



the brass band method concert selection

by Bruce Fraser

Hymns
Chorales
Renaissance
Barock
Folksongs
Spirituals
Around the World

THE BRASS BAND METHOD

CONCERT SELECTION

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1. AYE FOND KISS

Scottish Traditional
arr. Bruce Fraser

Andante $\text{♩} = 80$

The score is for a brass band and includes the following parts:

- Soprano Cornet E \flat
- Solo Cornet B \flat
- Repiano Cornet B \flat
- 2nd Cornet B \flat
- 3rd Cornet B \flat
- Flugelhorn
- Solo Horn E \flat
- 1st Horn E \flat
- 2nd Horn E \flat
- 1st Baritone B \flat (Solo, *mp espress.*)
- 2nd Baritone B \flat
- 1st Trombone B \flat (St. Mute, *p*)
- 2nd Trombone B \flat (St. Mute, *p*)
- Bass Trombone (St. Mute, *p*)
- Euphonium B \flat (Cue Solo Baritone, *mp*)
- Bass E \flat (*p*)
- Bass B \flat (*p*)
- Timpani
- Percussion
- Glockenspiel

Key signature: one sharp (F#). Time signature: 4/4. The tempo is marked Andante with a metronome marking of quarter note = 80. The score includes dynamic markings such as *mp*, *espress.*, and *p*, and performance instructions like "St. Mute" and "Solo".

10

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

mp *espress.*

mp *espress.*

mp *espress.*

19

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf* Open

2nd Cor. *mf* Open

3rd Cor. *mf* Open

Flug. *mp* *f* *espress.*

Solo Hn. *mp* *f* *espress.*

1st Hn. *mp* *f* *espress.*

2nd Hn. *mp* *f* *espress.*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* Open

2nd Tbn. *f* Open

B. Tbn. *f* Open

Euph. *f* *mf*

Bass Eb. *f* *mf*

Bass Bb. *f* *mf*

Timp.

Perc. *p* *f* Sus Cym.

Glock. *mf*

Sop. Cor. *p*

Solo Cor. *Solo mp* *p*

Rep. Cor. *Cup mute p*

2nd Cor. *Cup mute al p*

3rd Cor. *p*

Flug. *p*

Solo Hn *p*

1st Hn *p*

2nd Hn *p*

1st Bar. *Solo p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

Bass Eb *Tutti p*

Bass Bb *p*

Timp. *p*

Perc. *p*

Glock. *p*

SAMPLE SCORE

2. ALL NIGHT, ALL DAY

North American Spiritual
arr. Bruce Fraser

1 Slow and expressive $\text{♩} = 80$

9

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Sop. Cor.**: Soprano Cornet, starting with a *p* dynamic and moving to *mf* at measure 9.
- Solo Cor.**: Solo Cornet, starting with a *p* dynamic and moving to *mf* at measure 9.
- Rep. Cor.**: Repetition Cornet, starting with a *p* dynamic.
- 2nd Cor.**: Second Cornet, starting with a *p* dynamic.
- 3rd Cor.**: Third Cornet, starting with a *p* dynamic.
- Flug.**: Flugelhorn, starting with a *p* dynamic and moving to *mf* at measure 9.
- Solo Hn.**: Solo Horn, starting with a *p* dynamic.
- 1st Hn.**: First Horn, starting with a *p* dynamic.
- 2nd Hn.**: Second Horn, starting with a *p* dynamic.
- 1st Bar.**: First Baritone, starting with a *p* dynamic.
- 2nd Bar.**: Second Baritone, starting with a *p* dynamic.
- 1st Tbn.**: First Trombone, starting with a *p* dynamic.
- 2nd Tbn.**: Second Trombone, starting with a *p* dynamic.
- B. Tbn.**: Bass Trombone, starting with a *p* dynamic.
- Euph.**: Euphonium, starting with a *p* dynamic and moving to *mf* at measure 9.
- Bass Eb.**: Bass Eb Cornet, starting with a *p* dynamic and moving to *mf* at measure 9.
- Bass Bb.**: Bass Bb Trombone, starting with a *p* dynamic.
- Timp.**: Timpani, with a rest throughout the piece.
- Perc.**: Percussion, with a rest throughout the piece.
- Glock.**: Glockenspiel, starting with a *p* dynamic and moving to *mf* at measure 9.

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11

Sop. Cor. *p*

Solo Cor. *p*

Rep. Cor. *mf* *p*

2nd Cor. *mf* *p*

3rd Cor. *mf* *p*

Flug. *p*

Solo Hn *mf* *p*

1st Hn *mf* *p*

2nd Hn *mf* *p*

1st Bar. *mf* *p*

2nd Bar. *mf* *p*

1st Tbn. *mf* *p*

2nd Tbn. *mf* *p*

B. Tbn. *mf* *p*

Euph. *Tutti* *p*

Bass Eb *Tutti* *p*

Bass Bb *mf* *p*

Timp.

Perc.

Glock. *p*

21

rit. **26** A tempo

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *p* *ff*

Perc. Sus. Cym. *p* *ff*

Glock. *ff*

31

Sop. Cor. *mp*

Solo Cor. *mp* Solo *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. Solo *mp*

Bass E. *mp*

Bass B. *mp*

Timp. *mp*

Perc.

Glock. *mp*

Sop. Cor. *p*

Solo Cor. *Tutti* *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p*

Solo Hn *p*

1st Hn *p*

2nd Hn *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

Bass Eb *p*

Bass Bb *p*

Timp. *p*

Perc

Glock. *p*

SAMPLE SCORE

Sop. Cor. *mf-f*

Solo Cor. *mf-f*

Rep. Cor. *mf-f*

2nd Cor. *mf-f*

3rd Cor. *mf-f*

Flug. *mf-f*

Solo Hn *mf-f*

1st Hn *mf-f*

2nd Hn *mf-f*

1st Bar. *mf-f*

2nd Bar. *mf-f*

1st Tbn. *mf-f*

2nd Tbn. *mf-f*

B. Tbn. *mf-f*

Euph. *mf-f*

Bass Eb *mf-f*

Bass Bb *mf-f*

Timp. *mf-f*

Perc *mf-f*

Glock. *mf-f*

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Perc *f*

Glock. *f*

1. rit.

2.

4. BLACK EYES SCHWARZE AUGEN

Russian Traditional
arr. Bruce Fraser

Moderato $\text{♩} = 100$

1

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

mf — *p*

mp *espress.*

mp

15

Sop. Cor.

Solo Cor. *mf* \rightarrow *p*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mp*

1st Hn.

2nd Hn.

1st Bar. *Soli*
mp espress.

2nd Bar. *Soli*
mp espress.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *Soli*
mp espress.

Bass Eb. *mp*

Bass Bb.

Timp.

Perc.

Glock.

29

Sop. Cor. *mp*

Solo Cor. *Soli mp espress.*

Rep. Cor. *Soli mp espress.*

2nd Cor. *Soli mp espress.*

3rd Cor. *Soli mp espress.*

Flug.

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *Cup Mut. fp mp fp*

2nd Tbn. *Cup Mut. fp mp fp*

B. Tbn. *fp mp fp*

Euph.

