

# **LAST NIGHT OF THE PROMS**

## **MEDLEY**

**RULE BRITANNIA, THE SAUCY ARETHUSA,  
SAILOR'S HORNPIPE, LAND OF HOPE AND GLORY,  
JERUSALEM AND CAN-CAN**

**ARRANGED BY TOM BARTON**

**8:00 MINUTES**

**4 TRUMPETS  
1 HORN IN F  
3 TROMBONES  
1 EUPHONIUM  
1 TUBA  
2 PERCUSSION**

**PERCUSSION SECTION REQUIRES: TIMPANI, SNARE DRUM, WOOD BLOCKS, TRIANGLE AND SUSPENDED CYMBAL**

**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.**

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### LAST NIGHT OF THE PROMS

THE QUINTESSENTIAL MOST ENGLISH OF ENGLISH CLASSICAL MUSIC CONCERTS AND THE SELF STYLED WORLD'S LARGEST AND MOST DEMOCRATIC MUSICAL FESTIVAL". THE "PROMS", ORIGINALLY KNOWN AS THE HENRY WOOD PROMENADE CONCERTS ARE AN EIGHT-WEEK SUMMER SEASON OF DAILY ORCHESTRAL CLASSICAL MUSIC CONCERTS AND OTHER EVENTS HELD ANNUALLY, PREDOMINANTLY IN THE ROYAL ALBERT HALL IN LONDON. FOUNDED IN 1895, EACH SEASON NOW CONSISTS OF MORE THAN 70 CONCERTS IN THE ALBERT HALL, A SERIES OF CHAMBER CONCERTS AT CADOGAN HALL, ADDITIONAL PROMS IN THE PARK EVENTS ACROSS THE UNITED KINGDOM ON THE LAST NIGHT, AND ASSOCIATED EDUCATIONAL AND CHILDREN'S EVENTS. OFTEN HELD AS OUTDOOR CONCERTS IN LONDON'S PLEASURE GARDENS, WHERE THE AUDIENCE WAS FREE TO STROLL AROUND WHILE THE ORCHESTRA WAS PLAYING, THIS TRADITION HAS ONCE AGAIN BEEN REVIVED IN PARKS AND STATELY HOMES NOT ONLY IN THE UK, BUT ACROSS THE WORLD. THE FIRST SERIES OF PROMENADE CONCERTS WERE HELD INDOORS AT THE QUEEN'S HALL IN LANGHAM PLACE. THE IDEA WAS TO ENCOURAGE AN AUDIENCE FOR CONCERT HALL MUSIC WHO, THOUGH NOT NORMALLY ATTENDING CLASSICAL CONCERTS, WOULD BE ATTRACTED BY THE LOW-TICKET PRICES AND MORE INFORMAL ATMOSPHERE. IN ADDITION TO "PROMENADING" OR "PROMMING"; EATING, DRINKING AND SMOKING WAS ALL ALLOWED. MANY PEOPLE'S PERCEPTION OF THE "PROMS" IS TAKEN FROM THE "LAST NIGHT", ALTHOUGH THIS CONCERT IS VERY DIFFERENT FROM THE OTHERS. THE CONCERT IS TRADITIONALLY OF A LIGHTER VEIN, WITH POPULAR CLASSICS BEING FOLLOWED BY A SERIES OF BRITISH PATRIOTIC PIECES IN THE SECOND HALF OF THE CONCERT. THIS SECOND HALF SEQUENCE TRADITIONALLY INCLUDES MOST OF THE WORKS INCLUDED IN THIS MEDLEY. MANY IN THE AUDIENCE USE THE OCCASION FOR AN EXUBERANT DISPLAY OF BRITISHNESS. UNION JACK FLAGS ARE CARRIED AND WAVED BY THE "PROMMERS", ESPECIALLY DURING "RULE, BRITANNIA!". BALLOONS AND PARTY POPPERS ARE ALSO IN ABUNDANCE.

### RULE BRITANNIA BY THOMAS ARNE

"RULE BRITANNIA" IS A BRITISH PATRIOTIC SONG, ORIGINATING FROM THE POEM "RULE, BRITANNIA" BY JAMES THOMSON WHICH WAS SET TO MUSIC IN 1740 BY THOMAS ARNE. STRONGLY ASSOCIATED WITH THE ROYAL NAVY, IT WAS ORIGINALLY INCLUDED IN "ALFRED, A MASQUE" ABOUT ALFRED THE GREAT CO-WRITTEN BY THOMSON TO COMMEMORATE THE ACCESSION OF GEORGE II. THOMAS ARNE (1710-1778) WAS AN ENGLISH COMPOSER, BEST KNOWN FOR THIS SONG. HE ALSO WROTE A VERSION OF "GOD SAVE THE KING", WHICH BECAME THE BRITISH NATIONAL ANTHEM, AND THE SONG "A-HUNTING WE WILL GO". DURING THE 18<sup>TH</sup> CENTURY ARNE WAS THE LEADING BRITISH THEATRE COMPOSER, WORKING MAINLY IN DRURY LANE AND COVENT GARDEN.

### THE SAUCY ARETHUSA ARRANGED BY HENRY WOOD

"THE SAUCY ARETHUSA" FROM "FANTASIA ON BRITISH SEA SONGS" ARRANGED BY HENRY WOOD IS A NAUTICAL SONG THOUGHT TO HAVE BEEN FIRST PERFORMED AT THE THEATRE ROYAL, COVENT GARDEN IN 1796 AS PART OF A COMIC OPERA CALLED "THE LOCK AND KEY". THE ARETHUSA OF THE TITLE IS A FRIGATE OF THE ROYAL NAVY, NAMED HMS ARETHUSA, WHICH WAS CAPTURED FROM THE FRENCH NAVY IN 1759. THE SONG HERALDS A SUCCESSFUL ENGAGEMENT IN 1778 IN THE ENGLISH CHANNEL BETWEEN THE "ARETHUSA" AND A FRENCH FRIGATE.

