STUART BEATCH
JEAN-PATRICK BESINGRAND
HONG-DA CHIN
JOSH GETMAN
KENTA MASUDA
MICHAEL MIKULKA
ANDREW SELLE
BERNARD WALASAVAGE
LIZA WHITE
KEI HONG WONG
2014
PARMA
RECORDINGS
ANTHOLOGY
OF
MUSIC
10 SCORES FOR BRASS QUINTET
PARMA
RECORDINGS

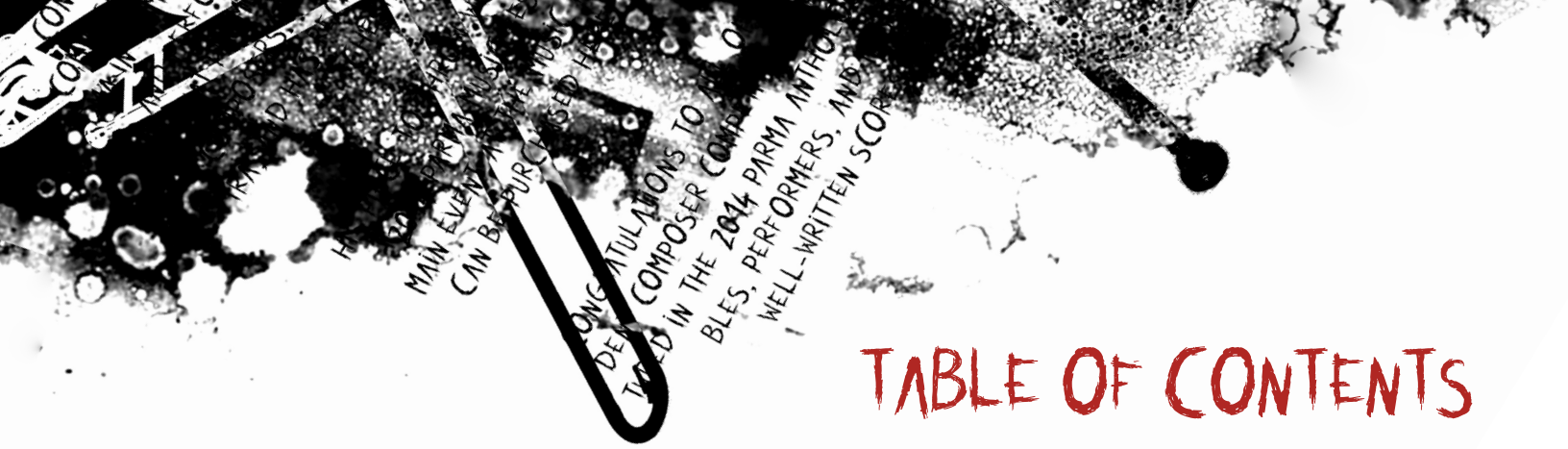


TABLE OF CONTENTS

Publisher Information....3

About The Anthology....4

About The Judges....5

PARMA Recordings....6

Scores

- *Atomic Fanfare* STUART BEATCH....7
- *Mitose, prolifération, apoptose* JEAN-PATRICK BESINGRAND....19
- *Prism* HONG-DA CHIN....35
- *In medias res* JOSH GETMAN....46
- *Zero Quintet* KENTA MASUDA....56
- *To Throw* MICHAEL MIKULKA....93
- *Brass Quintet No. 1* ANDREW SELLE....103
- *The Grind* BERNARD WALASAVAGE....115
- *Elegy* LIZA WHITE....128
- *Overflow* KEI HONG WONG....138

Parts

- *Atomic Fanfare* STUART BEATCH....159
- *Mitose, prolifération, apoptose* JEAN-PATRICK BESINGRAND....180
- *Prism* HONG-DA CHIN....199
- *In medias res* JOSH GETMAN....210
- *Zero Quintet* KENTA MASUDA....226
- *To Throw* MICHAEL MIKULKA....265
- *Brass Quintet No. 1* ANDREW SELLE....281
- *The Grind* BERNARD WALASAVAGE....300
- *Elegy* LIZA WHITE....313
- *Overflow* KEI HONG WONG....324

PUBLISHER INFORMATION

All public performances of these works must be reported to the appropriate Performing Rights Organization (ASCAP/BMI/SESAC) under the corresponding "PRO Tracking ID," which can be found below and on all score cover pages. All rights to compositions remain with the composers.

To support the composers to the fullest extent, please report all performances to the appropriate PRO. Additionally, contact us at press@parmarecordings.com for performance or press inquiries, and keep us informed of any plans to perform works from this Anthology to have your event promoted by PARMA.

Atomic Fanfare for brass quintet **STUART BEATCH**
PRO Tracking ID: PM Atomic Fanfare
PARMA Music Publishing (ASCAP)

Mitose, prolifération, apoptose for brass quintet **JEAN-PATRICK BESINGRAND**
PRO Tracking ID: PM Mitose, prolifération, apoptose"
PARMA Music Publishing (ASCAP)

Prism for brass quintet **HONG-DA CHIN**
PRO Tracking ID: PM Prism
PARMA Music Publishing (ASCAP)

In medias res for brass quintet **JOSH GETMAN**
PRO Tracking ID: PM In Medias Res
PARMA Music Publishing (ASCAP)

Zero Quintet for brass quintet **KENTA MASUDA**
PRO Tracking ID: PM Zero Quintet
PARMA Music Publishing (ASCAP)

To Throw for brass quintet **MICHAEL MIKULKA**
PRO Tracking ID: PM To Throw
PARMA Music Publishing (ASCAP)

Brass Quintet No.1 for brass quintet **ANDREW SELLE**
PRO Tracking ID: PM Brass Quintet No 1.
PARMA Music Publishing (ASCAP/BMI)

The Grind for brass quintet **BERNARD WALASAVAGE**
PRO Tracking ID: PM The Grind
PARMA Music Publishing (ASCAP)

Elegy for brass quintet **LIZA WHITE**
PRO Tracking ID: PM Elegy
PARMA Music Publishing (ASCAP)

Overflow for brass quintet **KEI HONG WONG**
PRO Tracking ID: PM Overflow
PARMA Music Publishing (ASCAP)

ABOUT THE ANTHOLOGY

In 2012, PARMA Recordings launched our first Student Composer Competition, an opportunity for young and emerging composers to showcase their abilities and originality in a variety of ensemble combinations, from string quartet to brass quintet to full orchestra and more.

As a way to turn more people on to the large number of well-crafted and inspired scores we received, we created the *PARMA Anthology of Music* in order to recognize and bring attention to these composers, these creators of phenomenal and innovative works, new amalgamations of styles and genres, new conceptions of form and structure, and new methods of expression and execution.

The criteria for this year's *Anthology* were basic and clear: all applicants had to be 30 years old or younger and must actively be studying composition, while the submitted pieces must be scored for brass quintet and have a duration of no more than 10 minutes. The reason for this was that we wanted ensembles and performers to have easy access to new compositions such as these, pieces that are modest in size and scope (if not in musical language or compositional ambition), programmable, performable, and optimized for public presentation.

The Competition received a huge number of worthy scores, and included here is what our panel of judges felt to be the strong entries. We hope you agree.

As a final note, I would like to extend a warm congratulations to the Grand Prize Winner of the contest which yielded this collection, Michael Mikulka. Michael's piece "To Throw" is an inspired and finely honed work which builds to a point of precise repetition, and represents not only the quality of works submitted to the Competition but also the fearlessness with which so many modern composers approach their work and art.

As the Grand Prize Winner, "To Throw" was premiered at the 2014 PARMA Music Festival by the Redline Brass Quintet on stage at The Music Hall in Portsmouth NH.

PARMA's goal here, as with all of our projects, recordings, and endeavors, is to shine a bright light on music that is engaging and enervating. We'll leave the categorizations to others.

Enjoy the music!

Bob Lord
CEO, PARMA Recordings

ABOUT THE JUDGES

The panel of judges and editor of the 2014 PARMA Student Composer Competition served an invaluable role in the early processes of this Anthology. The scores received for the inaugural competition served as its source material, and were thoroughly vetted for professionalism, innovation, programmability, and performability by editor Andy Happel and judges Timothy Davis, Kyle Spraker, and Thomas Wells.

TIMOTHY A. DAVIS brings a variety of administrative, corporate, and new music experience to his role as CEO of the Boston New Music Initiative. Recognizing the need for a strong network across musical disciplines, Tim's motivation in founding BNMI reflects his long-standing commitment to furthering the careers of composers and musicians. He has served as a judge for composition competitions with the National Federation of Music Clubs and on judging panels for BNMI's Calls for Scores. As an educator, Tim provides private composition instruction, and he worked as an instructor of theory and aural skills at the University of Iowa, where he earned Pi Kappa Lambda honors in graduating with a doctorate in composition in 2009. He also holds degrees from Boston College and the University of Massachusetts.

Later than most, KYLE SPRAKER began learning the trumpet in high school at the age of sixteen. His musical interest began with the saxophone, but after being recruited to participate in Drum Corp International he was persuaded to learn a brass instrument. With a strong desire to teach, Kyle was accepted to California State University of Long Beach to earn a degree in Music Education, but was immediately encouraged by his professor (Robert Frear) to focus on trumpet performance. Kyle went on to pursue a Masters of Music in Performance at the New England Conservatory in Boston, MA (2010). There, he studied with Boston Symphony- Second Trumpet, Benjamin Wright and regularly performed with the NEC Philharmonia, conducted by Hugh Wolf.

Aside from a performing with groups like Discovery Ensemble, Boston Philharmonic Orchestra, and Callithumpian Consort, Kyle also enjoys teaching. This year, Kyle (with Chris and Phil) joins faculty at the Longy School of Music as a Teaching Artist mentor. Other educational projects include the Boston Philharmonic's *Crescendo* and Band *Buddy Programs*, which bring musicians right into the classrooms of grades K-5 in Dorchester and Allston. Internationally, Kyle has travelled to San Juan de Colón, Venezuela to give three weeks of masterclasses, lessons, and a recital for students participating in an El Sistema music festival. Similarly, he has also travelled with the Boston Chamber Orchestra for three weeks of teaching and performing in Fukuoka, Japan. Summer festivals attended include: the National Orchestra Institute, Idyllwild Festival, and Castleton Festival with Lorin Maazel.

THOMAS WELLS began his formal composition studies at the University of Texas at Austin in 1960 with Kent Kennan and Clifton Williams. He received his Bachelor of Music (1966) and D.M.A. (1969) degrees from that institution, studying with Hunter Johnson. Wells founded the University of Texas Electronic Music Studio in 1967 and served as its director until 1975. He was accepted in Karlheinz Stockhausen's Composition Studio in Darmstadt in 1968, and participated in the project "Musik für ein Haus" (Stockhausen 1971, 217, 222). Wells joined the faculty of the Ohio State University School of Music in 1976, and continues to teach there as Professor of Composition and Director of the Sound Synthesis Studios. In addition, he has served as guest professor and artist in residence at the University of Novi Sad (Serbia), Johannes Gutenberg University (Mainz), and Ball State University. His works have been performed throughout the U.S., Europe, Japan, and Korea, and by orchestras and ensembles such as the Dallas Symphony Orchestra, Spokane Symphony, Columbus Symphony, and the Pittsburgh New Music Ensemble.

He has received grants and commissions from the National Endowment for the Arts, Ohio Arts Council, Ohio Humanities Council, Pennsylvania Council on the Arts, and the Texas Commission on the Arts. Wells received the Governor's Award in the State of Ohio for Outstanding Individual Artist in 1990. He hosted the 1984 Society of Composers National Conference (Frank Zappa, keynote speaker), and the 1989 International Computer Music Conference, both at The Ohio State University in Columbus, Ohio. He was active in the 1500-member Society of Composers, serving as its president from 2002 to 2014.

PARMA RECORDINGS

PARMA Recordings LLC is the parent organization of the Navona, Big Round, Ravello, and Capstone label imprints. Our work spans classical, jazz, rock, blues, family, and film, and includes programs and divisions for custom audio, licensing, publishing and more.

PARMA's labels feature work by artists such as Grammy® winner Richard Stoltzman, Pulitzer Prize winner Lewis Spratlan, renowned session and live drummer Steve Gadd, Pete Townshend of The Who, Pixar/Randy Newman orchestrator Jonathan Sacks, legendary bassist Eddie Gomez, jazz great Chick Corea, and New York Philharmonic concertmaster Glenn Dicterow, among others.

PARMA emphasizes new and engaging sounds, innovative presentation, and an interactive experience from all of our physical and digital products. PARMA has pioneered the use of Enhanced Content in our releases to bundle and incorporate digital study scores, recording session photos and videos, composer interviews, applications for mobile devices, and other contextual information.

ATOMIC FANFARE

STUART BEATCH

PRO Tracking ID: PM Atomic Fanfare
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

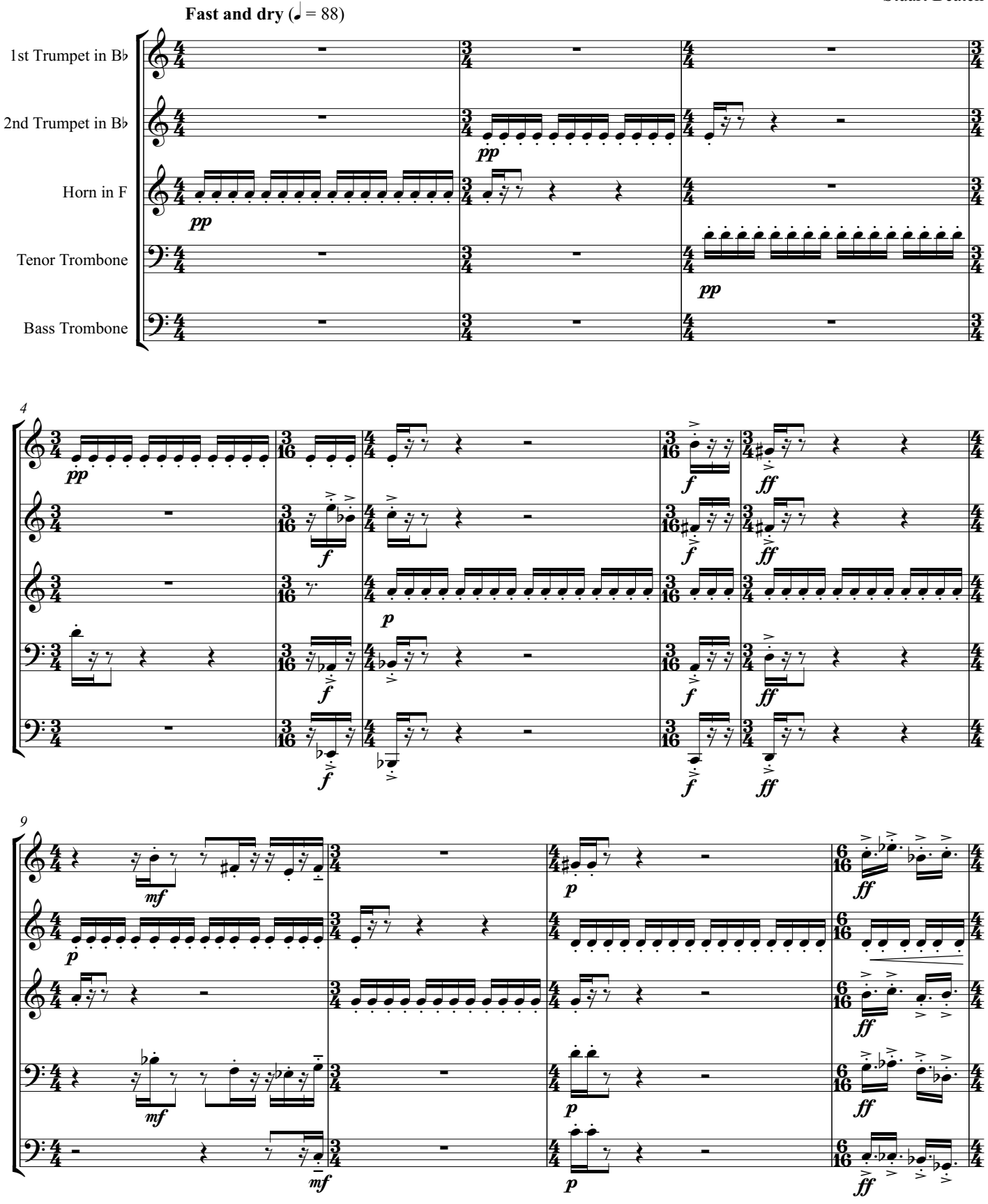
10 SCORES FOR BRASS QUINTET

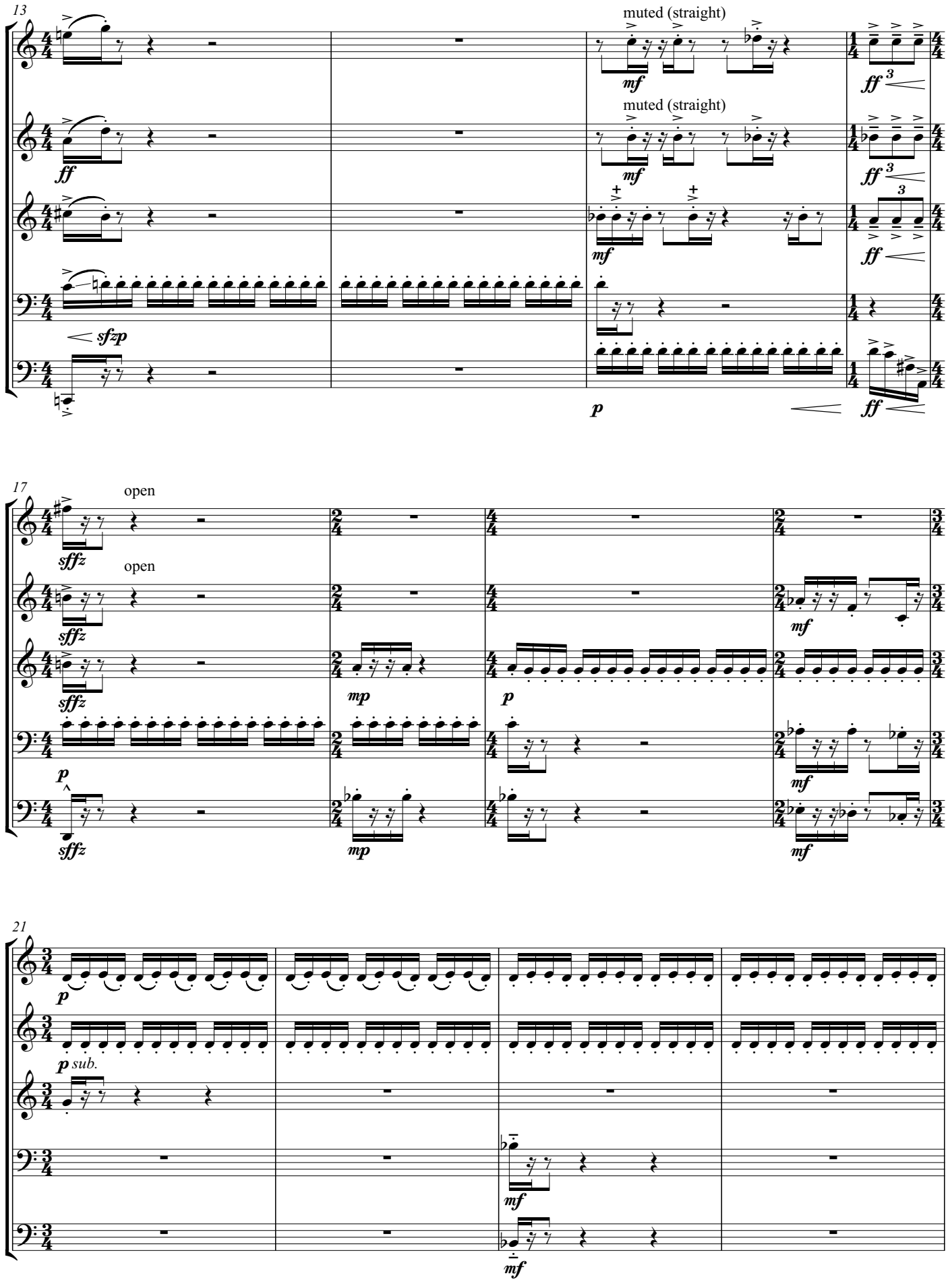
PARMA RECORDINGS

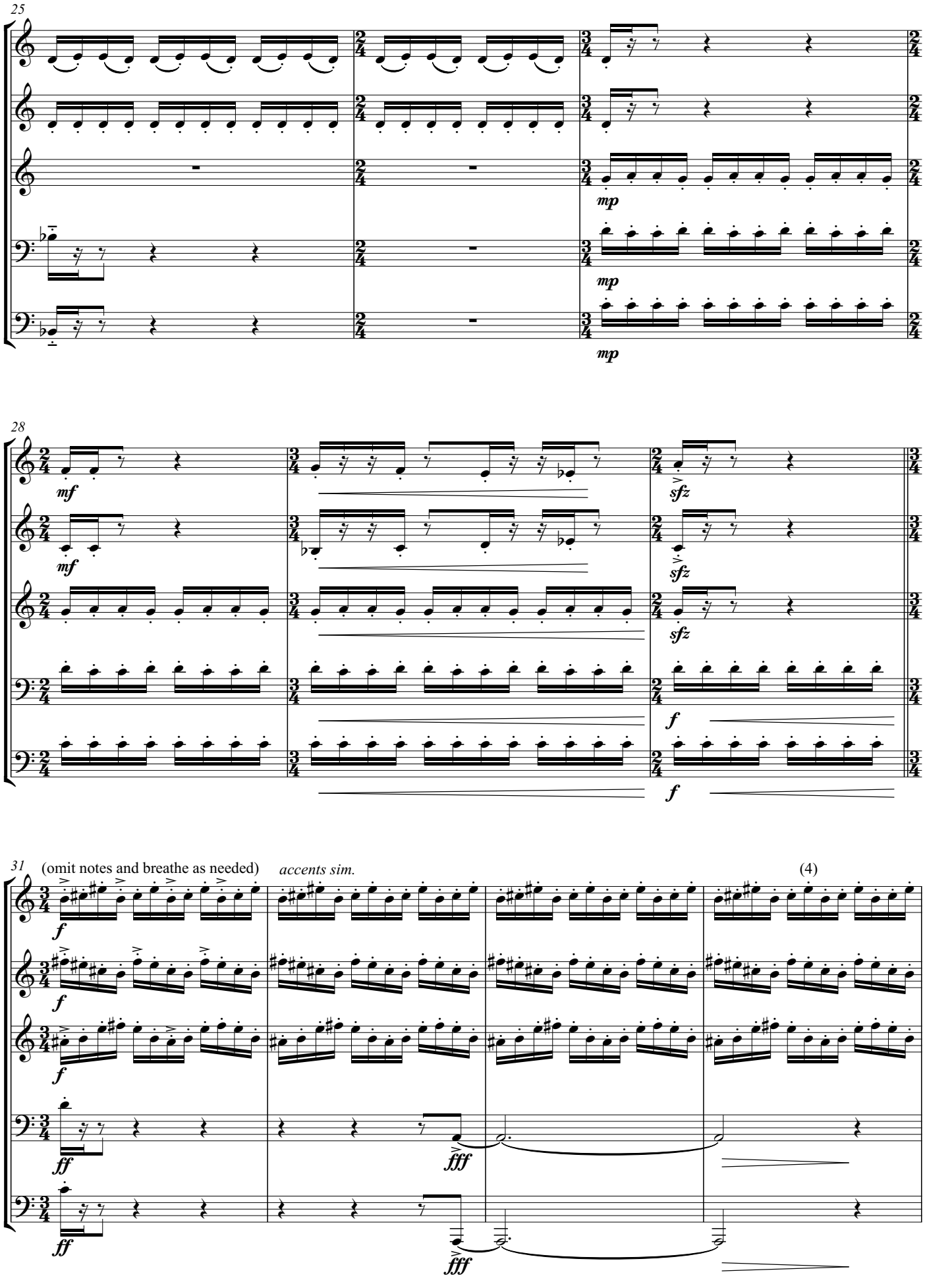
Transposed Score

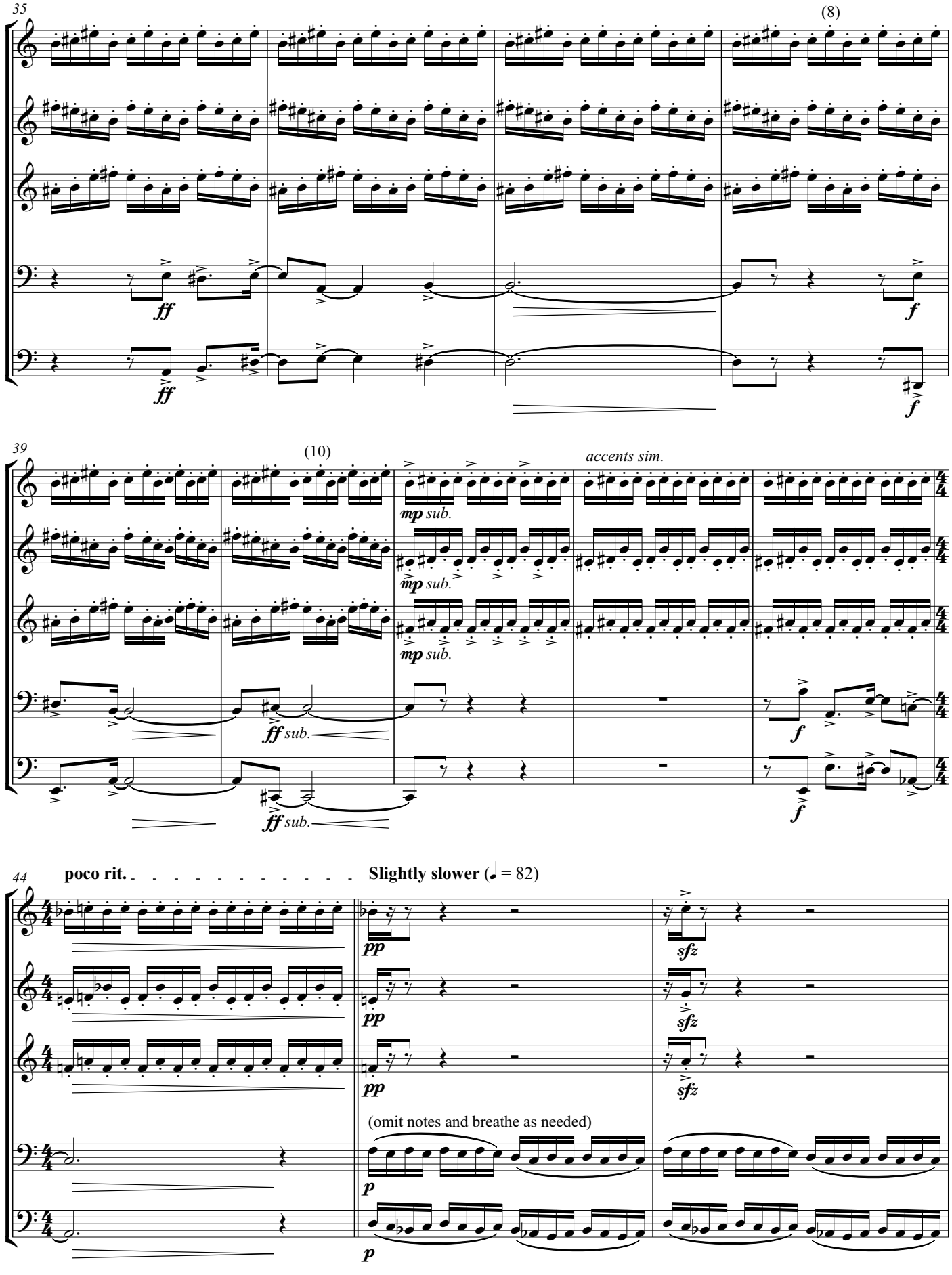
Atomic Fanfare

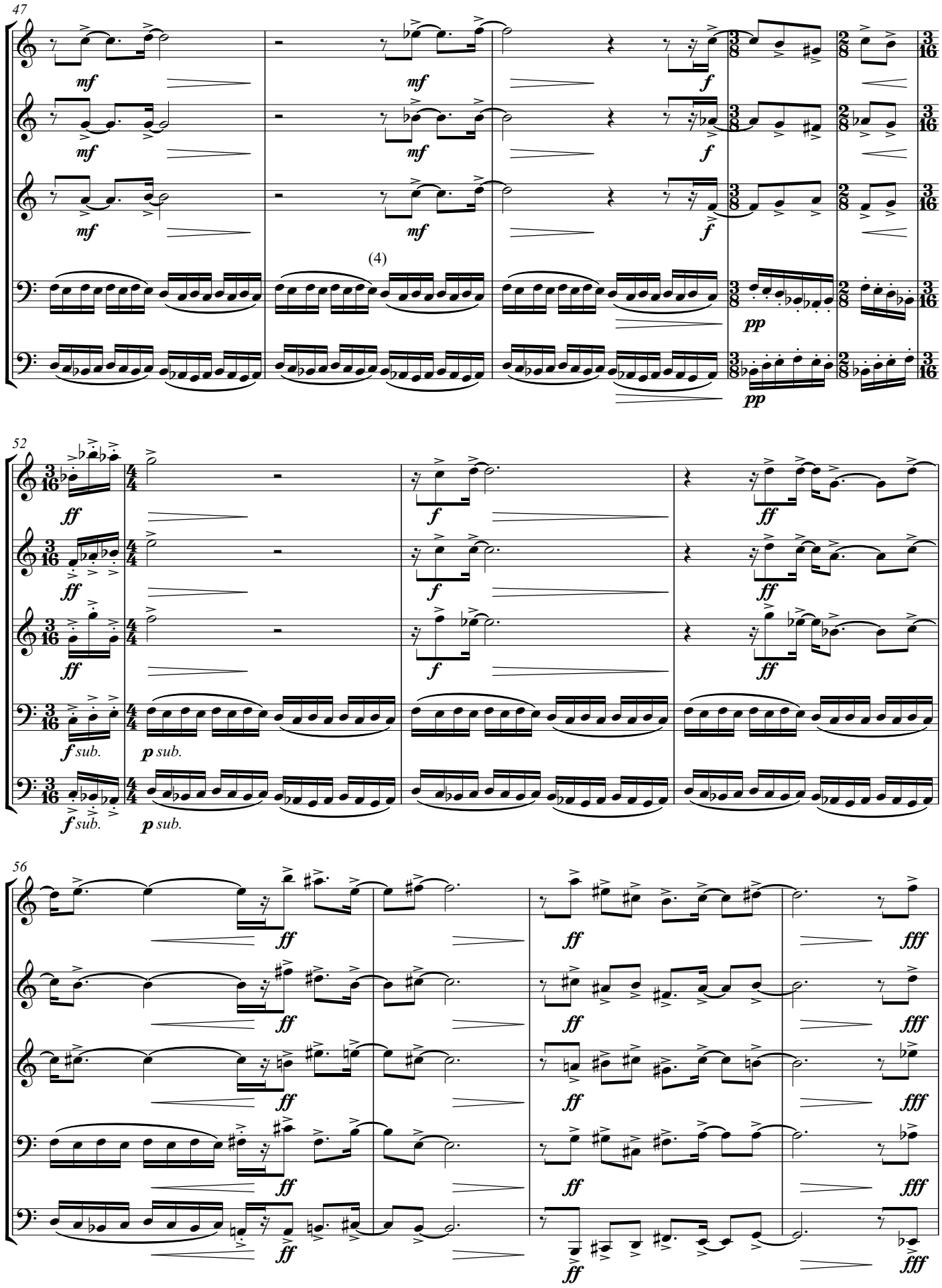
Stuart Beatch

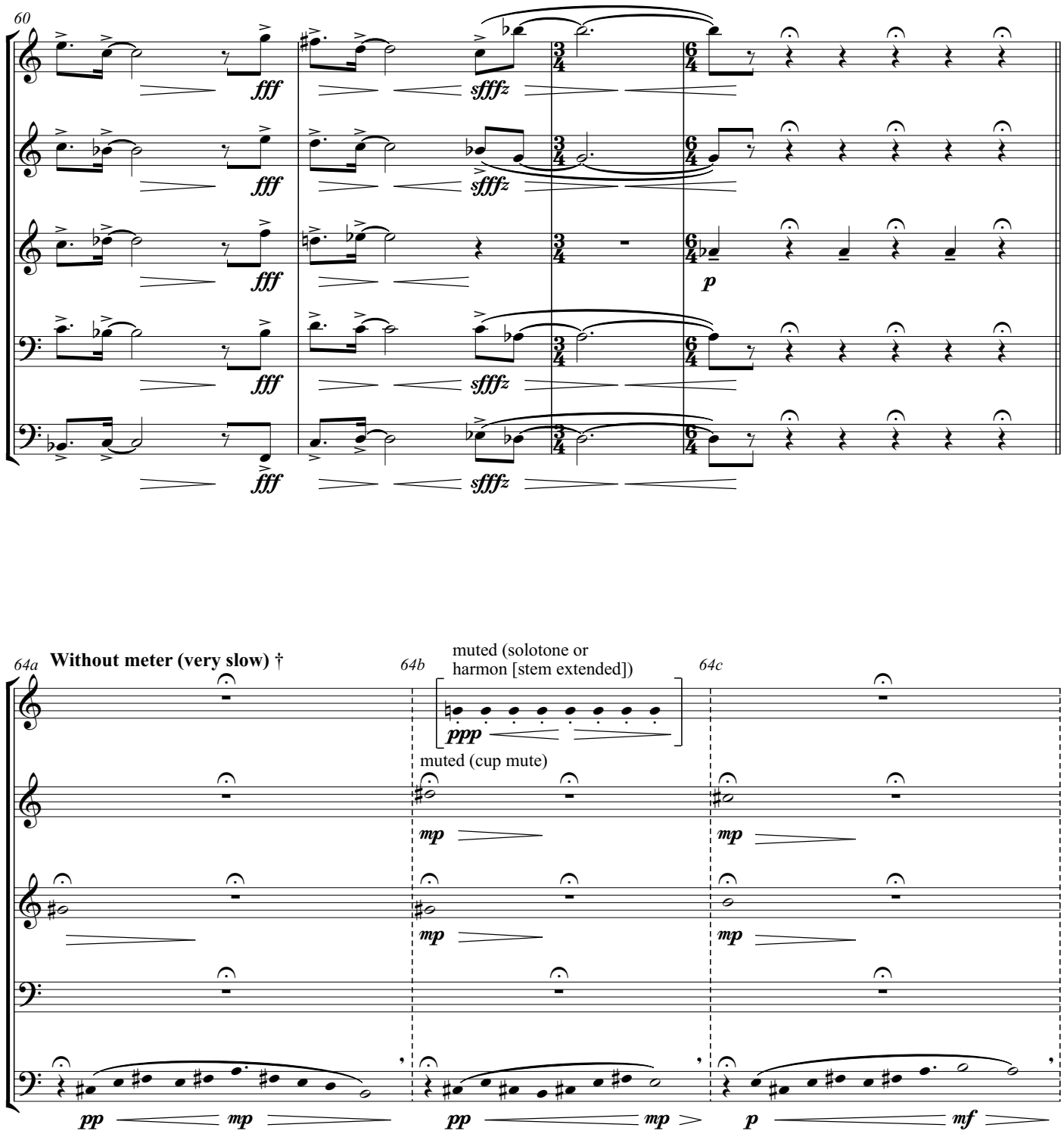



13
muted (straight)
muted (straight)
17
open
open
21
sub.

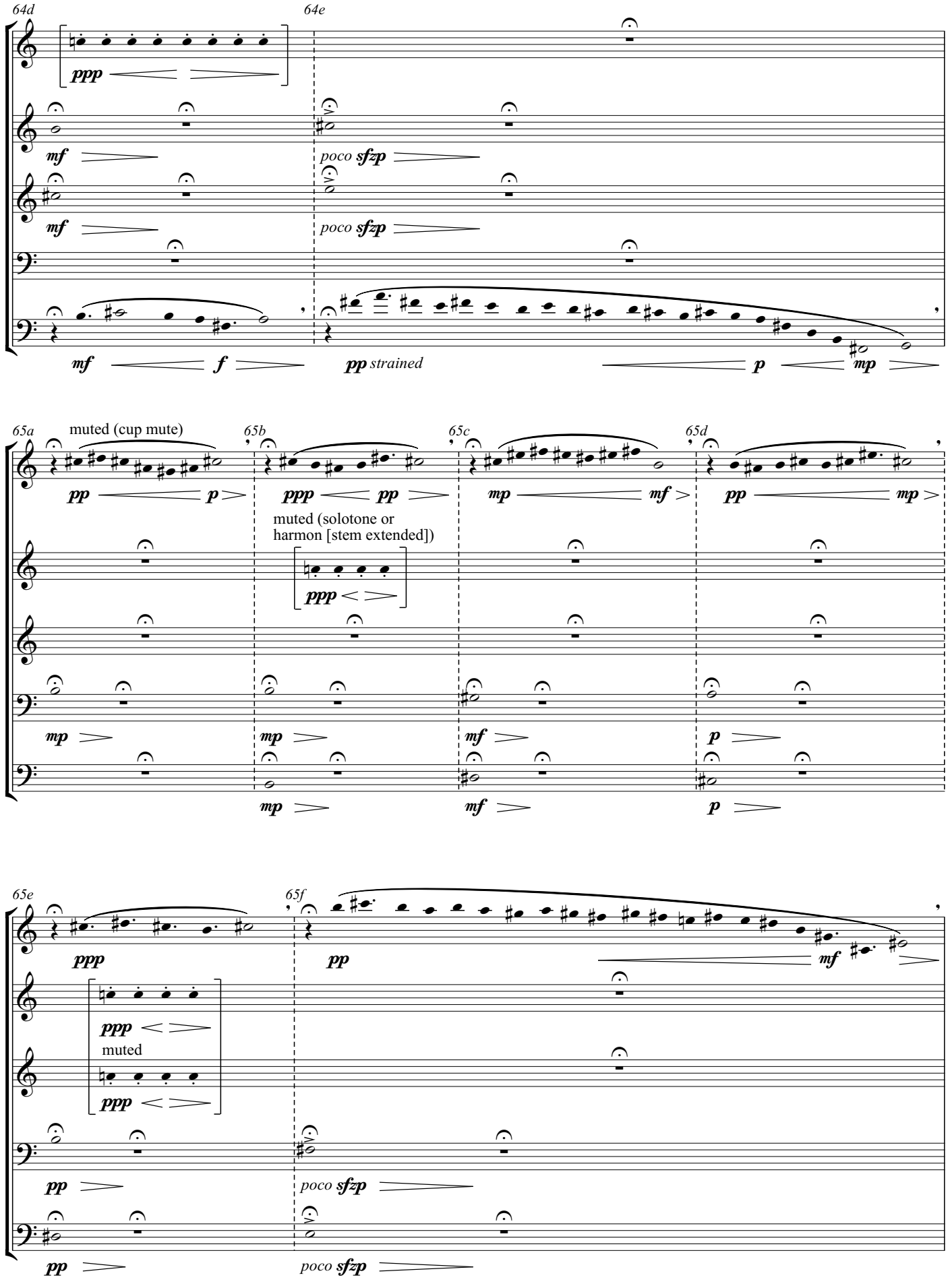

25
mp
mp
mp
28
mf
mf
sfz
sfz
sfz
f
f
31
(omit notes and breathe as needed)
accents sim.
(4)
f
f
f
ff
ff
fff
fff

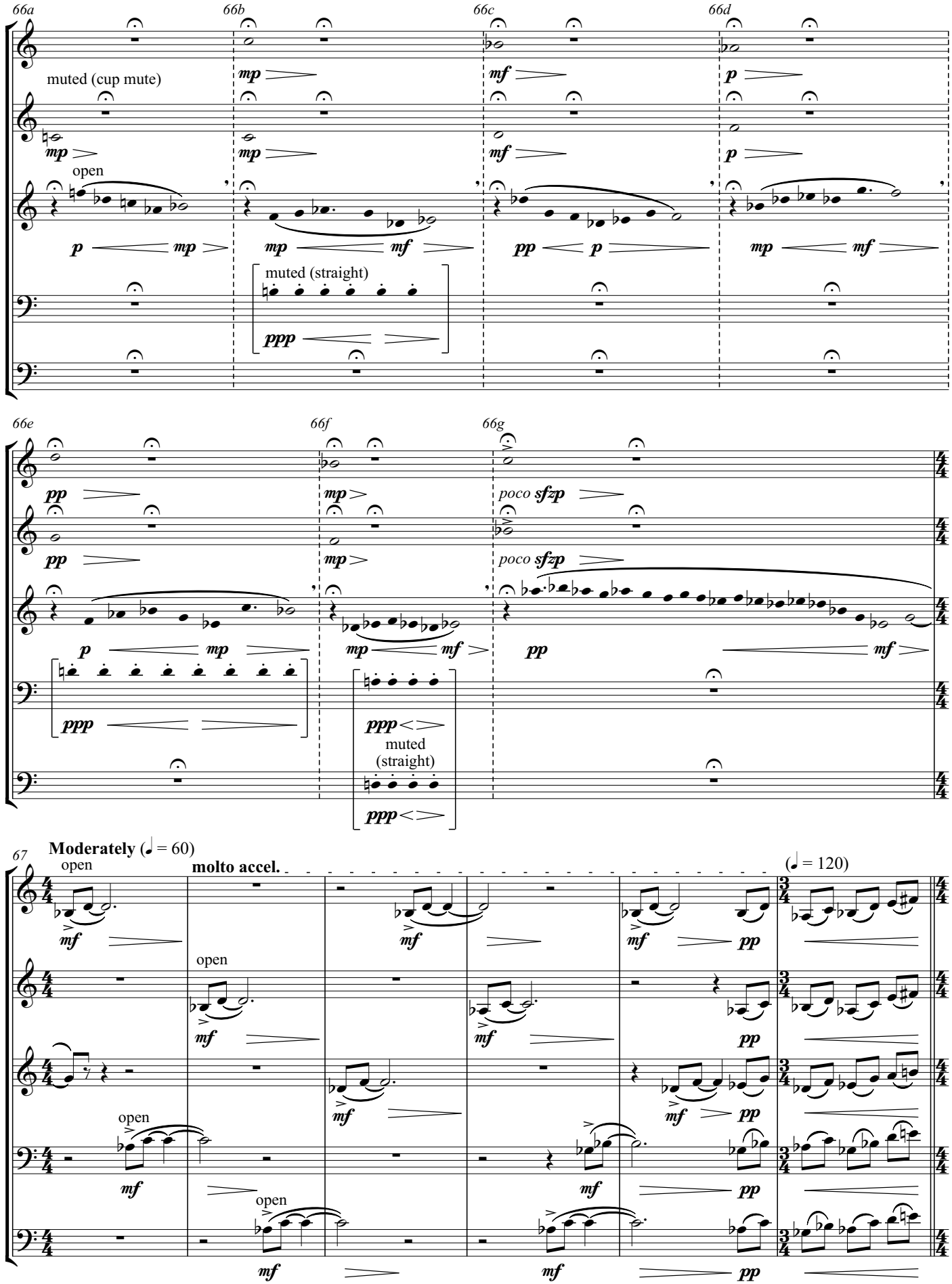

35
(8)
ff
ff
f
f
39
(10)
accents sim.
mp sub.
mp sub.
mp sub.
ff sub.
ff sub.
f
f
44
poco rit.
Slightly slower (♩ = 82)
pp
pp
pp
sfz
sfz
sfz
(omit notes and breathe as needed)
p
p

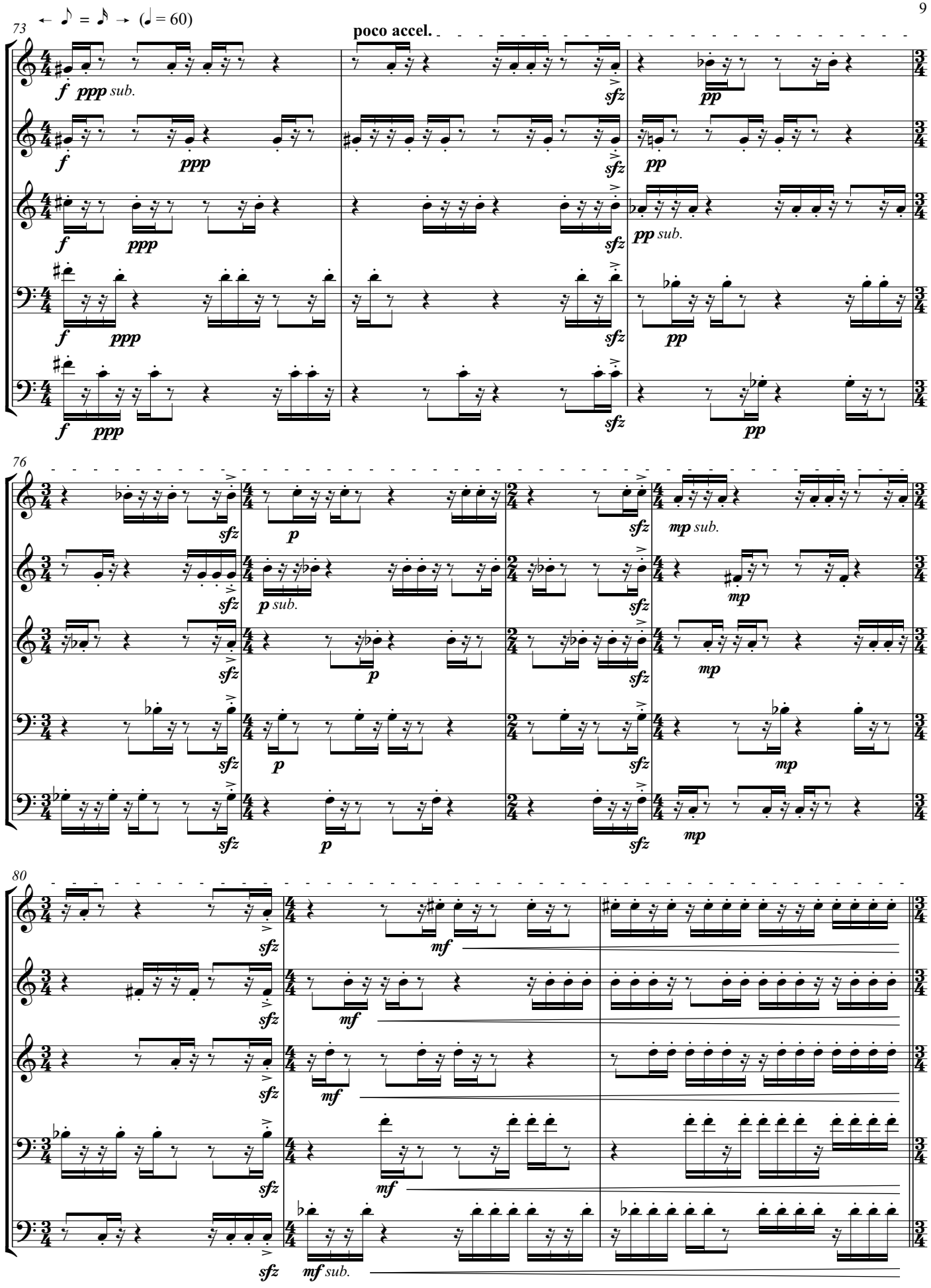

47
mf
f
(4)
pp
52
ff
f
f sub.
p sub.
56
fff

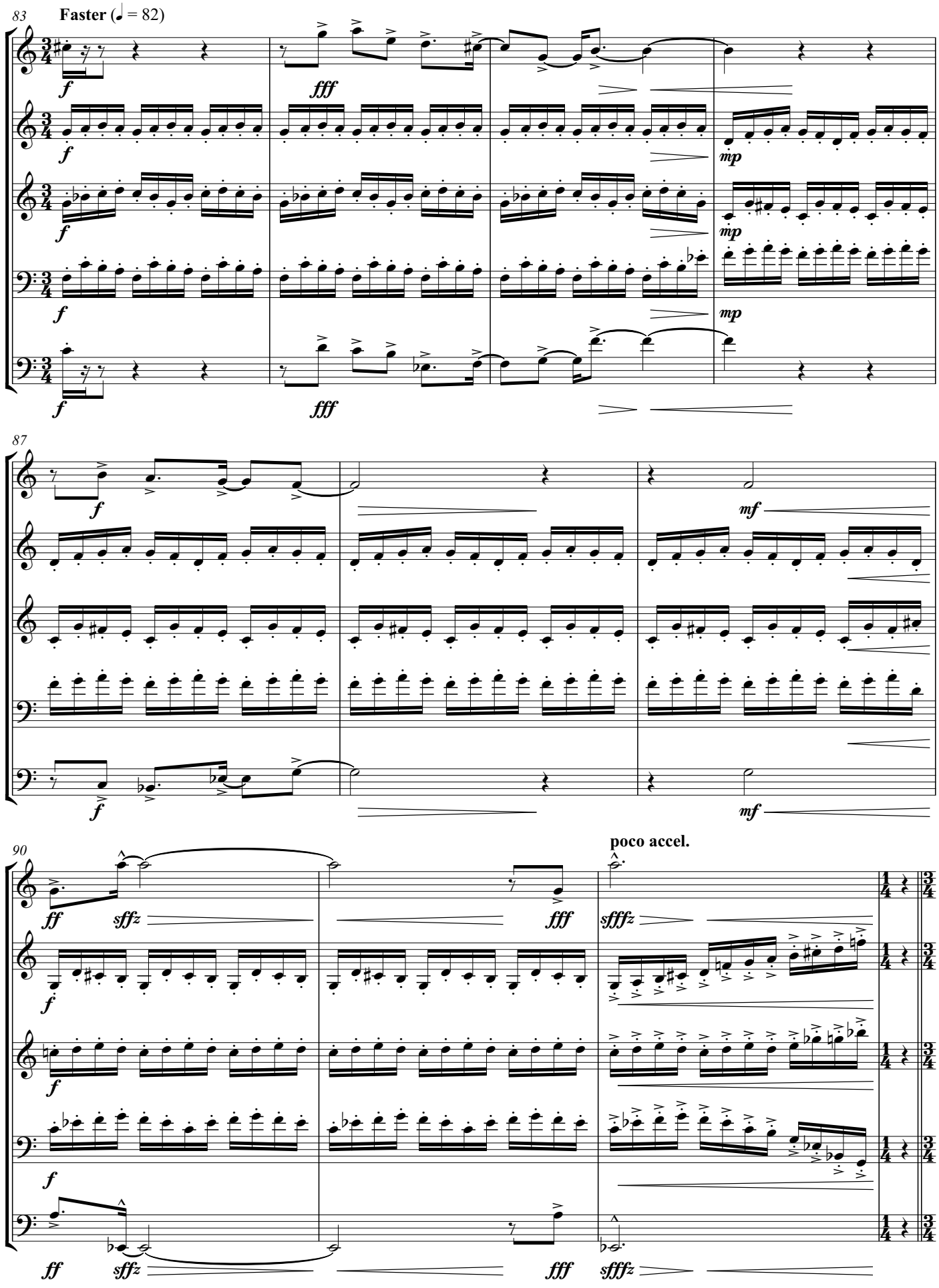


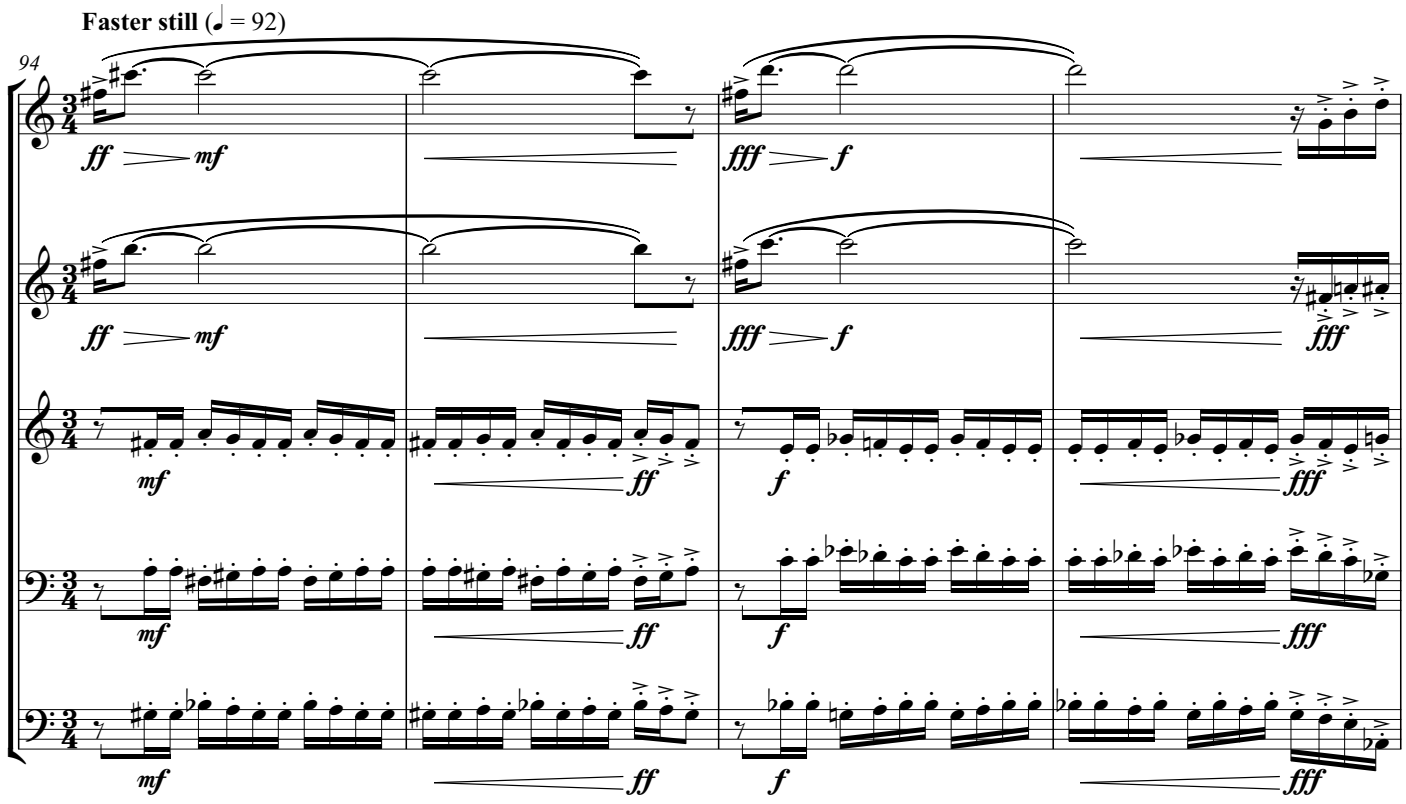
† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

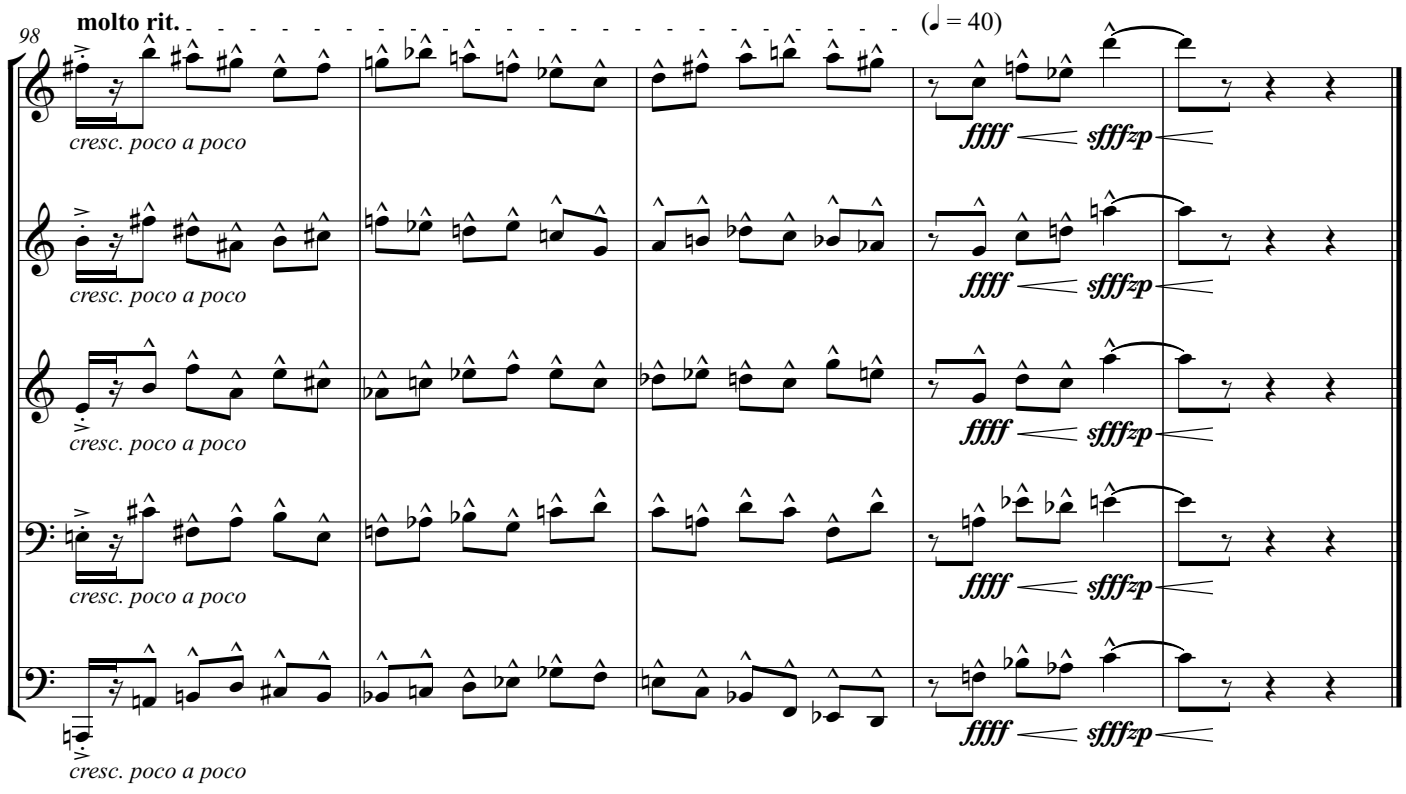

64d
64e
ppp
mf
poco sfzp
mf
poco sfzp
mf
f
pp strained
p
mp
65a
muted (cup mute)
65b
65c
65d
pp
p
ppp
pp
mp
mf
pp
mp
muted (solotone or
harmon [stem extended])
ppp
mp
mp
mf
p
mp
mf
p
65e
65f
ppp
pp
mf
ppp
muted
ppp
pp
poco sfzp
pp
poco sfzp


66a
66b
66c
66d
muted (cup mute)
open
muted (straight)
66e
66f
66g
poco sfzp
muted
(straight)
67
Moderately (♩ = 60)
molto accel.
(♩ = 120)


73
← ♪ = ♪ → (♩ = 60)
poco accel.
f ppp sub.
sfz
pp
pp sub.
76
p
p sub.
mp
mp sub.
80
mf
mf sub.


83
Faster (♩ = 82)
87
90
poco accel.


Faster still (♩ = 92)
94
ff
mf
fff
f


98
molto rit.
(♩ = 40)
cresc. poco a poco
ffff
sfffzp

Mitrose, Prolifération, Apoptose

Jean-Patrick Besingrand

PRO Tracking ID: PM Mitose, prolifération, apoptose"
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Jean-Patrick Besingrand

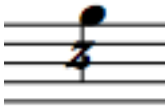
Mitose, prolifération, apoptose

pour quintette de cuivres

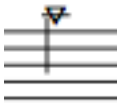
Notes pour l'exécution :
Performances notes:

\+ = closed

° = open

 = staccatissimo

= flatterzunge / fluttertonguing

 = air sound

Durée de la pièce : environ 5 minutes 30
Duration of the piece: ca. 5'30

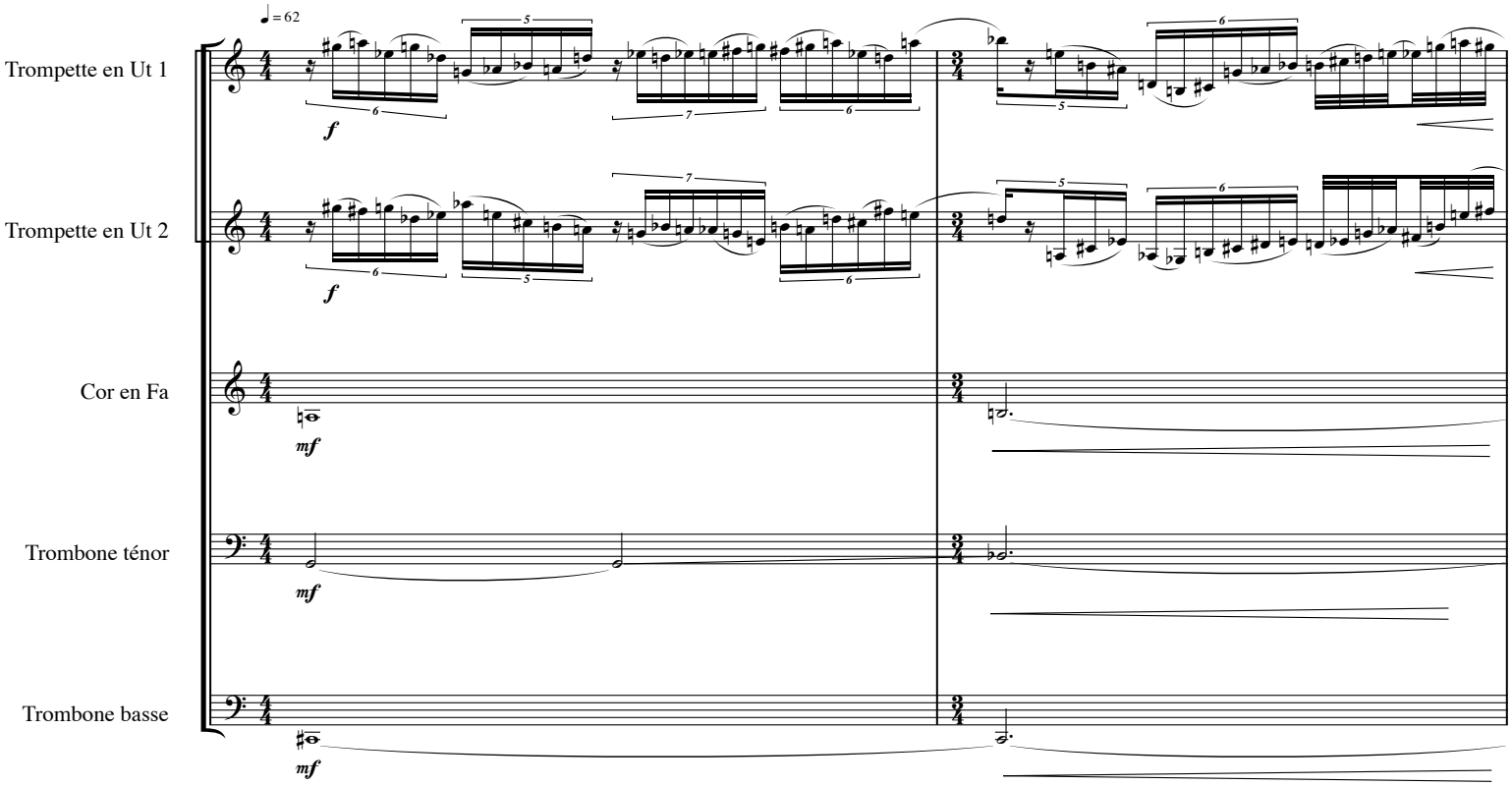
Mitose, prolifération, apoptose

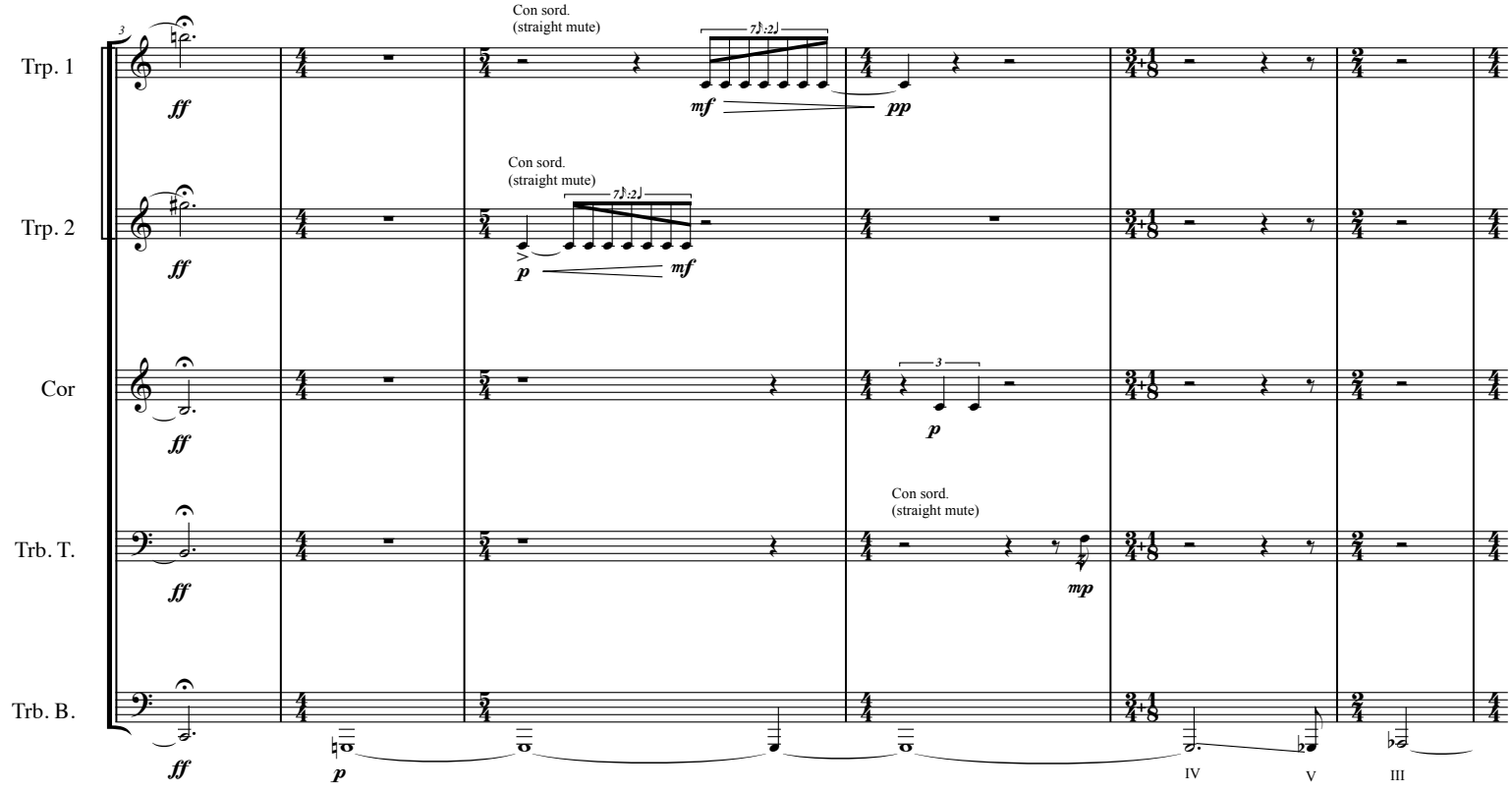
pour quintette de cuivres

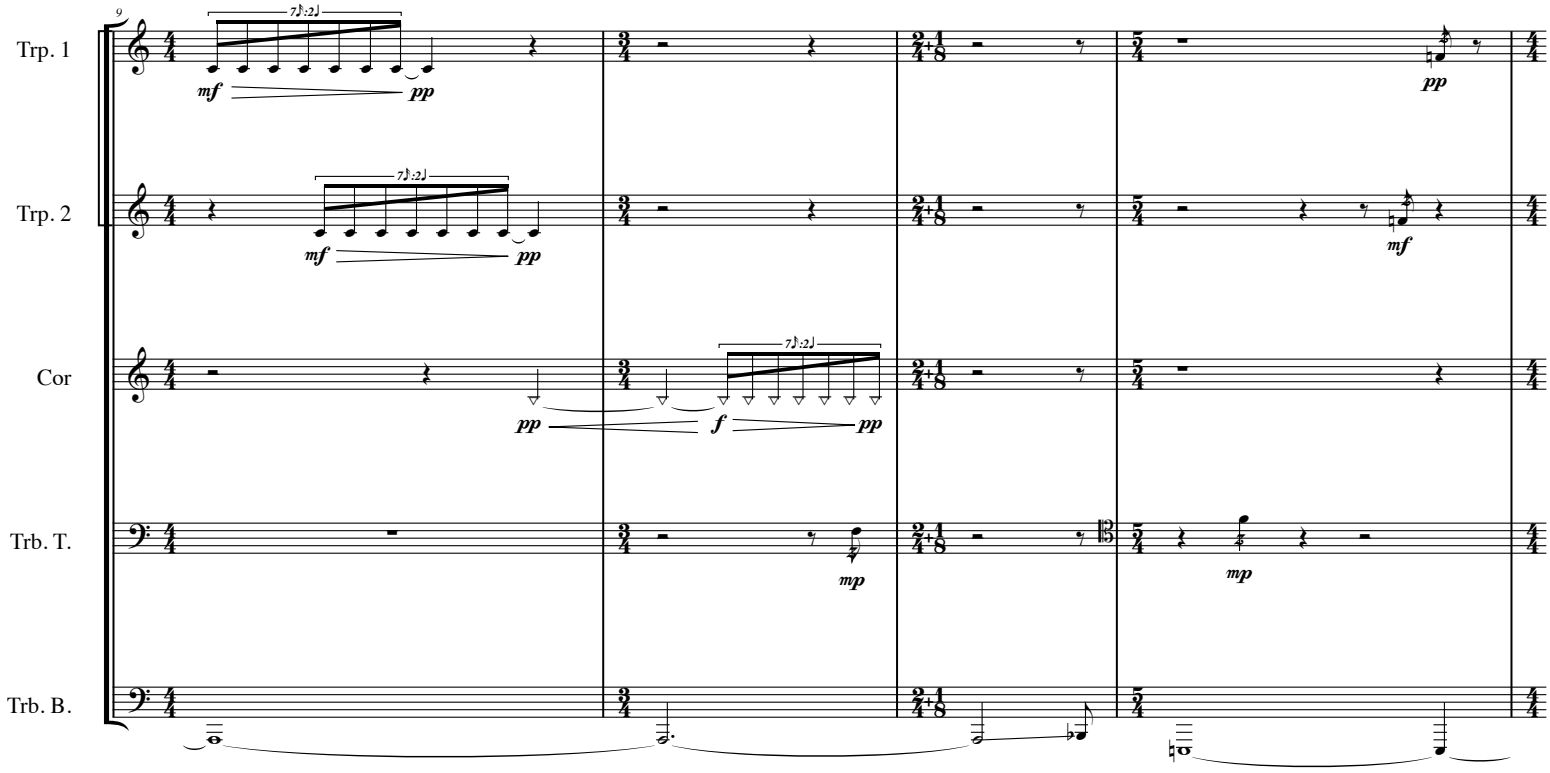
Jean-Patrick Besingrand

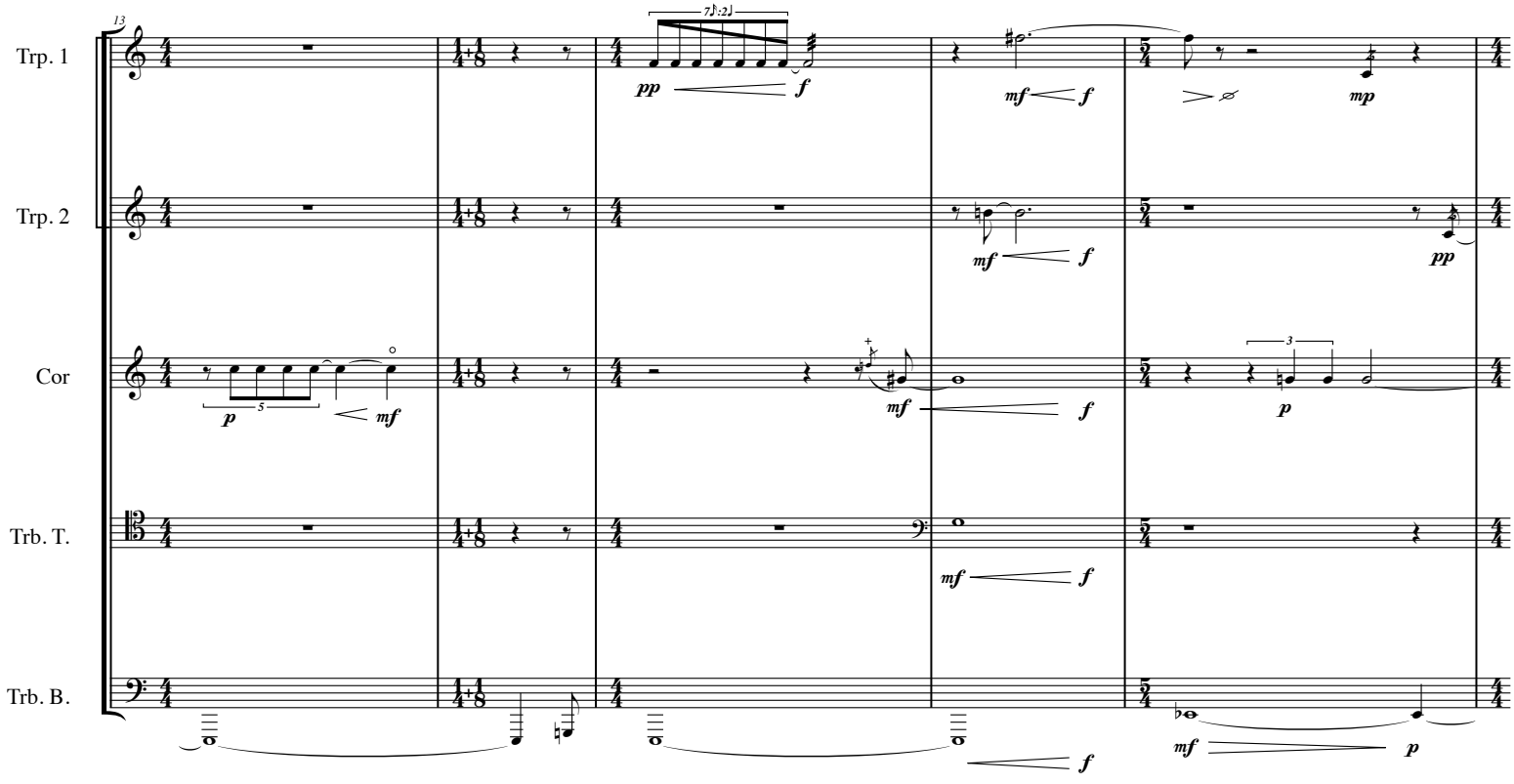
Avril 2014

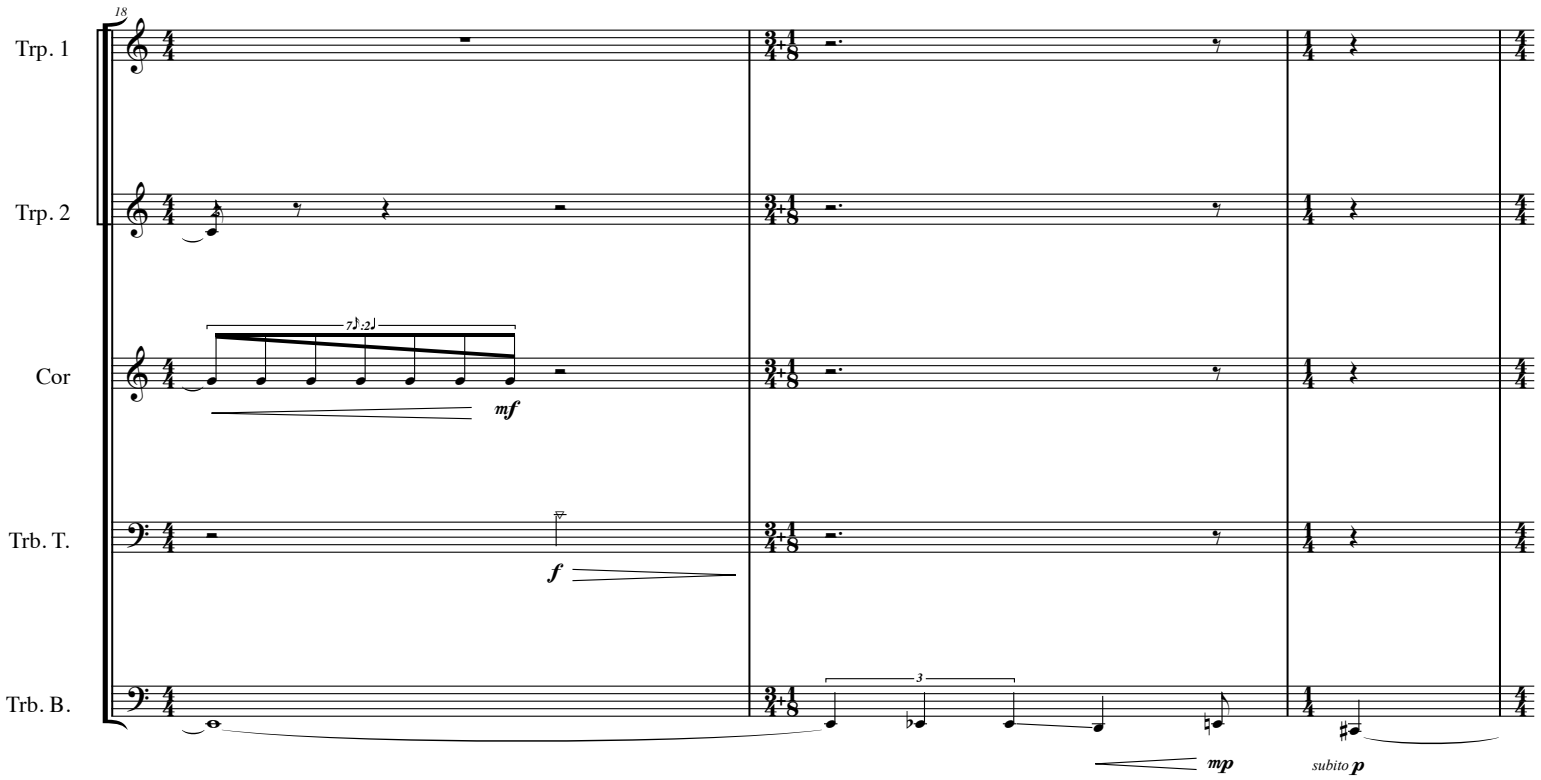
Partition transposée

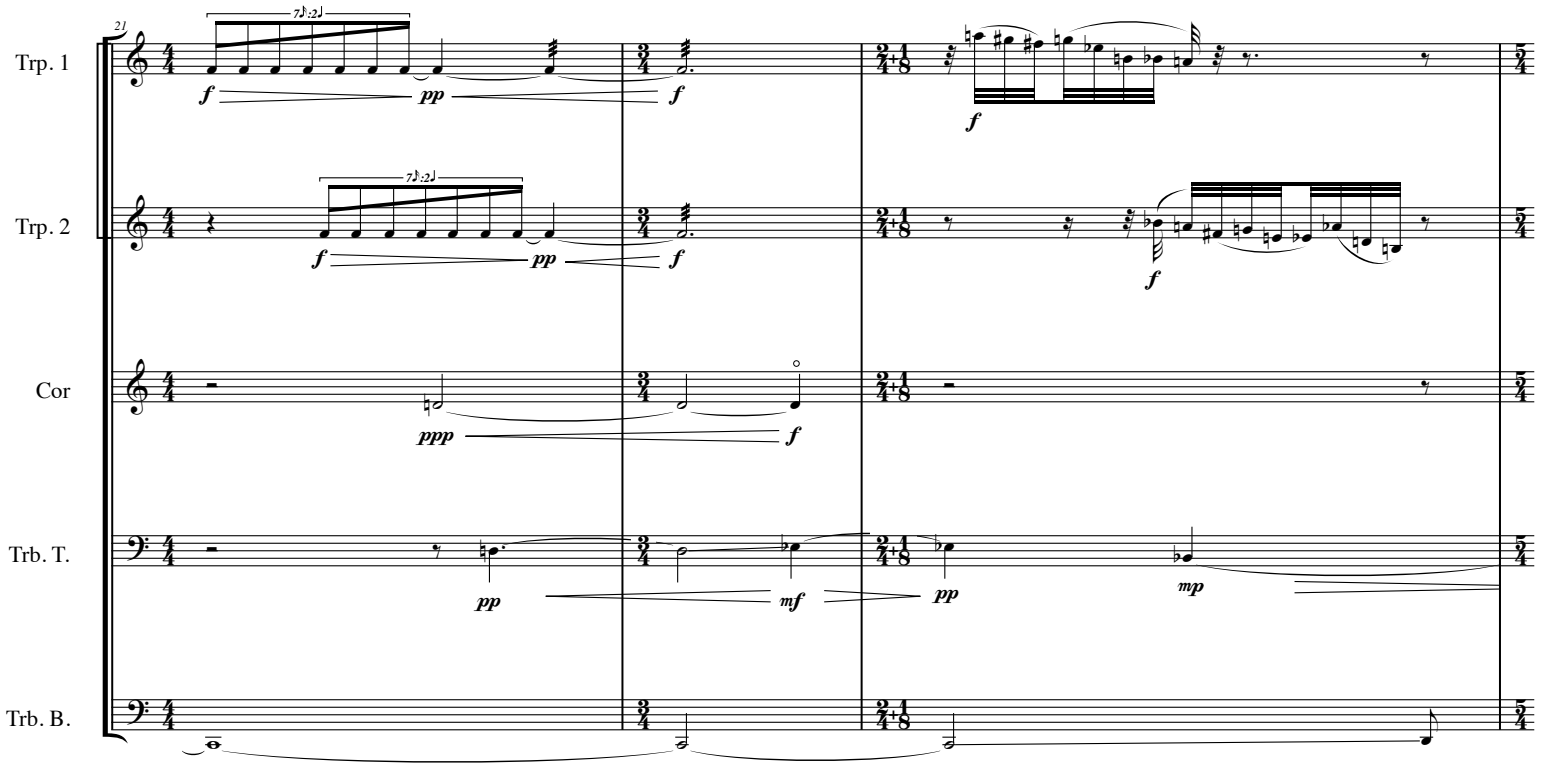


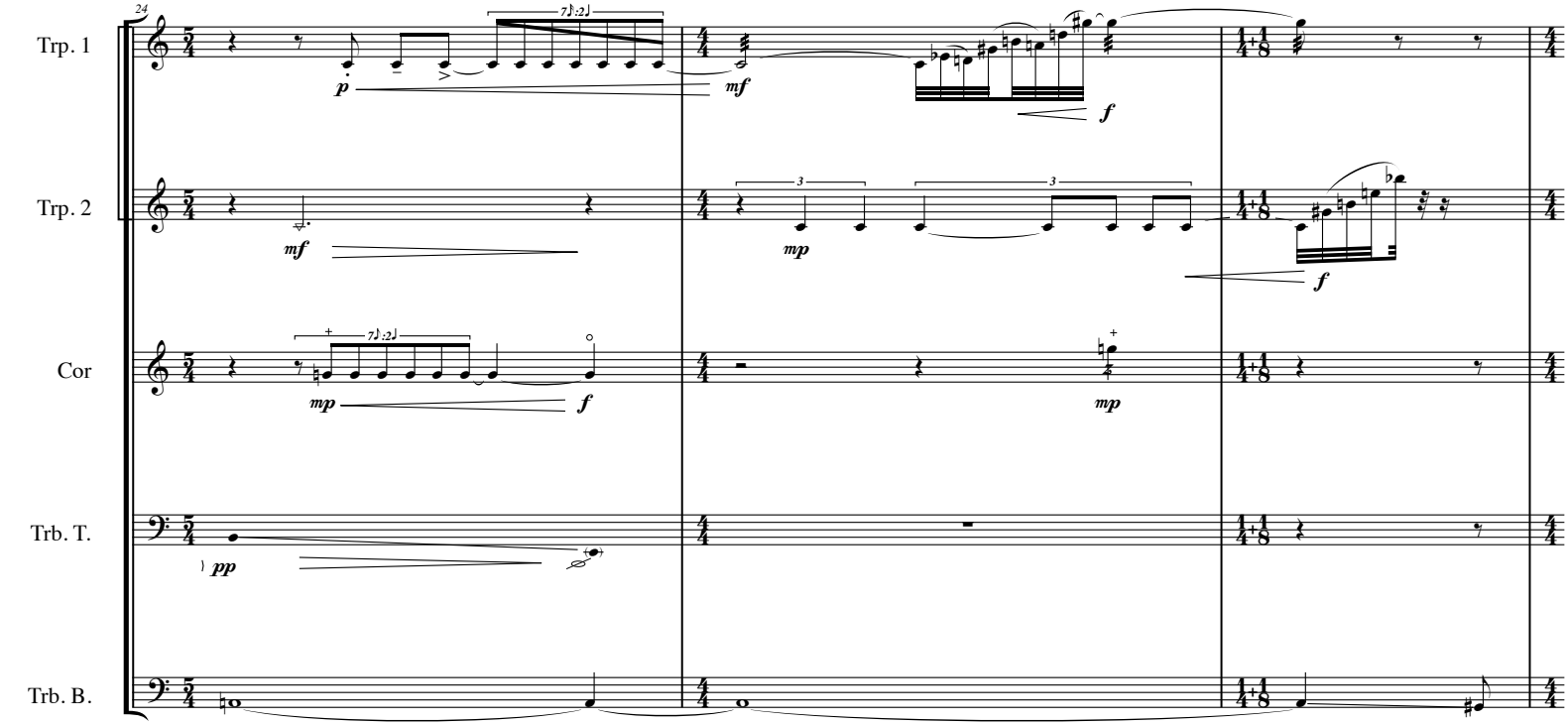


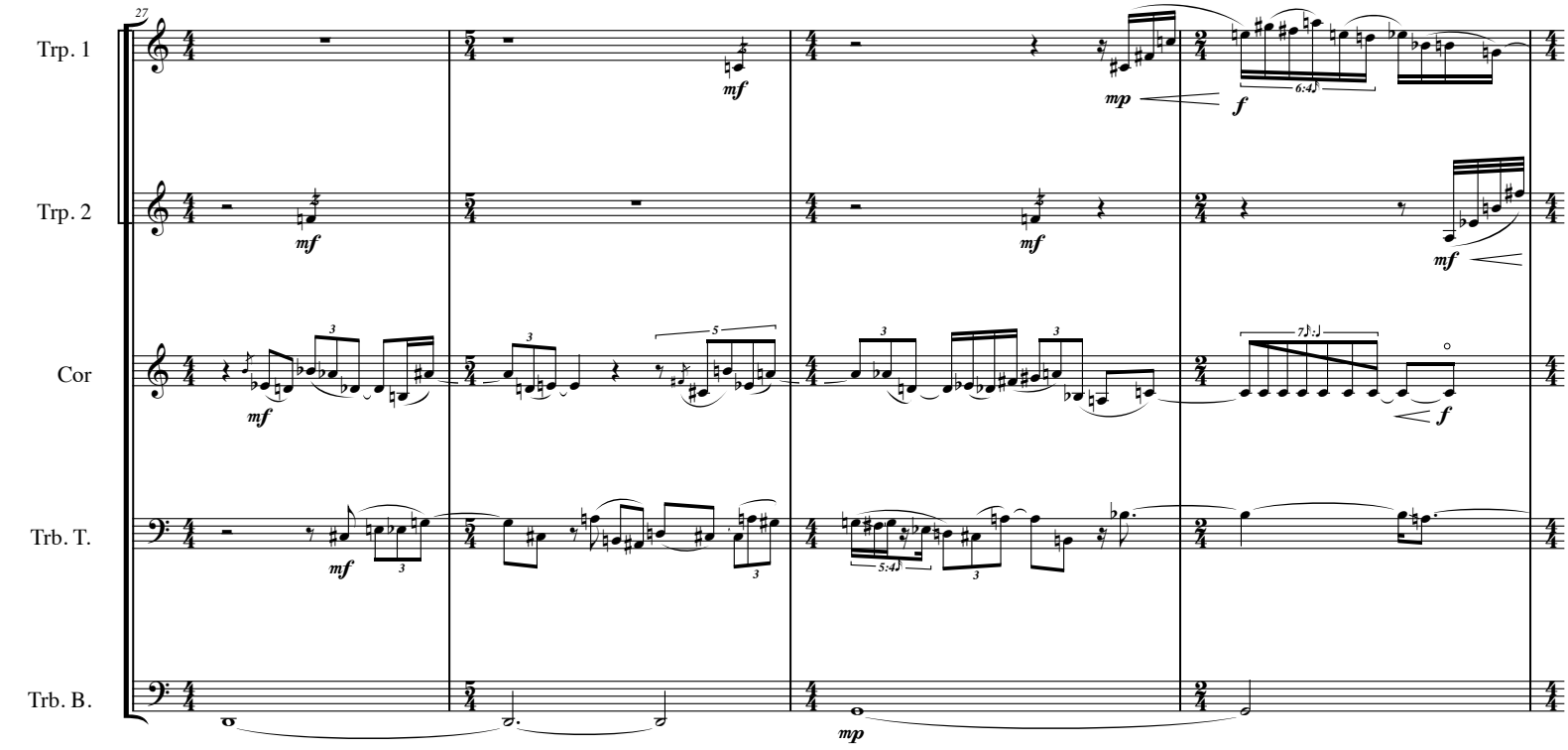

9
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7♪:2♩
mf
pp
f
mp

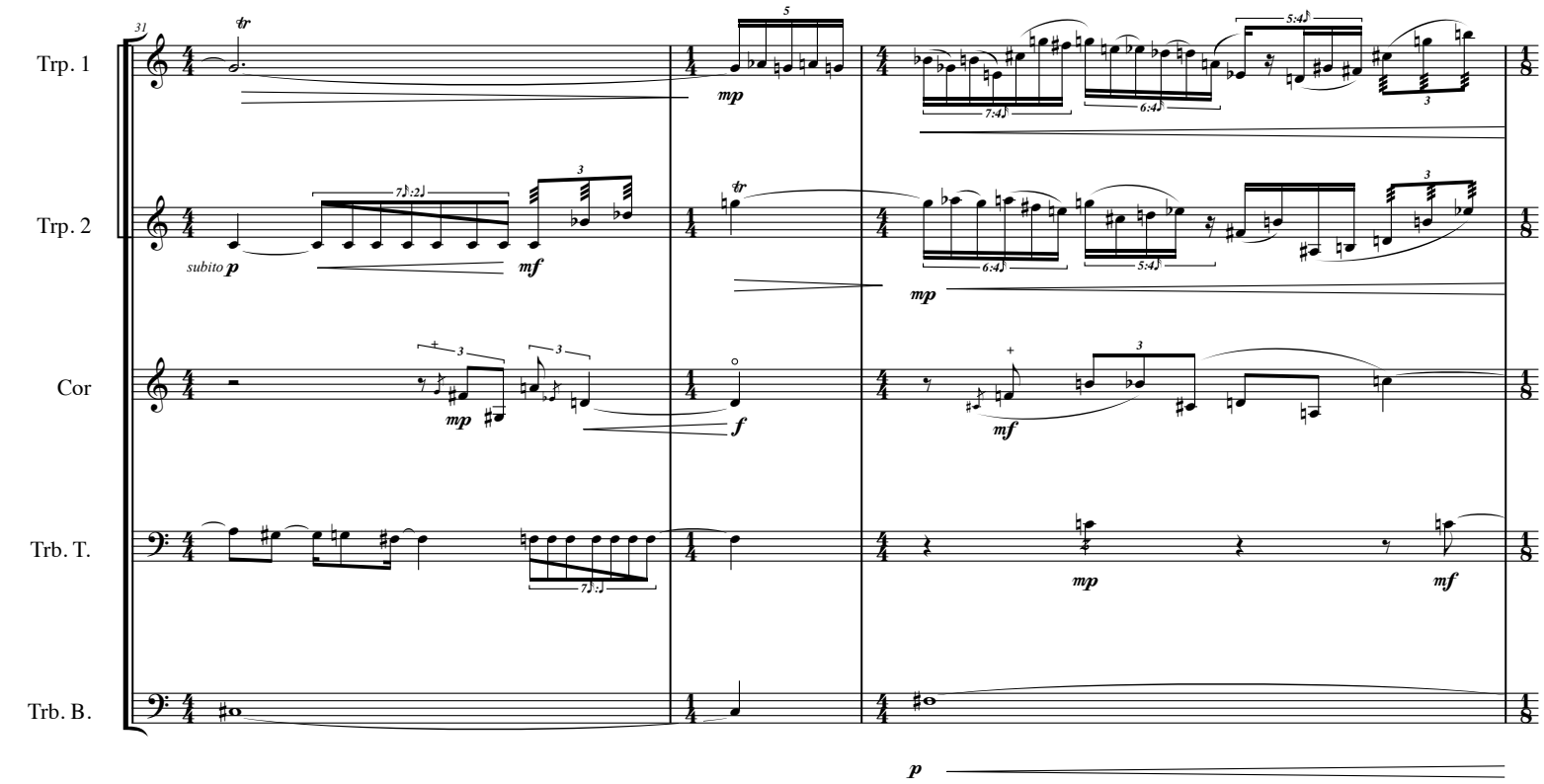

13
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7♪:2♩
pp
f
mf
mp
p
3
5

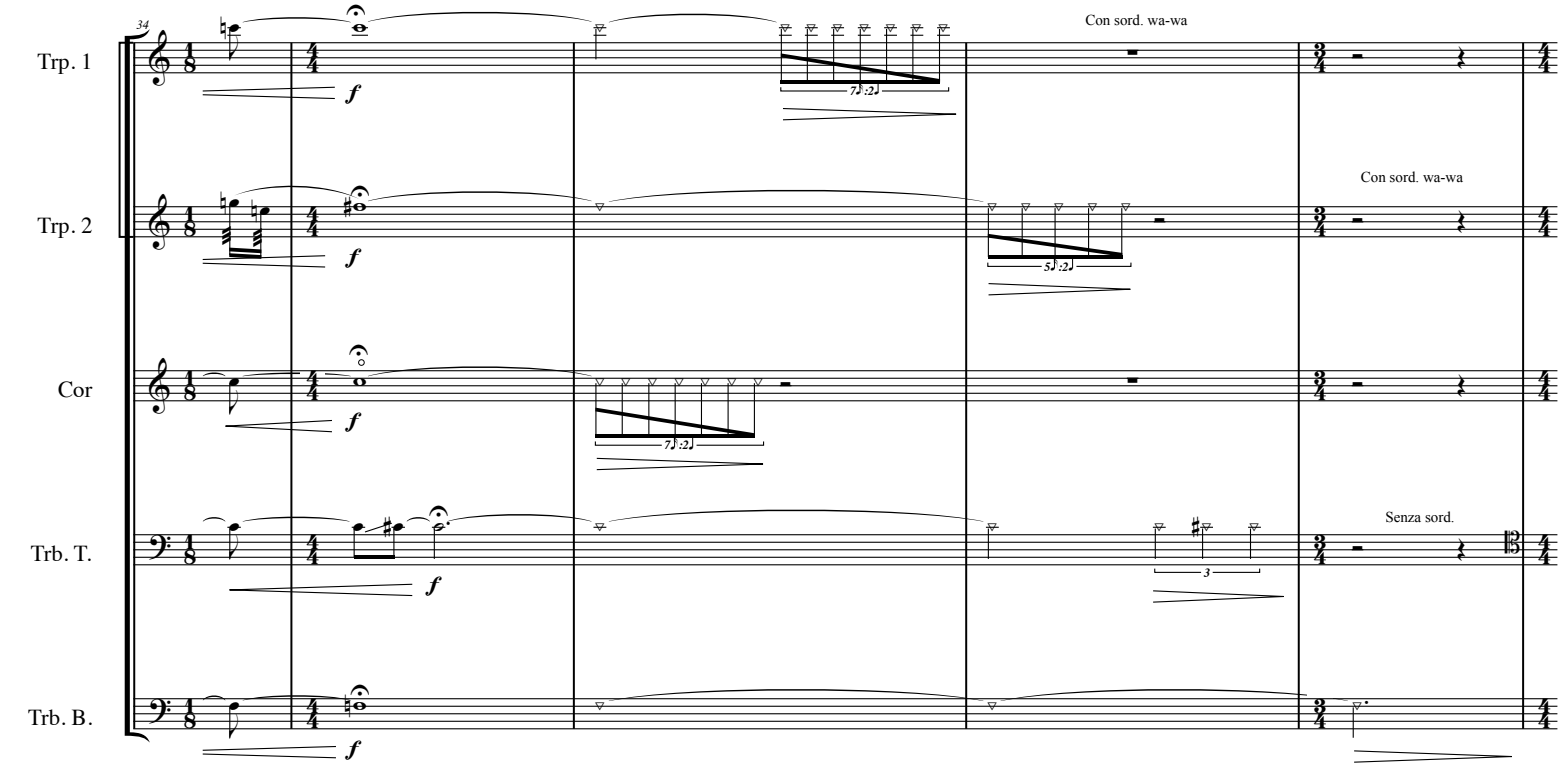

18
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7♪:2♩
mf
f
3
mp
subito p

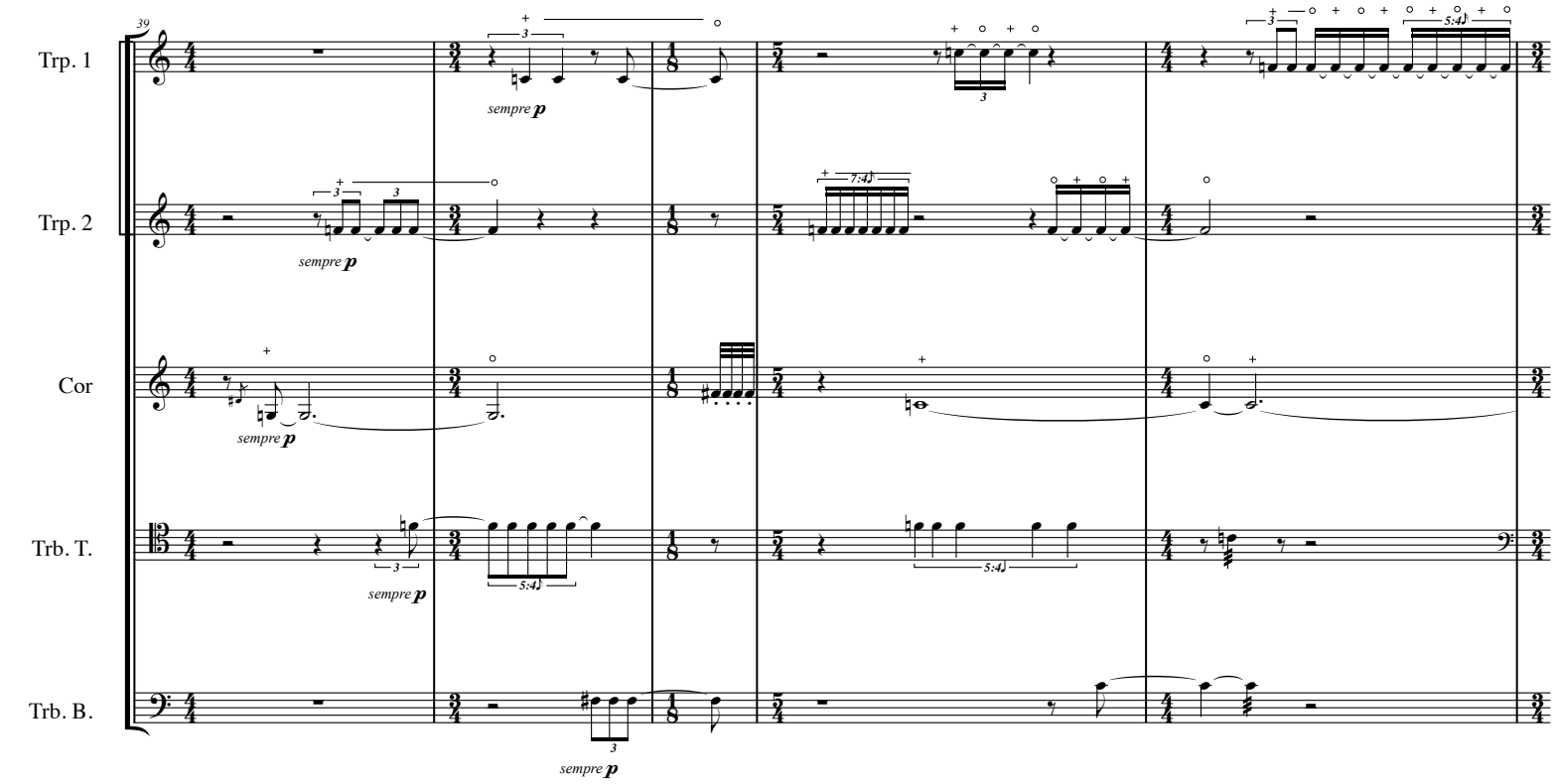

21
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7♪:2♩
f
pp
f
ppp
mf
mp

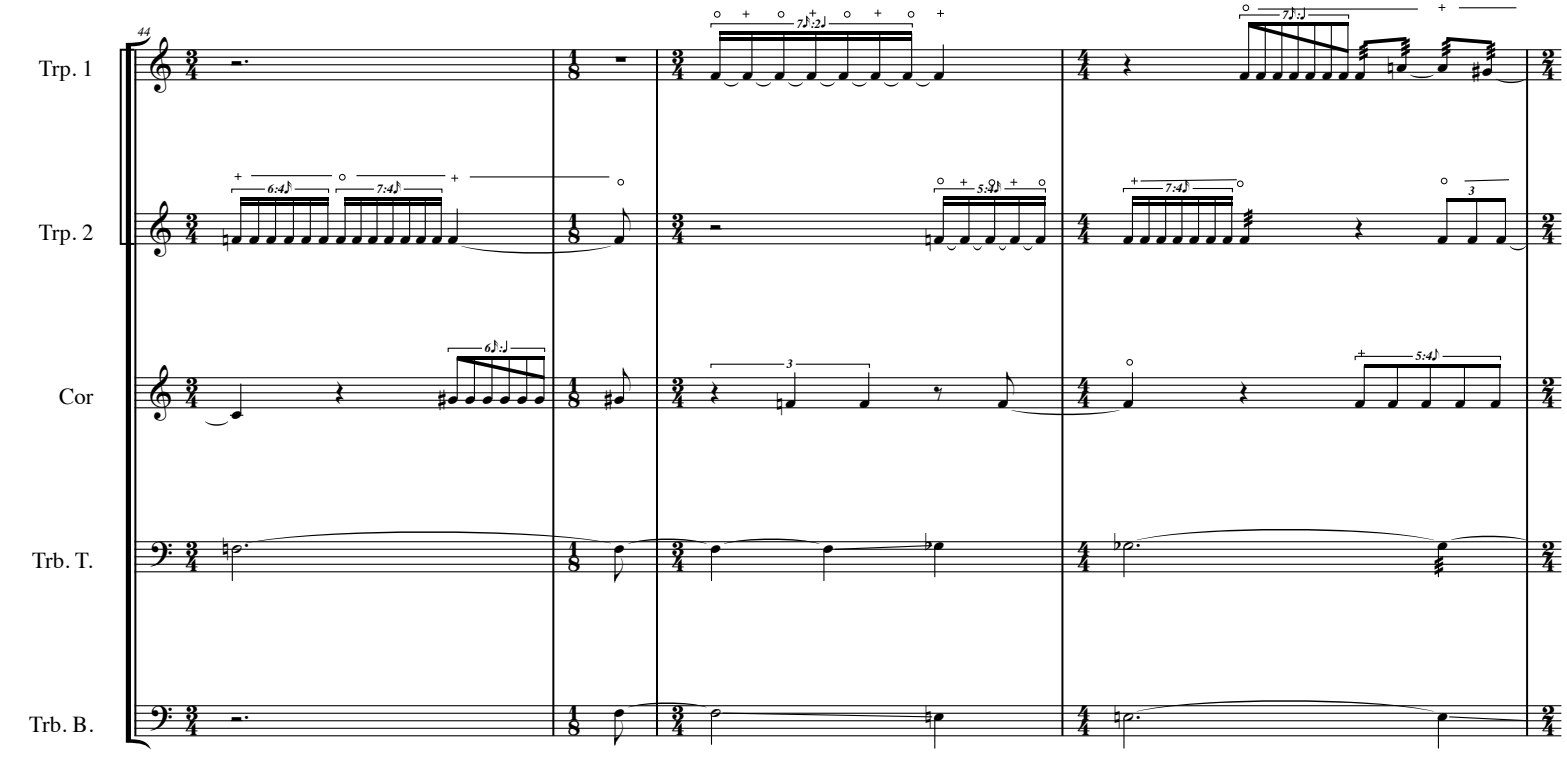

24
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7:2
p
mf
f
mp
pp

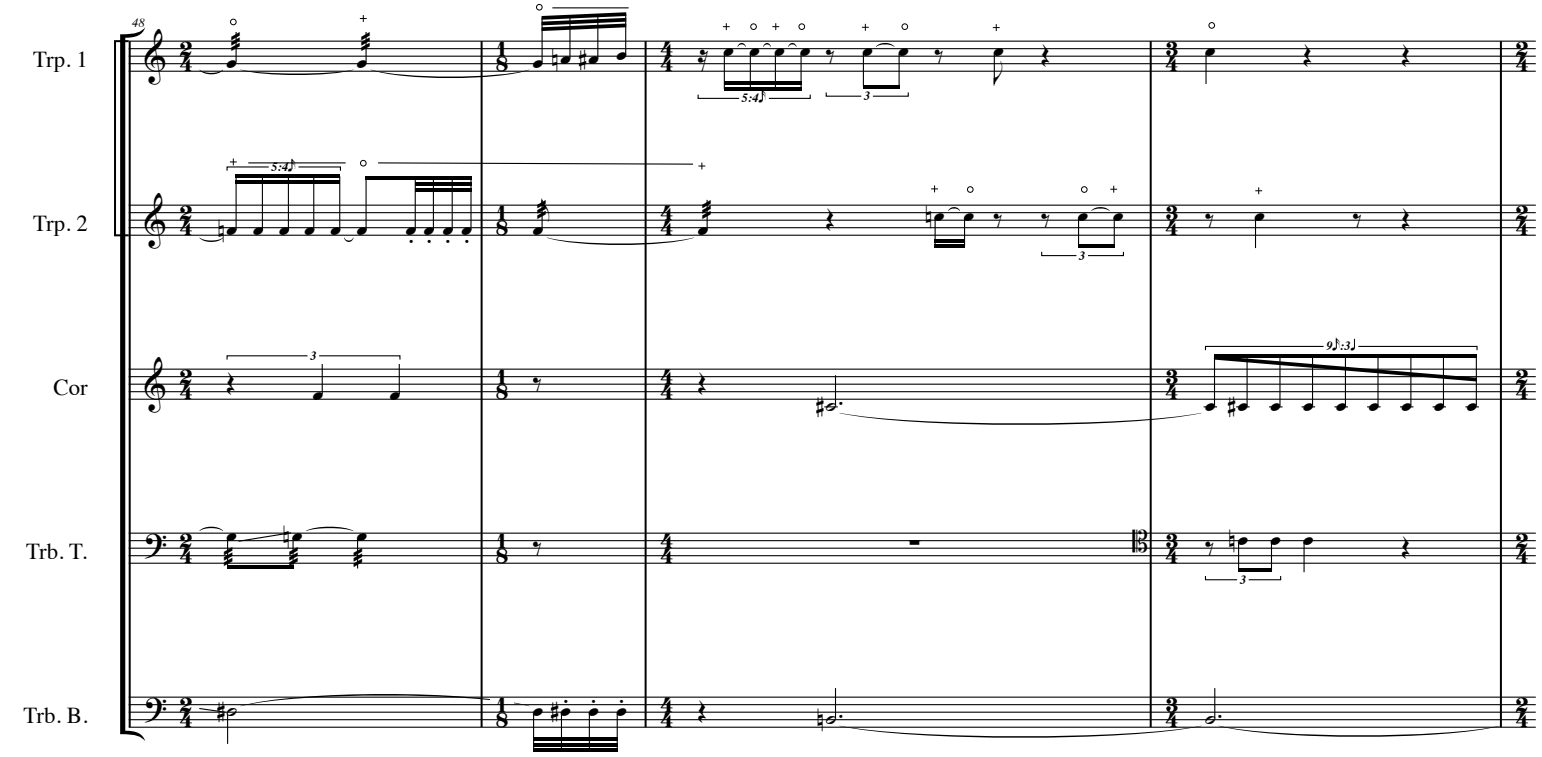

27
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
mf
mp
f
6:4
5:4
7:1

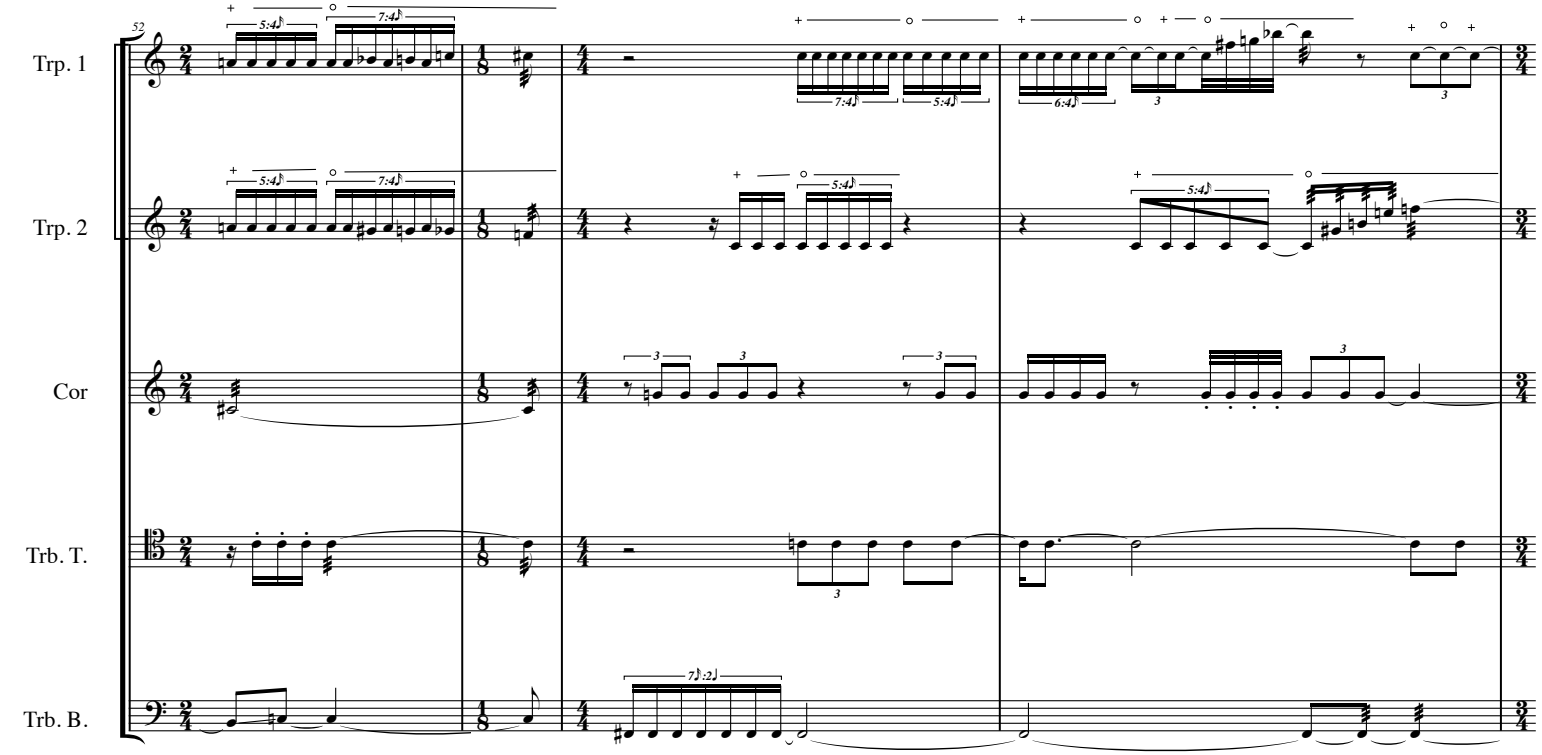

31
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
subito p
mf
mp
f
p

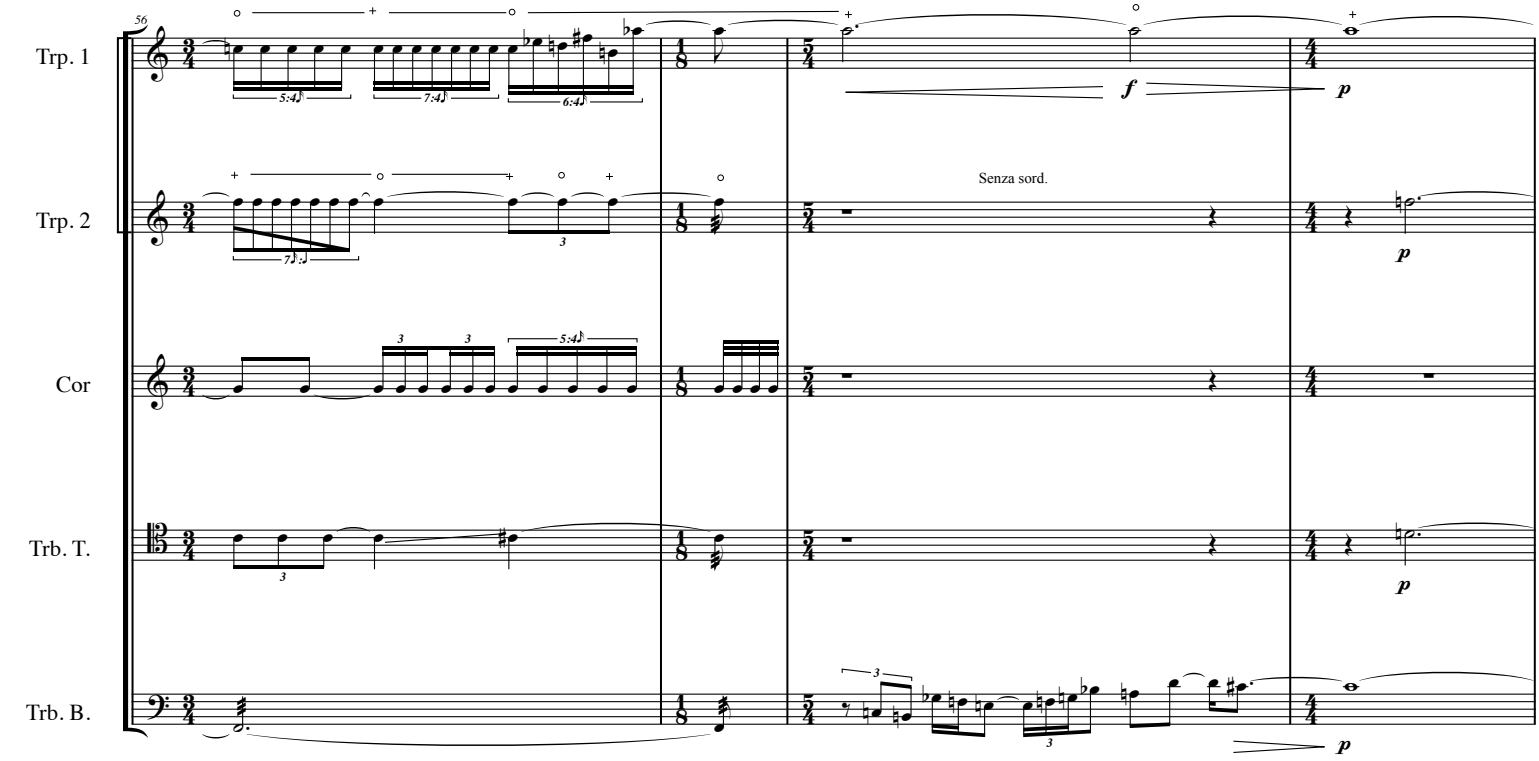

34
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
Con sord. wa-wa
Con sord. wa-wa
Senza sord.
f

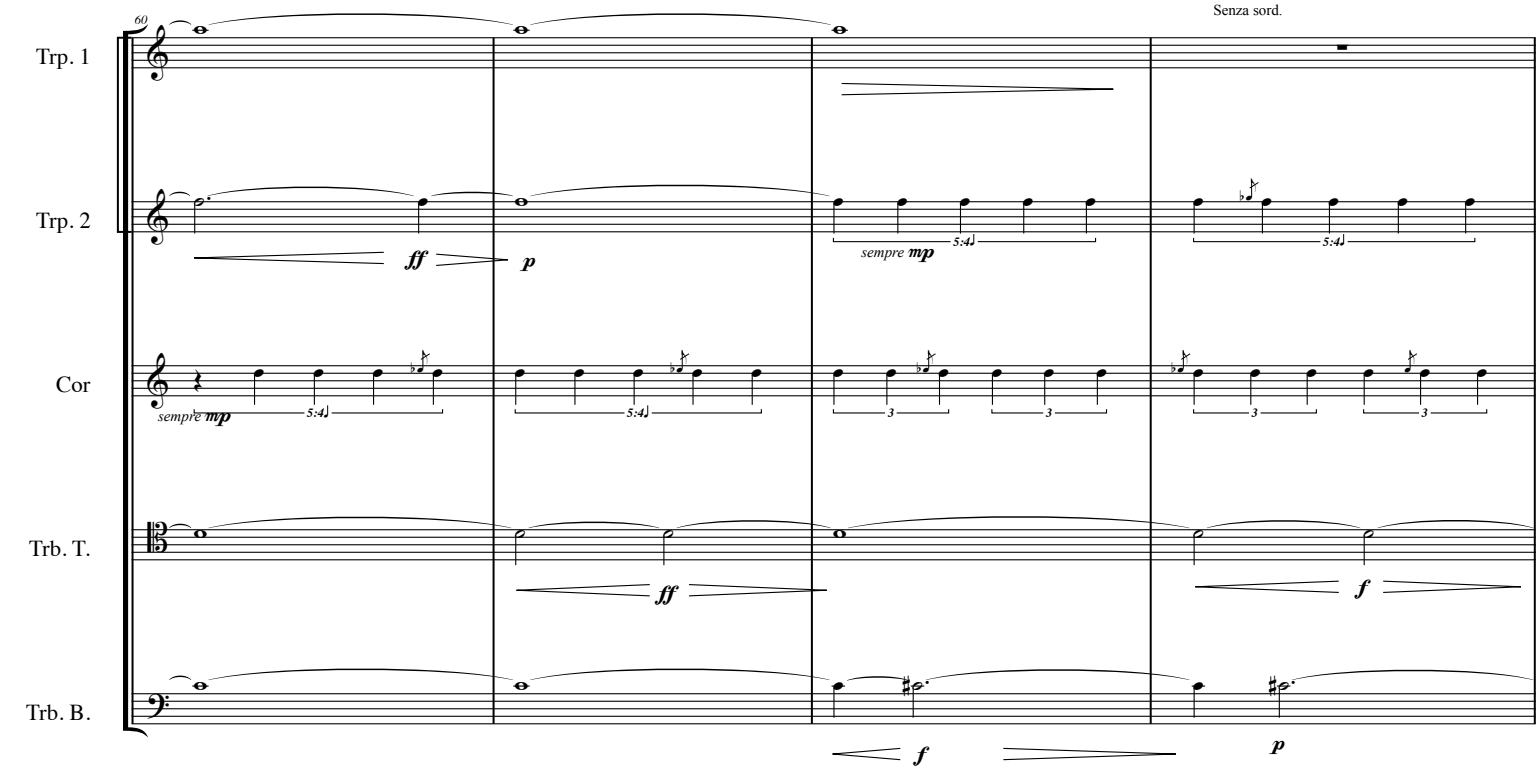

39
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
sempre p

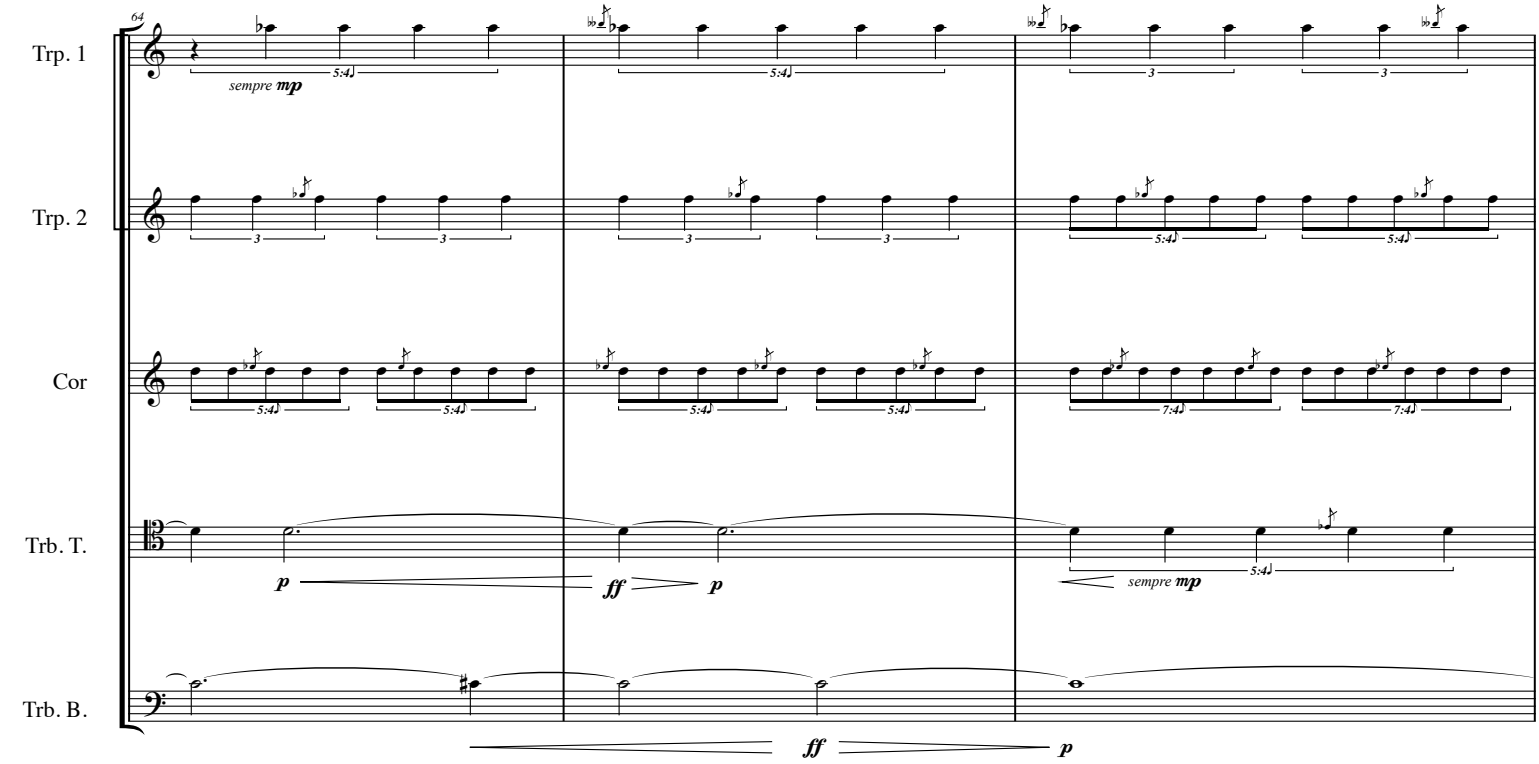

44
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

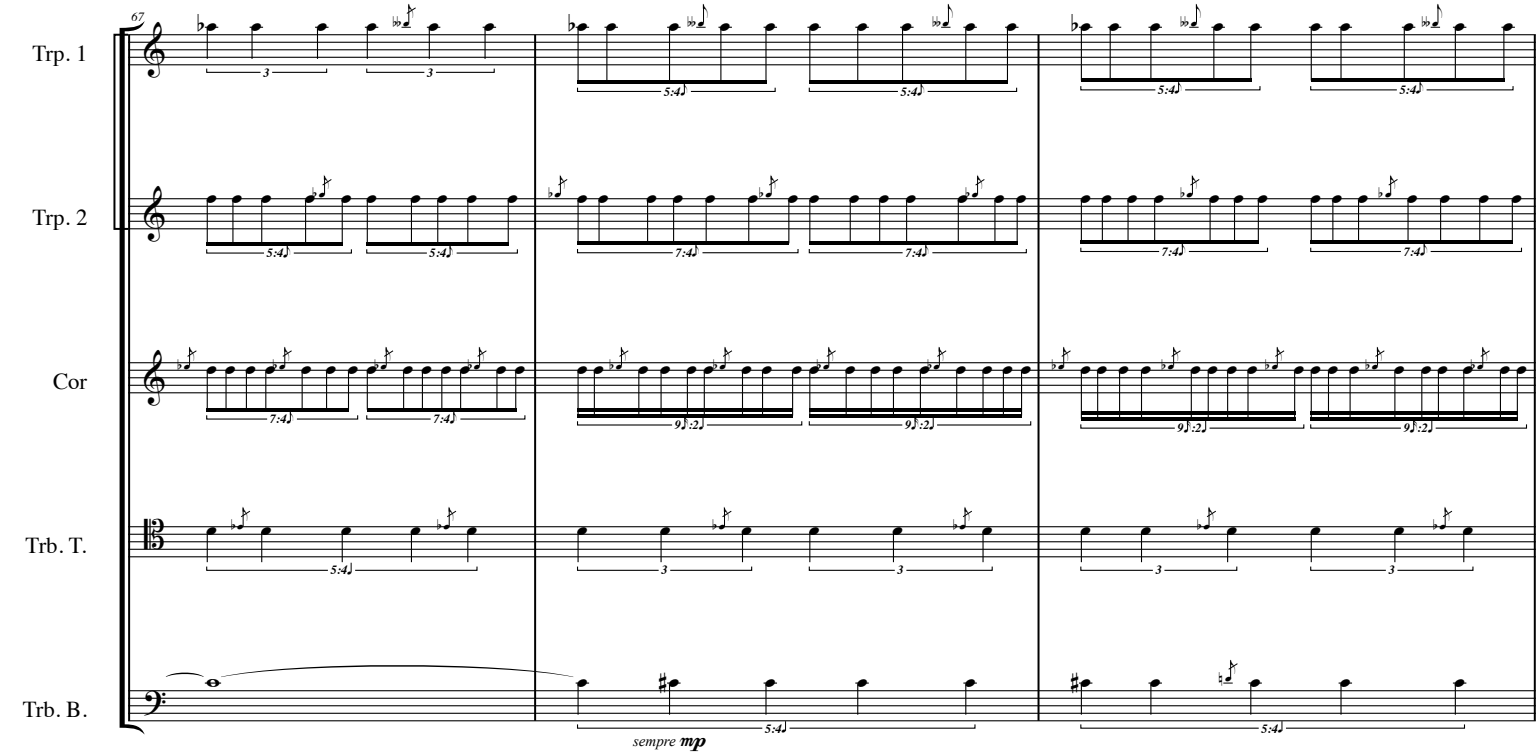

48
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

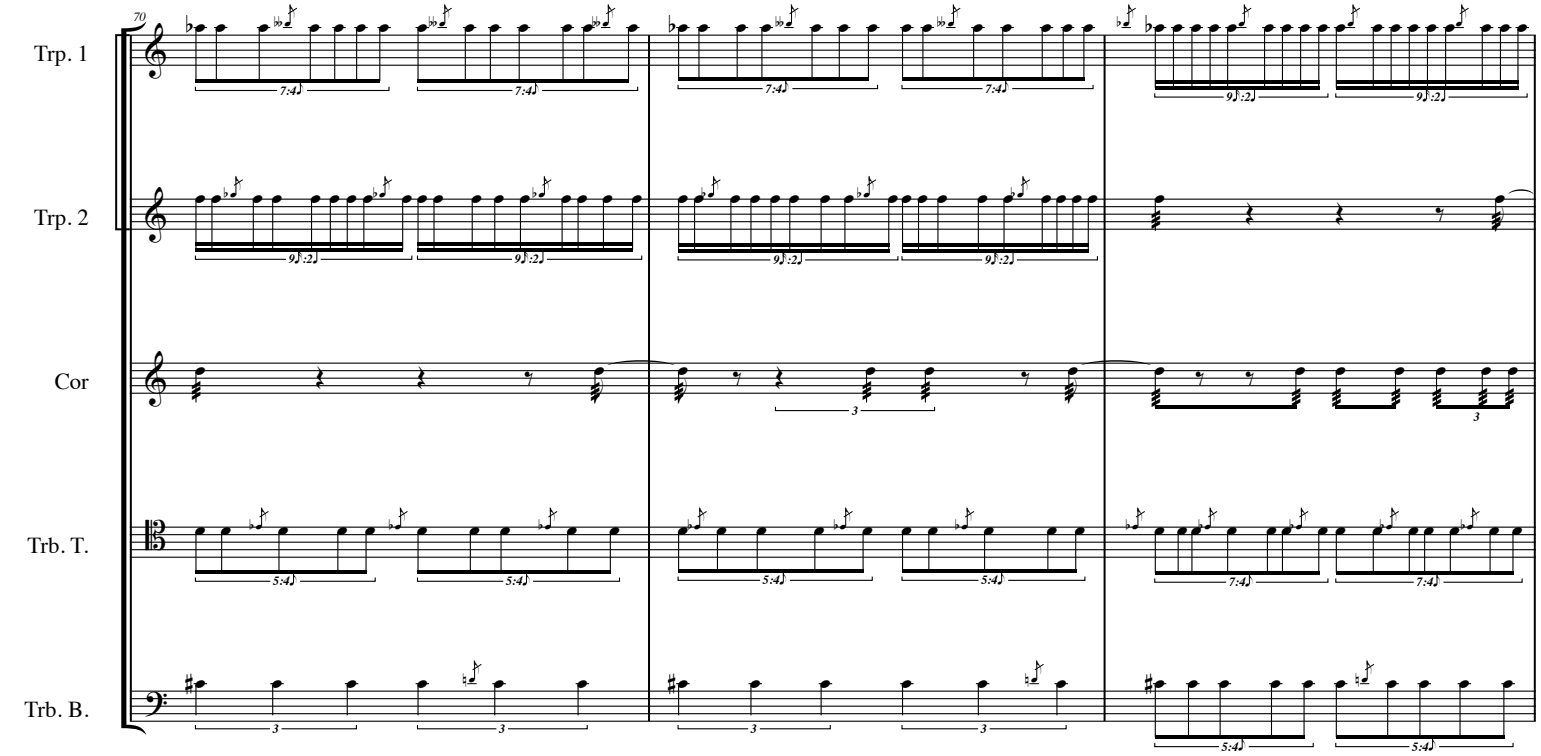

52
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

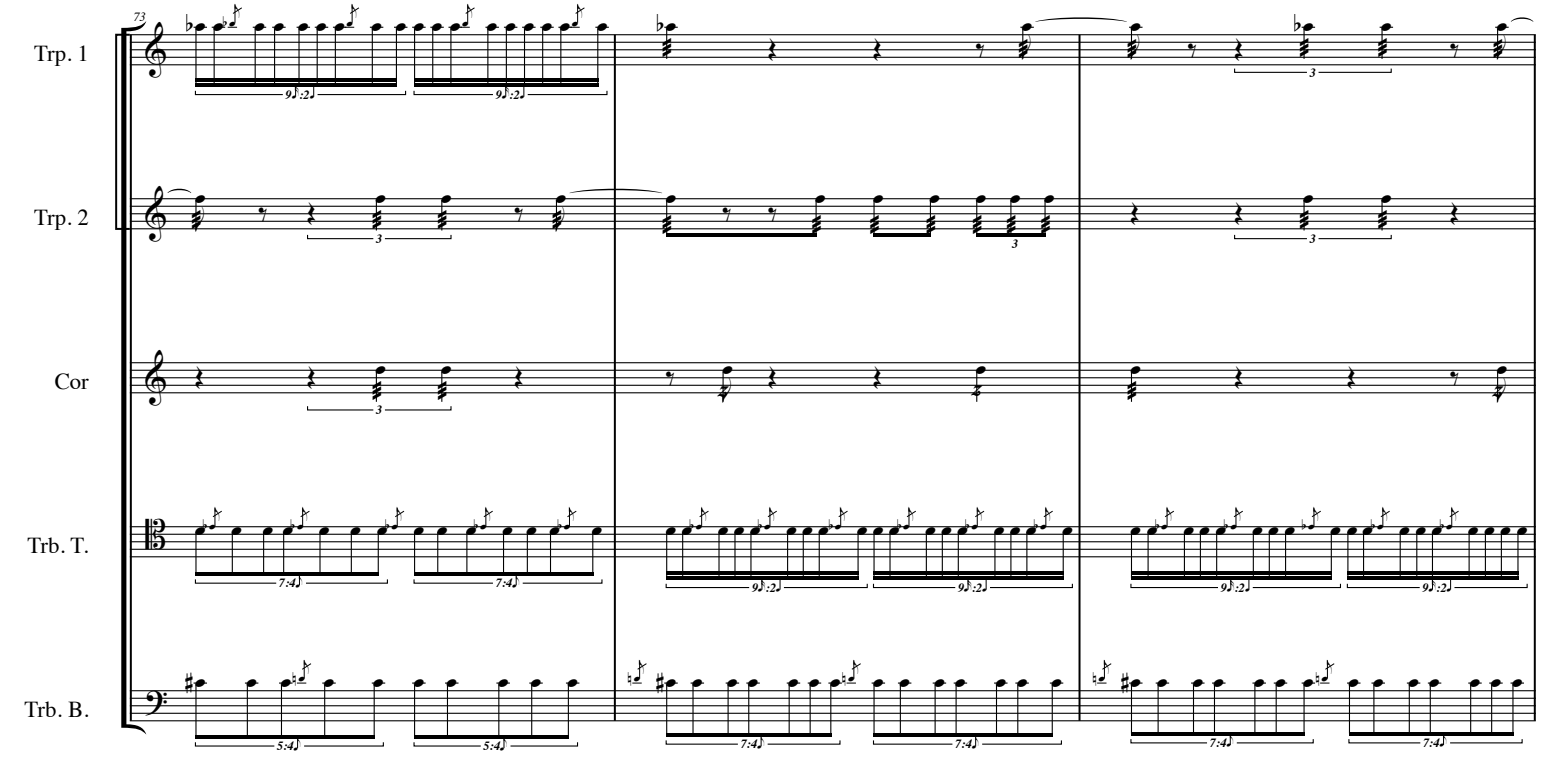

56
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
Senza sord.
f
p

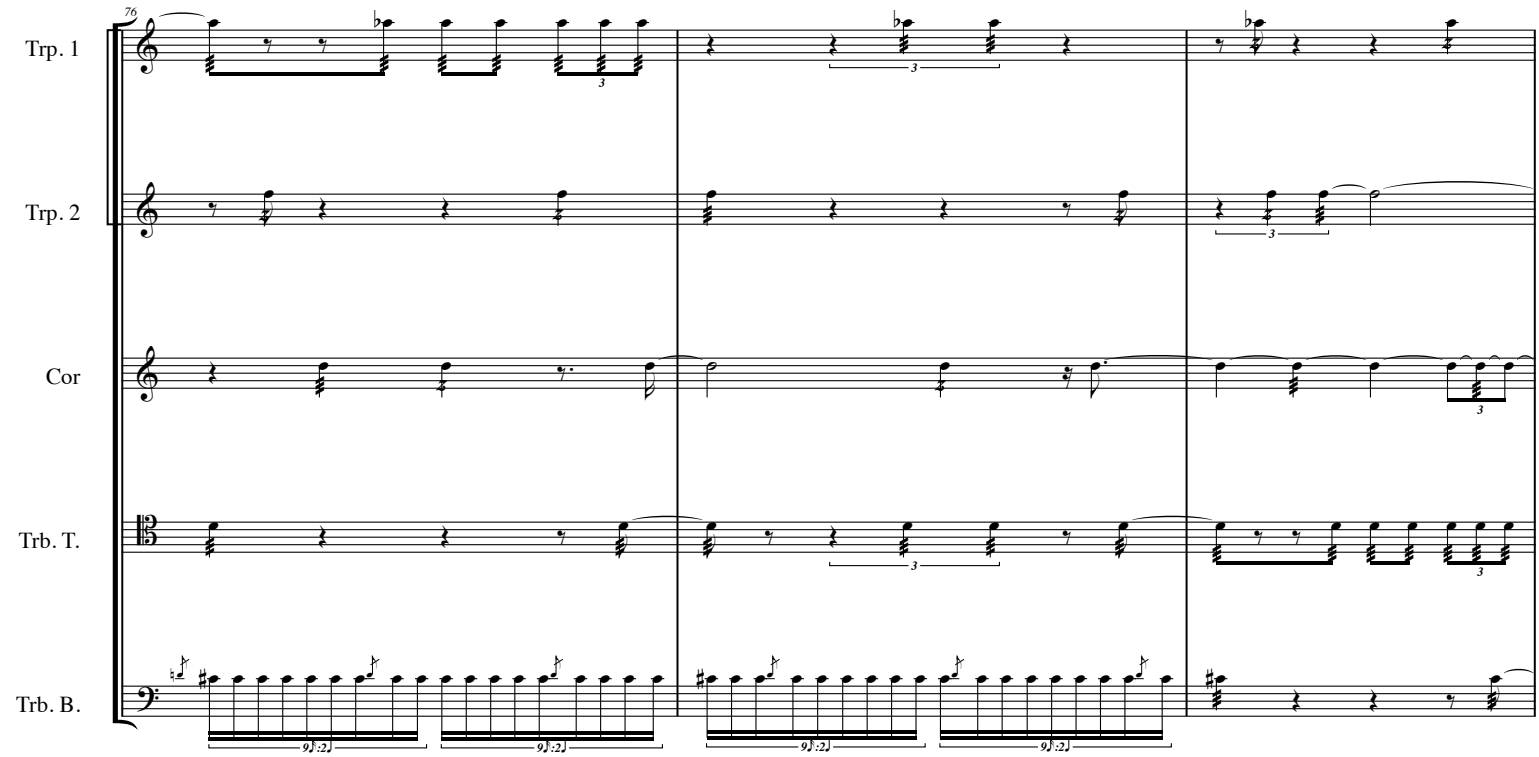

60
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
Senza sord.
ff
p
sempre mp
f

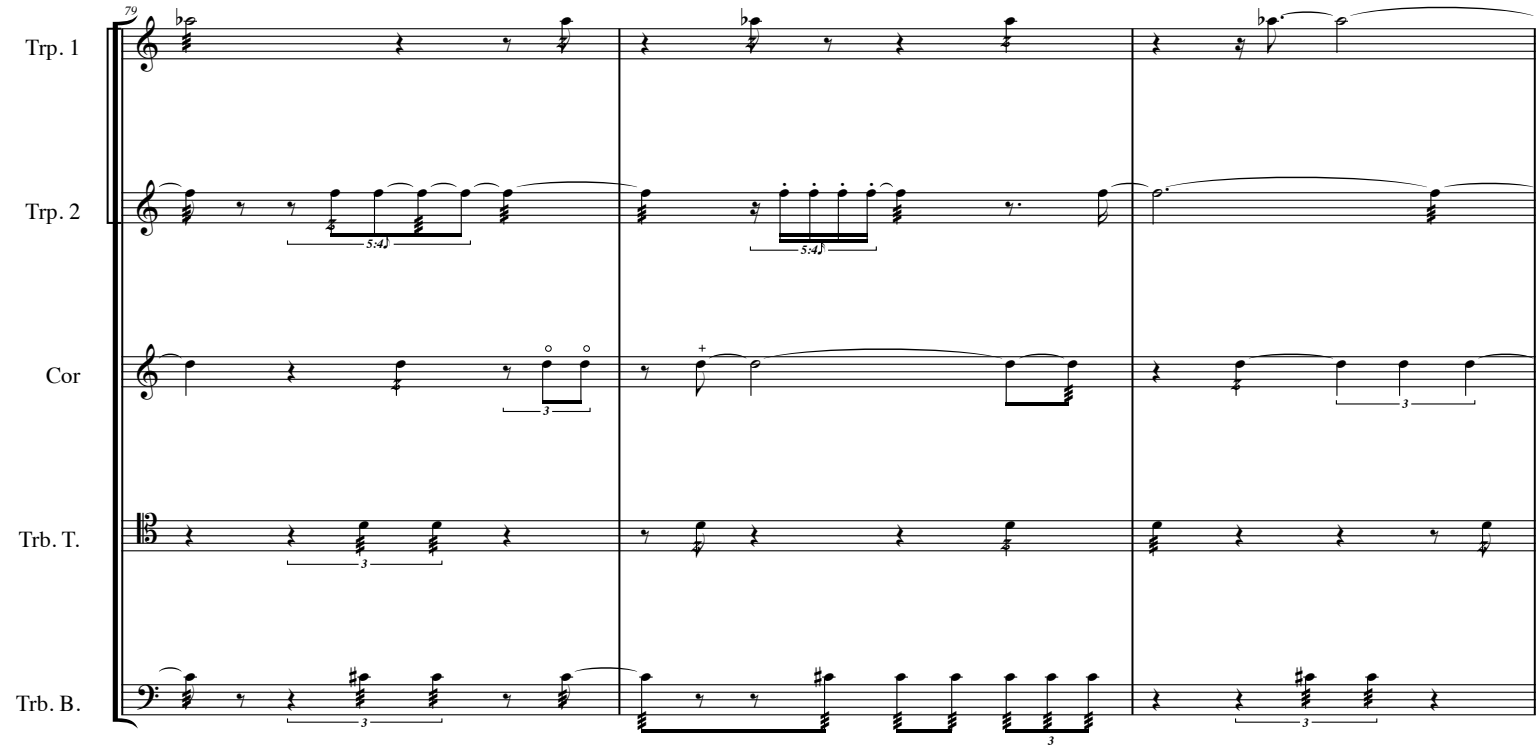

64
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
sempre mp
p
ff
p
sempre mp
ff
p

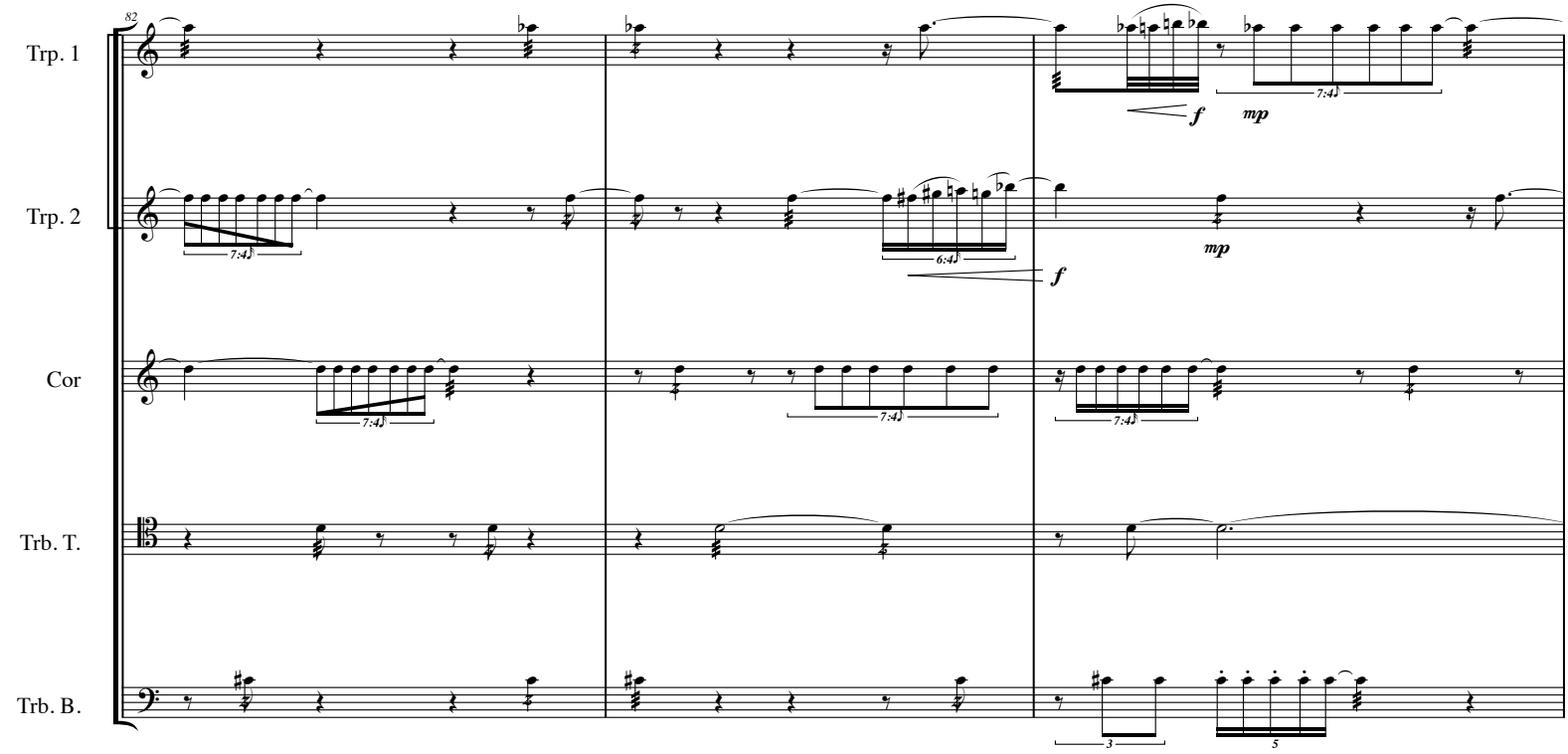

67
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
sempre mp

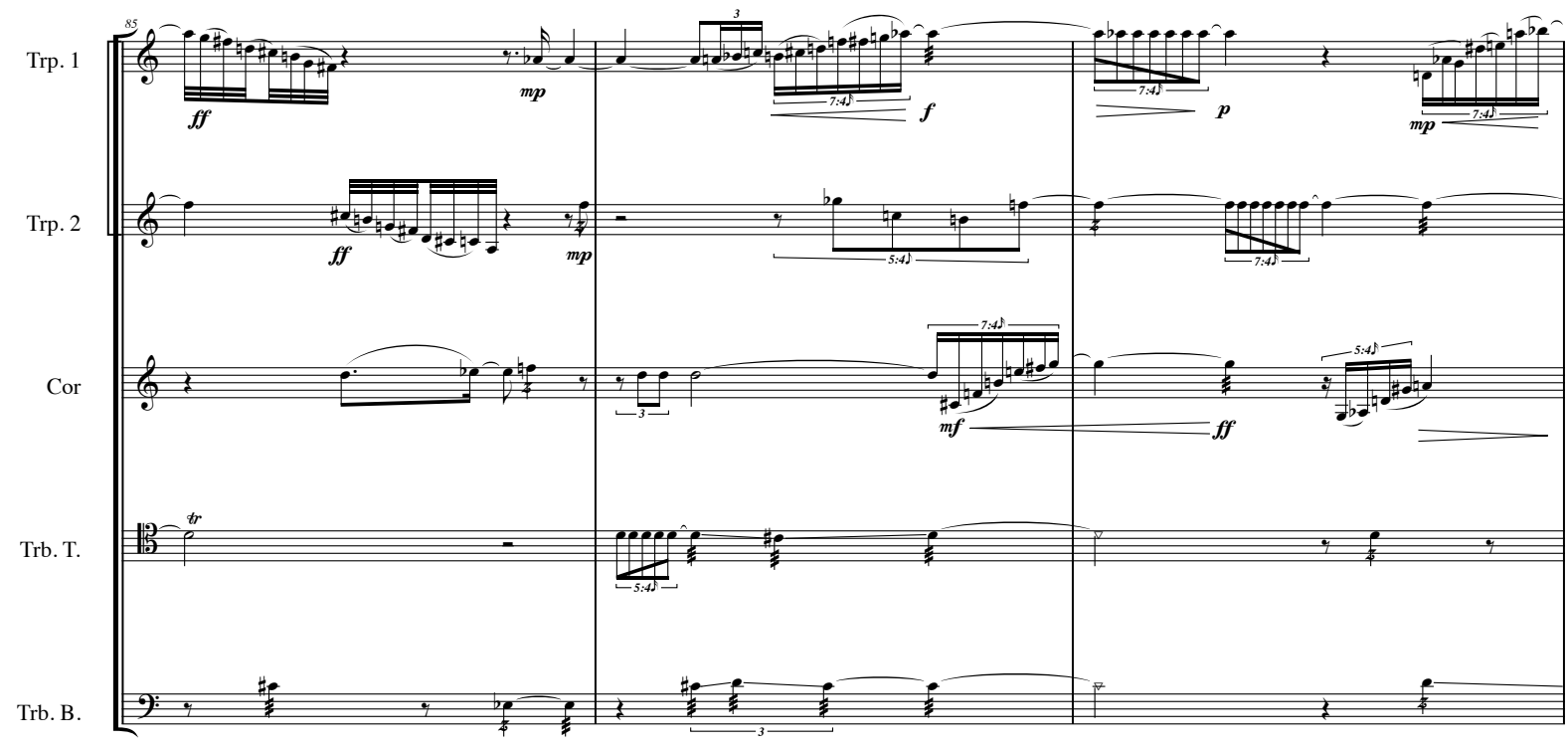

70
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

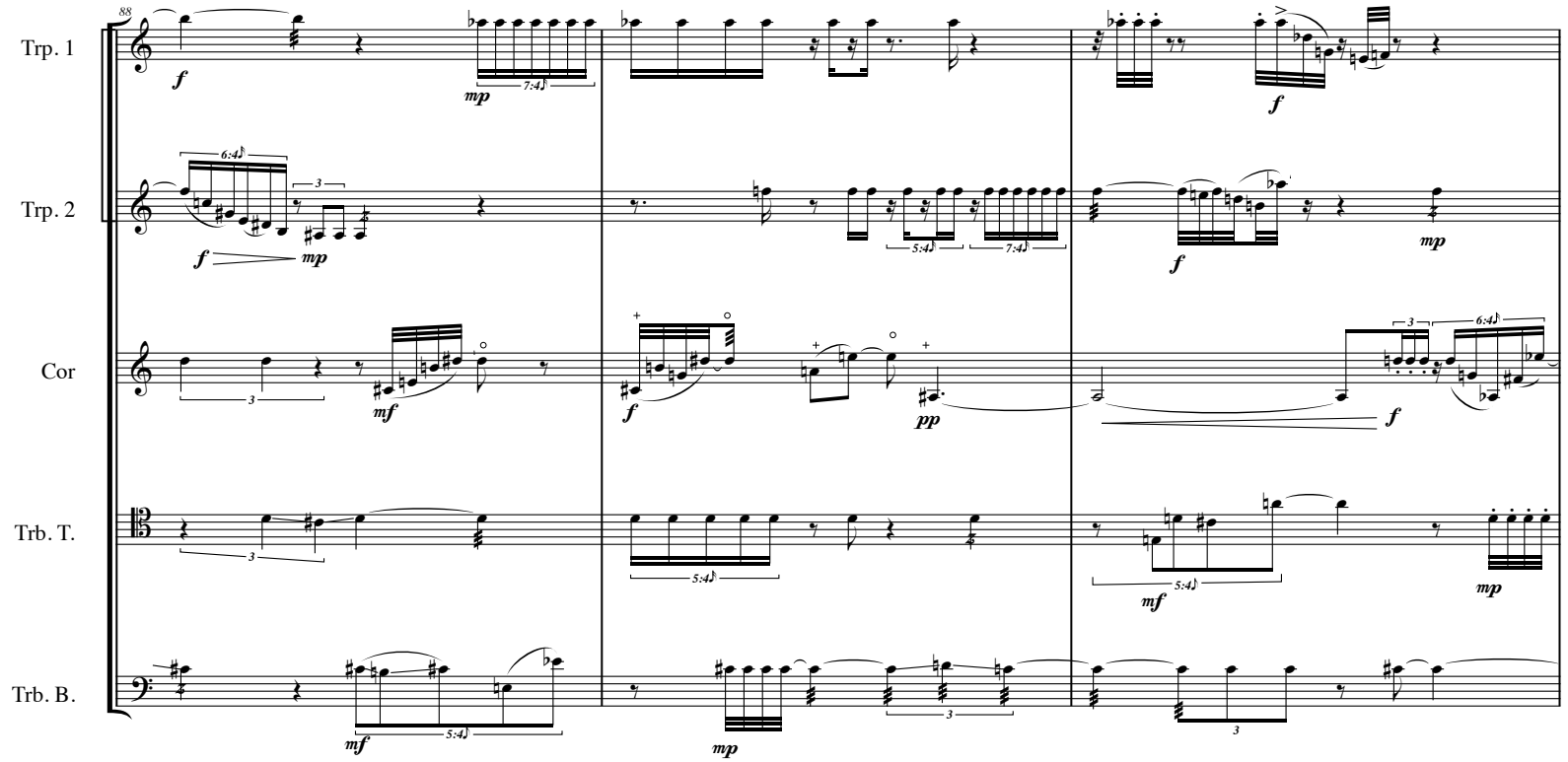

73
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

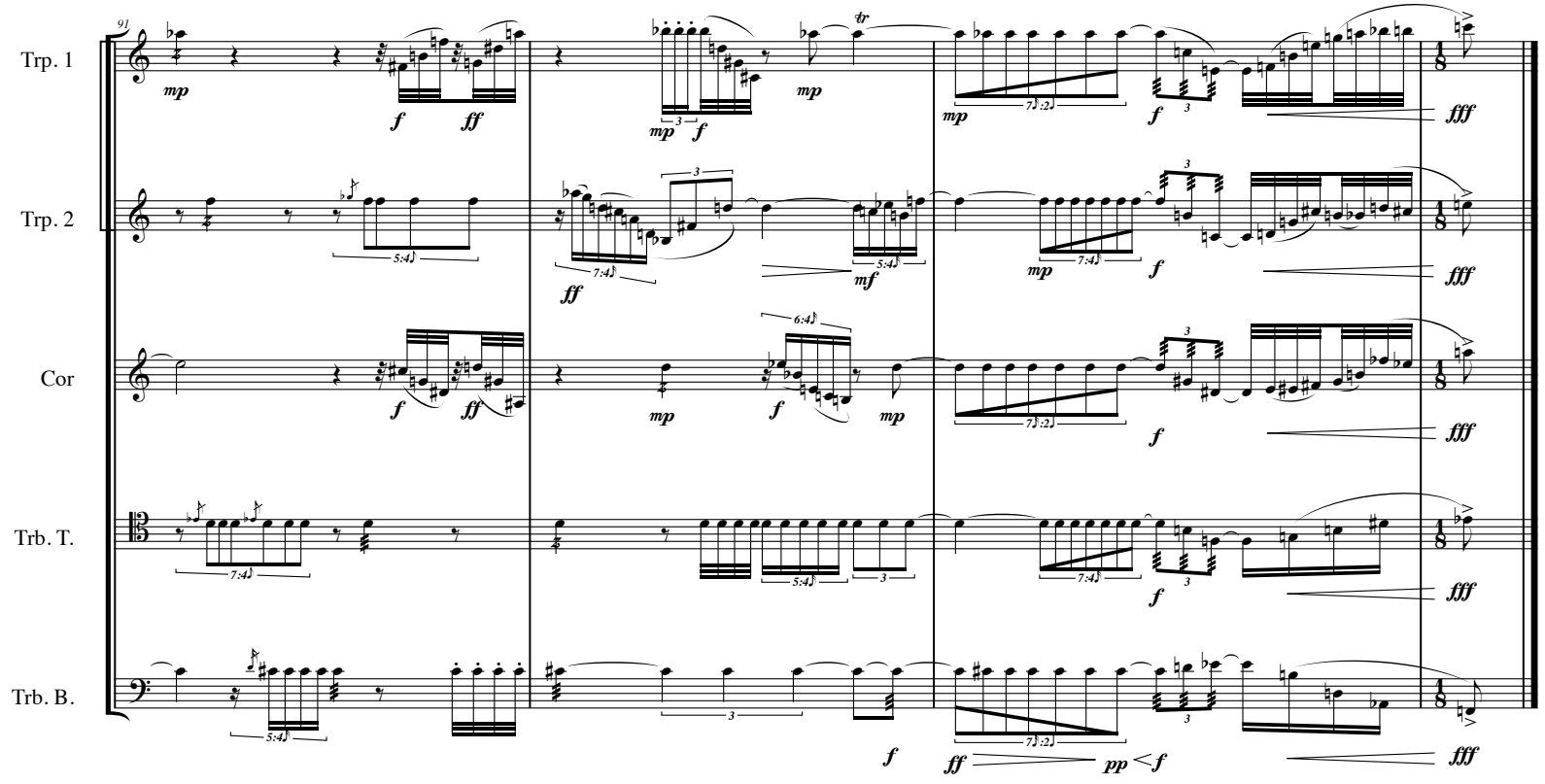

76
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.


79
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.


82
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
7:4
6:4
f
mp


85
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.
ff
mp
f
p
mf
tr
7:4
5:4
3


88
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.


91
Trp. 1
Trp. 2
Cor
Trb. T.
Trb. B.

PRISM

HONG-DA CHIN

PRO Tracking ID: PM-Prism
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Hong-Da Chin

Prism

For brass quintet

Louisville, KY

November 11, 2011

hongda.chin@gmail.com

hongdachin.wordpress.com

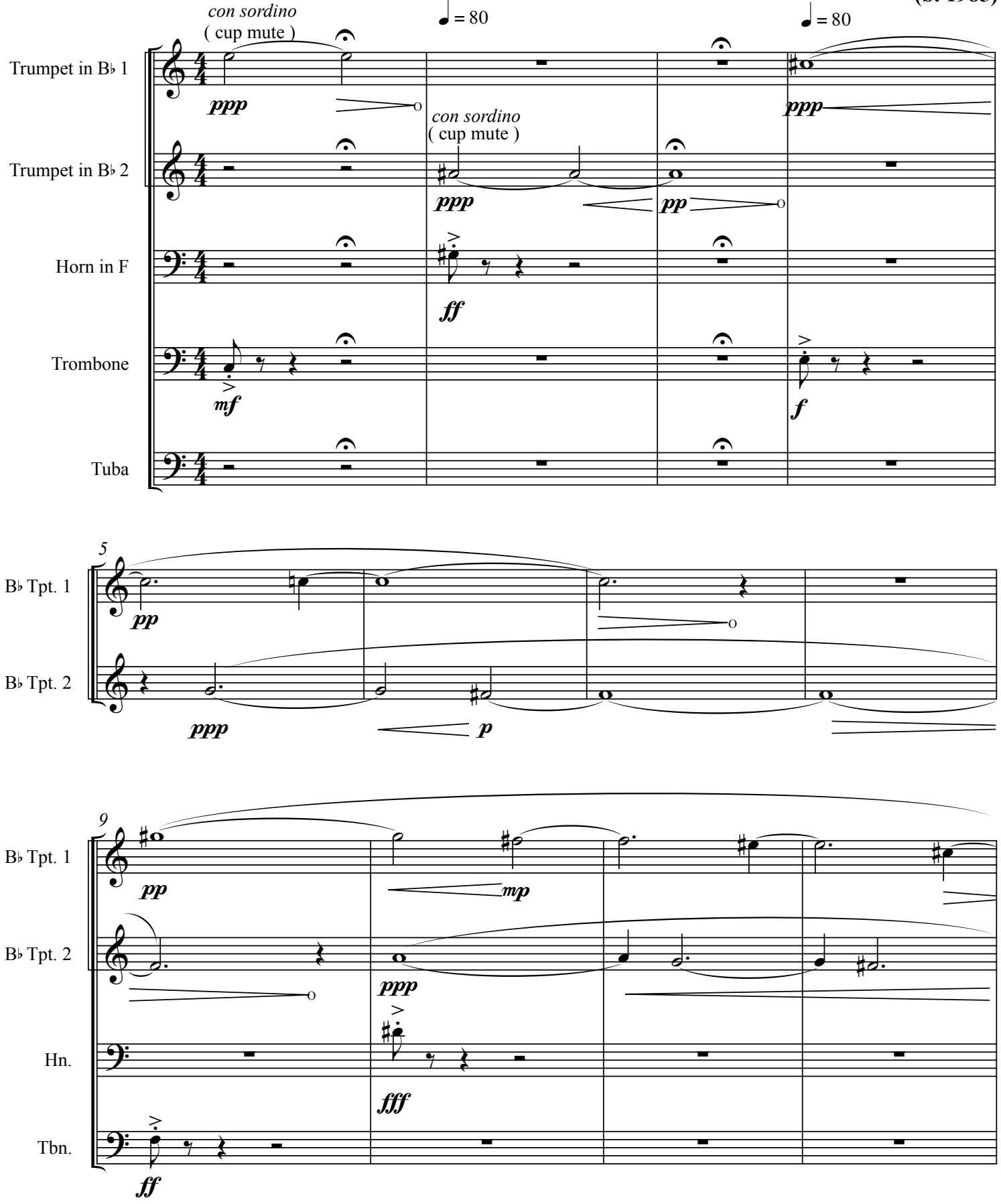
Program Notes

Natural phenomena have been my inspirations for music compositions, including *Prism, which* is inspired by the process of a triangular transparent solid body dispersing light into the colors of the optical spectrum. Changes of colors in the piece symbolize rays of light being dispersed through a prism. I am always amazed with the color of brass instruments, and the idea of prism fits perfectly with my conception for the brass quintet.

