



# Allegro

## Last movement of Trumpet Concerto

Joseph Haydn (1732–1809)

arr. editors

**Allegro**

Haydn wrote his Trumpet Concerto in 1796, and it was one of the first works to use the keyed trumpet—the predecessor of the modern valve trumpet. In this arrangement of the main theme from the last movement the melody is shared between the hands.

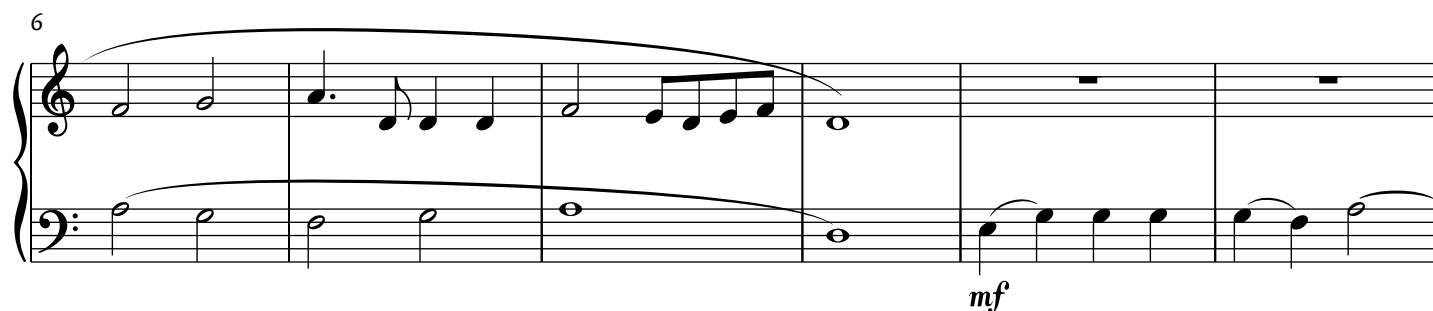
# Salangadou

Trad. Creole

arr. editors

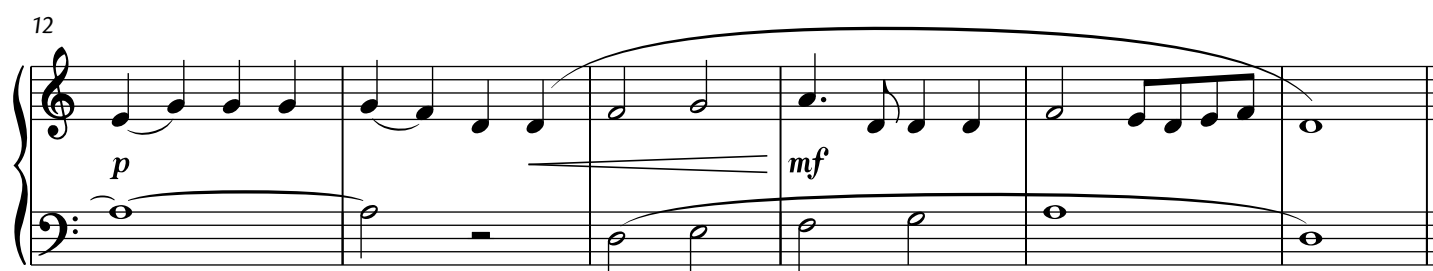
**Andante**

6



*mf*

12



*p* *mf*

Legato and expressive playing will create the melancholy mood required in this traditional Creole song from New Orleans, in which a mother laments the death of her daughter.

## La Volta

Anon. English (c.1600)  
arr. editors

**Allegretto**

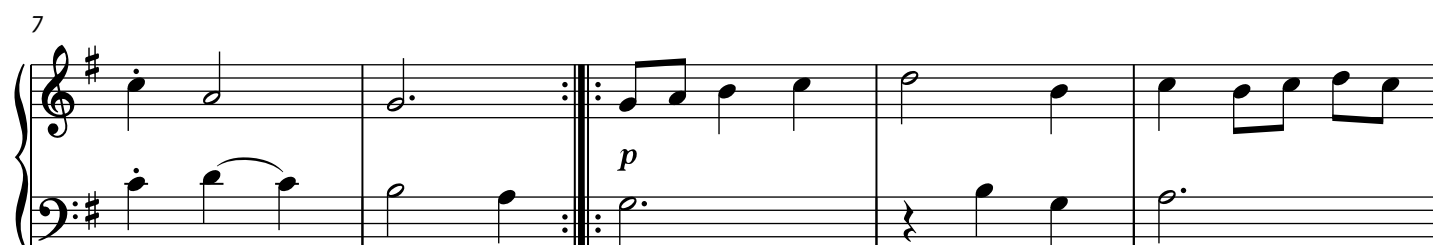
3



*f (repeat p)*

5

7



*p*

12



*f*

This energetic dance was popular all over Europe in the seventeenth century. A contemporary description explains that the man puts his left arm around his partner's waist and the right arm beneath her bust, then helps her to leap into the air with a push from his left thigh, while both partners rapidly turn. It was banned by the French court for its risks to both 'honour and health'!



