

# PAVANE

COMPOSED BY GABRIEL FAURÉ

ARRANGED BY IAN SHEPHERD

5:00 MINUTES

4 TRUMPETS  
1 HORN IN F  
3 TROMBONES  
1 EUPHONIUM  
1 TUBA

TRUMPET 1 REQUIRES PICCOLO TRUMPET

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)



### GABRIEL FAURÉ

GABRIEL URBAIN FAURÉ (1845 –1924) WAS A FRENCH COMPOSER, ORGANIST, PIANIST AND TEACHER. HE WAS ONE OF THE FOREMOST FRENCH COMPOSERS OF HIS GENERATION, AND HIS MUSICAL STYLE INFLUENCED MANY 20TH-CENTURY COMPOSERS. AMONG HIS BEST-KNOWN WORKS ARE HIS PAVANE, REQUIEM, NOCTURNES FOR PIANO AND THE SONGS "APRÈS UN RÊVE" AND "CLAIR DE LUNE". ALTHOUGH HIS BEST-KNOWN AND MOST ACCESSIBLE COMPOSITIONS ARE GENERALLY HIS EARLIER ONES, FAURÉ COMPOSED MANY OF HIS MOST HIGHLY REGARDED WORKS IN HIS LATER YEARS, IN A MORE HARMONICALLY AND MELODICALLY COMPLEX STYLE. FAURÉ WAS BORN INTO A CULTURED BUT NOT ESPECIALLY MUSICAL FAMILY. HIS TALENT BECAME CLEAR WHEN HE WAS A SMALL BOY. AT THE AGE OF NINE, HE WAS SENT TO A MUSIC COLLEGE IN PARIS, WHERE HE WAS TRAINED TO BE A CHURCH ORGANIST AND CHOIRMASTER. AMONG HIS TEACHERS WAS CAMILLE SAINT-SAËNS, WHO BECAME A LIFELONG FRIEND. AFTER GRADUATING FROM THE COLLEGE IN 1865, FAURÉ EARNED A MODEST LIVING AS AN ORGANIST AND TEACHER, LEAVING HIM LITTLE TIME FOR COMPOSITION. BY HIS LAST YEARS, FAURÉ WAS RECOGNISED IN FRANCE AS THE LEADING FRENCH COMPOSER OF HIS DAY. AN UNPRECEDENTED NATIONAL MUSICAL TRIBUTE WAS HELD FOR HIM IN PARIS IN 1922, HEADED BY THE PRESIDENT OF THE FRENCH REPUBLIC. OUTSIDE FRANCE, FAURÉ'S MUSIC TOOK DECADES TO BECOME WIDELY ACCEPTED, EXCEPT IN BRITAIN, WHERE HE HAD MANY ADMIRERS DURING HIS LIFETIME. FAURÉ'S MUSIC HAS BEEN DESCRIBED AS LINKING THE END OF ROMANTICISM WITH THE MODERNISM OF THE SECOND QUARTER OF THE 20TH CENTURY. WHEN HE WAS BORN, CHOPIN WAS STILL COMPOSING AND BY THE TIME OF FAURÉ'S DEATH, JAZZ AND THE ATONAL MUSIC OF THE SECOND VIENNESE SCHOOL WERE BEING HEARD. THE GROVE DICTIONARY OF MUSIC AND MUSICIANS, WHICH DESCRIBES HIM AS THE MOST ADVANCED COMPOSER OF HIS GENERATION IN FRANCE, NOTES THAT HIS HARMONIC AND MELODIC INNOVATIONS INFLUENCED THE TEACHING OF HARMONY FOR LATER GENERATIONS. DURING THE LAST TWENTY YEARS OF HIS LIFE, HE SUFFERED FROM INCREASING DEAFNESS. IN CONTRAST WITH THE CHARM OF HIS EARLIER MUSIC, HIS WORKS FROM THIS PERIOD ARE SOMETIMES ELUSIVE AND WITHDRAWN IN CHARACTER, AND AT OTHER TIMES TURBULENT AND IMPASSIONED.

