

SCORE AND PARTS



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CONCERT BAND



Grade 0.5



Grade 1



Grade 1.5



Grade 2-2.5



Grade 3-3.5



Grade 4+

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Full Score

Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert with the Washington Irving Intermediate School Band and Sleepy Hollow MS-HS Band

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

Flute

Oboe
(Opt. Flute 2)

B♭ Clarinet 1

B♭ Clarinet 2

Bass Clarinet

Bassoon

Alto
Saxophone

Tenor
Saxophone

Baritone
Saxophone

Allegro ♩ = 132

B♭ Trumpet 1

B♭ Trumpet 2

Horn in F

Trombone

Euphonium

Tuba

(F: B♭: C)

Timpani

Mallets 1
(Chimes, Bells)

Mallets 2
(Xylophone, Marimba)

Percussion 1
(Snare Drum, Bass Drum)

Percussion 2
(Tam-tam, Suspended Cymbal, Crash Cymbals, Shaker, Tambourine)

Burn Brightly - Full Score

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal. 1

Mal. 2

Perc. 1

Perc. 2

p ————— *f* Crash Cymbals

Flute

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with the Washington Irving Intermediate School Band and Sleepy Hollow MS-HS Band*

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

2

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Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
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Oboe
(Opt. Flute 2)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

The musical score for the Oboe part of 'Burn Brightly' is written on two staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. It features a half rest followed by a measure with a '2' above it, indicating a second ending. The second staff continues the melody with a series of eighth and sixteenth notes, marked with a forte 'f' dynamic. A slur covers the final four measures of the second staff, which end with a double bar line.

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B♭ Clarinet 1

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

2

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B $\flat$ Clarinet 2

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

2

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Bass Clarinet

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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

The musical score for Bass Clarinet is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. It features a double bar line with a '2' above it, indicating a second ending. The music starts with a forte (*f*) dynamic. The second staff continues the melody, ending with a double bar line. The notation includes various note values, rests, and articulation marks.

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Bassoon

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

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*Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
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Alto Saxophone

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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Tenor Saxophone

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

f

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Baritone Saxophone

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

v

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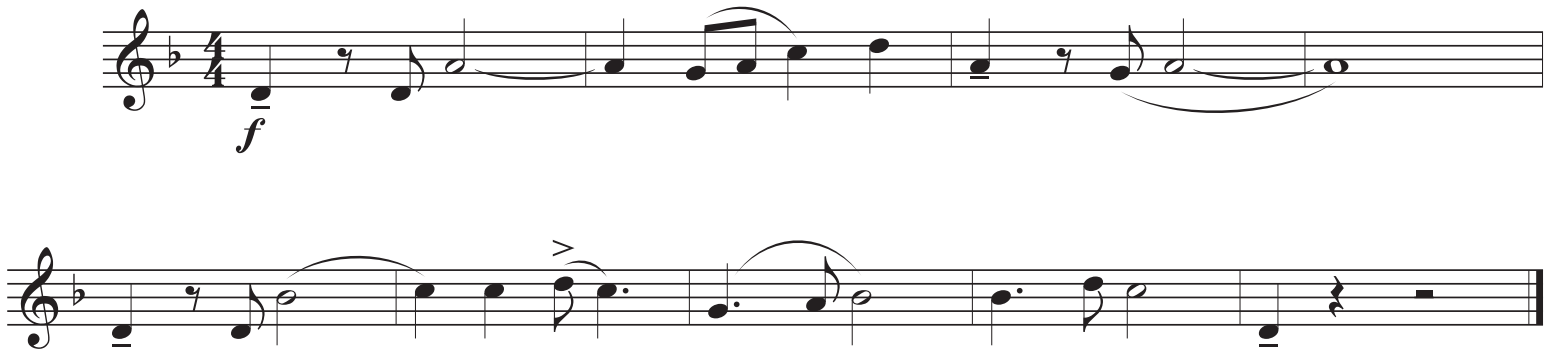
*Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
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B♭ Trumpet 1

