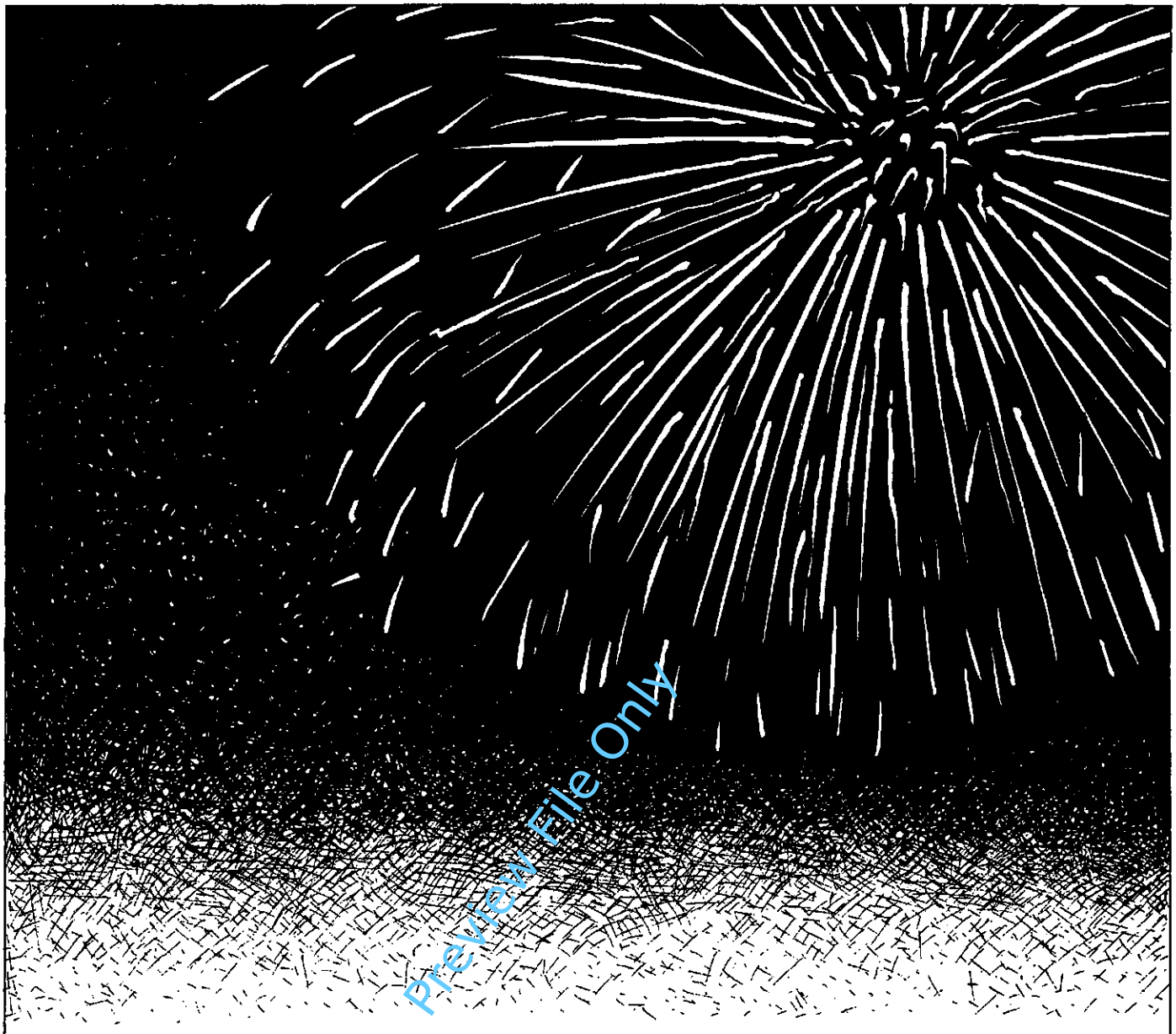
H brass



Preview File Only

Boston Common Brass

for eight trumpets

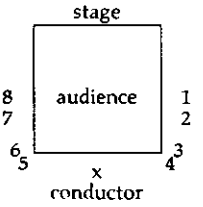
Jean Hasse

Visible Music

BOSTON COMMON BRASS emerged as a fantasy while I was walking through the Boston Common one spring day and developed into a more tangible form when I lived in the woods of upstate New York in October 1986. It was first performed in April 1987 in Cambridge, MA at a Composers in Red Sneakers concert.

Like its altered version for four trumpets/four trombones *(Tower Piece), Boston Common Brass* is intended to be a celebration of the moments in life which give us pleasure, the surprises that keep us alert, the sounds which awaken our ears for an instant (the glorious potential of music).

The ideal performance situation is for players to stand in a balcony and/or surrounding the audience (partly) in groups of two. The conductor should stand in between players 3, 4 and 5, 6, away from most audience members' sight. Have house lights dimmed or use none, if possible, with performers using stand lights.



The beginning of the piece is conducted in four, like two long measures, with each cue number (e.g. ①) pulsed at approx. 40. The speed of each cue number can be somewhat flexible. There should be no attempt at synchronization among players during the "free" sections at the beginning, Ⓐ (trpts. 3, 4 and 5, 6), and Ⓑ. (Arrows (↓) indicate particular conductor cues.)

At Ⓑ the specific pitches are not as important as creating a momentary "blur" of sound rising. Each player is independent here, varying the speed of the pitches and holding the last note (at top of page 4) until conductor cuts off the group. The first "measure" of Ⓑ is to be repeated a few times, then conductor cues to begin "glissando" upward.

