

# Cut to the Chase

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♩ = 124

The score is for a 4/4 piece in B-flat major. It features a complex arrangement for a large ensemble. The woodwinds (Soprano, Solo, and Repiano Cornets) play a rhythmic melody with triplets and accents. The brass section (Flugelhorn, Solo Horn, 1st and 2nd Horns, 1st and 2nd Baritone, 2nd Trombone, and Bass Trombone) provides harmonic support with sustained notes and accents. The Euphonium and Basses (E-flat and B-flat) play a simple bass line. The Drum Set provides a steady beat with accents. Percussion 1 and 2 are also present but have no notation.

**SAMPLE**

5

This musical score is for the piece "Cut to the Chase" and is page 2 of a 5-page score. It features a variety of instruments and parts, including:

- Sop. Cor.** (Soprano Cor Anglais): Treble clef, melodic line with trills.
- Solo Cor.** (Solo Cor Anglais): Treble clef, rhythmic triplet patterns.
- Rep. Cor.** (Repetitive Cor Anglais): Treble clef, rhythmic triplet patterns.
- 2nd Cor.** (2nd Cor Anglais): Treble clef, melodic line.
- 3rd Cor.** (3rd Cor Anglais): Treble clef, melodic line, marked *f*.
- Flug.** (Flugelhorn): Treble clef, melodic line, marked *f*.
- Solo Hn.** (Solo Horn): Treble clef, melodic line, marked *f*.
- 1st Hn.** (1st Horn): Treble clef, melodic line.
- 2nd Hn.** (2nd Horn): Treble clef, melodic line.
- 1st Bar.** (1st Baritone): Treble clef, melodic line.
- 2nd Bar.** (2nd Baritone): Treble clef, melodic line.
- 1st Trb.** (1st Trumpet): Treble clef, melodic line.
- 2nd Trb.** (2nd Trumpet): Treble clef, melodic line.
- B. Trb.** (Baritone Trumpet): Bass clef, melodic line.
- Euph.** (Euphonium): Treble clef, melodic line.
- E♭ Bass** (E-flat Bass): Treble clef, melodic line.
- B♭ Bass** (B-flat Bass): Treble clef, melodic line.
- D. S.** (Drum Set): Percussion clef, rhythmic patterns.
- Perc. 1** (Percussion 1): Percussion clef, rhythmic patterns.
- Perc. 2** (Percussion 2): Percussion clef, rhythmic patterns.

The score includes dynamic markings such as *f* (forte) and features complex rhythmic patterns, including triplets and sixteenth-note runs. A large, semi-transparent red watermark with the word "SAMPLE" is overlaid diagonally across the entire page.

⑩ 10

14

Sop. Cor. *f*

Solo Cor.

Rep. Cor. *f*

2nd Cor. *f*

3rd Cor. *f*

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb. *ff* Rough solo

2nd Trb. *f*

B. Trb. *f*

Euph.

E♭ Bass *ff* Solo, blasting tuba

B♭ Bass *ff* Solo *f*

D. S. *f* *mf*

Perc. 1 *mf* Tri.

Perc. 2

**SAMPLE**

16

This musical score is for the piece "Cut to the Chase" and is marked as page 4. It begins at measure 16. The score is arranged for a large ensemble, including:

- Sop. Cor.** (Soprano Cor Anglais): Active melodic line with accents.
- Solo Cor.** (Solo Cor Anglais): Rests throughout the passage.
- Rep. Cor.** (Repetitive Cor Anglais): Active melodic line.
- 2nd Cor.** (2nd Cor Anglais): Active melodic line.
- 3rd Cor.** (3rd Cor Anglais): Active melodic line.
- Flug.** (Flugelhorn): Rests throughout the passage.
- Solo Hn.** (Solo Horn): Rests throughout the passage.
- 1st Hn.** (1st Horn): Rests throughout the passage.
- 2nd Hn.** (2nd Horn): Rests throughout the passage.
- 1st Bar.** (1st Baritone): Rests throughout the passage.
- 2nd Bar.** (2nd Baritone): Rests throughout the passage.
- 1st Trb.** (1st Trombone): Active melodic line.
- 2nd Trb.** (2nd Trombone): Active melodic line.
- B. Trb.** (Bass Trombone): Active melodic line.
- Euph.** (Euphonium): Rests throughout the passage.
- E♭ Bass** (E-flat Bass): Active bass line.
- B♭ Bass** (B-flat Bass): Active bass line.
- D. S.** (Drum Set): Active drum pattern.
- Perc. 1** (Percussion 1): Active percussion pattern.
- Perc. 2** (Percussion 2): Rests throughout the passage.

