

and everything in between
for brass quintet

Michael Boyd
2018

Performance Instructions

Basic Information

This piece is for brass quintet: two trumpets, horn, trombone, and either bass trombone or tuba. The trombone part can be performed by either a tenor or bass trombone. Separate parts are provided for bass trombone and tuba – only one, not both, of these parts should be used. Trumpet parts are notated in C and assume the use of C trumpets. If Bb trumpets are used, performers should transpose so that notated and sounding pitches match *with one exception*: the lowest line of Section I (pedal tones, described below) should *not* be transposed so that the two trumpets collectively make use of all seven available pedal tones. The horn part is notated in F throughout.

The piece is comprised of three larger sections that are labeled using Roman numerals (I, II, III). Trumpet and horn parts consist of only three pages – one page per section. The trombone, bass trombone, and tuba parts consist of five pages – Section II is three pages long for these instruments.

Section I

The quintet should begin Section I at the same time, though the precise start need not be strictly coordinated. All performers have parts that are similarly structured. Each part features five staves that are associated with different modes of performance: 1) playing normally, with ♯ indicating a tone that is ¼ step sharp and ♯ indicating a tone that is ¾ step sharp; 2) playing half-valved notes, with approximate pitch notation corresponding to each instrument's range (it is assumed that a tenor trombonist will have an F-attachment – if that is not the case the effect can be approximated using any means such as embouchure or mouthpiece adjustment, use of spit valve, etc.); 3) graphically notated glissandi whose staff placement will suggest approximate pitch reference points (any glisses that cross overtone breaks should be smoothed to the greatest degree possible); 4) singing through the instrument, with approximate pitch notation corresponding to each player's vocal range; and 5) playing pedal tones normally, to the best of each player's ability. Each staff line features five events that are separated by barlines.

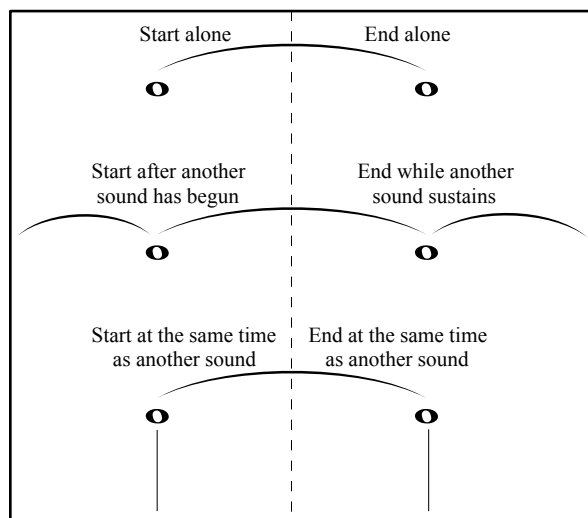
This section is performed by following the five different colored paths (red, yellow, green, blue, purple) from left to right. Players navigate all five colored paths three or four times, and perform the paths in the orders specified in the box at the bottom of the page. The orderings are labeled using letters – A, B, C, and (in some cases) D – and should be performed in alphabetical order. Each ordering is associated with a different approximate event duration, ranging from 1-4". Performers move from one event to the next more or less continuously, though brief, breath-length breaks between events are permissible.

After performing all of the orderings listed at the bottom of the page (A-C or A-D), players should hold the tone found to the right of the page, sneaking breaths as necessary. Once all quintet members are playing their respective tones, the ensemble should hold the resulting chord for 5-8". After holding the chord for more than 5" but less than 8", players should individually leave the chord and move on to Section II.

Section II

The ensemble is split into two parts in the second section: upper (trumpets, horn) and lower (trombone and bass trombone/tuba). Each sub-ensemble operates independently of the other.

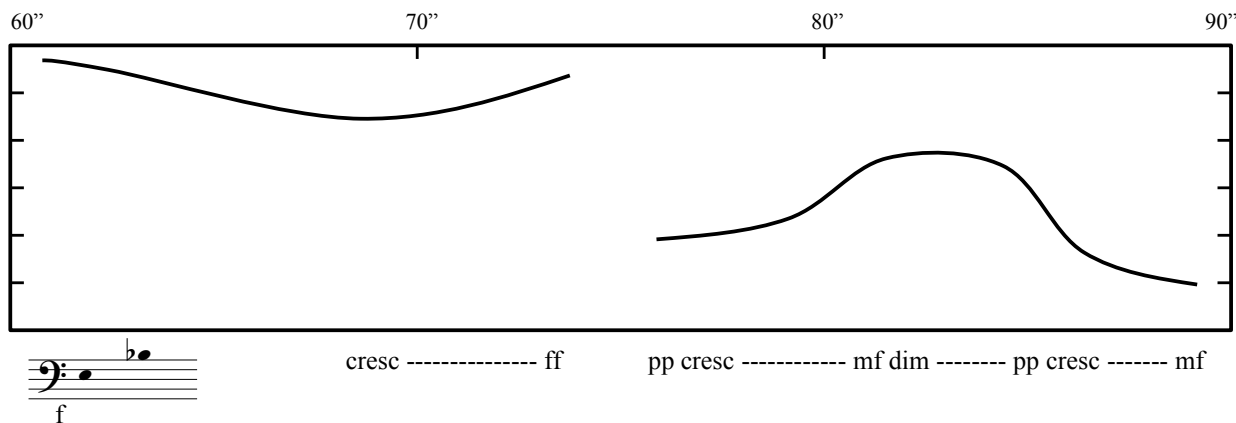
Trumpets and Horn: In Section II, both trumpets use straight mutes and all three instruments play at an approximately mezzo forte dynamic level. Players' parts consist of nine events arranged in a satellite configuration, each of which is a single tone. The events may be played in any order and at any time, though specific notations govern when a player may begin and end each event as summarized by the following chart (which is also printed in the lower left corner of the performance parts):



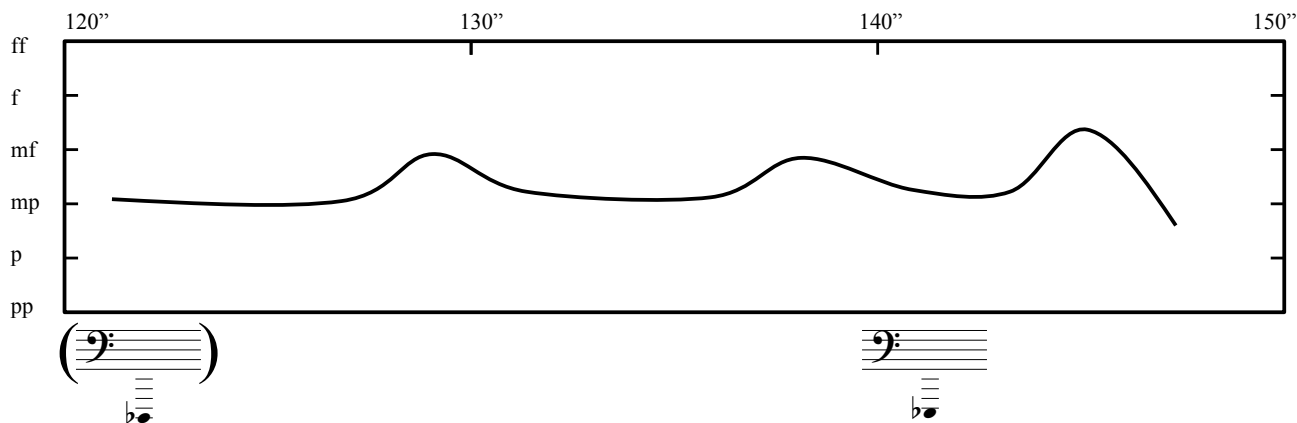
Thus the actions of the other two players affect when one can begin and end certain events (*note that the actions of the trombone and bass trombone/tuba should not be used for this purpose*). Each player should attempt to perform all nine events on their page. If circumstances make this impossible, it is permissible to omit a few events. Additionally, if one is holding a tone and it becomes apparent that the required ending cue will likely not appear, that event may be ended with a gradual decrescendo to nothing. After performing all nine events, or all of the events that are possible given the particular performance circumstances, players should be silent. Once the entire quintet is silent, all players should move on to Section III.