Trumpets 1 and 5 play a unison melody at Ⓕ while all others simply double (and sustain) the notes of the melody. Listening to the melody and knowing where each pitch occurs is crucial here.

The "bursts", six measures after the "throbbing" chord at Ⓗ, last approx. one quarter note and are not meant to be placed exactly within the measure. They are to sound out of control, a sharp attack followed by short, quieter articulations. Imagine a dramatic burst of fireworks which appear suddenly and gradually fade away. The last pitches can be sustained for as long as the conductor desires, fading to silence.

Tempo markings are to be followed as closely as possible.

Preview File Only

Performance Time: 5:00

To the memory of my father

Score in B♭

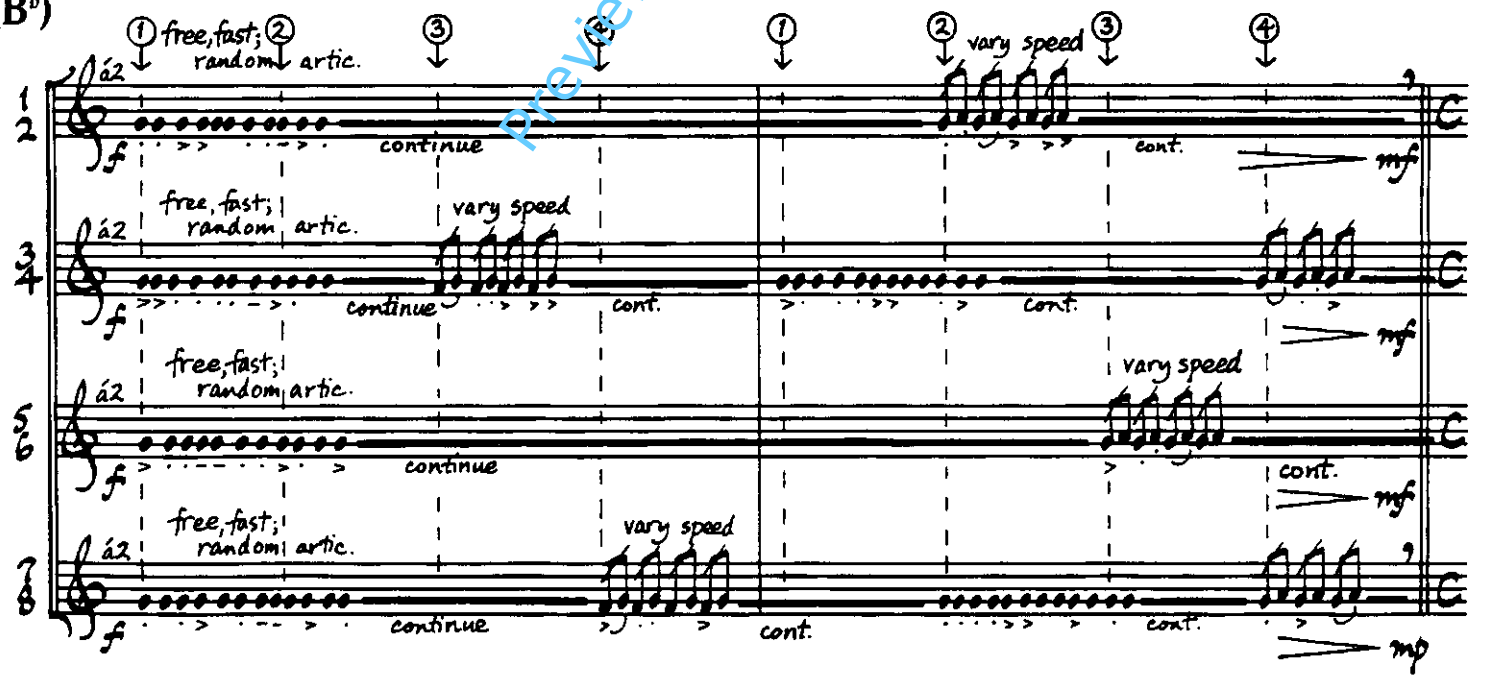
Boston Common Brass

for eight trumpets

Jean Hasse
(1987)

Preview File Only

Trpts.
(B♭)



