FULL SCORE

(Quintet + augment parts)



Brass Quintet Combo Collection

for 5 players with optional augment parts

Brass Quintet Combo Coffection

PEW (Book 1)

Structure of the Arrangements

Unless otherwise indicated, all pieces in this collection require a minimum of file players to cover parts 1 - 5 to make the arrangements work as a quintet.

More than the player can be used on each quintet part to achieve a larger balanced ensemble.

Additional 'avair ent' parts are provided as 'flugelhorn' and 'euphonium' parts. These parts are intended to enhance and aut ment the arrangements when additional players are available.

Quintet Part 1:		
Quintet Part 2:	2hd Bb Cornet or Trumpet	
Quintet Part 3:	Eb Tenor Horn, or French Horn in F	
	Trombone or Baritone (Bb treble clef, C bass clef)	
Quintet Part 5:	tet Part 5: EEb Bass, BBb Bass, or Tuba (bass cle	
Flugelhorn (augment part)		
Euphonium (augment part) Euphonium, Baritone, or Trombone (Bb treble, or bass cle		

Brass Quintet Combo Collection

(BOOK 1)

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ASTURIAS (Leyenda)

(for Small Brass Band)

Arranged by Lawrence Killian

Isaac Albéniz (1860-1909)

Duration: 5'38"





Asturias 3

















Asturias 9





Asturias 11





PENNINE MUSIC PUBLISHING

Bist du bei mir

(for Small Brass Band)

Arranged by Lawrence Killian

J. S. Bach (BWV 508)









Chatterbox Rag

(for Small Brass Band)

Arranged by Lawrence Killian

George Botsford (1874 - 1949)

Duration: 2'30"













GRIZZLY BEAR RAG

(for Small Brass Band)

Arranged by Lawrence Killian

George Botsford (1874 - 1949)

Duration: 3'48"

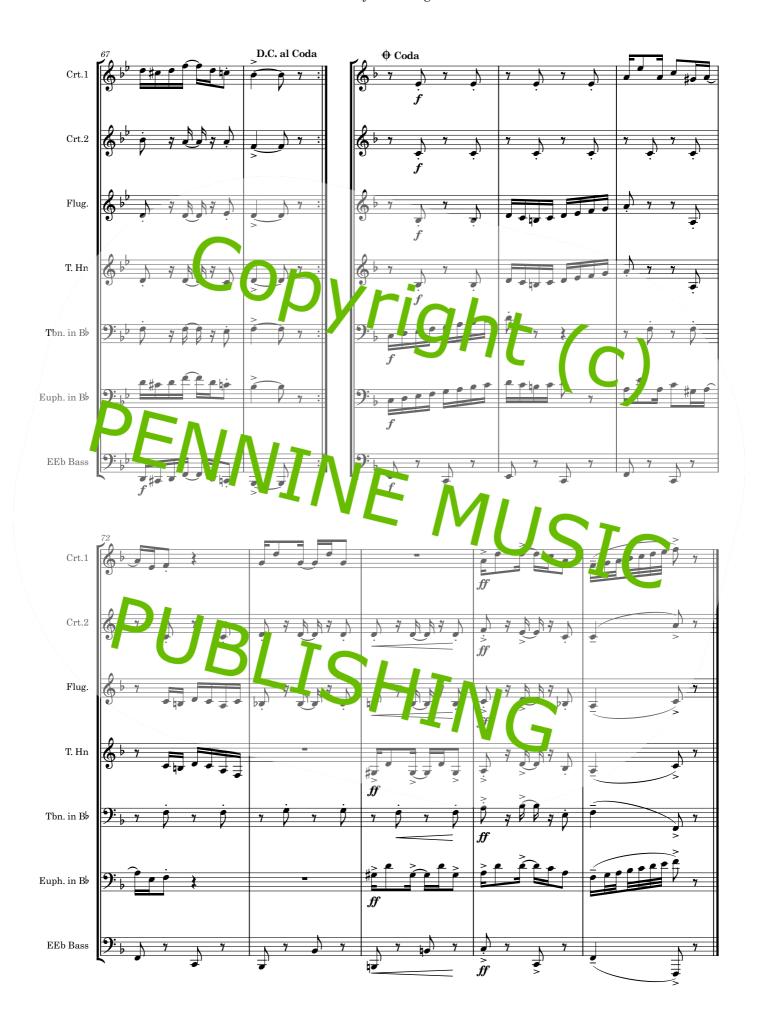












Jubilee Fantasy on God Save the King

(for Small Brass Band)

Arranged by Lawrence Killian

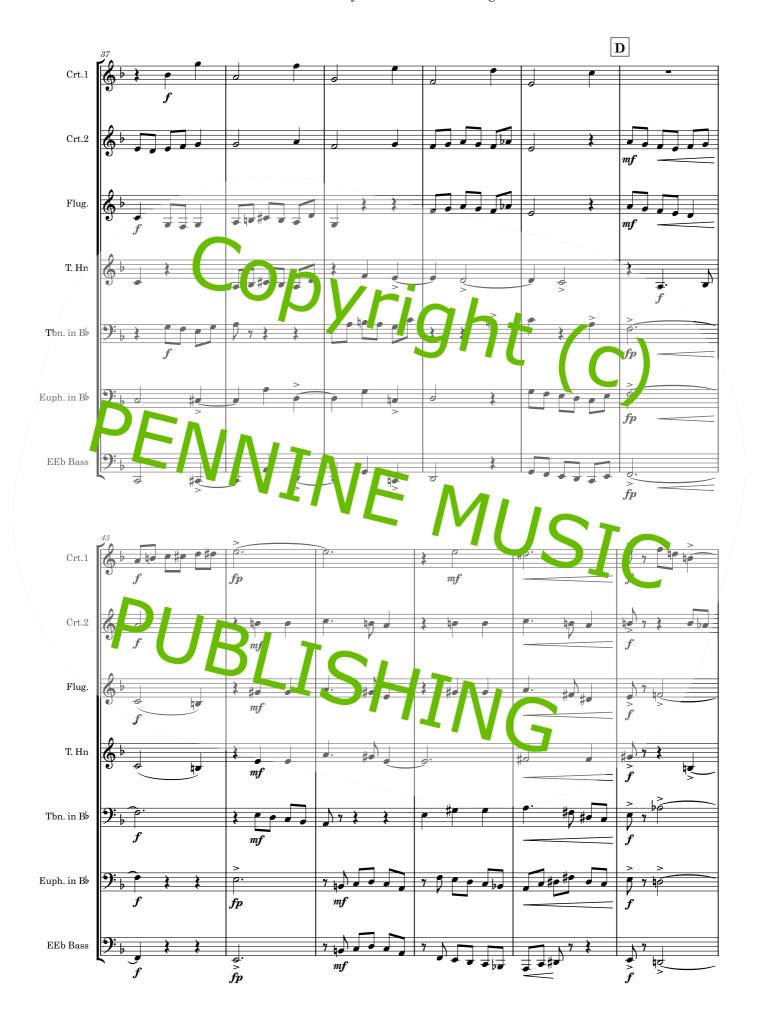
Bernhard Brähmig (1822 - 1872)

Duration: 2'39"















CHANSON DE MATIN

(for Small Brass Band)

