

Sweet Memories

Traditionals, arr. Randy Beck

Grade / Moeilijkheidsgraad / Degré de difficulté /
Schwierigkeitsgrad / Difficoltà **2-3**

Duration / Tijdsduur / Durée / Dauer / Durata **8:07**

Recording on / Opname op / Enregistrement sur /
Aufnahme auf / Registrazione su

Tierolff for Band No. 5 "Paso Dorada"

ES 47.193

Fanfare Band

Full & Condensed Score 1

Bb Soprano Saxophone 2

Eb Alto Saxophone 1 1

Eb Alto Saxophone 2 1

Bb Tenor Saxophone 2

Eb Baritone Saxophone 1

Bb Trumpet 1 3

Bb Trumpet 2 3

Eb Flugelhorn 1

Bb Flugelhorn 1 5

Bb Flugelhorn 2 5

Bb Flugelhorn 3 5

F Horn 1 2

F Horn 2 1

Eb Horn 1 2

Eb Horn 2 1

C Trombone 1 1

C Trombone 2 1

C Trombone 3 1

Bb Trombone 1 bass clef 1

Bb Trombone 2 bass clef 1

Bb Trombone 3 bass clef 1

Bb Trombone 1 treble clef 1

Bb Trombone 2 treble clef 1

Bb Trombone 3 treble clef 1

Bb Tenorhorn 1 1

Bb Tenorhorn 2 1

Bb Euphonium 1 treble clef 1

Bb Baritone bass clef 2

Eb Bass treble clef 2

Eb Bass bass clef 2

Bb Bass treble clef 2

Bb Bass bass clef 2

Drums 3

Accessoires 3

Timpani 1

Lyra 1

SWEET MEMORIES

Nederlands:

De titel is goed gekozen voor deze vier traditionals. Randy Beck heeft een aantrekkelijke medley gemaakt van de songs: Lavender Blues, Jeanie with the light brown hair, Banks of the Ohio en Amazing Grace. Het publiek – en niet alleen de ouderen – zal deze medley zeer waarderen.

English:

The title expresses the feeling of these four traditionals. Randy Beck put together an attractive medley of the following songs: Lavender Blue, Jeanie with the light brown hair, Banks of the Ohio and Amazing Grace. The audience – and not only the elderly – will appreciate this medley very much.

Deutsch:

Ein Medley mit vier traditionellen Songs, welche alle Generationen lieben werden. Inhalt: „Lavender Blues“, „Jeanie with the light brown hair“, „Banks of the Ohio“ und „Amazing Grace“.

Français:

Le titre est fort bien choisi pour ce medley de quatre airs traditionnels. Randy Beck a réuni dans ce mélange attractif les chansons suivantes : 'Lavender Blues', 'Jeanie with the light brown hair', 'Banks of the Ohio' et 'Amazing Grace'. Un large public appréciera.

Italiano :

Titolo azzeccato per questo pot-pourri di quattro arie tradizionali. Randy Beck ha unito in questo stupendo medley quattro canzoni: 'Lavender Blues', 'Jeanie with the light brown hair', 'Banks of the Ohio' e 'Amazing Grace'. Tutto pubblico, giovani e meno giovani, apprezzerà sicuramente questo medley.

RANDY BECK

Nederlands:

Randy Beck, pseudoniem voor Frans Verbeeck, is geboren te Tisselt (België) op 12 september 1926 en overleden te Merksplas (België) op 5 oktober 2000. Als jongen van acht jaar speelde hij reeds piston in de plaatselijke fanfare van Tisselt "Willen Is Kunnen". Dit orkest werd toen gedirigeerd door zijn grootvader; later zou zijn vader de dirigeerstok overnemen en daarna heeft ook Frans deze fanfare geleid. Hij volgde lessen vanaf 1936 aan de Muziekacademie te Willebroek en later aan het Conservatorium van Mechelen. Vanaf 1948 is hij beroepsmuzikant als trompet-solist en arrangeur bij de orkesten van Willy Rockin en Leo Martin. Hij treedt op in vele Europese landen met beroemde artiesten als Charles Trenet, Frank Sinatra, Billy Eckstein en vele anderen. In 1960 wordt hij artistiek directeur van een platenmaatschappij en maakt hij grondig kennis met alle aspecten van de amusementsmuziek. Vandaar uit krijgt hij opnieuw belangstelling voor de wereld van de harmonie- en fanfaremuziek. Hij begint met het schrijven van enkele marsen en heeft daar direct veel succes mee. Vanaf eind jaren zestig gaat Tierolff Muziekcentrale zijn werken uitgeven. Uit de jaren zeventig zijn toppers te noemen als de marsen "Over and Out", "Miami" en "Planckendael", terwijl zijn "Mexican Trumpets" in zowat heel Europa een daverend succes is. Ook zijn heften uit de serie "Melody Makers (deel 1 tot en met 5)" zijn overal verkocht. Later komen er successen als "El Dorado" en de mars "Stand By", terwijl in de negentiger jaren speciaal zijn "Castles in Spain" en mars "Check Point" enorme toppers zijn. Ook als arrangeur geniet Randy Beck een grote reputatie, met uitschieters als "In the Mood", "Music" en vele medleys zoals "Dixieland Selecties", "Latin Sounds", "Gershwin for Everyone", "Marching through America", enz. In 1999 componeerde hij samen met Rita Defoort, Wim Laseroms en John Nimbley de "Centennial"-mars t.g.v. het 100-jarig bestaan van Tierolff Muziekcentrale. Zijn laatste twee werken – de paso-doble "Torre de Fuego" en de mars "On Line" – zijn opgenomen op de cd Tierolff for Band, no. 10 – "Tumaco" in 2000. Randy Beck was ook betrokken bij de opnamen voor 10 cd's voor Tierolff, nog tot en met het voorjaar van 2000. Zijn heengaan laat niet alleen een enorme leegte achter bij zijn familie, maar ook bij uitgever Tierolff!

English:

Randy Beck, alias from Frans Verbeeck, was born in Tisselt (Belgium) on September 12th 1926 and died on October 5th 2000 in Merksplas (Belgium). As a boy from eight years old he already played the cornet in his local fanfare band of Tisselt. This band was conducted by his grandfather, after which his father would lead this band and later on Frans himself became conductor of this band. Beck attended music school lessons from 1936 at the Music Academy in Willebroek and later on at the Conservatory of Mechelen. From 1948 he is a professional musician as trumpet soloist and arranger for the well-known orchestras from Willy Rockin and Leo Martin. He performs in many European countries with famous artists such as Charles Trenet, Frank Sinatra and Billy Eckstein. In 1960 he becomes artistic director of a record company which makes him very familiar with entertainment music. This revives his interest in band music too. He starts writing some marches that are an immediate success. From the late sixties Tierolff Muziekcentrale starts publishing his works. Some highlights from the seventies are the marches "Over and Out", "Miami" and "Planckendael" and his "Mexican Trumpets" is a huge success all over Europe. Also his band books "Melody Makers" (vol. 1 – 5) are top sellers. These successes are followed by pieces such as "El Dorado" and the march "Stand By" and in nineties "Castles in Spain" and the march "Check Point" are big hits. Randy Beck is also famous for his arrangements, having arranged pieces such as "In the Mood", "Music" and many medleys such as "Dixieland Selections", "Latin Sounds", "Gershwin for Everyone", "Marching through America" and many more. In 1999 he composed the "Centennial"-march together with Rita Defoort, Wim Laseroms and John Nimbley for the occasion of the 100th Anniversary of Tierolff Muziekcentrale. His last two pieces – the paso-doble "Torre de Fuego" and the march "On Line" – are recorded on the CD Tierolff for Band, no. 10 – "Tumaco" in 2000. Randy Beck was also involved during the recording of 10 CD's for Tierolff, even in early 2000. His passing away was a great loss both to his family as well as to publisher Tierolff!

