

A BRISBANE JOURNEY

BENJAMIN TUBB-HEARNE

1. Daybreak at Kangaroo Point

Grandioso ♩ = 96 **Poco più mosso**

The score is for a brass and percussion ensemble. It features the following parts: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Bass in Eb, Bass in Bb, Timpani, Drum Kit, and Clash Cymbal. The piece is in 4/4 time and has a key signature of one flat. It starts with a tempo of Grandioso (♩ = 96) and transitions to Poco più mosso. The score includes dynamic markings such as *f*, *f marcato*, *mp*, *mf*, *p*, and *p < mf*. Performance instructions include 'solo' for the Soprano Cornet, 'Hard Sticks' and 'Soft Sticks' for the Drum Kit, and 'To Glock.' and 'Glock.' for the Clash Cymbal. The music is written in a grand staff format with individual staves for each instrument.



13 Allegro Con Brio (♩ = c. 144)

8 **accel.**.....

Sop. Cor. *mp* **ff**

Solo Cor. *pp cresc.* **ff**

Rep. Cor. *pp cresc.* **ff**

2nd Cor. **f**

3rd Cor. **f**

Flug. *pp cresc. poco a poco* **f**

Solo Hn. *pp cresc.* **f**

1st Hn. *cresc. poco a poco* **ff**

2nd Hn. *pp cresc.* **ff**

1st Bar. *pp cresc.* **f**

2nd Bar. *pp cresc.* **f**

1st Tbn. *cresc.* **ff**

2nd Tbn. *cresc.* **ff**

B. Tbn. *cresc.* **ff**

Euph. *pp cresc.* **ff**

Bass in E♭ *cresc.* **ff**

Bass in B♭ *cresc.* **ff**

Timp. *pp cresc. poco a poco* **ff**

Dr. *mp* **ff** Tom-Toms

Glock. *mp* **ff**

14

Sop. Cor. *mp* *mf* *ff*

Solo Cor. *mp* *mf* *ff*

Rep. Cor. *mp* *mf* *ff*

2nd Cor. *mp*

3rd Cor. *mp*

Flug. *mp*

Solo Hn. *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. *mp* *senza dim.*

Bass in Eb *mp* *senza dim.*

Bass in Bb *mp* *senza dim.*

Timp.

Dr. *p* *S.D.* *mp*

Glock. *mp*

21

This page of the musical score, page 4, contains measures 19 through 23. The instruments and their parts are as follows:

- Sop. Cor.:** Remains silent throughout the measures.
- Solo Cor.:** Enters in measure 21 with a melodic line marked *mp* *leggiero*.
- Rep. Cor.:** Remains silent throughout the measures.
- 2nd Cor.:** Plays a melodic line with *mf* dynamics and *cup mute* markings. Dynamics change to *p* in measure 21.
- 3rd Cor.:** Plays a melodic line with *mf* dynamics and *cup mute* markings. Dynamics change to *p* in measure 21.
- Flug.:** Remains silent until measure 23, where it plays a melodic line with *mp* dynamics and *straight mute* markings.
- Solo Hn.:** Remains silent until measure 23, where it plays a melodic line with *mp* dynamics and *straight mute* markings.
- 1st Hn.:** Remains silent until measure 23, where it plays a melodic line with *mp* dynamics and *straight mute* markings.
- 2nd Hn.:** Remains silent throughout the measures.
- 1st Bar.:** Remains silent until measure 23, where it plays a melodic line with *mp* dynamics and *straight mute* markings.
- 2nd Bar.:** Remains silent throughout the measures.
- 1st Tbn.:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- 2nd Tbn.:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- B. Tbn.:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Euph.:** Enters in measure 21 with a melodic line marked *mp* *leggiero*.
- Bass in Eb:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Bass in Bb:** Plays a rhythmic accompaniment of eighth notes, marked *p*.
- Timp.:** Remains silent throughout the measures.
- Dr.:** Plays a rhythmic accompaniment of eighth notes, marked *pp* *subtle*.
- Glock.:** Plays a melodic line marked *mp*. A *To Tri.* instruction is present in measure 21.

