

Tips and Tunes for the High School Brass Quintet

Presented by

Michigan State University's Beaumont Brass Quintet

Richard Illman trumpet Mitch Gabel, trumpet Janine Gaboury-Sly, Horn
Ava Ordman, trombone; Philip Sinder, tuba

Fanfare from "La Peri"

Paul Dukas

Top 20 Recommended Tunes for the High School Brass Quintet *

Anonymous	Die Bankelsangerlieder
Bach, J. S.	Contrapunctus I
Bach, J. S.	Contrapunctus IX
Calvert, Morley	Suite from the Monteregian Hills
Cheetham, John	Scherzo
Dukas, Paul	Fanfare from "La Peri"
Ewald, Victor	Quintet No. 1
Famaby, Giles	Fancies, Toyes and Dreams
Frackenpohl, Arthur	Brass Quintet
Gabrieli, Giovanni	Canzona per sonare No. 2
Gabrieli, Giovanni	Canzona per sonare No. 4
Husa, Karel	Divertimento for Brass Quintet
Jones, Collier	Four Movements for Five Brass
Pezel, Johann	Three Pieces
Scheidt, Samuel	Canzona Bergamasca
Scheidt, Samuel	Centone No. V
Schein, Johann	Two Pieces
Spicer, Sean	Divertissement for Brass
Susato, Tylman	Renaissance Dances
Tull, Fisher	Exhibition

*Names of publishers are included on complete repertoire list

Quintet will perform short excerpts selected from this list and also demonstrate a variety of seating options for this ensemble.

Rehearsal and performance tips will be demonstrated and/or discussed during excerpt presentation.

Hymn and Recapitulation from "Divertissement"

Sean Spicer

Beaumont Brass Quintet

Clinic Synopsis

A survey of the most appropriate works composed or arranged for brass quintet at the high school level, along with an explanation of the best seating configurations for the ensemble.

Clinic Outline

This session by the Beaumont Brass Quintet will be geared toward building a successful high school brass quintet. The quintet will perform excerpts from the most appropriate original and transcribed works for brass quintet at the high school level and will provide a handout listing and grading pieces for this ensemble. Other topics to be covered include viable seating options for the brass quintet and selected rehearsal techniques that can enhance the success of the high school ensemble.

Biographical Sketch

The Beaumont Brass is the faculty brass quintet from the School of Music at Michigan State University, East Lansing, MI. Named for the landmark bell tower located in the scenic older part of the MSU campus, the group was formed in 1989. The Beaumont Brass have performed throughout Michigan and the Midwest, presenting concerts and clinics in a variety of settings, from public schools to campus concert halls, from guest appearances with the Empire Brass and Canadian Brass to concerts in Southeast Michigan churches. Members of the Beaumont Brass include both faculty and graduate students with several former student members having subsequently won positions in the Saint Louis Symphony, Chicago Symphony, Grand Rapids Symphony, Lansing Symphony, United States Marine Band, Ft. Wayne Philharmonic, and at Eastern Michigan University. In 2000 the Beaumont Brass released their first recording, "Christmas at Beaumont Tower." (Mark Records #3609 MCD)

The Beaumont Brass wish to thank the School of Music at Michigan State University for sponsoring this clinic presentation.

To obtain a copy of our compact disc recording, "Christmas at Beaumont Tower" (Mark Records #3609 MCD), contact Mark Records, 10815 Bodine Road, Clarence, NY 14031-0406, or visit www.markcustom.com

Possible Brass Quintet Setups

1. This setup makes the trumpets prominent but antiphonal. It also has the horn pointing towards the audience, which tends to make it stronger in the mix.

Tpt 1 Tpt 2
 Tbn Horn
 Tuba

2. Setup A. brings out the trombone part better than #1, B. brings out the horn, and both soften Trumpet 2.

A. Tpt 1 Tbn B. Tpt 1 Horn
 Tpt 2 Horn Tpt 2 Tbn
 Tuba Tuba

3. In this setup, all players, except the tuba, would angle more towards the audience, which brings out all parts, except the tuba.

Tpt 1 Tpt 2
 Tbn Horn
 Tuba

4. This setup, often used by the Empire Brass Quintet, has all bells facing the audience.

Tuba Tbn Tpt 1 Tpt 2 Horn

5. This setup brings out the horn and trombone while making the trumpets softer.

Tbn Horn
 Tpt 1 Tpt 2
 Tuba

6. This setup brings out the Tuba while making the Horn and Tpt 2 softer.

Tuba Tpt 1
 Tbn Tpt 2
 Horn

7. This setup brings out the trombone while making the trumpets and horn softer.

Horn Tbn
 Tpt 1 Tpt 2
 Tuba

General Tips for Brass Quintets

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The Beaumont Brass Quintet
Michigan State University*

