

SUITE for BAND

I

Chris Brown

$\text{♩} = 120$

f

8

f

23 **A** $\text{♩} = 120$

7

f

35

mp *f*

41 **B**

15 1

To Coda

C 57

4 1

mp *f*

D 68

14 1

mf *cresc.* *f*

88

2

f

95 $\text{♩} = 104$

13 4

mf

E 117

mf

122

1

127

2 2

p

136 *mp* *mf* **4** **1** D.S. al Coda

⊕ 143 CODA *f* **2**

149 **2**

II

♩ = 76 *mp* (sim)

F₅ **9** **G** *mf*

19

H **I** **14** **5** **1** **4** *mp* *mp*

51

J₅₇ *mf*

61 **1** **3**

III

♩ = 120
19 *f* 1

27 *mf* **K** *sfp* *mf* 2 8

43 *mf* 2 1

L 51 *mf* **M** 7 *f*

89 *mp* 2

98 *mf* **N** 1 6 6

O 119 *f* *accel.* **P** 120 17 7

147 5

Q 157 *f* *sfp* *f*

165 *sfp* *mf* *mf* 3 3 1

178 *ff* *p* *f* *accel.* 1

Soprano Cornet Eb

Musical score for Soprano Cornet Eb, measures 185-191. The score is written in treble clef with a key signature of one sharp (F#). Measure 185 is marked with a box containing the letter 'R'. The dynamics are *f*, *ff*, *sfz*, *ff*, *sfz*, and *f*. Measure 191 is marked with a first ending bracket and a fermata. The dynamics are *ff*.

SUITE for BAND

I

Chris Brown

♩ = 120

12

23 **A** ♩ = 120

29

35

41 **B** 15 1 To Coda

57 **C** 2 1 *mp*

65 **D** 14 1 *f* *mf* *cresc.* *f*

86

95 ♩ = 104 8 2

109 3

112 *mf*

E 117

124 *mf*

131 *mp*

137 *mf*

D.S. al Coda

⊕ 143 CODA

2

149

2

II

♩ = 76

F **G**

4 10 1

mf

19

2

mf

H

25

mp

mp

29

6

mf

mf

I

40

5 1 4

mp

mp

52

mp

J

57

div.

mp

mp

62

mf *p*

mf *p*

III

$\text{♩} = 120$

mf

9 *f* 1

24 *mp*

K 30 *mf* ONE

37 *mf* TUTTI *mf*

44 ONE 1 TUTTI *p*

51 **L** *mf* 12 *f* *mp* *f* *mp*

71 *mf* 4 **M** 7 *f*

88

93 *mf* 1 *p*

N 99 *f* 2 *f* 2 *mf* $\frac{3}{8}$

110 **O** $\text{♩} = 144$ 5 17

136 $\text{♩} = 46$ accel. **P** $\text{♩} = 120$ 7 *f*

148 3 *p*

Q 157 *f* *sfp* *f*

165 3 4 *sfp* *mf* *ff*

179 accel. *p* *f*

R 186 *ff* *sfp* *ff* *sfp* *f*

192 *ff*

SUITE for BAND

I

Chris Brown

♩. = 120

f *mf*

f

A *f*

mp *f*

B 15 *mf*

To Coda

f *mp*

f *mf*

mf *cresc.* *f*

f

95 *♩* = 104 18

113 *mf* **1** *mf*

E 117 *mf*

123

130 *mf* **4** *mp* *mf*

138 **D.S. al Coda**

⊕ 143 CODA **2**

149 **2**

II

$\text{♩} = 76$ **F** **G** **4** **10** **3** *mf* **2**

H *mf* *mp*

29 *mf*

34 **1** *mp*

I₄₀

50

J₅₇ *mp*

62

III

♩ = 120

19

27

K

41

51

L

72

M

90

99

N

Repiano Cornet Bb

105 *mf* **6**

O 119 ♩ = 144 *accel.* ♩ = 46 **P** ♩ = 120 *f* *sfp* < *f*

Q 151 *f* *sfp* < *f*

164 *sfp* < *mf* *accel.* *ff*

178 *p* *f* **1**

R 186 *ff* *sfp* < *ff* *sfp* < *f*

192 *ff*

SUITE for BAND

I

Chris Brown

♩. = 120

13

23

A

♩. = 120

35

41

B

15

1

To Coda

C

57

D

66

2

2

6

82

88

95 ♩. = 104

18

113 *mf* **1** *mf*

E 117 *mf*

123

129 *mf* **4** *mp*

137 *mf* **D.S. al Coda**

♩ 143 **CODA** **2**

149 **2**

II

♩ = 76 **F** **G** *mp* *mf*

4 **9**

19

H 25 *mp* **1**

32 *mf* *mp* **1**

I 40 *mp* **5** **1** **4**

55 **J**

61 **P**

mp

III

$\text{♩} = 120$
19 **K**

f

27 **L**

mp *mf*

41 **M**

mf *mp*

51 **N**

mf *f* *mp*

72 **O**

mf *f*

89 **P**

sfp *f* *mp* *mp*

112 **P**

f *mf* *accel.* $\text{♩} = 46$ $\text{♩} = 120$

146

sfp *f*

2nd Cornet Bb

Q 157

f *sfp* *f*

165 **3** **4**

sfp *mf* *ff* accel.

