Brass Quintet (2015)

Aaron Levin
Class of 2017, Music

brass quintet

(2015)

Total duration: c. 11'

I. Cage of Birds Fly Away - duration: c. 6'
II. It Could End Reaching for the Sun - duration: c. 2'
III. Cradle of Leaves - duration: c. 3'

Performance Notes:

I. Cage of Birds Fly Away

- Sections marked **Freely** are to be played *ad libitum* at the players' discretion. Further, accidentals apply to notes for the whole measure.
- Notes marked as "mad shake" with a wiggly line above the notehead are to be played as a very aggressive, powerful shake.
- At rehearsal mark **F**, the trumpets are not coordinated with each other, and should provide a muddy and mumbling background to the horn's melody. Sixteenth notes with fermatas above are to be treated as short breaks. These passages continue for the length of the wiggly line.
- At rehearsal mark **G**, the trombone and tuba are not coordinated with each other, and, like with the trumpets at rehearsal mark **F**, should provide a muddy and mumbling background to the horn's melody. Sixteenth notes with fermatas above are to be treated as short breaks. In the trombone's passage, breaks may be taken at the player's discretion. These passages continue for the length of the wiggly line.
- Rehearsal mark **H** is essentially the same as rehearsal marks **F** and **G**.
- At rehearsal mark **K**, the tuba is to play in the lowest, flappiest, muddiest register. Think of trying to run through mud. Nothing should come through clearly, and it should sound very distorted, and almost disgusting; however, this passage should still be played fast. Continue for the length of the wiggly line.
- At rehearsal mark **P**, all the instruments join in with a similar line to the tuba at rehearsal mark **K**. The texture should be very muddled, distorted and almost disgusting sounding.

II. It Could End Reaching for the Sun

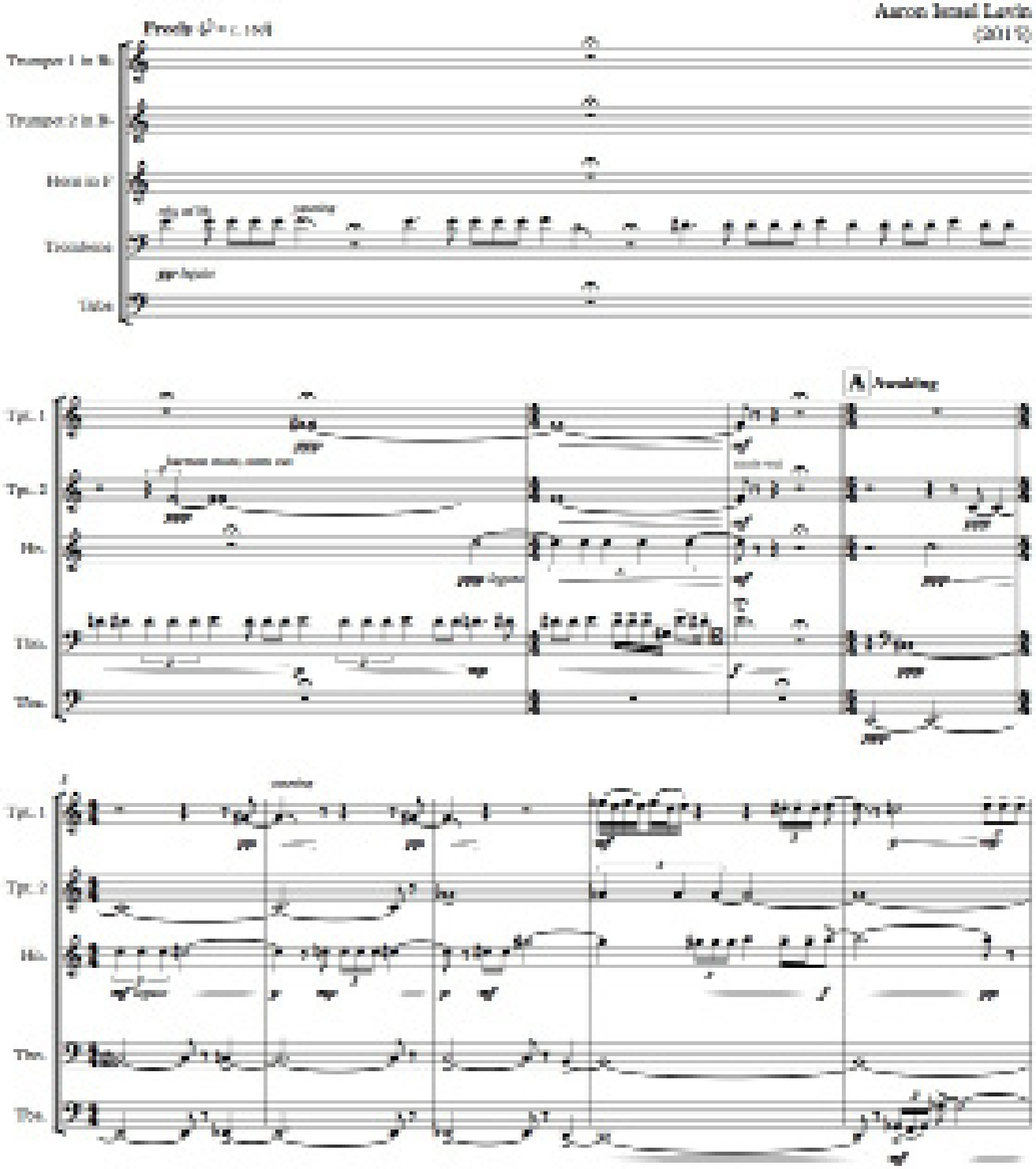
- At m. 10, trumpet 2 and horn should not be coordinated, and should play their boxed notation in any order, in asynchronous rhythms. Think of two animals quietly crying over one another.
- At rehearsal mark **A**, the different noteheads do not indicate any particular or specific sound. Instead, they indicate a large, harsh, ugly, aggressive, and powerful sound. This whole passage should sound like an intense wall of sound, very chaotic and distorted. Techniques such as flutter tongue, growling, shakes, trills, etc., are encouraged. In the horn and trombone, the headless noteheads suggest contour and rhythm, and are meant to provide some kind of counterpoint to this section.
- Rehearsal mark **C**, is the same as rehearsal mark **A**, except that trumpet 1 cues when to move on with four quarter notes at the end of the passage, at a consistent pulse.
- Rehearsal mark **D** is supposed to emulate rehearsal marks **A** and **C** except with specific pitches. A sense of chaos and hideous distortion should still remain, with a pulsating trumpet 1 ostinato determining the length of the passage. Trumpet 1 cues when to end.

Transposed Score

BRASS QUINTET

I. Cage of Birds Fly Away

Aaron Israel Levin
(2015)



