

Brass

Mix

2

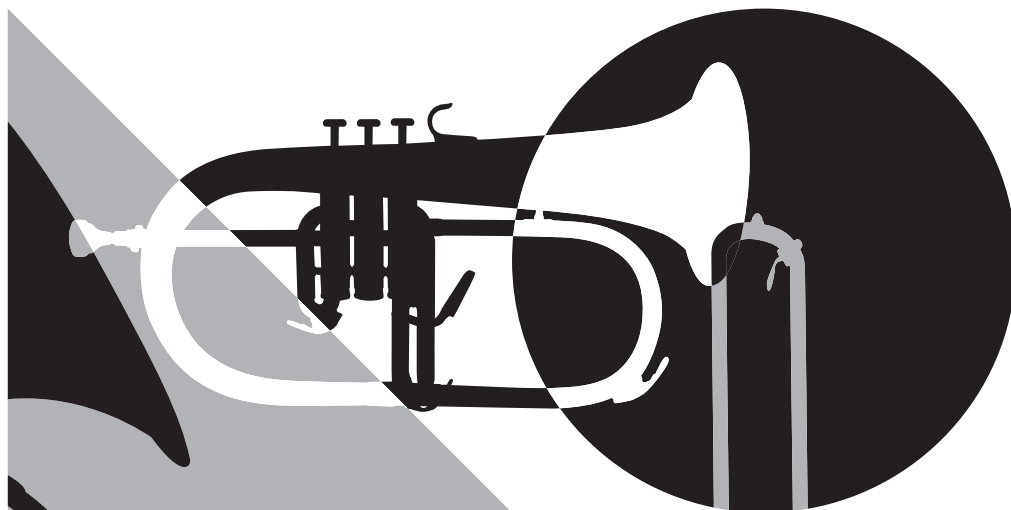
8 new pieces

Grades 4 & 5

Part for bass clef B \flat Tuba

Authorised download

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ABRSM

Using Brass Mix

♭ Tuba players should use this version of the part alongside the ♭ Piano Accompaniment book.

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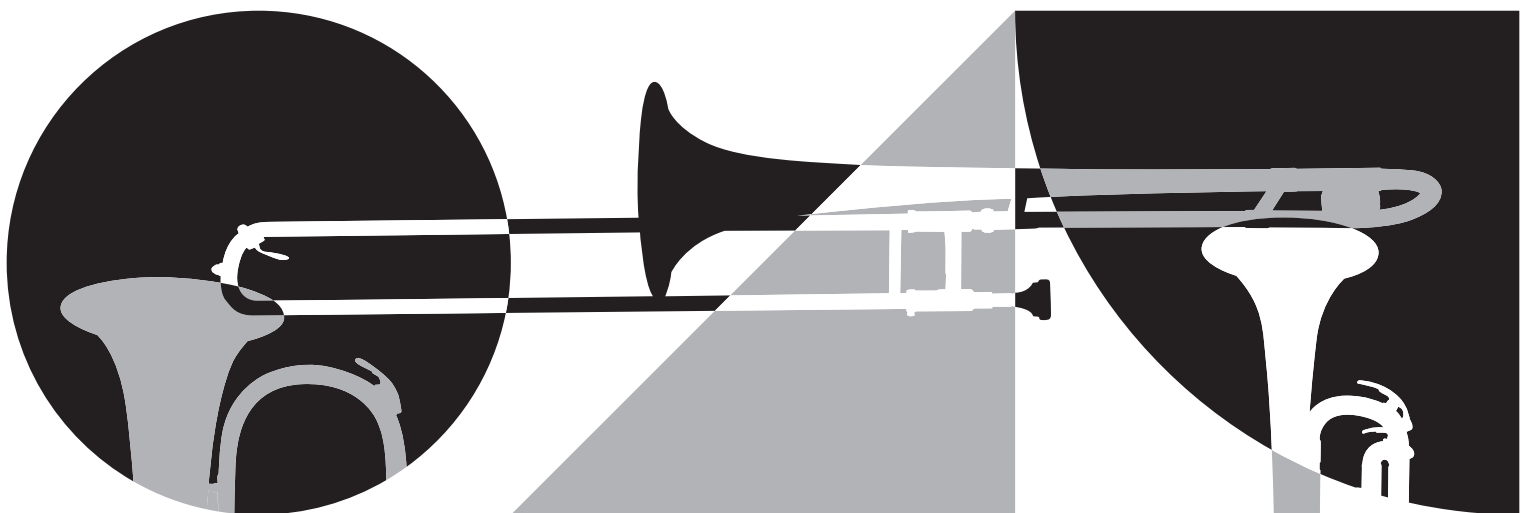
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Music origination by Julia Bovee

