

Windlesham Warriors

Sample Score Extract

Windlesham Warriors

Composed by Don Bateman

Brass Band / Youth Brass Band

Also available as a concert band version which can be performed in conjunction
with this brass band version

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Windlesham Warriors

Windlesham Warriors owes its title to a West Sussex Junior Band Day for which I was asked to write some music. The course was held at Windlesham House School (a very attractive building in quite beautiful grounds) and so a Suite, that contains a didactic thread, immediately sprang to mind.

A Call to Arms does what Brass players have been doing for hundreds of years – as in playing a Fanfare for a special occasion (e.g. an Ofsted inspection!) This must be played with military precision, a crisp attack and good balance.

The Long and the Short and the Tall, an old army expression refers, humorously, to the disparate mix of personnel that forms an army. Inevitably there is a corresponding selection of long and short notes that, according to the direction, must be played *metronomically*. (My Chambers dictionary does not list this as a real word although *rhythmically* and *didactically* are acceptable).

Joining Up is, contrastingly, in a legato style where good breath control, a gentler articulation, and a sense of musical continuity are emphasized. Prior to Conscriptio where men were ordered to fight for their country they would, patriotically, volunteer; this was, and still is, known as *joining up*. Today there are many young men and women who continue to display these fine qualities of bravery and patriotism in volunteering for the Armed Services.

The last part of the Suite sees our *Warriors on the March* and this is carried out, again, with military precision, a good attack, an incisive sound and, importantly, an enabling posture! The cornets have an adventurous trill to negotiate but once they know the trick of the trade, where the 3rd valve can do anything that the 1st and 2nd valves together can do, it is comparatively easy.

Following the didactic thread – the keys of Eb major (F & C for Bb & Eb instruments) and Bb major (C & G) are present; staccato and legato articulations are represented along with simple dotted rhythms, dynamics, rests, some Italian terms and metronome markings. Unison and octave passages also encourage the players to be aware of the need for good intonation.

Don Bateman

Windlesham Warriors

1. A Call to Arms

Composed by Don Bateman

Brillante (q = 112)

Soprano Cornet in E♭

Simple B♭ Part

1st Cornet in B♭

2nd Cornet in B♭

3rd Cornet in B♭

1st Tenor Horn in E♭

2nd Tenor Horn in E♭

1st B♭ Baritone Horn

2nd B♭ Baritone Horn

1st B♭ Trombone

2nd B♭ Trombone

Bass Trombone

Euphonium

Bass in E♭

Simple E♭ Part

Bass in B♭

Drum Set

Sticks

Tambourine

2. The Long and the Short and the Tall

A

Metronomically ($q = 110$)

This musical score is for the piece "The Long and the Short and the Tall" (Section A). It is written in 2/4 time with a key signature of one sharp (F#). The tempo is marked "Metronomically ($q = 110$)". The score includes parts for the following instruments:

- Sop. Cnt. (Soprano Saxophone)
- Cor. (Cor Anglais)
- Cor.1 (Cor Anglais 1)
- Cor.2 (Cor Anglais 2)
- Cor.3 (Cor Anglais 3)
- T.Hn.1 (Trumpet 1)
- T.Hn.2 (Trumpet 2)
- 1st Bari. (First Baritone)
- 2nd Bari. (Second Baritone)
- Tbn.1 (Tuba 1)
- Tbn.2 (Tuba 2)
- B. Tbn. (Baritone Tuba)
- Euph. (Euphonium)
- Bass (Bass)
- Bass (Bass)
- Bass (Bass)
- Dr. (Drum)
- W.B. (Wood Block)

The score features various dynamics such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *mp* (mezzo-piano). The wood block part includes the instruction "Prepare for Wood Block". A large watermark "SAMPLE SCORE EXTRACT Not for copying assessment only" is overlaid on the score.

B

9 *opt*

Sop. Cnt. *mf*

Cor. *mf*

Cor.1

Cor.2

Cor.3

T.Hn.1

T.Hn.2

1st Bari.

