

The BRASS BAND Bridge



BRIDGE: a link, a tie, a bond, an alliance,
a connection, to band together, to unify.

ISSUE 21
AUGUST 1985

Courtesy of Musical Instrument Division, Yamaha International Corporation

CODA

S.M.B.B.B. at A.S.B.D.A.

With Issue 21 safely in the hands of the printer, your editor quietly puts the correcting pencil away, closes down the "incoming" folder, and leans back to reflect. This is the last issue of THE BRIDGE he will be privileged to publish.

When we mailed out Issue Number 1 in April 1980, it was sent to 89 "brass band fans," . . . the current issue will be addressed to slightly over 1,500. That's a huge jump in a short five years. We still have a long way to go in developing a coast-to-coast brass band movement in this country and in Canada. However, we are realizing progress as each passing month brings information about newly formed brass bands. We may be measuring our progress in inches and not in yards, . . . but, we are measuring progress in developing a bi-national brass band fraternity.

There are many, many people to thank for their support, for stories sent in for publication, donations (in the first years) and many kind words of encouragement. However, at the top of any list of people to whom we must express our sincere appreciation must go the name of James Herendeen of the Musical Instrument Division, Yamaha International Corporation. Jim's financial, philosophical, and educational support to our cause made all the difference between having the publication "fly" or seeing a new idea "crash"! Our genuine appreciation is publicly sent to Jim and the good folks at Yamaha for their continuing encouragement and support!! We also must include Jim Herendeen's predecessor James Slepicka of Yamaha and thank him for his help and support. The

(continued on page 6)

The Smoky Mountain British Brass Band performed in concert for The American School Band Directors Association (A.S.B.D.A.) Friday evening, June 28, 1985. The event was part of the annual national convention of this prestigious group held this year in Charlotte, NC. This performance was probably the first "Brass Band" performance ever for the Association, and therefore somewhat of a hallmark event for the banding community.

The program was as follows:

Concert Prelude	Philip Sparke
Moorside Suite	Gustav Holst
Celebration Piece	Madaline Strain
Vizcaya	Gilbert Vinter
Punchinello	William Rimmer

Of course, all of the members of the Association know the music of Gustav Holst through the two suites for military band, and most probably had knowledge of the "Moorside Suite" as a wind band piece; however, few were aware that the suite was originally composed for brass band and represents one of the first "masterpieces" for brass band. The point was made that "Moorside" was an early contest piece and "Vizcaya" by Vinter was the contest piece this year in Toronto. "Celebration Piece" by M. Strain was programmed because it is by a North Carolina composer, aside from the fact it is also a "good, sound" piece for the brass band. "Punchinello," a "classical" English march, rounded out the program, which brought, this, at first, seemingly dubious audience to its feet for a spontaneous standing ovation.

All band performances at these conventions are limited to 30 to 45 minutes with no encore, but after repeated calls for "more, more, more," the band performed "America the Beautiful," arranged by the conductor, Richard Trevarthen.

In summary, the A.S.B.D.A. represented one of the most knowledgeable and perceptive audiences for whom the S.M.B.B.B. has performed. The enthusiastic reception by the most successful wind band directors of the United States is a "real plus" for the brass band community.

—Bert Wiley

WELCOME ABOARD

Saskatoon Brass Band
c/o J. J. Horne
Saskatchewan, Canada

Milwaukee British Brass Band
c/o Wayne M. Becker
Milwaukee, Wisconsin



For, about and by British-type brass bands throughout North America.

Editor J. Perry Watson
Music Department
NCSU — Box 7311
Raleigh, N.C. 27695

This issue provided through the courtesy of the Musical Instrument Division, Yamaha International Corp.

Please address all correspondence to the Editor.

UPCOMING DEADLINES

October 31, 1985
January 31, 1986
April 30, 1986
July 31, 1986

The North American Brass Band Association proudly recognizes the following for their support:

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The following review was recently printed in the *British Bandsman*, Peter Wilson, Editor. We wish to thank Peter and the reviewer for the opportunity to bring this information to our readers.

A CHRISTMAS FANFARE

Leyland Vehicles Band
Conductor Richard Evans

Side One

1. Fanfare and Carol 'O Come, All Ye Faithful' (Wade arr. Banks); 2. The Christmas Song (Torme and Wells arr. Sparke); 3. Lullaby 'Away in a Manger' (Kirkpatrick arr. Banks); 4. Fantasy on 'Good King Wenceslas' (Newsome); 5. Jingle Bells (arr. Siebert); 6. Christmas Piece (Richards); 7. Ding Dong, Merrily On High (arr. Newsome).

