# THE PROGRESSIVE BRASS QUINTET

Sixteen selections
arranged for the developing brass quintet
**by GEOFFREY BERGLER**

Instrumentation:

Trumpet 1
Trumpet 2
Trumpet 3 (Substitute for Horn)
French Horn in F
Trombone
Tuba

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Chamber music is one of the most popular and enduring types of music. This kind of music is usually performed by small groups of instruments or voices in any combination that would normally require a smaller performance space or room, hence the term "chamber music". The first chamber music ensembles played music of their own time or period of history. Today these groups can play a variety of styles of music ranging from classical to jazz.

Many musicians find that performing in a chamber music ensemble is an ideal balance between playing in an orchestra or wind ensemble (where many musicians play the same parts) and being a soloist (where the musician plays alone). The most popular brass ensemble in chamber music is the brass quintet, the group of five instruments used in this book. There are now many excellent brass quintets performing all over the world, including the Canadian Brass and the Empire Brass Quintet. These quintets have made many wonderful recordings that are recommended listening for any brass player interested in playing in a small group.

The brass players that don't seem to have the opportunity to perform this type of music are school-age students and perhaps older amateur ("just for fun") brass players who find the majority of brass chamber music available to be just too difficult. This book has been written with these brass players in mind.

This book will introduce you to some of the problems encountered in playing chamber music as well as the fun and satisfaction of a good performance. In a small ensemble you must learn to work together as a team. You can no longer hide in the band because you didn't practice your part! In the brass ensemble every part is heard clearly *all* the time. For some of you this will represent a big change in your practice habits requiring new dedication to your instrument. It will be worth the extra work and effort. You will improve as a musician and have more fun rehearsing and performing music. As you improve, the repertoire available to you will become as limitless as your imagination.

As you work through this volume always remember *why* you are playing your instrument. I hope you play your instrument because you enjoy playing music, you enjoy playing with other musicians and you enjoy playing music for people to listen to. Your goal should be to play the best you can but also to have fun. I hope you have fun with this book.

*Geoffrey Bergler*

Geoffrey Bergler received his early training in the Boston area as a trumpet student of Roger Voisin and later at the Julliard School as a student of William Vacchiano and Gerard Schwarz. Mr. Bergler is much in demand as a performer, educator and arranger. He has written and arranged works for groups as diverse as the Canadian Brass, the Pacific Northwest Ballet Orchestra and the Charlie Byrd Trio. His works can be heard on CBS, Musical Heritage and Antigua records. A resident of Seattle, Washington, Mr. Bergler is currently a member of the Seattle Symphony Orchestra and is on faculty at the University of Puget Sound in Tacoma, Washington.

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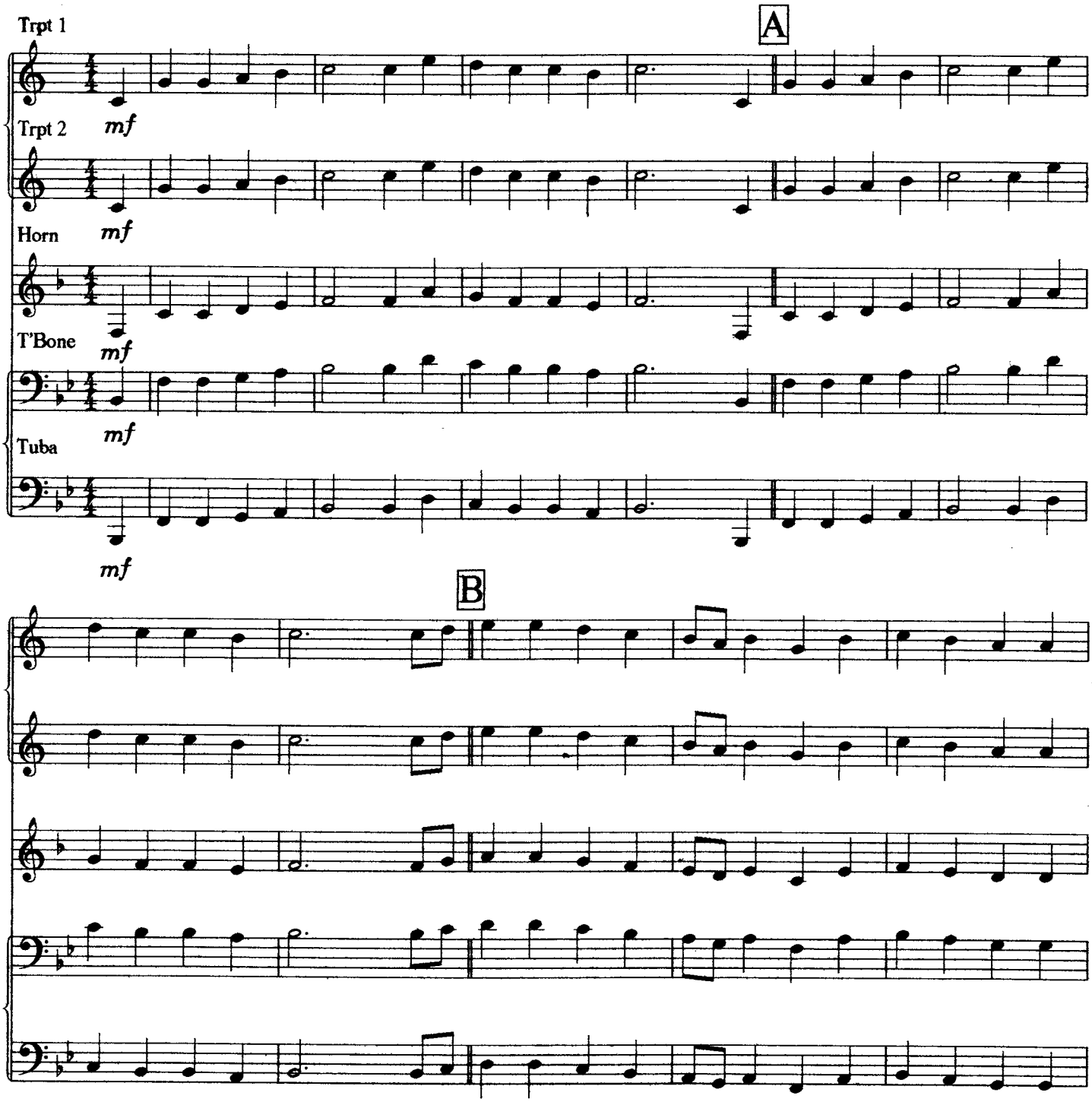
# THE PROGRESSIVE BRASS QUINTET

Score

Arranged by Geoffrey Bergler

## 1. CHORALE MELODY

This first piece allows you to practice listening to the other players in your group. For that reason, everyone will play the same melody. Try to achieve a balance among all the players and to make sure that each note is in tune. It is rare in small ensembles to play exactly the same part as another player, but you must always listen to the other players for balance, intonation and ensemble.