Rich Illman, Trumpet

- 1 Practice coming in on one note from the first trumpet player's downbeat.
- 2 Practice playing one measure at the same tempo from the first trumpet player's downbeat.
- 3 Have the first trumpet player practice breathing in rhythm when they start a piece.
- 4 Practice rhythmic sections with a loud metronome.
- 5 Practice complex rhythmic passages with a drum machine playing downbeats and subdivisions.
- 6 Practice tuning chords by starting with the roots first, then adding the fifths, then thirds, then any other notes that are left. Note that the third of a major chord should be flatter than normal (fourteen cents) and the third of a minor chord should be sharper than normal (16 cents)
- 7 Practice cutting off chords together by deciding on the exact time with a metronome. Then practice the cutoff with the metronome until it is together. Once that is achieved, turn off the metronome and see if it can still be done together.

Janine Gaboury-Sly, Horn

- 1 Particularly in louder passages have the horn player play with the bell off the leg and raised a bit higher for better projection.
- 2 Be sure that the hand is open in the bell to blend well with the other brass instruments.

Mitch Gabel, Trumpet

- 1 Know when you have the melody line or an accompanimental line. If you have the melody, more times than not you will want to lead the ensemble with that lead line. When you have an accompanimental line you will want to adjust your dynamics accordingly [softer] so that the melody can be heard. The sooner you can grasp this concept the better your chamber ensemble will be but more importantly, the better a musician YOU will be.
- 2 Try your best to have your parts completely learned [key/time signatures, rhythms, notes, mute changes] as soon as possible so that you can concentrate on ensemble issues. Not having your part down will impede upon the ensembles progress. This is true of any musical situation.

Ava Ordman, Trombone

- 1 Often the low brass get covered, especially when the set-up has the trumpets on the outside. Be aware of this and adjust dynamics accordingly.
- 2 Eye contact and body language can be very important in performing chamber music. Getting to know your colleagues' tendencies in these areas will enhance the ensemble's ability to play more as a whole. Consistent ensemble time, rhythm, and dynamics as well as breathing and phrasing can become second nature to the sensitive chamber music player.

Philip Sinder, Tuba

- 1 For the brass quintet in general, develop your rehearsal success by working on selected difficult passages with fewer than five players. Practicing a section of a piece with only two or three voices can quickly straighten out metric precision, balance, and intonation. Plus, others in the quintet not playing at that moment can offer advice to the others for improvement.
- 2 For the tubist, be sure to consider the following:
 - a. Always listen for good balance and style within the quintet setting. Since most high school tubists will employ a tuba in the brass quintet, be sure to play with a clean, accurate style, and avoid overpowering the others.
 - b. The tubist sets the stage metrically in a brass quintet. Be certain to stay on top of the beat and to consider yourself a leader rhythmically.
 - c. You must play in tune with yourself, and set a strong foundation for the other brass to rely on for placing their voice in the chord_

A Graded List of Repertoire for Young Brass Quintets

Rating System - 5: College/Advanced High School, 4: Advanced High School, 3: Moderate High School, 2: Easy High School, 1: Easy High School, Middle School

***Pieces followed by an asterisk are covered in more detail in the Beaumont Brass Favorites**

Composer	Title	Publisher	Level
Adson	2 Ayres for Cornetts and Sackbutts	Robert King	2
Anonymous	Sonata from Die Bankelsangelieder	Robert King	2/3*
Arnold, Malcolm	Quintet	Paterson	4/5*
Baber	Theme and Fantasia	Shawnee	3/4
Bach, J.S.	Contrapunctus I	Robert King	3/4*
Bach	Contrapunctus IX	Chamber Music Lib.	4
Bach	Fugue in G Major, "The Little"	Gordon Thompson	3
Bach	Sheep May Safely Graze	Gordon Thompson	2
Bach	Menuet in G	Medici Music Press	1
Bach	Musette	Medici	1
Bach	Jesu, Joy of Man's Desiring	Queen City Brass Pub.	3
Bach	Chorale and Fughetta	Kendor Music	1
Bach	Fugue in g minor	Canadian Brass Pub.	3/4
Baron	Impressions of a Parade	G. Schirmer	3
Beach	Music for Brass Quintet	Theodore Presser	3
Brade	2 Pieces	Robert King	2
Brahms	Es ist ein Ros' entsprungen	Robert King	2/3
Calvert	3 Dance Impressions	Berandol Music	3/4
Calvert	Suite from Monterey Hills	Berandol Music	3/4*
Charpentier	Prelude Te Deum	PP Music	2/3