Side Two

1. A Christmas Fanfare (Richards); 2. Coventry Carol (arr. Sparke); 3. White Christmas (Berlin arr. Sparke); 4. The Shepherds' Farewell (Berlioz arr. Sparke); 5. Nativity for Brass (Barry); 6. The Infant King (arr. Sparke); 7. The Three Kings (Cornelius arr. Banks); 8. The Little Drummer Boy (Simeone and Onorati arr. Sparke).

Released in time for enjoyment at Christmas (and there is no reason why it should then remain in the record cabinet until next December) is this excellent production which can be recommended without reservation.

A glance at the names of the composers and arrangers will give an indication of the musical standards revealed in the music. When one so often hears Christmas music treated in a trivial way it is a delight to hear quality arranging that is matched by excellent presentation.

Steven Ridler, the band's principal cornetist, produces some beautiful playing in Eric Banks' arrangement of *The Three Kings*. By the same arranger is *Away in a Manger* which features the flugel horn playing of David Reddyhough; the soloist eschews any hint of sentimentality in his performance and gives a fine musical reading.

A record then which should bring much Christmas joy and one which certainly lives up to any claims made on the record sleeve.

—Michael Kenyon

In Memorium

Frank R. Brister
1929-1985
Brass Band Fan

JACKSONVILLE



The United States' second fully professional first season of free outdoor concerts on July Jacksonville, Florida played a series of 21 afternoons, under the Florida National Pavilion the bank of the mighty St. Johns River.

Recently designated by the City Council a organization, founded by fine arts enthusiasts have as its conductor Willis Page. Maestro Paman School of Music and became Boston Symphony occupied first desk double bass for over four guished positions, both as conductor and principal Jacksonville Symphony for twelve seasons by Johns River City Band.

The St. Johns River City Band has performed increasing cross-section of Jacksonville's population largely middle-aged, but with guest artists such as Harvey Phillips and Mac Frampton, as well as include all age groups.

The programs are as varied as the listener's classics, Sousa Marches (of course!), American many of today's popular songs. Some of the version of Bach's *Tocatta in D Minor*, a Glenr Bugler's Holiday, 12th Street Rag, and St.

The St. Johns River City Band will begin its again playing most Sunday afternoons in a number of special performances at other sites. after which several Christmas concerts are an

N.A.B.B.A. TAX

Word has been received from the Internal Revenue for Federal tax exempt status under section is good news indeed as all contributions made to Federal estate and gift tax purposes. The Board and Gift Program in the near future.

LE'S OWN



brass band completed a successful 14. The St. Johns River City Band of concerts, most of them on Sunday, a unique performing arts center on

"Jacksonville's Official Band," this M. Koger, has the good fortune to graduate with honors from East-phony's youngest member, where he ten years. After several other distin-essor of conducting, Mr. Page led the before becoming involved with the St.

ed, rain or shine, to the delight of an upulation. The early audiences were ch as Danny Davis, Rich Matteson, a variety of local talent, have grown to

s, ranging from overtures and light na and jazz to Broadway favorites and most-requested selections are a jazz Miller medley, **New York, New York, ars and Stripes Forever.**

fall season on Labor Day weekend, etropolitan Park, with an increasing The season runs through November, icipated.

—Pamela Bassett

K EXEMPT

venue Service that NABBA's applica- 501 (c) (3) has been approved. This o NABBA may now be deductible for of Directors will announce a Bequest

LONDON TEST PIECE ANNOUNCED

JOHN McCABE, whose "Images" caused such a stir in contest circles a few years ago, is named as the composer of the top section test-piece for this year's National Finals at the Royal Albert Hall.

Titled "Cloudcatcher Fells," the work, commissioned for the event with funds provided by the Arts Council of Great Britain, is to be published by Novello.

McCabe, born in Liverpool in 1939 and at present director of the London College of Music, is a composer of international significance and in Bri-

tain is regarded as one of our leading composers.

"Cloudcatcher Fells," dedicated to the composer's father, who died last year, is an attempt to capture the atmosphere of the Lake District, a favourite haunt of McCabe.

