

Prone To Wander

Brass Band

Micah Roberts

EMR 82313

"Prone to Wander" is a difficult and dynamic work for brass band based on the hymn tune Nettleton, using the text "Come Thou Fount of Every Blessing." It is directly inspired by the lines "Prone to wander, Lord, I feel it/Prone to leave the God I love."

"Prone to Wander" is in three distinct sections: it begins with a dark, yet dance-like, movement that maintains an energetic yet somber tone, reflecting the restlessness of a wandering soul. This transitions into a slow, reflective middle section, offering a meditation and introspection into one's own emotion. The piece culminates in a fast fanfare in the final section, symbolizing the return to stability and understanding. It reflects the journey of someone wandering and returning to normalcy.

- | | | | |
|---|----------------------------------|---|--|
| 1 | Full Score | 2 | 1 st B $\flat$ Baritone |
| 1 | E $\flat$ Cornet | 2 | 2 nd B $\flat$ Baritone |
| 3 | Solo B $\flat$ Cornet I | 2 | 1 st Trombone $\text{tr}^+ \text{tr}^-$ |
| 3 | Solo B $\flat$ Cornet II | 2 | 2 nd Trombone $\text{tr}^+ \text{tr}^-$ |
| 1 | Repiano B $\flat$ Cornet | 1 | Bass Trombone $\text{tr}^+ \text{tr}^-$ |
| 3 | 2 nd B $\flat$ Cornet | 2 | B $\flat$ Euphonium |
| 3 | 3 rd B $\flat$ Cornet | 3 | E $\flat$ Bass |
| 1 | B $\flat$ Flugelhorn | 3 | B $\flat$ Bass |
| 2 | Solo E $\flat$ Horn | 1 | Timpani |
| 2 | 1 st E $\flat$ Horn | 1 | Xylophone / Vibraphone |
| 2 | 2 nd E $\flat$ Horn | 1 | Snare Drum / Suspended Cymbal |
| | | 1 | Toms / Bass Drum |



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Micah Roberts



English: Micah Roberts is a current Doctorate of Philosophy (PhD) in Music Theory Student at the University of Cincinnati College-Conservatory of Music. He currently researches harmony and orchestration in the British brass band and wind band traditions, as well as worship music and the mathematics of music theory. He has presented his research at various graduate and professional music theory conferences. He previously received a Master of Music in Music Theory at the University of Cincinnati College-Conservatory of Music, as well as studied Music Education and Mathematics at Austin Peay State University and taught high school mathematics.

He was born in Chicago, IL in 1999, but grew up in White House, TN, a suburb of Nashville. Born to former Salvation Army officers, he grew up in music programs in the USA Central and USA South Territories. A euphonium and baritone player, he has performed with the Salvation Army Southern Staff Band, as well as multiple divisional, university, and community brass bands. He is also the Bandmaster of the Paradise Youth Band of the Kentucky-Tennessee Division of the Southern Territory.

His desire to write music initially stemmed from his time in his high school marching band. His first pieces were simple marching band arrangements, but, as his skill and talent progressed, that hobby soon turned into a part-time job during his early college years. He then studied composition as an elective at university with Dr. Jeffrey Wood and Kevin X. Li. He is the winner of the Lowell Chamber Orchestra's Call for Scores 2021 and the Brookwright International

Brass Ensemble Composer Competition 2023, as well as the winner of the Major Lloyd W. Scott Award for Promising Salvation Army Composer at the Southern Territorial Music Institute in 2023 and the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State in 2024.

Micah is a brother of Phi Mu Alpha, Theta Tau chapter, and inductee to the Pi Kappa Lambda Music Honor Society. He is also a member of the Society of Music Theory and Music Theory Midwest.

Français: Micah Roberts est actuellement doctorant en théorie de la musique au College-Conservatory of Music de l'université de Cincinnati. Il étudie actuellement l'harmonie et l'orchestration dans les traditions britanniques des fanfares et des orchestres d'harmonie, ainsi que la musique de louange et les mathématiques de la théorie musicale. Il a présenté ses recherches lors de diverses conférences sur la théorie de la musique, tant au niveau professionnel qu'au niveau des études supérieures. Il a également étudié l'éducation musicale et les mathématiques à l'Austin Peay State University et a enseigné les mathématiques dans le secondaire.

Il est né à Chicago (IL) en 1999, mais a grandi à White House (TN), dans la banlieue de Nashville. Né d'anciens officiers de l'Armée du Salut, il a grandi dans des programmes musicaux dans les territoires du centre et du sud des États-Unis. Joueur d'euphonium et de baryton, il s'est produit avec l'orchestre d'état-major de l'Armée du Salut du Sud, ainsi qu'avec de nombreuses fanfares divisionnaires, universitaires et communautaires. Il est également chef d'orchestre du Paradise Youth Band de la division Kentucky-Tennessee du Territoire du Sud.