Cheetham	Scherzo	Western International	3/4*
Conversi	Three Canzonas	Ludwig Music Pub.	3
Dukas	Fanfare from 'La Peri'	Theodore Presser Co.	4/5*
Ewald	Quintet	Ensemble Publications	4/5*
Ewazen	A Western Fanfare	Southern Music Co.	4
Farnaby	Fancies, Toyes, and Dreams	Chester Music, Ltd.	3*
Ferrabosco	Two Madrigals	Ludwig Music Pub.	3
Frackenpohl	Brass Quintet	Theodore Presser Co.	4*
Gabrieli	Canzona per sonare No. 2	Robert King Music Co.	3*
Gabrieli	Canzona per sonare No. 4	Robert King Music Co.	3*
Glasel, ed.	16 th Century Carmina	Chamber Music Library	3
Grieg	3 Norwegian Tunes	J & W Chester	2
Haas	Two 16 th Century Flemish Songs	Shawnee Press	3
Haines	Sonata	Robert King	5
Haines	Toccata	Robert King	5
Handel	2 Arias	Sto-Art Publications	3/4
Harris	4 Moods	Mentor Music	3
Holborne	2 Pieces	Robert King	2
Holborne	5 Pieces	Robert King	2
Holborne	3 Pieces	Robert King	2
Holmes	Brass Quintet	Shawnee Press	3
Holst	2 nd Military Suite in F	Touch of Brass	3/4
Hopkins	Brass Quintet I	Crown Music Press	3
Horovitz	Music Hall Suite	Novello & Co.	4
Howarth	4 Swiss Tunes	J. & W. Chester	3/4
Husa	Divertimento for Brass Quintet	Associated Music Pub.	4/5*

Ives	4 Songs	Southern Music	2
Iveson	Frere Jacques	J. & W. Chester	3/4
Jenkins	Newark Seige	Queen City Brass Pub.	3
Jones	4 Movements for 5 Brass	Mentor Music	3/4*
Josquin	Motet and Royal Fanfare	Robert King	1
Kempton	Dimensions in Brass	Kendor music	1
Kessel	Sonata mit blasende Instrumenten	Robert King	2
Lebow	Popular Suite	Southern Music	2
Mauer	3 Pieces	Mentor Music	2/3
Mauer	Scherzo and Lied	Mentor Music	2/3
Mendelssohn	He That Shall Endure	Medici Music Press	1
Mendelssohn	Tarantella	J. & W. Chester	3/4
Mouret	Rondeau	Robert King	3/4
Moussorgsky	Hopak	Crown Music Press	2
Nagel	This Old Man March	Mentor Music	3
Peurl	Canzoni No. 1	Theodore Presser	2
Peurl	Canzoni No. 2	Theodore Presser	2
Pezel	Sonata No. 2	Robert King	2
Pezel	Sonata No. 22	Robert King	3
Pezel	3 Pieces	Robert King	3*
Pezel	6 Pieces	Robert King	3
Previn	4 Outings	J. & W. Chester	5
Purcell	Trumpet Voluntary	Robert King	2
Purcell	Voluntary on Old 100 th	Robert King	3
Rathaus	Tower Music	Associated Music Pub.	2
Renwick	Dance	Tromba Publications	4

Reynolds, ed.	Centone 1 (Renaissance)	Southern Music	3/4
Reynolds, ed.	Centone V (Music of Scheidt)	Southern Music	3/4*
Rossini	Dunque io son	The Brass press	3
Scheidt	Canzona bergamasca	Ensemble Publications	4
Schein	Two Pieces	Robert King Music	2/3*
Schmidt	7 Variations on a Hexachord	Western International Music	3
Schmidt	Variations on a Negro Folksong	Western International Music	3
Schmidt, ed.	6 Marches (Mozart, Beethoven, Weber)	Shawnee Press	1
Shostakovich	Polka from "Golden Age"	Cor Publishing	4
Speer	6 Sonatas	Atlantis Publications	2
Spicer	Divertissement	Not Published	3/4*
Susato	Renaissance Dances	J. & W. Chester	3*
Tull	Exhibition	Western International	3/4*
Tull	Coup de Brass	Boosey & Hawkes	4
Verdi	Aida Triumphal March	Cor Publishing	3
Vivaldi-Bach	Concerto	Cordon V. Thompson Pub.	4
Washburn	Quintet	Oxford University Press	3
Washburn	Five Miniatures	Boosey & Hawkes	3

Training Materials and Collections

Composer	Title	Publisher
Bach	22 Chorales	Robert King
Barnes	Canadian Brass Beginning Quintets	Gordon V. Thompson
Barnes	Canadian Brass Easy Quintets	Gordon V. Thompson
Barnes	Canadian Brass Intermediate	Gordon V. Thompson
Hidas	Training Patterns I	Edition Musica Budapest
Hidas	Training Patterns II	Edition Musica Budapest
Reynolds	150 Intonation Exercises	Wimbledon Music
Reynolds, ed.	Moravian Chorale Cycle	Frederick Music Publications
Rubank	Rubank Festival Collection	Rubank

