

SONGS of the '45

Chris Brown

J. = 72

Soprano Cornet E \flat

accel. *J. = 144*

Solo Cornet B \flat

Repiano Cornet B \flat

2nd Cornet B \flat

3rd Cornet B \flat

Flugelhorn

Solo Horn E \flat

1st Horn E \flat

2nd Horn E \flat

1st Baritone B \flat

2nd Baritone B \flat

1st Trombone B \flat

2nd Trombone B \flat

Bass Trombone

Euphonium B \flat

Bass E \flat

Bass B \flat

Timpani

Glockenspiel

Drum Set

Cymbals, Triangle

Chris Brown

div. *solo* Both

C, D, Eb, A

J. = 72 *SIDE DRUM* *J. = 144*

SUSPENDED CYMBAL

A

Sop. Cor. *f* *sfp* *f* *sfp* *f*

Solo Cor. *f* *sfp* *f* *sfp* *f*

Rep. Cor. *f* *sfp* *f* *sfp* *f*

2nd Cor. *f* *sfp* *f* *sfp* *f*

3rd Cor. *f* *sfp* *f* *sfp* *f*

Flug. *f* *sfp* *f* *sfp* *f*

Solo Hn *f* *p* *f* *p* *f*

1st Hn *f* *p* *f* *p* *f*

2nd Hn *f* *p* *f* *p* *f*

1st Bar. *f* *p* *f* *p* *f*

2nd Bar. *f* *p* *f* *p* *f*

1st Tbn. *f* *sfp* *f* *sfp* *f*

2nd Tbn. *f* *sfp* *f* *sfp* *f*

B. Tbn. *f* *sfp* *f* *sfp* *f*

Euph. *f* *p* *f* *p* *f*

Bass E♭ *f* *p* *f* *p* *f*

Bass B♭ *f* *p* *f* *p* *f*

Tim. *f*

Glock. *f*

Dr. *sfp* *f*

Cym. *f*

B

3

♩ = 160

23

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

Cym.

33

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn *p*

1st Hn *p*

2nd Hn *p*

1st Bar.

2nd Bar.

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph.

Bass E \flat *p*

Bass B \flat

Tim.

Glock. (8)

Dr.

Cym. *p*

This page contains 18 staves of musical notation. The staves are grouped into four sections by vertical lines. The first section contains staves for Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., and 3rd Cor. The second section contains staves for Flug., Solo Hn (with dynamic p), 1st Hn (with dynamic p), 2nd Hn (with dynamic p), 1st Bar., and 2nd Bar. The third section contains staves for 1st Tbn. (with dynamic p), 2nd Tbn. (with dynamic p), and B. Tbn. (with dynamic p). The fourth section contains staves for Euph., Bass E \flat (with dynamic p), Bass B \flat , Tim., Glock. (8), Dr., and Cym. (with dynamic p). Measure 33 begins with a rest for all instruments. The Solo Cor. and Solo Hn play eighth-note patterns. The Flug. enters with eighth-note pairs. The 1st Hn and 2nd Hn play eighth-note patterns. The 1st Bar. and 2nd Bar. staves show rhythmic patterns. The 1st Tbn. and 2nd Tbn. play eighth-note pairs. The B. Tbn. plays eighth-note pairs. The Euph. and Bass E \flat play sixteenth-note patterns. The Bass B \flat , Tim., and Glock. (8) remain silent. The Dr. and Cym. play eighth-note patterns.

43

C

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

Cym.

52

Sop. Cor.

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *f*

3rd Cor. *f*

Flug.

Solo Hn *p*

1st Hn *p*

2nd Hn *f*

1st Bar.

2nd Bar.

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph.

Bass E \flat *p*

Bass B \flat *p*

Timp.

Glock. (8)

Dr. *p* — *f*

Cym.

D

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock. { (8)

Dr.

Cym.