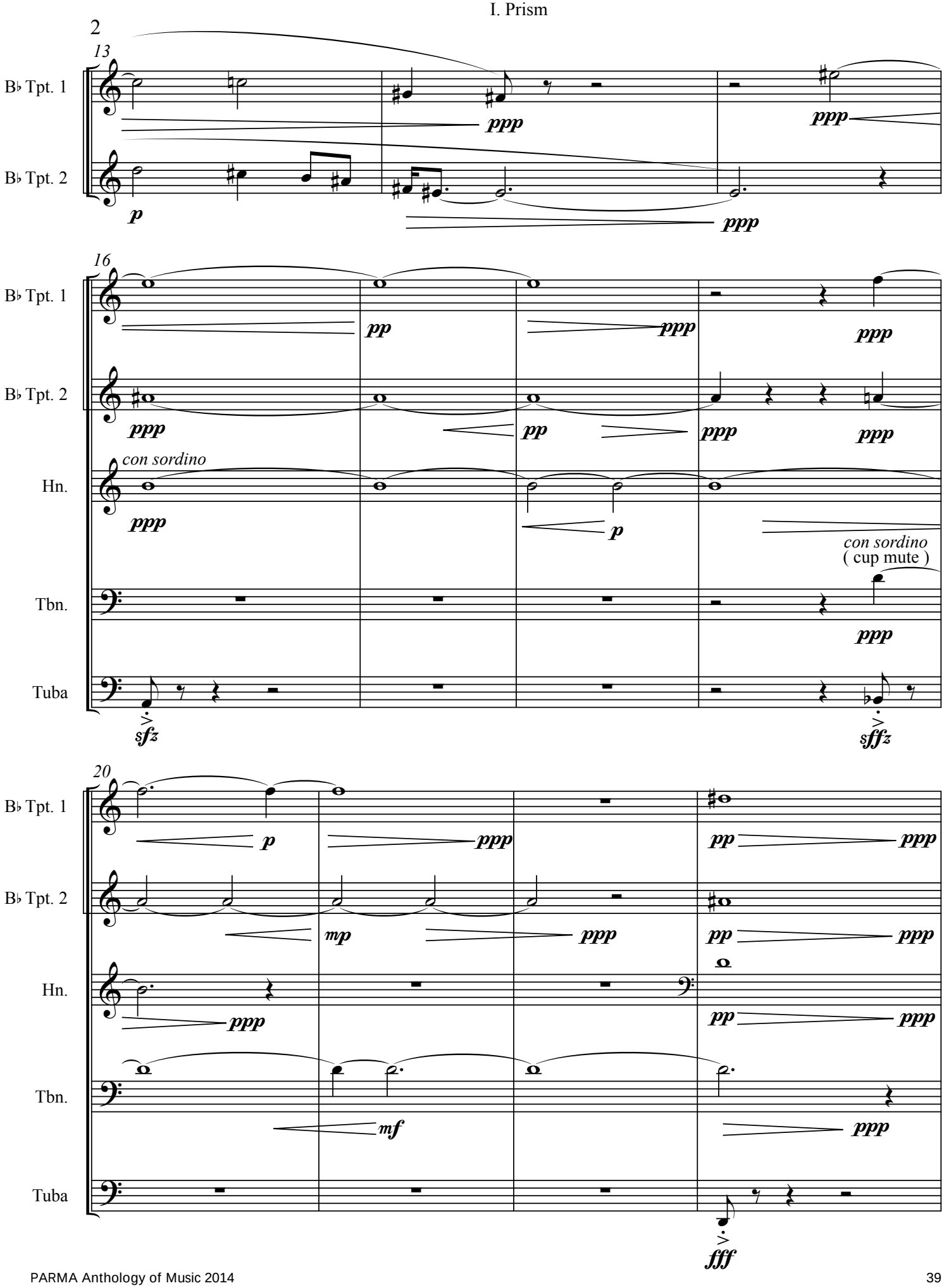
Natural Phenomenon
I. Prism

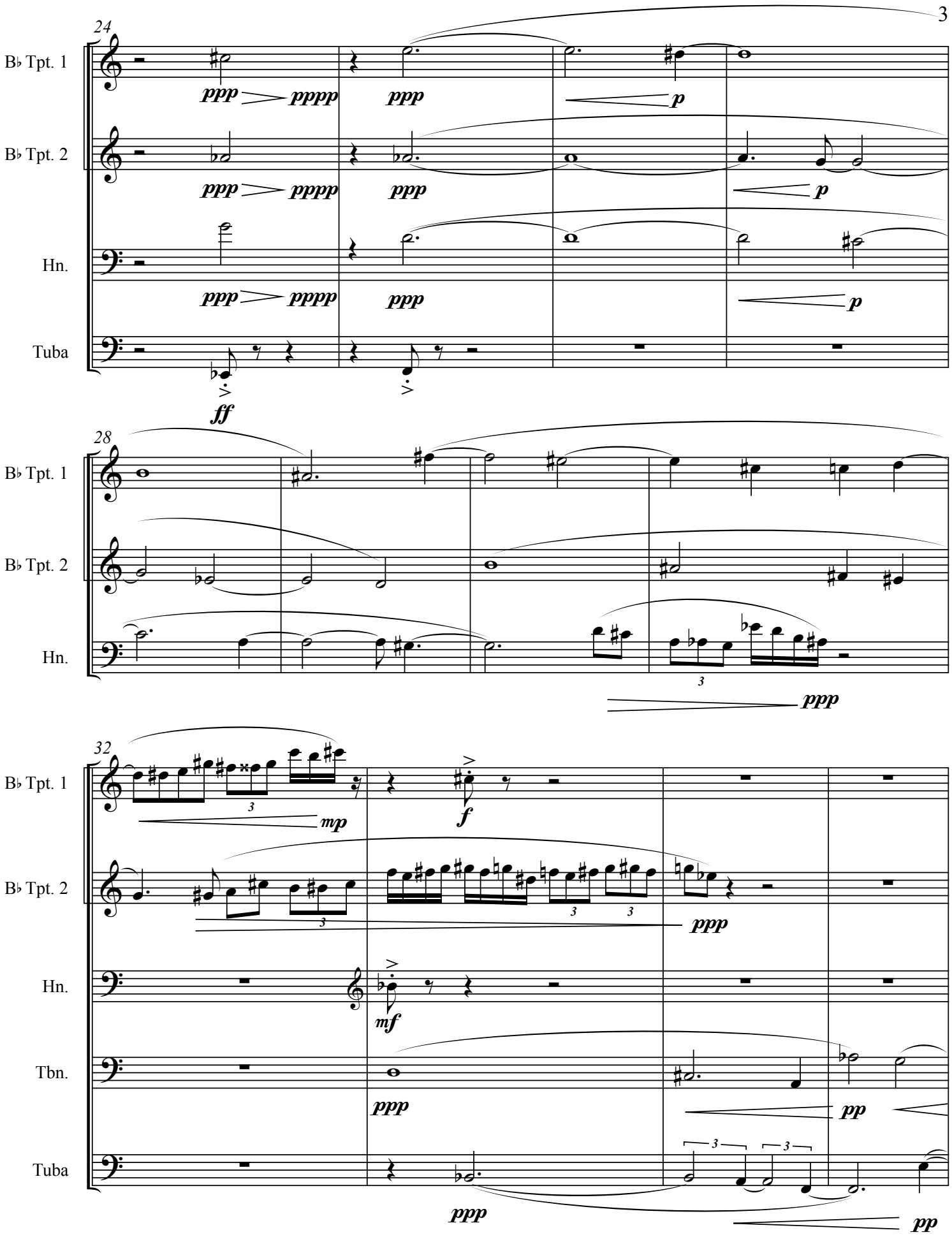
Score (transposed)

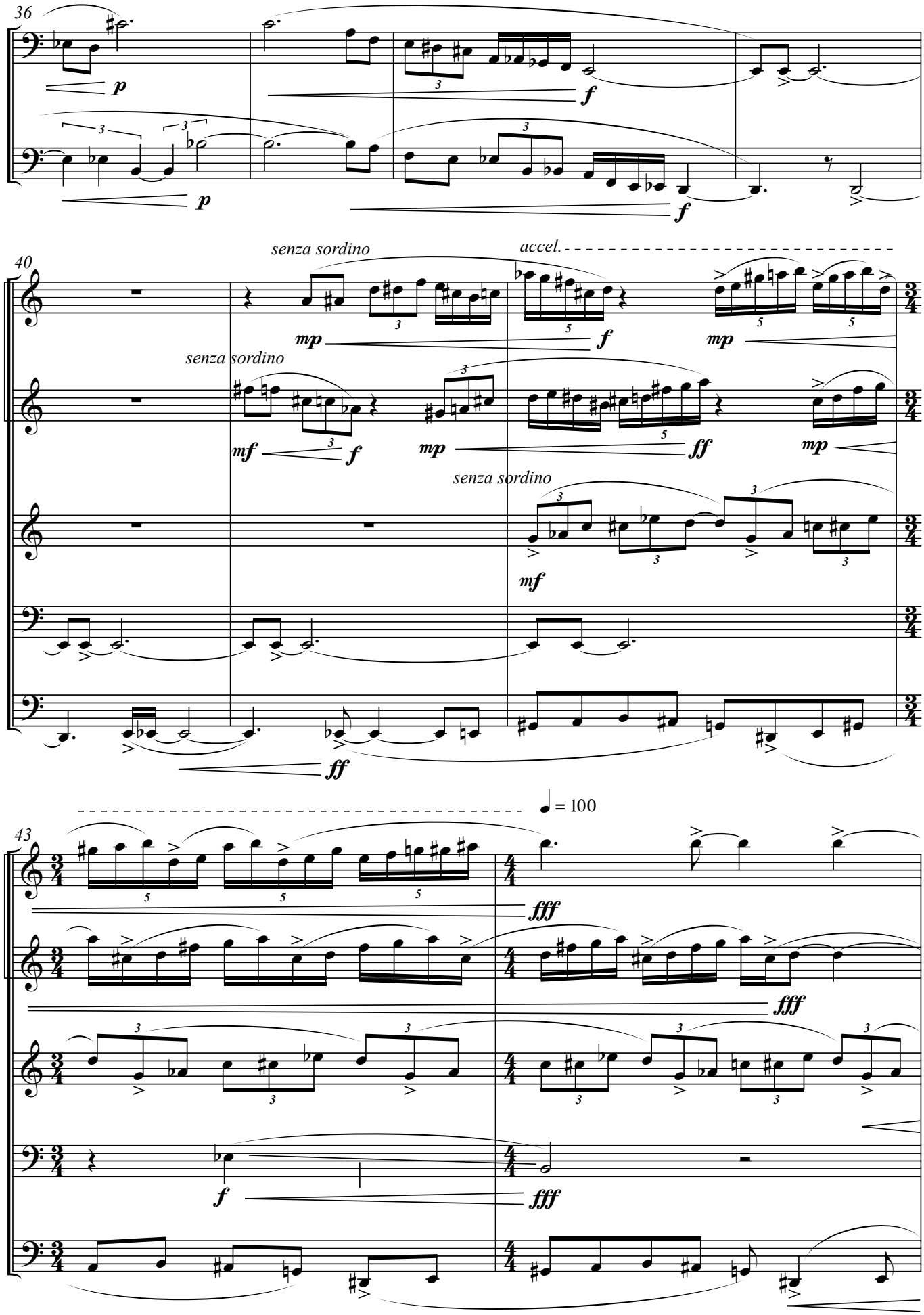
Hong-Da Chin
(b. 1985)

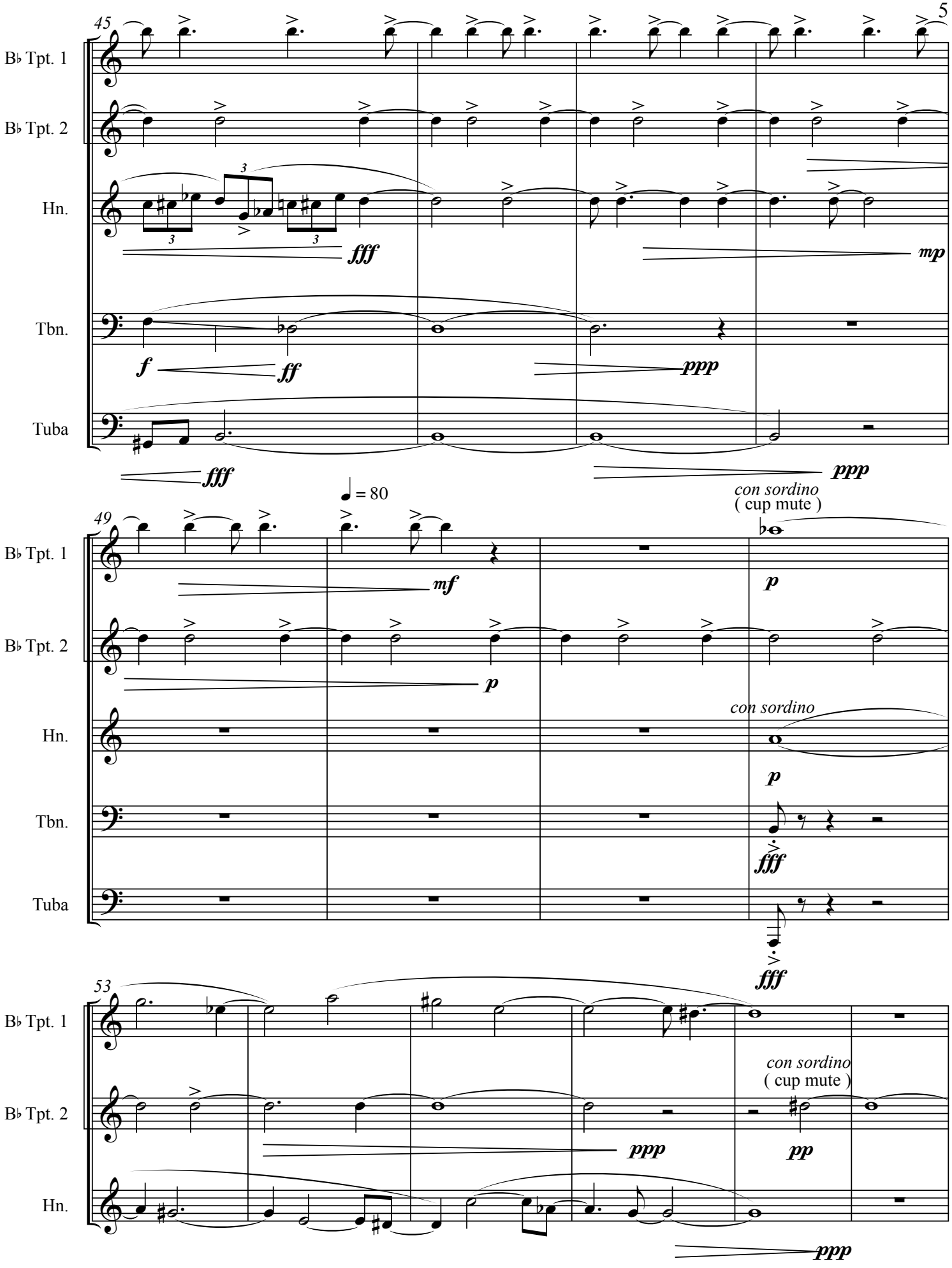


hongdachin©2011


2
13
B♭ Tpt. 1
B♭ Tpt. 2
ppp
p
16
pp
con sordino
Hn.
con sordino
(cup mute)
Tbn.
Tuba
sfz
20
mp
mf
fff

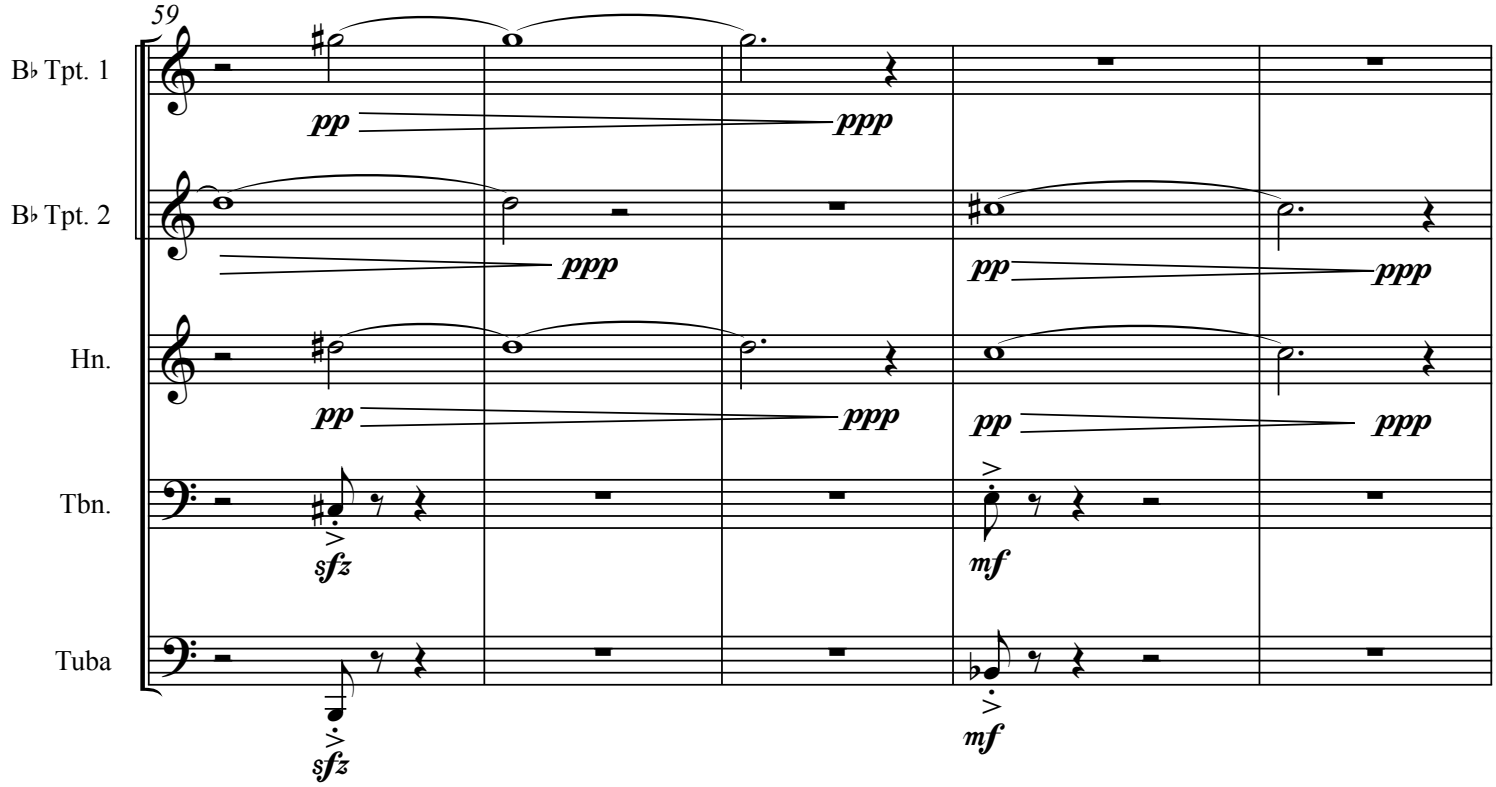

24
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tuba
ppp
pppp
p
ff
28
32
mp
f
mf
Tbn.
pp


36
Tbn.
Tuba
40
senza sordino
accel.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
43
♩ = 100

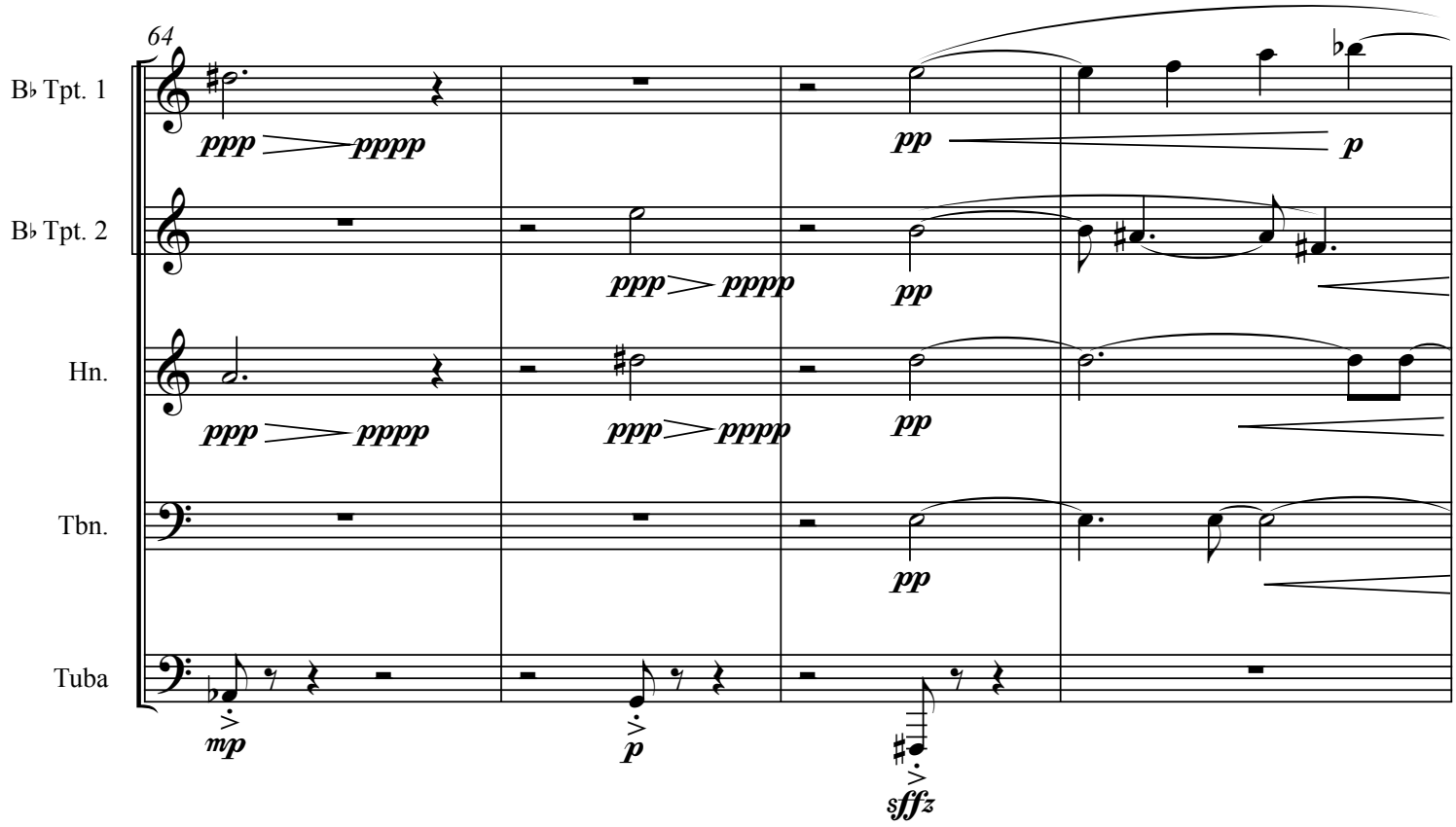

45
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
fff
mp
f
ff
ppp
fff
ppp
49
♩ = 80
con sordino
(cup mute)
mf
p
p
con sordino
p
fff
fff
53
con sordino
(cup mute)
ppp
pp
ppp

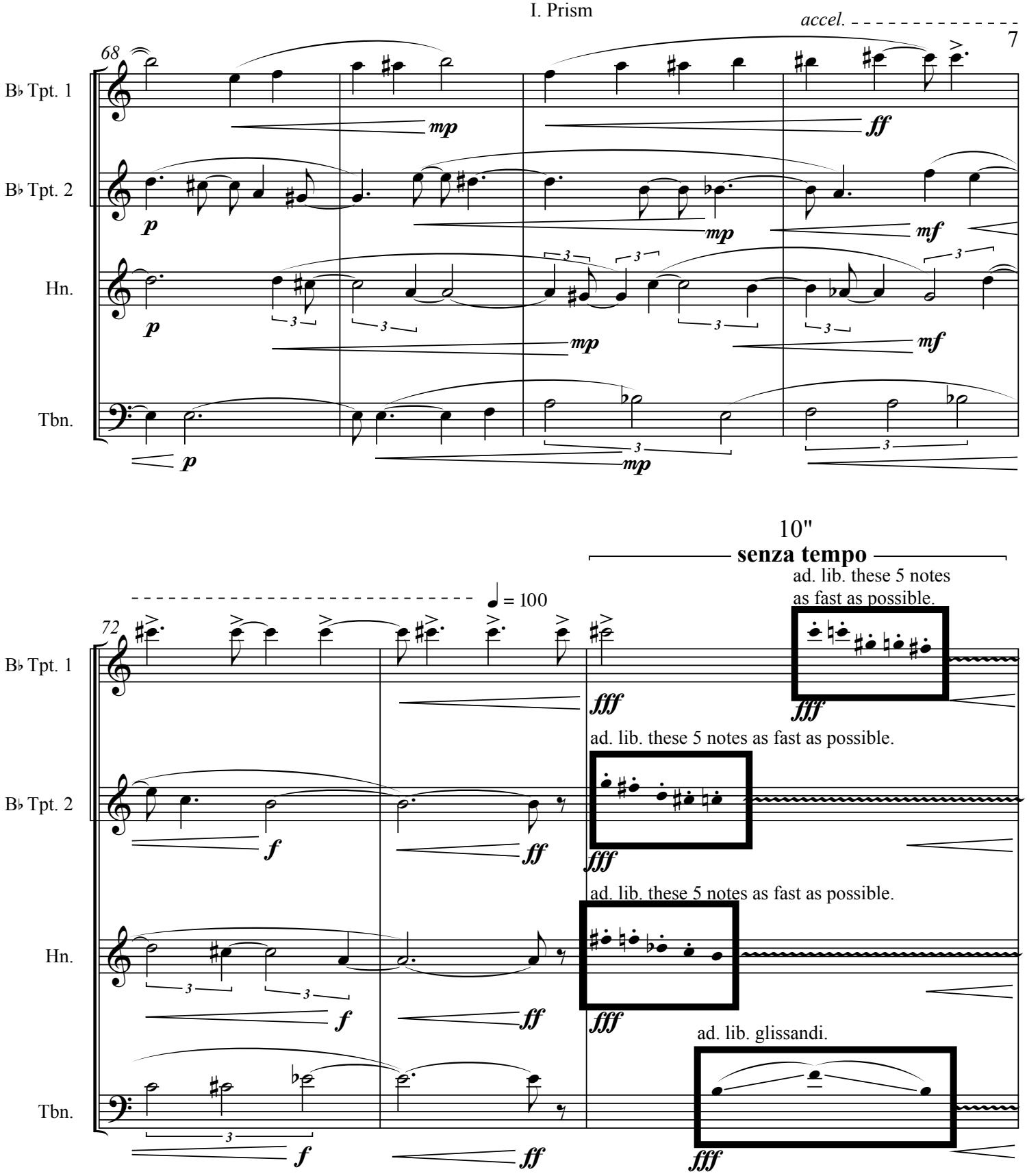
6

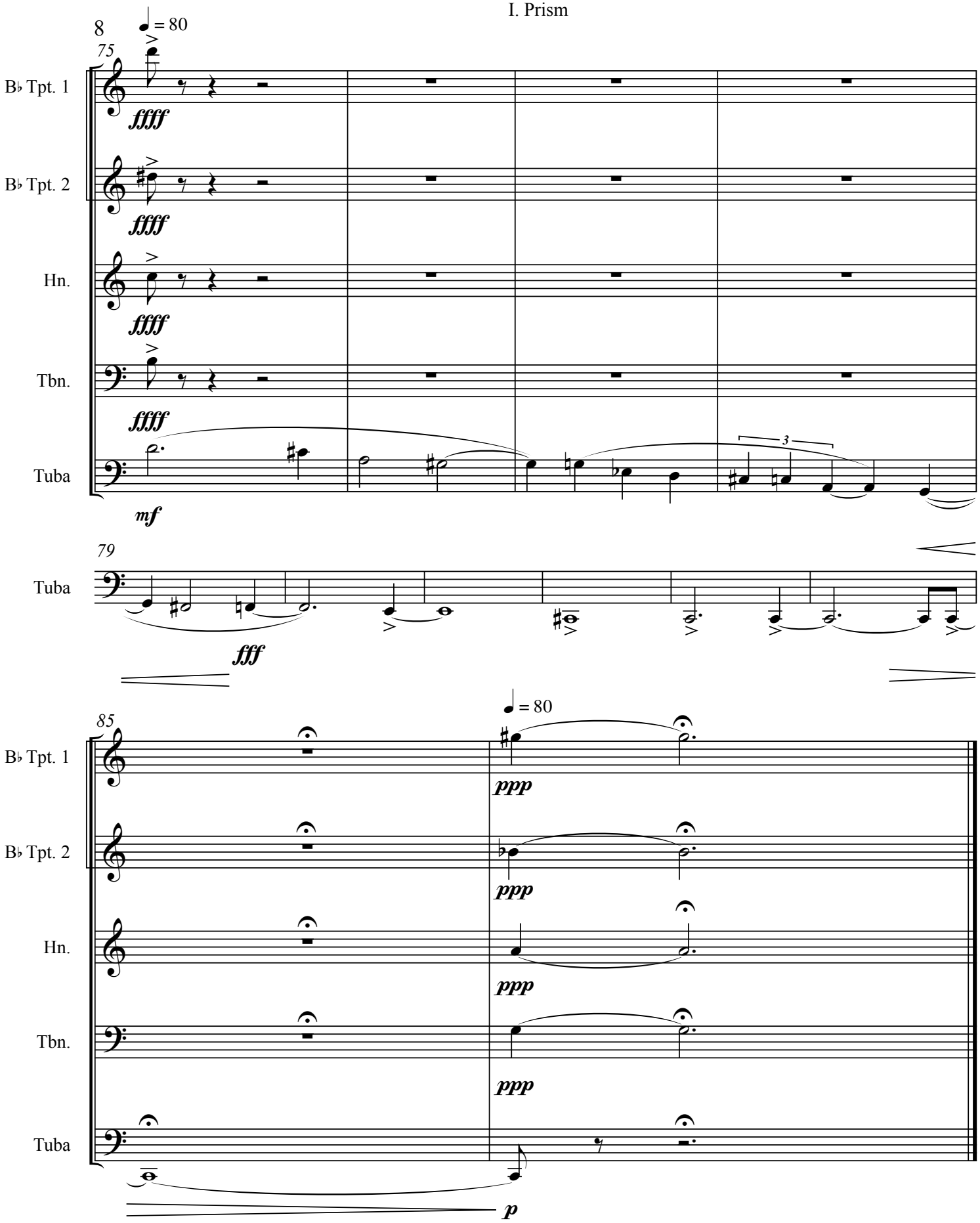
59


B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
pp
ppp
sfz
mf

64


B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ppp
pppp
pp
p
mp
sffz


accel.
7
68
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
p
mp
ff
mf
10"
senza tempo
ad. lib. these 5 notes as fast as possible.
♩ = 100
72
fff
f
ad. lib. glissandi.


8
75
♩ = 80
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ffff
mf
3
79
fff
85
ppp
p

IN MEDIAS RES
JOSH GETMAN
PRO Tracking ID: PM In Medias Res
PARMA Music Publishing (ASCAP)
2014
PARMA
RECORDINGS
ANTHOLOGY
OF
MUSIC
10 SCORES FOR BRASS QUINTET
PARMA
RECORDINGS

In medias res

A movement for Brass Quintet

Josh Getman

2014

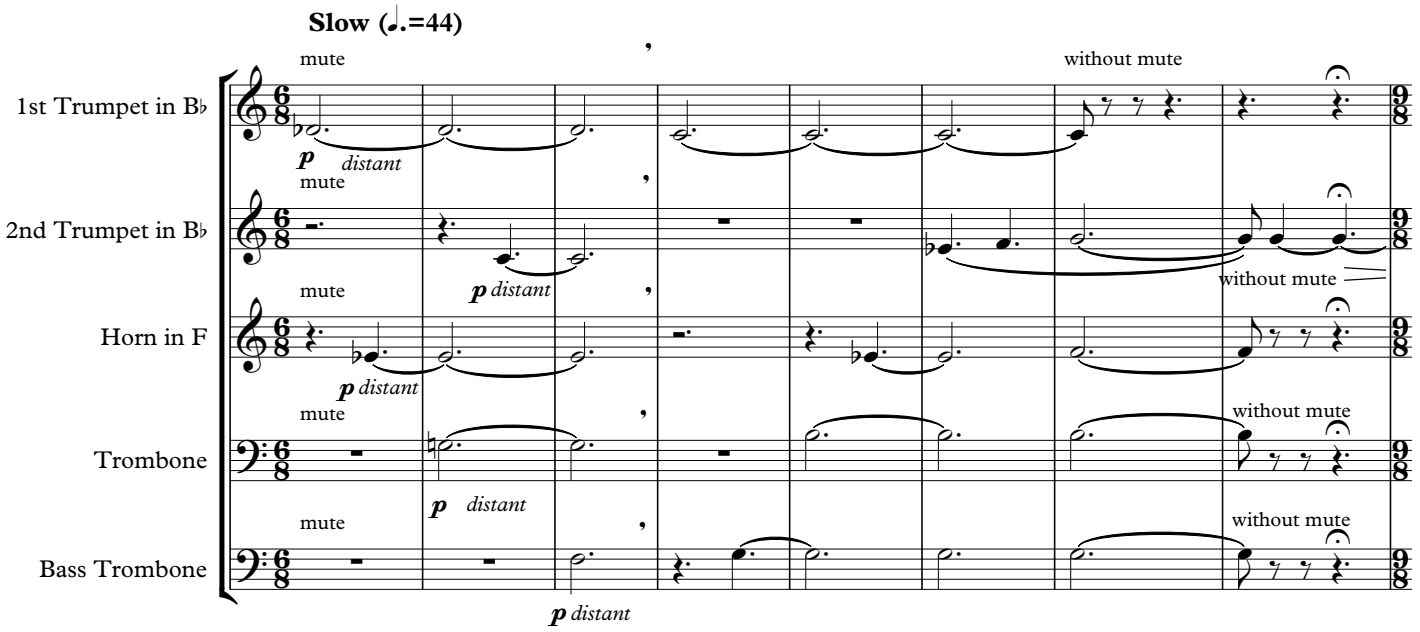
ca. 5 minutes

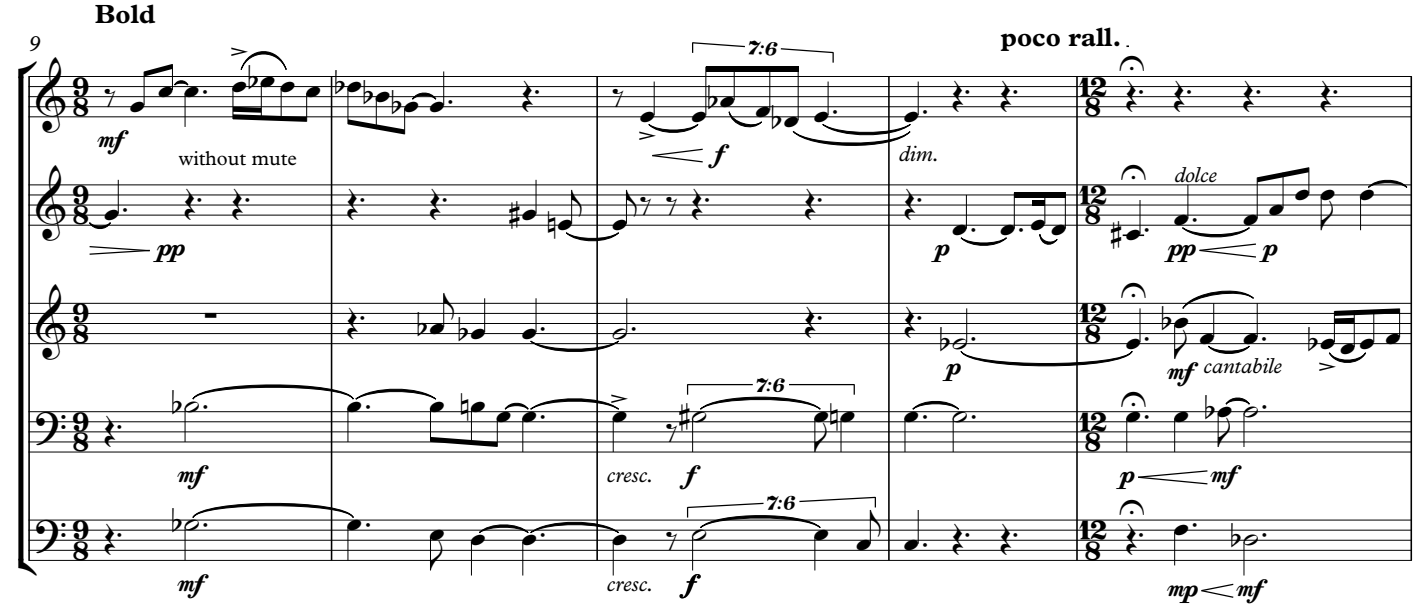
In medias res

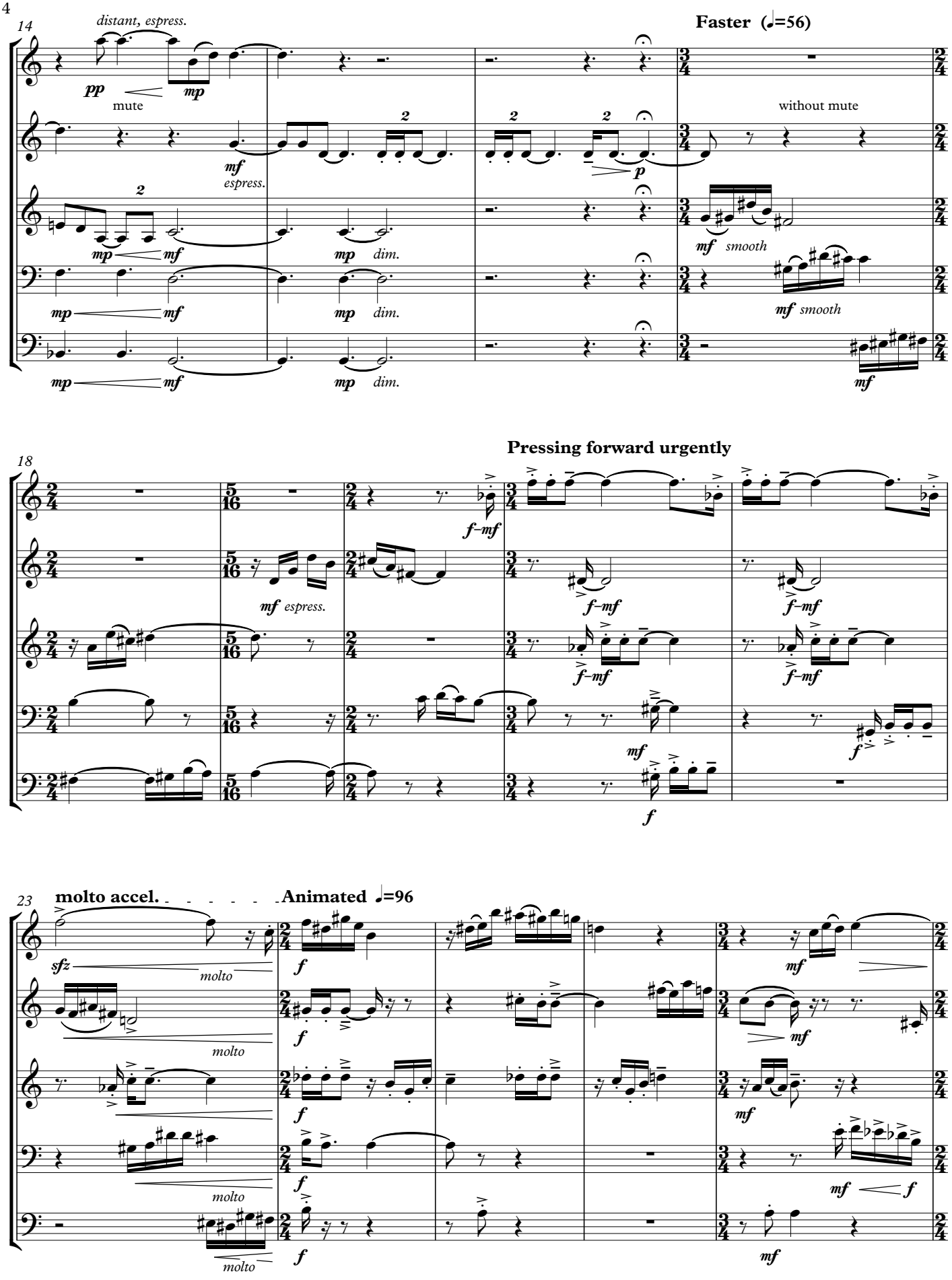
A movement for Brass Quintet

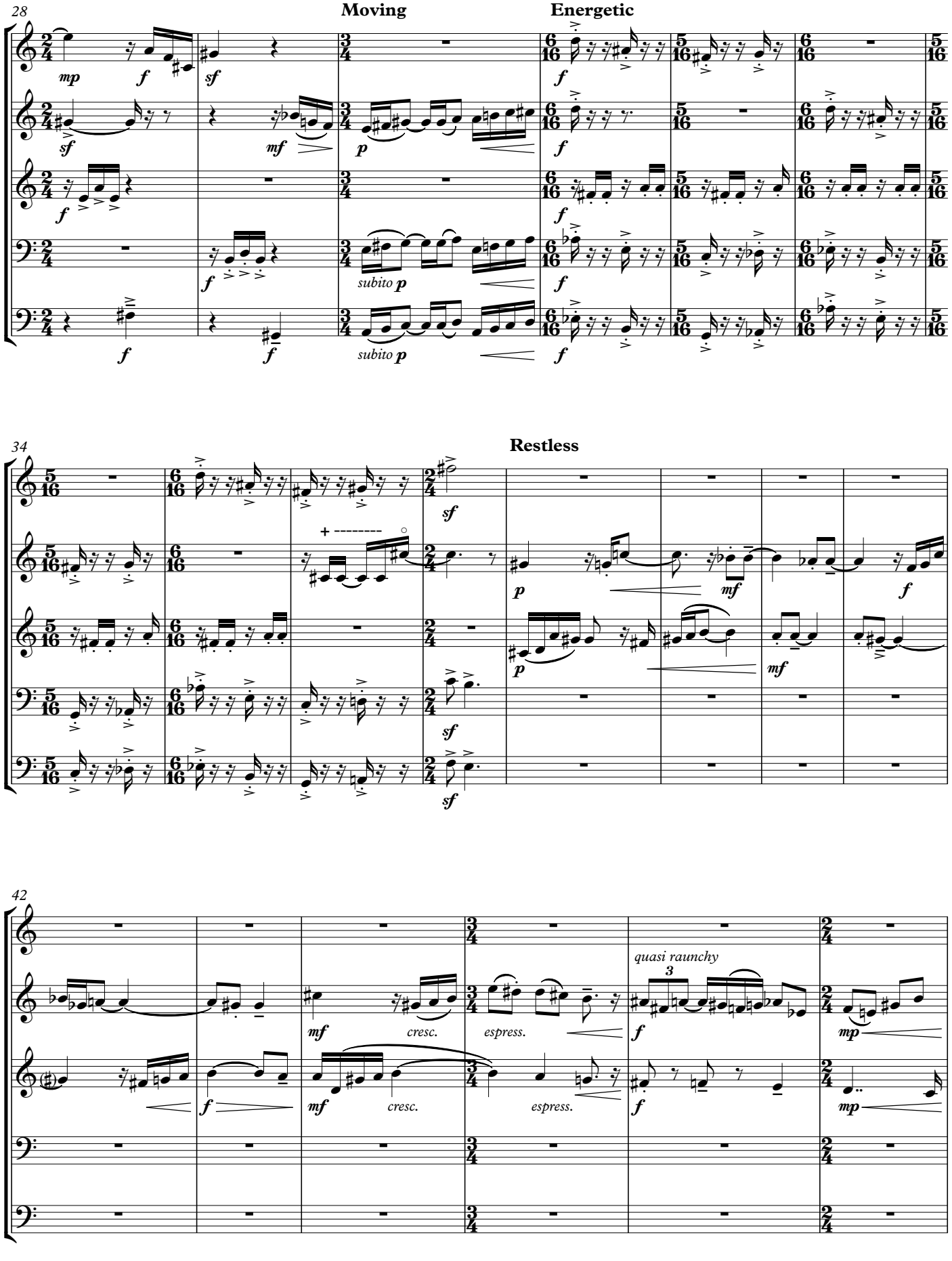
Transposed Score

Josh Getman

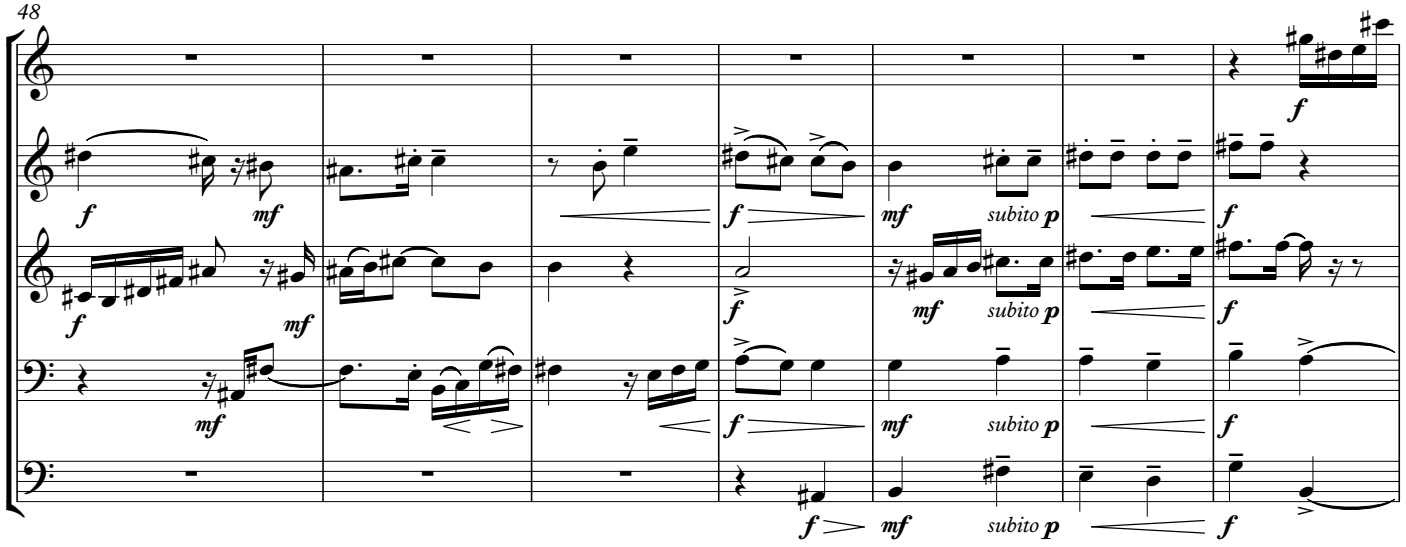




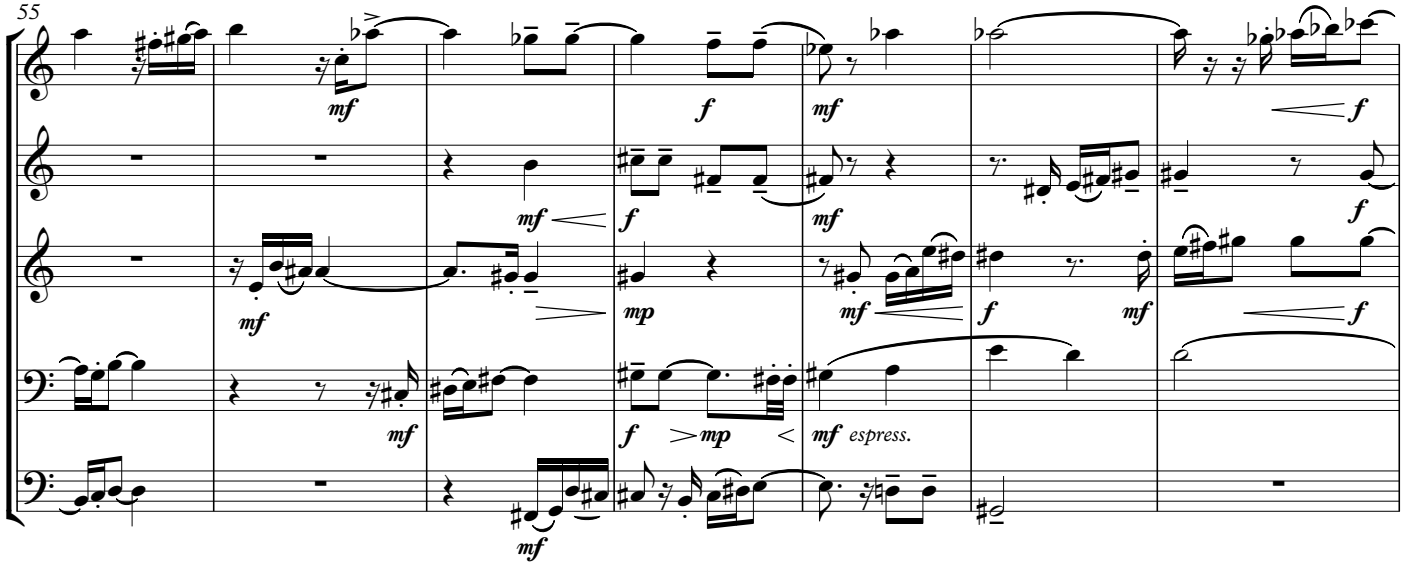

14
distant, espress.
Faster (♩=56)
pp
mute
mp
mf
espress.
without mute
p
mf smooth
mp dim.
18
Pressing forward urgently
f–mf
mf espress.
23
molto accel.
Animated ♩=96
sfz
molto
f
mf


28
Moving
Energetic
mp
f
sf
mf
p
subito p
34
Restless
+
quasi raunchy
3
cresc.
espress.

48

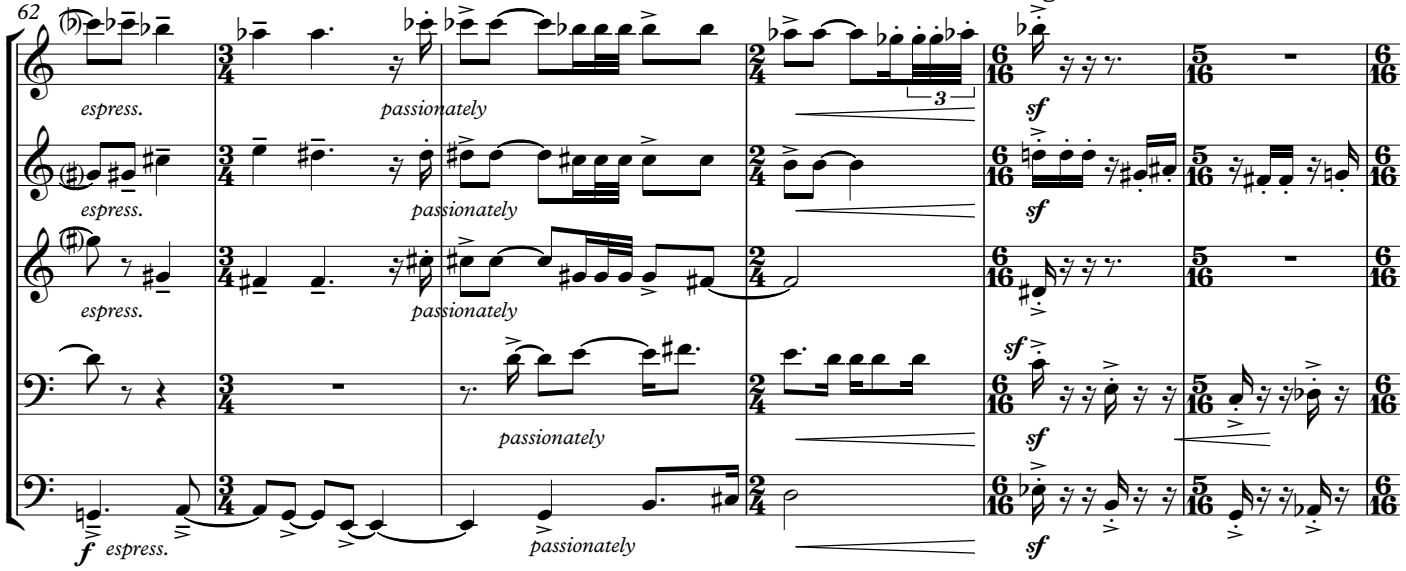


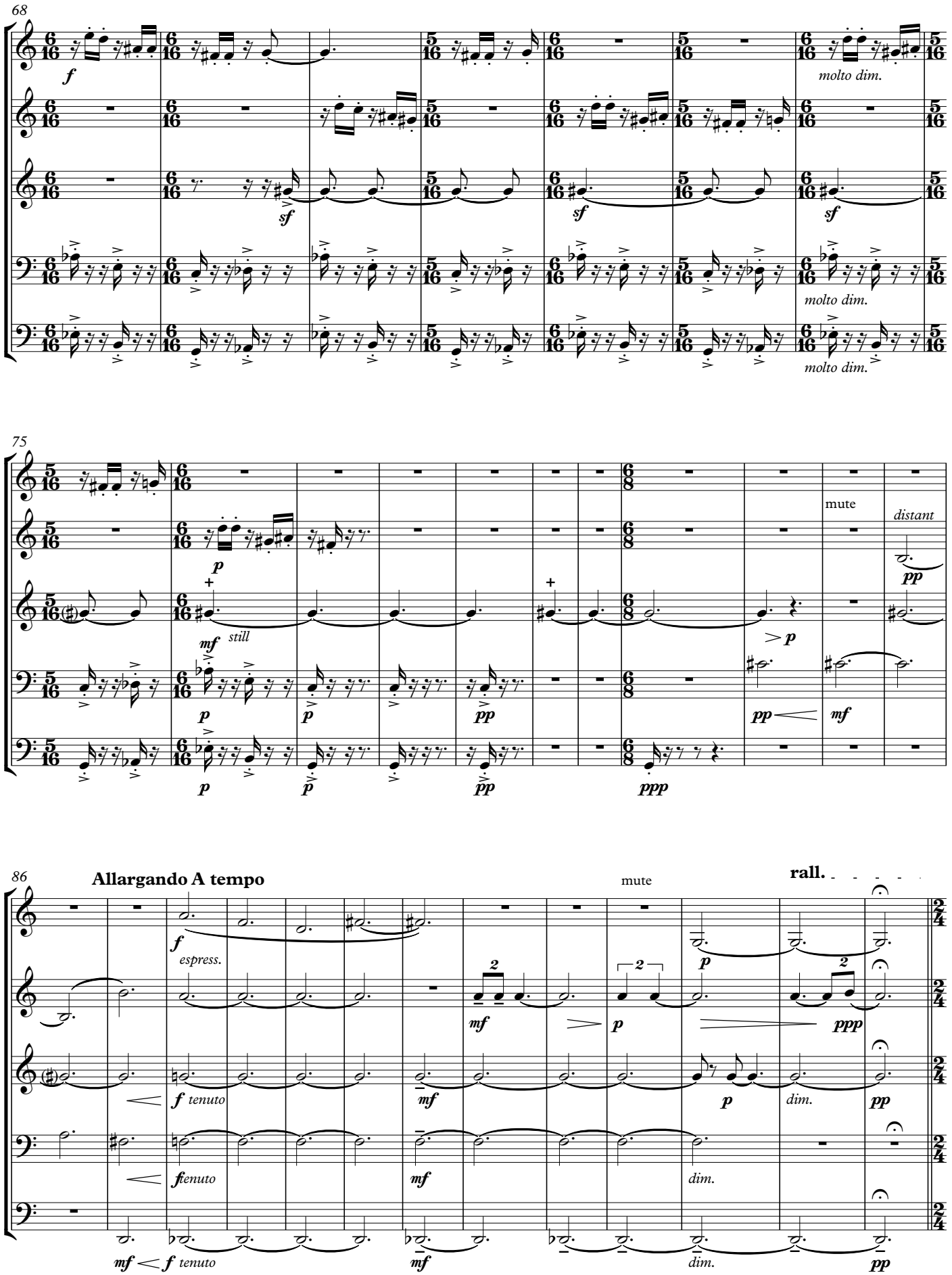
55

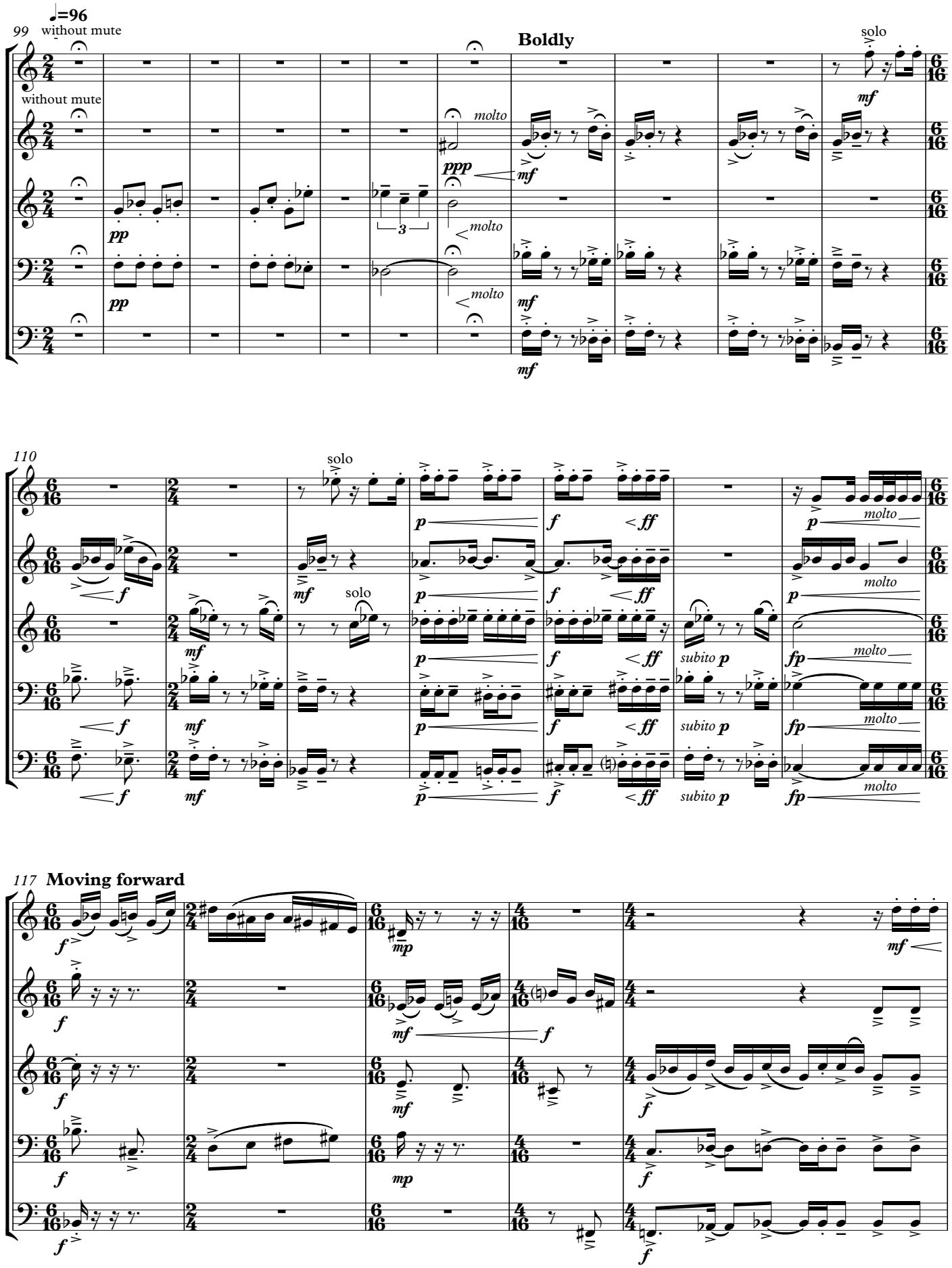


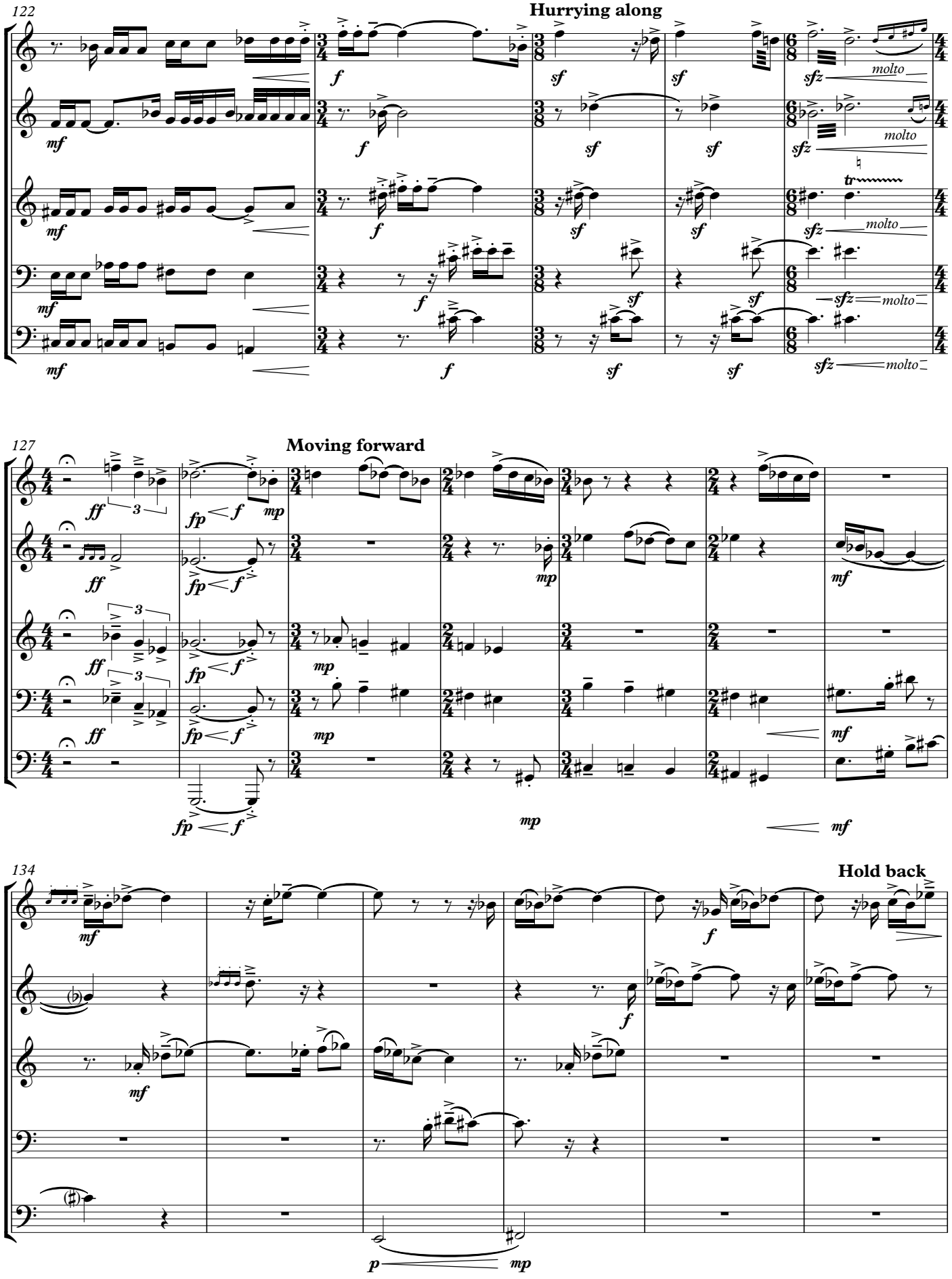
62

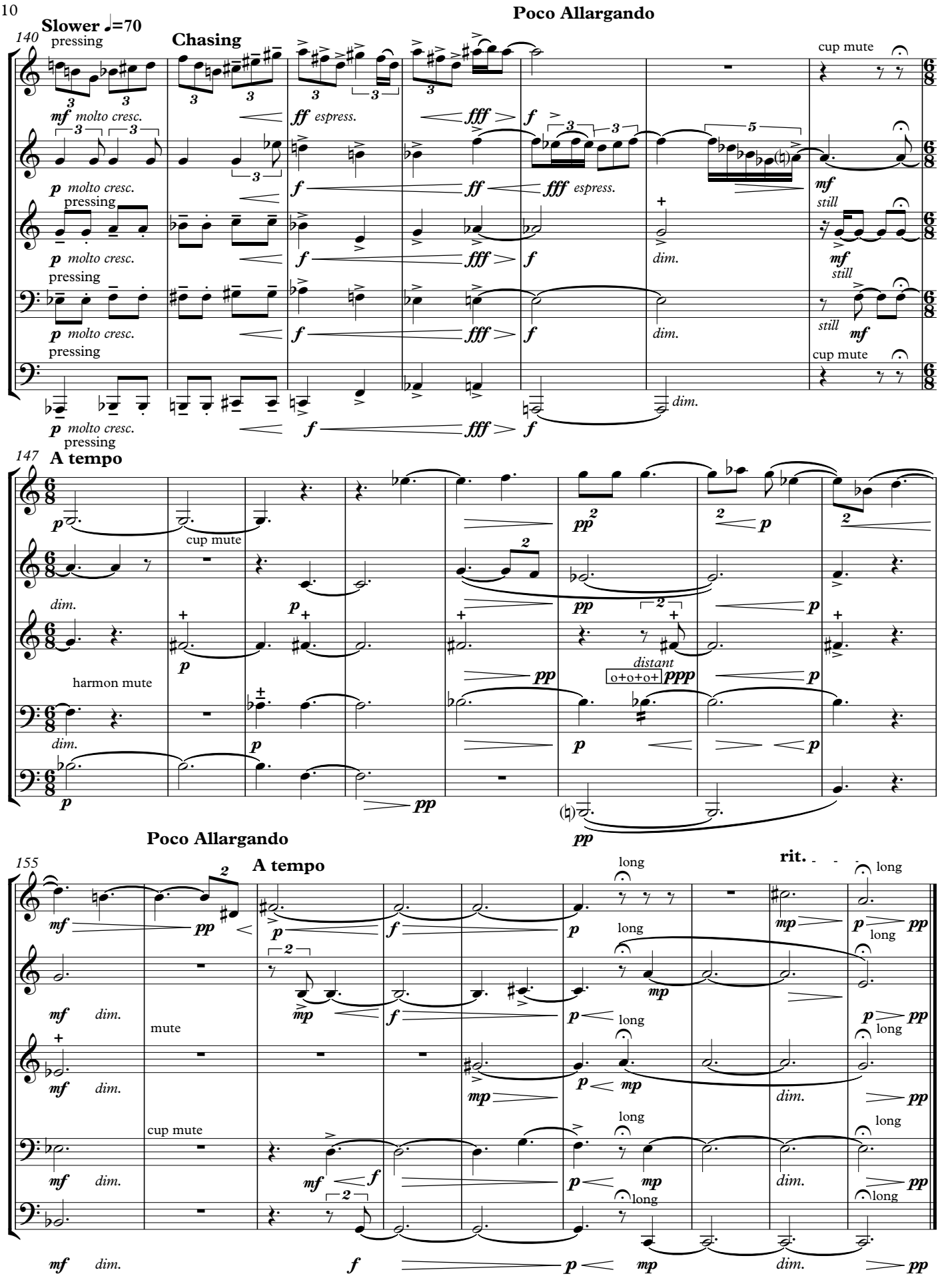
Energetic




68
molto dim.
molto dim.
molto dim.
75
mute
distant
still
86
Allargando A tempo
mute
rall.
espress.
tenuto
dim.


♩=96
99
without mute
Boldly
solo
molto
110
117
Moving forward


122
Hurrying along
molto
127
Moving forward
134
Hold back


Slower ♩=70
Chasing
Poco Allargando
140
pressing
cup mute
mf molto cresc.
ff espress.
fff
f
p molto cresc.
fff espress.
mf
still
dim.
147
A tempo
cup mute
harmon mute
distant
o+o+o+
ppp
pp
155
Poco Allargando
A tempo
long
rit.
mute
cup mute
dim.

ZERO QUINTET

KENTA MASUDA

PRO Tracking ID: PM Zero Quintet
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Zero Quintet

for Brass Quintet

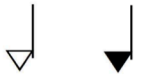
Kenta Masuda

-Notation-

Quater-tone alterations ↑ upwards

Quater-tone alterations ↓ downwards

Inward airflow without buzzing while sounding a consonant [ʃ] on the mouthpiece.



Outward airflow without buzzing while sounding a consonant [ʃ] on the mouthpiece.

Make only consonant [kʃ] on the mouthpiece.

Voice on the mouthpiece. Actually sounding pitch is notated.

The highest pitch. Sound may be dirty.

Flutter-tonguing

Play with pitch indicated on the standard method.
At the same time, shake the instrument's body as fast as possible.

"Down" with lip and valves

"Gestopft"（Hand-Stopping）

Ordinary playing

Ornaments（as fast as possible）

Play with the irregularly pitches as fast as possible.

Play with the same pitch as fast as possible.

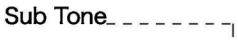
Play improvisation with changing fingering quickly without tonging.
Interpret the rough direction of transition of the pitch with the actually notation visually.

normal glissando

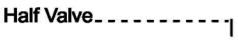
play glissando with tonguing as minute as possible.

aceel.

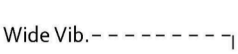
rit.



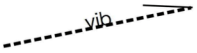
"Sub Tone"



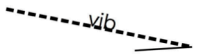
"Half Valve"



Play with the vibrato in the range from minor 2nd to major 2nd about the upper and lower.



Strengthen the vibrato.



Weaken the vibrato.

from silence to crescendo

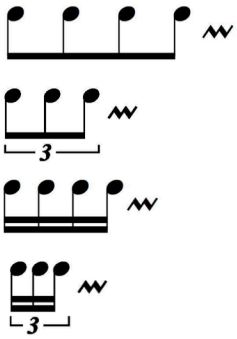
from decrescendo to silence

（A）

（B）

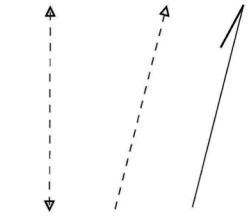
（C）

（D）



When you play with the wah-wah mute, repeat manipulating that is opening and closing the hole.
Rhythmic patterns of this manipulation are indicated with（A）~（D）.

a)　　b)　　c)



a) at the same time

b) order of the sound

c) Play immediately after sounding of the other player.

*Accidentals apply to the bar and the part.(except "Senza Misura")

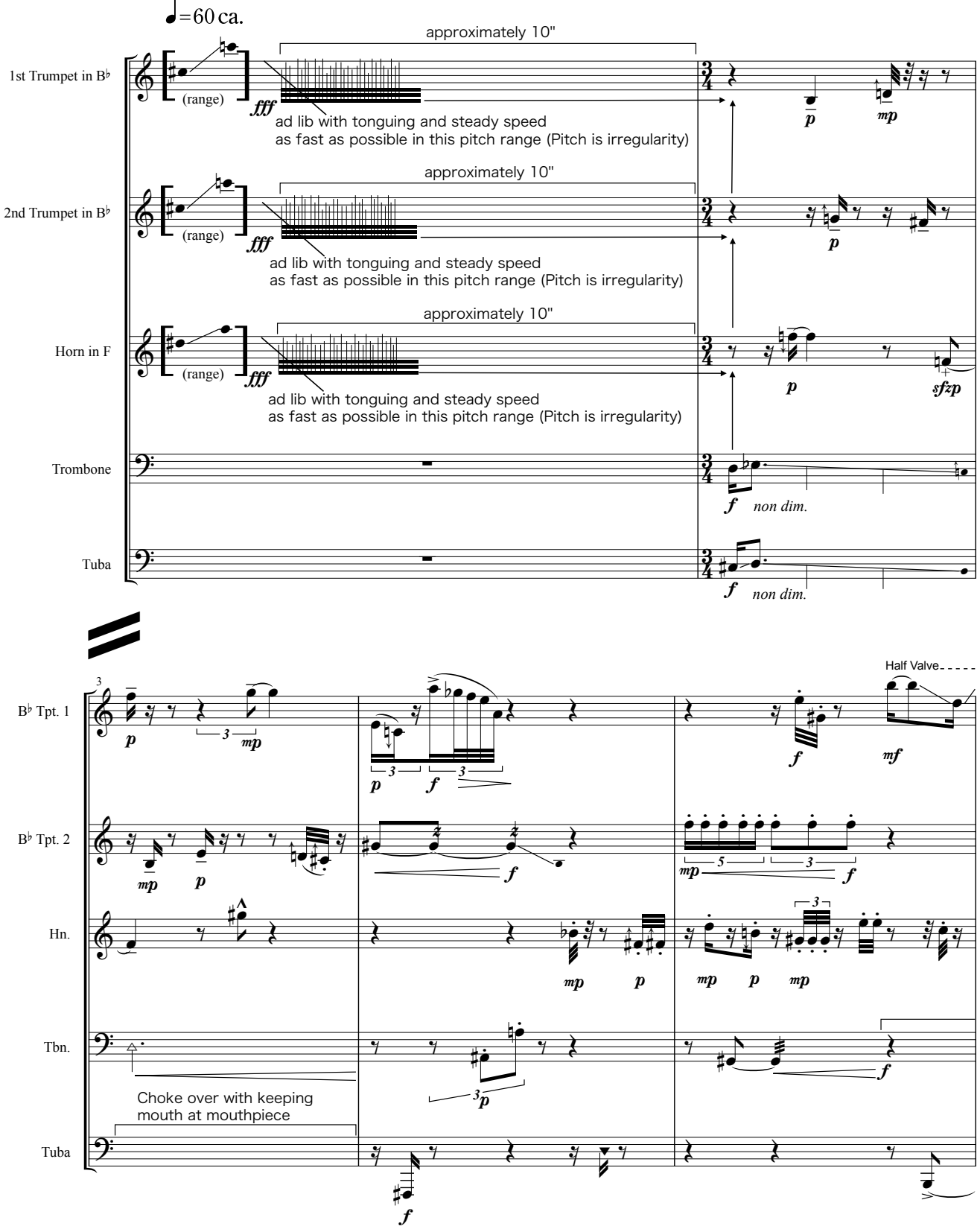
*Trumpet is notated in Bb, Horn is notated in F.

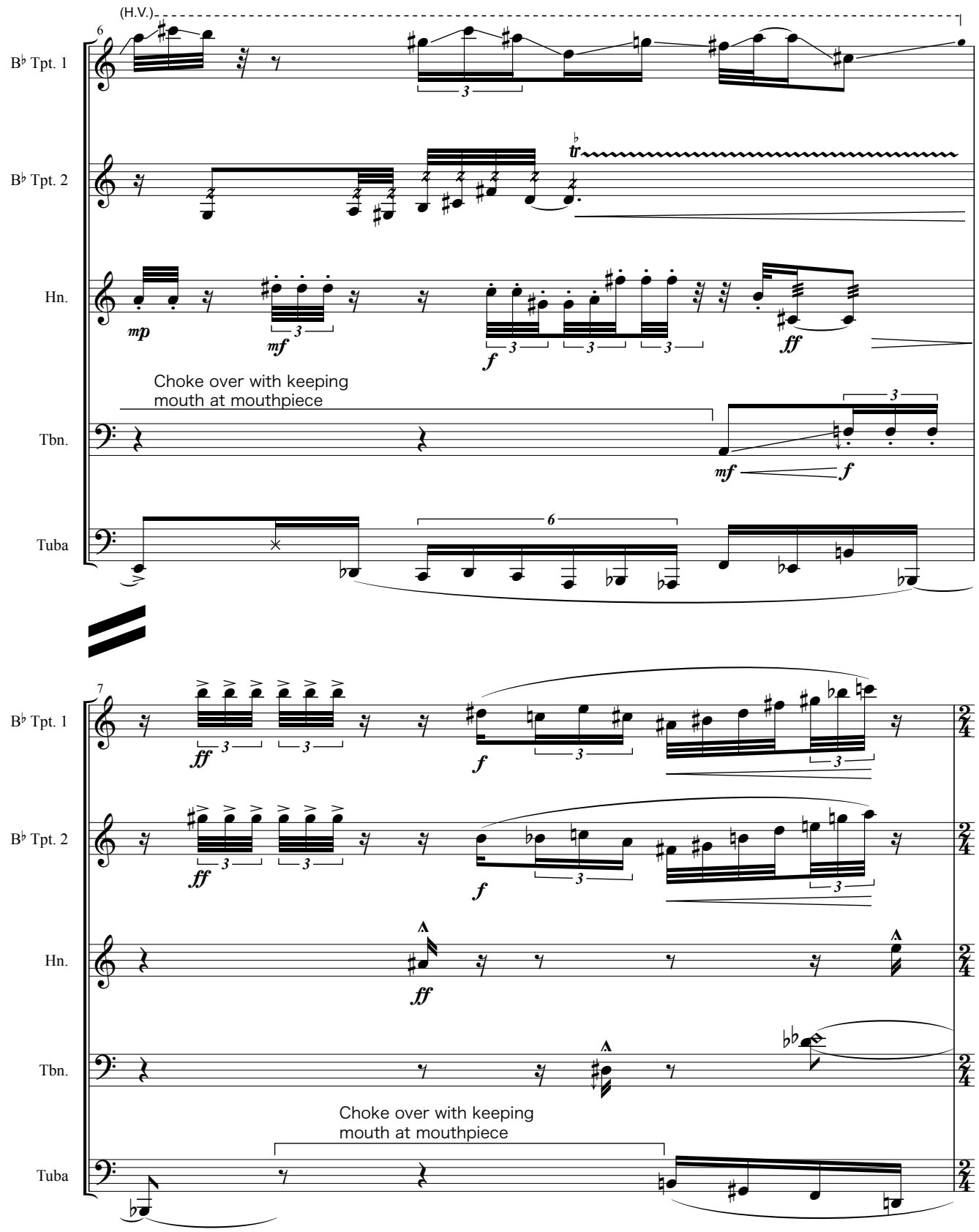
*Basically, Play without vibrato.

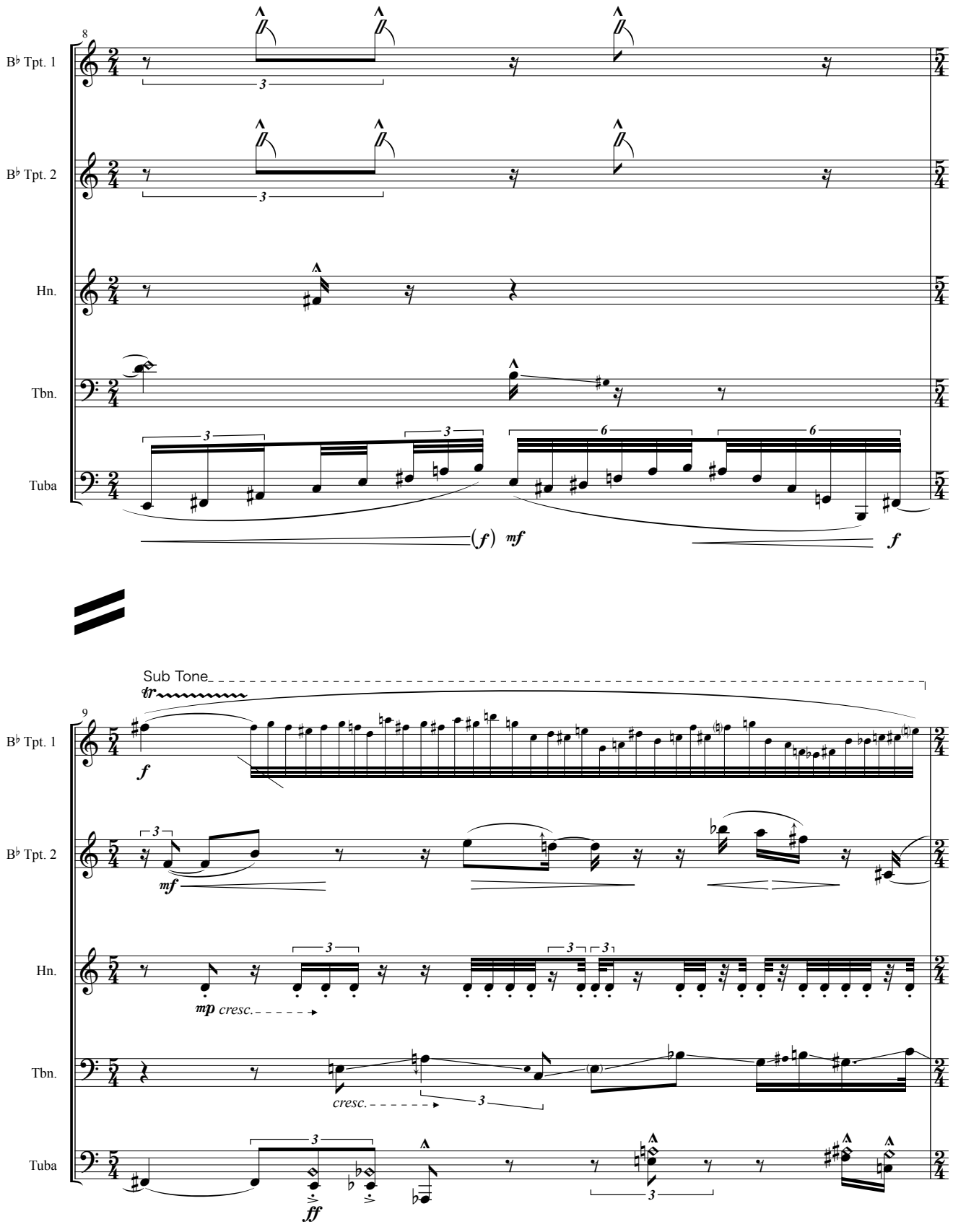
*Basically, sound of "fortessimo" should be hard and sharp.

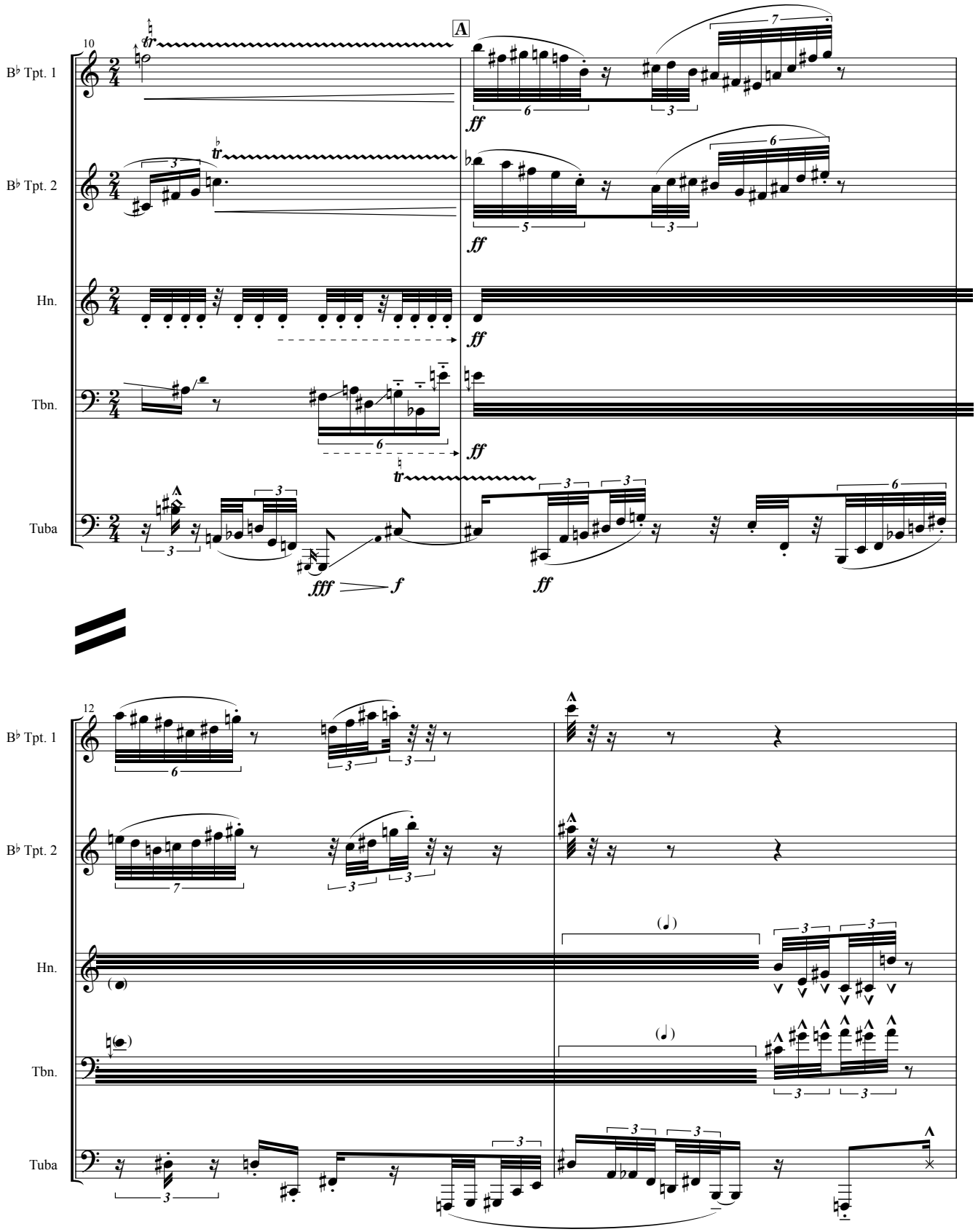
Score

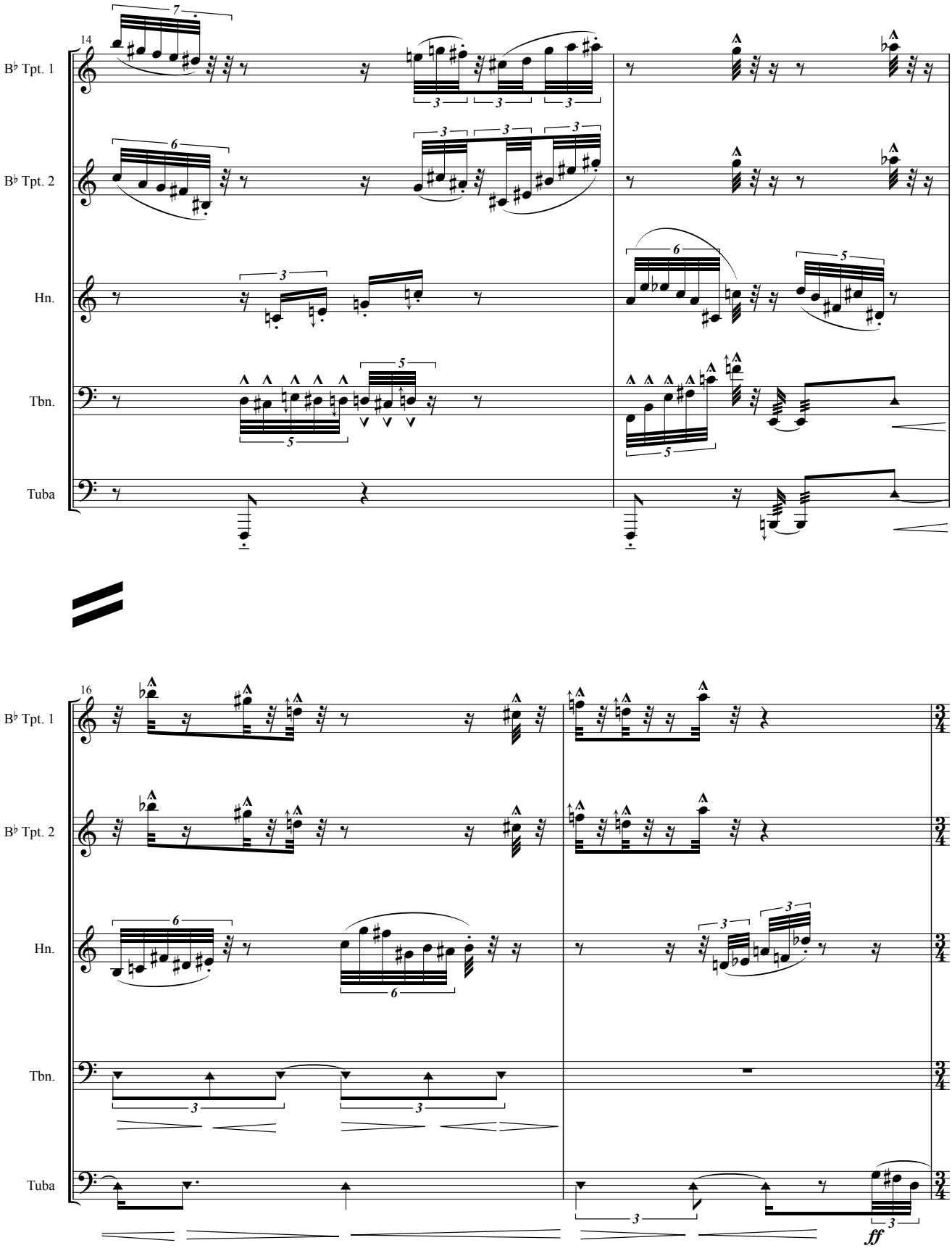
Zero Quintet

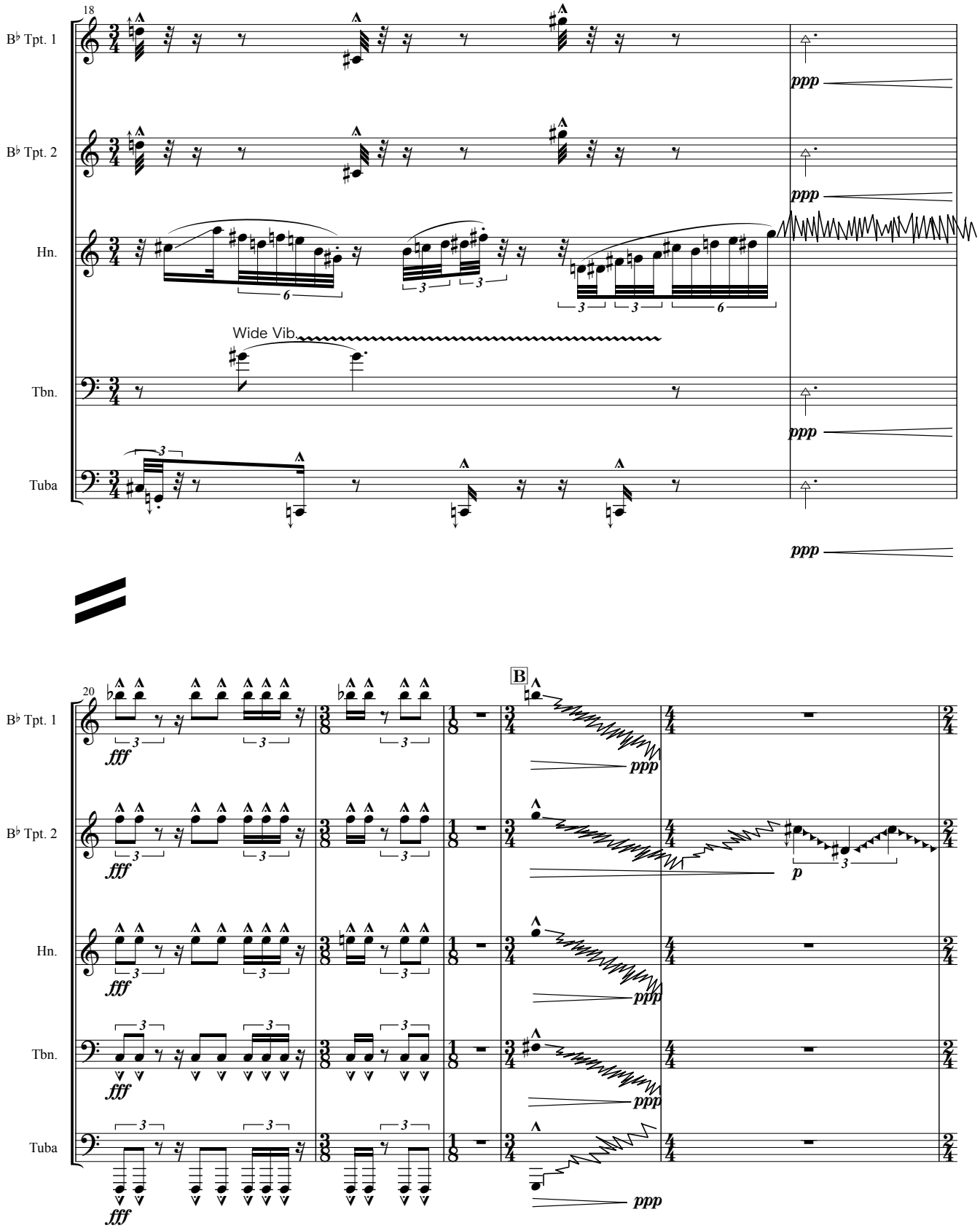


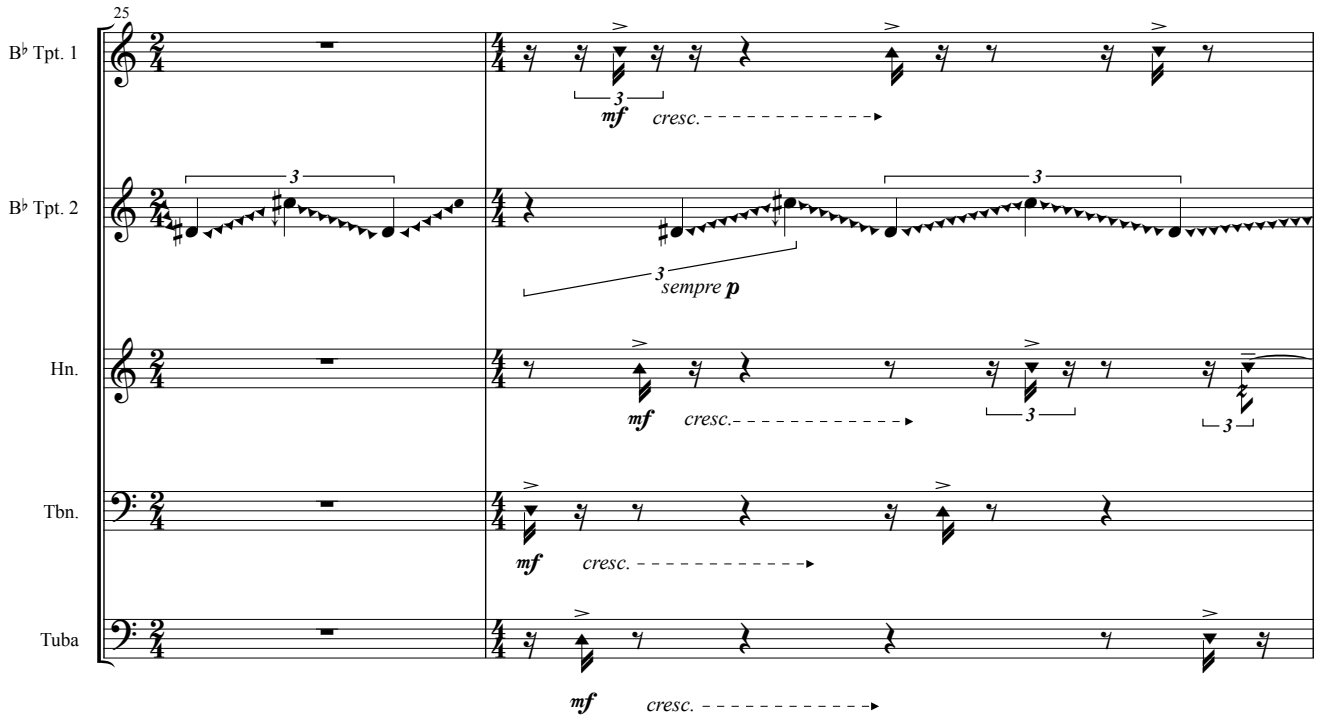

(H.V.)
6
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp
mf
f
ff
Choke over with keeping
mouth at mouthpiece
7
Choke over with keeping
mouth at mouthpiece

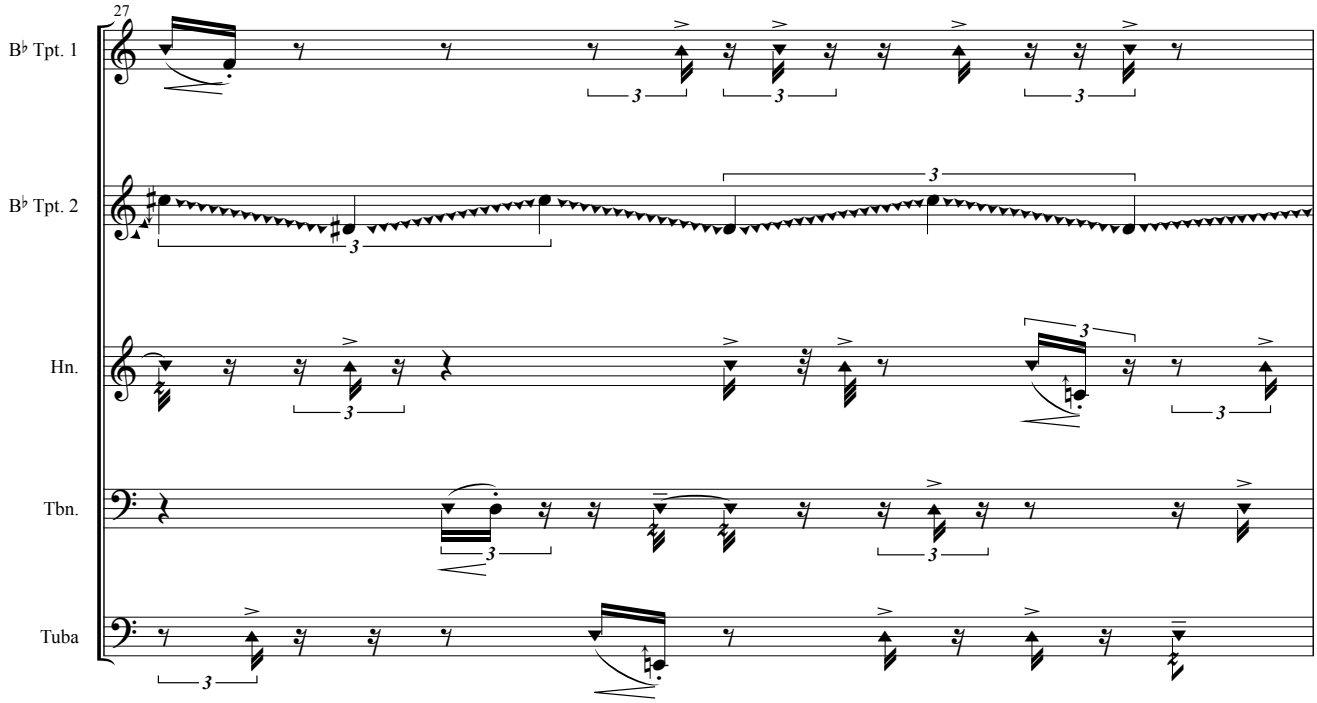

8
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
(f) mf
f
9
Sub Tone
tr
f
mf
mp cresc.
cresc.
ff

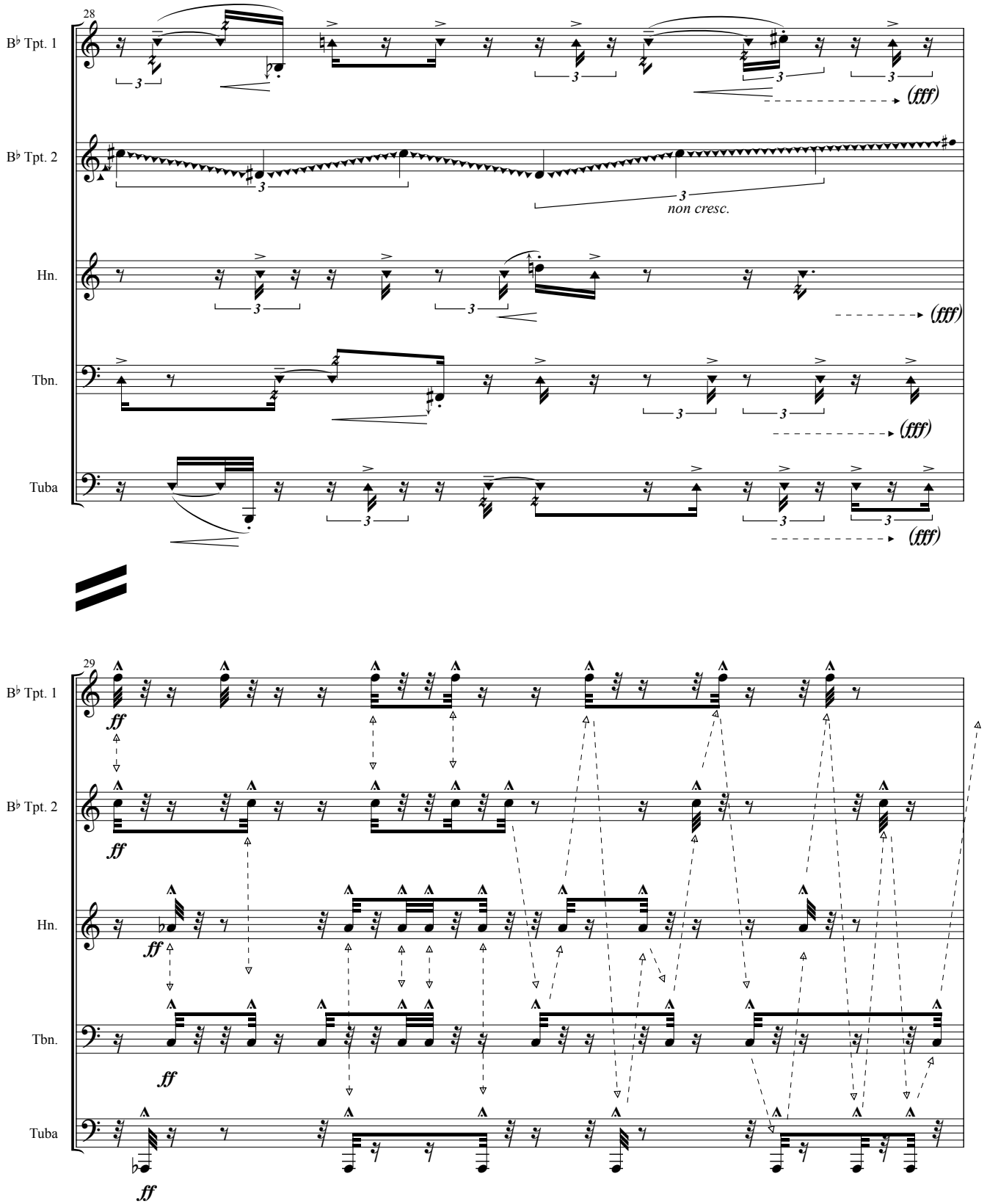

10
A
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
fff
f
12

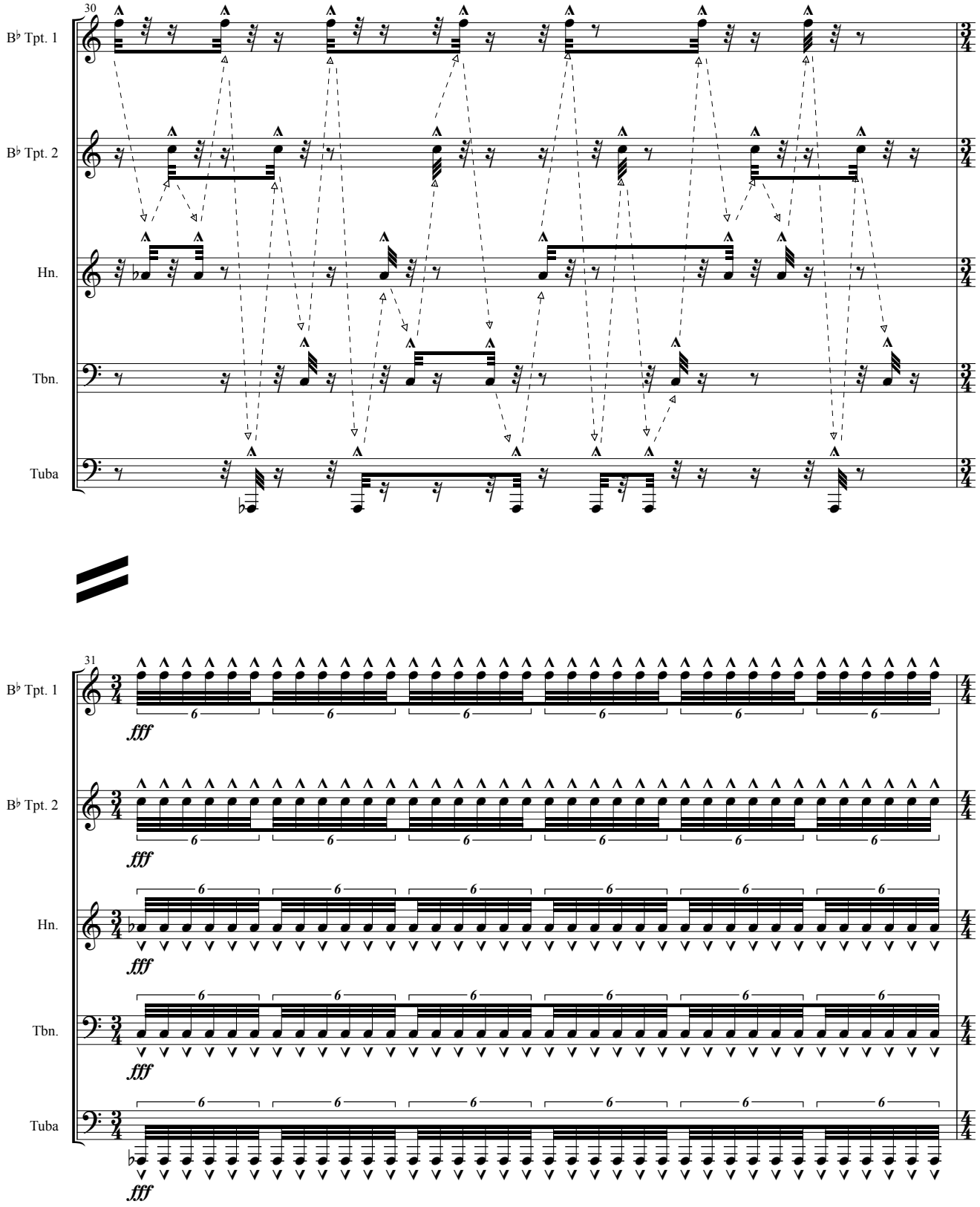

14
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
16
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff

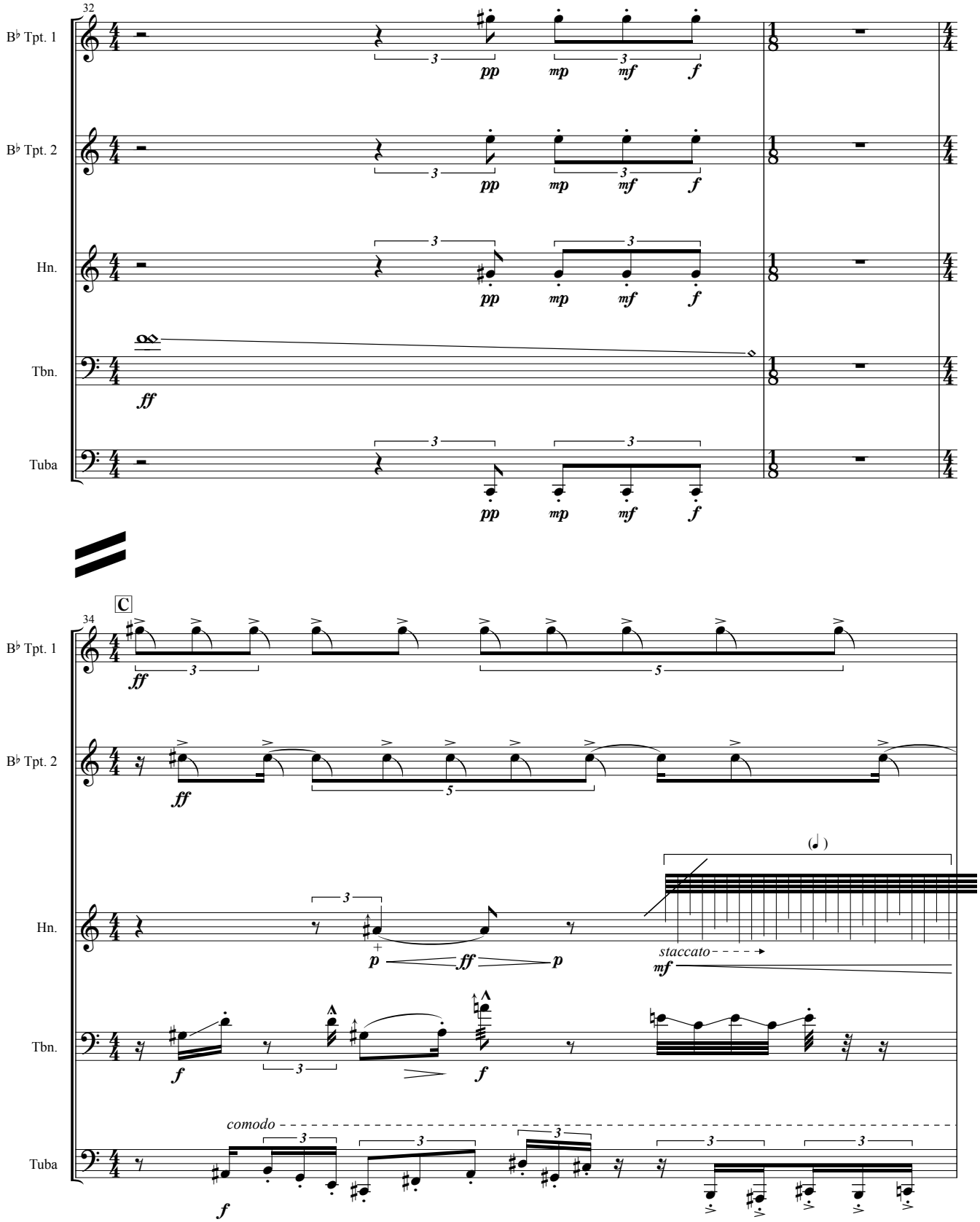

18
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Wide Vib.
ppp
20
B
fff
p


25
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf
cresc.
sempre p

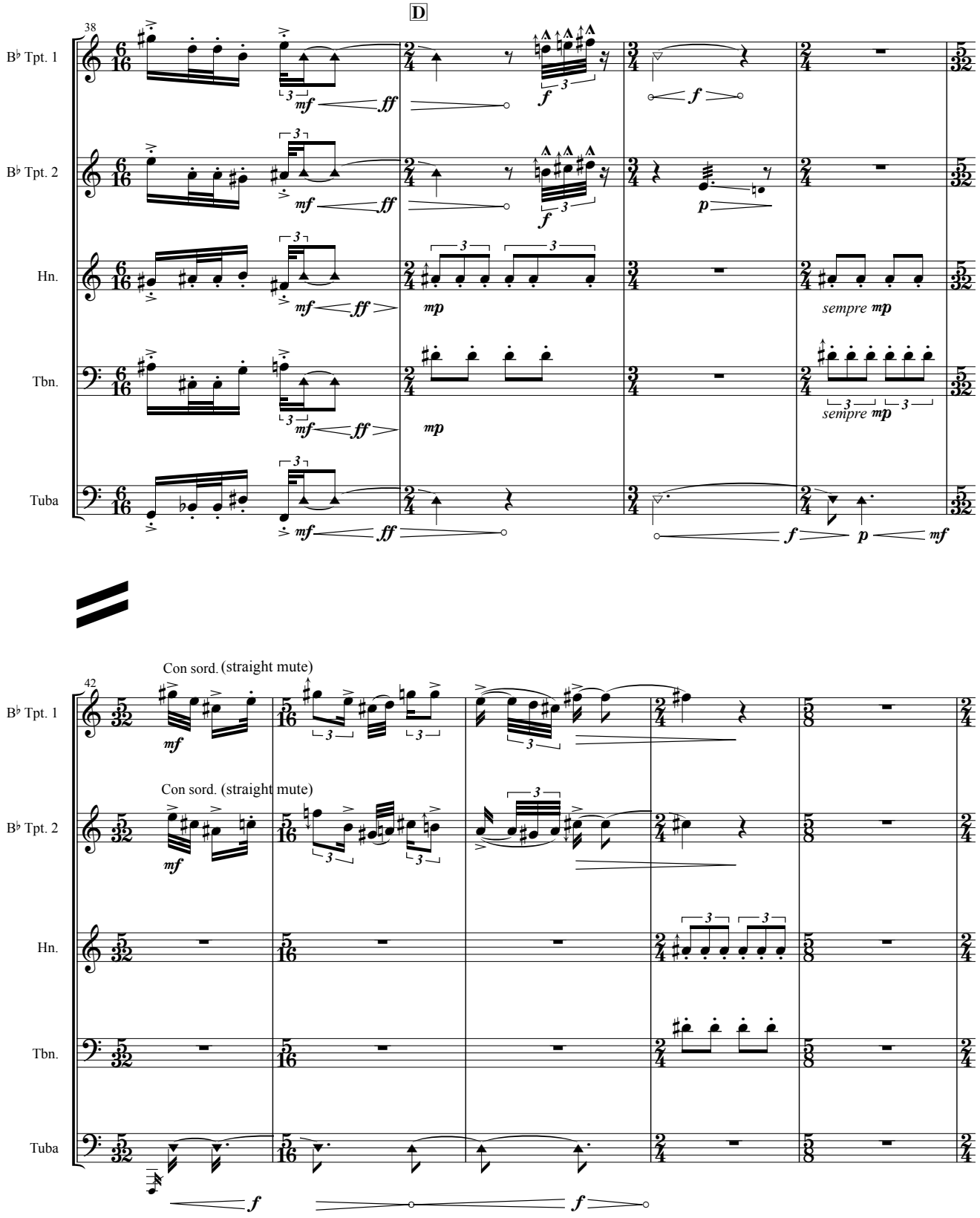

27
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

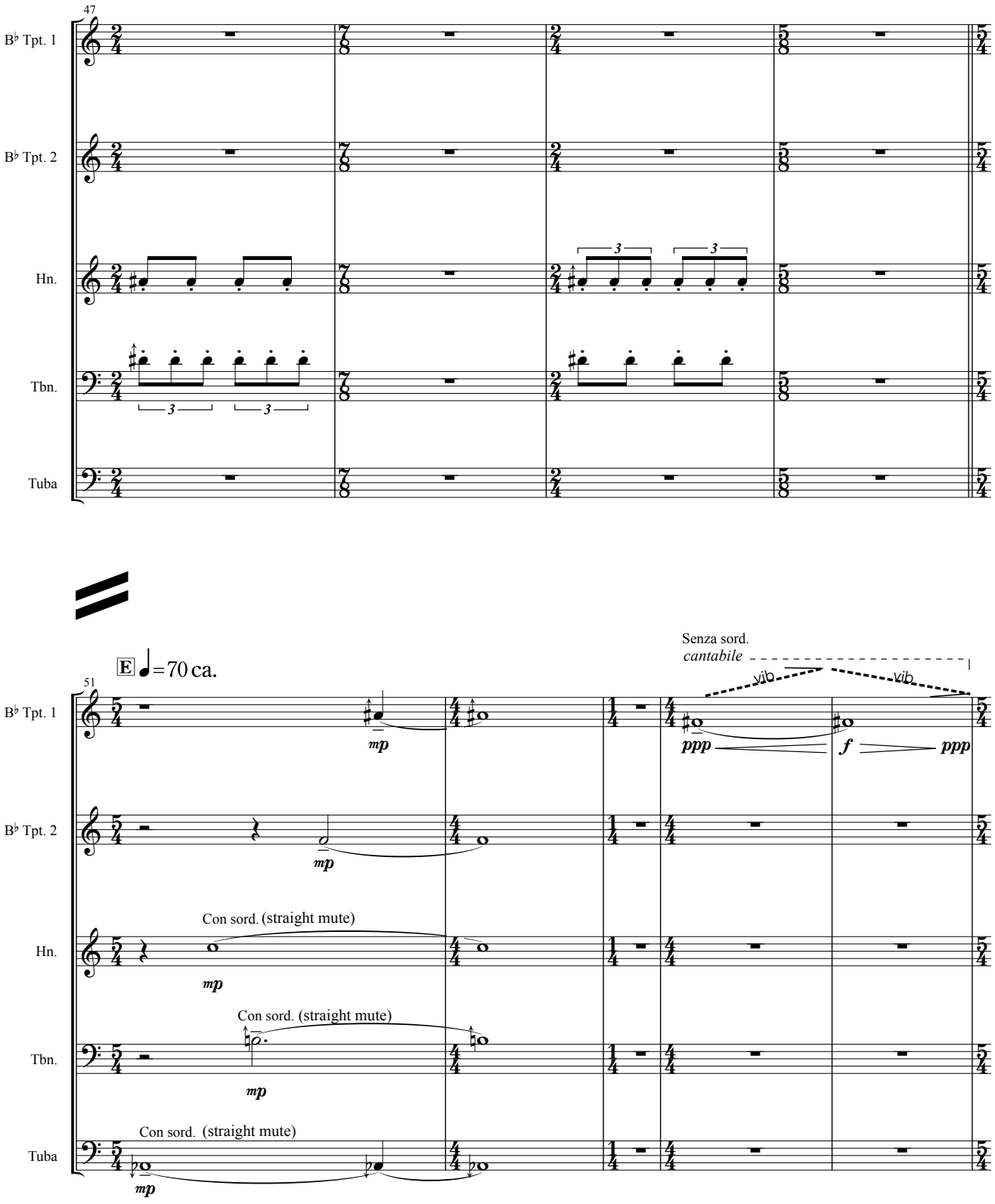

28
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
(fff)
non cresc.
29
ff

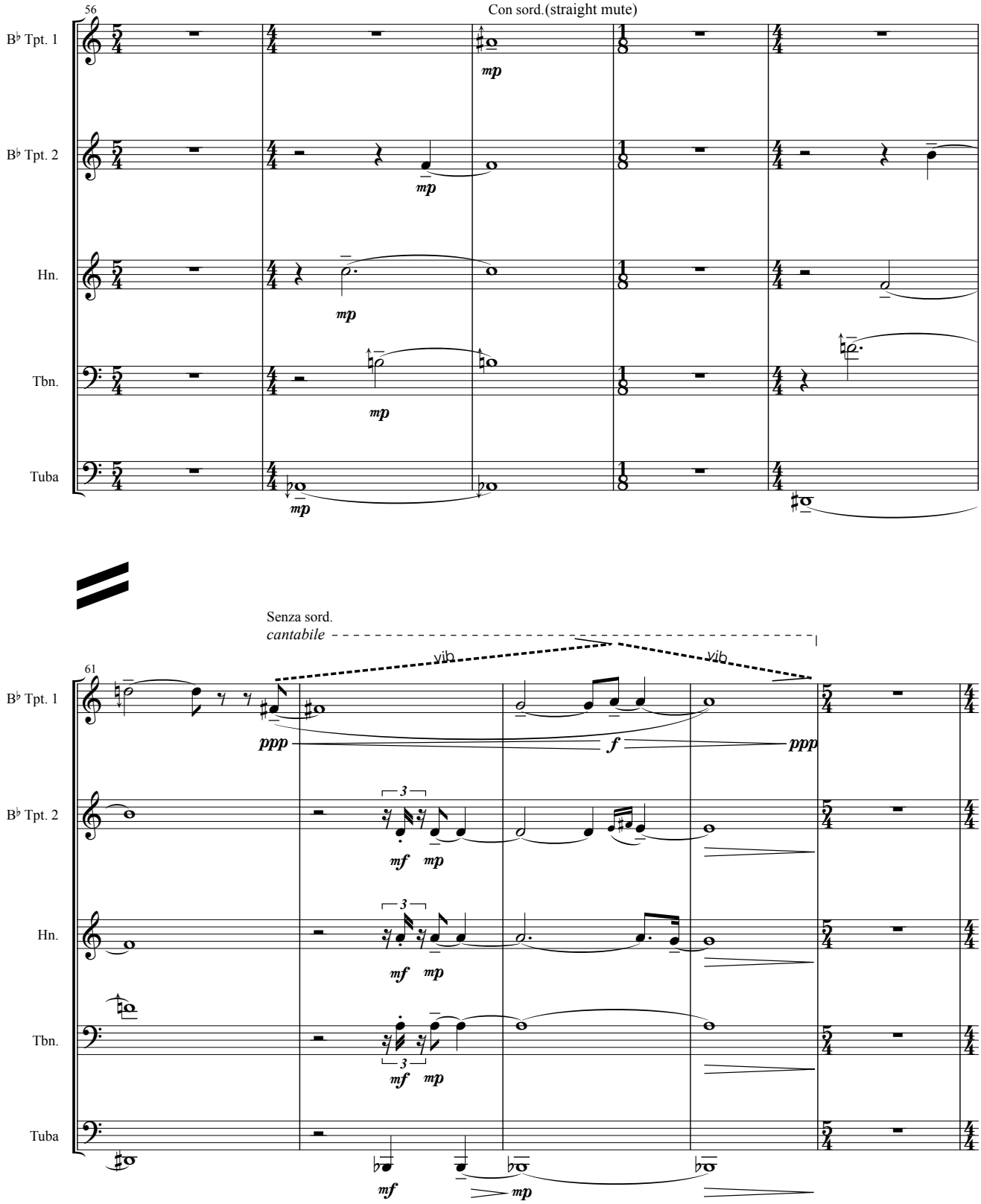

30
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
31
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
fff

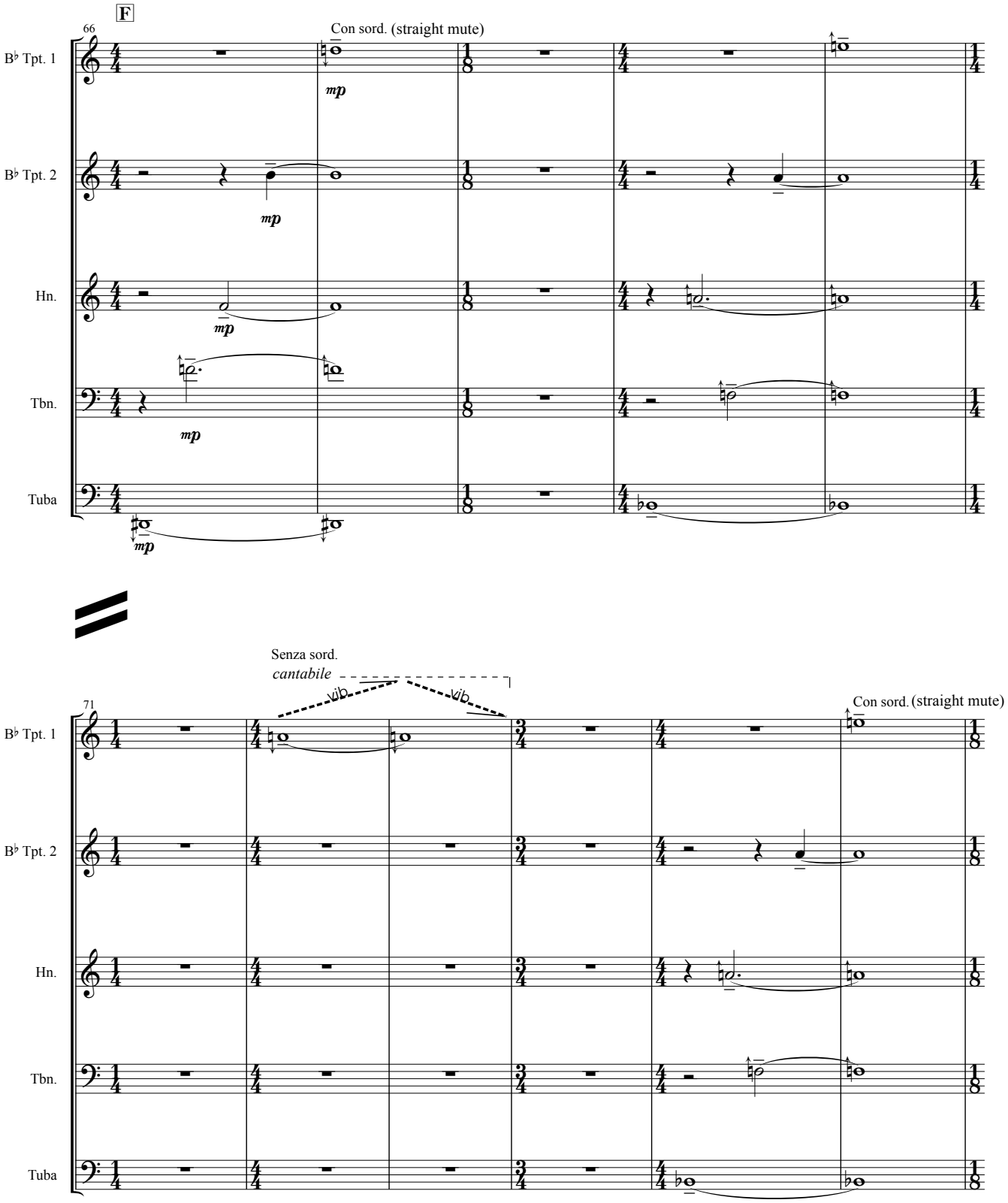

32
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
pp mp mf f
ff
C
34
ff
staccato
mf
comodo

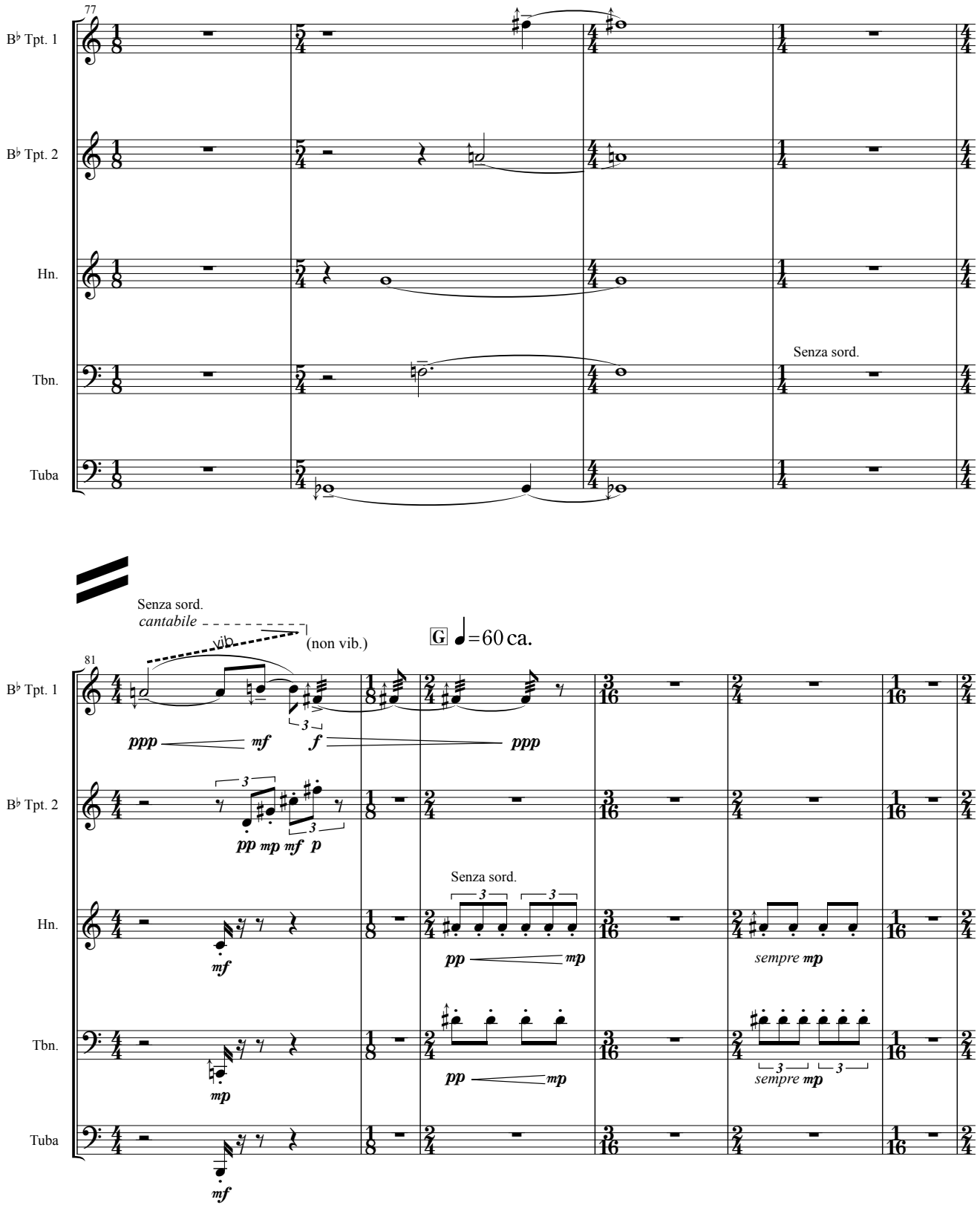
35
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
36
sub.pp
fff

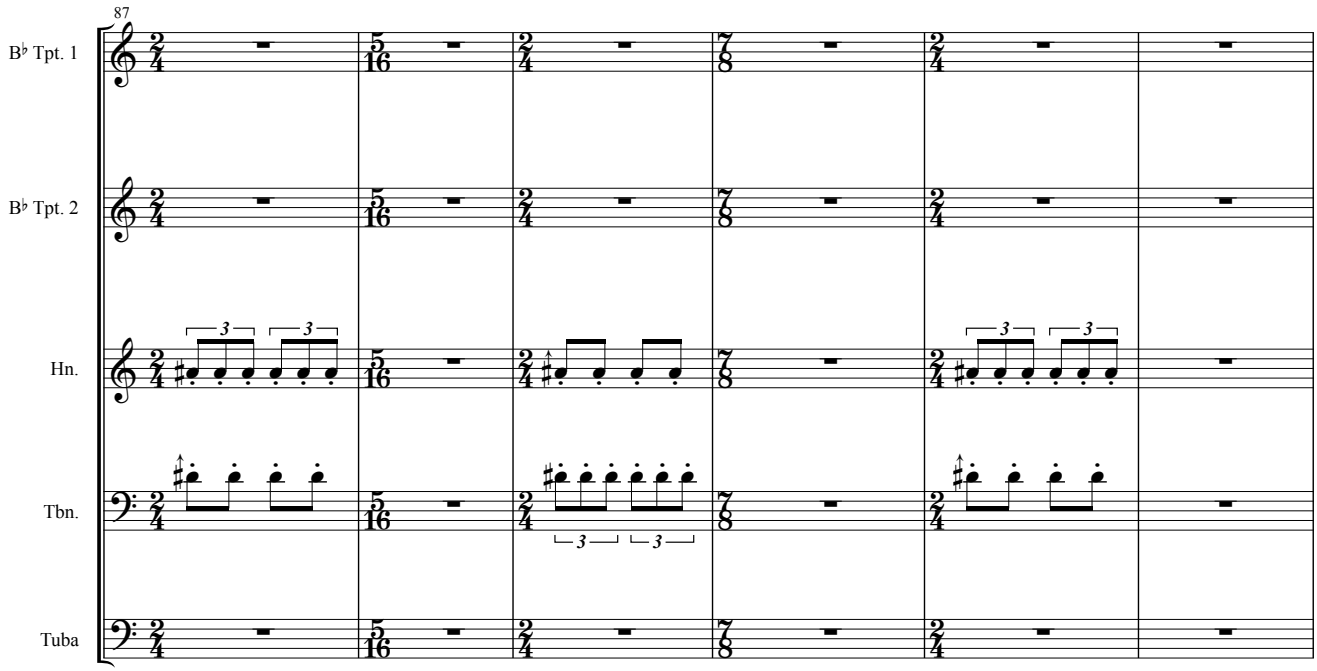

D
38
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf
ff
f
p
mp
sempre mp
42
Con sord. (straight mute)
Con sord. (straight mute)

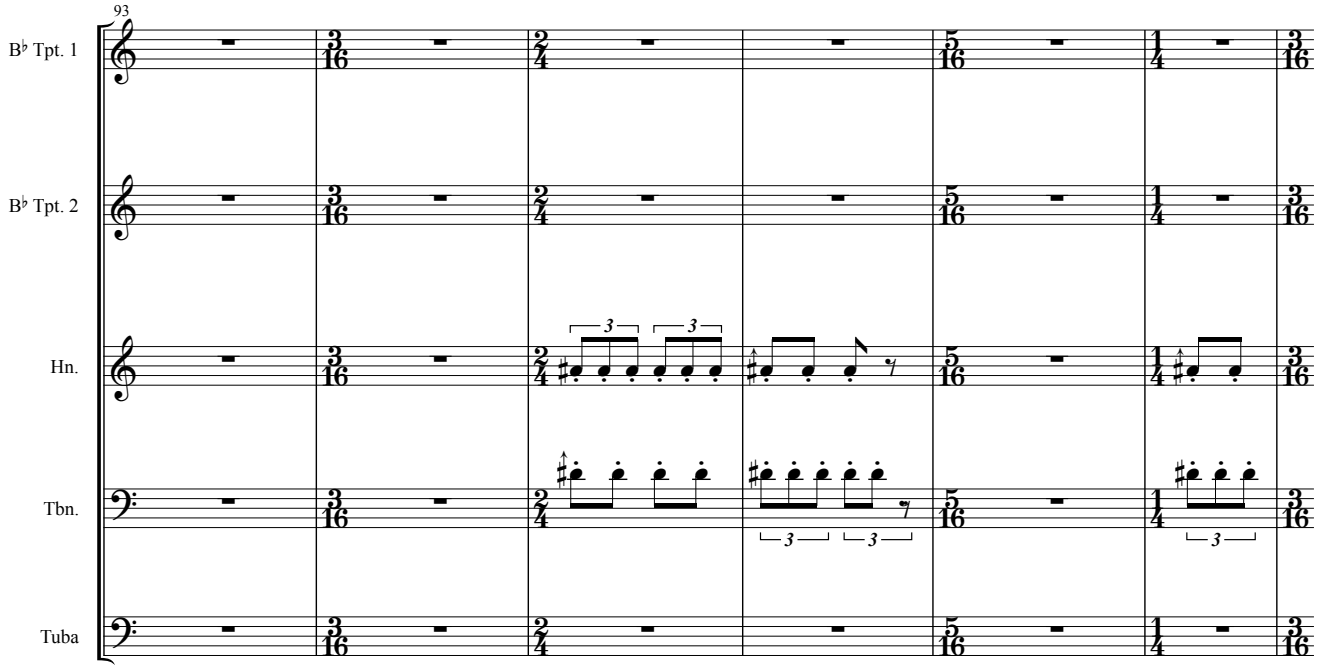

47
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
3
3
3
E ♩=70 ca.
51
Senza sord.
cantabile
vib.
vib.
mp
ppp
f
ppp
Con sord. (straight mute)
Con sord. (straight mute)
Con sord. (straight mute)

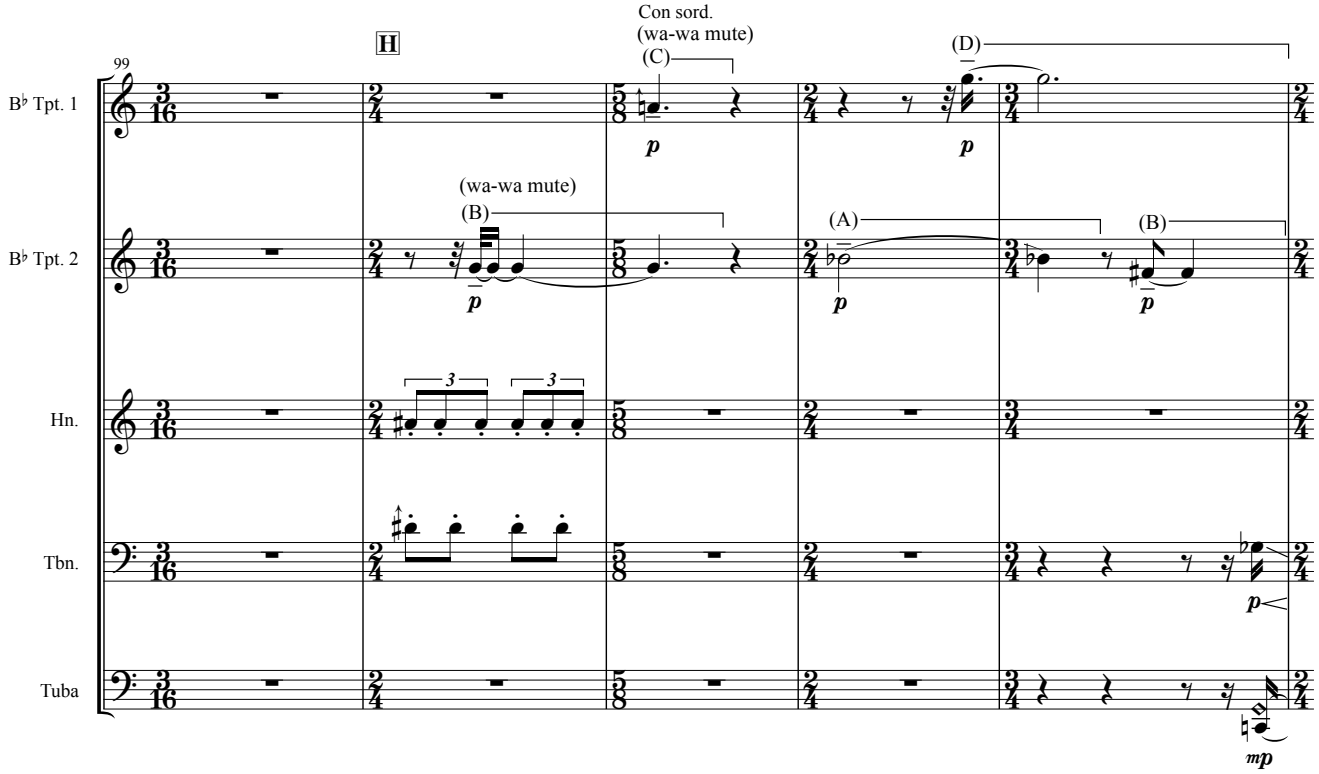

56
Con sord.(straight mute)
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp
Senza sord.
cantabile
vib
61
ppp
f
mf
3

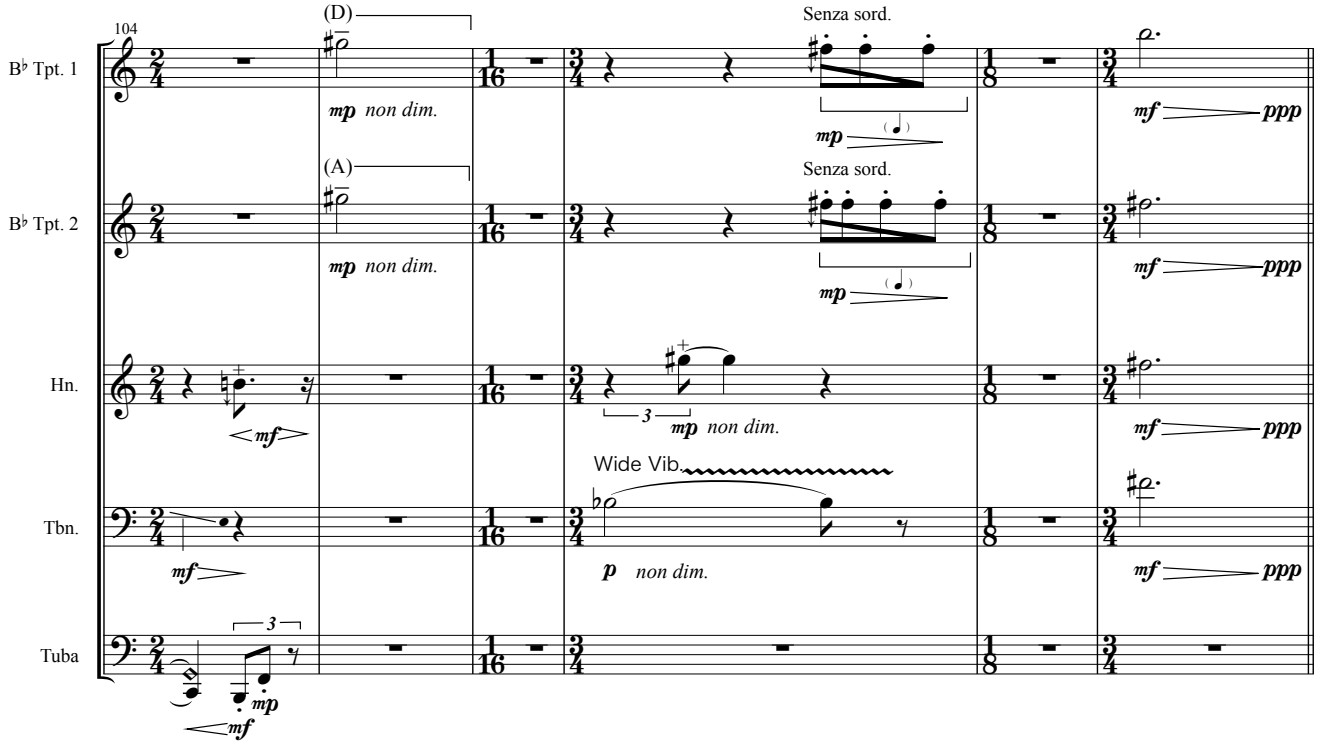

F
66
Con sord. (straight mute)
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp
Senza sord.
cantabile
vib.
71
Con sord. (straight mute)

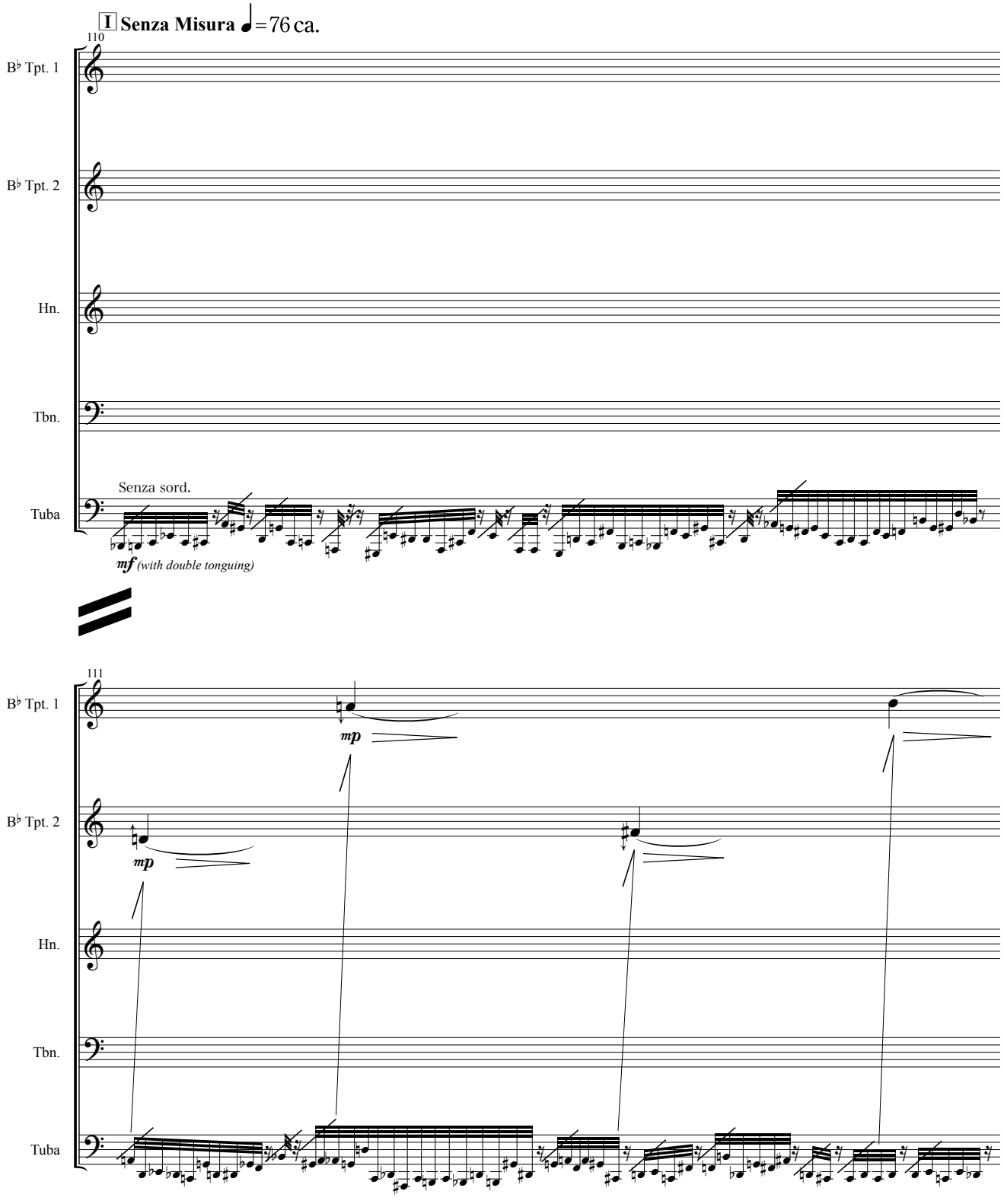

77
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
Senza sord.
cantabile
vib.
(non vib.)
G ♩=60 ca.
81
ppp
mf
f
ppp
pp mp mf p
mf
Senza sord.
pp
mp
sempre mp
mp
pp
mp
sempre mp
mf

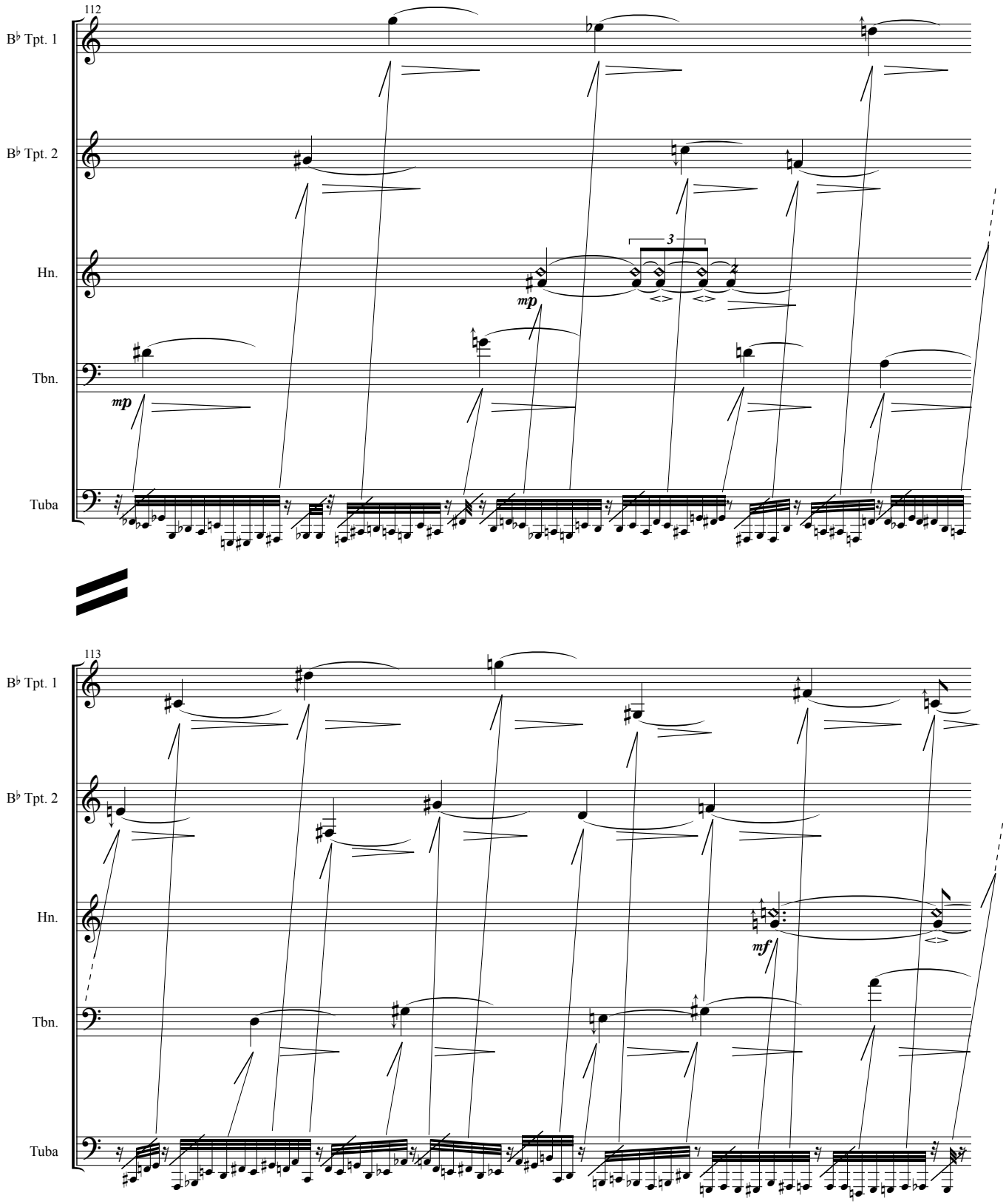

87
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

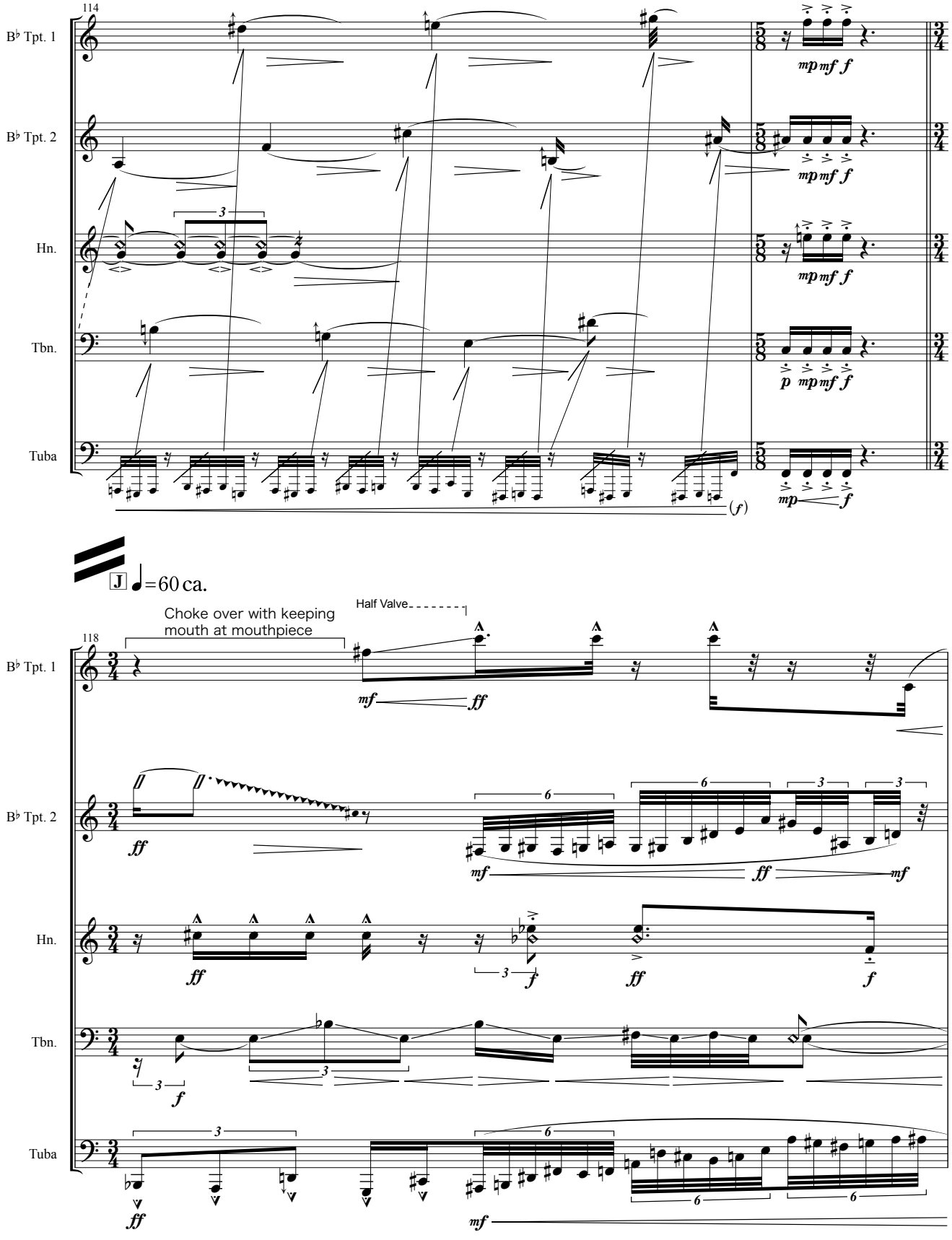

93
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

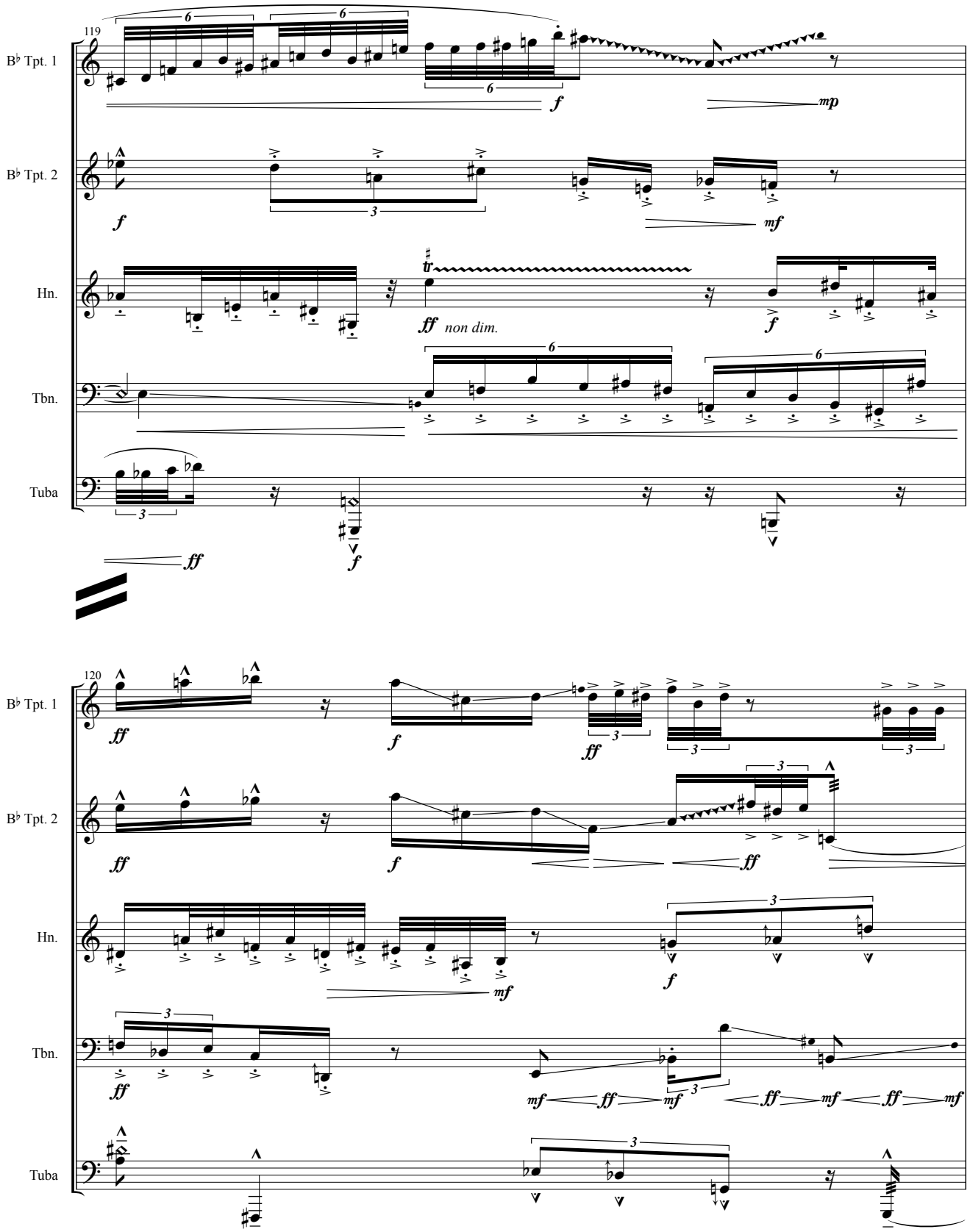

99
H
Con sord.
(wa-wa mute)
(C)
(D)
B♭ Tpt. 1
(wa-wa mute)
(B)
(A)
(B)
B♭ Tpt. 2
Hn.
Tbn.
Tuba

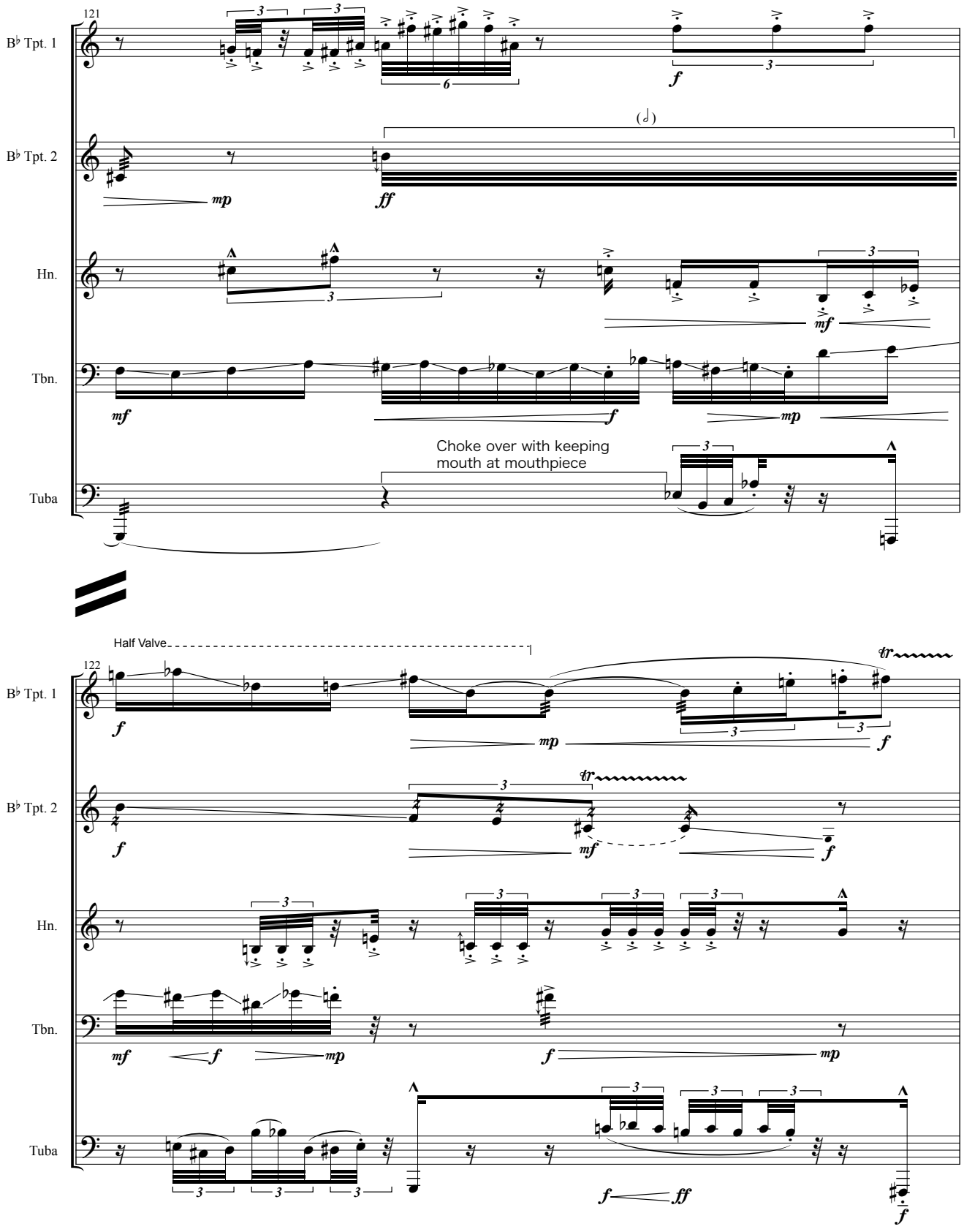

104
(D)
Senza sord.
B♭ Tpt. 1
mp non dim.
(A)
Senza sord.
B♭ Tpt. 2
mp non dim.
Hn.
mf
mp non dim.
Wide Vib.
Tbn.
mf
p non dim.
Tuba
mp
mf
ppp

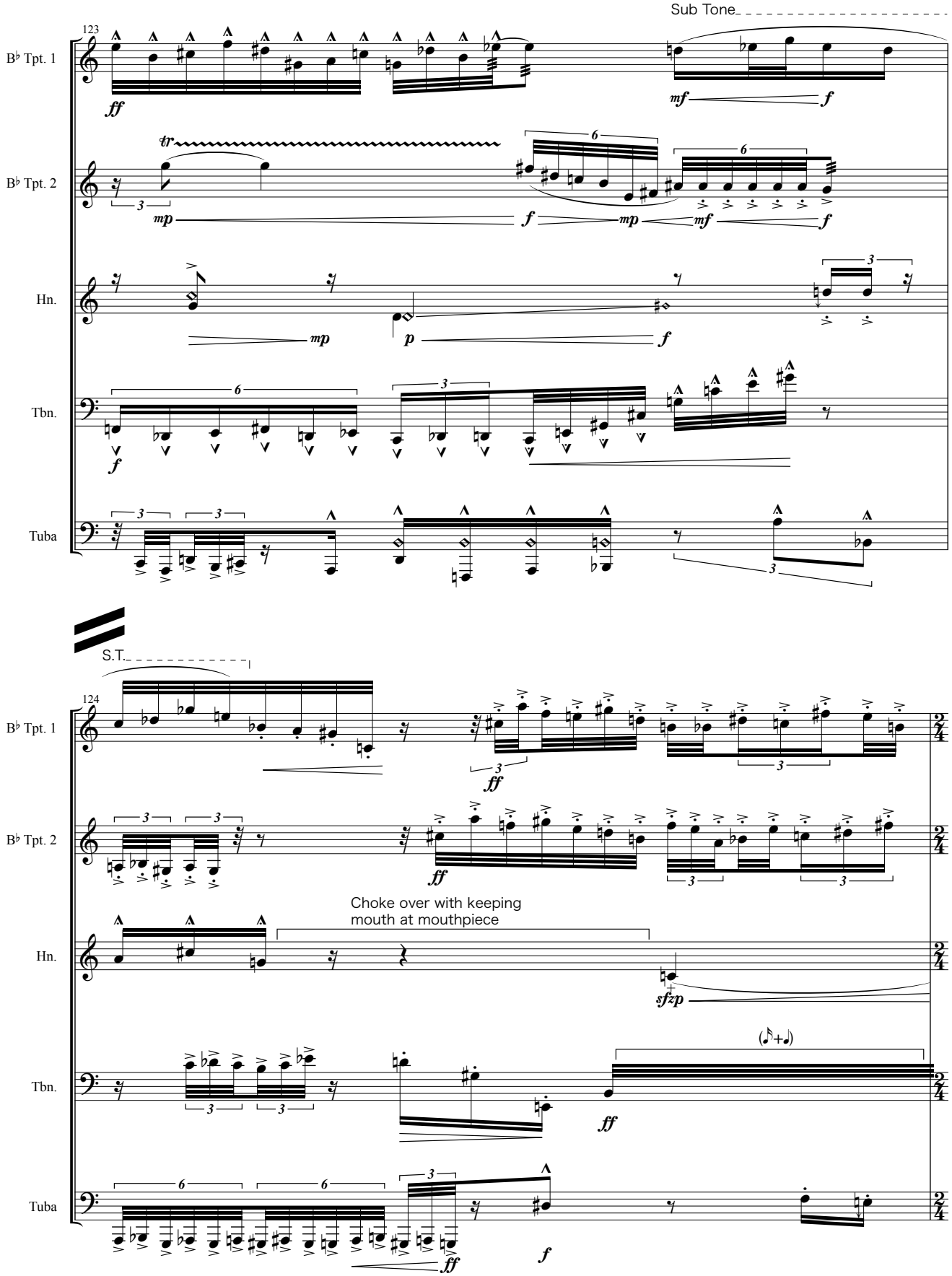

I Senza Misura ♩=76 ca.
110
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
mf (with double tonguing)
111
mp
mp

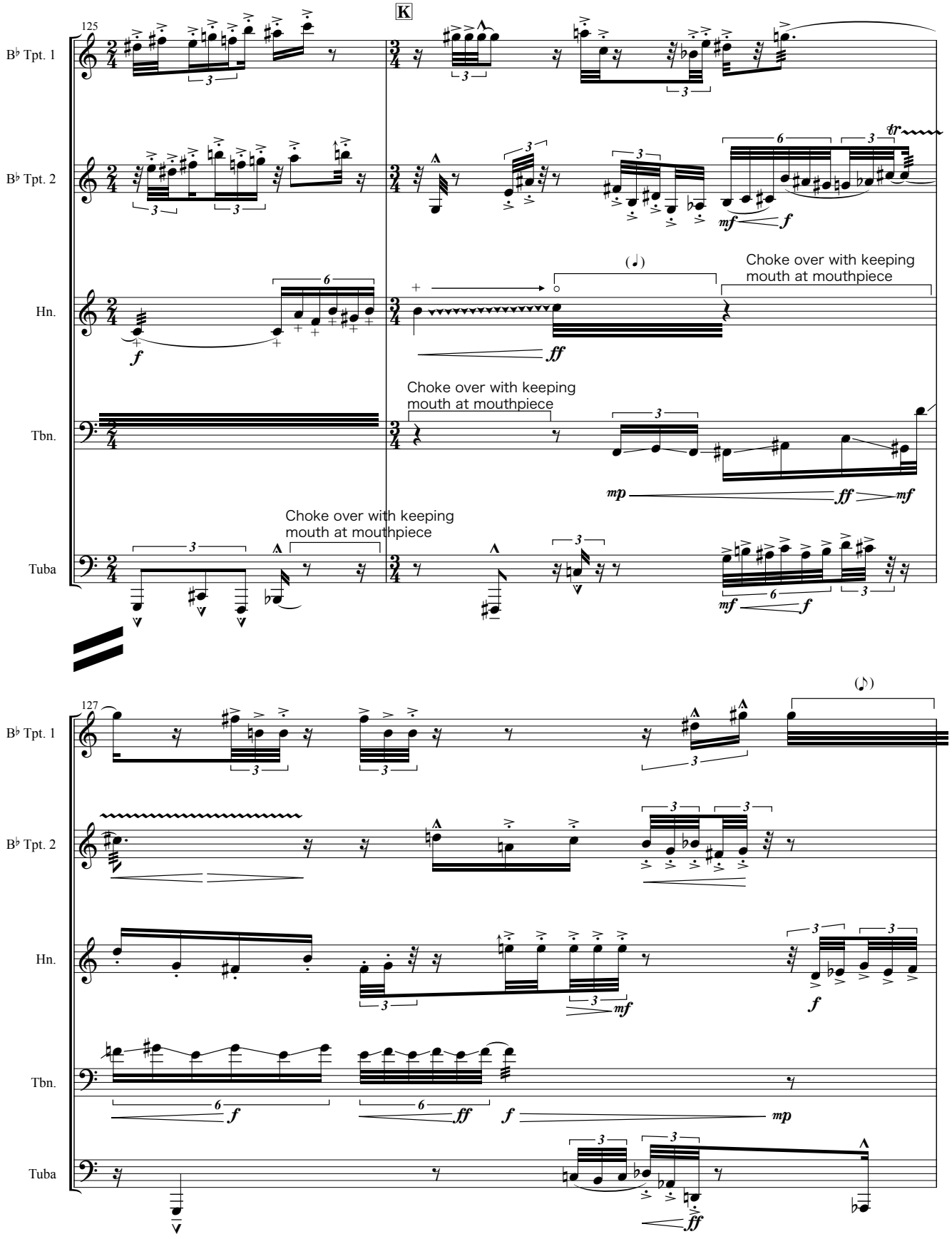

112
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
mp
mp
113
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf

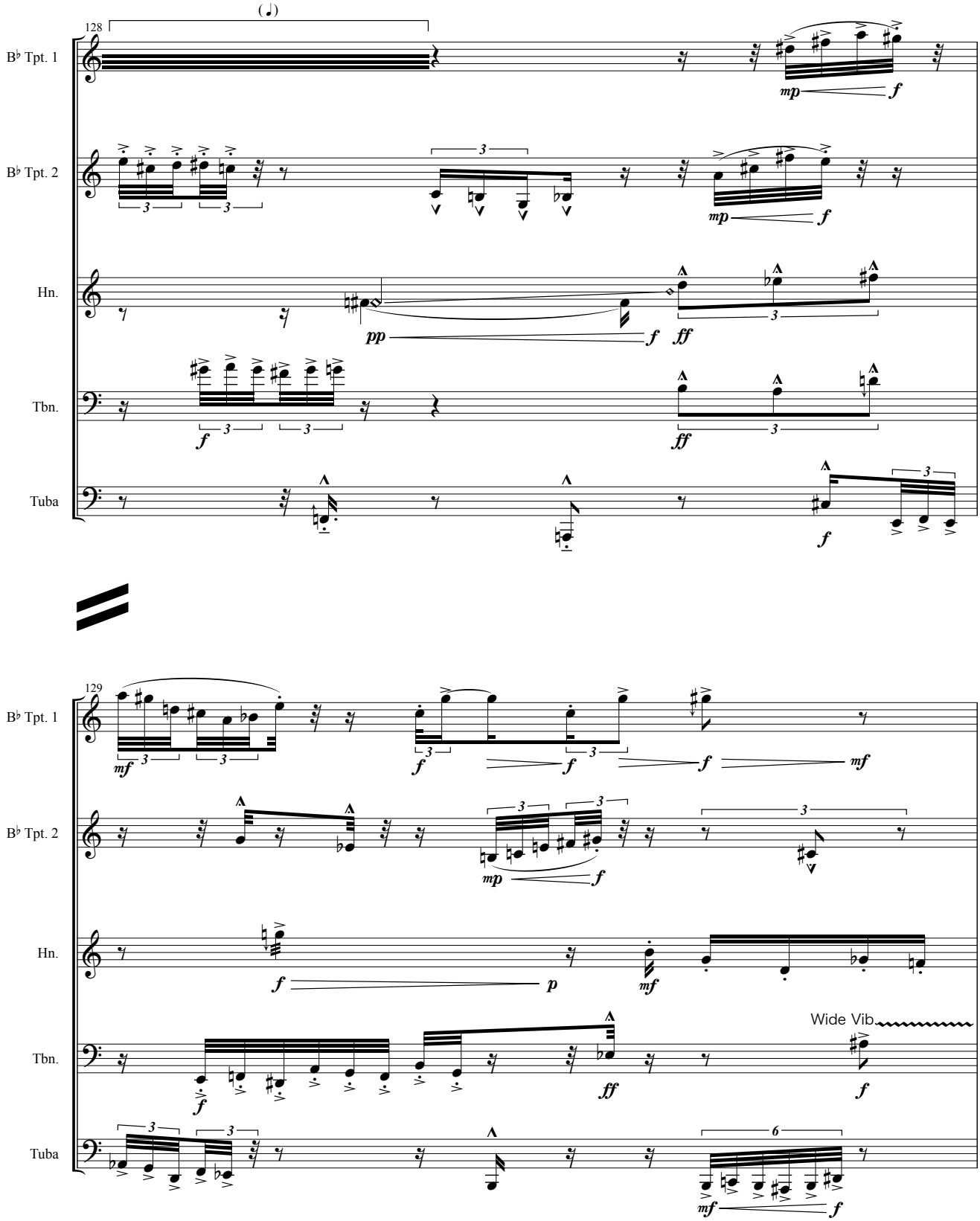

114
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp mf f
p mp mf f
mp f
(f)
J =60 ca.
Choke over with keeping mouth at mouthpiece
Half Valve
118
mf ff
ff
ff mf
f
mf

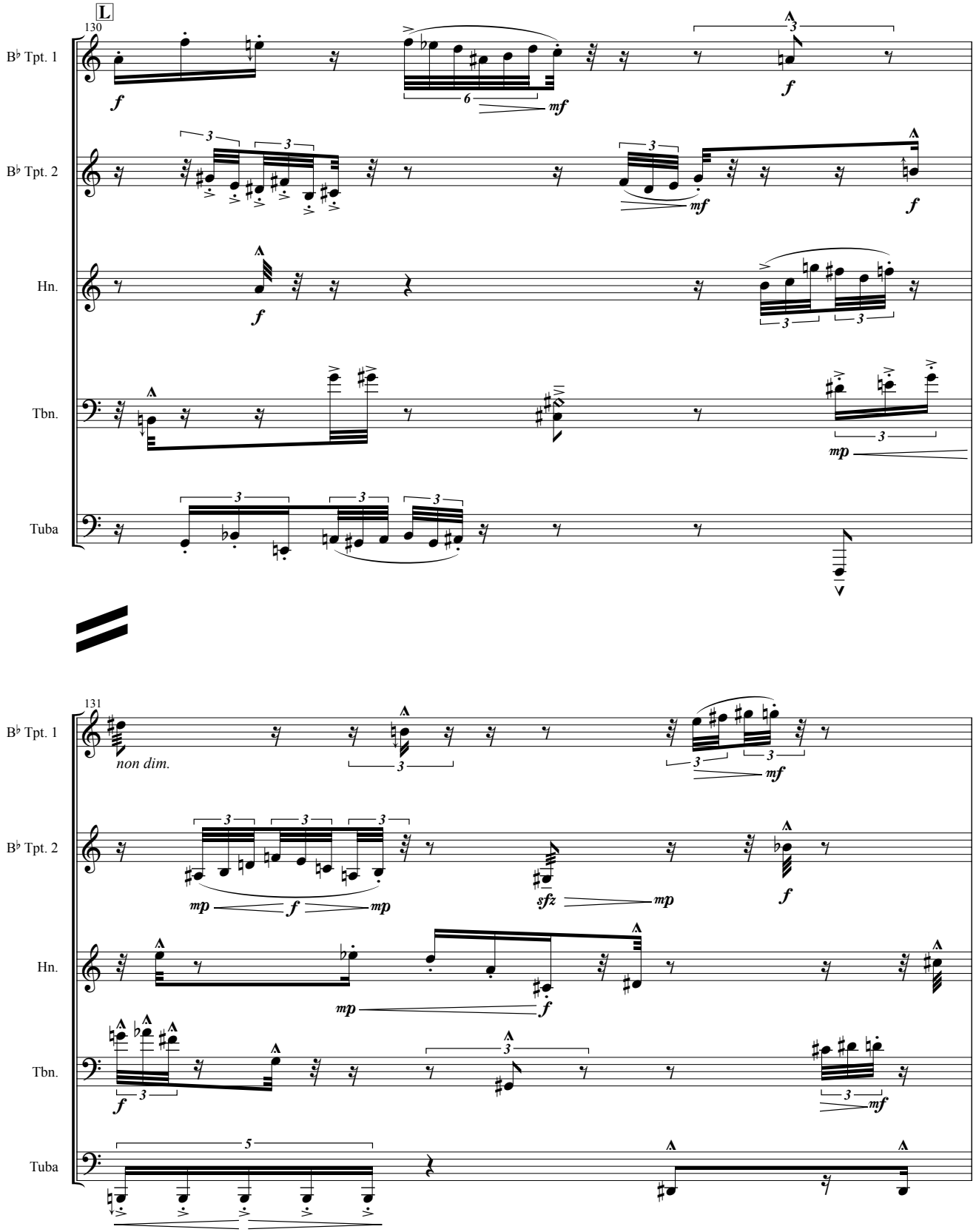

119
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
non dim.
120

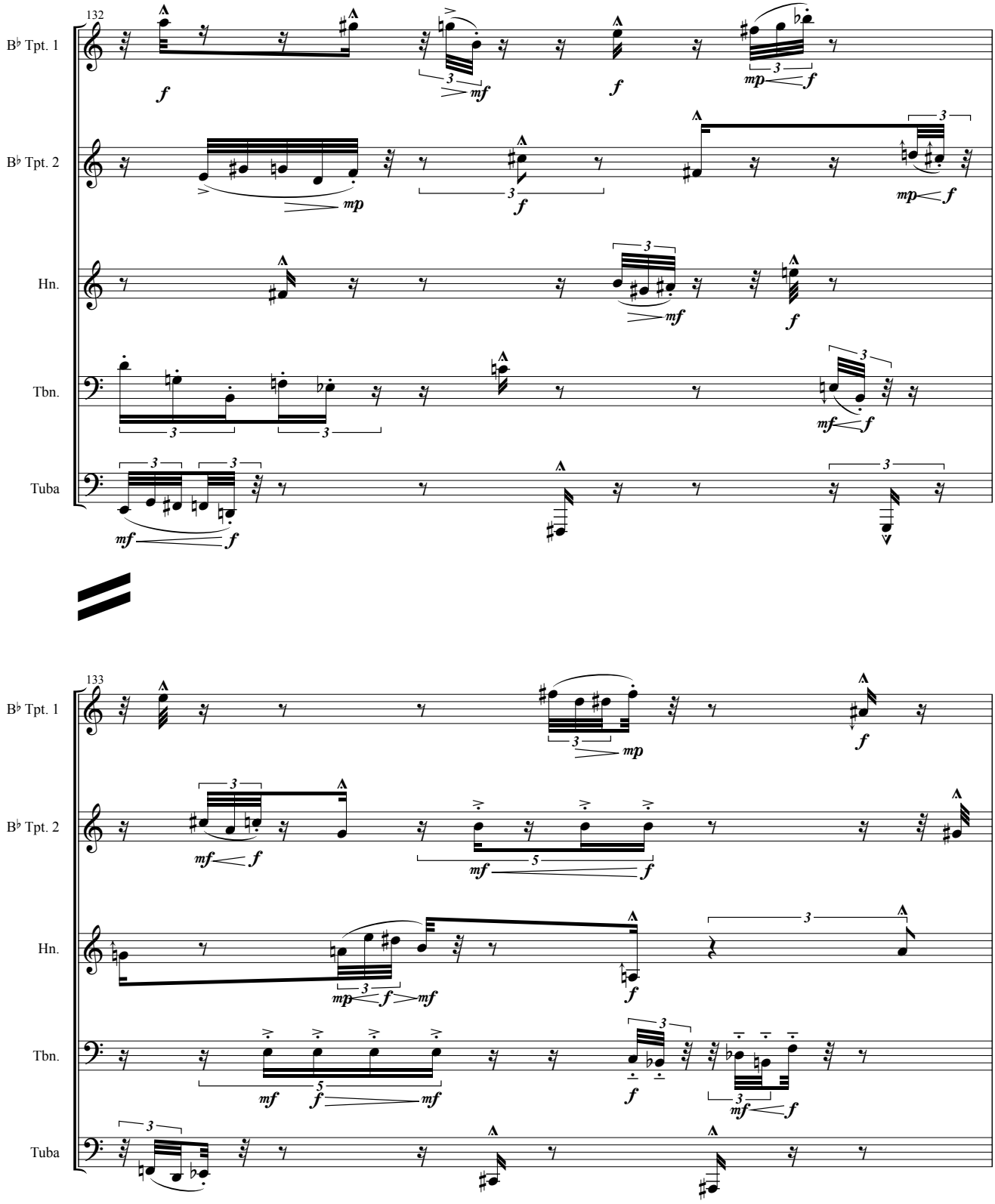

121
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Choke over with keeping mouth at mouthpiece
Half Valve
122
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

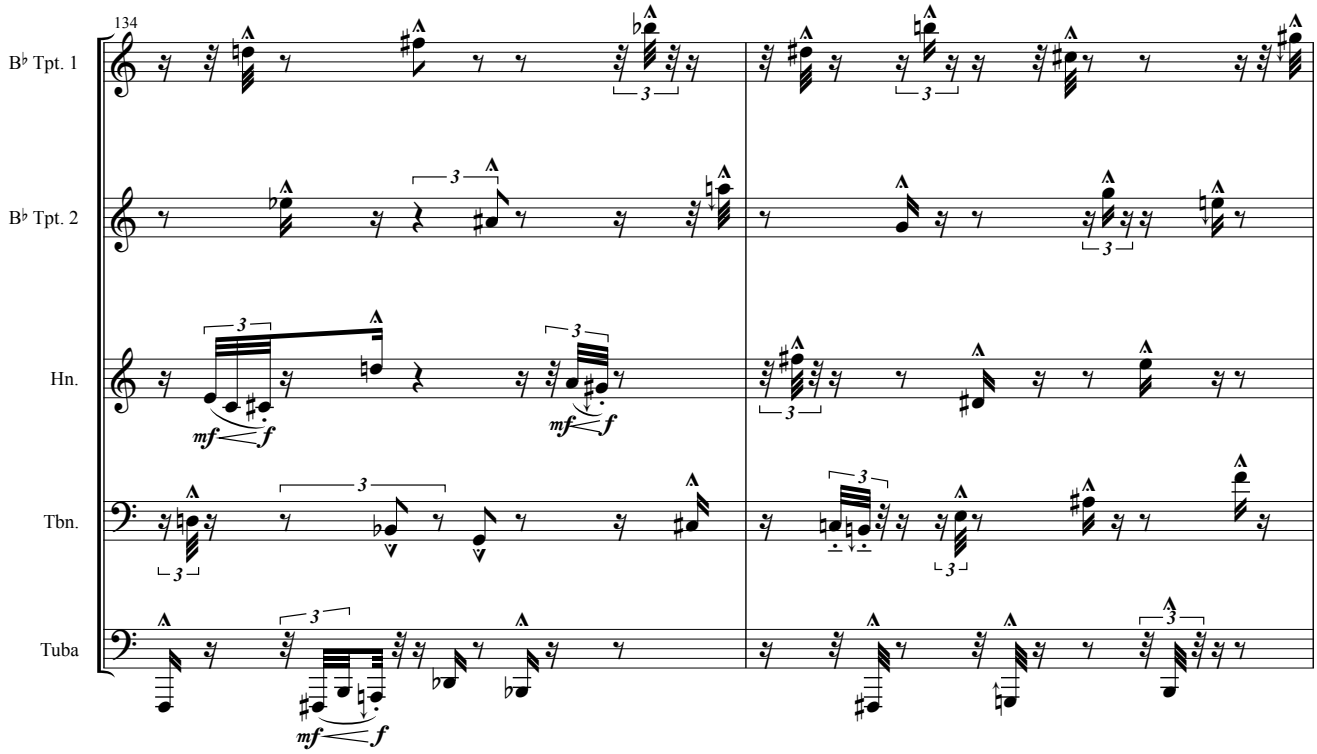

Sub Tone
123
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
S.T.
124
Choke over with keeping
mouth at mouthpiece

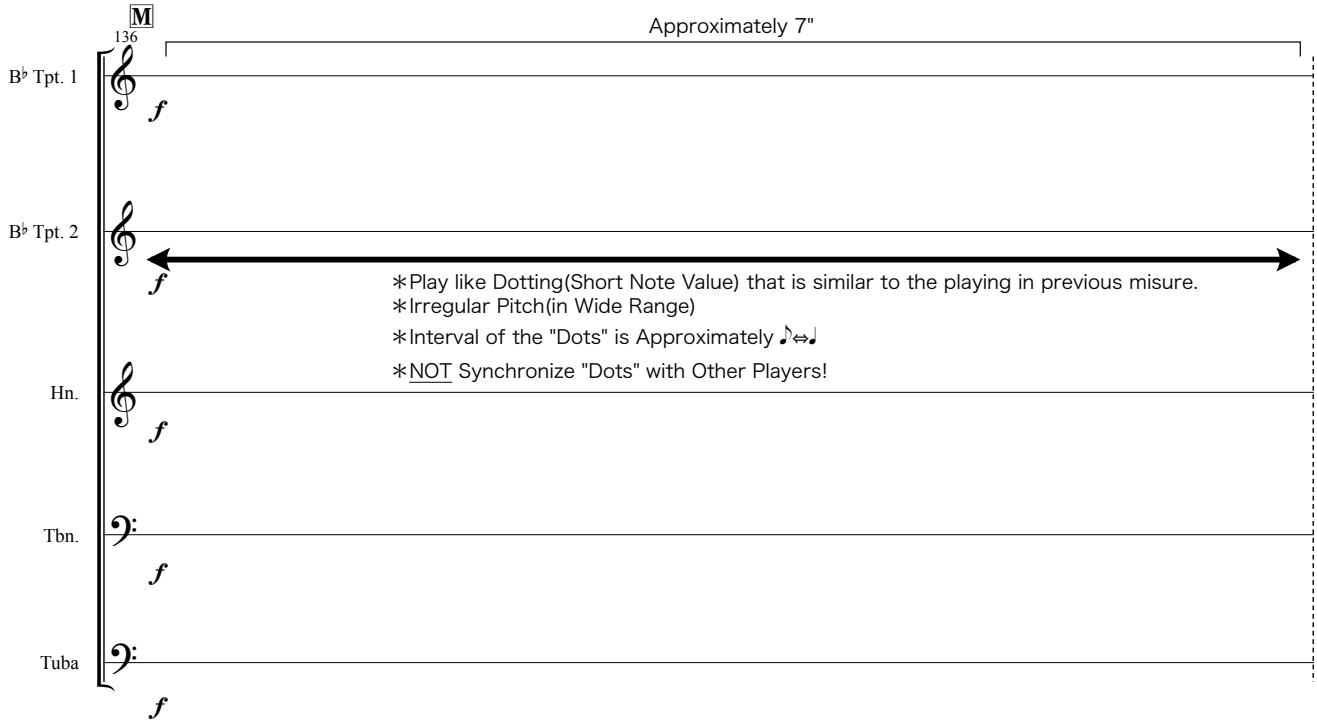

K
125
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Choke over with keeping mouth at mouthpiece
Choke over with keeping mouth at mouthpiece
Choke over with keeping mouth at mouthpiece
127
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

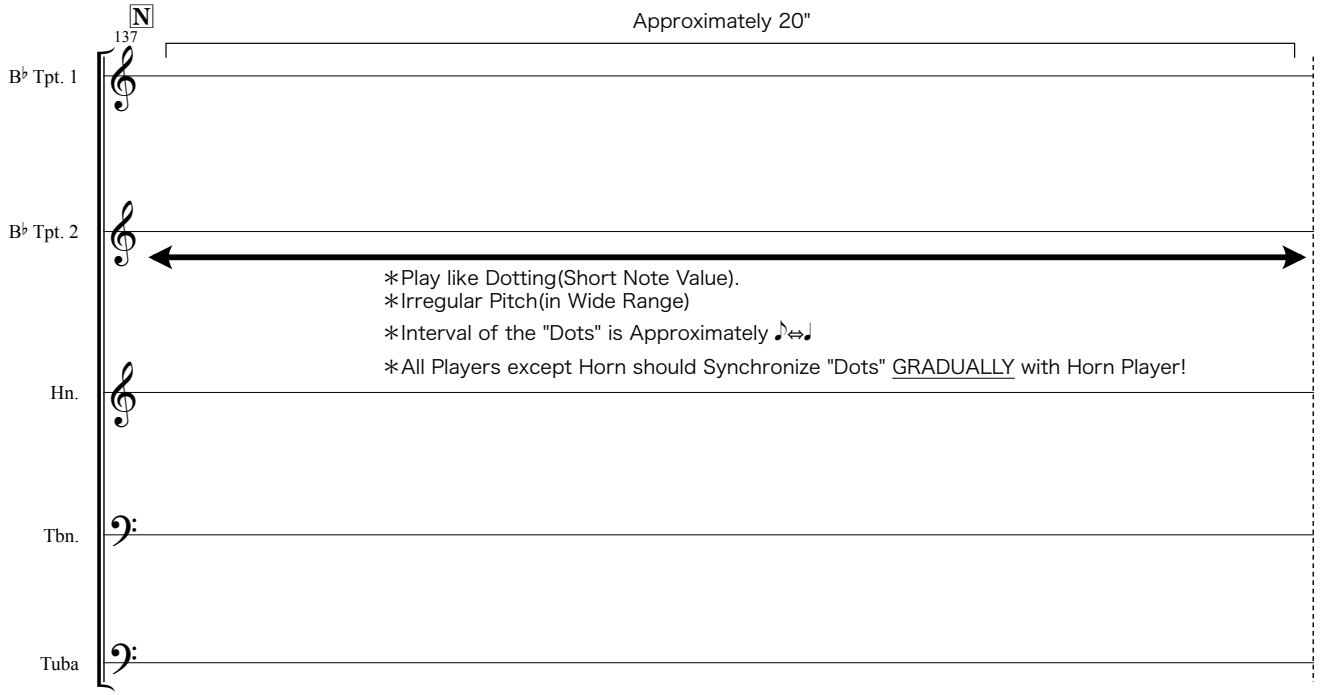

128
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
129
Wide Vib.