Beaumont Brass Quintet Favorites

COMPOSER	TITLE	PART	RANGE	DIFFICULTY	WRITTEN	COMMENTS
Anonymous Ed. By Robert King Robert King Music	Die Bankelsangerlieder	Tpt 1	F#4-F5	2.0		Good starter piece
		Tpt 2	G4-A5	3.0		Clean, single tongue 16ths
		Horn	C4-D5	2.0		Rhythm must be very precise. Match articulation, etc. with trombone
		Tbn	Bb2-Eb4	2.0		A bit taxing with little rest
		Tba	C2 - Eb3	3.0		Steady pulse and clear attacks are a must
Bach, JS Ed. By Robert King Robert King Music	Contrapunctus I	Tpt 1	A3-Bb5	3.0		Good intro to Bach
		Tpt 2	A3-A5	4.0		Independent parts, endurance
		Horn	G3-Eb5	4.0		Horn begins piece. Large range.
		Tbn	A2-F4	3.0		Good piece from this period for H.S. musician
		Tba	F1-C3	4.0		Wider range and independence of voices overall create challenges (There is a Baritone part that can substitute for Tuba)
Bach, JS Arr. By John Glasel Chamber Music Library	Contrapunctus IX	Tpt 1	D4-A5	4.0		Good for steady eighth note practice
		Tpt 2	C#4-A5	4.5		Opening solo, independent parts, endurance
		Horn	F#3-D5	4.0		Long phrases
		Tbn	G2-A4	4.0		Some difficult slide work and exposed playing
		Tba	G1 - Ab3	4.5		Overall technique and tricky entrances make this more challenging
Calvert, Morley Cee & Cee Music	Suite from the Monteregian Hills 1. La Marche	Tpt 1	C4-C6	3.0		Good dynamic contrasts
		Tpt 2	G3-E5	3.0		Opening syncopated rhythmns, accidentals at B, key change at C
		Horn	C4-Eb5	3.0		Some fast tonguing
		Tbn	G2-Eb4	3.0		Some tenor clef and sensitive low notes
		Tba	F1 - Ab3	4.0		brisk compound meter, some featured tuba moments
	2. Chanson Melancolique	Tpt 1	D4-C6	3.0		Good for compound meter work
		Tpt 2	G3-G5	3.0		Slow compound meter may provide rhythmic complications at first
		Horn	C4-G5	4.0		Opening solo is high tessitura, sustained, little chance to breath
		Tbn	Ab2-C4	4.0		Tenor clef, very awkward without F-attachment
		Tba	Ab1 - A3	3.0		slow movement, several ensemble challenges
3. Valse Ridicule	Tpt 1	G4-A5	3.0		Humerous but worthwhile	
	Tpt 2	C4-E5	3.0		Waltz feel with unexpected 2 against 3 feel. Opening rhythmns	
	Horn	C4-Ab5	3.0		Style and rubato will be the most difficult concepts	
	Tbn	Bb2-Ab4	3.0		Tenor clef	

		Tba	Bb1 - D#4	5.0	brief higher passage, challenging rhythms
	4. Danse Villageoise	Tpt 1	C4-A5	4.0	Challenging double tongued passages
		Tpt 2	A3-A5	4.5	same as first trumpet
		Horn	C3-F#5	5.0	Fast, awkward double tongued passages
		Tbn	F2-F4	5.0	Tenor clef, low double tonging
		Tba	F1 - Bb3	5.0	requires double tongue and solid technique
Cheetham, John	Scherzo	Tpt 1	G4-Bb5	3.0	Rhythmically challenging
Avant Music		Tpt 2	Db4-D5	4.0	Rhythmically challenging
		Horn	C4-E5	4.0	No rests, lengthy solo, challenging rhythms
		Tbn	D3-F4	3.0	Easy range, meter changes
		Tba	C2 - A3	4.0	Great writing for tuba with some fun metric challenges
Dukas, Paul	Fanfare from 'La Peri'	Tpt 1	C4-A5	4.0	No rests, rhythmically challenging
Arr. By Wayne Barrington		Tpt 2	D4-F5	4.5	rhythmic accuracy, triple tonguing
Theodore Presser Co.		Horn	C4-Gb5	5.0	No rests, triple tonguing, must be very strong player
		Tbn	D3-Ab4	5.0	Tenor clef, taxing on the "chops"
		Tba	A1 -Bb3	4.0	Triple tongued moments plus a high tessitura create challenges
Ewald, Victor	Quintet				
Ensemble Publications	I. Moderato	Tpt 1	C4-C6	4.0	Beautiful lyrical melodies
		Tpt 2	B3-G5	4.0	Ensemble issues re: tempo changes, 16th note licks @ 15
		Horn	C4-Gb5	5.0	Lots of accidentals. Very little rest.
		Tbn	Bb2-Gb4	5.0	Written for valves, some fast technical passages
		Tba	Bb1 - C4	4.0	nice lyrical/technical variety for tuba
	II. Adagio/Allegro	Tpt 1	D4-Bb5	3.0	Good use of 5/4 time
		Tpt 2	C4-F5	3.0	Ensemble issues re: tempo changes, 16ths @ Adagio are slow
		Horn	C4-Eb5	4.0	Difficult keys, awkward transitions
		Tbn	A2-F4	4.0	Awkward technique, breathing challenges
		Tba	Ab1 - Gb3	5.0	mixed meter challenges in 5 and 6 flats
	III. Allegro Moderato	Tpt 1	D4-A5	3.0	Highly recommended for HS players
		Tpt 2	C4-F5	3.0	Difficulties lie in knowing when you have the melody or not
		Horn	C4-F5	4.0	Very little rest throughout. Requires a strong player
		Tbn	B2-F4	3.0	Good HS tune
		Tba	A1 - Bb3	3.5	march style, great writing for tuba
Farnaby, Giles	Fancies, Toyes and Dreams				
Arr. By Elgar Howarth	The Old Spagnoletta	Tpt 1	E4-A5	3.0	6/4 counting in two
Chester Music Ltd.		Tpt 2	E4-F5	3.5	6/4 meter in two, mm14-15 double tongue 16ths or slur
		Horn	C#4-F5	3.0	No rests
		Tbn	A2-G4	3.0	Counting

