

Middle and High School Brass Quintet Catalog

Compiled and Edited by: Dr. Joshua Ganger

Publishers Included:

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Comments Written By:

Trumpet: Dr. Joshua Ganger

Horn: Prof. Michael Flanagin

Trombone: Sean Biehn

Tuba: Dr. Bob Brewer, Dan Davis, Joe LeFevre,
John Liebensperger, and Dr. David Porter

Contributors:

Trumpet: Dr. Joshua Ganger



Praised for his “impeccable accuracy and demonstrated versatility and sensitivity” (ITG Journal), Joshua Ganger performs internationally as a chamber musician, soloist, and ensemble member. In 2016, his debut solo album, “Songs of a Sojourner” was released through Summit Records. “Joshua Ganger possesses a powerful sound and impressive technical skills, all of which are on display in his debut solo album *Songs of a Sojourner*, an appealingly diverse set of recently composed works” (ITG Journal). This album featured all World Premiere recordings of works by Elliott Bark, Kevin McKee, Nicole Piunno, Justin Rito, and James Stephenson.

Ganger has performed as a guest artist on the 2019 Nassau Music Society Concert Series in the Bahamas, on the 2017 and 2018 International Trumpet Guild Conference New Works Recital, and has given guest artist recitals at Michigan State University, Oklahoma State University, Arkansas Tech University, Purdue University Fort Wayne, Ball State University, the Hartt School of Music, Indiana University of Pennsylvania, Indiana Wesleyan University, Taylor University, and Western Michigan University. In November 2016, he gave the world premiere for James Stephenson’s “Concerto for Piccolo Trumpet and Wind Ensemble” with the Indiana Wesleyan University Wind Ensemble and later performed the same work with the Peabody Conservatory Wind Ensemble.

Currently, Ganger serves as Principal Trumpet with the Symphony of the Lakes. He has previously performed with the Carmel Symphony Orchestra, Fort Wayne Philharmonic Orchestra, South Bend Symphony Orchestra, Alma Symphony Orchestra, Manchester Symphony Orchestra, and Marion Philharmonic Orchestra. As a soloist, Ganger has performed with the University of Akron Symphonic Band at the 2018 Ohio Band Directors Conference and the Indiana Wesleyan University Wind Ensemble at the 2013 IMEA Conference. He has also appeared as a soloist with East Lansing, Carrolton, and Jimtown High School Bands as well as the Indiana Wesleyan University Orchestra. As an educator, he has given masterclasses at numerous universities and presentations at the Indiana Music Education Association Conference and the College Music Society Pacific Southwest Conference.

As a chamber musician, Ganger has traveled to Greece with the Red Cedar Brass Quintet to perform at the Exploring Brass Conference. Red Cedar also performed with Grammy Award winning *Sones de Mexico*. In 2012, Ganger founded Exalt Brass, a brass quartet that performs eclectic programs. Under his leadership, Exalt Brass performed in various churches and venues including the Kennedy Center, and D.C. Jazz Fest. Exalt Brass has also been an artist in residence with the Boys and Girls Club of Greater Washington Teen Arts Performance camp and released two albums, “Silver Bells,” and “Exaltation.”

Ganger currently serves on faculty at Indiana Wesleyan University, Manchester University, and Taylor University. Previously he was on faculty at The University of Akron and Indiana University South Bend.

Ganger graduated from Michigan State University College of Music with a Doctor of Musical Arts degree in trumpet performance where he was a Teaching Graduate Assistant and a Graduate Fellow under the tutelage of Rich Illman and Justin Emerich. Ganger has previously graduated from Peabody Conservatory of The Johns Hopkins University where he studied with Josef Burgstaller, Phil Snedecor, Edward Hoffman, and David Fedderly and Indiana Wesleyan University where he studied with Tim Zimmerman.

Ganger is a Powell Trumpet Artist and performs on a Powell Custom B-flat Trumpet, C Trumpet, and Flugelhorn.

Horn: Michael Flanagin



Michael Flanagin brings 27 years of experience as a music educator to Indiana Wesleyan University. He has served as a music education professor within the IWU Division of Music since 2001. He directs the IWU Wind Ensemble and teaches private instruction in French horn, courses in computer applications, conducting, and supervises student teachers. Since 2016, he has served as chair of the IWU Division of Music. Flanagin's ensembles have been featured at the Indiana Music Educators Conventions in Indianapolis and Fort Wayne. They have performed in 25 different states and recorded five compact discs.

Prior to his service at IWU, Flanagin taught instrumental and vocal music in secondary public schools in Illinois and Indiana. He received his Bachelor of Music Education degree from Indiana University and his Master of Arts in Music degree from Ball State University. He resides in Marion, Indiana with his wife Sarah. He has two sons that are both graduates of IWU.

Professor Flanagin's passions are in the area of music teacher education and seeing music bring joy to students throughout the world. Flanagin has taken IWU students and alumni to serve at the Choma Academy of Music in Choma, Zambia. Through the art of music this academy works to meet the physical, spiritual, and educational needs of those individuals that have been orphaned through the HIV/AIDS epidemic.

Trombone: Sean Biehn



Sean F. Biehn was born in 1987, in New Jersey, and currently resides in Northfield, Minnesota. Mr. Biehn is a classically trained tenor trombone performer whom explores many different genres and styles of music and continues to explore his own unique sound as a trombonist. Currently, Mr. Biehn is teaching at Owatonna Public Schools as an elementary school music teacher. He has studied with Professor Ava Ordman at Michigan State University (East Lansing, MI) in pursuit of a Doctorate in Musical Arts in trombone performance. Sean Biehn has also studied with Thomas Hutchinson, Dr. Sean Reed, and Tyrone Breuninger. He has obtained a Masters of Music in trombone performance from New York University Steinhardt School of Music (NY, NY) and a Bachelors of Music in trombone performance and music education from Rowan University (Glassboro, NJ). He wishes to continue exploring the many techniques and sounds of playing the trombone while pursuing a professorship and performing in a professional setting.

In addition to Mr. Biehn's trombone endeavors, he has explored the writing area of music, composing and arranging music for orchestra, jazz groups, chamber ensembles, and student films. Mr. Biehn has been privileged to have one of his arrangements published by Cherry Classics Inc., which he recorded on his Senior Recital at Rowan University. Mr. Gordon Cherry mentions that, "the Adagio in G minor for Trombone and Strings is a wonderful arrangement of the work attributed to Tomaso Albinoni (1671-1751) and a beautiful live performance by the arranger, Sean F. Biehn." Mr. Biehn is currently working on publishing a few of his original compositions for brass choir and brass quintet.

Some of Mr. Biehn's accomplishments include performances with Morten Lauridsen, Sir David Wilcox, Tyrone Breuninger and Ava Ordman. He has also performed with the Philadelphia Youth Orchestra,

Haddonfield Plays and Players, New Jersey Philharmonic, Rochester Symphony Orchestra, Lansing Symphony Orchestra, Saginaw Bay Symphony Orchestra and was principal trombone of the 2011 Atlantic Brass Band NABBA champions. Mr. Biehn continues his study in composition and the art of playing tenor trombone.

Tuba: Dr. Bob Brewer



A native of Stuttgart, Arkansas, Bob had a distinguished career as Professor of Tuba/Euphonium and Music Education at Colorado State University at Fort Collins for 23 years. A recipient of Phi Mu Alpha's prestigious Orpheus Award for Music Education, Bob was nominated as an Outstanding Teacher at CSU three times. He holds a DMA and an MS in Music Education from the University of Illinois at Urbana-Champaign and a BME from Henderson State University. With several publications and a solo CD to his credit, Bob has appeared throughout the United States as a guest recitalist, clinician and adjudicator, also performing with Cheyenne Symphony Orchestra, the Colorado Symphony Orchestra, The Fort Collins Symphony, The Boulder Brass, The Denver Brass, Natural State Brass Band and with Tim Zimmerman and the King's Brass. Bob and his wife, Karen, currently reside in Bryant, Arkansas.

Dan Davis



Dan Davis is currently the Adjunct Instructor of Tuba at Tennessee Technological University in Cookeville, TN and the Visiting Instructor of Low Brass at The University of the South in Sewanee, TN. At Tennessee Tech, Davis' responsibilities include teaching applied lessons, coaching chamber ensembles, and playing in the Brass Arts Quintet, the faculty quintet in residence. Since 2017, Davis has been the principal tuba of the Bryan Symphony Orchestra, a regional orchestra in the Middle Tennessee area.

Originally from San Jose, California, Dan received his Bachelor of Music Education degree from Louisiana State University in Baton Rouge, LA and his Masters of Arts in Curriculum and Instruction with a Music concentration at Tennessee Tech University in Cookeville, TN. His primary teachers include Tony Clements, Dr. Joseph Skillen, and R. Winston Morris.

In his solo career, Dan has performed throughout California and in different parts of the country, including Louisiana, Texas, Arkansas, and New York. He has placed in the final round for both the LSU Concerto Competition and the Delta Symphony Concerto Competition. In 2016, he was awarded 3rd prize in the Great Composer's Competition, an international solo competition for brass and woodwind players. He has performed numerous masterclasses in middle schools, high schools, and universities around the world, including a masterclass at the Moscow Conservatory in Russia.

In March of 2017, Dan was offered the tuba chair in the internationally-acclaimed chamber ensemble "The King's Brass." This 9-piece sacred brass ensemble tours for around 20-23 weeks out of the year playing over 150 concerts at churches and performance venues around the world. Performing with this group has allowed Dan to play in 34 states and the Caribbean Islands.

Davis' professional associations include Pi Kappa Lambda and ITEA. Dan is proud to represent Miraphone instruments as a Miraphone Artist. He currently plays on a 1292 "New Yorker" CC tuba and a 1281 "Petuschka" F tuba.

Joe LeFevre



Joe LeFevre joined the Kansas City Symphony in 2018. Prior to this appointment, he was principal tuba of the Civic Orchestra of Chicago. LeFevre holds a bachelor's degree in tuba performance with an emphasis in music education from Michigan State University. LeFevre has studied with Phil Sinder, Gene Pokorny, Mike Roylance, Dennis Nulty, Deanna Swoboda, Jacob Cameron and Bill Short. He has performed as soloist with the Kalamazoo Symphony Orchestra, Michigan State University Wind Symphony and Civic Orchestra of Chicago. In addition, he has subbed with the Cincinnati Pops Orchestra, Detroit Symphony Orchestra, Santa Fe Opera, and Lansing Symphony Orchestra, and he was a Tanglewood Music Center fellow in 2016. LeFevre won the gold medal in the Student Division of the 2014 Leonard Falcone International Tuba and Euphonium Competition and the bronze medal in the artist division in 2015. In 2013, LeFevre was a member of the Michigan State Spartan Marching Band when they performed at the 100th Rose Bowl Game. LeFevre is a native of Kalamazoo, Michigan. In his spare time, he enjoys skiing, spending time with family and friends, and traveling. He is an avid sports fan and lifelong baseball enthusiast.

John Liebensperger



Born and raised in Southeast Pennsylvania, John received an Artist Diploma in tuba performance from the Yale School of Music and holds additional performance degrees from Temple and Georgia State Universities.

As an educator, John founded and directed a youth wind ensemble for the Community Music Scholars Program in Philadelphia. His belief that all people should have the opportunity to musical expression led him to create a low-brass studio for the El Sistema-based Play, On Philly! program and to work as a teaching artist in the New Haven Public School System as well as teaching at several music schools in Connecticut. John spent seven years on the music staff at Tenth Presbyterian Church in Philadelphia where he directed the Men's Choir and led the chamber orchestra and adult choir on numerous occasions. Most recently he served three years as Music Director at the Newtown Congregational Church in

Newtown, Connecticut.

His performance career two years touring across the United States as the tubist with The King's Brass and also recorded on the Summit label with the group. His active symphonic experience includes performing with orchestras including the Atlanta Symphony, Reading Symphony, Pennsylvania Symphony, North Carolina Symphony, Southeast Pennsylvania Symphony, Ridgefield Symphony and the Norwalk Symphony, to name a few. John is also a founding member of the Gold Coast Brass Quintet and works as the Operations Manager of the New Haven Symphony Orchestra.

Dr. David Porter



William Davidson (David) Porter is a retired CMSgt from The United States Air Force Band, Washington D.C. During his 24-year career there, he played tuba with The Concert Band, The Ceremonial Brass, and The Symphony Orchestra. He also made appearances with The Airmen of Note, The Singing Sergeants and various chamber groups such as The Dixieland Band, Tower Brass Quintet, and several other chamber ensembles.

Having grown up in Tennessee, David graduated from Alcoa High School in 1976 under the tutelage of Roy Holder. David has a B.S. in Music Education from Tennessee Technological University under Professor R. Winston Morris (1980), an M.M. in Tuba Performance from the University of New Mexico under Dr. Karl Hinterbichler (1982) and a D.M.A. in Tuba Performance at George Mason University (GMU) under Dr. Michael Nickens (2017). His other teachers have been Mr. David Fedderly, Principal Tuba, Baltimore Symphony Orchestra, the late Dr. Milton Stevens, Principal

Trombone, National Symphony Orchestra and currently Mr. Gene Pokorny, Principal Tuba, Chicago Symphony Orchestra.

Besides the USAF Band, David has performed as Principal Tuba with The New Mexico Brass Quintet and The New Mexico Symphony Orchestra and substituted with The Maryland Symphony Orchestra. He is currently Principal Tuba with The McLean Orchestra. His other performing experiences include many solo appearances with the USAF Concert Band and Chamber Series, touring with Tim Zimmerman and The King's Brass (2010-2015), with eurobrass (2013-present), with Camerata Brass Quintet, The King's Street Brass Quintet, The McLean Orchestra Brass Quintet, The National Brass Quintet and many other chamber and orchestra ensembles throughout the Washington DC Metropolitan area.

His very active teaching career of over 40 years includes collegiate classes and applied teaching, college clinics, high school band camps, sectionals and clinics, middle school and elementary sectionals and clinics. He currently teaches 35 tuba and euphonium students weekly from five different schools in Fairfax County, VA and has had students gain scholarships at over 16 different major universities. He is also on staff at GMU as adjunct Class Brass, Applied Tuba Instructor and Director of the Tuba/Euphonium Ensemble as well as on staff for "The Green Machine", the 280-member athletic music ensemble at GMU. David has taken the GMU Tuba/Euphonium Ensemble on five trips to perform twice at the 2015 and 2017 Northeast Regional Tuba Euphonium Conference, Ithaca, NY, once at the 2016 United States Army Band Tuba/Euphonium Conference, Ft. Myer, VA, then to the 2016 International Tuba/Euphonium Conference, Knoxville, TN and last year to the 2018 Mid Atlantic Tuba Euphonium Conference in Greensboro, NC. During the summers, David is on the faculty at the MasterWorks Festival, a Christian performing artist camp at Converse College in Spartanburg, SC.

David's professional memberships include the International Tuba Euphonium Association, American Federation of Musicians, Phi Kappa Phi, Phi Mu Alpha, National Honor Society, and Kappa Kappa Psi National Honorary Band Fraternity. His other interests include volunteering as a youth counselor and sound engineer at Fairlington UMC and exercising. David is married to wife, Judy, and they are parents to children Sandra (married to husband Greg with son Micah) and Bill (married to wife Emily with daughter Anna).

Alphabetic Listing

A Celebration of Carols for Brass Quintet
Abide with Me
Alleluia <i>from</i> Exultate Jubilate K. 165
Aria and Minuet
Baroque Brass (A Suite for Brass Quintet)
Blaze Away (March and Two Step)
Blue Skies
Canzon per Sonare #2
Chorale and Fughetta
Christmas Brass (Five Carols for Brass Quintet)
Colonel Bogey March
El Camino – Spanish March
Entrance of the Shogun
Es Wird Schon Gleich Weihnacht
Festivo
Franconian Suite
Hail the Conquering Hero
If Thou Be Near
Keefer Quickstep
Largo <i>from</i> Winter from the Four Seasons
Last Voyage of Queen Anne's Revenge
Majestic Mountain
March Militaire
Minisuite <i>from</i> Carmen
Mission: Secret
Mozart Moments
My Faith Looks Up to Thee
My Lord, What a Morning
Nautilus
O Little Town of Bethlehem
October Rain
Oh, When the Saints
Orinoco Cocoa
Pirates of the Caribbean
Pop Suite
Prelude and Fanfaronade
Puttin' On The Ritz
Rejoice, Ye Pure in Heart

Resurrection Brass
Rondeau
Sanctus
Simple Gifts
Siyahamba
Something Modal
Sonata No. 27 from "Hora Decima"
Soul Bossa Nova
St. Anthony Chorale
Stardust
Suite <i>from</i> Water Music
The Best of Henry Mancini
The Brass Hoppers Fanfare
The Heavens Are Telling
The Journey of Invention
The Siege
This Old Man Variations
Three Susato Dances <i>from</i> the Danserye
Triumphant
Trumpet Voluntary (Prince of Denmark's March)
Two Hymn Settings
Wedding Classics for Brass Quintet
When I'm Sixty-Four
William Tell Overture

Listing by Publisher

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A Celebration of Carols for Brass Quintet

Ten Christmas Favorites

Arr. by Lani Smith

Cost: \$35.00

Difficulty: Moderately Advanced

Whether it be for a performance in a recital hall, church, worship service, or a shopping mall, here are ten Christmas favorites in settings ranging from whimsical to elegant for brass quintet. Accessible for upper-level high school players and musically satisfying for seasoned pros, these settings promise to become a staple in brass quintet repertoire for many Christmas seasons to come.

Carols included: “Angels We Have Heard on High,” “The First Nowell,” “O Come, All Ye Faithful,” “O Little Town of Bethlehem,” “Joy to the World,” “Silent Night,” “Deck the Hall,” “Away in a Manger,” “Jingle Bells,” “We Wish You a Merry Christmas”

<https://lorenz.com/shop/instrumental/small-ensembles/a-celebration-of-carols-for-brass-quintet-2>

Trumpet 1

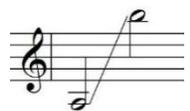


This compilation of ten Christmas Carols has varying difficulty levels depending on the piece. Overall this would be appropriate for intermediate to advanced high school brass quintets. Most of the pieces would be appropriate for intermediate quintets but some of them are more appropriate for advanced. If the pieces are all performed together, then endurance might be an issue. Each piece does not have substantial rest for the trumpets, so performing them all together might be difficult. Rhythms and fast passages are difficult for a few of the pieces, which is why they are considered more appropriate for advanced quintets. Overall, these are fun and exciting arrangements of classic Christmas carols.

Trumpet 2



Horn in F



There is a large discrepancy between each carol listed in this group of carols. Some of them are definitely harder than others. Throughout the work, the horn parts are extremely playable and do not push the outer limits of the instrument. Most horn players should feel comfortable playing in Concert G, but I have some concerns with “The First Nowell” which is in Concert D. This piece does not really belong, because this horn part is significantly harder than the rest of the pieces. This piece explores the top range, using dangerous T23 fingerings up high and a B5 at a mp level. This could cause some issues.

Trombone



The range of the piece is not difficult, even for an intermediate middle school trombone player. The key signature does not go beyond 3-4 sharps or flats. The piece is engaging, rhythmically, and provides a few melodic passages for the trombone player. A challenge for an early intermediate trombone player may be the double tonguing required in Deck the Halls and Jingle Bells. In addition, some of the pieces have multiple key changes and time changes. These changes require the player to make quick changes and adapt to the rest of the group, creating a higher level of brass quintet performance.

Tuba



This is a set of ten traditional Christmas Carols of varying degrees of difficulty from fairly easy to quite difficult. Practical use of this piece will not likely require performance of all ten at once so the group and coach can and should pick and choose those which fit the group best. In general, high range should not be an issue for a good high school tuba player with the exception of an entrance on high Ab in “The First Nowell” which must be delicately played at mp. “Deck the Hall” and “Jingle Bells” are written in quick time Dixieland style which will require the tubist to also serve as time keeper in the absence of drums. A strong sense of time, rhythm and syncopation is an absolute must. (Bob Brewer)

Abide with Me

Traditional

Arr. by David Marlatt

Duration: 3:30

Cost: \$15

Difficulty: Medium

This beautiful hymn has been arranged to feature all the members of the brass quintet. This arrangement opens with a short introduction then proceeds through several verses. Each verse is scored differently for interest with the melody wandering throughout the ensemble.