The musical score consists of 18 staves of music. The instrumentation includes: Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug. (Flute), Solo Hn, 1st Hn, 2nd Hn, 1st Bar. (measures 70-71), 2nd Bar. (measures 72-73), 1st Tbn. (measures 74-75), 2nd Tbn. (measures 76-77), B. Tbn. (measures 78-79), Euph. (measures 80-81), Bass Eb (measures 82-83), Bass Bb (measures 84-85), Timp. (measures 86-87), Glock. (measures 88-89), Dr. (measures 90-91), and Cym. (measures 92-93). Measure 70 starts with a dynamic of ff. Measures 71-72 show various dynamics including f, ff, and p. Measures 73-74 show ff and p. Measures 75-76 show ff and p. Measures 77-78 show ff and p. Measures 79-80 show ff and p. Measures 81-82 show ff and p. Measures 83-84 show ff and p. Measures 85-86 show ff and p. Measures 87-88 show ff and p. Measures 89-90 show ff and p. Measures 91-92 show ff and p. Measures 93-94 show ff and p.

78

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock. (8)

Dr.

Cym.

p

a2

p

p

p

p

p

p

E

Sop. Cor.

Solo Cor. *mf*

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Bass E \flat *p* *mf*

Bass B \flat *mf*

Timpani

Glock. *mf*

E

Dr.

Cym.

94

Sop. Cor. - *f* *p*
 Solo Cor. - *f*
 Rep. Cor. - *f*
 2nd Cor. - *f*
 3rd Cor. - *f* *p*

Flug. - *f*

Solo Hn - *f*

1st Hn - *f*

2nd Hn - *f*

1st Bar. - *f*

2nd Bar. - *f*

1st Tbn. - *f* *p*

2nd Tbn. - *f* *p*

B. Tbn. - *f* *p*

Euph. - *f*

Bass Eb - *f*

Bass Bb - *f*

Timp. -

Glock. - *f*

Dr. - *f* *rall.*

Cym. -

12

105 **F** = 60 accel. $\text{♩} = 144$

Sop. Cor.

Solo Cor. *p*

Rep. Cor. *p*

2nd Cor. *p*

3rd Cor. *p*

Flug. *p*

Solo Hn *p*

1st Hn *p*

2nd Hn *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn.

2nd Tbn.

B. Tbn. *p*

Euph. *p*

Bass E \flat *p*

Bass B \flat *p*

Timpani

Glock.

Dr. **F** = 60 accel. $\text{♩} = 144$

Cym.

114

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Tim.

Glock.

Dr.

Cym.

G

123

Sop. Cor. f

Solo Cor. f

Rep. Cor. f

2nd Cor. f

3rd Cor. f

Flug. f pp

Solo Hn f pp

1st Hn f pp

2nd Hn f pp

1st Bar. f pp mp

2nd Bar. f pp mp

1st Tbn. f pp mp

2nd Tbn. f pp mp

B. Tbn. f pp mp

Eup. f p mp mf pp mp

Bass Eb f pp

Bass Bb f pp

Tim. f pp

Glock. (8)

Dr. f pp pp — mf

Cym.

<img alt="A page from a musical score showing measures 123 through 14. The score is for a full orchestra. The instrumentation includes Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn, 1st Hn, 2nd Hn, 1st Tbn., 2nd Tbn., B. Tbn., Eup., Bass Eb, Bass Bb, Tim., Glock. (8), Dr., and Cym. The music consists of six systems of staves. Measure 123 starts with a forte dynamic (f) for the woodwind section. Measures 124-125 show a transition with dynamics changing from forte to piano (pp). Measures 126-127 show a return to forte dynamics. Measures 128-130 show a sustained dynamic level. Measures 131-132 show another transition with dynamics changing from forte to piano. Measures 133-134 show a return to forte dynamics. Measures 135-136 show a sustained dynamic level. Measures 137-138 show another transition with dynamics changing from forte to piano. Measures 139-140 show a return to forte dynamics. Measures 141-142 show a sustained dynamic level. 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136 H