		Tba	D2 - G3	3.0	compound meter counting challenges
	His Rest	Tpt 1	E4-E5	2.0	Doubled in Tpt 2, may trade back and forth
		Tpt 2	E4-E5	2.0	if with repeats, alternate with 1st trumpet to save chops
		Horn	E4-D5	3.0	Slow, sustained and no rests
		Tbn	D3-D4	2.0	easy
		Tba	G2 - A3	3.0	requires soft control
	Tell mee Daphne	Tpt 1	D4-A5	3.0	Challenging pianissimo lines
		Tpt 2	D#4-A5	3.0	Double time feel mm 9 entrances off of 16th note rest
		Horn	D4-D#5	3.0	Legato sixteenth note passages
		Tbn	B2-F4	3.0	potential pitch problems with B2 and F#3
		Tba	A1 - A3	4.0	tuning and soft control can be tricky
	A Toye	Tpt 1	A4-C6	3.0	High tessitura
		Tpt 2	D4-F5	3.0	Optional double-tonguing in mm's 29-30 on repeat
		Horn	D4-F5	3.0	Some tricky rhythmic ensemble passages
		Tbn	C3-Eb4	2.0	easy
		Tba	Ab1 - Ab3	4.0	rapid tongue and steadiness a must
	His Dreame	Tpt 1	B3-G5	2.0	Doubled in Tpt 2, may trade back and forth
		Tpt 2	B3-G4	2.5	4/2 time relationship
		Horn	Bb3-D5	2.0	Intonation
		Tbn	Bb2-Eb4	2.0	In 4/2 time, no rests
		Tba	C2 - Ab3	3.0	smooth style needed in 4/2 time signature
Farnaby (cont.)	The New Sahoo	Tpt 1	D4-B5	4.0	Challenging double tongued passages
		Tpt 2	D4-A5	4.0	mm 7 16th notes [double tonguing], optional ornamentation mm22
		Horn	C4-D5	4.0	Syncopation, double tongue, no rests
		Tbn	C3-C4	2.0	no rests
		Tba	C2 - G3	4.0	faster technique required in C major
Frackenpohl, Arthur	Brass Quintet				
Theodore Presser Co.	I. March	Tpt 1	A3-C6	4.0	Angular melodies, challenging rhythms
		Tpt 2	A3-G5	4.0	Tricky rhythms and articulations
		Horn	F3-G5	4.0	Metric changes, rhythmically challenging
		Tbn	G2-G4	4.0	Lays well, some rhythmic challenges
		Tba	G1 -F3	4.0	stylistic and metric challenges
	II. Blues	Tpt 1	B4-D6	4.0	Challenging melody up to high D
		Tpt 2	Bb3-F5	3.0	Nice slow solo
		Horn	Ab3-G5	4.0	Extensive horn solo at the beginning
		Tbn	Bb2-Ab4	4.0	Some tenor clef, nice lyrical solo
		Tba	Bb1 -F3	3.0	slow movement in Blues setting