Son désir d'écrire de la musique est d'abord né de sa participation à la fanfare de son lycée. Ses premiers morceaux étaient de simples arrangements pour la fanfare, mais, au fur et à mesure que ses compétences et son talent progressaient, ce hobby s'est rapidement transformé en un travail à temps partiel pendant ses premières années d'université. Il a ensuite étudié la composition en tant qu'option à l'université avec le Dr Jeffrey Wood et Kevin X. Li. Il est le lauréat du Lowell Chamber Orchestra's Call for Scores 2021 et du Brookwright International Brass Ensemble Composer Competition 2023, ainsi que le lauréat du Major Lloyd W. Scott Award for Promising Salvation Army Composer au Southern Territorial Music Institute en 2023 et du Patricia Carpenter Emerging Scholar Award de la Music Theory Society of New York State en 2024.

Micah est un frère de Phi Mu Alpha, chapitre Theta Tau, et membre de la Pi Kappa Lambda Music Honor Society. Il est également membre de la Society of Music Theory et de Music Theory Midwest.

Deutsch: Micah Roberts ist derzeit Doktorand der Philosophie in Musiktheorie an der University of Cincinnati College-Conservatory of Music. Er erforscht derzeit Harmonie und Orchestrierung in der britischen Brass-Band- und Blasorchestertradition, sowie Gottesdienstmusik und die Mathematik der Musiktheorie. Er hat seine Forschungsergebnisse auf verschiedenen Konferenzen für Absolventen und Fachleute der Musiktheorie vorgestellt. Zuvor erwarb er einen Master of Music in Musiktheorie am University of Cincinnati College-Conservatory of Music, studierte Musikpädagogik und Mathematik an der Austin Peay State University und unterrichtete Mathematik an einer High School.

Er wurde 1999 in Chicago, IL, geboren, wuchs aber in White House, TN, einem Vorort von Nashville, auf. Als Sohn ehemaliger Heilsarmeeoffiziere wuchs er in Musikprogrammen in den USA Central und USA South Territories auf. Als Euphonium- und Baritonspieler hat er in der Southern Staff Band der Heilsarmee sowie in mehreren Divisions-, Universitäts- und Gemeindeblasorchestern gespielt. Außerdem ist er Bandleader der Paradise Youth Band der Kentucky-Tennessee Division des Südterritoriums.

Sein Wunsch, Musik zu schreiben, entsprang ursprünglich aus seiner Zeit in der High School Marching Band. Seine ersten Stücke waren einfache Marching-Band-Arrangements, aber mit zunehmendem Können und Talent wurde dieses Hobby bald zu einem Teilzeitjob während seiner ersten College-Jahre. Anschließend studierte er Komposition als Wahlfach an der Universität bei Dr. Jeffrey Wood und Kevin X. Li. Er ist der Gewinner des Lowell Chamber Orchestra's Call for Scores 2021 und des Brookwright International Brass Ensemble Composer Competition 2023, sowie der Gewinner des Major Lloyd W. Scott Award for Promising Salvation Army Composer am Southern Territorial Music Institute 2023 und des Patricia Carpenter Emerging Scholar Award der Music Theory Society of New York State 2024.

Micah ist ein Bruder von Phi Mu Alpha, Kapitel Theta Tau, und wurde in die Pi Kappa Lambda Music Honor Society aufgenommen. Außerdem ist er Mitglied der Society of Music Theory und der Music Theory Midwest.



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Prone To Wander

Micah Roberts

1 2 3 4 5 6 7 8 9 10

Agressively ♩ = 132

E♭ Soprano Cornet

Solo B♭ Cornet I

Solo B♭ Cornet II

Repiano B♭ Cornet

2nd B♭ Cornet

3rd B♭ Cornet

B♭ Flugel Horn

Solo E♭ Horn

1st E♭ Horn

2nd E♭ Horn

1st B♭ Baritone

2nd B♭ Baritone

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

B♭ Euphonium

E♭ Bass

B♭ Bass

Timpani

Xylophone /
Vibraphone

Snare Drum /
Suspended Cymbal

Toms
Bass Drum

EMR 82313

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1st Voice humming
(double sounds)

Eb Cnt. *ff mf cresc.* *ff f cresc.*
 Solo Cnt.I *ff mf cresc.* *ff f cresc.*
 Solo Cnt.II *ff mf cresc.* *ff f cresc.*
 Rep.Cnt. *ff mf cresc.* *ff*
 2nd Cnt. *f < f <* *ff mf cresc.* *ff*
 3rd Cnt. *f <* *ff mf cresc.* *ff*
 Flug. *ff mp cresc.* *f* *ff*
 Solo Hn. *mf <* *mp cresc.* *f* *ff*
 1st Hn. *mf <* *mp cresc.* *f* *ff*
 2nd Hn. *ff mp cresc.* *f* *ff*
 1st Bar. *mf* *mp cresc.* *ff* *f* *ff*
 2nd Bar. *f <* *mp cresc.* *ff* *f* *ff*
 1st Tbn. *mf* *ff mf cresc.* *ff f cresc.*
 2nd Tbn. *mf* *ff mf cresc.* *ff f cresc.*
 B. Tbn. *ff > mf cresc.* *ff*
 Euph. *mf* *mp cresc.* *ff* *f* *ff*
 Eb Bass *f* *ff > mf cresc.* *ff*
 Bb Bass *f <* *ff > mf cresc.* *ff*
 Timp. *ff*
 Xyl./ Vibra.
 S.D./ Susp.Cymb. *ff mf cresc.* *ff*
 Toms/ B.D. *ff*

