



# Classic and famous!

Arr. Stuart Pullin

Grade: 2 1/2

Duration: 3.00

British composers have a reputation for melodies with an instant appeal to the ear, which should come as no great surprise considering the degree of vocal and instrumental activity in these Isles. This tripartite composition emphasizes the well-known melodies of "Rule Britannia" and "Land of Hope and Glory".

"Rule Britannia" is often referred to as the unofficial National Anthem of the British, and was already composed in the year 1740. This classic is a regular item on the programmes of the "Last Night of the Proms", during which occasion it is sung along at the top of the audience's voices. A good suggestion perhaps for your concerts in a lighter vein?

The work's second movement may be termed even more popular if at all possible, and dates back to the year 1902. It was written by the well-known composer Edward Elgar as part of his "Pomp and Circumstance" march.

Once used as an Anthem for the British Conservative Party, it is nowadays generally accepted as a genuine traditional by each and everyone.

The composition reaches its conclusion with the well-known opening from "Thus spake Zarathustra" by Richard Strauss. There simply is no better way of ending a concert, or starting one for that matter.

Engelse componisten staan bekend om hun mooie goed in het gehoor liggende liederen. Er wordt in Engeland dan ook heel wat afgezongen, maar ook geblazen. In dit compacte werk met drie deeltjes ligt de nadruk op het overbekende Rule Britannia en Land of Hope and Glory.

Rule Britannia wordt ook wel het onofficiële volkslied van de Britten genoemd en werd al gecomponeerd in het jaar 1740. De klassieker is een vast onderdeel bij de Last Night of the Proms en wordt bij die gelegenheid luidkeels meegezongen. Een idee voor uw populaire concert?

Het tweede deel is zonet nog populairder en stamt uit het jaar 1902. Het werd gecomponeerd door de bekende componist Edward Elgar als onderdeel van zijn mars Pomp and Circumstance. Ooit was dit het lijflied van de Conservatieve Partij in Engeland maar nu geaccepteerd als een echte traditional voor iedereen.

De compositie wordt besloten met het overbekende aanvangsthema van Also Sprach Zarathustra van Richard Strauss. Beter kunt u uw concert niet eindigen, of beginnen.

## Instrumentation:

|                   |   |
|-------------------|---|
| Soprano Cornet E♭ | 1 |
| 1st Cornet B♭     | 4 |
| 2nd Cornet B♭     | 2 |
| 3rd Cornet B♭     | 2 |
| Flugel Horn B♭    | 1 |
| 1st Horn E♭       | 2 |
| 2nd Horn E♭       | 1 |
| Baritone B♭       | 2 |
| 1st Trombone B♭   | 1 |
| 2nd Trombone B♭   | 1 |
| Bass Trombone C   | 1 |
| Euphonium B♭      | 2 |
| Bass E♭           | 2 |
| Bass B♭           | 2 |
| Glock             | 1 |
| Percussion 1      | 1 |
| Percussion 2      | 1 |





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## Rule Britannia

Designer Band Series

arr. Stuart Pullin

Grandioso

Musical score for Rule Britannia, arranged by Stuart Pullin. The score is for a concert band and includes parts for:

- Soprano Cornet Eb
- 1st Cornet Bb
- 2nd Cornet Bb
- 3rd Cornet Bb
- Flugelhorn
- 1st Horn Eb
- 2nd Horn Eb
- Baritone Bb
- 1st Trombone Bb
- 2nd Trombone Bb
- Bass Trombone
- Euphonium Bb
- Bass Eb
- Bass Bb
- Glockenspiel
- Percussion (Pair of Cymb.)
- Percussion (S.D. B.D.)

The score is in 2/4 time and features a dynamic marking of *mf* (mezzo-forte) throughout. The music is marked *Grandioso*. A large red copyright notice is overlaid on the bottom right of the page.

A

Sop. Cor.

1st Cor.

2nd Cor.

3rd Cor.

Flug.

1st Hn.

2nd Hn.

Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Glock.

Perc.

Perc.

*mp*



Sop. Cor.

1st Cor.

2nd Cor.

3rd Cor.

Flug.

1st Hn.

2nd Hn.

Bar.

1st Tbn.

2nd Tbn.

