

Brandon Dicks

Resolutions

Suite for Brass Trio

Trumpet in C, Horn in F, Trombone

- I. Agreeing to Disagree
- II. Repeated Assumptions
- III. A Collective Prayer
- IV. Growing Empathy
- V. The Squabble

dur. *ca.* 17 min

Resolutions

Program Notes

'Resolution: Suite for Brass Trio' is an exploration of different brass instruments interacting with each other. In this case, these are arguments trying to be resolved. The first movement "Agreeing to Disagree" is a full-blown fight where each instrument is yelling at each other and interrupting one another. This is shown through rhythmic dissonance and in a lot of misaligned counterpoints. Eventually, the feud stops, but nothing has been resolved. The second movement "Repeated Assumptions" reflects how certain individuals view another. The piece has a duet collectively accompanying a solo voice. The two components never really align, and each voice never connects. The third movement "A Collective Prayer" attempts to find commonality in one another. While the rhythms are aligned, the harmonies never truly settled between the voices. The final movement "Growing Empathy" is progress in seeing points of view. This is represented with an accelerating rhythmic figure, resembling a 'tango'. Eventually, the performers continue their feud in a final 'Squabble' as the finale.

Performance Notes:

- Tempos should be taken at specified marking, no slower and no faster. Performers should also keep the rhythm momentum lively by not slowing down the tempo of the work as time goes on.
- Articulations are given to help execute the right style for each section. Follow the directions to help propel the music forward.
- Dynamics are given to show intended effects. However, performers do not need to stretch their dynamics, in particular in the higher decibels. The orchestration and harmonies create louder sounds for the performers.
- Staccatos in this work determine the style of the point of attack, rather than the length of the note. Be sure that staccatos still have length to help propel momentum.
- Ossias are given to help performers execute difficult sections in need be.

Resolutions: Suite for Brass Trio

I. Agreeing to Disagree

Brandon Dicks (ASCAP)

Driving (♩=138)
opt. cup mute (open)

Trumpet in C

Horn in F

Trombone

sfz *mp* *ff* *p* *sfz* *pp* *sfz*

5 6 $\frac{4}{4}$ 3 $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

p *f* *sfz* *dim.* *mf* *sfz* *cresc.*

sfz *p* *sfz* *mf* *cresc.* *ff* *subp*

9 4 $\frac{4}{4}$

Tpt. (in C)

Hn.

Tbn.

f *p* *subf* *p* *f* *mf* *f* *subff*

mp *f* *cresc.* *ff* *subp*

f *ff* *sub.p* *ff* *p*

14 2 $\frac{2}{4}$ 3 $\frac{3}{4}$ 4 $\frac{4}{4}$

Tpt. (in C)

Hn.

Tbn.

sfz *dim.* *submp* *f* *dim.*

sfz *sf* *sf* *p* *sf*

sfz *mf*

18 $\frac{4}{4}$ $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

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

f *f* *f* *f* *f* *f* *f* *f* *f*

sf *p* *f* *p* *f* *p* *f* *p* *f*

22 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

cresc. *ff* *ff sempre* *etc.*

f *sf* *f* *sf* *f* *sf* *f* *sf* *f*

f *sf* *f* *sf* *f* *sf* *f* *sf* *f*

28 $\frac{4}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ 29

Tpt. (in C)

Hn.

Tbn.

dim. *tr* *dim.* *sfz* *ff* *p* *f*

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

32 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{6}{8}$ $\frac{2}{4}$ 36 $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

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

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

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

37 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ 41 *Aggressive!*

Tpt. (in C)

Hn.

Tbn.

p *subf* *cresc.* *p* *cresc.*

42 $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

p *mf* *subff* *p* *mf* *subff* *mf* *pp* *mf* *pp* *p* *3*

47 $\frac{2}{4}$ $\frac{3}{4}$ 49 $\frac{4}{4}$ $\frac{9}{8}$ $\frac{6}{8}$

Tpt. (in C)

Hn.

Tbn.

p *ff* *dim.* *p* *f marcato sempre* *subp* *subff* *ff* *p* *f marcato sempre*

52 **6** **9** **6** **12**⁵⁵ **8** **6**

Tpt. (in C)

Hn.

Tbn.

f marcato sempre subp *subf*

57 **6** **12** **6** **12**⁶¹ **8** **6**

Tpt. (in C)

Hn.

Tbn.

subff *subff* *subff*

62 **9** **4**

Tpt. (in C)

Hn.

Tbn.

subp *subp* *subp*

4⁶⁶ **4**

Tpt. (in C)

Hn.