Trombone and Bass Trombone/Tuba: The trombone and bass trombone/tuba parts span three pages, each of which contains two systems of graphic notations. All parts last for approximately three minutes and have time notated along the x-axis of each system at ten second intervals. Each system thus has a duration of thirty seconds.

The trombone part, a portion of which is reproduced below, is comprised entirely of glissandi. The y-axis plots pitch for the partial indicated below the graph: first (slide) position is associated with the top of the graph, seventh position with the bottom, and positions two through six indicated by the five tick marks found at either end of the system. Dynamics are indicated using traditional notations just below the graphic portion of each system. The player thus approximates the contour of the curved lines with the trombone slide over the indicated durations, sneaking breaths if necessary and making any notated dynamic changes.



The bass trombone/tuba part, a portion of which is reproduced below, is comprised of a series of sustained low tones with significant dynamic variation. Performed tones are indicated below each system (parentheses are used if the same tone spans multiple systems). The y-axis plots dynamic levels, with the top of the graph indicating fortissimo and the bottom pianissimo. Intermediary dynamic levels (p-f) are indicated by tick marks found at each end of the graph. The player thus sustains the notated pitches while approximating the contour of the curved lines with dynamic variations, sneaking breaths as necessary.



After performing all six systems, the trombonist and bass trombonist/tubist should be silent. Once the entire quintet is silent, all players should move on to Section III.

Section III

The quintet should begin Section III at approximately the same time (as with previous sections, initiation need not be strictly coordinated). Each quintet member repeatedly plays the tone Eb, with each tone sustaining for 3-6". The tone should be played between twenty and fifty times, and no two repetitions should be exactly the same. Each new tone should differ from the previous by modifying (only) one of the following parameters: pitch (microtonal adjustments no more than one half-step above or below the notated pitch); vowel (ee-eh-ah-o-oo); attack; and dynamic envelope shape (static or changing, range p-f). After performing at least twenty repetitions of the tone (with variations), players should individually move on to the pitch found at the right of the page when either 1) all of the possible variations using the aforementioned parameters have been performed or 2) fifty variations have been

performed. Once the entire quintet is playing the tones found at the right of the page, they should hold the resulting chord for 8-12” and then individually fade to nothing.

Performance Parts

and everything in between

Trumpet I

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

Small glissandi (approx. pitch), pp-p

Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

Play normally, pp-p

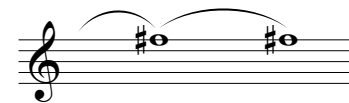
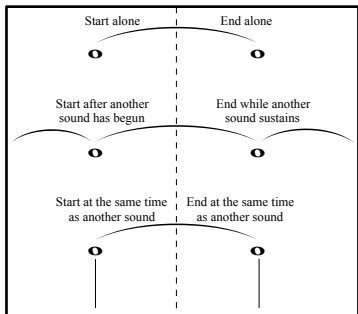
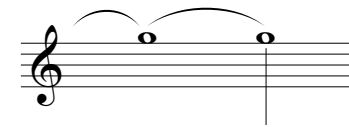
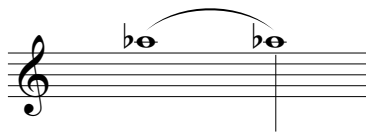
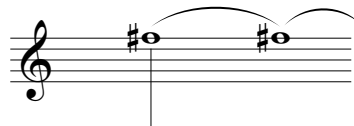
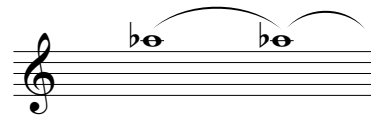
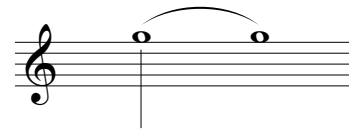
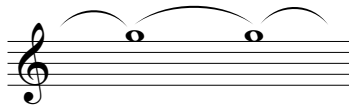
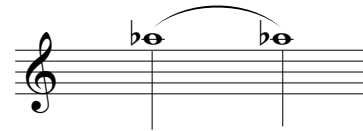
mf

A: ~ 4"/event	B: ~ 2"/event	C: ~ 1"/event	D: ~ 1"/event
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

With straight mute, ~mf



II



Trumpet I

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)

and everything in between

Trumpet II

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

Small glissandi (approx. pitch), pp-p

Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

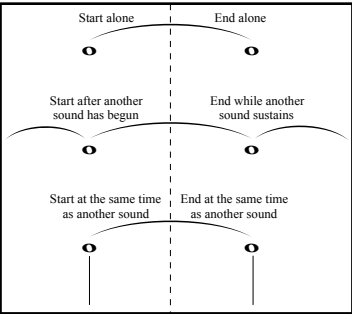
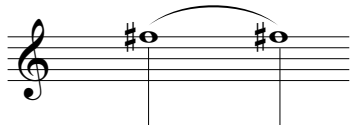
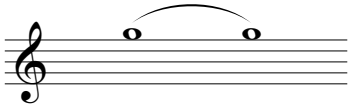
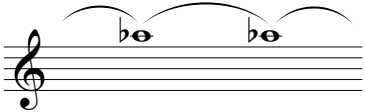
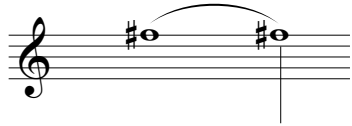
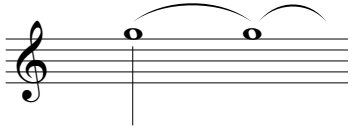
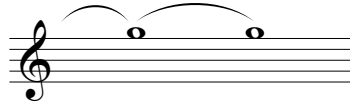
Play normally, pp-p

mf

A: ~ 3 rd /event	B: ~ 3 rd /event	C: ~ 2 nd /event

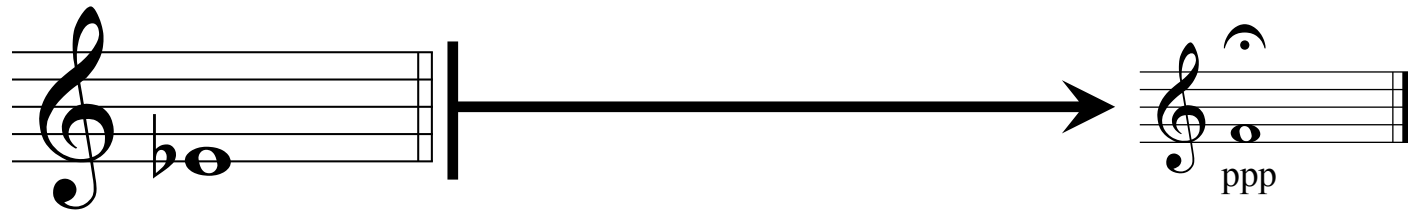
With straight mute, ~mf

II



Trumpet II

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)

