



## Brass Band

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### A Carol Fantasy | Chris Ellis

An interesting and unusual take on a lesser known Christmas piece.

*'I have played many music selections in my time featuring Christmas music, but the funny thing is they all seem to use the same tunes! Jingle Bells, Rudolph.... but I didn't want to produce another of those!*

*An interesting thought - all Christmas selections seem to be in 4 beats in a bar and Major keys, all bright and festive. Why not try something different?*

**Carol Fantasy** uses 3 beats in a bar, and is written in a Minor key!

*Some of the classics are there, We Three Kings, Coventry Carol, and We Wish you a Merry Christmas, but they are all stitched together using the lesser known Bell Carol. This could well be the only Christmas selection with a Jazz waltz feel!*

Chris

Enjoy a different, refreshing and enjoyable slant on Christmas music!

#### Instrumentation

Soprano Cornet  
Solo, Repiano, 2nd and 3rd Cornets  
Flugelhorn  
Solo, 1st and 2nd Tenor Horns  
1st and 2nd Baritones  
Euphonium  
1st, 2nd and Bass Trombone  
Eb and Bb Bass  
Timpani  
Drum Kit  
Xylophone

ISMN: 979-0-708127-40-6

£34.99 (MAR/01/0258)

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### Babylon | Euphonium Solo | Kevin Bell

A Euphonium Feature for Brass Band, and a good choice to show case the talents of the bands Euphonium player, **Babylon** opens with a driving 3/4 time section led by trombones and percussion.

The Euphonium solo begins with a flowing quaver melody which is rhythmically supported by the entire band, and builds until a change of pace.

Moving into a slower 4/4 time section to show the lyrical quality of the Euphonium.

This slower middle section continues to build encompassing the whole band, until the soloist takes over and brings us back to the opening 3/4 time again, gaining pace for a furious climax.

A lively solo feature with a band accompaniment which is not too demanding.

#### Instrumentation

Euphonium Solo

Brass Band

Percussion parts (3):

1. Timpani
2. Drum Kit
3. Tambourine, Glockenspiel, Sus Cymbal and Mark Tree

ISMN: 979-0-708127-04-8

£34.99 (MAR/01/0254)

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### Bincombe Beeches | Brian Daniels

A lovely bright lyrical march with a memorable melody and a welcome alternative to the standard march. Bincombe Beeches has a nice interlude section, a change of time signature from 4/4 to 6/8 before returning to 4/4 for its play out.

Try something different - for a melody to delight the audience, get their toes tapping, and stays in their heads long after the performance.



**Instrumentation:**

Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombones

Euphonium

E♭ and B♭ Bases

Percussion:

If one player: Drum Kit

If two players: 1. Bass Drum, Cymbal, Triangle 2. Snare Drum (from Drum kit part)

**£34.99**

**Blue | Gansch arr. John Doyle**

A truly stunning piece of music written by the world famous Thomas Gansch of Mnozil Brass, and artfully arranged for Brass Band.

The stage performance of this piece includes a Solo septet of three trumpets, tenor horn, two trombones and a tuba. The main band fills in the accompaniment.

Trumpet 1 has a tricky part to play, but all other parts are straightforward. First performed by the Leyland Band at Music in Concert 2014, this is a real favourite, and a stunning show piece.

**Instrumentation:**

Solo Septet:

Trumpets 1, 2 and 3 Solo Tenor Horn Trombones 1 & 2 B♭ Tuba

Main Band:

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Bases

Drum Kit

Tambourine

Bongos

**ISMN:** 979-0-708127-94-9

**£34.99**

**Boundless | Edward Mylechreest**

*'O boundless salvation! deep ocean of love,  
O fullness of mercy, Christ brought from above...'*

Taken from the timeless hymn 'O Boundless Salvation' by the founder of the Salvation Army, William Booth, Boundless opens with a musical pyramid from low brass to top of the band soprano before taking us into the horn led melody.

As the piece continues we hear catchy patterns from low brass and percussion interweaving with fanfares from the rest of the band. After a change in pace and tempo we return to a bold finale to this work by Edward Mylechreest.

