

# OPENING CREDITS

Chris Brown

♩ = 132

The musical score is arranged in a grand staff format with 16 individual staves. The instruments and their parts are as follows:

- Soprano Cornet:** Rests throughout the piece.
- Solo Cornet:** Rests throughout the piece.
- Repiano Cornet:** Rests throughout the piece.
- 2nd Cornet:** Rests throughout the piece.
- 3rd Cornet:** Rests throughout the piece.
- Flugel:** Rests throughout the piece.
- Solo Horn:** Rests throughout the piece.
- 1st Horn:** Rests throughout the piece.
- 2nd Horn:** Rests throughout the piece.
- 1st Baritone:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- 2nd Baritone:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- 1st Trombone:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- 2nd Trombone:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- Bass Trombone:** Plays a sustained note, starting at *mp* and ending at *f*.
- Euphonium:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- E♭ Bass:** Plays a sustained note, starting at *mp* and ending at *f*.
- Bass in B♭:** Plays a sustained note, starting at *mp* and ending at *f*.
- Timpani:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.
- Percussion:** Plays a rhythmic pattern of eighth notes, starting at *mp* and ending at *f*.

5 **A**

Sop. Cnt. *ff*

Solo Cnt. *mp* *ff*

Rep. Cnt. *mp* *ff*

2nd Cnt. *mp* *ff*

3rd Cnt. *mp* *ff*

Flug. *mp* *ff*

Solo Hn. *mp* *ff*

1st Hn. *mp* *ff*

2nd Hn. *mp* *ff*

1st Bar. *mp* *ff*

2nd Bar. *mp* *ff*

1st Tbn. *mp* *ff*

2nd Tbn. *mp* *ff*

B. Tbn. *mp* *ff*

Euph. *mp* *ff*

E♭ Bass *mp* *ff*

Bass *mp* *ff*

Timp. *mp* *ff*

Perc. *mp* *ff*

**B**

10

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

Bass

Timp.

Perc.

The musical score is arranged in a standard concert band format. It begins with rehearsal mark **B** at measure 10. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) have rests in measures 10-11 and enter in measure 12 with a half note, marked *f*. The Flute part has rests in measures 10-11 and enters in measure 12 with a half note, marked *f*, and includes trills in measures 13 and 14. The Horns (Solo, 1st, 2nd) and Baritone Saxophones (1st, 2nd) play a melodic line starting in measure 12, marked *f*. The Bass Trombone, Euphonium, and Eb Bass parts have rests in measures 10-11 and enter in measure 12 with a half note, marked *f*. The Bass part has rests in measures 10-11 and enters in measure 12 with a half note, marked *f*. The Snare Drum and Percussion parts have rests in measures 10-11 and enter in measure 12 with a rhythmic pattern, marked *f*. The 1st Baritone Saxophone part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The 2nd Baritone Saxophone part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The 1st and 2nd Horn parts have rests in measures 10-11 and enter in measure 12 with a rhythmic pattern, marked *f*. The 1st and 2nd Trombone parts have rests in measures 10-11 and enter in measure 12 with a rhythmic pattern, marked *f*. The Euphonium part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The Eb Bass part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The Bass part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The Snare Drum part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*. The Percussion part has rests in measures 10-11 and enters in measure 12 with a rhythmic pattern, marked *f*.



20

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

Bass

Timp.

Perc.

D

24

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

Bass

Timp.

Perc.

