

# The Sunne Rising

for euphonium and  
brass band

Andrew Baker

SUNNE RISING

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for euphonium and brass band

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*The Sunne Rising* was commissioned by Matthew Stringer, who gave the first performance to mark the wedding of his sister Katherine Stringer to Aaron Fawcett in 2009. The title is taken from the poem of the same name by the English metaphysical poet John Donne.

*'Love, all alike, no season knows nor clime,  
Nor hours, days, months, which are the rags of time.'*

- *The Sunne Rising*, By John Donne (1572-1631)

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This set has been provided to **Hammonds Saltaire Band** (the 'purchaser').

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The Sunne Rising  
for Euphonium and Brass Band

Andrew Baker

**4** Adagio  $\text{♩} = 66$

Solo Euphonium

Soprano Cornet

Solo Cornet *div.*  $p$

Repiano Cornet harmon mute, TR open

2nd Cornet  $p$  *pp*  $mf$  *pp*

3rd Cornet harmon mute, TR open

Flugel **4** **4** **5** **4** **4** **4** *pp*  $mf$  *mp*

Solo Horn  $p$

1st Horn

2nd Horn

1st Baritone

2nd Baritone  $p$

1st Trombone **4** **4** **5** **4** **4** **4** *mp*

2nd Trombone  $p$

Bass Trombone  $p$  *pp* *mp* *pp* *mp*

Euphonium **4** **4** **5** **4** **4** **4** *(mp)* **5** **4** **4** *(mp)*

E♭ Bass  $p$

B♭ Bass  $p$

Percussion 1

Percussion 2 *tri.*  $p$

Percussion 3  $p$



poco più mosso  $\text{♩} = 72$

Solo Euph.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

A

The musical score consists of 18 staves. The first five staves include Solo Euph., Sop. Cnt., Solo Cnt., Rep. Cnt., and 2nd Cnt. The next five staves include 3rd Cnt., Flug., Solo Hn., 1st Hn., and 2nd Hn. The following four staves include 1st Bar., 2nd Bar., 1st Tbn., and 2nd Tbn. The final four staves include B. Tbn., Euph., E♭ Bass, and B♭ Bass. Percussion parts are shown in the last three staves: Perc. 1, Perc. 2, and Perc. 3. The music is marked 'poco più mosso' with a tempo of  $\text{♩} = 72$ . A dynamic 'mf' is indicated above the Solo Euph. staff. A large letter 'A' is enclosed in a box at the top right. Several thick red diagonal strokes are drawn across the middle section of the score, covering the staves for Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., E♭ Bass, and B♭ Bass. A large red blob is drawn near the bottom left, covering the staves for Euph., E♭ Bass, and B♭ Bass.

A musical score page featuring 17 staves of music. The instruments listed on the left are Solo Euph., Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, and Perc. 3. The music begins with a melodic line on the Solo Euph. staff. The Solo Cnt. and Rep. Cnt. staves are marked with a 'cup mute' instruction and dynamic 'p'. The 2nd Cnt. and 3rd Cnt. staves are also marked with a 'cup mute' instruction and dynamic 'p'. The Flug. staff has a dynamic 'mp'. The Solo Hn., 1st Hn., and 2nd Hn. staves have dynamics 'p'. The 1st Bar. and 2nd Bar. staves show a melodic line with red markings. The 1st Tbn., 2nd Tbn., and B. Tbn. staves show a melodic line with red markings. The Euph., Eb Bass, and Bb Bass staves show a melodic line with red markings. The Perc. 1, Perc. 2, and Perc. 3 staves are mostly blank.



24 **B**

Solo Euph. *mf* 5

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt. *p* cup mute

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

A musical score page featuring multiple staves of music. The instruments listed on the left are Solo Euph., Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bb Bass, Perc. 1, Perc. 2, and Perc. 3. The score includes dynamics such as *p*, *mp*, and *solo, open*. Red ink has been used to highlight specific notes and sections of the music across several staves, particularly in the lower half of the page.



