

Brass Quintet

by

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My brass quintet was composed in the summer of 1986, mostly in an Airstream trailer parked by Chicago Creek just down from Mt. Evans in Colorado. At the time, I was exploring a twofold atonal path: one that was freer and more based on motivic relationships, and one that was row-based. The former is at work here. I was also wanting to harness the power of Carter's "metric modulation" in a mercurial, non-systematic way. I was greatly influenced by Carter's own Brass Quintet, and originally bass trombone was to be used instead of tuba.

Instrumentation

2 trumpets in C
1 horn in F
1 trombone
1 tuba

Quarter-tone accidentals



3/4-tone sharp



1/4-tone sharp



1/4-tone sharp



1/4-tone flat



1/4-tone flat



3/4-tone flat

duration: 7-8 minutes

BRASS QUINTET

Eric Simonson (1986)

trumpet I

trumpet II

horn

trombone

tuba

pp *f* *pp* *f* *pp* *f*

tpt. I

tpt. II

hn.

tbn.

tba

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

7

tpt. I *f* *pp* *p*

tpt. II *mf* *p* *pp* *p*

hn. *p* *f* *pp*

tbn. *pp*

tba *pp*

10

tpt. I *f* *p* *mf* *p* *pp* *p*

tpt. II *f* *p* *mf* *p* *pp* *p*

hn. 10

tbn. 10 *sempre pp*

tba *sempre pp*

tpt. I

14

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

tpt. II

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

hn.

14

tbn.

14

tba

tpt. I

17

p *sempre p*

tpt. II

p *sempre p*

hn.

17

pp *mf*

tbn.

17

tba

tpt. I

tpt. II

hn.

tbn.

tba.

20

20

20

20

20

pp

pp

tpt. I

tpt. II

hn.

tbn.

tba.

22

22

22

22

22

p

p

p

pp

p

tpt. I
24

tpt. II

hn.
24

tbn.
24

tba

f

mf

ff

f mf

$\bullet = 72$

tpt. I
27

tpt. II

hn.
27

tbn.
27

tba

f

p

p

con sord.
[straight mute]

tpt. I

32

p *mf* *p* *mf*

5

tpt. II

con sord.
[straight mute]

p *mf* *p* *mf*

hn.

32

p *mf* *f*

tbn.

32

tba

tpt. I

36

f *pp*

tpt. II

5

f *pp*

hn.

36

f *f* *p*

tbn.

36

tba

tpt. I

tpt. II

hn.

tbn.

tba

39

5

5

f

39

mf

39

p

p

tpt. I

tpt. II

hn.

tbn.

tba

42

42

pp

p

f

42

p

p

- 5 -

tpt. I
45

tpt. II

hn.
45

non legato

pp

5

5

tbn.
45

mf

tba

♩ = 92

tpt. I
47

tpt. II

hn.
47

mf

tbn.
47

mf

non legato

3

3

tba
p

mf

tpt. I
 49 *mf* *ff* *f*
 tpt. II
 49 *mf* *ff* *f*
 hn.
 49 *f* *p* *fff* *pp*
 tbn.
 49 *ff* *p*
 tba
mf

tpt. I
 52
 tpt. II
 52
 hn.
 52 *p* *pp* *pp* *p*
 tbn.
 52 *pp* *ppp* *pp* *p*
 tba
ppp *pp* *ppp* *pp*

senza sord.

tpt. I

58

senza sord.

tpt. II

58

hn.

58

tbn.

58

tba

p

f

p

p

tpt. I

64

tpt. II

64

hn.

64

tbn.

64

tba

ff

pp

p

ff

p

ff

p

ff

p

ff

p

pp

tpt. I
 70
 tpt. II
 hn.
 70
 tbn.
 70
 tba

Musical score for measures 70-73. The score includes staves for tpt. I, tpt. II, hn., tbn., and tba. The horn part has a melodic line starting on a sharp note. The tuba part has a rhythmic pattern of eighth notes. Dynamics include *pp*, *f*, and accents.

tpt. I
 74
 tpt. II
 hn.
 74
 tbn.
 74
 tba

Musical score for measures 74-76. The score includes staves for tpt. I, tpt. II, hn., tbn., and tba. The horn part has a melodic line. The tuba part has a rhythmic pattern. Dynamics include *pp*, *p*, and *mf*. Measure 76 has a 6-measure rest for the trumpet I part.

tpt. I
 77 *f* *p*
 tpt. II
 6 5 *pp* *f* *pp*
 hn.
 77 *p*
 tbn.
 77 *mf* *f* *pp* *f*
 tba
pp

tpt. I
 80 *f* *ff* *f* *mf* *pp*
 tpt. II
pp *ff* *p* *pp*
 hn.
 80 *ff* *pp*
 tbn.
 80 *ff* *fff* *mf*
 tba
ff *f* *p*