Eb Cnt. *ff* *>*
 Solo Cnt. I *ff* *>* *mf*
 Solo Cnt. II *ff* *>* *mf*
 Rep. Cnt. *ff* *>* *mf*
 2nd Cnt. *f* *ff* *>* *mf*
 3rd Cnt. *f* *ff* *>* *mf*
 Flug. *mf* *<* *ff* *mf* *f*
 Solo Hn. *mp* *ff* *mf* *f*
 1st Hn. *mp* *ff* *f* *f*
 2nd Hn. *mp* *ff* *f* *f*
 1st Bar. *p* *ff* *f* *f*
 2nd Bar. *p* *f* *ff* *f*
 1st Tbn. *ff* *mf* *f* *mf* *f* *mf*
 2nd Tbn. *ff* *mf* *f* *mf* *f* *mf*
 B. Tbn. *ff* *mf* *f* *mf* *f* *mf*
 Euph. *cresc.* *p* *f* *ff*
 Eb Bass *f* *ff* *mf* *f* *mf* *f* *mf*
 Bb Bass *f* *ff* *mf* *f* *mf* *f* *mf*
 Timp. *p* *ff*
 Xyl./Vibra.
 S.D./Susp. Cymb. *ff* *p* *f* *p* *f* *p*
 Toms/B.D. *mp* *ff*

Eb Cnt. *mf* *cresc.* *ff* *ff* *f*
 Solo Cnt.I *cresc.* *ff* *ff* *f*
 Solo Cnt.II *cresc.* *ff* *ff* *f*
 Rep.Cnt. *cresc.* *ff*
 2nd Cnt. *cresc.* *ff* *f*
 3rd Cnt. *cresc.* *ff* *f*
 Flug. *mf* *cresc.* *ff* *f*
 Solo Hn. *mf* *cresc.* *ff* *f*
 1st Hn. *mf* *cresc.* *ff* *f*
 2nd Hn. *ff* *f*
 1st Bar. *f* *f*
 2nd Bar. *f* *f*
 1st Tbn. *f* *mf cresc.* *ff* *f* *ff* *f*
 2nd Tbn. *f* *mf cresc.* *ff* *f* *ff* *f*
 B.Tbn. *f* *mf cresc.* *ff* *f* *ff* *f*
 Euph. *f*
 Eb Bass *f* *mf* *ff* *f* *cresc.*
 Bb Bass *f* *mf* *ff* *f* *cresc.*
 Timp. *f* *ff* *mp* *ff* *mp* *ff*
 Xyl./Vibra.
 S.D./Susp.Cymb. *f* *p* *mf* *pp* *f* *ff* *mp* *ff* *mp* *ff* *mf* *cresc.*
 Toms/B.D. *f* *mf* *f* *mf* *f*

10

Eb Cnt. *mf* *cresc.* *ff*
 Solo Cnt. I *mf* *cresc.* *ff*
 Solo Cnt. II *mf* *cresc.* *ff*
 Rep. Cnt. *mf* *cresc.* *ff*
 2nd Cnt. *mf* *cresc.* *ff*
 3rd Cnt. *mf* *cresc.* *ff*
 Flug. *f* *cresc.* *ff*
 Solo Hn. *f* *cresc.* *ff*
 1st Hn. *f* *cresc.* *ff*
 2nd Hn. *f* *cresc.* *ff*
 1st Bar. *mf* *cresc.* *ff*
 2nd Bar. *mf* *cresc.* *ff*
 1st Tbn. *mf* *f* *f* *cresc.* *ff* *mf*
 2nd Tbn. *mf* *f* *f* *cresc.* *ff* *mf*
 B. Tbn. *mf* *f* *cresc.* *ff* *mf*
 Euph. *mf* *cresc.* *ff*
 Eb Bass *mf* *cresc.* *ff* *dim.*
 Bb Bass *mf* *cresc.* *ff* *dim.*
 Timp. *f* *ff* *dim.* *mp*
 Xyl./Vibra. *mf* *cresc.* *ff*
 S.D./Susp. Cymb. *mf* *cresc.* *ff* *dim.*
 Toms/B.D. *mf* *cresc.* *ff*

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Xyl./
 Vibra.
 S.D./
 Susp.Cymb.
 Toms/
 B.D.

mp
 mp
 mp
 mp
 mp

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B.Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Xyl./Vibra.
 S.D./Susp.Cymb.
 Toms/B.D.

Dynamics: *mf*, *f*, *cresc.*, *mp*.
 Measures: 54, 55, 56, 57, 58, 59.

