

FRANCESCO TRAVERSI

BRASS'N ROLL

SCHERZO

BRASS ENSEMBLE (16 PLAYERS) & 4 PERCUSSIONS

BIM ENS152

B^b TRUMPET 1 & 2

B^b TRUMPET 3 & 4

F HORN 1 & 2

F HORN 3 & 4

EUPHONIUM 1 (♩ + ♩)

EUPHONIUM 2 (♩ + ♩)

TROMBONE 1 & 2 (♩)

TROMBONE 3 & 4 (♩)

TUBA 1 & 2 (♩)

SNARE DRUM

TENOR DRUM

CYMBALS

TAMBOURINE

[AUDIENCE]



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BRASS'N ROLL

SCHERZO

for Brass Ensemble (16 players) & 4 Percussions

by Francesco Traversi

The Work

BRASS'N ROLL is a scherzo for brass ensemble and percussion (16 brass players and 4 percussionists), written in a decidedly energetic and contemporary style. The work explores a sharp rhythmic universe in which the power of the brass and the drive of the percussion create a spectacular momentum, at times reminiscent of a large rock band.

Strongly influenced by the spirit of rock music, *BRASS'N ROLL* deliberately incorporates instrumental effects inspired by electric guitar techniques, such as bends and riffs, transposed into the brass writing. The musical discourse plays with contrasts, sudden accelerations and powerful sonic textures, showcasing the performers' virtuosity through technical and syncopated passages.

The percussion section reinforces the dramatic tension while contributing to the festive and exuberant character of the piece. One of the work's most original features is the possibility of involving the audience through a simple hand-clapping pattern, creating a playful and engaging moment in which listeners briefly become part of the ensemble's percussion section.

BRASS'N ROLL is a brilliant, communicative and highly spectacular work that leaves a lasting impression on performers and audiences alike.

L'œuvre

BRASS'N ROLL est un scherzo pour ensemble de cuivres et percussions (16 cuivres et 4 percussionnistes), écrit dans un langage résolument énergique et contemporain. L'œuvre explore un univers rythmique incisif où la puissance des cuivres et la pulsation des percussions créent une dynamique spectaculaire, parfois proche de celle d'un grand ensemble rock.

Composé avec une forte influence du rock à l'esprit, *BRASS'N ROLL* intègre volontairement certains effets instrumentaux évoquant les techniques de guitare électrique, tels que les bends et les riffs, transposés dans l'écriture des cuivres. Le discours musical joue sur les contrastes, les accélérations soudaines et les effets de masse sonore, mettant en valeur la virtuosité des interprètes à travers des passages techniques et syncopés.

Les percussions renforcent la tension dramatique tout en participant à l'élan festif de l'œuvre. Un aspect original de la partition réside dans la possibilité d'associer le public à l'exécution grâce à un simple motif de claquements de mains, créant un moment ludique et captivant où les auditeurs deviennent brièvement une composante percussive de l'ensemble.

BRASS'N ROLL s'impose ainsi comme une œuvre brillante, communicative et résolument spectaculaire.

La composizione

BRASS'N ROLL è uno scherzo per ensemble di ottoni e percussioni (16 ottoni e 4 percussionisti), scritto in un linguaggio decisamente energico e contemporaneo. L'opera esplora un universo ritmico incisivo in cui la potenza degli ottoni e il pulsare delle percussioni creano una dinamica spettacolare, talvolta vicina a quella di una grande formazione rock.

Composto con una forte attitudine rock, *BRASS'N ROLL* integra volutamente alcuni effetti strumentali che richiamano le tecniche della chitarra elettrica, come i bend e i riff, trasposti nella scrittura degli ottoni. Il discorso musicale gioca sui contrasti, sulle improvvise accelerazioni e sugli effetti di massa sonora, mettendo in risalto il virtuosismo degli esecutori attraverso passaggi tecnici e sincopati.

Le percussioni rafforzano la tensione drammatica contribuendo al tempo stesso allo slancio festoso dell'opera. Un aspetto originale della partitura risiede nella possibilità di coinvolgere il pubblico nell'esecuzione attraverso un semplice motivo di battiti di mani, creando un momento ludico e coinvolgente in cui gli ascoltatori diventano per breve tempo una componente percussiva dell'ensemble.

