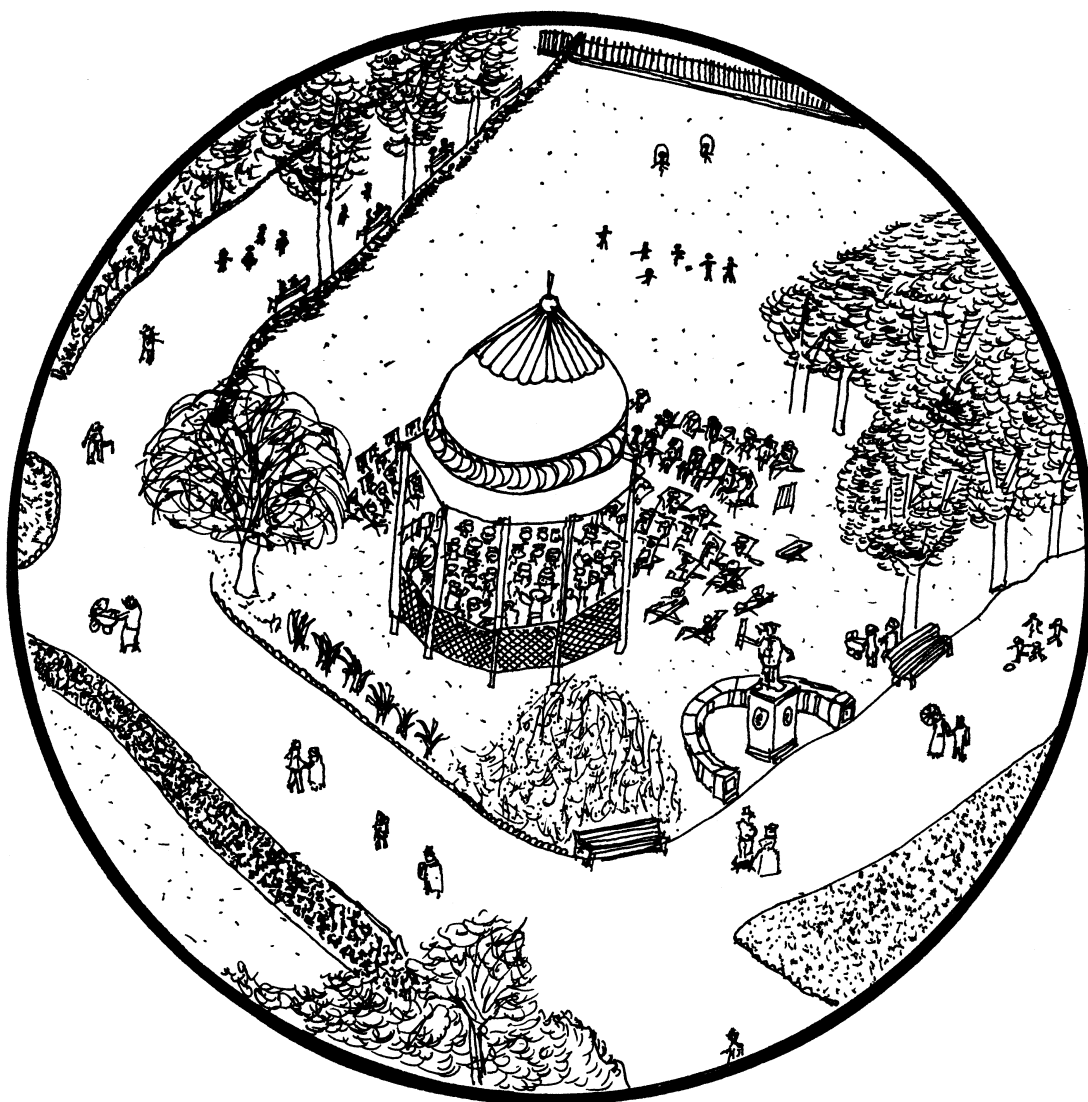


Full Score

Peter Dyson  
1981

# Just One Hundred



Recalling that Most  
Extraordinary Occurrence  
at Pelham Park on  
Whit Monday 1881

## Instrumentation

Trumpet

Snare Drum

Cymbals

Bass Drum

Chime Bars

SATB

&

Piano Duet

# Just One Hundred

Recalling that Most  
Extraordinary Occurrence  
at Pelham Park on  
Whit Monday 1881

