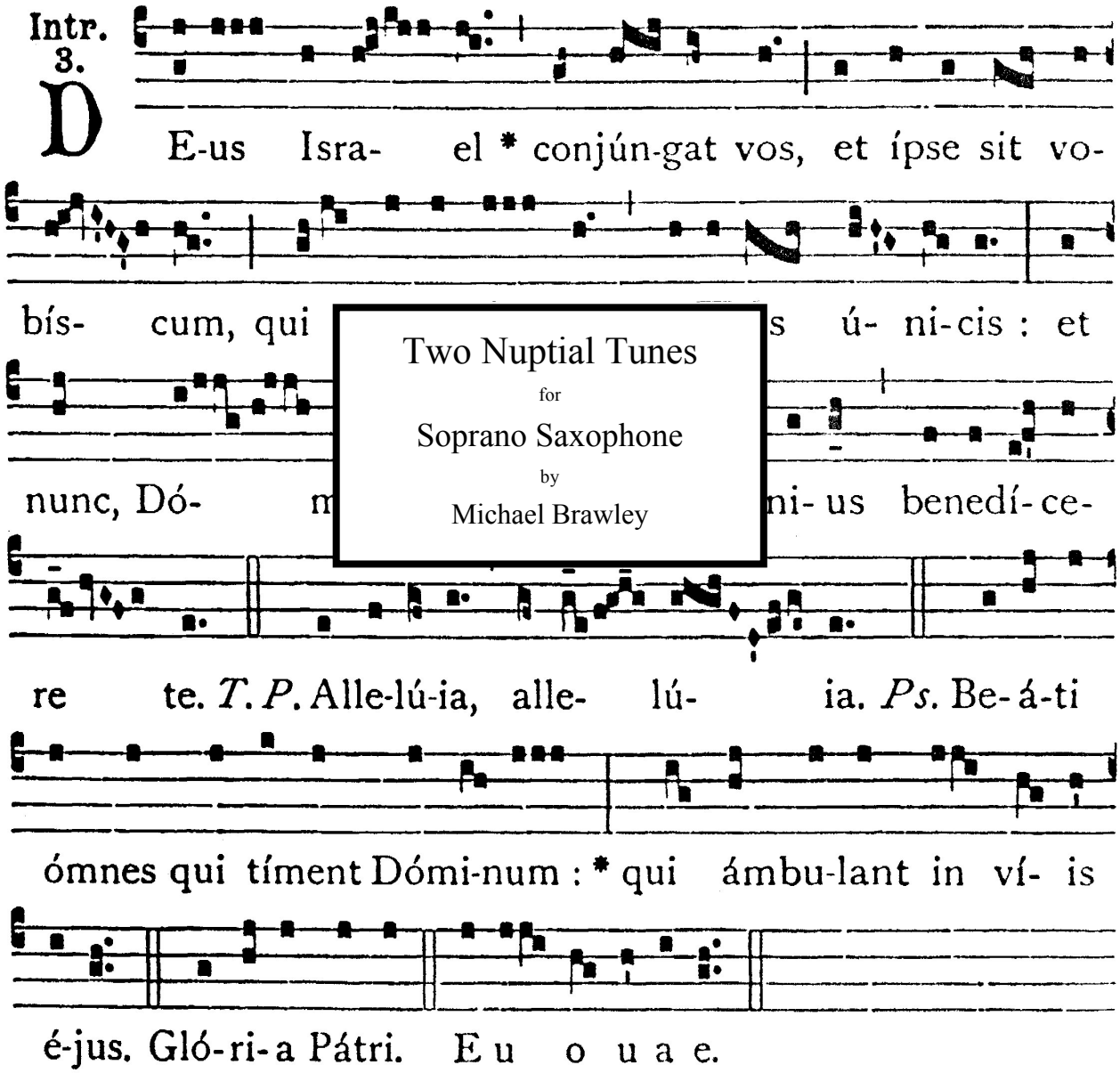

Two Nuptial Tunes
for
Soprano Saxophone
by
Michael Brawley

Collect.

