

LANSING D. MCLOSKEY

G L A Z E

BRASS QUINTET & DRUM KIT

LANSING D. MCLOSKEY

Written for the Atlantic Brass Quintet and percussionist Robert Schulz

G L A Z E

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

INSTRUMENTATION:

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

HORN IN F

TROMBONE

TUBA

PERCUSSION:

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

TOTAL DURATION: 10 MINUTES



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PERFORMANCE NOTES:

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

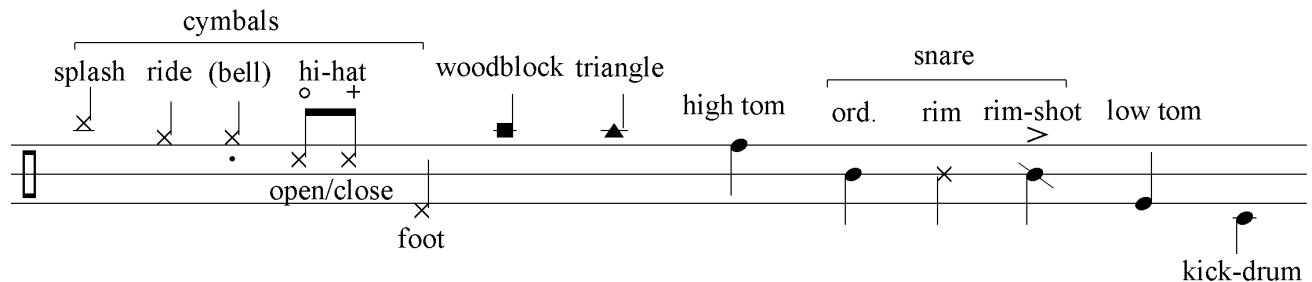
ACCIDENTALS APPLY TO THE OCTAVE IN WHICH THEY APPEAR AND HOLD THROUGHOUT THE MEASURE, THOUGH IN HIGHLY CHROMATIC PASSAGES COURTESY ACCIDENTALS ARE GIVEN.

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

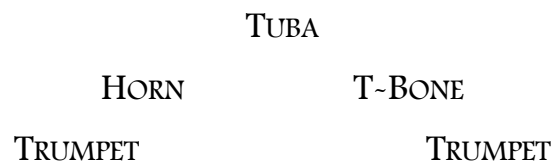
3RD MOVEMENT (GLAZE 3): ALL DYNAMICS ARE STEPPED. THAT IS, ALL CHANGES BETWEEN DYNAMIC LEVELS SHOULD BE MADE *SUBITO*, WITHOUT CRESCENDI OR DIMINUENDI.

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

PERCUSSION NOTATION:



BRASS QUINTET LAYOUT:



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

LM

GLAZE 1

Lansing D. McLoskey

♩=72 Smooth, but with precision

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

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

Tpt. I

Tpt. II

Tpt. I

Tpt. II

Perc. (snare on)

with "Tempura sticks" or other extremely light drum sticks

Tpt. I

Tpt. II

Perc.

21

Tpt. I

Tpt. II

Perc.

p

3 3 5 6

3 + + 5 5 + 6

24

Tpt. I

Tpt. II

Perc.

mp *mf* *p*

mp *mf* *p*

3 3 3 3 3

3 3 3 3

29

Tpt. I

Tpt. II

Perc.

mf *mf*

mf

3 5 6 3

3 5 6 3

3 5 6 3

3 5 6 3

(= 6/8; feel in ♩s)

Tpt. I
Tpt. II
Perc.

34
mp
34 (R.S.)
f

Tpt. I
Tpt. II
Perc.

37
mf
37
pp *f* *mp*

Tpt. I
Tpt. II
Perc.

39
f
39
mf

41

Tpt. I

Tpt. II

Perc.

43

Tpt. I

Tpt. II

Perc.

f *fp* *ff*

f *fp* *ff*

mf *mp* *mf*

46

Tpt. I

Tpt. II

Perc.

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

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

mp *mf* *mf* *f*

GLAZE 2

♩ = 48 Veiled

no mute

Trumpet I

no mute *fff*

Trumpet II

fff

Horn in F

ff pp

Trombone

fff

Tuba

fff

Percussion

ff 5 5 6 *ff*

5

Tpt. I

n. *pp*

Tpt. II

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

Hn.

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

Tbn.

n. *pp*

Tba.

n. *pp*

Perc.

n. *pp*

11

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

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

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

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

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

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

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

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

17

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp *p* *p* *fp*

pp *p* *fp*

pp *p* *fp*

p *fp*

p *fp*

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

22

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fff

mp

mf

p

f

ff

pp
sub.

5

3

3

3

3

3

3

3

3

5

5

6

GLAZE 3

♩=92 Mechanical but smooth

Trumpet I w/straight mute (fiber) *ppp*
 Trumpet II w/straight mute (fiber) *ppp*
 Horn in F w/mute *ff* *ppp*
 Trombone w/harmon mute *ff* *ppp* legato sempre
 Tuba w/mute *ff* *ppp*
 Percussion *fff* *pp*

2

Tpt. I
 Tpt. II
 Hn.
 Tbn.
 Tba.
 Perc. 2

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

4

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

6

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fff *ppp*

fff *ppp*

f *ppp*

fff

8

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

10

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

f

12

Tpt. I *fff* *ppp*

Tpt. II *fff* *ppp*

Hn. *fff* *ppp*

Tbn. *fff* *ppp*

Tba. *fff* *ppp*

Perc. *fff* *pp*

14

Tpt. I *fff* *ppp*

Tpt. II *fff* *ppp*

Hn. *fff* *ppp*

Tbn. *fff* *ppp*

Tba. *fff* *ppp*

Perc. *fff* *pp*

16

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff

ff

fff

18

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ppp

ppp

ppp

fff *ppp*

fff *ppp*

fff *ppp*

fff *pp*

fff *pp*

20

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

22

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

f

24

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fff

f

remove mute

fff

f

fff

f

fff

f

6

fff

p

27

Perc.

