

# CASTLES IN SPAIN

COMPOSED BY MARK LOCKHEART

AN ORIGINAL COMPOSITION FOR SUPERBRASS.

9:00 MINUTES

4 TRUMPETS  
1 HORN IN F  
4 TROMBONES  
1 TUBA  
1 DRUM KIT  
1 PERCUSSION

TRUMPET 4, TROMBONE 1 AND MARIMBA PARTS REQUIRE IMPROVISING SKILLS.

PERCUSSION SECTION REQUIRES: MARIMBA

ALTERNATIVE TRANSPOSED PARTS FOR E<sup>b</sup> SOPRANO CORNET, E<sup>b</sup> TENOR HORN, B<sup>b</sup> TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E<sup>b</sup> & B<sup>b</sup> BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)



### CASTLES IN SPAIN

THE COMPOSER WRITES:- "CASTLES IN SPAIN IS LOOSELY INSPIRED BY THE GIL EVANS/MILES DAVIS ALBUM *SKETCHES OF SPAIN*. THE STATELY THEME AND BROODY ATMOSPHERE TO ME CONJURE UP THE VISIONARY ADVENTURES OF DON QUIXOTE ON HIS TRAVELS THROUGH SPAIN. THE MUTED TRUMPET SOLO REPRESENTS THE IMPASSIONED SAETA FLAMENCO SINGING, AND THE PROCESSIONAL FEEL THROUGHOUT POSSIBLY CONJURES UP IMAGES OF THE RELIGIOUS FESTIVAL *SEMANA SANTA*."

MARK LOCKHEART IS BEING CHARACTERISTICALLY MODEST IN THIS DESCRIPTION OF A VERY ORIGINAL WORK INDEED. HIS IMAGINATIVE USE OF THE MARIMBA ENABLES HIM TO CREATE AN OSTINATO WHICH WOULD BE UNIDIOMATIC AND FATIGUING ON BRASS ALONE. IN THE MAIN SECTION, THE SCRAPS OF MELODY SEEM TO FLOAT CAPRICIOUSLY ABOVE THIS HYPNOTIC BACKGROUND, AND THE TEMPO SLIGHTLY SPEEDS UP FOR THE SECTIONS FEATURING FREE IMPROVISATIONS.

### MARK LOCKHEART

MARK LOCKHEART IS ONE OF THE MOST DISTINCTIVE AND CREATIVE MUSICIANS ON THE CURRENT BRITISH MUSIC SCENE. AS A SAXOPHONIST AND COMPOSER, HIS WORK OFTEN DEFIES CATEGORISATION AND CROSSES THE BOUNDARIES OF THE JAZZ, NEW MUSIC AND FOLK WORLDS.

MARK CAME TO PROMINENCE IN THE MID 1980S WITH THE INFLUENTIAL BIG BAND 'LOOSE TUBES' AND AFTER THE DEMISE OF 'LOOSE TUBES' IN 1990 FORMED THE QUARTET 'PERFECT HOUSEPLANTS'. 'PERFECT HOUSEPLANTS' WENT ON TO RELEASE SIX HIGHLY RESPECTED ALBUMS INCLUDING SEVERAL CROSS-OVER COLLABORATIONS WITH THE 'ORLANDO CONSORT' AND WITH THE RECORDER VIRTUOSO PAMELA THORBY. MARK HAS TOURED AND RECORDED WITH DJANGO BATES' 'DELIGHTFUL PRECIPICE' AND RECORDED WITH JAZZ, FOLK AND POP ARTISTS JUNE TABOR, STEREO LAB, JAH WOBBLE, ROBERT WYATT, PREFAB SPROUT,

