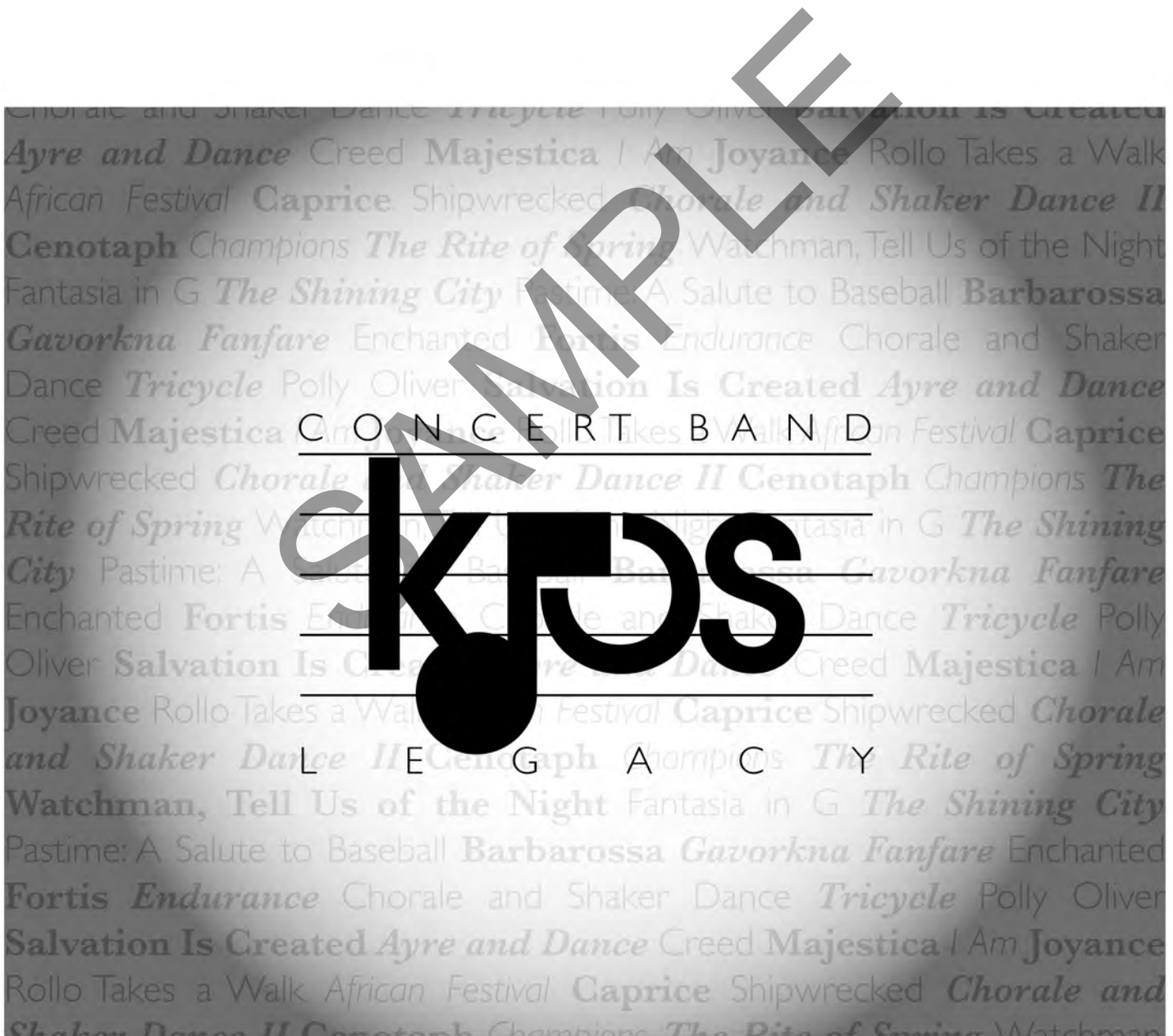


TRAVIS FRESHNER

Revengeance



About the Composer



Travis Freshner (b. 1976) is a versatile musician known not only as a performer, but also as a composer, arranger, and educator. He has performed in venues across the country in ensembles ranging from symphony orchestras to big band jazz; from contemporary brass trios to soul & hip-hop bands, and brings a unique energy to his performances. He has performed as a featured soloist with the Aspen Contemporary Ensemble, performing works by HK Gruber. As a teacher, he has taught band and trumpet at every grade level from elementary school through college. In addition to teaching and performing, he is also an experienced music engraver, editor, composer and orchestrator. His music has been performed by ensembles such as the Chicago Symphony Orchestra, the New York Philharmonic, the Vienna Philharmonic, and the Brass Band of Battle Creek. He has also written for The World Track and Field Championships and for The Tonight Show Starring Jimmy Fallon. Travis holds degrees from the University of Oregon (BM, 1999) and Western Michigan University (MM, 2001) where he studied trumpet with George Recker, Scott Thornburg, and Stephen Jones, and conducting with Robert Ponto and Miguel Harth-Bedoya. His compositions appear on J.W. Pepper Editors' Choice list as well as the Bandworld Top 100.