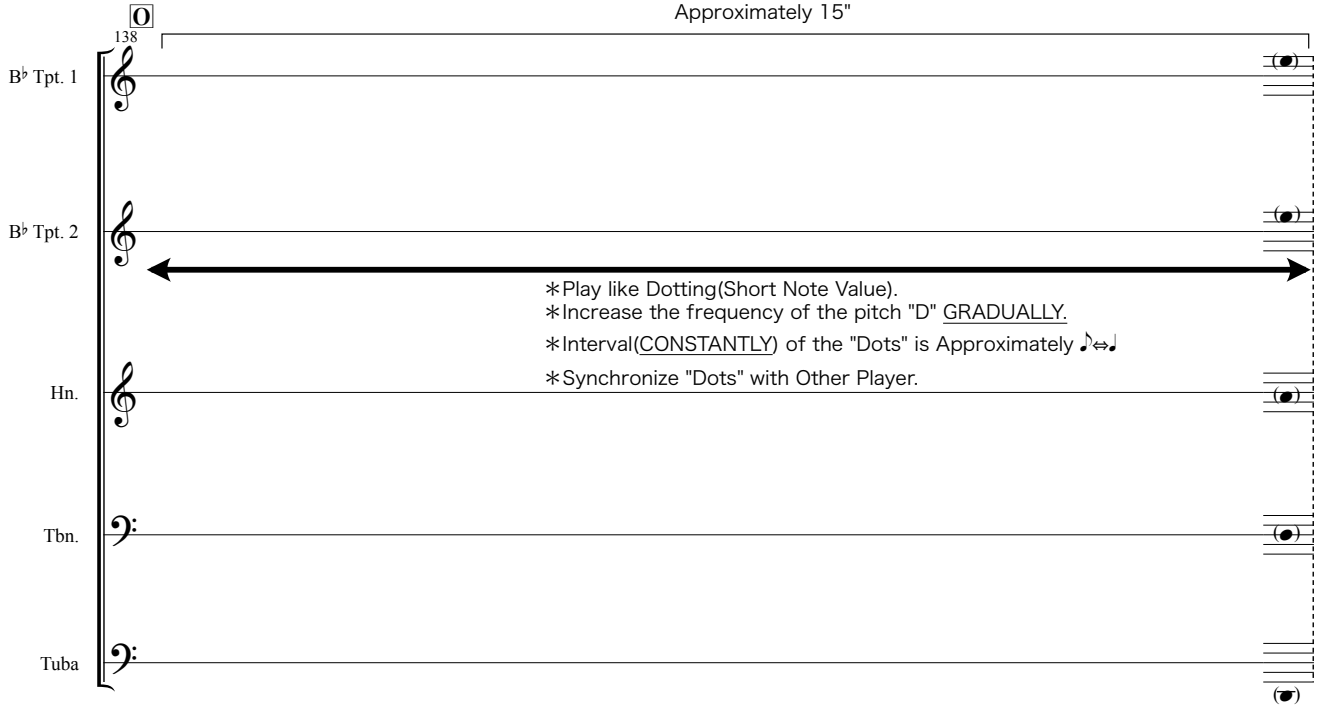

L
130
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
131
non dim.

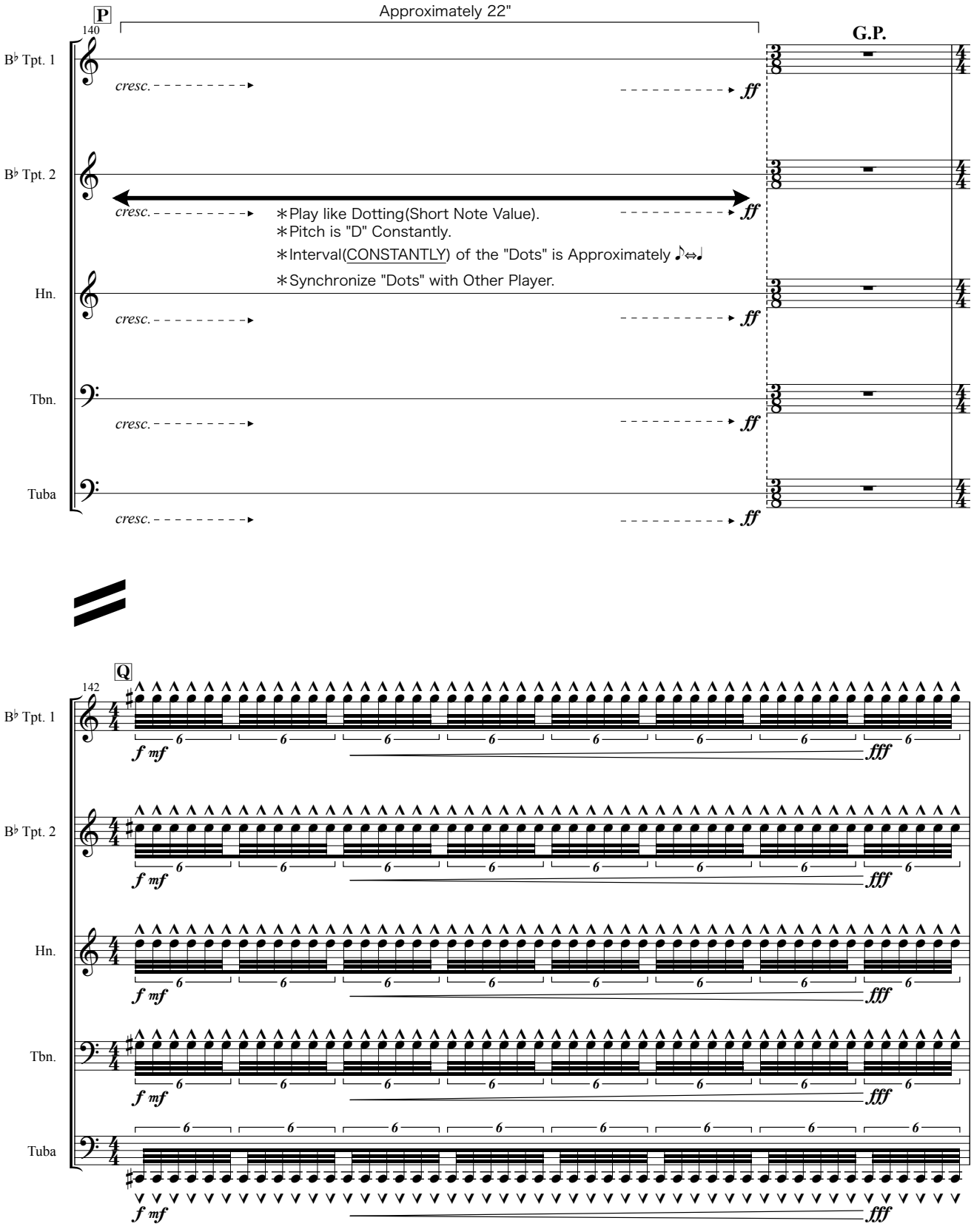

132
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
133
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

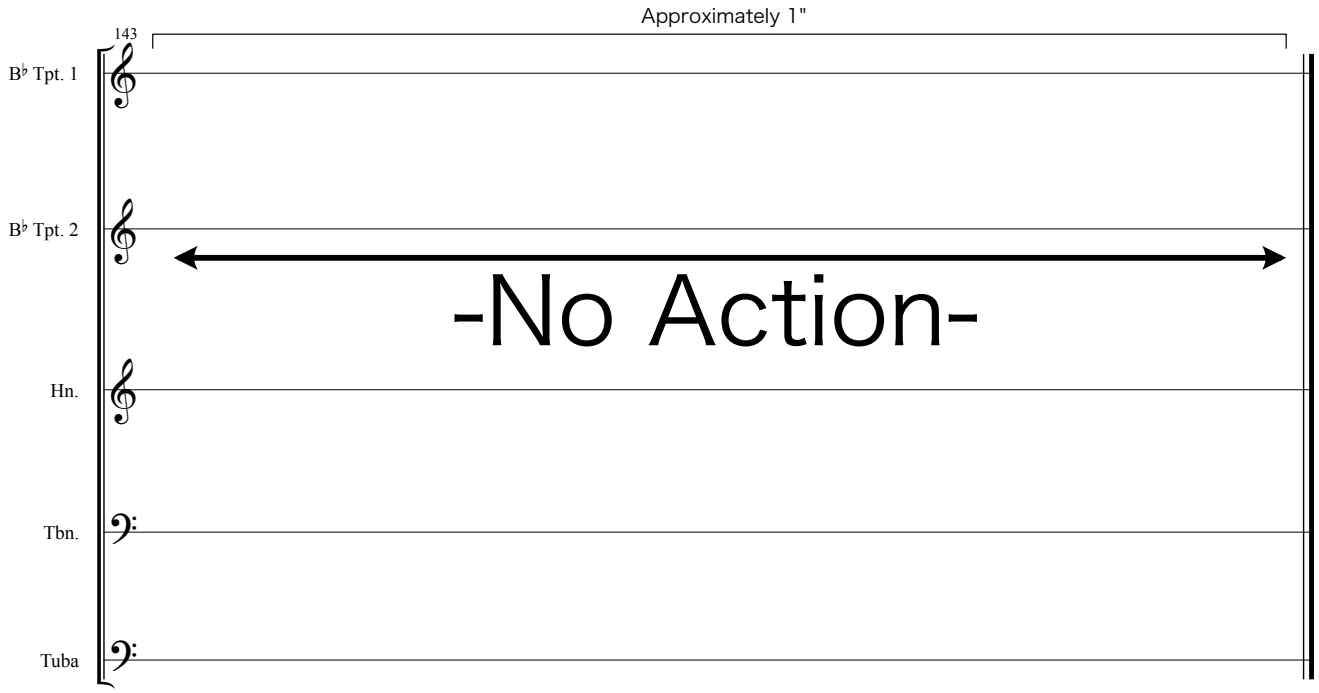

134
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf
f


M
136
Approximately 7"
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
f
＊Play like Dotting(Short Note Value) that is similar to the playing in previous misure.
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊NOT Synchronize "Dots" with Other Players!


N
137
Approximately 20"
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
＊Play like Dotting(Short Note Value).
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊All Players except Horn should Synchronize "Dots" GRADUALLY with Horn Player!


O
138
Approximately 15"
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
＊Play like Dotting(Short Note Value).
＊Increase the frequency of the pitch "D" GRADUALLY.
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player.


P
Approximately 22"
140
G.P.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
cresc.
ff
＊Play like Dotting(Short Note Value).
＊Pitch is "D" Constantly.
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player.
Q
142
f mf
fff


Approximately 1"
143
B♭ Tpt. 1
B♭ Tpt. 2
-No Action-
Hn.
Tbn.
Tuba

TO THROW

MICHAEL MIKULKA

PRO Tracking ID: PM To Throw
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

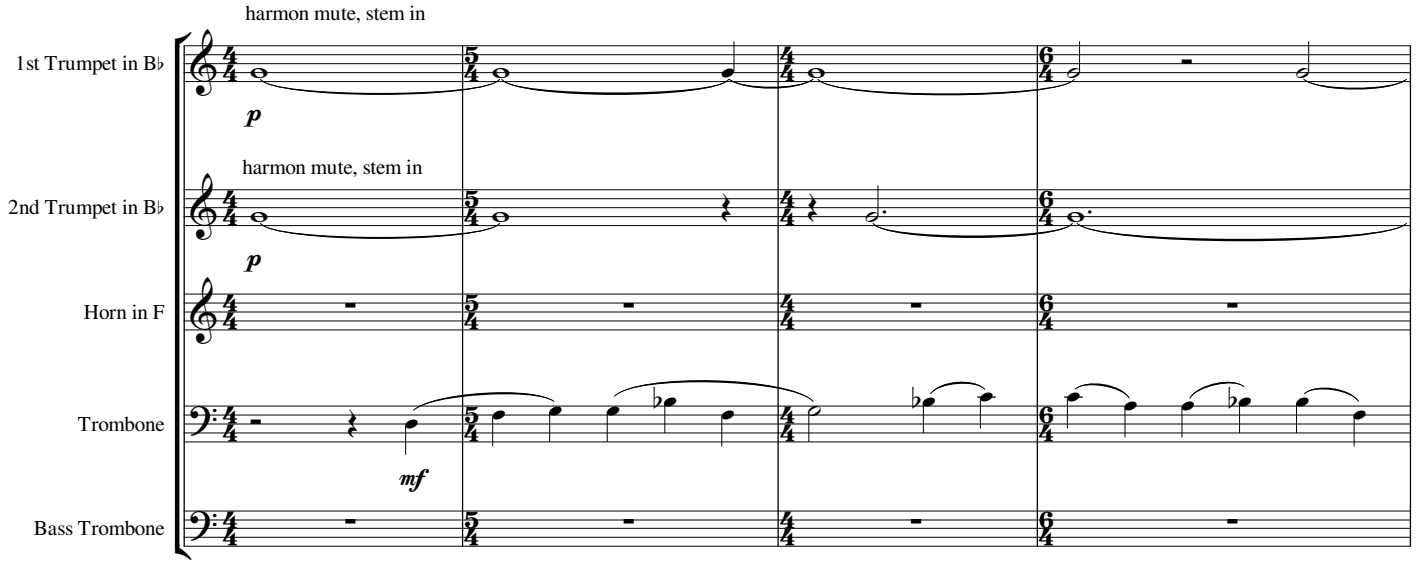
PARMA RECORDINGS

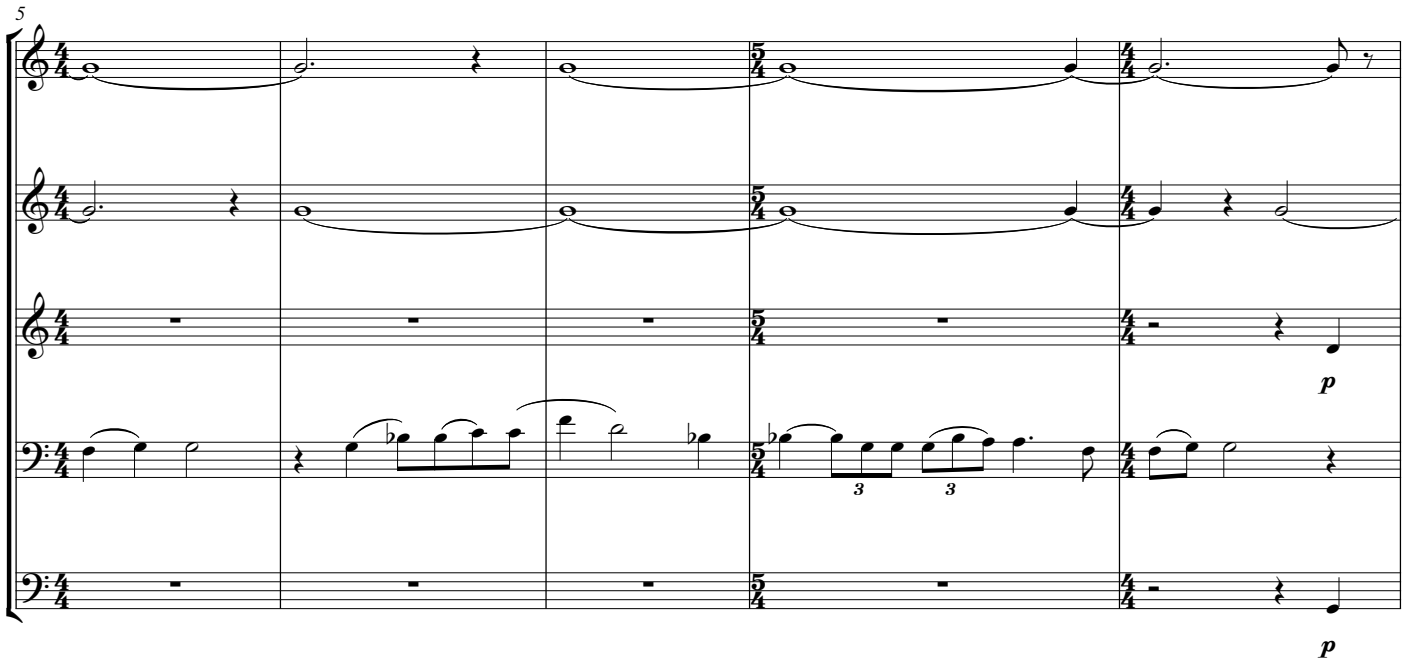
To Throw

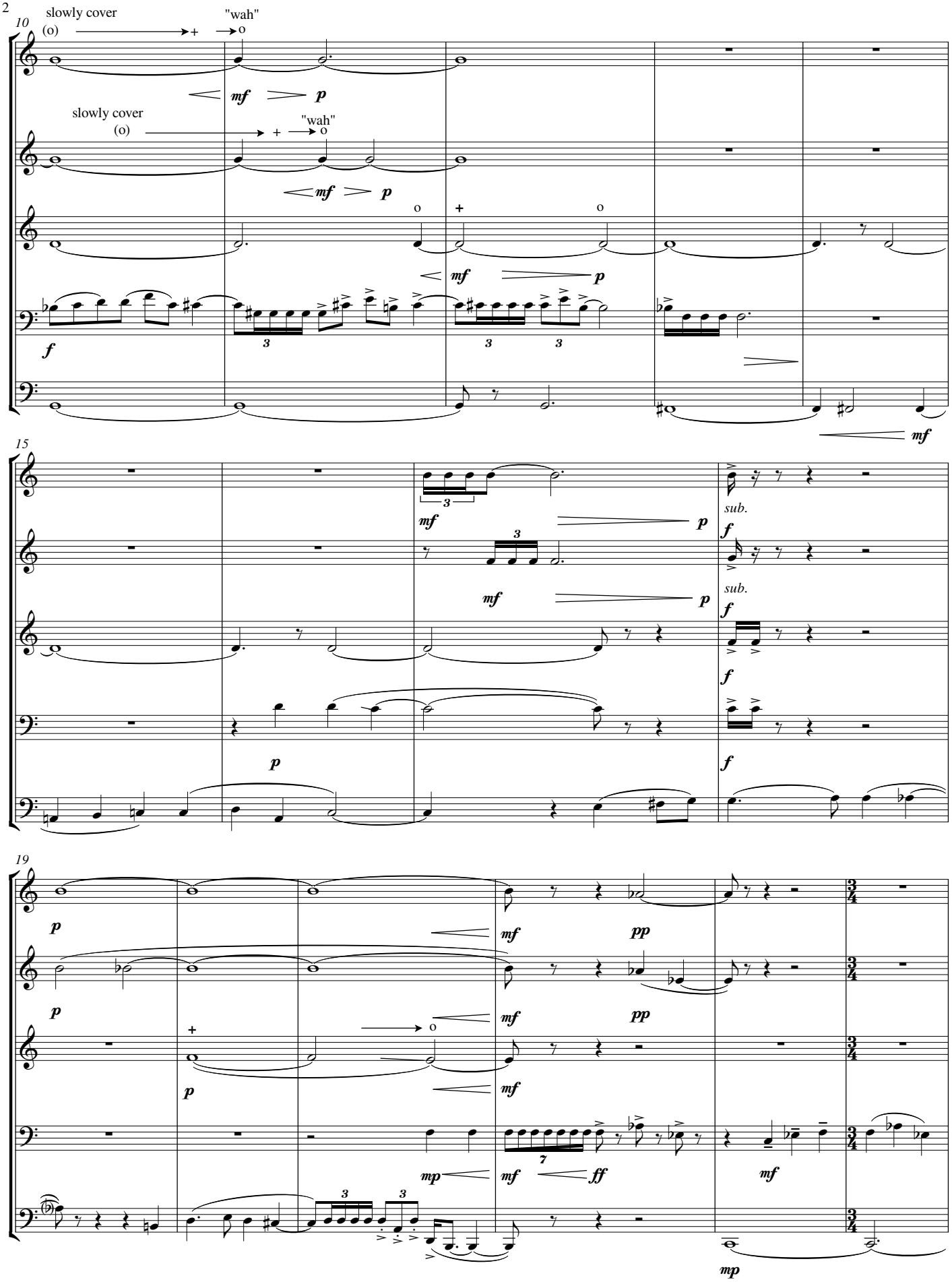
Michael Mikulka

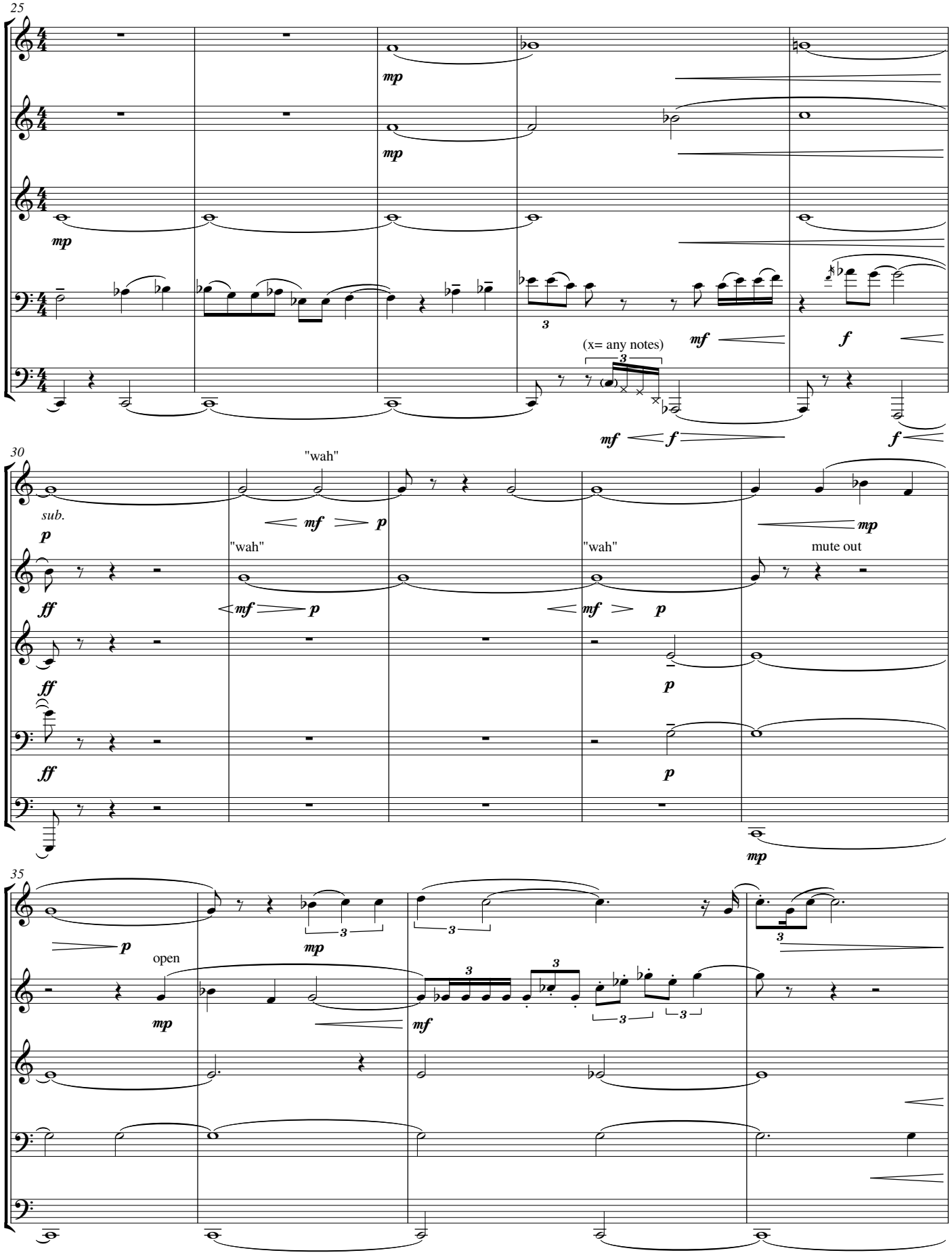
Molto Rubato

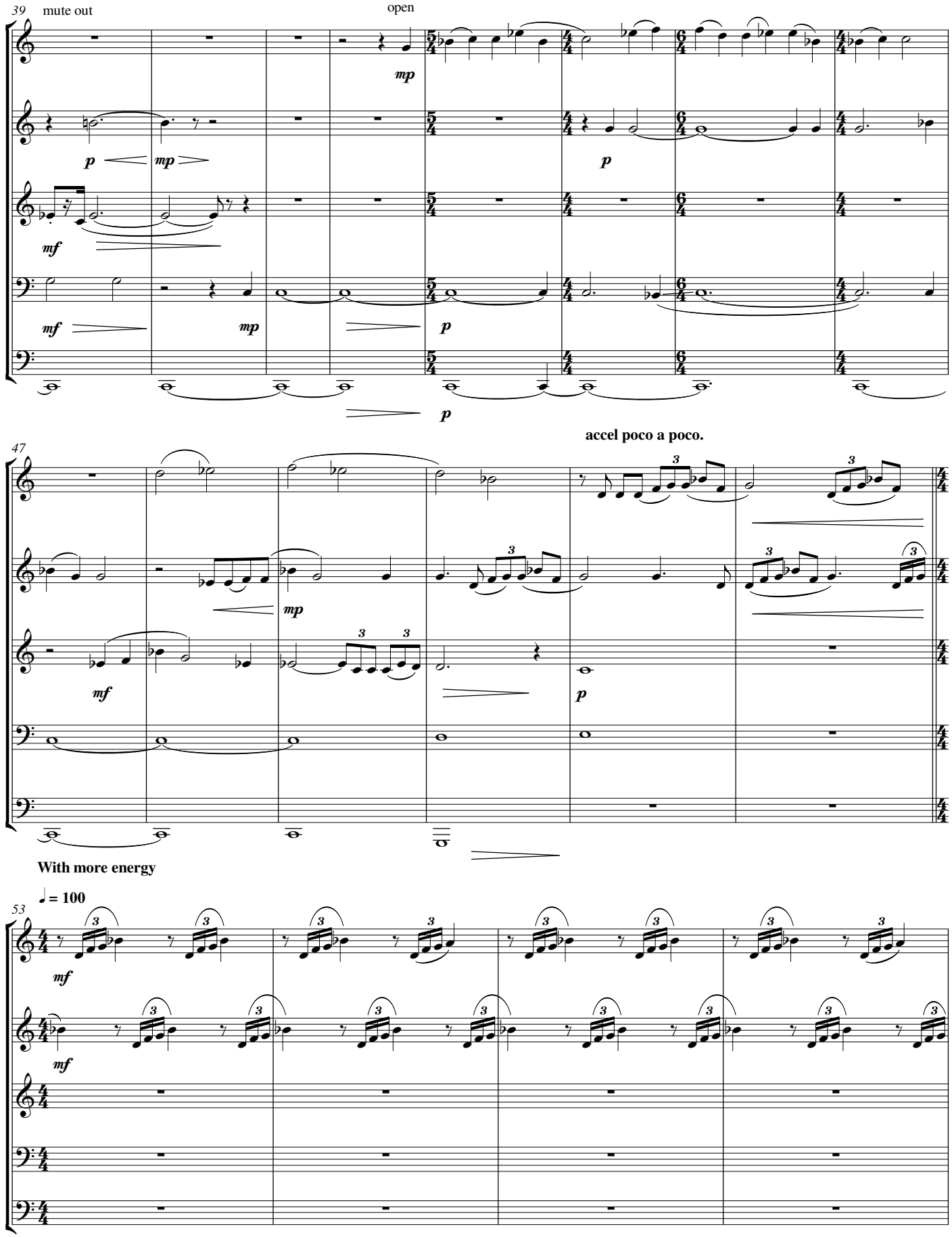
♩ = 78-92

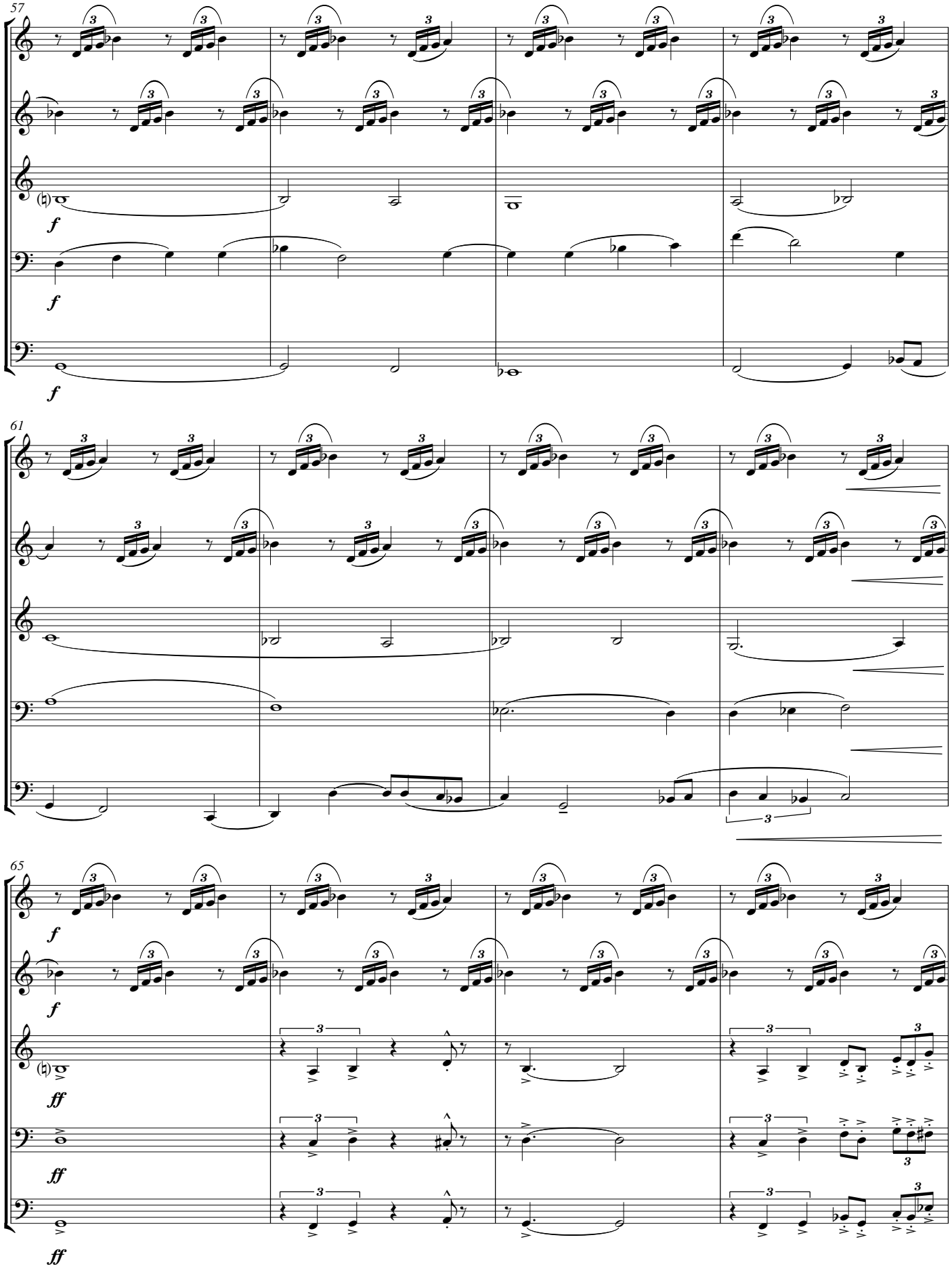


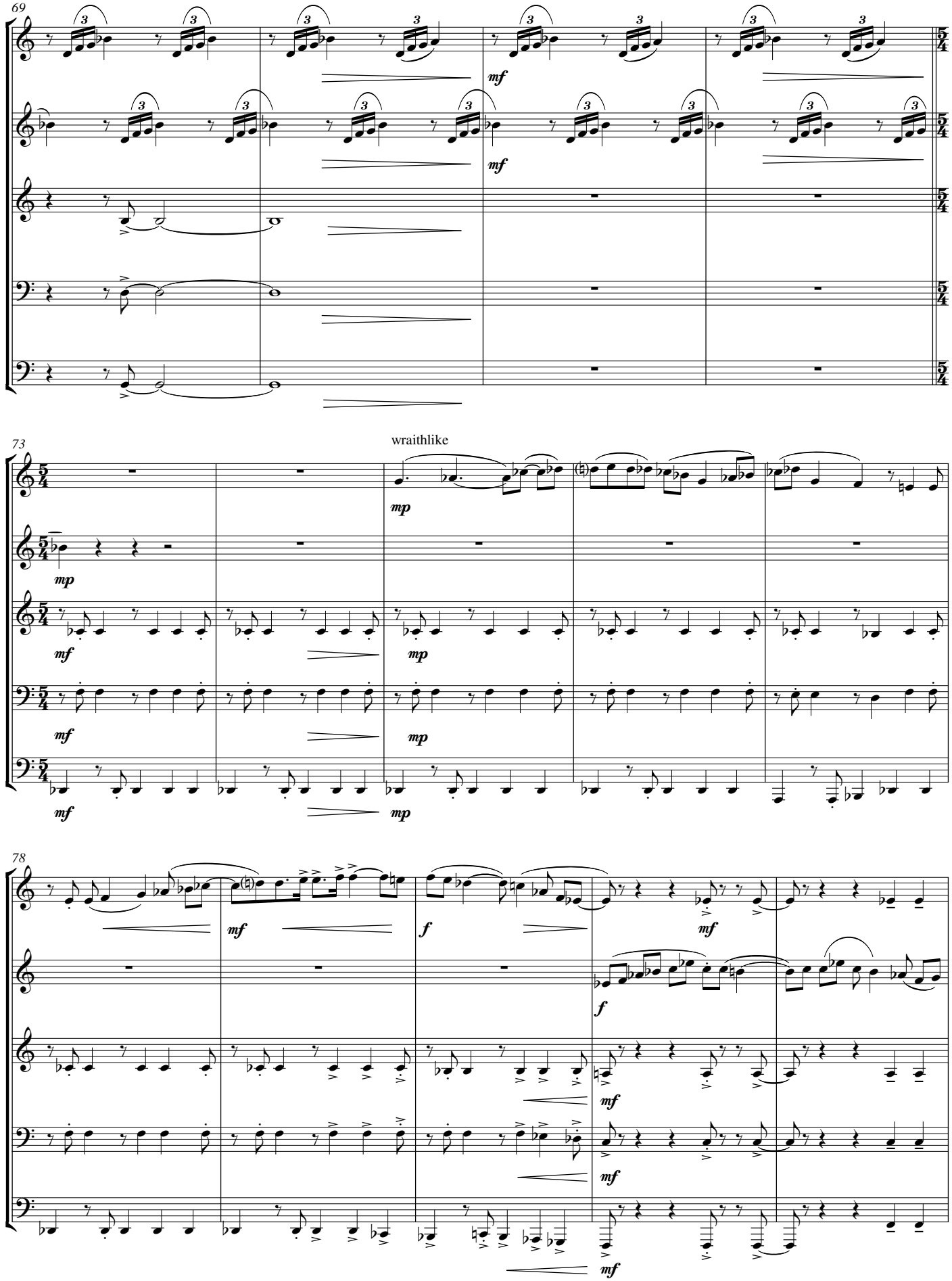


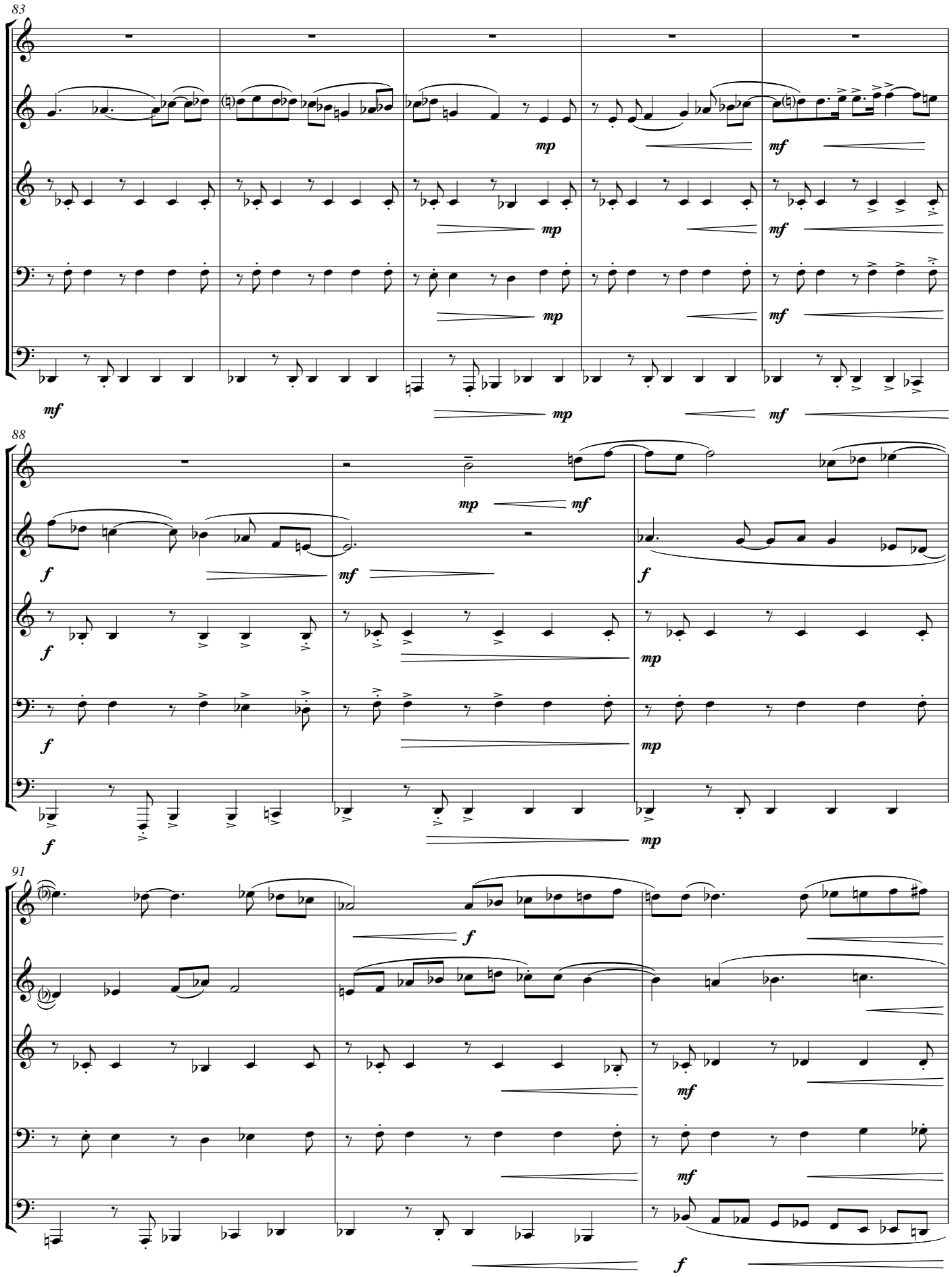

10
slowly cover
(o)
"wah"
mf
p
slowly cover
(o)
"wah"
mf
p
mf
p
f
mf
15
mf
p
sub.
f
mf
p
sub.
f
f
p
f
19
p
mf
pp
p
mf
pp
p
mf
mp
mf
ff
mf
mp

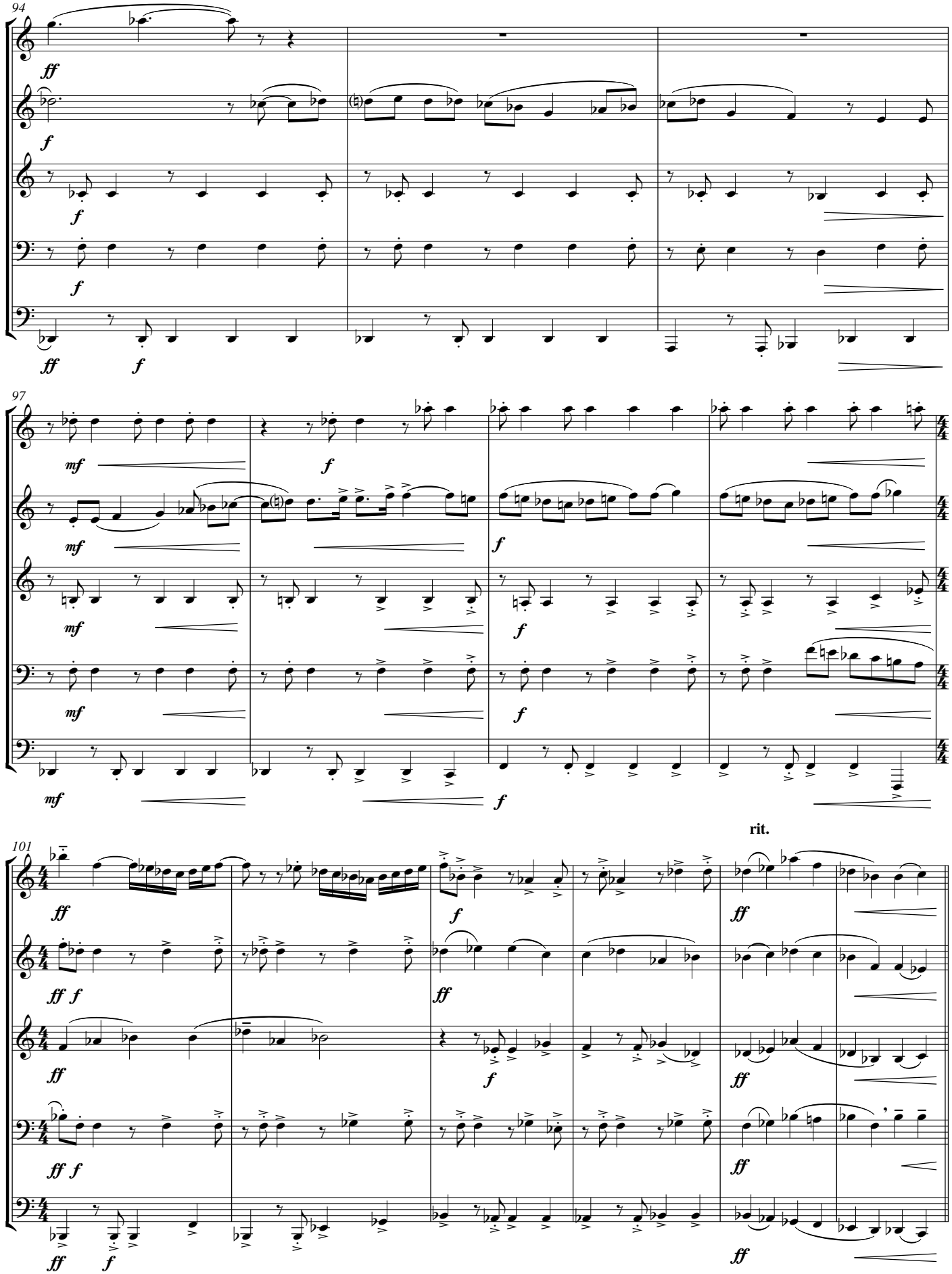

25
mp
mp
mp
3
(x= any notes)
3
mf
f
mf
f
f
30
"wah"
sub.
p
mf
p
mp
"wah"
"wah"
mute out
ff
mf
p
mf
p
ff
p
ff
p
mp
35
p
3
mp
3
3
open
mp
3
3
3
mf


39
mute out
open
47
accel poco a poco.
With more energy
53
♩ = 100

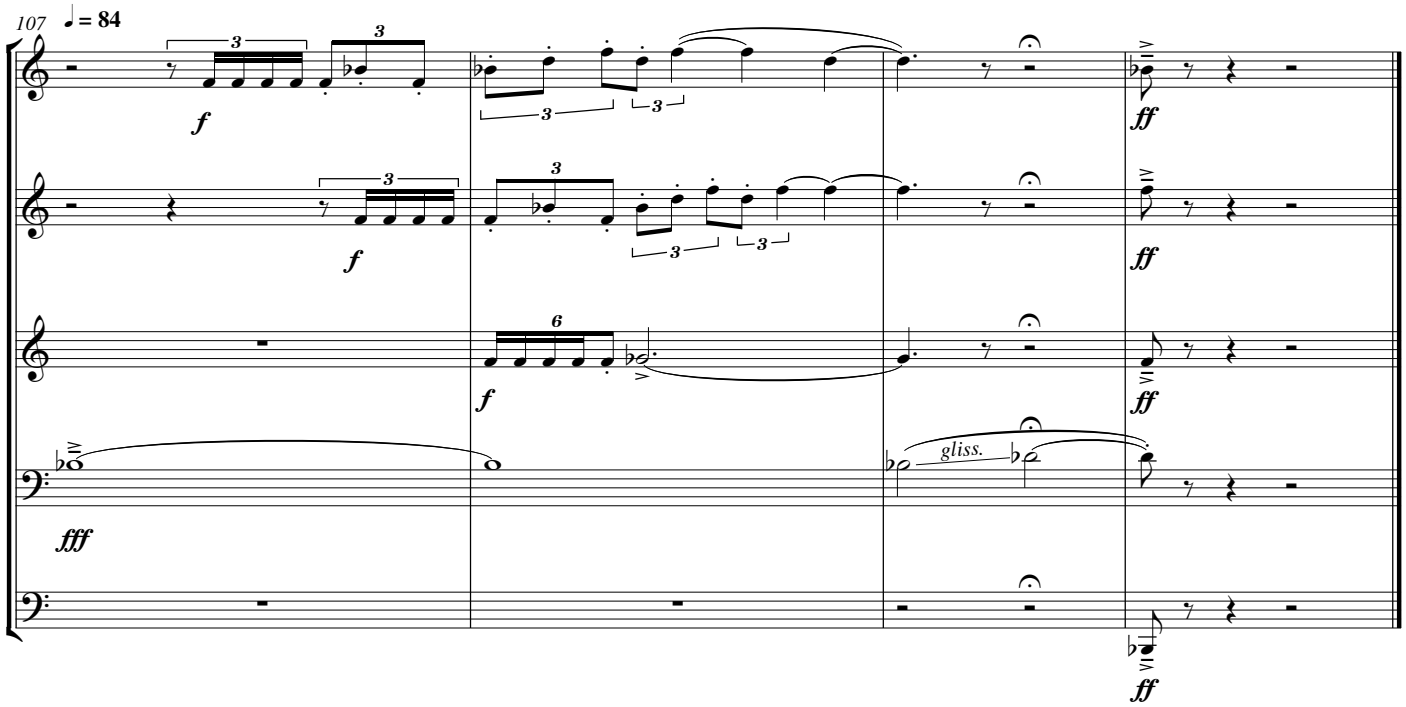

57
61
65
f
ff


69
mf
mf
73
wraithlike
mp
mp
mf
mp
mf
mp
78
mf
f
mf
f
mf
mf
mf


83
mp
mf
88
f
91


94
97
101
rit.

Dramatic



BRASS QUINTET NO.1

ANDREW SELLE

PRO Tracking ID: PM Brass Quintet No 1.
PARMA Music Publishing (ASCAP/BMI)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Brass Quintet No. 1

Andrew Selle

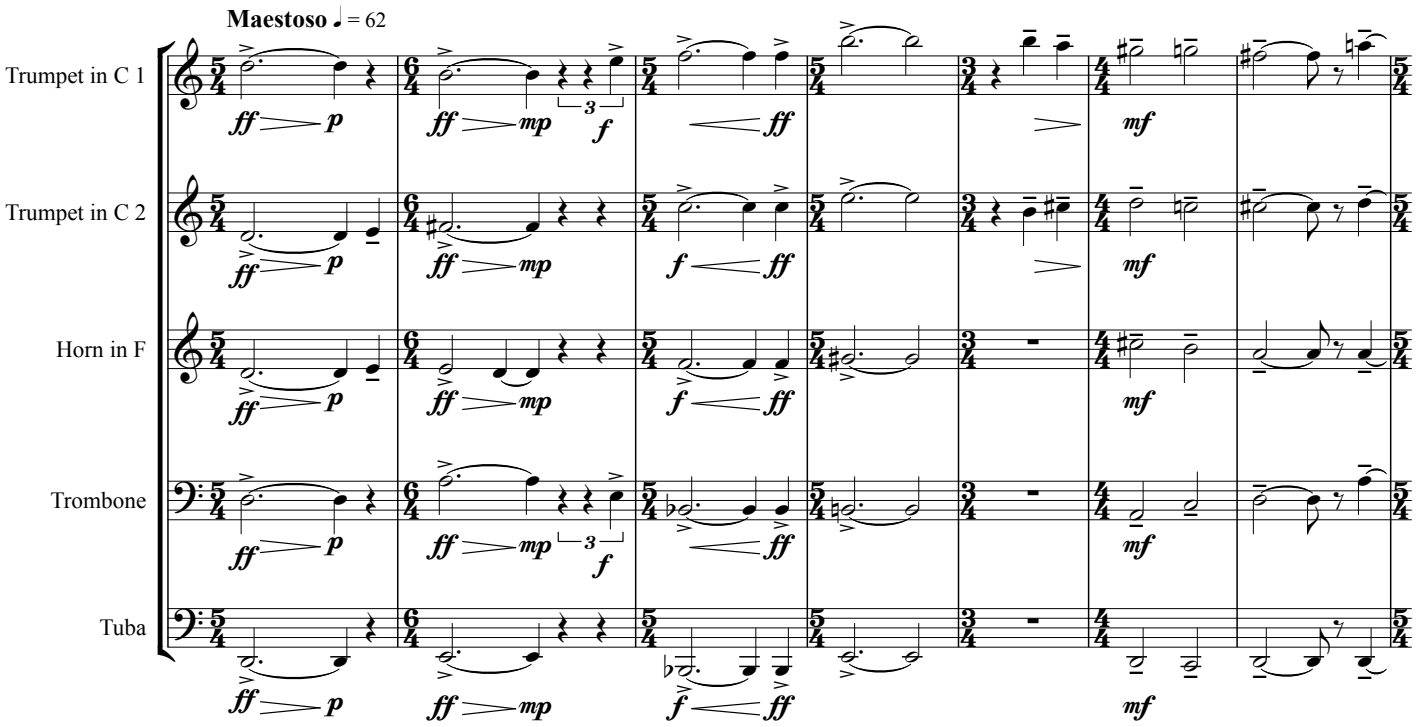
Notes

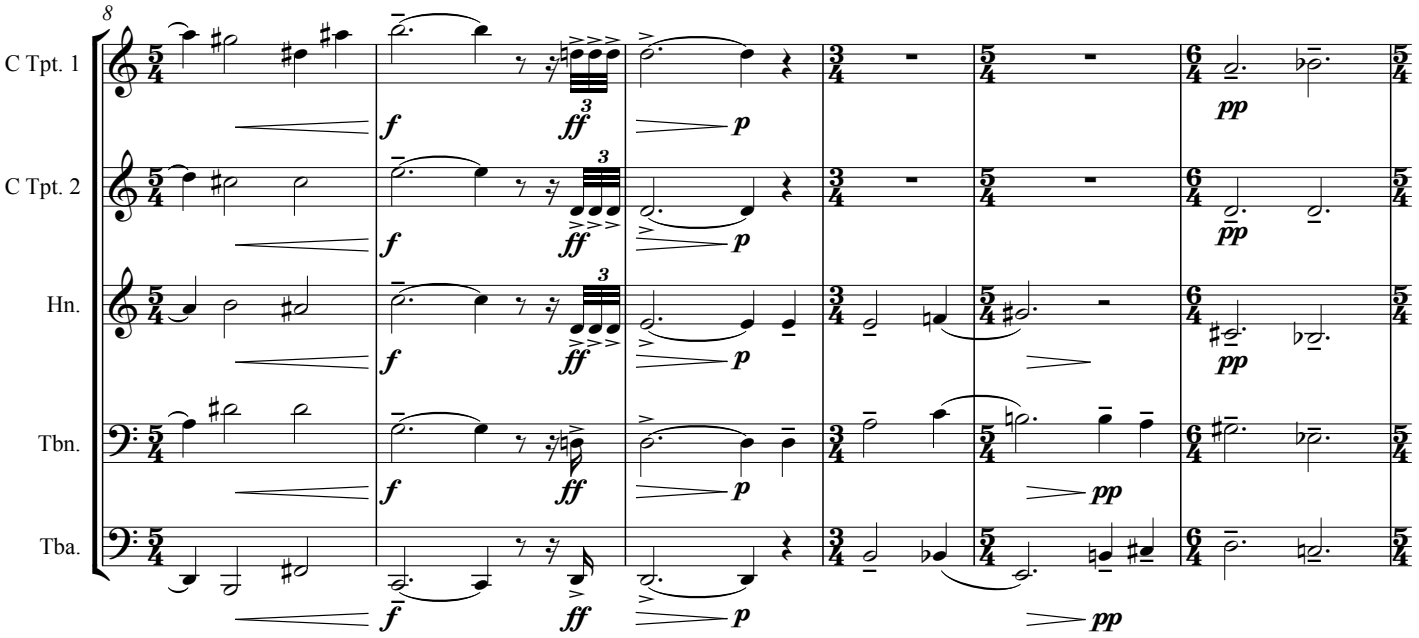
1. Duration is approx. 8 minutes
2. Written dynamic range is pp-ff
3. Trumpets are pitched in C
4. Required mutes:
    4.1. Trumpets 1+2 - Straight, Cup, Harmon
    4.2. Horn - Straight
    4.3. Trombone - Straight, Cup
    4.4. Tuba - N/A
5. Tempi should be observed as strictly as possible

Brass Quintet No. 1

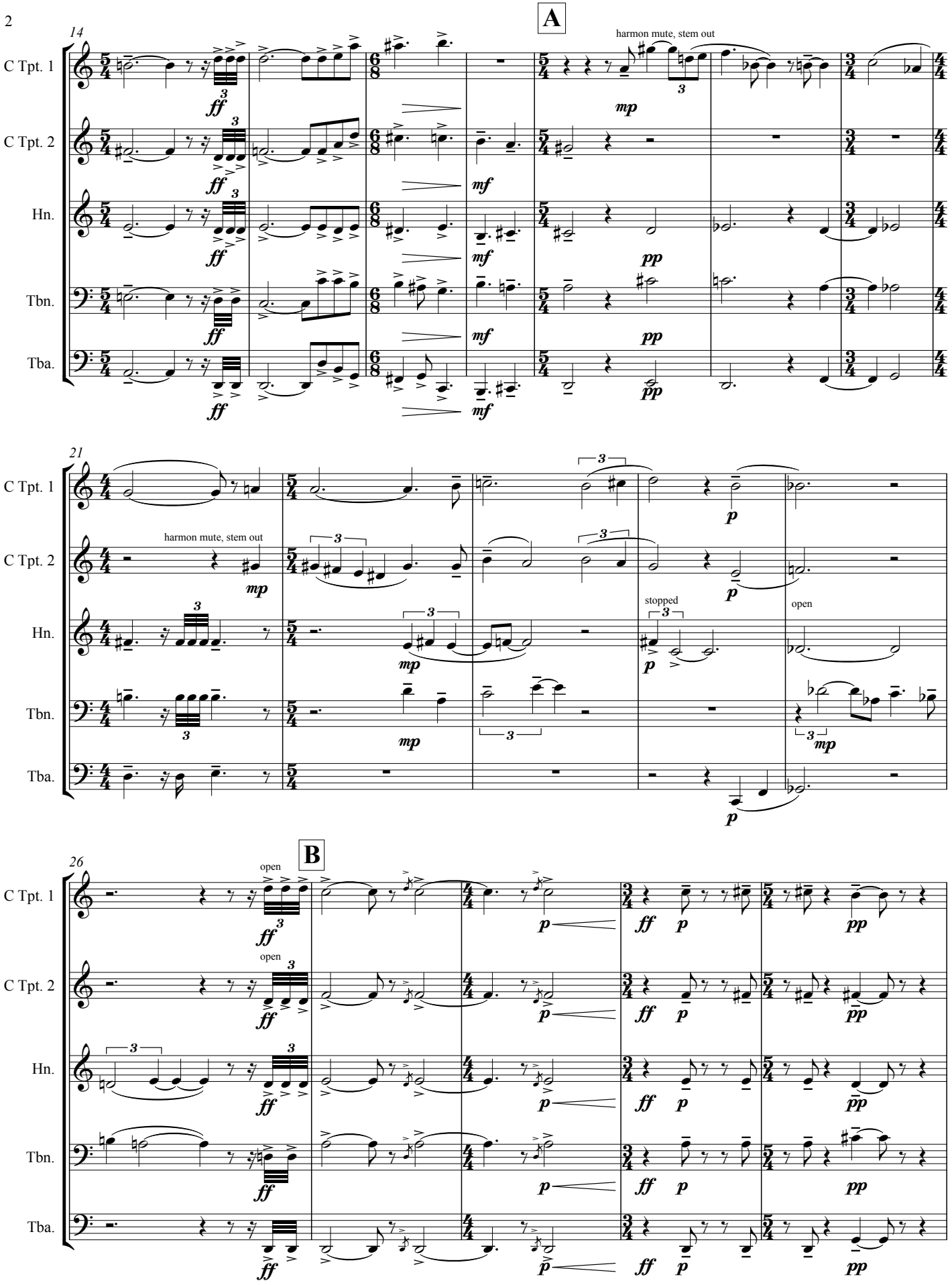
Score - In C

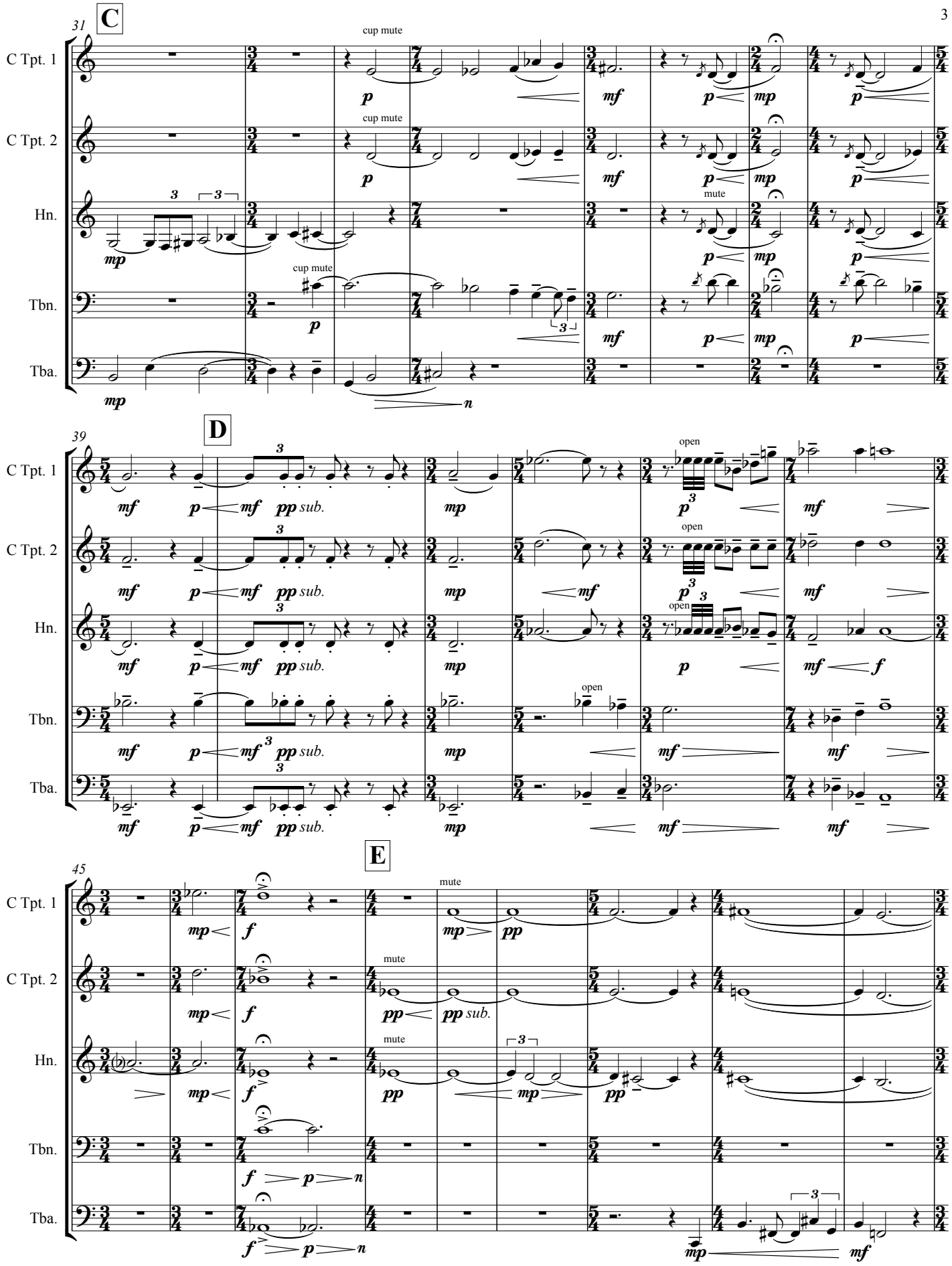
Andrew Selle

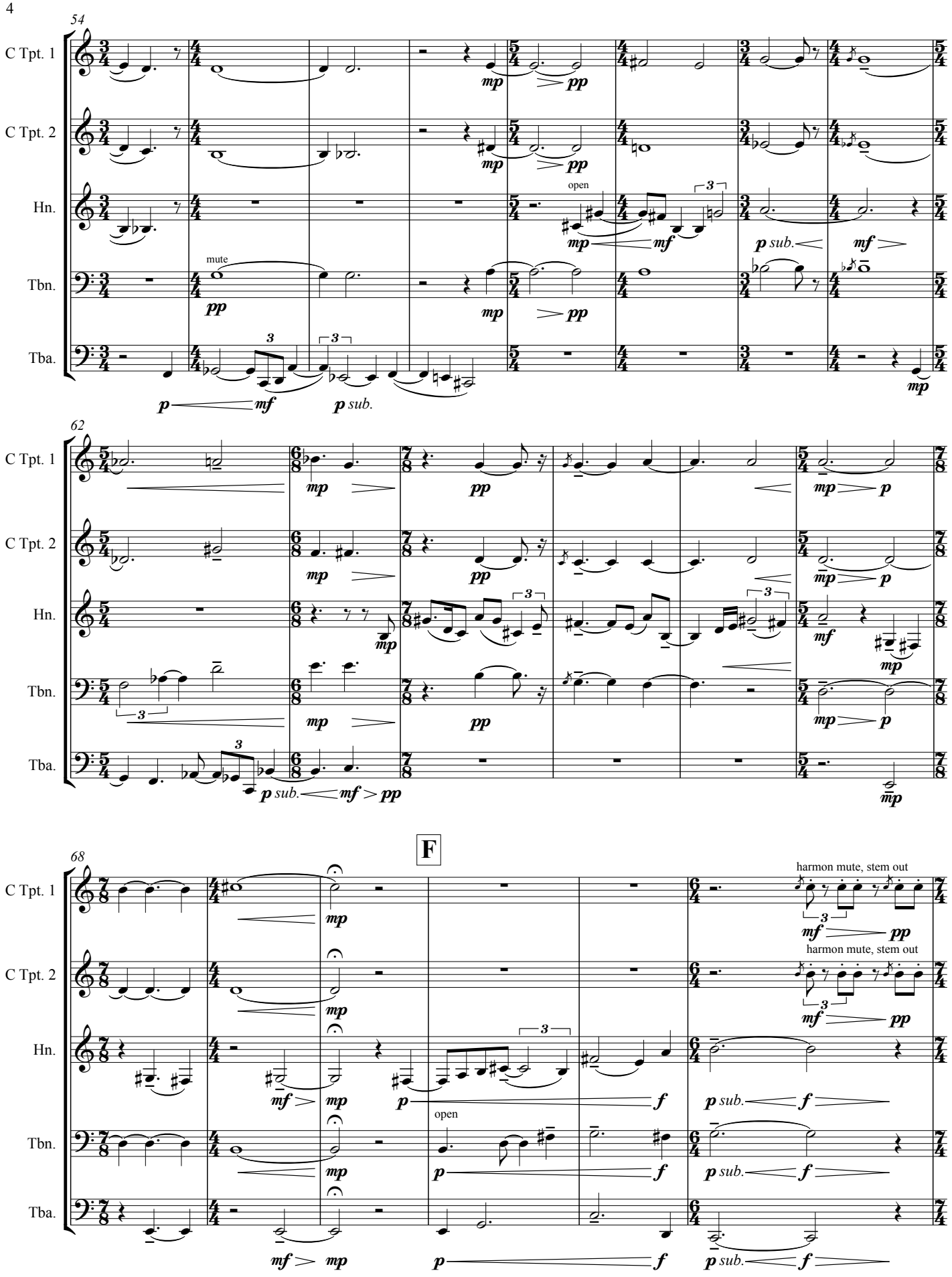




©2011 Andrew Selle
ALL RIGHTS RESERVED


A
14
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
harmon mute, stem out
21
harmon mute, stem out
stopped
open
B
26
open
open


31
C
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
cup mute
mute
39
D
open
45
E


54
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
mute
open
62
F
68
harmon mute, stem out
harmon mute, stem out

G **With motion** ♩ = 88

74

C Tpt. 1

C Tpt. 2

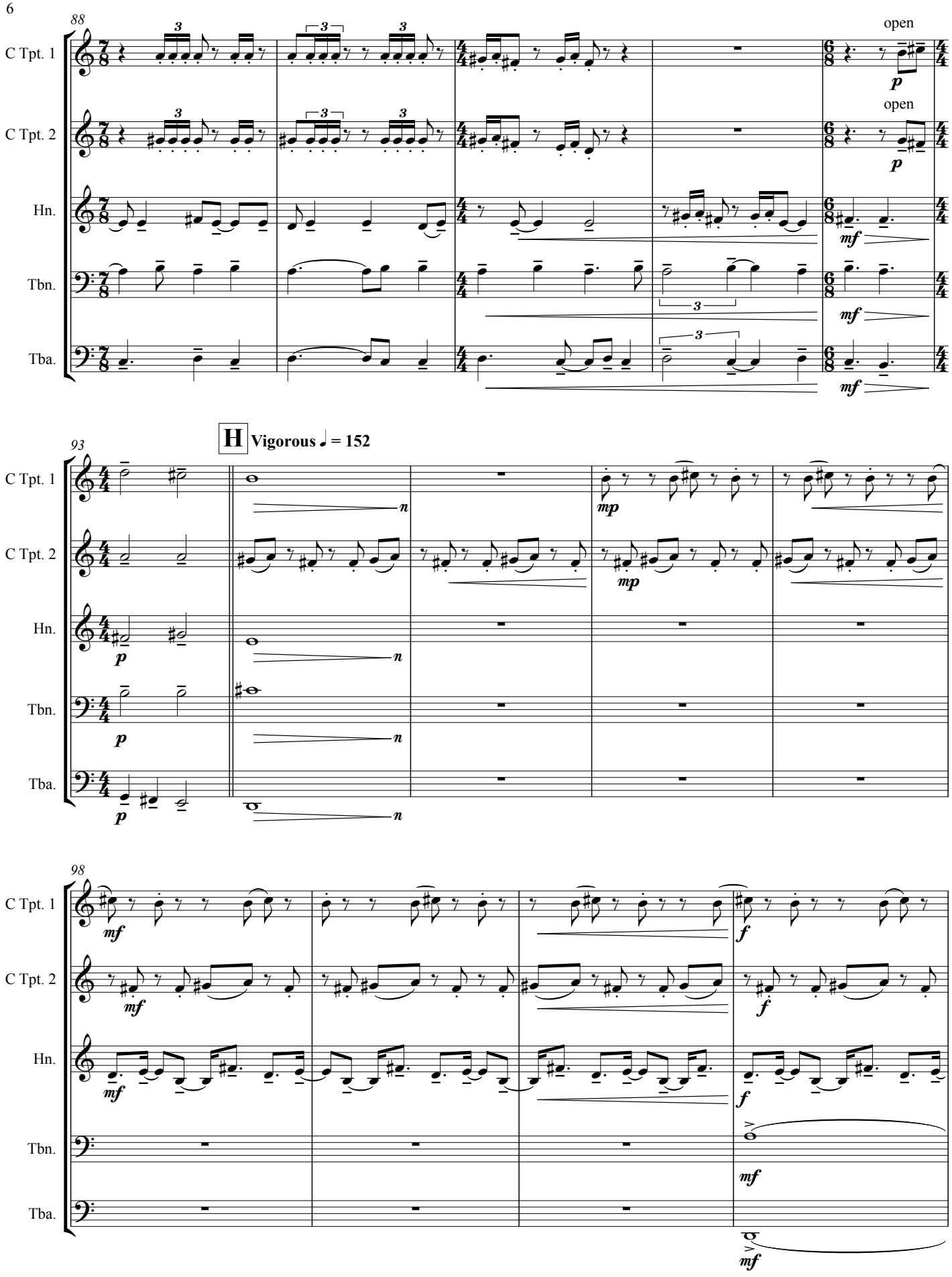
Hn.

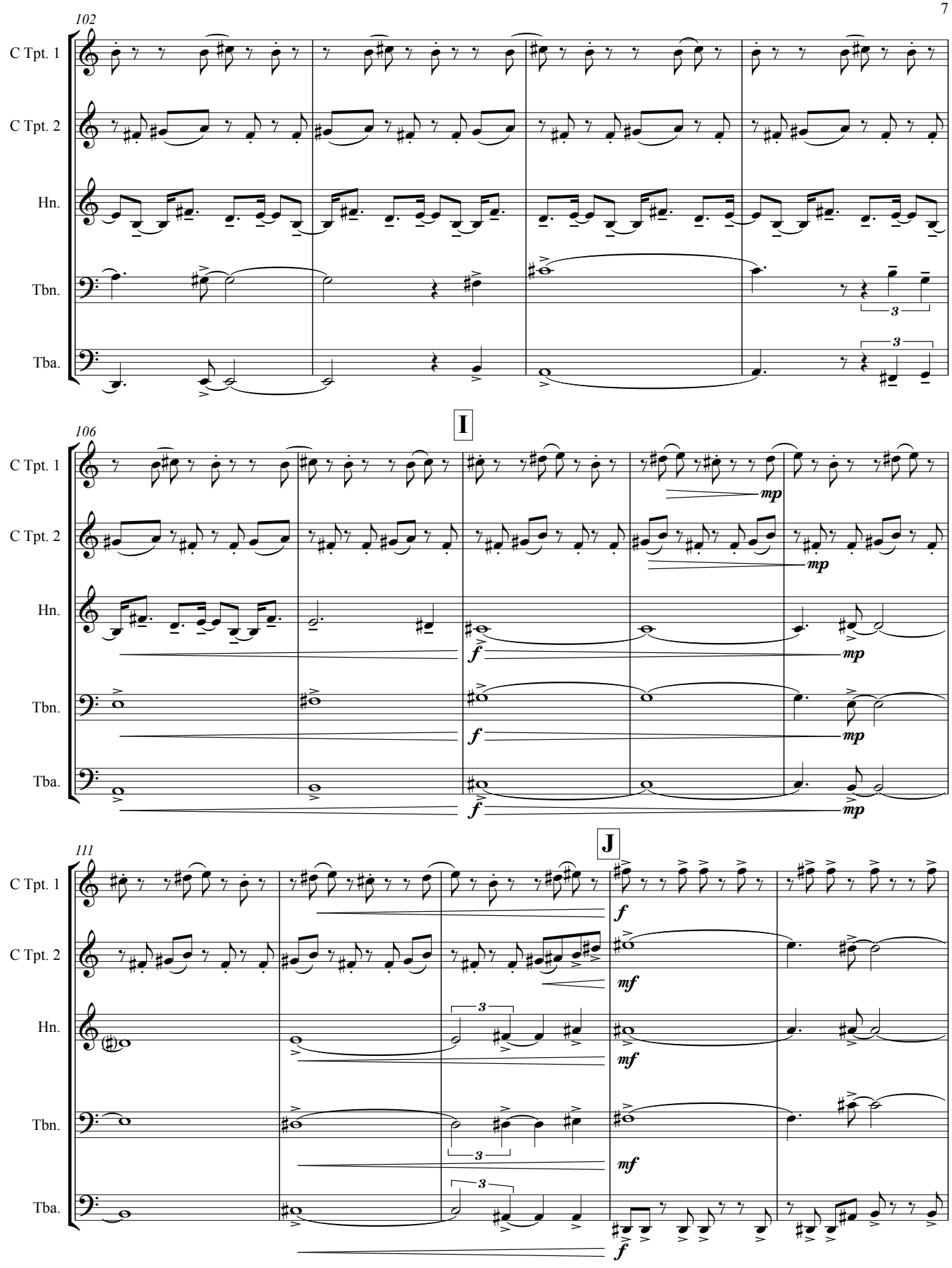
Tbn.

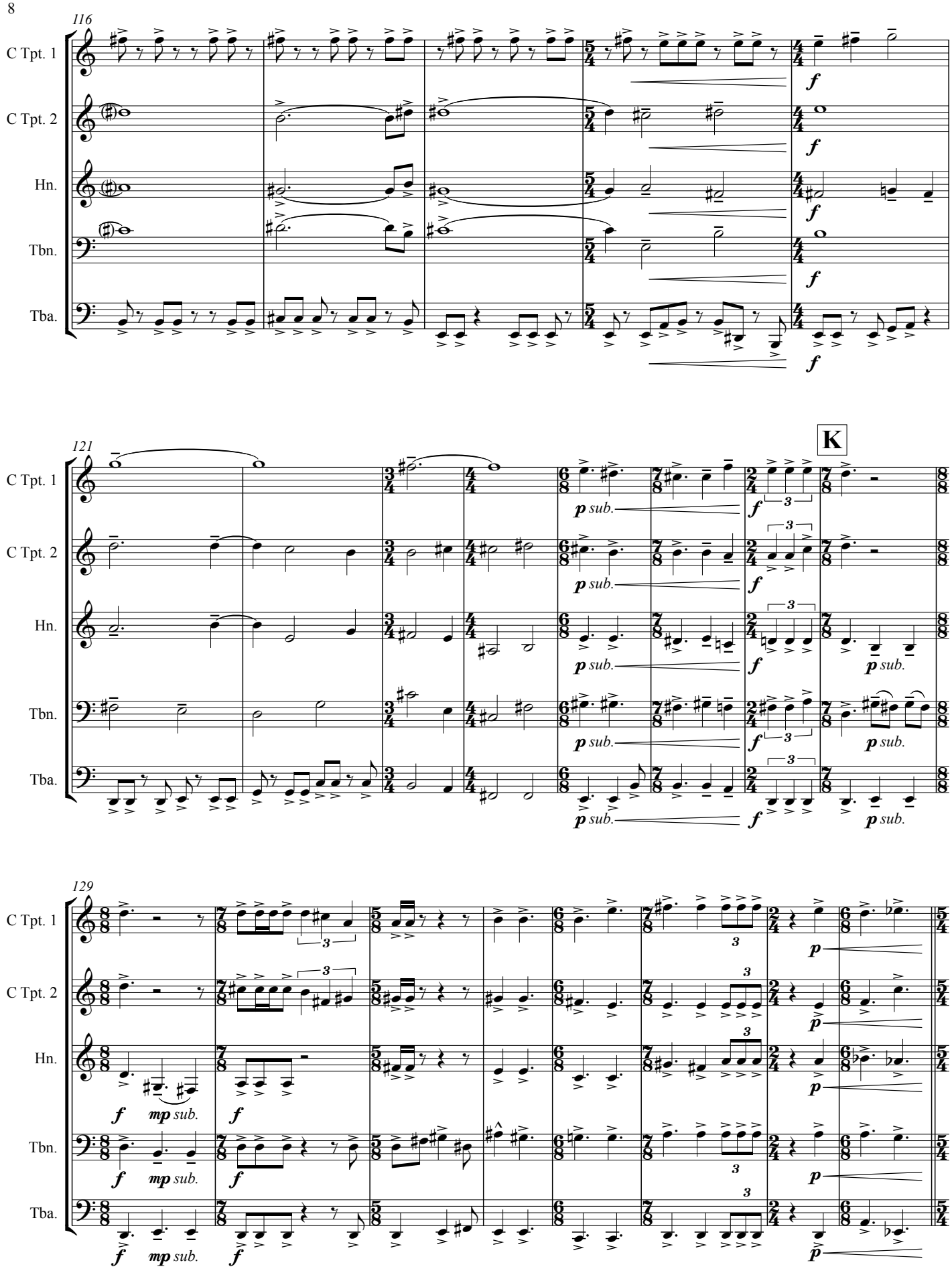
Tba.

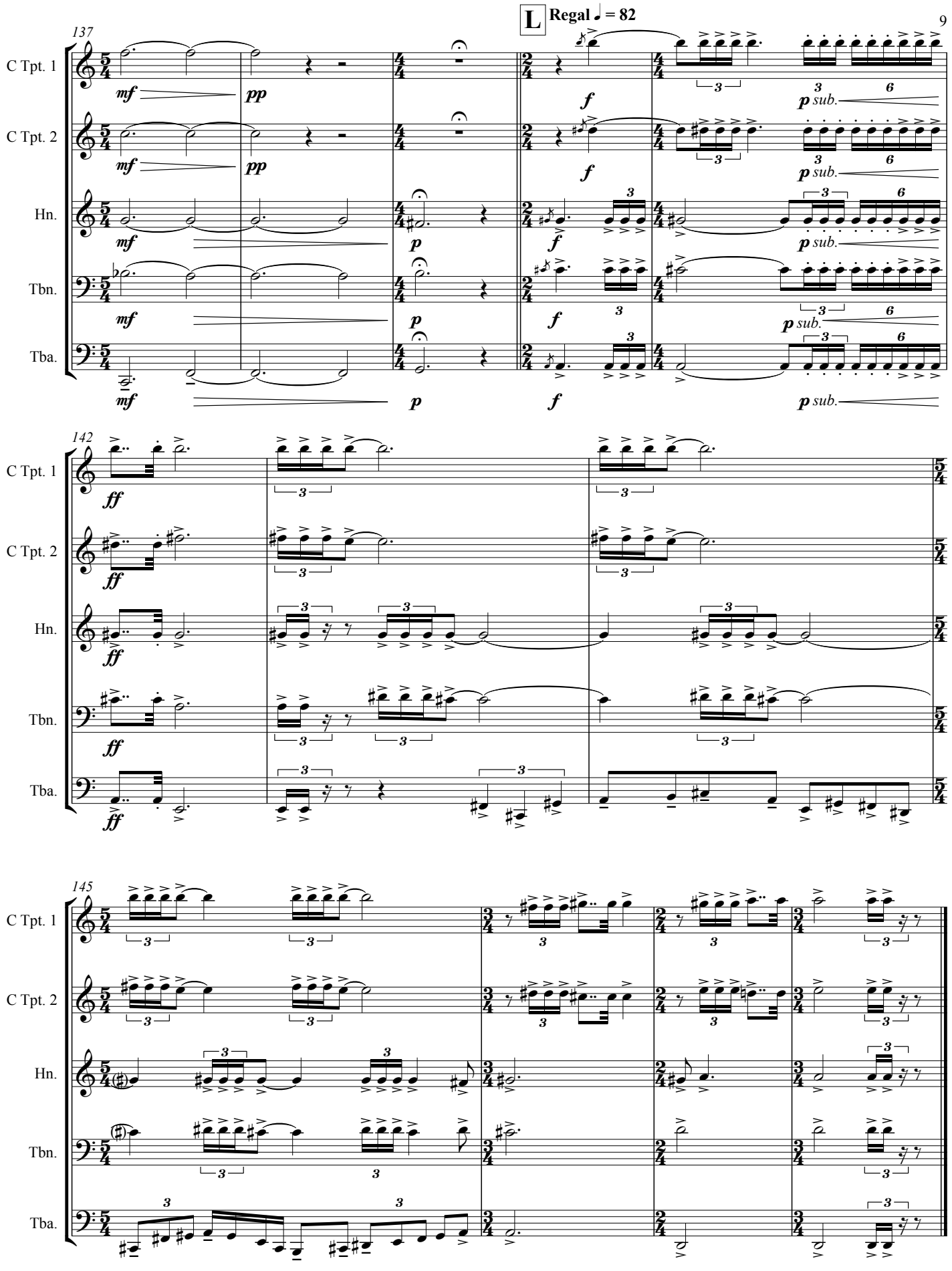
79

84


88
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
open
open
93
H Vigorous ♩ = 152
98


102
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
3
I
106
mp
f
J
111
mf


116
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
121
K
p sub.
129
mp sub.


L
Regal ♩ = 82
137
C Tpt. 1
C Tpt. 2
Hn.
Tbn.
Tba.
mf
pp
f
p sub.
142
ff
145

THE GRIND

BERNARD WALASAVAGE

PRO Tracking ID: PM The Grind
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Bernie Walasavage

The Grind

(2013)

for brass quintet

Instrumentation

2 trumpets in b-flat
Horn in F
Trombone
Tuba

duration: 5 minutes 30 seconds

Program Notes

The Grind for brass quintet (2013) bears its title and overlying concept from giosocialnetworking applications on smartphones, particularly the type used for finding a mate. I think there is something incredibly hilarious and prophetic in the current trends of how people court each other, as if Huxley himself could have accurately imagined this a hundred years ago.

The piece opens in a violent assault almost in a drunken fashion of accents, burps, and clipped notes. This is juxtaposed by long, smeared tones that try to develop but are interrupted by outbursts of frustration. Players are called to moan or grunt through their instrument or the voice creating an additive texture that eventually breaks down.

The pseudo “coda” section is signified by a warped fanfare-like rhythm of raucous notes as the piece slowly decays to a unison tone.

Performance Notes

-Accented staccatos are to be played violently and harsh, think "spit"

-The dashed bracket at the top of the score signifies the gradual shift of tempi. Though the score is marked by specific tempi, use this as a suggestion in order to stay together as an ensemble

-Tempi without a dashed bracket are to be played strictly

-X'd noteheads are spoken word and sounds. Sounds such as "ugh," "argh," "uh," and "ah" to name a few are to be gutteral and sexual. This is a half-funny/half-serious approach to the piece's subject matter. Instruments should be away from the face when worded notes occur. Vocal pitch is relative to its position on the staff.

-Non-noteheads signify to play the passage using air and tongue, sputtery. The brackets around the non-noteheads on pages 14-15 signify to ab lib.

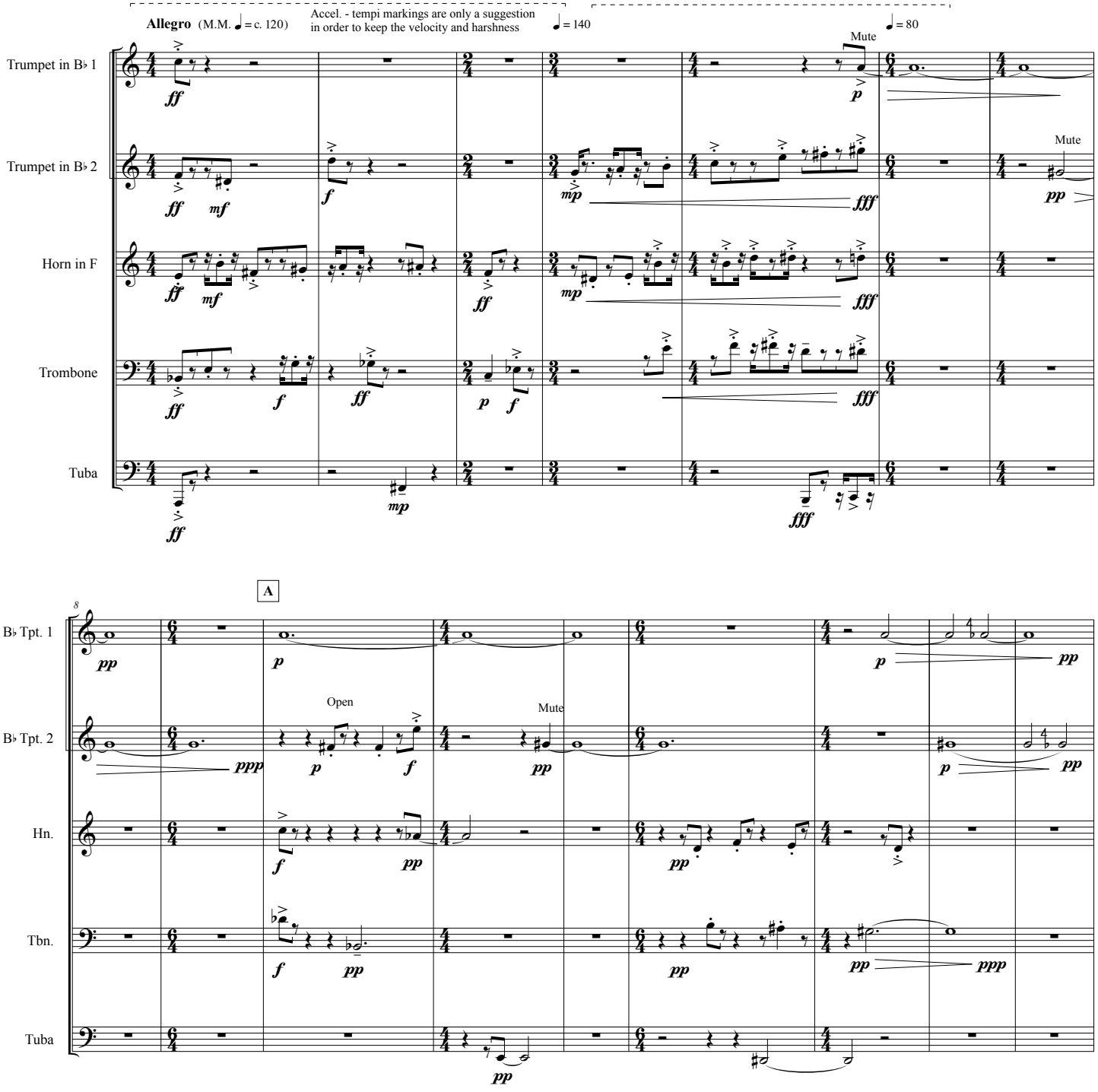
-Thick lined arrows signify to continue the preceding material for the duration of the arrow.

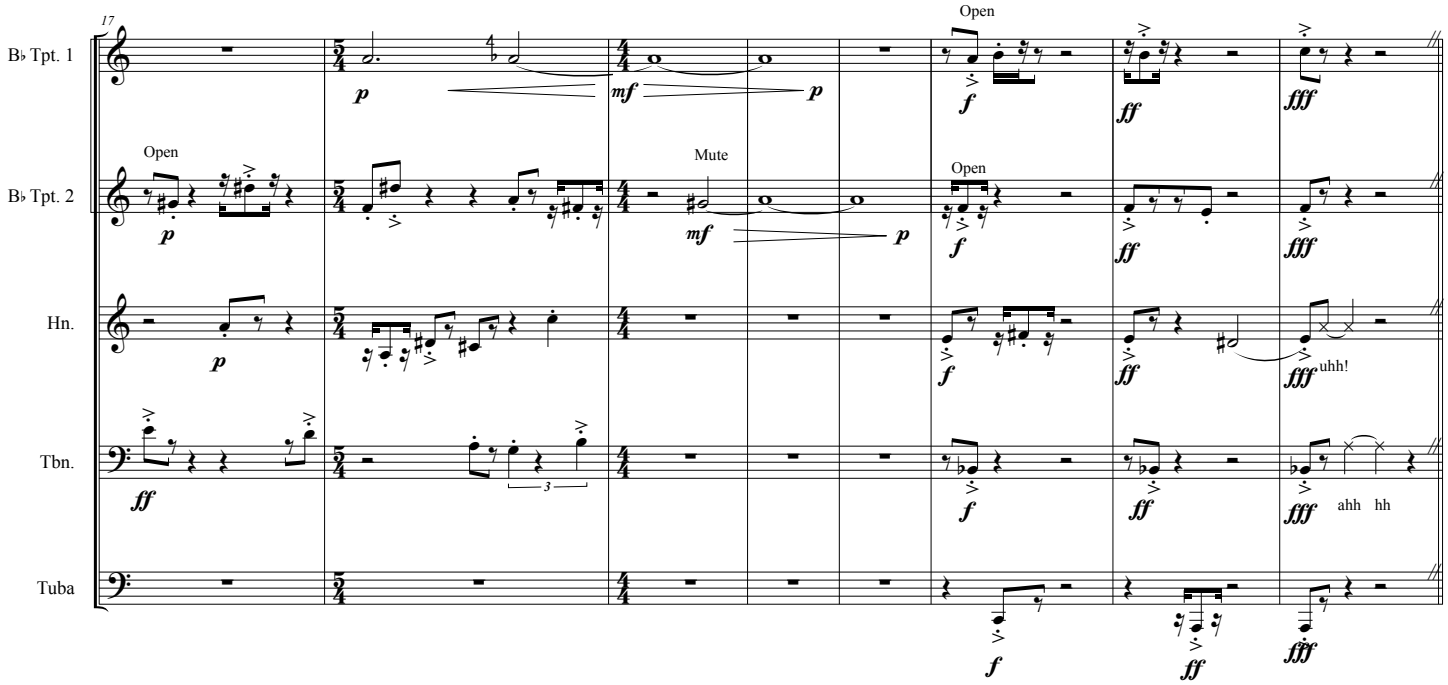
-Trumpets use straight mutes

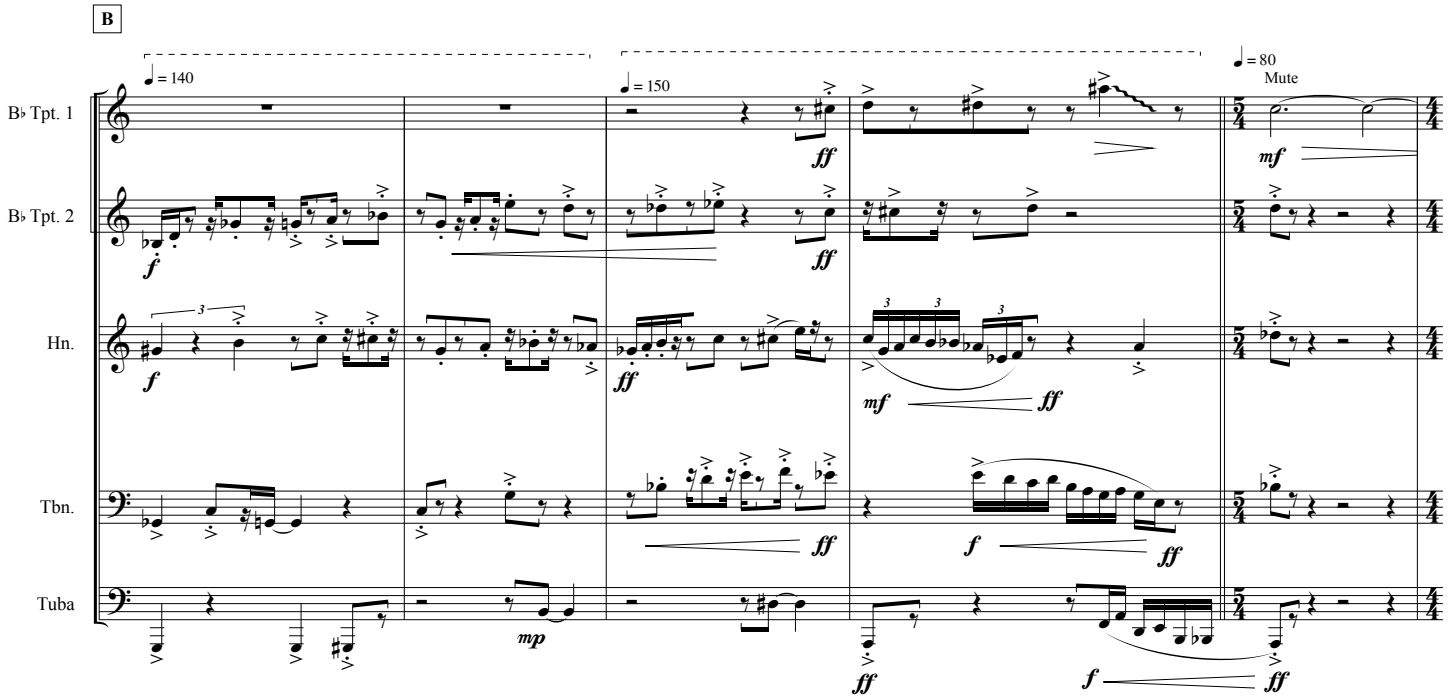
The Grind

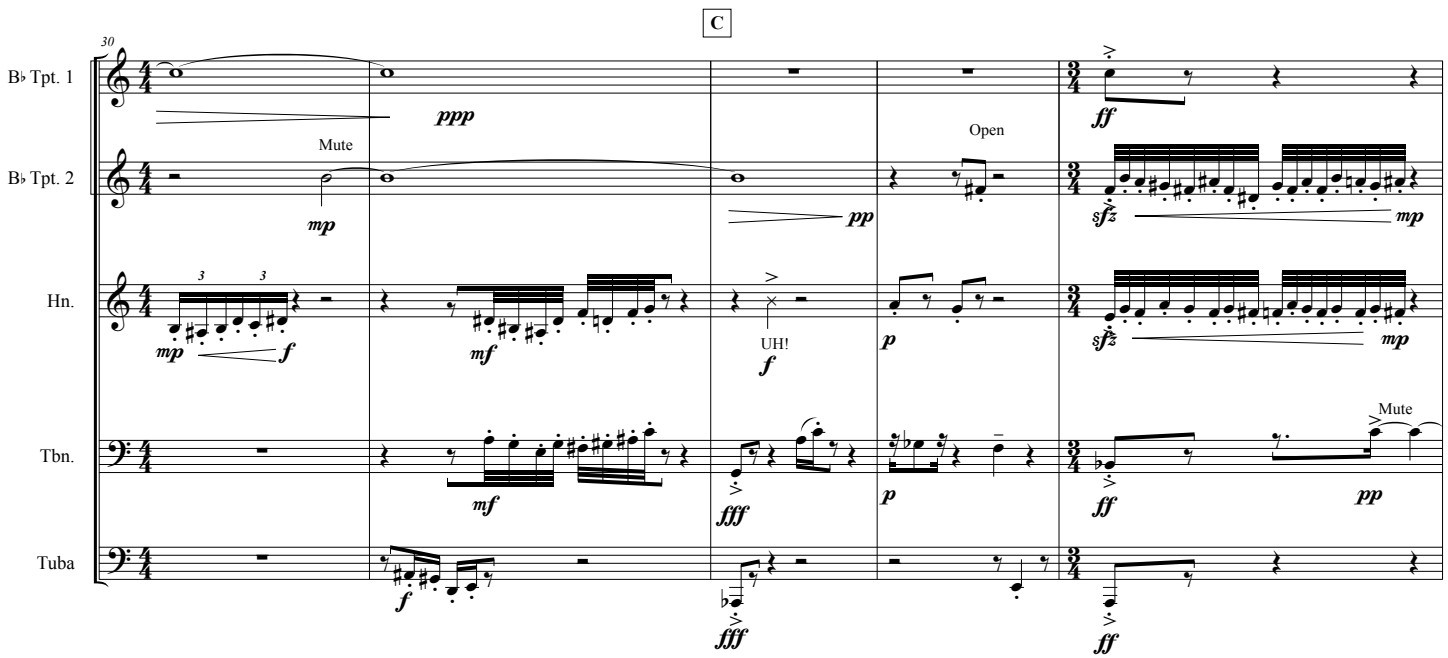
for brass quintet

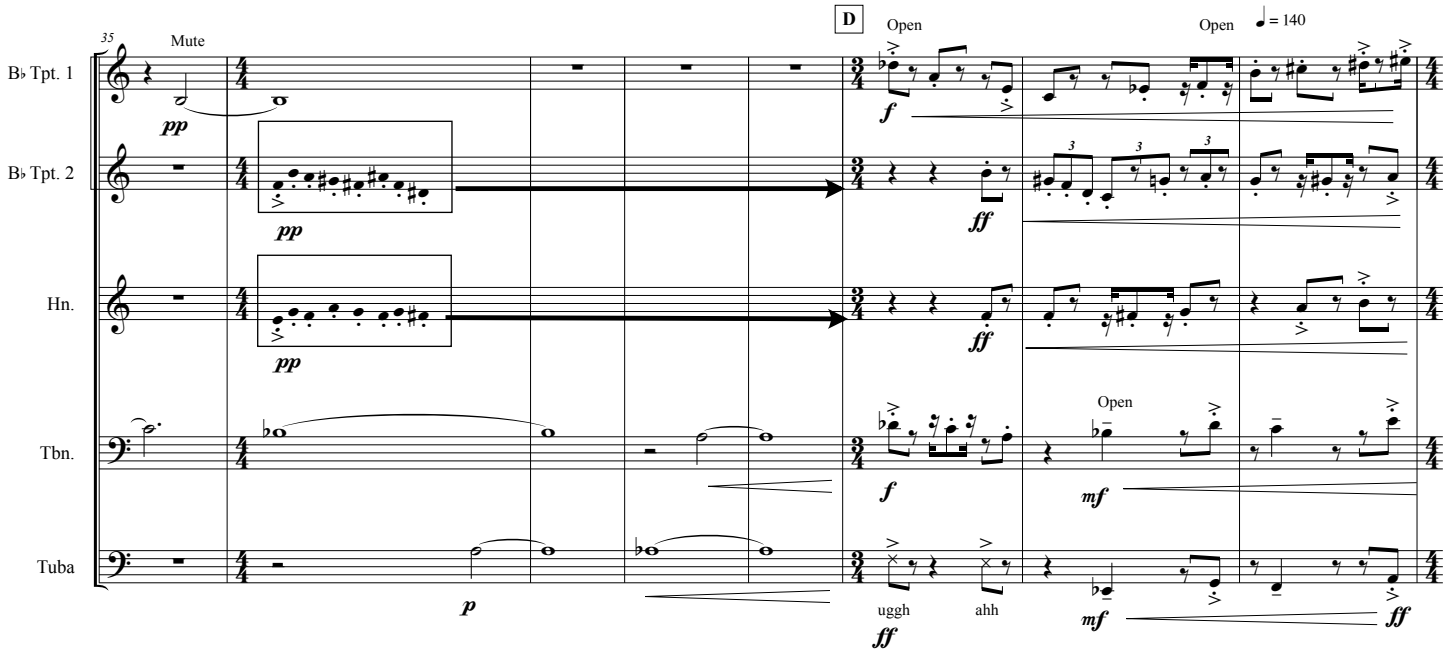
Bernie Walasavage (*1989)

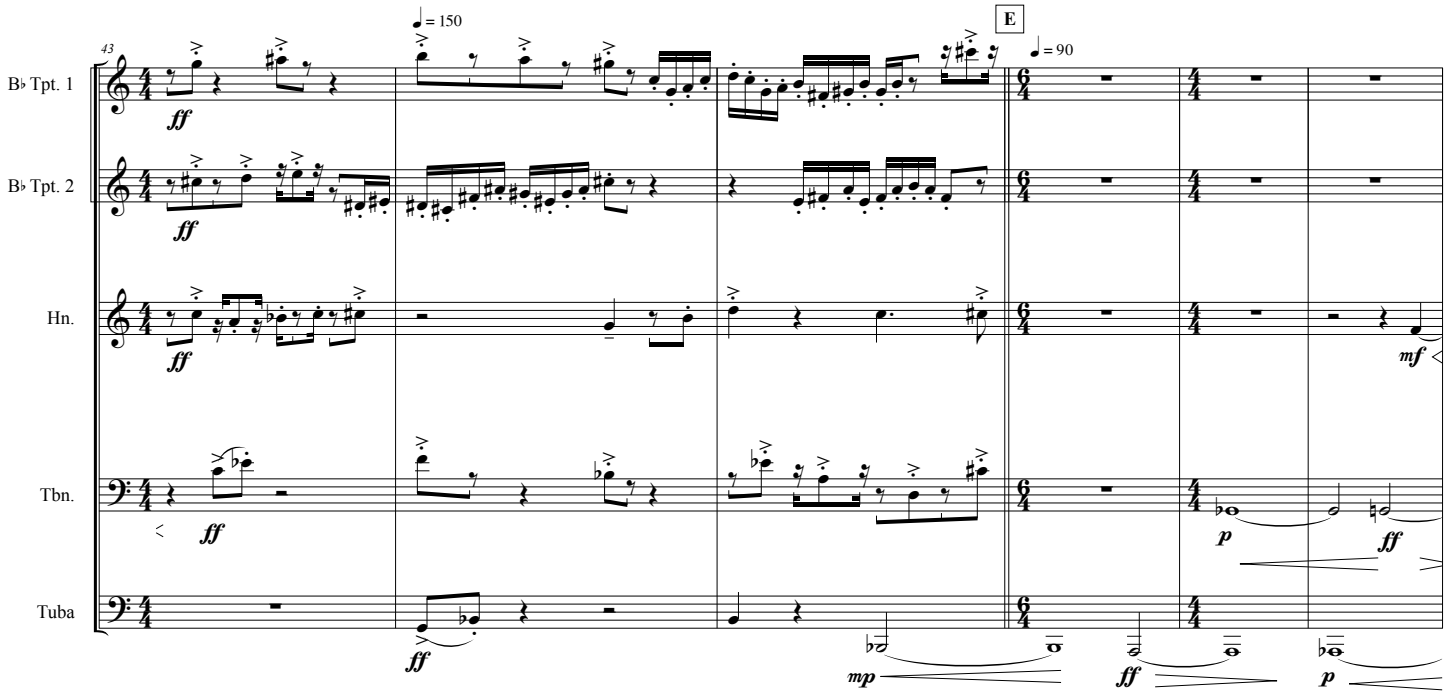


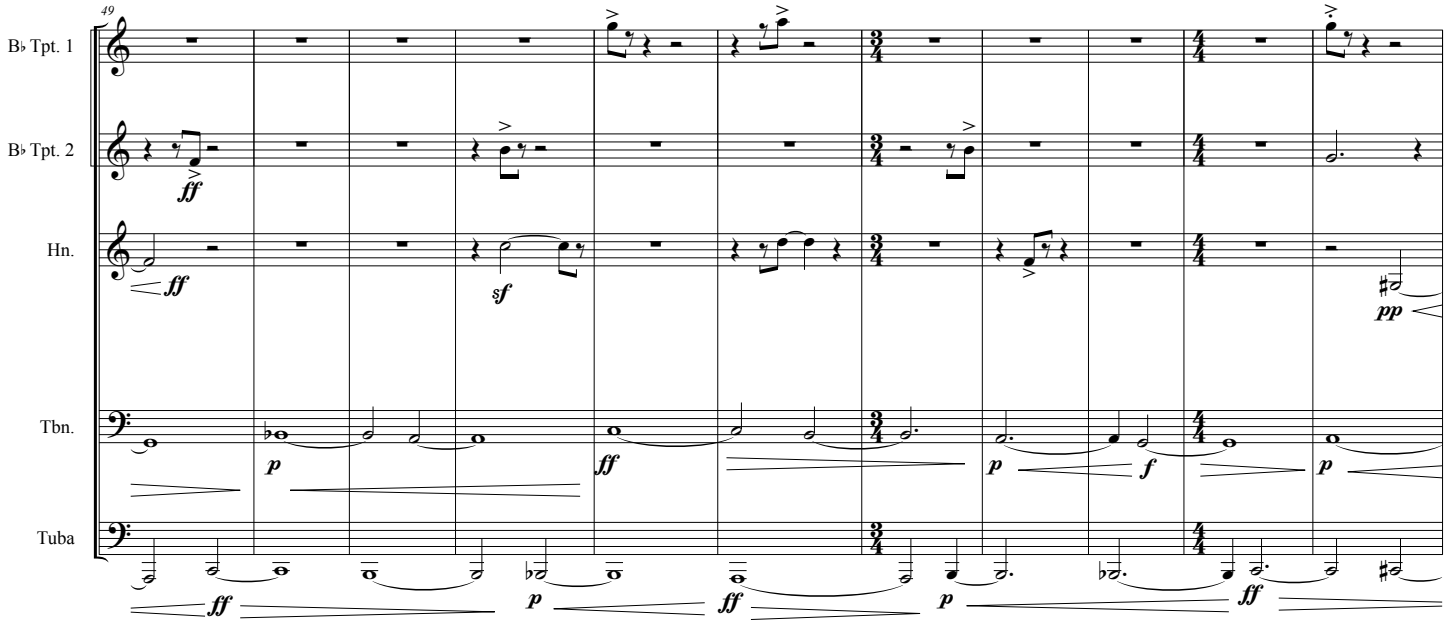

17
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Open
Mute
Open
uhh!
ahh hh

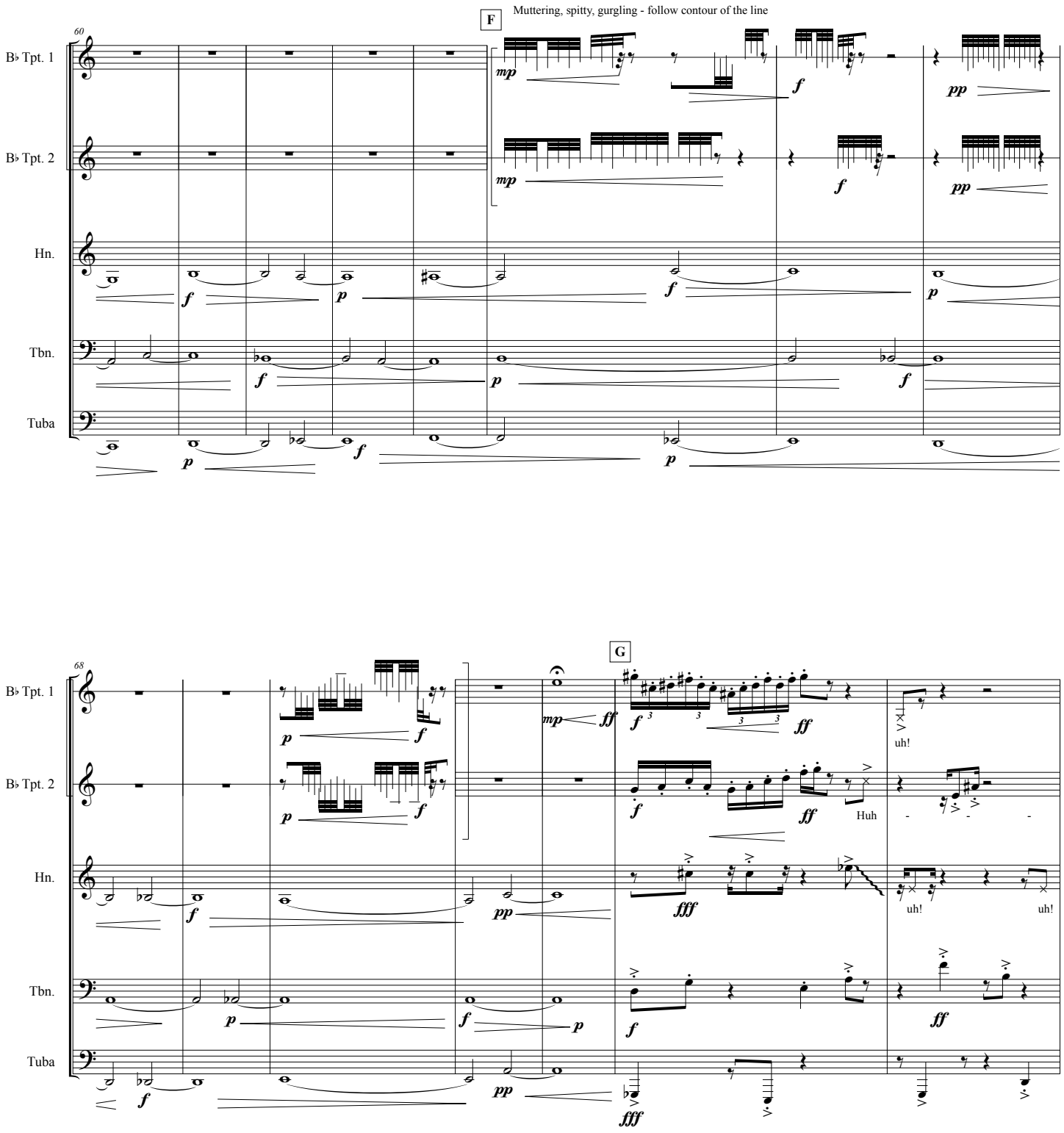

B
♩ = 140
♩ = 150
♩ = 80
Mute
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba

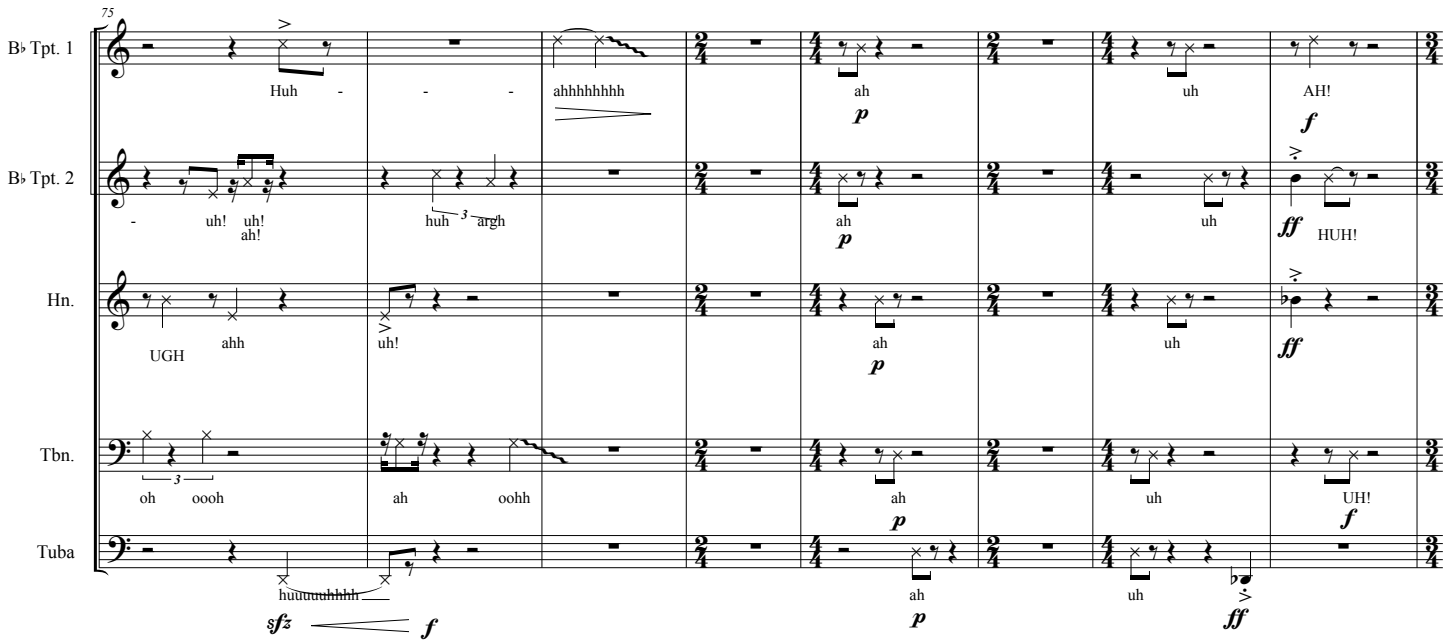

C
30
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Mute
Open
Mute
UH!
ppp
mp
pp
ff
sfz
mp
mp
f
mf
f
p
sfz
mp
mf
fff
p
ff
pp
f
fff
ff

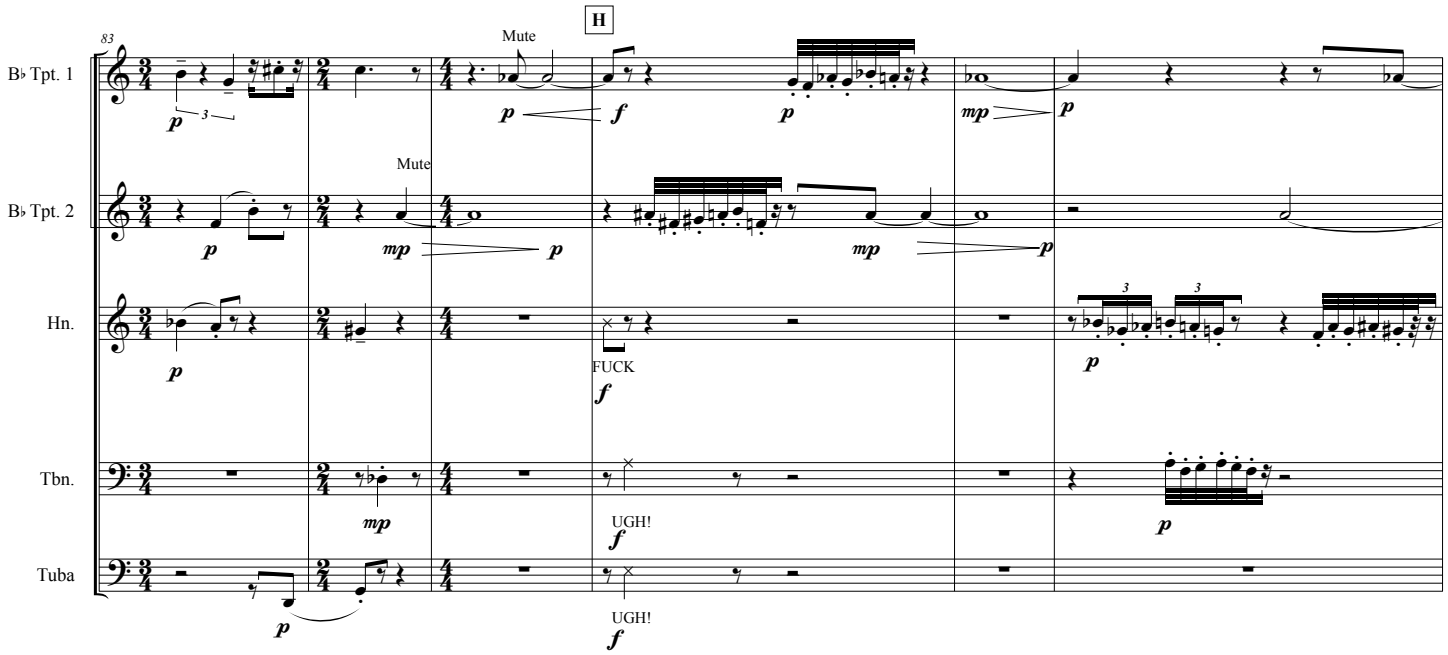

D
35
Mute
Open
Open
♩ = 140
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
pp
f
pp
ff
pp
ff
Open
f
mf
p
uggh
ahh
ff
mf
ff

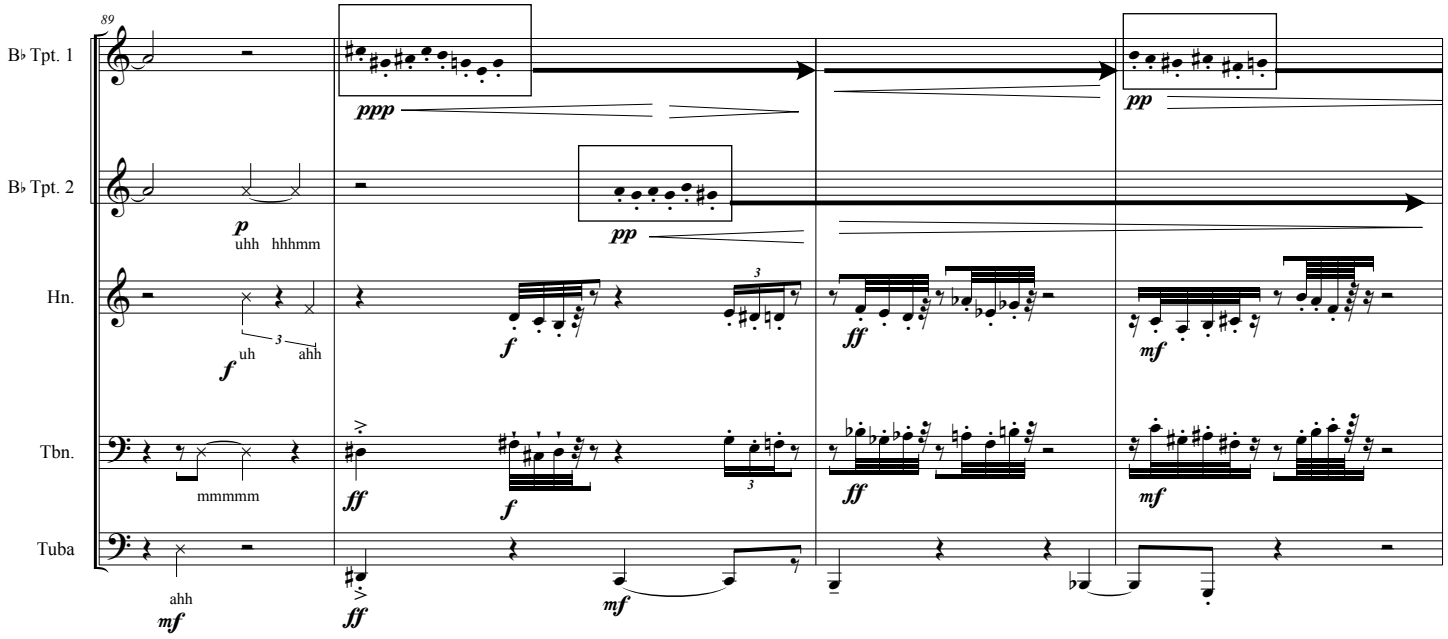

43
♩ = 150
E
♩ = 90
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
mf
mp
p

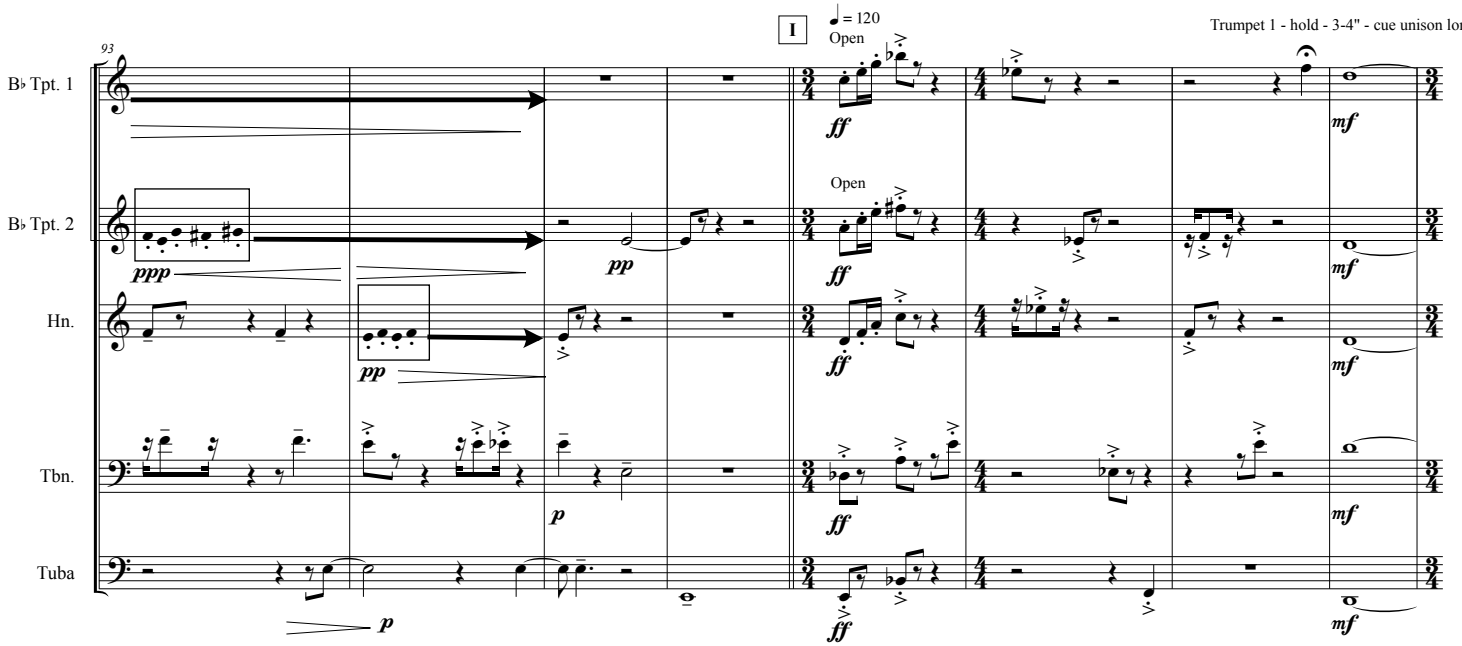

49
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
sf
pp
p
f

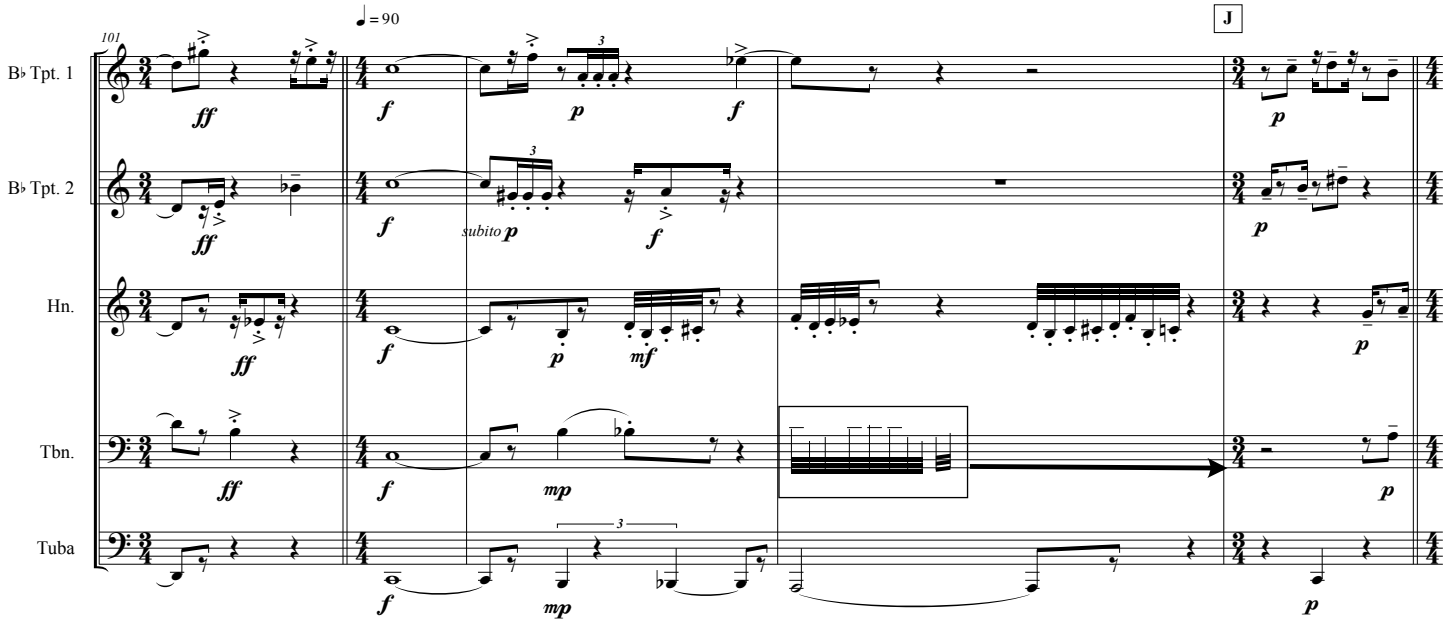

F
Muttering, spitty, gurgling - follow contour of the line
60
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
G
68
uh!
Huh
uh!
uh!

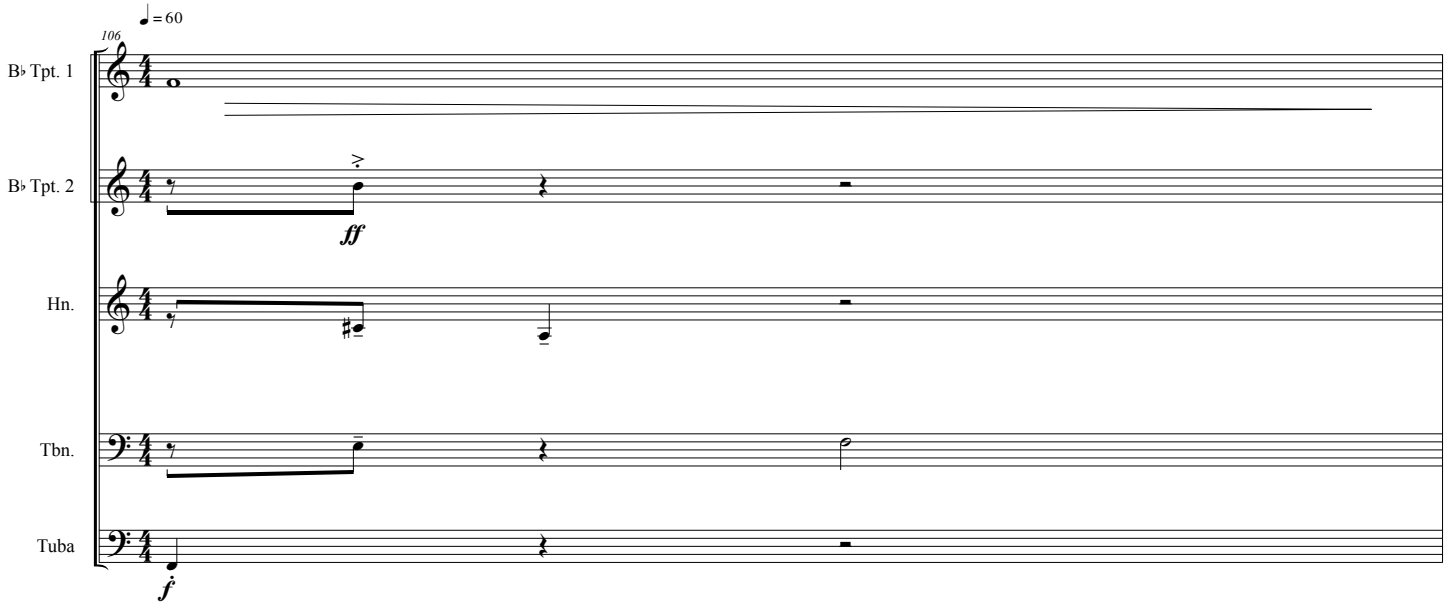

75
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Huh - - -
ahhhhhhhh
ah
uh
AH!
uh! uh! ah!
huh argh
HUH!
UGH
ahh
uh!
oh oooh
ah oohh
UH!
huuuuuuhhhh
sfz
f
p
ff

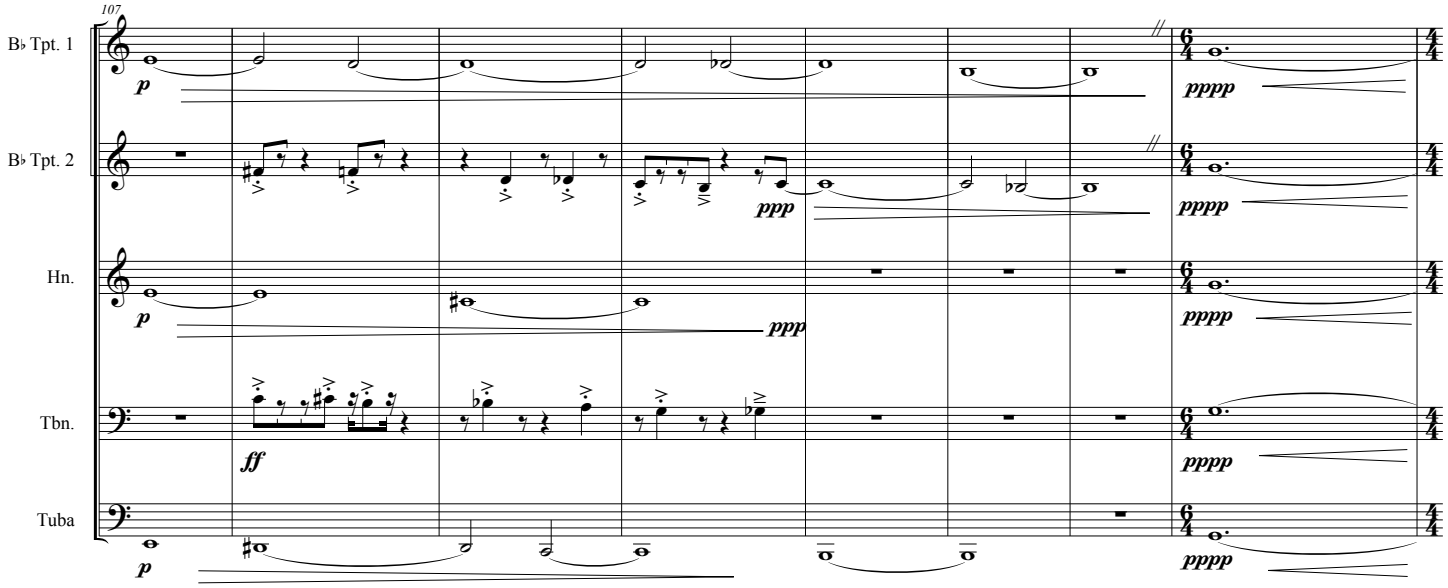

83
H
Mute
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
FUCK
UGH!
p
mp
f

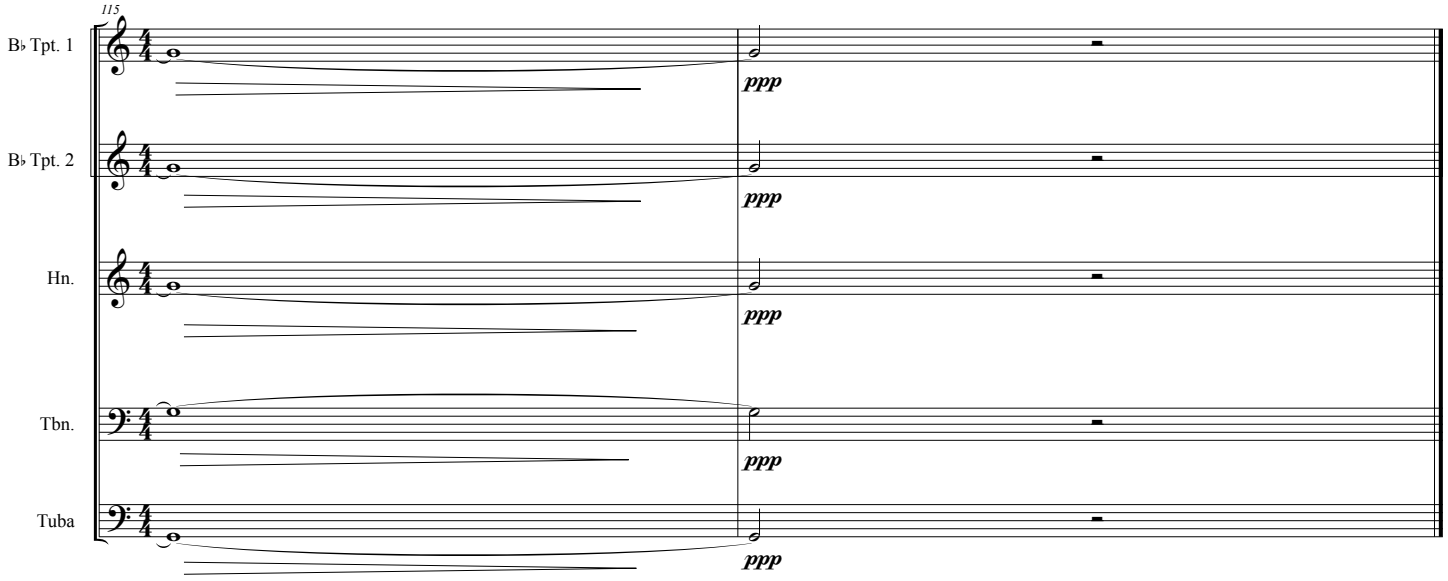

89
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ppp
pp
p
uhh hhhmm
f
uh
ahh
ff
mf
mmmmm
ahh


93
I
♩ = 120
Open
Trumpet 1 - hold - 3-4" - cue unison long tone.
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ppp
pp
p
ff
mf
Open


101
♩ = 90
J
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
f
p
mf
mp
subito p


106
♩ = 60
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ff
f


107
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
p
ppp
ff
pppp


115
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
ppp

ELEGY

LIZA WHITE

PRO Tracking ID: PM Elegy
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

ELEGY

Liza White

Instrumentation:

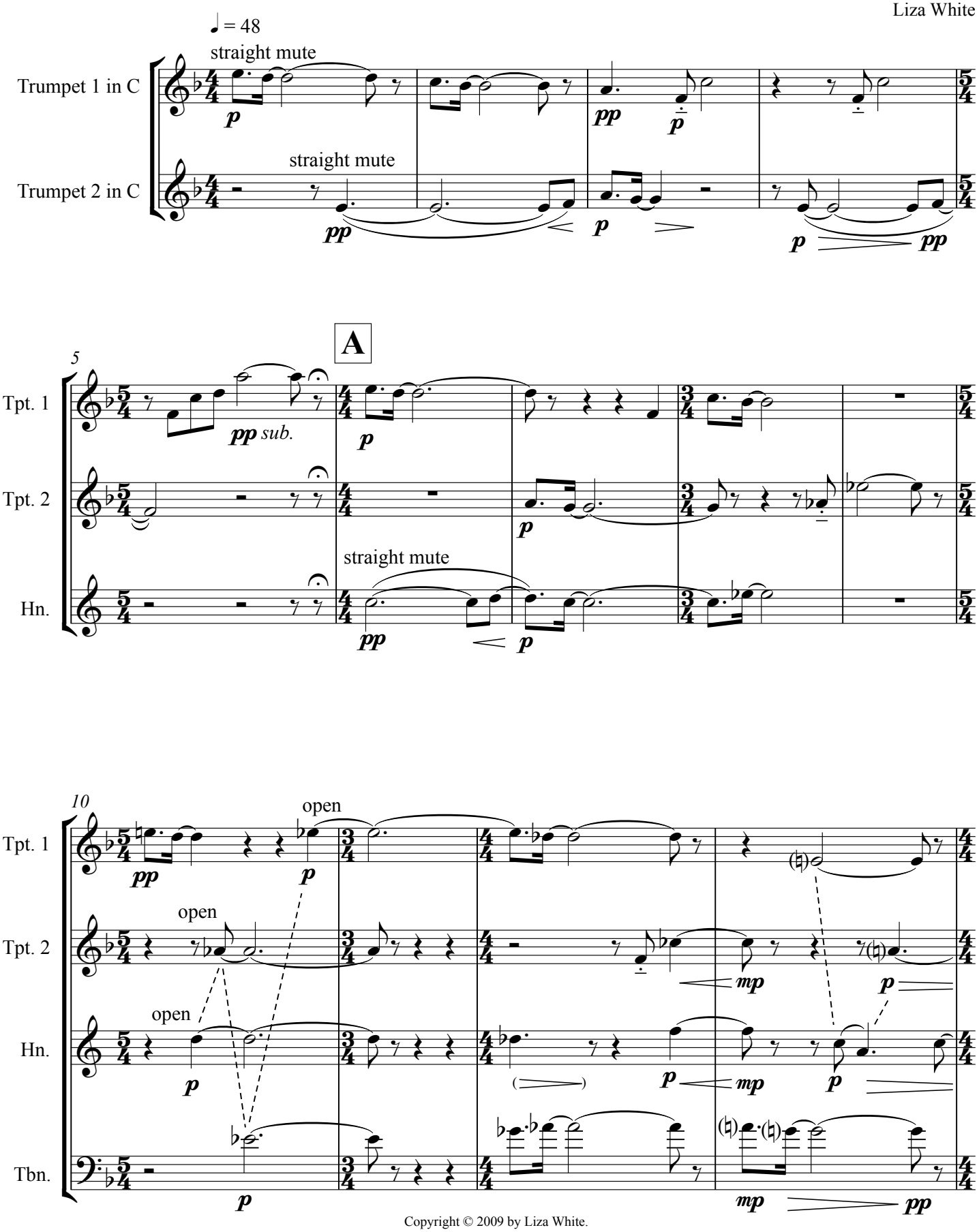
Trumpet 1 in C
Trumpet 2 in C
Horn in F
Trombone
Bass Trombone (or Tuba)

Duration: *ca.* 4’ 30”

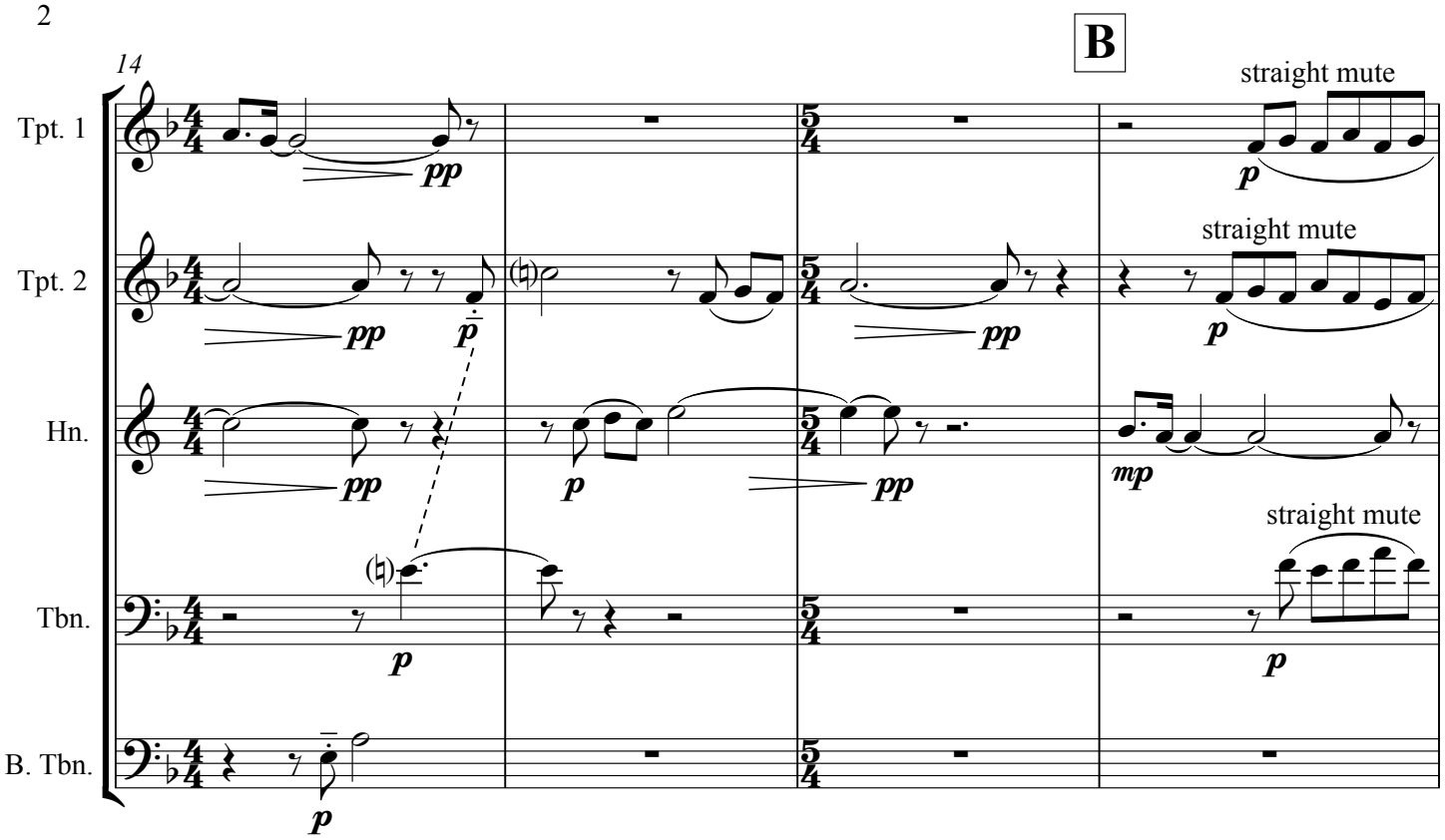
Performance note: Parenthetical crescendo and decrescendo signs indicate a slight crescendo or decrescendo within the written dynamic level.

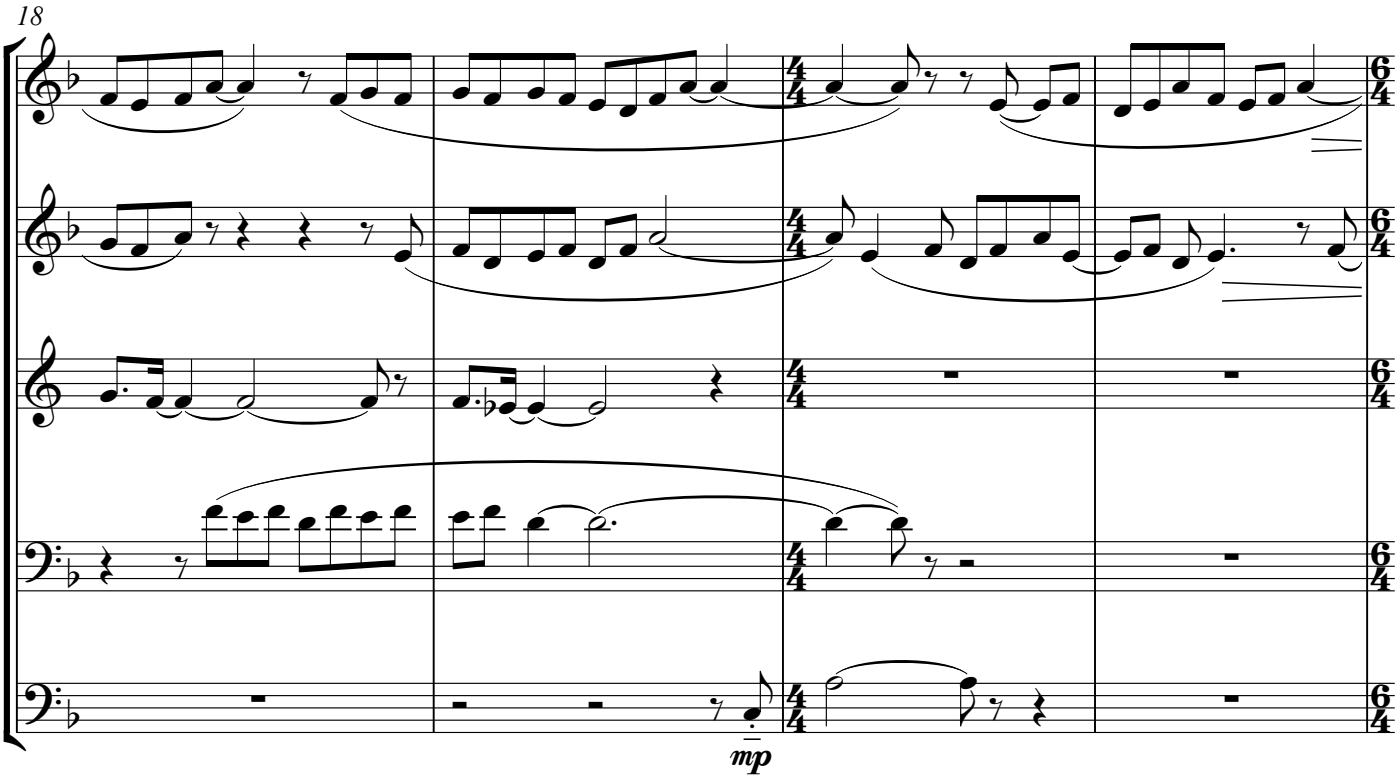
Elegy

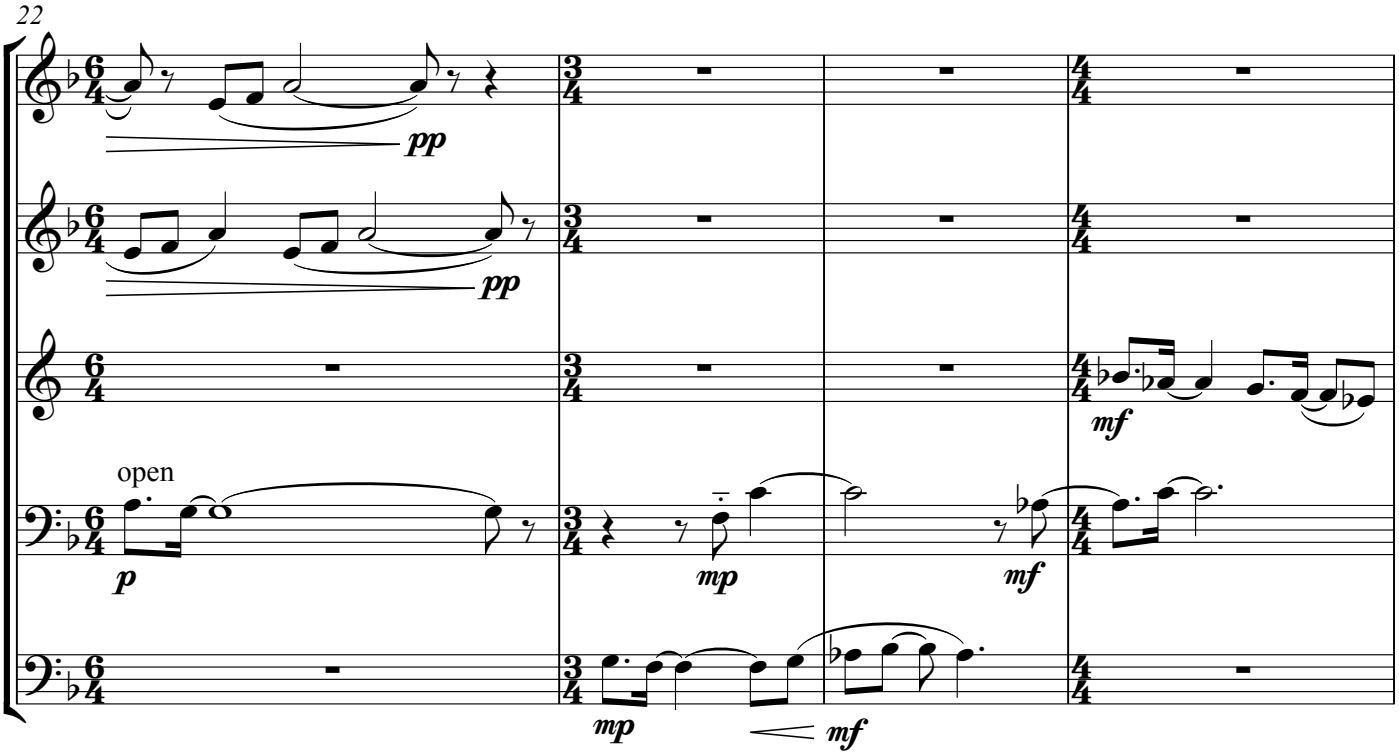
Liza White

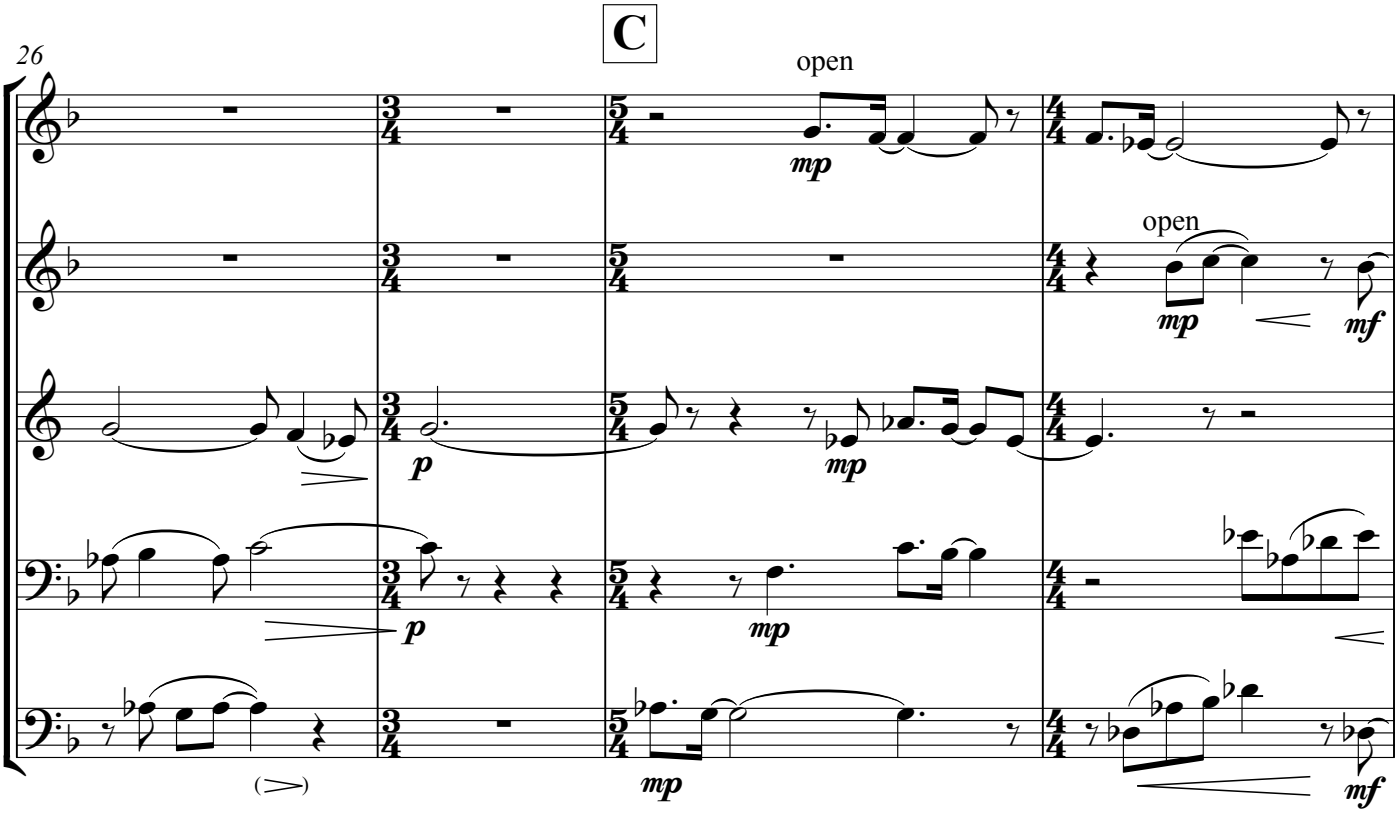


Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.