BRASS'N ROLL si impone così come un'opera brillante, comunicativa e decisamente spettacolare.



Francesco Traversi

Français:

Traversi est un compositeur italien (*1969) de renom, ayant collaboré à Los Angeles en tant qu'orchestrateur et arrangeur. Il a étudié le piano, la composition et la direction d'orchestre, obtenant un diplôme du Conservatoire de musique avant de poursuivre une formation avancée dans des académies prestigieuses. Ancré dans l'avant-garde européenne, il intègre les langages contemporains et les technologies de pointe dans ses compositions. Ses œuvres fusionnent harmonieusement les idiomes modernes avec des innovations rythmiques et mélodiques, alliant virtuosité technique et exploration sonore, tout en honorant l'influence des compositeurs du XXe siècle.

Les compositions de Traversi ont été interprétées par des orchestres à travers l'Europe et les États-Unis, et présentées dans des événements prestigieux tels que le Festival dei Due Mondi de Spoleto, le Teatro dell'Opera de Florence (MMF), l'Accademia Chigiana, le Bing Concert Hall de San Francisco, et l'Avalon de Los Angeles. Certaines de ses œuvres ont été enregistrées et publiées. Parmi ses distinctions figurent de nombreux prix internationaux pour la musique contemporaine et des bandes originales, ainsi qu'une nomination notable aux Hollywood Music Awards pour la musique de film.

En plus de la composition, Traversi est un chef d'orchestre expérimenté, dirigeant des programmes orchestraux et choraux allant de l'opéra au grand répertoire symphonique.

English:

Traversi is an acclaimed Italian composer (*1969) with extensive experience collaborating in Los Angeles as an orchestrator and arranger. His background includes studies in piano, composition, and conducting, culminating in a Conservatory of Music degree, followed by advanced training at prestigious music academies. Deeply rooted in the European avant-garde, he embraces contemporary language and cutting-edge technology in his compositions. His works seamlessly blend modern idioms with rhythmic and melodic innovation, balancing technical virtuosity with sound exploration, while honoring the influence of 20th-century composers.

Traversi's compositions have been performed by orchestras across Europe and the U.S., featured in prominent events like the Festival dei Due Mondi in Spoleto, the Florence Opera Theater's MMF, the Accademia Chigiana, San Francisco's Bing Concert Hall, and The Avalon in Los Angeles. Some of his works have been recorded and published. His accolades include numerous international awards for contemporary music and original soundtracks, alongside a notable Hollywood Music Awards nomination for film music.

In addition to composing, Traversi is a seasoned conductor, directing both orchestral and choral programs that range from opera to grand symphonic works.

Deutsch:

Traversi ist ein renommierter italienischer Komponist (*1969) und erfahrener Arrangeur und Orchestrator in Los Angeles. Er studierte Klavier, Komposition und Dirigieren, erlangte einen Abschluss am Konservatorium und bildete sich dann an renommierten Musikakademien fort. Tief verwurzelt in der europäischen Avantgarde integriert er zeitgenössische Sprache und modernste Technik in seine Kompositionen. Er verbindet moderne Idiome mit rhythmischen und melodischen Innovationen, balanciert technische Virtuosität mit Klangforschung und würdigt zugleich den Einfluss der Komponisten des 20. Jahrhunderts.

Die Kompositionen von Traversi wurden von Orchestern in Europa und den USA aufgeführt sowie bei bedeutenden Veranstaltungen: am Festival dei Due Mondi in Spoleto, am MMF der Florentiner Oper, der Accademia Chigiana, dem Bing Concert Hall in San Francisco und im Avalon in Los Angeles. Einige seiner Werke wurden eingespielt und veröffentlicht. Zu seinen Auszeichnungen gehören zahlreiche internationale Preise für zeitgenössische Musik und Filmmusik sowie eine bemerkenswerte Nominierung bei den Hollywood Music Awards.

Neben der Komposition ist Traversi ein erfahrener Dirigent und leitet sowohl Orchester- als auch Chorprogramme, die von Oper bis zum großen sinfonischen Repertoire reichen.

