

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





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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 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



Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

1st Trumpet in B♭

2nd Trumpet in B♭

Horn in F

Tenor Trombone

Bass Trombone

4

9

13

ff

muted (straight)

mf

ff 3

mf

ff 3

mf

ff 3

sfzp

p

ff

17

open

sffz

open

sffz

sffz

mp

p

mf

p

sffz

mp

mf

21

p

p sub.

mf

mf

25

25

26

27

mp

mp

mp

28

28

29

30

mf

mf

sfz

sfz

f

f

31 (omit notes and breathe as needed) accents sim. (4)

31

32

33

34

f

f

fff

fff

35 (8)

ff f

39 (10) accents sim.

mp sub. mp sub. mp sub. ff sub. f

44 poco rit. Slightly slower (♩ = 82)

pp sfz pp sfz pp sfz p p

(omit notes and breathe as needed)

47

mf *mf* *f* *mf* *f* *pp* *pp*

(4)

52

ff *f* *ff* *f* *ff* *f sub.* *p sub.* *f sub.* *p sub.*

56

ff *ff* *fff* *ff* *fff* *ff* *fff* *ff* *fff*

64a **Without meter (very slow) †**

64b muted (solotone or harmon [stem extended]) *ppp*

64c

muted (cup mute) *mp*

pp *mp* *pp* *mp* *p* *mf*

† 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 sfz

mf

poco sfz

mf *f* *pp strained* *p* *mp*

65a

65b

65c

65d

pp *p*

ppp *pp*

mp *mf*

pp *mp*

mp *mp* *mf* *p*

65e

65f

ppp

ppp *ppp* *ppp*

pp

pp *poco sfz*

pp *poco sfz*

66a 66b 66c 66d

muted (cup mute) *mp* *mf* *p*

mp *mp* *mf* *p*

open *p* *mp* *mp* *mf* *pp* *p* *mp* *mf*

[muted (straight) *ppp*]

66e 66f 66g

pp *mp* *poco sfzp*

pp *mp* *poco sfzp*

p *mp* *mp* *mf* *pp* *mf*

[*ppp*]

[*ppp* < > muted (straight) *ppp* < >]

67 Moderately (♩ = 60) open molto accel. (♩ = 120)

mf *mf* *mf* *pp*

open *mf* *pp*

mf *mf* *pp*

open *mf* *pp*

mf *mf* *pp*

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$

poco accel.

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ poco accel.

Staff 1: *f ppp sub.* *sfz* *pp*

Staff 2: *f* *ppp* *sfz* *pp*

Staff 3: *f* *ppp* *sfz* *pp sub.*

Staff 4: *f* *ppp* *sfz* *pp*

Staff 5: *f* *ppp* *sfz* *pp*

76

Staff 1: *sfz* *p* *sfz* *mp sub.*

Staff 2: *sfz* *p sub.* *sfz* *mp*

Staff 3: *sfz* *p* *sfz* *mp*

Staff 4: *sfz* *p* *sfz* *mp*

Staff 5: *sfz* *p* *sfz* *mp*

80

Staff 1: *sfz* *mf*

Staff 2: *sfz* *mf*

Staff 3: *sfz* *mf*

Staff 4: *sfz* *mf*

Staff 5: *sfz* *mf sub.*

83 **Faster** (♩ = 82)

83 **Faster** (♩ = 82)

f *fff* *mp*

87 *f* *mf*

90 *ff* *sffz* *fff* *sffz* *poco accel.*

Faster still (♩ = 92)

94

ff \rightarrow *mf* *fff* \rightarrow *f* *fff*

98 *molto rit.* (♩ = 40)

cresc. poco a poco *fff* \leftarrow *sfff-p* *fff* \leftarrow *sfff-p* *fff* \leftarrow *sfff-p* *fff* \leftarrow *sfff-p* *fff* \leftarrow *sfff-p*

MITROSE,
PROLIFÉRATION,
APOPTOSE
JEAN-PATRICK BESINGRAND

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

2014
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ANTHOLOGY
OF

MUSIC
10 SCORES FOR BRASS QUINTET



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

♩ = 62

Trompette en Ut 1

Trompette en Ut 2

Cor en Fa

Trombone ténor

Trombone basse

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

Con sord.
(straight mute)

Con sord.
(straight mute)

Con sord.
(straight mute)

IV V III

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

Measures 9-12. Trp. 1 and 2 play a 7-measure melodic line (mf to pp). Cor plays a 7-measure melodic line (pp to f to pp). Trb. T. and B. play sustained notes with dynamics mp and mf.

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

Measures 13-16. Trp. 1 and 2 play a 7-measure melodic line (pp to f). Cor plays a 5-measure melodic line (p to mf to f). Trb. T. and B. play sustained notes with dynamics mf and f.

18

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

mf

f

mp

subito p

21

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

f

pp

f

f

ppp

f

pp

mf

pp

mp

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

p *mf* *f*

mf *mp* *f*

mp *f* *mp*

pp

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

mf *mp* *f*

mf *mf* *mf*

mf *mf* *f*

mf *mf* *mf*

mf *mf* *mf*

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

subito p

mp

mf

f

p

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

f

Con sord. wa-wa

Con sord. wa-wa

Senza sord.

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

sempre p

sempre p

sempre p

sempre p

sempre p

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.

60

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

ff

p

sempre mp

f

p

Senza sord.

64

Trp. 1

sempre *mp*

Trp. 2

Cor

Trb. T.

p *ff* *p* *sempre mp*

Trb. B.

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.

11

79

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

Trp. 1

Trp. 2

Cor

Trb. T.

Trb. B.

88

Trp. 1 *f* *mp* *f*

Trp. 2 *f* *mp* *f* *mp*

Cor *mf* *f* *pp* *f*

Trb. T. *mf* *mp* *mf* *mp*

Trb. B. *mf* *mp* *mf*

91

Trp. 1 *mp* *f* *ff* *mp* *f* *fff*

Trp. 2 *ff* *mf* *mp* *f* *fff*

Cor *f* *ff* *mp* *f* *mp* *f* *fff*

Trb. T. *f* *fff* *f* *fff*

Trb. B. *f* *ff* *pp < f* *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



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

Hong-Da Chin
(b. 1985)

Score (transposed)

♩ = 80
con sordino
(cup mute)

♩ = 80

♩ = 80

Trumpet in B♭ 1

Trumpet in B♭ 2

Horn in F

Trombone

Tuba

5

B♭ Tpt. 1 *pp*

B♭ Tpt. 2 *pppp* *p*

9

B♭ Tpt. 1 *pp* *mp*

B♭ Tpt. 2 *pppp*

Hn. *fff*

Tbn. *ff*

hongdachin©2011

I. Prism

2
13

B \flat Tpt. 1

B \flat Tpt. 2

p

ppp

ppp

16

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ppp

pp

ppp

ppp

ppp

pp

ppp

ppp

con sordino

p

con sordino (cup mute)

sfz

fffz

20

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

p

ppp

mp

ppp

pp

ppp

ppp

pp

ppp

mf

ppp

fff

I. Prism

24

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tuba

ppp *pppp* *ppp* *p*

ppp *pppp* *ppp* *p*

ppp *pppp* *ppp* *p*

ff

3

28

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

ppp

3

32

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp *f* *ppp* *pp*

mf *ppp* *pp*

ppp *pp*

3

I. Prism

4

36

Tbn.

p

f

3

Tuba

p

f

3

40

senza sordino

accel. -----

B♭ Tpt. 1

mp

f

mp

3

5

5

5

B♭ Tpt. 2

mf

f

mp

ff

mp

3

5

5

Hn.

mf

3

3

3

Tbn.

ff

3

3

Tuba

ff

3

3

3

43

♩ = 100

B♭ Tpt. 1

fff

5

5

5

B♭ Tpt. 2

fff

5

5

5

Hn.

3

3

3

3

3

3

Tbn.

f

fff

Tuba

f

fff

I. Prism

45

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

fff

mp

f

ff

ppp

fff

ppp

mf

p

con sordino (cup mute)

p

fff

fff

con sordino (cup mute)

ppp

pp

ppp

49

53

$\text{♩} = 80$

5

I. Prism

6
59

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

pp *ppp* *ppp* *pp* *ppp*

sfz *mf* *mf*

64

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ppp *pppp* *pp* *p* *ppp* *pppp* *pp* *pp* *pp* *pp* *mp* *p* *sfz*

I. Prism

accel. -----

68

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

p *mp* *ff* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

7

10"

senza tempo

ad. lib. these 5 notes
as fast as possible.

72

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

f *ff* *fff* *f* *ff* *fff* *f* *ff* *fff* *f* *ff* *fff*

fff *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

ad. lib. these 5 notes as fast as possible.

ad. lib. these 5 notes as fast as possible.

ad. lib. these 5 notes as fast as possible.

ad. lib. glissandi.

$\bullet = 100$

I. Prism

8 $\bullet = 80$

75

B \flat Tpt. 1 *fff*

B \flat Tpt. 2 *fff*

Hn. *fff*

Tbn. *fff*

Tuba *mf*

79 *fff*

85 $\bullet = 80$

B \flat Tpt. 1 *ppp*

B \flat Tpt. 2 *ppp*

Hn. *ppp*

Tbn. *ppp*

Tuba *p*

IN
MEDIAS
RES

JOSH GETMAN

PRO Tracking ID: PM In Medias Res
PARMA Music Publishing (ASCAP)

2014
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ANTHOLOGY
OF

MUSIC

10 SCORES FOR BRASS QUINTET



In medias res

A movement for Brass Quintet

Josh Getman

2014

ca. 5 minutes

Josh Getman

9 **Bold** **poco rall.**

mf without mute *7:6* *f* *dim.* *12/8* *dolce* *pp* *p*

pp *p* *mf cantabile*

mf *cresc.* *f* *7:6* *p* *mf*

mf *cresc.* *f* *7:6* *mp* *mf*

pp *muted* *mf* *espress.* *p* *mf* *smooth*

mp *mf* *mp* *dim.* *mp* *dim.* *mp* *dim.*

Pressing forward urgently

mf *espress.* *f* *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf* *f* *mf* *f*

23 **molto accel.** **Animated** (♩=96)

sfz *molto* *f* *mf* *mf* *f* *mf* *f*

molto *f* *mf* *f* *mf* *f* *mf* *f*

28

Moving **Energetic**

mp f sf mf p subito p f

34

Restless

sf p mf f

42

quasi raunchy

mf cresc. espress. f mp

48

f *mf* *f* *mf* *subito p* *f*

f *mf* *subito p* *f*

mf *f* *mf* *subito p* *f*

f *mf* *subito p* *f*

f *mf* *subito p* *f*

55

Musical score for measures 55-60. The score consists of five staves. The first staff has dynamics *mf*, *f*, *mf*, and *f*. The second staff has dynamics *mf*, *f*, *mf*, and *f*. The third staff has dynamics *mf*, *mp*, *mf*, *f*, and *mf*. The fourth staff has dynamics *mf*, *f*, *mp*, *mf espress.*, and *f*. The fifth staff has dynamics *mf* and *f*.

[illegible]

[illegible]

86 **Allargando A tempo** mute **rall.**

f *espress.*

mf *p* *ppp*

f tenuto *mf* *p* *dim.* *pp*

f tenuto *mf* *dim.*

mf *dim.* *pp*

[illegible]

117 Moving forward

A musical score for a piece titled 'Moving forward', numbered 117. The score is written for five staves, likely representing different instruments or voices. The music is in 6/16 time, with a key signature of one sharp (F#). The score is divided into four measures. The first measure is in 6/16 time, the second in 2/4, the third in 6/16, and the fourth in 4/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte), *mp* (mezzo-piano), and *mf* (mezzo-forte). The score is presented in a clean, professional layout with a white background and black notation.

122 **Hurrying along**

mf *f* *sf* *sf* *sfz* *molto*

127 **Moving forward**

ff *fp* *f* *mp* *mp* *mf*

134 **Hold back**

mf *f* *p* *mp*

147 **A tempo** pressing

p *cup mute* *pp* *2* *p* *2*

dim. *p* *pp* *2* *p* *+*

dim. *harmon mute* *p* *pp* *distant* *o+o+o+* *ppp* *p*

dim. *p* *p* *p* *p* *p*

p *pp* *(h)* *pp*

Poco Allargando

155 **A tempo**

Violin I: *mf*, *pp*, *p*, *f*, *p*, *long*, *mp*, *p*, *pp*

Violin II: *mf*, *dim.*, *mute*, *mp*, *f*, *p*, *long*, *mp*, *p*, *pp*

Viola: *mf*, *dim.*, *cup mute*, *mp*, *p*, *mp*, *dim.*, *pp*

Cello/Double Bass: *mf*, *dim.*, *mf*, *f*, *p*, *mp*, *dim.*, *pp*

Bottom line: *mf*, *dim.*, *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



Zero Quintet

for Brass Quintet

Kenta Masuda

-Notation-



Quarter-tone alterations ↑ upwards



Quarter-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 pitched ornaments as fast as possible.

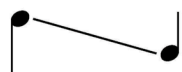


Play with the same pitch as fast as possible.



Play improvisation with changing fingering quickly without tonguing.

Interpret the rough direction of transition of the pitch with the actually notation visually.



normal glissando



play glissando with tonguing as minute as possible.



accel.



rit.

Sub Tone_-----|

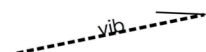
"Sub Tone"

Half Valve_-----|

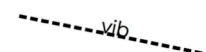
"Half Valve"

Wide Vib.-----|

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

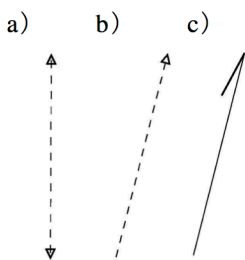


When you play with the wah-wah mute, repeat manipulating that is opening and closing the hole.



Rhythmic patterns of this manipulation are indicated with (A) ~ (D) .





a) 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 "fortissimo" should be hard and sharp.

Zero Quintet

$\text{♩} = 60 \text{ ca.}$

approximately 10"

1st Trumpet in B \flat

(range) *fff*

ad lib with tonguing and steady speed
as fast as possible in this pitch range (Pitch is irregularity)

2nd Trumpet in B \flat

(range) *fff*

ad lib with tonguing and steady speed
as fast as possible in this pitch range (Pitch is irregularity)

Horn in F

(range) *fff*

ad lib with tonguing and steady speed
as fast as possible in this pitch range (Pitch is irregularity)

Trombone

f non dim.

Tuba

f non dim.

Half Valve.

B \flat Tpt. 1

p *mp* *f* *mf*

B \flat Tpt. 2

mp *p* *f* *mp* *f*

Hn.

mp *p* *mp* *p* *mp*

Tbn.

p *f*

Tuba

Choke over with keeping
mouth at mouthpiece

f

Zero Quintet

- 2 -

(H.V.)

6

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

mp

mf

f

ff

Choke over with keeping mouth at mouthpiece

Tbn.

mf

f

Tuba

6

7

B \flat Tpt. 1

ff

f

B \flat Tpt. 2

ff

f

Hn.

ff

Tbn.

ff

Choke over with keeping mouth at mouthpiece

Tuba

Zero Quintet
- 3 -

8

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

(f) mf *f*

9

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Sub Tone

f *mf* *mp cresc.* *cresc.* *ff*

- 4 -

Zero Quintet
- 5 -

Measures 14-15 of the first system and measures 1-2 of the second system. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has one flat (B♭). The time signature is 3/4. Measure 14 starts with a rehearsal mark. B♭ Tpt. 1 and B♭ Tpt. 2 have melodic lines with slurs and ties. Hn. has a triplet of eighth notes. Tbn. has a triplet of eighth notes and a quintuplet of sixteenth notes. Tuba has a single eighth note. Measure 15 continues the melodic lines. Measure 1 of the second system features a double bar line and a repeat sign. Measures 2-3 of the second system show the continuation of the melodic lines. B♭ Tpt. 1 and B♭ Tpt. 2 have slurs and ties. Hn. has a triplet of eighth notes. Tbn. has a triplet of eighth notes and a quintuplet of sixteenth notes. Tuba has a single eighth note.

Measures 16-17 of the second system and measures 3-4 of the third system. The score is for five instruments: B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The key signature has one flat (B♭). The time signature is 3/4. Measure 16 starts with a rehearsal mark. B♭ Tpt. 1 and B♭ Tpt. 2 have melodic lines with slurs and ties. Hn. has a triplet of eighth notes. Tbn. has a triplet of eighth notes. Tuba has a single eighth note. Measure 17 continues the melodic lines. Measure 3 of the third system features a double bar line and a repeat sign. Measures 4-5 of the third system show the continuation of the melodic lines. B♭ Tpt. 1 and B♭ Tpt. 2 have slurs and ties. Hn. has a triplet of eighth notes. Tbn. has a triplet of eighth notes. Tuba has a single eighth note. The piece ends with a double bar line and a repeat sign.

Zero Quintet
- 6 -

- 7 -

Zero Quintet
- 8 -

28

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

fff

non cresc.

fff

fff

fff

29

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ff

ff

ff

ff

ff

Zero Quintet
- 9 -

30

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba



31

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

fff

fff

fff

fff

fff

Zero Quintet
- 10 -

32

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

pp *mp* *mf* *f*

ff

pp *mp* *mf* *f*

34

[C]

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ff

ff

p *ff* *p*

f *f*

comodo

f

staccato

mf

Zero Quintet
- 11 -

35

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ff

f

3

5

1 4

The musical score for the brass section of 'The Rose Tree' is presented in five staves, each with a time signature change from 3/4 to 5/4 at measure 16. The staves are for B♭ Tpt. 1, B♭ Tpt. 2, Hn. (Horn), Tbn. (Trombone), and Tuba. The score includes various musical notations such as triplets, slurs, and dynamic markings like *sub. pp* and *fff*. The key signature is one flat (B♭ major/D minor). The score is divided into two systems, with measures 1-15 and 16-21. The first system ends with a repeat sign and a first ending bracket. The second system begins with a second ending bracket. The score is for a brass section, with parts for B♭ Tpt. 1, B♭ Tpt. 2, Hn., Tbn., and Tuba. The time signature changes from 3/4 to 5/4 at measure 16. The key signature is one flat (B♭ major/D minor). The score includes various musical notations such as triplets, slurs, and dynamic markings like *sub. pp* and *fff*. The score is divided into two systems, with measures 1-15 and 16-21. The first system ends with a repeat sign and a first ending bracket. The second system begins with a second ending bracket.

Zero Quintet
- 12 -

D

38

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf *ff* *f* *f*

mf *ff* *f* *p*

mf *ff* *mp* *sempre mp*

mf *ff* *mp* *sempre mp*

mf *ff* *f* *p* *mf*



42

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Con sord. (straight mute)

Con sord. (straight mute)

mf *mf*

f *f*

Zero Quintet
- 13 -

47

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba



51

$\text{E} \text{ } \text{♩} = 70 \text{ ca.}$

Senza sord.
cantabile

vib.

mp

ppp

f

ppp

Con sord. (straight mute)

mp

Con sord. (straight mute)

mp

Con sord. (straight mute)

mp

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Zero Quintet
- 14 -

[illegible]

Senza sord.
cantabile

61

B♭ Tpt. 1

ppp

f

ppp

B♭ Tpt. 2

mf mp

Hn.

mf mp

Tbn.

mf mp

Tuba

mf mp

Zero Quintet
- 15 -

66 **F**

Con sord. (straight mute)

mp

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba



71

Senza sord.
cantabile

vib.

Con sord. (straight mute)

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Zero Quintet
- 16 -

77

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

Senza sord.

Senza sord.
cantabile

vib. (non vib.)

$\text{♩} = 60 \text{ ca.}$

81

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

ppp *mf* *f* *ppp*

pp mp mf p

mf

pp *mp*

pp *mp*

sempre mp

sempre mp

Zero Quintet
- 17 -

87

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba



93

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Con sord.
(wa-wa mute)
(C)_____



Zero Quintet
- 19 -

I Senza Misura ♩ = 76 ca.

110

B \flat Tpt. 1

B \flat Tpt. 2


Hn.

Tbn.

Tuba

Senza sord.

mf (with double tonguing)



==

111

B \flat Tpt. 1


B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp



Zero Quintet
- 20 -

112

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

113

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Zero Quintet
- 21 -

114

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp mf f

mp mf f

mp mf f

p mp mf f

(f)

mp mf f

J ♩ = 60 ca.

118

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Choke over with keeping mouth at mouthpiece

Half Valve -----

mf ff

ff

mf ff mf

ff f ff f

f

f

f

mf

Zero Quintet
- 22 -

119

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

f *mp*

f *mf*

ff non dim. *f*

ff

120

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ff *f* *ff*

ff *f* *ff*

mf *f*

ff *mf* *ff* *mf* *ff* *mf*

Zero Quintet
- 23 -

121

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

ff

f

mf

mf

f

mp

Choke over with keeping mouth at mouthpiece

122

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

f

mp

f

f

mf

f

mf

f

mp

f

ff

f

Half Valve

Zero Quintet
- 24 -

Sub Tone_-----

123

B \flat Tpt. 1 *ff* *mf* *f*

B \flat Tpt. 2 *mp* *f* *mp* *mf* *f*

Hn. *mp* *p* *f*

Tbn. *f*

Tuba

S.T.-----

124

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *sfzp*

Tbn. *ff*

Tuba *ff* *f*

Choke over with keeping mouth at mouthpiece

(♩+♩)

- 25 -

125

B \flat Tpt. 1

B \flat 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

mf *f* *ff* *mp* *ff* *mf*

127

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

128

129

130

f

ff

f

mp

f

ff

Zero Quintet
- 26 -

(.)

128

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp *f*

mp *f*

pp *f* *ff*

f *ff*

f



129

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf *f* *f* *mf*

mp *f*

f *p* *mf*

f *ff* *f*

mf *f*

Wide Vib.

Zero Quintet
- 27 -

130 **L**

B \flat Tpt. 1 *f* *mf* *f*

B \flat Tpt. 2 *mf* *f*

Hn. *f*

Tbn. *mp*

Tuba

131 *non dim.* *mf*

B \flat Tpt. 1 *mf*

B \flat Tpt. 2 *mp* *f* *mp* *sfz* *mp* *f*

Hn. *mp* *f*

Tbn. *f* *mf*

Tuba

Zero Quintet
- 28 -



Zero Quintet
- 29 -

134

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf \rightarrow *f*

mf \rightarrow *f*

mf \rightarrow *f*



136

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

f

f

f

f

f

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!

Zero Quintet
- 30 -

Approximately 20"

N

137

B \flat Tpt. 1

B \flat 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!

Approximately 15"

O

138

B \flat Tpt. 1

B \flat 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.

Zero Quintet
- 31 -

P Approximately 22"

B^b Tpt. 1 *cresc.* ----- *ff*

B^b Tpt. 2 *cresc.* ----- *ff*

Hn. *cresc.* ----- *ff*

Tbn. *cresc.* ----- *ff*

Tuba *cresc.* ----- *ff*

G.P.

*Play like Dotting(Short Note Value).
*Pitch is "D" Constantly.
*Interval(CONSTANTLY) of the "Dots" is Approximately ♩↔♩
*Synchronize "Dots" with Other Player.



Q

B^b Tpt. 1 *f mf* 6 6 6 6 6 6 6 6 *fff* 6

B^b Tpt. 2 *f mf* 6 6 6 6 6 6 6 6 *fff* 6

Hn. *f mf* 6 6 6 6 6 6 6 6 *fff* 6

Tbn. *f mf* 6 6 6 6 6 6 6 6 *fff* 6

Tuba *f mf* 6 6 6 6 6 6 6 6 *fff* 6

143

Approximately 1"

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

-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



To Throw

Michael Mikulka

Molto Rubato

♩ = 78-92

harmon mute, stem in

1st Trumpet in B♭

p

2nd Trumpet in B♭

harmon mute, stem in

p

Horn in F

Trombone

mf

Bass Trombone

This block contains the first system of the musical score, covering measures 1 through 4. The score is written for five instruments: 1st Trumpet in B♭, 2nd Trumpet in B♭, Horn in F, Trombone, and Bass Trombone. The time signature changes from 4/4 to 5/4 and back to 4/4. The 1st and 2nd Trumpets play a melodic line with a half note in measure 1, a quarter note in measure 2, and a half note in measure 3, followed by a whole note in measure 4. The Trombone and Bass Trombone play a bass line with a half note in measure 1, a quarter note in measure 2, and a half note in measure 3, followed by a whole note in measure 4. The Horn in F plays a whole note in measure 1, a half note in measure 2, and a whole note in measure 3, followed by a whole note in measure 4. The dynamic markings are *p* for the trumpets and *mf* for the trombones. The instruction 'harmon mute, stem in' is written above the first two staves.

