

Quintifications

for brass quintet

(D Trumpet, C Trumpet, F Horn, Trombone, Tuba)

by Mark Zuckerman
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Performance Note:

Accented notes should be sustained for their entire duration. In particular, the figure of an accent followed by a staccato (>.) should be played almost as if a slur connected the two notes.

transposed score

Quintifications

Mark Zuckerman

D Tpt. ♩ = 132

C Tpt.

F Hn.

Trb.

Tuba

(7)

D Tpt. ♩

C Tpt.

F Hn.

Trb.

Tuba

(13)

D Tpt.

C Tpt.

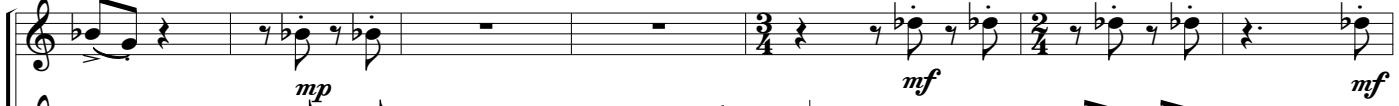
F Hn.

Trb.

Tuba

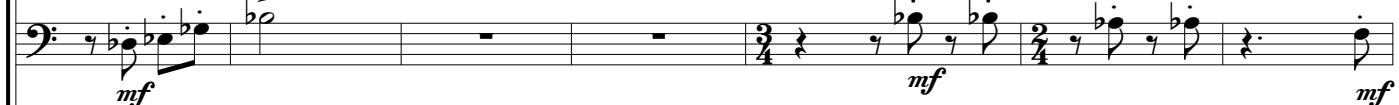
except for ties,
accidentals affect only the notes they precede
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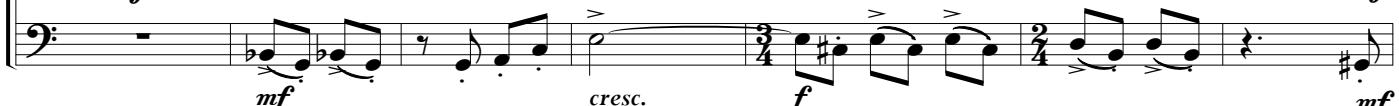
(19)

D Tpt. 

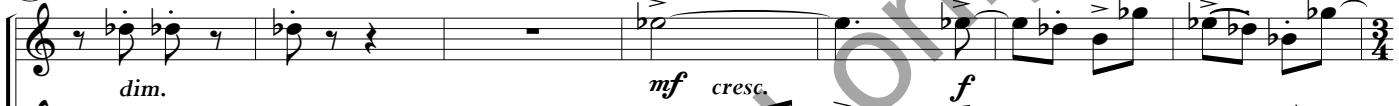
C Tpt. 

F Hn. 

Trb. 

Tuba 

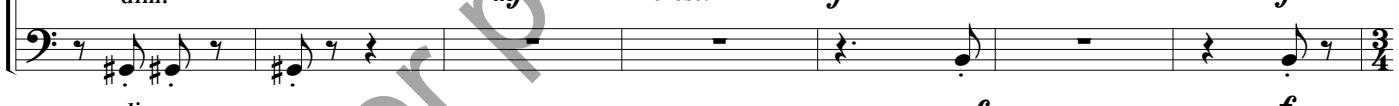
(26)

D Tpt. 

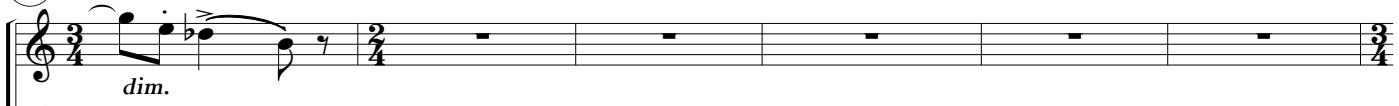
C Tpt. 

F Hn. 

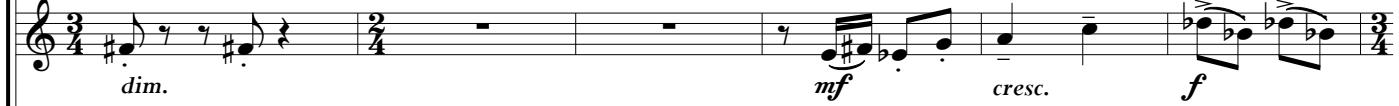
Trb. 

