

A RIVER OF TIME

for Brass Quintet

for

*the Oklahoma City University
Faculty Brass Quintet*

Commissioned by

The Oklahoma Music Teachers Association

by

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Duration: 16:00

A River of Time

Prologue (Organum)

I. Perception (flowing through a curved lens)

II. Memory (a broken glass shatters back together)

III. Convergence (from the synthesis of past and future, the present emerges)

Epilogue: The Persistent Illusion of Time

I have become fascinated in recent years by the idea of time and the scientific studies that continue to unravel only deeper levels of mystery about the nature of time. Once thought to be an unyielding and constant measure, time was displaced by relativity theory as being bendable and subject to gravity. Contemporary studies in physics seem to indicate that at the smallest and most fundamental levels of the universe, paths that will be taken in the future effect the paths of the past, rendering any perception of causality empty. Most recent thinking on the nature of time suggests that the very concept of time may arise with our consciousness, proposing the (somewhat unsettling!) idea that a key component on which we base our experience of the world is simply an apparition. This gives aphorisms about watched pots never boiling, watched clocks never ticking, and time flying when you're having fun a whole new meaning! It also leads to the further unsettling idea that anything and everything we perceive may have no basis in any objective "reality" and that there is only our perception.

This piece is a reflection and meditation on these thoughts. This work is constructed on a set of interval cycles that is established in the Prologue through an imitative melody on a constant rhythm. Here, an homage to organum reflects the idea of humans – through all but our most recent history – of time as the constant of the universe. ("Organum" is a centuries-old musical genre that focused on a consistent mode of rhythm and the "perfect" intervals of 4ths, 5ths, and octaves – the intervals on which the cycle used for this piece begins and ends.)

Movement I focuses on time as linear, but warped and inconstant – flowing forward, but faster, slower, and blurred. Movement II allows the musical materials on which the piece is built to flow backwards just as, at a level we can not perceive in the universe, the future seems equally likely to flow toward the past. Movement III is constructed from the fundamental musical material overlapped onto itself, rendering the passage of time a vacant concept.

Finally, in the Epilogue, the original opening melody recurs again, but accompanied now by the overlapped beginning and ending of the cyclical musical materials, signifying the idea that though our perception goes on as it ever has, it goes on with the knowledge that the progressive passage of time may be nothing but illusion.

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C SCORE

Prologue (Organum)

Kristopher Maloy (2013)

$\text{♩} = 84$ molto legato

Trumpet 1

Flugelhorn (Tpt. 2)

Horn in F

Trombone

Tuba

mp *sim.* *mp* *mp*

Detailed description: This system contains the first 16 measures of the Prologue. The score is for a brass quintet. Trumpet 1 is silent. Flugelhorn (Trumpet 2) and Horn in F play a melodic line starting on G4, moving stepwise with some chromaticism. Trombone and Tuba play a supporting bass line. Dynamics include mezzo-piano (mp) and sforzando (sim.).

17 **A** poco piu mosso ($\text{♩} = 88$)

Tpt. 1

Flug.

Hn.

Tbn.

Tba.

p *p* *mp* *sim.* *p* *mp* *sim.* *p*

Detailed description: This system contains measures 17 through 32. Section A begins with a tempo change to 'poco piu mosso' and a new key signature of one flat. Trumpet 1 enters with a melodic line. Flugelhorn and Horn in F play a similar line. Trombone and Tuba play a bass line. Dynamics range from piano (p) to mezzo-piano (mp) and sforzando (sim.).

B ♩ = 92

32

Tpt. 1
Trumpet
sim.

Tpt. 2
(mp)
sim. as before

Hn.

Tbn.
p

Tba.

C boldly slightly brassy

accel.----- rit.

46

Tpt. 1
mf *p* *f* *sim.* *pp*

Tpt. 2
mf *p* *f* *sim.* *pp* H

Hn.
mf *p* *f* *sim.* *mf* *f*

Tbn.
f *boldly, slightly brassy* *sim.* *mf* *f*

Tba.
f *boldly, slightly brassy* *sim.* *mf* *f*

I. Perception (flowing through a curved lens)

63 **D** Tempo I ♩ = 84

The musical score consists of five staves, each representing a different instrument. The notation is dense, with frequent sixteenth and thirty-second notes, often beamed together. Dynamics are marked with *mp*, *f*, *p*, and *pp*. Fingerings of 5 are indicated for many notes. Breath marks (>) are used in the brass parts. A trill (3) is marked in the Tbn. part. The score is divided into measures by vertical bar lines.

Tpt. 1: Starts with a *n* (noisiness) marking, followed by *f* and *p* dynamics. Includes fingerings of 5.

Tpt. 2: Similar to Tpt. 1, with *n*, *f*, *p*, and *f* dynamics and fingerings of 5.

Hn.: Features a melodic line with slurs and dynamic markings of *f* and *p*.

Tbn.: Includes a trill (3) and dynamic markings of *mp*, *f*, *pp*, and *f*.

Tba.: Features dynamic markings of *mp*, *f*, *p*, and *f*.