THOMAS DOLBY, ANTA GARBAREK AND RADIOHEAD. IN 1997 MARK WAS AWARDED THE 'PETER WHITTINGHAM AWARD' TO RECORD HIS SEMI-ORCHESTRAL ELEVEN-PIECE GROUP THE 'SCRATCH BAND'. THIS FORMED THE BASIS OF THE CD "THROUGH ROSE-COLOURED GLASSES", WHICH WAS RELEASED IN 1998 TO CRITICAL ACCLAIM AND VOTED BY TIME OUT AS ONE OF THE TOP TEN ALBUMS OF 1998. A COMMISSION FROM THE CHELTENHAM JAZZ FESTIVAL AND BIRMINGHAM JAZZ LED TO A SUITE OF PIECES INSPIRED BY DANCE FORMS, WHICH FORMED THE BASIS FOR THE 'SCRATCH BAND'S' SECOND ALBUM, "IMAGINARY DANCES". IN 2003 MARK JOINED SEB ROCHFORD'S 'POLAR BEAR' AND HAS TOURED THROUGHOUT EUROPE WITH THE GROUP AND RECORDED FOUR GROUND BREAKING ALBUMS, THE 2005 CD "HELD ON THE TIPS OF FINGERS" WAS NOMINATED FOR THE MERCURY AWARD THAT YEAR AND LATER APPEARED IN JAZZWISE'S '100 ALBUMS THAT SHOOK THE WORLD'. ALSO IN 2005 MARK RELEASED "MOVING AIR", A QUARTET ALBUM BUT FEATURING MARK'S MULTI-TRACKED REED PLAYING, IN 2007 MARK WAS FEATURED SOLOIST IN MARK ANTHONY TURNAGE'S "ABOUT WATER" WHICH WAS PREMIERED ON THE SOUTHBANK IN JUNE 2007. 2009 BECAME A HUGELY BUSY YEAR WITH THE RELEASE OF HIS CD "IN DEEP" WHICH THE MANCHESTER EVENING NEWS GAVE 'FIVE STARS' AND SAID IT WAS 'THE KEY RECORD OF THE SECOND GOLDEN AGE OF BRITISH JAZZ'. THE FOLLOWING YEAR (2010) SAW MARK BEING AWARDED 'PARLIAMENTARY JAZZ MUSICIAN OF THE YEAR' AND RELEASING HIS FIRST BIG BAND ALBUM "DAYS LIKE THESE" WITH THE HAMBURG BASED NDR BIG BAND. RECENT PROJECTS HAVE INCLUDED MARK ANTHONY TURNAGE'S OPERA 'ANNA NICOLE' AND A BRAND NEW PROJECT ENTITLED 'ELLINGTON IN ANTICIPATION' FEATURING MARK'S DECONSTRUCTIONS OF ELLINGTON COMPOSITIONS. MARK HAS ALSO COMPOSED MUSIC FOR BBC DRAMA AND CONTRIBUTED TO THE ASSOCIATED BOARD JAZZ SYLLABUS AND ALSO JUST ABOUT FINDS TIME TO TEACH AT TRINITY COLLEGE OF MUSIC AND THE ROYAL ACADEMY OF MUSIC.

### SUPERBRASS MUSIC

SINCE THE START OF *SUPERBRASS* IN EARLY 2005, I HAVE STRIVED TO COMMISSION NEW ORIGINAL COMPOSITIONS AND ARRANGEMENTS FOR BRASS AND PERCUSSION.

*SUPERBRASS MUSIC* IS COMMITTED TO DEVELOPING ACCESSIBLE NEW MUSIC FOR BRASS OF THE VERY HIGHEST QUALITY. ILLEGAL PHOTOCOPYING DENIES COMPOSERS AND PUBLISHERS OF THEIR RIGHTFUL REVENUE.

A LACK OF REVENUE DETERS PUBLISHERS FROM INVESTING IN NEW COMMISSIONS.

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IF YOU DO HAPPEN UPON ANY ERRORS PLEASE LET ME KNOW BY CONTACTING ME PERSONALLY AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)

**ROGER ARGENTE / ARTISTIC DIRECTOR**

# CASTLES IN SPAIN

SCORE IN C

$\text{♩} = 96$

Musical score for the first system of 'Castles in Spain'. The score is in 2/4 time and C major. It includes parts for Trumpet 1-4, French Horn, Trombone 1-3, Bass Trombone, Tuba, Percussion (Marimba), and Drum Kit. The French Horn part starts with a 'MUTED' instruction and a dynamic of *mp*. The Trombone 3 part has a 'HORN CUE' and 'ST MUTE' instruction. The Tuba part starts with a dynamic of *mf*. The Percussion part is marked 'RELAXED, PROCESSIONAL' and *mf*. The Drum Kit part includes a triplet of eighth notes. A rehearsal mark  $\text{♩}$  is placed at the beginning of the French Horn part.

TREAT THIS PART LOOSELY. USE AS A GUIDE. MIX ROLLS WITH BASS DRUM AND CYMBALS. ROLLS ON SNARE OR TOMS

Musical score for the second system of 'Castles in Spain', starting at measure 5. It includes parts for Trumpet 1-4, Horn, Trombone 1-3, Bass Trombone, Tuba, Percussion, and Drums. A rehearsal mark 'A' is placed above the first measure of the Trumpet parts. The Trumpet parts have a dynamic of *mf*. The Horn part continues with a dynamic of *mf*. The Trombone 3 part has a dynamic of *mf*. The Bass Trombone part has a dynamic of *mf*. The Tuba part has a dynamic of *mf*. The Percussion part has a dynamic of *mf*. The Drums part includes a triplet of eighth notes. A double bar line with repeat dots is at the end of the system.