3ass Tbn.

Euph.

Bass Eb

Bass Bb

Glock.

Perc.

Perc.

The image displays a page of a musical score for a large ensemble. The score is organized into systems, with each system containing staves for different instruments. The instruments listed on the left are: Sop. Cor., 1st Cor., 2nd Cor., 3rd Cor., Flug., 1st Hn., 2nd Hn., Bar., 1st Tbn., 2nd Tbn., 3ass Tbn., Euph., Bass Eb, Bass Bb, Glock., Perc., and Perc. The music is written in a key signature of one flat (Bb) and a common time signature (C). The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte). There are also accents (^) placed over certain notes. The page is numbered '3' in the top right corner.



# Land of Hope and Glory

arr. Stuart Pullin

**B** Optional start rall.

Sop. Cor. *f sf*

1st Cor. *f sf mp cresc.*

2nd Cor. *f sf sf mp cresc.*

3rd Cor. *f sf sf mf cresc.*

Flug. *f sf mp cresc.*

1st Hn. *f sf sf sf mp cresc.*

2nd Hn. *f sf sf mp cresc.*

Bar. *f sf sf sf mp cresc.*

1st Tbn. *f sf sf sf*

2nd Tbn. *f sf sf sf*

Bass Tbn. *f sf sf sf mp*

Euph. *f*

Bass Eb *f*

Bass Bb *f*

Glock.

Perc. *f* Pair of Cymb.

Perc. *f* S.D. B.D. *f*





**C** Grandioso

Sop. Cor. *mf* *f*

1st Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

1st Hn. *f*

2nd Hn. *f*

Bar. *f*

1st Tbn. *mf* *f*

2nd Tbn. *mf* *f*

Bass Tbn. *mf* *f*

Euph. *mf* *f*

Bass Eb *f*

Bass Bb *f*

Glock. *f*

Perc. *f*

Perc. *mf* *f*





D

Sop. Cor.

1st Cor.

2nd Cor.

3rd Cor.

Flug.

1st Hn.

2nd Hn.

Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Glock.

Perc.

Perc.



rit.

Sop. Cor.

1st Cor.

2nd Cor.

3rd Cor.

Flug.

1st Hn.

2nd Hn.

Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

Bass Eb

Bass Bb

Glock.

Perc.

Perc.



**E** A Tempo

rall.

Sop. Cor.

1st Cor.

2nd Cor.

3rd Cor.

Flug.

1st Hn

2nd Hn

Bar.

1st Tbn.

2nd Tbn.

Bass Tbn.

Euph.