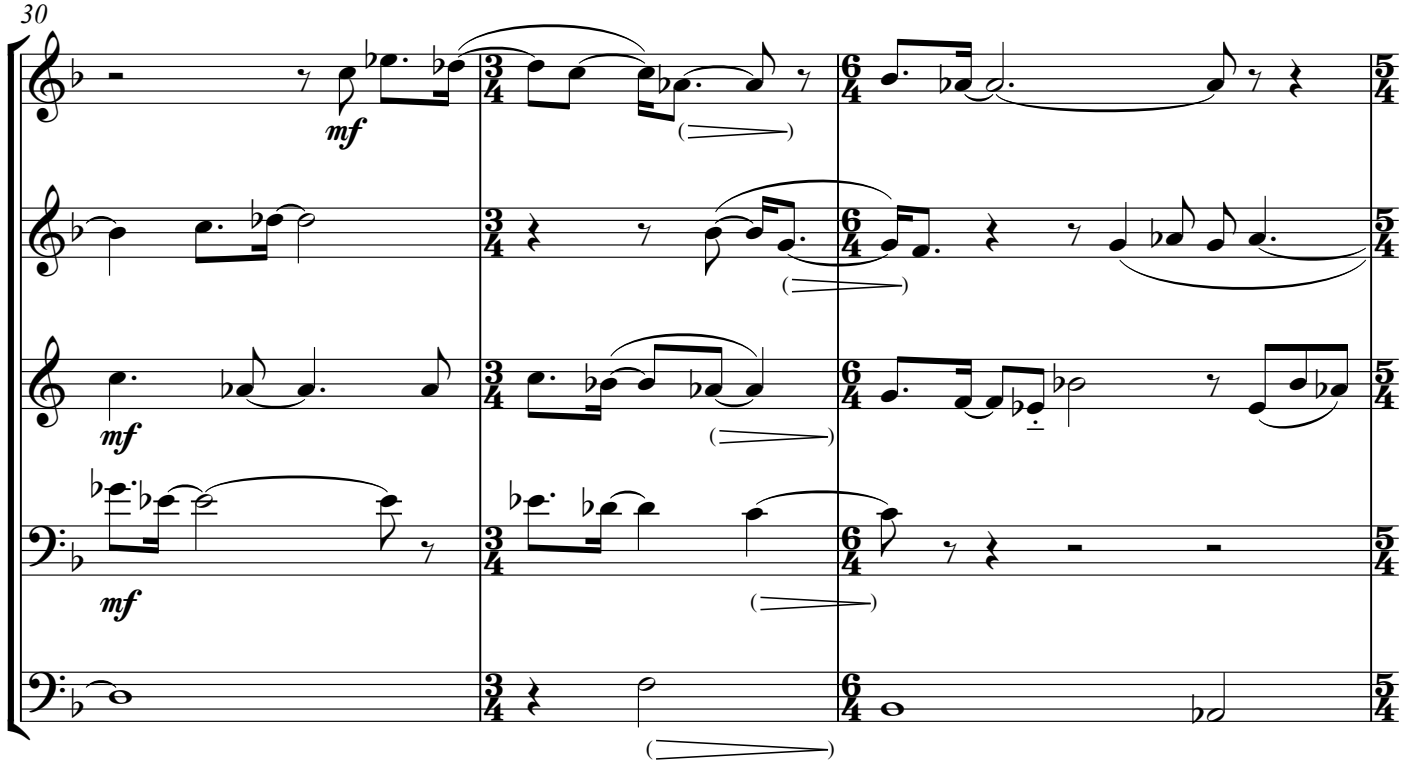

14
B
straight mute
Tpt. 1
Tpt. 2
straight mute
Hn.
straight mute
Tbn.
B. Tbn.
pp
p
mp


18
mp

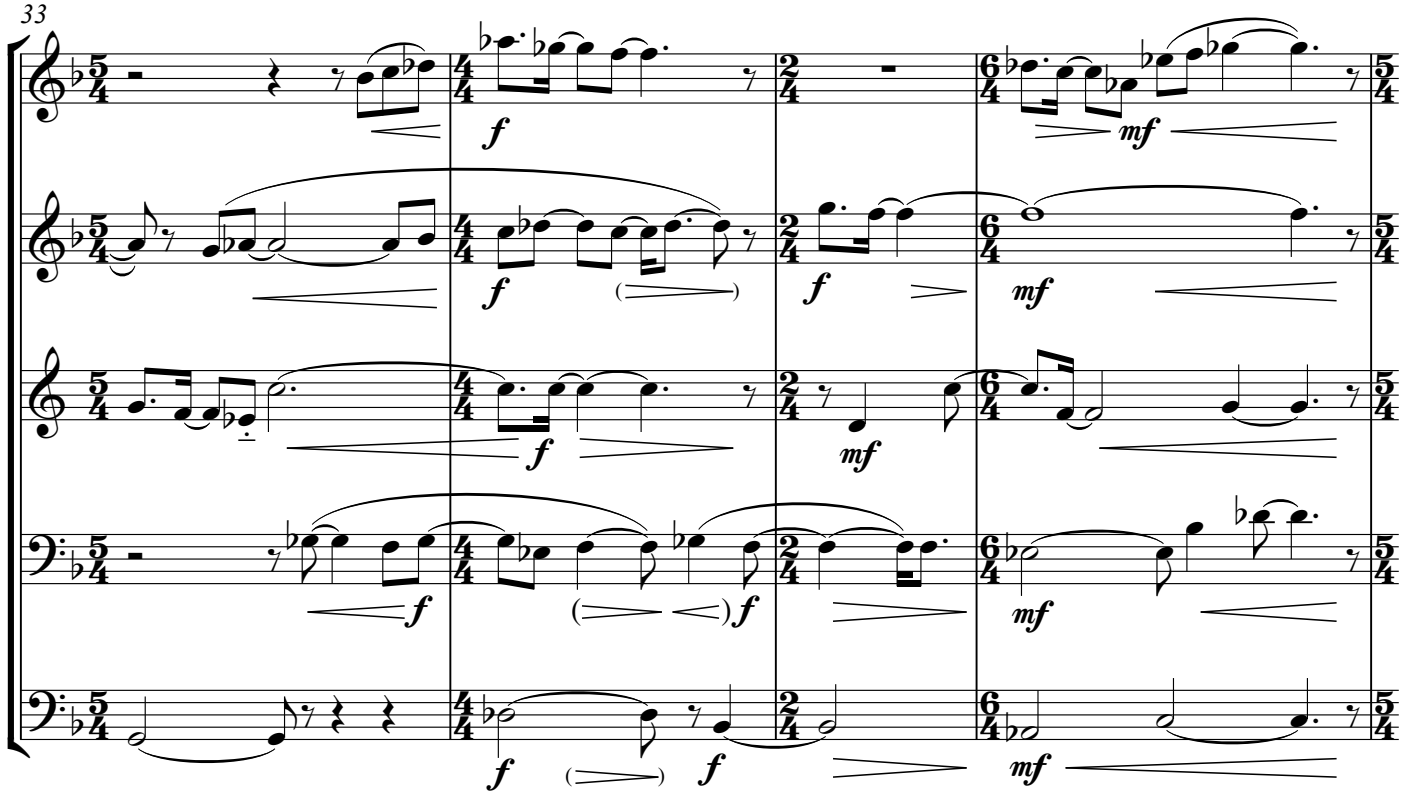

22
pp
pp
mf
open
p
mp
mf
mp
mf

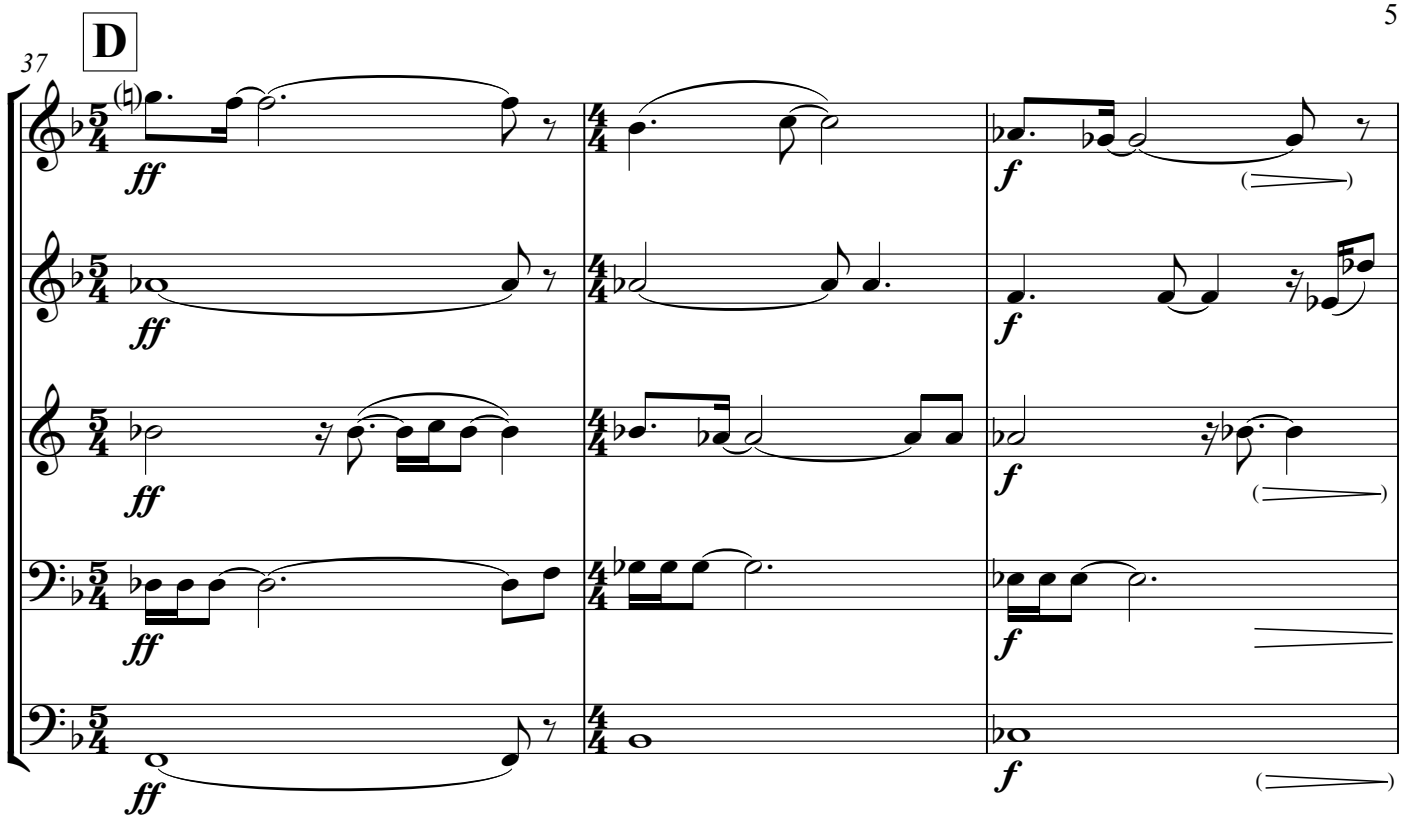

C
26
open
mp
open
mp
mf
p
p
mp
mp
mf

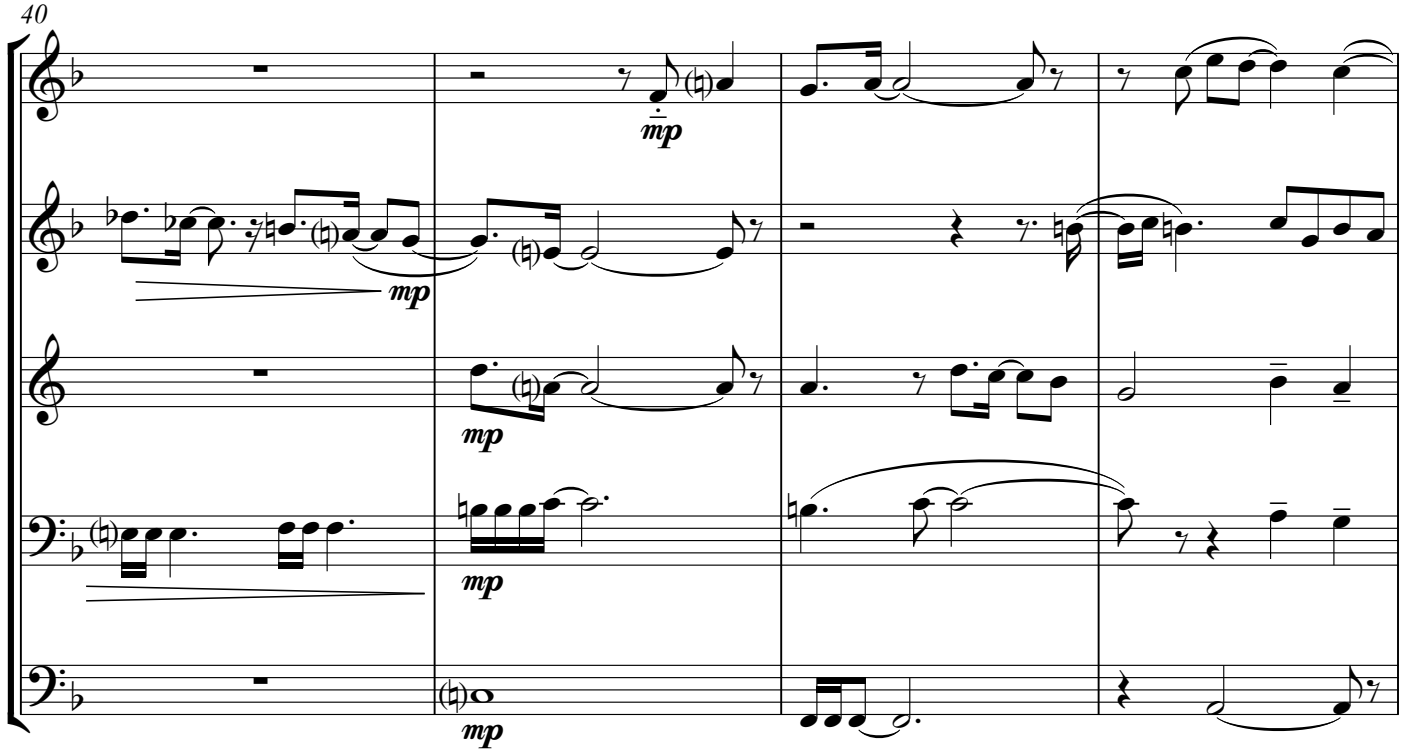
30

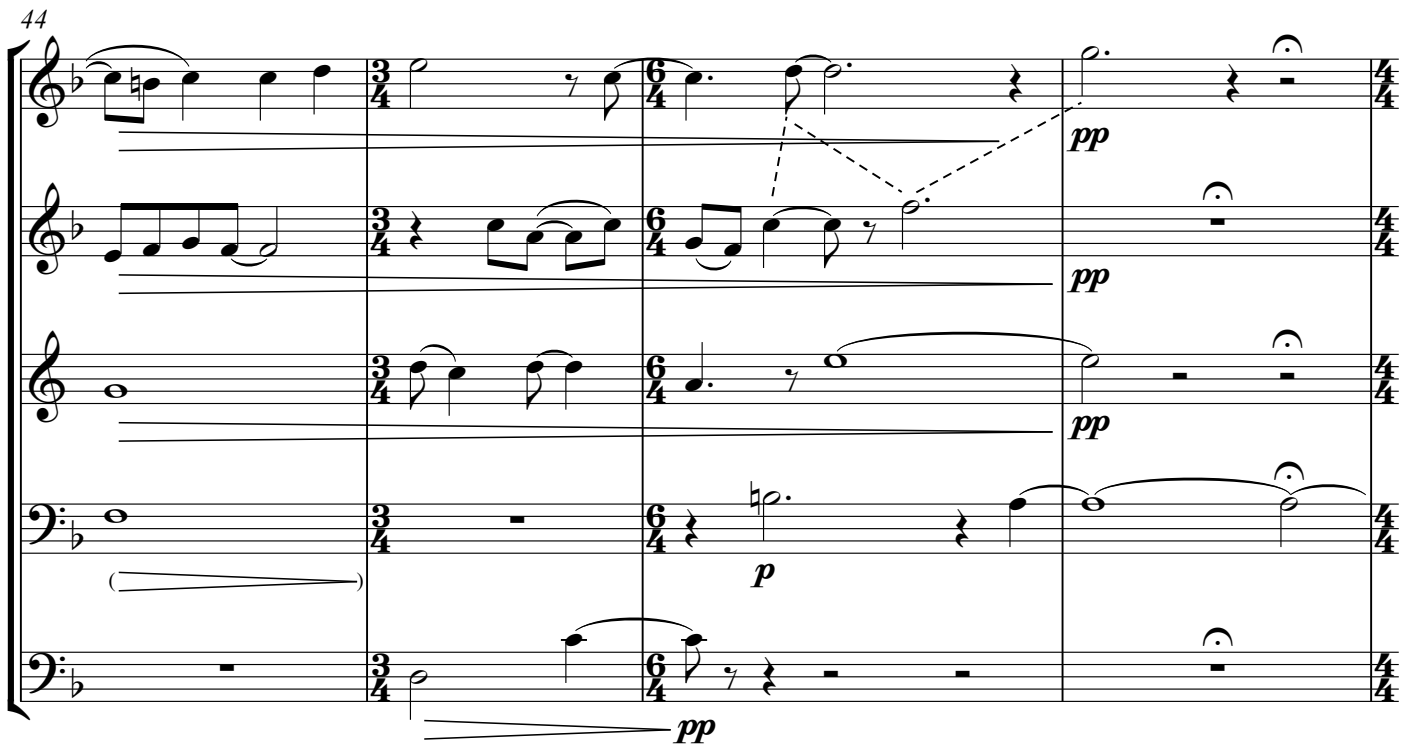


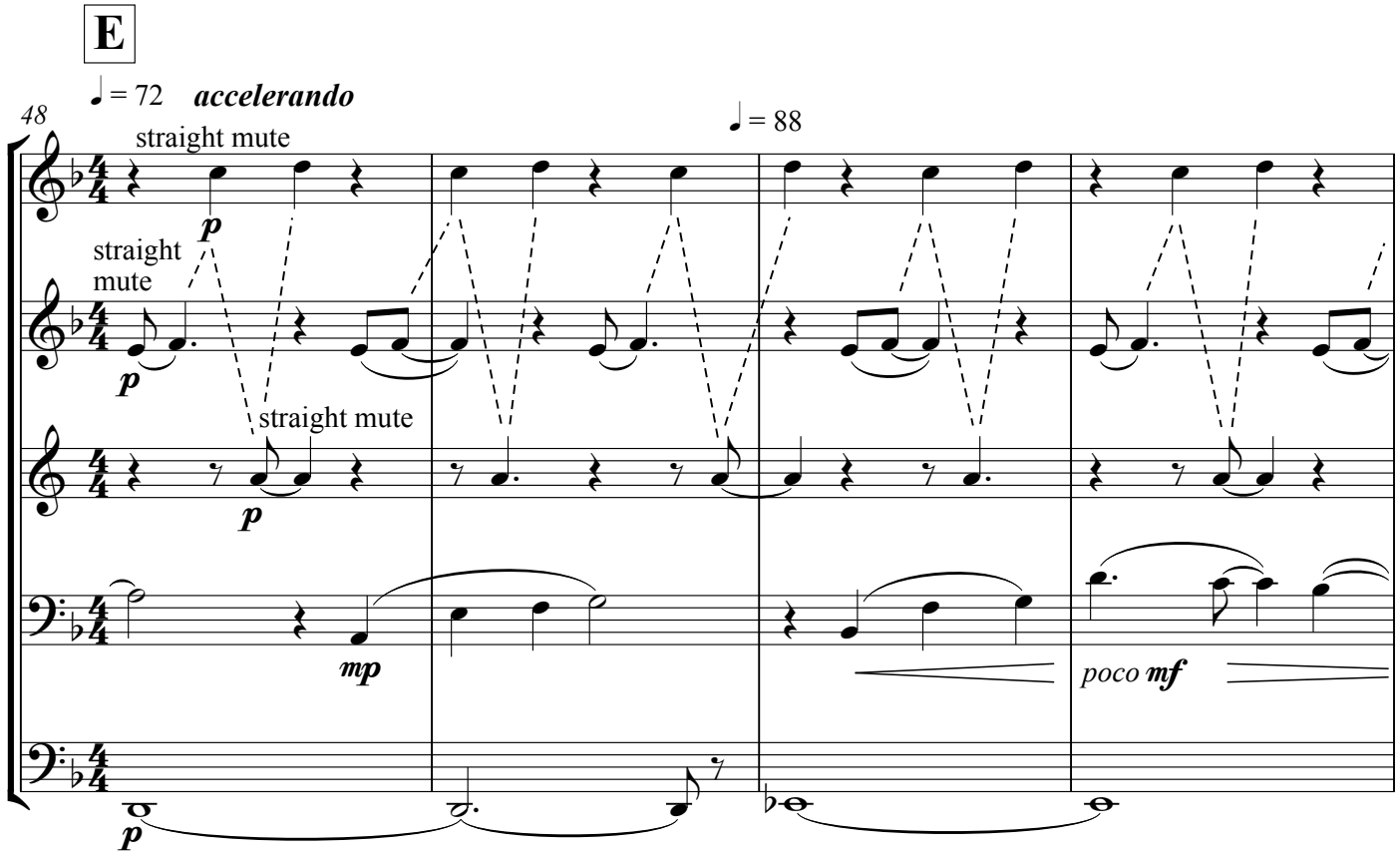
33

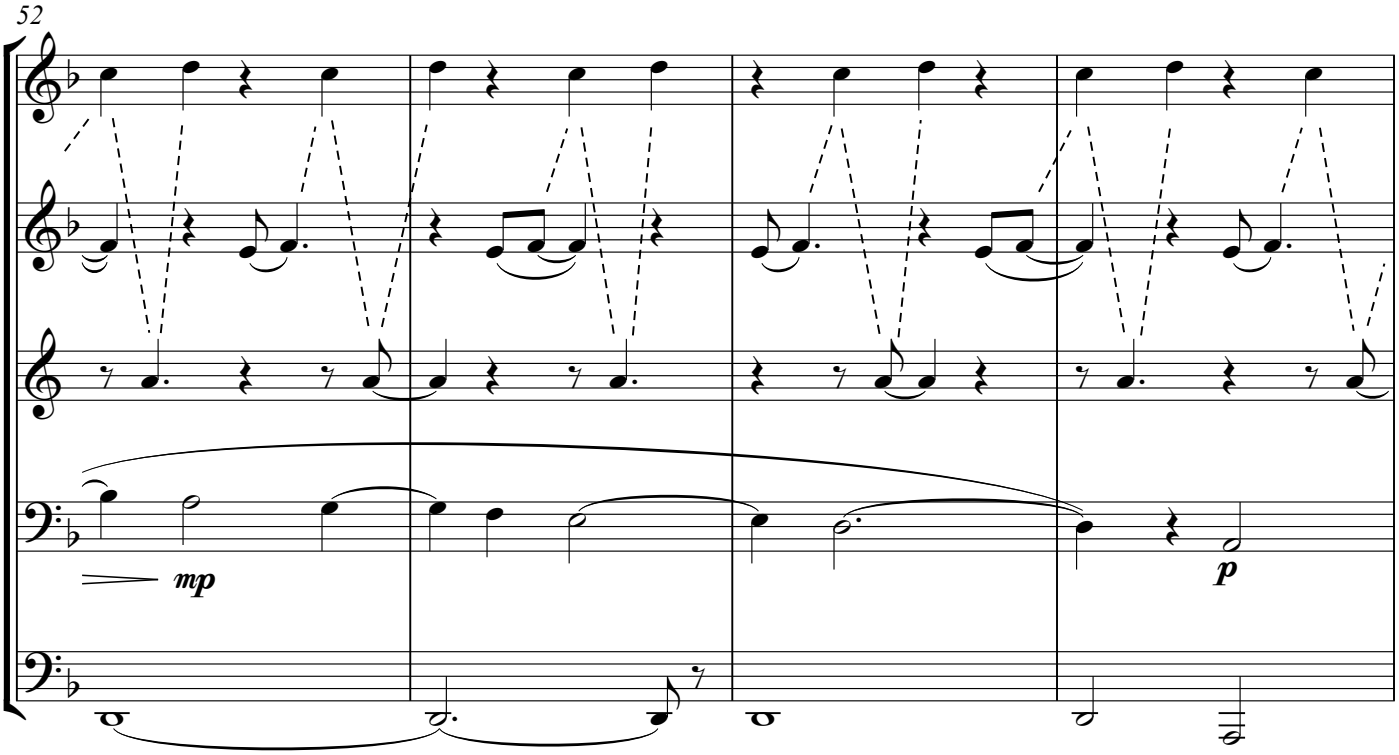


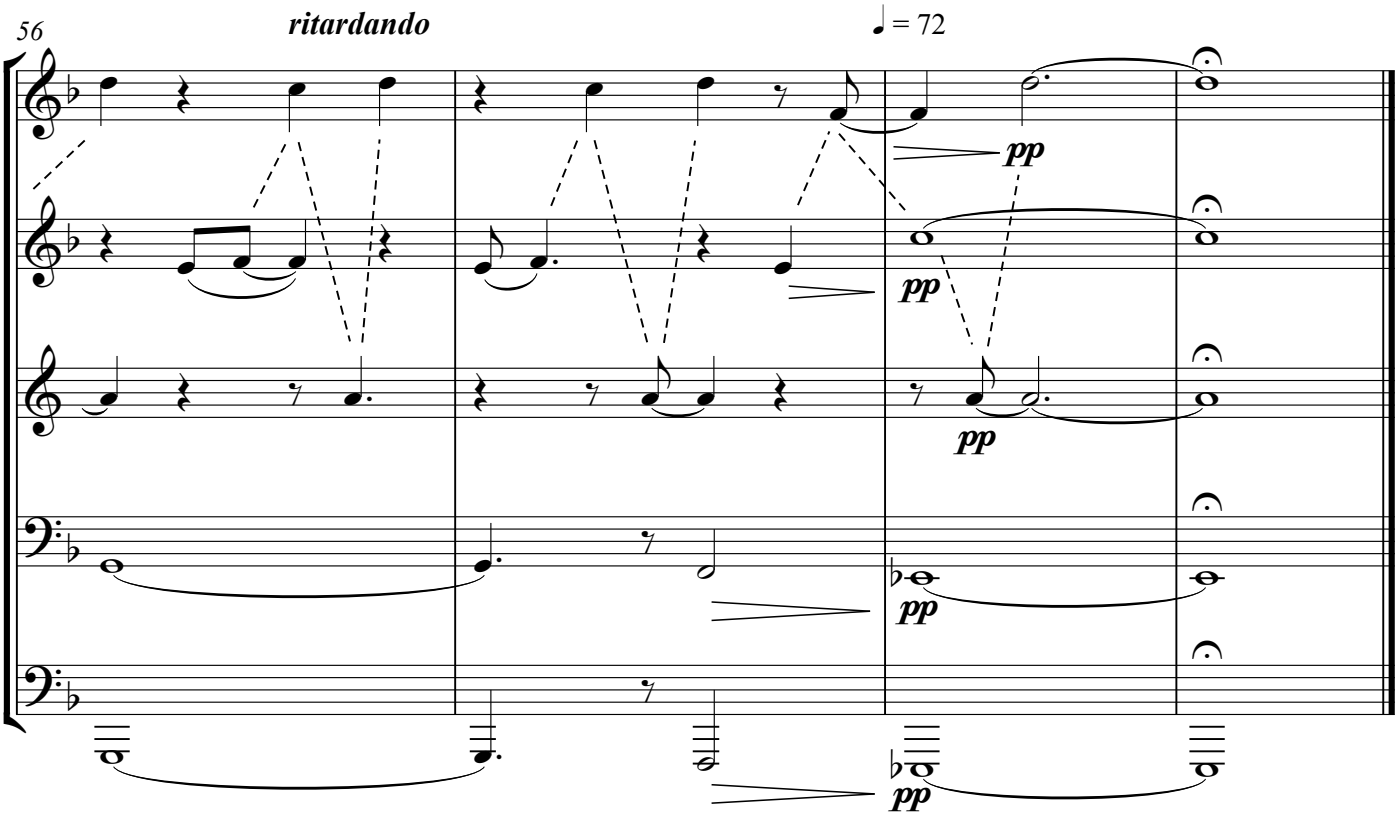

D
37
ff
f


40
mp


44
pp
pp
pp
p
pp


E
♩ = 72 accelerando
48
straight mute
p
straight mute
p
straight mute
p
mp
♩ = 88
poco mf
p


52
mp
p


56
ritardando
♩ = 72
pp
pp
pp
pp

OVERFLOW

KEI HONG WONG

PRO Tracking ID: PM Overflow
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

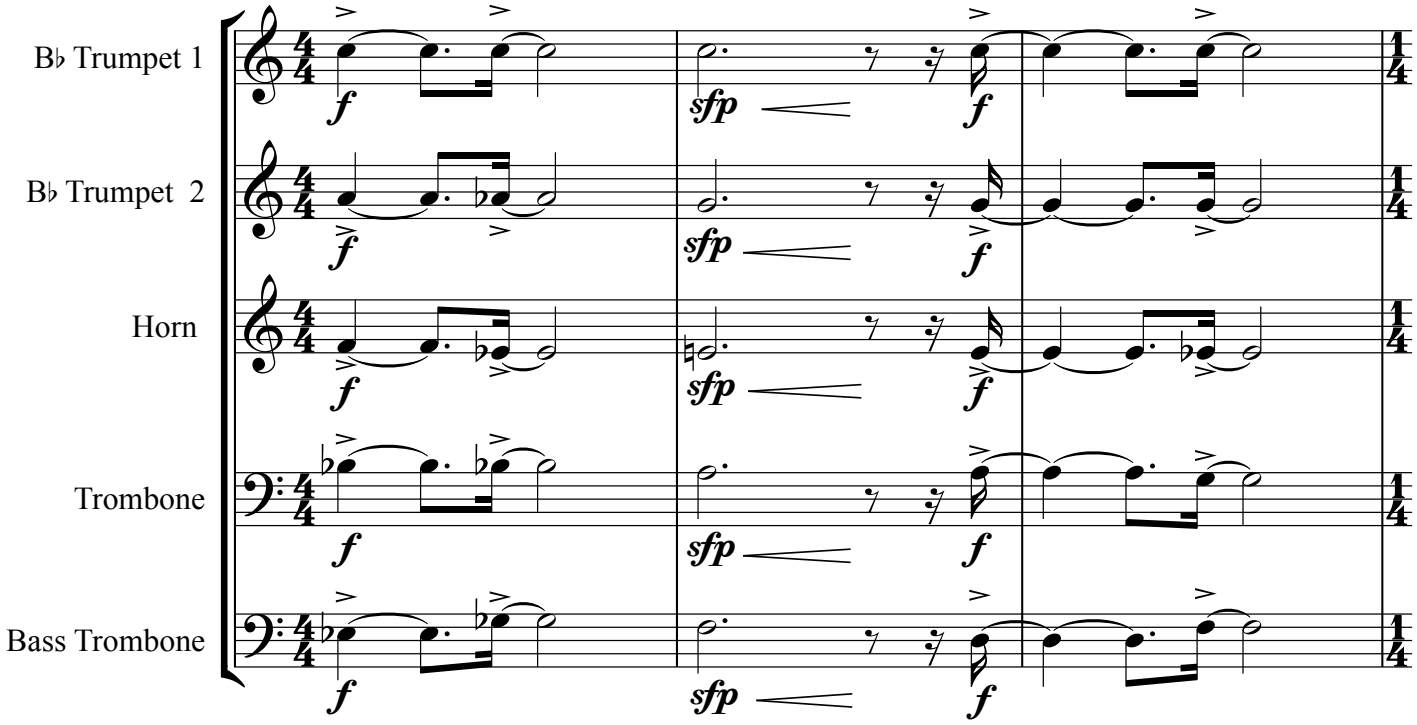
C Score

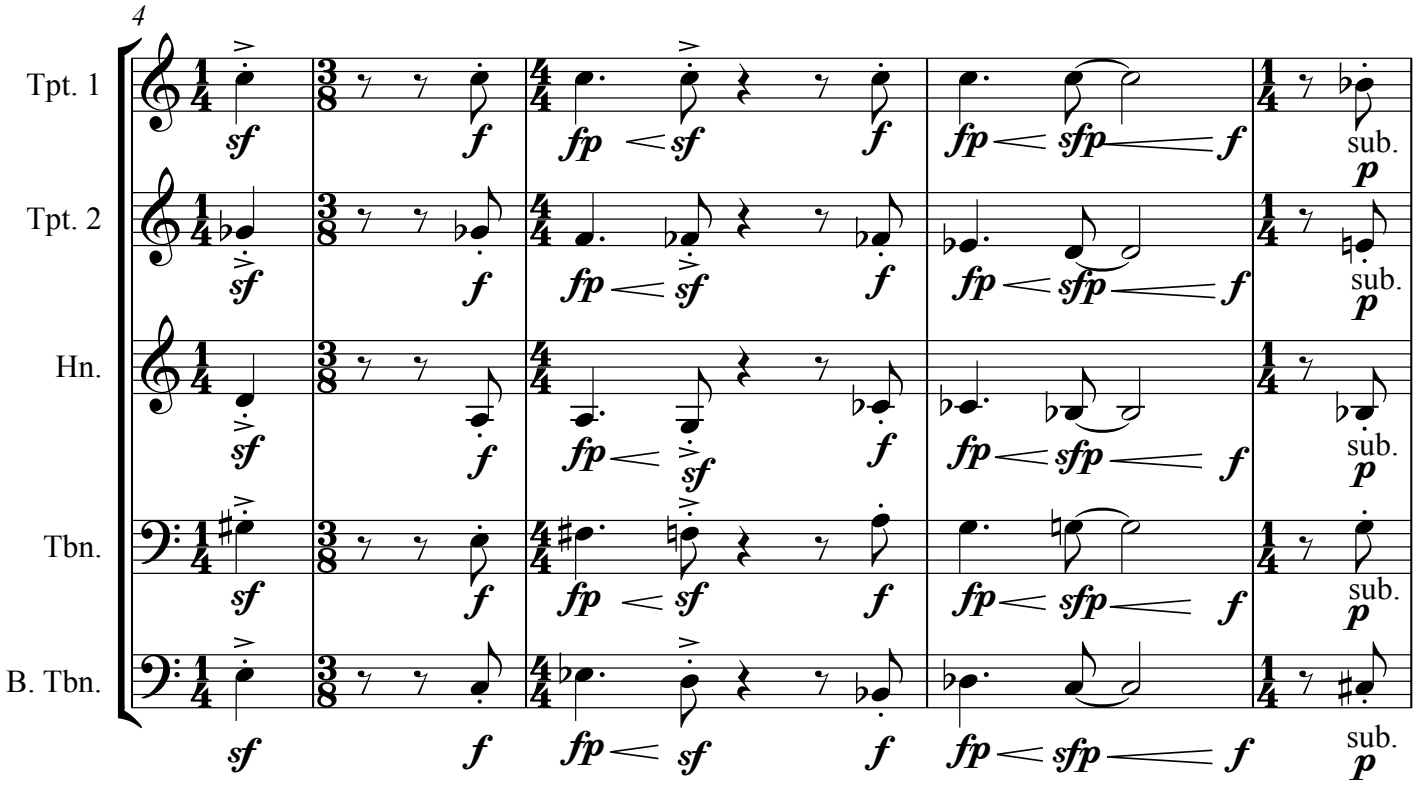
Overflow

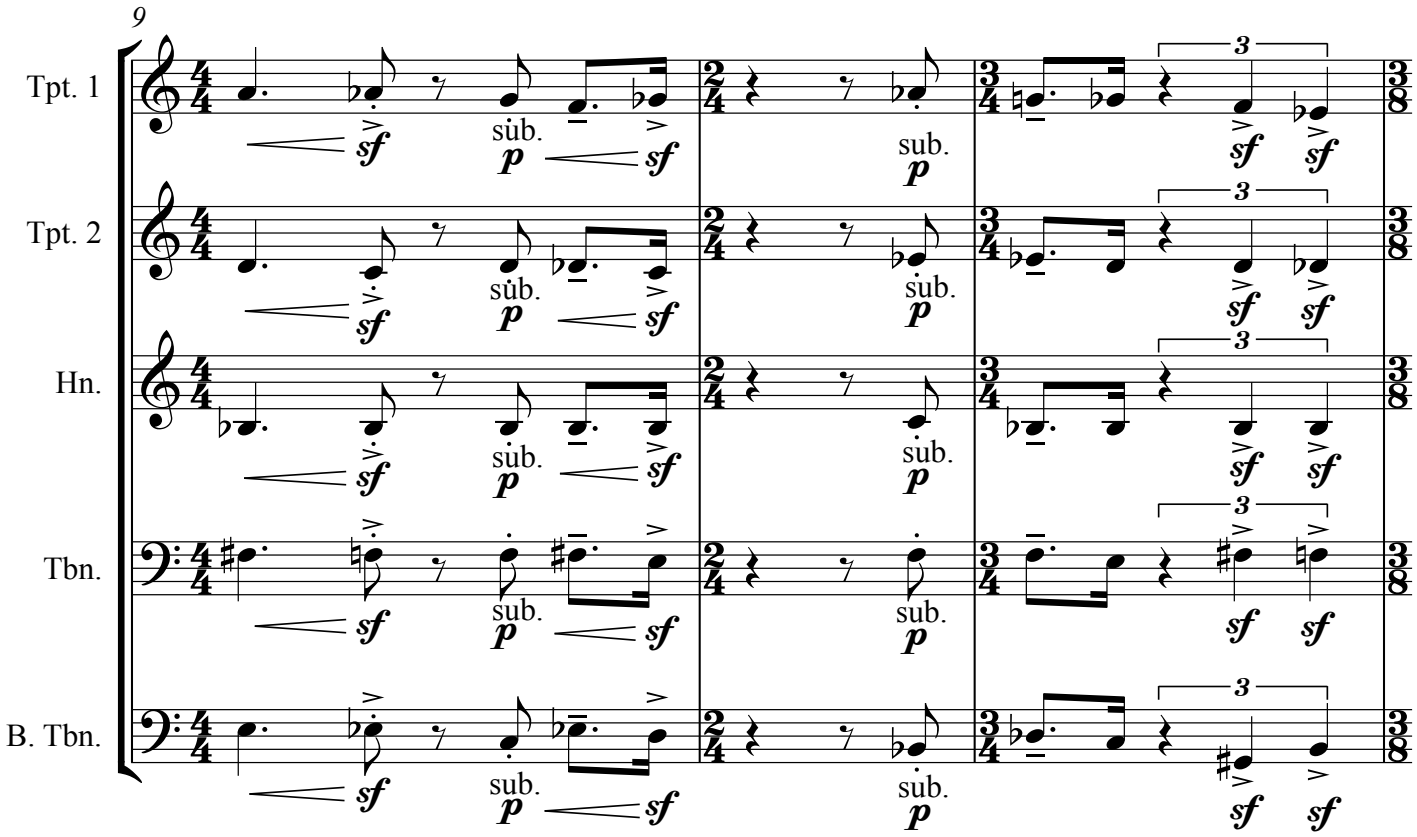
Brass Quintet for two trumpets in Bb, horn, bass and tenor trombone

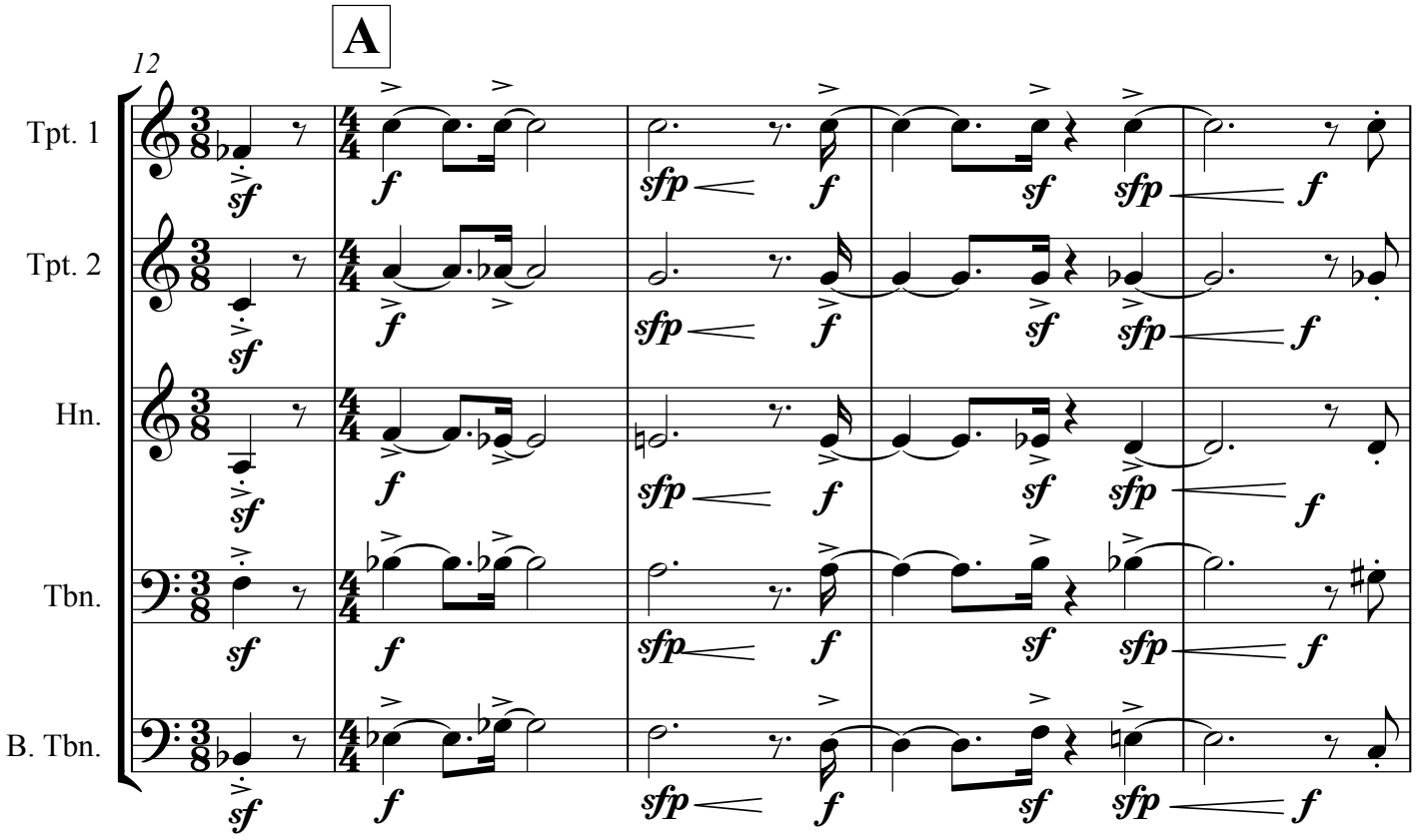
Alert ♩ = 143

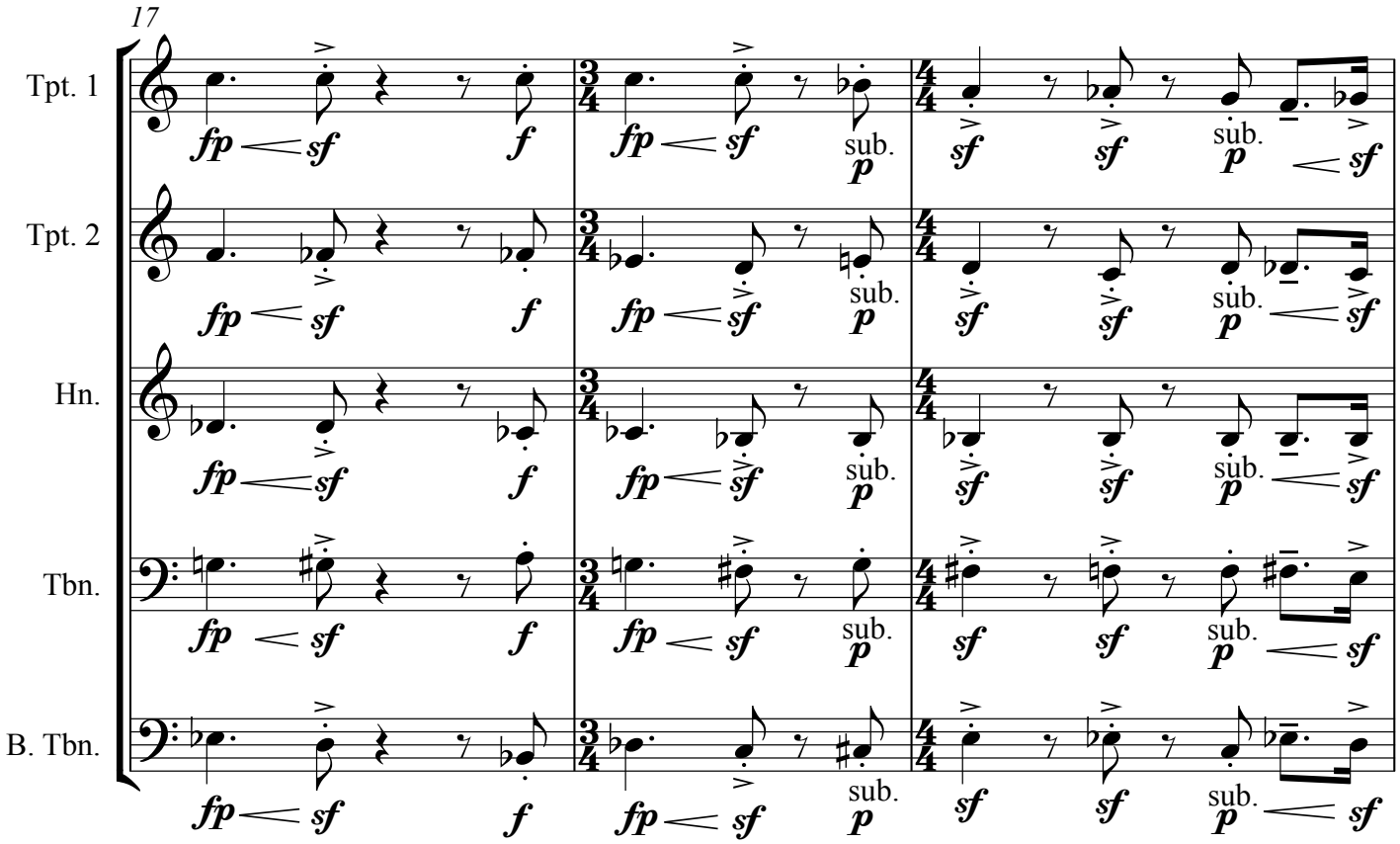
Kei Hong Addison Wong

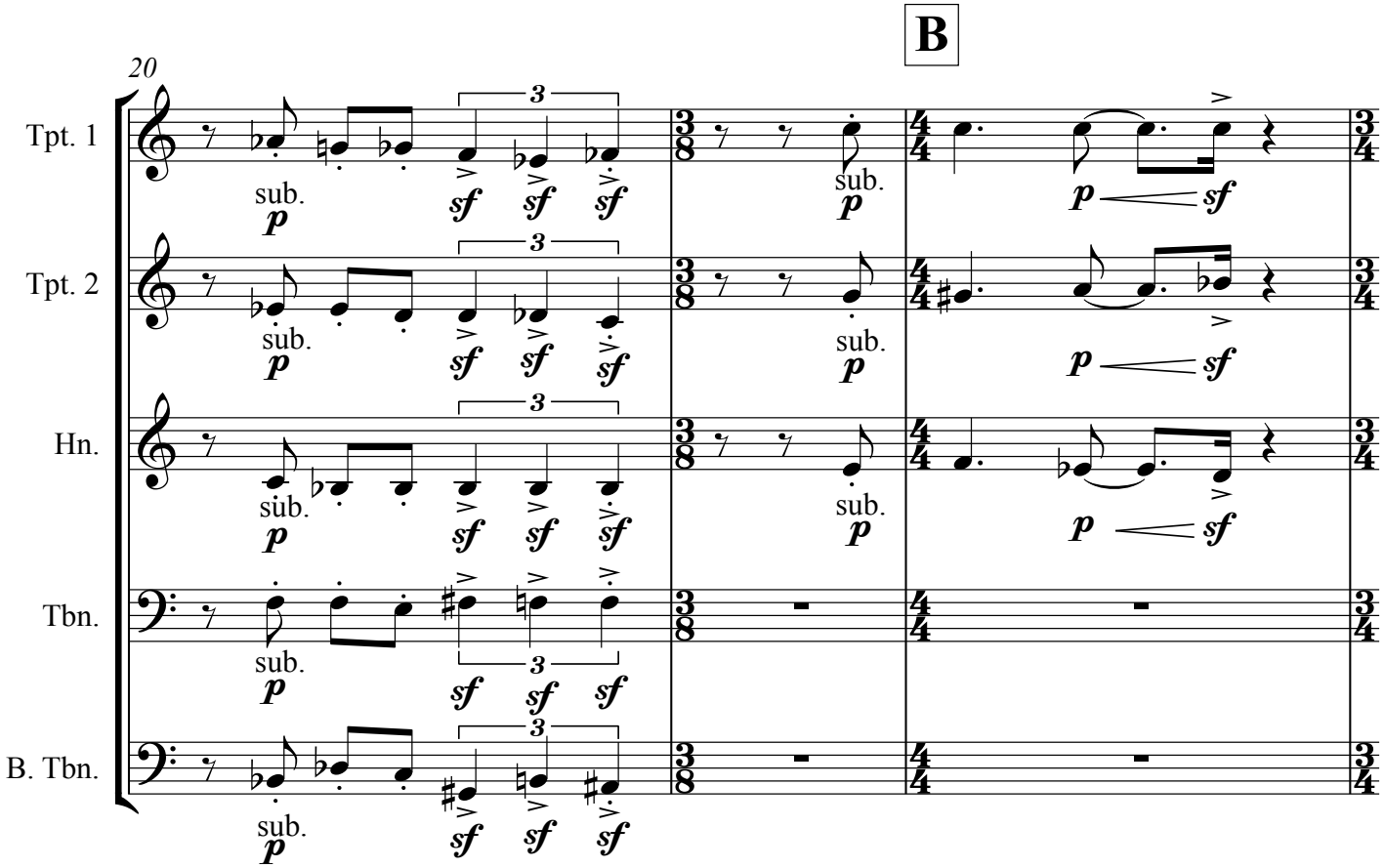


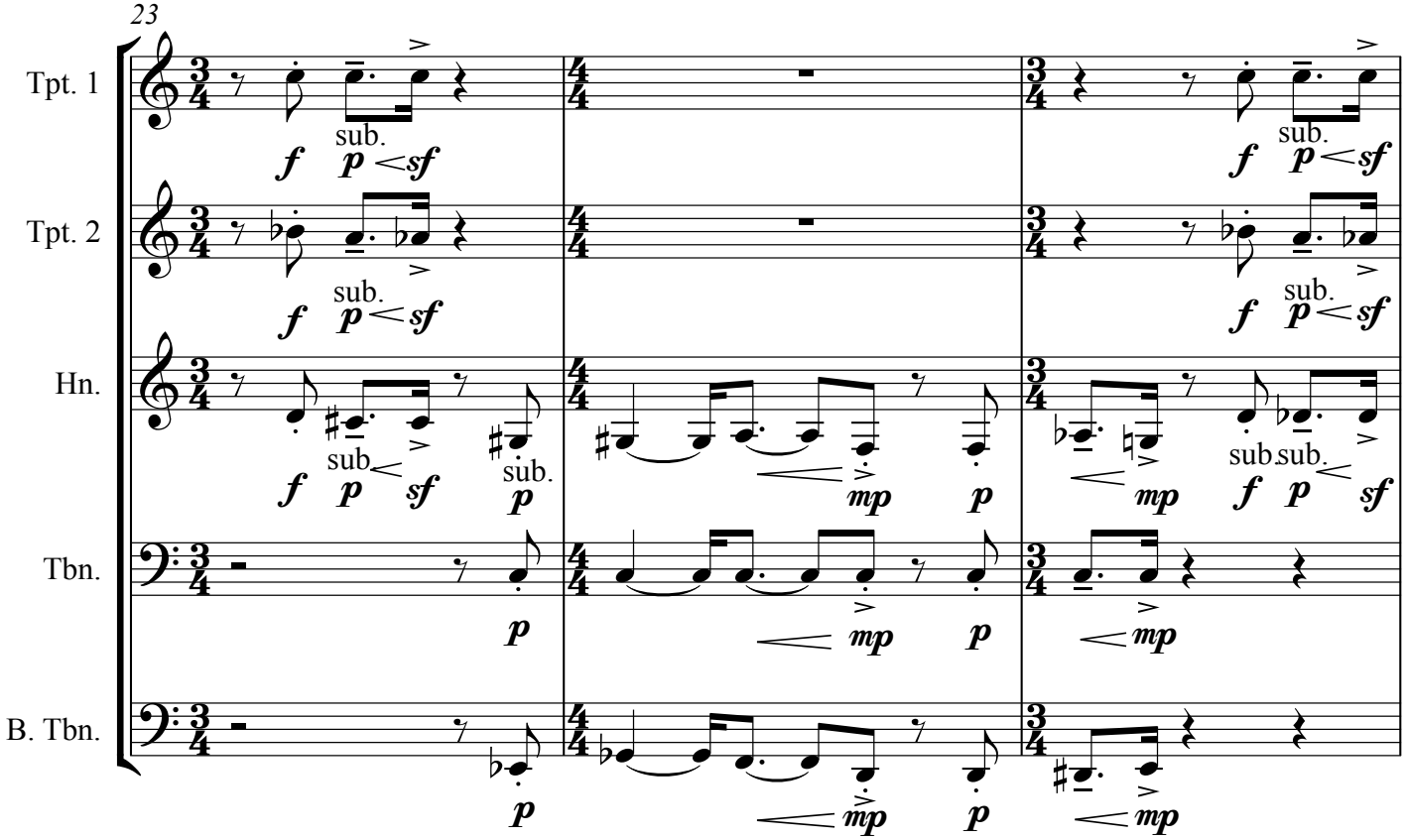


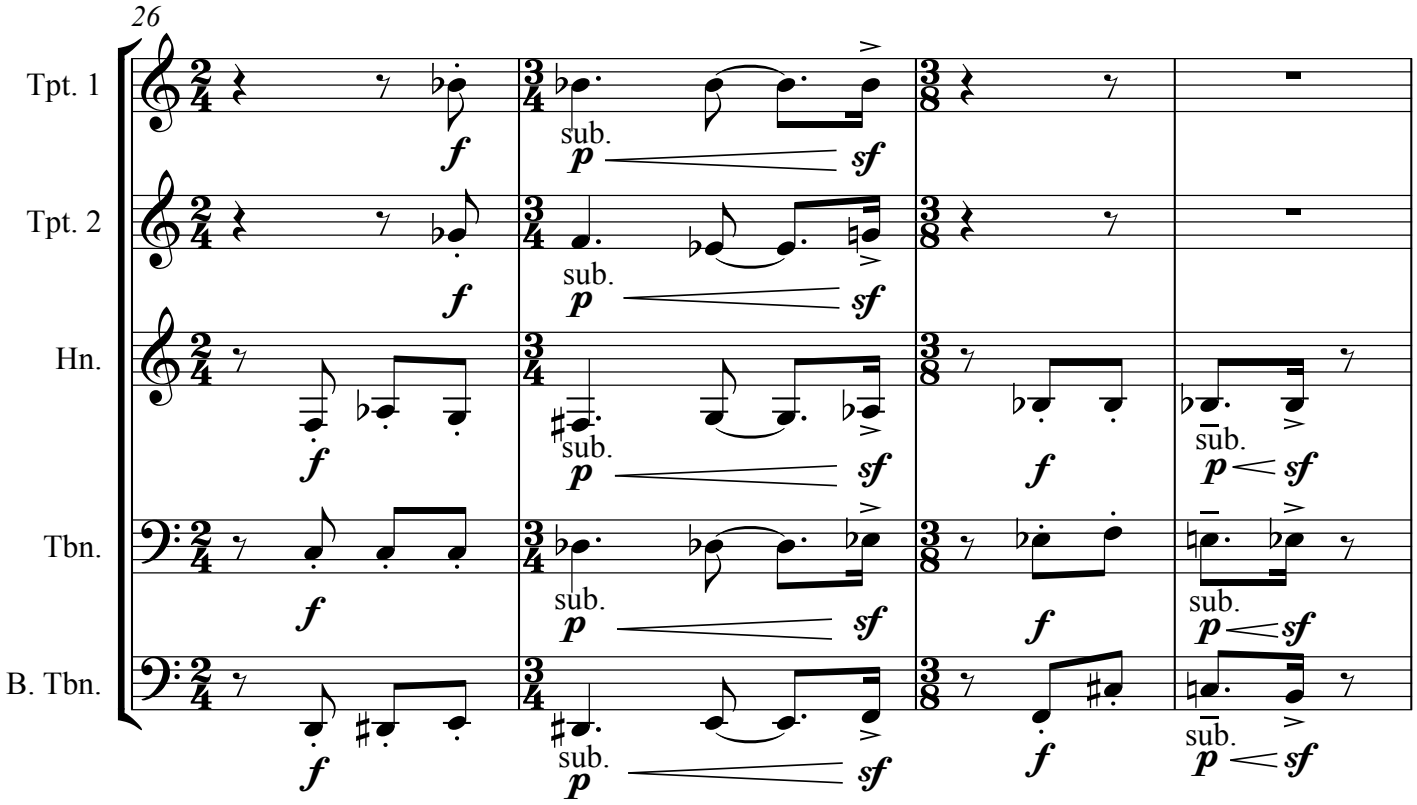

9
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
3


A
12
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.


17
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
fp sf f
sub. p
sf
p sf

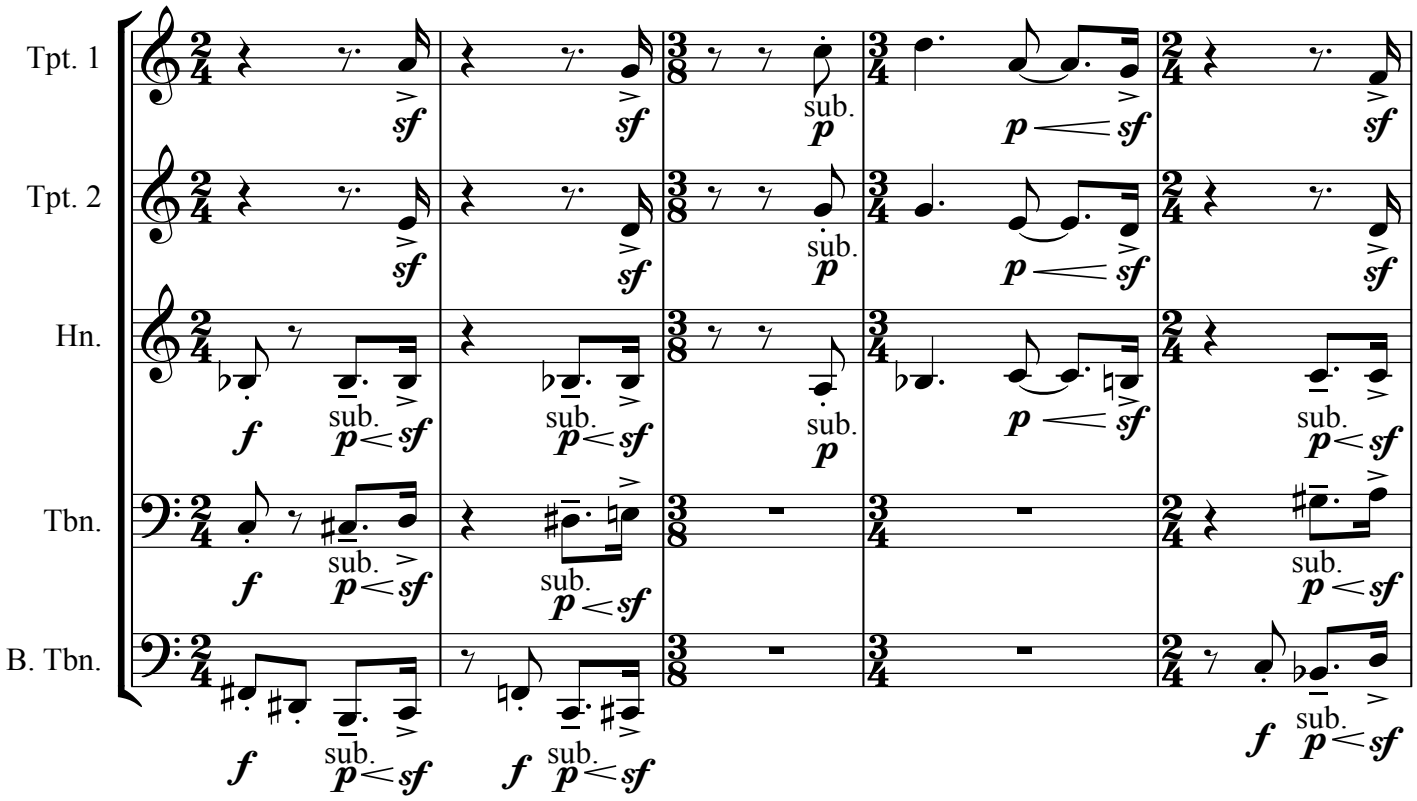

B
20
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub. p
3
sf
p sf


23
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
f
p
sf
mp

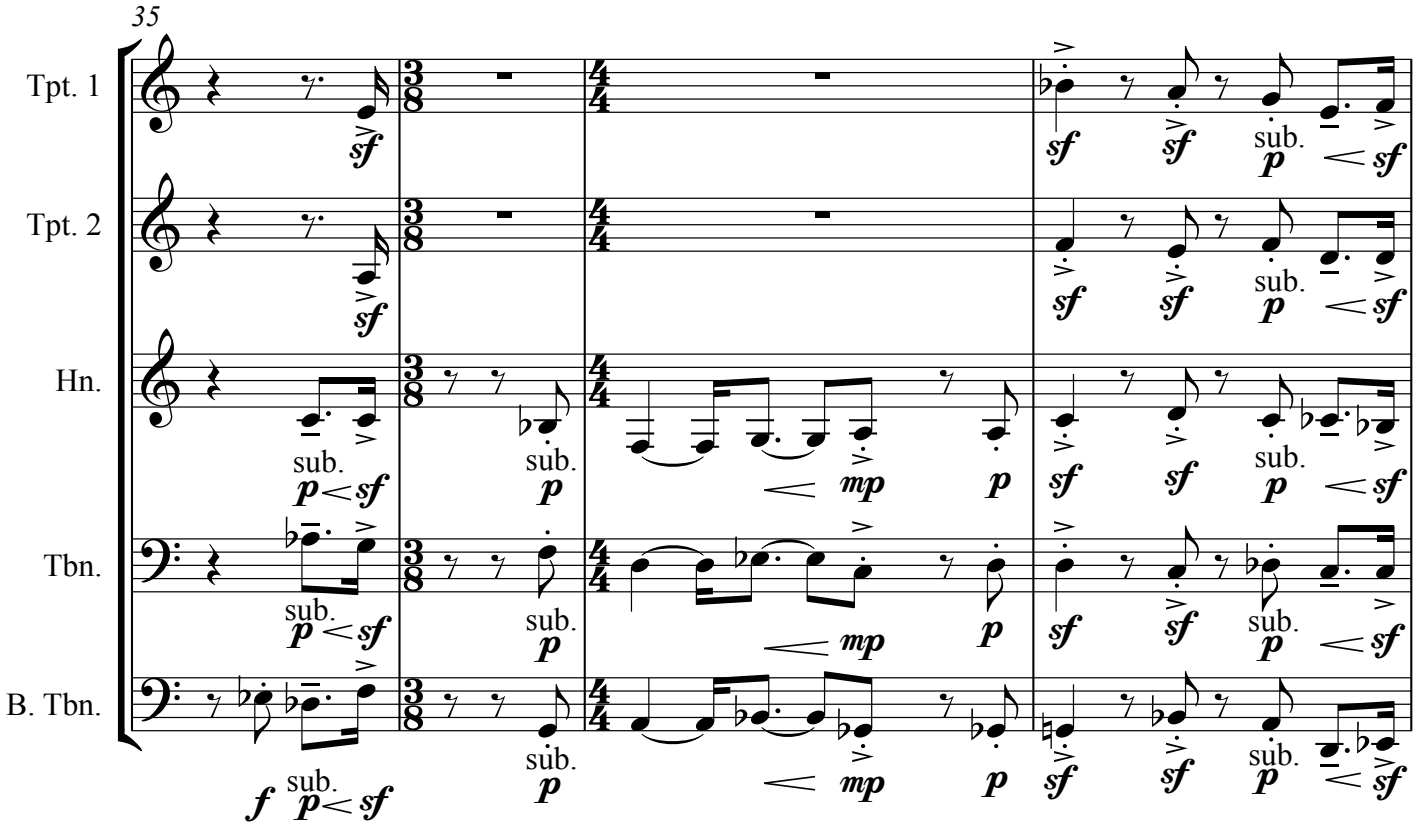

26
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
f
p
sf

C

30



35



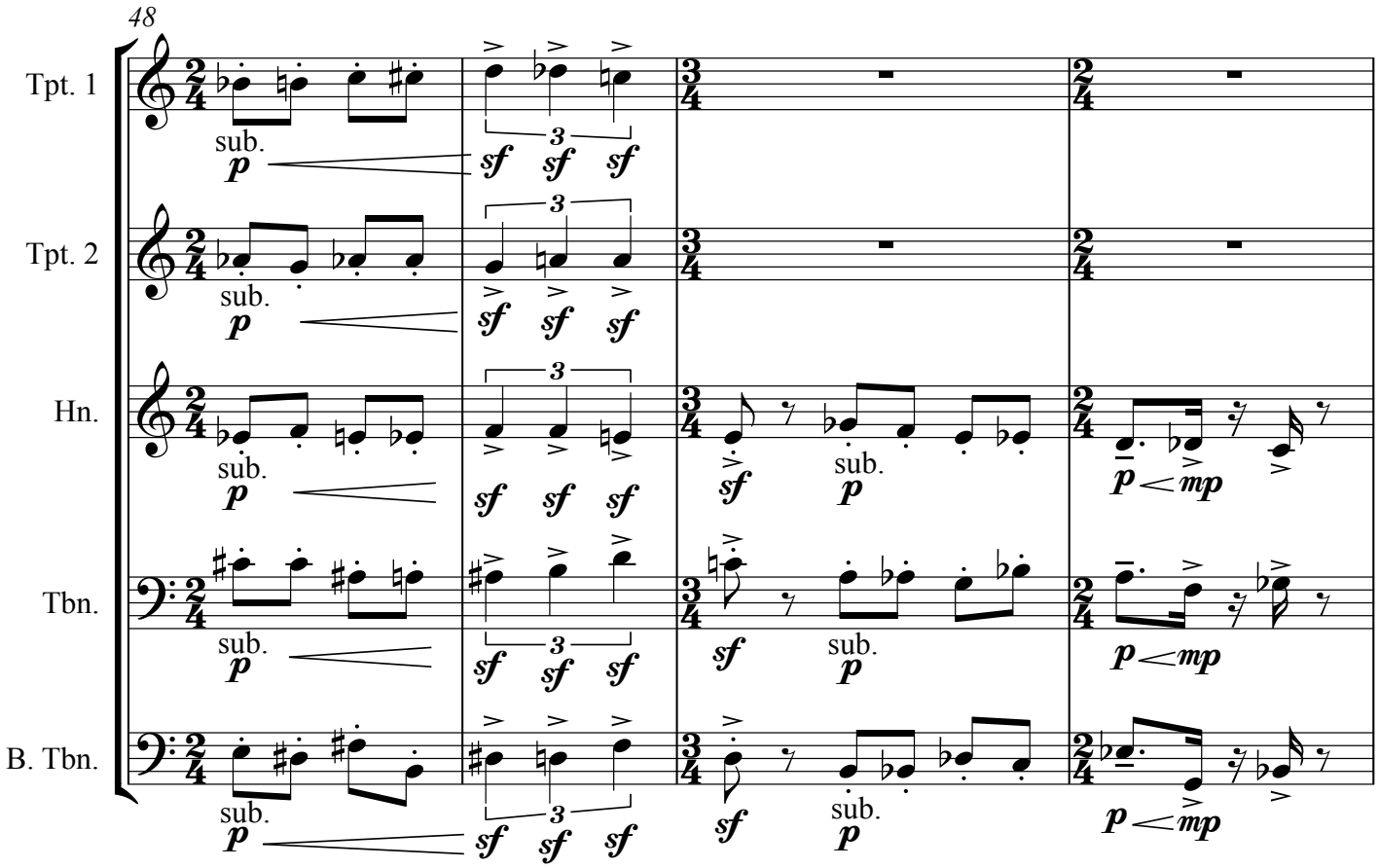
D

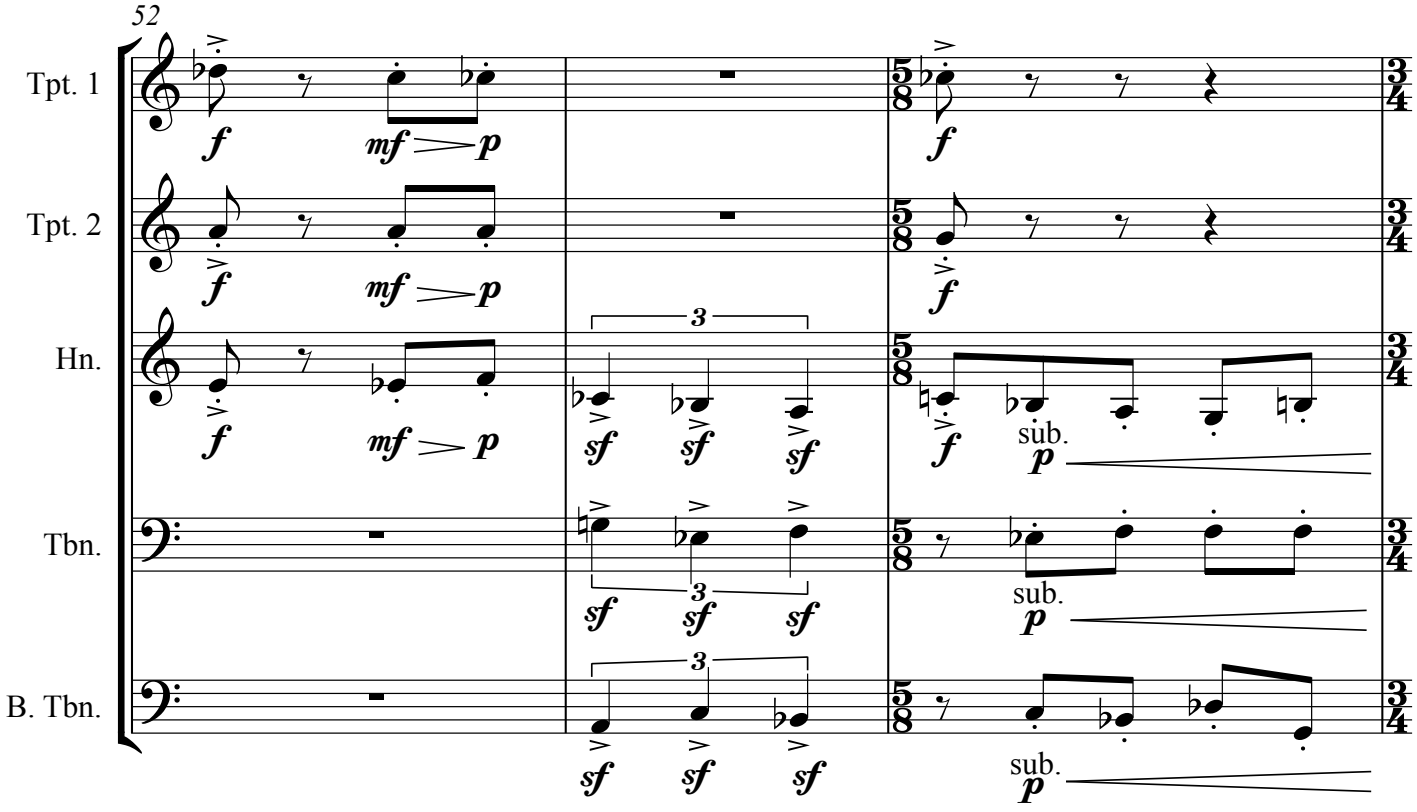
39

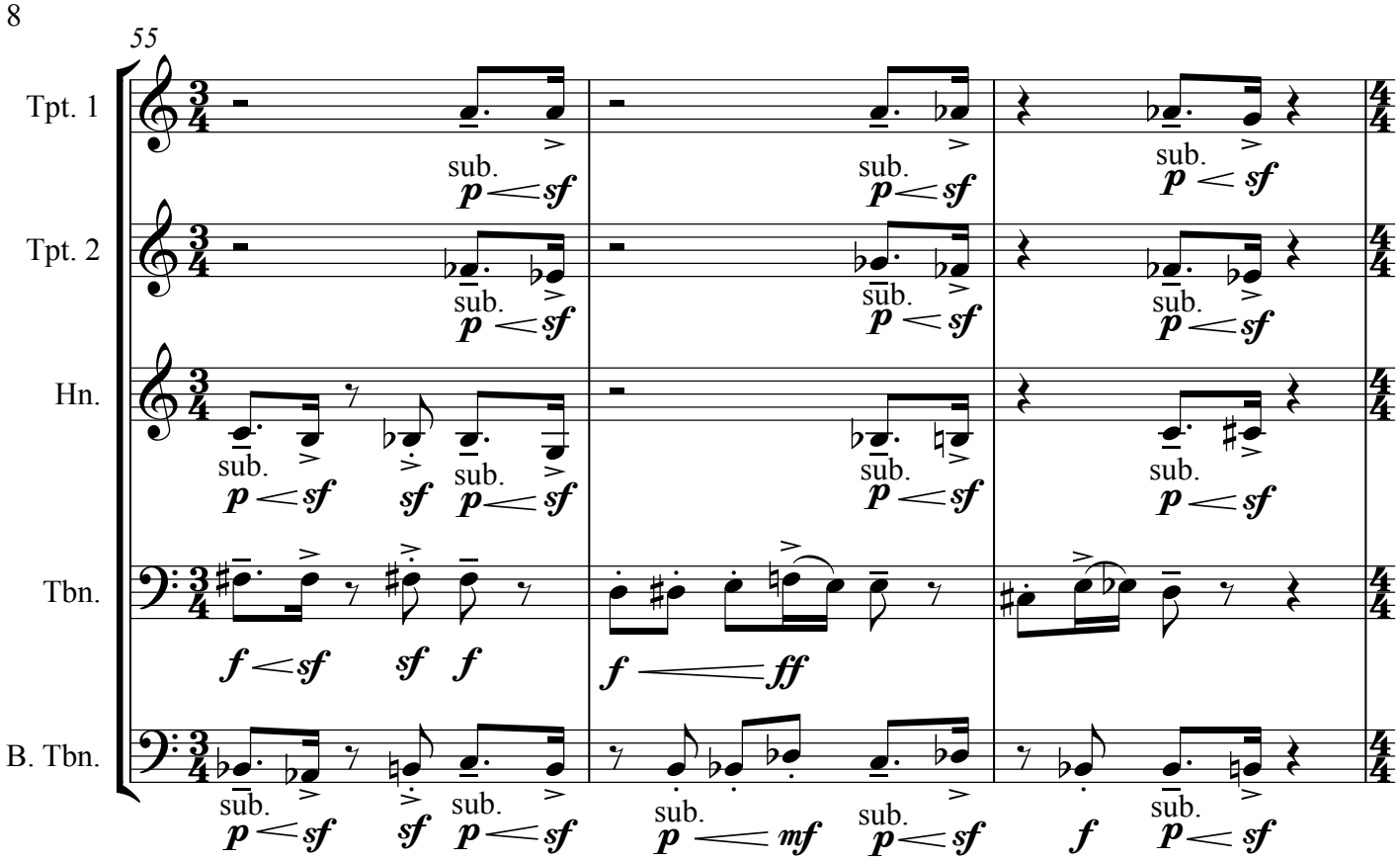
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

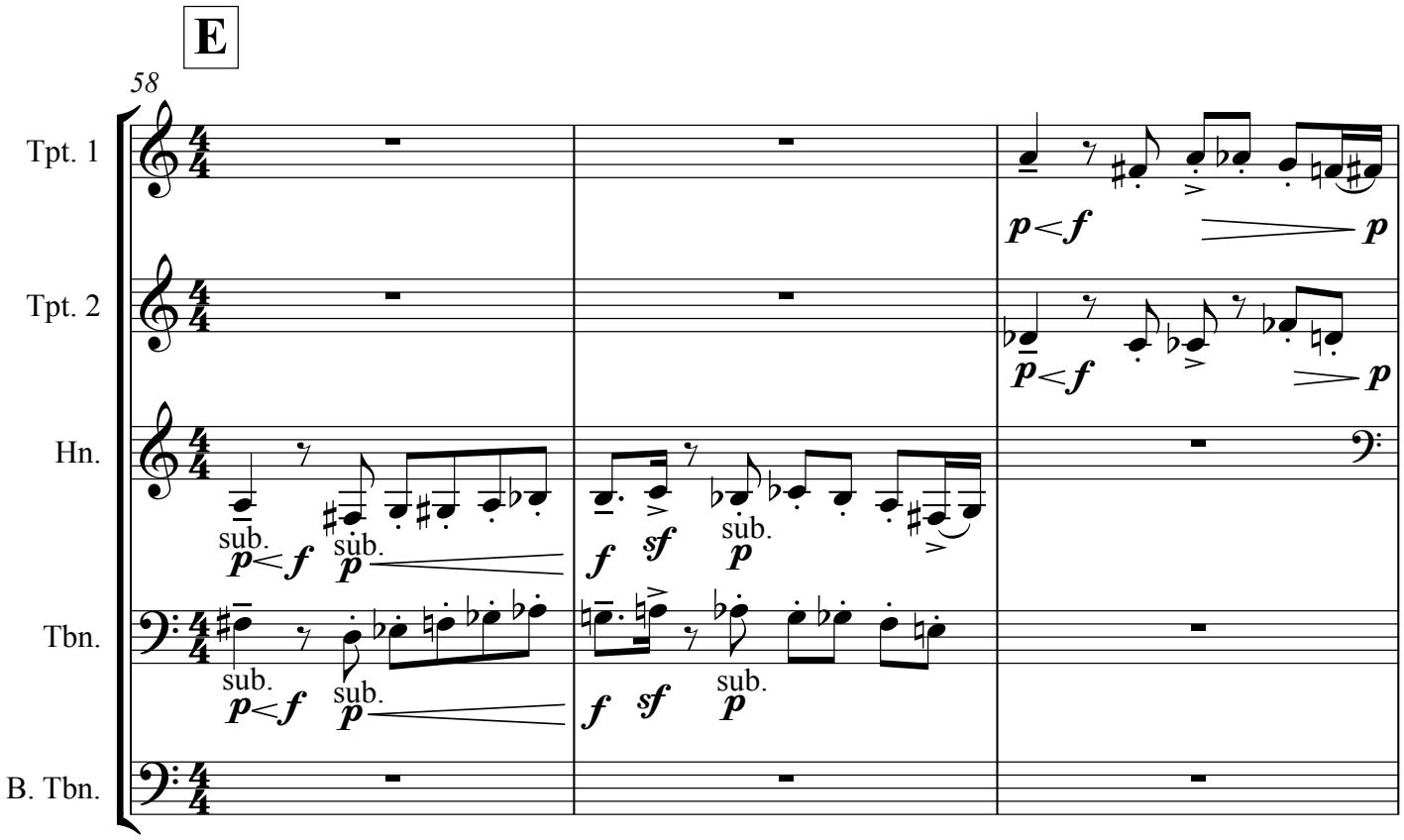
43

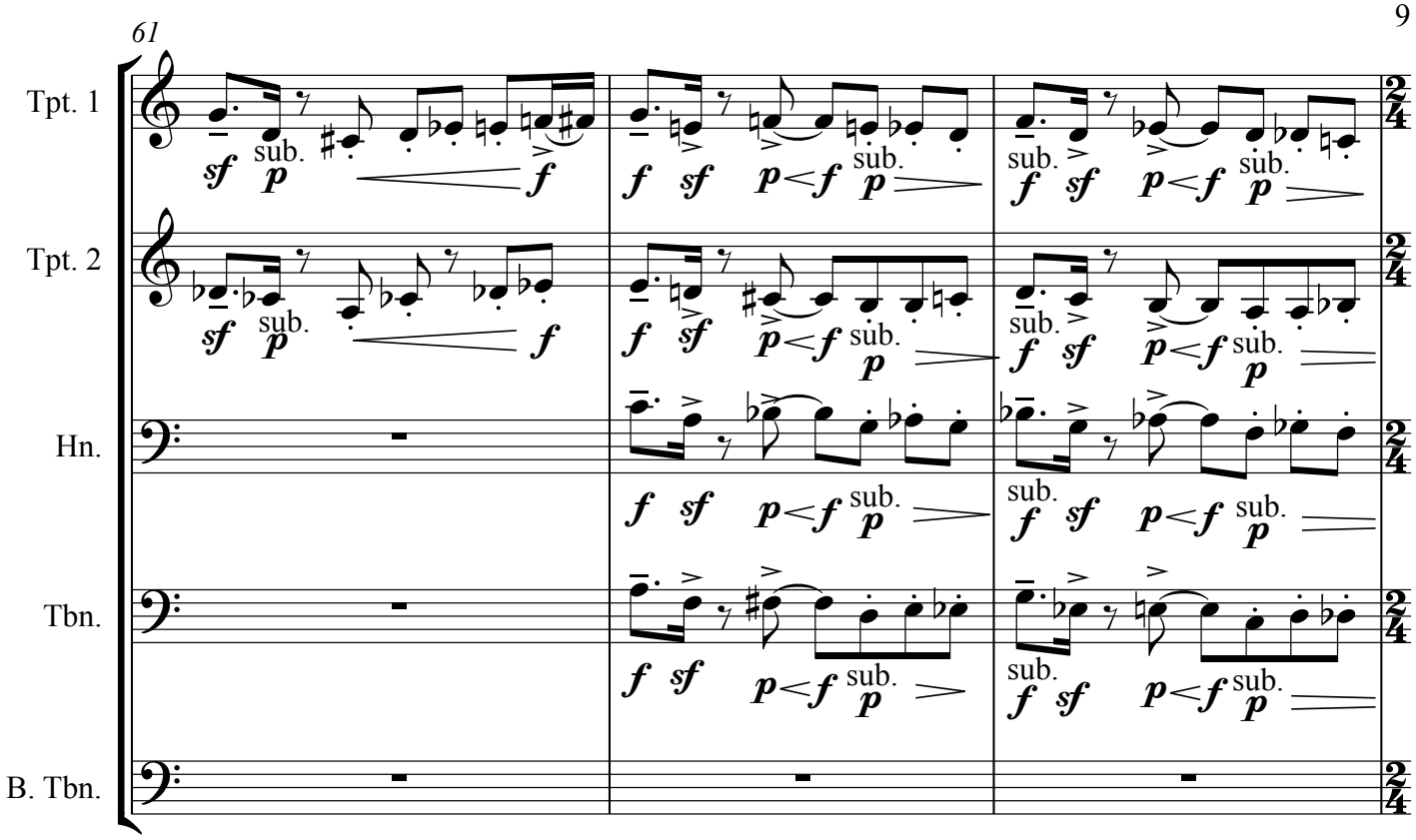
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

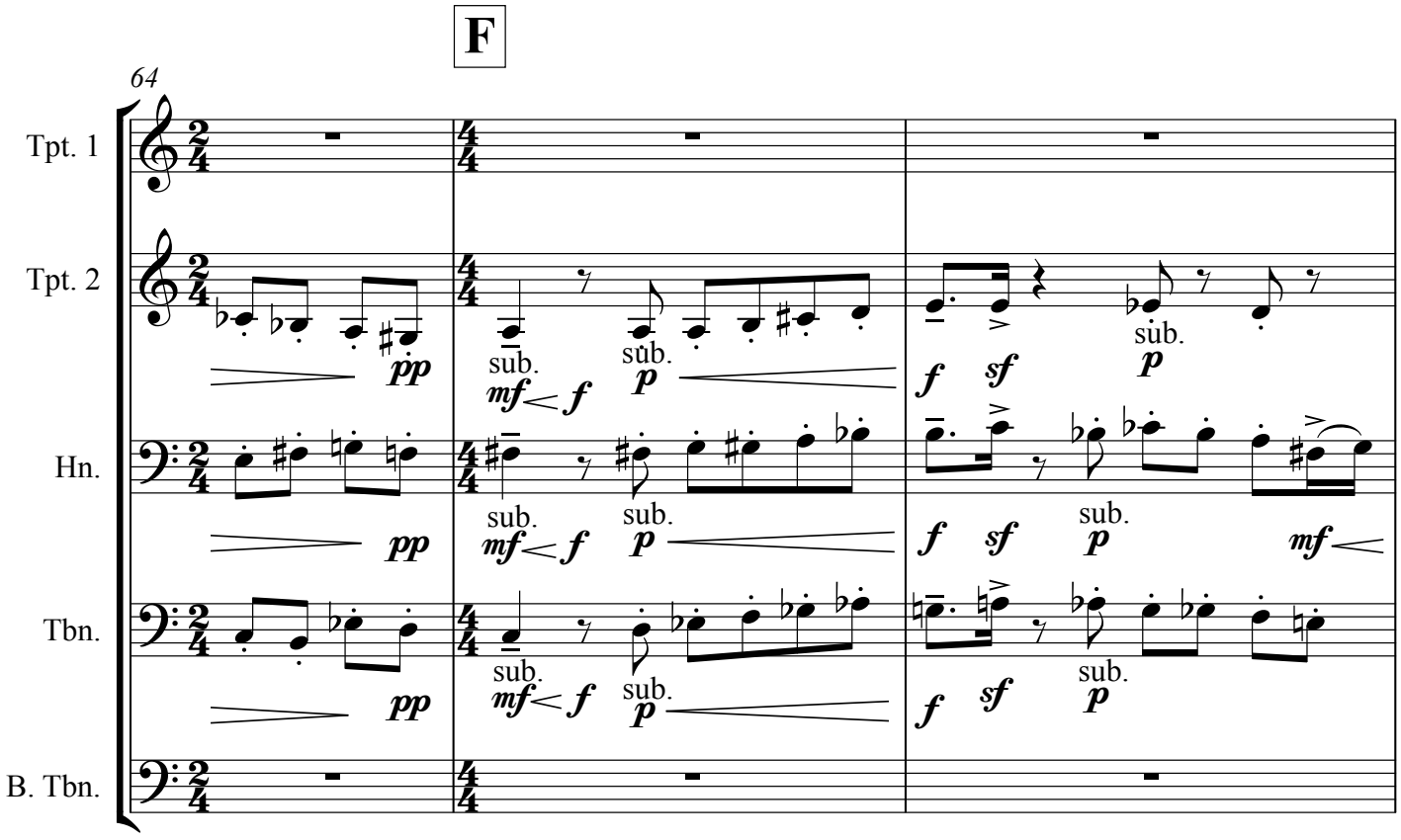

48
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
p
sf
3
mp

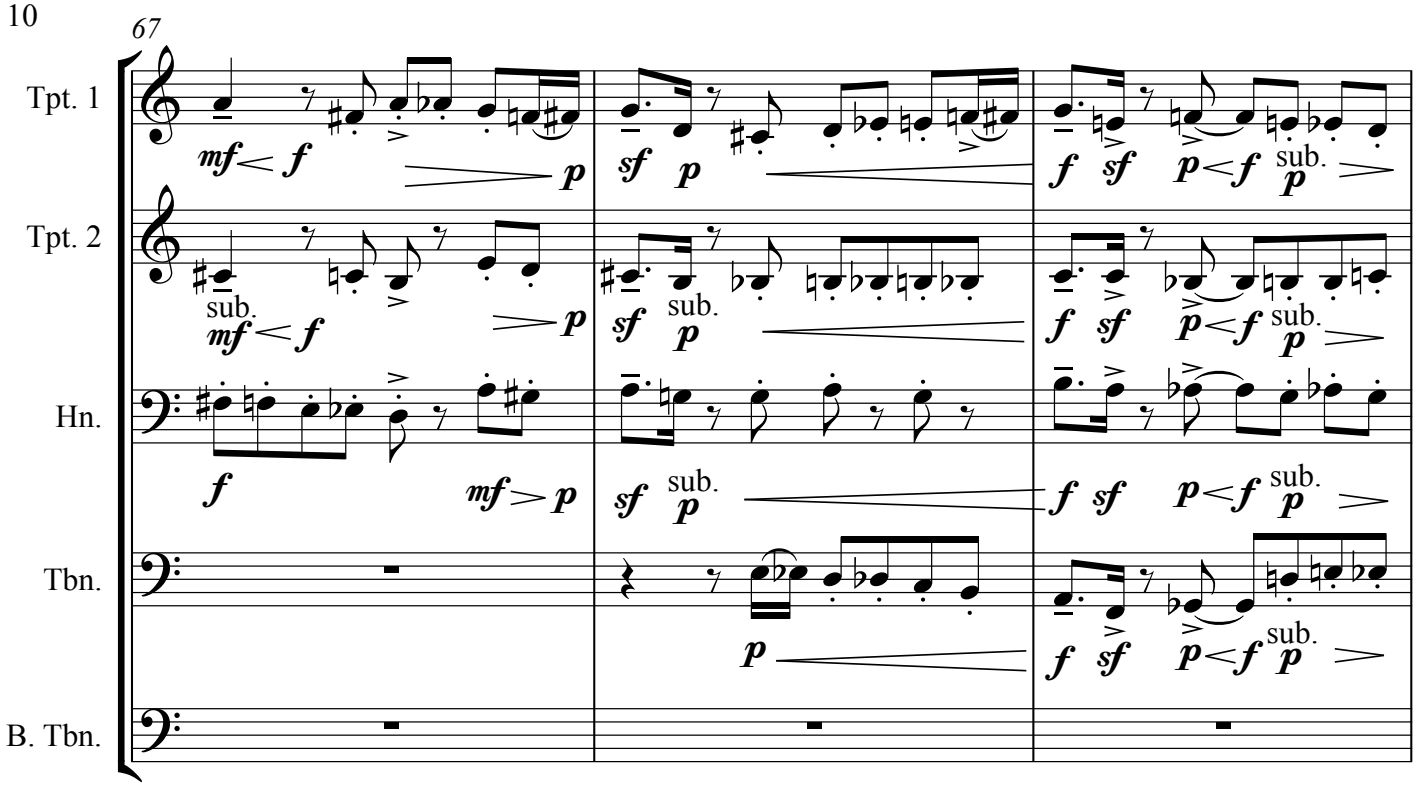

52
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
f
mf
p
sf
3
sub.


55
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
p < sf
sf
f < sf
f < ff
p < mf
f

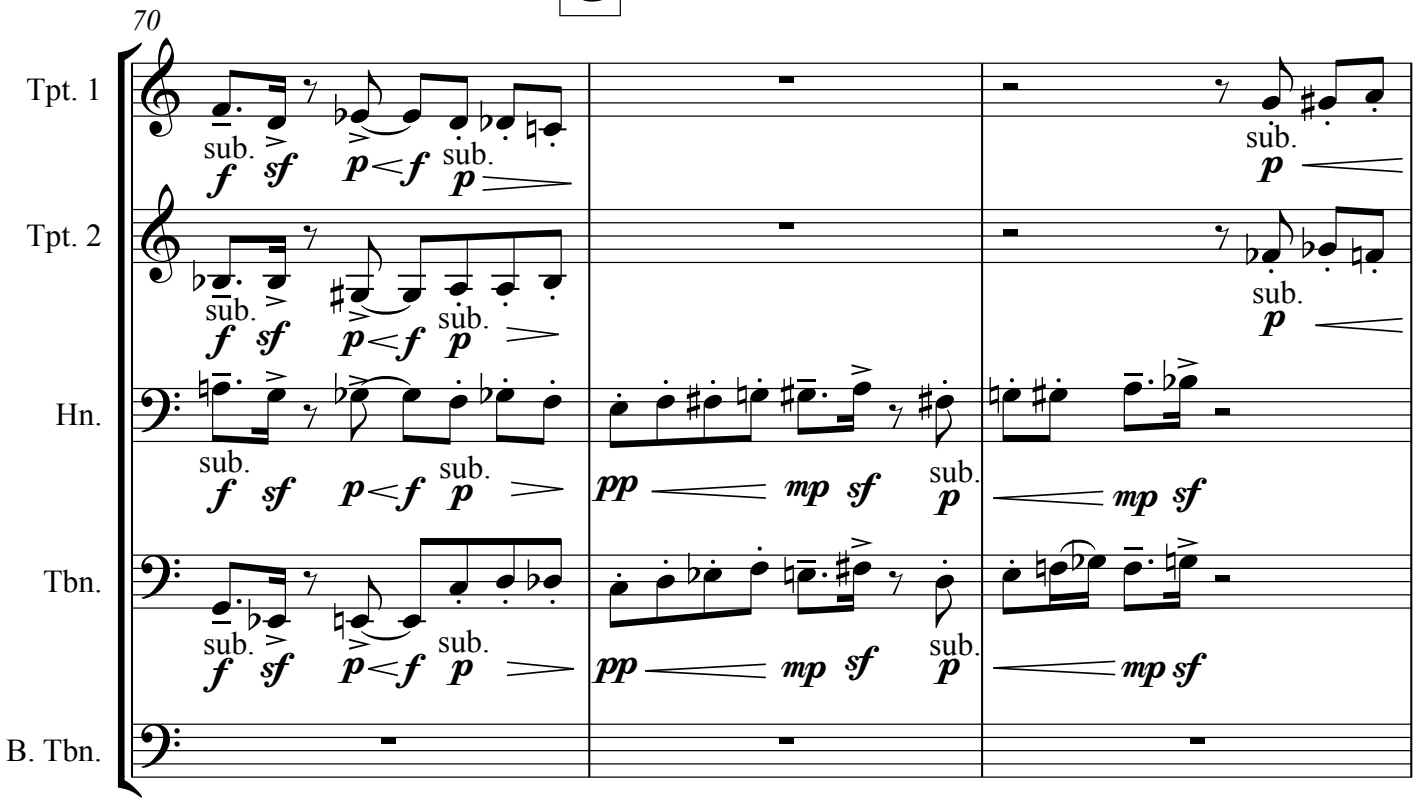

E
58
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
p < f
p
f
sf

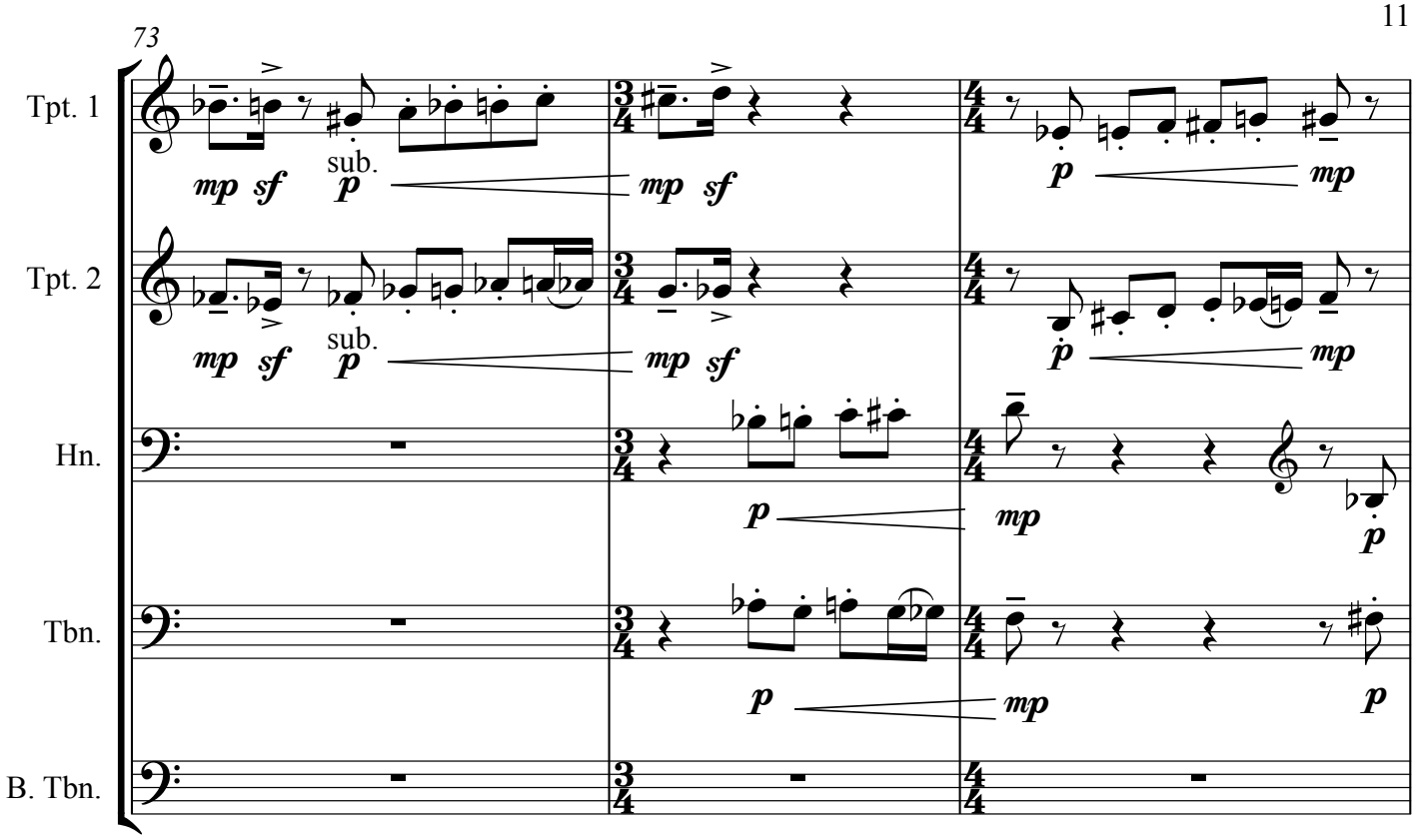

61
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sf
sub.
p
f

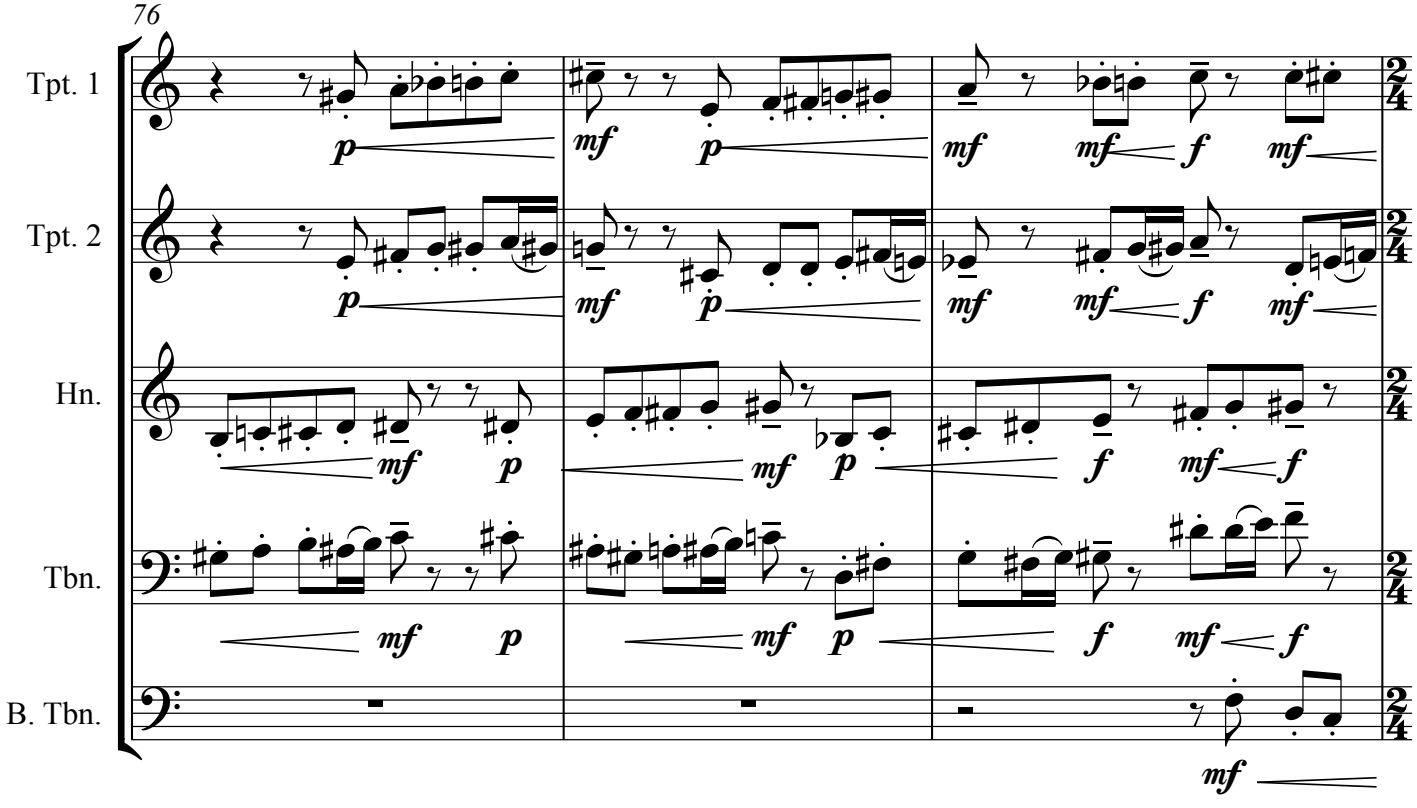

F
64
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
pp
sub.
mf
f
p
sf
mf

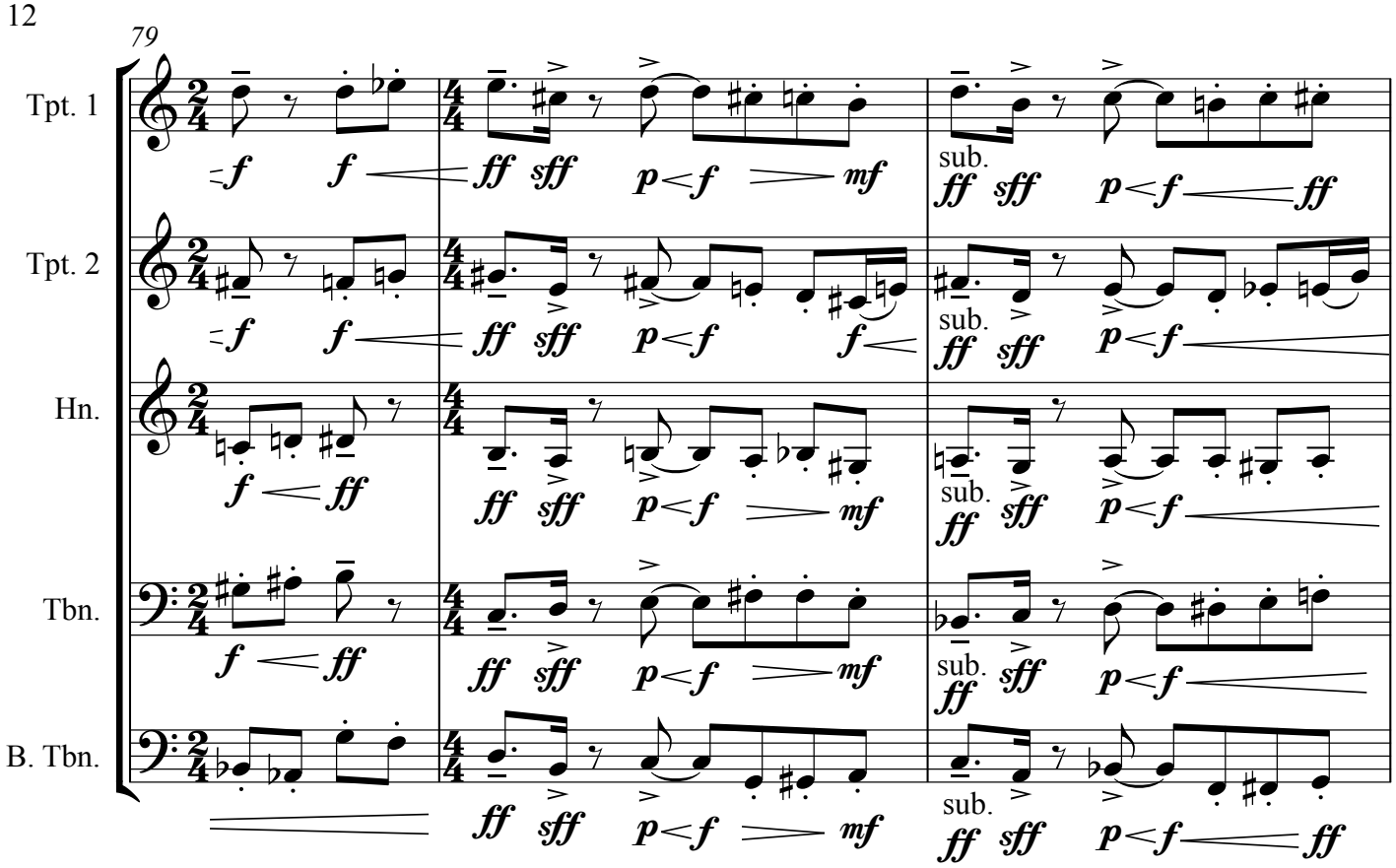


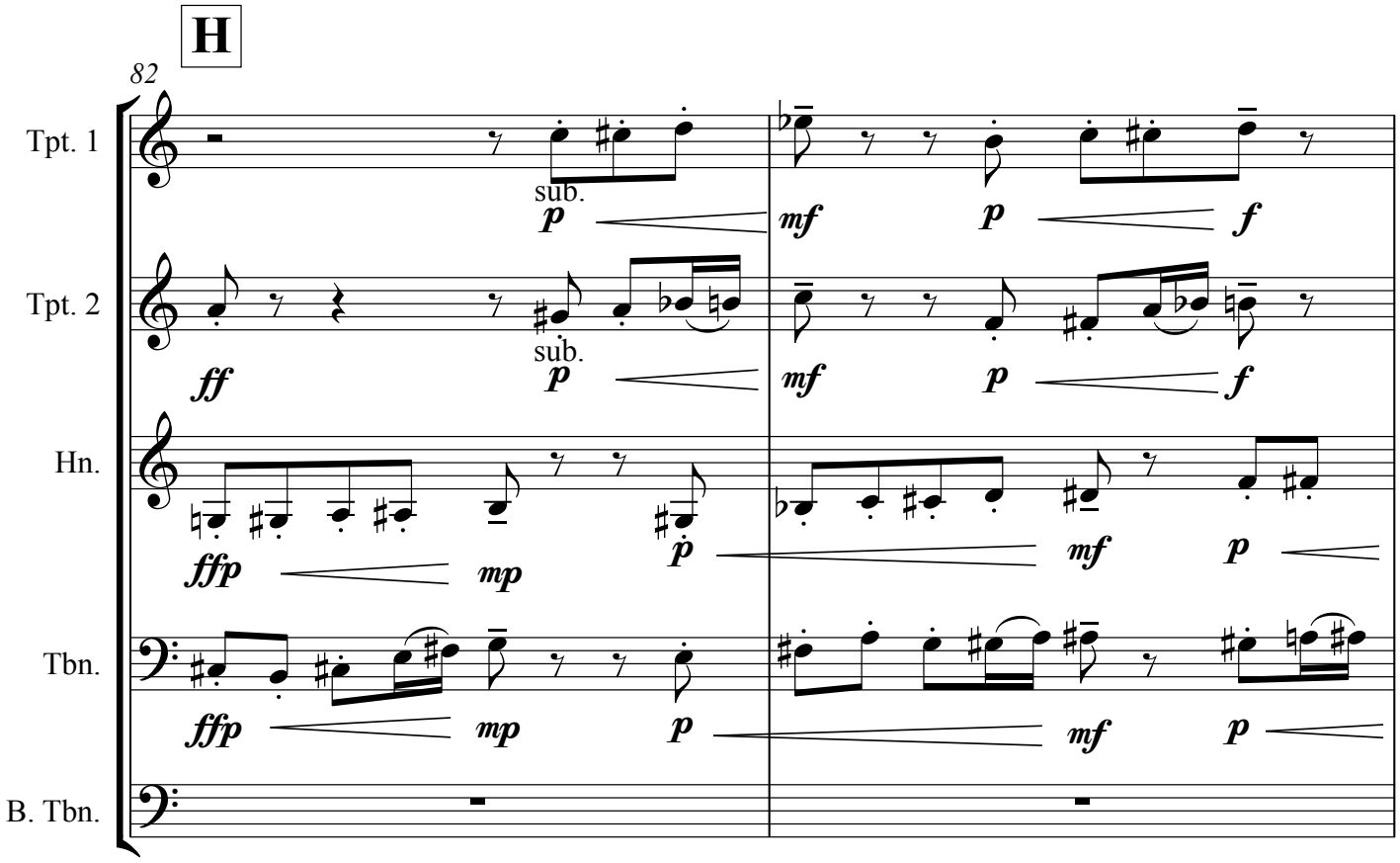
G

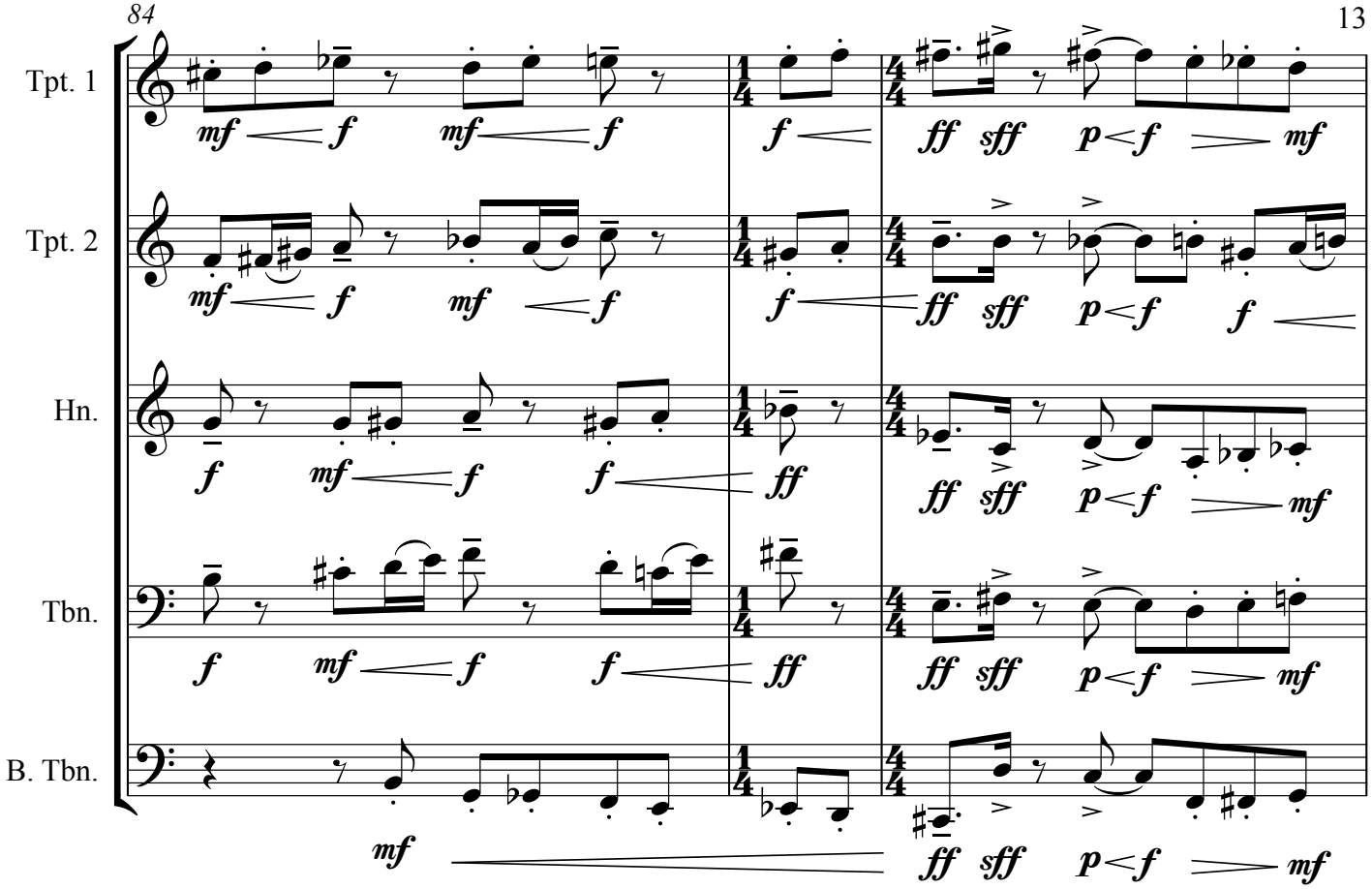


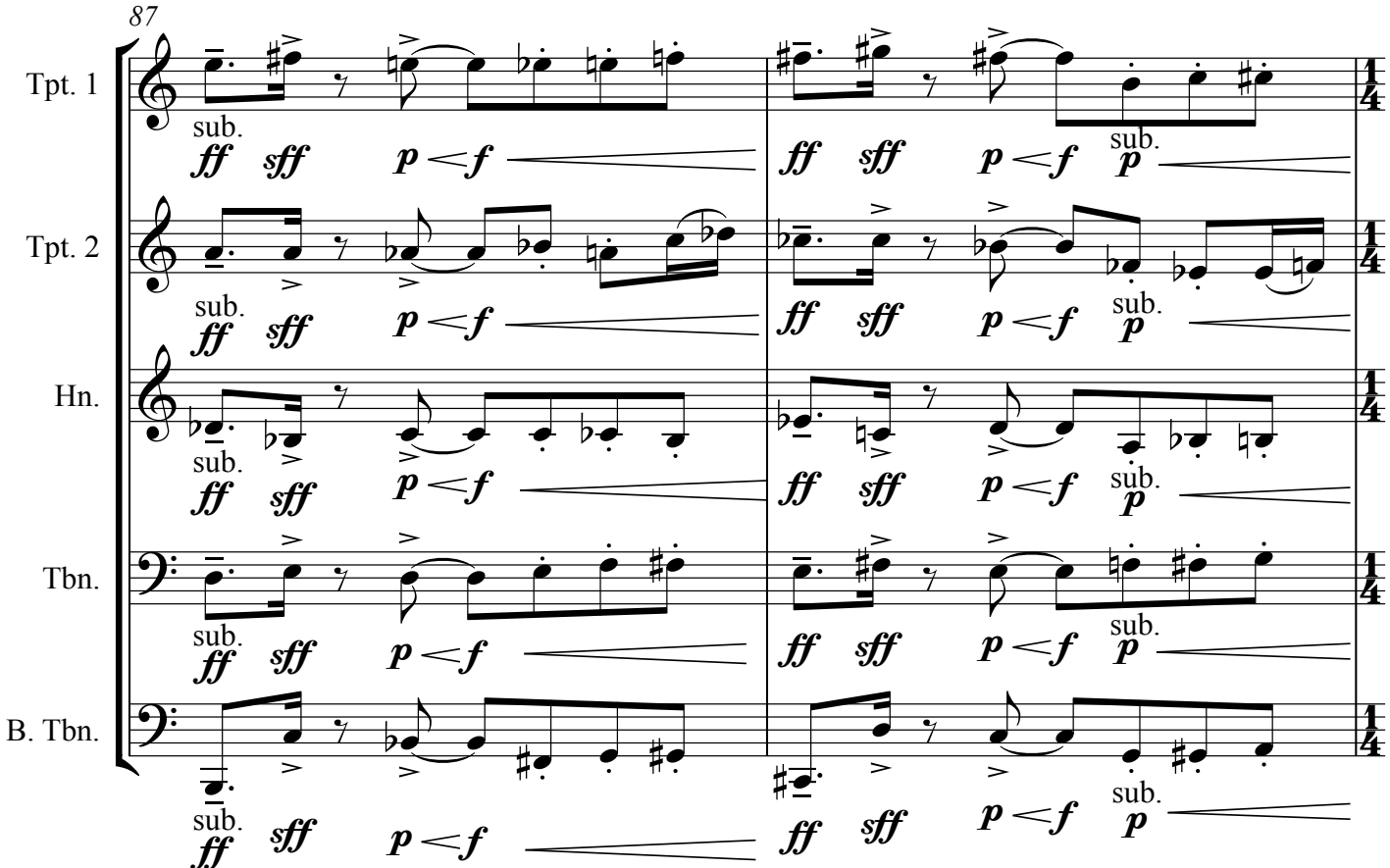

73
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
sub.

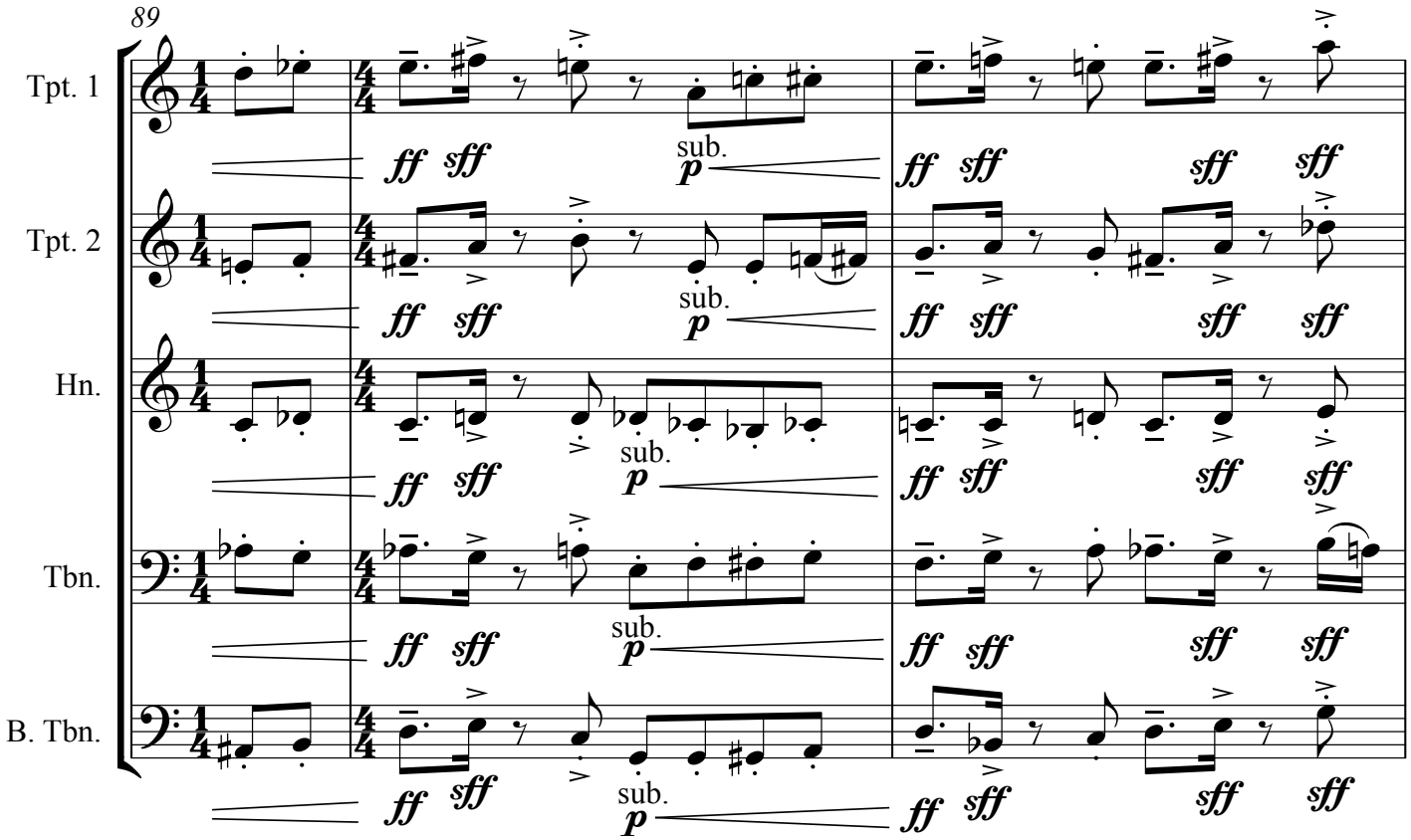

76
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

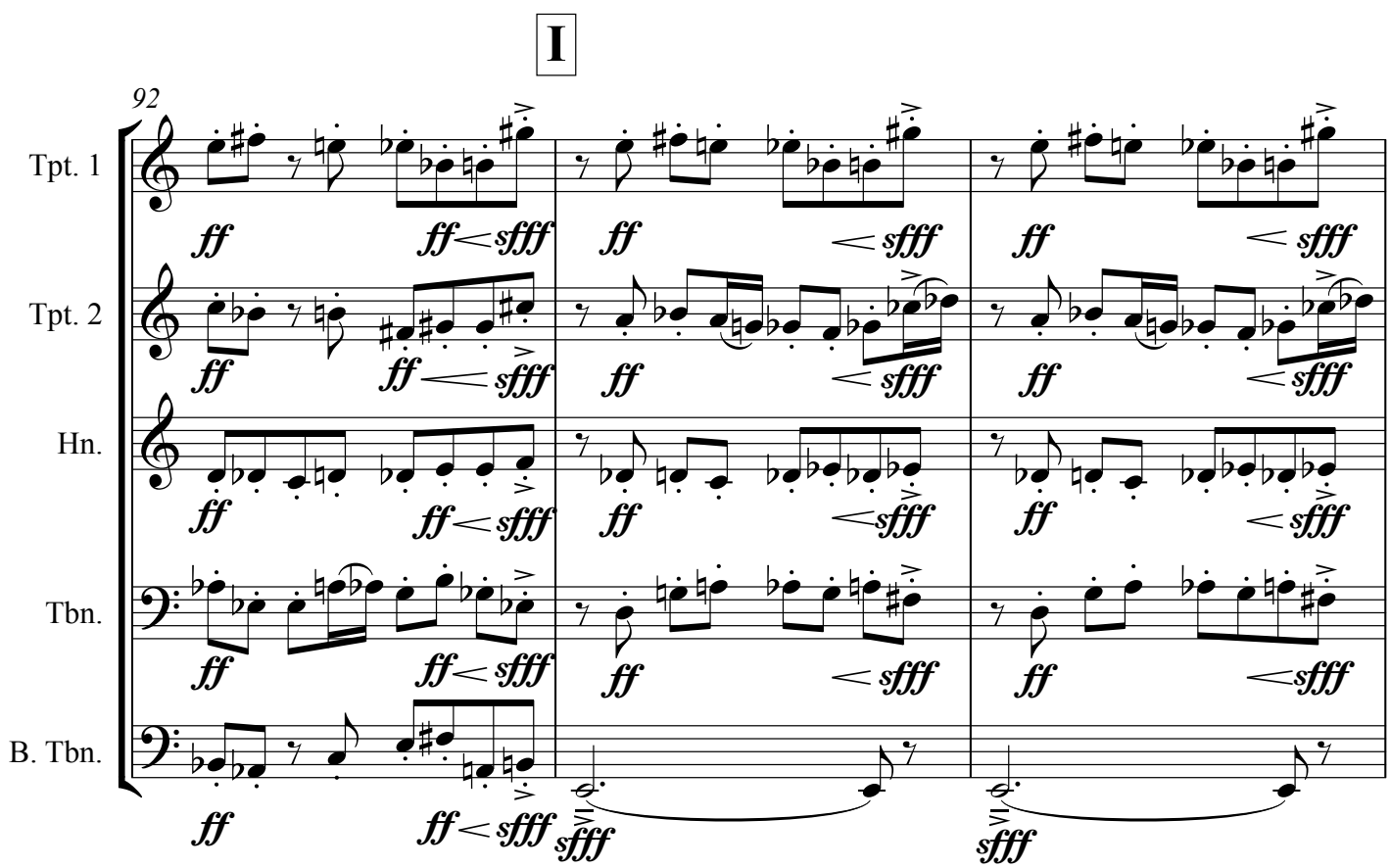

79
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

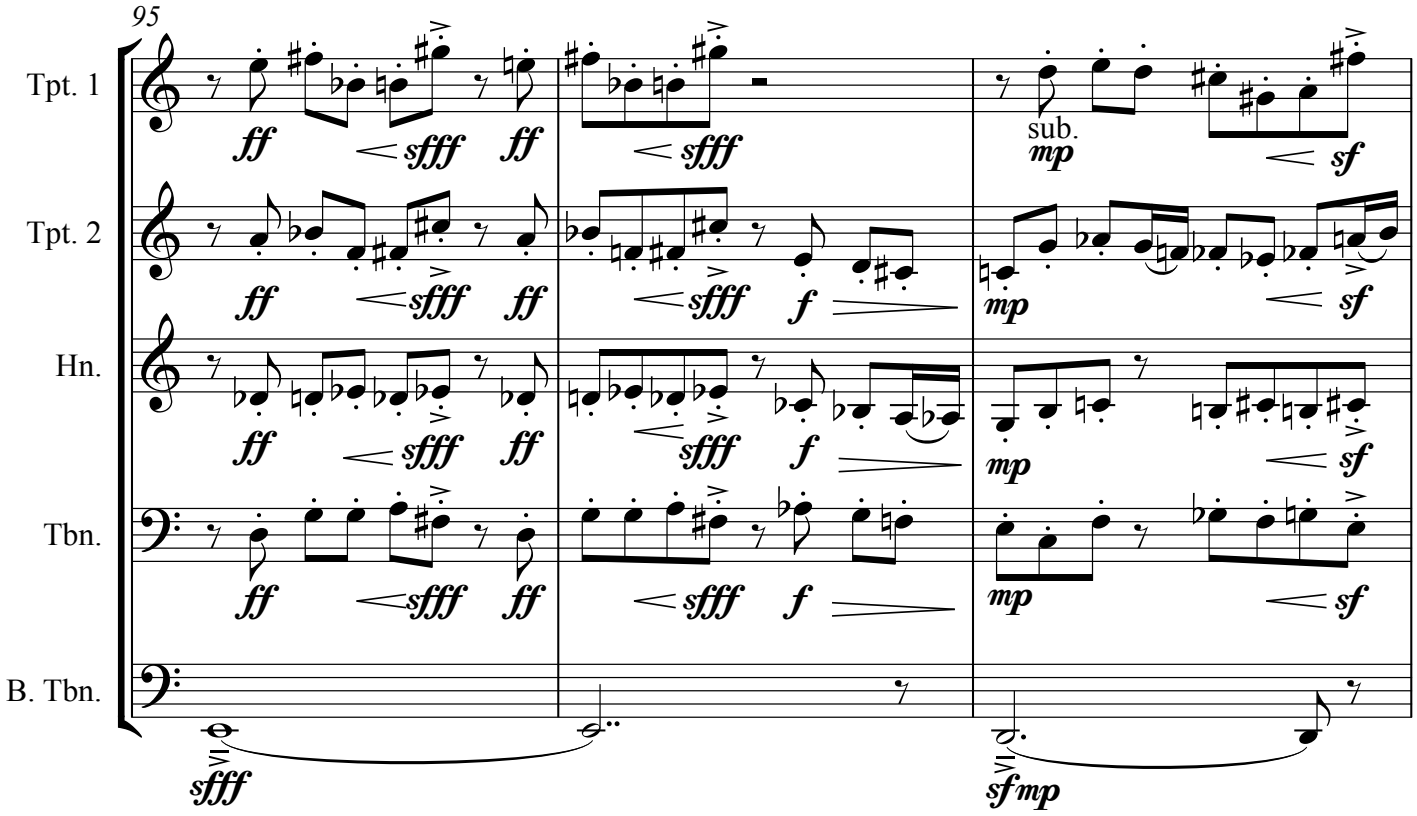

H
82
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

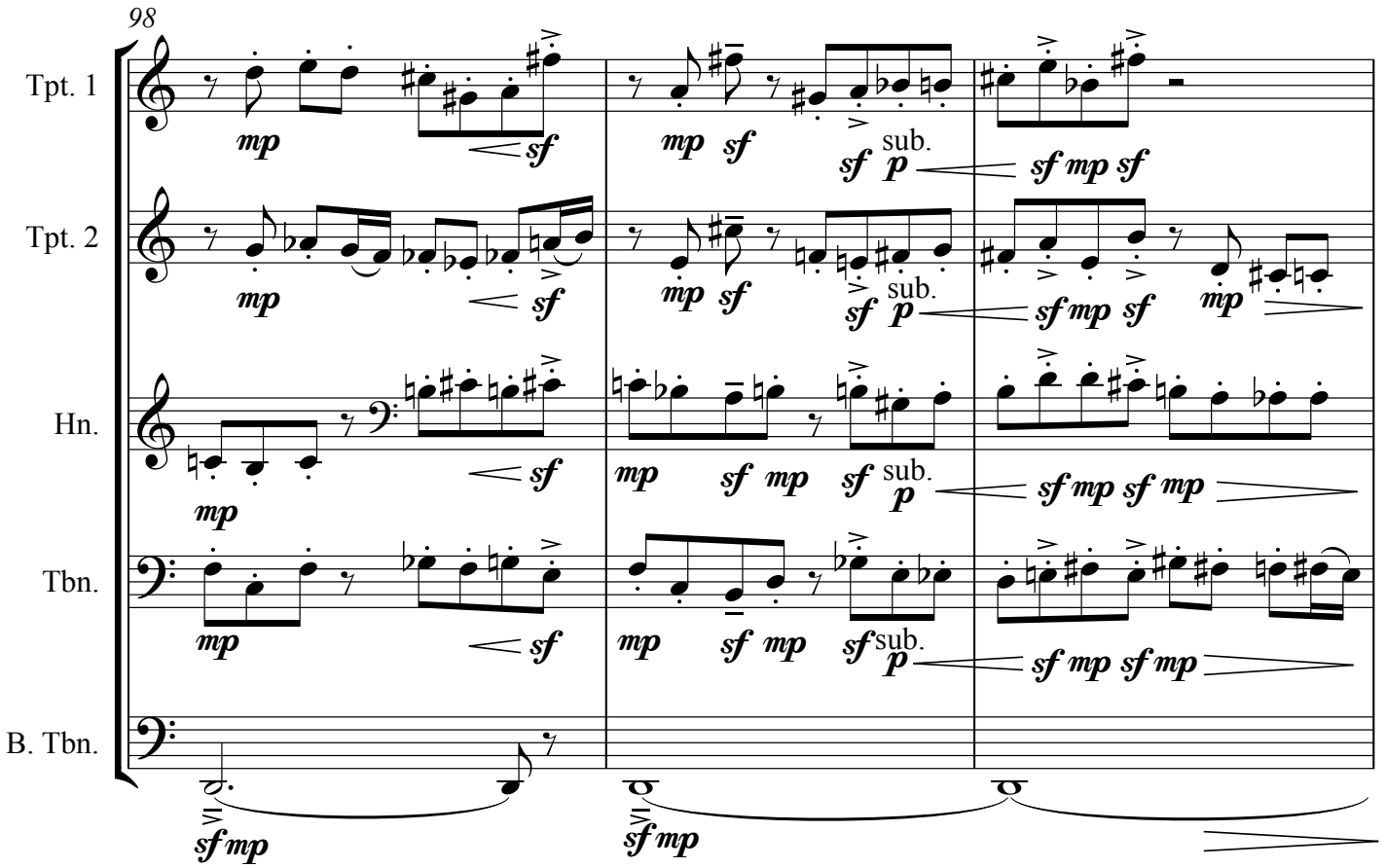

84
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

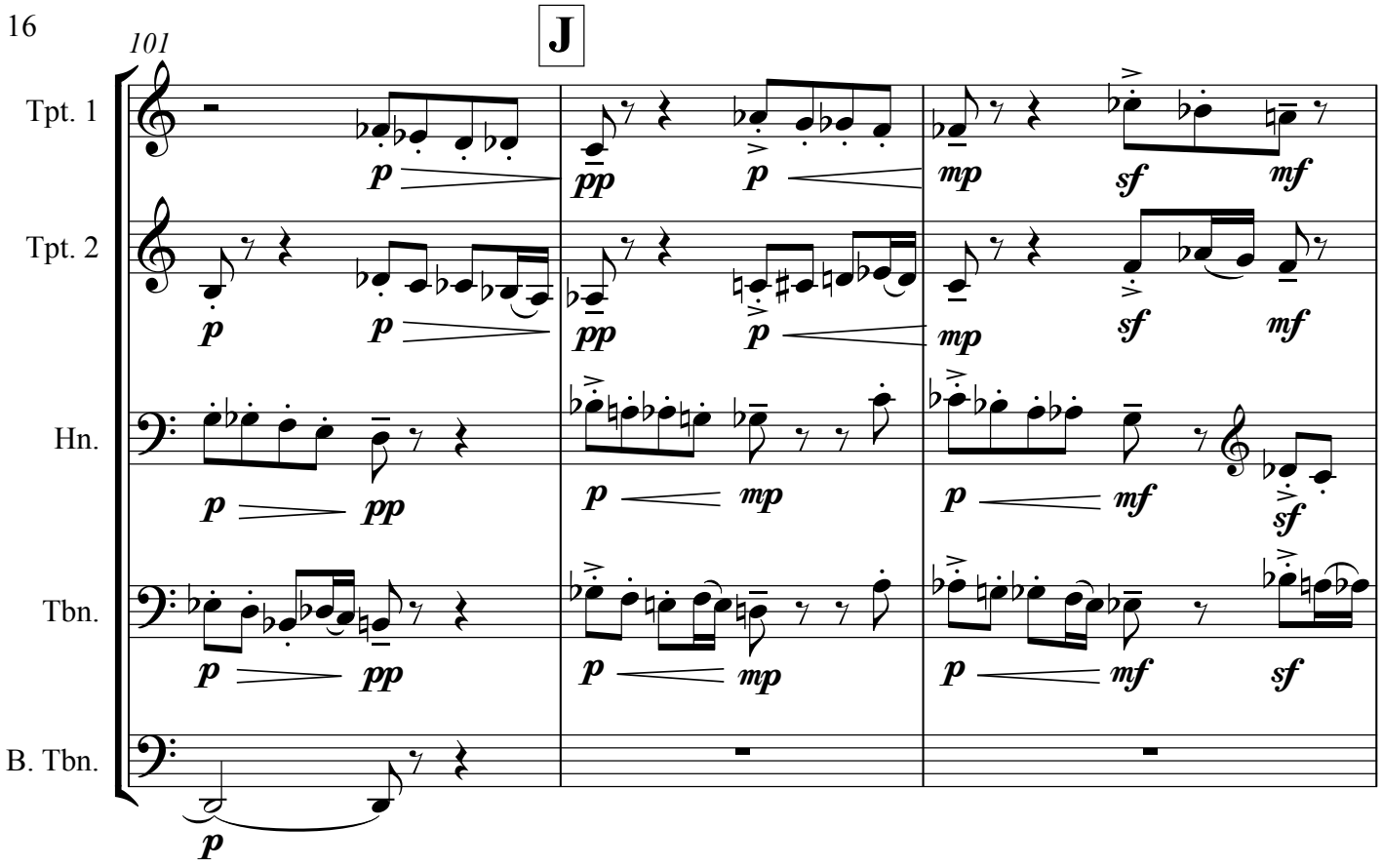

87
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

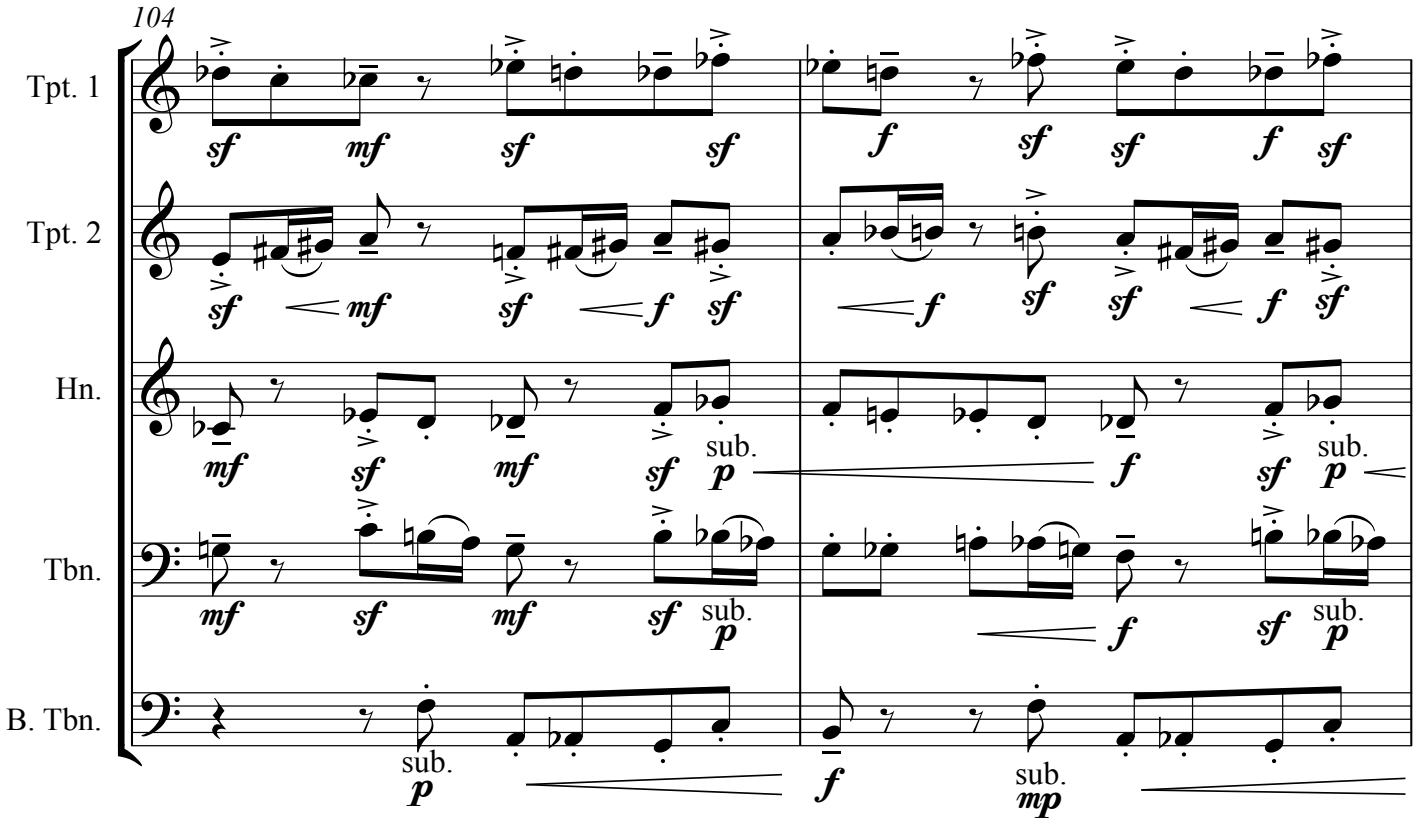

89
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
ff
sff
sub.
p

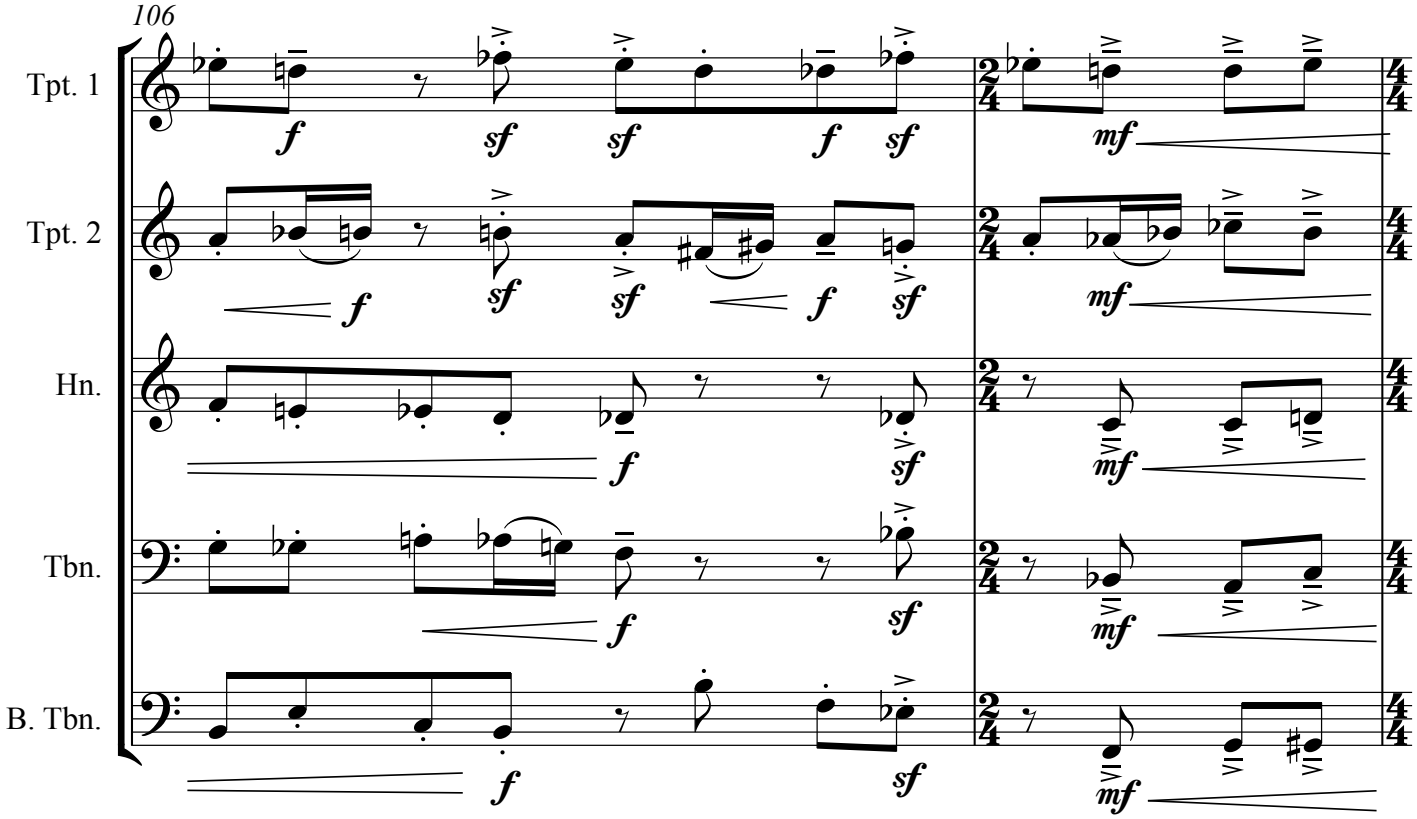

I
92
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
ff
sfff

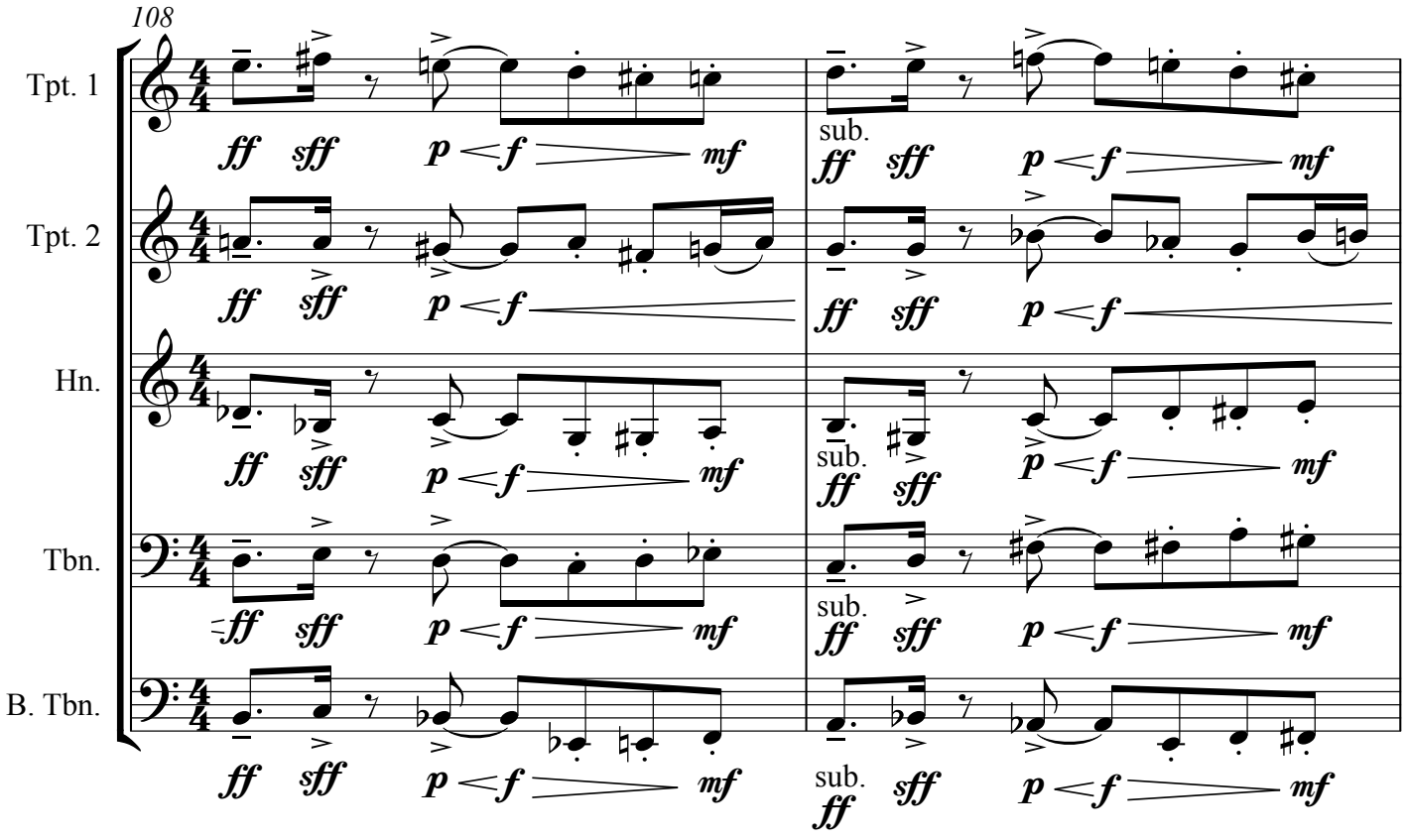

95
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

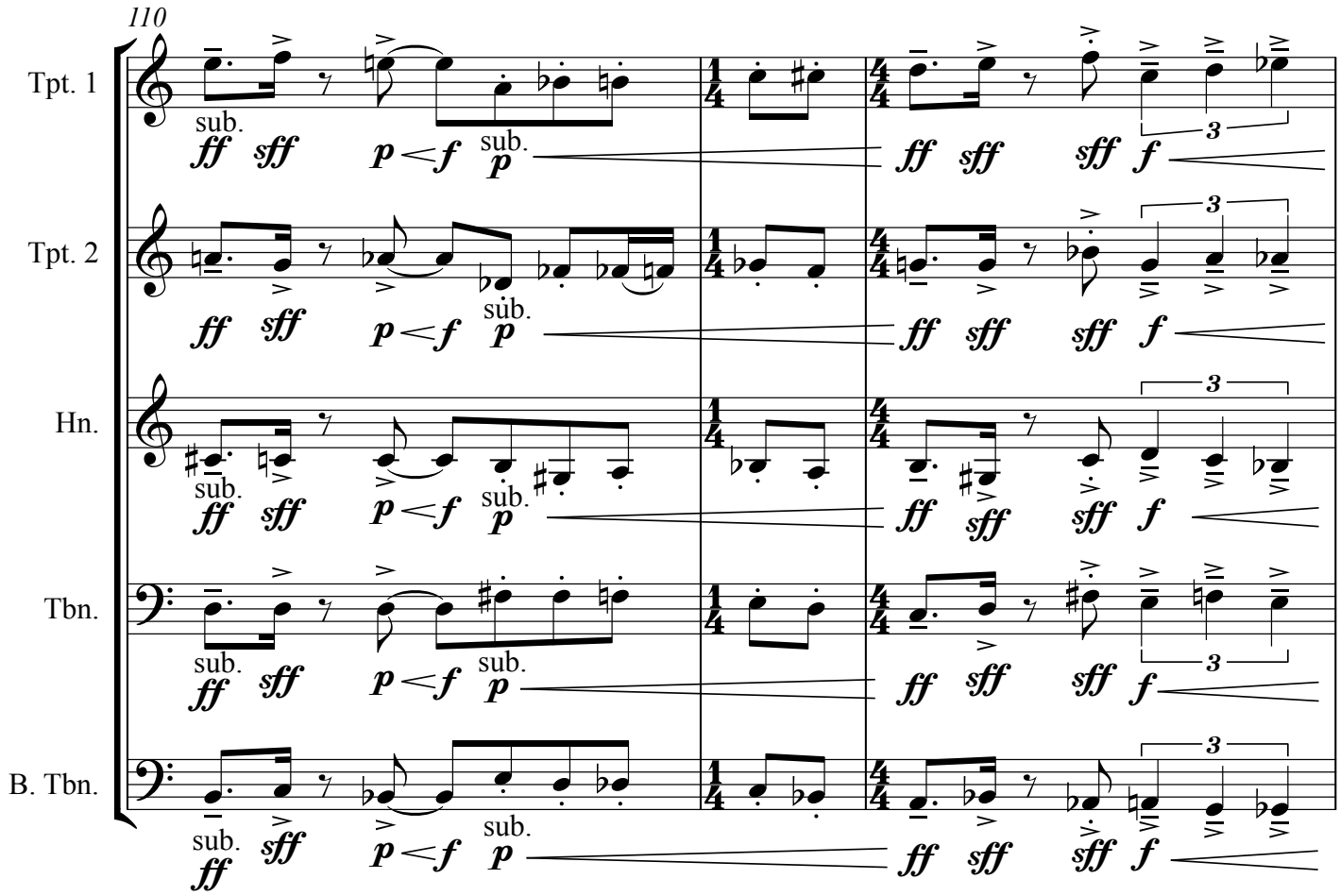

98
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

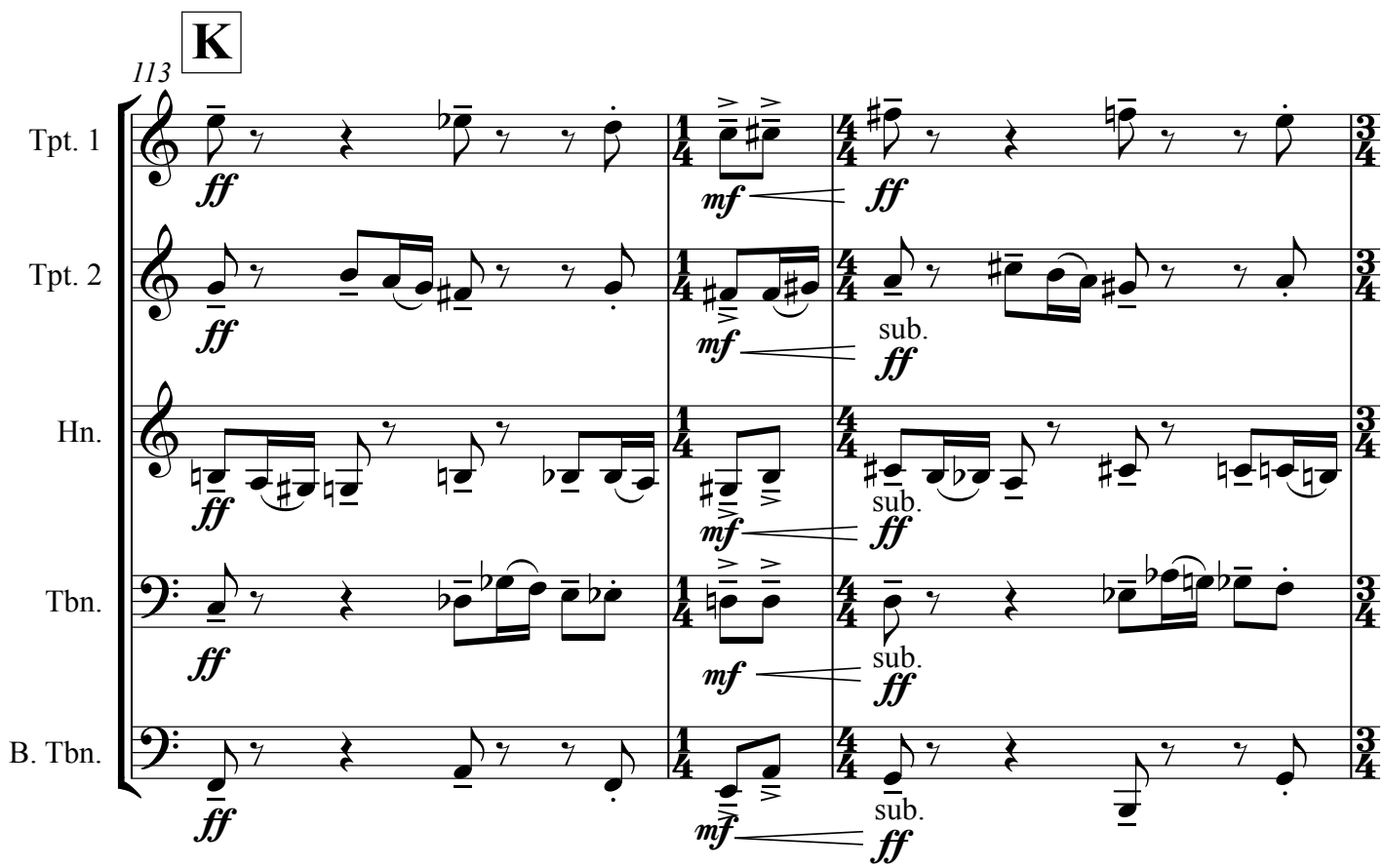

J
101
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

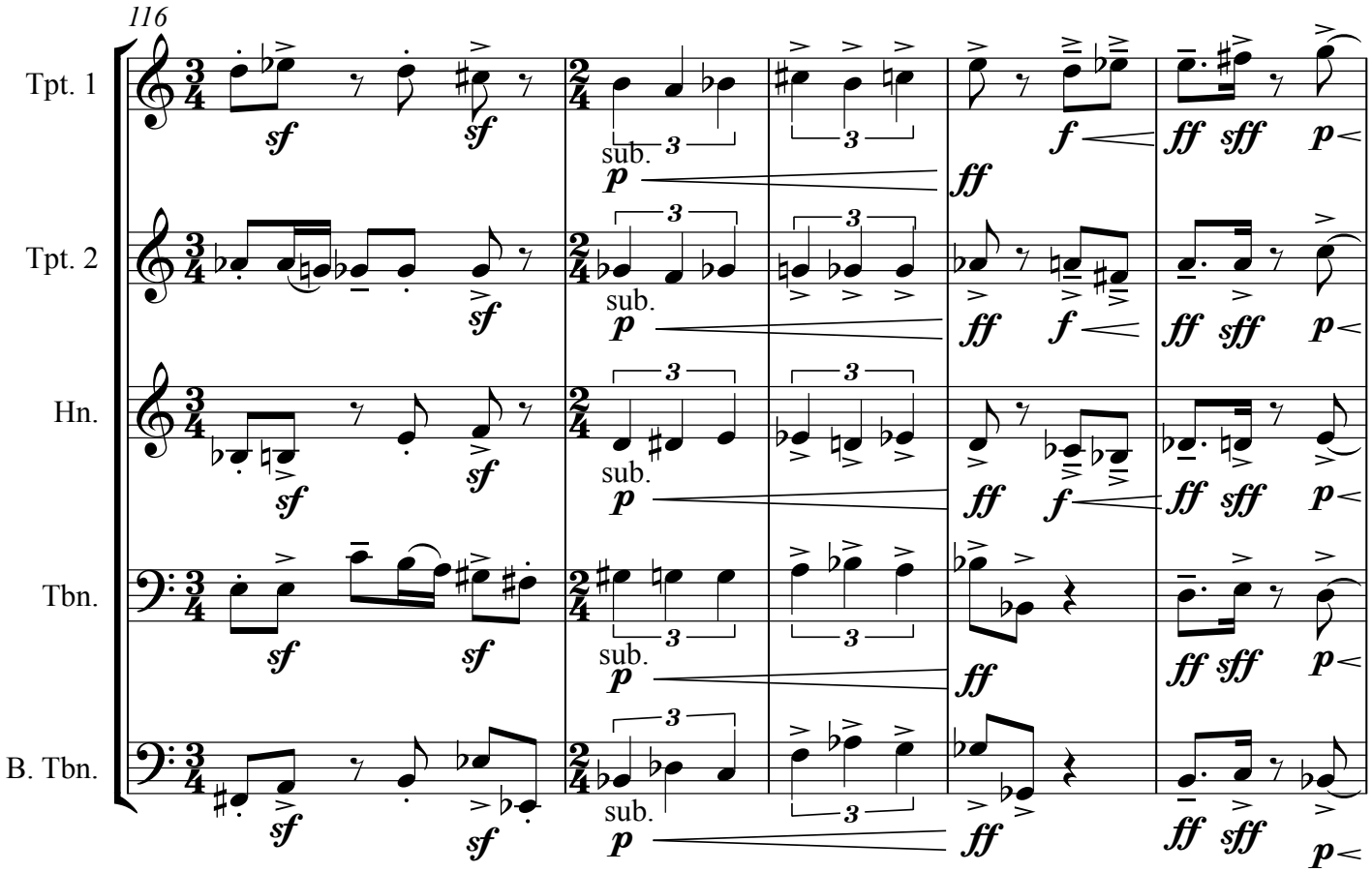

104
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.