Musical score for measures 8-10. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HRN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUSA, PERC., and DRMS. The key signature changes from one sharp to two sharps between measures 9 and 10. The percussion part features a consistent rhythmic pattern of eighth notes.

Musical score for measures 11-13. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HRN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUSA, PERC., and DRMS. The key signature changes from two sharps to one sharp between measures 12 and 13. The trumpet parts have a melodic line with slurs and accents. The trombone parts have a rhythmic pattern. The percussion part continues with eighth notes. The drum set part has a consistent pattern. There are dynamic markings like *f* and *OPEN* in the trombone parts. The key signature change is indicated by a double bar line and a sharp sign.

14 **B**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HORN

TRUMPET 1

TRUMPET 2

TRUMPET 3

8. TRUMPET

TUBA

PERC.

DRMS.

TAKE OUT MUTE

OPEN

WITH HORN

WITH HORN

17 **C**

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HORN

TRUMPET 1

TRUMPET 2

TRUMPET 3

8. TRUMPET

TUBA

PERC.

DRMS.

CRESC.

20 **To CODA**  



MORE OF A GROOVE

24



LEAD

28 **E** ♩ = 104 SLIGHTLY FASTER

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HORN  
TBN. 1  
TBN. 2  
TBN. 3  
S. TBN.  
TUBA  
PERC.  
DRMS.

WITH MARIMBA  
SLIGHTLY FASTER  
AD. LIA. CYMBALS

33

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HORN  
TBN. 1  
TBN. 2  
TBN. 3  
S. TBN.  
TUBA  
PERC.  
DRMS.

FILL



38 **F** TEMPO 1 ♩ = 96

Musical score for measures 38-42. The score includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA., PERC., and DRMS. The key signature has one flat (Bb). The tempo is marked as TEMPO 1 with a quarter note equal to 96. Dynamics include *mp* and *mf*. Performance instructions include "PULL BACK SLIGHTLY" and "SOLO - FILLS".

AD. LIB. HALF FEEL / BROKEN GROOVE

43 **G**

Musical score for measures 43-46. The score includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA., PERC., and DRMS. The key signature has one flat (Bb). Dynamics include *mf* and *f*.

47

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HN  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.  
TUBA  
PERC.  
DRMS.

51

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HN  
TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.  
TUBA  
PERC.  
DRMS.

H

VERY STILL  
MARK TIME  
ADD TEXTURE

CYMBAL

TRUMPET SOLO - EMERGE FROM TEXTURE. FREEISH. LOOSELY F# HARMONIC MINOR

55

Musical score for measures 55-61. The score includes parts for Trumpets 1-4, Horns, Tenors 1-3, Bass Tenor, Tuba, Percussion, and Drums. The trumpets and tenors play a melodic line with 'DIM.' and 'p' markings. The percussion and drums play a rhythmic accompaniment. A double bar line is at the end of measure 61.

TRUMPET SOLO W/HARMON MUTE. IN THE STYLE OF MILES

62

Musical score for measures 62-70. The score includes parts for Trumpets 1-4, Horns, Tenors 1-3, Bass Tenor, Tuba, Percussion, and Drums. The trumpets are silent. The tenors and tuba play accompaniment. The horn part has a 'SOLO' section starting at measure 65 with 'mf' marking. The percussion and drums play a rhythmic accompaniment. A double bar line is at the end of measure 70.

87b9b13

SOLO

mf

87b9b13

PLAY VARIATIONS OF THIS CHORD. IMPROVISE BEHIND TPT SOLO

**J**

71

MUTED

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TUBA

PERC.

DRMS.

FØ

87b9b13

87b9b13

87b9b13

FØ

87b9b13

**K**

80

TAKE OUT MUTE

OPEN

TPT. 1

TPT. 2

TPT. 3

TPT. 4

HN

TBN. 1

TBN. 2

TBN. 3

B. TBN.

TUBA

PERC.

DRMS.

F#Ø

LEAD

HORN LEAD

pp

HORN LEAD

pp

HORN LEAD

pp

TRUMPET 2 CLUE

mp

PLAY AS BROKEN CHORDS

BECOMING MORE INTENSE, SPARSE DRUM ROLLS ETC.



