

DAVID DZUBAY

Little Red Riding Hood

concert suite

(1987; ver. 2010)

Brass Choir

PRO NOVA MUSIC

Little Red Riding Hood concert suite
(1987) by David Dzubay

I Fanfare [:42]

II The Characters [4:42]

III Confrontation and Chase [2:29]

IV Triumphal March [2:01]

Written for and dedicated to the Imperial Brass

Duration: 11 minutes

Little Red Riding Hood Concert Suite

[transposed score]

(1987)

DAVID DZUBAY

b. 1964

I. Fanfare $\text{♩} = 120$

Bb Picc.

Trumpet in C 1 / Picc. Trumpet in Bb
Trumpet in C 2
Trumpet in C 3
Trumpet in C 4

I. Fanfare $\text{♩} = 120$

Horn in F 1
Horn in F 2
Horn in F 3
Horn in F 4

I. Fanfare $\text{♩} = 120$

Tenor Trombone 1
Tenor Trombone 2
Tenor Trombone 3
Tuba

I. Fanfare $\text{♩} = 120$

c.c.

Percussion

9

Picc. 7

Tpt. 2

Tpt. 3

Tpt. 4

9

Hn. 1

Hn. 2

Hn. 3

Hn. 4

9

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

9

Perc.

15 17

Picc.

Tpt. 2

Tpt. 3

Tpt. 4

15 17

Hn. 1

Hn. 2

Hn. 3

Hn. 4

15 17

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

15 17

Perc.

22 23

Picc. *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *f*

Hn. 1 *ff* *f*

Hn. 2 *ff* *f*

Hn. 3 *ff* *f*

Hn. 4 *ff* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Perc. *f*

II. The Characters $\text{♩} = 120$

6

Picc. $\text{♩} = 120$

Tpt. 2 *mf*

Tpt. 3 *mp* *p*

Tpt. 4 *p* *mf*

II. The Characters $\text{♩} = 120$

6

Hn. 1 *pp* *mf* *mf*

Hn. 2 *p* *mf* *mf*

Hn. 3 *pp* *mf* *mf*

Hn. 4 *p* *mf* *mf*

II. The Characters $\text{♩} = 120$

6

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Tbn. 3 *mf*

Tba. *mf*

II. The Characters $\text{♩} = 120$

6

Perc. Triangle *mf* Triangle

12 18
Picc. *p*
Tpt. 2 *mp* *f*
Tpt. 3 *mp* *f*
Tpt. 4 *p* *mp* *f*
to C Tpt.

12 18
Hn. 1 *p* *f*
Hn. 2 *p* *f*
Hn. 3 *p* *mp* *f*
Hn. 4 *p* *mp* *f*

12 18
Tbn. 1 *p* *f*
Tbn. 2 *p* *f*
Tbn. 3 *mp* *f*
Tba. *f*
slight accents

12 18
Perc.

