

# Carpe Diem

John Biggs (2015) • Edited by Kevin Riley

Maestoso ♩ = 56      2      3      4      5      6      7      8      9      10

The score is for a brass and woodwind ensemble. It features 18 staves: Soprano Cornet, Solo Cornet, Repiano Cornet, 2nd Cornet, 3rd Cornet, Flugel, Solo Horn, 1st Horn, 2nd Horn, 1st Baritone, 2nd Baritone, 1st Trombone, 2nd Trombone, Bass Trombone, Euphonium, Eb Bass, Bb Bass, Timpani, Snare Drum, Cymbals, and Xylophone. The music is in 3/4 time with a key signature of two flats (Bb and Eb). The tempo is Maestoso at 56 beats per minute. The Solo Horn part begins at measure 5 with a *mf* dynamic and a *Solo* marking. The Bass Trombone, Euphonium, and Bb Bass parts have dynamics of *mp* and *pp* indicated. The percussion parts (Timpani, Snare Drum, Cymbals, Xylophone) are currently silent.

11 12 13 14 15 16 17 18

Sop. Cor. *mf*

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug. *mf*

Solo Hn.

1st Hn.

2nd Hn.

1st Bar. *mf* *p*

2nd Bar. *mf* *p*

Tbn.1 *p*

Tbn.2 *p*

B. Tbn. *mf*

Euph. *mf* *p*

E♭ Bass *mf* *p*

B♭ Bass

Timp. *mf*

S. D.

Cym.

Xyl.

A

20 21 22 23 24 25 26 27 28 29

Sop. Cor.

Solo Cor. *mp* Solo *mf* tutti

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn.1

Tbn.2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

S. D.

Cym.

Xyl.

30 31 32 33 **B** 35 36 37 38

Sop. Cor. *p* *ff*

Solo Cor. *p* *ff* *ff* *mp*

Rep. Cor. *p* *ff*

2nd Cor. *p* *ff*

3rd Cor. *p* *ff*

Flug. *p* *ff* *mp*

Solo Hn. *p* *ff* *mp*

1st Hn. *p* *ff*

2nd Hn. *p* *ff*

1st Bar. *p* *ff*

2nd Bar. *p* *ff*

Tbn.1 *p* *ff* *mp subito* *Solo* *mp*

Tbn.2 *p* *ff*

B. Tbn. *p* *ff*

Euph. *p* *ff* *mp subito*

E♭ Bass *p* *ff* *mp subito*

B♭ Bass *p* *ff*

Timp. *p* *ff*

S. D. *mf* *ff*

Cym. *ff*

Xyl. *ff*

**C** Con Spirito  $\text{♩} = 104$

58 59 60 61 62 63 64 65 66

Musical score for Carpe Diem, page 7, measures 58-66. The score includes parts for Sopranos, Coros, Flutes, Horns, Trombones, Euphonium, Basses, Timpani, Snare Drum, Cymbals, and Xylophone. Dynamics range from *mf* to *mp*.

**Instrumentation:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl.

**Measure 58:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 59:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 60:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 61:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 62:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 63:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 64:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mf*

**Measure 65:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mp*

**Measure 66:** Sop. Cor., Solo Cor., Rep. Cor., 2nd Cor., 3rd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., Tbn.1, Tbn.2, B. Tbn., Euph., Eb Bass, Bb Bass, Timp., S. D., Cym., Xyl. *mp*

67 68 69 70 71 72 73

Sop. Cor. *mp* *f*

Solo Cor. *mp* *f*

Rep. Cor. *mp* *f*

2nd Cor. *mp* *f*

3rd Cor. *mp* *f*

Flug.

Solo Hn. *mp* *f*

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

Tbn.1 *mp* *f*

Tbn.2 *mp* *f*

B. Tbn. *mp* *f*

Euph. *mp* *f*

E♭ Bass *mp* *f*

B♭ Bass *mp* *f*

Timp. *mp* *f*

S. D.

Cym. *f*

Xyl.

♩ = 56 186 187 188 **J** Scherzando ♩ = 96 190 191 192 193 194

This page of the musical score for 'Carpe Diem' includes the following parts and markings:

- Sop. Cor.**: Part of the woodwind section, mostly resting.
- Solo Cor.**: Solo part for the woodwinds, marked *mp*.
- Rep. Cor.**: Part of the woodwind section, mostly resting.
- 2nd Cor.**: Part of the woodwind section, mostly resting.
- 3rd Cor.**: Part of the woodwind section, mostly resting.
- Flug.**: Flute part, mostly resting.
- Solo Hn.**: Solo part for the horns, marked *pp* and *mp*.
- 1st Hn.**: First horn part, marked *pp* and *mp*.
- 2nd Hn.**: Second horn part, marked *pp*.
- 1st Bar.**: First baritone part, marked *pp* and *mp*.
- 2nd Bar.**: Second baritone part, marked *pp*.
- Tbn.1**: First trombone part, marked *mp*.
- Tbn.2**: Second trombone part, marked *mp*.
- B. Tbn.**: Bass trombone part, marked *mp*.
- Euph.**: Euphonium part, marked *mp*.
- Eb Bass**: Eb Bass part, marked *mp*.
- Bb Bass**: Bb Bass part, marked *mp*.
- Timp.**: Timpani part, marked *mp*.
- S. D.**: Snare Drum part.
- Cym.**: Cymbal part.
- Xyl.**: Xylophone part, marked *f* and *Solo*.