A warm full sounding composition making great use of dynamics and contrasts for upper and lower brass. A great concert opener.

**Instrumentation:** Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium



Eb and Bb Basses  
Percussion parts (3):  
1: Timpani  
2: Drum Kit  
3: Clash Cymbal, Crash Cymbal, Bass Drum,

ISMN: 979-0-708127-84-0

£49.99

### Cavalry Soldier March | Baritone Feature | Dario Salvi

A lively opening march by J.O.Brockenshire featuring the baritone section, arranged by Dario Salvi.

The Cavalry Soldier March allows the baritones a chance to step forward and show off their dexterity. Often overshadowed by the euphoniums, this arrangement provides us with a nice change of tone. With support on the melody by flugelhorn The Cavalry Soldier will add to your 'March library' with something a bit different for your audience.

#### Instrumentation:

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Solo and 2nd Euphonium

Eb and Bb Basses

Drum Kit

ISMN: 979-0-708127-88-8

£34.99

### Christmas Eve | David Stowell

The scene is set one very cold, very snowy Christmas Eve. In the market square a Brass Band plays a traditional Christmas melody, when in the distance, a second melody can be heard from another village nearby, and the magic of Christmas is created.

This magical true life experience was what prompted David to write Christmas Eve, but in this piece, he has also woven in a third melody.

#### Instrumentation:

Solo Quartet: Solo Cornet, Repiano Cornet, Solo Tenor horn, Solo Euphonium

Main Band: Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

Eb and Bb Basses

Percussion: Glockenspiel, Tubular Bells

ISMN: 979-0-708127-39-0

£39.99

### Dardanella | Bernard & Black arr. Dario Salvi



*'Oh Sweet Dardanella, I love your harem eyes.  
I'm a lucky fellow, to capture such a prize'*

Dardanella was written in 1919 and became one of the most popular songs of the 1920's selling 13 million copies, going on to become a huge jazz standard covered by the likes of Louis Armstrong and Bing Crosby amongst others.

This arrangement for Brass Band by Dario Salvi takes us back to the most famous version of 1920 sung by Vernon Dalhart and Gladys Rice, where the opening calls to mind the sounds of a fairground.

Dario's arrangement moves between styles with an almost clockwork sound at one point changing to laid back swing beat at another, all supporting this cheerful melody. An excellent programme filler.

**Instrumentation:**

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Solo and 2nd Euphonium

E♭ and B♭ Bases

Percussion parts:

Drum Kit

Xylophone

**ISMN:** 979-0-708127-87-1

**£39.99**

### Euphoria | Chris Ellis

Opening with a slow minor-key melody, the theme develops tonally before the tom-toms herald a faster, more rhythmic section, developing into a toe-tapping jig-like tune, finally slowing back into the almost meditative motif mirroring the original passage. An original style to add variety to your band concerts. The Minor key adagio opening bars of this number has an uplifting 'choral like' orchestration with an almost 'what's coming next' undertone, with Euphoniums leading the way.

The pace and feel changes totally at the Allegro with the tom-toms taking the tempo up with a toe-tapping jig-like rhythm and a move to the Major Key.

A clever contrast in the next section has the rhythmic triplet pattern played against a quaver melody, before full band join in with the dance quality of this section. The end section of Euphoria returns to the adagio with an uplifting and real sense of reaching a goal.

**Skill Level:** Intermediate

**Instrumentation:**

Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombones

Euphonium

E♭ and B♭ Bases

Timpani

Drum Kit

**£34.99**

### Fanfare Trionfale | Alwyn Green

**Fanfare Trionfale** was originally commissioned by the International Convention Centre in Birmingham UK for the investiture of the Lord Mayor of Birmingham.

As its name suggests, it is a majestic, triumphal piece of music to herald a major event. It is a great concert opener which demands accurate and expansive playing. It was first performed in September 1993 by the Prince of Wales Brass, a renowned Brass ensemble made up of members of the City of Birmingham Symphony Orchestra.

**Instrumentation**



Full Brass Band  
Percussion parts (2): 1: Timpani 2: Cymbal

ISMN: 979-0-708127-00-0

£14.99

### Galanthia | Turpin arr. William Hill

A bright bold and upbeat march - another great crowd pleaser. The best known composition of the prolific William Turpin who lived in London at the turn of the 19th Century.