		III. Rondo	Tpt 1	C4-A5	3.0		Rhythmically challenging
			Tpt 2	A3-G5	3.0		Rhythmically challenging
			Horn	B3-E5	4.0		Tricky rhythm
			Tbn	A2-G4	3.0		Good range, some rhythmic challenges
			Tba	Bb1 -E3	4.5		tricky metrically, frequent style alterations
Gabrieli, Giovanni		Canzona per sonare No. 2	Tpt 1	F#4-A5	3.0		User friendly
Ed. By Robert King			Tpt 2	C4-D5	3.5		Independent melodic lines, dynamic contrasts
Robert King Music Co.			Horn	C4-D5	3.0		Range is very comfortable. Several slurred sixteenth note passages.
			Tbn	F2-C4	3.0		A standard, tuba doubles trombone
			Tba	F1- C3	3.0		Octaves with trombone, busy scalework, but good key and register
Gabrieli, Giovanni		Canzona per sonare No. 4	Tpt 1	F#4-A5	3.5		Independent melodic lines, dynamic contrasts
Ed. By Robert King			Tpt 2	G3-E4	3.0		Challenging melody down to low G
Robert King Music Co.			Horn	Bb3-F5	3.0		Slightly higher tessitura than #2. Requires more endurance.
			Tbn	F2-C3	3.0		Pretty straight ahead
			Tba	F1 -Bb2	2.5		Rather straightforward
Husa, Karel		Divertimento					
Associated Music		Overture	Tpt 1	C4-G5	2.0		Loud, intense playing
Publishers, Inc.			Tpt 2	A3-D5	3.0		Different harmonization than one might be used to for intonation
			Horn	Bb3-Eb5	3.0		No rests. Requires much endurance and good breath control
			Tbn	Gb2-D3	3.0		Loud, no rests
			Tba	Gb1 - Eb3	3.0		broad and weighty overture
		Scherzo	Tpt 1	G4-A5	3.0		Challenging double tongued passages
			Tpt 2	C#4-Eb5	4.0		Opening 8th note section, double tonguing at end of mvmt
			Horn	B3-F5	5.0		Very fast double tonguing, difficult ensemble spots, lots of accidentals
			Tbn	F2-F#4	4.0		Challenging low playing
			Tba	F1 - F#3	5.0		challenges in meter and control
Husa (cont.)		Song	Tpt 1	F#4-A#5	3.0		Very taxing due to long, high notes
			Tpt 2	F#3-E5	4.0		Harmon Mute at opeing on F#3 intonation, pp at end, ens. Fermatas
			Horn	B3-C#5	4.0		Long, slow, muted solo--rubato
			Tbn	D2-F#4	5.0		Low to D2 (valve), difficult tuning with mute
			Tba	E1 -E3	5.0		soft and muted, control is tricky
		Slovak Dance	Tpt 1	B3-A5	3.0		Rhythmically challenging
			Tpt 2	C#4-F#5	5.0		Rhythmically challenging, fast tempos to the end, advanced piece
			Horn	F#3-E5	5.0		Tricky rhythms that fly by and leave you breathless
			Tbn	C2-A4	5.0		Awkward low playing, F-attachment necessary, tricky rhythms
			Tba	C1 - A3	5.0		lengthy movement with metric and technical challenges
Jones, Collier		Four Movements for Five Brass					

Mentor Music, Inc.	1. Introduction and March	Tpt 1	D4-B5	3.0	Rhythmically challenging	
		Tpt 2	D4-G5	3.0	Rhythmically challenging	
		Horn	C4-G5	3.0	Straight forward	
		Tbn	C3-F4	3.0	Easy range, tricky rhythms	
		Tba	F2 - C4	4.0	delicate writing in upper range	
	2. Pretentions	Tpt 1	A4-C6	3.0	Good dynamic contrasts	
		Tpt 2	A3-G5	3.0	Good dynamic contrasts	
		Horn	D4-D5	2.0	Fairly easy	
		Tbn	Eb3-G4	3.0	Musically challenging, dynamics	
		Tba	F2 - F3	3.0	tuba part is easy, but several ensemble challenges	
	3. Waltz	Tpt 1	A3-A5	3.0	Rhythmically challenging	
		Tpt 2	A3-E4	3.0	Rhythmically challenging	
		Horn	A3-D5	3.0	Metric changes	
		Tbn	Ab2-F4	3.0	Tricky rhythms	
		Tba	F2- G4	5.0	tuba heads to a high register G4 at one point, frequent leaps	
	4. Finale - Allegro	Tpt 1	C4-B5	3.0	Rhythmically challenging	
Tpt 2		C4-G5	3.0	Rhythmically challenging		
Horn		D4-A5	4.0	Higher range, large leaps, few rests		
Tbn		Bb2-F4	3.0	Meter changes		
Tba		F2 - Bb3	4.0	some counting challenges		
Pezel, Johann Ed. By Robert King Robert King Music Co.	Three Pieces	Intrada	Tpt 1	G4-A5	3.0	Many possibilities for ornaments
			Tpt 2	C4-G5	3.0	ending 2nd time try f instead of p and rit.
			Horn	C4-G5	3.0	Straight forward
			Tbn	C3-F4	2.0	Straight ahead, even 16ths
			Tba	F2 - Bb3	3.5	tubist should use baritone part and drop to lower octave as needed
	Sarabande	Tpt 1	E4-A5	3.0	No rests	
		Tpt 2	B3-C5	3.0	ouch, where are the rests?	
		Horn	B3-C5	2.0	No rests, but not a difficult range	
		Tbn	F3-F4	2.0	No rests	
		Tba	Bb2 - Bb3	3.0	simple looking scalar line needs craft	
	Bal	Tpt 1	G4-A5	3.0	Many possibilities for ornaments	
		Tpt 2	C4-E5	3.0	some leaps of 4ths/5ths that may be awkward at first	
		Horn	C4-E5	3.0	Light, fast articulation	
		Tbn	F3-F4	2.0	Rhythmic stability a must	
Tba		A2 - Bb3	2.5	easy bass line		
Scheidt, Samuel	Canzona Bergamasca	Tpt 1	D4-B5	4.0	Challenging double tongued passages	