179 *p* *f* **1**

R 186

ff *sfp* *ff* *sfp* *f*

192 *ff*

SUITE for BAND

I

Chris Brown

♩ = 120

12

23 **A** ♩ = 120

35

41 **B** 15 1 To Coda

57 **C** 2 2

66 **D** 14 *mf* *cresc.* *f*

87

93 ♩ = 104 18

113 *mf* **1** *mf*

E 117 *mf*

123

129 *mf* *sfp* *mf* **3** *mp* **D.S. al Coda**

137 *mf* **# 6/8**

⊕ 143 CODA **2**

150 **2**

II

$\text{♩} = 76$

F **G**

4 9

mp *< mf*

19

H 25

mp

32 **I**

mf *mp*

39 **J**

54

61

p

III

$\text{♩} = 120$

K

19 **K**

f

27 **L**

mp *mf*

41 **L**

sfp *< mf* *mf* *mp*

51 **L**

13

3rd Cornet Bb

65 *f* *mp* **1** *f* *mp* **2**

75 *mf* **M** *f* *sfp*

90 *f* *mp* *mp*

99 **N** *f* *f* *mf*

112 **O** *f* *sfp* *f* **P** *f*

149 **Q** *f* *sfp* *f*

163 *sfp* *mf* *ff*

177 *p* *f* **R**

184 *ff* *sfp* *ff* *sfp* *f*

191 *ff*

Measures 65-191 of the 3rd Cornet Bb part. The score includes dynamic markings such as *f*, *mp*, *mf*, *sfp*, *ff*, and *p*. It features various musical notations including slurs, accents, and articulation marks. Rehearsal marks are labeled with letters in boxes: **M**, **N**, **O**, **P**, **Q**, and **R**. Measure numbers 65, 75, 90, 99, 112, 149, 163, 177, 184, and 191 are indicated at the start of their respective lines. Some measures contain numerical counts (e.g., 6, 17, 8, 3, 4, 6) and tempo markings like *accel.* and *ff*.

SUITE for BAND

I

Chris Brown

$\text{♩} = 120$

f *mf*

12

f

23 **A** $\text{♩} = 120$

7

f

35

mp *f*

B 41

2 2 6

mf *mp*

To Coda

C 57

2 1

f *mp*

D 65

12

f *mp* *cresc.* *mf* *cresc.* *f*

85

92 $\text{♩} = 104$

16

f *f* *mf*

E 115

2

mf

122

128

mf *p*

134

3

D.S. al Coda

137 *mf*

143 CODA

6 2

Detailed description: This block contains two musical staves. The first staff, numbered 137, is in 6/8 time and begins with a mezzo-forte (*mf*) dynamic. It features a melodic line with various note values and rests, ending with a double bar line and a sharp sign. The second staff, numbered 143, is labeled 'CODA' and is also in 6/8 time. It contains two measures of music, each with a fermata over the notes. The first measure is marked with a '6' and the second with a '2'.

II

$\text{♩} = 76$

mp (sim)

F₅ **G**

19

H₂₅

p *mf*

36

mp

I₄₀

3 1

mp

49

J₅₇

2

63

1 1

p

Detailed description: This block contains ten musical staves, numbered 144 through 190. The first staff (144) is in 4/4 time with a tempo marking of quarter note = 76. It starts with a mezzo-piano (*mp*) dynamic and includes the instruction '(sim)'. The second staff (145) features a fermata over a whole note, with a '5' below it, and is marked with a boxed 'F'. The third staff (146) continues with a fermata over a whole note, marked with a boxed 'G'. The fourth staff (147) is numbered 19. The fifth staff (148) is numbered 25 and marked with a boxed 'H', showing a dynamic change from *p* to *mf*. The sixth staff (149) is numbered 36 and marked with *mp*. The seventh staff (150) is numbered 40 and marked with a boxed 'I', containing two measures with fermatas marked '3' and '1'. The eighth staff (151) is numbered 49. The ninth staff (152) is numbered 57 and marked with a boxed 'J', ending with a fermata marked '2'. The tenth staff (153) is numbered 63 and marked with *p*, containing two measures with fermatas marked '1' and '1'.

III

♩ = 120

3

mf

3

11

13

sfp

30

K

8

mf

sfp

mf

mp

51

L

5

mf

mf

mp

p

mf

10

74

mp

2

M

5

Cue Solo Horn

mf

f

87

sfp

f

5

mp

99

N

1

f

f

2

f

105

mf

1

1

9

119

O

17

accel.

♩ = 144

♩ = 46

♩ = 120

P

f

sfp

f

151

Q

3

f

mp

f

sfp

162

f

sfp

167

f

mf

3

Flugelhorn

175 *mf* **1** *ff* *p* *accel.*

183 *f* *ff* *sfp* *ff* *sfp* *f*

191 *ff*

Detailed description: This musical score is for a Flugelhorn in G major. It consists of three staves of music. The first staff (measures 175-182) begins with a mezzo-forte (*mf*) dynamic and a first ending bracket labeled '1'. It features a series of eighth-note patterns that transition to a piano (*p*) dynamic and include an acceleration (*accel.*) marking. The second staff (measures 183-190) starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, then a sforzando piano (*sfp*) dynamic, another fortissimo (*ff*), and finally a sforzando (*sfp*) leading to a forte (*f*) dynamic. The third staff (measures 191-191) begins with a fortissimo (*ff*) dynamic and contains a few more notes before ending with a double bar line.