E ♩. = 64

82

mute (harmon)

Tpt. 1

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

mute (harmon)

Tpt. 2

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

Hn.

ppp

Tbn.

ppp

Tba.

ppp

85

Tpt. 1

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

Tpt. 2

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

Hn.

Tbn.

Tba.

F (♩ = 60)

88

(no change in note speed) 6 (mute off) open (soft, but boldly)

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

Tpt. 2 *mf* *p* *mf* *p < mf* *pp* *f* *mf* *p*

Hn. *f* *p* *mf* *p* *mp*

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

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

95

(soft, but boldly)

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

Tpt. 2 *mp* *p* *mf* *(mp)* *mf* *(mp)* *mf* *(mp)* *f*

Hn. *mp* *mf* *f*

Tbn. *mf* *f*

Tba. *mp* *mf* *f*

102

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp *f* *p* *f*

108

(to straight mute)

mute

G

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ff *n* *mp* *mf* *f* *fff* *f*

112

Musical score for measures 112-113. 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 3/4. Measure 112 shows Tpt. 1 and Tpt. 2 playing eighth-note patterns, while Hn., Tbn., and Tba. play quarter notes. Measure 113 continues the patterns, with Tpt. 1 and Tpt. 2 playing eighth-note patterns and the other instruments playing quarter notes.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

114

Musical score for measures 114-115. 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 3/4. Measure 114 shows Tpt. 1 and Tpt. 2 playing eighth-note patterns, while Hn., Tbn., and Tba. play quarter notes. Measure 115 continues the patterns, with Tpt. 1 and Tpt. 2 playing eighth-note patterns and the other instruments playing quarter notes.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

116

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

f *ppp*

f *ppp*

----- **H** ♩. = 88

120 (mute off) open

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mf

accel. ----- ♩ = 96

126

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mp

mp

mp

mp

mp

accel. ----- ♩ = 100

132

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

mf

mf

mf

mf

mf

ff

ff

ff

ff

ff

II. Memory (a broken glass shatters back together)

♩ = 76 haunting, quasi-lontano

(all beats equal with no pulses stronger than others)

137

cup mute
(very light accent on tenuti)

pp

cup mute
(very light accent on tenuti)

pp

mute (very light accent on tenuti)

pp

solo, espressivo

mp

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

144

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

151

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

159

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

pp *p* *piump* *pp*

mp

mp

mp (end solo)

pp

mute

J poco piu mosso ♩ = 84

I

166

Tpt. 1: *pp*, *pp*, *pp*, (sub.)*mp*

Tpt. 2: *pp*, *pp*, *mp*

Hn.: *pp*, *pp*, *pp*, *pp*, *p*

Tbn.: *pp*, *pp*, *pp*, *p*, *mp*, *p*

Tba.: *pp*, (mute off), *pp*, *pp*, *p*, *open*, *p*, *mp*, *p*

177

Tpt. 1: (mute off)

Tpt. 2: (mute off)

Hn.: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*

Tbn.: *mf*, *mp*, *mf*, *mp*, *mf*, *mp*, *mf*, *mp*

Tba.: *mp*, *f*, *mp*, *mf*, *mp*, *mf*

181

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

191

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

L meno mosso ♩ = 66

205

Tpt. 1 *mp* *mp*

Tpt. 2 *mp*

Hn. *p* *mp*

Tbn. *mp*

Tba. *p* *mp*

213

Tpt. 1 *mf* *più f* *ff*

Tpt. 2 *mf* *più f* *ff*

Hn. *mf* *più f* *ff*

Tbn. *mf* *più f* *ff*

Tba. *mf* *più f* *ff*

III. Convergence (from the synthesis of past and future, the present emerges)

♩ = 60

M legato, gently churning ♩ = 48

223

Tpt. 1

Flugelhorn

Hn.

Tbn.

Tba.

232

Tpt. 1

Flug.

Hn.

Tbn.

Tba.

mf *pp* *mf* *p* *mf* *p* *mf* *mp* *mf*

(mp)

The image shows a page of a musical score for a brass ensemble. The page is numbered 16 at the top left. The section is titled 'III. Convergence (from the synthesis of past and future, the present emerges)'. The tempo is marked as 'legato, gently churning' with a metronome marking of ♩ = 48. A dynamic marking 'M' is enclosed in a box. The score is divided into two systems. The first system starts at measure 223 and ends at measure 231. The second system starts at measure 232 and ends at measure 239. The instruments are Tpt. 1, Flugelhorn, Hn., Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *mf*, *pp*, *p*, and *mp*, along with articulation marks like accents and slurs. The Tpt. 1 part has a dynamic change from *mf* to *pp* at measure 224. The Flugelhorn, Horns, Trombones, and Tubas all play similar rhythmic patterns of eighth notes. The Tpt. 1 part has a melodic line with some rests. The Tbn. part has a steady eighth-note accompaniment. The Tba. part has a similar accompaniment. The score ends with a double bar line and a fermata over the final note of the Tpt. 1 part.

240

Tpt. 1

Flug.

Hn.

Tbn.