EXáudi nos, omnípotens et miséricors Deus : ut, quod nostro ministrátur offício, tua benedictióne pótius impleátur. Per Dóminum nostrum.

Lectio Epistolae beati Pauli Apostoli ad Ephesios. *Ephes. 5. d.*

FRatres : Mulíeres viris suis súditae sint, sicut Dómino : quóniam vir caput est mulíeris : sicut Christus caput est Ecclésiae : ipse salvátor córporis ejus. Sed sicut Ecclésia subjécta est Christo, ita et mulíeres viris suis in ómnibus. Viri, dilígite uxóres vestras, sicut et Christus diléxit Ecclésiam, et seípsum riósam Ecclésiam, non habéntem máculam, aut rugam, aut áliquid hujúsmodi, sed ut sit sancta et immaculáta. Ita et viri debent dilígere uxóres suas ut córpora sua. Qui suam uxórem díligit, seípsum díligit. Nemo enim unquam carnem suam ódio hábuit : sed nutrit et fovet eam, sicut et Christus Eccle-

'Nuptial Tunes' are short solo pieces in one movement. The opening phrase of each piece has been taken from ancient Roman Chants. The melodies develop, increasing the small melodic and dynamic range of the chants to the full range of the soprano saxophone, before returning to the original themes.

A Nuptial Tune

No.1

(1998)

Michael Brawley

dedicated to Gordon and Donna

(Composed for the wedding of Gordon Russell and Donna McDermott. First performed on their wedding day, 21 Feb 1998, in St. Ninian's church)

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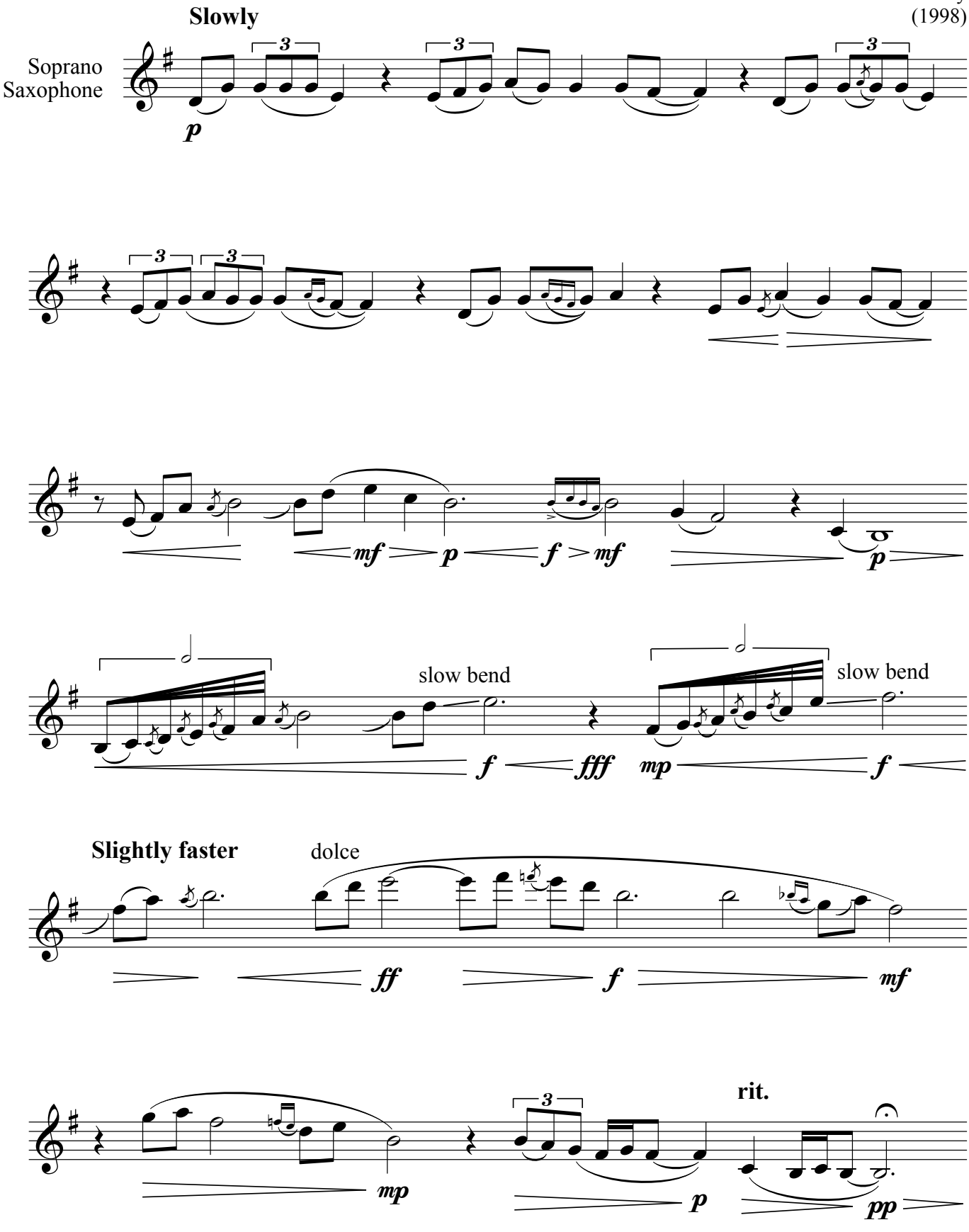
dedicated to Gordon and Donna