5

This block contains the second system of the musical score, covering measures 5 through 8. The score is written for the same five instruments as the first system. The time signature changes from 4/4 to 5/4 and back to 4/4. The 1st and 2nd Trumpets play a melodic line with a half note in measure 5, a quarter note in measure 6, and a half note in measure 7, followed by a whole note in measure 8. The Trombone and Bass Trombone play a bass line with a half note in measure 5, a quarter note in measure 6, and a half note in measure 7, followed by a whole note in measure 8. The Horn in F plays a whole note in measure 5, a half note in measure 6, and a whole note in measure 7, followed by a whole note in measure 8. The dynamic markings are *p* for the trumpets and *mf* for the trombones. The instruction 'harmon mute, stem in' is written above the first two staves.

2

10 slowly cover (o) → + → 0 "wah"

mf *p*

slowly cover (o) → + → 0 "wah"

mf *p*

f 3 3 3

mf *p*

mf

15

mf 3 *p* sub. *f*

mf 3 *p* sub. *f*

f

p *f*

19

p *mf* *pp*

p *mf* *pp*

p *mf*

mp *mf* *ff* *mf*

mp

[illegible]

39 mute out

open

mp

p \leftarrow *mp* \rightarrow

mf

mf \rightarrow *mp* \rightarrow *p*

p

47

accel poco a poco.

mp

mf

p

With more energy

53

$\text{♩} = 100$

mf

mf

57

57

f

f

f

61

61

f

f

f

65

65

f

f

ff

ff

ff

69

mf

73

wraithlike

mp

mf

mp

mf

mp

78

mf

f

mf

f

mf

mf

mf

83

83

mp *mf*

mp *mf*

mp *mf*

mf *mp* *mf*

88

88

mp *mf* *f*

f *mf* *f*

f *mp* *mp*

f *mp* *mp*

91

91

f *mf* *f*

mf *mf* *f*

f

94

ff

f

f

ff

f

97

mf

f

mf

f

mf

f

mf

f

mf

f

101

rit.

ff

f

ff

ff

ff

f

ff

ff

ff

f

ff

ff

ff

ff

ff

Dramatic

9

107 ♩ = 84

f *ff* *f* *ff* *fff* *ff*

gliss.

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



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

Maestoso ♩ = 62

Trumpet in C 1

Trumpet in C 2

Horn in F

Trombone

Tuba

8

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

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A

14

harmon mute, stem out

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

ff *3* *mp* *mf* *pp* *pp* *ff* *mf*

21

harmon mute, stem out

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp *3* *mp* *p* *stopped* *open* *mp* *p*

26

B

open

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

ff *3* *open* *3* *ff* *p* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *p* *pp*

31 **C**

C Tpt. 1 *cup mute*

C Tpt. 2 *cup mute*

Hn. *mp* *3* *3*

Tbn. *p* *cup mute* *mf* *p* *mp* *p*

Tba. *mp* *mf* *p* *mp* *p*

n

39 **D**

C Tpt. 1 *mf* *p* *mf* *pp sub.* *mp* *open* *p* *mf*

C Tpt. 2 *mf* *p* *mf* *pp sub.* *mp* *mf* *open* *p* *mf*

Hn. *mf* *p* *mf* *pp sub.* *mp* *mf* *open* *p* *mf* *f*

Tbn. *mf* *p* *mf* *pp sub.* *mp* *open* *mf* *mf*

Tba. *mf* *p* *mf* *pp sub.* *mp* *mf* *mf*

45 **E**

C Tpt. 1 *mp* *f* *mp* *pp* *mute*

C Tpt. 2 *mp* *f* *pp* *pp sub.* *mute*

Hn. *mp* *f* *pp* *mp* *pp* *3*

Tbn. *f* *p* *n*

Tba. *f* *p* *n* *mp* *mf*

54

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp *pp*

mp *pp*

open

mp *mf*

p sub. *mf*

mute *pp*

mp *pp*

p *mf* *p sub.*

62

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp *pp*

mp *pp*

mp *mf*

mp *pp*

p sub. *mf* *pp*

mp *p*

mp *p*

mp *p*

mp *p*

mp *p*

68

F

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

mf *mp*

open

p *f*

p sub. *f*

harmon mute, stem out

mf *pp*

harmon mute, stem out

mf *pp*

p sub. *f*

p sub. *f*

p sub. *f*

mf *mp*

p *f*

p sub. *f*

74

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp *p sub.* *mp* *p sub.*

mp *p sub.* *mp* *p sub.*

mp *mf* *p* *mf* *p*

mp *mf* *p* *mf* *p*

mp *mf* *p* *mf* *p*

79

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mp *f* *p sub.* *mp* *f* *p sub.*

mp *f* *p sub.* *mp* *f* *p sub.*

mf *p* *mf* *mp* *p sub.*

mf *p* *mf* *mp* *p sub.*

mf *p* *mf* *mp* *p sub.*

84

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

pp *mp* *p* *mp* *p sub.*

pp *mp* *p* *mp* *p sub.*

mp *mp* *p* *mp* *p sub.*

mp *mp* *p* *mp* *p sub.*

mp *mp* *p* *mp* *p sub.*

88

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

open

p

open

p

mf

mf

mf

93

H Vigorous ♩ = 152

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

n

mp

mp

p

p

p

n

n

n

98

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mf

f

f

mf

mf

102

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

106

I

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

111

J

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

[illegible][illegible]

137

C Tpt. 1 *mf* *pp* *f* *p sub.*

C Tpt. 2 *mf* *pp* *f* *p sub.*

Hn. *mf* *p* *f* *p sub.*

Tbn. *mf* *p* *f* *p sub.*

Tba. *mf* *p* *f* *p sub.*

142

C Tpt. 1 *ff*

C Tpt. 2 *ff*

Hn. *ff*

Tbn. *ff*

Tba. *ff*

145

C Tpt. 1

C Tpt. 2

Hn.

Tbn.

Tba.

THE GRIND

BERNARD WALLASAVAGE

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

2014 PARMA RECORDINGS

ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET



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 guttural 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)

Allegro (M.M. ♩ = c. 120) Accel. - tempi markings are only a suggestion in order to keep the velocity and harshness ♩ = 140 Mute ♩ = 80

Trumpet in B♭ 1: *ff*, *p* (Mute)

Trumpet in B♭ 2: *ff*, *mf*, *f*, *mp*, *fff*, *pp* (Mute)

Horn in F: *ff*, *mf*, *ff*, *mp*, *fff*

Trombone: *ff*, *f*, *ff*, *p*, *f*, *fff*

Tuba: *ff*, *mp*, *fff*

A

B♭ Tpt. 1: *pp*, *p*, *p*, *pp*

B♭ Tpt. 2: *ppp*, *p*, *f*, *pp*, *p*, *pp*

Hn.: *f*, *pp*, *pp*

Tbn.: *f*, *pp*, *pp*, *pp*, *ppp*

Tuba: *pp*

17

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Open

Mute

Open

p

mf

p

f

ff

fff

f

ff

fff

fff uhh!

fff ahh hh

f

ff

fff

B

♩ = 140

♩ = 150

♩ = 80

Mute

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

f

ff

ff

mf

ff

mp

ff

f

ff

ff

[illegible]

43 $\text{♩} = 150$ E $\text{♩} = 90$

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff* *mf*

Tbn. *ff* *p* *ff*

Tuba *ff* *mp* *ff* *p*

49

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff* *sf* *pp*

Tbn. *p* *ff* *p* *f* *p*

Tuba *ff* *p* *ff* *p* *ff*

F Muttering, spitty, gurgling - follow contour of the line

60

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

G

63

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

75

B \flat Tpt. 1 Huh - - - ahhhhhhhh *p* ah uh AH! *f*

B \flat Tpt. 2 uh! uh! uh! huh 3 argh ah *p* uh *ff* HUH!

Hn. UGH ahh uh! ah *p* uh *ff*

Tbn. oh oohh ah oohh ah *p* uh UH! *f*

Tuba huuuuuuuuuu *sfz* *f* ah *p* uh *ff*

83

B \flat Tpt. 1 *p* 3 *p* *p* *f* *p* *mp* *p*

B \flat Tpt. 2 *p* *mp* *p* *mp* *p*

Hn. *p* Mute *f* FUCK *p*

Tbn. *mp* UGH! *f* *p*

Tuba *p* UGH! *f*

I  = 120
Open /

Trumpet 1 - hold - 3-4" - cue unison long tone.

[illegible]

101 $\text{♩} = 90$ J

B \flat Tpt. 1 *ff* *f* *p* *f* *p*

B \flat Tpt. 2 *ff* *f* *subito p* *f* *p*

Hn. *ff* *f* *p* *mf* *p*

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

Tuba *f* *mp* *p*

106 $\text{♩} = 60$

B \flat Tpt. 1

B \flat Tpt. 2 *ff*

Hn.

Tbn.

Tuba *f*

107

B \flat Tpt. 1 *p*

B \flat Tpt. 2 *ppp*

Hn. *p* *ppp*

Tbn. *ff*

Tuba *p* *pppp*

115

B \flat Tpt. 1 *ppp*

B \flat Tpt. 2 *ppp*

Hn. *ppp*

Tbn. *ppp*

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



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

♩ = 48

Trumpet 1 in C

straight mute

p

pp

p

Trumpet 2 in C

straight mute

pp

p

p

pp

5

A

Tpt. 1

pp sub.

p

Tpt. 2

p

Hn.

straight mute

pp

p

10

Tpt. 1

pp

p

open

Tpt. 2

open

mp

p

Hn.

open

p

p

mp

p

Tbn.

p

mp

pp

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18

mp

22

Musical score for measures 22-25. The score is in 6/4, 3/4, and 4/4 time signatures. It features five staves with various musical notations including notes, rests, and dynamic markings.

- Staff 1: Treble clef, 6/4 time. Measures 22-23: *pp* (pianissimo). Measure 24: 3/4 time, rest. Measure 25: 4/4 time, rest.
- Staff 2: Treble clef, 6/4 time. Measures 22-23: *pp* (pianissimo). Measure 24: 3/4 time, rest. Measure 25: 4/4 time, rest.
- Staff 3: Treble clef, 6/4 time. Measures 22-23: rest. Measure 24: 3/4 time, rest. Measure 25: 4/4 time, *mf* (mezzo-forte).
- Staff 4: Bass clef, 6/4 time. Measures 22-23: *p* (piano), "open" marking. Measure 24: 3/4 time, *mp* (mezzo-piano). Measure 25: 4/4 time, *mf* (mezzo-forte).
- Staff 5: Bass clef, 6/4 time. Measures 22-23: rest. Measure 24: 3/4 time, *mp* (mezzo-piano). Measure 25: 4/4 time, *mf* (mezzo-forte).

C

26

Musical score for measures 26-29. The score is in 3/4, 5/4, and 4/4 time signatures. It features five staves with various musical notations including notes, rests, and dynamic markings.

- Staff 1: Treble clef, 3/4 time. Measures 26-27: rest. Measure 28: 5/4 time, *mp* (mezzo-piano), "open" marking. Measure 29: 4/4 time, *mp* (mezzo-piano).
- Staff 2: Treble clef, 3/4 time. Measures 26-27: rest. Measure 28: 5/4 time, rest. Measure 29: 4/4 time, *mp* (mezzo-piano), "open" marking, *mf* (mezzo-forte).
- Staff 3: Treble clef, 3/4 time. Measures 26-27: *p* (piano). Measure 28: 5/4 time, *mp* (mezzo-piano). Measure 29: 4/4 time, *mp* (mezzo-piano).
- Staff 4: Bass clef, 3/4 time. Measures 26-27: *p* (piano). Measure 28: 5/4 time, *mp* (mezzo-piano). Measure 29: 4/4 time, *mf* (mezzo-forte).
- Staff 5: Bass clef, 3/4 time. Measures 26-27: *mp* (mezzo-piano). Measure 28: 5/4 time, *mp* (mezzo-piano). Measure 29: 4/4 time, *mf* (mezzo-forte).

33

5/4 4/4 2/4 6/4 5/4

f *mf* *f* *mf* *f* *mf* *f* *mf*

37 **D**

ff ff ff ff f f f f

40

mp mp mp mp f

44

pp

pp

pp

p

pp

E

48

♩ = 72 *accelerando*

♩ = 88

straight mute

straight mute

straight mute

p

p

p

mp

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



C Score **Overflow**

C Score **Overflow**

C Score **Overflow**

Alert ♩ = 143

Kei Hong Addison Wong

B \flat Trumpet 1

B \flat Trumpet 2

Horn

Trombone

Bass Trombone

[illegible]

9

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. *p*

sf

3

Example 1

Measures 12-15

Instrument: Tpt. 1, Tpt. 2, Hn., Tbn., B. Tbn.

Key Signature: One flat (B-flat)

Time Signature: 3/8, 4/4

Dynamic Markings: *sf*, *f*, *sfp*, *f*, *sf*, *sfp*, *f*

Rehearsal Mark: A

17

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

B

20

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

23

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

Measure 23: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

Measure 24: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

Measure 25: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

26

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

Measure 26: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

Measure 27: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

Measure 28: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

Measure 29: Tpt. 1 and 2 play a half note G4 (3/4) and a half note A4 (4/4). Hn. plays a half note G4 (3/4) and a half note A4 (4/4). Tbn. and B. Tbn. play a half note G4 (3/4) and a half note A4 (4/4). Dynamics: *f* (Tpt. 1, 2), *f* (Hn.), *p* (Tbn., B. Tbn.), *sub.* (Tpt. 1, 2), *p* (Hn.), *sf* (Tpt. 1, 2).

30

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *sub. p* *< sf* *f* *sub. p* *< sf* *f* *sub. p* *< sf* *f* *sub. p* *< sf*

35

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *sub. p* *< sf* *f* *sub. p* *< sf* *f* *sub. p* *< sf* *f* *sub. p* *< sf*

39

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

43

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

48

Tpt. 1

sub. *p* *sf* *sf* *sf*

Tpt. 2

sub. *p* *sf* *sf* *sf*

Hn.

sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

Tbn.

sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

B. Tbn.

sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

52

Tpt. 1

f *mf* > *p* *f*

Tpt. 2

f *mf* > *p* *f*

Hn.

f *mf* > *p* *sf* *sf* *sf* *f* sub. *p*

Tbn.

sf *sf* *sf* sub. *p*

B. Tbn.

sf *sf* *sf* sub. *p*

[illegible]

58

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. $p < f$ sub. p

f sf sub. p

sub. $p < f$ sub. p

f sf sub. p

$p < f$ p

$p < f$ p

61

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

F

64

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

67

Tpt. 1 *mf* < *f* *p* *sf* *p* *f* *sf* *p* < *f* *p* *sub.*

Tpt. 2 *sub.* *mf* < *f* *p* *sf* *sub.* *p* *f* *sf* *p* < *f* *p* *sub.*

Hn. *f* *mf* > *p* *sf* *sub.* *p* *f* *sf* *p* < *f* *p* *sub.*

Tbn. *p* *f* *sf* *p* < *f* *p* *sub.*

B. Tbn.

G

70

Tpt. 1 *sub.* *f* *sf* *p* < *f* *p* *sub.* *p*

Tpt. 2 *sub.* *f* *sf* *p* < *f* *p* *sub.* *p*

Hn. *sub.* *f* *sf* *p* < *f* *p* *sub.* *p* *pp* *mp* *sf* *sub.* *p* *mp* *sf*

Tbn. *sub.* *f* *sf* *p* < *f* *p* *sub.* *p* *pp* *mp* *sf* *sub.* *p* *mp* *sf*

B. Tbn.

73

Tpt. 1 *mp sf* *sub. p* *mp sf* *p* *mp*

Tpt. 2 *mp sf* *sub. p* *mp sf* *p* *mp*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

B. Tbn.

76

Tpt. 1 *p* *mf* *p* *mf* *mf* *f* *mf*

Tpt. 2 *p* *mf* *p* *mf* *mf* *f* *mf*

Hn. *mf* *p* *mf* *p* *f* *mf* *f*

Tbn. *mf* *p* *mf* *p* *f* *mf* *f*

B. Tbn. *mf*

79

Tpt. 1 *f f ff sff p < f mf* sub. *ff sff p < f ff*

Tpt. 2 *f f ff sff p < f f* sub. *ff sff p < f*

Hn. *f ff* *ff sff p < f mf* sub. *ff sff p < f*

Tbn. *f ff* *ff sff p < f mf* sub. *ff sff p < f*

B. Tbn. *ff sff p < f mf* sub. *ff sff p < f ff*

82 **H**

Tpt. 1 sub. *p mf p f*

Tpt. 2 *ff* sub. *p mf p f*

Hn. *ffp mp p mf p*

Tbn. *ffp mp p mf p*

B. Tbn.

84 13

Tpt. 1
mf $\text{<} f$ *mf* $\text{<} f$ *f* $\text{<} ff$ *sff* *p* $\text{<} f$ $\text{>} mf$

Tpt. 2
mf $\text{<} f$ *mf* $\text{<} f$ *f* $\text{<} ff$ *sff* *p* $\text{<} f$ *f* <

Hn.
f *mf* $\text{<} f$ *f* $\text{<} ff$ *ff* *sff* *p* $\text{<} f$ $\text{>} mf$

Tbn.
f *mf* $\text{<} f$ *f* $\text{<} ff$ *ff* *sff* *p* $\text{<} f$ $\text{>} mf$

B. Tbn.
mf $\text{<} ff$ *sff* *p* $\text{<} f$ $\text{>} mf$

87

Tpt. 1
sub. ff *sff* *p* $\text{<} f$ *ff* *sff* *p* $\text{<} f$ *sub. p*

Tpt. 2
sub. ff *sff* *p* $\text{<} f$ *ff* *sff* *p* $\text{<} f$ *sub. p*

Hn.
sub. ff *sff* *p* $\text{<} f$ *ff* *sff* *p* $\text{<} f$ *sub. p*

Tbn.
sub. ff *sff* *p* $\text{<} f$ *ff* *sff* *p* $\text{<} f$ *sub. p*

B. Tbn.
sub. ff *sff* *p* $\text{<} f$ *ff* *sff* *p* $\text{<} f$ *sub. p*

89

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

I

92

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

95

Tpt. 1 *ff* *< sfff* *ff* *< sfff* sub. *mp* *< sf*

Tpt. 2 *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

Hn. *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

Tbn. *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

B. Tbn. *sfff* *sf mp*

98

Tpt. 1 *mp* *< sf* *mp sf* sub. *sf p* *sf mp sf*

Tpt. 2 *mp* *< sf* *mp sf* sub. *sf p* *sf mp sf mp*

Hn. *mp* *< sf* *mp sf mp sf* sub. *p* *sf mp sf mp*

Tbn. *mp* *< sf* *mp sf mp sf* sub. *p* *sf mp sf mp*

B. Tbn. *sf mp* *sf mp*

101 **J**

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

p *pp* *p* *mp* *sf* *mf*

p *p* *pp* *p* *mp* *sf* *mf*

p *pp* *p* *mp* *p* *mf* *sf*

p *pp* *p* *mp* *p* *mf* *sf*

p

104

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *mf* *sf* *sf* *f* *sf* *sf* *f* *sf*

sf *mf* *sf* *f* *sf* *f* *sf* *f* *sf*

mf *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

mf *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

sub. p *f* *sub. mp*

106

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

108

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

110

Tpt. 1

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

Tpt. 2

ff sff *p < f* sub. *ff sff sff f* 3

Hn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

Tbn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

B. Tbn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

113 **K**

Tpt. 1

ff *mf* *ff*

Tpt. 2

ff *mf* sub. *ff*

Hn.

ff *mf* sub. *ff*

Tbn.

ff *mf* sub. *ff*

B. Tbn.

ff *mf* sub. *ff*

116

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

121

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *ff*

L

[illegible][illegible]

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



Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

8

13

20

24

29

33

36

39

42

pp

f

ff

mf

p

ff

mf

ff

sffz

p

p

sfz

f

mp sub.

poco rit.

accents sim.

accents sim.

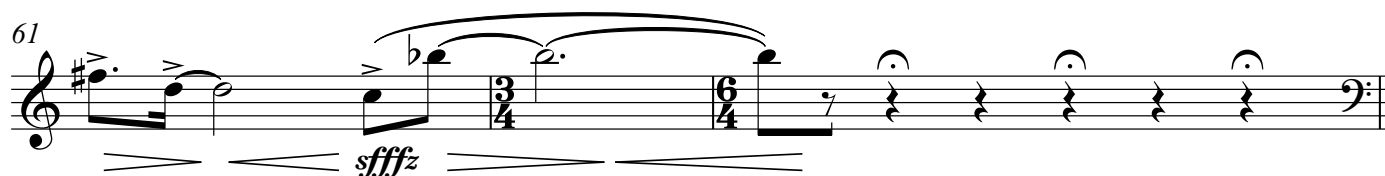
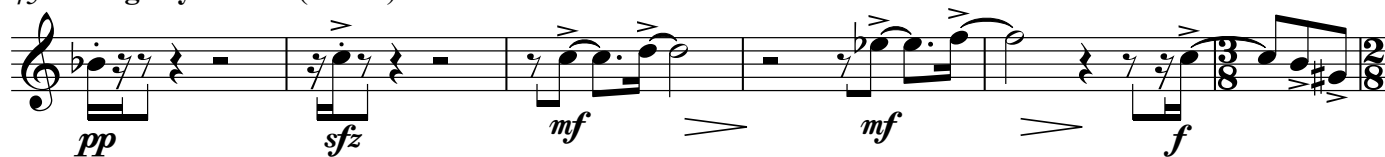
muted (straight)

open

(4)

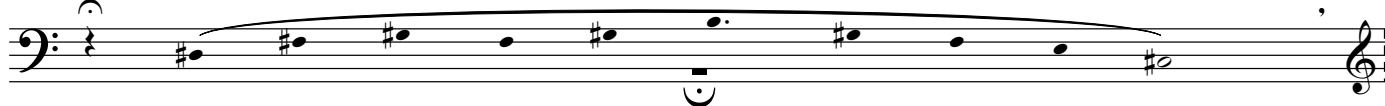
(8)

(10)

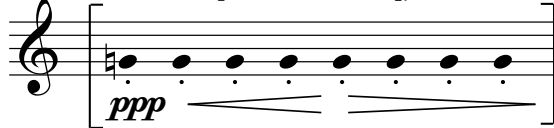
45 Slightly slower ($\text{♩} = 82$)

Without meter (very slow) †

64a B. Tbn.



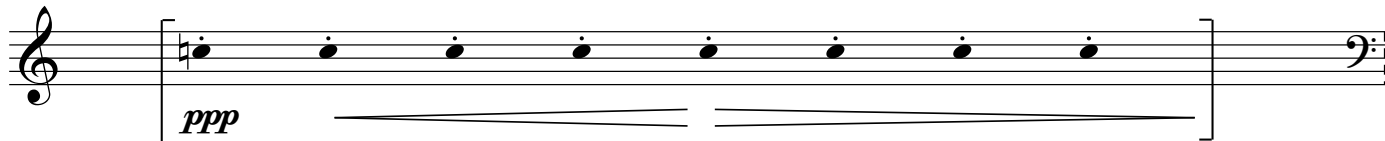
64b muted (solotone or harmon [stem extended])



64c B. Tbn.



64d



† 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)

65b

65c

65d

65e

65f

66a Hn.

66b

66c

66d

66e

66f

66g

67 Moderately ($\text{♩} = 60$)

open

molto accel.

