

OVERFLOW
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RECORDINGS**

**ANTHOLOGY
OF**

MUSIC
10 SCORES FOR BRASS QUINTET



C Score

Overflow

Brass Quintet for two trumpets in Bb, horn, bass and tenor trombone

Alert $\text{♩} = 143$

Kei Hong Addison Wong

First system of the musical score for 'Overflow'. It features five staves: Bb Trumpet 1, Bb Trumpet 2, Horn, Trombone, and Bass Trombone. The music is in 4/4 time. The first measure shows a melody in the trumpets and horn, with the trombones playing a lower line. The second measure features a dynamic shift from *f* to *sfp* (sforzando piano) with a crescendo hairpin. The third measure returns to *f*. The system concludes with a repeat sign.

Second system of the musical score for 'Overflow'. It features five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and B. Tbn. The music is in 4/4 time. The first measure shows a melody in the trumpets and horn, with the trombones playing a lower line. The second measure features a dynamic shift from *f* to *fp* (forzando piano) with a crescendo hairpin. The third measure returns to *f*. The fourth measure features a dynamic shift from *f* to *fp* with a crescendo hairpin. The fifth measure returns to *f*. The system concludes with a dynamic shift to *sub. p* (subito piano) and a repeat sign.

Example 12 is a musical score for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and B. Tbn. The score is divided into two systems. The first system is in 3/8 time, and the second system is in 4/4 time. The score features various dynamic markings, including *sf* (sforzando), *f* (forte), and *sfz* (sforzando), as well as articulation marks like accents and slurs. The notation includes eighth notes, quarter notes, and half notes, with some measures containing rests. The score is presented in a standard musical notation format with a key signature of one flat (B-flat).

17

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

B

20

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

23

The musical score for measures 23-25 of 'The Rose Tree' features five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and B. Tbn. The key signature has one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4 in measure 24 and back to 3/4 in measure 25. The woodwinds (Hn., Tbn., B. Tbn.) play a melodic line starting in measure 23, continuing through measure 25. The brass instruments (Tpt. 1, Tpt. 2) play a rhythmic pattern of eighth notes and quarter notes, with dynamics ranging from *f* to *sf*. The woodwinds play with dynamics ranging from *p* to *sf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

[illegible]

[illegible]

35

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf

sf

sub. p

sf

sub. p

mp

p

sf

sf

sub. p

sf

f

sub. p

sf

sub. p

mp

p

sf

sf

sub. p

sf

39

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

f *sub. p < sf* *f* *sub. p < sf* *f* *sub. p < sf* *sf*

43

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sf* *sf* *sf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

sf *sf* *sf* *sub. p* *mp* *mf* *sf*

48

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. *p* *sf* *sf* *sf*

sub. *p* *sf* *sf* *sf*

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *mp*

sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

52

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *mf* > *p* *f*

f *mf* > *p* *f*

f *mf* > *p* *sf* *sf* *sf* sub. *p*

sf *sf* *sf* sub. *p*

sf *sf* *sf* sub. *p*

55

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

58

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. $p < f$ sub. p f sf sub. p

