

THE PEARL

Chris Brown

q = 72

Musical score for 'The Pearl' by Chris Brown. The score is for a brass band and includes 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
- E♭ Bass
- Bass in B♭
- Timpani
- Percussion

The score is in common time (C) and features a variety of dynamics including *pp*, *mp*, and *f*. Performance instructions include 'CUP MUTE' for the cornets and 'SUSPENDED CYMBAL' for the percussion. The score is divided into four measures, with dynamics and articulation markings changing throughout.

pp

5

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

Timp.

Perc.

mp

mp

mp

mp

mp

pp

9

Sop. Cnt. *f*

Solo Cnt. *f*

Rep. Cnt. *f* *pp* 3 3

2nd Cnt. *f* *pp* 3 3

3rd Cnt. *f* *pp* 3 3

Flug. *f*

Solo Hn. *f* *pp*

1st Hn. *f* *pp*

2nd Hn. *f*

1st Bar. *f* *pp*

2nd Bar. *f* *pp*

1st Tbn. *f* *pp*

2nd Tbn. *f* *pp*

B. Tbn. *f*

Euph. *f* *pp*

E♭ Bass *f* *pp*

Bass *f* *pp*

Timp. *pp*

Perc.

Detailed description: This page of a musical score, numbered 9, contains 18 staves. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature a melodic line with a dynamic of *f* and a long note in the first measure, followed by a rest. The instrumental parts (Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, Bass, Timp., Perc.) feature a rhythmic pattern of eighth notes in the first measure, followed by a rest. The dynamic markings *f* and *pp* are used throughout. The percussion part (Perc.) has a rest in the first measure and a *pp* dynamic in the second measure. The woodwinds (Horns, Trumpets, Trombones, Euphonium) have a melodic line with a dynamic of *f* and a long note in the first measure, followed by a rest. The brass parts (Horns, Trumpets, Trombones, Euphonium) have a rhythmic pattern of eighth notes in the first measure, followed by a rest. The percussion part (Perc.) has a rest in the first measure and a *pp* dynamic in the second measure.

A

14

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

Timp.

Perc.

21

Sop. Cnt. *mf*

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn.

1st Bar. *p* *mf* *dim*

2nd Bar. *p* *mf* *dim*

1st Tbn. *p* *mf*

2nd Tbn. *p* *mf*

B. Tbn. *p* *mf*

Euph. *p* *mf* *dim*

Eb Bass *p* *pp* *mf* *p*

Bass *p* *pp* *mf* *p*

Timp.

Perc. *mf*

32

Sop. Cnt. *mf*

Solo Cnt. *mf* *mf*

Rep. Cnt. *sfp* *mf* *sfp* *mf*

2nd Cnt. *sfp* *mf* *sfp* *mf*

3rd Cnt. *sfp* *mf* *sfp* *mf*

Flug. *sfp* *mf* *sfp* *mf*

Solo Hn. *sfp* *mf* *sfp* *mf*

1st Hn. *sfp* *mf* *sfp* *mf*

2nd Hn. *sfp* *mf* *sfp* *mf*

1st Bar. *sfp* *mf* *sfp* *mf* *mp*

2nd Bar. *sfp* *mf* *sfp* *mf* *mp*

1st Tbn. *sfp* *mf* *sfp* *mf*

2nd Tbn. *sfp* *mf* *sfp* *mf*

B. Tbn. *sfp* *mf* *sfp* *mf*

Euph. *sfp* *mf* *sfp* *mp*

E♭ Bass *sfp* *mf* *sfp* *mf* *mp*

Bass *sfp* *mf* *sfp* *mf* *mp*

Timp.

Perc. *mf*

36

Sop. Cnt. *Rall* *a tempo*

Solo Cnt. *f* *mf* *f* *Rall* *a tempo*

Rep. Cnt. *f* *mf* *f* *Rall* *a tempo*

2nd Cnt. *f* *mf* *f* *Rall* *a tempo*

3rd Cnt. *f* *mf* *f* *Rall* *a tempo*

Flug. *f* *mf* *f* *Rall* *a tempo*

Solo Hn. *Rall* *a tempo*

1st Hn. *Rall* *a tempo*

2nd Hn. *Rall* *a tempo*

1st Bar. *mf* *Rall*

2nd Bar. *mf* *Rall*

1st Tbn. *Rall* *a tempo*

2nd Tbn. *Rall* *a tempo*

B. Tbn. *Rall* *a tempo*

Euph. *mf* *cresc.* *f* *Rall* *a tempo*

Eb Bass *mf* *f* *Rall* *a tempo*

Bass *mf* *f* *Rall* *a tempo* *a tempo*

Timp. *Rall* *a tempo*

Perc. *f* *mf* *f* *Rall* *a tempo*

C
h = 72

42

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
Timp.
Perc.

50

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

Timp.

Perc.

cresc.

mf

pp

mf

mp

pp

mf

mp

mp

58 q. = 72

Sop. Cnt. p

Solo Cnt. p

Rep. Cnt. p

2nd Cnt. p

3rd Cnt.