70

($\text{♩} = 120$)

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ poco accel.

f ppp sub. *sfz* *pp* *sfz*

77

p *sfz* *mp sub.* *sfz*

80

sfz *mf* *sfz*

83 **Faster** ($\text{♩} = 82$)

f *fff* *f* *f*

88 poco accel.

mf *ff* *sfz* *fff* *sfz*

94 **Faster still** ($\text{♩} = 92$) molto rit.

ff *mf* *fff* *f*

cresc. poco a poco

99 ($\text{♩} = 40$)

ffff *sfz* *sfz*

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

Fast and dry (♩ = 88)

8

12

19

24

29

33

36

39

42

pp

f

ff

p

ff

mf

ff

sffz

p sub.

mf

sfz

f

mp sub.

poco rit.

muted (straight)

open

(omit notes and breathe as needed)

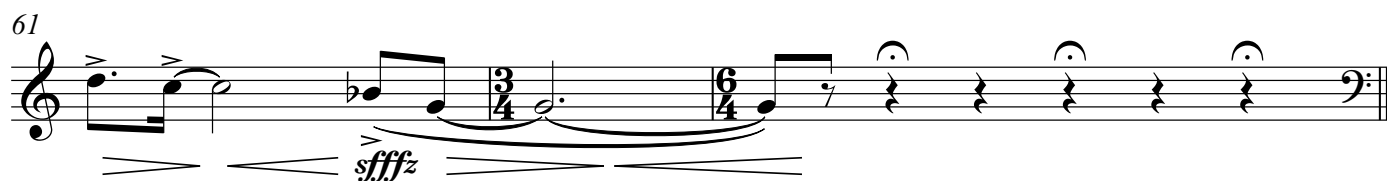
accents sim.

(4)

(8)

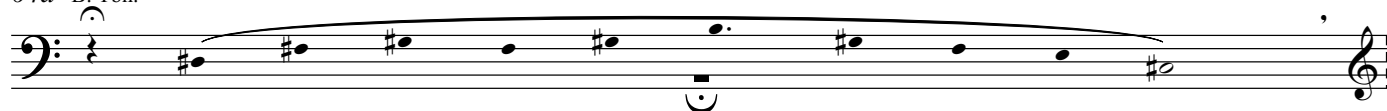
(10)

45 Slightly slower (♩ = 82)



Without meter (very slow) †

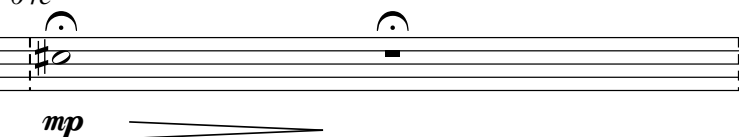
64a B. Tbn.



64b muted (cup mute)



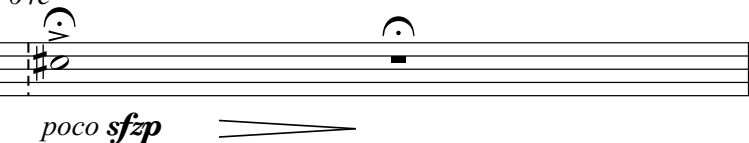
64c



64d



64e



† 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) 66b 66c

mp *mp* *mf*

66d 66e

p *pp*

66f 66g

mp *poco sfzp*

Moderately (♩ = 60)

67 Tpt. 1 molto accel. open

mf

70 (♩ = 120)

mf *pp*

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ *poco accel.*

f *ppp* *sfz* *pp* *sfz*

77 *p sub.* *sfz* *mp*

80 *sfz* *mf*

83 *Faster* ($\text{♩} = 82$) *f*

86 *mp*

88 *f*

91 *poco accel.*

94 *Faster still* ($\text{♩} = 92$) *molto rit.*

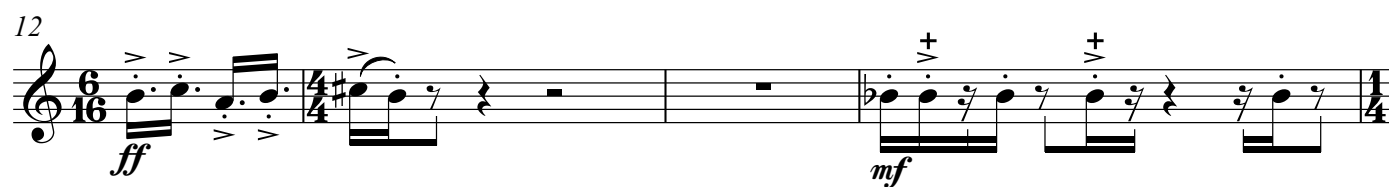
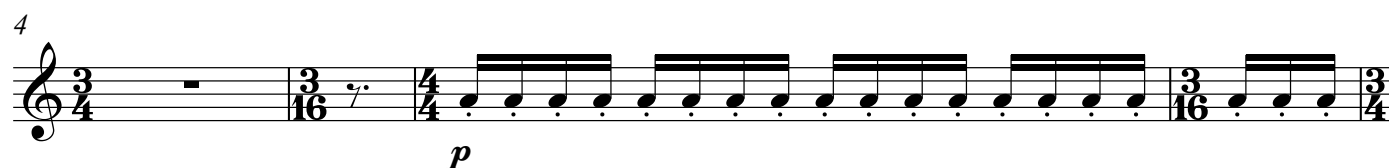
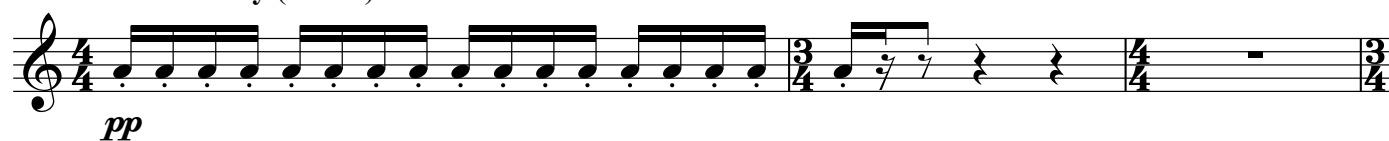
ff *> mf* *fff* *> f* *fff* *cresc. poco a poco*

99 ($\text{♩} = 40$) *fff* *fffz*

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)



31 (omit notes and breathe as needed) *accents sim.*

33 (4)

36 (8)

39 (10) *mp sub.*

42 *accents sim.* *poco rit.*

45 Slightly slower (♩ = 82)

51

57

61

Without meter (very slow) †

64a 64b 64c

64d 64e 65a

65b 65c 65d Tpt. 1

65e muted (with tpt. 2) 65f Tpt. 1

66a 66b 66c

66d 66e 66f

66g

† 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** ($\text{♩} = 60$) *molto accel.* ($\text{♩} = 120$)

73 $\leftarrow \text{♩} = \text{♩} \rightarrow$ ($\text{♩} = 60$) *poco accel.*

77

80

83 **Faster** ($\text{♩} = 82$)

86

90 *poco accel.*

94 **Faster still** ($\text{♩} = 92$)

98 *molto rit.* ($\text{♩} = 40$)

cresc. poco a poco *fff < sfffz p <*

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

7 *pp* *f*

13 *f* *ff* *mf* *p* *ff*

16 *sfzp*

20 *p* *mf* *mf*

25 *mp*

29 *f* *ff* *fff*

33 *ff*

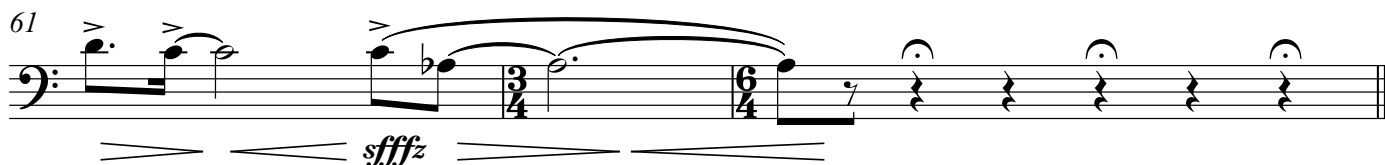
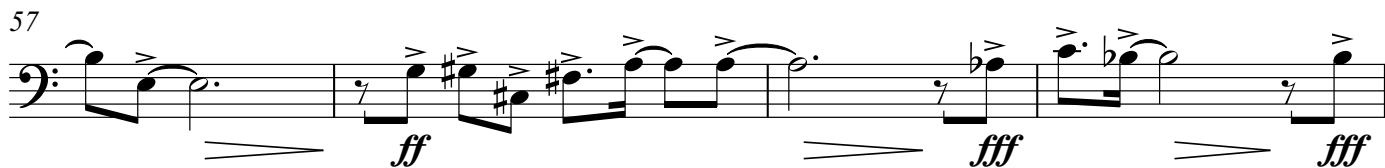
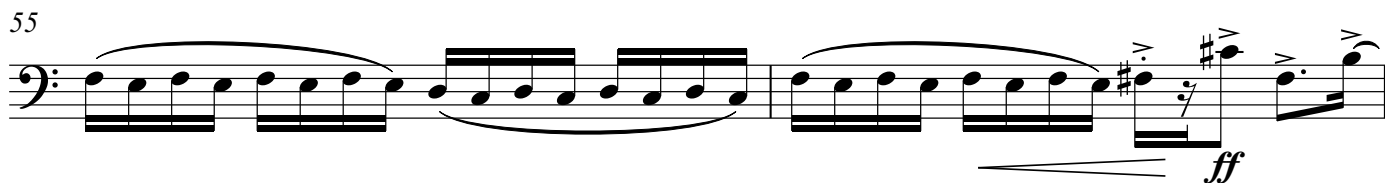
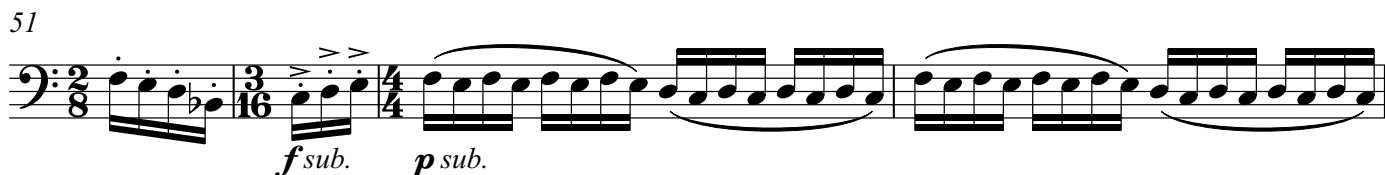
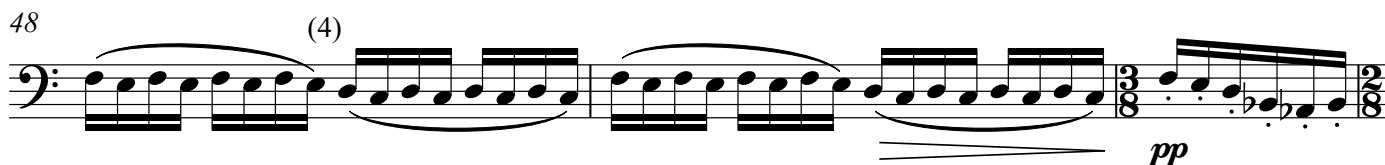
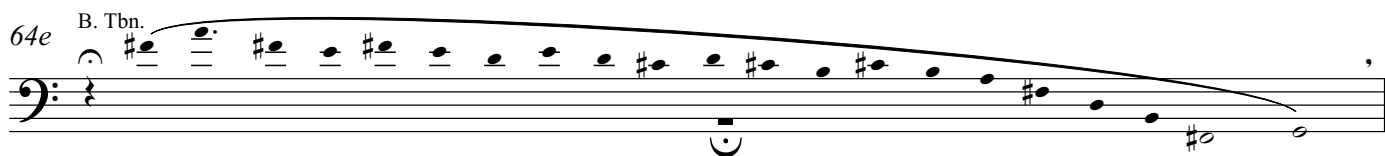
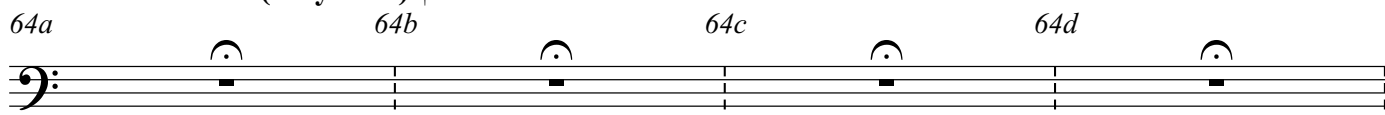
36 *f*

39 *ff sub.*

42 *f* *poco rit.*

Slightly slower (♩ = 82)

(omit notes and breathe as needed)

**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!).

65a *mp* *mf* 65b *mp* *mf*

65c *mf* *p* 65d *p* *mf*

65e *pp* *poco sfzp* 65f *poco sfzp* *mf*

66a Hn. 66b [muted (straight)] *ppp* 66c *mf*

66d Hn. 66e [muted (straight)] *ppp*

66f (with bass trombone) *ppp* 66g *mf*

67 Moderately (♩ = 60) open *mf* molto accel.

70 *mf* *pp* (♩ = 120)

Tenor Trombone

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ poco accel. *f* *ppp* *sfz* *pp* *sfz*

77 *p* *sfz* *mp*

80 *sfz* *mf*

83 **Faster** ($\text{♩} = 82$) *f*

86 *mp*

89 *f*

92 poco accel. **Faster still** ($\text{♩} = 92$) *mf* *ff*

96 *f* *fff* **molto rit.** *cresc. poco a poco*

99 ($\text{♩} = 40$) *ffff* *ffffz*

Atomic Fanfare

Stuart Beatch

Fast and dry (♩ = 88)

8

13

18

24

29

32

38

42

f

mf

p

ff

mp

f

ff

ff sub.

poco rit.

45 Slightly slower ($\text{♩} = 82$)

48



51



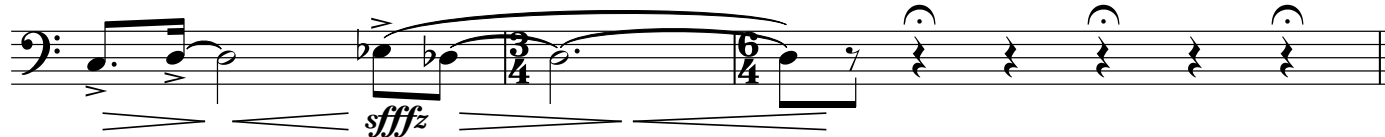
55



57



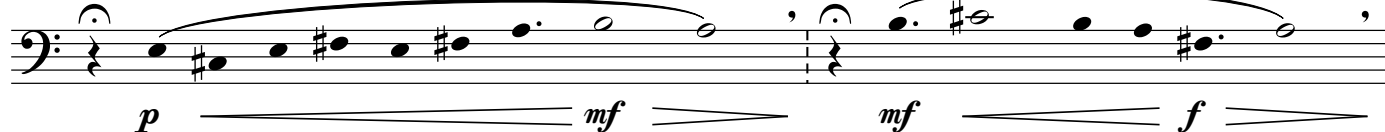
61



64a Without meter (very slow) †



64c



† 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 *mp*

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) *molto accel.* *open* *mf*

70 *mf* *pp* (♩ = 120)

73 $\leftarrow \text{♩} = \text{♩} \rightarrow (\text{♩} = 60)$ *poco accel.*

77

80 *sfz mf sub.*

83 *Faster* ($\text{♩} = 82$) *fff*

86 *f mf*

90 *poco accel.* *ff sffz fff sffz*

94 *Faster still* ($\text{♩} = 92$) *mf ff f fff*

98 *molto rit.* ($\text{♩} = 40$) *fff < sffz p <*
cresc. poco a poco

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



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

♩ = 62

f

ff

Con sord.
(straight mute)

mf *pp*

mf *pp*

pp *f* *mf* *f* *mp*

f *pp* *f*

p *mf* *f*

mf *mp* *f*

6

5

7

6

6

5

7♩:2J

7♩:2J

7♩:2J

7♩:2J

7♩:2J

6:4J

31 *tr* *mp* 5 7:4 6:4 5:4 3

34 *f* 7:2 *Con sord. wa-wa*

40 *sempre p* 3 5:4

44 7:2 7:4

49 5:4 3 5:4 7:4

54 7:4 5:4 6:4 3 3

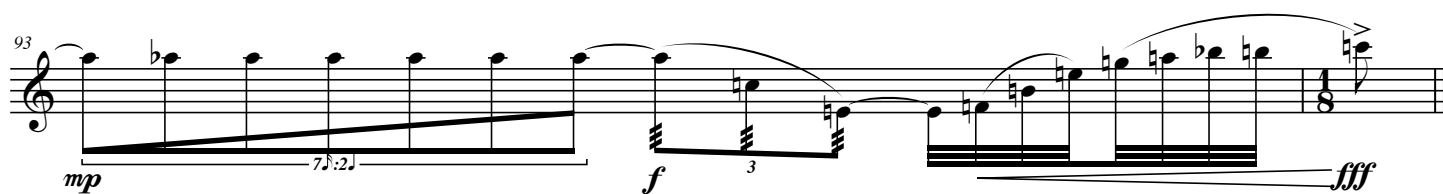
56 5:4 7:4 6:4 *f* *p*

61 *Senza sord.* *sempre mp* 5:4 5:4 3 3

67 3 3 5:4 5:4 5:4 5:4

The musical score is written for a single melodic line on a grand staff (treble clef). It consists of nine staves of music, each containing measures 31 through 67. The score is characterized by complex rhythmic patterns, including various time signatures (4/4, 3/4, 2/4, 5/4, 6/4, 7/4, 7/2) and frequent changes. Dynamic markings include *mp* (mezzo-piano), *f* (forte), *p* (piano), and *sempre p* (always piano). Performance instructions include *tr* (trill), *Con sord. wa-wa* (with mutes, wa-wa sound effect), and *Senza sord.* (without mutes). The score features numerous slurs, ties, and accents, as well as specific rhythmic notations like 5:4, 6:4, 7:4, and 7:2, which likely indicate complex or unusual time signatures or ratios. The overall texture is dense and rhythmic, with many sixteenth and thirty-second notes.

This musical score is written for a single melodic line on a treble clef staff. It begins at measure 70 and ends at measure 91. The key signature has one flat (B-flat). The score is characterized by a high density of beamed sixteenth and thirty-second notes, often grouped in measures of 7:4 and 9:2. Dynamic markings include *ff* (fortissimo), *f* (forte), *mp* (mezzo-piano), *p* (piano), and *tr* (trill). Performance instructions such as *7:4* and *9:2* are placed below the staff, indicating specific rhythmic patterns. Trills are marked with a 'tr' symbol above the notes in measures 90 and 91. The score is divided into systems of four staves each, with measure numbers 70, 72, 73, 76, 81, 85, 87, 89, and 91 marking the beginning of new systems.



Mitose, prolifération, apoptose

pour quintette de cuivres

Jean-Patrick Besingrand

Avril 2014

Trompette en Ut 2

♩ = 62

f

2

ff

5

Con sord.
(straight mute)

p *mf*

9

mf *pp* *mf*

14

mf *f* *pp*

20

f *pp* *f* *f*

24

mf *mp* *f* *mf*

28

mf *mf* *subito p* *mf* *tr*

The musical score for Trompette en Ut 2 is written in a single staff with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 62. The score consists of 28 measures, divided into four systems of seven measures each. The first system (measures 1-7) begins with a forte (f) dynamic and features a series of eighth-note patterns with slurs and ties. The second system (measures 8-14) includes a fortissimo (ff) dynamic and a section marked 'Con sord. (straight mute)' starting at measure 10, where the dynamics range from piano (p) to mezzo-forte (mf). The third system (measures 15-21) continues with dynamics of mezzo-forte (mf), pianissimo (pp), and forte (f). The fourth system (measures 22-28) includes a mezzo-forte (mf) dynamic, a subito piano (subito p) marking at measure 26, and a trill (tr) at the end. Various articulations such as slurs, ties, and accents are used throughout the piece.

33 *mp* *f*

37 *Con sord. wa-wa* *sempre p*

42

46

50

54

57 *Senza sord.* *p* *ff* *p* *sempre mp*

64

68

The musical score is written for a single melodic line on a treble clef staff. It begins at measure 33 with a series of eighth and sixteenth notes, some beamed together, and includes dynamic markings *mp* and *f*. Measure 37 introduces a section marked 'Con sord. wa-wa' with a *sempre p* dynamic. The tempo and meter change frequently, indicated by time signatures 3/4, 4/4, 5/4, 7/4, and 3/2. The score features various musical notations including triplets, slurs, and accents. Dynamic markings include *p*, *ff*, and *mp*. The piece concludes at measure 68 with a final melodic phrase.

Musical score for 'Mitose, prolifération, apoptose' in G major, 3/4 time. The score consists of eight staves, each containing a single melodic line. The notation includes various rhythmic values (quarter, eighth, sixteenth, and thirty-second notes), rests, and dynamic markings. The dynamics range from *mp* (mezzo-piano) to *fff* (fortississimo). The score is divided into measures by bar lines, with some measures containing multiple beams for eighth or sixteenth notes. The key signature has one sharp (F#). The tempo is not explicitly marked.

70

72

77

82

85

88

91

93

mp

f

ff

mp

f

mf

fff

Mitose, prolifération, apoptose

pour quintette de cuivres

Jean-Patrick Besingrand

Avril 2014

Cor en Fa

$\text{♩} = 62$

The musical score for the Cor en Fa part consists of eight staves of music, numbered 1 through 32. The notation includes various time signatures (4/4, 3/4, 2/4, 3/8, 4/8, 5/4, 7/8, 9/8, 11/8, 13/8, 15/8, 17/8, 19/8, 21/8, 23/8, 25/8, 27/8, 29/8, 31/8, 32/8) and dynamic markings (mf, ff, p, pp, f, mp, ppp, mf, f, mp, mf, f, mp, mf, f). The score features a variety of musical techniques, including triplets, quintuplets, and complex rhythmic patterns. The dynamics range from pianissimo (pp) to fortissimo (ff), with many passages marked with crescendo and decrescendo hairpins. The notation includes many accidentals and complex rhythmic values, such as 7/8 and 13/8 notes, and rests. The overall style is contemporary and experimental, reflecting the themes of mitosis, proliferation, and apoptosis.

36

7:2

sempre *p*

42

6:3

3

47

5:4

3

9:3

54

3

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

The musical score is written for a single melodic line on a grand staff. It begins at measure 36 with a series of eighth notes, marked with a '7:2' ratio. The tempo is marked 'sempre p'. The score continues with various rhythmic patterns, including triplets and sixteenth notes, with measures 42, 47, 54, 58, 63, 66, 68, and 70 marked. The tempo changes to 'sempre mp' at measure 58. The score ends at measure 70 with a triplet of eighth notes.

75

80

84

87

90

93

ff

mf

f

pp

f

ff

mp

f

mp

f

fff

Mitose, prolifération, apoptose

pour quintette de cuivres

Jean-Patrick Besingrand

Avril 2014

Trombone ténor

♩ = 62

Con sord.
(straight mute)

mf *ff* *mp*

7

mp *mp*

13

mf *f* *f*

20

pp *mf* *pp* *mp* *pp*

27

mf 3 3 5:4 3

30

mp *mf*

35

f 3 *Senza sord.* 3 *sempre p* 5:4

41

5:4

48

55

62

68

72

74

76

81

87

p

ff

f

p

ff

p

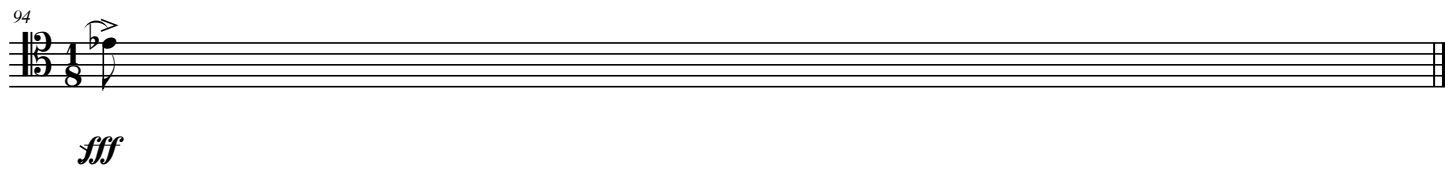
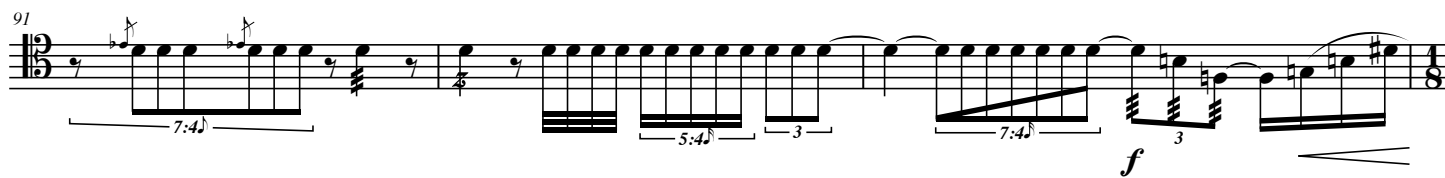
sempre mp

tr

mf

mp

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of nine staves of music, each starting with a measure number. The notation includes various rhythmic values, accidentals, and dynamic markings. Staff 48 starts with a 2/4 time signature and features triplets and eighth notes. Staff 55 introduces a 3/4 time signature and includes a crescendo leading to a fortissimo (ff) dynamic. Staff 62 shows a series of dynamics: > (accent), f (forte), p (piano), ff (fortissimo), p (piano), and sempre mp (mezzo-piano). Staff 68 features eighth-note patterns with triplets and 5:4 ratio markings. Staff 72 continues with eighth-note patterns and 7:4 ratio markings. Staff 74 shows sixteenth-note patterns with 9:2 ratio markings. Staff 76 includes triplet markings. Staff 81 features a trill (tr) and a 5:4 ratio marking. Staff 87 concludes with a mezzo-forte (mf) dynamic and a mezzo-piano (mp) dynamic.



