

Soprano Cornet

# JEKYLL AND HYDE

Chris Brown

$\text{♩} = 60$

1 1 12

*mf* < *ff* *mf* < *ff*

17

*p* *pp* < *ff* > *pp*

**A**  $\text{♩} = 84$

*mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp*

29

1 10

*mf* *mp* < *mf* > *mp* < *mf* >

44

1

*mp* *mf* *mp* < *mf* >

49

3 10 *accel.*

*p* < *mf* > *p* *p* *f*

57 **B**  $\text{♩} = 100$

8 8

*mp* < *mf* > *mp*

77

3 2

*mf* *f* *f*

87 **C**  $\text{♩} = 100$

4

*mp* < *mf* > *p*

99

2

*ff*

Soprano Cornet

**D** ♩ = 108

*f* **15**

**E** ♩ = 120

*f*

135

*< ff*

145

**F** ♩ = 128

*mf*

152

*mf*

160

rall. . . . 4

*p*

168 ♩ = 60

**G** ♩ = 84

11 4

*mp < mf > mp < mf*

186

**13**

*mp < mf > mp < mf*

202

**3** **2** **1** accel. . . .

*p < mf > p*

210 **H** ♩ = 100

**2**

*p < mf > p < ff*



Soprano Cornet

**N** ♩ = 100

6 2

*p* < *mf* > *p* < *mf*

353

> *p* < *f* > *p* < *f* *mf* > *p* < *mf* *p* < *mf* *mp* > *p* <

362

rall. . . 3 1

**O** ♩ = 72

10

*mp* > *p* < *mp*

378

**P** ♩ = 60

1 1 2

*mf* < *ff* *mf* < *ff*

♩ = 54 rall. . . 1

*mf* < *f* < *ff*

Solo Cornet

# JEKYLL AND HYDE

Chris Brown

♩ = 60

1 1 3 4

*mf* < *ff* *mf* < *ff* *p*

14

*p* *p*

18

1

*pp* < *ff* > *pp*

**A** ♩ = 84

2

*mf* *mp* < *mf* > *mp* *mf*

30

8

*mp* < *mf* > *mf*

43

*mp* < *mf* > *mp* *mf* *mp* < *mf* >

48

5

*p* *f* **accel.**

**B** ♩ = 100

57

8 4

*mp* *mf* *mp* *f*

76

2 1 2

*mf* *f* *f*

Solo Cornet

2

87 **C** ♩ = 100  
*mp* *mf* *mp* *mf*

96

102

**D** ♩ = 108 **E** ♩ = 120  
*f* *f*

131

140 *ff*

**F** ♩ = 128 *mf*

156 *p* *rall.* **4**

168 ♩ = 60 *p* *solo* *mf* **5**

179 **G** ♩ = 84 *tutti* *mf* *mp* *mf* *mp* *mf*

186 *mp* *mf* **8** *tutti* *mf*

199 *mp* *mf* *mp* *mf* *mp* *mf*

Solo Cornet

205 **4** **1** **H**  $\text{♩} = 100$   
*p*  $\text{mf}$  *p* *mf* *p*  
*accel.*

215 *ff*

221 **3** **6** *pp* *ff* *mf* *accel.* **2**

235 **I**  $\text{♩} = 132$   
*f* **3** **3** **3** **3**

243  $\text{♩} = 140$   
**3** **3** **3** *ff*

254 **J**  $\text{♩} = 140$   
*f* **3** **3** **3**

261  $\text{♩} = 148$   
*rall.*  $\text{♩} = 132$   
**3** **3** **3** **3**

271 **K**  
*ff* **3** **3** **3** **3** **3** **3** **3**

281 **1** **3**

289 **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3** **3**

297 *rall.*  $\text{♩} = 64$  **L** **2** **1** **3**  
*p* *p* *p* *mf*

Solo Cornet

4

312 **M**  $\text{♩} = 72$

*p* *p* *p* *mp*

324 **6** **1**

*mf*

339 **N**  $\text{♩} = 100$

*p* *mf* *mf* *p* *p*

351

*mf*

356 **1**

*pp* *f* *pp*

362 **O**  $\text{♩} = 72$

*p* *mp* *p* *mp*

372 **1** **2**

*p* *p* *mp*

378 **P**  $\text{♩} = 60$

*mf* *ff* *mf* *ff*

384  $\text{♩} = 54$  **8**

*mf* *f* *mf* *f* *ff*



Repiano Cornet

# JEKYLL AND HYDE

Chris Brown

♩ = 60

1 1 3

*mf < ff* *mf < ff* *p*

10 4

*p* *p*

17 1

♩ = 84 *pp = ff = pp*

A 2

*mf* *mp < mf >* *mp*

29 8

*mf* *mp < mf >*

41

*mf* *mp < mf >* *mp* *mf*

46 5

*mp < mf >* *p*

56 accel. . . B ♩ = 100

8 4

*f* *mp < mf >* *mp* *f*

75 1

*mf* *f* *mf* *f*

80 1 2

*f*

Repiano Cornet

87 **C** ♩ = 100

*mp* *mf* *mp* *mf* *p*

98

*ff*

109 **D** ♩ = 108

*f*

126 **E** ♩ = 120

*f*

135

*ff*

145 **F** ♩ = 128

*mf*

152

*mf*

161 *rall.* ♩ = 60

*p* *mf*

174 **G** ♩ = 84

*mf*

210 **H** ♩ = 100

*p* *mf* *p* *mf* *p* *ff*

221

*ff* *mf* *ff* *mf*

Repiano Cornet

235 **I** ♩ = 132  
*f*  
3 3 3 3

243 ♩ = 140  
3 3 3

250  
*ff*

256 **J** ♩ = 140  
3 3 3 3

264 ♩ = 148 *rall.*  
3 3 3 3  
*ff*

273 **K** ♩ = 132  
3 3 3 3

281  
3 3 3 3 1

288  
3 3 3 3 3 3 3 3

294 *rall.*  
3 3 3 3  
*p*  
2

302 **L** ♩ = 72  
2 8  
*p* *mf* *p*

317 **M**  
2

Repiano Cornet

319

*p mp mp mf mp*

328

*mf f p*

339 **N** ♩ = 100

*p mf p mf p*

351

*mf >p< f>p< f mf>p< mf p< mf mp p<*

362 *rall.* **O** ♩ = 72

*mp> p< mp p mp*

371

*p mp p p mp*

378 **P** ♩ = 60

*mf ff mf ff*

384 ♩ = 54 *rall.*

*mf f mf f ff*

# JEKYLL AND HYDE

2nd Cornet

Chris Brown

$\text{♩} = 60$

1 1 3

*mf* < *ff* *mf* < *ff* *p*

10 4

*p* *p*

18 1

*pp* < *ff* > *pp*

$\text{♩} = 84$

23 **A** 2

*mf* *mp* < *mf* > *mp*

29 8

*mf* *mp* < *mf* >

41

*mf* *mp* < *mf* > *mp* *mf*

46 3

*mp* < *mf* > *p* < *mf* > *p*

54 **B**  $\text{♩} = 100$  8

*p* *f* *mp* < *mf* > *mp*

69 4

*f*

77 4 2

*f*

2nd Cornet

87 **C** ♩ = 100

mp — mf — mp — mf — p

Detailed description: Musical staff 87-97. Key signature: two flats (Bb, Eb). Time signature: 2/4. Measure 87 starts with a box labeled 'C' and a tempo marking '♩ = 100'. The staff contains a sequence of notes with dynamic markings: mp, mf, mp, mf, p. There are slurs over the first four measures and the last two measures.

98

ff

Detailed description: Musical staff 98-108. Key signature: two flats. Time signature: 2/4. Measure 98 starts with a box labeled 'D' and a tempo marking '♩ = 108'. The staff contains a sequence of notes with dynamic markings: ff. There are slurs over the first four measures and the last two measures. A double bar line with a '2' above it indicates a repeat or a specific ending.