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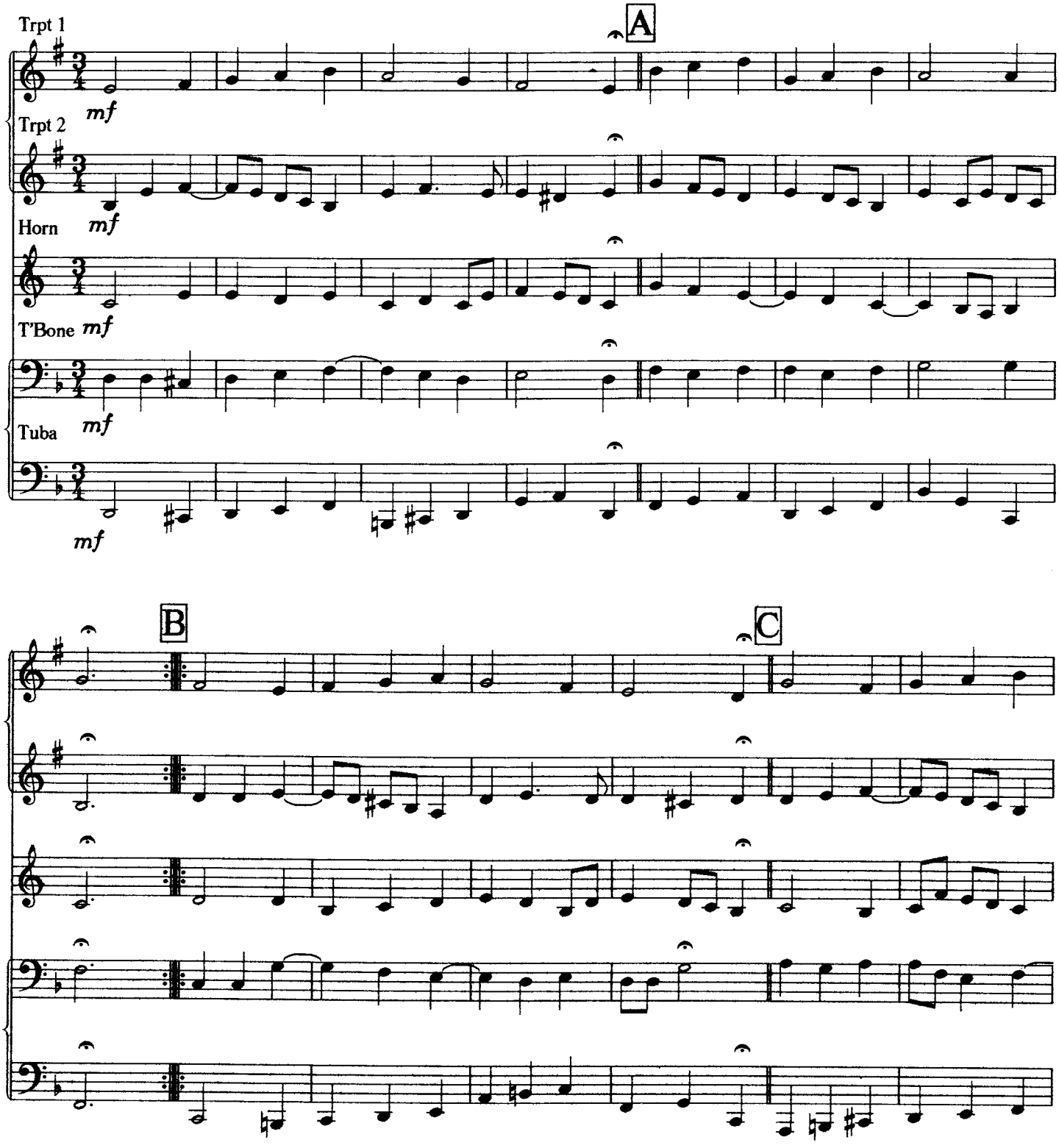
## 3. CHORALE II

*By Johann Sebastian Bach*

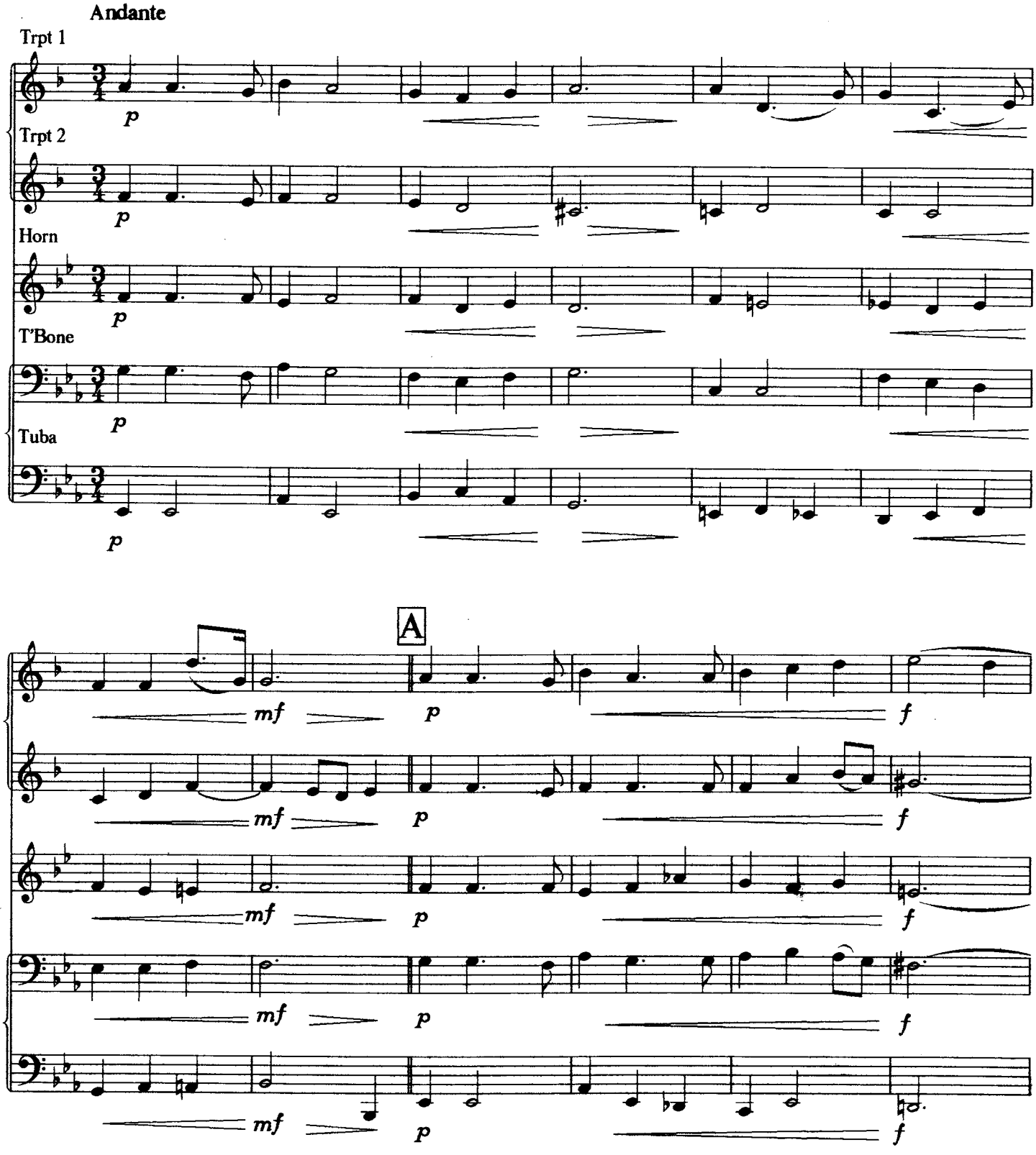
As in Chorale I, the first trumpet has the melody the entire piece. You must be able to hear this part at all times so play your part a little softer. The trumpet player should play his or her part alone once for the group so everyone knows what to listen for. All the parts are very independent in this chorale so each player must count his own part carefully while listening to the other players.