Tbn.

sffz *dim.* *p* *mf* *mp* *dim.* *p*

sffz *subp* *submf* *dim.* *p*

sffz dim. *mf*

92 $\frac{6}{8}$ $\text{♩} = 80$ 98 *very gradually accel.*

(silence) (silence)

Tpt. (in C) *pp* *p*

Hn. *pp* *p*

Tbn. *pp* *p*

102 $\text{♩} = 92$ 106 Dance-Like

Tpt. (in C) *cresc.* *mf* *p*

Hn. *cresc.* *mf* *p*

Tbn. *cresc.* *mf* *p*

109 115

Tpt. (in C) *f* *p* *f* *p*

Hn. *f* *subp* *f* *p*

Tbn. *f* *subp* *f* *p*

117 124

Tpt. (in C) *mf* *p* *f*

Hn. *mf* *p* *f*

Tbn. *mf* *p* *f*

125

Tpt. (in C)

Hn.

Tbn.

p

p

p

132

138 Agitated

Tpt. (in C)

Hn.

Tbn.

(p) *mf* *p* *sub.f* *p*

(p) *mf* *p* *sub.f* *p* *sub.f*

(p) *mf* *p* *sub.f* *p* *sub.f*

139

Tpt. (in C)

Hn.

Tbn.

f *mp* *sub.mf* *sub.p*

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

mp *p* *mf* *sfz*

145 (Strictly ♩=92)

Tpt. (in C)

Hn.

Tbn.

pp *cresc.*

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

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

150 154

Tpt. (in C)

Hn.

Tbn.

sfz *f* *p* *p* *mf* *sfz* *p*

155 *opt. 8va*

Tpt. (in C)

Hn.

Tbn.

sfz *mf* *sffz*

II. Repeated Assumption

1 $\frac{4}{4}$ *with momentum* ($\text{♩} = 168$) $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{4}{4}$

Trumpet in C *mf* (open)

Horn in F *mf* (open)

Trombone *f* solo

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

Tpt. (in C)

Hn.

Tbn. solo

14 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 16 *Legato* $\frac{3}{4}$ $\frac{4}{4}$

Tpt. (in C) *p cresc.* *f subp* *subf*

Hn. *p cresc.* *f subp* *subf*

Tbn. *pp cresc.*

20 21 $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ 26 $\frac{3}{4}$

Tpt. (in C) *p* *cresc.* *f* *p cresc.* *f* *p* *subf subp*

Hn. *p* *cresc.* *f* *p cresc.* *f* *p* *subf subp*

Tbn. *f* *p cresc.* *f* *p* *solo*

27 $\frac{3}{4}$ $\frac{4}{4}$ $\frac{2}{4}$ $\frac{5}{4}$

Tpt. (in C) *sub.f* *p sub.f* *sub.p* *cresc.*

Hn. *sub.f* *p sub.f* *sub.p* *cresc.*

Tbn. *sub.f* *p* *f* *sfz* *sub.p* *cresc.*

$\frac{5}{4}$ [34] $\frac{3}{4}$ $\frac{5}{8}$ (2+3) $\frac{5}{4}$ [38] $\frac{4}{4}$

Tpt. (in C) *f*

Hn. *f* *duet w/tbn.* *p sempre*

Tbn. *solo* *f* *p sempre* *duet*

39 $\frac{4}{4}$ $\frac{3}{8}$ $\frac{3}{4}$ $\frac{4}{4}$ [43] $\frac{3}{4}$

Tpt. (in C) *pp cresc.* *melody*

Hn. *cresc.* *out of sync* *f*

Tbn. *cresc.* *out of sync* *f*

45 $\frac{3}{4}$ $\frac{4}{4}$ [51] $\frac{3}{4}$

Tpt. (in C) *f* *p* *pp cresc.*

Hn. *p* *f* *p* *f* *p* *cresc.*

Tbn. *p* *f* *p* *f* *p* *cresc.*

3/4 4/4 4/4 3/4

Tpt. (in C)

Hn.

Tbn.

f *p* *f* *f*

57 61 4/4 3/4 4/4

Tpt. (in C)

Hn.

Tbn.

f *ff* *mf* *dim.* *p* *p* *ff* *mf*

4/4 3/4 4/4 68 Heroic 3/4

Tpt. (in C)

Hn.

Tbn.

cresc. *f* *dim.* *melody* *mp* *p* *cresc.* *f* *dim.* *mp*

70 4/4 3/4 4/4 3/4

Tpt. (in C)

Hn.