109 **D** ♩ = 108 **E** ♩ = 120

f

Detailed description: Musical staff 109-131. Key signature: two flats. Time signature: 2/4. Measure 109 starts with a box labeled 'D' and a tempo marking '♩ = 108'. Measure 110 starts with a box labeled 'E' and a tempo marking '♩ = 120'. The staff contains a sequence of notes with dynamic markings: f. There are slurs over the first four measures and the last two measures. A double bar line with a '17' above it indicates a repeat or a specific ending.

132

Detailed description: Musical staff 132-138. Key signature: two flats. Time signature: 2/4. The staff contains a sequence of notes with dynamic markings: f. There are slurs over the first four measures and the last two measures.

139

ff

Detailed description: Musical staff 139-146. Key signature: two flats. Time signature: 2/4. The staff contains a sequence of notes with dynamic markings: ff. There are slurs over the first four measures and the last two measures.

147 **F** ♩ = 128

Detailed description: Musical staff 147-154. Key signature: two flats. Time signature: 2/4. Measure 147 starts with a box labeled 'F' and a tempo marking '♩ = 128'. The staff contains a sequence of notes with dynamic markings: f. There are slurs over the first four measures and the last two measures.

155

mf — mp

rall. 4 4

Detailed description: Musical staff 155-167. Key signature: two flats. Time signature: 2/4. Measure 155 starts with a box labeled 'G' and a tempo marking '♩ = 84'. The staff contains a sequence of notes with dynamic markings: mf, mp. There are slurs over the first four measures and the last two measures. A double bar line with a '4' above it indicates a repeat or a specific ending. The tempo marking 'rall.' is present.

168 ♩ = 60

p — mf

Detailed description: Musical staff 168-178. Key signature: two flats. Time signature: 2/4. Measure 168 starts with a box labeled 'H' and a tempo marking '♩ = 60'. The staff contains a sequence of notes with dynamic markings: p, mf. There are slurs over the first four measures and the last two measures.

179 **G** ♩ = 84

p — mf — p

accel. 1

Detailed description: Musical staff 179-209. Key signature: two flats. Time signature: 2/4. Measure 179 starts with a box labeled 'G' and a tempo marking '♩ = 84'. The staff contains a sequence of notes with dynamic markings: p, mf, p. There are slurs over the first four measures and the last two measures. A double bar line with a '2' above it indicates a repeat or a specific ending. The tempo marking 'accel.' is present.

210 **H** ♩ = 100

p — mf — p — mf — p — ff

Detailed description: Musical staff 210-217. Key signature: two flats. Time signature: 2/4. Measure 210 starts with a box labeled 'H' and a tempo marking '♩ = 100'. The staff contains a sequence of notes with dynamic markings: p, mf, p, mf, p, ff. There are slurs over the first four measures and the last two measures.

218

accel. 2

Detailed description: Musical staff 218-228. Key signature: two flats. Time signature: 2/4. Measure 218 starts with a box labeled 'I' and a tempo marking '♩ = 100'. The staff contains a sequence of notes with dynamic markings: p, mf, p, mf, p, ff. There are slurs over the first four measures and the last two measures. A double bar line with a '2' above it indicates a repeat or a specific ending. The tempo marking 'accel.' is present.

2nd Cornet

235 **I** ♩ = 132

Musical staff 235: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff contains a sequence of eighth notes, many of which are grouped in triplets. The first measure starts with a dynamic marking of *f* (forte).

243 ♩ = 140

Musical staff 243: Treble clef, key signature of one flat. The staff contains eighth notes, some in triplets. The piece concludes with a dynamic marking of *ff* (fortissimo) and a fermata over the final note.

253 **J** ♩ = 140

Musical staff 253: Treble clef, key signature of one flat. The staff contains eighth notes, many in triplets. A dynamic marking of *f* is present. The staff ends with a fermata.

262 ♩ = 148

Musical staff 262: Treble clef, key signature of one flat. The staff contains eighth notes, many in triplets. The staff ends with a fermata.

rall. ♩ = 132

271 **K**

Musical staff 271: Treble clef, key signature of one flat. The staff contains eighth notes, many in triplets. A dynamic marking of *ff* is present. The staff ends with a fermata.

280

Musical staff 280: Treble clef, key signature of one flat. The staff contains eighth notes, many in triplets. The staff ends with a fermata.

289

Musical staff 289: Treble clef, key signature of one flat. The staff contains eighth notes, many in triplets. A dynamic marking of *p* (piano) is present. The staff ends with a fermata.

302 ♩ = 64

**L**

Musical staff 302: Treble clef, key signature of one flat. The staff contains a sequence of notes, with some rests. Dynamic markings of *p* and *mf* are present. The staff ends with a fermata.

2nd Cornet

317 **M**  $\text{♩} = 72$   
**6**

333 **N**  $\text{♩} = 100$   
**5** **2** **2** **2**

349

355

362 **O**  $\text{♩} = 72$   
*rall.* **3** **1** **10**

378 **P**  $\text{♩} = 60$   
**1** **1** **2**

384  $\text{♩} = 54$   
*rall.*



# JEKYLL AND HYDE

3rd Cornet

Chris Brown

$\text{♩} = 60$

1 1 3

*mf* < *ff* *mf* < *ff* *p*

10 4

*p* *p*

18 1

*pp* < *ff* > *pp*

$\text{♩} = 84$

23 **A** 26 3

*p* *mf* *p* *p*

56 *accel.* **B**  $\text{♩} = 100$  8 4

*f* *mp* *mf* *mp* *f*

75 **C**  $\text{♩} = 100$  10

*mp* *mf* *mp* *mf*

95 *p* *ff*

104 **D**  $\text{♩} = 108$  2 17

3rd Cornet

126 **E** ♩ = 120

*f*

135

< *ff*

145 **F** ♩ = 128

153

*mf* *mp*

160

rall. . ♩ = 60

*p* *mf*

179 **G** ♩ = 84

*p* *mf* *p*

210 **H** ♩ = 100

*a2*

*p* *mf* *p* *mf* *p* *ff*

218

11 2

3rd Cornet

235 **I** ♩ = 132

*f*

243 ♩ = 140

*< ff*

253 **J** ♩ = 140

*f*

262 ♩ = 148

*f*

271 **K** ♩ = 132

rall. *< ff*

*< ff*

280

**1**

289

rall. . . . . **2**

*p*

302 **L** ♩ = 64

**2** **12**

*p*

♩ = 72

3rd Cornet

317 **M** **6**

*mp* *mf* *mp* *mf* *f*

333 **N** ♩ = 100

**5** **2** **2** **2**

*p* *p* *mf* *p* *mf*

349

*p* *mf*

355

*p* *f* *p* *f* *mf* *p* *mf* *p* *mf* *mp* *p*

362 **O** ♩ = 72

rall. **3** **1** **10**

*mp* *p* *mp*

378 **P** ♩ = 60

**1** **1** **2**

*mf* *ff* *mf* *ff*

384 ♩ = 54

rall.

*mf* *f* *mf* *f* *ff*

# JEKYLL AND HYDE

Flugel

Chris Brown

$\text{♩} = 60$

1

*mf* < *ff*      *mf* < *ff*      *p*      < *mf* > *p*

10

3

*p*      < *mf* > *p*

17

1

*mf* < *p* < *mf* > *pp*      *pp* < *ff* > *pp*

$\text{♩} = 84$

23

A

7

*mf* > *mp* < *mf* > *mp*      *mf*

35

41

8

3

*p* < *mf* > *p*      *p*

56

accel. . .

B

$\text{♩} = 100$

4

15

*f*      *mp* < *mf* > *mp*

80

C

$\text{♩} = 100$

6

*mp*      *mp* < *mf* > *mp* < *mf* >

95

*p*      *ff*

102

2

$\text{♩} = 100$

2/4

Flugel

2

109 **D** ♩ = 108 **17** **E** ♩ = 120 *f*

132

140 *ff*

147 **F** ♩ = 128 *mf*

156 *p* **rall.** **4**

168 ♩ = 60 *mp*

179 **G** ♩ = 84 *mf* *mp* *mf*

191 *accel.*

197 **H** ♩ = 100 *p* *mf* *p* *mf* *p*

215 *ff* **10**

Flugel

232 *pp* **accel.** **2** **I** ♩ = 132 *f*

241 ♩ = 140

249 *ff*

256 **J** ♩ = 140 *f*

264 ♩ = 148 *ff* **rall.**

273 **K** ♩ = 132

281

288

294 *p* **rall.** **2**

302 **L** ♩ = 64 **7**

Flugel

4

309 **M** ♩ = 72

*mp* *p*

339 **N** ♩ = 100

*p* < *mf* > *p* < *mf* > *p* < *mf*

352

> *p* < *f* > *p* < *f* *mf* > *p* < *mf* > *p* < *mf*

361 *rall.* . . . . .