97 **M** SLIGHTLY FASTER

Musical score for measures 97-101. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, B. TBN., TUBA., PERC., and DRMS. The key signature has one flat, and the time signature is 4/4. A 'M' marking is present above measure 97. Dynamics include *mp*, *mf*, and *f*. The percussion part has a 'SLIGHTLY FASTER' marking in measure 100.

102

Musical score for measures 102-106. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, B. TBN., TUBA., PERC., and DRMS. The key signature has one flat, and the time signature is 4/4. A 'OPEN' marking is present above measure 102. Dynamics include *f* and *mf*. The percussion part has a 'SLIGHTLY FASTER' marking in measure 100.

107

**N** TEMPO 1  
TROMBONE SOLO

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4

HN  
PULL BACK SLIGHTLY  
mf

SOLO - FILLS  
BbM

TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.

TUBA

PERC.  
PULL BACK SLIGHTLY  
BbM OPT. AD LIB GROOVE

DRMS.

112

**O**

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4

HN

TBN. 1  
TBN. 2  
TBN. 3  
B. TBN.

TUBA

PERC.

DRMS.

117

**P**

Musical score for measures 117-121. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA, PERC., and DRMS. A dynamic marking 'p' is present at the start of measure 118.

122

**SOLO ENDS.**

Musical score for measures 122-125. The score includes parts for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA, PERC., and DRMS. A section labeled 'SOLO ENDS.' begins in measure 123.



126 **a**

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HN  
TEN. 1  
TEN. 2  
TEN. 3  
B. TEN.  
TUBA  
PERC.  
DRMS.

130 **D.S. AL CODA**

TPT. 1  
TPT. 2  
TPT. 3  
TPT. 4  
HN  
TEN. 1  
TEN. 2  
TEN. 3  
B. TEN.  
TUBA  
PERC.  
DRMS.

134

Musical score for measures 134-135. The score includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA, PERC., and DRMS. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *mp* (mezzo-piano). A box labeled "RELAXED AND SMOOTH" is placed above the percussion staff. A "HORN CUE" is marked above the TBN. 3 staff. The music consists of rhythmic patterns with some melodic lines in the horn and tuba parts.

Musical score for measures 136-137. The score includes staves for TPT. 1, TPT. 2, TPT. 3, TPT. 4, HN, TBN. 1, TBN. 2, TBN. 3, S. TBN., TUBA, PERC., and DRMS. The key signature is one sharp (F#) and the time signature is 2/4. The music is marked *mp* (mezzo-piano). The score concludes with a double bar line. A "HORN CUE" is marked above the TBN. 3 staff. The music consists of rhythmic patterns with some melodic lines in the horn and tuba parts.