Deutsch:

Randy Beck, alias Frans Verbeeck, wurde am 12. September 1926 in Tisselt, Belgien, geboren und verstarb am 5. Oktober 2000 in Merksplas, Belgien. Im Alter von acht Jahren spielte er schon das Kornett im lokalen Fanfarenorchester „Willen is Kunnen“ welches damals von seinem Großvater dirigiert wurde. Anschließend dirigierte auch sein Vater, bevor Frans selber den Taktstock übernahm. Ab 1936 studierte er an der Musikschule von Willebroek und später am Musikkonservatorium von Mechelen. 1948 wurde er Berufsmusiker; er spielte Trompete und war Arrangeur für die Unterhaltungsorchester von Willy Rockin und Leo Martin. Er trat in vielen europäischen Ländern auf und begleitete berühmte Künstler, wie z.B. Charles Trenet, Frank Sinatra und Billy Eckstein. 1960 wurde er Musikdirektor bei einer Schallplattenfirma und machte sich mit allen Aspekten der Unterhaltungsmusik bekannt. So erwachte wieder das Interesse für die Welt der Blasmusik und er schrieb einige schmissige Märsche die unmittelbar sehr erfolgreich waren. Seit den späten sechziger Jahren verlegt Tierolff seine Blasmusikkompositionen. In den siebziger Jahren gab es große Erfolge wie die Märsche „Over and Out“, „Miami“ und „Planckendael“: Auch seine Komposition „Mexican Trumpets“ war überall in Europa sehr erfolgreich. Die Hefte der Serie „Melody Makers“ (in fünf Teilen) wurden in zahlreichen Ländern viel verkauft. Später gab es Erfolge wie „El Dorado“ und den Marsch „Stand By“, in den neunziger Jahren das Stück „Castles in Spain“ und der Marsch „Check Point“ welche wahre Verkaufsschlager waren. Randy Beck war auch ein ganz erfolgreicher Arrangeur; absolute Spitzenleistungen waren die Arrangements von „In the Mood“ und „Music“ ebenso wie die Medleys „Dixieland Selection“, „Latin Sounds“, „Gershwin for everyone“ und „Marching through America“. 1999 komponierte er in Zusammenarbeit mit Rita Defoort, Wim Laseroms und John Nimbly den „Centennial Marsch“ anlässlich der Jahrhundertfeier des Verlags Tierolff Muziekcentrale. Seine letzte Kompositionen, der Pasodoble „Torre de Fuego“ und der Marsch „On Line“ sind auf die CD Tierolff for Band 10 (Tumaco) eingespielt worden. Randy Beck war auch Tonmeister für zehn CD Aufnahmen von Tierolff, und zum letzten Mal noch im Frühjahr 2000. Sein Tod hinterließ nicht nur bei seiner Familie, sondern auch beim Verleger Tierolff eine schmerzliche Lücke.

Français:

Randy Beck, pseudonyme de Frans Verbeeck, est né à Tisselt en Belgique le 12 septembre 1926 et décédé à Merksplas (Belgique) le 5 octobre 2000. Dès l'âge de huit ans, il joue du Cornet dans la fanfare locale "Willen is Kunnen", dirigée à l'époque par son grand-père. Plus tard, son père prendra la baguette et Frans lui succèdera par la suite. En 1936, il débute ses études à l'académie de musique de Willebroek et les continue au conservatoire de Malines. Dès 1948, il entame une carrière de musicien professionnel et devient Trompettiste solo et arrangeur dans les orchestres de variété de Willy Rockin et Leo Martin. Il se produit un peu partout en Europe et accompagne de grands artistes tels que Charles Trenet, Frank Sinatra, Billy Eckstein. En 1960, il devient directeur artistique d'une firme de disques et apprend à connaître tous les aspects de la variété. Il s'intéresse aux orchestres à vents et écrit quelques marches qui connaissent immédiatement un grand succès. Vers la fin des années soixante, Tierolff Muziekcentrale édite ses compositions et bientôt, dans les années soixante dix, les marches "Over and Out", "Miami" et "Planckendael" s'enchaînent, "Mexican Trumpets" connaîtra également un franc succès en Europe. Les recueils de la série "Melody Makers" (volumes 1 à 5) se vendent partout. Suivent "El Dorado", puis dans les années quatre-vingt dix "Castles in Spain" et la marche "Check Point" deviennent incontournables. Randy Beck s'est également taillé une grande réputation comme arrangeur, citons "In the Mood", "Music" et de nombreux pots-pourris tels "Dixieland Selections", "Latin Sounds", "Gershwin for everyone", "Marching through America", etc. En 1999, il se joint à Rita Defoort, Wim Laseroms et John Nimbly pour écrire la marche "Centennial" à l'occasion du centenaire des éditions Tierolff Muziekcentrale. Ses deux dernières compositions "Torre de Fuego" et la marche "On Line" ont été enregistrées sur le CD Tierolff for Band n°10 (Tumaco). Randy Beck a collaboré à l'enregistrement de dix compacts disques pour Tierolff, et ceci jusqu'au printemps 2000. Son décès crée non seulement un vide pour sa famille, mais également pour les éditions Tierolff.

Italiano:

Randy Beck, pseudonimo di Frans Verbeeck, nacque a Tisselt (Belgio) il 12 settembre 1926, e morì a Merksplas (Belgio) il 5 ottobre 2000. All'età di otto anni, suonava la cornetta nella banda locale di Tisselt. Questa era diretta da suo nonno, quindi da suo padre e, infine da egli stesso. Beck frequentò le lezioni della scuola di musica dal 1936, presso l'Accademia Musicale di Willebroek e, in seguito, presso il Conservatorio di Mechelen. Dal 1948 diventa tromba solista a livello professionale e arrangiatore per le rinomate orchestre di Willy Rockin e Leo Martin. Si esibisce in molti Paesi europei insieme ad artisti famosi come Charles Trenet, Frank Sinatra e Billy Eckstain. Nel 1960 diventa direttore artistico di una casa discografica, il che gli permette un'approfondita conoscenza nel settore della musica leggera. Ciò rinfocola anche il suo interesse per la musica bandistica. Inizia a scrivere alcune marce che conseguono un immediato successo. Alla fine degli anni '60. Tierolff Muziekcentrale comincia a pubblicare le sue opere. Alcune marce come "Over and Out", "Miami", "Planckendael" e "Mexican Trumpets" divengono successi europei di ampio pubblico. I suoi spartiti per banda "Melody Makers" (vol. 1-5) sono in cima alle vendite. Seguono pezzi quali "El Dorado" e la marcia "Stand by"; negli anni '90 "Castels in Spain" e la marcia "Check Point" sono in testa alle classifiche. Randy Beck è celebre anche per i suoi arrangiamenti di pezzi come "In the Mood", "Music", e molti medleys come "Dixieland Selections", "Latin Sounds", "Gershwin for Everyone", "Marching through America" e molti altri. Nel 1999, in occasione del 100° Anniversario della Tierolff Muziekcentrale, compose la marcia del Centenario insieme a Rita Defoort, Wim Laseroms e John Nimbly. I suoi ultimi due pezzi – il paso-doble "Torre de Fuego" e la marcia "On Line" sono registrati nel CD Tierolff per Banda, no. 10 – "Tumaco" nel 2000. Randy Beck ha partecipato anche alla registrazione di 10 CD per Tierolff, fino al primo periodo del 2000. La sua morte fu una grave perdita sia per la sua famiglia, sia per la casa discografica Tierolff!