A Nuptial Tune

No.1

Michael Brawley
(1998)



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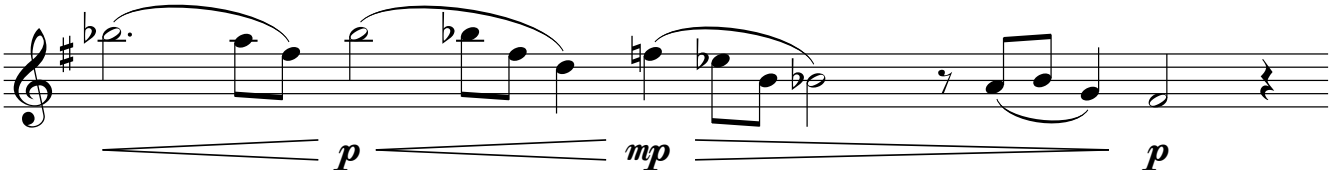
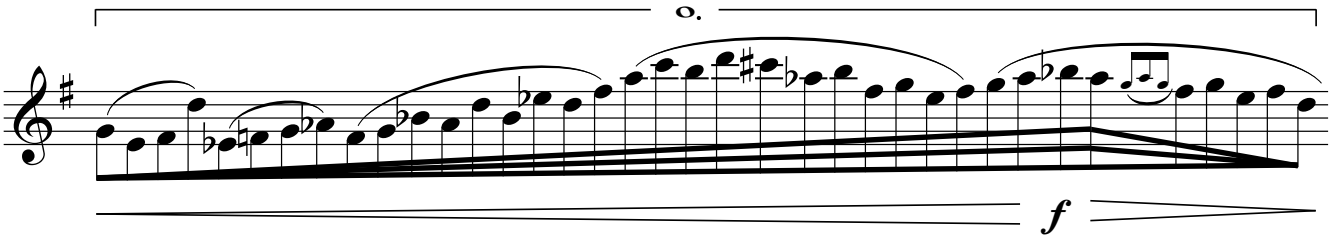
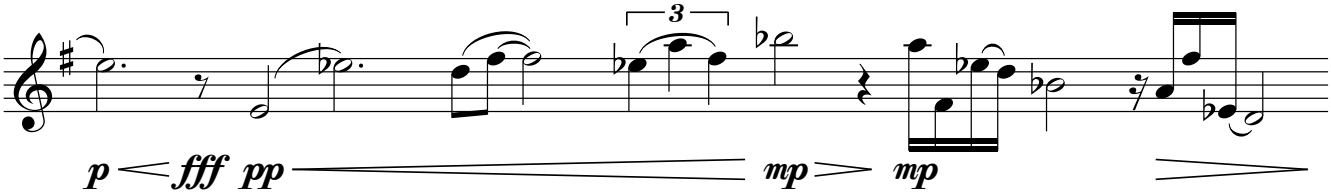
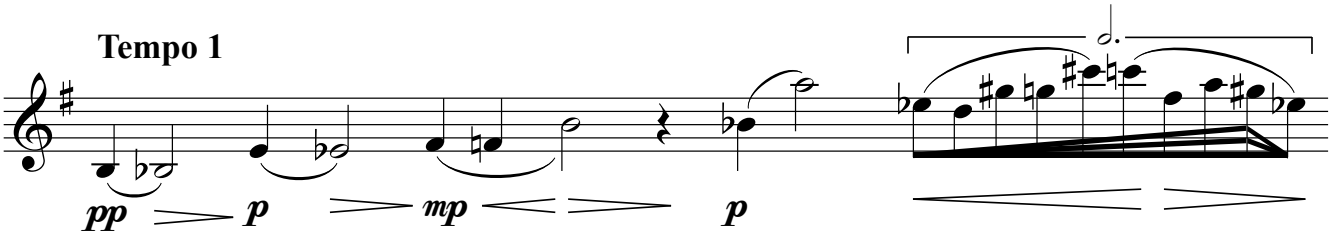
Slightly faster again