195 196 197 198 199 200 201

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn.1

Tbn.2

B. Tbn.

Euph.

Eb Bass

Bb Bass

Timp.

S. D.

Cym.

Xyl.



M **Maestoso** ♩ = 120

266

267

268

269

270

271

272

Sop. Cor. *f*

Solo Cor. *f*

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug. *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

Tbn.1 *f*

Tbn.2 *f*

B. Tbn. *f*

Euph. *f*

Eb Bass *f*

Bb Bass *f*

Timp. *f*

S. D. *f*

Cym. *f*

Xyl. *f*

273 274 275 276 277 278 279 280

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

Tbn.1

Tbn.2

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

Xyl.

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *f* *p* *f* *f*

*p* *mp* *p* *mp* *p*

*p* *f* *p* *f* *f*

♩. = 104

308 309 310 311 312 313 314

**Sop. Cor.**  
**Solo Cor.**  
**Rep. Cor.**  
**2nd Cor.**  
**3rd Cor.**  
**Flug.**  
**Solo Hn.**  
**1st Hn.**  
**2nd Hn.**  
**1st Bar.**  
**2nd Bar.**  
**Tbn.1**  
**Tbn.2**  
**B. Tbn.**  
**Euph.**  
**Eb Bass**  
**Bb Bass**  
**Timp.**  
**S. D.**  
**Cym.**  
**Xyl.**

*mf* *p* *ff*

Soprano Cornet

# Carpe Diem

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Maestoso ♩ = 56

The musical score is written for Soprano Cornet and consists of 104 measures. It is divided into five sections labeled A through E. Section A (measures 1-11) begins with a 3/4 time signature, a key signature of one flat, and a dynamic of *mf*. It features a 11-measure rest followed by a melodic line with a slur and a fermata. Section B (measures 12-31) starts with a 2/4 time signature, a key signature of one flat, and a dynamic of *mf*. It includes a 4-measure rest and a melodic line. Section C (measures 32-45) begins with a 3/4 time signature, a key signature of one flat, and a dynamic of *p*. It features a crescendo to *ff* and a dynamic of *mf*. Section D (measures 46-74) starts with a 4/4 time signature, a key signature of one flat, and a dynamic of *f*. It includes a crescendo to *ff* and a 4-measure rest. Section E (measures 75-104) begins with a 6/8 time signature, a key signature of one flat, and a dynamic of *mf*. It features a 3-measure rest, a 2-measure rest, and a 5-measure rest. The score concludes with a 2-measure rest and a final melodic phrase.

