

# AGINCOURT VARIATIONS

Michael Brand

**Grade:** 2<sup>1</sup>/<sub>2</sub>

*Duration:* 3.40

## Composer's Note:

The old Agincourt carol is medieval and unmistakably English. "Our King set forth to Normandie" is the refrain memorably featured by William Walton in his music for Henry V.

Michael Brand's evocative and atmospheric setting captures the fife, drum and heraldic fanfare of the battlefield. Ideal for contest and festival.

————— **CONCERT BAND SERIES** —————

**Full Score**

Catalogue No:  
Set (incl score): 10239  
Score only: 11239

PERUSAL ONLY

# AGINCOURT VARIATIONS

Stately ♩ = 96  
solo (one player)

Michael Brand

5

1st Flute

2nd Flute

Oboe

1st B♭ Clarinet

2nd B♭ Clarinet

3rd B♭ Clarinet

B♭ Bass Clarinet

Bassoon

1st/2nd E♭ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

1st/2nd B♭ Trumpet

1st/2nd F Horn

1st/2nd Trombone

Euphonium

Tuba

Timpani

Percussion 1 (Tuned)

Percussion 2

S.D. snare off

*mf*

11

1st Fl. tutti solo

2nd Fl. tutti mf Ist

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

1st/2nd Tpt.

1st/2nd Hn.

1st/2nd Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

3 3 3 2 3 3 3 3 3 3

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

1st/2nd Tpt

1st/2nd Hn

1st/2nd Tbn.

Euph.

Tba

Timp.

Perc. 1

Perc. 2

str. mutes one

one

*mf marcato*

1st Fl.

2nd Fl.

Ob.

1st Cl. *mf* div.

2nd Cl. *mf*

3rd Cl. *mf*

B. Cl. *mf*

Bsn. *mf*

1st/2nd A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

20

1st/2nd Tpt. *mf*

1st/2nd Hn. *mf*

1st/2nd Tbn. *mf*

Euph. *mf* Bsn.

Tba.

Timp.

Perc. 1

Perc. 2 *mf* ten dr. or floor tom

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

1st/2nd Tpt

1st/2nd Hn

1st/2nd Tbn.

Euph.

Tba

Timp.

Perc. 1

Perc. 2

ibn. str mute

*mf marcato*

2. (cue in 1.)

solo str. mute

*mf marcato*

Detailed description: This is a page of a musical score for a symphony orchestra, page 5. The score is arranged in a standard orchestral layout with staves for woodwinds, brass, and percussion. The woodwind section includes Flutes (1st and 2nd), Oboe, Clarinets (1st, 2nd, 3rd, and Bass), Bassoon, Alto Saxophone, Tenor Saxophone, and Baritone Saxophone. The brass section includes Trumpets (1st and 2nd), Horns (1st and 2nd), Trombones (1st and 2nd), Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The score features various musical notations such as slurs, ties, and dynamic markings. A large, semi-transparent watermark is visible across the center of the page. The page number '5' is located in the top right corner.

This page of a musical score, page 6, features rehearsal mark 30. The score is arranged in a standard orchestral format with the following parts and staves:

- Woodwinds:**
  - 1st Fl. (First Flute)
  - 2nd Fl. (Second Flute)
  - Ob. (Oboe)
  - 1st Cl. (First Clarinet)
  - 2nd Cl. (Second Clarinet)
  - 3rd Cl. (Third Clarinet)
  - B. Cl. (Bass Clarinet)
  - Bsn. (Bassoon)
  - 1st/2nd A. Sax. (First/Second Alto Saxophone)
  - T. Sax. (Tenor Saxophone)
  - Bar. Sax. (Baritone Saxophone)
- Brass:**
  - 1st/2nd Tpt. (First/Second Trumpet)
  - 1st/2nd Hn. (First/Second Horn)
  - 1st/2nd Tbn. (First/Second Trombone)
  - Euph. (Euphonium)
  - Tbu. (Tuba)
- Percussion:**
  - Timp. (Tympani)
  - Perc. 1 (Percussion 1)
  - Perc. 2 (Percussion 2)

The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The percussion parts include triplet patterns in the lower register. A large, faint watermark is visible across the center of the page.



