

FANTASIA

ON THEMES BY PURCELL

COMPOSED BY IAN SHEPHERD

INSPIRED BY HENRY PURCELL

8:30 MINUTES

4 TRUMPETS

1 HORN IN F

3 TROMBONES

1 EUPHONIUM

1 TUBA

2 PERCUSSION

PERCUSSION SECTION REQUIRES: TIMPS AND SNARE DRUM.

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

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IAN SHEPHERD

IAN SHEPHERD IS THE PRINCIPAL TUBA OF THE *BAND OF THE GRENADIER GUARDS*. AS AN ARRANGER AND COMPOSER FOR BRASS ENSEMBLES, HIS WORKS HAVE BEEN PERFORMED AS FAR AFIELD AS CHINA, KOREA AND JAPAN AS WELL AS CLOSER TO HOME. HIS ARRANGEMENTS HAVE ALSO BEEN PERFORMED ON THE *BBC RADIO 3'S "IN TUNE"* PROGRAM AND AT THE *RYEDALE MUSIC FESTIVAL* IN YORKSHIRE. RECENTLY HE HAS BEEN COMMISSIONED BY THE BRASS ENSEMBLE OF THE *ROYAL PHILHARMONIC ORCHESTRA* AND HAS COMPOSED FANFARES TO ANNOUNCE THE ARRIVAL OF HER MAJESTY THE QUEEN AT IMPORTANT STATE OCCASIONS INCLUDING THE SERVICE OF THE *ROYAL VICTORIAN ORDER* IN ST. GEORGE'S CHAPEL WINDSOR CASTLE AND THE *ANZAC MEMORIAL SERVICE* IN WESTMINSTER ABBEY.

FANTASIA

FANTASIA CONSISTS OF THREE DISTINCT SECTIONS THAT USE THEMATIC MATERIAL FROM THREE SEPARATE PIECES BY HENRY PURCELL. THE FIRST SECTION IS BASED ON THE MARCH FROM *FUNERAL MUSIC FOR QUEEN MARY* WHICH IS DRAMATICALLY DARK AND POWERFUL BUT ALSO UPLIFTING. THE SECOND SECTION USES THE DEVASTATINGLY BEAUTIFUL ARIA *DIDO'S LAMENT* OR *WHEN I AM LAID IN EARTH* FROM THE OPERA *DIDO AND AENEAS* AS ITS BASIS AND BUILDS TO ENORMOUS PROPORTIONS, UNLIKE THE ORIGINAL ARIA. THE THIRD SECTION BEGINS WITH A HAUNTING REFERENCE TO THE RONDO FROM *ABDELAZER*. GRADUALLY, THIS BUILDS TOWARDS AN EXCITING RE-STATEMENT OF THE THEME IN THE FIRST SECTION TO THE FINALE.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SUPERBRASS MUSIC

SCORE IN C

FANTASIA

COMPOSED BY IAN SHEPHERD

INSPIRED BY HENRY PURCELL

EDITED BY ROGER ARGENTE

ON THEMES BY PURCELL

MAESTOSO ♩ = 80

The musical score is written for a brass ensemble and percussion. It consists of ten staves. The top four staves are for Trumpets 1-4, the next three for Horn in F, Trombone 1, Trombone 2, and Euphonium, and the bottom three for Bass Trombone, Tuba, and Timpani. A Percussion Snare Drum staff is at the very bottom. The key signature is C major (two flats) and the time signature is 4/4. The tempo is marked 'MAESTOSO' with a quarter note equal to 80 beats per minute. The score is divided into five measures. The first three measures feature a melodic line in the Horn in F and a rhythmic accompaniment in the Trombones and Tuba. The fourth measure introduces a new melodic line for the Trumpets, marked 'CUP MUTE' and 'p'. The fifth measure continues the melodic lines and includes a crescendo leading to a 'f' dynamic. The Percussion Snare Drum part is mostly silent, with some 'tr' markings in the Timpani staff.

6

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

p

mf

tr

12

A

TPT 1 *mf* *ff* *f* 3

TPT 2 OPEN *mf* *ff* *f* 3

TPT 3 OPEN *mf* *ff* *f*

TPT 4 OPEN *mf* *ff* *f*

HORN *mf* *ff* *f* 3

TBN 1 *mf* *ff* *f*

TBN 2 *mf* *ff* *f*

EUPH *f* *mf* *ff* *f* 3

B TBN *fp* *ff* *f*

TUBA *fp* *ff* *f*

TIMPS *tr* *ff* *f* *tr*

PERC *ff* *f*

16

Musical score for a brass and percussion ensemble, measures 16-20. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature is B-flat major (two flats). The percussion part includes a snare drum and a tom-tom.