### SAILOR'S HORNPIPE OR JACK'S THE LAD (TRADITIONAL)

THE "SAILOR'S HORNPIPE" OR "JACK'S THE LAD" IS A TUNE THAT SAMUEL PEPYS REFERRED TO IN HIS DIARY AS "THE JIG OF THE SHIP" AND TO WHICH CAPTAIN COOK, IS NOTED TO HAVE REGULARLY ORDERED HIS MEN TO DANCE TO IN ORDER TO KEEP THEM IN GOOD HEALTH. THE MUSIC THEN WOULD HAVE BEEN PLAYED ON A TIN WHISTLE, A FIDDLE OR THE SQUEEZEBOX OR A COMBINATION OF ALL THREE. THE DANCE THAT ACCOMPANIES THE MUSIC IMITATES THE LIFE OF A SAILOR AND HIS DUTIES ABOARD SHIP (FOR EXAMPLE HAULING OF ROPES, ROWING, CLIMBING THE RIGGING AND SALUTING). IT IS THOUGHT THAT TUNE MAY HAVE BEEN WRITTEN ON TYNESIDE CIRCA 1770. DURING THE ANNUAL "LAST NIGHT OF THE PROMS" IN LONDON, THE AUDIENCE BRINGS FOGHORNS AND BLOWS THEM IN ACCOMPANIMENT TO THE MUSIC, CREATING A LOUD, FRANTIC FINALE AS THE MUSIC REACHES ITS FASTEST SPEED. GROUCHO MARX CAN BE SEEN DOING THIS DANCE TO THIS NUMBER IN THE FILM, "DUCK SOUP". THE TUNE IS ALSO USED IN THE ANIMATED 1930'S "POPEYE" CARTOONS AND IN MIKE OLDFIELD'S 1973 DEBUT ALBUM "TUBULAR BELLS".

### LAND OF HOPE AND GLORY BY EDWARD ELGAR

"LAND OF HOPE AND GLORY" WAS WRITTEN BY EDWARD ELGAR IN 1902, WITH LYRICS BY A. C. BENSON. THE MUSIC TO WHICH THE WORDS OF "LAND OF HOPE AND GLORY" ARE SET IS THE "TRIO" THEME FROM HIS "POMP AND CIRCUMSTANCE MARCH No. 1". THE WORDS WERE FITTED TO THIS THEME ON THE SUGGESTION OF KING EDWARD VII WHO THOUGHT THE MELODY WOULD MAKE A GREAT SONG. "LAND OF HOPE AND GLORY" HAS TRADITIONALLY BEEN SUNG AMIDST FLAG-WAVING AT THE CLIMAX OF THE BBC "LAST NIGHT OF THE PROMS".

ENGLISHMAN SIR EDWARD WILLIAM ELGAR, (1857-1934) WHOSE BEST-KNOWN COMPOSITIONS ARE ORCHESTRAL WORKS ARE ENIGMA VARIATIONS, THE POMP AND CIRCUMSTANCE MARCHES, CONCERTOS FOR VIOLIN AND CELLO, AND TWO SYMPHONIES. APPOINTED MASTER OF THE KING'S MUSICK IN 1924. ELGAR IS OFTEN REGARDED AS PERHAPS THE MOST TYPICAL OF ENGLISH COMPOSERS AND WAS SELF-TAUGHT, BUT MOST OF HIS MUSICAL INFLUENCES WERE NOT FROM ENGLAND BUT FROM CONTINENTAL EUROPE. HE WAS REGARDED WITH SUSPICION IN SOME QUARTERS AND IN THE CLASS-CONSCIOUS SOCIETY OF VICTORIAN AND EDWARDIAN BRITAIN, HE WAS ACUTELY SENSITIVE ABOUT HIS HUMBLE ORIGINS. IMPORTANTLY ELGAR HAS BEEN DESCRIBED AS THE FIRST COMPOSER TO TAKE THE GRAMOPHONE SERIOUSLY AND CONDUCTED A SERIES OF ACOUSTIC RECORDINGS OF HIS WORKS BETWEEN 1914 AND 1925. AFTER THE INVENTION AND INTRODUCTION OF THE MICROPHONE IT NOW MADE IT FAR EASIER TO MAKE MORE ACCURATE SOUND REPRODUCTION POSSIBLE.

### JERUSALEM BY HUBERT PARRY

SIR CHARLES HUBERT HASTINGS PARRY (1848-1918) WAS AN ENGLISH COMPOSER, TEACHER AND HISTORIAN OF MUSIC. AS A COMPOSER HE IS BEST KNOWN FOR "JERUSALEM", THE CORONATION ANTHEM "I WAS GLAD" AND THE ORCHESTRAL AND CHORAL ODE "BLEST PAIR OF SIRENS", HIS ORCHESTRAL WORKS INCLUDE FIVE SYMPHONIES AND A SET OF SYMPHONIC VARIATIONS.

PARRY WAS TAKEN UP BY GEORGE GROVE, FIRST AS A CONTRIBUTOR TO GROVE'S MASSIVE DICTIONARY OF MUSIC AND MUSICIANS IN THE 1870S AND 80S, AND THEN IN 1883 AS PROFESSOR OF COMPOSITION AND MUSICAL HISTORY AT THE ROYAL COLLEGE OF MUSIC, OF WHICH GROVE WAS THE FIRST HEAD. IN 1895 PARRY SUCCEEDED GROVE AS HEAD OF THE COLLEGE, REMAINING IN THE POST FOR THE REST OF HIS LIFE. PARRY'S INFLUENCE ON LATER COMPOSERS IS WIDELY RECOGNISED. EDWARD ELGAR LEARNED MUCH OF HIS CRAFT FROM PARRY'S ARTICLES IN GROVE'S DICTIONARY, AND AMONG THOSE WHO STUDIED UNDER PARRY AT THE ROYAL COLLEGE WERE RALPH VAUGHAN WILLIAMS, GUSTAV HOLST, FRANK BRIDGE AND JOHN IRELAND.

### CAN-CAN BY JACQUES OFFENBACH

THE "CAN-CAN" IS A HIGH-ENERGY AND PHYSICALLY DEMANDING MUSIC HALL DANCE, TRADITIONALLY PERFORMED BY A CHORUS LINE OF FEMALE DANCERS WHO WEAR COSTUMES WITH LONG SKIRTS, PETTICOATS, AND BLACK STOCKINGS. THE MAIN FEATURES OF THE DANCE ARE THE LIFTING AND MANIPULATION OF THE SKIRTS, WITH HIGH KICKING AND SUGGESTIVE, PROVOCATIVE BODY MOVEMENTS. IT FIRST APPEARED IN THE WORKING-CLASS BALLROOMS OF MONTPARNASSE IN PARIS IN AROUND 1830. THE DANCE DID CAUSE SOMETHING OF A SCANDAL, AND FOR A WHILE, THERE WERE ATTEMPTS TO REPRESS IT. OCCASIONALLY PEOPLE DANCING THE CANCAN WERE ARRESTED BUT IT WAS NEVER OFFICIALLY BANNED.

JACQUES OFFENBACH (1819-1880) WAS A GERMAN-BORN FRENCH COMPOSER AND IMPRESARIO OF THE ROMANTIC PERIOD. HE IS BEST REMEMBERED FOR NEARLY 100 OPERETTAS OF THE 1850S-1870S AND HIS UNCOMPLETED OPERA "THE TALES OF HOFFMANN". HE WAS A POWERFUL INFLUENCE ON LATER COMPOSERS OF THE OPERETTA GENRE, PARTICULARLY JOHANN STRAUSS, JR. AND ARTHUR SULLIVAN.