Mitose, prolifération, apoptose

pour quintette de cuivres

Jean-Patrick Besingrand

Avril 2014

Trombone basse

♩ = 62

The musical score for Trombone basse consists of eight staves of music, each spanning a system of measures. The notation is in bass clef with various time signatures (4/4, 3/4, 2/4, 3/8, 4/8, 5/8, 6/8, 7/8, 9/8, 10/8, 11/8, 12/8, 13/8, 14/8, 15/8, 16/8, 17/8, 18/8, 19/8, 20/8, 21/8, 22/8, 23/8, 24/8, 25/8, 26/8, 27/8, 28/8, 29/8, 30/8, 31/8, 32/8, 33/8, 34/8, 35/8, 36/8, 37/8, 38/8, 39/8, 40/8, 41/8, 42/8, 43/8, 44/8, 45/8, 46/8, 47/8). The score includes dynamic markings (mf, ff, p, f, mp, subito p, p, f, sempre p), articulation (accents, slurs, ties), and fingerings (IV, V, III, 3). The music features a variety of note values, rests, and complex rhythmic patterns.

7

13

19

25

32

40

47

54 $7\frac{1}{2}:2\frac{1}{2}$

58 3 p f

63 p ff p $sempre mp$ $5:4$ $5:4$

70 3 $5:4$ $5:4$

73 $5:4$ $5:4$ $7:4$ $7:4$

75 $7:4$ $7:4$ $9\frac{1}{2}:2$ $9\frac{1}{2}:2$

77 $9\frac{1}{2}:2$ $9\frac{1}{2}:2$ 3

80 3

84 3 5 3

The musical score is written in bass clef with a key signature of one sharp (F#). It consists of nine staves of music. The first staff (measures 54-57) features a complex rhythmic pattern with a $7\frac{1}{2}:2\frac{1}{2}$ time signature. The second staff (measures 58-62) includes a triplet of eighth notes and dynamic markings p and f . The third staff (measures 63-69) shows a series of half notes with dynamic markings p , ff , p , and $sempre mp$, along with $5:4$ time signature markings. The fourth staff (measures 70-72) contains triplet markings and $5:4$ time signature markings. The fifth staff (measures 73-74) includes $5:4$, $5:4$, $7:4$, and $7:4$ time signature markings. The sixth staff (measures 75-76) features $7:4$, $7:4$, $9\frac{1}{2}:2$, and $9\frac{1}{2}:2$ time signature markings. The seventh staff (measures 77-79) includes $9\frac{1}{2}:2$, $9\frac{1}{2}:2$, and a triplet marking. The eighth staff (measures 80-83) contains a triplet marking. The ninth staff (measures 84-87) includes triplet and quintuplet markings.

88

mf 5:4 *mp* 3 3

91

5:4 *f* 3

93

ff 7:2 *pp* *< f* *fff*

Detailed description: The image shows three systems of musical notation in bass clef. The first system (measures 88-90) starts with a half note G#2, followed by a quarter note G#2, a quarter note F#2, and a quarter note E2. A slur covers measures 89-90, which contain a half note D2 and a half note C2. Dynamics *mf* and *mp* are indicated. The second system (measures 91-92) begins with a half note B1, followed by a quarter note A1, a quarter note G1, and a quarter note F1. A slur covers measures 91-92, which contain a half note E1 and a half note D1. Dynamics *f* and *3* are indicated. The third system (measures 93-94) starts with a half note C2, followed by a quarter note B1, a quarter note A1, and a quarter note G1. A slur covers measures 93-94, which contain a half note F1 and a half note E1. Dynamics *ff*, *pp*, *< f*, and *fff* are indicated. Various articulations like slurs and ties are present throughout the score.

PRISM
HONG-DA CHIN

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

2014 PARMA RECORDINGS

ANTHOLOGY OF

MUSIC

10 SCORES FOR BRASS QUINTET



Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

$\bullet = 80$
con sordino
(cup mute)

$\bullet = 80$
Tpt. II
con sordino
(cup mute)

$\bullet = 80$

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

31 32 33 34 37

38 39 40 41

42 43 44

45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60 61

ppp *ppp* *pp* *ppp* *pp*

pp *mp* *ppp* *ppp* *pp* *ppp*

pp *ppp* *ppp* *p* *ppp* *pp* *ppp*

ppp *pppp* *ppp* *p*

mp *f*

f *mp*

acc. $\bullet = 100$ *fff*

$\bullet = 80$ *mf*

con sordino
(cup mute)

p *pp* *ppp*

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62 Tpt. II 63 64 65 66 67 68 69

pp *ppp* *ppp* *pppp* *pp* *p* *mp*

70 71 72 73 74

accel. $\bullet = 100$

ff *fff* *fff*

10"
senza tempo
ad. lib. these 5 notes
as fast as possible.

75 $\bullet = 80$ 76 Tuba 77 78 79 80 81 82

fff *fff*

83 84 85 86 $\bullet = 80$

ppp

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

$\text{♩} = 80$
con
sordino
(cup mute)

1 2 3 4 5 6 7 8

ppp *pp* *ppp* *p*

9 10 11 12 13 14 15 16

ppp *p* *ppp* *ppp*

17 18 19 20 21 22 23 24

pp *ppp* *ppp* *mp* *ppp* *pp* *ppp* *ppp*

25 26 27 28 29 30 31 32

ppp *p*

33 34 35 36 37 38

ppp *f*

39 40 41 42 43 44 45 46 47

mf *f* *mp* *ff* *mp*

$\text{♩} = 100$

48 49 50 51 52 53 54 55

p

con
sordino
(cup mute)

56 57 58 59 60 61 62 63 64

ppp *pp* *ppp* *pp* *ppp*

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I. Prism

2

65 66 67 68 69

ppp > *pppp* *pp* *p*

70 71 72 73 74

mp *mf* *f* *ff* *fff*

accel. ♩ = 100

10"
senza tempo
ad lib. these 3 notes
as fast as possible.

75 76 Tuba 77 78 79 80

♩ = 80

fff *fff*

81 82 83 84 85 86

♩ = 80

ppp

Horn in F

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

♩ = 80

2 ♩ = 80

4 ♩ = 80

Tbn. 9

10

11

15 Tpt. I

16 *con sordino*

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41 Tpt. II

42

43

44

45

46

47

48

49 Tpt. II

50 ♩ = 80

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

68

69

con sordino
(cup mute)

accel.

ppp *ppp* *p* *ppp* *pp* *ppp* *ppp* *ppp*

mf *mf* *f* *mp* *mf* *fff* *mp*

ppp *pp* *ppp* *pp* *ppp* *ppp* *ppp* *ppp*

ppp *ppp* *pp* *p*

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70 *mp* *10"* *senza tempo* *ad. lib. these 5 notes as fast as possible.* *fff* *accel.* *mf* *f* *ff* *♩ = 100*

71 72 73

74 *fff* *♩ = 80* 75 76 Tuba 77 78 *fff* 79

80 81 82 83 84 85 *ppp* *♩ = 80* 86

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

Musical score for Trombone part of "Natural Phenomenon I. Prism" by Hong-Da Chin. The score is written in bass clef with a 4/4 time signature. It includes various musical notations such as notes, rests, slurs, and dynamic markings. Key features include:

- Measures 1-8: Dynamics *mf*, *f*, *ppp*, *p*. Includes marking "con sordino (cup mute)".
- Measures 9-10: Dynamics *ff*.
- Measures 11-15: 6-measure rest.
- Measures 16-19: Dynamics *ppp*, *p*.
- Measures 20-21: Dynamics *ppp*, *mf*.
- Measures 22-24: Dynamics *ppp*.
- Measures 25-29: 6-measure rest.
- Measures 30-34: Dynamics *ppp*.
- Measures 35-40: Dynamics *pp*, *p*, *f*, *ppp*.
- Measures 41-48: Dynamics *accel.*, *f*, *fff*, *f*, *ppp*.
- Measures 49-52: Dynamics *p*, *fff*.
- Measures 53-58: Dynamics *ppp*, *p*. Includes marking "con sordino (cup mute)".
- Measures 59-66: Dynamics *sfz*, *mf*, *pp*.
- Measures 67-72: Dynamics *p*, *mp*, *f*.

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10"
— senza tempo —
ad. lib. glissandi.

♩ = 100 ♩ = 80

73 74 75 76 Tuba 77 78 79 80 81 82 83 84 85 86

ff *fff* *ffff* *ppp*

Tuba

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

♩ = 80 2 ♩ = 80 3 4 ♩ = 80 11 15 Tpt. I 16 17 Horn

18 19 20 Tbn. 21 22 23 24

25 26 4 30 Tpt. II 31 32 33 (cup mute)

34 3 35 36 3 37 38 3 39

40 41 42 43

44 ♩ = 100 45 46 47 48 49 50 ♩ = 80

51 Tpt. II 52 53 4 57 Tpt. II con sordino (cup mute) 58 59 60

ppp *sfz* *p* *sfz* *mf* *fff* *ff* *con sordino* *ppp* *pp* *p* *f* *ff* *ff* *ppp* *fff* *ppp* *fff* *sfz*

accel. -----

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61 62 63 64 65 66 67 Tpt. I

mf *mp* *p* *sfz*

68 69 70 71 72 73

mp *ff*

10"
senza tempo
 ad. lib. these 5 notes
 as fast as possible.

74 75 76 77 78 79

ff *ff* *mf* *ff*

80 81 82 83 84 85 86

p

accel. ----- $\text{♩} = 100$

$\text{♩} = 80$

$\text{♩} = 80$

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



In medias res

1st Trumpet in Bb

Josh Getman

$\text{♩} = 44$

mute , without mute

p distant

9

mf *f* *dim.* *Allargando* 7:6

13 $\text{♩} = 44$ distant, *espress.* *pp* *mp*

17 $\text{♩} = 56$ molto *accel.* *f-mf* *molto sfz*

24 $\text{♩} = 96$ *f* *mf* *mp* *f* *sf*

30 *f*

37 *sf* 7 2 7 *f*

56 *mf* *f* *mf* *f* *espress.*

63 *passionately* 3 *sf*

68

68-73: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains six measures of music. The first measure starts with a forte (*f*) dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5.

74

74-79: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains six measures of music. The first measure starts with a *molto dim.* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5.

86 **Allargando** $\text{♩} = 64$

86-97: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains ten measures of music. The first measure starts with a *f espress.* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5. The seventh measure is: F#4, G4, A4, B4, C5, D5. The eighth measure is: F#4, G4, A4, B4, C5, D5. The ninth measure is: F#4, G4, A4, B4, C5, D5. The tenth measure is: F#4, G4, A4, B4, C5, D5.

98 $\text{♩} = 96$ without mute

98-112: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains fifteen measures of music. The first measure starts with a *mf* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5. The seventh measure is: F#4, G4, A4, B4, C5, D5. The eighth measure is: F#4, G4, A4, B4, C5, D5. The ninth measure is: F#4, G4, A4, B4, C5, D5. The tenth measure is: F#4, G4, A4, B4, C5, D5. The eleventh measure is: F#4, G4, A4, B4, C5, D5. The twelfth measure is: F#4, G4, A4, B4, C5, D5. The thirteenth measure is: F#4, G4, A4, B4, C5, D5. The fourteenth measure is: F#4, G4, A4, B4, C5, D5. The fifteenth measure is: F#4, G4, A4, B4, C5, D5.

113

113-118: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains six measures of music. The first measure starts with a *p* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5.

119

119-123: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains five measures of music. The first measure starts with a *mp* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5.

124

124-129: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains six measures of music. The first measure starts with a *sf* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5.

130

130-134: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains five measures of music. The first measure starts with a *mf* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5.

135 **rit.**

135-140: Musical staff with treble clef, key signature of one sharp (F#), and time signature of 6/16. The staff contains six measures of music. The first measure starts with a *f* dynamic. The notes are: F#4, G4, A4, B4, C5, D5. The second measure is: F#4, G4, A4, B4, C5, D5. The third measure is: F#4, G4, A4, B4, C5, D5. The fourth measure is: F#4, G4, A4, B4, C5, D5. The fifth measure is: F#4, G4, A4, B4, C5, D5. The sixth measure is: F#4, G4, A4, B4, C5, D5.

140 **Slower** ♩=70

mf molto cresc. *ff* espress. *fff*

Poco Allargando

144 cup mute ♩=46

f *p* *pp*

Poco Allargando

p *mf* *pp*

158

f *p* *mp* *p* *pp*

In medias res

2nd Trumpet in Bb

Josh Getman

$\text{♩} = 44$
mute

p distant

9 without mute **Allargando**

pp *p*

13 $\text{♩} = 44$ dolce mute

pp < p *mf espress.* *p*

17 $\text{♩} = 56$ without mute **molto accel.**

mf espress. *f-mf* *f-mf* *molto*

24 $\text{♩} = 96$

f *mf* *sf* *mf*

30

p *f*

36

p *mf* *f*

44

mf *cresc.* *espress.* *f quasi raunchy* *mp* *f* *mf*

49

f *mf subito p* *f*

57 *mf* < *f* *mf* *f* *espress.* *passionately*

64 *sf*

70 *f* *p*

77 4 2 mute *distant* *Allargando* *pp*

88 $\text{♩} = 64$ *mf* *p* *rall.* *ppp*

98 $(\text{♩} = 96)$ without mute 5 *ppp* < *mf*

110 *f* *mf* *p* *f* < *ff* *p* *molto*

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

fff espress. *mf* still *dim.*

♩=46 cup mute

149

p *pp* *p* *mf* *dim.*

156 **Poco Allargando**

mp *f* *p* *mp* long *p* *pp*

In medias res

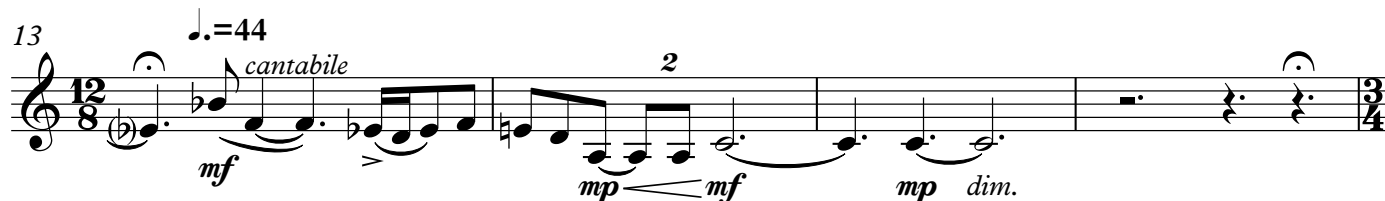
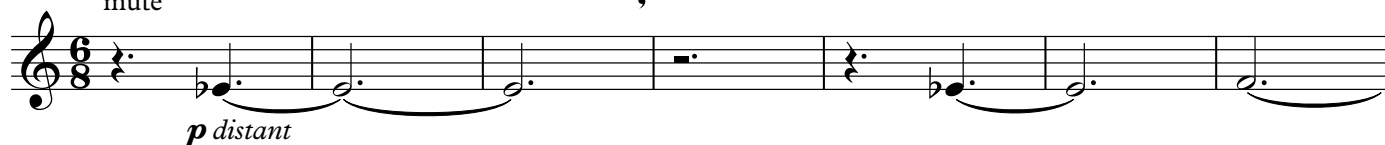
Horn in F

Josh Getman

without mute

♩.=44

mute



56 *mf* *> mp* *mf* *f* *mf* *< f* *espress.*

63 *passionately* *sf* *sf*

71 *sf* *sf* *mf* *still*

79 *p*

86 **Allargando** $\text{♩} = 64$ *f tenuto* *mf* *p*

97 **rall.** $(\text{♩} = 96)$ *dim.* *pp* *pp* *molto cresc.* *4* *6* *16*

110 *mf* *p* *f* *< ff* *subito p* *ffp* *<*

117 *f* *mf* *f*

122 *mf* *<* *f* *sf* *sf* *sfz* *molto* *ff* *3*

128 *fp* *< f* *mp* *mf* *2*

136 **rit. . . Slower** ♩=70

p molto cresc. *f* *fff* dim.

144 **Poco Allargando** ♩=46

f *dim.* *mf* *p* *pp* *ppp*

153 **Poco Allargando** 3

p *mf* dim. *mp* *p* *mp* *dim.* *pp*

In medias res

Trombone

Josh Getman

$\text{♩} = 44$

mute, *without mute*

p distant

9 *mf* *cresc.* *f* *7:6* *Allargando*

13 $\text{♩} = 44$ *p* *mf* *mp* *mf* *mp* *dim.*

17 $\text{♩} = 56$ *mf smooth* *molto accel.* *mf* *f*

23 $\text{♩} = 96$ *molto* *f* *mf* *f* *f*

30 *subito p* *f*

35 *sf* *mf* *7* *2*

49 *f* *mf* *subito p* *f*

56 *mf* *f* *mp* *mf espress.*

64 *passionately* *sf* *f*

69 *molto dim.*

75 *p* *p* *pp* *pp*

84 *Allargando* $\text{♩} = 64$ *mf* *f tenuto* *mf*

95 *rall.* $(\text{♩} = 96)$ *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 *rit.* *mf*

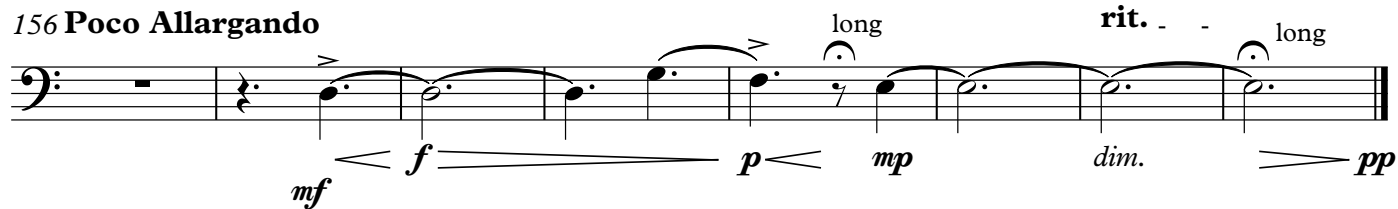
140 **Slower** ♩=70



147 ♩=46
harmon mute



156 **Poco Allargando**



Bass Trombone

In medias res

Josh Getman

$\text{♩} = 44$

mute **2** , without mute

p distant

9 *mf* *cresc.* *f* **7:6** **Allargando**

13 $\text{♩} = 44$ *mp < mf* *mp* *mf* *mp* *dim.*

17 $\text{♩} = 56$ **molto accel.** *mf* *f*

23 $\text{♩} = 96$ *molto* *f* *mf* *f* *f*

30 *subito p* *f*

35 *sf* **7** **2** **4** *f >*

52 *mf* *subito p < f* *mf*

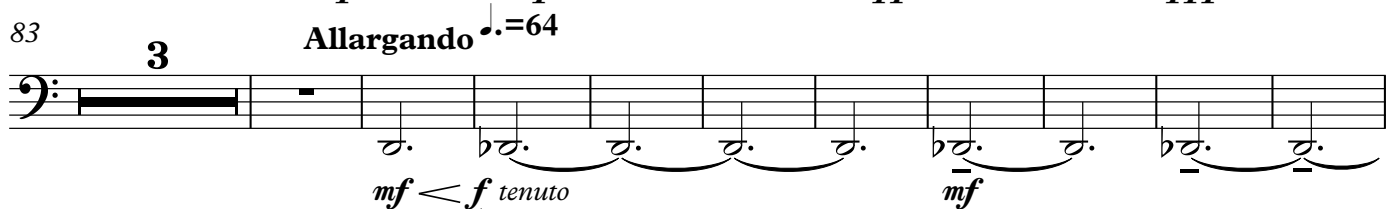
62

69 f 

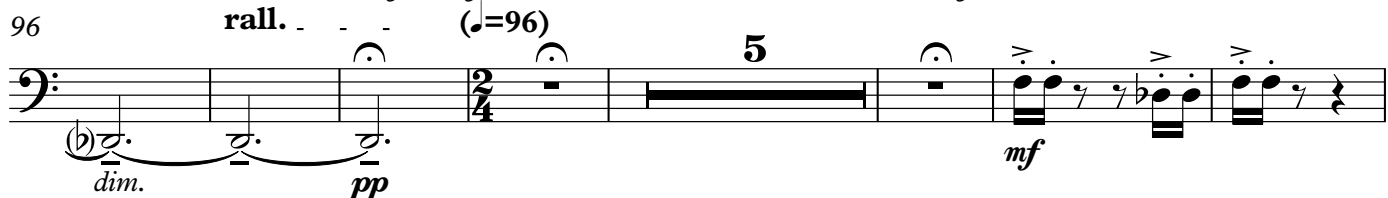
75



83



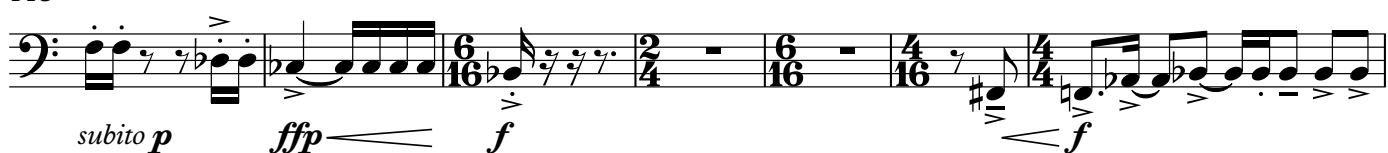
96



108



115



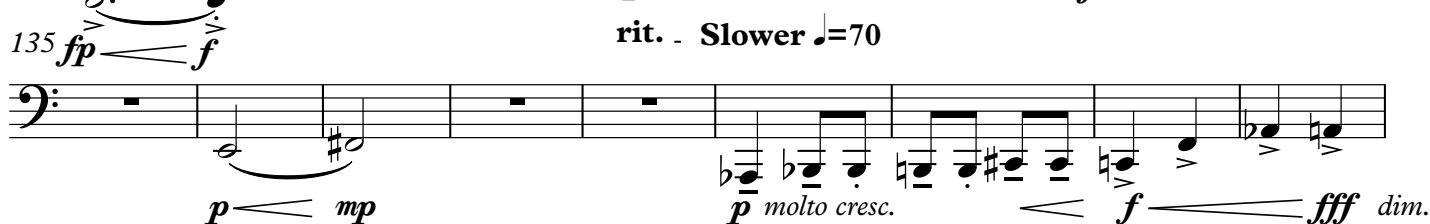
122



128



135



Poco Allargando

3

144

f *dim.*

p

pp

pp

mf *dim.*

f *p* *mp* *dim.* *pp*

rit. *long*

long

2

mute

♩. = 46

6/8

Poco Allargando

**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



Zero Quintet

Kenta Masuda

$\text{♩} = 60 \text{ ca.}$

approximately 10"

(in B \flat)

(range)

fff

ad lib with tonguing and steady speed
as fast as possible in this pitch range (Pitch is irregularity)

p *mp*

Half Valve - - -

3

p *mp*

p *f*

f *mf*

(H.V.) - - -

6

f

7

ff *f*

Sub Tone - - -

9

f

10

ff

6 3 7

12

6 3 3

1st Trumpet in B^b

14

17

20

24

27

29

31

fff

ppp

mf cresc.

ff

fff

ppmpmf

1st Trumpet in B \flat Zero Quintet
- 3 -

C

33 *ff*

36 *sub.pp* *fff*

D

38 *mf* *ff* *f* *f* *mf* Con sord.
(straight mute)

43 *mf* *ff* *f* *f* *mf*

E $\text{♩} = 70 \text{ ca.}$

48 *mp*

52 *ppp* *f* *ppp* Senza sord.
cantabile vib. vib.