TPT 1: Rests throughout the measures.

TPT 2: Melodic line starting in measure 16, featuring eighth and sixteenth notes, with accents and dynamic markings.

TPT 3: Melodic line starting in measure 16, featuring eighth and sixteenth notes, with accents and dynamic markings.

TPT 4: Melodic line starting in measure 16, featuring eighth and sixteenth notes, with accents and dynamic markings.

HORN: Melodic line starting in measure 16, featuring eighth and sixteenth notes, with accents and dynamic markings.

TBN 1: Bass line starting in measure 16, featuring quarter and eighth notes, with accents and dynamic markings.

TBN 2: Bass line starting in measure 16, featuring quarter and eighth notes, with accents and dynamic markings.

EUPH: Bass line starting in measure 16, featuring quarter and eighth notes, with accents and dynamic markings.

B TBN: Bass line starting in measure 16, featuring quarter and eighth notes, with accents and dynamic markings.

TUBA: Bass line starting in measure 16, featuring quarter and eighth notes, with accents and dynamic markings.

TIMPS: Snare drum part starting in measure 16, featuring a single stroke in measure 16 and a rhythmic pattern in measure 20.

PERC: Tom-tom part starting in measure 16, featuring a single stroke in measure 16 and a rhythmic pattern in measure 20.

23

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

25

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

fff

f

C

28

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

Musical score for measures 28-30. The score includes parts for Trumpets 1-4, Horn, Trombones 1-2, Euphonium, Baritone, Tuba, Timpani, and Percussion. A rehearsal mark 'C' is at the top. Dynamics include *mf*, *f*, *p*, and *BRASSY*. Performance instructions include *BELL DOWN* and *BRASSY*.

31

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

pp

mf

mf *p*

35

RALL.



MENO MOSSO ♩ = 70

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is in 3/4 time and includes various dynamics such as *f*, *mf*, *p*, and *f*.

TPT 1: Rests throughout the section.

TPT 2: Rests in the first two measures, then a half note G² in the third measure, followed by quarter notes G², F², E² in the fourth measure. Dynamics: *p*.

TPT 3: Rests in the first two measures, then eighth notes G², F², E², D² in the third measure, followed by quarter notes G², F², E² in the fourth measure. Dynamics: *p*.

TPT 4: Quarter notes G², F², E², D² in the first measure, followed by quarter notes C³, B², A², G² in the second measure, quarter notes F², E², D², C³ in the third measure, and quarter notes B², A², G², F² in the fourth measure. Dynamics: *f* in the first measure, *p* in the second and third measures.

HORN: Rests in the first two measures, then quarter notes G², F² in the third measure, followed by quarter notes E², D² in the fourth measure. Dynamics: *p*.

TBN 1: Rests in the first two measures, then a half note G² in the third measure, followed by a half note G² in the fourth measure. Dynamics: *p* in the third measure, *f* in the fourth measure.

TBN 2: Quarter notes G², F², E², D² in the first measure, followed by quarter notes C³, B², A², G² in the second measure, quarter notes F², E², D², C³ in the third measure, and quarter notes B², A², G², F² in the fourth measure. Dynamics: *mf* in the first measure, *p* in the second and third measures, *f* in the fourth measure.

EUPH: Quarter notes G², F², E², D² in the first measure, followed by quarter notes C³, B², A², G² in the second measure, quarter notes F², E², D², C³ in the third measure, and quarter notes B², A², G², F² in the fourth measure. Dynamics: *mf* in the first measure, *p* in the second and third measures, *f* in the fourth measure.

B TBN: Quarter notes G², F², E², D² in the first measure, followed by quarter notes C³, B², A², G² in the second measure, quarter notes F², E², D², C³ in the third measure, and quarter notes B², A², G², F² in the fourth measure. Dynamics: *mf* in the first measure, *p* in the second and third measures, *f* in the fourth measure.

TUBA: Quarter notes G², F², E², D² in the first measure, followed by quarter notes C³, B², A², G² in the second measure, quarter notes F², E², D², C³ in the third measure, and quarter notes B², A², G², F² in the fourth measure. Dynamics: *mf* in the first measure, *p* in the second and third measures, *f* in the fourth measure.