**Instrumentation:**

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Bases

Snare Drum

£34.99

### Gloria | Vivaldi arr. Max Stannard

Antonio Vivaldi wrote three settings of the hymn Gloria in Excelsis Deo. Only two survive, and this arrangement for Brass Band by Max Stannard is the better known of the two.

It was written around 1715 for the choir of the Ospedale della Pietà, an orphanage for girls, where Vivaldi spent most of his career.

£29.99

### Gymnopédie No 1 | Satie arr. Leigh Sharpe

The Gymnopédies by Erik Satie are three piano compositions of extraordinary beauty. Gentle, eccentric pieces which defied the classical tradition. The name Gymnopédie is thought to be a reference to Satie's joke at a party when, concerned by his lack of formal qualifications, on being asked his profession, he replied Gymnopaedist - which means - 'naked athlete'.

**Instrumentation:**

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st Baritone

1st, 2nd and Bass Trombone

Solo and 2nd Euphonium

E♭ and B♭ Bases

Percussion parts:

1: Glockenspiel

2: Cymbals

ISMN: 979-0-708127-86-4

£29.99

### I See the Fatherland | Dario Salvi

Dario Salvi has reconstructed Franz von Suppés operetta 'Die Afrikareise' (A Trip to Africa) in a ground breaking project with Wincconsin University and the Strauss Society, which will see the operetta being performed in English for the first time in 100 years.

This march for Brass Band brings together themes from the operetta under the title 'I See the Fatherland'

[su\_quote cite="Dario Salvi 2015"]After almost two years of work on the score of the Operetta, during which I extensively worked on preparing a full orchestral score with all the singing parts in English, it is almost time to stage the work.



The music from 'A Trip To Africa' is full of amazing melodies and interesting ideas. This march for Brass Band is a collection of some of the themes from the Operetta: The "Entrance of Titania" Fanfare leads to one of the most recurring themes, where the singer declares their desire to go back to their Fatherland (in this case Naples) after their visit to the very exotic Cairo; the starting point of their adventure into the heart of the Desert.

Exotic sounding yet very Viennese rhythms are the main characteristic of this march. [/su\_quote]

**Instrumentation:**

Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombones

Euphonium

E♭ and B♭ Bases

Percussion:

1. Snare Drum

2. Bass Drum, Cymbal, Triangle

**£34.99**

Improvisations on Christmas Carols | Bryan Kelly arr. David Stowell

**£49.99** (MAR/01/0286)

La Calinda | Delius arr. Leigh Sharpe

Taken from the opera 'Koanga' by Frederick Delius. Koanga is the hero of the opera, an African prince and voodoo priest stolen away and now working as a slave on a Mississippi plantation who falls in love with a fellow slave; Palmyra.

This piece is a faithful arrangement of Delius's masterpiece for Brass Band, and features a well loved and catchy lyrical theme. La Calinda is not a simple piece to play, but well worth investing in.

An excellent concert piece.

**Instrumentation:**

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Solo and 2nd Euphonium

E♭ and B♭ Bases

Timpani

Percussion:

1. Tambourine, Floor Tom

2. Glockenspiel

3. Vibraphone

**ISMN:** 979-0-708127-91-8

**£34.99**



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### Marble Halls | Balfe arr. Kevin Bell

'I Dreamt I Dwelt in Marble Halls', otherwise known as 'The Gypsy Girl's Dream' is a popular aria from the opera 'The Bohemian Girl' by Michael William Balfe. There have been countless recorded versions of the song, most notably recently by Irish singer Enya.

This arrangement for Brass Band beautifully captures the lyrical quality of the song.

After a gentle beginning the arrangement weaves between solo cornets taking the lead and full tutti band with broad harmonies. The continual pulse of this piece, which is in  $\frac{3}{4}$  time, also allows space for rubato evoking the original writing as an aria. A vocal number lending itself very well to the brass band idiom.

