

Isolarion II

for Brass Quintet

(2012)

Christian Mason

Instrumentation

Trumpet 1 in C (doubling Flugelhorn in B-flat)

Trumpet 2 in C (doubling Flugelhorn in B-flat)

Horn in F

Trombone

Tuba

Straight mutes are required for both trumpets and trombone

Duration: c. 7'30''

Commissioned for the LSO Brass Quintet tour to Japan in April 2012

In his book "The Wild Places" (Granta, 2007), Robert Macfarlane explains that "Fifteenth-century map makers developed the concept of the 'isolarion': the type of map that describes specific areas in detail, but does not provide a clarifying overview of how these places are related to one another". This resonated with my desire to compose music that reveals the richness and depth to be found even in such elementary materials as the drones and long, slow melodic lines which define this piece. As the melody (initially heard very low in the tuba at the opening) recurs, we experience the 'same place' from many perspectives.

Isolarion II

- Brass Quintet -

Christian Mason (February/March 2012)

A Ceremonial, Ritualistic
♩ = 45

This musical score is for a Brass Quintet, featuring five parts: Trumpet 1 in C, Trumpet 2 in C, Horn in F, Trombone, and Tuba. The score is divided into two systems, with the first system containing measures 1-4 and the second system containing measures 5-8. The music is characterized by dynamic contrasts and specific performance techniques.

Trumpet 1 in C: Measures 1-4 show dynamics of *ff*, *pp*, and *f*. Measures 5-8 include dynamics of *p*, *pp*, *mf*, *pp*, *f*, and *p*.

Trumpet 2 in C: Measures 1-4 show dynamics of *ff*, *pp*, and *f*. Measures 5-8 include dynamics of *p*, *pp*, *mf*, *pp*, *f*, and *p*. An "overtone gliss." is indicated in measure 1.

Horn in F: Measures 1-4 show dynamics of *ff*. Measures 5-8 include dynamics of *ppp*, *p*, and *f*. An "overtone gliss." is indicated in measure 1.

Trombone: Measures 1-4 show dynamics of *ff*. Measures 5-8 include dynamics of *ppp*, *p*, and *f*. A "gliss." is indicated in measure 8.

Tuba: Measures 1-4 show dynamics of *ppp*, *p*, and *ppp*. Measures 5-8 include dynamics of *mf*, *ppp*, and *f*. A triplet of notes is marked in measure 6.

System 2 (Measures 5-8):

Tpt. 1: Dynamics range from *f* to *pp*, including *p < f*, *fp*, *f*, *ff*, *p*, *f*, *ppp*, *pp*, *f*, *f*, *pp*, *p*, and *f*. A triplet is marked in measure 6 and a quintuplet in measure 8.

Tpt. 2: Dynamics range from *f* to *pp*, including *p < f*, *p*, *pp*, *f*, *p*, *f*, *ff*, *p*, *f*, *ppp*, *pp*, *f*, *f*, *pp*, *p*, and *f*. A triplet is marked in measure 6 and a quintuplet in measure 8.

Hn.: Measures 5-8 include dynamics of *ff*. An "overtone gliss." is indicated in measure 5.

Tbn.: Measures 5-8 include dynamics of *p*, *f*, *pp*, and *p*. A triplet is marked in measure 6 and another triplet in measure 8. An "overtone gliss." is indicated in measure 5.

Tba.: Measures 5-8 include dynamics of *f*, *pp*, *p*, *pp*, *f*, *p*, *f*, *ff*, *pp*, *f*, *p*, *mf*, and *p*.

9

Musical score for measures 9-12, featuring five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The music is in 4/4 time with a key signature of two flats. It includes various dynamics such as *p*, *f*, *pp*, *ff*, and *mf*, along with articulation marks like accents and slurs. Measure 9 starts with a *p* dynamic. Measure 10 features a *f* dynamic. Measure 11 includes a *pp* dynamic. Measure 12 concludes with a *ff* dynamic. The Hn. part has a *mf* dynamic in measure 11. The Tbn. part has a *ppp* dynamic in measure 12.

B Contemplative

13

Musical score for measures 13-16, continuing the five-staff arrangement. Measure 13 begins with a *ff* dynamic. Measure 14 features a *pp* dynamic. Measure 15 includes a *ff* dynamic. Measure 16 concludes with a *pp dolce* dynamic. The Hn. part includes a *rip.* (ritardando) marking in measure 13. The Tbn. part has a *pp* dynamic in measure 16. The Tba. part has a *ff* dynamic in measure 13 and a *p* dynamic in measure 16.

