

Endurance

narrative variations
for brass band

Andrew Baker

SAMPLE

About the Composer



Andrew Baker started playing the cornet with Northop Youth Band at the age of eight and went on to be a member of the National Youth Brass Band of Wales. After attending Nottingham University where he studied composition with Nicholas Sackman and conducting with Jonathan Tilbrook, Andrew worked for the Scottish Chamber Orchestra where he assisted with world premieres of music by James Macmillan, Sir Peter Maxwell Davies, Michael Nyman and many others. He also assisted with the award-winning recording of *La Nozze di Figaro* for Telarc conducted by Sir Charles Mackerras, including copying and typesetting previously unrecorded material. Subsequently working for the Halle Orchestra, Andrew used the opportunity to watch and learn from some of the world's most renowned conductors including Vernon Handley and Kent Nagano.

Andrew's compositions have been played all over the world, starting with *The Well of St Winefrid* premiered by the Opus Three Piano Trio in Chicago in 2003. In 2004 his composition *The Cistercians* won the Morecambe Band's centenary composition competition. In 2007 his most successful work to date *The Once and Future King* was selected as the test-piece for the third section of the Swiss National Brass Band Championships, and the work was subsequently selected for the Regional Championships of Great Britain in 2009 and the Irish Championships in 2010. Andrew wrote *Dragon Dances* for the renowned tenor horn soloist Owen Farr to perform with the Cornwall Youth Brass Band in 2010. This work subsequently featured on Owen's solo CD 'A New Dawn' released in 2014.

Andrew has also written choral music; his *Hodie* was written in 2009 for the Serenata Ladies' Choir's Christmas concert season. He has recently completed an MA by Research in composition at the University of Huddersfield; one of the works written during this period of study, *atrium phase*, won the Foden's Band Composition Competition in 2014 and was performed at the Royal Northern College of Music Festival of Brass in 2015. Later the same year Middleton Band commissioned a new work entitled *Perseverance* using funds provided by the Arts Council and Hammonds Band commissioned *strange geometry* to close their programme at the Brass in Concert Championship. In late 2016 Andrew joined fellow composers Lucy Pankhurst and Paul McGhee to write a collaborative work entitled *Lucid Perspectives* for the Woodbridge Excelsior Band. In 2017 he arranged a significant proportion of the Brighouse and Rastrick Band's programme for the Brass in Concert Championship, including an arrangement of Bach's *Ave Maria* with which Sheona White won the 'Best Tenor Horn' prize.

Andrew has been a 'brass bander' throughout his musical career, playing at some of the country's finest concert halls and has also gained considerable experience as a conductor, having conducted brass bands at every level, brass ensembles, wind bands and symphony orchestras. He now runs his own publishing company, co-owns a digital printing company and lectures on 'Scoring and Arranging for Brass and Wind Bands' at the University of Huddersfield.

Endurance

narrative variations for brass band

Andrew Baker

**Men wanted for hazardous journey.
Small wages, bitter cold,
long months of complete darkness,
constant danger, safe return doubtful.
Honour and recognition in case of success.**
- Ernest Shackleton, 4 Burlington Street

Endurance was written for the third section of the Regional Brass Band Championships of Great Britain in 2020 and takes its title from the ship used by Sir Ernest Shackleton's Imperial Trans-Antarctic Expedition in 1914-16. After many months of fundraising (and reputedly running the above advert in *The Times*) the *Endurance* set sail from Plymouth on 6 August 1914. Whilst at sea news of the outbreak of war led Shackleton to put his ship and crew at the disposal of the Admiralty, but their services were not required and they were encouraged to continue. On October 26 1914 they left Grytviken on South Georgia for the Antarctic continent, hoping to find the pack ice shrinking in the Antarctic spring. Two days later, however, they encountered unseasonable ice which slowed their progress considerably. On 15 January 2015, when *Endurance* was only 200 miles from her intended landfall at Vahsel Bay, the ship became beset by ice which had been compressed against the land to the south by gale force winds. Trapped in the ice of the Weddell Sea, the ship spent the Antarctic winter driven by the weather further from her intended destination until, on 21 November 1915 *Endurance* broke up forcing the crew to abandon ship and set up camp on the ice at a site they named "Patience Camp".