and everything in between

Horn

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

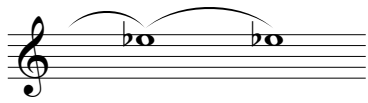
Small glissandi (approx. pitch), pp-p

Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

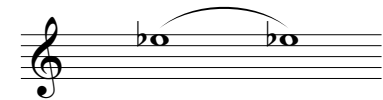
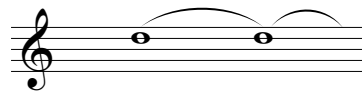
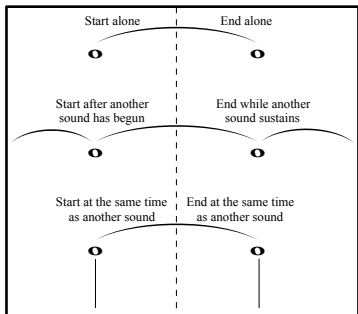
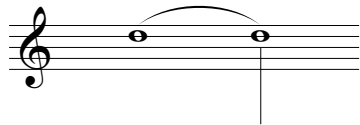
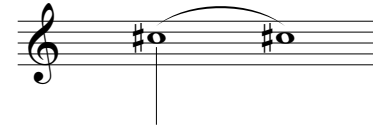
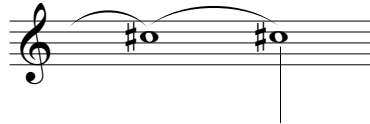
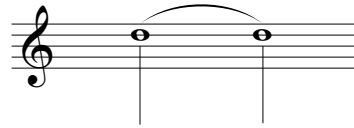
Play normally, pp-p

A: ~ 2"/event	B: ~ 3"/event	C: ~ 2"/event	D: ~ 1"/event
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

~mf

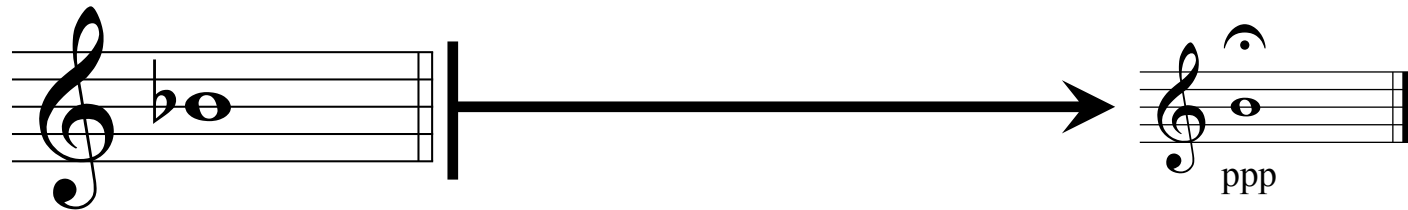


II



Horn

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)

and everything in between

Tenor Trombone

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

Slide glissandi (approx. pitch), pp-p

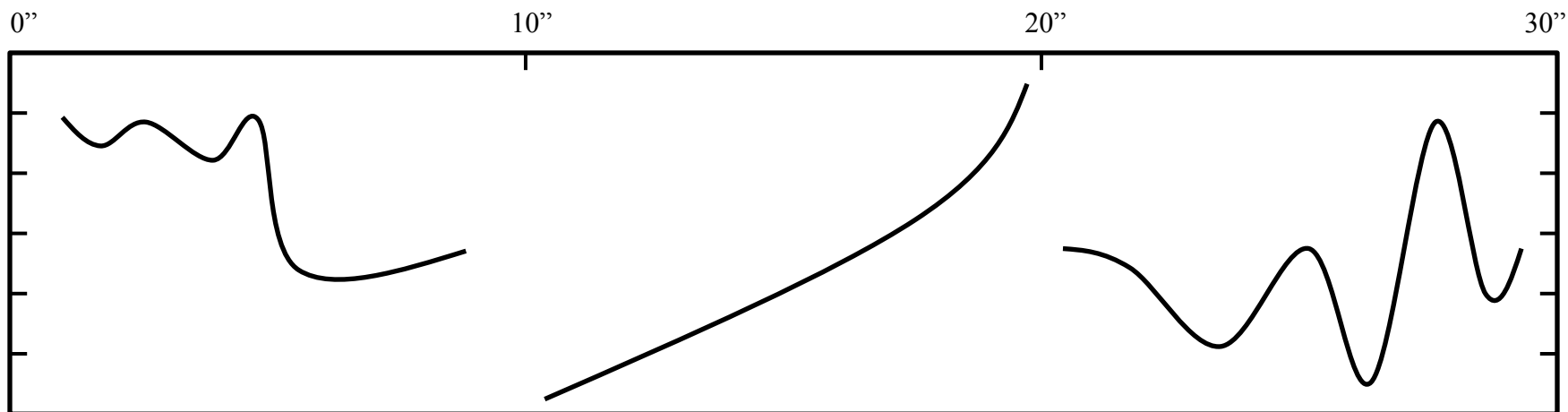
Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

Play normally, pp-p

mf

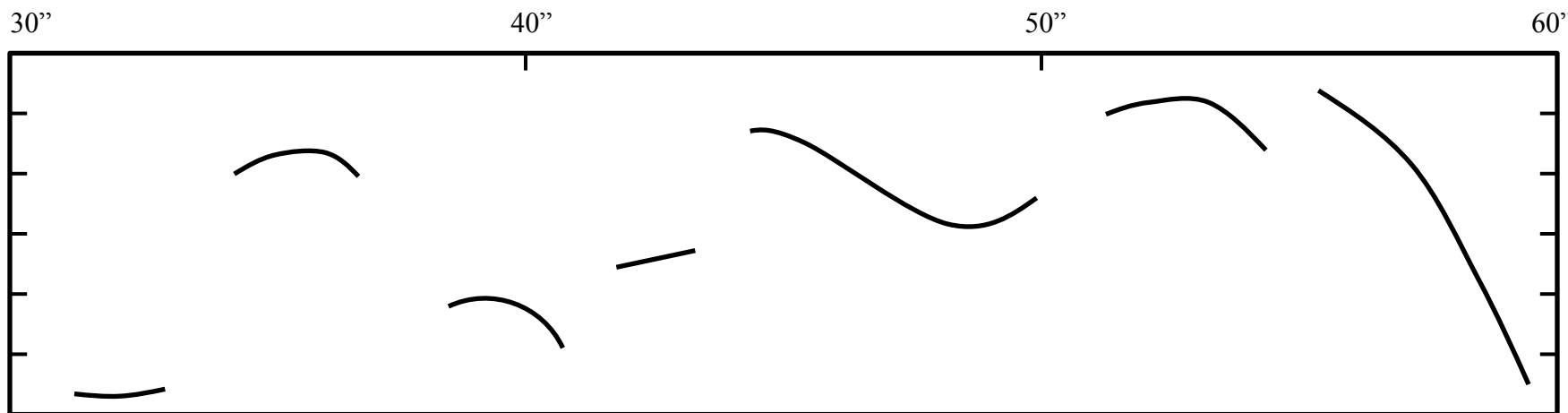
A: ~ 3"/event	B: ~ 2"/event	C: ~ 2"/event	D: ~ 1"/event
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—
—	—	—	—