J = 96

Sop. Cor. -
Solo Cor. -
Rep. Cor. -
2nd Cor. -
3rd Cor. -

Flug. -
Solo Hn - *p* *mp*
1st Hn - *p* *mp*
2nd Hn - *p* *mp*
1st Bar. - *p* *mp*
2nd Bar. - *p* *mp*

1st Tbn. -
2nd Tbn. - *p*
B. Tbn. -

Euph. - *p* *mp* *mp* *p*
Bass E - *p* *mp* *p*
Bass B - *pp* *p*

Timp. -
Glock. -

Dr. -
Cym. - *pp* *pp* *pp*

MUTE
solo
p
MUTE
[MUTE]

146

Sop. Cor. - *mp*

Solo Cor. *mp* OPEN

Rep. Cor. *mp* OPEN

2nd Cor. *p* OPEN

3rd Cor. *mp*

Flug. *mp*

Solo Hn *p* *mp*

1st Hn *p* *mp*

2nd Hn *mp*

1st Bar. *mp*

2nd Bar. *mp*

1st Tbn. *mp* OPEN

2nd Tbn. *mp* OPEN

B. Tbn. *p* MUTE *mp* OPEN

Euph. *mp*

Bass Eb *mp* *p*

Bass Bb *p*

Tim. *mp* *p*

Glock. (8)

Dr.

Cym. *pp* *pp*

154 **I**

Sop. Cor. *mf*

Solo Cor. *mf* tutti

Rep. Cor. *mf*

2nd Cor. *mf*

3rd Cor. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. OPEN *mf*

Euph. *mf*

Bass Eb. *mf*

Bass Bb. *mf*

Tim. *mf*

Glock. *mf*

I

Dr. *mf*

Cym. *mf*

J

159

Sop. Cor. *mp*

Solo Cor.

Rep. Cor.

2nd Cor. *f* *OPEN*

3rd Cor. *p* *OPEN*

Flug. *p* *f*

Solo Hn *f*

1st Hn *f*

2nd Hn *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f* Both

Bass Eb

Bass Bb

Timp.

Glock. (8)

Dr. *p* *p* *p*

Cym. *p*

166 ♩ = 120

Sop. Cor. f

Solo Cor. sf f

Rep. Cor. sf f

2nd Cor. sf f

3rd Cor. sf f

Flug. >

Solo Hn. > f

1st Hn. > f

2nd Hn. > f

1st Bar. mp

2nd Bar. mp

1st Tbn. > f

2nd Tbn. > f

B. Tbn. > f

Euph. mp

Bass Eb. mf mp f

Bass Bb. mf mp f

Timpani.

Glock. (8)