Brass'n roll

Scherzo

Francesco Traversi

1 2 3 4 5

Rock-beat ♩ = 100

Pat (hand on leg)

B♭ Trumpet 1 & 2 *f*

B♭ Trumpet 3 & 4 *f*

F Horn 1 & 2 *rip.* *ff* *f*

F Horn 3 & 4 *rip.* *ff* *f*

Euphonium 1 *Pat (hand on bell)* *f*

Euphonium 2 *Pat (hand on bell)* *f*

Trombone 1 & 2 *(+ Stomp)* *f*

Trombone 3 & 4 *(+ Stomp)* *f*

Tuba 1 & 2 *(+ Stomp)* *f*

Snare Drum *f* cue Tamb.

Tenor Drum *f*

Cymbals

Tambourine *f*

AUDIENCE *f*

Conductor can involve the audience by inviting them to clap in time.

BIM ENS152

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Tpt.1 & 2 *sim.*
 Tpt.3 & 4 *sim.*
 Hn.1 & 2 *mf f* *sim.*
 Hn.23 & 4 *mf f* *sim.*
 Euph.1 *sim.* *f* *ff*
 Euph.2 *sim.* *f* *ff*
 Tbn.1 & 2 (+ Stomp) *f* *ord.* *mf* *ff*
 Tbn.3 & 4 (+ Stomp) *f* *ord.* *mf* *ff*
 Tba.1 & 2 (+ Stomp) *ord.* *mf* *ff*
 S.D.
 T.D. *f* *mf*
 Cym.
 Tamb.
 Aud.

Tpt.1 & 2
 Tpt.3 & 4
 Hn.1 & 2
 Hn.23 & 4
 Euph.1
 Euph.2
 Tbn.1 & 2
 Tbn.3 & 4
 Tba.1 & 2
 S.D.
 T.D.
 Cym.
 Tamb.
 Aud.

Musical score for measures 11, 12, and 13. The score includes parts for Trumpets (Tpt.1 & 2, Tpt.3 & 4), Horns (Hn.1 & 2, Hn.23 & 4), Euphoniums (Euph.1, Euph.2), Trombones (Tbn.1 & 2, Tbn.3 & 4), and Tubas (Tba.1 & 2). It also includes percussion parts for Snare Drum (S.D.), Tom Drum (T.D.), Cymbal (Cym.), and Tambourine (Tamb.), as well as an Audio (Aud.) track. The music features various dynamics (mf, f, ff, sfz) and articulations (accents, glissandos). Measure 13 includes a "cue Tom" instruction.

A

Tpt.1 & 2 *Solo* *f* *Tutti* *ff* *Solo* *Tutti*
 Tpt.3 & 4 *Solo* *f* *Tutti* *ff* *Solo* *Tutti*
 Hn.1 & 2 *mf* *poco* *mf* *poco* *f*
 Hn.23 & 4 *mf* *poco* *mf* *poco* *f*
 Euph.1 *f* *mf* *poco* *f* *ff*
 Euph.2 *f marcato*
 Tbn.1 & 2 *f marcato*
 Tbn.3 & 4 *f*
 Tba.1 & 2 *f*
 S.D.
 T.D. *mf*
 Cym. *f*
 Tamb. *mf*
 Aud.

Tpt.1 & 2 *(Tutti)* *f* *ff* *ff*
 Tpt.3 & 4 *(Tutti)* *f* *ff* *ff*
 Hn.1 & 2 *mf* *poco* *open* *f*
 Hn.23 & 4 *mf* *poco* *open* *f*
 Euph.1 *f* *mf* *poco* *f*
 Euph.2 *f marcato*
 Tbn.1 & 2 *f marcato*
 Tbn.3 & 4
 Tba.1 & 2
 S.D.
 T.D.
 Cym. *f*
 Tamb.
 Aud.

B **C**

Tpt.1 & 2

Tutti

p *f* div.

Tpt.3 & 4

Tutti

p *f* div.

Hn.1 & 2

mf *f* *mf* *f* *mf* *f* *sim.*

Hn.23 & 4

p *f* *ff* *mf* *f* *mf* *f* *sim.*

Euph.1

p *f* *ff* *sempre ff* *f* (+ Stomp)

Euph.2

p *f* *ff* *sempre ff* *f* (+ Stomp)

Tbn.1 & 2

mf *f* *mf* *f* *f* (+ Stomp)

Tbn.3 & 4

mf *f* *mf* *f* *f* (+ Stomp)

Tba.1 & 2

mf *f* *mf* *f* *f* (+ Stomp)

S.D.