57 *mp* Con sord. (straight mute)

61 *ppp* *f* *ppp* Senza sord.
cantabile vib. vib.

F

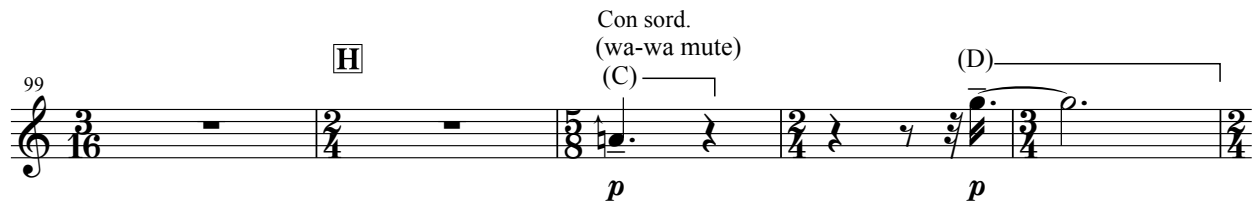
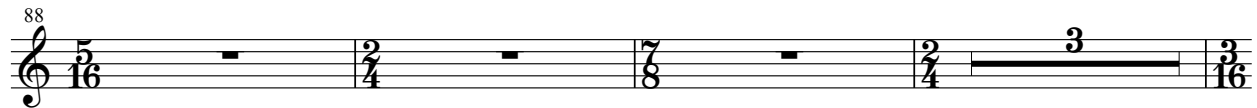
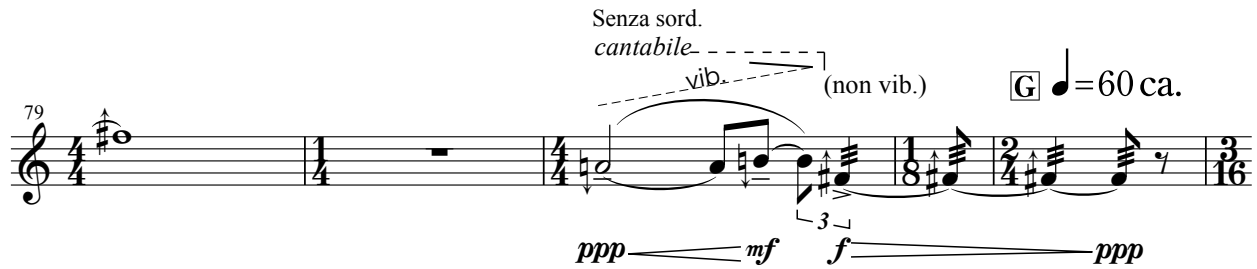
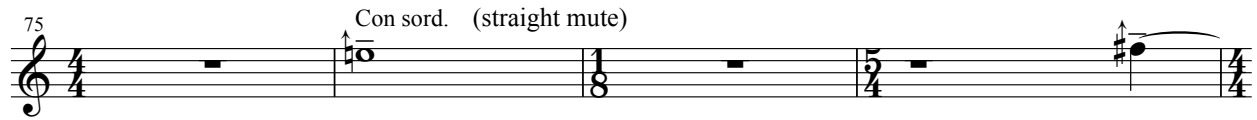
65 *mp* Con sord. (straight mute)

1st Trumpet in B \flat

Zero Quintet
- 4 -

Senza sord.

cantabile



Zero Quintet

- 5 -

I Senza Misura ♩ = 76 ca.

110

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Senza sord.

mf (with double tonguing)

111

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

mp

The musical score is for a five-piece brass quintet. The first system (110) shows the Tuba playing a complex, continuous sixteenth-note pattern in the bass clef, marked 'Senza sord.' and 'mf (with double tonguing)'. The other instruments (Bb Trumpets, Horn, and Trombone) have empty staves. The second system (111) shows the Tuba continuing its pattern. The Bb Trumpets and Horn now have notes with dynamics markings: 'mp' for the first two instruments and 'mp' for the Horn. The Trombone staff remains empty.

Zero Quintet

- 6 -

112

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

mp

3

113

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

- 7 -

1st Trumpet in B^b

114

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mpmf f

mpmf f

mpmf f

p mpmf f

mp f

J ♩ = 60 ca.

Choke over with keeping mouth at mouthpiece

118

mf *ff* *f* *mp*

120

ff *f* *ff* *f* *f*

122

Half Valve... *f* *mp* *f* *ff* *mf* *f*

S.T. ...

124

ff

- 8 -

K

126

128

L

130

132

134

M Approximately 7"

*Play like Dotting(Short Note Value) that is similar to the playing in previous m

*Irregular Pitch(in Wide Range)

*Interval of the "Dots" is Approximately ♩↔

*NQT Synchronize "Dots" with Other Playe

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"

P Approximately 22"

G.P.

cresc. ----- ff

*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-

Zero Quintet

Kenta Masuda

$\text{♩} = 60 \text{ ca.}$
approximately 10"

(in B \flat)

(range)

fff

ad lib with tonguing and steady speed
as fast as possible in this pitch range (Pitch is irregularity)

p

3

mp *p* *f* *mp* *f*

6

ff *f*

8

mf

11

ff

13

16

19

ppp *fff*

2nd Trumpet in B \flat Zero Quintet
- 2 -

B

23  *p*

26  *p sempre* *non cresc.*

29  *ff*

31  *fff*

C

32  *pp mp mf f* *ff*

35 

D

37  *sub.pp* *fff* *mf* *ff* *f*

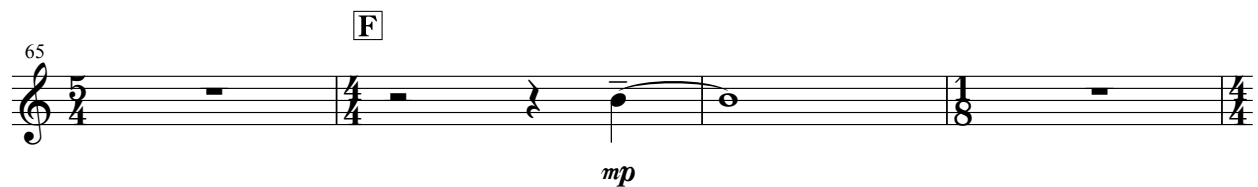
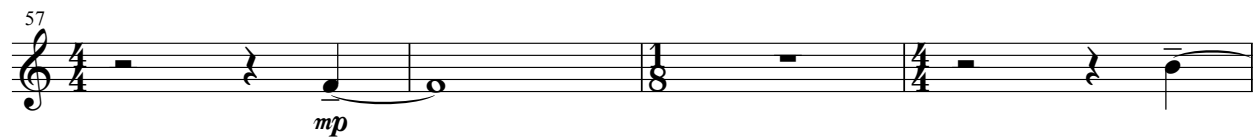
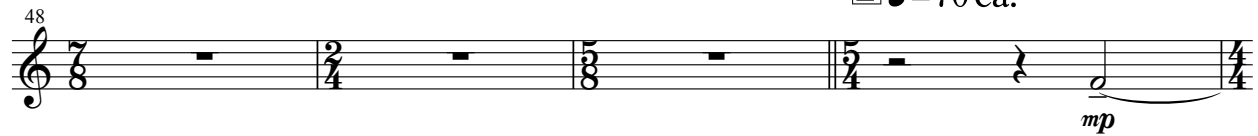
40  *p* *mf* *Con sord. (straight mute)*

44 

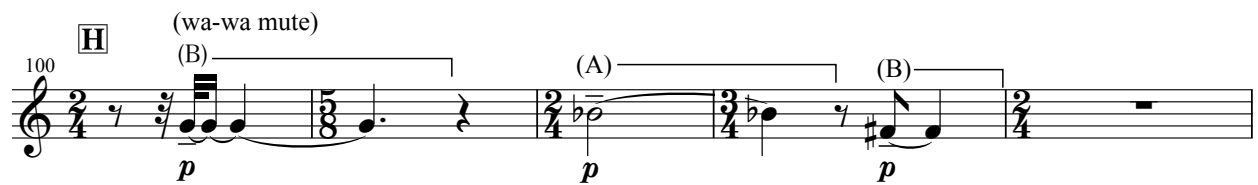
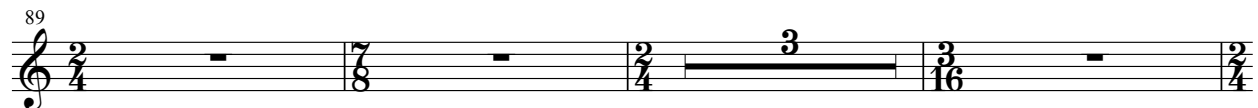
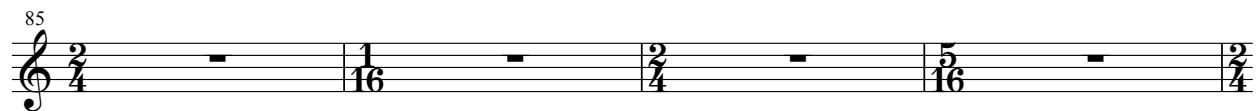
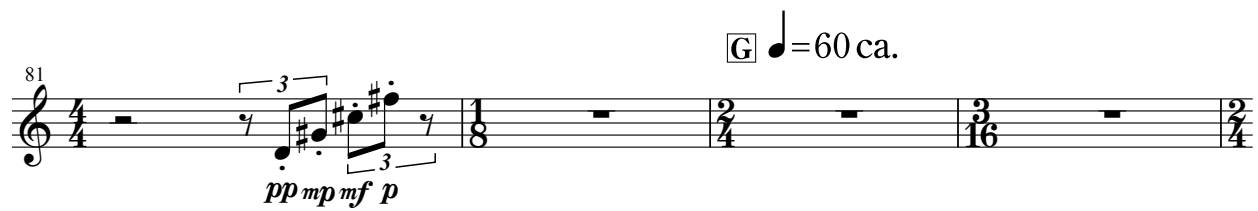
2nd Trumpet in B \flat

Zero Quintet
- 3 -

E ♩ = 70 ca.



2nd Trumpet in B \flat Zero Quintet
- 4 -



Zero Quintet

- 5 -

I Senza Misura ♩ = 76 ca.

110

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Senza sord.

mf (with double tonguing)

Detailed description: This block contains the musical notation for measures 110 and 111. Measure 110 is marked with a tempo of 76 ca. and the instruction 'Senza Misura'. The tuba part features a complex, fast-paced rhythmic pattern with double tonguing, marked *mf*. The other instruments (B \flat Tpt. 1, B \flat Tpt. 2, Hn., Tbn.) are silent in this measure. A double bar line separates measure 110 from measure 111.

111

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

Detailed description: This block contains the musical notation for measures 111 and 112. Measure 111 shows the tuba and B \flat Trumpets 1 and 2 playing sustained notes with a mezzo-piano (*mp*) dynamic. The horn and euphonium parts are silent. Measure 112 continues the tuba's rhythmic pattern from the previous measure, while the other instruments remain silent.

Zero Quintet

- 6 -

112

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

mp

3

113

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

2nd Trumpet in B \flat Zero Quintet
- 7 -

114

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp mf f

mp mf f

mp mf f

p mp mf f

mp mf f

(f)

$\text{♩} = 60 \text{ ca.}$

118

ff

mf

ff

mf

119

f

mf

ff

f

ff

121

mp

ff

f

mf

f

123

mp

f

mp

mf

f

- 8 -

124

K

126

127

L

129

131

133

M

136

N

O

Approximately 7"

Approximately 20"

Approximately 15"

*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"

Q

142

Approximately 1"

-No Action-

Zero Quintet

Kenta Masuda

$\text{♩} = 60 \text{ ca.}$

approximately 10"

(in F) *fff* (range) *ad lib* with tonguing and steady speed as fast as possible in this pitch range (Pitch is irregularity) *p* *sfzp*

3 *mp* *p* *mp* *p* *mp*

6 *mp* *mf* *f* *ff* *ff*

9 *mp cresc.*

11 *ff* (A)

14 3 6 5

16 6 6 3

18 6 3 3 3 6

20 *fff* (B) *ppp*

Zero Quintet
- 2 -

Horn in F

24

27

29

31

33

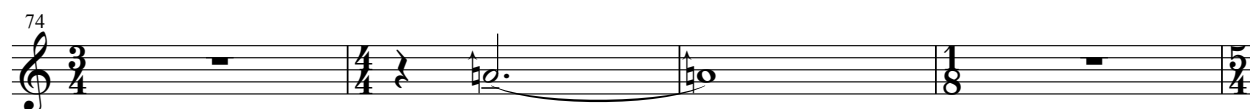
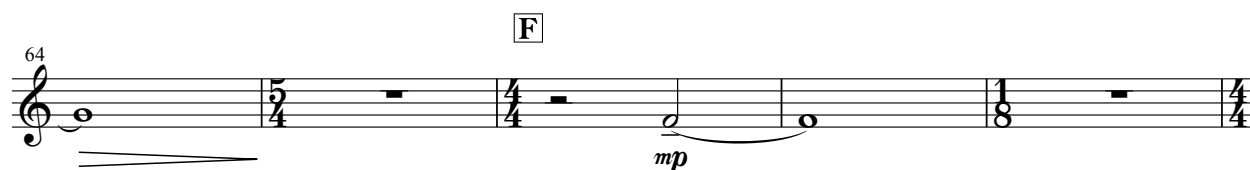
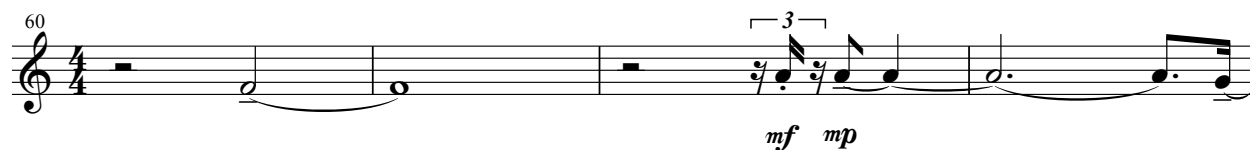
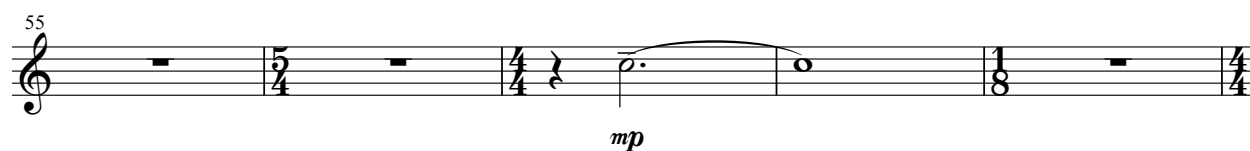
35

36

38

Zero Quintet
- 3 -

Horn in F



Horn in F

Zero Quintet
- 4 -

78

mf

82

G ♩ = 60 ca.
Senza sord.

pp *mp* *sempre mp*

86

90

95

100

H

mf

105

mp non dim. *mf* *ppp*

Zero Quintet

- 5 -

I Senza Misura ♩ = 76 ca.

110

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Senza sord.

mf (with double tonguing)

111

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

Zero Quintet

- 6 -

112

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

mp

3

113

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

Horn in F

Zero Quintet

- 7 -

114

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

mp mf f

mp mf f

mp mf f

p mp mf f

mp f

(*r*)

118

J ♩ = 60 ca.

ff

f

ff

f

ff non dim.

f

tr

120

mf

f

mf

122

mp

p

f

124

Choke over with keeping mouth at mouthpiece

sfzp

f

K

ff

(*♩*)

Choke over with keeping mouth at mouthpiece

- 8 -

127

f *mf* *pp* *f* *ff*

L

129

f *p* *mf* *f*

131

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

134

mf *f* *mf* *f*

M

Approximately 7"

f

* Play like Dotting (Short Note Value)
that is similar to the playing in previous measures
* Irregular Pitch (in Wide Range)
* Interval of the "Dots" is Approximately 7"
* NOT Synchronize "Dots" with Other Players

N

137

Approximately 20"

O

Approximately 15"

P

Approximately 22"

G.P.

cresc. *ff*

* Play like Dotting (Short Note Value)
* Pitch is "D" Constantly
* Interval (CONSTANTLY) of the "Dots" is Approximately 15"
* Synchronize "Dots" with Other Player

142

Q

f *mf* *fff*

143

Approximately 1"

-No Action-

Zero Quintet

Kenta Masuda

♩ = 60 ca.

Approximately 10"

f non dim.

Choke over with keeping mouth at mouthpiece

mf *f*

p

cresc.

ff

ppp *fff* *ppp*

Wide Vib.

A

B

Trombone

Zero Quintet
- 2 -

24

mf *cresc.* ----->

27

(fff)

29

ff

31

fff *ff*

33

f *f*

35

ff

36

sub.pp *fff* *mf* *ff*

39

mp *sempre* *mp*

Trombone

Zero Quintet
- 3 -

43

48

52

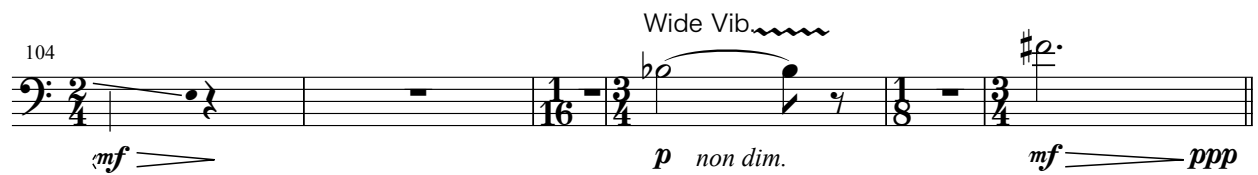
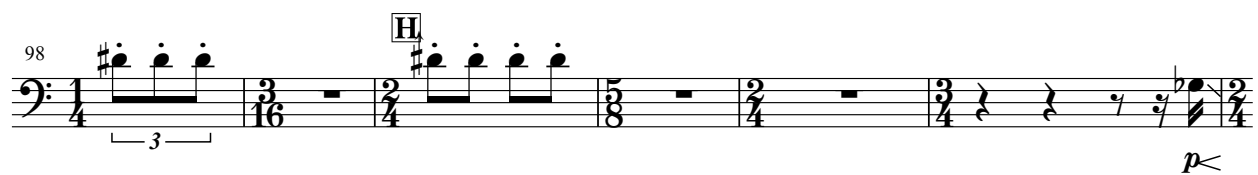
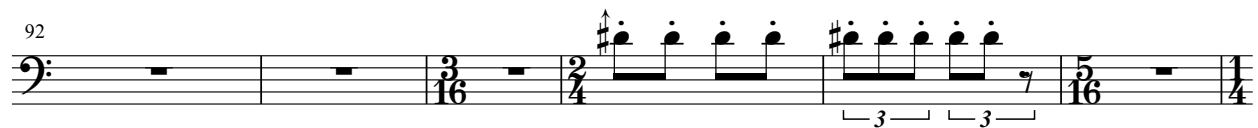
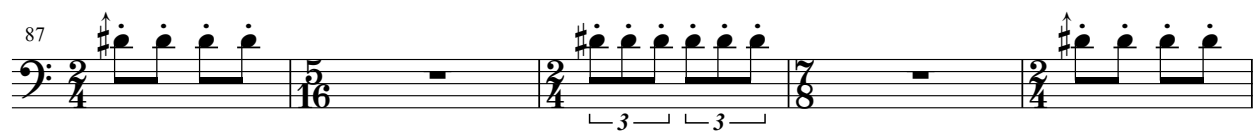
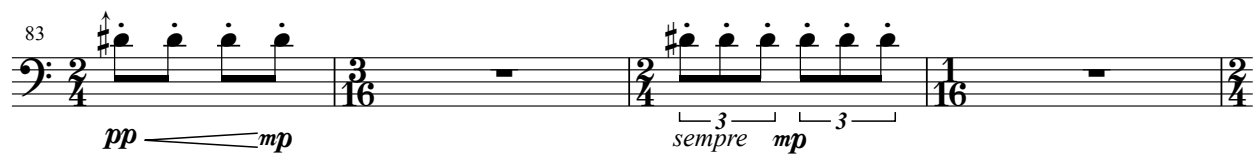
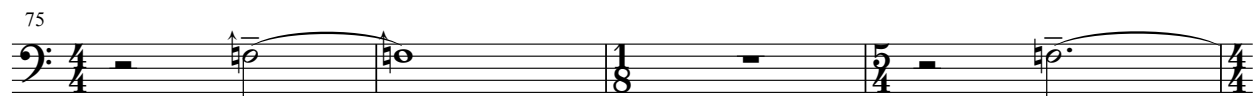
57

61

66

70

Trombone

Zero Quintet
- 4 -

Zero Quintet

- 5 -

I Senza Misura ♩ = 76 ca.

110

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

Senza sord.

mf (with double tonguing)

111

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

Zero Quintet

- 6 -

112

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp

mp

3

113

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

Trombone

Zero Quintet

- 7 -

114

B^b Tpt. 1

B^b Tpt. 2

Hn.

Tbn.

Tuba

mp *mf* *f*

mp *mf* *f*

mp *mf* *f*

p *mp* *mf* *f*

mp *f*

(*f*)

118

J ♩ = 60 ca.

f

119

120

ff

mf *ff* *mf* *ff* *mf* *ff* *mf*

121

mf *f* *mp*

122

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

Trombone

Zero Quintet

124 *ff*

126 *mp* *ff* *mf*

127 *f* *ff* *f* *mp*

128 *f* *ff* *f* *ff* *f*

130 *mp* *f* *mf*

132 *mf* *f* *mf* *f* *mf* *f*

134 *f* *mf* *f*

137 *f*

139 *f*

142 *fmf* *fff*

143 *-No Action-*

Annotations:

- K** Choke over with keeping mouth at mouthpiece
- L**
- M** Approximately 7"
- N** Approximately 20"
- O** Approximately 15"
- P** Approximately 22"
- G.P.**
- cresc.*
- ff*
- fff*
- Wide Vib*
- 8-*
- 3*
- 6*
- 5*
- 7*
- 20"*
- 15"*
- 22"*
- 1"*
- No Action-*

Play like Dotting (Short Note Value)
that is similar to the playing in previous measure.
Irregular Pitch (in Wide Range)
Interval of the "Dots" is Approximately $\text{♩} \leftrightarrow \text{♩}$
NOT Synchronize "Dots" with Other Players!

Synchronize "Dots" GRADUALLY with Horn Player!
Increase the frequency of the pitch "D" GRADUALLY.
Interval (CONSTANTLY) of the "Dots" is Approximately $\text{♩} \leftrightarrow \text{♩}$
Synchronize "Dots" with Other Player

Synchronize "Dots" with Other Player
Interval (CONSTANTLY) of the "Dots" is Approximately $\text{♩} \leftrightarrow \text{♩}$
Synchronize "Dots" with Other Player

Zero Quintet

$\text{♩} = 60 \text{ ca.}$
Approximately 10"

Kenta Masuda

Choke over with keeping
mouth at mouthpiece

f non dim.

f

Choke over with keeping
mouth at mouthpiece

mf *f*

fff *f* *ff*

ff

Tuba

Zero Quintet
- 2 -

18 *ppp* *fff*

21 **B** *ppp*

26 *mf* *crese.* *---* *3*

28 *(fff)*

29 *ff*

30

31 *fff*

32 *pp* *mp* *mf* *f*

Detailed description: This is a musical score for the Tuba part of the Zero Quintet, measures 18 through 32. The score is written in bass clef. Measure 18 starts with a 3/4 time signature and contains a triplet of eighth notes, followed by quarter notes and eighth notes. Dynamic markings *ppp* and *fff* are present. Measure 21 begins with a 3/8 time signature, followed by a key signature change to one flat (B-flat), and then a series of time signature changes: 4/4, 2/4, and 4/4. It includes a triplet of eighth notes and a tremolo. Measure 26 is in 4/4 time, featuring a triplet of eighth notes and a crescendo marking *crese.* with a dashed line. Measure 28 continues in 4/4 time with a triplet of eighth notes and a final *(fff)* marking. Measure 29 is in 4/4 time with a *ff* dynamic. Measure 30 is in 4/4 time. Measure 31 is in 3/4 time and consists of six groups of sixteenth notes, each marked with a *fff* dynamic. Measure 32 is in 4/4 time and ends with a triplet of eighth notes, with dynamics *pp*, *mp*, *mf*, and *f* indicated below the notes.