Sweet Memories

R. Beck

Mod. ♩ = 104-108

Lavender Blue

1 2^a x 8va

The first system of music is in 3/4 time, key of B-flat major. It features three staves. The top staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The middle staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The bottom staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The system ends with a repeat sign and a first ending bracket labeled '1' and '2^a x 8va'. The dynamics are marked 'mf'.

1°

The second system of music continues the melody from the first system. It features three staves. The top staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The middle staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The bottom staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The system ends with a repeat sign and a first ending bracket labeled '1°'.

2° Sax. Trp.

The third system of music continues the melody from the second system. It features three staves. The top staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The middle staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The bottom staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The system ends with a repeat sign and a first ending bracket labeled '2°'. The dynamics are marked 'mf'.

Lyra-Vib. 8va

The fourth system of music continues the melody from the third system. It features three staves. The top staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The middle staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The bottom staff has a melody starting with a quarter note G4, followed by eighth notes A4, Bb4, and A4, then a half note G4. The system ends with a repeat sign and a first ending bracket labeled '8va'. The dynamics are marked 'f'.

Sweet Memories

R. Beck

Mod. ♩ = 104-108

① *Lavender Blue*

Bb Soprano Saxophone

Eb Alto Saxophone 1

Eb Alto Saxophone 2

Bb Tenor Saxophone

Eb Baritone Saxophone

Eb Flugelhorn

Bb Flugelhorn 1

Bb Flugelhorn 2

Bb Flugelhorn 3

F Horn 1

F Horn 2

Bb Cornet/Trumpet 1

Bb Cornet/Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Bb Baritone 1

Bb Baritone 2

Bb Euphonium

Eb Bass

Bb Bass

Timpani

Percussion 1

Percussion 2

Mallets

1 2 3 4 5 6 7

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

Cnt./Tpt. 1

Cnt./Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bb Bar. 1

Bb Bar. 2

Bb Euph.

Eb Bs.

Bb Bs.

Tim.

Perc. 1

Perc. 2

Mall.

mf

8 9 10 11 12 13 14

This musical score is for a piece titled "Sweet Memories". It is arranged for a large ensemble, including saxophones, flutes, horns, tubas, euphoniums, and percussion. The score is written in 4/4 time and features a key signature of one sharp (F#). The instrumentation includes:

- S. Sax.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Eb Flghn.
- Flghn. 1
- Flghn. 2
- Flghn. 3
- F Hn. 1
- F Hn. 2
- Cnt./Tpt. 1
- Cnt./Tpt. 2
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bb Bar. 1
- Bb Bar. 2
- Bb Euph.
- Eb Bs.
- Bb Bs.
- Timp.
- Perc. 1
- Perc. 2
- Mall.

The score is divided into measures 15 through 21. The key signature is one sharp (F#). The tempo is marked "mf" (mezzo-forte). The score includes various musical notations such as notes, rests, and dynamic markings. A "Soli" marking is present above the A. Sax. 1 staff in measure 20. The percussion section includes a mallet part (Mall.) and two other parts (Perc. 1 and Perc. 2).

15

16

17

18

19

20

21

28

Maestoso **T° beguine** ♩ = 94

S. Sax. *mf* *f* *Solo*

A. Sax. 1 *mf*

A. Sax. 2 *mf*

T. Sax. *mf* *f* *mf*

B. Sax. *mf* *f* *mf*

E♭ Flghn. *f*

Flghn. 1 *mf* *f*

Flghn. 2 *mf* *f* *mf*

Flghn. 3 *mf* *f* *mf*

F Hn. 1 *mf* *f* *mf*

F Hn. 2 *mf* *f* *mf*

Cnt./Tpt. 1 *f*

Cnt./Tpt. 2 *f*

Tbn. 1

Tbn. 2

Tbn. 3

B♭ Bar. 1 *mf* *f* *mf*

B♭ Bar. 2 *mf* *f* *mf*

B♭ Euph. *mf* *f*

E♭ Bs. *mf* *f* *mf*

B♭ Bs. *mf* *f* *mf*

Timp.