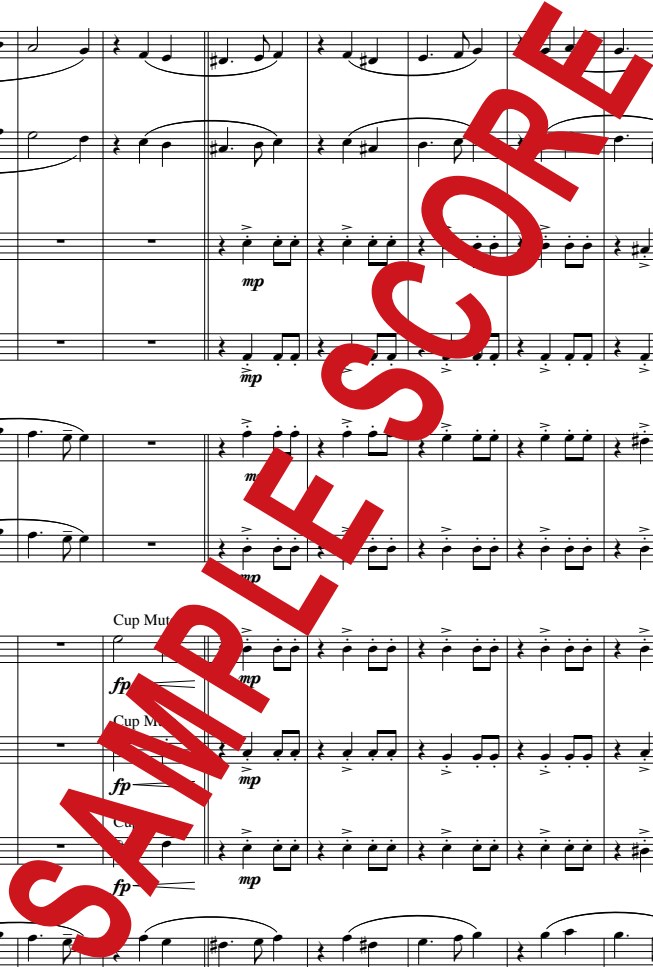
Bass Eb *mp*

Bass Bb *mp*

Timp. *p*

Perc. *Sus. Cymbal nat. S.D stick p*
scrape with edge of coin or Triangle beater

Glock. *mp*



42 $\text{♩} = 120$ 50

Sop. Cor. *cresc.* *f*

Solo Cor. *cresc.* *f*

Rep. Cor. *cresc.* *f*

2nd Cor. *cresc.* *f*

3rd Cor. *cresc.* *f*

Flug. *cresc.* *f*

Solo Hn. *cresc.* *f*

1st Hn. *cresc.* *f*

2nd Hn. *cresc.* *f*

1st Bar. *cresc.* *f*

2nd Bar. *cresc.* *f*

1st Tbn. *mp* *cresc.* *f* Open

2nd Tbn. *mp* *cresc.* *f* Open

B. Tbn. *mp* *cresc.* *f* Open

Euph. *cresc.* *f*

Bass Eb. *cresc.* *f*

Bass Bb. *cresc.* *f*

Timp. *mf* *f*

Perc. *mf* *f*

Glock. *cresc.* *f*

Sop. Cor. *cresc.* *ff*

Solo Cor. *cresc.* *ff*

Rep. Cor. *cresc.* *ff*

2nd Cor. *cresc.* *ff*

3rd Cor. *cresc.* *ff*

Flug. *cresc.* *ff*

Solo Hn. *cresc.* *ff*

1st Hn. *cresc.* *ff*

2nd Hn. *cresc.* *ff*

1st Bar. *cresc.* *ff*

2nd Bar. *cresc.* *ff*

1st Tbn. *cresc.* *ff*

2nd Tbn. *cresc.* *ff*

B. Tbn. *cresc.* *ff*

Euph. *cresc.* *ff*

Bass Eb. *cresc.* *ff*

Bass Bb. *cresc.* *ff*

Timp.

Perc. *ff* Soft beaters

Glock. *cresc.* *ff*

SAMPLE SCORE

66 **66** ♩ = 100 Solo *ff* rit. ♩ = 100 **77** *accl.*

Sop. Cor. *Solo ff*

Solo Cor. *Solo ff molto espress. f ff* *Soli mf*

Rep. Cor. *Soli mf*

2nd Cor. *Soli mf*

3rd Cor. *Soli mf*

Flug. *Solo ff f ff mf*

Solo Hn. *f ff mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *ff mf ff ff fp mf*

2nd Tbn. *ff mf ff ff fp mf*

B. Tbn. *ff mf ff ff fp mf*

Euph. *mf*

Bass Eb. *ff mf ff f ff mf*

Bass Bb. *ff mf ff f ff mf*

Timp. *ff ff f ff mf*

Perc. *Bass Drum ff* *Sus. Cymbal mf*

Glock. *ff*

Sop. Cor. *mf* *cresc.*

Solo Cor. *cresc.*

Rep. Cor. *cresc.*

2nd Cor. *cresc.*

3rd Cor. *cresc.*

Flug. *cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *fp* *mp* *cresc.*

2nd Tbn. *fp* *mp* *cresc.*

B. Tbn. *fp* *mp* *cresc.*

Euph. *cresc.*

Bass Eb. *cresc.*

Bass Bb. *cresc.*

Timp.

Perc.

Glock. *mf* *cresc.*

SAMPLE SCORE

89 $\text{♩} = 180$

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *mf cresc.* *ff*

Perc. *mf cresc.* *ff*

Glock. *ff*

5. CARRICKFERGUS

Irish Traditional
arr. Bruce Fraser

Moderato ♩=100

rit. . . **6** a tempo

Sop. Cor. *mp*

Solo Cor. *mp* *Solo mp espress.*

Rep. Cor. *mp* *St. Mute mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug.

Solo Hn *mp* *mp*

1st Hn *mp* *mp*

2nd Hn

1st Bar. *mp* *mp*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb *mp* *mp*

Bass Bb *mp* *mp*

Timp.

Perc *Sus. Cym.* *pp* *mp*

Glock.

The image shows a musical score for the piece 'Carrickfergus'. It is arranged for a large ensemble including Soprano and Solo Cornets, Repetition and 2nd/3rd Cornets, Flugelhorn, Solo and 1st/2nd Horns, 1st/2nd Baritone, 1st/2nd Trombone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Timpani, Percussion (with suspended cymbal), and Glockenspiel. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Moderato' at 100 beats per minute. A 'rit.' (ritardando) is indicated before a 6-measure rest, followed by 'a tempo'. Dynamics include 'mp' (mezzo-piano) and 'pp' (pianissimo). Performance instructions include 'Solo' for the Solo Cornet and 'St. Mute' for the Repetition Cornet. A large red watermark 'SAMPLE SCORE' is overlaid diagonally across the page.

Sop. Cor. *f*

Solo Cor. *cresc.* *f* *mp subito*

Rep. Cor. *cresc.* *f* *mp*

2nd Cor. *cresc.* *f* *Open*

3rd Cor. *cresc.* *f* *Open*

Flug. *f*

Solo Hn *cresc.* *f* *mp*

1st Hn *cresc.* *f* *mp*

2nd Hn *cresc.*

1st Bar. *cresc.* *f* *mp*

2nd Bar. *cresc.* *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *cresc.* *f*

Bass Eb *cresc.* *f* *mp*

Bass Bb *cresc.* *f* *mp*

Timp.

Perc. *mp* *f*

Glock.

SAMPLE SCORE

33

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

Tutti

Open

mp

mf

p

Soli

mp

mf

mp

p

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

50

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

mf

mf

mf

mf

mf

mf

f

f

f

f

mf

mf

mf

mf

Sus. Cym.

to Snare Drum

mp

f

mf

SAMPLE SCORE

Sop. Cor. *p cresc.* *f* *p*

Solo Cor. *p cresc.* *f* *p*

Rep. Cor. *p cresc.* *f* *p*

2nd Cor. *p cresc.* *f* *p*

3rd Cor. *p cresc.* *f* *p*

Flug. *p cresc.* *f* *p*

Solo Hn. *p cresc.* *f* *p*

1st Hn. *p cresc.* *f* *p*

2nd Hn. *p cresc.* *f* *p*

1st Bar. *cresc.* *f* *mp subito*

2nd Bar. *cresc.* *f* *mp subito*

1st Tbn. *cresc.* *ff* *mp subito*

2nd Tbn. *cresc.* *ff* *mp subito*

B. Tbn. *cresc.* *f* *mp*

Euph. *cresc.* *ff* *mp subito*

Bass Eb. *cresc.* *f* *mp*

Bass Bb. *cresc.* *f* *mp*

Timp. *f* *mp*

Perc. *p cresc.* *f*

Glock. *p*

SAMPLE SCORE

rit.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

p

cresc.

f

pp

mp

f

Solo

Tutti

Sus. Cym.

