

THE GRIND

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ANTHOLOGY OF MUSIC

10 SCORES FOR BRASS QUINTET



Bernie Walasavage

The Grind

(2013)

for brass quintet

Instrumentation

2 trumpets in b-flat

Horn in F

Trombone

Tuba

duration: 5 minutes 30 seconds

Program Notes

The Grind for brass quintet (2013) bears its title and overlying concept from giosocialnetworking applications on smartphones, particularly the type used for finding a mate. I think there is something incredibly hilarious and prophetic in the current trends of how people court each other, as if Huxley himself could have accurately imagined this a hundred years ago.

The piece opens in a violent assault almost in a drunken fashion of accents, burps, and clipped notes. This is juxtaposed by long, smeared tones that try to develop but are interrupted by outbursts of frustration. Players are called to moan or grunt through their instrument or the voice creating an additive texture that eventually breaks down.

The pseudo “coda” section is signified by a warped fanfare-like rhythm of raucous notes as the piece slowly decays to a unison tone.

Performance Notes

- Accented staccatos are to be played violently and harsh, think "spit"
- The dashed bracket at the top of the score signifies the gradual shift of tempi. Though the score is marked by specific tempi, use this as a suggestion in order to stay together as an ensemble
- Tempi without a dashed bracket are to be played strictly
- X'd noteheads are spoken word and sounds. Sounds such as "ugh," "argh," "uh," and "ah" to name a few are to be guttural and sexual. This is a half-funny/half-serious approach to the piece's subject matter. Instruments should be away from the face when worded notes occur. Vocal pitch is relative to its position on the staff.
- Non-noteheads signify to play the passage using air and tongue, sputtery. The brackets around the non-noteheads on pages 14-15 signify to ab lib.
- Thick lined arrows signify to continue the preceding material for the duration of the arrow.
- Trumpets use straight mutes

The Grind

for brass quintet

Bernie Walasavage (*1989)

Allegro (M.M. ♩ = c. 120) Accel. - tempi markings are only a suggestion in order to keep the velocity and harshness ♩ = 140 Mute ♩ = 80

Trumpet in B♭ 1: *ff*, *p* (Mute)

Trumpet in B♭ 2: *ff*, *mf*, *f*, *mp*, *fff*, *pp* (Mute)

Horn in F: *ff*, *mf*, *ff*, *mp*, *fff*

Trombone: *ff*, *f*, *ff*, *p*, *f*, *fff*

Tuba: *ff*, *mp*, *fff*

A

B♭ Tpt. 1: *pp*, *p*, *p*, *pp*

B♭ Tpt. 2: *ppp*, *p*, *f*, *pp*, *p*, *pp*

Hn.: *f*, *pp*, *pp*

Tbn.: *f*, *pp*, *pp*, *pp*, *ppp*

Tuba: *pp*

17

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

Open

Mute

Open

p

mf

p

f

ff

fff

fff uhh!

fff ahh hh

f

ff

fff

B

♩ = 140

♩ = 150

♩ = 80

Mute

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

f

ff

ff

mf

ff

mp

ff

f

ff

ff

35 Mute

B♭ Tpt. 1

pp

B♭ Tpt. 2

pp

Hn.

pp

Tbn.

p

Tuba

p

D

Open

Open

♩ = 140

f

ff

ff

mf

mf

ff

ughh

ahh

43 $\text{♩} = 150$ E $\text{♩} = 90$

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff* *mf*

Tbn. *ff* *p* *ff*

Tuba *ff* *mp* *ff* *p*

49

B \flat Tpt. 1 *ff*

B \flat Tpt. 2 *ff*

Hn. *ff* *sf* *pp*

Tbn. *p* *ff* *p* *f* *p*

Tuba *ff* *p* *ff* *p* *ff*

F Muttering, spitty, gurgling - follow contour of the line

60

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

G

63

B \flat Tpt. 1

B \flat Tpt. 2

Hn.

Tbn.

Tuba

75

B \flat Tpt. 1 Huh - - - ahhhhhhhh *p* ah uh AH! *f*

B \flat Tpt. 2 uh! uh! uh! huh 3 argh ah *p* uh *ff* HUH!

