

PRISM
HONG-DA CHIN

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ANTHOLOGY OF

MUSIC

10 SCORES FOR BRASS QUINTET



Hong-Da Chin

Prism

For brass quintet

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Program Notes

Natural phenomena have been my inspirations for music compositions, including *Prism*, which is inspired by the process of a triangular transparent solid body dispersing light into the colors of the optical spectrum. Changes of colors in the piece symbolize rays of light being dispersed through a prism. I am always amazed with the color of brass instruments, and the idea of prism fits perfectly with my conception for the brass quintet.

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

Score (transposed)

$\text{♩} = 80$
con sordino
(cup mute)

Trumpet in B \flat 1

ppp

Trumpet in B \flat 2

ppp

Horn in F

ff

Trombone

mf

Tuba

f

5

B \flat Tpt. 1

pp

B \flat Tpt. 2

ppp

p

9

B \flat Tpt. 1

pp

B \flat Tpt. 2

ppp

Hn.

fff

Tbn.

ff

2

13

16

20

2

2

I. Prism

24

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tuba

ppp *pppp* *ppp* *p*

ppp *pppp* *ppp* *p*

ppp *pppp* *ppp* *p*

ff

3

28

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

ppp

3

32

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mp *f* *ppp* *pp*

mf *ppp* *pp*

ppp *pp*

3 3 3

I. Prism

4

36

Tbn. *p* *f*

Tuba *p* *f*

40

B \flat Tpt. 1 *senza sordino* *mp* *f* *mp* *accel.* *5* *5*

B \flat Tpt. 2 *senza sordino* *mf* *f* *mp* *ff* *mp* *3* *5*

Hn. *senza sordino* *mf* *3* *3*

Tbn. *ff*

Tuba *ff*

43

B \flat Tpt. 1 *5* *5* *5* *fff*

B \flat Tpt. 2 *fff*

Hn. *3* *3* *3* *3*

Tbn. *f* *fff*

Tuba

$\text{♩} = 100$

I. Prism

45

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

fff

mp

f

ff

ppp

fff

ppp

3

3

5

49

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

mf

p

p

fff

fff

con sordino (cup mute)

p

fff

fff

$\text{♩} = 80$

53

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

ppp

pp

ppp

con sordino (cup mute)

I. Prism

6

59

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

pp *ppp*

ppp

pp *ppp*

pp *ppp*

sfz *mf*

sfz *mf*

64

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

ppp *pppp* *pp* *p*

ppp *pppp* *pp*

ppp *pppp* *pp*

pp

mp *p* *sfz*

I. Prism

accel. -----

7

68

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

p *mp* *ff* *p* *mp* *mf* *p* *mp* *mf* *p* *mp*

10"

senza tempo

ad. lib. these 5 notes
as fast as possible.

72

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

f *ff* *fff* *f* *ff* *fff* *f* *ff* *fff* *f* *ff* *fff*

ad. lib. these 5 notes as fast as possible.

ad. lib. these 5 notes as fast as possible.

ad. lib. these 5 notes as fast as possible.

ad. lib. glissandi.

$\bullet = 100$

I. Prism

8 $\bullet = 80$

75

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

fff

fff

fff

fff

mf

3

79

Tuba

fff

85

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

$\bullet = 80$

ppp

ppp

ppp

ppp

p

Trumpet in B \flat 1

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

$\bullet = 80$
con sordino
(cup mute)

$\bullet = 80$
Tpt. II
con sordino
(cup mute)

$\bullet = 80$

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23

24 25 26 27 28 29 30

31 32 33 34 37

38 39 40 41

42 43 44

45 46 47 48 49 50 51

52 53 54 55 56 57 58 59 60 61

ppp *ppp* *pp* *ppp* *pp* *ppp* *ppp* *ppp*

pp *mp* *ppp* *ppp* *p* *ppp* *pp* *ppp*

ppp *pppp* *ppp* *p*

mp *f*

f *mp*

acc. $\bullet = 100$ *fff*

$\bullet = 80$ *mf*

con sordino
(cup mute)

p *pp* *ppp*

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62 Tpt. II 63 64 65 66 67 68 69

pp *ppp* *ppp > pppp* *pp* *p* *mp*

70 71 72 73 74

accel. $\bullet = 100$

ff *fff* *fff*

10"
senza tempo
ad. lib. these 5 notes
as fast as possible.

