

Emily Peasgood

Oxted Suite

This work was developed for Oxted Band as part of the Adopt a Music Creator project, funded by the PRS Foundation and Philip and Dorothy Green Music Trust, and run by Making Music, in partnership with Sound and Music.

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Performance Note

Oxted Suite comprises:

1. Chorale, c. 2m
2. March, c. 5m
3. Second Line, c. 3m 45s

Oxted Suite can be performed as a suite (c. 10m 45s) or standalone Oxted March (c. 5m).

Oxted Suite is a contemporary brass band work. It has a traditional march at its core, sandwiched between a sombre chorale and a funky second line. This work is a celebration of camaraderie and friendship in British brass band culture.

Oxted Suite subverts the role specific instruments usually play in British brass bands. Melodic lines are shared between players, and instruments that often take a leading role have supporting roles, and vice versa. The drum kit usually holds rhythmic focus in its role as a supporting instrument. In Oxted Suite, percussion takes centre stage with glockenspiel, woodblock, triangle and drum kit playing an equal part and inviting focus from the audience. This is an exciting work for players who desire a challenge, with adequate time to change instrument if there is only one player.

1. Chorale

The chorale emerges slowly, with the warmth of an awakening warm summers day. The glockenspiel calls to band members and twinkles, punctuating the ends of phrases. The band builds to an intense crescendo and a fanfare announces the forthcoming march.

2. Oxted March

Oxted March is the centrepiece but can also stand alone. Playful and rhythmic, it celebrates the pomp and glory of brass band pageantry. A subtle melodic motif is introduced, reiterated as the march progresses; sometimes reversed and sometimes reordered. The accompanying harmony moves through several moods. Pomp, an Indiana Jones reference, the warm haze at the end of a hot summers day, and a concluding fanfare are punctuated by wood block and snare drum. There are two possible endings. For the full suite, perform ending J2. When performing Oxted March alone, perform ending J1.

3. Second Line

Second Line commences with a reference to *Chorale* and the melodic motif from *Oxted March*. The melodic motif playfully bounces around the band, sometimes in two parts with the first questioning and the second answering; bantering between players. Second Line takes inspiration from brass band parades in New Orleans, where people follow the band as a 'second line'. It involves dancing, celebration, engaging with the community and getting funky. In our Second Line, rhythmic lines start to emerge, building layers and creating repetitive and minimal interlocking textures. But don't be fooled! The work is intentionally repetitive and well-paced, and you must maintain focus to allow it to build in a controlled and impactful way. There is a phat melody line and syncopation drives the feel, with a rhythmic challenge for the percussionist(s). As each group locks in, we build to a crescendo, playing above the rafters, roaring the house (or village green) down!

Programme Note

Oxted Suite by Emily Peasgood

Emily Peasgood (born 1981 in Grimsby, Lincolnshire) is an Ivors Award winning composer and sound artist. As a sound artist, she creates installations and sculptures in public places like forts, lifts, libraries and graveyards. They feature her compositions, soundscapes, voice actors, sound effects, sound design and interactive technology, inviting people to explore the history of a place or its people. As a composer, Emily leads community song-creation projects resulting in songbooks that capture unique stories from specific communities. She has composed a large body of work for community choir and has previously arranged music for brass and steel band. Oxted Suite is her first fully formed composition for brass band.

Oxted Suite is a contemporary brass band work in three parts: 1. Choral, 2. Oxted March and 3. Second Line. It explores three of the many dimensions of brass banding: the sombre chorale, the thrilling march, and the funky second line. Inspired by New Orleans 'Second Line' parades, this final movement is an opportunity for players to break loose and have fun. Throughout Oxted Suite a repeated melodic motif is exchanged between band members, in playful dialogue referencing camaraderie and friendship in British brass band culture.

Oxted Suite was created as part of the Adopt a Music Creator project, funded by the PRS Foundation and the Philip and Dorothy Green Trust, and run by Making Music, in partnership with Sound and Music. Adopt a Music Creator pairs a Making Music member ensemble with a music creator for up to a year. During this time they work together to create a piece resulting in a premiere, a recording and a possible radio broadcast. By taking part, music creators have the opportunity to get to know the groups they write for and to create a piece that responds to the uniqueness of a group. In turn, groups and their musical directors have the chance to contribute towards the creation of a new work by some of the UK's most promising music creators.