#### Instrumentation:

Soprano, Solo, Repiano, 2nd and 3rd Cornets  
Flugelhorn  
Solo, 1st and 2nd Tenor Horns  
1st and 2nd Baritone  
1st, 2nd and Bass Trombone  
Euphonium  
Eb and Bb Bases  
Percussion parts (4):  
1: Timpani  
2: Sus Cym, Triangle  
3: Glockenspiel  
4: Tubular Bells

ISMN: 979-0-708127-82-6

£29.99

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### North of England Folk Song Suite | trad. arr. Alwyn Green

An excellent concert piece of three traditional but contrasting songs, a love poem, a song of longing and loss, and a quick jaunty celebration of traditional life.

The Sweet Lass of Richmond Hill from Yorkshire is a love ballad. The lass is Frances l'Anson, whose parents disapproved of her chosen love, and the couple eloped. The piece popularised the poetic phrase – A Rose without a Thorn.

The Oak and the Ash from Lancashire is a traditional song comparing town and country life – a very popular theme in the 17<sup>th</sup> century. A girl from the North of England has moved to London to find a husband, but she is lonely in the city and wishes she could be home again – 'O the Oak and the Ash and the bonny Elm tree, they're all growing green in the North Country'

The Keel Row from Northumberland is a traditional folk song evoking the life and work of the Keelmen of Newcastle-upon-Tyne, and with its quick light beat it is used as the trot march for the Life Guards and the Royal Horse Artillery.

#### Instrumentation

Soprano, Solo, Repiano, 2nd and 3rd Cornets  
Flugelhorn  
Solo, 1st and 2nd Tenor Horns  
1st and 2nd Baritone  
1st, 2nd and Bass Trombone  
Euphonium  
Eb and Bb Bases  
Percussion parts (2):  
1: Timpani, Glockenspiel, Cymbal, Sleigh Bells, Maracas  
2: Drum Kit, Gong, Side Drum

ISMN: 979-0-708127-02-4

£49.99

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### Panis Angelicus | Euphonium Solo | Franck arr. Leigh Sharpe

Panis Angelicus (Latin for 'Bread of Angels') is César Franck's best known work, taken from the last two stanzas of the hymn 'Sacris solemniis' written by Thomas Aquinas, here skilfully arranged for Brass Band with Euphonium Solo.

#### Instrumentation:

Euphonium Solo  
  
Soprano, Solo, 2nd and 3rd Cornets  
  
Flugelhorn  
  
Solo, 1st and 2nd Tenor Horns  
  
1st and 2nd Baritone  
  
1st, 2nd and Bass Trombones



2nd Euphonium

Eb and Bb Bases

Percussion:

1. Timpani

2. Glockenspiel

3. Vibraphone

**£29.99**

### Poppyfields | Kevin Bell

It is 4.15am on 8th August 1918, and a British soldier waits for the whistle which will send him 'over the top' and into battle.

Beginning with the Battle, entering a dream-like section as our hero advances forwards, followed by random skirmishes, before Battle ends and we enter a lyrical reflective section where the soldiers thoughts turn to home.

Finally a lone cornet heralds a tribute to the Fallen, and answered by the euphonium, calls for hope for a new dawn and a better world. There is an optional narration from our soldier before the piece starts, and also his reflections of war and home after the battle is over, however the piece is written to be played with or without narration.

This piece by Kevin Bell has it all: excitement, surprise, reflection and hope.

#### **Instrumentation:**

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Solo and 2nd Euphonium

Eb and Bb Bases

Timpani

Percussion 1: Bass Drum, Xylophone, Glockenspiel, Sus cymbal

Percussion 2: Drum kit, Acme Thunderer (whistle)

**ISMN:** 979-0-708127-89-5

**£49.99** (MAR/01/0267)

### Pride of the Wolverines | Sousa arr. William Hill

'The Pride of the Wolverines' is a superb but lesser known march from the pen of JP Sousa which deserves to be better known.

The Wolverine is a stocky and muscular carnivore, closely resembling a small bear, which can be found in remote reaches of the Northern Hemisphere. The US state of Michigan uses the Wolverine as its mascot because of its reputation for strength and ferocity out of proportion to its size.

