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Gasps

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**Author**

Jimenez, Alfred

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Gasps  
for  
Brass quintet

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by Alfred Jimenez 2018

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# Gasps for Brass Quintet - explanation of different playing techniques



Slap tongue or tongue ram - airstream is interrupted by the tongue to produce a slapping or clacking sound with pitch. The resulting pitch is always 8vb from the written note.

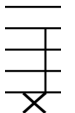


A loud gasp is produced without the need of the instrument. Can also be described as a loud intake of air. If nothing else written the performer is to gasp with "ah" sound in mind.

## Air sounds

Not pitch based except for when "w. pitch" is written (very soft). The air sound is divided into:

- Low register sound like producing the letter "h". Can be described as slow or "warm" airflow.
- Middle register sound like producing the letter "f".
- High register sound like producing the letter "s" that can be described as fast or sharp airflow.



In loud dynamics lesser contact with mouthpiece or half valve (half f-attachment) can help the performer to reach louder dynamics.

Other letters like "t" is sometimes written. The player is to produce the indicated letter written above the note.

Playing with open tuning valves:

**Trumpets** play the C trumpet and have to remove the first, second and third tuning valve. The trumpet players have to keep a Bb trumpet with valves attached as usual to be played in a short passage in the piece.

**Horn** is to remove the F-valve to be able to quickly switch between a normal Bb horn sound and a F horn with a removed tuning valve.

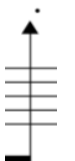
**Trombone** is to open the F-attachment to be able to quickly switch between a regular sound and an open F-attachment sound.



Spit tone - This technique is a bit similar to the slap tongue technique but also involving a firmer embouchure to produce higher pitches. It is not necessary to hit the exact written pitches but to be in similar register.



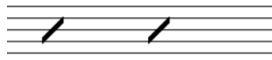
Flutter tongue - **flz.** is usually indicated over this technique.



Random high note in an extreme register.



Play inward - play and buzz with the lips like you regularly would but ingressive. The exact pitch is not important but the register is. The player is to apply the needed fingering or slide position. This can be combined with regular notes or the without valve technique.



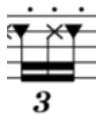
"wow, are you even listening to me?"

Speak into the instrument. It is not important that the text is understood or that the player have time to read everything. The purpose of the technique is the result of doing this in the written dynamic into the instrument. No fixed rhythm.

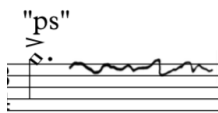


Gaa!

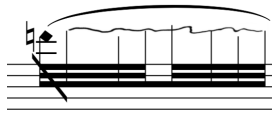
Spoken - The written register indicates in which spoken register it is to be spoken. There is no need to make it sound natural or understandable.



Notated rhythmical breathing and gasping. The written pitch is not important however the dynamic and rhythm is.



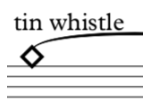
Longer notes that is notated with the "spit tone" note head. Excessively strained embouchure that produces a mixture between a very high air noise, some static noise and occasionally very high notes escaping the very strained embouchure. A high amount of energy that is restrained by a very strained embouchure.



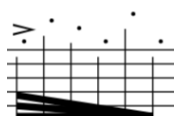
As the previous technique but move valves fast and let more notes escape the strained embouchure.



Like the previous strained embouchure technique but very short escaping notes. It occurs in a very soft dynamic and the register is important and not the exact notated pitches.



A very high whistling sound combined with air sound. Is produced by removing the mouthpiece and blowing into the other end of the mouthpiece (the end that usually is attached to the instrument) like a flute player would.



Like an isolated ritardando during a given time and amount of notes.



Line through note stem indicates that the following group of notes is to be played as fast as possible.



A wide and exaggerated vibrato. Use slide vibrato when notated in trombone.



When the boxed word "move" is written in the note system it indicates that the players is to move in place where they sit in their chair or stand in their place. The intention of the movement is to produce the sensation of that little glimpse of preparation before music starts and musicians starts to play something challenging. There is dynamic notated with this, it is to indicate how much this is to be exaggerated. Example: Forte indicates that it's supposed to be very exaggerated. Not only moving but also rub your feet against the floor adjust the way you are sitting or similar movements. This is done during a notated time.



The opposite of the previous technique "move". Be very still for a moment and almost "listen for silence". Usually indicated how long it should be.



As short fermata as possible. This fermata is used to wait and re-sync the quintet after sections of free time. As soon as every player finished playing what he is supposed to play immediately continue.



Regular fermata.



