

EIGHTH NOTE PUBLICATIONS

London Bridge

Jim Parcel

London Bridge was originally written for brass quintet and later scored for woodwinds. Below is the composer recalling the brass quintet version's premiere.

London Bridge was designed to appeal to children, but also to the child remaining in the rest of us. It kind of developed as it went along and ended up where it is today if that makes any sense at all. A few days after the first draft was finished I took it to a clinic for high school band members (including some of my own students) at one of the Anchorage schools. The clinic was put on by the Canadian Brass who were in Anchorage on a concert tour. They sight read it at the clinic. I even asked them to autograph the parts. They did. I did not have the nerve to ask them what they thought about it, and they offered me no opinion. That may have been good.

J.P.

PREVIEW ONLY

James Parcel was born and raised in Portland, Oregon. He attended the University of Oregon (Eugene), achieving a bachelors degree in music. He moved to Anchorage, Alaska where he taught band at the High School level for over thirty years. Mr. Parcel received a masters degree in Music Education also from U of O.

Jim has always been an active trombone player playing in the Anchorage Symphony Orchestra, several jazz ensembles and combos as well as in brass quintets. He started experimenting with composing and arranging in his early years of teaching and his interest in composition continues.

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Woodwind Quintet

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Jim Parcel

Measures 13-18 of the musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for five staves: Treble 1, Treble 2, Treble 3, Treble 4, and Bass. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems. The first system contains measures 13, 14, and 15. The second system contains measures 16, 17, and 18. In measure 16, the Treble 2 staff has a dynamic marking of *mf* and the Treble 3 staff has a dynamic marking of *mp*. The Treble 1 staff has a dynamic marking of *mf* in measure 16. The Treble 4 staff has a dynamic marking of *mp* in measure 16. The Bass staff has a dynamic marking of *mp* in measure 16. The Treble 1 staff has a dynamic marking of *mf* in measure 17. The Treble 2 staff has a dynamic marking of *mf* in measure 17. The Treble 3 staff has a dynamic marking of *mp* in measure 17. The Treble 4 staff has a dynamic marking of *mp* in measure 17. The Bass staff has a dynamic marking of *mp* in measure 17. The Treble 1 staff has a dynamic marking of *mf* in measure 18. The Treble 2 staff has a dynamic marking of *mf* in measure 18. The Treble 3 staff has a dynamic marking of *mp* in measure 18. The Treble 4 staff has a dynamic marking of *mp* in measure 18. The Bass staff has a dynamic marking of *mp* in measure 18.

19 20 21 22 23

mp

lead

mf

24 25 26 27 28

f

f

mf

mf

mf

29 30 31 32 33 34

f

mf

mf

mf

mf

bell tones

lead

f

35 36 37 38 39 40

mf
mf
lead
f
p
mf
mf

41 42 43 44 45 46

f
lead
mf
mf
mp
p
mf
mf

47 48 49 50 51 52

f
mf
f
mf
mf
mf

53 54 55 56

mf

f

57 58 59 60

lead

PREVIEW ONLY

61 62 63 64 65

mf

f

mp

mp

mp

66 67 68 69 70

71 72 73 74 75 76 77

mp

mp

mp

f

mp

78 79 80 81 82 83 84

mf

mp

mp

mp

85 86 87 88 89 90 91

lead
f

92 93 94 95 96 97

lead
f *mf* *f* *mf*

98 99 100 101 102

f *mf* *f* *mf* *f* *mf*

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