Oxted Suite

Full Score

1. Chorale

♩ = 76

A

Emily Peasgood

Soprano Cornet

Solo Cornet
1 Solo
mp
Tutti

Repiano Cornet

2nd Cornet

3rd Cornet

Flugel
p

Solo Horn
p

1st Horn
p

2nd Horn
p

1st Baritone
p

2nd Baritone
p

1st Trombone
p

2nd Trombone
p

Bass Trombone
p

Euphonium
p

E♭ Bass
p

B♭ Bass
p

Glockenspiel
Glockenspiel
mp
pp
Fade out, like an echo

B

11

Sop. Cor. mp p mp mf

Solo Cor. mp p mp mf

Rep. Cor. mp p mp mf

2nd Cor. mp p mp mf

3rd Cor. mp p mp mf

Flug. mp p mp mf

Solo Hn. mp p mp mf

1st Hn. mp p mp mf

2nd Hn. mp p mp mf

1st Bar. mp mf

2nd Bar. mp mf

1st Tbn. mp mf

2nd Tbn. mp mf

B. Tbn. mp mf

Euph. mp mf

E♭ Bass mp mf

B♭ Bass mp mf

Glock. mp pp mp pp mp pp mp

C

19

Sop. Cor. *mf*

Solo Cor. *mf* 1 Solo *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf* *p*

Solo Hn. *mf* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

1st Bar. *mf* *p*

2nd Bar. *mf* *p*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf* *p*

E♭ Bass *mf* *p*

B♭ Bass *mf*

Glock. *mf* *pp* *mp*

27

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

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

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

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

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

Flug. *mp* *p* *f*

Solo Hn. *mp* *p* *f*

1st Hn. *mp* *p* *f*

2nd Hn. *mp* *p* *f*

1st Bar. *mp* *p* *f*

2nd Bar. *mp* *p* *f*

1st Tbn. *mf* *Like a sigh* *p* *f*

2nd Tbn. *mf* *Like a sigh* *p* *f*

B. Tbn. *mf* *Like a sigh* *p* *f*

Euph. *p* *f*

E♭ Bass *mp* *p* *f*

B♭ Bass *mp* *p* *f*

Glock.

D

31

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

Solo Cor. *div.* *f* *unis.* *ff* *f* *ff*

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

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

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

Flug. *f* *ff* *f* *ff*

Solo Hn. *f* *ff* *f* *ff*

1st Hn. *f* *ff* *f* *ff*

2nd Hn. *f* *ff* *f* *ff*

1st Bar. *f* *ff* *f* *ff*

2nd Bar. *f* *ff* *f* *ff*

1st Tbn. *f* *ff* *f* *ff*

2nd Tbn. *f* *ff* *f* *ff*

B. Tbn. *f* *ff* *f* *ff*

Euph. *f* *ff* *f* *ff*

E♭ Bass *f* *ff* *f* *ff*

B♭ Bass *f* *ff* *f* *ff*

Glock. *f* *ff* *f* *ff* (Woodblock)

//

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.

E♭ Bass

B♭ Bass

Dr.

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.

E♭ Bass

B♭ Bass

Dr.

63

Sop. Cor. *mf*

Solo Cor. *div.* *fp*

Rep. Cor. *ff*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *ff*

Solo Hn.

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn.

2nd Tbn.

B. Tbn. *f*

Euph. *f*

E♭ Bass *mp*

B♭ Bass *mp*

Dr. *f*

71

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.

E♭ Bass

B♭ Bass

Dr. (Kit)

F

79

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*

1st Hn. *mf*

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr. *mf*

87

Sop. Cor. *mf*

Solo Cor. *f*

Rep. Cor. *fp* *fp* *fp* *f*

2nd Cor. *fp* *fp* *fp* *f*

3rd Cor. *fp* *fp* *fp* *f*

Flug. *fp* *fp* *fp* *f*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph.