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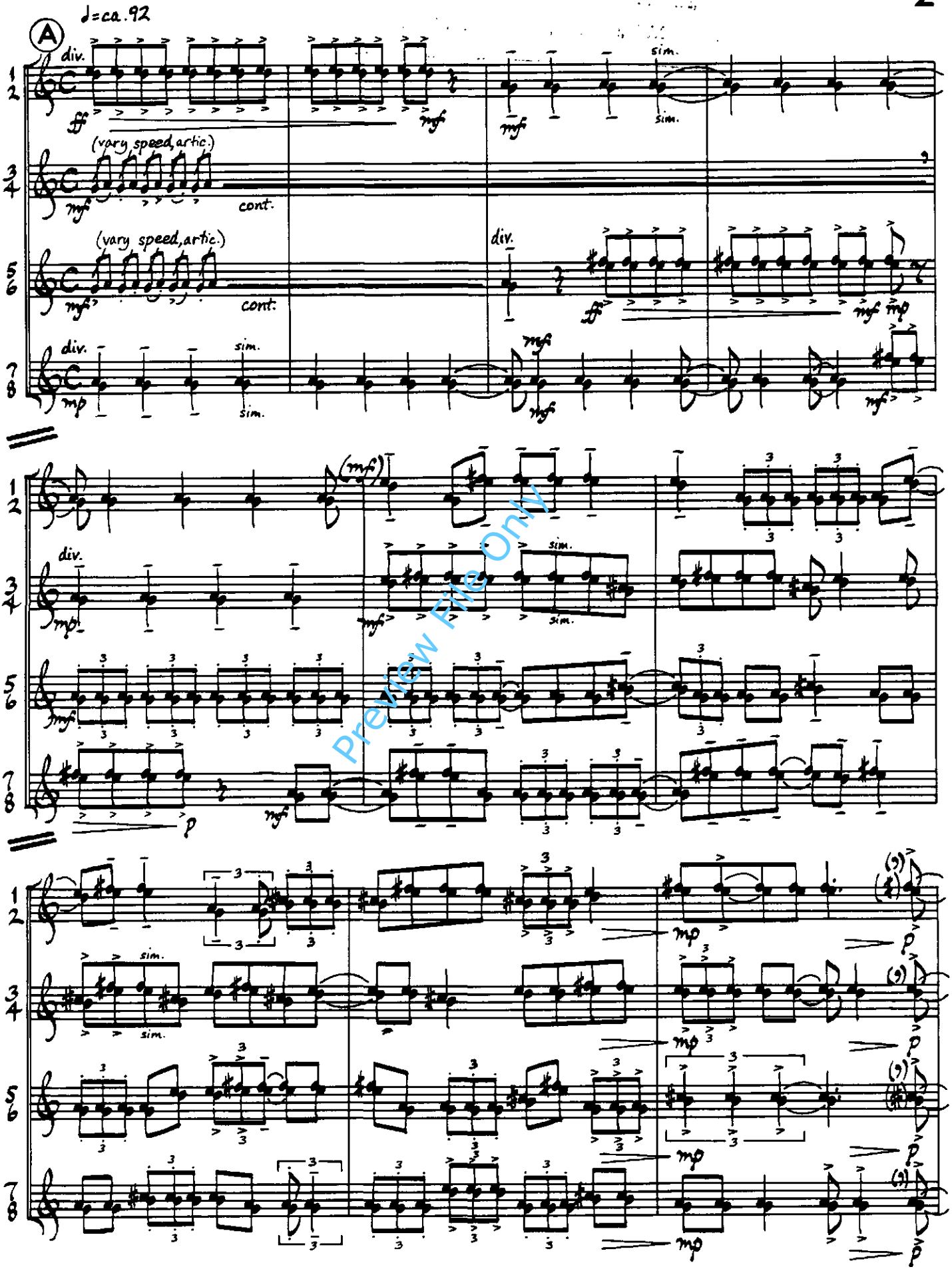
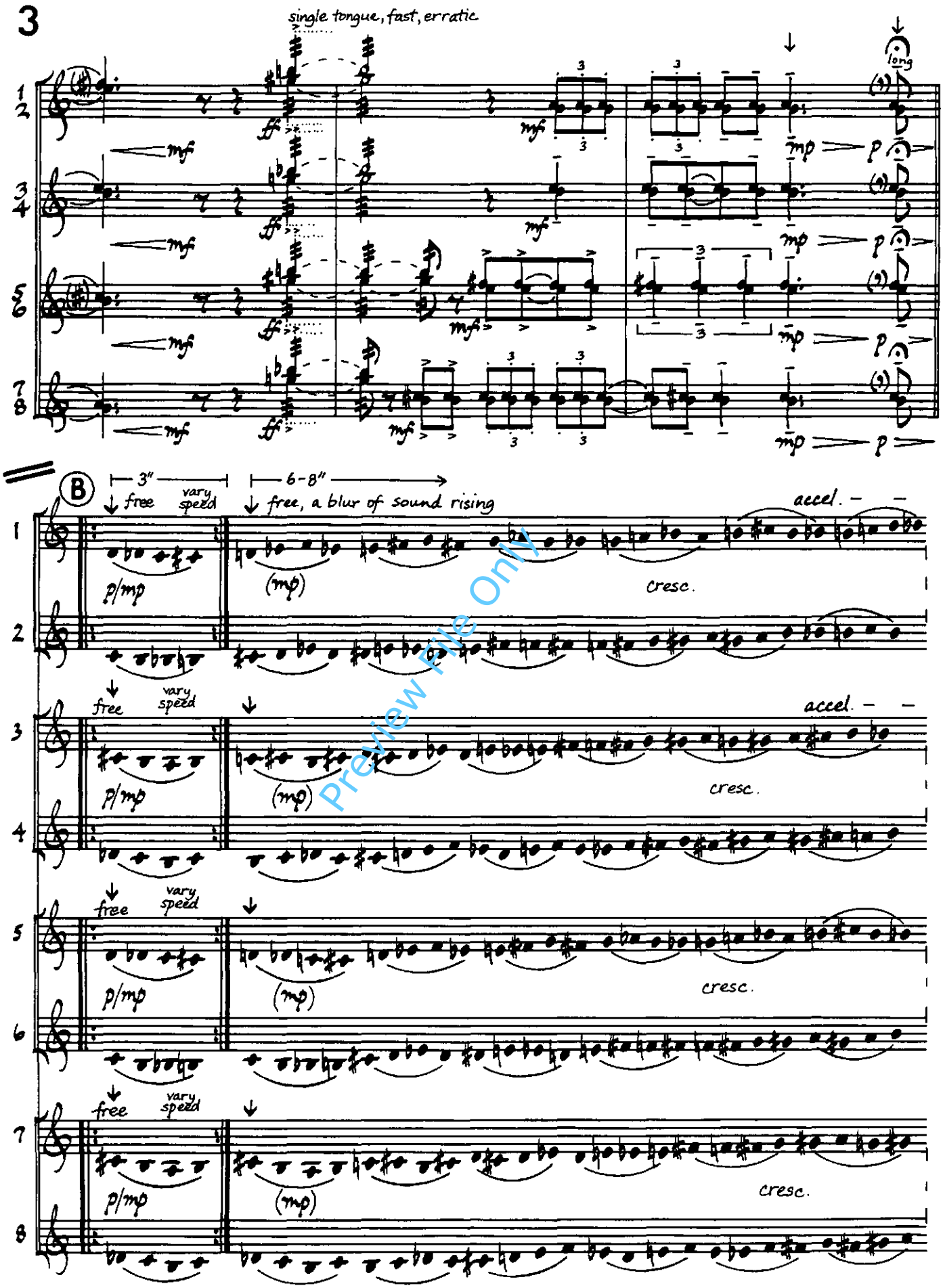