The crew spent several weeks on the ice. As the southern spring started to reduce the extent of the ice shelf they took to their three lifeboats, sailing across the open ocean to reach the desolate and uninhabited Elephant Island. There they used two of the boats to build a makeshift shelter while Shackleton and five others took the largest boat, an open lifeboat named the 'James Caird' and sailed it for 800 terrifyingly dangerous miles across the vast and lonely Southern Atlantic to South Georgia - a journey now widely regarded as one of the greatest and most heroic small-boat journeys ever undertaken. After landing on the wrong side of the island and having to climb over a mountain range in the dark with no map, Shackleton and his companions finally stumbled back into the Grytviken whaling station on 19 May 1916.

After resting very briefly to recover his strength, Shackleton then began a relentless campaign to beg or borrow a ship to rescue the rest of his crew from Elephant Island; whaling ships were not strong enough to enter polar ice, but on 30 August 1916, over two years after their departure from Plymouth, Shackleton finally returned to Elephant Island aboard a steam tug borrowed from the Chilean government. Although some were in poor health, every member of the *Endurance* crew was rescued and returned home alive.

In early 2019 an expedition to search for the wreckage of the *Endurance* was forced to abandon their quest after the same bad weather and pack ice that doomed Shackleton's ship caused the loss of the remote mini submarine being used to search the sea bed.

Many people helped in the creation of this work, but I would like to place on record my particular gratitude to Michael Fowles for his leading role in the commissioning process and his invaluable feedback; to Morgan Griffiths and the Hammonds Band for being my (unwitting) guinea pigs, and to Lucy Pankhurst for her help with editing and corrections.

Endurance is dedicated to the memory of my mum, Marjorie, who passed away in September 2017.

Performance Notes

The work is subtitled “narrative variations” and is intended to reflect the story of the Endurance in five contrasting variations. The ‘theme’ is a short, mysterious opening passage using a chord known as the ‘Prometheus Chord’, a harmonically ambiguous chord used often by the Russian composer Scriabin. The notes of this chord do not fit into a conventional major or minor scale, but they do fit a ‘mode’ called the Lydian Dominant mode (where the fourth is sharpened and the seventh is flattened), and much of the material in the piece uses this mode. The brief opening melody is written in this mode and provides a lot of the subsequent material; this is followed by a short descending chord sequence loosely inspired by the final bars of the second movement of Arthur Butterworth’s masterful *Odin - Land of Fire and Ice*. Although broadly in variation form, the work has symphonic elements in that each variation references material from at least one other. The work is written in one continuous movement to be played without breaks, although there are pauses at the end of some of the variations.

Variation 1 is entitled “South” and reflects the optimism and excitement no doubt felt by the crew to be setting off on such an expedition. The music is derived from the opening melody and is rhythmic and energetic.

Variation 2 is entitled “Ice” and is derived from the chord sequence that closes the introduction. The music is intended to portray the more disjointed and broken nature of the journey at this point and to reflect the cold brightness of the crew’s surroundings.

Variation 3 is entitled “Beset” and is designed to portray the relentless growing pressure that ship and crew were under as the ice took control of their journey. At the end of this variation, as the ice claims the valiant ship, there is a more direct quotation of the chord sequence from Butterworth’s *Odin*.

Variation 4, “Patience”, is bleak, fragmented and episodic, with short solo features for many of the principal players. The ‘rocking’ accompaniment figure in muted cornets uses the notes of the “Prometheus Chord” broken up, while the melodic fragments loosely derive from the opening melody.

Variation 5, “James Caird”, opens with a cornet solo derived from the opening melody and lightly scored accompaniment based on the ‘rocking’ figure from the previous variation. The opening of this variation is intended to convey the utter emptiness of the ocean crossed by the James Caird, then slowly builds to a full band climax to finish the piece.

Percussion and mutes

Percussion required: mark tree, tam-tam, finger cymbals*, concert bass drum, glockenspiel, 3 x timpani (24”, 26” and 28” ideally), tambourine, snare drum, glockenspiel, suspended cymbal and clash cymbals. The tam-tam is marked in a few places to be scraped with a coin or a triangle beater, and both the tam-tam and suspended cymbal are to be played with brushes in Variation 4.

- All cornets require cup mutes.
- Solo Cornet 1/2 and 3rd cornets, require metal straight mutes.
- Soprano cornet, Solo Cornet 3/4 and Repiano require harmon mutes - ‘TR’ indicates that the tube should be removed; ‘TE’ indicates ‘tube extended’ and ‘TI’ indicates the tube should be pushed all the way in.
- All three trombones require cup mutes and metal straight mutes.
- There are a few notes in the bass trombone part (e.g. the low C below the bass staff) which are only easily obtainable on instruments with both F and E plugs/valves. In the event that such an instrument is not available, any unobtainable notes may be played an octave higher rather than omitted
- *Finger cymbals are easily obtainable from most music retailers and can certainly be obtained online for around ten pounds. However if they are unavailable, a triangle may be substituted.