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Rapscallion

Andrea Price
(born 1985)

With mischief! ♩ = c.104

2

mf

9

2

2

19

f

ff

26

4

mf

f

36

ff

43

Mysteriously

p

mp cresc.

52

ff

61

Mischievously

mp

mf

69

f

75

ff

The composer has written: 'Rapsallion should evoke a mischievous, rascally character. When writing the piece, I pictured a Victorian city scene at night, in which a fleet-footed street urchin bounds over rooftops, dodges smokestacks, and skitters down to their den with their ill-gotten gains.'

Sunday at the Boulevard

Christopher Augustine
(born 1988)

Magical ♩ = 100

4

Musical notation for measures 1-8. The piece is in 4/4 time with a key signature of two flats. It begins with a whole rest for the first measure, followed by a melodic line starting on G2. The dynamic is marked *mp*.

9

Musical notation for measures 9-14. The melodic line continues with a *cresc.* marking and reaches a dynamic of *mf* by measure 14.

15

Musical notation for measures 15-18. The melodic line continues with a dynamic of *f* by measure 18.

19

Musical notation for measures 19-23. The melodic line continues with dynamics of *mp* and *mf*.

24

Musical notation for measures 24-28. The melodic line continues with a dynamic of *p* by measure 28.

29

6

Musical notation for measures 29-37. The piece features a six-measure rest in measure 29, followed by a melodic line starting on G2 with a dynamic of *f*.

38

Musical notation for measures 38-41. The melodic line continues with a dynamic of *p*.

42

rit.

Musical notation for measures 42-45. The melodic line continues with a dynamic of *mp* and a *rit.* marking.

The composer has written: 'Sunday at the Boulevard captures the atmosphere of dining out in London's West End, with each section representing a course at a favourite restaurant. Drink in the smooth lyrical melody as you walk through the familiar and comforting "circle of fifths" chord progression. You may come away with a musical "ear worm", a memorable refrain as if from a West End show.'

Horizon

Clare Elton
(born 1993)

Flowing ♩ = 76

espressivo

5

9

14

Brightly ♩ = 112

21

25

rit.

Distant ♩ = 76

30

The composer has written: 'Undulating and still; hopeful and unknown. During visits to the seaside, I am often captivated by the way the sea and the sky meet. *Horizon* captures some of the atmosphere and mood of the vast expanse that stretches ahead, with the gentle motion of the waves, the dancing light reflections, and the subtle changes in colour of the water.'

Cumbianita para Ti

Cumbianita for You

Shanti Jayasinha
(born 1963)

Lively ♩ = 90

3

8

14

20

26

32

38

44

The composer has written: 'Cumbia, the national rhythm of Colombia, is hugely popular in central and South America. It features drums of African origin, Spanish harmonies, a kind of flute called *gaita Colombiana* (playing syncopated melodies), and other elements of Indigenous music. When danced, cumbia traditionally involves women wearing huge skirts, which they swing back and forth.'