*mp* > *p* < *mp* > *p* < *mp*

368 **O** ♩ = 72

*p* *mp* *p* *p* *mp* *p*

374 **P** ♩ = 60

*mf* < *ff* *mf* < *ff*

384 ♩ = 54 *rall.* . . . . .

*mf* *f* *mf* *f* *ff*



# JEKYLL AND HYDE

Solo Horn

Chris Brown

$\text{♩} = 60$

1 1 2

*mf* < *ff* *mf* < *ff* *p* < *mf* > *p*

10 3

*p* *mf* *p*

17 1

*mf* < *p* < *mf* > *pp* *pp* < *ff* > *pp*

$\text{♩} = 84$

23 **A** 10

*mf*

37 2

> *mf* *mp* < *mf* >

44 2

*mp* < *mf* *mp* < *mf* > *p* < *mf* > *p*

51 accel. . .

*mp* < *mf* > *mp* *p* < *f* >

57 **B**  $\text{♩} = 100$  4 12

*mp* < *mf* > *mp*

77 2 5

*mf* < *f* *mp*

Solo Horn

87 **C** ♩ = 100

Musical staff 87-97: Treble clef, key signature of two flats. Measures 87-97. Dynamics: *mp*, *mf*, *mp*, *mf*, *p*. Includes slurs and hairpins.

Musical staff 98-108: Treble clef, key signature of two flats. Measures 98-108. Dynamics: *ff*. Includes a fermata and a 2-measure rest.

Musical staff 109-131: Treble clef, key signature of two flats. Measures 109-131. Time signature: 2/4. Dynamics: *f*. Includes a 16-measure rest and triplets.

Musical staff 132-139: Treble clef, key signature of two flats. Measures 132-139. Dynamics: *f*. Includes triplets.

Musical staff 140-146: Treble clef, key signature of two flats. Measures 140-146. Dynamics: *ff*. Includes a slur and accents.

Musical staff 147-154: Treble clef, key signature of two flats. Measures 147-154. Dynamics: *f*. Includes triplets.

Musical staff 155-167: Treble clef, key signature of two flats. Measures 155-167. Dynamics: *mf*, *mp*. Includes triplets, a 4-measure rest, and a *rall.* section.

Musical staff 168-178: Treble clef, key signature of two flats. Measures 168-178. Time signature: 4/4. Dynamics: *mp*. Includes a 6-measure rest.

Musical staff 179-186: Treble clef, key signature of two flats. Measures 179-186. Time signature: 4/4. Dynamics: *mf*, *mp*, *mf*. Includes rests and hairpins.

Musical staff 187-191: Treble clef, key signature of two flats. Measures 187-191. Dynamics: *mp*, *mf*. Includes slurs and hairpins.

Musical staff 192-198: Treble clef, key signature of two flats. Measures 192-198. Dynamics: *mf*. Includes a 2-measure rest.

Solo Horn

199 *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* <

208 *mf* > *mp* *accel.* **H** ♩ = 100 *p* < *mf* > *p* < *mf* > *p* — *ff*

217 *ff* — *mf*

232 *pp* *f* *accel.* **I** ♩ = 132

241 ♩ = 140

249 *ff*

256 **J** ♩ = 140 *f*

264 ♩ = 148 *rall.* *ff*

273 **K** ♩ = 132

281 *rall.* **L** *p*

289 *rall.* **M** *p*

Solo Horn

302 **L** **7** **5**

*mp* *p*

317 **M** **10** *Cue Euphonium* **5**

*mp* *mf* *f* *p*

339 **N** **2** **2** **2** **2**

*p* *mf* *p* *mf* *p* *p*

350

*mf* *p*

356

*f* *p* *f* *mf* *p* *mf* *p* *mf* *mp* *p*

362 *rall.* **3** **1**

*mp* *p* *mp*

368 **O** **2** **2**

*p* *mp* *p* *p* *mp* *p*

376 **P** **1** **2**

*mp* *p* *mf* *ff* *mf* *ff*

384 *rall.*

*mf* *f* *mf* *f* *ff*

# JEKYLL AND HYDE

1st Horn

Chris Brown

♩ = 60

1 1 2

*mf* < *ff*      *mf* < *ff*      *p*      < *mf* > *p*

10

3

*p*      < *mf* >

16

4 1

*pp* < *ff* > *pp*

♩ = 84

23 **A**

4 2

*mp* < *mf* > *mp* < *mf* >

32

*mf*

38

2

> *mf*      *mp* < *mf* > *mp* < *mf* >

45

2

*mp* < *mf* >      *p* < *mf* > *p*

51

*mp* < *mf* > *mp*      *p*      < *f* >

accel. . . .

57 **B** ♩ = 100

4 12

*mp* < *mf* > *mp*

77 **C** ♩ = 100

9 4

*mf*      < *f* >

1st Horn

91 *mp* *mf* *p* *ff*

102 **2**

109 **D** ♩ = 108 **16** **E** ♩ = 120 *f*

132 *f*

139 *ff*

147 **F** ♩ = 128 *f*

155 *mf* *mp* **4** **4** *rall.*

168 ♩ = 60 **6** *mp*

179 **G** ♩ = 84 **1** **1** **2** *mf* *mf* *mp* *mf* *mp* *mf*

187 *mp* *mf* *mp* *mf*

193 *mf* **2**

199 *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* <

208 *mf* > *mp* *accel.* **H** ♩ = 100 *p* < *mf* > *p* < *ff*

218 *ff* < *mf* *accel.* **I** ♩ = 132

235 *f* **I** ♩ = 132

243 ♩ = 140 *ff*

253 *f* **J** ♩ = 140

262 ♩ = 148 *ff* **K** ♩ = 132

271 *ff* **K** ♩ = 132

280 **1**

289 *p* **2**

1st Horn

302 **L** ♩ = 64

*mp* *p*

317 **M** ♩ = 72

**N** ♩ = 100

*p* *mf* *p* *mf*

349

*p* *mf*

355

*p* *f* *mf* *mp*

362 **O** ♩ = 72

rall. . . . .

*mp* *p* *mf* *p* *mp*

378 **P** ♩ = 60

*p* *mf* *ff* *mf* *ff*

384 ♩ = 54

rall. . . . .

*mf* *f* *mf* *f* *ff*



# JEKYLL AND HYDE

2nd Horn

Chris Brown

$\text{♩} = 60$

1

*mf*  $\leftarrow$  *ff* *mf*  $\leftarrow$  *ff*

5

15

1

*pp*  $\leftarrow$  *ff*  $\rightarrow$  *pp*

$\text{♩} = 84$

23 **A**

4

2

*mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  $\leftarrow$  *mf* *mp*  $\leftarrow$  *mf*  $\rightarrow$

32

10

2

*mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  $\leftarrow$  *mf*

47

2

*mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp* *p*

55 *accel.* **B**  $\text{♩} = 100$

4

22

*f* *mp*  $\leftarrow$  *mf*  $\rightarrow$  *mp*

87 **C**  $\text{♩} = 100$

4

*mp*  $\leftarrow$  *mf*  $\rightarrow$  *p*

99

2

*ff*

109 **D**  $\text{♩} = 108$

17

2nd Horn

126 **E** ♩ = 120

*f*

135

*ff*

145 **F** ♩ = 128

*mf*

153

*mf* *mp*

164 **G** ♩ = 84

rall. . .

*mp* < *mf* > *mp* < *mf*

185

*mp* < *mf* > *mp* < *mf*

201

*mp* < *mf* > *mp* < *mf* > *mp*

accel. . .