II



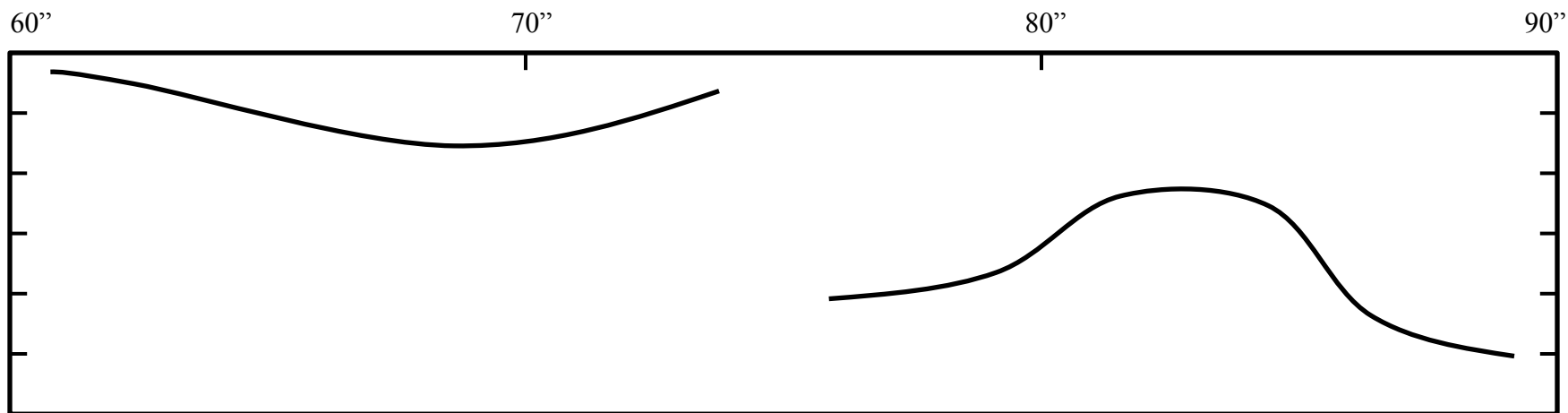
Musical notation for the first section of Tenor Trombone II, showing a bass clef and two notes on a five-line staff. The first note is on the second line (G2) and the second note is on the third line (B2). The dynamic marking *mp* is written below the staff.

cresc ----- f mf



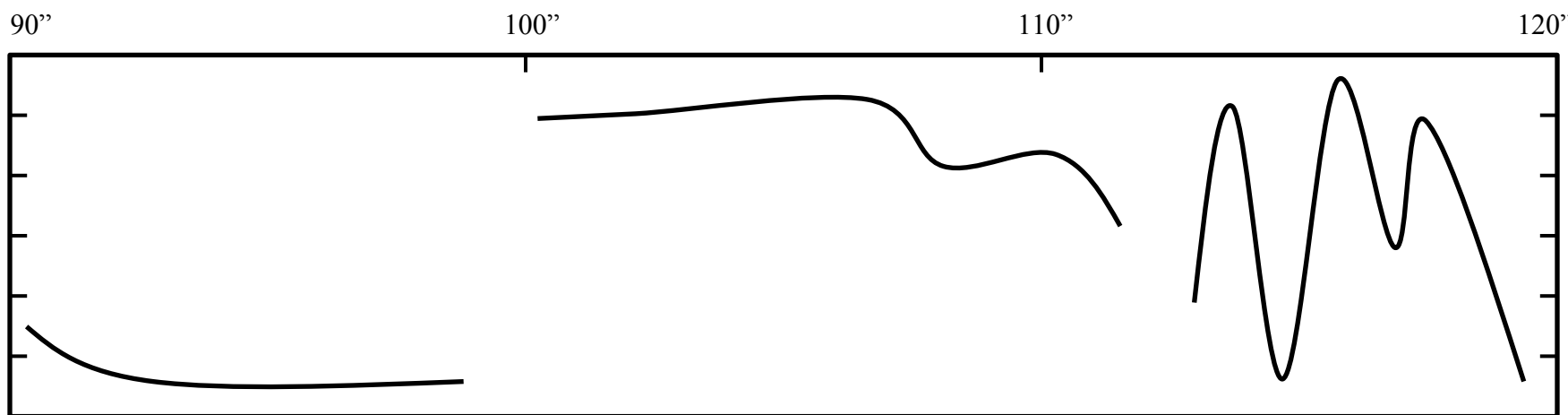
p mp cresc ----- ff mp ff dim ----- pp

Tenor Trombone



Musical notation in bass clef showing two notes: a whole note G2 (one flat) and a quarter note G3 (one flat). The dynamic marking 'f' is below the staff.

cresc ----- ff pp cresc ----- mf dim ----- pp cresc ----- mf

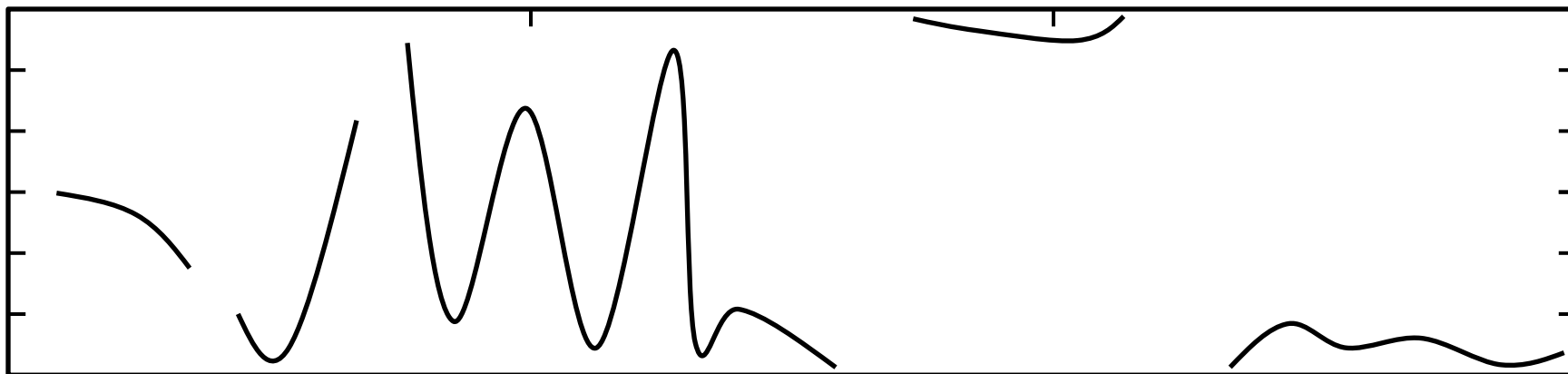


Musical notation in bass clef showing two notes: a whole note G2 (one flat) and a quarter note G3 (one flat). The dynamic marking 'p' is below the staff.

dim - ppp ff

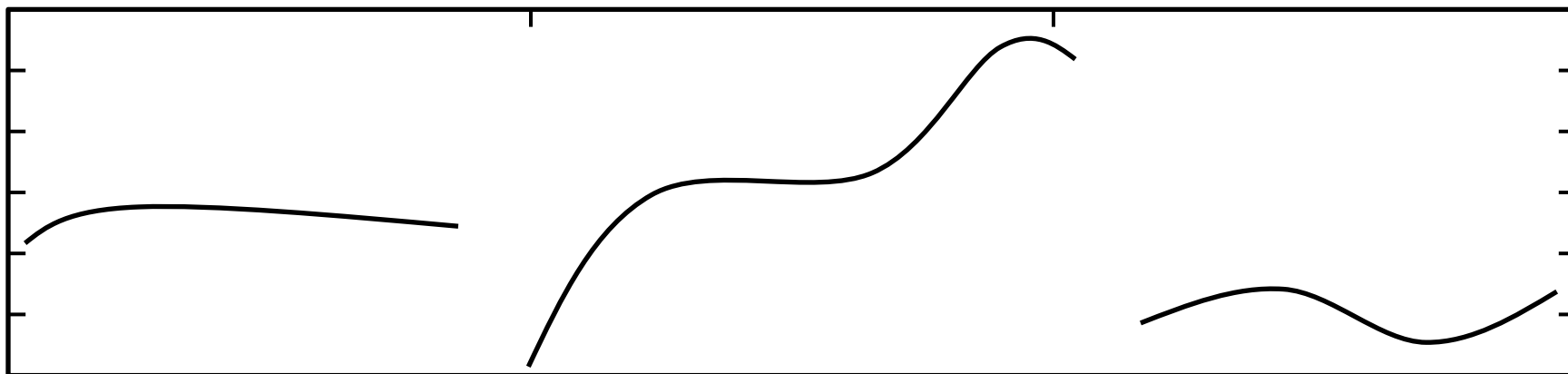
Tenor Trombone

120" 130" 140" 150"



cresc ----- ff mf ff dim ----- p

150" 160" 170" 180"