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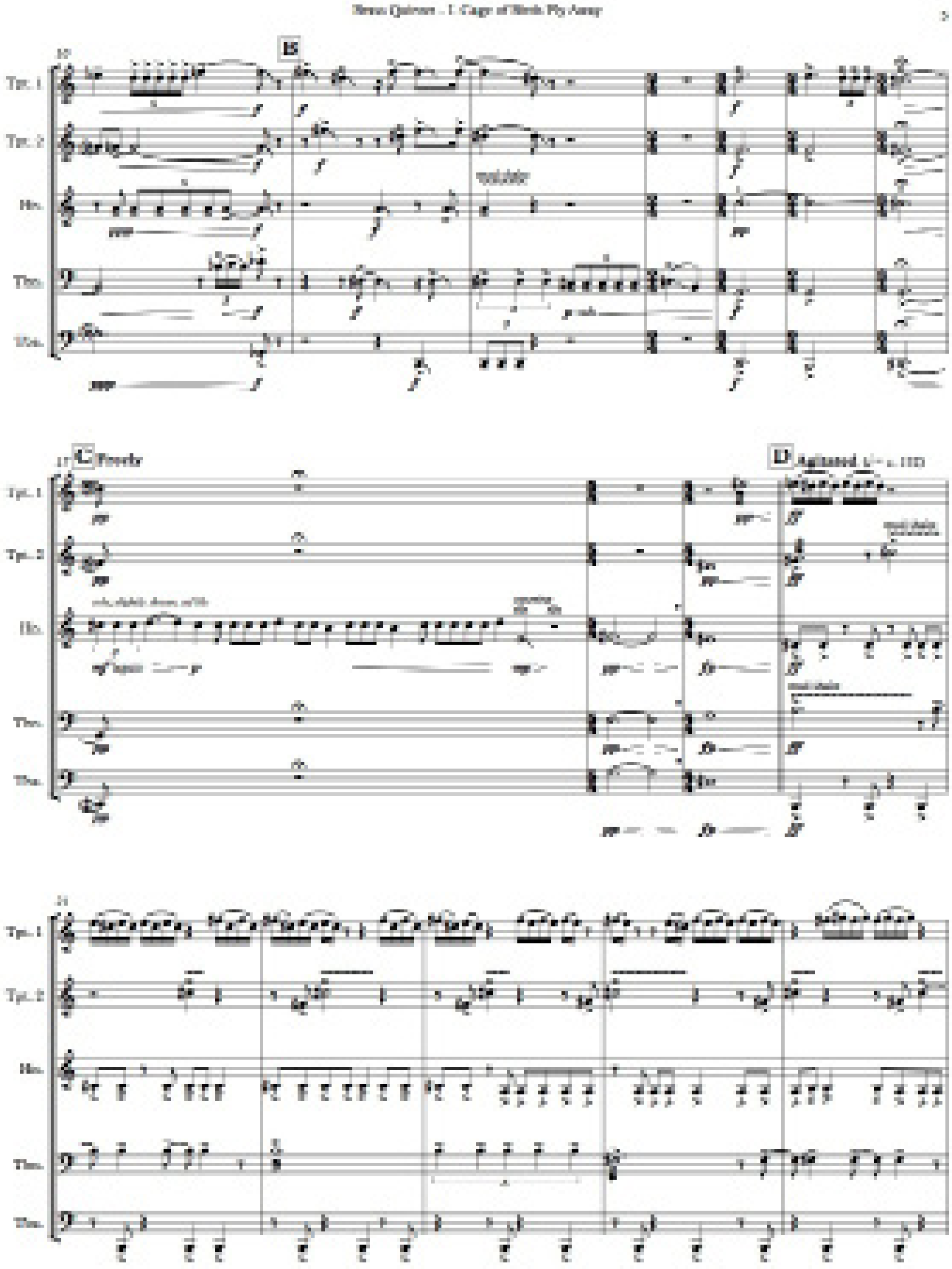