The dynamic from the supporting four players must be below that of the lead player so the melody can be heard clearly at all times.

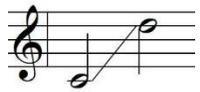
There is also a version of this available with organ accompaniment.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ22127>

Trumpet 1



Trumpet 2



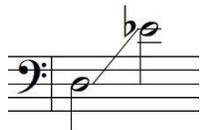
This arrangement of *Abide with Me* by David Marlatt, would be a great piece for an intermediate to advanced middle school trumpeters. The range should be accessible for most middle school students and endurance should not be an issue. The piece is a little longer than some middle schoolers might be used to but there are rests in the middle of the piece that should be enough. Almost all of the rhythms will be accessible for middle school students. The biggest key to this arrangement is musicality. Students will need to play together and phrase together for this arrangement to work. Overall, this would be a great piece for an emerging middle school brass quintet.

Horn in F



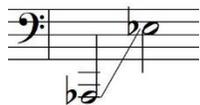
This piece seems straightforward with some chances for the horn player to get the melody. There are no real concerns as it stays in the concert key of E-flat. On occasion, you have a chance to play a B natural. Slurring seems fairly simple and while there are a few leaps, nothing is too difficult.

Trombone



The key signature is not difficult for middle school students. Some students may have difficulty with the upper register above the staff but most of the piece is within one octave. A few of the eighth note passages may be difficult for beginners. Most of the tongue slurs are within one or two positions away and in the direction that the slide must move. There are only two slurs, in the beginning of the piece, in which the performer might have difficulty connecting the notes due to the larger intervals.

Tuba



This piece is a nice, straight forward chorale style in Concert Eb. The tuba plays the bass brass role throughout and will need to be aware who has melody and balance accordingly. Insist on absolutely even eighth notes so they match with the other moving notes in the group. The dynamics are all mezzo which allows room for the group to experiment with rubato of those dynamics. (Bob Brewer)

Alleluia *from* Exultate Jubilate K. 165

By Wolfgang Amadeus Mozart (1719-1787)

Arr. by David Marlatt

Duration: 2:25

Cost: \$15

Difficulty: Medium

This is one of the most popular soprano arias ever written. With its flowing scale passages and brilliant upper register work, it makes a great trumpet feature! Exultate Jubilate, a motet for soprano and orchestra, was a three-movement work with this famous Alleluia as the grand finale.

The motet as a whole is rarely performed in its entirety but this Alleluia is still often performed.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ2068>

Trumpet 1



Trumpet 2



In my opinion, the trumpet parts from this arrangement of *Alleluia* would be appropriate for intermediate to advanced high school trumpeters. The second part is not nearly as difficult as the first though, so if you have an advanced trumpeter playing first, you could have a lower level to intermediate player performing the second part. There are a few reasons why I believe it is appropriate for intermediate to advanced performers. First, there are runs within the first trumpet part that are difficult because of the tempo and use quite a bit of the range of the trumpet. There are also extended techniques used in the form of trills and grace notes. The overall range of the first part can be difficult for high school students as the high C does not occur until near the end (some high school students may have issues with endurance). While the first part is difficult, the second part is not nearly as hard. I would suggest that intermediate to advanced high school trumpeters play these parts. It is a fun arrangement of this piece so the students should enjoy it!

Horn in F



Alleluia will challenge the player a bit more with some complex rhythms (dotted-eighth, sixteenth, as well as groupings of sixteenth notes) and lots of accidentals throughout. The length of the piece and the complexity of the rhythms will push the edge of some intermediate players, but should still be playable by most students in high school and some stronger junior high hornists.

Trombone



This piece has a faster tempo, which would require good slide technique on the trombone. The key signature works well for a beginning trombone player. The only accidentals in the piece, according to key signature, are A and E natural, which are both 2nd position on the trombone. The most challenging aspect of the piece is the amount of varying accents. This is why a beginning trombone player would have more difficulty with control and knowledge of each accent.

Tuba



The importance of introducing young tubist to the delicacy inherent in the performance practice of the Classical era is massively beneficial. Therefore, Marlatt's Mozart arrangement should be highly considered as being up to the task. Tuba students will benefit from maintaining rhythmic and nuanced eight note repetitions. Although the range and technical requirements are minimal, the true reward is in presenting the many dynamic and articulation contrasts throughout. Students would do well to listen to various recording of the original composition before beginning study of this arrangement. Most middle school students would find Marlatt's arrangement rewarding. (John Leibensperger)

Aria and Minuet

Alessandro Scarlatti

Arr. by Clair W. Johnson

Cost: \$5.95

Difficulty: Level 3

Additional parts included: Trombone (Horn substitute), Baritone (Trombone substitute)

<https://www.halleonard.com/product/viewproduct.action?itemid=04479733>

Trumpet 1



In my opinion, this arrangement would be appropriate for intermediate to advanced middle school students. The biggest concern that I have is endurance. There are no full measure rests for either trumpet part. While the piece overall is short, there are repeats and some middle school students may struggle with playing it all the way through. Range and rhythm should not be a problem on second trumpet but first trumpet might need to be played by an advanced middle school student (depending on their range).

Trumpet 2



Horn in F



With only an octave range and firmly in the key of B-flat, there are many chances to work on articulation and musicality. The piece would be nice for a 2nd to 3rd year player to work on musicianship and technique.

Trombone



The Lento is a nice tempo yet the accidentals prove to be troublesome for an intermediate trombone player. The trombone player requires good ear intonation in order to place each note within the quintet chord structure. The road map is a feature which may be confusing for intermediate and beginning trombone players. The range of the piece is not difficult yet there are larger leaps up to an octave. The Moderato section has more accents and at a faster tempo. A few of the marked rit. would require the quintet group to be in sync with each other if there is no conductor.

Tuba



Idiomatically, this arrangement sits quite well on any tuba. One of the most difficult aspects of tuba playing to teach is full and consistent note lengths and phrases. The *Aria* movement offers a short and digestible presentation of a solid melodic bassline. Students should be encouraged to see beyond each measure to accomplish the overall phrases. It is paramount that the breath marks are not interpreted as phrase indicators. In contrast, the *Minuet* should focus on articulated clarity. The tendency will be to incorrectly approach the *forte* indications as heavy instead of full. With the optional octave indications this work becomes recommended to advanced elementary through high school students who possess the music theory to handle the accidentals and rhythms. There is much music to be made in this piece. (John Leibensperger)

Baroque Brass

A Suite for Brass Quintet

Arr. by Charles Evans

Cost: \$24.95

This five movement suite of Bach and Handel masterpieces is a diverse and practical resource for brass quintets in church or on stage. Whether performed in its entirety or as individual selections, this book features exquisitely adapted and scored arrangements that are soon to be beloved by your quintet and listeners alike.

Pieces included: "Rejoice, O My Spirit (Bach)," "Christ Lag in Todesbanden (Bach)," "My Spirit Be Joyful (Bach)," "Thine Is the Glory (Handel)," "Hallelujah Chorus (Handel)"

<https://lorenz.com/shop/instrumental/small-ensembles/baroque-brass>

Trumpet 1

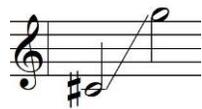


Trumpet 2



This compilation of five separate baroque pieces, would be appropriate, in my opinion, for intermediate to advanced high school students. The difficulty level for each of these pieces vary slightly but overall, they should be accessible for most high school trumpeters. There are certain pieces that might be more difficult because of endurance and rhythm but overall these pieces are easily playable. Some lay in the upper register but they should be playable by an intermediate or advanced student. These are fun, short arrangements that would be great to use when talking about the Baroque era.

Horn in F



There is a distinct difference in difficulties between each movement, but as a whole, I would have a solid high school group play this work. The horn explores many key areas with accidentals through the range of the horn. Sixteenth note runs are fairly common, but are in keys that seem to fit well under the fingers. The Hallelujah Chorus may require some double tonguing depending on the tempo taken by the ensemble. There are several difficult runs in the piece as well.

Trombone



The piece contains multiple selections of works and most of them stay within the middle to upper register. This would require a more advanced trombone player with more endurance in the upper register of the instrument. The sixteenth note patterns in Christ lag in Todesbanden requires excellent slide technique and single tonguing agility. Rhythmically the piece is challenging yet for a more advanced player the piece is rhythmically interesting.

Tuba



Bach transcriptions are an important diet for and instrumentalist. Evans arrangement is a thorough interpretation of a handful of brass quintet staples. Movements one and four are the easiest of the collection and are appropriate for most middle school tuba players. Movements two, three and five pose certain technique requirements that can be easily navigate by first practicing valves alone with a metronome. Most advanced student brass quintets would find this collection useful and worth every moment of preparation.
(John Leibensperger)

Blaze Away (March and Two Step)

Arr. By David Marlatt

Duration: 3:30

Cost: \$15

Difficulty: Medium

Blaze Away is a great march which was first published in 1901. It was written for concert band/brass band on march cards as well as versions for piano, organ, guitar, and even banjo band!

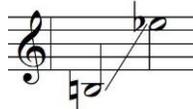
<http://www.enpmusic.com/details.php?CatalogueNo=BQ14406>

Trumpet 1



Similar to other marches in this catalogue, the main determining factor within the difficulty of this piece has to do with the tempo. There are many tricky passages (fingerings) as well as rhythms that will be difficult for some high school students. If the tempo is taken as written it would be appropriate for advanced high school students. If taken slower, it would be appropriate for intermediate high school students. Range is not an issue with this piece and I don't think endurance will be an issue either because of the length. There are minimal rests for the trumpets so some high school students may struggle with endurance but most should not. This piece would be appropriate for intermediate to advanced high school students.

Trumpet 2



Horn in F



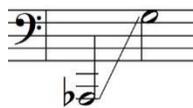
This part is a typical horn part for a 6/8 march. There is a short spot for the horn player to take the lead and the fingerings are a bit tricky as this section is full of accidentals, including C-flats. A solid horn player should have no difficulties playing this part.

Trombone



Being a quick march with multiple repeats requires an advanced trombone player. There is a larger range of dynamics and many accents. The 6/8 time signature creates a rhythmic challenge for intermediate trombone players. The 4 flats in the key signature along with accidentals such as Fb, are for more advanced players. The range is not difficult yet the arpeggiated leaps in one position require command of the instrument overtones.

Tuba



Abe Holzmann's march remains largely intact in Marlatt's arrangement. The quintet version is both energetic and an excellent study in march form. Young tubist will enjoy the numerous moments of melody. There are two main potential pitfalls for a young student: wide leaps in the trio and multiple accidentals that must be observed. It may be beneficial to condense wider octave leaps as a first step to learning the march. The brisk tempo, six-eight time signature, and accidentals lend this march to be most comfortable in the hands of any high school student. (John Leibensperger)



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Blue Skies

Irving Berlin

Arr. by Jeff Jarvis

Duration: 3:25

Cost: \$12.50

Difficulty: Grade 4

<https://www.jwpepper.com/Blue-Skies-Brass-Quintet/8602342.item#/submit>

Trumpet 1



Trumpet 2



“Blue Skies” arranged by Jeff Jarvis is a great version of the jazz standard. In my opinion, this would be appropriate for intermediate to advanced high school trumpeters. The first part will probably need to be played by an advanced high school trumpeter because of the range. Endurance might be an issue for students as there are not many rests throughout the arrangement. The rhythms are not too difficult but the tempo is brisk. If students have not performed a swing chart, this might be another difficulty. Overall, this fun arrangement would be appropriate and enjoyed by intermediate and advanced high school students.

Horn in F



This is a jazzy work that is always good for your young horn players to be exposed to. While the piece might not look difficult, it has some difficult leaps (glissandi), and at the fast tempos, this swing feel will be challenging. The meter changes will also cause some difficulties within the ensemble.

Trombone



This piece has various syncopated rhythms and is littered with accidentals and accents requiring an advanced trombone player. The swing feel of the piece must be conveyed by the performers in the quintet and unified. The range of the piece is not difficult with the exception of a few upper register notes. There are multiple glissando effects within the piece, which an advanced trombone player would have to know how to treat each glissando. They should look for alternate positions if possible and know where to break the note and continue the glissando effect. The melodic sections of the piece are mostly stepwise which helps with slide technique during a fast piece.

Tuba



This is a nice arrangement of Irving Berlin’s well-known song. The tuba part is written in a swing style with more than just a little nod to jazz string bass. There are more syncopated entrances than downbeats. For some tuba players reading fast swing comes easily but not for me personally. If you have a tuba player that is reading this style for the first time, then remember the saying about judging a fish by its ability to climb a tree. Give your tuba player a chance to learn this part alone before turning it loose with the whole group. Go very slow, mark the distinctions between the front half of the beat verses the back half of the beat and gradually become comfortable with swing. THEN bring in the rest of the group. (Bob Brewer)

Canzon per Sonare #2

Arr. by David Marlatt

Duration: 2:50

Cost: \$15

Difficulty: Medium

Canzoni were pieces composed for various combinations of instruments and various sizes of ensembles. This particular work was originally for four oboes and four bassoons. The actual instrumentation of many of Giovanni Gabrieli's canzoni is not known, mainly because these pieces were designed for an ensemble of non-specific instruments. They were often performed combining oboes, violins, trumpets, trombones, gambas, and many others. The most famous set of Gabrieli canzoni was his *Sacrae symphoniae* (1597). Included in these 16 works is the famous *Sonata piano e forte* which links the canzon and the sonata.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ21111>

Trumpet 1



Gabrieli works have become a staple within brass quintet and brass ensemble repertoire. The difficulty within this work occurs because it is polyphonic. Students who have not played rhythmically independent parts may struggle with this piece. The players will have to be able to count well and know the other parts for this piece to be successful. This arrangement is accessible for advanced middle school and high school students (depending on their range) compared to other arrangements of this work. Endurance should not be a factor within this arrangement because there are short rests throughout within both of these parts. This piece would be suggested for advanced middle school and most high school students.

Trumpet 2

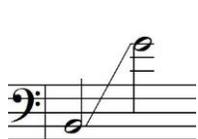


Horn in F



While there is nothing inherently difficult about this piece, it is harder than it looks. There are a lot of leaps and arpeggios that could prove to be difficult at a quicker pace. The student should have a solid grasp on finding the correct partials to play this piece.

Trombone



Most of the Gabrieli works are considered advanced or for collegiate level players however advanced high school students should be able to perform this piece. The cut time and tempo of the piece creates interesting syncopated rhythms, especially since some of them cross over into another measure. The accents and drastic dynamic changes are crucial in order for this piece to be performed well. The eighth note passages require fast single tonguing with control. The range is not difficult for advanced players.

Tuba



It is never too early to introduce young brass players to the music of Gabrieli. Marlatt has created a decent tuba part in his arrangement of the beloved *Canzon Per Sonare #2*. Once the two most technically challenging "licks" are in one's ears and fingers the tubist has essentially overcome the trouble sections of his/her part. However, it is a safe assumption that the most difficult aspect of this work is not the individual parts but the compilation of all five voices. The independent and polyphonic nature of this Canzon demands careful attention to the rests and studious dedication to not rush whole and dotted-half notes. Truly advanced middle school students would find this to be quite a challenge, but a challenge that is well worth the effort. (John Leibensperger)



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Chorale And Fughetta

Johann Sebastian Bach (1685-1750)

Arr. by Richard Fote

Duration: 2:20

Cost: \$9.50

Difficulty: Grade 3

Released by Kendor 40 years ago, this established standard for developing quintets helps players develop their intonation, phrasing and blending skills since technical demands are very modest.

<https://www.kendormusic.com/cc6/18720.html>

Trumpet 1



Trumpet 2



This arrangement of *Chorale and Fughetta* done by Richard Fote is a great piece for an intermediate to advanced middle school quintet. The quintet may have some difficulties playing the fugue if they have not experience doing so in the past. The parts in the chorale are considerable easier since they are playing with each other and not independently. The ranges are easily accessible for middle school students and endurance should not be an issue as this piece is short and includes ample rests.

Horn in F



The first movement is not difficult in terms of range or notes, but there are concerns with intonation, as the student will have T12 combinations (typically sharp) moving to G# (T23 combination). These notes can often be difficult to fit in the chord of the ensemble.

Trombone



The range of the piece is not difficult for intermediate trombone players. The lower 7th position B natural may be difficult for some players due to the length of their arm. They may need the F attachment in order to perform this piece comfortably especially in the Marcato section of the piece. Drastic dynamic changes and accidentals are the challenges in this piece. The trombone player must have control in all positions of the instrument.

Tuba



J.S. Bach brass arrangements offer unique challenges for students and professionals alike. Phrasing, intonation, style, and endurance are the most common hurdles. It is difficult to recommend Fote's baritone part as acceptable for student level tubists. The part sits in the upper register of any contra-bass tuba (CC & BBb) and the lack of rests paired with several accidentals would prove exhausting and tone would certainly suffer. However, students who are comfortable with either F or Eb tubas will find this to be a very satisfying exercise for the instrument. Theoretically, the part could be played down one octave (which would also function as a fantastic rehearsal technique), but at the expense of altering the voicing of the chorale. A serious high school tuba player, baritone, or bass trombone student would make the most likely fit for the part as it currently exists. Another option would be to perform the work as a sextet and have both octaves covered by a baritone and bass voice. (John Leibensperger)

Christmas Brass

Five Carols for Brass Quintet

Arr. by Charles Evans

Cost: \$19.95

From festive to sublime, these carol settings for brass quintet will enhance any Christmas concert or worship service. They are fresh, varied and accessible for most school, church and community ensembles.

Carols included: “Ding, Dong! Merrily on High!”, “Infant Holy, Infant Lowly,” “He Is Born, the Divine Christ Child,” “Still, Still, Still,” and “Rise Up, Shepherd, and Follow”

<https://www.lorenz.com/instrumental/small-groups/christmas-brass> (No longer sold by the Lorenz Corporation)
Available for purchase here: <https://www.amazon.com/Christmas-Brass-Five-Carols-Quintet/dp/0893288209>

Trumpet 1



Trumpet 2



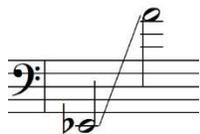
Similar to the other grouping of carols, these five arrangements vary in difficulty levels. Overall, these would be accessible for an intermediate brass quintet. The rhythms are not too difficult and endurance should not be an issue. The difficulty with these five carols is that some of them are not as well known so the students might not be able to learn them as quickly. If you're looking for some festive music for your high school quintet, this would be a good choice.

Horn in F



The first piece, while not looking difficult, jumps to a high A above the staff and automatically pushes this to a grade 4 piece. The key areas, key changes, and tricky rhythms solidly make this a piece for high schoolers. A horn player should not get bored playing these different movements.

Trombone



The Eb below the staff requires an F attachment. If the player does not have an F attachment then they must lip the note down from E in 7th position. This note alone, raises the level of difficulty in this piece along with the overall note range. There are multiple key changes, up to 6 flats or 2 sharps. The tempo changes are drastic and precise creating a challenge for the quintet to stay together and alert. Rhythmically it is not challenging for more advanced players.

Tuba



Charles Evans, *Christmas Brass*, provides a fresh and accessible take on the student level Holiday brass quintet genre. For the tuba, each of the five movements provide unique challenges that range from subtle articulation exercises, melodic interjection, and perhaps most challenging: constant subito tempi alterations, which would become constant road-blocks for young students. The primary tonal areas rest in familiar middle school keys except for a brief visitation to Eb minor in the final movement. Practicing each movement under tempo is highly recommended. If the work is to be judged in its entirety it would be most comfortable recommended for either a highly advanced middle school student or high school tubist. (John Leibensperger)



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Colonel Bogey March

Arr. by Arthur Frackenpohl

Duration: 3:25

Cost: \$17.95

Difficulty: Grade 4

Originally written by Kenneth Alford shortly after the start of the 20th century, Frackenpohl has done a masterful job scoring this tuneful march favorite. Everyone is called upon at one time or another to contribute melodic material, and use of the optional snare drum part definitely enhances the military flavor of the piece.