About the Composition

What began as a simple compositional exercise gradually became a type of therapy in helping me recognize sources of trauma in my life, accept them for what they were, find ways to use them to my advantage, and then systematically work to destroy them and find reconciliation and redemption in the process.

The piece begins right in the thick of it all—the turbulence and chaos and confusion that surrounds any traumatic event. What just happened? Did that really happen? How could this happen to me? Is this my fault? There's no way this is my fault...but is it? What is going on? It doesn't make sense! HOW COULD THIS HAPPEN!?! Such a toxic combination of anger and confusion, of self-doubt, and—somehow—self-righteousness. The opening section goes through different stages of rage. From stomping and screaming to doing the best we can to calmly process what just happened, only to have those attempts at calm overcome by blinding rage again. When I am angry, my mind can't stay in one place for more than ten seconds. Well, that's not true—I completely obsess over the thing I am feeling “wronged” about, but my mind focuses in on one individual aspect for a few seconds, then I get distracted by my anger and rage about a different aspect, then distracted again by yet another aspect. I tried to represent this musically by the use of short interjections and variations in melodic and rhythmic motives that just jump out at each other, then are immediately replaced by another interjection from somewhere else.

After the rage stage, the mind simmers (measure 89). We lay low and make plans for vengeance. Every waking thought is consumed with “what happened,” yet we don't talk about it with family or friends. After processing this inner turmoil and recognizing our own faults, we see things from a new perspective (measure 110). We have a game plan for how we will overcome this setback.

Through trial and error, we find that some ideas work perfectly, while others need adjustment (measure 120). New opportunities arise and new connections are made. Everything is looking up and we can see the light at the end of the tunnel.

By working through this trauma, we make our triumphant return (measure 133), and we're confident that we can handle any future problems that come our way. We have not only overcome adversity, but we have returned stronger and wiser.

The coda to the piece (measure 137), combine elements from the previous three sections of the work, merging of different aspects of life experience and what we have learned throughout this struggle. While these elements were interesting on their own, they pale in comparison to the sheer power and greatness they represent when combined. We are once again on top of the world and no one will ever hold us down again.

I dedicate this piece to those who have wronged me...and made me stronger for it.

—Travis Freshner

Notes to the Conductor

The trumpets are called to use Tin Foil (or Aluminum Foil) over their bells for a muted effect starting in measure 102. The foil should be secured loosely over the bell so it vibrates and creates a subtle shimmering sound. The sound shouldn't be abrasive or obnoxious.

While the tempo change at measure 137 is not an exact metric modulation, the speed of the quarter note triplets in measure 136 almost match the speed of the quarter notes in measure 137. The tempo at 137 is slightly slower than an exact modulation.

Instrumentation List

- | | |
|----------------------------------|--------------------------|
| 4 – 1st Flute | 3 – 3rd Trombone |
| 4 – 2nd Flute | 2 – Euphonium |
| 3 – Oboe | 2 – Euphonium TC |
| 4 – 1st B \flat Clarinet | 4 – Tuba |
| 4 – 2nd B \flat Clarinet | 1 – Timpani |
| 4 – 3rd B \flat Clarinet | 2 - Mallets: |
| 2 – B \flat Bass Clarinet | Xylophone |
| 3 – Bassoon | Vibraphone |
| 2 – 1st E \flat Alto Saxophone | 2 – Percussion I: |
| 2 – 2nd E \flat Alto Saxophone | Snare Drum |
| 2 – B \flat Tenor Saxophone | Bass Drum |
| 2 – E \flat Baritone Saxophone | 2 – Percussion II: |
| 3 – 1st B \flat Trumpet | Concert Tom |
| 3 – 2nd B \flat Trumpet | 2 – Percussion III: |
| 3 – 3rd B \flat Trumpet | Crash Cymbals |
| 3 – 1st F Horn | Suspended Cymbal |
| 3 – 2nd F Horn | Hi-Hat |
| 3 – 1st Trombone | 1 – Full Conductor Score |
| 3 – 2nd Trombone | |