The score is overlaid with a large, diagonal red watermark that reads "SAMPLE".

26

Sop. Cor.  
Solo Cor.  
Rep. Cor.  
2nd Cor.  
3rd Cor.  
Flug.  
Solo Hn.  
1st Hn.  
2nd Hn.  
1st Bar.  
2nd Bar.  
1st Trb.  
2nd Trb.  
B. Trb.  
Euph.  
E♭ Bass  
B♭ Bass  
D. S.  
Perc. 1  
Perc. 2



A musical score for the piece 'Cut to the Chase', page 5. The score is for measures 22 through 26. It includes parts for various instruments: Soprano Cor (Sop. Cor.), Solo Cor, Repetition Cor (Rep. Cor.), 2nd Cor, 3rd Cor, Flugelhorn (Flug.), Solo Horn (Solo Hn.), 1st Horn (1st Hn.), 2nd Horn (2nd Hn.), 1st Baritone (1st Bar.), 2nd Baritone (2nd Bar.), 1st Trumpet (1st Trb.), 2nd Trumpet (2nd Trb.), Bass Trumpet (B. Trb.), Euphonium (Euph.), E♭ Bass, B♭ Bass, Drums (D. S.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various musical notations, including triplets, dynamic markings (f), and articulation marks. A large red watermark with the word 'SAMPLE' is overlaid diagonally across the page. Measure 26 includes the instruction 'Tutti' and 'Congas (ad lib.)' with a dynamic marking of *f*.

27

This musical score page, numbered 6, is titled "Cut to the Chase" and begins at measure 27. The instrumentation includes:

- Cor. (Sop., Solo, Rep., 2nd, 3rd):** The Soprano, Solo, and Repetitive Cor. parts feature a rhythmic pattern of eighth notes with triplets. The 2nd and 3rd Cor. parts are silent.
- Flug.:** The Flute part has a melodic line with accents and dynamics of *f*.
- Solo Hn., 1st Hn., 2nd Hn.:** The Horn parts play a melodic line with accents and dynamics of *f*.
- 1st Bar., 2nd Bar.:** The Baritone parts play a melodic line with accents and dynamics of *f*.
- 1st Trb., 2nd Trb., B. Trb.:** The Trumpet and Trombone parts play a melodic line with accents and dynamics of *f*.
- Euph.:** The Euphonium part has a melodic line with accents and dynamics of *f*.
- Eb Bass, Bb Bass:** The Bass parts play a rhythmic pattern of eighth notes with accents.
- D. S.:** The Drum Set part has a complex rhythmic pattern with accents.
- Perc. 1, Perc. 2:** The Percussion parts have rhythmic patterns with accents.

A large red "SAMPLE" watermark is overlaid diagonally across the score.

31

This musical score is for the piece "Cut to the Chase" and is page 7 of a 31-page work. The score is written for a large ensemble and includes the following parts:

- Sop. Cor. (Soprano Cor Anglais)
- Solo Cor. (Solo Cor Anglais)
- Rep. Cor. (Repetitive Cor Anglais)
- 2nd Cor. (2nd Cor Anglais)
- 3rd Cor. (3rd Cor Anglais)
- Flug. (Flute)
- Solo Hn. (Solo Horn)
- 1st Hn. (1st Horn)
- 2nd Hn. (2nd Horn)
- 1st Bar. (1st Baritone)
- 2nd Bar. (2nd Baritone)
- 1st Trb. (1st Trumpet)
- 2nd Trb. (2nd Trumpet)
- B. Trb. (Baritone Trumpet)
- Euph. (Euphonium)
- E♭ Bass (E-flat Bass)
- B♭ Bass (B-flat Bass)
- D. S. (Drum Set)
- Perc. 1 (Percussion 1)
- Perc. 2 (Percussion 2)

The score features complex rhythmic patterns, including triplets and sixteenth-note runs, particularly in the woodwind and brass sections. A large red watermark reading "SAMPLE" is overlaid diagonally across the page.

35

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

D. S.

Perc. 1

Perc. 2

*Poco ad lib.*

*f*

*Solo*

*f*

*Solo*

*f*

Fill

*ff*

*mp*

*mf*



40

This musical score is for the piece "Cut to the Chase" and is marked as a sample. It consists of 20 staves for various instruments. The top five staves are for the Cori section: Sopranos (Sop. Cor.), Solos (Solo Cor.), Repetitions (Rep. Cor.), 2nd (2nd Cor.), and 3rd (3rd Cor.). The next five staves are for the Flugs section: Flugs (Flug.), Solos (Solo Hn.), 1st (1st Hn.), and 2nd (2nd Hn.). The following four staves are for the Baritone section: 1st (1st Bar.) and 2nd (2nd Bar.). The next three staves are for the Trumpet and Trombone sections: 1st (1st Trb.), 2nd (2nd Trb.), and Bass (B. Trb.). The next two staves are for the Euphonium (Euph.) and Basses (E♭ Bass and B♭ Bass). The final three staves are for Percussion: D. S., Perc. 1, and Perc. 2. The score is in 4/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, rests, and triplet markings. A large red "SAMPLE" watermark is overlaid diagonally across the page.