Eb Cnt. *f* *mp cresc.* *f*
 Solo Cnt.I *mp cresc.* *f*
 Solo Cnt.II *f*
 Rep.Cnt. *f* *f*
 2nd Cnt. *mf* *f* *f*
 3rd Cnt. *mf* *f* *f*
 Flug. *f*
 Solo Hn. *f*
 1st Hn. *f*
 2nd Hn. *f*
 1st Bar. *cresc.* *f*
 2nd Bar. *cresc.* *f*
 1st Tbn. *f*
 2nd Tbn. *f*
 B. Tbn. *f*
 Euph. *cresc.* *f*
 Eb Bass *cresc.* *f*
 Bb Bass *cresc.* *f*
 Timp.
 Xyl./ Vibra. *f* *mf* *f*
 S.D./ Susp.Cymb. *p* *cresc.*
 Toms/ B.D. *p* *cresc.*

Eb Cnt.
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Xyl./Vibra.
 S.D./Susp. Cymb.
 Toms/B.D.

Dynamics: *f*, *mf*, *ff*

Eb Cnt. *mp* *f*
 Solo Cnt.I *mp* *f*
 Solo Cnt.II *mp* *f*
 Rep.Cnt. *mp* *f*
 2nd Cnt. *mp* *f*
 3rd Cnt. *mp* *f*
 Flug. *f*
 Solo Hn. *f*
 1st Hn.
 2nd Hn.
 1st Bar. *mf* *f*
 2nd Bar. *mf* *f*
 1st Tbn. *mf* *f* *mf*
 2nd Tbn. *mf* *f* *mf*
 B. Tbn. *f*
 Euph. *f* *ff* *f*
 Eb Bass *f* *ff* *f*
 Bb Bass *f* *ff* *f*
 Timp.
 Xyl./Vibra. *f*
 S.D./Susp.Cymb. *f*
 Toms/B.D. *f*

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B. Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Xyl./
 Vibra.
 S.D./
 Susp.Cymb.
 Toms/
 B.D.

Dynamics: *ff*, *mp*, *mf*, *f*, *pp*

Eb Cnt. *mf* *f*
 Solo Cnt.I *one* *mf* *both* *cresc.*
 Solo Cnt.II *cresc.*
 Rep.Cnt. *mf* *f*
 2nd Cnt. *f*
 3rd Cnt. *f*
 Flug. *f*
 Solo Hn. *one* *mf* *cresc.*
 1st Hn. *f* *mf* *f* *mf*
 2nd Hn. *f* *mf* *f* *mf*
 1st Bar. *f*
 2nd Bar. *ff* *f*
 1st Tbn. *ff > mf* *f > mf*
 2nd Tbn. *ff > mf* *f > mf*
 B. Tbn. *ff* *mf* *f > mf*
 Euph. *one* *f* *mf* *both* *cresc.*
 Eb Bass *f* *mf* *f* *mf*
 Bb Bass *f*
 Timp. *ff* *f* *mp < f*
 Xyl./Vibra. *mf* *cresc.*
 S.D./Susp.Cymb. *ff* *f* *mp*
 Toms/B.D. *ff* *mp < f* *mp < f*

More momentum ♩ = 136

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B.Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Xyl./Vibra.
 S.D./Susp.Cymb.
 Toms/B.D.

Musical score for a percussion ensemble, measures 95 to 103. The score includes parts for various instruments: Eb Cnt., Solo Cnt.I, Solo Cnt.II, Rep.Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B.Tbn., Euph., Eb Bass, Bb Bass, Timp., Xyl./Vibra., S.D./Susp.Cymb., and Toms/B.D. The tempo is marked "More momentum ♩ = 136". The key signature is Bb major (two flats). The score features dynamic markings such as *f*, *pp*, *mp*, and *ff*, and includes articulation marks like accents and slurs. The percussion parts are highly rhythmic, with many triplets and sixteenth notes. The woodwinds and brass parts provide harmonic support and melodic lines. The score ends with a double bar line at measure 103.

Eb Cnt. *mf*
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt. *mf*
 2nd Cnt. *p* *mf* *mp* *f*
 3rd Cnt. *p* *mf* *mp* *f*
 Flug. *ff* *mf* *f* *mf*
 Solo Hn. *ff* *mf* *f*
 1st Hn. *ff*
 2nd Hn. *ff*
 1st Bar. *ff*
 2nd Bar. *ff*
 1st Tbn. *ff* *mp*
 2nd Tbn. *ff* *mp*
 B. Tbn. *mp*
 Euph. *mf*
 Eb Bass *mf*
 Bb Bass *mf*
 Timp. *f*
 Xyl./Vibra.
 S.D./Susp.Cymb. *f*
 Toms/B.D. *f*

Eb Cnt. *mp cresc, f*
 Solo Cnt. I *mp cresc, f*
 Solo Cnt. II *mp cresc, f*
 Rep. Cnt. *mp cresc, f*
 2nd Cnt. *mp cresc, f*
 3rd Cnt. *mp cresc, f*
 Flug. *mp cresc, f*
 Solo Hn. *mf*
 1st Hn. *mf*
 2nd Hn. *mf*
 1st Bar. *mf*
 2nd Bar. *mf*
 1st Tbn. *mf f mp*
 2nd Tbn. *mf f mp*
 B. Tbn. *mf mp*
 Euph. *mp cresc, f*
 Eb Bass *mp cresc, f*
 Bb Bass *mp cresc, f*
 Timp. *mp cresc, f*
 Xyl./Vibra. *mp cresc, f*
 S.D./Susp. Cymb. *mp cresc, f*
 Toms/B.D. *mp cresc, f*

124

125

126

127

accel.