*f*

*ff*

29

Sop. Cnt. *p* *f*

Solo Cnt. *f* *mp* *ff* *p* *f*

Rep. Cnt. *f* *mp* *ff* *p* *f*

2nd Cnt. *f* *mp* *ff* *p* *f*

3rd Cnt. *f* *mp* *ff* *p* *f*

Flug. *f* *mp* *ff* *p* *f*

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

1st Hn. *f* *mp* *ff* *p* *f*

2nd Hn. *f* *mp* *ff* *p* *f*

1st Bar. *f* *mp* *mp* *ff* *p* *f*

2nd Bar. *f* *mp* *mp* *ff* *p* *f*

1st Tbn. *mp* *mp* *ff* *p* *f*

2nd Tbn. *mp* *mp* *ff* *p* *f*

B. Tbn. *mp* *mp* *ff* *p* *f*

Euph. *f* *mp* *mp* *ff* *p* *f*

E♭ Bass *mp* *mp* *ff* *p* *f*

Bass *mp* *mp* *ff* *p* *f*

Timp. *mp* *mp* *ff* *p* *f*

Perc. *mp* *mp* *ff* *p* *f*

E

34

Sop. Cnt. *sfz*

Solo Cnt. *sfz*

Rep. Cnt. *sfz*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *sfz*

Solo Hn. *f* *mp*

1st Hn. *f* *mp*

2nd Hn. *f* *mp*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *mp* *mf*

2nd Tbn. *f* *mf*

B. Tbn. *sfz* *f* *mp* *mf*

Euph. *sfz* *f* *mf*

E♭ Bass *sfz* *f* *mp* *mf*

Bass *sfz* *f* *mp* *mf*

Timp. *f* *mp* *mf*

Perc. *f* *mp* *mf*



39

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

Bass

Timp.

Perc.

43  $\text{♩} = 132$  **F**

Sop. Cnt.  
Solo Cnt.  
Rep. Cnt.  
2nd Cnt.  
3rd Cnt.  
Flug. *espress.*  
Solo Hn. *mp*  
1st Hn. *mp*  
2nd Hn. *mp*  
1st Bar. *mp*  
2nd Bar.  
1st Tbn. *mp*  
2nd Tbn. *mp*  
B. Tbn. *mp*  
Euph. *espress. mf*  
Eb Bass *mp*  
Bass *mp*  
Timp.  
Perc. *p*

50

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

Bass

Timp.

Perc.

The musical score for page 50 consists of 17 staves. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) are mostly silent, indicated by horizontal lines. The instrumental parts include:

- Flugelhorn (Flug.): A melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ending with a quarter note G4.
- Solo Horn (Solo Hn.): A melodic line starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and ending with a quarter note G4.
- 1st and 2nd Horns (1st Hn., 2nd Hn.): Silent parts.
- 1st and 2nd Trombones (1st Tbn., 2nd Tbn.): Sustained notes with a dynamic marking of *mp*. The 1st Tbn. plays a whole note G3, and the 2nd Tbn. plays a whole note F3.
- Bass Trombone (B. Tbn.): Sustained notes with a dynamic marking of *mp*. It plays a whole note G2.
- Euphonium (Euph.): Sustained notes with a dynamic marking of *mp*. It plays a whole note G3.
- E♭ Bass (E♭ Bass): A melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and ending with a quarter note G2.
- Bass (Bass): A melodic line starting with a quarter note G2, followed by quarter notes A2, B2, and C3, then a half note B2, and ending with a quarter note G2.
- Timpani (Timp.) and Percussion (Perc.): Silent parts.

G

57

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

Bass

Timp.

Perc.

*pp*

*pp*

*mp*

*mp*

*mp*

*pp*

*pp*

*p*

*mf*

*pp*

*pp*

*mp*

*mp*

*mp*

64

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

Bass

Timp.

Perc.

*dim*

*pp*

*mp*

*mf*

*p*

*pp*

*pp* grad cresc to bar 96

71 **H**

Sop. Cnt. *espress. mf*

Solo Cnt. *espress. mf*

Rep. Cnt. *espress. mf*

2nd Cnt. *mf*

3rd Cnt. *mf*

Flug. *mf*

Solo Hn. *mf*

1st Hn. *mf*

2nd Hn. *mf*

1st Bar. *mf*

2nd Bar. *mf* *mp*

1st Tbn. *mf*

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf*

Eb Bass *mf*

Bass *mf*

Timp.

Perc. *mf*

77 **I**

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  
Bass  
Timp.  
Perc.

83

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

Bass

Timp.

Perc.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*



89

Sop. Cnt. *cresc. mf cresc.*

Solo Cnt. *mf cresc.*

Rep. Cnt. *mf cresc.*

2nd Cnt. *cresc.*

3rd Cnt. *cresc.*

Flug. *cresc.*

Solo Hn. *cresc.*

1st Hn. *cresc.*

2nd Hn. *cresc.*

1st Bar. *cresc.*

2nd Bar. *cresc.*

1st Tbn. *cresc.*

2nd Tbn. *cresc.*

B. Tbn. *cresc.*

Euph. *cresc.*

Eb Bass *cresc.*

Bass *cresc.*

Timp.

