

**ENTRANCE OF  
THE GLADIATORS**  
**COMPOSED BY JULIUS FUČIK**  
**ARRANGED BY IAN SHEPHERD**

**4:00 MINUTES**

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

TRUMPET 1 DOUBLES ON PICCOLO TRUMPET  
PERCUSSION SECTION REQUIRES: TIMPANI AND SNARE DRUM

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)



ENTRANCE OF THE GLADIATORS OPUS 68 IS A MILITARY MARCH COMPOSED BY JULIUS FUČIK IN 1897. IT WAS ORIGINALLY CALLED "GRANDE MARCHE CHROMATIQUE", REFLECTING THE CHROMATIC SCALES USED THROUGHOUT THE WORK BUT FUČIK CHANGED THE TITLE BASED ON HIS PERSONAL INTEREST IN THE ROMAN EMPIRE. UNDER THE TITLE "THUNDER AND BLAZES" THIS WORK GAINED POPULARITY AS A FAST SCREAMER MARCH, USED BY CIRCUSES OFTEN TO INTRODUCE THE ENTRY OF CLOWNS.

FUČIK (1872 -1916) WAS A CZECH COMPOSER AND CONDUCTOR. HE WAS A PROLIFIC COMPOSER, WITH OVER 400 MARCHES, POLKAS, AND WALTZES TO HIS NAME. AS MOST OF HIS WORK WAS FOR MILITARY BANDS, HE IS SOMETIMES KNOWN AS THE "BOHEMIAN SOUSA".

TODAY HIS MARCHES ARE STILL PLAYED AS PATRIOTIC MUSIC IN THE CZECH REPUBLIC BUT HIS WORLDWIDE REPUTATION RESTS PRIMARILY ON TWO WORKS: "THE FLORENTINER MARCH" AND THE "ENTRANCE OF THE GLADIATORS". FUČIK WAS BORN IN PRAGUE, BOHEMIA WHEN PRAGUE WAS PART OF THE AUSTRO-HUNGARIAN EMPIRE. AS A STUDENT, HE LEARNED TO PLAY THE BASSOON, VIOLIN AND VARIOUS PERCUSSION INSTRUMENTS, LATER STUDYING COMPOSITION UNDER ANTONÍN DVOŘÁK. IN 1891, HE JOINED THE 49TH AUSTRO-HUNGARIAN REGIMENT AS A MILITARY MUSICIAN. IN 1894, FUČIK LEFT THE ARMY TO TAKE UP A POSITION AS SECOND BASSOONIST AT THE GERMAN THEATRE IN PRAGUE. A YEAR LATER HE BECAME THE CONDUCTOR OF THE DANICA CHOIR IN THE CROATIAN CITY OF SISAK. DURING THIS TIME, FUČIK WROTE A NUMBER OF CHAMBER MUSIC PIECES, MOSTLY FOR CLARINET AND BASSOON. IN 1897, HE REJOINED THE ARMY AS THE BANDMASTER FOR THE 86TH INFANTRY REGIMENT BASED IN SARAJEVO. SHORTLY AFTER THAT, HE WROTE HIS MOST FAMOUS PIECE, THE "EINZUG DER GLADIATOREN" OR "ENTRANCE OF THE GLADIATORS". IN 1900, FUČIK'S BAND WAS MOVED TO BUDAPEST WHERE FUČIK FOUND THERE WERE NOW EIGHT REGIMENTAL BANDS READY TO PLAY HIS COMPOSITIONS. HAVING MORE MUSICIANS AT HIS DISPOSAL, FUČIK BEGAN TO EXPERIMENT WITH TRANSCRIPTIONS OF ORCHESTRAL WORKS. IN 1910, FUČIK MOVED AGAIN, RETURNING TO BOHEMIA WHERE HE BECAME THE BANDMASTER OF THE 92ND INFANTRY REGIMENT IN THERESIENSTADT. AT THE TIME, THE BAND WAS ONE OF THE FINEST IN THE AUSTRO-HUNGARIAN EMPIRE, AND FUČIK TOURED WITH THEM GIVING CONCERTS IN PRAGUE AND BERLIN TO AUDIENCES IN EXCESS OF 10,000 PEOPLE. IN 1913, FUČIK FINALLY SETTLED IN BERLIN WHERE HE STARTED HIS OWN BAND, THE PRAGER TONKÜNSTLER-ORCHESTER, AND A MUSIC PUBLISHING COMPANY CALLED TEMPO VERLAG. HIS FORTUNES BEGAN TO WANE WITH THE OUTBREAK OF THE FIRST WORLD WAR, HIS BUSINESS FINALLY FAILED AND HIS HEALTH SUFFERED. HE DIED ON 25 SEPTEMBER 1916 IN BERLIN AT THE AGE OF 44 AND IS BURIED IN VINOHRADY CEMETERY IN PRAGUE.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SCORE IN C