Hn. UGH ahh uh! ah *p* uh *ff*

Tbn. oh oooh ah oooh ah *p* uh UH! *f*

Tuba *sfz* huuuuuuuuuu *f* ah uh *ff*

83

B \flat Tpt. 1 *p* 3 *p* *p* *mp* *p*

B \flat Tpt. 2 *p* *mp* *p* *mp* *p*

Hn. *p* Mute *f* FUCK *p*

Tbn. *mp* UGH! *f* *p*

Tuba *p* UGH! *f*

101 $\text{♩} = 90$ J

B \flat Tpt. 1 *ff* *f* *p* *f* *p*

B \flat Tpt. 2 *ff* *f* *subito p* *f* *p*

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

Tbn. *ff* *f* *mp* *p*

Tuba *f* *mp* *p*

106 $\text{♩} = 60$

B \flat Tpt. 1

B \flat Tpt. 2 *ff*

Hn.

Tbn.

Tuba *f*

107

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

p

ff

ppp

pppp

115

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Tuba

ppp

The Grind

for brass quintet

Accel. - tempi markings are only a suggestion
in order to keep the velocity and harshness

Allegro (M.M. ♩ = c. 120)

Mute ♩ = 80

A

B

C

D

The musical score is written for a single melodic line on a treble clef staff. It begins in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro' with a metronome marking of approximately 120 beats per minute. A dynamic of *ff* (fortissimo) is indicated at the start. The score includes several changes in time signature: 4/4, 2/4, 3/4, 6/4, 5/4, and 3/2. Dynamics range from *pp* (pianissimo) to *fff* (fortississimo). Articulation marks include accents (>) and slurs. A section labeled 'A' contains a repeat sign. Section 'B' features a crescendo leading to *mf*. Section 'C' includes a 'Mute' instruction with a tempo change to 80 beats per minute, followed by a return to 140 beats per minute. Section 'D' starts with a 'Mute' instruction and a triplet of eighth notes. The score concludes with a final cadence in 4/4 time.

THE GRIND

43 $\text{♩} = 150$ E $\text{♩} = 90$

ff

47

6 3

60 F *mp* Muttering, spitty, gurgling - follow contour of the line

5

68

2

p *f* *mp* *ff*

G

f *ff* *uh!* Huh - ahhhhhhhh

78

p *uh* *AH!* *f* *p* 3

84 H Mute

p *f* *p* *mp* *p*

89

6

THE GRIND

95 I $\text{♩} = 120$ Open

Trumpet 1 - hold - 3-4" - cue unison long tone.

ff *mf* *ff*

102 $\text{♩} = 90$ J $\text{♩} = 60$

f *p* *f* *p* *p*

108

pppp

116

ppp

The Grind

for brass quintet

Bernie Walasavage (*1989)

Allegro (M.M. ♩ = c. 120)

♩ = 140

♩ = 80

A

Mute

Open

Mute

B

Open

Mute

C

Mute

Open

D

E

116



ppp

The Grind

Bernie Walasavage (*1989)

for brass quintet

Allegro (M.M. ♩ = c. 120)

♩ = 140

♩ = 80

7 **A** *ff* *mf* *ff* *mp* *fff*

15 *p* *f* *pp* *pp* *f* *ff* *fff* *uhh!*

B *f* *ff* *mf* *ff*

30 *mp* *f* *mf* *f* *p* *sfz* *mp*

C *pp* *ff*

35 *pp* *ff*

D *ff*

43 *ff* *mf* *ff*

E *sf* *pp* *f*

THE GRIND

62 F

p *f* *p* *f* *pp*

G

fff *uh!* *uh!* *UGH* *ahh* *uh!* *ah* *p*

81 H

uh *ff* *p* *FUCK* *f*

88

p *3* *3* *f* *uh* *ahh* *f* *3*

92 I ♩ = 120

p *ff*

99 ♩ = 90

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

J ♩ = 60

p *p* *ppp* *pppp*

116

p

TROMBONE

The Grind

for brass quintet

Bernie Walasavage (*1989)

Allegro (M.M. ♩ = c. 120)

♩ = 140

6

♩ = 80

A

13

18

B

♩ = 140

♩ = 80

29

C

33

Mute

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

f *pp*

pp *pp* *ppp* *ff*

f *ff* *fff* ahh hh

ff *f* *ff*

mf *fff*

p *ff* *pp*

THE GRIND

D

f *mf* *ff*

Open

$\text{♩} = 140$

$\text{♩} = 150$

E

45 $\text{♩} = 90$

p *ff* *p*

52

ff *p* *f* *p*

F

60

f *p* *f*

G

68

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

75

oh oooh ah oohh ah *p*

H

81

uh UH! *f* *mp* UGH! *f*

88

p mmmmm *ff* *f*

3

THE GRIND

91

94

p

ff

mf

ff

f

mp

p

100

ff

106

ff

114

pppp

ppp

Section I

Section J

Tempo markings: ♩ = 120, ♩ = 90, ♩ = 60

Dynamic markings: *pppp*, *ppp*, *mf*, *ff*, *f*, *mp*, *p*

Rehearsal marks: I, J

Time signatures: 4/4, 3/4, 6/4

Measure numbers: 91, 94, 100, 106, 114

Notes: The score is written in bass clef. It features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. There are several ties and slurs. The piece includes two marked sections, I and J, and changes time signature from 4/4 to 3/4 and then to 6/4. Dynamics range from *pppp* to *ff*.

