
Brass Quintet (2015)

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Class of 2017, Music



2

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.

BRASS QUINTET

I. Cage of Birds Fly Away

Aaron Israel Levin
(2015)

Prologue $\text{♩} = c. 160$

Trumpet 1 in Bb

Trumpet 2 in Bb

Horn in F

Trombone

Tuba

Tpt. 1

Tpt. 2

Hrn.

Tbn.

Tba.

Tpt. 1

Tpt. 2

Hrn.

Tbn.

Tba.

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Musical score for measures 10-16. The score is for five instruments: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hr.), Trombone (Tbn.), and Bass (Bca.). Measure 10 is marked with a box containing the number 10. Measure 15 is marked with a box containing the number 15. The music features complex rhythmic patterns and dynamics such as *pp*, *f*, and *mf*.

Musical score for measures 17-20. The score is for five instruments: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hr.), Trombone (Tbn.), and Bass (Bca.). Measure 17 is marked with a box containing the number 17 and the word "Poco". Measure 19 is marked with a box containing the number 19 and the word "Agitated". The music includes dynamic markings like *pp*, *f*, and *mf*, and performance instructions such as "with attack from 17th" and "with attack from 19th".

Musical score for measures 21-24. The score is for five instruments: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hr.), Trombone (Tbn.), and Bass (Bca.). The music consists of dense, rhythmic patterns across all instruments, with dynamic markings such as *pp*, *f*, and *mf*.

Stress Quintet - I. Gage of Work: Fly Away

II

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

F *Allegro, Bass* (♩ = c. 160)

not included in op. 1. middle of band

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

G

more confidence in line, don't lose on change of chord later side
no sustained notes
pp

H

no notes
pp

Steve Quince - Cage of Birds Fly Away

The first system of the musical score features five staves: Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hr.), Trombone (Tbn.), and Tuba (Tba.). The Horn part begins with a melodic line starting on a middle C, moving up stepwise with eighth-note patterns. The Tuba part provides a bass line with a prominent eighth-note pattern. Dynamic markings include *mf* and *ff*. A performance instruction above the Tuba staff reads "strong, neutral, flexible tone".

The second system continues the piece and includes a section marked "Applaud (c. 110)". The Horn part has a rest indicated by "-----". The Tuba part has a rest indicated by "o". The Trumpet and Trombone parts feature more complex rhythmic patterns, including sixteenth-note runs. Dynamic markings include *mf*, *ff*, and *mf*. Performance instructions include "staccato" and "pizzicato".

The third system continues the musical development. The Horn part has a rest indicated by "-----". The Tuba part has a rest indicated by "o". The Trumpet and Trombone parts continue with intricate rhythmic patterns. Dynamic markings include *mf* and *ff*. A performance instruction at the end of the system reads "p rub -".

Musical score for measures 22-26. The score is for five instruments: Trumpet 1, Trumpet 2, Horn, Trombone, and Tuba. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4. The music features complex rhythmic patterns with many beamed notes and rests. Dynamics include *mf* and *f*. There are some performance markings like *rit.* and *tr.*

Musical score for measures 27-31. The score is for five instruments: Trumpet 1, Trumpet 2, Horn, Trombone, and Tuba. The key signature has one flat and the time signature is 4/4. Measure 27 is marked with a box labeled **K** and the instruction "Rehearsed, first time (meas. 14)". Measure 28 is marked with a box labeled **L** and the instruction "Rehearsed (meas. 14)". There are various dynamics such as *mf*, *f*, *pp*, and *ppp*. A box at the bottom of the Tuba part contains the instruction "same, repeat, double repeat, repeat, double and triple first" with a corresponding musical notation. The Tuba part has a dotted line indicating a continuation from a previous page.

Musical score for measures 32-36. The score is for five instruments: Trumpet 1, Trumpet 2, Horn, Trombone, and Tuba. The key signature has one flat and the time signature is 4/4. Measure 32 is marked with a box labeled **L** and the instruction "Rehearsed (meas. 14)". The music continues with complex rhythmic patterns and dynamics including *mf*, *f*, and *pp*. The Tuba part has a dotted line indicating a continuation from a previous page.