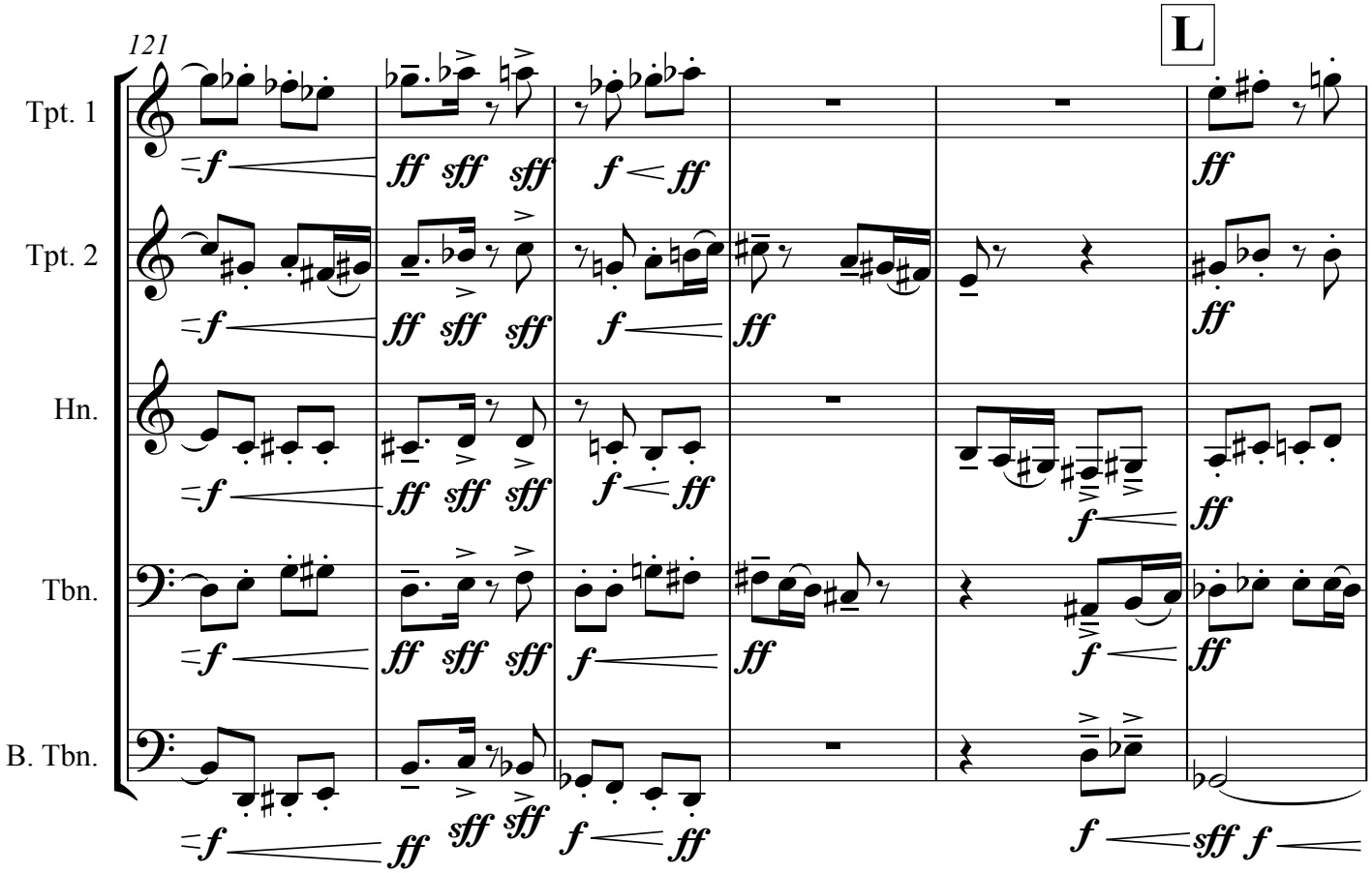

106
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

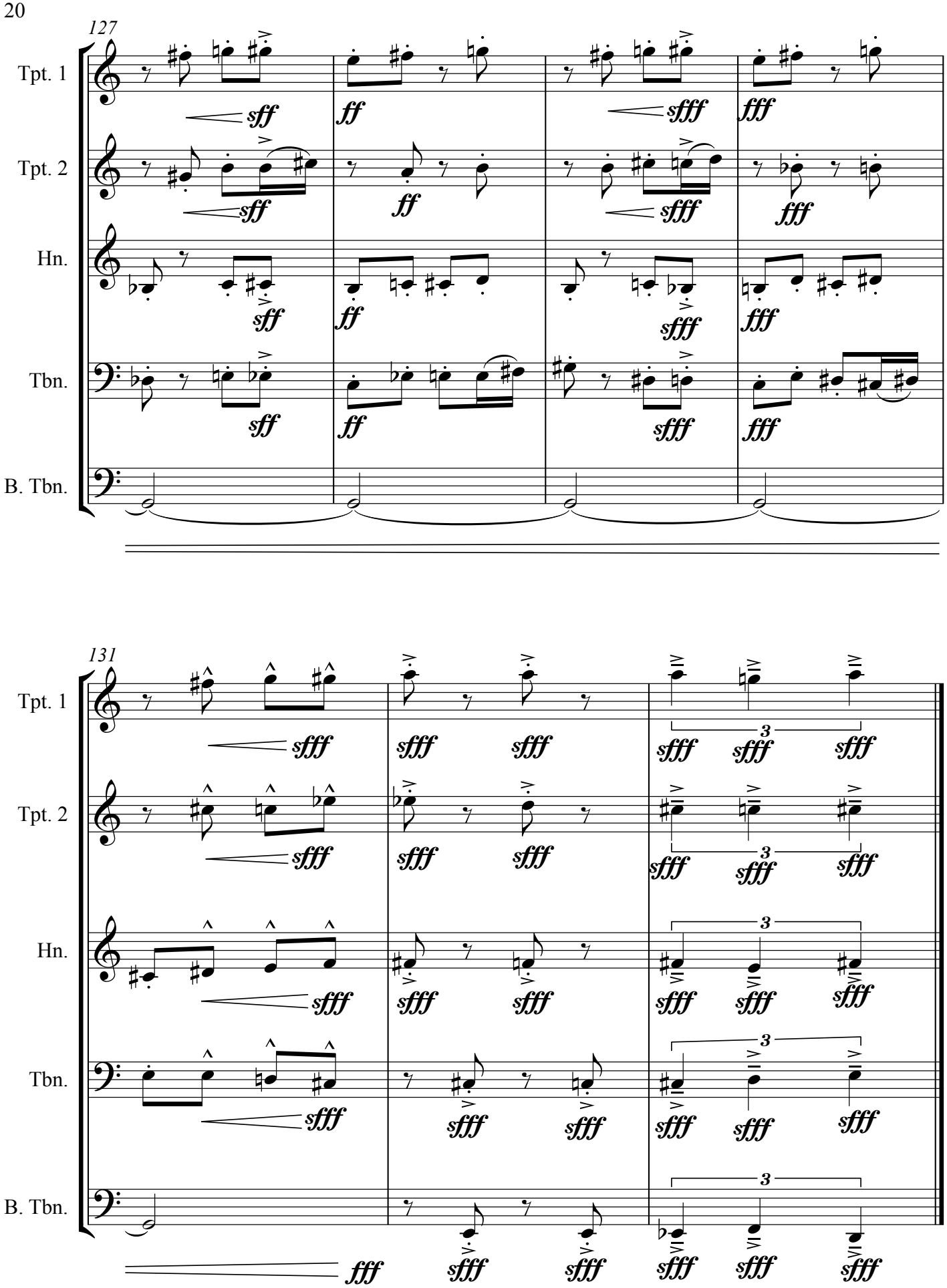

108
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.


110
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.
ff
sff
p
f
3


K
113
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
ff
mf
sub.


116
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
sub.


121
L
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.


127
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.
131
Tpt. 1
Tpt. 2
Hn.
Tbn.
B. Tbn.

ATOMIC FANFARE

STUART BEATCH

PRO Tracking ID: PM Atomic Fanfare
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

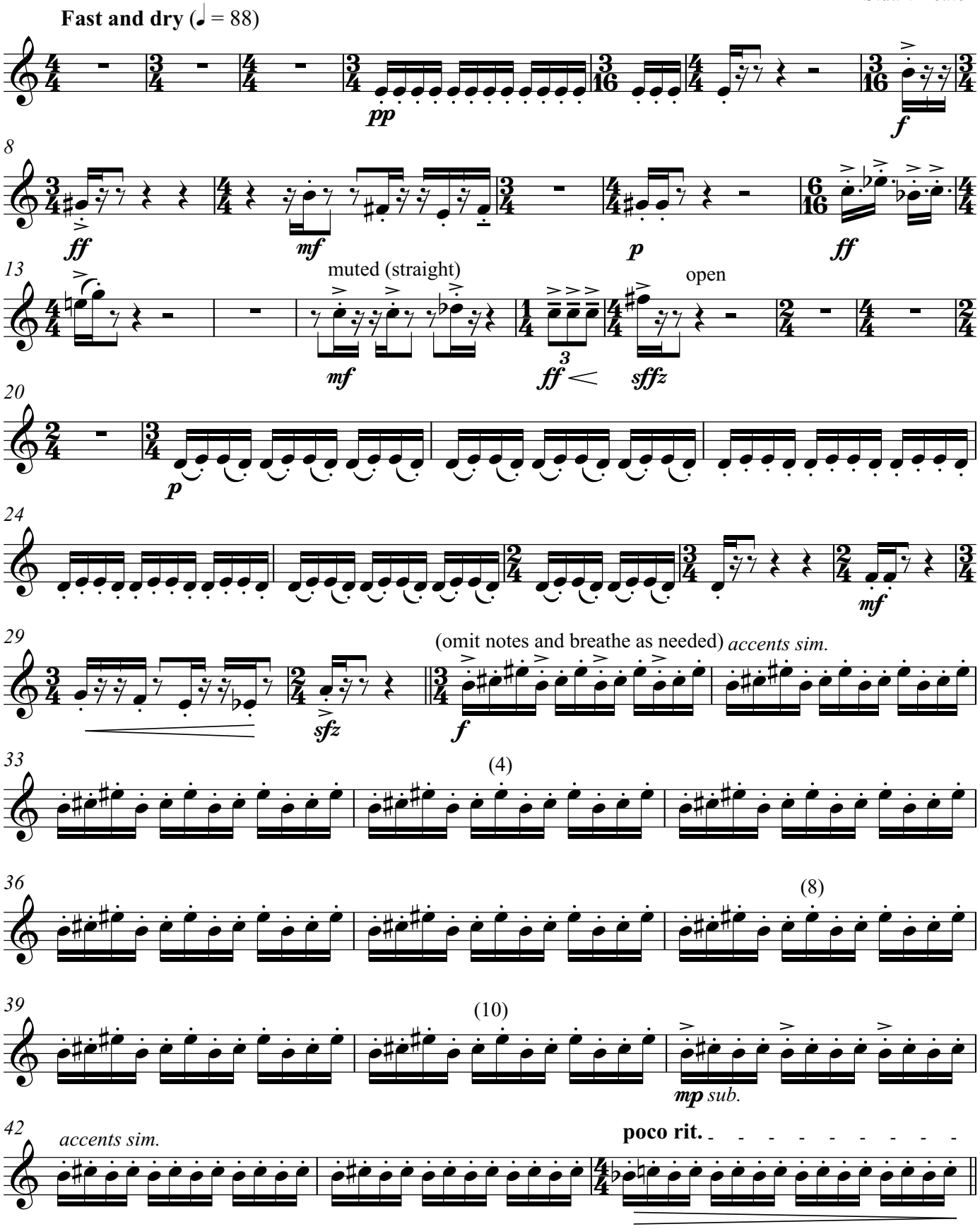
10 SCORES FOR BRASS QUINTET

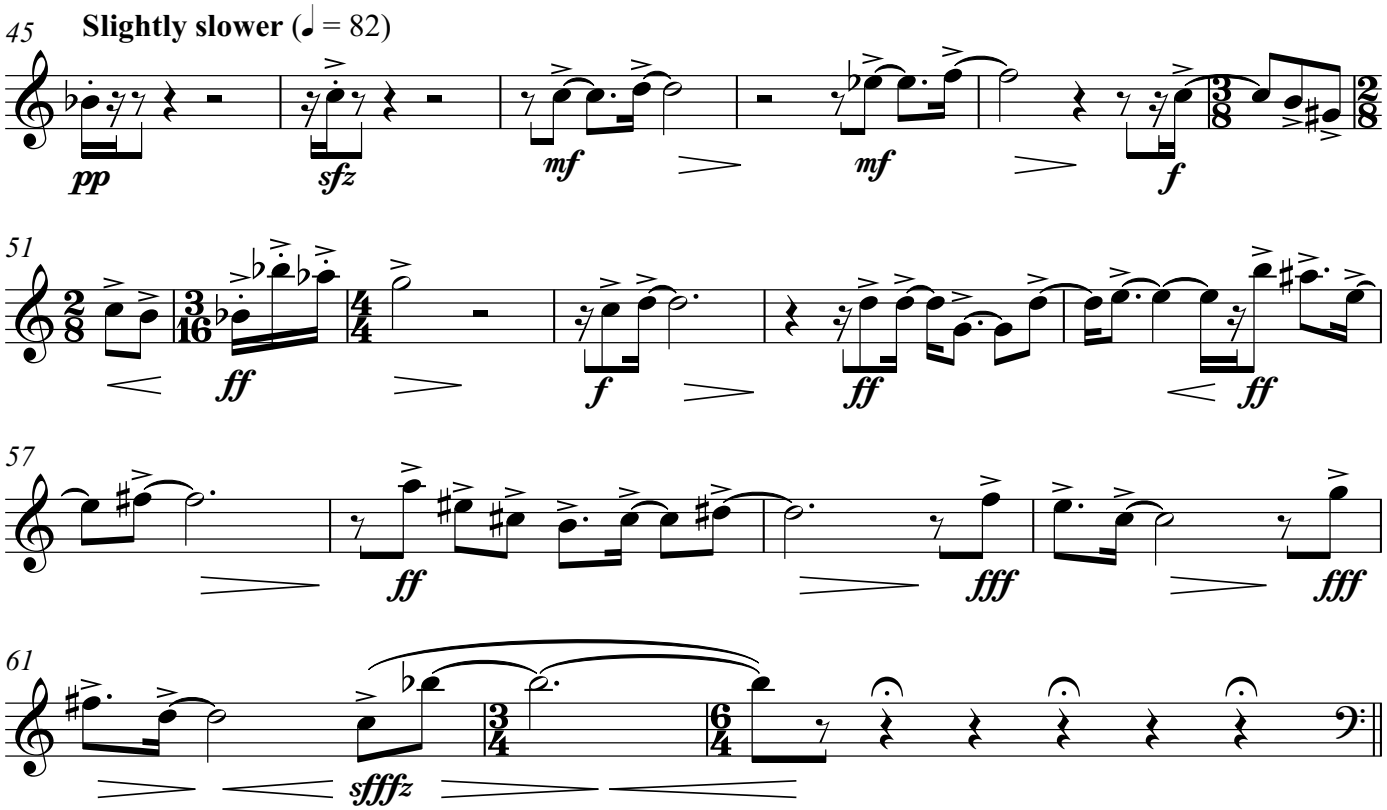
PARMA RECORDINGS

1st Trumpet in B♭

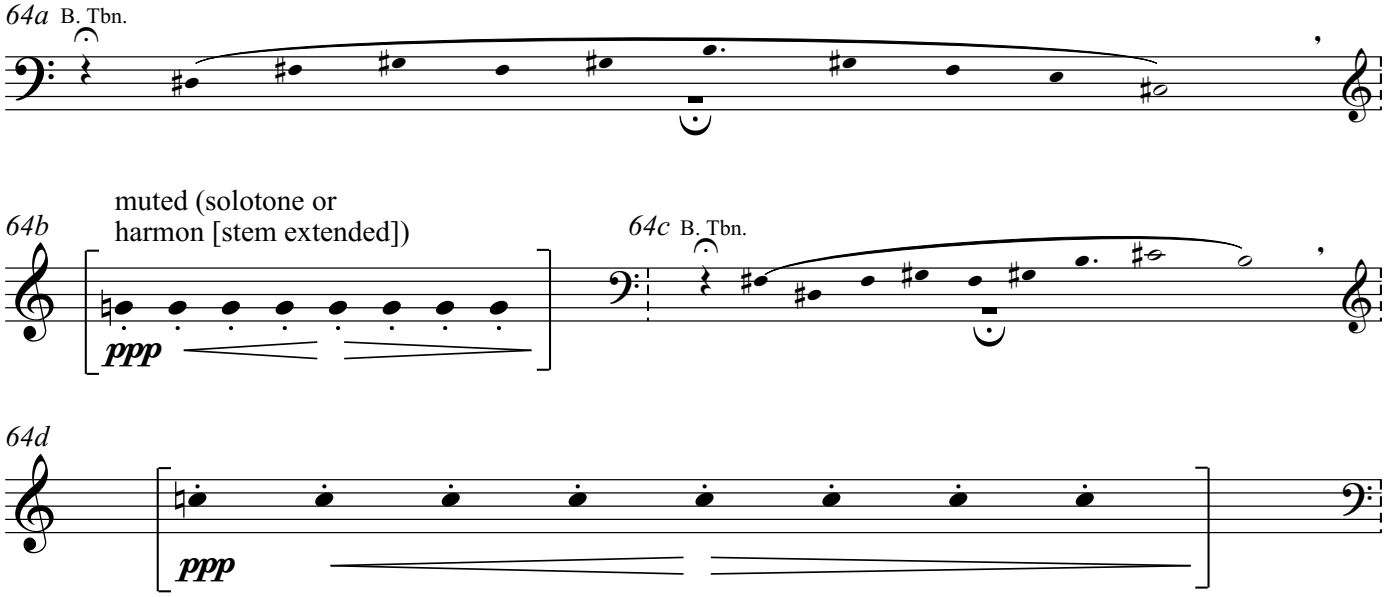
Atomic Fanfare

Stuart Beatch

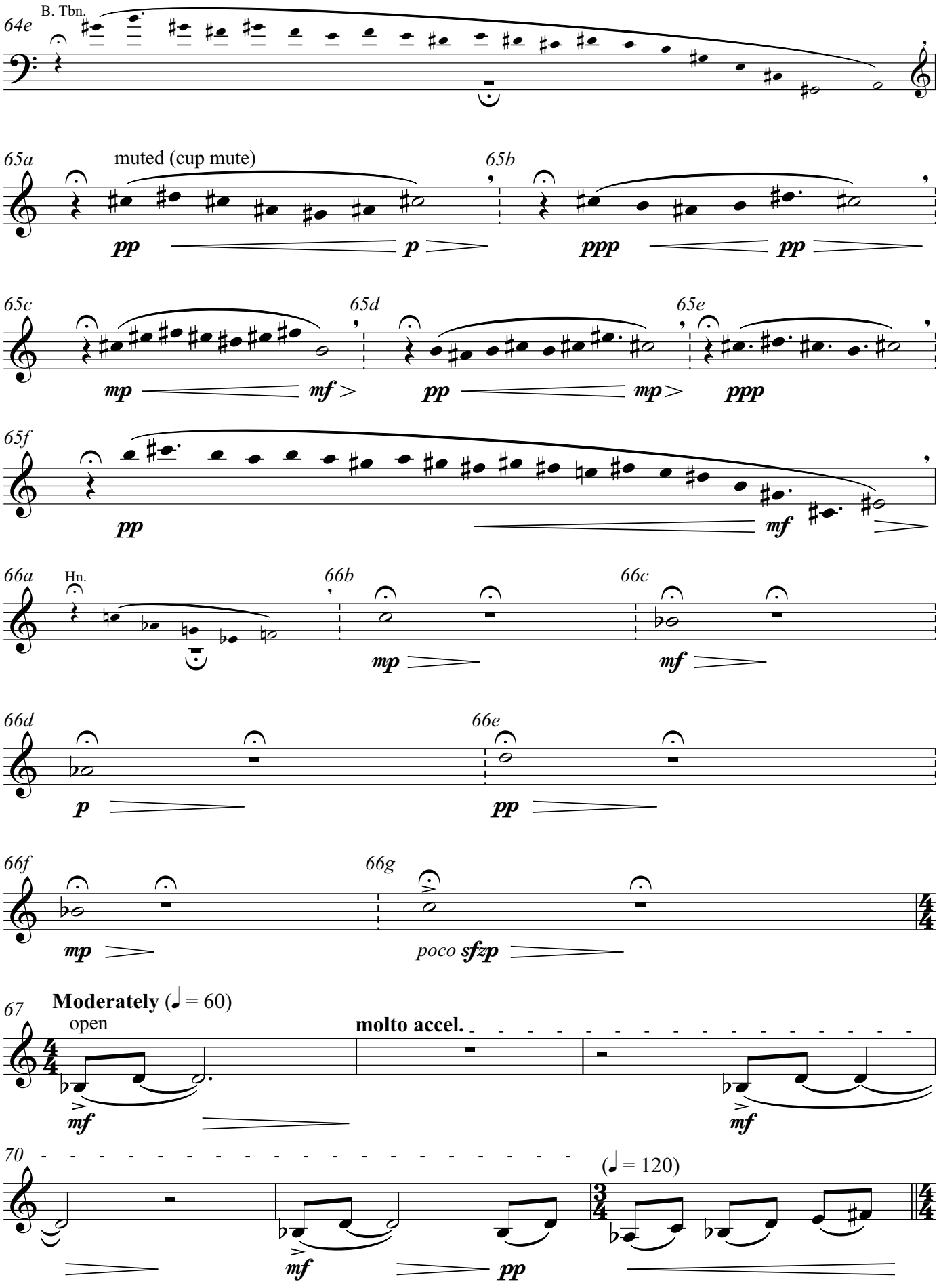


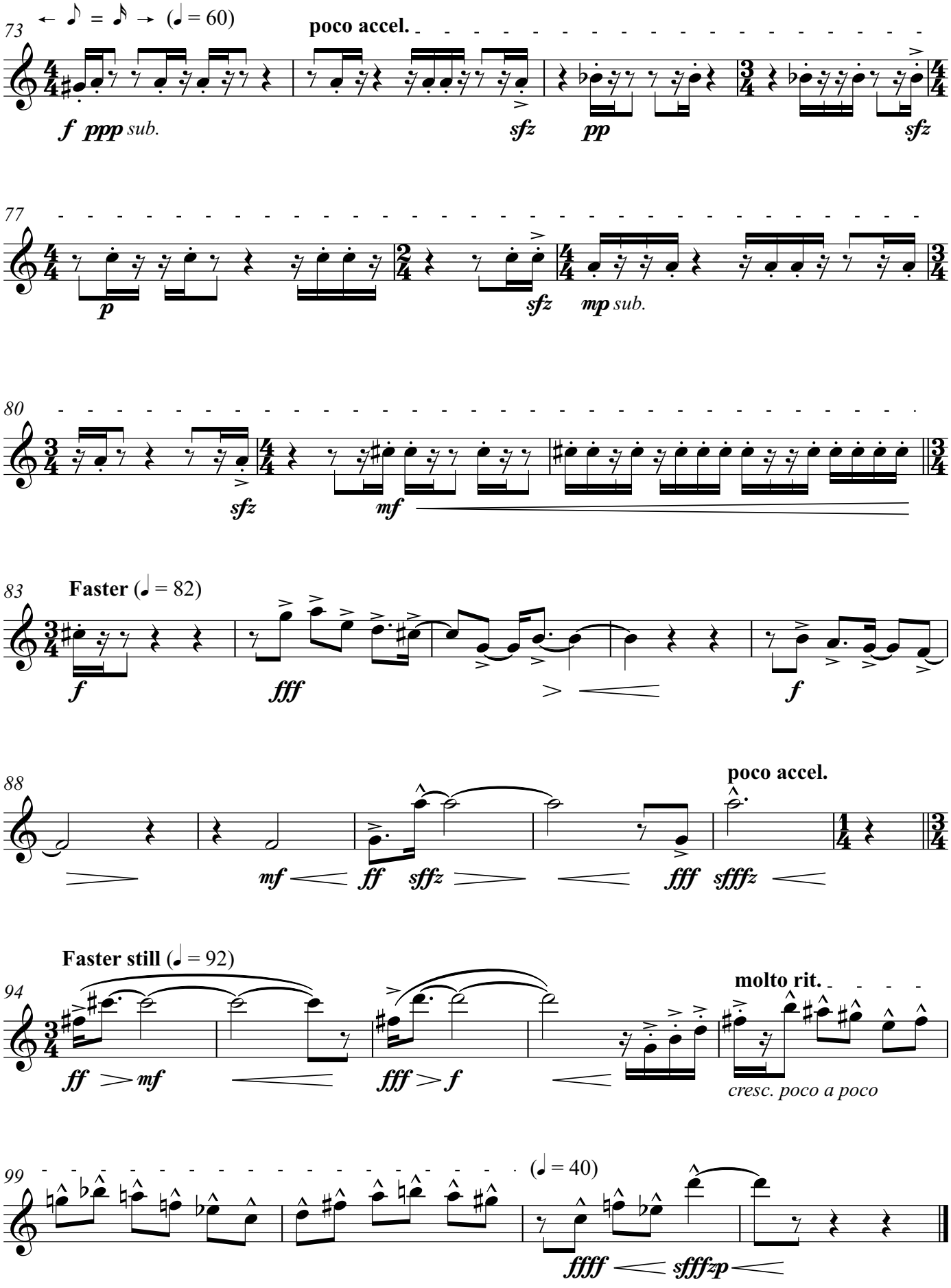


Without meter (very slow) †



† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).

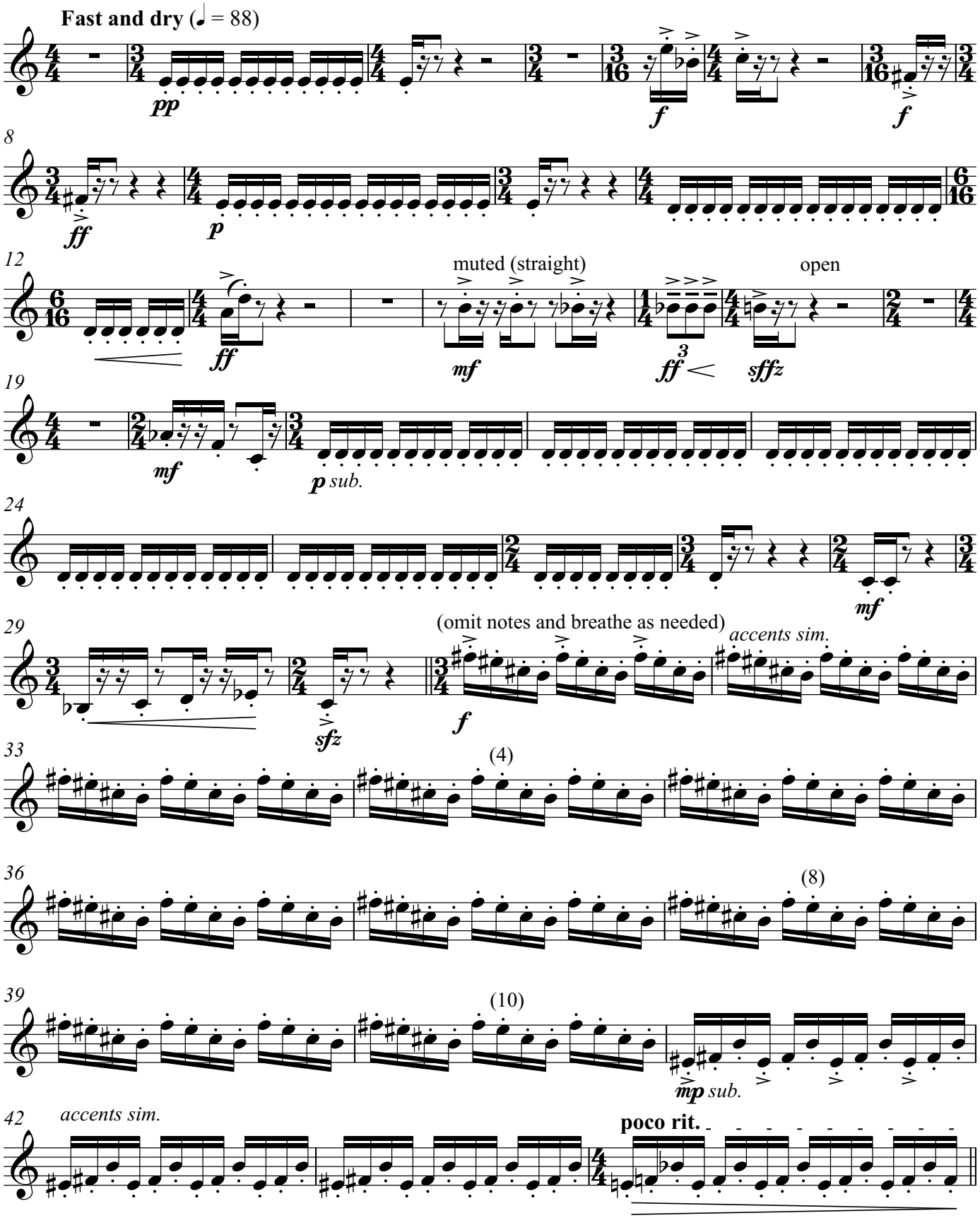

64e
B. Tbn.
65a
muted (cup mute)
pp
p
65b
ppp
pp
65c
mp
mf
65d
pp
mp
65e
ppp
65f
pp
mf
66a
Hn.
mp
66b
mf
66c
66d
p
66e
pp
66f
mp
66g
poco sfzp
67
Moderately (♩ = 60)
open
mf
molto accel.
mf
70
(♩ = 120)
mf
pp

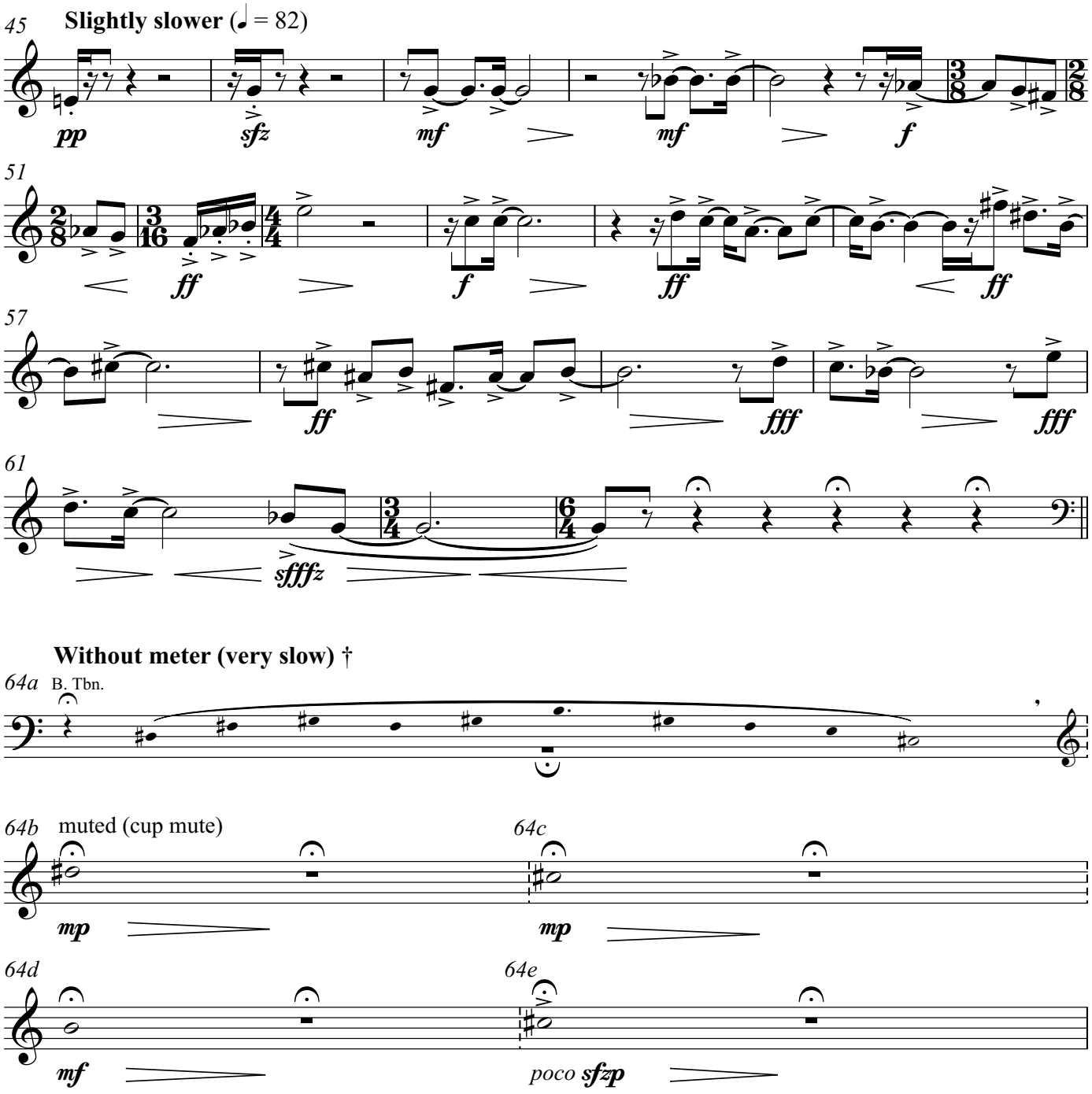

73
← ♪ = ♪ → (♩ = 60)
poco accel.
f ppp sub.
sfz
pp
sfz
77
p
sfz
mp sub.
80
sfz
mf
83
Faster (♩ = 82)
f
fff
f
88
poco accel.
mf
ff sffz
fff sffz
Faster still (♩ = 92)
94
molto rit.
ff mf
fff f
cresc. poco a poco
99
(♩ = 40)
ffff
sfffzp

2nd Trumpet in B♭

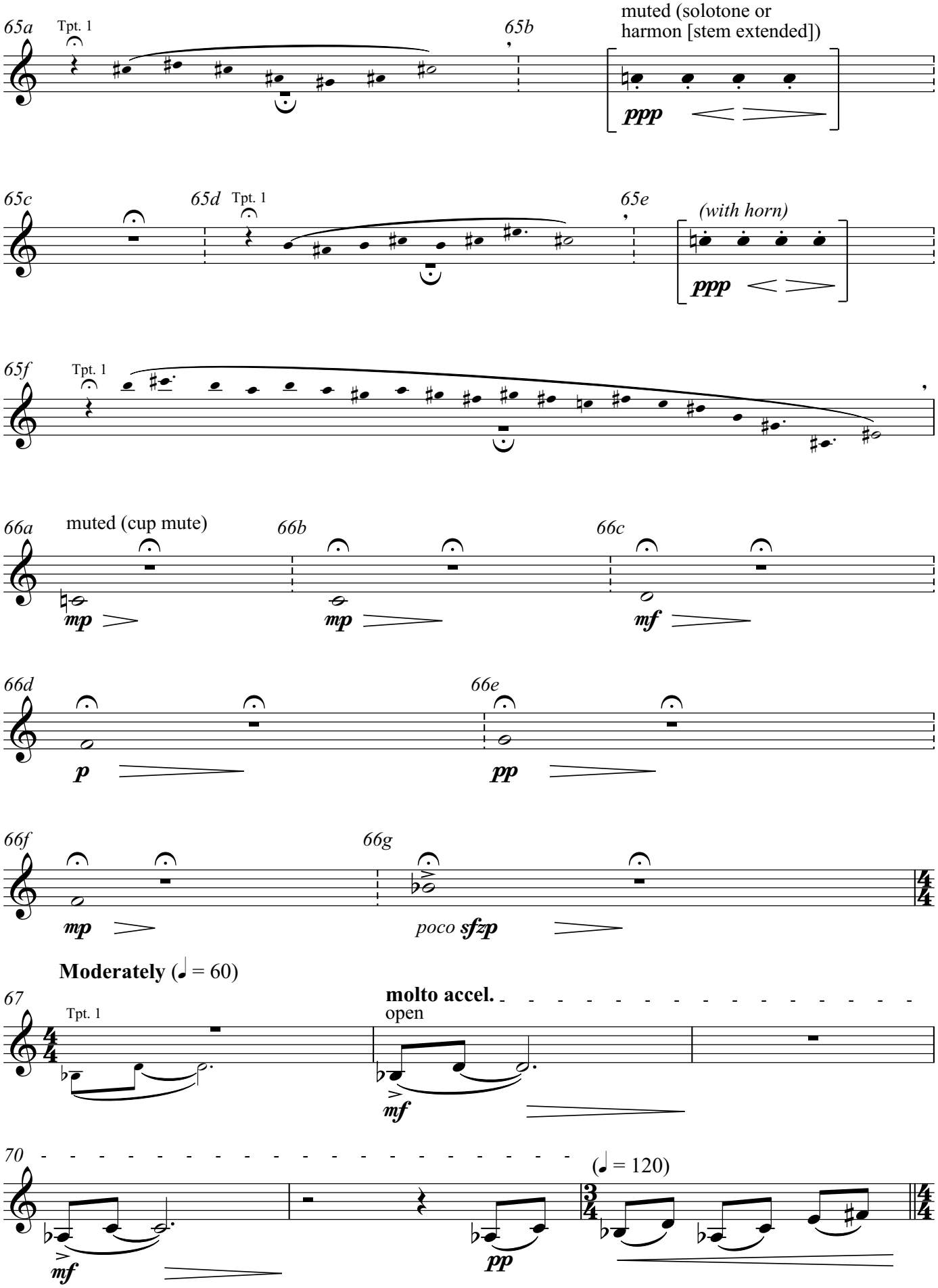
Atomic Fanfare

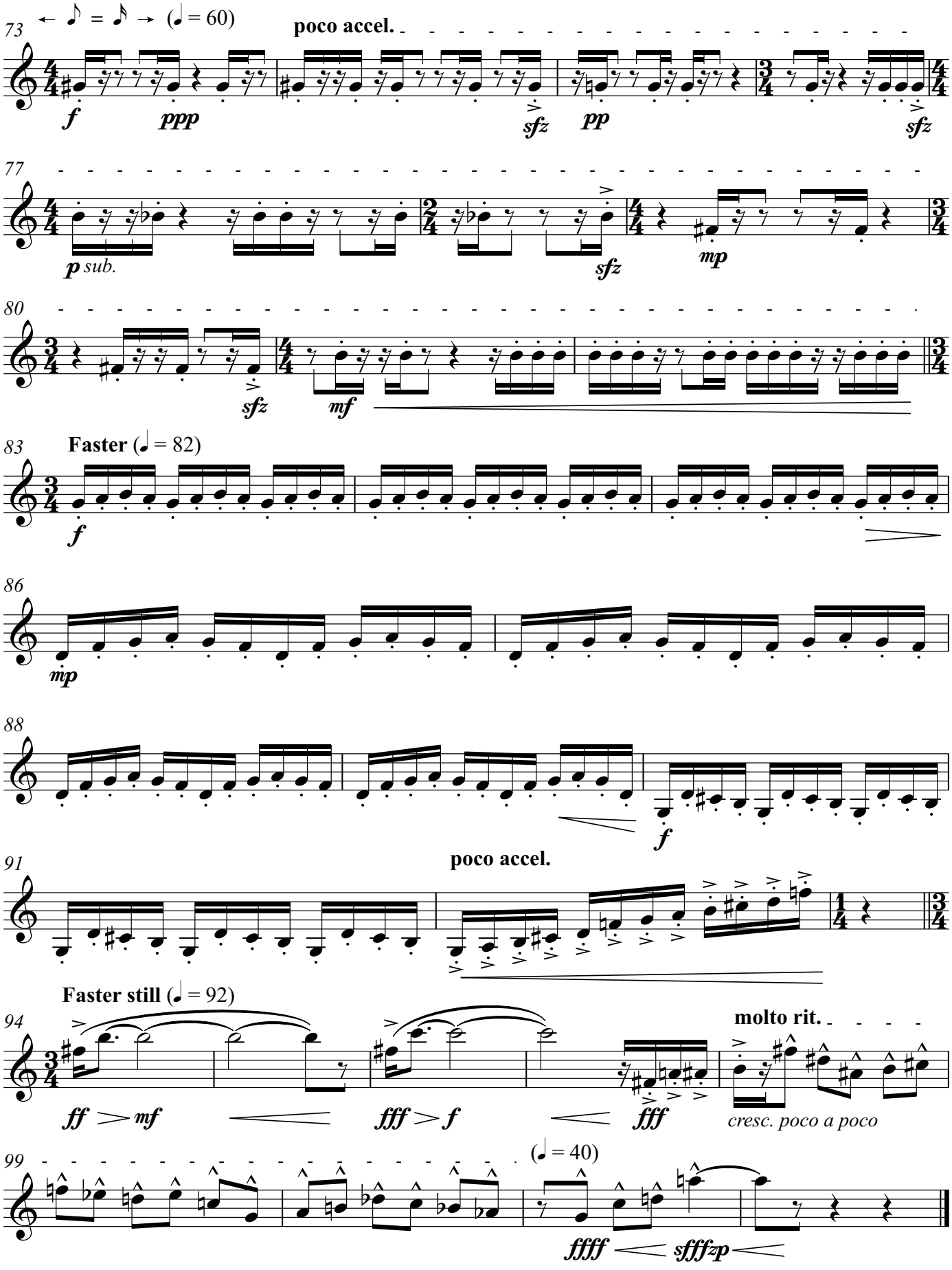
Stuart Beatch





† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).


65a
Tpt. 1
65b
muted (solotone or harmon [stem extended])
ppp
65c
65d
Tpt. 1
65e
(with horn)
ppp
65f
Tpt. 1
66a
muted (cup mute)
mp
66b
mp
66c
mf
66d
p
66e
pp
66f
mp
66g
poco sfzp
Moderately (♩ = 60)
67
Tpt. 1
molto accel.
open
mf
70
mf
pp
(♩ = 120)

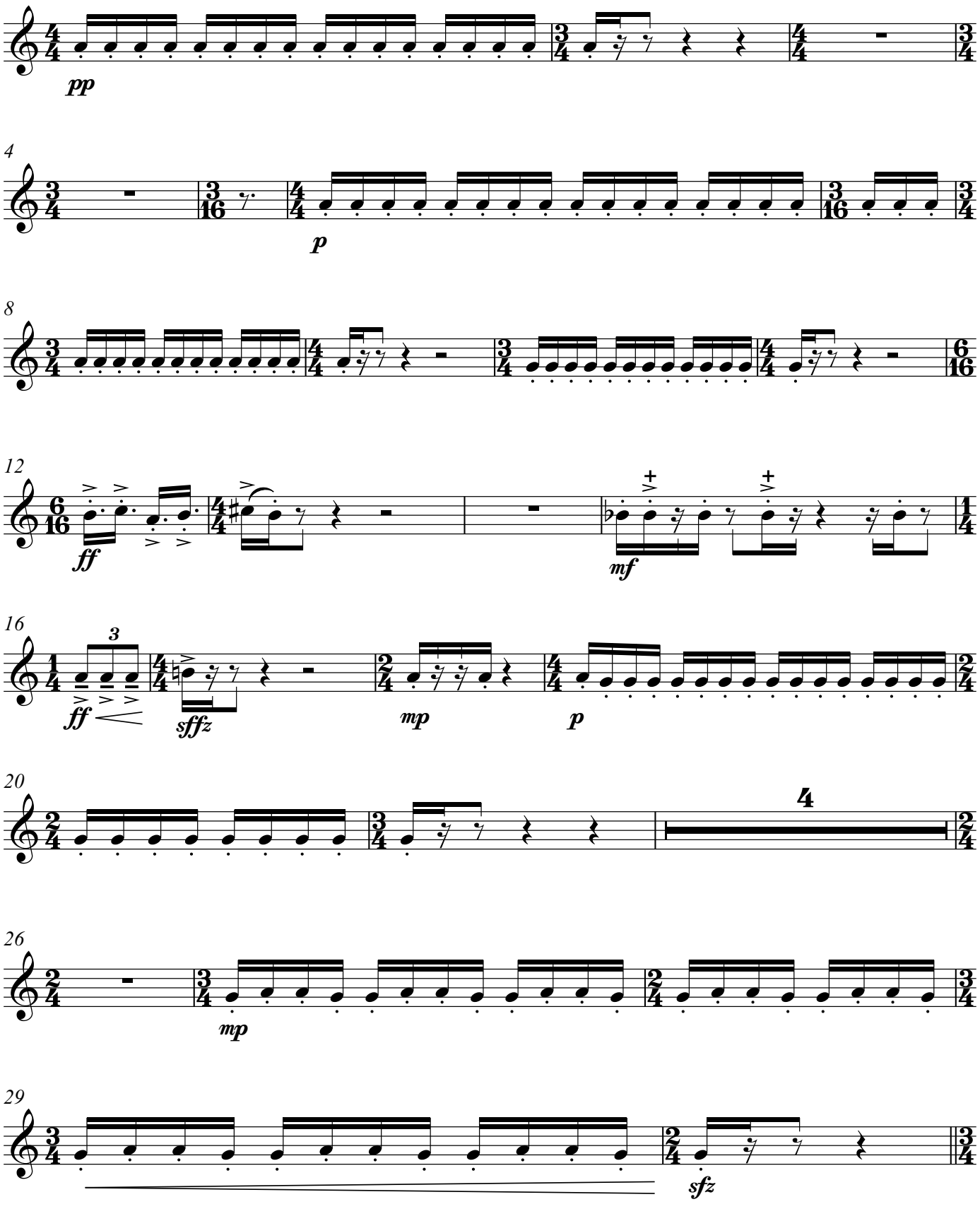

73
← ♪ = ♪ → (♩ = 60)
poco accel.
f
ppp
sfz
pp
sfz
77
p sub.
sfz
mp
80
sfz
mf
83
Faster (♩ = 82)
f
86
mp
88
f
91
poco accel.
94
Faster still (♩ = 92)
molto rit.
ff > mf
fff > f
fff
cresc. poco a poco
99
(♩ = 40)
ffff
sfffzp

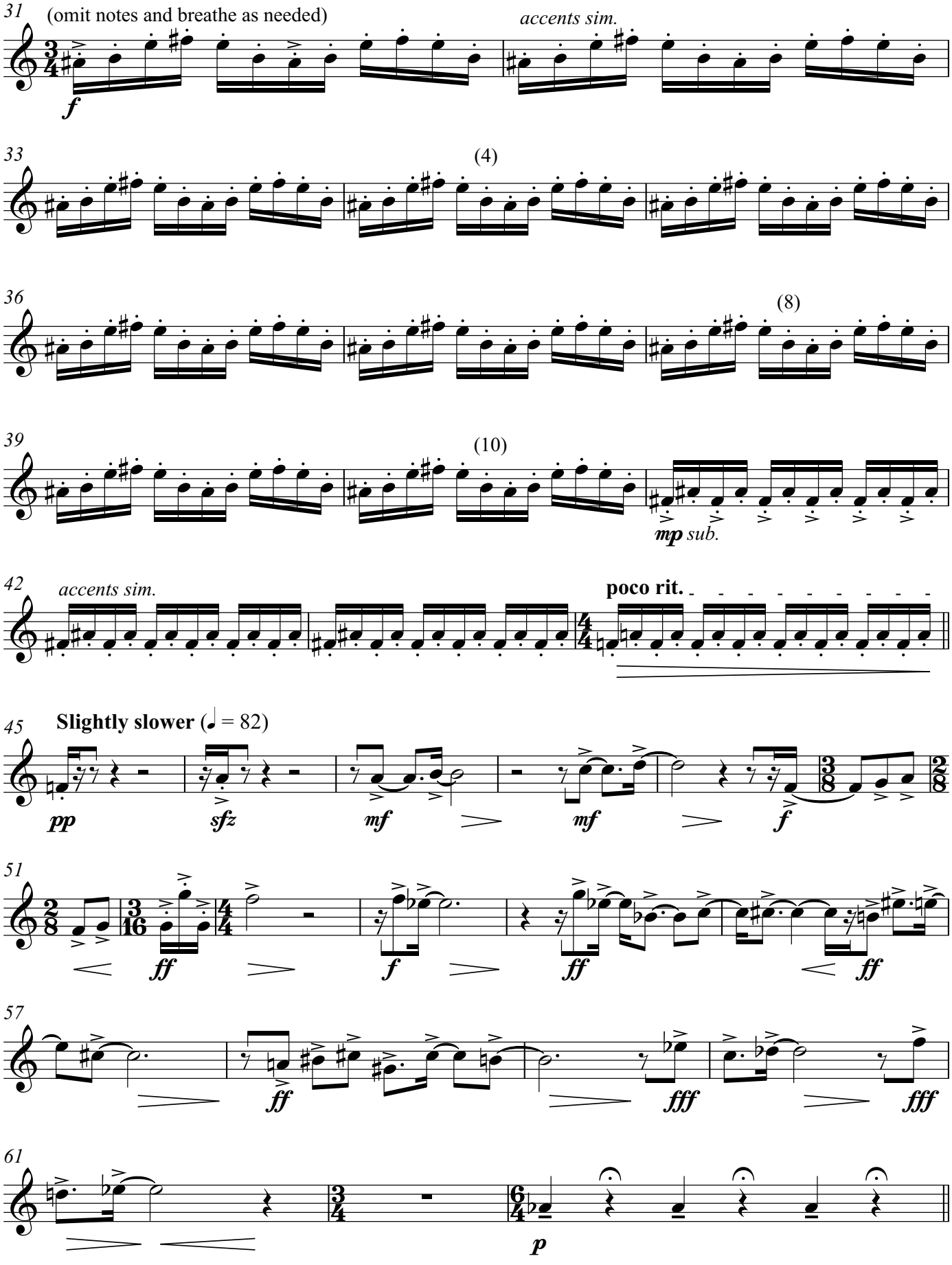
Horn in F

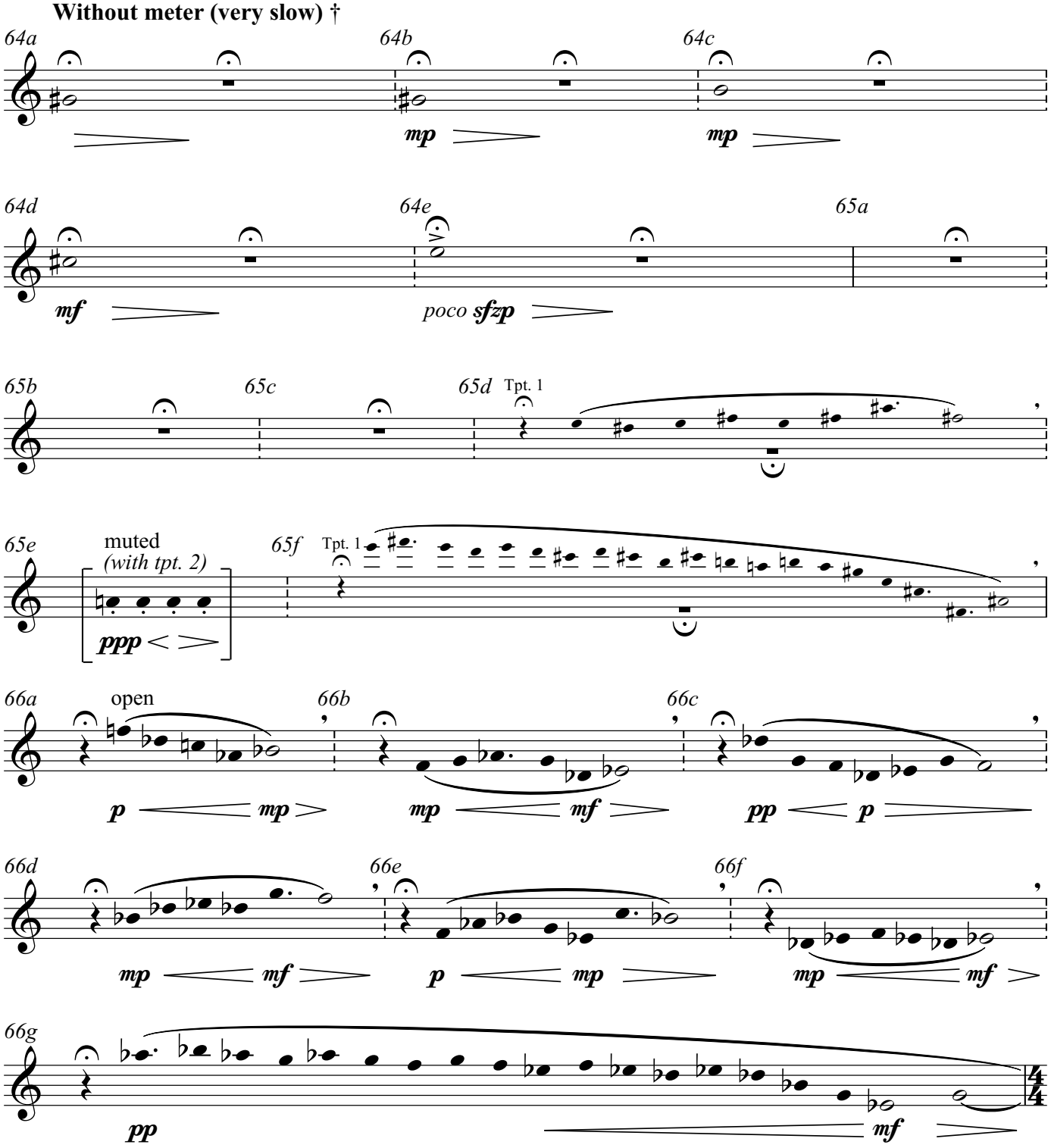
Atomic Fanfare

Stuart Beatch

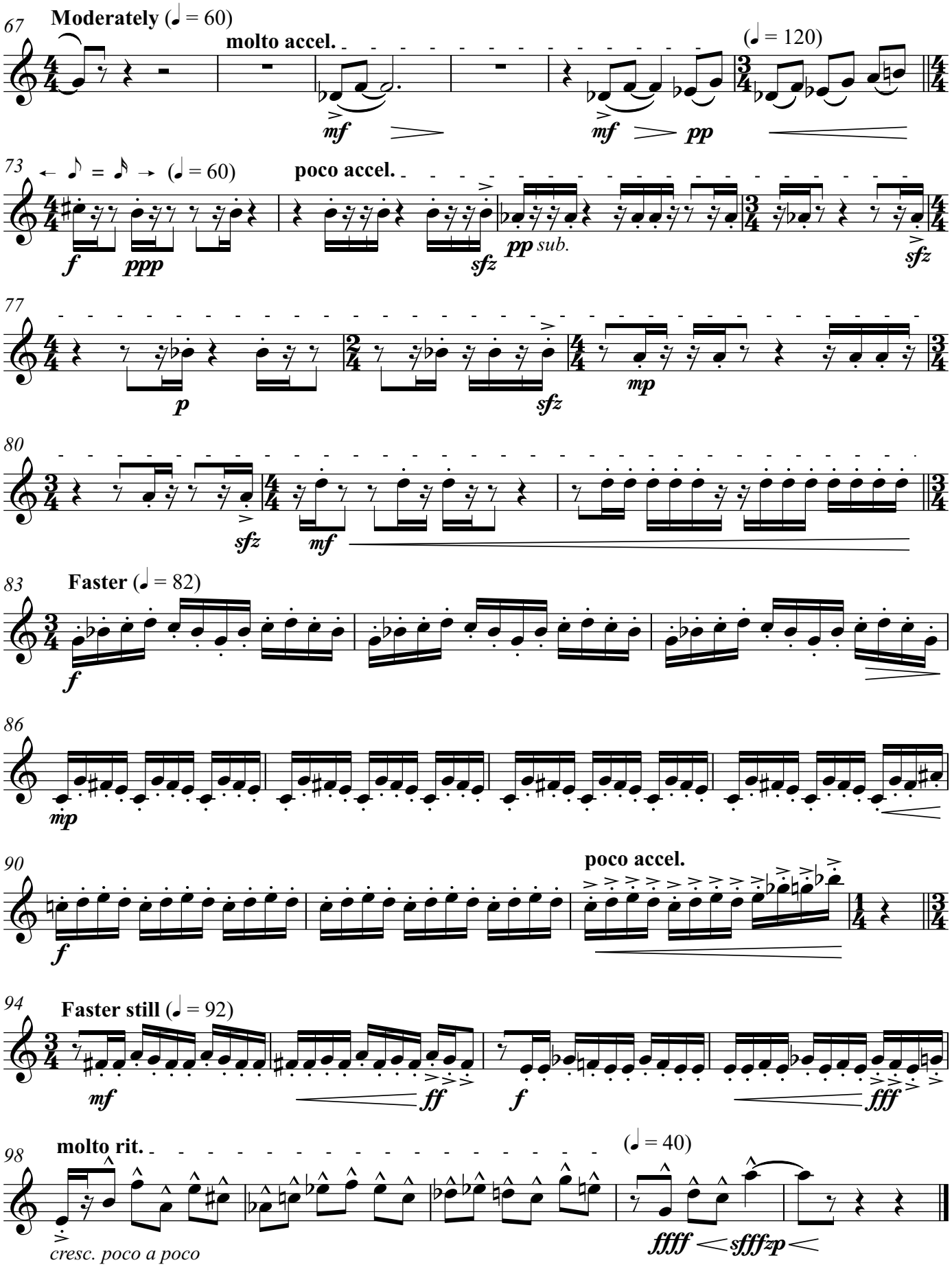
Fast and dry (♩ = 88)




31
(omit notes and breathe as needed)
accents sim.
f
33
(4)
36
(8)
39
(10)
mp sub.
42
accents sim.
poco rit.
45
Slightly slower (♩ = 82)
pp
sfz
mf
mf
f
51
ff
f
ff
ff
57
ff
fff
fff
61
p



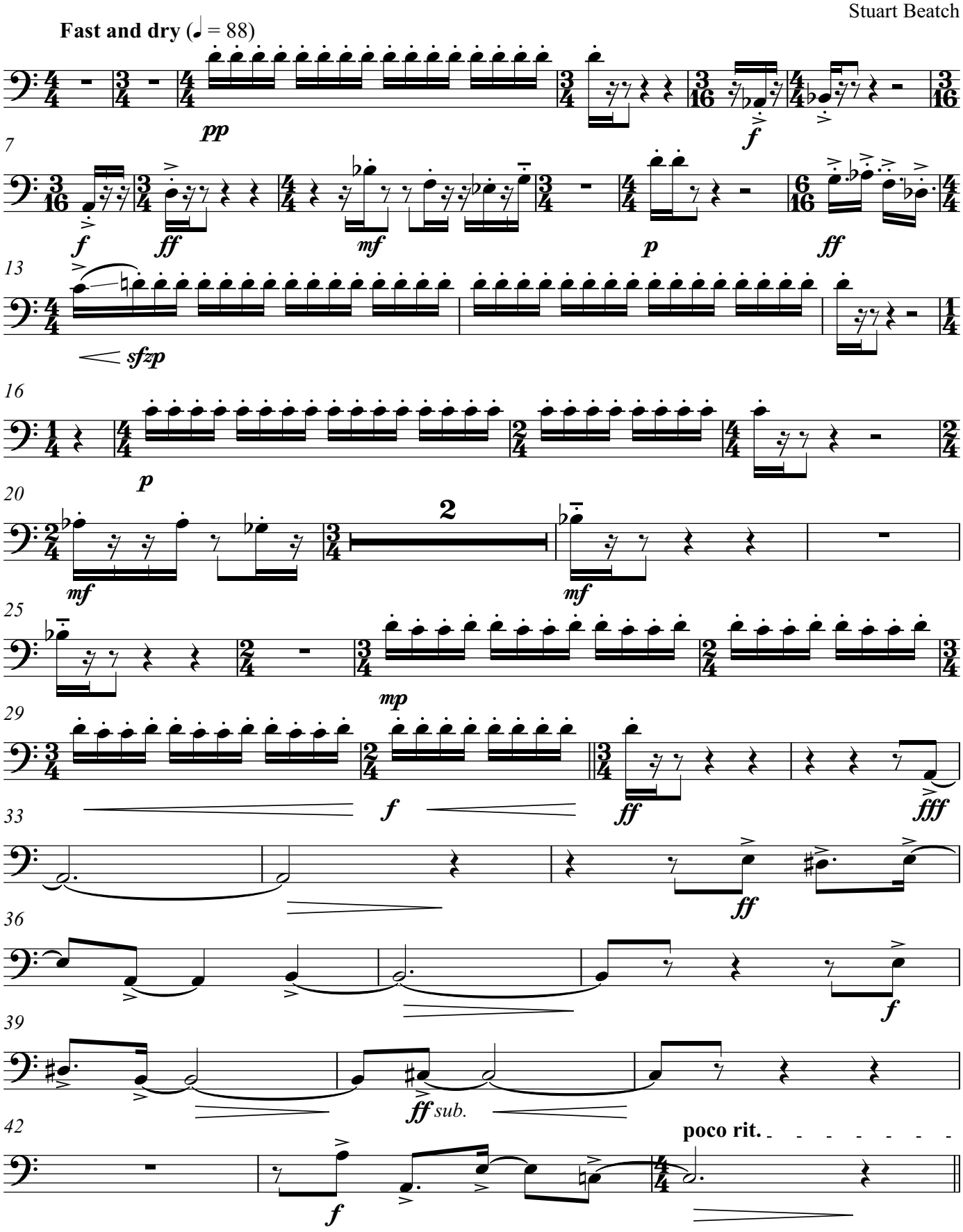
† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).


67
Moderately (♩ = 60)
molto accel.
(♩ = 120)
mf
mf
pp
73
← ♪ = 𝅘𝅥𝅯 → (♩ = 60)
poco accel.
f
ppp
sfz
pp sub.
sfz
77
p
sfz
mp
80
sfz
mf
83
Faster (♩ = 82)
f
86
mp
90
poco accel.
f
94
Faster still (♩ = 92)
mf
ff
f
fff
98
molto rit.
(♩ = 40)
cresc. poco a poco
ffff
sfffzp

Tenor Trombone

Atomic Fanfare

Stuart Beatch



Slightly slower (♩ = 82)

45 (omit notes and breathe as needed)

p

48 (4)

pp

51

f sub. *p sub.*

55

ff

57

ff *fff* *fff*

61

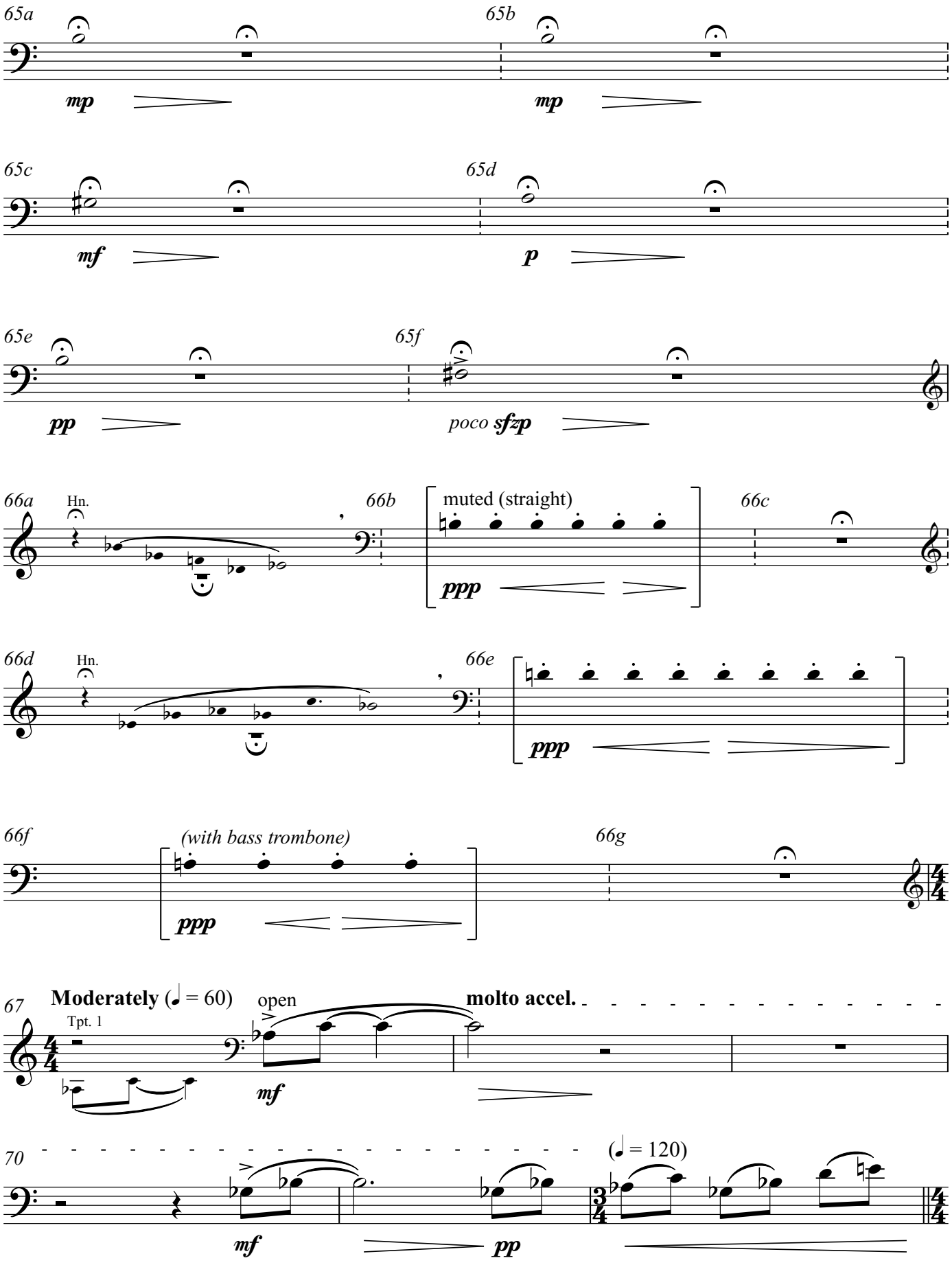
sffz

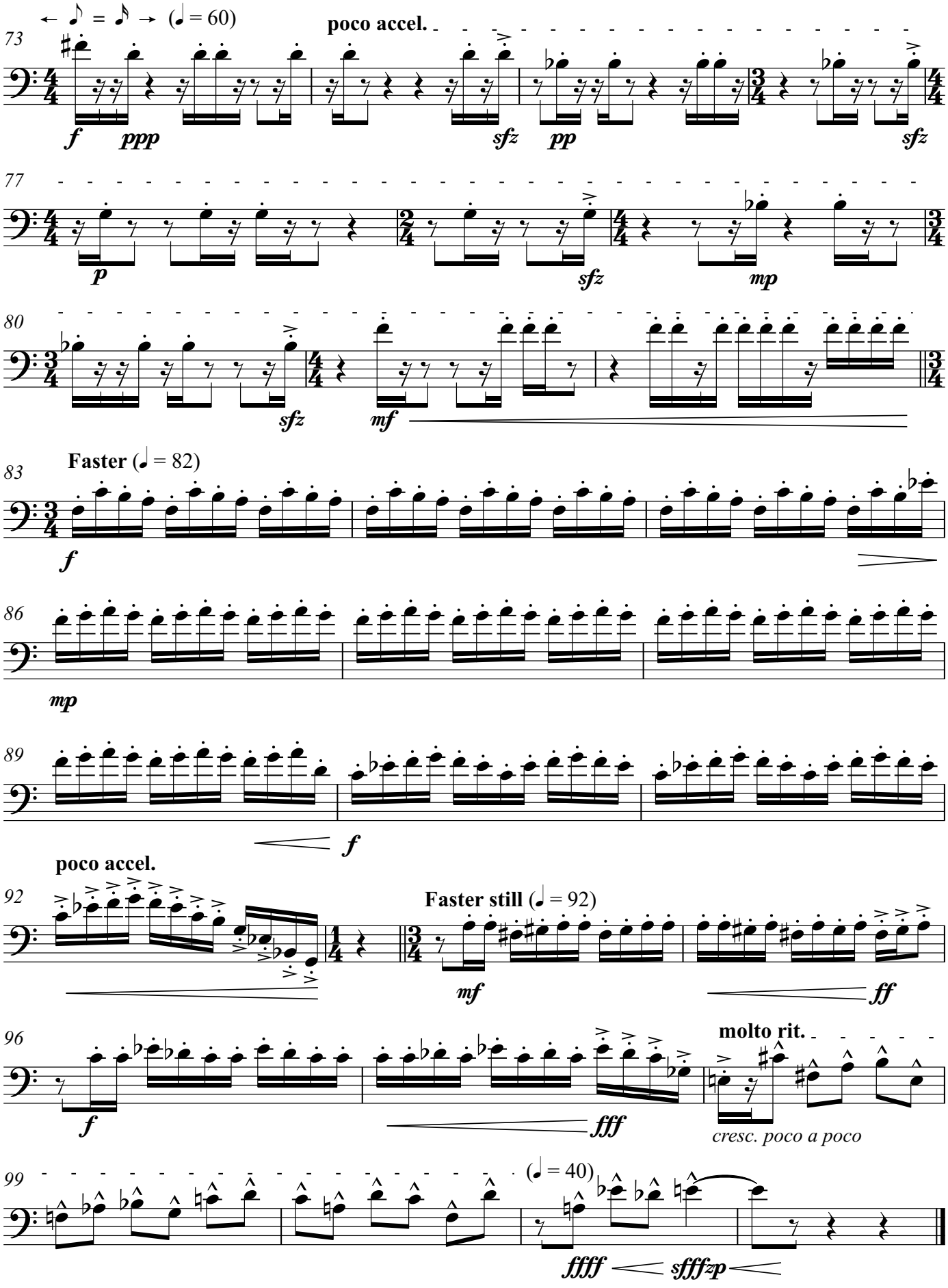
Without meter (very slow) †

64a 64b 64c 64d

64e B. Tbn.

† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).


65a
mp
65b
mp
65c
mf
65d
p
65e
pp
65f
poco sfzp
66a
Hn.
66b
muted (straight)
ppp
66c
66d
Hn.
66e
ppp
66f
(with bass trombone)
ppp
66g
67
Moderately (♩ = 60)
Tpt. 1
open
mf
molto accel.
70
mf
pp
(♩ = 120)

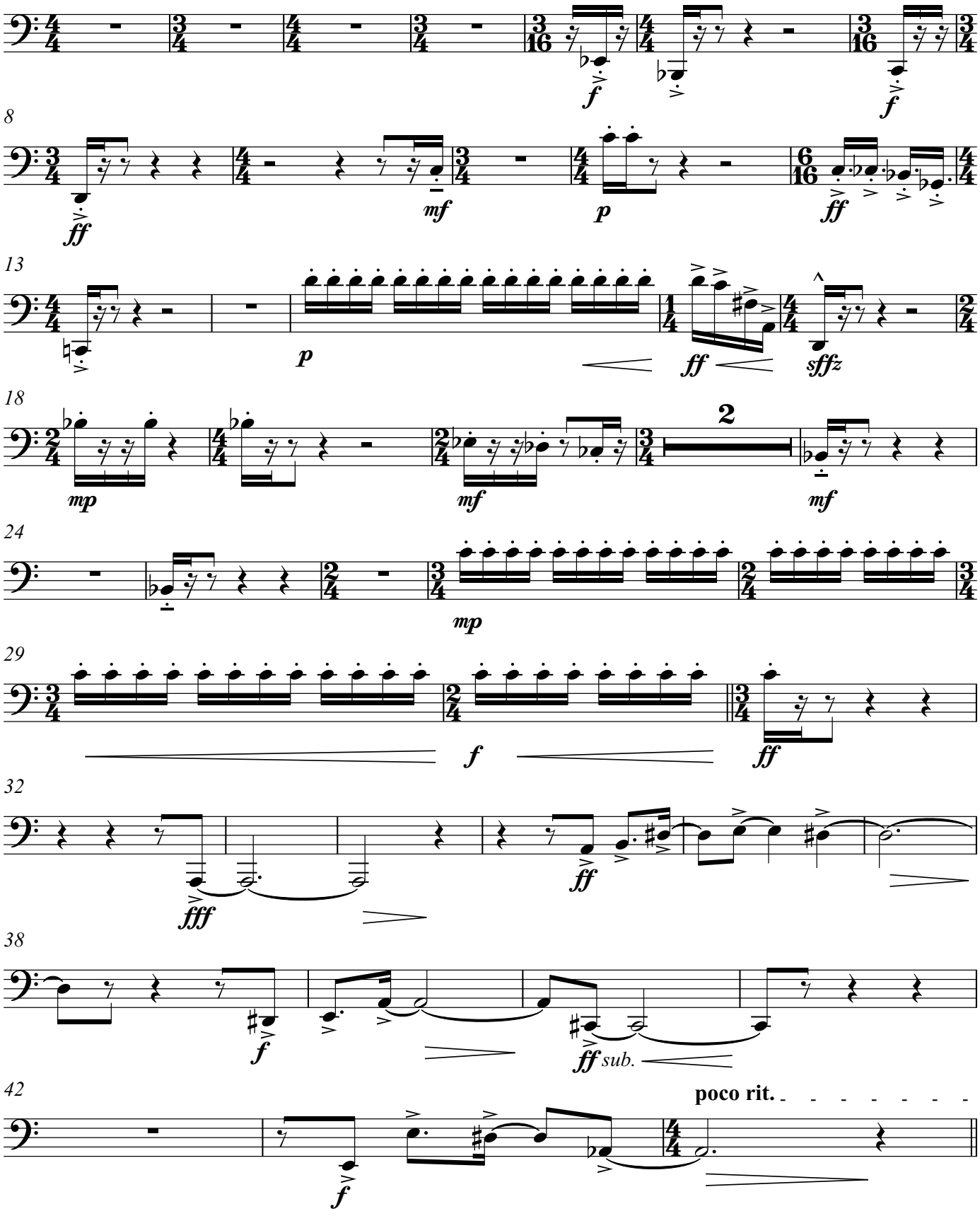

← ♪ = ♪ → (♩ = 60)
poco accel.
73
f
ppp
sfz
pp
sfz
77
p
sfz
mp
80
sfz
mf
Faster (♩ = 82)
83
f
86
mp
89
f
poco accel.
92
Faster still (♩ = 92)
mf
ff
96
molto rit.
f
fff
cresc. poco a poco
99
(♩ = 40)
ffff
sfffzp

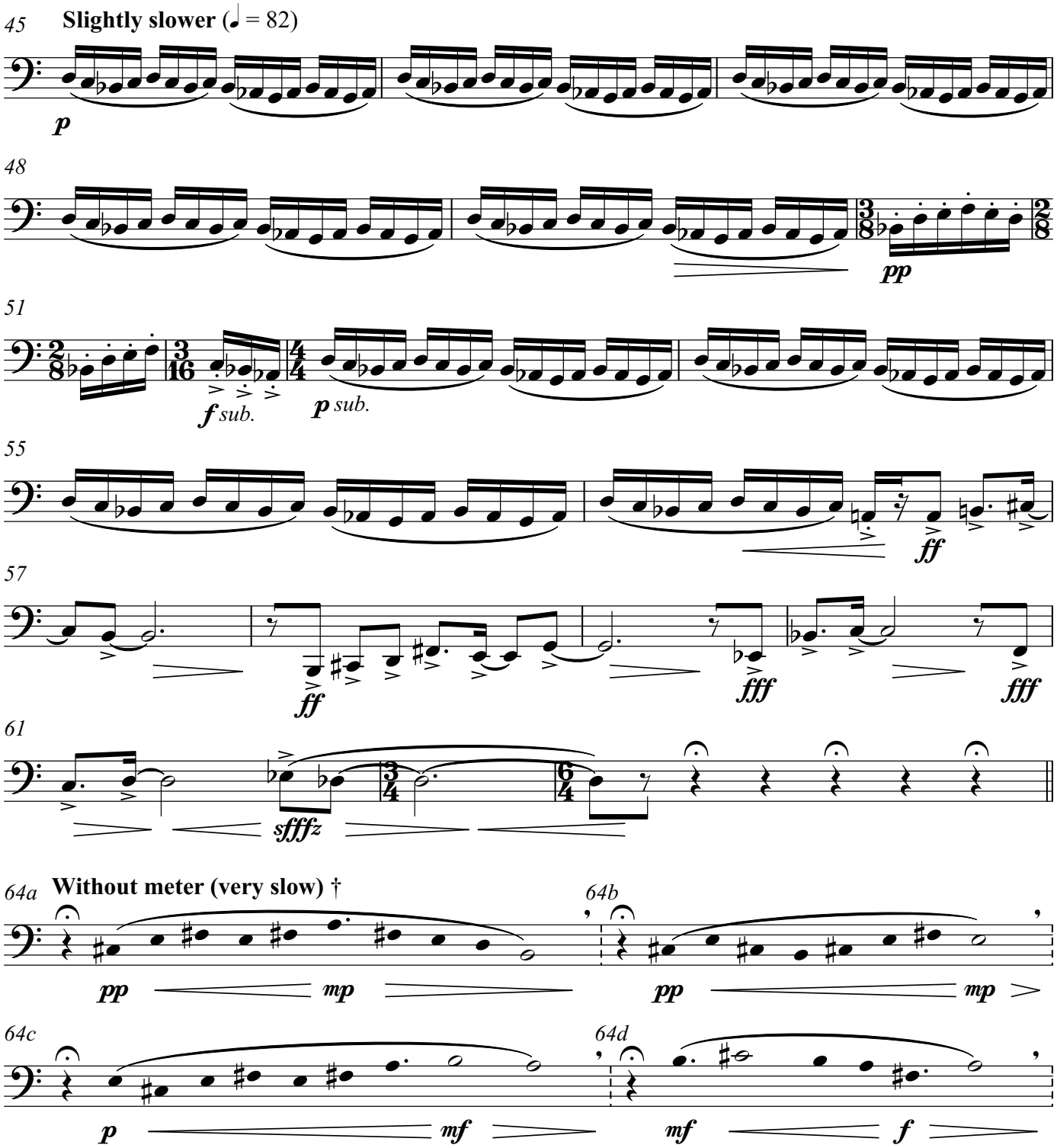
Bass Trombone

Atomic Fanfare

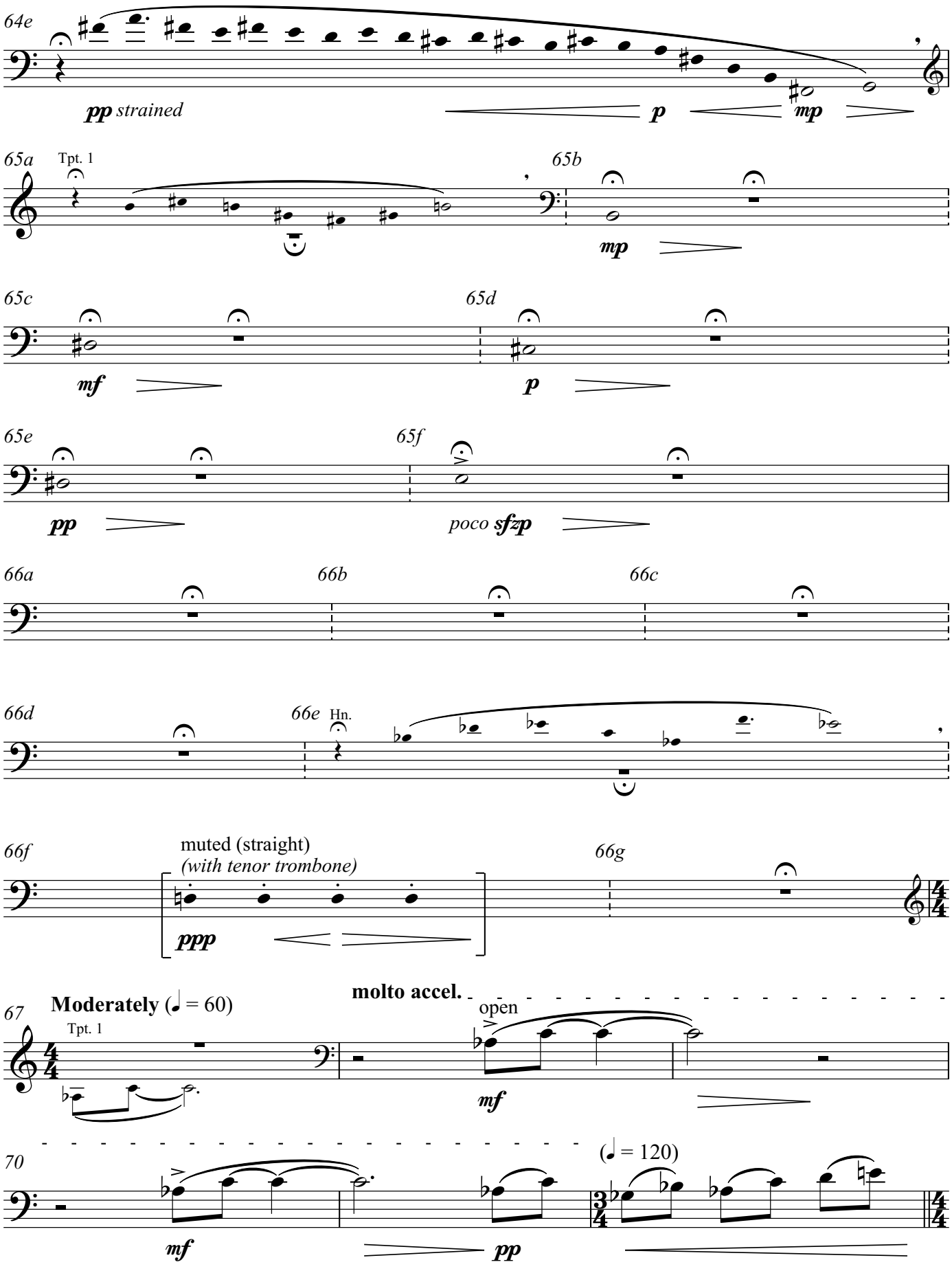
Stuart Beatch

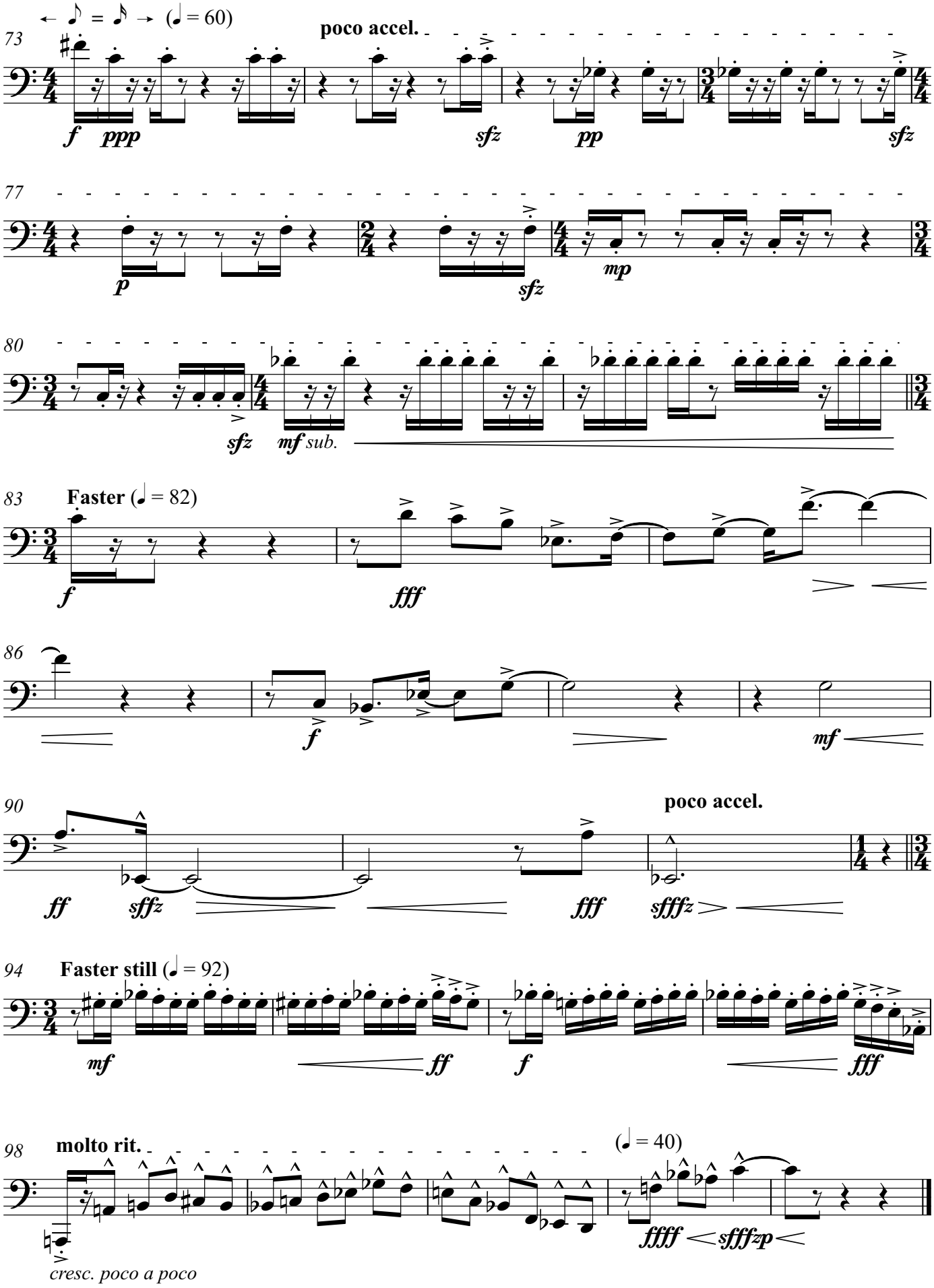
Fast and dry (♩ = 88)





† In this section, the held pitches which open each measure should end approximately a few notes into the melodic line. The melody itself should remain very rubato. All bracketed material can be placed temporally anywhere in the measure in which it appears. These iterations should be played at the style and speed of the opening (as if the noteheads are sixteenth notes at 88 b.p.m.), completely distant both metrically and timbrally from the other material (lontanissimo!).


64e
pp strained
p
mp
65a
Tpt. 1
65b
mp
65c
mf
65d
p
65e
pp
65f
poco sfzp
66a
66b
66c
66d
66e
Hn.
66f
muted (straight)
(with tenor trombone)
ppp
66g
67
Moderately (♩ = 60)
Tpt. 1
molto accel.
open
mf
70
mf
pp
(♩ = 120)


← ♪ = ♪ → (♩ = 60)
poco accel.
f ppp sfz pp sfz
p sfz mp
sfz mf sub.
Faster (♩ = 82)
f fff
f mf
poco accel.
ff sffz fff sffffz
Faster still (♩ = 92)
mf ff f fff
molto rit.
(♩ = 40)
cresc. poco a poco
ffff sfffzp

Mitrose, Prolifération, Apoptose

Jean-Patrick Besingrand

PRO Tracking ID: PM Mitose, prolifération, apoptose"
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

Jean-Patrick Besingrand

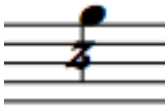
Mitose, prolifération, apoptose

pour quintette de cuivres

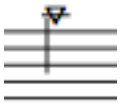
Notes pour l'exécution :
Performances notes:

\+ = closed

° = open

 = staccatissimo

= flatterzunge / fluttertonguing

 = air sound

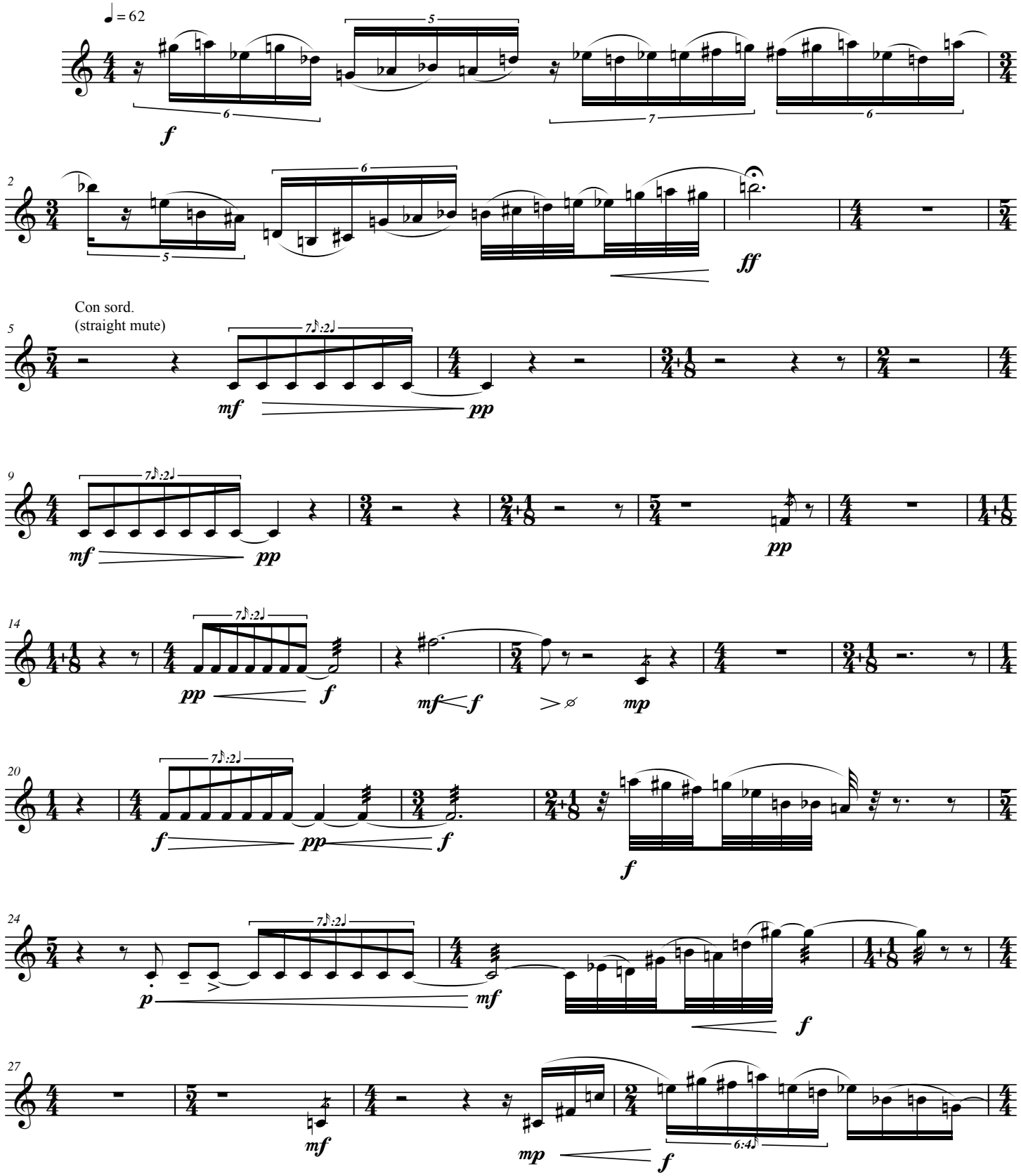
Durée de la pièce : environ 5 minutes 30
Duration of the piece: ca. 5'30

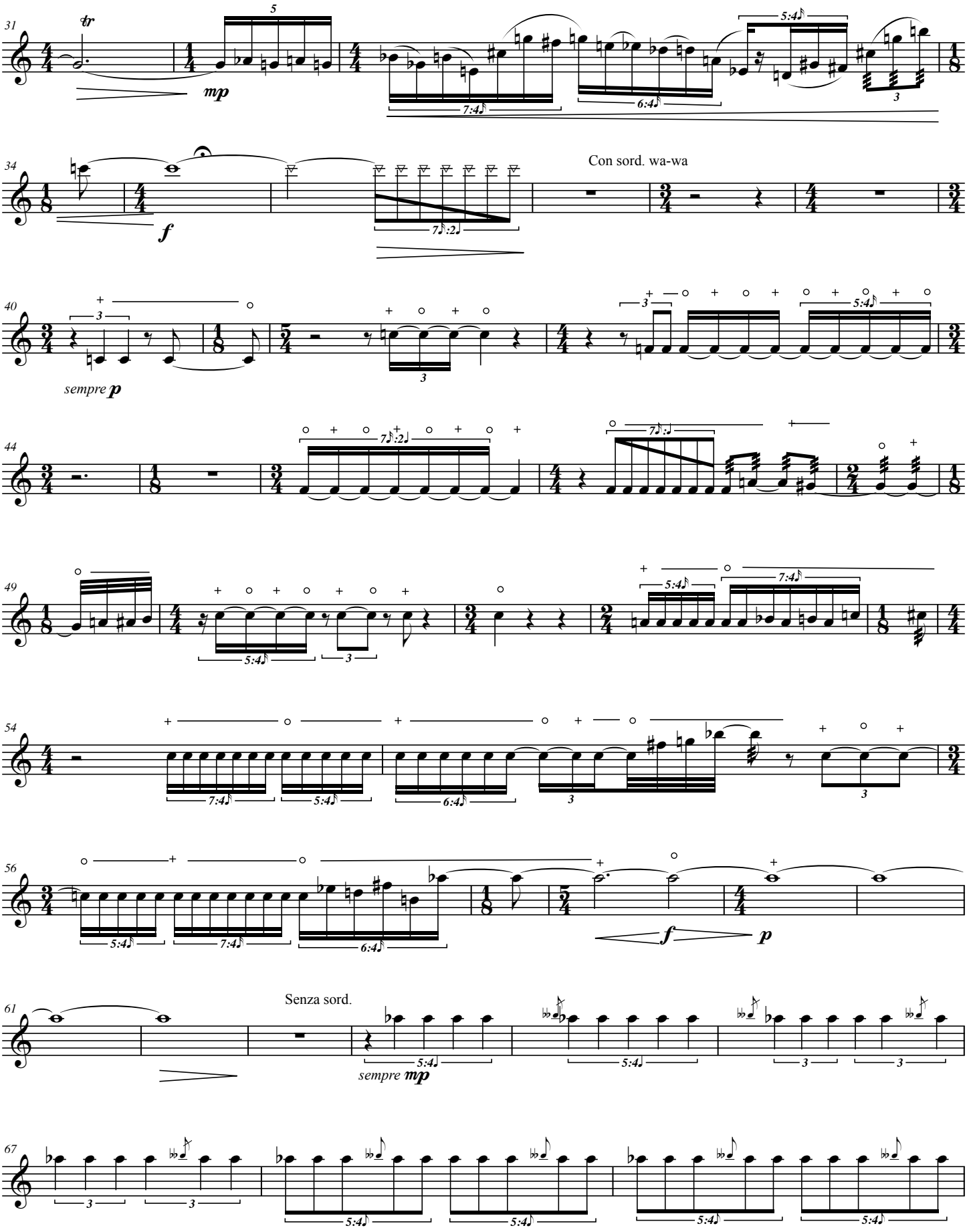
Mitose, prolifération, apoptose

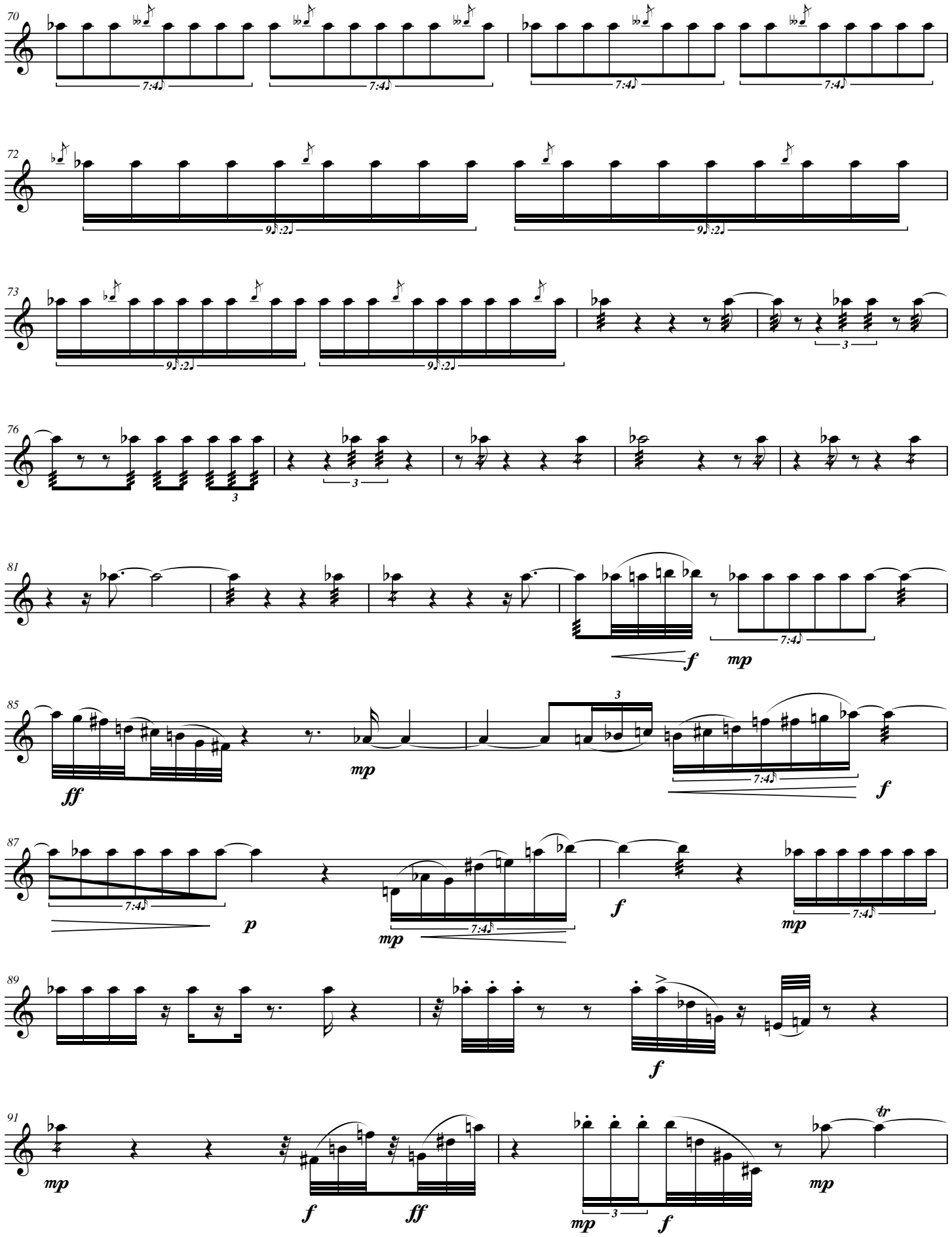
pour quintette de cuivres

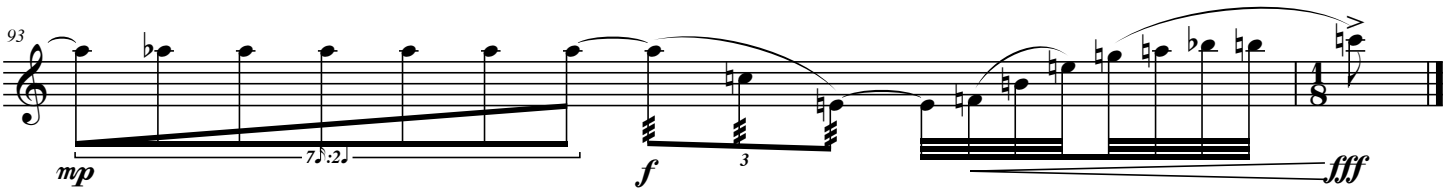
Jean-Patrick Besingrand
Avril 2014

Trompette en Ut 1




31
tr
mp
7:4
6:4
5:4
34
f
Con sord. wa-wa
7:2
40
sempre p
44
49
54
7:4
5:4
6:4
56
f
p
61
Senza sord.
sempre mp
67


70
7:4
72
9:2
73
76
81
85
87
89
91
f
mp
ff
p
tr

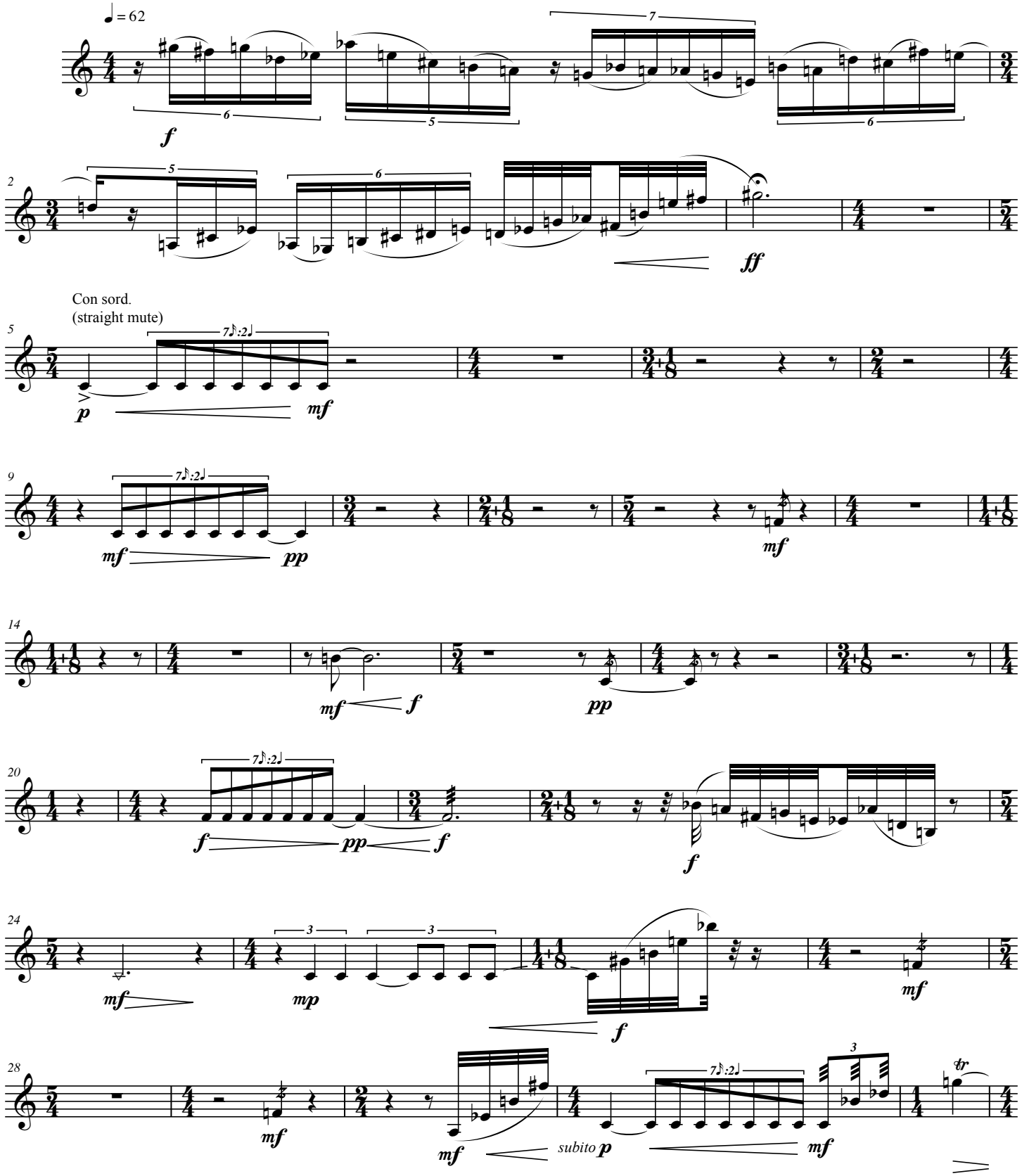

93
mp
7:2
f
3
fff

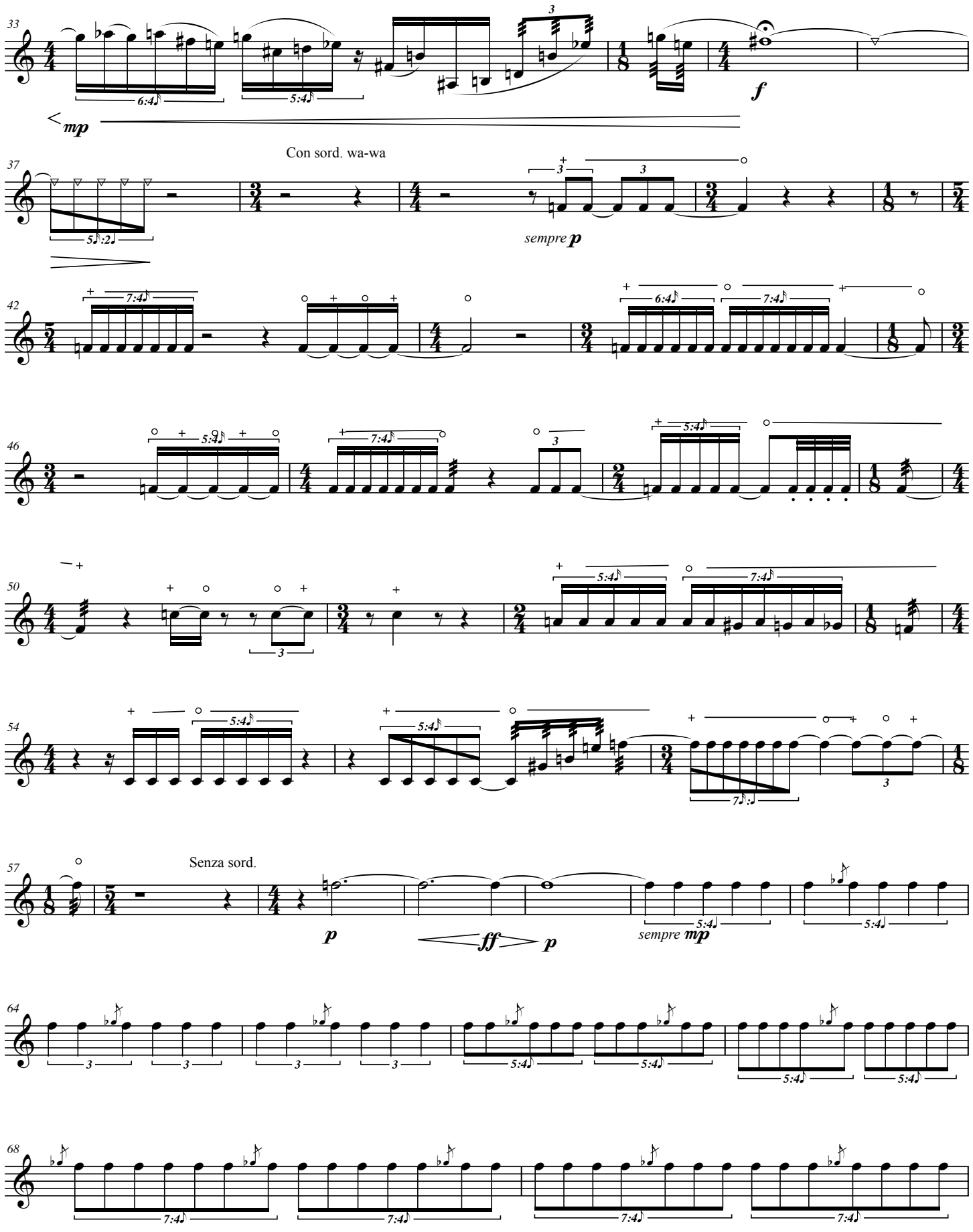
Mitose, prolifération, apoptose

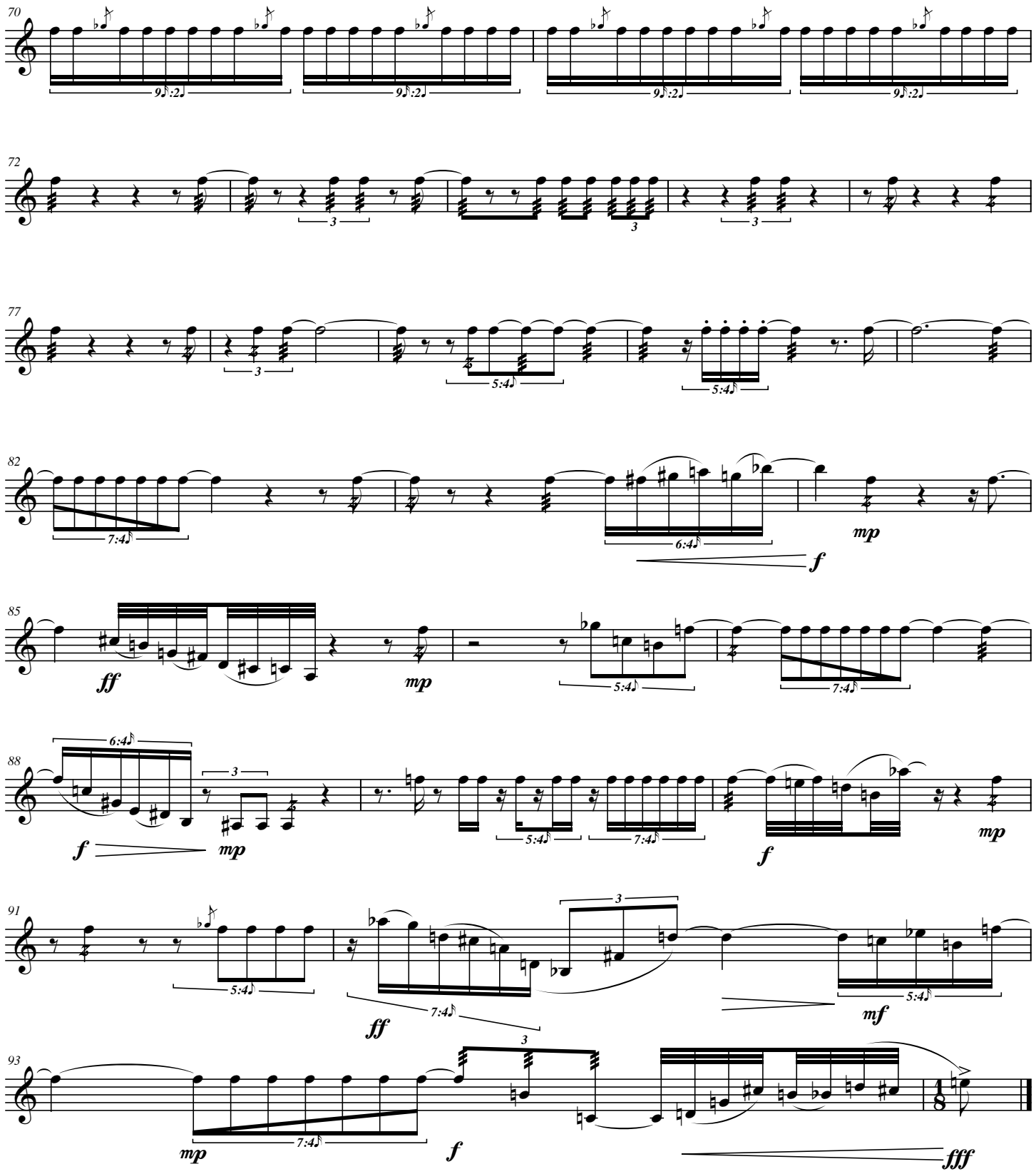
pour quintette de cuivres

Jean-Patrick Besingrand
Avril 2014

Trompette en Ut 2




33
mp
f
Con sord. wa-wa
37
sempre p
42
46
50
54
57
Senza sord.
p
ff
p
sempre mp
64
68


70
9:2
72
3
77
5:4
82
7:4
6:4
mp
f
85
ff
mp
5:4
7:4
88
6:4
3
f
mp
91
5:4
7:4
ff
mf
93
mp
7:4
f
fff

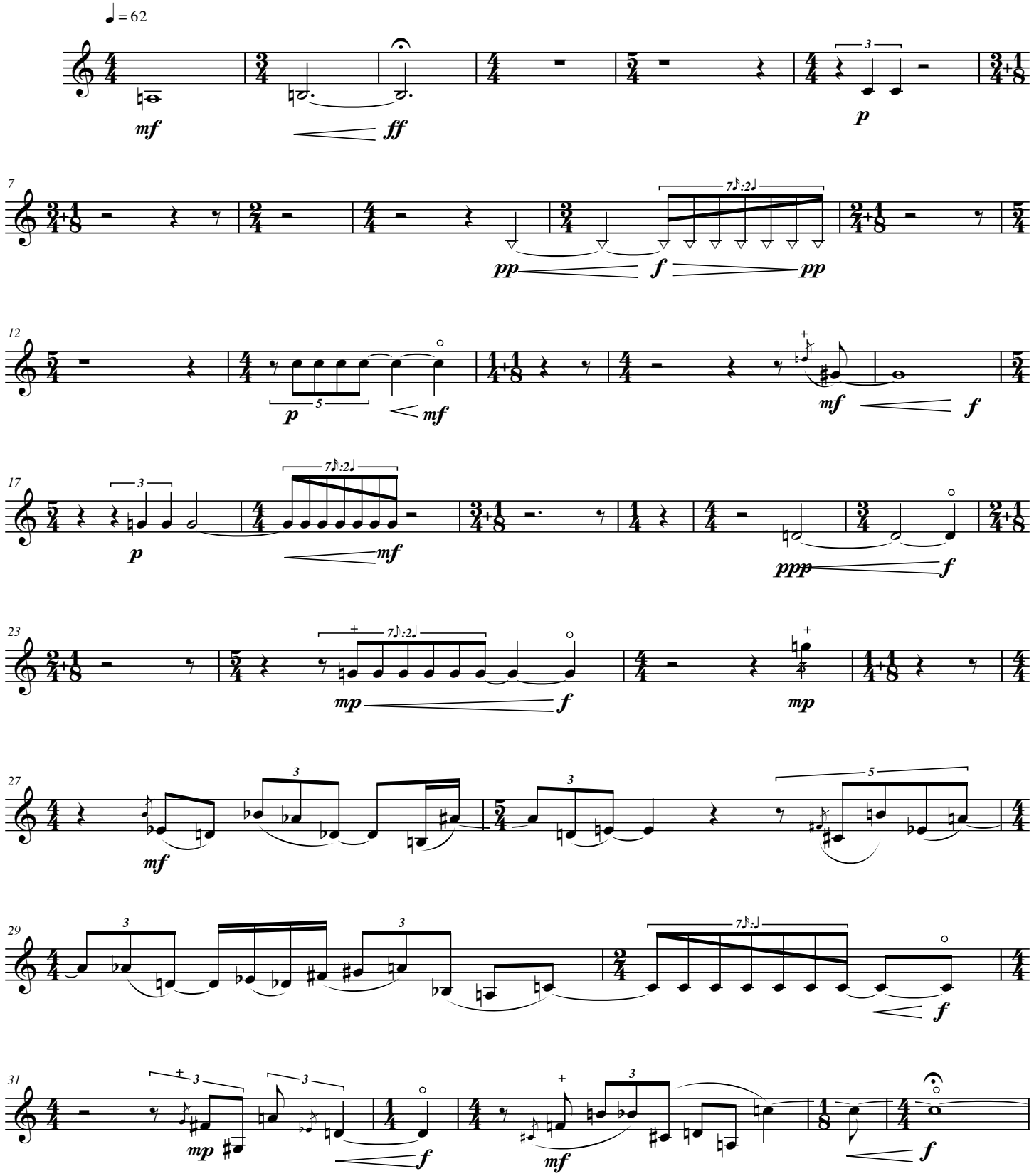
Mitose, prolifération, apoptose

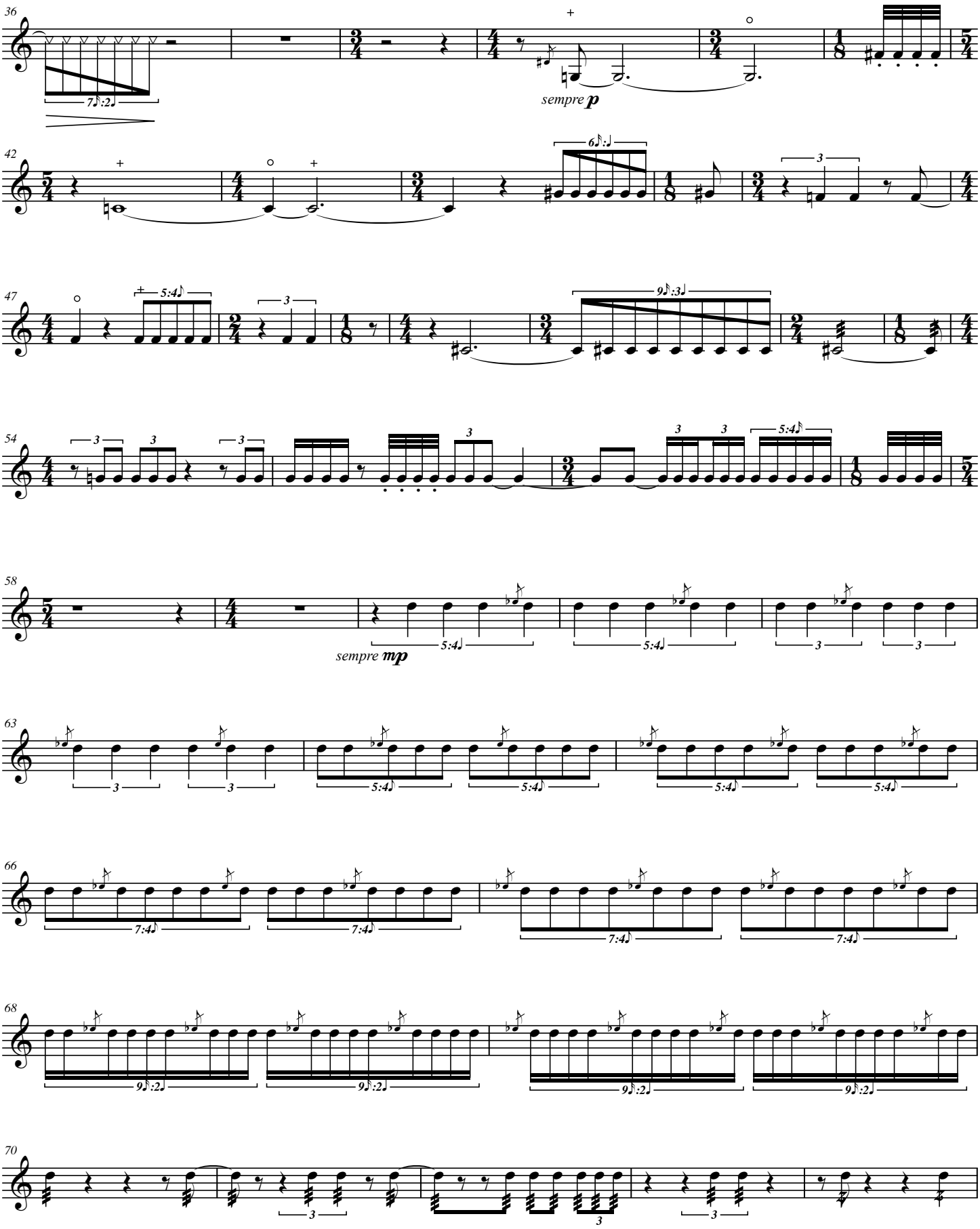
pour quintette de cuivres

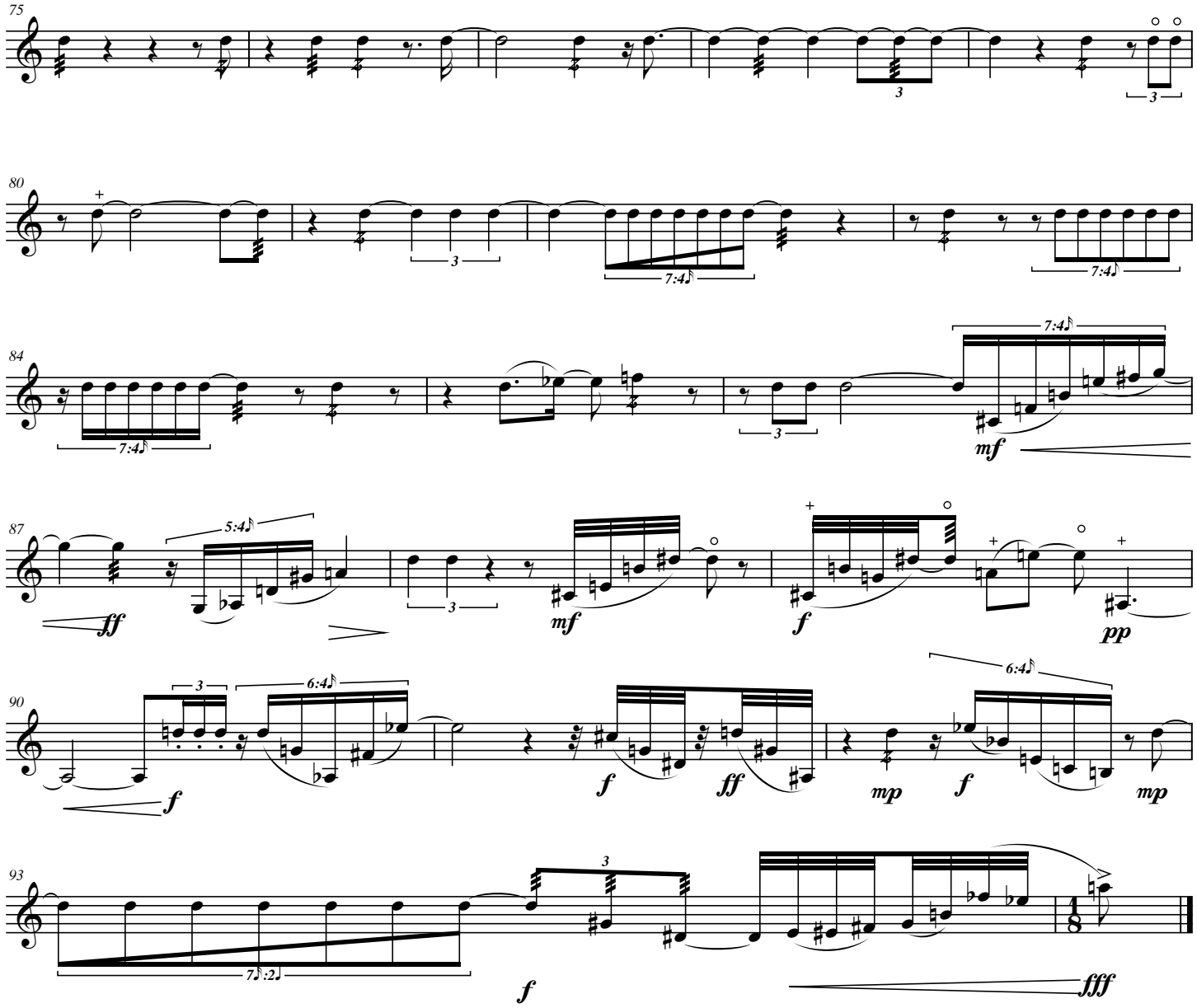
Jean-Patrick Besingrand

Avril 2014

Cor en Fa




36
7:2
sempre p
42
6:
3
47
5:4
3
9:3
54
3
3
3
3
3
5:4
58
sempre mp
5:4
5:4
3
3
63
3
3
5:4
5:4
5:4
5:4
66
7:4
7:4
7:4
7:4
68
9:2
9:2
9:2
9:2
70
3
3
3

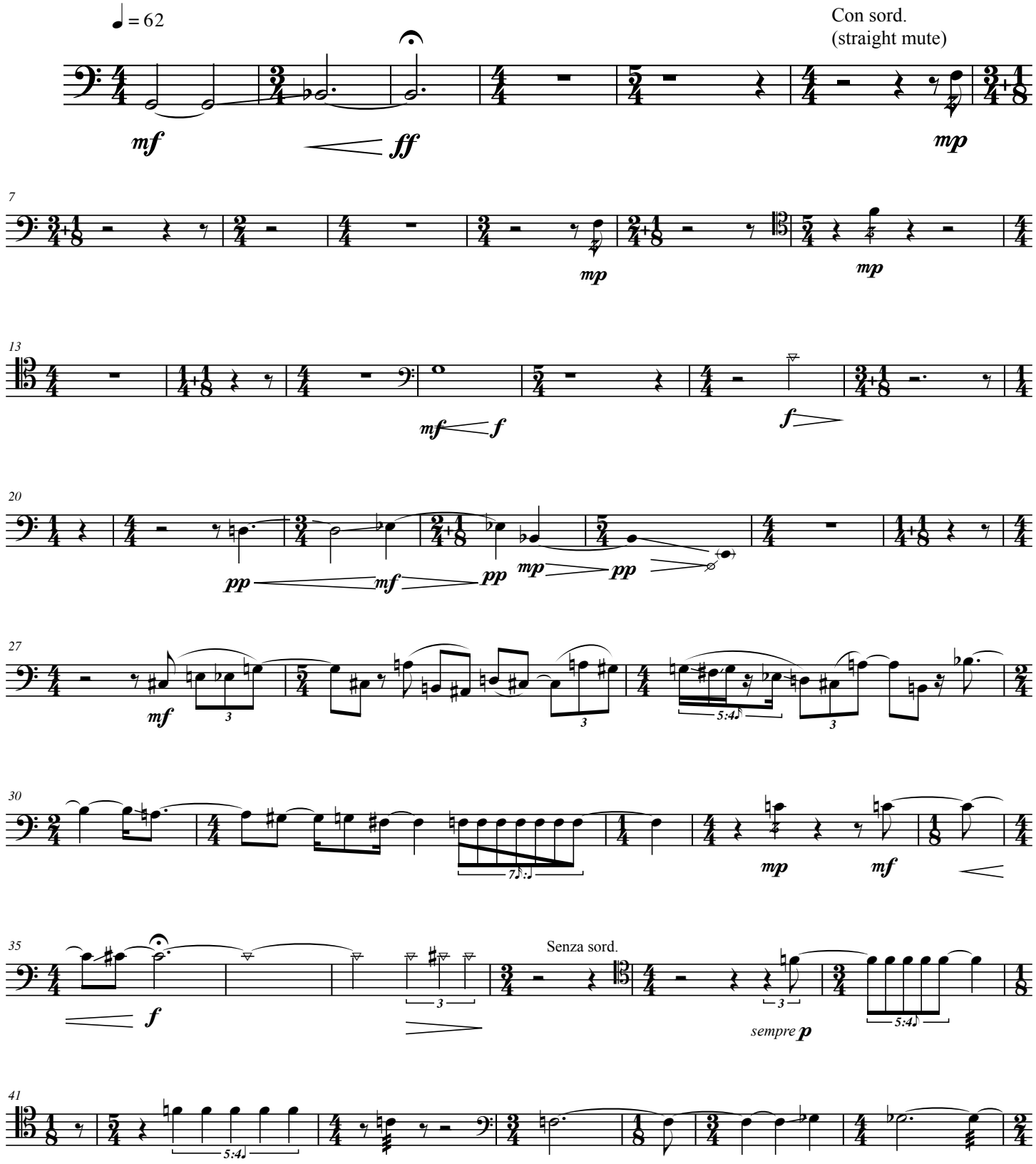

75
80
84
87
90
93
7:4
5:4
6:4
7:2
ff
mf
f
pp
mp
fff

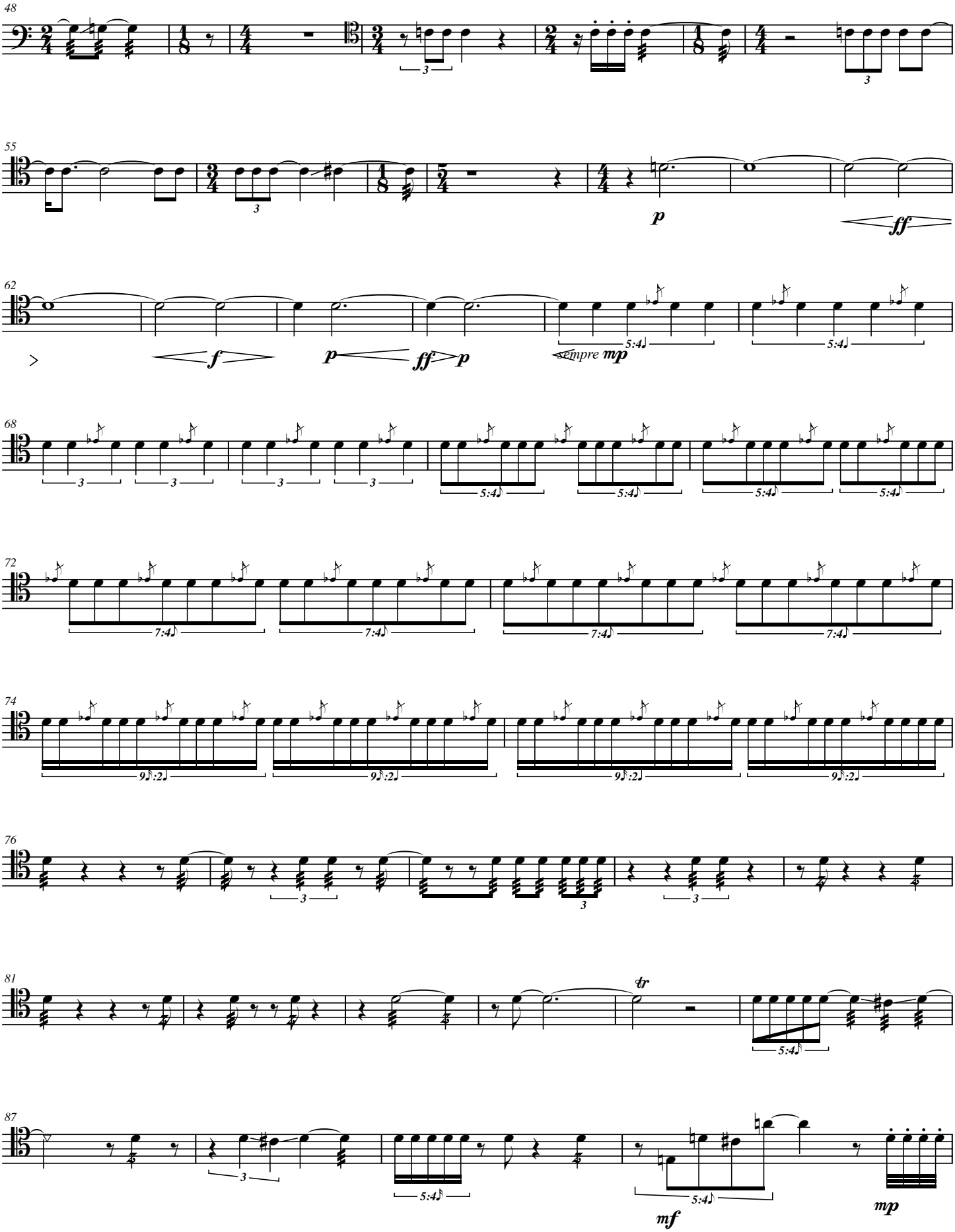
Mitose, prolifération, apoptose

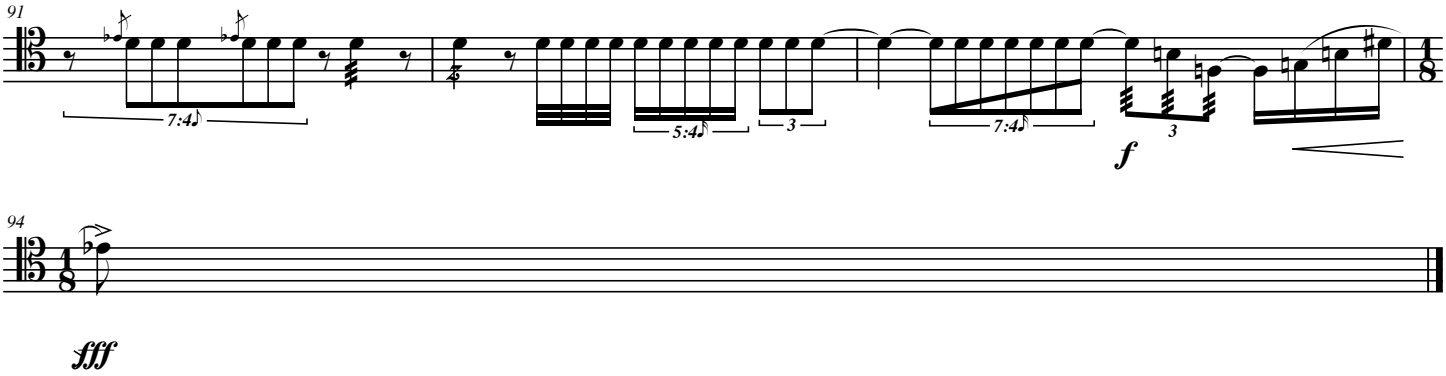
pour quintette de cuivres

Jean-Patrick Besingrand
Avril 2014

Trombone ténor




48
55
p
ff
62
f
p
ff
p
sempre mp
5:4
68
3
5:4
72
7:4
74
9:2
76
3
81
tr
5:4
87
3
5:4
mf
mp



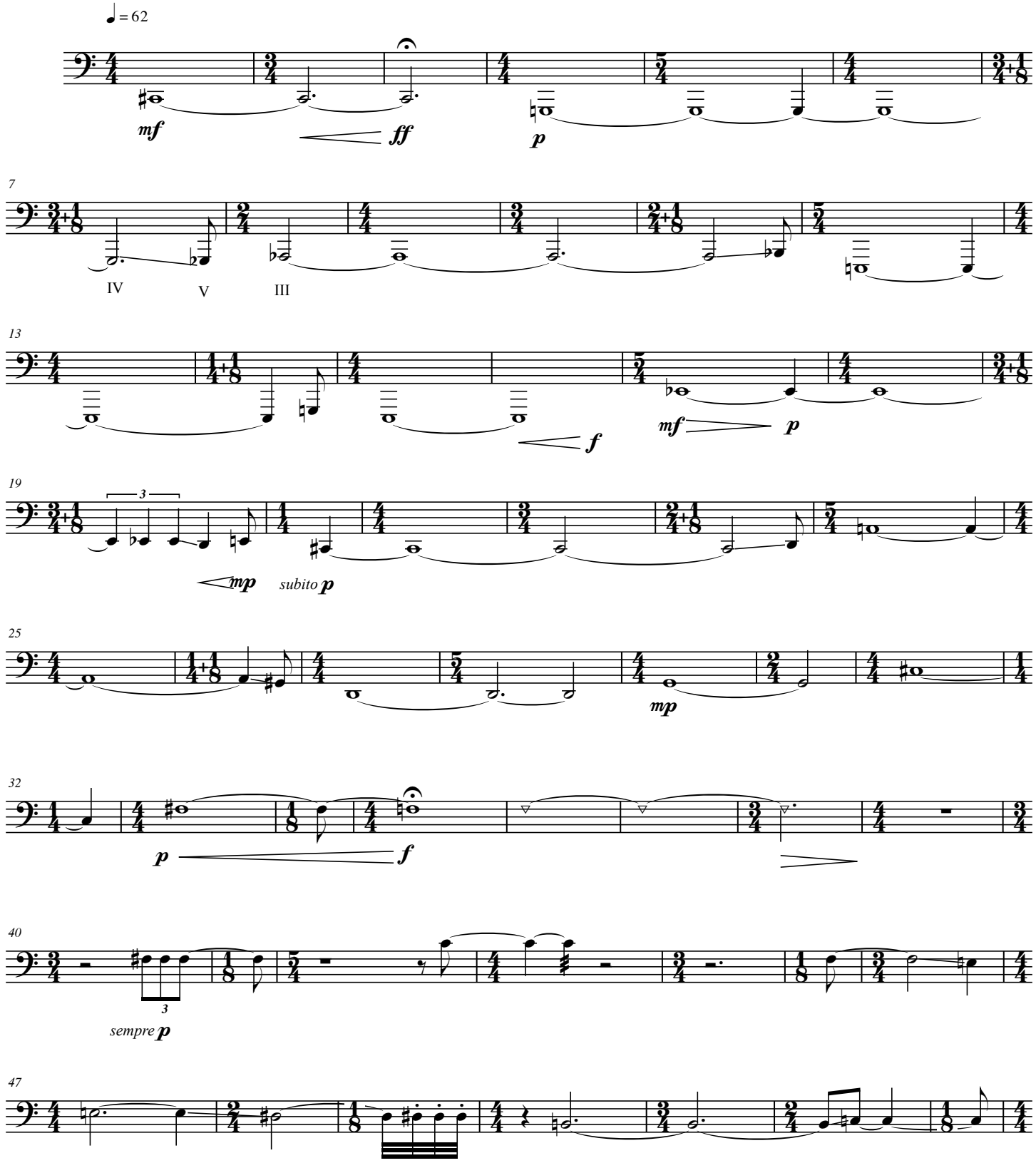
fff

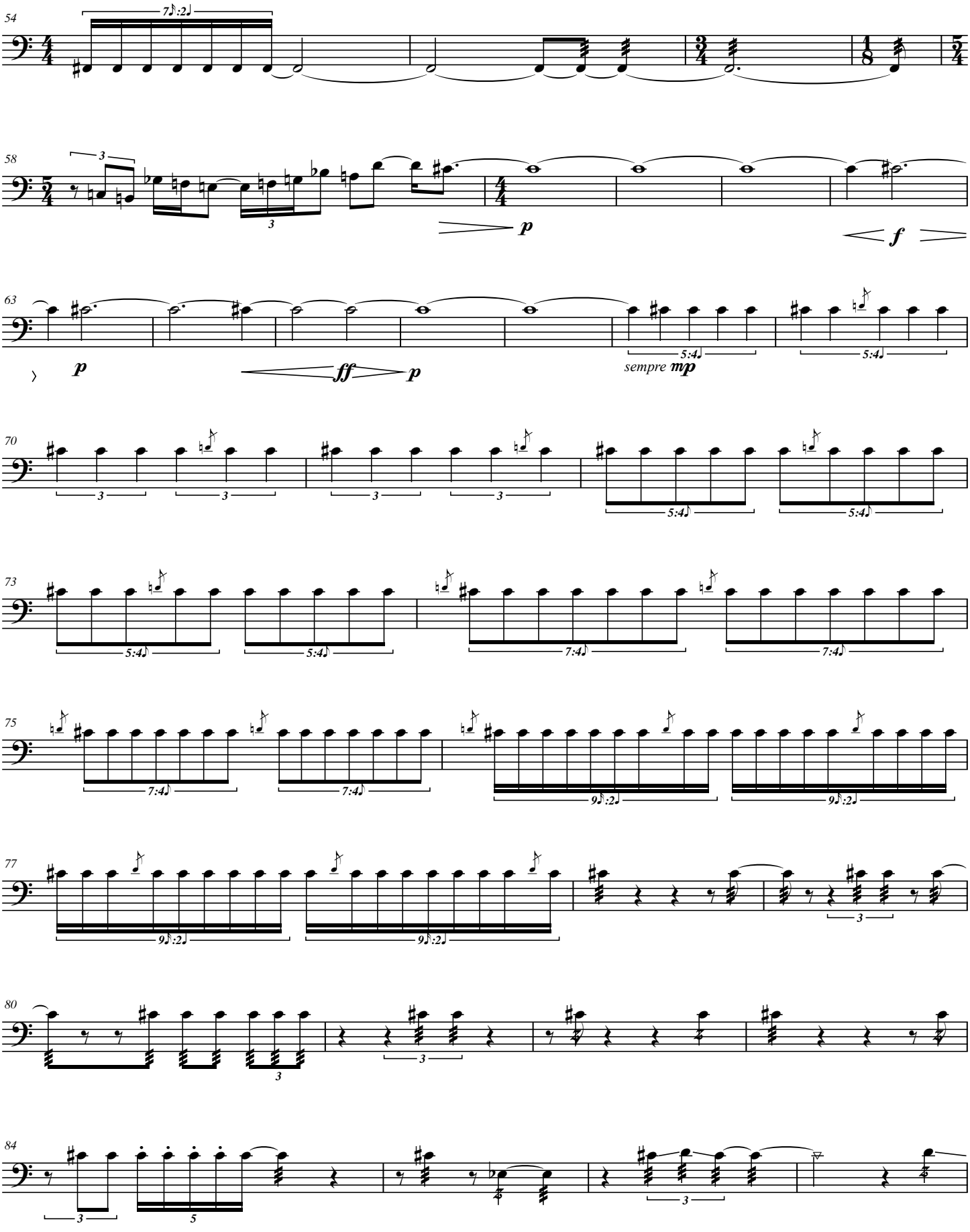
Mitose, prolifération, apoptose

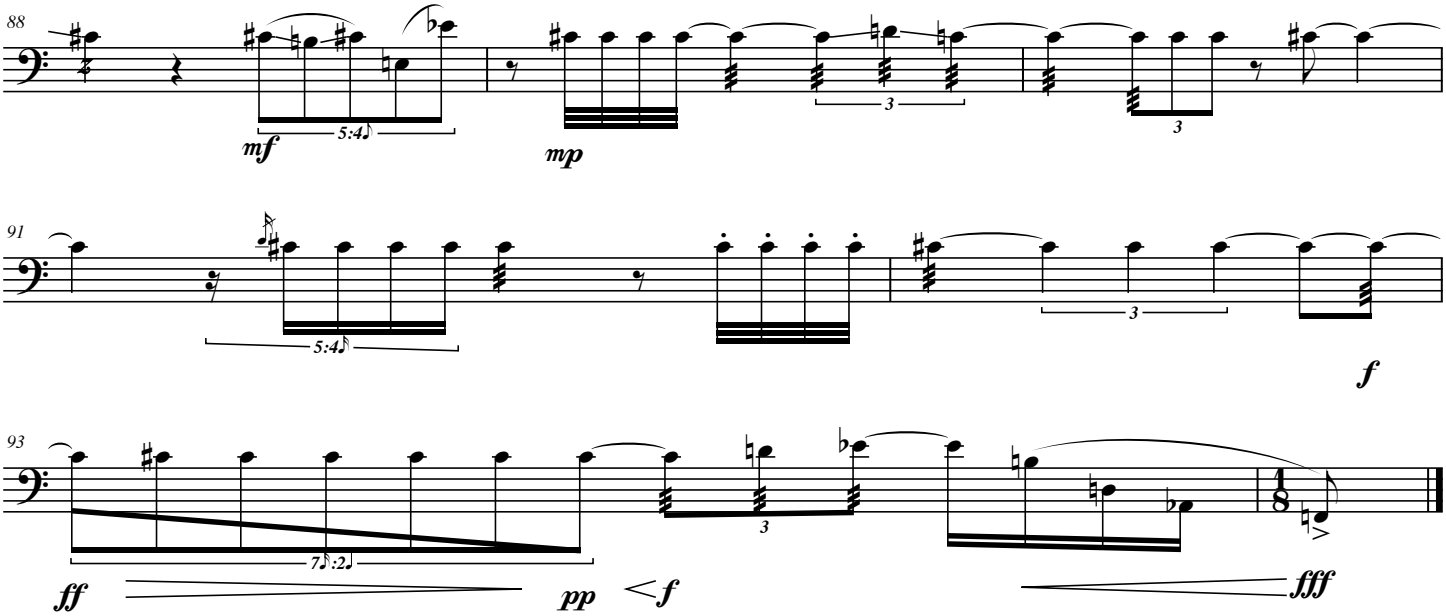
pour quintette de cuivres

Jean-Patrick Besingrand
Avril 2014

Trombone basse




54
7:2
58
3
3
p
f
63
p
ff
p
5:4
sempre mp
70
3
5:4
73
5:4
7:4
75
7:4
9:2
77
9:2
3
80
3
84
3
5


88
mf
5:4
mp
3
3
91
5:4
3
f
93
7:2
ff
pp
f
3
fff

PRISM

HONG-DA CHIN

PRO Tracking ID: PM-Prism
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

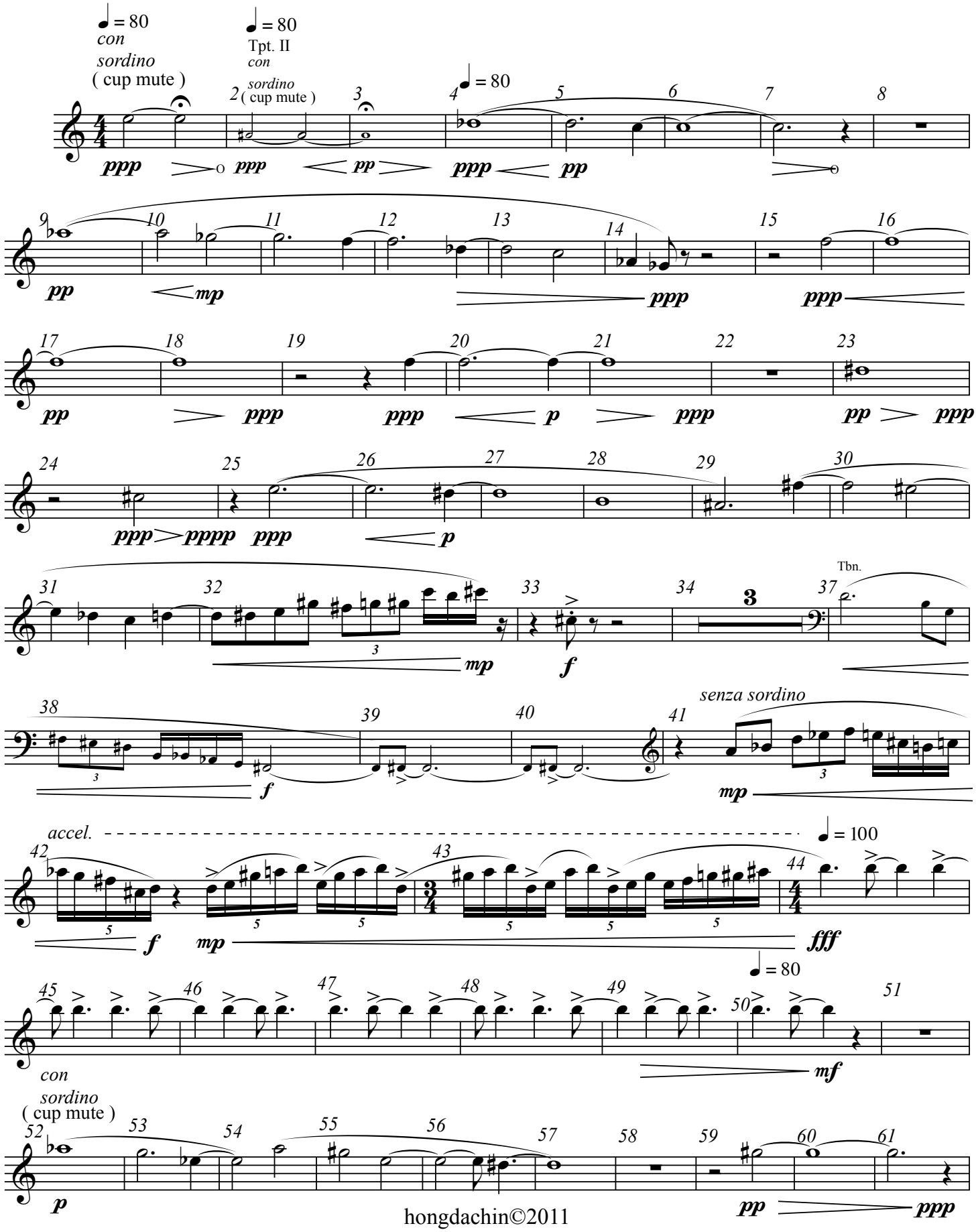
10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

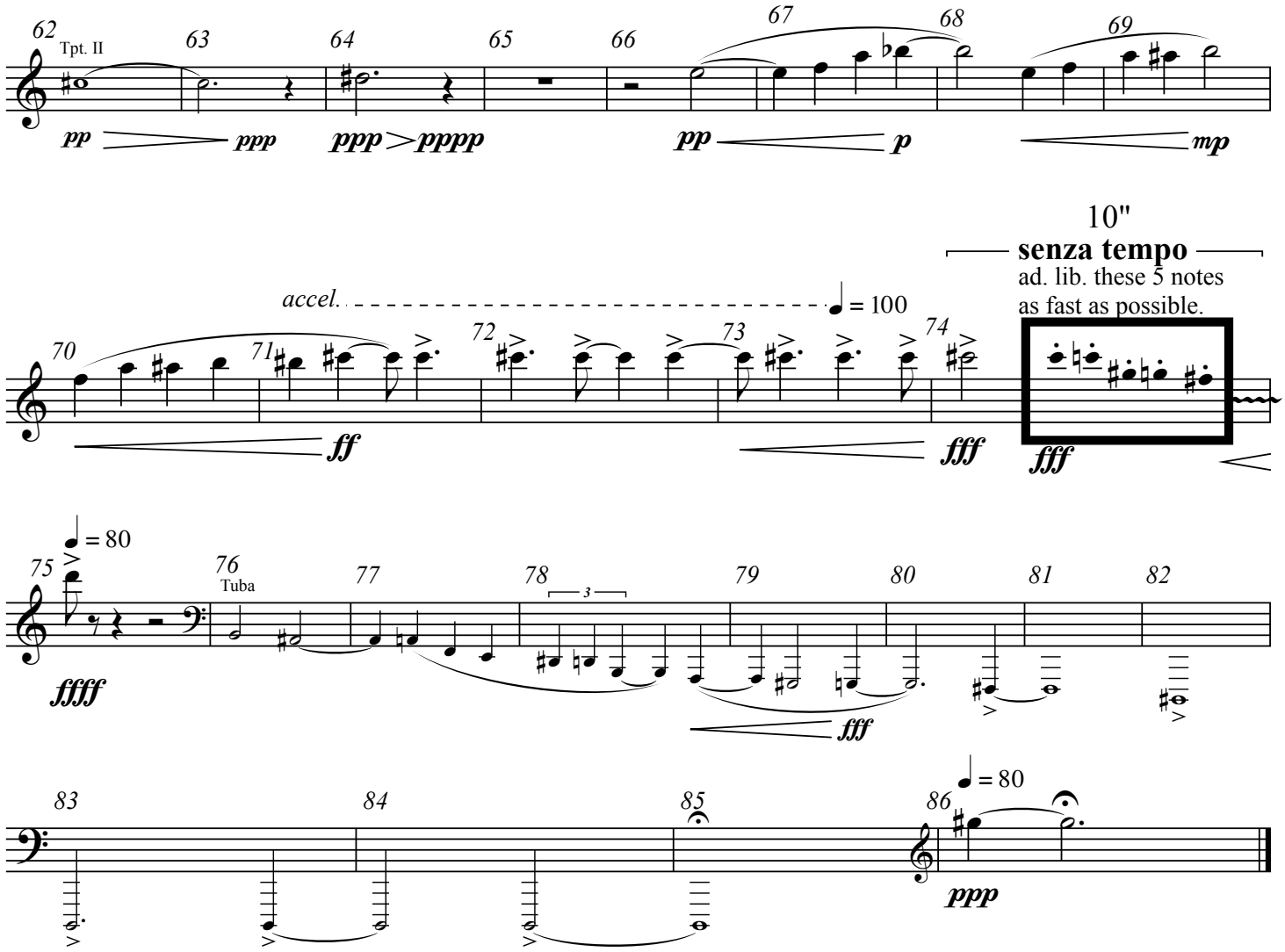
Trumpet in B♭ 1

Natural Phenomenon
I. Prism

Hong-Da Chin
(b. 1985)



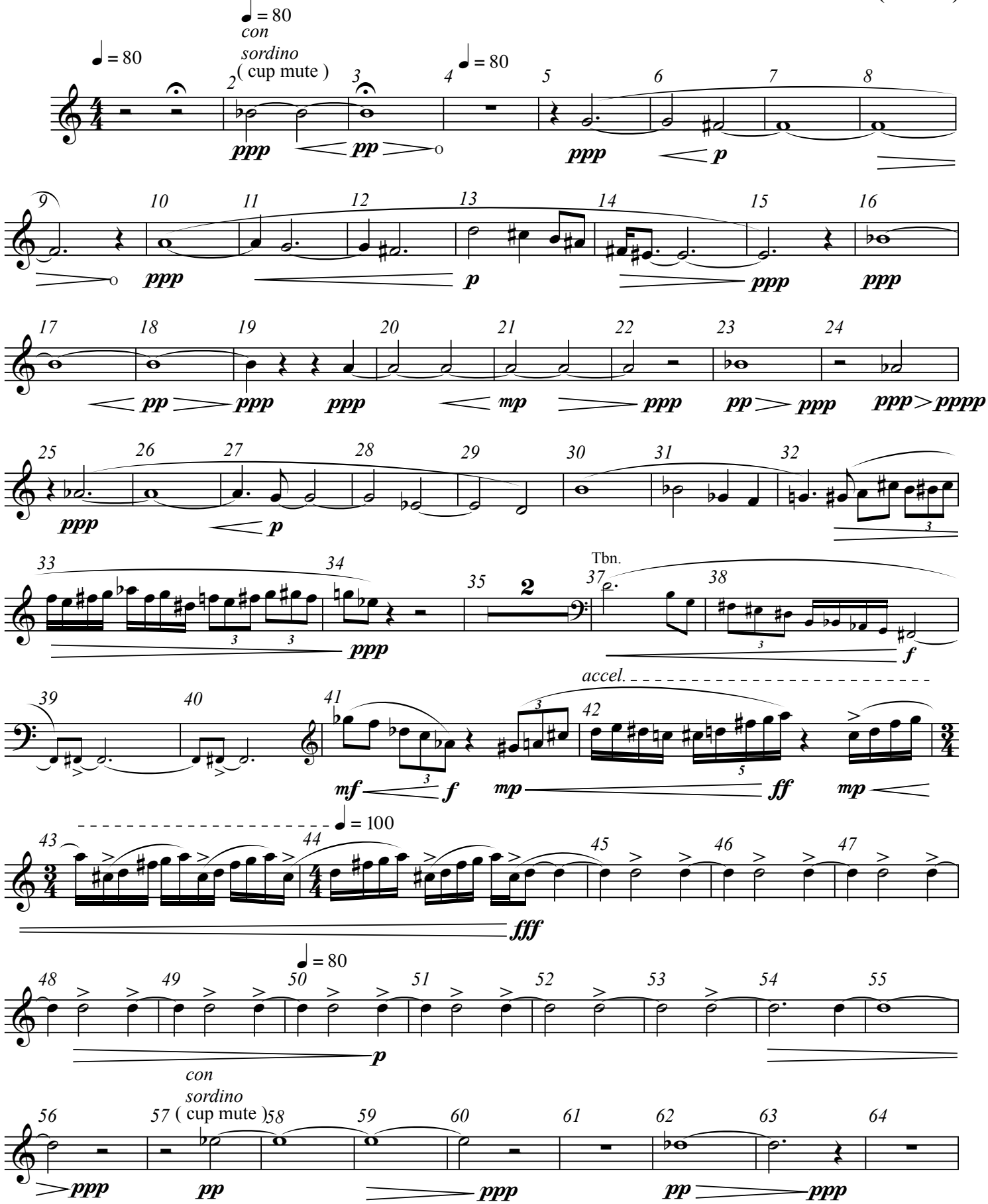
hongdachin©2011


62
Tpt. II
63
64
65
66
67
68
69
pp
ppp
ppp > pppp
pp
p
mp
10"
senza tempo
ad. lib. these 5 notes
as fast as possible.
accel.
= 100
70
71
72
73
74
ff
fff
fff
= 80
75
76
Tuba
77
78
3
79
80
81
82
ffff
fff
83
84
85
86
= 80
ppp

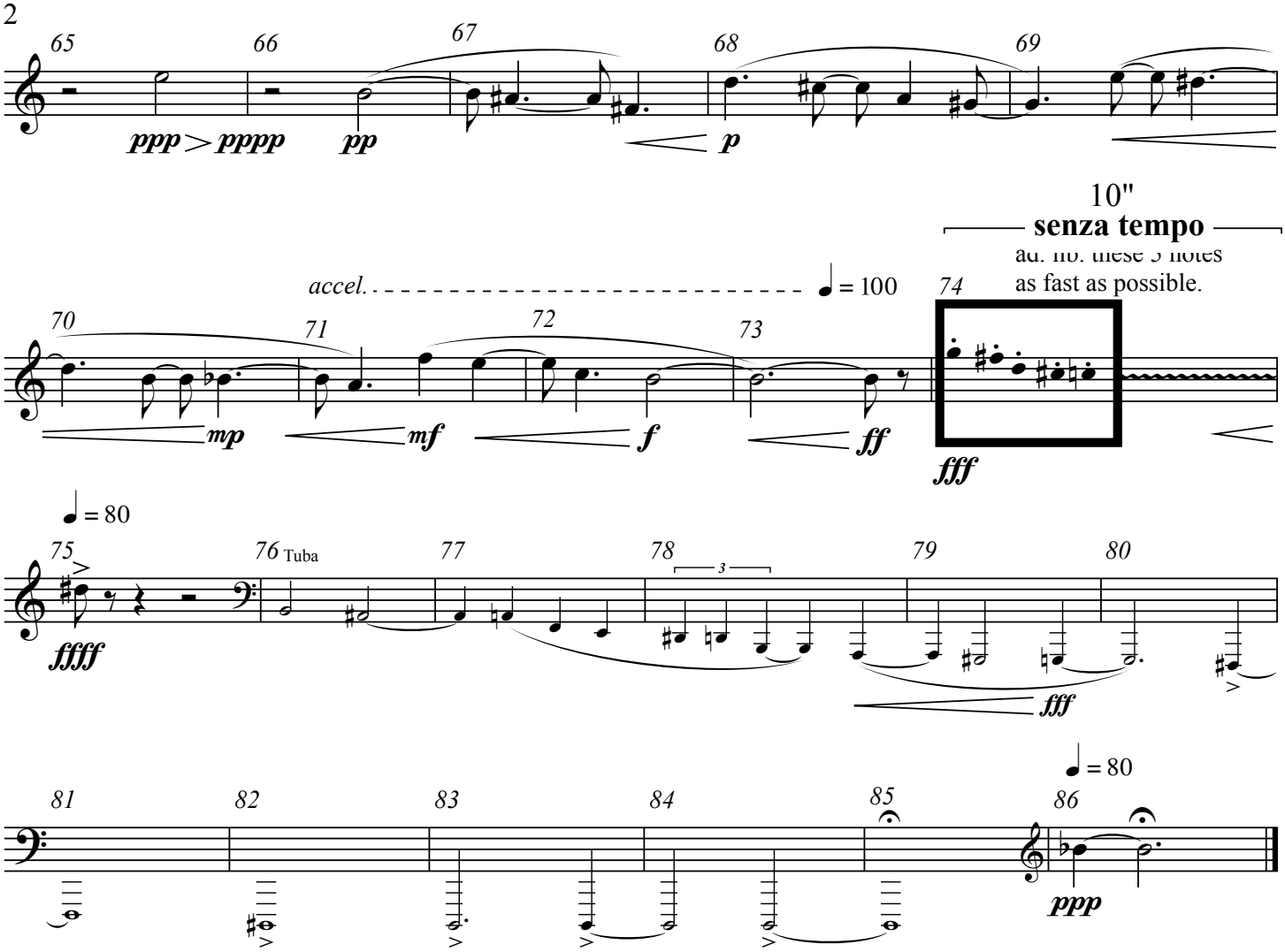
Trumpet in B♭ 2

Natural Phenomenon
I. Prism

Hong-Da Chin
(b. 1985)



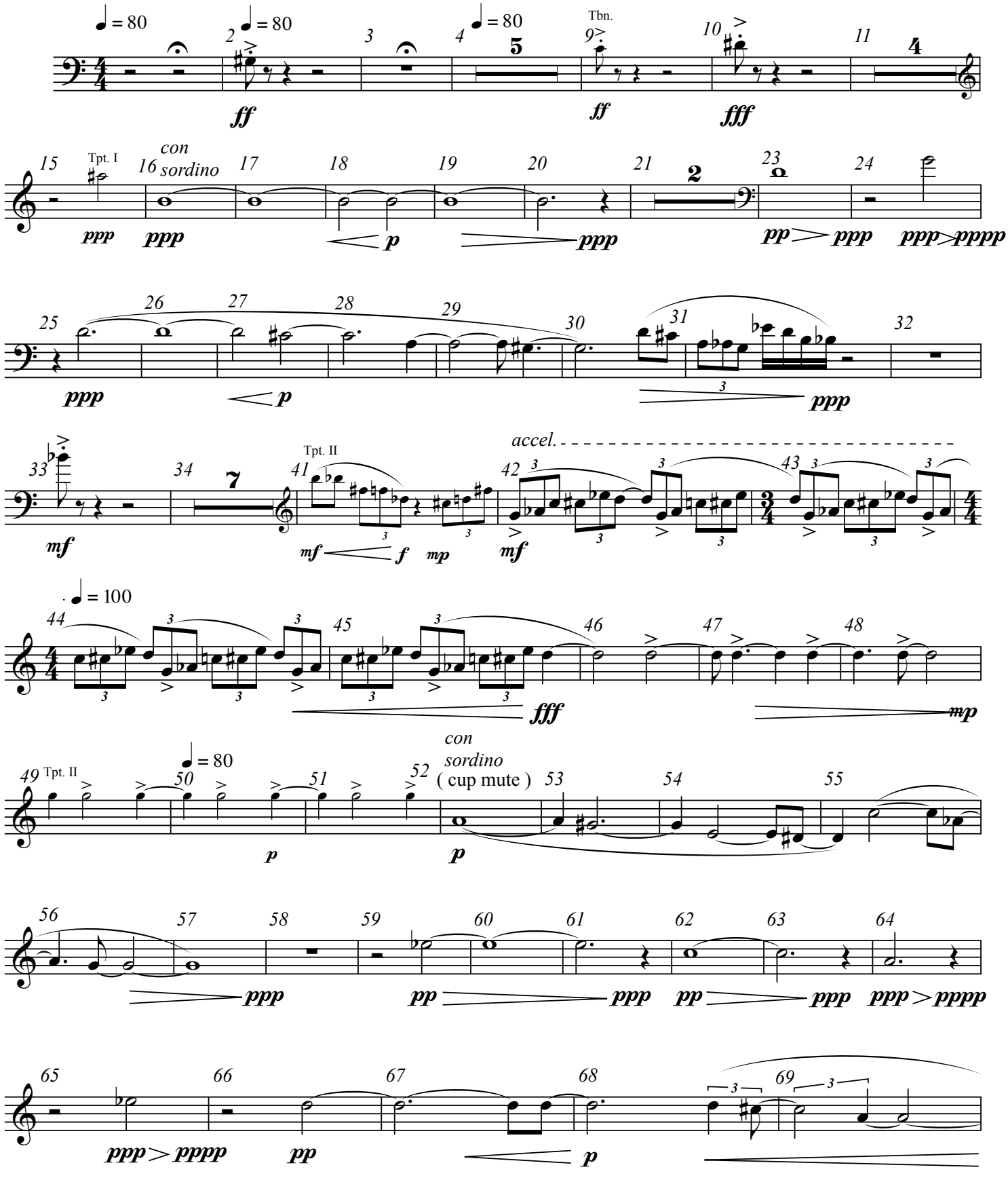
hongdachin©2011


65
66
67
68
69
ppp > pppp
pp
p
10"
senza tempo
ad. lib. these 5 notes
as fast as possible.
accel.
= 100
70
71
72
73
74
mp
mf
f
ff
fff
= 80
75
76 Tuba
77
78
79
80
ffff
fff
= 80
81
82
83
84
85
86
ppp

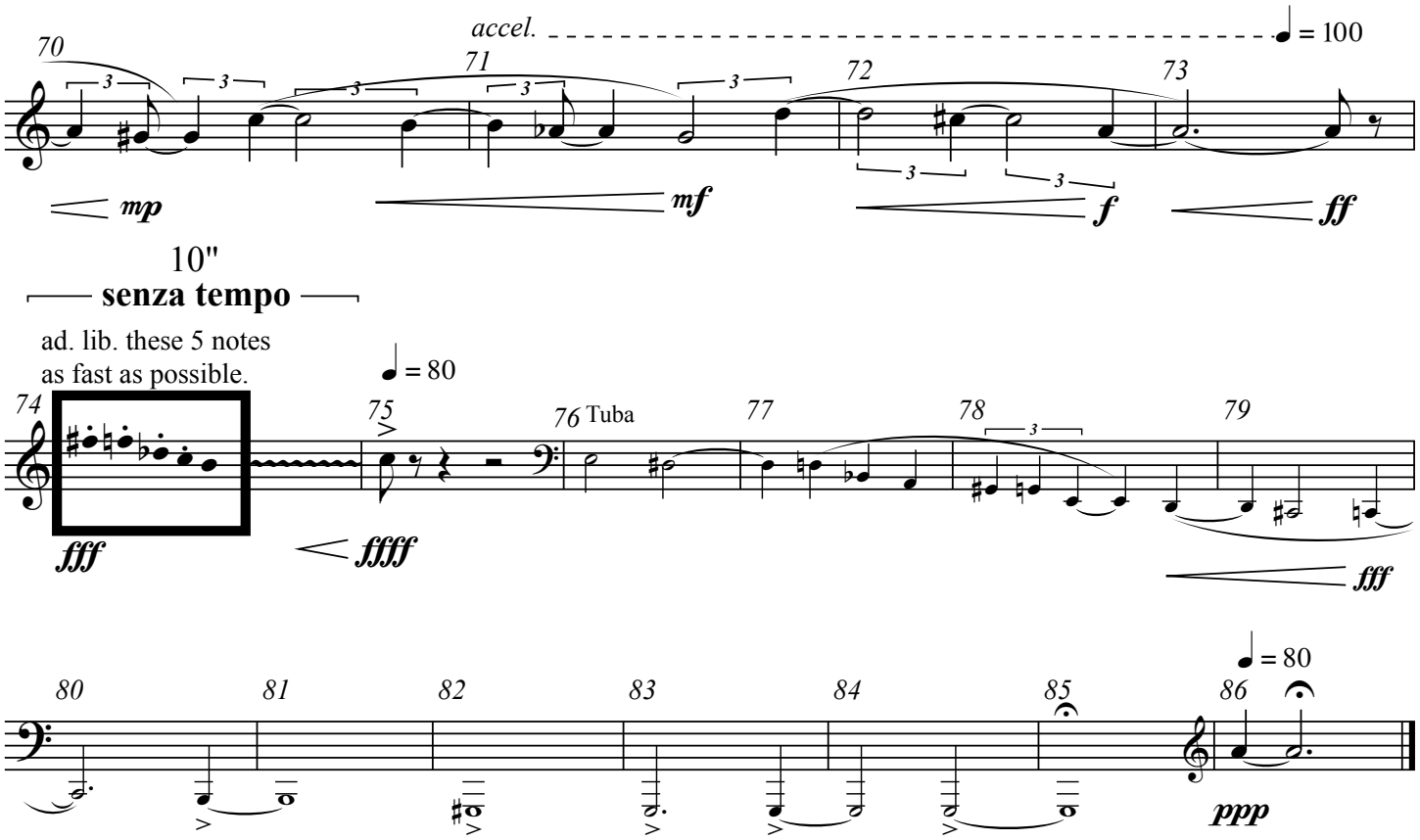
Horn in F

Natural Phenomenon
I. Prism

Hong-Da Chin
(b. 1985)



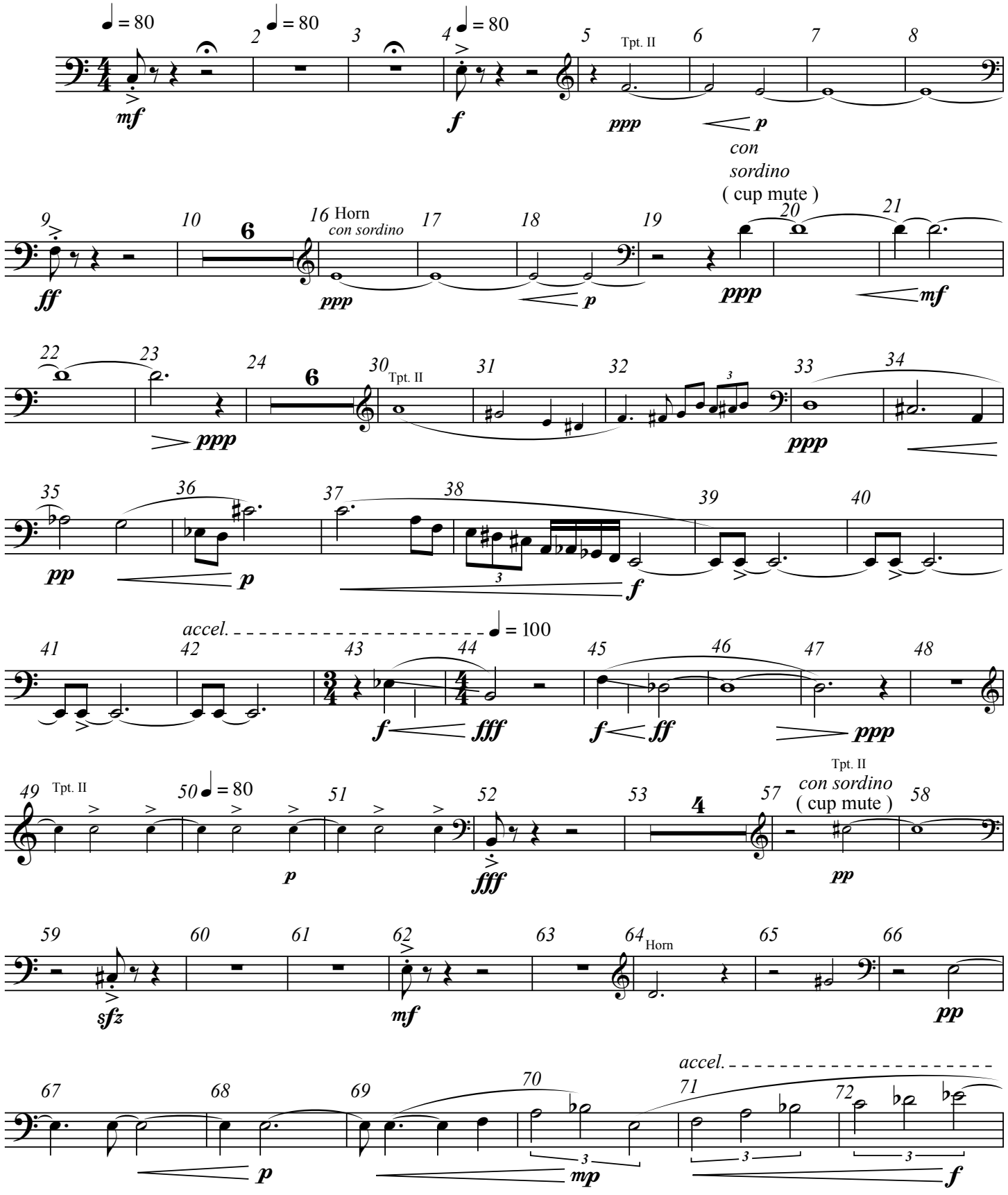
hongdachin©2011


accel.
= 100
70
71
72
73
mp
mf
f
ff
10"
senza tempo
ad. lib. these 5 notes
as fast as possible.
= 80
74
75
76 Tuba
77
78
79
fff
ffff
fff
= 80
80
81
82
83
84
85
86
ppp

Trombone

Natural Phenomenon
I. Prism

Hong-Da Chin
(b. 1985)



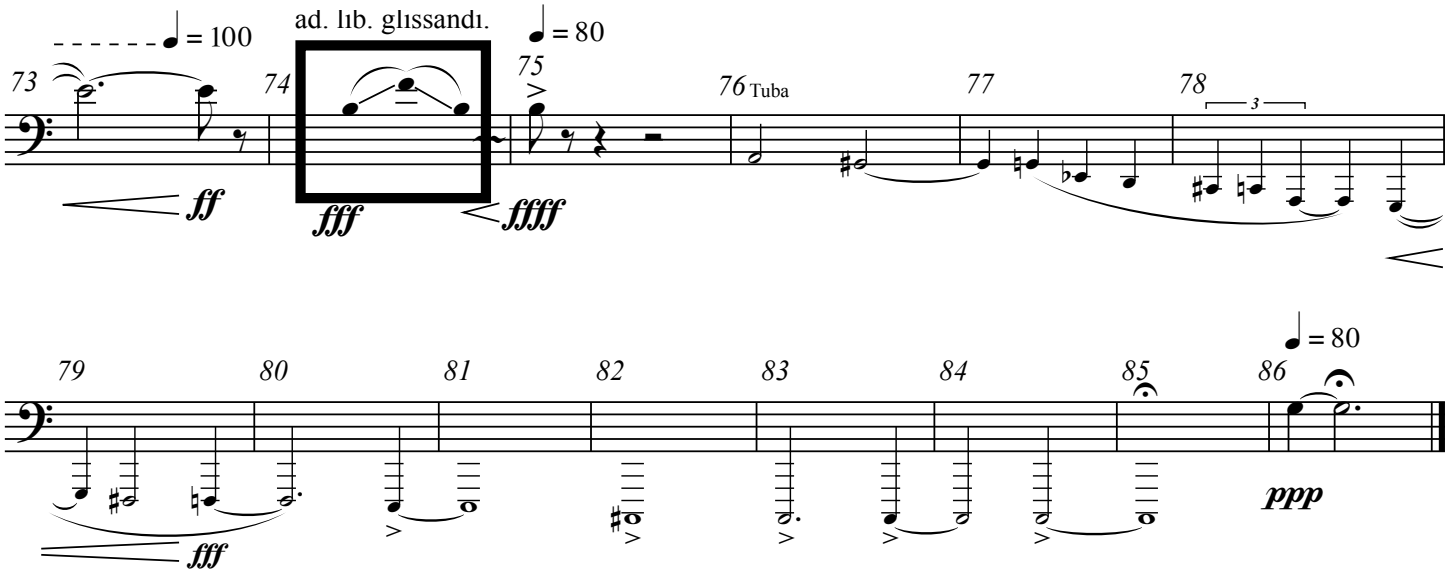
hongdachin©2011

2

10"

senza tempo

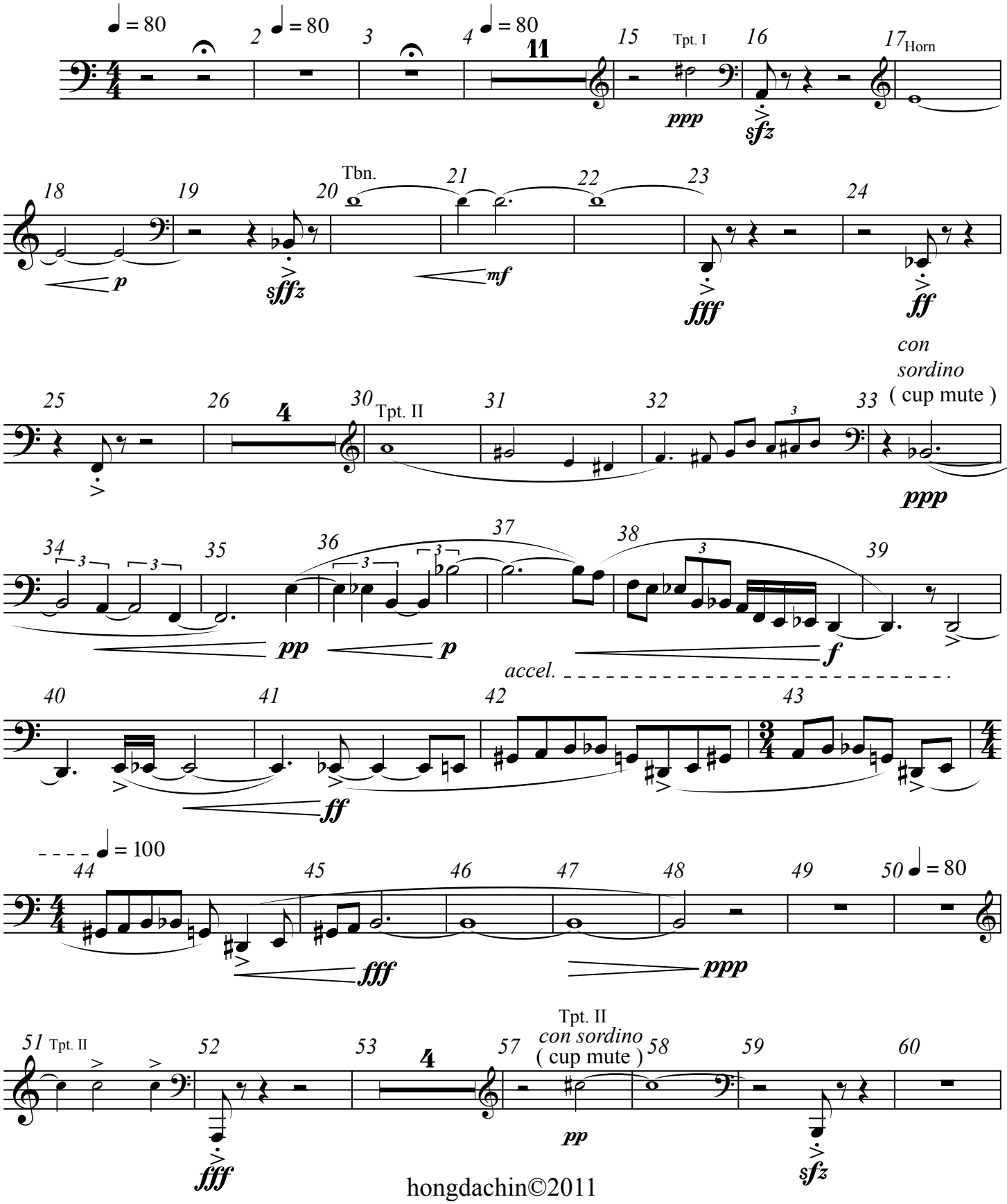
ad. lıb. glıssandı.



