
Eighth Note Publications

Chebucto Rag

E.F. Lloyd Hiscock

This work is dedicated to the memory of James Henry Morris Eagar. He was born in Nova Scotia not far from Chebucto Head. He loved ragtime music, Johnny Maddox in particular. For nearly 40 years he visited and lived in the Algarve, Portugal. In the village he and his family frequented, Armacao de Pera, he was, for many years, the only Canadian there. His outgoing personality made him plenty of friends despite not ever speaking Portuguese. He became known as "Jimmy, The Canadian". His daughter tells of sending a letter addressed simply "Jimmy, the Canadian, Armacao de Pera, Portugal" and having it delivered successfully!

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Lloyd was born in Newfoundland and grew up Montreal. At 7 he learned to play cornet in Junior Band of The Salvation Army. At 16 he graduated to The Montreal Citadel Band under J.N. Audoire. His music studies began at a SA music camp with Canadian composer Morley Calvert, and later he studied at Berklee College in Boston, Eastman School of Music in Rochester NY with Ray Wright and Manny Albam, Humber College in Toronto with Ron Collier, Carleton University in Ottawa with Patrick Cardy and Deirdre Piper.

Lloyd has written and recorded many jazz pieces for the Vernon Isaac Big Band in Ottawa and a variety of other ensembles, including sound tracks for documentary videos. Currently he plays Tenor Horn with the Maple Leaf Brass Band and focuses on writing for brass band and brass ensembles. His music has also been published by Castle Music in Scotland.

Currently, Lloyd is involved in transcribing/arranging the music of Canadian Dr. James McDonald Gayfer, noted composer, military band director, teacher, organist, and choir director, from orchestra, soloist, and concert band to British brass band instrumentation.

ISBN: 9781554721719

CATALOG NUMBER: BQ23159

COST: \$15.00

DURATION: 2:50

DIFFICULTY RATING: Medium-Difficult
Brass Quintet

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Chebucto Rag

Jimmy, The Canadian

E.F. Lloyd Hiscock

Ragtime, giocoso $\text{♩} = 72$

A

B♭ Trumpet 1 *mf* *f* *mp*

B♭ Trumpet 2 *mf* *f*

F Horn *f* *f* *mp*

Trombone *f* *f* *mp*

Tuba *f* *f* *p*

not lead *mp*

lead *mf*

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mf *mp*

B

mf *mf* *mf* *mf*

C

hand in bell or plunger
mp *simile*

hand in bell or plunger
mp *simile*

lead
mf

hand in bell or plunger
mp *simile*

mp

D

open
mf

open
mf

lead
mp

open
mf

with Horn
mf

mf

mf

mp

E F

mp *f* *mp* *p*

mp *f* *mp* *p*

mp *f* *mp* *p*

mp *f* *mp* *p*

mp *f* *mp* *mf* *lead*

mp *mp* *mp*

mp *p* *mp*

mp *not lead* *lead* *mf*

mp *mf* *mf*

p *p* *p* *p*

p *mf*

G

Musical score for section G, measures 1-6. The score is written for five staves: two treble clefs, two bass clefs, and a grand staff. The key signature has two flats. Dynamics include *mp* and *mf*. A 'lead' instruction is present in the third staff at measure 6.

H

Musical score for section H, measures 1-6. The score is written for five staves. Dynamics include *mp* and *mf*. A 'lead' instruction is present in the first staff at measure 5. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the score.

Musical score for section H, measures 7-12. The score is written for five staves. Dynamics include *mf* and *mp*. 'lead' instructions are present in the third and fifth staves.

I lead

mp legato

mp

lead
mf legato

lead
mf legato

mp

mp

gliss.

J

mp *mf* *f*

mp *mf* *f*

lead legato
mp cresc.

mp cresc. *gliss.* *mp* *mf*

mp cresc. *mp* *mf*

Musical score for the first system of 'Chebucto Rag'. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats (B-flat and E-flat). The first staff has dynamics *mf* and *mp*. The second staff has dynamics *mf* and *mp*. The third staff has dynamics *mf* and *mp*. The fourth staff has dynamics *f*, *mf*, and *mp*, with the instruction 'bring out' above the first measure. The fifth staff has a dynamic of *mp*.

Musical score for the second system of 'Chebucto Rag'. The system consists of five staves. The top two staves are in treble clef, and the bottom three are in bass clef. The key signature has two flats. The first staff has dynamics *p* and *mf cresc.*. The second staff has dynamics *p* and *mf cresc.*. The third staff has dynamics *p* and *mf cresc.*, with the instruction 'gliss.' above the first measure. The fourth staff has dynamics *p* and *mf cresc.*, with the instruction 'gliss.' above the first measure. The fifth staff has dynamics *p* and *mf cresc.*.

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ISBN 978-1-55472-171-9



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Exclusively distributed
in the United States by:



www.alfred.com

BQ23159 **\$15.00**



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