1st Fl. *f marcato*

2nd Fl. *f marcato*

Ob. *f marcato*

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

1st/2nd Tpt. *Tutti open*

1st/2nd Hrn.

1st/2nd Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2 *f* *s.d. snares on*

This page of a musical score, page 8, features the following parts and dynamics:

- 1st Fl.**: Treble clef, triplet eighth notes, dynamics *fp* and *f*.
- 2nd Fl.**: Treble clef, triplet eighth notes, dynamics *fp* and *f*.
- Ob.**: Treble clef, triplet eighth notes, dynamics *fp* and *f*.
- 1st Cl.**: Treble clef, rests.
- 2nd Cl.**: Treble clef, rests.
- 3rd Cl.**: Treble clef, rests.
- B. Cl.**: Treble clef, half notes, dynamics *fp* and *f*.
- Bsn.**: Bass clef, half notes, dynamics *fp* and *f*.
- 1st/2nd A. Sax.**: Treble clef, sixteenth notes, dynamics *f*.
- T. Sax.**: Treble clef, half notes, dynamics *fp* and *f*.
- Bar. Sax.**: Treble clef, half notes, dynamics *fp* and *f*.
- 1st div.**: Treble clef, half notes, dynamics *fp* and *f*.
- 1st/2nd Tpt.**: Treble clef, half notes, dynamics *fp* and *f*.
- 1st/2nd Hrn.**: Treble clef, rests.
- 1st/2nd Tbn.**: Bass clef, half notes, dynamics *fp* and *f*. Includes the instruction "open".
- Euph.**: Bass clef, half notes, dynamics *fp* and *f*.
- Tba.**: Bass clef, half notes, dynamics *fp* and *f*.
- Timp.**: Bass clef, rests.
- Perc. 1**: Treble clef, rests.
- Perc. 2**: Percussion clef, includes a "L.C." (Low Conga) section with dynamics *fp* and *f*, and a section with triplet eighth notes and dynamics *f*.

1st Fl. *mf* *mf*

2nd Fl. *mf* *mf*

Ob. *mf* *mf*

1st Cl. *mf* *mf*

2nd Cl. *mf* *mf*

3rd Cl. *mf* *mf*

B. Cl. *ffmp* *ffmp* *mf*

Bsn. *ffmp* *ffmp* *mf*

1st/2nd A. Sax. *ffmp* *ffmp* *mf*

T. Sax. *ffmp* *ffmp* *mf*

Bar. Sax. *ffmp* *ffmp* *mf*

1st/2nd Tpt. *ffmp* *ffmp* *mf*

1st/2nd Hn. *ffmp* *ffmp* *mf*

1st/2nd Tbn. *ffmp* *ffmp* *mf*

Euph. *ffmp* *ffmp* *mf*

Tba. *ffmp* *ffmp* *mf*

Timp.

Perc. 1 L.C. *ffmp*

Perc. 2 *mf dim.*

div.

Alto sax

1st

1st div.

51

1st Fl. *solo*  
*mf espress.*

2nd Fl.

Ob. *oboe solo*  
*solo*  
*mf espress.*

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st/2nd A. Sax. *solo*  
*mf espress.*

T. Sax.

Bar. Sax.

51

1st/2nd Tpt. *legato*

1st/2nd Hrn. *Tbns.*  
*legato*

1st/2nd Tbn. *legato*

Euph. *legato*

Tba. *legato*

Timp.

Perc. 1 *tamb. (shake)*  
*mf*

Perc. 2

60

tutti

1st Fl. *tr-mmr* *cresc.*

2nd Fl. *ob. solo* *mp* *cresc.*

Ob. *solo* *mp* *cresc.*

1st Cl. *mf* *3* *3* *3* *3*

2nd Cl. *mf* *3* *3* *3* *3*

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax. *mf* *3* *3* *3* *3* *clis.*

T. Sax.

Bar. Sax.