Eb Cnt. *fp* *f*
 Solo Cnt. I *fp* *f*
 Solo Cnt. II *mp* *f*
 Rep. Cnt. *fp* *f*
 2nd Cnt. *mf* *f*
 3rd Cnt. *f*
 Flug. *fp* *f*
 Solo Hn. *mp* *ff* *mp*
 1st Hn. *mp* *ff* *mp*
 2nd Hn. *mp*
 1st Bar. *mp*
 2nd Bar. *mp*
 1st Tbn. *mp* *mf*
 2nd Tbn. *mp* *mf*
 B. Tbn. *fp* *mf* *mf*
 Euph. *fp* *mf* *mp*
 Eb Bass *fp* *mf* *mp*
 Bb Bass *f* *mf* *mp*
 Timp. *p* *mf* *p*
 Xyl./ Vibra.
 S.D./ Susp. Cymb. *p* *mf* *p*
 Toms/ B.D.

A bit faster ♩ = 142

Eb Cnt. *ff* *mf* *p cresc.*
 Solo Cnt.I *ff p* *cresc.*
 Solo Cnt.II *ff p* *cresc.*
 Rep.Cnt. *ff* *mf*
 2nd Cnt. *ff* *mf* *p cresc.*
 3rd Cnt. *ff* *mf* *p cresc.*
 Flug. *ff* *p* *mf* *mp cresc.*
 Solo Hn. *ff* *p* *mp cresc.*
 1st Hn. *ff* *p* *mp cresc.*
 2nd Hn. *ff p* *p* *mp cresc.*
 1st Bar. *ff* *p* *f* *mp* *f* *f*
 2nd Bar. *ff* *p* *f* *mp* *f* *f*
 1st Tbn. *ff p* *f*
 2nd Tbn. *ff p* *f*
 B. Tbn. *ff* *f* *mf* *f*
 Euph. *ff* *p* *mp* *f* *f*
 Eb Bass *ff* *mp* *f* *mf* *f*
 Bb Bass *ff* *mp* *f* *mf* *f*
 Timp. *ff* *p* *f*
 Xyl./Vibra. *p* *cresc.*
 S.D./Susp.Cymb. *ff*
 Toms/B.D. *f* *mf* *mp* *mf* *cresc.*

(♩ = ♩)

Eb Cnt. *ff*
 Solo Cnt.I *ff*
 Solo Cnt.II *ff*
 Rep.Cnt.
 2nd Cnt. *ff*
 3rd Cnt. *ff*
 Flug. *f*
 Solo Hn. *f*
 1st Hn. *f*
 2nd Hn. *f*
 1st Bar. *f*
 2nd Bar. *mp* *f*
 1st Tbn. *mp* *f*
 2nd Tbn. *mp* *f*
 B. Tbn. *mp* *f*
 Euph.
 Eb Bass *mp* *cresc.* *f*
 Bb Bass *mp* *cresc.* *f*
 Timp. *mp* *mf* *f*
 Xyl./Vibra. *ff*
 S.D./Susp.Cymb. *pp* *cresc.* *f*
 Toms/B.D. *f*

Eb Cnt. *f* *mp* *mf* *f*
 Solo Cnt. I
 Solo Cnt. II
 Rep. Cnt. *f*
 2nd Cnt.
 3rd Cnt. *f*
 Flug. *mp* *mf* *f* *f*
 Solo Hn.
 1st Hn.
 2nd Hn. *f* *f*
 1st Bar.
 2nd Bar.
 1st Tbn. *f*
 2nd Tbn. *f*
 B. Tbn. *f*
 Euph. *f* *mp* *mf* *f*
 Eb Bass *f*
 Bb Bass *f*
 Timp.
 Xyl./Vibra.
 S.D./Susp. Cymb.
 Toms/B.D. *mp* *mf* *f* *mf*

155

156

157

158

159

160

161

Solemn $\text{♩} = 72$

rit.