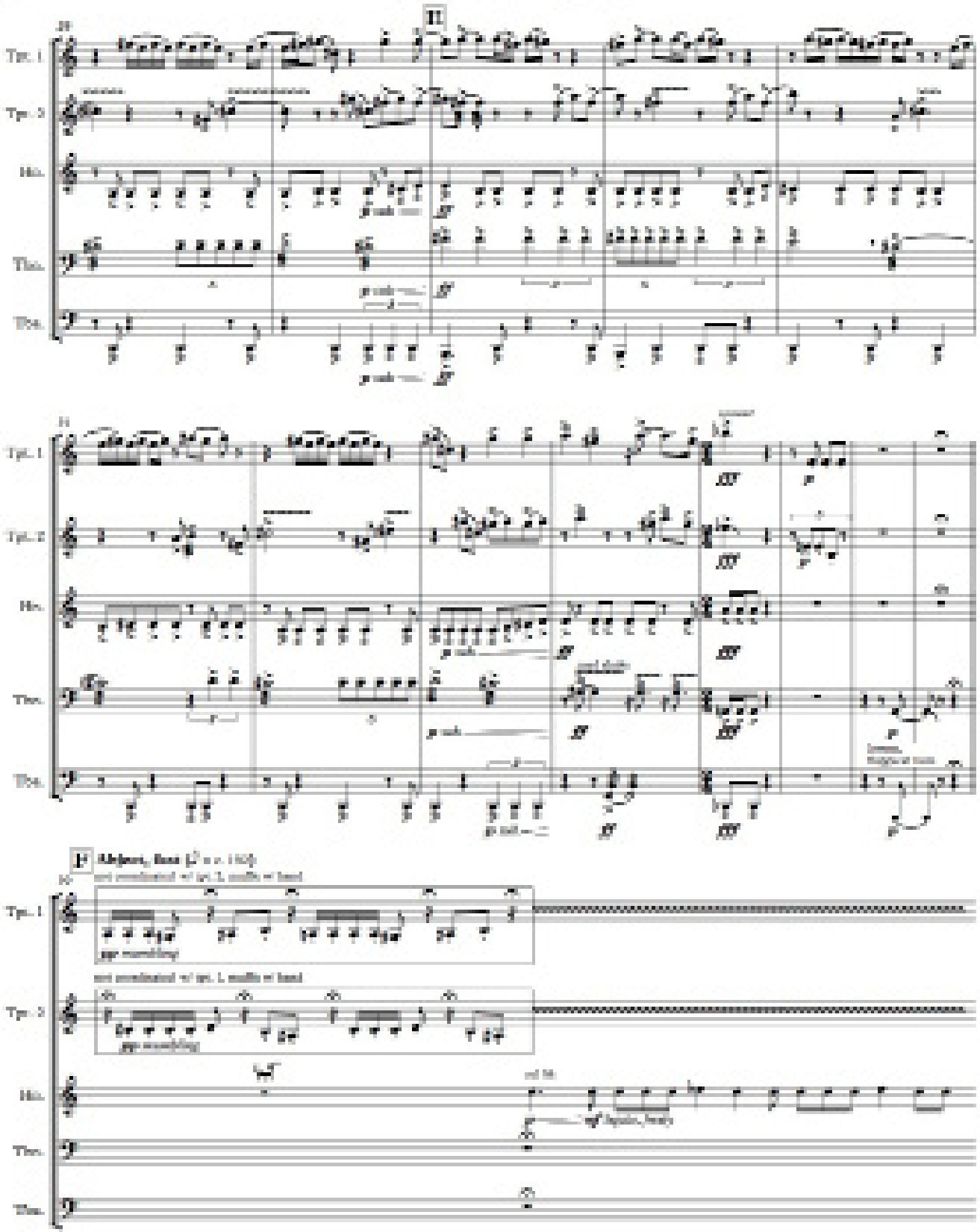
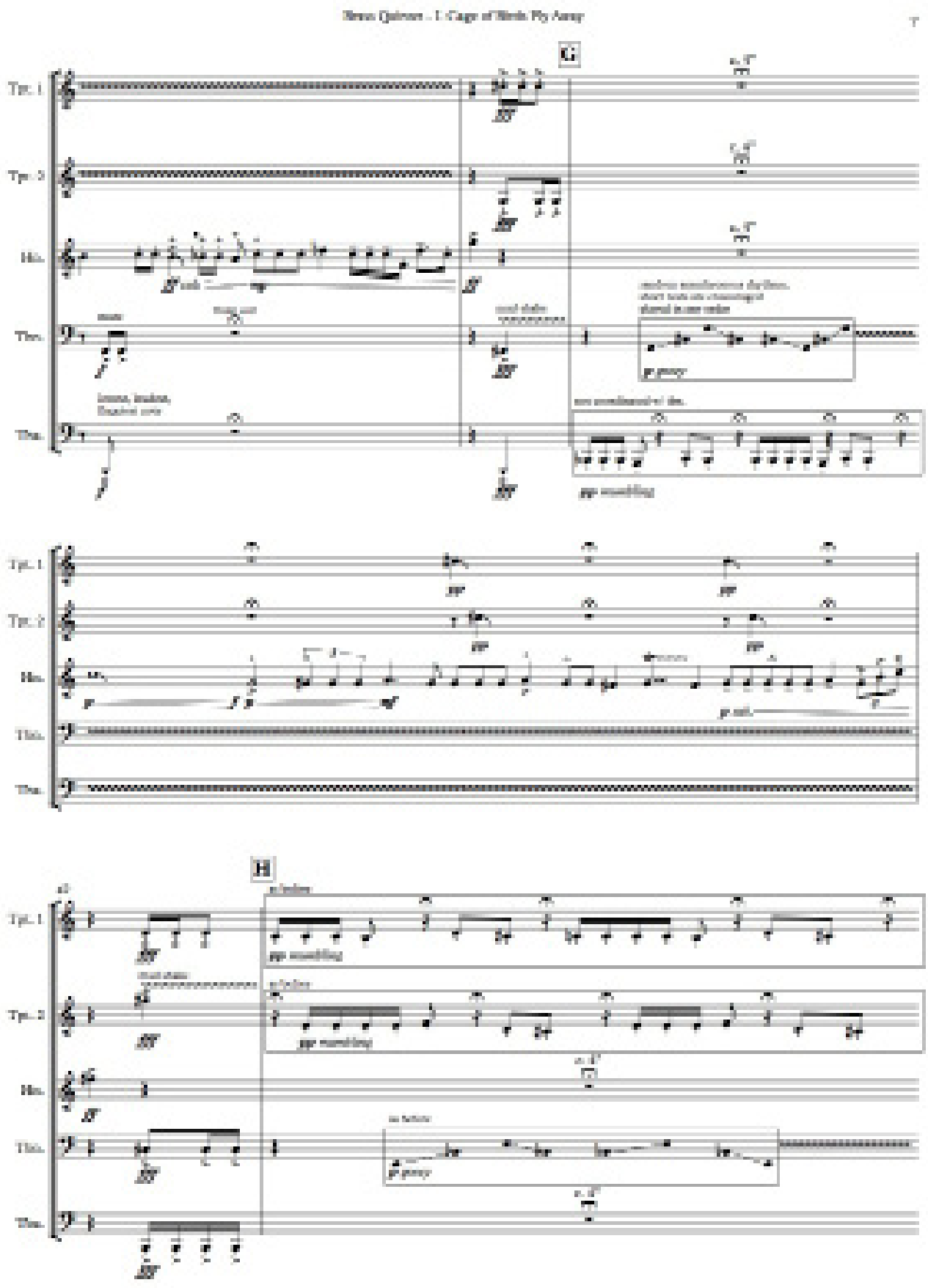
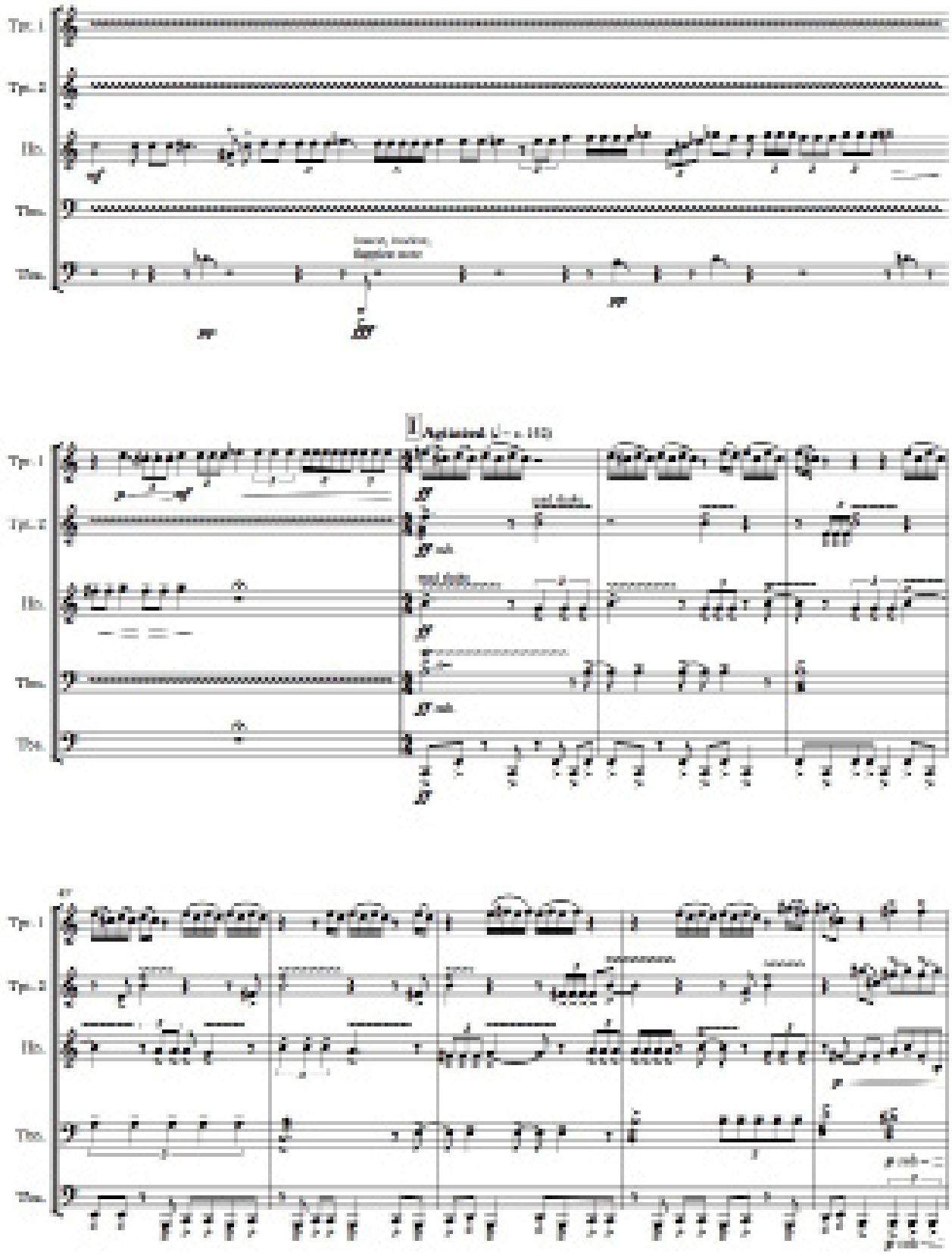
