

# alloys | allies

*for brass quintet*

Mike McCormick



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## i. brick by brick (for Simen Kiil Halvorsen)

Play 3 times:

1. As written (proper transposition)
2. As if written in concert (trumpet 2, french horn, possibly tuba will transpose respectively)
3. With notated rhythms, but with complete freedom of note choice

Each player independently chooses in which order to play these three versions.

♩ = 60  
improvise freely

1.2. 3. short improvised cadenza

tpt. 1

tpt. 2  
*mf*

hn.  
*mf*

tbn.  
*mf*

tuba.  
*mf*

ii. envy for Ives (for Ieva Pranevičiūtė)

Pair 1: trumpet 1 & trumpet 2

Pair 2: trombone & tuba

Each pair plays their repeated figures in unison, maintaining (as best as possible) their independent tempo.

French horn plays through the given pitches in a soloistic manner. The pitches must be performed in the order given (from left to right, allowing repeated notes), but the rhythmic phrasing, dynamics, timbre, and articulation are left to the discretion of the performer.

The musical score is divided into two systems. The first system includes staves for trumpet 1, trumpet 2, French horn, trombone, and tuba. The trumpet parts feature a 4/4 time signature with a tempo of 120. They play repeated eighth-note figures in unison, with dynamics of *mf* and *sim.* (sustained). The horn part is a soloistic line of pitches. The trombone and tuba parts are in 5/4 time with a tempo of 80, playing repeated eighth-note figures in unison, also with *mf* and *sim.* dynamics. The second system continues these parts, with the horn part changing to a 4/4 time signature. The repeated figures are marked with '4X', '3X', and '2X' to indicate the number of repetitions. The score concludes with a double bar line and the instruction 'as needed' for each instrument.

iii. à queue leu leu (for Magnus Vangsnes Bjørgo)

Pair 1: trumpet 1 & horn

Pair 2: trumpet 2 & trombone

Each player is free to choose any of the pitches from the provided pitch set.

One member from each group begins by playing a note for the length of one breath. As they approach the end of their note, they should cue the other member of their pair to begin playing, aiming for an imperceptible transition from one note to the next.

The tubaist chooses two notes to play per each breath, and is free to enter (and breathe) as he or she pleases.

All players should crescendo from and decrescendo to silence, and the overall dynamic should remain as quiet as possible. This should continue for approximately 2 minutes.

The musical score is presented on five staves, each with a clef and a key signature of one sharp (F#). The staves are labeled on the left as tpt. 1, tpt. 2, hn., tbn., and tba. The notes are as follows:

- tpt. 1:** Treble clef. Notes: F#4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter).
- tpt. 2:** Treble clef. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter).
- hn.:** Treble clef. Notes: F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter).
- tbn.:** Bass clef. Notes: F#3 (quarter), G3 (quarter), A3 (quarter), B3 (quarter).
- tba.:** Bass clef. Notes: G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), D3 (quarter), E3 (quarter), F#3 (quarter), G3 (quarter).

iv. more is more (for Magnus Murphy Joelson)

Repeat 3 times:

- 1. Solo trombone, rubato phrasing
- 2. Tutti, in tempo; trombone decrescendo to silence before symbol
- 3. All but trombone continue to fine; trombone begin whistling as indicated.

♩ = 150

The musical score is arranged in two systems. The first system includes staves for trumpet 1 (tpt. 1), trumpet 2 (tpt. 2), horn (hn.), trombone (tbn.), and tuba (tba.). The second system includes staves for trumpet 1 (tpt. 1), trumpet 2 (tpt. 2), horn (hn.), trombone (tbn.), and tuba (tba.).

**Trumpet 1 and 2:** Play a melodic line starting on a whole note, moving to a half note, and then a quarter note. Dynamics range from *f* to *mp*. A *sim.* (sustained) marking is present. The phrase ends with a *fine* marking.

**Horn:** Plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. Dynamics range from *f* to *mp*. A *sim.* marking is present. The phrase ends with a *fine* marking.

**Trombone:** Plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. Dynamics range from *ff* to *mp*. A *sim.* marking is present. The phrase ends with a *fine* marking.

**Tuba:** Plays a melodic line starting on a whole note, moving to a half note, and then a quarter note. Dynamics range from *f* to *mp*. A *sim.* marking is present. The phrase ends with a *fine* marking.

**Whistling:** A section labeled "whistle freely" is indicated by a wavy line with a *p* (piano) dynamic marking.

## v. home sweet home (for Vegard Holum)

Play 3 times:

1. As written (proper transposition)
2. As if written in concert (trumpet 2, french horn, possibly tuba will transpose respectively)
3. With notated rhythms, but with complete freedom of note choice

Each player independently chooses in which order to play these three versions.

♩ = 50

w/ cup mute

mp

improvise freely

1.2.

3.

short improvised cadenza

mp

w/ cup/bucket???? mute

mp

3

3

mp