

# Abrazo

Sample Score Extract

# Abrazo

As featured on the Jim Heyes CD  
*'Dial 'M' for Midnight'*

*Composed by Lucy Pankhurst*

Bb Cornet Solo with Brass Band

SAMPLE SCORE EXTRACT  
Not for copying  
For pre-purchase assessment only

# Abrazo

## Programme Notes

The title *Abrazo* translates as '*embrace*', but is also the term given to the dancing frame of the Tango; where the partners change stance by pulling and pushing the frame, yet always remaining in physical contact with each other.

This technique is suggested in the music by the soloist breaking away from the band with virtuoso interjections, before being 'embraced' again by the full band. When the cornet soloist eventually breaks completely free in the cadenza passage, the music becomes much more agitated and moves away from the original Tango, transforming briefly into a Flamenco to finish with a flourish.

*The piece was written in response to an open request from Jim Heyes for new solos for him to perform. Abrazo is now featured on his solo CD 'Dial M for Midnight'.*

# Abrazo

Composed by Lucy Pankhurst

'Tango'  $\text{♩} = 120$  A

The score is for a band and includes the following parts:

- B♭ Cornet Soloist
- Soprano Cornet
- Solo Cornets
- Repiano Cornet
- 2nd Cornet
- 3rd Cornet
- Flugel
- Solo Horn
- 1st Horn
- 2nd Horn
- 1st Baritone
- 2nd Baritone
- 1st Trombone
- 2nd Trombone
- Bass Trombone
- 1st Euphonium
- 2nd Euphonium
- 1st E♭ Bass
- 2nd E♭ Bass
- 1st B♭ Bass
- 2nd B♭ Bass
- Percussion 1
- Percussion 2
- Percussion 3

Key features of the score include:

- Tempo:  $\text{♩} = 120$
- Time Signature: 4/4
- Key Signature: Two flats (B♭, E♭)
- Dynamic markings: *mf*, *tr*
- Performance instructions: Clap, 3 (triplets)
- Section marker: A

**B** ♩=120

**C**

9

Soloist *cresc.* *f*

Sop. *f*

Solo Cnt. *f*

Rep. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *f*

Solo Hn. *f* *fp*

1st Hn. *f* *fp*

2nd Hn. *f* *fp*

1st Bari. *f*

2nd Bari. *f*

1st Trom. *f*

2nd Trom. *f*

B. Trom. *f*

1st Euph. *f*

2nd Euph. *f*

1st E♭ Bass *f*

2nd E♭ Bass *f*

1st B♭ Bass *f*

2nd B♭ Bass *f*

CL *f* *mf*

Perc. *f*

Timps. *f*

Vibraslap

Susp. cymb.

Timps

Tamb.

To S. D.

19

**D**

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st E♭ Bass

2nd E♭ Bass

1st B♭ Bass

2nd B♭ Bass

Tamb.

Cast.

Timp.

Muted (straight)

*sfz*

*p*

Muted (straight)

*sfz*

*p*

Muted (straight)

*sfz*

*p*

*mf*

*mf*

*mf*

Muted (straight)

*p*

Muted (straight)

*p*

Muted (straight)

*p*

*f*

*f*

*f*

*f*

*f*

Castanets

*mf*



F

37

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st E♭ Bass

2nd E♭ Bass

1st B♭ Bass

2nd B♭ Bass

Tamb.

Cast.

S. D.

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*sfz sfz* *ff*

*sfz sfz sub.p* *ff*

*sfz sub.p* *ff*

*f*

*f*

Open

*p*

Open

*p*

Open

*p*

*ff*

*ff*

*mf*

Egg shaker

*mf*

3

3



44

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st E♭ Bass

2nd E♭ Bass

1st B♭ Bass

2nd B♭ Bass

Tamb.

E.S.

S. D.

1/1+3

Solo

*f*

Solo - Sop. cue

*f*

Solo

*f*

Susp. Cymb.

50

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st E<sub>b</sub> Bass

2nd E<sub>b</sub> Bass

1st B<sub>b</sub> Bass

2nd B<sub>b</sub> Bass

Cym.

E.S.

S. D.

*For pre-purchase assessment only*

G

56

Soloist *ff* *lip bend*

Sop. Cnt. *f* *ff*

Solo Cnts. *f* *ff*

Rep. *f* *ff* Open

2nd Cor. *f* *ff* Open

3rd Cor. *f* *ff* Open

Flug. *f* *ff*

Solo Hn. *f* *sfz sfz*

1st T. Hn. *f* *sfz sfz sub.p*

2nd T. Hn. *f* *sfz sfz sub.p*

1st Bar. *f* *f* *sfz sfz sfz*

2nd Bar. *f* *f* *sfz sub.p*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

1st Euph. *ff*

2nd Euph. *ff*

1st E♭ Bass *f*

2nd E♭ Bass *f*

1st B♭ Bass *f*

2nd B♭ Bass *f*

Dr. *Drum kit* *ad. lib.* *fp*

E.S.

S.D.

H

64

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st Eb Bass

2nd Eb Bass

1st Bb Bass

2nd Bb Bass

Dr.

E.S.

S. D.

*f*

*mp*

Muted (straight)

*mp*

Muted (straight) solo

*mp*

*mp*

*ff*

*ff*

*ff*

*ff*

*f*

*mf*

Cabassa

*mf*

For pre-purchase assessment only

71

Soloist

Sop. Cnt.

Solo Cnts.

Rep.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st T. Hn.

2nd T. Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

1st Euph.

2nd Euph.

1st E♭ Bass

2nd E♭ Bass

1st B♭ Bass

2nd B♭ Bass

Dr.

E.S. Egg shaker

Cab.

Muted (straight)

tutti

*mf*

*fp*

*sim.*

*sfz*

*mp*



Cadenza - ad. lib.

accel.

The image shows a page of a musical score for a cadenza. The soloist part is written in treble clef with a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *f* and includes several trills and triplets. The orchestral parts are arranged in a standard order: Soprano Canto, Solo Canto, Flute, Solo Horn, 1st and 2nd Trumpets, 1st and 2nd Trombones, Bass Trombone, 1st and 2nd Euphoniums, 1st and 2nd Euphonium Basses, 1st and 2nd Baritone Basses, Drums, Euphonium/Saxophone, and Cymbals. The score includes a large diagonal watermark that reads "SAMPLE SCORE EXTRACT Not for copying For pre-purchase assessment only".



If you like what you see, you can order the complete set (score and parts)  
from:

**The Music Company (UK) Ltd**

Online: [www.TheMusicCompanyShop.com](http://www.TheMusicCompanyShop.com)

Telephone: (+44)(0)7949 123 069