Perc. 1 Bongos *mf* Maracas

Perc. 2 - Becc *mf* Claves

Mall.

65

66

67

68

69

70

② *Jeanie with the light brown hair*

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- S. Sax.**: Solo part starting at measure 73 with a *mf* dynamic.
- A. Sax. 1**: Melodic line with slurs.
- A. Sax. 2**: Rests throughout the section.
- T. Sax.**: Rests throughout the section.
- B. Sax.**: Rests throughout the section.
- Eb Flghn.**: Rests throughout the section.
- Flghn. 1**: Rests throughout the section.
- Flghn. 2**: Melodic line with slurs, *mf* dynamic.
- Flghn. 3**: Melodic line with slurs, *mf* dynamic.
- F Hn. 1**: Melodic line with slurs, *mf* dynamic.
- F Hn. 2**: Melodic line with slurs, *mf* dynamic.
- Cnt./Tpt. 1**: Melodic line with slurs, *mf* dynamic.
- Cnt./Tpt. 2**: Melodic line with slurs, *mf* dynamic.
- Tbn. 1**: Melodic line with slurs, *p* dynamic.
- Tbn. 2**: Melodic line with slurs, *p* dynamic.
- Tbn. 3**: Melodic line with slurs, *p* dynamic.
- Bb Bar. 1**: Rests throughout the section.
- Bb Bar. 2**: Melodic line with slurs, *mf* dynamic.
- Bb Euph.**: Rests throughout the section.
- Eb Bs.**: Melodic line with slurs.
- Bb Bs.**: Melodic line with slurs.
- Timp.**: Rests throughout the section.
- Perc. 1**: Rhythmic pattern of eighth notes.
- Perc. 2**: Rhythmic pattern of eighth notes.
- Mall.**: Melodic line with slurs.

Measure numbers 71, 72, 73, 74, 75, and 76 are indicated at the bottom of the page.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

Cnt./Tpt. 1

Cnt./Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B♭ Bar. 1

B♭ Bar. 2

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

Perc. 2

Mall.

77 78 79 80 81

This musical score page contains measures 82 through 86. The instruments and their parts are as follows:

- S. Sax.**: Solo in measure 82, then rests. Measure 85 features a trill.
- A. Sax. 1**: Rests in measures 82-84, then plays a half note in measure 85.
- A. Sax. 2**: Rests throughout.
- T. Sax.**: Rests throughout.
- B. Sax.**: Rests throughout.
- Eb Flghn.**: Rests throughout.
- Flghn. 1**: Rests throughout.
- Flghn. 2**: Rests in measures 82-84, then plays a quarter note in measure 85.
- Flghn. 3**: Rests in measures 82-84, then plays a half note in measure 85.
- F Hn. 1**: Rests in measures 82-84, then plays a half note in measure 85.
- F Hn. 2**: Rests in measures 82-84, then plays a half note in measure 85.
- Cnt./Tpt. 1**: Rests throughout.
- Cnt./Tpt. 2**: Rests throughout.
- Tbn. 1**: Rests in measures 82-84, then plays a half note in measure 85.
- Tbn. 2**: Rests in measures 82-84, then plays a half note in measure 85.
- Tbn. 3**: Rests in measures 82-84, then plays a half note in measure 85.
- Bb Bar. 1**: Rests throughout.
- Bb Bar. 2**: Rests in measures 82-84, then plays a half note in measure 85.
- Bb Euph.**: Rests throughout.
- Eb Bs.**: Rests in measures 82-84, then plays a half note in measure 85.
- Bb Bs.**: Rests in measures 82-84, then plays a half note in measure 85.
- Timp.**: Rests throughout.
- Perc. 1**: Plays a continuous eighth-note pattern.
- Perc. 2**: Plays a pattern of eighth notes and rests.
- Mall.**: Rests throughout.