24 **C Tpt.** $\text{♩} = 120$ 30

Tpt. 1 *mf* *f* niente *f* wa wa wa wa wa wa

Tpt. 2 *mf* *f* niente *f* wa wa wa wa wa wa

Tpt. 3 *p* *mf* *f* *f* wa wa wa wa wa wa

Tpt. 4 *mf* *f* *f* wa wa wa wa wa wa

24 $\text{♩} = 120$ 30

Hn. 1 *mf* *f* *n f*

Hn. 2 *mf* *f* *n f*

Hn. 3 *mf* *f* *f*

Hn. 4 *mf* *f* *f*

24 $\text{♩} = 120$ 30

Tbn. 1 *p* *mf* *f* *f*

Tbn. 2 *mf* *f* *f*

Tbn. 3 *mf* *f*

Tba. *mf* *f*

24 $\text{♩} = 120$ 30

Perc. **Hi-Hat** **Snare Drum** **Bass Drum** *mf*

32 wa a wa a a

37 $\text{♩} = 90$
to Bb picc. *poco a poco accelerando...*

Tpt. 1 *f*

Tpt. 2 *f* *p*

Tpt. 3 *p* *f* *p*

Tpt. 4 *p* *f*

32

37 $\text{♩} = 90$ *poco a poco accelerando...*

Hn. 1 *p* *f*

Hn. 2 *p* *f* *p* *mf* *pp*

Hn. 3 *p* *f*

Hn. 4 *p* *f*

32 wa wa wa wa wa wa wa a wa a a

37 $\text{♩} = 90$ *poco a poco accelerando...*

Tbn. 1 *f* *p*

Tbn. 2 *f* *p*

Tbn. 3 *f* *p*

Tba. *f*

32

37 $\text{♩} = 90$
Triangle *poco a poco accelerando...*

Perc. *p* *f*

(accel...) Bb Picc. 41 43

Picc. *mp* *mf*

Tpt. 2 *mp* *mf*

Tpt. 3 *mp* *mf*

Tpt. 4 *mp* *mf*

(accel...) 41 43

Hn. 1 *p* *mf* *mp* *mf*

Hn. 2 *p* *mf* *mp* *mf*

Hn. 3 *mf*

Hn. 4 *mf*

(accel...) 41 43

Tbn. 1 *mp* *mf*

Tbn. 2 *mp*

Tbn. 3 *mp* *mf*

Tba. *mf*

(accel...) 41 43

Perc. *mf*

47 $\text{♩} = 132$ to C Tpt. 49

Picc. *mf* *p* *mf*

Tpt. 2 *p* *mf* *p* *mf*

Tpt. 3 *p*

Tpt. 4 *mf* *p*

47 $\text{♩} = 132$ 49

Hn. 1 *p* *mp* *f*

Hn. 2 *p* *mp* *f*

Hn. 3 *mf* *p* *mp* *f*

Hn. 4 *mf* *p* *mp* *f*

47 $\text{♩} = 132$ 49

Tbn. 1 *p* *mf* *p* *mf*

Tbn. 2 *mf* *p* *mf* *p* *mf*

Tbn. 3 *mp* *p* *p* *mf* *p* *mf*

Tba. *mf* *p* *p* *mf* *p* *mf*

47 $\text{♩} = 132$ 49 s.d.

Perc. *mp* *niente* *p* *mf*

♩.=120
meno mosso
Bb Picc.

Tpt. 1
Tpt. 2
Tpt. 3
Tpt. 4

Musical notation for four trumpet parts. Each part begins with a *mf* dynamic and features a triplet of eighth notes. The parts are arranged in a four-part setting, with Tpt. 1 and 2 in the upper staves and Tpt. 3 and 4 in the lower staves. The notation includes various dynamics such as *mf*, *f*, and *p*, and includes a measure number 65 with a repeat sign.

Hn. 1
Hn. 2
Hn. 3
Hn. 4

Musical notation for four horn parts. Hn. 1 and 2 are in the upper staves, and Hn. 3 and 4 are in the lower staves. The parts feature a triplet of eighth notes and include dynamics such as *mf*, *f*, and *p*. A measure number 65 with a repeat sign is present.

Tbn. 1
Tbn. 2
Tbn. 3
Tba.

Musical notation for tuba and trombone parts. Tbn. 1, 2, and 3 are in the upper staves, and Tba. is in the lower staff. The parts feature a triplet of eighth notes and include dynamics such as *mf*, *mp*, *f*, and *p*. A measure number 65 with a repeat sign is present.

Perc.

Musical notation for the percussion part. It features a triplet of eighth notes and includes dynamics such as *mf*, *mp*, *p*, *pp*, and *f*. A measure number 65 with a repeat sign is present.

67 71 77

Picc. *p* *p*

Tpt. 2 *mp* *p*

Tpt. 3 *p* *mp*

Tpt. 4 *p*

67 71 77

Hn. 1 *p* *mp* *mp* *p*

Hn. 2 *p* *mp* *mp* *p*

Hn. 3 *p* *mp* *p*

Hn. 4 *p* *mp* *p*

67 71 77

Tbn. 1 *mp* *p*

Tbn. 2 *mp* *p*

Tbn. 3 *mp* *p*

Tba. *p* *mp* *mp*

67 71 77

Perc. *mp*

79 85

Picc. *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf* *p*

Hn. 1 *f* *mf*

Hn. 2 *f* *mf*

Hn. 3 *mf* *fp*

Hn. 4 *mf* *fp*

Tbn. 1 *mf* *mf*

Tbn. 2 *mf* *mf* *p*

Tbn. 3 *mf* *p*

Tba. *fp*

Perc. 79 85

89 95 $\text{♩} = \text{♩} = 120$
 Picc. *mf* *ff*
 Tpt. 2 *ff*
 Tpt. 3 *mf* *ff*
 Tpt. 4 *mf* *ff*
 to C Tpt.

