

for Tom Brantley
Brom Bones

for trombone octet

I. Overture

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♩ = 108

Quartet 1

Quartet 2

1. 2. 3. 4. 5. 6. 7. 8.

marc. *f* *marc.* *f* *marc.* *f* *marc.* *f* *marc.* *f*

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

>gl. *>gl.*

12

1. *mf* *ff* *f* *ff*

2. *mf* *ff* *f* *ff*

3. *mf* *ff* *f* *ff*

4. *mf* *ff* *f* *ff*

5. *mf* *ff* *f* *ff*

6. *mf* *ff* *f* *ff*

7. *mf* *ff* *subf* *ff*

8. *mf* *ff* *f* *ff*

Detailed description: This system contains measures 12 through 16. It consists of eight staves. The first staff has a treble clef and a key signature of one sharp (F#). The second through eighth staves have bass clefs and a key signature of one flat (Bb). The music features a variety of dynamics including *mf* (mezzo-forte), *ff* (fortissimo), *f* (forte), and *subf* (sotto-forte). There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a wedge symbol). Some notes are marked with *gl.* (glissando). The time signature changes from 3/4 to 3/4 with a flat in the bass clef, and then back to 3/4.

17

1. *f* *ff* *f*

2. *f* *ff* *f*

3. *f* *ff* *f*

4. *f* *ff* *f*

5. *f* *ff* *f*

6. *f* *ff* *f*

7. *f* *ff* *f*

8. *f* *ff* *f*

Detailed description: This system contains measures 17 through 21. It consists of eight staves. The first staff has a treble clef and a key signature of one flat (Bb). The second through eighth staves have bass clefs and a key signature of one flat (Bb). The music features dynamics including *f* (forte) and *ff* (fortissimo). There are several triplet markings (indicated by a '3' over a group of notes) and accents (indicated by a wedge symbol). Some notes are marked with *gl.* (glissando). The time signature is 3/4.

22

1. *mf* *f* *mf*

2. *mf*

3. *mf*

4.

5. *mf* *f* *mf*

6. *mf*

7. *mf*

8. *mf*

28

1. *<f* *mf* *<f* *mf* *f* *fp*

2.

3.

4. *<f* *mf* *<f* *mf* *f* *mf*

5. *<f* *mf* *<f* *mf* *f* *fp*

6.

7.

8.

1. *f* *mf* *f* *mf* *f* *mf* *f*

2. *f* *mf* *f* *mf* *f* *mf* *f*

3. *f* *mf* *f* *mf* *f* *mf* *f*

4. *mf* *f* *mf* *f*

5. *f* *mf* *f* *mf* *f* *mf* *f*

6. *f* *mf* *f* *mf* *f* *mf* *f*

7. *f* *mf* *f* *mf* *f* *mf* *f*

8. *f* *mf* *f* *mf* *f* *mf* *f*

1. *ff* *mf*

2. *ff* *mf*

3. *ff* *mf*

4. *ff* *mf*

5. *ff* *mf*

6. *ff* *mf*

7. *ff* *mf*

8. *ff* *mf*

41

1. *cresc. -* *f* *sub.p*

2. *cresc. -* *f* *sub.p*

3. *cresc. -* *f* *sub.p*

4. *cresc. -* *f* *mp < f*

5. *cresc. -* *f* *sub.p*

6. *cresc. -* *f* *sub.p*

7. *cresc. -* *f* *sub.p*

8. *cresc. -* *f* *sub.p*

46

1. *cresc. -* *f* *sub.p*

2. *cresc. -* *f* *sub.p*

3. *cresc. -* *f* *sub.p*

4. *cresc. -* *f* *mp < f*

5. *cresc. -* *f* *sub.p*

6. *cresc. -* *f* *sub.p*

7. *cresc. -* *f* *sub.p*

8. *cresc. -* *f* *sub.p*

II. The Smoke Out

53

Musical score for measures 53-62. The score consists of eight staves, numbered 1 through 8. Each staff begins with a dynamic marking of *mf*. The music is written in bass clef with a key signature of two flats. The notation includes various dynamics such as *p* (piano), *mp* (mezzo-piano), and *mf* (mezzo-forte). Performance instructions include *st. mt.* (staccato), *mt. out* (more tenuto), and *open*. Slurs and accents are used throughout the piece. The first staff has a measure rest at the beginning. The second staff has a measure rest at the beginning and a *p < mp* dynamic change. The third staff has a measure rest at the beginning and a *p < mp* dynamic change. The fourth staff has a measure rest at the beginning and a *p* dynamic marking. The fifth staff has a measure rest at the beginning and a *p* dynamic marking. The sixth staff has a measure rest at the beginning and a *p* dynamic marking. The seventh staff has a measure rest at the beginning and a *p* dynamic marking. The eighth staff has a measure rest at the beginning and a *p* dynamic marking.