M Depressed, head fixed ($\text{♩} = \text{c. 100}$) **mezzo.**
return to *Andante* from each dir. **N** Agitated ($\text{♩} = \text{c. 100}$)

normal, sustained, accidentals, accents, notes, and articulations

ppp object searching

no notes

ppp object searching

Musical score for five instruments: Tpt. 1, Tpt. 2, Hr., Trbn., and Tbn. The score shows a sequence of notes and rests across four measures. Dynamics include *p*, *mf*, and *f*. There are also markings for "trills" and "pizz."

total = 10-12"

trills, flutters, multiple accents, accents, various multi-beat drum hits

trills, flutters, multiple accents, accents, various and double drum hits

trills, flutters, multiple accents, accents, various and double drum hits

pizz. effect resulting

pizz. effect resulting

pizz. effect resulting

Musical score for five instruments: Tpt. 1, Tpt. 2, Hr., Trbn., and Tbn. This section features a "total = 10-12\"

II. It Could End Reaching for the Sun

Crescendo G = c. mb *Powerful G = c. mb* *Crescendo G = c. mb*

Trombone 1 in B-
ppp legato marching
mf
ppp legato

Trombone 2 in B-
ppp legato marching
mf
ppp legato

Horn in F
mf
mf

Trombones
ppp legato
mf
mf

Tuba
mf
mf
f

Powerful G = c. mb

Trpt. 1
mf
mf
mf
mf

Trpt. 2
mf
mf
mf
mf

Horn
mf
mf
mf
mf

Tbn.
mf
f
mf
mf

Tbn.
mf
f
mf
mf

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

mf *ppp* *mf* *ppp* *mf* *ppp*

A Chromatic (G.M.A. 10) *c. 8-10"*

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

II Fingering (G.M.A. 10)

III

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

Hand, with appropriate accompaniment from organ, guitar, piano, strings, etc. with generally large note values, and chromaticism, rapid in measure

27
 Trt. 1
 Trt. 2
 Ho.
 Tbn.
 Tba.

C *Diminuendo* (p. 10)

2. 1-7"

Start, soft, aggressive, unaccompanied (trumpets, trombones, tubas, with possible lower brass values and unaccompanied upper brasses)

Trt. 1
 Trt. 2
 Ho.
 Tbn.
 Tba.

A pause, for eye II only (p. 10)

The 2nd staff is read as

D

Trp. 1 *Trp. 1 repeats 4-5x, continue notes*

Trp. 2 *play in sequence, first, only repeating last repetition/continuing notes from tempo, growing, stable, etc. (practice to repeat a set notes)*

Hr. *play in sequence, first, only repeating last repetition/continuing notes from tempo, growing, stable, etc. (practice to repeat a set notes)*

Tbn. *play in sequence, first, only repeating last repetition/continuing notes from tempo, growing, stable, etc. (practice to repeat a set notes)*

Tba. *play in sequence, first, only repeating last repetition/continuing notes from tempo, growing, stable, etc. (practice to repeat a set notes)*

III. Cradle of Leaves

Measures 1-4 A

This system contains the first four measures of the piece. It features five staves: Trumpet 1 in B, Trumpet 2 in B, Horn in F, Trombone, and Tuba. The music is in 3/4 time and begins with a key signature of one flat. The first measure is marked 'mezzo' and contains a whole note chord. The second measure is marked 'p' and contains a half note chord. The third measure is marked 'p' and contains a half note chord. The fourth measure is marked 'p' and contains a half note chord. The notation includes various dynamics and articulation marks.

Measures 5-8 B

This system contains measures 5 through 8. It features five staves: Trp. 1, Trp. 2, Hrn., Tbn., and Tba. The music continues in 3/4 time. Measure 5 is marked 'p' and contains a half note chord. Measure 6 is marked 'p' and contains a half note chord. Measure 7 is marked 'p' and contains a half note chord. Measure 8 is marked 'p' and contains a half note chord. The notation includes various dynamics and articulation marks.

Measures 9-12 C D

This system contains measures 9 through 12. It features five staves: Trp. 1, Trp. 2, Hrn., Tbn., and Tba. The music continues in 3/4 time. Measure 9 is marked 'p' and contains a half note chord. Measure 10 is marked 'p' and contains a half note chord. Measure 11 is marked 'p' and contains a half note chord. Measure 12 is marked 'p' and contains a half note chord. The notation includes various dynamics and articulation marks.

27 **E** **F** *Fiery* *single note melismas starting, ends out*

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

32 *single note melismas* *only 1st Trp.* **G** *Solemn* *2nd Trp. / Horn*

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

37 **H**

Trp. 1
Trp. 2
Hrn.
Tbn.
Tba.

The image shows a musical score for a Brass Quintet, specifically the third movement, "Circle of Lauros". The score is arranged in five staves, labeled from top to bottom as Trp. 1, Trp. 2, Horn, Tromb., and Tuba. The music is written in 2/4 time and features a variety of dynamics, including *pp*, *ppp*, and *fff*. The Trp. 1 part begins with a melodic line in the first measure, which is then taken up by the Trp. 2 in the second measure. The Horn part provides a harmonic accompaniment with sustained notes. The Tromb. and Tuba parts play a rhythmic pattern of eighth notes. The score concludes with a final measure where all instruments play a sustained chord.