89 95 $\text{♩} = \text{♩} = 120$
 Hn. 1 *mf* *mf* *p* *f*
 Hn. 2 *mf* *mf* *p* *f*
 Hn. 3 *mf* *mp* *p* *f*
 Hn. 4 *mf* *mp* *p* *f*

89 95 $\text{♩} = \text{♩} = 120$
 Tbn. 1 *mf* *mp* *ff sub.*
 Tbn. 2 *mf* *mp* *ff sub.*
 Tbn. 3 *mf* *mp* *ff sub.*
 Tba. *mf* *ff sub.*

89 95 $\text{♩} = \text{♩} = 120$
 Perc. *p* *f*

98

Tpt. 1 *f* wa wa wa wa wa wa wa wa wa a wa a a

Tpt. 2 *f* wa wa wa wa wa wa wa wa wa a wa a a

Tpt. 3 *f* wa wa wa wa wa wa wa wa wa a wa a a

Tpt. 4 *f* wa wa wa wa wa wa wa wa wa a wa a a

Hn. 1 *mp* *f*

Hn. 2 *mp* *f*

Hn. 3 *mp* *f*

Hn. 4 *mp* *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

Perc. *mf*

106 *accelerando...* 110

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Tpt. 3 *fp* *f*

Tpt. 4 *fp* *f*

106 *accelerando...* 110

Hn. 1 *mp* *f* *p* *crescendo...* (*cresc.*) *f*

Hn. 2 *mp* *f* *p* *crescendo...* (*cresc.*) *f*

Hn. 3 *mp* *f* *p* *crescendo...* (*cresc.*) *f*

Hn. 4 *mp* *f* *p* *crescendo...* (*cresc.*) *f*

106 *accelerando...* 110

Tbn. 1 *fp* *f*

Tbn. 2 *fp* *f*

Tbn. 3 *fp* *f*

Tba. *f*

106 *accelerando...* 110

Perc.

114 $\text{♩} = 92$

straight mute

f

Tpt. 1

straight mute

f

Tpt. 2

straight mute

f

Tpt. 3

straight mute

f

Tpt. 4

114 $\text{♩} = 92$

Hn. 1

f

Hn. 2

f

Hn. 3

f

Hn. 4

f

114 $\text{♩} = 92$

straight mute

f

Tbn. 1

straight mute

f

Tbn. 2

straight mute to open

Tbn. 3

Tbn.

114 $\text{♩} = 92$

rim.

ord.

rim.

p \rightarrow *f*

Perc.

122 130

Tpt. 1 *mf* *mp* to open

Tpt. 2 *mf* *mp* to open

Tpt. 3 to open

Tpt. 4 to open

122 130

Hn. 1 *mf*

Hn. 2 *mf*

Hn. 3 *mf*

Hn. 4 *mf*

122 130

Tbn. 1 *mf* *mp* *p* *mf sub.*

Tbn. 2 *mf* *mp* *p* *mf sub.*

Tbn. 3

Tba.

122 130

Perc. (rim.) *p* *mf sub.* HI-Hat

131 open 137

Tpt. 1 *mf*

Tpt. 2 *mf*

Tpt. 3 *mf*

Tpt. 4 *mf*

131 137

Hn. 1

Hn. 2

Hn. 3

Hn. 4

131 137 to open

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

Tba. *mf*

131 137

Perc. *mf*

140 *ritard...* ♩=132 145

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Tpt. 3 *f* *p*

Tpt. 4 *f*

140 *ritard...* ♩=132 145

Hn. 1 *f* *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

140 *ritard...* ♩=132 145

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f*

140 *s.d.* *ritard...* ♩=132 145

Perc. *b.d.*

147 152

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

p *f* *f* *f*

147 152

Hn. 1

Hn. 2

Hn. 3

Hn. 4

f *f* *f* *f*

147 152

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

f *f* *f* *f*

gliss.

147 152

Perc.

Crash Cymbal

p *f* *b.d.* *mf*

155 158

Tpt. 1 *fp* *f*

Tpt. 2 *fp* *f*

Tpt. 3 *fp* *f*

Tpt. 4 *fp* *f*

155 158

Hn. 1 *p* *f* *f* *ff*

Hn. 2 *p* *f* *f* *ff*

Hn. 3 *p* *f* *f* *ff* *mf*

Hn. 4 *p* *f* *f* *ff* *mf*

155 158

Tbn. 1 *f* *p*

Tbn. 2 *f*

Tbn. 3 *f*

Tba. *f* *p*

155 158

Perc. *b.d.* *s.d.* *f* *p*

162 ♩ = 120
166 meno mosso 170

to Bb picc.