210 **H** ♩ = 100

*p* < *mf* > *p* < *ff*

222 **I** ♩ = 132

*f*

241

*mf*

2nd Horn

248

Musical staff 248: Treble clef, 2/4 time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, quarter notes A5, G5, quarter notes F5, E5, quarter notes D5, C5. A dynamic marking *ff* is placed below the staff. A double bar line is at the end of the staff.

256 **J** ♩ = 140

Musical staff 256: Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes grouped in triplets: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A dynamic marking *f* is placed below the staff. A double bar line is at the end of the staff.

264 ♩ = 148

Musical staff 264: Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes grouped in triplets: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A dynamic marking *ff* is placed below the staff. A *rall.* marking is above the final note. A double bar line is at the end of the staff.

273 **K** ♩ = 132

Musical staff 273: Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes grouped in triplets: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A double bar line is at the end of the staff.

281

Musical staff 281: Treble clef, 2/4 time signature. The staff contains a sequence of eighth notes grouped in triplets: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A dynamic marking *p* is placed below the staff. A double bar line is at the end of the staff.

290

Musical staff 290: Treble clef, 2/4 time signature. The staff contains a sequence of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, B5, A5, G5, F5, E5, D5, C5. A dynamic marking *p* is placed below the staff. A *rall.* marking is above the staff. A double bar line is at the end of the staff.

302 ♩ = 64

Musical staff 302: Treble clef, 2/4 time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, quarter notes A5, G5, quarter notes F5, E5, quarter notes D5, C5. A dynamic marking *mp* is placed below the staff. A double bar line is at the end of the staff.

317 ♩ = 72

Musical staff 317: Treble clef, 2/4 time signature. The staff contains a sequence of notes: quarter notes G4, A4, B4, C5, quarter notes D5, E5, quarter notes F5, G5, quarter notes A5, B5, quarter notes C6, B5, quarter notes A5, G5, quarter notes F5, E5, quarter notes D5, C5. A dynamic marking *p* is placed below the staff. A double bar line is at the end of the staff.

2nd Horn

339 **N** ♩ = 100

*p* < *mf* > *p* < *mf*

353

> *p* < *f* > *p* < *f* *mf* > *p* < *mf* > *p* < *mf*

361 *rall.* . . . . .

*mp* > *p* < *mp* > *p* < *mp*

368 **O** ♩ = 72 **P** ♩ = 60

*p* < *mp* > *p* *mf* < *ff*

380 *rall.* . . . . . ♩ = 54

*mf* < *ff* *mf* < *f* *mf* < *f* < *ff*

# JEKYLL AND HYDE

1st Baritone

Chris Brown

$\text{♩} = 60$

1

*ff* *mf* < *ff* *ff* *mf* < *ff* *p* < *mf* > *p*

13

*p* < *mf* > *p* < *mf* >

18

*mf* < *pp* > *pp* < *ff* > *pp*

$\text{♩} = 84$

23 **A**

*mp* < *mf* > *mp* < *mf* > *mp* *mp* < *mf* > *mp*

29

*mf* *mp* < *mf* > *mf*

36

*mf* *mp* < *mf* >

44

*mp* < *mf* > *mp* < *mf* >

51

*mp* < *mf* > *mp* *p* < *f* > **accel. . . .**

57 **B**  $\text{♩} = 100$

4 5

*mp* < *mf* > *mp*

1st Baritone

70 *mp* **1** *mp* **5** *mp* *mf* *f*

80 **1** *f* **2**

87 **C** ♩ = 100 *mf* **2** *mf* *p*

96 *ff*

102 **2**

109 **D** ♩ = 108 *f*

121 **E** ♩ = 120 *ff* *f*

132 **3**

140 *ff*

147 **F** ♩ = 128 *mf*

156 *p* **4** *rall.*

168 ♩ = 60 **G** ♩ = 84 *mf* *mf* *mp* *mf* *mf*

183 **3**  
*mp* < *mf* > *mp* < *mf* > *mp* < *mf* >

192 **4**  
*mf* < > *mf* < > *mp* < *mf* > *mp* < *mf* >

202 **2** *mp* < *mf* > *mp* < *mf* > *mp*  
accel. . .

210 **H**  $\text{♩} = 100$  **1** *mf* < *p* > *mf* < *p* > *ff*

217

222 **6** **1** **1** **2** *pp* *ff* < *mf* > *pp* *accel.*

235 **I**  $\text{♩} = 132$  **3** **3** **3** **3** *f*

243  $\text{♩} = 140$  **3** **3** **3** *ff*

254 **J**  $\text{♩} = 140$  **3** **3** **3** **3** **3** *f*

262  $\text{♩} = 148$  **3** **3** **3** **3** *ff* *rall.*

273  $\text{♩} = 132$  **K** **3** **3** **3** **3** *ff*

281 **1** **1** **3** **3**

1st Baritone

4

288

294

302

325

339

351

356

362

375

381



# JEKYLL AND HYDE

2nd Baritone

Chris Brown

$\text{♩} = 60$

1 1 5

*ff* *mf* < *ff* *ff* *mf* < *ff* *p*

12

*mf* *p* *p* *mf* *p*

17

*mf* *mf* *pp* *pp* < *ff* > *pp*

**A**  $\text{♩} = 84$

28

*mp* < *mf* > *mp* < *mf* > *mp* *p*

55 *accel.* **B**  $\text{♩} = 100$

13

*f* *mp* *mp*

73

4 1

*mp* *f*

82

2

87 **C**  $\text{♩} = 100$

2 2

*mf* *mp* *mf*

94

*p*

98

*ff* 2

103 **2**

109 **D** ♩ = 108 *f*

117 *ff*

126 **E** ♩ = 120 *f*

135 *ff*

145 **F** ♩ = 128 *mf*

153 *mp*

163 *rall.* *mp*

179 **G** ♩ = 84 *mf*

193 **H** ♩ = 100 *mf* *p*

213 *mf* *p* *ff*

218

*pp*

223

**6** **1** **2** *accel.*

*ff* *mf* *pp*

235 **I** ♩ = 132

*f*

243 ♩ = 140

*ff*

253 **J** ♩ = 140

*f*

262 ♩ = 148

271 *rall.* **K** ♩ = 132

*ff*

279

283

**1**

rall. . . .

288

300 - - 2 **L**  $\text{♩} = 64$  **15** **M**  $\text{♩} = 72$  **14**

335 **N**  $\text{♩} = 100$  **4** **3** **3** **2**

349

354

361 **O**  $\text{♩} = 72$  **3** **1**

368 **P**  $\text{♩} = 60$  **2** **1** **1** **1**

376  $\text{♩} = 54$  **2** **1** **1** **1**

384  $\text{♩} = 54$  **1** **1** **1** **1**

# JEKYLL AND HYDE

1st Trombone

Chris Brown

♩ = 60

*ff* *mf < ff* *ff* *mf < ff* *p*

13

*p* *p*

18

*pp < ff > pp*

**A** ♩ = 84

*mp* *mf* *mp* *mp*

30

*mf* *mp* *mp* *mf* *mp*

45

*mp* *mf* *mp* *p* *f* *accel.*

**B** ♩ = 100

*mf* *f* *f*

76

*mf* *f*

1st Trombone

2

81 **C** ♩ = 100

*f* **2** *mp* *mf* *mp* *mf*

Musical staff 81-93: Treble clef, key signature of two flats. Starts with a half note G3, followed by quarter notes F3, E3, D3, C3. A fermata covers the next two measures. Then quarter notes B2, A2, G2, F2, E2, D2, C2. Dynamics: *f*, *mp*, *mf*, *mp*, *mf*.

94

*p* *ff*

Musical staff 94-106: Treble clef, key signature of two flats. Quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Then quarter notes F1, E1, D1, C1, B0, A0, G0. Dynamics: *p*, *ff*.

107 **D** ♩ = 108

*f*

Musical staff 107-115: Treble clef, key signature of two flats. Starts with a 2/4 time signature. Quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *f*.

