

# Maillot Jaune

*Commissioned by the Maryland Classic Youth Orchestra  
in celebration of their 60th anniversary*

by  
Joseph Jay McIntyre

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## Complete Full Orchestra Instrumentation

1 - Full Score		1 - Horn in F I		1 - Bass Trombone
1 - Flute I		1 - Horn in F II		1 - Tuba
1 - Flute II		1 - Horn in F III		1 - Timpani
1 - Flute III		1 - Horn in F IV		2 - Percussion I
1 - Oboe I		1 - Trumpet I in B <sup>b</sup>		Triangle, Tambourine, High Tom Tom
1 - Oboe II		1 - Trumpet II in B <sup>b</sup>		3 - Percussion II
1 - Clarinet I in B <sup>b</sup>		1 - Trumpet III in B <sup>b</sup>		Glockenspiel, Snare Drum
1 - Clarinet II in B <sup>b</sup>		1 - Trumpet IV in B <sup>b</sup>		1 - Xylophone
1 - Bassoon I		1 - Trombone I		
1 - Bassoon II		1 - Trombone II		
10 - Violin I	10 - Violin II	8 - Viola	8 - Violoncello	6 - Double Bass

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P.O. Box 197 • Alto, NM 88312 • USA  
[www.trnmusic.com](http://www.trnmusic.com)

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## About the Music - - -

Every July in France, the world's best cyclists compete in the famed Tour de France bicycle race, covering over two thousand miles in 21 separate stages. The "Maillot Jaune" is the coveted yellow-colored jersey worn by the overall leader of the race. I was fortunate to have been in France and witnessed the American champion Lance Armstrong win his record-breaking seventh victory in 2005. While still in Paris, I was asked to write a new piece for the Maryland Classic Youth Orchestra's 60th anniversary. My immediate thought was to give the new piece the same sense of victory and celebration that I had just experienced. *Maillot Jaune* is written in three movements, each representing a specific stage of the Tour. Movement One, *Prologue*, is a rousing introduction, featuring antiphonal trumpets playing from the left and right balconies. Movement Two, *Alpe d'Huez*, is named after the most grueling mountain stage of the bike race. In this movement every section of the orchestra plays a cat and mouse chase theme depicting the cyclists exhausting race to the finish line at the summit of Alpe d'Huez. Movement Three, *Champs Élysées*, exemplifies the pomp and celebration of the final parade laps through the streets of Paris. Here, the music is rhythmic and triumphant with a true sense of celebration.

## About the Composer - - -



**Joseph Jay McIntyre**, percussionist, composer, conductor, and teacher, resides in the Washington D.C. area. Currently principal timpanist with the Maryland Symphony Orchestra, McIntyre also appears frequently as a percussionist and timpanist with the National Symphony Orchestra, the Kennedy Center Opera House Orchestra, the National Gallery Orchestra, the Washington Symphonic Brass, and the Alexandria Symphony. He has also toured extensively in the United States and Japan as a solo marimbist for Affiliate Artists.

As a composer, his works, both secular and sacred, have been performed throughout the United States, Europe, and Japan. McIntyre's *Missa Brevis* for Chorus, Organ, and Percussion was premiered in 1997 by the Fairfax Choral Society. Subsequently, *Missa Brevis*, entirely rescored for full orchestra and chorus, received its New York City premiere at Carnegie Hall in May, 2000 under the direction of Jonathan Willcocks. Regarding the *Missa Brevis* the Washington Post reported:

"He has managed to achieve balances that allow the musicians to cooperate rather than compete, and his vocal lines are as idiomatic as the percussion material."

His orchestral work, *Salute!*, commissioned by the Maryland Symphony Orchestra in dedication to founding Music Director, Barry Tuckwell, was premiered under Mr. McIntyre's direction on March 21, 1998.

McIntyre's other orchestral works include *Echoes of a Forgotten Dream* and *Maillot Jaune* (Yellow Jersey), each commissioned by the Maryland Classic Youth Orchestra, and published with TRN Music. Additional published works include *Rain Dance for Percussion Trio*, written for One Earth Percussion Theatre. Mr. McIntyre is a graduate of the University of Maryland.

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Allegrezza ♩ = 102

## I. Prologue

The score is for a full orchestra and percussion. It begins with a tempo marking of *Allegrezza* at 102 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The woodwinds (Flutes, Oboes, Clarinets, Bassoons) and strings (Violins, Violas, Violoncello, Contrabass) play a rhythmic pattern of eighth notes, often with slurs and accents. The brass section (Horns, Trumpets, Trombones, Tuba) provides harmonic support with sustained notes and rhythmic patterns. The percussion section includes Triangle, Glockenspiel, and Timpani, all playing rhythmic patterns that complement the woodwinds and strings. Dynamics such as *f* (forte) and *tr* (trill) are indicated throughout the score.

This page of a musical score contains measures 7 through 16. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, percussion, and strings. The woodwind section includes Flutes I and II, Oboes I and II, Clarinets I and II, Bassoons I and II, Horns I-IV, and Trumpets I, II, III, and IV. The brass section includes Trombones I and II, Baritone Trombone, and Tuba. The percussion section includes Percussion I, Percussion II (with a Xylophone part), and Timpani. The string section includes Violins I and II, Viola, Violoncello, and Contrabass. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings such as *f* and *ff*. Measure numbers 7, 8, 9, 10, 11, 12, 13, 14, 15, and 16 are clearly marked at the end of each staff line.

13

Fl. I  
Fl. II  
Ob. II  
Cl. I  
Cl. II  
Bsn. I  
Bsn. II  
Hn. I  
Hn. II  
Hn. III  
Hn. IV  
B. Tbn.  
Tba.  
Timp.

Perc. II  
Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

19

Fl. I *p*

Fl. II *p*

Ob. I

Ob. II *p*

Cl. I *p*

Cl. II *p*

Bsn. I *p*

Hn. I *p*

Hn. II *p*

Hn. III

Hn. IV *pp cresc.*

Tpt. I, II *mf* from the right balcony

Tpt. III, IV *mf* from the left balcony

Tbn. I

Tba.

Timp.

Perc. II *p* Glock. **23**

Vln. I *p* *pp cresc. poco a poco*

Vln. II *pp cresc. poco a poco*

Vla. *p* *pp cresc. poco a poco*

Vc. *p* *pp cresc. poco a poco*

Cb. *pp cresc. poco a poco*