Ed. By De Jong
Ensemble Publications

Tpt 2 C4-F5 4.0
Horn 5.0
Tbn Bb2-D4 4.0
Tba C2 -G3 3.5

Double-tonguing, experiment with ornamentation, duple-triple-duple
Very fast double tonguing required
Potential ensemble problems, trading off and staying in tempo
Great technical workout!

Scheidt, Samuel
Arr. By Verne Reynolds
Southern Music Co.

Centone V
I. Allegro

Tpt 1 C4-B5 3.0
Tpt 2 C4-F5 3.5
Horn C4-E5 3.0
Tbn Bb2-D3 3.0
Tba Bb1 -F3 4.0

Many possibilities for ornaments
Challenging double tongued passages
Long, few rests, metric changes
Must keep count

II. Andante

Tpt 1 F#4-G5 3.0
Tpt 2 D4-D5 2.5
Horn C4-D5 3.0
Tbn C3-C4 3.0
Tba Bb1 - D3 3.0

independant contrapuntal entrances for tuba
Excellent for intonation work
Dynamic contrasts, accurate tempo changes
Long, sustained phrases, some exposes playing
Good range, chorale style
chorale style bass line

III. Presto

Tpt 1 D4-A5 4.0
Tpt 2 D4-G5 5.0
Horn C4-D5 4.0
Tbn C3-D4 2.0
Tba A1 - F3 4.0

Challenging double tongued passages
Challenging double tongued passages
Some double tonguing
Trumpets do all the work
some rapid articulation and fast technique

IV. Largo

Tpt 1 E4-F5 2.0
Tpt 2 B3-A4 4.0
Horn A3-A4 3.0
Tbn F#2-B3 2.0
Tba F#1 - C3 3.0

Excellent for intonation work
Soft playing
Long, sustained phrases
Potential for intonation problems with F#s and Bs
chorale bass line in octaves with trombone

V. Allegro

Tpt 1 C4-A5 3.0
Tpt 2 B3-E5 5.0
Horn C4-D5 4.0
Tbn Bb2-D3 3.0
Tba Bb1 - G3 5.0

Challenging double tongued passages
Challenging double tongued passages
Some double tonguing, metric changes, very long movement
Must count
similar to movement #1, plus double tongue needed

Schein, Johann
Ed. By Robert King
Robert King Music Co.

Two Pieces
Paduana

Tpt 1 D#4-F#5 2.0
Tpt 2 C#4-D5 2.5
Horn D4-E5 2.0
Tbn C3-E4 2.0
Tba F1 - A2 2.0

Excellent for intonation work
Repeats not recommended
Long, sustained phrases, no rests
No rests, level 3 with repeats-endurance
lower register tuba part (not baritone part) adds fullness
No rests, taxing with repeats

Gaillard

Tpt 1 E4-F#5 2.0

Spicer, Sean
 (Available from
 the composer)
spicerse@msu.edu

Divertissement
1. Introduction/Allegro

Tpt 2 D4-C#5 2.5
 Horn E4-D5 2.0
 Tbn D3-E4 2.0
 Tba F1 - Bb2 3.0

No rests, taxing with repeats
 No rests
 Some important 8th notes
 solid lower range response needed

2. Laid Back and Intense

Tpt 1 C#4-A5 3.0
 Tpt 2 D4-D5 3.0
 Horn C4-F5 4.0
 Tbn D3-G4 3.5
 Tba Ab1 - A3 4.0
 Tpt 1 Eb4-F5 3.0
 Tpt 2 C4-D5 2.5
 Horn C4-E5 3.0
 Tbn F#2-Fb4 3.5
 Tba Ab1 - Eb3 3.5

Easily playable by most high school players
 tempos changes from opening to B, fermata at F,
 Large leaps, syncopation
 Syncopation, some difficult intervals
 tricky rhythmic patterns and transitions
 Somewhat taxing, many accidentals
 experiment with smearing and sliding of tone @ 1 & 5 after B
 no rests
 Dynamics and tuning
 interesting dynamics, lots of accidentals

3. Rock

Tpt 1 F#4-A5 3.0
 Tpt 2 G#3-E5 3.0
 Horn A3-F5 3.0
 Tbn A2-G4 3.5
 Tba F1 - D3 4.0

Rhythmic precision required
 Low G# last note FF, 5/4 bar 2 before D
 Rhythmic precision required
 Fun, nice solo, challengng rhythms
 awkward rhythms, energetic tuba part

4. Hymn and Recapitulation

Tpt 1 D4-G5 3.5
 Tpt 2 B3-D5 3.5
 Horn B3-C5 4.0
 Tbn C3-A4 3.5
 Tba Ab1 - C3 3.5

six bar phrases, no rests, syncopation
 No rests! 16th scale, awkward key change, intervals at end
 no rests, endurance is a factor
 Taxing, syncopation
 several styles present, solid time is a must

Susato, Tylman
 Arr. By John Iveson
 Chester Music Ltd.