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ROGER ARGENTE / ARTISTIC DIRECTOR

# LAST NIGHT OF THE PROMS MEDLEY

"RULE BRITANNIA"  
(THOMAS ARNE)

ALLEGRO MODERATO ♩ = 95

The musical score is arranged for a brass ensemble and percussion. It consists of the following parts:

- TRUMPET 1**: Rests throughout the piece.
- TRUMPET 2**: Rests throughout the piece.
- TRUMPET 3**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- TRUMPET 4**: Starts with a *mf* dynamic, playing a similar melodic line to Trumpet 3.
- HORN IN F**: Rests throughout the piece.
- TROMBONE 1**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- TROMBONE 2**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- EUPHONIUM**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- BASS TROMBONE**: Starts with a *mf* *LEGGERO* dynamic, playing a melodic line with eighth notes and quarter notes.
- TUBA**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- TIMPANI**: Starts with a *mf* dynamic, playing a melodic line with eighth notes and quarter notes.
- PERCUSSION**: Rests throughout the piece.

The score is in 4/4 time and features various dynamics including *mf* (mezzo-forte), *p* (piano), and *sim.* (sforzando). The tempo is marked as Allegro Moderato with a quarter note equal to 95 beats per minute.

4

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is in 4/4 time and consists of three measures. TPT 1 and TPT 2 play a melodic line starting in the second measure with a *mf* dynamic. TPT 3 and TPT 4 play a rhythmic pattern in the first measure. HRN is silent. TBN 1 and TBN 2 play a melodic line starting in the second measure with a *p* dynamic. EUPH plays a rhythmic pattern in the first and second measures with *mf* and *p* dynamics. B TBN plays a melodic line starting in the first measure with a *SUBITO p* dynamic. TUBA plays a rhythmic pattern in the first and second measures with *mf* and *p* dynamics. TIMPS plays a rhythmic pattern in the first and second measures with *mf* and *p* dynamics. PERC is silent.

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*p*

*SUBITO p*

A

7

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*tr*

*tr*

*mf* SOLO

*mp*

*mf*

*mp*

Detailed description: This is a page of a musical score for a brass and woodwind ensemble, covering measures 7 through 10. The score is written for ten parts: Trumpets 1-4, Horn, Trombones 1-2, Euphonium, Baritone Trombone, Tuba, Timpani, and Percussion. The music is in 4/4 time. Measures 7 and 8 feature a complex rhythmic pattern of eighth and sixteenth notes in the trumpet parts, with trills marked 'tr'. The horn part has a rest in measure 7 and begins a melodic line in measure 8, marked 'mf SOLO'. The tuba part has a melodic line starting in measure 8, marked 'mf'. The euphonium part has a melodic line starting in measure 9, marked 'mp'. The timpani part has a rhythmic pattern of eighth notes. The percussion part is marked with a double bar line, indicating it is silent.

11

TRP 1 *f* *tr*

TRP 2 *f*

TRP 3 *f*

TRP 4

HRN *f*

TBN 1 *f* *mf*

TBN 2 *f*

EUPH

B TBN *f* *mf*

TUBA *f* *mf*

TIMPS *f*

PERC

TPT 1  
 TPT 2  
 TPT 3  
 TPT 4  
 HRN  
 TBN 1  
 TBN 2  
 EUPH  
 B TBN  
 TUBA  
 TIMPS  
 PERC

Musical score for a brass and percussion ensemble. The score is in 4/4 time and consists of 15 measures. The instruments are Trumpet 1-4, Horn, Trombone 1-2, Euphonium, Baritone Trombone, Tuba, Timpani, and Percussion. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *pp* (pianissimo) and *DIM.* (diminuendo). A trill is marked in the second measure of the Trombone 1 part. A triplet of eighth notes is marked in the first measure of the Horn part. The Percussion part features a complex rhythmic pattern with accents and a diminuendo.



C

19

Musical score for a brass and percussion ensemble, measures 19-21. The score is in common time (C) and features the following parts:

- TPT 1:** Treble clef, starts with a rest in measure 19, then plays a melodic line starting in measure 20. Dynamic: *mf*.
- TPT 2:** Treble clef, plays a melodic line starting in measure 19. Dynamic: *mf*. Includes a trill (*tr*) in measure 19.
- TPT 3:** Treble clef, plays a melodic line starting in measure 19. Dynamic: *mf*. Includes a crescendo (*CRESC.*) in measure 19.
- TPT 4:** Treble clef, plays a melodic line starting in measure 19. Dynamic: *mf*. Includes a crescendo (*CRESC.*) in measure 19.
- HRN:** Treble clef, plays a rhythmic pattern of eighth notes starting in measure 20. Dynamic: *mf*.
- TBN 1:** Bass clef, plays a rhythmic pattern of eighth notes starting in measure 20. Dynamic: *mf*. Includes a crescendo (*CRESC.*) in measure 19.
- TBN 2:** Bass clef, plays a rhythmic pattern of eighth notes starting in measure 20. Dynamic: *mf*.
- EUPH:** Bass clef, plays a melodic line starting in measure 20. Dynamic: *mf*.
- B TBN:** Bass clef, plays a melodic line starting in measure 20. Dynamic: *mf*. Includes a crescendo (*CRESC.*) in measure 19.
- TUBA:** Bass clef, plays a melodic line starting in measure 20. Dynamic: *mf*. Includes a crescendo (*p CRESC.*) in measure 19.
- TIMPS:** Bass clef, plays a rhythmic pattern of eighth notes starting in measure 20. Dynamic: *mf*.
- PERC:** Percussion, plays a rhythmic pattern of eighth notes starting in measure 20. Dynamic: *mf*.

This musical score is for a brass and percussion ensemble, spanning measures 22, 23, and 24. The instruments are arranged in the following order from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is written in 4/4 time. Measure 22 begins with a dynamic marking of *f*. Measure 23 features a **D** chord symbol above the staff. Measure 24 includes dynamic markings of *f* and a triplet of eighth notes in the percussion part.

25

The image shows a musical score for measures 25, 26, and 27. The score is arranged in a vertical stack of staves. The instruments are labeled on the left: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The notation includes various note values, rests, and articulation marks such as trills (tr) and accents (>). The percussion part (PERC) features a complex rhythmic pattern with a triplet in measure 27. The brass parts (TPT, HRN, TBN, B TBN, TUBA) have melodic lines with some trills and accents. The timpani part (TIMPS) has a steady rhythmic accompaniment.