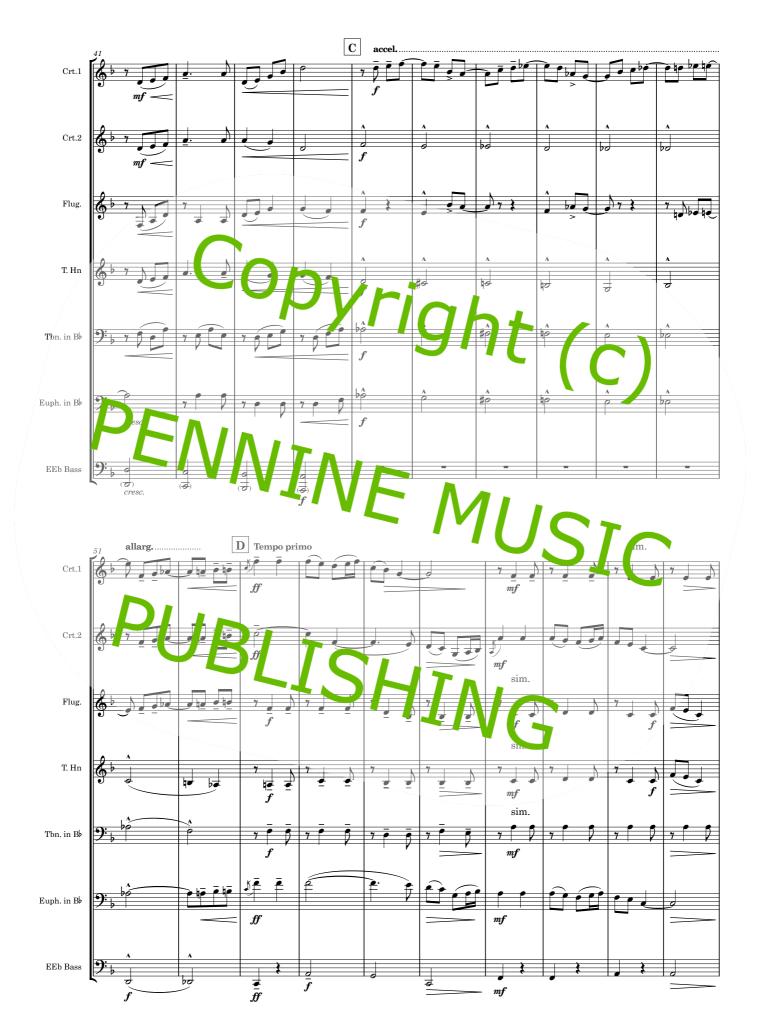
Arranged by Lawrence Killian

Sir Edward Elgar





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Pomp & Circumstance No.4

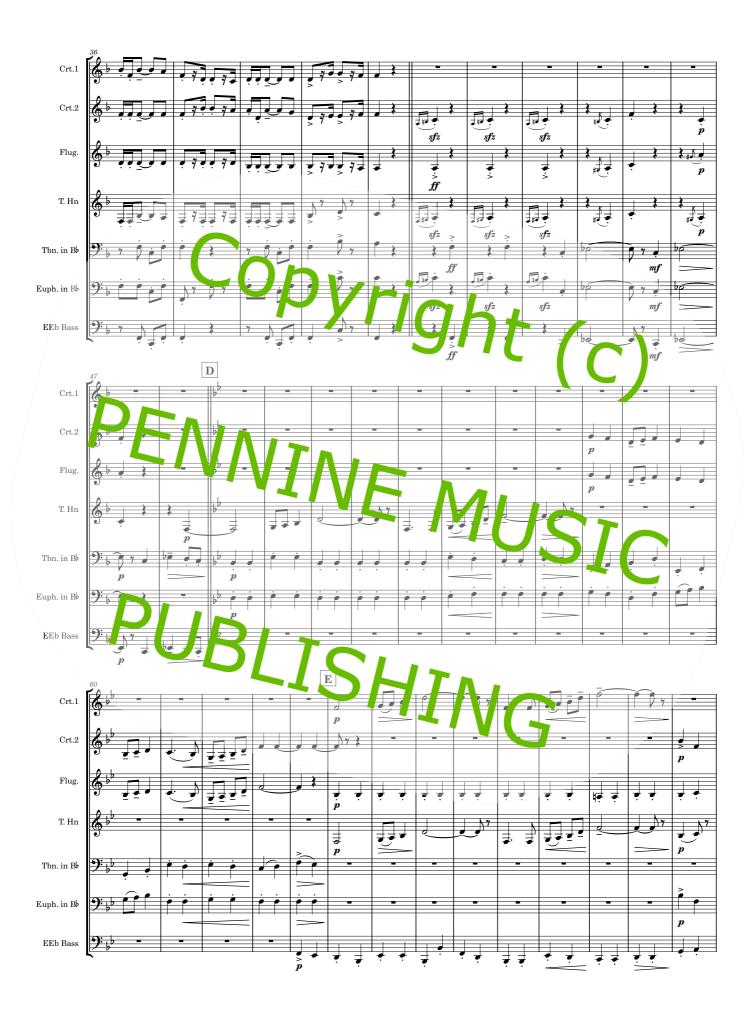
Arranged by Lawrence Killian

(March for Small Brass Band)

Sir Edward Elgar Duration: 4'33"