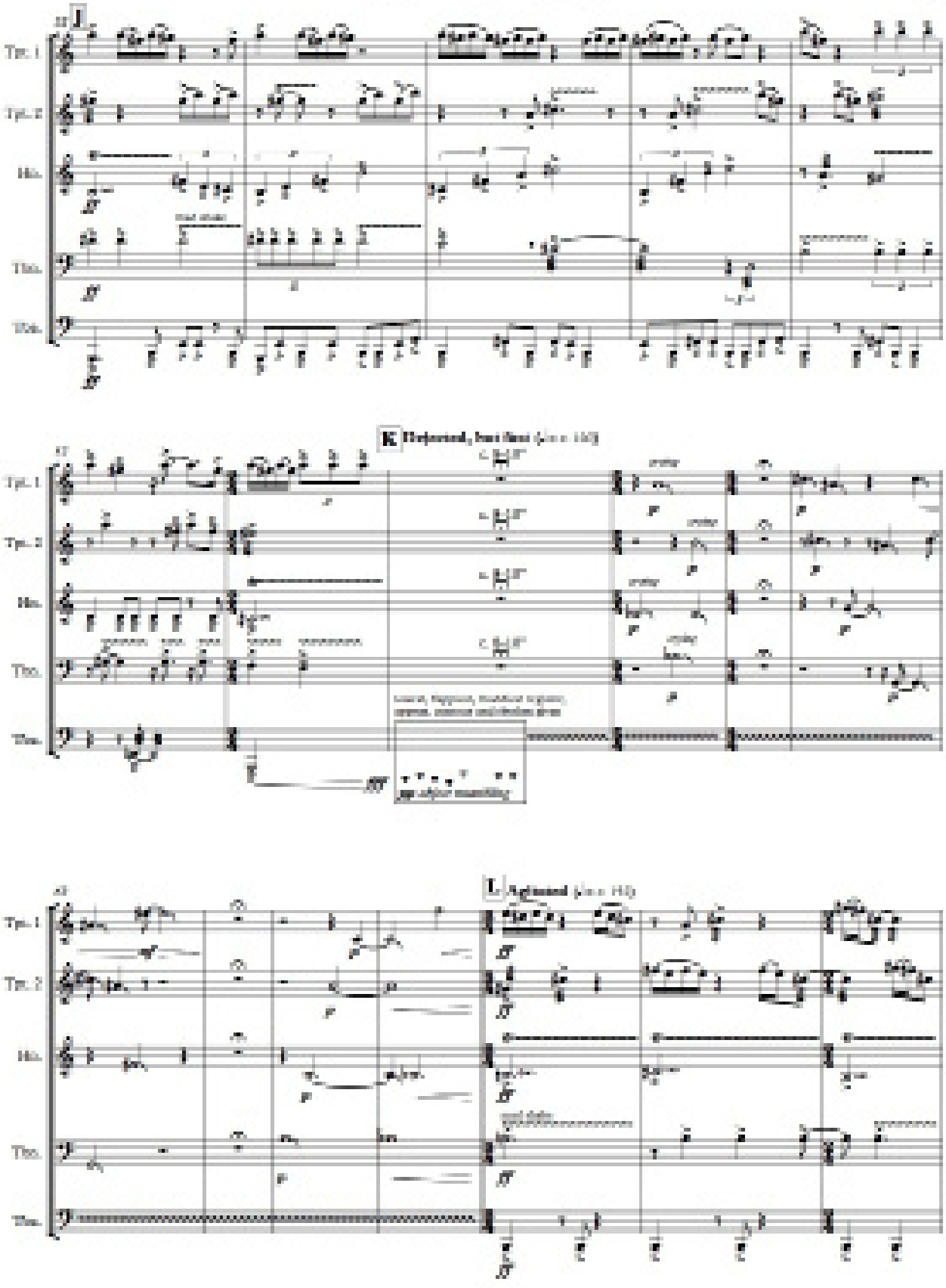
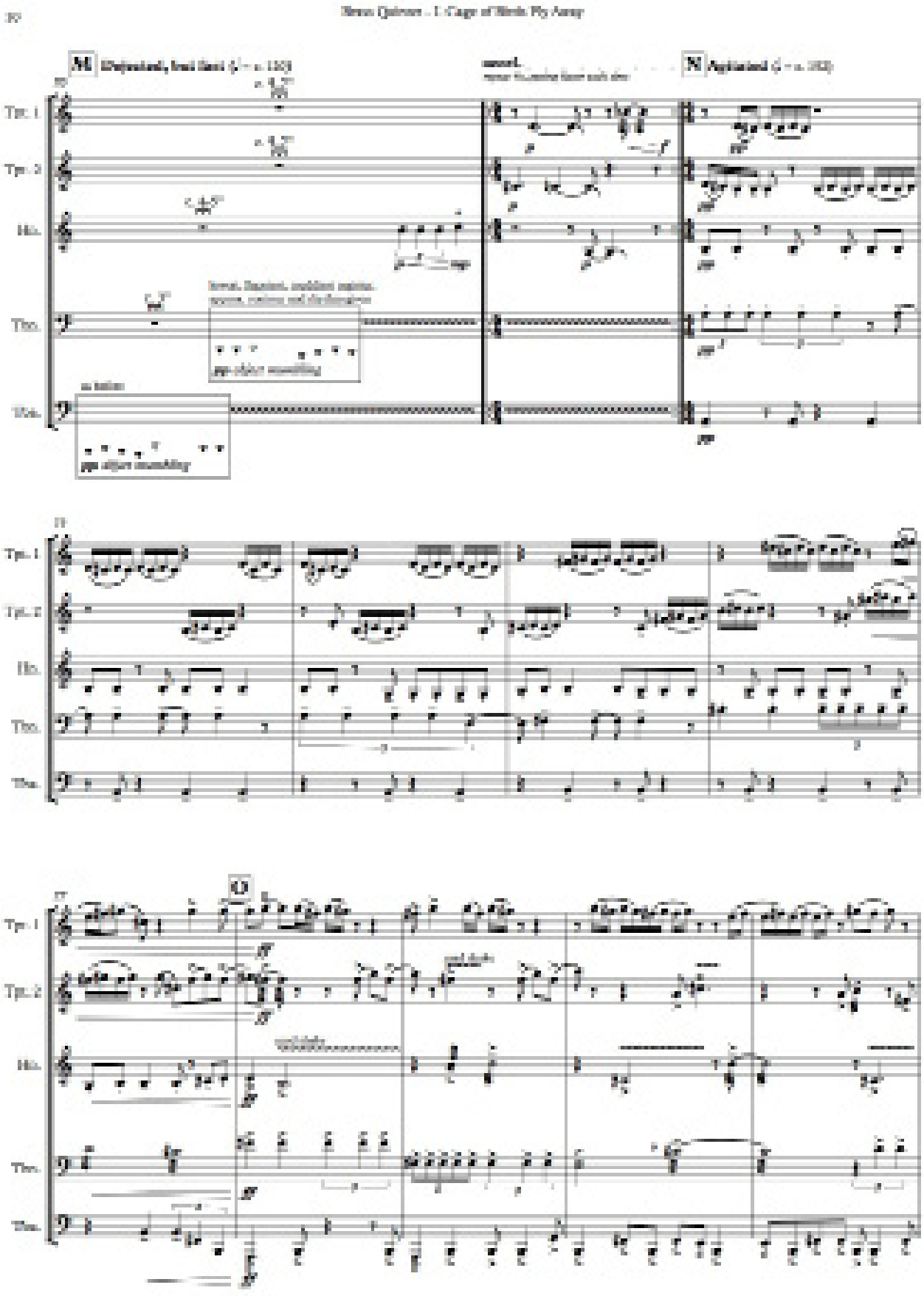

