

Arrane y Voirrey

Arr Illiam Quane

Slowly, Senza Misura alla Cadenza

Based on an original Manx tune by Peddyr Cubberley

The musical score consists of 18 staves, each representing a different instrument or section of the ensemble. The instruments listed from top to bottom are: Trumpet in B♭, 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, Eb Bass, Bb Bass, and Percussion 1. The score is set in common time (indicated by a '4') and major key (indicated by a sharp sign). The first staff (Trumpet in B♭) has dynamic markings 'ad lib molto' and 'f soulfully, lamenting'. The last staff (Percussion 1) has a dynamic marking 'brushes'. The score is divided into measures by vertical bar lines.

A In Tempo but with rubato, c. $\text{♩} = 80$

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

ad lib

cup mute

p

cup mute

p

cup mute

p

p

p

pp

pp

pp

29

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

brushes

B Cool Jazz, Swung, c. ♩ = 120

38 B Cool Jazz, Swung, c. $\text{♩} = 120$

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

This musical score page contains ten staves of music. The top five staves represent an orchestra: Tpt., Sop. Cor., Solo Cor., Rep. Cor., and 2nd Cor. The bottom five staves represent a jazz ensemble: Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., and 2nd Bar. The bottom staff is for Perc. 1. The key signature is B major (two sharps). The tempo is indicated as c. $\text{♩} = 120$. Measure 38 begins with a dynamic of p . The Solo Cor. and Flug. play eighth-note patterns. The Solo Hn., 1st Hn., and 2nd Hn. play eighth-note patterns starting at p . The 1st Bar. and 2nd Bar. continue these patterns. The Euph. enters with a eighth-note pattern at p , followed by the E♭ Bass and B♭ Bass playing eighth-note patterns. The Perc. 1 staff shows a continuous eighth-note pattern labeled "ride cym". The dynamic for the Perc. 1 staff is pp .

48

Tpt. 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. Eb Bass Bb Bass Perc. 1

cresc.

mp

straight mute

fp

tutti straight mute

fp

straight mute

fp

straight mute

fp

f warm

mp

f warm

p

1st bari

p

mp

f warm

mp

f warm

p

f warm

mp

f warm

f warm

mp

f warm

p

mp

f warm

pp

ad lib C

58

Tpt.

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.

Eb Bass

Bb Bass

Perc. 1

Measure 58: Tpt. plays eighth-note patterns. Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug. are silent. Solo Hn. starts a sixteenth-note pattern. 1st Hn. and 2nd Hn. play eighth-note patterns. Dynamics: *p*, *mf*, *p*. Solo Hn. ends with a sixteenth-note run labeled "(straight)". 1st Bar.: Solo Hn. continues the sixteenth-note pattern. 2nd Bar.: Solo Hn. continues the sixteenth-note pattern. Dynamics: *p*, *mf*, *p*. 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1 are silent. Measure 59: Eb Bass and Bb Bass play eighth-note patterns. Perc. 1 plays eighth-note patterns. Dynamics: *p*, *mf*, *p*.

Em
Solo 19 bars

Tpt.

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.

Eup.

E♭ Bass

B♭ Bass

Perc. 1

76

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

Bm⁷ A^{7(add9)} Gmaj⁷ F^{7(b5)} Em Bm⁷ A^{7(add9)} Gmaj⁷ B^{7(#9)}

p

p

p

p

gliss

E

85 Em C^{maj7} A7(b9) F^{7(b5)} Em C^{maj7} Bm⁷ Em

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

94

Tpt.

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.

Eb Bass

Bb Bass

Perc. 1

102

Tpt.

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.

Eb Bass

Bb Bass

Perc. 1

110

Tpt. 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. Eb Bass Bb Bass Perc. 1

mf *mf* *mf* *mf cresc.* *mf cresc.* *mf cresc.* *cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

119

Tpt.

Sop. Cor. *f*^{warm}

Solo Cor. *mp* *f*^{warm}

Rep. Cor. *f* *mp* *f*^{warm}

2nd Cor. *f*^{warm}

3rd Cor. *f*^{warm}

Flug. *f*^{warm}

Solo Hn. *f*^{warm}

1st Hn. *f*^{warm}

2nd Hn. *f*^{warm}

1st Bar. *f*^{warm}

2nd Bar. *f*^{warm}

1st Tbn. *f*^{warm}

2nd Tbn. *f*^{warm}

B. Tbn. *f*^{warm}

Euph. *f*^{warm}

E♭ Bass *f*^{warm}

B♭ Bass *f*^{warm}

Perc. 1 *f* ³ *f*^{warm} ³ *f*^{warm} ⁵

Solo 17 bars

125

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

Em B⁷ Em G^{maj7} F^{7(♭5)} Em Bm⁷

f bottom part doubled by rep
mf

f

f

f *cantabile*

f *cantabile*

f

f *cantabile*

f

f *cantabile*

f

f

f *cantabile*

f

f

f

fff

131 Cmaj7 Bm⁷ Am^{7(add9)} Bm⁷ E Bm⁷ Cmaj7 A⁷ F^{7(b5)} Em Bm⁷ Cmaj7

Subito adagio con rubato, c. $\text{♩} = 80$, straight quavers

154

Tpt.

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.

E♭ Bass

B♭ Bass

Perc. 1

159

A musical score for orchestra and band, page 18, measure 159. The score consists of 18 staves. From top to bottom: Tpt. (Trumpet) has a melodic line with sixteenth-note patterns and grace notes. Sop. Cor. (Soprano Horn) has a single note. Solo Cor. (Solo Horn) has a single note. Rep. Cor. (Reed Horn) has a single note. 2nd Cor. (Second Horn) has a single note. 3rd Cor. (Third Horn) has a single note. Flug. (Flugelhorn) has a single note. Solo Hn. (Solo Horn) has a single note. 1st Hn. (First Horn) has a single note. 2nd Hn. (Second Horn) has a single note. 1st Bar. (First Bassoon) has a single note. 2nd Bar. (Second Bassoon) has a single note. 1st Tbn. (First Trombone) has a single note. 2nd Tbn. (Second Trombone) has a single note. B. Tbn. (Bass Trombone) has a single note. Euph. (Euphonium) has a single note. Eb Bass (E♭ Bassoon) has a single note. B♭ Bass (B♭ Bassoon) has a single note. Perc. 1 (Percussion 1) has a single note. The key signature is one sharp, and the time signature is common time.