

H brass

Preview File Only

Boston Common Brass
for eight trumpets

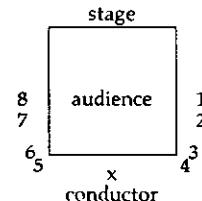
Jean Hasse

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.

Atasse

Performance Time: 5:00

VISIBLE MUSIC



To the memory of my father

Score in B^b

Boston Common Brass
for eight trumpets

Jean Hasse
(1987)

Trpts.

(B^b)

1 ① free, fast; ② random artic. ③ ④ ① ② very speed ③ ④

2 f continue

3 free, fast; random artic. very speed

4 f continue cont.

5 f continue

6 f continue

7 f free, fast; random artic. very speed

8 f continue cont.

9 mp

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3

single tongue, fast, erratic

single tongue, fast, erratic

3

This musical score page contains eight staves, each with a treble clef and a bass clef. The dynamics are indicated by various symbols: *mf*, *ff*, *p*, *mp*, and *long*. Performance instructions include "single tongue, fast, erratic" at the top and "3" above some measures. There are also several circled numbers (1, 2, 3, 4, 5, 6, 7, 8) and arrows pointing downwards.

B

→ 3" → 6-8" →
↓ free vary speed ↓ free, a blur of sound rising

accel. -

B

1 free vary speed 6-8" free, a blur of sound rising

2 p/mp (mp) cresc.

3 free vary speed (mp) accel. -

4 p/mp (mp) cresc.

5 free vary speed (mp) cresc.

6 p/mp (mp) cresc.

7 free vary speed (mp) cresc.

8 p/mp (mp) cresc.

Preview File Only

4

1

hold until
cutoff

short (2) $\overset{\downarrow}{\text{f}}$ $\overset{\downarrow}{\text{f}}$

$d = \text{ca. } 104$

2

3

4

molto accel. - - - -

5

6

molto accel. - - - -

7

8

(1) $\overset{\downarrow}{\text{f}}$ $\overset{\downarrow}{\text{f}}$

mf $\overset{\downarrow}{\text{f}}$ $\overset{\downarrow}{\text{f}}$

9

mf sub.

10

11

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1000

Handwritten musical score for eight staves (1-8) in 2/4 time. The score includes dynamic markings such as *mf*, *mp*, *cresc.*, *div.*, and performance instructions like *3* and *div.* over bracketed groups of notes.

D: A circled letter 'D' is placed above staff 1.

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Staff 1: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 2: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 3: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 4: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 5: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 6: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 7: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 8: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 1: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 2: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 3: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 4: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 5: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 6: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 7: Dynamics: *mf*, *mp*. Performance: *3*.

Staff 8: Dynamics: *mf*, *mp*. Performance: *3*.

1 2 3 4 5 6 7 8

1 2 3 4 5 6 7 8

Preview File ONLY

1 2 3 4 5 6 7 8

7

\downarrow =ca. 80
slow, gorgeous, resounding - legato

F slow, gorgeous, resounding - legato

1

2

3

4

5

6

7

8

A musical score for piano, featuring two staves of five-line staff paper. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains measures 11 and 12, ending with a double bar line. Measure 11 consists of eighth-note chords: B4-D5-F#5-B4, E4-G4-B4-E4, and A4-C5-E4-A4. Measure 12 begins with a bass note G2, followed by eighth-note chords: C3-E3-G2-C3, F#2-A2-C2-F#2, and B1-D2-F#2-B1. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. It contains measures 11 and 12, ending with a double bar line. Measure 11 consists of eighth-note chords: D3-F#3-A3-D3, G2-B2-D2-G2, and C2-E2-G2-C2. Measure 12 consists of eighth-note chords: F#2-A2-C2-F#2, B1-D2-F#2-B1, and A1-C2-F#2-A1.

Sheet music for 8 voices, page 8. The music is in common time and consists of two systems. The voices are numbered 1 through 8. The notation includes various note heads (solid black, hollow white, and cross-hatched) and rests, with some notes connected by horizontal stems. Measure 1 starts with voices 1, 3, 5, and 7. Measure 2 starts with voices 2, 4, 6, and 8. Measures 3 and 4 start with voices 1, 3, 5, and 7. Measures 5 and 6 start with voices 2, 4, 6, and 8. Measures 7 and 8 start with voices 1, 3, 5, and 7. The music concludes with a double bar line and repeat dots at the end of measure 8.

Preview File Only

Sheet music for 8 voices, page 8 (continued). This section begins with a double bar line and repeat dots from the previous page. It consists of two systems of music. The voices are numbered 1 through 8. The notation includes various note heads (solid black, hollow white, and cross-hatched) and rests, with some notes connected by horizontal stems. Measure 1 starts with voices 1, 3, 5, and 7. Measure 2 starts with voices 2, 4, 6, and 8. Measures 3 and 4 start with voices 1, 3, 5, and 7. Measures 5 and 6 start with voices 2, 4, 6, and 8. Measures 7 and 8 start with voices 1, 3, 5, and 7. The music concludes with a double bar line and repeat dots at the end of measure 8.

9

Handwritten musical score for 8 voices. The score consists of 8 staves, each with a bass clef and a common time signature. The music is in 2/4 time. Measure 1 starts with eighth-note patterns. Measures 2-4 show sixteenth-note patterns with dynamic markings "cresc." and "f". Measures 5-8 continue with sixteenth-note patterns, with measure 6 featuring a dynamic "3" over a sixteenth-note group. Measures 9-12 conclude the section. A circled "G" is at the top right, and a blue watermark "Preview Only" is diagonally across the page.

Continuation of the handwritten musical score for 8 voices. The score consists of 8 staves, each with a bass clef and a common time signature. The music continues from the previous section, featuring sustained notes with dynamics "mf", "mp", "sfz mp", "sfz", "sfz mp", "sfz", "sfz mp", and "sfz". The score concludes with a final section of sustained notes.

(H) slightly faster; steady
poco staccato

(no. rit.)

(erratic bursts, like
fireworks - double tongue)

1

2

3

4

5

6

7

8

dim. al niente

3

4

5

6

7

8

dim. al niente