63

Musical score for measures 63-72. The score consists of eight staves, numbered 1 through 8. Each staff begins with a dynamic marking of *mf*. The music is written in bass clef with a key signature of two flats. The notation includes various dynamics such as *mf* (mezzo-forte) and *open*. Performance instructions include *open*. Slurs and accents are used throughout the piece. The first staff has a measure rest at the beginning and an *open* instruction. The second staff has a measure rest at the beginning and an *open* instruction. The third staff has a measure rest at the beginning and an *open* instruction. The fourth staff has a measure rest at the beginning and an *open* instruction. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning. The seventh staff has a measure rest at the beginning. The eighth staff has a measure rest at the beginning.

71

1. *p* *pp*

2. *p* *pp*

3. *p* *pp*

4. *p* *pp*

5. *p* *pp*

6. *p* *pp*

7. *p* *pp*

8. *p* *pp*

st. mt.

st. mt.

st. mt.

st. mt.

st. mt.

st. mt.

st. mt.

st. mt.

81

1. *p* *mp* *f* *mp*

2. *p* *mp* *f* *mp*

3. *p* *mp* *f* *mp*

4. *p* *mp* *f* *mp*

5. *p* *mp* *f*

6. *p* *mp* *f*

7. *p* *mp* *f*

8. *p* *mp* *f*

88

1. *cresc. poco a poco -*

2. *cresc. poco a poco -*

3. *cresc. poco a poco -*

4. *cresc. poco a poco -*

5. *mp* *cresc. poco a poco -*

6. *mp* *cresc. poco a poco -*

7. *mp* *cresc. poco a poco -*

8. *mp* *cresc. poco a poco -*

92

1. *f* *mt. out* *f* *open*

2. *f* *mt. out* *open* *pp* *mp* *f*

3. *f* *mt. out* *f* *open*

4. *f* *mt. out* *f* *open*

5. *f* *mt. out* *ff*

6. *f* *mt. out* *open* *pp* *mp* *f*

7. *f* *mt. out* *open* *pp* *mp* *f*

8. *f* *mt. out* *open* *pp* *mp* *f*

Rip against the grain.

1 gl. 7 3

98

1. *mp*

2. *mp*

3. *mp*

4. *mp*

5. *f* *fff* *mp*

6. *mp*

7. *mp*

8. *mp*

open

Detailed description: This system contains measures 98 through 101. It features eight staves. Staves 1-4 have a mezzo-piano (*mp*) dynamic. Staff 5 starts with a forte (*f*) dynamic, reaches fortissimo (*fff*) in measure 100, and returns to mezzo-piano (*mp*) in measure 101. Staves 6-8 also have a mezzo-piano (*mp*) dynamic. The word "open" is written above the first staff in measure 98. The music consists of various rhythmic patterns, including eighth and sixteenth notes, and rests.

102

1.

2.

3.

4.

5.

6.

7.

8.

Detailed description: This system contains measures 102 through 105. It features eight staves. The music continues with complex rhythmic patterns across all staves. The dynamics are not explicitly marked in this system, but the notation includes various note values and rests. The key signature and time signature are consistent with the previous system.

106

1. *[Staff 1: mostly rests]*

2. *[Staff 2: eighth-note accompaniment]*

3. *[Staff 3: eighth-note accompaniment]*

4. *[Staff 4: mostly rests]*

5. *[Staff 5: mostly rests]*

6. *[Staff 6: melodic line with slurs and accidentals]*

7. *[Staff 7: eighth-note accompaniment]*

8. *[Staff 8: bass line with slurs and accidentals]*

111

$\text{♩} = 96$
poco meno mosso
 (open) *mp*

1. *[Staff 1: melodic line, mp]*

2. *[Staff 2: eighth-note accompaniment, poco meno mosso]*

3. *[Staff 3: eighth-note accompaniment, poco meno mosso]*

4. *[Staff 4: melodic line, poco meno mosso]*

5. *[Staff 5: melodic line, poco meno mosso]*

6. *[Staff 6: melodic line with slurs, poco meno mosso]*

7. *[Staff 7: eighth-note accompaniment, poco meno mosso]*

8. *[Staff 8: bass line with slurs, poco meno mosso]*

st. mt. mp

p *mp* *p*

harmon mt.

p *mp* *p* (open)