1st/2nd Tpt. *cresc.*

1st/2nd Hn. *cresc.*

1st/2nd Tbn. *cresc.*

Euph. *cresc.*

Tba. *cresc.*

Timp.

Perc. 1 *cresc.*

Perc. 2

This page contains a musical score for an orchestra, page 12. The score is written for the following instruments:

- 1st Fl.
- 2nd Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- B. Cl.
- Bsn.
- 1st/2nd A. Sax.
- T. Sax.
- Bar. Sax.
- 1st/2nd Tpt.
- 1st/2nd Hn.
- 1st/2nd Tbn.
- Euph.
- Tba.
- Timp.
- Perc. 1
- Perc. 2

The score is in 4/4 time and features various dynamics and performance instructions:

- Flutes (1st and 2nd):** Start with *f* and *tr* (trills). The 1st Flute has a *dim.* instruction. Both flutes have *mf* dynamics and *solo* markings in the final measure.
- Clarinet 1st:** Starts with *f* and *dim.*, then has a *solo* marking and *mp* dynamic in the final measure.
- Clarinet 2nd:** Has a *solo* marking and *mp* dynamic in the final measure.
- Clarinet 3rd:** Has a *solo* marking and *mp* dynamic in the final measure.
- Trumpets (1st/2nd):** Start with *f* and *dim.*, then have *pp* dynamics in the final measure.
- Horns (1st/2nd):** Start with *f* and have *pp* dynamics in the final measure.
- Trombones (1st/2nd):** Start with *f* and *dim.*, then have *pp* dynamics in the final measure.
- Euphonium:** Starts with *f* and *dim.*, then has *pp* dynamics in the final measure.
- Tuba:** Starts with *f* and *dim.*, then has *pp* dynamics in the final measure.
- Percussion 1:** Starts with *f* and *dim.*.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax. *mf* 1. solo *mf* tutti *mf*

T. Sax.

Bar. Sax.

1st/2nd Tpt. *mf* Alto sax.

1st/2nd Hn.

1st/2nd Tbn. Euph. *mf*

Euph. *mf*

Tba.

Timp.

Perc. 1

Perc. 2

73

tutti

cresc.

ff

tutti div.

1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn.

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

73

1st/2nd Tpt.

1st/2nd Hrn.

1st/2nd Tbn.

Euph.

Tba.

Timp.

Perc. 1

Perc. 2

crash cym.

B.D. ff



1st Fl.

2nd Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

Bsn

1st/2nd A. Sax.

T. Sax.

Bar. Sax.

1st/2nd Tpt

1st/2nd Hn

1st/2nd Tbn.

Euph.

Tba

Timp.

Perc. 1

Perc. 2

S. D. (massed)

*ff*

84

84

This page of a musical score, numbered 16, contains 18 staves of music. The instruments are listed on the left side of each staff:

- 1st Fl.
- 2nd Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- B. Cl.
- Bsn.
- 1st/2nd A. Sax.
- T. Sax.
- Bar. Sax.
- 1st/2nd Tpt.
- 1st/2nd Hn.
- 1st/2nd Tbn.
- Euph.
- Tba.
- Timp.
- Perc. 1
- Perc. 2

The score is written in a key signature of one sharp (F#) and a common time signature (C). The woodwind and string parts feature complex rhythmic patterns, including many eighth and sixteenth notes, often with slurs and ties. The percussion parts include a steady eighth-note pattern in Perc. 2 and more melodic lines in Perc. 1. A large, faint watermark is visible across the center of the page.