Solo Horn Eb

SUITE for BAND

I

Chris Brown

♩ = 120

f *mf*

12

f

23 **A** ♩ = 120

7 *f*

35

mp *f*

41 **B**

2 *mf* *mp*

48 **To Coda**

5 *mp*

57 **C**

2 *f* *f*

67 **D**

12 *mp cresc.* *mf cresc.* *f*

87

f

94 ♩ = 104

4 *mf* 1

105

109 4

E 117 *mf*

122

128 *mf* *sfp* < *mf* *p*

135 *mf* **D.S. al Coda**

⊕ 143 CODA *f* 4 2

II

♩ = 76 *mp* < *(sim)*

F 5 *espress.* *mf*

10

G 15 *mf*

20

H 25 *p* < *mf*

36

40 *mp* 1 *mp*

48

57

III

$\text{♩} = 120$

mf f

29

sfp mf

38

mf sfp mf

46

p mf mp p

74

mp mf

82

f

89

sfp f mf p

99

f f f

105

mf

119 $\text{♩} = 144$ $\text{♩} = 46$ accel..

17 8

Solo Horn Eb

P 144 $\text{♩} = 120$

Q 157

R 186

1

3

accel.

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

SUITE for BAND

I

Chris Brown

$\text{♩} = 120$

13

23 **A** $\text{♩} = 120$

35

41 **B**

48 **To Coda**

57 **C**

66 **D**

86

93 $\text{♩} = 104$

16

111 *mf* **E** *mf* **2**

117 *mf*

123

130 *mf* *sfp* *mf* **4** *mf*

138 **D.S. al Coda**

143 **CODA** **4** *f* **2**

II

$\text{♩} = 76$ **F** **4** *mp* *mp*

12 **G** *mf*

18

23 **H** **7** *p* *mf*

35 *mp*

I 40 **1** *mp*

48

56

J

61

2 1 1

p

III

$\text{♩} = 120$

26

f *sfp* *mf*

K

35

mf *sfp*

42

mf *p*

51

L

5 13 1

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

M

77

mf

86

f *sfp* *f*

N

93

2 1 2

mf *p* *f* *f*

105

1 1 1 6

mf

1st Horn Eb

accel. **O** 119 $\text{♩} = 144$ **P** $\text{♩} = 120$

17 8 *f* *sfp* < *f*

149 *f* *p*

Q 157 *f* *sfp* < *f*

165 *sfp* < *f* *sfp* < *mf* **3**

177 **1** *ff* *sfp* *f* *accel.*

R 186 *ff* *sfp* < *ff* *sfp* < *f*

192 *ff*

SUITE for BAND

2nd Horn Eb

I

Chris Brown

$\text{♩} = 120$

13

A $\text{♩} = 120$

23 **7** *f*

35 *mp* *f*

41 **B** *mf* *mp*

48 **5** *mp* **To Coda**

C 57 *f* *f*

66 **D** *mp cresc.* *mf cresc.* *f*

86 *f*

93 $\text{♩} = 104$ **16**

111 *mf* **E** *mf* **2**

117 *mf*

123

130 *mf* *sfp* *mf* **4** *mf*

138 **D.S. al Coda**

143 **CODA** **4** *f* **2**

II

$\text{♩} = 76$

F *mp* **5** *mp*

G *mf*

H *p* *mf* **7**

mp **36**

SUITE for BAND

I

Chris Brown

♩. = 120

f *mf*

12

18 *f*

23 **A** ♩. = 120 *mf*

30 *f*

36 *mp* *f*

41 **B** *mf* *mp*

46 *mf* **8** *mf* **To Coda**

57 **C** *f* *f*

63 *mp* *f*

68 **D** *f* **8**

76 *mp* *mp cresc.* *mf cresc.* *f*

Musical staff 76-85: Treble clef, key signature of one sharp (F#). Measures 76-85. Dynamics: mp, mp cresc., mf cresc., f. Includes slurs and crescendo hairpins.

86 *f*

Musical staff 86-93: Treble clef, key signature of one sharp (F#). Measures 86-93. Dynamics: f. Includes slurs and accents.

94 ♩ = 104 *mp* *mp*

Musical staff 94-100: Treble clef, key signature of one sharp (F#). Measures 94-100. Dynamics: mp, mp. Includes slurs and a tempo marking ♩ = 104.

101

Musical staff 101-107: Treble clef, key signature of one sharp (F#). Measures 101-107. Includes slurs.

108 *mf* 2

Musical staff 108-115: Treble clef, key signature of one sharp (F#). Measures 108-115. Dynamics: mf. Includes a second ending bracket labeled '2'.

116 **E** *mf*

Musical staff 116-122: Treble clef, key signature of one sharp (F#). Measures 116-122. Dynamics: mf. Includes a boxed letter 'E'.

123

Musical staff 123-129: Treble clef, key signature of one sharp (F#). Measures 123-129. Includes slurs.

130 *mf* *sfp* *mf* *p*

Musical staff 130-135: Treble clef, key signature of one sharp (F#). Measures 130-135. Dynamics: mf, sfp, mf, p. Includes triplets.

136 *mf* D.S. al Coda

Musical staff 136-142: Treble clef, key signature of one sharp (F#). Measures 136-142. Dynamics: mf. Includes a second ending bracket labeled '2' and a key signature change to two sharps (F#, C#) at the end.

143 CODA *f* *f* 2

Musical staff 143-149: Treble clef, key signature of two sharps (F#, C#). Measures 143-149. Dynamics: f, f. Includes a second ending bracket labeled '2'.

F

$\text{♩} = 76$

8

G

15

mf

20

H

25

p *mf* *mp*

40

I

mp *p* *mp*

48

J

56

61

mp

III

$\text{♩} = 120$

3

mf *mf*

14

f

K

25

f *sfp* *mf*

41

mf

49 **L**

p *mf* *mp* *p*

Detailed description: Musical staff 49-60. Starts with a treble clef and a key signature of one sharp (F#). The music begins with a half note G4, followed by a quarter note A4, and a half note B4. There are several rests and melodic fragments. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), and piano (p). A box labeled 'L' is above the staff.