### PAVANE

THE PAVANE IN F-SHARP MINOR, OP. 50 WAS WRITTEN IN 1887, ORIGINALLY A PIANO SOLO PIECE, BUT IS BETTER KNOWN IN FAURÉ'S OWN VERSION FOR ORCHESTRA AND OPTIONAL CHORUS. OBTAINING ITS RHYTHM FROM THE SLOW PROCESSIONAL SPANISH COURT DANCE OF THE SAME NAME, THE PAVANE EBBS AND FLOWS FROM A SERIES OF HARMONIC AND MELODIC CLIMAXES, CONJURING A HAUNTING BELLE ÉPOQUE ELEGANCE. THE PIECE IS SCORED FOR ONLY MODEST ORCHESTRAL FORCES CONSISTING OF STRING INSTRUMENTS AND ONE PAIR EACH OF FLUTES, OBOES, CLARINETS, BASSOONS, AND HORNS. FROM THE OUTSET, THE PAVANE HAS ENJOYED IMMENSE POPULARITY.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SUPERBRASS MUSIC

SCORE IN C

# PAVANE

COMPOSED BY GABRIEL FAURÉ

ARRANGED BY IAN SHEPHERD

EDITED BY ROGER ARGENTE

ANDANTE MOLTO MODERATO ♩ = 80

1ST TRUMPET (PICCOLO)

2ND TRUMPET

3RD TRUMPET

FLUGELHORN

HORN IN F

1ST TROMBONE

2ND TROMBONE

EUPHONIUM

BASS TROMBONE

TUBA

SOLO

*pp*

*p*

4

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*p*

*p*

*p*

7

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

10 **A**

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

SOLO

*p*

13

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*p*

*p*

*p*

**B**

16

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

SOLO

3

*p*



19

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

3

22

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*p*

3

3

3

25

PICCO TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

(START TRILL SLOWLY)

**C**

*p*

28

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

Detailed description: This page of a musical score, numbered 10 and starting at measure 28, features ten staves for brass instruments. The key signature is three flats (B-flat major or D-flat minor). The Piccolo Trumpet 1 (PICC TPT 1) and Trombone 2 (TBN 2) parts play a melodic line with eighth and sixteenth notes, tied across measures. The Trombone 1 (TBN 1) part plays a rhythmic pattern of quarter notes with stems up. The Horn (HRN) part plays a melodic line with quarter notes, tied across measures. The Flugelhorn (FLUG) part is silent. The Euphonium (EUPH) part plays a rhythmic pattern of quarter notes with stems up. The Baritone (B TBN) part plays a melodic line with quarter notes. The Tuba (TUBA) part plays a rhythmic pattern of quarter notes with stems up. The score is written in treble clef for the first five staves and bass clef for the last five staves.

31

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

34

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

**D**

*p*

Detailed description of the musical score: The score is for a brass section, measures 34-36. The key signature has four flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4. Measure 34: Picc TPT 1 has a whole rest. TPT 2 has a whole rest. TPT 3 has a whole rest. FLUG has a quarter note G4. HRN has a quarter note G4. TBN 1 has a half note G2. TBN 2 has a half note G2. EUPH has a quarter note G2. B TBN has a quarter note G2. TUBA has a quarter note G2. Measure 35: Picc TPT 1 has a melodic line starting on G4, moving up stepwise to B4. TPT 2 has a melodic line starting on G4, moving up stepwise to B4. TPT 3 has a whole rest. FLUG has a whole rest. HRN has a half note G4. TBN 1 has a quarter note G2. TBN 2 has a melodic line starting on G2, moving up stepwise to B2. EUPH has a quarter note G2. B TBN has a quarter note G2. TUBA has a quarter note G2. Measure 36: Picc TPT 1 has a melodic line starting on G4, moving up stepwise to B4. TPT 2 has a melodic line starting on G4, moving up stepwise to B4. TPT 3 has a whole rest. FLUG has a whole rest. HRN has a half note G4. TBN 1 has a quarter note G2. TBN 2 has a melodic line starting on G2, moving up stepwise to B2. EUPH has a quarter note G2. B TBN has a quarter note G2. TUBA has a quarter note G2. A dynamic marking 'p' is present in measures 35 and 36. A boxed 'D' is above measure 35.