# 6. MORNING PRAYER

*By Peter Ilyich Tchaikovsky*

In this piece the dynamics are especially important. Try to make each dynamic level different and to end the piece at the same volume at which you began. In the last three measures be sure to accent the notes marked but do so within a *piano* dynamic. After you play your accented note or notes, back off a little so the next player can be clearly heard.

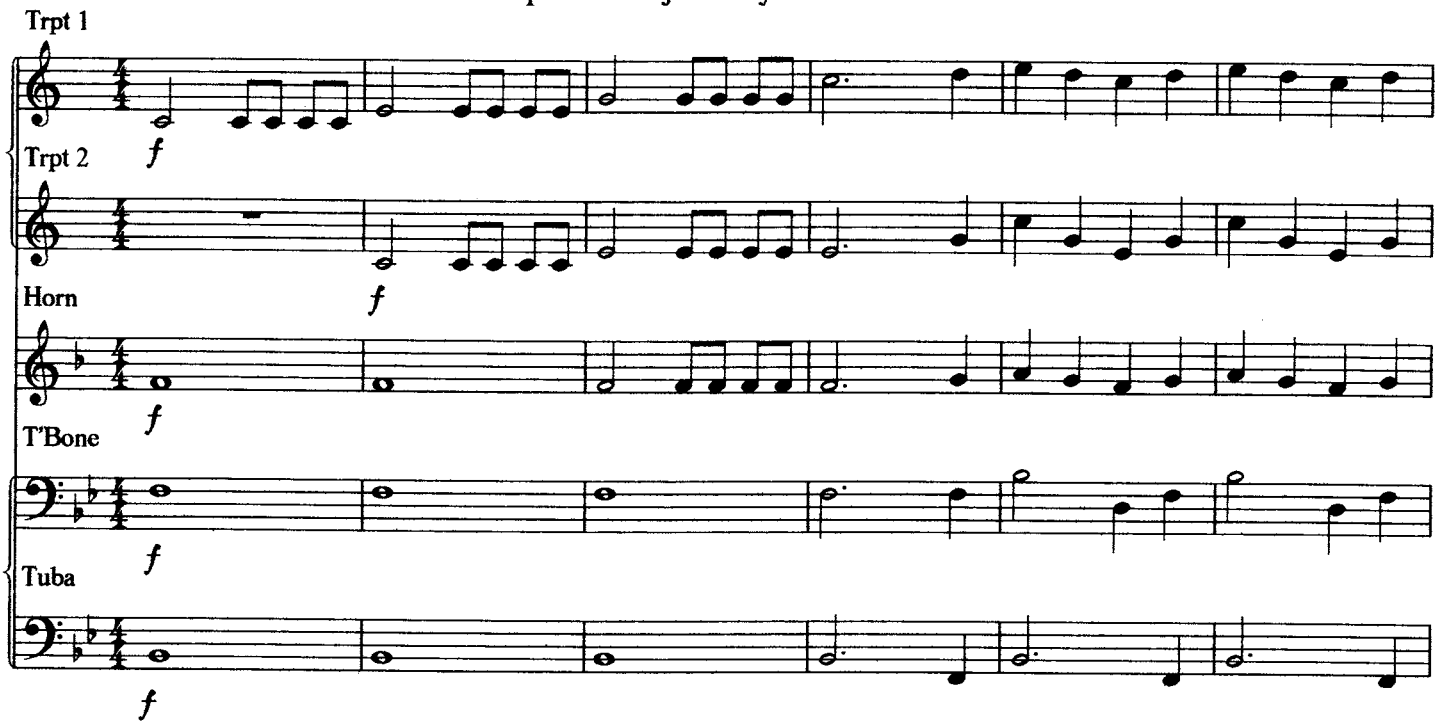


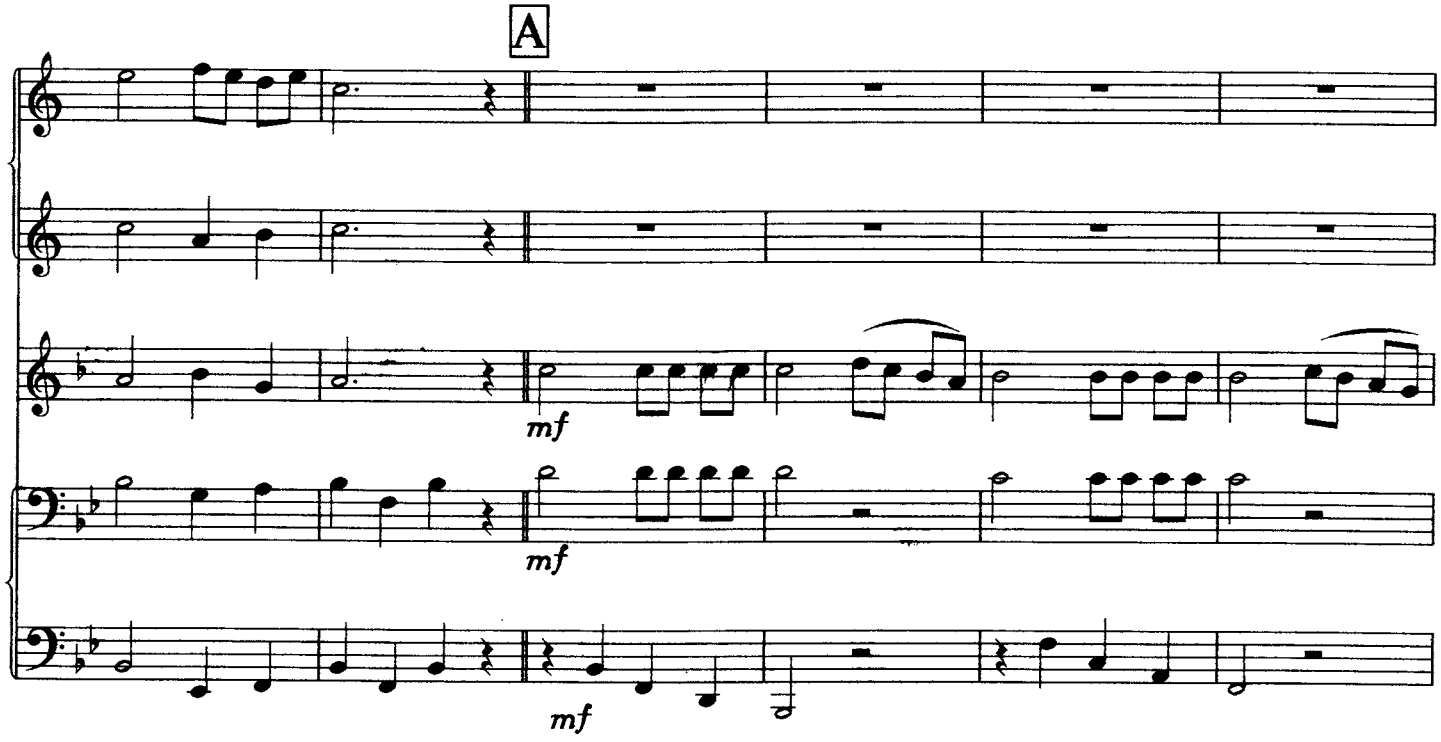
# 7. FANFARE

*By Henry Purcell*

Fanfares are played to announce important people or events. Keep this in mind when you play this piece. The middle section, while still majestic in style, should be in contrast to the more aggressive outer sections.