The original purchaser may produce unlimited photocopies from paper originals or prints from any PDF files supplied, for use **solely** by the original purchaser or (if the original purchaser is an organisation) its members or students for rehearsal, personal practice, replacement of lost parts, or other miscellaneous purposes relating solely to the rehearsal and performance of this work by the original purchaser. Copies/prints of the score may be made by the original purchaser for the use of a contest adjudicator providing that any such copy is either retained by the original purchaser or destroyed after the contest concerned. Supplying ANY copies or prints to any other person or organisation, or failing to prevent such copies or prints from being made, is a breach of copyright law. These rights are not transferable.

Endurance

Narrative Variations for Brass Band
in memory of Marjorie Baker, 1949-2017

Andrew Baker

4/4 Slow and mysterious (♩=60)

Soprano Cornet

Solo Cornet 1+2

Solo Cornet 3+4

Repiano Cornet

Cornet 2

Cornet 3

Flugel

Solo Horn

Horn 1

Horn 2

Baritone 1

Baritone 2

Trombone 1

Trombone 2

Bass Trombone

Euphonium 1

Euphonium 2

E♭ Bass

B♭ Bass

Percussion 1

Percussion 2

cup mute

3

p

harm. mute TR

pp *mf* *pp*

(stagger breathing)

p (stagger breathing)

solo

pp *mf*

cup mute

p

cup mute

p

cup mute

p

cup mute

p

cup mute

p

1 player

pp

1 player

pp

finger cymbals*

mark tree

mp l.v.

tam-tam: scrape coin or tri. beater

pp *mp* l.v.

mp l.v.

bass drum

p

3

[* if finger cymbals are not available, it is acceptable to substitute a triangle]

A

5

Sop. Cor. *p* *mp* (unis.)

S. Cor. 1/2 *p* *mp* *p* (harm. mt.) (to cup mutes) (unis., cup mt.)

S. Cor. 3/4 *pp* *mf* *pp* *p*

Rep. Cor. *p* *p* *mp*

Cor. 2 *mp*

Cor. 3 *mp*

Flug. *pp*

Solo Hn.

Hn. 1 *pp*

Hn. 2 *pp*

Bar. 1 *mf* solo *mf*

Bar. 2 *pp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn. *mp*

Euph. 1

Euph. 2

E♭ Bass *mp* tutti

B♭ Bass

Perc. 1 *mp* l.v. (fing. cym.)

Perc. 2 *pp* *mp* l.v. tam-tam: scrape *pp* *mp* l.v. tam-tam: scrape

10 open

2/4 **4/4** **12/8**

Sop. Cor. *p*

S. Cor. 1/2 *pp* open

S. Cor. 3/4 *pp* open

Rep. Cor. *p* open

Cor. 2 *p* *pp* open

Cor. 3 *p* *pp* open

Flug. *p* 3 3

Solo Hn. *p* *mp* 3 3

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Bar. 1 *p* *pp*

Bar. 2 *p* *pp*

2/4 **4/4** **12/8**

Tbn. 1 *p* *pp* open

Tbn. 2 *p* *pp* open

B. Tbn. *p* *pp* open

Euph. 1 *p* *mp* 3 3

Euph. 2 *p* 3 3

E♭ Bass *p*

B♭ Bass (one) tutti *p* 3 3

2/4 **4/4** **12/8**

Perc. 1

Perc. 2 BD 3 *p*



12 Variation 1: South
Bright, enthusiastic and energetic ♩ = 120

Musical score for Variation 1: South, featuring various instruments and a large red watermark. The score is in treble clef with a key signature of one sharp (F#) and a tempo of ♩ = 120. The time signature alternates between 12/8 and 6/8. The instruments included are Soprano (Sop.), Cor. 1/2, Cor. 3/4, Repetitive Cor. (Rep. Cor.), Cor. 2, Cor. 3, Flute (Flug.), Solo Horn (Solo Hn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Baritone 1 (Bar. 1), Baritone 2 (Bar. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Euphonium 1 (Euph. 1), Euphonium 2 (Euph. 2), Eb Bass, Bb Bass, Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score includes dynamic markings such as *p*, *mp*, *mf*, *pp*, and *ppp*. Performance instructions include *plontano*, *one*, *[cup mt.]*, *mark tree*, *tambourine*, and *timpani*. A large red watermark reading 'SAMPLE' is overlaid diagonally across the score.

