

# FULL SCORE

*(Quintet + augment parts)*



**Brass Quintet  
Combo Collection**  
for 5 players with  
optional augment parts

## Brass Quintet Combo Collection (Book 1)

### Structure of the Arrangements

Unless otherwise indicated, all pieces in this collection require a minimum of five players to cover parts 1 - 5 to make the arrangements work as a quintet.

More than one player can be used on each quintet part to achieve a larger balanced ensemble.

Additional 'augment' parts are provided as 'flugelhorn' and 'euphonium' parts. These parts are intended to enhance and augment the arrangements when additional players are available.

Quintet Part 1: .....	1st Bb Cornet or Trumpet
Quintet Part 2: .....	2nd Bb Cornet or Trumpet
Quintet Part 3: .....	E♭ Tenor Horn, or French Horn in F
Quintet Part 4: .....	Trombone or Baritone (Bb treble clef, C bass clef)
Quintet Part 5: .....	E♭ Bass, BB♭ Bass, or Tuba (bass clef)
Flugelhorn (augment part) .....	Bb Flugelhorn, cornet or trumpet
Euphonium (augment part) .....	Euphonium, Baritone, or Trombone (Bb treble, or bass clef)

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# Brass Quintet Combo Collection

(BOOK 1)

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# ASTURIAS (Leyenda)

(for Small Brass Band)

Arranged by Lawrence Killian

Isaac Albéniz (1860-1909)

Duration: 5'38"

Allegro ma non troppo ♩ = 120

1st Bb Cornet(s) *p*

2nd Bb Cornet

Flugelhorn *p*

Tenor Horn *p*

Trombone in Bb *p*

Euphonium in Bb

EEb Bass

5

Crt.1 *p*

Crt.2 *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *p*

Euph. in Bb *f*

EEb Bass *p*

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## A musical score with a large green 'Copyright (c)' watermark overlaid. The score consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, and a dynamic marking 'p' (piano). The middle staff has a bass clef and contains a bass line with eighth and sixteenth notes. The bottom staff has a treble clef and contains a melody with eighth and sixteenth notes. The watermark 'Copyright (c)' is written in a large, green, sans-serif font across the center of the image.

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## Asturias

3

20

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*mf cresc.*

25

3

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*f*

*ff*

*ff*

*ff*

*ff*

*ff*



30

4

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

35

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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40

5

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

45

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*mf*

*mf*

*mf*

*f*

*f*

*f*

*f*



A collage of musical notation, featuring various staves with notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A large, green, diagonal watermark is overlaid across the center, reading "Copyright (c) PENNINE MUSIC PUBLISHING". The background is a light gray grid.



58 **rall. .... To Coda** **Cantando largamente ma dolce** ♩ = 80

Crt.1 *mf* *mf* *p*

Crt.2 *mf* *p*

Flug. *mf* *p*

T. Hn *mf* *p* solo.

Tbn. in Bb *mf* *p*

Euph. in Bb *mf* *p*

EEb Bass *mf* *p*

65 **cup mute** **rall. .... Adagietto** ♩ = 72

Crt.1 *mf* *mf* *sfz* *mf*

Crt.2 *mf* *mf* *sfz* *mf*

Flug. *mf* *mf* *mf*

T. Hn *mf* *mf* *mf*

Tbn. in Bb *mf* *mf* *mf*

Euph. in Bb *mf* *mf* *mf*

EEb Bass *mf* solo. *p* *mf* *mf*

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**molto rit.** **Grazioso** ♩ = 112

75

open

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

sfz

p

mf

f

7

rall.....

a tempo

83

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

p

mf

f

mp

mf

mp

mp



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115 Cantando largamente ma dolce ♩ = 80 molto rall. .... D.C. al Coda

Crt.1 *mf*

Crt.2 *mf* *mf*

Flug.

T. Hn solo. *p* *mf* *mf*

Tbn. in Bb *mf* *mf*

Euph. in Bb *mf* *mf*

EEb Bass solo. *p* *mf* *p* *mf*

123 Coda Maestoso ♩ = 70 rit. ....

Crt.1 *sfz* *sfz* *sfz*

Crt.2 *f* *sfz* *sfz* *sfz* *sfz*

Flug. *sfz* *sfz* *sfz* *sfz*

T. Hn *sfz* *sfz* *sfz* *sfz*

Tbn. in Bb *sfz* *sfz* *sfz*

Euph. in Bb *f* *sfz* *sfz* *sfz*

EEb Bass *sfz* *sfz* *sfz*



**Allegretto** ♩ = 112

cup mute

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in B♭

Euph. in B♭

EEb Bass

mp

f

p

pp

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# Bist du bei mir

(for Small Brass Band)

Arranged by Lawrence Killian

J. S. Bach (BWV 508)

Duration: 2'30"

**Tranquillamente** ♩ = 70

**A**

1st Bb Cornet(s) *mf canabile* *mp*

2nd Bb Cornet *mp canabile*

Flugelhorn *mf canabile* *mp canabile*

Tenor Horn *mf canabile* *mp*

Trombone in Bb *mf* *mp*

Euphonium in Bb *mf canabile* *mp*

EEb Bass *mf canabile* *mp*

8

Crt.1 *poco f*

Crt.2 *poco mf*

Flug. *poco mf*

T. Hn *poco f*

Tbn. in Bb *poco f*

Euph. in Bb *poco f*

EEb Bass *poco f*

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14 **B**

Crt.1 *p* *mp* *mf* *f*

Crt.2 *mp* *p sub.* *f*

Flug. *p* *p sub.* *f*

T. Hn *p* *p sub.* *f*

Tbn. in Bb *p* *p b.* *f*

Euph. in Bb *p* *p sub.* *f*

EEb Bass *p* *p sub.* *f*

21 **C**

Crt.1 *mf*

Crt.2 *mf* *p*

Flug. *mf* *p*

T. Hn *mf* *p*

Tbn. in Bb *mf* *p*

Euph. in Bb *mf* *p*

EEb Bass *mf* *p*

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40 **D**

Crt.1 *p* *mp* *tr*

Crt.2 *p* *mp* *tr*

Flug. *p* *mp*

T. Hn *p* *mp*

Tbn. in Bb *p*

Euph. in Bb *mp*

EEb Bass *p*

45

Crt.1 *mp* *mp* *p*

Crt.2 *p sub.* *mp* *p*

Flug. *p sub.* *mp* *p*

T. Hn *p* *mp* *p*

Tbn. in Bb *p sub.* *mp* *p*

Euph. in Bb *p sub.* *mp* *p*

EEb Bass *p sub.* *mp* *p*

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George Botsford (1874 - 1949)  
*Duration: 2'30"*

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## Chatterbox Rag

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11

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

17

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*f* *mf* *p* *open* *mf* *mp* *f* *mf* *p* *f* *mf* *p*

*play louder on 2nd time*



## Chatterbox Rag

3

24

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

30

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*



## Chatterbox Rag

37 2. TRIO

Crt.1 *ffz* *mf*

Crt.2 *ffz* *mf*

Flug. *ffz* *mf*

T. Hn *ffz* *mf*

Tbn. in Bb *ffz* *mf*

Euph. in Bb *ffz* *mf*

EEb Bass *ffz* *mf*

43

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Chatterbox Rag

60

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

65

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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# GRIZZLY BEAR RAG

