

LANSING D. MCLOSKEY

G L A Z E

BRASS QUINTET & DRUM KIT

LANSING D. MCLOSKEY

Written for the Atlantic Brass Quintet and percussionist Robert Schulz

G L A Z E

I.	GLAZE 1	2:00
II.	GLAZE 2	2:00
III.	GLAZE 3	2:00
IV.	GLAZE 4	2:00
V.	GLAZED	2:00

INSTRUMENTATION:

2 TRUMPETS (C OR B \flat , THOUGH SCORE IS NOTATED IN C)

HORN IN F

TROMBONE

TUBA

PERCUSSION:

KIT: PEDAL BASS, SNARE, HI-HAT, 2 TOMS, CRASH CYMBAL (PREFERABLY ON THE "SPASH" SIDE), RIDE CYMBAL, TRIANGLE, WOODBLOCK

TOTAL DURATION: 10 MINUTES



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PERFORMANCE NOTES:

TEMPI SHOULD BE AS CLOSE TO THE INDICATED METRONOME MARKINGS AS POSSIBLE. EACH MOVEMENT SHOULD LAST PRECISELY 2 MINUTES AND BE PLAYED AS *ATTACCA* AS POSSIBLE (THOUGH BETWEEN CERTAIN MOVEMENTS TIME WILL BE REQUIRED TO REMOVE OR INSERT MUTES).

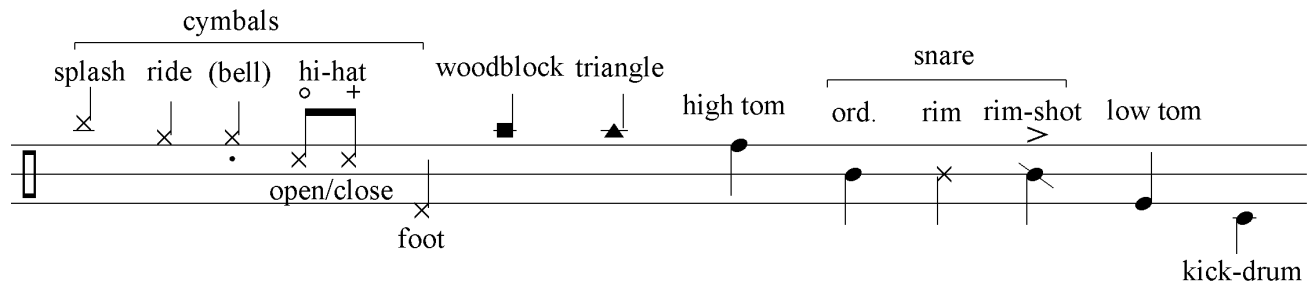
ACCIDENTALS APPLY TO THE OCTAVE IN WHICH THEY APPEAR AND HOLD THROUGHOUT THE MEASURE, THOUGH IN HIGHLY CHROMATIC PASSAGES COURTESY ACCIDENTALS ARE GIVEN.

1ST MOVEMENT (GLAZE 1): THE TWO TRUMPETS PLAY ESSENTIALLY ONE LINE IN UNISON. THERE ARE SEVERAL LONG PASSAGES WITHOUT ANY RESTS, WHICH ARE OBVIOUSLY NOT POSSIBLE TO PLAY IN ONE BREATH. THE PLAYERS SHOULD WORK OUT PLACES TO BREATHE AS IMPERCEPTIBLY AS POSSIBLE, MAKING SURE THAT THE TWO PARTS NEVER BREATHE AT THE SAME PLACE DURING A PHRASE.

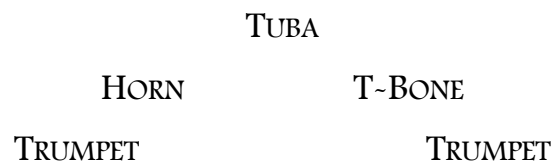
3RD MOVEMENT (GLAZE 3): ALL DYNAMICS ARE STEPPED. THAT IS, ALL CHANGES BETWEEN DYNAMIC LEVELS SHOULD BE MADE *SUBITO*, WITHOUT CRESCENDI OR DIMINUENDI.

5TH MOVEMENT ("GLAZED"): THE BRASS QUINTET PLAYS AT $\text{♩} = 72$, WHILE THE PERCUSSIONIST PLAYS AT $\text{♩} = 92$. THIS MEANS, OF COURSE, THAT THE PERCUSSION AND BRASS DO NOT COINCIDE THROUGHOUT THE ENTIRE MOVEMENT. HOWEVER, IT IS IMPERATIVE THAT THE TEMPI ARE PRECISE AND CONSTANT IN ORDER FOR THE ENSEMBLE TO FINISH TOGETHER. REHEARSAL NUMBERS ARE GIVEN FOR REHEARSAL PURPOSES ONLY; THEY DO NOT INDICATE THAT THOSE EVENTS MUST LINE UP PRECISELY. IT MAY BE NECESSARY TO PERFORM THIS MOVEMENT WITH METRONOMES.