Eb Cnt. *mf* *ff* *mp*
 Solo Cnt.I *mf* *ff* *mp* *one* *mp* *one* *mp*
 Solo Cnt.II *mf* *ff* *mp* *one* *mp* *one* *mp*
 Rep.Cnt. *mf* *ff*
 2nd Cnt. *mf* *ff* *one* *p*
 3rd Cnt. *mf* *ff*
 Flug. *mf* *ff*
 Solo Hn. *mf* *ff* *mp*
 1st Hn. *mf* *ff*
 2nd Hn. *mf* *ff*
 1st Bar. *mf* *ff* *p* *mp*
 2nd Bar. *mf* *ff* *p* *mp*
 1st Tbn. *p* *f* *p* *ff* *p* *mp*
 2nd Tbn. *p* *f* *p* *ff* *p* *mp*
 B.Tbn. *p* *ff* *p* *mp*
 Euph. *mf* *f* *p* *mp*
 Eb Bass *mf* *fp* *p* *mp*
 Bb Bass *mf* *fp* *p* *mp*
 Timp. *ff* *mf* *mp*
 Xyl./Vibra. *mf* *ff*
 S.D./Susp.Cymb. *ff* *pp* *mf*
 Toms/B.D. *p* *ff* *mf* *mp*

Timidly $\text{♩} = 56$

Score for Timidly, $\text{♩} = 56$. The score is divided into measures 162, 163, 164, and 165. The key signature is B-flat major (two flats). The time signature is 3/4.

Ensemble:

- E♭ Cnt.:** Measures 162-163: p (both), p (one). Measure 164: p (one), mp . Measure 165: pp .
- Solo Cnt. I:** Measures 162-163: p (both), p (one). Measure 164: p (one), mp . Measure 165: p (one), mp .
- Solo Cnt. II:** Measures 162-163: p (both), p (one). Measure 164: p (one), mp . Measure 165: p (one), mp .
- Rep. Cnt.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 2nd Cnt.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 3rd Cnt.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- Flug.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .

Woodwinds:

- Solo Hn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 1st Hn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 2nd Hn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .

Brass:

- 1st Bar.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 2nd Bar.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 1st Tbn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- 2nd Tbn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- B. Tbn.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- Euph.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- E♭ Bass:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- B♭ Bass:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .

Percussion:

- Timp.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- Xyl./Vibra.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- Perc. 3:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .
- Toms/B.D.:** Measures 162-163: p (one), mp . Measure 164: p (one), mp . Measure 165: p (one), mp .

Eb Cnt. *p mp pp pp mp pp*
 Solo Cnt.I *p pp mp pp pp mp*
 Solo Cnt.II *p mp pp mp pp*
 Rep.Cnt. *p pp mp pp pp mp*
 2nd Cnt. *p mp pp*
 3rd Cnt. *p*
 Flug. *p mp*
 Solo Hn. *p mp*
 1st Hn. *p mp*
 2nd Hn. *p mp*
 1st Bar. *p mp*
 2nd Bar. *p mp*
 1st Tbn. *p mp*
 2nd Tbn. *p mp*
 B. Tbn. *p mp*
 Euph. *p mp*
 Eb Bass *p mp*
 Bb Bass *p mp*
 Timp. *p mp*
 Xyl./ Vibra. *p mp*
 Perc. 3 *p mp*
 Toms/ B.D. *p mp*
Sticks lightly on B.D. rim

Eb Cnt.
 Solo Cnt.I
 Solo Cnt.II
 Rep.Cnt.
 2nd Cnt.
 3rd Cnt.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 B.Tbn.
 Euph.
 Eb Bass
 Bb Bass
 Timp.
 Perc. 2
 Perc. 3
 Toms/
 B.D.

Musical score for measures 170-176. The score includes parts for woodwinds, brass, and percussion. Measures 170-172 show complex woodwind and string textures with dynamic markings like *pp*, *mp*, and *mf*. Measures 173-176 feature a solo horn and euphonium part with a "Solo" marking, and a more active brass and percussion section.