sub. $p < f$ sub. p f sf sub. p

$p < f$ p $p < f$ p

67

Tpt. 1 *mf* < *f* *p* *sf* *p* *f* *sf* *p* < *f* *p* ^{sub.}

Tpt. 2 ^{sub.} *mf* < *f* *p* *sf* ^{sub.} *p* *f* *sf* *p* < *f* ^{sub.} *p*

Hn. *f* *mf* > *p* *sf* ^{sub.} *p* *f* *sf* *p* < *f* ^{sub.} *p*

Tbn. *p* *f* *sf* *p* < *f* ^{sub.} *p*

B. Tbn.

G

70

Tpt. 1 ^{sub.} *f* *sf* *p* < *f* ^{sub.} *p* ^{sub.} *p*

Tpt. 2 ^{sub.} *f* *sf* *p* < *f* ^{sub.} *p* ^{sub.} *p*

Hn. ^{sub.} *f* *sf* *p* < *f* ^{sub.} *p* *pp* *mp* *sf* ^{sub.} *p* *mp* *sf*

Tbn. ^{sub.} *f* *sf* *p* < *f* ^{sub.} *p* *pp* *mp* *sf* ^{sub.} *p* *mp* *sf*

B. Tbn.

73

Tpt. 1 *mp sf* *sub. p* *mp sf* *p* *mp*

Tpt. 2 *mp sf* *sub. p* *mp sf* *p* *mp*

Hn. *p* *mp* *p*

Tbn. *p* *mp* *p*

B. Tbn.

76

Tpt. 1 *p* *mf* *p* *mf* *mf* *f* *mf*

Tpt. 2 *p* *mf* *p* *mf* *mf* *f* *mf*

Hn. *mf* *p* *mf* *p* *f* *mf* *f*

Tbn. *mf* *p* *mf* *p* *f* *mf* *f*

B. Tbn. *mf*

79

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f f ff sff p < f mf

sub. ff sff p < f ff

f f ff sff p < f f

f f ff sff p < f mf

sub. ff sff p < f

sub. ff sff p < f ff

82

H

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sub. p mf p f

ff sub. p mf p f

ffp mp p mf p

ffp mp p mf p

B. Tbn.

84 13

Tpt. 1
mf \leq *f* *mf* \leq *f* *f* \leq *ff* *fff* *p* \leq *f* \leq *mf*

Tpt. 2
mf \leq *f* *mf* \leq *f* *f* \leq *ff* *fff* *p* \leq *f* *f* \leq

Hn.
f *mf* \leq *f* *f* \leq *ff* *ff* *fff* *p* \leq *f* \leq *mf*

Tbn.
f *mf* \leq *f* *f* \leq *ff* *ff* *fff* *p* \leq *f* \leq *mf*

B. Tbn.
mf \leq *ff* *fff* *p* \leq *f* \leq *mf*

87

Tpt. 1
sub. ff *fff* *p* \leq *f* *ff* *fff* *p* \leq *f* *sub. p*

Tpt. 2
sub. ff *fff* *p* \leq *f* *ff* *fff* *p* \leq *f* *sub. p*

Hn.
sub. ff *fff* *p* \leq *f* *ff* *fff* *p* \leq *f* *sub. p*

Tbn.
sub. ff *fff* *p* \leq *f* *ff* *fff* *p* \leq *f* *sub. p*

B. Tbn.
sub. ff *fff* *p* \leq *f* *ff* *fff* *p* \leq *f* *sub. p*

89

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

ff sff *sub. p* *ff sff* *sff sff*

I

92

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *ff* *< sfff* *ff* *< sfff*

ff *ff < sfff* *sfff* *sfff*

95

Tpt. 1 *ff* *< sfff* *ff* *< sfff* sub. *mp* *< sf*

Tpt. 2 *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

Hn. *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

Tbn. *ff* *< sfff* *ff* *< sfff* *f* *mp* *< sf*

B. Tbn. *sfff* *sf mp*

98

Tpt. 1 *mp* *< sf* *mp sf* sub. *sf p* *sf mp sf*

Tpt. 2 *mp* *< sf* *mp sf* sub. *sf p* *sf mp sf mp*

Hn. *mp* *< sf* *mp sf mp sf* sub. *p* *sf mp sf mp*

Tbn. *mp* *< sf* *mp sf mp sf* sub. *p* *sf mp sf mp*

B. Tbn. *sf mp* *sf mp*

101

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

p *pp* *p* *mp* *sf* *mf*

p *p* *pp* *p* *mp* *sf* *mf*

p *pp* *p* *mp* *p* *mf* *sf*

p *pp* *p* *mp* *p* *mf* *sf*

p

104

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *mf* *sf* *sf* *f* *sf* *sf* *f* *sf*

sf *mf* *sf* *f* *sf* *sf* *f* *sf*

mf *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

mf *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

sub. p *f* *sub. mp*

106

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

Score for measures 106-107. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and B. Tbn. The key signature has one flat (B-flat). The time signature is 4/4. Measure 106 starts with a treble clef and a key signature of one flat. The dynamics are *f*, *sf*, *sf*, *f*, *sf*. Measure 107 starts with a treble clef and a key signature of one flat. The dynamics are *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