24

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Tri.

mf

open

p

mp

open

mp

mp

open

mp

mp

p

mp

p

mp

p

mp

mp

p

mp

pp

fp

29

Sop. Cor. *f* *mp* *mp*

Solo Cor. *f* *mp* *mp*

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

2nd Cor. *f* *mp* *mp*

3rd Cor. *f* *mp* *mp*

Flug. *f* *mp* *mp*

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

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

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

1st Bar. *f* *mp leggiero*

2nd Bar. *f* *mp leggiero*

1st Tbn. *f* *mp leggiero*

2nd Tbn. *f* *mp leggiero*

B. Tbn. *f* *mp leggiero*

Euph. *f* *mp leggiero*

Bass in Eb *f* *mp leggiero*

Bass in Bb *f* *mp leggiero*

Timp. *f* *mp*

Dr. *f* *mp* *mp*

Tri. *f* *mp*

35

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *fp* *f*

3rd Cor. *fp* *f*

Flug. *fp* *f* *dim. poco a poco*

Solo Hn. *f*

1st Hn. *fp* *f*

2nd Hn. *fp* *f*

1st Bar. *fp* *f* *dim.*

2nd Bar. *fp* *f* *dim.*

1st Tbn. *fp* *f* *dim.*

2nd Tbn. *fp* *f* *dim.*

B. Tbn. *fp* *f* *dim.*

Euph. *f*

Bass in Eb *f* *dim.*

Bass in Bb *f* *dim.*

Timp. *f* *dim. poco a poco*

Dr. *mp*
To Xyl.

Tri.

40 **41**

Sop. Cor. *mf* poco marcato straight mute

Solo Cor.

Rep. Cor. *mf* poco marcato straight mute

2nd Cor.

3rd Cor.

Flug. *mp*

Solo Hn. *mf* leggiero

1st Hn. *mf* leggiero

2nd Hn. *mf* leggiero

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph. 2. *mp* tutti

Bass in Eb *mp*

Bass in Bb *mp*

Timp. *mp*

Dr. *pp*

Xyl. *mp*

45 49

Sop. Cor. *f* *mf*

Solo Cor. *mf*

Rep. Cor. *f* *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mp* *mf*

Solo Hn. *mp* *mf*

1st Hn. *mp* *mf*

2nd Hn. *mp* *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph.

Bass in Eb *mf*

Bass in Bb *mf*

Timp. *f*

Dr. *mf*

Xyl. *mp* *mf*

Detailed description: This is a page of a musical score for a full orchestra. It contains 20 staves, each representing a different instrument or voice part. The staves are arranged vertically from top to bottom: Sopranos (Sop. Cor.), Horns (Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor.), Flute (Flug.), Horns (Solo Hn., 1st Hn., 2nd Hn.), Trumpets (1st Bar., 2nd Bar.), Trombones (1st Tbn., 2nd Tbn., B. Tbn.), Euphonium (Euph.), Basses (Bass in Eb, Bass in Bb), Timpani (Timp.), Drums (Dr.), and Xylophone (Xyl.). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It shows musical notation including notes, rests, dynamics (e.g., *f*, *mf*, *mp*), and articulation marks. A rehearsal mark '45' is at the top left, and '49' is in a box at the top right. The page number '9' is in the top right corner.

51 53

Sop. Cor.
Solo Cor.
Rep. Cor.
2nd Cor.
3rd Cor.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass in Eb
Bass in Bb
Timp. To Tri.
Dr.
Xyl.

p *mp* *mf*

62

58

Sop. Cor.

Solo Cor. straight mute *mp* open *pp*

Rep. Cor. *mp* *pp*

2nd Cor. *p* harmon mute one only

3rd Cor. *p* harmon mute one only

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar.

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn.

Euph. one only *p*

Bass in Eb *p*

Bass in Bb one only *p*

Tri.

Dr. Soft Sticks *pp* To Tub. Bells

Xyl. To Glock.

66 71

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Tri.

Tub. Bells

Glock.

mp

mf

pp

tutti

cup mute

Glock.

p

73 79

Instrumentation:
Sop. Cor.
Solo Cor.
Rep. Cor. (1st, 2nd, 3rd)
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Bass in Eb
Bass in Bb
Tri.
Tub. Bells
Glock.

Performance Instructions:
cup mute
pp
solo
p
tutti
one only
pp

80

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in E \flat

Bass in B \flat

Tri.

Tub. Bells

Glock.

open

mp

mp

87

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in E♭

Bass in B♭

Tri.