Tpt. 1
Tpt. 2
Hn.
Trb.
Tba.
B
C Freely
D Agitated

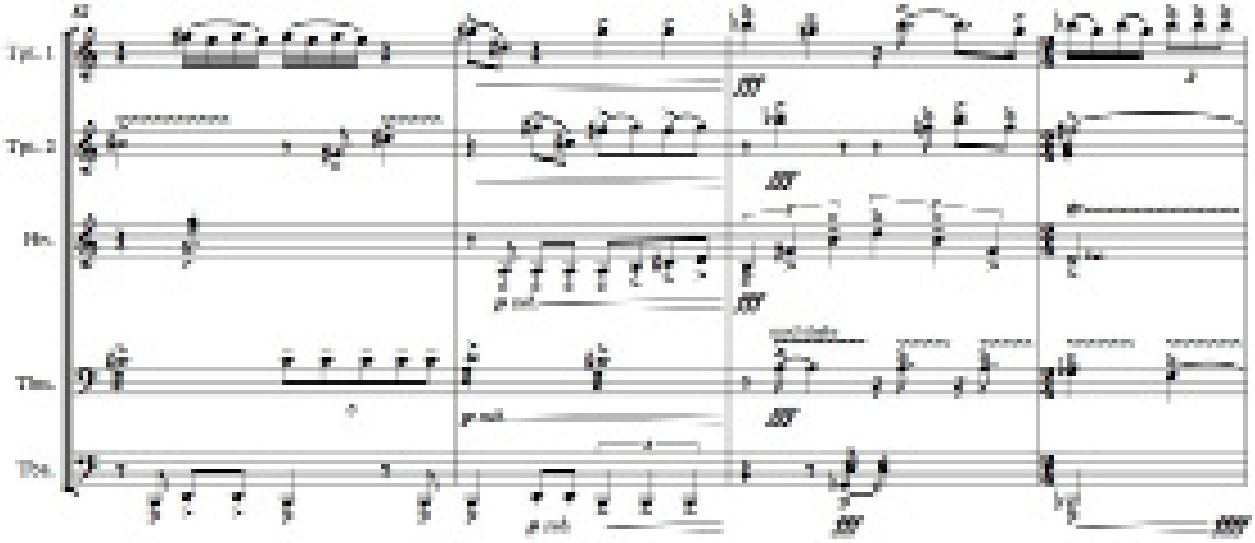

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.
F

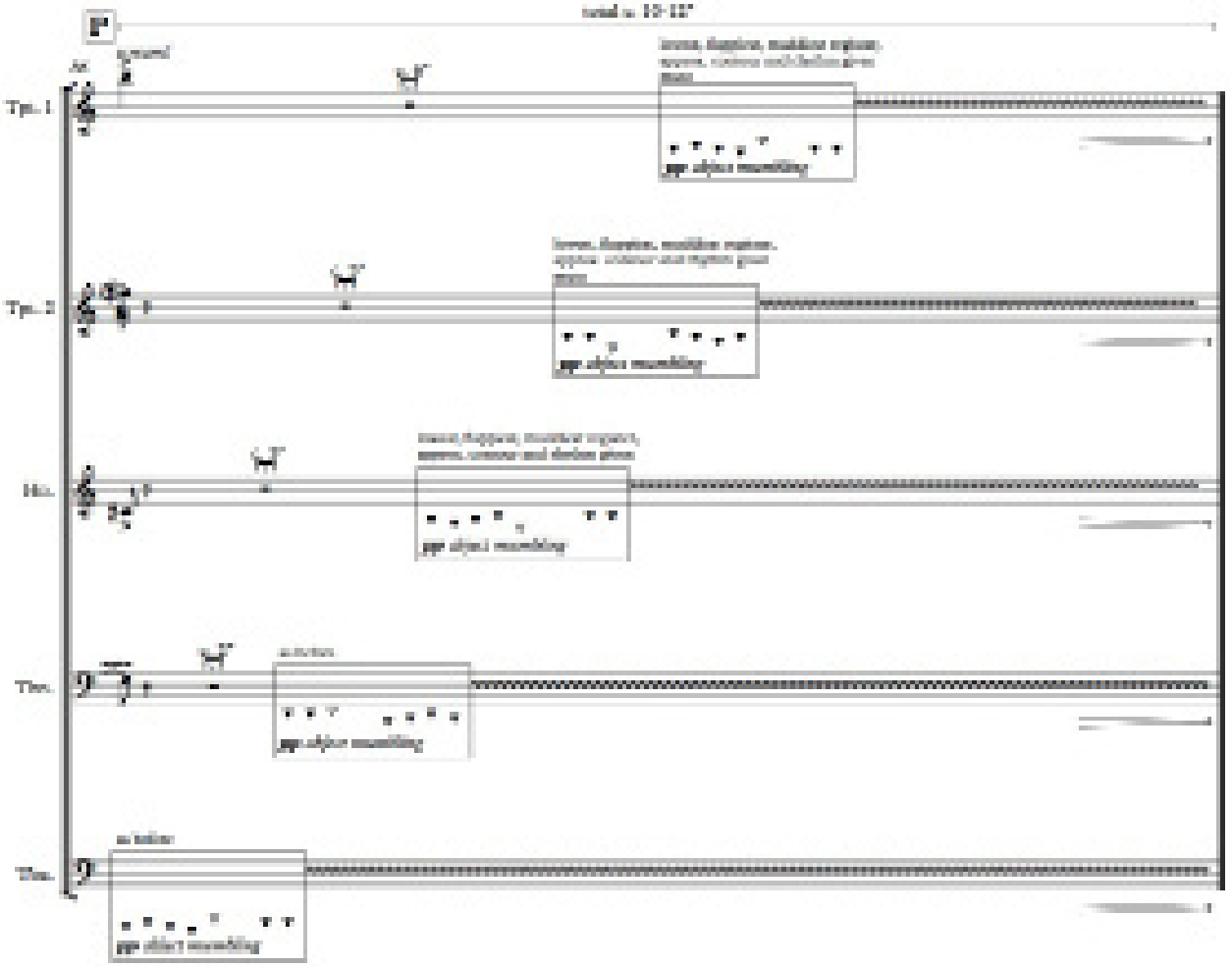

Brass Quintet – I. Cage of Birds Fly Away
G
H
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.


Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.
Agitated

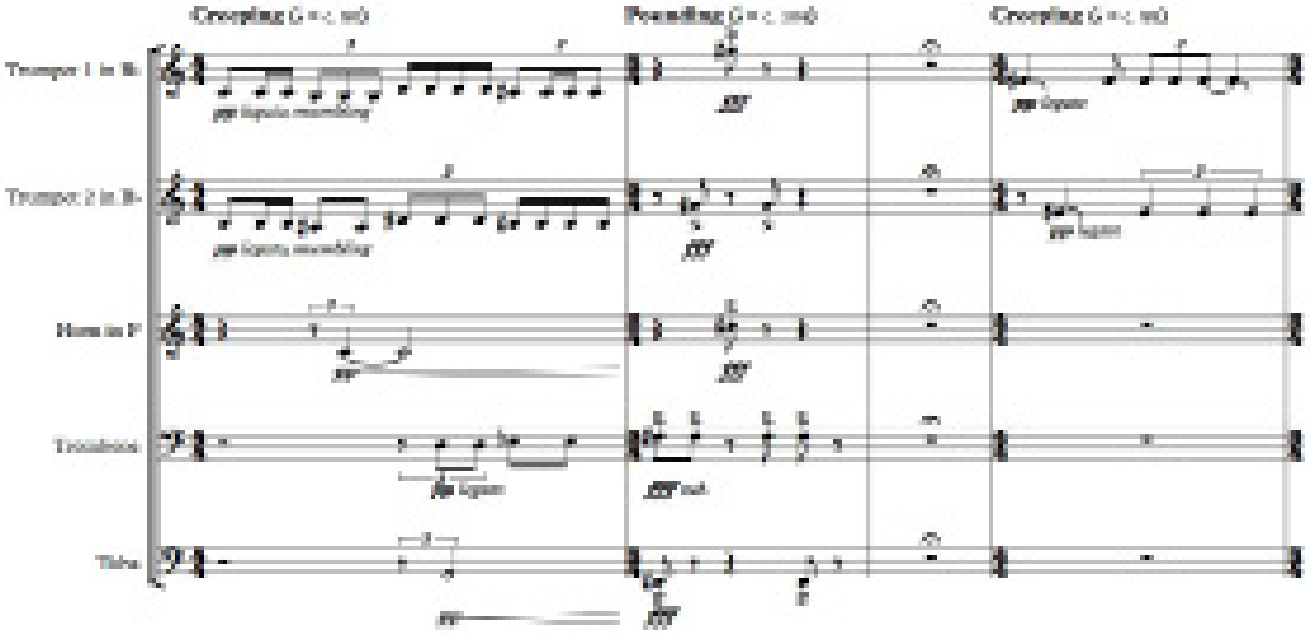

Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tpt. 1
Tpt. 2
Hrn.
Tbn.
Tpt. 1
Tpt. 2
Hrn.
Tbn.

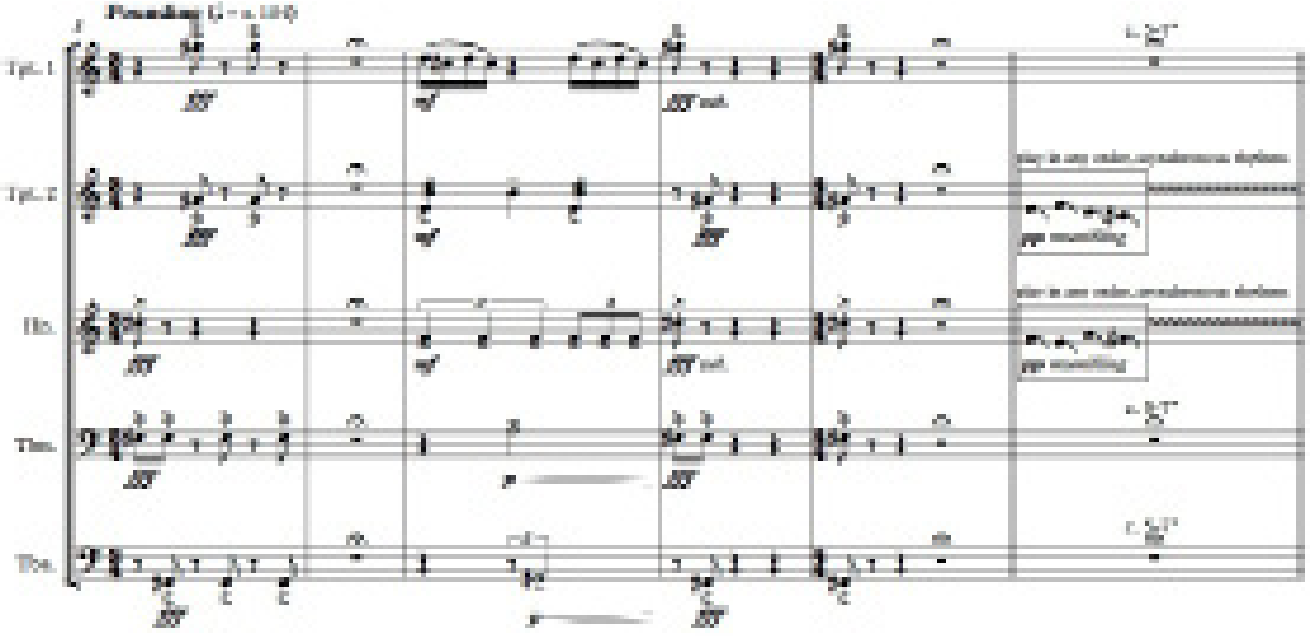

Brass Quintet – I. Cage of Birds Fly Away
M
N
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