♩=ca.92
A
div.
sim.
(vary speed, artic.)
cont.
Preview File Only



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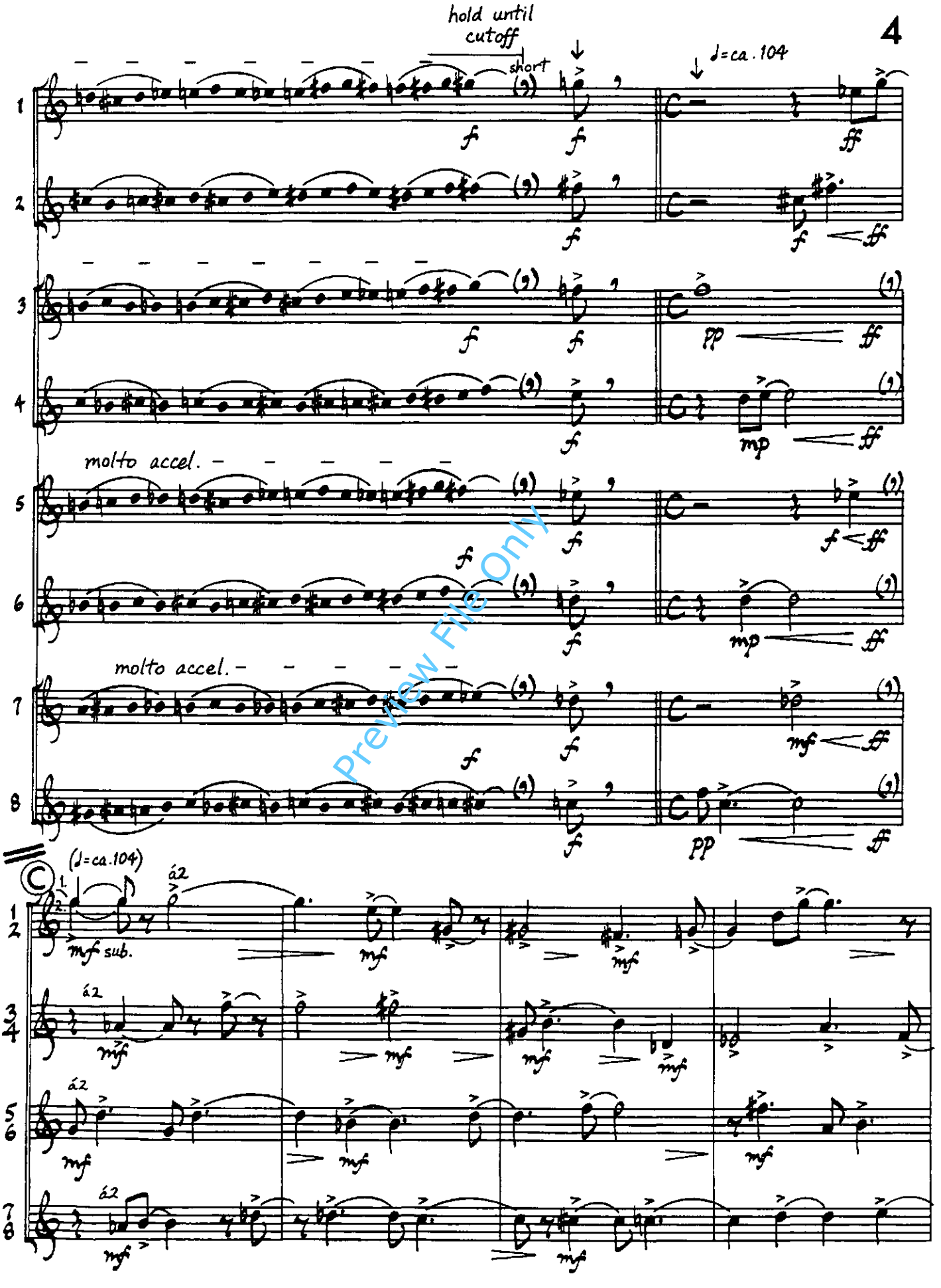