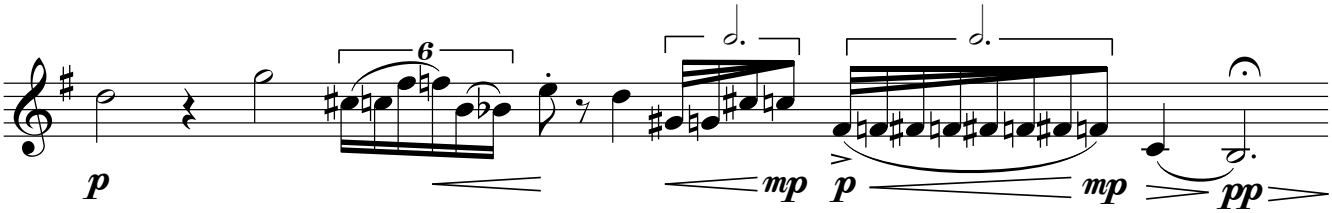




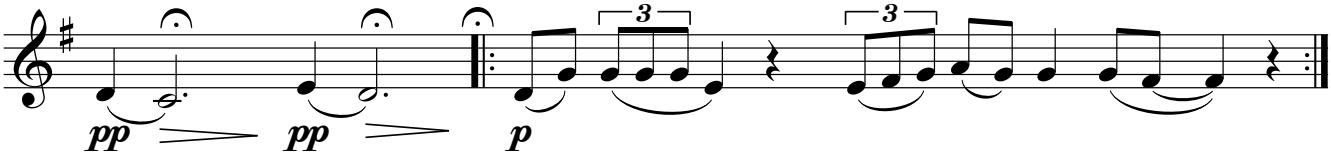


Tempo 1





Repeat as necessary. Ad lib. Slowly walk of stage whilst playing.
Continue walking away to give effect of fading to nothing.



A Nuptial Tune

No.2

(1998)

Michael Brawley

dedicated to Toya and Juan

(Composed for the wedding of Maria Victoria Alamany Brawley and Juan Moncho Llopis. First performed on their wedding day, 18 April 1998, in Inglesia San Antonio, Denia, Spain)