B

20

Sop. Cor.

S. Cor. 1/2 *tutti mp*

S. Cor. 3/4 *tutti mp*

Rep. Cor.

Cor. 2 *div. mp*

Cor. 3 *div. mp*

Flug.

Solo Hn.

Hn. 1 *mp*

Hn. 2 *mp*

Bar. 1 *p mp*

Bar. 2 *p mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

B. Tbn.

Euph. 1 *p mp*

Euph. 2 *p mp*

E♭ Bass *p mp mp*

B♭ Bass *mf pp mp (lower 8ve opt.) mp*

Perc. 1 *p mp mp*

Perc. 2 *mp*

25

Sop. Cor. *f*

S. Cor. 1/2 *f*

S. Cor. 3/4 *f*

Rep. Cor. *f*

Cor. 2 *f*

Cor. 3 *f*

Flug. *f*

Solo Hn. *f*

Hn. 1 *f*

Hn. 2 *f*

Bar. 1 *f*

Bar. 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf*

Euph. 1 *f*

Euph. 2 *f*

E♭ Bass *f*

B♭ Bass *f*

Perc. 1 *fp* *f* *f*

Perc. 2 *f*

C

29

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2 *mp* *open*

Cor. 3 *mp*

Flug. *mf* *mf*

Solo Hn. *mp*

Hn. 1 *mf* *mp*

Hn. 2 *mp*

Bar. 1

Bar. 2 *mp*

Tbn. 1 *mf* *mp*

Tbn. 2 *mf* *f* *mp*

B. Tbn. *mf* *f* *mp*

Euph. 1 *mf*

Euph. 2

E♭ Bass *mp*

B♭ Bass *mp*

Perc. 1

Perc. 2 *mp*

34

Sop. Cor. -

S. Cor. 1/2 - *f* -

S. Cor. 3/4 - *f* - cup mute

Rep. Cor. -

Cor. 2 - *f* - unis. cup mute

Cor. 3 - *f* - unis. (cup mt)

Flug. -

Solo Hn. - *mf* -

Hn. 1 - *mf* -

Hn. 2 - *mf* -

Bar. 1 - *f* - *mf*

Bar. 2 - *f* - *mf*

Tbn. 1 -

Tbn. 2 -

B. Tbn. -

Euph. 1 - *mp* -

Euph. 2 - *mf* - *mp*

E♭ Bass - *mf* - unis. *mp*

B♭ Bass - *mf* - *mp*

Perc. 1 - fing. cym. *mf*

Perc. 2 - (tamb.) *mf*

39 D

Sop. Cor. *mf*

S. Cor. 1/2 one *p lontano*

S. Cor. 3/4 open one *p lontano*

Rep. Cor. *p lontano*

Cor. 2

Cor. 3

Flug. *mp*

Solo Hn. *p* *mp*

Hn. 1 *mp* *mp*

Hn. 2 *mp* *mp*

Bar. 1 *mp* *mp*

Bar. 2 *mp* *mp*

Tbn. 1 cup mute *f* (cup mt) *p*

Tbn. 2 cup mute *f* (cup mt) *p*

B. Tbn. cup mute *f* open *pp* *mf*

Euph. 1 *mf* *mp*

Euph. 2 *mf* *mp*

E♭ Bass *mf* *mp*

B♭ Bass *mf* *mp*

Perc. 1 *mf* timp. *p*

Perc. 2 SD *p*

44

Sop. Cor. *mp* *p*

S. Cor. 1/2 *tutti mp* *mp* *p*

S. Cor. 3/4 *tutti mp* *mp* *p*

Rep. Cor. *mp* *mp* *p*

Cor. 2 *(cup mt) mp* *open* *div. mp*

Cor. 3 *(cup mt.) mp* *open* *div. mp*

Flug. *mp*

Solo Hn. *mp*

Hn. 1 *mp*

Hn. 2 *mp*

Bar. 1 *p mp*

Bar. 2 *p mp*

Tbn. 1 *open*

Tbn. 2 *open*

B. Tbn. *pp* *mp mute* *p* *open*

Euph. 1 *p mp*

Euph. 2 *p mp*

E♭ Bass *one p mp*

B♭ Bass *pp mf pp mp* *(lower 8ve opt.)*

Perc. 1

Perc. 2

49 **E**

Sop. Cor. *f*

S. Cor. 1/2 *f*

S. Cor. 3/4 *f*

Rep. Cor. *f*

Cor. 2 *f*

Cor. 3 *f*

Flug. *cresc.* *f*

Solo Hn. *f*

Hn. 1 *f*

Hn. 2 *mf* *f*

Bar. 1 *f*

Bar. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Euph. 1 *f*

Euph. 2 *f*

E♭ Bass *f* (tutti)