Lethe

Callum Au
(born 1990)

Flowing, with momentum ♩ = 100

mp espressively

9

mf *f*

16 *poco accel.* **A little faster** ♩ = 108

mp *f joyously*

23

mf *mp*

29 *poco rit.*

mf *f* *ff*

35 **Tempo I** (♩ = 100)

mp *p* *mp*

42

mf

48

p *mp*

The composer has written: 'Lethe is the mythological river in Hades where souls of the departed must drink to lose their memory of life on earth, before reincarnation. This piece depicts a fallen hero who visits the river and reminisces on past exploits for the final time, before surrendering to Lethe's embrace.'

By the River

Shanti Jayasinha
(born 1963)

Andante espressivo e rubato ♩ = 80

mf

5 **rit.**

9 **a tempo**
mp *mf*

14 *mp*

19 **meno mosso**
mf *f*

24 **accel.**
p *cresc.*

28 **rall.** **a tempo (slow)**
f *mp*

The composer has written: 'This romantic piece is inspired by a bucolic landscape by the river Cam in England. Picture sunlight dappling on the water through weeping willows, with the occasional kingfisher swooping from branch to branch, and punts (narrow flat-bottomed boats) drifting up and down. The piano accompaniment sways gently like the water lapping on the riverbank, and the melody wanders around different points of interest in this scene.'

Koli

Shri Sriram
(born 1968)

Lively $\text{♩} = 76$
4

11

18

25

33

3

mp legato

41

48

mf

4

The composer has written: 'Koli is a dance piece based on the music of the matriarchal, hardworking and fun-loving Koli people of Mumbai, where I grew up. The fishermen row out to the Arabian Sea, catching fish, but it's the confident fisherwomen who are in charge on shore - cleaning and selling fish, with a no-nonsense attitude.'

57

f

63

f

69

f

75

ff *p*

85

f sub.

91

mp

97

p *mf*

104

ff

A Postcard from Wasdale

Florence Anna Maunders
(born 1978)

Flowing ♩ = 66

Musical notation for measures 1-4. The piece begins in a bass clef with a key signature of one flat (B♭) and a 9/8 time signature. The tempo is marked 'Flowing' with a quarter note equal to 66 beats per minute. The first measure starts with a piano (*p*) dynamic. The melody consists of eighth and sixteenth notes, some beamed together. The dynamic changes to mezzo-forte (*mf*) in measure 3.

Musical notation for measures 5-8. The melody continues with similar rhythmic patterns. The dynamic starts at piano (*p*) in measure 5, moves to mezzo-forte (*mf*) in measure 6, and returns to piano (*p*) in measure 7. The piece ends with a double bar line in measure 8.

Musical notation for measures 9-14. The key signature changes to three flats (B♭, E♭, A♭) in measure 9. The dynamics are marked *pp* as if from afar in measure 9, *p* in measure 10, and *f* in measure 11. The melody features some rests and eighth notes.

Musical notation for measures 15-19. The key signature remains three flats. The dynamics are marked *mp* in measure 15, *mf* in measure 16, and *p* in measure 17. The melody consists of eighth and sixteenth notes.

Musical notation for measures 20-24. The key signature changes to two flats (B♭, E♭) in measure 20. The dynamics are marked *mf* in measure 20 and *f* in measure 22. The tempo is marked *poco rit.* in measure 21. The piece ends with a double bar line in measure 24.

Musical notation for measures 25-28. The key signature changes to one flat (B♭) in measure 25. The dynamics are marked *cresc.* in measure 25 and *mf dim.* in measure 27. The melody features eighth notes and rests.

Musical notation for measures 29-32. The key signature remains one flat. The tempo is marked *rit.* in measure 29. The dynamics are marked *p* in measure 29 and *pp* in measure 31. The piece ends with a double bar line in measure 32.

The composer has written: 'The view up the valley of Wasdale, in the Lake District, is a dramatic landscape of sheer cliffs, grey water and towering summits. I always feel there's something lonely, longing and noble about this vista, which I've reflected in this piece. It's a scene of stark, purely natural beauty, almost unmarked by humankind.'