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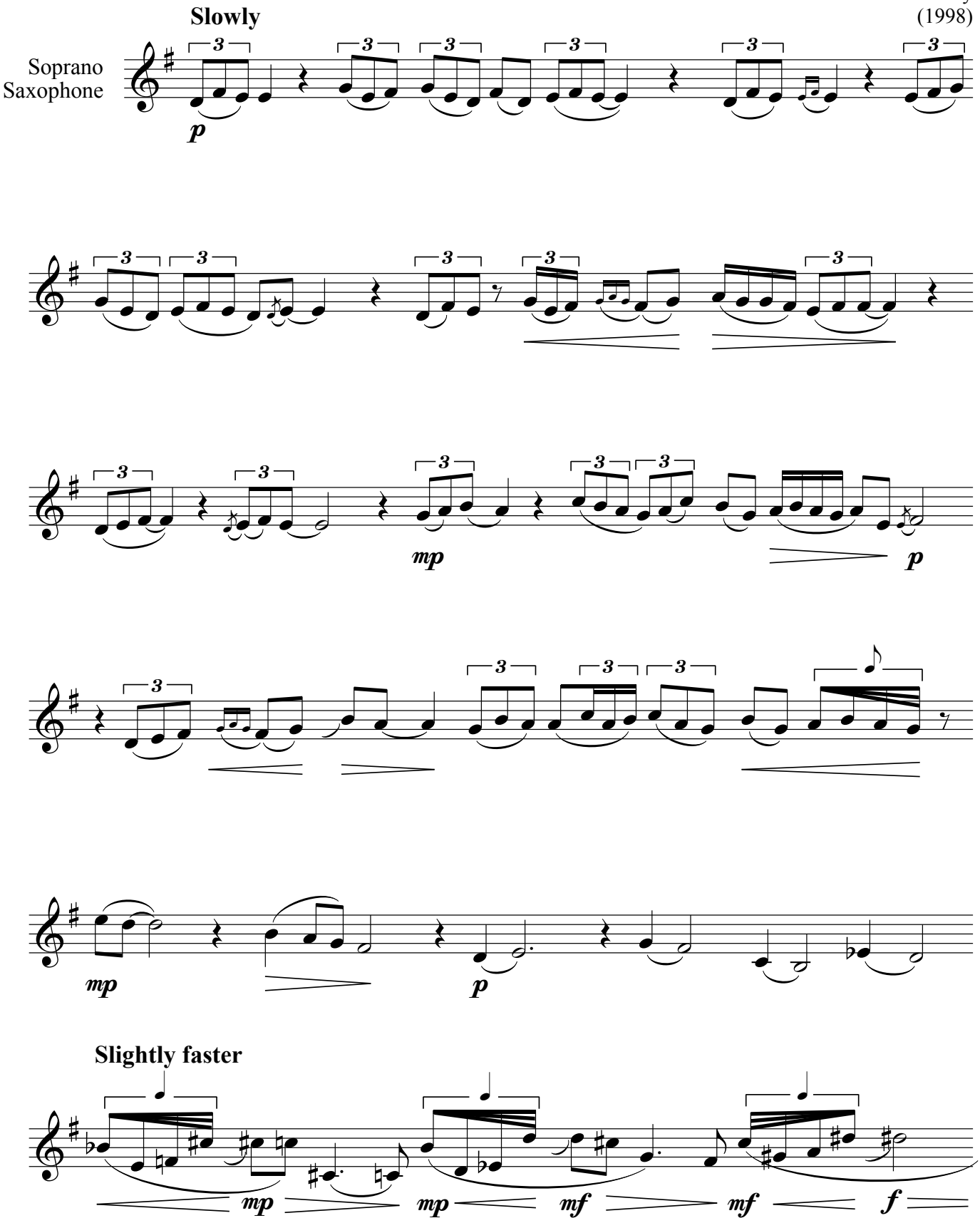
dedicated to Toya and Juan

A Nuptial Tune

No.2

Michael Brawley
(1998)