Exaggerated fermata that is, and more important feels a bit "too long". This is a question of timing and varies in different moments and performances.

### **A few words about Gasps**

The piece gasps is based on the origin of sound and pitch. From a gasp or an intake of air to exaggerated and strained embouchure and airflow. Beyond the instrument sound is the human speech and voice that in this piece is distorted by the instrument.

Repetition is milestones for time and time moves forward.

The physical movements written into the piece is never intended to have any theatrical value it is supposed to expand the musical elements.

Duration ca. 10 min

# Gasps

for Brass Quintet

Senza misura - intensive and hastily

Alfred Jimenez 2018

Individual timing Still ca. 5" Still ca. ♩=72 --Move--

Trumpet 1 in C *ff* *pp* *p*

Trumpet 2 in C *ff* *pp* *p*

Horn in F *ff* *pp* *p*

Trombone *ff* *pp* *p*

Tuba *ff* *pp* *p*

5 Abrupt 5" 3/4

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Hn. *f* *mf* *p* *mf*

Tbn. *f* *mf* *pp* *mf* *p*

Tba. *pp* *fp* *p*

2

10

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Still

Subito

"Pss"

"fff"

"h"

"f"

"s"

tin whistle

hit the main tube with open palm.

flz.

"t"

musical score for measures 10-14, featuring five staves (Tpt. 1, Tpt. 2, Hn., Tbn., Tba.) with various dynamics (f, fp, pp, p, mf) and articulations (accents, slurs, breath marks). The score includes a 'Subito' section and a 'tin whistle' part. A note at the bottom indicates 'hit the main tube with open palm.'.

15

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Abrupt

Still

molto subito cue for box

A

musical score for measures 15-19, featuring five staves (Tpt. 1, Tpt. 2, Hn., Tbn., Tba.) with various dynamics (p, mf, ff) and articulations (accents, slurs, breath marks). The score includes an 'Abrupt' section and a 'molto subito cue for box' section labeled 'A'. The time signature changes from 2/4 to 5/4 and back to 2/4.

ca. ♩=72

Tpt. 1  
"h"  
*p*  
"s" "h"  
*mf*  
"s" "h" "s" "h"  
*f*  
w. pitch  
*p*

Tpt. 2  
"h"  
*p*  
"s" "h"  
*mf*  
"h" "s" "h"  
*f*  
w. pitch  
*p*

Hn.  
"h"  
*p*  
"s" "h"  
*mf*  
"h"  
*p* — *fp*  
*sf* *f*

Tbn.  
"h"  
*p*  
"s" "h"  
*mf*  
"h"  
*p* — *f*

Tba.  
"h"  
*p*  
"s" "h"  
*mf*  
"s" "h"  
*fp* *f*

Subito cue into box.  
not sync. All react as  
fast as possible.

**B**

ca. ♩=72

Tpt. 1  
"h"  
*fp*

Tpt. 2  
"h"  
*fp*  
flz.  
*pp*

Hn.  
"h"  
*fp*  
flz.  
*pp*

Tbn.  
"h"  
*fp*  
"h"  
*pp*

Tba.  
"h"  
*fp*  
"h"  
*pp*

ca 5"  
ad lib. in any combination:  
air, slap, spitt, flz.  
random fast rhythms

*f* *pp* *pp* *sf* *sf* *ff*

Cue



26

Musical score for measures 26-31. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature is 3/4. The key signature has one flat (B-flat).  
- Tpt. 1: Starts with a half note G4 (p), followed by a quarter rest. Measure 27 has a half note G4 (pp), followed by a quarter rest. Measure 28 has a half note G4 (p), followed by a quarter rest. Measure 29 has a half note G4 (p), followed by a quarter rest. Measure 30 has a half note G4 (p), followed by a quarter rest. Measure 31 has a half note G4 (p), followed by a quarter rest.  
- Tpt. 2: Starts with a half note G4 (p), followed by a quarter rest. Measure 27 has a half note G4 (pp), followed by a quarter rest. Measure 28 has a half note G4 (p), followed by a quarter rest. Measure 29 has a half note G4 (p), followed by a quarter rest. Measure 30 has a half note G4 (p), followed by a quarter rest. Measure 31 has a half note G4 (p), followed by a quarter rest.  
- Hn.: Starts with a half note G4 (p), followed by a quarter rest. Measure 27 has a half note G4 (pp), followed by a quarter rest. Measure 28 has a half note G4 (p), followed by a quarter rest. Measure 29 has a half note G4 (p), followed by a quarter rest. Measure 30 has a half note G4 (p), followed by a quarter rest. Measure 31 has a half note G4 (p), followed by a quarter rest.  
- Tbn.: Starts with a half note G4 (p), followed by a quarter rest. Measure 27 has a half note G4 (pp), followed by a quarter rest. Measure 28 has a half note G4 (p), followed by a quarter rest. Measure 29 has a half note G4 (p), followed by a quarter rest. Measure 30 has a half note G4 (p), followed by a quarter rest. Measure 31 has a half note G4 (p), followed by a quarter rest.  
- Tba.: Starts with a half note G4 (p), followed by a quarter rest. Measure 27 has a half note G4 (mf), followed by a quarter rest. Measure 28 has a half note G4 (p), followed by a quarter rest. Measure 29 has a half note G4 (p), followed by a quarter rest. Measure 30 has a half note G4 (p), followed by a quarter rest. Measure 31 has a half note G4 (ppp), followed by a quarter rest.  
Performance instructions include accents, trills, and dynamic markings like *pp*, *mf*, *p*, and *ppp*. There are also performance directions such as "h", "f", "s", "flz.", and "h" → flz.