108

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

Score for measures 108-109. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and B. Tbn. The key signature has one flat (B-flat). The time signature is 4/4. Measure 108 starts with a treble clef and a key signature of one flat. The dynamics are *ff*, *sff*, *p*, *f*, *mf*. Measure 109 starts with a treble clef and a key signature of one flat. The dynamics are *sub. ff*, *sff*, *p*, *f*, *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

110

Tpt. 1

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

Tpt. 2

ff sff *p < f* sub. *ff sff sff f* 3

Hn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

Tbn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

B. Tbn.

sub. *ff sff* *p < f* sub. *ff sff sff f* 3

113

K

Tpt. 1

ff *mf* *ff*

Tpt. 2

ff *mf* sub. *ff*

Hn.

ff *mf* sub. *ff*

Tbn.

ff *mf* sub. *ff*

B. Tbn.

ff *mf* sub. *ff*

116

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *f* *ff sff* *p*

sf *sf* *sub. p* *ff* *ff sff* *p*

sf *sf* *sub. p* *ff* *ff sff* *p*

121

Tpt. 1

Tpt. 2

Hn.

Tbn.

B. Tbn.

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *ff*

f *ff sff sff* *f* *ff* *f* *ff*

f *ff sff sff* *f* *ff* *f* *ff*

f *ff sff sff* *f* *ff* *f* *ff*

L

[illegible][illegible]