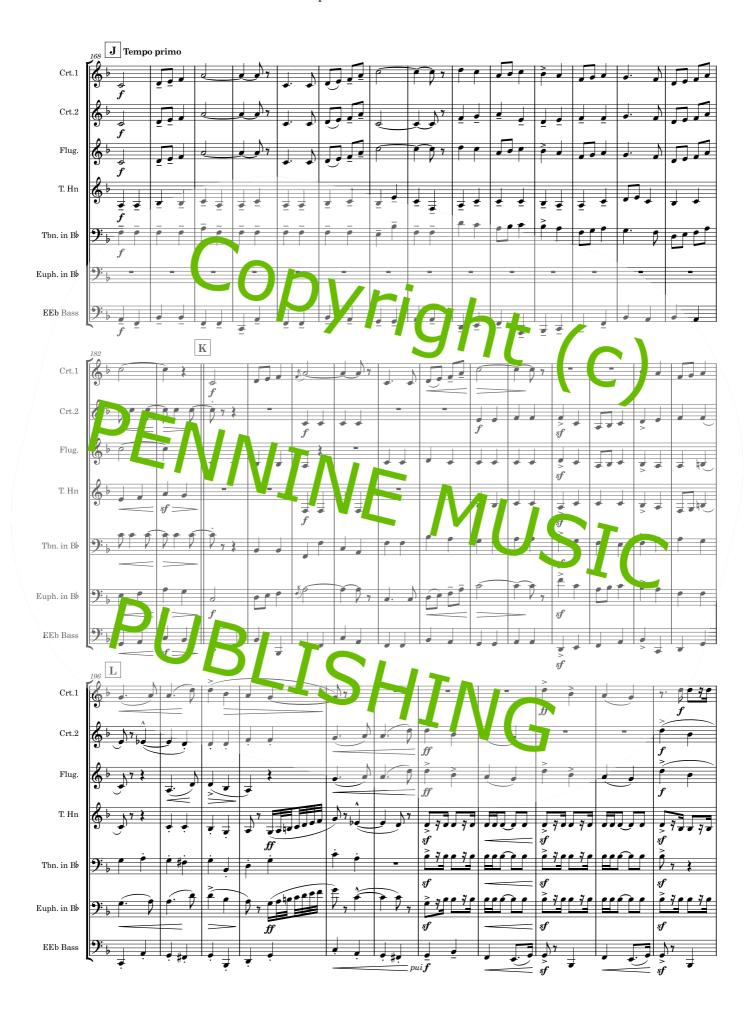














BUT NOT FOR ME

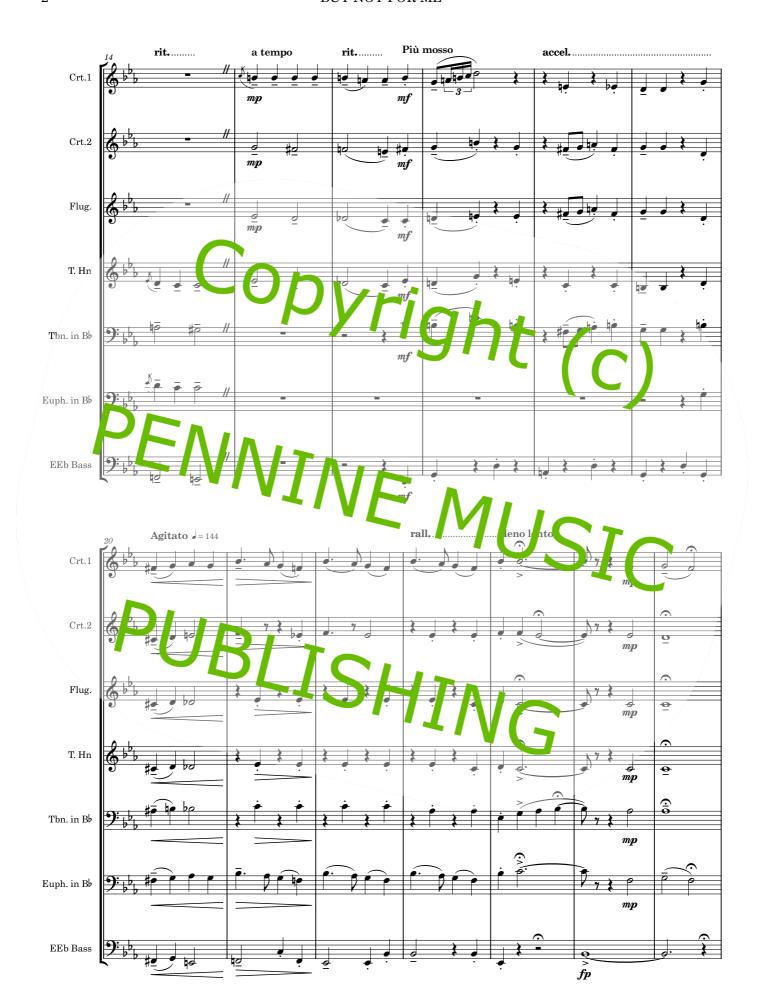
(for Small Brass Band)

Arranged by Lawrence Killian

George Gershwin (1898 - 1937)

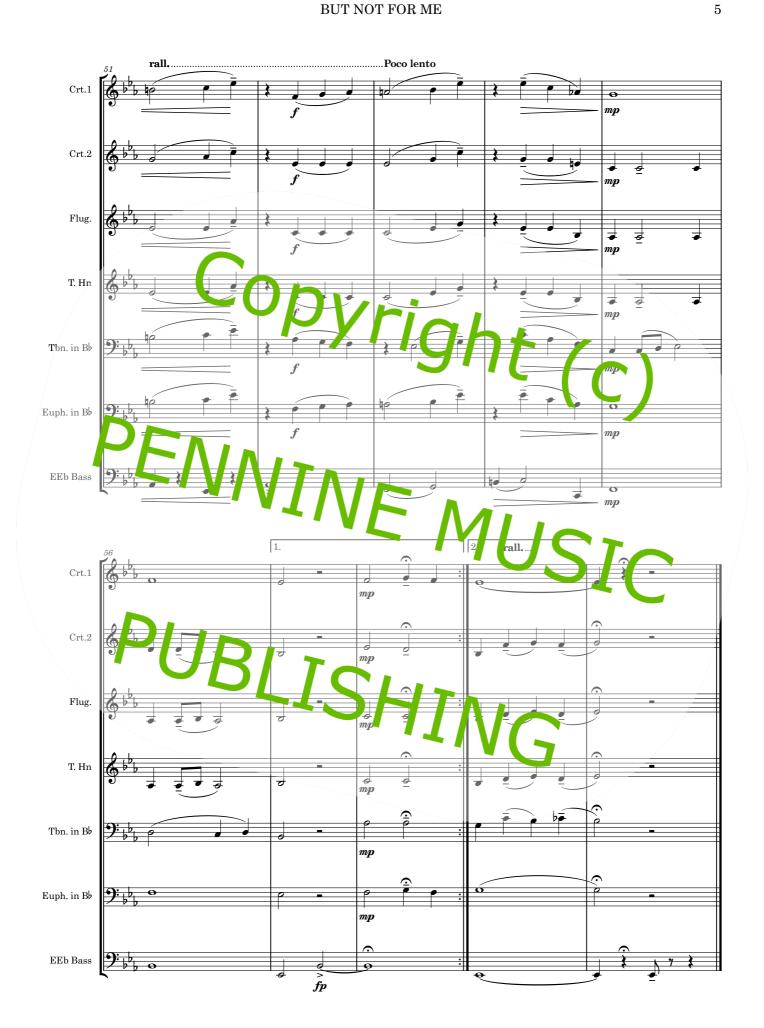
Duration: 2'52"











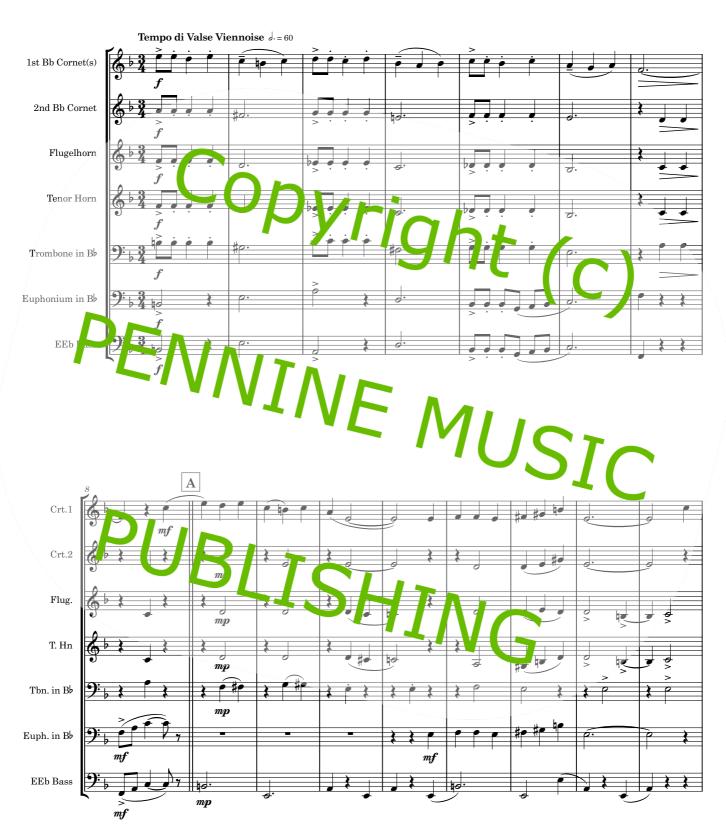
BY STRAUSS

(for Small Brass Band)