(for Small Brass Band)

Arranged by Lawrence Killian

George Botsford (1874 - 1949)

Duration: 3'48"

Ragtime ♩ = 80

**A** (no repeats on D.C.)

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

7

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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14

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

21

C

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass



## Grizzly Bear Rag

3

27 To Coda ☐

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

33

D

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Grizzly Bear Rag

40

E

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

47

TRIO

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



## Grizzly Bear Rag

5

54

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

61

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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mf

f



## Grizzly Bear Rag

67 D.C. al Coda Coda

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

72

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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# Jubilee Fantasy on God Save the King

(for Small Brass Band)

Arranged by Lawrence Killian

Bernhard Brähmig (1822 - 1872)

Duration: 2'39"

Maestoso ♩ = 70      Più lento      rall.....      a tempo

1st Bb Cornet(s) *ff*

2nd Bb Cornet *ff*

Flugelhorn *ff*

Tenor Horn *ff*

Trombone in Bb *ff*

Euphonium in Bb *ff*

EEb Bass *ff*

rit..... **A** Allegretto ♩ = 112

Crt.1 *f*

Crt.2 *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *p*

Euph. in Bb *f*

EEb Bass *p*

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## Jubilee Fantasy on God Save the King

13

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

19

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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**B**

*f*

*mf*

*mf*

*f*

*mf*

*mf*

*piu f*

*piu f*



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## Jubilee Fantasy on God Save the King

37 D

Crt.1 *f*

Crt.2 *mf*

Flug. *f* *mf*

T. Hn *f*

Tbn. in Bb *f* *fp*

Euph. in Bb *fp*

EEb Bass *fp*

43

Crt.1 *f* *fp* *mf*

Crt.2 *f* *mf* *f*

Flug. *f* *mf* *f*

T. Hn *mf* *f*

Tbn. in Bb *f* *mf* *f*

Euph. in Bb *f* *fp* *mf* *f*

EEb Bass *f* *fp* *mf* *f*

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## Jubilee Fantasy on God Save the King

63 Allegretto rit... Lento ♩ = 60 Allegretto rit... Lento ♩ = 60

Crt.1  
Crt.2  
Flug.  
T. Hn  
Tbn. in Bb  
Euph. in Bb  
EEb Bass

71 E Animo ♩ = 120

Crt.1  
Crt.2  
Flug.  
T. Hn  
Tbn. in Bb  
Euph. in Bb  
EEb Bass

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# CHANSON DE MATIN

(for Small Brass Band)

Arranged by Lawrence Killian

Sir Edward Elgar

Duration: 2'35"

**Grazioso** ♩ = 84

1st Bb Cornet(s) *mf* *p* *sim.*

2nd Bb Cornet *mf* *mf* *p* *sim.*

Flugelhorn *mf* *p* *sim.*

Tenor Horn *mf* *mp dolce* *sim.*

Trombone in Bb *mf* *p* *sim.*

Euphonium in *mf* *p*

EEb Bass *mf* *p*

**A**

11

Crt.1 *mf* *pp*

Crt.2 *mf* *pp*

Flug. *mf*

T. Hn *p*

Tbn. in Bb *mf* *pp*

Euph. in Bb *mf* *p*

EEb Bass *mf* *pp*

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## Chanson de Matin

21

B

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

32

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## Chanson de Matin

3

41 **C** *accel.*

Crt.1 *mf* *f*

Crt.2 *mf* *f*

Flug. *f*

T. Hn

Tbn. in Bb *f*

Euph. in Bb *f*

EEb Bass *cresc.* *f*

51 *allarg.* **D** *Tempo primo* *sim.*

Crt.1 *ff* *mf*

Crt.2 *ff* *mf* *sim.*

Flug. *f* *f* *sim.*

T. Hn *f* *mf* *f*

Tbn. in Bb *f* *mf*

Euph. in Bb *ff* *mf*

EEb Bass *f* *ff* *f* *mf*

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61 sim. E

Crt.1 *pp* *mf*

Crt.2 *pp* *mf*

Flug. *mf*

T. Hn *pp* *mf*

Tbn. in Bb *pp* *mf*

Euph. in Bb *p* *mf*

EEb Bass *pp* *mf*

71

Crt.1 *p* *p*

Crt.2 *p* *pp*

Flug. *pp* *p dolce* *p*

T. Hn *pp* *p* *pp* *p*

Tbn. in Bb *pp* *p* *pp* *p*

Euph. in Bb *p* *p* *pp* *p*

EEb Bass *pp* *p* *pp*



## Chanson de Matin

5

81 **F**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*mf* *f* *sf* *p* *f* *sf* *p* *f* *sf* *p* *f* *sf* *p*

91

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*mp* *f* *p* *mf* *p* *mp* *f* *p* *mf* *pp* *mp* *f* *p* *mf* *pp* *mp* *f* *p* *mf* *pp* *mp* *f* *p* *mf* *pp*



98 **G** string.....rit.....Tempo primo

Crt.1 *mf cresc.* *f*

Crt.2 *mf cresc.* *f*

Flug. *mf cresc.* *f*

T. Hn *mf cresc.* *f*

Tbn. in Bb *f cresc.* *f*

Euph. in Bb *mf cresc.* *f*

EEb Bass *mf cresc.* *f*

105

Crt.1 *p* *mp* *p* *mf* *f*

Crt.2 *pp* *f*

Flug. *p* *pp* *f*

T. Hn *f* *mp* *mf* *f*

Tbn. in Bb *p* *mp* *mf* *f*

Euph. in Bb *p* *mf* *f*

EEb Bass *mp* *p* *mp* *mf* *f*

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# Pomp & Circumstance No.4

Arranged by Lawrence Killian

(March for Small Brass Band)

Sir Edward Elgar

Duration: 4'33"

**Allegro Marziale** ♩ = 112

**A**

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

**B**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Pomp &amp; Circumstance No.4

19

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

28

C

T. Cod.  $\Phi$

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## Pomp &amp; Circumstance No.4

3

36

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

47

D

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

60

E

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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[illegible]

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M

A page of musical notation for 'The Rose Tree' by J. S. Bach. The page contains two systems of music. The first system has three staves: a treble staff with a melody, a bass staff with a bass line, and a third staff with a basso continuo line. The second system also has three staves. The music is in G major and 3/4 time. A large green diagonal watermark is overlaid across the page, reading 'Copyright (c) PENNINE MUSIC PUBLISHING'. The page number '214' is visible in the top left corner.

Musical score for measures 214-218. The score includes parts for Crt.1, Crt.2, Flug., T. Hn, Tbn. in Bb, Euph. in Bb, and EEb Bass. Dynamics include sf, fp cresc., ffp, and sf.