|  |                                 |  |                     |
|--|---------------------------------|--|---------------------|
| SB1: Como Poden per sas Culpas           | arr. Jock McKenzie              | SB50: Trumpet Tune and Air               | Henry Purcell       |
| SB2: Tientos y Danzas                    | Gareth Wood                     | SB51: A Redbridge Raga                   | Chris Wilcox        |
| SB3: Dindirindin                         | arr. Jock McKenzie              | SB52: Finale from Organ Symphony         | Camille Saint-Saëns |
| SB4: Fugatango                           | Steve Waterman                  | SB53: Masque after "Dioclesian"          | Chris Houlding      |
| SB5: Air des Espagnol                    | Jean-Baptiste Lully             | SB54: Alloy                              | Chris Wilcox        |
| SB6: Donde el Mar Saluda al Cielo        | Mark Bassey                     | SB55: The Moose on the Loose             | Mark Hamlyn         |
| SB7: Homenaje a Don Luis de Victoria     | Tomás Luis de Victoria          | SB56: O.B.1. Fanfare                     | Tom Watson          |
| SB8: Los Canarios                        | Gaspar Sanz                     | SB57: Blewz                              | Keiron Anderson     |
| SB9: Juanear                             | Jim Rattigan                    | SB58: Thrash'd                           | Tom Harrold         |
| SB10: La Perla Negra                     | Colin Skinner                   | SB59: The New Spagnoletta                | Giles Farnaby       |
| SB11: Dulcinea                           | David Powell                    | SB60: Aviator                            | Keiron Anderson     |
| SB12: Castles in Spain                   | Mark Lockheart                  | SB61: La Forza del Destino               | Giuseppe Verdi      |
| SB13: Malagueña                          | Ernesto Lecuona                 | SB62: Fêtes                              | Claude Debussy      |
| SB14: Clapp!!!!                          | Paul McGhee                     | SB63: Last Night of the Proms Medley     | arr. Tom Barton     |
| SB15: Leviathan                          | Paul Denegri                    | SB64: Tango de Buenos Aires              | Keiron Anderson     |
| SB16: Saeta                              | Gil Evans                       | SB65: Entrance of the Gladiators         | Julius Fučík        |
| SB17: Sunny                              | John Eacott                     | SB66: Rondo from Horn Concerto No 3      | W.A. Mozart         |
| SB18: The Incredibles                    | Michael Giacchino               | SB67: I Ain't Gonna Ask No More          | Toshiko Akiyoshi    |
| SB19: Children of Sanchez                | Chuck Mangione                  | SB68: Music for the Royal Fireworks      | George F. Handel    |
| SB20: La Virgen de La Macarena           | Bernardo Bautista Monterde      | SB69: Minstrels                          | Claude Debussy      |
| SB21: Soul Bossa Nova                    | Quincy Jones                    | SB70: Skirl                              | Tom Harrold         |
| SB22: Smoke on the Water                 | Deep Purple                     | SB71: Fanfare from King Lear             | Claude Debussy      |
| SB23: Innuendo                           | Mercury, May, Taylor and Deacon | SB72: Hard Hats and Cornets              | Terry Johns         |
| SB24: Flood Warning                      | Mark Nightingale                | SB73: Blue Bombazine                     | Terry Johns         |
| SB25: Highforce                          | Mark Lockheart                  | SB74: Red Vest Man                       | Steve Waterman      |
| SB26: Icebreaker                         | Tom Harrold                     | SB75: Pastime with Good Company          | King Henry VIII     |
| SB27: Inchcolm                           | Terry Johns                     | SB76: Bebop for Brass                    | Keiron Anderson     |
| SB28: Wade in the Water                  | arr. Mark Bassey                | SB77: Paolozzi's Windows                 | Terry Johns         |
| SB29: Deep River                         | arr. Mark Bassey                | SB78: Pavane                             | Gabriel Fauré       |
| SB30: The Healing Stream                 | David Powell                    | SB79: Homage to Bach                     | Chris Houlding      |
| SB31: The Raft of Medusa                 | Gareth Wood                     | SB80: Elsa's Procession to the Cathedral | Richard Wagner      |
| SB32: Underground Plumbing Blues         | Andy Baker                      | SB81: Naman                              | Paul Denegri        |
| SB33: Firewater                          | Jim Rattigan                    | SB82: Scarborough Fair                   | arr. Ian Shepherd   |
| SB34: Enormous Pink Jellyfish            | Mark Bassey                     | SB83: Jig from St. Paul's Suite          | Gustav Holst        |
| SB35: Memories of You                    | Eubie Blake                     | SB84: Thaxted                            | Gustav Holst        |
| SB36: Solving the Riddle                 | Billy May                       | SB85: Nimrod from Enigma Variations      | Sir Edward Elgar    |
| SB37: Spain                              | Chick Corea                     | SB86: Tea for Two                        | Vincent Youmans     |
| SB38: Sing Sing Sing                     | Louis Prima                     | SB87: Dapperidoo                         | Jock McKenzie       |
| SB39: "Peter Gunn" Theme                 | Henry Mancini                   | SB88: Serenade                           | Sir Edward Elgar    |
| SB40: The Green Hornet                   | Billy May                       | SB89: Black Bottom Stomp                 | Jelly Roll Morton   |
| SB41: Gonna Fly Now - Theme from "Rocky" | Bill Conti                      | SB90: The Lark                           | arr. Jock McKenzie  |
| SB42: Rondeau from Abdelazar             | Henry Purcell                   | SB91: Makin Whoopee                      | Walter Donaldson    |
| SB43: Prelude from Te Deum               | Marc-Antoine Charpentier        | SB92: Tu Romnie                          | arr. Jock McKenzie  |
| SB44: Rondeau Sinfonies des Fanfares     | Jean-Joseph Mouret              | SB93: Quarks & Things                    | Jock McKenzie       |
| SB45: Habanera from Carmen               | George Bizet                    | SB94: Fantasia on British Sea Songs      | Sir Henry Wood      |
| SB46: Funk                               | Keiron Anderson                 | SB95: El Gato Montés                     | Manuel Penella      |
| SB47: Tubasco                            | Duncan Ward                     | SB96: Czardas                            | Vittorio Monti      |
| SB48: Brass Braziliana                   | Keiron Anderson                 | SB97: Purcell Fantasia                   | Ian Shepherd        |
| SB49: Theme from "Shaft"                 | Isaac Hayes                     |  |                     |



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