PERCUSSION NOTATION:



BRASS QUINTET LAYOUT:



The first four movements of *Glaze* are monothematic etudes, each lasting precisely the same duration despite being in different meters and tempi. The final movement takes one single line from each of the previous movements and "glazes" them together in schizophrenic harmony.

LM

GLAZE 1

Lansing D. McLoskey

♩=72 Smooth, but with precision

Trumpet I w/harmon mute
p (no cresc.)

Trumpet II w/harmon mute
p (no cresc.)

Tpt. I

Tpt. II

Tpt. I

Tpt. II

12

with "Tempura sticks" or other extremely light drum sticks

Perc. (snare on)

mf *mf* *p*

mf *mf* *p*

Tpt. I

Tpt. II

Perc.

17

mp *mfp* *mf*

mp *mfp* *mf*

mp

21

Tpt. I

Tpt. II

Perc.

p

Detailed description: This system covers measures 21 to 23. The trumpet parts (Tpt. I and Tpt. II) feature a melodic line with triplets and a quintuplet. The percussion part includes triplets and sextuplets. The dynamic marking is piano (*p*).

24

Tpt. I

Tpt. II

Perc.

mp

mf

p

Detailed description: This system covers measures 24 to 28. The trumpet parts (Tpt. I and Tpt. II) feature a melodic line with triplets and accents. The percussion part includes triplets. The dynamic markings are mezzo-piano (*mp*), mezzo-forte (*mf*), and piano (*p*).

29

Tpt. I

Tpt. II

Perc.

mf

mf

mf

Detailed description: This system covers measures 29 to 32. The trumpet parts (Tpt. I and Tpt. II) feature a melodic line with triplets, quintuplets, and sextuplets. The percussion part includes triplets, quintuplets, and sextuplets. The dynamic marking is mezzo-forte (*mf*).

(= 6/8; feel in ♩'s)

34

Tpt. I *mp*

Tpt. II *mp*

Perc. 34 (R.S.) *f*

37

Tpt. I *mf*

Tpt. II *mf*

Perc. 37 *pp* *f* *mp*

39

Tpt. I *f*

Tpt. II *f*

Perc. 39 *mf*

41

Tpt. I

Tpt. II

Perc.

43

Tpt. I

Tpt. II

Perc.

f *fp* *ff*

f *fp* *ff*

mf *mp* *mf*

46

Tpt. I

Tpt. II

Perc.

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

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

mp *mf* *f*

GLAZE 2

♩ = 48 Veiled

no mute

Trumpet I

no mute *fff*

Trumpet II

fff

Horn in F

ff pp

Trombone

fff

Tuba

fff

Percussion

ff 5 5 6 *ff*

5

Tpt. I

n. *pp*

Tpt. II

n. *n.* *pp* *n.* *n.*

Hn.

n. *pp* *n.* *n.* *pp*

Tbn.

n. *pp*

Tba.

n. *pp*

Perc.

n. *pp*

11

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

n. *pp* *n.* *pp*

pp *n.* *n.* *pp*

n. *pp* *n.* *pp*

n. *pp* *n.* *pp*

n. *pp* *n.* *pp*

n. *ff* *n.*

n. *pp* *n.* *pp*

17

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp *p* *p* *fp*

pp *p* *fp*

pp *p* *fp*

p *fp*

p *fp*

ff *n.* *pp* *f* *pp* *f*

GLAZE 3

♩=92 Mechanical but smooth

Trumpet I w/straight mute (fiber) *ppp*

Trumpet II w/straight mute (fiber) *ppp*

Horn in F w/mute *ff* *ppp*

Trombone w/harmon mute *ff* *ppp* legato sempre

Tuba w/mute *ff* *ppp*

Percussion *fff* *pp*

2

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

2

Perc.

* Passages without noteheads are to be improvised, using *only* metal: cymbals, hi-hat (open & closed), and triangle. The primary sound should be with the tip of the stick somewhere on the cymbal top or near the bell, with only occasional hits on the side of the cymbals. A very light weight stick should be used. When noteheads are given, of course, the passage is to be played as notated.

4

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

6

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fff *ppp*

fff *ppp*

f *ppp*

fff

8

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

10

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

f

12

Tpt. I *fff* *ppp*

Tpt. II *fff* *ppp*

Hn. *fff* *ppp*

Tbn. *fff* *ppp*

Tba. *fff* *ppp*

Perc. *fff* *ff* *fff* *pp*

14

Tpt. I *fff* *ppp*

Tpt. II *fff* *ppp*

Hn. *fff* *ppp*

Tbn. *fff* *ppp*

Tba. *fff* *ppp*

Perc. *fff* *pp*

16

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff

ff

fff

18

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ppp

ppp

ppp

fff *ppp*

fff *ppp*

fff *ppp*

fff *pp*

fff *pp*

20

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

22

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

f

35

Tpt. I

ff

Tpt. II

ff

Hn.

ff ppp

Tbn.

ff

Tba.

ff

Perc.