# ENTRANCE OF THE GLADIATORS

COMPOSED BY JULIUS FUCIK  
ARRANGED BY IAN SHEPHERD  
EDITED BY ROGER ARGENTE

ALLA MARCIA ♩ = 130

The score is for a brass and percussion ensemble. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'ALLA MARCIA' with a quarter note equal to 130 beats per minute. The score is divided into two systems of four measures each. The first system contains measures 1-4, and the second system contains measures 5-8. The instruments are: TRUMPET 1, TRUMPET 2, TRUMPET 3, TRUMPET 4, HORN IN F, 1ST TROMBONE, 2ND TROMBONE, BASS TROMBONE, EUPHONIUM, TUBA, PERCUSSION 1: SNARE DRUM, and PERCUSSION 2: TIMPANI. The brass parts feature a variety of dynamics, including *f* (forte) and *ff* (fortissimo), and articulation marks such as accents (>) and slurs. The percussion parts are minimal, with the snare drum playing a single note in measure 5 and the timpani playing a single note in measure 8.

This musical score is for a brass and percussion ensemble, page 2. It features ten staves: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, B TBN, EUPH, TUBA, PERC 1, and TIMPS. The music is in a key with two flats (B-flat major or D minor) and a 4/4 time signature. The score begins at measure 7. The brass instruments (trumpets, horns, trombones, euphonium, and tuba) play a melodic line with various articulations and dynamics. The percussion section includes a snare drum (PERC 1) and timpani (TIMPS). The timpani part features a roll starting in measure 10. The score is written in a standard musical notation style with a vertical bar line separating the first two measures from the rest of the page.

**A**

12

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

8 TBN

EUPH

TUBA

PERC 1

TIMPS

18

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

8 TBN

EUPH

TUBA

PERC 1

TIMPS

*SUBITO p*

*GLISS.*

24

1. 2.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

8 TBN

EUPH

TUBA

PERC 1

TIMPS

8

30

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

B TBN

EUPH

TUBA

PERC 1

TIMPS

*ff*

*ff*

*ff*

*ff*



35

The image shows a musical score for a brass and percussion ensemble, starting at measure 35. The score is written for the following instruments:

- TPT 1** (Trumpet 1): Treble clef, playing eighth-note patterns with some slurs.
- TPT 2** (Trumpet 2): Treble clef, playing eighth-note patterns with some slurs.
- TPT 3** (Trumpet 3): Treble clef, playing eighth-note patterns with some slurs.
- TPT 4** (Trumpet 4): Treble clef, playing eighth-note patterns with some slurs.
- HORN**: Treble clef, mostly silent until measure 40, then playing eighth-note patterns.
- TBN 1** (Tenor 1): Bass clef, playing eighth-note patterns.
- TBN 2** (Tenor 2): Bass clef, playing eighth-note patterns.
- B TBN** (Baritone): Bass clef, playing eighth-note patterns.
- EUPH** (Euphonium): Bass clef, playing eighth-note patterns.
- TUBA**: Bass clef, playing eighth-note patterns.
- PERC 1** (Percussion 1): Playing a rhythmic pattern of eighth notes and quarter notes.
- TIMPS** (Timpani): Bass clef, mostly silent until measure 40, then playing a single note with a trill.

The score is in 4/4 time and features a variety of rhythmic patterns, including eighth notes, quarter notes, and slurs. The percussion part includes a consistent eighth-note pattern, and the timpani part has a trill in measure 40.

42

This musical score page contains measures 42 through 48. The instruments are arranged as follows from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, 8 TBN, EUPH, TUBA, PERC 1, and TIMPS. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. Measures 42-48 feature a complex brass arrangement with various rhythmic patterns and articulations. A first ending bracket labeled '1' spans measures 47 and 48. The percussion parts include a snare drum pattern in measure 42 and a tom-tom pattern in measure 43, with the timpani part remaining silent throughout the page.

49 [2.] **C** CANTABILE ♩ = 116

**Instrumentation:** TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, B TBN, EUPH, TUBA, PERC 1, TIMPS

**Measure 49:** TPT 1, 2, 3, 4, HORN, and TUBA play eighth-note patterns. TBN 1, 2, and B TBN play quarter notes. PERC 1 plays eighth notes. TIMPS plays a quarter note.

**Measure 50:** TPT 1, 2, 3, and HORN play quarter notes. TPT 4 and TUBA play quarter notes. TBN 1, 2, and B TBN are silent. PERC 1 and TIMPS are silent.

