

Morning Song

J. Scott Irvine

THE WORK: In 1988-89 I composed Aubade for Trumpet and Organ. Over the years, it has become so popular with trumpeters, that I have been compelled to make versions of the work with orchestra, brass band and chamber ensemble accompaniments.

With the formation of True North Brass in 1997, I decided to adapt Aubade into a brass quintet, spreading the melody around the group and making it less of a trumpet solo. In doing so I felt the need to change the name of the work to Morning Song in order to distinguish it from the solo trumpet versions of the piece. Over the years, it has been described as having a "delicately transparent" quality and a mood of "wistful nostalgia", and some have even suggested it is a musical depiction of a sunrise on an Ontario lake.

True North Brass burst on to the Canadian scene in 1997, and has since solidified its reputation as one of Canada's most exciting ensembles. True North's membership includes two outstanding composer / arrangers who create the ensemble's fresh and unique programming. Proudly Canadian in focus and expression, True North Brass has been welcomed not only in Canada but in China and throughout North America.

True North Brass were featured guest artists at the International Brass Symposium in Atlanta, Georgia in March 2000, chosen from the elite of the international brass world. They accompanied Prime Minister Chretien's 1998 trade mission to China performing recitals in Beijing and Wuhan and directing masterclasses at the Beijing Conservatory. The quintet has also performed masterclasses and recitals at the Boston and New England Conservatories and toured British Columbia, Ontario, Tennessee, Connecticut, Virginia, Texas, New Hampshire, Alabama, and Florida. True North Brass was featured at the Ottawa Chamber Music Festival in 1999, 2001, and opened the festival in 2002. The members of True North Brass are Yamaha Artists associated with Yamaha Canada.

Scott Irvine is a Toronto-based tuba player and composer. While still a student at the University of Toronto, Scott began his performing career by playing in Dixieland bands and theatre orchestras. In 1984, he joined the Canadian Opera Company Orchestra, a position he continues to hold today, and he is also a founding member of the renowned True North Brass. Scott has played in the E flat tuba section of the Hannaford Street Silver Band for many years, and is principal tuba of the Esprit Orchestra. He is also a first call musician in the Toronto recording studios, where he has recorded numerous jingles, albums, and film scores. Of particular note was his work on Sharon, Lois and Bram's Elephant Show, where he provided the musical voice for Elephant! Highly committed to music of our time, Scott has commissioned or influenced works by a number of Canadian composers, including Gary Kulesha, Oskar Morawetz, John Weinzwieg and many others.

In 1978, Scott began composition lessons with Dr. Samuel Dolin at the Royal Conservatory of Music, and since that time has developed a parallel career as a composer and arranger. He has received commissioning grants from the Ontario Arts Council, the Laidlaw Foundation and the CBC, and is an Associate Composer of the Canadian Music Centre and a member of the Canadian League of Composers. Many of his works and arrangements have been recorded for commercial release on a variety of record labels and have been performed by a number of artists, including True North Brass, the Hannaford Street Silver Band, Joan Watson, Jack Grunsky, the Canadian Chamber Ensemble, and chamber groups from the renowned Berlin Philharmonic.

ISBN: 9781554726479

CATALOG NUMBER: TNB005

COST: \$20.00

DURATION: 7:40

DIFFICULTY RATING: Medium-Difficult

Brass Quintet

MORNING SONG

J. Scott Irvine

Andante espressivo ♩ = 104

B♭ Trumpet 1

B♭ Trumpet 2 (opt. Flugel horn)

F Horn

Trombone

Tuba

p *mp* *ten.* *mp* *ten.* *ten.* *ten.*

poco rit. **A** *poco meno mosso*

mf *f* *pp* *mf* *f* *pp* *mf* *f* *pp* *mf* *f* *pp*

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p *p* *p* *p* *p*

B

mf mp p mp mp

mf p mp p mp

mf p mp

mf p mp

mf p mp

molto rit. **C** ♩ = 50

mf f mf mp

f mf mp

mf f mp

mf mp

mf f mf mp

D

p pp

p pp

p mp

p pp

p pp

First system of the musical score, consisting of five staves. The notation includes various note values, rests, and dynamic markings. The first staff has a *p* marking and a crescendo hairpin. The second staff has a *mf* marking and a triplet of eighth notes. The third staff has a *mf* marking. The fourth and fifth staves continue the melodic and harmonic lines.

Second system of the musical score, consisting of five staves. It begins with a measure containing a whole rest and a box labeled 'E'. The notation includes various note values, rests, and dynamic markings. The first staff has a *mp* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth and fifth staves continue the melodic and harmonic lines.

Third system of the musical score, consisting of five staves. It begins with a measure containing a whole rest and a box labeled 'F'. The notation includes various note values, rests, and dynamic markings. The first staff has a *mf* marking. The second staff has a *mf* marking. The third staff has a *mf* marking. The fourth and fifth staves continue the melodic and harmonic lines. The system ends with a measure containing a whole rest and the text 'con sord.'.

First system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with triplets marked '3' above the notes. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The system contains five measures of music with various note values, rests, and dynamic markings.

Second system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one flat, with a 'G' in a box above the first measure and 'senza sord.' above the second measure. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with triplets marked '3' above the notes. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The system contains five measures of music with various note values, rests, and dynamic markings. A large 'PREVIEW ONLY' watermark is overlaid across the middle of the system.

Third system of the musical score. It consists of five staves. The top staff has a treble clef and a key signature of one flat, with a 'rit.' marking above the third measure. The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat, with triplets marked '3' above the notes. The fourth staff has a bass clef and a key signature of one flat. The fifth staff has a bass clef and a key signature of one flat. The system contains five measures of music with various note values, rests, and dynamic markings. The system ends with a double bar line and a 2/4 time signature.

H Freely

First system of musical notation for 'Morning Song'. It consists of five staves. The top staff has a treble clef and a 3/4 time signature. The other four staves have bass clefs and a 2/4 time signature. The music is marked with dynamics: *ppp*, *mf* (with a triplet of eighth notes), *pp*, and *niente*. There are also crescendo and decrescendo hairpins. The system ends with a repeat sign.

Second system of musical notation for 'Morning Song'. It consists of five staves. The top staff has a treble clef and a 3/4 time signature. The other four staves have bass clefs and a 2/4 time signature. The music is marked with dynamics: *p*, *niente*, *mp*, and *f* (with a triplet of eighth notes). There are also crescendo and decrescendo hairpins. The system ends with a repeat sign.

Third system of musical notation for 'Morning Song'. It consists of five staves. The top staff has a treble clef and a 3/4 time signature. The other four staves have bass clefs and a 2/4 time signature. The music is marked with dynamics: *pp*, *mp*, *f* (with a triplet of eighth notes), *pp*, and *mp*. There are also crescendo and decrescendo hairpins. The system ends with a repeat sign.

1 Tempo I

p

poco più mosso

mf

p

mp

p

mf

p

mp

p

mp

J L'istesso tempo

ten.

mf

ten.

mp

ten.

f

ten.

mp

f

ff

p

ten.

mf

ten.

mp

f

ff

pp

ten.

mf

ten.

mp

f

ff

p

mp

mp

mp

mp

mp

mp

molto rit. K a Tempo ♩ = 104

mf *f*

L

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molto rall.

ff *fff*

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ISBN 978-1-55472-647-9



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in the United States by:



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