# BUT NOT FOR ME

(for Small Brass Band)

Arranged by Lawrence Killian

George Gershwin (1898 - 1937)

Duration: 2'52"

**Moderately** ♩ = 100      **rall. .... Lento**      **Whistfully**      **rit. ....**

1st Bb Cornet(s) *mf*

2nd Bb Cornet *p*

Flugelhorn *p* *mf*

Tenor Horn *p* *mp*

Trombone in Bb *p* *mp*

Euphonium in Bb *p*

EEb Bass *mf*

**a tempo**      **rit. ....**      **Più mosso**      **Whistfully**

Crt.1 *mf*

Crt.2 *mf*

Flug. *mf*

T. Hn *mf* *mp*

Tbn. in Bb *mf* *mp*

Euph. in Bb *mf* *mp*

EEb Bass *mp* *mf* *mp*

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## BUT NOT FOR ME

14 rit. .... a tempo rit. .... Più mosso accel. ....

Crt.1 *mp* *mf*

Crt.2 *mp* *mf*

Flug. *mp* *mf*

T. Hn *mf*

Tbn. in Bb *mf*

Euph. in Bb

EEb Bass *mf*

20 Agitato ♩ = 144 rall. .... meno lento

Crt.1 *mp*

Crt.2 *mp*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mp*

EEb Bass *fp*

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## BUT NOT FOR ME

3

27 Slow, relaxed (in 2)  $\text{♩} = 72$

Crt.1 *mf*

Crt.2 *mp*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mf*

EEb Bass *mp*

33

Crt.1 *f*

Crt.2 *f*

Flug. *f*

T. Hn *f*

Tbn. in Bb *f*

Euph. in Bb *f*

EEb Bass *f*

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## BUT NOT FOR ME

39 **A**

Crt.1 *mf* *p dolce*

Crt.2 *mf* *p*

Flug. *mf* *p dolce*

T. Hn *f* *dolce*

Tbn. in Bb *mf* *p dolce*

Euph. in Bb *fp* *mf* *p*

EEb Bass *fp* *mf* *p*

45 **B**

Crt.1 *mf*

Crt.2 cup mute *f* *p* open *mf*

Flug. *mf*

T. Hn *mf*

Tbn. in Bb *mf*

Euph. in Bb *p dolce* *mf*

EEb Bass *mf*

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## BUT NOT FOR ME

5

51 *rall. .... Poco lento*

Crt.1 *f mp*

Crt.2 *f mp*

Flug. *f mp*

T. Hn *f mp*

Tbn. in Bb *f mp*

Euph. in Bb *f mp*

EEb Bass *f mp*

56 1. 2. *rall. ....*

Crt.1 *mp*

Crt.2 *mp*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mp*

EEb Bass *fp*

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# BY STRAUSS

(for Small Brass Band)

Arranged by Lawrence Killian

George Gershwin (1898 - 1937)

Duration: 2'08"

Tempo di Valse Viennoise  $\text{♩} = 60$

1st Bb Cornet(s) *f*

2nd Bb Cornet *f*

Flugelhorn *f*

Tenor Horn *f*

Trombone in Bb *f*

Euphonium in Bb *f*

EEb Bass *f*

8 **A**

Crt.1 *mf*

Crt.2 *m*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mf*

EEb Bass *mf*

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34 C

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

42 *Grazioso*

Crt.1 *mp*

Crt.2 (lead)

Flug. *f*

T. Hn *f*

Tbn. in Bb *sf*

Euph. in Bb *mf* *sf*

EEb Bass *mf* *sf*

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49 **rall.** ..... **Meno mosso** **D** **Tempo primo**

Crt.1 *mf* *f* *p*

Crt.2 *f* *p*

Flug. *mf* *f* *mp*

T. Hn *mf* *f* *p*

Tbn. in Bb *mf* *f* *mp*

Euph. in Bb *mf* *f* *mp*

EEb Bass *mf* *f* *p*

56 *mf* *mf* *mf* *mf* *mf* *mf*

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64 **F**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

71 *molto rall. ....*

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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79 **allarg.** **a tempo** **G**

Crt.1 *mp* *mf*

Crt.2 *mp* *mf*

Flug. *mp* *f*

T. Hn *mp* *mf*

Tbn. in Bb *mp* *mf* 3

Euph. in Bb *mp* *mf*

EEb Bass *mp* *mf*

85 1. **rit.** **Meno mosso**

Crt.1 *f* *sfz*

Crt.2 *f* *sfz*

Flug. *f* *sfz*

T. Hn *f* *sfz*

Tbn. in Bb *f* *sfz* **solo.** *mf*

Euph. in Bb *f* *sfz*

EEb Bass *f* *sfz*

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George Gershwin (1898 - 1937)  
*Duration: 2'32"*

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

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5

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

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## 2

A musical score for a piano piece, featuring a large green diagonal watermark that reads "Copyright (c) PENNINE MUSIC PUBLISHING". The score is written on multiple staves with various musical notations including notes, rests, and dynamic markings like "f" and "mp". The watermark is prominently displayed across the center of the image, partially obscuring the musical notation. The score includes a variety of musical symbols such as treble and bass clefs, time signatures, and dynamic markings, indicating a complex musical composition. The overall layout is professional and typical of a published musical score.



## They All Laughed

3

B

(straight quavers - latin feel)

20

Crt.1 *mf* *sost.*

Crt.2 *mp*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mf* *sost.*

EEb Bass *mp*

25

Crt.1 *f* *mp*

Crt.2 *f* *mp*

Flug. *f* *mp*

T. Hn *f* *mp*

Tbn. in Bb *f* *mp*

Euph. in Bb *f* *mp*

EEb Bass *f* *mp*



A background image of a musical score with green diagonal text reading "Copyright (c) NINE MUSIC PUBLISHING". The musical score is in a single system with a treble clef and a key signature of one sharp (F#). It contains various musical notations including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A box labeled "D" indicates an "Instrumental interlude".

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## They All Laughed

5

41 D.S. al Coda

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

45 Coda

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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mf

mf

mf

mf

mf

mf

mp



## A musical score with a large green 'Copyright (c)' watermark overlaid. The score consists of five staves with various musical notations, including notes, rests, and dynamic markings like 'ff' and 'sf'. The watermark is written in a large, green, sans-serif font, slanted slightly to the right, and spans across the middle of the image.

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# Berceuse (from Jocelyn)

(for Solo Trombone and Small Brass Band)

Arranged by Lawrence Killian

Benjamin Godard

Duration: 4'24"

Optional: the solo trombone part can be played on Euphonium or Baritone.

Andantino  $\text{♩} = 84$   
cup mute      rall. .... accel. .... Più mosso

1st Bb Cornet(s) *p* *mp* *mf*

2nd Bb Cornet *p* *mp* *mf*

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

10      Molto riten.      A Recit  $\text{♩} = 90$

Crt.1 *pp*

Crt.2 *pp*

Flug. *pp*

T. Hn

Tbn. in Bb *p*

Euph. in Bb

EEb Bass

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## Berceuse (from Jocelyn)

17 **accel. ....** **Tempo I** **Andante** ♩ = 80

open

Crt.1

Crt.2 (cup mute) *p* open *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *f* *p* *sc.* *p*

Euph. in Bb *p*

EEb Bass *p*

27 *rubato* *smorz...* **Andante** ♩ = 84

Crt.1 *p*

Crt.2 *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *f* *pp* *mf cantabile*

Euph. in Bb *p*

EEb Bass *p*

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## Berceuse (from Jocelyn)

46 **C** Andantino ♩ = 84 rall. .... accel. ....

