

**THE OWL IS ABROAD**  
**COMPOSED BY JOHN CHRISTOPHER SMITH**  
**ARRANGED BY JOHN SWEDEN**

**1:30 MINUTES**

**4 TRUMPETS**  
**1 HORN IN F**  
**4 TROMBONES**  
**1 TUBA**

**TRUMPET 4 DOUBLES ON FLUGELHORN**

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)

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### PROGRAMME NOTES

'THE OWL IS ABROAD, THE BAT, AND THE TOAD,  
AND SO IS THE CAT-A-MOUNTAIN"

THE ANT AND THE MOLE SIT BOTH IN A HOLE,  
AND THE FROG PEEPS OUT O' THE FOUNTAIN."

(BEN JONSON, 1572-1637)

'THE OWL IS ABROAD' IS A SETTING OF BEN JONSON'S POEM OF THE SAME TITLE. THE MUSIC, FORMERLY MISATTRIBUTED TO HENRY PURCELL, IS BY JOHN CHRISTOPHER SMITH (1712-1795). THE WORDS, WHICH INSPIRED THE MUSIC, ARE FROM THE "WITCHES SONG, THE THIRD CHARM, FROM THE MASQUE OF QUEENS". THE SONG WAS POSSIBLY ORIGINALLY SUNG BY A LOWER MALE FALSETTO VOICE, OR LOWER FEMALE VOICE. HOWEVER, IN RELATIVELY RECENT TIMES, IT HAS BEEN PUBLISHED AS A BASS ARIA. ALTHOUGH THE WORDS SEEM CURIOUS TO OUR MODERN EARS, AND REMINISCENT OF THE FAMOUS MACABRE PASSAGE FROM SHAKESPEARE'S MACBETH, THE MUSIC IS BRIGHT AND CHEERFUL. THIS ARRANGEMENT FOR BRASS DECTET, FEATURES BAROQUE DOTTED RHYTHMS, ARPEGGIATED MOTIFS, AND PURCELLIAN THREE-PART COUNTERPOINT. THE LARGE ENSEMBLE GIVES AMPLE OPPORTUNITY FOR DYNAMIC CONTRAST, AND CONTRAST BETWEEN SHARP RHYTHMS AND FLORID COUNTERPOINT.

### JOHN SWEDEN

JOHN SWEDEN WAS BORN IN SYDNEY, AUSTRALIA BUT WAS EDUCATED IN ENGLAND AND THE USA. HE ATTENDED THE GUILDHALL SCHOOL OF MUSIC AND DRAMA WHERE HE STUDIED BASS TROMBONE WITH DENNIS WICK, PIANO WITH NEIL VAN ALLEN AND COMPOSITION WITH EDMUND RUBBRA. DURING HIS TIME AT THE GUILDHALL, JOHN WAS MUCH IN DEMAND TO COMPOSE MUSIC FOR THE VARIOUS THEATRICAL PRODUCTIONS, AS WERE HIS SKILLS AS AN ARRANGER. JOHN SWEDEN'S CONCERTINO FOR PIANO AND CHAMBER ORCHESTRA WAS PERFORMED DURING HIS TENURE THERE. JOHN SWEDEN WAS THE RECIPIENT OF THE FIRST POSTGRADUATE EXCHANGE SCHOLARSHIP BETWEEN THE GUILDHALL SCHOOL AND THE UNIVERSITY OF WESTERN MICHIGAN, KALAMAZOO USA WHERE HE ADDED CONDUCTING TO HIS STUDIES UNDER THE TUTELAGE OF HERBERT BUTLER. MORE RECENTLY HE HAS OBTAINED A POSTGRADUATE CERTIFICATE IN MUSIC TECHNOLOGY AND A MASTER OF SCIENCE DEGREE IN COMPOSITION AND TECHNOLOGY FROM THE UNIVERSITY OF HERTFORDSHIRE. JOHN'S OTHER COMPOSITIONS INCLUDE CONCERTI FOR TUBA, TROMBONE AND TRUMPET, AND A SUITE FOR CONCERT BAND. IN ADDITION TO WORKING IN THE FIELD OF EDUCATION, JOHN SWEDEN HAS PRESIDED AS A MUSICAL DIRECTOR FOR CAMERON MACKINTOSH PRODUCTIONS AND HAS PLAYED "PIANO BAR" AT THE SHERATON AND SKYLINE HEATHROW HOTELS.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SUPERBRASS MUSIC

SCORE IN C

# THE OWL IS ABROAD

COMPOSED BY JOHN CHRISTOPHER SMITH

ARRANGED BY JOHN SWEDEN

EDITED BY ROGER ARGENTE

♩ = 110

TRUMPET 1

TRUMPET 2

TRUMPET 3

FLUGELHORN

HORN IN F

TROMBONE 1

TROMBONE 2

TROMBONE 3

BASS TROMBONE

TUBA

5

Musical score for a brass ensemble, page 2. The score includes parts for TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, B TBN, and TUBA. The music is in 4/4 time with a key signature of one sharp (F#). Dynamics include *mf* and *mp*.