**Measure 51:** TPT 1, 2, 3, and HORN play quarter notes. TPT 4 and TUBA play quarter notes. TBN 1, 2, and B TBN play quarter notes. PERC 1 and TIMPS are silent.

**Measure 52:** TPT 1, 2, 3, and HORN play quarter notes. TPT 4 and TUBA play quarter notes. TBN 1, 2, and B TBN play quarter notes. PERC 1 and TIMPS are silent.

**Measure 53:** TPT 1, 2, 3, and HORN play quarter notes. TPT 4 and TUBA play quarter notes. TBN 1, 2, and B TBN play quarter notes. PERC 1 and TIMPS are silent.

**Measure 54:** TPT 1, 2, 3, and HORN play quarter notes. TPT 4 and TUBA play quarter notes. TBN 1, 2, and B TBN play quarter notes. PERC 1 and TIMPS are silent.

**Dynamics:** *mf* (mezzo-forte) and *p* (piano) are indicated throughout the score.

56

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

B TBN

EUPH

TUBA

PERC 1

TIMPS

Detailed description: This page of a musical score, numbered 56, features ten staves for brass instruments and two for percussion. The instruments are TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, B TBN, EUPH, TUBA, PERC 1, and TIMPS. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. TPT 1 and TPT 3 are mostly silent. TPT 2 plays a rhythmic pattern of eighth notes. TPT 4, HORN, TBN 1, TBN 2, B TBN, and EUPH all play sustained notes with dynamic markings of *f* (forte) and *mf* (mezzo-forte). TUBA plays a rhythmic pattern of eighth notes. PERC 1 and TIMPS are silent.

64

RIT. . . . . **D** A TEMPO

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

B TBN

EUPH

TUBA

PERC 1

TIMPS

72

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- TPT 1:** Trumpet 1, mostly rests.
- TPT 2:** Trumpet 2, melodic line with slurs and dynamic markings *f* and *sfz*.
- TPT 3:** Trumpet 3, rhythmic accompaniment with sixteenth-note patterns.
- TPT 4:** Trumpet 4, mostly rests.
- HORN:** Horn part with melodic lines and dynamic markings *f* and *sfz*.
- TBN 1:** Trombone 1, melodic line with dynamic markings *f* and *sfz*.
- TBN 2:** Trombone 2, melodic line with dynamic markings *f* and *sfz*.
- 8 TBN:** Trombone 8, melodic line with dynamic markings *f* and *sfz*.
- EUPH:** Euphonium, melodic line with dynamic markings *f* and *sfz*.
- TUBA:** Tuba, melodic line with dynamic markings *f* and *sfz*.
- PERC 1:** Percussion 1, rests.
- TIMPS:** Timpani, rests.

The score is in B-flat major and includes various musical notations such as slurs, ties, and dynamic markings. The measure numbers 72 through 78 are indicated at the top of the staves.

79

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

8 TBN

EUPH

TUBA

PERC 1

TIMPS

Detailed description of the musical score: The score is for a page numbered 13, starting at measure 79. It features ten staves for different instruments: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, 8 TBN, EUPH, and TUBA. The percussion parts (PERC 1 and TIMPS) are shown as empty staves. The key signature is B-flat major. The music includes various dynamics such as *f* (forte) and *p* (piano). There are several measures with rests, particularly in the TPT 1 and HORN parts. The TBN 1 and TBN 2 parts have a consistent rhythmic pattern of eighth notes. The TUBA part has a more complex rhythmic pattern with some sixteenth notes. The EUPH part has a steady rhythm of quarter notes. The TPT parts have a mix of quarter and eighth notes, with some measures featuring slurs and accents. The HORN part has a melodic line starting in measure 83. The overall texture is a typical orchestral brass section.

86 **E**

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- TPT 1:** Treble clef, mostly rests, with a melodic phrase starting in measure 88.
- TPT 2:** Treble clef, starts with *p* in measure 86, changes to *sfz* in measure 87, and *f* in measure 88.
- TPT 3:** Treble clef, starts with *p* in measure 86, changes to *sfz* in measure 87, and *f* in measure 88.
- TPT 4:** Treble clef, starts with *p* in measure 86, changes to *sfz* in measure 87, and *f* in measure 88.
- HORN:** Treble clef, rests until measure 88, then plays a melodic line.
- TBN 1:** Bass clef, rests until measure 88, then plays a chordal accompaniment.
- TBN 2:** Bass clef, rests throughout.
- S TBN:** Bass clef, rests throughout.
- EUPH:** Bass clef, starts with *fp* in measure 86, changes to *f* in measure 88.
- TUBA:** Bass clef, starts with *f* in measure 86.
- PERC 1:** Percussion, rests throughout.
- TIMPS:** Bass clef, starts with *pp* in measure 86, changes to *mf* in measure 88.



