

To His Royal Highness The Duke of Saxe-Coburg and Gotha K.G.

BRITANNIA

A Nautical Overture

A.C. Mackenzie Op.52

arr. I. Rae

Lento $\text{♩}=96$

accel.

Allegro vivace $\text{♩}=96$

Score for *BRITANNIA: A Nautical Overture* by A.C. Mackenzie, arranged by I. Rae. The score is in 4/4 time and features the following instruments:

- Soprano Cornet in E♭
- Cornet 1 in B♭
- Cornet 2 in B♭
- Cornet 3 in B♭
- Horn in E♭
- Baritone 1/ Trombone 1
- Baritone 2/ Trombone 2
- Euphonium 1/ Trombone 3
- Euphonium 2/ Bass Trombone
- Tuba
- Timpani
- Triangle
- Cymbals

The score is divided into two main sections: **Lento** ($\text{♩}=96$) and **Allegro vivace** ($\text{♩}=96$). The tempo change is marked with **accel.** and **Allegro vivace**. The score includes various dynamics such as *ff*, *fz*, *p*, *pp*, and *f*, as well as articulation marks like *quasi echo* and *Solo*. The score is written for a full orchestral ensemble, including woodwinds, brass, and percussion.

This musical score page contains measures 27 through 40 of "The Fire Song". The instrumentation includes Soprano (Sop.), Cello 1 (Ct 1), Cello 2 (Ct 2), Cello 3 (Ct 3), Horn (Hn.), Baritone 1 (Bar. 1), Baritone 2 (Bar. 2), Euphonium 1 (Euph.1), Euphonium 2 (Euph.2), Trombone (Tb.), Timpani (Timp.), Triangle (Tri.), and Cymbal (Cym.).

- Soprano:** Measures 27-30 are rests. Measure 31 begins with a half note G4, followed by eighth notes A4-B4, quarter notes C5-B4, and half notes A4-G4.
- Cello 1:** Features sixteenth-note runs starting at measure 27, moving up from D3 to F#4 in measure 30, then descending.
- Cello 2:** Mostly rests, with a final half note G2 in measure 40.
- Cello 3:** Mirrors the pattern of Cello 1 with sixteenth-note runs.
- Horn:** Plays half notes with accents, primarily on G3 and F#3.
- Baritone 1 & 2:** Similar to the Horn part, playing accented half notes.
- Euphonium 1:** Plays half notes, mostly on G2 and F#2.
- Euphonium 2:** Mostly rests, with a half note G2 in measure 39.
- Trombone:** Starts with a half note G2, then moves to quarter notes F#2-E2 in measure 31, and continues with various rhythmic patterns.
- Timpani:** Features a series of chords and single notes, including a triplet of eighth notes in measure 31.
- Triangle & Cymbal:** Both parts are silent throughout this section.

The score concludes with a double bar line at the end of measure 40.

2

50

Sop. *ff* *mf* *f* *mf*

Ct 1 *ff* *mf* *f* *mf*

Ct 2 *ff* *mf* *f* *mf*

Ct 3 *ff* *mf* *f* *mf*

Hn. *ff* *mf*

Bar. 1 *ff* *mf* *cresc.* *f*

Bar. 2 *ff* *mf* *f* *mf*

Euph. 1 *ff*

Euph. 2 *ff* *mp* *cresc.* *f*

Tb. *ff* *mp* *cresc.* *f* *mf*

Timp.

Tri.

Cym.

65

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

3 Tranquillo

[illegible]

accelerando poco a poco

103

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

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[illegible]

142

Sop. *f* *tr* *ff* **5**

Ct 1 *f* *tr* *ff*

Ct 2 *ff* *3*

Ct 3 *ff* *3*

Hn. *ff* *3*

Bar. 1 *f* *tr* *ff* *ff*

Bar. 2 *f* *ff*

Euph. 1 *f* *ff* *3*

Euph. 2 *ff* *3*

Tb. *f* *ff*

Timp. *mf* *f*

Tri. *f* *ff*

Cym.

154

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

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[illegible]

237

Sop. *ff*

Ct 1 *ff*

Ct 2

Ct 3 *ff* *p* *mf*

Hn.

Bar. 1 *p*

Bar. 2 *p*

Euph. 1 *ff* *mf*

Euph. 2 *ff* *p* *mf*

Tb. *p*

Timp. *f*

Tri.

Cym.

248 **8**

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

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rit. **10** A tempo, tranquillo

300

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

329 **11**

This musical score page contains measures 329 through 338, marked with rehearsal mark 11. The score is for a large ensemble, including vocal soloists and a full orchestra. The vocal parts (Soprano, Contraltos 1 and 2, Contralto 3, and Horn) feature melodic lines with triplets and accents. The instrumental parts (Baritone 1 and 2, Euphonium 1 and 2, Trombone, and Timpani) provide harmonic support. The percussion parts (Triangle and Cymbal) are marked with rests throughout the section. The key signature has one flat (B-flat), and the time signature is 4/4. Dynamics such as *p* (piano) and accents are used to shape the musical phrases.

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

352

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

362

Sop. *ff*

Ct 1 *ff*

Ct 2 *ff*

Ct 3 *ff*

Hn. *ff*

Bar. 1 *ff*

Bar. 2 *ff*

Euph. 1 *ff*

Euph. 2 *ff*

Tb. *ff*

Timp. *ff*

Tri. *ff*

Cym.

$$ff$$

Presto

386

Sop. *p* *mp*

Ct 1 *mp*

Ct 2 *p* *p*

Ct 3 *p* *p*

Hn. *p* *p* *p* *mp*

Bar. 1 *p*

Bar. 2 *p*

Euph. 1 *p*

Euph. 2 *f* *p*

Tb. *f* *p*

Tri.

Cym. *ff*

398

Sop.

Ct 1

Ct 2

Ct 3

Hn.

Bar. 1

Bar. 2

Euph. 1

Euph. 2

Tb.

Timp.

Tri.

Cym.

cresc.

f

p

cresc.

f

mp

p

cresc.

f

cresc.

mf

f

3

408

Largamente A tempo senza rit.

Sop. *ff* *ff* *p* *ff*

Ct 1 *ff* *ff* *ff*

Ct 2 *ff* *ff* *ff*

Ct 3 *ff* *ff* *p* *ff*

Hn. *ff* *ff* *p* *ff*

Bar. 1 *ff* *ff* *p* *ff*

Bar. 2 *ff* *ff* *p* *ff*

Euph. 1 *ff* *ff* *ff*

Euph. 2 *ff* *ff* *Timp.* *ff*

Tb. *ff* *ff* *ff*

Timp. *ff* *ff* *ff*

Tri.

Cym. *ff* *pp* *ff*