

MOVEMENTS

For Brass Quintet

- I. Movement towards
- II. Interchanging movement

Morten Ladehoff 2007

INSTRUMENTS

Trumpet 1 in D (with “plunger-mute”)

Trumpet 2 in C (with “plunger-mute” and “Straight-mute(metal)”)

Horn in F

Trombone (with “wa-wa mute”)

Tuba (in F)

Duration

I. Approx. 5'30”

II. Approx. 3'00”

Om "Movements"

I det 2-satsede værk "Movements" (som jo på engelsk både kan betyde satser og bevægelser) har jeg arbejdet med at inddrage bevægelse i musikken. Bevægelse forstået både som den indre strukturelle bevægelse i musikken, altså det at noget flytter sig over tid, en proces om man vil, men også på det ydre plan ved at musikerne og derved også lydkilden/lydkilderne bevæger sig. Jeg har sat det op på en sådan måde, at musikkens opbygning afspejles helt konkret i musikernes bevægelser og placering på scenen.

F.eks. i den første sats "Movement towards" hvor tubaen er placeret i midten med de fire øvrige omkring sig i hvert sit hjørne. De fire musikere i hjørnerne danner en kvartet, og musikken består så at sige af fire forskellige undertyper af musik. Hver af disse undertyper har en retning tilknyttet sig f.eks. en kraftig, staccato-musik i 2 fjerdedels takt, der altid spilles i retning væk fra publikum, eller en nedadgående 3 fjerdedels-musik, der altid vender mod venstre (set fra publikum). Satsens strukturelle idé går så ud på, at de fire musikere i hjørnerne starter med at spille i hver deres retning, altså én mod øst, en anden mod vest osv. Når de har spillet deres respektive retnings musik et givet stykke tid, drejer de en kvart omgang mod venstre og påbegynder herved en ny retnings musik. Men de foretager ikke disse rotationer på samme tid, de er fra starten forskudt og bruger så hele satsen på at nærme sig hinanden, så de til sidst ender op med at spille den samme type musik i den samme retning.


I andensatsen "Interchanging movement" er de fem musikere placeret på en række med tubaen yderst til venstre (set fra publikum) og 1. trompeten yderst til højre. Tubaen starter med at spille en dyb tone og derefter spiller trombonen en lidt højere tone osv. Så resultatet, når alle fem musikere har spillet en tone, er en opadgående femtonig figur, der bevæger sig fra venstre mod højre. De indbyrdes toneleje-relationer er fastlåst til det enkelte instrument, så tubaen f.eks. altid spiller den dybeste tone og 1. trompeten altid den højeste. Undervejs i forløbet skifter musikerne plads to og to, og derved ændres strukturen i femtone-figuren. Efter fire sådanne ombytninger er musikernes opstilling det omvendte af, hvad den var i starten. Nu står tubaen altså yderst til højre og 1. trompeten yderst til venstre. Deraf følger naturligvis at femtone-figuren nu bevæger sig fra høj til dyb - det modsatte af i starten, hvor den bevægede sig fra dyb til høj.

Der er altså i begge satser et helt konkret 1 til 1 forhold mellem musikkens struktur og musikernes/lydens bevægelse/placering. Bevægelser er noget der sanses med synet, og musik (eller lyd) er noget der sanses med hørelsen. Når disse to sanser kombineres og når forholdet mellem synsindtrykkene og det hørte er fuldstændig samordnet og synkroniseret, forenkles perceptionsprocessen. Lydens abstrakte univers og det visuelle mere konkrete natur forenes og optages i hinanden. I dette felt opstår muligheden for en direkte og intens helhedssansning af musikkens væsen.

Værket er skrevet på opfordring af prof. Niels-Ole Bo Johansen og er tilegnet "Aarhus Brass Quintet".

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Performance Notes

 : Quartertone lowerings.

+

: Stopped/closed (relevant for horn, trumpets with "plunger mute" and trombone with "wa-wa mute").


o

: Open

o → +


: Gradual transition from open to closed/stopped. On the horn it results in a downwards glissando which is always specified in the score.

(key)




: A "click"-sound produced by tapping any key(s).

(air)



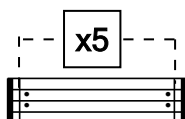
: Air-noise produced by blowing into the tube without lip-vibrations.




: "Stop-tongue". Blow with force into the tube, without lip-vibrations, and suddenly stop the stream of air by moving the tongue to the teeth. A pizzicato-like dry tone will sound with an actual pitch as notated.



: Ordinary repetition, i.e. play the contents two times.