This page of a musical score, numbered 17, contains 18 staves of music. The instruments are listed on the left side of each staff:

- 1st Fl.
- 2nd Fl.
- Ob.
- 1st Cl.
- 2nd Cl.
- 3rd Cl.
- B. Cl.
- Bsn
- 1st/2nd A. Sax.
- T. Sax.
- Bar. Sax.
- 1st/2nd Tpt
- 1st/2nd Fh
- 1st/2nd Tbn.
- Euph.
- Tba
- Timp.
- Perc. 1
- Perc. 2

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The woodwind and brass parts feature complex rhythmic patterns, often with slurs and ties. The percussion parts include a snare drum (Perc. 2) with a consistent eighth-note pattern and a set of timpani (Timp.) with sustained notes. A large, faint watermark is visible across the center of the page.

96

1st Fl. *pp* *cresc.*

2nd Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

1st Cl. *pp sub* *cresc.*

2nd Cl. *pp sub* *cresc.*

3rd Cl. *pp sub* *cresc.*

B. Cl. *pp sub* *cresc.*

Bsn. *pp sub* *cresc.*

1st/2nd A. Sax. *pp sub* *cresc.*

T. Sax. *mp cresc.*

Bar. Sax.

1st/2nd Tpt. *pp sub* *cresc.*

1st/2nd Hn. *pp sub* *cresc.*

1st/2nd Tbn. *pp sub* *cresc.*

Euph. *pp sub* *cresc.*

Tba.

Timp.

Perc. 1

Perc. 2

*rall.*

*molto rall.*

This page contains a musical score for a large orchestra, featuring woodwinds, brass, and percussion. The score is organized into systems for each instrument group. The woodwind section includes 1st and 2nd Flutes, Oboe, 1st, 2nd, and 3rd Clarinets, Bass Clarinet, Bassoon, 1st/2nd Alto Saxophones, Tenor Saxophone, and Baritone Saxophone. The brass section includes 1st/2nd Trumpets, 1st/2nd Horns, 1st/2nd Trombones, Euphonium, and Tuba. The percussion section includes Timpani, Percussion 1, and Percussion 2. The score begins with a *rall.* (rallentando) marking and a *ff* (fortissimo) dynamic. The woodwinds play a melodic line with triplets and slurs. The brass section provides harmonic support with chords and rhythmic patterns. The percussion section features a complex rhythmic pattern with triplets and slurs. The score concludes with a *molto rall.* (molto rallentando) marking. A large, faint watermark is visible across the center of the page.

PERUSAL ONLY

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## AGINCOURT VARIATIONS

FULL SCORE	1	1ST B $\flat$ TRUMPET	4
1ST FLUTE	4	2ND B $\flat$ TRUMPET	4
2ND FLUTE	4	1ST F HORN	2
OBOE*	2	2ND F HORN	2
1ST B $\flat$ CLARINET	4	1ST TROMBONE	2
2ND B $\flat$ CLARINET	4	2ND TROMBONE	2
3RD B $\flat$ CLARINET	6	EUPHONIUM (Baritone)	2
B $\flat$ BASS CLARINET*	2	B $\flat$ EUPHONIUM $\frac{2}{4}$ (Baritone)	2
BASSOON*	2	TUBA	6
1ST E $\flat$ ALTO SAXOPHONE	2	TIMPANI*	2
2ND E $\flat$ ALTO SAXOPHONE*	2	PERCUSSION 1 *	2
B $\flat$ TENOR SAXOPHONE*	2	PERCUSSION 2*	2
E $\flat$ BARITONE SAXOPHONE*	1		

### IMPORTANT

All sets sold outside USA and Canada include transposed parts for E $\flat$  Horns, B $\flat$  Trombones  $\frac{2}{4}$ , B $\flat$  Bass  $\frac{2}{4}$ .

All sets sold on the continent of Europe also include transposed parts for B $\flat$  Trombones ( $\frac{2}{4}$ ), B $\flat$  Basses (Tubas)  $\frac{2}{4}$  and E $\flat$  Basses ( $\frac{2}{4}$ ) and ( $\frac{2}{4}$ ).

*Parts marked with an Asterisk (\*) are NOT ESSENTIAL, although their presence will obviously enable a fuller realisation of the composer's intentions to be achieved.*

Catalogue No. 10239