Perc. *cresc.*

95

$\text{♩} = 132$

This musical score page contains 17 staves for various instruments and vocal parts. The key signature is B-flat major (two flats) and the time signature is 12/8. The tempo is marked as quarter note = 132. The score is divided into two systems of measures: measures 95-98 and measures 99-100. The vocal parts (Sop. Cnt., Solo Cnt., Rep. Cnt., 2nd Cnt., 3rd Cnt.) feature long, sustained notes in measures 95-98, with dynamics ranging from *ff* to *f*. The instrumental parts include woodwinds (Flug., Solo Hn., 1st Hn., 2nd Hn.), brass (1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., B. Tbn., Euph., Eb Bass, Bass), and percussion (Timp., Perc.). The woodwinds and percussion parts feature complex rhythmic patterns, including triplets and sixteenth-note runs, with dynamics such as *ff*, *ff<sup>3</sup>*, *mp*, and *cresc.*. The brass parts are primarily sustained notes, with dynamics like *ff* and *mp*. The Percussion part features a consistent rhythmic pattern of eighth notes with dynamics *mp* and *cresc.*



105

Sop. Cnt. *ff*

Solo Cnt. *ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *sfpp* *f* *sfpp* *ff* *f*

2nd Bar. *sfpp* *f* *sfpp* *ff* *f*

1st Tbn. *sfpp* *f* *sfpp* *ff* *f*

2nd Tbn. *sfpp* *f* *sfpp* *ff* *f*

B. Tbn. *ff* *f*

Euph. *ff* *f*

E♭ Bass *ff* *f*

Bass *ff*

Timp. *ff* *f*

Perc. *ff* *f*

110

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

Bass

Timp.

Perc.

*f*

*f*

114

Sop. Cnt. *tr* *sfp* **L** *f*

Solo Cnt. *f*

Rep. Cnt. *f*

2nd Cnt. *f*

3rd Cnt. *f*

Flug. *tr* *sfp* *f*

Solo Hn. *f*

1st Hn. *f*

2nd Hn. *f*

1st Bar. *f*

2nd Bar. *f*

1st Tbn. *f*

2nd Tbn. *f*

B. Tbn. *f*

Euph. *f*

E♭ Bass *f*

Bass *f*

Timp. *p* *f*

Perc. *f*

118

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  
Bass  
Timp.  
Perc.

122 M

**Vocal Parts:**

- Sop. Cnt.
- Solo Cnt.
- Rep. Cnt.
- 2nd Cnt.
- 3rd Cnt.

**Orchestral Parts:**

- Flug.
- Solo Hn.
- 1st Hn.
- 2nd Hn.
- 1st Bar.
- 2nd Bar.
- 1st Tbn.
- 2nd Tbn.
- B. Tbn.
- Euph.
- E♭ Bass
- Bass
- Timp.
- Perc.

**Dynamics:** *f*, *mp*, *mf*



127

Sop. Cnt. *mp* *ff p* *ff p* *f*

Solo Cnt. *mp* *ff p* *ff p* *f*

Rep. Cnt. *mp* *ff p* *ff p* *f*

2nd Cnt. *mp* *ff p* *ff p* *f*

3rd Cnt. *mp* *ff p* *ff p* *f*

Flug. *mp* *ff p* *ff p* *f*

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

1st Hn. *mp* *ff p* *ff p* *f*

2nd Hn. *mp* *ff p* *ff p* *f*

1st Bar. *mp* *ff p* *ff p* *f*

2nd Bar. *mp* *ff p* *ff p* *f*

1st Tbn. *mp* *ff p* *ff p* *f*

2nd Tbn. *mp* *ff p* *ff p* *f*

B. Tbn. *mp* *ff p* *ff p* *f*

Euph. *mp* *ff p* *ff p* *f*

E♭ Bass *mp* *ff p* *ff p* *f*

Bass *mp* *ff p* *ff p* *f*

Timp. *mp* *ff p* *ff p* *f*

Perc. *mp* *ff p* *ff p* *f*

131

Sop. Cnt. *sfp* *ff*

Solo Cnt. *sfp* *ff*

Rep. Cnt. *sfp* *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. *sfp* *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *sfp* *ff*

Euph. *sfp* *ff*

Eb Bass *sfp* *ff*

Bass *sfp* *ff*

Timp. *ff*

Perc. *ff*