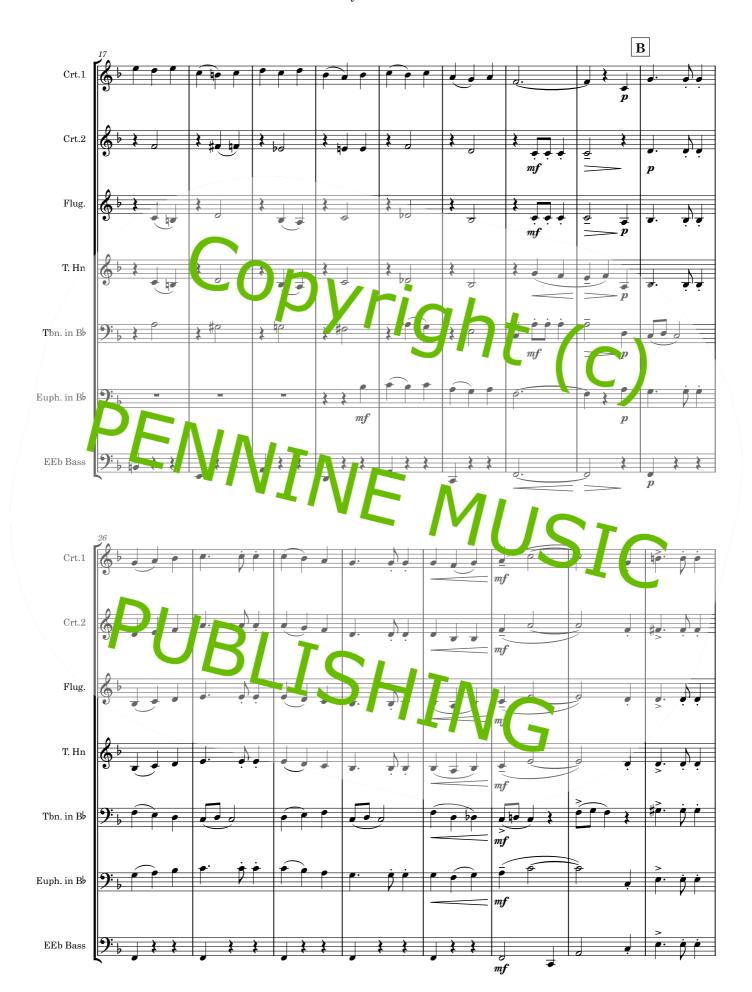
Arranged by Lawrence Killian

George Gershwin (1898 - 1937)

Duration: 2'08"



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THEY ALL LAUGHED

(for Small Brass Band)

Arranged by Lawrence Killian

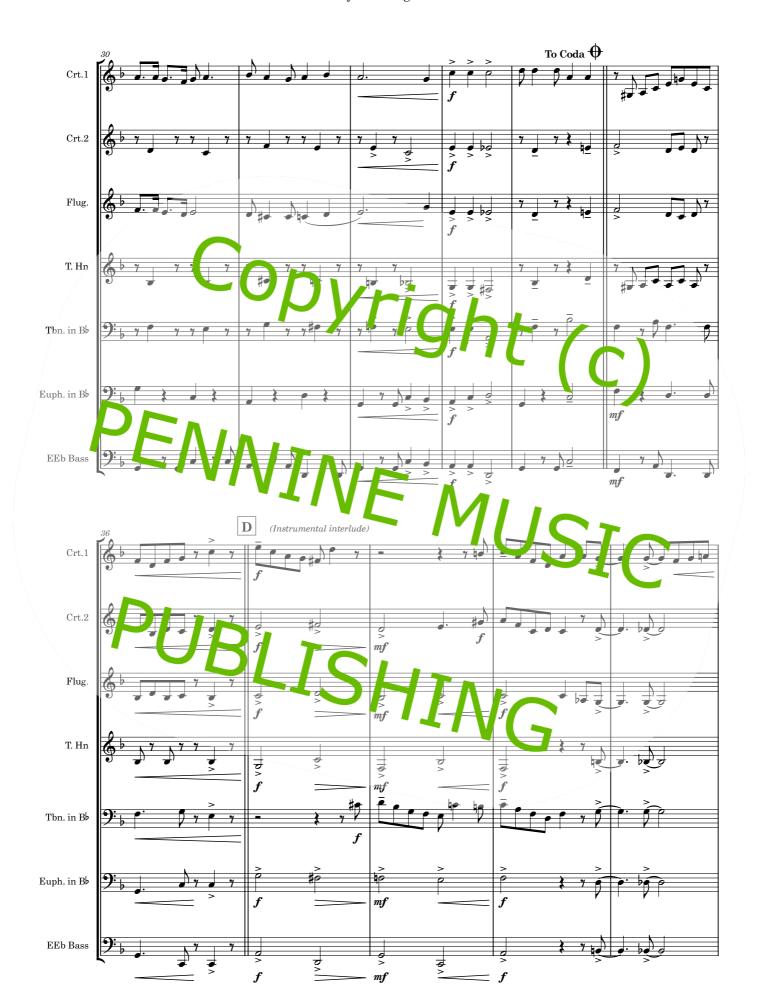
George Gershwin (1898 - 1937)

Duration: 2'32"













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Berceuse (from Jocelyn)

(for Solo Trombone and Small Brass Band)

Arranged by Lawrence Killian

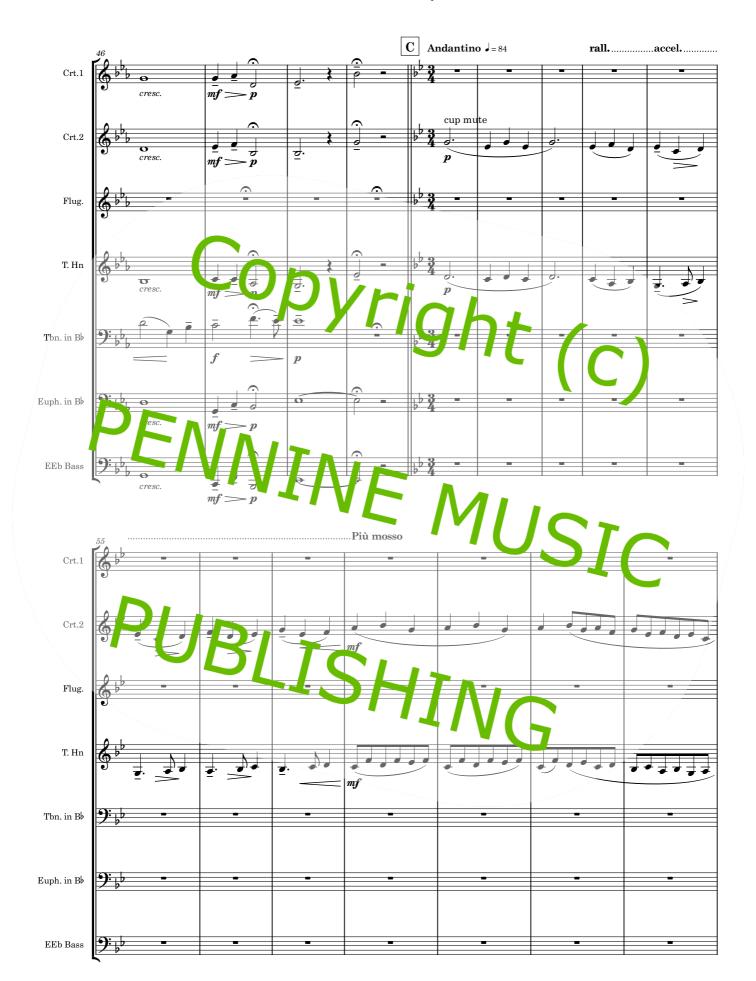
Benjamin Godard Duration: 4'24"

Optional: the solo trombone part can be played on Euphonium or Baritone.