Crt.1 *cresc.* *mf* > *p*

Crt.2 *cresc.* *mf* > *p* cup mute *p*

Flug.

T. Hn *cresc.* *mf* > *p*

Tbn. in Bb *f* > *p*

Euph. in Bb *cresc.* *mf* > *p*

EEb Bass *cresc.* *mf* > *p*

55 ..... Più mosso

Crt.1

Crt.2 *mf*

Flug.

T. Hn *mf*

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Berceuse (from Jocelyn)

5

**Molto riten.** **Recit** ♩ = 70

**D** cup mute

*p* cup mute

*p*

*mf* *ardito* *p* *tranquillo*

**71**

*p*

*p*

*p*

*p*

*cresc.* *f* *f* *cresc.* *più f*

*p*

*p*

*p*



## Berceuse (from Jocelyn)

79 *colla parte*

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

dim. 6 3 *p* *mf* *f* *pp*

83 **E** Andantino ♩ = 84  
open

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*p* *open* *p* *p* *mp* *mf* *p* *p*

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## Berceuse (from Jocelyn)

7

88 *rall.* ..... **F** *a tempo*

Crt.1 *cresc.* *mf* *p* *mp marc.*

Crt.2 *cresc.* *mf* *p* *mp marc.*

Flug. *cresc.* *mf* *p* *mp marc.*

T. Hn *cresc.* *mf* *p* *mp marc.*

Tbn. in Bb *f* *mp marc.*

Euph. in Bb *mf* *p* *mp marc.*

EEb Bass *cresc.* *mf* *p* *mp marc.*

93 *ri* .....

Crt.1 *p sub.* *p* *mp*

Crt.2 *p sub.* *p* *mp*

Flug. *p sub.* *p* *mp*

T. Hn *p sub.* *p* *mp*

Tbn. in Bb *p* *f* *p*

Euph. in Bb *p sub.*

EEb Bass *p sub.*

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# Judex from Mors et Vita

(for Small Brass Band)

Arranged by Lawrence Killian

Charles Gounod (1818-1893)

Duration: 3'25"

Andante maestoso ♩ = 80

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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14 **rall.** **a tempo** **A**

Crt.1 *p* *p dolce*

Crt.2 *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *p*

Euph. in Bb *p dolce*

EEb Bass *p*

19

Crt.1 *p* *mf*

Crt.2 *mf*

Flug. *mf*

T. Hn *mf*

Tbn. in Bb *mf*

Euph. in Bb *p* *mf*

EEb Bass *mf*

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## 4

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54 **F**

Crt.1 *f* *mf*

Crt.2 *f* *mf*

Flug. *f* *mf*

T. Hn *f* *mf*

Tbn. in Bb *f* *mf*

Euph. in Bb *f* *mf*

EEb Bass *f* *mf*

60 **G** *all. Adagio = 66*

Crt.1 *mp* *f* *p*

Crt.2 *mp* *f* *p*

Flug. *mp* *p*

T. Hn *mp* *f* *p*

Tbn. in Bb *mp* *f* *p*

Euph. in Bb *mp* *f* *p*

EEb Bass *mp* *f* *p*

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# The Entertainer (Rag)

(for Small Brass Band)

Arranged by Lawrence Killian

Scott Joplin (1868 - 1917)

Duration: 2'19"

Ragtime ♩ = 72

1st Bb Cornet(s) *f* *p*

2nd Bb Cornet *f* *p*

Flugelhorn *f* *p*

Tenor Horn *f* *p*

Trombone in Bb *f* *p*

Euphonium in Bb *f* *mp cresc.*

EEb Bass *f* *p* *mf*

7

Crt.1 *mf* *f* *p*

Crt.2 *f* *mf* *f* *p*

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

T. Hn *f* *p* *f* *p*

Tbn. in Bb *f* *p* *mf* *f* *p*

Euph. in Bb *f* *f* *p*

EEb Bass *f* *p* *f* *p*

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## The Entertainer (Rag)

14 To Coda  $\oplus$

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

21 **A**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## The Entertainer (Rag)

3

28 **B**

Crt.1 *mp* *f*

Crt.2 *p* *f*

Flug. *p* *f*

T. Hn *p*

Tbn. in Bb *p* *f*

Euph. in Bb *f*

EEb Bass *p*

35

Crt.1 *f*

Crt.2 *f*

Flug. *f*

T. Hn *f*

Tbn. in Bb *f*

Euph. in Bb *f*

EEb Bass *f*

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## The Entertainer (Rag)

42

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

49

1.

2. D.S. al Coda

Coda

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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19

Crt.1

Crt.2

Flug.

T. Hn

a. in Bb

a. in Bb

b Bass

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The image shows a musical score for a brass band, measures 19 through 25. The score is written for seven parts: Crt.1, Crt.2, Flug., T. Hn, a. in Bb, a. in Bb, and b Bass. The key signature is one flat (Bb), and the time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large green 'Copyright (c)' watermark is overlaid on the score, and the name 'PENNANT' is written in green at the bottom left.

**B**

26

Crt.1  
*p*

Crt.2  
*p*

Flug.  
*p*

T. Hn  
*p*

Tbn. in Bb  
*p*

Euph. in Bb  
*p*

EEb Bass  
*p*

(4) (5)

(4) (5)

*f*

*f*



## Intermezzo No.2

3

34

C

Crt.1 *f* *p*

Crt.2 *f* *p* *p dolce*

Flug. *f* *p* *p dolce*

T. Hn *f* *p*

Tbn. in Bb

Euph. in Bb

EEb Bass *p*

43

Crt.1 *f*

Crt.2 *f*

Flug. *mf*

T. Hn *p dolce* (4) (8) *mf*

Tbn. in Bb *mf*

Euph. in Bb *p dolce* (4) (8) *mf*

EEb Bass (4) (8) *mf*

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## 4

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## Intermezzo No.2

5

68

E

(lead)

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

76

E

(lead)

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Intermezzo No.2

84

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

91

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

*mp*

*mp dolce*

*mp*

*p*

*mp*

*mp dolce*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*

*mp*

*p*



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## Intermezzo No.2

120 **H** a tempo

Crt.1 *mp dolce*

Crt.2 *mp dolce*

Flug. *mp dolce*

T. Hn *p*

Tbn. in Bb *p*

Euph. in Bb *p* (4) *f*

EEb Bass *p* (4) (6) *f*

129

Crt.1 *f* *mf*

Crt.2 *f* *mf*

Flug. *mf*

T. Hn *mf*

Tbn. in Bb *f* *mf*

Euph. in Bb *mf*

EEb Bass *mf*

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## Intermezzo No.2

9

138

I

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

148

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Intermezzo No.2

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189 ..... Vivace ♩ = 160

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

198

Vivacissimo ♩ = 172

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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# Berliner Luft

(March for Small Brass Band)

Arranged by Lawrence Killian

Music by Paul Lincke

Duration: 3'29"

**Alla marcia** ♩ = 120

**A**

1st Bb Cornet(s) *ff* *f*

2nd Bb Cornet *ff* *mf* *mf*

Flugelhorn *mf* *mf*

Tenor Horn *ff* *mf* *f* *mf*

Trombone in Bb *ff* *mf* *mf*

Euphonium in Bb *f* *f*

EEb Bass *mf* *f*

**B**

Crt.1 *f* *f*

Crt.2 *mf* *f*

Flug. *mf* *f*

T. Hn *f* *mf* *f*

Tbn. in Bb *f* *mf* *f*

Euph. in Bb *f* *f*

EEb Bass *mf* *f* *mf* *f*

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## Berliner Luft

18 (Molto rall on D.C.) **C** (Half speed on D.C.)