E♭ Bass

B♭ Bass

Dr. *mf* 9 stroke

95

Sop. Cor. *mf* *fp* *mf* *fp*

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn. *mf* *fp* *mf* *fp*

1st Hn. *mf* *fp* *mf* *fp*

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn.

B. Tbn.

Euph. *f*

E♭ Bass *f*

B♭ Bass

Dr. *mf* *rim*

103

Sop. Cor.

Solo Cor. 1 Solo ff Tutti

Rep. Cor. mp

2nd Cor. mp

3rd Cor. mp

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. f ff

2nd Bar. f ff

1st Tbn. f ff

2nd Tbn. f ff

B. Tbn. f ff

Euph.

E♭ Bass f ff

B♭ Bass f ff

Dr. f 9 stroke

111

Sop. Cor. *f*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *ff*

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*

E♭ Bass *f*

B♭ Bass *f*

Dr. *f*

127

Sop. Cor. *ff*

Solo Cor. *ff*

Rep. Cor. *ff*

2nd Cor. *fp*

3rd Cor. *fp*

Flug. *ff*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn. *v*

Euph. *ff*

E♭ Bass

B♭ Bass *ff*

Dr. *Buzz*

132 **G: TRIO**

Sop. Cor.

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor.

3rd Cor.

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *mf*

E♭ Bass *mf*

B♭ Bass *mf*

G: TRIO Triangle

Dr.

140

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.

E♭ Bass

B♭ Bass

Dr.

f

div.

148

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.

E♭ Bass

B♭ Bass

Dr.

p

f

p

f

p

p

p

156

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.

E♭ Bass

B♭ Bass

Dr.

H

164

Sop. Cor. *mf*
unis.

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass

B♭ Bass

H

Dr.

172

Sop. Cor. *p* *div.*

Solo Cor. *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. *f* *p*

E♭ Bass *f* *p*

B♭ Bass *f* *p*

Dr.

Detailed description: This page of a musical score covers measures 172 through 175. The score is written for a full orchestra. The woodwind section includes Soprano and Solo Cornets, Repetitive Cornets, 2nd and 3rd Cornets, Flute, Solo Horn, 1st and 2nd Horns, 1st and 2nd Trumpets, Baritone, Bass Trombone, Euphonium, Eb Bass, and Bb Bass. The percussion section includes Drums. The key signature is one sharp (F#), and the time signature is 4/4. The score features various dynamics, including *f* (forte) and *p* (piano). The Solo Cornets part includes a *div.* (divisi) instruction. The Euphonium, Eb Bass, and Bb Bass parts feature a *f* dynamic in measure 172, which then changes to *p* in measure 175. The woodwinds and strings (represented by the Baritone, Bass Trombone, and Horns) play a melodic line with a *p* dynamic throughout. The Flute and Solo Horn parts have rests in measures 172-174, entering in measure 175. The Drums part is mostly silent, with some activity in measure 175.

180

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.

E♭ Bass

B♭ Bass

Dr.

Woodblock

f

I

188

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.

E♭ Bass

B♭ Bass

Dr.

ff

mp

f

f

196

Sop. Cor. *f* unis.

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*

E♭ Bass *f* *ff* *f* *div.* *unis.* *div.* *unis.*

B♭ Bass *f* *ff* *f* *div.* *unis.* *div.* *unis.*

Dr. *f* *Crash*

J1: March only ending. Skip to J2 if playing full suite.

208

The musical score is arranged in a standard orchestral layout. It includes parts for Sopranos, Solo Cornets, Repetition Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, and Drum. The score is in 2/4 time with a key signature of one sharp (F#). Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Performance instructions include *mf*, *ff*, *div.* (divisi), and *unis.* (unison). The drum part includes a specific instruction: "9 stroke into buzz roll".

J1: March only ending. Skip to J2 if playing full suite.