Approximate performance time—5:15

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

SAMPLE

Revenge

Travis Freshner
(ASCAP)

Approx. performance time—5:15

With unbridled rage (♩ = 160)

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

With unbridled rage (♩ = 160)

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 3

Euphonium

Tuba

With unbridled rage (♩ = 160)

Timpani G, C, D, E♭

Mallets: Xylophone, Vibraphone

Percussion I: Snare Drum, Bass Drum

Percussion II: Concert Tom

Percussion III: Crash Cymbals, Suspended Cymbal, Hi-Hat

This musical score is for the piece "Revenge" (WB552). It is a full orchestral score for a concert band or symphony orchestra. The score is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The piece is divided into measures 13 through 18. The instruments included are:

- Flutes (Fls.) 1 and 2
- Oboe (Ob.)
- B-flat Clarinets (B \flat Cls.) 1, 2, and 3
- B-flat Clarinet (B \flat B. Cl.)
- Bassoon (Bsn.)
- E-flat Alto Saxophones (E \flat A. Saxes) 1 and 2
- B-flat Tenor Saxophone (B \flat T. Sax.)
- E-flat Bass Saxophone (E \flat B. Sax.)
- B-flat Trumpets (B \flat Tpts.) 1, 2, and 3
- F Horns (F Hns.) 1 and 2
- Trombones (Trbs.) 1, 2, and 3
- Euphonium (Euph.)
- Tuba
- Timpani (Timp.)
- Xylophone (Xyl.)
- Snare Drum (S.D.) and Bass Drum (B.D.)
- Tom-toms (Tom)
- Hi-hat (H.H.)

The score features a variety of musical textures, including melodic lines for the woodwinds and strings, harmonic support from the brass and reeds, and a rhythmic foundation from the percussion. A large "SAMPLE" watermark is overlaid diagonally across the page. Measure numbers 13, 14, 15, 16, 17, and 18 are clearly marked at the top of the score. The dynamic marking *mf* (mezzo-forte) is present at the beginning of measure 18 for the Timp., Tom, and H.H. parts.

26

Fls. 1 2 *mp*

Ob. *p* *mp*

B \flat Cls. 1 2 *p*

3 *p*

B \flat B. Cl. *p*

Bsn.

E \flat A. Saxes 1 2 *p* *mp*

B \flat T. Sax.

E \flat B. Sax.

26

B \flat Tpts. 1 2

3

F Hns. 1 2 *p*

1 2

Trbs. 3

Euph. *p*

Tuba

26

Timp. *pp*

Xyl.

S.D. B.D. *p*

Tom *p*

S. Cym. *mp*

S. Cym. (S.D. stick)

The musical score is for a symphonic band. It features woodwinds (Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Alto Saxophones, Tenor Saxophone, Baritone Saxophone), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Timpani, Xylophone, Snare Drum, Bass Drum, Tom-toms, and Snare Cymbal). The score is divided into three systems, each starting at measure 26. The first system includes Flutes (1 and 2), Oboe, Clarinets (1 and 2), Bass Clarinet, Bassoon, Alto Saxophones (1 and 2), Tenor Saxophone, and Baritone Saxophone. The second system includes Trumpets (1 and 2), Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, and Tuba. The third system includes Timpani, Xylophone, Snare Drum and Bass Drum, Tom-toms, and Snare Cymbal. Dynamics range from *pp* to *mp*. A large 'SAMPLE' watermark is overlaid on the page.

34

35 36 37 38 39 40 41

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn. *mp*

E \flat A. Saxes 1 2 *mp*

B \flat T. Sax. *mp*

E \flat B. Sax. *mf*

Detailed description: This block contains the musical notation for measures 34 through 41 for the woodwind section. It includes staves for Flutes (1 and 2), Oboe, Bass Clarinet (1, 2, and 3), Bassoon, Eb Alto Saxophone (1 and 2), Bass Tenor Saxophone, and Eb Baritone Saxophone. The key signature has two flats (Bb and Eb). The time signature is 4/4. Dynamics include mp and mf. A large 'SAMPLE' watermark is overlaid diagonally across the page.

34

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Detailed description: This block contains the musical notation for measures 34 through 41 for the brass section. It includes staves for Bass Trombones (1, 2, and 3), French Horns (1 and 2), Trumpets (1, 2, and 3), Euphonium, and Tuba. The key signature has two flats (Bb and Eb). The time signature is 4/4. Dynamics include p and mp.

34

Timp. *p*

Xyl.