Dr. ♩ = 120 f mp

Cym. p <

<img alt="A page of a musical score for orchestra and percussion. The score includes parts for Soprano, Solo, and Repetition Corals, Flute, Solo Horn, Trombones 1 and 2, Bassoon, Bass Trombone, Euphonium, Basses (E-flat and B-flat), Timpani, Glockenspiel, Drum, and Cymbals. The music is in common time, key signature of one sharp, and consists of two systems. The first system starts at measure 166 with dynamic 'sf' for Solo and Repetition Corals, followed by 'f' for all parts. Measures 167-168 show sustained notes with slurs and grace notes. Measures 169-170 feature sixteenth-note patterns. The second system begins with 'mp' dynamics for Trombones and Bassoon, followed by 'f' dynamics for all parts. Measures 171-172 show sixteenth-note patterns. Measures 173-174 feature eighth-note patterns. Measures 175-176 show sixteenth-note patterns. Measures 177-178 feature eighth-note patterns. Measures 179-180 show sixteenth-note patterns. Measures 181-182 feature eighth-note patterns. 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Measures 896-897 feature eighth-note patterns. Measures 898-899 show sixteenth-note patterns. Measures 900-901 feature eighth-note patterns. Measures 902-903 show sixteenth-note patterns. Measures 904-905 feature eighth-note patterns. Measures 906-907 show sixteenth-note patterns. Measures 908-909 feature eighth-note patterns. Measures 910-911 show sixteenth-note patterns. Measures 912-913 feature eighth-note patterns. Measures 914-915 show sixteenth-note patterns. Measures 916-917 feature eighth-note patterns. Measures 918-919 show sixteenth-note patterns. Measures 920-921 feature eighth-note patterns. Measures 922-923 show sixteenth-note patterns. Measures 924-925 feature eighth-note patterns. Measures 926-927 show sixteenth-note patterns. Measures 928-929 feature eighth-note patterns. Measures 930-931 show sixteenth-note patterns. Measures 932-933 feature eighth-note patterns. Measures 934-935 show sixteenth-note patterns. Measures 936-937 feature eighth-note patterns. Measures 938-939 show sixteenth-note patterns. Measures 940-941 feature eighth-note patterns. Measures 942-943 show sixteenth-note patterns. Measures 944-945 feature eighth-note patterns. Measures 946-947 show sixteenth-note patterns. Measures 948-949 feature eighth-note patterns. Measures 950-951 show sixteenth-note patterns. Measures 952-953 feature eighth-note patterns. Measures 954-955 show sixteenth-note patterns. Measures 956-957 feature eighth-note patterns. Measures 958-959 show sixteenth-note patterns. Measures 960-961 feature eighth-note patterns. Measures 962-963 show sixteenth-note patterns. Measures 964-965 feature eighth-note patterns. Measures 966-967 show sixteenth-note patterns. Measures 968-969 feature eighth-note patterns. Measures 970-971 show sixteenth-note patterns. Measures 972-973 feature eighth-note patterns. Measures 974-975 show sixteenth-note patterns. Measures 976-977 feature eighth-note patterns. Measures 978-979 show sixteenth-note patterns. Measures 980-981 feature eighth-note patterns. Measures 982-983 show sixteenth-note patterns. Measures 984-985 feature eighth-note patterns. Measures 986-987 show sixteenth-note patterns. Measures 988-989 feature eighth-note patterns. Measures 990-991 show sixteenth-note patterns. Measures 992-993 feature eighth-note patterns. Measures 994-995 show sixteenth-note patterns. Measures 996-997 feature eighth-note patterns. Measures 998-999 show sixteenth-note patterns. Measures 999-1000 feature eighth-note patterns.</p>

K

L

180

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock.

Dr.

Cym.

L

sfp < mf sfp <

190

M

Sop. Cor.

Solo Cor. *sfp*

Rep. Cor.

2nd Cor.

3rd Cor. *mp* *f*

Flug.

Solo Hn *mf*

1st Hn *mf*

2nd Hn *mf* *mp* *f*

1st Bar. *mf*

2nd Bar. *mf* *mp* *f*

1st Tbn. *mf* *mp* *f*

2nd Tbn. *mf* *mp* *f*

B. Tbn. *mf* *mp* *f*

Euph.

Bass E \flat *mf* *sfp*

Bass B \flat *mf* *sfp*

Timp.

Glock.

Dr. *f*

Cym.

200

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Timp.

Glock. (8)

Dr.

Cym.