28

This musical score page contains ten staves for a brass and percussion ensemble. The staves are labeled as follows from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The music is written in 4/4 time. Measures 28 and 29 are marked with a forte (*f*) dynamic. Measure 30 features a trill (*tr*) above the first and third trumpet parts. The percussion part includes a triplet of eighth notes in measure 29. The brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

ENDING WITH PAUSE ON FIRST NOTE IF DESIRED

31

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

"THE SAUCY ARETHUSA" FROM FANTASIA ON BRITISH SEA SONGS  
(TRADITIONAL ARRANGED BY HENRY WOOD)

34 **E** DOUBLE TEMPO ♩ = 95

**TRPT 1** (Trumpet 1) - Rest

**TRPT 2** (Trumpet 2) - *f* (first measure), *p* (last measure)

**TRPT 3** (Trumpet 3) - *f* (first measure), *p* (last measure)

**TRPT 4** (Trumpet 4) - *f* (first measure), *p* (last measure)

**HORN** (Horn) - *f* (first measure), *p* (last measure)

**TBN 1** (Trombone 1) - *f* (first measure), *p* (last measure)

**TBN 2** (Trombone 2) - *f* (first measure), *p* (last measure)

**EUPH** (Euphonium) - *SOLO* *mf* (last measure)

**B TBN** (Bass Trombone) - *f* (first measure), *p* (last measure)

**TUBA** (Tuba) - *p* (last measure)

**TIMPS** (Timpani) - Rest

**PERC** (Percussion) - *mf* (first measure), triplet of eighth notes

39

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*p*

45

This musical score is for a brass and percussion ensemble, covering measures 45 through 48. The score is written in the key of D major (one sharp) and 2/4 time. The instruments included are Trumpets 1-4, Horn, Trombones 1-2, Euphonium, Baritone, Tuba, Timpani, and Percussion. Measure 45 begins with a dynamic marking of *f* (forte). The Trumpet 1 part features a melodic line with a fermata. The Trombone 1 and 2 parts play a steady quarter-note accompaniment. The Tuba part has a melodic line with a sixteenth-note triplet in measure 47. The Percussion part plays a rhythmic pattern of eighth notes. Measure 46 continues the melodic development in the trumpets and horns. Measure 47 features a sixteenth-note triplet in the Horn and Tuba parts. Measure 48 concludes the passage with a dynamic marking of *p* (piano) and a final melodic flourish in the Euphonium and Trombone 2 parts.

45

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*f*

*p*

6

6

6

6



50

The musical score is arranged in a vertical stack of staves. The top three staves (TPT 1, 2, 3) are empty. The fourth staff (TPT 4) begins with a *p* dynamic marking and contains a melodic line of six half notes. The fifth staff (HRN) contains a rhythmic pattern of eighth notes and quarter notes. The sixth staff (TBN 1) and seventh staff (TBN 2) contain rhythmic patterns of eighth notes and quarter notes. The eighth staff (EUPH) contains a melodic line of eighth notes. The ninth staff (B TBN) and tenth staff (TUBA) contain rhythmic patterns of eighth notes and quarter notes. The eleventh staff (TIMPS) and twelfth staff (PERC) are empty.

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

A TEMPO

56

TRPT 1

TRPT 2

TRPT 3

TRPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*mf*

*p*

*mf*

3

61

TRPT 1

TRPT 2

TRPT 3

TRPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*mp*

"SAILOR'S HORNPIPE" OR "JACK'S THE LAD"  
(TRADITIONAL)

64 **G** MODERATO ♩ = 80

The score is for a 2/4 time piece in G major, marked Moderato with a tempo of 80 beats per minute. It begins at measure 64. The instrumentation includes Trumpets 1-4, Horns, Trombone 1, Trombone 2, Euphonium, Tuba, Timpani, and Percussion. The key signature has three sharps (F#, C#, G#). The piece features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *p* (piano) in the first measure of the TPT 3 and TBN 1 parts. The Tuba part has a more complex rhythmic pattern with sixteenth-note runs.

71

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

S TBN

TUBA

TIMPS

PERC

**H** ALLEGRO

78

ACCEL.

Musical score for a brass and percussion ensemble, measures 78-84. The score is in G major (one sharp) and 4/4 time. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score includes dynamics such as *mp*, *p*, and *ACCEL.* (accelerando). The percussion part features a wood block pattern starting in measure 80.

78

ACCEL.

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

WOOD BLOCK

*mp*

*p*

*p*

PIU MOSSO

85

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'PIU MOSSO'. The percussion part (PERC) features a consistent rhythmic pattern of eighth notes. The TBN 1 part includes a 'FOR BREATH' instruction. The TBN 2 part includes a 'FOR BREATH' instruction. The TUBA part includes a 'FOR BREATH' instruction.



92

Musical score for a brass and percussion ensemble. The score is in G major (one sharp) and 4/4 time. The tempo is marked "PIÙ MOSSO". The score consists of 12 measures. The instruments and their parts are:

- TPT 1:** Trumpet 1, rests throughout.
- TPT 2:** Trumpet 2, rests for the first four measures, then plays a melodic line starting in measure 5 with a forte (*f*) dynamic.
- TPT 3:** Trumpet 3, rests for the first four measures, then plays a melodic line starting in measure 5 with a mezzo-forte (*mf*) dynamic.
- TPT 4:** Trumpet 4, plays a rhythmic pattern of eighth notes throughout, with a mezzo-piano (*mp*) dynamic starting in measure 5.
- HRN:** Horn, plays a rhythmic pattern of eighth notes throughout, with a mezzo-forte (*mf*) dynamic starting in measure 5.
- TBN 1:** Tenor 1, plays a rhythmic pattern of eighth notes throughout.
- TBN 2:** Tenor 2, plays a rhythmic pattern of eighth notes throughout, with a mezzo-piano (*mp*) dynamic starting in measure 5.
- EUPH:** Euphonium, plays a rhythmic pattern of eighth notes throughout, with a mezzo-piano (*mp*) dynamic starting in measure 5.
- B TBN:** Baritone, plays a rhythmic pattern of eighth notes throughout, with a mezzo-piano (*mp*) dynamic starting in measure 5.
- TUBA:** Tuba, plays a rhythmic pattern of eighth notes throughout, with a mezzo-piano (*mp*) dynamic starting in measure 5.
- TIMPS:** Timpani, rests for the first four measures, then plays a rhythmic pattern of eighth notes starting in measure 5 with a mezzo-piano (*mp*) dynamic.
- PERC:** Percussion, plays a rhythmic pattern of eighth notes throughout.



