

LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)

arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is arranged for 12 brass instruments, organized into six pairs. The instruments are: C Instrument 1 & 2, B♭ Instrument 1 & 2, E♭ Instrument 1 & 2, F Instrument 1 & 2, Bass Clef Instrument 1, and Bass Clef Instrument 2. The score is written in 4/4 time with a tempo of Adagio (♩ = 72). The key signature is one sharp (F#). The music is divided into four measures. The first measure is marked *mp* (mezzo-piano) and the second measure is marked *mf* (mezzo-forte). The score includes dynamic markings, articulation marks, and a crescendo hairpin in the final measure of each instrument part.

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

5

This musical score is for the hymn "LONG, LONG AGO" from "The Brass Crest 2-Part Hymn Series". It is a two-part setting for brass instruments, consisting of ten staves. The instruments are: C1 (Cornet 1), C2 (Cornet 2), Bb1 (Bass Horn 1), Bb2 (Bass Horn 2), Eb1 (Euphonium 1), Eb2 (Euphonium 2), F1 (Trumpet 1), F2 (Trumpet 2), BC1 (Baritone 1), and BC2 (Baritone 2). The music is in the key of D major (two sharps) and 4/4 time. The score is divided into four measures. The first measure starts with a dynamic marking of *mp* (mezzo-piano). The second measure continues with *mp*. The third measure changes to *mf* (mezzo-forte). The fourth measure concludes with *mf*. Each staff shows a melodic line with various rhythmic values, including eighth and sixteenth notes, and rests. The bottom two staves (BC1 and BC2) are in bass clef, while the others are in treble clef.

The Brass Crest 2-Part Hymn Series
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9

f

C 1

f

C 2

f

B \flat 1

f

B \flat 2

f

E \flat 1

f

E \flat 2

f

F 1

f

F 2

f

BC 1

f

BC 2

f

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

13

This musical score is for the hymn "Long, Long Ago" from "The Brass Crest 2-Part Hymn Series". It is page 4 of the score, starting at measure 13. The music is written for a brass ensemble with the following parts: C1 (Cornet 1), C2 (Cornet 2), Bb1 (Bass Horn 1), Bb2 (Bass Horn 2), Eb1 (Euphonium 1), Eb2 (Euphonium 2), F1 (Trumpet 1), F2 (Trumpet 2), BC1 (Baritone 1), and BC2 (Baritone 2). The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four measures. The first measure is marked with a mezzo-piano (*mp*) dynamic, and the second measure is marked with a mezzo-forte (*mf*) dynamic. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The brass instruments play in a homophonic style, with some parts having a more active melodic line than others.

Summary (Concert Pitch)

The Brass Crest 2-Part Hymn Series

LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)

arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written for a brass instrument in treble clef, 4/4 time, with a key signature of one sharp (F#). It consists of four systems of music, each with a measure number (1, 5, 9, 13) at the beginning. The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The piece concludes with a double bar line at the end of the fourth system.

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C Instrument 1

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)

arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written for C Instrument 1 in treble clef, key of D major (one sharp), and 4/4 time. It consists of four staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff begins with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The third staff begins with a forte (*f*) dynamic. The fourth staff begins with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The score includes measure numbers 5, 9, and 13. The piece concludes with a double bar line at the end of the fourth staff.

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C Instrument 2

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score consists of four staves of music. Each staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The first staff starts with a mezzo-piano (*mp*) dynamic and transitions to mezzo-forte (*mf*) at the second measure. The second staff also starts with *mp* and transitions to *mf*. The third staff begins with a forte (*f*) dynamic. The fourth staff starts with *mp* and transitions to *mf*. The music is written in a simple, hymn-like style with quarter and eighth notes. A double bar line is present at the end of the fourth staff.