9 stroke into buzz roll

216

Sop. Cor. mp mf f div. unis. ff sffz

Solo Cor. mp mf f ff sffz

Rep. Cor. mp mf f ff sffz

2nd Cor. mp mf f ff sffz

3rd Cor. mp mf f ff sffz

Flug. mp mf f ff sffz

Solo Hn. mp mf f ff sffz

1st Hn. mp mf f ff sffz

2nd Hn. mp mf f ff sffz

1st Bar. mp mf ff sffz

2nd Bar. mp mf ff sffz

1st Tbn. mp mf ff sffz

2nd Tbn. mp mf ff sffz

B. Tbn. mp mf ff sffz

Euph. mp f ff sffz

E♭ Bass mp f ff sffz

B♭ Bass mp f ff sffz

Dr. mp mf f ff sffz

J2: If performing full suite

226

Sop. Cor. *f*

Solo Cor. *f* *div.* *unis.*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *ff*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

J2: If performing full suite

Dr. *f*

234 //

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.
Eb Bass
Bb Bass
Dr. (Glockenspiel) //

Detailed description: This is a page of a full score for a brass and woodwind ensemble. The page is numbered 234 and contains 17 staves. The instruments are: Sopranos (Sop. Cor.), Solo Cornets (Solo Cor.), Repetition Cornets (Rep. Cor.), 2nd Cornets (2nd Cor.), 3rd Cornets (3rd Cor.), Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Trumpet (1st Bar.), 2nd Trumpet (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bb Bass, and Drums (Dr.). The score shows a variety of musical notations including rests, eighth notes, quarter notes, and half notes, with some parts featuring slurs and accents. The key signature has one sharp (F#) and the time signature is 4/4. The page concludes with a double bar line and a repeat sign (//).

3. Second Line

♩ = 80

K

Emily Peasgood

242

Sop. Cor.

Solo Cor. *1 Solo*
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.

E♭ Bass

B♭ Bass

Glockenspiel

246

Sop. Cor.

Solo Cor. *mf*

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

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

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn.

Euph. *Tutti* *p*

E♭ Bass *p*

B♭ Bass *p*

Glock. *p*

250 L

Woodwinds:
Sop. Cor. (Soprano Cor Anglais): Rests in first two measures, then plays a melodic line starting in measure 3.
Solo Cor. (Solo Cor Anglais): Rests in first two measures, then plays a melodic line starting in measure 3.
Rep. Cor. (Repetitive Cor Anglais): Rests in first two measures, then plays a melodic line starting in measure 3.
2nd Cor. (2nd Cor Anglais): Rests in first two measures, then plays a melodic line starting in measure 3.
3rd Cor. (3rd Cor Anglais): Rests in first two measures, then plays a melodic line starting in measure 3.
Flug. (Flugelhorn): Rests in first two measures, then plays a melodic line starting in measure 3.
Solo Hn. (Solo Horn): Rests in first two measures, then plays a melodic line starting in measure 3.
1st Hn. (1st Horn): Rests in first two measures, then plays a melodic line starting in measure 3.
2nd Hn. (2nd Horn): Rests in first two measures, then plays a melodic line starting in measure 3.
1st Bar. (1st Baritone): Rests in first two measures, then plays a melodic line starting in measure 3.
2nd Bar. (2nd Baritone): Rests in first two measures, then plays a melodic line starting in measure 3.

Brass:
1st Tbn. (1st Trombone): Rests in first two measures, then plays a melodic line starting in measure 3.
2nd Tbn. (2nd Trombone): Rests in first two measures, then plays a melodic line starting in measure 3.
B. Tbn. (Bass Trombone): Rests in first two measures, then plays a melodic line starting in measure 3.
Euph. (Euphonium): Rests in first two measures, then plays a melodic line starting in measure 3.
Eb Bass (E-flat Bass): Rests in first two measures, then plays a melodic line starting in measure 3.
Bb Bass (B-flat Bass): Rests in first two measures, then plays a melodic line starting in measure 3.

Percussion:
Glock. (Glockenspiel): Rests in first two measures, then plays a melodic line starting in measure 3.

Dynamic Markings:
p (piano), mf (mezzo-forte), f (forte), fp (fortissimo).
Tutti (Tutti).