116

*ff*

Musical staff 116-125: Treble clef, key signature of two flats. Quarter notes G2, F2, E2, D2, C2, B1, A1, G1. Dynamics: *ff*.

126 **E** ♩ = 120

*f*

Musical staff 126-135: Treble clef, key signature of two flats. Triplet eighth notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *f*.

136

*ff*

Musical staff 136-145: Treble clef, key signature of two flats. Triplet eighth notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *ff*.

146 **F** ♩ = 128

Musical staff 146-154: Treble clef, key signature of two flats. Triplet eighth notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *ff*.

155

*mf* *p*

Musical staff 155-163: Treble clef, key signature of two flats. Triplet eighth notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *mf*, *p*.

164 *rall.* ♩ = 60

*mf*

Musical staff 164-173: Treble clef, key signature of two flats. Triplet eighth notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *mf*.

174 **G** ♩ = 84

*mp* *mp* *mf* *mp* *mp* *mf* *mp*

Musical staff 174-186: Treble clef, key signature of two flats. Fermata (5), quarter notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *mp*, *mp*, *mf*, *mp*, *mp*, *mf*, *mp*.

187

*mp* *mf* *mp* *mp* *mf* *mp*

Musical staff 187-195: Treble clef, key signature of two flats. Fermata (10), quarter notes G2, F2, E2, quarter notes D2, C2, B1, A1, G1. Dynamics: *mp*, *mf*, *mp*, *mp*, *mf*, *mp*.

1st Trombone

203 **2** **2** **1** *accel.*

*p* *mf* *p*

210 **H** ♩ = 100

*p* *mf* *p* *mf* *p* *ff*

222 **3** **3** **3** *accel.*

*ff* *mf* *ff* *mf* *p*

234 **I** ♩ = 132

*f*

243 ♩ = 140

*ff*

252 **J** ♩ = 140

*f*

261 ♩ = 148

*f*

269 **K** *rall.* ♩ = 132

*ff*

278

*f*

283

*f*

1st Trombone

4

292 *rall.* . . . . . 2

302 **L** ♩ = 64 10 p

317 **M** ♩ = 72 17 1

339 **N** ♩ = 100 10 p < mf

354 > p < f > p < f mf > p < mf > p < mf

361 *rall.* . . . . . 3 1

368 **O** ♩ = 72 2 6 p < mp > p < mp >

378 **P** ♩ = 60 1 1 1 ff mf < ff ff mf < ff ff

384 ♩ = 54 *rall.* . . . . . mf f mf f mf ff



# JEKYLL AND HYDE

2nd Trombone

Chris Brown

♩ = 60

*ff* *mf < ff* *ff* *mf < ff* *p*

13

*p* *p*

18

*pp < ff > pp* *pp < ff > pp*

23 **A** ♩ = 84

*mp* *mf > mp* *mp* *mp* *mf > mp* *mp*

31

*mp* *mf > mp* *mp* *mp*

46

*mf > mp* *p* *f* *accel. . . .*

57 **B** ♩ = 100

*f*

77

*f*

87 **C** ♩ = 100

*f*

2nd Trombone

89 *mf* *mp* *mf*

95 *p* *ff*

100

108 **D** ♩ = 108 *f*

116 *ff*

126 **E** ♩ = 120 *f*

136 *ff*

146 **F** ♩ = 128

155 *mf*

163 *rall.*

168 *p* = 60 **G** ♩ = 84 *mp* *mf* *mp*

185 **10** **2**  
*mp* < *mf* > *mp* **accel.** *mp* < *mf* > *mp* *mp* <

202 **6** **1** **H** **3**  
*mf* > *mp* *mf* *mf*

214 *p* *ff*

220 **7** **3** **accel.**  
*ff* > *mf* *p*

235 **I** ♩ = 132 *f*  
**3** **3** **3**

243 ♩ = 140 *ff*  
**3** **3** **3**

252 **J** ♩ = 140 *f*  
**3** **3** **3** **3**

261 ♩ = 148 *f*  
**3** **3** **3** **3**

269 *rall* **K** ♩ = 132 *ff*  
**3** **3**

278 **3** **3** **3** **3**

283 **3** **3** **1** **3**

2nd Trombone

292 *rall.* . . . . . 2

302 **L**  $\text{♩} = 64$  **M**  $\text{♩} = 72$  12 18 1

339 **N**  $\text{♩} = 100$  7 *mf* *p* *p*

350 *mf*

355 *> p < f > p < f* *mf > p < mf > p < mf* *mp > p <*

362 *mp* *p* *mp* *rall.* . . . . . 3 1

368 **O**  $\text{♩} = 72$  2 6 *p* *mp* *p* *mp*

378 **P**  $\text{♩} = 60$  1 1 1 *ff* *mf* *ff* *ff* *mf* *ff* *ff*

384  $\text{♩} = 54$  *rall.* . . . . . *mf* *f* *mf* *f* *mf* *ff*

Bass Trombone

# JEKYLL AND HYDE

Chris Brown

♩ = 60

1 1 6 1

*ff ff p*

14

*p p*

18

*pp < ff > pp*

**A** ♩ = 84

2 2

*mp mf mp mp mp*

30

10 2

*mf mp mp mf mp*

45

7 accel. .

*mp mf mp p p p p f*

**B** ♩ = 100

12 3

*mf f f f f*

76

3 2

*mf f f f f f*

87 **C** ♩ = 100

8

*f f f f f f f*

Bass Trombone

95

*p* *ff*

100

108

**D** ♩ = 108

*f*

116

126 **E** ♩ = 120

*f* *ff*

137

*ff*

147 **F** ♩ = 128

*mf*

157

rall. 4

*p*

168 ♩ = 60 **11**

**G** ♩ = 84 **2**

*mp* < *mf* > *mp* *mp* < *mf* > *mp*

187

**10**

**2**

*mp* < *mf* > *mp* *mp* < *mf* > *mp*

Bass Trombone

203 **2** **2** **1** **accel.**

*p* *mf* *p*

210 **H** ♩ = 100 **4**

*p* *ff*

219 **3** **7**

*ff* *mf*

233 **I** ♩ = 132 **accel.**

*p* *f*

243 ♩ = 140

*ff*

254 **J** ♩ = 140

*f* *ff*

264 ♩ = 148 **rall.**

*ff*

273 **K** ♩ = 132 **3** **3** **3** **3**

*ff*

281 **1**

*ff*

289 **3**

*ff*

Bass Trombone

292

rall. . . . . 2

302

**L** ♩ = 64  
12

**M** ♩ = 72  
18

1

339

**N** ♩ = 100  
8

351

358

364

rall. . . . . 3

**O** ♩ = 72

10

378

**P** ♩ = 60

384

♩ = 54  
rall. . . . .