Less stringent and more melodic than Images, the work is nevertheless complicated. Cast in a series of linked movements, the scoring provides individual lines for all instruments for a great part of the time, something of an innovation for finals test-pieces.

—The British Bandsman

(Editor's note: Tickets for the National Finals held on October 5 & 6, 1985 at the Royal Albert Hall and sponsored by the National Westminster Bank, are now available from Boosey & Hawkes Band Festivals Ltd., 295 Regent Street, London W1R 8JH.)

EUROPEAN CHAMPIONSHIPS REPORT

The European Brass Band Championships of 1985 both insisted and suggested. It insisted if not proved that continental bands are above a patronizing attitude. They perform quite capably, thank you. Their youthful personnel, nicely peopled with women, played with enthusiasm and commitment. The European brass band movement may be young and there may be ten bands in Britain for every one in Europe, but the continentals seem not to be paranoid about it.

The May 4-5 event in Copenhagen suggested or hinted at something else. The warm, easily resonant sound, with wobbly vibrati in evidence, a sound the British band has been known to produce, is beginning to falter as an ideal. The new repertory as heard during the concerts requires a fuller, more powerful sound. The old sound, one pregnant with Edwardian elegance, may be making its reluctant exit also due to the more "modern," symphonic sound and style the younger players learn in their schooling and on recordings.

The test piece, commissioned by the British Broadcasting Company in commemoration of 1985 as European Music Year, was **Royal Parks** by George Lloyd. It proved to be an interesting choice. Not as difficult (read: fewer notes) as most test pieces and more conservative in compositional style (read: less dissonant), its musical values had to be well thought through and real personal feeling and emotions clearly projected. The players could not just sit there and show off. Most of the bands seemed to be more comfortable with their second, own-choice piece. Paraded through our ears were recent whiz-bangs such as **Blitz** (Bourgeois), **Contest Music** (Heaton), **Dances and Arias** (Gregson), and **Volcano** (Simpson). That this genre fared better in performance than the "test" piece might indicate the distance these top bands have put between them and the tradition which nurtured them.

The direction seems clear. But old-guard values prevailed when the judges, Meindert Boekel (The

Netherlands), Paul Huber (Switzerland), and William Relton (England), who were enclosed and didn't know who was playing when, gave their decisions. Black Dyke Mills was winner, for the sixth time in the eight years of the contest (own-choice; **Volcano**). Second was the Welsh band, Cory, 1st year's British winner (own-choice; **Dances and Arias**). Next was Sun Life Band of Bristol, whose test piece was rated the best, a clear yet moving performance (own-choice; **Carnival** by Dvorak). The Soli Deo Gloria Band from the Netherlands, whose sound and style was closest to the British, barely edged out the stunning Stavanger Brass from Norway, whose "modern" sound and marvelous technical prowess belied their youth.

The others were a class act as well, as classy as the Tivoli Gardens where the concert hall was located. They were the Brass Band Bienne (Switzerland), Brass Band De Waldsang (The Netherlands), Eikanger (Norway), Hjørring Blaesorkester (Denmark), Kirkintilloch Silver Band (Scotland), Kortrijk Brass Band (Belgium), Lewis Merthyr (Wales), Silkeborglaeserne (Denmark), and Solna Brass (Sweden).

Saturday night's massed band gala, with three bands on stage, Sun Life, Soli Deo Gloria, and Eikanger, featured Ray Farr as the main conductor. Ketil Christiansen, principal trumpet of the Royal Danish Orchestra, and Hakan Hardenberger, the Swedish trumpet virtuoso, were invited soloists, **Finlandia** and excerpts from **Music for the Royal Fireworks** were led by guest conductor Michael Schonwandt, principal conductor of the Royal Danish Opera and frequent guest conductor elsewhere.

The program was a varied one. Farr's rock version of Bach's famous D minor organ **Tocata** was a real winner. Farr's arrangement of Elgar Howarth's **Agincourt Song** with bands and ensembles sprinkled through the auditorium

(continued on page 6)



THE COLORADO BRASS BAND

Western State College of Colorado held its eleventh annual British Brass Band workshop July 15-18. The band, under the direction of John Kincaid, studied sixteen works for brass band and performed ten of them in concert. Special guests this year were from the Rocky Mountain Brass Works and the Albuquerque Brass Band. Eight states were represented in the group. Once again new heights in enthusiasm and expertise were reached, and a grand time was had by all. One of the highlights of our concert was the first performance of an original work for brass band by Carlyle Sharpe. Carlyle will be a second year student in composition at Rice University, and we in the brass band world can look forward to more exciting music from him in the future. He has been a member of the Western State College workshops for several years and plays tenor horn. Anyone interested in future workshops can get information by writing to John Kincaid, Division of Music and the Arts, Western State College, Gunnison, CO 81230.