30

Perc.

ff

f

6

32

Perc.

fff

p

6

35

Tpt. I

ff

Tpt. II

ff

Hn.

ff ppp

Tbn.

ff

Tba.

ff

Perc.

Detailed description of the score for measures 35-36: The score is for measures 35 and 36. Tpt. I and Tpt. II play a quarter note followed by a quarter rest, marked *ff*. Hn. plays a half note with a slur, marked *ff ppp*. Tbn. and Tba. play a quarter note followed by a quarter rest, marked *ff*. Percussion has a complex pattern: measure 35 has groups of four notes (marked 'x') with '+' signs above them, and measure 36 has a similar pattern with a fermata over the second measure.

37

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

Detailed description of the score for measures 37-38: The score is for measures 37 and 38. Tpt. I and Tpt. II have whole rests. Hn. plays a half note with a slur. Tbn. and Tba. have whole rests. Percussion has a complex pattern: measure 37 has groups of notes (marked 'x') with '+' signs above them, and measure 38 has a similar pattern with a fermata over the second measure.

39

Tpt. I *ppp*

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ppp *ff* *ppp* *ff*

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

ff *ppp* *ff* *ppp*

ff *ppp* *ff* *ppp*

6 6

39

fff *p*

41

Tpt. I *ppp* *ff* *ppp* *ff*

Tpt. II *ff* *ppp* *ff* *ppp*

Hn. *ff* *ppp* *ff* *ppp*

Tbn. *ff* *ppp* *ff* *ppp*

Tba. *ff* *ppp* *ff* *ppp*

Perc.

fff *p*

43

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

43

44

45

45

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

45

46

GLAZE 4

♩ = 46 Warmly

Horn in F (no mute) *pp*

Trombone (no mute) *pp*

Hn. *p*

Tbn. *p*

Tpt. I (no mute) *ppp sempre*

Tpt. II (no mute) *ppp sempre*

Hn. *mf* *p*

Tbn. *mf* *p*

Tpt. I

Tpt. II

Hn. *pp*

Tbn. *pp*

22

Tpt. I

Tpt. II

Hn.

Tbn.

cantabile

p \curvearrowright *mp*

p

27

Tpt. I

Tpt. II

Hn.

Tbn.

p \curvearrowright *ff*

mf

p \curvearrowright *mf*

Gissando

(as smooth as possible)

mf

GLAZED

Schizophrenic ♩=72 (brass only)

The score is divided into two systems. The first system covers measures 1-2 and includes parts for Trumpet I, Trumpet II, Horn in F, Trombone, Tuba, and Percussion. Trumpet I plays a sustained note at *p* (no cresc.). Trumpet II has a dynamic marking of *ff*. Horn in F and Trombone play a sustained note at *fp* (breathe as needed). Tuba plays a sustained note at *p*. Percussion starts at measure 1 with a dynamic marking of *pp* and *fff* at measure 2, with a tempo change to ♩=92 (percussion only). The second system covers measures 3-5 and includes parts for Tpt. I, Tpt. II, Hn., Tbn., Tba., and Perc. Tpt. I has a triplet and quintuplet marking. Tpt. II has a dynamic marking of *n.* and a note marked 'w/harmon mute'. Hn., Tbn., and Tba. play a melodic line. Percussion continues with a steady rhythm.

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

5 6 3

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp

mf *fp*

mf *fp*

mf *fp*

f *pp* *fff*

7

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

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

ff p sub. *mf* *pp*

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

f

A

9

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf p *f*

n.

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

mf *p* *f* *mp*

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

ff *fff* *pp*

11

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

w/harmon mute

p

n.

pp

pp

pp

13

Tpt. I *mp* *mf p*

Tpt. II *pp* *n.*

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

Tbn. *p* *f*

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

Perc. *fff* *fff* *pp*

15

Tpt. I *f* *pp*

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

Hn. *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Tba. *mp* *mf* *p*

Perc. *fff* *pp*

17

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf

p

mp

f

B

19

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

p

mf

p

n.

p

mf

p

p

p

p

21

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

pp

pp

pp

pp

23

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf

p

mf

p

mf

p

mf

p

mf

ff

f

25 *remove mute*

Tpt. I *f* *pp*

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

Hn. *mf* *f* *mp*

Tbn.

Tba. *mf* *f* *mp*

Perc. *p* *fff*

27 **C**

Tpt. I *mf*

Tpt. II *mf*

Hn. *mf*

Tbn.

Tba. *mf*

Perc. *mf*

29

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

p

f

p (no cresc.)

6

31

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

fp

p

fff

p

fff

6

3

3

3

33

1 (tpt I cue percussion)

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

ff *mp* *mf*

fp *f sub.*

fp *f sub.*

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

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

Glissando

Glissando

35

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

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

p *f*

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

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

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

p *ff* *fff*

Glissando

DEO
GRA-
TIAS