**TPT 1**: Treble clef, starts with *mf* in the first measure, *mp* in the second measure.

**TPT 2**: Treble clef, starts with *mf* in the first measure, *mp* in the second measure.

**TPT 3**: Treble clef, rests in the first measure, *mf* in the second measure, *mp* in the third measure.

**FLG**: Treble clef, *mf* in the second measure.

**HORN**: Treble clef, rests in the second, third, and fourth measures.

**TBN 1**: Bass clef, *mp* in the third measure.

**TBN 2**: Bass clef, *mp* in the third measure.

**TBN 3**: Bass clef, rests in the second, third, and fourth measures.

**B TBN**: Bass clef, *mp* in the third measure.

**TUBA**: Bass clef, rests in the second, third, and fourth measures.

9

TPT 1 *mf*

TPT 2 *mf*

TPT 3 *mf*

FLG

HORN *p*

TBN 1

TBN 2 *mp*

TBN 3

8 TBN *mp*

TUBA *p* *mp*

13

Musical score for a brass ensemble, measures 13-16. The score includes parts for TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 4/4. The TPT parts play a rhythmic pattern of quarter notes and eighth notes. The HORN part has a dynamic marking of *p* (piano) and a fermata. The TBN 3 part has a dynamic marking of *p* and a long note with a fermata. The 8 TBN and TUBA parts play a rhythmic pattern of quarter notes and eighth notes.

17

Musical score for brass instruments, measures 17-20. The score includes parts for TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is one sharp (F#). Dynamics include *mf* and *mp*. TPT 1 and TPT 2 are silent in measures 17-19 and play a melodic phrase in measure 20. TPT 3 plays a melodic line in measures 17-19 and a final note in measure 20. FLG and HORN are silent. TBN 1, TBN 2, and TBN 3 are silent in measures 17-19 and play a final note in measure 20. 8 TBN and TUBA play a melodic line in measures 17-19 and a final note in measure 20.

Musical score for a brass ensemble, measures 21-24. The score includes parts for TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, B TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *mf* and *mp*.

Instrument	Measure 21	Measure 22	Measure 23	Measure 24
TPT 1	Rest	Rest	<i>mf</i> (quarter note)	<i>mp</i> (quarter note)
TPT 2	Rest	Rest	<i>mf</i> (quarter note)	<i>mp</i> (quarter note)
TPT 3	Rest	Rest	<i>mf</i> (quarter note)	<i>mp</i> (quarter note)
FLG	<i>mp</i> (quarter note)	Rest	Rest	Rest
HORN	<i>mp</i> (quarter note)	Rest	Rest	Rest
TBN 1	<i>mp</i> (quarter note)	Rest	Rest	Rest
TBN 2	<i>mp</i> (quarter note)	Rest	Rest	Rest
TBN 3	Rest	Rest	<i>mp</i> (quarter note)	<i>mp</i> (quarter note)
B TBN	Rest	<i>mp</i> (quarter note)	<i>mp</i> (quarter note)	<i>mp</i> (quarter note)
TUBA	Rest	<i>mp</i> (quarter note)	Rest	<i>mp</i> (quarter note)



25

Musical score for a brass ensemble, measures 25-28. The score includes parts for TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melodic line in the trumpets and flugelhorn, with the trombones and tuba providing harmonic support. Dynamics include *mf* (mezzo-forte).

Instrument parts shown:

- TPT 1
- TPT 2
- TPT 3
- FLG
- HORN
- TBN 1
- TBN 2
- TBN 3
- 8 TBN
- TUBA

Musical score for brass instruments. The score is written for nine parts: TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, B TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into four measures. The first measure contains the main melodic and harmonic material for all parts. The second and third measures show various rests and melodic fragments. The fourth measure features a sustained note in the TBN 3, B TBN, and TUBA parts, marked with a mezzo-forte (*mf*) dynamic. The TBN 3 part also has a mezzo-piano (*mp*) dynamic marking. The TPT parts continue with their melodic lines throughout the measures.

33

TPT 1

TPT 2

TPT 3

FLG

HORN

TBN 1

TBN 2

TBN 3

8 TBN

TUBA

*mp*

*mp*

*mp*

Detailed description: This is a page of a musical score for a brass section, numbered 33. It contains ten staves for different instruments: TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 4/4. TPT 1 and TPT 2 play a melodic line with eighth notes. TPT 3 plays a more active line with eighth and sixteenth notes. FLG and HORN are silent. TBN 1 and TBN 2 play a single note in the final measure, marked *mp*. TBN 3 and 8 TBN play a melodic line with eighth notes. TUBA plays a low, sustained note.

Musical score for brass instruments. The score is written for ten parts: TPT 1, TPT 2, TPT 3, FLG, HORN, TBN 1, TBN 2, TBN 3, B TBN, and TUBA. The key signature is one sharp (F#) and the time signature is 4/4. The tempo marking is POCO RIT. The score consists of four measures. The first measure contains rests for all instruments. The second measure begins with a dynamic marking of *mf* for the FLG, HORN, TBN 1, TBN 2, and TBN 3 parts. The B TBN part starts with a dynamic marking of *mp*. The TUBA part begins in the third measure. The notation includes various rhythmic values such as quarter notes, eighth notes, and sixteenth notes, along with rests and slurs.