

VENIVICTA.de

Heyday Gig

For Brass Ensemble

Martin Heinrichs

With the Heyday Gig, the composer accompanies the listener to a wedding celebration in the high society of the British Empire. Perhaps even to North Cothelstone Hall to Lord and Lady Hesketh-Fortescue when their youngest son Meredith said yes to Priscilla's cousin, Gwyneth Molesworth. Of course, the Heyday Gig can also be performed at any other festive occasion.

For the original version for "Weisenbläserensemble" and any additional parts or transcriptions please contact www.VENIVICTA.de.

Mit dem Heyday Gig begleitet der Komponist den Zuhörer auf eine Hochzeitsfeier in die feine Gesellschaft des British Empire. Vielleicht sogar nach North Cothelstone Hall zu Lord und Lady Hesketh-Fortescue als deren jüngster Sohn Meredith der Cousine von Priscilla, Gwyneth Molesworth, das Jawort gab. Selbstverständlich kann der Heyday Gig auch zu jeder anderen festlichen Gelegenheit zum Besten gegeben werden.

Für die ursprüngliche Fassung für "Weisenbläserensemble" sowie ggf. Zusatzstimmen oder Transkriptionen bitte kontaktieren Sie www.VENIVICTA.de.

Heyday Gig

Partitur

For Brass Ensemble

Martin Heinrichs

$\text{♩} = c. 82$

A

Trompete in B 1
Trompete in B 2
Trompete in B 3
Horn in F 1
Horn in F 2
Euphonium
Posaune 1
Posaune 2
Posaune 3
Tuba

B

Trp. B. in B 1
Trp. B. in B 2
Trp. B. in B 3
Hrn. in F 1
Hrn. in F 2
Euph.
Pos. 1
Pos. 2
Pos. 3
Tub.

Heyday Gig

Trp. B. in B 1

Trp. B. in B 2

Trp. B. in B 3

Hrn. in F 1

Hrn. in F 2

Euph.

Pos. 1

Pos. 2

Pos. 3

Tub.

D

p sub. *f*

Trp. B. in B 1

Trp. B. in B 2

Trp. B. in B 3

Hrn. in F 1

Hrn. in F 2

Euph.

Pos. 1

Pos. 2

Pos. 3

Tub.

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f *mf* *f* *f* *f* *f* *f* *f* *f* *f*

A B C D

1 2 1 2

6

p sub.

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f

mf

f

f

p sub.

f

A

B

C

D

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f

mf

f

f

f

f

f

f

f

p sub.

f

f

f

A

B

C

D

3

2

6

1. 1

2. 1

1

2

3

1

3

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$\text{♩} = c. 82$

A

B

C

D

1. 2.

f *mf* *f* *mf* *f* *mp* *mf* *f* *p sub.* *f*

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f

mf

f

mf

f

f

mp

mf

f

p sub.

f

Euphonium (C)

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f *mp*

mf

f

mf

f

mp

mf *f* *p sub.*

f

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♩. = c. 82

A

f *mp*

B

f *mf*

f

C

mf *mp*

mf *f* *p sub.*

D

f

Heyday Gig

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♩. = c. 82

A

First line of music for section A, starting with a bass clef, key signature of three flats, and 6/8 time signature. It begins with a dynamic marking of *f* and ends with *mp*. The staff contains a sequence of eighth and quarter notes.

Second line of music for section A, continuing the melodic line from the first line.

B

First line of music for section B, starting with a dynamic marking of *f* and ending with *mf*. The staff contains a sequence of eighth and quarter notes.

Second line of music for section B, continuing the melodic line.

First line of music for section B, first ending. It includes a dynamic marking of *f* and a first ending bracket. The staff contains a sequence of eighth and quarter notes.

Second line of music for section B, second ending. It includes a dynamic marking of *mp* and a second ending bracket. The staff contains a sequence of eighth and quarter notes.

C

First line of music for section C, starting with a dynamic marking of *mf* and ending with *p sub.*. The staff contains a sequence of eighth and quarter notes.

Second line of music for section C, starting with a dynamic marking of *f*. The staff contains a sequence of eighth and quarter notes.

D

First line of music for section D, starting with a dynamic marking of *f*. The staff contains a sequence of eighth and quarter notes.

Second line of music for section D, ending with a dynamic marking of *f*. The staff contains a sequence of eighth and quarter notes.

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♩. = c. 82

A

First staff of section A: Bass clef, key signature of three flats (B-flat, E-flat, A-flat), 6/8 time signature. Starts with a dynamic marking of *f*. The staff contains several measures of music, including a repeat sign with first and second endings. A dynamic marking of *mp* appears at the end of the first ending.

Second staff of section A: Continuation of the musical notation from the first staff.

B

First staff of section B: Bass clef, key signature of three flats, 6/8 time signature. Starts with a dynamic marking of *f*. The staff contains several measures of music, including a repeat sign with first and second endings. A dynamic marking of *mf* appears at the end of the first ending.

Second staff of section B: Continuation of the musical notation from the first staff.

Third staff of section B: Continuation of the musical notation from the first staff, showing first and second endings.

C

First staff of section C: Bass clef, key signature of three flats, 9/8 time signature. Starts with a dynamic marking of *f*. The staff contains several measures of music, including a dynamic marking of *mp* and a first ending.

Second staff of section C: Continuation of the musical notation from the first staff, including a dynamic marking of *f* and *p sub.*

D

First staff of section D: Bass clef, key signature of three flats, 6/8 time signature. Starts with a dynamic marking of *f*. The staff contains several measures of music.

Second staff of section D: Continuation of the musical notation from the first staff.

Third staff of section D: Continuation of the musical notation from the first staff.

Tuba

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♩. = c. 82

A

First staff of section A, starting with a bass clef and a key signature of three flats. The music begins with a dynamic marking of *f* and a half note. It features a series of eighth notes and quarter notes, with a dynamic shift to *mp* in the second measure. The staff ends with a double bar line.

Second staff of section A, continuing the melodic line from the first staff with eighth and quarter notes.

B

First staff of section B, starting with a dynamic marking of *f*. It includes a half note followed by eighth notes and quarter notes, with a dynamic shift to *mf* in the second measure. The staff ends with a double bar line.

Second staff of section B, continuing the melodic line with eighth and quarter notes.

First staff of section B with first and second endings. It starts with a dynamic marking of *f* and includes a half note followed by eighth notes and quarter notes. The first ending leads to the second ending, which concludes the section with a double bar line.

C

First staff of section C, starting with a dynamic marking of *f*. It features a half note followed by eighth notes and quarter notes, with a dynamic shift to *mp* in the second measure. The staff ends with a double bar line.

Second staff of section C, starting with a dynamic marking of *f*. It includes a half note followed by eighth notes and quarter notes, with a dynamic shift to *p sub.* in the second measure. The staff ends with a double bar line.

D

First staff of section D, starting with a dynamic marking of *f*. It features a half note followed by eighth notes and quarter notes.

Second staff of section D, continuing the melodic line with eighth and quarter notes.

Third staff of section D, concluding the piece with a half note followed by eighth notes and quarter notes, ending with a double bar line.