B♭ Bass *mp* *f*

Perc. 1 *f*

Perc. 2 *f*

F

53

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

mf

p

mf cresc.

mp

mp cresc.

mf

mf cresc.

mp

mp

mf

mf

p cresc.

p

p

G

58

Sop. Cor. *f* *ff* *p* solo *pp*

S. Cor. 1/2 *f* *ff* *p* *pp*

S. Cor. 3/4 *f* *ff* *f*

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

Cor. 2 *f* *ff* *mf*

Cor. 3 *f* *ff* *mf*

Flug. *f* *ff*

Solo Hn. *f* *ff* *f* *p* *pp*

Hn. 1 *f* *ff* *f* *p* *pp*

Hn. 2 *f* *ff* *mf* *p* *pp*

Bar. 1 *f* *ff* *f* *mf* *p* *pp*

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

Tbn. 1 *f* *ff* *mf* *p* *pp*

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

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

Euph. 1 *f* *ff* *mf*

Euph. 2 *f* *ff* *mf*

E♭ Bass *f* *ff* *dim.* *[unis.]* *p* *pp*

B♭ Bass *f* *ff* *dim.* *p* *pp*

Perc. 1 *glockenspiel* *mp*

Perc. 2 *tam-tam: beater* *mp* *BD* *tam-tam: scrape* *pp < mp* l.v.

mp *ff* l.v. *mp* *pp < mp* l.v.

74

74

74

74

7 **Variation 2: Ice**
Bright, brittle and cold ♩ = ♩ = 120
[4 + 3]

65

Sop. Cor. *mf* *f*

S. Cor. 1/2 *mp* *mf*

S. Cor. 3/4 *mp* *mf*

Rep. Cor. *mf* *f*

Cor. 2 *mp* *mf*

Cor. 3 *mp* *mf*

Flug. *mp* *mf*

Solo Hn. *mp* *mf*

Hn. 1 *mp* *mf*

Hn. 2 *mp*

Bar. 1 *mp* *mf*

Bar. 2 *mp*

Tbn. 1

Tbn. 2

B. Tbn. *mf*

Euph. 1 *mf*

Euph. 2 *mf*

E♭ Bass

B♭ Bass *mf*

Glock. *mp*

Perc. 2 *mp*

fing. cym.

76

6/8 **4/4** **7/4** ^[4 + 3]

Sop. Cor. *mp*

S. Cor. 1/2 *mf* *dim.* *pp*

S. Cor. 3/4 *mf* *pp* *cup mutes* *mp poco marcato*

Rep. Cor. *mf* *dim.* *pp* *mp poco marcato*

Cor. 2 *mf* *pp* *cup mute* *mp poco marcato*

Cor. 3 *mf* *pp* *cup mutes* *mp poco marcato*

Flug. *mf* *dim.* *pp*

Solo Hn. *mf* *dim.* *pp*

Hn. 1 *mf* *dim.* *pp*

Hn. 2 *mf* *dim.* *pp*

Bar. 1 *mf* *dim.* *pp*

Bar. 2 *mf* *dim.* *pp*

Tbn. 1 *mf* *pp* *cup mute* *mp poco marcato*

Tbn. 2 *mf* *pp* *cup mute* *mp poco marcato*

B. Tbn. *mf* *pp* *cup mute* *mp poco marcato*

Euph. 1 *mf* *dim.* *pp*

Euph. 2 *mf* *pp*

E♭ Bass (unis.) *mf* *dim.* *pp*

B♭ Bass *mf* *dim.* *pp*

Glock. *f* *mp* *fing. cym.*

Perc. 2 *f* *mf* *mp*



82

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Glock.

Perc. 2

open

sim.

mp

mp poco marcato

mp (non marcato)

mp

mp

open

open

open

sim.

open

open

sim.

mp

mp

mp

87 **4/4**

Sop. Cor.