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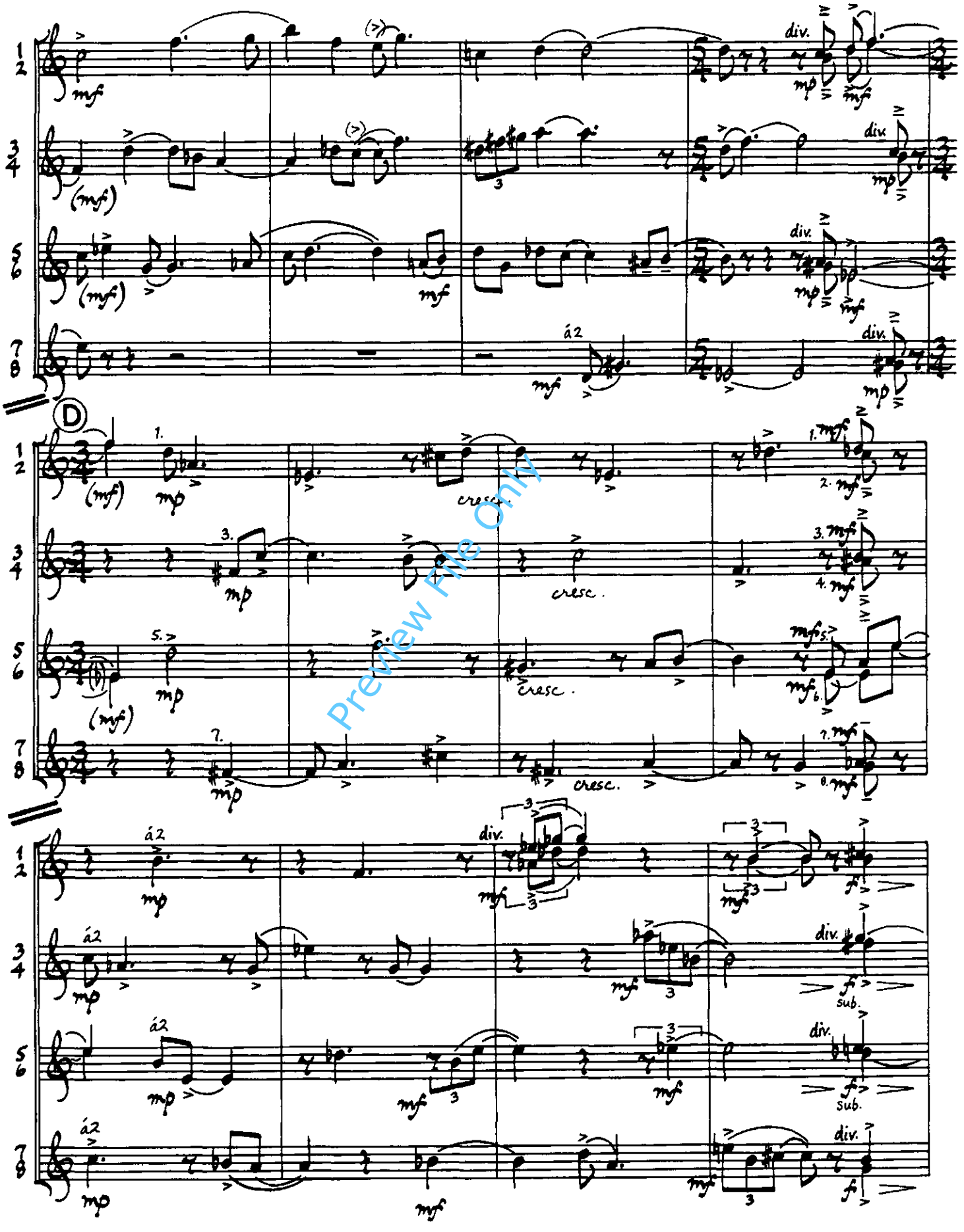

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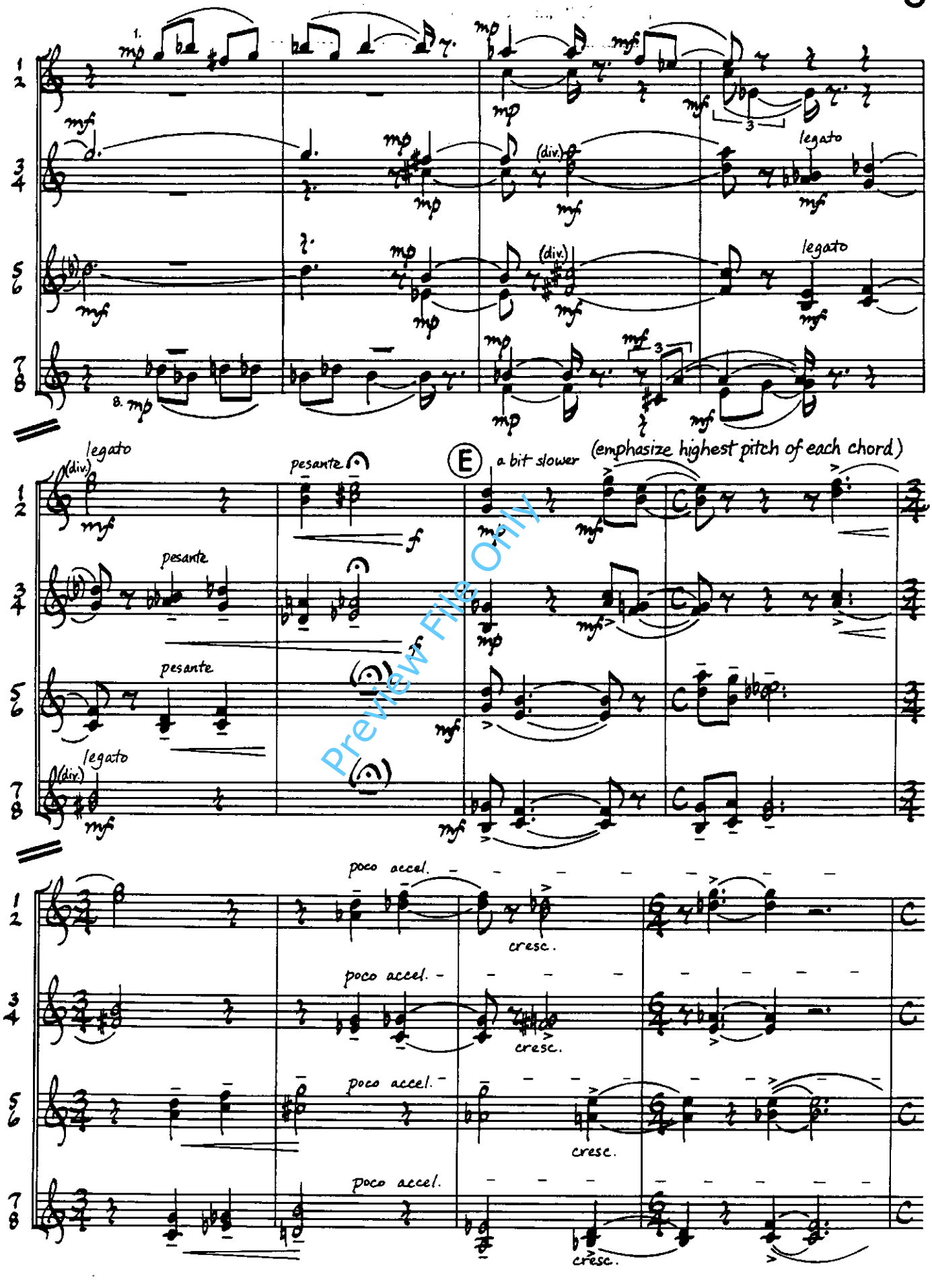

