

Soprano Cornet

# WHITE CHRISTMAS

Irving Berlin  
*arr. I. Rae*

Maestoso e senza espress. ♩ = 72

The musical score is written for Soprano Cornet in G major (one sharp) and common time (C). It consists of two staves. The first staff begins with a measure rest, followed by a measure rest, and then a measure with a fermata. Above the first staff, the number '10' is written. The second staff begins with a measure rest, followed by a measure with a fermata, and then a measure with a fermata. Above the second staff, the number '12' is written. The score includes various musical notations such as notes, rests, and fermatas. A dynamic marking 'f' (forte) is present below the first staff. A repeat sign is located below the second staff.

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Solo Cornets

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72  
div. a2

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Repiano Cornet

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for a Repiano Cornet in treble clef with a common time signature (C). It consists of three staves of music. The first staff begins with a forte (f) dynamic and a slur over the first four measures. The second staff starts at measure 7, marked with a '2' above the staff, and includes a mezzo-forte (mf) dynamic. The third staff starts at measure 12, marked with a '3' above the staff, and includes a forte (f) dynamic. The score concludes with a double bar line and repeat dots.

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2nd Cornet

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score for the 2nd Cornet part of 'White Christmas' is written on three staves. The first staff begins with a treble clef, a common time signature (C), and a forte (f) dynamic. It contains a melodic line with a slur over the first four measures and a fermata over the fifth. The second staff starts at measure 7, marked with a '2' above the first measure, a mezzo-forte (mf) dynamic, and a slur over the first four measures. The third staff starts at measure 13, marked with a '3' above the first measure, and contains a triplet of eighth notes followed by a fermata. The score includes various musical notations such as slurs, fermatas, and dynamic markings.

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3rd Cornet

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score for the 3rd Cornet part of 'White Christmas' is written on three staves. The first staff begins with a treble clef, a common time signature (C), and a forte (f) dynamic. It contains a melodic line with a slur over the first four measures and a repeat sign. The second staff starts at measure 7, marked with a '2' above the staff, and includes a mezzo-forte (mf) dynamic. It features a melodic line with a slur and a repeat sign. The third staff starts at measure 13, marked with a '3' above the staff, and includes a forte (f) dynamic. It features a melodic line with a slur and a repeat sign. The score concludes with a double bar line.

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Flügelhorn in B $\flat$

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

2

3

8

12

*f*

*mp*

*mf*

*f*

3

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Solo Horn

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

2

*f* *mp*

9

*mf* *f*

14

Solo

*p* *pp* *p ma marcato*

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1st E $\flat$  Horn

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

2

*f*

8

*mp* *mf* *f*

12

2

*pp*

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2nd E♭ Horn

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

2

*f*

9

*mf*

*f*

13

2

*pp*

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1st B $\flat$  Baritone

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for a 1st B $\flat$  Baritone in treble clef with a key signature of one flat (B $\flat$ ) and a common time signature (C). The tempo is marked 'Maestoso e senza espress.' with a quarter note equal to 72 beats per minute. The score consists of three staves of music. The first staff begins with a measure rest marked with a '2' above it, followed by a series of notes with dynamics *f* and *mf*. The second staff starts at measure 8 and includes dynamics *mf* and *f*. The third staff starts at measure 13 and includes dynamics *p* and *pp*. The score concludes with a double bar line.

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2nd B♭ Baritone

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for a 2nd B♭ Baritone part. It consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B♭). It starts with a measure of whole rest, followed by a measure of half note G2, then a half note F2, and a half note E2. The next measure contains a half note D2, a half note C2, and a half note B1. The final measure of the first staff is a whole note G1. The second staff begins with a treble clef, a key signature of one flat (B♭), and a time signature of 2/4. It starts with a half note G1, followed by a half note F1, and a half note E1. The next measure contains a half note D1, a half note C1, and a half note B0. The final measure of the second staff is a whole note G0. The third staff begins with a treble clef, a key signature of one flat (B♭), and a time signature of 2/4. It starts with a half note G0, followed by a half note F0, and a half note E0. The next measure contains a half note D0, a half note C0, and a half note B-1. The final measure of the third staff is a whole note G-1. The score includes dynamic markings: *f* (forte) at the beginning of the first staff, *mf* (mezzo-forte) at the beginning of the second staff, *f* (forte) at the beginning of the third staff, and *pp* (pianissimo) at the end of the third staff. There are also articulation marks, including accents and slurs, throughout the piece.