In the American Civil War, many particularly from Detroit joined the Michigan Brigade, nicknamed 'The Wolverines' by their famous leader General Custer.

#### **Instrumentation:**

Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns





1st and 2nd Baritone

1st, 2nd and Bass Trombones

Euphonium

E♭ and B♭ Basses

Percussion:

Drum Kit

**£39.99**

### Silhouette | Flugelhorn Solo | Kevin Bell

This Flugelhorn feature for Brass Band highlights the warm and gentle qualities of the instrument.

The melody is lyrical, but not too demanding and focuses on tone and feel – using a repeating motif as its theme with an almost fanfare, ascending opening melody line.

**Silhouette** has a short introduction with muted cornets which sets up the back drop for the solo to play over. The background accompaniment changes as the melody continues, creating a kind of musical silhouette for the soloist to play over.

The piece develops as the band takes over with layered themes, eventually returning to the soloist who brings the piece to a gentle close. An ideal solo item and concert filler.

#### Instrumentation

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Basses

Percussion parts (4):

1: Timpani

2: Drum kit

3: Vibraphone, Glockenspiel

4: Tubular Bells, Triangle

**ISMN:** 979-0-708127-06-2

**£34.99**

### Symphony No 7 (Extract) | Beethoven arr. Edward Mylechreest

A chance for the lower instruments to take the lead, this piece from the beginning of the second movement of Beethoven's 7th Symphony has been described as one of the most beautiful pieces of music ever written. It is unusual as a Brass Band piece in that it builds 'from the bottom'. With a repeating ostinato it is slow and stately, with carefully controlled pace and intensity. An unusual section of Beethoven's 7th Symphony and a welcome change of pace.

#### Instrumentation:

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Basses

Timpani

**ISMN:** 979-0-708127-92-5

**£29.99**

### The Beauty of Blue | Flugelhorn Solo | John Doyle

A beautiful and breath-taking Flugelhorn feature

'The Beauty of Blue' takes you over to the East coast of Ireland and the beautiful coast of Wicklow, where John's great great great Grandfather originated. He immigrated during the potato famine to England back in 1865.

Imagine standing on top of a tall cliff, looking out over the remote Brittas Bay at the beautiful blue Irish Sea.

#### Instrumentation:

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns



1st Baritone  
1st, 2nd and Bass Trombone  
Solo and 2nd Euphonium  
Eb and Bb Bases  
Percussion parts:  
1: Timpani  
2: Cymbals, Windchimes, Snare Drum  
3: Bass Drum  
4: Vibraphone  
5: Marimba

Note: 2nd Baritone joins percussion section, and members of the band improvise with Rainsticks, Cabassa & ethereal voices

ISMN: 979-0-708127-85-7

£34.99

### The Day Thou Gavest | Ellerton arr. Alwyn Green

This beautiful traditional hymn is masterfully arranged by Alwyn Green.

The mellow melody opens on single Euphonium, before being joined by Baritone and Tenor horn.

The sound expands, yet quietly and prayerfully as the band joins. The music crescendo's into a grand finale with timpani and cymbal accompaniment.

A great choice for a hymn piece.

#### Instrumentation

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

Eb and Bb Bases

Percussion parts (2):

1: Timpani

2: Cymbal

ISMN: 979-0-708127-03-1

£24.99

### The Gartan Mother's Lullaby | trad. arr. William Hill

"The Gartan Mothers Lullaby"

*Dusk is drawn and the Green Man's thorn is wreathed in rings of fog,*

*Siabra sails his boat till morn, upon the starry bog.*

*A leanbhan O, the pale moon hath brimmed her cusp in dew,*

*And weeps to hear the sad sleep-tune, I sing O love of you.*

A lovely Irish melody from Co. Donegal; the lullaby of a mother to her child. The song refers to a number of figures in Irish mythology, places in Ireland and words in the Irish language.

The best known recording of the song was made by Meryl Streep in 2000.

#### Instrumentation:

Cornet Soloist

Soprano, Solo/Repiano, 2nd and 3rd Cornets

Flugelhorn



Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Basses

**£29.99**

### The Sorcerer's Apprentice | Dukas arr. Alwyn Green

Most of us are familiar with the symphonic poem written by 19th century composer, Paul Dukas, which was inspired by an 18th century poem by Goethe in which the sorcerer's apprentice, desiring to save himself some work attempts to try his hand at his master's craft when things go terribly wrong!