Optional Snare Drum

<https://www.kendormusic.com/cc6/18738.html>

Trumpet 1



Trumpet 2



There are two factors within this piece that will determine the difficulty level. Endurance and tempo (which are nearly tied together). The second trumpet part stays low for most of the piece while the first part stays within the staff and does not go very low. There are a few rests for the trumpets but not as many as other, similar, marches. The difficulty is directly tied to the tempo. I would consider this to be a high school level piece but depending on the tempo it is either appropriate for intermediate or advanced high school students. If taken at the written tempo, this is appropriate for advanced high school students because of the speed of rhythms and a few tricky passages (related to fingerings). If the piece is taken at a slightly slower tempo then it would be appropriate for intermediate high school students. Because the piece is so short, endurance should not be an issue for most high school students. Overall, I would suggest this piece for intermediate or advanced high school students.

Horn in F



This is a march that will give the horn player some very fun parts (which is often unusual). There are sections of fanfare, melody and counter-melody as well as some “oom-pahs”. This well-known march will work for both festival situations as well as within the community. This is another Frackenpohl arrangement that is well-written and will be liked by your students.

Trombone



A fast-paced march with multiple repeats and leaping slurred passages, creates a more difficult piece for intermediate trombone players. Accidentals like A sharp require enharmonic knowledge from the performer. The fast triplet passage in the middle of the piece requires rhythmic and slide control. The legato sections create a challenge due to the larger interval leaps. This piece is for advanced trombone players yet could be attempted by intermediate players.

Tuba



In this famous march the tuba, absent any percussion, is the time keeper. Dynamics are terraced and wide; from fortissimo to piano and raise the melodic phrase endings by at least one level when they occur. The tuba and trombone have the melody at the break strain (bar 69) in typical march fashion. Sustain the long notes and exaggerate the accents. The tendency will be to rush the last time through and the tuba must hold tempo. (Bob Brewer)

El Camino - Spanish March

By Ryan Meeboer

Duration: 2:00

Cost: \$15

Difficulty: Easy

El Camino (The Road) is a Spanish march composed in the traditional style of a *pasodoble*. This piece is fast paced and energetic from start to finish and sounds more complicated than it seems.

The melodic content is primarily comprised of call and response figures. Following the powerful introduction, the 1st trumpets and horn introduce the first melody at measure 21. The 2nd trumpet and trombone then take over at measure 37, before the trombone and tuba finish the opening section at measure 53.

The backgrounds throughout give the impression of an offbeat feel through the use of syncopated rhythms. Be sure the rhythms are played accurately and completely in sync to keep the beat steady and moving.

The trio provides the most interesting and challenging content. At measure 103, the piece brings back the introductions, which dramatically slows down the music into measure 118. Although the tempo is to drop, the music is to remain as strong as possible. From here, the music is to slowly increase to its original tempo to end the march. Rehearse this section carefully to become familiar with the change in tempo so the group can play completely in time from measure 111 to the closing.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ11353>

Trumpet 1



The trumpet parts within *El Camino* are not too difficult but endurance might be an issue for younger players. I would suggest this piece to intermediate elementary players or even advanced. Most students at that level are used to only playing short etudes or pieces from a method book and not two minutes' worth of music. The length of the piece does not concern me as much as the fact that the second part only gets one full measure of rest at a time and this occurs three times total. The first part has a few more rests but not a lot. The rhythms are not too difficult and are repetitive so rhythm should not be an issue. The range should be appropriate for first or second year trumpeters (depending on their growth in range). If your trumpeters have strong endurance, I would highly suggest this quintet.

Trumpet 2



Horn in F



The horn player will play common Spanish march rhythms with an occasional lead part. This should not be difficult for an average high school horn player or strong junior high player.

Trombone



The note range is not difficult for intermediate or advanced trombone players. The tempo changes and accelerando at the end of the piece challenge the quintet to perform in sync without a conductor. The accidentals are crucial in portraying the overall effect of the march. The trombone player should approach the march with a light tone instead of a heavy and harsh tone. Not a challenging piece yet the boundaries can be pushed dynamically and in tempo.

Tuba



El Camino is in many ways a stereotypical visitation to the “oompa” role for which ever tuba player must be well versed. The highly repetitive nature of the part means that the entire work, which is quite short, can be taught and easily retained. The performance indications “lead” and “not lead” although well intentioned, are neither helpful or necessary. There are plenty of intricate details that can be focused on (accents, dynamic contrasts, and melody presentation) should the tubist become otherwise bored with the part. Ryan Meeboer has created a tuba part which would be not only highly accessible for most any middle school tuba player, but would also be well received. (John Leibensperger)

Entrance of the Shogun

By David Marlatt

Duration: 1:35

Cost: \$15

Difficulty: Easy

In ancient Japan, the shogun were the military commanders appointed by the emperor. Grand and regal, when a shogun appeared to the public, there was a sense of awe and power at this warrior leader. Flanked by armies of samurai warriors, their power was obvious and their respect was demanded.

This whole piece is built using a major pentatonic scale (you can demonstrate this by playing just the black keys on the piano). This is what gives this piece its distinctive sonority and set of harmonies.

Be sure to make a style difference between the regal entrance at the beginning (then again at 33) and the warrior like accents at bar 17. This is the army – the army of 1000s of samurai warriors willing to do whatever their commander asks of them.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ14408>

Trumpet 1



This is a great original piece written by David Marlatt for beginning brass quintets. The range of these parts should easily be accessible for elementary players, including first year trumpet players. There are clear articulation markings throughout the parts which might be difficult for some players but is a great opportunity to teach students how to approach these articulations correctly. The first trumpet does slur over a harmonic series break, which might be difficult for first year players but should be attainable for second year players and above. There are short rests throughout and the piece is very short, so endurance is not a concern on this piece. I would highly recommend this piece for a beginning brass quintet.

Trumpet 2



Horn in F



This piece will challenge a junior high player with some distinctions between slurring and staccatos. The range is fairly limited and should allow the player to focus on musicality and technique. I like the fact that the music is very clear in letting the player know where they have the lead.

Trombone



The key signature and tempo are not difficult for beginning trombone players. The note range does not go above a major 6th. The challenge of the piece is understanding the different accents and accomplishing the slurred passages verses the staccato passages. An easy, short and exciting piece for beginning trombone players. Great for beginning brass players that are interested in forming their own group or in this case, a brass quintet.

Tuba



David Marlatt's Entrance of the Shogun sits perfectly on any BBb tuba. Most advanced elementary school tuba students with a solid low Bb and eight note recognition would find this work both appealing and manageable. Teachers who are interested in exercises that enforce student's ability to control the open partials between Bb and F on a BBb tuba would also find this useful. The primary challenge for a young tubist would be to differentiate between the staccato, full value notes, and slurs. Try having students play various passages with contrasting articulation to address this issue. (John Leibensperger)

Es Wird Schon Gleich Weihnact

Traditional

Arr. by Peter Knudsvig

Cost: \$33.00

Difficulty: Level 2.5

This medley of German Christmas melodies was written for Reckenze Brass's annual SchmidtBank Christmas concert series. It uses three German Christmas songs, *Lasst uns froh un munter sein*, *Es wird schon gleich dunkel* (from which the title, with a slight twist, is taken) and *Morgen Kinder wird's was geben*.

In the initial verse of *Es wird schon gleich Weihnacht*, both trumpets are asked to play into the bells of the horn and tuba respectively while the tuba and horn players wiggle their valves up and down to create a mandolin-like sound effect. In the final song, *Morgen Kinder wird's was geben*, the famous Hallelujah Chorus from Handel's *Messiah* is thrown in for a good measure. Except for the second verse, this melody should be performed in a playful manner.

Additional parts: E-flat Horn, B-flat (treble clef) Baritone, E-flat Bass (treble clef), E-flat Bass (bass clef)

<https://www.halleonard.com/product/viewproduct.action?itemid=44004723>

Trumpet 1



This arrangement includes some challenging parts for the trumpet. In my opinion, it would be appropriate for intermediate to advanced high school trumpeters. The range of the parts are pretty extensive. The second trumpet has a wider range than the first trumpet. Both parts switch to flugelhorn for part of the piece and are instructed to place their bells on the tuba and horn bell while playing. Rhythmically, there are a few measures that include syncopation but other than that the rhythms are fairly simple. There are rests throughout the part so endurance should not be an issue. My biggest concern in the arrangement is the range. Student also may not have experience playing a flugelhorn which should be approached differently than a trumpet.

Trumpet 2

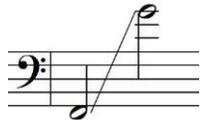


Horn in F



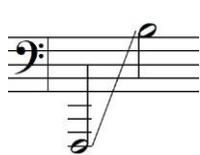
This work has some tricky leaps for the horn player. Finding some of the C#'s (T23 combinations) will be a struggle for some players. The other difficult thing is the changing of meters throughout. With good coaching, a strong junior high group or average high school ensemble should be able to be successful with this work.

Trombone



The most challenging aspects of this piece are the time signature changes. In some sections, the time signature changes every measure or every other measure. The range is beyond two octaves yet not difficult for advanced high school trombone players. The key signature is placed well for trombone players. There are a few tempo changes which creates difficulty without a conductor. Overall a challenging piece for advanced high school trombone players.

Tuba



In *Es Wird Schon Gleich Weihnacht* the tubist is called upon to act as both bass and baritone. The primary challenge is the two and a half octave range (F1 to B3) accompanied with multiple octave jumps. Additionally, students may find the instances of mixed meter less than intuitive. Tuba students the possess the upper register control needed for this work would most likely find the remainder of the part slightly mundane. There is still value in offering this to those who might benefit from visiting a work which contains a wide tessitura. It is crucial that students hear the part clearly in their head to not rely on feel to reach the upper register. Knudsvig's arrangement is therefore best suited for a high school or highly advanced middle school tubist. (John Leibensperger)

Festivo

By James Curnow

Cost: \$19.95

Difficulty: Intermediate

This brief, energetic festival or concert opener was commissioned by Wright Brass of the Air Force Band of Flight, WPAFB, Dayton, Ohio. It features all of the wonderful characteristics so familiar to those who enjoy the dexterity, flexibility, high energy, rhythmic contrast and drive of brass quintet music.

Optional Percussion part included

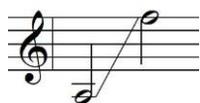
<https://www.halleonard.com/product/viewproduct.action?itemid=44003281>

Trumpet 1



This is a challenging but exciting quintet that would be appropriate for intermediate to advanced high school students. There are some difficult rhythms that won't be a challenge for these upper level students but middle school students will struggle, especially at the marked tempo. There are numerous accidentals but the range does fit well for high school students. Endurance should not be an issue as there are rests scattered throughout the part. This would be a great piece if you are looking to challenge a high school brass quintet. While this piece is difficult, it is accessible for high school students.

Trumpet 2



Horn in F



Festivo includes several instances that will demand a strong use of double tonguing. It also contains some tricky fingering combinations from Measure 36 – 54. The student will need to articulate and play out on the lower ranges as those parts could get lost.

Trombone



The range is not difficult for advanced high school trombone players yet the double-tonguing passages require more advanced playing. The syncopated rhythms are challenging and the dynamic range is extensive. There are many accents throughout the piece and some of the passages cross the entire note range for the trombone part. The tempo is moderate for advanced players.

Tuba



Festivo is an outstanding challenge for high school tuba players that are showing promise in their playing. This piece gives the tuba the chance to be the spotlight through rapid sixteenth notes and an expansive range. The range will also be a difficult task for some at first, reaching a high Bb and high Gs and As consistently. However, it is attainable. In some areas of the piece, double tonguing may be needed as well presenting a challenge and learning experience for the player. Be sure that the sixteenth notes, both slurred and tongued, are kept even. Slow practice will prove effective for clear and full value sixteenth notes. Slowly increase the tempo to the final tempo marking. (Joe LeFevre)

Franconian Suite

Arr. by Peter Knudsvig

Cost: \$37

Difficulty: Level 3

Franconian Suite is a set of four dances based upon traditional folk melodies from a region in Germany called Frankenland (Franconia). I have tried to do more than simply state the melodies in their original form but have still retained the folk-like quality of the melodies.

In *Polka*, I combined two melodies of different dances – a polka and a Rhinelander. Then I added a Sousa-like transition and a final ‘break’ strain to give the piece a bit more zaniness (the final strain should start slowly and accelerate to the end). In *Da Schmieds Jakob* I stayed close to the original waltz melody, adding only a key change along with several canonic episodes and a coda for completeness. In *As Kunnela* (the Franconian nickname for ‘Kunigund’), I tried to depict a drunk walking home from a Gasthaus after a night out with his friends. Every few steps or so, he stumbles, taking an extra step in the process, which explains the occasional 5/8 bar. To accentuate his misstep, I incorporated a Franconian/Bohemian folk instrument called a Teufelsgeiger (devil’s fiddle) which is a kind of percussion instrument. If it is not available, a whip played by the tuba player should do the trick. The last movement, *Gergla* (the Franconian nickname for George) contains an optional vocal solo to be sung in Franconian dialect. In addition to being an extraordinarily beautiful region of Germany with a wonderful tradition of folk cuisine, beer and of course music, Franconia has its own special dialect which is part of the charm and ‘flavour’ of the region. Should the vocal solo be performed, no special care should be given in pronouncing the text authentically. After listening to numerous arguments between Franconian natives concerning correct pronunciation, I have come to the conclusion that there is no single ‘authentic’ rendering of Franconian dialect: it varies greatly, depending on which part of Franconia you are from, how much beer you may have consumed when trying to speak it and/or how much beer you may have consumed when trying to understand it.

A final comment: musicians, especially classically trained ones, often make the mistake of playing folk music in a careless instead of carefree manner. Simply being aware of this difference should serve as a guide to a convincing performance of *Franconian Suite*.

Additional parts include: E-flat Horn, B-flat Trombone (treble clef), E-flat Bass (treble clef), E-flat Bass (bass clef)

<https://www.halleonard.com/product/viewproduct.action?itemid=44006591>

Trumpet 1



Trumpet 2



In my opinion, this piece is suitable for advanced high school or college students. There are a few reasons why I have come to this conclusion. First, the second trumpet uses piccolo trumpet during the first movement. Piccolo trumpet is rarely played by high school students. This part could be played on a B-flat trumpet, either as written or up the octave. Another factor within this piece is that it is four movements long. It can be difficult for high school students to play such a long piece with varying tempi, keys, and styles. High school students may be able to perform just a movement or movements from this piece but the ranges, endurance, and style will still be deciding factors.

Horn in F



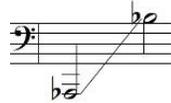
This piece looks like it could be fun for the horn player! The player will be challenged rhythmically by the 1st, 3rd and 4th movements. There are some difficult runs that will take some practice. The horn player gets to sing in German for 1 line within the 4th movement.

Trombone



Overall, a challenging and advanced piece for high school trombone players. The Polka is fast and covers a wide note range. There are drastic dynamic changes and accents on almost every note, minus the Da Schmieds Jacob section. The Polka has multiple key changes and fast single tonguing or double tonguing. The time signature changes in As Kunnela create a challenge for advanced players. This is an exciting piece with many challenges for the advanced trombone player.

Tuba



Many standard brass quintet pieces last around 15-20 minutes, and this piece is definitely approaching that time frame, preparing players mentally to focus on the piece at hand and stay “in the music” for the whole piece. This piece covers much of the technical range abilities of most high school tuba players. Things presenting challenges in this piece are the entrances on pitches higher in the tessitura (third and fourth movements) as well as the mixed meter in the third movement. To work on the upper register entrances and difficult intervals, have the player sing the part (while playing the notes on a keyboard), buzz the part, and finally play the part. (Joe LeFevre)

Hail the Conquering Hero

Arr. By David Marlatt

Duration: 3:10

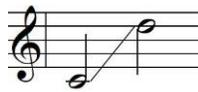
Cost: \$15

Difficulty: Easy

In the shadow of the glory of Messiah from the pen of George Frederic Handel (1685-1759) came Judas Maccabaeus. This was an oratorio written in 1746, inspired by the English victory at Culloden. This version of the famous Hail the Conquering Hero opens with a solo trumpet, gradually adds voices and builds in dynamic, then the sound drops to a solo tuba which starts the building again.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ2187>

Trumpet 1

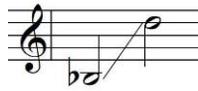


This arrangement should fit well for elementary students. Most elementary trumpet players should be able to play the range that is required for this piece. This would be a great arrangement to use for beginning brass quintets. Unlike some other pieces, there are plenty of staggered rests throughout in both parts. The only concern that I have is that there are multiple key changes along with accidentals. Some elementary students may struggle with this but it should not be a big issue. There is a ritard at the end that their coach/director will have to help them work through. Overall, I would highly suggest using this piece with a beginning brass quintet.

Trumpet 2

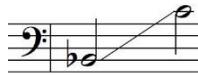


Horn in F



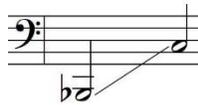
This looks like a good contest piece for your 7th or 8th grade brass quintet! While not challenging in terms of notes or rhythms, there are 2 key changes and chances for your players to really shine.

Trombone



The range of the piece is just over one octave and within the staff for most of the piece. Rhythmically, the piece is not challenging yet the tempo may be pushed to a more challenging and faster tempo. At a moderate tempo, this piece is great for intermediate trombone players. The piece may be a bit fast for beginning trombone players due to the eighth note passages and control of the slide.

Tuba



This piece is a chance for your students to become familiar with another brilliant composer. This part serves as the bass line for a majority of the piece, however there is a solo line in the middle where the player can play out. The challenge in this piece is creating a musical bass line with barely any markings. Let your student be creative; have them find ways to add direction, phrasing, dynamics, and articulations that are influenced by the music happening around them. Have the rest of the players play their parts while the tuba player listens so they can come up with an idea of how to support the other parts. (Joe LeFevre)

If Thou Be Near

Arr. by Walter Beeler

Duration: approx. 3:00

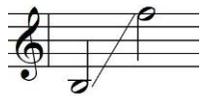
Cost: \$6.99

Difficulty: Level 3

Additional parts include: Trombone (Horn replacement), and Baritone (Trombone replacement)

<https://www.halleonard.com/product/viewproduct.action?itemid=4479736&subsiteid=1>

Trumpet 1



The most demanding aspect of this piece, for trumpets, is that there are no rests. The range, and rhythms are fairly easy for high school students to achieve but it may be difficult for them to play the whole piece without rest. This part includes a few thirty-second notes which might need attention for students that have never encountered them. The first trumpet also has a trill which might be something new for high school students. These aspects are things that students can overcome. In totality, this piece will help students work on endurance, phrasing, and dynamics. Depending on the students' level, this piece is very accessible for high school students.

Trumpet 2



Horn in F



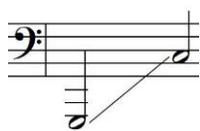
This piece will challenge your horn player because it tends to be on the low side. Encourage your horn player to explore some alternate trigger fingerings on the low side to allow some of those lines to be heard. Also, plan to spend some time on the student getting the feel of the trill in measure 13. This is a great piece of music that should be explored by students!

Trombone



This piece is rhythmically difficult yet since the tempo is moderate, the piece is reduced to an intermediate level. The range is not difficult for intermediate trombone players. There are a few solo passages for the trombone, which requires confidence in their part. There are many dynamic contrasts which requires control over the tendency to be loud on the trombone. The slurring technique and slide technique required in this piece are a challenge for the intermediate player.

Tuba



Walter Beeler was teaching and writing at a time when it was very common for beginning tuba players to play Eb tuba which is higher than the BBb tubas of the typical high school band. The upper notes, written in smaller notation, are for that instrument. BBb tubas should play the larger, bottom notes. The long, low phrases will test the breath capacity of younger and older players alike but it is wonderful practice for tone and intonation while at the same time giving players a chance to work on fourth valve combinations. If you don't know already, it's time to learn that 2-4 combination for low B-natural a note that will be horribly sharp. (Bob Brewer)

Keefer Quickstep

By Kevin Kaisershot

Duration: 1:50

Cost: \$15

Difficulty: Medium

Keefer Quickstep (Keefer being the nickname given to the composer's son Keith) was written in the style of the many quickstep marches contained in the American Brass Band Journals from the time of the American Civil War era. With its flashy runs and up tempo, up beat persona, it is the perfect complement to any festive occasion and/or celebration.