32

Musical score for measures 32-35. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature is 3/4. The key signature has one flat (B-flat).  
- Tpt. 1: Starts with a half note G4 (mf), followed by a quarter rest. Measure 33 has a half note G4 (f), followed by a quarter rest. Measure 34 has a half note G4 (ppp quasi niente), followed by a quarter rest. Measure 35 has a half note G4 (fp), followed by a quarter rest.  
- Tpt. 2: Starts with a half note G4 (mf), followed by a quarter rest. Measure 33 has a half note G4 (f), followed by a quarter rest. Measure 34 has a half note G4 (ppp quasi niente), followed by a quarter rest. Measure 35 has a half note G4 (mf), followed by a quarter rest.  
- Hn.: Starts with a half note G4 (mf), followed by a quarter rest. Measure 33 has a half note G4 (f), followed by a quarter rest. Measure 34 has a half note G4 (ppp quasi niente), followed by a quarter rest. Measure 35 has a half note G4 (p), followed by a quarter rest.  
- Tbn.: Starts with a half note G4 (mf), followed by a quarter rest. Measure 33 has a half note G4 (f), followed by a quarter rest. Measure 34 has a half note G4 (p), followed by a quarter rest. Measure 35 has a half note G4 (p), followed by a quarter rest.  
- Tba.: Starts with a half note G4 (mf), followed by a quarter rest. Measure 33 has a half note G4 (f), followed by a quarter rest. Measure 34 has a half note G4 (pp), followed by a quarter rest. Measure 35 has a half note G4 (mf), followed by a quarter rest.  
Performance instructions include accents, trills, and dynamic markings like *mf*, *f*, *ppp*, *fp*, and *p*. There are also performance directions such as "t t t", "Pss", "w. pitch", "flz.", and "quasi niente".

ca. ♩=72

36

Tpt. 1 "ps" *ppp quasi niente*

Tpt. 2 "ps" *ppp quasi niente*

Hn.

Tbn.

Tba. *fp*

ca. 6"  
repet ad lib. approx rythm.  
only valves "clicks".

"t" *pp f sub. p pp*

"s" *p f sub. p f f*

"h" *pp f p*

"s" *p f p f*

"f" "whistle"

C

38

Tpt. 1 Individual rit. unsync with trp. 2  
*pp p*

Tpt. 2 Individual acc. unsync with trp. 1  
*pp p*

Hn. *pp p pp*

Tbn. *fp pp*

Tba. *ppp*

"f"

A tempo ca. ♩=72

6

40

Tpt. 1 "h" tin whistle ord. 5 tin whistle

Tpt. 2 "Pss" ca. 5" "f" "h"

Hn. "h" "s" "h"

Tbn. "h" breathe ad lib. "f" "h" "f"

Tba. "h" breathe ad lib. "h" "whistle" "h"

mf p ff p p

mf fp ff p mf

mf p ff p mf

fpp f p f p mf

fpp f p pp f p mf

46

Tpt. 1

Tpt. 2

Hn.

Tbn. "h" "f" "h" "s"

Tba. "h" "s" "h"

f > pp

f > pp

f > pp

p mf f p pp f p p sf p

mp mf f p pp f > p

**D** Senza misura - Prestissimo possibile

51

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

*pp*

*mf*

"h"

"h"

54

Tpt. 1

Tpt. 2

Hn.

Tbn.

Perc.