BRASS BAND

ORIGINAL COMPOSITION

EMR 3141	3 Sketches (Solo)	TAILOR
EMR 1242	3 Visions Lunaires	DEBONS
EMR 3525	4 Fanfares	NAULAIS
EMR 1424	A Bumble Bee's Fantasy (Cornet Solo)	DEBONS
EMR 1622	A Bumble Bee's Fantasy (Eb Horn Solo)	DEBONS
EMR 1415	A Celebration Prelude	DEBONS
EMR 1433	A Festive Intrada	DEBONS
EMR 3777	A Part Of Dream	NAULAIS
EMR 2655	A Quia (Eb Bass Solo)	DEBONS
EMR 1194	A Roman Overture	DEBONS
EMR 2574	A Scottish Cradle Song	GOURLAY
EMR 1105	A Song For Lea	GOURLAY
EMR 9021	A Tale Of Friendship (Duet for Cornet & Euphonium)	MOREN
EMR 9130	Ad Astra (Cornet Solo)	ROCHA
EMR 3870	Adventure Quest (Cornet Solo)	MOREN
EMR 2863	Akron (Euphonium Solo)	DEBONS
EMR 2658	All Aboard !	TAILOR
EMR 9112	Allegro Maestoso (Bass Trombone Solo)	KOETSIER (Collins)
EMR 1422	Alpine Tuba (Eb Bass Solo)	GOURLAY
EMR 1104	Amazonia	GOURLAY
EMR 3217	At Hell's Gate (Eb Horn Solo)	MOREN
EMR 2865	Balkan Suite (Hungaria - Bulgaria - Romania)	SCHNEIDERS
EMR 1040	Ballade (Solo)	VOEGELIN
EMR 1301	Baritone Aria (Euphonium Solo)	NEWTON
EMR 3299	Battle Cry Of Freedom	MOREN
EMR 1885	Batuque (Danza di Negri)	FERNANDEZ
EMR 1303	Berceuse	GOURLAY
EMR 1240	Berenice's Minuet (Euphonium Solo)	NEWSOME
EMR 1561	Bergamasca	GIANONCELLI (Gourlay)
EMR 3120	Best Of British	MORTIMER
EMR 3474	Best Of Joplin (Piano Solo)	JOPLIN (Mortimer)
EMR 3298	Beyond The Horizon	MOREN
EMR 3227	Brass Passion	MOREN
EMR 3495	Brass Power	MOREN
EMR 3550	Bravissimo	BELLINI
EMR 3472	Brisk Parade	RAIK
EMR 3681	Broadway Nights (Cornets & Trombones feature)	MOREN
EMR 2643	Bulgaria	SCHNEIDERS
EMR 1272	Burlesque (Trombone Solo)	VOEGELIN
EMR 3887	Call Of The Champions	MOREN
EMR 9104	Can-Can Alla Rossini!	BUTTALL
EMR 3750	Cap Opera	NAULAIS
EMR 1037	Caprice (Cornet & Euphonium Duet)	VOEGELIN
EMR 3718	Carnival (Solo)	MOREN
EMR 2795	Carnival Fantasy	TAILOR
EMR 1392	Cavatine (Trombone Solo)	SAINT-SAENS (Gourlay)
EMR 3220	Celebration Fanfare	MOREN
EMR 2621	Celebration Overture	FRACKENPOHL
EMR 3265	Celtic Euphoniums (Quartet for 2 Euphoniums and 2 Baritones)	MOREN
EMR 3918	Celtic Folk (Euphonium Duet)	MOREN
EMR 2618	Celtic Moods	MORTIMER
EMR 2870	Celtic Parade	TAILOR
EMR 3774	Celtic Spirit	MOREN
EMR 2592	Celtic Visions	MORTIMER
EMR 3277	Celtica	MOREN
EMR 2868	Ceremonial Fanfare	TAILOR
EMR 1031	Changing Cells	VOEGELIN
EMR 1675	Chenegouda	DEBONS
EMR 2960	Circus Cancan	OFFENBACH (King)
EMR 2962	Circus Fantasy	TAILOR
EMR 2861	Cleopatra	MORTIMER
EMR 3229	Close To The Sky (Duet of Soprano Eb Cornet & Eb Bass)	MOREN
EMR 3719	Clouds	MOREN
EMR 2966	Clown's Carnival	RICHARDS
EMR 1882	Concertino (B-Dur) (Trombone Solo)	SACHSE (Mortimer)
EMR 1560	Concertino (Eb Horn Solo)	GOURLAY
EMR 1404B	Concertino (Euphonium Solo)	DAVID (Mortimer)
EMR 1881	Concertino (F-Dur) (Bass Trombone Solo)	SACHSE (Mortimer)
EMR 1226	Concertino (Trombone Solo)	DAETWYLER
EMR 1404A	Concertino (Trombone Solo)	DAVID (Mortimer)
EMR 1159	Concertino Olympique (Trombone Solo)	NEWSOME
EMR 1158B	Concerto (Euphonium Solo)	PONCHIELLI (Mortimer)
EMR 9100	Concerto (Solo)	BELLINI (Andrews)
EMR 1398	Concerto (Trombone Solo)	RIMSKY-KORSAKOV (Mortimer)
EMR 3610	Concerto Fantastico (Piano Solo)	ANDREWS
EMR 1163	Concerto For Cornet (Trumpet)	GLIERE (Mortimer)
EMR 1391	Concerto For Tuba & Percussion (Eb Bass Solo)	CHAPPOT
EMR 1041	Concerto Grosso (Trombone Quartet)	VOEGELIN
EMR 9002	Connemara (Solo)	MOREN

Original Composition (Fortsetzung - Continued - Suite)