PIÙ MOSSO

98

Musical score for a brass and percussion ensemble, measures 98-104. The score is in G major (one sharp) and 4/4 time. The tempo is marked "PIÙ MOSSO". The dynamic is *mf* (mezzo-forte). The instruments are:

- TPT 1: Trumpet 1, mostly rests.
- TPT 2: Trumpet 2, melodic line with eighth notes and slurs.
- TPT 3: Trumpet 3, melodic line with eighth notes and slurs.
- TPT 4: Trumpet 4, rhythmic accompaniment of eighth notes.
- HRN: Horn, melodic line with eighth notes and slurs.
- TBN 1: Trombone 1, rhythmic accompaniment of eighth notes.
- TBN 2: Trombone 2, rhythmic accompaniment of eighth notes.
- EUPH: Euphonium, rhythmic accompaniment of eighth notes.
- B TBN: Bass Trombone, rhythmic accompaniment of eighth notes.
- TUBA: Tuba, rhythmic accompaniment of eighth notes.
- TIMPS: Timpani, rhythmic accompaniment of eighth notes.
- PERC: Percussion, rhythmic accompaniment of eighth notes.

This musical score is for a brass and percussion ensemble, spanning measures 105 to 111. The score is written in a key signature of two sharps (F# and C#) and a 2/4 time signature. The instruments included are:

- TRPT 1** (Trumpet 1): Treble clef, melodic line with eighth and sixteenth notes.
- TRPT 2** (Trumpet 2): Treble clef, melodic line with eighth and sixteenth notes.
- TRPT 3** (Trumpet 3): Treble clef, rhythmic accompaniment of eighth notes.
- TRPT 4** (Trumpet 4): Treble clef, rhythmic accompaniment of eighth notes.
- HORN** (Horn): Treble clef, rhythmic accompaniment of eighth notes.
- TBN 1** (Tenor Horn 1): Bass clef, melodic line with eighth notes.
- TBN 2** (Tenor Horn 2): Bass clef, rhythmic accompaniment of eighth notes.
- EUPH** (Euphonium): Bass clef, rhythmic accompaniment of eighth notes.
- B TBN** (Baritone Tenor Horn): Bass clef, rhythmic accompaniment of eighth notes.
- TUBA** (Tuba): Bass clef, rhythmic accompaniment of eighth notes.
- TIMPS** (Timpani): Bass clef, rhythmic accompaniment of eighth notes.
- PERC** (Percussion): Indicated by 'x' marks on a staff, representing a steady eighth-note pattern.

The score concludes with a double bar line and a repeat sign at the end of measure 111.

"LAND OF HOPE AND GLORY"  
(EDWARD ELGAR)

112 ALLEGRO

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

SNARE DRUM

*f*

*tr*



Score for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC.

Key signature: Two sharps (F# and C#). Time signature: 4/4.

Tempo: MAESTOSO ♩ = 80. Performance markings include POCO ALLARGANDO, RIT., and a boxed 'J' symbol.

Dynamic markings include *mp*, *mf*, *f*, *SUBITO mp*, and *DIM.*

Rehearsal mark 119 is indicated at the beginning of the score.

127

Musical score for a brass and percussion ensemble, measures 127-136. The score is written in G major (one sharp) and 4/4 time. The instruments are:

- TPT 1: Trumpet 1 (Treble clef, G major)
- TPT 2: Trumpet 2 (Treble clef, G major)
- TPT 3: Trumpet 3 (Treble clef, G major)
- TPT 4: Trumpet 4 (Treble clef, G major)
- HRN: Horn (Treble clef, G major)
- TBN 1: Trombone 1 (Bass clef, G major)
- TBN 2: Trombone 2 (Bass clef, G major)
- EUPH: Euphonium (Bass clef, G major)
- B TBN: Baritone Trombone (Bass clef, G major)
- TUBA: Tuba (Bass clef, G major)
- TIMPS: Timpani (Bass clef)
- PERC: Percussion (Bass clef)

The score shows the following musical content:

- TPT 1 & 2:** Rests throughout the entire passage.
- TPT 3 & 4:** Play a melodic line starting on G4, moving to A4, B4, and C5. The line is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). There is a sharp sign before the final G4.
- HRN:** Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. There are sharp signs before the final G4.
- TBN 1:** Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. There are sharp signs before the final G4.
- TBN 2:** Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4. There are sharp signs before the final G4.
- EUPH:** Play a melodic line starting on G4, moving to A4, B4, and C5. The line is: G4 (half), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (half). There is a sharp sign before the final G4.
- B TBN:** Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.
- TUBA:** Play a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4, A4, B4, C5, B4, A4, G4.
- TIMPS & PERC:** Rests throughout the entire passage.

K

This musical score is for a brass and percussion ensemble, spanning measures 28 to 37. The score is written in the key of D major (two sharps) and 4/4 time. The instruments are arranged in the following order from top to bottom: Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Horn, Trombone 1, Trombone 2, Euphonium, Baritone, Tuba, Timpani, and Percussion. The music begins with a rest for the first two measures. In measure 3, a dynamic marking of *f* (forte) is indicated. The brass instruments play various melodic and harmonic lines, with some parts featuring slurs and ties. The percussion part includes a snare drum pattern and a cymbal pattern, both marked with *f*. The score concludes in measure 37 with a sharp sign on the tuba part, indicating a key change.

Poco ALLARGANDO

148

Musical score for a brass and percussion ensemble. The score is written for the following instruments: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, S TBN, TUBA, TIMPS, and PERC. The key signature is two sharps (F# and C#). The tempo marking is "Poco ALLARGANDO". The score begins at measure 148. The brass instruments (TPT 1-4, HRN, TBN 1-2, EUPH, S TBN, TUBA) play a melodic line that starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The horn (HRN) plays a similar line but with a different articulation. The trombones (TBN 1-2) and euphonium (EUPH) play a rhythmic pattern of quarter notes. The tuba (TUBA) plays a rhythmic pattern of quarter notes. The timpani (TIMPS) play a rhythmic pattern of quarter notes. The percussion (PERC) play a rhythmic pattern of quarter notes.

157 A TEMPO

RIT.

TEMPO PRIMO (ALLEGRO)

Musical score for a brass and percussion ensemble, measures 157-162. The score includes parts for Trumpets 1-4, Horn, Trombones 1-2, Euphonium, Baritone, Tuba, Timpani, and Percussion. The key signature is two sharps (F# and C#). The tempo changes from 'A TEMPO' to 'RIT.' and then back to 'TEMPO PRIMO (ALLEGRO)'. The dynamic marking *mf* is used throughout. The percussion part includes a snare drum pattern in measures 157-161 and a cymbal crash in measure 162.