This version, arranged by Alwyn Green for Brass Band, captures the spirit of the original masterpiece in a complex and challenging score for Brass Band. It has all the drama, and vibrant energy of the Dukas masterpiece, brilliantly orchestrated for Brass Band.

Listen to the piece played by Foresters Brass 2000, from their CD: 'Heritage' which can be obtained from the band.

#### Instrumentation:

Soprano, Solo, Repiano, 2nd and 3rd Cornets

Flugelhorn

Solo, 1st and 2nd Tenor Horns

1st and 2nd Baritone

1st, 2nd and Bass Trombone

Euphonium

E♭ and B♭ Basses

Percussion parts (4):

1: Timpani

2: Cymbal

3: Glockenspiel

4: Vibraphone

**ISMN:** 979-0-708127-01-7

**£49.99**

### The Tobique | trad. arr. David Stowell

Please note that this is the same piece as 'Christmas Jig', as although it is based on a piece of that name, it has 'all-year-round' appeal! This piece fuses two dance styles; the jig in 6/8 time, based here on a piece 'A Christmas Jig', and the reel in 4/4, based on the traditional French Canadian folk song; 'The Mouth of the Tobique'.

The basses have a vital role in creating a Celtic style drone sound, and the percussion a simple but effective Irish rhythm.

A great audience pleaser, and ideal as the encore to round off a concert and leave a lasting memory in the minds of the listeners.

#### Instrumentation

Full Brass Band

Percussion (x2):

1. Timpani

2. Bass Drum, Drum Kit, Tom-toms

**ISMN:** 979-0-708127-41-3

**£44.99** (MAR/01/0259)

### Vincero | Edward Mylechreest

This piece, written for Brass Band takes its inspiration from the words of the concluding cry of the aria *Nessun Dorma* from Puccini's opera *Turandot*.

With film-like quality **Vincero**; which means 'I will be victorious', wouldn't sound out of place underscoring the likes of 'Braveheart'. Compelling 12/8 rhythms provide the foundation. **Vincero** is one of those pieces you can't help tapping your feet too. A stirring work with broad melodies and catchy accompaniment. Time to liven up your concert program!

#### Instrumentation:

Soprano, Solo, 2nd and 3rd Cornets

Flugelhorn



Solo, 1st and 2nd Tenor Horns  
1st and 2nd Baritone  
1st, 2nd and Bass Trombone  
Euphonium  
Eb and Bb Basses  
Timpani  
Percussion 1: Tom-tom, Snare drum  
Percussion 2: Suspended cymbal

**ISMN:** 979-0-708127-90-1

**£29.99**

### Windjammer | Kevin Bell

This energetic piece inspired by the beauty and majesty of the sea and the great tall ships is an ideal second half opener for any concert.

**Windjammer** begins with a pounding shuffle pattern on toms tom's in 12/8 time, this is taken up by accented lower brass played over by a forceful fanfare like melody.

Feel the thrill and power of a majestic sailing ship as sails are hoisted and trimmed to 'jam' the exhilarating power of the wind.

Various cross themes develop as the pace and feel changes, slowing into a melodic straight 4/4 time as the ship gently yields to the wind and glides gracefully through the water. Themes are passed through the band and the music swells into full band sections.

This slower section then returns to the original 12/8 driving opening riff of the piece uncovering various short themes before building to a triple forte punchy ending.

#### **Instrumentation**

Soprano, Solo, Repiano, 2nd and 3rd Cornets  
Flugelhorn  
Solo, 1st and 2nd Tenor Horns  
1st and 2nd Baritone  
1st, 2nd and Bass Trombone  
Euphonium  
Eb and Bb Basses  
Percussion parts (4):  
1: Timpani  
2: Drum kit  
3: Xylophone / Glockenspiel  
4: (Optional) Bass Drum / Tambourine / Tam Tam / Cymbal / Mark Tree

**ISMN:** 979-0-708127-05-5

**£39.99**