Brass Quintet

Alert $\text{♩} = 125$

Kei Hong Addison Wong

1st Trumpet in B \flat

f *sfp* *f*

Tpt. 1

sf *f* *fp* < *sf* *f* *fp* < *sfp* *f* sub. *p*

Tpt. 1

sf sub. *p* *sf* sub. *p* *sf* *sf*

Tpt. 1

sf *f* *sfp* < *f* *sf* *sfp* < *f*

Tpt. 1

fp < *sf* *f* *fp* < *sf* sub. *p* *sf* *sf* sub. *p* < *sf*

Tpt. 1

sub. *p* *sf* *sf* *sf* sub. *p* *p* < *sf*

Tpt. 1

f sub. *p* < *sf* *f* sub. *p* < *sf*

Tpt. 1

f sub. *p* *sf*

Tpt. 1

sf *sf* sub. *p* *p* < *sf* *sf*

2 35

Tpt. 1

sf *sf* *sf* *sub. p* *sf*

39 **D**

Tpt. 1

f *sub. p* *sf* *sub. p* *sf* *f* *sub. p* *sf* *sf*

43

Tpt. 1

sf *sf* *sf* *sf*

48

Tpt. 1

sub. p *sf* *sf* *sf*

52

Tpt. 1

f *mf* *p* *f*

55

Tpt. 1

sub. p *sf* *sub. p* *sf* *sub. p* *sf*

58 **E**

Tpt. 1

p *f* *p*

61

Tpt. 1

sf *sub. p* *f* *f* *sf* *sf* *sub. p* *f* *sf* *sf* *sub. p*

64 **F**

Tpt. 1

67

Tpt. 1

mf *f* *p* *sf* *p* *f* *sf* *sf* *p*

G

70 Tpt. 1 *sub. f sf sf sub. p* *sub. p* 3

73 Tpt. 1 *mp sf sub. p mp sf p mp*

76 Tpt. 1 *p mf p*

78 Tpt. 1 *mf mf f mf f ff sff sff mf*

H

81 Tpt. 1 *sub. ff sff sff f ff sub. p mf p f*

84 Tpt. 1 *mf f mf f f ff sff sff mf*

87 Tpt. 1 *sub. ff sff sff f ff sff sff sub. p*

89 Tpt. 1 *ff sff sub. p ff sff sff sff*

I

92 Tpt. 1 *ff ff sff ff sff ff sff*

95 Tpt. 1 *ff sff ff sff sub. mp sf*

4 98

Tpt. 1

mp *< sf* *mp sf* *sf* *sub. p* *sf mp sf*

101 **J**

Tpt. 1

p *pp* *p* *mp* *sf* *mf*

104

Tpt. 1

sf *mf* *sf* *sf* *f* *sf* *sf* *f* *sf*

106

Tpt. 1

f *sf* *sf* *f* *sf* *mf*

108

Tpt. 1

ff *sff* *sff* *mf* *sub. ff* *sff* *sff* *mf*

110

Tpt. 1

sub. ff *sff* *sff* *sub. p* *ff* *sff* *sff* *f* *3*

K

113

Tpt. 1

ff *mf* *ff*

116

Tpt. 1

sf *sf* *sub. p* *ff* *f* *ff* *sff* *sff*

121 **L**

Tpt. 1

f *ff* *sff* *sff* *f* *ff*

127

Tpt. 1

< sff *ff* *< sff* *fff* *< sfff* *sfff* *sfff* *sfff* *3 sfff* *sfff*

Glorify God

Brass Quintet

Alert  = 125

Kei Hong Addison Wong

[illegible]

2 35

Tpt. 2

sf *sf* *sub. p* *sf*

39

Tpt. 2

D *f* *sub. p* *sf* *sub. p* *sf* *f* *sub. p* *sf* *sf*

43

Tpt. 2

sf *sf* *sf* *sf*

48

Tpt. 2

sub. p *sf* *sf* *sf*

52

Tpt. 2

f *mf* *p* *f*

55

Tpt. 2

sub. p *sf* *sub. p* *sf* *sub. p* *sf*

58 **E**

Tpt. 2

p *f* *p*

61

Tpt. 2

sf *sub. p* *f* *f* *sf* *sf* *sub. p* *f* *sf* *sf* *sub. p*

64 **F**

Tpt. 2

pp *sub. mf* *f* *sub. p* *f* *sf* *sub. p*

67

Tpt. 2

sub. mf *f* *p* *sf* *sub. p* *f* *sf* *sf* *sub. p*

70 **G** 3

Tpt. 2

sub. *f sf sf p* *p*

73

Tpt. 2

mp sf p mp sf p mp

76

Tpt. 2

p mf p

78

Tpt. 2

mf mf f mf f ff sff sff f

81 **H**

Tpt. 2

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

84

Tpt. 2

mf f mf f f ff sff sff f

87

Tpt. 2

sub. *ff sff sff f ff sff sff* sub. *p*

89

Tpt. 2

ff sff sub. *p ff sff sff sff*

92 **I**

Tpt. 2

ff ff sff ff sff ff sff

95

Tpt. 2

ff sff ff sff f mp sf

4 98

Tpt. 2

mp *< sf* *mp sf* *sf* *sub. p* *sf mp sf* *mp*

101 **J**

Tpt. 2

p *p* *pp* *p* *mp* *sf* *mf*

104

Tpt. 2

sf *< mf* *sf* *< f* *sf* *< f* *sf* *sf* *< f* *sf*

106

Tpt. 2

f *sf* *sf* *< f* *sf*

108

Tpt. 2

ff *sff* *sff* *f* *sub. ff* *sff* *sff* *f*

110

Tpt. 2

sub. ff *sff* *sff* *sub. p* *ff* *sff* *sff* *f*

113 **K**

Tpt. 2

ff *mf* *sub. ff*

116

Tpt. 2

sf *sub. p* *ff* *f* *ff* *sff* *sff*

121 **L**

Tpt. 2

f *ff* *sff* *sff* *f* *ff*

127

Tpt. 2

sff *ff* *sfff* *fff* *sfff* *sfff* *sfff* *sfff* *sfff*

Brass Quintet

Alert $\text{♩} = 125$

Kei Hong Addison Wong

Horn in F

4

Hn.

9

Hn.

12

A

Hn.

17

Hn.

20

B

Hn.

23

Hn.

26

Hn.