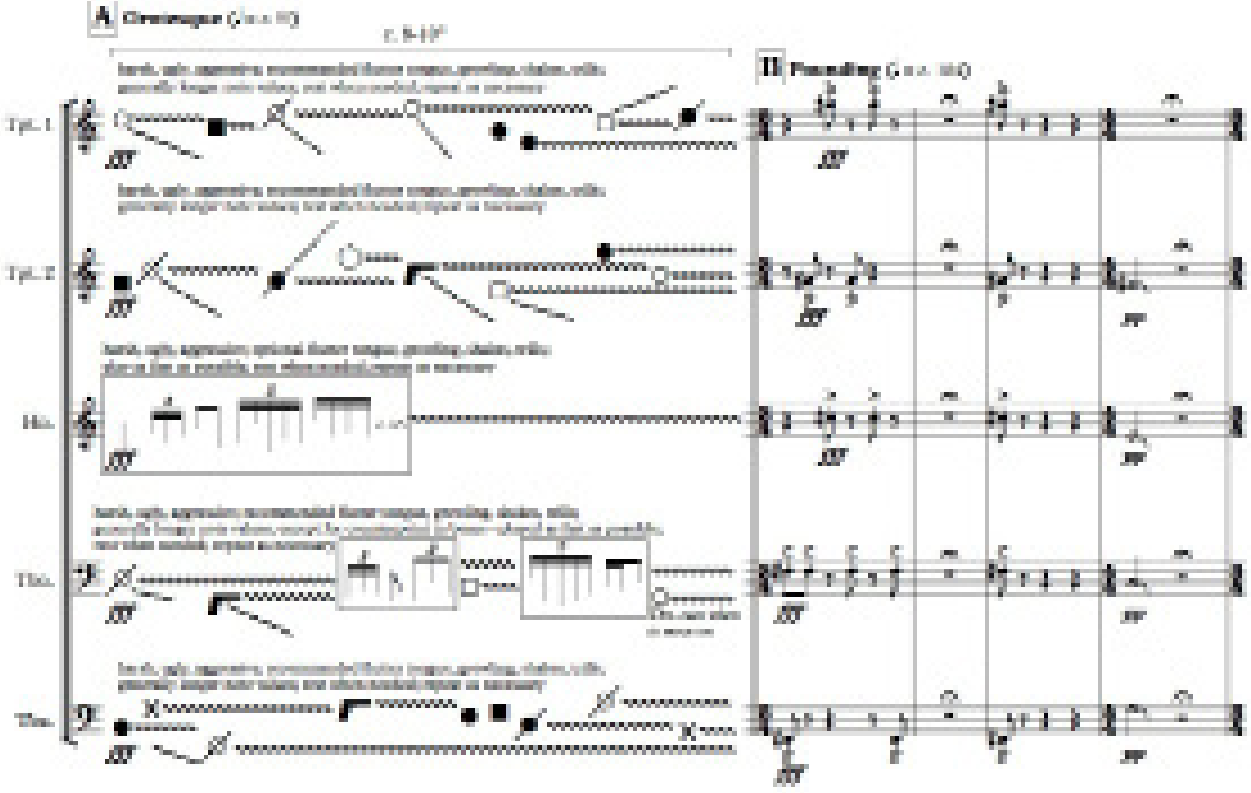

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

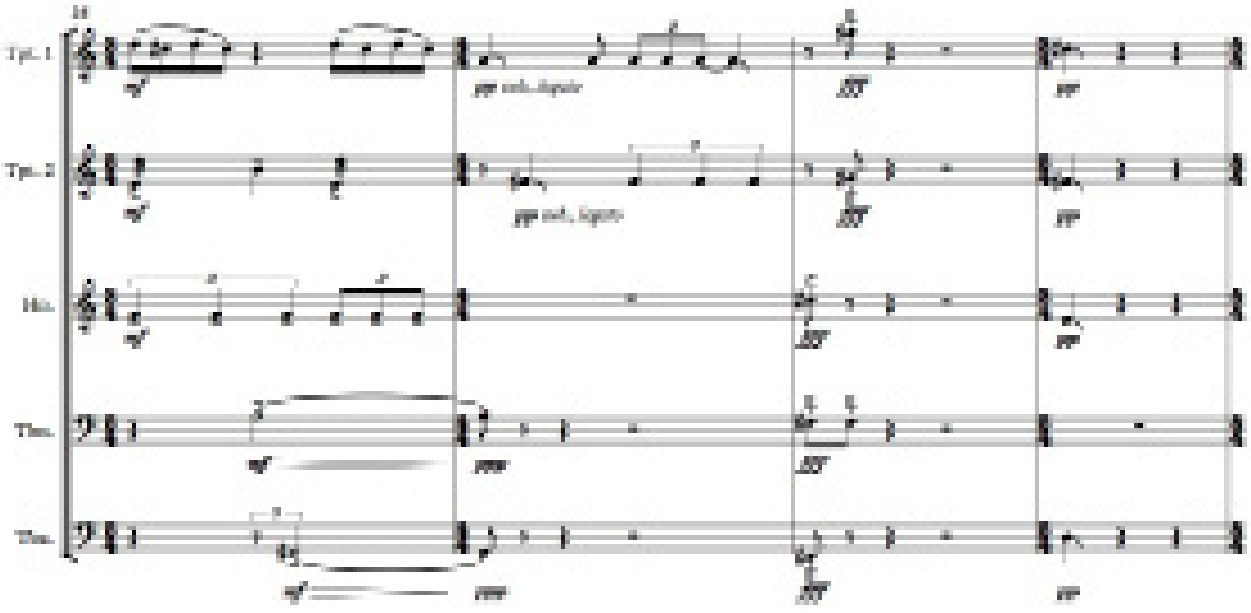

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

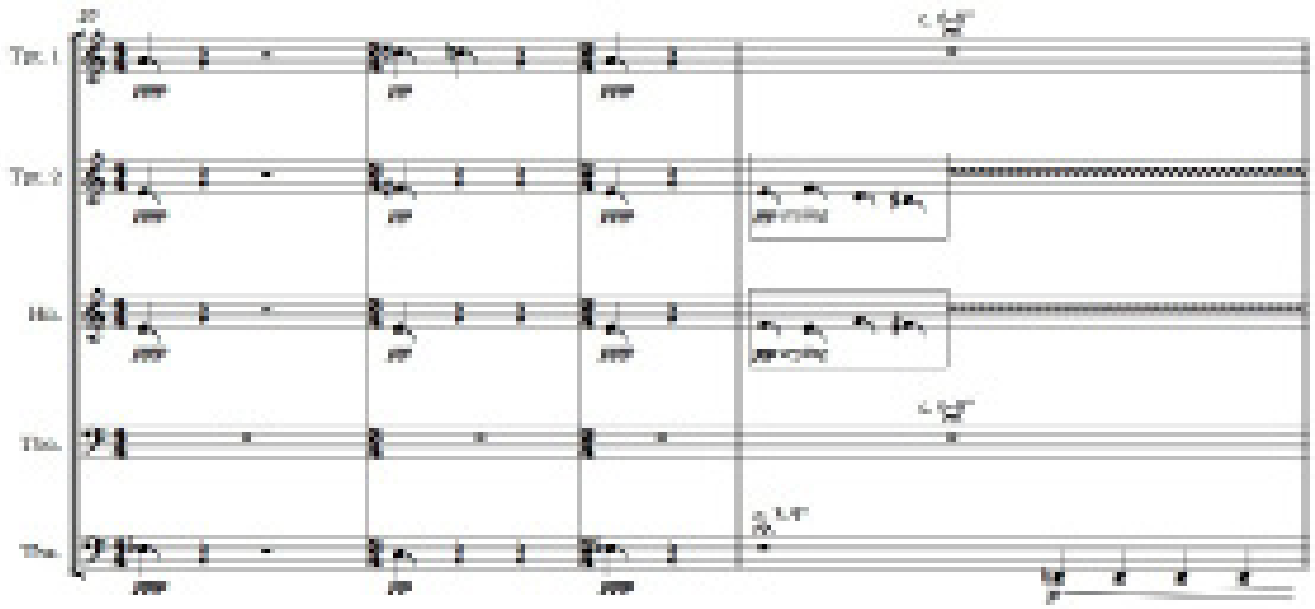
II. It Could End Reaching for the Sun

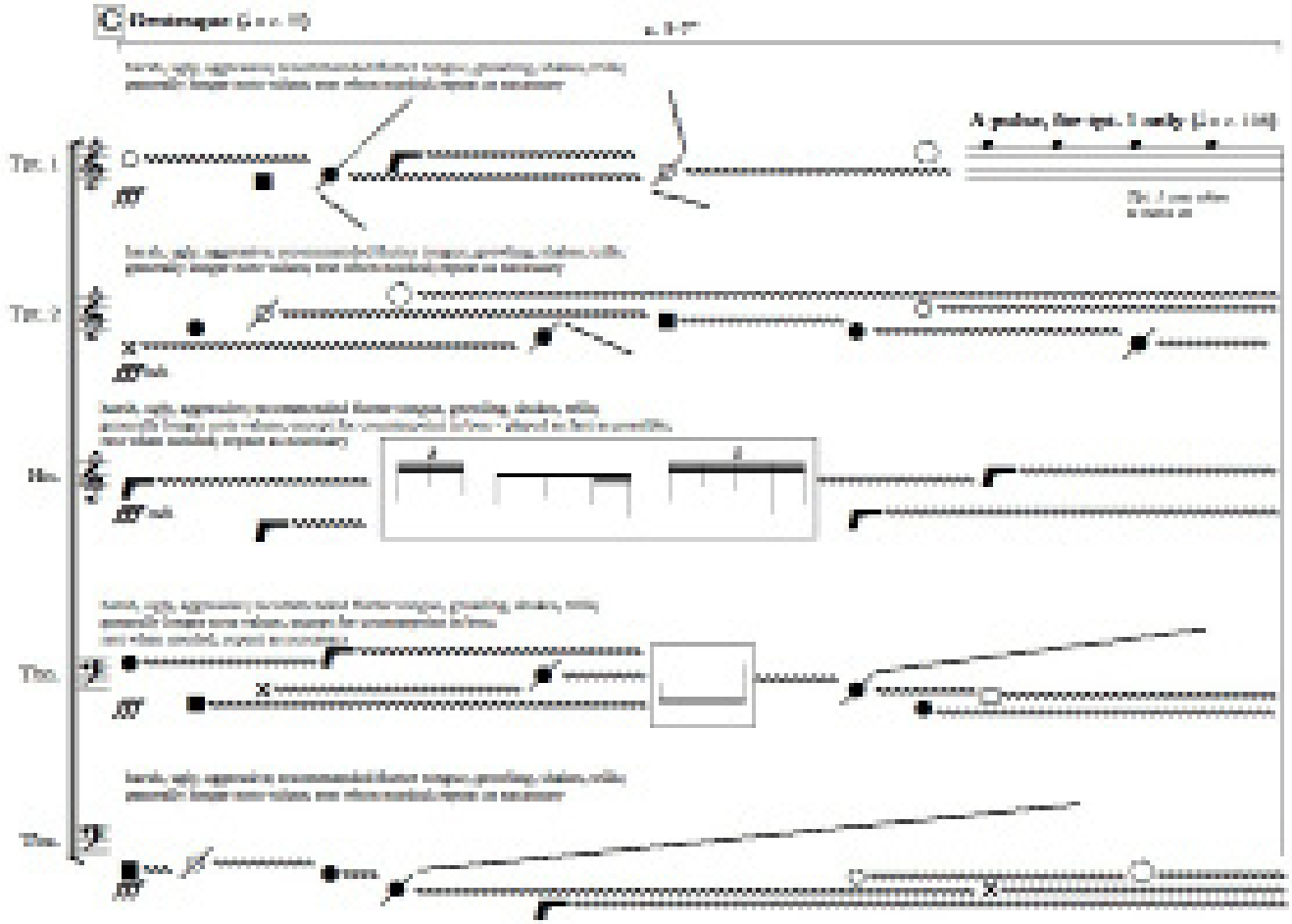


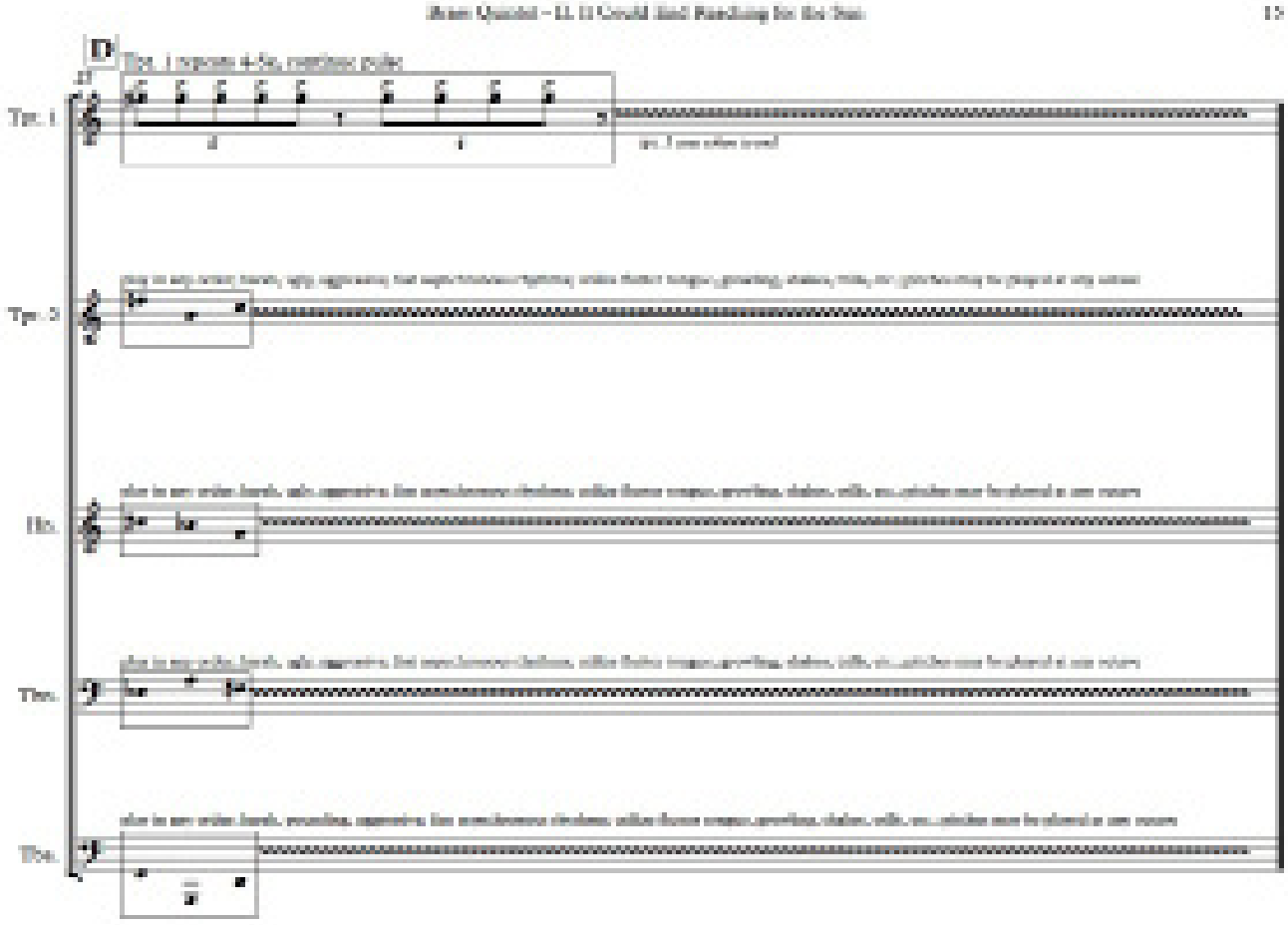



