

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 *s/z* by itself is to be played within the current dynamic level (i.e., the most recently indicated dynamic marking).

Slashes (*I*) and triangles (Δ) 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

$\text{♩} = 54 (\text{♪} = 108)$

Trumpet in B \flat 1

Trumpet in B \flat 2

Horn in F

Trombone

Tuba

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

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

(♩ = 54)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

12

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

VARIATION 1

$\text{♩} = 52 (\text{♩} = 104)$

I Δ

The musical score consists of five staves. The top staff (Tpt. 1) starts with a melodic line and includes dynamic markings like p , $m p s f z$, and mp . The second staff (Tpt. 2) has a 'mute out' instruction. The third staff (Hn.) is mostly silent. The fourth staff (Tbn.) has a 'colla parte' instruction. The bottom staff (Tba.) ends with a dynamic marking $<mf$.

22

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

6

più f

senza sord.

senza sord.

mp >*p*

mf

6

p

26

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

(♩ = 81)

$\begin{smallmatrix} 3 \\ \leftarrow \end{smallmatrix} \text{ } \begin{smallmatrix} 3 \\ \rightarrow \end{smallmatrix}$

calm

mf *più f* *mp*

calm

mp

mf

mf *più f*

31

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

♩ = 52 (♩ = 104)

senza sord.

dolce

mf

dolce

mf

imposing

mp *f*

imposing

mp *f*

imposing

mp

I △

34

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

cup mute in

confident

mp

mf

39

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

mf

mp

f

mf

mp < *mf*

(>)

-3-

43

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

con sord. (cup) *p*

mp

pochiss.

pochiss.

VARIATION 2

48 Flowing $\text{♩} = 48$ ($\text{♪} = 96$)

△

I

Tpt. 1

Tpt. 2

mp

con sord.

p

con sord. (cup)

p *mp*

sffz

51

(senza sord.)
militaristic

Tpt. 1

f

Tpt. 2

sfs

Hn.

mute out

mp

Tbn.

mf

sfs

Tba.

f

sfs

1 △

53

con sord. (cup)

Tpt. 1

p

mp

p

Tpt. 2

5

Hn.

con sord.

mp

mf

Tbn.

mute out

Tba.

55

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

mp

*senza sord.
interrupting*

f

interrupting

cup mute in

57

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mute out

3

mute out, straight mute in

mp

*senza sord.
militaristic*

f

3

mf

con sord. (cup)

3

mute out, straight mute in

mp

5

f

60

Tpt. 1 straight mute in
sfsz

Tpt. 2 con sord. (straight) —3—
p

Hn. —3—
p con sord. (straight)
p

Tbn. —3—
mp

Tba. mute in
sfsz

62

Tpt. 1 con sord. (straight) ← ♫ = ♪ →
p

Tpt. 2 —5—
mp

Hn. —6—
mp

Tbn. —6—
mp

Tba.

(♩ = 64)

65 sonore

Tpt. 1

mf

Tpt. 2

mf

Hn.

sonore

Tbn.

mf

Tba.

sonore

67

Tpt. 1

mp

Tpt. 2

p

Hn.

p

Tbn.

Tba.

mute out

69

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

(>) 6 5 3 3 3

p mp mp

5 3 3 3

mp

mute out

p

71

Tpt. 1 mute out

Tpt. 2 *p* *sfz* mute out

Hn.

Tbn. *p* senza sord.

Tba. senza sord.

This musical score page contains five staves. The first staff (Tpt. 1) starts with a dynamic *p* and ends with a fermata. The second staff (Tpt. 2) starts with a dynamic *p* followed by *sfz*, and ends with a fermata. The third staff (Hn.) has a fermata. The fourth staff (Tbn.) starts with a dynamic *p* and ends with a fermata. The fifth staff (Tba.) starts with a fermata and ends with a dynamic *p*. Measure 72 begins with a fermata for all instruments, followed by a dynamic *p* for Tbn. and Tba. The score includes various slurs, grace notes, and dynamic markings like *sfz* and *p*.

74 senza sord.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

VARIATION 3
Capriccioso ♩ = 132

pochiss. accel.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

The musical score consists of five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The first two staves begin with a dynamic *f*. The third staff begins with *mf*. The fourth staff begins with *f sub. mf*. The fifth staff begins with *f*. The score includes various performance instructions such as *pochiss. accel.*, *<---- = ---->*, and slurs with arrows indicating direction and speed.