Tbn.

f *p* *f* *dim.* *ff* *f* *p* *f* *ff*

76 $\frac{3}{4}$ $\frac{4}{4}$ **78** $\frac{3}{4}$

Tpt. (in C) p $\text{sub.}f$ dim. duet w/tbn. p f

Hn. $p \text{ cresc.}$ duet w/hn. sfz f

Tbn. $p \text{ cresc.}$ sfz f

82 $\frac{4}{4}$ $\frac{6}{8}$ **84** $\frac{2}{4}$ $\frac{3}{4}$

Tpt. (in C) f cresc. ff p ff

Hn. f cresc. ff

Tbn. f cresc. ff

88 $\frac{2}{4}$ $\frac{6}{8}$ **91**

Tpt. (in C) p ff p ff p f

Hn. f p mf f $\text{sub.}mf$

Tbn. p cresc.

94 $\frac{3}{4}$ $\frac{2}{4}$ **98** $\frac{3}{4}$

Tpt. (in C) pp sfz $p \text{ sempre}$

Hn. ff sfz $p \text{ sempre}$

Tbn. ff sfz pp

102 $\frac{2}{4}$ $\frac{3}{4}$ 104 $\frac{2}{4}$ 109 $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

f *p* *pp*

solo

112 $\frac{3}{4}$ 117

Tpt. (in C)

Hn.

Tbn.

mf *ff* *duet w/tbn.* *duet*

mf *f* *ff*

120 $\frac{2}{4}$ 123 $\frac{3}{4}$

Tpt. (in C)

Hn.

Tbn.

pp *p* *f* *pp*

mf *f*

127 $\frac{2}{4}$ $\frac{3}{4}$ 132 $\frac{4}{4}$

Tpt. (in C)

Hn.

Tbn.

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

p *f* *sfz* *f*

solo

134 $\frac{4}{4}$

Tpt. (in C)

Hn.

Tbn.

9 $\frac{9}{8}$

2 $\frac{2}{4}$

6 $\frac{6}{8}$

subp

f

subp

f

subp

f

138 $\frac{6}{8}$

Tpt. (in C)

Hn.

Tbn.

2 $\frac{2}{4}$

cresc.

ff

ffz

cresc.

ff

ffz

cresc.

ff

III. A Collective Prayer

Rubato (ca. ♩=84)
cup mute (full closed)

Trumpet in C

p sempre *submp* *p* *mf* *subf* *subp*

Trombone

p sempre *submp* *p* *mf* *subf* *subp*

Rit. *Rubato* (ca. ♩=84)

Tpt. (in C)

p *f* *mf* *subp* *f* *subp* *mf* *f* *subp*

Hn.

p *mf* *p* *mf* *subp* *mf* *subp* *mf* *f* *subp*

Tbn.

p *f* *mf* *subp* *f* *subp* *mf* *f* *subp*

a tempo (♩=84) *poco accel.* *molto rit.*

Tpt. (in C)

(p) *f* *subp* *submf* *p* *(p)* *f* *(f)* *p* *subpp*

Hn.

(p) *mf* *subp* *submf* *p* *(p)* *f* *(f)* *p* *subpp*

Tbn.

(p) *f* *subp* *submf* *p* *(p)* *f* *(f)* *p* *subpp*

10 *Rubato* (ca. ♩=84) (ca. ♩=68)

Tpt. (in C)

solo *submf* *f* *mp* *f* *ff* *subpp*

Hn.

submf *f* *mp* *f* *ff* *subpp*

Tbn.

submf *f* *mp* *f* *ff* *subpp*

IV. Growing Empathy

Ad Libitum (open) G.P

Tpt. (in C) *sub.f* *ff* *ff*

Hn. *sub.f* *sub.f* *ff* *ff*

Tbn. *sub.f* *sub.f* *ff* *ff*

4 *rit.* $\frac{4}{4}$ *Tango* ($\text{♩}=56$) 7

Tpt. (in C) *mf* *p* *solo* *p* *f*

Hn. *mp* *mf* *mp*

Tbn. *p* *< mf* *p* *sub.mf*

9 $\frac{3}{8}$ $\text{♩}=84$ *poco piu mosso $\frac{2}{8}$ $\frac{3}{8}$ $\frac{4}{8}$ $\frac{4}{4}$*

Tpt. (in C) *p* *f* *p* *cresc.* *f* *mf* *f* *ff*

Hn. *mf* *p* *f* *p* *f* *sub. ff*

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

$\frac{4}{4}$ $\text{♩}=72$ *molto rit.* $\frac{3}{8}$ $\text{♩}=116$ *molto accel...* ($\text{♩}=144$) $\frac{2}{8}$ $\frac{4}{4}$ 22 $\text{♩}=72$

Tpt. (in C) *dim.* *p* *mf* *f* *sfz* *p*

Hn. *p* *cresc* *f* *sfz* *p*

Tbn. *p* *cresc* *f* *sfz* *sf* *mf* *cresc.* *3* *3* *3*

2/4 [39] (♩=144)

Tpt. (in C)

Hn.