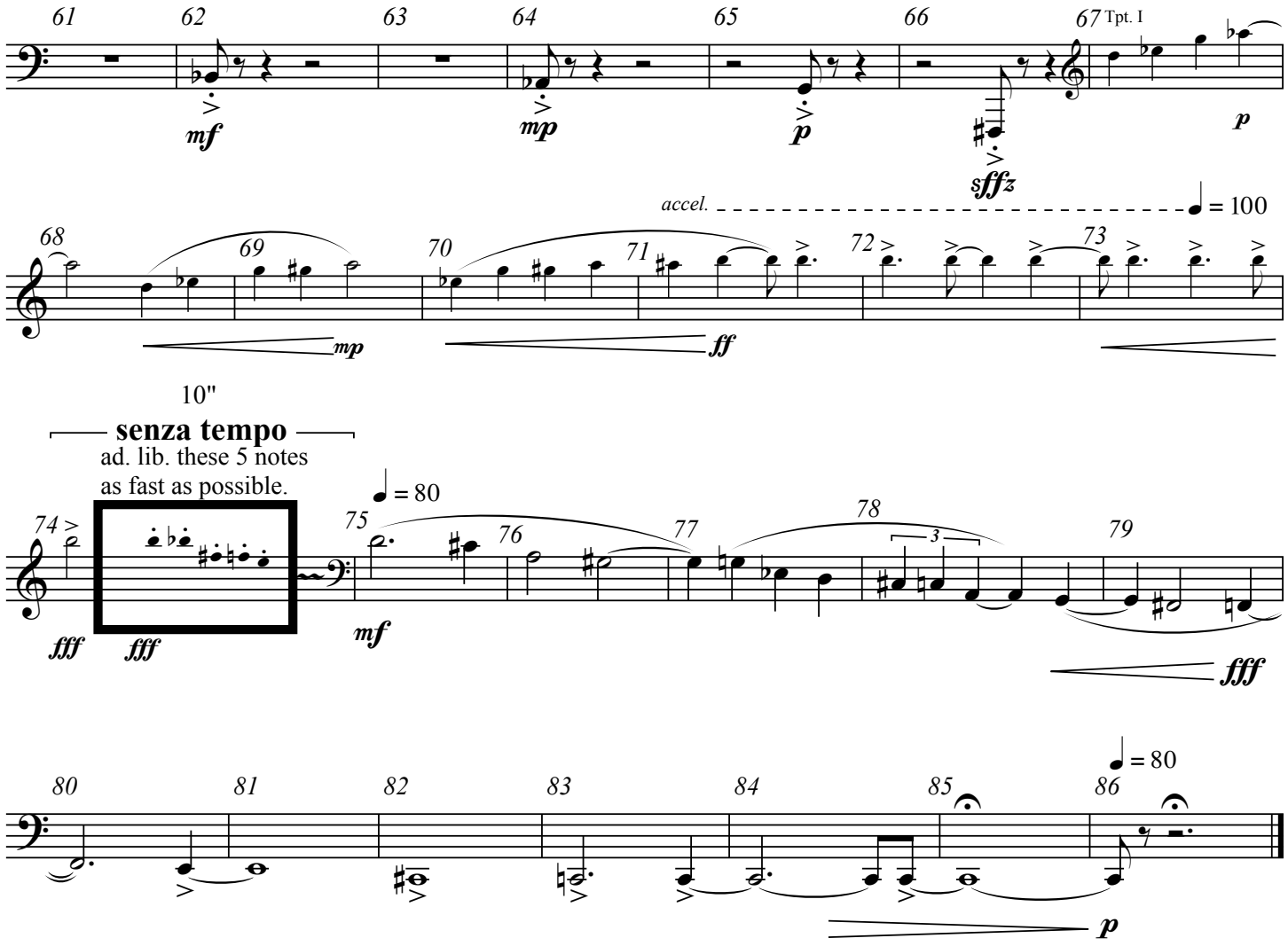
Tuba

Natural Phenomenon
I. Prism

Hong-Da Chin
(b. 1985)



hongdachin©2011

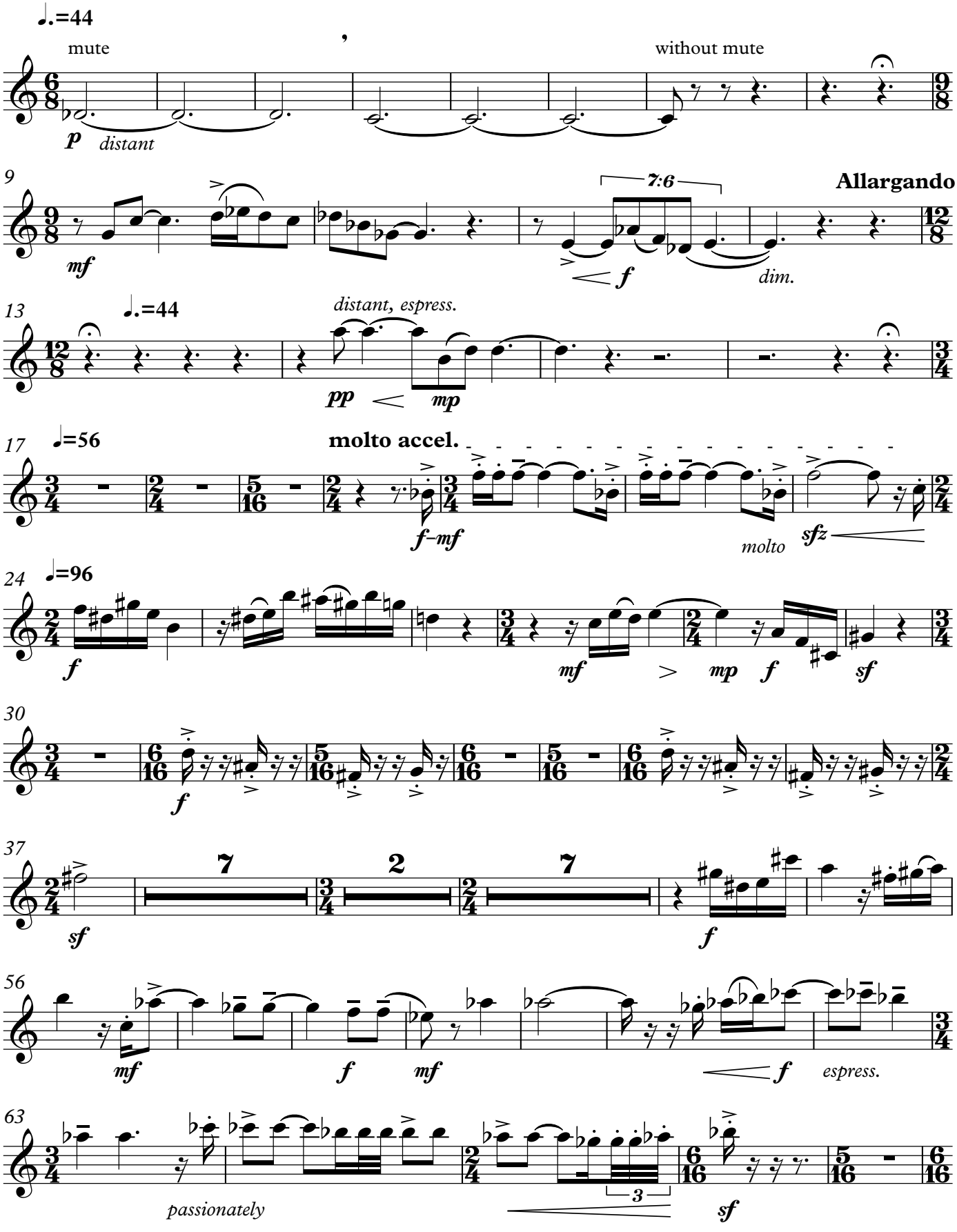

61
62
63
64
65
66
67
Tpt. I
mf
mp
p
sfffz
p
accel.
= 100
68
69
70
71
72
73
mp
ff
10"
senza tempo
ad. lib. these 5 notes
as fast as possible.
= 80
74
75
76
77
78
79
fff
fff
mf
fff
= 80
80
81
82
83
84
85
86
p

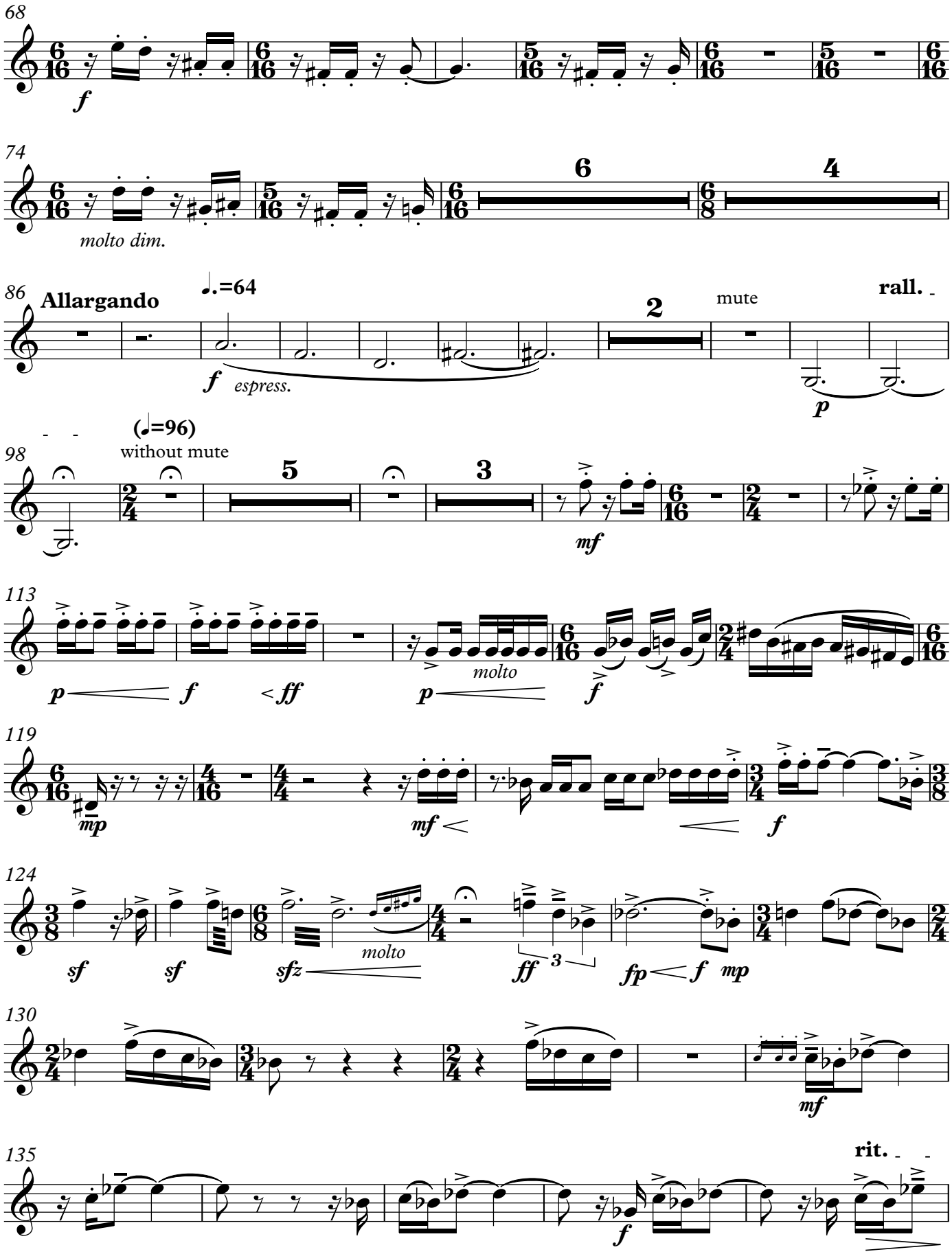
IN MEDIAS RES
JOSH GETMAN
PRO Tracking ID: PM In Medias Res
PARMA Music Publishing (ASCAP)
2014
PARMA
RECORDINGS
ANTHOLOGY
OF
MUSIC
10 SCORES FOR BRASS QUINTET
PARMA
RECORDINGS

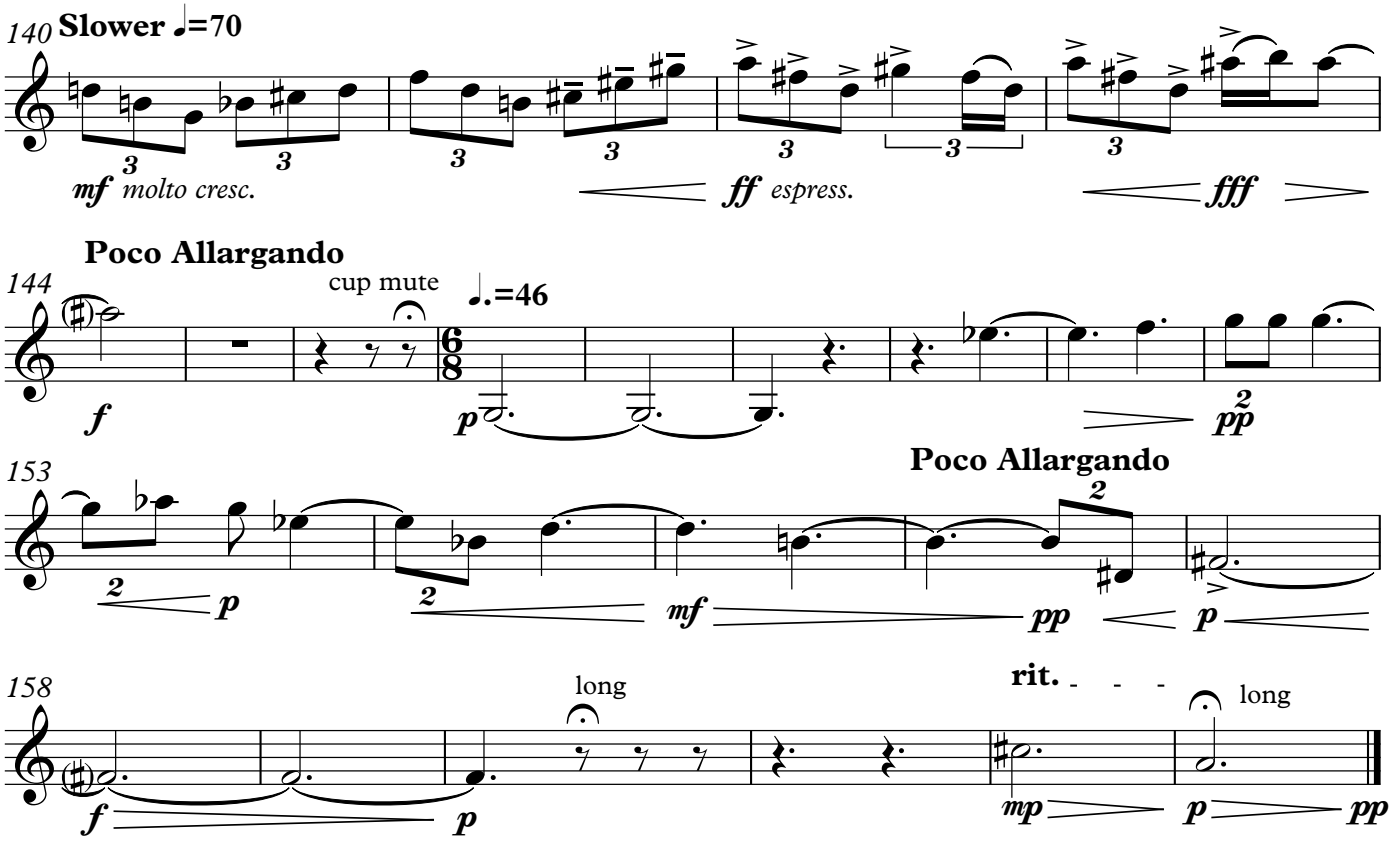
In medias res

1st Trumpet in Bb

Josh Getman



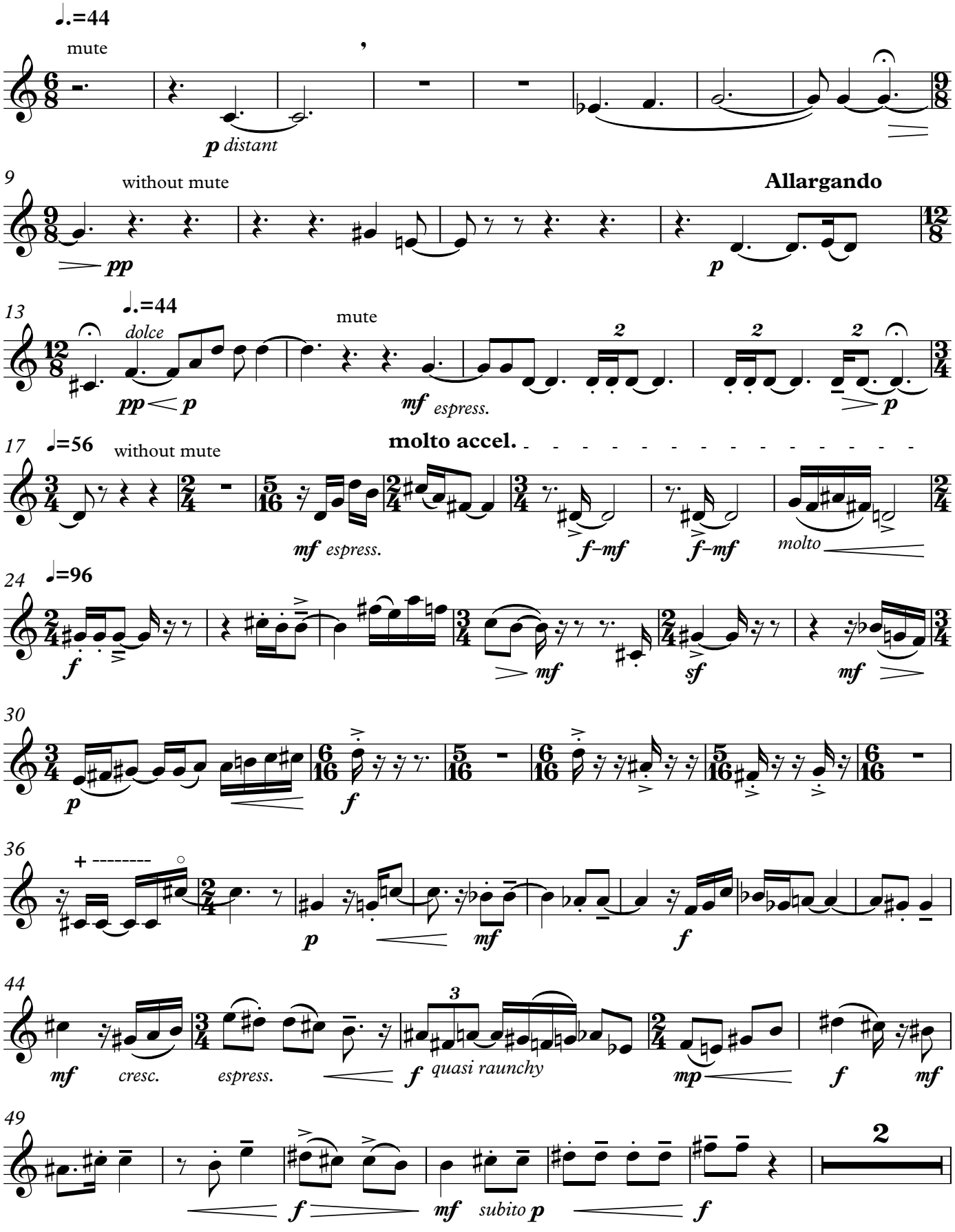

68
f
74
molto dim.
6
4
86
Allargando
♩.=64
f espress.
2
mute
rall.
p
98
(𝅗𝅥=96)
without mute
5
3
mf
113
p
f
ff
molto
p
f
119
mp
mf
f
124
sf
sf
sfz
molto
ff
3
fp
f
mp
130
mf
135
rit.
f

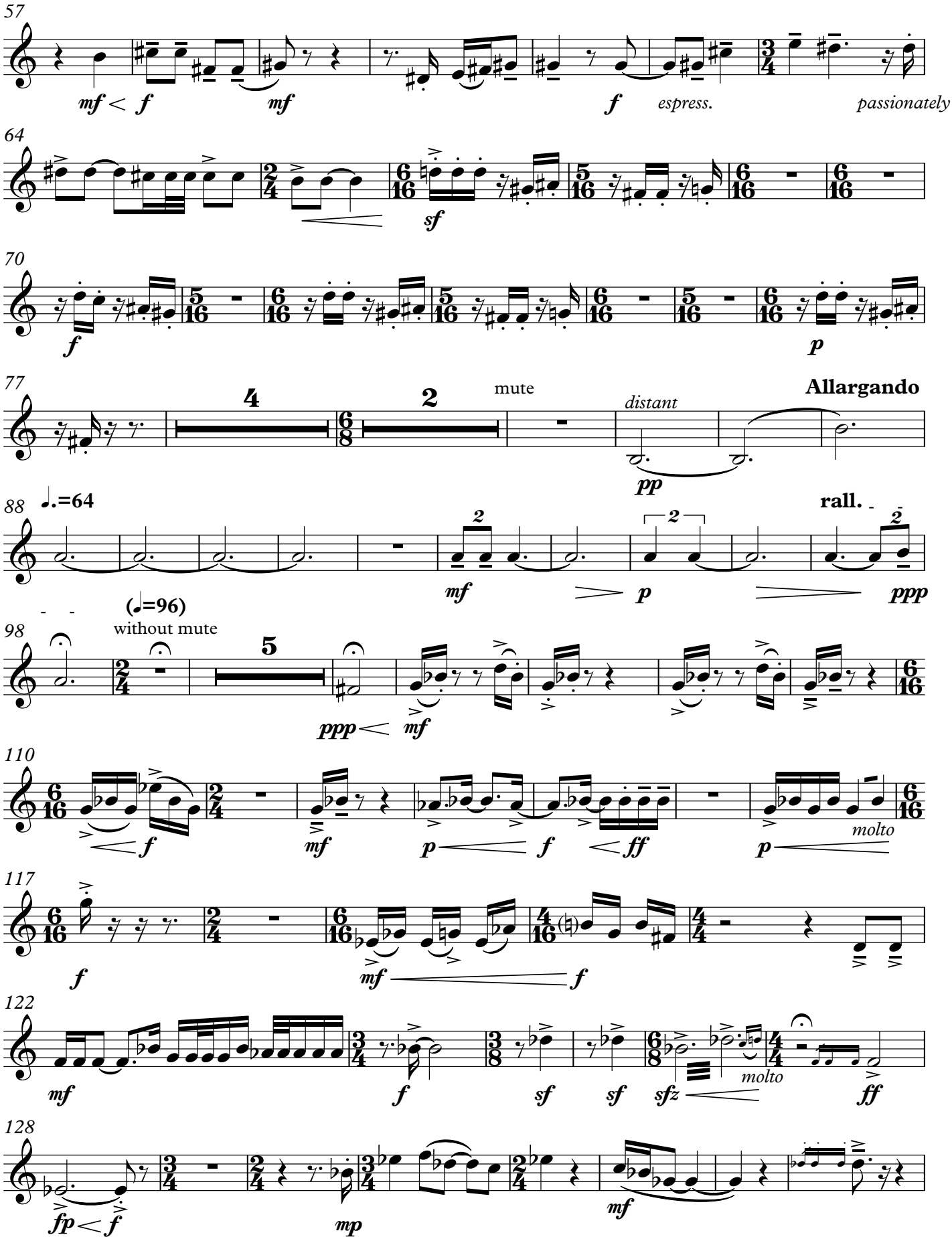

140
Slower ♩=70
mf molto cresc.
ff espress.
fff
Poco Allargando
144
cup mute
♩.=46
f
p
pp
153
Poco Allargando
p
mf
pp
p
158
long
rit.
long
f
p
mp
p
pp

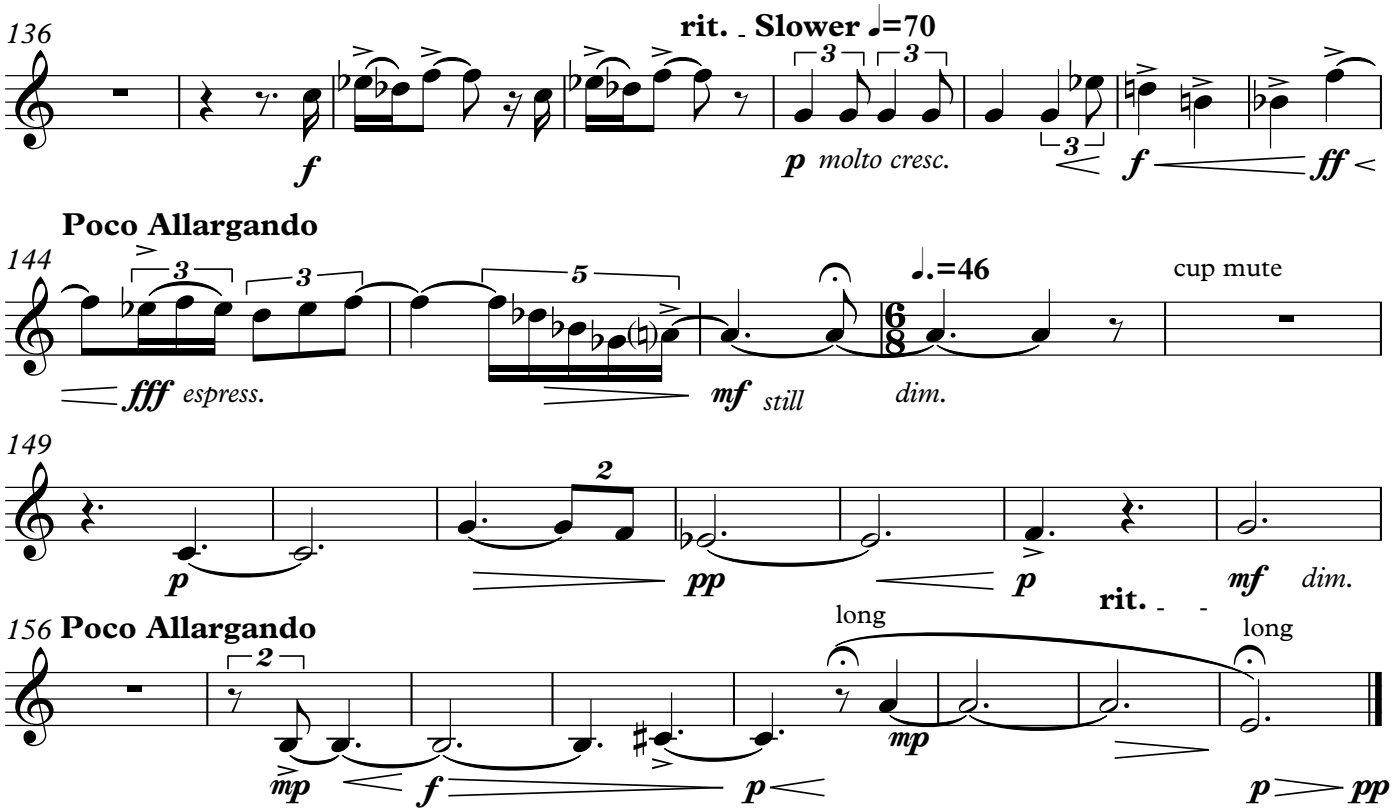
In medias res

2nd Trumpet in Bb

Josh Getman



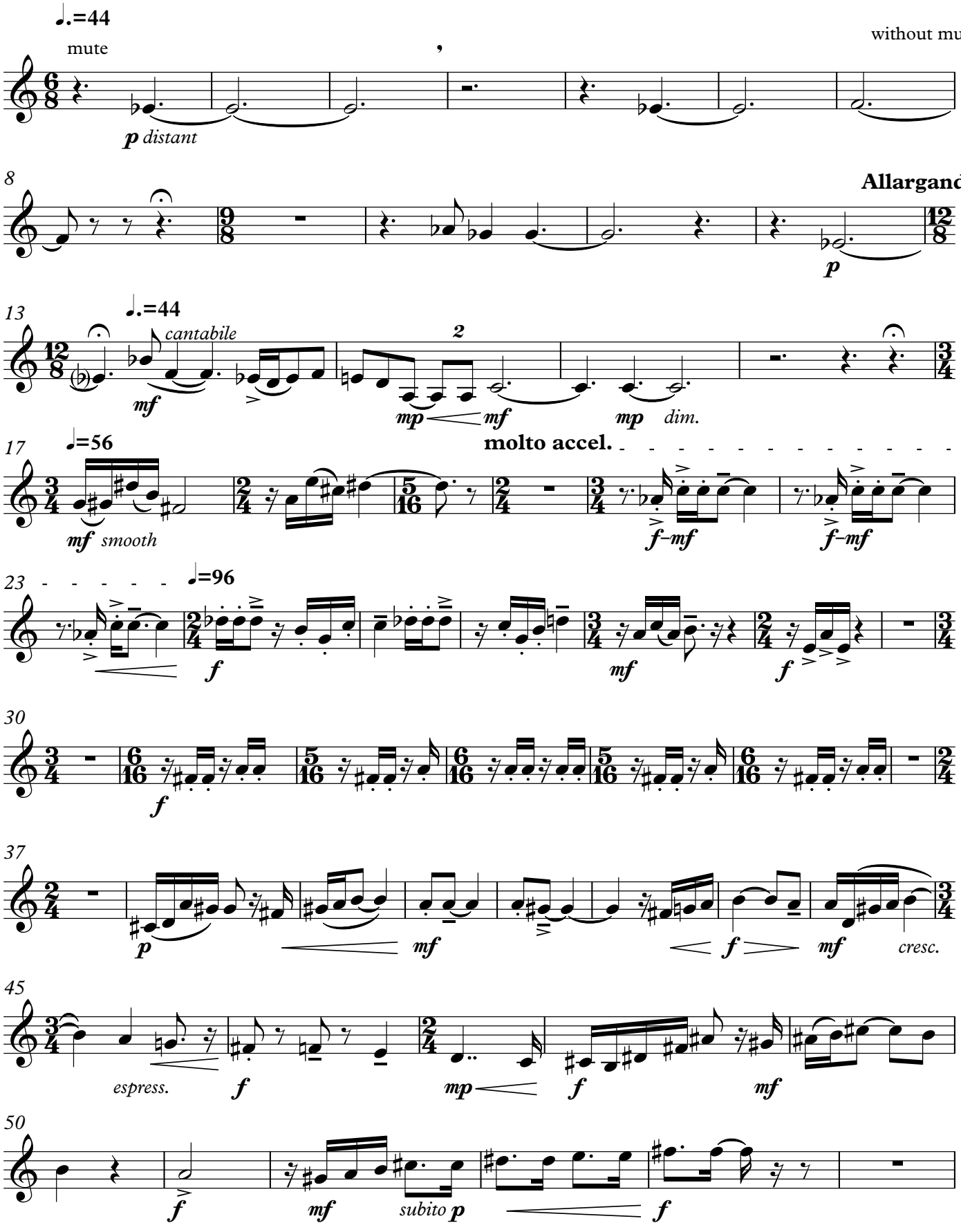

57
mf < f
mf
f
espress.
passionately
64
sf
70
f
p
77
4
2
mute
distant
pp
Allargando
88
♩.=64
mf
p
rall.
ppp
(𝅗𝅥=96)
without mute
98
5
ppp < mf
110
f
mf
p
f
ff
molto
p
117
f
mf
f
122
mf
f
sf
sf
sfz
molto
ff
128
fp < f
mp
mf

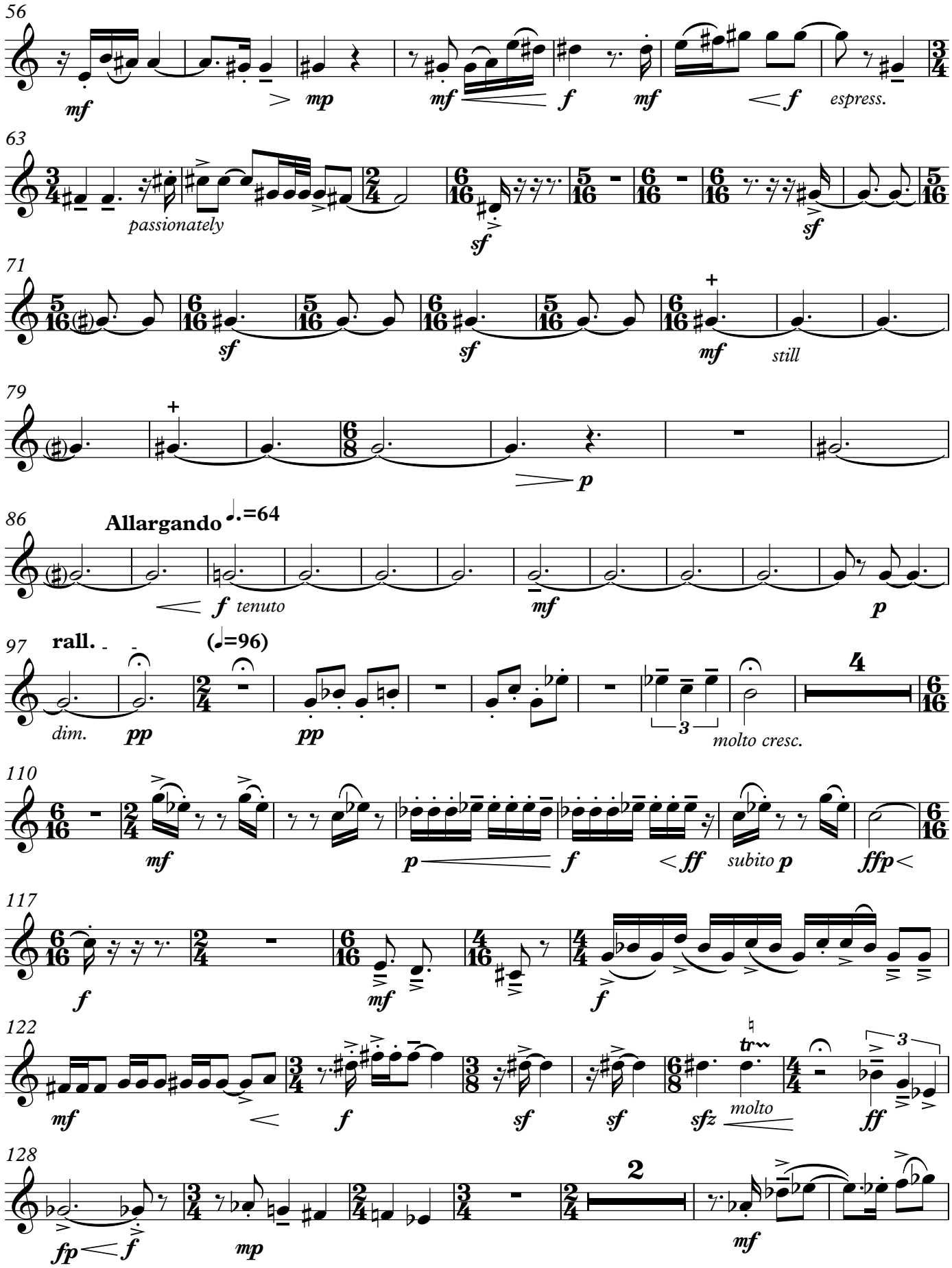

136
rit. Slower ♩=70
f
p molto cresc.
f
ff
Poco Allargando
144
♩.=46
cup mute
fff espress.
mf still
dim.
149
p
pp
p
mf dim.
156 Poco Allargando
rit.
long
long
mp
mp
f
p
p
pp

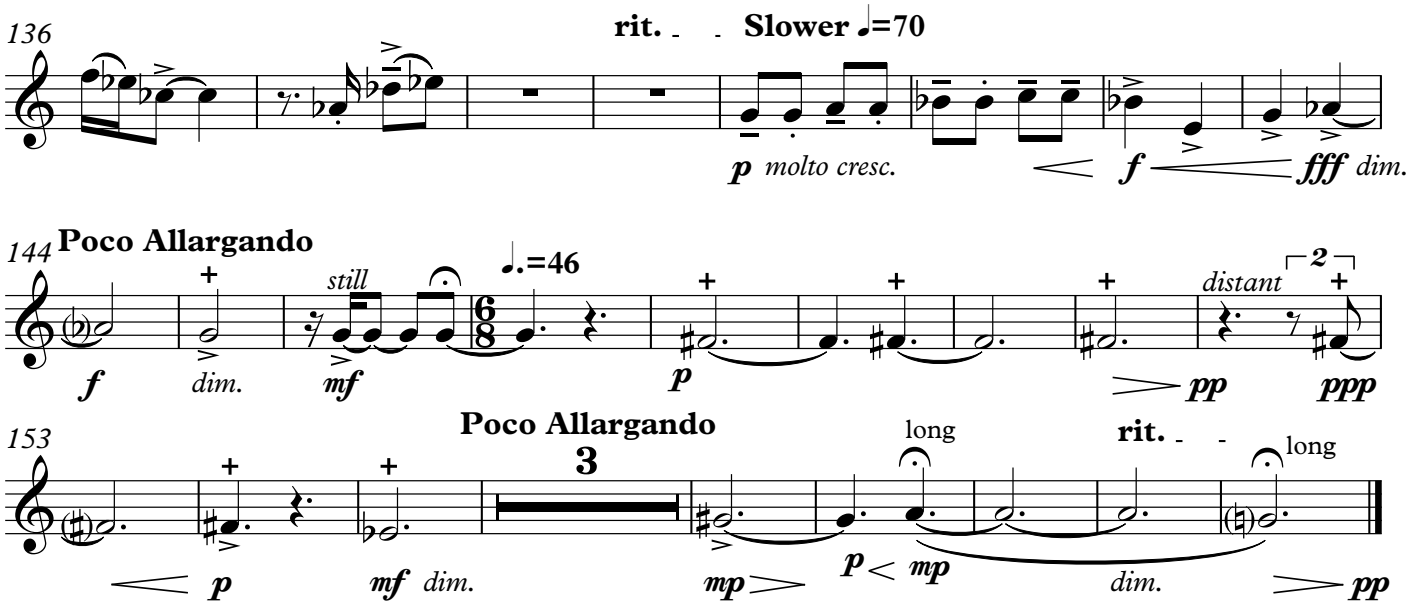
In medias res

Horn in F

Josh Getman



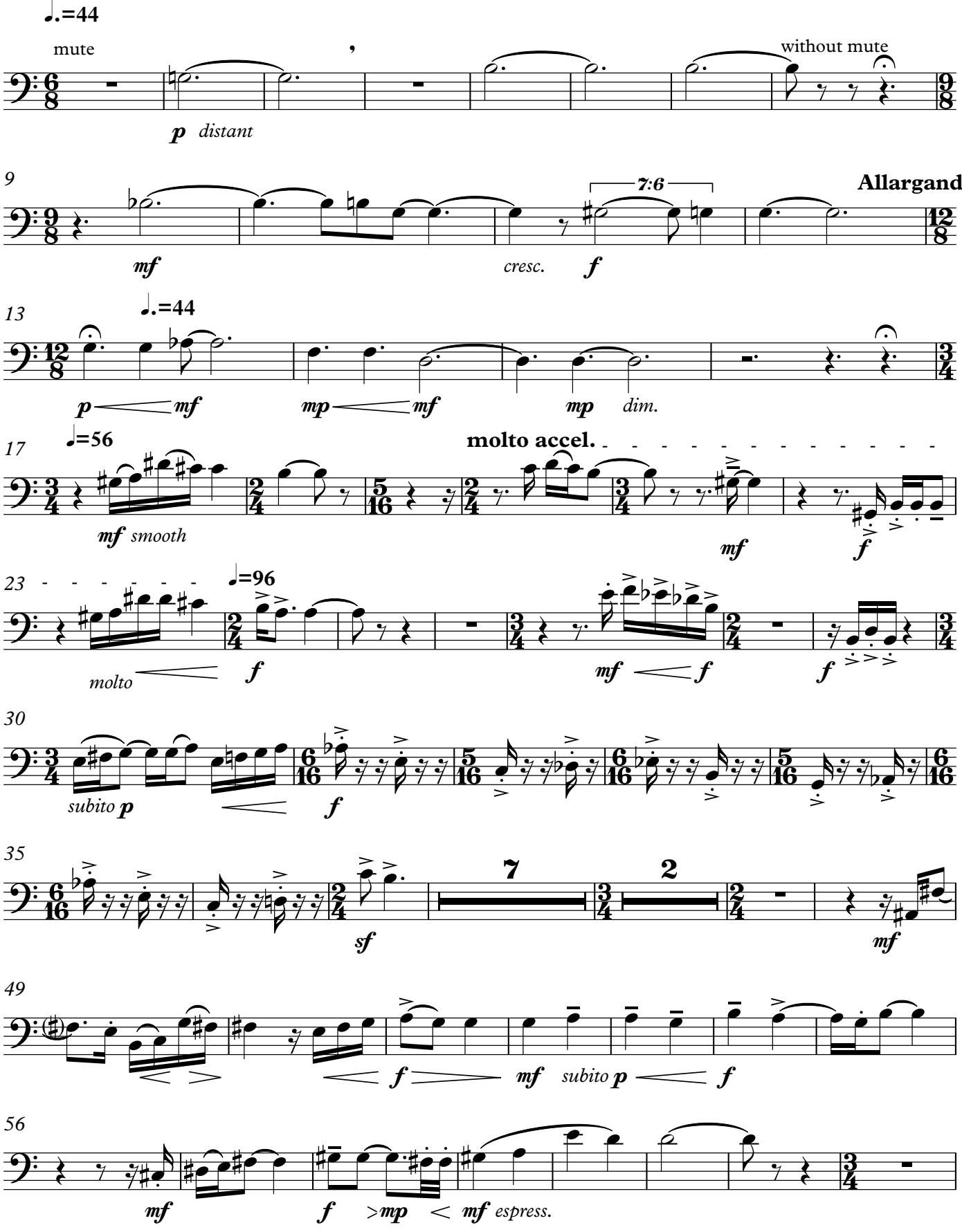

56
mf
mp
mf
f
mf
f
espress.
63
passionately
sf
sf
71
sf
sf
mf
still
79
p
86
Allargando
♩.=64
f tenuto
mf
p
97
rall.
(♩=96)
dim.
pp
pp
molto cresc.
110
mf
p
f
ff
subito p
ffp
117
f
mf
f
122
mf
f
sf
sf
sfz
molto
ff
128
fp
f
mp
mf

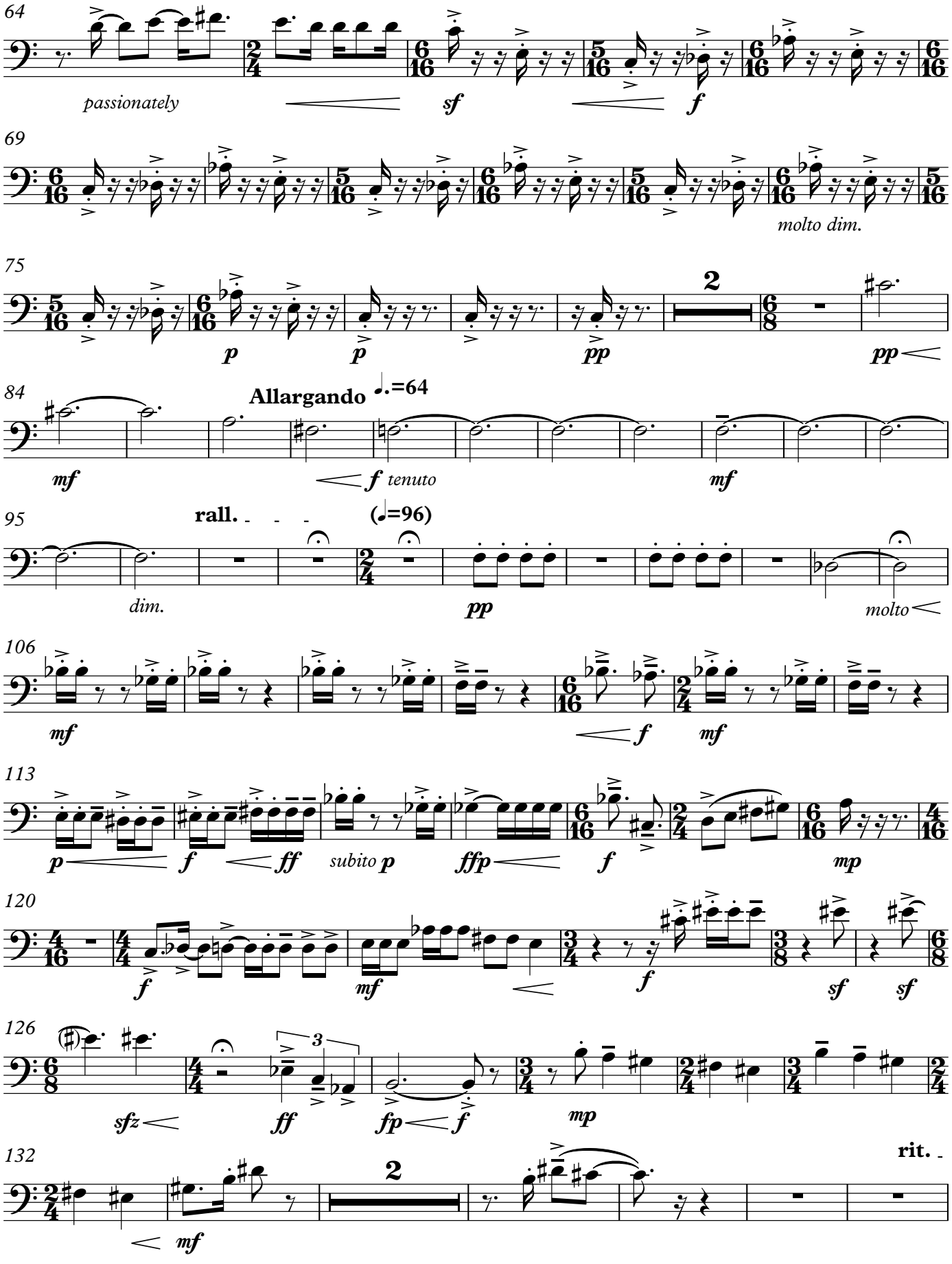

136
rit.
Slower ♩=70
p molto cresc.
f
fff dim.
144
Poco Allargando
still
♩.=46
f
dim.
mf
p
pp
distant
2
ppp
153
Poco Allargando
3
long
rit.
long
p
mf dim.
mp
p
mp
dim.
pp

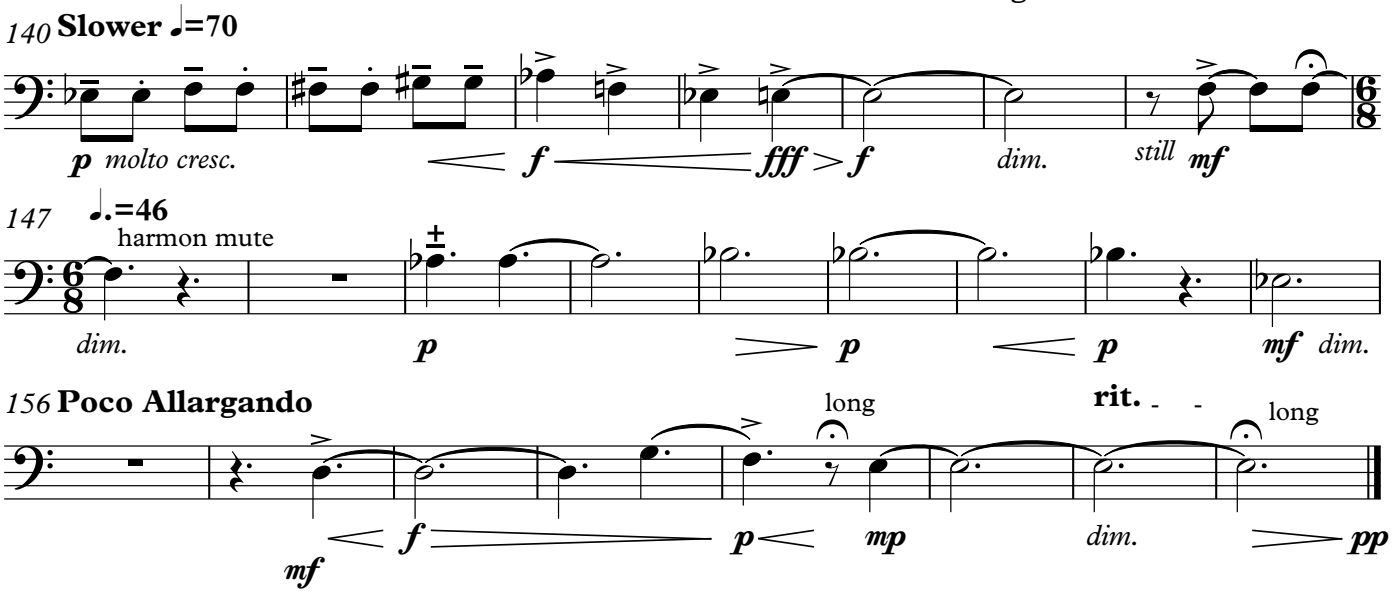
In medias res

Trombone

Josh Getman



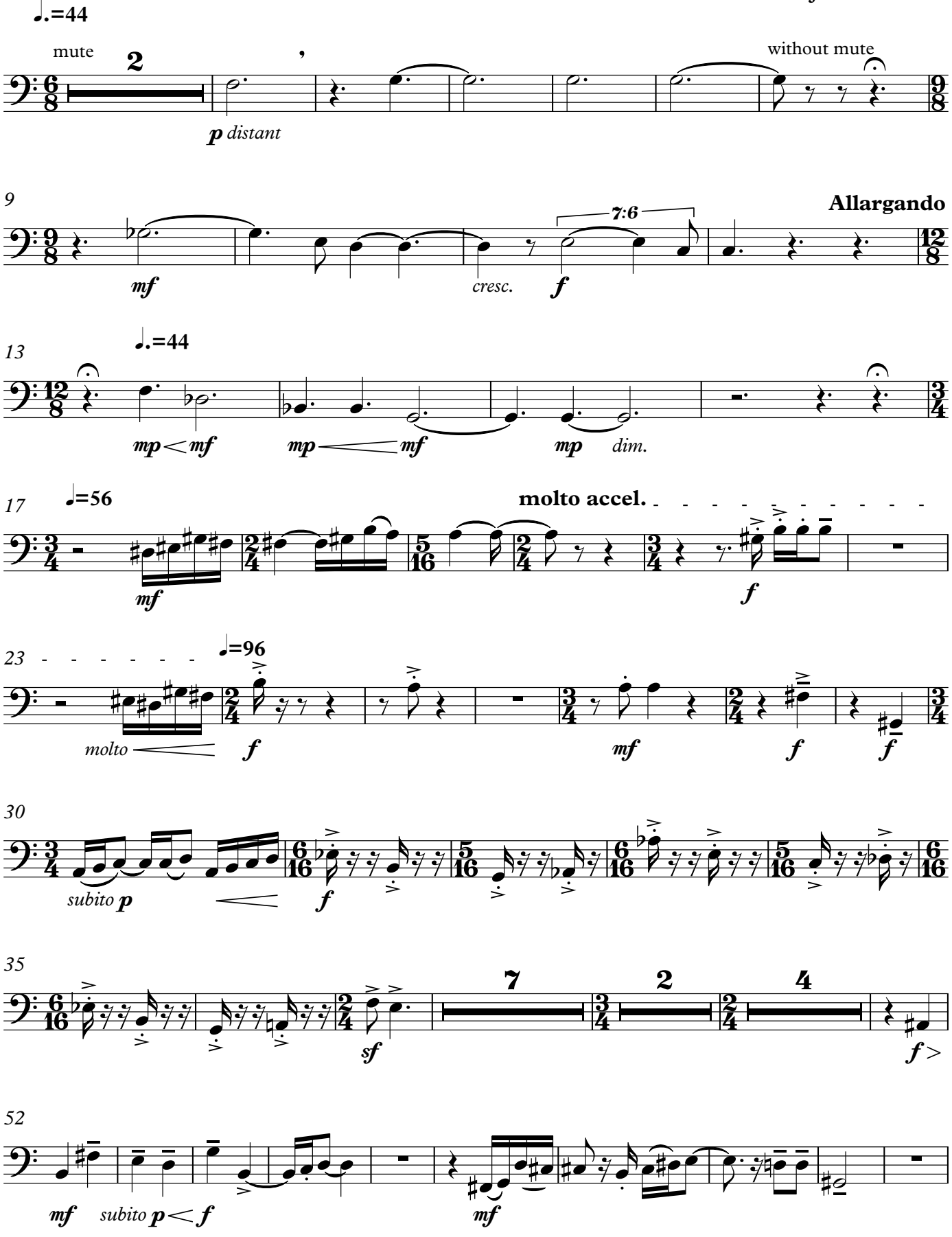

64
passionately
sf
f
69
molto dim.
75
p
p
pp
2
pp
84
Allargando
mf
f tenuto
mf
95
rall.
(𝅗𝅥=96)
dim.
pp
molto
106
mf
f
mf
113
p
f
ff
subito p
ffp
f
mp
120
f
mf
f
sf
sf
126
sfz
ff
fp
f
mp
132
2
mf
rit.

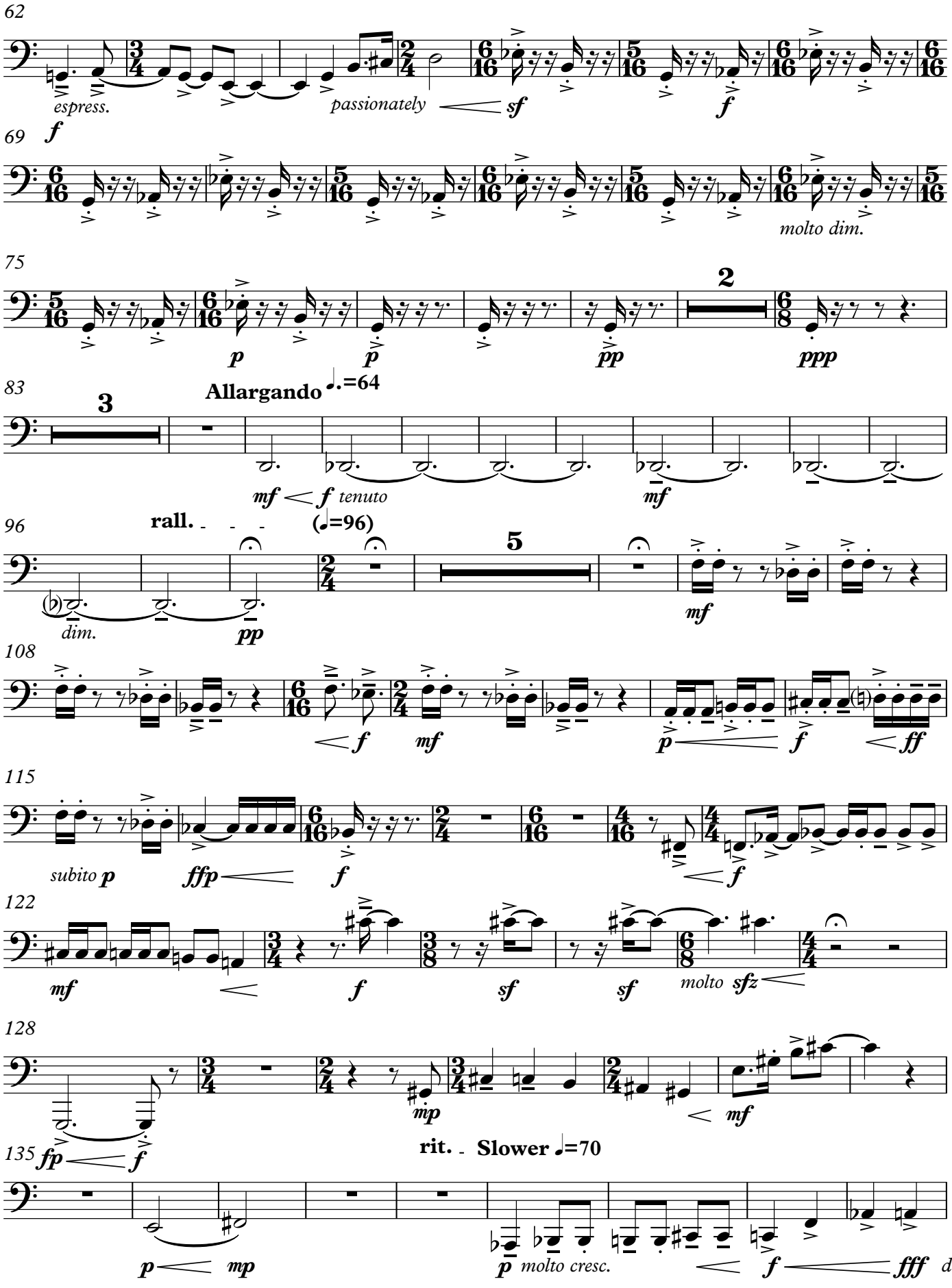

140 Slower ♩=70
p molto cresc.
f
fff
f
dim.
still
mf
147 ♩.=46
harmon mute
dim.
p
p
p
mf dim.
156 Poco Allargando
long
rit.
long
mf
f
p
mp
dim.
pp

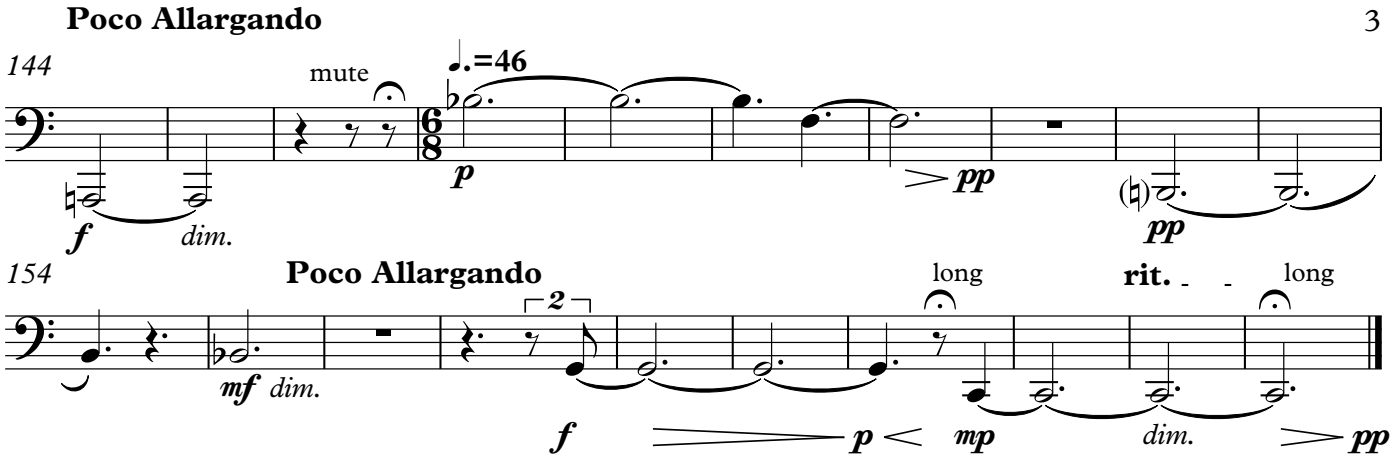
In medias res

Bass Trombone

Josh Getman




62
espress.
passionately
sf
f
69
f
molto dim.
75
2
p
p
pp
ppp
83
3
Allargando ♩.=64
mf
f tenuto
mf
96
rall.
(♩=96)
5
dim.
pp
mf
108
f
mf
p
f
ff
115
subito p
ffp
f
f
122
mf
f
sf
sf
molto sfz
128
mp
mf
135
fp
f
rit.
Slower ♩=70
p
mp
p molto cresc.
f
fff
dim.


Poco Allargando
144
mute
♩.=46
f
dim.
p
pp
pp
154
Poco Allargando
long
rit.
long
mf
dim.
2
f
p
mp
dim.
pp

ZERO QUINTET

KENTA MASUDA

PRO Tracking ID: PM Zero Quintet
PARMA Music Publishing (ASCAP)

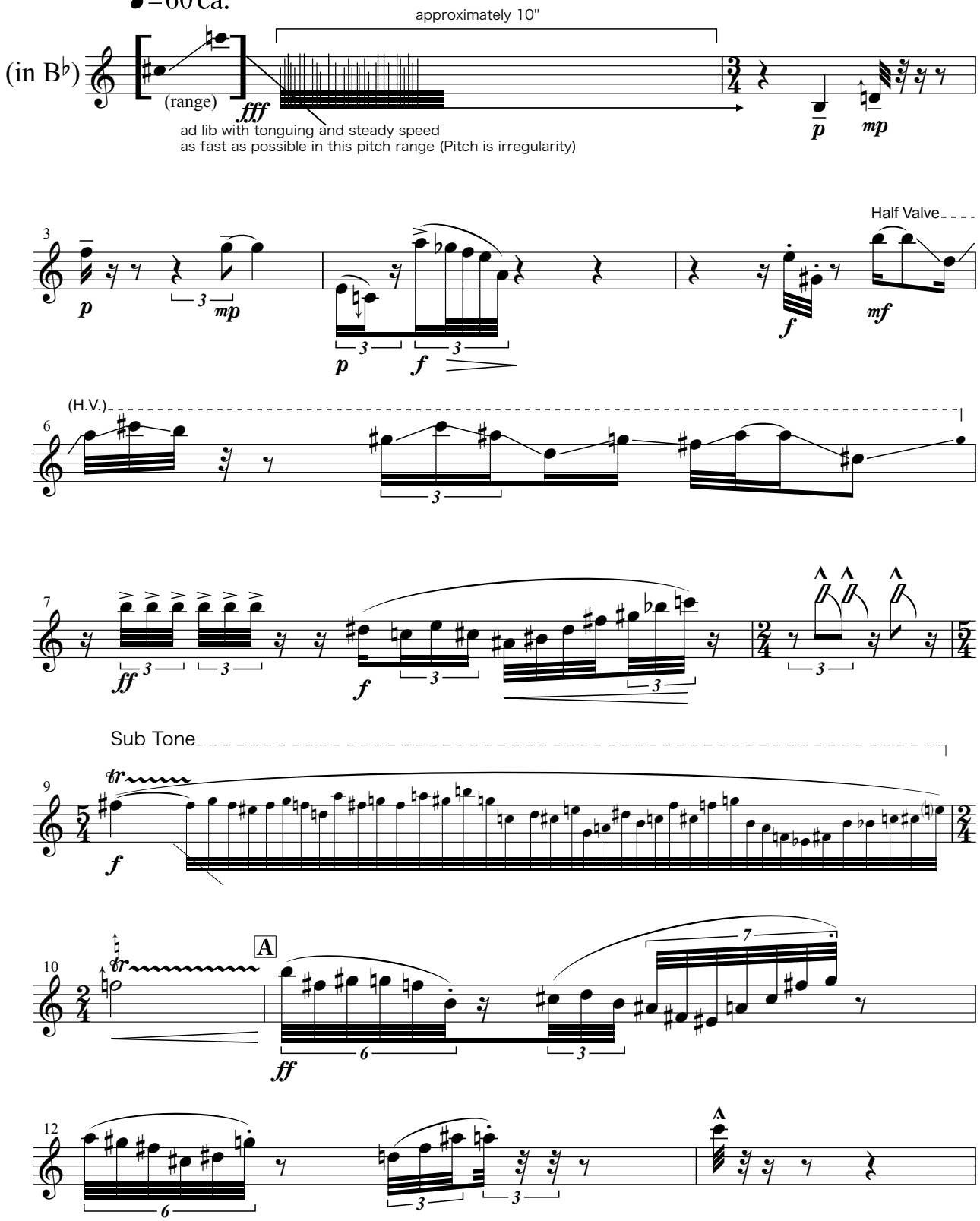
2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

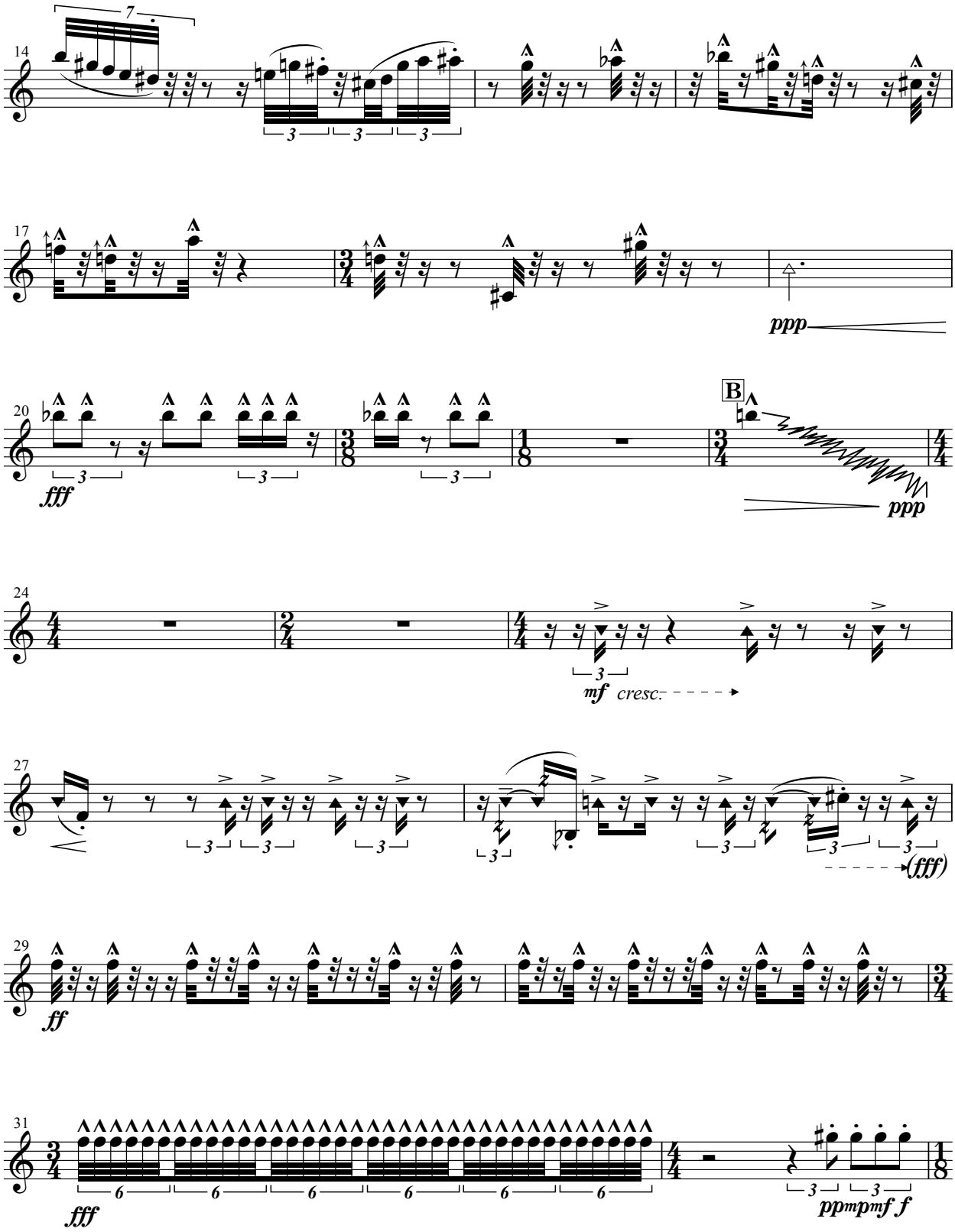
PARMA RECORDINGS

Zero Quintet

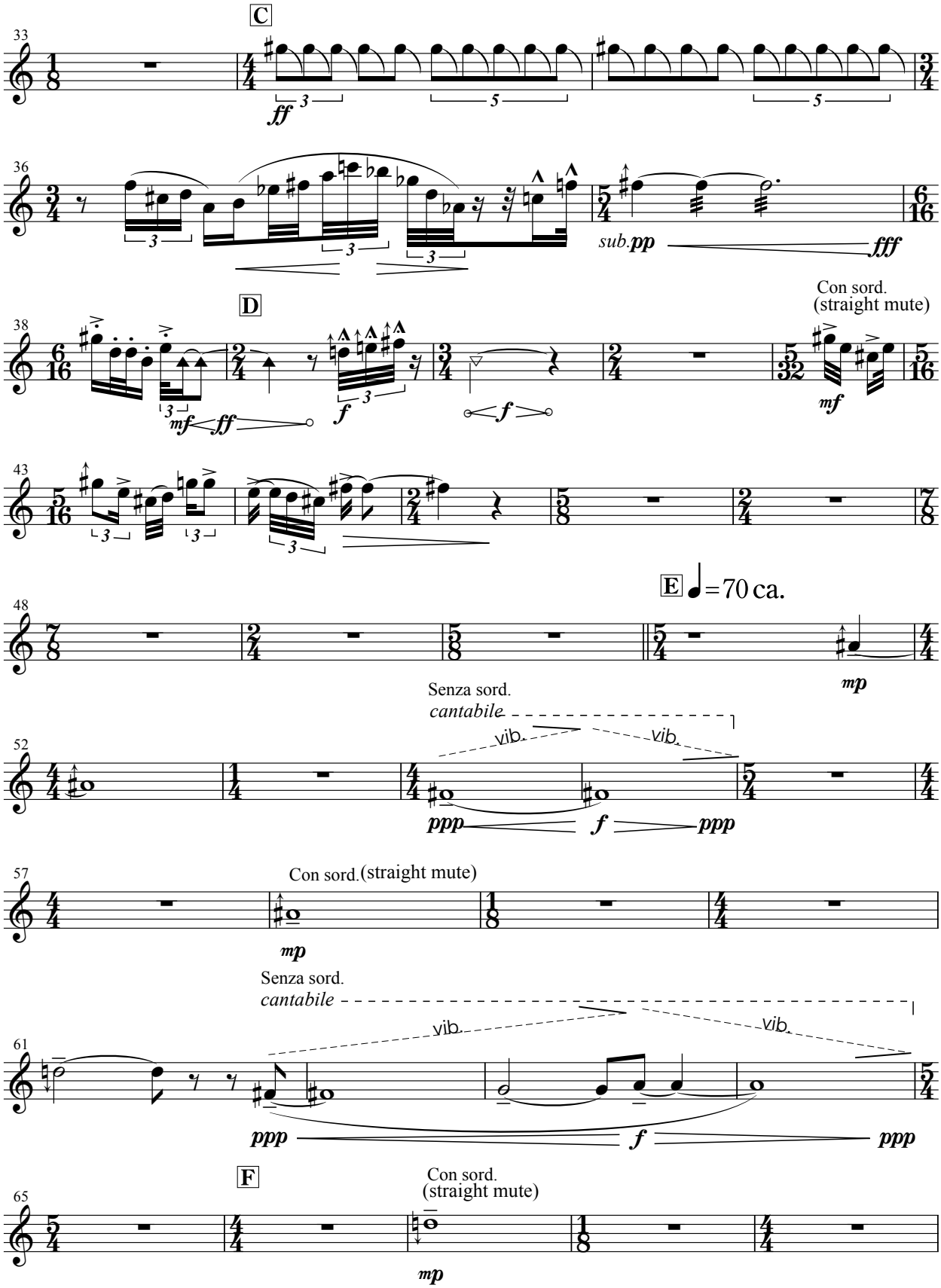
Kenta Masuda

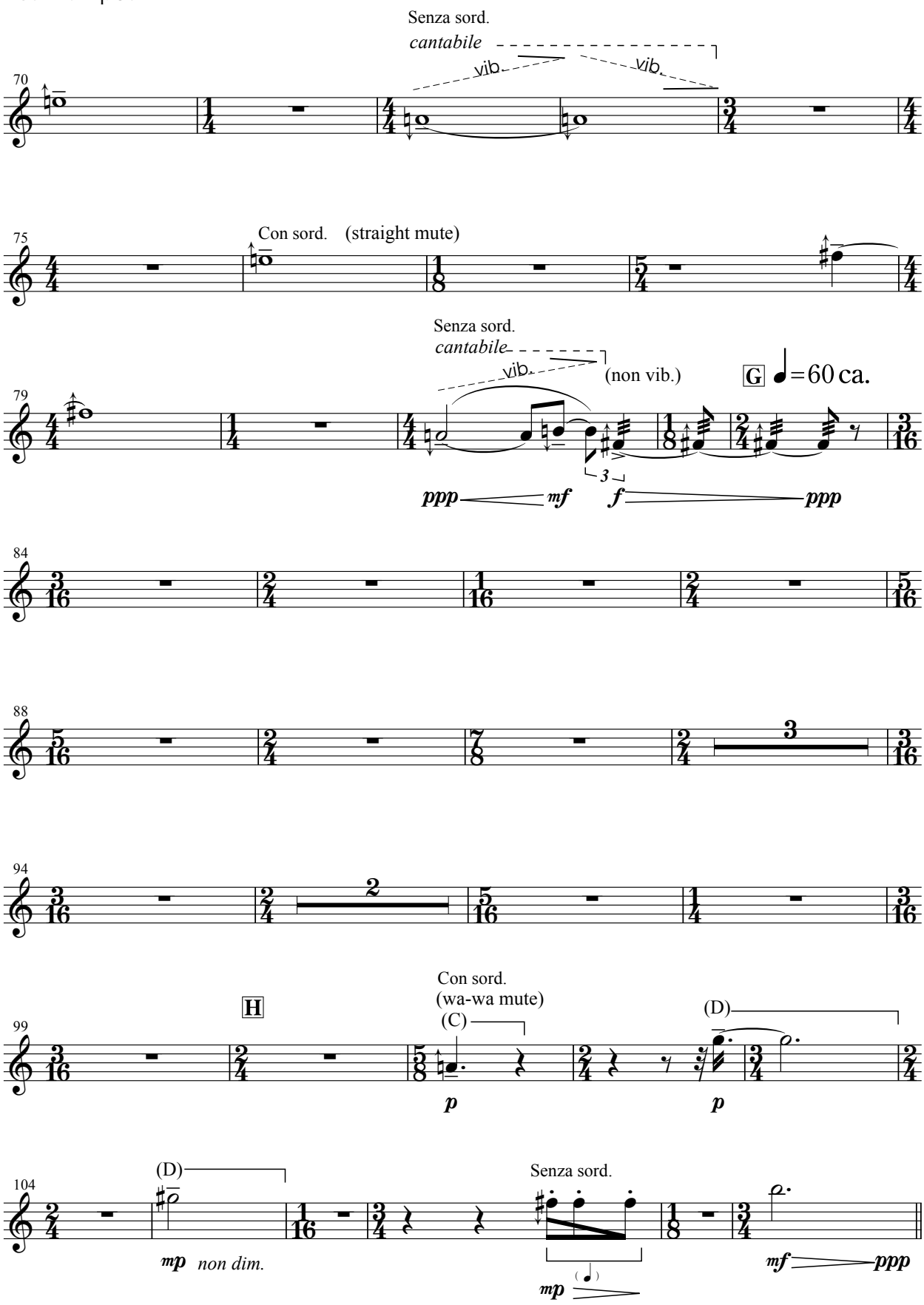


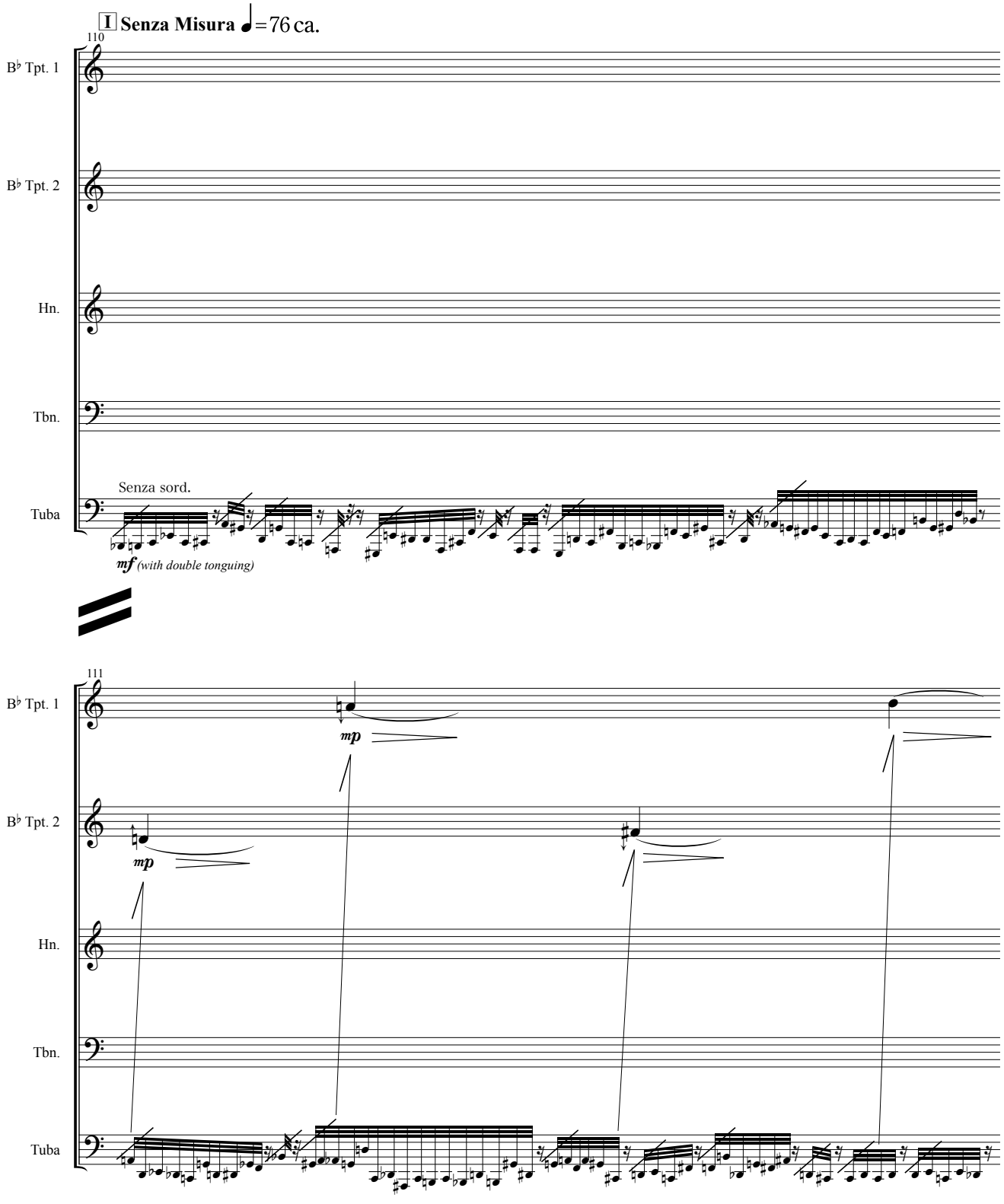
1st Trumpet in B♭

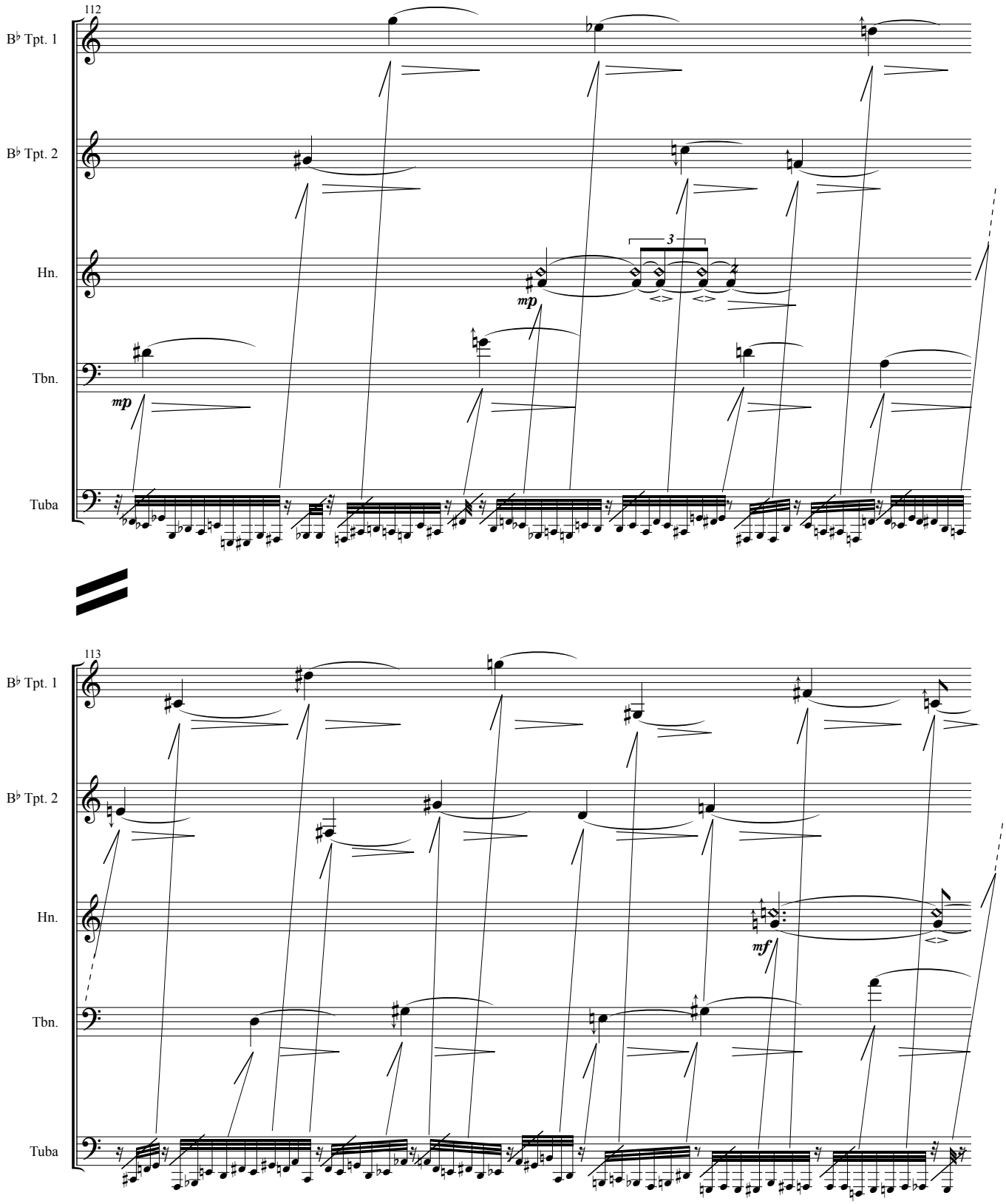


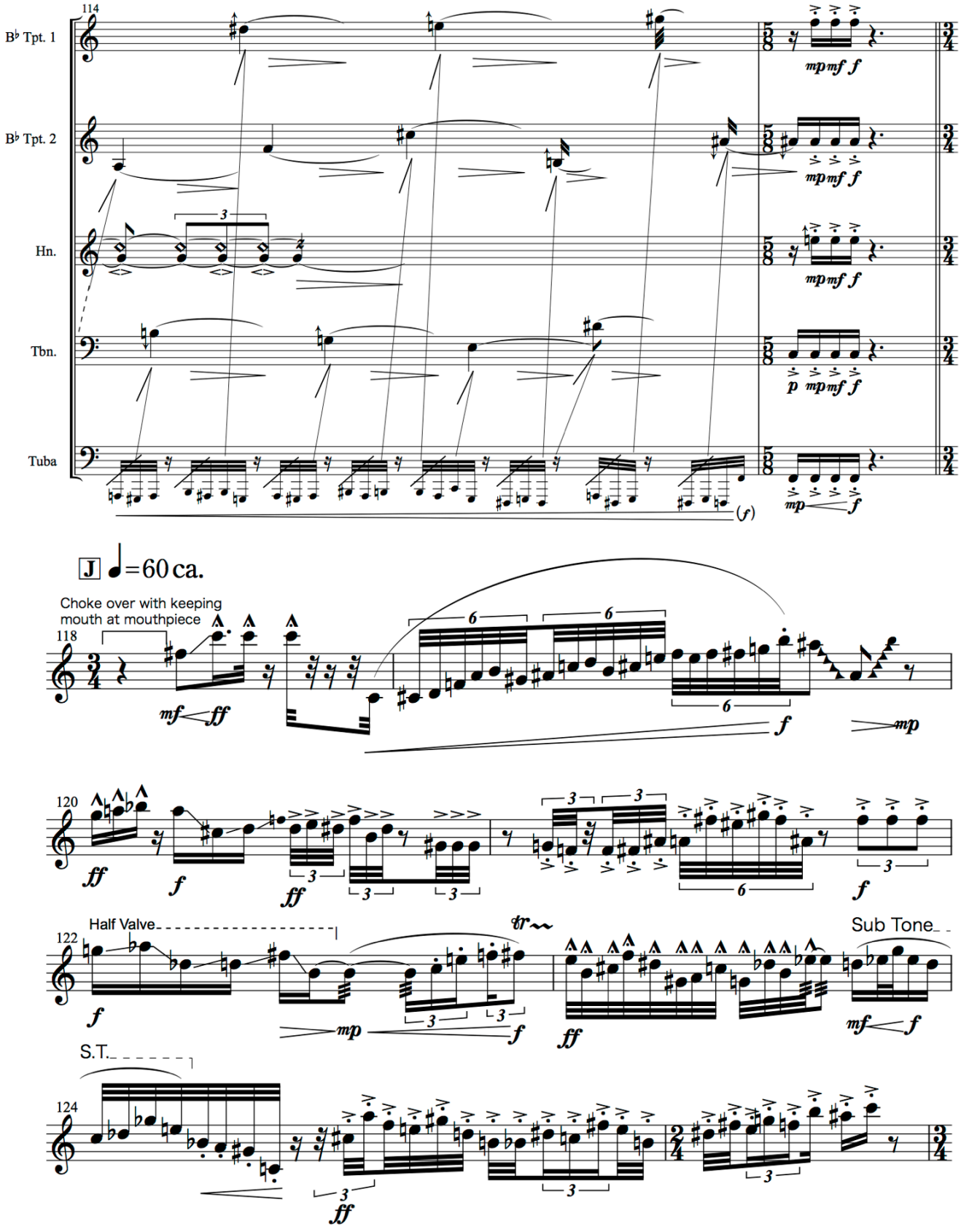
1st Trumpet in B♭

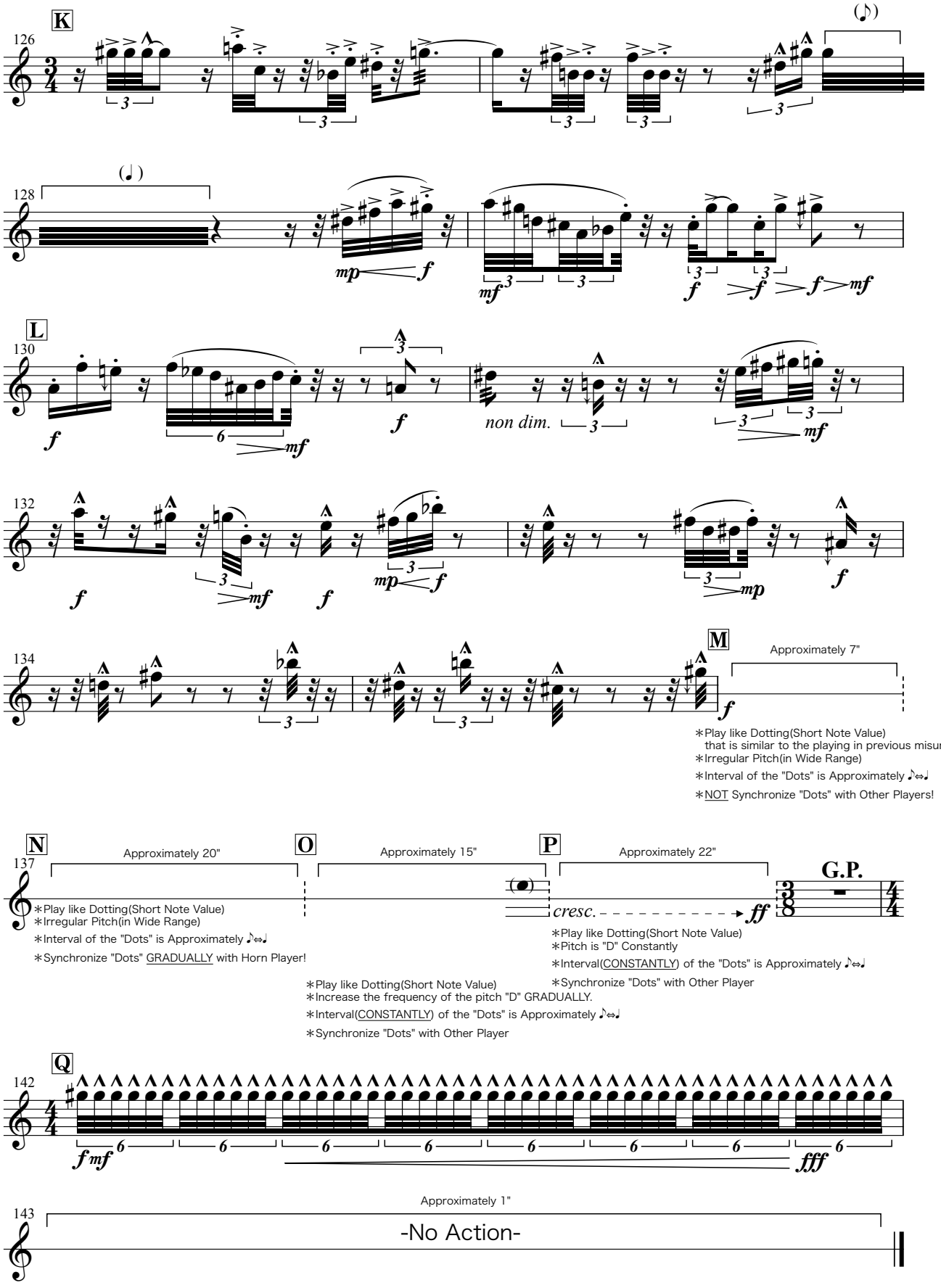



Senza sord.
cantabile
vib.
vib.
70
Con sord. (straight mute)
75
Senza sord.
cantabile
vib.
(non vib.)
G
♩=60 ca.
79
ppp
mf
f
ppp
84
88
94
H
Con sord.
(wa-wa mute)
(C)
(D)
99
p
p
(D)
Senza sord.
104
mp non dim.
mp
mf
ppp


I Senza Misura ♩=76 ca.
110
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
mf (with double tonguing)
111
mp
mp


112
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
mp
mp
113
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf

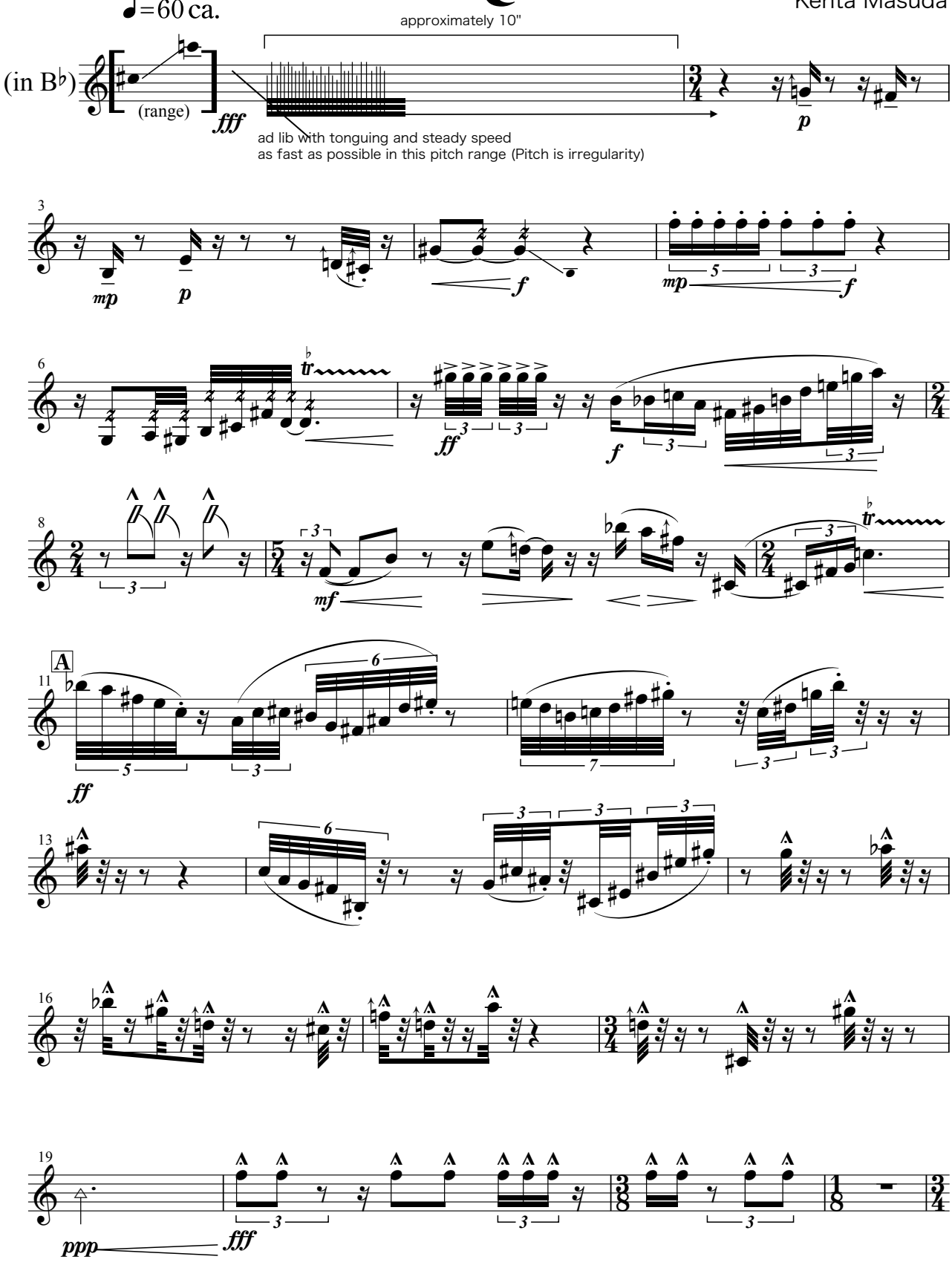

114
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
J ♩=60 ca.
Choke over with keeping mouth at mouthpiece
118
120
122
Half Valve
Sub Tone
S.T.
124


K
126
128
L
130
non dim.
132
134
M
Approximately 7"
＊Play like Dotting(Short Note Value)
that is similar to the playing in previous misure.
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊NOT Synchronize "Dots" with Other Players!
N
Approximately 20"
O
Approximately 15"
P
Approximately 22"
137
G.P.
cresc.
＊Play like Dotting(Short Note Value)
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" GRADUALLY with Horn Player!
＊Play like Dotting(Short Note Value)
＊Pitch is "D" Constantly
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player
＊Play like Dotting(Short Note Value)
＊Increase the frequency of the pitch "D" GRADUALLY.
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player
Q
142
143
Approximately 1"
-No Action-

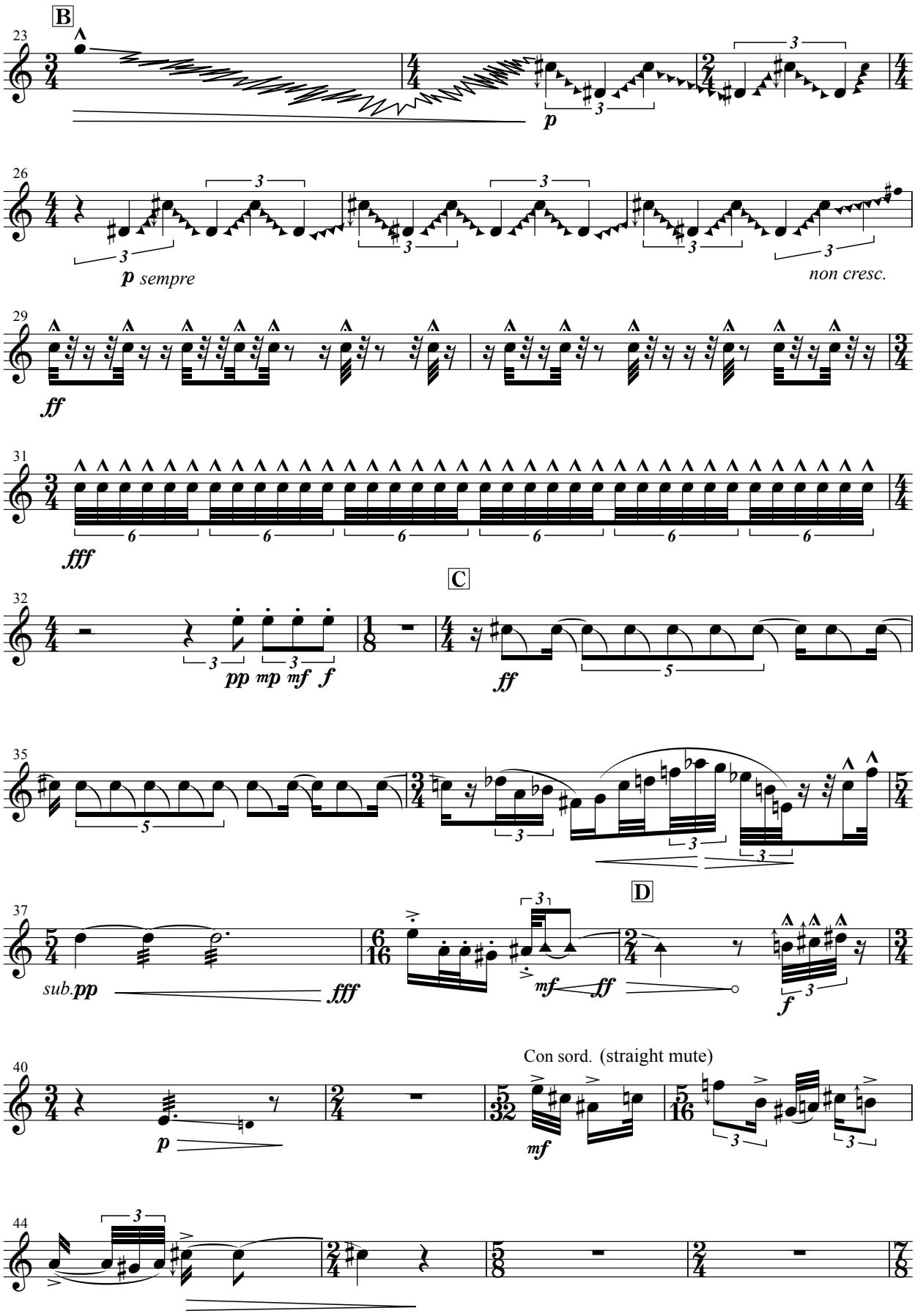
2nd Trumpet in B♭

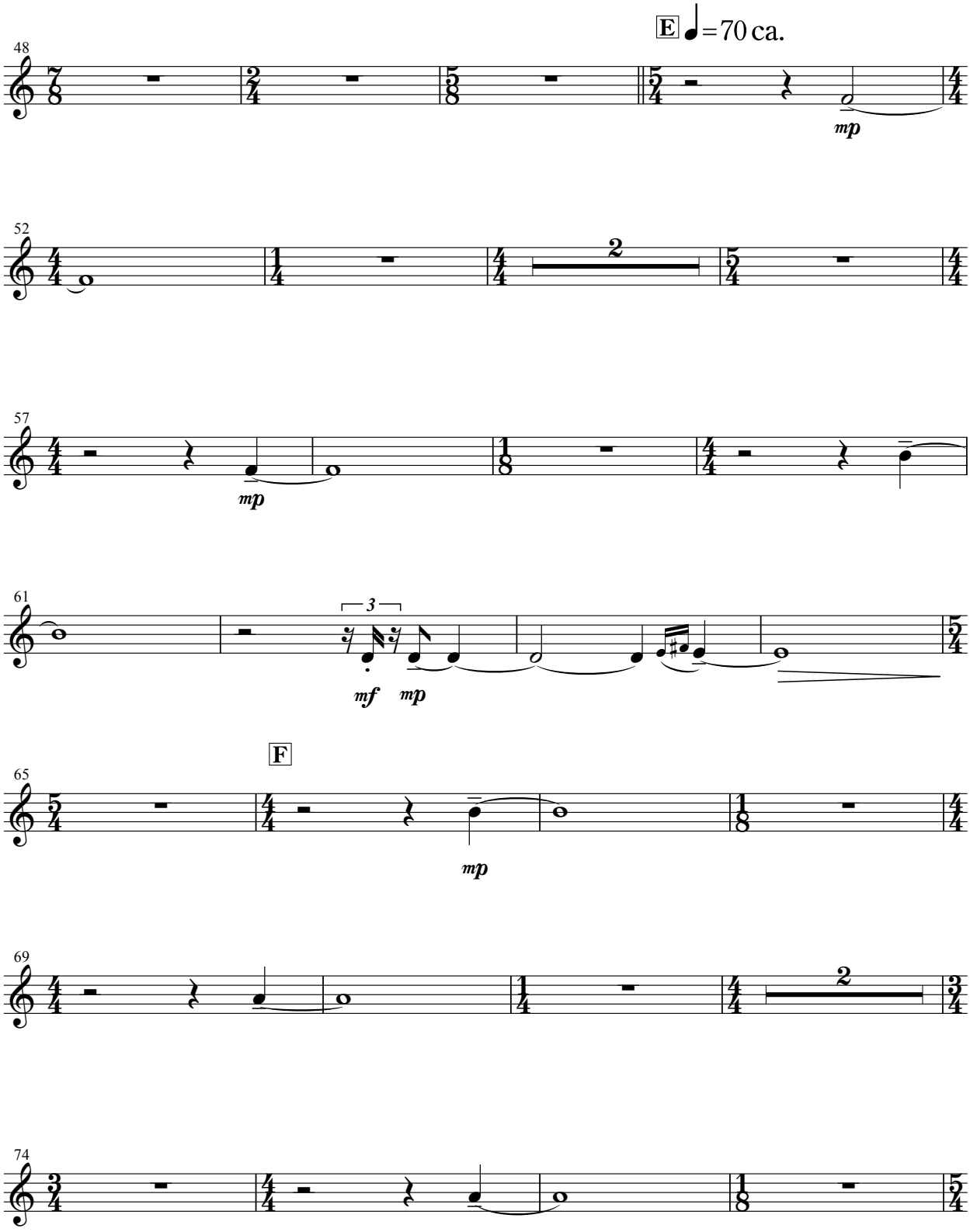
Zero Quintet

Kenta Masuda

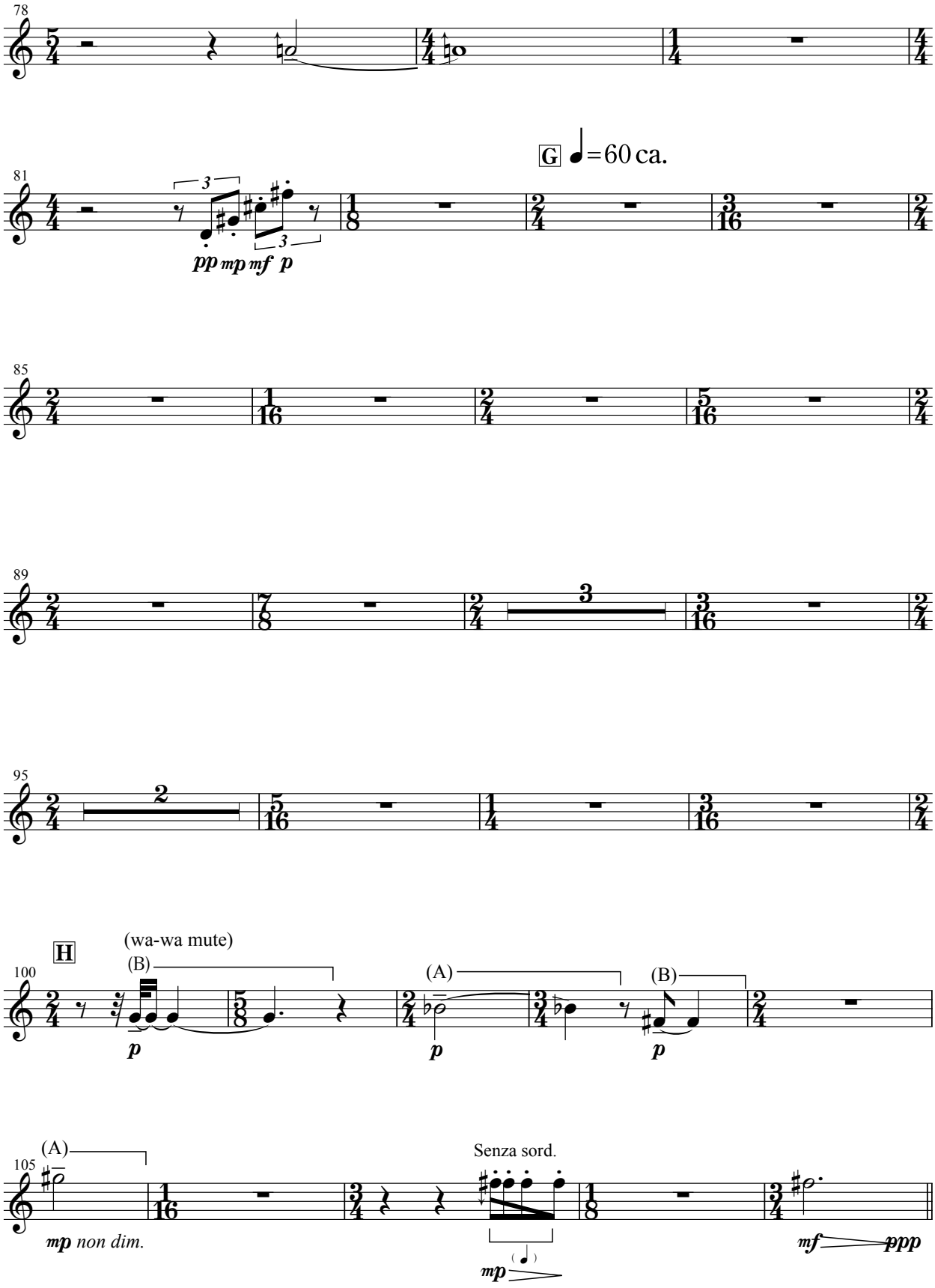


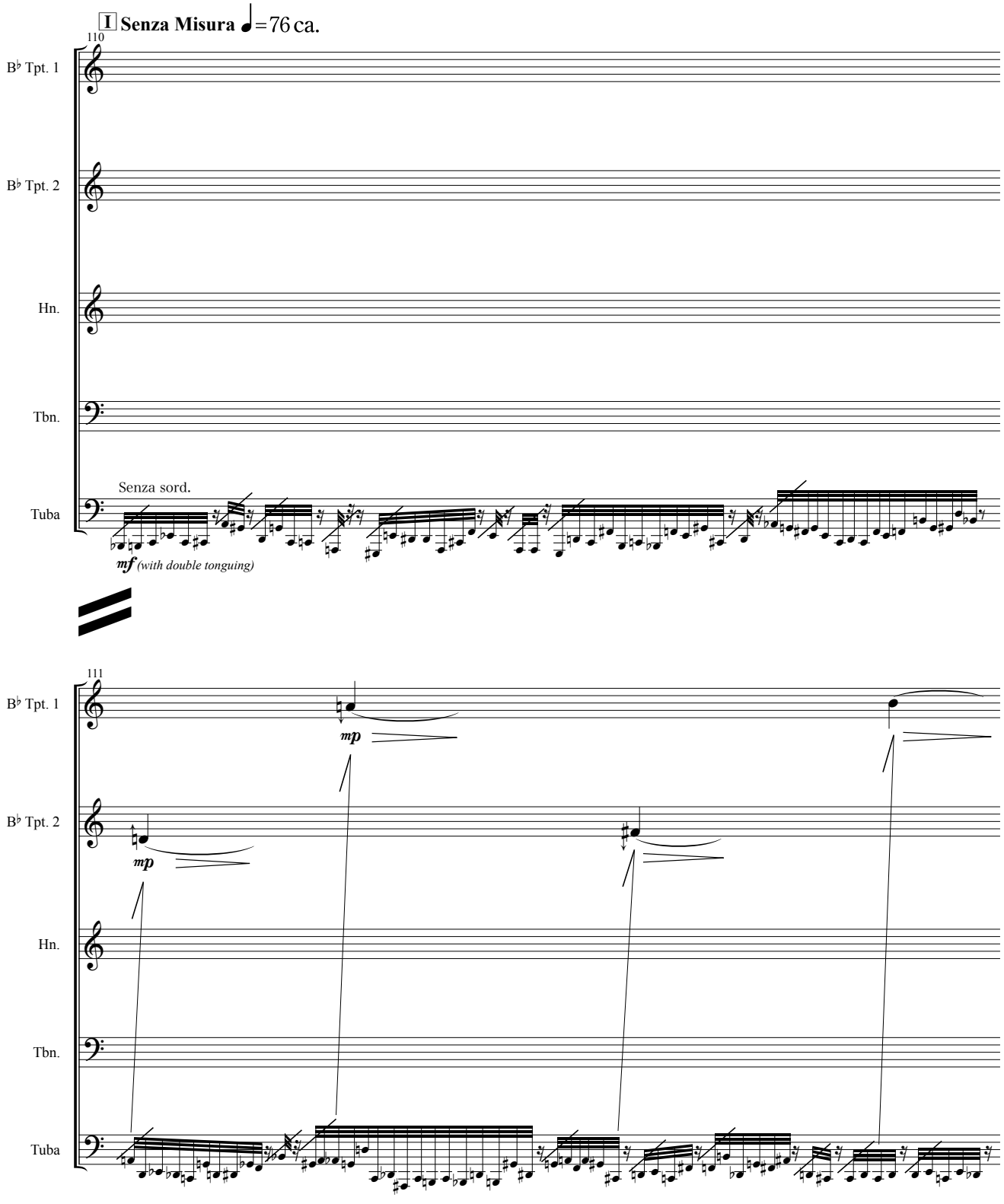
2nd Trumpet in B♭

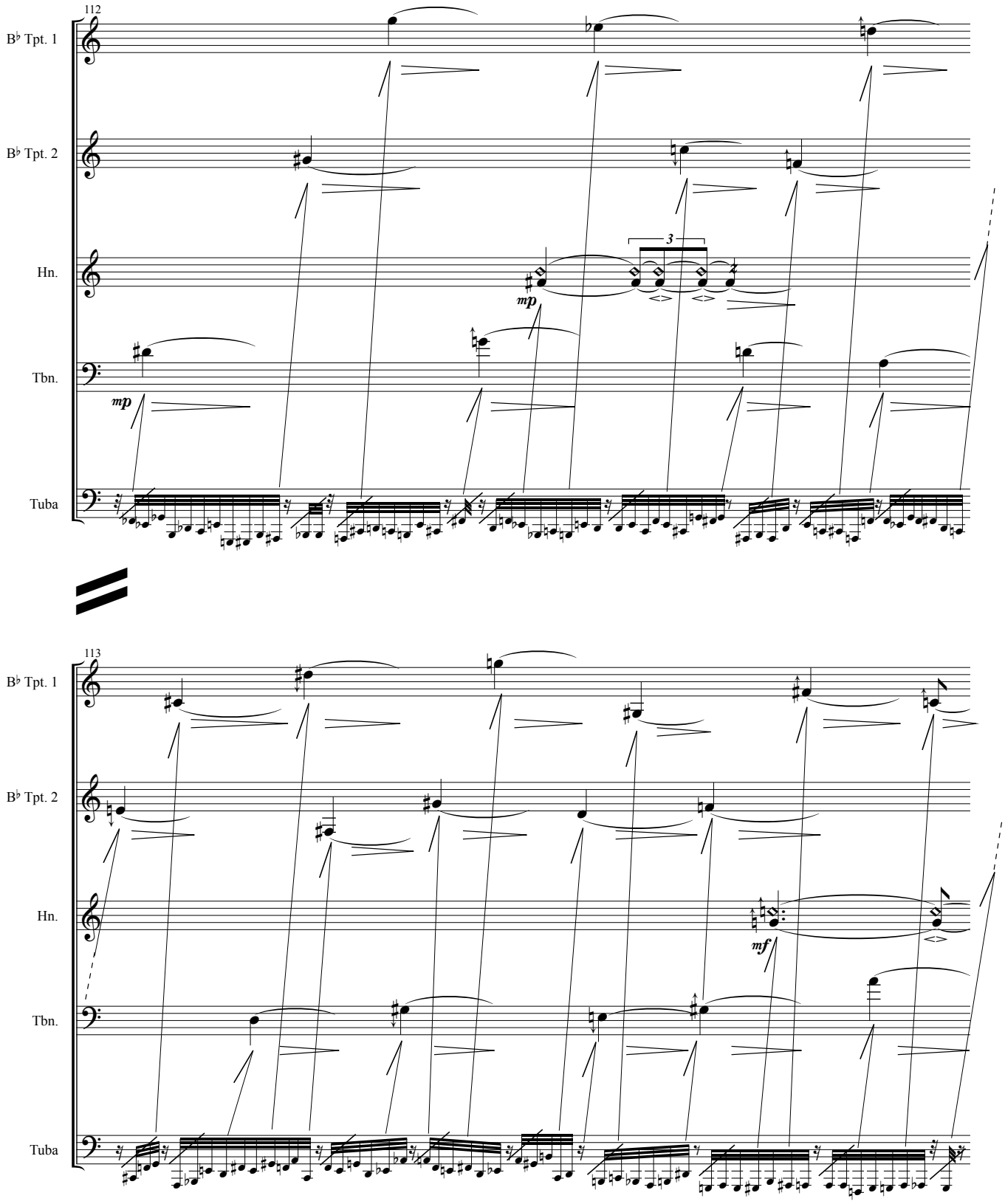


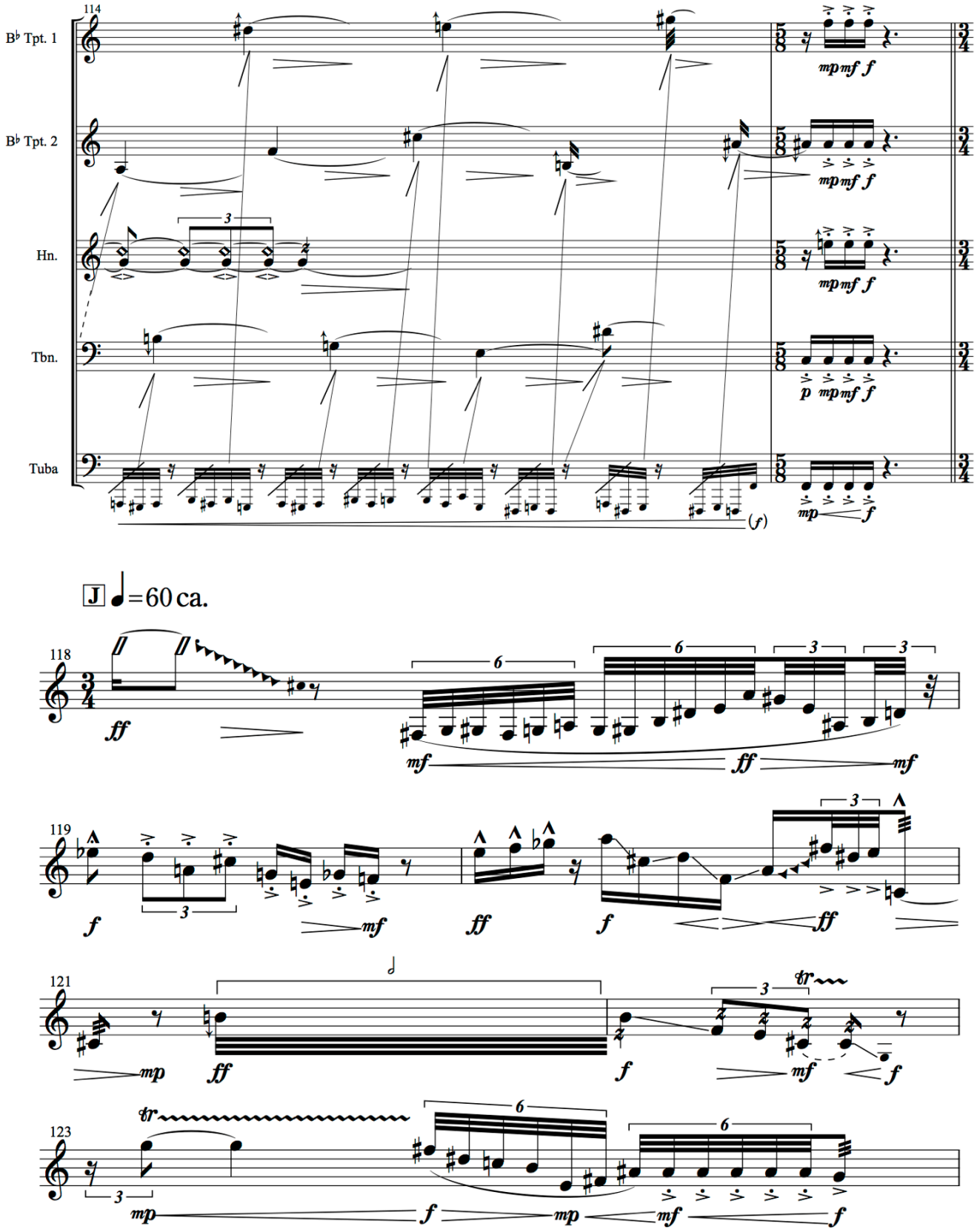

E ♩=70 ca.
48
mp
52
2
57
mp
61
3
mf mp
F
65
mp
69
2
74

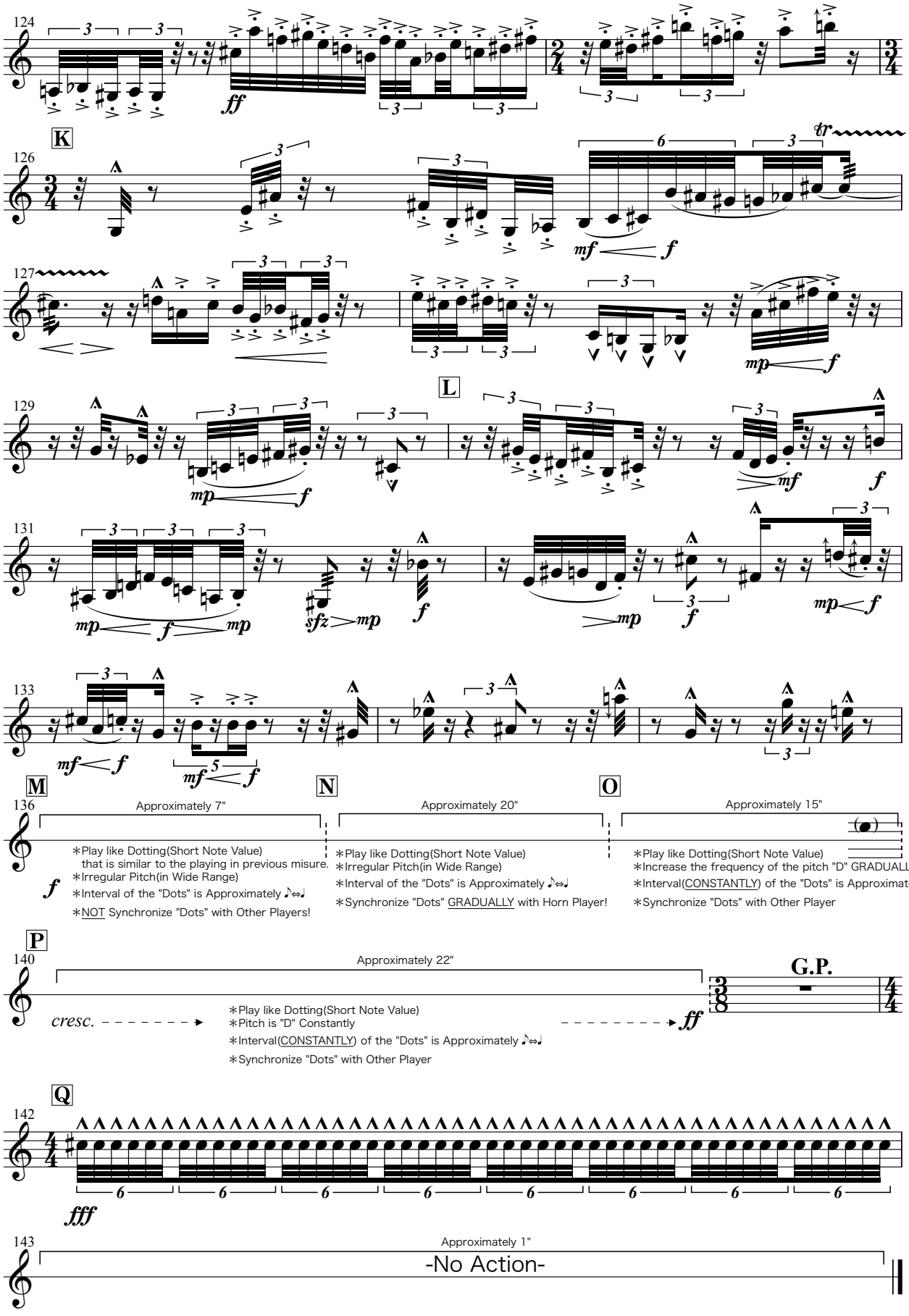
2nd Trumpet in B♭




I Senza Misura ♩=76 ca.
110
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
mf (with double tonguing)
111
mp
mp

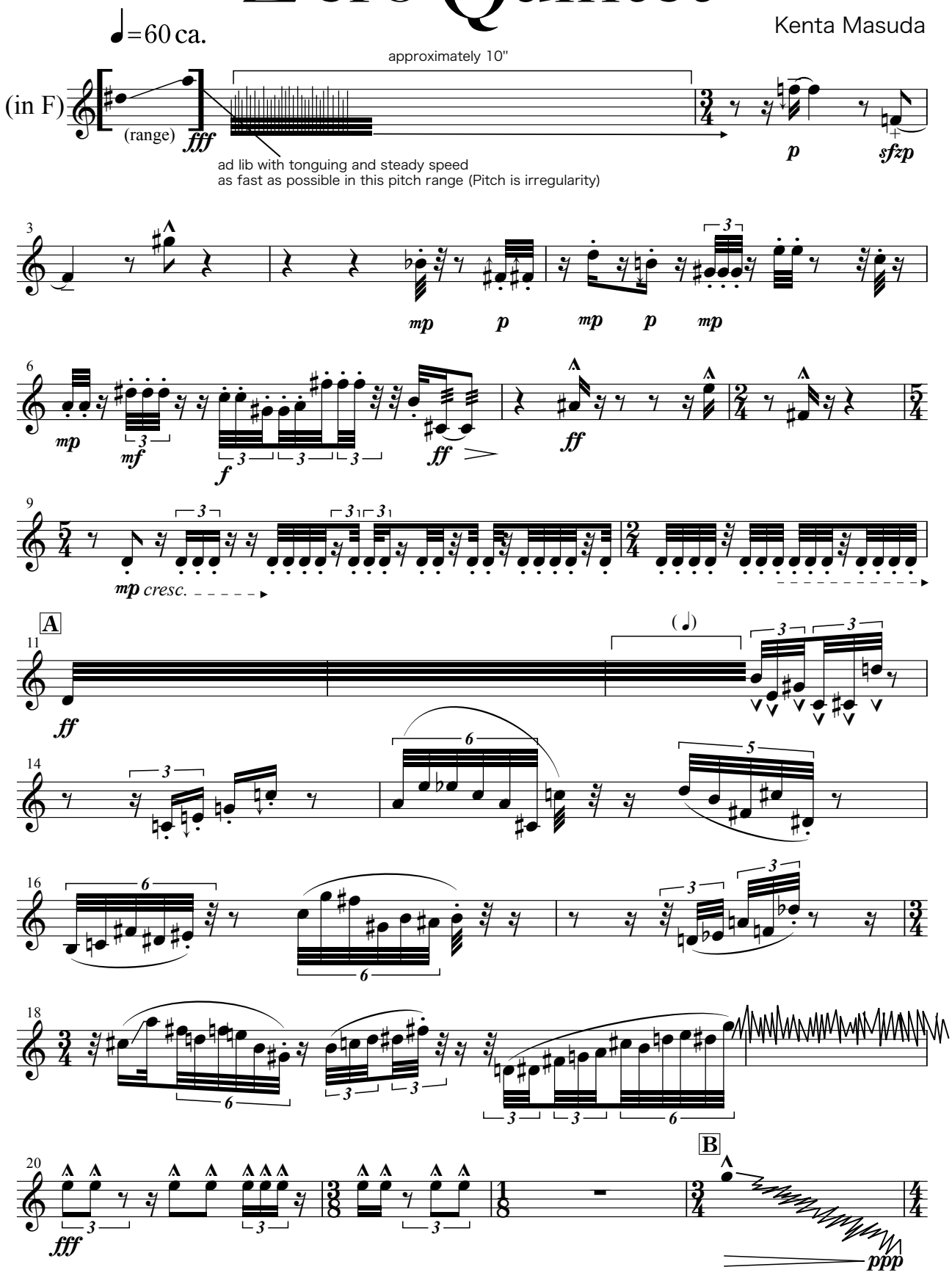

112
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
mp
mp
113
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf


114
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp mf f
p mp mf f
mp f
(f)
J =60 ca.
118
ff
mf ff mf
119
f mf ff f ff
121
mp ff f mf f
123
mp f mp mf f

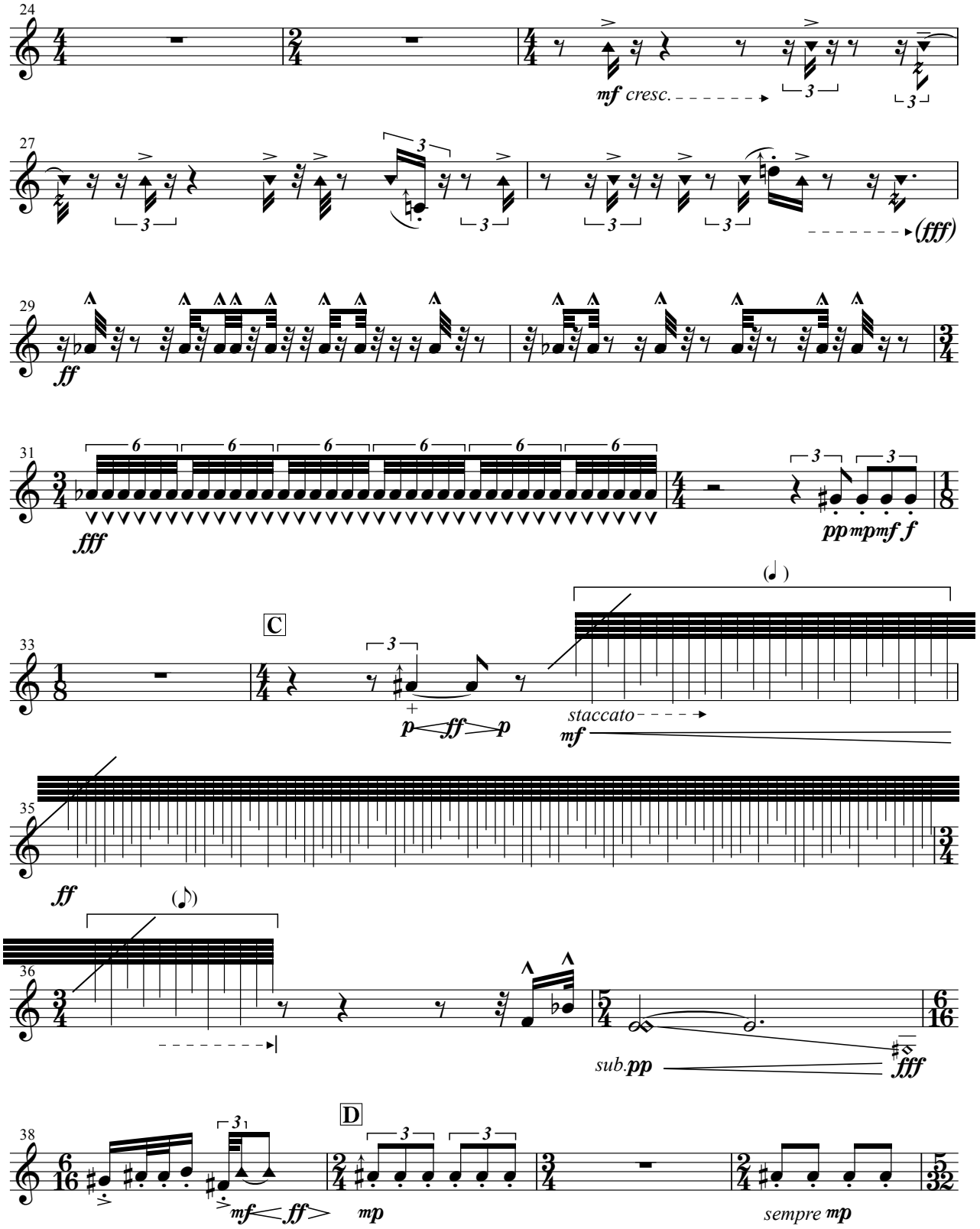

124
ff
K
126
mf
f
tr
127
mp
f
L
129
mp
f
mf
f
131
mp
f
mp
sfz
mp
f
mp
f
mp
f
133
mf
f
mf
f
M
N
O
136
Approximately 7"
Approximately 20"
Approximately 15"
f
∗Play like Dotting(Short Note Value) that is similar to the playing in previous misure.
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗NOT Synchronize "Dots" with Other Players!
∗Play like Dotting(Short Note Value)
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" GRADUALLY with Horn Player!
∗Play like Dotting(Short Note Value)
∗Increase the frequency of the pitch "D" GRADUALLY.
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
P
140
Approximately 22"
G.P.
cresc.
∗Play like Dotting(Short Note Value)
∗Pitch is "D" Constantly
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
ff
Q
142
fff
143
Approximately 1"
-No Action-

Zero Quintet

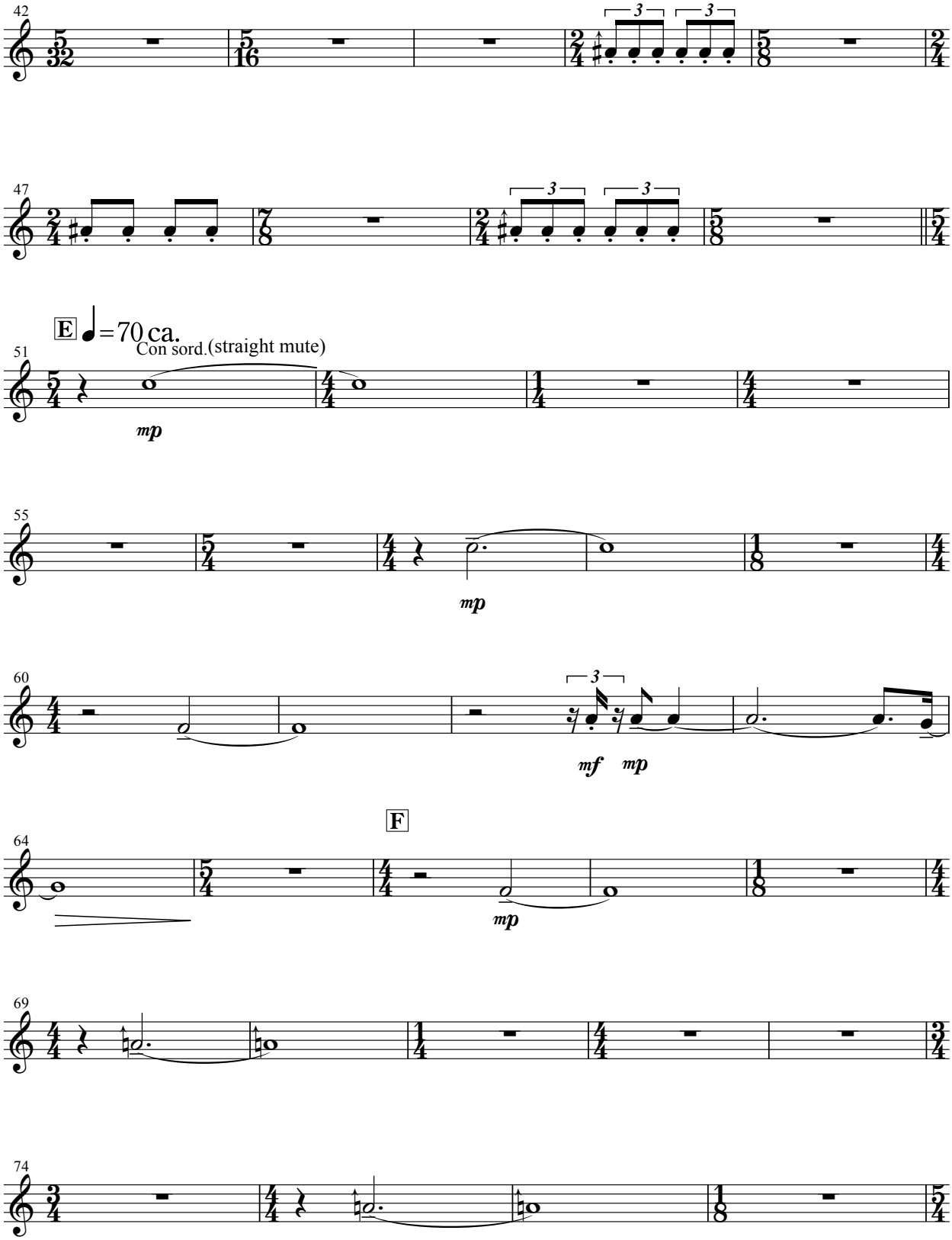
Kenta Masuda

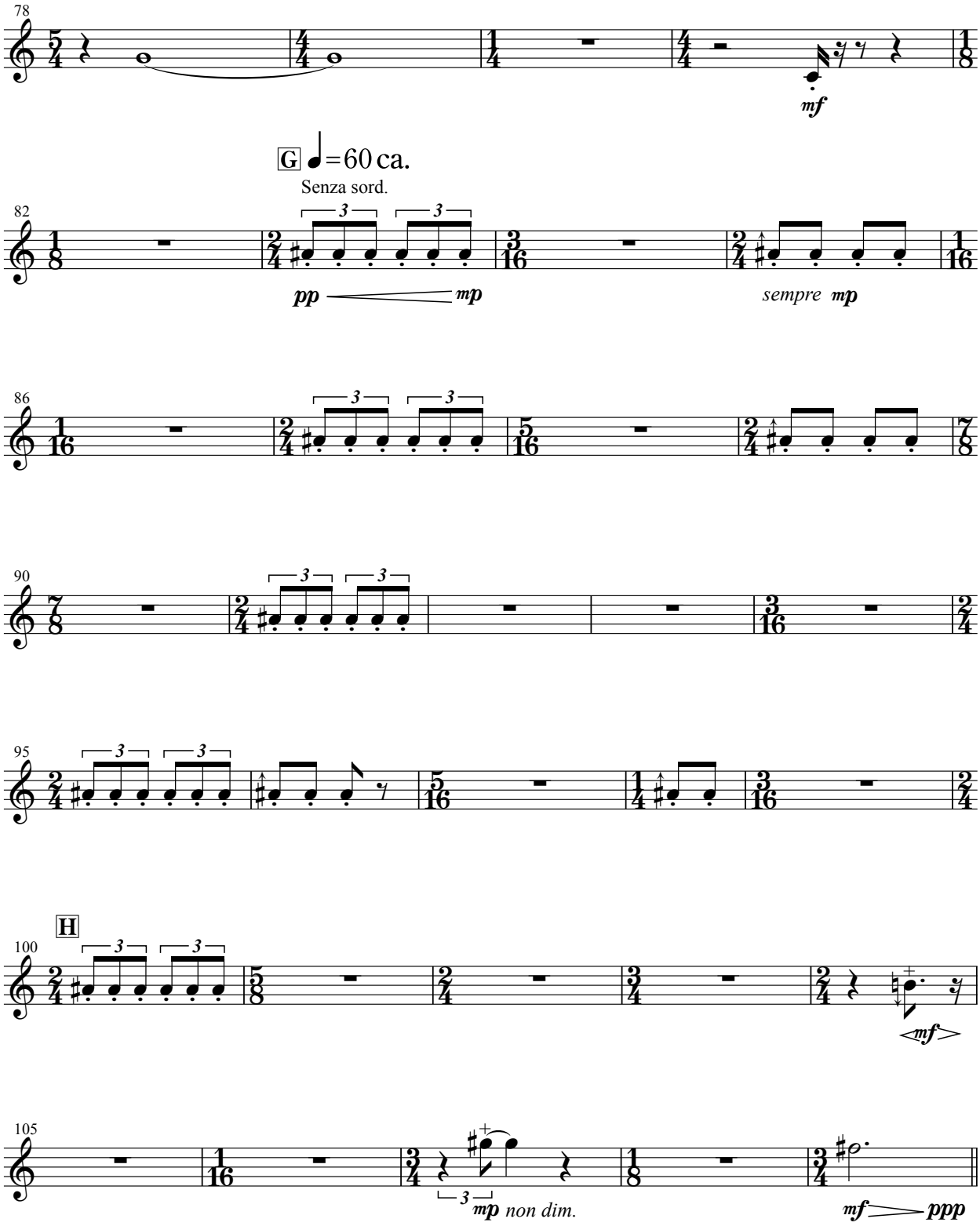


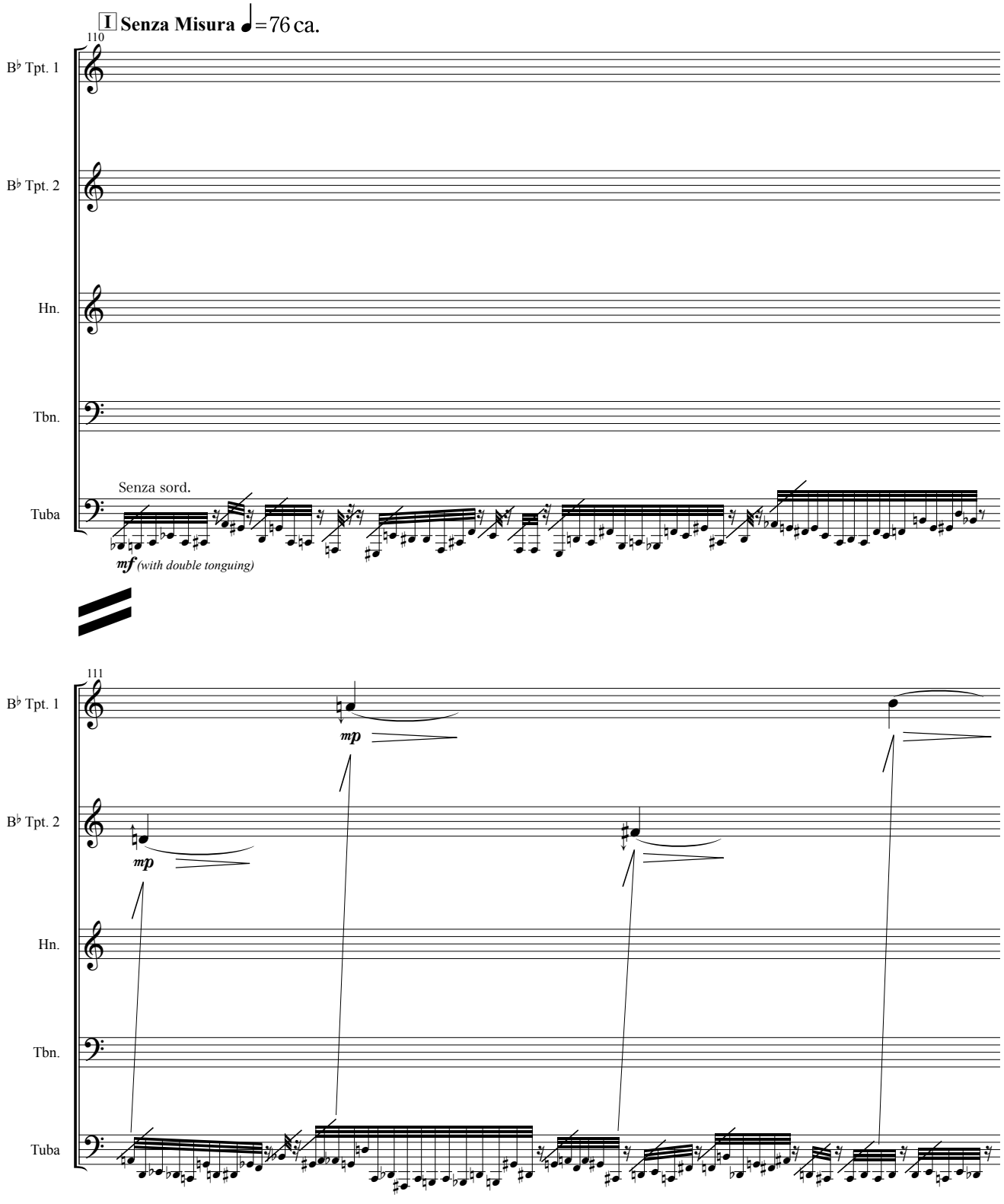
Horn in F

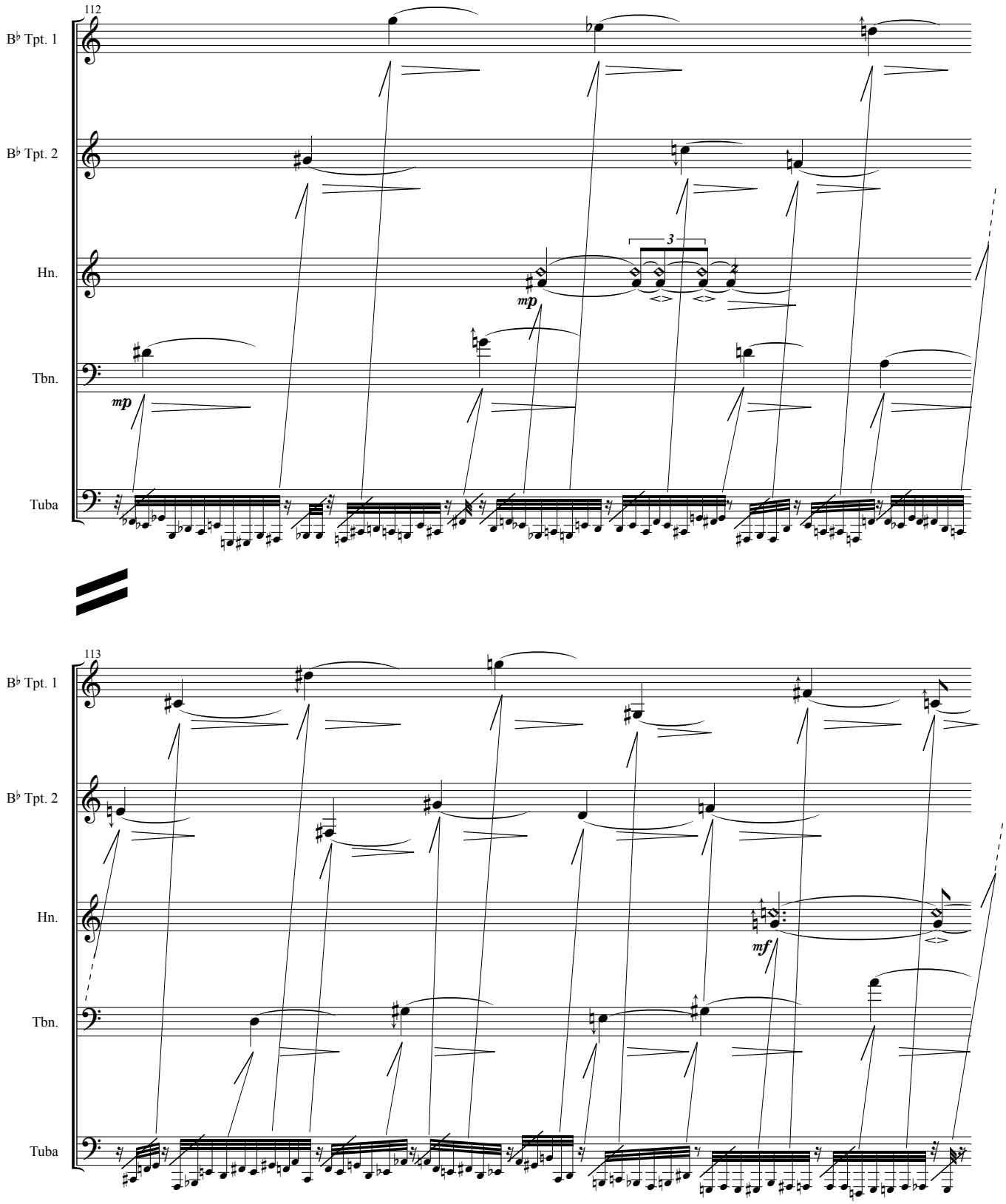

24
mf cresc.
27
(fff)
29
ff
31
fff
pp mp mf f
C
33
p ff p
staccato
mf
35
ff
36
sub. pp
fff
D
38
mf ff
mp
sempre mp

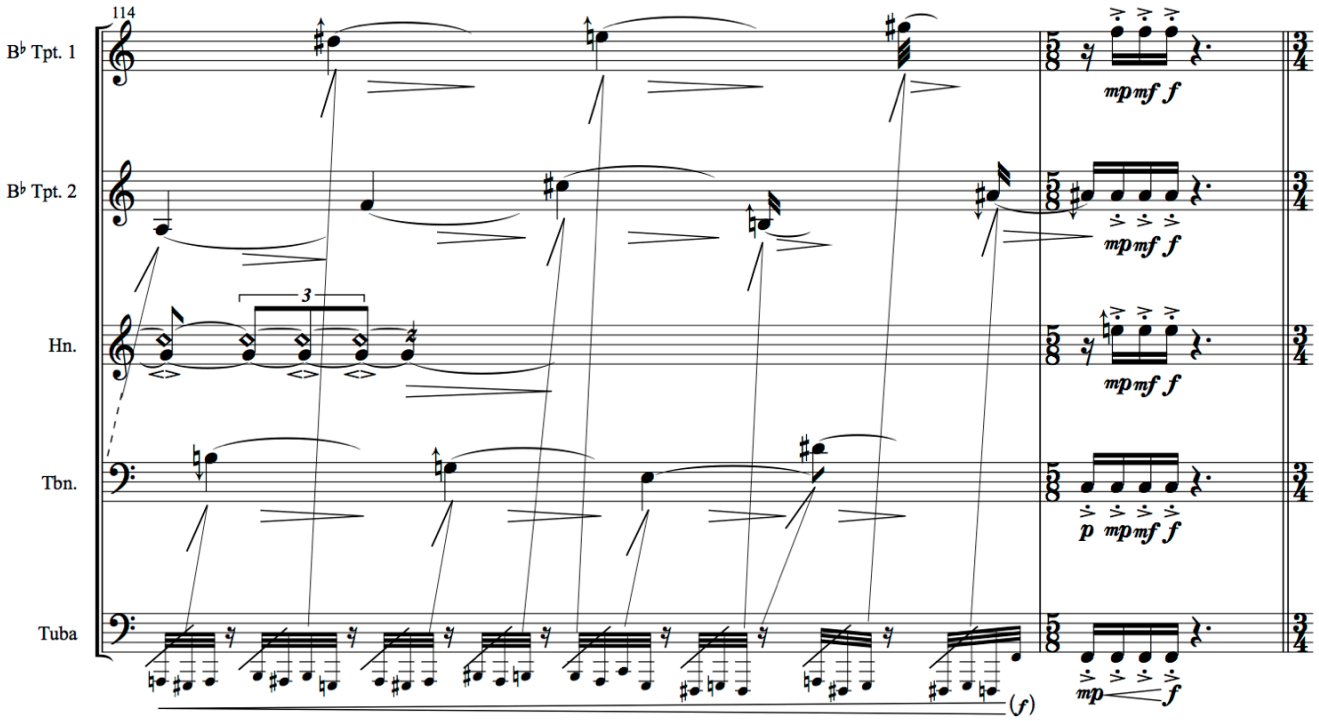
Horn in F

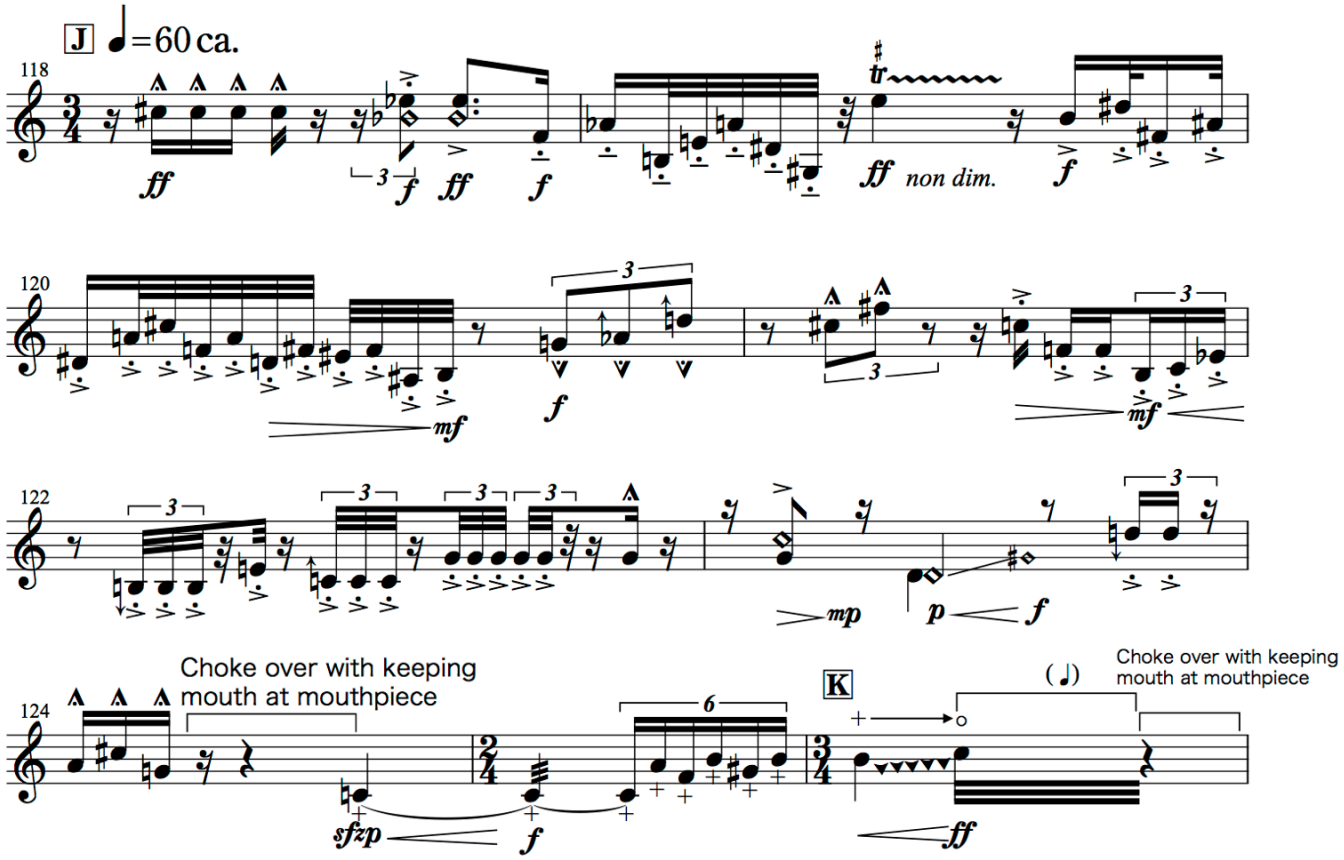

42
47
E
=70 ca.
Con sord.(straight mute)
51
mp
55
mp
60
mf
mp
F
64
mp
69
74

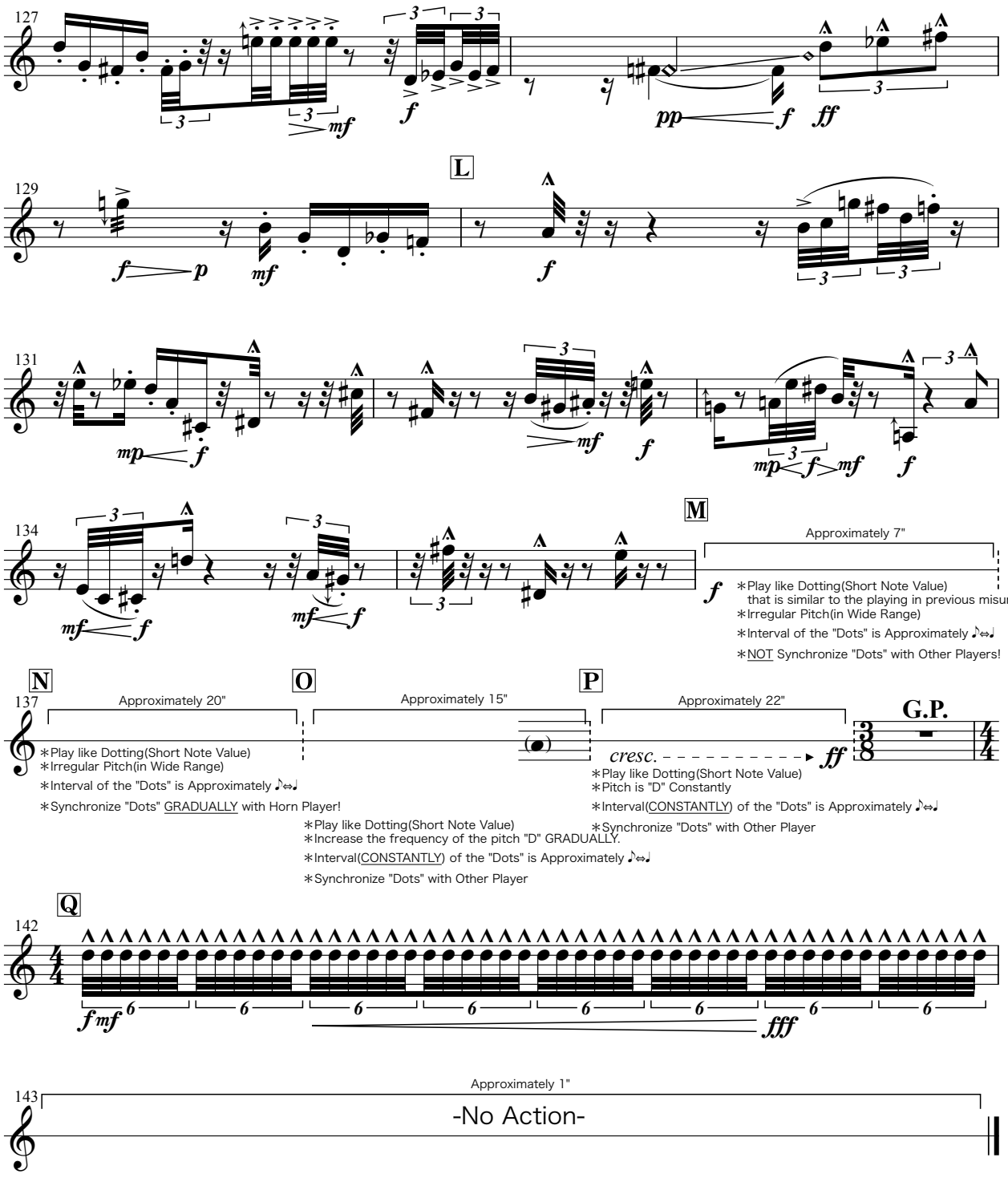

78
mf
G
♩=60 ca.
Senza sord.
82
pp
mp
sempre mp
86
90
95
H
100
mf
105
mp non dim.
mf
ppp


I Senza Misura ♩=76 ca.
110
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
mf (with double tonguing)
111
mp
mp


112
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
mp
mp
113
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf


114
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp mf f
p mp mf f
mp f
(f)