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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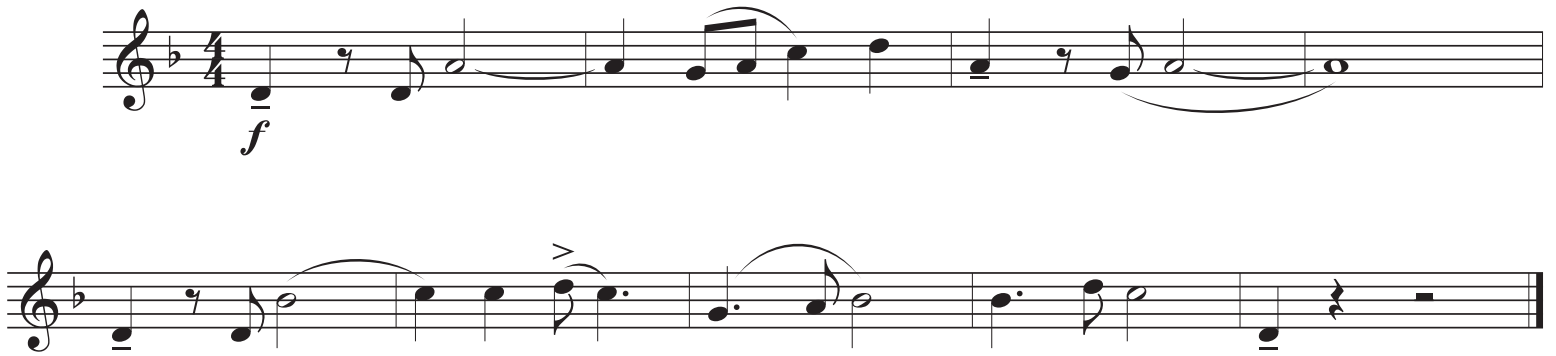
*Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
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B♭ Trumpet 2

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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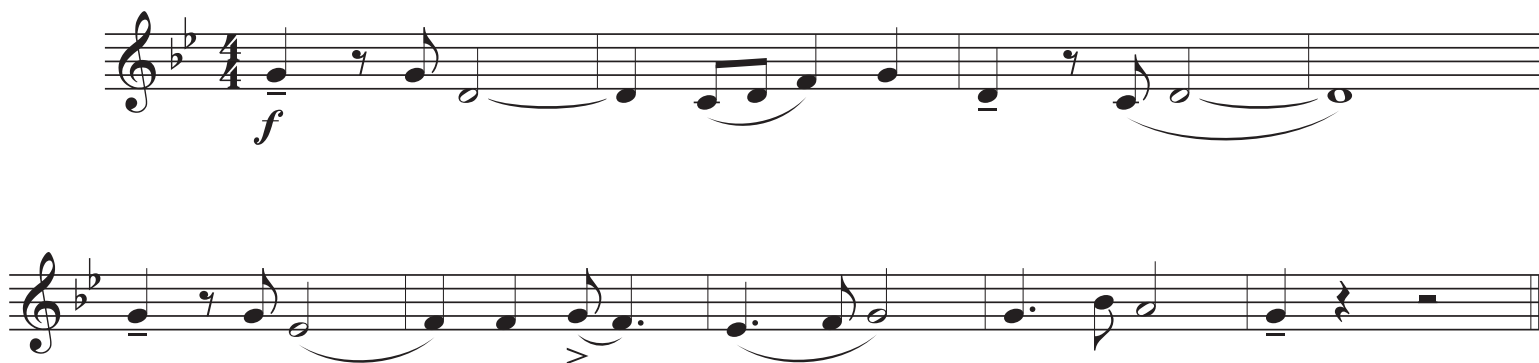
Horn in F

*Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
with the Washington Irving Intermediate School Band and Sleepy Hollow MS-HS Band*

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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Trombone

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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