80

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

sub.

f

mf

84

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mp

mf

f

mf

mf

88

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This section contains five staves for brass instruments. Measures 88-90 show Tpt. 2, Hn., Tbn., and Tba. playing eighth-note patterns with dynamic markings *f*. Measure 91 shows Tpt. 1 silent. Measure 92 shows Tpt. 2, Hn., Tbn., and Tba. playing eighth-note patterns with dynamic markings *f*.

93

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This section contains five staves. Measures 93-94 show Tpt. 1 silent. Measures 95-96 show Tpt. 2, Hn., Tbn., and Tba. playing eighth-note patterns. Dynamics include *f*, *mf*, *mp*, *sub. mp*, and *f*. Measure 96 includes a measure repeat sign and a tempo marking of 5.

97

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This musical score page contains five staves representing different instruments: Trompete 1 (Tpt. 1), Trompete 2 (Tpt. 2), Horn (Hn.), Bassoon (Tbn.), and Double Bass (Tba.). The time signature changes frequently between 3/8, 3/4, 2/4, and 3/4. Measure 97 starts with a dynamic of *mf* for Tpt. 1. Measures 98-100 show various dynamics including *f*, *mp*, *mf*, *sub. f*, and *p*. Measure 101 begins with a dynamic of *mf* for Tpt. 2.

101

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This musical score page continues from measure 101. It features five staves for Trompete 1, Trompete 2, Horn, Bassoon, and Double Bass. The instrumentation includes sustained notes and rhythmic patterns. Measure 101 ends with a dynamic of *mf* for Tpt. 2. Measures 102-105 show various dynamics including *più f*, *(rip)*, *f*, *mf*, *mp*, *f*, and *mf*.

105

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

110

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

114

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

118

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

123

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This musical score page contains five staves for brass instruments. The first two staves are for Trumpet 1 and Trumpet 2, both in treble clef. The third staff is for Horn in bass clef, the fourth for Bassoon in bass clef, and the fifth for Double Bass in bass clef. The time signature changes frequently between 2/4, 4/4, and 3/4. Dynamic markings include *f* and *ff*. Measure 123 starts with a rest followed by eighth-note patterns. Measures 124-125 show more complex eighth-note patterns with grace notes. Measures 126-127 feature sustained notes with grace notes above them. Measures 128-129 conclude with eighth-note patterns.

127

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

This musical score page continues the sequence of brass instrument parts. The staves and instrumentation remain the same: Trumpet 1, Trumpet 2, Horn, Bassoon, and Double Bass. The time signature is mostly 3/4. Measure 127 begins with eighth-note patterns. Measures 128-129 show sustained notes with grace notes above them. The dynamic *sfz* is used in measure 127, and *f* is used in measures 128 and 129.

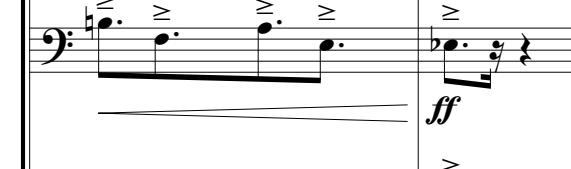
VARIATION 4
Pensive (non rubato) $\text{♩} = 69$