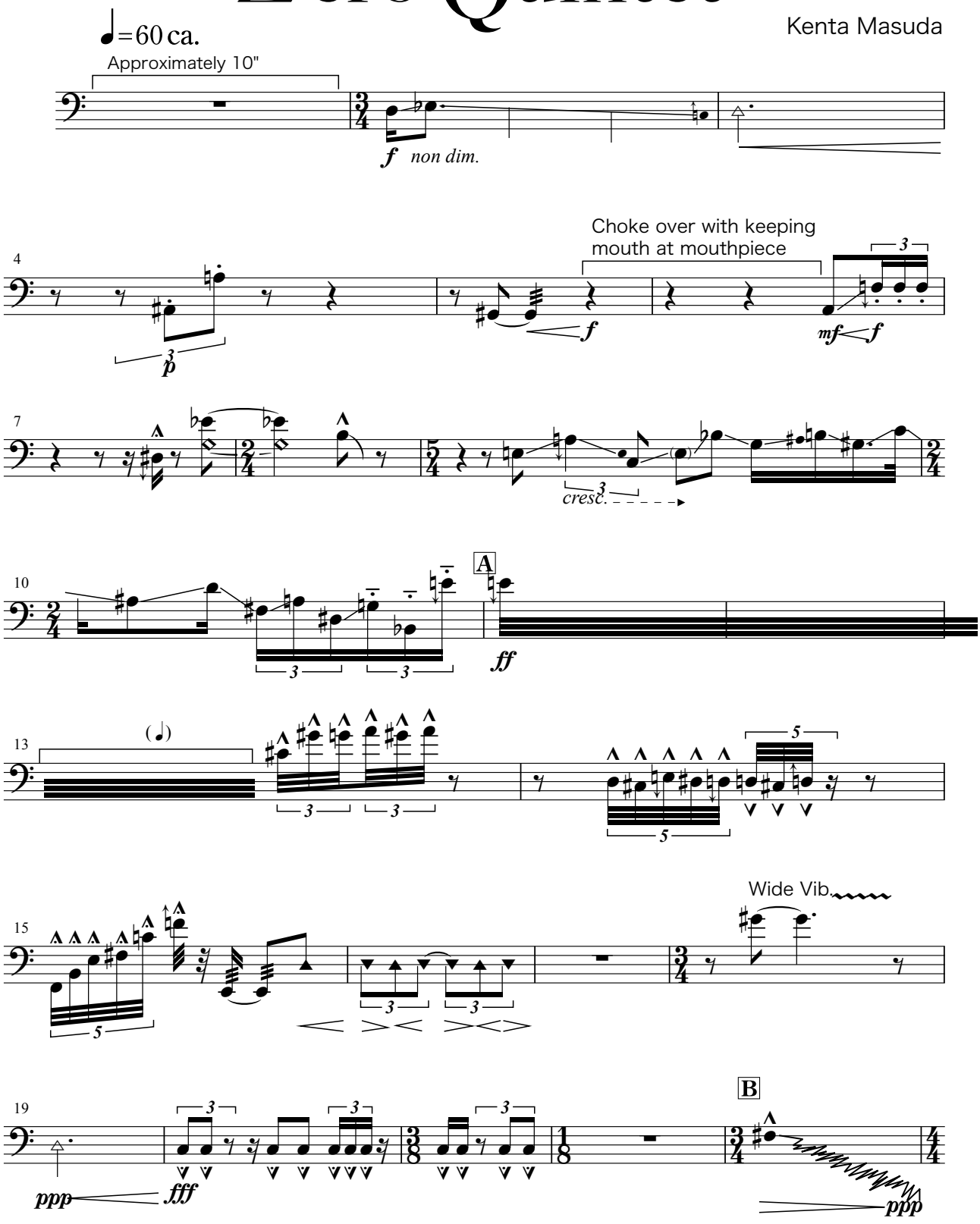

J
♩=60 ca.
118
ff
f
non dim.
120
mf
122
mp
p
124
Choke over with keeping mouth at mouthpiece
sfzp
K
(𝅗𝅥)
Choke over with keeping mouth at mouthpiece
ff

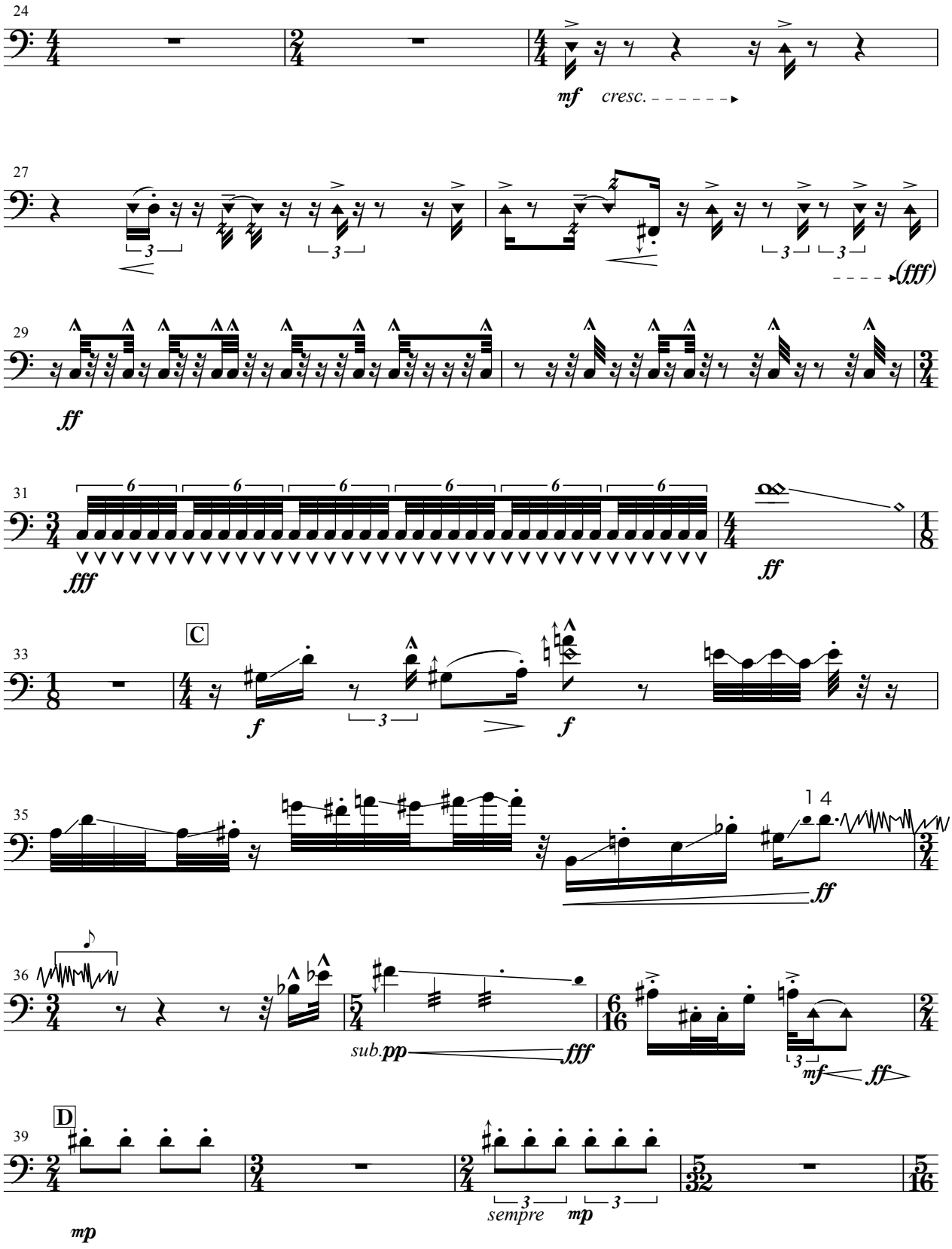

127
129
L
131
134
M
Approximately 7"
＊Play like Dotting(Short Note Value)
that is similar to the playing in previous misure.
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊NOT Synchronize "Dots" with Other Players!
N
O
P
137
Approximately 20"
Approximately 15"
Approximately 22"
G.P.
cresc.
＊Play like Dotting(Short Note Value)
＊Irregular Pitch(in Wide Range)
＊Interval of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" GRADUALLY with Horn Player!
＊Play like Dotting(Short Note Value)
＊Increase the frequency of the pitch "D" GRADUALLY.
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player
＊Play like Dotting(Short Note Value)
＊Pitch is "D" Constantly
＊Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
＊Synchronize "Dots" with Other Player
Q
142
143
Approximately 1"
-No Action-

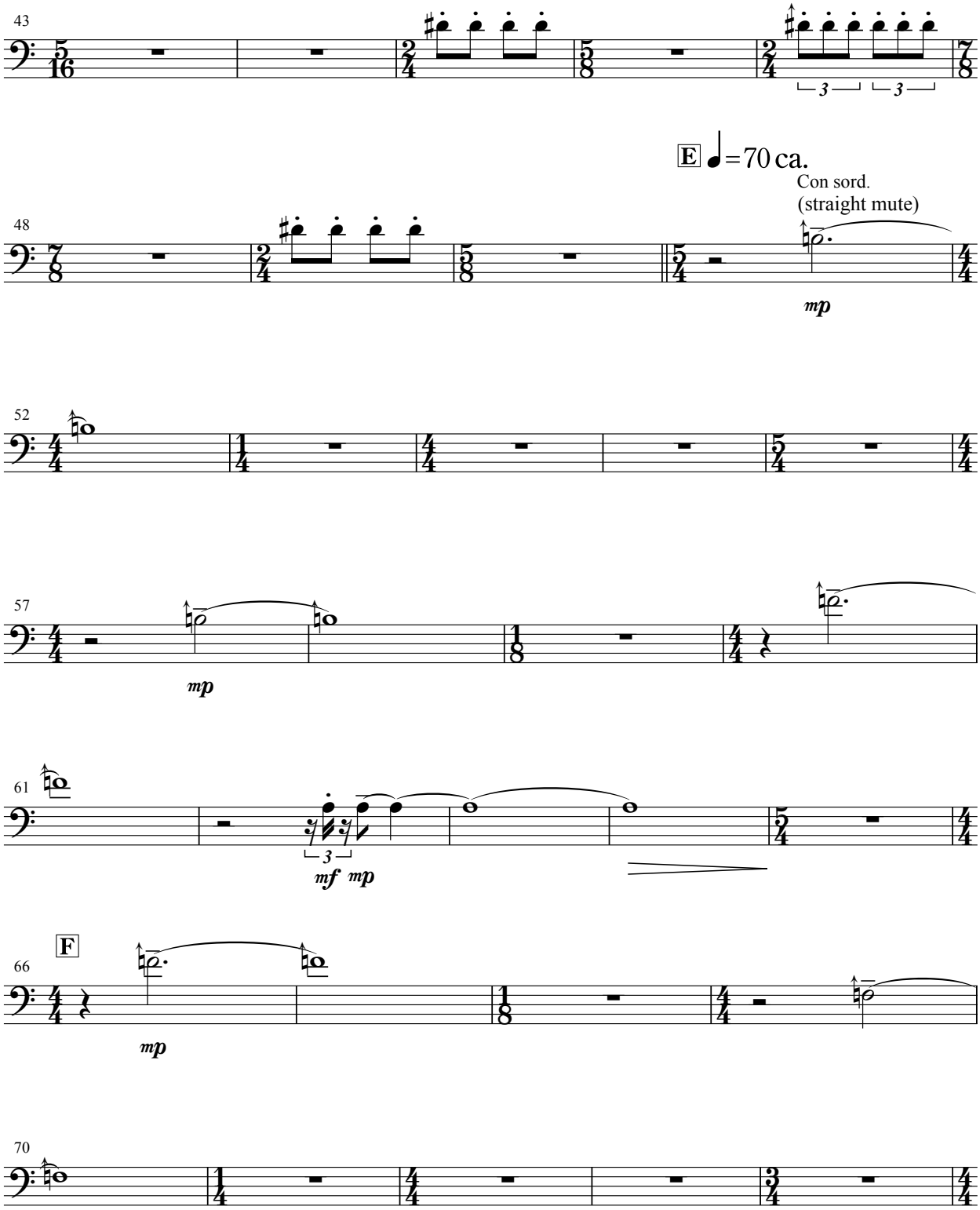
Trombone

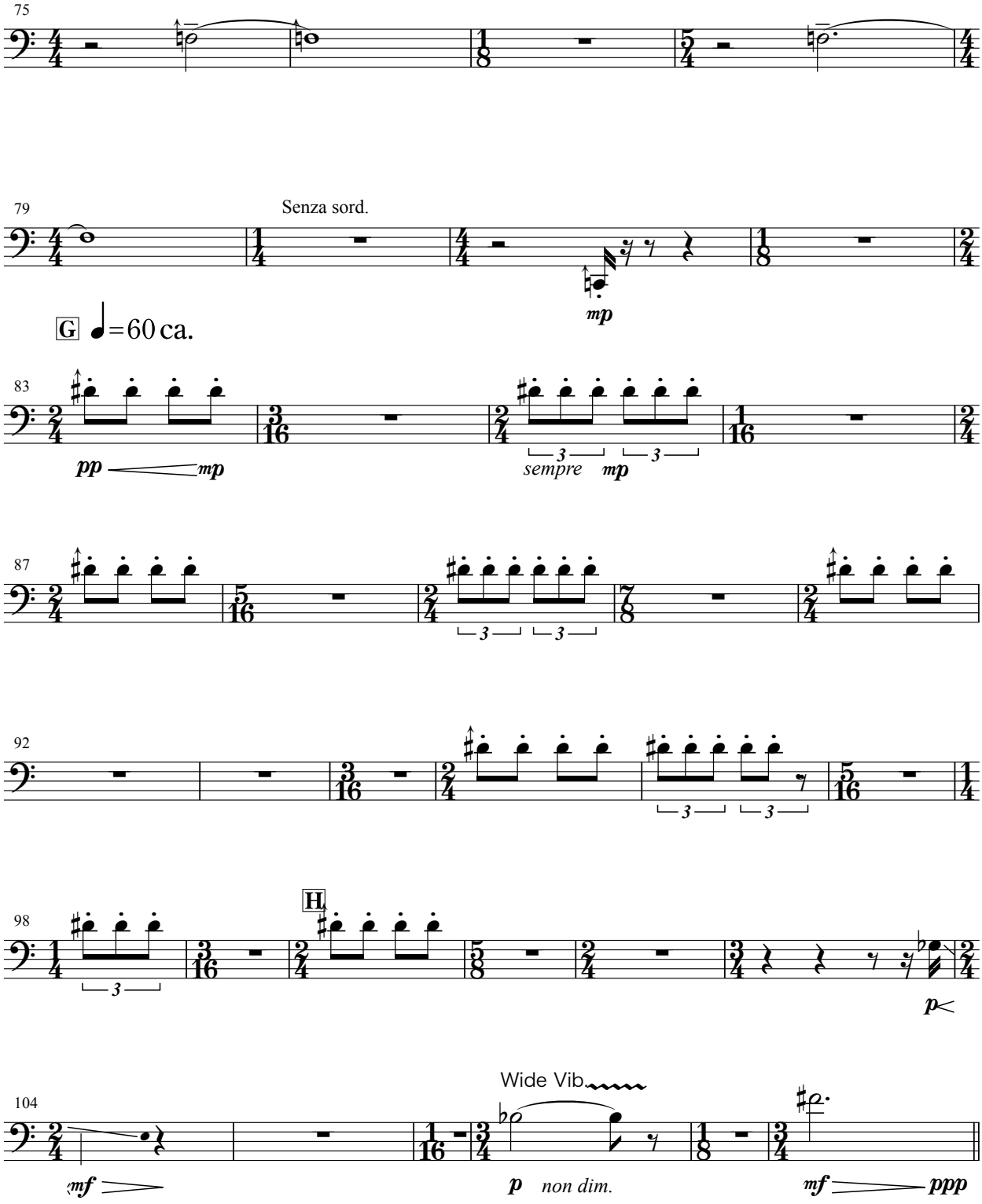
Zero Quintet

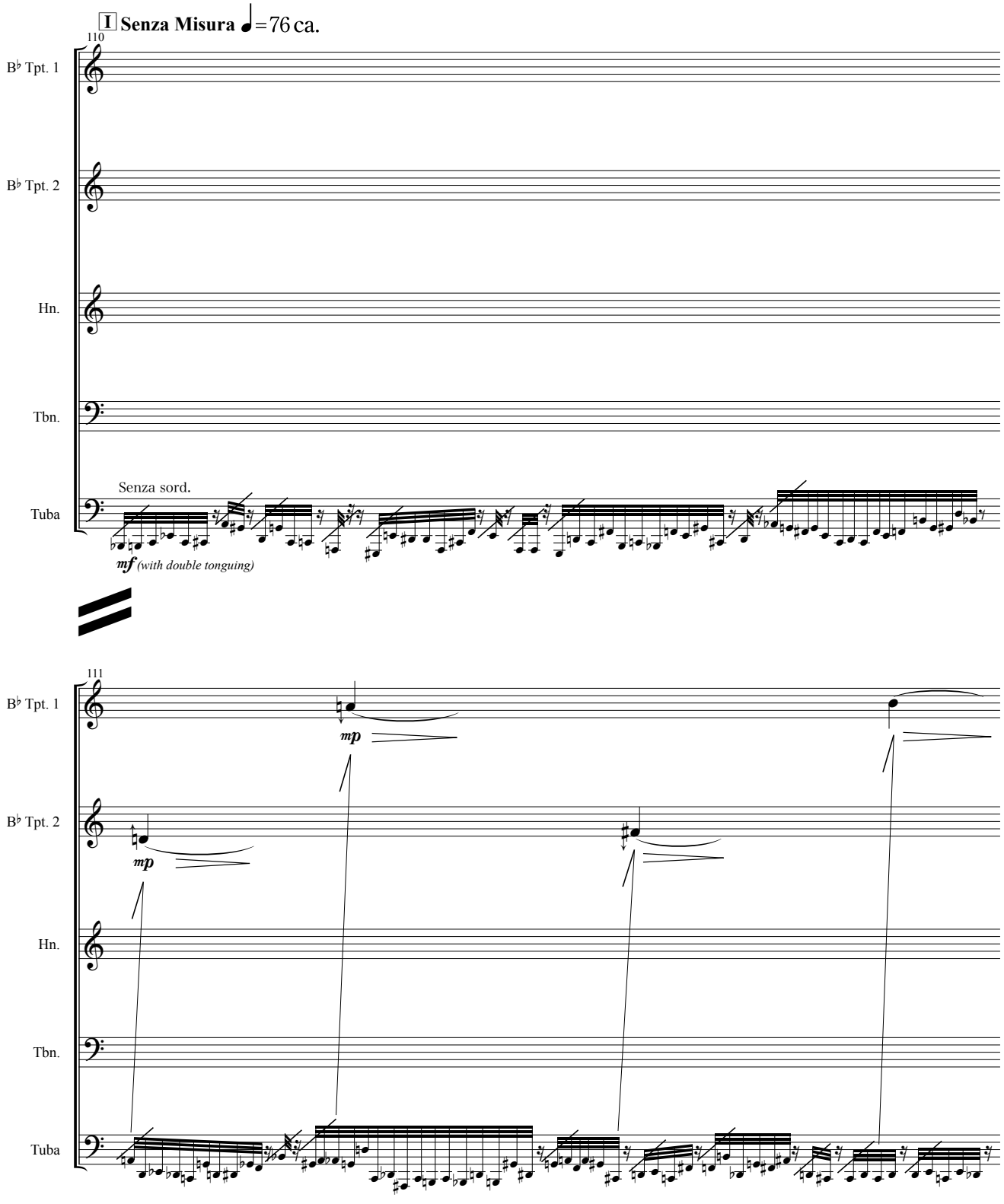
Kenta Masuda

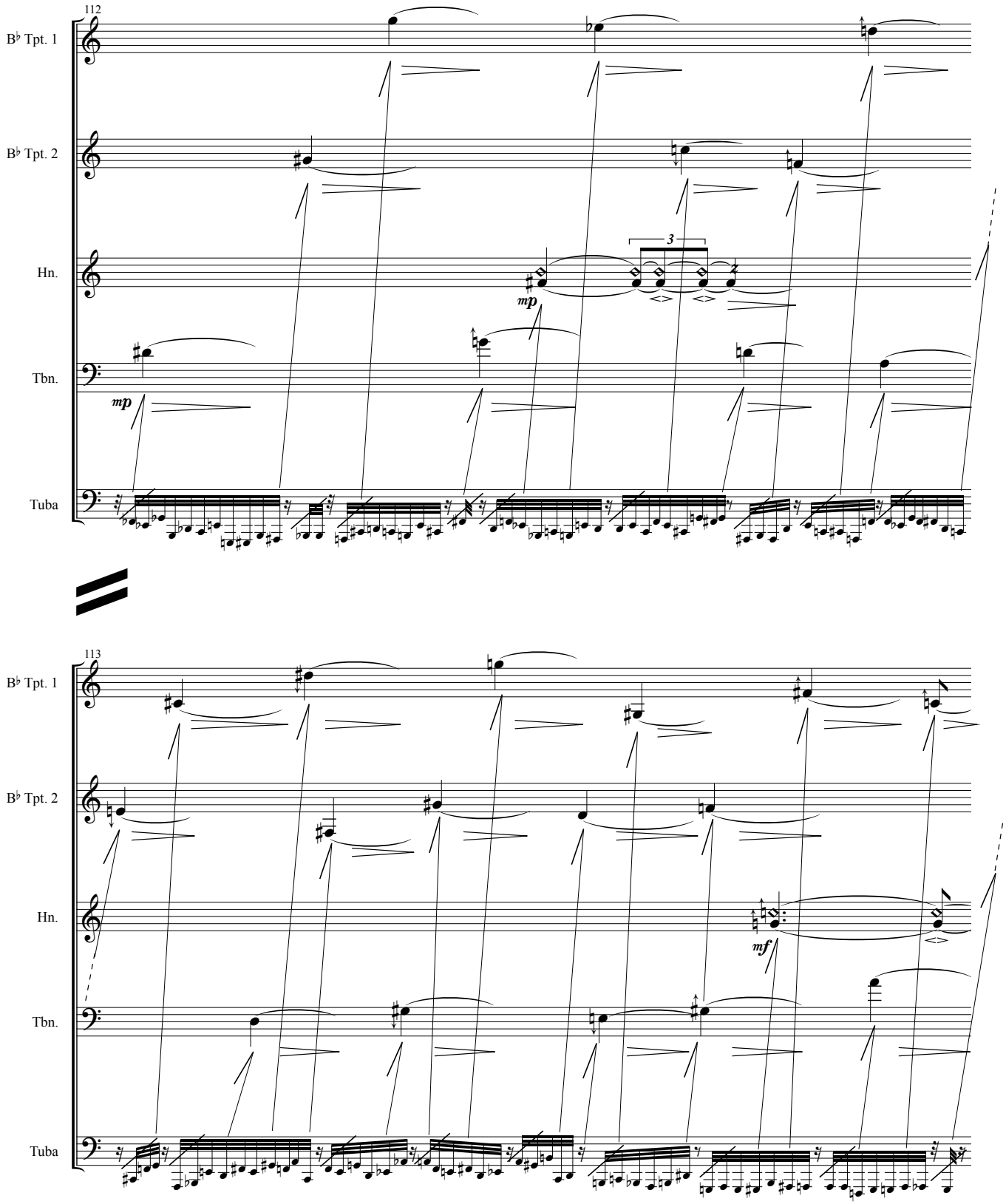


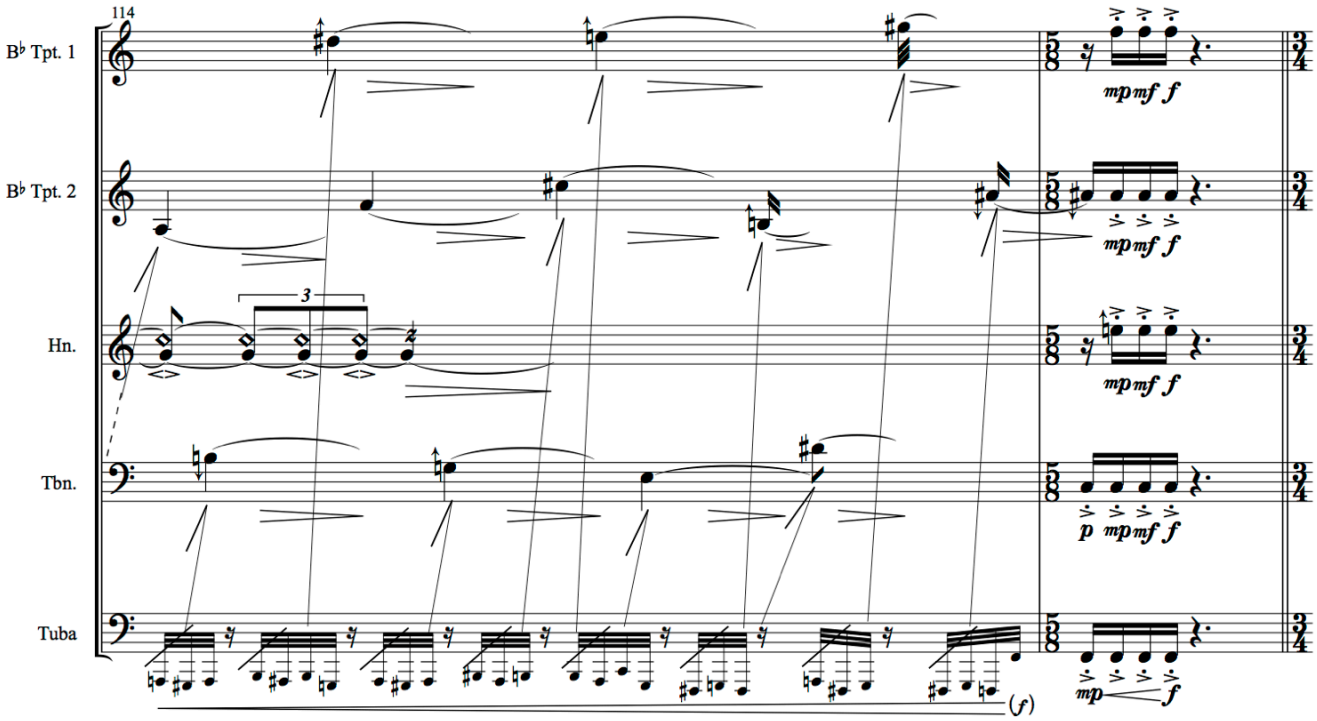

24
mf
cresc.
27
(fff)
29
ff
31
fff
ff
33
C
f
f
35
14
ff
36
sub.pp
fff
mf
ff
39
D
mp
sempre
mp

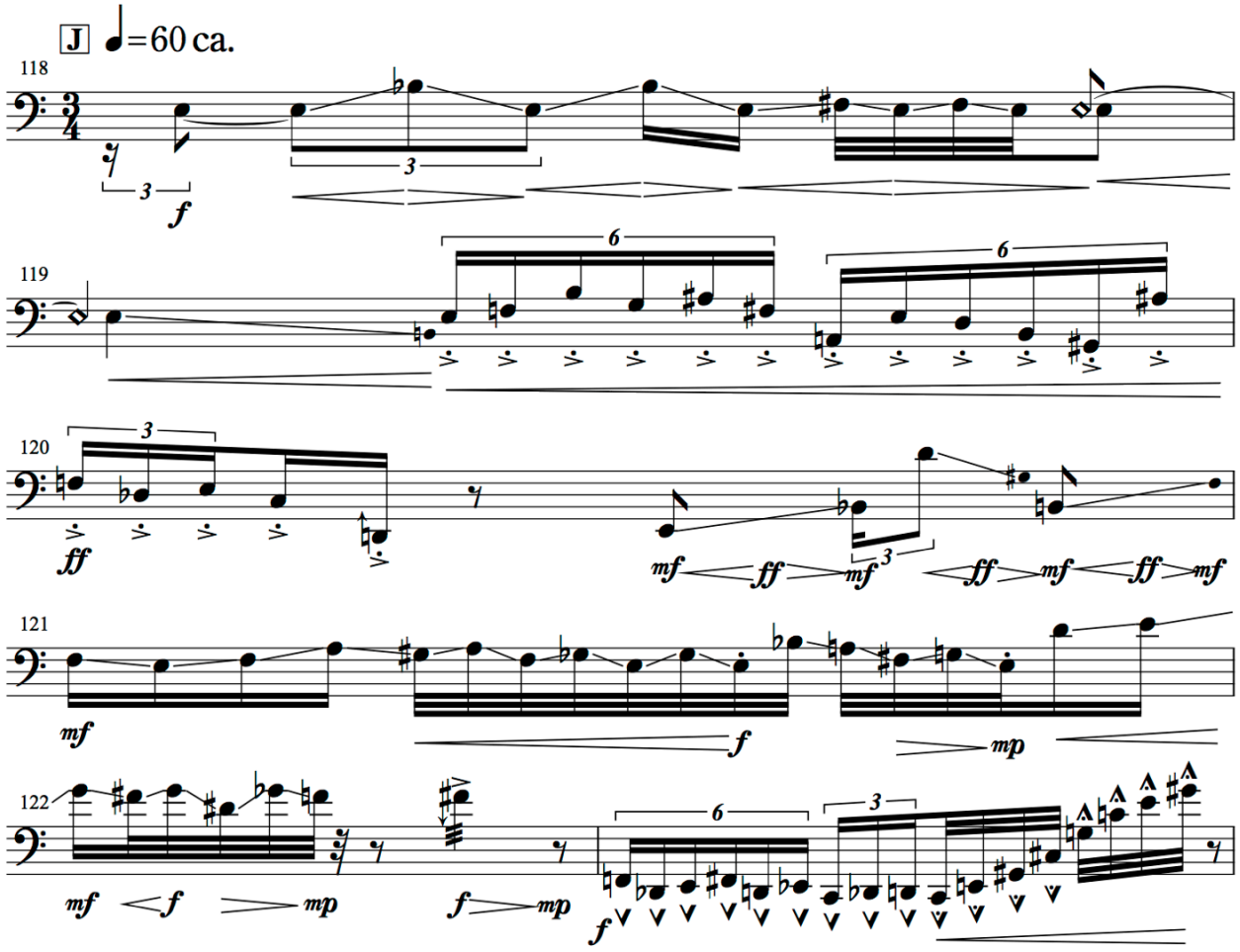

43
48
E ♩=70 ca.
Con sord.
(straight mute)
mp
52
57
mp
61
mf mp
F
66
mp
70


75
79
Senza sord.
mp
G
♩=60 ca.
83
pp
mp
sempre
mp
87
92
98
H
p
104
Wide Vib.
mf
p
non dim.
mf
ppp

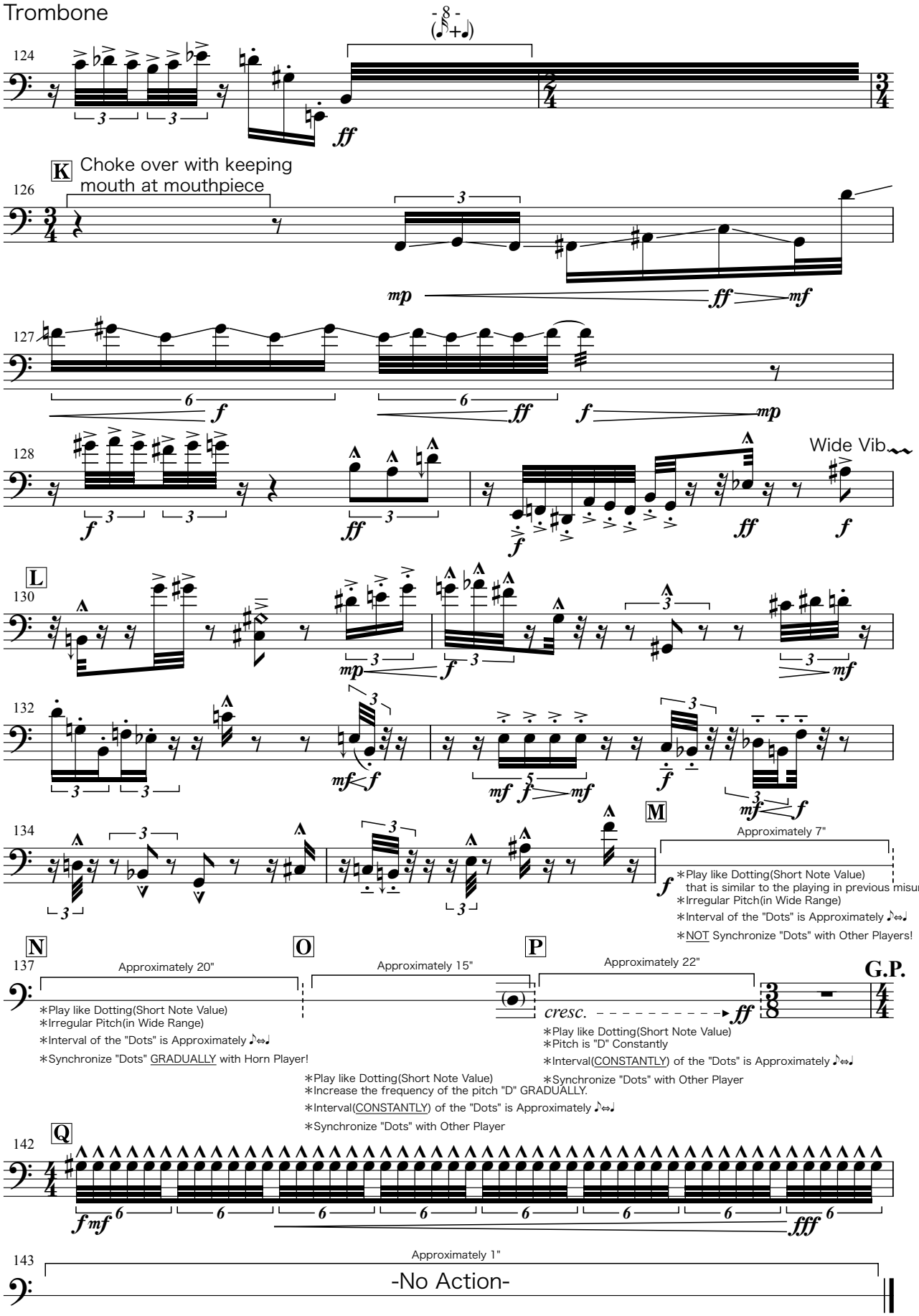

I Senza Misura ♩=76 ca.
110
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
Senza sord.
mf (with double tonguing)
111
mp
mp


112
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
3
mp
mp
113
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mf


114
B♭ Tpt. 1
B♭ Tpt. 2
Hn.
Tbn.
Tuba
mp mf f
p mp mf f
mp f
(f)


J =60 ca.
118
119
120
121
122
f
ff
mf
mp

Trombone


- 8 -
124
126
K
Choke over with keeping mouth at mouthpiece
127
128
Wide Vib.
130
L
132
134
M
Approximately 7"
∗Play like Dotting(Short Note Value) that is similar to the playing in previous misure.
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗NOT Synchronize "Dots" with Other Players!
137
N
Approximately 20"
∗Play like Dotting(Short Note Value)
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" GRADUALLY with Horn Player!
O
Approximately 15"
∗Play like Dotting(Short Note Value)
∗Increase the frequency of the pitch "D" GRADUALLY.
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
P
Approximately 22"
cresc.
∗Play like Dotting(Short Note Value)
∗Pitch is "D" Constantly
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
G.P.
142
Q
143
Approximately 1"
-No Action-

Zero Quintet

Kenta Masuda

♩=60 ca.

Approximately 10"

Choke over with keeping mouth at mouthpiece

f *non dim.*

4

f

6

Choke over with keeping mouth at mouthpiece

8

mf *f*

9

ff

10

A

tr

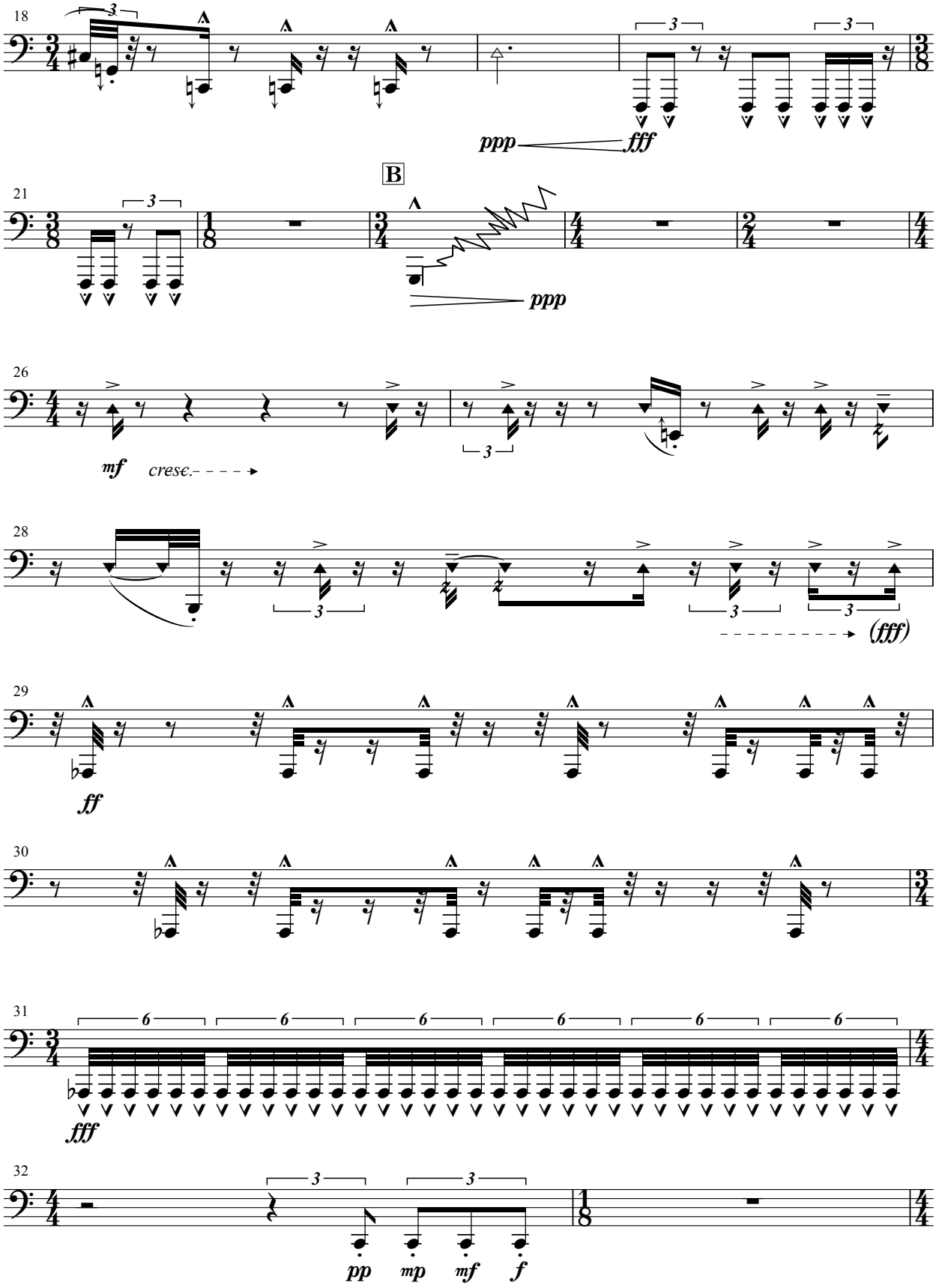
fff *f* *ff*

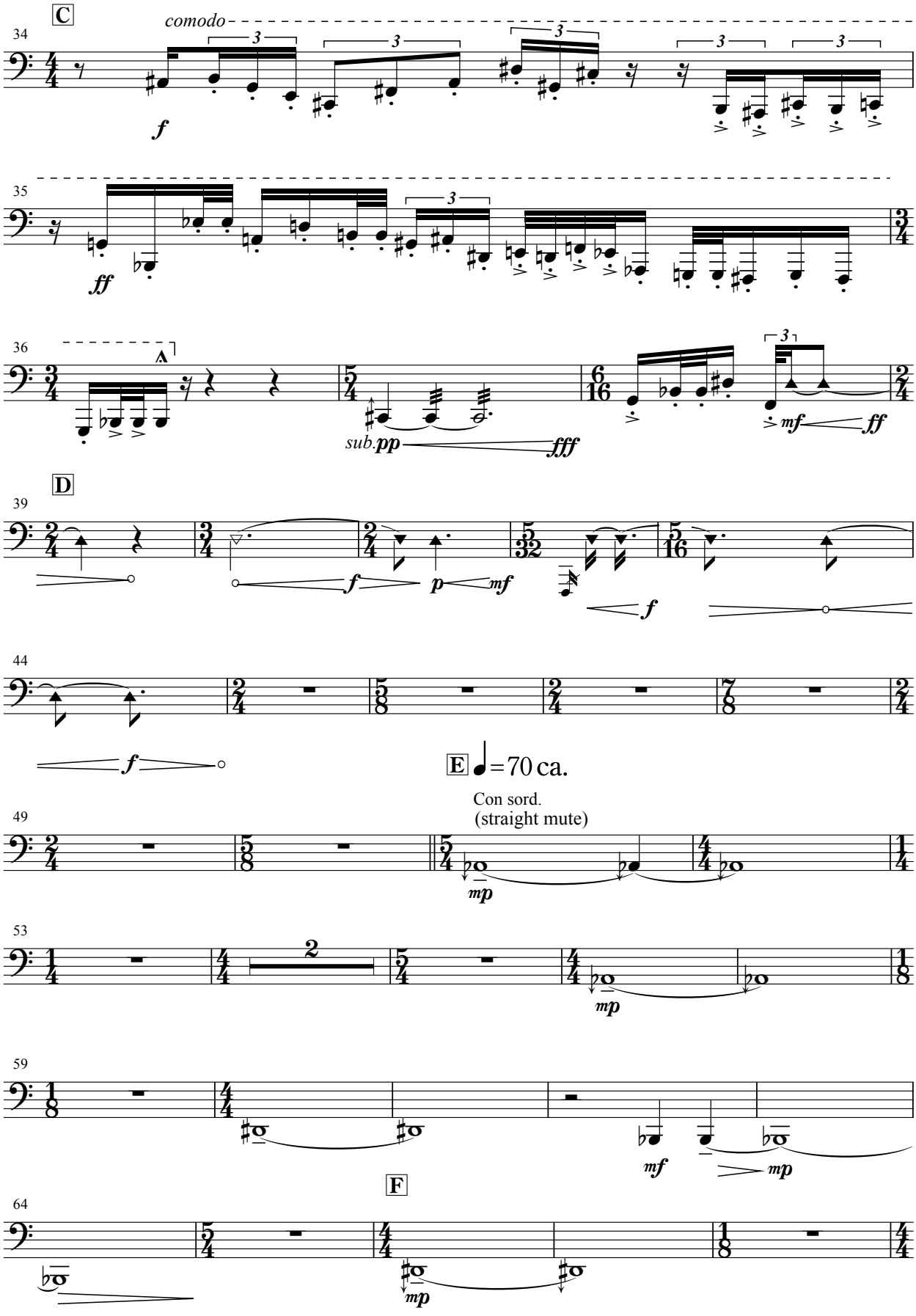
12

15

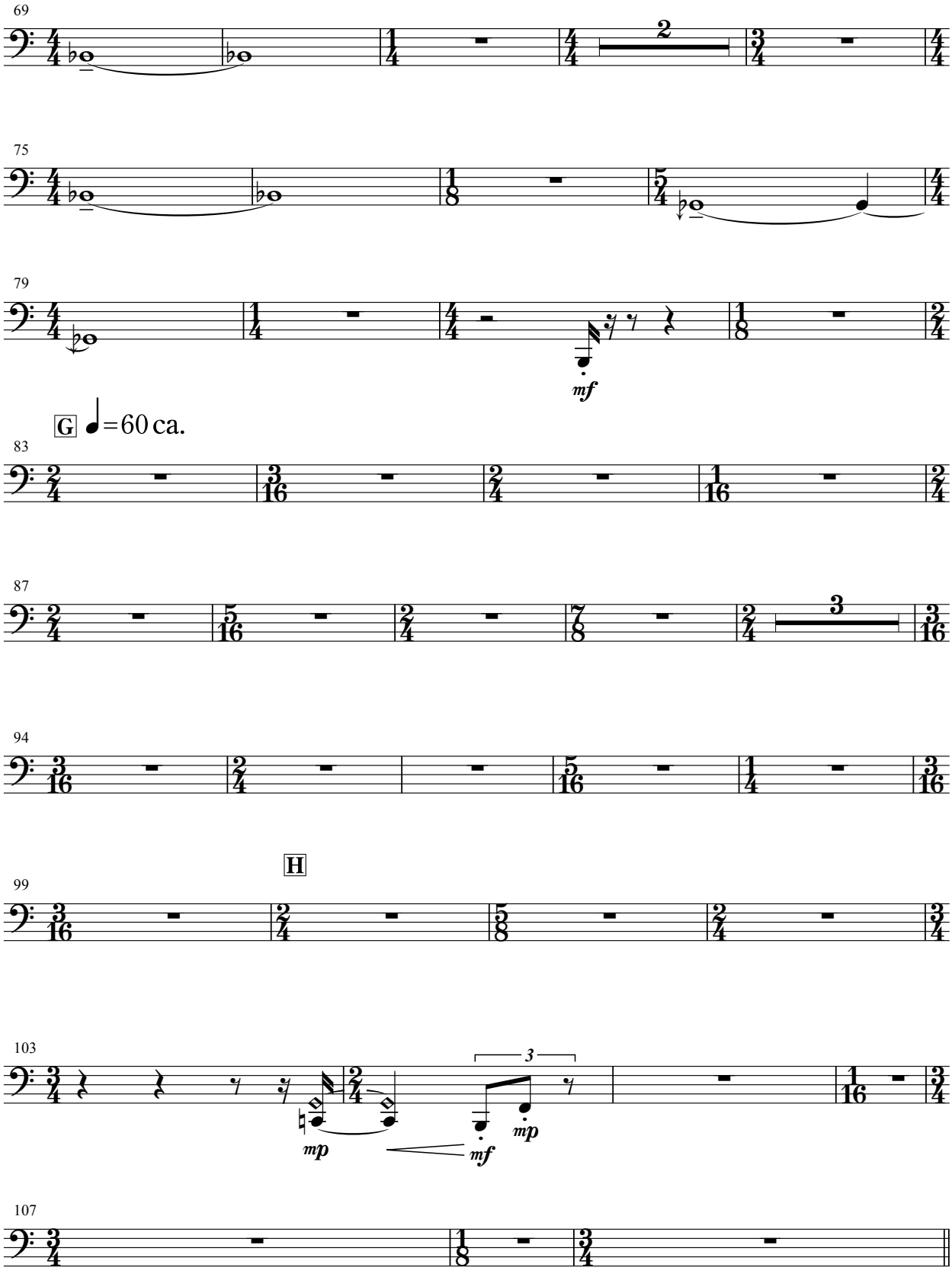
ff

Tuba




C
34
comodo
f
35
ff
36
sub.pp
fff
mf
ff
D
39
f
p
mf
f
44
f
E
= 70 ca.
Con sord.
(straight mute)
49
mp
53
2
mp
59
mf
mp
F
64
mp

Tuba



Tuba

I **Senza Misura** ♩=76 ca.

110 senza sord.

mf *(with double tonguing)*

111

112

113

114

(*f*) *mp* *f*

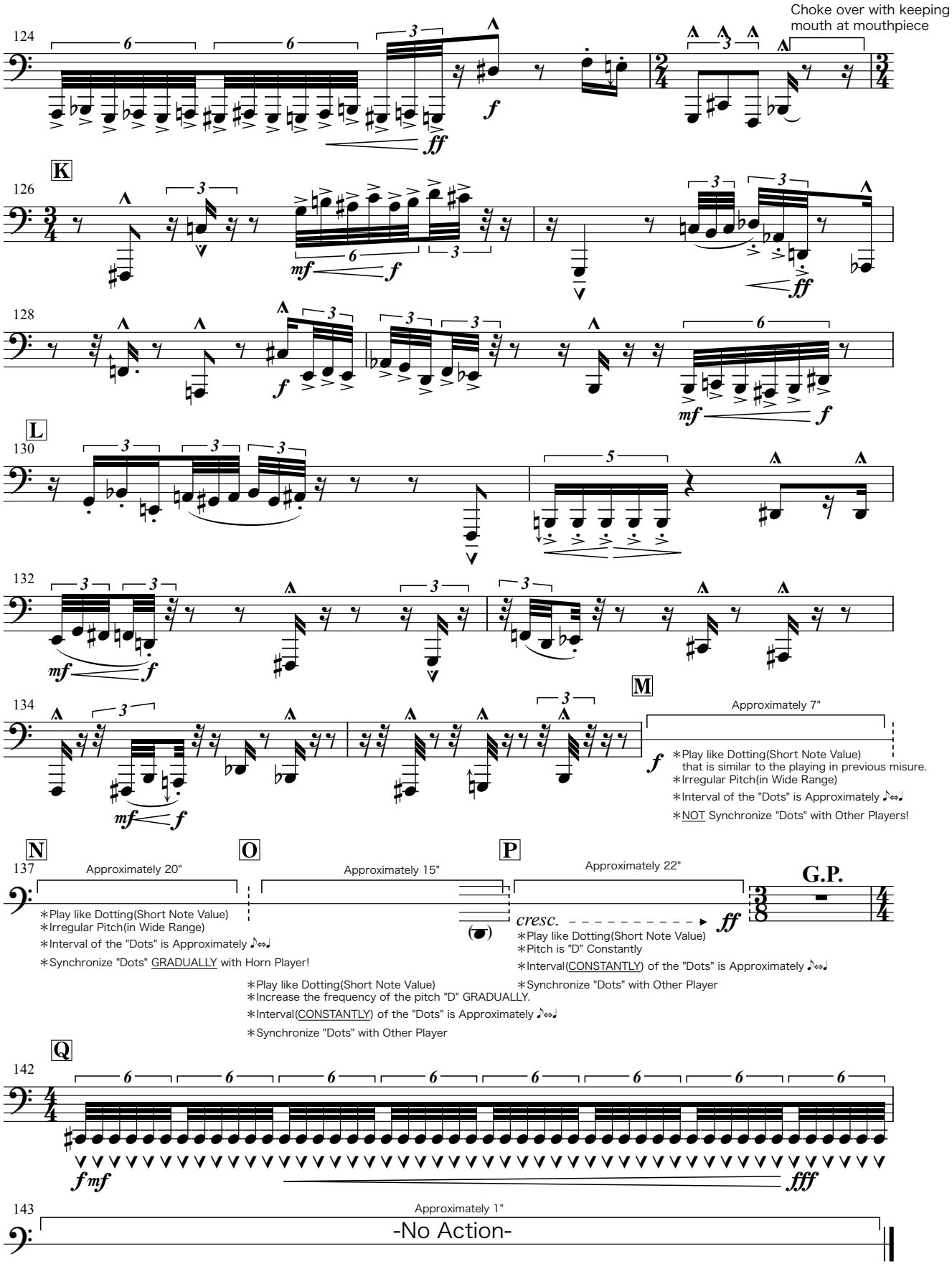
J ♩=60 ca.

118 *ff* *mf* *ff* *f*

120 Choke over with keeping mouth at mouthpiece

122 *f* *ff* *f*

123


Choke over with keeping mouth at mouthpiece
124
K
126
128
L
130
132
M
134
Approximately 7"
∗Play like Dotting(Short Note Value) that is similar to the playing in previous misure.
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗NOT Synchronize "Dots" with Other Players!
N
O
P
137
Approximately 20"
Approximately 15"
Approximately 22"
G.P.
∗Play like Dotting(Short Note Value)
∗Irregular Pitch(in Wide Range)
∗Interval of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" GRADUALLY with Horn Player!
cresc.
∗Play like Dotting(Short Note Value)
∗Pitch is "D" Constantly
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
∗Play like Dotting(Short Note Value)
∗Increase the frequency of the pitch "D" GRADUALLY.
∗Interval(CONSTANTLY) of the "Dots" is Approximately ♪⇔♩
∗Synchronize "Dots" with Other Player
Q
142
143
Approximately 1"
-No Action-

TO THROW

MICHAEL MIKULKA

PRO Tracking ID: PM To Throw
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

1st Trumpet in B♭

To Throw

Michael Mikulka

Molto Rubato

♩ = 78-92

harmon mute, stem in

p

7

slowly cover (o) → + → o

"wah"

4

< *mf* > *p*

17

mf > *p* *sub.* *f* *p* < *mf* *pp*

25

2

"wah"

mp *sub.* *p* < *mf* > *p*

34

mute out

3

< *mp* > *p* *mp*

42

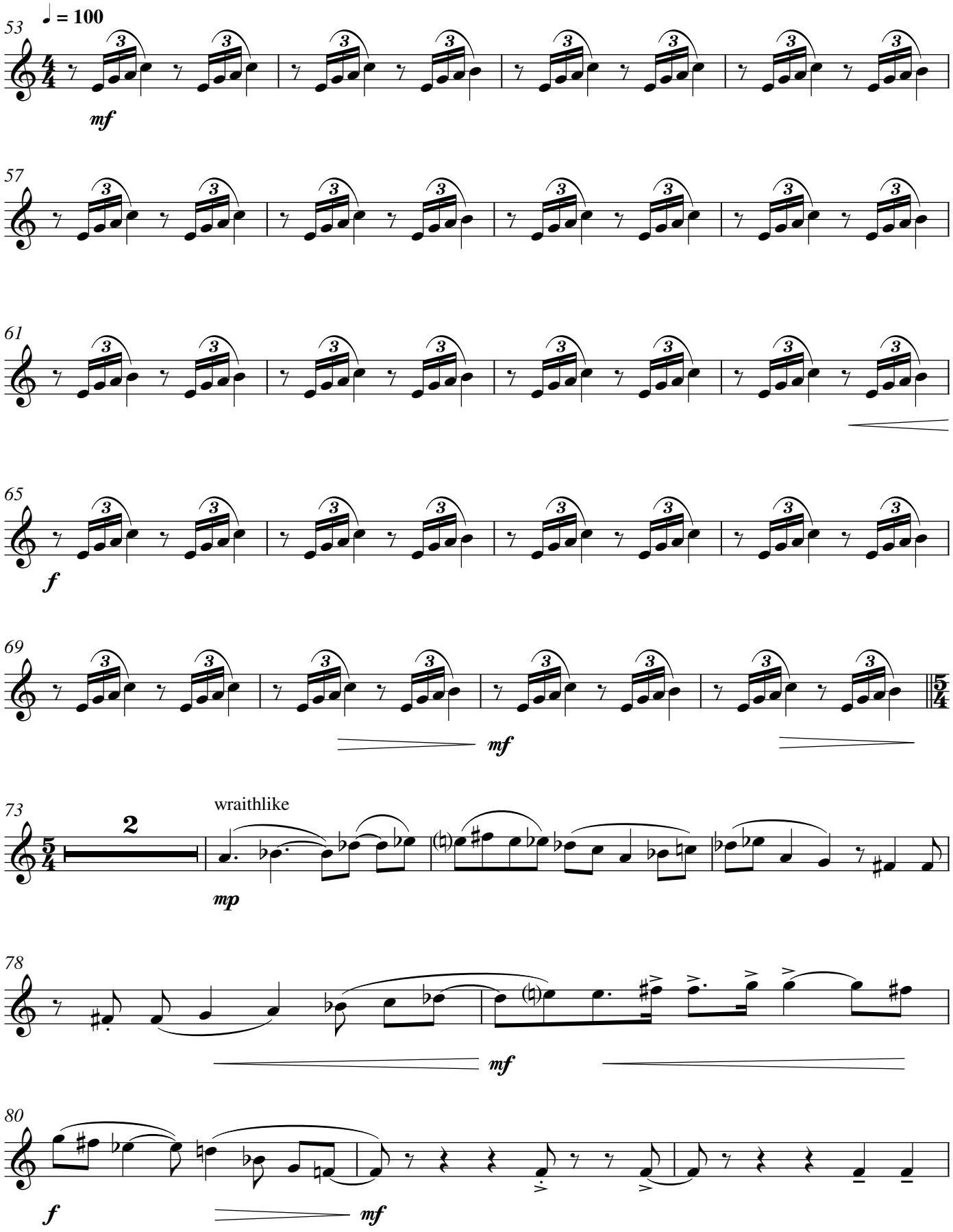
open

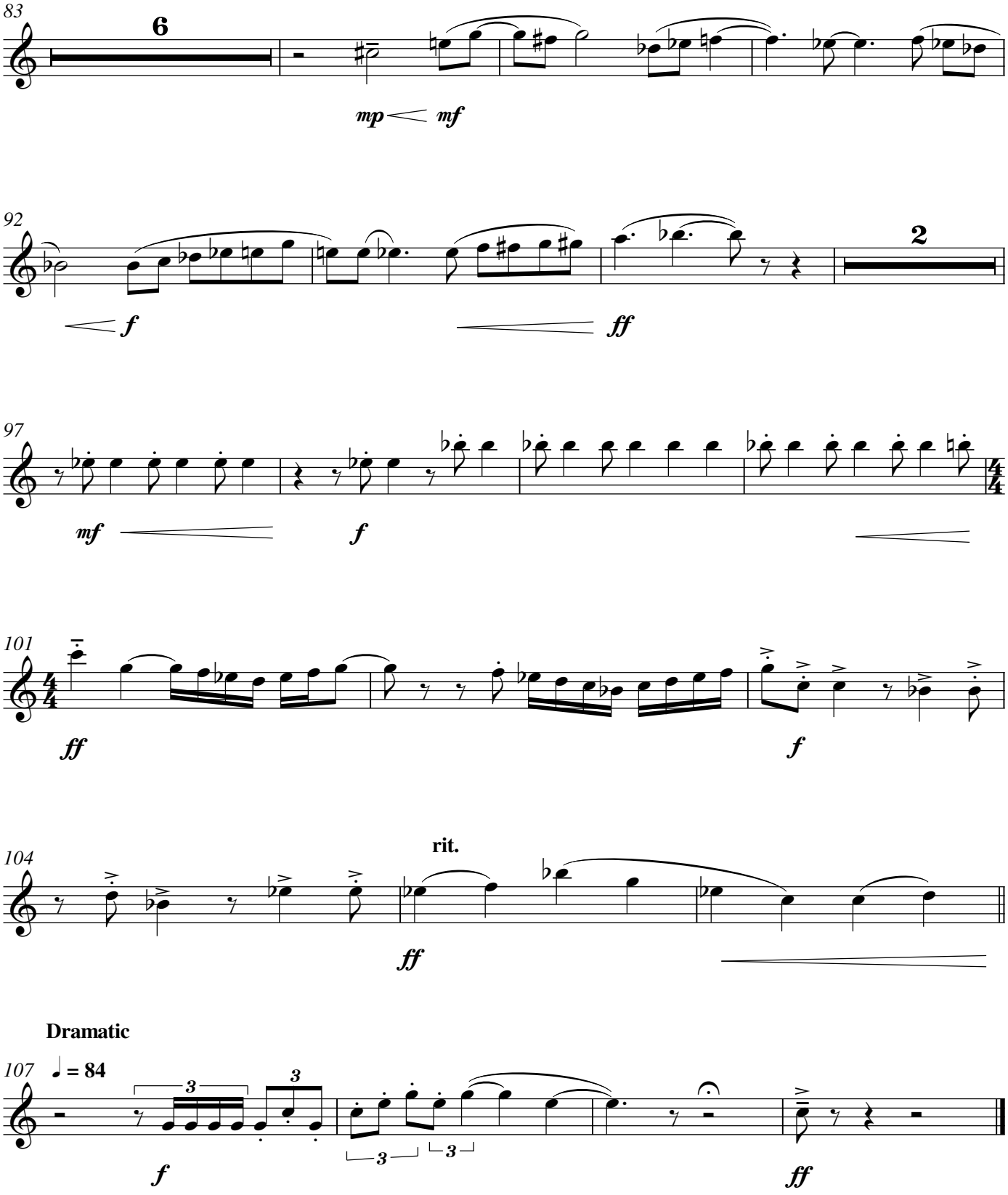
mp

47

accel poco a poco.

With more energy




83
6
mp
mf
92
2
f
ff
97
mf
f
4/4
101
ff
f
104
rit.
ff
Dramatic
107
♩ = 84
3
3
f
3
3
ff

2nd Trumpet in B♭

To Throw

Michael Mikulka

Molto Rubato

♩ = **78-92**

harmon mute, stem in

p

8

slowly cover (o) → + → o

"wah"

4

(Tpt 1 wah) *<mf>p*

17

mf *sub.* *f* *p* *<mf* *pp*

25

2

"wah" "wah" mute out

mp *ff* *mf p* *<mf>p*

35

open

mp *<mf* *p<mp>*

41

2

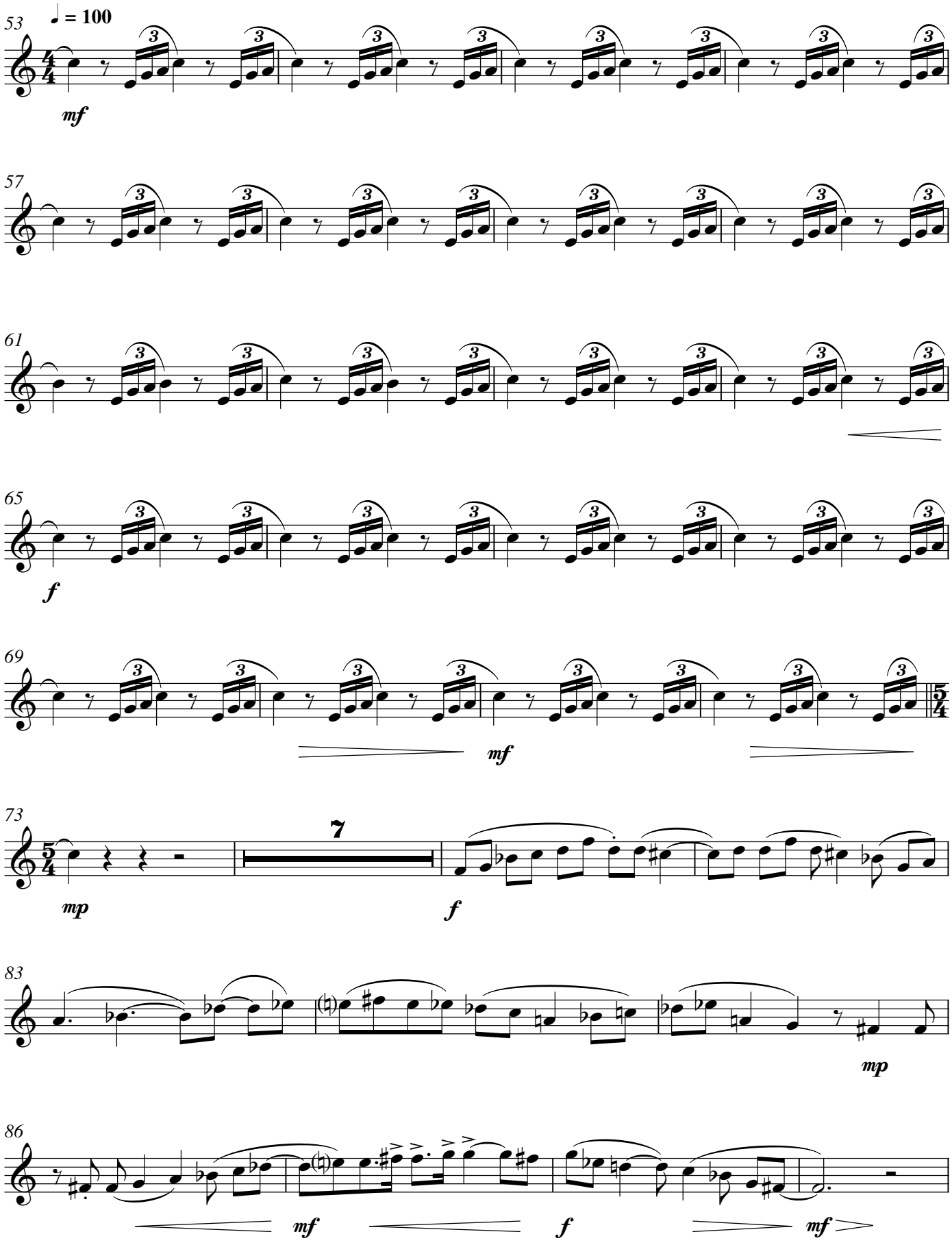
p

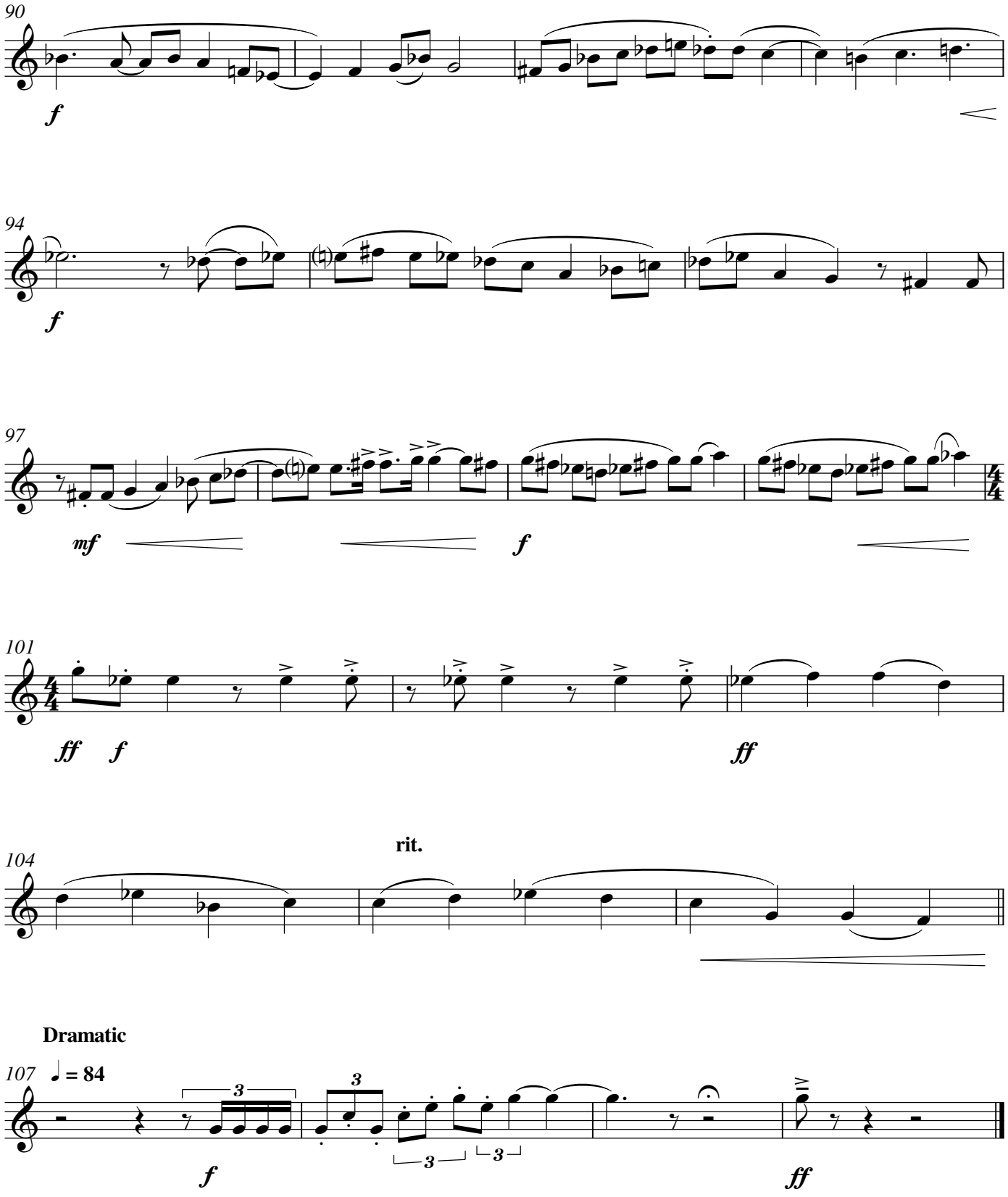
48

accel poco a poco.

mp

With more energy




90
f
94
f
97
mf
f
101
ff f
ff
rit.
104
Dramatic
107
♩ = 84
3
3
3
3
f
ff

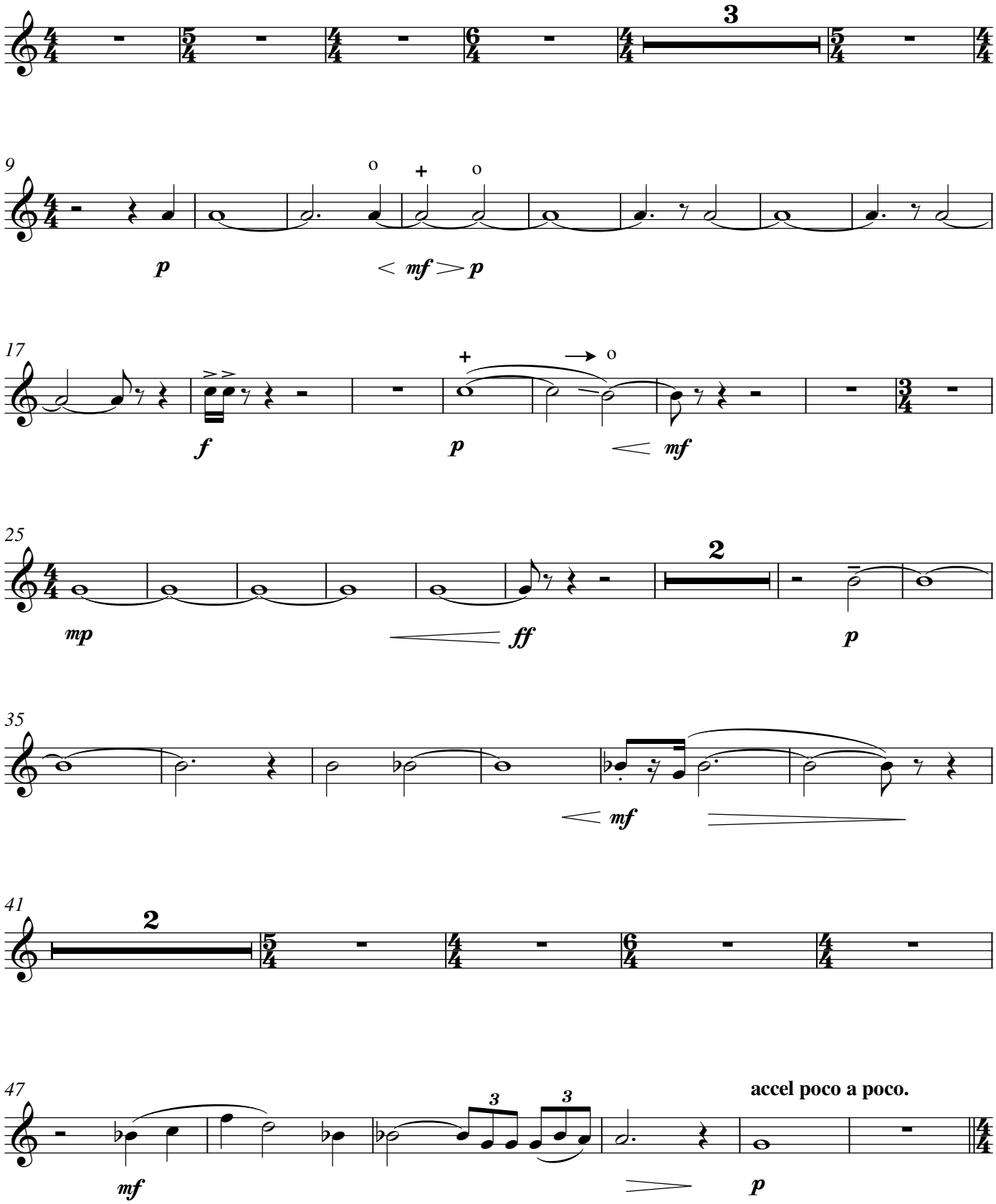
Horn in F

To Throw

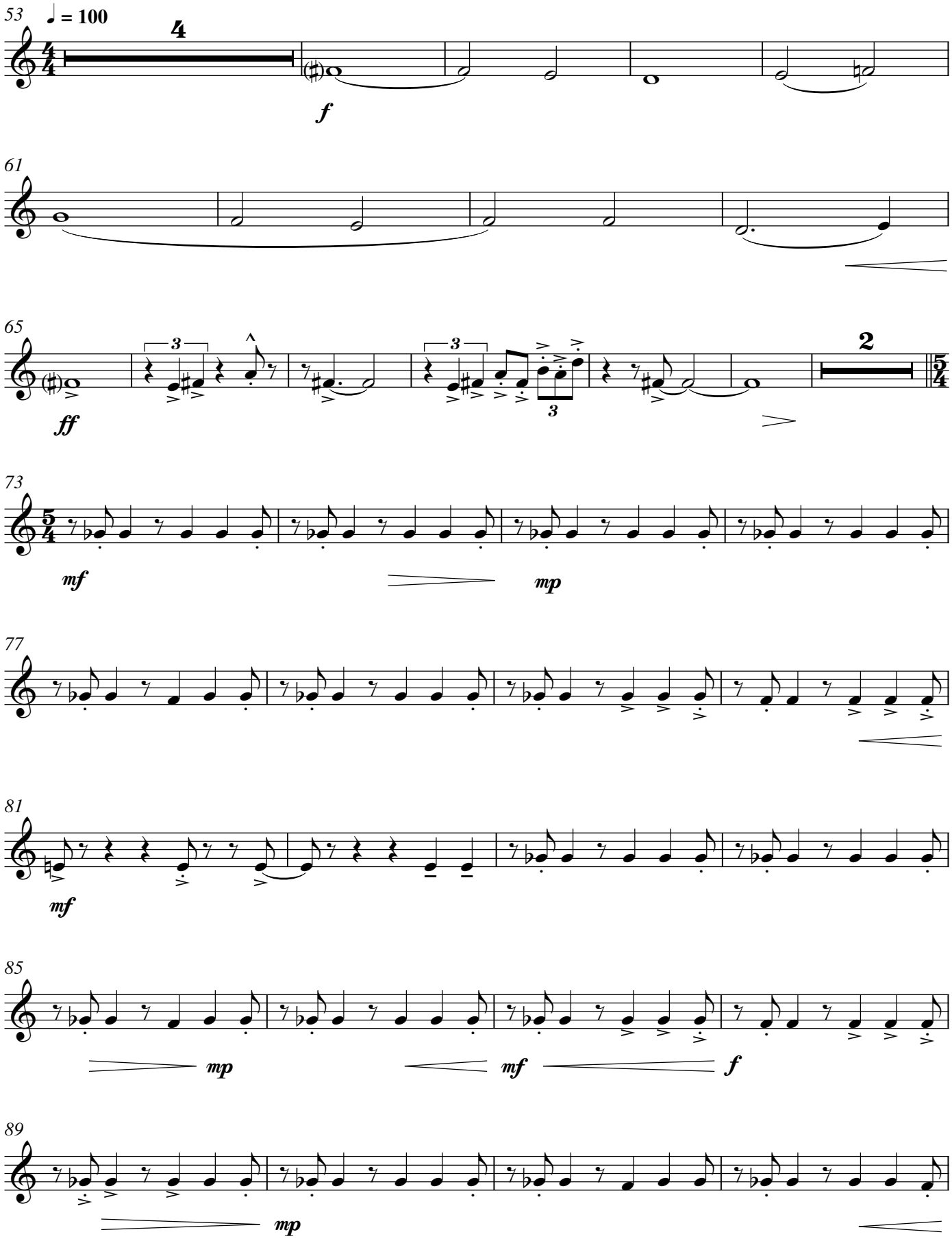
Michael Mikulka

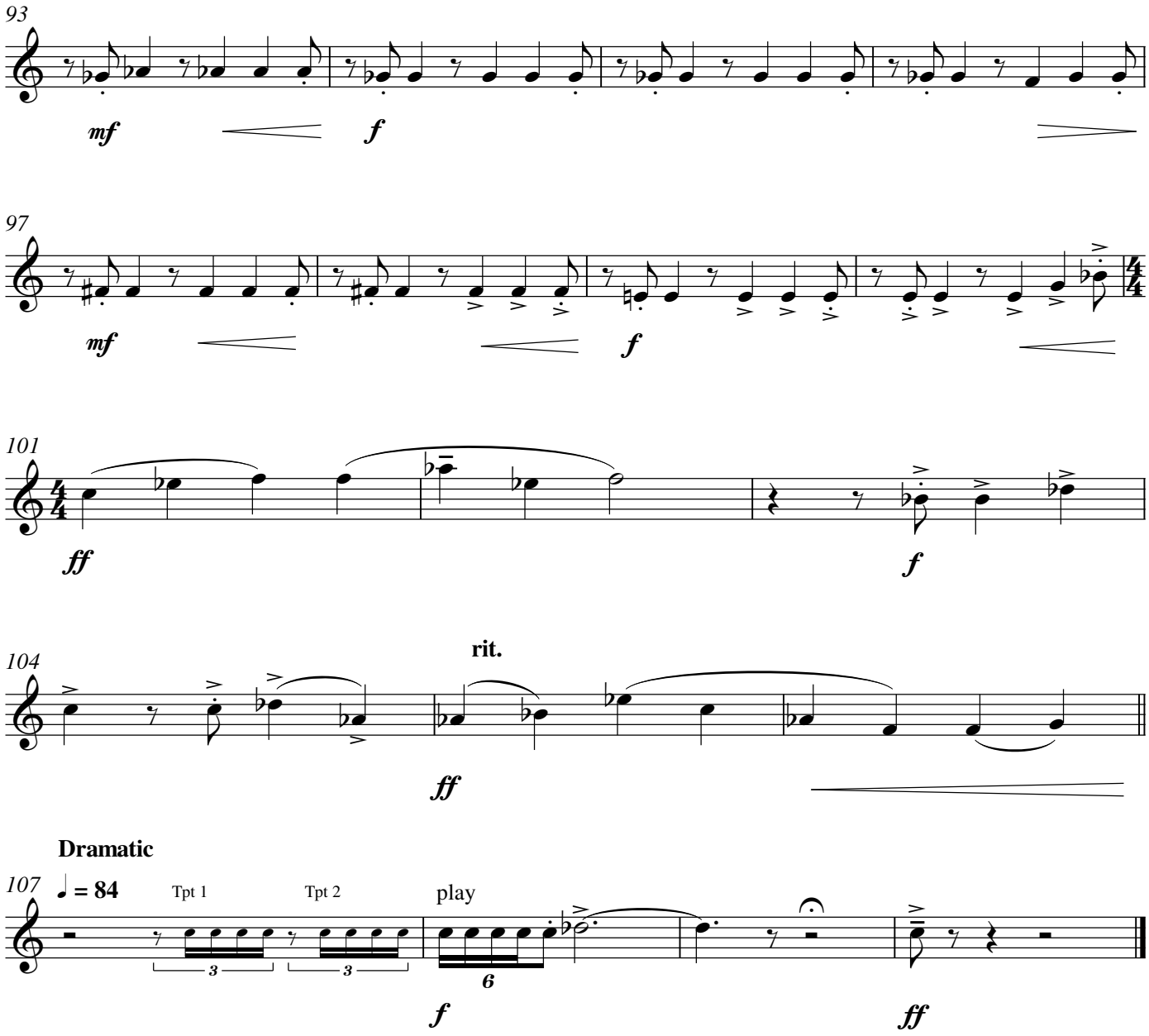
Molto Rubato

♩ = 78-92



With more energy



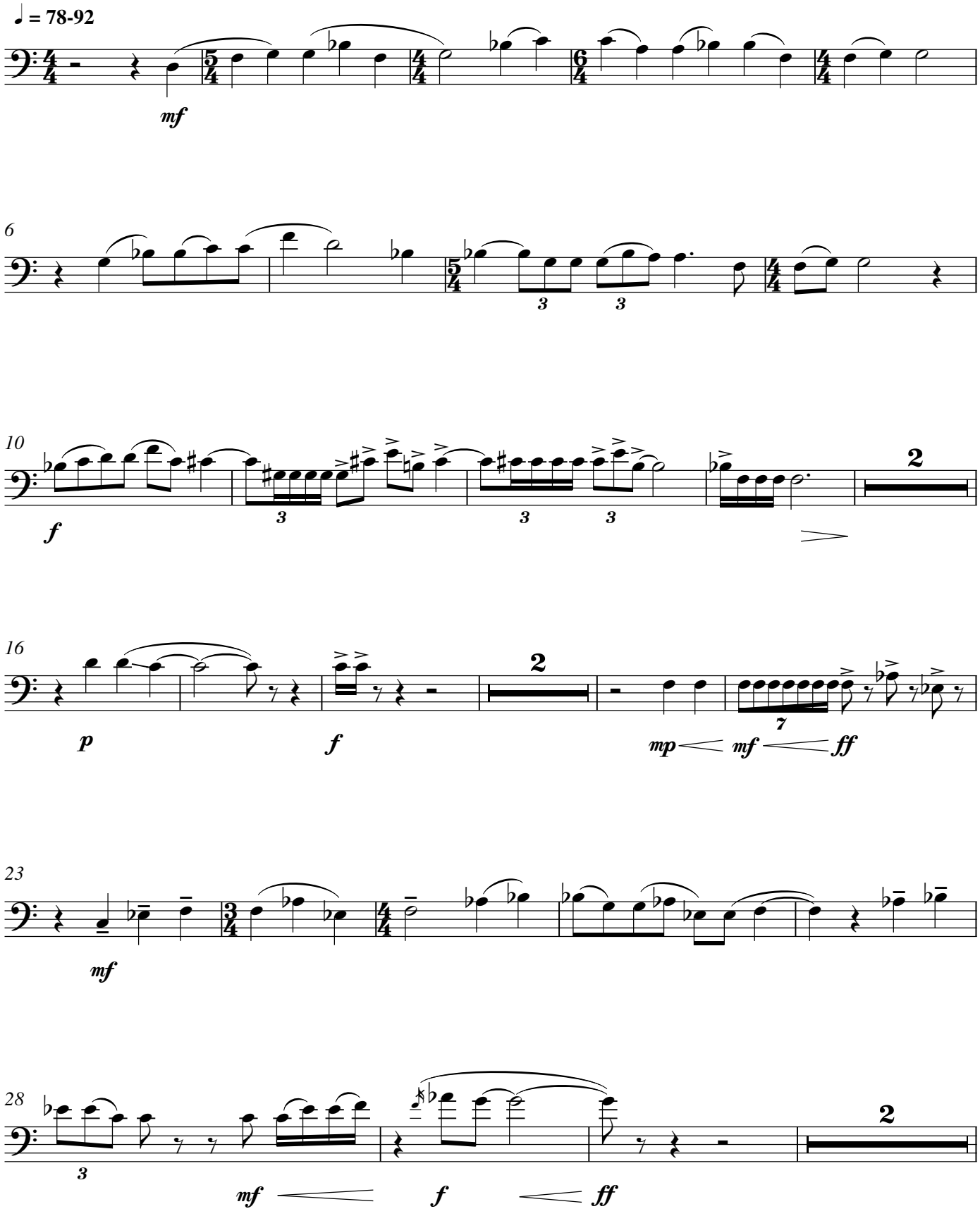

93
mf
f
97
mf
f
101
ff
f
104
rit.
ff
Dramatic
107
♩ = 84
Tpt 1
Tpt 2
play
f
ff

Trombone

To Throw

Michael Mikulka

Molto Rubato



33

p

39

mf *mp* *p*

44

accel poco a poco.

With more energy

53 ♩ = 100

4

f

61

65

3 3

ff

69

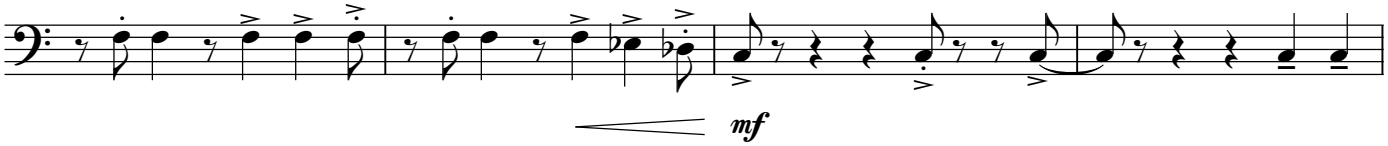
2

mf

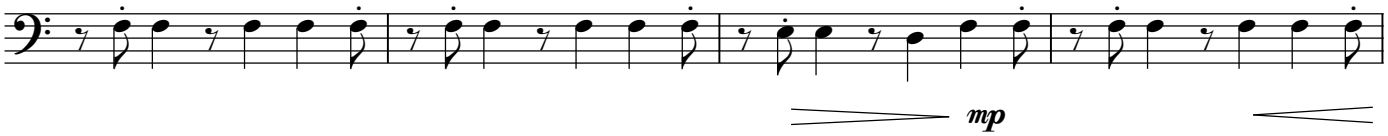
75

mp

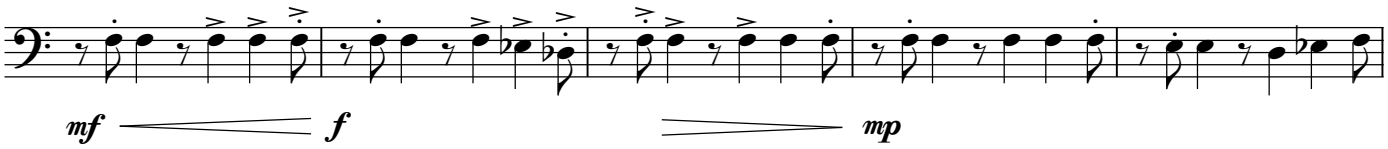
79



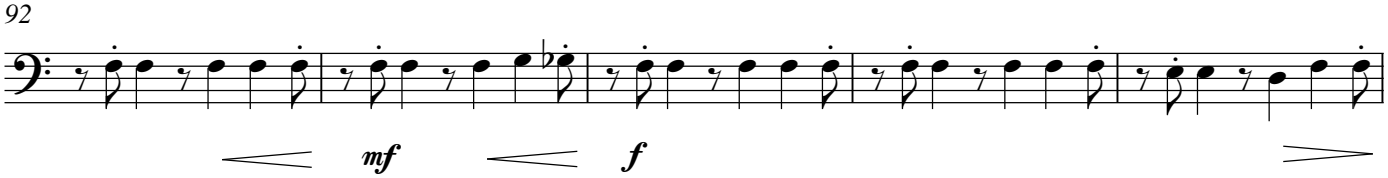
83



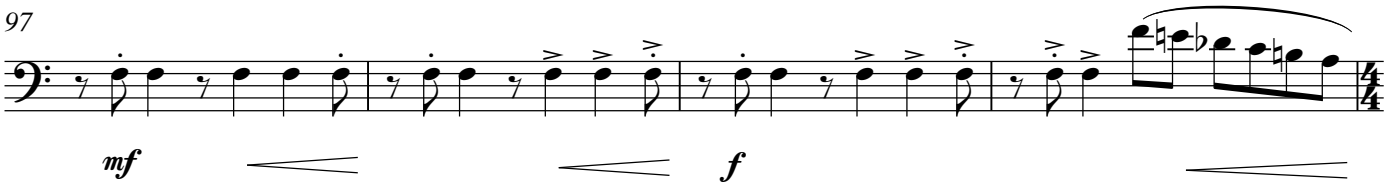
87



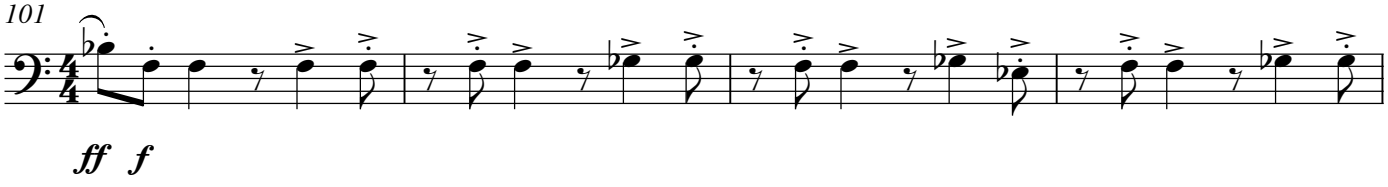
92



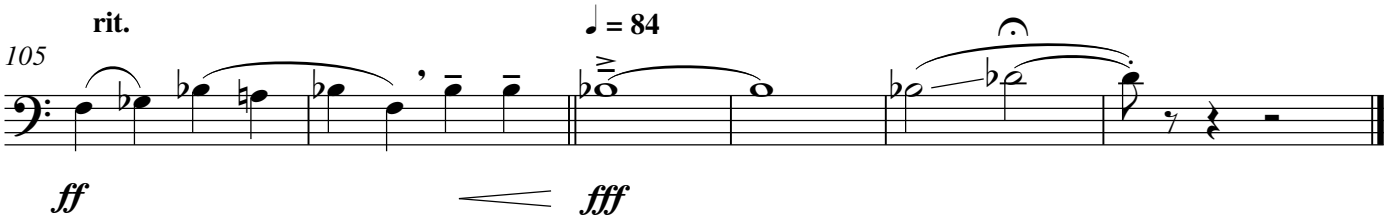
97



101



105



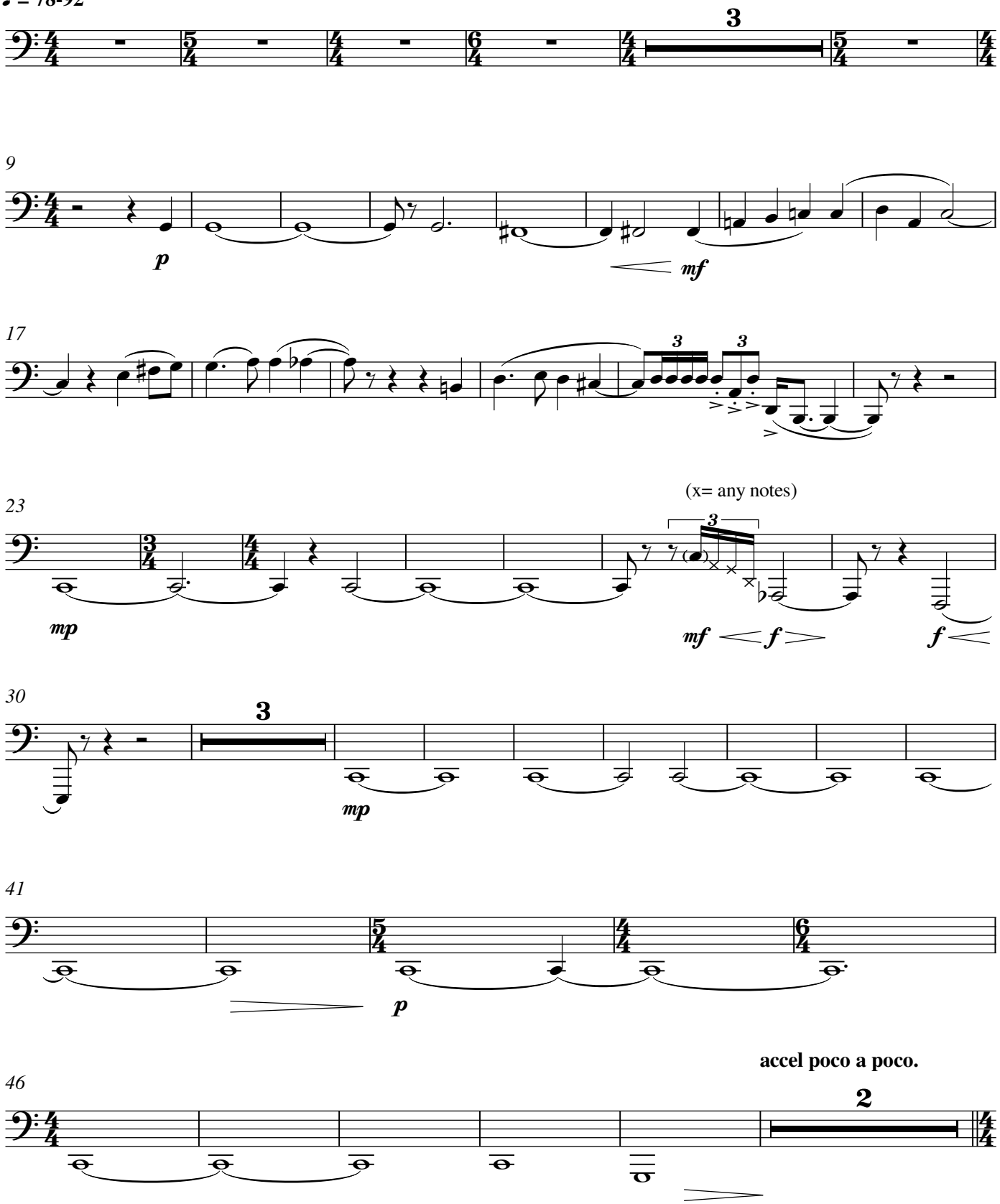
Bass Trombone

To Throw

Michael Mikulka

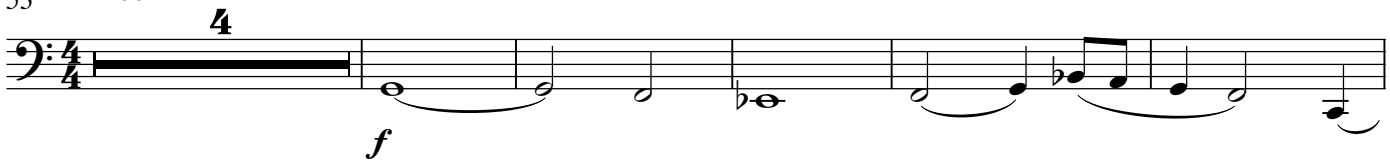
Molto Rubato

♩ = 78-92

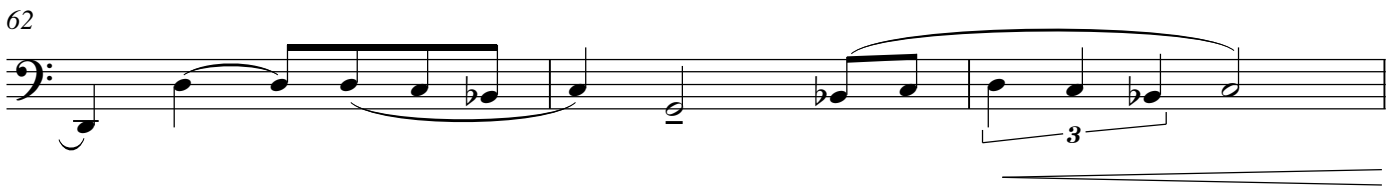


With more energy

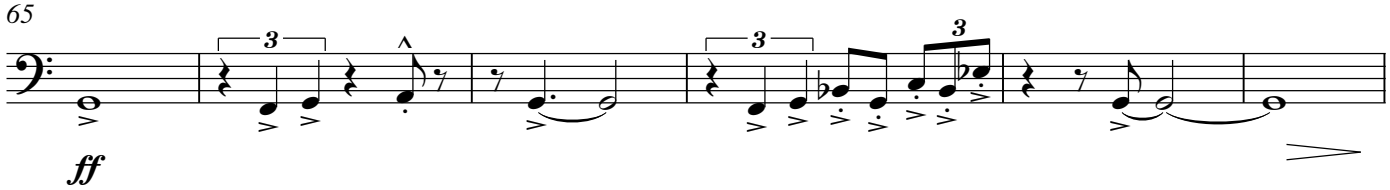
53 ♩ = 100



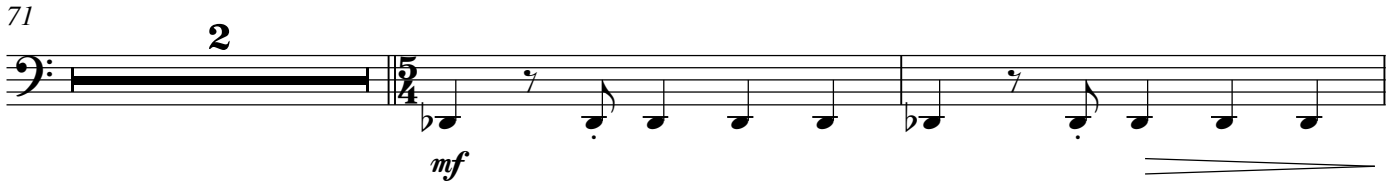
62



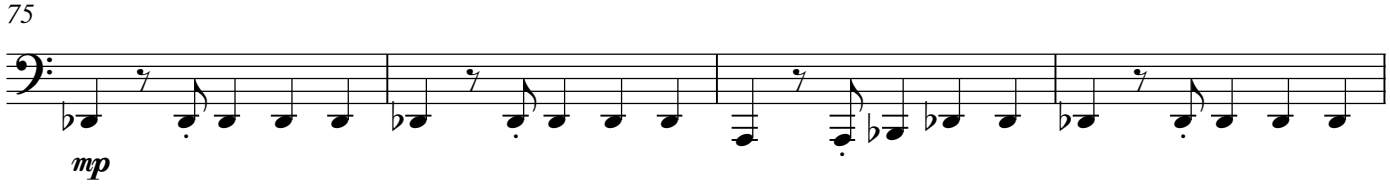
65



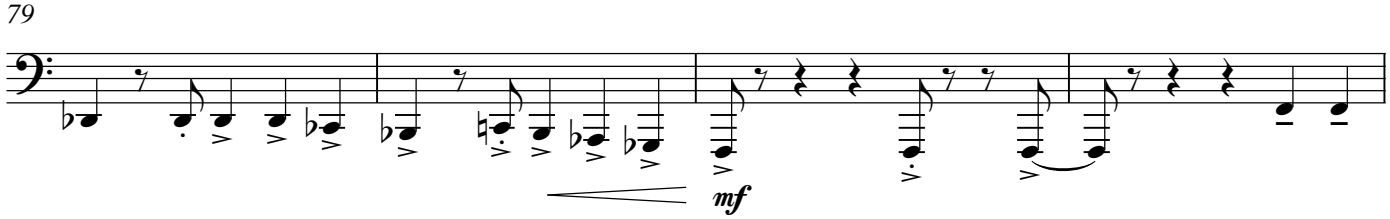
71



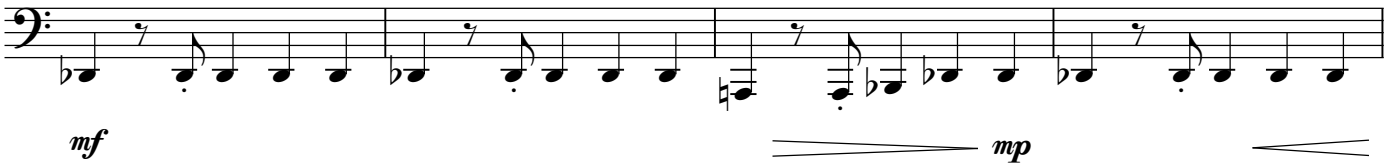
75



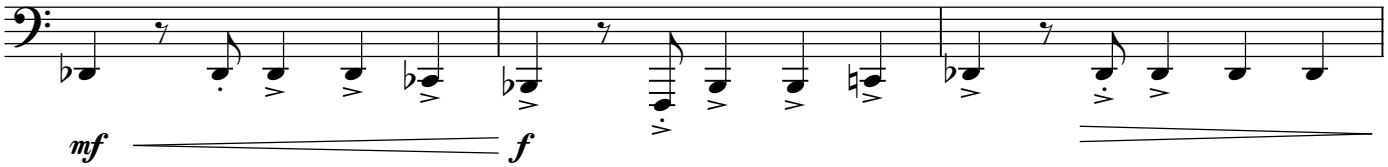
79



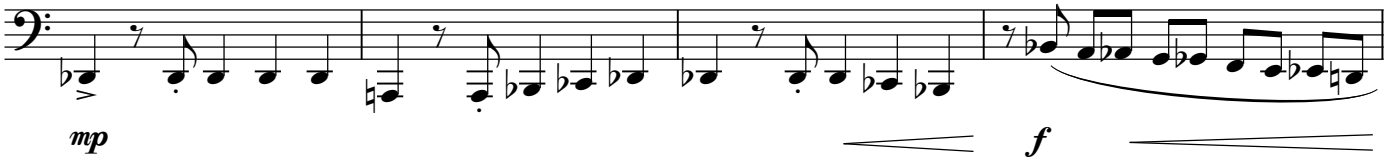
83



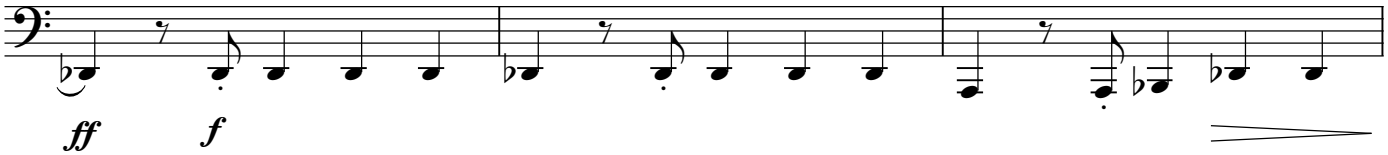
87



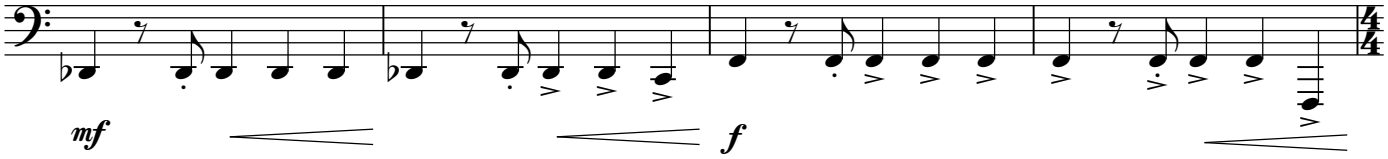
90



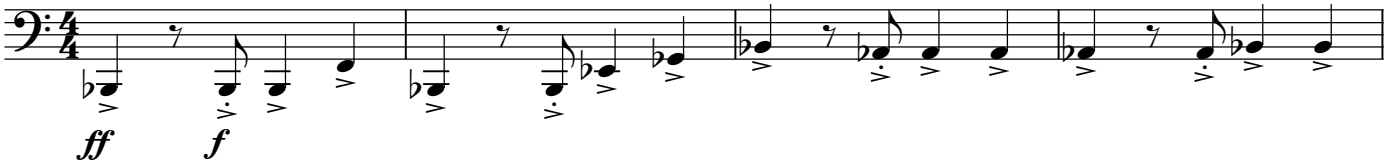
94



97



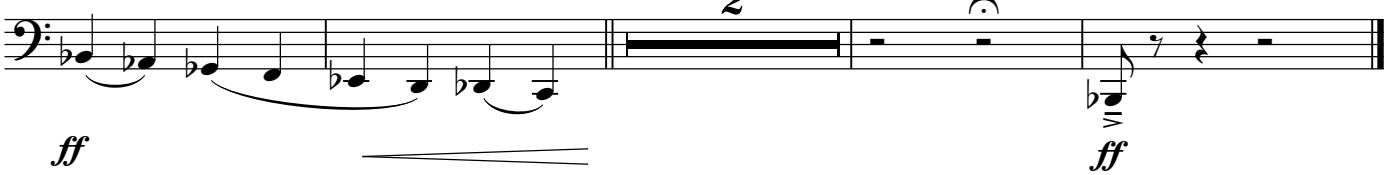
101



Dramatic

105 **rit.**

♩ = 84



BRASS QUINTET NO.1

ANDREW SELLE

PRO Tracking ID: PM Brass Quintet No 1.
PARMA Music Publishing (ASCAP/BMI)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

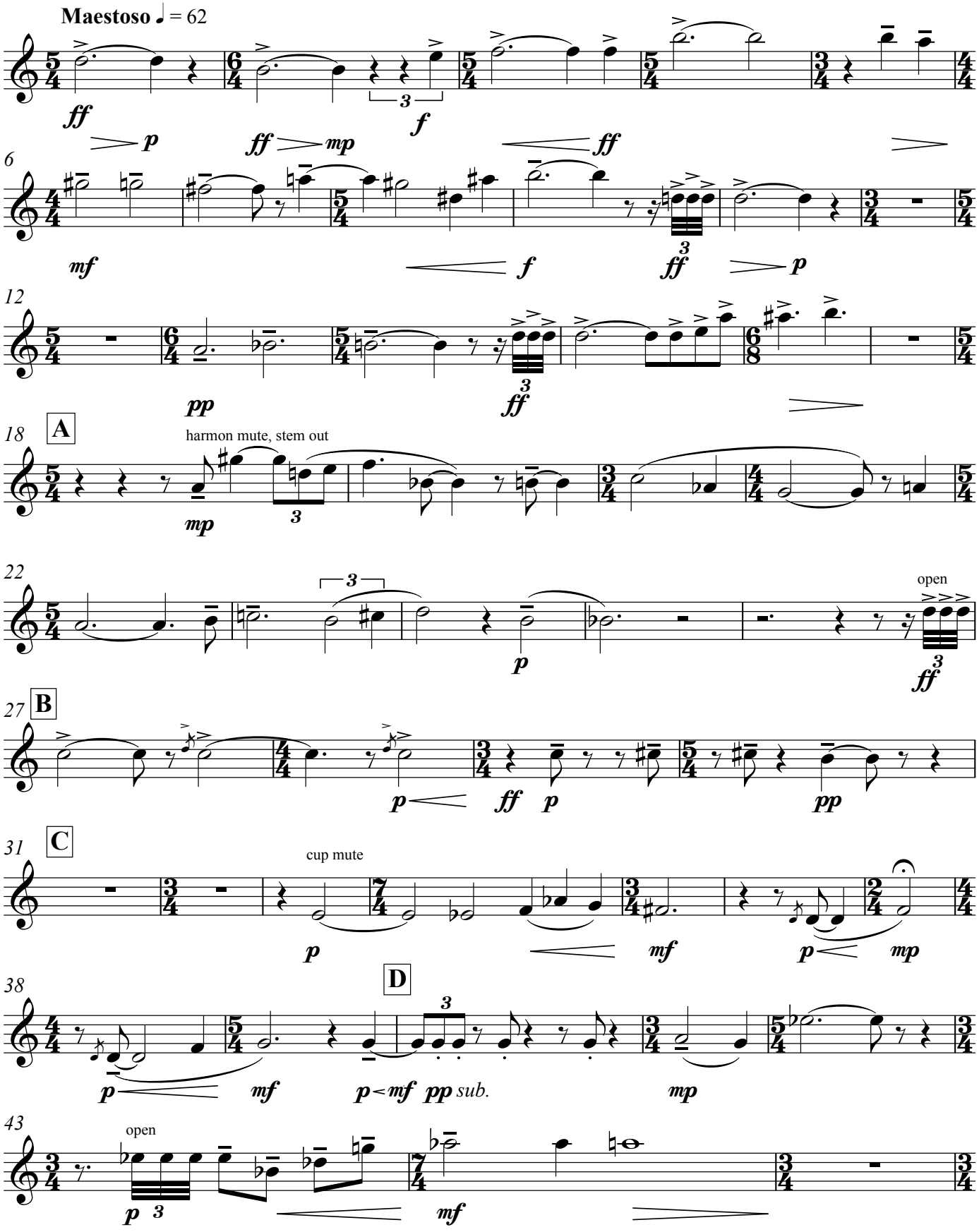
Brass Quintet No. 1

Andrew Selle

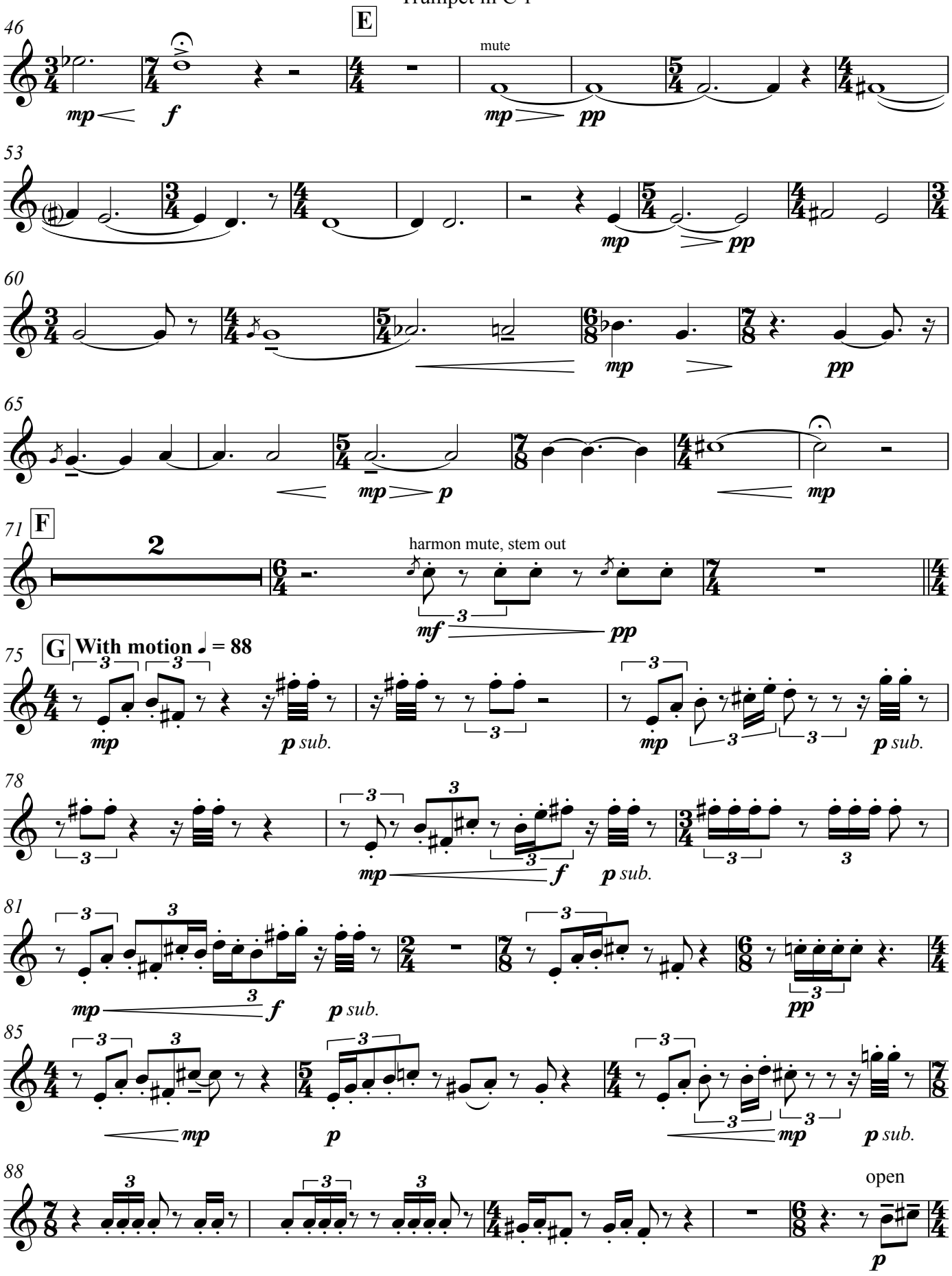
Brass Quintet No. 1

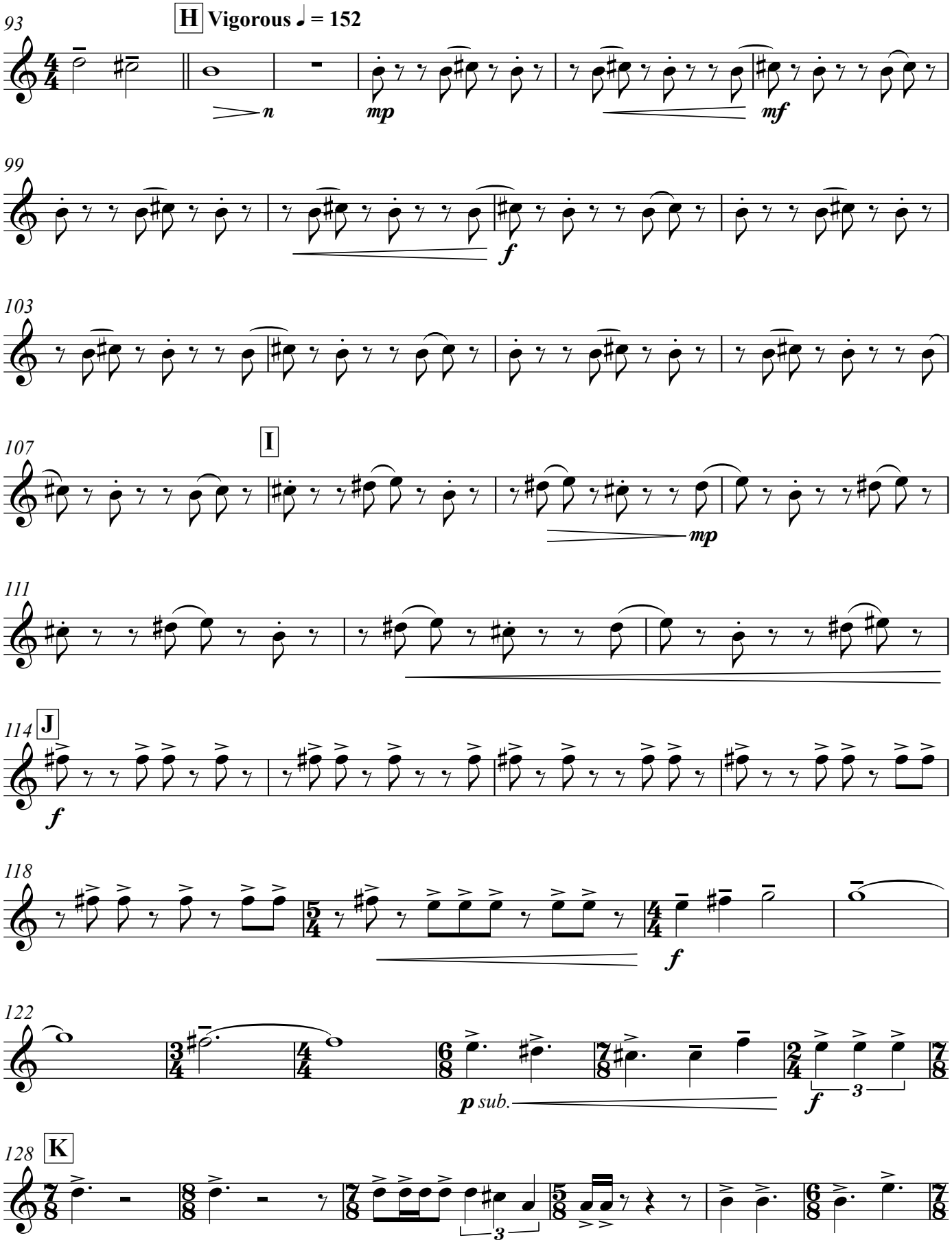
Trumpet in C 1

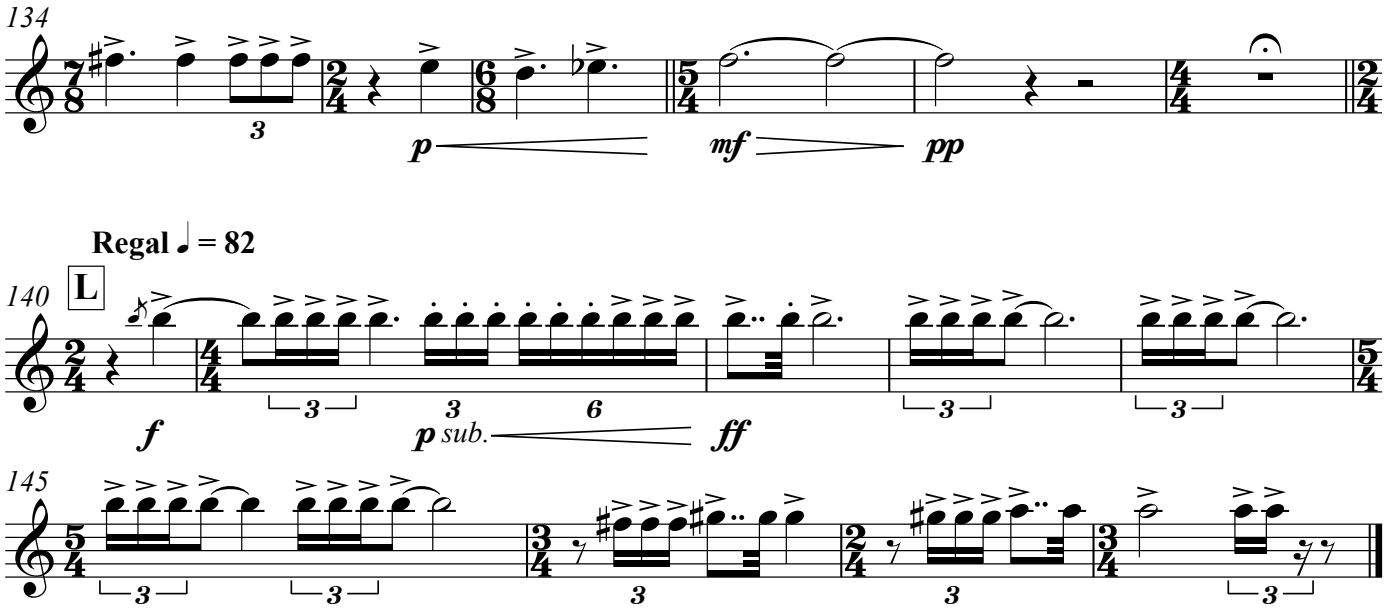
Andrew Selle



©2011 Andrew Selle
ALL RIGHTS RESERVED


46
E
mute
mp
f
mp
pp
53
mp
pp
60
mp
pp
65
mp
p
mp
71
F
2
harmon mute, stem out
mf
pp
75
G
With motion ♩ = 88
mp
p sub.
mp
p sub.
78
mp
f
p sub.
81
mp
f
p sub.
pp
85
mp
p
mp
p sub.
88
open
p

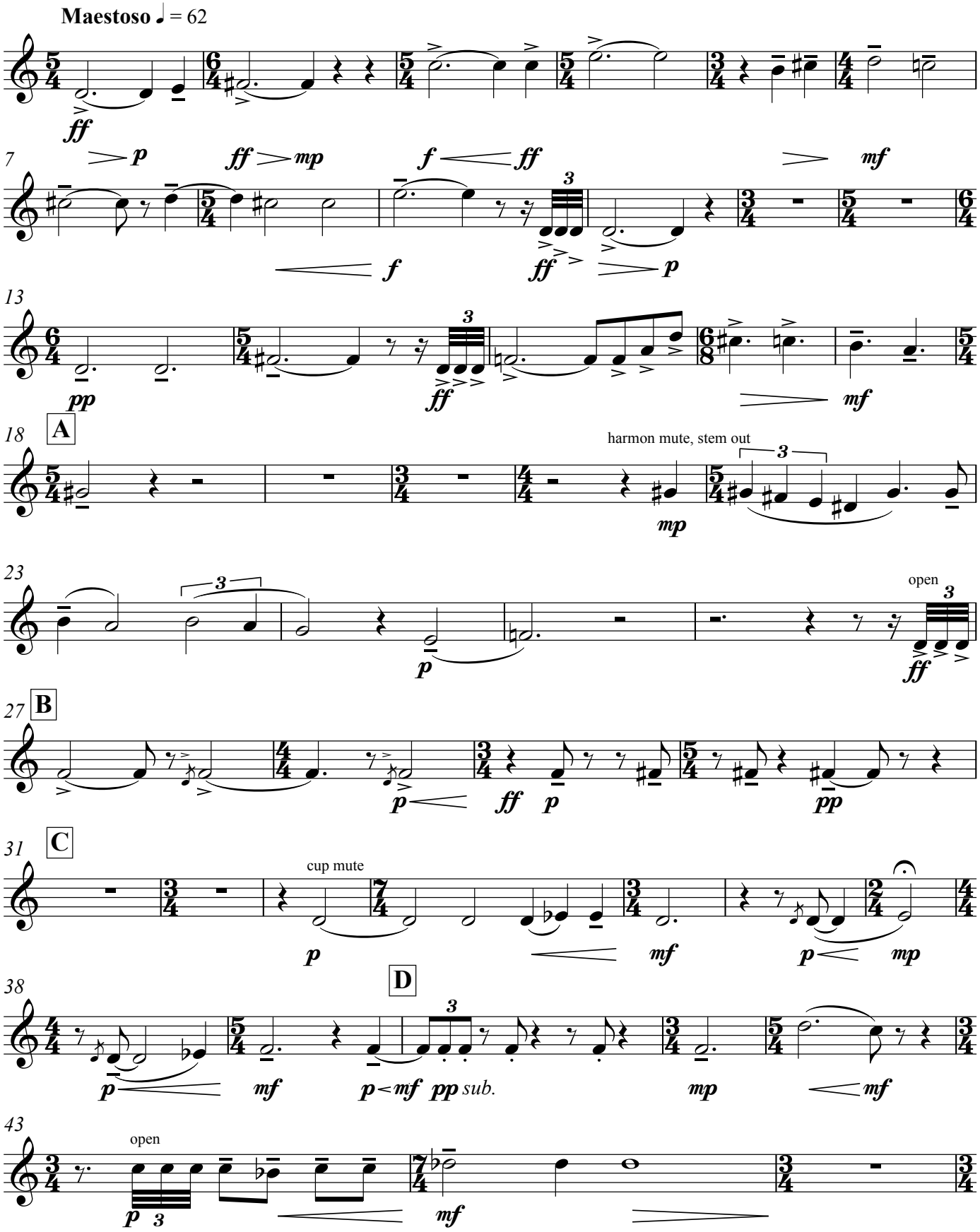

93
H Vigorous ♩ = 152
n
mp
mf
99
f
103
107
I
mp
111
114
J
f
118
f
122
p sub.
f
3
128
K
3
V.S.


134
p
mf
pp
Regal ♩ = 82
140
L
f
p sub.
ff
145

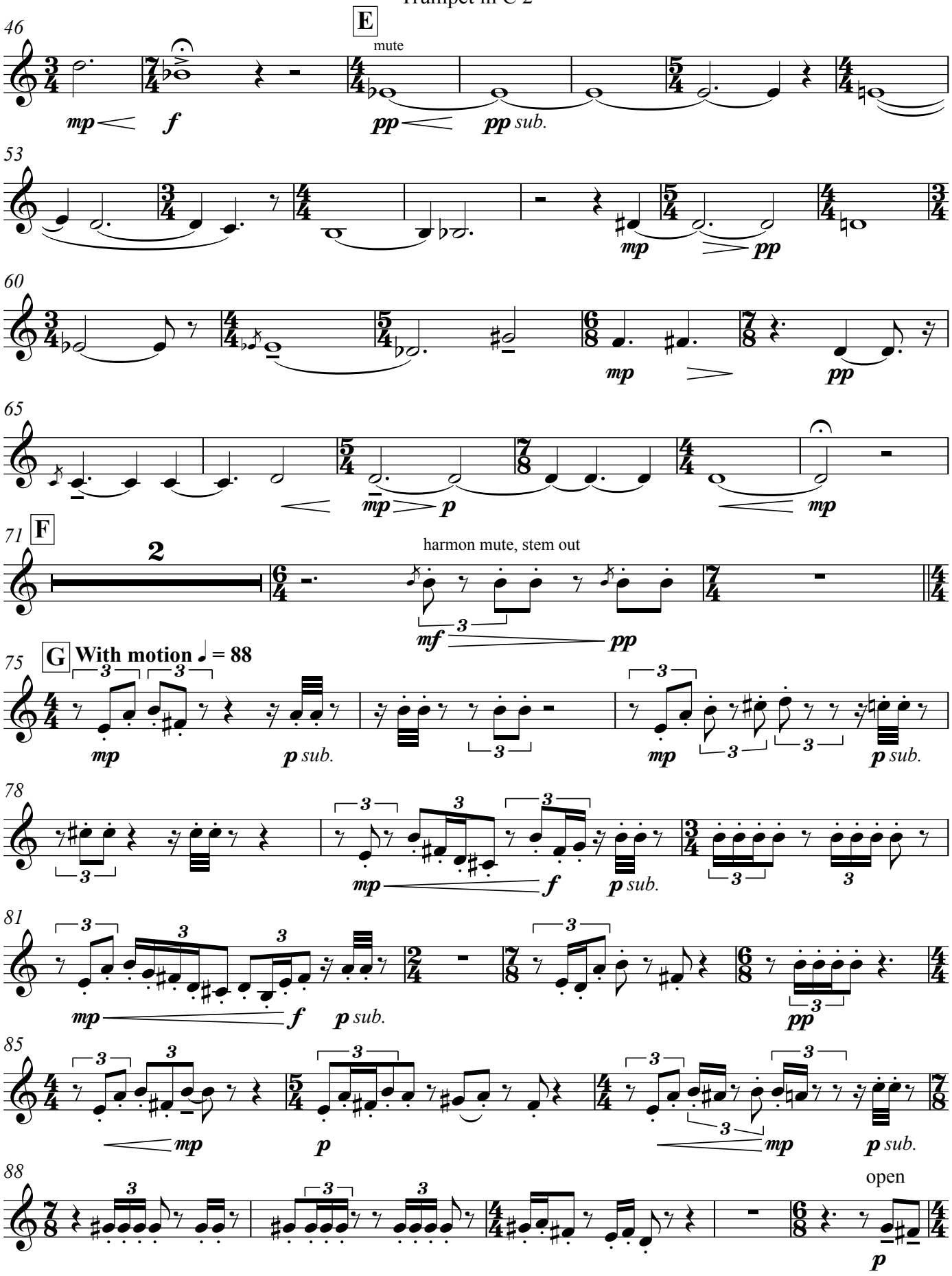
Brass Quintet No. 1

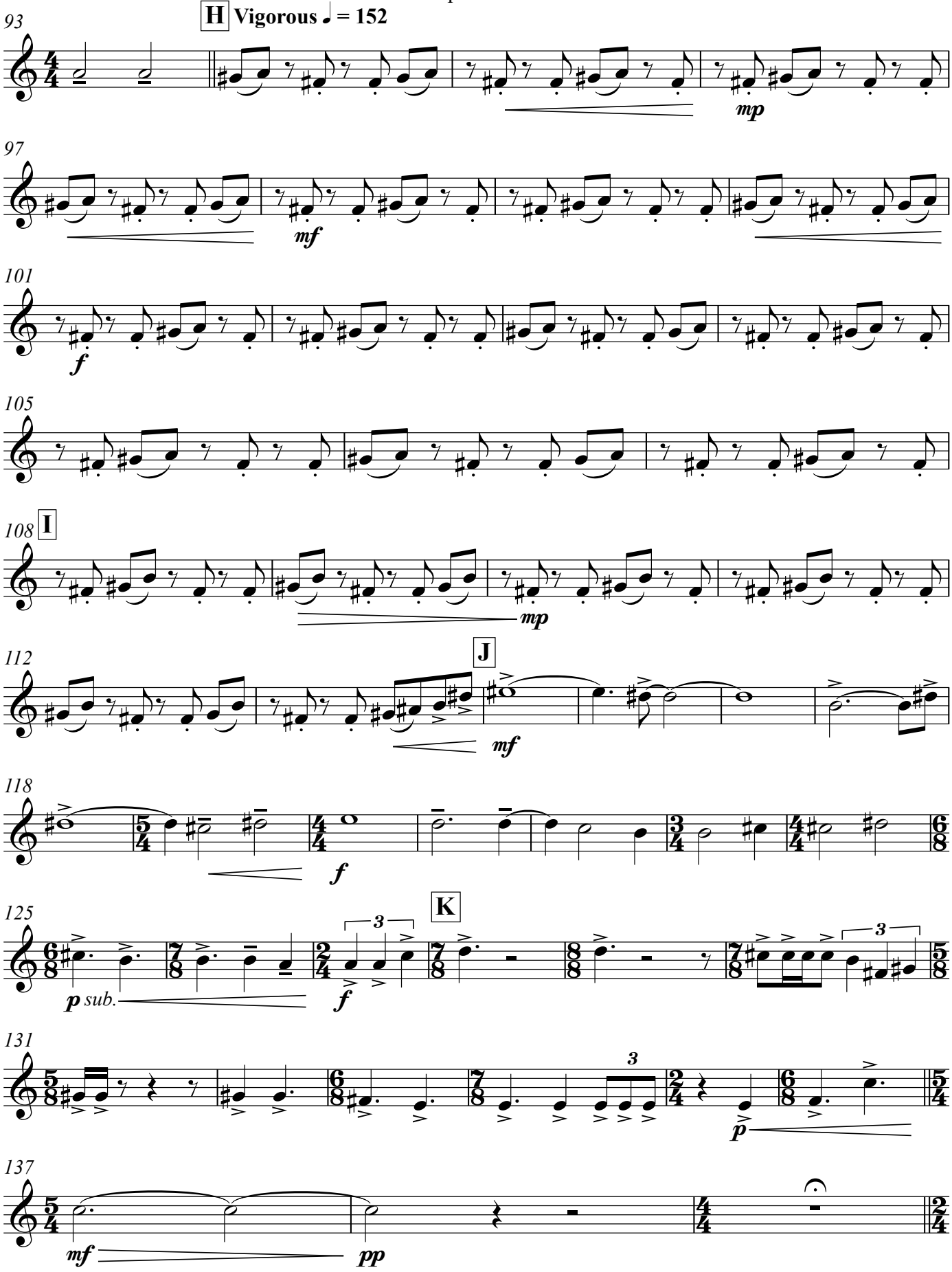
Trumpet in C 2

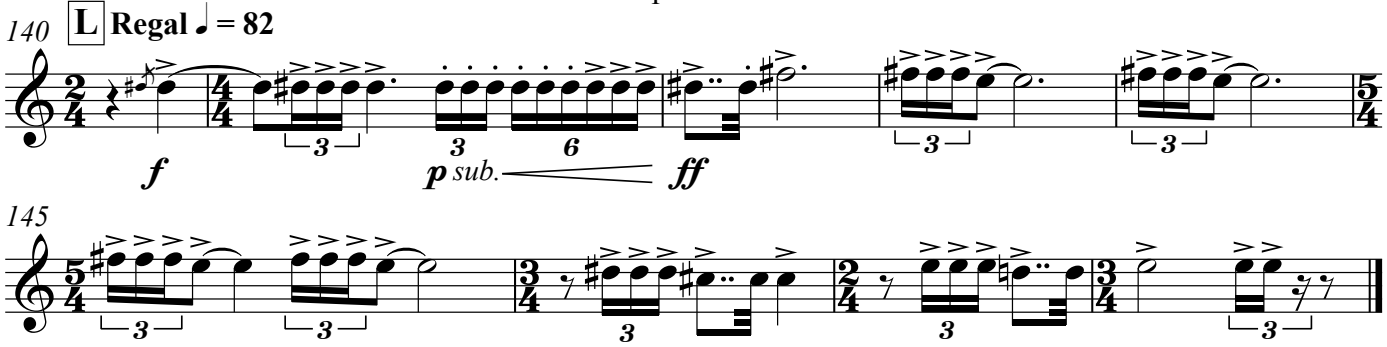
Andrew Selle



©2011 Andrew Selle
ALL RIGHTS RESERVED


46
E
mute
mp
f
pp
pp sub.
53
mp
pp
60
mp
pp
65
mp
p
mp
71
F
2
harmon mute, stem out
mf
pp
75
G
With motion ♩ = 88
mp
p sub.
mp
p sub.
78
mp
f
p sub.
81
mp
f
p sub.
pp
85
mp
p
mp
p sub.
88
open
p

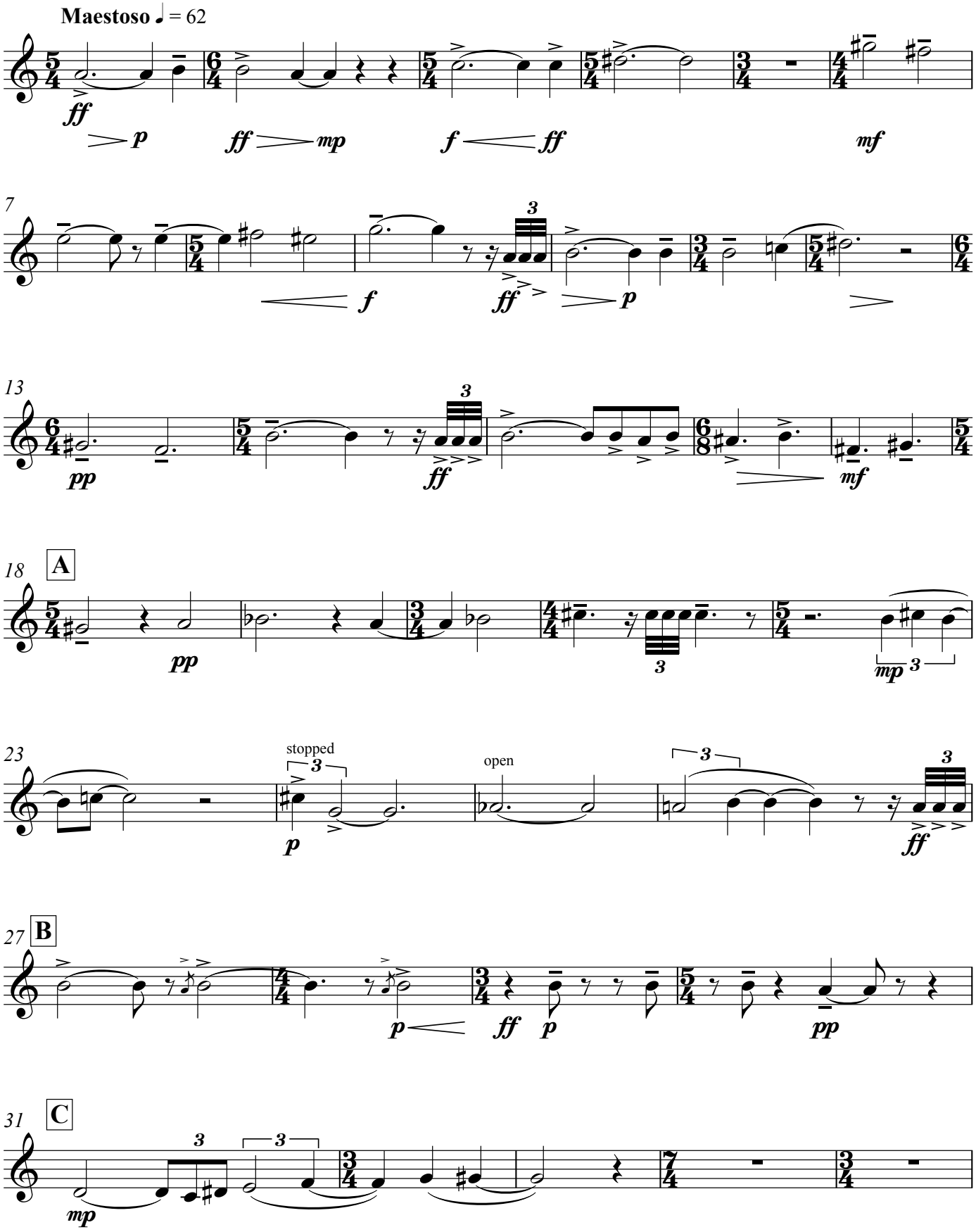

93
H Vigorous ♩ = 152
mp
97
mf
101
f
105
108 I
mp
112
J
mf
118
f
125
K
p sub.
f
131
p
137
mf
pp


140
L
Regal ♩ = 82
f
p sub.
ff
145

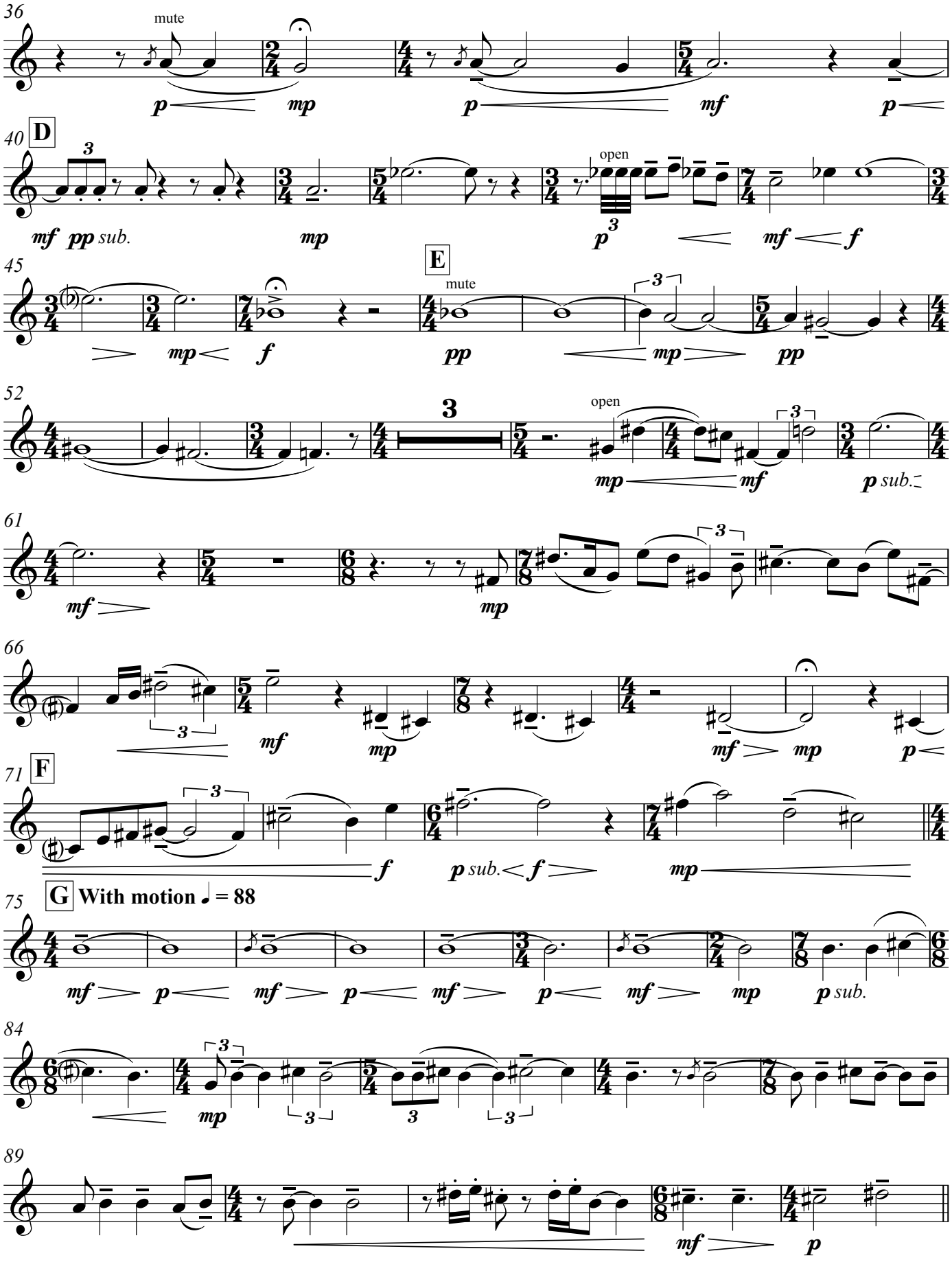
Brass Quintet No. 1

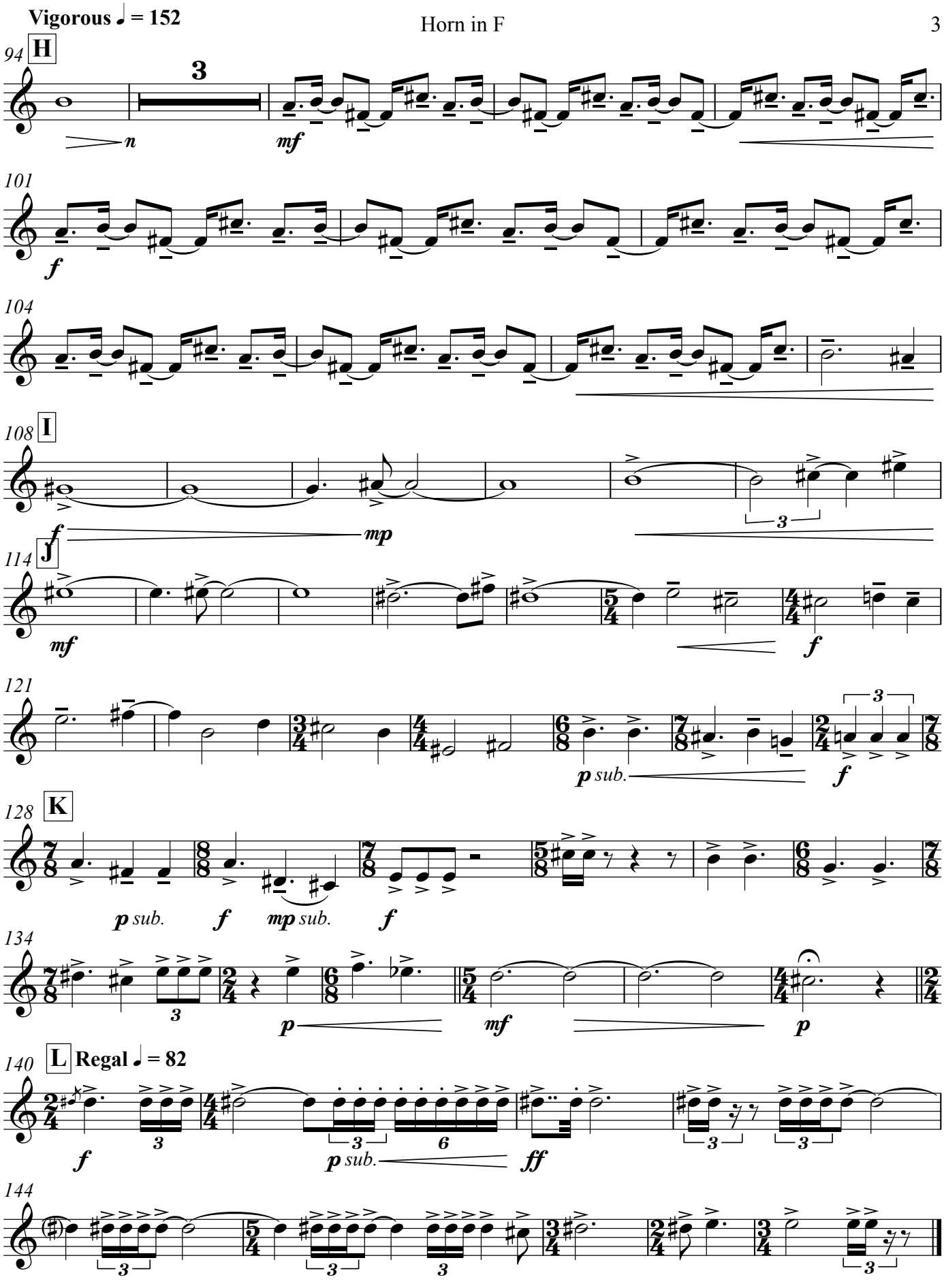
Horn in F

Andrew Selle



©2011 Andrew Selle
ALL RIGHTS RESERVED

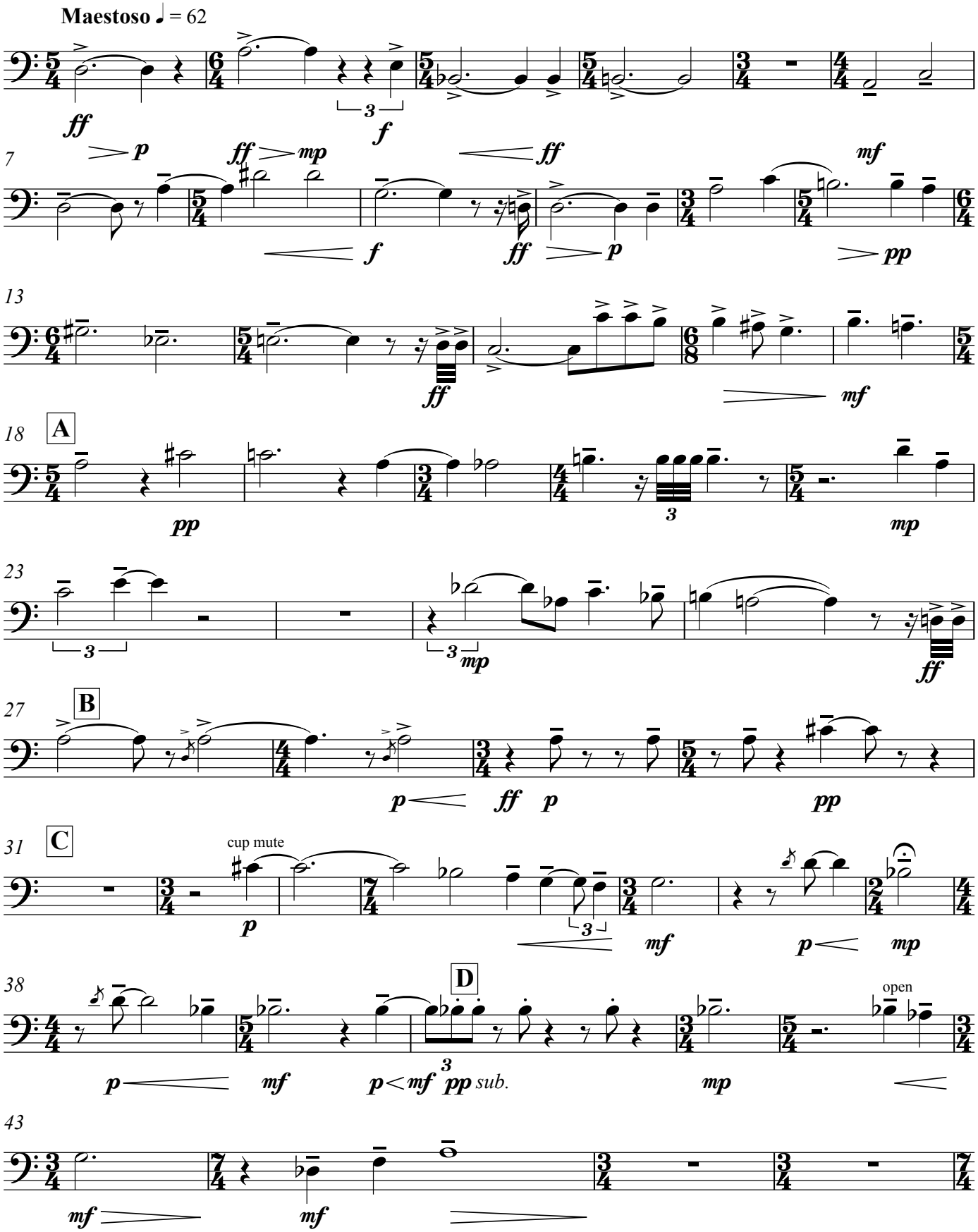

36
mute
p
mp
p
mf
p
40
D
mf pp sub.
mp
open
p3
mf f
45
E
mute
mp
f
pp
mp
pp
52
3
open
mp
mf
p sub.
61
mf
mp
66
mf
mp
mf
mp
p
71
F
f
p sub.
f
mp
75
G
With motion ♩ = 88
mf
p
mf
p
mf
p
mf
mp
p sub.
84
mp
89
mf
p


Vigorous ♩ = 152
94 H
3
n
mf
101
f
104
108 I
f
mp
3
114 J
mf
f
121
p sub.
3
f
128 K
p sub.
f
mp sub.
f
134
3
p
mf
p
140 L Regal ♩ = 82
f
3
3
p sub.
6
ff
3
3
144
3
3
3
3

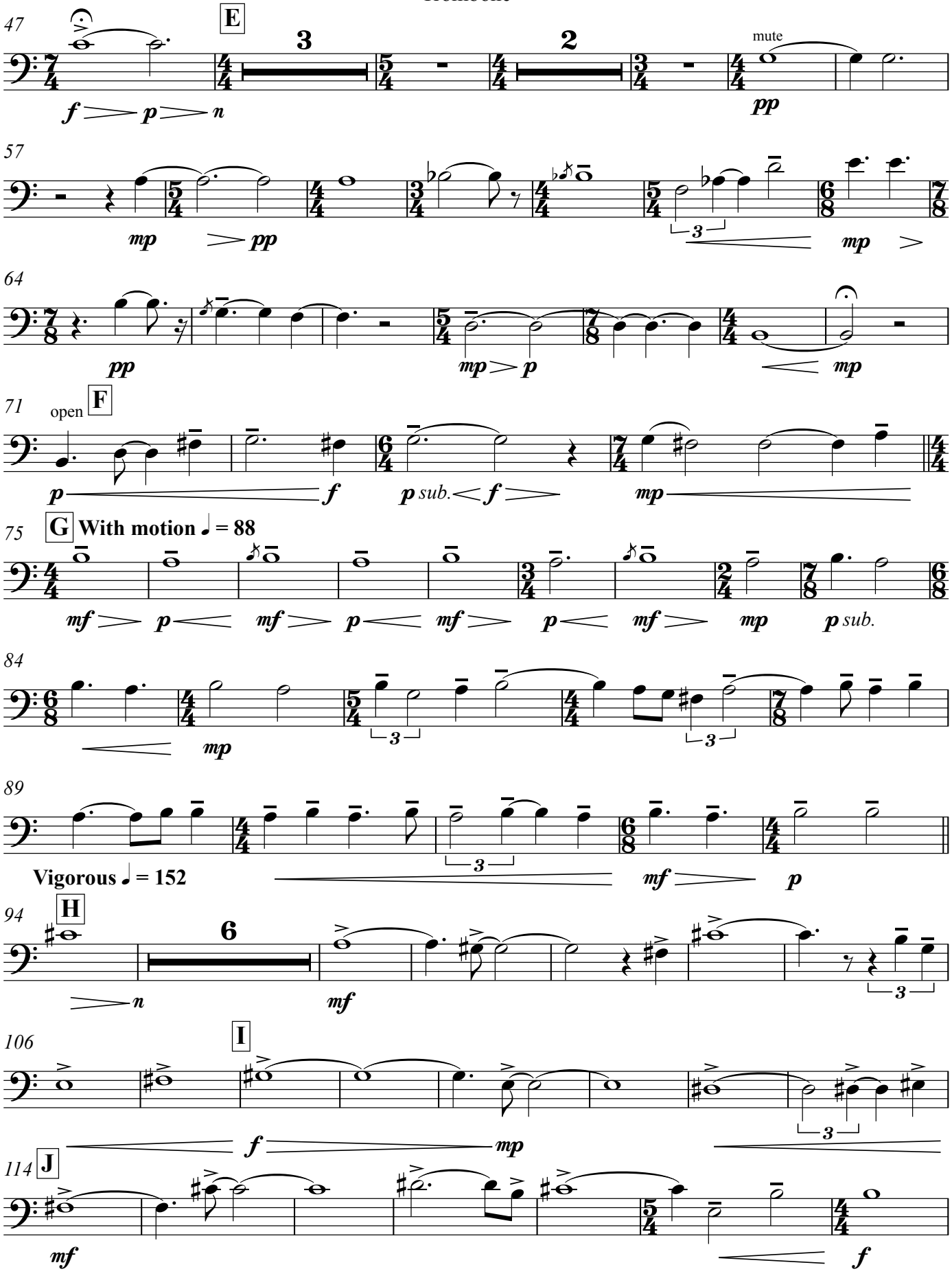
Brass Quintet No. 1

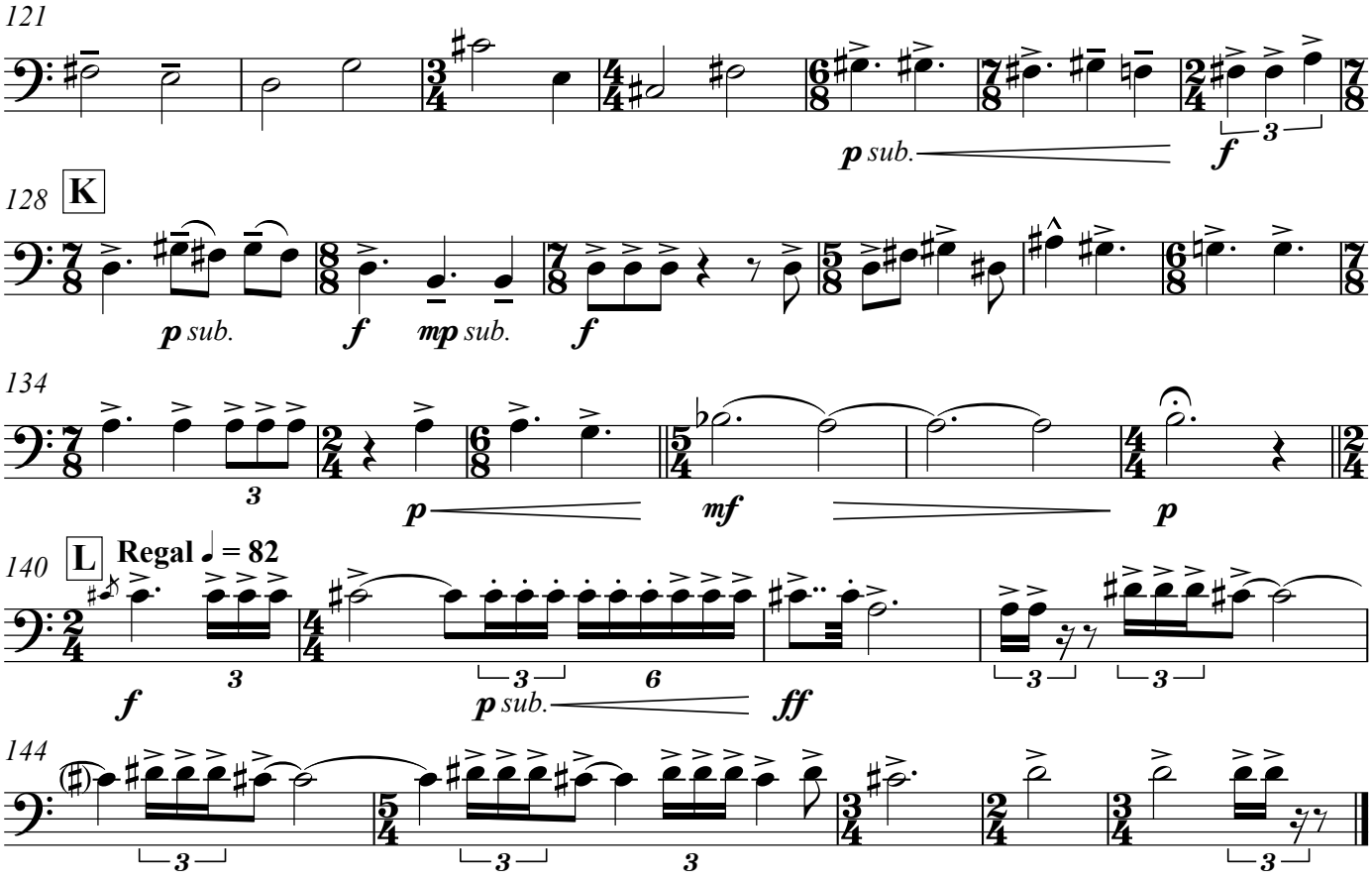
Trombone

Andrew Selle



©2011 Andrew Selle
ALL RIGHTS RESERVED

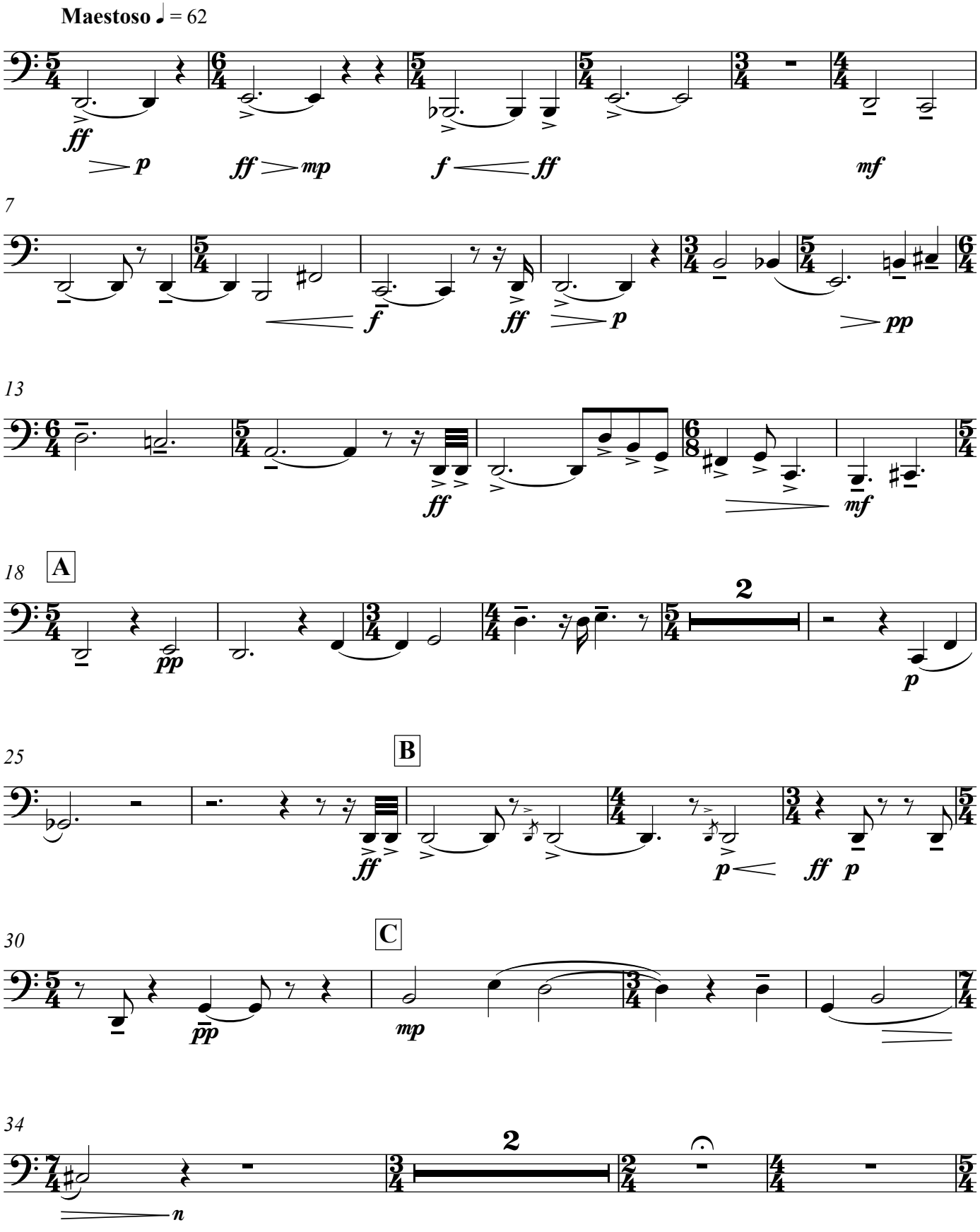

47
E
3
2
mute
f p n
pp
57
mp pp
3
mp
64
pp
mp p
mp
71
open
F
p f
p sub. f
mp
75
G
With motion ♩ = 88
mf p mf p mf p mf
mp
p sub.
84
mp
3
3
89
Vigorous ♩ = 152
3
mf
p
94
H
6
n
mf
3
106
I
f
mp
3
114
J
mf
f


121
p sub.
f
3
128
K
p sub.
f
mp sub.
f
134
3
p
mf
p
140
L
Regal ♩ = 82
f
3
3
6
p sub.
ff
3
3
144
3
3
3
3

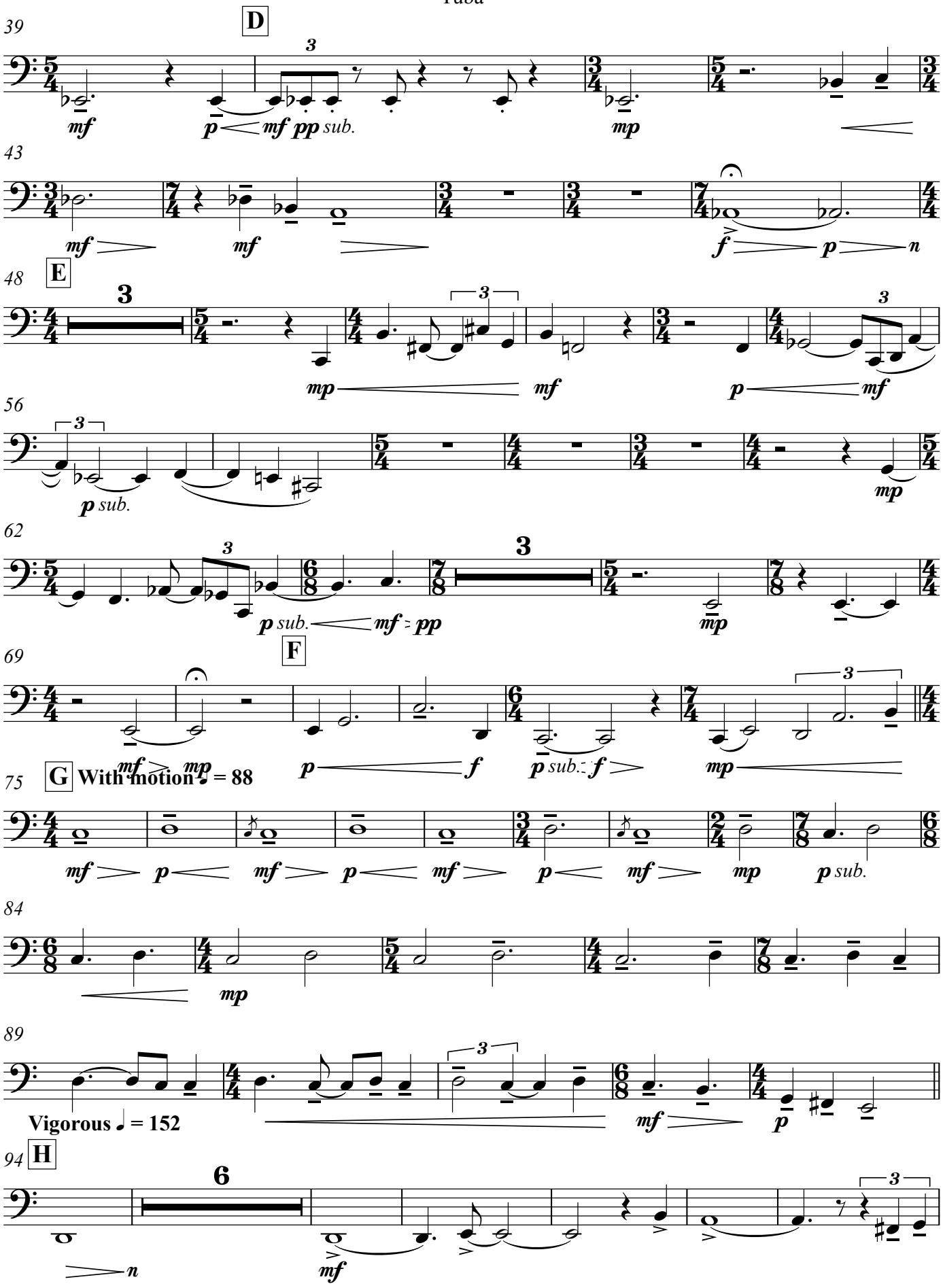
Brass Quintet No. 1

Tuba

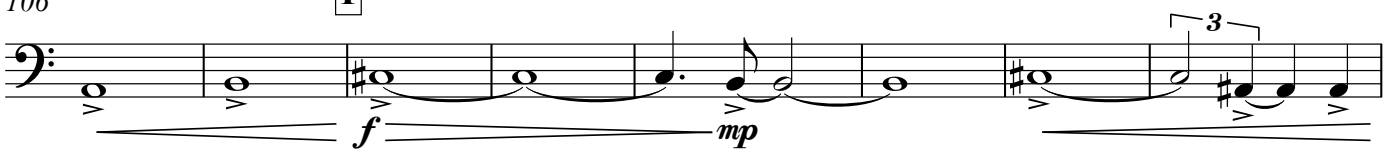
Andrew Selle



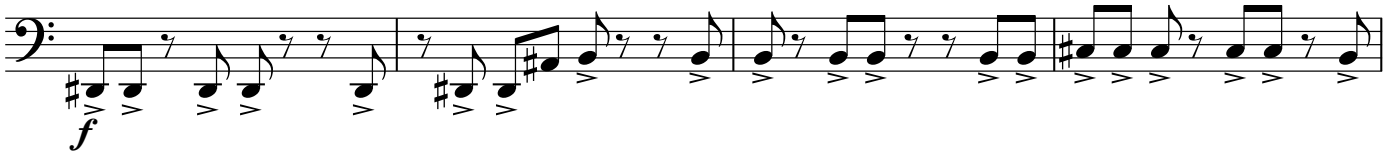
©2011 Andrew Selle
ALL RIGHTS RESERVED


39
D
mf
p
mf pp sub.
mp
43
mf
mf
f
p
n
48
E
3
mp
mf
p
mf
56
p sub.
mp
62
p sub.
mf pp
mp
69
F
mf
mp
p
f
p sub.
f
mp
75
G
With motion ♩ = 88
mf
p
mf
p
mf
p
mf
mp
p sub.
84
mp
89
Vigorous ♩ = 152
mf
p
94
H
6
n
mf