Flug. *leggiero*
mf

Solo Hn. *leggiero*
p mf mf

1st Hn. mf

2nd Hn. mf

1st Bar. *leggiero*
mf

2nd Bar. *leggiero*
mf

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass *leggiero*
mf

Bass *leggiero*
mf

Timp.

Perc.

66

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

Timp.

Perc.

75

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

Timp.

Perc.

Dynamics: p, mp, f

83 **D** 72

Rall

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

Timp.

Perc.

91 q = 108

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
Timp.
Perc.

105 $q = 60$ $q = 108$ $q = 60$

Sop. Cnt. f p

Solo Cnt. f p 3

Rep. Cnt. p 3

2nd Cnt.

3rd Cnt.

Flug. p 3

Solo Hn. p f p p 3

1st Hn. p f p p 3

2nd Hn. p f p p

1st Bar. p f p p 3

2nd Bar. p f p p 3

1st Tbn. p f p p

2nd Tbn. p f p p

B. Tbn. p f p p

Euph. p f p p 3

E♭ Bass p fp

Bass p fp

Timp.

Perc.

120 **E**

Sop. Cnt. *p*

Solo Cnt. *Tutti Open* *p*

Rep. Cnt. *p* *f*

2nd Cnt. *p* *f*

3rd Cnt. *p* *f*

Flug. *p* *f*

Solo Hn. *p* *mf*

1st Hn. *p* *mp* *mf*

2nd Hn. *p* *mf*

1st Bar. *p* *mp* *mf*

2nd Bar. *p* *mp* *mf*

1st Tbn. *p* *mp*

2nd Tbn. *p* *mp*

B. Tbn. *p* *mp*

Euph. *p*

Eb Bass

Bass

Timp.

Perc.

126

Sop. Cnt. mp (no cres) p

Solo Cnt. f mp mfp (no cres) p

Rep. Cnt. p mfp (no cres) p

2nd Cnt. p mfp (no cres) p

3rd Cnt. p mfp (no cres) p

Flug. p p

Solo Hn. p p

1st Hn. p p

2nd Hn. p p

1st Bar. p p

2nd Bar. p p

1st Tbn. fp p

2nd Tbn. fp p

B. Tbn. fp p

Euph. p p

E♭ Bass. fp p

Bass. fp p

Timp. fp p

Perc. p

GP

133 q = 108

Sop. Cnt. f ff³ f

Solo Cnt. f ff³ f

Rep. Cnt. f ff³ f

2nd Cnt. f ff³ f

3rd Cnt. f ff³ f

Flug. f ff³ f

Solo Hn. f ff³ f

1st Hn. f ff³ f

2nd Hn. f ff³ f

1st Bar. f ff³ f

2nd Bar. f ff³ f

1st Tbn. f ff³ f

2nd Tbn. f ff³ f

B. Tbn. f ff³ f

Euph. f ff³ f

Eb Bass f ff³ f

Bass f ff³ f

Timp. f ff³ f

Perc. f ff³ f

SIDE DRUM

140 **F**

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
Timp.
Perc.

147

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
Timp.
Perc.

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

Timp.

Perc.

The musical score for page 24, measures 152-155, is written in a key signature of two flats (B-flat major or D-flat minor) and a common time signature. The tempo is marked 'q = 72'. The score is divided into 16 staves, each representing a different instrument or voice part. The parts are: Soprano Contralto (Sop. Cnt.), Solo Contralto (Solo Cnt.), Repeat Contralto (Rep. Cnt.), 2nd Contralto (2nd Cnt.), 3rd Contralto (3rd Cnt.), Flute (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone Saxophone (1st Bar.), 2nd Baritone Saxophone (2nd Bar.), 1st Trombone (1st Tbn.), 2nd Trombone (2nd Tbn.), Bass Trombone (B. Tbn.), Euphonium (Euph.), Eb Bass, Bass, Snare Drum (Timp.), and Cymbals (Perc.). The Solo Cnt. part features a melodic line with dynamics of *p*, *pp*, and *mf*. The Rep. Cnt., 2nd Cnt., and 3rd Cnt. parts have similar rhythmic patterns with dynamics of *p* and *pp*. The Solo Hn., 1st Hn., and 2nd Hn. parts have melodic lines with dynamics of *p*, *pp*, and *mf*. The 1st Bar., 2nd Bar., 1st Tbn., and 2nd Tbn. parts have rhythmic patterns with dynamics of *p* and *pp*. The B. Tbn., Euph., Eb Bass, and Bass parts have rhythmic patterns with dynamics of *p* and *pp*. The Timp. and Perc. parts are marked with a double bar line, indicating they are not played in this section.

160 **G** q = 92

Instrumentation: 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, Timp., Perc.

Measure 160: Solo Cnt. has a whole note chord. Flug., Solo Hn., 1st Hn., 1st Bar., and Euph. have a melodic line starting with a half note, moving to a quarter note. Dynamics: mp, p.

Measure 161: Similar to 160. Dynamics: p.

Measure 162: Similar to 160. Dynamics: p.