17

Tpt. 1 *mf* *con sord. (straight)* *pp*

Tpt. 2 *mf* *con sord. (straight)* *pp* *mf*

Hn. *p* *mf* *p* *mf* *pp* *ff* *pp* *mf*

Tbn. *mf* *con sord. (straight)* *pp* *p*

Tba. *p* *mf* *fp* *pp*

21

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

Tpt. 2 *pp* *mf*

Hn. *ff* *mf* *pp* *ff* *p* *mf* *p* *ff* *pp* *f* *pp* *ff*

Tbn. *pp* *mf* *pp* *mf*

Tba. *p* *fp* *mf*

25

Tpt. 1 *pp* *pp* *f* *p* *f* *pp* *f*

Tpt. 2 *pp* *pp* *f* *p* *pp*

Hn. *p* *fp* *ff* *p* *ff* *p* *ff* *ff* *p* *ff* *p* *ff*

Tbn. *pp* *pp* *f* *pp*

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

C Forceful, dramatic

29

Tpt. 1 *pp* *ff* *pp* *fp* *ppp* *f* *p* *f*

Tpt. 2 *f* *pp* *ff* *pp* *fp* *ppp* *f* *p* *f*

Hn. *p* *ff* *p* *ff* *p* *f* *ff*

Tbn. *f* *pp* *ff* *pp* *fp* *ppp* *f* *p* *fp* *ff*

Tba. *ff*

33 To Flug. (senza sord.)

Flugelhorn

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Detailed description: This system of musical notation covers measures 33 through 36. It features five staves: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The Tpt. 1 staff begins with a treble clef and a key signature of one sharp (F#). The Tpt. 2 staff has a treble clef and a key signature of one flat (Bb). The Hn. staff has a treble clef and a key signature of one flat (Bb). The Tbn. staff has a bass clef and a key signature of one flat (Bb). The Tba. staff has a bass clef and a key signature of one flat (Bb). The music is characterized by dynamic markings such as *f*, *ff*, *p*, *ffp*, and *ff*. The Tba. staff includes triplet markings (3) and 'rip' markings. The Hn. staff includes a 'tr' (trill) marking. The Tpt. 1 staff includes a 'To Flug. (senza sord.)' marking and a 'Flugelhorn' label. The Tpt. 2 staff includes a 'To Flug. (senza sord.)' marking. The Hn. staff includes a 'rip' marking and a '5' (fifth) marking. The Tbn. staff includes a 'rip' marking. The Tba. staff includes a 'rip' marking and a '3' (triple) marking.

37

Flugelhorn

Flug. 1

Tpt. 2

Hn.

Tbn.

Tba.

Detailed description: This system of musical notation covers measures 37 through 40. It features five staves: Flug. 1, Tpt. 2, Hn., Tbn., and Tba. The Flug. 1 staff has a treble clef and a key signature of one sharp (F#). The Tpt. 2 staff has a treble clef and a key signature of one flat (Bb). The Hn. staff has a treble clef and a key signature of one flat (Bb). The Tbn. staff has a bass clef and a key signature of one flat (Bb). The Tba. staff has a bass clef and a key signature of one flat (Bb). The music is characterized by dynamic markings such as *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, and *ff*. The Flug. 1 staff includes a 'Flugelhorn' label. The Hn. staff includes a '5' (fifth) marking and a 'rip' marking. The Tbn. staff includes a 'p' marking. The Tba. staff includes a 'rip' marking and a '3' (triple) marking.

41

Flug. 1 *ff* *p ff* *p ff* *p ff* *p ff* *p ff* *ffp* *fff*

Flug. 2 *ff* *p ff* *p ff* *p ff* *p ff* *p ff* *p* *fff*

Hn. *ff* *p* *ff* *p ff* *p ff* *p ff* *p* *fff*

Tbn. *ff espress.* senza sord.

Tba. *ff* *ffp* *f* *ffp* *f* *ffp* *f* *ffp* *f* *ffp* *f* *ffp* *fff*

D Warm, calm, somewhat melancholy

45

Flug. 1 *p* *f* *pp* *p* *f* *pp*

Flug. 2 *f* *pp* *p* *f* *pp* *f* *ffp*

Hn. *p* *f*

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

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

49

Flug. 1

Flug. 2

Hn.

Tbn.

Tba.

Musical score for measures 49-52. The score is for five instruments: Flugelhorn 1, Flugelhorn 2, Horn, Trombone, and Tuba. The music is in 4/4 time and features complex rhythmic patterns with triplets and quintuplets. Dynamics range from fortissimo (f) to pianissimo (pp). The key signature has one sharp (F#).

53

Flug. 1

Flug. 2

Hn.

Tbn.

Tba.

Musical score for measures 53-56. The score continues for the same five instruments. The music maintains the complex rhythmic patterns and dynamic range from the previous section. The key signature has one sharp (F#).

57

Flug. 1

Flug. 2

Hn.

Tbn.

Tba.

61

Flug. 1

Flug. 2

Hn.

Tbn.

Tba.

65

Flug. 1
Flug. 2
Hn.
Tbn.
Tba.

ff pp f fp ff pp fp ff

pp pp pp p

E Mellifluous, flowing

71

Flug. 1
Flug. 2
Hn.
Tbn.
Tba.

fp f p ff

fp f pp p ff

fp f pp p ff

pulsating ppp f ppp f ppp f ppp

pulsating f ppp f ppp ff ppp

75

Flug. 1 *pp* *p* *f* *pp* *p* *ff* *pp*

Flug. 2 *pp* *p* *f* *pp* *p* *ff* *pp* *p*

Hn. *p* *f* *pp* *p* *ff* *pp* *p*

Tbn. *ppp* *f* *ppp* *f*

Tba. *f* *ppp* *f* *ppp* *ff*

breathe ad lib. but avoid accenting re-entry

79

Flug. 1 *fff* *pp* *ppp* *fff* *ppp*

Flug. 2 *fff* *pp* *ppp* *ff* *ppp* *fff* *ppp*

Hn. *fff* *pp* *ppp* *ff* *ppp* *fff* *ppp*

Tbn. *ppp* *f* *ppp* *fff* *ppp*

Tba. *ppp* *f*

breathe ad lib. but avoid accenting re-entry