30

C

Hn.

f *sf* *fp* *sf* *f* *fp* *sf* *f* *sub. p*

sf *sub. p* *sf* *sub. p* *sf* *sf*

sf *f* *fp* *sf* *sub. p* *sf* *sf* *sub. p* *sf*

sub. p *sf* *sf* *sf* *sub. p* *p* *sf*

f *sub. p* *sf* *sub. p* *mp* *p* *mp* *f* *sub. sub. p* *sf*

f *sub. p* *sf* *f* *sub. p* *sf*

f *sub. p* *sf* *sub. p* *p* *sf* *sub. p* *sf*

Hn. *sub. p < sf* *sub. p* *mp* *p* *sf* *sf* *sub. p < sf*

Hn. *f* *sub. p < sf* *f* *sub. p < sf* *sub. p < sf* *f* *sub. p < sf* *sf* **D**

Hn. *sf* *sf* *sf* *sub. p* *mp* *mf* *sf*

Hn. *sub. p* *sf* *sf* *sf* *sf* *sub. p* *p < mp*

Hn. *f* *mf > p* *sf* *sf* *sf* *f* *sub. p*

Hn. *sub. p < sf* *sf* *sub. p < sf* *sub. p < sf* *sub. p < sf* *sub. p < sf* **E**

Hn. *sub. p < f* *sub. p* *f* *sf* *sub. p* **F**

Hn. *f* *sf* *sf* *sub. p* *sub. f* *sf* *sf* *sub. p* **F**

Hn. *pp* *sub. mf < f* *sub. p* *f* *sf* *sub. p* *mf* **F**

Hn. *f* *mf > p* *sf* *sub. p* *f* *sf* *sf* *sub. p* **F**

70 **G** 3

Hn. *sub.* *f sf sf p pp mp sf p mp sf*

73 *p mp p*

76 *mf p mf p*

78 *f mf f f ff ff sff sff mf*

81 **H**

Hn. *sub.* *ff sff sff f ffp mp p mf p*

84 *f mf f f ff ff sff sff mf*

87 *sub.* *ff sff sff f ff sff sff sub. p*

89 *ff sff sub. p ff sff sff sff*

92 **I**

Hn. *ff ff < sff ff < sff ff < sff*

95 *ff < sff ff < sff f mp sf*

Hn. *mp* *< sf* *mp* *sf* *mp* *sf* *sub. p* *< sf mp sf mp*

101 **J**

Hn. *p* *< pp* *p* *< mp* *p* *< mf* *sf*

104

Hn. *mf* *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

106

Hn. *f* *sf* *mf*

108

Hn. *ff* *sff* *sff* *mf* *sub. ff* *sff* *sff* *mf*

110

Hn. *sub. ff* *sff* *sff* *sub. p* *ff* *sff* *sff* *f*

113 **K**

Hn. *ff* *mf* *sub. ff*

116

Hn. *sf* *sf* *sub. p* *ff* *f* *ff* *sff* *sff*

121 **L**

Hn. *f* *ff* *sff* *sff* *f* *ff* *f* *ff*

127

Hn. *sff* *ff* *sfff* *fff* *< sfff sfff sfff* *sfff* *3 sfff* *sfff*

Brass Quintet

Alert $\text{♩} = 125$

Kei Hong Addison Wong

4 Trombone *f* *sfp* *f*

9 Tbn. *sf* *f* *fp* *sf* *f* *fp* *sfp* *f* *sub. p*

12 Tbn. *sf* *sub. p* *sf* *sub. p* *sf* *sub. p* *sf* *sf*

17 Tbn. *sf* *f* *sfp* *f* *sf* *sfp* *f*

20 Tbn. *fp* *sf* *f* *fp* *sf* *sub. p* *sf* *sf* *sub. p* *sf*

23 Tbn. *sub. p* *sf* *sf* *sf*

26 Tbn. *p* *mp* *p* *mp*

30 Tbn. *f* *sub. p* *sf* *f* *sub. p* *sf*

