

Michael Broder

(b. 1988)

Variations for
Brass Quintet

for two Trumpets in B-flat,
Horn, Trombone, and Tuba

(Score)

Instrumentation

Trumpet in B-flat 1
Trumpet in B-flat 2
Horn in F
Trombone
Tuba

Straight mutes are required for all instruments. Cup mutes are also required for Trumpet 1, Trumpet 2, and Trombone.

Duration is approximately 10 minutes.

Performance Notes

Accidentals affect only the notes they immediately precede, plus any immediate repetitions within the measure. Accidentals are not transferable to other registers. Courtesy naturals are used extensively to avoid confusion.

Crescendi and dimenuendi without target dynamics indicate small changes of less than one dynamic level.

Sforzandi indicate additional weight on the attack of a note similar to accents, but without the separation that accents usually entail. Sforzandi occur at a variety of dynamic levels. When a sforzando coincides with a change in dynamic level or the restatement of a dynamic after a measure or more of rest, the symbols are shown close to each other (such as *fsfz*, *mpsfz*, etc.) The marking *sfz* by itself is to be played within the current dynamic level (i.e., the most recently indicated dynamic marking).

Slashes (/) and triangles (△) above the staff in asymmetrical meters indicate beats divided into two or three parts, respectively.

Program Note

Variations for Brass Quintet, like (nearly) all theme-and-variations pieces, features a musical theme's succession through various guises and characters. At the piece's opening, the first trumpet presents the theme while the other instruments, muted, accompany it. Around a minute long, the theme is a meandering melody that begins with fragmentary gestures and lengthens into slower melodic lines toward its end. In its stream of melodic events are a descending perfect fifth at its beginning, an augmented triad arpeggio that follows, a brief flurry of low notes shortly after, a descending whole-tone scale, several melodic high points approached with varying degrees of tension, and an ascending perfect fifth at its end. These various features lie across a series of tempo changes that are fluid rather than abrupt, often reinterpreting an unexpected rhythmic value within the theme as the new pulse. As it progresses through seven variations, the theme's various components are recast as exaggerated, embellished, beautified, or underscored—as its character ranges from pensiveness to jest to majesty.

Variations for Brass Quintet

Michael Broder
(2014)

THEME
♩ = 54 (♩ = 108)

mp *con sord. (cup)* *mf* *turbulent* *mf* *3* *7* *pp** *con sord.* *mpsfz* *3* *3* *3* *pp** *con sord. (cup)* *mpsfz* *pp** *mpsfz*

mp *p* *sub. mp* *sub. p* *leggiero* *mp* *mf* *sfz* *3* *4* *4* *7* *mp* *p* *con sord.* *mp* *p* *mute out* *p* *mp*

*Dynamic markings for muted passages (as for unmuted passages) indicate the desired *sounding* dynamic level.
 **Always unless indicated otherwise.

(♩ = 54)

8

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f > *mf* *mp* *mf*

mp *p*

mp *p*

mp *p*

(colla parte)

3 3

12

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

più f *mp* *lush* *p* *undulating* *mp*

mp

mute out

VARIATION 1

♩ = 52 (♩ = 104)

| Δ

Musical score for Variation 1, measures 17-21. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature changes from 2/4 to 4/4 and back to 2/4. Measure 17 starts with a 3-measure rest for Tpt. 1 and Tbn. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 18: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 19: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 20: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 21: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest.

Musical score for Variation 1, measures 22-26. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The time signature changes from 4/4 to 2/4, 7/8, 3/4, and back to 2/4. Measure 22: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 23: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 24: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 25: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest. Measure 26: Tpt. 1 has a 3-measure rest. Tpt. 2 has a 3-measure rest. Hn. is silent. Tbn. has a 3-measure rest. Tba. has a 3-measure rest.