Euphonium

# JEKYLL AND HYDE

Chris Brown

♩ = 60

1 1 5

*mf* < *ff* *mf* < *ff* *p*

12

*mf* > *p* *p* *mf* *p* *mf* > *p* *mf* > *pp*

20

*pp* < *ff* > *pp*

33 **A** ♩ = 84

*mp* < *mf* > *mp* < *mf* > *mp* *p*

28

56 **B** ♩ = 100

*f* *mp*

63

*mf* *mp* *mf* *mp*

69

2 1 2

*mf* *f* *f*

79

*mf* *f* *f*

87 **C** ♩ = 100

*mp* *mf* *mp*

93

*mf* *p*

99

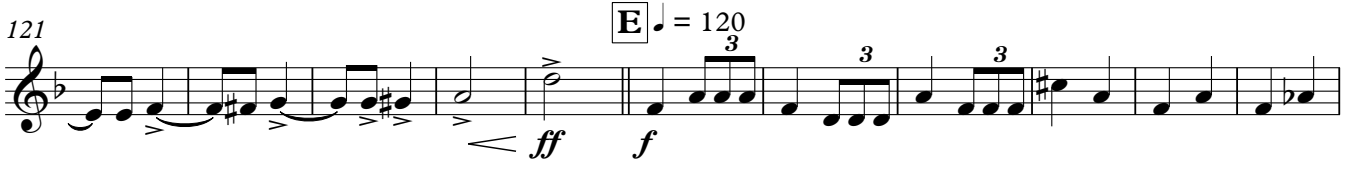
*ff*

Euphonium

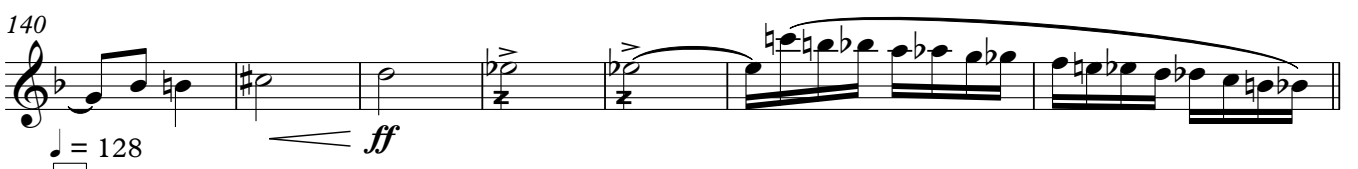
2


104 

109 **D** ♩ = 108 

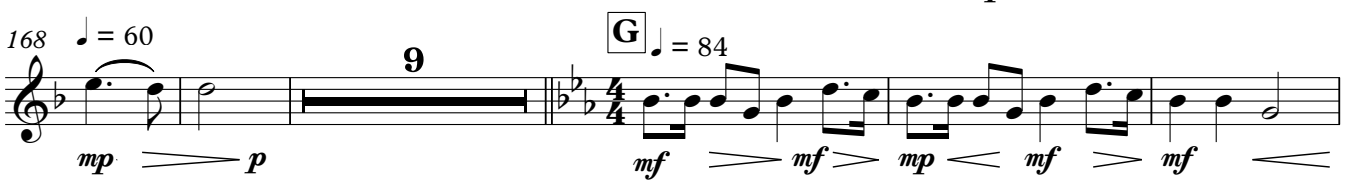
121 **E** ♩ = 120 

132 

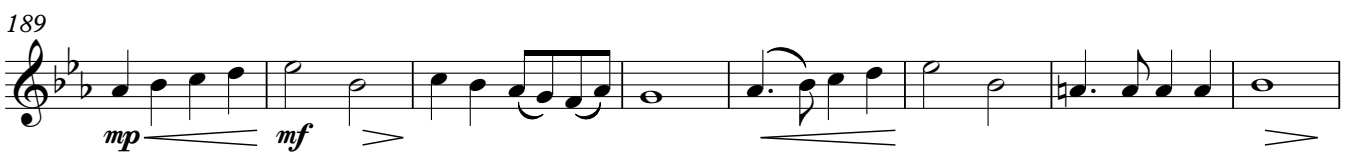
140 

147 **F** ♩ = 128 

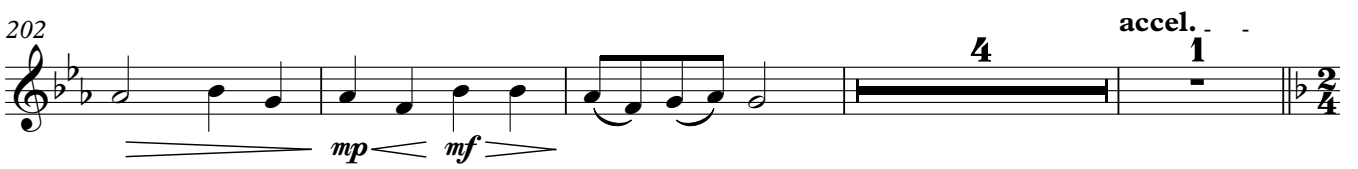
156 

168 ♩ = 60 

182 **G** ♩ = 84 

189 

197 

202 

Euphonium

210 **H** ♩ = 100

*p* *mf* *p* *mf* *p*

216

*ff*

222

*pp* *ff* *mf* *ff* *mf* *p* *accel.*

235 **I** ♩ = 132

*f*

243 ♩ = 140

*ff*

254 **J** ♩ = 140

*f*

262 ♩ = 148

*ff* *rall.*

273 **K** ♩ = 132

*ff*

282

*ff*

290

*ff*

298 *rall.* **L** ♩ = 64

*p*

Euphonium

4

310  $\text{♩} = 72$  **M**  
*mp* *p* *p* *mp*

325  
*mf* *mp* *mf* *f* *p*

338  $\text{♩} = 100$  **N**  
*p* *mf* *p* *p*

346  
*mf* *p* *p* *mf*

352

357  
*pp* *f* *pp*

362  $\text{♩} = 72$  **O**  
*p* *mp* *p* *p* *mp*

371  
*p* *mp* *p* *mp* *p* *p* *mp*

378  $\text{♩} = 60$  **P**  
*mf* *ff* *mf* *ff* *ff*

384  $\text{♩} = 54$  **rall.**  
*mf* *f* *mf* *f* *mf* *ff*

# JEKYLL AND HYDE

E♭ Bass

Chris Brown

♩ = 60

1 1 5

*ff ff p mf > p p*

14

*mf p mf > p mf > mp pp < ff > pp pp*

**A** ♩ = 84

*mp < mf > mp < mf > mp mp < mf > mp < mf >*

30

*mp < mf >*

8

43

*mp < mf > mp < mf > mp < mf > p*

50

*mf > p mp < mf > mp p f*

**B**

1

*mp mf*

64

*mp mf mp*

2

71

*mf > f f*

77

*mf > f f*

83

87

**C** ♩ = 100

*mp mf*

1

Eb Bass

91 *mp* *mf* *p* 1

98 *ff*

104

109 **D** ♩ = 108 *f*

121 **E** ♩ = 120 *ff* *f*

134 *ff*

146 **F** ♩ = 128 *mf*

157 *rall.* *p*

168 ♩ = 60 *p* *mf* *mp*

179 **G** ♩ = 84 *mf* *mf* *mp* *mf* *mf* *mp* *mf* *mp*

185 *mf* *mp* *mf* *mp* *mf*

192 *mf*

199 *mp* *mf* *mp* *mf* *mp* *mf*

204 **2** *mp* *mf* *mp* **accel.**

210 **H** ♩ = 100 *p* *mf* *p* *mf* *p*

216 *ff*

221 **3** **3** *pp* *ff* *mf* *ff* *mf*

231 **2** **I** ♩ = 132 *p* *f* **accel.**

243 ♩ = 140 *ff*

254 **J** ♩ = 140 *f*

264 ♩ = 148 **rall.** *ff*

273 **K** ♩ = 132 **3** **3** **3** **3**

280 **3** **3** **3** **3** **1**

288 *rall.* . . . . .

Musical staff 288-301: Treble clef, 4/4 time signature. Tempo marking *rall.* with a dotted line. Metronome marking  $\text{♩} = 64$ . Dynamics include *p* and *mf*. A fermata is present over the final measure.

302 **L**  $\text{♩} = 72$

Musical staff 302-315: Treble clef, 4/4 time signature. Section marker **L**. Metronome marking  $\text{♩} = 72$ . Dynamics include *p*, *mf*, *mp*, and *p*. A first fingering '1' is indicated above the staff.

316 **M**

Musical staff 316-325: Treble clef, 4/4 time signature. Section marker **M**. Dynamics include *p*, *mp*, and *mf*. A first fingering '1' is indicated above the staff.

326

Musical staff 326-338: Treble clef, 4/4 time signature. Dynamics include *mp*, *mf*, *f*, and *p*. A fifth fingering '5' is indicated above the staff. The staff ends with a double bar line and a 2/4 time signature change.

339 **N**  $\text{♩} = 100$

Musical staff 339-346: Treble clef, 2/4 time signature. Section marker **N**. Metronome marking  $\text{♩} = 100$ . Dynamics include *p*, *mf*, *p*, and *mf*. A second fingering '2' is indicated above the staff.

347

Musical staff 347-352: Treble clef, 2/4 time signature. Dynamics include *p*, *p*, and *mf*.

353

Musical staff 353-356: Treble clef, 2/4 time signature. Dynamics include *pp* and *f*.