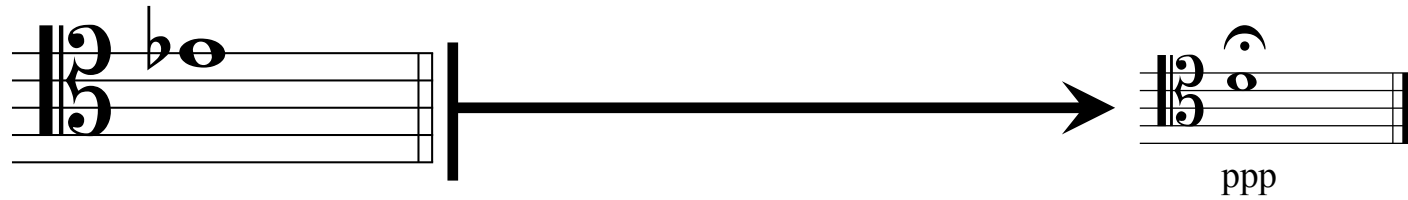


f dim ----- mp pp cresc --- ff dim --- pp cresc ----- ff mf dim ----- ppp

S
I
L
E
N
C
E

Tenor Trombone

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)

Tenor Trombone

and everything in between

Bass Trombone

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

Slide glissandi (approx. pitch), pp-p

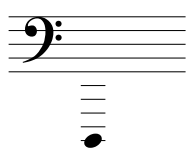
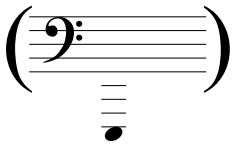
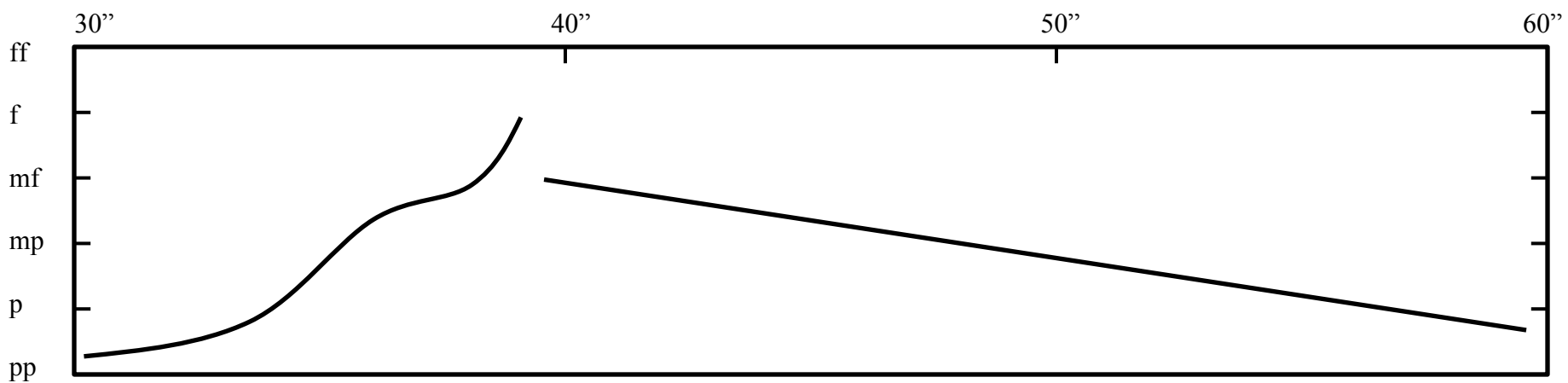
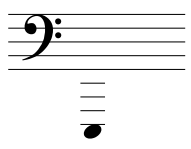
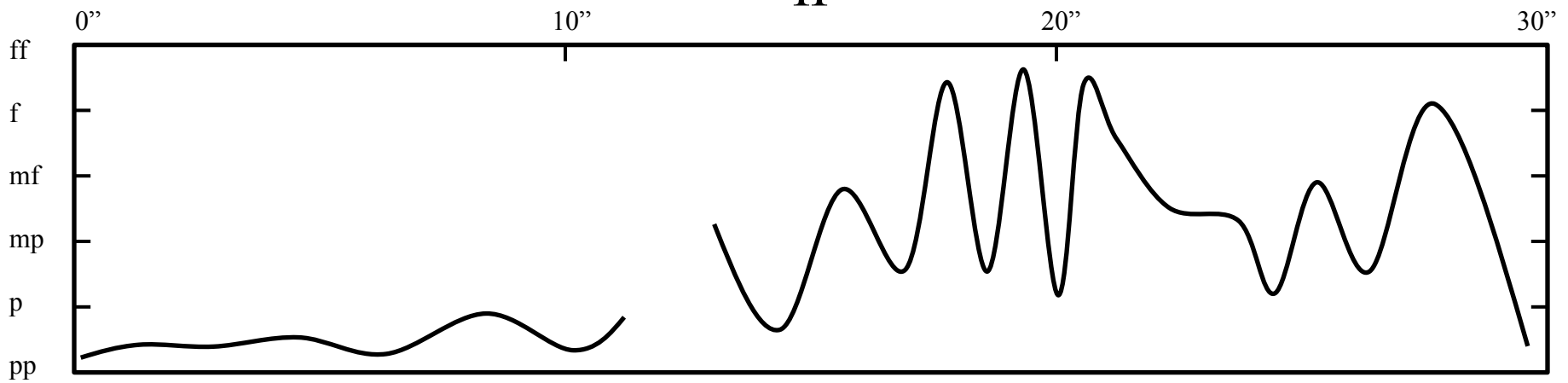
Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

Play normally, pp-p

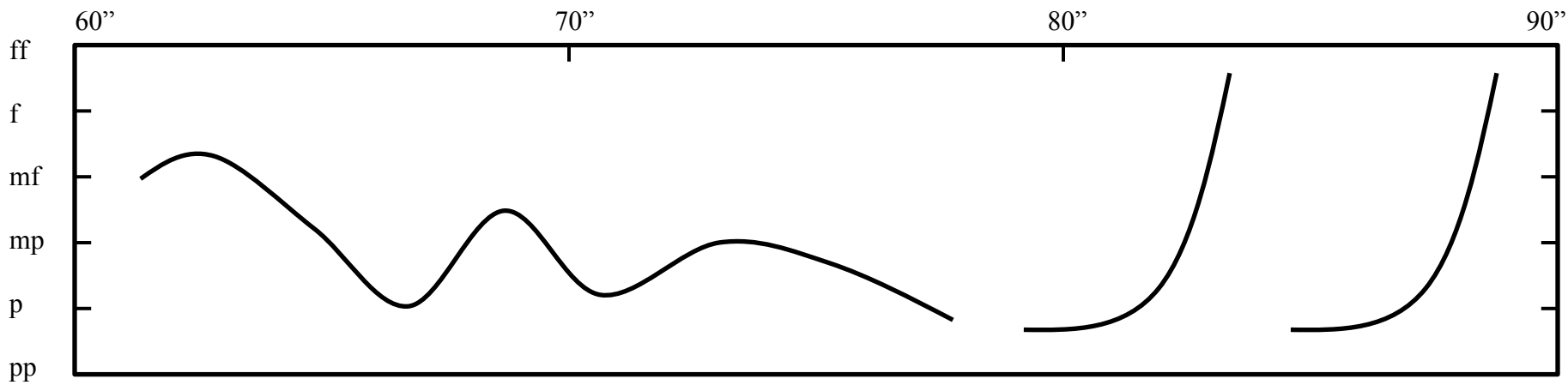
A: ~ 4"/event	B: ~ 3"/event	C: ~ 1"/event

