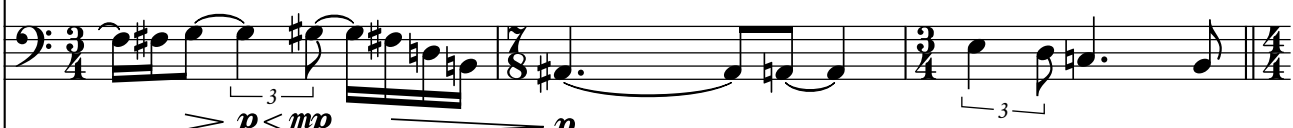
8

9

rit. 

Bar. 

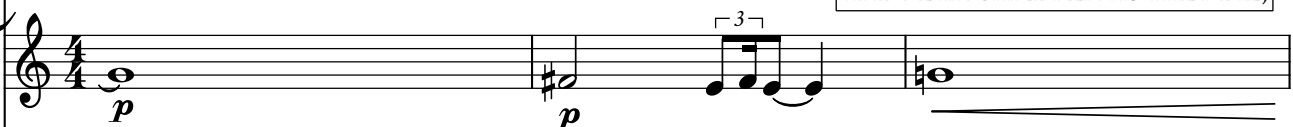
Tpt. in C 

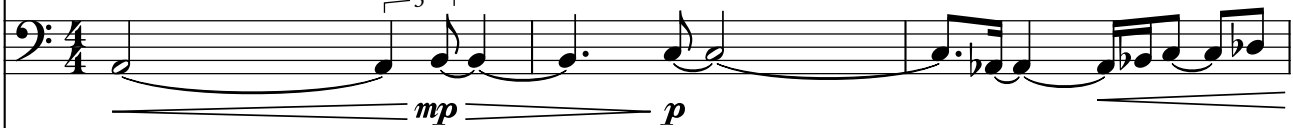
Tbn. 
> p < mp *p*

B. Cl. 
p *mp* *p*

12  = 42, mysterious *mp*

Bar. 
gliss. *gliss.* *gliss.* *gliss.*
 a ə → a ə → a ə → a ε  → ei i

Tpt. in C 
p *p*

Tbn. 
mp *p*

B. Cl. 
pp *p* *mp* *gliss.*

AND IF YOUR WOMEN BECOME PREGNANT

AND BEAR CHILDREN AS THEY DIE,

15

Bar. *mf* *f* *mp* *p*

ə L_3 u a u u

Tpt. in C *mp* *p* *mf* *p*

THE CHILDREN WILL ALSO PERISH.

Tbn. *mf* *mp* L_3 *pp*

B. Cl. *f* *mp* *p*

19

Bar. *pp*

ə mm/η

Tpt. in C cup mute
ord. → flz. → ord.
pp < *p*

Tbn. ord. → flz. → ord.
p

THE SUN WILL RISE WITHOUT YOU.

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

22 *sempre pp* continue voicing mm/ŋ

Bar. *f* *gliss* 7 lips spread → rounded slapped alveolar click

Tpt. in C

Tbn. *p* harmon mute, stem out chorale-like subtle growl

B. Cl. *p* chorale-like

IN THE DRY COLD EARTH YOU WILL BURN.

sim. mm/ŋ *p* *gliss* 7 s. → r.

27 *p* mm/ŋ *gliss* 7 *f* r. s. middle (m.) *f* s. → r.

Bar. *poco accel.* mm/ŋ *pp* similar, lips r.s.m. *f* straight mute

Tpt. in C *pp*

Tbn. *pp*

B. Cl. *pp*

make the ə overtakes the clicking,
like the voice breaking through

♩ = 52, slightly mechanical
(continue voiced mm/ŋ)

30 *p*

Bar. *f* s. r. sim. non-slapped alveolar click (mm/ŋ) → ə

Tpt. in C *p*

Tbn. *p*

B. Cl. *p*

34 *mf* < *f* *fp* < *mf*

Bar. *whinny* *sim.* < *f*

ə ou ə si u i → ou ou ka ma ou

Tpt. in C

Tbn.