A
II Preceding
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

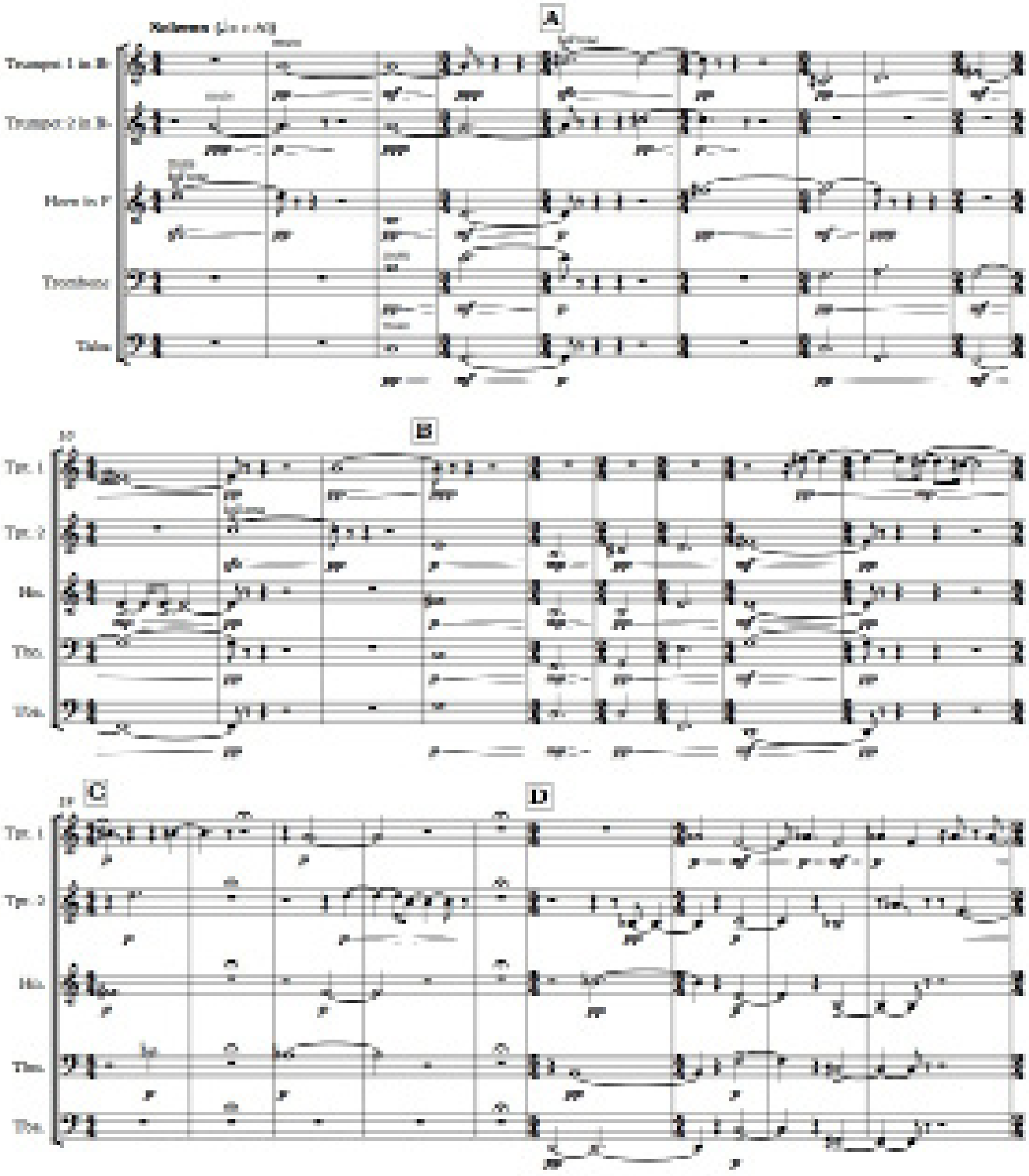

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

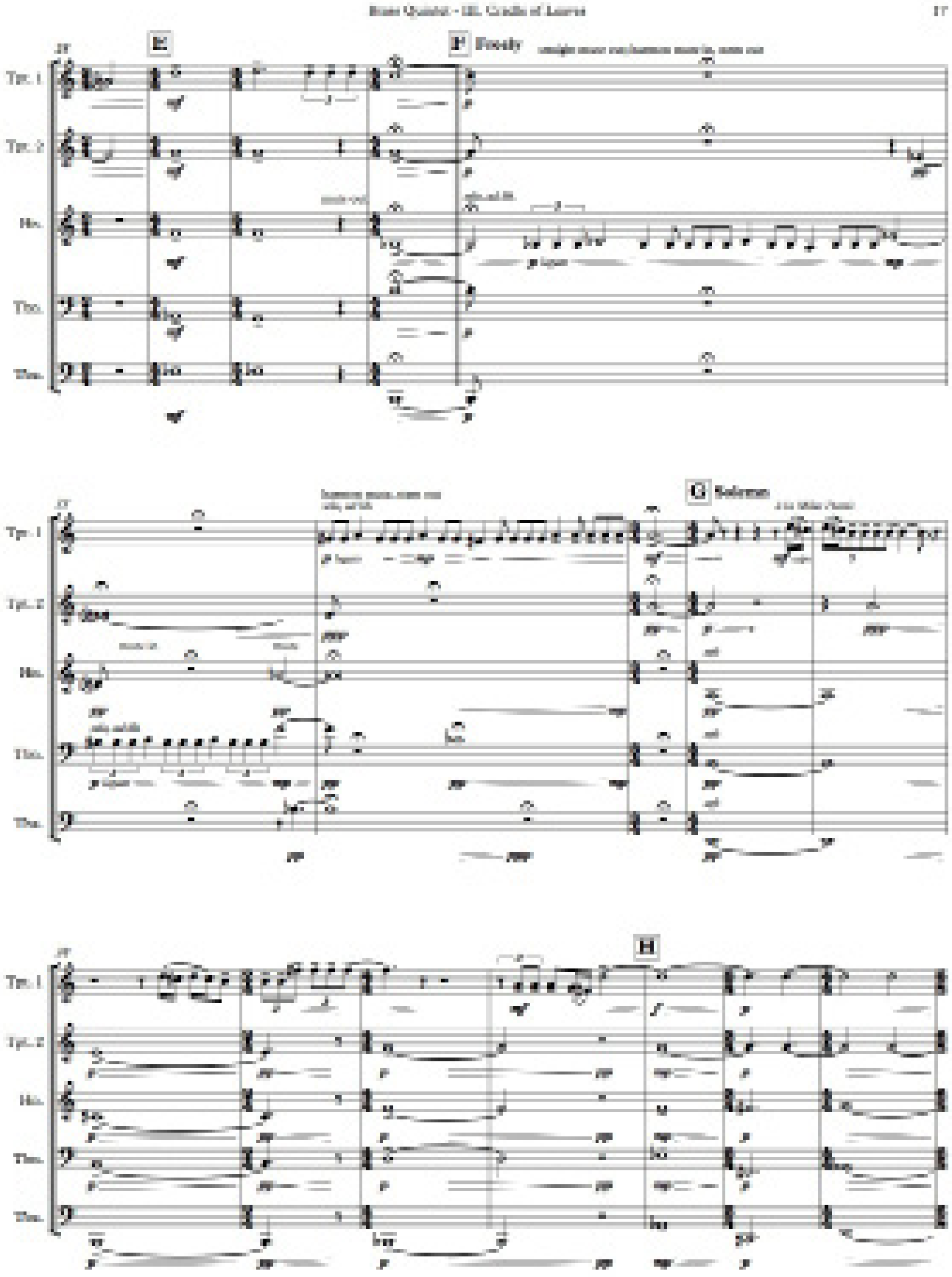

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

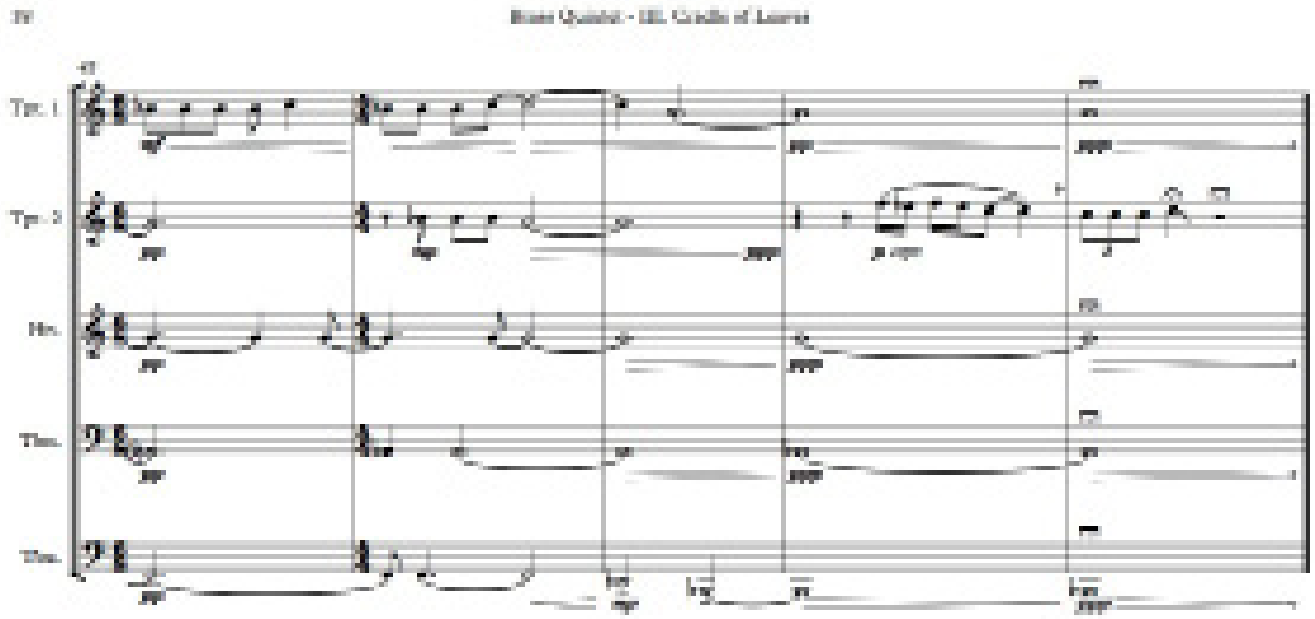

Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.


D
Tpt. 1 repeats 4-5x, rhythmic pulse
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.

III. Cradle of Leaves




Brass Quintet - III. Cradle of Leaves
17
E
F Freely
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.
G Solemn
H


Brass Quintet - III. Cradle of Leaves
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tba.