6. SEE THE CONQUERING HERO

G. F. Händel
arr. Bruce Fraser

Majestic, Alla marcia $\text{♩} = 90$

9 Solo

The musical score is arranged for the following instruments and parts:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- Bass Eb.
- Bass Bb.
- Timp.
- Perc.
- Glock.

Key performance instructions include:

- Solo Cor.:** St. Mute, *p*, Open, Cue Sop. Solo, *p*
- 1st Tbn.:** Mute, *p*, Open
- 2nd Tbn.:** Mute, *p*, Open
- B. Tbn.:** St. Mute, *p*, Open
- Perc.:** S.D. snares off, *p*

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10

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E♭

Bass B♭

Timp.

Perc.

Glock.

Soli

p

Soli

p

Soli

p

Soli

à l

p

à l

p

à l

p

46

Sop. Cor. *ff*

Solo Cor. *ff - mf*

Rep. Cor. *ff - mf*

2nd Cor. *ff - mf*

3rd Cor. *ff - mf*

Flug. *ff - mf*

Solo Hn *ff - mf*

1st Hn *ff - mf*

2nd Hn *ff - mf*

1st Bar. *ff - mf*

2nd Bar. *ff - mf*

1st Tbn. *ff - mf*

2nd Tbn. *ff - mf*

B. Tbn. *ff - mf*

Euph. *ff - mf*

Bass Eb *ff - mf*

Bass Bb *ff - mf*

Timp. *p* *ff - mf*

Perc *ff - mf*

Glock. *ff - mf*

55

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

64

Sop. Cor. *Solo*

Solo Cor. *Cue Sop. Solo*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn *p*

1st Hn

2nd Hn

1st Bar. *p*

2nd Bar.

1st Tbn. *Play 1st time only*

2nd Tbn. *Play 1st time only*

B. Tbn.

Euph. *àl* *p*

Bass E. *àl* *p*

Bass B. *àl* *p*

Timp.

Perc. *p*

Glock.

Sop. Cor.

Solo Cor. *St. Mute*
p *dim.* *pp*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn. *St. Mute*
p *dim.* *pp*

2nd Tbn. *St. Mute*
p *pp*

B. Tbn. *St. Mute*
p *pp*

Euph.

Bass E.

Bass B.

Timp.

Perc. *dim.*

Glock.

SAMPLE SCORE

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Timp.

Perc

Glock.

ppp

pp

SAMPLE SCORE

7. VARIATIONS ON
"DASHING AWAY WITH THE SMOOTHING IRON"

English Traditional
arr. Bruce Fraser

Lively ♩=110

5

The musical score is arranged for a large ensemble. The instruments and their parts are as follows:

- Sop. Cor.**: Soprano Cornet, starting with a rest and then playing a melodic line with dynamics *p cresc.* and *mf*.
- Solo Cor.**: Solo Cornet, playing a rhythmic accompaniment with dynamics *p cresc.* and *mf*.
- Rep. Cor.**: Repetitive Cornet, playing a rhythmic accompaniment with dynamics *p cresc.* and *mf*.
- 2nd Cor.**: Second Cornet, playing a melodic line with dynamics *p cresc.* and *mf*.
- 3rd Cor.**: Third Cornet, playing a rhythmic accompaniment with dynamics *mf*.
- Flug.**: Flugelhorn, playing a melodic line with dynamics *p cresc.* and *mf*.
- Solo Hn.**: Solo Horn, playing a melodic line with dynamics *p cresc.* and *mf*.
- 1st Hn.**: First Horn, playing a rhythmic accompaniment with dynamics *mf*.
- 2nd Hn.**: Second Horn, playing a rhythmic accompaniment with dynamics *mf*.
- 1st Bar.**: First Baritone, playing a melodic line with dynamics *p cresc.* and *mf*.
- 2nd Bar.**: Second Baritone, playing a rhythmic accompaniment with dynamics *mf*.
- 1st Tbn.**: First Trombone, playing a rhythmic accompaniment with dynamics *mf*.
- 2nd Tbn.**: Second Trombone, playing a rhythmic accompaniment with dynamics *mf*.
- B. Tbn.**: Bass Trombone, playing a rhythmic accompaniment with dynamics *mf*.
- Euph.**: Euphonium, playing a melodic line with dynamics *p cresc.* and *mf*.
- Bass Eb.**: Bass Eb Cornet, playing a rhythmic accompaniment with dynamics *mf*.
- Bass Bb.**: Bass Bb Cornet, playing a rhythmic accompaniment with dynamics *mf*.
- Timp.**: Timpani, playing a rhythmic accompaniment with dynamics *mf*.
- Perc.**: Percussion, playing a rhythmic accompaniment with dynamics *mf* and marked *S.D.* (Snare Drum).
- Glock.**: Glockenspiel, playing a rhythmic accompaniment with dynamics *mf*.

The score is in 6/8 time and features a variety of dynamics including *p* (piano), *cresc.* (crescendo), and *mf* (mezzo-forte). A large red watermark "SAMPLE SCORE" is overlaid diagonally across the page.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

27 Variation 1 $\text{♩} = 64$
Meno mosso

24 rit.

Sop. Cor. rit.

Solo Cor. Cue Sop. $\text{à}2$ $\text{à}2$ Cup Mute mf

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. $Soli$

Bass Eb $Soli$

Bass Bb $Soli$

Timp.

Perc. Triangle mf

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

SAMPLE SCORE

43

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

Open

Soli

mf

mp

mp

mp

Sop. Cor.

Solo Cor. *f* Harmon Mute WA WA WA *mp* *cresc.* Open

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn. *f* 6th 6th long slow gliss. *gliss.*

2nd Tbn. *f* long slow gliss. *gliss.*

B. Tbn. *f* long slow gliss. *gliss.*

Euph.

Bass Eb *f*

Bass Bb *f*

Timp.

Perc *f* S.D. *p*

Glock.

SAMPLE SCORE

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

89

Sop. Cor. *f staccato*

Solo Cor. *f staccato*

Rep. Cor. *f staccato*

2nd Cor. *f staccato*

3rd Cor. *f staccato*

Flug. *f staccato*

Solo Hn. *f staccato*

1st Hn. *f staccato*

2nd Hn. *f staccato*

1st Bar. *f staccato*

2nd Bar. *f staccato*

1st Tbn. *f staccato*

2nd Tbn. *f staccato*

B. Tbn. *f staccato*

Euph. *f staccato*

Bass Eb. *f staccato*

Bass Bb. *f staccato*

Timp. *f staccato*

Perc. *f staccato* S.D.

Glock. *f staccato*

Sop. Cor. *p* *f* *p* *f*

Solo Cor. *p* *f* *p* *f*

Rep. Cor. *p* *f* *p* *f*

2nd Cor. *p* *f* *p* *f*

3rd Cor. *p* *f* *p* *f*

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *f* *f*

Bass Eb

Bass Bb

Timp.

Perc. *p* *f* *p* *f*

Glock.