Tbn.

sffz

p

mf

sffz

p

(*p*)

sffz

dim.

p

47 3/4 51

Tpt. (in C) *p* *sfz* *p* *pp*

Hn. *f* *p*

Tbn. *pp*

53 2/4 57

Tpt. (in C) *sub.f* *pp*

Hn. *sub.f* *dim.* *p*

Tbn. *sub.f* *dim.* *p*

59 3/4 64

Tpt. (in C) *cresc.* *f*

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

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

65 4/4 3/4 4/4 2/4 3/4

Tpt. (in C) *mf* *f* *<fff* *fff* *mf*

Hn. *mp* *f* *<fff* *fff* *mf*

Tbn. *mp* *f* *<fff* *fff* *mf*

69 $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

Tpt. (in C) *f*

Hn.

Tbn. *melody* *f*

73 **74**

Tpt. (in C) *ff dim.* *p* *p cresc.*

Hn. *ff dim.* *p* *cresc.*

Tbn. *ff dim.* *p* *p cresc.*

78 rit. **80** *Maestoso* (ca. ♩=116) $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

Tpt. (in C) *ff* *p* *mf*

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

Tbn. *ff* *p* *mf* *p*

83 $\frac{2}{4}$ rit. $\frac{3}{4}$ (♩=92) $\frac{2}{4}$ $\frac{9}{8}$ **87** ♩=♩. $\frac{6}{8}$

Tpt. (in C) *p* *f* *ff* *mf*

Hn. *p* *ff* *mf*

Tbn. *f* *ff* *mf*

molto accel.

88 **6** **9** **6** **9**

Tpt. (in C)

Hn.

Tbn.

f *f* *cresc.* *cresc.* *cresc.*

92 **9** **6** **9**

Driving (♩=152)

Tpt. (in C)

Hn.

Tbn.

ff *sub. pp* *cresc.* *ff* *ff* *sub. pp* *cresc.* *ff* *ff* *sub. pp* *cresc.* *ff* *ff* *Attaca*

V. The Squabble

1 **6** (♩=152+) **9** **12** **5** *Let it Rip!*

Trumpet in C

Horn in F

Trombone

f *sempre*

sub p

ff

ff

6 **9** **12**

Tpt. (in C)

Hn.

Tbn.

ff

p *cresc.*

10 **9** **12** **9**

Tpt. (in C)

Hn.

Tbn.

p *cresc.*

p *ff* *p* *ff* *f*

9 **15** **6** **9**

Tpt. (in C)

Hn.

Tbn.

ff

ff *sempre*

ff

ff

f

21 **12** **6** **12** **25** *Driving*

Tpt. (in C)

Hn.

Tbn.

ff *mp* *f* *pp* *sempre*

f *ff* *p*

26 **9** **12**

Tpt. (in C)

Hn.

Tbn.

mp *p* *pp* *sempre*

mp *p* *pp* *sempre*

Tpt. (in C)

31

Tpt. (in C)

Hn.

Tbn.

melody *p cresc.* *mf* *p*

pp *sempre*

35

Tpt. (in C)

Hn.

Tbn.

p cresc. *mf* *p*

39 **40**

Tpt. (in C)

Hn.

Tbn.

pp *sempre*

mf > *p* (*p*) *mf*

43

Tpt. (in C)

Hn.

Tbn.

mf > *p* (*p*) *mf*

47 **48**

Tpt. (in C)

Hn.

Tbn.

dim. *p*

51 **12** **9** **53** **12**

Tpt. (in C)

Hn.

Tbn.

(Silence)

ff *sempre*

ff *sempre*

ff *sempre*

Aggressive!

55 **6/8**

Tpt. (in C)

Hn.

Tbn. *solo*

62 **9/8** **12/8** **66**

Tpt. (in C)

Hn.

Tbn.

ff

ff

67 **2/4**

Tpt. (in C)

Hn.

Tbn. *ff*

sf

subp

subp

p

74 **3/4** **9/8** **81** **12/8**

Tpt. (in C)

Hn.

Tbn.

ff

f sempre

ff

82 **12/8**

Tpt. (in C)

Hn.