2nd Bari.

Tbn.1

Tbn.2 *mf*

B. Tbn. *mf*

Euph. *mf*

Bass

Bass

Bass

Dr. *mf*

W.B. *mf*

Wood Block

2 2 0

23 23

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C

This page contains a musical score for a variety of instruments. The instruments listed on the left are: Sop. Cnt., Cor., Cor.1, Cor.2, Cor.3, T.Hn.1, T.Hn.2, 1st Bari., 2nd Bari., Tbn.1, Tbn.2, B. Tbn., Euph., Bass, Bass, Bass, Dr., and W.B. The score is written in a key signature of one sharp (F#) and a common time signature (C). The Soprano part features a melodic line with a large slur across measures 17-22. The woodwind and brass parts provide harmonic support with various rhythmic patterns. A large, diagonal watermark reading "SAMPLE SCORE EXTRACT" and "Not for copying assessment only" is overlaid across the center of the page. Measure numbers 23 and 12 are visible in the lower staves.

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3. Joining Up

F

48 Waltz time ($q = 126$)

The score is for a piece in 3/4 time, marked 'Waltz time' with a quarter note equal to 126 (q = 126). It begins at measure 48. The instrumentation includes Sopranino (Sop. Cnt.), Cor Anglais (Cor.), three Horns (Cor. 1, 2, 3), two Trumpets (T.Hn. 1, 2), two Baritone (1st Bari., 2nd Bari.), two Trombones (Tbn. 1, 2), Bass Trombone (B. Tbn.), Euphonium (Euph.), three Basses, and Drums (Dr.).

Key performance markings include dynamics such as *mf* (mezzo-forte) and *mp* (mezzo-piano). The drum part features 'Brushes' and a *sim.* (sustained) marking. Fingerings and breath marks (0, 23, 12, 13, 23) are indicated throughout the score.

G

56

This musical score is for a section labeled 'G' on page 9, starting at measure 56. The score is written for a variety of instruments, all playing at a mezzo-forte (*mf*) dynamic. The instruments and their parts are as follows:

- Sop. Cnt.:** Soprano Saxophone, melodic line with slurs.
- Cor.:** Cor Anglais, melodic line with slurs.
- Cor.1:** First Cor Anglais, melodic line with slurs.
- Cor.2:** Second Cor Anglais, melodic line with slurs.
- Cor.3:** Third Cor Anglais, melodic line with slurs and fingering numbers (23, 12, 23, 13, 0, 123, 13, 123, 0, 12, 13).
- T.Hn.1:** First Trumpet, melodic line with slurs.
- T.Hn.2:** Second Trumpet, melodic line with slurs.
- 1st Bari.:** First Baritone, melodic line with slurs.
- 2nd Bari.:** Second Baritone, melodic line with slurs.
- Tbn.1:** First Trombone, harmonic accompaniment.
- Tbn.2:** Second Trombone, harmonic accompaniment.
- B. Tbn.:** Bass Trombone, harmonic accompaniment.
- Euph.:** Euphonium, melodic line with slurs.
- Bass:** Bassoon, melodic line with slurs.
- Bass:** Bass Clarinet, melodic line with slurs and fingering numbers (12, 13, 2, 0, 23e, 12).
- Bass:** Bass Saxophone, melodic line with slurs.
- Dr.:** Drums, rhythmic accompaniment.

The score features a large diagonal watermark that reads "SAMPLE SCORE EXTRACT Not for copying For pre-purchase assessment only".

64

Sop. Cnt.

Musical staff for Soprano Contralto (Sop. Cnt.) in treble clef, key of D major. It features a melodic line with eighth and quarter notes, including a half note chord at the end of the first measure.

Cor.

Musical staff for Cor Anglais in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Cor.1

Musical staff for Cor Anglais 1 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Cor.2

Musical staff for Cor Anglais 2 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Cor.3

Musical staff for Cor Anglais 3 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

T.Hn.1

Musical staff for Trumpet 1 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

T.Hn.2

Musical staff for Trumpet 2 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

1st Bari.