EMR 9003	Connemara (Solo)	MOREN
EMR 3228	Conquering The Victory (Brass Quartet)	MOREN
EMR 2914	Conquistador	MORTIMER
EMR 3689	Contrasts	MOREN
EMR 3729	Cornet Wizards (Cornet Duet)	MOREN
EMR 3267	Cossack Ride	TAILOR (Saurer)
EMR 1094	Cousins (Duet)	CLARKE (Mortimer)
EMR 2766	Cousins (Duet)	CLARKE (Mortimer)
EMR 3271	Dance Of The Bedouins	TAILOR (Saurer)
EMR 3275	Dance Of The Oriental Queen	TAILOR
EMR 2940	Danses Paiennes (Solo)	DEBONS
EMR 3104	Danses Paiennes (Solo)	DEBONS
EMR 1241	Daybreak Over Lake Frostad	NEWSOME
EMR 2837	Dear Reflection	ARMITAGE
EMR 3481	Devil's Concertino (Bb Bass Solo)	MOREN
EMR 3482	Devil's Concertino (Cornet Solo)	MOREN
EMR 3480	Devil's Concertino (Euphonium Solo)	MOREN
EMR 1232	Dinardzade (Cornet Solo)	DEBONS
EMR 3297	Discovery (Duet for Trombone & Eb Bass)	MOREN
EMR 3826	Divertimento (Solo)	DEBONS (Moren)
EMR 3230	Duel (Duet)	MOREN
EMR 3245	Duel (Eb Horn Duet)	MOREN
EMR 3485	Eastern Dances (Cornet Solo)	MOREN
EMR 3483	Eastern Dances (Euphonium or Baritone Solo)	MOREN
EMR 3484	Eastern Dances (Trombone Solo)	MOREN
EMR 3247	El Sol De Sevilla (Cornets Feature)	MOREN
EMR 2939	Evasion (Cornet Solo)	NAULAIS
EMR 1886	Fanfare for Symphony Hall	GOURLAY
EMR 3979	Fantasietta (Solo)	DEBONS
EMR 3954	Fantasy On Themes From Carmen (Cornet Trio)	MOREN
EMR 1139	Fat & Crazy (Duet)	ARMITAGE
EMR 3542	Fiesta (Solo)	MOREN
EMR 1034	Fifteen's Puzzle	VARGAS
EMR 3896	Flamme And Co	NAULAIS
EMR 3854	Flamme And Co (Cornet Solo)	NAULAIS
EMR 3585	Flash-Opening	NAULAIS
EMR 2822	Fly To The Moon	MORTIMER
EMR 1708	Focus	VARGAS
EMR 3115	Frère Jacques	RICHARDS
EMR 1088	Gaudeamus	MORET
EMR 1053	Ghostly Hour	VOEGELIN
EMR 1309	Gladiatores	BRON
EMR 1370	Gli Elementi	BALISSAT
EMR 3758	Gourmetmenu	TAILOR
EMR 3487	Hades' Kingdom	DEBONS
EMR 9108	Harley Quinn's Madness (Solo)	ROCHA
EMR 3588	Hasty Start	RAIK
EMR 1701	Hauterive	KOLLY
EMR 1298	Heroes & Warriors	NEWTON
EMR 1177	Heroic Fanfare	DEBONS
EMR 3748	High Voltage	NAULAIS
EMR 3721	Hocus-Pocus (Duet for Cornet & Euphonium)	DEBONS
EMR 3219	Hollywood Fanfare	MOREN
EMR 3473	Homeland Fantasy	RAIK
EMR 3587	Homely Melody	RAIK
EMR 1302	Horizon	HARPER
EMR 2656	Hungaria	SCHNEIDERS
EMR 3476	Hurricane	NAULAIS
EMR 3829	Ice & Fire	MOREN
EMR 1297	Im Volkston	GRIEG (Andrews)
EMR 9140	Imaginary Worlds	MOREN
EMR 3728	Introducing The Band	MOREN
EMR 2796	Irish Fantasy	TAILOR
EMR 3224	Irish Folk (Cornet & Euphonium Duet)	MOREN
EMR 3491	Irish Folk (Duet for Cornet & Flugelhorn)	MOREN
EMR 3990	Irish Story	NAULAIS
EMR 3244	Jazzy Brass	MOREN
EMR 9110	Journey Into Fear	ROCHA
EMR 3874	Journey Into Space	ROCHA
EMR 3752	Juana Of Castille	BARATTO
EMR 2872	Jubilee Parade	TAILOR
EMR 2964	Kinderzirkus	KOETSIER (King)
EMR 3191	Kirbo (Solo)	DEBONS
EMR 3216	Kirbo (Solo)	DEBONS
EMR 3215	Kirbo (Trombone Solo)	DEBONS
EMR 9062	Klezmer Fantasy (Cornet Trio)	SAURER
EMR 3221	Knights Of The Round Table	RICHARDS
EMR 1532	Konzerstück Nr. 1 (Cornet Solo)	BRANDT (Mortimer)
EMR 1534	Konzerstück Nr. 2 (Cornet Solo)	BRANDT (Mortimer)
EMR 3543	Konzert-Etüde (Cornet or Euphonium Solo)	GOEDICKE (Mortimer)
EMR 3722	Korobushka (Eb Horn Solo)	MOREN
EMR 3591	Kuuvalgel	RAIK
EMR 3725	La Cueva Del Dragon (Bass Trombone Solo)	NAULAIS (Moren)
EMR 2765	Le pêcheur et sa femme	BALISSAT
EMR 1307	Les Compagnons du Pain	BRON
EMR 1097	Les Gursks	BALISSAT