SAMPLE SCORE

112

Sop. Cor. *p* *f* *ff*

Solo Cor. *p* *f* *ff*

Rep. Cor. *p* *f* *ff*

2nd Cor. *p* *f* *ff*

3rd Cor. *p* *f* *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *f* *ff*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *ff*

Perc. *p* *f* *ff*

Glock. *ff*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

133

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

Solo

Tutti

SAMPLE SCORE

8. DEEP HARMONY

Handel Parker
arr. Bruce Fraser

Moderato $\text{♩} = 92$

5 Verse 1

The musical score is for the piece "8. DEEP HARMONY" by Handel Parker, arranged by Bruce Fraser. It is in 4/4 time with a tempo of Moderato (♩ = 92). The score is for a full orchestra and includes the following parts:

- Sop. Cor. (Soprano Cor Anglais)
- Solo Cor. (Solo Cor Anglais)
- Rep. Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Flug. (Flugelhorn)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Tbn. (1st Trombone)
- 2nd Tbn. (2nd Trombone)
- B. Tbn. (Bass Trombone)
- Euph. (Euphonium)
- Bass Eb. (Bass Eb Trumpet)
- Bass Bb. (Bass Bb Trumpet)
- Timp. (Timpani)
- Perc. (Percussion)
- Glock. (Glockenspiel)

The score includes dynamic markings such as *mf* (mezzo-forte), *dim.* (diminuendo), and *p* (piano). A large red watermark "SAMPLE SCORE" is overlaid diagonally across the page.

14

Sop. Cor. *cresc.* *mf* *mp*

Solo Cor. *cresc.* *mf* *mp* *mp*

Rep. Cor. *cresc.* *mf* *mp*

2nd Cor. *cresc.* *mf* *mp*

3rd Cor. *cresc.* *mf* *mp*

Flug. *cresc.* *mf* *mp*

Solo Hn *cresc.* *mf* *mp*

1st Hn *cresc.* *mf* *mp* *mp*

2nd Hn *cresc.* *mf* *mp*

1st Bar. *cresc.* *mf* *mp* *mp*

2nd Bar. *cresc.* *mf* *mp*

1st Tbn. *cresc.* *mf* *mp*

2nd Tbn. *cresc.* *mf* *mp*

B. Tbn. *cresc.* *mf* *mp*

Euph. *cresc.* *mf* *mp*

Bass Eb *cresc.* *mf* *mp*

Bass Bb *cresc.* *mf* *mp* *E♭ Bass cue*

Timp. *mp*

Perc. *mp*

Glock. *cresc.* *mf* *mp*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

Sop. Cor. *mf* *dim.* *p* *mf cresc.*

Solo Cor. *mf* *dim.* *p* *Tutti* *p* *cresc.*

Rep. Cor. *mf* *dim.* *p* *p* *cresc.*

2nd Cor. *mf* *dim.* *p* *p* *cresc.*

3rd Cor. *mf* *dim.* *p* *p* *cresc.*

Flug. *mf* *dim.* *p* *mf cresc.*

Solo Hn *mf* *dim.* *mf cresc.*

1st Hn *mf* *p* *mf cresc.*

2nd Hn *mf* *p* *mf cresc.*

1st Bar. *mf* *dim.* *p* *mf cresc.*

2nd Bar. *mf* *dim.* *p* *mf cresc.*

1st Tbn. *mf* *dim.* *p* *mf cresc.*

2nd Tbn. *mf* *dim.* *p* *mf cresc.*

B. Tbn. *mf* *dim.* *p* *mf cresc.*

Euph. *mf* *dim.* *p* *mf cresc.*

Bass Eb *mf* *dim.* *p* *mf cresc.*

Bass Bb *mf* *dim.* *p* *mf cresc.*

Timp.

Perc.

Glock.



44 Verse 3
A tempo ♩=92

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *ff*

Perc. *ff* Sus. Cym. *p* *ff*

Glock. *ff*

SAMPLE SCORE

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass Eb *mf*

Bass Bb *mf*

Timp. *mf*

Perc

Glock.

34 rit. 37 a tempo

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn *f* *ff*

1st Hn *f* *ff*

2nd Hn *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Bass Eb *f* *ff*

Bass Bb *f* *ff*

Timp. *mp* *f* *pp* *ff*

Perc. Snare Drum *pp* *f* Sus. Cym *pp* *ff*

Glock. *f* *ff*

42

Sop. Cor. *dim.* *pp* *rall.*

Solo Cor. *dim.* *pp*

Rep. Cor. *dim.* *pp*

2nd Cor. *dim.* *pp*

3rd Cor. *dim.* *pp*

Flug. *dim.* *pp*

Solo Hn. *dim.* *pp*

1st Hn. *dim.* *pp*

2nd Hn. *dim.* *pp*

1st Bar. *dim.* *pp*

2nd Bar. *dim.* *pp*

1st Tbn. *dim.* *pp*

2nd Tbn. *dim.* *pp*

B. Tbn. *pp*

Euph. *dim.* *pp*

Bass Eb. *pp*

Bass Bb. *pp*

Timp. *pp*

Perc.

Glock. *dim.* *pp*

10. CHERUBIC HYMN

Dimitri Bortnianski
arr. Bruce Fraser

1 Slow and solemn $\text{♩} = 72$

SAMPLE SCORE

Sop. Cor. mf p

Solo Cor. p mf p

Rep. Cor. p mf p

2nd Cor.

3rd Cor.

Flug. p mf p

Solo Hn p p

1st Hn p mf

2nd Hn

1st Bar. p mf p

2nd Bar.

1st Tbn. mf p

2nd Tbn.

B. Tbn.

Euph. p mf

Bass E♭ p mf p

Bass B♭ p p

Timp. p

Perc

Glock. mf p

Sop. Cor. *f*

Solo Cor. *Tutti* *p* *f*

Rep. Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *mf* *f*

Flug. *f*

Solo Hn *f*

1st Hn *p* *f*

2nd Hn *p* *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *p* *f*

Bass Eb *f*

Bass Bb *f*

Timp. *p*

Perc. *p* *f*

Glock. *f*

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *p*

Solo Hn *mp* *mf* *f*

1st Hn *mp* *mf* *f*

2nd Hn *f*

1st Bar. *p* *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *p* *f*

Euph. *p* *mf* *f*

Bass Eb. *p* *mp* *mf* *f*
Cue Bass Tbn.

Bass Bb. *mf* *f*

Timp. *mf* *f*

Perc. *p* *f*

Glock. *f*

36

Sop. Cor. *p*

Solo Cor. *p* *f* *mp* *al*

Rep. Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *p* *f*

Flug. *p* *f* *mp*

Solo Hn *p* *f*

1st Hn *p* *f*

2nd Hn *p* *f*

1st Bar. *p* *f*

2nd Bar. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Bass E. *p* *f*

Bass B. *p* *f*

Timp. *p* *f*

Perc. *f* Snare Drum (snare off)

Glock. *p* *f*

Allargando

55

Sop. Cor. *f* *dim.* *p dim.* *pp*

Solo Cor. *f* *dim.* *p dim.* *pp*

Rep. Cor. *f* *dim.* *p dim.* *pp*

2nd Cor. *f* *dim.* *p dim.* *pp*

3rd Cor. *f* *dim.* *p dim.* *pp*

Flug. *f* *dim.* *p dim.* *pp*

Solo Hn *f* *dim.* *p dim.* *pp*

1st Hn *f* *dim.* *p dim.* *pp*

2nd Hn *f* *dim.* *p dim.* *pp*

1st Bar. *f* *dim.* *p dim.* *pp*

2nd Bar. *f* *dim.* *p dim.* *pp*

1st Tbn. *f* *dim.* *p dim.* *pp*

2nd Tbn. *f* *dim.* *p dim.* *pp*

B. Tbn. *f* *dim.* *p dim.* *pp*

Euph. *f* *dim.* *p dim.* *pp*

Bass E. *f* *dim.* *p dim.* *pp*

Bass B. *f* *dim.* *p dim.* *pp*

Timp. *f* *dim.* *p dim.* *pp*

Perc. *f* *dim.* *p dim.* *pp*

Glock. *f* *dim.* *p dim.* *pp*

11. THE DUKE OF GLOUCESTER'S MARCH

Jeremiah Clarke
arr. Bruce Fraser

Allegro con brio $\text{♩} = 108$

5

The score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Sop. Cor.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Solo Cor.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Rep. Cor.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 2nd Cor.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 3rd Cor.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Flug.**: Treble clef, 4/4 time, rests until measure 5, then *f* Solo.
- Solo Hn.**: Treble clef, 4/4 time, rests until measure 5, then *f* Solo.
- 1st Hn.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 2nd Hn.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 1st Bar.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 2nd Bar.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- 1st Tbn.**: Bass clef, 4/4 time, rests until measure 5, then *f*.
- 2nd Tbn.**: Bass clef, 4/4 time, rests until measure 5, then *f*.
- B. Tbn.**: Bass clef, 4/4 time, rests until measure 5, then *f*.
- Euph.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Bass Euph.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Bass Bb.**: Treble clef, 4/4 time, rests until measure 5, then *f*.
- Timp.**: Bass clef, 4/4 time, *p* < *f* in measures 1-2, *p* < *f* in measures 3-4, then *f*.
- Perc.**: Percussion, 4/4 time, *f* throughout.
- Glock.**: Treble clef, 4/4 time, rests until measure 5, then *f*.