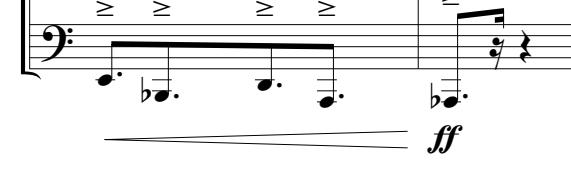
131

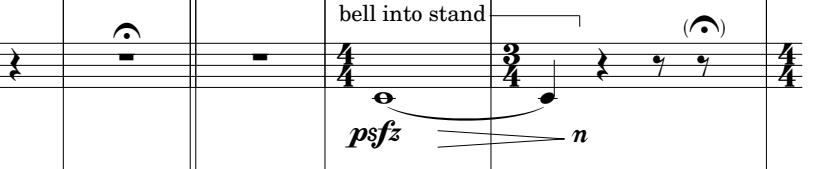
Tpt. 1 

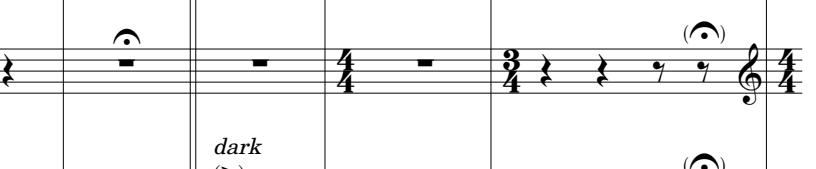
Tpt. 2 

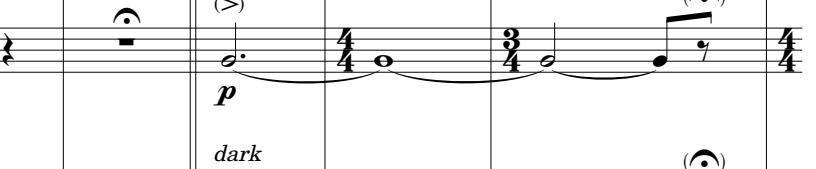
Hn. 

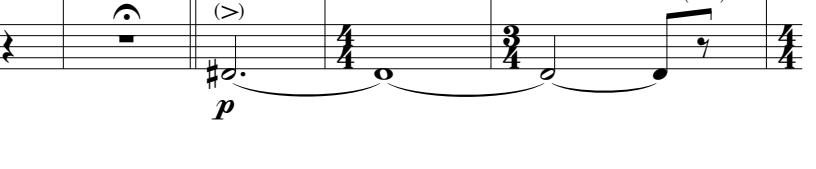
Tbn. 

Tba. 

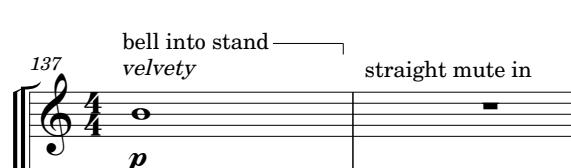
bell into stand 

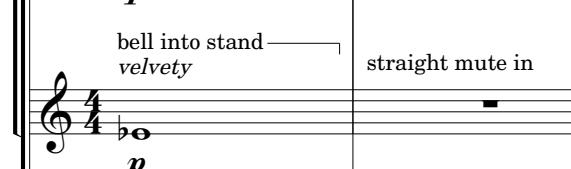
dark ($>$) 

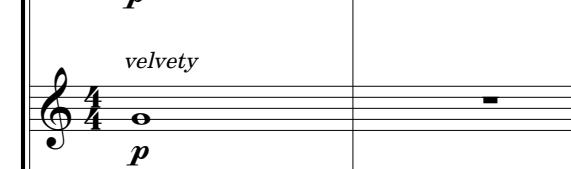
dark ($>$) 