Tub. Bells

Glock.

tutti

mp

Detailed description of the musical score: This page of the full score, labeled 'A BRISBANE JOURNEY | FULL SCORE', is page 15 and contains measures 87 through 93. The score is arranged in a vertical staff system. The instruments and their parts are: Soprano Cornet (Sop. Cor.), Solo Cornet (Solo Cor.), Repetition Cornet (Rep. Cor.), 2nd Cornet (2nd Cor.), 3rd Cornet (3rd Cor.), Flugel (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Bass in E-flat (Bass in E♭), Bass in B-flat (Bass in B♭), Triangle (Tri.), Tubular Bells (Tub. Bells), and Glockenspiel (Glock.). The Solo Cor., Flugel, Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., Euph., Bass in E♭, and Bass in B♭ parts conclude with a 'tutti' dynamic marking and a mezzo-piano (*mp*) dynamic. The 2nd Tbn. part features a rhythmic accompaniment of eighth notes. The Tri. part consists of a simple rhythmic pattern. The Tub. Bells and Glock. parts provide atmospheric accompaniment with sustained notes.

101

105

Sop. Cor. *mp* *f*

Solo Cor. *mp* *mf*

Rep. Cor. *mp* *f*

2nd Cor. *open mp* *f*

3rd Cor. *mp* *f*

Flug. *mp* *f*

Solo Hn. *mp* *f*

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

1st Tbn. *mp* *f*

2nd Tbn. *open mp*

B. Tbn. *open mp*

Euph. *mp* *mf*

Bass in Eb *mp* *f mp*

Bass in Bb *mp* *f*

Timp. *mp* *f*

Dr. *pp*

Xyl.

106

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Dr.

Xyl.

straight mute

mp

p

p

mp

p

p

p

p

mp

pp

113

Musical score for A Brisbane Journey | Full Score, page 19. The score includes parts for Sopranos, Solo and Repetitive Cornets, 2nd and 3rd Cornets, Flugelhorn, Solo and 1st/2nd Horns, 1st and 2nd Baritone Horns, 1st, 2nd, and Bass Trombones, Euphonium, Bass in Eb and Bass in Bb, Timpani, Drums, and Xylophone. The score features various dynamics such as *mf*, *f*, *mp*, *p*, and *fp*, along with articulation marks like accents and slurs.

117

Sop. Cor. *mf*

Solo Cor. *mp* *cresc.*

Rep. Cor. *mf*

2nd Cor. *mp* *cresc.*

3rd Cor.

Flug. *mp* *cresc.*

Solo Hn. *mp* *cresc. poco a poco*

1st Hn. *mp* *cresc.*

2nd Hn. *mp* *cresc. poco a poco*

1st Bar. *mp* *cresc.*

2nd Bar. *mp* *cresc.*

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

2nd Tbn. *mp*

B. Tbn. *mp* *cresc.*

Euph. *mp* *cresc.*

Bass in Eb *mp* *cresc.*

Bass in Bb *mp* *cresc.*

Timp.

Dr. *mp* *cresc.*

Xyl. *mp* *cresc.*

122 rit. (♩ = c. 120)

Sop. Cor. *ff* *mf*

Solo Cor. *ff* *f* *mf* two only

Rep. Cor. *ff* *f*

2nd Cor. *ff* *f* *mf* *mp*

3rd Cor.

Flug. *ff* *f* *mf* *mp*

Solo Hn. *ff* *mf*

1st Hn. *ff* *f* *mf* *mp*

2nd Hn. *ff* *f* *mf* *mp*

1st Bar. *ff* *f* *mf* *mp*

2nd Bar. *ff* *f* *mf* *mp*

1st Tbn. *ff* *f* *mf* *mp*

2nd Tbn. *ff* *f* *mf* *mp*

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

Euph. *ff* *mf* *mf*

Bass in Eb *ff* *f* *mf* *mp* *p*

Bass in Bb *ff* *f* *mf* *mp* *p*

Timp. *mf* *mp* *p*

Dr. *ff* *mf* *ff*

Xyl. *ff* To Sus. Cym. Sus. Cym. Soft Sticks *p*

2. Treetop Walkway

130 **Misterioso** (♩ = c. 60) 138

Soprano Cornet: *p* (harmon mute), *mf*

Solo Cornet: *p* (harmon mute), *mf* (open)

Repiano Cornet: *p* (harmon mute), *mf* (open)

2nd Cornet: *pp* *lontano* (cup mute)

3rd Cornet: *pp* *lontano* (cup mute one only)