35 Tbn. *f* *sub. p* *sf* *sub. p* *sf* *sub. p* *sf*

40 Tbn. *sub. p* *sf* *sub. p* *mp* *p* *sf* *sf* *sub. p* *sf*

A

B

C

D

39 Tbn. *f* sub. *p* < *sf* sub. *p* < *sf* sub. *p* < *sf* *f* sub. *p* < *sf* *sf*

43 Tbn. *sf* *sf* *sf* sub. *p* < *mp* *mf* *sf*

48 Tbn. sub. *p* *sf* *sf* *sf* *sf* sub. *p* *p* < *mp*

52 Tbn. *sf* *sf* *sf* sub. *p*

55 Tbn. sub. *p* < *sf* *sf* sub. *p* sub. *p* < *mf* sub. *p* *f* sub. *p*

E

58 Tbn. sub. *p* < *f* sub. *p* *f* *sf* sub. *p*

61 Tbn. *f* *sf* *sf* sub. *p* > sub. *f* *sf* *sf* sub. *p*

F

64 Tbn. *pp* sub. *mf* < *f* sub. *p* *f* *sf* sub. *p*

67 Tbn. *p* *f* *sf* *sf* sub. *p* >

G

70 Tbn. sub. *f* *sf* *sf* sub. *p* > *pp* < *mp* *sf* sub. *p* < *mp* *sf*

73

Tbn.

76

Tbn.

79

Tbn.

82

H

Tbn.

84

Tbn.

87

Tbn.

89

Tbn.

92

I

Tbn.

95

Tbn.

98

Tbn.

J

101

Tbn. *p* *pp* *p* *mp* *p* *mf* *sf*

104

Tbn. *mf* *sf* *mf* *sf* *sub. p* *f* *sf* *sub. p*

106

Tbn. *f* *sf* *mf*

108

Tbn. *ff* *sff* *sff* *mf* *sub. ff* *sff* *sff* *mf*

110

Tbn. *sub. ff* *sff* *sff* *sub. p* *ff* *sff* *sff* *f* *3*

113 **K**

Tbn. *ff* *mf* *sub. ff*

116

Tbn. *sf* *sf* *sub. p* *3* *3* *ff* *ff* *sff* *sff*

121

Tbn. *f* *ff* *sff* *sff* *f* *ff* *f* *ff*

L

127

Tbn. *sff* *ff* *sfff* *fff* *sfff* *sfff* *sfff* *sfff* *sfff* *sfff* *sfff* *sfff*

Bass Trombone

Overflow

Brass Quintet for two trumpets in Bb, horn, bass and tenor trombone

Alert ♩ = 143

Kei Hong Addison Wong

[illegible]

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a 7-measure rest, followed by a series of eighth and sixteenth notes. The first measure has a forte (*f*) dynamic. The second measure has a 'sub.' marking and a dynamic range from *p* to *sf*. The third measure has a 'sub.' marking and a dynamic range from *p* to *sf*. The fourth measure has a 'sub.' marking and a dynamic range from *p* to *sf*. The fifth measure has a 'sub.' marking and a dynamic range from *p* to *sf*. The sixth measure has a forte (*f*) dynamic. The seventh measure has a forte (*f*) dynamic. The eighth measure has a forte (*f*) dynamic. The ninth measure has a forte (*f*) dynamic. The tenth measure has a forte (*f*) dynamic. The piece ends with a 2-measure rest.


[illegible]

48

sub. *p* *sf* *sf* *sf* *sf* *p* *p* *mp*

[illegible]