45

This musical score is for the piece "Cut to the Chase" and is page 10 of a 45-measure section. The score is written for a large ensemble and includes the following parts:

- Sop. Cor.** (Soprano Cor): Rests throughout the section.
- Solo Cor.** (Solo Cor): Rests throughout the section.
- Rep. Cor.** (Repetitive Cor): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 2nd Cor.** (2nd Cor): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 3rd Cor.** (3rd Cor): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- Flug.** (Flugelhorn): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- Solo Hn.** (Solo Horn): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 1st Hn.** (1st Horn): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 2nd Hn.** (2nd Horn): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 1st Bar.** (1st Baritone): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 2nd Bar.** (2nd Baritone): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- 1st Trb.** (1st Trumpet): Plays a rhythmic pattern of eighth notes throughout the section.
- 2nd Trb.** (2nd Trumpet): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- B. Trb.** (Baritone Trumpet): Rests until measure 45, then plays a melodic line with a *mf* dynamic.
- Euph.** (Euphonium): Rests throughout the section.
- E♭ Bass** (E-flat Bass): Plays a rhythmic pattern of eighth notes. A *Tutti* marking appears above the staff in measure 45.
- B♭ Bass** (B-flat Bass): Plays a rhythmic pattern of eighth notes. A *Tutti* marking appears above the staff in measure 45.
- D. S.** (Drum Set): Plays a complex rhythmic pattern with various drum sounds (snare, tom, cymbal) throughout the section.
- Perc. 1** (Percussion 1): Plays a rhythmic pattern of eighth notes with cymbal sounds throughout the section.
- Perc. 2** (Percussion 2): Rests throughout the section.

The score features a large red "SAMPLE" watermark diagonally across the page. Dynamics include *mf* (mezzo-forte) and *Tutti* markings.

50  
50

**Sop. Cor.** *f*

**Solo Cor.**

**Rep. Cor.** *f* *mf*

**2nd Cor.** *f* *mf*

**3rd Cor.** *f* *mf*

**Flug.** *mf*

**Solo Hn.** *f* *mf*

**1st Hn.** *f*

**2nd Hn.** *f*

**1st Bar.** *f*

**2nd Bar.** *f*

**1st Trb.** *f* 3 3

**2nd Trb.** *f*

**B. Trb.** *f*

**Euph.**

**E♭ Bass** Poco ad lib. Solo

**B♭ Bass** Poco ad lib. Solo

**D. S.** *mp*

**Perc. 1**

**Perc. 2**

A large red watermark reading "SAMPLE" is oriented diagonally across the page.

55

This musical score page, numbered 12, is titled "Cut to the Chase" and contains measures 55 through 58. The score is arranged for a large ensemble, including woodwinds, brass, strings, and percussion. The woodwind section consists of Soprano Cor Anglais, Solo Cor Anglais, Repetitive Cor Anglais, 2nd Cor Anglais, 3rd Cor Anglais, Flute, Solo Horn, 1st Horn, and 2nd Horn. The brass section includes 1st Baritone, 2nd Baritone, 1st Trumpet, 2nd Trumpet, and Bass Trumpet. The string section features E-flat Bass and B Bass. The percussion section includes Drum Set (D.S.), Percussion 1, and Percussion 2. The score is marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *sfz* (sforzando). A large red "SAMPLE" watermark is overlaid diagonally across the page. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a measure rest in measure 55, followed by melodic entries in measures 56 and 57, and concludes with a final chord in measure 58.

62

60

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

D. S.

Perc. 1

Perc. 2

*mf*

*f*

*mf*

*mf*

*f*

Marching drum, funky, ad.lib.

3 3

65

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

D. S.

Perc. 1

Perc. 2

70

Sop. Cor.

Solo Cor.

Rep. Cor.

2nd Cor.

3rd Cor.

Flug.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Trb.

2nd Trb.

B. Trb.

Euph.

E♭ Bass

B♭ Bass

D. S.

Perc. 1

Perc. 2

*ff* *f*

Fills ad.lib.