TIMPS: Rests in the first two measures, then quarter notes G², F² in the third measure, followed by quarter notes E², D² in the fourth measure. Dynamics: *p* in the third measure, *f* in the fourth measure.

PERC: Rests throughout the section.

39

The musical score is arranged in a standard orchestral format with ten staves. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature is two flats (B-flat major or D minor). The score begins with a rehearsal mark '39'. TPT 1 and TPT 2 are silent throughout. TPT 3 enters in the fourth measure with a melodic line starting on a half note G2, moving to F2, E2, D2, and then a half note C2. TPT 4 and HORN play a melodic line starting on a half note G2, moving to F2, E2, D2, and then a half note C2. This line is marked with dynamics *mf*, *f*, and *p*. The HORN part is marked 'SOLO' at the beginning and 'SOLI' later. TBN 1 and TBN 2 play a sustained chord of G2, F2, E2, D2, marked with dynamics *p* and *f*. EUPH plays a rhythmic pattern of eighth notes, marked with dynamics *mf* and *p*. B TBN and TUBA play a sustained chord of G2, F2, E2, D2, marked with dynamics *p* and *f*. TIMPS and PERC are silent throughout.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

HORN CUE.

SOLO

SOLI

mf *f* *p*

p

p

mf *p*

p

p

45

E

Musical score for a brass and percussion ensemble, measures 45-48. The score includes parts for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. A section marked 'E' begins at measure 48, featuring a 'SOLO' for TPT 2 and B TBN. Dynamics include *mf* and *p*. The key signature is two flats (B-flat major or D-flat minor).

50

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

mf

p

mf

SOLO

SOLO

mf

p

65 RALL. **F** LARGAMENTE ♩ = 56

TPT 1

TPT 2 *mf* *p* *f*

TPT 3 *mf* *p* *f*

TPT 4 *mf* *p* *f*

HORN *mf* *p* *f*

TBN 1 *mf* *p* *f*

TBN 2 *mf* *p* *f*

EUPH *f*

B TBN *mf* *p* *f*

TUBA *mf* *p* *f*

TIMPS *p* *f*

PERC

This musical score page, numbered 17, contains parts for various instruments. The top section includes four trumpet parts (TPT 1-4), a horn part (HORN), two tenor horn parts (TBN 1-2), an euphonium part (EUPH), a baritone horn part (B TBN), and a tuba part (TUBA). The bottom section includes a timpani part (TIMPS) and a percussion part (PERC). The score is written in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together, and includes dynamic markings such as *p* (piano) and *MOLTO CRESC.* (Molto Crescendo). A fermata is placed over a note in the timpani part towards the end of the page. The percussion part consists of vertical bar lines indicating rhythmic patterns.

77 **G** GRANDIOSO ♩ = 65

TPT 1
ff

TPT 2
ff

TPT 3
ff

TPT 4
ff

HORN
ff

TBN 1
ff

TBN 2
ff

EUPH
ff

B TBN
ff

TUBA
ff

TIMPS
ff

PERC
f

80

This musical score page, numbered 80, features ten staves for a brass and percussion ensemble. The instruments are: TPT 1 (Trumpet 1), TPT 2 (Trumpet 2), TPT 3 (Trumpet 3), TPT 4 (Trumpet 4), HORN (Horn), TBN 1 (Tenor 1), TBN 2 (Tenor 2), EUPH (Euphonium), B TBN (Baritone), TUBA (Tuba), TIMPS (Timpani), and PERC (Percussion). The score is written in a key signature of two flats and a common time signature. Measures 80 and 81 show the brass instruments playing sustained notes with various articulations. Measure 82 features a more active rhythmic pattern for the TBN 1, TBN 2, B TBN, and TUBA parts, with the TUBA playing a complex sixteenth-note figure. The PERC part includes a snare drum roll in measure 80 and a rhythmic pattern in measure 82. The TIMPS part has a roll in measure 80 and a rhythmic pattern in measure 82.