mp

N

= 96

210

Sop. Cor. *f* *sfp*

Solo Cor. *f* *sfp*

Rep. Cor. *f* *sfp*

2nd Cor. *f* *sfp*

3rd Cor. *f* *sfp*

Flug. *f* *sfp*

Solo Hn *p*

1st Hn *p*

2nd Hn *f*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *f* *sfp*

2nd Tbn. *f* *sfp*

B. Tbn. *f* *sfp*

Euph. *p* *p*

Bass E \flat *p*

Bass B \flat *p*

Timpani *pp*

Glock. *p*

Dr. *f* *p*

Cym. *f* *p*

226

Sop. Cor. *f* *fp* *f* *fp* *f*

Solo Cor. *f* *fp* *f* *fp* *f*

Rep. Cor. *f* *fp* *f* *fp* *f*

2nd Cor. *f* *fp* *f* *fp* *f*

3rd Cor. *f* *fp* *f* *fp* *f*

Flug. *f* *fp* *f* *fp* *f*

Solo Hn *f* *p* *f* *p* *f*

1st Hn *f* *p* *f* *p* *f*

2nd Hn *p* *f* *p* *f* *p* *f*

1st Bar. *f* *p* *f* *p* *f* *p*

2nd Bar. *f* *p* *f* *p* *f* *p*

1st Tbn. *f* *fp* *f* *fp* *f*

2nd Tbn. *f* *fp* *f* *fp* *f*

B. Tbn. *f* *fp* *f* *fp* *f*

Euph. *f* *p* *f* *p*

Bass Eb *f* *p* *f* *p*

Bass Bb *p* *f* *p* *f* *p*

Tim. - - - - -

Glock. - - - - -

Dr. *f* *fp* *f* *f*

Cym. *f* *p* *f*

O

237

Sop. Cor. 

Solo Cor. 

Rep. Cor. 

2nd Cor. 

3rd Cor. 

Flug. 

Solo Hn 

1st Hn 

2nd Hn 

1st Bar. 

2nd Bar. 

1st Tbn. 

2nd Tbn. 

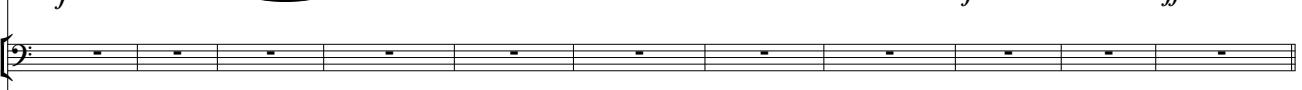
B. Tbn. 

Euph. 

Bass Eb 

Bass Bb 

Timp. 

Glock. 

O

Dr. 

Cym. 

248 $\text{♩} = 160$

Sop. Cor. f f

Solo Cor. f

Rep. Cor. f f

2nd Cor. f

3rd Cor. f

Flug. mp mf f f

Solo Hn mp mf f mp f p

1st Hn mp mf f mp f p

2nd Hn mp mf f mp f p

1st Bar. mp mf f mp f p

2nd Bar. mp mf f mp f p

1st Tbn. mp mf f mp f

2nd Tbn. mp mf f mp f

B. Tbn. mp mf f mp f

Euph. mp mf f mp f p

Bass Eb mp mf f mp f p

Bass B \flat mp mf f mp f p

Tim. $>$

Glock. $\text{♩} = 160$ f mf f mp f

Dr. f mf f mp f

Cym. f

257

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn

1st Hn

2nd Hn

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

Bass Eb

Bass Bb

Tim.

Glock.

Dr.

Cym.

266

Sop. Cor. ff p *mf* f

Solo Cor. ff *mf* f

Rep. Cor. ff *mf* f

2nd Cor. ff *mf* f

3rd Cor. ff *mf* f

Flug. ff p *mf* f

Solo Hn ff p *mf* f

1st Hn ff p *mf* f

2nd Hn ff p *mf* f

1st Bar. ff p *mf* f

2nd Bar. ff p *mf* f

1st Tbn. ff p *mf* f

2nd Tbn. ff p *mf* f

B. Tbn. ff *mf* f

Euph. ff p *mf* f

Bass Eb ff *mf* f

Bass Bb ff *mf* f

Tim. ff *mf* f

Glock. (8) ff f

Drt. ff p *mf* f

Cym. ff f

273

Sop. Cor. ff sfp ff

Solo Cor. ff sfp ff

Rep. Cor. ff sfp ff

2nd Cor. ff sfp ff

3rd Cor. ff sfp ff

Flug. ff sfp ff

Solo Hn ff sfp ff

1st Hn ff sfp ff

2nd Hn ff sfp ff

1st Bar. ff sfp ff

2nd Bar. ff sfp ff

1st Tbn. ff sfp ff

2nd Tbn. ff sfp ff

B. Tbn. ff sfp ff

Euph. ff sfp ff

Bass Eb ff sfp ff

Bass Bb ff sfp ff

Tim. ff

Glock (8)

Dr. ff sfp ff

Cym. > sfp ff