Musical staff for Baritone 1 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

2nd Bari.

Musical staff for Baritone 2 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Tbn.1

Musical staff for Trombone 1 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Tbn.2

Musical staff for Trombone 2 in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

B. Tbn.

Musical staff for Bass Trombone in bass clef, key of D major. It contains a melodic line with quarter and eighth notes.

Euph.

Musical staff for Euphonium in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Bass

Musical staff for Bass in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Bass

Musical staff for Bass in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Bass

Musical staff for Bass in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Dr.

Musical staff for Drum in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Musical staff for Drum in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

Musical staff for Drum in treble clef, key of D major. It contains a melodic line with quarter and eighth notes.

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4. Warriors on the March

ss Alla marcia (♩ = 120) K

The score is for a marching band piece in 4/4 time, marked 'Alla marcia' with a tempo of 120 quarter notes per minute. It features a key signature of one flat (B-flat). The instruments and their parts are as follows:

- Sop. Cnt.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Cor.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Cor.1:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Cor.2:** Starts with a whole rest, then plays a melody starting on G4 with a *f* dynamic, followed by a *mf* dynamic.
- Cor.3:** Starts with a whole rest, then plays a melody starting on G4 with a *f* dynamic, followed by a *mf* dynamic.
- T.Hn.1:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- T.Hn.2:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- 1st Bari.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- 2nd Bari.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Tbn.1:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Tbn.2:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- B. Tbn.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Euph.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Bass (top):** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Bass (middle):** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Bass (bottom):** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.
- Dr.:** Starts with a whole rest, then plays a melody starting on G4 with a *mf* dynamic.

Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *ss* (sotto voce). Fingerings and breath marks are indicated throughout the score.

L

marcato

94

This musical score page features the following instruments and parts:

- Sop. Cnt.:** Soprano Contralto, starting with a whole note rest followed by a melodic line.
- Cor.:** Cor Anglais, playing a sustained whole note chord.
- Cor.1 & Cor.2:** First and Second Cor Anglais, with fingerings (1, 2, 0, 3) and accents.
- Cor.3:** Third Cor Anglais, playing a sustained whole note chord.
- T.Hn.1 & T.Hn.2:** Trumpets 1 and 2, with accents.
- 1st Bari. & 2nd Bari.:** First and Second Baritone, playing sustained notes.
- Tbn.1 & Tbn.2:** Tenor Trombones, playing sustained notes.
- B. Tbn.:** Bass Trombone, playing sustained notes.
- Euph.:** Euphonium, with fingerings (1, 2, 0, 3) and accents.
- Bass (3 staves):** Bass parts with fingerings (1, 2, 0, 23, 12, 2, 13) and accents.
- Dr.:** Drum part with a rhythmic pattern of eighth and sixteenth notes.

The score includes various musical notations such as rests, notes, stems, and dynamic markings. A large watermark is present across the page.

M

N

100

Sop. Cnt. *mf*

Cor. *mf*

Cor.1 *mf*

Cor.2 *mf*

Cor.3 *mf*

T.Hn.1 *mf*

T.Hn.2 *mf*

1st Bari. *mf*

2nd Bari. *mf*

Tbn.1 *mf*

Tbn.2 *mf*

B. Tbn. *mf*

Euph. *mf*

Bass *f*

Bass *f*

Bass *f*

Dr. *mf*

marcato

marcato

marcato

3 2 1 2 0 2 1 2

12 1 0 12 1 12 13

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106

Sop. Cnt.

Cor.

Cor.1

Cor.2

Cor.3

T.Hn.1

T.Hn.2

1st Bari.

2nd Bari.

Tbn.1

Tbn.2

B. Tbn.

Euph.

Bass

Bass

Bass

Dr.

mf

mf

mf

mf

mf

mp

mp

mp

mp

mp

mp

mp

mp

mp

mp

23

23

12 12 12 2 12 23 12 12 2

mp

mp

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