III. The Schoolhouse Caper

118 (open) $\bullet = 120$

1. *mp* *pp* *f*

2. *pp* *f*

3. *mp* *p* *st. mt.* *pp* *mt. out //* *f*

4. *mp* *p* *st. mt.* *pp* *mt. out //* *f*

5. *pp* *mt. out //*

6. *st. mt.* *mp* *pp* *mt. out //*

7. *mp* (open) $\bullet = 120$ *pp* *mf*

8. *mp* (open) *mp* *pp* *mf*

126

1. *mf* *ff* *fp* *f* *fp*

2. *mf* *f* *mf* *ff* *fp* *f* *fp*

3. *fp* *f* *mf* *ff* *fp* *f* *fp*

4. *mf* *ff* *fp* *f* *fp*

5. *f* *fp* *f* *mf* *ff* *fp* *f* *fp*

6. *f* *mf* *ff* *fp* *f* *fp*

7. *mf* *f* *mf* *ff* *fp* *f* *fp*

8. *fp* *f* *mf* *ff* *fp* *f*

133

1. *f*

2. *f* *mf* *f* *mf*

3. *f* *mf* *f* *mf* *f* *mf* *f*

4. *f* *mf* *f* *mf*

5. *f* *mf* *f* *fp* *f* *mf* *f*

6. *f* *mf* *f* *fp* *f*

7. *f* *mf* *f* *mf* *f*

8. *fp* *f* *mf* *f* *mf* *f*

Articulations: *gl.*, *6 gl.*, *7 gl.*

139

1. *fp* *f* *fp* *f* *mf* *f*

2. *fp* *f* *fp* *f* *mf* *f*

3. *fp* *f* *fp* *f* *mf* *mf* *f*

4. *fp* *f* *fp* *f* *mf*

5. *fp* *f* *fp* *f* *mf* *f*

6. *fp* *f* *fp* *f* *mf*

7. *fp* *f* *fp* *f* *mf*

8. *fp* *f* *mf*

Musical score for measures 145-149. The score consists of 8 staves. Dynamics include *mf*, *f*, and *mf*. Articulations include accents and slurs. Performance instructions include "scoop up" and "gl." (glissando).

rapidly rip over all high C's

1 3 5 6 5 3 1 3 5 6 5 3 1

Musical score for measures 150-154. The score consists of 8 staves. Dynamics include *mf*, *f*, *ff*, *fp*, *f*, *fff*, and *mf*. Articulations include accents and slurs. Performance instructions include "gl." (glissando) and "slow even gl." (glissando).

Musical score for measures 155-160, parts 1-8. The score is written in bass clef with a key signature of one flat. It features dynamic markings of *mf* and *f* across the staves. Part 1 has a *mf* to *f* crescendo. Part 2 has a *mf* to *f* crescendo. Part 3 has a *mf* to *f* crescendo. Part 4 has a *f* to *mf* decrescendo. Part 5 has a *mf* to *f* crescendo. Part 6 has a *mf* dynamic. Part 7 has a *mf* to *f* crescendo. Part 8 has a *f* dynamic.

Musical score for measures 160-165, parts 1-8. The score is written in bass clef with a key signature of one flat. It features dynamic markings of *f* and *mf*. Part 1 has a *f* to *mf* decrescendo. Part 2 has a *f* to *mf* decrescendo. Part 3 has a *f* to *mf* decrescendo. Part 4 has a *f* to *mf* decrescendo. Part 5 has a *f* dynamic. Part 6 has a *f* dynamic. Part 7 has a *f* dynamic. Part 8 has a *f* dynamic. The score includes performance instructions: "scoop up" and "gl." (glissando).

164

1. *f* *mf* *f* *mf* *f* *mf* *ff*

2. *f* *mf* *f* *mf* *f* *mf* *ff*

3. *f* *mf* *f* *mf* *f* *mf* *ff*

4. *f* *mf* *f* *mf* *f* *mf* *ff*

5. *mf* *fp* *mf* *fp* *mf* *fp* *ff*

6. *mf* *fp* *mf* *fp* *mf* *fp* *ff*

7. *mf* *fp* *mf* *fp* *mf* *fp* *ff*

8. *mf* *fp* *mf* *fp* *mf* *fp* *ff*

Articulations: *gl.*, *acc.*

169

♩ = 88

1. *f* *mf*

2. *f* *mf*

3. *f* *mf*

4. *f* *mf*

5. *f* *mf*

6. *f* *mf*

7. *f* *mf*

8. *f* *mf*

IV. Ichabod's Romance

178 1. *G.P.* $\bullet = 63$
2. *G.P.*
3. *G.P.*
4. *G.P.*
5. *G.P.* *molto espressivo*
mp *mf* *mp* *solo* *sempre legato to m. 235*
6. *G.P.*
7. *G.P.*
8. *G.P.*

188 1. *forced whisper through the horn*
"That's e-nough Ich-a-bod!"
f
2.
3.
4.
5.
6.
7.
8.

continuous glissando, do not stop for individual positions until the end

195

1. harmon mt. 3 4 5 6 7
plunger *f* o + o +, etc. (do not coordinate with specific notes) *mf* sempre legato to m. 217

2. st. mt. *f* marc. *gl.* mt. out *mf* sempre legato to m. 217

3. st. mt. *f* marc. *gl.* mt. out *mf* sempre legato to m. 217

4. st. mt. *f* marc. mt. out *mf* sempre legato to m. 217

5. *pp*

6. whisper through the horn *pp*

7. "SSSh!" *f* whisper through the horn *pp*

8. "SSSh!" *f* whisper through the horn *pp* *mf* *ord.*

203

1.

2.

3.

4.

5. *pp* *mf* *ord.*

6.

7.

8.

continuous glissando, do not stop for individual positions until the end

225

harmon mt. 3 4 5 6 7

plunger *f* + o +, etc. (do not coordinate with specific notes) o

st. mt. *gl.*

f marc.

st. mt. *gl.*

f marc.

st. mt. *f marc.*

molto espressivo

mp *mf* *mp*

molto espressivo

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

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

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

V. Night Encounter

233

$\text{♩} = 120$

Rip against the grain

p *f*

mf

mf

f

end solo

Rip against the grain

pppp *p* *f*

p *f*

p *f*

p *f*