T.D.

mf *f*

Cym.

pp *mf*

Tamb.

mf

Aud.

This musical score is a full orchestral arrangement of the song "The Sound of Silence" by Simon & Garfunkel. The score is written for a large ensemble, including woodwinds, brass, and percussion, along with a vocal line and an audio track.

Instrumentation and Parts:

- Vocals:** The vocal line is written for a single voice, featuring the iconic lyrics "Hello, hello, good morning to you." The melody is simple and memorable, with a soft, intimate feel.
- Woodwinds:**
 - Horn 1 & 2 (Hn.1 & 2):** Play a melodic line in the key of D major, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Horn 3 & 4 (Hn.3 & 4):** Play a similar melodic line, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
- Brass:**
 - Euphonium 1 & 2 (Euph.1 & 2):** Play a melodic line in the key of D major, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Trombone 1 & 2 (Tbn.1 & 2):** Play a melodic line in the key of D major, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Trombone 3 & 4 (Tbn.3 & 4):** Play a similar melodic line, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Tuba 1 & 2 (Tba.1 & 2):** Play a melodic line in the key of D major, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
- Percussion:**
 - Snare Drum (S.D.):** Play a simple, steady rhythm, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Tom Drum (T.D.):** Play a simple, steady rhythm, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Cymbal (Cym.):** Play a simple, steady rhythm, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
 - Tam-tam (Tamb.):** Play a simple, steady rhythm, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.
- Audio Track (Aud.):** The audio track is a simple, steady rhythm, starting with a half note G4 and a quarter note A4, then moving to a half note B4 and a quarter note C5. The melody is repeated in the second and third measures.

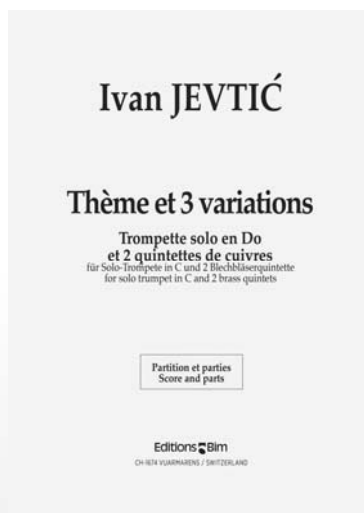
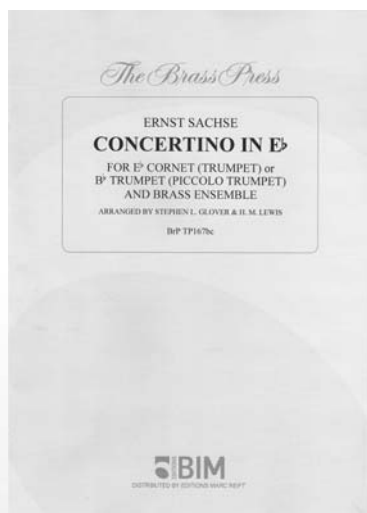
Key and Tempo: The key is D major, and the tempo is marked "Moderato." The time signature is 4/4.

Lyrics:

Hello, hello, good morning to you.
Hello, hello, good morning to you.
Hello, hello, good morning to you.
Hello, hello, good morning to you.

Tpt.1 & 2
 Tpt.3 & 4
 Hn.1 & 2
 Hn.2 & 4
 Euph.1
 Euph.2
 Tbn.1 & 2
 Tbn.3 & 4
 Tba.1 & 2
 S.D.
 T.D.
 Cym.
 Tamb.
 Aud.

Musical score for a brass and woodwind ensemble, measures 31-34. The score includes parts for Trumpets (Tpt.1 & 2, Tpt.3 & 4), Horns (Hn.1 & 2, Hn.2 & 4), Euphoniums (Euph.1, Euph.2), Trombones (Tbn.1 & 2, Tbn.3 & 4), Tubas (Tba.1 & 2), and Percussion (S.D., T.D., Cym., Tamb., Aud.). Measures 31 and 32 are marked 'Tutti' and feature dynamic markings of *mf* and *f*. Measures 33 and 34 feature complex harmonic textures with various dynamics and articulations like *sim.* and *gliss.*



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