**Moderato maestoso (a moderate tempo in a majestic style)**

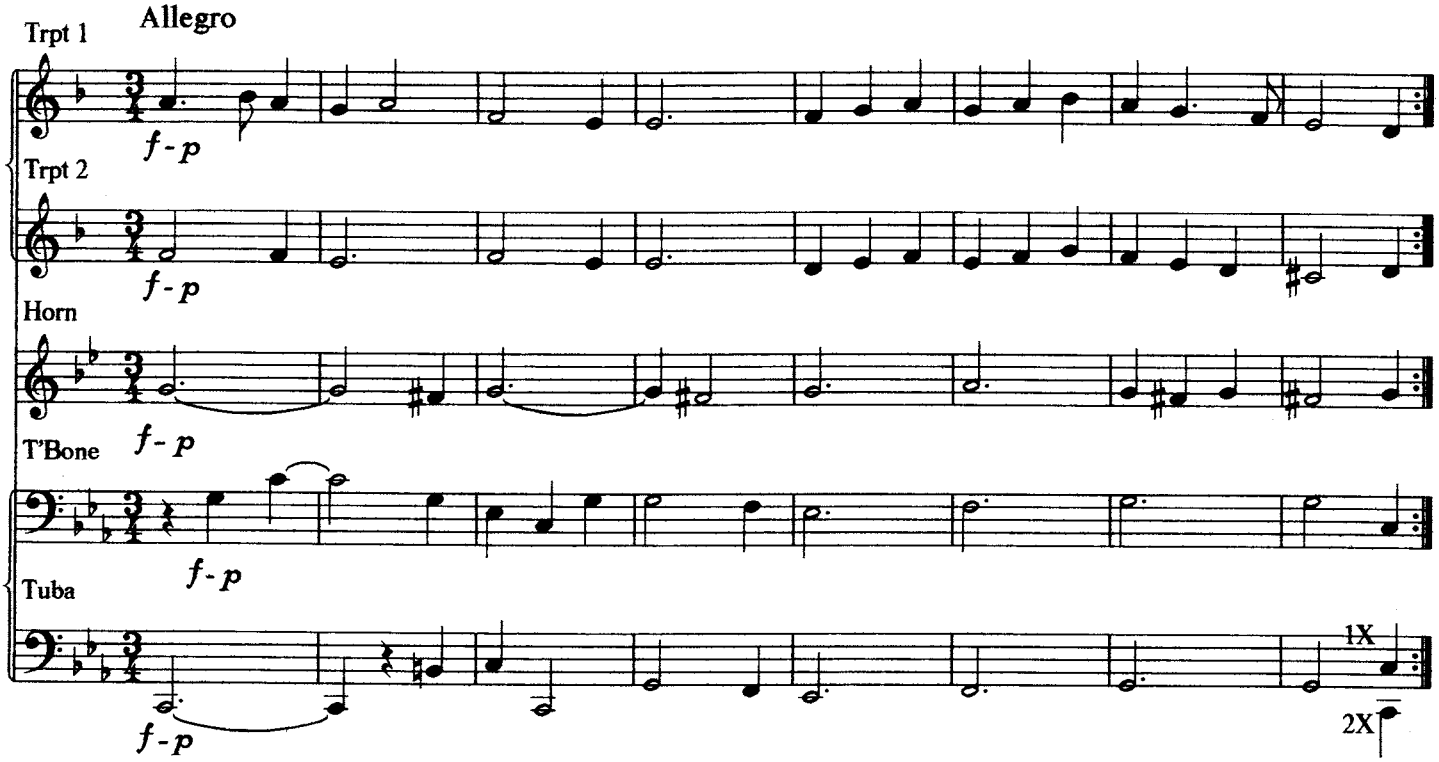


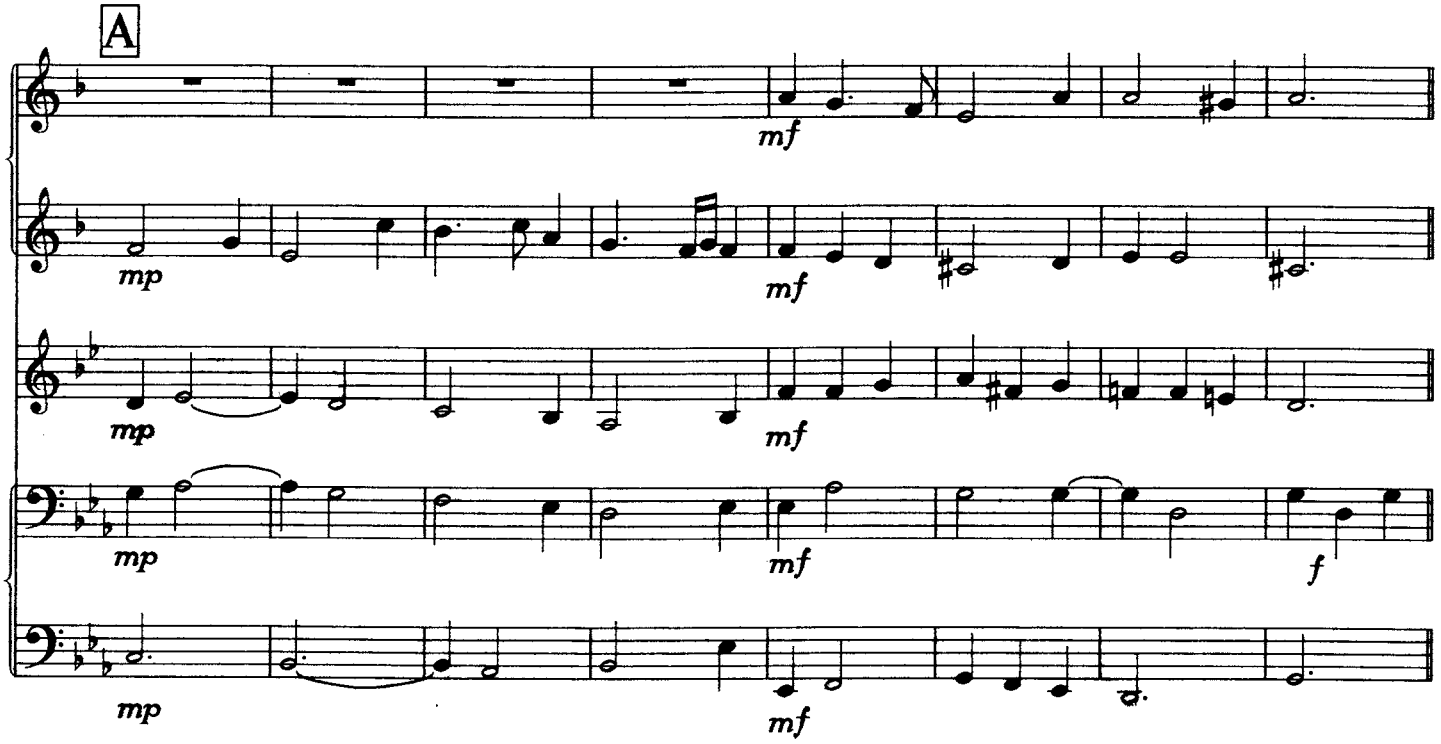



# 8. VOLTE

*By Louis Couperin*

When you are given two dynamics for a single section with a repeat (like the *f-p* at the start of *Volte*) it tells you to play at the first dynamic level the first time (in this case *f-forte*) and at the second level on the repeat (in this case *p-piano*). The 1X and 2X in the tuba part tells that player to play the higher C the first time and the low C on the repeat.