Zero Quintet
- 3 -

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 *mp*

59 *mf* *mp*

F

64 *mp*

Tuba

The first system of the musical score is written on a single staff. It begins with a bass clef and a 4/4 time signature. The first measure contains a whole note G2 with a fermata. The second measure is a whole rest with a 1/4 time signature above it. The third measure is a whole rest with a 4/4 time signature above it. The fourth measure contains a half note G2, followed by two eighth notes (F#2 and G2) beamed together, and then a quarter rest. The fifth measure is a whole rest with a 1/8 time signature above it. The sixth measure is a whole rest with a 2/4 time signature above it. The dynamic marking *mf* is placed below the staff between the third and fourth measures.

The first system of the musical score for 'The Little Boat' is written in bass clef with a key signature of one flat (B-flat). The time signature is 2/4. The notation consists of six measures. The first four measures each contain a whole rest. The fifth measure contains a half note G (the second line from the bottom) with a triplet bracket above it. The sixth measure contains a half note F (the first space from the bottom) with a triplet bracket above it. The system is followed by a repeat sign.

105

The musical score for the bass line of 'The Swan' is written in 3/4 time. It begins with a series of eighth and sixteenth notes, followed by a melodic line. The dynamics are marked *mp* (mezzo-piano) and *mf* (mezzo-forte). A triplet of eighth notes is indicated by a bracket and the number 3. The score concludes with a final measure in 3/4 time.

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The piece is in 3/4 time. The notation consists of three measures, each containing a whole note. The first measure is B-flat, the second is D-flat, and the third is F. The piece ends with a double bar line.

Zero Quintet
- 5 -

Tuba

I Senza Misura ♩ = 76 ca.

110 senza sord.

110 *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

Zero Quintet

- 6 -

Tuba

Choke over with keeping mouth at mouthpiece

124 **ff**

126 **K** **mf** **f** **ff**

128 **f** **mf** **f**

130 **L** **mf** **f**

132 **mf** **f**

134 **mf** **f**

M Approximately 7" **f**

* Play like Dotting (Short Note Value) that is similar to the playing in previous measure.
* Irregular Pitch (in Wide Range)
* Interval of the "Dots" is Approximately $\text{half note} \rightarrow \text{quarter note}$
* NOT Synchronize "Dots" with Other Players!

N Approximately 20" **mf** **f**

* Play like Dotting (Short Note Value)
* Irregular Pitch (in Wide Range)
* Interval of the "Dots" is Approximately $\text{half note} \rightarrow \text{quarter note}$
* Synchronize "Dots" GRADUALLY with Horn Player!

O Approximately 15" **mf** **f**

* Play like Dotting (Short Note Value)
* Increase the frequency of the pitch "D" GRADUALLY.
* Interval (CONSTANTLY) of the "Dots" is Approximately $\text{half note} \rightarrow \text{quarter note}$
* Synchronize "Dots" with Other Player

P Approximately 22" **mf** **f**

G.P. **mf** **f**

Q **f** **mf** **fff**

143 Approximately 1" **f** **mf** **fff**

-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



1st Trumpet in B \flat

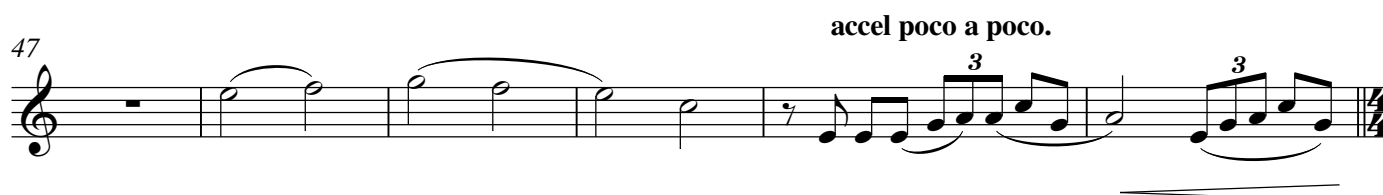
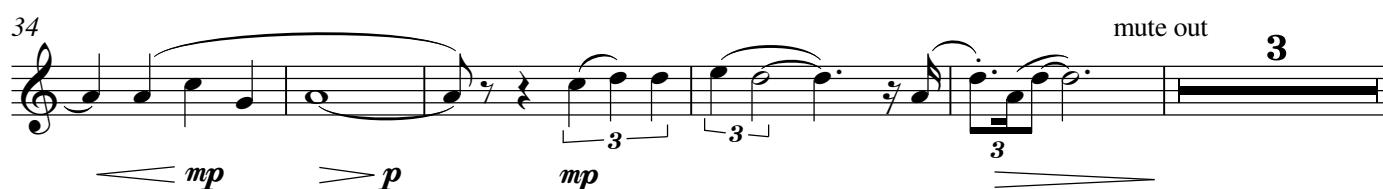
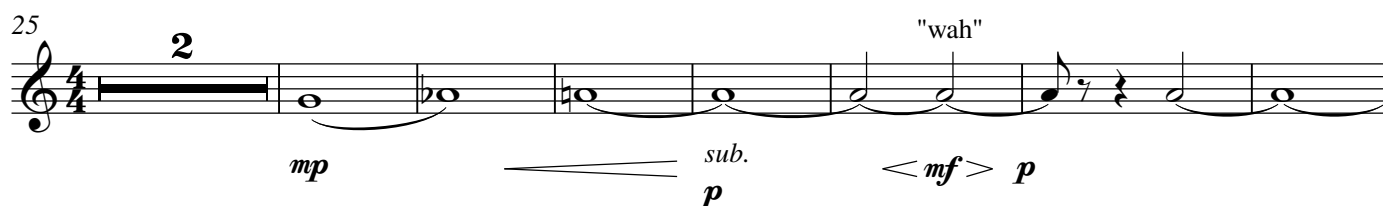
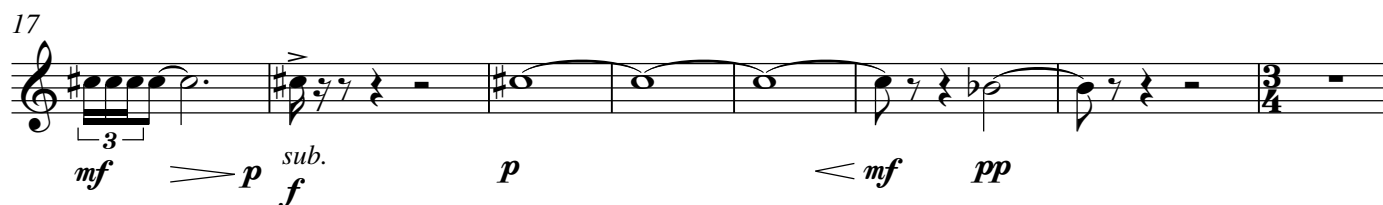
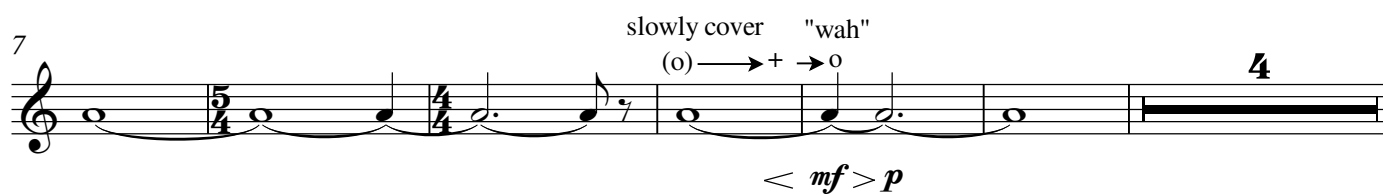
To Throw

Molto Rubato

Michael Mikulka

♩ = 78-92

harmon mute, stem in



83 **6**

mp \triangleleft *mf*

92 **2**

\triangleleft *f* \triangleleft *ff*

97

mf \triangleleft *f*

101

ff *f*

104 **rit.**

ff

Dramatic

107 $\text{♩} = 84$

f *ff*

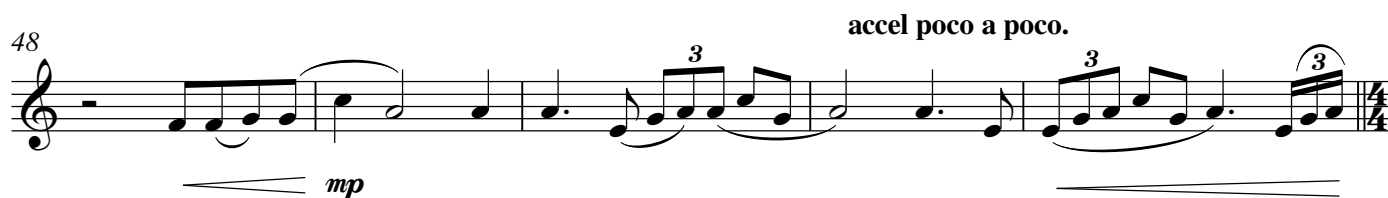
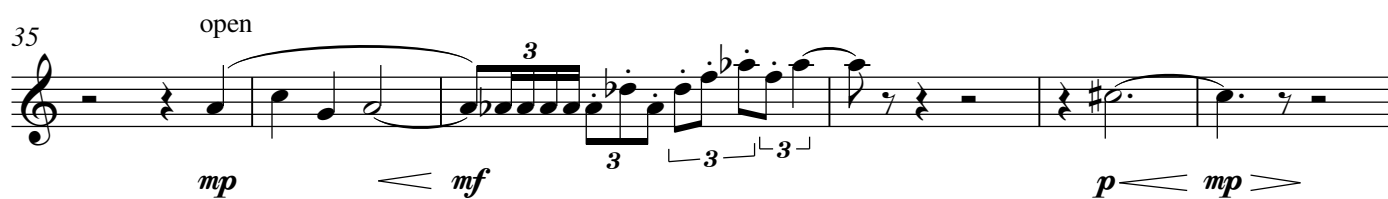
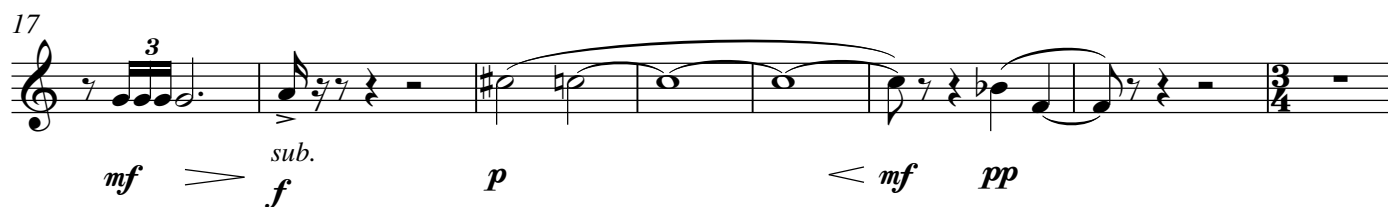
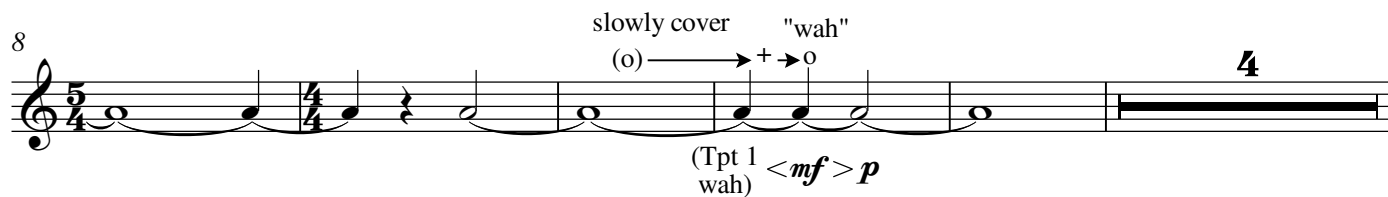
2nd Trumpet in B \flat

To Throw

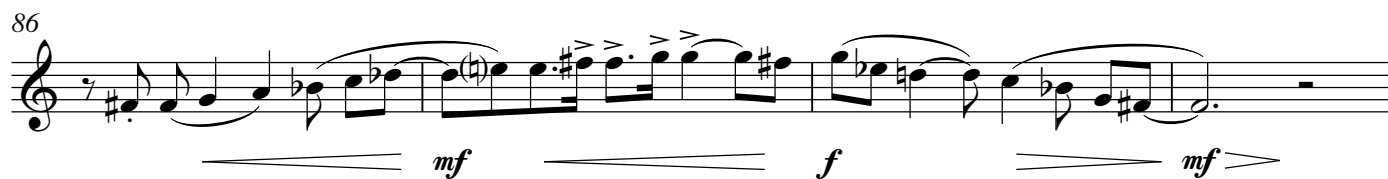
Michael Mikulka

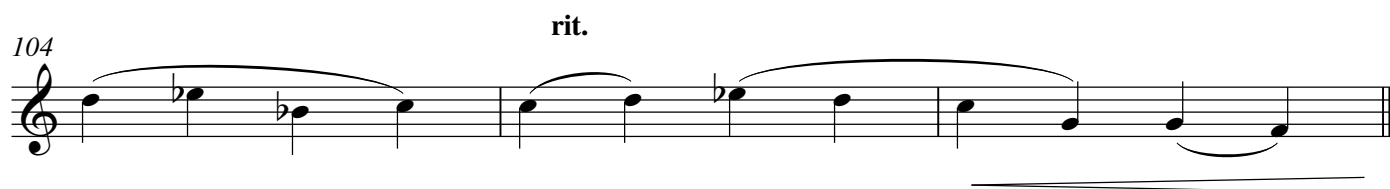
Molto Rubato $\text{♩} = 78-92$

harmon mute, stem in



With more energy

53 $\text{♩} = 100$ 

**Dramatic**

To Throw

Molto Rubato

47 *mf* *accel poco a poco.* *p*

With more energy

53 $\text{♩} = 100$ **4**

f

61

65 *ff*

ff

73 *mf* *mp*

mf *mp*

77

81 *mf*

mf

85 *mp* *mf* *f*

mp *mf* *f*

89 *mp*

mp

93

mf *f*

97

mf *f*

101

ff *f*

104

ff

Dramatic

107 ♩ = 84 Tpt 1 Tpt 2 play

f *ff*

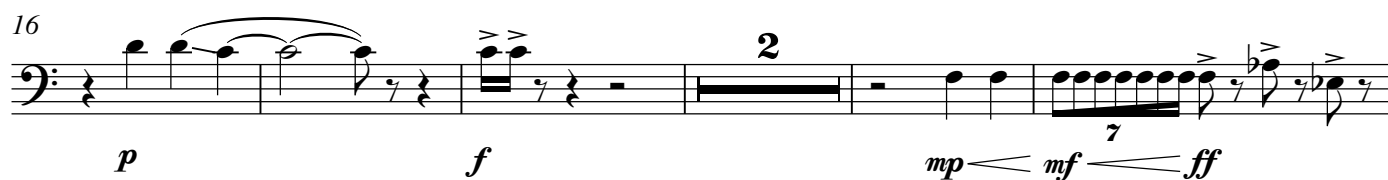
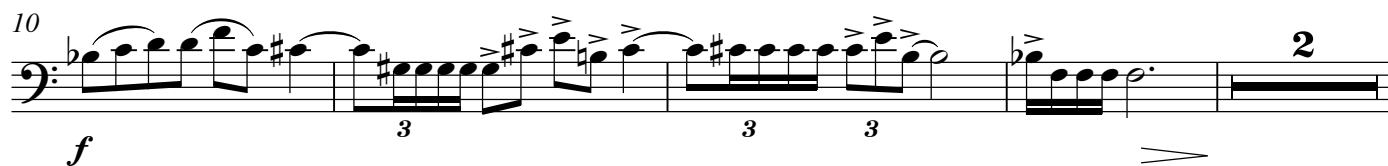
Trombone

To Throw

Michael Mikulka

Molto Rubato

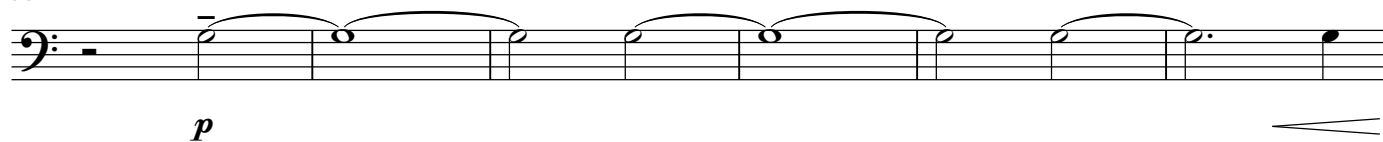
♩ = 78-92



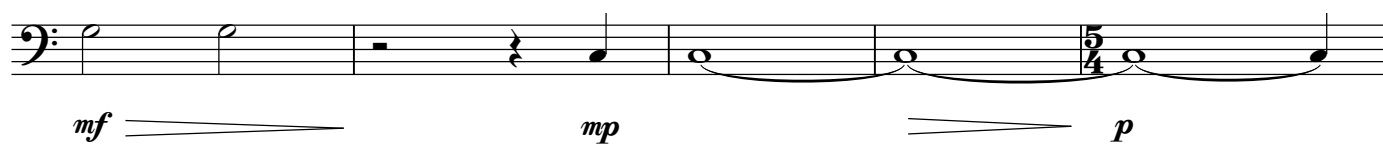
Trombone

2

33



39



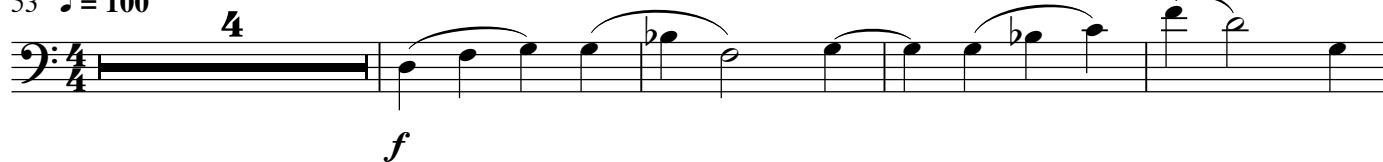
44

accel poco a poco.



With more energy

53 ♩ = 100



61



65



69



75



3

Example 1: Musical notation for the bass line. The staff shows a sequence of notes and rests, with dynamic markings *mf* and *f*.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of four measures, each containing a dotted quarter note followed by an eighth rest, then a quarter note, and finally another dotted quarter note followed by an eighth rest. The notes are G2, A2, B2, and C3. A dynamic marking of *mp* (mezzo-piano) is placed below the third measure.

The bass line is written on a single staff in bass clef. It consists of 16 measures. The first measure is a whole note G2. The second measure is a whole note A2. The third measure is a whole note B2. The fourth measure is a whole note C3. The fifth measure is a whole note D3. The sixth measure is a whole note E3. The seventh measure is a whole note F3. The eighth measure is a whole note G3. The ninth measure is a whole note A3. The tenth measure is a whole note B3. The eleventh measure is a whole note C4. The twelfth measure is a whole note D4. The thirteenth measure is a whole note E4. The fourteenth measure is a whole note F4. The fifteenth measure is a whole note G4. The sixteenth measure is a whole note A4. The dynamics are marked *mf* at the beginning, *f* in the middle, and *mp* at the end.

The bass line is written on a single staff in bass clef with a 7/8 time signature. It consists of five measures of music. The notes are: Measure 1: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (quarter), F2 (quarter), E2 (quarter). Measure 2: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter). Measure 3: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter). Measure 4: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter). Measure 5: D2 (quarter), C2 (quarter), B1 (quarter), A1 (quarter), G1 (quarter), F1 (quarter), E1 (quarter). The dynamics *mf* and *f* are indicated below the staff, with wedge-shaped crescendos leading to them.

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is 4/4. The melody starts with a half note G2, followed by a half note F2, and then a half note E2. The next measure contains a half note D2, followed by a half note C2, and then a half note B1. The melody continues with a half note A1, followed by a half note G1, and then a half note F1. The final measure contains a half note E1, followed by a half note D1, and then a half note C1. The score includes dynamic markings of *mf* and *f*, and a crescendo hairpin.