This musical score page, numbered 17, features 18 staves for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E., Bass B., Timp., Perc., and Glock. The score is written in a common time signature with a key signature of one flat. A large, diagonal red watermark reading "SAMPLE SCORE" is overlaid across the center of the page. The musical notation includes various note values, rests, and articulation marks.

Sop. Cor. *f*

Solo Cor. *p* *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Perc. *f* nat.

Glock. *f*

Sop. Cor. *p* *f*

Solo Cor. *p* *f*

Rep. Cor. *p* *f*

2nd Cor. *p* *f*

3rd Cor. *p* *f*

Flug. *p* *f*

Solo Hn *p* *f*

1st Hn *mf* *f*

2nd Hn *mf* *f*

1st Bar. *mf* *p* *f*

2nd Bar. *mf* *p* *f*

1st Tbn. *mf* *p* *f*

2nd Tbn. *mf* *p* *f*

B. Tbn. *mf* *p* *f*

Euph. *mf* *p* *f*

Bass Eb *mf* *p* *f*

Bass Bb *mf* *p* *f*

Timp. *p* *f*

Perc. *f*

Glock. *p* *f*

This musical score page contains 18 staves for various instruments and voices. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass E., Bass B., Timp., Perc., and Glock. The score is written in a common time signature with a key signature of one flat. A large, diagonal red watermark reading 'SAMPLE SCORE' is overlaid across the center of the page. The notation includes various rhythmic values, rests, and articulation marks.

Sop. Cor. *p* *f* *ff*

Solo Cor. *p* *f* *ff*

Rep. Cor. *p* *f* *ff*

2nd Cor. *p* *f* *ff*

3rd Cor. *p* *f* *ff*

Flug. *f*

Solo Hn *p* *f*

1st Hn *p* *f*

2nd Hn *p* *f*

1st Bar. *p* *f*

2nd Bar. *p* *f*

1st Tbn. *p* *f*

2nd Tbn. *p* *f*

B. Tbn. *p* *f*

Euph. *p* *f*

Bass Eb *p* *f*

Bass Bb *p* *f*

Timp. *p* *f*

Perc *p* *f*

Glock. *p* *f* *ff*

SAMPLE SCORE

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *ff* *mf*

Solo Hn *ff* *mf*

1st Hn *ff* *mf*

2nd Hn *ff* *mf*

1st Bar. *ff* *mf*

2nd Bar. *ff* *mf*

1st Tbn. *ff* *mf*

2nd Tbn. *ff* *mf*

B. Tbn. *ff* *mf*

Euph. *ff* *mf*

Bass Eb *ff* *mf*

Bass Bb *ff* *mf*

Timp. *ff* *mf*

Perc *ff* *mf*

Glock. *mf*

SAMPLE SCORE

62

Sop. Cor. *ff* *rall.* *tr*

Solo Cor. *ff* *tr*

Rep. Cor. *ff* *tr*

2nd Cor. *ff* *tr*

3rd Cor. *ff* *tr*

Flug. *ff* *tr*

Solo Hn. *ff* *tr*

1st Hn. *ff* *tr*

2nd Hn. *ff* *tr*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff* *tr*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *ff*

Perc. *ff*

Glock. *ff*

12. EARL OF SALISBURY'S PAVAN

William Byrd
arr. Bruce Fraser

Majestic $\text{♩} = 90$ 9

SAMPLE SCORE

Instrumentation: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn, 1st Hn, 2nd Hn, 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc. (S.D.), Glock.

Tempo: Majestic $\text{♩} = 90$

Page: 9

10

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

f

f

f

f

f

mf *cresc.* *f*

cresc. *mf* *cresc.* *f*

cresc. *mf* *cresc.* *f*

cresc. *mf* *cresc.*

mf *cresc.*

mf *cresc.* *f*

mf *cresc.*

mf *cresc.* *f*

cresc. *mf* *cresc.*

cresc. *mf* *cresc.* *f*

cresc. *mf* *cresc.* *f*

cresc. *mf* *cresc.* *f*

f

SAMPLE SCORE

19

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *f* *mp*

1st Bar. *f* *mp*

2nd Bar. *f* *mp*

1st Tbn. *f* *mp*

2nd Tbn. *f* *mp*

B. Tbn. *mp*

Euph. *f* *mp* *mp*

Bass E. *mp*

Bass B. *mp*

Timp. *p* *f* *mp*

Perc. *f*

Glock.

Sop. Cor. *mp* *cresc.* *dim.* *p*

Solo Cor. *mp* *cresc.* *dim.* *p*

Rep. Cor. *mp* *cresc.* *dim.* *p*

2nd Cor. *mp* *cresc.* *dim.* *p*

3rd Cor. *mp* *cresc.* *dim.* *p*

Flug. *cresc.* *dim.* *p*

Solo Hn *cresc.* *dim.* *p*

1st Hn *mp* *cresc.* *dim.* *p*

2nd Hn *mp* *cresc.* *dim.* *p*

1st Bar. *mp* *cresc.* *dim.* *p*

2nd Bar. *mp* *cresc.* *dim.* *p*

1st Tbn. *dim.* *p*

2nd Tbn. *mp* *dim.* *p*

B. Tbn. *mp* *dim.* *p*

Euph. *dim.* *p*

Bass Eb *dim.* *p*

Bass Bb *dim.* *p*

Timp. *p*

Perc.

Glock. *mp* *cresc.* *dim.* *p*

SAMPLE SCORE

13. EIN' FESTE BURG
A MIGHTY FORTRESS

Johann Sebastian Bach
arr. Bruce Fraser

1

Sop. Cor. *mp*

Solo Cor. *mp*

Rep. Cor. *mp*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn *mp*

1st Hn *mp*

2nd Hn *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp*

Bass Eb *mp*

Bass Bb *mp*

Timp. *mp*

Perc. TACIT

Glock. *mp*

10

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

14. FANFARE AND CHORUS

Dietrich Buxtehude
arr. Bruce Fraser

Maestoso $\text{♩} = 76$ 7

SAMPLE SCORE

Sop. Cor. *f*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f*

Flug. *f* *ff*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp. *f*
TACET

Perc *f*
TACET

Glock. TACET

Allegro Maestoso $\text{♩} = 92$

8

Sop. Cor. *f*

Solo Cor. *f* *div.*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *ff* *f*

Flug. *f*

Solo Hn. *ff* *f*

1st Hn. *ff* *f*

2nd Hn. *ff* *f*

1st Bar. *ff* *f*

2nd Bar. *ff* *f*

1st Tbn. *ff* *f*

2nd Tbn. *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

Bass Eb. *ff* *f*

Bass Bb. *ff* *f*

Timp. *ff* *f*

Perc.

Glock.

17

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Timp.

Perc.