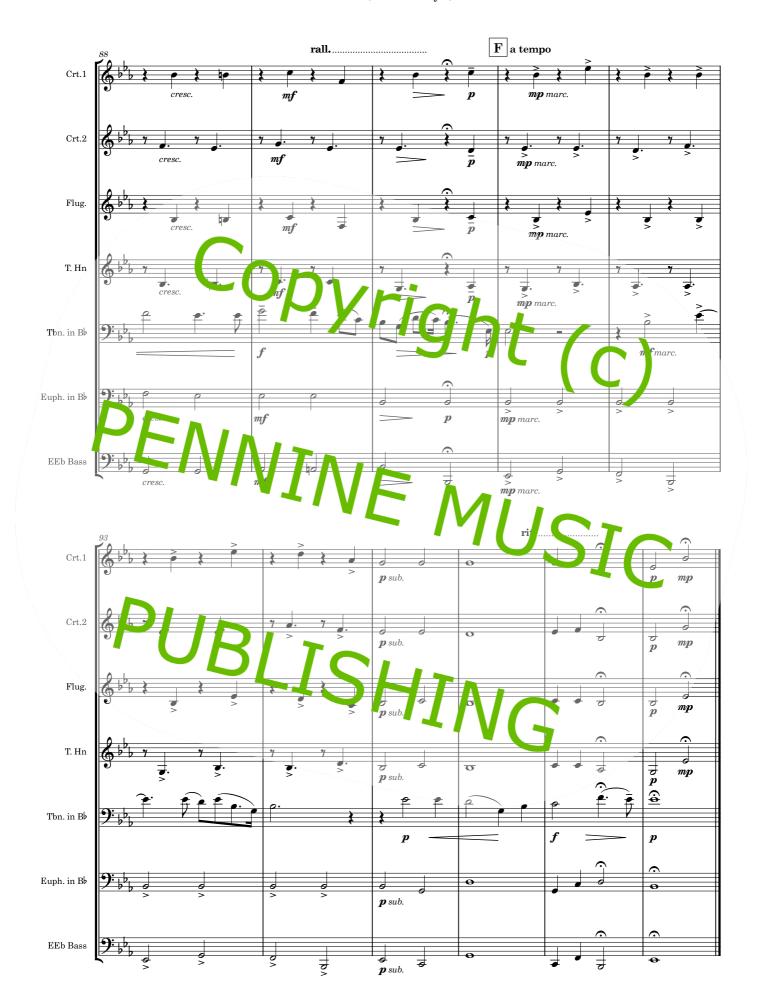




Berceuse (from Jocelyn)







Judex from Mors et Vita

(for Small Brass Band)

Arranged by Lawrence Killian

Charles Gounod (1818-1893)

Duration: 3'25"







4 Judex



Judex 5





The Entertainer (Rag)

(for Small Brass Band)

Arranged by Lawrence Killian

Scott Joplin (1868 - 1917)









INTERMEZZO No.2

(for Small Brass Band)

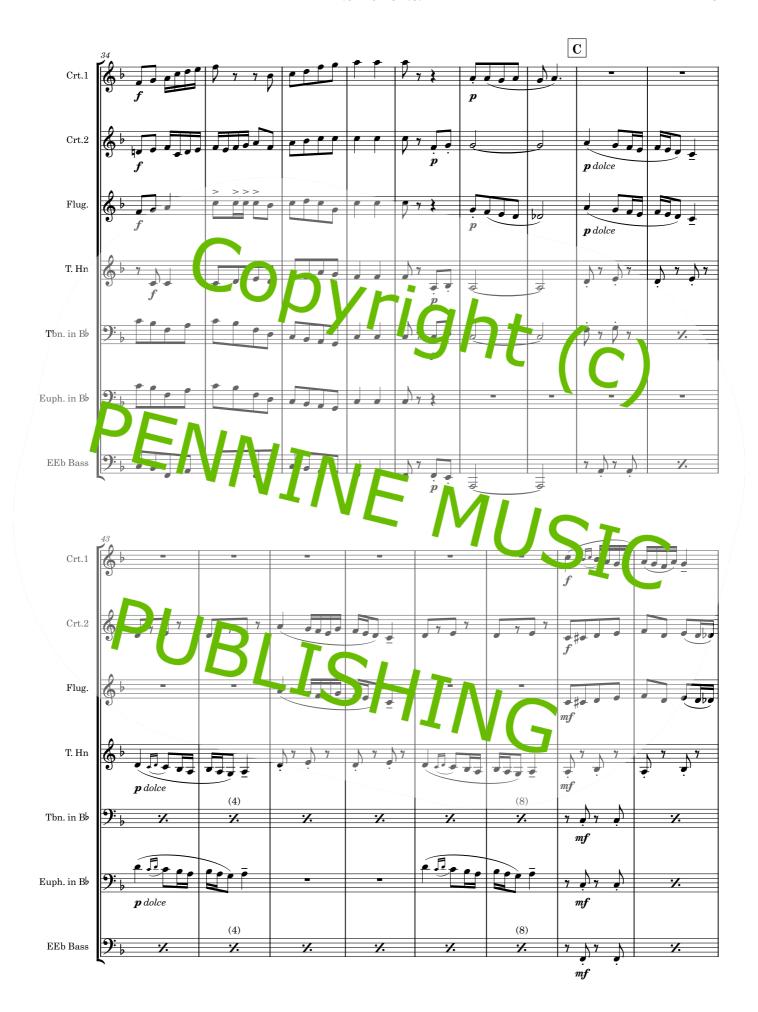
Arranged by Lawrence Killian

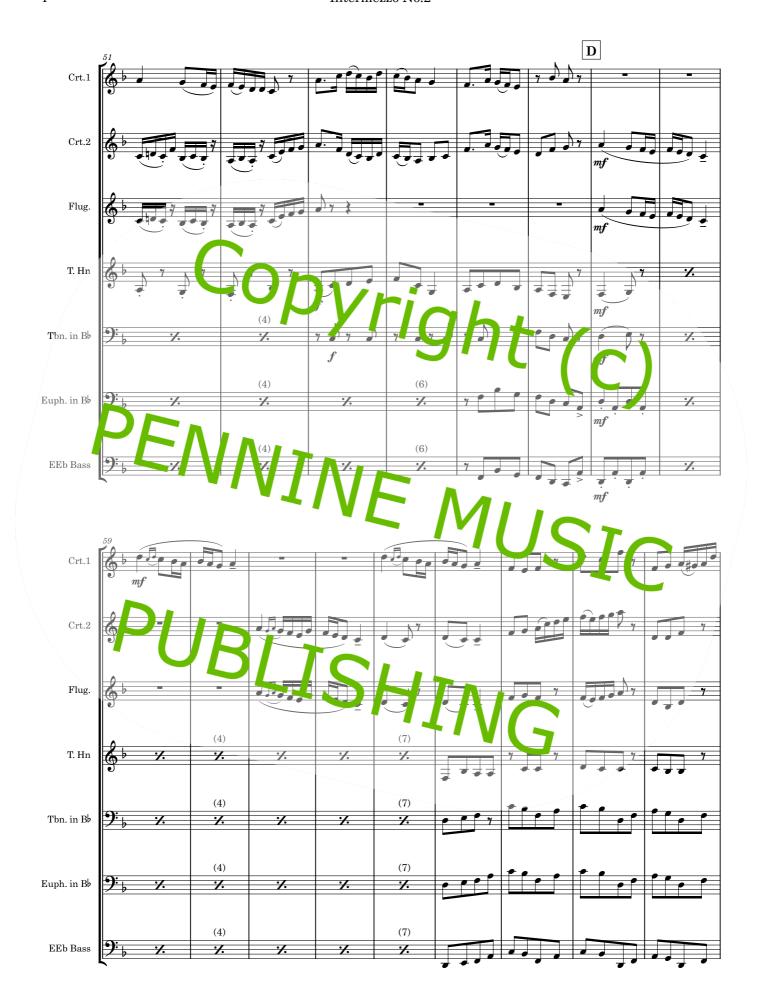
Vasily Kalinnikov (1866-1901)

Duration: 3'47"