Detailed description of the score for measures 35-36: This system contains six staves. The top five staves are for brass instruments: Tpt. I and Tpt. II (trumpets), Hn. (horn), Tbn. (tenor saxophone), and Tba. (baritone saxophone). The Percussion staff is at the bottom. In measure 35, Tpt. I and Tpt. II play a quarter note followed by a quarter rest, marked with *ff*. Hn. plays a half note with a slur over it, marked with *ff ppp*. Tbn. and Tba. play a quarter note followed by a quarter rest, marked with *ff*. The Percussion staff shows a complex rhythmic pattern with 'x' and 'o' symbols. In measure 36, the brass instruments have rests. The Percussion staff continues with a similar pattern, including a small '7' symbol.

37

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

Detailed description of the score for measures 37-38: This system contains six staves. The top five staves are for brass instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The Percussion staff is at the bottom. In measure 37, all brass instruments have rests. The Percussion staff shows a complex rhythmic pattern with 'x' and 'o' symbols. In measure 38, all brass instruments have rests. The Percussion staff continues with a similar pattern, including a small '7' symbol.

39

Tpt. I *ppp*

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ppp *ff* *ppp* *ff*

ppp *ff* *ppp* *ff* *ppp*

ff *ppp* *ff* *ppp*

ff *ppp* *ff* *ppp*

6 6

39

fff *p*

41

Tpt. I *ppp*

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff *ppp* *ff* *ppp* *ff* *ppp*

ppp *ff* *ppp* *ff* *ppp*

ff *ppp* *ff* *ppp*

ppp *ff* *ppp*

ff *ppp* *ff* *ppp* *ff* *ppp*

ff *ppp* *ff* *ppp*

41

fff *p*

43

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

43

44

45

45

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

45

46

GLAZE 4

♩ = 46 Warmly

Horn in F (no mute) *pp*

Trombone (no mute) *pp*

Hn. *p*

Tbn. *p*

Tpt. I (no mute) *ppp sempre*

Tpt. II (no mute) *ppp sempre*

Hn. *mf* *p*

Tbn. *mf* *p*

Tpt. I

Tpt. II

Hn. *pp*

Tbn. *pp*

22

Tpt. I

Tpt. II

Hn.

Tbn.

cantabile

p \curvearrowright *mp*

p

27

Tpt. I

Tpt. II

Hn.

Tbn.

p \curvearrowright *ff*

mf

p \curvearrowright *mf*

Gissando

(as smooth as possible)

mf

GLAZED

Schizophrenic ♩=72 (brass only)

Trumpet I *p* (no cresc.)

Trumpet II *ff*

Horn in F *fp* (breathe as needed)

Trombone *p*

Tuba *p*

♩=92 (percussion only)

Percussion *pp*

fff

Tpt. I

Tpt. II *w/harmon mute*

Hn.

Tbn.

Tba.

Perc.

* As in the third movement, passages without noteheads are to be improvised. In this movement, however, the entire kit should be used: all drums, cymbals, triangle, woodblock & kick drum. Various effects should also be used as desired, such as on the rim or side of the drums, on the bells or underside of the cymbals, hitting the sticks together, etc. Treat it as a showy drum solo, even though the dynamic level remains *pp* most of the time.

5 6 3

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp

mf *fp*

mf *fp*

mf *fp*

f *pp* *fff*

7

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff p sub. *mf* *pp* *mf*

ff p sub. *mf* *pp*

ff p sub. *mf* *pp* *mf*

f

A

9

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf p *f*

n.

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

mf *p* *f* *mp*

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

ff *fff* *pp*

11

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

w/harmon mute

p

n.

pp

pp

pp

13

Tpt. I *mp* *mf p*

Tpt. II *pp* *n.*

Hn. *n.* *pp* *p* *f*

Tbn. *p* *f*

Tba. *n.* *pp* *p* *f*

Perc. *fff* *fff* *pp*

15

Tpt. I *f* *pp*

Tpt. II *f* *mf* *p* *mp*

Hn. *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Perc. *fff* *pp*

17

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf

p

mp

f

B

19

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

p

mf

p

n.

p

mf

p

mf

p

p

21

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp

pp

pp

23

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf

p

mf

p

mf

p

mf

mf

p

mf

ff

f

29

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

p

f

p (no cresc.)

6

31

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fp

p

fff

p

fff

6

3

3

3

33

1 (tpt I cue percussion)

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff *mp* *mf*

fp *f sub.*

fp *f sub.*

(percussion vamp until cue, then go directly to next measure)

ff *p* *ff* *p* *ff*

Glissando

Glissando

35

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

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

p *f*

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

Glissando

mf *p* *f*

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

p *ff* *fff*

DEO
GRA-
TIAS