Flugel: *pp* *lontano*

Solo Horn: *pp* *lontano*

1st Horn: *pp* *lontano*

2nd Horn: *pp* *lontano*

1st Baritone: *pp* *lontano*

2nd Baritone: *pp* *lontano*

1st Trombone: *p*, *pp*

2nd Trombone: *p*, *pp*

Bass Trombone: *p*, *pp*

Euphonium: *pp* *lontano*

Bass in Eb: *pp* *lontano*

Bass in Bb: *pp*

Timpani: *mp*

Tubular Bells: *p*

Suspended Cymbal: *mp*, *mf*

146

140

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Tub. Bells

Sus. Cym.

p

pp

mp

p

pp

pp

pp

pp

mf

open

solo

3

solo, with horn

147

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Tub. Bells

Sus. Cym.

mp

mf

solo

solo with horn

p < *mf*

one only

156 **Piu Mosso** (♩ = c. 72)

rit.....

153

Sop. Cor. *pp*

Solo Cor. *tutti pp*

Rep. Cor. *pp*

2nd Cor. *open pp*

3rd Cor. *tutti pp*

Flug. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn. *pp*

2nd Tbn. *pp*

B. Tbn. *pp*

Euph. *tutti pp*

Bass in Eb *tutti pp*

Bass in Bb *pp*

Timp. *p > pp*

Tub. Bells

Sus. Cym. *pp < p*

163 164 **A Tempo** rit.....

Sop. Cor. *f* *mf* 3

Solo Cor. *f* *mf* 3

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f* *mf* 3

Solo Hn. *f* 3

1st Hn. *f* 3

2nd Hn. *f*

1st Bar. *f* 3

2nd Bar. *f* 3

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* 3

Bass in Eb *f*

Bass in Bb *f*

Timp. *mp* *f* *mp*

Tub. Bells *f* To Tam. *mp*

Sus. Cym. *ff* *mp*

170 $\text{♩} = 88$ $\text{♩} = 60$ rit.....

Instrumentation and Dynamics:

- Sop. Cor.:** ff to mf
- Solo Cor.:** ff to mf to mp
- Rep. Cor.:** ff to mf to mp
- 2nd Cor.:** ff to mf to mp
- 3rd Cor.:** ff to mf to mp
- Flug.:** ff to mf
- Solo Hn.:** ff to mf to mp
- 1st Hn.:** ff to mf
- 2nd Hn.:** ff to mf
- 1st Bar.:** ff to mf
- 2nd Bar.:** ff to mf
- 1st Tbn.:** ff to mf to mp
- 2nd Tbn.:** ff to mf to mp
- B. Tbn.:** ff to mf
- Euph.:** ff to mf
- Bass in Eb:** ff to mf to mp
- Bass in Bb:** ff to mf to mp
- Timp.:** ff to mf
- Tam.:** ff
- Sus. Cym.:** ff

3. Southbank Promenade

176 **Grazioso** (♩ = c. 72)

184

This musical score page contains the following parts and markings:

- Soprano Cornet:** Rests throughout the page.
- Solo Cornet:** Rests until measure 184, then plays a melodic line starting with a *mp* dynamic.
- Repiano Cornet:** Rests throughout the page.
- 2nd Cornet:** Rests throughout the page.
- 3rd Cornet:** Rests throughout the page.
- Flugel:** Rests throughout the page.
- Solo Horn:** Plays a melodic line with *mp* dynamics.
- 1st Horn:** Plays a melodic line with *mp* dynamics.
- 2nd Horn:** Plays a melodic line with *mp* dynamics.
- 1st Baritone:** Plays a melodic line with *mp* dynamics.
- 2nd Baritone:** Plays a melodic line with *mp* dynamics.
- 1st Trombone:** Rests until measure 184, then plays a melodic line with *mp* dynamics and a *straight mute* marking.
- 2nd Trombone:** Rests until measure 184, then plays a melodic line with *mp* dynamics and a *straight mute* marking.
- Bass Trombone:** Rests until measure 184, then plays a melodic line with *mp* dynamics and a *straight mute* marking.
- Euphonium:** Rests throughout the page.
- Bass in Eb:** Plays a rhythmic accompaniment.
- Bass in Bb:** Plays a rhythmic accompaniment.
- Timpani:** Rests throughout the page.
- Triangle:** Plays a rhythmic accompaniment with *mp* dynamics.
- Tambourine:** Plays a rhythmic accompaniment with *mp* dynamics.