Bernie Walasavage (*1989)

♩ = 80

Musical score for "The Firebird" by Igor Stravinsky, featuring a bass line with various dynamics and articulations. The score is divided into five sections labeled A, B, C, D, and E.

Section A: Measures 1-8. Dynamics include *ff* (fortissimo), *mp* (mezzo-piano), and *fff* (fortississimo). Articulations include accents and slurs. A fermata is present over the final measure.

Section B: Measures 9-18. Dynamics include *pp* (pianissimo). Articulations include slurs and a fermata. A tempo marking of $\text{♩} = 140$ is present.

Section C: Measures 19-27. Dynamics include *f* (forte), *ff*, and *fff*. Articulations include slurs and a fermata. A tempo marking of $\text{♩} = 80$ is present.

Section D: Measures 28-33. Dynamics include *p* (piano), *ff*, and *fff*. Articulations include slurs and a fermata. A tempo marking of $\text{♩} = 140$ is present.

Section E: Measures 34-42. Dynamics include *ff*, *mp*, *ff*, *p*, and *ff*. Articulations include slurs and a fermata. A tempo marking of $\text{♩} = 150$ is present.

The score includes various musical notations such as notes, rests, slurs, and dynamics, indicating a complex and expressive performance.

[illegible]

F

The bass line is written on a single staff with a bass clef. It consists of four measures of music. The first measure contains a half note G2, a half note F2, and a half note E2. The second measure contains a half note D2, a half note C2, and a half note B1. The third measure contains a half note A1, a half note G1, and a half note F1. The fourth measure contains a half note E1, a half note D1, and a half note C1. The dynamics are marked as *f* (forte) for the first measure, *p* (piano) for the second measure, *f* (forte) for the third measure, and *pp* (pianissimo) for the fourth measure. The notes are connected by a continuous line, indicating a melodic line.

G

H

uh *ff* *p* UGH! *f* ahh *mf*

I

♩ = 120

The bass line of 'The Rose Tree' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a quarter rest, then a quarter note A4, and a quarter note B4. This is followed by a quarter note G4, a quarter note F#4, and a quarter note E4. The melody then continues with a quarter note D4, a quarter note C4, and a quarter note B3. The piece concludes with a quarter note A3, a quarter note G3, and a quarter note F#3. The tempo is marked 'Allegretto' and the time signature is 3/4. The score includes dynamic markings of *ff* (fortissimo) and *mf* (mezzo-forte), and a crescendo hairpin.

♩ = 90

J

The musical score for the bass line of 'The Rose Tree' is written on a single staff. It begins with a 4/4 time signature. The first measure contains a whole rest, followed by a quarter rest, then a dotted quarter note G2. The second measure contains a whole rest. The third measure changes to a 3/4 time signature and contains a quarter note G2, followed by two quarter rests. The fourth measure changes to a 4/4 time signature and contains a quarter note G2, followed by three quarter rests. The fifth measure contains a quarter note G2, followed by a quarter rest, then a quarter note F2, followed by a quarter rest. The sixth measure contains a quarter note E2, followed by a quarter rest, then a quarter note D2, followed by a quarter rest. The seventh measure contains a quarter note C2, followed by a quarter rest, then a quarter note B1, followed by a quarter rest. The eighth measure contains a quarter note A1, followed by a quarter rest, then a quarter note G1, followed by a quarter rest. The ninth measure changes to a 3/4 time signature and contains a quarter note G1, followed by two quarter rests. The tenth measure changes to a 4/4 time signature and contains a quarter note G1, followed by three quarter rests. The piece ends with a double bar line.

$\bullet = 60$

The first system of the musical score is written in bass clef with a 4/4 time signature. It begins with a forte (*f*) half note on G2, followed by a piano (*p*) half note on G2. The melody continues with a half note on A2, a quarter note on G2, a quarter note on F2, and a half note on E2. The bass line consists of a half note on G1, a half note on F1, and a half note on E1. The system concludes with a 6/4 time signature change, followed by a half note on G2, and a 4/4 time signature change, followed by a half note on G2. The dynamics *pppp* and *pppp* are indicated below the notes.