Words by Peter Dyson

Peter Dyson

**Allegro Vivace** (♩ = 200)

The musical score is written for a variety of instruments and voices. It begins with a 4/4 time signature and a tempo of Allegro Vivace (♩ = 200). The instruments and voices are arranged as follows:

- Trumpet in C:** The first staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Snare Drum:** The second staff, featuring a rhythmic pattern of eighth notes, starting with a *ff* dynamic.
- Cymbals:** The third staff, featuring a rhythmic pattern of eighth notes, starting with a *f* dynamic.
- Bass Drum:** The fourth staff, featuring a rhythmic pattern of eighth notes, starting with a *f* dynamic.
- Chime Bars:** The fifth staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Soprano:** The sixth staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Alto:** The seventh staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Tenor:** The eighth staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Bass:** The ninth staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Primo:** The tenth staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.
- Secundo:** The eleventh staff, featuring a melody that starts with a rest, followed by a series of eighth and quarter notes, and ends with a half note.

The score includes various musical notations such as rests, notes, and dynamics. The dynamics *ff* (fortissimo) and *f* (forte) are used throughout the score. The score is written in 4/4 time and features a variety of musical notations including rests, notes, and dynamics.



6

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*fff*

*f*

*p*

There was a

There was a

There was a

There was a

There was a

There was a

6

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*fff*

*f*

*p*

There was a

There was a

There was a

There was a

There was a

There was a

11

Tpt.

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

mi - li - ta - ry man whose trum - pet went off with a

mi - li - ta - ry man whose trum - pet went off with a

mi - li - ta - ry man whose trum - pet went off with a

mi - li - ta - ry man whose trum - pet went off with a

\* broken note - approx pitch

16

Tpt

*fff*

*gliss.*

*tr*

S. D.

Cym.

B. D.

*ff*

*f*

C.B.

S.

*fff*

*gliss.*

Bang!

*p*

The crowd all smiled, the chil - dren

A.

*fff*

*gliss.*

Bang!

*p*

The crowd all smiled, the chil - dren

T.

*fff*

*gliss.*

Bang!

*p*

The crowd all smiled, the chil - dren

B.

*fff*

*gliss.*

Bang!

*p*

The crowd all smiled, the chil - dren

Pri.

*ff*

*p*

Sec.

*ff*

22 **poco rit..** ( $\text{♩} = 160$ )

Tpt.

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

27 **A tempo** (♩ = 200)

Tpt. *ff*

S. D. *f*

Cym. *f*

B. D. *f*

C.B. *f*

S.

A.

T.

B.

Pri. *ff*

Sec. *fff* *f*



32

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

*mf*

*mf*

*mf*

*mf*

*ff*

*fff*

*f*

The Ser-geant Ma-jor

The Ser-geant Ma-jor

The Ser-geant Ma-jor

The Ser-geant Ma-jor

Detailed description: This is a page of a musical score, page 8, starting at measure 32. The score is for a band and vocal ensemble. The instruments and voices are: Tpt (Trumpet), S. D. (Snare Drum), Cym. (Cymbal), B. D. (Bass Drum), C.B. (Clarinet Bass), S. (Soprano), A. (Alto), T. (Tenor), B. (Bass), Pri. (Piano First), and Sec. (Piano Second). The key signature has one sharp (F#). The time signature is 4/4. Measures 32-34 show instrumental accompaniment. In measure 34, the vocal parts (S., A., T., B.) enter with the lyrics 'The Ser-geant Ma-jor'. The piano parts (Pri., Sec.) continue their accompaniment. Dynamics include *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The score ends at measure 35.



41 **rall.**

Tpt

S. D.

Cym.

B. D.

C.B.

S. *f*  
fell down with a flop. The crowd all

A. *f*  
fell down with a flop. The crowd all

T. *f*  
fell down with a flop. The crowd all

B. *f*  
fell down with a flop. The crowd all

Pri. *f*

Sec. *f*

45

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

smiled, the chil - dren cried. The sky turned black.

smiled, the chil - dren cried. The sky turned black.

smiled, the chil - dren cried. The sky turned black.

smiled, the chil - dren cried. The sky turned black.

*p*

The musical score for page 11, measures 45-49, features a variety of instruments and voices. The percussion section includes Tpt, S. D., Cym., B. D., and C.B. The vocal section includes S., A., T., and B. The piano section includes Pri. and Sec. The lyrics for the vocal parts are: 'smiled, the chil - dren cried. The sky turned black.' The dynamic marking 'p' is present in measure 49.