S. Cor. 1/2 *mp* *mf* *f*

S. Cor. 3/4 *mf* *f*

Rep. Cor. *mf* *f*

Cor. 2 *mp* *mf* *f*

Cor. 3 *mp* *mf* *f*

Flug. *mf* *f*

Solo Hn. *mf* *f*

Hn. 1 *mf* *f*

Hn. 2 *mp* *mf* *f*

Bar. 1 *mp* *mf* *f*

Bar. 2 *mp* *mf* *f*

4/4

Tbn. 1 *mp* *mf* *f*

Tbn. 2 *mp* *mf* *f*

B. Tbn. *mp* *mf* *f*

Euph. 1 *mf* *f*

Euph. 2 *mf* *f*

E♭ Bass *mf* *f*

B♭ Bass *mp* *mf* *f*

Perc. 1 *mf* *f* **4/4**

Perc. 2

4/4

timp.

91 **J** poco rall.

Sop. Cor. *ff* *mf*

S. Cor. 1/2 *ff* *mf dim.* *p*

S. Cor. 3/4 *ff* *mf dim.* *p*

Rep. Cor. *ff* *mf*

Cor. 2 *ff* *mf*

Cor. 3 *ff* *mf*

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

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

Hn. 1 *ff* *mf dim.* *p*

Hn. 2 *ff* *mf dim.* *p*

Bar. 1 *ff* *mf dim.* *p*

Bar. 2 *ff* *mf dim.* *p*

Tbn. 1 *ff* *mf* poco rall.

Tbn. 2 *ff* *mf*

B. Tbn. *ff* *mf*

Euph. 1 *ff* *mf dim.* *p*

Euph. 2 *ff* *mf dim.* *p*

E♭ Bass *ff* *mf*

B♭ Bass *ff* (upper 8ve opt.) *mf*

Perc. 1 *ff* poco rall.

Perc. 2 *ff* I.v. clash cyms

3/4

3/4

3/4

3/4

Variation 3: Beset
Quicker, with nervous anxiety ♩ = 138

97 **3/4**

Sop. Cor.

S. Cor. 1/2 *pp* **harmon mute II** *pp* *p*

S. Cor. 3/4 *pp*

Rep. Cor.

Cor. 2 *cup mute* *p* *pp*

Cor. 3 *cup mute* *p* *pp*

3/4

Flug. *pp*

Solo Hn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Bar. 1 *pp* *p*

Bar. 2 *pp* *p*

3/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1 *pp*

Euph. 2 *pp*

E♭ Bass *(unis.)* *p*

B♭ Bass *p*

3/4

Perc. 1 *tim.* *p* *SD*

Perc. 2 *p*

106

K

Sop. Cor. *mf*

S. Cor. 1/2 *pp*

S. Cor. 3/4 *pp* [metal st. mute]

Rep. Cor. *mf* [metal st. mute]

Cor. 2 *pp* *p* *pp*

Cor. 3 *pp* *p* *pp*

Flug.

Solo Hn.

Hn. 1 *p*

Hn. 2 *p*

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn. *mf* [solo]

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

114

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

open

pp

p

metal st. mute

mf

mf subito

open

open

(upper 8ve opt.)

L

122

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1.

Perc. 2.

mp

pp

p

pp

mp

mp

mp

mflegato

mp

mp

mflegato

mflegato

mflegato

mp

mp

p

p

mf

p

mf

p

M

Musical score for a brass and woodwind ensemble, measures 130-134. The score includes parts for Soprano Cornet, Saxophones (1/2 and 3/4), Repetitive Cornet, Cor. 2 and 3, Flugelhorn, Solo Horn, Horns 1 and 2, Baritone 1 and 2, Trombones 1, 2, and Bass, Euphoniums 1 and 2, Eb Bass, Bb Bass, Percussion 1, and Percussion 2. Dynamics range from *pp* to *f*. Performance instructions include "open" and "cresc.". A large red watermark "SAMPLE" is overlaid diagonally across the score.

138

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1.

Perc. 2.

p

mf

pp

mp

cresc.

[unis.]