Tbn.

86 **9** **87** **12** **8** *solo*

Tpt. (in C)

Hn.

Tbn.

solo

91 **12** **8** **9** **8** **4** **94** **4** *solo* *Intense!* **3** **4**

Tpt. (in C)

Hn.

Tbn.

sub. ff

95 **3** **4** **4** **4** **2** **4** **9** **8**

Tpt. (in C)

Hn.

Tbn.

ff *mf cresc.*

9 **100** **12** **8** **9** **12** **8**

Tpt. (in C)

Hn.

Tbn.

ff Intense! *f* *ff* *f*

ff Intense!

104 $\frac{12}{8}$ ff mp $cresc.$ f 107

108 $\frac{9}{8}$ pp *sempre* p

112 113 p

116 p

120 122 *w/tbn.*

The score is a transposing score for three instruments: Tpt. (in C), Hn., and Tbn. It consists of five systems of music, each with three staves. The first system (measures 104-107) features a 12/8 time signature. The Tpt. part starts with a ff dynamic, followed by a mp dynamic with a crescendo, and then a f dynamic. The Hn. and Tbn. parts follow a similar dynamic progression. The second system (measures 108-111) features a 9/8 time signature. The Tpt. part starts with a pp dynamic and remains *sempre* (piano) throughout. The Hn. and Tbn. parts also follow a similar dynamic progression. The third system (measures 112-115) features a 12/8 time signature. The Tpt. part starts with a pp dynamic and remains *sempre* (piano) throughout. The Hn. and Tbn. parts also follow a similar dynamic progression. The fourth system (measures 116-119) features a 9/8 time signature. The Tpt. part starts with a pp dynamic and remains *sempre* (piano) throughout. The Hn. and Tbn. parts also follow a similar dynamic progression. The fifth system (measures 120-122) features a 12/8 time signature. The Tpt. part starts with a pp dynamic and remains *sempre* (piano) throughout. The Hn. and Tbn. parts also follow a similar dynamic progression. The score includes various musical notations such as notes, rests, and dynamic markings.

124 (Silence) 126 (♩=152+)

Tpt. (in C) *f* sempre *cresc.* molto rall.

Hn. *f* sempre *cresc.*

Tbn. *f* sempre *cresc.*

Horn Cadenza

129 16 3 4

Tpt. (in C) *ffz*

Hn. *ffz* (*ff*) *mp* *mf* *cresc.* *ff*

Tbn. *ffz*

132 (♩=116) 3 4 4 4 4 4

Tpt. (in C) *p* *cresc.* *accel.*

Hn. *p*

Tbn. *p*

136 9 (♩=152)

Tpt. (in C) *ff* *ffz*

Hn. *ff* *ffz*

Tbn. *ff* *ffz*

Check Out More Brass Compositions/Arrangements

Trumpet Ensemble

ClockWork – Trumpet Octet
Reverbrance – Trumpet Nonet
Prayer for the Isolated - Varied Sized Trumpet Ensemble
Vision Over the Horizon – Trumpet Dectet
Breathe – Trumpet Octet
Overture to the ‘Marriage of Figaro’ – Trumpet Sextet
Star-Spangled Banner – Trumpet Dectet
Eine Klein Nachtmusik – Trumpet Sextet
O Christmas Tree – Trumpet Sextet
Silent Night - Trumpet Trio

Trumpet and Piano

Coming Home – Trumpet and Piano
Dancing Particles - Trumpet Duet and Piano
Radiant Ascent - (Reduction of Brass Ensemble Version)
Be Thou My Vision – Flugelhorn and Piano
How Great Thou Art - Trumpet and Piano

Full Brass Chamber Music

Resolutions: Suite for Brass Trio – Brass Trio
Tango! – Brass Sextet
Flow – Brass Quintet
Silver Rings – Brass Quartet
Journey to the Ends of the World – Brass Quartet
Variations on Jingle Bells - Brass Quintet + Brass Sextet
Kevlingrove – Brass Quintet
Silent Night - Chamber Ensemble (Tpt, Violin, Viola or Horn, Piano)

(Also ‘Specialty Hymns, that includes 12 Hymns arrangements for Brass Quintet/Quartet)

Large Brass Ensemble

Radiant Ascent - Solo + Brass Ensemble
Humanity Vs. Time and Space - Orchestral Brass
The Marriage of Figaro - Brass Ensemble

Unaccompanied Trumpet

Fanfare Transformations – Solo
Trick-Track Double Up – Duet
Amazing Grace - Solo