TUBISTS UNIVERSAL BROTHERHOOD ASSOCIATION

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Membership in T.U.B.A. includes a subscription to the T.U.B.A. Journal. Please enroll me in the following membership classification.

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School (for student) _____

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Mail this application with a check or money order for the appropriate amount payable to: Paul Ebbers, Secretary-Treasurer, T.U.B.A. Mail to Mr. Ebbers at: School of Music, Florida State University, Tallahassee, FL 32306.

The above form may be photo-copied.

TENNESSEE TECH BEGINS

Tennessee Tech University recently joined the growing list of universities developing brass bands by presenting their first concert on May 23, 1985, and in doing so became the first brass band to be formed at the university level in Tennessee. The 25 member ensemble, composed exclusively of undergraduate brass and percussion majors, is conducted by the undersigned. Selections performed by the Tech British Brass Band were:

Prelude for An Occasion by Gregson

Moorside Suite by Holst

Rhapsody for Euphonium and Brass Band by Curnow senior Michael O'Connor, euphonium soloist

Famous British Marches arr. Langford

The evening had special significance for the band members not only as their inaugural concert but as an auspicious beginning as both Tech's University President and Vice-President attended, bringing with them a special visiting delegation from China to hear the program.

—Charles Decker
Trumpet Professor

MILE HIGH BRASS REPORT

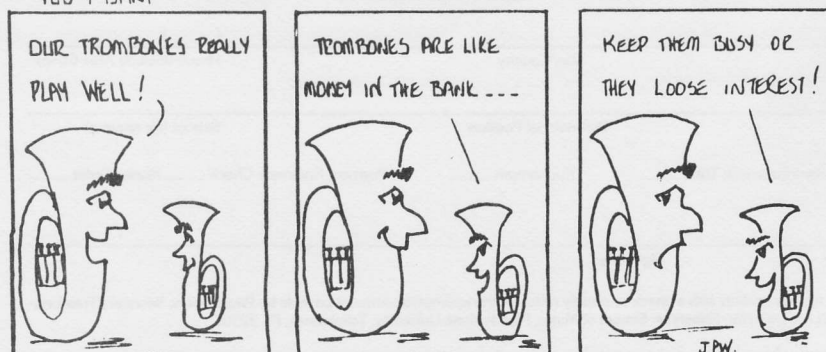
The two-concert summer season of the Rocky Mountain Brassworks came to a truly booming conclusion on July 25 at Denver's Sloan Lake Park. At the final concert, the Brassworks joined the Denver Municipal Band and cannoners from the U.S. Army's Fort Carson to conclude the musical evening with Tschaikowsky's 1812 Overture. The six 55mm howitzers, firing 10 rounds each, provided a dramatic climax to what has become a traditional mid-summer Denver event. The public attends in droves and is equally appreciative of the Brassworks, the Municipal Band and the artillery.

For the summer concerts, RMB Director Paul Curow chose music that both educates and entertains, including **Fanfare** by J. Curnow, **Concert Prelude** by Sparke, Himes' **Motivation**, Himes' arrangement of **American the Beautiful** by Ward, **Bryan Calfaria by Holcombe** arr Curnow, **Knoxville 1800** by J. Curnow, Condon's march **Bognor Regis**, and Filmore's **Lassus Trombone** arr by P. Curnow.

Now, the brief late summer lull for the Brassworks will result in Director Curnow selecting literature for the winter concert which will continue bringing the British-type brass band sounds to the Rocky Mountains.

—Roy Hess

TUB & BARI



European Championship Report—

(continued from page 3)

tingled the spine. Warming the heart was the finale, a Tom Brevik arrangement of Danish tunes in commemoration of the end for Denmark of World War II, forty years ago to the day. Boosey and Hawkes, sponsor of the event, think of everything!