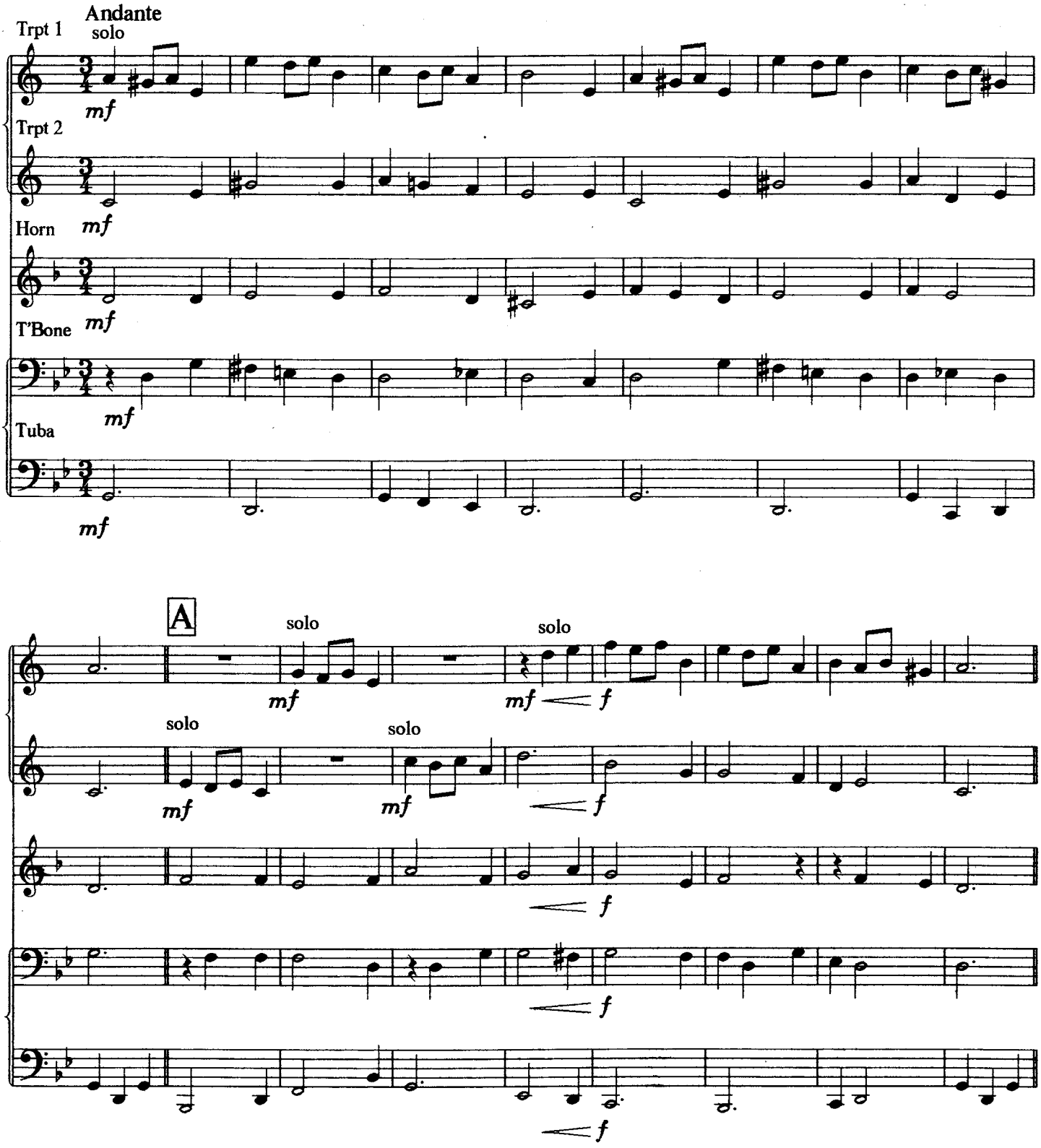


# 10. AIR

*By Henry Purcell*

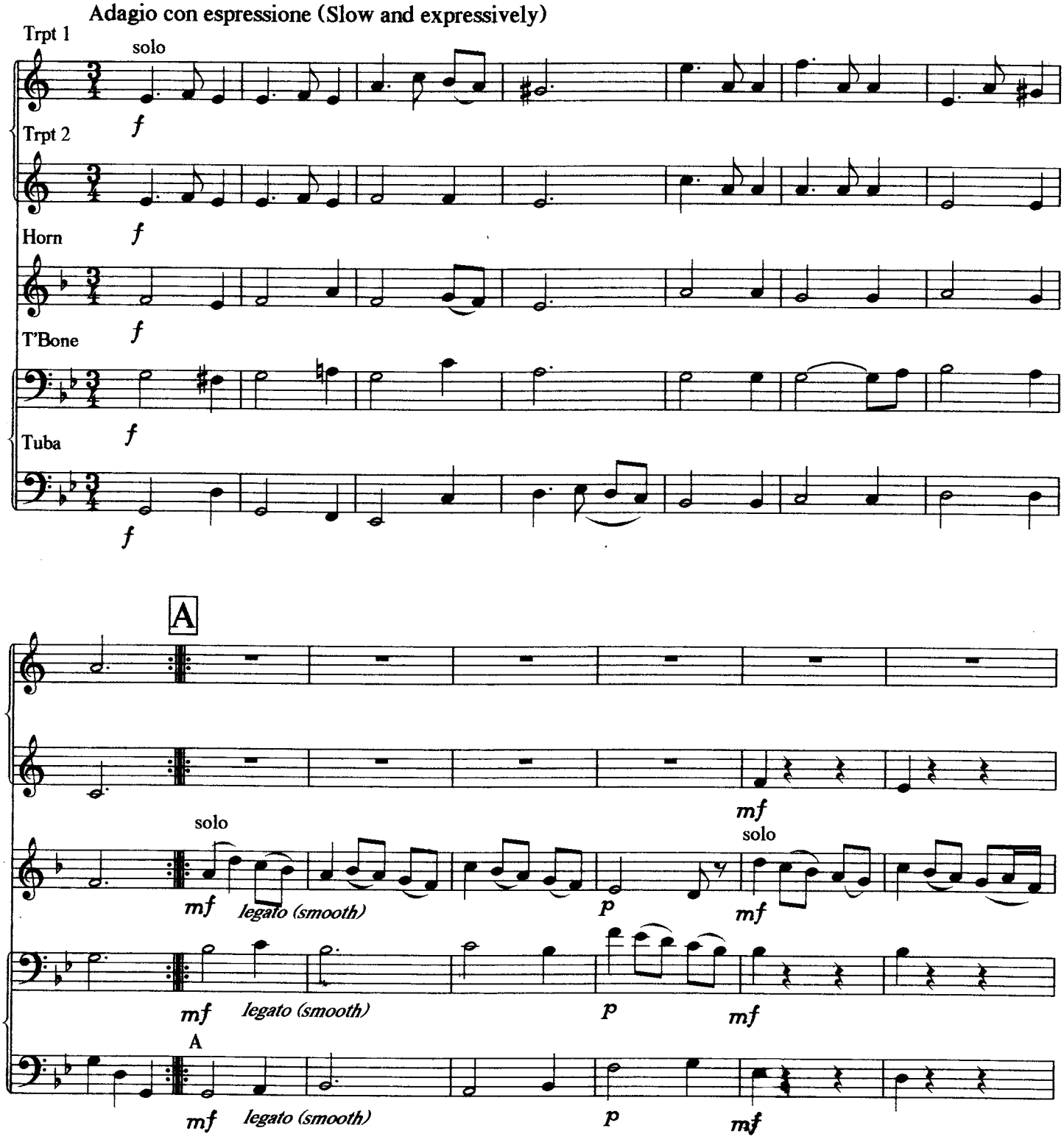
*Solo* refers to an important passage for a single voice or instrument. When this appears in your part you should bring out the indicated passage. Composers do not always indicate the important passages so the players must listen to the entire group to know which parts should be brought out and which should be played more softly.