The musical score for the Trombone part of 'Burn Brightly' is written on two staves in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The first staff begins with a double bar line, followed by a whole rest in the first measure. The second measure contains a half note G2, a half note F2, and a half note E2, all beamed together. The third measure contains a half note D2, a half note C2, and a half note B1, all beamed together. The fourth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The fifth measure contains a half note E1, a half note D1, and a half note C1, all beamed together. The sixth measure contains a half note B1, a half note A1, and a half note G1, all beamed together. The seventh measure contains a half note F1, a half note E1, and a half note D1, all beamed together. The eighth measure contains a half note C1, a half note B1, and a half note A1, all beamed together. The ninth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The tenth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The eleventh measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The twelfth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The thirteenth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The fourteenth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The fifteenth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The sixteenth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The seventeenth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The eighteenth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The nineteenth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The twentieth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The twenty-first measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The twenty-second measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The twenty-third measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The twenty-fourth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The twenty-fifth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The twenty-sixth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The twenty-seventh measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The twenty-eighth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The twenty-ninth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The thirtieth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The thirty-first measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The thirty-second measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The thirty-third measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The thirty-fourth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The thirty-fifth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The thirty-sixth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The thirty-seventh measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The thirty-eighth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The thirty-ninth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The fortieth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The forty-first measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The forty-second measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The forty-third measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The forty-fourth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The forty-fifth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The forty-sixth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The forty-seventh measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The forty-eighth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The forty-ninth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The fiftieth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The fifty-first measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The fifty-second measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The fifty-third measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The fifty-fourth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The fifty-fifth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The fifty-sixth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The fifty-seventh measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The fifty-eighth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The fifty-ninth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The sixtieth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The sixty-first measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The sixty-second measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The sixty-third measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The sixty-fourth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The sixty-fifth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The sixty-sixth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The sixty-seventh measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The sixty-eighth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The sixty-ninth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The seventieth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The seventy-first measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The seventy-second measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The seventy-third measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The seventy-fourth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The seventy-fifth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The seventy-sixth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The seventy-seventh measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The seventy-eighth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The seventy-ninth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The eightieth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The eighty-first measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The eighty-second measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The eighty-third measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The eighty-fourth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The eighty-fifth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The eighty-sixth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The eighty-seventh measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The eighty-eighth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The eighty-ninth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The ninetieth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The ninety-first measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The ninety-second measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The ninety-third measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The ninety-fourth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The ninety-fifth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The ninety-sixth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The ninety-seventh measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The ninety-eighth measure contains a half note A1, a half note G1, and a half note F1, all beamed together. The ninety-ninth measure contains a half note G1, a half note F1, and a half note E1, all beamed together. The hundredth measure contains a half note D1, a half note C1, and a half note B1, all beamed together. The piece ends with a double bar line.

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Euphonium

*Commissioned by Abby Ferri, Austin Day, and Micah Sprague for a side-by-side concert
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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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Baritone (T.C.)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132



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Tuba

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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

The musical score for the Tuba part of 'Burn Brightly' is written in bass clef, 4/4 time, and B-flat major. It begins with a two-measure rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The first staff ends with a double bar line. The second staff continues the melody with more eighth and quarter notes, ending with a final double bar line. Dynamics include a forte (f) marking and a breath mark (v) under a quarter note in the second staff.

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String Bass

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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

The musical score for String Bass is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 132 beats per minute. The score begins with a double bar line and a '2' above it, indicating a two-measure rest. This is followed by a series of notes: a quarter rest, a quarter note G2, a half note F2, a half note E2, a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The piece concludes with a double bar line.

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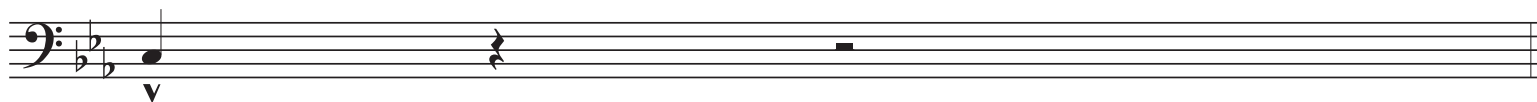
Timpani

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Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132
(F: B♭: C)



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Mallets 1
(Chimes,
Bells)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132
Chimes

3 **3**

f

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Mallets 2
(Xylophone,
Marimba)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

Xylophone

f

2

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Percussion 1

(Snare Drum,
Bass Drum)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

2

f

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Percussion 2

(Tam-tam, Suspended Cymbal,
Crash Cymbals,
Shaker, Tambourine)

Burn Brightly

BRUCE W. TIPPETTE
(ASCAP)

Allegro ♩ = 132

Tam-tam

2

Suspended Cymbal

f **p** **f**

2

p **f**

Crash Cymbals

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