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

The image shows a page of a musical score for a band or orchestra. The score is written for 18 different parts: Sopranos, Solo Cornets, Repetition Cornets, 2nd Cornets, 3rd Cornets, Flugelhorn, Solo Horns, 1st Horns, 2nd Horns, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Timpani, Percussion, and Glockenspiel. The music is in a key with one sharp (F#) and a common time signature. A large, diagonal red watermark reading 'SAMPLE SCORE' is superimposed over the entire page.

15. FIESTA DE SAN BENITO

Bolivian Traditional
arr. Bruce Fraser

1 Fast $\text{♩} = 180$ 5

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

SAMPLE SCORE

9

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

The image shows a page of a musical score, numbered 9 at the top left. It contains 17 staves of music, each labeled with an instrument or voice part. The parts are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb., Bass Bb., Timp., Perc., and Glock. The music is written in a key signature of one sharp (F#) and a 2/4 time signature. A large, diagonal red watermark reading 'SAMPLE SCORE' is superimposed over the entire page. The score includes various musical notations such as notes, rests, beams, and dynamic markings like 'f' (forte).

17

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar. *mf*

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

This musical score page, numbered 27, features a variety of instruments. The vocal parts include Soprano, Solo Cornet, and Repetitive Cornet. The woodwind section consists of Flute, Solo Horn, First Horn, Second Horn, First Trumpet, Second Trumpet, and Baritone. The brass section includes Euphonium, Bass Euphonium, and Bass Trombone. The percussion section includes Timpani, Percussion, and Glockenspiel. The score is written in a key signature of two sharps (F# and C#) and a common time signature. A large, diagonal red watermark reading "SAMPLE SCORE" is overlaid across the center of the page. The Euphonium part includes a dynamic marking of *f* (forte) in the third measure.

33

1. 2.

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *ff*

Solo Hn *ff*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Timp.

Perc.

Glock.

16. GRESFORD

Robert Saint
arr Bruce Fraser

Andante $\text{♩} = 82$

5

Sop. Cor. *p*

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *mf* *p*

3rd Cor. *mf* *p*

Flug. *mf* *p*

Solo Hn *p* *p*

1st Hn *mf* *p*

2nd Hn *mf* *p*

1st Bar. *mf* *p*

2nd Bar. *mf* *p*

1st Tbn. *mf* *p*

2nd Tbn. *mf* *p*

B. Tbn. *p*

Euph. *p* *p*

Bass E. *p* *p*

Bass B. *mf* *p*

Timp. *mp* *p*

Perc. *mp* *p*

Glock. *p*

Sop. Cor. *mf* *p*

Solo Cor. *mf* *p* *p* *p*

Rep. Cor. *mf* *p* *p* *p*

2nd Cor. *mf* *p* *p* *p*

3rd Cor. *mf* *p* *p* *p*

Flug. *mf* *p* *p* *p*

Solo Hn *mf* *p* *p* *p*

1st Hn *mf* *p* *p* *p*

2nd Hn *mf* *p* *p* *p*

1st Bar. *mf* *p* *p* *p*

2nd Bar. *mf* *p* *p* *p*

1st Tbn. *mf* *p* *p* *p*

2nd Tbn. *mf* *p* *p* *p*

B. Tbn. *mf* *p* *p* *p*

Euph. *mf* *p* *p* *p*

Bass Eb *mf* *p* *p* *p*

Bass Bb *mf* *p* *p* *p*

Timp. *mf* *mf* *p* *p*

Perc. *mf* *p* *p* *p*

Glock. *mf* *p* *p* *p*

SAMPLE SCORE

25 Verse 2

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Timp.

Perc.

Glock.

SAMPLE SCORE

34 *rall.* **Maestoso** 2. continuation

Sop. Cor. *f* *p* *p* *mf*

Solo Cor. *Tutti* *f* *p* *p* *mf*

Rep. Cor. *f* *p* *p* *mf*

2nd Cor. *f* *p* *p* *mf*

3rd Cor. *f* *p* *p* *mf*

Flug. *f* *p* *p* *mf*

Solo Hn *f* *p* *p* *mf*

1st Hn *f* *p* *p* *mf*

2nd Hn *f* *p* *p* *mf*

1st Bar. *f* *p* *p* *mf*

2nd Bar. *f* *p* *p* *mf*

1st Tbn. *f* *p* *p* *mf*

2nd Tbn. *f* *p* *p* *mf*

B. Tbn. *f* *p* *p* *mf*

Euph. *f* *p* *p* *mf*

Bass Eb *f* *p* *p* *mf*

Bass Bb *f* *p* *p* *mf*

Timp. *mp* *f* *f* *p* to F, Bb, C

Perc. *p* to Snare Drum

Glock. *mf* *p*

43

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

3rd Cor. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *Soli ff*

2nd Tbn. *Soli ff*

B. Tbn. *Soli ff*

Euph. *ff*

Bass Eb. *ff*

Bass Bb. *ff*

Timp. *mp ff*

Perc. *ff*

Glock. *ff*

Sop. Cor. *mp* *cresc.*

Solo Cor. *mp* *cresc.*

Rep. Cor. *mp* *cresc.*

2nd Cor. *mp* *cresc.*

3rd Cor. *mp* *cresc.*

Flug. *mp* *mp* *cresc.*

Solo Hn. *mp* *cresc.*

1st Hn. *mp* *mp* *cresc.*

2nd Hn. *mp* *mf* *cresc.*

1st Bar. *mp* *mp* *cresc.*

2nd Bar. *mp* *mf* *cresc.*

1st Tbn. *mp* *mp* *cresc.*

2nd Tbn. *mp* *mf* *cresc.*

B. Tbn. *mp* *mp* *cresc.*

Euph. *mp* *mp* *cresc.*

Bass Eb. *mp* *mp* *cresc.*

Bass Bb. *mp* *mp* *cresc.*

Timp. *mp* *p*

Perc. *mp* Sus.Cym. *p*

Glock. *mp* *cresc.*

SAMPLE SCORE

Sop. Cor. *ff* *dim.* *p*

Solo Cor. *ff* *dim.* *p*

Rep. Cor. *ff* *dim.* *p*

2nd Cor. *ff* *dim.* *p*

3rd Cor. *ff* *dim.* *p*

Flug. *ff* *dim.* *p*

Solo Hn. *ff* *dim.* *p*

1st Hn. *ff* *dim.* *p*

2nd Hn. *ff* *dim.* *p*

1st Bar. *ff* *dim.* *p*

2nd Bar. *ff* *dim.* *p*

1st Tbn. *ff* *dim.* *p*

2nd Tbn. *ff* *dim.* *p*

B. Tbn. *ff* *dim.* *p*

Euph. *ff* *dim.* *p*

Bass E. *ff* *dim.* *p*

Bass B. *ff* *dim.* *p*

Timp. *ff* *dim.* *p*

Perc. *ff* *dim.* *p*

Glock. *ff* *dim.* *p*

SAMPLE SCORE

7

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

14

1. Play 2. Play 2nd time only

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

Play

Soli

21

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

27

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb.
Bass Bb.
Timp.
Perc.
Glock.

35

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

42

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

47

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

fp *ff*

18. LA MAJESTÉ

G. F. Telemann
arr. Bruce Fraser

Maestoso $\text{♩} = 120$

1

Sop. Cor. *f* *p* *mf* *cresc.*

Solo Cor. *f* *p* *mf* *cresc.*

Rep. Cor. *f* *p* *mf* *cresc.*

2nd Cor. *f* *mf* *cresc.*

3rd Cor. *f* *mf* *cresc.*

Flug. *f* *mf* *cresc.*

Solo Hn *f* *p* *mf* *cresc.*

1st Hn *f* *mf* *cresc.*

2nd Hn *f* *mf* *cresc.*

1st Bar. *f* *mf* *cresc.*

2nd Bar. *f* *mf* *cresc.*

1st Tbn. *f* *mf* *cresc.*

2nd Tbn. *f* *mf* *cresc.*

B. Tbn. *f* *p* *mf* *cresc.*

Euph. *f* *p* *mf* *cresc.*

Bass Eb *f* *p* *mf* *cresc.*

Bass Bb *f* *p* *mf* *cresc.* Cue Eb Bass

Timp. *f* *mf*

Perc. TACET

Glock. TACET

34

Sop. Cor. *f* rit. *tr*

Solo Cor. *f* *tr*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f* *f*

2nd Hn *f* *f*

1st Bar. *f*

2nd Bar. *f* *f*

1st Tbn. *f* *f*

2nd Tbn. *f* *f*

B. Tbn. *f*

Euph. *f* *tr*

Bass Eb *f*

Bass Bb *f*

Timp. *f*

Perc.