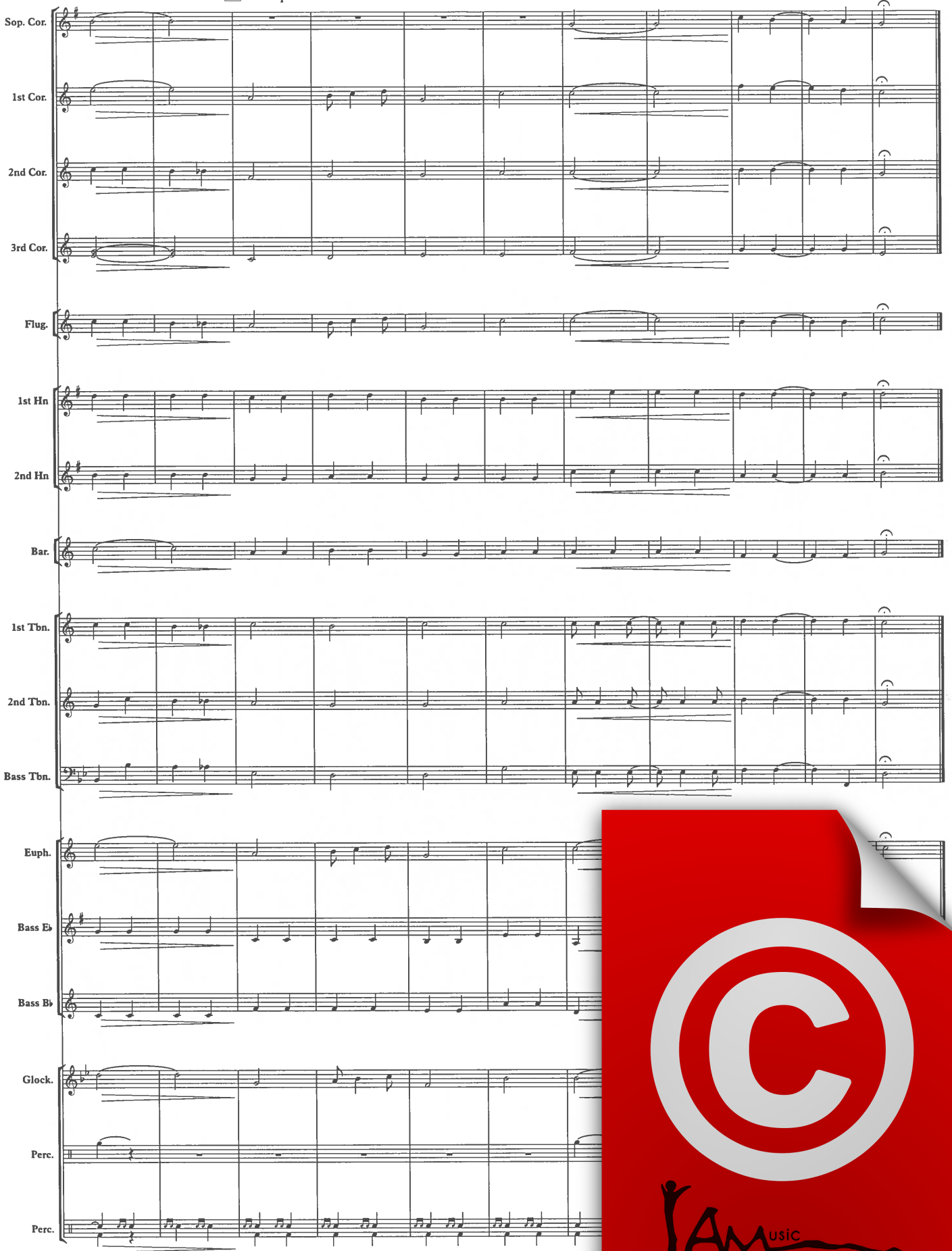
Bass Eb

Bass Bb

Glock.

Perc.

Perc.



# Sunrise

from 'Also sprach Zarathustra'

9  
arr. Stuart Pullin

Maestoso

Musical score for 'Sunrise' from 'Also sprach Zarathustra', arranged by Stuart Pullin. The score is marked 'Maestoso' and is for a full orchestra. The instruments listed are: Sop. Cor., 1st Cor., 2nd Cor., 3rd Cor., Flug., 1st Hn., 2nd Hn., Bar., 1st Tbn., 2nd Tbn., Bass Tbn., Euph., Bass Eb, Bass Bb, Timp., Perc., and Perc. (B.D.). The score includes dynamic markings such as *mp*, *f*, *fp*, and *pp*, and articulation like accents and slurs. The key signature is one sharp (F#) and the time signature is common time (C).



A

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

1st Cor. *fp* *mf* *f* *fp* *f*

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

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

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

1st Hn. *fp* *f* *fp* *f*

2nd Hn. *fp* *f* *fp* *f*

Bar. *fp* *f* *fp* *f*

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

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

Bass Tbn. *fp* *f* *fp* *f*

Euph. *fp*

Bass Eb. *fp*

Bass Bb. *fp* *pp*

Timp. *mp* *f*

Perc.

Perc. *pp*



Sop. Cor. *ff* *ffp*

1st Cor. *ff* *ffp*

2nd Cor. *ff* *ffp*

3rd Cor. *ff* *ffp*

Flug. *ff* *ffp*

1st Hn. *ff* *ffp*

2nd Hn. *ff* *ffp*

Bar. *ff* *ffp*

1st Tbn. *fff* *ff* *ffp*

2nd Tbn. *fff* *ff* *ffp*

Bass Tbn. *fff* *ff* *ffp*

Euph. *fff* *ff*

Bass Eb *ff* *fff* *ff*

Bass Bb *ff*

Timp.

Perc. *ff* *Pair of Cymb.*

Perc.