82

83

84

85

86

Maestoso $\text{♩} = 132$

The musical score is arranged for the following instruments:

- S. Sax.
- A. Sax. 1
- A. Sax. 2
- T. Sax.
- B. Sax.
- Eb Flghn.
- Flghn. 1
- Flghn. 2
- Flghn. 3
- F Hn. 1
- F Hn. 2
- Cnt./Tpt. 1
- Cnt./Tpt. 2
- Tbn. 1
- Tbn. 2
- Tbn. 3
- Bb Bar. 1
- Bb Bar. 2
- Bb Euph.
- Eb Bs.
- Bb Bs.
- Timp.
- Perc. 1
- Perc. 2
- Mall.

Measure numbers: 103, 104, 105, 106, 107, 108

③ *Banks of the Ohio*

S. Sax.
 A. Sax. 1
 A. Sax. 2
 T. Sax.
 B. Sax.
 Eb Flghn.
 Flghn. 1
 Flghn. 2
 Flghn. 3
 F Hn. 1
 F Hn. 2
 Cnt./Tpt. 1
 Cnt./Tpt. 2
 Tbn. 1
 Tbn. 2
 Tbn. 3
 Bb Bar. 1
 Bb Bar. 2
 Bb Euph.
 Eb Bs.
 Bb Bs.
 Timp.
 Perc. 1
 Perc. 2
 Mall.

The score is written for a large ensemble. The key signature has one flat (Bb). The tempo is marked with a circled '3' at the beginning. The score spans measures 109 to 115. Dynamics include *p* (piano) and *mf* (mezzo-forte). The percussion section includes a mallet part (Mall.) and two percussionists (Perc. 1 and Perc. 2). The brass section includes three flugelhorns, two French horns, three trombones, two baritone/euphonium players, and two euphoniums. The woodwind section includes one soprano saxophone, one alto saxophone 1, one alto saxophone 2, one tenor saxophone, one baritone saxophone, and two contrabass/trombone players. The string section includes two basses and two tenors.

109

110

111

112

113

114

115

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

Cnt./Tpt. 1

Cnt./Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B♭ Bar. 1

B♭ Bar. 2

B♭ Euph.

E♭ Bs.

B♭ Bs.

Tim.

Perc. 1

Perc. 2

Mall.

116 117 118 119 120 121 122

This musical score is for a piece titled "Sweet Memories," spanning measures 123 to 129. The instrumentation includes a variety of woodwinds, brass, and percussion. The score is written in a key with one flat (B-flat major or D minor) and a 4/4 time signature. A key signature change to two sharps (F# and C#) occurs at measure 124. The music features a mix of melodic lines, harmonic support, and rhythmic patterns. Dynamics such as *f* (forte) and *fz* (forzando) are indicated. A circled 'C' above the first staff at measure 124 suggests a first ending or a specific performance instruction. The percussion section includes multiple parts with complex rhythmic patterns, and the mallet part (Mall.) provides a steady harmonic foundation.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

E♭ Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

Cnt./Tpt. 1

Cnt./Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

B♭ Bar. 1

B♭ Bar. 2

B♭ Euph.

E♭ Bs.

B♭ Bs.

Timp.

Perc. 1

Perc. 2

Mall.

123 124 125 126 127 128 129

④ *Amazing Grace*
Tranquillo

S. Sax. *p*

A. Sax. 1 *p*

A. Sax. 2 *p*

T. Sax. *p* *mf*

B. Sax. *p*

Eb Flghn. *p*

Flghn. 1 *p*

Flghn. 2 *p*

Flghn. 3 *p*

F Hn. 1 *p*

F Hn. 2 *p*

Cnt./Tpt. 1 *p*

Cnt./Tpt. 2 *p*

Tbn. 1 *p*

Tbn. 2 *p*

Tbn. 3 *p*

Bb Bar. 1 *p* *mf*

Bb Bar. 2 *p* *mf*

Bb Euph. *p* *mf*

Eb Bs. *p* *mf*

Bb Bs. *p* *mf*

Timp.