61

mp *f* *mp* *f* *mp*

Detailed description: Musical staff 61-73. Continues the melody with eighth and quarter notes. Dynamics range from mezzo-piano (mp) to forte (f). A box labeled 'M' is above the staff.

74 **M**

mf *f*

Detailed description: Musical staff 74-88. Features a series of eighth notes, some beamed together. Dynamics include mezzo-forte (mf) and forte (f). A box labeled 'M' is above the staff.

89

f *p*

Detailed description: Musical staff 89-98. Continues with eighth notes and quarter notes. Dynamics include forte (f) and piano (p). A box labeled 'N' is above the staff.

99 **N**

f *f* *f* *mf*

Detailed description: Musical staff 99-111. Features a mix of quarter and eighth notes. Dynamics include forte (f) and mezzo-forte (mf). A box labeled 'N' is above the staff.

112 **O** $\text{♩} = 144$

p *f* *mf*

Detailed description: Musical staff 112-132. Includes a 3/8 time signature change. Dynamics include piano (p), forte (f), and mezzo-forte (mf). A box labeled 'O' is above the staff.

133 **P** $\text{♩} = 46$ *accel.* $\text{♩} = 120$

f

Detailed description: Musical staff 133-147. Features a 2/4 time signature change and an acceleration. Dynamics include forte (f). A box labeled 'P' is above the staff.

148

f *f*

Detailed description: Musical staff 148-156. Continues with eighth notes. Dynamics include forte (f). A box labeled 'Q' is above the staff.

157 **Q**

f *mf* *f*

Detailed description: Musical staff 157-164. Features sixteenth notes. Dynamics include forte (f), mezzo-forte (mf), and forte (f). A box labeled 'Q' is above the staff.

165

mf *f* *sfp* *f*

Detailed description: Musical staff 165-173. Continues with sixteenth notes. Dynamics include mezzo-forte (mf), forte (f), sforzando piano (sfp), and forte (f). A box labeled 'R' is above the staff.

174 **R** *accel.*

ff *sfp* *f*

Detailed description: Musical staff 174-185. Features a series of quarter notes with accents. Dynamics include fortissimo (ff), sforzando piano (sfp), and forte (f). A box labeled 'R' is above the staff.

186 **R**

ff *f*

Detailed description: Musical staff 186-190. Continues with quarter notes. Dynamics include fortissimo (ff) and forte (f). A box labeled 'R' is above the staff.

191

ff

Detailed description: Musical staff 191-199. Features eighth notes and quarter notes. Dynamics include fortissimo (ff). A box labeled 'R' is above the staff.

SUITE for BAND

I

Chris Brown

♩. = 120
f *mf*

12

18 *f*

23 **A** ♩. = 120 *mf*

29 *f*

35 *mp* *f*

41 **B** *mf* *mp*

46 *mf* **8** *mf* **To Coda**

57 **C** *f* *f*

63 *mp* *f*

68 **D** *8*

♩ = 76

mp

F₅

G₁₄

mf

H₂₅

p < mf

I₄₀

mp

mp

J₅₅

mp

mp

III

♩ = 120

mf f

K₂₄

f sfp <

mf

L

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

61 *mp* *mp* *f* *mp*

74 *mf* *f*

M

89 *p*

N

99 *f* *f* *f*

105 *mf* *p*

O

119 *mf* *f* *accel.* *f*

120 *f*

148 *f*

Q

157 *f* *mf* *f*

164 *mf* *f* *sfpp* *f*

173 *ff* *sfpp* *f* *accel.*

R

185 *ff* *f*

191 *ff*

SUITE for BAND

I

Chris Brown

♩ = 120

f

11

mf **A** *f*

♩ = 120

23 **7** *f*

35 **1**

41 **B** **8** *p* *mp*

53 *p* **To Coda**

57 **C** **6** *f* *f*

68 **D** *mf* **1**

75 **1** *mp* **2** *f* *mf* *cresc.* *f*

85

92 *f* *f* **8** *mf*

104 **2** **2**

111 *f* *mf* *mf*

E 117 *mf*

123

129 *mf* *sfp* *mf* *p*

135 *mf* **D.S. al Coda**

⊕ 143 **CODA** *f*

149

II

$\text{♩} = 76$

mp

F 5 *mp* *mf* **G**

19

H 25 *p* *p*

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

I

45 *mp*

53 **J**

60 **2** **1**

III

$\text{♩} = 120$
13 *mf* **3** **1** *f*

23 **K** **5** **8** *mf* *sfp*

42 *mf* **1** *mf* *p*

51 **L** *mf* **1** *mp* *p*

60 *mp* **6** *mp*

75 **M** **8** *mf* *f* *sfp*

90 *f* **1** *mp* *p*

N 99 *f* **2** *sfp < f* **1** **9** *sfp < f*

1st Trombone Bb

accel.

114 **O** $\text{♩} = 144$ $\text{♩} = 46$ **P** $\text{♩} = 120$

3 17 8

p *f* *sfp* <

148 *f* *mf* < *f* *mf* < *f* *p* <

Q 157 *f* *mf* *f* *mf*

167 *f* *sfp* < *f*

175 *ff* *sfp* < *f* *accel.*

R 186 *ff* *sfp* < *sfp* < *f*

192 *ff*

SUITE for BAND

I

Chris Brown

♩ = 120

f

11

mf **A** ♩ = 120

23 **7** *f*

35 **1**

41 **B** **8** *p* *mp*

53 *p* **To Coda**

57 **C** **6** *f* *f*

68 **D** **1** *mf*

75 *mp* **2** *f* *mf* *cresc.* *f*

85

91 **1** *f* ♩ = 104 **20**

E

115 *mf* *mf*

Musical staff 115-120: Treble clef, 4/4 time. Measures 115-120. Dynamics: *mf* (115), *mf* (116).