Renaissance Dances
La Mourisque

Tpt 1 A4-A5 3.0
 Tpt 2 F4-D5 3.0
 Horn F#4-D5 2.0
 Tbn C3-D4 2.0
 Tba G1 - D3 3.0

No rests, taxing with repeats
 same as 1st trumpet concerns, chances for ornamentation
 No rests
 Straight ahead
 full sounding lower range needed

Bransle Quatre Bransles

Tpt 1 D4-E5 2.0
 Tpt 2 C4-E5 2.0
 Horn D4-C5 2.0
 Tbn C3-A3 2.0
 Tba

No rests, ornament possibilities
 No rests, but easy register
 No rests, but easy register
 Easy range, legato work
 tacet for tuba

Ronde

Tpt 1 B4-B5 3.0

Many possibilities for ornaments

		Tpt 2	F34-G5	3.0	Work with Tpt 1 for ornaments
		Horn	C4-D5	3.0	Long, no rests
		Tbn	G3-A4	3.0	Relatively high solo
		Tba	C2 - D3	3.0	tubist needs clean attacks, quick breaths
	Ronde - Mon Amy	Tpt 1	tacet		
		Tpt 2	D34-A4	3.0	Easy
		Horn	A4-G5	3.0	No rests, high tessitura, solo
		Tbn	E3-G4	3.0	No rests, legato work
		Tba	G2 - F3	3.0	easier legato bass line
	Basse Danse Bergeret	Tpt 1	D4-A5	3.0	Many possibilities for ornaments
		Tpt 2	D4-G5	3.0	Ornament possibilities abound
		Horn	B3-D5	3.0	Not even 1 beat rest, very long movement
		Tbn	G2-D3	3.0	No rests
		Tba	Bb1 - D3	4.0	quick breaths and energetic bass line needed
Tull, Fisher	Exhibition				
Western International	1. Allegro	Tpt 1	C4-A5	3.0	Many jumps of 4ths and 5ths
Music		Tpt 2	C4-F5	4.0	double tonguing, syncopated
		Horn	Bb3-D5	3.0	Some awkward intervals, may have to double tongue
		Tbn	F2-Eb3	3.0	Low octaves with tuba, well written for the instrument
		Tba	F1- F3	4.5	a few tricky intervals and counting
	2. Lament	Tpt 1	F#4-C5	2.0	Best done on cup mute
		Tpt 2	D4-Ab4	3.0	Intonation problems with straight mute
		Horn	E3-G5	4.0	Horn feature, some stopped horn, large range,
		Tbn	E3-F3	1.0	2 note range, basic syncopation
		Tba	F2 - A2	2.0	simple line under horn solo
	3. Frolic	Tpt 1	F4-E5	2.0	Good dynamic contrasts
		Tpt 2	C4-Bb4	3.5	Rhythmically challenging
		Horn	D4-B4	2.0	Easy
		Tbn	D3-Bb3	2.0	Fun and easy
		Tba	F1 - Bb3	5.0	tuba feature: short cadenza, then a rapid romp - fun!
	4. Waltz	Tpt 1	D4-A5	3.0	Trumpet feature!
		Tpt 2	C4-Bb5	3.5	Opening cadenza is challenging
		Horn	A3-Gb4	2.0	Easy
		Tbn	F#2G#3	2.0	Counting
		Tba	Bb1 - D3	3.0	easy part with some metric challenges under trumpet feature
	5. Ballad	Tpt 1	C4-Bb4	2.0	Simple bluesy accompaniment
		Tpt 2	Bb3-F5	2.5	Soft playing

6. Finale	Horn	G3-Db5	3.0
	Tbn	Bb2-C5	4.5
	Tba	C2 - Gb3	3.5
	Tpt 1	D4-C6	3.0
	Tpt 2	D4-G5	3.5
	Horn	C4-E5	3.0
	Tbn	A2-A4	3.0
	Tba	Ab1 - A3	5.0

Ensemble, counting
Trombone feature, tenor clef, high lyrical solo
great bass line under trombone solo
Angular melodies
Double tonguing, rhythmically challenging
Awkward leaps, rhythms
Jumps around a lot
similar to movement I but a bit harder