European unity was to the fore in the last concert, called the Scandanavian Challenge. Six twenty-minute (at the least) programs were presented by six bands. The three challengers: Hjorring, Stavanger, and the lively Goteburg Brass Band from Sweden (who didn't compete in the Championships). The visiting team: Kirkintilloch, Kortrijk, and Lewis Merthyr. The programs were mostly of the entertainment kind, with one solo piece included and a flashy last one. Three judges were enclosed: Edward Gregson, William Relton, and Michael Schonwandt. Ray Farr, the fourth judge, looked on as he evaluated presentation and visual entertainment.

The afternoon, long but not boring, ended as John Dunn, the compere, announced the challengers as winners and a representative from Wales extended an invitation to next May's European Championship in Cardiff.

A short coda: In 1988 the U.S. will be

invited to be represented at the World Brass Band Championship in London. The British, wearing their jackets and uniforms like Etonian ties, play with a comfortable excellence befitting their experience. But virtuosity is not a province of the British Isles. The style is inexorably changing. Maybe a young European band dressed in red sweaters and open shirts or some brash U.S. band wearing who-knows-what will then be on

the cutting edge of the brass band movement. I wouldn't bet the ranch on it, though.

—R. D. Ward

Editor's note: Ronald Ward is Chairman of the Fine Arts Department of Randolph-Macon College in Ashland, Virginia. His voluntary report on this important brass band contest is genuinely appreciated!

CODA—(continued from page 1)

list is endless and could go on and on! For everybody else, let us simply say a collective (and large) thank you.

NABBA's Board of Directors has accepted our recommendation for the next editor. Karen Kneeburg has agreed to accept all the "joys, thrills, and benefits" of being Editor of this vital communication link. She has a proven record of successful brass banding and we are certain she will add many new dimensions to the publication.

She is a lady with boundless energy and ideas and we look forward to an improved BRIDGE. Give her an issue or two, time for the printer's ink to get into

her blood, and we all will be the benefactors of her fine contributions.

Finally, it is incumbent upon every brass band, every brass band player, every brass band fan, in fact everyone who is interested in seeing the brass band movement continue to expand, to send Karen news releases, photographs, and all other publishable material on a regular basis. Without this kind of continuing supply, there will not be a BRIDGE. After all, the publication is **for you!!** Do your part to "build bridges." Karen may be contacted at 17304 Lynnette Drive, Lutz, Florida, 33549. Her phone number is (813) 949-1022.

Cheerio!

North Carolina State University

Music Dept.

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CONCERT OPENER FOR BRASS BAND

This music is my gift to the North American Brass Band Association. I hope that every brass band will enjoy using it. Please feel free to photocopy the score and parts as you need.

R. R. Trevarthen

On behalf of N.A.B.B.A.'s Board of Directors, the many brass bands through North America and our members, many thanks to Dick Trevarthen for this and his many other contributions to the brass band movement.

J. Perry Watson, Chairman

CONCERT OPENER FOR BRASS BAND

Snare Drum
Bass Drum

$\text{♩} = 88$

R.R. Trevarthen

Handwritten musical score for Snare Drum and Bass Drum. The score is written on five staves. The first staff begins with a treble clef and a common time signature 'C'. The tempo is marked as $\text{♩} = 88$. The score consists of 12 measures, each labeled with a letter in a box (A through L) and a number. The notes are written in a stylized, handwritten manner. The second staff continues the sequence with measures #3 through #6. The third staff continues with measures #7 through #9. The fourth staff begins with measure #10, marked with a tempo change to $\text{♩} = 116$, and continues with measure #11. The fifth staff concludes with measure #12. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

ANNOUNCEMENTS AND INSTRUCTIONS FOR THE N.A.B.B.A. OPENER

Note: 1. The following announcements may be changed to suit your own needs.
2. The opener could be played omitting all or some of the announcements by simply proceeding to the next rehearsal letter.

*Band opens with measures 1 - 2.

#1. "Good evening, ladies and gentlemen. Welcome to a concert by
(band's name) (band's name)

is an ensemble of brass and percussion whose instrumentation features Bb cornets:"

*Bb cornets/ripieno stand and play A. Be seated.

#2. "The highest sounding member of the band is the soprano Eb cornet:"

*Eb cornet stands and plays B. Be seated.

#3. "Sounding in the alto (middle) of the ensemble are the Eb alto horns:"

*Altos stand and play C. Flugel remains seated, however. Be seated.

#4. "The lowest sounding instruments are the tubas - first the Bb tuba:"

*Bb tubas stand and play D. Remain standing.

#5. "Associated are also the Eb tubas:"

*Eb tubas stand and play E. Bb's and Eb's be seated.