Glock.

19. MY LORD WHAT A MORNING

American Spiritual
arr. Bruce Fraser

Slow $\text{♩} = 70$

9

The musical score is arranged for a large ensemble. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc., and Glock. The score is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Slow' with a quarter note equal to 70 beats per minute. The music begins with a rest for the first 16 measures, followed by a melodic entry in the 17th measure. The Euphonium part has a 'Solo' section from measure 17 to 32, marked 'p' and 'espress.', and a 'Tutti' section starting at measure 33. The Solo Horn, Flugelhorn, and various Brass parts (Solo, 1st, 2nd, 3rd) all have a melodic line starting at measure 17, marked 'p' and 'espress.'. The Bass Eb and Bass Bb parts have a bass line starting at measure 17, marked 'p'. The Timp., Perc., and Glock parts are silent throughout the score. A large, diagonal red watermark reading 'SAMPLE SCORE' is overlaid across the center of the page.

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass Eb.
Bass Bb.
Timp.
Perc.
Glock.

SAMPLE SCORE

24

Sop. Cor. *p*

Solo Cor. *p* Solo *espress.*

Rep. Cor. *p*

2nd Cor.

3rd Cor.

Flug. *p*

Solo Hn *p*

1st Hn *p*

2nd Hn *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p* *p*

2nd Tbn. *p* *p*

B. Tbn. *p* *p*

Euph. *p* *p*

Bass Eb *p* *à l* *p* 3

Bass Bb *p* *à l* *p*

Timp. *p*

Perc. Sus. Cym. *p*

Glock.

SAMPLE SCORE

20. MYFANWY

Joseph Parry
arr. Bruce Fraser

Andante $\text{♩} = 82$

9

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

11

Sop. Cor. *p*

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *mf*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn.

Euph. *mf* 2nd *p*

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

31

Sop. Cor. *cresc.* *ff* *rall.* *a tempo*

Solo Cor. *cresc.* *ff*

Rep. Cor. *cresc.* *ff*

2nd Cor. *cresc.* *ff*

3rd Cor. *cresc.* *ff*

Flug. *p* *cresc.* *ff*

Solo Hn. *p* *cresc.* *ff*

1st Hn. *cresc.* *ff*

2nd Hn. *cresc.* *ff*

1st Bar. *p* *cresc.* *ff*

2nd Bar. *cresc.* *ff*

1st Tbn. *cresc.* *ff*

2nd Tbn. *cresc.* *ff*

B. Tbn. *cresc.* *ff*

Euph. *cresc.* *ff*

Bass Eb. *cresc.* *ff*

Bass Bb. *cresc.* *ff*

Timp. *p cresc.* *ff*

Perc. *cresc.* *p cresc.* *ff* *Sus. Cym.*

Glock. *cresc.* *p* *ff* *Bass Drum To Glock.*

42

Sop. Cor.

Solo Cor. *dim.* *p* Cup Mute

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn *dim.*

1st Hn *dim.*

2nd Hn *dim.*

1st Bar. *dim.*

2nd Bar. *dim.*

1st Tbn. *dim.*

2nd Tbn. *dim.*

B. Tbn. *dim.*

Euph. *p* Solo

Bass Eb *dim.*

Bass Bb *dim.*

Timp. *p*

Perc. Sus. Cym. *pp*

Glock. Glockenspiel *p*

51

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

Open

p

p

p

p

60

Sop. Cor. *pp*

Solo Cor. *pp*

Rep. Cor. *pp*

2nd Cor. *pp*

3rd Cor. *pp*

Flug. Solo *p* *pp*

Solo Hn *pp*

1st Hn *pp*

2nd Hn

1st Bar. *p*

2nd Bar.

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *pp* *à2*

Bass E. *pp*

Bass B. *pp*

Timp. *pp*

Perc.

Glock. *pp*

9

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

mf

Soli

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock. *f*

SAMPLE SCORE

25

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

f

f

f

gliss.

gliss.

gliss.

Fill

Fill

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

The image shows a page of a musical score for a concert band, page 39. The score is written for various instruments: Soprano Cor Anglais, Solo Cor Anglais, Repetitive Cor Anglais, 2nd Cor Anglais, 3rd Cor Anglais, Flugelhorn, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, Bass Trombone, Euphonium, Bass Eb, Bass Bb, Timpani, Percussion, and Glockenspiel. The music is in a key with two flats (Bb and Eb) and a 4/4 time signature. A large, diagonal red watermark reading 'SAMPLE SCORE' is superimposed over the entire page. The page number '39' is in a box at the top right. The score includes dynamic markings such as 'f' (forte) and rests for several instruments in the later measures.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

SAMPLE SCORE

64

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

76

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb.

Bass Bb.

Timp.

Perc.

Glock.

The image shows a page of a musical score for a band, starting at measure 76. The score is written for various instruments and includes a large red watermark that reads "SAMPLE SCORE" diagonally across the page. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb., Bass Bb., Timp., Perc., and Glock. The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is arranged in a standard orchestral format with multiple staves for each instrument. The percussion part includes a snare drum pattern and a triplet figure. The woodwinds and brass parts feature various rhythmic patterns and dynamics markings.

22. S'BLÜEMLI (The Flower)

Swiss Traditional
arr. Bruce Fraser

Slow ♩=100

5

Sop. Cor.

Solo Cor. *mp* Cup Mutes Open

Rep. Cor. *mp* Cup Mutes Open

2nd Cor. *mp* Cup Mutes Open

3rd Cor. *mp* Cup Mutes Open

Flug.

Solo Hn *mp* Solo *espress.*

1st Hn

2nd Hn

1st Bar. *mp* Solo

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mp* *al*

Bass Eb *mp* *al*

Bass Bb

Timp.

Perc.

Glock. *mp*

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

mp *mp* *mp*

SAMPLE SCORE

23

Sop. Cor. *mp* *mp espress.*

Solo Cor. *mp* *espress.*

Rep. Cor. *mp* *espress.*

2nd Cor. *mp* *espress.*

3rd Cor. *mp* *espress.*

Flug. *mp* *espress.*

Solo Hn. *mp* *espress.*
Cue Hn.1

1st Hn. *mp* *espress.*

2nd Hn. *mp* *espress.*

1st Bar. *mp*
Cue Bar.2

2nd Bar. *mp*

1st Tbn. *mp* *espress.*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* *espress.*
Tutti

Bass E. *mp*
Tutti

Bass B. *mp*

Timp. *mp*

Perc.

Glock. *mp*

Sop. Cor. *mf*

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf* Solo *mp*

Solo Hn *mf* *mp* *mp*

1st Hn *mf* *mp*

2nd Hn *mf* *mp*

1st Bar. *mf* *mp*

2nd Bar. *mf* *mp*

1st Tbn. *mf* *mp*

2nd Tbn. *mf* *mp*

B. Tbn. *mf* *mp*

Euph. *mf* *mp* *à l*

Bass E. *mf* *mp*

Bass B. *mf* *mp*

Timp. *p* *mf* *mp* *mp*

Perc. *p* *mf* *mf*

Glock. *mp* *mf* *mp*

Sop. Cor.