Tuba 

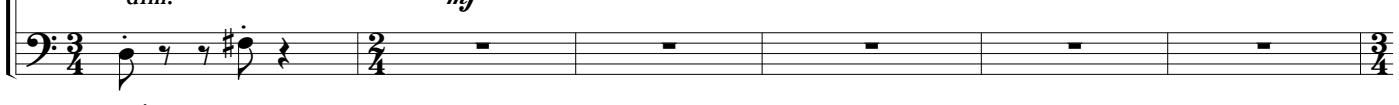
(33)

D Tpt. 

C Tpt. 

F Hn. 

Trb. 

Tuba 

(39)

D Tpt. *mf*

C Tpt. *mf* *cresc.*

F Hn. *mf* *cresc.*

Trb. *mf*

Tuba *mf* *f*

(44)

D Tpt. *mf* *cresc.* *ff*

C Tpt. *mf* *f* *ff* *mp*

F Hn. *f* *ff*

Trb. *f* *ff* *mp*

Tuba *f* *ff*

(48)

D Tpt. *dolce*

C Tpt. *mf*

F Hn. *mf*

Trb.

Tuba *mf*

54

D Tpt. C Tpt. F Hn. Trb. Tuba

mp *mp* *mp* *mp* *mp*

61

D Tpt. C Tpt. F Hn. Trb. Tuba

mf *mf* *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mf* *mf* *mf*

68

D Tpt. C Tpt. F Hn. Trb. Tuba

mf *mf* *mp* *mf* *f* *dim.* *f* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

(75)

D Tpt. C Tpt. F Hn. Trb. Tuba

for personal use only

(81)

D Tpt. C Tpt. F Hn. Trb. Tuba

for personal use only

(88)

D Tpt. C Tpt. F Hn. Trb. Tuba

for personal use only

94

D Tpt. *mp*

C Tpt. *mf*

F Hn. *mp*

Trb. *mp*

Tuba *mp*

mf

99

D Tpt. *mf*

C Tpt. *mp*

F Hn. *mp*

Trb. *mp*

Tuba *f*

105

D Tpt. *mp*

C Tpt. *mp*

F Hn. *mf*

Trb. *mp*

Tuba *mf*

mp

111

D Tpt. | C Tpt. | F Hn. | Trb. | Tuba |

This image shows a page from a musical score for five brass instruments. The top line is for the D Tpt. (D trumpet), followed by C Tpt. (C trumpet), F Hn. (F horn), Trb. (Trombone), and Tuba. Measure 111 begins with a rest for the D Tpt. The instrumentation then enters with eighth-note patterns. The C Tpt. and F Hn. play eighth-note pairs, while the Trb. and Tuba provide harmonic support. The music features several time signature changes: 3/4, 2/4, and 3/2. Dynamics include *mf*, *cresc.*, *f*, and *mf*. Measure 111 concludes with a final dynamic of *mf*.

Musical score for orchestra, page 116, measures 1-4. The score includes parts for D Tpt., C Tpt., F Hn., Trb., and Tuba. Measure 1: D Tpt. plays eighth-note pairs, C Tpt. plays eighth-note pairs, F Hn. rests, Trb. rests, Tuba rests. Measure 2: D Tpt. plays eighth-note pairs, C Tpt. plays eighth-note pairs, F Hn. rests, Trb. plays eighth-note pairs, Tuba rests. Measure 3: D Tpt. plays eighth-note pairs, C Tpt. plays eighth-note pairs, F Hn. rests, Trb. plays eighth-note pairs, Tuba rests. Measure 4: D Tpt. plays eighth-note pairs, C Tpt. plays eighth-note pairs, F Hn. rests, Trb. plays eighth-note pairs, Tuba plays eighth-note pairs. Dynamics: f, cresc., ff, f, mf, f, ff, mf, f, ff, f, ff, fp, p, mp.

121

D Tpt. 

(126)

D Tpt. *f*

C Tpt.

F Hn.