198 200

Sop. Cor. *mp* *mf*

Solo Cor. *mf*

Rep. Cor. *mp* *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mp* *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *open* *mp* *mf*

Euph. *mf*

Bass in Eb *mf*

Bass in Bb *mf*

Timp. *mp* *mf* To Glock.

Tri. *mf* To Dr.

Tamb. *mf*

209

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Glock.

Dr.

Tamb.

Dr. Soft Sticks

To Tri.

mp

f

224

Musical score for measures 220-224. The score is arranged in systems for various instruments. The instruments listed on the left are: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Bass in Eb, Bass in Bb, Glock., Tri., and Tamb. The score begins at measure 220, marked with a box containing the number 224. The key signature changes from one sharp (F#) to two sharps (F# and C#) at measure 224. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The Glockenspiel (Glock.) part includes a *Tri.* (triangle) instruction. The Tambourine (Tamb.) part has a *Tri.* instruction. The score is written in a standard musical notation with stems, beams, and notes.

231 **232**

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Glock.

Tri.

Tamb.

To Timp.

mp *mf* *mp*

p *p* *mf* *mp*

mf *mp*

mf *mp*

mf *mp*

mp *mf* *mp*

mf *mp*

mf *mp*

mf *mp*

mf *mp*

248

242

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Tri.

Tamb.

254

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb

Bass in Bb

Timp.

Tri.

Tamb.

f

f

f

264

This musical score page covers measures 264 to 266. The instrumentation includes:

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

Measure 264 features a complex texture with multiple woodwinds and brass instruments. The dynamics are marked *ff* (fortissimo) for most instruments, with some horns marked *mf* (mezzo-forte). Measure 265 continues this texture, with the brass instruments playing a prominent role. Measure 266 concludes the section, with the Trombone and Euphonium parts marked *mf*. The Percussion section includes Triangles (Tri.) and Tambourines (Tamb.), with a specific instruction 'To Xyl.' (To Xylophone) written above the Tambourine staff.

280

273

Sop. Cor. *mp* straight mute

Solo Cor. *mp* solo *cresc. poco a poco* 3

Rep. Cor.

2nd Cor. *mp* straight mute *cresc.*

3rd Cor. *mp* straight mute *cresc. poco a poco*

Flug. *mf*

Solo Hn. *mp* straight mute

1st Hn.

2nd Hn.

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mp*

2nd Tbn. *mp*

B. Tbn. *mp*

Euph.

Bass in Eb

Bass in Bb

Timp.

Tri. *mp*

Xyl. *mp* Xyl.

284

Sop. Cor. *mf* *f*

Solo Cor. *mf* *f*

Rep. Cor. *f* straight mute

2nd Cor.

3rd Cor.

Flug. *mf* *f* straight mute

Solo Hn. *mf* *f*

1st Hn.

2nd Hn.

1st Bar. *mf* *f* straight mute

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass in Eb *f* 3

Bass in Bb *f*

Timp.

Tri.

Xyl. *mf* *f*

4. Summer Storms

291 $\text{♩} = 144$

Instrumentation: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Bass in Eb, Bass in Bb, Timpani, Drum Kit, Xylophone.

Tempo: $\text{♩} = 144$

Measure 291: Soprano, Solo, and 3rd Cornets play a quarter note G4 with a forte (*ff*) dynamic. Flugel and Solo Horn play a quarter note G4 with a forte (*ff*) dynamic. 1st and 2nd Horns play a half note G4 with a piano (*p*) dynamic. 1st Baritone plays a quarter note G4 with a forte (*ff*) dynamic. 2nd Baritone, 1st Trombone, and Bass Trombone play a half note G4 with a piano (*p*) dynamic. 2nd Trombone plays a half note G4 with a forte (*ff*) dynamic. Euphonium is silent. Bass in Eb plays a quarter note G4 with a forte (*ff*) dynamic. Bass in Bb plays a quarter note G4 with a forte (*ff*) dynamic. Timpani plays a quarter note G4 with a forte (*ff*) dynamic. Xylophone plays a quarter note G4 with a forte (*ff*) dynamic.

Measure 300: Bass in Eb begins a solo section with a quarter note G4, marked *mf*. The rest of the ensemble continues with their previous parts.

Measure 308: The score concludes with a *mf* like an echo instruction for the final notes.