121

Musical staff 121-127: Treble clef, 4/4 time. Measures 121-127.

128 *mf* *sfp* *mf* *p*

Musical staff 128-133: Treble clef, 4/4 time. Measures 128-133. Dynamics: *mf* (128), *sfp* (129), *mf* (130), *p* (131). Includes triplets.

134 *mf*

Musical staff 134-138: Treble clef, 4/4 time. Measures 134-138. Dynamics: *mf* (134). Includes triplets and a fermata.

139 **D.S. al Coda**

Musical staff 139-142: Treble clef, 4/4 time. Measures 139-142. Dynamics: *mf* (139). Ends with a Coda symbol.

143 CODA

f

Musical staff 143-148: Treble clef, 6/8 time. Measures 143-148. Dynamics: *f* (143). Includes a fermata.

149

Musical staff 149-154: Treble clef, 6/8 time. Measures 149-154.

II

$\text{♩} = 76$

mp

Musical staff 155-160: Treble clef, 4/4 time. Measures 155-160. Dynamics: *mp* (155).

F **G** *mp* *mf*

Musical staff 161-170: Treble clef, 4/4 time. Measures 161-170. Dynamics: *mp* (161), *mf* (162). Includes a fermata.

19

Musical staff 171-180: Treble clef, 4/4 time. Measures 171-180.

H *p*

Musical staff 181-220: Treble clef, 4/4 time. Measures 181-220. Dynamics: *p* (181). Includes a fermata.

I *mf* *p*

Musical staff 221-240: Treble clef, 2/4 time. Measures 221-240. Dynamics: *mf* (221), *p* (222). Includes a fermata.

45 *mp*

Musical staff 45-52: Treble clef, 2/4 time signature. Measures 45-52. Dynamics: *mp*. Includes a boxed letter 'J' at the end of the staff.

53

Musical staff 53-59: Treble clef, 2/4 time signature. Measures 53-59. Dynamics: *mp*. Includes a boxed letter 'J' at the end of the staff.

60 *p*

Musical staff 60-65: Treble clef, 2/4 time signature. Measures 60-65. Dynamics: *p*. Includes a boxed letter 'J' at the end of the staff.

III

$\text{♩} = 120$
13 *mf* 3

Musical staff 66-72: Treble clef, 2/4 time signature. Measures 66-72. Dynamics: *mf*. Includes a boxed letter 'J' at the end of the staff.

21 *f* 2 *f* *sfp*

Musical staff 73-79: Treble clef, 2/4 time signature. Measures 73-79. Dynamics: *f*, *f*, *sfp*. Includes a boxed letter 'K' at the end of the staff.

30 *mf* *sfp* *mf*

Musical staff 80-85: Treble clef, 2/4 time signature. Measures 80-85. Dynamics: *mf*, *sfp*, *mf*. Includes a boxed letter 'L' at the end of the staff.

46 *p* *mf* 1

Musical staff 86-92: Treble clef, 2/4 time signature. Measures 86-92. Dynamics: *p*, *mf*. Includes a boxed letter 'L' at the end of the staff.

58 *mp* *p* *mp* 6 *mp*

Musical staff 93-99: Treble clef, 2/4 time signature. Measures 93-99. Dynamics: *mp*, *p*, *mp*, *mp*. Includes a boxed letter 'M' at the end of the staff.

73 *mf* 8 *f*

Musical staff 100-107: Treble clef, 2/4 time signature. Measures 100-107. Dynamics: *mf*, *f*. Includes a boxed letter 'M' at the end of the staff.

89 *sfp* *f* 3 *p*

Musical staff 108-114: Treble clef, 2/4 time signature. Measures 108-114. Dynamics: *sfp*, *f*, *p*. Includes a boxed letter 'N' at the end of the staff.

99 *f* *sfp* *f* *sfp* *f* 2 1 9

Musical staff 115-121: Treble clef, 2/4 time signature. Measures 115-121. Dynamics: *f*, *sfp*, *f*, *sfp*, *f*. Includes a boxed letter 'N' at the end of the staff.

2nd Trombone B♭
accel.

114 *p* **O** ♩ = 144 3 17 ♩ = 46 **P** ♩ = 120 8 *f* *sfz*

148 *f* *mf* *mf* *f* *p*

157 **Q** *f* *mf* *f* *mf*

167 *f* *sfz* *f*

175 *ff* *sfpp* *f* *accel.*

R 186 *ff* *sfz* *sfz* *f*

192 *ff*

SUITE for BAND I

Chris Brown

♩. = 120

1
f

11

mf *f*

23 **A** ♩. = 120

7
f

35

1

41 **B**

8
p *mp*

53

p

To Coda

57 **C**
6
f *f*

68 **D**
2
mf *mp* *f*

80

mp *cresc.* *mf* *cresc.* *f*

86

90

1
f

95 ♩. = 104

22

E₁₁₇

Musical staff 1: Bass clef, key signature of two flats, starting at measure 117. Dynamics include *mf*.

124

Musical staff 2: Bass clef, key signature of two flats, starting at measure 124. Dynamics include *mf*.

131

Musical staff 3: Bass clef, key signature of two flats, starting at measure 131. Features triplets and dynamics *sfp*, *mf*, *p*.