105

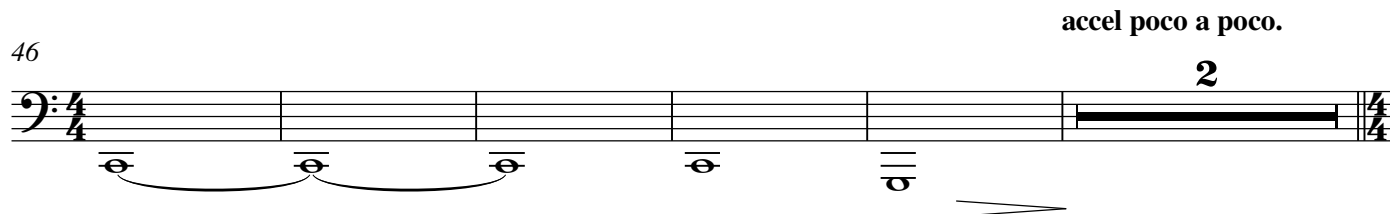
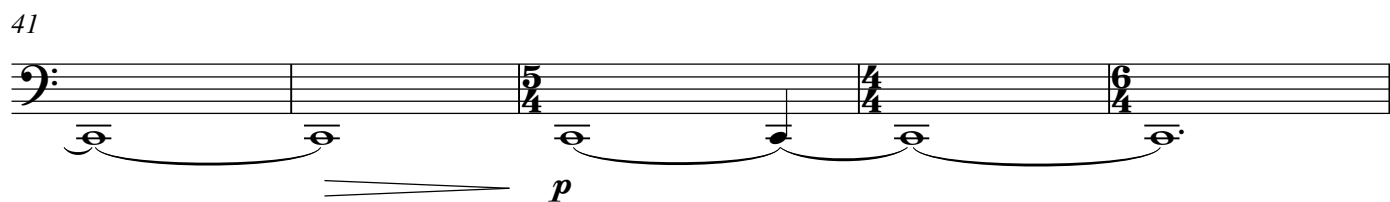
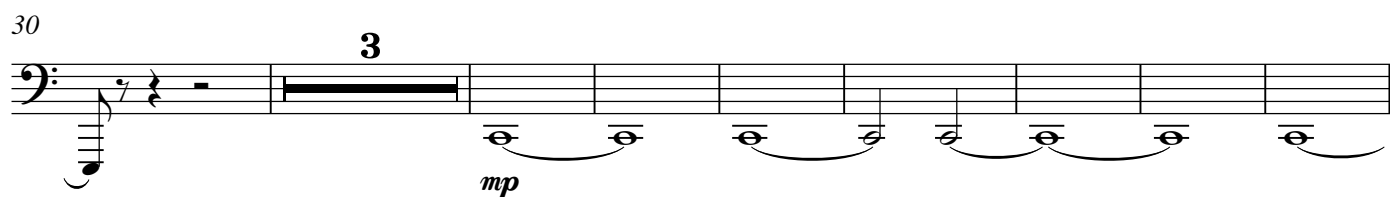
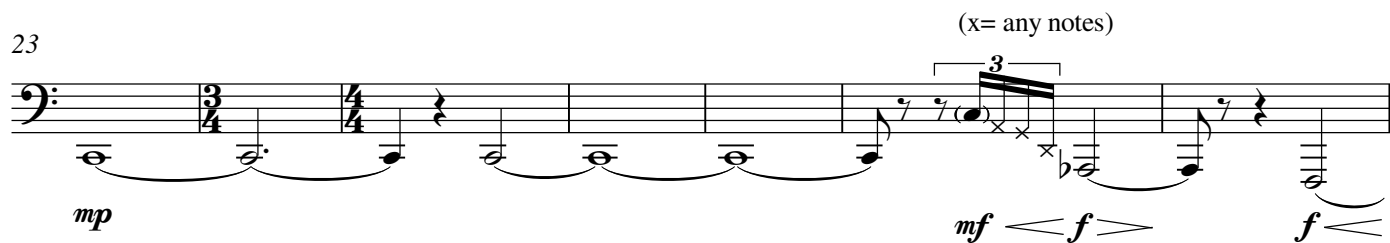
ff *fff*

To Throw

Michael Mikulka

Molto Rubato

♩ = 78-92



Bass Trombone

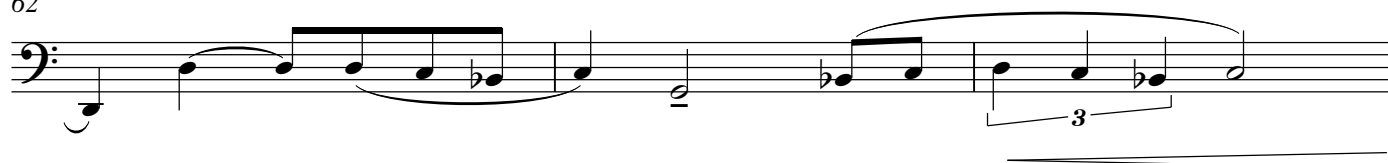
2

With more energy

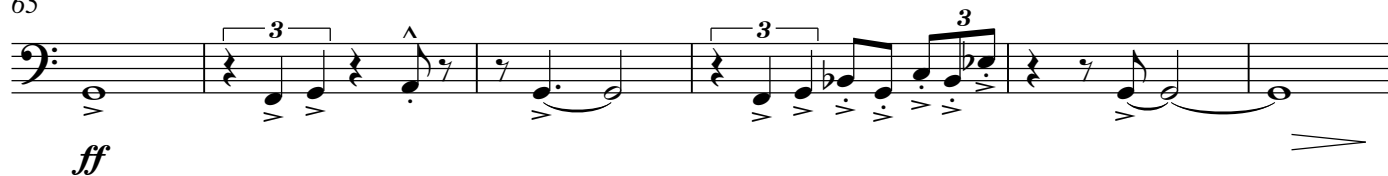
53 ♩ = 100



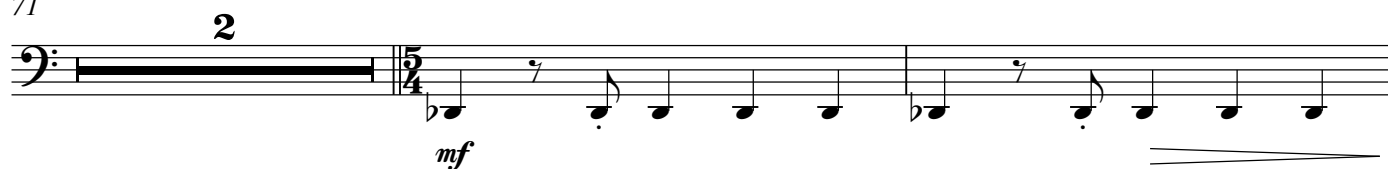
62



65



71



75



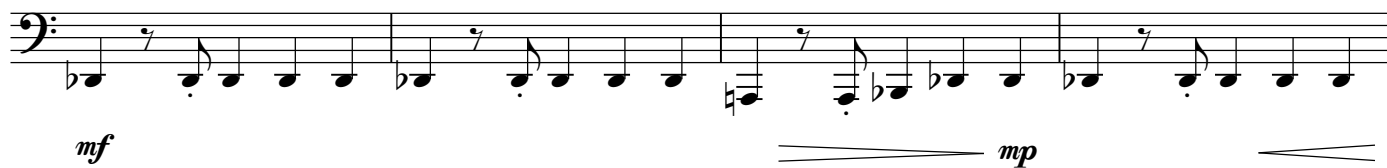
79



Bass Trombone

3

83



87



90



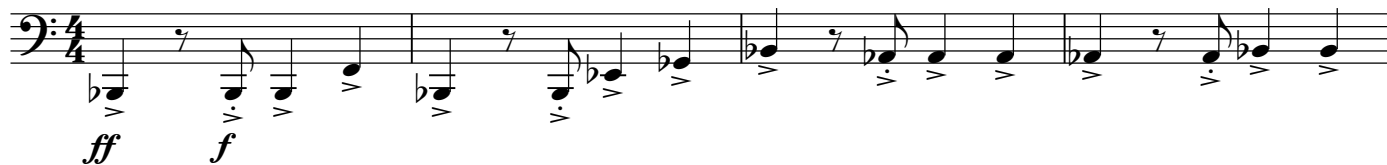
94



97



101

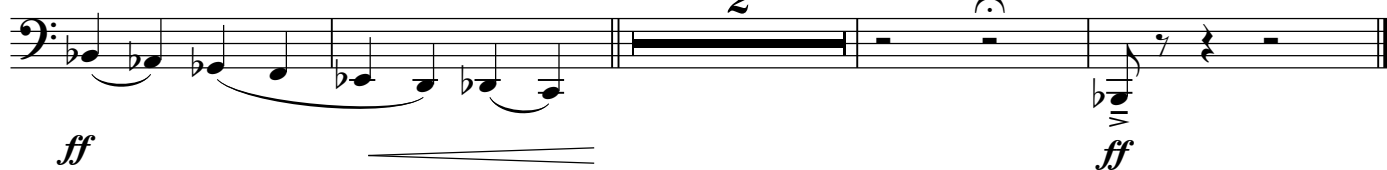


Dramatic

105 *rit.*

♩ = 84

2



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



Brass Quintet No. 1

Andrew Selle

Brass Quintet No. 1

Trumpet in C 1

Andrew Selle

Maestoso ♩ = 62

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

mf **f** **ff** **p**

pp **ff** **p** **open**

mp **3** **p** **ff** **3**

p **ff** **p** **pp**

p **mf** **p** **mp**

p **mf** **p** **pp sub.** **mp**

p **3** **mf**

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Trumpet in C 1

46 E mute

mp \leq *f* *mp* \geq *pp*

53 *mp* \geq *pp*

60 *mp* \geq *pp*

65 \leq *mp* \geq *p* \leq *mp*

71 F 2 harmon mute, stem out

mf *pp*

75 G With motion ♩ = 88

mp *p sub.* *mp* *p sub.*

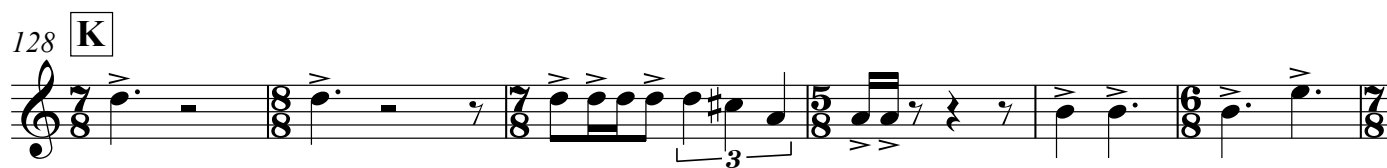
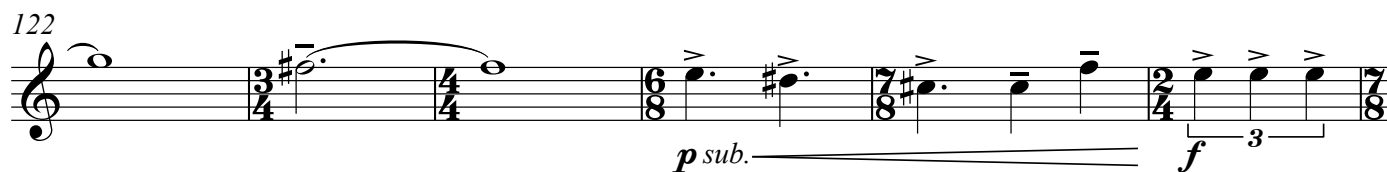
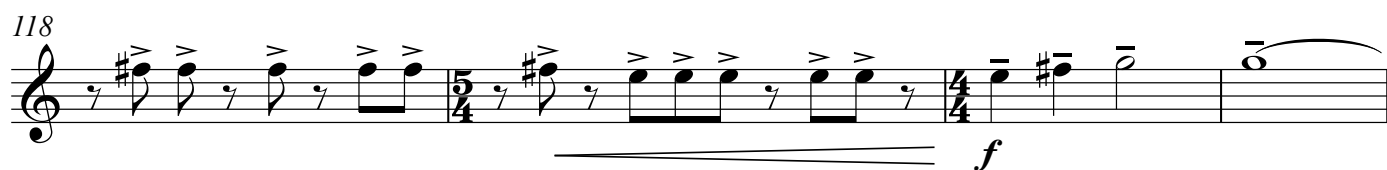
78 *mp* \longrightarrow *f* *p sub.*

81 *mp* \longrightarrow *f* *p sub.* *pp*

85 \leq *mp* *p* \leq *mp* *p sub.*

88 open

p

93 **H** Vigorous ♩ = 152

V.S.

134

Regal ♩ = 82

140 **L**

145

p *mf* *pp*

f *p sub.* *ff*

Brass Quintet No. 1

Trumpet in C 2

Andrew Selle

Maestoso ♩ = 62

Maestoso ♩ = 62

1 *ff*

7 *ff* *p* *ff* *mp* *f* *ff* *mf*

13 *pp* *ff* *mf*

18 [A] *mp* harmon mute, stem out

23 *p* *ff* open

27 [B] *p* *ff* *p* *pp*

31 [C] *p* *mf* *p* *mp* cup mute

38 [D] *p* *mf* *p* *mf* *pp* sub. *mp* *mf*

43 *p* *mf* open

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Trumpet in C 2

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* 3 *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

97

101

105

108 **I**

112 **J**

118

125 **K**

131

137

mp

mf

f

p sub.

p

mf

pp

140 **L** Regal ♩ = 82

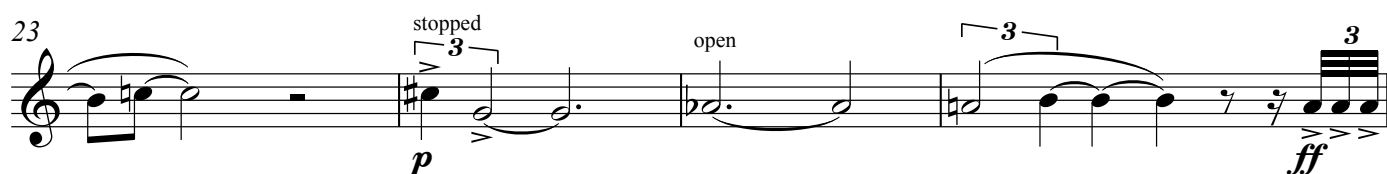
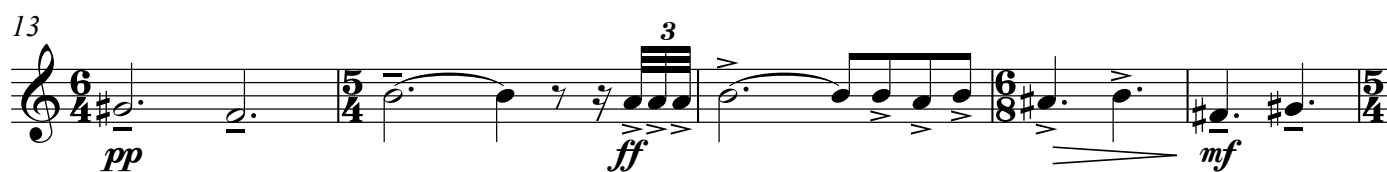
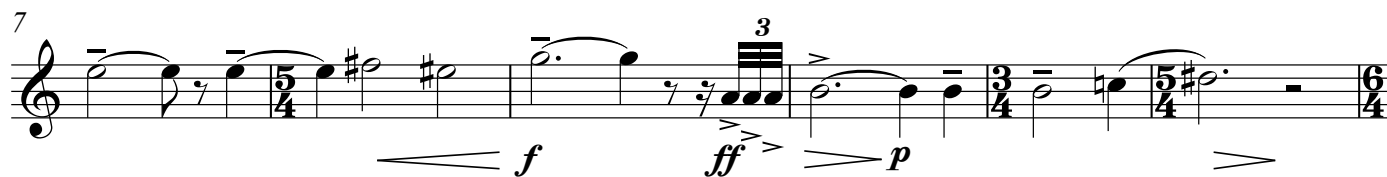
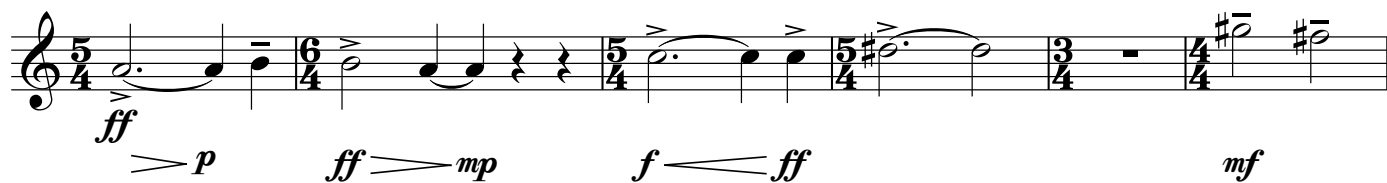
Musical score for Trumpet in C 2, measures 140-145. The score is written in treble clef with a key signature of one sharp (F#). The tempo is marked as ♩ = 82. The score includes dynamic markings: *f* (forte) at measure 140, *p sub.* (piano) at measure 141, and *ff* (fortissimo) at measure 142. The score features various rhythmic patterns, including triplets and sixteenth notes, and is divided into two systems. The first system (measures 140-144) includes a 5/4 time signature change at the end. The second system (measures 145-149) includes 5/4, 3/4, 2/4, and 3/4 time signatures.

Brass Quintet No. 1

Horn in F

Andrew Selle

Maestoso ♩ = 62



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36 *p* *mp* *p* *mf* *p*

40 **D** *mf* *pp* *sub.* *mp* *p*³ *mf* *f*

45 *mp* *f* *pp* *mp* *pp*

52 *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

Horn in F

3

94 **H**

101

104

108 **I**

114 **J**

121

128 **K**

134

140 **L** Regal ♩ = 82

144

n *mf* *f* *mp* *p sub.* *f* *mp sub.* *f* *p* *mf* *p* *f* *ff*

Brass Quintet No. 1

Trombone

Andrew Selle

Maestoso ♩ = 62

7 *ff* *p* *ff* *mp* *f* *ff* *mf* *pp*

13 *ff* *mf*

18 [A] *pp* *mp*

23 *mp* *ff*

27 [B] *p* *ff* *p* *pp*

31 [C] *p* *mf* *p* *mp*

38 [D] *p* *mf* *pp* *sub.* *mp* *open*

43 *mf* *mf*

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47 **E** *f* > *p* > *n* *pp* *mute*

57 *mp* > *pp* *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*

89 Vigorous ♩ = 152 *mf* > *p*

94 **H** *n* *mf*

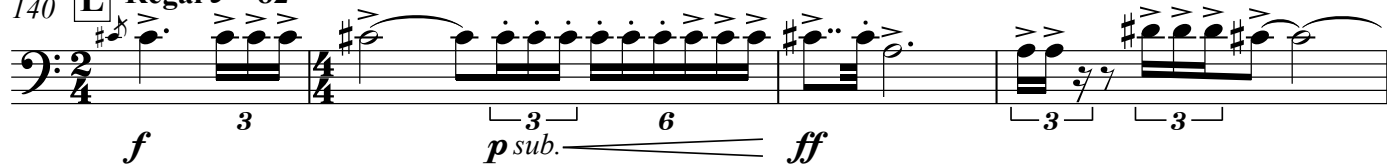
106 **I** *f* — *mp*

114 **J** *mf* *f*

121

128 **K**

134

140 **L** Regal ♩ = 82

144

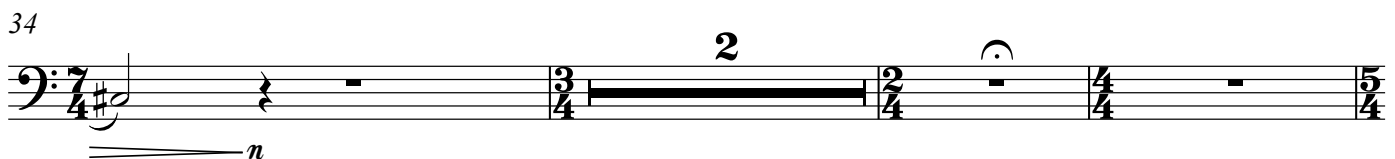
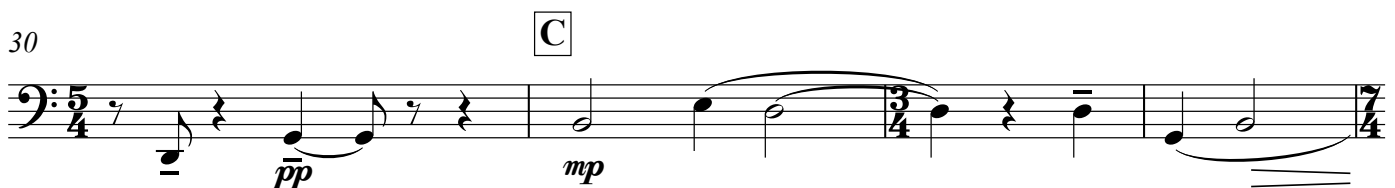
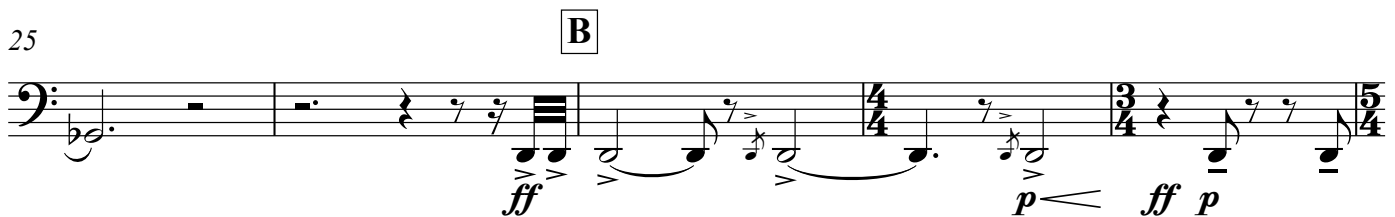
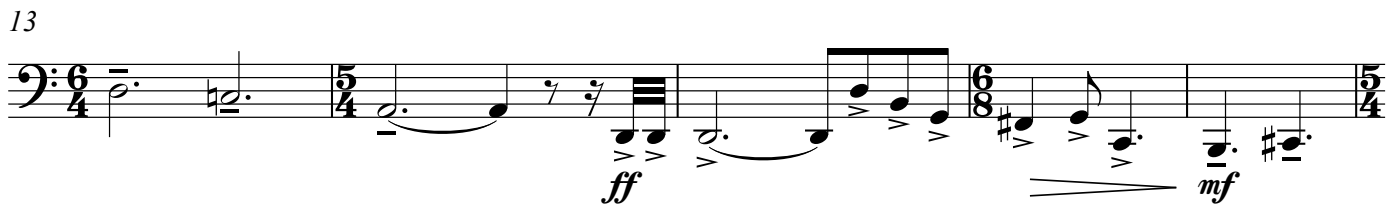
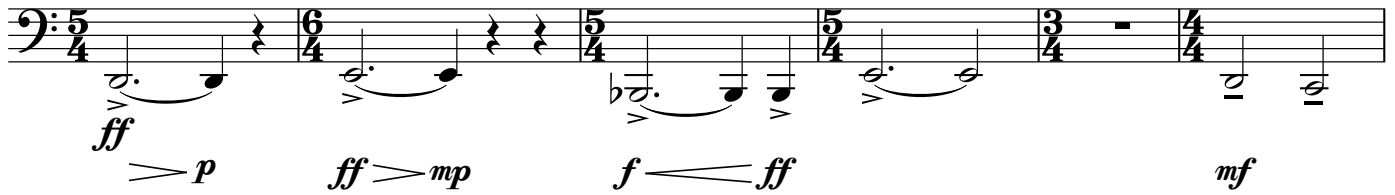


Brass Quintet No. 1

Tuba

Andrew Selle

Maestoso ♩ = 62



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39 **D**

43

48 **E**

56

62

69 **F**

75 **G** With motion ♩ = 88

84

89 Vigorous ♩ = 152

94 **H**

mf p mf pp sub. mp

mf mf f p n

mp mf p mf

p sub. mp

p sub. mf pp mp

p f p sub. f mp

mf p mf p mf p mp p sub.

mp

mf p

n mf

THE GRIND

BERNARD WALLASAVAGE

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

2014 PARMA RECORDINGS

ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET



The Grind

for brass quintet

Accel. - tempi markings are only a suggestion
in order to keep the velocity and harshness

PARMA Anthology of Music 2014

THE GRIND

43 *ff* $\text{♩} = 150$ E $\text{♩} = 90$

47 6 3

60 F *mp* Muttering, spitty, gurgling - follow contour of the line

68 2 *p* *f* *mp* *ff*

G *f* 3 3 *ff* uh! Huh - ahhhhhhhh

78 ah *p* uh AH! *f* *p* 3

84 Mute H *p* *f* *p* *mp* *p*

89 6

The musical score is written for a single melodic line in treble clef, key of D major (two sharps). It consists of nine staves of music. The first staff (measures 43-56) begins with a fortissimo (ff) dynamic and a tempo marking of quarter note = 150. It features a series of eighth and sixteenth notes with accents, followed by a key signature change to D minor (two flats) and a tempo change to quarter note = 90. A box labeled 'E' is placed above the staff. The second staff (measures 57-60) contains a six-measure rest followed by a triplet of eighth notes. The third staff (measures 61-67) starts with a five-measure rest, followed by a mezzo-piano (mp) dynamic and a series of sixteenth-note patterns. A box labeled 'F' is above the staff. The fourth staff (measures 68-77) begins with a two-measure rest, followed by a piano (p) dynamic, then a crescendo to fortissimo (f), and ends with a mezzo-piano (mp) dynamic and a fortissimo (ff) dynamic. The fifth staff (measures 78-83) contains vocalizations: 'ah' (piano), 'uh' (piano), 'AH!' (fortissimo), and 'ahhhhhhhh' (piano). A box labeled 'G' is at the start. The sixth staff (measures 84-88) includes a 'Mute' instruction, a piano (p) dynamic, a fortissimo (f) dynamic, a piano (p) dynamic, a mezzo-piano (mp) dynamic, and a piano (p) dynamic. A box labeled 'H' is above the staff. The seventh staff (measures 89-96) features a six-measure rest followed by a sixteenth-note pattern. A box labeled 'I' is above the staff.

