

to Rich Stoelzel

PLUS 4, MINUS 7

No, it's not a jazz etude, but it's based on a major scale with 4th raised and the 7th lowered.

Non, ce n'est pas une étude jazz, mais c'est basé sur une gamme majeure avec quarte augmentée et septième diminuée.

Nein, es ist keine Jazz-Etüde, basiert aber auf einer Dur-Tonleiter mit übermäßiger Quarte und verminderter Septime.

Lento, misterioso
soft straight mute (optional)

The musical score is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It consists of seven staves of music. The first staff begins with a piano (*p*) dynamic and includes a triplet of eighth notes. The second staff starts at measure 5 with a *diminuendo* marking, followed by a *lunga* (long) note and an *open* note, then transitions to *Allegro vivo* with a *mf* dynamic. The third staff starts at measure 9 with a forte (*f*) dynamic. The fourth staff starts at measure 12 with *sf* dynamics. The fifth staff starts at measure 16 with a *mp* dynamic. The sixth staff starts at measure 20 with a triplet of eighth notes. The seventh staff starts at measure 23 with a *poco f* dynamic and includes a triplet of eighth notes. The score concludes with a fermata.

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A LA BENJAMIN BRITTEN

Allegro non troppo

Musical notation for measures 1-3. The key signature has one sharp (F#) and the time signature is 3/4. Measure 1 starts with a fermata over a quarter note. Dynamic markings include *f marc.* and *mf*.

Musical notation for measures 4-6. Measure 4 begins with a fermata. Dynamic markings include *mf*.

Musical notation for measures 7-9. Measure 7 starts with a fermata. Dynamic markings include *mp* and *p*.

Musical notation for measures 10-12. Measure 10 starts with a fermata. Dynamic markings include *mf*, *p*, and *cresc.*

Musical notation for measures 13-15. Measure 13 starts with a fermata. Dynamic markings include *f* and *mf*.

Musical notation for measures 16-18. Measure 16 starts with a fermata. Dynamic marking includes *dim.*

to the memory of Dom DeGangi

A LA DEBUSSY

Modéré *cédez un peu*

4 **Plus animé** *animez peu à peu*

7 *cédez* **Mouv. du début** *f expressif* *mp* *cres.*

9 *animez un peu* *f* *dim.*

12 *ralentissez* **Au movt.** *p doux et expressif* *animez*

15 *(a tempo) pressez* *mp* *cresc.* *f*

18 *cédez* **Mouv. du début** *animez*

21 *sans ralentir* *mp* *mf*

24 *ralentissez* **Plus animé** *p* *cresc.*

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to Oscar Garcia-Montoya

BRAVURA

Allegro moderato

f con eleganza

3 *mp*

5 *mf* *mp*

8 *f*

10 *mp*

12 *3*

14 *mp*

16 *mf* *3* *3* *3*

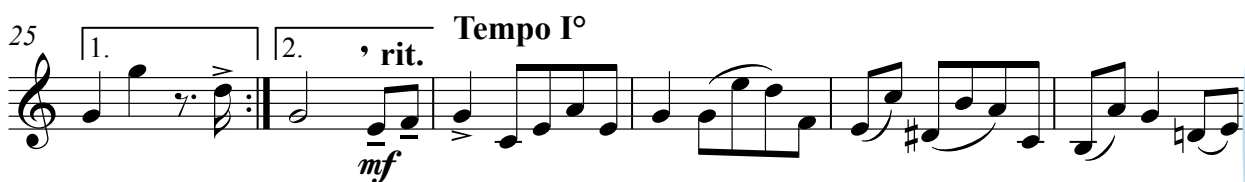
18 *mf*

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to Kenny Faulk

TYROLEAN NIGHTMARE

Brisk Ländler Tempo



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to Jean-Claude Misset et Bobby Keating

AGITATO

Allegro agitato

Musical notation for measures 1-4. The score is in 3/4 time and consists of two staves. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff also begins with a piano (*p*) dynamic and a *cresc.* marking. The music features eighth and sixteenth notes with various articulations.

Musical notation for measures 5-8. The score is in 3/4 time and consists of two staves. Measure 5 starts with a mezzo-forte (*mf*) dynamic and a triplet of eighth notes. Measures 6-8 show a dynamic shift to piano (*p*). The music includes slurs and various note values.

Musical notation for measures 10-14. The score is in 3/4 time and consists of two staves. Measures 10-11 feature a *cresc.* marking. Measures 12-14 feature a *poco f* marking and include several triplet markings over eighth notes. The music is characterized by complex rhythmic patterns and slurs.

Musical notation for measures 15-18. The score is in 3/4 time and consists of two staves. Measure 15 begins with a mezzo-forte (*mf*) dynamic. The music features a mix of eighth and sixteenth notes with various articulations and slurs.

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to Tim Conner and Brian Stanley

CADENCES

Trumpet in C

Trombone

f *mf* *p*

4

mp *mf*

7

mp *mf* *p*

10

marcato *mp* *mf*

marcato *mp* *mf*

accel. **A tempo**

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to Matt Sonneborn and Jim Stephenson

CANZONA

Allegro moderato

Trumpet I *mf*

Trumpet II *mf*

4 *mp*

mp

7 *f*

f

10 *p*

p *mf*

p *mf*

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to Paul Perfetti and Wayne George

DOTTED NOTES

Here's an orchestrally conceived study to practice locking into each other, particularly on the levels of rhythmic precision and intonation.

Etude de concept orchestral pour exercer la coordination, en particulier pour la précision du rythme et de l'intonation.

Orchester-Etüde zur Einübung der Koordination, im Besonderen der rhythmischen Präzision und der Intonation.

Poco adagio *simile*

mf *sempre molto marcato* *mp*

mf *sempre molto marcato* *(mf)*

4 *mf*

simile come prima.

mp

7 *cresc.* *f*

cresc. *f*

10 *mp* *mf*

mf *mp*

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