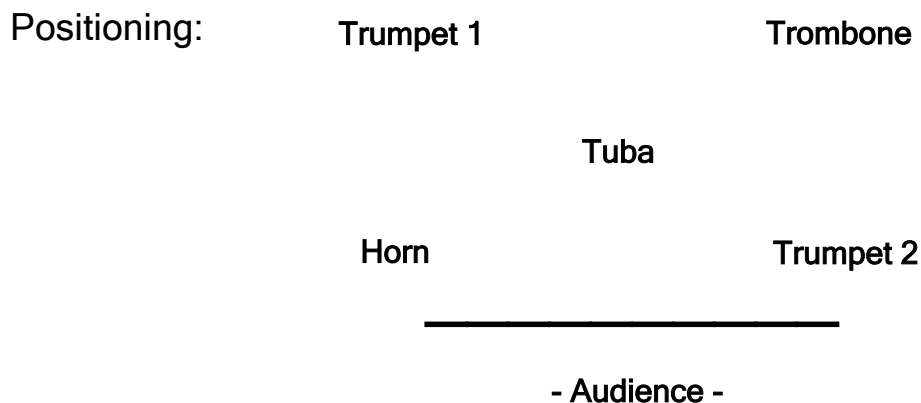
: Play the contents five times in total.



: An even glissando between the notes. Performed absolutely legato - as one sustained note.

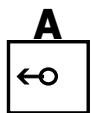
All instruments are notated in their relevant transpositions!

I. Movement towards



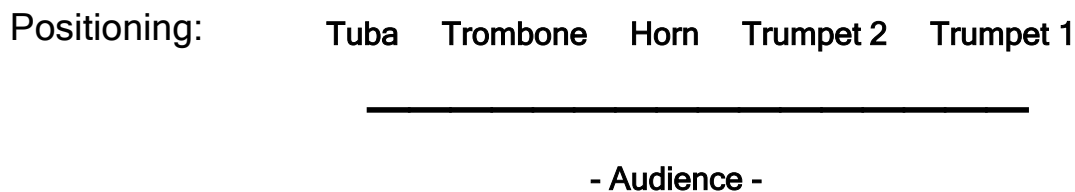
The tuba-player is sitting on a chair in the middle, surrounded by the others in standing posture.

Each musician (except the tuba) can play in 4 directions. When notated in the score, the musician turns 90 degrees to the left in a silent and discreet way.



: The arrow shows the playing-direction of the musician, and the letter A refers to the placement of the audience.

II. Interchanging movement

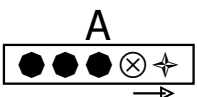


All musicians are in a standing posture throughout the piece.

The musicians will change placement two by two, according to the score. The interchanges should be done in a silent and non-theatrical way.



: The letter A refers to the placement of the audience, and the solid circle indicates the placement of the musician in question.



: A movement/interchange from the crossed circle (previous placement) to the solid circle (new placement).

I. Movement towards

♩ = 60-70

A
←

Trumpet 1 (in D)

Musical staff for Trumpet 1 (in D). The staff contains a melodic line with triplets. Dynamics include *mf*, *p*, and *mf*. There are crescendo and decrescendo hairpins. A box with 'A' and a left-pointing arrow is positioned above the staff.

Trumpet 2 (in C)

Musical staff for Trumpet 2 (in C). The staff contains a rhythmic accompaniment of eighth notes in triplets. Dynamics include *f* and *energico*. A box with 'A' and a downward-pointing arrow is positioned above the staff.

Horn (in F)

Musical staff for Horn (in F). The staff contains a melodic line with triplets. Dynamics include *mf*. A box with 'A' and a right-pointing arrow is positioned above the staff.

Trombone

Musical staff for Trombone. The staff contains a melodic line with triplets. Dynamics include *p* and *dolce*. A box with 'A' and an upward-pointing arrow is positioned above the staff.

Tuba

Musical staff for Tuba. The staff contains a rhythmic accompaniment of eighth notes in triplets. Dynamics include *mf*, *p*, *- secco -*, *sfz*, *p*, *sfz*, and *p*. A box with 'A' and an upward-pointing arrow is positioned above the staff.

Tpt.1(D)

Musical staff for Tpt.1(D). The staff contains a melodic line with triplets. Dynamics include *mf*, *p*, and *mf*. There are crescendo and decrescendo hairpins.

Tpt.2(C)

Musical staff for Tpt.2(C). The staff contains a rhythmic accompaniment of eighth notes in triplets.

Hn.(F)

Musical staff for Hn.(F). The staff contains a melodic line with triplets.

Tbn.

Musical staff for Tbn. The staff contains a melodic line with triplets.

Tba.

Musical staff for Tba. The staff contains a rhythmic accompaniment of eighth notes in triplets. Dynamics include *sfz*, *p*, *sfz*, *p*, *sfz*, and *p*.

