

La Cinquantaine

(The Golden Wedding)

Gabriel MARIE

arr. Trevor FORD

♩ = ± 126

Musical score for La Cinquantaine (The Golden Wedding) by Gabriel Marie, arranged by Trevor Ford. The score is in 4/4 time with a tempo of approximately 126 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Oboe, 1st Clarinet, 2nd Clarinet, 3rd Clarinet, Bass Clarinet, 1st & 2nd Alto Saxophones, Tenor Saxophone, Baritone Saxophone (labeled as bass clarinet), Bassoon, 1st Trumpet, 2nd Trumpet, 3rd Trumpet, 1st & 2nd Horn in F, 3rd & 4th Horn in F, 1st Trombone, 2nd Trombone, 3rd Trombone, Euphonium, Bases, Timpani, Percussion, and Bells. The score begins with a dynamic marking of *p* (piano). The Flute, Oboe, and 1st Clarinet parts feature melodic lines with grace notes and slurs. The woodwinds and brass parts provide harmonic support with sustained notes and rhythmic patterns. The percussion and bells parts add texture and rhythmic drive.

A



8

1. 2.

Fl. *mf*

Ob. *mf*

1st Cl. *mf*

2nd Cl. *mf*
1. alto sax.
2. alto sax.

3rd Cl. *mf*

B. Cl. *mf*

1/2 A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Bsn. *mf*

1st Tpt. *mf*

2nd Tpt.

3rd Tpt.

1/2 Hn. *mf*

3/4 Hn. *mf*

1st Tbn. *mf*

2nd Tbn.

3rd Tbn.

Euph. *mf*
Bass clarinet

Bass. *mf*

Timp. *mf*

Perc. *mf*
triangle

Bells *mf*

1. 2. A

B

15

This page of a musical score, rehearsal mark B, contains the following parts from top to bottom:

- Fl.** (Flute): Melodic line with sixteenth-note patterns.
- Ob.** (Oboe): Melodic line mirroring the flute.
- 1st Cl.** (Clarinet 1): Melodic line.
- 2nd Cl.** (Clarinet 2): Sustained notes.
- 3rd Cl.** (Clarinet 3): Sustained notes.
- B. Cl.** (Bass Clarinet): Sustained notes.
- 1/2 A. Sax.** (Alto Saxophone): Sustained notes.
- T. Sax.** (Tenor Saxophone): Sustained notes.
- Bar. Sax.** (Baritone Saxophone): Sustained notes.
- Bsn.** (Bassoon): Sustained notes.
- 1st Tpt.** (Trumpet 1): Sustained notes, then melodic line starting at measure 19.
- 2nd Tpt.** (Trumpet 2): Sustained notes, then melodic line starting at measure 19.
- 3rd Tpt.** (Trumpet 3): Sustained notes, then melodic line starting at measure 19.
- 1/2 Hn.** (Horn 1): Sustained notes.
- 3/4 Hn.** (Horn 2): Sustained notes.
- 1st Tbn.** (Tuba): Sustained notes.
- 2nd Tbn.** (Tuba): Sustained notes.
- 3rd Tbn.** (Tuba): Sustained notes.
- Euph.** (Euphonium): Sustained notes, then melodic line starting at measure 19.
- Bass.** (Bass): Sustained notes, then melodic line starting at measure 19.
- Timp.** (Timpani): Sustained notes, then melodic line starting at measure 19.
- Perc.** (Percussion): Rhythmic accompaniment with 'x' marks.
- Bells** (Bells): Sustained notes.

Rehearsal mark **B** is indicated by a boxed 'B' above the staff at measure 19. The dynamic marking *mf* (mezzo-forte) is used throughout the score, with specific instances at measures 19 and 21.



29

Fl. *Fine*

Ob. *Fine*

1st Cl. *Fine*

2nd Cl. *Fine*

3rd Cl. *Fine*

B. Cl. *Fine*

1/2 A. Sax. *Fine*

T. Sax. *Fine*

Bar. Sax. *Fine*

Bsn. *Fine*

1st Tpt. *Fine*

2nd Tpt. *Fine*

3rd Tpt. *Fine*

1/2 Hn. *Fine*

3/4 Hn. *Fine*

1st Tbn. *Fine*

2nd Tbn. *Fine*

3rd Tbn. *Fine*

Euph. *Fine*

Bass. *Fine*

Timp. *Fine*

Perc. *Fine*

Bells *Fine*



36 **D**

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1/2 A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Bass.

Timp.

Perc. S.D. CC B.D.

Bells

f *pp* *p* *pp* *f* *pp* *p* *pp* *f* *pp* *p* *pp* *f* *pp* *p* *pp* *f* *pp*

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43

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1/2 A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Bass.

Timp.

Perc.

Bells

p *cresc.* *mf* *mf*

1. 2.

mf

E

49

Fl.

Ob.

1st Cl.

2nd Cl.

3rd Cl.

B. Cl.

1/2 A. Sax.

T. Sax.

Bar. Sax.

Bsn.

1st Tpt.

2nd Tpt.

3rd Tpt.

1/2 Hn.

3/4 Hn.

1st Tbn.

2nd Tbn.

3rd Tbn.

Euph.

Bass.

Timp.

Perc.

Bells

mf

p

bass clarinet



Fl. *pp* *cresc.*

Ob. *pp* *cresc.*

1st Cl. *pp* *cresc.*

2nd Cl. *pp* *cresc.*

3rd Cl. *pp* *cresc.*

B. Cl. *pp* *cresc.*

1/2 A. Sax. *pp* *cresc.*

T. Sax. *cresc.*

Bar. Sax. *pp* *cresc.*

Bsn. *pp* *cresc.*

1st Tpt. *pp* *cresc.*

2nd Tpt. *pp* *cresc.*

3rd Tpt. *pp* *cresc.*

1/2 Hn. *cresc.*

3/4 Hn. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

3rd Tbn. *cresc.*

Euph. *pp* *cresc.*

Bass. *cresc.*

Timp.

Perc. *cresc.*

Bells *cresc.*

58



Fl. *mf* *poco rit.* *mf* D.C.

Ob. *mf* *poco rit.* *mf* D.C.

1st Cl. *mf* *poco rit.* *mf* D.C.

2nd Cl. *mf* *poco rit.* D.C.

3rd Cl. *mf* *poco rit.* D.C.

B. Cl. *mf* *poco rit.* D.C.

1/2 A. Sax. *mf* *poco rit.* *mf* D.C.

T. Sax. *mf* *poco rit.* D.C.

Bar. Sax. *mf* *poco rit.* D.C.

Bsn. *mf* *poco rit.* D.C.

1st Tpt. *mf* *poco rit.* D.C.

2nd Tpt. *mf* *poco rit.* D.C.

3rd Tpt. *mf* *poco rit.* D.C.

1/2 Hn. *mf* *poco rit.* D.C.

3/4 Hn. *mf* *poco rit.* D.C.

1st Tbn. *mf* *poco rit.* D.C.

2nd Tbn. *mf* *poco rit.* D.C.

3rd Tbn. *mf* *poco rit.* D.C.

Euph. *mf* *poco rit.* D.C.

Bass. *mf* *poco rit.* D.C.

Timp. *mf* *poco rit.* D.C.

Perc. *mf* *poco rit.* D.C.

Bells *mf* *poco rit.* *mf* D.C.