254

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Rep. Cor. *mf* *f*

2nd Cor. *mf* *f*

3rd Cor. *mf* *f*

Flug. *p* *mf* *f*

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

1st Hn. *p* *fp* *f*

2nd Hn. *p* *fp* *f*

1st Bar. *p* *fp* *f*

2nd Bar. *p* *fp* *f*

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

2nd Tbn. *p* *fp* *f*

B. Tbn. *p* *fp* *f*

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

E♭ Bass *p* *fp* *mf* *f*

B♭ Bass *p* *fp* *mf* *f*

Glock. *f* *f*

M

258

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f* *fp* *f*

2nd Cor. *f* *fp* *f*

3rd Cor. *f* *fp* *f*

Flug. *f* *fp*

Solo Hn. *f* *fp*

1st Hn. *f* *fp*

2nd Hn. *f* *fp*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

B. Tbn. *mf* *f*

Euph. *f*

E♭ Bass *f* *div.* *unis.* *div.*

B♭ Bass *f* *div.* *unis.* *div.*

Glock. *f*

262

Sop. Cor. mf fp mf p

Solo Cor. mf fp mf p

Rep. Cor. mp fp mf p

2nd Cor. mp fp mf p

3rd Cor. mp fp mf p

Flug. mf fp mf fp p

Solo Hn. mf fp mf fp p

1st Hn. mf fp p

2nd Hn. mf fp p

1st Bar. mf fp mf mf fp mf p

2nd Bar. mf fp mf mf fp mf p

1st Tbn. fp mf fp mf p

2nd Tbn. fp mf fp mf p

B. Tbn. fp mf fp mf p

Euph. mf fp mf mf fp mf

E♭ Bass unis. div. fp mf unis. mf fp f

B♭ Bass unis. div. fp mf unis. mf fp f

Glock. (Woodblock) p

266 N

Sop. Cor. - - - -

Solo Cor. *mf* *fp* *mf*

Rep. Cor. *mf* *fp*

2nd Cor. - - - -

3rd Cor. - - - -

Flug. *mf* *fp* *mf*

Solo Hn. *mf* *fp* *mf*

1st Hn. - - - - *fp*

2nd Hn. - - - - *fp*

1st Bar. *mp*

2nd Bar. *p*

1st Tbn. *mf*

2nd Tbn. *p*

B. Tbn. *mf*

Euph. *mp*

E♭ Bass *f*

B♭ Bass *f*

Dr. - - - -

N

270

Sop. Cor. *mf* *fp* *mf*

Solo Cor. *fp* *div.* Solo Cornet 1

Solo Cor. 1

Solo Cor. 2 Solo Cornet 2 *mf*

Rep. Cor. *mf* *fp*

2nd Cor. *mf* *fp* *mf*

3rd Cor. *mf* *fp* *mf*

Flug. *fp* *mf*

Solo Hn. *fp* *mf*

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

E♭ Bass

B♭ Bass

Woodblock

Dr. *mf*

(43234 Clave) *mf*

274 O

Sop. Cor. *fp* *fp* *fp*

Solo Cor. 1 *mf* *mf* *mf*

Solo Cor. 2 *fp* *mf* *mf*

Rep. Cor. *fp* *mf* *mf*

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

3rd Cor. *fp* *fp* *fp*

Flug. *fp*

Solo Hn. *fp*

1st Hn. *fp*

2nd Hn. *fp*

1st Bar. *fp* *mp* *mp*

2nd Bar. *fp* *mp* *mp*

1st Tbn. *fp*

2nd Tbn. *fp*

B. Tbn. *fp*

Euph. *fp* *mf*

E♭ Bass *fp* *mf*

B♭ Bass *fp* *mf*

Dr. O

(43432 Clave)

279

Sop. Cor. *fp*

Solo Cor.

Solo Cor. 1 *mf*

Solo Cor. 2 *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *fp*

Flug. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *fp* *fp*

2nd Tbn. *fp* *fp*

B. Tbn. *fp* *fp*

Euph.