# 11. ADAGIO

*By Johann Jakob de Neufville*

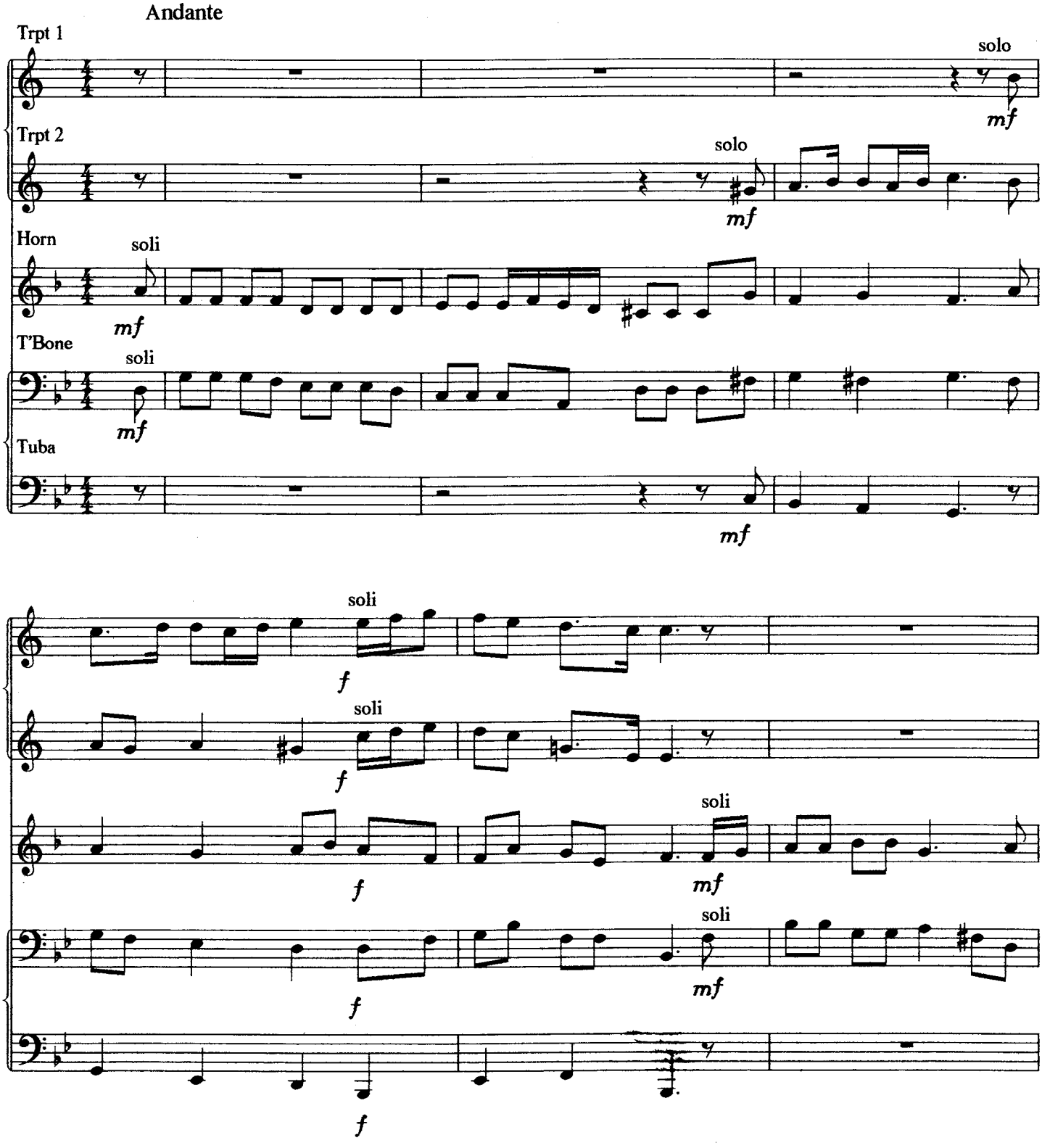
In this piece pay special attention to the "echoes" in the fourth bar of letter A and in the B section. Try to achieve a good dynamic contrast without jeopardizing your tone in the soft spots. Be sure to give extra air support in the soft passages. You will find that you need a smaller amount of air for those passages but the air must be more focused and intense than in the louder passages.