"s"

cresc. after Cue only

8

ca. 5" Tbn. cue

ad. lib

**A tempo ca. ♩=72**

" t t t "

sempre *ppp*

sempre *ppp*

ad. lib

"h"

*ff*

ca. 5" Cue box ending "ps"

"h"

*ff*

ca. 5" Tbn. cue

"h"

*ff*

ca. 6" E

58

--Move--

" t t t "

sempre *ppp*

sempre *ppp*

ca. 6" "ps"

*pp*

Hit the main tube open palm: Cue box stop.

*f*

huh? wha? sch..

wha? huh? sch..



G

68

Tpt. 1 "h" *sub f* "f" *f* "t t t" *pp*

Tpt. 2 *sub f* "f" *f* "t t t" *pp* free buzzing, approx. pitch molto vibr.

Hn. *sub f* *p* *f* *mf* *p* *p* *mf* *ff* *mf* free buzzing, approx. pitch molto vibr.

Tbn. *sub f* *p* *f* *mf* *p* *p* *mf* *ff* *mf*

Tba. *sub f* *p* *f* *mf* *p* *mf* *ff* *Gaa!* *ff*

71

Tpt. 1 *f* "s" *f* "h" *pp*

Tpt. 2 *f* "s" *f* "h" *pp*

Hn. "h" *fp* *sf* *pp*

Tbn. "f" *fp* "h" *sf* *pp*

Tba. "h" *fp* *sf* *pp*

Senza misura -  
intensively and hastily

Musical score for measures 73-74. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature is 2/4. The tempo/mood is "Senza misura - intensively and hastily".

Measure 73: Tpt. 1, Tpt. 2, Hn., and Tbn. play a half note with dynamics *pp*. Tba. plays a half note with dynamics *pp*. A box labeled "Still" is above the staff.

Measure 74: Tpt. 1, Tpt. 2, Hn., and Tbn. play a half note with dynamics *p*. Tba. plays a half note with dynamics *p*. Annotations include "To C Tpt." above Tpt. 2 and "To Hn." above Hn.

Attacca  
Senza misura: Prestissimo possibile

Musical score for measures 75-76. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature is 2/4. The tempo/mood is "Attacca Senza misura: Prestissimo possibile".

Measure 75: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. play a half note with dynamics *p*. The notes are marked with "s" (Tpt. 1), "h" (Tpt. 2), "f" (Hn.), "h" (Tbn.), and "h" (Tba.).

Measure 76: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. play a half note with dynamics *mf*. The notes are marked with "s" (Tpt. 1), "h" (Tpt. 2), "f" (Hn.), "h" (Tbn.), and "f" (Tba.).



Abrupt  
Still ca 3"

A tempo ♩=72

Senza misura - no sync needed

77

C Tpt. *p* "ttt" *f* "wow, this is so cool  
I really like it."

C Tpt. *p* "ps" "ttt" *f* "wow, I have no idea  
how long it will take."

Hn. *p* "ps" "ttt" *f* "wow, are you even  
listening to me?"

Tbn. *p* "ps" "ttt" *f* "wow, why dont you  
do something?"

Tba. *p* "ttt" *f*

A Tempo ca. ♩=72

79

Dry clapping Cue H

C Tpt. *f* "ps" *p* *mf*  
" I don't like like it."

C Tpt. *ff* *f* "ps" *p* *mf*  
"No idea  
how long it will take."

Hn. *ff* *f* "ps" *pp* *mf*  
"Even listening to me?"

Tbn. *ff* *f*  
"wow, why  
dont you?"

Tba. *f* "s" *f*  
Cue: upbeat to  
next bar  
like a seizure

82

C Tpt. *p* *p* *f* *p* *f* *p* *f* "h" "f" "s"

C Tpt. *p* *p* *f* "f" *p* *f* "s" "h" "f" "h"

Hn. *p* *f* *f* *p* *f* "h"

Tbn. *p* *f* "ps" *p* *f* "h" *p* *f* "s" "h"

Tba. *p* *ff* *p* *sf* *p* *f* "ps" *p* *f* "h"

Cue

Slow ca.  $\text{♩} = \text{♪}$

84

C Tpt. *p* "s"

C Tpt. *p* ignore tempo change.

Hn. "h" *p*

Tbn. *pp* flz. 6 5 5

Tba. *pp* 5 6 5

**I**

14 86 **As before** ♩=72

C Tpt. *f* *p*

C Tpt. *f* *p*

Hn. *f* *p*

Tbn. *f* *sim.*

Tba. *f* *sim.*

88

C Tpt. *f* *p* *mf*

C Tpt. *f* *p* *mf*

Hn. *f* *p* *mf*

Tbn. *ff* *pp* *8<sup>vb</sup>* *ppp poss.*

Tba. *f* *pp* *8<sup>vb</sup>* *ppp poss.*

hit the main tube open palm.