Crt.1 *ff* *f*

Crt.2 *ff* *f*

Flug. *ff* *f*

T. Hn *f* *f*

Tbn. in Bb *ff* *f*

Euph. in Bb *ff* *f*

EEb Bass *f* *f*

27 (accel. on D.C.) (a tempo on D.C.)

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb (3) (3)

Euph. in Bb

EEb Bass

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## Berliner Luft

3

36 D (accel. to Fine on D.C. - no repeat)

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

45

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Berliner Luft

55

1. 2. 3. Fine TRIO

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

62

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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A musical score for the song "The Rose Tree". The score is written for eight parts: Crt.1, Crt.2, Flug., T. Hn., A. in Bb, A. in Bb, Eb Bass, and D.C. al Fine. The key signature has three flats (B-flat major or D minor), and the time signature is 4/4. The score is divided into two main sections by a double bar line. Section 1 starts at measure 88. Dynamics include piano (*p*) and forte (*f*). The instrumentation includes Clarinet 1 & 2, Flute, Tenor Horn, Alto Saxophone in B-flat, another Alto Saxophone in B-flat, and E-flat Bass. The music features a mix of eighth and sixteenth notes, often beamed together. There are repeat signs and first/second endings indicated. A large green watermark "Copyright (c)" is overlaid across the bottom half of the page.

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# Sound the Trumpet

from "Come Ye Sons of Art"  
(for Small Brass Band)

Arranged by Lawrence Killian

Henry Purcell  
Duration: 2'12"

**Allegretto** ♩ = 112

**A**

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

5

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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9

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

13

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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17 **B**

Crt.1 *mf* *f* *f*

Crt.2 *mf* *f* *f*

Flug. *f*

T. Hn

Tbn. in Bb

Euph. in Bb *f*

EEb Bass *mf*

22 3

Crt.1 *mf*

Crt.2 *mf* *f*

Flug. *mf* *f*

T. Hn

Tbn. in Bb *mf*

Euph. in Bb *mf* *f*

EEb Bass

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## Sound the Trumpet

26

Crt.1 *mf* *f*

Crt.2 *mf* *f* *p*

Flug. *mf* *f* *p*

T. Hn

Tbn. in Bb

Euph. in Bb *mf* *p*

EEb Bass

30 C *p* *mf* *f* *f* *marcato*

Crt.1

Crt.2 *mf* *f*

Flug. *mf*

T. Hn

Tbn. in Bb *p* *mf*

Euph. in Bb *mf*

EEb Bass *p* *mf*

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34

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*marcato*

*f*

38

**D**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*p*

*mf*

*p*

*mf*

*p*



## Sound the Trumpet

42 1.

Crt.1 *mf* *f*

Crt.2 *mf* *f*

Flug. *f* *mf*

T. Hn *f*

Tbn. in Bb *mf*

Euph. in Bb *f* *mf*

EEb Bass *mf*

45 2. *molto ritardando* *Lento*

Crt.1 *mf* *f* *mf* *f*

Crt.2 *mf* *mf* *f* *mf* *f*

Flug. *f* *mf* *f*

T. Hn *mf* *f*

Tbn. in Bb *mf* *f*

Euph. in Bb *f* *mf* *f*

EEb Bass *mf* *f*

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# 1st Gymnopédie

(for Small Brass Band)

Arranged by Lawrence Killian

Erik Satie (1866-1925)

Duration: 2'33"

**Lent et douloureux** ♩ = 96

1

1st Bb Cornet(s)

2nd Bb Cornet

Flugelhorn

Tenor Horn

Trombone in Bb

Euphonium in Bb

EEb Bass

2

11

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## 2

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## 1st Gymnopedie

3

43

6

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

54

7

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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*mp* *p* *p* *mp dolce* *mp* *mp dolce* *p* *mf dolce* *p* *mf* *mp* *mf dolce* *p* *mf dolce*



A background image of a musical score with green diagonal text overlays. The text reads: "Copyright (c)", "NINE MUSIC", and "UBLISHING". The musical score features staves with notes, rests, and dynamic markings like *p*, *mf*, and *f*. There are also performance instructions like "rall." and "Lento". The text is in a bold, sans-serif font, with the first line being the largest and the last line being the smallest. The text is positioned diagonally across the image, from the top left to the bottom right. The background is a light gray with a subtle grid pattern. The musical score is in black ink on a white background. The notes are mostly eighth and sixteenth notes, with some quarter notes. The rests are also eighth and sixteenth notes. The dynamic markings are in italics. The performance instructions are in a standard font. The text overlays are in a bright green color. The overall image is a composite of a musical score and a text overlay.

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# THE LIBERTY BELL MARCH

(for Small Brass Band)

Arranged by Lawrence Killian

John Philip Sousa (1854-1932)

Duration: 2'57"

**Alla marcia** ♩ = 120

**A**

1st Bb Cornet(s) *f* *p*

2nd Bb Cornet *f* *p*

Flugelhorn *f* *p*

Tenor Horn *f* *p*

Trombone in Bb *f* *p*

Euphonium in Bb *f* *p*

EEb Bass *f* *p*

Crt.1 *p*

Crt.2 *p*

Flug. *p*

T. Hn *p*

Tbn. in Bb *p*

Euph. in Bb *p*

EEb Bass *p*

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## THE LIBERTY BELL MARCH

13

To Coda ☐

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in B♭

Euph. in B♭

EEb Bass

*f* *ff* *f* *ff* *p* *f* *ff*

1. 2. B

19

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in B♭

Euph. in B♭

EEb Bass

*f* *f* *f* *f* *f* *f* *f*

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A background image of musical notation with a large green diagonal watermark reading "Copyright (c) NINE MUSIC PUBLISHING". The watermark is written in a bold, sans-serif font and is oriented diagonally from the top-left to the bottom-right. The background consists of several staves of musical notation, including notes, rests, and dynamic markings such as *p* (piano) and *f* (forte). The notation is in black on a white background, with the green watermark text overlaid on top.

25

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

31

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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The image shows a page of musical notation for the song 'The Rose Tree' by J. S. Gounod. The notation is in 3/4 time and features a piano accompaniment and a vocal line. The piano part is written in the left hand, and the vocal line is in the right hand. The key signature is one flat (B-flat). The page is numbered 43 at the bottom left. A large green diagonal watermark is overlaid across the page, reading 'Copyright (c) PENNINE MUSIC PUBLISHING'.