58 E **3**



61

3

F

2

67

4 G 2

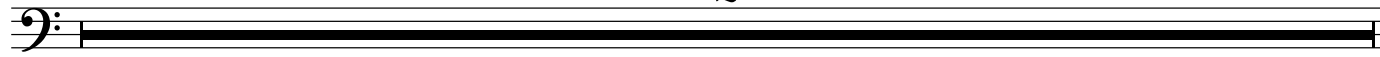
73

3

mf

79

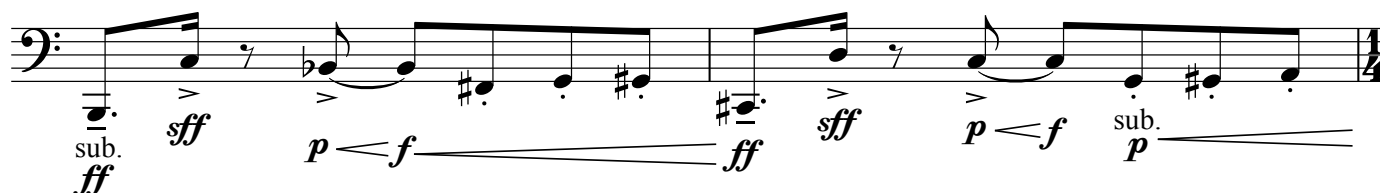
Example 10 is a musical score for a bass line. It consists of two measures, each in 4/4 time. The first measure starts with a double bar line and a key signature of one flat (B-flat). The notes are: B-flat (quarter), A-flat (quarter), G (quarter), F (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter). The second measure starts with a double bar line and a key signature of one sharp (F-sharp). The notes are: F-sharp (quarter), E (quarter), D (quarter), C (quarter), B-flat (quarter), A-flat (quarter), G (quarter), F (quarter). The dynamic markings are: *ff* (first measure), *sf* (first measure), *p* (second measure), *f* (second measure), *mf* (second measure), *sub.* (second measure), *ff* (second measure), *sf* (second measure), *p* (second measure), *f* (second measure), *ff* (second measure).

82 **H****2**

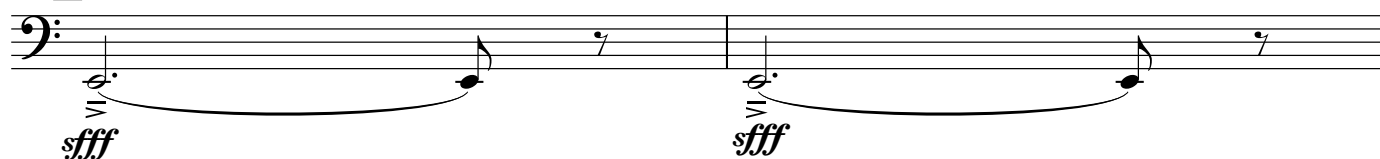
84



87



89

93 **I**

95



101

J**2**

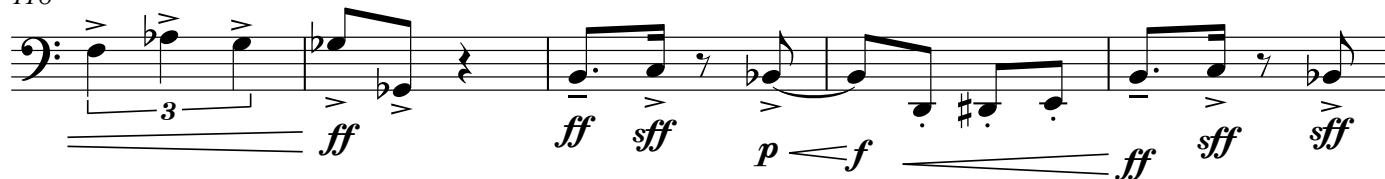
106



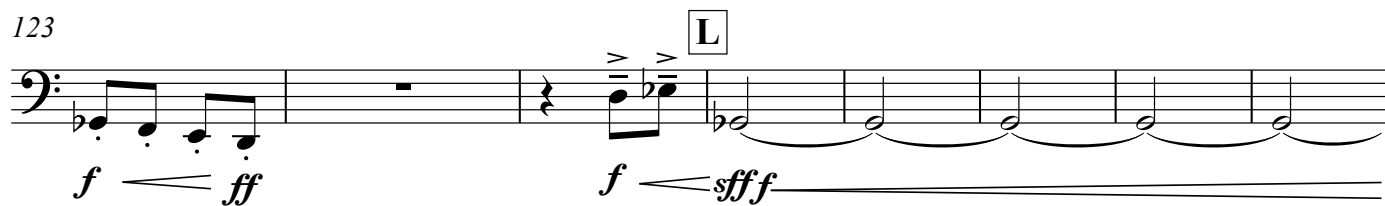
110

113 **K**

118



123



131