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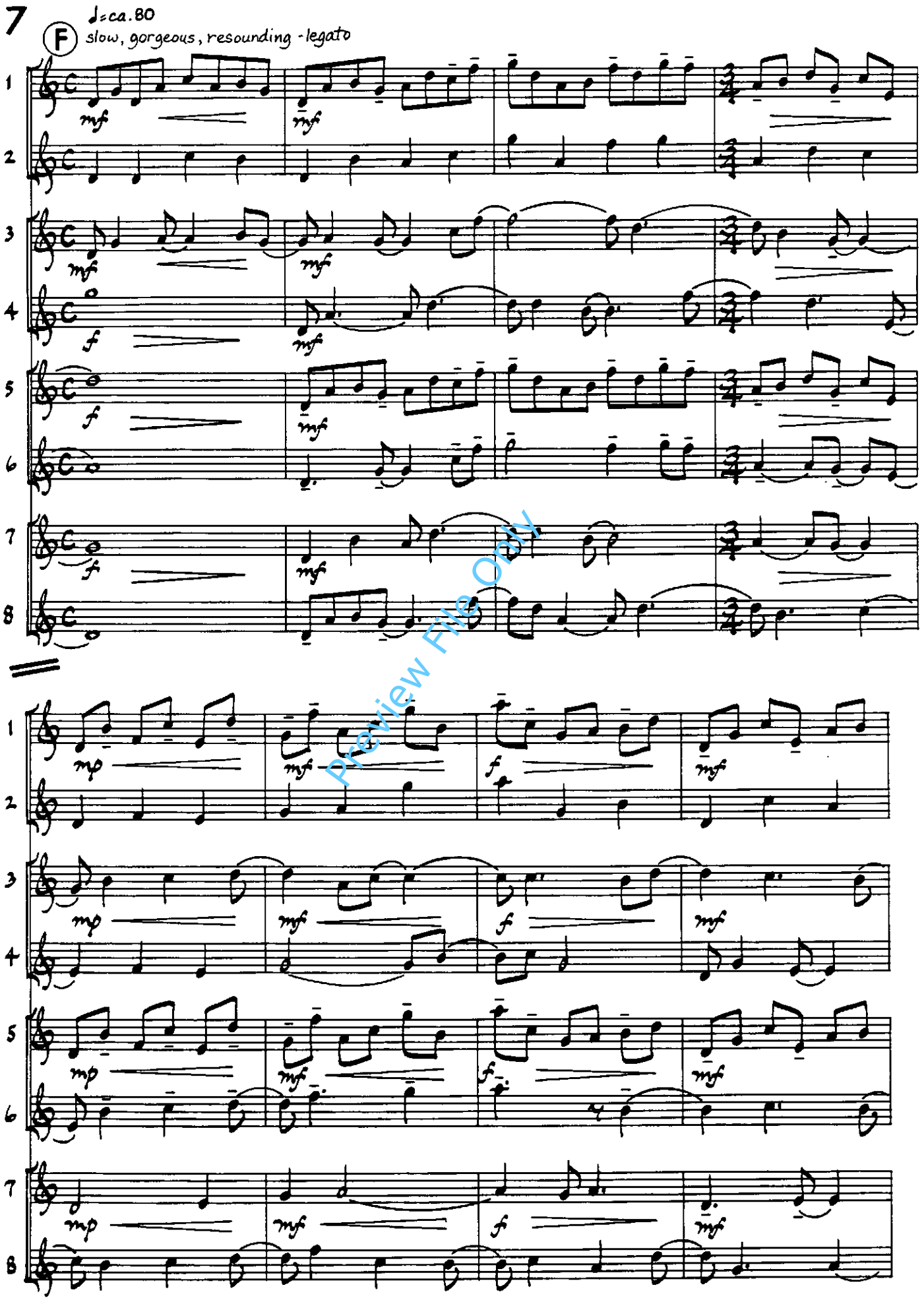
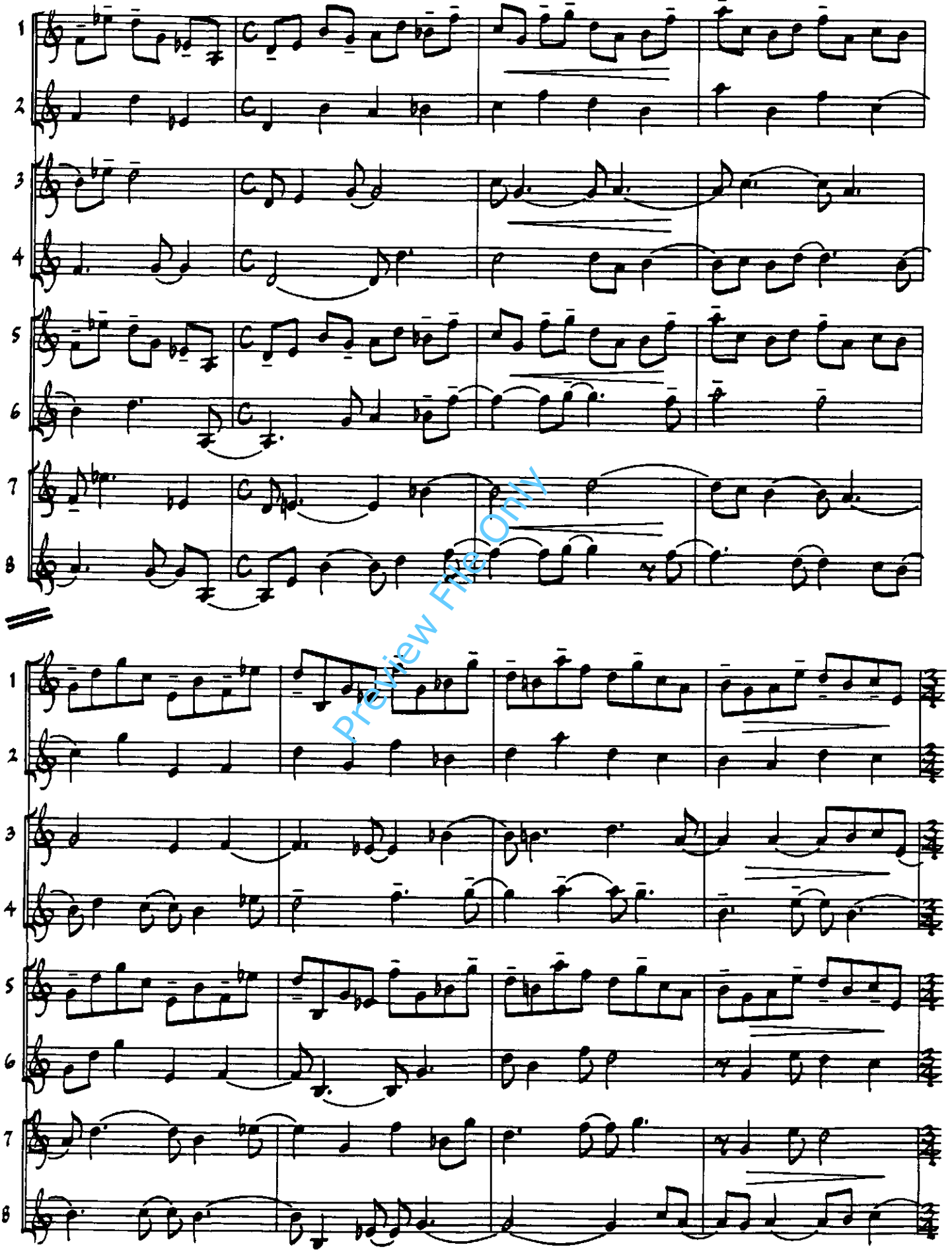