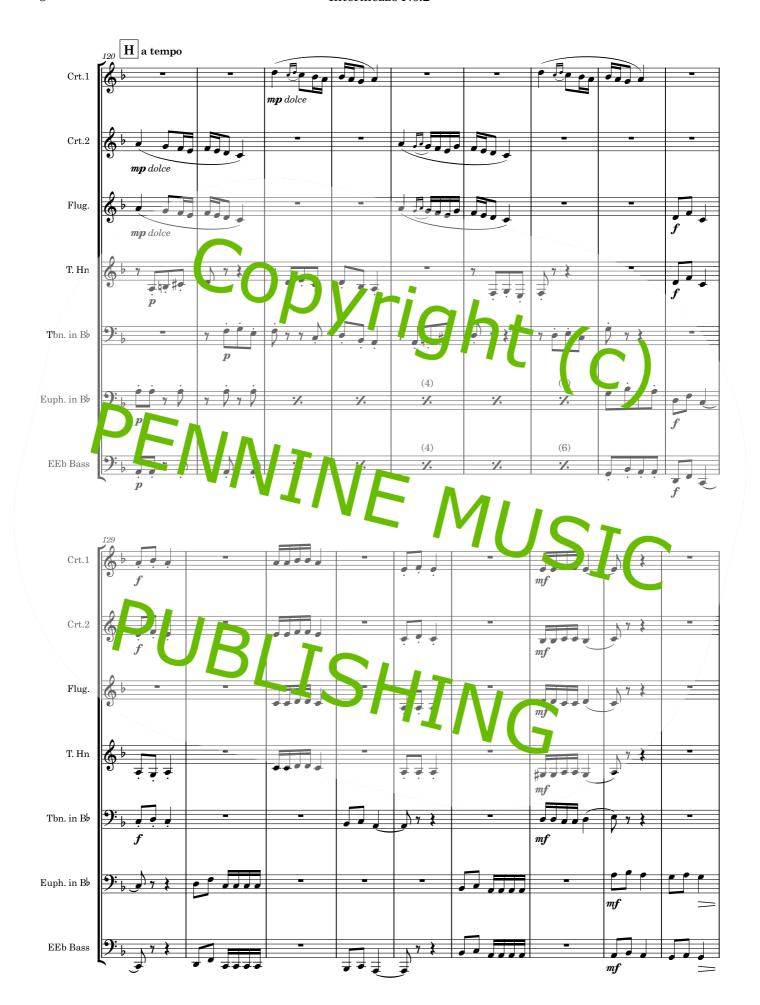






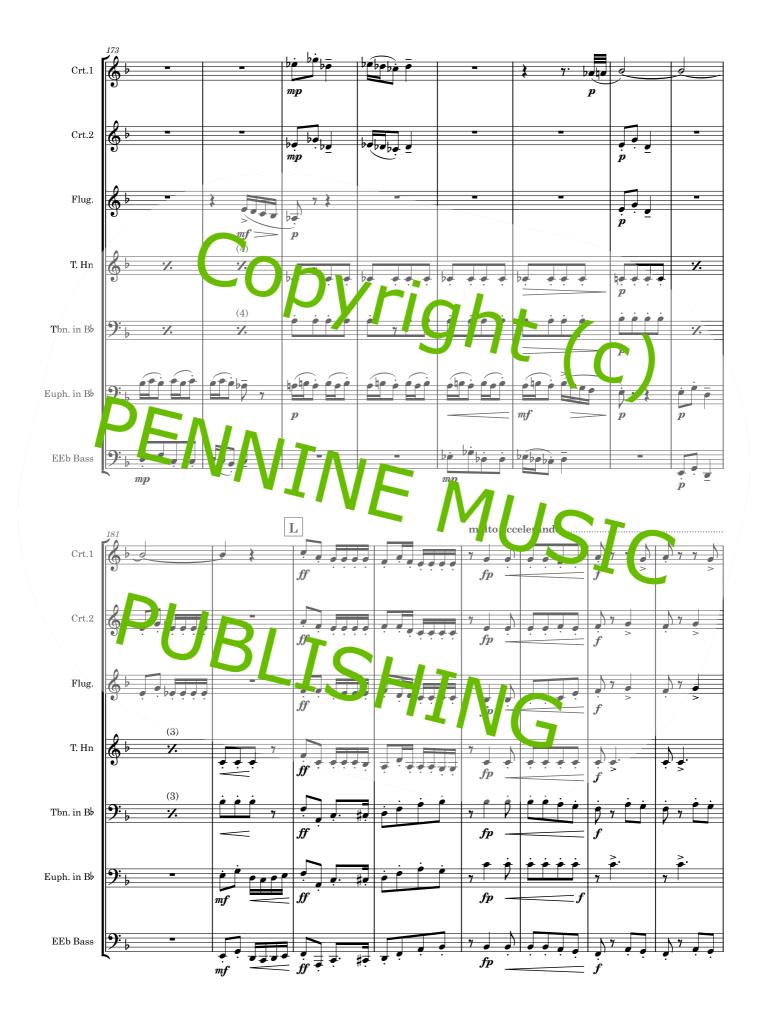


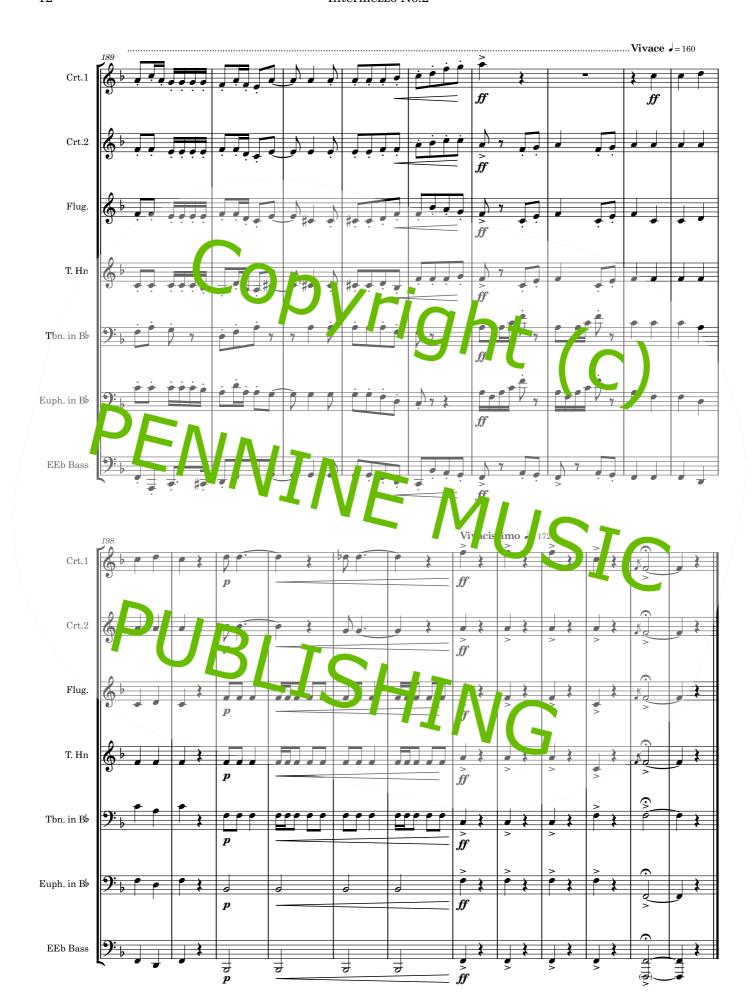












Berliner Luft

(March for Small Brass Band)





Berliner Luft 3



(3)

Tbn. in B♭

Euph. in Bb



Berliner Luft 5





PENNINE MUSIC PUBLISHING

Sound the Trumpet

from "Come Ye Sons of Art" (for Small Brass Band)

Arranged by Lawrence Killian

Henry Purcell

Duration: 2'12"













1st Gymnopédie

(for Small Brass Band)

Arranged by Lawrence Killian

Erik Satie (1866-1925)

Duration: 2'33"



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(for Small Brass Band)

Arranged by Lawrence Killian

John Philip Sousa (1854-1932)

Duration: 2'57"



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Tritsch-Tratsch Polka

(for Small Brass Band)