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## THE LIBERTY BELL MARCH

5

49

D

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

56

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## 6

A background image of musical notation, featuring several staves with notes, rests, and dynamic markings like 'f'. A large, green, diagonal watermark is overlaid across the image, reading "Copyright (c) PENNINE MUSIC PUBLISHING". The watermark is in a bold, sans-serif font. The musical notation is in black ink on a white background, with some staves showing a key signature of three flats (B-flat, E-flat, A-flat).



## THE LIBERTY BELL MARCH

7

75

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

82

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## THE LIBERTY BELL MARCH

89

G

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

96

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## THE LIBERTY BELL MARCH

9

102

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

108

rit. .... **H** Grandioso ..... molto accel. ....

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*f* *ff* *f* *ff* *f* *ff* *f* *ff*



## THE LIBERTY BELL MARCH

115 **Tempo I**

Crt.1 *ff*

Crt.2 *f* *ff*

Flug. *f* *ff*

T. Hn *f* *ff*

Tbn. in Bb *f* *ff*

Euph. in Bb *f* *ff*

EEb Bass *f* *ff*

121 **D.S. al Coda**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## THE LIBERTY BELL MARCH

11

127  $\text{Coda}$

Crt.1 *ff* *sfz*

Crt.2 *ff* *sfz*

Flug. *ff* *sfz*

T. Hn *ff* *sfz*

Tbn. in Bb *ff* *sfz*

Euph. in Bb *ff* *sfz*

EEb Bass *ff* *sfz*

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# Tritsch-Tratsch Polka

(for Small Brass Band)

Arranged by Lawrence Killian

Johann Strauss II

Duration: 2'38"

Vivace  $\text{♩} = 144$  A

1st Bb Cornet(s) *f* *p*

2nd Bb Cornet *f* *p*

Flugelhorn *f* *p*

Tenor Horn *f* *p*

Trombone in Bb *f* *p*

Euphonium in Bb *f* *p*

EEb Bass *f* *p*

8

Crt.1 *sfz* *p*

Crt.2 *sfz* *p*

Flug. *sfz* *p*

T. Hn *sfz* *p*

Tbn. in Bb *sfz* *p*

Euph. in Bb *sfz* *p*

EEb Bass *sfz*

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## Tritsch-Tratsch Polka

15

B

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

23

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## Tritsch-Tratsch Polka

3

31 **D**

Crt.1 *p* *sfz*

Crt.2 *p* *sfz*

Flug. *p* *sfz*

T. Hn *p* *sfz*

Tbn. in Bb *p* *f*

Euph. in Bb *p* *sfz*

EEb Bass *p* *sfz*

40

Crt.1 *p* *mp*

Crt.2 *p* *mf*

Flug. *p* *mf*

T. Hn *mf* *p* *mf*

Tbn. in Bb *p* *p* *mf*

Euph. in Bb *p* *mf*

EEb Bass *p* *mf*

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## Tritsch-Tratsch Polka

50 **E**

Crt.1 *f* *p*

Crt.2 *f* *p*

Flug. *f* *p*

T. Hn *f* *p*

Tbn. in Bb *f* *p*

Euph. in Bb *f* *p*

EEb Bass *f* *p*

58

Crt.1 *sfz* *p*

Crt.2 *sfz* *f*

Flug. *sfz* *p* *f*

T. Hn *sfz* *p* *f*

Tbn. in Bb *sfz* *p* *f*

Euph. in Bb *sfz* *p* *f*

EEb Bass *sfz* *f*

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## Tritsch-Tratsch Polka

5

66 To Coda  $\Phi$

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

74

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Tritsch-Tratsch Polka

82 **F**

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

88

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## Tritsch-Tratsch Polka

7

95

G

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

103

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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111

D.S.  $\text{al Coda}$

Crt.1

Crt.2

Flug.

T. Hn

. in Bb

. in Bb

b Bass

$\text{Coda}$

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118

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

*sfz*

*f*

*ff*

*gliss.*



# GRAND MARCH from AIDA

(for Small Brass Band)

Arranged by Lawrence Killian

Giuseppe Verdi (1813 - 1901)

Duration: 3'55"

**Allegro maestoso** ♩ = 112

1st Bb Cornet(s) *ff*

2nd Bb Cornet *ff*

Flugelhorn

Tenor Horn *ff*

Trombone in Bb

Euphonium in Bb

EEb Bass

**A**

Crt.1 *mf>* *p* *mf>*

Crt.2 *p* *mf>* *p* *mf>*

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

T. Hn *mf>* *p* *mf>*

Tbn. in Bb *p* *p* *p*

Euph. in Bb *p* *p* *p*

EEb Bass *p* *p* *p*

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## GRAND MARCH from AIDA

9

Crt.1 *p* *mf* *f*

Crt.2 *p* *mf* *f*

Flug. *mf* *f*

T. Hn *mf* *f*

Tbn. in Bb *p* *mf* *f*

Euph. in Bb *p* *mf* *f*

EEb Bass *p* *mf* *f*

13 **B**

Crt.1 *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

Crt.2 *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

Flug. *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

T. Hn *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

Tbn. in Bb *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

Euph. in Bb *mp* cre - - - scen - - - do - - - poco - - - a - - - poco

EEb Bass *mp* cre - - - scen - - - do - - - poco - - - a - - - poco



## GRAND MARCH from AIDA

3

18

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

23

rall. .... Tempo

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## GRAND MARCH from AIDA

5

39

Crt.1 *p* *mf* *f*

Crt.2 *p* *mf* *f*

Flug. *mf* *f*

T. Hn *mf* *f*

Tbn. in Bb *p* *mf* *f*

Euph. in Bb *p* *mf* *f*

EEb Bass *p* *mf* *f*

43 **D**

Crt.1 *mp* cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco

Crt.2 *mp* cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp* cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco

Euph. in Bb *mp* cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco

EEb Bass *mp* cre - - - - - scen - - - - - do - - - - - poco - - - - - a - - - - - poco

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rall.....

*solo*

*solo*

52

*solo.*

Crt.1 *mf*

Crt.2 *mp*

Flug. *mp*

T. Hn *mp*

Tbn. in Bb *mp*

Euph. in Bb *mp*

EEb Bass *mp*



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The image displays a musical score for the song "The Rose Tree". The score is written for a variety of instruments and vocal parts, including:

- Crt.1** (Cello/Double Bass)
- Crt.2** (Cello/Double Bass)
- Flug.** (Flugelhorn)
- T. Hn** (Tenor Horn)
- a. in Bb** (Alto Saxophone in B-flat)
- a. in Bb** (Alto Saxophone in B-flat)
- b Bass** (Baritone Bass)

The score is divided into two systems, starting at measure 67 and 71. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings (mf, f, p, ff). A large green watermark reading "Copyright (c) PENNINE MUSIC PUBLISHING" is overlaid diagonally across the entire page.



## GRAND MARCH from AIDA

9

76

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

81

H

Crt.1

Crt.2

Flug.