136

D.S. al Coda

Musical staff 4: Bass clef, key signature of two flats, starting at measure 136. Features a fermata and dynamic *mf*.

⊕ 143 CODA

Musical staff 5: Bass clef, key signature of two flats, starting at measure 143. Features a fermata, dynamic *f*, and a 6/8 time signature.

149

Musical staff 6: Bass clef, key signature of two flats, starting at measure 149. Features a fermata and dynamic *f*.

II

♩ = 76

F

Musical staff 7: Bass clef, key signature of two flats, 4/4 time signature, starting at measure 150. Features a fermata and dynamic *mp*.

G₁₅

Musical staff 8: Bass clef, key signature of two flats, starting at measure 151. Dynamics include *mf*.

23

H

Musical staff 9: Bass clef, key signature of two flats, starting at measure 23. Dynamics include *p*.

31

I

Musical staff 10: Bass clef, key signature of two flats, starting at measure 31. Dynamics include *mf*, *mp*.

43

Musical staff 11: Bass clef, key signature of two flats, starting at measure 43. Features a 2/4 time signature change and dynamics *mf*, *p*, *mp*.

49

Musical staff 12: Bass clef, key signature of two flats, starting at measure 49.

J₅₇

63

1

p

III

♩ = 120

13

mf

3

21

1

f

2

f *sfp*

30

K₈

mf *sfp* *mf*

46

L

p *mf*

1

58

mp *p* *mp*

2 **6**

75

M

mf *f* *sfp* *f*

92

N

p *f* *sfp* *f* *sfp* *f*

105

O *♩* = 144 *♩* = 46 *accel.*

p **3** **17** **8**

Bass Trombone

P 144 ♩ = 120

153 **Q** *sfz* \leftarrow *f* *mf*

165 *mf* *f* *p* \leftarrow *f* *mf* *f*

173 *mf* *f* *sfz* \leftarrow *f* *accel.*

184 **R** *ff* *sfz* \leftarrow *sfz* \leftarrow *f*

191 *ff*

SUITE for BAND I

Chris Brown

$\text{♩} = 120$

f

11 *mf*

17 *f*

23 **A** $\text{♩} = 120$ *mf*

29 *f*

35 *mp* *f*

41 **B** *mf* *mp*

46 *mf* **8** **To Coda**

57 **C** *f* *f*

64 *mp* **D** **11** **3** *f*

Euphonium Bb

82 *mf* *cresc.* *f*

88

95 ♩ = 104 *mp* *mp*

101

108 *mf*

115 **E** *mf*

122

129 *mf* *mf* 5

138 *mf* D.S. al Coda

143 CODA *f*

152

♩ = 76

Musical score for Euphonium B♭, Part II, measures 5-59. The score is in 4/4 time with a tempo of 76 beats per minute. It consists of seven staves of music. Measure numbers 5, 15, 20, 25, 46, 54, and 59 are indicated at the start of their respective staves. Dynamics include *mp*, *mf*, and *p*. There are several fermatas and slurs. A key signature change to two sharps (F# and C#) occurs at measure 25. A time signature change to 2/4 occurs at measure 36, and it returns to 4/4 at measure 46. Section markers F, G, H, and I are placed above the staves.

III

♩ = 120

Musical score for Euphonium B♭, Part III, measures 9-56. The score is in 2/4 time with a tempo of 120 beats per minute. It consists of five staves of music. Measure numbers 9, 11, 30, 44, and 56 are indicated at the start of their respective staves. Dynamics include *mf*, *f*, *sfz*, *p*, and *mp*. There are several slurs and accents. A key signature change to one sharp (F#) occurs at measure 30. Section markers K, L, and M are placed above the staves.

Euphonium Bb

72 *mp* *mf*

M 78 *f*

92 *p* *f* **N**

105 *mf*

O 119 *mf* *accel.* *f*

142 *f* **P** *f*

148 *f* *mf* *mf* *f* *p*

Q 157 *f* *mf* *f* *mf* *f*

168 *sfp* *f*

175 *ff* *sfp* *f* *accel.*

R 186 *ff* *f*

191 *ff*

SUITE for BAND

Bass Eb

I

Chris Brown

♩. = 120

11

23 **A** ♩. = 120

35

41 **B**

50 **To Coda**

57 **C**

64 **D**

75

84

89

95 ♩. = 104

101

107

f, *mf*, *mp*, *p*, *f*, *cresc.*, *mf*, *cresc.*

56 J

62

mp *p*

III

$\text{♩} = 120$
10

18

f *f* *sfp*

30 K

mf *sfp* *mf*

47 L

p *mf*

58

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

68

mp *mf*

78 M

mf *f*

88

sfp *f* *mf* *p*

99 N

f *sfp* *f*

105

mf

116 **O** $\text{♩} = 144$
Solo, ad lib

p *mf*

126 *f* *mf* Play bottom notes if necessary

134 **1** Both $\text{♩} = 46$ accel.

mf

140 **P** $\text{♩} = 120$
f

146 *sfp* *f* *mf* *mf* *f* *p*

Q 157 *f* *sfp* *f* *sfp* *f*

170 *sfp* *f* *ff* *sfp* accel.