#6. "Also the beautiful euphoniums:"

*Euphoniums stand and play F. Be seated.

#7. "The baritone horns:"

*Baritones stand and play G. Be seated.

#8. "Trombones:"

*Trombones stand and play H. Flugel stand and play before #9.

#9. "Oh, yes, the mellow flugelhorn:"

*Flugel plays I.

#10. "Percussion:"

*Percussion play J.

#11. "So here is the tutti band:"

*Band plays K.

#12. "The _____ now begins the concert with _____ conducted by _____."

CONCERT OPENER FOR BRASS BAND

Condensed Score
Concert Pitch

R.R. Trevarthen

Handwritten musical score for the first page of the Concert Opener for Brass Band. The score is written for two staves (treble and bass clef) and includes various musical notations, dynamics, and tempo markings.

Key markings and measures include:

- Tempo: $\text{♩} = 88$
- Measure #1: $\text{♩} = 126$, *B♭ Cors.*, *f*
- Measure #2: $\text{♩} = 126$, *E♭*
- Measure #3: $\text{♩} = 80$, *Alto*, *Flug.*, *mf*, *f*, *mf*
- Measure #4: $\text{♩} = 100$, *f*, *B♭ Tubas*
- Measure #5: $\text{♩} = 100$, *f*
- Measure #6: $\text{♩} = 92$, *E♭*, *f*, *Euph.*
- Measure #7: $\text{♩} = 116$, *Bass.*, *f*
- Measure #8: *f*

Handwritten musical score for the second page of the Concert Opener for Brass Band. The score continues from the first page and includes various musical notations, dynamics, and tempo markings.

Key markings and measures include:

- Measure #9: $\text{♩} = 96$, *Flug.*, *mf*
- Measure #10: $\text{♩} = 116$, *mf*, *ff s.d.*, *cym.*, *B.D.*
- Measure #11: *ff*, *ff + Perc.*, *sfz p*
- Measure #12: *E♭*, *ff*, *Perc.*

Eb Soprano Cornet

CONCERT OPENER FOR BRASS BAND

R.R. Trevvarthen

♩ = 88

♩ = 126

f

#1 [A] 3 #2

#3 [C] 4

#4 [D] 2 #5 [E] 2 #6 [F] 3 #7 [G] 2 #8

#9 [H] 4 #10 [I] 2 #11 [K] ♩ = 88

#12

Bb Cornets

CONCERT OPENER FOR BRASS BAND

R.R. Trevvarthen

♩ = 88

♩ = 126

f

div.

#1

#2 [B] #3 [C] 4 #4 [D] 2

#5 [E] 2 #6 [F] 3 #7 [G] 2 #8 [A] 4 #9 [I] 2 #10 [J] #11

[K] ♩ = 88

#12

Flugel Horn

CONCERT OPENER FOR BRASS BAND

R.R. Trevvarthen

♩ = 88

♩ = 80 *w/altos*

mf *f* *mf* *f*

#1 [A] 3 #2

#3 [C] 4 #4 [D] 2

#5 [E] 2 #6 [F] 3 #7 [G] 2 #8 [H] ♩ = 96 3

#9 [I] #10

[J] *mf* [K] ♩ = 88

#12

Alto Horns

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

Alto Horns

♩ = 88

Handwritten musical score for Alto Horns, featuring staves with notes, rests, and dynamic markings (mf, f, sfzp). The score includes rehearsal marks #1 through #12 and a key signature change to one sharp (F#).

Baritones

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

Baritones

♩ = 88

Handwritten musical score for Baritones, featuring staves with notes, rests, and dynamic markings (f, sfzp). The score includes rehearsal marks #1 through #12 and a key signature change to one sharp (F#).

Trombones

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

Trombones

♩ = 88

Handwritten musical score for Trombones, featuring staves with notes, rests, and dynamic markings (mf, sfzp). The score includes rehearsal marks #1 through #12 and a key signature change to one sharp (F#).

Euphonium

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

$\text{♩} = 88$

$\text{♩} = 92$

$\text{♩} = 88$

sfz

Eb Tuba

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

$\text{♩} = 88$

$\text{♩} = 100$

$\text{♩} = 88$

sfz

Bb Tuba

CONCERT OPENER FOR BRASS BAND

R.R. Trevarthen

$\text{♩} = 88$

$\text{♩} = 100$

$\text{♩} = 88$

sfz