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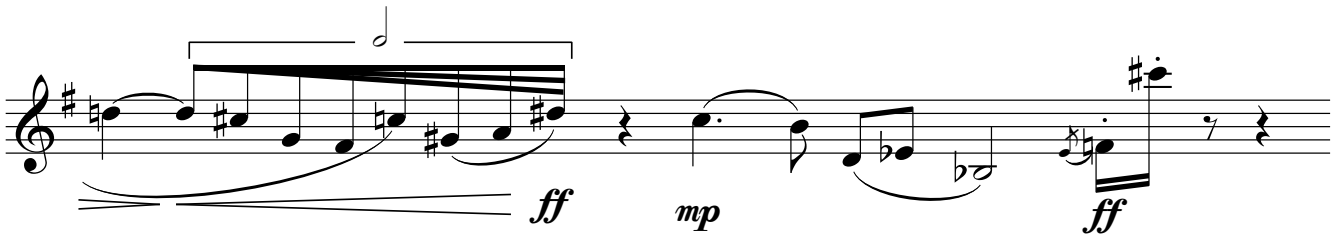
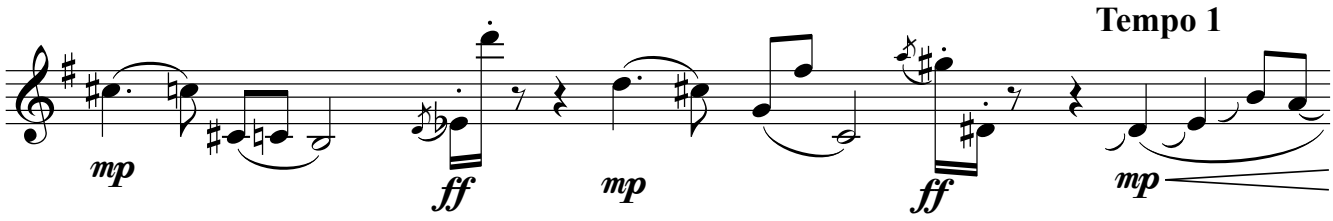
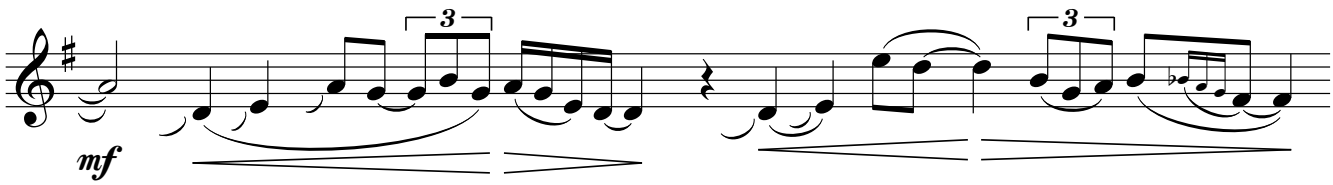
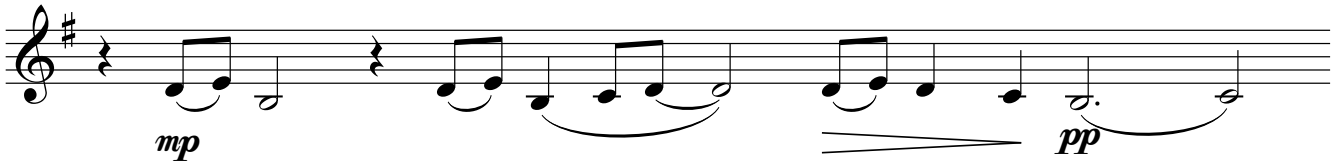
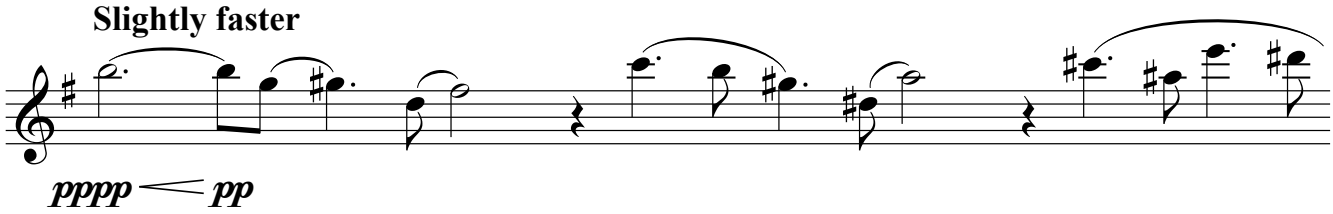
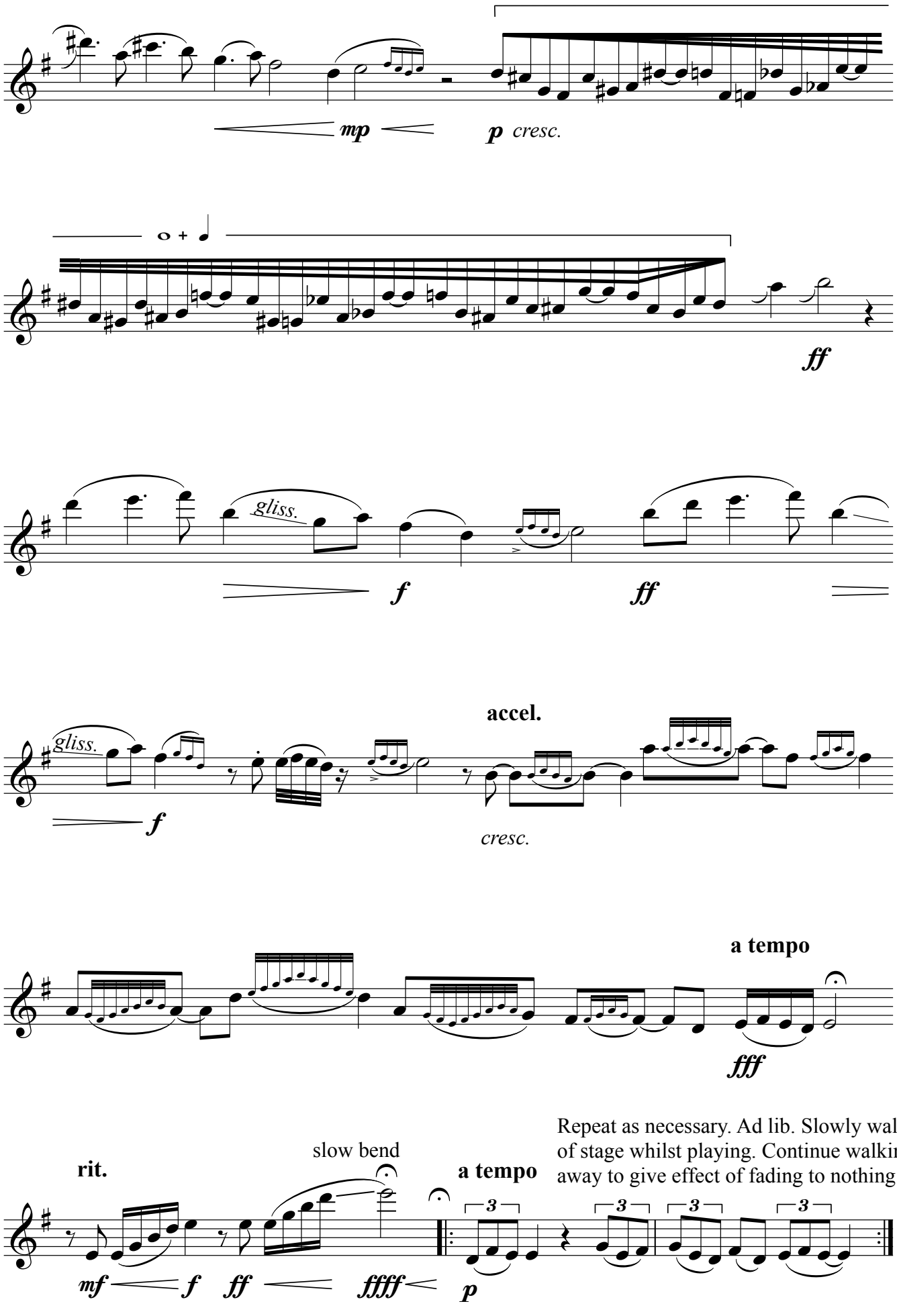

ff
mp
ff


Tempo 1
mp
ff
mp
ff
mp


3
3
mf


mp
pp


Slightly faster
pppp
pp


mp
p cresc.
ff
gliss.
f
ff
gliss.
f
accel.
cresc.
a tempo
fff
rit.
slow bend
mf
f
ff
ffff
a tempo
p
3
Repeat as necessary. Ad lib. Slowly walk of stage whilst playing. Continue walking away to give effect of fading to nothing.