R 182 *f* *ff* *sfp* *sfp*

190 *f* *ff*

SUITE for BAND

I

Chris Brown

♩ = 120

f

11

mf

A ♩ = 120

f

23

f

7

f

35

mp

f

41

B

mf

mp

49

p

mp

p

To Coda

C

57

f

f

62

mp

f

D

68

mf

mp

f

mp

f

mp

cresc.

mf

cresc.

f

78

85

91

mp

f

♩ = 104

mp

11

107 **E**
mp 8

121 3 3

127 *mf* *sfp* *mf* 2

135 *mf* 3 3 **D.S. al Coda**

⊕ 143 **CODA** 2 *f*

149

II

♩ = 76 **F**

mp 5

14 **G** *mp* *mf*

22 **H** 3 *p* 1

31 2 *p* *mf* *mf* *mp* 2

I 40 5 1 2/4 4/4

46 *mp*

54 **J**

60 **2** **1** *p*

III

$\text{♩} = 120$
13 *mf* **3** **6** *f*

29 **K** **8** *sfp* *mf* *sfp* *mf*

46 **L** **3** *p* *mf* *mp* *p*

59 **7** *mp* *mp* *mf*

77 **M** **8** *f* *sfp* *f*

94 **N** **3** *p* *f* **5** *mf*

107 **1** **1** **6**

O 119 ♩ = 144

mf

127

mf

135 ♩ = 46 *accel.*

mf

140

P 144 ♩ = 120

f sfp < f p

Q 157

f sfp < f sfp < f

169

sfp < f

176 *accel.*

ff sfpp < f

R 186

ff sfp < sfp < f

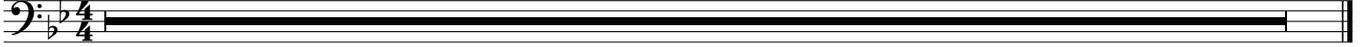
192

ff

II

♩ = 76

TACET

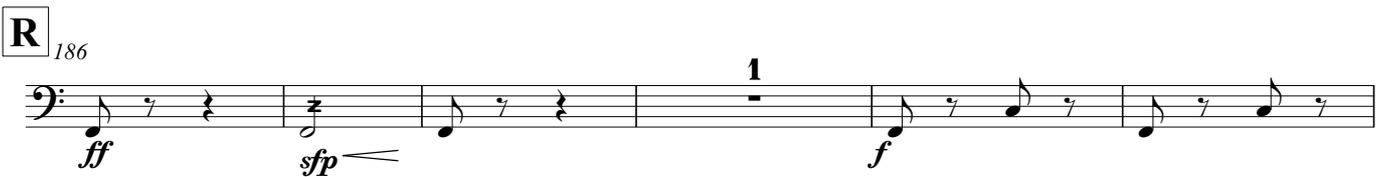
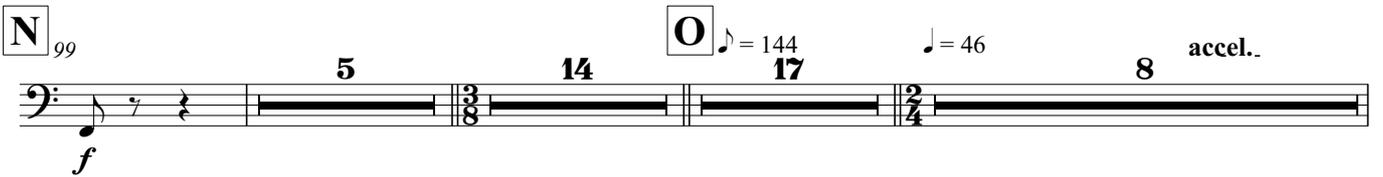
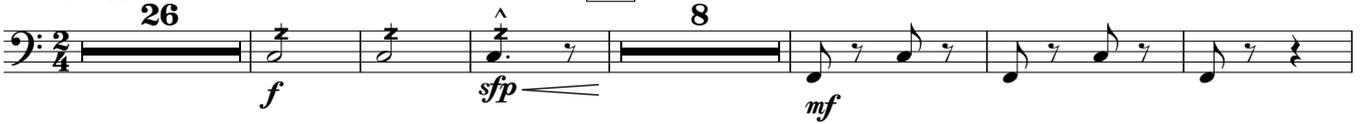