Lightning fast fingers and double-tonguing are on the menu to successfully navigate this foray into fun and frippery

This work is a part of a growing series of original pieces by this talented composer. Many of these titles are already found on contest lists throughout the country.

These like-instrument ensemble works are designed to be performed by junior high and high school level musicians. They are ideal for use in festivals and competitions as well as in concerts, church services and other special events. All pieces are melodically and rhythmically creative with all parts being interesting and suitable for difficulty. (Easy-Medium, Medium).

Besides their use as like-instrument pieces, they are all interchangeable and will work with any combination of the brass or woodwind instruments (flute, clarinet, saxophone, horn, trumpet, trombone, and tuba. This means that any non-standard combinations of instruments will have access to these terrific works.

Other titles in this series:

Elegy, Scherzo Diabolique, Novelette, Danse a la Gigue, Modern Day Madrigal, Rondeau Gracieuse, Moments Majestique and Musical Tag.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ23140>

Trumpet 1



Trumpet 2



Keefer Quickstep is a fun piece for brass quintet. There are a few things that concern me with this piece though. First, there are no rests for the trumpets but the piece is under two minutes long so depending on the level of player, this may not be an issue. The second and largest concern I have is the tempo. If this piece is played up to tempo, it will be difficult for middle school and some high school students. A few of the passages have difficult scales that a lot of students will have difficulty fingering at the written tempo. With that being said, this piece can be taken at a slower tempo to allow for more students to be able to access it. The range of the piece would make it appropriate for most high school students. The first trumpet part does go fairly high in portions. I would suggest this piece to high school students. Some middle school students might be able to play it at a slower tempo.

Horn in F



At quicker tempos, double tonguing will be extremely important to the success of this piece. The work falls very well under the fingers of your young horn player as the chords spelled out are simple and easy to hear.

Trombone



This piece is a lower level intermediate piece for the trombone player with the exception of the double tonguing or fast single tonguing. The note range is just above the staff and stays there throughout the piece. This is not a difficult piece. It all depends on how well the trombone player can single or double tongue the faster passages.

Tuba



This quick little piece is a great supplement to the march you may be preparing for festival. The part is downbeat heavy with the occasional flashy embellishment. The difficulty in this piece will be the timing and precision of the sixteenth notes as well as the road map. The tendency for the sixteenth notes will be for the player to play them early or "jump on them" so to speak. The faster notes will be anticipated so much so that the player may get excited and play them early resulting in a time issue with the rest of the ensemble. Practice with a metronome and drop the beats. For example, set the metronome at quarter note equals 126 with downbeats and eighth notes; then drop the eighth notes; then have the metronome beat once per bar; then once every two bars, etc. until the player has an internal grasp on the tempo. (Joe LeFevre)

Largo from Winter *from* the Four Seasons

Arr. by David Marlatt

Duration: 1:45

Cost: \$15

Difficulty: Medium

Antonio Vivaldi (1678-1741) is best known as a composer of concertos. He wrote over 200 concerti for various instruments. For many years he was the music director at a private school and it was here he wrote a large number of concerti for his students. This concerto, originally for strings, is a typical work of Vivaldi's, demonstrating his gift for "tune". It is his melodic material that burns such pieces as the Four Seasons into the memory of musicians and non-musicians alike.

This is a solo for the tuba. The use of cup mutes provides a unique colour under the soloist. The horn doubles the melody at times and should balance with the soloist.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ26231>

Trumpet 1



Trumpet 2



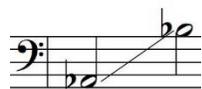
This arrangement of *Largo from Winter from the Four Seasons*, as stated in the composer's notes is a tuba feature. The trumpets will need cup mutes for this arrangement. The trumpet parts on this piece would be accessible for advanced middle school or high school students. These parts are very repetitive which should allow the students to learn the piece fairly quickly. As far as endurance, there are no full measure rests in this piece but the length is under 2 minutes long so endurance should not be an issue but it will depend on the level of the player. The parts stay at a piano dynamic with staccato articulations throughout the whole piece which might be difficult for younger players but this would be a great opportunity for them to work on their soft, short playing.

Horn in F



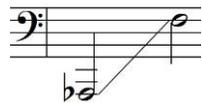
Slow tempos tend to cause issues in the area of phrasing and breath support. I think this would challenge a young horn player, but the piece would also work well for an experienced (more mature) ensemble.

Trombone



This piece is very slow and just over an octave within the staff. Having four flats may be a challenge for beginning trombone players yet the rhythm and note range are not. There is only one dynamic in the entire piece, which should be changed so that there is some contrast. A cup mute may not be available for all beginning trombone players or middle school music programs, so they may use a hat or cloth hat over their bell to create the effect. Overall, the piece is good for sight reading purposes for beginning trombone players.

Tuba



This is an outstanding piece of music and the arrangement includes an active tuba part. The part has a substantial range and requires the player to play in all registers of the tuba. Encourage your student to listen to the original version of the piece before playing. Have them focus on the parts in the orchestra that closely resemble theirs. How can they make the part interesting? The part lacks any phrasing or dynamic markings. Encourage your student to work with the other parts in creating convincing phrases. Try many different ways of phrasing! (Joe LeFevre)

Last Voyage of Queen Anne's Revenge

Arr. by David Marlatt

Duration: 3:00

Cost: \$15

Difficulty: Easy

Queen Anne's Revenge was the final ship sailed by Edward Thatch, also known as the pirate, Blackbeard. Recently, there have been some archaeological expeditions to find the remains of the sunken ship, all of which is somewhat reflected by this piece.

To give the "Pirate-like" feeling to the music, it has been composed in 6/8 time, as have many pieces about pirates. It opens with a scale pattern to give the listener the feeling of being on the rough seas sailed by pirates. The introduction is to be intense to draw the listener into the music.

The main body of the piece is made up of AABA form, passing the melody between several instruments and growing more intense in dynamics, articulation, and rhythmical figures throughout. Countermelodies are also introduced later in the form to add to the intensity.

The middle of the piece is a slow moving, chorale-like section in 4/4 time, which is used to represent the demise of the ship and its crew. It is to be played as legato as possible by all players to create the somber emotion.

The piece ends by returning to the main section in 6/8 time and the original intensity to reflect the discovery of the ship in its water grave (or Davey Jones' Locker).

<http://www.enpmusic.com/details.php?CatalogueNo=BQ28287>

Trumpet 1



Trumpet 2



This is a fun arrangement of Ryan Meeboer's *Last Voyage of Queen Anne's Revenge*. The range of these parts are easily accessible for elementary and middle school trumpeters. The varying tempo options should make the rhythms and melodic lines also accessible for elementary and middle school players. The only difficulty might be endurance. Depending on the ability of the players, they may struggle with playing this piece. There are two reasons why I believe this to be true. First, there are only two instances where the first trumpet is able to rest for three full measures. Secondly, the piece is three minutes long. Some students, may struggle with playing for this amount of time. The second trumpet part contains enough rest for elementary students to be able to play it. If you have a first trumpet player that has good endurance, this is a great piece for a beginning brass quintet with plenty of educational opportunities.

Horn in F



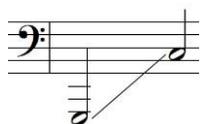
This piece is not very challenging for your horn player as long as they have a pretty quick tongue. The range is very easy and you spend most of your time accompanying the rest of the ensemble. The trick with this piece is having the students read the road map and keeping the style uniform throughout the ensemble.

Trombone



This piece is for lower level intermediate trombone players. The range is an octave and a half and mostly within the staff. There are a few accents yet in obvious points of the piece. The time signature and eighth note passages may be challenging for the trombone player. The road map is challenging to beginning performers and beginning quintet groups.

Tuba



The tuba part in this work is relatively straightforward: mostly dotted quarter and dotted half notes with the occasional eighth note run. This is a good piece to introduce triple meter with. The main challenge in this part is the switch between 6/8 and 4/4 time signatures. Creating an activity for the student to internalize the switch between the two time signatures may be helpful. Having the student play continuous eighth notes in each time signature separately, then in succession will help them internalize the pulse. (Joe LeFevre)

Majestic Mountain

By David Marlatt

Duration: 2:00

Cost: \$15

Difficulty: Easy

This piece depicts the power, majesty and beauty of a mountain. It opens with the mountaineers trudging up the steep slopes – the climb is difficult and treacherous. But then the climbers reach a great plateau, several kilometers high and look at the great expanse. What they see before them is awe inspiring, breathtaking – they feel as though they are on top of the world. With this emotional lift they continue on climbing, higher and higher up Majestic Mountain.

To get the maximum effect while performing this piece, the stylistic differences must be exaggerated – short shorts, accented accents and then smooth, connected playing. This is a great work to focus on these articulation differences. Bar 22 is the arrival at the plateau – a smooth, connected and grand sound is required here. This is quickly changed by the punctuated fanfare-like figures at 26-33. Bar 34 sees the return of the smooth, slurred feel. Bar 57-58 is another spot where the style must change to get the best result – long full value *tenuto* half notes at 57 then accented ones at 58.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ15419>

Trumpet 1



Trumpet 2



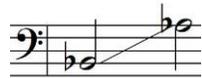
This is a great work for a beginning brass quintet. I would suggest that the trumpet parts are accessible for advanced elementary and beginning middle school players. The main reason is endurance. While this piece is only two minutes long, some students may struggle with endurance depending on how much they practice/play. In elementary school, most students only play for 30 seconds to a minute at a time. The range and rhythm are very accessible for beginners as long as they are used to performing/playing a 2-minute-long piece with minimal rest. The second trumpet part has some rests but the first trumpet only has one full measure. I would still suggest using this as an introductory piece for students wanting to play in a brass quintet.

Horn in F



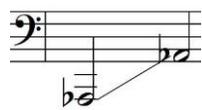
There is very little challenging about this work, but it does give the horn player a chance to focus on articulation and accents.

Trombone



The note range and rhythm of the piece is great for a beginning trombone player. The challenge for most beginning trombone players is alternating between 1st and 6th position notes. There are a few instances the trombone player will run into this issue. There are a few basic accents in the piece, which will challenge the beginning trombone player. Overall, a moderate tempo and easy note range.

Tuba



This piece is great for beginning tuba players in that it stays within a consistent range that includes most of the notes that players will learn first. The rhythms are challenging enough for a beginning player without being over complicated. The one downside about this piece is that it requires the player to play almost the entire piece; there are only 3 bars of full rests. The low Ab near the end may be challenging for some players but is by no means out of reach. Pay careful attention to the different articulation markings and how this piece can aid in teaching the difference between staccatos, slurs, accents, tenutos, and no markings at all. (Joe LeFevre)

March Militaire

Arr. by David Marlatt

Duration: 1:30

Cost: \$15

Difficulty: Easy

This popular melody will prove to be a good piece for a young and developing quintet. The range and technical requirements are not too great and the tempo can be increased as confidence does. The melody is in the upper three voices and each voice has the lead, they should play soloistically. There are huge dynamic contrasts and the most should be made of these differences.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ2189>

Trumpet 1



Trumpet 2



This march would be a great introductory piece for a brass quintet. The range should be appropriate for elementary and middle school students. Endurance might be an issue for some students, since there are only 3 full measure rests for both trumpet parts, but the piece lasts under two minutes so most students shouldn't have a problem. There are some accidentals that occur which might be an issue for some first-year students but the scalar motion of the lines should make them easy for most students. Overall, I would highly recommend this march for beginning brass quintets.

Horn in F



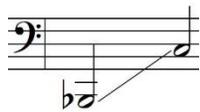
This would be a really good work for your strong 7th or 8th grade quintet! It gives the chance for your horn to take the lead in measure 31. It is important that your students understand staccatos and accents and they need to have some experience with chromatics.

Trombone



The note range is just beyond an octave which suggests this piece might be too difficult for the beginning trombone player. A second-year trombone player would be able to play this piece. The tempo may be a challenge for lower level intermediate trombone players. There is a good range of dynamic contrast yet there is not much note contrast.

Tuba



This piece is another good example of how you can introduce your brass players to famous composers. The rhythms of the part aren't terribly difficult, however that's where the challenge comes in. How do you make a bass line of whole notes, half notes, and quarter notes exciting? Be sure that your student focuses on the decrescendos and crescendos written as well as dynamics, but have them be creative, too. Encourage them to always be "going somewhere" by adding a sense of direction to phrases. Listening to the other parts will assist in this. (Joe LeFevre)

Minisuite *from Carmen*

Arr. by David Marlatt

Duration: 5:05

Cost: \$15

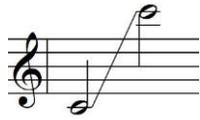
Difficulty: Medium

Carmen by Georges Bizet (1838-1875) was (and is!) a very popular and successful opéra-comique in 4 acts. Although he is best remembered for Carmen, he was a brilliant pianist and wrote many works for keyboard as well as songs and church music.

The instrumental music from the opera was organized into two Orchestral Suites and both are frequently performed to this day. This piece selected for this Minisuite are Argonaire (interlude before Act IV), Séguédille (Carmen's aria) and the famous Les Toréadors (theme from Prelude to Act I).

<http://www.enpmusic.com/details.php?CatalogueNo=BQ9949>

Trumpet 1

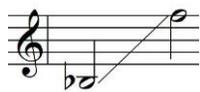


Trumpet 2



This arrangement of pieces from Carmen would be a great piece for an intermediate to advanced high school brass quintet. Since the piece is around five minutes long, endurance might be an issue for some high school performers, especially because of the amount of rests. The key and tempo changes will also be difficult for some high school players. The melodic lines can be difficult as well but are well arranged. Students need to also know how to trill well on the trumpet. The range is fairly advanced for high school but range is something that varies from player to player. If you have a group of intermediate to advanced players, this would be a great piece to challenge them.

Horn in F



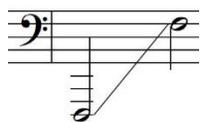
While the range will not stretch your horn player, the piece causes some challenges. There are multiple spots with 8th and 16th note runs that will require some work. The work is full of time changes and there are some very tricky leaps that will challenge your player's fingers as well as ears.

Trombone



These excerpts from Carmen have many tempo changes and repeats within the work, which is challenging without a conductor. The dynamic contrast is abrupt, changing frequently. The note range is not challenging for advanced trombone players yet the double tonguing and rhythmic variations are challenging. There are multiple passages with a solo or soli indicated which requires the trombone player to be confident during those passages. The piece is a challenge for advanced high school quintets.

Tuba



Nice to see a well-known suite displayed with so many variations of development! This tune has plenty of thrilling techniques available for the tuba player such as double tonguing, two octave range, solo passages, and extreme dynamics. In particular, the moving arpeggios and interval leaps help the tubist with exercising their flexibility of the harmonic series. The double tonguing could be challenging as it is quite fast in the middle low register. As well, the dynamics will need to be exaggerated to offset the resonance of the tuba covering the other solos. Because this is a suite, the whole ensemble will have to analyze transitions for smoothness. Style will need to be listened to from a vocal recording in order to capture the true essence of the ambience. (David Porter)

Mission: Secret

By Ryan Meeboer

Duration: 2:40

Cost: \$15

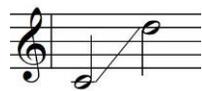
Difficulty: Easy

Mission: Secret is a classic spy tune written using a 12-bar blues form. It mostly comprises of a catchy bass line riff with a simple, sustained melody over the top. The tuba is to remain consistent throughout the entire piece, as it creates the drive for the song. Although short solos are written in the trumpet and trombone from measures 57 through 70, these may also be improvised using an C concert blues scale (C Eb F F# G Bb). Super Spy!

Optional Drum Set

<http://www.enpmusic.com/details.php?CatalogueNo=BQ29331>

Trumpet 1

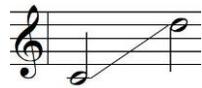


This high energy piece would be great for a beginning or intermediate brass quintet. Endurance should not be an issue since there are staggered rests and the piece is fairly short. There are a few slurs over a harmonic series break and a few accidentals which might be difficult for first year student. There are many educational opportunities within this piece including a D.C. al Coda and other articulations that students might not have interacted with. The optional drum set part is an exciting addition to this piece. I would highly recommend this piece for a beginning or intermediate brass quintet.

Trumpet 2



Horn in F



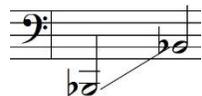
This work can be used to get students used to reading jazz articulations. While there is nothing difficult about this piece within the horn part, it is important to teach how to read common articulation in the jazz realm.

Trombone



An energetic piece for an intermediate brass quintet with a fast tempo. The trombone part is one octave and stays within the staff for most of the piece. The challenging aspects are the rhythms and the accents. There are a few glissandos but they do not have an ending pitch, so it is up to the performer.

Tuba



In a word, this music is cute! The title lends itself to drawing the listener in and the tuba part adds a driving and forward motion as if on a mission. The easy range of one octave and repetitive style make this a great piece to do for crowd pleasing fun and supportive bass line pleasure. In the same vein, the tuba player will need to keep track of their measures so as not to accidentally skip a line. Add to that the occasional syncopated rhythm, which allows the music to be broken up some, but can catch the player off guard. (David Porter)

Mozart Moments

Wolfgang Amadeus Mozart (1756-1787)

Arr. by James Haynor

Duration: 4:00

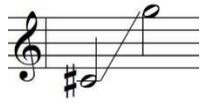
Cost: \$15

Difficulty: Medium

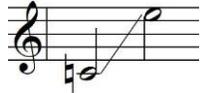
Mozart was a prolific (more than 600 works) and influential composer of the Classical era. Over his short life of 35 years, Mozart established himself as among the most enduringly popular of classical composers. *Mozart Moments* brings to the brass quintet literature a medley of some of his most charming music. *Exultate Jubilate: Alleluia* (1773), *Rondo Alla Turca* (1783), *Clarinet Concerto: Movement II* (1791), *Eine Kleine Nachtmusik: Menuetto, Rondo and Allegro* (1787) all combine to bring to any audience a delightful sampling of the most famous music ever written.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ11354>

Trumpet 1

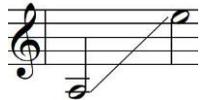


Trumpet 2



This arrangement, in my opinion, would be appropriate for intermediate to advanced high school trumpeters. There are key changes for each of the different pieces incorporated into this piece as well as tempo changes that occur throughout the work. Some of the rhythms will be tricky for some high school students. Endurance might be an issue for some students but there are a few measures of rest throughout the piece. The overall range should not be an issue. This would be a fun quintet for most high school students.

Horn in F



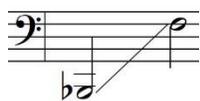
This medley is a great introduction to some of the major works of Mozart. The horn parts have some tricky elements (16th notes on Rondo alla Turca), but overall it is not very hard. Watch the 16th note triplets on Eine Kleine Nachtmusik, so that the horn part is brought out in the low range of the instrument.

Trombone



The tempo changes are abrupt and would be difficult without a conductor for an intermediate brass quintet. The note range for an intermediate trombone player is not challenging yet the eighth note passages might challenge their slide technique. The key signatures are comfortable for trombone players and there are not many accidentals. This is a great piece for an intermediate group.

Tuba



Good to see some music of from the Classical era brought to life in brass music! This piece has an abundance of style to learn for the different highlights of the Mozart music library. Although the music back then did not always have good dynamic markings, the arranger has added in several markings to accentuate the linear line and help the music not to be boring. The range is set at 1.5 octaves and the all flat key signature is sure to help the tuba player with the performance. This piece will need for the tubist to listen to the Mozart selections in the piece in order to bring the correct flare and mood into the music. Tempo changes are sudden and will need to be led by the tubist for group integrity. (David Porter)

My Faith Looks Up to Thee

Arr. by Alan Lohr

Cost: \$12.95

Intermediate

<https://lorenz.com/shop/instrumental/small-ensembles/my-faith-looks-up-to-thee-3>

Trumpet 1



This short, fun arrangement of “My Faith Looks Up to Thee” would be appropriate for advanced middle school and beginning high school brass quintets. The only concern that I have is the range of the first trumpet part. Most middle school trumpeters would be unable to play up to a high B-natural. The piece is short, but does not have much rest for the second trumpet part. Rhythms should not be an issue with this piece. Overall, outside of range, this piece should be accessible for middle school brass quintets.