37

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

40

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

The musical score is written for ten brass instruments. The key signature consists of three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three measures. The first measure (measures 40-42) features a melodic line for most instruments, starting with a forte (*f*) dynamic. The second measure (measures 43-45) features a sustained chord for most instruments, with a piano (*p*) dynamic. The third measure (measures 46-48) features a melodic line for most instruments, with a piano (*p*) dynamic. The Piccolo Trumpet 1, Trumpets 2 and 3, and Trumpet 1 parts have a melodic line in the first and third measures. The Flugelhorn part has a melodic line in the first measure and is silent in the second and third. The Horn part is silent in the first measure and has a melodic line in the second and third. The Trumpet 2 part has a melodic line in the first and third measures. The Trumpet 3 part has a melodic line in the first and third measures. The Euphonium part has a melodic line in the first and third measures. The Baritone part has a sustained chord in the first and second measures and a melodic line in the third. The Tuba part has a sustained chord in the first and second measures and a melodic line in the third.



43 **E**

PICC TPT 1  
TPT 2  
TPT 3  
FLUG  
HRN  
TBN 1  
TBN 2  
EUPH  
B TBN  
TUBA

*ff* *p*  
*ff* *p*  
*ff* *p*  
*ff* *p*  
*f* *mf*  
*mf*  
*ff* *p*  
*ff* *f* *mf*  
*ff* *mf*  
*ff* *p*

Detailed description: This is a page of a musical score for a brass section, numbered 43 and marked with a boxed 'E'. The score is written for nine parts: Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Euphonium, Baritone, and Tuba. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The Piccolo Trumpet 1, Trumpets 2 and 3, and Flugelhorn parts begin with a *ff* dynamic and a melodic line that transitions to *p* by the second measure. The Horn part starts with a rest, then enters with a *f* dynamic in the second measure, moving to *mf* in the third. Trombone 1 has a rest in the first measure, then enters with a *mf* dynamic in the second measure. Trombone 2 starts with a *ff* dynamic and a melodic line that transitions to *p* by the second measure. The Euphonium part starts with a *ff* dynamic and a melodic line that transitions to *f* in the second measure and *mf* in the third. The Baritone part starts with a *ff* dynamic and a melodic line that transitions to *mf* in the third measure. The Tuba part starts with a *ff* dynamic and a melodic line that transitions to *p* by the second measure. The score is divided into three measures by vertical bar lines.

46

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *p*

*ff* *f*

*ff* *mf*

*ff* *p*

*ff* *f*

*ff* *p*

*ff* *p*

Detailed description: This is a page of a musical score for a brass section, numbered 16 and starting at measure 46. The score is written for ten parts: Piccolo Trumpet 1, Trumpets 2 and 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Euphonium, Baritone, and Tuba. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The Piccolo Trumpet 1 part begins with a rest in measure 46, then plays a melodic line starting in measure 47 with a fortissimo (*ff*) dynamic, which then softens to piano (*p*) in measure 48. The Trumpets 2 and 3 parts follow a similar pattern, starting with rests and then playing a melodic line from measure 47 with *ff* dynamics, softening to *p* in measure 48. The Flugelhorn part has a rest in measure 46 and 47, then plays a sustained note in measure 48 with a *ff* dynamic, softening to *p* in measure 49. The Horn part plays a rhythmic eighth-note pattern in measure 46, then rests in measure 47, and resumes the pattern in measure 48 with a *ff* dynamic, softening to *f* in measure 49. Trombone 1 plays a sustained note in measure 46, rests in measure 47, and resumes in measure 48 with a *ff* dynamic, softening to *mf* in measure 49. Trombone 2 has a rest in measure 46 and 47, then plays a sustained note in measure 48 with a *ff* dynamic, softening to *p* in measure 49. The Euphonium part plays a rhythmic eighth-note pattern in measure 46, then rests in measure 47, and resumes in measure 48 with a *ff* dynamic, softening to *f* in measure 49. The Baritone part plays a sustained note in measure 46, rests in measure 47, and resumes in measure 48 with a *ff* dynamic, softening to *p* in measure 49. The Tuba part has a rest in measure 46 and 47, then plays a sustained note in measure 48 with a *ff* dynamic, softening to *p* in measure 49. Dynamics are indicated by *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *p* (piano). Hairpins are used to show the gradual changes in volume between measures.