S.D. B.D.

Tom *mp*

S. Cym. *mp*

Detailed description: This block contains the musical notation for measures 34 through 41 for the percussion section. It includes staves for Timpani, Xylophone, Snare Drum (S.D.) and Bass Drum (B.D.), Tom-toms, and Snare Cymbal (S. Cym.). The key signature has two flats (Bb and Eb). The time signature is 4/4. Dynamics include p and mp.

42

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

42

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

42

Timp.

Xyl.

S.D.
B.D.

Tom

S. Cym.

The image displays a page of a musical score for a concert band, specifically measures 42 through 47. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The woodwind section includes Flutes (1 and 2), Oboe, Clarinets (1, 2, and 3), Bass Clarinet, Bassoon, and Saxophones (E♭ Alto, B♭ Tenor, and E♭ Baritone). The brass section includes Trumpets (1, 2, and 3), Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, Snare/Double Bass Drum, Tom, and Snare/Cymbal. The music is written in a key signature of two flats (B♭ major or D minor) and a common time signature. The dynamic marking 'f' (forte) is prominent throughout the score. A large, semi-transparent 'SAMPLE' watermark is oriented diagonally across the center of the page.

48 49 50 51 52

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

50

50

Timp.

Xyl.

S.D.
B.D.

Tom

S. Cym.

58

59 60 61 62 63 64

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl. *ff*

Bsn. *ff*

E \flat A. Saxes 1 2

B \flat T. Sax. *ff*

E \flat B. Sax. *ff*

58

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 ^{a2} *ff* 3 *ff*

Euph. *ff*

Tuba *ff*

58

Timp.

Xyl.

S.D. B.D. *f* *mf*

Tom *f*

C. Cyms. *f* *mf*

Detailed description: This block contains the musical notation for the percussion section. It includes staves for Timpani (Timp.), Xylophone (Xyl.), Snare Drum (S.D.), Bass Drum (B.D.), Tom-toms (Tom), and Congas (C. Cyms.). The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f* (forte) and *mf* (mezzo-forte) are indicated. There are also articulation marks like accents and slurs. A large 'SAMPLE' watermark is overlaid on the page.

65 66 67 68 69 70

Fls. 1 2 *ff*

Ob. *ff*

B^b Cls. 1 2 *ff* a2

3 *ff*

B^b B. Cl. *ff*

Bsn. *ff*

E^b A. Saxes 1 2 *ff* a2

B^b T. Sax. *ff*

E^b B. Sax. *ff*

66

B^b Tpts. 1 2 *ff* a2

3 *ff*

F Hns. 1 2 *ff* a2

Trbs. 1 2 *ff*

3 *ff*

Euph. *ff*

Tuba *ff*

66

Timp. *ff*

Xyl. *ff*

S.D. *ff*

B.D. *ff*

Tom *ff*

C. Cyms. *ff*

mf < ff

76 77 78 79 80 81

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

80

80

80

to Vibraphone

ff

S.D.

B.D.

Tom

C. Cyms.

82 83 84 85 **molto rit.** 86 87 88

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Timp.

Vib.

S.D.
B.D.

Tom

S. Cym.
H.H.

p *mp* *p* *p* *p* *pp*

molto rit.

94 95 96 97 98

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph. *p* *pp < p* *pp < p*

Tuba *p* *pp < p* *pp < p*

Timp.

Vib.

S.D. B.D. *p*

Tom *3*

S. Cym. H.H.

99 100 101 102 103

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Timp.

Vib.

S.D.
B.D.

Tom

S. Cym.
H.H.

102

1. with tin foil over bell
tr

mf \rightarrow *p*

sffz \rightarrow *p*

sffz \rightarrow *p*

sffz \rightarrow *p*

sffz \rightarrow *p*

mp \rightarrow *p*

mp \rightarrow *p*

f

f

f

f

p \rightarrow *f* \rightarrow *f*

Hi-Hat (closed)
3 3 3 3

104 105 106 107 108

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

Timp.

Vib.

S.D.
B.D.

Tom

H.H.