83

The musical score is arranged in a vertical stack of staves. The instruments are labeled on the left: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score consists of four measures. TPT 1 has a whole rest in the first two measures and a quarter rest in the third, followed by a quarter note in the fourth. TPT 2, 3, and 4 play a melodic line starting in measure 1, with TPT 2 and 3 having a slur over their first two notes. HORN plays a similar melodic line, with a trill in measure 4. TBN 1 and 2 play a rhythmic pattern of eighth notes with accents. EUPH plays a series of chords with accents. B TBN and TUBA play a rhythmic pattern of eighth notes with accents. TIMPS has a whole rest in the first two measures, followed by a quarter rest in the third, and then a melodic line in the fourth measure with a trill. PERC plays a rhythmic pattern of eighth notes with accents.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

92

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

94 PIU MOSSO

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

(8)

98

POCO RALL. **J** ANDANTE ♩ = 60

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

102

The musical score is arranged in a system with ten staves. The top five staves are for brass instruments: TPT 1, TPT 2, TPT 3, TPT 4, and HORN. The bottom five staves are for percussion: TSN 1, TSN 2, EUPH, B TSN, and TUBA. A separate staff for TIMPS and a PERC staff are located at the bottom. The key signature is three flats (B-flat major or D-flat minor). The score includes various musical notations such as rests, notes, beams, and slurs. Dynamic markings include *mf* (mezzo-forte) and *pp* (pianissimo). A 'TIMPANI CUE' is indicated above the TUBA staff in the third measure. The percussion parts feature rhythmic patterns with beams and slurs.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TSN 1

TSN 2

EUPH

B TSN

TUBA

TIMPS

PERC

mf

pp

TIMPANI CUE

107

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

112

The image shows a musical score for a brass and percussion ensemble, spanning measures 112 to 116. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 6/8 time signature. The instruments are arranged in a stack from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. Measures 112 and 113 are mostly rests for the brass instruments. In measure 114, the HORN, TBN 1, TBN 2, and EUPH parts begin with a melodic line. Measures 115 and 116 continue this melodic development. The percussion parts (TIMPS and PERC) play a rhythmic pattern of eighth notes in measures 112 and 113, followed by a rest in measure 114, and then a pattern of eighth notes in measures 115 and 116. The score includes various musical notations such as slurs, accents, and dynamic markings.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

117

K MOLTO ACCEL.

ALLEGRO ♩ = 90-100

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is in 6/8 time, marked MOLTO ACCEL. and ALLEGRO ♩ = 90-100. The key signature is three flats (B-flat major/D-flat minor). The score is divided into four measures. TPT 1, 2, and 3 are silent. TPT 4, HORN, EUPH, B TBN, and TUBA play a rhythmic pattern of eighth notes. TBN 1 and 2 play a simple harmonic line. TIMPS and PERC play a rhythmic pattern of eighth notes. Dynamics include *f* and *ff*.

121

[L]

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

mf

126 M

The score is for a brass and percussion ensemble. It consists of ten staves: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature is three flats (B-flat major or D-flat minor). The time signature is 4/4. Measure 126 is marked with a '126' above the first staff and a boxed 'M' above the fifth staff. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion part includes a snare drum pattern and a timpani part with a trill and a dynamic marking of *mf*.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

mf

tr

N

135

TPT 1

TPT 2 *tr*

TPT 3 *mp*

TPT 4

HORN *mp*

TBN 1 *sfz*

TBN 2 *sfz* *mp*

EUPH *sfz*

B TBN *sfz*

TUBA *sfz* *mp*

TIMPS *p*

PERC

140

HOLD BACK 0 A TEMPO

TPT 1 *mf*

TPT 2 *mf* *f* *mp*

TPT 3 *mf* *f*

TPT 4 *mf* *mp*

HORN *mf* *mp*

TBN 1

TBN 2 *mf*

EUPH *mf* *f* *mp*

B TBN *mf*

TUBA *mf* *mp*

TIMPS

PERC *mf*

MOLTO RALL.

145

Musical score for brass and percussion instruments. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The instruments are: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score consists of five measures. TPT 1 and TBN 1 are mostly silent. TPT 2, TBN 2, and PERC have rhythmic patterns. TPT 3 and TPT 4 have melodic lines with *mf* dynamics. HORN and EUPH have sustained notes. TUBA has a melodic line with a *SVA AD. LIB.* instruction. TIMPS is silent. PERC has a final note in the fifth measure with a *p* dynamic.

150 **p** PESANTE ♩ = 60

TPT 1 *ff* *f*

TPT 2 *ff*

TPT 3 *ff* *mf*

TPT 4 *ff* *mf*

HORN *ff* *mf*

TBN 1 *ff* *mf*

TBN 2 *ff* *mf*

EUPH *ff* *mf*

B TBN *ff* *mf*

TUBA *ff* *mf*

TIMPS *ff* *f*

PERC *f* *f*

8^{va}

154

This musical score is for a brass and percussion ensemble, covering measures 154 through 157. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The instruments are arranged in a standard orchestral layout from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The percussion part includes snare drum, cymbals, and tom-toms. The brass parts feature a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large slur is placed over the first four measures, indicating a single breath for the trumpets and horns. The percussion part provides a steady rhythmic accompaniment throughout the passage.