90° to the left

A

Tpt.1(D)

90° to the left

Tpt.2(C)

90° to the left

Hn.(F)

Tbn.

Tba.

f

mf

sfz

p

sfz

p

10

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

p dolce

mf

p

mf

p

sfz

p

sfz

p

sfz

p

A

90° to the left

A

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

mf *mp* *mf* *mf* *p* *mf* *p* *mf* *sfz* *p* *sfz* *p* *sfz*

B

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

con sord. "Plunger" *p* dolce

mp *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mf* *mp* *mf* *mf* *mf* *p* *mf* *p* *sfz* *p* *sfz*

90° to the left

90° to the left

A

19 *mp* *con sord. "Plunger"* *p dolce*

Tpt.1(D)

Tpt.2(C) *senza sord.* 90° to the left

Hn.(F) *mp* *mf* *mp* *mf* *mp*

Tbn. *f energico*

Tba. *sfz* *p* *sfz* *p*

22

Tpt.1(D) *p*

Tpt.2(C) *mf*

Hn.(F) *mf* *mp* *f energico*

Tbn. *f energico*

Tba. *sfz* *p*

A

90° to the left



25 $\rightarrow +$ senza sord. 90° to the left A $\leftarrow \odot$

Tpt.1(D) *mf* *p* *mf*

Tpt.2(C) 3

Hn.(F) 3

Tbn. 90° to the left A $\odot \rightarrow$ *mp*

Tba. *sfz* *p* *sfz*

28 3 *p* *mf* *p* *mf*

90° to the left A \downarrow

Tpt.1(D) *f* *energico* 3

Tpt.2(C) 3

Hn.(F) 3 90° to the left

Tbn. *p* *sfz* *p*

Tba. *p* *sfz* *p*

31

90° to the left

A

Tpt.1(D)

p *mf* *f energico*

Tpt.2(C)

A

Hn.(F)

mf

Tbn.

Tba.

sfz *p*

D

34

90° to the left

Tpt.1(D)

Tpt.2(C)

mf

Hn.(F)

90° to the left

Tbn.

p dolce

Tba.

p *sfz*

90° to the left

A

37

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

mf

mp

mf

p dolce

sfz

p

40

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

mp

mf

mp

mf

mp

mf

mp

mf

90° to the left

sfz

p

(E)

90° to the left

con sord. "Plunger" $\begin{matrix} \text{A} \\ \uparrow \\ \circ \end{matrix}$

Tpt.1(D) *mp* *p dolce*

Tpt.2(C) *p dolce*

Hn.(F) $\begin{matrix} + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \\ + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \\ + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \rightarrow + \rightarrow \circ \end{matrix}$

Tbn. 90° to the left $\begin{matrix} \text{A} \\ \leftarrow \circ \end{matrix}$ *mf* *p* *mf* *p*

Tba. *sfz* *p* *sfz* *p*

90° to the left

senza sord.

Tpt.1(D) *mf* *mf* *mp* *mf*

Tpt.2(C) *mf* *mf* *mp* *mf*

Hn.(F) 90° to the left $\begin{matrix} \text{A} \\ \leftarrow \circ \end{matrix}$ *mf* *mp* *mf* *mp* *mf*

Tbn. *mf* *p* *mf* *p* *mf* *p*

Tba. *sfz* *p*

90° to the left

F

51

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

p *mf* *p* *mf* *p*

mp *mf* *mp*

f *energico*

sfz *p*

90° to the left

90° to the left

A

54

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

mf *p* *mf*

f *energico*

f *energico*

sfz

90° to the left

90° to the left

A

57 **A** 

Tpt.1(D) *f energico*

Tpt.2(C)

Hn.(F)

Tbn.

Tba. *p*



90° to the left

60

Tpt.1(D)

Tpt.2(C) 90° to the left **A** 

Hn.(F) 90° to the left **A**  *mf*

Tbn. 90° to the left **A**  *mp*

Tba. *sfz* *p*

63 A O →

Musical score for measures 63-65. The score is for five instruments: Tpt.1(D), Tpt.2(C), Hn.(F), Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 3/4. Measure 63 starts with a box labeled 'A' containing 'O →'. The dynamics for Tpt.1(D) are *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*. The dynamics for Tpt.2(C) are *mf*. The dynamics for Hn.(F) are *mf*. The dynamics for Tbn. are *mf*. The dynamics for Tba. are *sfz* and *p*. There are triplets in measures 63, 64, and 65.