THE GRIND

3

95 I $\text{♩} = 120$ Open

Trumpet 1 - hold - 3-4" - cue unison long tone.

ff *mf* *ff*

102 $\text{♩} = 90$ J $\text{♩} = 60$

f *p* *f* *p* *p*

108

pppp

116

ppp

The Grind

for brass quintet

Bernie Walasavage (*1989)

Allegro (M.M. ♩ = c. 120)

♩ = 140

♩ = 80

A

Mute

Open

Mute

B

Open

Mute

C

Mute

Open

D

E

THE GRIND

55 **F** *mp*

66 *p* *f*

72 **G** *f* *ff* Huh - uh! uh! huh³ argh

79 *ah* *p* uh *ff* HUH! *p* *mp* *p* Mute

H *mp* *p* *h* h h h m m

93 **I** *pp* *ff* $\text{♩} = 120$ Open

100 $\text{♩} = 90$ **J** $\text{♩} = 60$ *mf* *ff* *f* *subito p*³ *f* *p* *ff*

108 *ppp* *pppp*

116 *ppp*

The Grind

Bernie Walasavage (*1989)

for brass quintet

Allegro (M.M. ♩ = c. 120)

♩ = 140

♩ = 80

7 **A** *ff* *mf* *ff* *mp* *fff*

15 *p* *f* *pp* *pp* *f* *ff* *fff* *uhh!*

B *f* *ff* *mf* *ff*

30 *mp* *f* *mf* *f* *p* *sfz* *mp*

35 **D** *pp* *ff*

43 *ff* *mf* *ff*

52 *sf* *pp* *f*

62 F

p *f* *p* *f* *pp*

G

fff *uh!* *uh!* *UGH* *ahh* *uh!* *ah* *p*

81 H

uh *ff* *p* *FUCK* *f*

88

p *f* *uh* *ahh* *f*

92 I ♩ = 120

p *ff*

99 ♩ = 90

mf *ff* *f* *p* *mf*

J ♩ = 60

p *p* *ppp* *pppp*

116

ppp

TROMBONE

The Grind

for brass quintet

Bernie Walasavage (*1989)

Allegro (M.M. ♩ = c. 120)

♩ = 140

6

♩ = 80

13

18

♩ = 140

29

♩ = 80

33

Mute

A

B

C

ff *f* *ff* *p* *f* *fff*

f *pp*

pp *pp* *ppp* *ff*

f *ff* *fff* ahh hh

ff *f* *ff*

mf *fff*

p *ff* *pp*

THE GRIND

D

f *mf* *ff*

Open

$\text{♩} = 140$

$\text{♩} = 150$

E

45 $\text{♩} = 90$

p *ff* *p*

52

ff *p* *f* *p*

F

60

f *p* *f*

G

68

p *f* *p* *f* *ff*

75

oh oooh ah oooh ah

p

H

81

uh UH! UGH!

f *mp* *f*

88

p mmmmm *ff* *f*

3

THE GRIND

91

94

p

I

ff

$\text{♩} = 120$

100

mf

ff

f

mp

J

p

$\text{♩} = 90$

106

$\text{♩} = 60$

ff

3

114

pppp

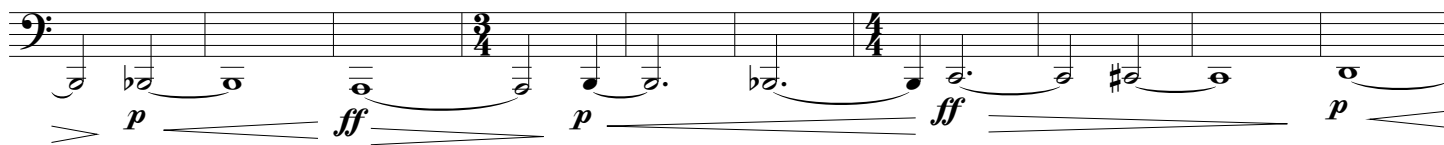
ppp

Bernie Walasavage (*1989)

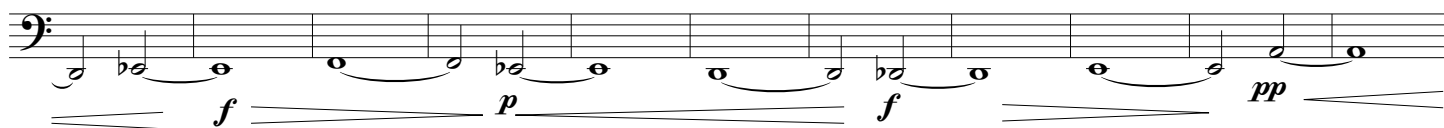
♩ = 80

PARMA Anthology of Music 2014

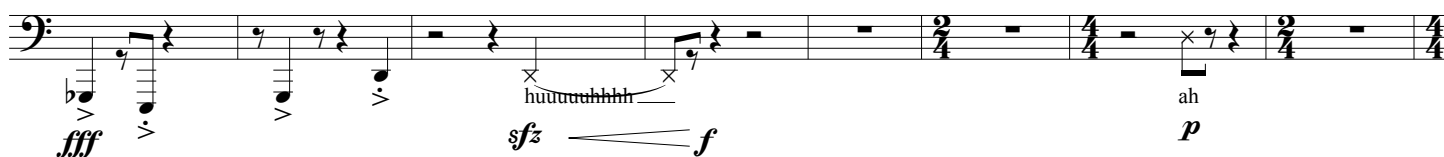
52



62



G



81



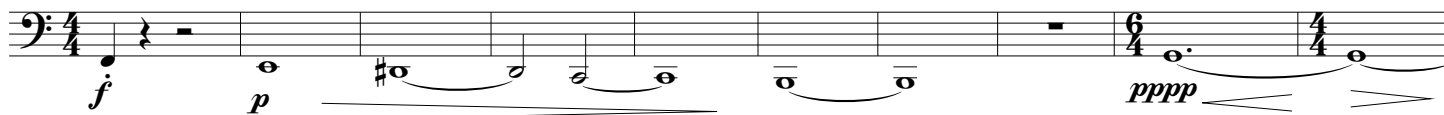
90



98



106



116



ELEGY

LIZA WHITE

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

2014 PARMA RECORDINGS

ANTHOLOGY

OF

MUSIC

10 SCORES FOR BRASS QUINTET



Trumpet 1 in C

Elegy

Liza White

♩ = 48

straight mute

1 *p* *pp* *p* *pp sub.*

6 **A** *p* *pp* open

11 *p* *pp*

15 **B** straight mute *p*

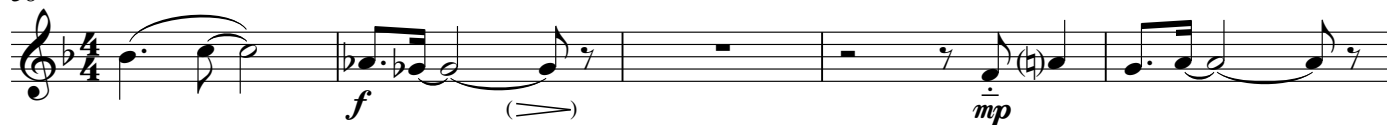
19 *pp*

23 **C** open *mp*

30 *mf*

34 **D** *f* *mf* *ff*

38



43

**E**

48



54



Trumpet 2 in C

Elegy

Liza White

♩ = 48

straight mute

pp *p* *p* *pp*

6 **A** *p* *pp* open

11 *p* *mp* *p* *pp* *p*

16 **B** straight mute *pp* *p*

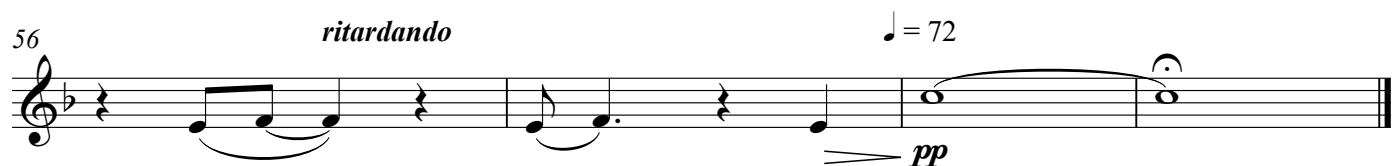
20 *pp* 2

25 **C** open *mp* *mf*

31 *f*

35 **D** *f* *mf* *ff* *f*

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Horn in F

Elegy

Liza White

♩ = 48

4 Tpt. 1 **A** straight mute *pp* *p*

9 open *pp* *p* (*>*) *p* *mp* *p*

14 Hn. **B** *pp* *p* *pp* *mp*

18 2 2

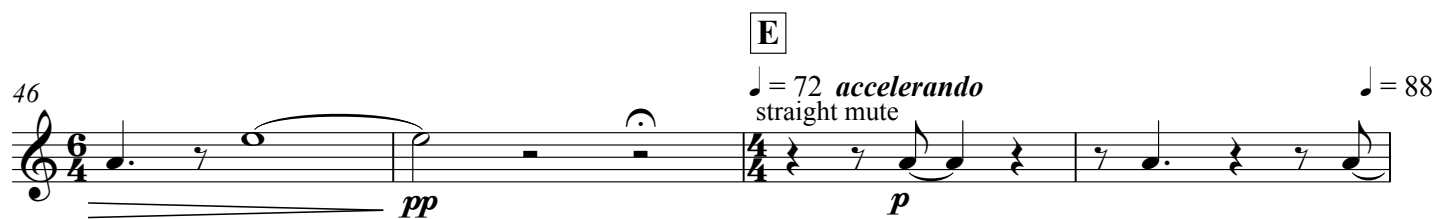
25 **C** *mf* *p* *mp*

29 *mf* (*>*)

33 *f* *mf*

37 **D** *ff* *f*

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Trombone

Elegy

Liza White

♩ = 48

Tpt. 1
straight mute

A

Tpt. 2

p

3

2

10

pp

p

mp

pp

p

15

B

straight mute

p

20

open

p

mp

mf

26

C

p

mp

mf

31

f

f

35

D

mf

ff

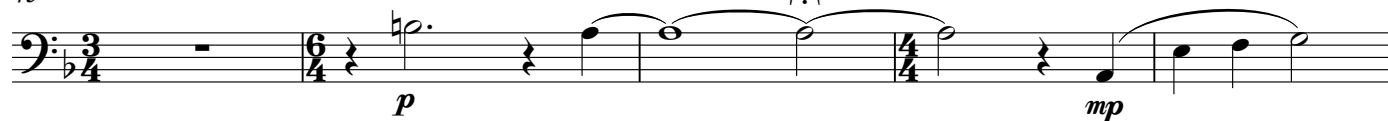
f

40

mp

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45

♩ = 72 *accelerando*

50 ♩ = 88



55

ritardando

♩ = 72



Bass Trombone

Elegy

Liza White

♩ = 48

Tpt. 1
straight mute

11

p

3

A

2

2

Tbn.

17

p

B

2

23

mp

mf

27

mp

mf

C

31

mf

f

f

D

35

mf

ff

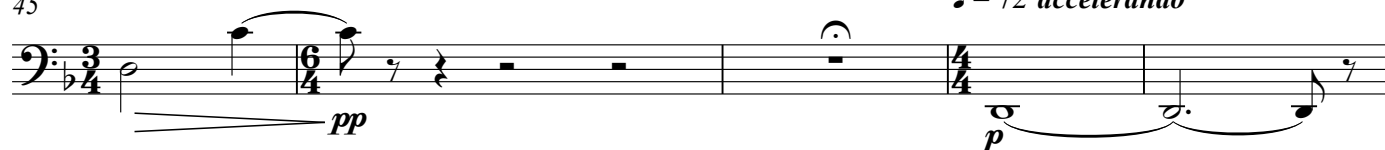
f

40

mp

E♩ = 72 *accelerando*

45



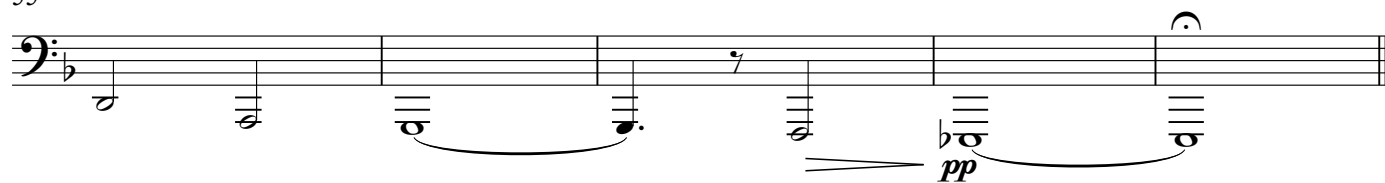
50 ♩ = 88



55

ritardando

♩ = 72



OVERFLOW
KEI HONG WONG

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

2014
PARMA
RECORDINGS

ANTHOLOGY

OF

MUSIC

10 SCORES FOR BRASS QUINTET



Brass Quintet

Alert  = 125

Kei Hong Addison Wong

1st Trumpet in Bb

4

Tpt. 1

9

Tpt. 1

12

Tpt. 1

17

Tpt. 1

20

Tpt. 1

23

Tpt. 1

26

Tpt. 1

30

Tpt. 1

Measures 1-30 of the 1st Trumpet part in Bb. The score includes dynamic markings such as *f*, *sf*, *fp*, *p*, and *sub.* (suboctave). It also features articulation marks like accents and slurs, and includes section markers A, B, and C. The key signature has one flat (Bb) and the time signature is 4/4.

2 35

Tpt. 1

sf *sf* *sf* *sub. p* *sf*

39 **D**

Tpt. 1

f *sub. p* *sf* *sub. p* *sf* *f* *sub. p* *sf* *sf*

43

Tpt. 1

sf *sf* *sf* *sf*

48

Tpt. 1

sub. p *sf* *sf* *sf*

52

Tpt. 1

f *mf* *p* *f*

55

Tpt. 1

sub. p *sf* *sub. p* *sf* *sub. p* *sf*

58 **E**

Tpt. 1

p *f* *p*

61

Tpt. 1

sf *sub. p* *f* *f* *sf* *sf* *sub. p* *f* *sf* *sf* *sub. p*

64 **F**

Tpt. 1

67

Tpt. 1

mf *f* *p* *sf* *p* *f* *sf* *sf* *p*

G

70 Tpt. 1 *sub. f sf sf sub. p* *sub. p* 3

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*

H

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*

I

92 Tpt. 1 *ff ff < sfff ff < sfff ff < sfff*

95 Tpt. 1 *ff < sfff ff < sfff sub. mp < sf*

4 98

Tpt. 1 *mp* *< sf* *mp sf* *sf* *sub. p* *sf mp sf*

101 **J**

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* *f* *3*

K

113

Tpt. 1 *ff* *mf* *ff*

116

Tpt. 1 *sf* *sf* *sub. p* *3* *ff* *f* *ff* *sff* *sff*

121 **L**

Tpt. 1 *f* *ff* *sff* *sff* *f* *ff*

127

Tpt. 1 *< sff* *ff* *< sff* *fff* *< sff* *fff* *sff* *fff* *fff* *fff* *3* *sff*

Glorify God

Brass Quintet

Alert $\text{♩} = 125$

Kei Hong Addison Wong

2nd Trumpet in B \flat

4

Tpt. 2

9

Tpt. 2

12

Tpt. 2

17

Tpt. 2

20

Tpt. 2

23

Tpt. 2

26

Tpt. 2

30

Tpt. 2

A

B

C

f *sfp* *f*

sf *f* *fp* *sf* *f* *fp* *sfp* *f* *sub. p*

sf *sub. p* *sf* *sub. p* *sf* *sf*

sf *f* *sfp* *f* *sf* *sfp* *f*

fp *sf* *f* *fp* *sf* *sub. p* *sf* *sf* *sub. p* *sf*

sub. p *sf* *sf* *sf* *sub. p* *p* *sf*

f *sub. p* *sf* *f* *sub. p* *sf*

f *sub. p* *sf*

f *sub. p* *sf*

sf *sf* *sub. p* *p* *sf* *sf*

330

70 **G** 3

Tpt. 2

sub. *f sf sf p* *p*

73

Tpt. 2

mp sf p mp sf p mp

76

Tpt. 2

p mf p

78

Tpt. 2

mf mf f mf f ff sff sff f

81 **H**

Tpt. 2

sub. *ff sff sff f ff* sub. *p mf p f*

84

Tpt. 2

mf f mf f f ff sff sff f

87

Tpt. 2

sub. *ff sff sff f ff sff sff* sub. *p*

89

Tpt. 2

ff sff sub. *p ff sff sff sff*

92 **I**

Tpt. 2

ff ff sff ff sff ff sff

95

Tpt. 2

ff sff ff sff f mp sf

4 98

Tpt. 2

mp *< sf* *mp sf* *sf* *sub. p* *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*

113 **K**

Tpt. 2

ff *mf* *sub. ff*

116

Tpt. 2

sf *sub. p* *ff* *f* *ff* *sff* *sff*

121 **L**

Tpt. 2

f *ff* *sff* *sff* *f* *ff*

127

Tpt. 2

sff *ff* *sfff* *fff* *sfff* *sfff* *sfff* *sfff* *sfff*

Glorify God

Brass Quintet

Alert ♩ = 125

Kei Hong Addison Wong

[illegible]

35 Hn. *sub. p < sf* *sub. p* *mp* *p* *sf* *sf* *sub. p < sf*

39 Hn. *f* *sub. p < sf* *f* *sub. p < sf* *sub. p < sf* *f* *sub. p < sf* *sf* **D**

43 Hn. *sf* *sf* *sf* *sub. p* *mp* *mf* *sf*

48 Hn. *sub. p* *sf* *sf* *sf* *sf* *sub. p* *p < mp*

52 Hn. *f* *mf > p* *sf* *sf* *sf* *f* *sub. p*

55 Hn. *sub. p < sf* *sf* *sub. p < sf* *sub. p < sf* *sub. p < sf*

58 **E** Hn. *sub. p < f* *sub. p* *f* *sf* *sub. p*

61 Hn. *f* *sf* *sf* *sub. p* *sub. f* *sf* *sf* *sub. p*

64 **F** Hn. *pp* *sub. mf < f* *sub. p* *f* *sf* *sub. p* *mf*

67 Hn. *f* *mf > p* *sf* *sub. p* *f* *sf* *sf* *sub. p*

70 **G** 3

Hn. *sub.* *f sf sf p* *pp* *mp sf* *sub. p* *mp sf*

Hn. *p* *mp* *p*

76

Hn. *mf* *p* *mf* *p*

78

Hn. *f* *mf* *f* *f* *ff* *ff sff sff* *mf*

81 **H**

Hn. *sub. ff sff sff f* *ffp* *mp* *p* *mf* *p*

84

Hn. *f* *mf* *f* *f* *ff* *ff sff sff* *mf*

87

Hn. *sub. ff sff sff f* *ff* *sff* *sff* *sub. p*

89

Hn. *ff* *sff* *sub. p* *ff sff* *sff* *sff*

92 **I**

Hn. *ff* *ff* *sfff* *ff* *sfff* *ff* *sfff*

95

Hn. *ff* *sfff* *ff* *sfff* *f* *mp* *sf*

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* *3 sfff* *sfff*

Brass Quintet

Alert $\text{♩} = 125$

Kei Hong Addison Wong

4 Trombone *f* *sfp* *f*

9 Tbn. *sf* *f* *fp* *sf* *f* *fp* *sfp* *f* *sub. p*

12 Tbn. *sf* *sub. p* *sf* *sub. p* *sf* *sub. p* *sf* *sf*

17 Tbn. *sf* *f* *sfp* *f* *sf* *sfp* *f*

20 Tbn. *fp* *sf* *f* *fp* *sf* *sub. p* *sf* *sf* *sub. p* *sf*

23 Tbn. *sub. p* *sf* *sf* *sf*

26 Tbn. *p* *mp* *p* *mp*

30 Tbn. *f* *sub. p* *sf* *f* *sub. p* *sf*

35 Tbn. *f* *sub. p* *sf* *sub. p* *sf* *sub. p* *sf*

40 Tbn. *sub. p* *sf* *sub. p* *mp* *p* *sf* *sf* *sub. p* *sf*

A

B

C

D

39 Tbn. *f* sub. *p* < *sf* sub. *p* < *sf* sub. *p* < *sf* *f* sub. *p* < *sf* *sf*

43 Tbn. *sf* *sf* *sf* sub. *p* < *mp* *mf* *sf*

48 Tbn. sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

52 Tbn. *sf* *sf* *sf* sub. *p*

55 Tbn. sub. *p* < *sf* *sf* sub. *p* sub. *p* < *mf* sub. *p* *f* sub. *p*

58 **E** Tbn. sub. *p* < *f* sub. *p* *f* *sf* sub. *p*

61 Tbn. *f* *sf* *sf* sub. *p* > sub. *f* *sf* *sf* sub. *p*

64 Tbn. *pp* sub. *mf* < *f* sub. *p* *f* *sf* sub. *p*

67 Tbn. *p* *f* *sf* *sf* sub. *p* >

70 **G** Tbn. sub. *f* *sf* *sf* sub. *p* > *pp* < *mp* *sf* sub. *p* < *mp* *sf*

73

Tbn.

p *mp* *p*

76

Tbn.

mf *p* *mf* *p* *f* *mf* *f*

79

Tbn.

f *ff* *ff* *sf* *sf* *mf* *sub. sf* *sf* *f*

82 **H**

Tbn.

ffp *mp* *p* *mf* *p*

84

Tbn.

f *mf* *f* *f* *ff* *ff* *sf* *sf* *mf*

87

Tbn.

sub. ff *sf* *sf* *f* *ff* *sf* *sf* *sub. p*

89

Tbn.

ff *sf* *sub. p* *ff* *sf* *sf* *sf* *sf*

92 **I**

Tbn.

ff *ff* *sf* *ff* *sf* *ff* *sf*

95

Tbn.

ff *sf* *ff* *sf* *f* *mp* *sf*

98

Tbn.

mp *sf* *mp* *sf* *mp* *sub. p* *sf* *mp* *sf* *mp*

J

104

106

108

110

K

116

121

L

127

127

Tbn.

sff *ff* *sfff* *fff* *sfff* *sfff* *sfff* *sfff* *sfff*

340

Bass Trombone

Overflow

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

Alert ♩ = 143

Kei Hong Addison Wong

5

9

13 **A**

17

21 **B**

26

31 **C**

36

[illegible][illegible]

48


sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* *mp*

53

sf sf sf *sub. p* *p* *sf* *sf* *p* *mf* *p* *sf*

58 **E**

3



61

3 2 F 2

67

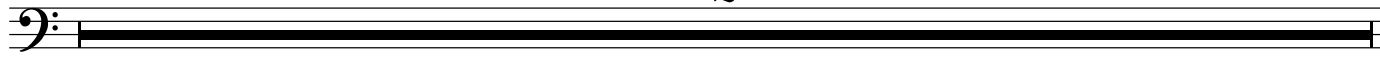
4 G 2

73

mf

79

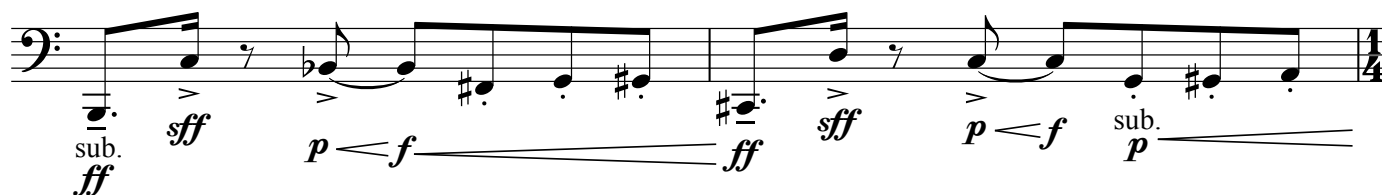
ff *sf* *p* < *f* *mf* sub. *ff* *sf* *p* < *f* *ff*

82 **H****2**

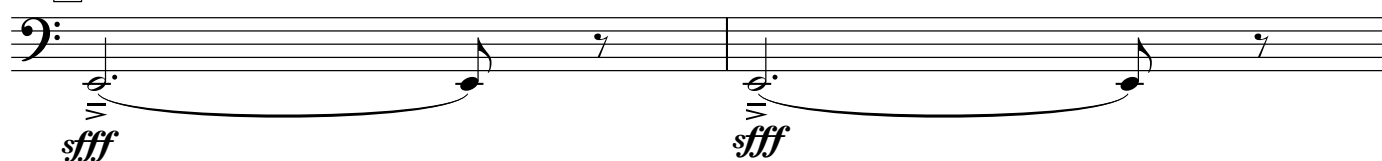
84



87



89

93 **I**

95



101

J**2**

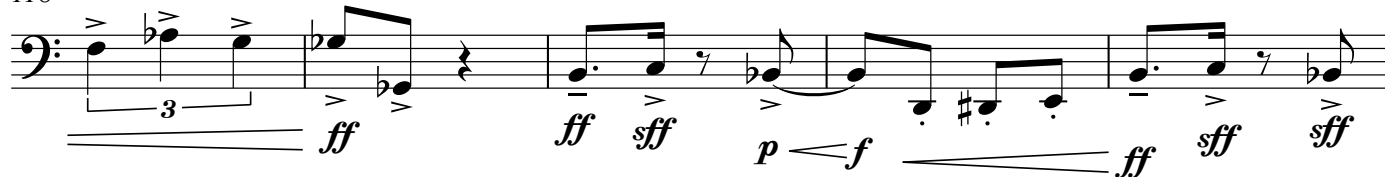
106



110

113 **K**

118



123



131