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B♭ Instrument 1

The Brass Crest 2-Part Hymn Series
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Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

mp mf

5 mp mf

9 f

13 mp mf

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B♭ Instrument 2

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The score consists of four lines of music, each starting with a measure number (1, 5, 9, 13). The dynamics are marked as follows: *mp* (mezzo-piano) at the beginning of the first and second lines, *mf* (mezzo-forte) at the beginning of the second and fourth lines, and *f* (forte) at the beginning of the third line. The melody is primarily composed of quarter and eighth notes, with some rests. The piece concludes with a double bar line at the end of the fourth line.

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E♭ Instrument 1

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written for E♭ Instrument 1 in 4/4 time, Adagio (♩ = 72). The key signature is three sharps (F#, C#, G#). The score consists of four staves of music, each containing four measures. The first staff starts with a mezzo-piano (*mp*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff starts with *mp* and *mf*. The third staff starts with a forte (*f*) dynamic. The fourth staff starts with *mp* and *mf*. The music features a simple, hymn-like melody with a mix of quarter and eighth notes. There are hairpins indicating dynamics throughout the piece.

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E♭ Instrument 2

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written for E♭ Instrument 2 in 4/4 time, Adagio (♩ = 72). The key signature is three sharps (F#, C#, G#). The score consists of four staves of music, each starting with a measure number (1, 5, 9, 13). The dynamics are marked as *mp* (mezzo-piano), *mf* (mezzo-forte), and *f* (forte). The first staff (measures 1-4) starts with *mp* and changes to *mf* at measure 3. The second staff (measures 5-8) starts with *mp* and changes to *mf* at measure 7. The third staff (measures 9-12) starts with *f*. The fourth staff (measures 13-16) starts with *mp* and changes to *mf* at measure 15. The piece ends with a double bar line at the end of the fourth staff.

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F Instrument 1

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written for F Instrument 1 in treble clef, with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The score consists of four staves of music, each containing four measures. The first staff starts with a mezzo-piano (*mp*) dynamic and moves to mezzo-forte (*mf*) by the second measure. The second staff starts with *mp* and moves to *mf*. The third staff starts with a forte (*f*) dynamic. The fourth staff starts with *mp* and moves to *mf*. The piece concludes with a double bar line at the end of the fourth measure of the fourth staff.

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F Instrument 2

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score is written on a single treble clef staff in 4/4 time with a key signature of two sharps (F# and C#). The tempo is Adagio with a quarter note equal to 72 beats per minute. The score consists of four lines of music, each starting with a measure number (1, 5, 9, 13). The first line (measures 1-4) starts with a mezzo-piano (*mp*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The second line (measures 5-8) starts with *mp* and ends with *mf*. The third line (measures 9-12) starts with a forte (*f*) dynamic. The fourth line (measures 13-16) starts with *mp* and ends with *mf*. The piece concludes with a double bar line at the end of the fourth line.

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Bass Clef Instrument 1

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score consists of four staves of music in bass clef, with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Adagio' with a quarter note equal to 72 beats per minute. The first staff begins with a dynamic marking of *mp* and ends with a fermata. The second staff begins with a dynamic marking of *mp* and ends with a dynamic marking of *mf*. The third staff begins with a dynamic marking of *f* and ends with a dynamic marking of *mf*. The fourth staff begins with a dynamic marking of *mp* and ends with a dynamic marking of *mf*. The music features a steady eighth-note accompaniment with a melodic line of quarter and eighth notes.

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Bass Clef Instrument 2

The Brass Crest 2-Part Hymn Series
LONG, LONG AGO

Thomas H. Bayly (1797 - 1839)
arr. Robert D. Schramm

Adagio ♩ = 72

The musical score consists of four staves of music in bass clef, 4/4 time, with a key signature of one sharp (F#). The tempo is Adagio, with a quarter note equal to 72 beats per minute. The first staff starts with a mezzo-piano (*mp*) dynamic and transitions to mezzo-forte (*mf*) in the second measure. The second staff also starts with *mp* and transitions to *mf*. The third staff begins with a forte (*f*) dynamic. The fourth staff starts with *mp* and transitions to *mf*. The piece concludes with a fermata over the final note.

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