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

158 **Q** MOLTO ACCEL.

The musical score is arranged in a standard orchestral format with ten staves. The instruments are listed on the left: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The key signature has four flats (B-flat major or D-flat minor), and the time signature is 6/8. A box containing the letter 'Q' is placed above the first measure of the second system, with the instruction 'MOLTO ACCEL.' written to its right. The score is divided into three measures by vertical bar lines. The first measure shows the initial musical entries for several instruments. The second measure continues the development of these parts. The third measure features a change in dynamics, with many parts moving from a piano (*p*) or mezzo-forte (*mf*) dynamic to a louder mezzo-forte (*mf*) dynamic. The percussion part (PERC) is shown with a double bar line at the beginning of the first measure, indicating the start of the piece. The brass parts (TPT, TBN, TUBA) are written in treble and bass clefs, while the timpani (TIMPS) and percussion (PERC) are in bass clef. The horn part (HORN) is in treble clef. The woodwinds (EUPH, B TBN) are in bass clef. The strings are not shown on this page.

162

ALLEGRO ♩ = 120

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

mf

f

p

f

166

The image shows a page of a musical score for a brass and percussion ensemble, starting at measure 166. The score is written for the following instruments: TPT 1 (Trumpet 1), TPT 2 (Trumpet 2), TPT 3 (Trumpet 3), TPT 4 (Trumpet 4), HORN (Horn), TBN 1 (Tenor Horn 1), TBN 2 (Tenor Horn 2), EUPH (Euphonium), B TBN (Baritone Horn), TUBA (Tuba), TIMPS (Timpani), and PERC (Percussion). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *ff* (fortissimo) and *pp* (pianissimo) are indicated. The percussion part includes a snare drum pattern with trills and a tom-tom pattern. The brass parts are highly rhythmic, with many notes beamed together. The TPT 1 part has a long note with a *pp* dynamic and a hairpin crescendo. The TBN 1 part has a long note with a *pp* dynamic and a hairpin crescendo. The EUPH part has a long note with a *pp* dynamic and a hairpin crescendo. The B TBN part has a long note with a *pp* dynamic and a hairpin crescendo. The TUBA part has a long note with a *pp* dynamic and a hairpin crescendo. The TIMPS part has a trill pattern. The PERC part has a snare drum pattern with trills and a tom-tom pattern.

TPT 1 *ff*

TPT 2

TPT 3

TPT 4

HORN

TBN 1 *pp*

TBN 2 *pp*

EUPH

B TBN

TUBA

TIMPS *tr*

PERC

170

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

MOLTO RALL.

175

S

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, EUPH, B TBN, TUBA, TIMPS, and PERC. The score is in 4/4 time and features a key signature of three flats. The tempo is marked 'MOLTO RALL.'. The score includes dynamic markings such as *mp*, *mf*, *f*, and *fp*. A section marked 'S' begins at measure 175. The Horn part includes the instruction '8VA. AD. LIB.' above the staff. The Percussion part consists of a rhythmic pattern of eighth notes.