Trumpet 2



Horn in F



This arrangement of this classic hymn is scored well for the horn. The horn part is constantly moving, using slurs, movement by step and by leap, as well as clear dynamics. The ritardandos are used throughout and should be good for your ensemble. While this piece could be played by a young group, it would also be appropriate for an older group that might need something to play at their church.

Trombone



This piece contains many dynamic changes and a few rit. to add contrast to the tempo. The note range is not challenging for an intermediate trombone player. Some of the accidentals might be challenging for sight reading purposes. This piece would be best for lower level intermediate trombone players.

Tuba



When a hymn can be made to sound expressive and stimulating, then the audience can be led to pay attention to the music as well as recall the words. Such is the case with this hymn arrangement with its varied key changes, two octave range in the tuba part, plethora of dynamics, and ever-changing bass line. The challenge will be the large interval jumps and the range extending to C above the staff. Moreover, the dynamics have shadings that need the player to be able to crescendo and decrescendo smoothly and tastefully. Also, the slurring of the descending solo measures 27-28 are indeed difficult and require a great deal of dexterity from the player. (David Porter)

My Lord, What A Morning

Arr. By David Marlatt

Duration: 4:15

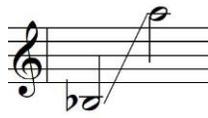
Cost: \$15

Difficulty: Medium

Spirituals have found their way into the standard repertoire of vocalists and instrumentalists. The lyrical tunes combined with the powerful message they tell affect us all. This arrangement is a horn feature. It opens with the horn alone, adds more voices and grows in excitement and energy then resolves to a quiet and peaceful conclusion.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ21107>

Trumpet 1



This arrangement, as stated in the program notes, is a horn feature. The trumpet parts are fairly easy and would be appropriate for advanced middle school or early high school students. The ranges are accessible (with the exception of a high A in trumpet one) for middle school students. The difficulty comes with the tempo changes. In most cases, the trumpets are the ones to dictate the tempo changes, including cutting off from a fermata. Some middle school and even high school students may struggle at first. This is a very accessible arrangement for advanced middle and high school students.

Trumpet 2



Horn in F



The arrangement of this spiritual is going to push your horn player to play higher notes and stay in the upper range for a long period of time. Some of the leaps are difficult, but should fit well under the fingers.

Trombone



The note range in the upper register just above the staff would be challenging for lower level intermediate trombone players. Most of the tempo changes are free and up to the group interpretation. There are not many dynamics and there are only a few accidentals. This would be a great piece to sight read for intermediate players with and without a conductor.

Tuba



The spiritual genre is indeed a wonderful palette for brass music, and this piece offers a spectrum of colors for the listener. The tuba part has a beautiful ballade bass line in the beginning, then moving to a pulsing rhythm in the middle and end and ending with the famous Dixieland style walking bass line in the end. The restricted range of one octave contributes to the ease of listening to the piece and helps the other players focus on their melodic parts. The performer will need to be enormously sensitive to the warmth and soulfulness of the spiritual style and display that temperateness as a supportive role to the melodic and harmonic lines. Furthermore, the tuba player will need an innate sense of *accelerando* and *ritardando* to lead the group effectively. (David Porter)

Nautilus

By David Marlatt

Duration: 3:00

Cost: \$15

Difficulty: Easy-Medium

The *Nautilus* is a fictional submarine found in Jules Verne's novel *Twenty Thousand Leagues Under the Sea*. The sub, and its crew, sail to many places in the world's oceans from the Antarctic ice shelves to the Red Sea. They have many adventures and encounter mysterious creatures of the deep including a battle with a giant squid. This piece describes the various exploits of the ship and its time at sea.

There are several unison passages and many unison rhythms throughout this piece. Be sure to match articulation style and length of note so the players can sound like one.

At bar 13 there is a unison rhythm but at a quieter dynamic, so control is required. The melody introduced in bar 16 should be played very smoothly.

Everyone plays smoothly and sustained at bar 33. This contrasts the section following which is introduced by the low voices. Short, clearly defined pitches are required throughout this section. There are some biting dissonances in bar 46. Don't shy away from these – that will make them all more effective.

Bars 56-63 is still short and punctuated but at a *piano* dynamic. This must be quiet but intense.

After the three higher voices set up the background rhythm at 64, the low instruments get their chance at the smooth melody introduced in bar 16.

Bar 76 is another powerful unison where all voices must match in articulation and length of note. Layers are added, including a Middle Eastern inspired line, before driving to a decisive ending.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ15420>

Trumpet 1



Trumpet 2



For almost the whole piece, the trumpets are together rhythmically. The range of the parts is appropriate for elementary or middle school students depending on their ranges. The only concern I have with this piece is that the most rest the trumpets get is four measures. While there are other rests throughout the piece, endurance may be a problem for beginners. Middle school students should be able to play this piece without endurance being an issue. In the first part there are slurs that go across a harmonic series break. This might be difficult for middle school students but it should not be a big problem. This piece will help students work together as well as work on their phrasing, rhythm, and dynamics. This is a great piece for advanced elementary and middle school students.

Horn in F



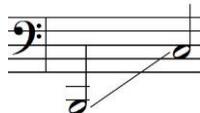
This work tends to be very repetitive for the horn player. While the piece should not be too hard to learn, the part will tend to bore your young student.

Trombone



Some of the eighth note passages would be challenging to an intermediate trombone player yet the note range is not as challenging. There are many accents and slurred passages to watch for in this piece. Most of the piece has stepwise motion with the exception of the opening statement. There is a variety of dynamic contrast and the rhythmic syncopation can be challenging. The key signature is great for trombone players.

Tuba



Every tuba player needs to learn how to play a rock beat, and this piece will allow them to learn the suitable style and not have too many difficult rhythms. The music has just enough repetition for laying down a driving beat, yet has enough variance in the middle and end to warrant a peek in the interest of the audience. With a range of a ninth, the tuba player can sit comfortably in the "rock" seat and enjoy the sound of the bass range brought to existence. The occasional syncopation will be something to watch for since it is rare and interrupts the palpitating down beats. The rock style needs more than just strong down beats—it also needs about three different lengths of notes that will animate the rhythm. Advanced High School Level. Elementary Level for professionals. (David Porter)

O Little Town of Bethlehem

Arr. by Lloyd Larson

Cost: \$19.95

Built around a brass quintet nucleus with piano accompaniment, this series is designed to provide practical yet creative resources for church musicians. The arrangements in this series are crafted by some of today's leading arrangers, and they are worthy considerations for preludes, offertories and general service music. They are accessible for most church, school and community brass ensembles.

https://lorenz.com/shop/instrumental/small-ensembles?ProductID=Tlc_5637155898

Trumpet 1



Trumpet 2



This short, fun arrangement with piano accompaniment would be appropriate for intermediate middle school and beginner high school brass quintets. The range should be easily accessible as well as the rhythms used. Endurance should not be an issue either as there are multiple full measure rests throughout the piece. If you're looking for a Christmas piece and are able to use piano accompaniment, this would be a great choice for a middle school brass quintet.

Horn in F



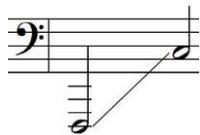
This work will challenge your freshmen horn players. The player is exposed to some higher ranges while also exploring a glissando. Your player will also have the opportunities to play out and occasionally get the melody.

Trombone



The piece has a great range for dynamic contrast. The trombone part has a solo towards the beginning and contrasting sections for legato and marcato tonguing. The range and rhythms are not challenging yet the focus should be on intonation and blend within the quintet. This is always a Christmas favorite and would be a nice addition to any brass quintet during the holiday season.

Tuba



When relating this song to the tuba player, it is justifiably simple and poetic like the hymn. The part is written for Trombone II and/or Tuba so there are octaves written in for the trombonist. If on tuba, the range is not hard, but it does go down to low G below the bass clef staff. The notation does not have slurring or legato marked, but the tuba player will be wise to use much legato and connected descending phrases. This song is a great training device for ballad and meditative style by mixing articulation with length of note. Breathing is a huge factor for making this piece sound expressive. There are adequate phrase endings to breathe, but the tuba player will need to listen to group melody and place the breathing in caring places for the best impression. (David Porter)

October Rain

By Vince Gassi

Duration: 2:05

Cost: \$15

Difficulty: Medium

Everyone needs a warm fuzzy when the leaves turn color and the crisp autumn air comes our way. Just imagine curling up by the fireplace with a cup of hot cocoa and a warm blanket and you're in the perfect mood for the soft edges of October Rain. The rich harmonies and poignant melody of this easy ballad will chase all of your troubles away.

This piece includes an optional drum set part.

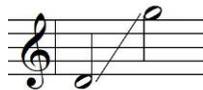
Vince Gassi Jazz Brass Quintet Series

This is a series of original tunes for standards brass quintet and optional drum set. All pieces are at the Medium level and are approachable by most quintets. The charts are in a variety of styles (latin, swing, blues, etc.) with more new music coming out all the time. These pieces are written by talented composer and educator Vince Gassi. His knowledge of jazz combined with his interest in writing accessible music for students, community players and professionals make this series appealing for all brass quintets.

Pieces in the series include: All For One, Dorian Blue, Fred's U-Fix-It, Free Bird Seed-500 Yards, Hip Fingers, October Rain, One For the Money, Orinoco Cocoa, Sailing and 24/7.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ26256>

Trumpet 1



Trumpet 2



“October Rain” is a slow ballad that would be appropriate for advanced middle school and high school brass quintet. While there are no full measure rests for the trumpets, the length of the piece is around two minutes so endurance should not be an issue. The range should be easily accessible for middle and high school trumpeters. A flugelhorn is suggested for the first trumpet but this piece could be played with a B-flat trumpet instead. The rhythms are not too difficult but there are a lot of quarter note triplets. Most middle and high school students should be able to play this rhythm. This is a great slow ballad that students will enjoy playing.

Horn in F



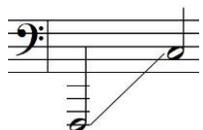
This piece will expose your ensemble to a jazz ballad and your horn player will be playing drag triplets throughout. These are difficult for many young musicians. The limited range and short length of the piece, make this one that your junior high students should be able to play.

Trombone



The note range is within a perfect 5th, which is not challenging. The slow ballad is easy yet the triplet passages may be a challenge rhythmically for beginners. There are a few key changes yet all of them work well for the trombone. This piece would be great for focusing on intonation with beginning trombone players.

Tuba



A rock beat is important to the tuba player's portfolio of styles, but the slow ballad rock feel is even more impressive. This part gives the performer a chance to fuse a legato articulation with a constant and firm beat. The total range is 1.5 octaves, but most of the song is within a sixth in the middle low range which gives the tubist the opportunity to keep the same embouchure and stabilizing the timbre throughout. The notes need to be shaped to provide the “feeling” that the comment suggests at the top of the page. Therefore, this piece provides excellent aperture work for the tubist combined with keeping a steady tone in the rhythm. Two rhythms of three quarter note triplets require an even division of beat pulse to make them effective for the best lead into the next measures following those rhythms.

(David Porter)

Oh, When the Saints

Traditional

Arr. by David Marlatt

Duration: 2:15

Cost: \$15

Difficulty: Medium

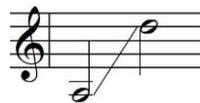
This is one of the most famous melodies from the Dixieland era. This is a straight ahead swing march with the melody in the trumpets and trombone. Great on any concert!

<http://www.enpmusic.com/details.php?CatalogueNo=BQ25208>

Trumpet 1



Trumpet 2



This fun arrangement of “Oh, When the Saints” would be appropriate for intermediate to advanced high school students. The second trumpet part can be played on either traditional B-flat trumpet or B-flat piccolo trumpet. The piccolo trumpet is an instrument that most students don’t encounter until they are in college. The range for the piccolo trumpet does go pretty high but if you have a strong advanced student that is studying piccolo trumpet, this is a great opportunity for them to play it in an ensemble. Range and endurance should not be an issue for most students. There are a few extended techniques including trills but there is nothing too difficult for most high school students. This is a fun and exciting arrangement that most high school students will enjoy performing.

Horn F



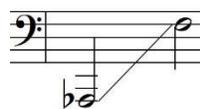
This arrangement of When the Saints Go Marching In is lots of fun for the horn player. This is a fast work in cut time. The horn player needs to be familiar with chromatic motion. The last section (measure 100-end) is difficult and moves this work into a more difficult category.

Trombone



This piece has a fast tempo and should be performed with a particular style in tone quality. There are a few glissandos in the piece in which the trombone player should know of alternate positions. Some of them are marked in the piece. The piece is challenging rhythmically since the trombone part does not have much of the melodic material. There are a few key signature changes and many accidentals throughout the piece. This is a great piece for advanced high school trombone players.

Tuba



This familiar tune is arranged in the appropriate key of Eb for brass instruments. The tuba part has the usual downbeats of the tonic and dominant notes per chord, but it is varied enough to hold the performer’s interest. The range is limited to 1.5 octaves and the style is a Dixieland march with short notes on one and three and jazz styled syncopations occasionally. The tuba player will need to be vigilant of the part so as not to get into a blind pattern. Additionally, the dynamic contrast will have to be decided by the player depending on who has the melody. (David Porter)

Orinoco Cocoa

Vince Gassi

Duration: 3:30

Cost: \$15

Difficulty: Medium

Here is a hot little latin number to spice things up. Start with one part cool tune, mix in some lush harmonies, toss in a unison ensemble part, a written tuba solo and a funky intro and voila, an audience favorite.

This piece includes an optional Claves, Bongos, and Cowbell part as well as a drum set part.

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<http://www.enpmusic.com/details.php?CatalogueNo=BQ24188>

Trumpet 1



Trumpet 2



“Orinoco Cocoa” is a very fun and exciting original piece by Vince Gassi. I would suggest this piece being appropriate for intermediate to advanced high school trumpeters. The tempo is very brisk making some of the syncopated rhythms very difficult. Range should not be an issue on this piece and neither should endurance. The piece is short and there are a few rests throughout the piece. The trumpet does require a flutter tongue, which might be difficult for some students to do. The passages are repetitive so it may take less time for students to grasp but there are some tricky passages (fingering-wise) for the first trumpet. Most of the issues with this piece are a result of the brisk tempo. If you play it at a slower tempo, it would be accessible for advanced middle school or lower high school students.

Horn in F



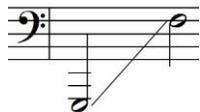
This piece has a Latin groove with some very difficult skips at a fast tempo for your horn player. The horn part is a lot of fun without going very high. The difficulty at the fast tempo will limit this to one of your stronger groups in high school.

Trombone



The note range is not challenging for advanced high school trombone players yet the fast tempo creates rhythmic challenges. The syncopation in this piece is challenging and there are a lot of accents and accidentals. There is a flutter tongue in the piece as well, so the trombone player should know how to accomplish this technique. Overall, this piece is energetic and great for an advanced high school quintet.

Tuba



This piece is very exciting for the tuba player. Profuse with tools such as energetic leaps, syncopations, accents, flutter tonguing, and a soloist part in the middle. The almost two octave range and the varied articulation markings bring the music alive into a Latin extravaganza. Even though the style says Latin, the tempo is much faster than one might expect. The tuba player will have to be very attentive to the syncopations that sometimes cross from one line to the next and have different markings and lengths marked for each off beat note. Dynamics need to be adhered to strictly to give the piece the color and flavor that support the melodies. (David Porter)

Pirates of the Caribbean

Klaus Badelt

Arr. by John Wasson

Cost: \$30.00

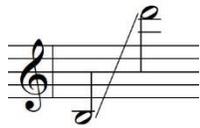
Difficulty: Level 3-4

“The Medallion Calls,” “The Black Pearl,” and “He’s a Pirate”

Includes optional Percussion part

<https://www.halleonard.com/product/viewproduct.action?itemid=4004478&lid=66&promotion=942&subsiteid=6&>

Trumpet 1

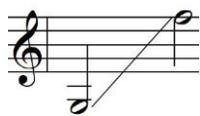


Trumpet 2



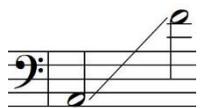
This arrangement is one that your students will really enjoy (especially if they are familiar with the movies). The most difficult part of this arrangement is the range. The first trumpet stays in the upper register for various phrases within the piece. Overall, I would suggest this for intermediate to advanced high school trumpeters. The second trumpet part could be played by a younger high school trumpeter if they are strong rhythmically. The first trumpet part needs to be played by a strong player with solid rhythm. These rhythms are fairly simple but might be difficult if the students have not heard the film score. Endurance should not be an issue, except for the high register sections. Overall, this is a fun and exciting arrangement.

Horn in F



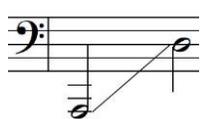
This medley from the Disney movie is well constructed. While it is a fast piece, it is not extremely difficult on horn and can be handled by a good high school horn player.

Trombone



The triplet rhythms in this piece can be challenging to advanced high school trombone players. The abrupt tempo changes are challenging without a conductor, so the quintet must be in sync with each other. The trombone part should act as the drive/pulse in this piece. There is a lot of dynamic contrast and the legato section in the middle may be challenging for breath control. This piece is great for an advanced high school quintet and is energetic. This is popular film music, yet the players should focus on rhythms that they read in the music and not what they heard in the film.

Tuba



Tempo changes will present a great challenge for the entire quintet in this piece. It is recommended that players sing their parts before playing to really lock on to the abrupt tempo changes. There are many “driving” moments for the tuba player here. Many different articulations and rhythmic elements produce this “driving” feeling and it is the tuba player’s job to provide that feeling for the rest of the quintet. Syncopation and off beats are a great challenge as the player must continue to go for that “driving” feeling while keeping the syncopation and rhythm intact. Range is very comfortable and on the lower end of the range. (Joe LeFevre)



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Pop Suite

1. Rock 2. Refrain 3. Rag

By Arthur Frackenpohl

Duration: 7:30

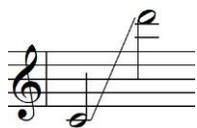
Cost: \$13.95

Difficulty: Grade 4

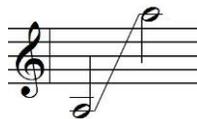
Since its release in the mid-1970's, this creative original in three movements has become a great favorite with brass ensembles the world over! Range and technical demands are reasonable, and every player shares the leading role.

<https://www.kendormusic.com/cc6/18970.html>

Trumpet 1



Trumpet 2



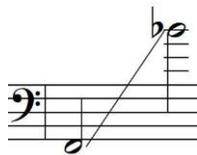
Pop Suite by Arthur Frackenpohl is a difficult work that would be appropriate for advanced high school or even college trumpeters. The piece is long and as a result, endurance will be an issue for most high school students. The range is very extensive for the first trumpet, which will also be difficult for a lot of high school students. Some of the rhythms and passages are difficult. This piece is mirrored after pop music and the form that each style has. There are three movements that focus on these styles. Overall, this is a difficult piece that advanced students will enjoy.

Horn in F



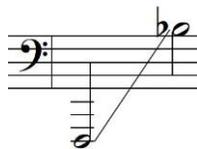
Frackenpohl writes terrific literature for chamber ensembles. This piece allows the horn player to shine in several instances. Your young player better have some maturity as this is a real challenge and will take some practice. The 16th note passages will require a good sense of rhythm and a good grasp of the chromatic scale.

Trombone



There is one section in this piece that is notated in tenor clef. This alone, raises the level to advanced trombone. Most high school trombone players have not seen tenor clef in their music. It is common in advanced quintet pieces. The note range is high for trombone players in high school. The high Bb an octave above the staff is for more advanced players with comfort in the higher register. There are some glissandos, multiple key changes and tempo changes. These are not challenging yet the piece is long and covers the note range often.