7
Ⓕ
♩=ca.80
slow, gorgeous, resounding - legato
1
2
3
4
5
6
7
8
mf
f
mp
Preview File Only



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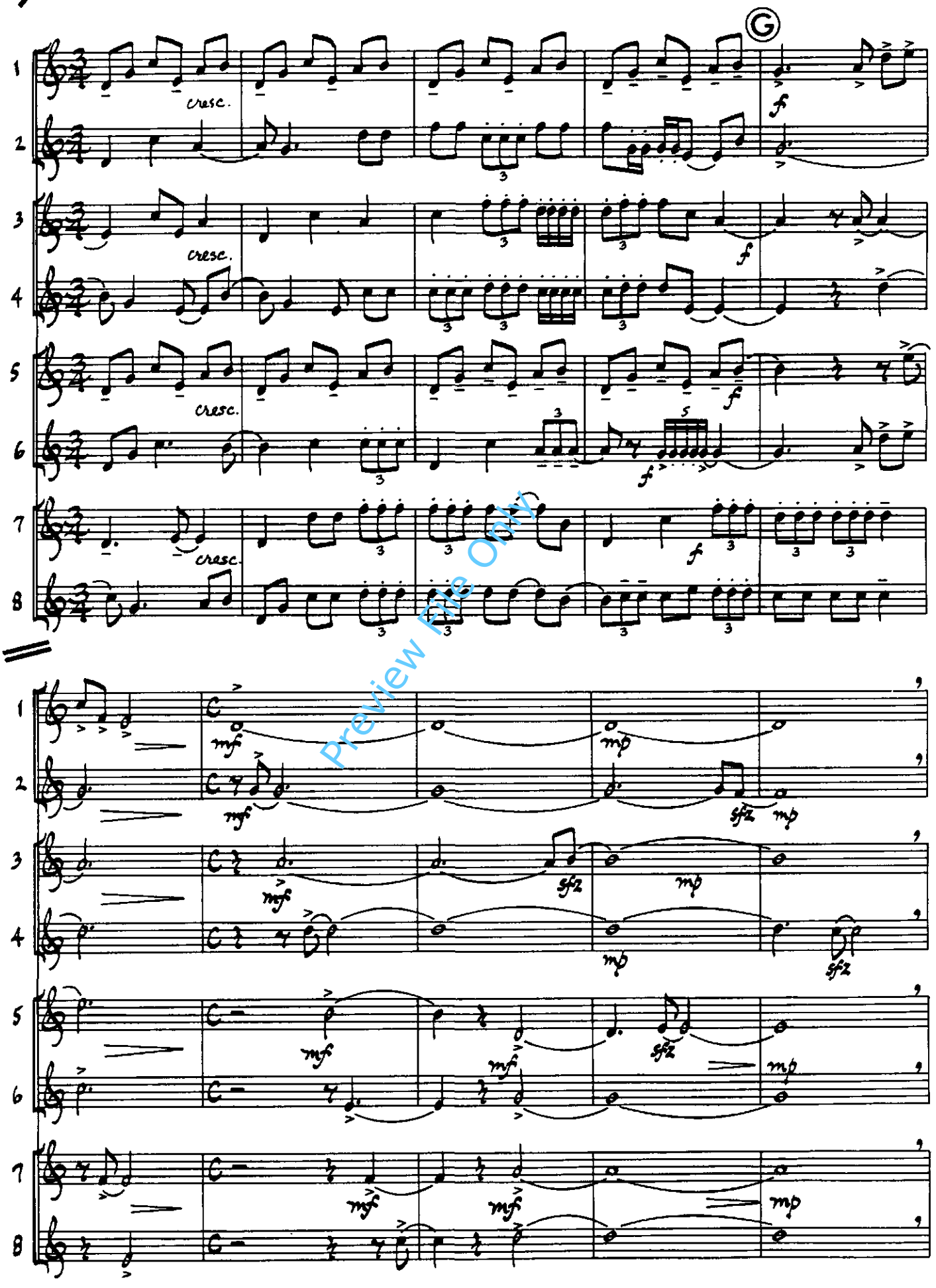