52

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

Detailed description of the musical score for measure 52: The score is for a brass section and begins at measure 52. The key signature has three flats (B-flat, E-flat, A-flat). The Piccolo Trumpet 1, Trumpets 2 and 3, and Flugelhorn parts are marked with a piano (*p*) dynamic and feature a single eighth-note attack with an accent (>) and a fermata. The Horn part starts with a forte (*f*) dynamic, playing a rhythmic eighth-note pattern, then transitions to a mezzo-forte (*mf*) dynamic. Trumpet 1 plays a mezzo-forte (*mf*) dynamic, starting with a half-note chord and continuing with a melodic line. Trumpet 2 is marked piano (*p*) and has a fermata. The Euphonium part is marked forte (*f*) and plays a rhythmic eighth-note pattern. Baritone is marked mezzo-forte (*mf*) and plays a melodic line. The Tuba part is marked piano (*p*) and has a fermata.



**F**

58

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*p*

*CON SORD.*

3

61

PICC TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

Detailed description: This is a page of a musical score for a brass ensemble. The page is numbered 61 at the top left and 21 at the top right. The score is written for ten parts: Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Euphonium, Baritone Trombone, and Tuba. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Piccolo Trumpet 1 part has a melodic line with a slur over the first two measures and a fermata in the third. The Horn part has a melodic line starting in the second measure with a slur and a triplet of eighth notes. The Euphonium part has a melodic line starting in the second measure with a slur and a triplet of eighth notes. The Trombone 1 and 2 parts have a rhythmic pattern of quarter notes with stems up and down. The Baritone Trombone part has a rhythmic pattern of quarter notes with stems up and down. The Tuba part has a rhythmic pattern of quarter notes with stems up and down. The Flugelhorn part is silent. The Trumpet 2 part is silent.

64

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*mf* *p* *mf* *p*

SENZA SORD.





**9** MAESTOSO ♩ = 70

69

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

71

PICC TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

*fp*

The image shows a page of a musical score for a brass section, starting at measure 71. The instruments listed on the left are Piccolo Trumpet 1, Trumpet 2, Trumpet 3, Flugelhorn, Horn, Trombone 1, Trombone 2, Euphonium, Baritone, and Tuba. The key signature is three flats (B-flat major or D-flat minor). The Piccolo Trumpet 1, Flugelhorn, and Horn parts have melodic lines with accents. The Trombone 1 and 2 parts have similar melodic lines. The Euphonium, Baritone, and Tuba parts play a rhythmic pattern of eighth notes with accents. Dynamic markings of *fp* (fortissimo piano) are present for the Piccolo Trumpet 1, Trumpet 2, Trumpet 3, and Trombone 1 parts. The score is written on ten staves.

73

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

76

PICCO TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

H

*p*

*mf*

*ff*

3

78

PICC TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

81

PICC TPT 1

TPT 2

TPT 3

FLUG

HRN

TBN 1

TBN 2

EUPH

B TBN

TUBA

84

PICC TPT 1  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

TPT 2  
mf

TPT 3  
mf

FLUG  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

HORN  
mf

TBN 1  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

TBN 2  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

EUPH  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

B TBN  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$

TUBA  
mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  mf  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$  f  $\overset{3}{\text{—}}$   $\overset{3}{\text{—}}$



J

87

PICC TPT 1  
mf

TPT 2  
mf

TPT 3  
mf  
tr

FLUG  
mf

HRN  
mf

TBN 1  
mf

TBN 2  
mf

EUPH  
mf

B TBN  
mf

TUBA  
mf

p

RALL. . . . .

90

PICC TPT 1

TPT 2

TPT 3

FLUG

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

pp

pp

pp

pp

pp