166

This musical score page, numbered 166, contains measures 166 through 170. It is arranged for a brass and percussion ensemble. The instruments are listed on the left: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* (mezzo-forte) is present in measure 168. The percussion part includes a snare drum pattern in measures 166-167 and a cymbal roll in measure 170. The brass parts show complex rhythmic figures and some melodic lines.

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

*mf*

"JERUSALEM"  
(CHARLES HUBERT HASTINGS PARRY)

PLAY FOR ENDING  
ONLY

MAESTOSO ♩ = 62

172

TPT 1

TPT 2

TPT 3

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

179

Musical score for brass and percussion instruments. The score is in 2/4 time and D major. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score consists of 12 measures. Dynamics include *mf*, *p*, and *f*. There are accents and hairpins throughout the score.

Musical score for a brass and percussion ensemble, measures 185-190. The score is written in G major (one sharp) and 4/4 time. The instruments are:

- TPT 1: Trumpet 1 (Treble clef, G major)
- TPT 2: Trumpet 2 (Treble clef, G major)
- TPT 3: Trumpet 3 (Treble clef, G major)
- TPT 4: Trumpet 4 (Treble clef, G major)
- HRN: Horn (Treble clef, G major)
- TBN 1: Trombone 1 (Bass clef, G major)
- TBN 2: Trombone 2 (Bass clef, G major)
- EUPH: Euphonium (Bass clef, G major)
- B TBN: Baritone (Bass clef, G major)
- TUBA: Tuba (Bass clef, G major)
- TIMPS: Timpani (Bass clef, G major)
- PERC: Percussion (Bass clef, G major)

The score shows the following musical content:

- Measures 185-190: The brass instruments (TPT 3, TPT 4, HRN, TBN 2, EUPH, B TBN, TUBA) play a melodic line. The melody starts on G4, moves to A4, B4, C5, then descends to B4, A4, G4, F#4, E4, D4, C4. The TPT 1 and TPT 2 parts are silent (indicated by a horizontal line).
- Measures 185-190: The percussion parts (TIMPS and PERC) are silent (indicated by a horizontal line).

Musical score for a brass and percussion ensemble, measures 191-197. The score includes parts for Trumpets 1-4, Horns, Trombones 1-2, Euphonium, Baritone, Tuba, Timpani, and Percussion. The key signature is two sharps (D major).

**Trumpets:**

- TPT 1: Rests in measures 191-196; enters in measure 197 with a *f* dynamic.
- TPT 2: Rests in measures 191-196; enters in measure 197 with a *f* dynamic.
- TPT 3: Active throughout, starting with a *f* dynamic in measure 193.
- TPT 4: Active throughout, starting with a *mf* dynamic in measure 193.

**Horns:**

- HRN: Active throughout, starting with a *mf* dynamic in measure 193.

**Trombones:**

- TBN 1: Rests in measures 191-196; enters in measure 197 with a *f* dynamic.
- TBN 2: Active throughout, starting with a *f* dynamic in measure 193.

**Euphonium:**

- EUPH: Active throughout, starting with a *mf* dynamic in measure 193.

**Baritone:**

- B TBN: Active throughout, starting with a *mf* dynamic in measure 193.

**Tuba:**

- TUBA: Active throughout, starting with a *mf* dynamic in measure 193.

**Timpani and Percussion:**

- TIMPS: Rests throughout.
- PERC: Rests throughout.

Musical score for a brass and percussion ensemble, measures 198-202. The score is written in G major (one sharp) and 4/4 time. The instruments are:

- TPT 1 (Trumpet 1): Treble clef, starts with a melodic phrase in measure 198, then rests.
- TPT 2 (Trumpet 2): Treble clef, plays a melodic line with slurs and accents.
- TPT 3 (Trumpet 3): Treble clef, starts with a melodic phrase in measure 198, then rests.
- TPT 4 (Trumpet 4): Treble clef, plays a rhythmic accompaniment.
- HRN (Horn): Treble clef, plays a rhythmic accompaniment.
- TBN 1 (Tenor 1): Bass clef, plays a rhythmic accompaniment.
- TBN 2 (Tenor 2): Bass clef, plays a rhythmic accompaniment.
- EUPH (Euphonium): Bass clef, plays a rhythmic accompaniment.
- B TBN (Baritone): Bass clef, plays a rhythmic accompaniment.
- TUBA (Tuba): Bass clef, plays a rhythmic accompaniment.
- TIMPS (Timpani): Bass clef, plays a rhythmic accompaniment.
- PERC (Percussion): Indicated by a double bar line.

Dynamic markings include *DIM.* (diminuendo), *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo), and *ffp* (fortissimissimo).

203

This musical score page contains measures 203 through 206. It is written for a brass and percussion ensemble in the key of D major (two sharps) and 4/4 time. The instruments are arranged in the following order from top to bottom: Trumpet 1, Trumpet 2, Trumpet 3, Trumpet 4, Horn, Trombone 1, Trombone 2, Euphonium, Baritone, Tuba, Timpani, and Percussion. Measures 203 and 204 feature a prominent melodic line in the first two trumpets, marked with a forte (f) dynamic and a slur. The other instruments provide harmonic support with various rhythmic patterns. Measure 205 continues the melodic development, and measure 206 concludes the passage with a final chordal structure. The percussion part is indicated by a double bar line, suggesting a drum roll or a specific rhythmic pattern.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

207

Musical score for brass and percussion instruments. The score is in G major (one sharp) and 4/4 time. It consists of 11 staves:

- TPT 1:** Trumpet 1, Treble clef. Starts with a rest, then plays a melodic line starting at measure 207. Dynamics: *p*.
- TPT 2:** Trumpet 2, Treble clef. Starts with a rest, then plays a melodic line starting at measure 207. Dynamics: *p* UNDER MELODY, *mf*.
- TPT 3:** Trumpet 3, Treble clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- TPT 4:** Trumpet 4, Treble clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- HRN:** Horn, Treble clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- TBN 1:** Trombone 1, Bass clef. Starts with a rest, then plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- TBN 2:** Trombone 2, Bass clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- EUPH:** Euphonium, Bass clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- B TBN:** Baritone Trombone, Bass clef. Plays a melodic line starting at measure 207. Dynamics: *p* CRESC. POCO A POCO.
- TUBA:** Tuba, Bass clef. Plays a melodic line starting at measure 207. Dynamics: *mp* CRESC.
- TIMPS:** Timpani, Bass clef. Plays a rhythmic pattern starting at measure 207. Dynamics: *mp* CRESC.
- PERC:** Percussion, indicated by a double bar line.