Perc. 1 *p*

Perc. 2 *p*

Mall. *p*

158 159 160 161 162 163 164 165 166

This musical score is for a large ensemble, likely a concert band or symphonic band, performing the piece "Sweet Memories". The score is written for 17 measures, numbered 167 to 177. The key signature is one sharp (F#), and the time signature is 4/4. The instruments are arranged in a standard concert band layout, including Saxophones (Soprano, Alto 1 & 2, Tenor, Baritone), Flutes (Eb, 1, 2, 3), Horns (F, 1, 2), Clarinets/Trumpets (1, 2), Trombones (1, 2, 3), Baritone/Euphonium (Bb), Basses (Eb, Bb), Timpani, Percussion (1, 2), and Mallets. The score features a variety of musical notations, including eighth notes, quarter notes, half notes, and full notes, as well as rests, ties, and dynamic markings such as *mf* (mezzo-forte) and *f* (forte). The music is characterized by a melodic line in the saxophones and flutes, supported by a harmonic foundation from the horns and basses. The percussion instruments provide a steady rhythmic accompaniment. The score concludes with a final chord in measure 177.

S. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

B. Sax.

Eb Flghn.

Flghn. 1

Flghn. 2

Flghn. 3

F Hn. 1

F Hn. 2

Cnt./Tpt. 1

Cnt./Tpt. 2

Tbn. 1

Tbn. 2

Tbn. 3

Bb Bar. 1

Bb Bar. 2

Bb Euph.

Eb Bs.

Bb Bs.

Timp.

Perc. 1

Perc. 2

Mall.

167 168 169 170 171 172 173 174 175 176 177

Score for measures 178 to 186, featuring various instruments and dynamics.

Measures 178-186:

- S. Sax.** (Soprano Saxophone): *mf* (mezzo-forte). Starts with a circled **E** above the staff.
- A. Sax. 1** (Alto Saxophone 1): *mf*.
- A. Sax. 2** (Alto Saxophone 2): *mf*.
- T. Sax.** (Tenor Saxophone): *mf*. Includes triplets in measures 178, 180, and 186.
- B. Sax.** (Baritone Saxophone): *mf*.
- Eb Flghn.** (E-flat Flute): *mf*. Enters in measure 185.
- Flghn. 1** (Flute 1): *mf*.
- Flghn. 2** (Flute 2): *mf*.
- Flghn. 3** (Flute 3): *mf*.
- F Hn. 1** (F Horn 1): *mf*.
- F Hn. 2** (F Horn 2): *mf*.
- Cnt./Tpt. 1** (Cornet/Trumpet 1): *mf*. Includes triplets in measures 178, 180, and 186.
- Cnt./Tpt. 2** (Cornet/Trumpet 2): *mf*. Includes triplets in measures 178, 180, and 186.
- Tbn. 1** (Tuba 1): *f* (forte). Includes triplets in measures 180 and 186.
- Tbn. 2** (Tuba 2): *f*. Includes triplets in measures 180 and 186.
- Tbn. 3** (Tuba 3): *f*.
- Bb Bar. 1** (B-flat Baritone 1): *mf*. Includes triplets in measures 178, 180, and 186.
- Bb Bar. 2** (B-flat Baritone 2): *mf*.
- Bb Euph.** (B-flat Euphonium): *f*. Includes triplets in measures 180 and 186.
- Eb Bs.** (E-flat Bass): *f*.
- Bb Bs.** (B-flat Bass): *f*.
- Tim.** (Timpani): *f*. Includes triplets in measures 180 and 186.
- Perc. 1** (Percussion 1): *f*. Includes triplets in measures 180 and 186.
- Perc. 2** (Percussion 2): *f*.
- Mall.** (Mallet): *f*.

Measures 178, 179, 180, 181, 182, 183, 184, 185, 186