E♭ Bass

B♭ Bass

Dr. (8) **P**

284

Sop. Cor. *f*

Solo Cor. *f* 1 Solo

Solo Cor. 1 *f*

Solo Cor. 2 *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *fp* *mp*

2nd Bar. *fp* *mp*

1st Tbn. *fp* *fp* *fp* *fp* *fp*

2nd Tbn. *fp* *fp* *fp* *fp* *fp*

B. Tbn. *fp* *fp* *fp* *fp* *fp*

Euph. *f* *fp*

E♭ Bass *f* *fp*

B♭ Bass *f* *fp*

Dr. */* */* */* */* */*

289

Sop. Cor.

Solo Cor.

Solo Cor. 1

Solo Cor. 2

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Dr.

mf

mf

mf

mf

mp

mp

mp

mp

fp

fp

fp

fp

mf

mf

mf

mf

(8)

(11)

294 Q

Sop. Cor. *mf*

Solo Cor. 1 *mf*

Solo Cor. 2 *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *mp*

2nd Hn. *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

B♭ Bass *f*

Dr.

298

Sop. Cor. *mf* *unis.* *ff*

Solo Cor. *mf* *ff*

Rep. Cor. *mf* *ff* *unis.*

2nd Cor. *mf* *ff* *unis.*

3rd Cor. *mf* *ff*

Flug. *mf* *ff* *unis.* *ff*

Solo Hn. *mf* *ff* *unis.* *ff*

1st Hn. *mf* *ff* *unis.* *ff*

2nd Hn. *mf* *ff* *unis.* *ff*

1st Bar. *mf* *ff* *unis.* *ff*

2nd Bar. *mf* *ff* *unis.* *ff*

1st Tbn. *mf* *ff* *unis.* *ff*

2nd Tbn. *mf* *ff* *unis.* *ff*

B. Tbn. *mf* *ff* *unis.* *ff*

Euph. *mf* *ff* *unis.* *ff*

E♭ Bass *mf* *ff* *unis.* *ff*

B♭ Bass *mf* *ff* *unis.* *ff*

Dr. *ff* *With mallets* *9 stroke* *5 stroke*

303

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*

E♭ Bass *ff*

B♭ Bass *ff*

Dr. *ff* (Glockenspiel) *pp*

307

Sop. Cor. *fp*

Solo Cor. *fp*

Rep. Cor. *fp*

2nd Cor. *fp*

3rd Cor. *fp*

Flug. *fp*

Solo Hn. *fp*

1st Hn. *fp*

2nd Hn. *fp*

1st Bar. *fp*

2nd Bar. *fp*

1st Tbn. *fp*

2nd Tbn. *fp*

B. Tbn. *fp*

Euph. *fp*

E♭ Bass

B♭ Bass

Glock. Glockenspiel *p*

Detailed description: This is a page of a full score for a brass and woodwind ensemble. It contains 17 staves of music. The instruments are: Sopranos (Sop. Cor.), Solo Horns (Solo Cor.), Repetition Horns (Rep. Cor.), 2nd Horns (2nd Cor.), 3rd Horns (3rd Cor.), Flugelhorn (Flug.), Solo Horns (Solo Hn.), 1st Horns (1st Hn.), 2nd Horns (2nd Hn.), 1st Trumpets (1st Bar.), 2nd Trumpets (2nd Bar.), 1st Trombones (1st Tbn.), 2nd Trombones (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), E♭ Bass, B♭ Bass, and Glockenspiel (Glock.). The music is in 3/4 time and features a melodic line for the horns and trumpets, with a rhythmic accompaniment for the trombones and basses. The Glockenspiel part is a simple rhythmic pattern. Dynamics include *fp* (fortissimo) and *p* (piano).

310

Sop. Cor. p

Solo Cor. p pp

Rep. Cor. p pp

2nd Cor. p pp

3rd Cor. p pp

Flug. p pp

Solo Hn. p pp

1st Hn. p pp

2nd Hn. p pp

1st Bar. p pp

2nd Bar. p pp

1st Tbn. p pp

2nd Tbn. p pp

B. Tbn. p pp

Euph. p pp

E♭ Bass p pp

B♭ Bass p pp

Glock. p pp