

# **QUARTETS FOR LOW BRASS**

## **PREFACE**

The arrangements in this series are intended to provide a source of easy to moderately difficult repertoire for various combinations of euphoniums, trombones and tubas.

The tunes are chosen for their recognizable and enjoyable qualities. It is hoped that the educational experience of playing together in group settings becomes an enhanced benefit of this musical resource.

### **Instrumentation**

While writing these books I usually was thinking of the "standard" low brass quartet comprising:

- I. Euphonium
- II. Euphonium
- III. High Tuba (Eb or F)
- IV. Low Tuba (Bb or C)

However the music is intentionally scored to work equally well with other combinations. One example might be:

- I. Tenor Trombone
- II. Tenor Trombone
- III. Bass Trombone
- IV. Tuba

Doubling parts for a low brass choir effect will provide a rich, sonorous texture. In this situation there should be extra careful attention paid to individual balance and melodic prominence where appropriate. For best effect, increase the number of players on the upper parts before doubling the lower ones, to avoid a muddy sound.

### **Programming**

Most of these arrangements are short, one or two verse settings. As this works best for school or recreational playing, it may not work as well in a formal concert environment. For those occasions it is suggested that mini-suites of three or four tunes be strung together. Because of the theme format of each Volume, there should be many clever combinations possible for this purpose.

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## QUARTETS FOR LOW BRASS

Arranged by Stephen Bulla

### VOLUME ONE-TRADITIONAL FAVORITES

1. *The Blue Bells of Scotland*
2. *Blow the Man Down*
3. *Auld Lang Syne*
4. *Polly Wolly Doodle*
5. *Listen to the Mockingbird*
6. *Sourwood Mountain*
7. *Oh Susanna*
8. *The Last Rose of Summer*
9. *He's a Jolly Good Fellow*
10. *Good Night Ladies*

### VOLUME TWO-SPIRITUALS

1. *Little David Play*
2. *Down by the Riverside*
3. *Go Down Moses*
4. *Deep River*
5. *Swing Low, Sweet Chariot*
6. *Every time I feel the Spirit*
7. *Amazing Grace*
8. *Joshua*
9. *Precious Lord, Take my Hand*
10. *Hand me down my Silver Tuba*

### VOLUME THREE-FANFARES AND ANTHEMS

1. *Hail to the Chief*
2. *The Star Spangled Banner*
3. *America the Beautiful*
4. *God Bless the Queen (America)*
5. *O Canada*
6. *Rule, Britannia*
7. *La Marseillaise*
8. *Fanfare of Tribute*
9. *Fanfare D'Sousa*
10. *Canonic Fanfare*
11. *Quatres Fanfares Generique*
12. *Choral Anthem (Now the Day is Over)*

# 1. The Blue Bells of Scotland

*Cantabile* (♩ = 84)

Arranged by Stephen Bulla (ASCAP)

Part I  
(Euphonium / Trombone)

Part II  
(Euphonium / Trombone)

Part III  
(Tuba / Euphonium /  
Bass Trombone)

Part IV  
(Tuba / Bass Trombone)

Musical score for measures 1-4. The score is written for four parts: Part I (Euphonium / Trombone), Part II (Euphonium / Trombone), Part III (Tuba / Euphonium / Bass Trombone), and Part IV (Tuba / Bass Trombone). The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The tempo is marked *Cantabile* with a quarter note equal to 84 beats per minute (♩ = 84). The dynamics are marked *mf* (mezzo-forte) for all parts. The music features a melodic line in the upper parts and a rhythmic accompaniment in the lower parts.

5

Musical score for measures 5-8. The score continues from measure 4. A box containing the number 9 is placed above the staff for Part I in measure 7. The dynamics are marked *mf* for all parts. The music features a melodic line in the upper parts and a rhythmic accompaniment in the lower parts. The word *espressivo* is written below the staff for Part IV in measure 7.

11

Musical score for measures 11-14. The score continues from measure 8. The dynamics are marked *mf* for all parts. The music features a melodic line in the upper parts and a rhythmic accompaniment in the lower parts.

## 2. Blow The Man Down

*Andantino (in two)*

Arranged by Stephen Bulla

Part I *mf* *non legato*

Part II *mf*

Part III *mf* *non legato*

Part IV *mf*

5

10

### 3. Auld Lang Syne

Arranged by Stephen Bulla

*Andante sostenuto*

Part I

Part II

Part III

Part IV

The first system of the musical score for 'Auld Lang Syne' consists of four staves, each in bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante sostenuto'. The first staff (Part I) begins with a dynamic marking of *mf* and contains a continuous eighth-note melody. The second staff (Part II) also begins with *mf* and features a melody with some rests. The third staff (Part III) begins with *mf* and has a melody with frequent rests. The fourth staff (Part IV) begins with *mf* and provides a steady eighth-note accompaniment. The system concludes with a double bar line.

7

9

The second system of the musical score continues from the first. It consists of four staves. The first staff (Part I) has a measure rest followed by a melodic phrase starting at measure 9, which is indicated by a boxed '9' above the staff. The second staff (Part II) continues its melodic line. The third staff (Part III) continues its melodic line with rests. The fourth staff (Part IV) continues its eighth-note accompaniment. The system concludes with a double bar line.

12

The third system of the musical score continues from the second. It consists of four staves. The first staff (Part I) continues its melodic line. The second staff (Part II) continues its melodic line. The third staff (Part III) continues its melodic line with rests. The fourth staff (Part IV) continues its eighth-note accompaniment. The system concludes with a double bar line.