26

(♩ = 81)

← 3 →

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf *più f* *mp* *calm* *mf*

mf *più f*

mp *calm* *mf*

31

♩ = 52 (♩ = 104)

senza sord.
dolce

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf *dolce* *mf*

mp *imposing* *f* *mp*

mp *imposing* *f* *mp*

f *imposing*

1 Δ

34

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

mf

mp

mf

mp

cup mute in

confident

mp

39

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

mf

mp

f

mf

mp

mf

43

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

mp

mp

mp

p <

pochiss.

pochiss.

con sord. (cup)

VARIATION 2

Flowing ♩ = 48 (♩ = 96)



48

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

p

p < *mp*

sfz

con sord.

con sord. (cup)

51

(senza sord.)
militaristic

Tpt. 1 *f* *sfz*

Tpt. 2 *sfz* (*mp*)

Hn. *mp* mute out *f* mute in *sfz*

Tbn. *mf* *sfz* *mp*

Tba. *f* *sfz*

53

con sord. (cup)

Tpt. 1 *p* *mp* *p*

Tpt. 2 *mp* *mf*

Hn. *mp* *mf*

Tbn. mute out

Tba.

55

Tpt. 1 *mp*

Tpt. 2 *p*

Hn. *mp*

Tbn. *f* *senza sord. interrupting* *cup mute in*

Tba. *f*

57

Tpt. 1 *f* *senza sord. militaristic* *mute out*

Tpt. 2 *mp* *mute out, straight mute in*

Hn. *mf*

Tbn. *mp* *con sord. (cup) mute out, straight mute in*

Tba. *f*

60 straight mute in

Tpt. 1 *sfz*

Tpt. 2 *p* con sord. (straight) 3

Hn. *p* 3 3 3 3 3

Tbn. *mp* con sord. (straight)

Tba. *sfz* mute in

62 con sord. (straight)

Tpt. 1 *p* *mp* ← . = . →

Tpt. 2 *mp* 5

Hn. *mp* 6

Tbn. *mp* 6

Tba.

(♩ = 64)

← ♩. = ♩ →
65 *sonore*

Tpt. 1
mf *mp*

Tpt. 2
mf *mp*

Hn.
mf *mp*

Tbn.
mf *mp*

Tba.
mf *mp*

Tpt. 1
mp

Tpt. 2
p

Hn.
p

Tbn.
p

Tba.
p *mute out*

69

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

mp

mp

p

mute out

71

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

psfz

mute out

mute out

senza sord.

p

p

senza sord.

p

74 *senza sord.*

Tpt. 1 *p* *mp* *sfz*

Tpt. 2 *mp* *senza sord.*

Hn. *mp* *sfz* *p* *p* *p* *mp*

Tbn. *mute out* *senza sord.* *p* *mp*

Tba. *p* *mf* *sfz* *mp*

VARIATION 3
Capriccioso ♩ = 132

77 *pochiss. accel.* ♩ = ♩

Tpt. 1 *f* *mf*

Tpt. 2 *f* *mf*

Hn. *mf*

Tbn. *f* *sub.* *mf*

Tba. *f* *mf*

80

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

f

f

sub. f

f

84

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mp

mf

mf

mf

88

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

f

f

f

93

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

mf

mp

mf

mf

sub. mp

mf

mp

mf

f

mf

97

Tpt. 1 *mf* *f*

Tpt. 2 *mp* *mp*

Hn. *mf* *f*

Tbn. *f* *mf* *sub. f* *p*

Tba. *mf* *mp* *f* *p*

101

Tpt. 1 *f*

Tpt. 2 *mf* *più f* *f*

Hn. *mf* *(rip)*

Tbn. *mp* *mf* *f*

Tba. *mp* *mf* *f*

105

Tpt. 1 *sfzp*

Tpt. 2 *sfzp*

Hn. *fsfzp* *pp* *mf sfzp*

Tbn. *mf sfzp* *mf sfzp*

Tba. *mf* *sfz* *mf* *mp*

pesante, a bit comic

110

Tpt. 1 *mf*

Tpt. 2 *mf*

Hn. *mf*

Tbn. *f* *mf*

Tba.