357

Musical staff 357-361: Treble clef, 2/4 time signature. Dynamics include *pp* and *f*.

362 *rall.* . . . . .

Musical staff 362-367: Treble clef, 4/4 time signature. Tempo marking *rall.* with a dotted line. Dynamics include *pp*. First fingerings '1' are indicated above the staff.

368 **O**  $\text{♩} = 72$

Musical staff 368-377: Treble clef, 4/4 time signature. Section marker **O**. Metronome marking  $\text{♩} = 72$ . Dynamics include *p*, *mp*, *p*, *mp*, *p*, *mp*, and *mf*. A second fingering '2' is indicated above the staff.

378 **P**  $\text{♩} = 60$

Musical staff 378-383: Treble clef, 4/4 time signature. Section marker **P**. Metronome marking  $\text{♩} = 60$ . Dynamics include *ff*, *ff*, and *ff*. First fingerings '1' are indicated above the staff.

384 *rall.* . . . . .

Musical staff 384-387: Treble clef, 4/4 time signature. Tempo marking *rall.* with a dotted line. Metronome marking  $\text{♩} = 54$ . Dynamics include *mf*, *f*, *mf*, *f*, *mf*, and *ff*.



# JEKYLL AND HYDE

Bb Bass

Chris Brown

♩ = 60

Musical notation for measures 1-12. Measure 1 has a fermata and a first fingering (1) above it. Measure 2 has a fermata and a first fingering (1) above it. Measure 3 has a fermata and a fifth fingering (5) above it. Measures 4-12 contain a melodic line starting with a quarter rest, followed by eighth and quarter notes. Dynamics include *ff*, *p*, and *mf*.

13

Musical notation for measures 13-17. Measures 13-17 contain a melodic line with slurs and dynamics *p*, *mf*, and *p*.

18

Musical notation for measures 18-22. Measure 18 has a fermata and a first fingering (1) above it. Measure 19 has a fermata. Measure 20 has a fermata and a first fingering (1) above it. Measure 21 has a fermata. Measure 22 has a fermata. Dynamics include *mf*, *pp*, *pp*, *ff*, and *pp*.

**A** ♩ = 84

Musical notation for measures 23-30. Measure 23 has a first fingering (1) above it. Measure 24 has a first fingering (1) above it. Measure 25 has a first fingering (1) above it. Measure 26 has a first fingering (1) above it. Measure 27 has a first fingering (1) above it. Measure 28 has a first fingering (1) above it. Measure 29 has a first fingering (1) above it. Measure 30 has a first fingering (1) above it. Dynamics include *mp*, *mf*, and *mp*.

31

Musical notation for measures 31-35. Measure 31 has a first fingering (1) above it. Measure 32 has a first fingering (1) above it. Measure 33 has a first fingering (1) above it. Measure 34 has a first fingering (1) above it. Measure 35 has a first fingering (1) above it. Dynamics include *mf*, *mp*, and *p*.

47

Musical notation for measures 47-56. Measure 47 has a first fingering (1) above it. Measure 48 has a first fingering (1) above it. Measure 49 has a first fingering (1) above it. Measure 50 has a first fingering (1) above it. Measure 51 has a first fingering (1) above it. Measure 52 has a first fingering (1) above it. Measure 53 has a first fingering (1) above it. Measure 54 has a first fingering (1) above it. Measure 55 has a first fingering (1) above it. Measure 56 has a first fingering (1) above it. Dynamics include *mf*, *mp*, *p*, and *f*. An *accel.* marking is present.

**B** ♩ = 100

Musical notation for measures 57-73. Measure 57 has a first fingering (1) above it. Measure 58 has a first fingering (1) above it. Measure 59 has a first fingering (1) above it. Measure 60 has a first fingering (1) above it. Measure 61 has a first fingering (1) above it. Measure 62 has a first fingering (1) above it. Measure 63 has a first fingering (1) above it. Measure 64 has a first fingering (1) above it. Measure 65 has a first fingering (1) above it. Measure 66 has a first fingering (1) above it. Measure 67 has a first fingering (1) above it. Measure 68 has a first fingering (1) above it. Measure 69 has a first fingering (1) above it. Measure 70 has a first fingering (1) above it. Measure 71 has a first fingering (1) above it. Measure 72 has a first fingering (1) above it. Measure 73 has a first fingering (1) above it. Dynamics include *mf* and *f*.

74

Musical notation for measures 74-78. Measure 74 has a first fingering (1) above it. Measure 75 has a first fingering (1) above it. Measure 76 has a first fingering (1) above it. Measure 77 has a first fingering (1) above it. Measure 78 has a first fingering (1) above it. Dynamics include *mf* and *f*.

Bb Bass

2

79 **1**  
*mf*  $\longleftarrow$  *f* *f*

85 **C** ♩ = 100  
8 *p*

97 *ff*

102

107 **D** ♩ = 108  
*f*

116 *ff*

126 **E** ♩ = 120  
*f* *ff*

137 *ff*

147 **F** ♩ = 128  
*mf*

158 *p* *rall.*

168 ♩ = 60 **G** ♩ = 84  
9 2  
*mf* > *mf* > *mp* < *mf* > *mp* < *mf* >

184 **7** **4**  
*mp* < *mf* *mf* < > *mp* < *mf* > *mp*  
accel. . . . .

199 **2** **5**  
*mp* < *mf* > *mp* *mf* > *mp*

210 **H** ♩ = 100 **4**  
*p* *ff*

218 *pp*

223 **2** **3** **2**  
*ff* < *mf* *ff* < *mf* *ff* < *mf*

233 accel. . . . . **I**  
*p* *f*

243 ♩ = 140 *ff*

254 **J** ♩ = 140 *f*

264 ♩ = 148 *ff* rall. .

273 **K** ♩ = 132 **3** **3** **3** **3** **3**

280 **3** **3** **3** **3** **1**

Bb Bass

4

rall. . . .

288

Musical staff 1: Treble clef, Bb key signature, 4/4 time. Measures 288-299. Dynamics: p

300 . . . . .

**L**

8

Musical staff 2: Treble clef, Bb key signature, 4/4 time. Measures 300-316. Dynamics: mp

$\text{♩} = 72$

317 **M**

1

Musical staff 3: Treble clef, Bb key signature, 4/4 time. Measures 317-327. Dynamics: p, mp, mf, mp

328

Musical staff 4: Treble clef, Bb key signature, 4/4 time. Measures 328-338. Dynamics: mf, f, p

339 **N**

10

Musical staff 5: Treble clef, Bb key signature, 2/4 time. Measures 339-352. Dynamics: p, mf

353

Musical staff 6: Treble clef, Bb key signature, 2/4 time. Measures 353-356. Dynamics: mf, f, p

357

Musical staff 7: Treble clef, Bb key signature, 2/4 time. Measures 357-361. Dynamics: pp, f, pp, f

362

rall. . . . .

Musical staff 8: Treble clef, Bb key signature, 4/4 time. Measures 362-367. Dynamics: pp

368 **O**

$\text{♩} = 72$

9

**P**

$\text{♩} = 60$

Musical staff 9: Treble clef, Bb key signature, 4/4 time. Measures 368-381. Dynamics: mp, p, ff, ff

382

$\text{♩} = 54$

rall. . . . .

Musical staff 10: Treble clef, Bb key signature, 4/4 time. Measures 382-387. Dynamics: ff, mf, f, mf, f, mf, ff

# JEKYLL AND HYDE

Timpani

Chris Brown

♩ = 60

ff ff

pp mf p 1

mf p 1 4

pp mf pp=ff pp

**A** ♩ = 84 28

mp mf p

f mp accel. B ♩ = 100

mp 7

mp 4

CHANGE TO C and G, 6

C ♩ = 100 20

Timpani

107 **D** ♩ = 108

*f* *f*

116

*ff* *mf* *ff* *f* *ff*

126 **E** ♩ = 120

*f*

137

*f* *mf* *ff*

147 **F** ♩ = 128

*mf*

158

*p* rall. . . . .