92

RALL. . . . .

**F** GRANDIOSO

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

B TBN

EUPH

TUBA

PERC 1

TIMPS

98

This musical score page, numbered 16, covers measures 98 through 103. It is arranged for a brass and percussion ensemble. The instruments are listed on the left: TPT 1 (Trumpet 1), TPT 2 (Trumpet 2), TPT 3 (Trumpet 3), TPT 4 (Trumpet 4), HORN, TBN 1 (Tenor Horn 1), TBN 2 (Tenor Horn 2), 8 TBN (Baritone Horn), EUPH (Euphonium), TUBA, PERC 1 (Percussion 1), and TIMPS (Timpani). The key signature is B-flat major (two flats), and the time signature is 4/4. The score features a variety of musical textures: TPT 1 has a melodic line with a long note in measure 98 and a sixteenth-note flourish in measure 103; TPT 2-4 play rhythmic patterns of eighth-note triplets; HORN, TBN 1, and TBN 2 provide harmonic support with sustained notes and chords; 8 TBN and EUPH play rhythmic patterns, with EUPH featuring a sixteenth-note flourish in measure 103; TUBA plays a rhythmic pattern of eighth notes; PERC 1 plays a rhythmic pattern of eighth notes with triplets; and TIMPS plays a rhythmic pattern of eighth notes with a roll in measure 103. The page is marked with measure numbers 98 through 103 at the top of each staff.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

8 TBN

EUPH

TUBA

PERC 1

TIMPS

104

The musical score is arranged in a grand staff format with the following parts from top to bottom:

- TPT 1:** Trumpet 1, Treble clef, mostly rests.
- TPT 2:** Trumpet 2, Treble clef, playing eighth-note triplets.
- TPT 3:** Trumpet 3, Treble clef, playing eighth-note triplets.
- TPT 4:** Trumpet 4, Treble clef, playing eighth-note triplets.
- HORN:** Horn, Treble clef, playing sustained chords.
- TBN 1:** Tenor Trombone 1, Bass clef, playing sustained chords.
- TBN 2:** Tenor Trombone 2, Bass clef, playing sustained chords.
- B TBN:** Baritone Trombone, Bass clef, playing sustained chords.
- EUPH:** Euphonium, Bass clef, playing sustained chords and eighth-note patterns.
- TUBA:** Tuba, Bass clef, playing sustained chords and eighth-note patterns.
- PERC 1:** Percussion 1, playing eighth-note triplets.
- TIMPS:** Timpani, mostly rests.

The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measures 104-109 are shown. The percussion part (PERC 1) features a consistent eighth-note triplet pattern throughout the measures.

110

RIT. 9 A TEMPO

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

B TBN

EUPH

TUBA

PERC 1

TIMPS

**H** MOLTO ACCEL.

Musical score for a brass and percussion ensemble, measures 117-121. The score includes parts for Trumpets 1-4, Horn, Trombones 1-3, Euphonium, Tuba, Percussion 1, and Timpani. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking is **MOLTO ACCEL.** (Molto Accelerando). The score begins at measure 117. The brass parts (TPT 1-4, HORN, TBN 1-3, EUPH, TUBA) feature a melodic line starting with a half note G2, followed by a half note A2, and then a half note B-flat2. This line is sustained across measures 117-119. In measure 120, the brass parts play a triplet of eighth notes (G2, A2, B-flat2) with accents. In measure 121, the brass parts play a half note G2, followed by a half note A2. The percussion parts (PERC 1 and TIMPS) play a rhythmic pattern of eighth notes and triplets. The timpani part has a tremolo effect in measure 119.

123

TPT 1  
TPT 2  
TPT 3  
TPT 4  
HORN  
TBN 1  
TBN 2  
8 TBN  
EUPH  
TUBA  
PERC 1  
TIMPS

Detailed description: This page of a musical score, numbered 20, contains measures 123 through 126. The score is for a large ensemble, including four trumpets (TPT 1-4), a horn, three tenor bones (TBN 1, 2, and 8 TBN), an euphonium (EUPH), a tuba (TUBA), a percussionist (PERC 1), and timpani (TIMPS). The music is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. Measures 123 and 124 feature various melodic lines and rests for the brass instruments, with dynamic markings such as *fp* and *p*. Measures 125 and 126 show more active parts, including rhythmic patterns for the percussion and complex melodic lines for the brass. The score concludes with a double bar line at the end of measure 126.



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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