212

This musical score is for a brass and percussion ensemble, spanning measures 212 to 214. The score is written in the key of D major (two sharps) and 4/4 time. The instruments are arranged in the following order from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The percussion part is indicated by a double bar line. The brass parts feature various rhythmic patterns, including eighth and sixteenth notes, and some triplets. The TPT 1 and TPT 2 parts have a triplet of eighth notes in the second measure. The TBN 1 and TBN 2 parts have a triplet of eighth notes in the second measure. The EUPH part has a triplet of eighth notes in the second measure. The B TBN part has a triplet of eighth notes in the second measure. The TUBA part has a triplet of eighth notes in the second measure. The TIMPS part has a triplet of eighth notes in the second measure. The PERC part is indicated by a double bar line.

MOLTO RIT.

OPTIONAL UPPER NOTE

The musical score is arranged in a grand staff format with the following instruments and parts:

- TPT 1:** Trumpet 1, Treble clef, key signature of one sharp (F#).
- TPT 2:** Trumpet 2, Treble clef, key signature of one sharp (F#).
- TPT 3:** Trumpet 3, Treble clef, key signature of one sharp (F#).
- TPT 4:** Trumpet 4, Treble clef, key signature of one sharp (F#).
- HRN:** Horn, Treble clef, key signature of one sharp (F#).
- TBN 1:** Trombone 1, Bass clef, key signature of one sharp (F#).
- TBN 2:** Trombone 2, Bass clef, key signature of one sharp (F#).
- EUPH:** Euphonium, Bass clef, key signature of one sharp (F#).
- B TBN:** Baritone Trombone, Bass clef, key signature of one sharp (F#).
- TUBA:** Tuba, Bass clef, key signature of one sharp (F#).
- TIMPS:** Timpani, Bass clef, key signature of one sharp (F#).
- PERC:** Percussion, no clef, key signature of one sharp (F#).

The score includes various musical notations such as notes, rests, and dynamics. Specific markings include *BELL-LIKE* for the Horn, Trombone, Euphonium, Baritone Trombone, and Tuba parts, and *OPTIONAL UPPER NOTE* for the Trumpet parts. The tempo marking *MOLTO RIT.* is present at the top. The time signature is 2/4.

"CAN-CAN"  
(JACQUES OFFENBACH)

219 ALLEGRO  $\text{♩} = 150$

TPT 1 *pp*

TPT 2 *pp*

TPT 3 *pp*

TPT 4 *pp*

H&N *pp*

TBN 1 *SMEARY mp* 3 - 4 - 5 *SIM.*

TBN 2 *SMEARY mp* 3 - 4 - 5 *SIM.*

EUPH *SMEARY mp* 3 - 4 - 5 *SIM.*

B TBN *SMEARY mp* 5 - 6 - 7 *fff* *SIM.*

TUBA *fff*

TIMPS *fff*

PERC TRIANGLE *pp*

G.P.

TPT 1 *f* *mf*  
 TPT 2 *mp*  
 TPT 3 *SUBITO p*  
 TPT 4 *p*  
 HRN  
 TBN 1 *SUBITO p*  
 TBN 2 *SUBITO p*  
 EUPH *SUBITO p*  
 S TBN *mf* *mp* *SUBITO p*  
 TUBA *mp*  
 TIMPS  
 PERC

1. 2.

TPT 1  
 TPT 2  
 TPT 3  
 TPT 4  
 HRN  
 TBN 1  
 TBN 2  
 EUPH  
 B TBN  
 TUBA  
 TIMPS  
 PERC

Musical score for a brass and percussion ensemble. The score is in 4/4 time with a key signature of two sharps (F# and C#). It features ten staves for brass instruments (TPT 1-4, HRN, TBN 1-2, EUPH, B TBN, TUBA) and one staff for percussion (PERC). The percussion part includes a snare drum pattern with 'x' marks for accents. The score is divided into two first endings and a second ending, with a rehearsal mark '0' at the beginning of the second ending. Dynamics include 'ff' (fortissimo) and accents (^).

Musical score for brass and percussion instruments. The score is written in G major (one sharp) and 4/4 time. It consists of 12 measures. The instruments and their parts are:

- TRPT 1:** Treble clef. Measures 1-4: *pp* quarter notes G4, A4, B4, C5. Measures 5-8: *ff* quarter notes G4, A4, B4, C5. Measure 9: *pp* quarter note G4. Measure 10: *pp* quarter notes G4, A4, B4, C5. Measure 11: *pp* quarter notes G4, A4, B4, C5. Measure 12: *pp* quarter notes G4, A4, B4, C5.
- TRPT 2:** Treble clef. Measures 1-4: *pp* quarter notes G4, A4, B4, C5. Measures 5-8: *ff* quarter notes G4, A4, B4, C5. Measure 9: *pp* quarter note G4. Measure 10: *pp* quarter notes G4, A4, B4, C5. Measure 11: *pp* quarter notes G4, A4, B4, C5. Measure 12: *pp* quarter notes G4, A4, B4, C5.
- TRPT 3:** Treble clef. Measures 1-4: *pp* quarter notes G4, A4, B4, C5. Measures 5-8: *ff* quarter notes G4, A4, B4, C5. Measure 9: *pp* quarter note G4. Measure 10: *pp* quarter notes G4, A4, B4, C5. Measure 11: *pp* quarter notes G4, A4, B4, C5. Measure 12: *pp* quarter notes G4, A4, B4, C5.
- TRPT 4:** Treble clef. Measures 1-4: *pp* quarter notes G4, A4, B4, C5. Measures 5-8: *ff* quarter notes G4, A4, B4, C5. Measure 9: *pp* quarter note G4. Measure 10: *pp* quarter notes G4, A4, B4, C5. Measure 11: *pp* quarter notes G4, A4, B4, C5. Measure 12: *pp* quarter notes G4, A4, B4, C5.
- HRN:** Treble clef. Measures 1-4: *pp* quarter notes G4, A4. Measures 5-8: *ff* quarter notes G4, A4. Measure 9: *pp* quarter note G4. Measure 10: *pp* quarter notes G4, A4. Measure 11: *pp* quarter notes G4, A4. Measure 12: *pp* quarter notes G4, A4.
- TBN 1:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- TBN 2:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- EUPH:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- B TBN:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- TUBA:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- TIMPS:** Bass clef. Measures 1-4: *pp* quarter notes G2, A2. Measures 5-8: *pp* quarter notes G2, A2. Measure 9: *pp* quarter note G2. Measure 10: *pp* quarter notes G2, A2. Measure 11: *pp* quarter notes G2, A2. Measure 12: *pp* quarter notes G2, A2.
- PERC:** Percussion line with a double bar line at the beginning of the first measure.