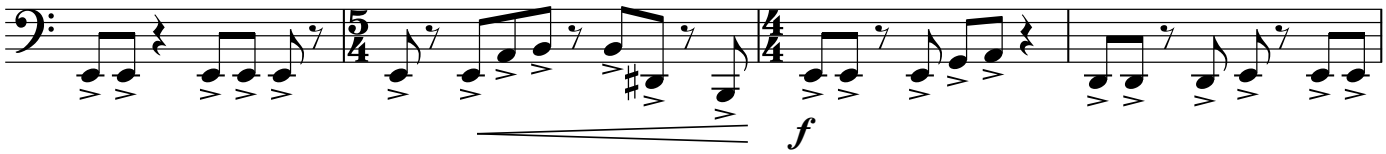
106 **I**



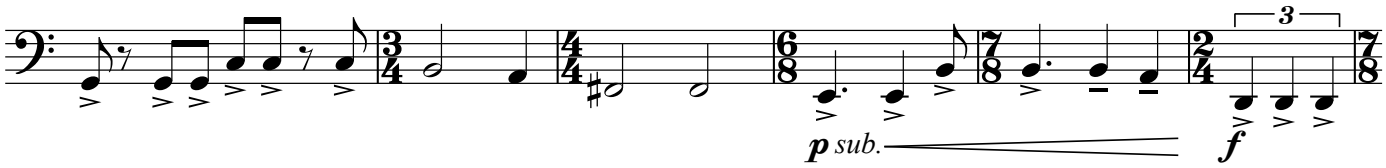
114 **J**



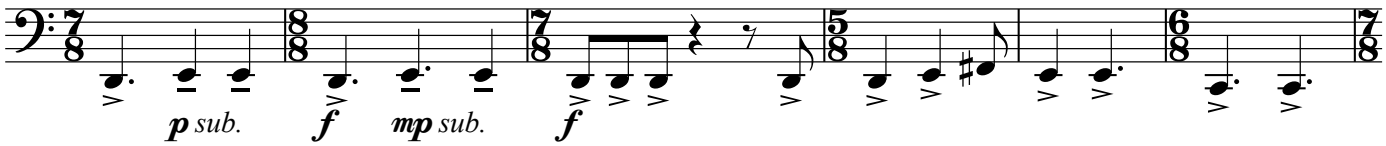
118



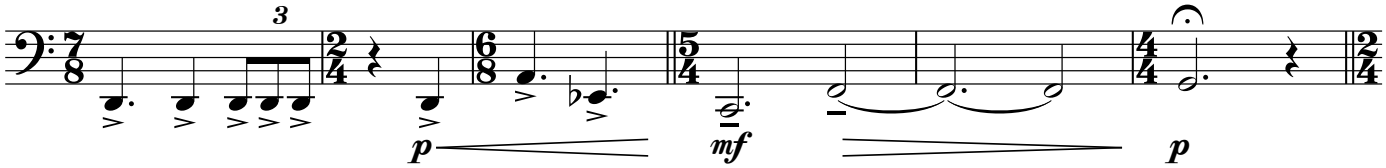
122



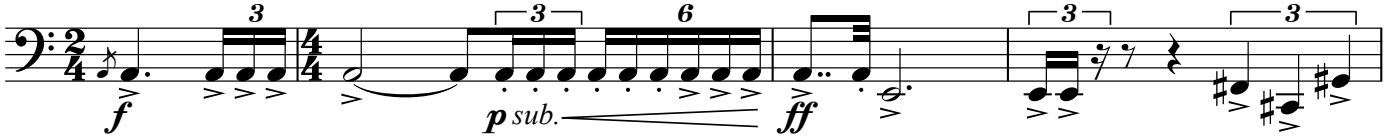
128 **K**



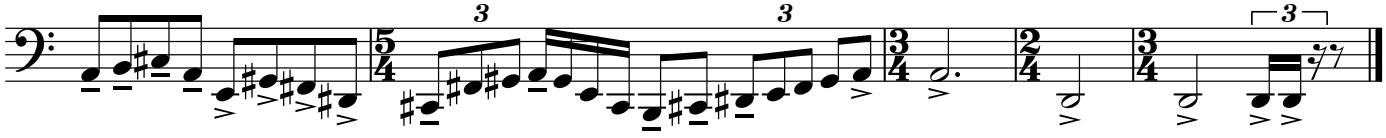
134



140 **L** **Regal ♩ = 82**



144



THE GRIND

BERNARD WALASAVAGE

PRO Tracking ID: PM The Grind
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET

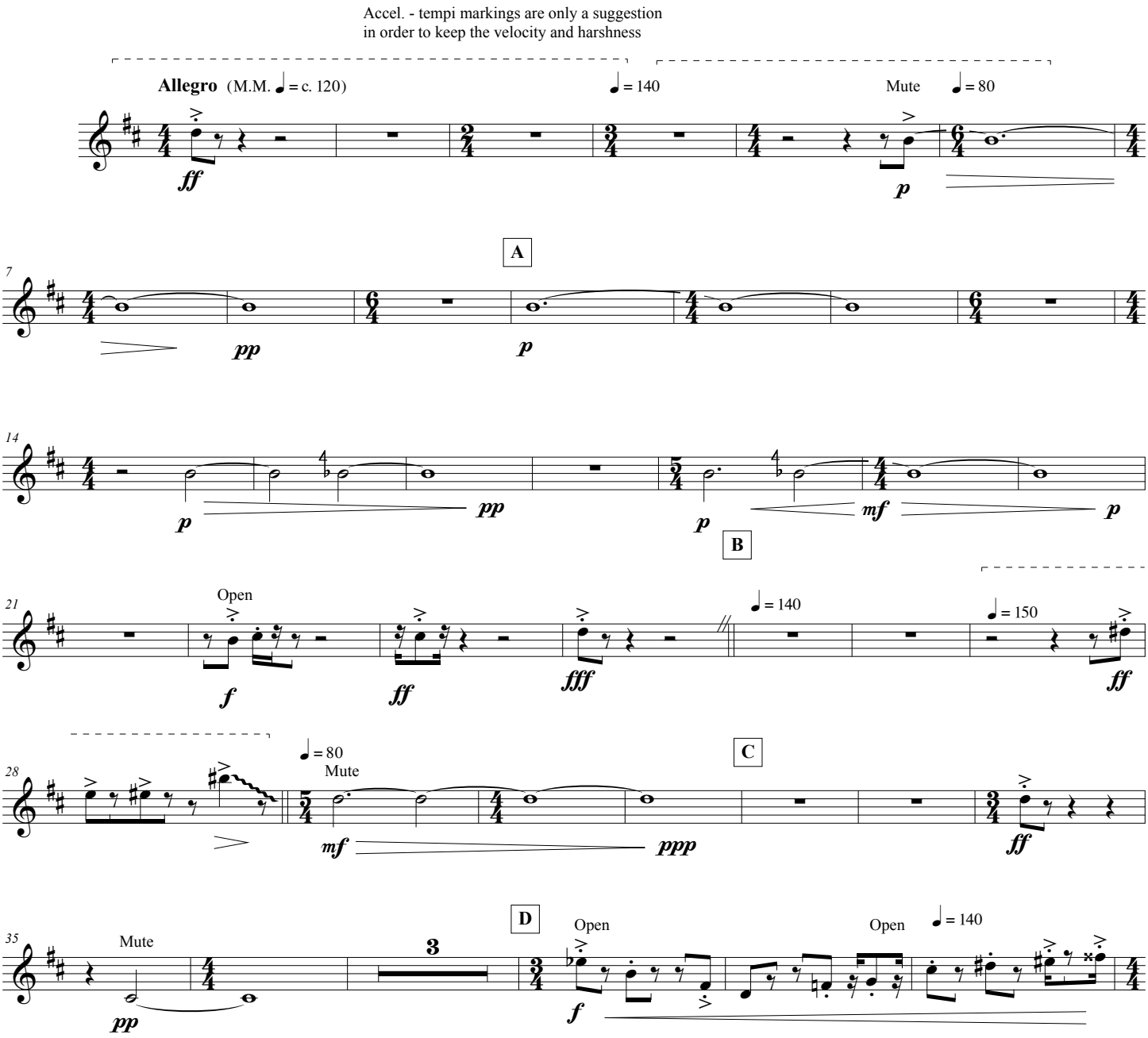
PARMA RECORDINGS

TRUMPET 1

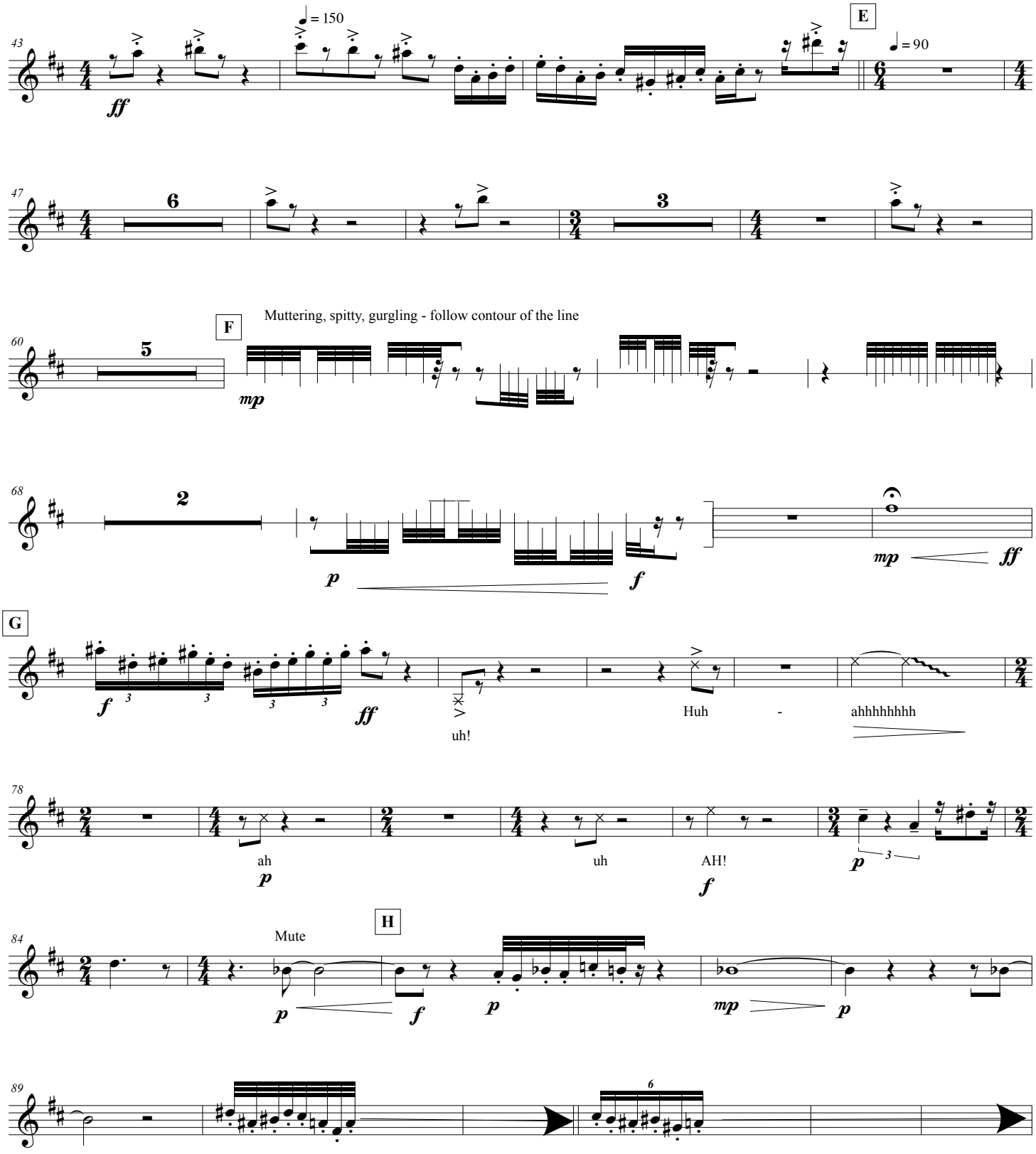
The Grind

for brass quintet

Bernie Walasavage (*1989)



THE GRIND


43
♩ = 150
E
♩ = 90
47
6
3
60
F
Muttering, spitty, gurgling - follow contour of the line
5
68
2
G
uh!
Huh - ahhhhhhhh
78
ah
uh
AH!
84
Mute
H
89
6

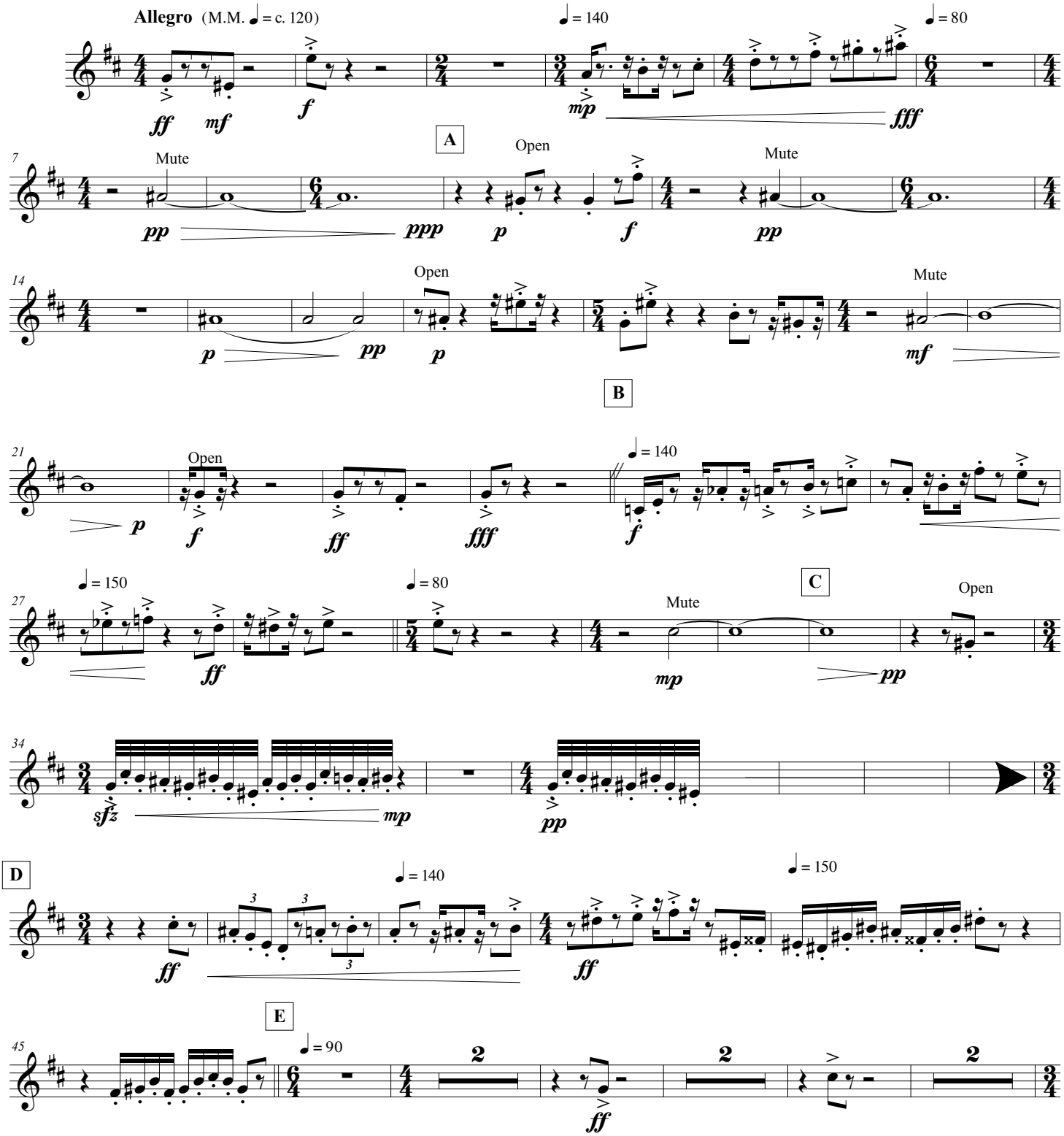
THE GRIND

95
I
♩ = 120
Open
Trumpet 1 - hold - 3-4" - cue unison long tone.
ff
mf
ff
102
♩ = 90
J
♩ = 60
f
p
3
f
p
p
108
pppp
116
ppp

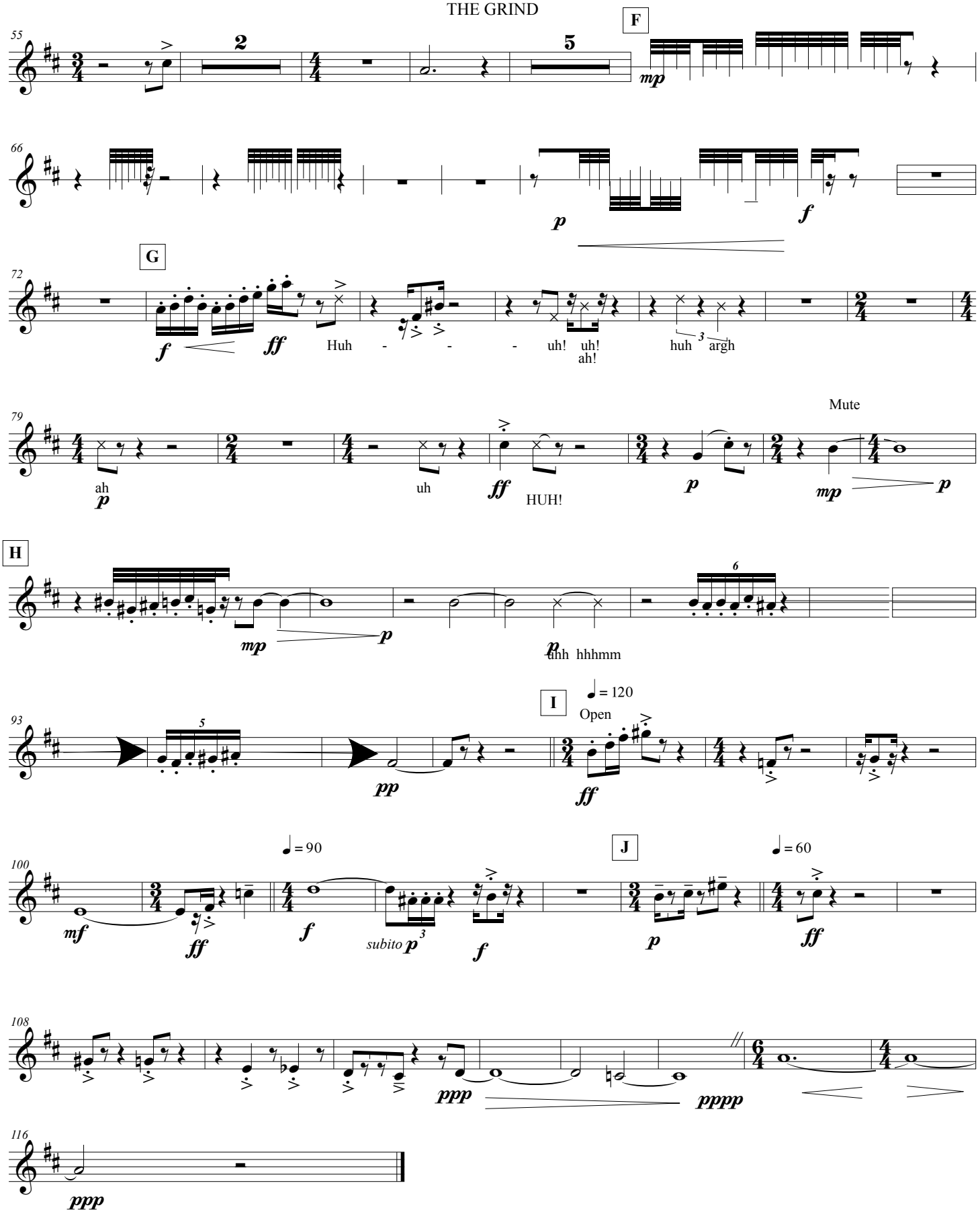
The Grind

for brass quintet

Bernie Walasavage (*1989)



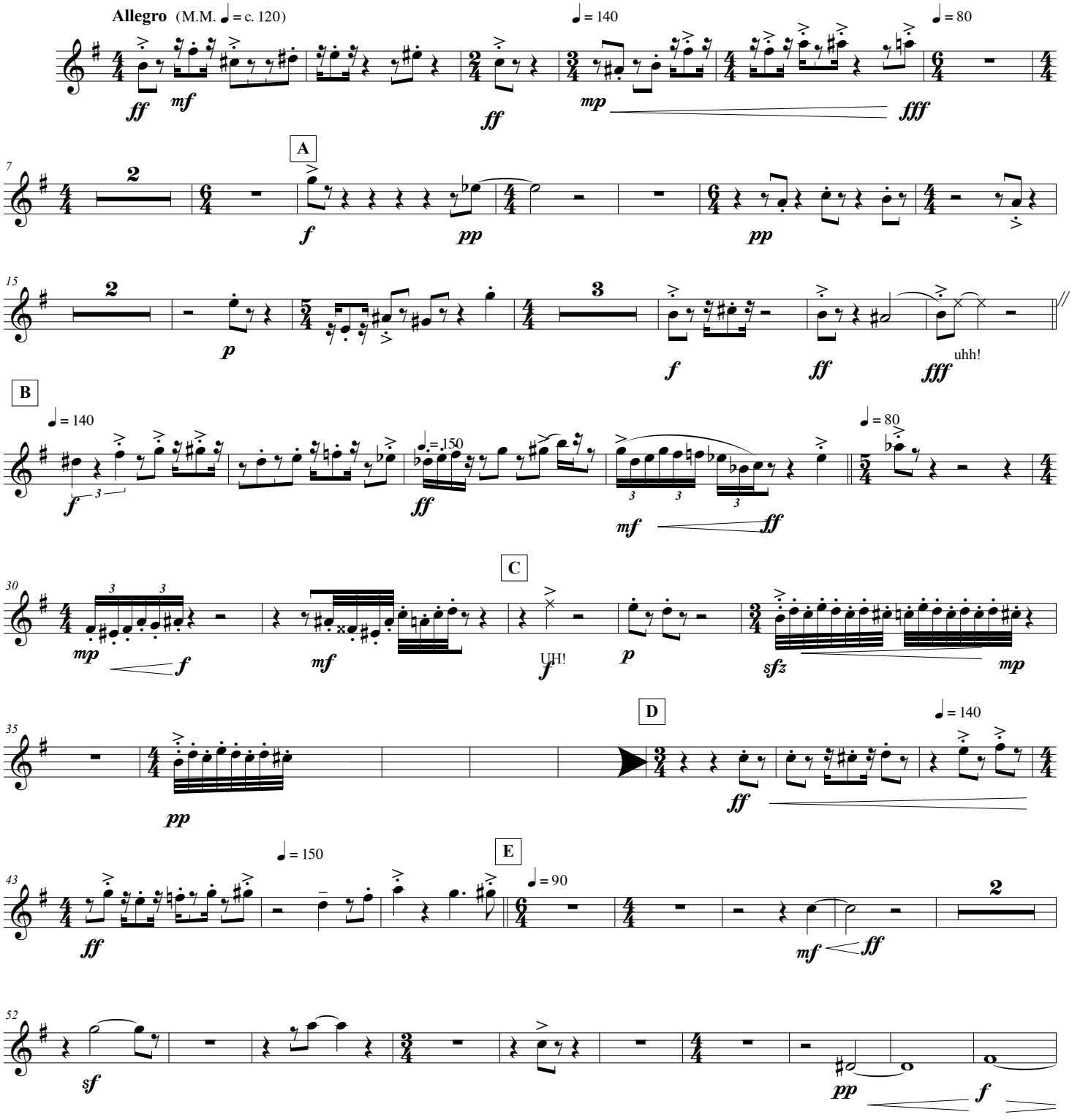
THE GRIND

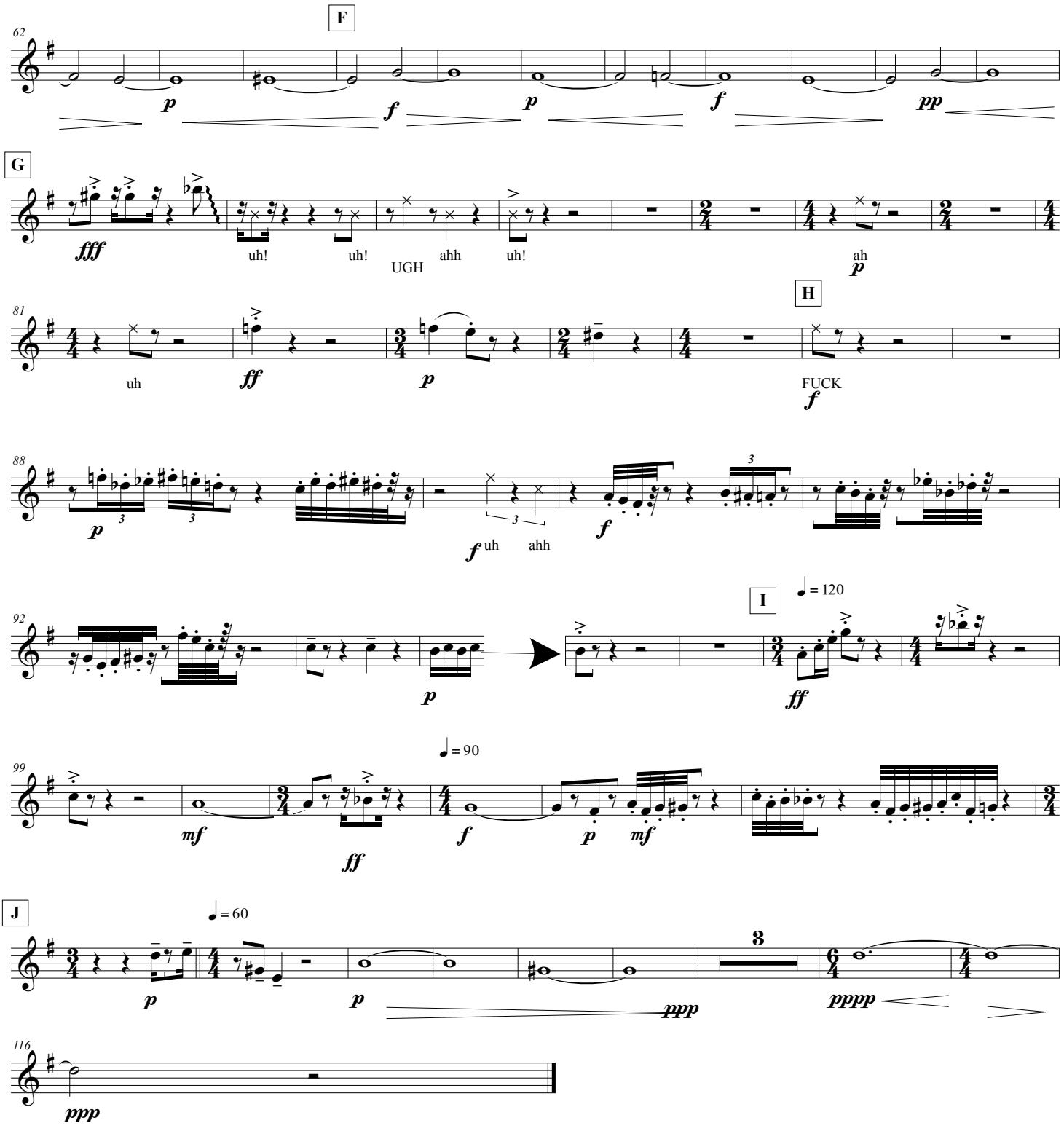

55
F
mp
66
p
f
72
G
f
ff
Huh - - - uh! uh! ah!
huh argh
79
Mute
ah
p
uh
ff
HUH!
p
mp
p
H
mp
p
p
uhh hhhmm
93
I
= 120
Open
pp
ff
100
= 90
J
= 60
mf
ff
f
subito p
f
p
ff
108
ppp
pppp
116
ppp

The Grind

Bernie Walasavage (*1989)

for brass quintet



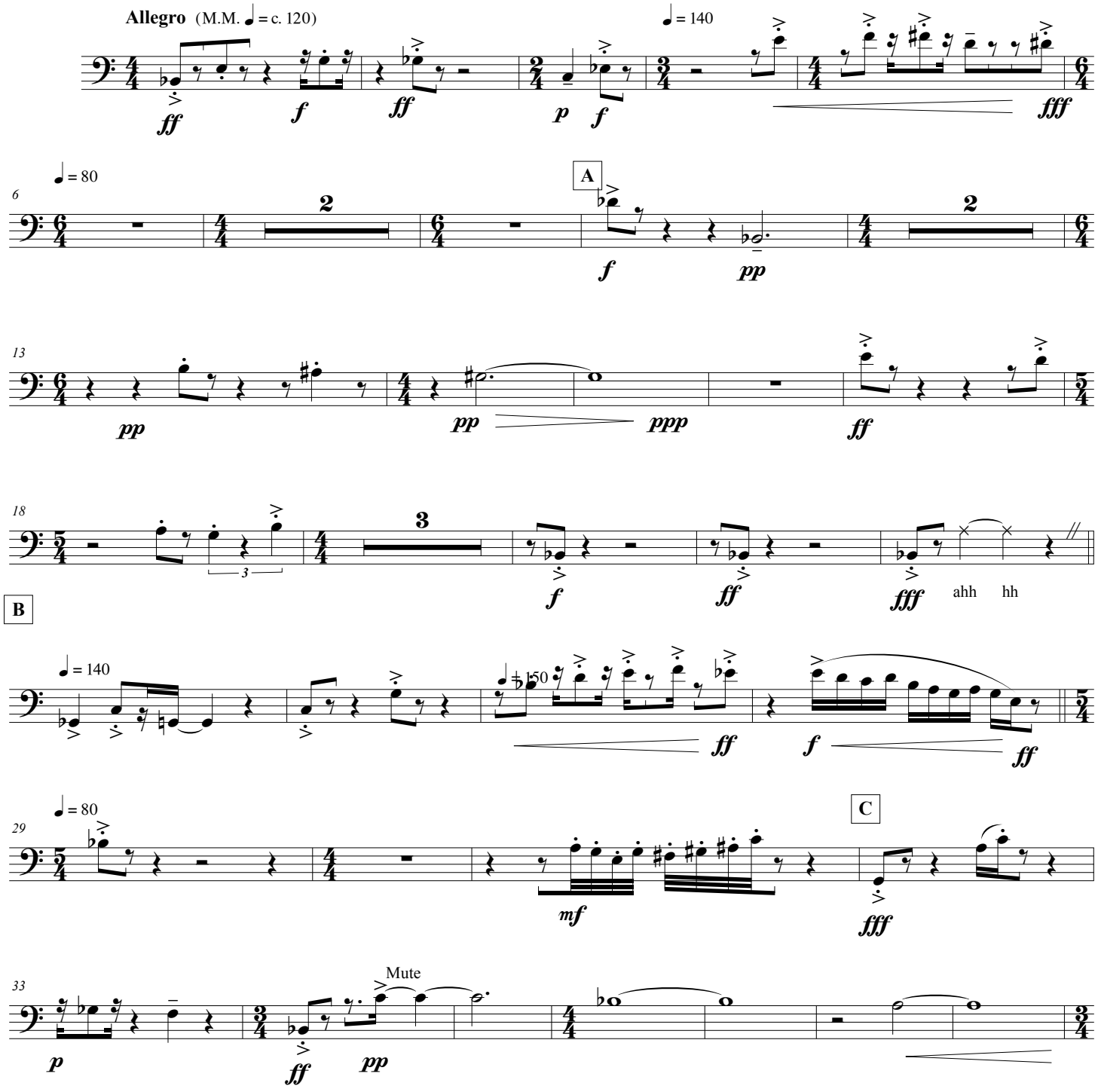

F
62
p
f
p
f
pp
G
fff
uh!
uh!
UGH
ahh
uh!
ah
p
H
81
uh
ff
p
FUCK
f
88
p
3
3
3
f uh
ahh
f
92
p
I
= 120
ff
99
mf
ff
= 90
f
p
mf
J
= 60
p
p
3
ppp
pppp
116
ppp

TROMBONE

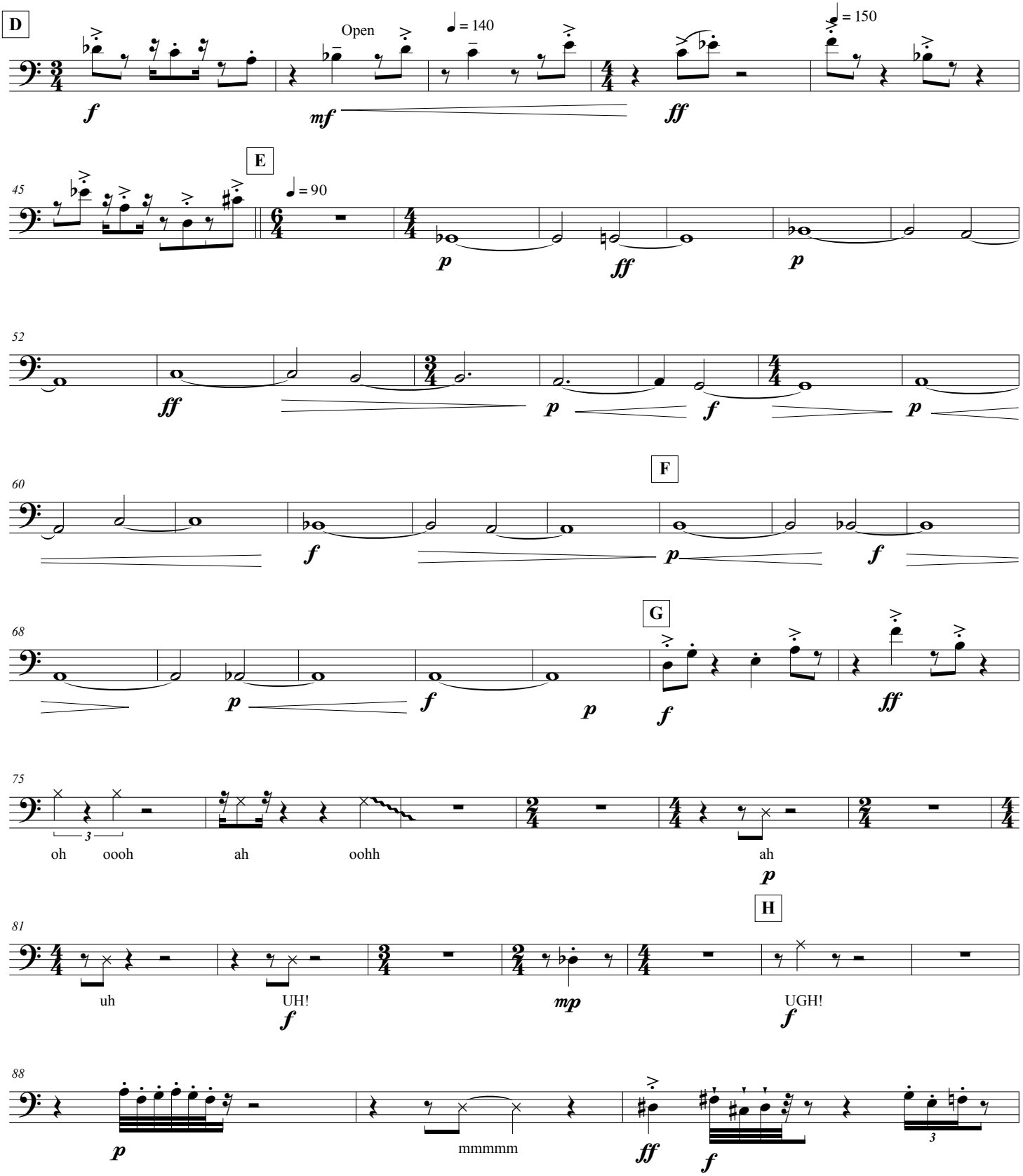
The Grind

for brass quintet

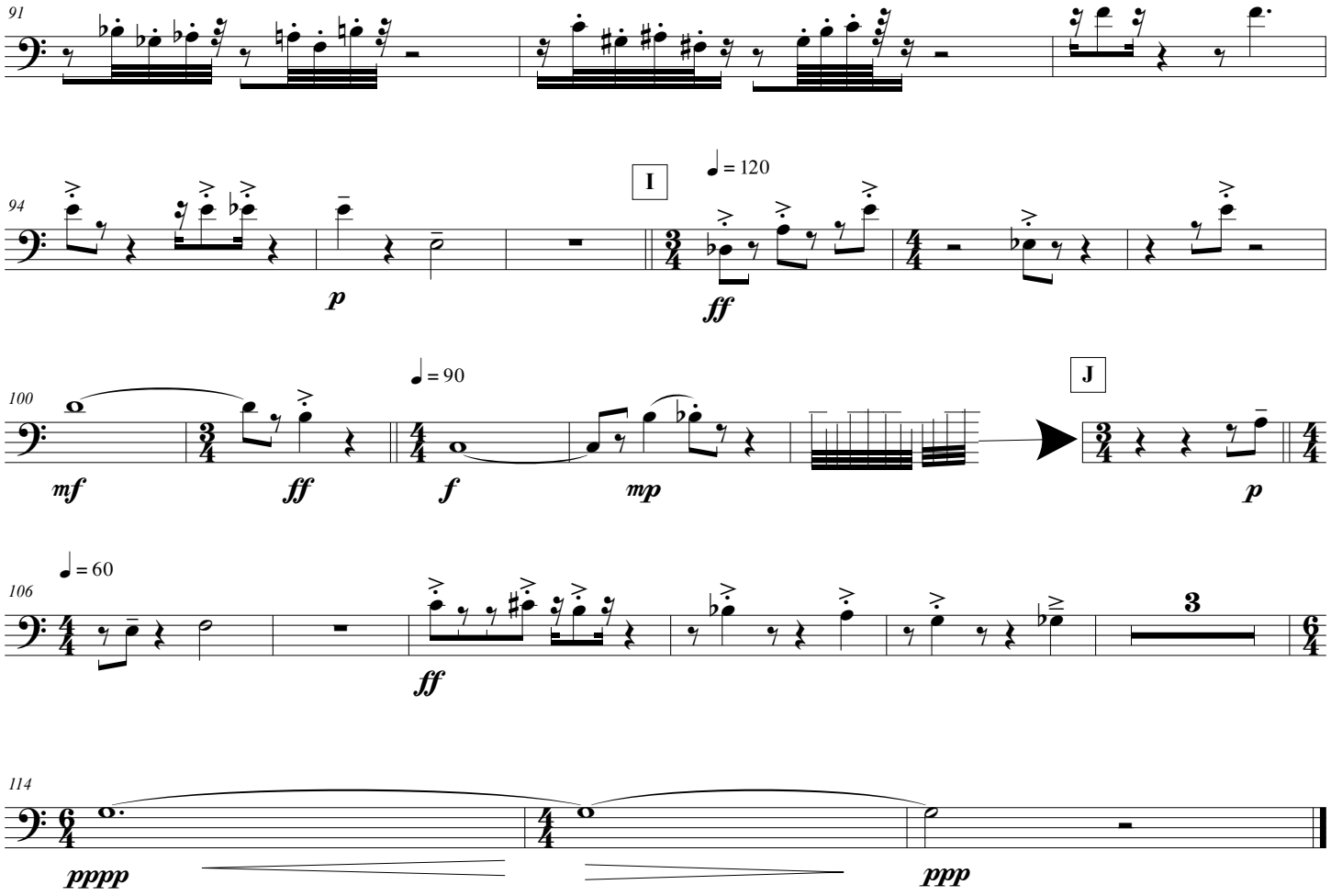
Bernie Walasavage (*1989)



THE GRIND


D
Open
♩ = 140
♩ = 150
f
mf
ff
45
E
♩ = 90
p
ff
p
52
ff
p
f
p
60
F
f
p
f
68
G
p
f
p
f
ff
75
oh
oooh
ah
oohh
ah
p
81
H
uh
UH!
mp
UGH!
f
f
88
p
mmmmm
ff
f

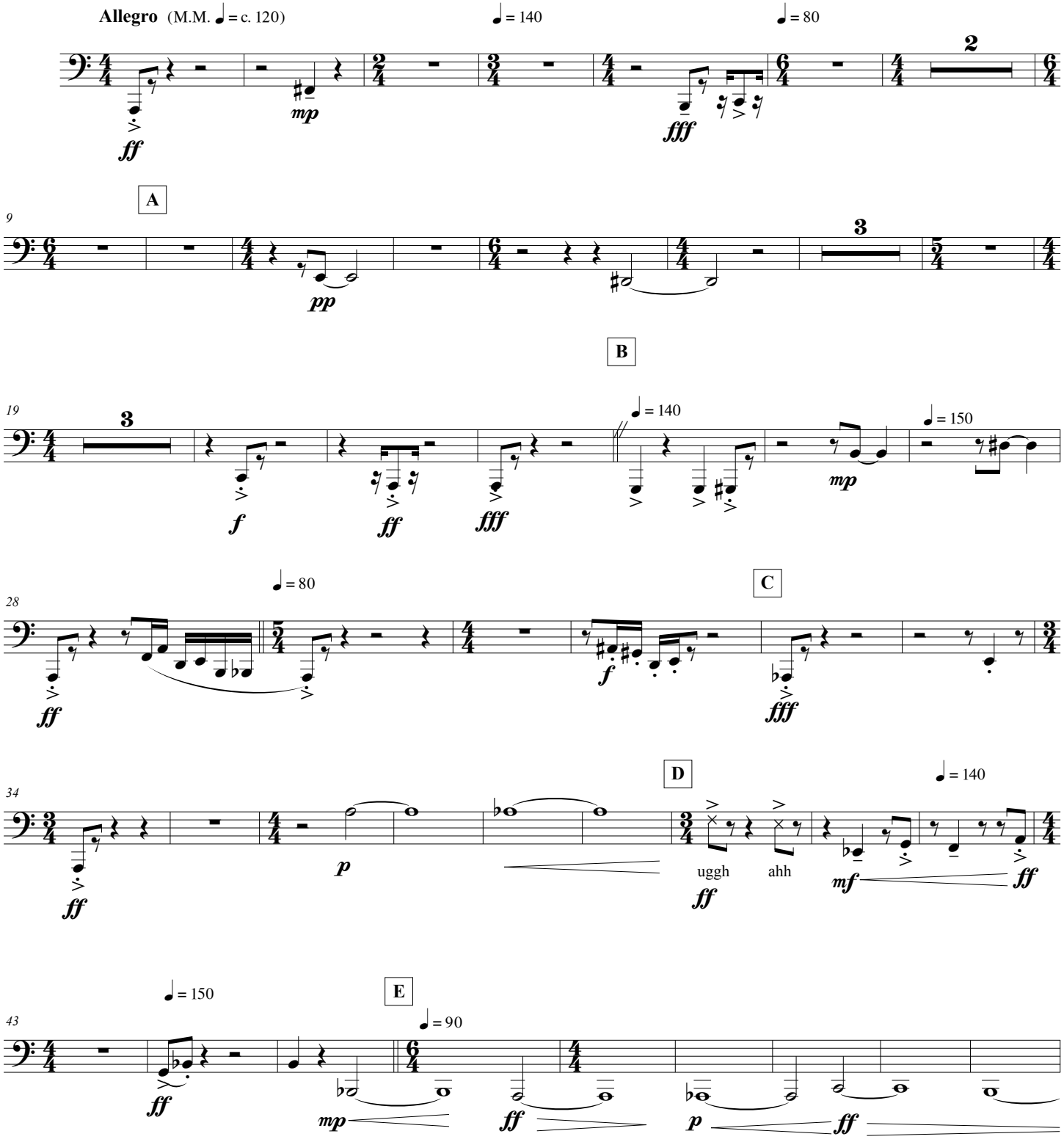
THE GRIND

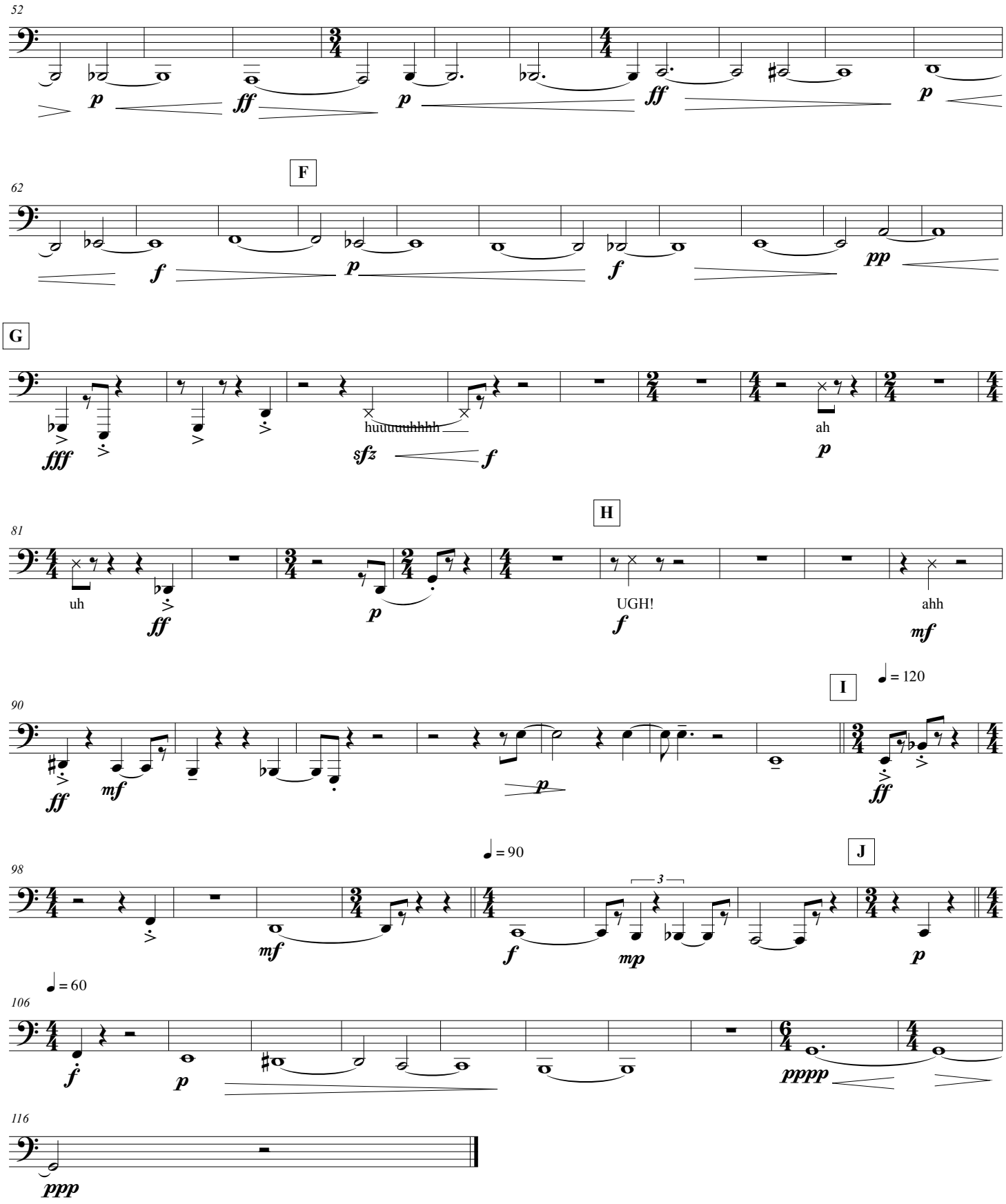


The Grind

for brass quintet

Bernie Walasavage (*1989)




52
p
ff
p
ff
p
F
62
f
p
f
pp
G
fff
huuuuuhhhhh
sfz
f
ah
p
H
81
uh
ff
p
UGH!
f
ahh
mf
I
= 120
90
ff
mf
p
ff
= 90
J
98
mf
f
3
mp
p
= 60
106
f
p
pppp
116
ppp

ELEGY

LIZA WHITE

PRO Tracking ID: PM Elegy
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

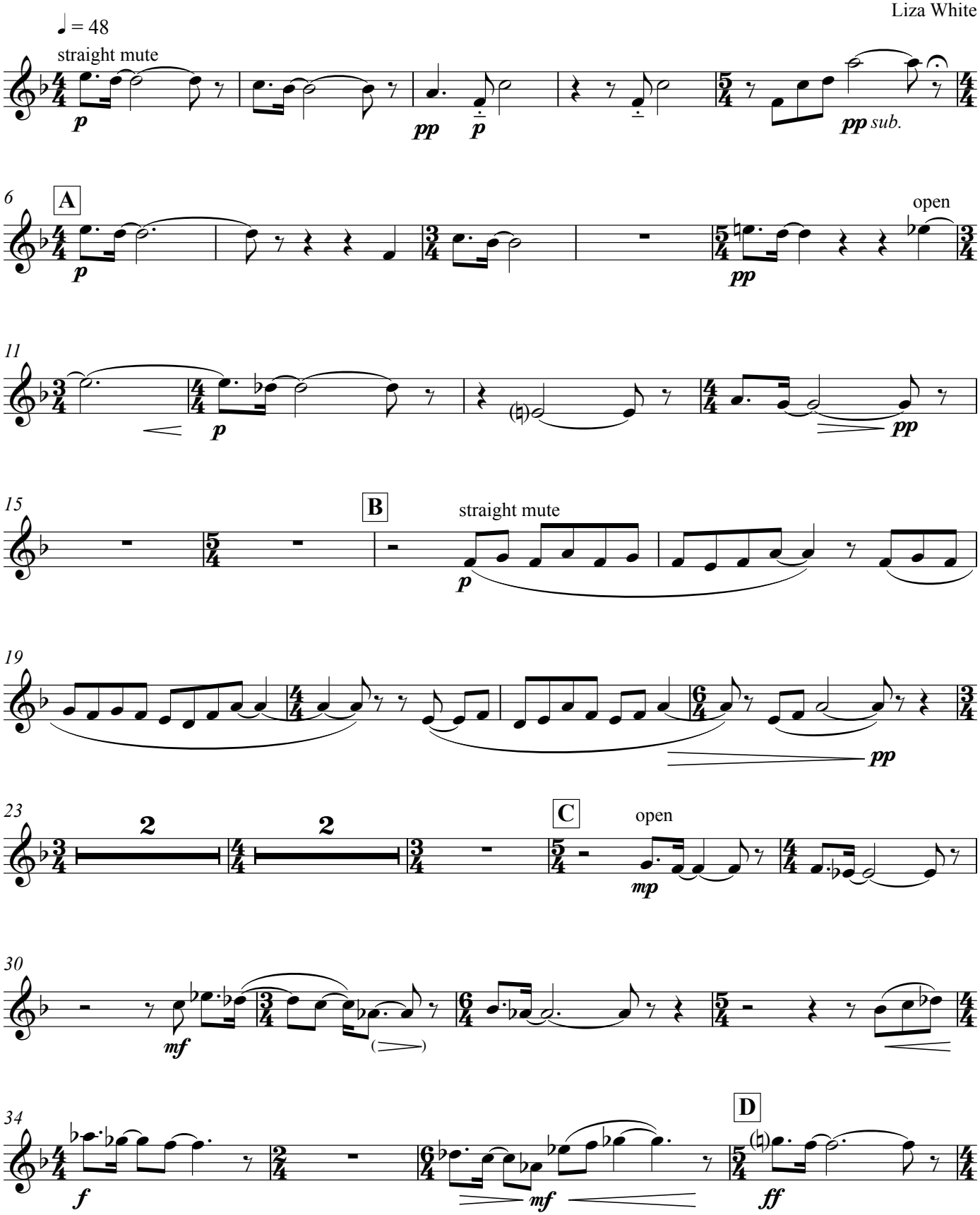
10 SCORES FOR BRASS QUINTET

PARMA RECORDINGS

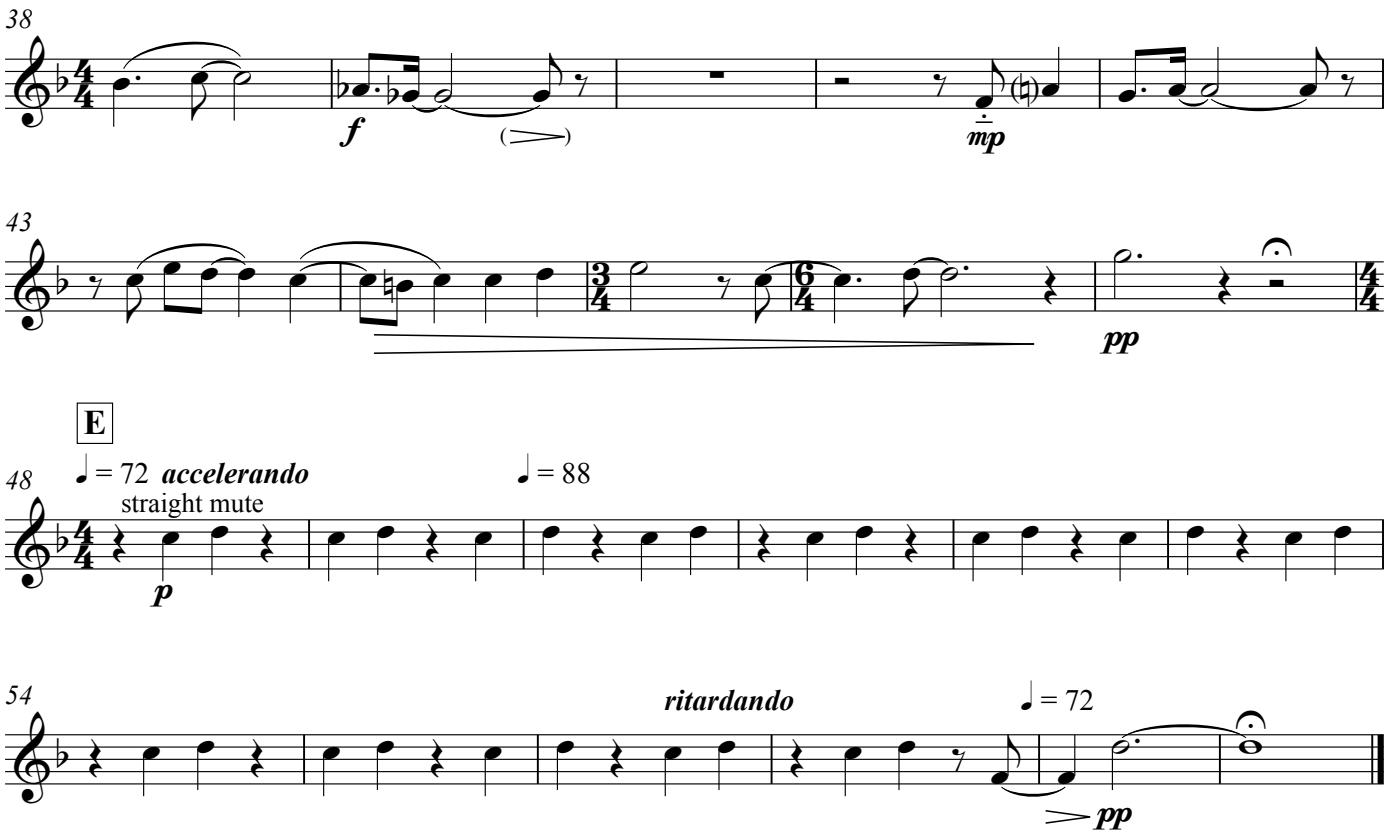
Trumpet 1 in C

Elegy

Liza White



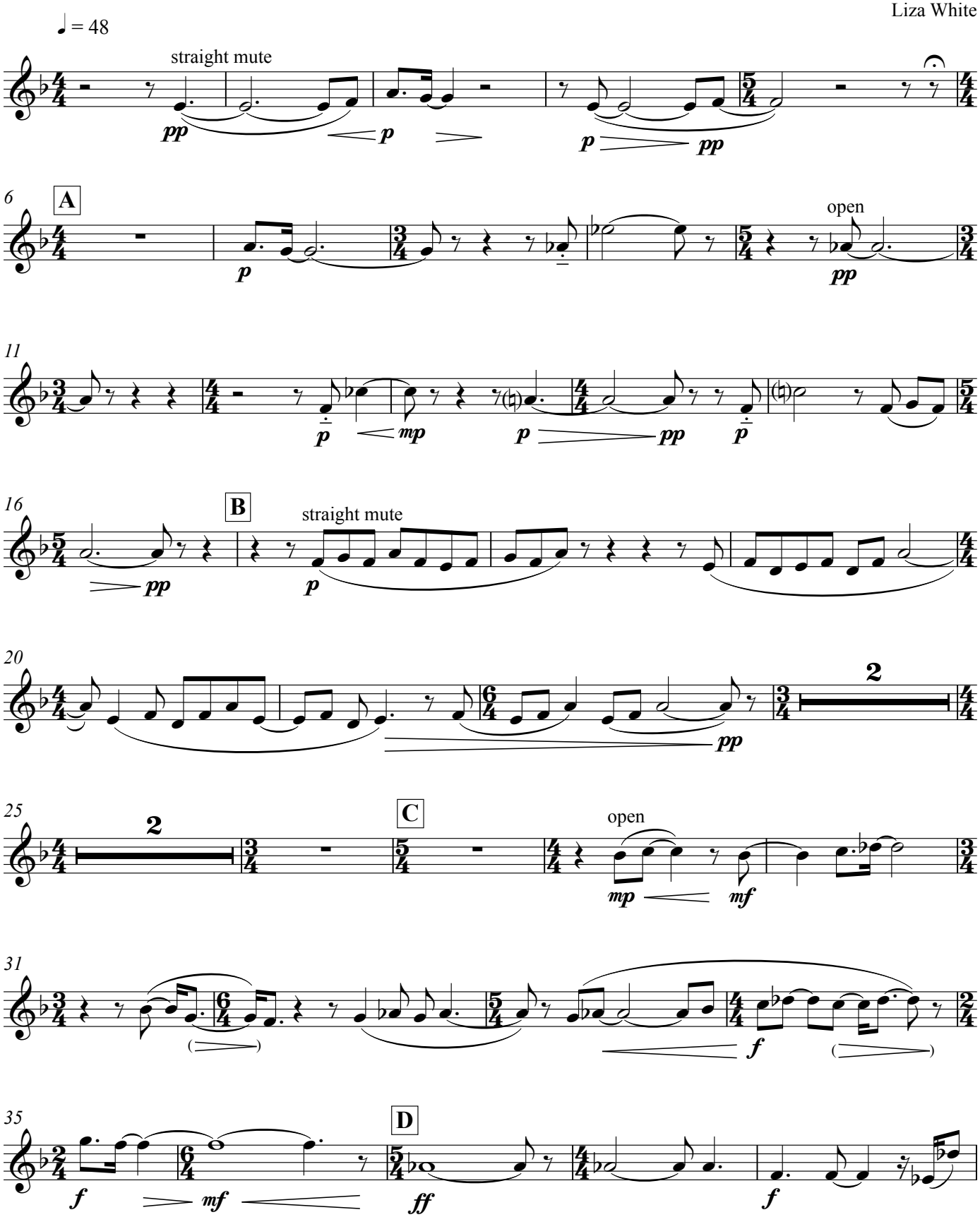
Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.


38
f
mp
43
pp
E
48
♩ = 72 accelerando
straight mute
p
♩ = 88
54
ritardando
♩ = 72
pp

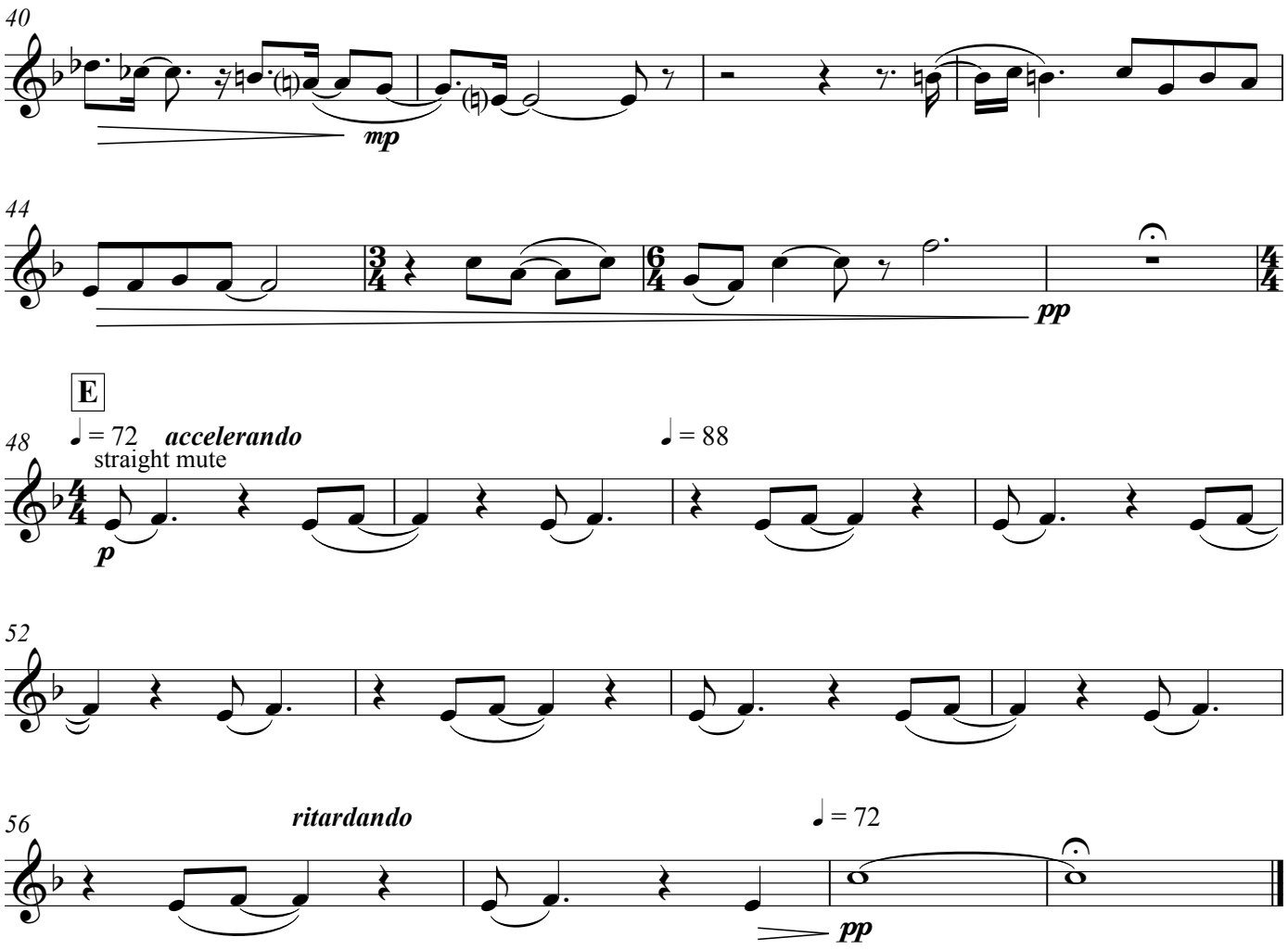
Trumpet 2 in C

Elegy

Liza White



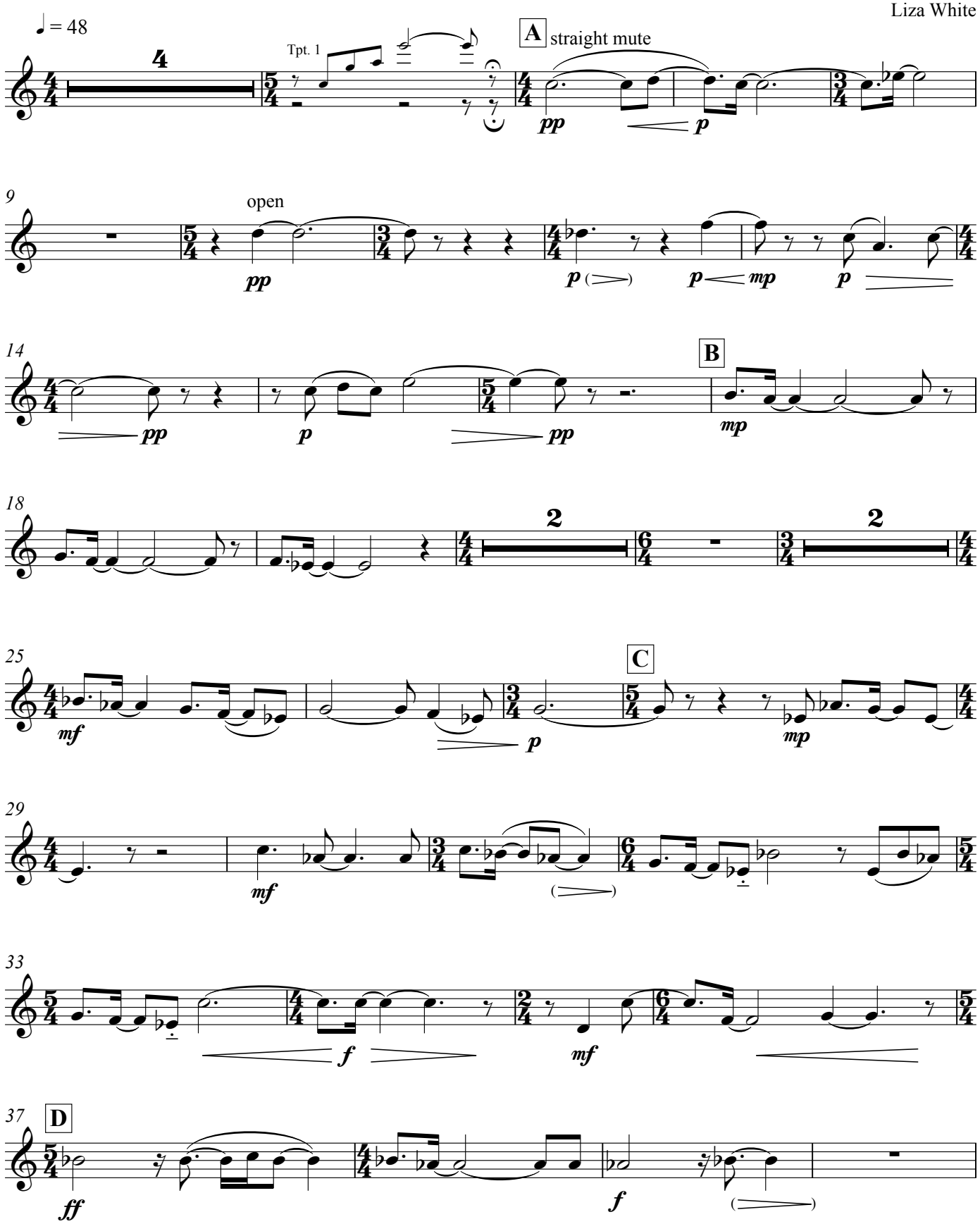
Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.


40
mp
44
pp
E
48
♩ = 72 accelerando
straight mute
♩ = 88
p
52
56
ritardando
♩ = 72
pp

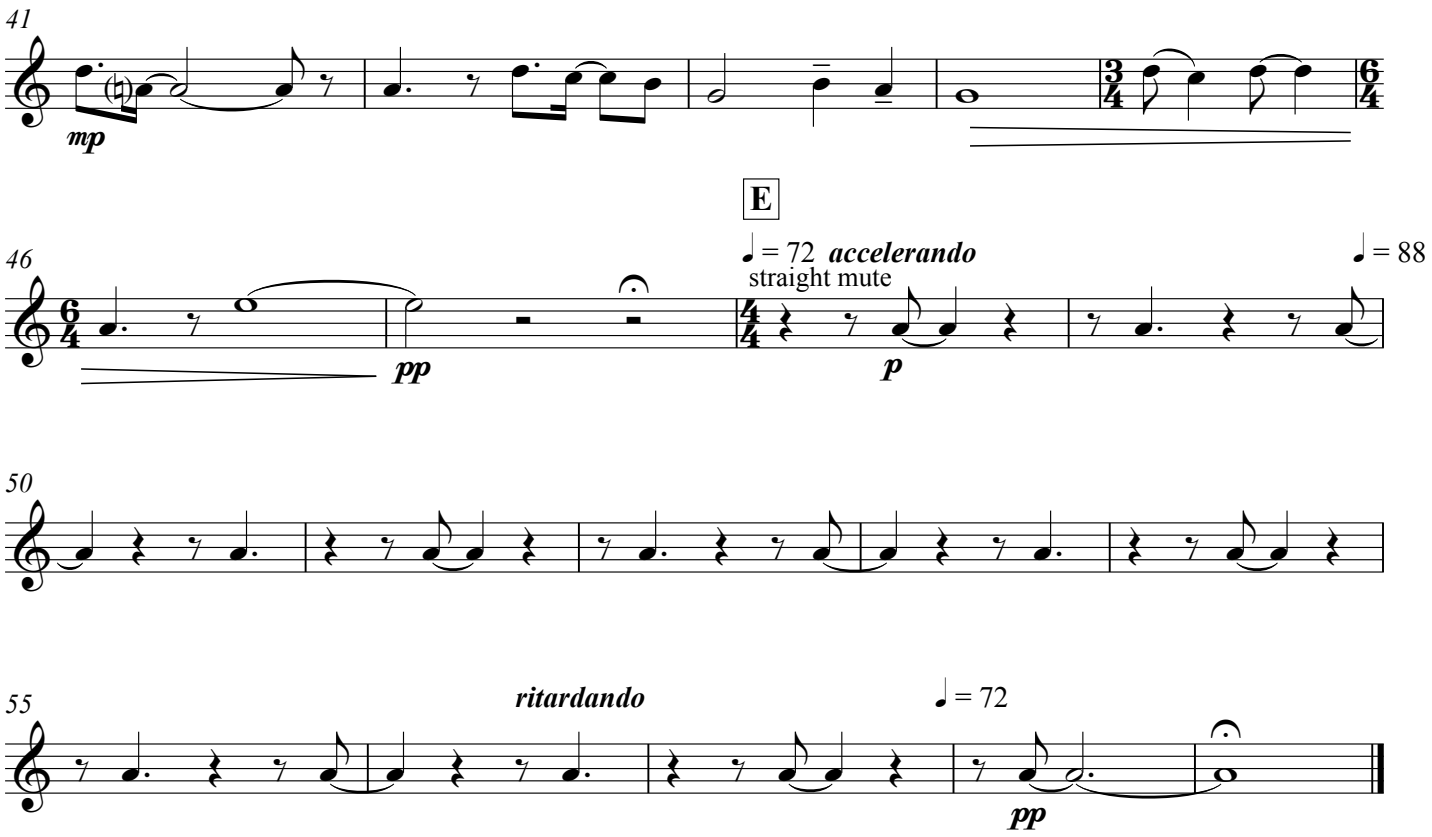
Horn in F

Elegy

Liza White



Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.

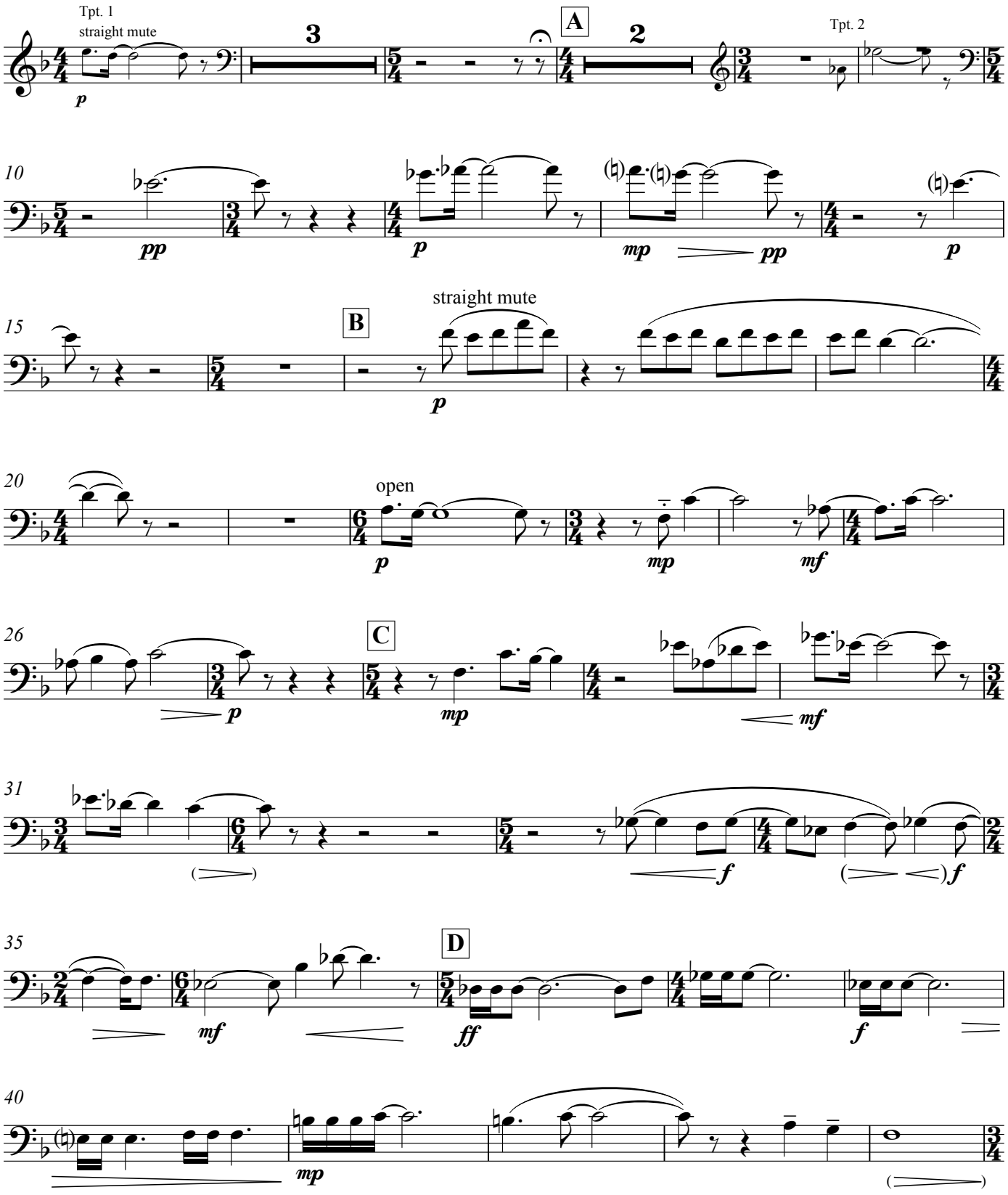

41
mp
E
46
♩ = 72 accelerando
straight mute
♩ = 88
pp
p
50
55
ritardando
♩ = 72
pp

Trombone

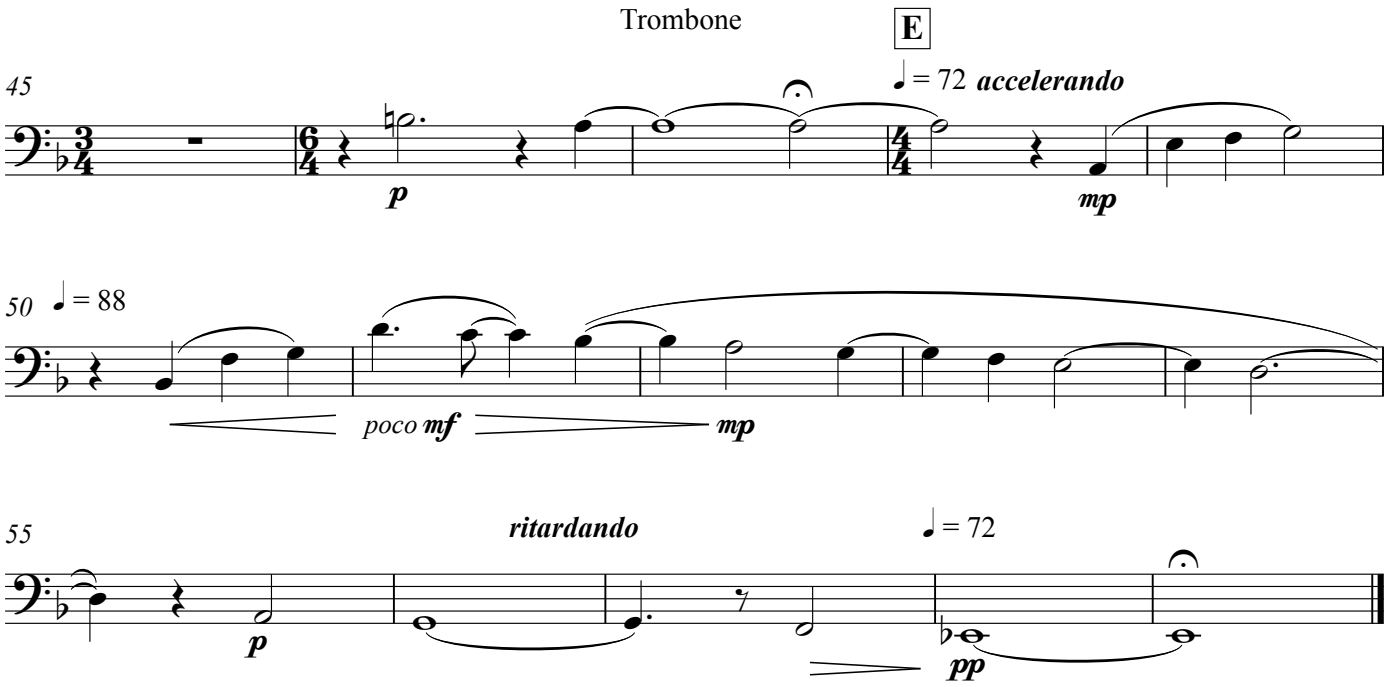
Elegy

♩ = 48

Liza White



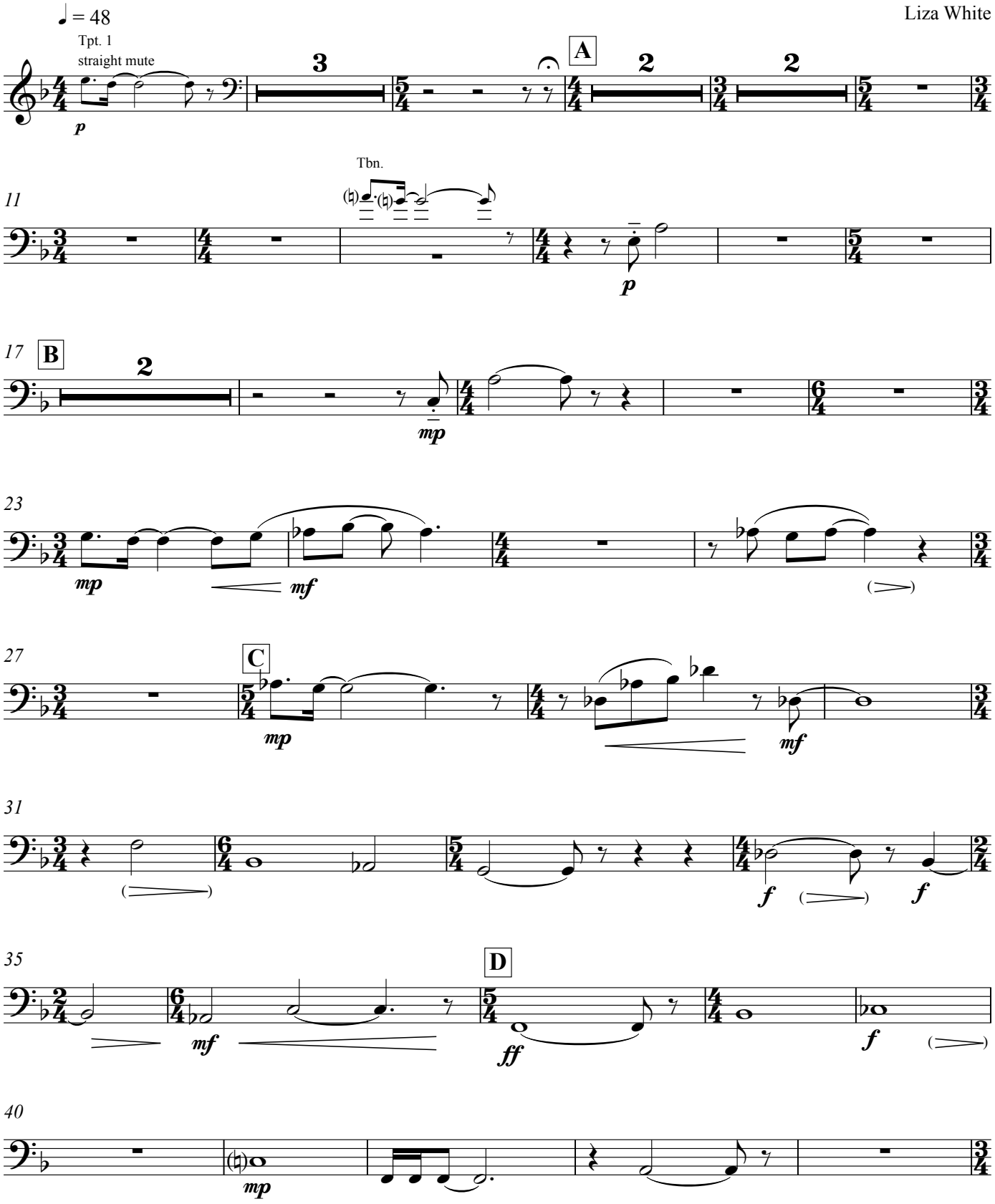
Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.


E
45
♩ = 72 accelerando
p
mp
50
♩ = 88
poco mf
mp
55
ritardando
♩ = 72
p
pp

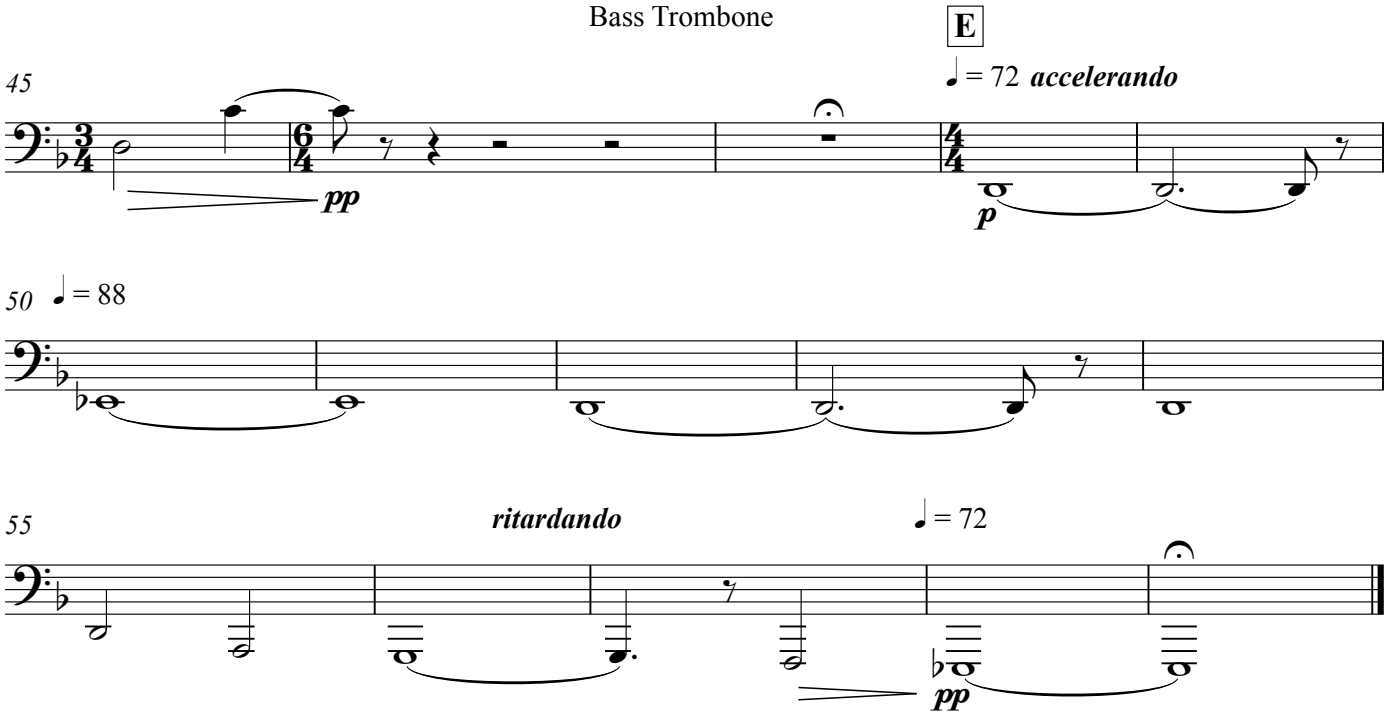
Bass Trombone

Elegy

Liza White



Copyright © 2009 by Liza White.
International Copyright secured. All Rights Reserved.
Copying or reproducing this publication in whole or in part violates the Federal Copyright Law.


E
45
♩ = 72 accelerando
pp
p
50
♩ = 88
55
ritardando
♩ = 72
pp

OVERFLOW

KEI HONG WONG

PRO Tracking ID: PM Overflow
PARMA Music Publishing (ASCAP)

2014 PARMA RECORDINGS ANTHOLOGY OF MUSIC

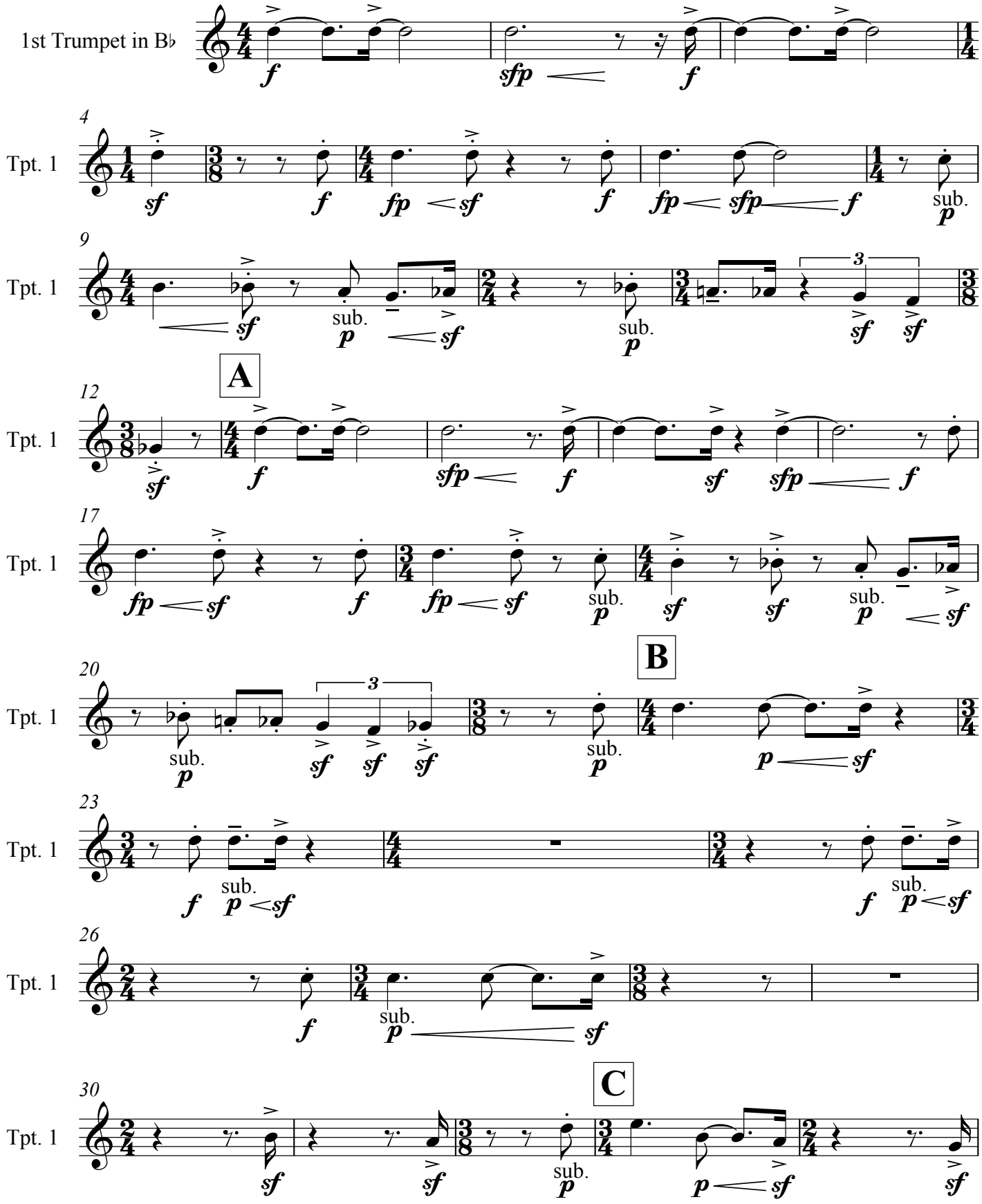
10 SCORES FOR BRASS QUINTET

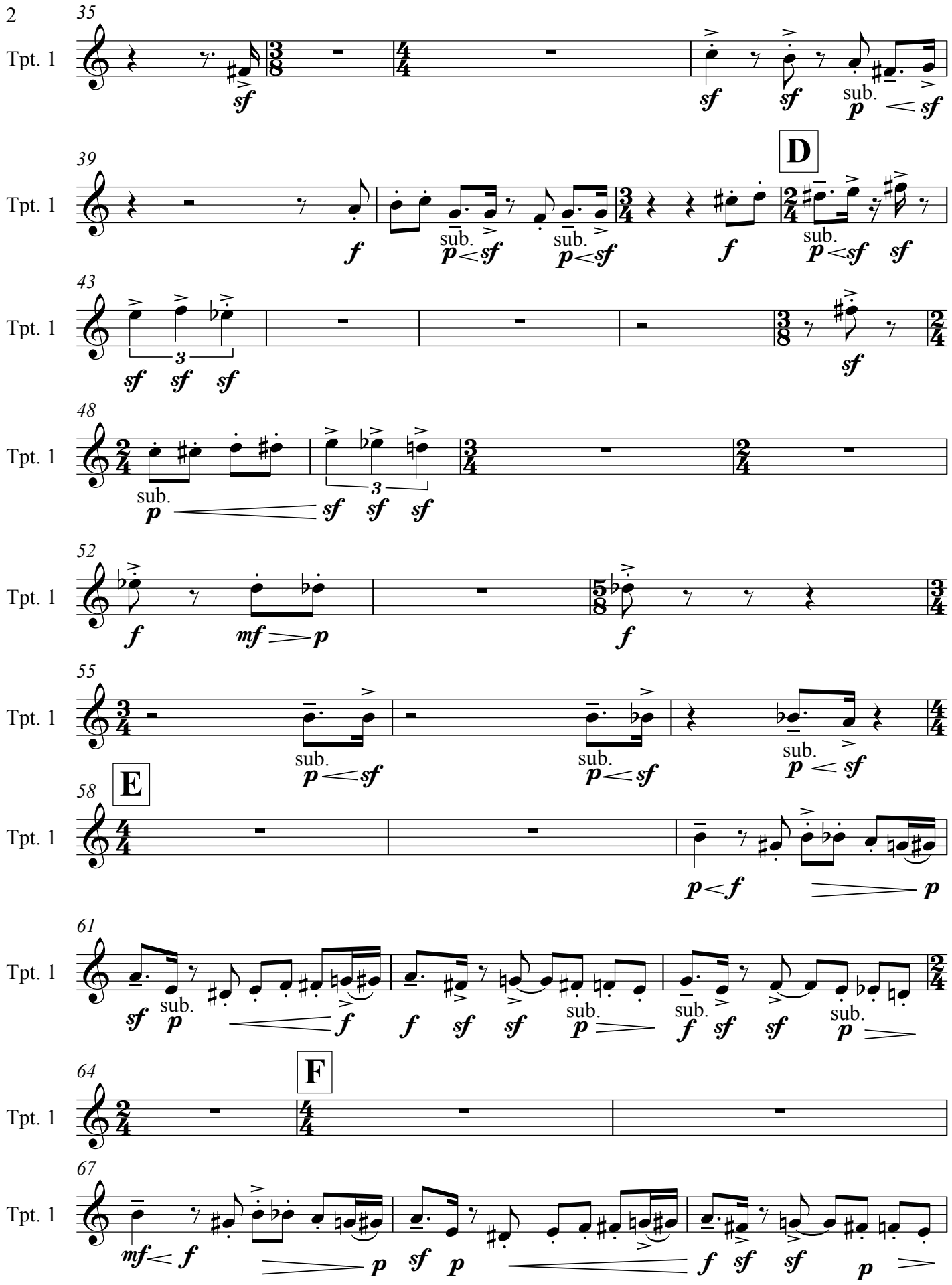
PARMA RECORDINGS

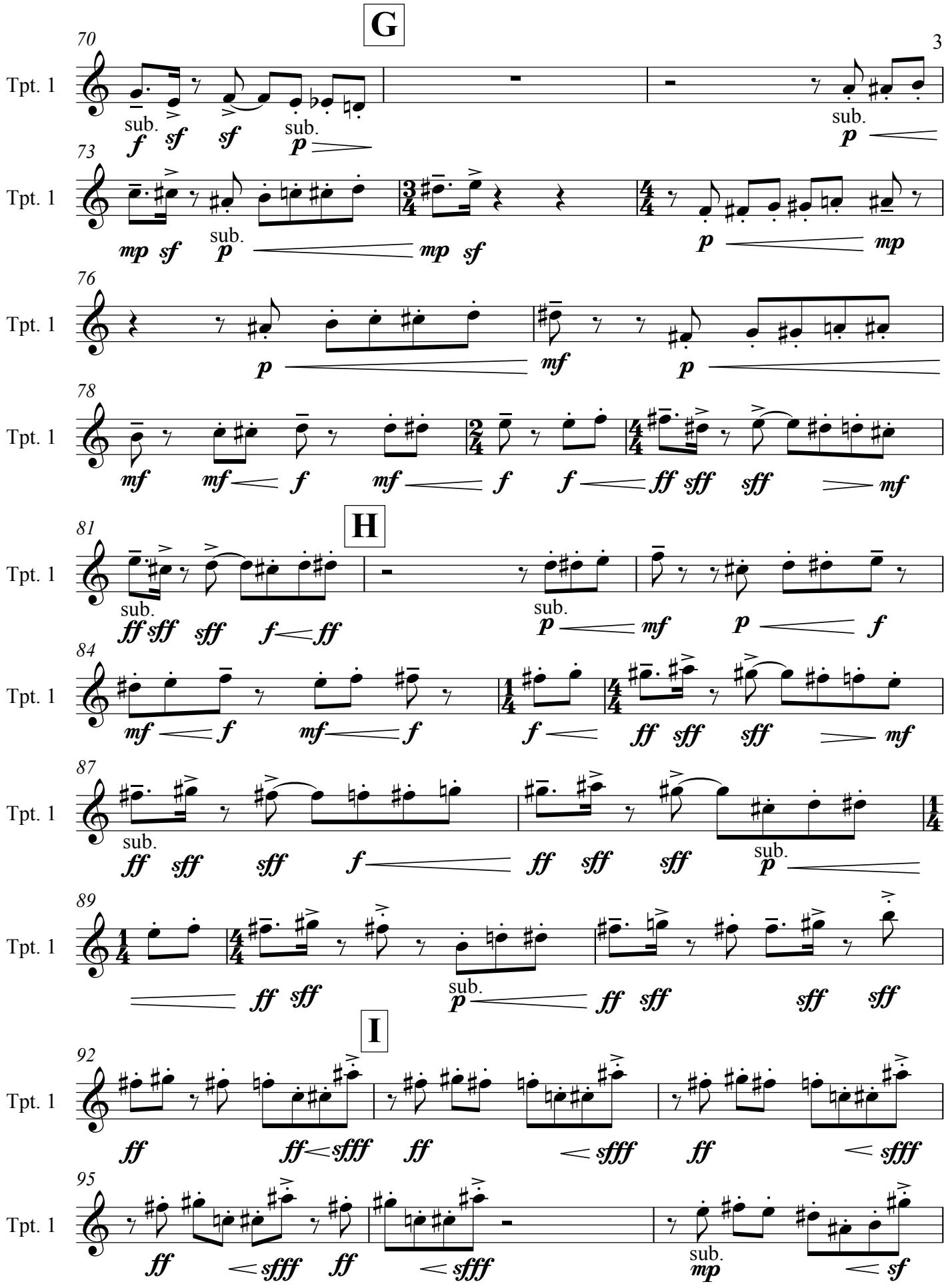
Brass Quintet

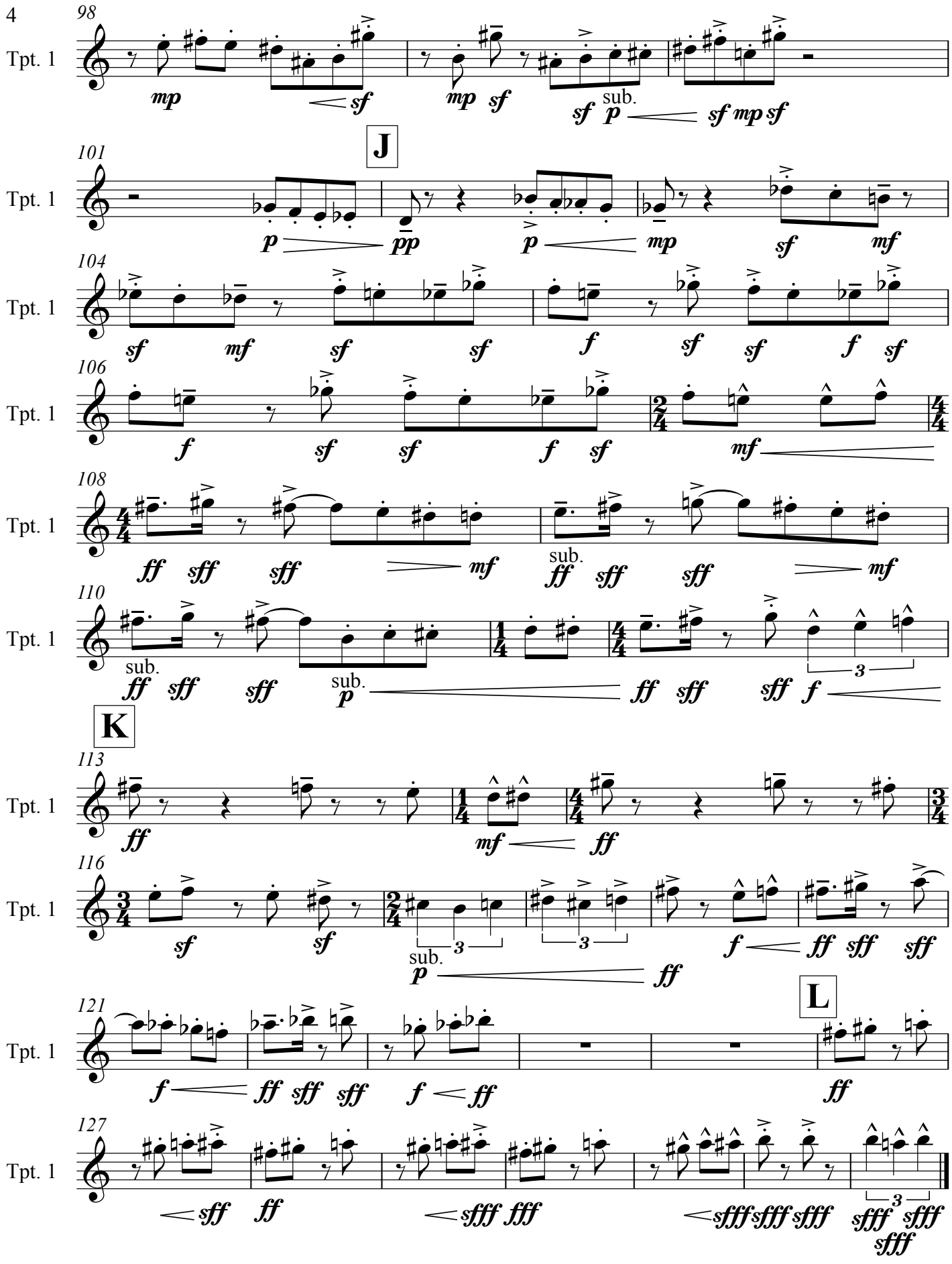
Alert ♩ = 125

Kei Hong Addison Wong




35
Tpt. 1
39
D
43
48
52
55
58
E
61
64
F
67


G
H
I
70
Tpt. 1
sub.
f sf sf
sub.
p
sub.
p
73
Tpt. 1
mp sf
sub.
p
mp sf
p
mp
76
Tpt. 1
p
mf
p
78
Tpt. 1
mf mf f mf f f ff sff sff mf
81
Tpt. 1
sub.
ff sff sff f ff
sub.
p mf p f
84
Tpt. 1
mf f mf f f ff sff sff mf
87
Tpt. 1
sub.
ff sff sff f ff sff sff
sub.
p
89
Tpt. 1
ff sff
sub.
p
ff sff sff sff
92
Tpt. 1
ff ff sfff ff sfff ff sfff
95
Tpt. 1
ff sfff ff sfff
sub.
mp sf

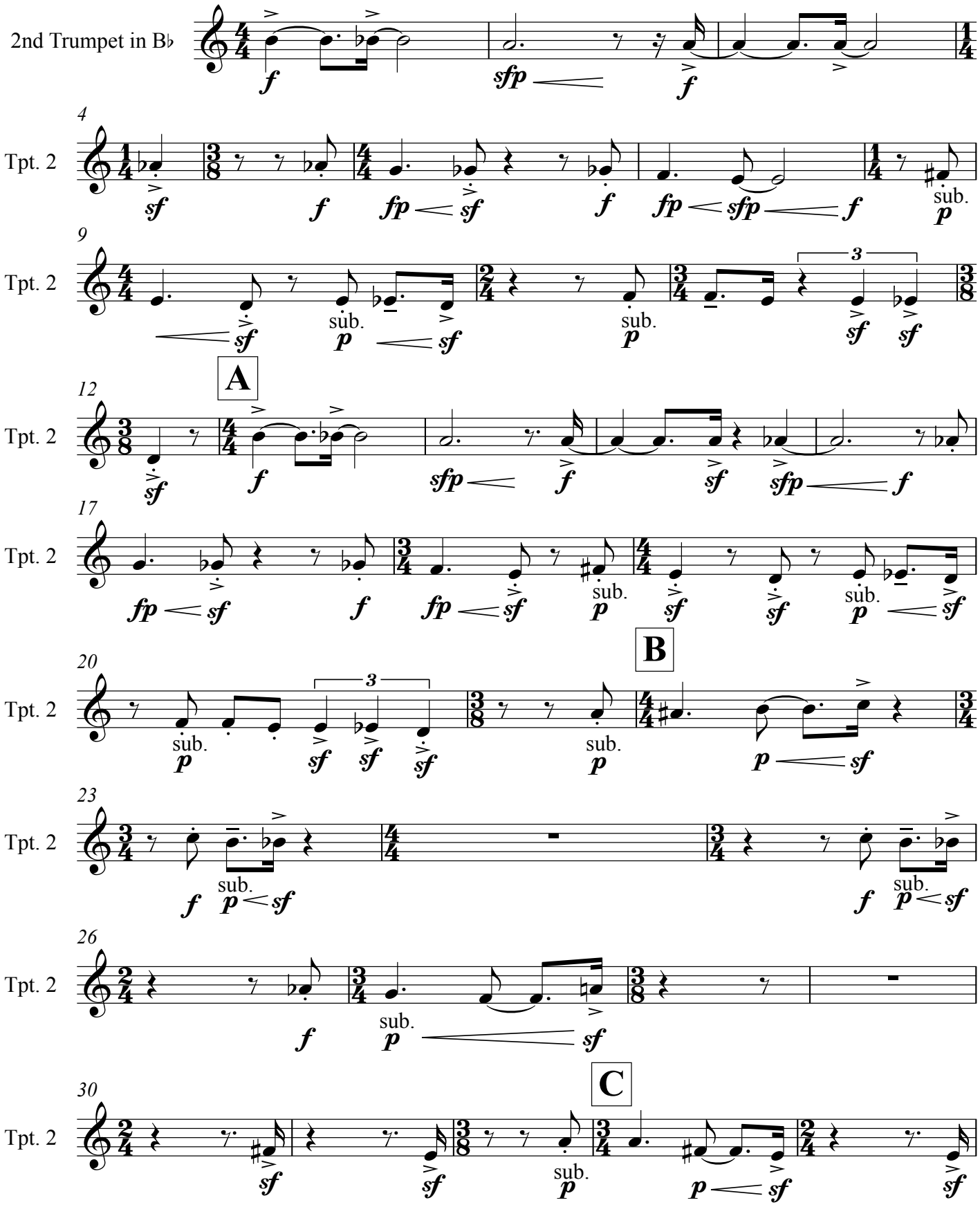

98
Tpt. 1
mp
sf
mp sf
sf p sub.
sf mp sf
J
101
Tpt. 1
p
pp
p
mp
sf
mf
104
Tpt. 1
sf mf sf sf
f
sf sf f sf
106
Tpt. 1
f
sf sf f sf
mf
108
Tpt. 1
ff sff sff
mf
sub.
ff sff sff
mf
110
Tpt. 1
sub.
ff sff sff
sub.
p
ff sff sff
3
f
K
113
Tpt. 1
ff
mf
ff
116
Tpt. 1
sf
sf
3
sub.
p
ff
f
ff sff sff
121
Tpt. 1
f
ff sff sff
f
ff
L
ff
127
Tpt. 1
sff
ff
sfff fff
sfff sfff sfff
3
sfff sfff
sfff

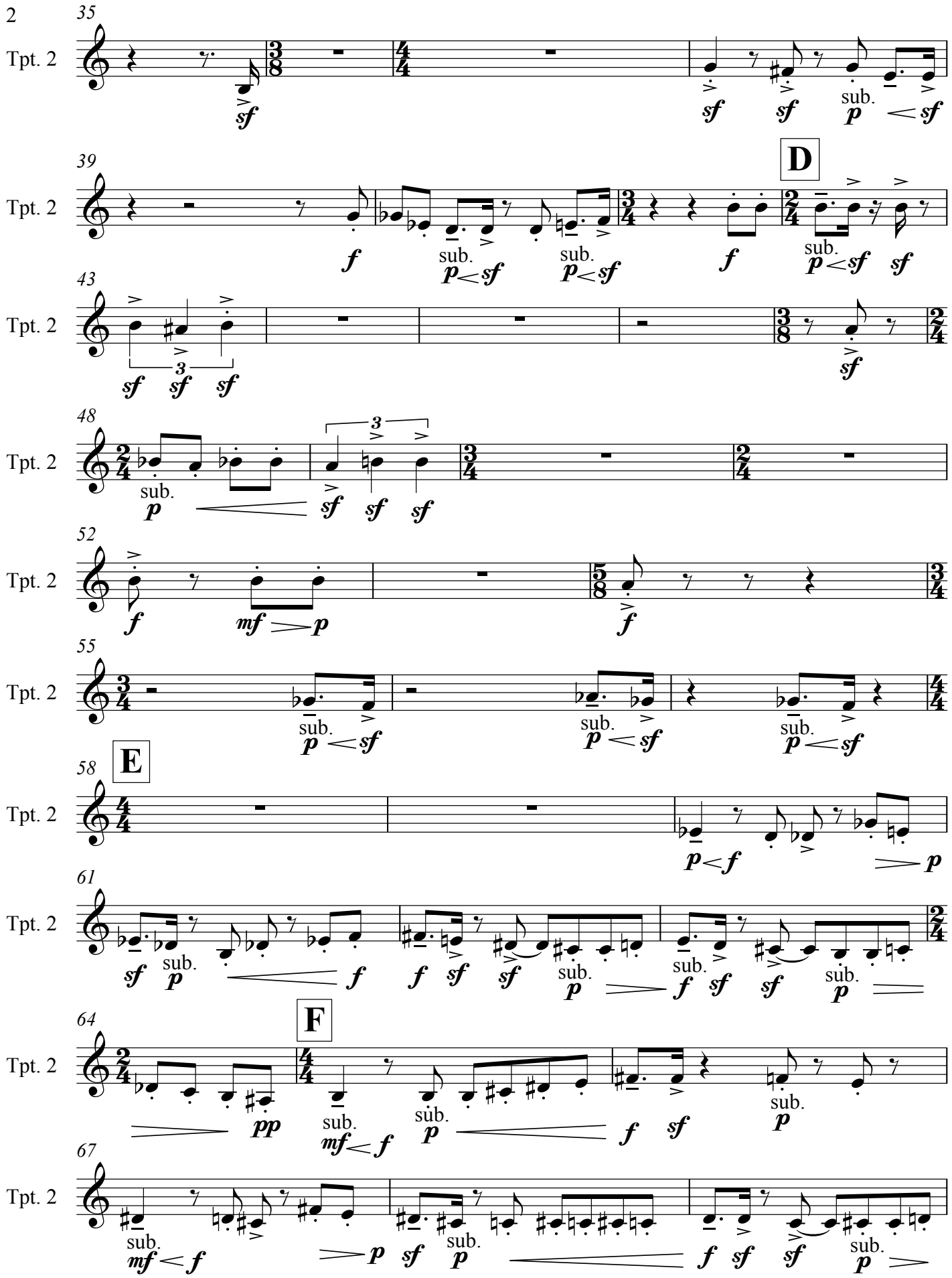
Glorify God

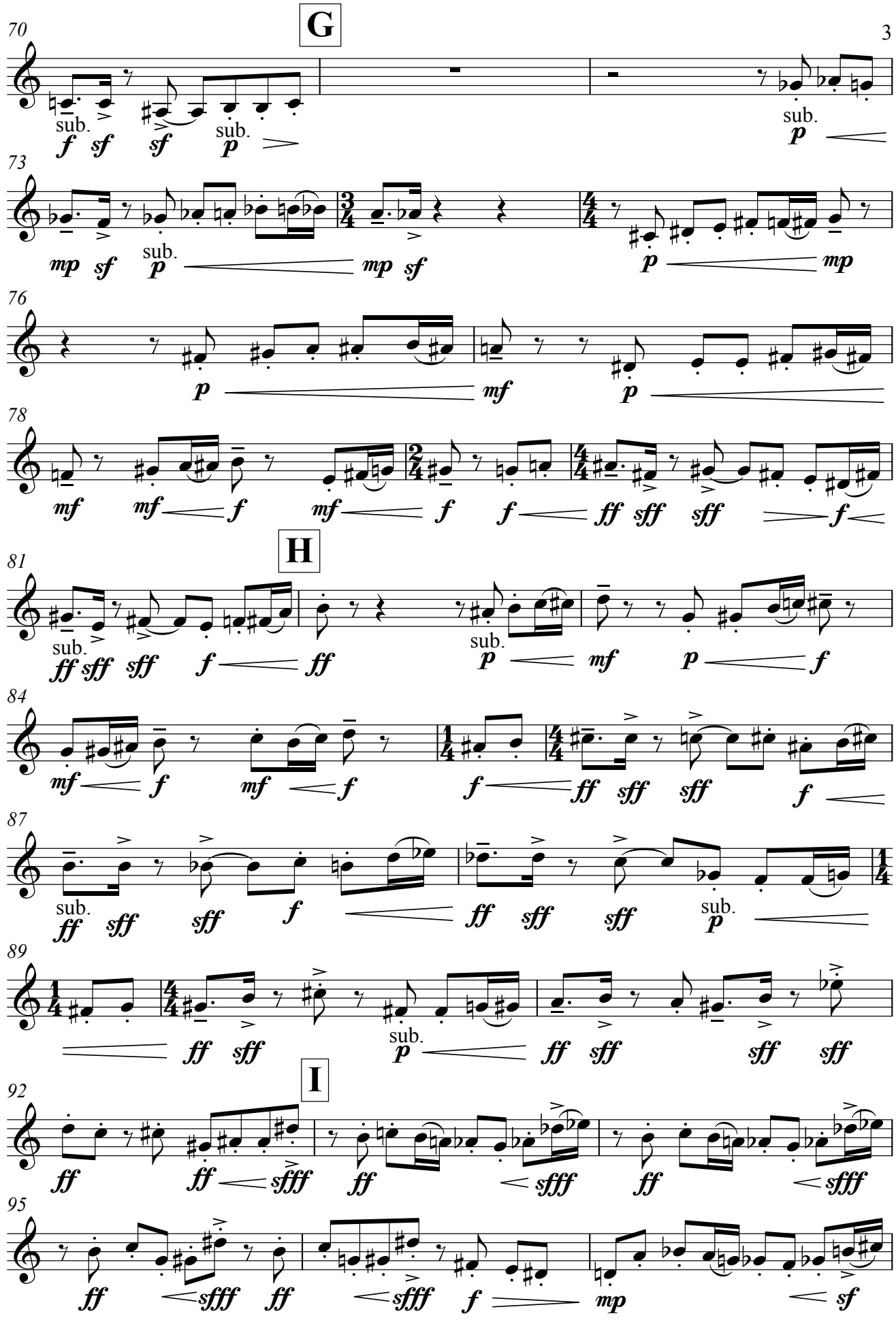
Brass Quintet

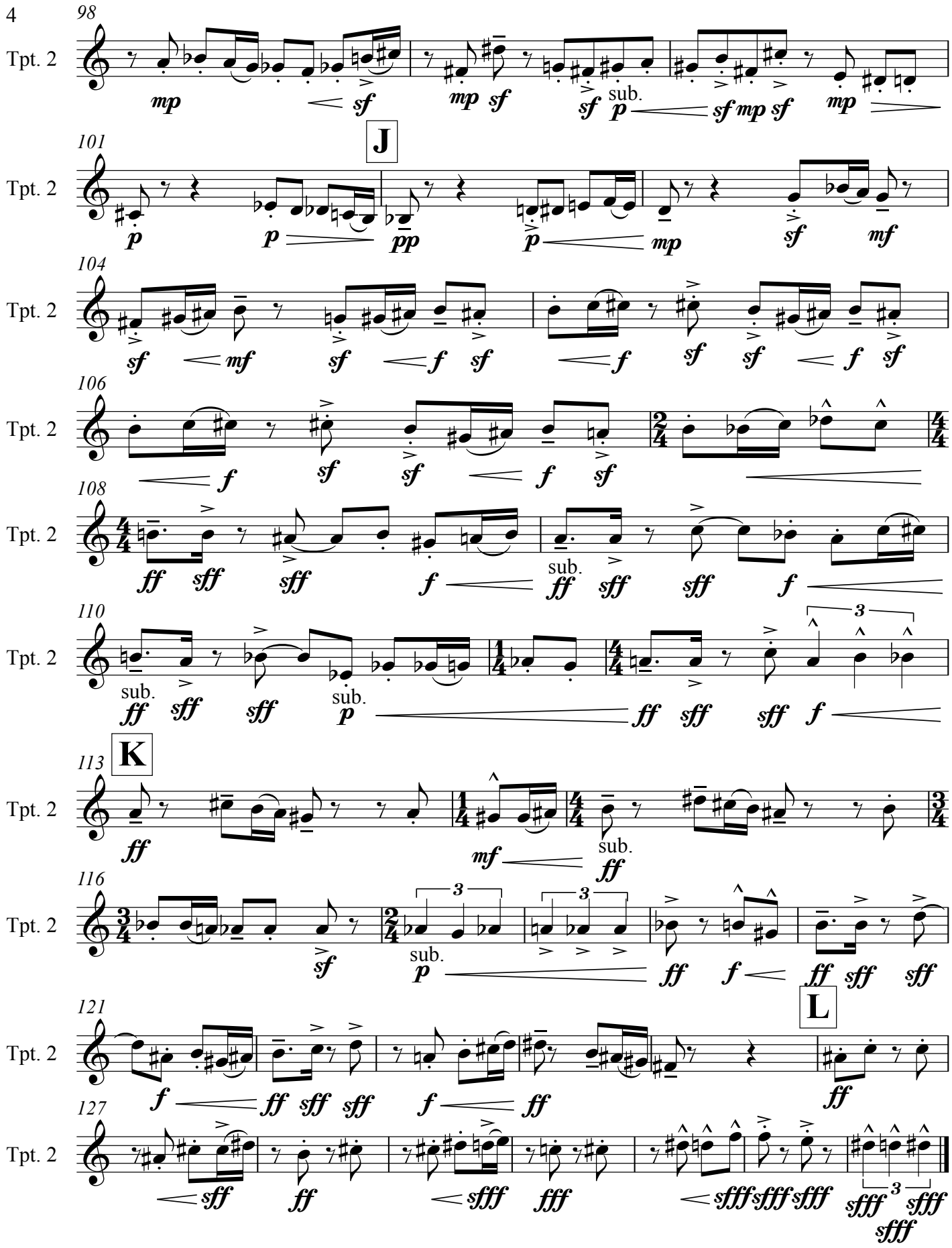
Alert ♩ = 125

Kei Hong Addison Wong




Tpt. 2
35
sf
sf
sf
sub.
p
sf
39
D
f
sub.
p
sf
sub.
p
sf
f
sub.
p
sf
sf
43
sf
sf
sf
sf
48
sub.
p
sf
sf
sf
52
f
mf
p
f
55
sub.
p
sf
sub.
p
sf
sub.
p
sf
58
E
p
f
p
61
sf
sub.
p
f
f
sf
sf
sub.
p
sub.
f
sf
sf
sub.
p
64
F
pp
sub.
mf
f
sub.
p
f
sf
sub.
p
67
sub.
mf
f
p
sf
sub.
p
f
sf
sf
sub.
p


G
H
I
Tpt. 2
70
73
76
78
81
84
87
89
92
95
sub.

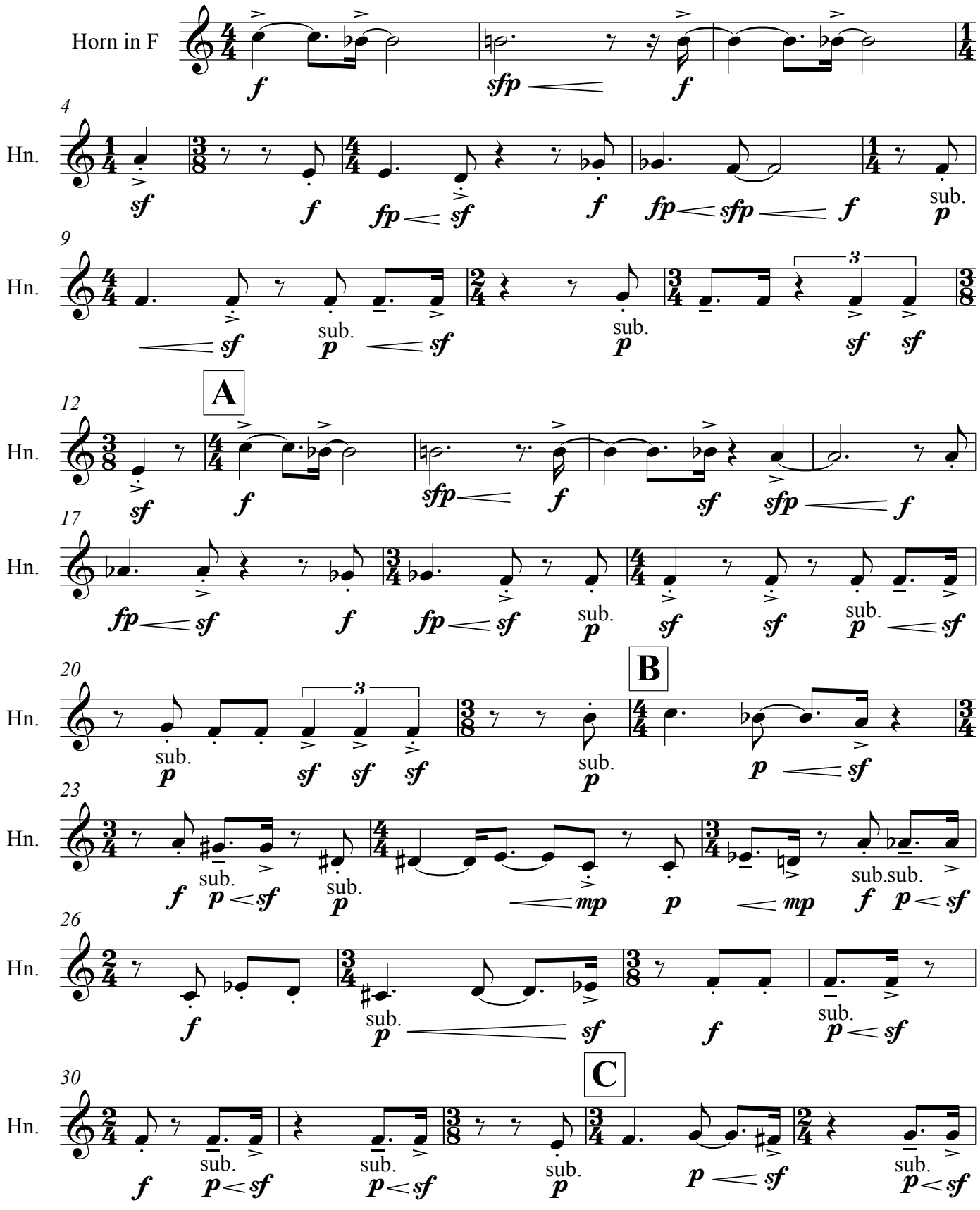

98
Tpt. 2
mp
sf
mp sf
sf p
sub.
sf mp sf
mp
101
J
Tpt. 2
p
p
pp
p
mp
sf
mf
104
Tpt. 2
sf
mf
sf
f sf
f
sf
sf
f sf
106
Tpt. 2
f
sf
sf
f
sf
108
Tpt. 2
ff sff
sff
f
sub.
ff sff
sff
f
110
Tpt. 2
sub.
ff sff
sff
sub.
p
ff sff
sff f
3
113
K
Tpt. 2
ff
mf
sub.
ff
116
Tpt. 2
sf
sub.
p
3
3
ff
f
ff sff
sff
121
L
Tpt. 2
f
ff sff
sff
f
ff
ff
127
Tpt. 2
sff
ff
sfff
fff
sfff sfff sfff
sfff
3
sfff
sfff

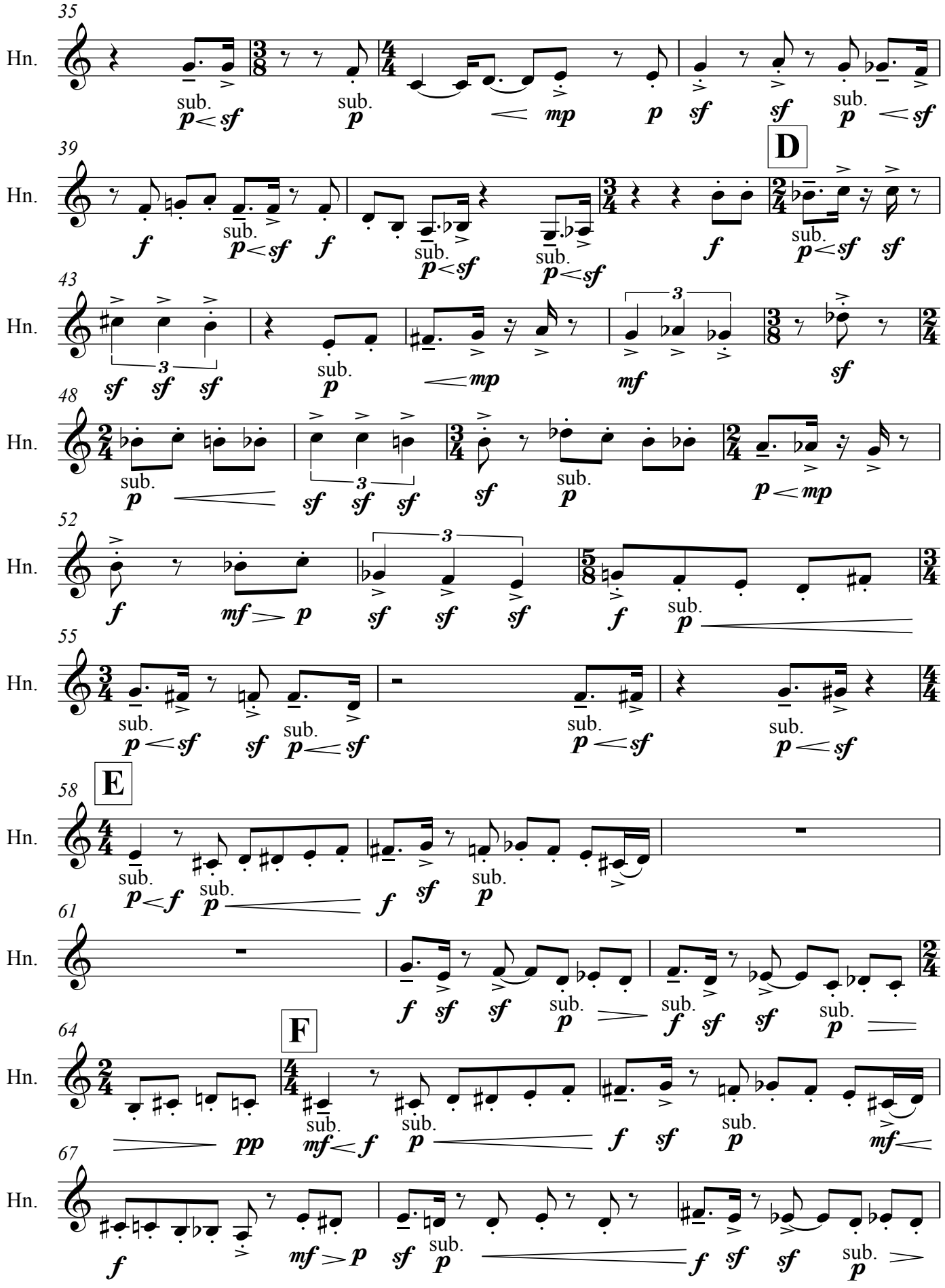
Glorify God

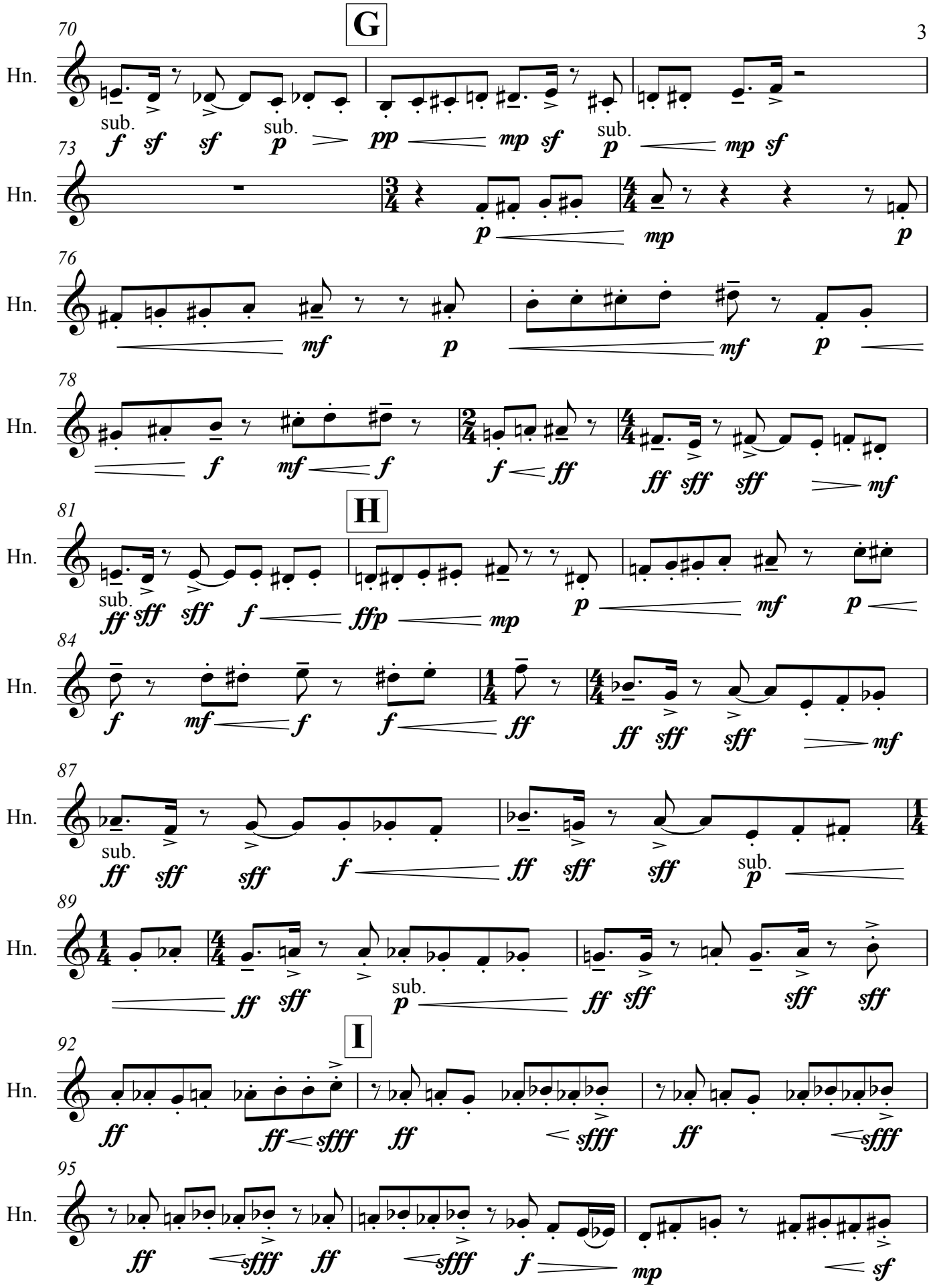
Brass Quintet

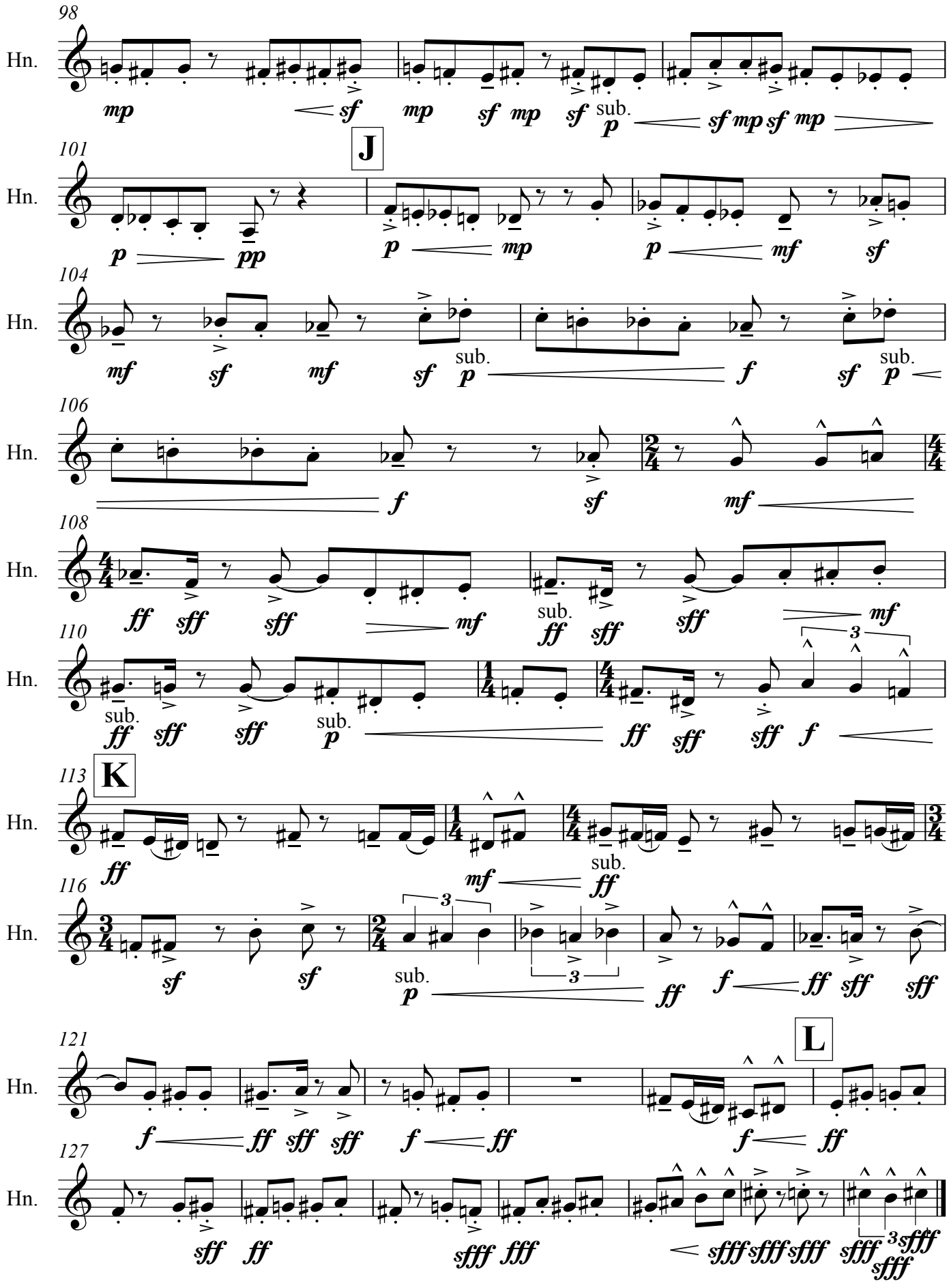
Alert ♩ = 125

Kei Hong Addison Wong




35
Hn.
sub. p < sf
sub. p
< mp
p sf sf
sub. p < sf
39
D
f
sub. p < sf f
sub. p < sf
sub. p < sf
f
sub. p < sf sf
43
sf sf sf
sub. p
< mp
mf
sf
48
sub. p
sf sf sf
sf
sub. p
p < mp
52
f
mf > p
sf sf sf
f
sub. p
55
sub. p < sf
sf
sub. p < sf
sub. p < sf
sub. p < sf
58
E
sub. p < f
sub. p
f
sf
sub. p
61
f sf sf
sub. p
sub. f sf sf
sub. p
64
F
pp
sub. mf < f
sub. p
f sf
sub. p
mf <
67
f
mf > p
sf
sub. p
f sf sf
sub. p


G
H
I
Hn.
sub.

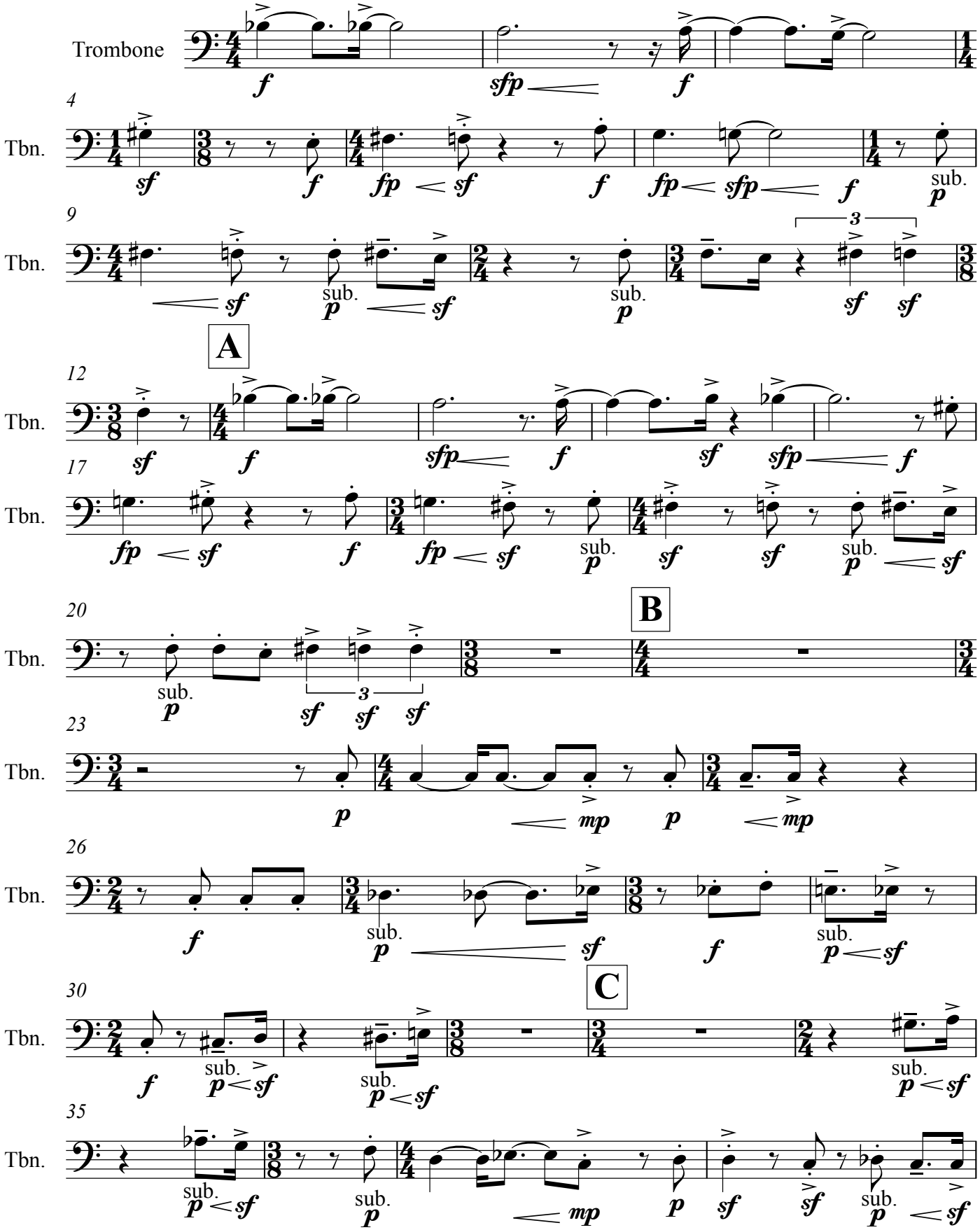

98
Hn.
mp sf mp sf mp sf sub. p sf mp sf mp
101
J
Hn.
p pp p mp p mf sf
104
Hn.
mf sf mf sf sub. p f sf sub. p
106
Hn.
f sf mf
108
Hn.
ff sff sff mf sub. ff sff sff mf
110
Hn.
sub. ff sff sff sub. p ff sff sff f
113
K
Hn.
ff mf sub. ff
116
Hn.
sf sf sub. p ff f ff sff sff
121
L
Hn.
f ff sff sff f ff f ff
127
Hn.
sff ff sfff fff sfff sfff sfff sfff sfff sfff

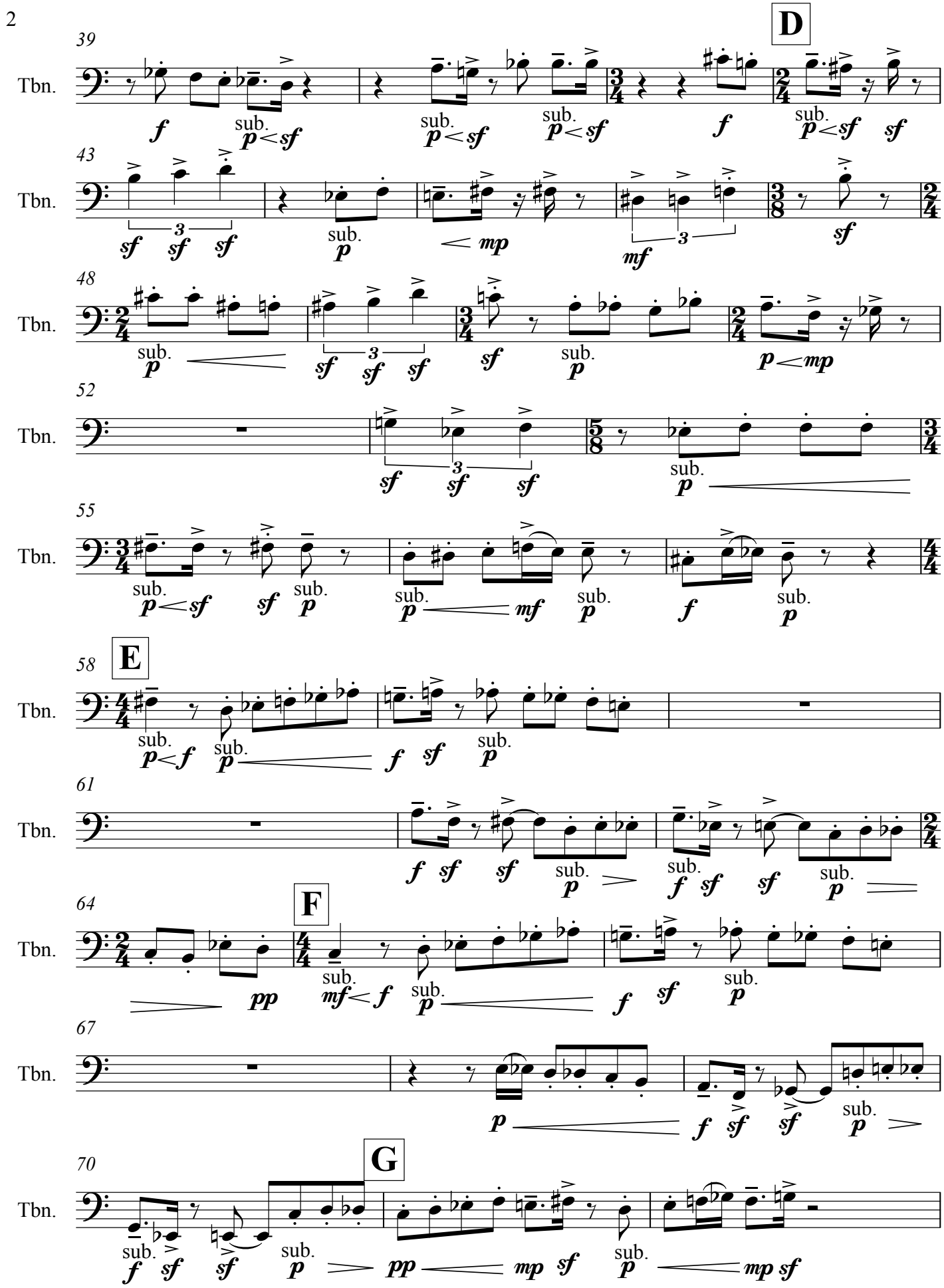
Glorify God

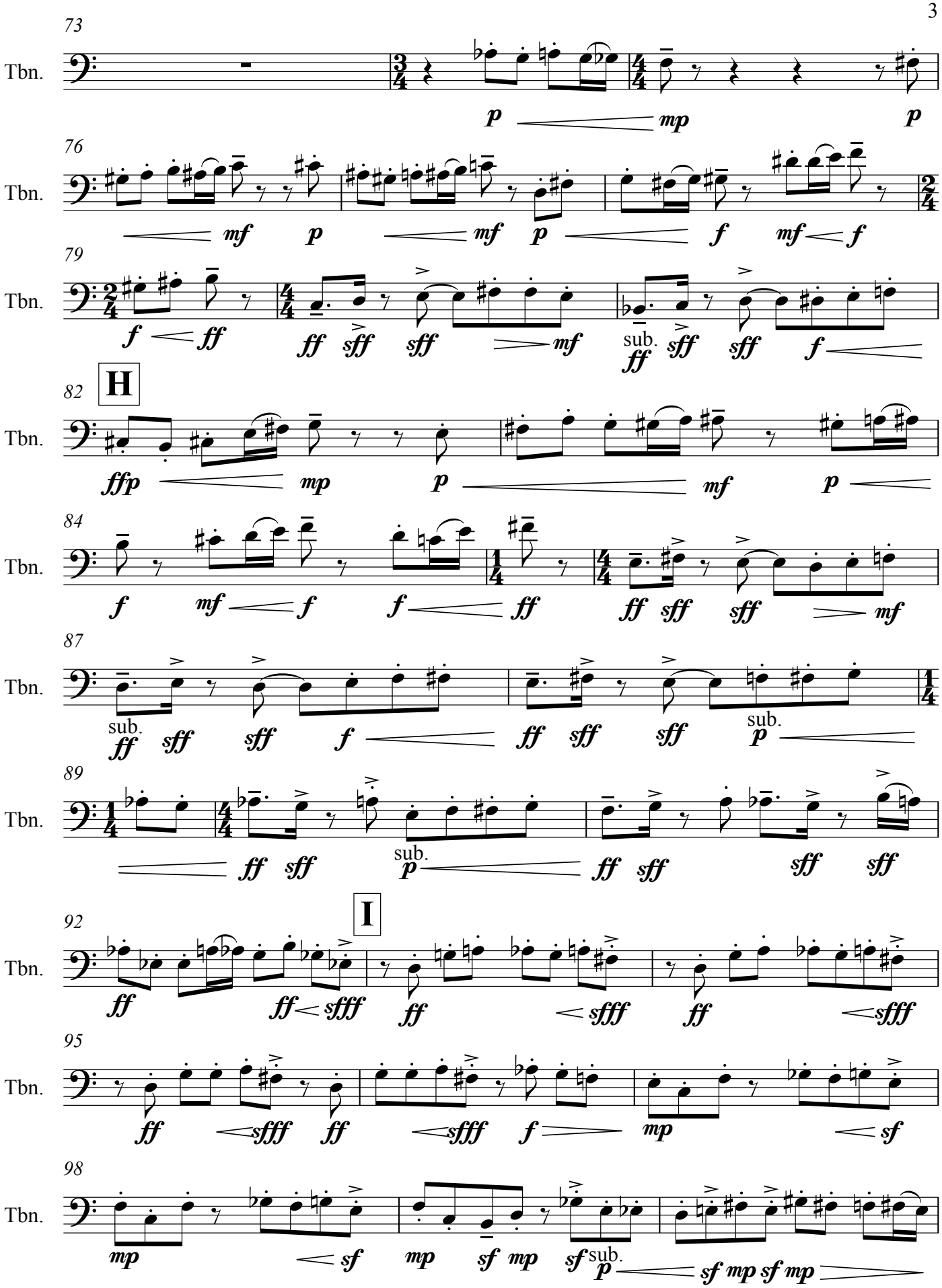
Brass Quintet

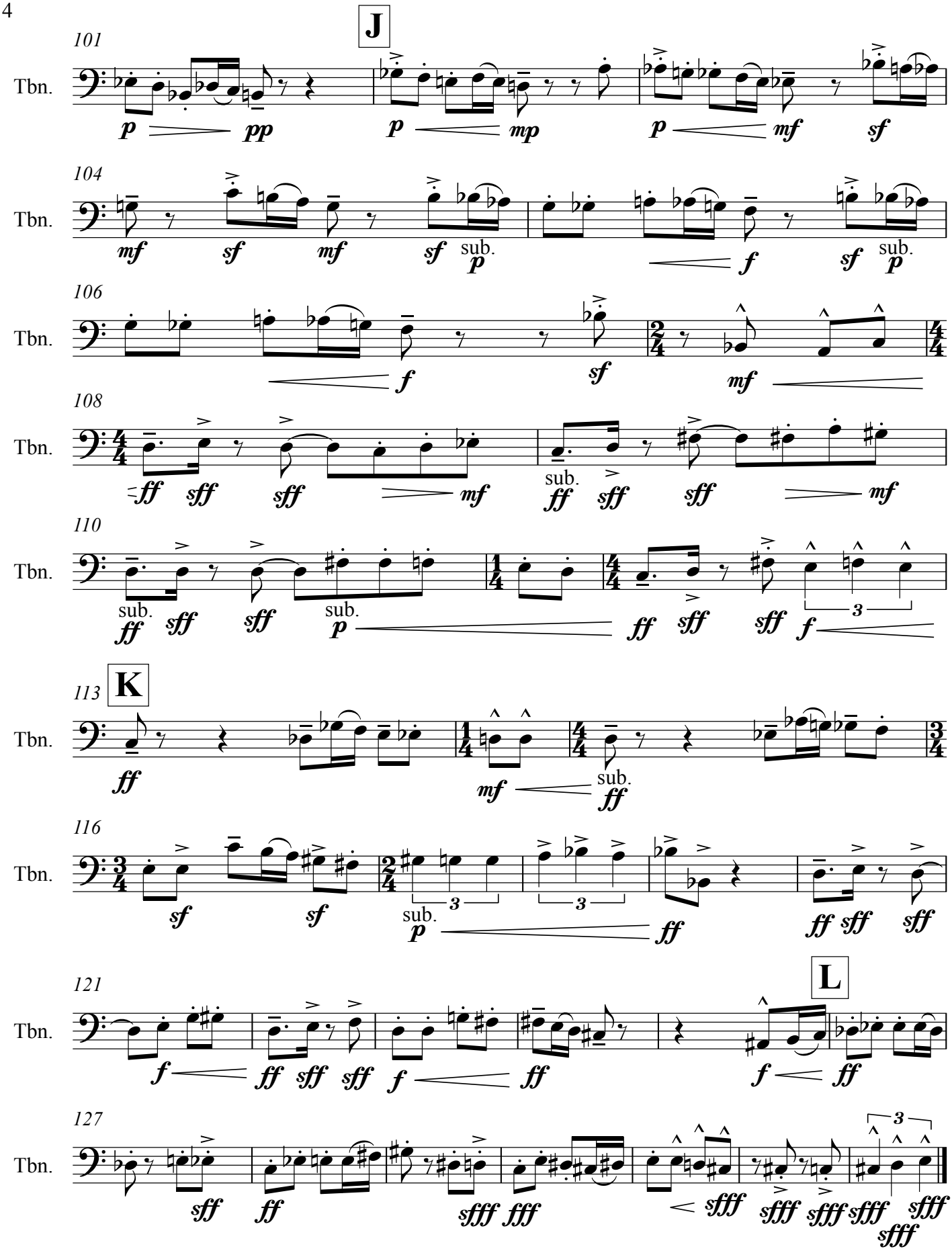
Alert ♩ = 125

Kei Hong Addison Wong




39
D
Tbn.
43
48
52
55
58
E
61
64
F
67
70
G


73
Tbn.
p
mp
p
76
Tbn.
mf
p
mf
p
f
mf
f
79
Tbn.
f
ff
ff
sff
sff
mf
sub.
ff
sff
sff
f
H
82
Tbn.
ffp
mp
p
mf
p
84
Tbn.
f
mf
f
f
ff
ff
sff
sff
mf
87
Tbn.
sub.
ff
sff
sff
f
ff
sff
sff
sub.
p
89
Tbn.
ff
sff
sub.
p
ff
sff
sff
sff
I
92
Tbn.
ff
ff
sfff
ff
sfff
ff
sfff
95
Tbn.
ff
sfff
ff
sfff
f
mp
sf
98
Tbn.
mp
sf
mp
sf
mp
sf
sub.
p
sf
mp
sf
mp


J
101
Tbn.
p pp
p mp
p mf
sf
104
Tbn.
mf sf mf sf sub. p
f
sf sub. p
106
Tbn.
f
sf
mf
108
Tbn.
ff sff sff mf
sub. ff sff sff mf
110
Tbn.
sub. ff sff sff sub. p
ff sff sff f
3
K
113
Tbn.
ff
mf sub. ff
116
Tbn.
sf sf
sub. p
3
3
ff
ff sff sff
L
121
Tbn.
f ff sff sff
f ff
f ff
127
Tbn.
sff ff
sfff fff
sfff
sfff sfff sfff
sfff
3

Glorify God

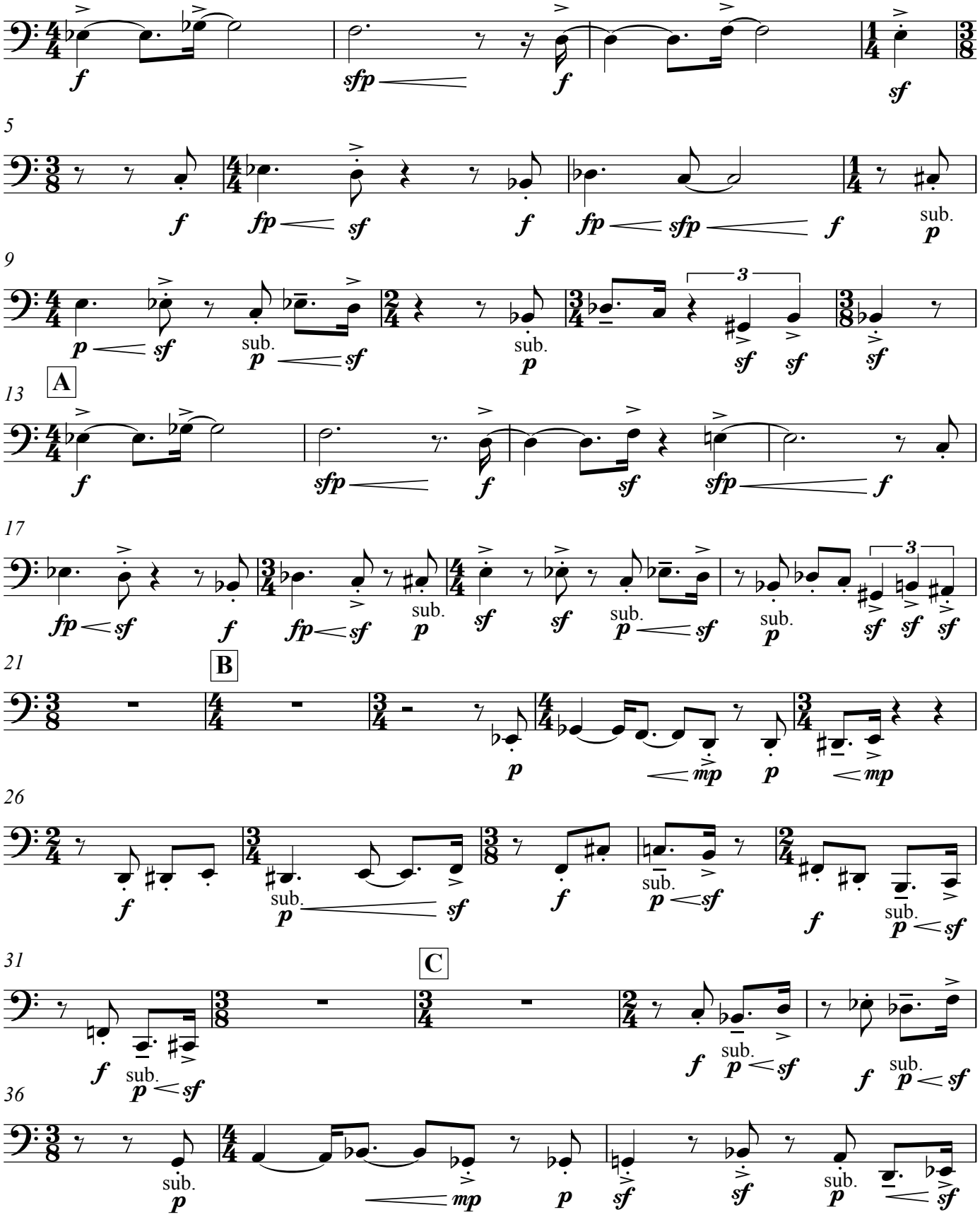
Bass Trombone

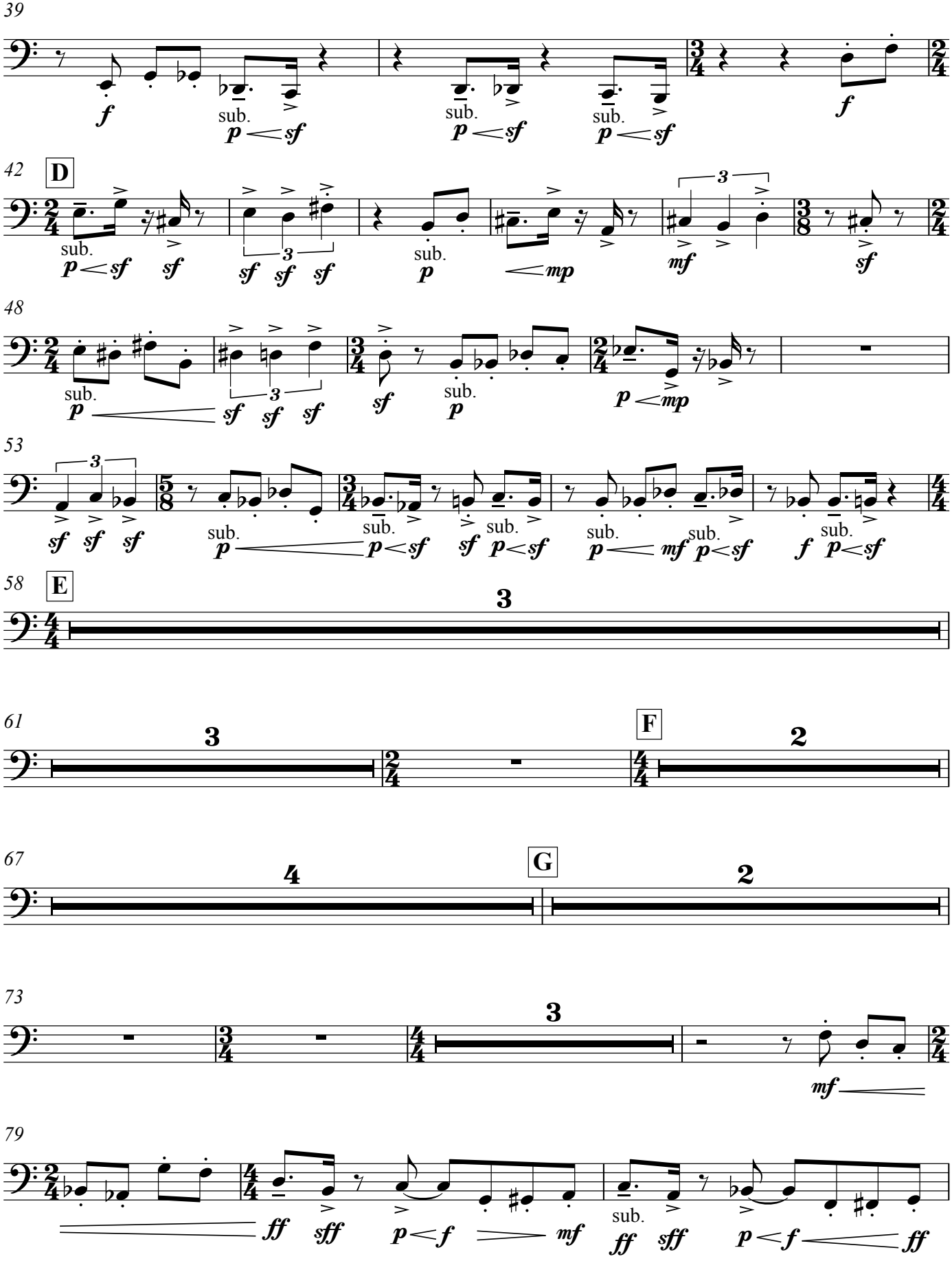
Overflow

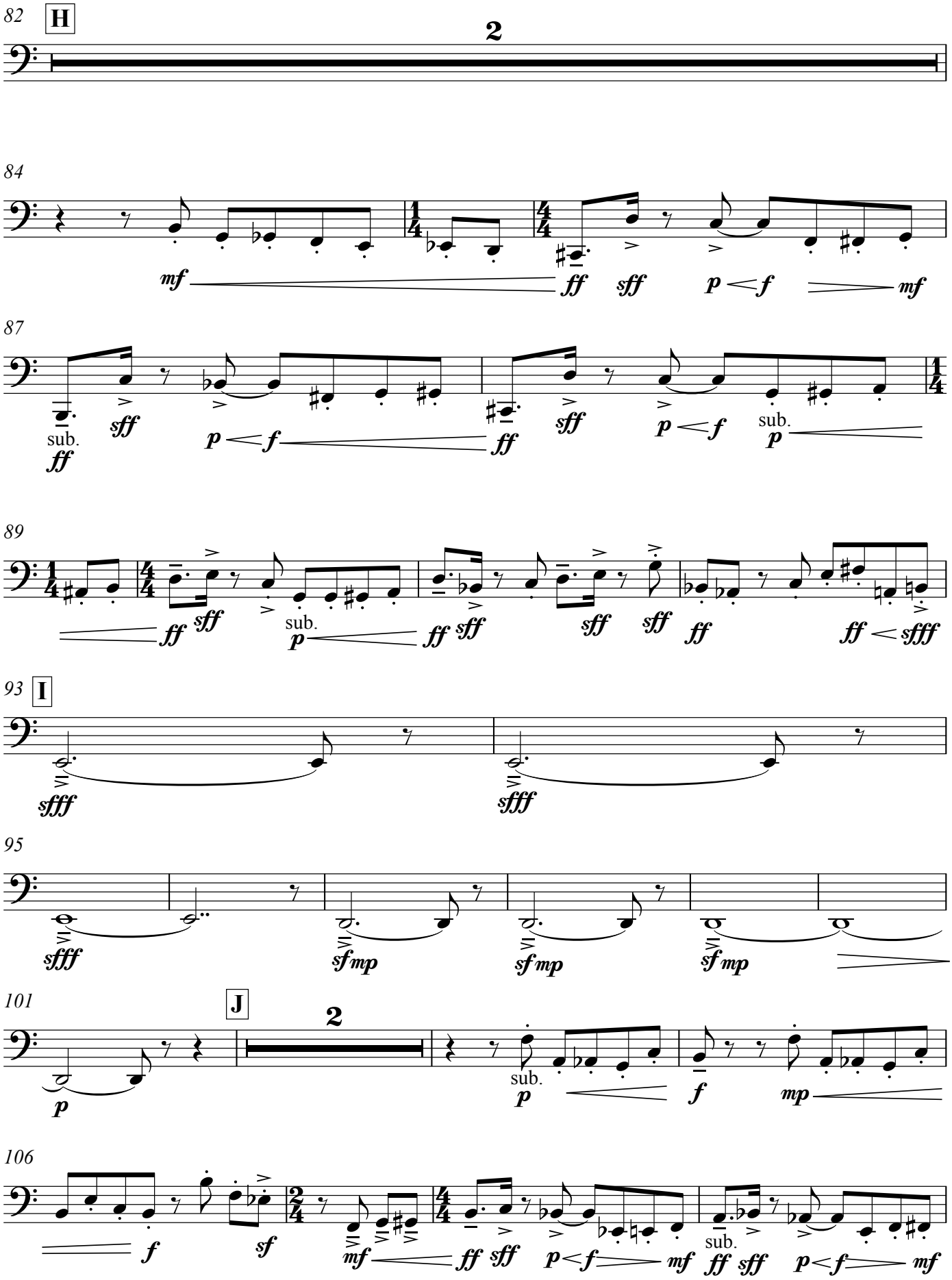
Brass Quintet for two trumpets in Bb, horn, bass and tenor trombone

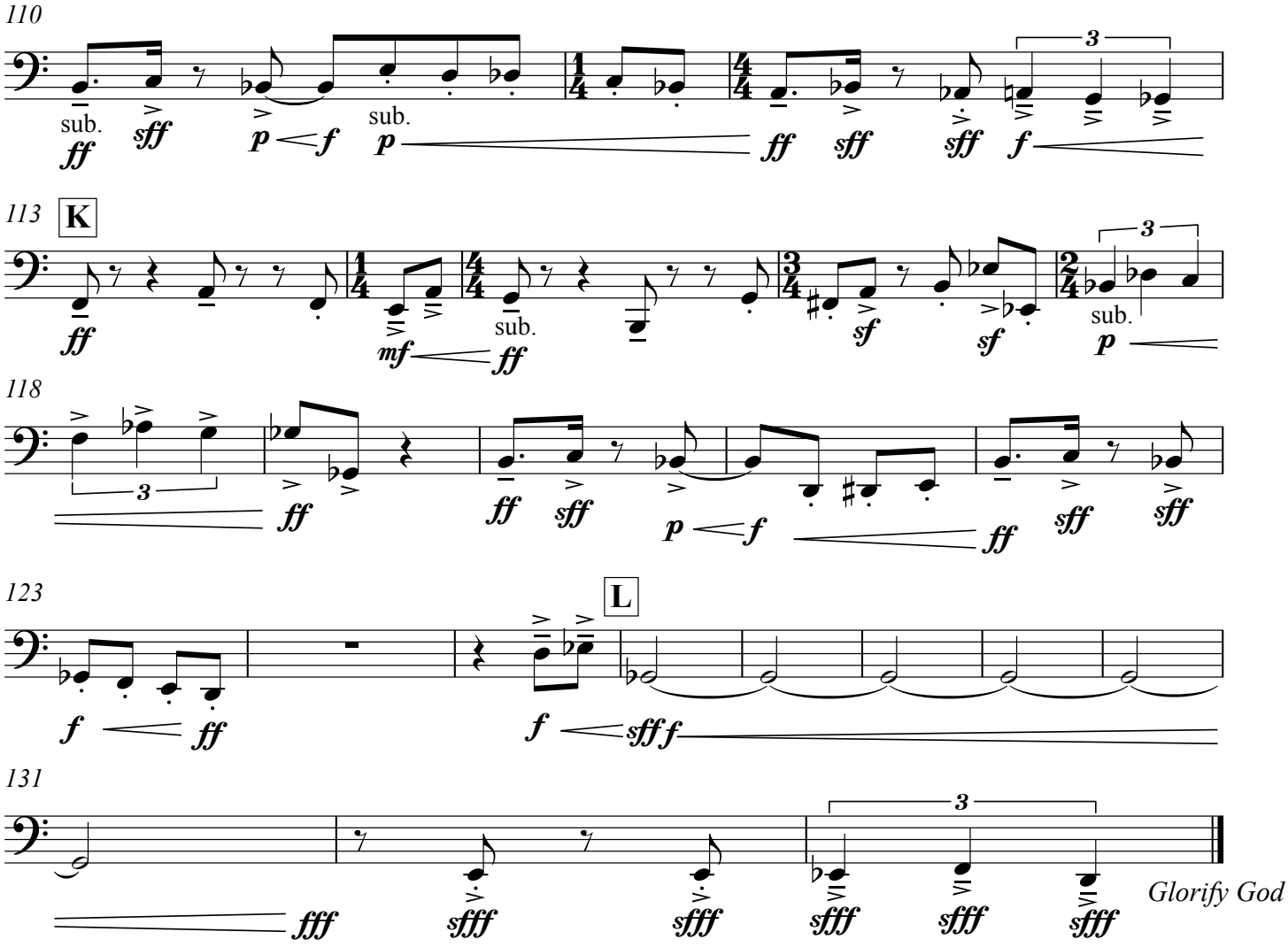
Alert ♩ = 143

Kei Hong Addison Wong




39
42
D
48
53
58
E
61
F
67
G
73
79


82
H
2
84
mf
ff
sff
p
f
mf
87
sub.
ff
sff
p
f
ff
sff
p
f
sub.
p
89
ff
sff
sub.
p
ff
sff
sff
sff
ff
ff
sfff
93
I
sfff
sfff
95
sfff
sfmp
sfmp
sfmp
101
J
2
p
sub.
p
f
mp
106
f
sf
mf
ff
sff
p
f
mf
sub.
ff
sff
p
f
mf


110
sub.
ff
sff
p
f
sub.
p
ff
sff
sff
f
3
113
K
ff
mf
ff
sub.
sf
sf
3
sub.
p
118
3
ff
ff
sff
p
f
ff
sff
sff
123
L
f
ff
f
sfff
131
3
fff
sfff
sfff
sfff
sfff
sfff
Glorify God