T. Hn

Tbn. in Bb

Euph. in Bb

EEb Bass

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## GRAND MARCH from AIDA

86 I

Crt.1 *f*

Crt.2 *mf*

Flug. *f* *mf*

T. Hn *f* *mf*

Tbn. in Bb *f* *mf*

Euph. in Bb *f*

EEb Bass *f* *mf*

91 *rall. .... a tempo*

Crt.1 *f*

Crt.2 *f*

Flug. *f*

T. Hn *f*

Tbn. in Bb *f*

Euph. in Bb *mf* *f*

EEb Bass *f*

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## GRAND MARCH from AIDA

11

96 **Eroico** ♩ = 96

Crt.1 *ff* *ff* 3

Crt.2 *ff* *ff* 3

Flug. *ff* *ff* 3

T. Hn *ff* *ff* 3

Tbn. in Bb *ff* *ff* 3

Euph. in Bb *ff* *ff* 3

EEb Bass *ff* *ff* 3

102 *rall.*.....

Crt.1 *pesante* 3

Crt.2 *pesante* 3

Flug. *pesante* 3

T. Hn *pesante* 3

Tbn. in Bb *pesante* 3

Euph. in Bb *pesante* 3

EEb Bass *pesante* 3

**PENNINE MUSIC**

**PUBLISHING**



# Brass Quintet Combo Collection

## (BOOK 1)

### PROGRAMME NOTES

#### 1. Asturias (Leyenda) from Suite Española No.1, Isaac Albéniz

This wonderful piece from Suite Española No. 1 by Isaac Albéniz (1860-1909) works incredibly well for small brass ensemble. In this arrangement, all of the parts have equal importance, often taking on the lead role within the music.

An exciting performance showcase at any concert, featuring lyrical brass playing, wide dynamic range, unusual timbres, and extensive double tonguing for the trumpets. It will take some detailed work to get it to a polished standard, but once achieved, it is an extremely satisfying piece to play.

Isaac Albéniz (1860 - 1909) was a Spanish pianist and composer; he was also a child prodigy making his first public performances aged four.

#### 2. Bist du bei mir (Be Thou with Me), J.S. Bach

Brass ensembles lend themselves superbly well to performing choral-style music; this arrangement is no exception. Every player has equal importance throughout with beautiful melodic lines interweaving, ebbing, flowing, and combining into some of the most sumptuous brass choral sounds you could wish for.

The main theme in Bist du bei mir is actually taken from an aria in the opera Diomedes by Gottfried Heinrich Stölzel. Bach used the theme for No.25 (BWV 508) in his 'book of music' for his wife Anna Magdalena, between 1722 and 1725.

#### 3. Chatterbox Rag, George Botsford

The title of this piece sums it up - chatter, chatter, chatter! A lively ragtime hit from the early 1900s, this arrangement really does make the music sound like there is a chattering session going on. With interesting and fun parts for everyone to play, this should get people "talking".

George Botsford (1874 - 1949) was most famous for his ragtime music as one of the group of the Tin Pan Alley composer based in New York. They included: Hoagy Carmichael, George Gershwin, Irvin Berlin, Oscar Hammerstein II, and Cole Porter, to name but a few.

#### 4. Grizzly Bear Rag, George Botsford

If you enjoy ragtime music, you will enjoy this one! Another classic rag from the composer of the Black and White Rag (the Pot Black Snooker Theme). The Grizzly Bear Rag was also popular, especially after Irvin Berlin wrote some lyrics for it. The song was recorded under various titles, including "Dance of the Grizzly Bear" and "Doin' the Grizzly Bear". Great fun to play at any time.



## 5. Jubilee Fantasy on God Save the King, Bernhard Brähmig

This exciting and unusual arrangement for brass is based on the tune "God Save the Queen". From start to finish there is a real sense of urgency, expectation, and surprise. It will keep the audience on the edge of their seat trying to guess what will happen next.

Organists have always been known for showing off and making the most of the different stops on the organ. For example, creating sudden contrasts between quiet and loud and utilising their extemporising skills. You will find that is exactly what Brähmig does in this fantasy piece.

Julius Bernhard Brähmig (1822 - 1872) was a German organist and teacher of music at the Collegiate School in Detmold. The school is still in existence as The Gymnasium Leopoldinum in the North Rhine-Westphalian district of Lippe. It is the oldest school in Detmold and was originally reserved for boys only.

## 6. Chanson de Matin (Morning Song), Sir Edward Elgar

Sir Edward Elgar's Chanson De Matin Op.15 No.2 works extremely well for brass in this lyrical arrangement. Originally written in as All players have something interesting to contribute with a shared approach to the main themes throughout the piece. Perfect music for playing indoors or out, and very popular for performances at weddings.

## 7. Pomp and Circumstance March No.4, Sir Edward Elgar

Of all the six Pomp and Circumstance marches by Sir Edward Elgar, this is the one that works the best for brass ensemble. An absolute winner at any concert event and particularly good as a crowd-pleaser at outdoor events. A great wedding march too! Completed in 1907, six years after Elgar's more famous March No.1 (Land of Hope and Glory). March No. 4 is equally uplifting and energetic.

This arrangement utilises the technical brilliance and glorious sonorities that can only be achieved through a smaller ensemble of brass players. All parts are of equal interest, very playable, and extremely rewarding to work on and perform.

"In the wedding of Charles, Prince of Wales and Lady Diana Spencer, Pomp and Circumstance No. 4 served as the recessional. As Diana's veil was lifted and the couple bowed and curtsied to Queen Elizabeth II, the opening notes sounded and continued as they walked down the aisle of St Paul's Cathedral out to the piers and the waiting crowds."

*Deborah McCoy, The Worlds Most Unforgettable Weddings  
(London: Kensington, 2001), 62. ISBN 0806521856*

## 8. But Not For Me, George Gershwin

Written in 1930, "But Not For Me" is a song composed by George Gershwin, with lyrics by Ira Gershwin. It was written for the 1930 show "Girl Crazy" and performed by Judy Garland. The Ella Fitzgerald version won the 1960 Grammy Award for best female performance.

George Gershwin (born Jacob Gershwine 1898 – 1937) was an American pianist and composer whose works covered both popular and classical styles. Among his best-known works are the orchestral compositions Rhapsody in Blue (1924) and An American in Paris (1928). He wrote many songs including "Swanee" (1919) and "Fascinating Rhythm" (1924),



the jazz standards "Embraceable You" (1928) and "I Got Rhythm" (1930), and the opera Porgy and Bess (1935), which included the hit "Summertime".

#### 9. By Strauss, George Gershwin

Written in 1936, "By Strauss" is a song composed by George Gershwin, with lyrics by Ira Gershwin. The song is a tribute to the music of Johann Strauss. This arrangement would work well as an accompaniment for a singer (using a microphone) if required.

The singer sings how they don't like Broadway, Irving Berlin, Jerome Kern, Cole Porter and - in a case of self-mockery - George Gershwin. Instead, they want to dance to waltzes by father and son Strauss. The lyrics namedrop three of Strauss's best-known compositions, "Let the Danube flow along", "Die Fledermaus" and Wein, Weib und Gesang.