B. Cl.

SPRING WILL COME WITHOUT YOU.

37

Bar. *vocal break* *sim.* *ff* slapped alveolar click, lips very spread

a _____ > a _____ > a OU a _____

Tpt. in C

Tbn.

B. Cl.

39 ♩ = 66, furious

Bar. *mp* gliss

i

Tpt. in C *senza sord.* almost lyrical, romantic *mf* *3* *tr*

Tbn. *plunger mute* *sempre flz.* *p* *ff* *p*

B. Cl. *sfz* *3*

41 *f* *f* *f*

Bar. jou ma wi

Tpt. in C *f* *mf* *ff* *f*

YOUR BRIGHT DAY, MY ANGELS, WILL BE FOLLOWED BY MY NIGHT.

Tbn. *p* *ff* *p*

B. Cl. *sfz* *sfz* *mf*

43 *mf* *f*

Bar. ai pa ai pa

Tpt. in C *f* *f* *mf* *f* *mf*

Tbn. *p* *ff* *p*

B. Cl. *sfz* *sfz* *mf*

45 *mf* *ff* *f* vocal break

Bar. *sə* *wa kə jə sti* *ja mo kai ou*

Tpt. in C *f* *ff* *mf* *f* *mf*

Tbn. *p* *ff* *p*

B. Cl. *sfz* *ff* *mp* *sfz* *mp*

47 *mf* *f* *mf* *f* *mf*

Bar. *mai* *jə mai* *u*

Tpt. in C *f* *f* *mp* *f* *fp* *mp*

Tbn. *p* *ff* *p*

B. Cl. *sfz* *sfz* *mp*

IN THE MANURE PILE YOU WILL BE ANNEALED.

49 *rit.* *mp* *p* *pp*

Bar. *i* *mε* *u*

Tpt. in C *p* *mp* *p*

Tbn. *p* *f* *p* *+, non. flz.*

B. Cl. *sfz* *mf* *mp* *p* *pp*

53 ♩ = 48, slower, a shadow *pp* *p*

Bar. *a* *ə → a* *ə → a* *ə → a → ə* *e*

THE CROW'S FEET WILL FIND YOU IN TIME.

Tpt. in C *pp* *p*

Tbn. *p* *mp* *p*

B. Cl. *p* *mp* *p*

56

Bar. *glottal stop* ***ff*** *falsetto* *whinny* *p*

— → u — 7 — a — a —

Tpt. in C *mp* *pp* *mp* *p*

Tbn. *mp* *p* *p*

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

60

Bar. *non falsetto* *glottal stop* ***ff*** I PISS ON YOU ALL.

— a — 5 — 5 —

Tpt. in C *pp*

Tbn. *p* *pp*

B. Cl. *pp*

falsetto a fin.
very romantic

mp

65

Bar.

a

Tpt. in C

Tbn.

B. Cl.

p

p

p

ringing like tiny bells; chorale-like

mp

68

Bar.

a a a a ə ə ə ə a a a a

chorale-like

p

Tpt. in C

subtle growl

chorale-like

p

Tbn.

flz. → ord.

mp

p

chorale-like

p

B. Cl.

THIS IS MY GIFT, YOU ANGELS;

72

Bar. *whinny*
ma ja le va lə və da nə mi u jæ na

Tpt. in C *ord.* *sim. growl* *ord.*
mp *p*

Tbn. *ord.*

B. Cl. *flz.* *ord.*
mp *p* *mp* *p*

76

Bar. *p* *non decrescendo!* LOVE ME.
mai ja lə və mə

Tpt. in C *pp* *p* *non decrescendo!* LOVE ME.

Tbn. *sim. growl* *ord.* *non decrescendo!* LOVE ME.
pp *p*

B. Cl. *flz.* *ord.* *non decrescendo!* LOVE ME.
pp *p*