

DISCOVERY SERIES

THAT'S A PLENTY

Lew Pollack, arr, Geoff Hayes

Brass Band

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DEMO-SCORE

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Dixie Ragtime Swing

The score is for the piece "Dixie Ragtime Swing" and is arranged for a large band. It features the following parts and dynamics:

- Soprano Cornet Eb:** Starts with a rest, then plays a melody starting at measure 4 with a forte (*f*) dynamic, transitioning to mezzo-forte (*mf*) in the second ending.
- Solo Cornet Bb:** Plays a melody starting at measure 1 with a forte (*f*) dynamic, then *sim.* (sustained) in measure 3, and *mf* in the second ending.
- Repiano Cornet Bb:** Similar to Solo Cornet Bb, with *f*, *sim.*, and *mf* dynamics.
- 2nd Cornet Bb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- 3rd Cornet Bb:** Similar to 2nd Cornet Bb, with *f* and *sim.* dynamics.
- Flugelhorn Bb:** Plays a melody starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3, and *mf* in the second ending.
- Solo Horn Eb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- 1st Horn Eb:** Similar to Solo Horn Eb, with *f* and *sim.* dynamics.
- 2nd Horn Eb:** Similar to Solo Horn Eb, with *f* and *sim.* dynamics.
- 1st Bariton Bb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- 2nd Bariton Bb:** Similar to 1st Bariton Bb, with *f* and *sim.* dynamics.
- 1st Trombone Bb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- 2nd Trombone Bb:** Similar to 1st Trombone Bb, with *f* and *sim.* dynamics.
- Bass Trombone C:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- Euphonium:** Plays a melody starting at measure 1 with a forte (*f*) dynamic, then *sim.* in measure 3.
- Bass Eb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic.
- Bass Bb:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic.
- Tambourine:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, featuring double bar lines with a '2' above them.
- Drum Set:** Plays a rhythmic accompaniment starting at measure 1 with a forte (*f*) dynamic, featuring double bar lines with a '2' above them and a "Fill" at the end.
- Glockenspiel (optional):** Plays a melody starting at measure 4 with a forte (*f*) dynamic, transitioning to *mf* in the second ending.

11

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass Eb.

Bass Bb.

Tamb.

Dr.

Glock.

mp

The musical score for rehearsal mark 11 is arranged in a standard orchestral layout. It includes parts for Soprano Cor Anglais, Solo Cor Anglais, Repetition Cor Anglais, 2nd and 3rd Cornets, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Tambourine, Drums, and Glockenspiel. The score is written in 4/4 time with a key signature of one flat. A large red watermark reading 'DEMO-SCORE' is oriented diagonally from the bottom-left to the top-right across the center of the page. The rehearsal mark '11' is enclosed in a box at the top left of the score.

27

Sop. Cor. *f* *f* *sim.*

Solo-Cor. *f* *f* *sim.*

Rep.-Cor. *f* *f* *sim.*

2nd Cor. *f* *f* *sim.*

3rd Cor. *f* *f* *sim.*

Fln. *f* *f* *sim.*

Solo-Hn. *f* *f* *sim.*

1st Hn. *f* *f* *sim.*

2nd Hn. *f* *f* *sim.*

1st Bar. *f* *f* *sim.*

2nd Bar. *f* *f* *sim.*

1st Trb. *f* *f* *sim.*

2nd Trb. *f* *f* *sim.*

B. Trb C. *f* *f* *sim.*

Euph. *f* *f* *sim.*

Bass Eb. *f* *f*

Bass Bb. *f* *f*

Tamb. *f* *f* *Fill* *f*

Dr. *f* *f* *Fill* *f*

Glock. *f* *f*

DEMO-SCORE

31

1. 2.

37

Sop. Cor. *p*

Solo-Cor. *p*

Rep.-Cor. *mf*

2nd Cor. *mp* *sim.*

3rd Cor. *mp* *sim.*

Fln. *mf* *sim.*

Solo-Hn. *mp* *sim.*

1st Hn. *mp* *sim.*

2nd Hn. *mp* *sim.*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

B. Trb C. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Tamb. *mp*

Dr. *mp* Fill

Glock. *p*

31

DEMO-SCORE

To Coda

41

Sop. Cor. *mp*

Solo-Cor. *mp*

Rep.-Cor. *mf*

2nd Cor. *mp* *sim.*

3rd Cor. *mp* *sim.*

Fln. *mf* *sim.*

Solo-Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp* *sim.*

1st Bar. *mp*

2nd Bar. *mp*

1st Trb. *mp*

2nd Trb. *mp*

B. Trb C *mp*

Euph.

Bass Eb *mp*

Bass Bb *mp*

Tamb. *mp*

Dr. *mp*

Glock. *mp*

41

51

Sop. Cor. *f*

Solo-Cor. *f*

Rep.-Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Fln. *f*

Solo-Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Trb. *f*

2nd Trb. *f*

B. Trb C *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Tamb. *f* 2

Dr. *f* 2 Fill

Glock. *f*

51

67

61

Sop. Cor. *ff*

Solo-Cor. *ff* Solo *f*

Rep.-Cor. *ff*

2nd Cor. *ff* *mp*

3rd Cor. *ff* *mp*

Flnh. *ff* *mp*

Solo-Hn. *ff* *mp*

1st Hn. *ff* *mp*

2nd Hn. *ff* *mp*

1st Bar. *ff* *mp*

2nd Bar. *ff* *mp*

1st Trb. *ff* *gliss.* *mp*

2nd Trb. *ff* *gliss.* *mp*

B. Trb C. *ff* *gliss.* *mp*

Euph. *ff* Solo *f*

Bass Eb *ff* *mp*

Bass Bb *ff* *mp*

Tamb. *mp* 2 2

Dr. *ff* *mp* 2 2

Glock. *ff*

61

73

Sop. Cor.

Solo-Cor.

Rep.-Cor.

2nd Cor.

3rd Cor.

Fln.

Solo-Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb C.

Euph.

Bass Eb

Bass Bb

Tamb.

Dr.

Glock.

cue Hn.

f

mp

mp

mp

f

Solo

mp

mp

mp

mp

2

2

2

73

79

D.S. al Coda con rep.

⊕ Coda

Sop. Cor. *mf*

Solo-Cor. *mf*

Rep.-Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Fln. *mf*

Solo-Hn. *mp* *mf*

1st Hn. *mp* *mf*

2nd Hn. *mp* *mf*

1st Bar. *mp* *mf*

2nd Bar. *mp* *mf*

1st Trb. *f* *ff*

2nd Trb.

B. Trb C

Euph. *f* *ff* cue Trb.

Bass Eb

Bass Bb

Tamb. $\frac{2}{\text{X}}$ $\frac{2}{\text{X}}$

Dr. $\frac{2}{\text{X}}$ $\frac{2}{\text{X}}$ Fill

Glock. *mf*

79