Solo Cor. *Cup mute*
mp

Rep. Cor. *Cup mute*
mp

2nd Cor. *Cup mute*
mp

3rd Cor.

Flug. *espress.*

Solo Hn *espress.*

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock. *mp*

SAMPLE SCORE

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Timp.

Perc.

Glock.

The image shows a page of a musical score for page 51. It contains 18 staves for various instruments: Sopranos, Solos, and Repetitions of Cor Anglais; 2nd, 3rd, and Flugel Horns; Solo and 1st/2nd Horns; 1st and 2nd Baritone; 1st, 2nd, and Bass Trombones; Euphonium; Bass Euphonium and Bass Baritone; Timpani; Percussion; and Glockenspiel. The score is in a key with two flats and a 4/4 time signature. A large red watermark reading 'SAMPLE SCORE' is oriented diagonally from the bottom-left to the top-right across the entire page.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass E.

Bass B.

Timp.

Perc.

Glock.

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

24. IN THIS HOUR OF SOFTENED SPLENDOUR

Ciro Pinsuti
arr. Bruce Fraser

Andante $\text{♩} = 84$

5

The musical score is arranged for the following instruments and parts:

- Sop. Cor.
- Solo Cor.
- Rep. Cor.
- 2nd Cor.
- 3rd Cor.
- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- Bass Eb.
- Bass Bb.
- Timp.
- Perc.
- Glock.

Key performance markings include *Solo*, *p* (piano), *Soli*, and *à l* (all). The score is in 3/4 time and features a large red watermark reading "SAMPLE SCORE" diagonally across the page.

13 Piu mosso

12

Sop. Cor. *f*

Solo Cor. *f* Tutti *p* *f* *p* *cresc.*

Rep. Cor. *f* *f* *cresc.*

2nd Cor. *f* *f*

3rd Cor. *f* *f* *mf cresc.*

Flug. *f* *f* *cresc.*

Solo Hn *f* *p* *f*

1st Hn *f* *f* *mf cresc.*

2nd Hn *f* *f*

1st Bar. *f* *p* *p* *cresc.*

2nd Bar. *f* *f*

1st Tbn. *f* *f* *p* *cresc.*

2nd Tbn. *f* *f*

B. Tbn. *f* *f* *cresc.*

Euph. *f* *f* *p* *cresc.*

Bass Eb *f* Tutti *p* *f* *p* *cresc.*

Bass Bb *f* Tutti *f* *p* *cresc.*

Timp. *f* *f*

Perc.

Glock. *f* *f*

25

rall. 32 A tempo

Sop. Cor. *f* *p*

Solo Cor. *f* *p cresc.* *dim.* *p*

Rep. Cor. *f* *p*

2nd Cor. *f* *p*

3rd Cor. *f* *p*

Flug. *f* *p cresc.* *p*

Solo Hn. *f* *p cresc.* *dim.* *p*

1st Hn. *f* *p*

2nd Hn. *f* *p*

1st Bar. *f* *p*

2nd Bar. *f* *p*

1st Tbn. *f* *p*

2nd Tbn. *f* *p*

B. Tbn. *f* *p*

Euph. *f* *p cresc.* *dim.* *p*

Bass Eb. *f* *p cresc.* *dim.* *p*

Bass Bb. *f* *p*

Timp. *p*

Perc. *p* *cresc.* *dim.* *p*
Sus. Cym.

Glock. *f* *p*

SAMPLE SCORE

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc.

Glock.

The image shows a page of a musical score for page 35. It contains 18 staves of music, each labeled with an instrument: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn, 1st Hn, 2nd Hn, 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc., and Glock. The music is written in a common time signature with a key signature of one flat. A large, diagonal red watermark reading 'SAMPLE SCORE' is superimposed over the entire page.

25. ZÜRCHER SECHSELÄUTEN MARSCH (Zurich March)

Swiss Traditional
arr. Bruce Fraser

9

March tempo ♩=108

The musical score is arranged for a full band. It begins with a dynamic of *ff* (fortissimo) and a tempo of 108 beats per minute. The key signature is one sharp (F#). The score is divided into two main sections. The first section covers measures 1 through 8, and the second section, marked '2nd time only', begins at measure 9. The instruments and their parts are as follows:

- Sop. Cor.**: Soprano Cornet, starts *ff*, changes to *mf* at measure 9.
- Solo Cor.**: Solo Cornet, starts *ff*, changes to *mf* at measure 9.
- Rep. Cor.**: Repetition Cornet, starts *ff*, changes to *mf* at measure 9.
- 2nd Cor.**: 2nd Cornet, starts *ff*, changes to *mf* at measure 9.
- 3rd Cor.**: 3rd Cornet, starts *ff*, changes to *mf* at measure 9.
- Flug.**: Flugelhorn, starts *ff*, changes to *mf* at measure 9.
- Solo Hn.**: Solo Horn, starts *ff*, changes to *mf* at measure 9.
- 1st Hn.**: 1st Horn, starts *ff*, changes to *mf* at measure 9.
- 2nd Hn.**: 2nd Horn, starts *ff*, changes to *mf* at measure 9.
- 1st Bar.**: 1st Baritone, starts *ff*, changes to *mf* at measure 9.
- 2nd Bar.**: 2nd Baritone, starts *ff*, changes to *mf* at measure 9.
- 1st Tbn.**: 1st Trombone, starts *ff*, changes to *mf* at measure 9.
- 2nd Tbn.**: 2nd Trombone, starts *ff*, changes to *mf* at measure 9.
- B. Tbn.**: Bass Trombone, starts *ff*, changes to *mf* at measure 9.
- Euph.**: Euphonium, starts *ff*, changes to *mf* at measure 9.
- Bass Eb**: Bass Eb, starts *ff*, changes to *mf* at measure 9.
- Bass Bb**: Bass Bb, starts *ff*, changes to *mf* at measure 9.
- Temp.**: Timpani, starts *ff*, changes to *mf* at measure 9.
- Perc.**: Percussion, starts *ff*, changes to *mf* at measure 9.
- Glock.**: Glockenspiel, starts *ff*, changes to *mf* at measure 9.

26 1. 2. 31 Play 2nd time only

Sop. Cor. *mf*

Solo Cor. Solo *mp* Tutti play 2nd time only *mp - mf*

Rep. Cor. *mf* Play 2nd time only

2nd Cor. *mf* Play 2nd time only

3rd Cor. *mf* Play 2nd time only

Flug. *mf* Play 2nd time only

Solo Hn *mp - mf*

1st Hn *mp - mf* Play 2nd time only

2nd Hn *mp - mf* Play 2nd time only

1st Bar. *mp - mf*

2nd Bar. *mf* Play 2nd time only

1st Tbn. *mf* Play 2nd time only

2nd Tbn. *mf* Play 2nd time only

B. Tbn. *mf* Play 2nd time only

Euph. *mp - mf*

Bass Eb *mf* Play 2nd time only Play

Bass Bb *mf* Play 2nd time only Play

Timp. Change to B \flat , F

Perc. *mp - mf*

Glock. *mf* Play 2nd time only

39 **40** 49

Sop. Cor. *f* *ff*

Solo Cor. *f* *ff*

Rep. Cor. *f* *ff*

2nd Cor. *f* *ff*

3rd Cor. *f* *ff*

Flug. *f* *ff*

Solo Hn. *f* *ff*

1st Hn. *f* *ff*

2nd Hn. *f* *ff*

1st Bar. *f* *ff*

2nd Bar. *f* *ff*

1st Tbn. *f* *ff*

2nd Tbn. *f* *ff*

B. Tbn. *f* *ff*

Euph. *f* *ff*

Bass Eb. *f* *ff*

Bass Bb. *f* *ff*

Timp. *f* *ff*

Perc. *f* *ff*

Glock. *f* *ff*

51

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Perc

Glock.

1.

2.