Tba.

mp

mf

N ♩ = 58

O tutti sotto voce, lontano

whisper mute

248

Tpt. 1

Flug.

Hn.

Tbn.

Tba.

mp

p

pp

ppp

Trumpet

whisper mute

ppp

ppp

ppp

ppp

P (♩ = ♩)

Q ♩ = 92

257

open

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p *(mp)* *(mp)* *(p)* *f*

p *ff*

Detailed description: This is a page of a musical score for brass instruments, numbered 18. It features five staves: Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Hn. (Horn), Tbn. (Trombone), and Tba. (Tuba). The score begins at measure 257. Above the first staff, there is a boxed 'P' with a note and a tempo marking '(♩ = ♩)', and a boxed 'Q' with a tempo marking '♩ = 92'. A box labeled 'open' is placed above the first two measures of the Tpt. 1 and Tpt. 2 staves. The music is written in 3/8 time, with a key signature of one sharp (F#). The score is divided into measures by bar lines, with time signatures changing from 3/8 to 2/4 and then to 3/4. Dynamics markings include *p* (piano), *(mp)* (mezzo-piano), *(p)* (piano), and *f* (forte). The Tba. staff starts with a *p* dynamic and ends with a *ff* (fortissimo) dynamic. The Tbn. staff has a *p* dynamic at the start and an *f* dynamic at the end. The Hn. and Tpt. staves also show dynamics ranging from *p* to *f*. The Tpt. 1 and Tpt. 2 staves have 'open' markings in the first two measures. The Tba. staff has a *p* dynamic at the start and an *ff* dynamic at the end.

R (♩ = 92)

270 (brassy)

Tpt. 1 *ff* *mp* *fff* *ff* *mp* *fff* *ff*

Tpt. 2 (brassy) *ff* *mp* *fff* *ff* *mp* *fff*

Hn. (♩ = 96) (like 4/4) *ff*

Tbn. (♩ = 96) (like 4/4) *ff* (but balance with Hn)

Tba. (♩ = 116) (like 3/4) *ff*

*Letter R: Trumpets remain steady at approx. ♩ = 92, playing identical lines out of phase with one another. (Rests in parentheses represent silence of relatively short but indeterminate length.) Hn & Tbn increase slightly to ♩ = 96 and stay together throughout the section; Tuba increases to ♩ = 116 and plays independently. Trombone should play the boxed line 2 times, then cue the group to stop (a double cue with preparatory gesture and then cut-off is recommended). All players then stop wherever they are in their respective lines. (This section lasts ca. 1:00.)

271

Tpt. 1

mp *fff* *opt. 8^{vb}* *ff*

Tpt. 2

opt. 8^{vb} *ff* *mp* *fff* *opt. 8^{vb}* *ff*

Hn.

Tbn.

Tba.

Detailed description: This page of a musical score, numbered 20, begins at measure 271. It features five staves: Tpt. 1 (Trumpet 1), Tpt. 2 (Trumpet 2), Hn. (Horn), Tbn. (Tuba), and Tba. (Tuba). The Tpt. 1 and Tpt. 2 staves are grouped with boxes. Tpt. 1 starts with a half note G4 (marked *mp*), followed by a half note G4 (marked *fff*), and then a sixteenth-note triplet (marked *opt. 8^{vb}* and *ff*). Tpt. 2 starts with a sixteenth-note triplet (marked *opt. 8^{vb}* and *ff*), followed by a half note G4 (marked *mp*), a half note G4 (marked *fff*), and another sixteenth-note triplet (marked *opt. 8^{vb}* and *ff*). The Hn. staff has a series of notes with accents. The Tbn. and Tba. staves have notes with accents and slurs.

272

Tpt. 1

Tpt. 2

Hn. (3/4) (4/4)

Tbn. (3/4) (4/4)

Tba. (2/4) (3/4)

opt. 8^{vb}-----
(1x loco, 2x and after 8vb)

Detailed description of the musical score: The score is for measures 272-275. It features five staves: Tpt. 1 and Tpt. 2 are blank. The Horn (Hn.) part starts in 3/4 time, then changes to 4/4. The Trombone (Tbn.) part also starts in 3/4 and changes to 4/4. The Tuba (Tba.) part starts in 2/4 and changes to 3/4. The Horn part includes dynamic markings like *v.* and *v+*, and articulation marks like *o* and *+*. The Trombone part has slurs and accents. The Tuba part has slurs and accents. At the end of the Tuba part, there is a performance instruction: "opt. 8^{vb}----- (1x loco, 2x and after 8vb)".

274

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

(3/4)

(8)-----

4''

4/4

*(last time: recommended double-cue to group
as final note is begun and ended)*

Epilogue: The Persistent Illusion of Time

S ♩ = 50 *lontano*

280

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

p

ppp

ppp

p

p

whisper mute

whisper mute

whisper mute

T ♩ = 66 (other 4 a ghostly shadow behind Hn)

290

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

ppp

ppp

p

ppp

ppp

(solo [still] *lontano*)

(8)

300

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

310

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

pp

mp

p

pp

mp

p

pp

mp

p

mp

p

mp

p

(as before, out earlier if needed)