This musical score is for the piece "WB552 - Revenge". It is a full orchestral score for woodwinds and percussion. The score is divided into three measures, with measure numbers 116, 117, and 118 indicated at the top. The instruments listed on the left are: Flutes (1 and 2), Oboe, Clarinets in Bb (1 and 2, and 3), Bass Clarinet, Bassoon, Eb Alto Saxophones (1 and 2), Bb Tenor Saxophone, Eb Baritone Saxophone, Clarinets in Bb (1 and 2, and 3), Flute in C, Horns in F (1 and 2), Trumpets in Bb (1, 2, and 3), Euphonium, Tuba, Timpani, Xylophone, Snare Drum (S.D.), Bass Drum (B.D.), Tom-toms, and Snare Cymbal (S. Cym.). The woodwind parts (Flutes, Oboe, Clarinets, Saxophones) feature complex rhythmic patterns, primarily consisting of eighth-note triplets. The dynamic markings are *ff* (fortissimo) for the first two measures and *f* (forte) for the third measure. The percussion parts are mostly silent, with some activity in the Snare Cymbal part in the final measure, marked with *p* (piano) and *ff* (fortissimo). A large "SAMPLE" watermark is overlaid diagonally across the center of the page.

120 Redemption

119 121 122 123

Fls. 1 2

Ob.

B \flat Cls. 1 2 3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

120 Redemption

remove tin foil

1 2 3

B \flat Tpts.

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

120 Redemption

121 122 123

Timp.

Xyl.

S.D.
B.D.

Tom (both hands)

C. Cyms.

124 With quiet strength

Fls. 1 2 *p*

Ob. *p*

B \flat Cls. 1 2 3

B \flat B. Cl. 3

Bsn. *p*

E \flat A. Saxes 1 2 *p*

B \flat T. Sax. *p*

E \flat B. Sax. *p*

125 126

124 With quiet strength

B \flat Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

124 With quiet strength

Timp.

Xyl.

S.D. B.D. *p*

Tom

C. Cyms.

128

127 129

Fls. 1 2

Ob.

B \flat Cls. 1 2

3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

128

B \flat Tpts. 1 2

3

F Hns. 1 2

Trbs. 1 2

3

Euph.

Tuba

128

Timp.

Xyl.

S.D.
B.D.

Tom

C. Cyms.

p

mf

mp

1. Solo

mp

mp

mp

130 131 132

Fls. 1 2

Ob.

B \flat Cls. 1 2

3

B \flat B. Cl.

Bsn.

E \flat A. Saxes 1 2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1 2

3

F Hns. 1 2

Trbs. 1 2

3

Euph.

Tuba

Timp.

Xyl.

S.D.
B.D.

Tom

C. Cyms.

end of Solo

pp

pp

pp

pp

A large diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

137 (♩ = 96)

Fls. 1 2

Ob.

B♭ Cls. 1 2 3

B♭ B. Cl.

Bsn.

E♭ A. Saxes 1 2

B♭ T. Sax.

E♭ B. Sax.

137 (♩ = 96)

B♭ Tpts. 1 2 3

F Hns. 1 2

Trbs. 1 2 3

Euph.

Tuba

137 (♩ = 96)

Timp.

Xyl.

S.D. B.D.

Tom

C. Cyms.

This page contains a musical score for the piece "WB552 - Revengence". The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Flutes (1 and 2), Oboe, Clarinets in B-flat (1 and 2), Clarinet in B-flat (3), Bassoon, Saxophones in E-flat (Alto, Tenor, Bass), Trumpets in B-flat (1 and 2), Horns in F (1 and 2), Trombones (1 and 2), Euphonium, Tuba, Timpani, Xylophone, Snare Drum (S.D.), Bass Drum (B.D.), Tom-toms (Tom), and Congas/Cymbals (C. Cyms.). The score spans measures 148 to 152. The key signature is B-flat major (two flats). The time signature changes from 2/4 to 3/4 at measure 150. Dynamics include fortissimo (ff), piano (p), and mezzo-piano (mp). There are various articulations such as accents (^) and slurs. A large "SAMPLE" watermark is overlaid diagonally across the center of the page.

molto rit.

The musical score is arranged in systems for various instruments. The woodwind section includes Flutes (1 and 2), Oboe, B♭ Clarinets (1, 2, and 3), B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophones (1 and 2), B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The brass section includes B♭ Trumpets (1, 2, and 3), F Horns (1 and 2), Trombones (1, 2, and 3), Euphonium, and Tuba. The percussion section includes Timpani, Xylophone, Snare Drum (S.D.) and Bass Drum (B.D.), Tom-toms, and Cymbals (C. Cyms.).

Measures 153-158 are marked **molto rit.** and feature a dynamic of **ff** (fortissimo). The score includes various musical notations such as triplets, accents, and articulation marks. Measure 158 includes a first ending marked "1. div.". Percussion parts include "rim shots" and "choke" markings. The percussion section concludes with "on head" markings for the Snare Drum and Tom-toms.

SAMPLE

SAMPLE

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