# 12. A FAREWELL

*By Henry Purcell*

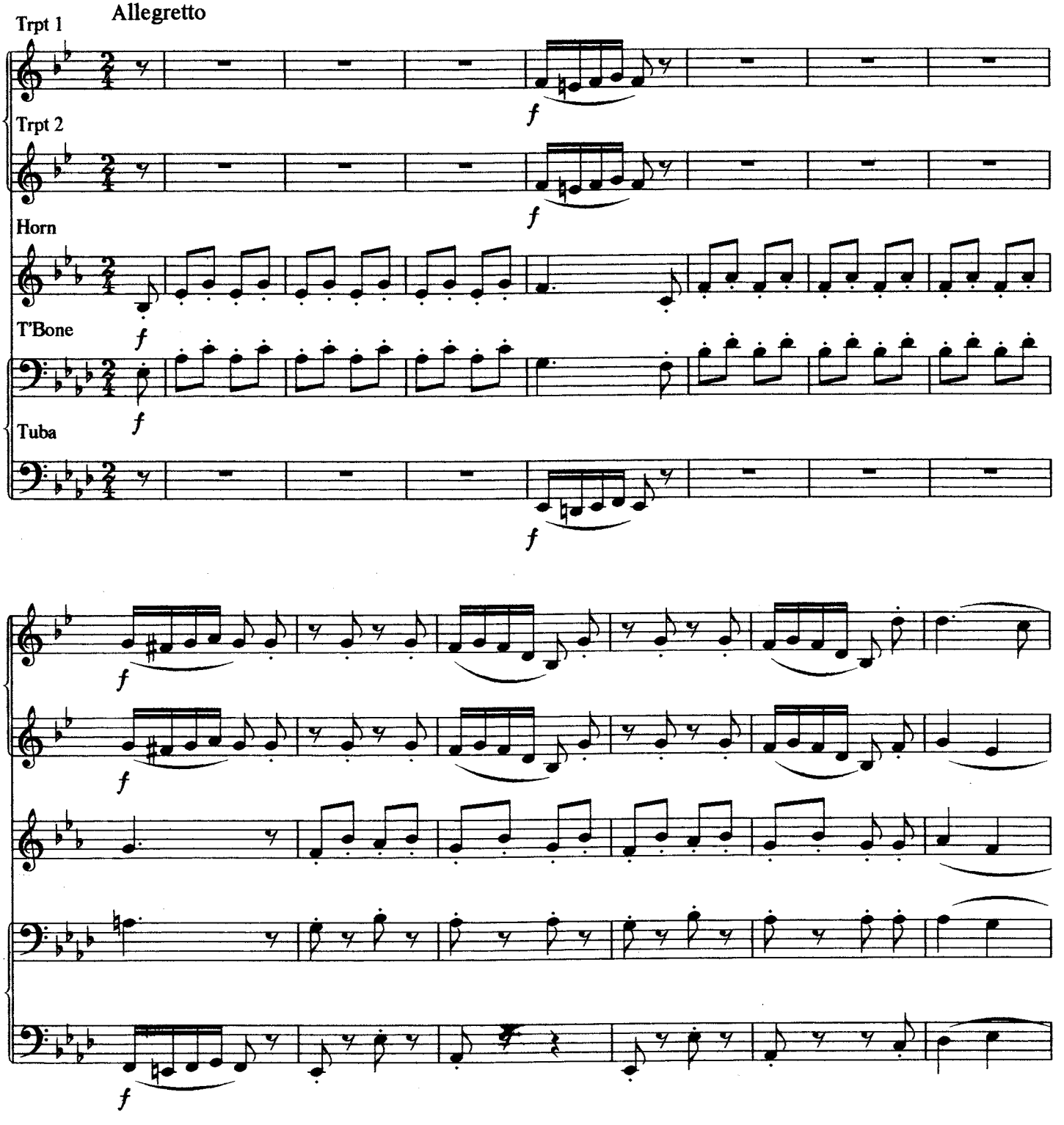
*Soli* refers to an important passage for a group of voices or instruments. When this marking appears in your part you must make sure that your part is heard but still balanced with the other player(s) in the *soli* group. Even a passage marked *soli* or *solo* is sometimes hard to hear so the other players are given a softer dynamic. Look for this at letter B. It is usually not indicated where a *solo* or *soli* passage ends. You must listen to the other players to tell if their part is more important than yours at a given time.

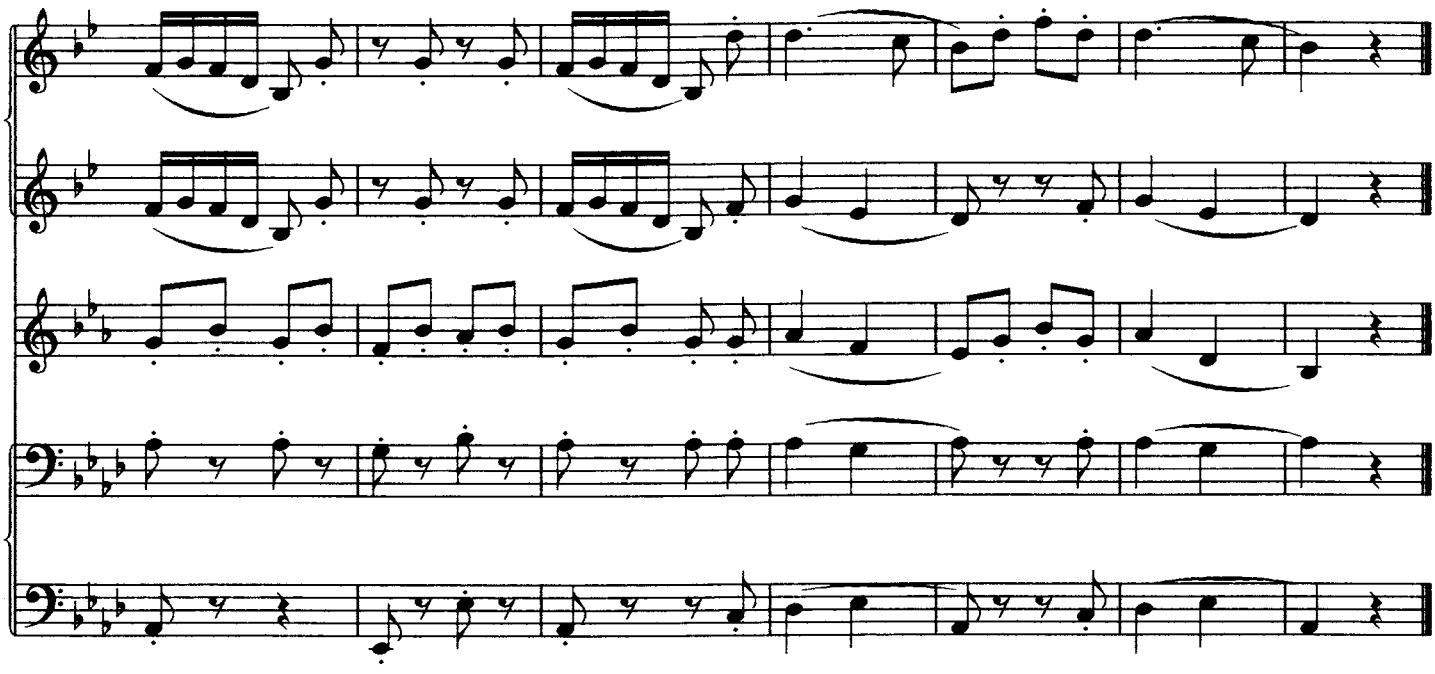


# 15. THE CLOCK

*By Theodor Kullak*

Dots placed above or below notes indicate that those notes are shorter than normal or *staccato*. Just how short depends on the piece you are playing. This is something that you should decide on in rehearsal so that everyone agrees on the length of those notes. In this piece they should be quite short as the idea is to imitate the "tick-tock" of a clock. Be sure to not "spit out" the staccato notes but rather to play them short with a good sound.