Tuba



Pop Suite is three movements in widely contrasting styles: Rock (fast), Refrain (slow), Rag (fast). I've heard this more often performed by College Quintets but a good High School group can reach this with a solid rehearsal schedule. Rock is fast, highly syncopated and technical. Practice with a metronome at a slower tempo and gradually work up until you can play it slightly faster than needed. When you slow it back down to mm144, it will seem easy. For a new switch to CC tuba, 4 flats might present a challenge at first but persevere and it won't last long. Refrain is slow, pretty and not too difficult. The tuba entrances are not on beat one; generally on beat two or on the upbeat of one. Count subdivision carefully and don't be fooled into entering early. The Rag is in the style of a traditional quick-step rag. Lay down a comfortable beat, increasing the volume of the written out fills at the end of each phrase. When your entrance is after a sixteenth rest on a downbeat, try to make your entrance on the second sixteenth as soon after the downbeat as you can. Admittedly, letter C and probably letter G will take some individual practice to get up to speed. (Bob Brewer)

Prelude and Fanfaronade

Paul Koepke (1918-200)

Arr. by David Marlatt

Duration: 4:10

Cost: \$15

Difficulty: Medium

This is a terrific feature for the trombone player in a brass quintet setting. Originally, this piece was for trombone and piano and published in 1958 by Rubank, Inc. It has been played by countless high school trombonists as a tool to develop their slide technique and refine their sound. This Paul Koepke classic, combining lyrical playing and technical passages, is an ideal showpiece for developing students.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ26251>

Trumpet 1

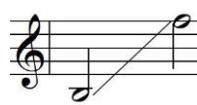


Trumpet 2



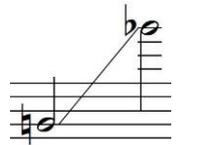
Overall, the trumpet parts within this arrangement are not extremely difficult. Range might be an issue for some high school students but intermediate to advanced high school trumpeters should be able to play this arrangement. There are a few tricky rhythmic passages, but not too many, and endurance should not be a major issue. There are plenty of rests throughout the work. This is a trombone feature so the trumpets have mostly accompaniment parts throughout the work.

Horn in F



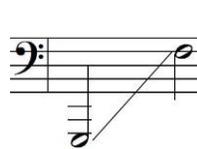
This piece will challenge the horn player a bit with some chromatic work. The faster section has some exposed 16th note runs that will require some work. This would be a good time to expose your young horn player to using alternate fingerings on the B-flat side of the horn (trigger fingerings) in the middle and low ranges for the horn.

Trombone



The entire piece is in bass clef, however the note range goes an octave above the staff. This piece is for advanced high school trombone players with comfort in the upper register of the instrument. There are multiple Bb4 in the piece. Rhythmically the piece is challenging and there is a written cadenza for the trombone part with an exposed Bb4. This is a great piece for an advanced brass quintet.

Tuba



Although this piece seems fairly simple for the tuba player, there are several stand out moments that can catch a player off guard. These include when sixteenth passages come up or trailing eighth notes at the ends of phrases. The player should be ready to take over in these moments as these places are very important to the overall musical product of the group. The range is comfortable throughout, especially in the more difficult passages making it easier for the tuba to cut through the group. (Joe LeFevre)



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Puttin' On the Ritz

Irving Berlin

Arr. by Arthur Frackenpohl

Duration: 3:00

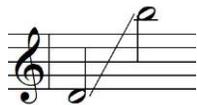
Cost: \$13.95

Difficulty: Grade 4

This clever version of a enduring Berlin favorite uses an opening chorus followed by the verse, two more choruses and a coda. A colorful variety of meters, keys, tempos and dynamics guarantee a wonderful playing and listening experience for all.

<https://www.kendormusic.com/cc6/18984.html>

Trumpet 1

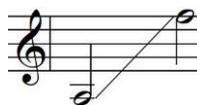


Trumpet 2



This fun arrangement for *Puttin' On the Ritz* done by Arthur Frackenpohl would be a great arrangement for intermediate to advanced high school students. The range and endurance should not be an issue for high school students. There are ample rests throughout the piece and the upper register should be attainable by most students. The difficulty in this piece is the brisk tempo and rhythms. The rhythms played slowly are not difficult but with such a brisk tempo they can become difficult. If the tempo is taken slower, this piece could be accessible for all high school trumpeters. Overall, this is an exciting piece that high schoolers will enjoy.

Horn in F



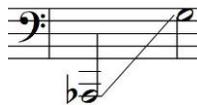
This is another Frackenpohl arrangement and this will keep the horn player busy. The trickiest parts of this piece are the leaps that will cause a young horn player to struggle finding the correct partials. The slower section has some large and tricky leaps that again cause some issues in finding partials. The final page has many meter changes and will require a quick tongue.

Trombone



This fast piece has many syncopated rhythms that are challenging for advanced high school trombone players. The note range is not challenging yet there are many accidentals and eighth note passages that make this piece challenging for trombone players. There are a few glissandos in which alternate positions are utilized. This piece is challenging in its speed and a great piece for an advanced brass quintet.

Tuba



Another famous Irving Berlin song. Along with the many syncopated rhythms and entrances associated with this written out swing style, the piece features an arpeggiated walking bass line in many places that involve octave leaps. Wide leaps also occur when the tuba plays short snippets of the melody. There are a couple of spots that will require some technical practice, bar 70 and bars 117 to the end but all in all there is nothing a good high school player cannot work up. (Bob Brewer)

Rejoice, Ye Pure in Heart

Arr. by Alan Lohr

Cost: \$12.95

Advanced

<https://lorenz.com/shop/instrumental/small-ensembles/rejoice-ye-pure-in-heart-1>

Trumpet 1

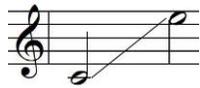


Trumpet 2



This arrangement of “Rejoice, Ye Pure in Heart” is a short, fun piece that would be appropriate for intermediate high school trumpeters. The only concern that I have for this piece is the range. It does extend higher than some beginning or intermediate high schoolers may be able to play. There are optional notes that can be played instead. The rhythms, and endurance should not be an issue for high school students. Overall, this is a great, fun, and short arrangement that would be appropriate for most high school trumpeters.

Horn in F



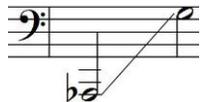
While this piece does not have an extensive range, there are some very difficult passages that will take some time to master. There are some tricky fingerings and the low D-flats are a bit hard to tune. At loud dynamic levels, you might want your student to explore alternate fingerings (B-flat side).

Trombone



The note range is not difficult for intermediate trombone players yet the key changes and accidentals, including Fb, are challenging. There are a few tempo changes and key changes but not too difficult for intermediate players. The dynamic range of this piece is limited and could use some extended interpretation. Use this piece for lower level intermediate trombone players.

Tuba



The tuba part here has a few nice moments where the tuba player can add to the rest of the musical idea around it. It is a great exercise in being able to fit your part in to the overall musical idea that the other instruments are playing. The player should learn how to bring out the exciting parts of the music while also finding purpose in the less technical moments. Dynamic changes and phrasing will be very important for the player. This piece gives the player a chance to really focus on the fundamentals of quintet playing: pitch and time.
(Joe LeFevre)

Resurrection Brass

Five Holy Week Hymn Settings for Brass Quintet

Arr. by Charles Evans

Cost: \$19.95

Featuring fresh arrangements of five classic hymns, this collection will enable the warm and triumphant sounds of brass quintet to reverberate throughout your performance venue and enhance your worship service. Providing ideal selections for Holy Week through Ascension, "Resurrection Brass" is a wonderful volume to add to any brass quintet library.

Hymns included: "Hosanna, Loud Hosanna," "Were You There?," "O Sacred Head, Now Wounded," "Christ the Lord is Risen Today," "Crown Him with Many Crowns"

<https://lorenz.com/shop/instrumental/small-ensembles/resurrection-brass-2>

Trumpet 1



Trumpet 2



These five hymn arrangements can stand alone as individual pieces and have somewhat varying difficulty levels. Overall, these pieces would be accessible for intermediate to advanced high school trumpeters. There are a few areas that concern me. These are rhythm, endurance, and range. Most of the first trumpet parts rest in the upper register while the second trumpet part is more accessible. Some of the rhythms may cause issues but most of the rhythmic concerns also have to do with the tempo and fingerings making the passages difficult. The easiest arrangement, by far, is "Were You There." This piece would be accessible for advanced middle school students.

Horn in F



This piece will stretch your ensemble. There are some challenging 16th note runs. The highest the piece goes is to an F5 except for the last movement which goes to an A. This piece will take some time, but should be rewarding.

Trombone



This piece, with five selections, is long and requires a lot of endurance from advanced players. The note range is not difficult yet some of the rhythms and sixteenth note passages may be challenging for advanced high school trombone players. Some of the selections have multiple time signature changes and may be challenging for the brass quintet. Overall, this piece is great for a more advanced high school brass quintet.

Tuba



This piece provides a wide range of musical challenges for the tuba. The range is G below the staff to G in the top spaces of the staff. This is a range that a high school student should learn to become comfortable with. It provides a chance for the tuba player to work on technical ability and agility as some of the inner movements have more challenging parts. The tuba player should try both octaves when splits are written to see what octave suits the overall blend of the group better. (Joe LeFevre)

Rondeau

Jean Joseph Mouret (1682-1738)

Arr. by David Marlatt

Duration: 2:25

Cost: \$15

Difficulty: Easy-Medium

The Rondeau from Fanfares for trumpets, drums, violin, oboe, bassoons, double bass and keyboard by Jean Joseph Mouret (1682-1738) is recognized today as the opening theme song to Masterpiece Theatre. The rondeau form comes from the 17th Century and features a theme (A) that is repeated between other melodic material (ABACADA). In the late 18th Century it developed into the rondo form.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ9833>

Trumpet 1



This arrangement of “Rondeau” should be accessible for intermediate middle school trumpeters. Endurance should not be an issue, as both parts pass the melodic line back and forth (so there are rests throughout the piece). The range might be challenging for some middle school students. The rhythm is repetitive and should be easy for middle schoolers. The melodic leaps may cause some issues but intermediate students should be able to handle them. Trills occur a few times during this piece and the dynamics also vary. This is a well-known work that students will enjoy performing.

Trumpet 2



Horn in F



This piece has been a standard for brass players for years. This arrangement keeps close to the traditional (Canadian Brass) arrangement. The horn gets the melody in a couple of spots, but overall the horn parts are fairly easy and do not require an extensive range.

Trombone



Most of the piece is within a perfect 5th, with a few exceptions, and within the staff. There are a few accidentals but not uncommon to lower level intermediate trombone players. The piece has a wide dynamic range and a few lead passages for the trombone part. Intonation and slide technique should be the focus of the trombone player. This piece is for lower level intermediate trombone players.

Tuba



This piece has a very comfortable range; Bb below the staff to Bb in the staff. Although it seems like a fairly simple tuba part, the challenge here is maintaining solid pitch and time throughout to build a solid foundation for the rest of the quintet. There are a few moments of abrupt dynamic changes that the player will need to be aware of. This is a very comfortable piece for a player new to quintet. (Joe LeFevre)

Sanctus

By James Curnow

Duration: 2:40

Cost: \$19.95

Difficulty: Easy-Intermediate

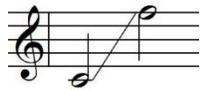
The great Austrian composer Franz Schubert was a supreme melodist and master of lieder. This transcription is based on the “Sanctus” (“Holy, Holy, Holy”) from his German Mass in F, and lends itself well to the expressive qualities of the modern brass quintet.

For Brass Quintet and optional percussion

Additional parts include: E-flat Horn, E-flat Bass, Percussion, and Timpani

<https://www.jwpepper.com/Sanctus/10015619.item#/submit>

Trumpet 1

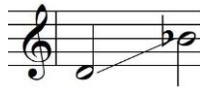


These trumpet parts are very accessible for advanced elementary or middle school students depending on their range. The most difficult part of this piece has to do with dynamics. Most beginning and intermediate students struggle with playing soft while maintaining a good sound. This piece will give students an opportunity to work on this as well as phrasing. I would highly suggest these parts for advanced elementary and middle school students.

Trumpet 2



Horn in F



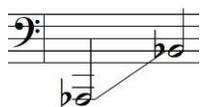
The horn part is technically simple, but there will need to be a focus on how the player uses their air as well as dynamic concerns.

Trombone



The piece is slow and does not have a wide note range. The trombone player will have to make decisions on where to breath in relation to what others are playing or where it fits best in the piece. There is minimal dynamic contrast the rhythm is repetitive. This piece works well for second year trombone players.

Tuba



This is a beautiful motet arrangement for young players. It provides perfect practice at playing slow and sustained with beautiful sound., blend, and balance. Pay attention to the dynamics while blending below the melody. In bars 33 to 40, the tuba carries the melody. Raise your dynamic one level from *mp* to *mf* and *f* or even more so you can be heard easily above the higher instruments. (Bob Brewer)



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Simple Gifts

Arr. by Frank J. Halferty

Duration: 3:30

Cost: \$13.50

Difficulty: Grade 3

This arrangement is a perfect addition to the brass quintet repertoire for both concert and contest. Set with moods and textures that are both majestic and reflective, this presentation of the classic shaker tune will become a favorite for performers and their audiences.

<https://www.kendormusic.com/cc6/19023.html>

Trumpet 1



Trumpet 2



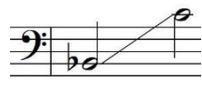
For the most of this piece, the trumpets are play together rhythmically. The times when this does not happen, the trumpets are passing a line back and forth (along with the trombone). The range should not be difficult for middle school or early high school students. The most difficult passage for the trumpets occurs when they are passing the line back and forth. The rhythmic passage is two sixteenths followed by an eighth note tied to a half note. The difficulty is that the passage is slurred and for both trumpet 1 and 2, the line moves across a harmonic series break. For young students, slurring over a break can be difficult. Overall, this part is very accessible for upper middle school or early high school students.

French Horn



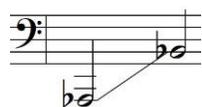
This is a terrific piece that could work for church and/or community, as well as festival. A solid junior high group could pull this off if they look carefully at the solo parts and allow the melody to shine through at all times.

Trombone



The note range of this piece is one note above an octave and mostly in the staff. The challenge is the tempo changes and the style of the piece. The key signature works very well for the trombone. There are a few passages with the melody in the trombone part. The piece also has a wide range of dynamic contrast. The history of the piece should be explored in order to portray the style of the piece. The trombone player should perform this piece with a light tone quality.

Tuba



The traditional American Shaker Melody has been the subject of many of our greatest compositions. How nice to see it set here for a young brass quintet. The melody is presented in different styles from chorale-like to *maestoso* making it imperative to read the style and tempo markings. Remember in contemporary notation, the half note tied to an eighth across the bar means to release on one. (McBeth) The range and key are easy; the difficulty lies in the changes of tempo, dynamics, and character. (Bob Brewer)

Siyahamba

Traditional

Arr. by David Marlatt

Duration: 2:40

Cost: \$15

Difficulty: Medium

This is a traditional South African folksong that has been adapted and arranged for brass quintet. The original a capella version seemed to be missing some drive so some authentic rhythmic backgrounds were added to represent drums and other percussion instruments. This is exciting music to add something really different to your next concert.

This must be played very rhythmically but lightly. It should never get heavy or loud. All backgrounds should be played under the tune.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ21106>

Trumpet 1



This arrangement would be appropriate for advanced middle school and high school trumpeters. A cup mute is used for part of this arrangement which does not matter in the difficulty level. There is a lot of syncopation that occurs in both trumpet parts which might be difficult for middle school trumpeters but the syncopation is repetitive. Endurance and range are other factors within the difficulty level of this arrangement. There are a few measures of rest but they mainly happen during the beginning of the arrangement. The piece is fairly short, so endurance might not be an issue. The range might be an issue for some middle school students but advanced middle school trumpeters should be able to play as high as needed. Overall, I would suggest this piece for advanced middle school and high school brass quintets.

Trumpet 2



Horn in F



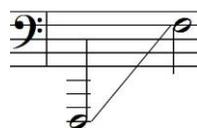
The horn gets the lead in several parts within this work. There are also glissandi written (that are fairly easy; G4 – C4). Rhythmically, the piece is fairly complex and it will keep the horn player busy throughout.

Trombone



The note range in this piece is almost two octaves. The lower register goes below the staff, so the trombone player should be comfortable with the lower register and the upper middle register above the staff. There are a few rhythmic syncopations which are challenging in the piece. There are a few passages the trombone has the lead part. This piece is for intermediate trombone players.

Tuba



Rhythm and time will be a very important focus point for the tuba player in this piece. The piece provides many challenges in subdividing. Articulation will help to find the style of the piece. It is recommended that the player find a recording of the traditional song or similar music to make sure the style and groove is right. The range is comfortable ranging from low Bb below the staff to F in the staff. There aren't many melodic points so the key for the tuba player here is to really focus on consistent style and rhythm. (Joe LeFevre)

Something Modal

By Ryan Meeboer

Duration: 2:30

Cost: \$15

Difficulty: Easy-Medium

Something Modal is a laid back jump swing chart. The melodies and backgrounds are very simple, yet very catchy. Chord changes are simple enough to open up opportunities for players to practice and show off their improvising abilities. There are numerous staggered entries. Probably the most notable of these occurs at measure 85, since there is a sudden dynamic drop to piano. As each instrument enters, new material should stand out, but not completely dominate. Finally, this piece is meant to be played with a lot of energy, however, try to keep the dynamics nice and balanced, as all lines are important, and not too loud that tone is uncontrollable.

There is an optional drum set part included.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ10338>

Trumpet 1



“Something Modal” would be a great way to introduce jazz and swing music to a middle school or high school brass quintet. The tempo is brisk which would make it difficult for elementary students and a few of the rhythms (when swung) might also be difficult for young players. The range should easily be accessible for middle and high school trumpeters. Endurance should not be an issue because there are rests scattered throughout the work. There is even an opportunity for the first trumpet to play an improvised solo or play what is already written out for them. Overall, I would highly suggest this as a piece to introduce jazz to a middle or high school brass quintet.

Trumpet 2



Horn in F



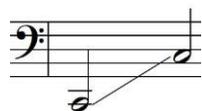
Anytime your horn player has the chance to experience playing swing, take advantage of this. While the piece does not have an extensive range, it does explore jazz/swing articulation. While there is a written horn solo, feel free to have your student improvise.

Trombone



This piece is a fast swing with syncopation which may be challenging for intermediate trombone players. There are many accents and a few accidentals in the piece. A few of the passages are the lead for the trombone part, so the performer must be aware of what to play as lead and then when they are off the lead part. The key signature works well for trombone. This piece is great for upper level intermediate trombone players.

Tuba



This piece is a great introduction to bass lines for the tuba player. The range is extremely comfortable and does not challenge the tuba player very much. The tricky part in this piece is the style and how you achieve it. The player needs to go for a “bum” like sound for articulations. The key is to sit back in the beat, especially on syncopations as this piece is swung, without losing time. The player should imagine a string bass like sound. As said earlier, this piece will not challenge the tuba player’s range, but it is a great exercise and introduction to adapting and learning how to play a new style of music. (Joe LeFevre)

Sonata No. 27 from “Hora Decima”

Johann Pezel

Arr. by Leon F. Brown

Cost: \$5.95

Difficulty: Level 2

Additional Parts: Trombone (Horn alternate), Baritone (Bass Clef Trombone alternate)

<https://www.halleonard.com/product/viewproduct.action?itemid=4479741&>

Trumpet 1



This slow, beautiful piece would be appropriate for beginning to intermediate high school trumpeters. The only concern that I have is that the first trumpet stays in the upper register for almost all of the piece. Depending on the student's range and endurance this might be an issue. Rhythm should not be an issue for either of the trumpets. The second trumpet could be played by most middle school level trumpeters. This is a great piece for young high school students that want to start playing in a brass quintet.

Trumpet 2



Horn in F



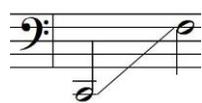
Renaissance music usually works well for Brass Quintet. This arrangement allows the players to focus on dynamics and occasional tempo changes. This work could be a nice contest piece for your young ensemble going to festival.