146 **N**

Sop. Cor. (unis.) *ff*

S. Cor. 1/2 *ff*

S. Cor. 3/4 *ff*

Rep. Cor. *ff*

Cor. 2 *ff*

Cor. 3 *ff*

Flug. *ff*

Solo Hn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Bar. 1 *ff* *dim.*

Bar. 2 *ff* *dim.*

Tbn. 1 *ff* *sfz* *dim.*

Tbn. 2 *ff* *sfz* *dim.*

B. Tbn. *ff* *sfz* *dim.*

Euph. 1 *ff* *dim.*

Euph. 2 *ff* *dim.*

E♭ Bass *ff* *dim.*

B♭ Bass *ff* *dim.*

Perc. 1 *ff* I.v. *cl. cym.* *sfz* *dim.*

Perc. 2 *ff* I.v. *BD* *sfz* *dim.*

156

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

f

f

f

f

f

f

mp

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

p

165 O

Sop. Cor.

S. Cor. 1/2 *p*

S. Cor. 3/4 *p*

Rep. Cor.

Cor. 2 *p*

Cor. 3 *p*

Flug.

Solo Hn.

Hn. 1 *p*

Hn. 2 *p* *ff*

Bar. 1 *p* *ff*

Bar. 2 *p* *ff*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Euph. 1 *p* *ff*

Euph. 2 *p* *ff*

E♭ Bass *p*

B♭ Bass *p*

Perc. 1 sus. cym. *p* *ff* l.v.

Perc. 2 tam-tam: beater *p* *ff* l.v.

4/4

4/4

4/4

4/4

4/4

Variation 4: Patience
Tempo primo; bleak and empty ♩ = 60

175 **4/4** harmon mute T1 **P** open

Sop. Cor. *mp* *pp* *mp* *pp*

S. Cor. 1/2 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *sim.*

S. Cor. 3/4 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *sim.*

Rep. Cor. *mp* *pp* *mp* *pp*

Cor. 2 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *sim.*

Cor. 3 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *sim.*

4/4 colla parte *pp* *mp* *p* *mp* *pp*

Solo Hn. *pp*

Hn. 1 *pp*

Hn. 2 *pp*

Bar. 1 *pp*

Bar. 2 *pp*

4/4 solo *mf* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2

B. Tbn.

Euph. 1 *pp*

Euph. 2 *pp*

E♭ Bass *mf* solo

B♭ Bass

4/4 fing. cym. *p* i.v. *sim.*

Perc. 1 *pp* *3* *3* *3* *3* *3* *3* *3* *3*

Perc. 2 *pp* *3* *3* *3* *3* *3* *3* *3* *3*

tam-tam: brushes *sus. cym: brushes* *tam-tam (sim.)*

Q

182

Sop. Cor. *mf* *sonore* *open*

S. Cor. 1/2 *(sim.)* *open*

S. Cor. 3/4 *open* *mf* *sonore* *open*

Rep. Cor. *(harm. mt. TI)* *mp* *(sim.)* *pp*

Cor. 2 *(sim.)* *open*

Cor. 3 *(sim.)* *open*

Flug. *mp* *mf* *sonore*

Solo Hn. *mf* *sonore*

Hn. 1 *mf* *sonore*

Hn. 2 *mf* *sonore*

Bar. 1 *mf* *sonore*

Bar. 2 *mf* *sonore*

Tbn. 1 *mf* *sonore*

Tbn. 2 *metal st. muted* *p* *open* *mf* *sonore*

B. Tbn. *metal st. muted* *p* *open* *mf* *sonore*

Euph. 1 *colla parte* *mp* *p*

Euph. 2 *mf* *sonore*

E♭ Bass *tutti* *p* *[stagger breathing]* *mf* *sonore*

B♭ Bass *p* *mf* *sonore*

Perc. 1 *timp* *p* *fing. cym* *mp* *l.v.* *f* *l.v.*

Perc. 2 *3* *3* *pp* *3* *3*

189

The image shows a page of a musical score, page 189. It contains staves for various instruments and voices. The instruments listed on the left are: Sop. Cor., S. Cor. 1/2, S. Cor. 3/4, Rep. Cor., Cor. 2, Cor. 3, Flug., Solo Hn., Hn. 1, Hn. 2, Bar. 1, Bar. 2, Tbn. 1, Tbn. 2, B. Tbn., Euph. 1, Euph. 2, E♭ Bass, B♭ Bass, Perc. 1, and Perc. 2. The score includes musical notation such as notes, rests, and dynamic markings like *pp*, *mf*, and *mp*. There are also performance instructions like "solo: freely, quasi cadenza" and "timp". A large red watermark "SAMPLE" is overlaid diagonally across the page.