66

Musical score for measures 66-68. The score is for five instruments: Tpt.1(D), Tpt.2(C), Hn.(F), Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 3/4. Measure 66 starts with a box labeled 'A' containing 'O →'. The dynamics for Tpt.1(D) are *mp*, *mf*, *mp*, *mf*, *mp*, *f*, *mf*. The dynamics for Tpt.2(C) are *mf*. The dynamics for Hn.(F) are *mf*. The dynamics for Tbn. are *mf*. The dynamics for Tba. are *mf*. There are triplets in measures 66, 67, and 68.

90° to the left



69

con sord. "Plunger"

90° to the left

con sord. "Plunger"

90° to the left

90° to the left

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

p dolce

p dolce

p dolce

p dolce

sfz

pp - diminuendo poco a poco al fine

73

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

77

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

81

Tpt.1(D)

Tpt.2(C)

Hn.(F)

Tbn.

Tba.

♩ = 50-70

II. Interchanging movement

A
 Tpt.1 Tpt.2 Hn. Tbn. Tuba

Trumpet 1 (in D)
con sord.
"Plunger"

Trumpet 2 (in C)
con sord.
"Straight metal"

Horn (in F)

Trombone
con sord.
"Wa-wa"

Tuba

14 **(A)** **(A)** **(A)**
Tpt.2 Tpt.1 Hn. Tbn. Tba.

Tpt.1(D) *sfz*
Tpt.2(C) *sfz*
Hn.(F) *f* *mf* *mf*
Tbn. *p < f* *mf* *f* *mf* *mf* *mf* *mf* (ord.)
Tuba *f* *mf* *f* *mf* *mf* *mf* (ord.) *mf*

21 **(A)** **(A)** **(A)** **(A)** **(A)** **(A)** **(A)** **(A)**
G.P. **(A)** **(A)** **(A)** **(A)** **(A)** **(A)** **(A)** **(A)**

Tpt.1(D) *mf*
Tpt.2(C) *mf*
Hn.(F) (ord.) *f* *p*
Tbn. *p < f* *mf*
Tuba *f* *mf* (ord.)

A
Tpt.2 Tpt.1 Hn. Tba. Tbn.

B

28

Tpt.1(D) *p < sfz* *mf* *f* (air) *mf*

Tpt.2(C) *f* *mf* *f* *mf*

Hn.(F) (o) *f* *mf*

Tbn. *sfz* *mf*

Tuba *sfz*

x3 x4 x3 x4 x3

A

35

Tpt.1(D) (ord.) G.P. *p < sfz*

Tpt.2(C) (ord.) G.P. *f* *mf*

Hn.(F) (ord.) G.P.

Tbn. G.P. *p < f* *mf*

Tuba *mf* G.P.

x4 x4 x4 x4

+ → o

42

Tpt.1(D) *mf* *sfz* *mf*

Tpt.2(C) (air) *f* *mf*

Hn.(F) *f* *p* (o) *mf* (air) *mf*

Tbn. *sfz* *mf*

Tuba *f* (air) *mf* (ord.)

Legend A: ● ⊗ ● ● ⊕

49

Tpt.1(D) *p* *sfz* *mf* *p*

Tpt.2(C) (ord.) *f* *mf*

Hn.(F) (ord.) *f* *p*

Tbn. *p* *f* *mf*

Tuba *f* (ord.) *mf*

Legend A: ● ⊕ ● ● ⊗

D **A**
 Tba. Tbn. Hn. Tpt.2 Tpt.1

56

Tpt.1(D) *sfz* *mf* *f* *mf* *x4* (ord.)

Tpt.2(C) *sfz* *x4*

Hn.(F) *mf* *f* *p* *f* *mf* *x4*

Tbn. *p < f* *mf* *f* *mf* *x4*

Tuba *sfz* *x4*

(air) (o) o → + (air) (o)

A ⊗ ● ● ⊕ ●

A ⊕ ● ● ⊗ ●

63

Tpt.1(D) *p* *sfz* *mf* *p* *x5*

Tpt.2(C) *mf* *f* *x5*

Hn.(F) (ord.) *f* *p* *mf* *x5*

Tbn. (ord.) *p < f* *x5*

Tuba *mf* *x5*

+ → o

(o) o → + (o)

+ → o

ⓔ

70

Tpt.1(D) *sfz* (air) *f* (ord.) *mf*

Tpt.2(C) *mf* *f* (air) *f* (ord.) *mf*

Hn.(F) *f* *p* (O) *mf* (air) *f* (ord.) *mf*

Tbn. *mf* *p* *f* (air) *f* (ord.) *mf*

Tuba *f* (ord.) *mf* (air) *f* (ord.) *mf*

76

Tpt.1(D) *ff* *ff* *ff* *ff*

Tpt.2(C) (non legato) *f* *ff*

Hn.(F) (non legato) *f* *p* *ff*

Tbn. (non legato) *p* *f* *ff*

Tuba (non legato) *f* (ord.) *ff*

x7