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1st B $\flat$  Trombone

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for the 1st B $\flat$  Trombone part of 'White Christmas'. It consists of three staves of music. The first staff begins with a treble clef, a common time signature (C), and a key signature of one flat (B $\flat$ ). A measure rest is followed by a measure containing a whole note G $\flat$  (F $\sharp$ ), a half note G $\flat$  (F $\sharp$ ), and a half note G $\flat$  (F $\sharp$ ). The second staff begins with a measure rest, followed by a measure containing a whole note G $\flat$  (F $\sharp$ ), a half note G $\flat$  (F $\sharp$ ), and a half note G $\flat$  (F $\sharp$ ). The third staff begins with a measure rest, followed by a measure containing a whole note G $\flat$  (F $\sharp$ ), a half note G $\flat$  (F $\sharp$ ), and a half note G $\flat$  (F $\sharp$ ). The score includes dynamic markings: *mf* (mezzo-forte) at the beginning of the first staff, *f* (forte) at the beginning of the second staff, and *p* (piano) and *pp* (pianissimo) at the beginning of the third staff. The score also includes articulation marks such as accents and slurs.

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2nd B♭ Trombone

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for a 2nd B♭ Trombone in treble clef with a key signature of one flat (B♭). It consists of three staves of music. The first staff begins with a measure rest, followed by a five-measure rest indicated by a large '5' above the staff. The music then begins with a half note B♭, followed by a half note A♭, and a half note G♭, all beamed together. The second staff starts with a half note F♭, followed by a half note E♭, and a half note D♭, all beamed together. The third staff begins with a half note C♭, followed by a half note B♭, and a half note A♭, all beamed together. The score includes various musical notations such as rests, notes, beams, and dynamic markings.

5

*mf*

9

*mf* *f*

14

*p* *pp*

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Irving Berlin  
*arr. I. Rae*

5

*mf*

9

*mf* *f*

13

*p* *pp*

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2nd C Trombone

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

The musical score is written for a 2nd C Trombone in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of three staves of music. The first staff begins with a measure rest, followed by a measure with a fermata and a '5' above it. The second staff starts at measure 9 and includes dynamic markings of *mf* and *f*. The third staff starts at measure 14 and includes dynamic markings of *p* and *pp*. The score concludes with a double bar line.

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Bass Trombone

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

5

mf

9

mf

f

14

p

pp

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B♭ Euphoniums

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

3

mf

f

mf

9

mf

f

14

p

pp

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C Euphoniums

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

Maestoso e senza espress. ♩ = 72

3

3

*mf* *f* *mf*

9

*mf* *f*

14

*p* *pp*

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Irving Berlin  
*arr. I. Rae*

The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section from measures 1 to 13. The score is written for a single melodic line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by its elegant, flowing lines and dynamic contrasts.

The score is divided into three staves, each representing a different measure range:

- Staff 1 (Measures 1-6):** This staff begins with a measure rest, followed by a series of eighth and quarter notes. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with a crescendo hairpin indicating a gradual increase in volume. The final measure of this staff is marked with an accent (>).
- Staff 2 (Measures 7-12):** This staff continues the melodic line with a mix of eighth and quarter notes. The dynamics range from *mp* (mezzo-piano) to *f* (forte), with a crescendo hairpin indicating a gradual increase in volume. The final measure of this staff is marked with an accent (>).
- Staff 3 (Measures 13-18):** This staff begins with a measure rest, followed by a series of eighth and quarter notes. The dynamics range from *p* (piano) to *pp* (pianissimo), with a decrescendo hairpin indicating a gradual decrease in volume. The final measure of this staff is marked with an accent (>).

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The overall mood is serene and graceful, reflecting the character of the swan.

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B $\flat$  Bass

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

**Maestoso e senza espress.** ♩ = 72  
**3**

7

13

*mf* < *f*

*mp* *mf* *f*

*p* *pp*

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Tuba 2  
(=B♭ Bass)

# WHITE CHRISTMAS

Irving Berlin  
arr. I. Rae

Maestoso e senza espress. ♩ = 72

3

7

*mf* < *f*

*mp* *mf* *f*

13

*p* *pp*

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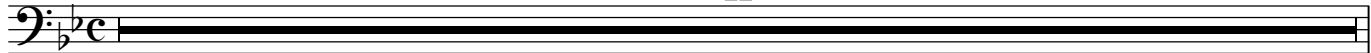
Timpani

# WHITE CHRISTMAS

Irving Berlin  
*arr. I. Rae*

Maestoso e senza espress. ♩ = 72

11



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Triangle  
Cymbals

# WHITE CHRISTMAS

Irving Berlin

arr. I. Rae

**Maestoso e senza espress.** ♩ = 72

The musical score is written for Triangle (Tri.) and Cymbals (Cym.). Both parts start with a double bar line, followed by a half note (H) and a common time signature (C). Above the staff, there is a bracketed section labeled '12' for both parts. This is followed by a measure with a fermata over a half note (H) and a common time signature (C). Below the staff, there is a bracketed section labeled '12' for both parts. This is followed by a measure with a fermata over a half note (H) and a common time signature (C). Below the staff, there is a bracketed section labeled '3' for both parts. This is followed by a measure with a fermata over a half note (H) and a common time signature (C). The score ends with a double bar line. Dynamics include *f* (forte) and *f* (forte) below the staff.

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