37

**C**

Solo Euph.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

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*ancora poco più mosso* ♩ = 76

44

Solo Euph. 

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

52

Solo Euph. **D**

Sop. Cnt.

Solo Cnt. *cup mute*

Rep. Cnt. *pp cresc.*

2nd Cnt.

3rd Cnt.

Flug. *pp cresc.* *mf*

Solo Hn. *pp cresc.*

1st Hn. *pp cresc.*

2nd Hn. *pp cresc.*

1st Bar.

2nd Bar.

1st Tbn. *pp cresc.*

2nd Tbn. *pp cresc.*

B. Tbn. *pp cresc.*

Euph. *pp cresc.*

E♭ Bass *pp*

B♭ Bass *pp*

Perc. 1

Perc. 2

Perc. 3 *pp cresc.*

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57

poco rall.      poco meno mosso  $\text{♩} = 72$

Solo Euph.

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

*mf cresc.*

*open*

*f*

*cresc.*

*f*

*div.*

*f*

*p cresc.*

*tam-tam*

*p cresc.*

*f*

*f*

*f*

*f*



10

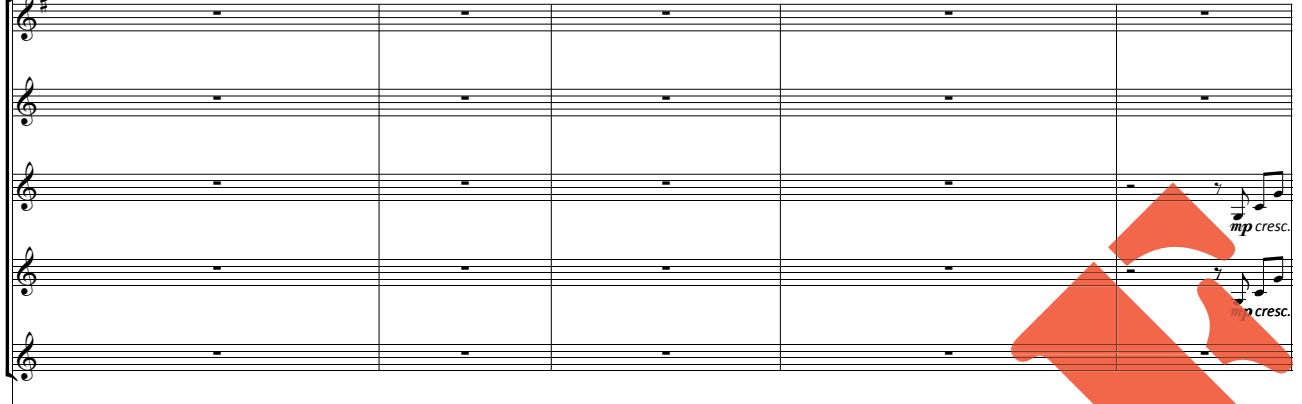
63

Solo Euph. 

Sop. Cnt.

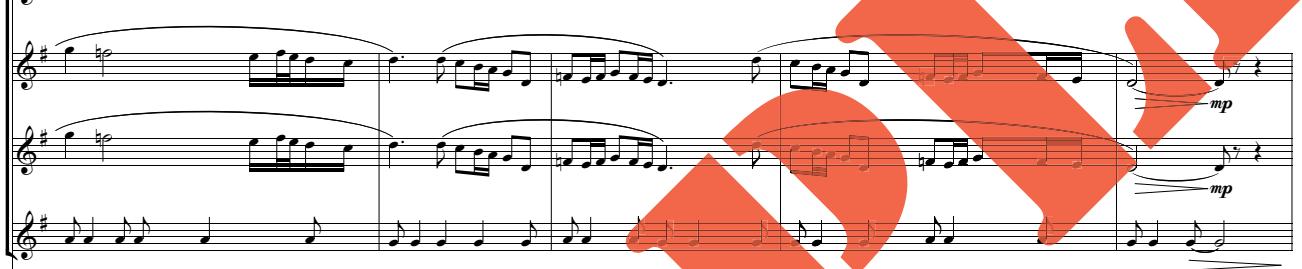
Solo Cnt.