Arranged by Lawrence Killian

EEb Bass

Johann Strauss II



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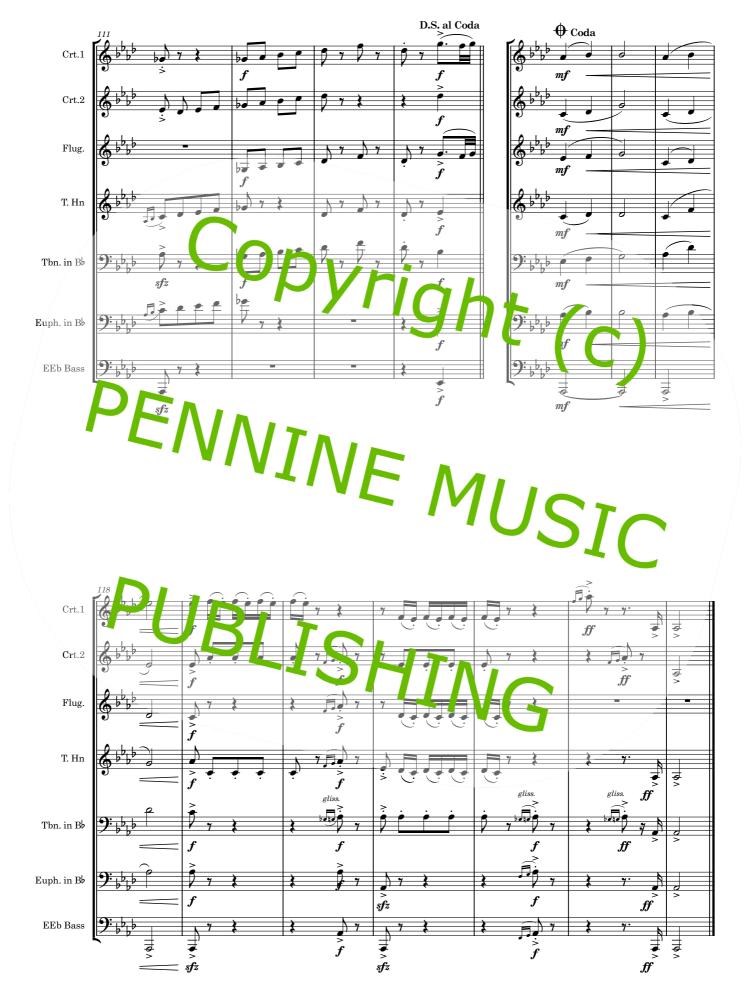












GRAND MARCH from AIDA

(for Small Brass Band)

Arranged by Lawrence Killian

Giuseppe Verdi (1813 - 1901)

Duration: 3'55"



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Brass Quintet Combo Collection

(BOOK 1)

PROGRAMME NOTES

1. Asturias (Leyer da) from Suite Española No.1, Isaac Albéniz

This wonderful piece from State Espandia No. 1 by Isaac Albéniz (1860-1909) works incredibly well for small brass ensemble. In this arrangement, all of the parts have equal importance, often taking on the lead role within the music

An exciting performance showcase at any concert, featuring lyrical brass playing, wide dynamic range, unusual timbres, and extensive double tonguing for the trumpets. It will take some detailed work to get it to a polished standard, but once achieved, it is an extensely satisfying piece to play.

Isaac Alexnig (1860 -1909) was a Spanish pianist and composer; he was also a child prodigy making his ars youb it performances aged four.

2. Bist du bei mir (Be Thou with Me), VS. Bach

Brass ensembles lend themselves superbly well to performing choral tyle music; this arrangement is no exception. Every player has equal importance throughout with beautiful melodic lines interweaving, ebbing, flowing, and combining into some of the most sumptuous brass choral sounds you could wish for.

The maintheme in Bist de bei mir is actually taken from an aria in the opera Diomedes by Gottfield Heir right Stölzel. Bach used the theme for No.25 (BWV 508) in his 'book of music' for his wife Arma Magdalena, between 1722 and 1725.

Chatterbox Rag, George Detroord

The title of this piece sums it up - chatter, the ter chatter A lively ragtime hit from the early 1900s, this arrangement really does make the music sound like there is a chattering session going on. With interesting and fun parts for everyone to play, this should get people "talking".

George Botsford (1874 - 1949) was most famous for his ragtime music as one of the group of the Tin Pan Alley composer based in New York. They included: Hoagy Carmichael, George Gershwin, Irvin Berlin, Oscar Hammerstein II, and Cole Porter, to name but a few.

Grizzly Bear Rag, George Botsford

If you enjoy ragtime music, you will enjoy this one! Another classic rag from the composer of the Black and White Rag (the Pot Black Snooker Theme). The Grizzly Bear Rag was also popular, especially after Irvin Berlin wrote some lyrics for it. The song was recorded under various titles, including "Dance of the Grizzly Bear" and "Doin' the Grizzly Bear". Great fun to play at any time.

5. Jubilee Fantasy on God Save the King, Bernhard Brähmig

This exciting and unusual arrangement for brass is based on the tune "God Save the Queen". From start to finish there is a real sense of urgency, expectation, and surprise. It will keep the audience on the edge of their seat trying to guess what will happen next.

Organists have always been known for showing off and making the most of the different stops on the organ. For example, creating sudden contrasts between quiet and loud and utilising their extemporising skills. You will find that is exactly what Brähmig does in this fantasy piece.

Julius Bernhard Brähmig (1822 - 1872) was a German organist and teacher of music at the Collegiate School in Detmold. The school is still in existence as The Gymnasium Leopoldinum in the North Rhine-Westphalian district of Lippe. It is the oldest school in Detmold and was originally reserved for boys only.

6. Chanson de Matin (Morning Cong) Sir Edward Etgar

Sir Edward Elgar's Chanson De Matin Op.15 No.2 yorks extremely well for brass in this lyrical arrangement. Originally written in as All players have something in eresting to contribute with a shared approach to the main themes throughout the piece. Perfect music for playing indoors or out, and very popular for performances at weddings.

7. Jomp and Cipcim Itance March No.4, Sir Edward Elgar

Of all the six Rump and Circums and concrete by Sir Edward Elgar, this is the one that works the best for brass ensemble. At a solute winner at any concert event and particularly good as a crowd-pleaser at outdoor events. A great weating march too! Completed in 1907, six years after Elgar's more famous March No.1 (Land of Hop) and Clory), March No. 4 is equally uplifting and energetic.

This arrangement utilises the technical brilliance and glorious sonorities that can only be achieved through a smaller ensemble of brass players. All parts are of equal interest, very players, and extractly rewarding to work on and perform.

"In the wedding of Charles, Prince of Woles and Lady Diana Spencer, Pomp and Circumstance No. 4 served as the rice sional. As Irana's veil was lifted and the couple bowed and curtised to Queen Elizabeth II, the opening no essential and continued as they walked down the aisle of St Paul's Cathedral out to the partie and the waiting crowds."

Deborah McCoy, The Worlds Most Unforgettable Weddings (London: Kensington, 2001), 62. ISBN 0806521856

8. But Not For Me, George Gershwin

Written in 1930, "But Not For Me" is a song composed by George Gershwin, with lyrics by Ira Gershwin. It was written for the 1930 show "Girl Crazy" and performed by Judy Garland. The Ella Fitzgerald version won the 1960 Grammy Award for best female performance.

George Gershwin (born Jacob Gershwine 1898 – 1937) was an American pianist and composer whose works covered both popular and classical styles. Among his best-known works are the orchestral compositions Rhapsody in Blue (1924) and An American in Paris (1928). He wrote many songs including "Swanee" (1919) and "Fascinating Rhythm" (1924),

the jazz standards "Embraceable You" (1928) and "I Got Rhythm" (1930), and the opera Porgy and Bess (1935), which included the hit "Summertime".