50 (♩ = 140) **Meno mosso** (♩ = 120)

Tpt

S. D.

Cym.

B. D. (tr)

C.B. *f*

S.  
Si - lence fell as the sol - dier moved.

A.  
Si - lence fell as the sol - dier moved.

T.  
Si - lence fell as the sol - dier moved.

B.  
Si - lence fell as the sol - dier moved.

Pri.

Sec.

The musical score for measures 50-55. The tempo is 140 (♩) for measures 50-51 and 120 (♩) for measures 52-55. The score includes parts for Tpt, S. D., Cym., B. D. (tr), C.B., S., A., T., B., Pri., and Sec. The lyrics 'Si - lence fell as the sol - dier moved.' are sung by the vocalists. The piano part features a forte (f) dynamic and a trill in the bassoon part.

56

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

A lit - tle boy ap- peared Clut - ching in his hand a

A lit - tle boy ap- peared Clut - ching in his hand a

A lit - tle boy ap- peared Clut - ching in his hand a

A lit - tle boy ap- peared Clut - ching in his hand a

62 rit. . . . .

Tpt

S. D.

Cym.

B. D.

C.B.

S.  
sil - ver trum - pet. He looked the sol - dier in his eye and said,

A.  
sil - ver trum - pet. He looked the sol - dier in his eye and said,

T.  
sil - ver trum - pet. He looked the sol - dier in his eye and said,

B.  
sil - ver trum - pet. He looked the sol - dier in his eye and said,

Pri.

Sec.  
*p*

67 **Andante** (♩ = 90)

Tpt

S. D.

Cym.

B. D.

C.B.

Solo Voice *mf*

S. "Play tunes to make the peo-ple sing for joy." The lit - tle sol-dier

A. The lit - tle sol-dier

T. The lit - tle sol-dier

B. The lit - tle sol-dier

Pri. *p*

Sec. *f* *p*





78 *accel.* - - - - - *Tempo primo* (♩ = 200)

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

The musical score for page 17, measures 78-83, is as follows:

- Measure 78:** Tpt plays a melodic line starting on G4, moving up stepwise to B4, then down to A4, G4, F#4, E4, D4, C4. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.
- Measure 79:** Tpt continues the melodic line. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.
- Measure 80:** Tpt continues the melodic line. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.
- Measure 81:** Tpt continues the melodic line. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.
- Measure 82:** Tpt continues the melodic line. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.
- Measure 83:** Tpt continues the melodic line. S. D., Cym., B. D., and C.B. are silent. S., A., T., and B. are silent.

Dynamics and markings:

- Tempo:** *accel.* (measures 78-79), *Tempo primo* (measures 80-83) with a tempo marking of ♩ = 200.
- Dynamic:** *f* (measures 82-83) for Tpt, S. D., Cym., B. D., and C.B. *ff* (measures 82-83) for Pri. and Sec.

84

Tpt

S. D.

Cym.

B. D.

C.B.

S. *f*  
"Fa - la la-la-la, fa - la la-la-la, fa - la la-la-la, fa - la la-la-la,

A. *f*  
"Fa - la - la, fa - la - la, fa - la - la, fa - la - la,

T. *f*  
"Fa - la-la-la, fa - la-la-la, fa - la-la-la, fa - la-la-la,

B. *f*  
"Fa - la-la-la, fa - la-la-la, fa - la-la-la, fa - la-la-la,

Pri. *f*

Sec. *f*

88

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

fa - la-la-la, fa - la-la-la, fa - la-la-la, fa - la-la-la,

fa - la-la-la, fa - la-la-la, fa - la-la-la, fa - la-la-la,

fa - la - la, fa - la - la, fa - la - la, fa - la - la,

fa - la - la, fa-la-la - la, fa - la - la, fa-la-la - la,

92

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

fa - la - la, fa - la - la, fa - la - la, fa - la - la - la,

fa - la-la-la - la, fa - la-la-la - la, fa - la-la-la - la, fa - la - la,

fa-la-la - la - la, fa-la-la - la - la, fa-la-la - la - la, fa - la - la,

fa - la - la-la - la, fa - la - la-la - la, fa - la - la-la - la, fa - la - la,

96

Tpt

S. D.

Cym.

B. D.

C.B.

S.

A.

T.

B.

Pri.

Sec.

fa - la - la - la - la, fa - la - la, fa - la."

fa - - la, fa - la - la - la - la, fa - la."

fa - - la. fa - la - la, fa - la."

fa - la - la, fa - la, fa - la."

Pri.

Sec.

