

CINDY McTEE

NOTEZART

for brass ensemble

2016

commissioned by the
**Brass and Percussion Ensemble
of the National Orchestra of Lyon**

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NOTEZART

Duration: 5 minutes

INSTRUMENTATION

4 Trumpets in C
2 Horns (may be doubled)
2 Tenor Trombones
Bass Trombone
Tuba
2 Percussion

Triangle
Chimes (extended range)
Tambourine
Small Tom-Tom or Renaissance Drum
Snare Drum
Marimba
Tambourine
4 Timpani

NOTES

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I very much enjoy finding a way to make various kinds of music live together. So in this piece, you will hear 12-tone passages along with quartal/quintal and triadic harmony. To create unity, I use a steady pulse throughout and a strong reliance on the interval of the perfect 4th which opens the third movement from Mozart's Eine Kleine Nachtmusik - inspiration for Notezart. My "stolen" music (the work's centerpiece) is cast in a quasi-Renaissance style - with the exception of the the duet between trumpet and trombone, more in keeping with an 18th-century variation.

To purchase or rent the music of Cindy McTee, please visit
billholabmusic.com

For a complete catalog of works by Ms. McTee or further
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August 2, 2016

Notezart

Commandée par L'Ensemble de Cuivres et Percussions de l'Orchestre National de Lyon

Cindy McTee
2016

Presto ♩ = 144

The score is written for a brass and percussion ensemble. It consists of the following parts:

- Trumpet in C 1
- Trumpet in C 2
- Trumpet in C 3
- Trumpet in C 4
- Horn in F 1
- Horn in F 2
- Trombone 1
- Trombone 2
- Bass Trombone
- Tuba
- Percussion 1 (Triangle)
- Percussion 2 (Tambourine)

The score is in 4/4 time, with a key signature of one flat (B-flat). The tempo is Presto, with a metronome marking of 144 beats per minute. The music features a variety of dynamics, including *mf* (mezzo-forte), *p* (piano), and *f* (forte). The percussion parts include a Triangle and a Tambourine, with specific instructions for 'shake' and 'hit'.

This musical score is for a brass and percussion ensemble, covering measures 11 through 15. The score is written in 2/4 time and features several dynamic markings and performance instructions.

Brass Section:

- C Tpt. 1:** Starts with a whole rest in measure 11, then a half note G4 in measure 12, and a half note G4 in measure 13. Dynamics: *sfp* (measures 12-13), *ff* (measures 14-15).
- C Tpt. 2:** Starts with a whole rest in measure 11, then a half note A4 in measure 12, and a half note A4 in measure 13. Dynamics: *sfp* (measures 12-13), *ff* (measures 14-15).
- C Tpt. 3:** Starts with a whole rest in measure 11, then a half note A4 in measure 12, and a half note A4 in measure 13. Dynamics: *sfp* (measures 12-13), *ff* (measures 14-15).
- C Tpt. 4:** Starts with a whole rest in measure 11, then a half note A4 in measure 12, and a half note A4 in measure 13. Dynamics: *f* (measure 12), *sfp* (measures 12-13), *ff* (measures 14-15).
- Hn. 1:** Plays a rhythmic pattern of eighth notes. Dynamics: *mf* (measures 11-12), *f* (measures 13-14).
- Hn. 2:** Plays a rhythmic pattern of eighth notes. Dynamics: *f* (measures 11-12), *ff* (measures 13-14).
- Tbn. 1:** Starts with a whole rest in measure 11, then a half note G2 in measure 12, and a half note G2 in measure 13. Dynamics: *sfp* (measures 12-13), *f* (measures 14-15).
- Tbn. 2:** Starts with a whole rest in measure 11, then a half note G2 in measure 12, and a half note G2 in measure 13. Dynamics: *sfp* (measures 12-13), *f* (measures 14-15).
- B. Tbn.:** Starts with a whole rest in measure 11, then a half note G2 in measure 12, and a half note G2 in measure 13. Dynamics: *f* (measures 12-13), *sfp* (measures 13-14), *f* (measures 14-15).
- Tuba:** Starts with a whole rest in measure 11, then a half note G2 in measure 12, and a half note G2 in measure 13. Dynamics: *f* (measures 12-13), *sfp* (measures 13-14), *f* (measures 14-15).

Perussion Section:

- Perc. 1 (Chimes):** Starts with a whole rest in measure 11, then a half note G4 in measure 12, and a half note G4 in measure 13. Dynamics: *f* (measures 12-13), *sfp* (measures 13-14), *f* (measures 14-15). Includes a *ped.* marking in measure 12.
- Perc. 2 (Timpani):** Starts with a whole rest in measure 11, then a half note G2 in measure 12, and a half note G2 in measure 13. Dynamics: *mf* (measures 14-15), *ff* (measures 14-15).

Other markings: A *#b* marking is present above the Tbn. 1 staff in measure 13. A *** marking is present in Perc. 1 in measure 11 and Perc. 2 in measure 14.

From Mozart's *Eine Kleine Nachtmusik: Menuetto*

The musical score is arranged in a standard orchestral format. The top section contains the four Cornet parts (C Tpt. 1-4), which play a melodic line with various dynamics including *f*, *sfz*, *sub. f*, and *f*. Below them are the Horns (Hn. 1-2) and Trombones (Tbn. 1-2), which provide harmonic support with dynamics like *f*, *sfz*, and *sfp*. The Bass Trombone (B. Tbn.) and Tuba parts are mostly rests with occasional notes. The Percussion section includes Chimes (Perc. 1) and Timpani (Perc. 2). The Chimes play a rhythmic pattern with dynamics *f* and *f*. The Timpani part features a dynamic range from *mf* to *ff*.

C Tpt. 1 *sffz sub. f* *ff marcato*
 C Tpt. 2 *sffz sub. f* *ff marcato*
 C Tpt. 3 *sffz sub. f* *ff marcato*
 C Tpt. 4 *sffz sub. f* *ff marcato*
 Hn. 1 *sffz*
 Hn. 2 *sffz*
 Tbn. 1 *sffz*
 Tbn. 2 *sffz*
 B. Tbn. *sffz*
 Tuba *sffz*
 Perc. 1 *ff* *f* *Timpani*
 Perc. 2 *ff* *mf*

B

The musical score for section B is written for a brass and percussion ensemble. It consists of the following parts:

- C Tpt. 1, 2, 3, 4:** Four trumpets. Measures 30-31 feature a rhythmic pattern of eighth notes with accents and dynamic markings of *ff* and *mp*. From measure 32 onwards, they play a melodic line with a slur and dynamic marking of *mf*.
- Hn. 1, 2:** Two horns. They enter in measure 32 with a slur and dynamic marking of *mf*, marked with *legato* and a first ending bracket (*1).
- Tbn. 1, 2:** Two trombones. They enter in measure 32 with a slur and dynamic marking of *mf*, marked with *legato* and a first ending bracket (*1).
- B. Tbn.:** Baritone trombone. Enters in measure 32 with a slur and dynamic marking of *mf*, marked with *legato* and a first ending bracket (*1).
- Tuba:** Enters in measure 32 with a slur and dynamic marking of *mf*, marked with *legato* and a first ending bracket (*1).
- Perc. 1:** First percussionist. Remains silent throughout the section.
- Perc. 2:** Second percussionist. Measures 30-31 feature a rhythmic pattern with dynamic markings of *ff* and *mf*.

***1** Chaque entrée doit avoir le même poids et le même son que l'entrée précédente pour créer une phrase aussi connectée que possible. Each entrance should have the same weight and sound as the previous entrance to create as seamless a phrase as possible.