-3- $\bullet = 138$

tpt. I
84

tpt. II

hn.
84

tbn.
84

tba

mf *f* *ff*

mf *f* *ff*

f *p* *mf* *ff*

pp *mf* *ff*

tpt. I
88

tpt. II

hn.
88

tbn.
88

tba

ff

ff

ff

ff

tpt. I
 91 *mf*

tpt. II
mf

hn.
 91 *mf*

tbn.
 91 *p* *f*

tba
 91 *p* *f* *ff*

tpt. I
 94 *p*

tpt. II
p

hn.
 94 *p*

tbn.
 94 *f* *gliss.*

tba
 94 *f*

5 *f* 5

98

tpt. I

tpt. II

hn.

tbn.

tba.

lip gliss.
5

3

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

101

tpt. I

tpt. II

hn.

tbn.

tba.

fltg.

3

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

tpt. I
105

tpt. II
105

hn.
105
mf

tbn.
105
mf

tba

tpt. I
107

tpt. II
107

hn.
107
mf

tbn.
107

tba
107
p

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

tpt. I *♩* = 184

tpt. II

hn.

tbn.

tba

112 *mf* *f* *mf* *mf*

tpt. I *♩* = 184 *♩* = 92

tpt. II

hn.

tbn.

tba

tpt. I

114

tpt. II

hn.

114

tbn.

114

tba

tpt. I

116

tpt. II

hn.

116

tbn.

116

tba

p

118

tpt. I

tpt. II

hn.

tbn.

tba

mf *p*

p

mf *p*

p

p

120

tpt. I

tpt. II

hn.

tbn.

tba

f *f* *p*

f *f* *p*

f *f* *p*

ff

ff

124

tpt. I

tpt. II

hn.

tbn.

tba

ff *mf* *pp* *p* *pp* *pp* *f* *pp*

129

tpt. I

tpt. II

hn.

tbn.

tba

pp *mf* *p* *pp* *mf* *p* *pp* *mf* *p*

♩ = 72

tpt. I
135
p

tpt. II
p

hn.
135
p

tbn.
135
p

tba
p

This musical score block covers measures 135 to 138. It features five staves: Tpt. I (Trumpet I), Tpt. II (Trumpet II), hn. (Horn), tbn. (Trombone), and tba. (Tuba). The key signature has one sharp (F#) and the time signature is 4/4. Measure 135 is marked with a fermata. Measures 136-138 contain melodic lines for the brass instruments, with dynamics marked as *p* (piano). The Tbn. staff includes a fermata in measure 136.

tpt. I
139
pp

tpt. II
pp

hn.
139
pp

tbn.
139
p

tba
p

mp

mp

mp

mp

This musical score block covers measures 139 to 142. It features five staves: Tpt. I, Tpt. II, hn., tbn., and tba. The key signature has one sharp (F#) and the time signature is 4/4. Measure 139 is marked with a fermata. Measures 140-142 show complex rhythmic patterns with triplets and sixteenth notes. Dynamics include *pp* (pianissimo) for the horns and trumpets, *p* (piano) for the tuba and trombone, and *mp* (mezzo-piano) for the other instruments. A tempo change to 2/4 occurs at the start of measure 141. A fermata with a '6' above it is present at the end of measure 142. A tempo change to 4/4 occurs at the start of measure 142.

♩ = 108

tpt. I
141 *mp*

tpt. II
mf *mp*

hn.
141 *mf* *mp* sempre

tbn.
141

tba
141

tpt. I
143 *mp* sempre

tpt. II
mp sempre

hn.
143 *mp* sempre

tbn.
143 *mp* sempre

tba
143 *mp* sempre

tpt. I
 146
 tpt. II
 hn.
 146
 tbn.
 146
 tba
 146

tpt. I
 149
 tpt. II
 hn.
 149
 tbn.
 149
 tba
 149

tpt. I
 152
 tpt. II
 hn.
 152
 tbn.
 152
 tba

tpt. I
 155
 tpt. II
 hn.
 155
 tbn.
 155
 tba

sempre mp
gliss.
p
ppp
p
ppp

159

tpt. I

tpt. II

hn.

159

tb.

159

tba

sempre *mp*

pp

pp

gliss.

162

tpt. I

162

tpt. II

162

hn.

162

tb.

162

tba

pp

pp

pp

pp

pp

p

p

p

p

mf

mf

mf

mf

mf

167 *pp*

tpt. I

tpt. II

hn.

167 *pp*

167 *pp*

tbn.

167 *pp*

tba

pp