mf

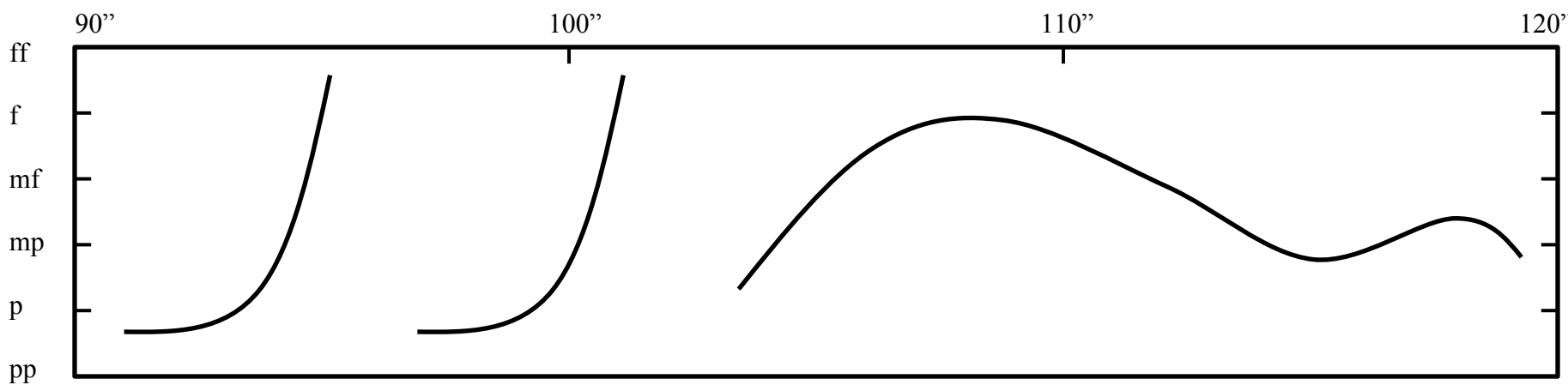
II



Bass Trombone



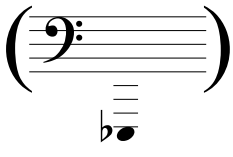
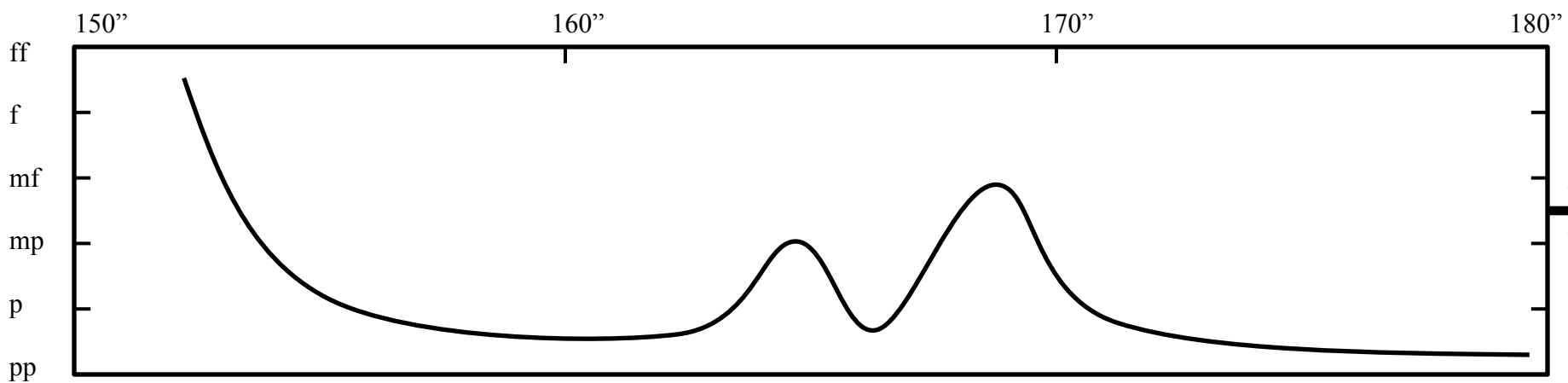
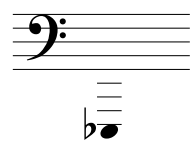
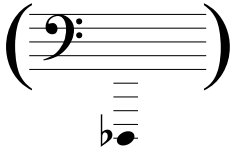
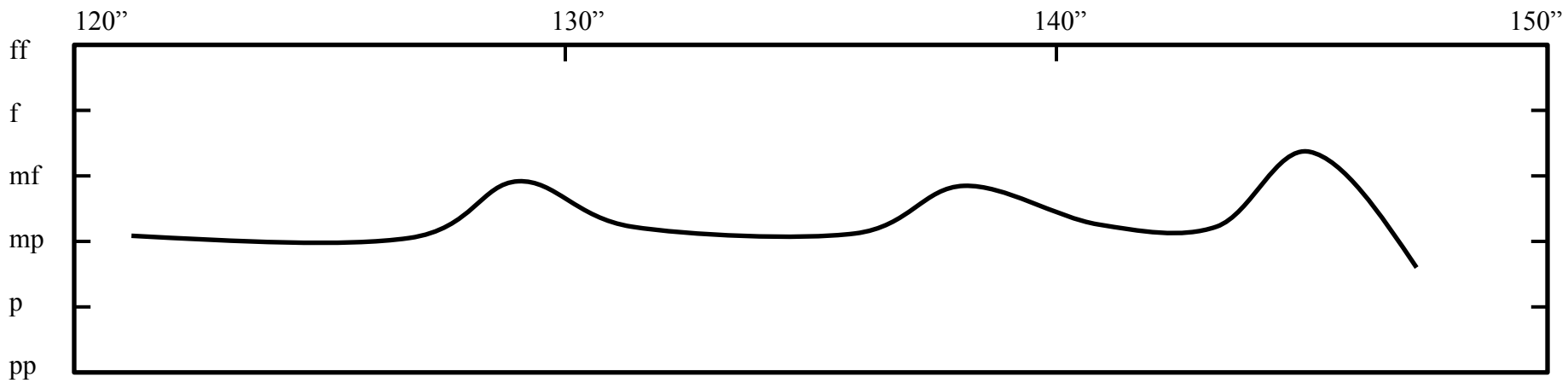
Musical notation for the first section of the Bass Trombone part, showing a bass clef and a single note on the second line (B1).



Musical notation for the first part of the second section of the Bass Trombone part, showing a bass clef and a single note on the second line (B1) enclosed in parentheses.

Musical notation for the second part of the second section of the Bass Trombone part, showing a bass clef and a single note on the second line (B1) with a flat sign (Bb1).