Measure 163: Similar to 160. Dynamics: p.

Measure 164: Key signature change to D major. Solo Cnt. has a quarter note. Flug., Solo Hn., 1st Hn., 1st Bar., and Euph. have a sixteenth-note triplet. Dynamics: ff, f.

Measure 165: Similar to 164. Dynamics: ff, f.

Measure 166: Similar to 164. Dynamics: ff, f.

Measure 167: Similar to 164. Dynamics: ff, f.

Measure 168: Similar to 164. Dynamics: ff, f.

Measure 169: Similar to 164. Dynamics: ff, f.

Measure 170: Similar to 164. Dynamics: ff, f.

178

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Sop. Cnt. (Soprano): Features a melodic line with sixteenth-note runs and slurs, marked with a forte *f* dynamic.
- Solo Cnt. (Soloist): Mirrors the Soprano part with similar melodic patterns and slurs, also marked *f*.
- Rep. Cnt. (Repetition): Provides a rhythmic accompaniment with sixteenth-note patterns, marked *f*.
- 2nd Cnt. (Second Contralto): Features a melodic line with dotted rhythms, marked *f*.
- 3rd Cnt. (Third Contralto): Features a melodic line with dotted rhythms, marked *f*.
- Flug. (Flute): Provides a rhythmic accompaniment with sixteenth-note patterns, marked *f*.
- Solo Hn. (Solo Horn): Features a melodic line with dotted rhythms, marked *f*.
- 1st Hn. (First Horn): Features a melodic line with dotted rhythms, marked *f*.
- 2nd Hn. (Second Horn): Features a melodic line with dotted rhythms, marked *f*.
- 1st Bar. (First Baritone): Features a melodic line with dotted rhythms, marked *f*.
- 2nd Bar. (Second Baritone): Features a melodic line with dotted rhythms, marked *f*.
- 1st Tbn. (First Trombone): Features a melodic line with dotted rhythms, marked *f*.
- 2nd Tbn. (Second Trombone): Features a melodic line with dotted rhythms, marked *f*.
- B. Tbn. (Bass Trombone): Features a melodic line with dotted rhythms, marked *f*.
- Euph. (Euphonium): Features a melodic line with dotted rhythms, marked *f*.
- Eb Bass (E-flat Bass): Features a melodic line with dotted rhythms, marked *f*.
- Bass: Features a melodic line with dotted rhythms, marked *f*.
- Timp. (Timpani): Features a melodic line with dotted rhythms, marked *f*.
- Perc. (Percussion): Features a rhythmic accompaniment with sixteenth-note patterns, marked *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. The percussion part includes a drum set with a snare drum and cymbals.

182 **H**

Sop. Cnt. *f* 6 6 6

Solo Cnt. *f* 6 6 6

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *mp*

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass

Bass

Timp.

Perc. 6 6 6

186

Sop. Cnt. mf

Solo Cnt. mf

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. f

Solo Hn. f

1st Hn. f

2nd Hn. f

1st Bar. f p

2nd Bar. f p

1st Tbn. f

2nd Tbn. f

B. Tbn.

Euph. mp p

Eb Bass p

Bass

Timp.

Perc.

190

Sop. Cnt. p

Solo Cnt. p

Rep. Cnt. sfp

2nd Cnt. sfp

3rd Cnt. sfp

Flug. p p

Solo Hn. mf p p

1st Hn. mf p p

2nd Hn.

1st Bar. f

2nd Bar. f

1st Tbn. f

2nd Tbn. f

B. Tbn. f

Euph. f

Eb Bass f p p

Bass f p p

Timp. f p p

Perc.

198 **I**

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

Timp.

Perc.

201

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

Timp.

Perc.

f

ff

6

3

207

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

Timp.

Perc.

209

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

Timp.

Perc.

SUSPENDED CYMBAL

212 Rall G.P. q = 72

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

Timp.

Perc.

ff

219

Sop. Cnt. p f mf

Solo Cnt. p f mf

Rep. Cnt. f ff mf

2nd Cnt. f ff mf

3rd Cnt. f ff mf

Flug. mf p f ff mf

Solo Hn. mf p f ff mf

1st Hn. mf p f ff mf

2nd Hn. p f ff mf

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Eb Bass mf p

Bass mf p

Timp.

Perc. p f ff mf

K

225

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

Timp.

Perc.

Solo

mf

CUP MUTE

mp

mf

mp

mp

mp

mp

mp

mf

mf

CUP MUTE

p

CUP MUTE

p

CUP MUTE

p

Solo

mf

mf

mf

p

pp

232

Sop. Cnt.

Solo Cnt. CUP MUTE Solo pp

Rep. Cnt. pp

2nd Cnt. Solo pp

3rd Cnt.

Flug. pp

Solo Hn. pp

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn. pp

2nd Tbn. pp

B. Tbn. pp

Euph.

Eb Bass

Bass

Timp.

Perc.

237

CUP MUTE

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

Timp.

Perc.

pp

Rall al fine

Solo

pp

Rall al fine

pp

Rall al fine

pp

Rall al fine

pp