C, F

III

♩ = 120

K



SUITE for BAND

I

Chris Brown

♩ = 120

13 *f*

23 *mf* **A** ♩ = 120

35 *f*

38 **B** 15 *p* *f* **To Coda**

57 **C** *f* 63

68 **D** 2 3 5 *mf* *mp* 84

89 *f*

95 ♩ = 104 **E** **Bell Tree** 5 1 2 1 9 *mp* **DRUMS** **D.S. al Coda** 117 25

143 **CODA** 2 4 *mf*

Drums

Drums

II

♩ = 76

TACET



III

♩ = 120



mf



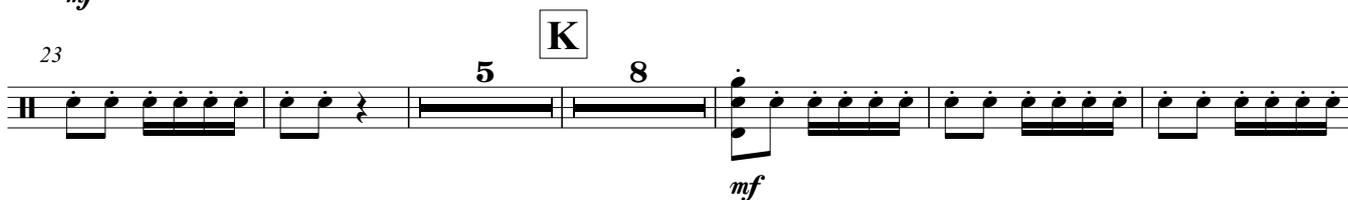
mf



mf

f

f

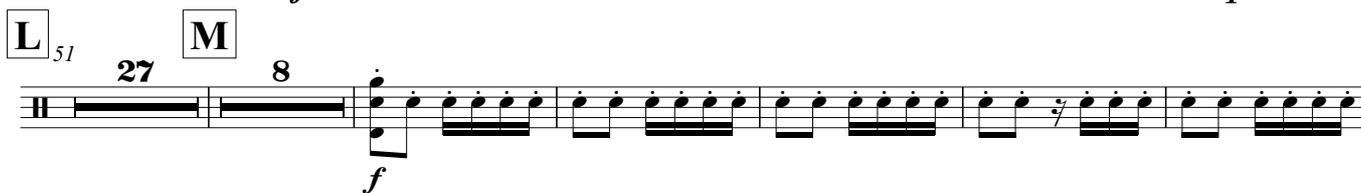


mf



mf

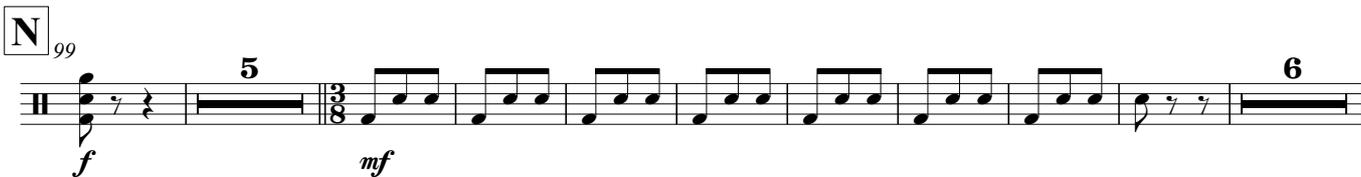
p



f



p

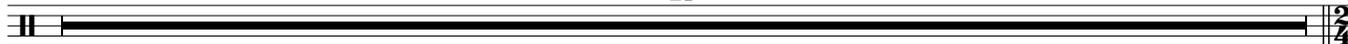


f

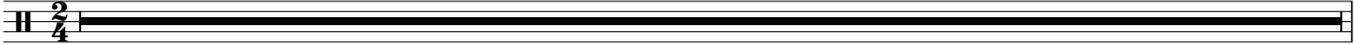
mf

O 119 ♩ = 144

17



136 ♩ = 46 accel..
8



P 144 ♩ = 120



f *p*

Q 157



f *mf* *f*

164



mf *f* *mf*

171

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

184 **R** *mf*



f *sfp* *ff* *sfp* *ff* *sfp* *f*

191



ff

SUITE for BAND

I

Chris Brown

$\text{♩} = 120$
SUS. CYM

f

9

A $\text{♩} = 120$
TRIANGLE

mf

27

B

mf *p*

WOOD BLOCK

50

mp *p* **To Coda**

C SUS. CYM

f *mf*

71

f *mf* **C**

SUS. CYM

$\text{♩} = 104$

p *f* *p* *f* *p*

110

f *p* *f* *p* *f* *p* *f*

121

p *f* *p* *f*

137 D.S. al Coda

mf *mf* <

CODA

143 SUS. CYM

f

II

♩ = 76
SUSPENDED CYMBAL (Soft sticks)

mp <

F₅ **G**

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

20 **H**

mf < *p* < *mf*

I₄₀ SUSPENDED CYMBAL (Soft sticks)

mp < > < > < > <

56 **J**

mp < *p* <

61

mp < > < >

♩ = 120
 21 SUS CYM 1 1 1
f *sfp*

K₃₀ 7 7 WOOD BLOCKS

49 **L** 1 1 2 9 W.B.
f *mp*

67 1 4
f *mp* *mf*

M₇₈ 15 WOOD BLOCK 1
mf *mp*

N₉₉ TRIANGLE 6 6
mf

O₁₁₉ ♩ = 144 17 7 1 7 **P** ♩ = 120 WOOD BLOCK
f *mf*

154 **Q** SUS CYM 1 19 1
ff

179 1 accel. 1
sfp *f*

R₁₈₆ 10
ff

Xylophone
Glockenspiel

SUITE for BAND

I

Chris Brown

XYLOPHONE

$\text{♩} = 120$

A $\text{♩} = 120$

B

C **D**

E

Glockenspiel

$\text{♩} = 104$

CODA

To Coda

To Glock.

D.S. al Coda

11 15 1 11 8 2 1 21 13 1 11

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

Xylophone II Glockenspiel

$\text{♩} = 76$ **F** **G** GLOCKENSPIEL Glockenspiel

mf

19 To Glock.

H 25 *mf*

36 *mp*

I 40 *mp*

52

J 57 *mp*

62 *p*

Detailed description: This is a musical score for a xylophone player, specifically for the Glockenspiel part. The score is written in a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked as quarter note = 76. The piece is divided into sections labeled F, G, H, I, and J. Section F (measures 1-10) starts with a 4-measure rest, followed by a 10-measure rest, and then begins with a melody. Section G (measures 11-18) continues the melody. Section H (measures 19-24) starts with an 8-measure rest, then continues the melody. Section I (measures 25-39) continues the melody with some rests. Section J (measures 40-62) includes a 4-measure rest, a 2/4 time signature change with a 1-measure rest, a 3-measure rest, and continues the melody. The dynamics range from mezzo-forte (mf) to piano (p). The score ends with a double bar line at measure 62.

Wind Chimes
Drums
Percussion

SUITE for BAND

I

Chris Brown
To Coda

♩ = 120 **A** ♩ = 120 **B**

C₅₇ **D** ♩ = 104

103 2

II

E₁₁₇ D.S. al Coda
⊕ CODA ♩ = 76

♩ = 120