Trombone



This piece is within one octave and mostly in the staff. The adagio tempo and rhythms are not challenging for intermediate trombone players. The dynamic contrast and legato style tonguing should be the focus. There are a few interval leaps in this piece which may be challenging for beginning trombone players, therefore this piece is for intermediate trombone players.

Tuba



With the tuba starting out with the melody line at the beginning, it is essential that the tubist be extra careful in setting up the correct legato articulation for the rest of the members. Another thing to note is the importance of when they are background and when they should come up in the texture. In the fast section it is important for the tubist to be “light” but not pecky. Care should be taken to pressurize the air from the diaphragm and not the tongue to help with this “light” effect. (Dan Davis)

Soul Bossa Nova

Quincy Jones

Arr. by John Wasson

Cost: \$30.00

Difficulty: Level 3-4

Includes optional Percussion part

<https://www.halleonard.com/product/viewproduct.action?itemid=4004579&lid=65&promotion=1046&subsiteid=6&>

Trumpet 1

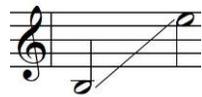


This exciting arrangement, in my opinion, would be accessible for intermediate and advanced high school trumpeters. Endurance might be an issue, but I don't think it likely will. There are small rests throughout the piece and the piece is fairly short. The difficulty will likely be the rhythm, style, and range. While the highest note does not happen until the end, the first trumpet has a few tricky passages that lie within the upper register. The second trumpet's range should be easily accessible for high school students. Some of the rhythms might be difficult for high school students but that mainly has to do with the style. Once they've heard the piece, it will be pretty easy for them to play it.

Trumpet 2

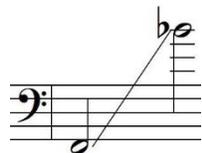


Horn in F



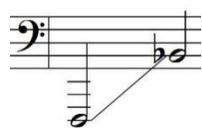
This Latin work begins with a horn solo that later returns. John Wasson does a great job of scoring for young ensembles and I would recommend this piece to the directors wanting to expose their players to jazz elements in a chamber music setting.

Trombone



This piece is iconic and has a particular tone quality and style for the trombone part. The accents are of a 'snappy' nature and the rhythm can be challenging. The last note of the piece is a Bb4 in the trombone part, so the trombone player should be advanced in their range and in their ability to switch octaves frequently. Some of the sixteenth note passages may be a challenge to advanced high school trombone players. Overall, this piece is exciting and a great piece for advanced brass quintets.

Tuba



As the motor of the quintet, the tubist has an important role in making sure they keep the tempo throughout the entire piece. The quintet members should listen down to the tuba for tempo and allow them to "take charge". With the absence of percussion instruments, the tuba is in charge of keeping the "Bossa Nova" feel throughout the piece. It is vital that the tubist focus on the accuracy of the articulation markings as well as the dynamics to help lead the group. Technically speaking, the piece is not too challenging for the aspiring tubist, however there are many details for the tubist to focus on to effectively communicate the style of the piece to the audience. This is a great piece for a musician to start exploring different cultural music and how that influences their bass line playing. (Dan Davis)

St. Anthony Chorale

Franz Joseph Haydn (1732-1809)

Arr. by David Marlatt

Duration: 2:45

Cost: \$15

Difficulty: Easy

This famous melody has been attributed to Haydn but there is doubt whether he was the composer or simply quoted an older theme take from an unknown source. To date, no other mention of a “St. Anthony Chorale” has been found. Johannes Brahms wrote a famous set of variations based on this melody calling it *Variations on a Theme by Joseph Haydn*.

The music is simple and stately with the melody moving between several parts.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ13401>

Trumpet 1



This arrangement of “St. Anthony Chorale” is a fantastic choice for a beginning brass quintet. The range should be accessible for most first or second year trumpet players. There is plenty of rests, so endurance should not be an issue. The rhythms are simplistic enough that students should have encountered them within their first or second year of playing. There are varied dynamics and a small ritard at the very end of the piece. I would highly suggest this piece for a beginning brass quintet.

Trumpet 2



Horn in F



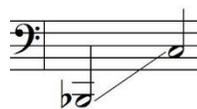
This piece has long been a staple in the literature for woodwind quintets. This arrangement, scored for brass quintet would be another fine work for your young students to take to festival. While there is nothing very challenging for the horn player, the group will have the chance to work on balance and blend and make sure that the melody is always heard.

Trombone



The note range of this piece is less than an octave and mostly within the staff with the exception of Bb3. The rhythms are not challenging and the tempo is slow. Intonation and good slurring technique should be the focus of the intermediate trombone player. There are a few lead passages in the trombone part.

Tuba



This piece as a whole is quite easy for the middle/high school tubist and is a great exercise in blending with your colleagues as well as understanding your role as the “bass” voice in a standard chorale. The tubist should note the importance of their intonation in the entire piece, but more specifically on the octave jumps. These are notorious for being difficult to control and many times the tubist will play the bottom octave sharp. Another thing that the tubist can study is when they have any passing tones throughout the piece. The tubist can make an effort to push a little into these “tension” notes to help create an interesting texture as they come to the conclusion of the phrase. (Dan Davis)



KENDOR MUSIC, INC.
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Stardust

Hoagy Carmichael & Mitchell Parish

Arr. by Lennie Niehaus

Duration: 3:00

Cost: \$9

Difficulty: Grade 3

In this version of the great American standard by Hoagy Carmichael, all parts should be played with great warmth and expression. Careful attention to intonation, dynamic changes, and the development of phrases will yield best results.

<https://thompsonmusic.com/product/stardust/>

Trumpet 1



This arrangement of a jazz standard would be appropriate for advanced high school trumpeters. Intermediate students might be able to play this but it will take a very good first trumpeter to perform this quintet well. Range, mainly on first trumpet, might be an issue for some high school students and endurance might be a factor as well. The first trumpet gets a good rest in the middle of the piece but the second trumpet only has one instance of a full measure rest. The rhythms should not be an issue but there can be some freedom when the part has the melody. Musicality and phrasing will be important with this arrangement. Overall, this is a great piece for advanced students in high school.

Trumpet 2



Horn in F



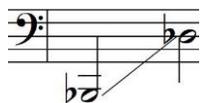
This piece will challenge your intermediate group by forcing them to listen to jazz chords within the ensemble. This is not the easiest key to play in and is full of accidentals. Rhythmically, the piece will not challenge your ensemble very much. This is a classic Hoagy Carmichael melody in which your students should be exposed. Lennie Niehaus is also a masterful arranger that knows how to bring great jazz melodies to life.

Trombone



The accidentals and the key signature suggest a higher level intermediate player for this trombone part. The legato sections should be smooth and expressive in this piece. The triplet rhythms may be a challenge at a slower tempo. Overall this piece works well as a slow piece for an intermediate brass quintet.

Tuba



This piece is not only a fantastic arrangement, but beautifully scored in a way that gives the tuba a place to shine. When working with young tubists on intervals, I have them focus on the “OO-EE” vowel concept. As they play the bottom note, they will change their syllable note to the EE letter sound. This will help them get their tongue and air moving in a way that makes it MUCH easier for the tubist to hit these larger intervals with ease. Along with this, if they bring their bottom back and blow down as they are making this interval leap, this will get rid of the tendency for students to “pinch” at the high notes. Other than that, this is a great piece to work on intonation, tone, and moving together as an ensemble. (Dan Davis)

Suite *from* Water Music

George Frederic Handel (1685-1759)

Arr. by David Marlatt

Duration: 6:07

Cost: \$15

Difficulty: Medium

George Frederick Handel (1685-1759) wrote three Water Music suites for performance by 50 instrumentalists on a barge during a royal procession on the Thames River in 1717. There are twenty-one movements in all ranging from slow airs to colorful allegros featuring two horns or two trumpets. The variety in tempos and the tuneful melodies have made the Water Music a favorite of audiences since the first performance.

The four movements selected from the three Suites to form this new Suite are Minuet, Air, Allegro and Alla Hornpipe.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ9946>

Trumpet 1



Trumpet 2



This “Suite from Water Music” comprised and arranged by David Marlatt would be a great piece for intermediate to advanced brass quintets. The range is very accessible for even middle school trumpeters but there are some difficult rhythms and tempo changes that middle school students might struggle with. There are four distinct movements within this suite. While the suite is long, there are rests provided throughout the overall piece so endurance should not be an issue. The third and fourth movements are the most difficult so a middle school quintet could perform the first and second on their own. This is a great piece for high school students. There are not a lot of longer quintets that are accessible for intermediate high school students. I would highly suggest this suite.

Horn in F



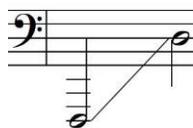
This work explores different parts of one of Handel’s masterpieces. The first two movements are not very difficult for the horn, but the 3rd and 4th movements are a bit tougher. While the faster parts (8th and 16th note passages) are either scalar or arpeggiated chords, they still will require some work. The trills in the 3rd movement will also need some attention.

Trombone



The rhythms and general fast tempo of the piece is challenging for advanced high school trombone players. The note range is not challenging yet the interval leaps require more control of the overtones on the trombone and the embouchure of the trombone player. The slurring passages in the Air section are challenging for advanced players. Overall, this piece works well for an advanced brass quintet.

Tuba



With the beginning “Allegro” section in a slow one, the tubist would benefit from giving a slight emphasis to the downbeat of each measure. This slight emphasis on the downbeat is not only stylistically correct, but it will allow the movement to have some energy to it. In the “Air” section, the tubist can be careful to not crush the dotted eighth-sixteenth note rhythm. Since the tempo is slow, the tubist must carefully subdivide 16th notes so they can accurately place and play the correct length of the 16th note. Many are surprised about how long the 16th note actually is in this movement. In the third movement “Allegro”, the tubist can be careful to not “peck” at the 16th note runs. The more relaxed their tongue is, the faster they will be able to articulate. It is important that they push their air through these runs so that all of the notes can be heard. (Dan Davis)

The Best of Henry Mancini

Henry Mancini

Arr. by John Wasson

Cost: \$30.00

Difficulty: Level 3-4

“Baby Elephant Walk,” “The Pink Panther,” “Moon River,” and “Peter Gunn”

Includes optional Percussion part

<https://www.halleonard.com/product/viewproduct.action?itemid=4004482&lid=29&whatsnew=180&searchcategory=04&subsiteid=43&>

Trumpet 1



Trumpet 2



In my opinion this arrangement would be suitable for advanced high school trumpeters. The most difficult part of this piece is the rhythms. There are stylistic areas that might be challenging for some students as well (depending on how much jazz they have played). The range might be a challenge, depending on the student. Endurance probably won't be an issue (if the first trumpet has a good high range) as there are rests throughout the piece. There are key changes, accidentals, and some extended stylistic techniques (use of plunger, falls, etc.) used. This is a great piece if you have advanced students and are looking to push them.

Horn in F



This long medley will take a strong ensemble to perform at a high level. The horn parts have some large rips to high C's and also explores stopped horn in some spots. The horn is featured prominently on “Baby Elephant Walk”. This is another John Wasson arrangement, so you know it is scored well for the quintet.

Trombone



The note range is not challenging yet the part is consistently above the staff, so endurance is required. There is an extensive trombone solo in the "Moon River" excerpt. There are many glissandos in the piece and there is an indication for a plunger mute to be used towards the end of the piece. The last measure of the piece is challenging if there is no conductor for the brass quintet. This piece is for advanced high school trombone players and advanced brass quintets.

Tuba



At measure 21, the tubist does not need to worry about those scoops into the Ab since the trombone is playing in unison. Let them use their slide to get a great gliss and just play the notes as written. In Pink Panther at measure 51, the tubist should play their part like a walking bass line. Have a strong front with full length notes and emphasize beats 2 and 4 slightly. The tubist would benefit to listening to some walking bass lines in the Blues style to get the right feel. For the scoop in measure 63, the tubist can play a grace note starting on F# going to the written G. This will give you the same effect. Scooping in general with the embouchure provides too much instability for the young tubist, so it's easier to do it this way. (Dan Davis)

The Brass Hoppers Fanfare

By David Marlatt (1973-)

Duration: 1:40

Cost: \$15

Difficulty: Medium

This is a short fun fanfare which is mainly a showpiece for the trumpets but all voices get some interesting parts. This would be a great way to open a concert or at a special event. The tuba gets some great scalar runs which help to drive the piece.

This work is dedicated to the enthusiastic group of high school brass players from Markham District High School in Markham, Ontario.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ22125>

Trumpet 1



“The Brass Hoppers Fanfare” would be a great work for intermediate to advanced middle school students.” The overall range should not be difficult for most middle school students. The piece is very short, with a few rests so endurance should not be an issue. There are a few accidentals and the dynamics vary but middle school students should be able to handle these things. Overall, this piece by David Marlatt would be a great work for most middle school trumpeters.

Trumpet 2



Horn in F



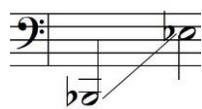
This short fanfare would be a lot of fun for your good junior high horn player or freshman ensemble. Articulation will be very important area to focus. Have your horn players work to keep the T12 combinations on D’s and A’s low as they tend to push sharp.

Trombone



Rhythmically, this piece is not challenging for intermediate trombone players. The interval leaps throughout the piece may be challenging since they cross the entire note range. There are a few arpeggiated passages and sixteenth note passage that may be challenging. Overall, this piece should be for intermediate trombone players.

Tuba



This piece is a great exercise for the student tubist to focus on listening and blending their sound and articulation with the other members of the quintet. Care should be taken that the tuba not overwhelm the balance when they play higher in the tessitura. The tuba projects quite well in this register. On the 16th notes, the tuba player would benefit musically from pushing through the 16th notes to the downbeat of where the notes end. This will give the 16th notes a sense of direction. (Dan Davis)

The Heavens Are Telling

Benedetto Marcello

Arr. by Robert B. Nelson

Duration: approx. 2:00

Cost: \$16.95

Difficulty: Level 4

<https://www.halleonard.com/product/viewproduct.action?itemid=3775922&lid=11&seriesfeature=&menuid=1445&ubsiteid=32&>

Trumpet 1



This arrangement of “The Heavens are Telling” is a short but fun arrangement. In my opinion, it would be appropriate for advanced high school trumpeters. The main two reasons are range and endurance. Throughout this piece, neither trumpet part gets a full measure rest and almost all of the first trumpet part is played in the upper register. The range for the second trumpet is not as high but does spend some time in the upper register. The rhythms are not difficult and the dynamics vary throughout the piece. Overall, this is a nice, short piece which would be great for advanced high school students.

Trumpet 2



Horn in F



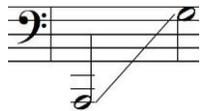
This piece should be easy enough for your horn player that has a good grasp of scales. Most everything is scalar or in thirds. This looks like a fun work that will stretch the lower high schooler’s range.

Trombone



This piece provides a two-octave range in the trombone part which indicates a more advanced level of playing. The moderate tempo is challenging due to the quick sixteenth note segments. These segments are for advanced high school trombone players with good slide technique. With the intricate rhythms and dynamic range, this piece is a good choice for advanced brass quintets.

Tuba



The tendency with many young players is to play too short. With this piece in particular, that type of playing will lead to the downfall of the style and sound Marcello was looking for. All of the notes should be long with a strong front to them. The tubist should be careful about their balance in relation to everyone else, especially on the louder sections. It will be easy for them to overwhelm the important parts. (Dan Davis)

The Journey of Invention

By David Marlatt (1973-)

Duration: 2:30

Cost: \$15

Difficulty: Easy

Inventions have changed our lives. Whether it be the wheel, electricity, car, telephone or the microchip, inventions have allowed us to live better, and sometimes longer, lives.

This piece is about the path or journey to these great discoveries. Some of the greatest minds in the world worked tirelessly for decades to create something, or even a concept, that we have all benefitted from. The music is always moving forward-advancing. Even with slight sidetracks or failed experiments, the journey presses on, the journey of diversity.

Be sure the tempo does not slow with the sustained chorale starting at 31. The tempo (and energy) must remain constant through these smoother sections. Exaggerate dynamics to achieve the greatest contrast. 37 is *piano* for everyone growing to *forte* in 39, then back to *piano* again in 40. 58 has a slight “world music” flavor. Remember, through time, great inventions have come from all over!

<http://www.enpmusic.com/details.php?CatalogueNo=BQ29314>

Trumpet 1



This original work by David Marlatt would be a great piece for a beginning brass quintet. The rhythms are fairly simple and endurance should not be a problem. There are multiple measure rests throughout the piece. The only difficulty might be the range for first year players. The tempo might be a little too quick for first year players as well but the tempo can be varied. I would highly suggest this exciting piece for a beginning brass quintet.

Trumpet 2



Horn in F



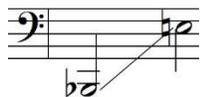
This Marlatt piece looks like a fun work for your young “budding” horn player. The toughest section is in measures 56-58, with the leaps from A-flat to B natural. I think a young player could really enjoy playing this work.

Trombone



The eighth note passages in this piece require good slide technique from an intermediate trombone player. The dynamic range is not challenging and there are not many accidentals. There are however, a lot of accents which drive the style of the piece. The tempo is not as challenging since most of the rhythms repeat. This piece works well for intermediate trombone players.

Tuba



This is a great piece for the middle school tubist who wants to be able to play a little bit of everything. The challenge comes from the key that it is written in. With the piece being in c minor, it does not sit very well on the standard Bb tuba that most middle and high school students are using. Make sure your tubist knows that the 1-3 low C is extremely sharp and intonation needs to be adjusted to compensate for this problem. Also, with the added resistance of adding more tubing on the horn, the tubist needs to use a strong air stream to get a nice, stable sound on those notes. On these syncopated rhythms, the tubist needs to be careful to place that second note of the syncopated rhythm right on the “and” of 2 starting in measure 11. Many students will try to put it as close to the downbeat as possible. (Dan Davis)

The Siege

By Ryan Meeboer

Duration: 2:05

Cost: \$15

Difficulty: Easy

This piece was composed to reflect a medieval scene of an army attacking a castle. The music opens with strong unison notes in all instruments, and moving into chords.

The main opening melody enters at measure 11. This melody is meant to contrast the opening section, that returns throughout the piece. Be sure to keep the notes *legato* throughout the melody sections especially since the bass accompaniment is playing *staccato*.

The opening section returns at measure 27, with the low instruments playing new material underneath to keep the interest and momentum of the piece moving.

Practice stylistic changes (*forte-piano, legato-staccato*), so players can successfully transition in to measure 47, by having fewer instruments performing the opening material in a new, lighter fashion, before the piece brings back its main, loud style to close the piece.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ15422>

Trumpet 1



The trumpets parts stay rhythmically together for most of the piece. The range of the parts fit well for beginners. The second part could be played by a first year player and the second part would likely be a second or third year player depending on how their range is progressing. Rhythmically, there shouldn't be any issues. There are a few slurs but the leaps don't go past a third. The only issue could be the lack of rests for the first trumpet. The longest rest is four measures long. Since the piece is only two minutes long, this should not be an issue. I would highly recommend this piece for a beginner brass quintet.

Trumpet 2



Horn in F



This easy work looks like a nice piece for your young ensemble looking to go to festival for the first time. With only three notes played throughout the piece, you can spend time focusing on style and rhythm.

Trombone



The most challenging aspect of this piece is the alternation between 6th and 1st position in a fast tempo. It is challenging for most trombone players unless they have an F attachment to make the piece more comfortable. Without the F attachment, the piece is very challenging for intermediate trombone players. The note range is limited within a major 6th. This piece could be considered for a beginning trombone player according to note range, yet the slide technique required marks this piece as an upper level intermediate trombone piece.

Tuba



This piece is written for younger players but it is fast and in a more contemporary style. The tuba must serve in the role of an efficient time keeper and avoid the tendency to drag whenever the dynamic reduces to piano. (Bob Brewer)

This Old Man Variations

Traditional

Arr. by David Marlatt

Duration: 2:50

Cost: \$15

Difficulty: Easy

This favorite children's song has been cleverly arranged in some different styles in this easy arrangement for quintet. The melody is first in the trumpets, then a waltz section then finally a Calypso feel. This is fun music that is not too difficult. Quintets in their first year of playing could perform this piece.

