
ABOUT THE COMPOSER

Alec Wilder was born in Rochester, New York, February 16, 1907. His formal education in music was confined to two years of counterpoint at the Eastman School of Music, but he is otherwise self-taught as a composer.

Wilder has written in every form of music, from the popular song – of which he has written a large number of “classics” – to instrumental solos, chamber music, works for orchestra and wind ensemble, musical comedies, film music, even operas. Gunther Schuller has summed up one fellow musician’s reaction to Wilder’s music thus: “What so many of us respect in Alec Wilder is his absolute independence as an artist. For years, Alec has written music of taste and quality with the personal melodic touch that is all his own, undaunted by musical fashion or fads. And who else has been as devoted to the musician in providing a playable, functional literature for all those instrumental ensembles whom most composers generally ignore? It has almost been a mission in Alec’s life to assuage the thirst for good music of orchestral instrumentalists, particularly the woodwinds and brass – and at all technical levels, from the beginner to the advanced virtuoso. In short, Alec is the musician’s friend and an American ‘original’.”

ABOUT THE MUSIC

As the titles imply, four of the six movements feature different soloists of the brass quintet, with the final two movements given over to the full ensemble. Thus the first movement provides soloistic exposure for both trumpets, while the second movement finds the horn in its traditional lyric, singing role, this time with a touch of melancholy. The next movement puts the tuba through its paces, followed by an urbane, elegant trombone solo. The work ends up with *two* brilliant finale movements, as if after writing the *Toccata* – often a traditionally exuberant way to end a suite – Wilder had still another lively *Finale* movement in him. The work, although called *Brass Quintet*, uses one of Wilder’s favorite forms, the Suite, inspired this time by the specific talents and personalities of the members of the famous New York Brass Quintet, for whom the work was written in 1959 (Robert Nagel and John Glasel, trumpets; Fred Schmitt, horn; John Swallow, trombone; and Harvey Phillips, tuba).

The *Quintet* is cast in Wilder’s familiar easy-going style, mixing jazz elements with more traditional “classical” gestures and moving easily between deeply expressive moods and virtuosic instrumental displays.

It might also be suggested that the first four movements of this suite may be performed separately on solo recitals.

BRASS QUINTET NO. 1

I. Trumpet Prelude

Alec Wilder
(1959)

Slowly, in a jazz style ($\text{♩} = \text{ca. } 72$)

1. B♭ Trumpets

2. F Horn

Trombone

Tuba

(p)

A

B

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B

Section B of the musical score, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#).

C

Section C of the musical score, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#).

D *tenuto*

Section D of the musical score, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#).

E *sempre tenuto*

Section E of the musical score, consisting of five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#).

J poco accel. Più mosso

mf *f* *Solo* *mf* *f*

allarg.

f *pp* *pp* *pp* *pp* *pp*

III. Tuba Showpiece

Fairly fast (J = ca. 92)

open *mp* *open* *mp* *open* *mp*

A

mp *f* *Solo* *mp* *f*

sim. *p sub. cresc.* *f fff*

sim. *p sub. cresc.* *f fff*

sim. *p sub. cresc.* *f fff*

sim. *p sub. cresc.* *f fff*

p sub. cresc. *f fff*

IV. Lyric Piece for Trombone

Slowly ($\text{♩} = \text{ca. } 72$)

A

p *f* *mf*

Solo *f espr.* *mf*

B

f *mf* *mf* *mf* *mp* *mf*

C

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

First system of musical notation, featuring five staves. Dynamics include *p sub.* and *mp*. A *Solo* marking is present above the third staff.

Second system of musical notation, marked with a **H** in a box. Dynamics include *mf*, *mp*, *p*, and *mf sub.*. A *dim.* marking is present below the fifth staff.

V. Tocata

As fast as is comfortable ($\text{♩} = \text{ca. } 76$)

Third system of musical notation, featuring five staves. The tempo marking is "As fast as is comfortable ($\text{♩} = \text{ca. } 76$)".

Fourth system of musical notation, marked with an **A** in a box. Dynamics include *p cresc.*, *p sub.*, and *cresc.*.



First system of musical notation, featuring five staves. The top staff begins with a key signature change to D major (indicated by a sharp sign on the F line) and a dynamic marking of *f*. The bottom staff also has a dynamic marking of *f*.



Second system of musical notation, featuring five staves. The top staff has a dynamic marking of *ff*. The bottom staff has a dynamic marking of *ff*.

VI. Finale

With vigor (fairly fast) ($\text{♩} = \text{ca. } 138$)

Third system of musical notation, featuring five staves. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *f*.



Fourth system of musical notation, featuring five staves. The top staff has a dynamic marking of *f*. The bottom staff has a dynamic marking of *mf*.

BRASS QUINTET NO. 1

I. Trumpet Prelude

Alex Wilder
(1959)

SLOWLY, IN A JAZZ STYLE (J. ca. 72)

Musical score for I. Trumpet Prelude by Alex Wilder (1959). The score is written for a Bb trumpet and consists of 11 staves. It begins with a key signature of one flat (Bb) and a common time signature (C). The tempo/style is "SLOWLY, IN A JAZZ STYLE (J. ca. 72)". The score includes various musical notations such as notes, rests, and dynamic markings (p, mp, mf, f, pp). There are also section markers labeled A, B, C, E, and F. The score ends with a "poco rit." marking and a final double bar line.


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II. Elegy for Horn

Moderately Slow ($J = 0.72$)

Solo

Handwritten musical score for a piece titled "Moderately Slow (J = ca. 72)". The score consists of ten staves of music, primarily in treble clef, with some staves using bass clef. The key signature is one sharp (F#). The tempo is marked "Moderately Slow" with a metronome marking of "J = ca. 72". The score includes various dynamics such as *mp*, *f*, *p*, *mf*, and *mf*. There are also articulations like accents and slurs. The score is marked with letters A through J, likely indicating different sections or measures. A large, diagonal watermark "www.hickey's.com" is overlaid across the middle of the page. At the bottom right, the text "HICKEY'S" is visible, along with a circular logo.



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III. Tuba Showpiece

Fairly Fast ($J = ca. 92$)

A Solo *mp*

B *f*

C *mf*

D *Meno mosso* ($J = ca. 144$) *mp*

f

3

3

3



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IV. Lyric Piece for Trombone

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