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Easy Brass Ensemble Album Volume 1

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Instrumentation - Besetzung Instrumentation - Strumentazione

I	B $\flat$ Trumpet / B $\flat$ Cornet	Trompete B / Kornett B	Trompette Si $\flat$ / Cornet à pistons Si $\flat$	Tromba Si $\flat$ / Cornetta Si $\flat$
II	B $\flat$ Trumpet / B $\flat$ Cornet	Trompete B / Kornett B	Trompette Si $\flat$ / Cornet à pistons Si $\flat$	Tromba Si $\flat$ / Cornetta Si $\flat$
III	B $\flat$ Trombone tr C Trombone tr E $\flat$ Horn F Horn	Posaune B tr Posaune C tr Horn Es Horn F	Trombone Si $\flat$ tr Trombone Ut tr Cor Mi $\flat$ Cor Fa	Trombone Si $\flat$ tr Trombone Do tr Corno Mi $\flat$ Corno Fa
IV	C Trombone tr B $\flat$ Trombone tr / B $\flat$ Euphonium tr E $\flat$ Bass tr C Bass tr	Posaune C tr Posaune B tr / Euphonium B tr Bass Es tr Bass C tr	Trombone Ut tr Trombone Si $\flat$ tr / Euphonium Si $\flat$ tr Basse Mi $\flat$ tr Basse Ut tr	Trombone Do tr Trombone Si $\flat$ tr / Eufonio Si $\flat$ tr Basso Mi $\flat$ tr Basso Do tr

I Petite Recreation

Score

André Waignein

Allegro ♩ = 120

2 3 4

Part I

Part II

Part III

Part IV

5 6 7 8 9

10 11 12 13 14

II Premier Choral

Score

André Waignein

Score for II Premier Choral, composed by André Waignein. The score is written for four parts (I, II, III, IV) in 3/2 time, with a tempo marking of $\text{♩} = 80$ and a dynamic marking of *mf*. The score is divided into measures 1 through 16.

Measure 1: *mf*, *sost.*

Measure 2: *mf*, *sost.*

Measure 3: *mf*, *sost.*

Measure 4: *mf*, *sost.*

Measure 5: *mf*, *sost.*

Measure 6: *mf*, *sost.*

Measure 7: *mf*, *sost.*

Measure 8: *mf*, *sost.*

Measure 9: *p*, *sost.*

Measure 10: *p*, *sost.*

Measure 11: *p*, *sost.*

Measure 12: *p*, *sost.*

Measure 13: *p*, *sost.*

Measure 14: *p*, *sost.*

Measure 15: *p*, *sost.*

Measure 16: *p*, *sost.*

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III Ambiance Dixie

Score

André Waignein

Score for "III Ambiance Dixie" by André Waignein. The score is written for four parts (Part I, Part II, Part III, Part IV) in common time (C). The tempo is marked as 152 beats per minute (♩ = 152). The key signature is one sharp (F#).

The score is divided into measures 1 through 15. Measures 1-4 are marked with a forte (*f*) dynamic. Measures 5-9 are marked with a mezzo-forte (*mf*) dynamic. Measures 10-15 are marked with a mezzo-forte (*mf*) dynamic.

Part I and Part II are written in treble clef. Part III is written in bass clef. Part IV is written in bass clef.

Measure 1: Part I and Part II start with a triplet of eighth notes (F#, A, C#) followed by a quarter rest. Part III starts with a triplet of eighth notes (F#, A, C#) followed by a quarter rest. Part IV has a whole rest.

Measure 2: Part I and Part II have a quarter note (F#) followed by a quarter rest. Part III has a quarter note (F#) followed by a quarter rest. Part IV has a whole rest.

Measure 3: Part I and Part II have a quarter note (A) followed by a quarter rest. Part III has a quarter note (A) followed by a quarter rest. Part IV has a whole rest.

Measure 4: Part I and Part II have a quarter note (C#) followed by a quarter rest. Part III has a quarter note (C#) followed by a quarter rest. Part IV has a whole rest.

Measure 5: Part I and Part II start with a quarter note (F#) followed by a quarter rest. Part III starts with a quarter note (F#) followed by a quarter rest. Part IV has a whole rest.

Measure 6: Part I and Part II have a quarter note (A) followed by a quarter rest. Part III has a quarter note (A) followed by a quarter rest. Part IV has a whole rest.

Measure 7: Part I and Part II have a quarter note (C#) followed by a quarter rest. Part III has a quarter note (C#) followed by a quarter rest. Part IV has a whole rest.

Measure 8: Part I and Part II have a quarter note (F#) followed by a quarter rest. Part III has a quarter note (F#) followed by a quarter rest. Part IV has a whole rest.

Measure 9: Part I and Part II have a quarter note (A) followed by a quarter rest. Part III has a quarter note (A) followed by a quarter rest. Part IV has a whole rest.

Measure 10: Part I and Part II start with a quarter note (F#) followed by a quarter rest. Part III starts with a quarter note (F#) followed by a quarter rest. Part IV has a whole rest.

Measure 11: Part I and Part II have a quarter note (A) followed by a quarter rest. Part III has a quarter note (A) followed by a quarter rest. Part IV has a whole rest.

Measure 12: Part I and Part II have a quarter note (C#) followed by a quarter rest. Part III has a quarter note (C#) followed by a quarter rest. Part IV has a whole rest.

Measure 13: Part I and Part II start with a quarter note (F#) followed by a quarter rest. Part III starts with a quarter note (F#) followed by a quarter rest. Part IV has a whole rest.

Measure 14: Part I and Part II have a quarter note (A) followed by a quarter rest. Part III has a quarter note (A) followed by a quarter rest. Part IV has a whole rest.

Measure 15: Part I and Part II have a quarter note (C#) followed by a quarter rest. Part III has a quarter note (C#) followed by a quarter rest. Part IV has a whole rest.

IV Approches

Score

André Waignein

Score for "IV Approches" by André Waignein, tempo 116. The score is divided into four parts (Part I, Part II, Part III, Part IV) and consists of 16 measures.

Part I: Treble clef, common time. Measures 1-5. Dynamics: *fp* < *ff*. Accents are present on notes in measures 1, 2, 3, 4, and 5.

Part II: Treble clef, common time. Measures 1-5. Dynamics: *fp* < *ff*. Accents are present on notes in measures 1, 2, 3, 4, and 5.

Part III: Bass clef, common time. Measures 1-5. Dynamics: *fp* < *ff*. Accents are present on notes in measures 1, 2, 3, 4, and 5.

Part IV: Bass clef, common time. Measures 1-5. This part is mostly silent, with rests in measures 1-5.

Measures 6-11: The score continues with measures 6 through 11. Dynamics include *mf* and *f*. Accents are present on notes in measures 6, 7, 8, 9, 10, and 11.

Measures 12-16: The score continues with measures 12 through 16. Dynamics include *p* and *mf*. Accents are present on notes in measures 12, 13, 14, 15, and 16. The piece concludes with a 3/4 time signature change in measure 16.