# The Trout

Franz Schubert (1797–1828)

arr. editors

Moderato

Schubert was a prolific songwriter, and 'The Trout' ('Die Forelle'), one of his most popular songs, was also the theme of his 'Trout' Quintet. It tells the sad tale of a carefree, playful fish, who is soon to be caught by a cruel fisherman.

# Minuetto

Charles Wilton

(b. c.1761)

Moderato



# Belle qui tiens ma vie

Anon.  
Arbeau's *Orchésographie* (1588)  
arr. editors

**Andante**

This song, popularized in the twentieth century by its inclusion in Peter Warlock's *Capriol Suite*, was originally published in a collection of dances by the French cleric Thoinot Arbeau. The words read: 'Beautiful one, who holds my life captive in your eyes, come to my aid or I must die'. It would have been performed with a steady drumbeat underpinning the rhythm.

## Horn Fanfare from the 'Water Music'

George Frideric Handel  
(1685–1759)

**Moderato**



# Iona Boat Song

Trad. Scottish  
arr. editors

**Adagio**

*p espress. e legato*

opt. Ped. *sim.*

8

16

8va

*mp*

23

8va

*pp*

senza Ped.

30

8va

*p*

*rit.*

*pp*

Ped.

Legend has it that this was the tune to which Scottish kings were rowed to their final resting place on the sacred isle of Iona. Legato pedalling will add to the haunting atmosphere, and holding the pedal down for the last four bars enables the sound to float into the distance.



# The Policeman's Song

## from *The Pirates of Penzance*

Arthur Sullivan (1842–1900)

arr. editors

**Moderato: pompously**

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff. The key signature is one flat (B-flat major), and the time signature is 4/4. The tempo and mood are indicated as 'Moderato: pompously'. The score includes various dynamic markings: *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). It also features numerous articulation marks, including accents and slurs, as well as fingerings and breath marks. The piece concludes with a final double bar line.

Gilbert and Sullivan's well-known operetta *The Pirates of Penzance* is the setting for this witty duet between the Sergeant and his chorus of Policemen, who obediently echo the last few words of each phrase (always marked *f* with accents). This piece should be 'hammed up' as much as possible!



# Street Beat

Alan Bullard  
(b. 1947)

With pride and poise

The musical score for "Street Beat" is written for piano in 4/4 time. It consists of 24 measures, divided into six systems of four measures each. The right hand plays a melody with eighth and sixteenth notes, often with slurs and accents. The left hand provides a harmonic accompaniment with chords and single notes. The score includes the following markings:

- Measure 1:** *mf* (mezzo-forte), fingering 1 2.
- Measure 4:** Fingering 1 3 5 and 1 2 5.
- Measure 8:** *p* (piano), fingering 1.
- Measure 12:** *cresc.* (crescendo), *f* (forte), fingering 1 1 1 2.
- Measure 16:** Fingering 2.
- Measure 20:** Fingering 1 2.



24

*p* *ff*

4

This jazz-/rock-influenced piece is driven by the steady crotchet pulse, and the off-beat accents and dynamic contrasts help to emphasize the mood.

## Aura Lee

(Love me tender)

George R. Poulton (1828–67)  
arr. editors

**Moderato**

1 *p* 3 1

5 *mf*

7 5 1 5 1 5 1 3 1

*f* (repeat *mp*)

13 4 1. 1 2 2. 1 2 *p*

3 2 1 1 2 4 1 2

Ped. \_\_\_\_\_

'Aura Lee' is a sentimental ballad from the American Civil War and was popularized by Elvis Presley in the film *Love me Tender*, where it appears with different words. The opening part of the melody is played by the left hand while the right hand provides a gentle accompaniment.





# Whistle down the Wind

Andrew Lloyd Webber (b. 1948)

arr. editors

**Moderato**

4/2

*p legato*

Ped. *mp* 1 *sim.*

6

1. 2. 1 *f*

10

5/2 5/2 3 1

4 2 5 3 2 4 2 3 5

15

*poco rit.* *a tempo*

*mf*

4 4 1 5 1 5 1 5

20

2 5 1 5