196

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

cup mute

open

mp

pp

(cup mt.)

solo

p

2/4

4/4

2/4

4/4

2/4

4/4

2/4

4/4

2/4

4/4

201 **4/4**^R *poco rall.* **Tempo primo** ♩ = 60

Sop. Cor.

S. Cor. 1/2

S. Cor. 3/4

Rep. Cor.

Cor. 2

Cor. 3

4/4 *poco rall.*

Flug.

Solo Hn.

Hn. 1

Hn. 2

Bar. 1

Bar. 2

4/4

Tbn. 1

Tbn. 2

B. Tbn.

Euph. 1

Euph. 2

E♭ Bass

B♭ Bass

4/4

Perc. 1

Perc. 2

216 **2/4** **4/4** **T**

Sop. Cor. *mp poco marcato*

S. Cor. 1/2 *pp* *mp* (solo)

S. Cor. 3/4 *mp poco marcato*

Rep. Cor.

Cor. 2

Cor. 3

Flug. *pp* *mp*

Solo Hn. *p poco tenuto* *mp poco marcato*

Hn. 1 *p poco tenuto* *mp poco marcato*

Hn. 2 *p poco tenuto* (poco tenuto)

Bar. 1 *p poco tenuto* (poco tenuto)

Bar. 2 *p poco tenuto*

Tbn. 1 *poco tenuto*

Tbn. 2 *poco tenuto*

B. Tbn. *poco tenuto*

Euph. 1 *p poco tenuto*

Euph. 2 *p poco tenuto*

E♭ Bass *p poco tenuto*

B♭ Bass *p poco tenuto*

Perc. 1 *glock.* *mp*

Perc. 2

230

U

Sop. Cor. *mp* *ff*

S. Cor. 1/2 *tutti* *p* *ff*

S. Cor. 3/4 *poco campanile* *ff*

Rep. Cor. *mf* *ff*

Cor. 2 *p poco campanile* *ff*

Cor. 3 *p* *ff*

Flug. *p* *ff*

Solo Hn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Bar. 1 *ff*

Bar. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *p* *ff*

Euph. 1 *p* *ff*

Euph. 2 *ff*

E♭ Bass *ff*

B♭ Bass *p* *ff*

Perc. 1 *mf* *ff* *mf* *ff*

Perc. 2 *ff* l.v. *ff* l.v.

BD

cl. cyms

237

Sop. Cor. *mf* *mf*

S. Cor. 1/2 *mf* *p* *cresc.*

S. Cor. 3/4 *mf* *mf*

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

Cor. 2 *mp* *p* *mf*

Cor. 3 *p* *mf*

Flug. *mf* *mf*

Solo Hn. *p* *p cresc.*

Hn. 1 *p* *p cresc.*

Hn. 2 *p* *mp cresc.*

Bar. 1 *p* *p cresc.*

Bar. 2 *p* *p cresc.*

Tbn. 1 *mp* *p* *cresc.*

Tbn. 2 *mp* *p* *cresc.*

B. Tbn. *p* *p cresc.*

Euph. 1 *p* *cresc.*

Euph. 2 *p* *cresc.*

E♭ Bass *p* *cresc.*

B♭ Bass *p* *cresc.*

Perc. 1 *ff* *pp cresc.* tam-tam: beater

Perc. 2 *ff* *pp*

244 *poco rall.*

Sop. Cor. *ff* *fff*

S. Cor. 1/2 *ff* *fff*

S. Cor. 3/4 *ff* *fff*

Rep. Cor. *ff* *p* *fff*

Cor. 2 *ff* *p* *fff*

Cor. 3 *ff* *p* *fff*

Flug. *ff* *p* *fff*

Solo Hn. *ff* *p* *fff*

Hn. 1 *ff* *p* *fff*

Hn. 2 *ff* *p* *fff*

Bar. 1 *ff* *p* *fff*

Bar. 2 *ff* *p* *fff*

Tbn. 1 *ff* *mf* *fff*

Tbn. 2 *ff* *mf* *fff*

B. Tbn. *ff* *mf* *fff*

Euph. 1 *ff* *p* *fff*

Euph. 2 *ff* *fff*

E♭ Bass *ff* *fff*

B♭ Bass *ff* *fff*

Perc. 1 *ff* *timp* *pp* *fff* *cl. cym.*

Perc. 2 *ff* *fff*

SAMPLE



Unit 12 Emley Business Park, Leys Lane, Emley, Huddersfield, HD8 9QY
www.morthanveld.com