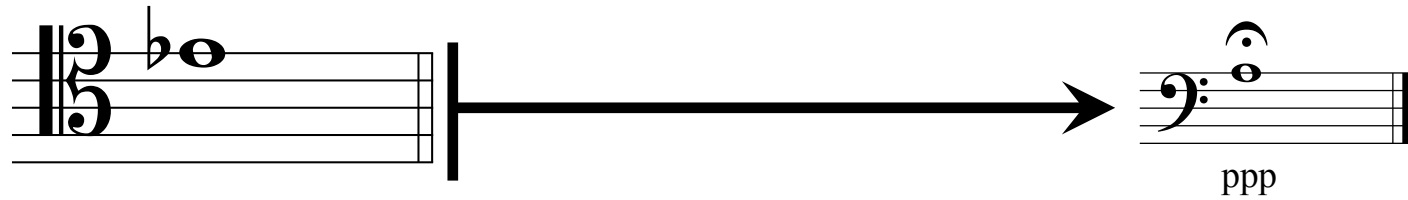
Bass Trombone



S
I
L
E
N
C
E

Bass Trombone

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)

and everything in between

Tuba

Michael Boyd

I

Play normally, mp-mf

Half-valve (approx. pitch), pp-p

Small glissandi (approx. pitch), pp-p

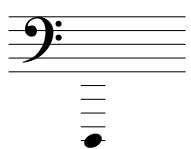
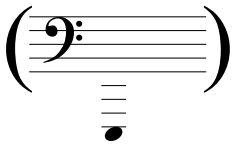
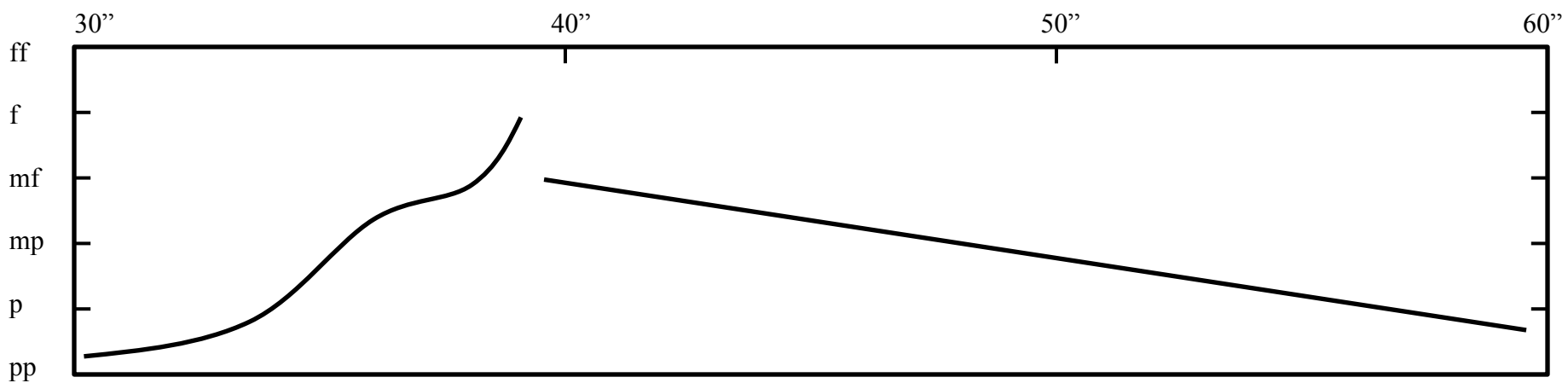
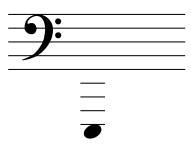
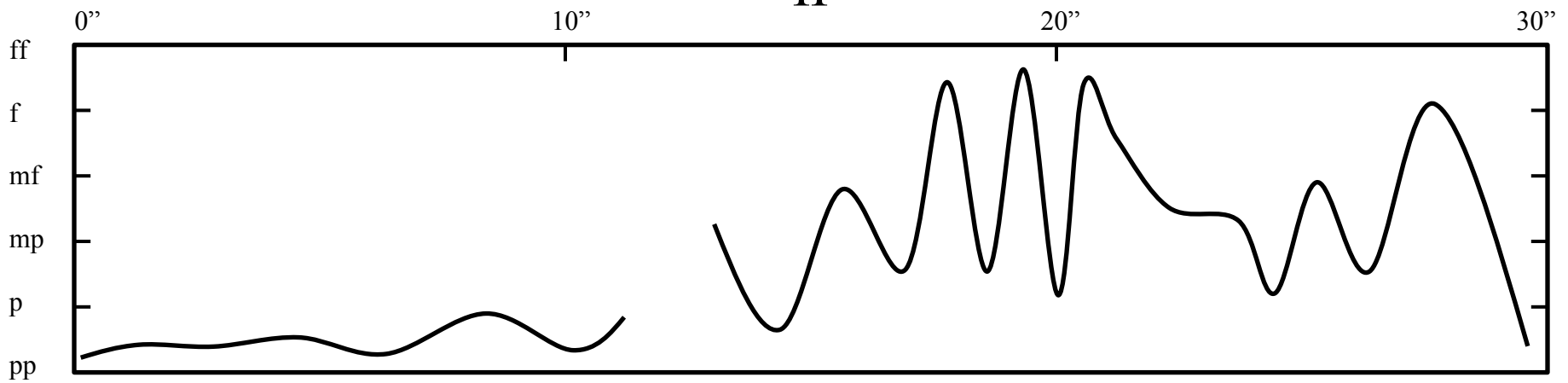
Sing through instrument (approx. pitch, relative to individual vocal range), pp-p

Play normally, pp-p

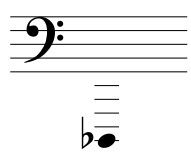
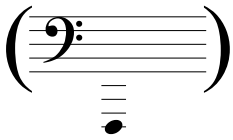
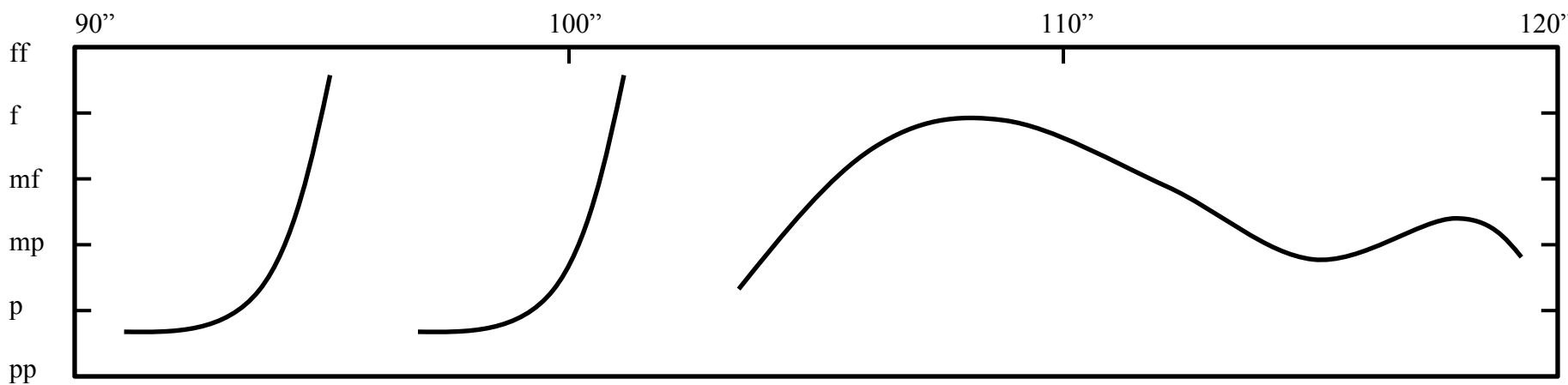
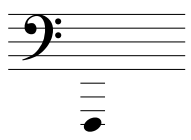
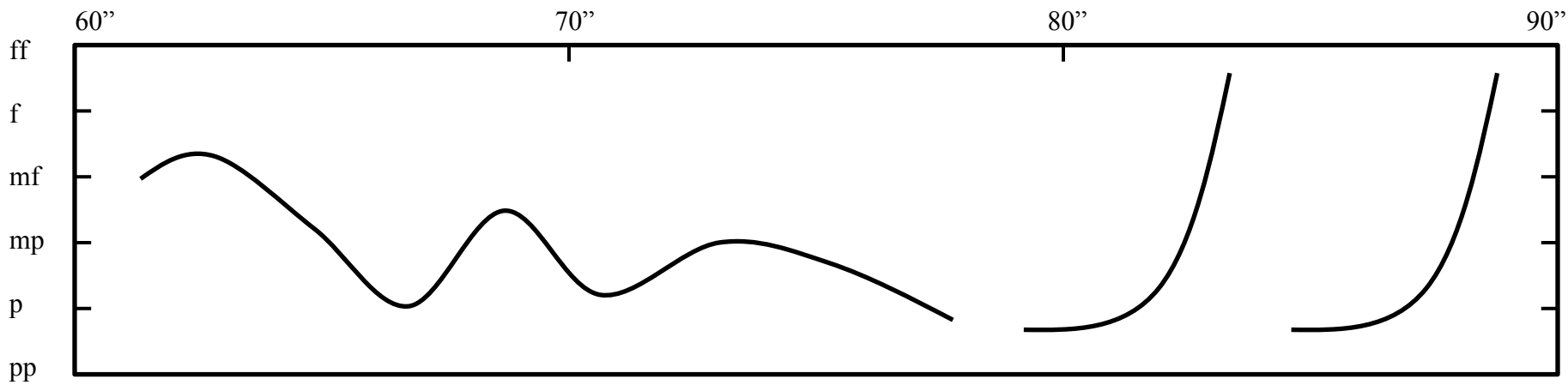
mf