258

**TPT 1**  
ff

**TPT 2**  
ff pp p CRESC. ff

**TPT 3**  
ff pp p CRESC. ff p CRESC.

**TPT 4**  
ff pp p CRESC. ff

**HORN**  
pp p CRESC. ff p CRESC.

**TBN 1**  
ff pp p CRESC. ff p CRESC.

**TBN 2**  
ff pp p CRESC. ff

**EUPH**  
ff pp p CRESC. ff

**B TBN**  
ff pp p CRESC. ff

**TUBA**  
ff pp p CRESC. ff p CRESC.

**TIMPS**  
ff p CRESC. ff p CRESC.

**PERC**  
ff p CRESC. ff p CRESC.

**P** 2ND TIME ONLY

TPT 1 *ff* *mf* *fp*  
 TPT 2 *mp* *CRESC.* *ff* *mf* *fp*  
 TPT 3 *ff* *mf* *fp*  
 TPT 4 *p* *CRESC.* *ff* *f*  
 HRN *ff* *mf*  
 TBN 1 *ff* *mf*  
 TBN 2 *p* *CRESC.* *ff* *mf*  
 EUPH *p* *CRESC.* *ff* *mf*  
 B TBN *ff* *f*  
 TUBA *ff* *mf*  
 TIMPS *ff*  
 PERC *ff*



274

Musical score for brass and percussion instruments. The score is written for TPT 1, TPT 2, TPT 3, TPT 4, HRN, TBN 1, TBN 2, EUPH, S TBN, TUBA, TIMPS, and PERC. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a *CRESC.* marking and ends with a *fp* marking. The TPT parts feature melodic lines with slurs and accents. The HRN, TBN, and EUPH parts feature rhythmic patterns. The S TBN part features a melodic line with accents. The TUBA part features a simple harmonic line. The TIMPS and PERC parts are marked with a double bar line.

282

**R**

1. 2.

TPT 1  
*CRES.*

TPT 2  
*CRES.*

TPT 3  
*CRES.*

TPT 4

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC  
SUSPENDED CYMBAL

291

**TPT 1**

**TPT 2**

**TPT 3**  
*SUBITO mp* *CRESC. POCO A POCO*

**TPT 4**  
*SUBITO mp*

**HRN**

**TBN 1**  
*SUBITO mp* *CRESC. POCO A POCO*

**TBN 2**  
*SUBITO mp* *CRESC. POCO A POCO*

**EUPH**  
*SUBITO mp* *CRESC. POCO A POCO*

**B TBN**

**TUBA**  
*SUBITO mp* *CRESC. POCO A POCO*

**TIMPS**  
*(LF)*  
*SUBITO mp* *CRESC. POCO A POCO*

**PERC**

This musical score is for a brass and percussion ensemble, spanning measures 297 to 302. The score is written in the key of D major (two sharps) and 4/4 time. The instruments are arranged as follows:

- TRP 1 (Trumpet 1):** Treble clef, D major. Measures 297-301 are rests. Measure 302 has a half note chord (D4, F#4, A4) with a forte (*f*) dynamic.
- TRP 2 (Trumpet 2):** Treble clef, D major. Measures 297-301 are rests. Measure 302 has a half note chord (D4, F#4, A4) with a forte (*f*) dynamic.
- TRP 3 (Trumpet 3):** Treble clef, D major. Measures 297-301 have eighth-note patterns: D4, E4, F#4, G4, A4, B4, C5, D5. Measure 302 has a half note chord (D4, F#4, A4) with a mezzo-forte (*mf*) dynamic.
- TRP 4 (Trumpet 4):** Treble clef, D major. Measures 297-301 have eighth-note patterns: D4, E4, F#4, G4, A4, B4, C5, D5. Measure 302 has a half note chord (D4, F#4, A4) with a mezzo-forte (*mf*) dynamic.
- HORN (HORN):** Treble clef, D major. Measures 297-301 are rests. Measure 302 has a half note chord (D4, F#4, A4) with a forte (*f*) dynamic.
- TBN 1 (Trumpet/Bassoon 1):** Bass clef, D major. Measures 297-301 have quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measure 302 has a half note chord (D3, F#3, A3) with a fortissimo (*ff*) dynamic.
- TBN 2 (Trumpet/Bassoon 2):** Bass clef, D major. Measures 297-301 have quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measure 302 has a half note chord (D3, F#3, A3) with a forte (*f*) dynamic.
- EUPH (Euphonium):** Bass clef, D major. Measures 297-301 have quarter notes: D3, E3, F#3, G3, A3, B3, C4, D4. Measure 302 has a half note chord (D3, F#3, A3) with a fortissimo (*ff*) dynamic.
- B TBN (Baritone/Bassoon):** Bass clef, D major. Measures 297-301 are rests. Measure 302 has a half note chord (D3, F#3, A3) with a mezzo-forte (*mf*) dynamic.
- TUBA:** Bass clef, D major. Measures 297-301 have quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3. Measure 302 has a half note chord (D2, F#2, A2) with a fortissimo (*ff*) dynamic.
- TIMPS (Timpani):** Bass clef, D major. Measures 297-301 have quarter notes: D2, E2, F#2, G2, A2, B2, C3, D3. Measure 302 has a half note chord (D2, F#2, A2) with a forte (*f*) dynamic.
- PERC (Percussion):** Indicated by a double bar line and 'x' marks. Measures 297-301 have 'x' marks on the second and fourth beats. Measure 302 has 'x' marks on the first and third beats, followed by a fermata.

304 UNTIL OUT OF PUFF!

The musical score is arranged in a standard orchestral layout. It begins at measure 304 with the instruction "UNTIL OUT OF PUFF!". The key signature is D major, indicated by two sharps (F# and C#). The score includes the following parts:

- TPT 1:** Trumpet 1, Treble clef, mostly rests.
- TPT 2:** Trumpet 2, Treble clef, sustained notes with a slur.
- TPT 3:** Trumpet 3, Treble clef, sustained notes with a slur.
- TPT 4:** Trumpet 4, Treble clef, sustained notes with a slur.
- HRN:** Horns, Treble clef, sustained notes with a slur.
- TBN 1:** Trombone 1, Bass clef, eighth notes with accents.
- TBN 2:** Trombone 2, Bass clef, sustained notes with a slur.
- EUPH:** Euphonium, Bass clef, sustained notes with a slur.
- B TBN:** Baritone, Bass clef, eighth notes with accents.
- TUBA:** Tuba, Bass clef, eighth notes with accents.
- TIMPS:** Timpani, Bass clef, sustained notes with a slur.
- PERC:** Percussion, indicated by a double bar line.

The score concludes with a final melodic phrase in measure 310, consisting of eighth notes in the trumpets and horns, and a final chord in the trombones and tuba.





|  |                                 |  |                     |
|--|---------------------------------|--|---------------------|
| 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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