Tpt. 1 *f* *p sub.* *ff*

Tpt. 2 *f* *p sub.* *ff* *mp* *f*

Tpt. 3 *f* *p sub.* *ff* *f*

Tpt. 4 *f* *p sub.* *ff* *mp* *f*

Hn. 1 *mf* *f* *p* *ff* *fp* *f* *f*

Hn. 2 *mf* *f* *p* *ff* *fp* *f* *f*

Hn. 3 *f* *p* *ff* *fp* *mp* *f*

Hn. 4 *f* *p* *ff* *fp* *mp* *f*

Tbn. 1 *f* *f* *p sub.* *ff* *fp* *f* *f*

Tbn. 2 *f* *p sub.* *ff* *fp* *f*

Tbn. 3 *f* *p sub.* *ff* *mp* *f* *f*

Tba. *f* *ff* *fp* *f*

Perc. **Suspended Cymbal** *f* *p* *ff* *b.d.* *p* 170

⑥ ♩=80 (conduct 4 beats to start horns) ⑦ ♩=120
 ⑧ ♩=100 (conduct 4 beats to start bones, just faster than horns)

Tpt. 1
 Tpt. 2
 Tpt. 3
 Tpt. 4

Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4

Tbn. 1
 Tbn. 2
 Tbn. 3
 Tba.

Perc.

p *f* *fp*

constant tempo (♩=80)

p *p*

(just faster than horns)

9 $\text{♩} = 120$ $\text{♩} = 168$ 11
 Tpt. 1 mp non-synchronized 12" gradually faster and louder f f
 Tpt. 2 mf fp non-synchronized 1" mp f f
 Tpt. 3 mf fp non-synchronized 1/2" p f f
 Tpt. 4 mf fp non-synchronized p f f
 Hn. 1 $\text{♩} = 120$ 10 12" 11 $\text{♩} = 168$ f f
 Hn. 2 f f
 Hn. 3 f f
 Hn. 4 f f
 Tbn. 1 $\text{♩} = 120$ 9 constant tempo ($\text{♩} = 100$) 10 12" 11 $\text{♩} = 168$ p mf p mf $p <$
 Tbn. 2 p mf p mf $p <$
 Tbn. 3 $\text{♩} = 120$ 2" mp 3 gradually faster and louder p mf p mf $p <$
 Tba. $\text{♩} = 120$ 3" mf f
 Perc. 9 $\text{♩} = 120$ 10 12" 11 $\text{♩} = 168$ pp crescendo ff f f

14 20

Tpt. 1 *mf* *mf* *f*

Tpt. 2 *mf* *mf* *f*

Tpt. 3 *mf* *mf* *f*

Tpt. 4 *mf* *mf* *f*

Hn. 1 *mf* *mf* *p* *f*

Hn. 2 *mf* *mf* *p* *f*

Hn. 3 *mf* *mf* *p* *f*

Hn. 4 *mf* *mf* *p* *f*

Tbn. 1 *mf* *p* *mf* *p* *mf* *p* *f* *f*

Tbn. 2 *mf* *p* *mf* *p* *mf* *p* *f* *f*

Tbn. 3 *mf* *p* *mf* *p* *mf* *p* *f* *f*

Tba. *mf* *f*

Perc. 14 20 *mf* *mf* *f* b.d.

22 vamp 28

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

22 vamp 28

Hn. 1

Hn. 2

Hn. 3

Hn. 4

22 vamp 28

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

22 vamp 28

Perc.

31 37

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

31 37

Hn. 1

Hn. 2

Hn. 3

Hn. 4

31 37

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

31 37

Perc.

40

Tpt. 1

Tpt. 2

Tpt. 3

Tpt. 4

fp

fp

fp

fp

40

Hn. 1

Hn. 2

Hn. 3

Hn. 4

f

f

40

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

fp

fp

fp

f

40

Perc.

s.d. on rim. ord. on rim. ord.