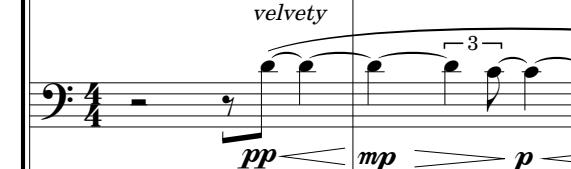
bell into stand 

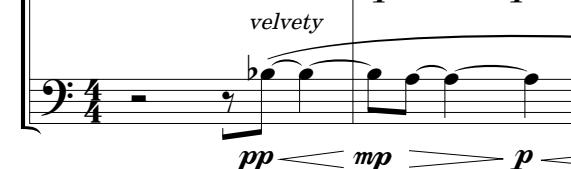
137

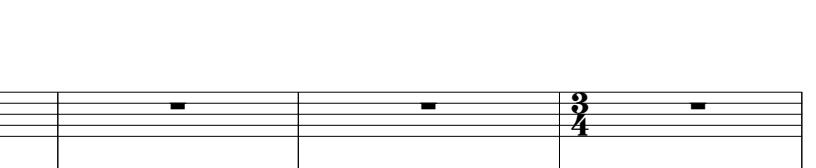
Tpt. 1 

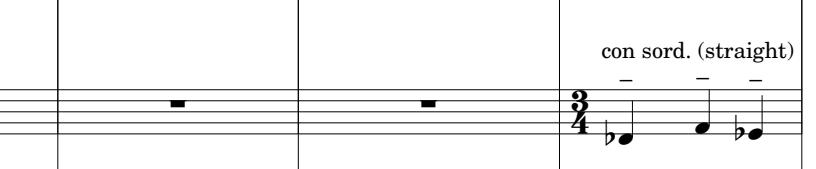
Tpt. 2 

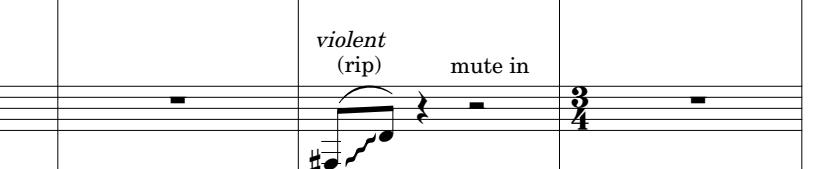
Hn. 

Tbn. 

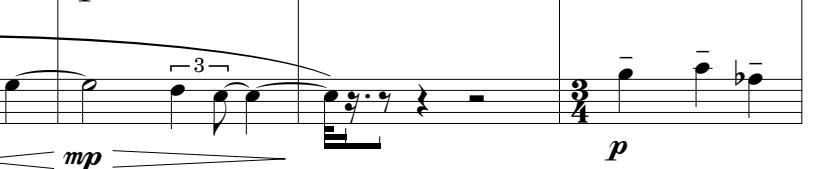
Tba. 

bell into stand *velvety* straight mute in 

con sord. (straight) 

violent (*rip*) *mute in* 

ff straight mute in 

con sord. (straight) 

(♩ = 92)

con sord. (straight) rit.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

♩ = 69

♩ = 56

148

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

VARIATION 5

154

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

light, ethereal

pp

light, ethereal

pp

light, ethereal

158

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp

pp

pp

161

Tpt. 1

Tpt. 2

Hn.

p
light, ethereal

Tbn.

p
light, ethereal

Tba.

p

164

Tpt. 1

Tpt. 2

Hn.

mf

mute out

Tbn.

mf

mute out

Tba.

mute out

△ I

168

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

wispy

wispy

p

mf

senza sord.

sfzp

mfp

senza sord.

sfzp

sfzp

mf più ffsfzp

172

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

(tranquil)

p

(tranquil)

3 = 2

3

(♩ = 84)

176

VARIATION 6
Alla marcia ♩ = 116

Tpt. 1

pp

Tpt. 2

pp

Hn.

pp

Tbn.

Tba.

senza sord.
con forza

f

f (senza dim.)

sub.
mf

180

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

senza sord.
militaristic

mf

senza sord.
militaristic

mf

(♩ = c. 77)
♩ = ♩

184

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

189

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

194 (♩ = 116)

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

militaristic

f

militaristic

f

198

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

f

f

mf

202

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff

ff

ff

ff

f

f

205

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mf

mf

f

f

ff fz

f

s fz

mf

f

mf

f

209

This musical score page contains five staves representing different instruments. The top staff is for Tpt. 1, followed by Tpt. 2, Hn., Tbn., and Tba. The music consists of four measures. Measure 1 starts with eighth-note pairs in Tpt. 1 and Tpt. 2, followed by eighth-note pairs with grace notes in Hn., Tbn., and Tba. Measures 2 and 3 show more complex patterns involving sixteenth-note groups and grace notes. Measure 4 concludes with eighth-note pairs in all parts.

212

(♩ = 87)

This musical score page contains five staves representing different instruments. The top staff is for Tpt. 1, followed by Tpt. 2, Hn., Tbn., and Tba. The music consists of four measures. Measure 1 starts with eighth-note pairs in Tpt. 1 and Tpt. 2, followed by eighth-note pairs with grace notes in Hn., Tbn., and Tba. Measures 2 and 3 show more complex patterns involving sixteenth-note groups and grace notes. Measure 4 concludes with eighth-note pairs in all parts.

molto rall.

215

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

VARIATION 6

Maestoso risoluto $\text{♩} = 58$

218

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

223

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f

227

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

I Δ

A little broader $\text{d} = 54$

231

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

235

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.