G
cresc.
f
mf
mp
sfz
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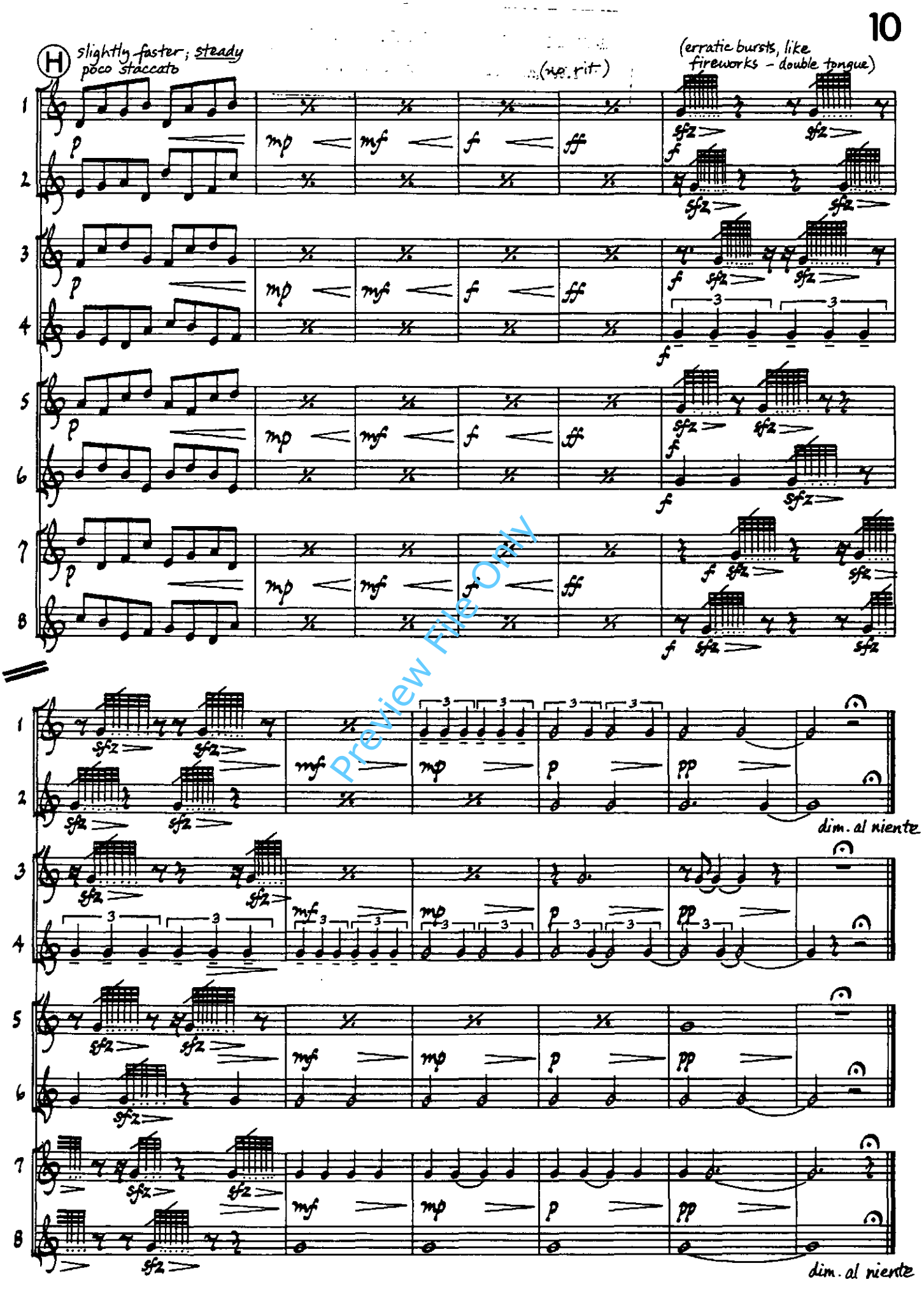

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