fp

49 55

Tpt. 1 *ff* *mp*

Tpt. 2 *ff* *mp*

Tpt. 3 *ff*

Tpt. 4 *ff*

49 55

Hn. 1 *ff* *mp* *p* *sfz*

Hn. 2 *ff* *mp* *p* *sfz*

Hn. 3 *ff* *mp* *psfz*

Hn. 4 *ff* *mp* *psfz*

49 55

Tbn. 1 *ff* *f* *mp*

Tbn. 2 *ff* *f* *mp*

Tbn. 3 *ff*

Tba. *ff*

49 55

Perc. *ff* s.c. *b.d.* *on rim.* *p*

64 $\text{♩} = 80$ $\text{♩} = 120$

Tpt. 1 *ff* *f* *ff*

Tpt. 2 *ff* *f* *ff*

Tpt. 3 *ff* *f* *ff*

Tpt. 4 *ff* *f* *ff*

Hn. 1 *ff* *f* *ff*

Hn. 2 *ff* *f* *ff*

Hn. 3 *ff* *f* *ff*

Hn. 4 *ff* *f* *ff*

Tbn. 1 *ff* *mf* *f* *ff* *gliss.*

Tbn. 2 *ff* *mf* *f* *ff* *gliss.*

Tbn. 3 *ff* *mf* *ff*

Tba. *ff* *mf* *ff*

Perc. *ff* *mf* *mf* *f* *ff* *ff*

s.c. HI-Hat $\text{♩} = 80$ $\text{♩} = 120$ s.c. snare sticks b.d. timp. mallet

8 9

Tpt. 1 *f* *ritard...* *meno mosso* ♩ = 120 *mp*

Tpt. 2 *f*

Tpt. 3 *f*

Tpt. 4 *f*

8 9

Hn. 1 *f* *ritard...* *meno mosso* ♩ = 120 *p*

Hn. 2 *f* *p*

Hn. 3 *f* *p*

Hn. 4 *f* *p*

8 9

Tbn. 1 *ritard...* *meno mosso* ♩ = 120

Tbn. 2 *ritard...*

Tbn. 3

Tba. *p*

8 9

Perc. *f* *ritard...* *meno mosso* ♩ = 120

17 19 (♩=132)
Tempo I

Tpt. 1 *f* *p*

Tpt. 2 *f* *p*

Tpt. 3 *f* *p*

Tpt. 4 *f* *p*

17 19 (♩=132)
Tempo I

Hn. 1 *p*

Hn. 2 *p*

Hn. 3 *p*

Hn. 4 *p*

17 19 (♩=132)
Tempo I

Tbn. 1 *p* *f* *p*

Tbn. 2 *p* *f* *p*

Tbn. 3 *p* *f*

Tba. *f*

17 19 (♩=132)
Tempo I

Perc. *f*

34 *broaden. . .*

Tpt. 1 *f* *ff* *f* *cresc. . .*

Tpt. 2 *f* *ff* *f* *cresc. . .*

Tpt. 3 *f* *ff* *f* *cresc. . .*

Tpt. 4 *f* *f* *ff* *f* *cresc. . .*

Hn. 1 *f* *ff* *f* *cresc. . .*

Hn. 2 *f* *ff* *f* *cresc. . .*

Hn. 3 *f* *ff* *f* *cresc. . .*

Hn. 4 *f* *ff* *f* *cresc. . .*

Tbn. 1 *f* *f* *cresc. . .*

Tbn. 2 *f* *f* *cresc. . .*

Tbn. 3 *f* *f* *cresc. . .*

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

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

44 (broaden. . .) 46 ♩.=120 to Bb picc.

Tpt. 1 *ff*

Tpt. 2 *ff* *p* *mp* *mf*

Tpt. 3 *ff* *p* *mp* *mf*

Tpt. 4 *ff*

44 (broaden. . .) 46 ♩.=120

Hn. 1 *ff* *p* *mp*

Hn. 2 *ff* *p* *mp*

Hn. 3 *ff* *p* *mp*

Hn. 4 *ff* *p* *mp*

44 (broaden. . .) 46 ♩.=120

Tbn. 1 *ff* *p* *mp*

Tbn. 2 *ff* *p* *mp*

Tbn. 3 *ff* *p* *mp*

Tba. *ff*

44 (broaden. . .) 46 ♩.=120

Perc. -

52

Picc. *f*

Tpt. 2 *mf* *f*

Tpt. 3 *mf* *f*

Tpt. 4 *mf* *f*

52

Hn. 1 *mf* *f* *f*

Hn. 2 *mf* *f* *f*

Hn. 3 *mf* *f* *f*

Hn. 4 *mf* *f* *f*

52

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

Tbn. 3 *mf* *f*

Tba. *f*

52

Perc. *c.c.* *b.d.*

59

Picc. *f* *fp* *ff*

Tpt. 2 *f* *fp* *ff*

Tpt. 3 *f* *fp* *ff*

Tpt. 4 *f* *fp* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff*

Hn. 3 *mf* *ff*

Hn. 4 *mf* *ff*

Tbn. 1 *f* *fp* *ff*

Tbn. 2 *f* *fp* *ff*

Tbn. 3 *f* *fp* *ff*

Tba. *f* *fp* *ff*

Perc. c.c. b.d.