Carpe Diem • Soprano Cornet • Page 2

110 F 12

128 G H 2

*f*

135 2 5

*mf*

147 I 8 3

*f* *p* *p*

162

167

173 *molto rall.* 3 3

*f*

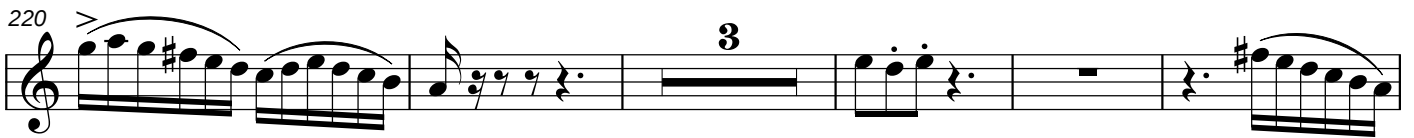
180 *mf* = 56 3

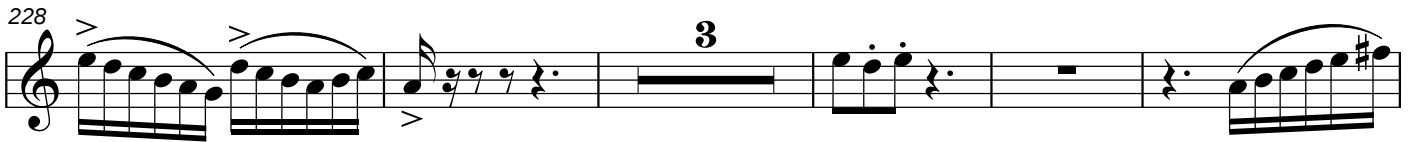
J Scherzando ♩ = 96 3 3

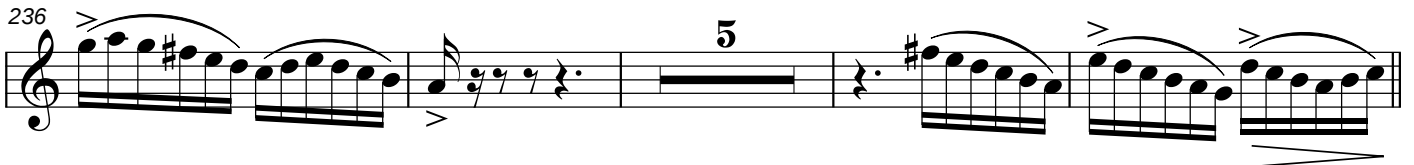
199 Solo K *risoluto* 3 5

*f*

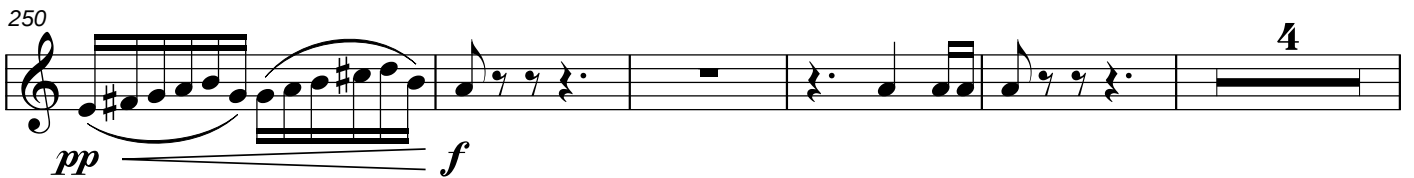
210 5

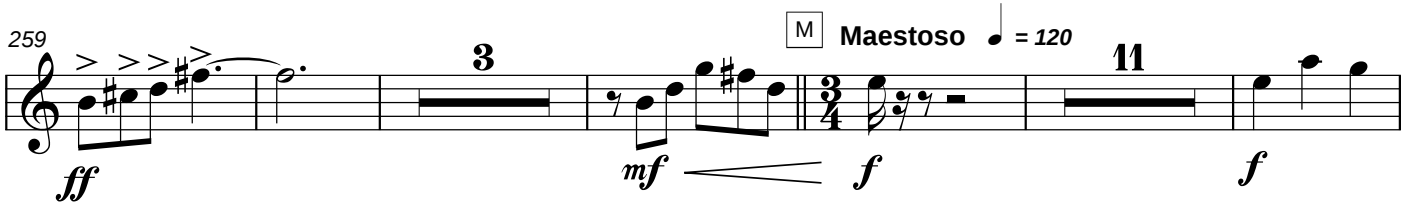
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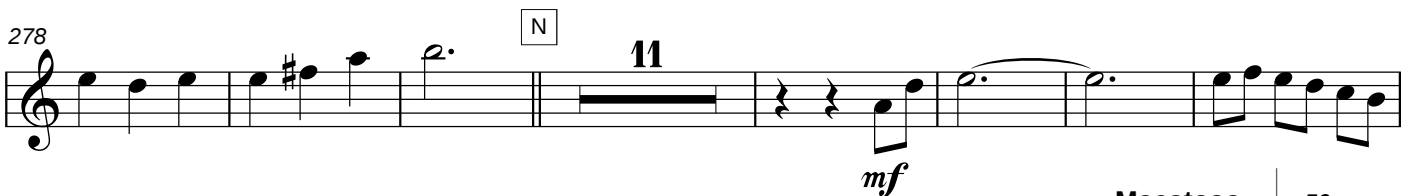
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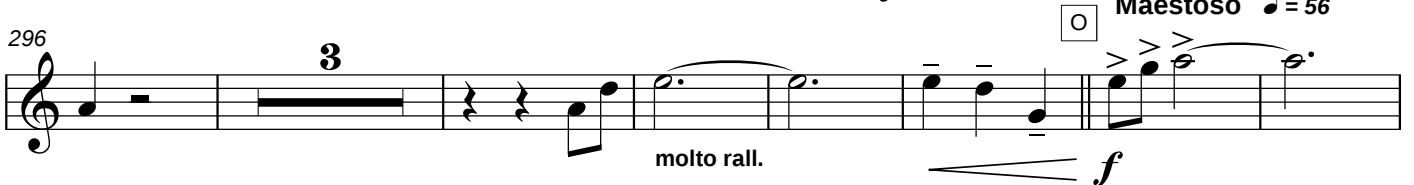
236 

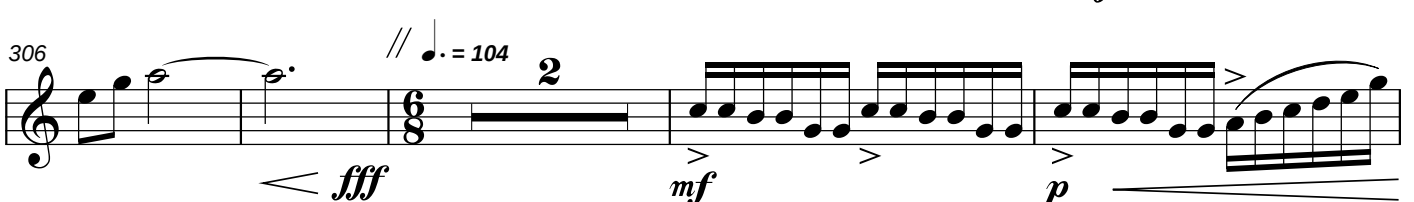
**L**  
*mf* 

250 

259 

278 

296 

306 

312 