

DUNCARNOCK

Chris Brown

q = 120

This musical score is for the piece "Duncarnock" by Chris Brown. It is written for a large brass ensemble and includes a percussion part. The score is in 2/4 time and features a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 120 (q = 120). The instruments and their parts are as follows:

- Soprano Cornet:** Starts with a *ff* dynamic, playing a melodic line with accents. It features a dynamic shift to *sfp* in the middle section and returns to *ff*.
- Solo Cornet:** Mirrors the Soprano Cornet part with a *ff* start, *sfp* middle, and *ff* end.
- Repiano Cornet:** Similar to the Solo Cornet, with *ff*, *sfp*, and *ff* dynamics.
- 2nd Cornet:** Similar to the Solo Cornet, with *ff*, *sfp*, and *ff* dynamics.
- 3rd Cornet:** Similar to the Solo Cornet, with *ff*, *sfp*, and *ff* dynamics.
- Flugel:** Similar to the Solo Cornet, with *ff*, *sfp*, and *ff* dynamics.
- Solo Horn:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 1st Horn:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 2nd Horn:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 1st Baritone:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 2nd Baritone:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 1st Trombone:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- 2nd Trombone:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- Bass Trombone:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- Euphonium:** Starts with *ff*, has a rest in the middle section, and then plays with *mf* and *ff* dynamics.
- Eb Bass:** Starts with *ff*, has a rest in the middle section, and then plays with *p* and *ff* dynamics.
- Bass in Bb:** Starts with *ff*, has a rest in the middle section, and then plays with *p* and *ff* dynamics.
- Percussion:** Provides a rhythmic accompaniment, starting with *ff*, playing with *p* in the middle section, and returning to *ff*.

23

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

p

32 **B**

Sop. Cnt. p mf

Solo Cnt. p mf p

Rep. Cnt. p mf p

2nd Cnt. p mp mf p

3rd Cnt. p mp mf

Flug. p

Solo Hn. mp mf p

1st Hn. p

2nd Hn. p

1st Bar. p

2nd Bar. p

1st Tbn. mp mf p

2nd Tbn. mp mf p

B. Tbn. mp mf p

Euph. mf p

E♭ Bass p mp mf p

Bass mp mf p

Perc. mp mf p

43

Sop. Cnt. *cresc.* *f*

Solo Cnt. *cresc.* *f*

Rep. Cnt. *p* *cresc.* *f*

2nd Cnt. *p* *cresc.* *f*

3rd Cnt. *cresc.* *f*

Flug. *cresc.* *f*

Solo Hn. *cresc.* *f*

1st Hn. *cresc.* *f*

2nd Hn. *cresc.* *f*

1st Bar. *cresc.* *f*

2nd Bar. *cresc.* *f*

1st Tbn. *cresc.* *f*

2nd Tbn. *cresc.* *f*

B. Tbn. *cresc.* *f*

Euph. *cresc.* *f*

E♭ Bass *cresc.* *f*

Bass *cresc.* *f*

Perc. *cresc.* *f*

C

52

Sop. Cnt. *ff* *p* *f*

Solo Cnt. *ff* *f*

Rep. Cnt. *ff* *f*

2nd Cnt. *ff* *f*

3rd Cnt. *ff* *f*

Flug. *ff* *p* *f*

Solo Hn. *ff* *p*

1st Hn. *ff* *p*

2nd Hn. *ff* *p*

1st Bar. *ff* *p*

2nd Bar. *ff* *p*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff* *p* *f*

Bass *ff* *f*

Perc. *ff* *p* *f*

61

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

69

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

1.

2.

f

ff

79 **Fine** **D**

Sop. Cnt.

Solo Cnt. *Solo ist time, Tutti 2nd*

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

p

p

p

p

p

p

p

p

p

p

p

ff

2ND TIME ONLY

91

1. 2.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

103

Sop. Cnt.
Solo Cnt.
Rep. Cnt.
2nd Cnt.
3rd Cnt.
Flug.
Solo Hn.
1st Hn.
2nd Hn.
1st Bar.
2nd Bar.
1st Tbn.
2nd Tbn.
B. Tbn.
Euph.
Eb Bass
Bass
Perc.

Detailed description of the musical score: The score is for page 11, starting at measure 103. It features a variety of parts: vocal parts (Sopranos, Solos, Repetition, 2nd and 3rd Contraltos), woodwinds (Solo Horn, 1st and 2nd Horns, Flute), brass (1st and 2nd Trumpets, Baritone, Euphonium, and Eb Bass), and a Bass line. The percussion part is at the bottom. The key signature has one sharp (F#), and the time signature is 4/4. Measure 103 begins with a vocal entry and a flute solo. A triplet of eighth notes is marked in measures 103, 104, and 105. The score continues with complex rhythmic patterns and melodic lines for all parts, ending at measure 112.

E

113

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

D.C. al Fine

119

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

Bass

Perc.

The musical score for page 13, measures 119-124, is arranged in a standard orchestral format. It features 17 staves, each representing a different instrument or voice part. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *sf* (sforzando) in the first measure of each part. The parts include Soprano, Solo, and Repetition Contraltos; Flugelhorn; Solo, 1st, and 2nd Horns; 1st and 2nd Baritone Saxophones; Bass Trombone; Euphonium; E♭ Bass; Bass; and Percussion. The score concludes with the instruction "D.C. al Fine" in the top right corner.