9. By Strauss, George Gershwin

Written in 1936, "By Strauss" is a song composed by George Gershwin, with lyrics by Ira Gershwin. The song is a tribute to the music of Johann Strauss. This arrangement would work well as an accompaniment for a singer (using a microphone) if required.

The singer sings how they don't like Broadway, Irving Berlin, Jerome Kern, Cole Porter and in a case of self-mockery - George Gershwin. Instead, they want to dance to waltzes by father and son Strauss. The lyrics namedrop three of Strauss's best-known compositions, "Let the Danube flow along", Die Fledermaus" and Wein, Weib und Gesang.

10. They All Laughed, George Cers wh

Written in 1937, "They All Laughed" is a sorg composed by George Gorshwin, with lyrics by Ira Gershwin. It was written for the 1937 film "Ckall We Dance" where it was introduced by Ginger Rogers as part of a song and dance routine with Fred Astaire

Inclyrics compare those who "laughed at me, wanting you" with those who laughed at some of history's far our scientific and industrial pioneers, asking, "Who's got the last laugh now?" People and advances mentioned are Christopher Columbus's proof the Earth is round; Thomas Edison's photograph (unlighted Marconi's wireless telegraphy; the Wright brothers' first flight; the Rockefeller Centre; Eli Whitney's fotton gin; Robert Fulton's North River Steamboat; Milton S. Hershey's Hershey bur chocolate; and Henry Ford's "Tin Lizzy" Model T car.

11. Berceuse from "Jocelyn", Benjamin Godard

This is one of the most beautiful and haunting operatic arias of all time, arranged here for sold trombon, and health brass ensemble. With a little swopping around of parts, this arrangement also works well for expression or baritone taking on the solo part.

The opera Jocelyn, first performed in Paris in 1988 is based upon an earthly love which tempts Jocelyn, a brother at a seminary. The "Terceuse" from it probably Godard's best-known composition, is sung by Jocelyn as he tries to be lubbone of his companions to sleep. It became so popular that it has been arranged for practically every combination of instruments.

Benjamin Godard (1849-1895) was a French violinist and composer best known for his opera Jocelyn. Godard composed eight operas, five symphonies, two piano and two violin concertos, string quartets, sonatas for violin and piano, piano pieces and etudes, and more than a hundred songs.

12. JUDEX - from "Mors et Vita", Charles Gounod

Composed in 1885, Mors et Vita ('Death and Life') was first performed in Birmingham UK and features a judge, who sits on a throne, making judgments. The main theme in Judex is probably one of Gounod's best known tunes. This most beautiful of music will be well known to Brass Bands through Frank Wrights's arrangement for full band.

In this arrangement, the tune is shared across the ensemble with the augment parts for flugelhorn and euphonium adding further embellishments when used as part of the larger brass combo.

13. The Entertainer (Rag), Scott Joplin

Possibly one of the most well-known pieces of ragtime music, "The Entertainer", written in 1902, has become a firm favourite worldwide. This fun arrangement shares the main tunes across instruments adding interest and novelty rather than just letting the cornets/trumpets have all the fun!

Scott Joplin (1868 - 1917) was an American composer who became known as the "King of Ragtime". During his short career, he wrote over 100 original ragtime pieces. Joplin's music was rediscovered and rejurical to popularity in the early 1970s with the release of the Academy Award-withing 1978 film? The Sting, which featured several of Joplin's compositions, most notably 'The Ervertainer'.

14. Intermezzo No.2, Vasily Sergeyevich Kalinnikov

Written in 1897 this wonderful piece of late romantic music is an absolute treat to play for brass players. From the exciting opening theme for lower brass to the clever interweaving of trance like srd pets, this music will grip the audience from start to finish. Guaranteed to leave every he with A very bread smile of satisfaction by the end!

Vasily Sergeyevich Kalinnikov (1866-1901) was a Russian composer and professional orchestral player playing the bassoon, violin and tympani. In 1892, Tchaikovsky recommended Kalinnikov for the position of main conductor of the Maly Theatre and later that same year to the Moscow Italian Theatre. However, oue to his worse ling to be reulosis, Kalinnikov had to resign from his theatre appointments and more to the warmer southern clime of Crimea. He lived at Yalta for the rest of his life, and it was there that he wrote the main part of his music including two brilliant symphonies.

15. Sound the Trump t, flom "Come Ye Sons of Art", Henry Purcell

This exhibitating cleek from 'Come Y Sons of Art', was originally written for two countertenors (high male voices). In his arrangement, two trumpets/ cornets take on the florid leading lines to great effect and it is a juy to play. An ideal prace to play at weddings or outside on a hot sunny day.

Come Ye Sons of Art, first performed on April 30, 1694, is the last and greatest of the six birthday odes that Purcell wrote for Queen Mary, the wife of William III. When Purcell died in 1695 at the age of 36, one year after composing this ode, he was at the height of his powers as a composer.

The top two lines reflect the lyrics perfectly, whilst the remaining players provide a ground bass accompaniment throughout:

Sound the trumpet, sound the trumpet! Sound, sound, sound the trumpet till around You make the list'ning shores rebound.
On the sprightly hautboy play
All the instruments of joy
That skillful numbers can employ,
To celebrate the glories of this day.

16. Gymnopedie No.1, Erik Satie

There are several brass versions of this piece available, and none seem to be in a key that enables the players to relax sufficiently to achieve the relaxed, minimalist effect the composer intended. Even using the basic five players, this arrangement achieves an easy flow of sound across all parts, with the theme shared to add interest and contrast for the listener.

Erik Satie (1866 - 1925) was a French pianist and composer. He studied at the Paris Conservatoire, but was an undistinguished student and obtained no diploma. In the 1880s he worked as a pre-pist in café-cabaret in Montmartre, Paris, and began composing works, mostly for sole piano, act as his set of three Gymnopédie.

17. The Liberty Bell March, John Philip Sousa

Used as the theme tune for the 1960s comedy series "Morey Pythons Aying Vircus", this upbeat march by Sousa has a bounce and easy lift that is infectious and great fun to play. This small band arrangement is transposed from the original F major (concert pitch) to the lower law of Eb for ease of playing.

John 13: lip (cusz) (1854 - 1932) is an American composer that is often referred to as "The Marc King. Composed in 1933. The Liberty Bell March was an immediate hit. By 1894 it had been published for viano solo pilno thet, orchestra, band, banjo, guitar, mandolin, and zither. This was his first parc! published on a myalty basis and Sousa received around \$40,000 for it in less than seven years!

Tritsch-Tratsch Polka, Johann Strauss II

A busy and fun arrangement for small brass of Strauss' famous polka with pictify of "Chit-Chat" between the parts along the way! Johann Strauss II wrote his famous Tritsch-Tratsch Polka during aftric to Russia in 1858. However, the title came from Strauss' hometown. That same year, a new magazine celled Tritsch-Tratsch (Chit-Chat) was published in Vienna. It contained the work of several of the composer's friends and was described as a "humorous, satirical weekly publication."

19. Grand March from the opera Aida, Giuseppe Vedi

Possibly the best-known "triumphal march" of all time, the Grand March from Aida is an amazing sound showcase for brass ensemble. Even for the smaller ensemble, this arrangement is incredibly satisfying to play, and the end result sounds surprisingly large-scale.

Giuseppe Fortunino Francesco Verdi (1813 - 1901) was an Italian composer best known for his Operas and for his magnificent Requiem. Verdi's music always seems to transcribe well for brass with many notable arrangements available. One of the classics of the brass band repertoire is the 1962 Frank Wright version of Verdi's overture "The Force of Destiny". It is said that several opera conductors have commented that they prefer the brass band version to the original orchestral version.