Trb. *f*

Tuba *f* *mf* *f*

(132)

D Tpt. *mf* *cresc.* *f*

C Tpt. *f* *mf* *f*

F Hn. *f* *mf* *f* *#*

Trb. *mf*

Tuba *mf* *cresc.* *f*

(139)

D Tpt. *mf cresc.* *f* *mf* *f*

C Tpt. *mf*

F Hn. *mf*

Trb. *f* *mf*

Tuba *mf cresc.* *f* *mf*

Quintifications

(145)

D Tpt. -

C Tpt. *mp* *mf* *cresc.*

F Hn. *mf* *cresc.*

Trb. *mp* *mf* *cresc.*

Tuba *mf* *mf* *cresc.*

(153)

D Tpt. *f* *mf* *f*

C Tpt. *f* *mf* *f*

F Hn. *f* *mf* *f*

Trb. *f* *mf* *f*

Tuba *mf* *f*

(160)

D Tpt. *dim.* *f* *cresc.*

C Tpt. *dim.* *f* *cresc.* *mf*

F Hn. *dim.* *f* *cresc.*

Trb. *dim.* *f* *cresc.* *mf*

Tuba *dim.* *f* *cresc.*

166

D Tpt. - | - | - | 3 4 | 2 4 | $\gamma \# \cdot \# \cdot$ *mf* | $\text{p} \text{ b} \cdot \text{b} \cdot$

C Tpt. - | - | - | 3 4 | 2 4 | - | -

F Hn. - | - | - | 3 4 | $\gamma \# \cdot \# \cdot \# \cdot \# \cdot$ *mf* | $\text{d} \gamma \text{ z}$ | -

Trb. - | - | - | 3 4 | 2 4 | - | -

Tuba *mf* | *cresc.* | *f* | $\text{b} \text{ b} \cdot \text{b} \cdot \text{b} \cdot \text{b} \cdot$ | 3 4 | 2 4 | $\gamma \# \cdot \# \cdot$ *mf* | $\text{p} \text{ b} \cdot \text{b} \cdot$

Musical score for measures 172-173. The score includes parts for D Tpt., C Tpt., F Hn., Trb., and Tuba. Measure 172 starts with rests for all parts. Measure 173 begins with a forte dynamic (f) for the F Horn, followed by measures in 3/4 time. Measure 174 starts with a measure in 2/4 time. Measure 175 starts with a measure in 2/4 time.

172

D Tpt. - - - | 3 - - | 2 2 2 2 | *mf*

C Tpt. - - - | 3 - - | 2 2 2 2 | *mf*

F Hn. - - - | *mf* cresc. f - | 3 2 2 2 | *mf*

Trb. - - - | 3 - - | 2 2 2 2 | *mf*

Tuba - - - | 3 *mf* - | 2 2 2 2 | *mf*

178

D Tpt. 

(185)

D Tpt. *ff*

C Tpt. *cresc.* *ff* *mf*

F Hn. *ff*

Trb. *cresc.* *ff*

Tuba *cresc.* *ff*

(191)

D Tpt.

C Tpt. *cresc.* *f*

F Hn. *p*

Trb.

Tuba *p*

(198) G.P.

D Tpt. *f* *ff*

C Tpt. *f* *ff*

F Hn. *f* *ff*

Trb. *f* *ff*

Tuba *f* *ff*

205

D Tpt. C Tpt. F Hn. Trb. Tuba

205

D Tpt. C Tpt. F Hn. Trb. Tuba

211

D Tpt.

C Tpt.

F Hn.

Trb.

Tuba

f *cresc.*

cresc. *f*

f

mf

cresc. *mf*

f

219

D Tpt. - | - | 3 4 | 2 4 | - | 7 4 | 3 4 | 2 4 |

C Tpt. - | - | 3 4 | 2 4 | - | 7 4 | 3 4 | 2 4 |

F Hn. - | - | 3 4 | 2 4 | - | 7 4 | 3 4 | 2 4 |

Trb. - | - | 3 4 | 2 4 | - | 7 4 | 3 4 | 2 4 |

Tuba - | - | 3 4 | 2 4 | - | 7 4 | 3 4 | 2 4 |

mf cresc. *f* cresc. *f* cresc. *mf* cresc. *f* cresc. *mf* cresc.

mf cresc. *f* cresc. *mf* cresc. *mf* cresc. *mf* cresc. *mf* cresc.

mf cresc. Quintifications

(225)

D Tpt. f cresc. ff mf

C Tpt. f ff mp cresc.

F Hn. ff

Trb. f cresc. ff mp

Tuba ff

(231)

D Tpt. cresc.

C Tpt. f

F Hn. f cresc. f

Trb. cresc.

Tuba mf cresc. mf

(237)

D Tpt. f cresc. ff fff

C Tpt. f cresc. ff fff

F Hn. fff

Trb. f cresc. ff fff

Tuba cresc. f fff