A: ~ 4"/event	B: ~ 3"/event	C: ~ 1"/event

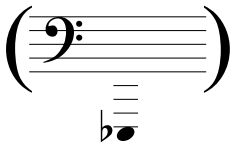
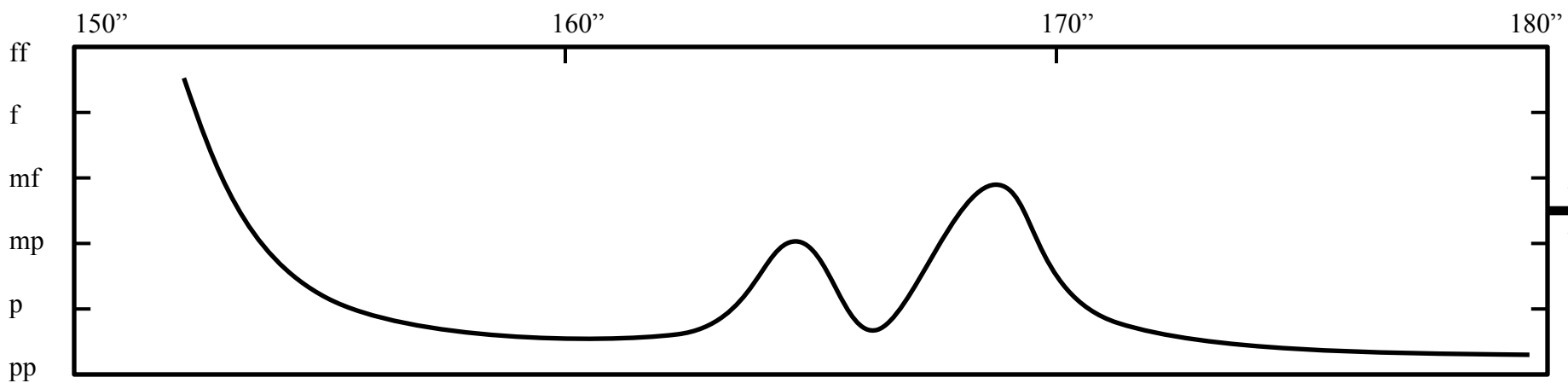
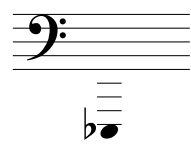
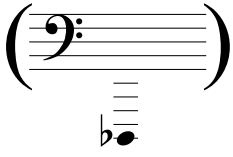
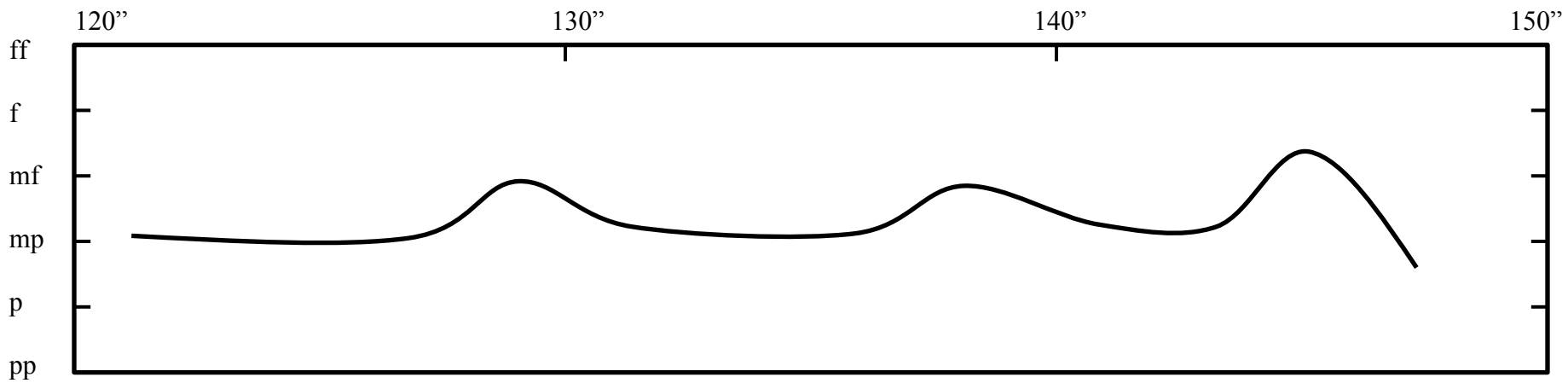
II



Tuba



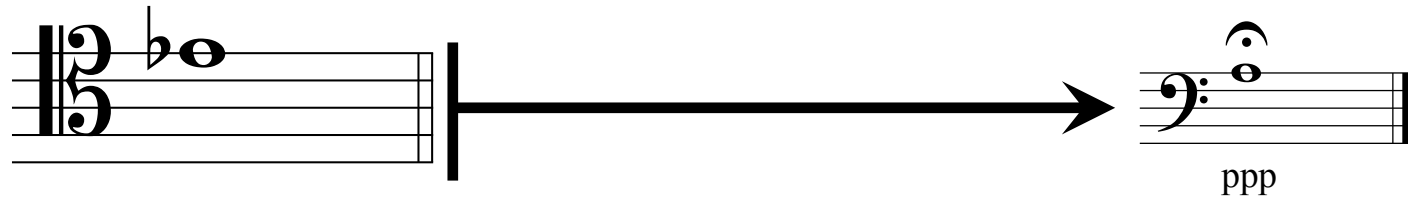
Tuba



S
I
L
E
N
C
E

Tuba

III



- Sustain for ~ 3-6"
- Repeat at least 20 times (50 max)
- No two repetitions should be exactly the same
- Each new repetition should differ from the previous by modifying (only) one of the following parameters:
 - Pitch (microtonal adjustments no more than one half-step above or below the notated pitch)
 - Vowel (ee-eh-ah-o-oo)
 - Attack
 - Dynamic envelope shape (static or changing, range p-f)