168 ♩ = 60 **G** ♩ = 84

*mp* *mf*

209 **H** ♩ = 100

*mp* *mf* *ff* *pp*

225

*ff* *mf* *ff* *mf* *pp* *ff* *mf* *ff* *mf* *pp*

233 **I**

*p* *f*

243 ♩ = 140

*ff* *f* *ff*

Timpani

254 **J** ♩ = 140

264 ♩ = 148 rall. .

273 **K** ♩ = 132

281

290 CHANGE C to Bb

302 **L** **M**

13 19

339 **N** ♩ = 100

12 11

362 rall. . . . .

2

368 **O** ♩ = 72 **P** ♩ = 60

10

382

384 rall. . . . .

♩ = 54

# JEKYLL AND HYDE

## Drum Kit

Chris Brown

♩ = 60

Tenor: soft sticks

*ff* *ff*

5

*pp*

8

*pp* *ff* *pp*

♩ = 84

**A** Side drum: normal sticks

*mp*

53 Tenor: soft sticks

*mp* *mf* *f*

*accel.*

Side drum: normal sticks

57 **B** ♩ = 100

*mp* *mf* *mp*

67

*mf* *mp* *mf* *f* *mp* *mf* *f* *mp* *mf* *f*

77

*mf* *f* *mp* *mf* *f* *mp* *f* *mf* *f*

87 **C** ♩ = 100

*mp* *mf* *mp* *mf* *p*

97

*mf* *mf* *mf*



Drum Kit

103

2 3 4

*mp*

109 **D** ♩ = 108

*f* *f*

117

*ff mf ff f ff*

126 **E** ♩ = 120

*f*

136

*f mf: f mf: f mf ff*

146 **F** ♩ = 128

*mf p*

155

*mf p*

164 *rall.* . . . . . ♩ = 60

*mf p* 11

179 **G** ♩ = 84

*mf p* 27

209 *accel.* . . . . . **H** ♩ = 100

*mp mf p* 2 3 4

215

Musical notation for measure 215, featuring a drum kit staff with a double bar line and repeat sign. The notation includes eighth notes and a dynamic marking of *ff* (fortissimo) with a hairpin crescendo leading to a dynamic marking of *pp* (pianissimo) with a hairpin decrescendo.

223

Musical notation for measure 223, featuring a drum kit staff with a double bar line and repeat sign. The notation includes sixteenth notes and dynamic markings of *ff*, *mf*, *ff*, and *mf* with hairpin crescendos and decrescendos.

229

Musical notation for measure 229, featuring a drum kit staff with a double bar line and repeat sign. The notation includes sixteenth notes and dynamic markings of *ff*, *mf*, *ff*, *mf*, and *pp* with hairpin crescendos and decrescendos. The measure concludes with a dynamic marking of *p* and the instruction *accel.* (accelerando).

**I** ♩ = 132

Musical notation for measure I, featuring a drum kit staff with a double bar line and repeat sign. The notation includes eighth notes and a dynamic marking of *f* (forte).

♩ = 140

Musical notation for a measure with a tempo marking of ♩ = 140. The notation includes eighth notes and dynamic markings of *ff*, *mf*, *ff*, *f*, and *ff* with hairpin crescendos and decrescendos.

254

**J** ♩ = 140

Musical notation for measure 254, featuring a drum kit staff with a double bar line and repeat sign. The notation includes sixteenth notes and a dynamic marking of *f* (forte) with a hairpin crescendo.

262

♩ = 148

Musical notation for measure 262, featuring a drum kit staff with a double bar line and repeat sign. The notation includes eighth notes and a dynamic marking of *f* (forte) with a hairpin crescendo.

272

*rall.* **K** ♩ = 132

Musical notation for measure 272, featuring a drum kit staff with a double bar line and repeat sign. The notation includes eighth notes and dynamic markings of *ff* (fortissimo) and *f* (forte) with hairpin crescendos and decrescendos. The measure includes triplet markings (3) and a dynamic marking of *ff*.

280

Musical notation for measure 280, featuring a drum kit staff with a double bar line and repeat sign. The notation includes eighth notes and dynamic markings of *f* (forte) and *ff* (fortissimo) with hairpin crescendos and decrescendos. The measure includes triplet markings (3) and a dynamic marking of *ff*.

Drum Kit

288

296

rall. -----

302

$\text{♩} = 64$  **L**  $\text{♩} = 72$  **M**

15 22

339

**N**  $\text{♩} = 100$

345

351

361

rall. -----

2 3 4 5 1

**O**  $\text{♩} = 72$  **10** **P**  $\text{♩} = 60$  Tenor: soft sticks

382

384

$\text{♩} = 54$  rall. -----

# Suspended Cymbals JEKYLL AND HYDE

Chris Brown

$\text{♩} = 60$

8

*pp* < *mf* > *pp* *pp* < *mf* >

13 *pp* *pp* < *ff* > *pp*

**A**  $\text{♩} = 84$  33 **B**  $\text{♩} = 100$  30

87 **C**  $\text{♩} = 100$  11 *mf* < *ff* 2 2 *pp*

109 **D**  $\text{♩} = 108$  7 *f* *f* < *ff* *mf* < *ff* *f*

123 **E**  $\text{♩} = 120$  < *ff* *f*

134 < *f* *mf* < *f* *mf* < *f* *mf* < *ff*

145 **F**  $\text{♩} = 128$  1 *mf* =

156 *p* *p* *rall.* 2

168  $\text{♩} = 60$  11 **G**  $\text{♩} = 84$  30 *accel.* 1 2/4

Suspended Cymbals

210 **H** ♩ = 100  
 2/4 **6** **13** *ff* *p* *accel.*

235 **I** ♩ = 132  
*f*

243 ♩ = 140  
 < *ff* *mf* < *ff* *f* < *ff*

254 > **J** ♩ = 140  
**1**

264 ♩ = 148  
*rall.* *ff*

**K** ♩ = 132  
**23** **2** **1** *p* *rall.*

302 **L** ♩ = 64 **M** ♩ = 72  
**15** **22** 2/4

339 **N** ♩ = 100  
 2/4 **12** **7** *mf*

362 *rall.* **2** **3** **1** **O** ♩ = 72 **10**

378 **P** ♩ = 60 *rall.* ♩ = 54  
**6** *mf* *f* *mf* *ff*

# JEKYLL AND HYDE

Xylophone  
Glockenspiel

Chris Brown

$\text{♩} = 60$

**21**

$\text{♩} = 84$

**A** **10** Glockenspiel

*mf*

**37** To Xyl. **15** *accel.* **1**

$\text{♩} = 100$

**B** **12** **1**

*mf* *f* *mf* *f*

**72** **5** **1** **7**

*mf* *f* *mf* *f*

$\text{♩} = 100$

**C** **2** **2**

*mf* *mp* *mf* *p*

**97**

**104** **2**

$\text{♩} = 108$   $\text{♩} = 120$

**D** **17** **E** **19** *ff*

$\text{♩} = 128$  To Glock. **16** *rall.* **4**

Xylophone, Glockenspiel

2  $\text{♩} = 60$   $\text{♩} = 84$   
168 **11** **G** **10** Glockenspiel  
*mf*  $\text{>}$

192 To Xylophone **12**

209 **1** **H**  $\text{♩} = 100$  **1** **1** **2**  
*mf*  $\text{p}$  *mf*  $\text{p}$  *ff*

accel. . . .

217 **2**  
*pp*

225 **2**  
*ff*  $\text{mf}$  *ff*  $\text{mf}$  *ff*  $\text{mf}$  *ff*  $\text{mf}$

231 **2** **2** **I**  $\text{♩} = 132$   $\text{♩} = 140$  **8** **11**  
*ff*

accel. . . .

255 **J**  $\text{♩} = 140$   $\text{♩} = 148$  **8** **8** **1**  
*f* **rall.**

**K** ♩ = 132  
*ff*

281

288

294 *rall.* *p*

302 **L** ♩ = 64 **M** ♩ = 72

# TACET TO END

339 **N** ♩ = 100

362 *rall.* **O** ♩ = 72

378 **P** ♩ = 60 ♩ = 54