Rep. Cnt.

2nd Cnt. 

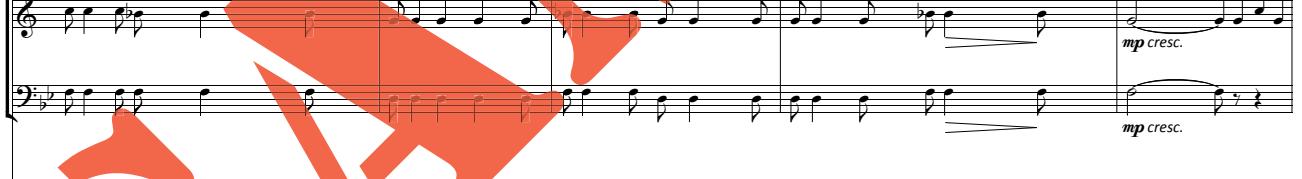
3rd Cnt.

Flug.

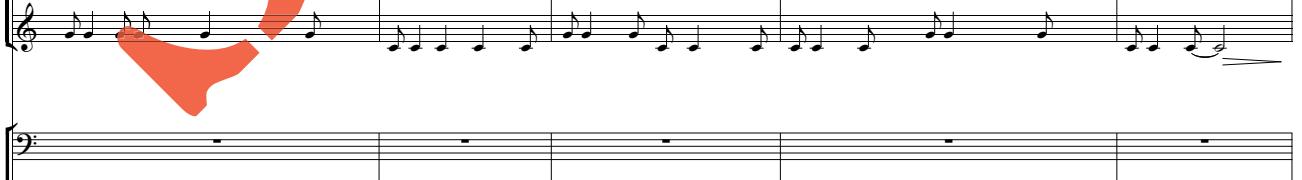
Solo Hn. 

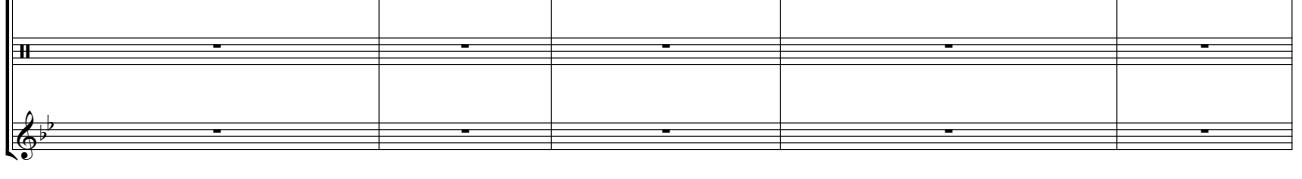
1st Hn. 

2nd Hn. 

1st Bar. 

2nd Bar. 

1st Tbn. 

2nd Tbn. 

B. Tbn.

Euph. 

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3



poco rall.      **Tempo primo**  $\text{♩} = 66$

68

Solo Euph.

Sop. Cnt.

Solo Cnt. *mp cresc.*

Rep. Cnt.

2nd Cnt. *mp cresc.*

3rd Cnt.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Perc. 1

Perc. 2

Perc. 3

74 (higher note opt.)

Solo Euph. *mf* *p*

Sop. Cnt. *mp*

Solo Cnt. *mp*

Rep. Cnt. *mp*

2nd Cnt. *mp*

3rd Cnt. *mp*

Flug.

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *mp* *p*

2nd Tbn. *mp* *p*

B. Tbn. *mp* *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Perc. 1 *p*

Perc. 2

Perc. 3 *p*

harmon mute TR

harmon mute TR

harmon mute TR



**SAINTS**



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