91

sctach bell

tin whistle

C Tpt.

*p* *mf*

*fp* *fp*

C Tpt.

sctach bell

*p* *mf*

*fp* *fp* *fp*

Hn.

tin whistle

*fp* *fp*

*fp* *fp*

Tbn.

(8).....

*f*

*ppp* poss.

Tba.

(8).....

*f*

**J** A tempo ca. ♩=72

94

"ps"

ca. ♩=60

To Tpt. in Bb

Trumpet in Bb  
Harmon mute

C Tpt.

*f*

*pp* *f* *pp*

C Tpt.

To Tpt. in Bb

*p*

*pp* *f* *pp*

Hn.

*p*

Mute

*pp* *f* *pp*

Tbn.

(8).....

*p*

Harmon mute

*pp* *f* *pp*

Tba.

Straight mute

"ps"

*p*

(8).....

*ppp* poss.

*f* *pp*

sim.

16

100

Tpt. 1

Tpt. 1

Hn.

Tbn.

Tba.

*f* *p*

*f* *p* *f* *pp*

*f*

*p* *f* *p*

non vibr. → molto vibr. → n.v.

*p* *f* *p*

*f* *p* *f* *p*

bisb.

*p* *f*

*p* *f* *pp*

102

To Tpt in Bb

To Tpt in Bb

Tpt. 1

Tpt. 1

Hn.

Tbn.

Tba.

*f* *p*

*p* *f* *p* *f*

*p*

*f* *p* *f* *p* *f*

*f* *p* *f* *p* *f*

*p* *f*

*pp* *f* *p* *f*

104

Trumpet in C

repeat until balloon explode

17

Tpt. 1

fp

pp

3 5 3

5

Tpt. 1

fp

pp

3 5 3 3 3

Hn.

open

m.v. → n.v. → m.v. → n.v. m.v. → n.v.

fp

pp

Tbn.

pp

f

open

pp

Tba.

pp

ff sub.

**K**

Hit a drum and scream, behind the audience.  
(done by another voluntary person)

107

ff

Balloon cue not sync.

**Subito senza misura: Prestissimo possibile**

Trp. 1

Gaa!

ff

p

mf

ff

Tpt. 2

Gaa!

ff

p

mp

ff

Hn.

ff

p

p

ff

Tbn.

ff

p

f

pp

ff

Tba.

ff

p sub

3 3

f

ff

**L**

108

Tpt. 1 *Pa* *p* *f* *p* *f* *f*

Tpt. 2 *Kl* *p* *p* *f* *p* *f*

Hn. *p* *Lo* *f* *p* *f*

Tbn. *p* *p* *f*

Tba. *f* *Öh* *p* *f*

Cue to continue:  
tuba "live by the  
beeeeeeeeach"

110

Tpt. 1 *pp poss.*

Tpt. 2 *pp poss.*

Hn. *mf* "eeeHehe"

Tbn. *mf* "aaaHaha"

Tba. Subito:

*fff* "This is my list of dreams!!  
Visit Africa.  
Keep bees in my backyard.  
Read 1-2 books a month.

Foster children.  
Learn to play the piano.  
Live by the beeeeeeeeeeach.

112 19

Tpt. 1 *ff* *p* "f" "h"

Tpt. 2 *ff* *p* "h"

Hn. *ff* *p* *ff*

Tbn. *ff* *p* *ff*

Tba. *ff* *p* *ff*

113 "s" "sch" "h"

Tpt. 1 *ff*

Tpt. 2 *ff*

Hn. *p* *ff*

Tbn. *p* *ff*

Tba. *p* *ff*



**M** Subito: Slow individual tempo  
ca. ♩ = 50 - 60

20

114

Tpt. 1 *pp* 5 5 5 5 5

Tpt. 2 *pp*

Hn. *pp*

Tbn. *pp* poss. 6 6

Tba. *pp* poss. 5 5

wha? *pp* huh? sch..

Cue

huh? wha? sch.. sch..

wha? wha? wha? *pp*

wha? *pp*

Trigger boxes in order: 1: Trp  
2: Tuba  
3: Trp 2  
4: Trb  
5: Hrn

21 July 2018

116

minimum 10"

Tpt. 1 "h" *pp* 6

Tpt. 2 "h" *pp*

Hn. "h" *pp* 6

Tbn. "h" *pp*

Tba. "h" *pp* 6