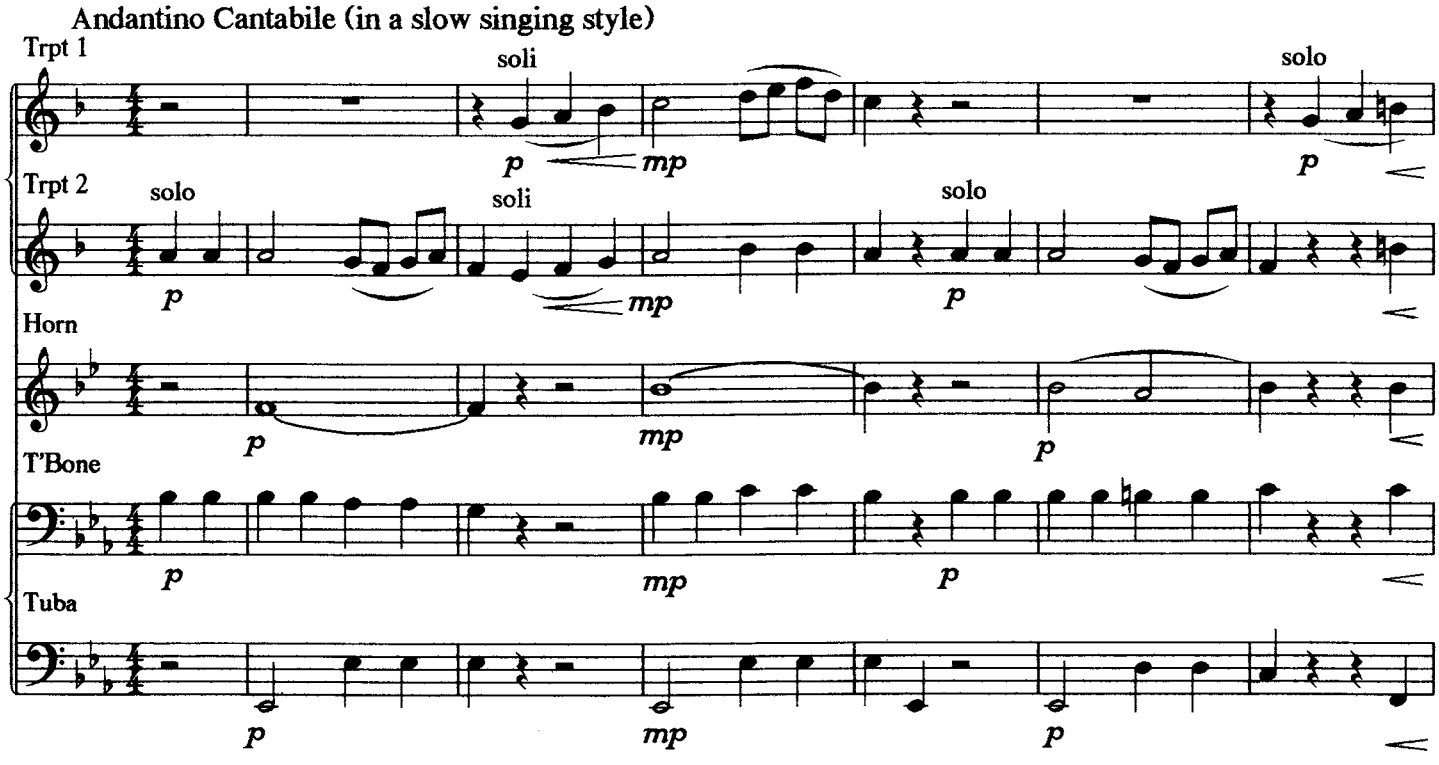


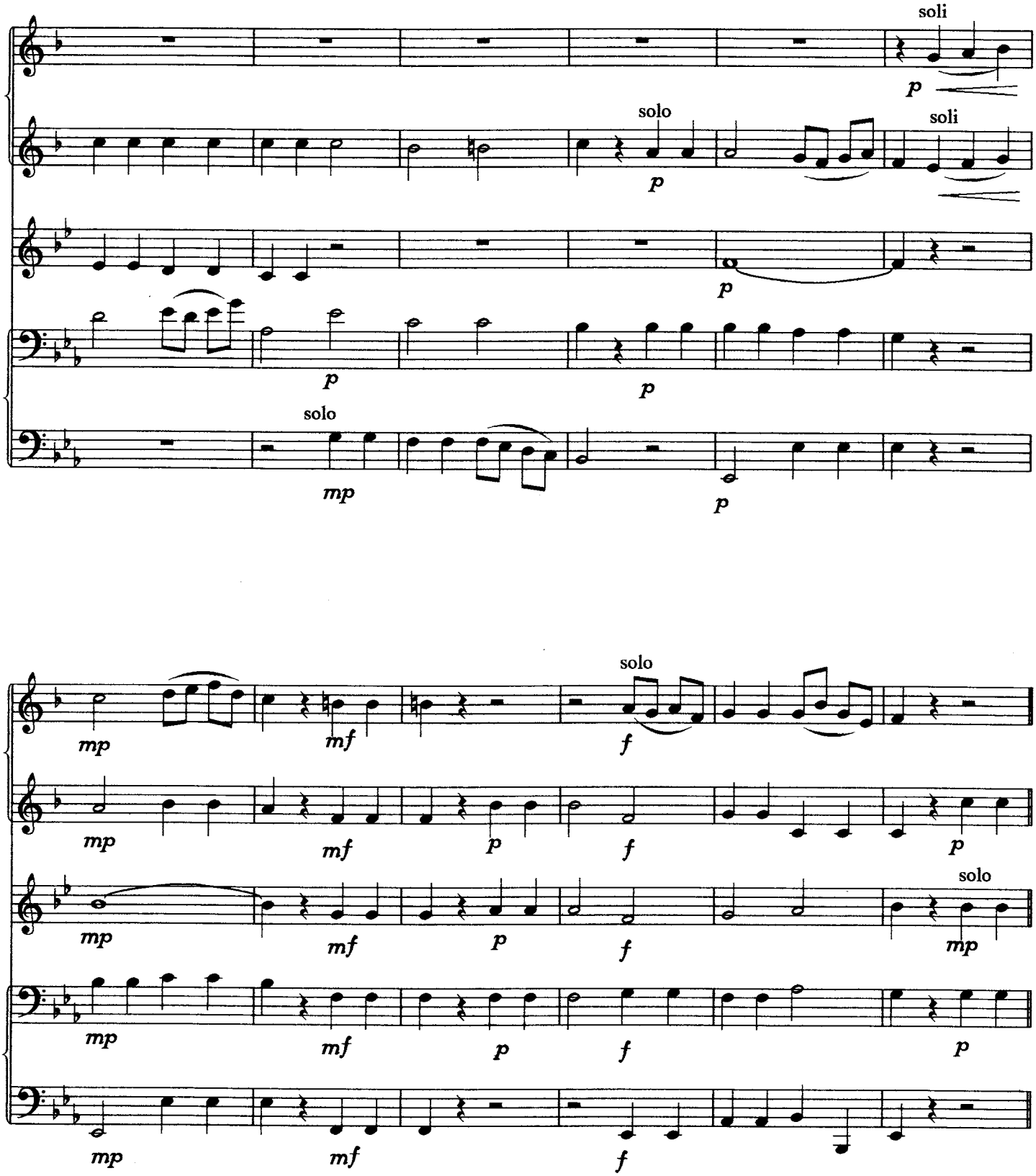


## 16. ANDANTINO

*By Franz Joseph Haydn*

This final piece gives each player a part of the melody. When you have your part of the melody play with a good singing tone but be prepared to pass it on to the next player. Be sure to play your own indicated dynamic so that the melody can be heard at all times. Also make note of the difference between the *solo* and *soli* sections. This is a fun piece that gives everyone something good to play. Enjoy it!

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