Style is everything with this piece. Brilliant fortes are contrasted with smooth lyrical playing. The ensemble must breathe together and work together to match articulations, dynamic and style. When one part has the tune, the others must play under that line to allow it to be heard.

There is a percussion part included.

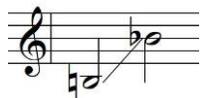
<http://www.enpmusic.com/details.php?CatalogueNo=BQ2198>

Trumpet 1

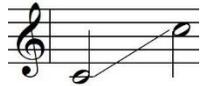


This is a great arrangement of the children's song which would be appropriate for intermediate and above elementary brass quintets. The ranges should be accessible (depending on the individual) for most elementary students. Endurance, for the trumpets, should not be a big issue, as there are rests throughout the piece. The difficulty might come with the tempo changes. The trumpets are normally the ones, in the quintet, to give the cues for tempo changes. Some younger students may struggle with this at first but it is a great learning opportunity for them. Overall, this is a great quintet for most elementary students.

Trumpet 2



Horn in F



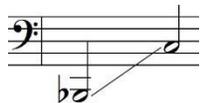
This theme and variations would be another good piece for a young group going to festival for the first time. It reminds me of those variations that you run into during the middle pages of Essential Elements or Standards of Excellence. It should be a good range for a 2nd year player and has some key changes as well as accidentals.

Trombone



The suggested tempo is not challenging for the beginning trombone player. If the tempo was faster, the piece might be considered for intermediate players. The range is one octave and the accents require an upper level beginning trombone player (2nd year trombone player). This piece is a good choice for beginning brass quintet groups.

Tuba



Though the tuba does not get the chance to shine in this piece, it is a perfect opportunity to get your beginning tubist some chamber ensemble experience, especially if they are one of the weaker members of the group. The student would benefit in focusing on getting a great sound and providing a steady pitch for the rest of the ensemble members. At the "Calypso Feel" section, have the student really focus on getting a clear difference of articulation between the staccato, tenuto, and accented notes. (Dan Davis)

Three Susato Dances *from* The Danserye

By Tielman Susato (1500-1562)

Arr. by David Marlatt

Duration: 2:25

Cost: \$15

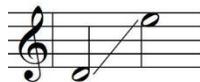
Difficulty: Easy-Medium

Tielman Susato (1500-1562) was an amateur musician who set himself up as a printer and publisher of his and other people's music. It was from the Danserye (1551), a set of dances, that these three dances have been selected and arranged. There was no indication on the original score as to the instrumentation but Susato said "the three dances shall be pleasing and appropriate, to be played on instruments of all kinds."

In this arrangement the key has been changed which makes the playing more comfortable and accessible to more quintets. Style is everything with these pieces. Brilliant fortes are contrasted with smooth lyrical playing. The ensemble must breathe together and work together to match articulations, dynamic and style.

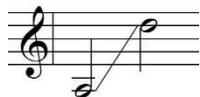
<http://www.enpmusic.com/details.php?CatalogueNo=BQ2191>

Trumpet 1



These three dances would be great for advanced middle school or high school trumpeters. Endurance might be an issue for some middle school students but there are some rests throughout the piece and the piece is fairly short. The ranges should be easily accessible for middle school students. The difficulties might be the fast tempos with some tricky rhythms and fingerings but they should be playable for advanced middle school students. There are three distinct movements with different tempos. Overall, these fun dances should be accessible for advanced middle and high school brass quintets.

Trumpet 2



Horn in F



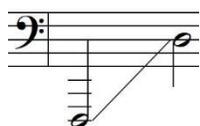
Here is another Renaissance work for a young ensemble. I would recommend this as a contest piece for a "mature" young group. Because these works tend to be a smaller texture at times, the parts become a little more exposed. Work on articulation as well as the idea of terraced dynamics and you should have some success. Make sure your horn players can tongue the sixteenth notes fast enough at the end before determining that this piece is one to take to contest.

Trombone



In the 3rd section of the piece, the sixteenth note passage requires fast single tonguing or double tonguing. This indicates an upper level intermediate trombone player is needed for the advanced articulation. The note range is not challenging yet the interval leaps may be more of a challenge for intermediate players. The style of the piece may require some listening of the original instrumentation. Overall this piece would be great for an intermediate brass quintet.

Tuba



This is a fantastic piece to expose the young musician to the Renaissance period and the very simplistic, but enriching voice leading that goes with it. In the first movement, La morisque, the tubist needs to be careful to play the eighth notes "light" but not pecky. The air is pressurized from the diaphragm and will naturally die away depending on the pressurization. Make sure they are not stopping the air with their tongue or throat, like many young musicians do. In the second movement, Les quatre Branles, the tubist can show direction and musicality by gradually increasing volume through the moving eighth note lines. In the last movement, La Bataille, the tubist should have a light tongue on the 16th notes. Have them imagine trying to spit out a sunflower seed. This will relax their tongue and allow them to cleanly articulate the 16th notes. (Dan Davis)

Triumphant

By Ryan Meeboer

Duration: 3:40

Cost: \$15

Difficulty: Easy-Medium

This is a highly energetic piece that your quintet and audience will certainly enjoy. The piece opens with a mysterious feeling, introducing some of the melodic content. Really focus on the fort-piano, as they need to be played well to really make the introduction effective.

At measure 9, the piece moves into its main section with strong chords. Although this section is to be loud, make sure that the band does not overplay the combination of accents and loud dynamics.

Measures 21 through 24 are important for the trombone and tuba, as it transitions the piece from the boldness of measures 9 through 20, into the softer sections at measure 25.

Measures 59 through 73 make use of solo breaks. The counter melody in the horn is important, so be sure they are not buried by the chords being played by the rest of the group. Adjust the dynamics, if necessary, to be sure the horn is heard here.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ12380>

Trumpet 1



“Triumphant” is an exciting original piece by Ryan Meeboer. The piece should be accessible for advanced middle school and high school brass quintets. The range should easily be accessible for students within those playing levels and would even be accessible for intermediate middle school trumpeters. The difficulty comes with the rhythms with the brisk tempo. If the piece is played slower, it would be accessible for lower level trumpeters/quintets. The rhythms are repetitive so they should be easy for students to grasp. There are multiple measure rests throughout so endurance should not be an issue for students. This exciting original should be enjoyed by your students.

Trumpet 2

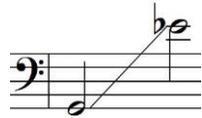


Horn in F



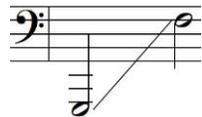
This work is not too difficult, but does expose the horn with the lead in a couple of parts. These parts are lower in the horn range and could easily get lost. Work on playing out and not remaining stagnant on the long notes tied over the barlines.

Trombone



There are multiple abrupt tempo changes which are challenging without a conductor. The syncopation in this piece may be challenging for intermediate trombone players. The road map is also a challenge for intermediate brass quintets. The key signature works well for trombone and there are not many accidentals. However, there are many accents, challenging the trombone player to stay stylistically correct.

Tuba



This is another piece that is fantastic for your beginning tubist to get some experience playing in a chamber group. Care should be taken with the G and D notes that are fingered 12. This is a very sharp fingering on the tuba and needs to be lipped down. When playing the syncopated motor rhythm, the tubist should really make sure they give a strong accent and make sure they are not late on the offbeat. When the tuba has the lead at m. 77, they can play musically by doing something with the long notes. This is not a technically challenging melody, so they need to do something to the long note to give off a sense of direction. (Dan Davis)

Trumpet Voluntary (Prince of Denmark's March)

Jeremiah Clarke (1669-1707)

Arr. by David Marlatt

Duration: 2:20

Cost: \$15

Difficulty: Medium

The famous Trumpet Voluntary by Jeremiah Clarke (1669-1707) was falsely attributed to Henry Purcell until 1953. In the 17th Century a trumpet voluntary was a piece that was not actually written for trumpet. It was written for solo organ and meant to be played on the trumpet stop. This Prince of Denmark's March was originally found in Clarke's "Choice Lessons for the Harpsichord or Spinnet."

The key of this work has been altered to Bb. All dynamics, articulations and some ornaments have been added by the editor and may be ignored or altered to best suit the performers. The Timpani part is optional but would greatly enhance the sound of the ensemble.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ24184>

Trumpet 1



"Trumpet Voluntary" is commonly used for graduations or other special ceremonies for high schools or other community groups. This arrangement should be accessible for most high school students (depending on their range). The melody passes back and forth between the trumpets which gives them plenty of rest so endurance should not be an issue. Some high school students may have never encountered trills before but it should not be a difficult concept for them. The rhythms should be accessible for the students as well. Overall, this is a great arrangement for high school students.

Trumpet 2



Horn in F



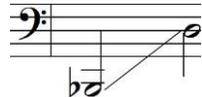
This piece stays up above a C4 for quite some time and that can be taxing on a young player. I would also be mindful of the difficult parts (including trills) in measures 47, 54, and 55. The piece overall is a grade 3, but those parts could push it into a 3+ or even a 4.

Trombone



The tempo is not challenging until some of the sixteenth note segments arise in the trombone part. The range is one octave yet it is in the middle register and above the staff most of the piece, requiring good endurance from the intermediate trombone player. Intonation and articulation should be the focus of the trombone player in this piece. This is a good start for a brass quintet to play this piece, as the original is much more difficult.

Tuba



As the tuba player in a trumpet feature, the role of the tubist is to provide a stable and in tune sound for the trumpet players to be able to play with. On the long notes, it is important that the tubist keeps the pitch steady to help with the intonation of the ensemble. Care should be taken on the eighth notes to give a strong crescendo and lead the group into the downbeat of the next measure. (Dan Davis)

Two Hymn Settings

By James Curnow

Cost: \$19.95

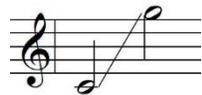
Difficulty: Intermediate

These settings of “We Gather Together” and “Stand Up, Stand Up for Jesus” strive to maintain the original integrity and majesty of the hymns while frequently delving into a new and fresh accompaniment. They can be used effectively as a congregational accompaniment or stand alone as a solo brass quintet hymn of praise.

Substitute parts included: Trombone (Horn substitute), E-flat Horn, and E-flat Bass

https://canadianbrassstore.com/two-hymn-settings-intermediate-brass-quintet-arr-curnow/?vsrefdom=adwords&gclid=Cj0KCCQjwojX8BRCZARIsAEWBFMJyfKmOU-dthqdZGvDm8XSac15TfMPGWMJd-dCJhQ6eqxyjLF95k1saApvZEALw_wcB

Trumpet 1

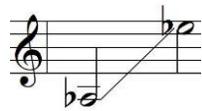


Trumpet 2



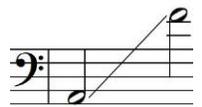
These two hymn settings are nicely arranged works that would likely be most appropriate in a church setting. One of the hymns has four repetitive verses that are the same throughout. At the top of the page it says “May be used as congregational accompaniment.” The trumpet parts are not too difficult. They would be appropriate for intermediate to advanced middle school students. Endurance is my biggest concern. The trumpets have very few rests (first trumpet doesn’t have any) and with a verse being repeated 4 times, it can be difficult for certain students. The range and rhythms should be easily accessible. The hymn settings are not too lengthy so endurance might not be an issue for most students.

Horn in F



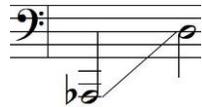
It is always nice to find a piece that your students might be able to play at church. These hymns could fit that bill. The horn part on the first hymn is slightly harder and will require a student to master the T23 combination on the D-flats. This combination always takes more air. The low range will often get lost among the other players, so play this out and don’t be afraid to explore trigger fingerings to allow those notes to pop out a bit more. The 2nd hymn, while easier, will have the player work on chromatics and tuning those notes within the rest of the ensemble.

Trombone



If this piece is performed with the verse options, then the road map may be for upper level intermediate players. If it is performed straight through, then it stands as a lower level intermediate piece. The note range for the trombone part is almost two octaves and requires control in those registers. Some of the syncopated rhythms may be challenging. The key signature works well for trombone and there are not a lot of accidentals. This piece is for intermediate brass quintets and trombone players.

Tuba



Both of these hymns are a perfect practice tool of the tubist to work on differences in legato, staccato, and accented articulation. It is important for the tubist to be extra clear with their articulation difference since it is such a bigger instrument. When doing the legato articulation, the tubist should never stop their air at any point. The tongue should be as quick as possible moving from the top to the bottom of the mouth. With the rallentando in the first hymn starting at m. 25, the tubist can influence the pace of the rallentando with their 16th notes. It is important that the tubist be careful to not slow down too much on the 16th notes and make the rallentando sound unnatural. (Dan Davis)

Wedding Classics for Brass Quintet

Arr. by Charles Evans

Cost: \$24.95

Configured for the traditional brass quintet, this suite of classic wedding standards is sure to become a regular addition to ensemble repertoire for such festive events and concerts alike. Charles Evans showcases his solid arranging abilities along with his idiomatic understanding of the brass instruments used in these selections. These settings are both festive and warm. Superbly crafted, they are worthy additions to brass quintet literature!

Pieces included: “Rigaudon (Campra),” “Jesu, Joy of Man’s Desiring (Bach),” “Trumpet Voluntary (Clarke),” Bist Du Bei Mir (Stolzel),” and “Hornpipe from *Water Music* (Handel)”

<https://lorenz.com/shop/instrumental/small-ensembles/wedding-classics-for-brass-quintet-2>

Trumpet 1



Trumpet 2



These five arrangements of wedding classics have varying difficulty levels. Some of these would be appropriate for advanced middle school trumpeters while others are appropriate for intermediate high school trumpeters. The differences between the arrangements mainly occur in the range and rhythms. The rhythms are faster and more difficult. The range, for the more difficult pieces, tends to stay in the upper register. Overall, there are pieces for various difficulty levels and most of these pieces will be familiar to your students.

Horn in F



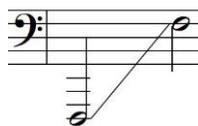
These arrangements look like easier arrangements of the many standards that have been published by Canadian Brass and have stood the test of time for wedding preludes and interludes. The horn part for “Jesu, Joy...” is considerably easier than the others on the market that have become popular. It will always be important to seek the spots in which the horn has the lead and blow through those slurs as they have a tendency to “not speak”.

Trombone



The piece is long and requires endurance in the upper register since the note range is mostly above the staff. Each portion of the piece requires a different style and approach to timbre. The trombone player should listen to original instrumentation of each work within the piece to better understand the style. This piece is for advanced high school trombone players.

Tuba



Though not technically demanding for the tubist (with the exception of the 5th movement) the tubist should be focused on getting the right style and articulation for each piece. Extra care should be taken that the tuba has a lighter approach to these pieces. Since the tuba plays the accompaniment role for the entire piece, they must be sure to balance appropriately with the other members of the ensemble. When doing higher interval leaps into the notes in the staff, the tubist can think of the syllables /Oh/- /Eee/. The bottom note of the interval will be /oh/ and the high note in the staff will be /ee/. This will position the tongue in such a way to help with the speed of air. (Dan Davis)



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When I'm Sixty-Four

John Lennon and Paul McCartney

Arr. by Jeff Holmes

Duration: 3:53

Cost: \$11.95

Difficulty: Grade 4

An almost continuous series of solos for trumpet (1), horn (4), trombone (2) and tuba (3) make this setting of the Beatles hit a great showcase number for any program. Trumpet parts call for cup mutes, and ranges are reasonable (G#5 trumpet, G4 trombone).

<https://www.kendormusic.com/cc6/19130.html>

Trumpet 1



This fun arrangement of the Beatles tune, “When I’m Sixty-Four” would be a great piece for intermediate to advanced high school trumpeters. The range is not too difficult but endurance might be an issue for some high school students. There are a few rests in the middle of the piece for the trumpets but the piece is longer than they might be used to (in a solo or quintet setting). The rhythms might be difficult (especially if they have not listened to the song) and the key changes. For the trumpets, when it shifts to A, some of the fingerings become tricky on certain passages. Overall, this is a fun tune that high schoolers (especially Beatle fans) will enjoy.

Trumpet 2



Horn in F



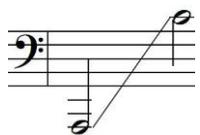
This piece will present some challenges for a young horn player, including the low parts where he/she has the melody. Again, learning those B-flat side fingerings will help to pop those notes out above the rest of the ensemble. Watch the key changes and work to keep the volume down when playing the high G’s.

Trombone



The repeats and layout of the piece is challenging for advanced high school brass quintets. There are a few key changes yet the note range is not difficult for advanced players. The rhythmic syncopation is challenging and there are a few solos within the trombone part. The brass quintet players should listen to the original work for the style of the piece. There are many accents in this piece and the dynamic range is challenging depending on which time the player is performing the repeated sections. This piece is for advanced high school trombone players.

Tuba



This is one of my favorite pieces to play due to the freedom the tubist has. If you have a really talented tuba player, I would recommend they give a listen to many different recordings of this piece as well as the original and let them have fun with adding embellishments to the bass line (done tastefully, of course!) When faced with the tenuto-staccato notes, the tubist should lean towards playing it on the longer side with just a little bit of space. The articulation should emulate a bass guitar plucking a string. When encountering the accented notes at rehearsal C, the tuba can articulate the fronts of the notes a little harder here as we are getting into the real “meat” of the piece. The solos are quite tricky for the average tubist, so make sure your tuba player has some technical facility before you attempt this piece. (Dan Davis)

William Tell Overture

Arr. By David Marlatt

Duration: 2:00

Cost: \$15

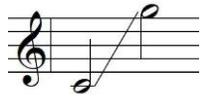
Difficulty: Easy-Medium

THE WORK: Gioacchino Rossini (1772-1868) is best known for his overtures such as The Thieving Magpie, The Italian Girl in Igiers, The Barber of Seville and The William Tell Overture. These famous overtures can be found in countless movie scores and cartoons. Because of its “horse-trotting” rhythms, The William Tell Overture became the theme to The Lone Ranger movies and radio shows. The original intention of this piece was based on a German play which details the Swiss struggle against tyranny in the fourteenth century. It is four sections which this arrangement takes part of the final section which depicts the triumphant return of the Swiss troops.

THE transcription: An important thing to concentrate on with this piece is not to let it speed up. The tendency is for the galloping horse to gallop faster. Keep the tempo steady and the articulations will add the rhythmic drive.

<http://www.enpmusic.com/details.php?CatalogueNo=BQ9722>

Trumpet 1

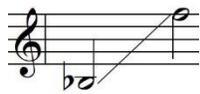


This is a great arrangement for middle school or early high school trumpet players. The main determining factor for the difficulty level would be the tempo. “William Tell Overture” can be played at varying tempos. Obviously, the faster the tempo, the more difficult it will be for the students. The range might be a difficulty for some middle school students but should not be an issue for most high school students. Endurance should not be an issue with this arrangement because it is only two minutes long and the trumpets have rests in multiple places. I would highly recommend this piece to middle or high school students. This is a piece that most students will have heard before and would enjoy performing.

Trumpet 2



Horn in F



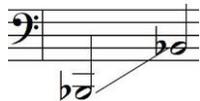
This classic will be loved by your young ensemble that is preparing to go to festival! The horn player must play short and learn to articulate lightly throughout. Most fast notes are repeated. They will also need to focus on the leaps which are always within the chord. I think this piece is a grade 2.5, but the high F will push it to a 3. If you have a horn player with a good range, this piece might work for your 8th grade ensemble.

Trombone



The note range and rhythms of this piece are for intermediate trombone players. The trombone part does not have any of the melodic passages. The focus of the trombone player should be articulation and driving the rhythmic pulse of the piece. Some of the arpeggiated passages may challenge an intermediate trombone player. This is an exciting piece to start an intermediate brass quintet in preparation for the original.

Tuba



While not technically demanding, the tuba player needs to be careful not to rush the eighth notes throughout the piece. The more consistent they can make their tempo, the better their colleagues will do with the moving lines. The other musicians will not enjoy this piece if the tuba player starts to rush! At m. 52 and 56, the tuba player should crescendo through the scale as it ascends to bring itself out of the texture of the other instruments. (Dan Davis)