114

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

f

mf

f

f

118

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

f

f

f

f

mf

f

f

mf

f

123

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

f

f

f

f

127

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

sfz

sfz

sfz

sfz

sfz

f

f

f

VARIATION 4

Pensive (non rubato) ♩ = 69

131

Tpt. 1 *sfz* *ffsfz*

Tpt. 2 *sfz* *ffsfz* bell into stand *psfz* *n*

Hn. *ff*

Tbn. *ff* dark (>) *p*

Tba. *ff* dark (>) *p*

137

Tpt. 1 bell into stand *p* velvety straight mute in

Tpt. 2 bell into stand *p* velvety straight mute in con sord. (straight)

Hn. *p* velvety violent (rip) mute in

Tbn. *pp* *mp* *p* *mp* *ff* straight mute in con sord. (straight)

Tba. *pp* *mp* *p* *mp* *p*

(♩ = 92)

← ♩. = ♩ →

con sord. (straight) *rit.* ♩ = 69

142

Tpt. 1 *mp* *mf* *pp* *p*

Tpt. 2 *mp* *p*

Hn. con sord. *mp* *p*

Tbn. *mp* *p*

Tba. *mp* mute in

♩ = 56

148

Tpt. 1 *mp* *pp* *mp*

Tpt. 2 *mp* *pp*

Hn. *mp* *pp*

Tbn. *mp* *pp* *p* *mp* *p*

Tba. *p* *mp* *p*

con sord.

VARIATION 5

154

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

pp

light, ethereal

mf

pp

light, ethereal

pp

light, ethereal

155 156 157 158 159 160 161 162 163 164 165 166 167

158

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp

pp

pp

159 160 161 162 163 164 165 166 167 168 169 170 171

161

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p
light, ethereal

p
light, ethereal

p

164

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mute out

mute out

mute out

168

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf senza sord.

mf senza sord.

mf più *sfzp*

p wispy

p wispy

sfzp

sfzp

172

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

p (tranquil)

p (tranquil)

p

p

p

p

VARIATION 6
Alla marcia ♩ = 116

(♩ = 84)
← 3- ♩ = ♩ →
176

Tpt. 1 *pp*

Tpt. 2 *pp*

Hn. *pp*

Tbn. *f*

Tba. *f* (senza dim.)

senza sord.
con forza

180

Tpt. 1 *mf* senza sord. militaristic

Tpt. 2 *mf* senza sord. militaristic

Hn.

Tbn.

Tba.

(♩ = c. 77)

184

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

*senza sord.
con forza*

f

mf

mf

189

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

mf

mf

f

mf

f

mf

f

mf

194 $\left(\bullet = 116 \right)$

$\leftarrow \overset{3}{\curvearrowright} \bullet = \bullet \rightarrow$

militaristic

f

militaristic

f

ff

ff

f

198

f

f

f

mf

202

Tpt. 1 *ff* *f*

Tpt. 2 *ff* *f*

Hn. *ff* *ff*

Tbn. *ff* *ff*

Tba. *f*

205

Tpt. 1 *mf* *f*

Tpt. 2 *mf* *f*

Hn. *sfz* *mf*

Tbn. *f* *sfz* *f*

Tba. *mf* *f*

209

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

(♩ = 87)

212

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

molto rall.

215

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

VARIATION 6

Maestoso risoluto ♩ = 58

218

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

223

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Musical score for measures 223-226. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 2/4. The music features a strong dynamic of *f* (forte). Measures 223 and 224 show a crescendo. Measures 225 and 226 feature complex rhythmic patterns with triplets and accents. The Tpt. 1 and Tpt. 2 parts have many triplets and accents. The Hn., Tbn., and Tba. parts have simpler rhythmic patterns with accents.

227

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Musical score for measures 227-230. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 2/4. The music features a strong dynamic of *f* (forte). Measures 227 and 228 show a crescendo. Measures 229 and 230 feature complex rhythmic patterns with triplets and accents. The Tpt. 1 and Tpt. 2 parts have many triplets and accents. The Hn., Tbn., and Tba. parts have simpler rhythmic patterns with accents. There are some markings above the staff in measure 229, including a vertical bar and a triangle.

A little broader ♩ = 54

| | Δ

| | Δ

231

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

235

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.