T

MAESTOSO ♩ = 65

181

TPT 1

TPT 2

TPT 3

TPT 4

HORN

TBN 1

TBN 2

EUPH

B TBN

TUBA

TIMPS

PERC

ff

f

mf

SB1: Como Poden per sas Culpas	arr. Jock McKenzie	SB51: A Redbridge Raga	Chris Wilcox
SB2: Tientos y Danzas	Gareth Wood	SB52: Finale from Organ Symphony	Camille Saint-Saëns
SB3: Dindirindin	arr. Jock McKenzie	SB53: Masque after "Dioclesian"	Chris Houlding
SB4: Fugatango	Steve Waterman	SB54: Alloy	Chris Wilcox
SB5: Air des Espagnol	Jean-Baptiste Lully	SB55: The Moose on the Loose	Mark Hamlyn
SB6: Donde el Mar Saluda al Cielo	Mark Bassey	SB56: O.B.1. Fanfare	Tom Watson
SB7: Homenaje a Don Luis de Victoria	Tomás Luis de Victoria	SB57: Blewz	Keiron Anderson
SB8: Los Canarios	Gaspar Sanz	SB58: Thrash'd	Tom Harrold
SB9: Juanear	Jim Rattigan	SB59: The New Spagnoletta	Giles Farnaby
SB10: La Perla Negra	Colin Skinner	SB60: Aviator	Keiron Anderson
SB11: Dulcinea	David Powell	SB61: La Forza del Destino	Giuseppe Verdi
SB12: Castles in Spain	Mark Lockheart	SB62: Fêtes	Claude Debussy
SB13: Malagueña	Ernesto Lecuona	SB63: Last Night of the Proms Medley	arr. Tom Barton
SB14: Clapp!!!!	Paul McGhee	SB64: Tango de Buenos Aires	Keiron Anderson
SB15: Leviathan	Paul Denegri	SB65: Entrance of the Gladiators	Julius Fučík
SB16: Saeta	Gil Evans	SB66: Rondo from Horn Concerto No 3	W.A. Mozart
SB17: Sunny	John Eacott	SB67: I Ain't Gonna Ask No More	Toshiko Akiyoshi
SB18: The Incredibles	Michael Giacchino	SB68: Music for the Royal Fireworks	George F. Handel
SB19: Children of Sanchez	Chuck Mangione	SB69: Minstrels	Claude Debussy
SB20: La Virgen de La Macarena	Bernardo Bautista Monterde	SB70: Skirl	Tom Harrold
SB21: Soul Bossa Nova	Quincy Jones	SB71: Fanfare from King Lear	Claude Debussy
SB22: Smoke on the Water	Deep Purple	SB72: Hard Hats and Cornets	Terry Johns
SB23: Innuendo	Mercury, May, Taylor and Deacon	SB73: Blue Bombazine	Terry Johns
SB24: Flood Warning	Mark Nightingale	SB74: Red Vest Man	Steve Waterman
SB25: Highforce	Mark Lockheart	SB75: Pastime with Good Company	King Henry VIII
SB26: Icebreaker	Tom Harrold	SB76: Bebop for Brass	Keiron Anderson
SB27: Inchcolm	Terry Johns	SB77: Paolozzi's Windows	Terry Johns
SB28: Wade in the Water	arr. Mark Bassey	SB78: Pavane	Gabriel Fauré
SB29: Deep River	arr. Mark Bassey	SB79: Homage to Bach	Chris Houlding
SB30: The Healing Stream	David Powell	SB80: Elsa's Procession to the Cathedral	Richard Wagner
SB31: The Raft of Medusa	Gareth Wood	SB81: Naman	Paul Denegri
SB32: Underground Plumbing Blues	Andy Baker	SB82: Scarborough Fair	arr. Ian Shepherd
SB33: Firewater	Jim Rattigan	SB83: Jig from St. Paul's Suite	Gustav Holst
SB34: Enormous Pink Jellyfish	Mark Bassey	SB84: Thaxted	Gustav Holst
SB35: Memories of You	Eubie Blake	SB85: Nimrod from Enigma Variations	Sir Edward Elgar
SB36: Solving the Riddle	Billy May	SB86: Tea for Two	Vincent Youmans
SB37: Spain	Chick Corea	SB87: Dapperidoo	Jock McKenzie
SB38: Sing Sing Sing	Louis Prima	SB88: Serenade	Sir Edward Elgar
SB39: "Peter Gunn" Theme	Henry Mancini	SB89: Black Bottom Stomp	Jelly Roll Morton
SB40: The Green Hornet	Billy May	SB90: The Lark	arr. Jock McKenzie
SB41: Gonna Fly Now - Theme from "Rocky"	Bill Conti	SB91: Makin Whoopee	Walter Donaldson
SB42: Rondeau from Abdelazar	Henry Purcell	SB92: Tu Romnie	arr. Jock McKenzie
SB43: Prelude from Te Deum	Marc-Antoine Charpentier	SB93: Quarks & Things	Jock McKenzie
SB44: Rondeau Sinfonies des Fanfares	Jean-Joseph Mouret	SB94: Fantasia on British Sea Songs	Sir Henry Wood
SB45: Habanera from Carmen	George Bizet	SB95: El Gato Montés	Manuel Penella
SB46: Funk	Keiron Anderson	SB96: Czardas	Vittorio Monti
SB47: Tubasco	Duncan Ward	SB97: Fantasia on themes by Purcell	Ian Shepherd
SB48: Brass Braziliana	Keiron Anderson	SB98: Water Music	George F. Handel
SB49: Theme from "Shaft"	Isaac Hayes	SB99: Ritual Fire Dance	Manuel de Falla
SB50: Trumpet Tune and Air	Henry Purcell	SB100: The Can-can	Jacques Offenbach



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