75 $\bullet = 80$ 76 Tuba 77 78 79 80 81 82

fff *fff*

83 84 85 86 $\bullet = 80$

ppp

Trumpet in B \flat 2

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

$\text{♩} = 80$
con
sordino
(cup mute)

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 37 38

39 40 41 42

43 44 45 46 47

48 49 50 51 52 53 54 55

56 57 58 59 60 61 62 63 64

ppp *pp* *ppp* *p* *ppp* *p* *ppp* *ppp*

ppp *p* *ppp* *ppp* *mp* *ppp* *pp* *ppp* *ppp* *pppp*

ppp *p* *ppp* *ppp* *f*

mf *f* *mp* *ff* *mp*

fff

p

ppp *pp* *ppp* *pp* *ppp*

Tbn. 37

accel. -----

$\text{♩} = 100$

$\text{♩} = 80$

con
sordino
(cup mute)

I. Prism

2

65 66 67 68 69

ppp > pppp pp p

70 71 72 73 74

mp mf f ff fff

accel. ♩ = 100

10"
senza tempo
ad. mov. these 3 notes
as fast as possible.

♩ = 80

75 76 Tuba 77 78 79 80

fff fff

3

81 82 83 84 85 86

ppp

♩ = 80

Horn in F

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

♩ = 80

2 ♩ = 80

4 ♩ = 80

Tbn. 9

10

11

4

ff

ff

fff

15 Tpt. I

16 *con sordino*

17

18

19

20

21

2

23

24

ppp

ppp

p

ppp

pp

ppp

ppp

pppp

25

26

27

28

29

30

31

32

ppp

p

ppp

33

34

41 Tpt. II

42

43

3

3

3

3

3

3

mf

mf

f

mp

mf

accel.

44

45

46

47

48

3

3

3

3

fff

mp

49 Tpt. II

50

51

52

53

54

55

p

p

con sordino (cup mute)

56

57

58

59

60

61

62

63

64

ppp

pp

ppp

pp

ppp

ppp

pppp

65

66

67

68

69

3

3

ppp

pppp

pp

p

70 *mp* *accel.* 71 *mf* 72 *f* 73 *ff* $\bullet = 100$

10"
senza tempo

ad. lib. these 5 notes
as fast as possible.

74 *fff* 75 $\bullet = 80$ 76 Tuba 77 78 *fff* 79

80 81 82 83 84 85 86 $\bullet = 80$ *ppp*

I. Prism

(b. 1985)

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10"
— senza tempo —
ad. lib. glissandi.

♩ = 100 ♩ = 80

73 74 75 76 Tuba 77 78 79 80 81 82 83 84 85 86

ff *fff* *ffff* *ppp*

Tuba

Natural Phenomenon

I. Prism

Hong-Da Chin
(b. 1985)

♩ = 80 2 ♩ = 80 3 4 ♩ = 80 11 15 Tpt. I 16 17 Horn

18 19 20 Tbn. 21 22 23 24

25 26 4 30 Tpt. II 31 32 33 (cup mute) 34 3 35 36 3 37 38 3 39

40 41 42 43 44 ♩ = 100 45 46 47 48 49 50 ♩ = 80

51 Tpt. II 52 53 4 57 Tpt. II con sordino (cup mute) 58 59 60

ppp *sfz* *p* *sfz* *mf* *fff* *ff* *con sordino* *ppp* *pp* *p* *f* *ff* *ff* *ppp* *pp* *fff* *sfz*

accel. -----

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61 62 63 64 65 66 67 Tpt. I

mf *mp* *p* *sfz*

68 69 70 71 72 73

mp *ff*

10"
senza tempo
ad. lib. these 5 notes
as fast as possible.

74 75 76 77 78 79

fff *fff* *mf* *fff*

80 81 82 83 84 85 86

p

accel. ----- ♩ = 100

♩ = 80

♩ = 80

The musical score is written for a single melodic line, likely for a trumpet as indicated by 'Tpt. I' at measure 67. It consists of four systems of staves. The first system (measures 61-67) is in bass clef and includes dynamic markings *mf*, *mp*, *p*, and *sfz*. The second system (measures 68-73) is in treble clef and includes *mp* and *ff* dynamics, with a crescendo hairpin. The third system (measures 74-79) is in treble clef and includes *fff*, *mf*, and *fff* dynamics. A boxed-in section at measure 74 contains five notes with a 'senza tempo' instruction. The fourth system (measures 80-86) is in bass clef and includes a *p* dynamic. Various musical notations such as slurs, accents, and a triplet are used throughout. Performance instructions like 'ad. lib. these 5 notes as fast as possible' and 'accel.' are present.