

Fullscore fanfare

# Our Father

Dur.: ±3'

Pjotr Iljitsj Tchaikovsky  
arr.: Jo Vliex

Allegro Moderato

A

Soprano Sax. B♭

Alto Sax. 1/2 E♭

Tenor Sax. B♭

Baritone Sax. E♭

Flugelhorn 1 B♭

Flugelhorn 2 B♭

Flugelhorn 3 B♭

Horn 1 F

Horn 2 F

Horn 3 F

Trumpet 1 B♭

Trumpet 2 B♭

Trumpet 3 B♭

Trombone 1 C

Trombone 2 C

Trombone 3 C

Bass Trombone C

Baritone B♭

Euphonium B♭

Bass E♭

Bass B♭

Bass C



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**C** *Meno mosso,  
moderato assai*

This page of the musical score for 'Our Father' includes the following parts and markings:

- Saxophones:** S. Sax. B $\flat$ , A. Sax. 1/2 E $\flat$ , T. Sax. B $\flat$ , B. Sax. E $\flat$ . Dynamics include *ff* and *mp*.
- Flutes:** Flghn. 1 B $\flat$ , Flghn. 2 B $\flat$ , Flghn. 3 B $\flat$ . Dynamics include *ff*.
- Horns:** Hn. 1 F, Hn. 2 F (marked with <sup>25</sup>), Hn. 3 F. Dynamics include *ff*.
- Trumpets:** B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, B $\flat$  Tpt. 3. Dynamics include *ff*.
- Trombones:** Tbn. 1 C, Tbn. 2 C, Tbn. 3 C, B. Tbn. C. Dynamics include *ff*.
- Other Instruments:** Bar. B $\flat$ , Euph. B $\flat$ , Bss. E $\flat$ , Bss. B $\flat$ , Bss. C. Dynamics include *ff*.

The score features a large watermark reading 'www.bronsheimmusic.com' diagonally across the page.

Our Father - score - page 4

D

This musical score page, titled "Our Father - score - page 4", features a key signature of one sharp (F#) and a common time signature. The score is divided into several staves for different instruments:

- Saxophones:** S. Sax. B $\flat$ , A. Sax. 1/2 E $\flat$ , T. Sax. B $\flat$ , and B. Sax. E $\flat$ . The Alto Sax 1 part is specifically labeled. Dynamics include *mp*, *sf*, and *mp*.
- Flutes:** Flghn. 1 B $\flat$ , Flghn. 2 B $\flat$ , and Flghn. 3 B $\flat$ . Flute 2 has a <sup>35</sup> marking.
- Trumpets:** B $\flat$  Tpt. 1, B $\flat$  Tpt. 2, and B $\flat$  Tpt. 3.
- Trombones:** Tbn. 1 C, Tbn. 2 C, Tbn. 3 C, and B. Tbn. C.
- Brass:** Bar. B $\flat$ , Euph. B $\flat$ , Bss. E $\flat$ , Bss. B $\flat$ , and Bss. C.

The score includes dynamic markings such as *mp* (mezzo-piano) and *sf* (sforzando), along with crescendo and decrescendo hairpins. A large watermark "www.bronsheimmusic.com" is visible diagonally across the page.

**E** Piu animato

This page of the musical score for 'Our Father' includes the following instruments and parts:

- S. Sx. B $\flat$
- A. Sx. 1/2 E $\flat$
- T. Sx. B $\flat$
- B. Sx. E $\flat$
- Flghn. 1 B $\flat$
- Flghn. 2 B $\flat$
- Flghn. 3 B $\flat$
- Hn. 1 F
- Hn. 2 F
- Hn. 3 F
- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- B $\flat$  Tpt. 3
- Tbn. 1 C
- Tbn. 2 C
- Tbn. 3 C
- B. Tbn. C
- Bar. B $\flat$
- Euph. B $\flat$
- Bss. E $\flat$
- Bss. B $\flat$
- Bss. C

The score is marked with dynamics such as *sf*, *p*, *f*, *tutti*, and *mf*. A large watermark 'www.bronsheimmusic.com' is visible across the page.

Our Father - score - page 6

F

This page of the musical score for 'Our Father' includes the following instruments and parts:

- S. Sx. B $\flat$
- A. Sx. 1/2 E $\flat$
- T. Sx. B $\flat$
- B. Sx. E $\flat$
- Flghn. 1 B $\flat$
- Flghn. 2 B $\flat$
- Flghn. 3 B $\flat$
- Hn. 1 F
- Hn. 2 F
- Hn. 3 F
- B $\flat$  Tpt. 1
- B $\flat$  Tpt. 2
- B $\flat$  Tpt. 3
- Tbn. 1 C
- Tbn. 2 C
- Tbn. 3 C
- B. Tbn. C
- Bar. B $\flat$
- Euph. B $\flat$
- Bss. E $\flat$
- Bss. B $\flat$
- Bss. C

The score is divided into four measures. The first measure is marked with a dynamic of *p*. The second measure is marked with *mf*. The third measure is marked with *p*. The fourth measure is marked with *p*. The score includes various musical notations such as rests, notes, and dynamic markings.

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**G** **Largo**

The score is for a large ensemble and includes the following parts and dynamics:

- S. Sx. B♭:** Starts with a dynamic of *pp* and changes to *f* at the beginning of the **Largo** section.
- A. Sx. 1/2 E♭:** Starts with *pp*, changes to *mp*, and then to *f* in the **Largo** section.
- T. Sx. B♭:** Starts with *pp*, changes to *mp*, and then to *f* in the **Largo** section.
- B. Sx. E♭:** Starts with *pp*, changes to *mp*, and then to *f* in the **Largo** section.
- Flghn. 1 B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Flghn. 2 B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Flghn. 3 B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Hn. 1 F:** Starts with *pp* and changes to *f* in the **Largo** section.
- Hn. 2 F:** Starts with *pp* and changes to *f* in the **Largo** section.
- Hn. 3 F:** Starts with *pp* and changes to *f* in the **Largo** section.
- B♭ Tpt. 1, 2, 3:** All three parts change to *f* in the **Largo** section.
- Tbn. 1 C, 2 C, 3 C:** All three parts change to *f* in the **Largo** section.
- B. Tbn. C:** Changes to *f* in the **Largo** section.
- Bar. B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Euph. B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Bss. E♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Bss. B♭:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.
- Bss. C:** Starts with *pp*, changes to *mp*, and then to *pp* before changing to *f* in the **Largo** section.