#### 10. They All Laughed, George Gershwin

Written in 1937, "They All Laughed" is a song composed by George Gershwin, with lyrics by Ira Gershwin. It was written for the 1937 film "Small World" where it was introduced by Ginger Rogers as part of a song and dance routine with Fred Astaire.

The lyrics compare those who "laughed at me, wanting you" with those who laughed at some of history's famous scientific and industrial pioneers, asking, "Who's got the last laugh now?" People and advances mentioned are Christopher Columbus's proof the Earth is round; Thomas Edison's photograph; Guglielmo Marconi's wireless telegraphy; the Wright brothers' first flight; the Rockefeller Centre; Eli Whitney's cotton gin; Robert Fulton's North River Steamboat; Milton S. Hershey's Hershey bar chocolate; and Henry Ford's "Tin Lizzy" Model T car.

#### 11. Berceuse from "Jocelyn", Benjamin Godard

This is one of the most beautiful and haunting operatic arias of all time, arranged here for solo trombone, and small brass ensemble. With a little swapping around of parts, this arrangement also works well for euphonium or baritone taking on the solo part.

The opera Jocelyn, first performed in Paris in 1888, is based upon an earthly love which tempts Jocelyn, a brother at a seminary. The "Berceuse" from it, probably Godard's best-known composition, is sung by Jocelyn as he tries to lull one of his companions to sleep. It became so popular that it has been arranged for practically every combination of instruments.

Benjamin Godard (1849-1895) was a French violinist and composer best known for his opera Jocelyn. Godard composed eight operas, five symphonies, two piano and two violin concertos, string quartets, sonatas for violin and piano, piano pieces and etudes, and more than a hundred songs.

#### 12. JUDEX - from "Mors et Vita", Charles Gounod

Composed in 1885, Mors et Vita ('Death and Life') was first performed in Birmingham UK and features a judge, who sits on a throne, making judgments. The main theme in Judex is probably one of Gounod's best known tunes. This most beautiful of music will be well known to Brass Bands through Frank Wright's arrangement for full band.



In this arrangement, the tune is shared across the ensemble with the augment parts for flugelhorn and euphonium adding further embellishments when used as part of the larger brass combo.

### 13. The Entertainer (Rag), Scott Joplin

Possibly one of the most well-known pieces of ragtime music, “The Entertainer”, written in 1902, has become a firm favourite worldwide. This fun arrangement shares the main tunes across instruments adding interest and novelty rather than just letting the cornets/trumpets have all the fun!

Scott Joplin (1868 - 1917) was an American composer who became known as the “King of Ragtime”. During his short career, he wrote over 100 original ragtime pieces. Joplin's music was rediscovered and returned to popularity in the early 1970s with the release of the Academy Award-winning 1973 film *The Sting*, which featured several of Joplin's compositions, most notably “The Entertainer”.

### 14. Intermezzo No.2, Vasily Sergeyevich Kalinnikov

Written in 1897 this wonderful piece of late romantic music is an absolute treat to play for brass players. From the exciting opening theme for lower brass to the clever interweaving of dance-like snippets, this music will grip the audience from start to finish. Guaranteed to leave everyone with a very broad smile of satisfaction by the end!

Vasily Sergeyevich Kalinnikov (1866-1901) was a Russian composer and professional orchestral player playing the bassoon, violin and tympani. In 1892, Tchaikovsky recommended Kalinnikov for the position of main conductor of the Maly Theatre and later that same year to the Moscow Italian Theatre. However, due to his worsening tuberculosis, Kalinnikov had to resign from his theatre appointments and move to the warmer southern clime of Crimea. He lived at Yalta for the rest of his life, and it was there that he wrote the main part of his music including two brilliant symphonies.

### 15. Sound the Trumpet, from “Come Ye Sons of Art”, Henry Purcell

This exhilarating piece from ‘Come Ye Sons of Art’, was originally written for two countertenors (high male voices). In this arrangement, two trumpets/ cornets take on the florid leading lines to great effect and it is a joy to play. An ideal piece to play at weddings or outside on a hot sunny day.

Come Ye Sons of Art, first performed on April 30, 1694, is the last and greatest of the six birthday odes that Purcell wrote for Queen Mary, the wife of William III. When Purcell died in 1695 at the age of 36, one year after composing this ode, he was at the height of his powers as a composer.

The top two lines reflect the lyrics perfectly, whilst the remaining players provide a ground bass accompaniment throughout:

*Sound the trumpet, sound the trumpet, sound the trumpet!*  
*Sound, sound, sound the trumpet till around*  
*You make the list'ning shores rebound.*  
*On the sprightly hautboy play*  
*All the instruments of joy*  
*That skillful numbers can employ,*  
*To celebrate the glories of this day.*



## 16. Gymnopedie No.1, Erik Satie

There are several brass versions of this piece available, and none seem to be in a key that enables the players to relax sufficiently to achieve the relaxed, minimalist effect the composer intended. Even using the basic five players, this arrangement achieves an easy flow of sound across all parts, with the theme shared to add interest and contrast for the listener.

Erik Satie (1866 - 1925) was a French pianist and composer. He studied at the Paris Conservatoire, but was an undistinguished student and obtained no diploma. In the 1880s he worked as a pianist in café-cabaret in Montmartre, Paris, and began composing works, mostly for solo piano, such as his set of three Gymnopédie.

## 17. The Liberty Bell March, John Philip Sousa

Used as the theme tune for the 1960s comedy series "Monty Pythons Flying Circus", this upbeat march by Sousa has a bounce and easy lift that is infectious and great fun to play. This small band arrangement is transposed from the original F major (concert pitch) to the lower key of Eb for ease of playing.

John Philip Sousa (1854 - 1932) is an American composer that is often referred to as "The March King". Composed in 1893, The Liberty Bell March was an immediate hit. By 1894 it had been published for piano solo, piano duet, orchestra, band, banjo, guitar, mandolin, and zither. This was his first march published on a royalty basis and Sousa received around \$40,000 for it in less than seven years!

## 18. Tritsch-Tratsch Polka, Johann Strauss II

A busy and fun arrangement for small brass of Strauss' famous polka with plenty of "Chit-Chat" between the parts along the way! Johann Strauss II wrote his famous Tritsch-Tratsch Polka during a trip to Russia in 1858. However, the title came from Strauss' hometown. That same year, a news magazine called Tritsch-Tratsch (Chit-Chat) was published in Vienna. It contained the work of several of the composer's friends and was described as a "humorous, satirical weekly publication."

## 19. Grand March from the opera Aida, Giuseppe Verdi

Possibly the best-known "triumphal march" of all time, the Grand March from Aida is an amazing sound showcase for brass ensemble. Even for the smaller ensemble, this arrangement is incredibly satisfying to play, and the end result sounds surprisingly large-scale.

Giuseppe Fortunino Francesco Verdi (1813 - 1901) was an Italian composer best known for his Operas and for his magnificent Requiem. Verdi's music always seems to transcribe well for brass with many notable arrangements available. One of the classics of the brass band repertoire is the 1962 Frank Wright version of Verdi's overture "The Force of Destiny". It is said that several opera conductors have commented that they prefer the brass band version to the original orchestral version.