

Casey Martin

SEN

-for trumpet octet-

perusal score

2015

Performance Notes:

Mutes:

- Piccolo - none
- E-flat - none
- C Trumpet 1 - cup, harmon with stem
- C Trumpet 2 - cup, harmon with stem
- C Trumpet 3 - cup, straight
- C Trumpet 4 - cup, straight, harmon with stem
- C Trumpet 5 - cup
- B-flat Trumpet - cup

The facing instructions from mm. 26-32 and 138-150 may be omitted if they are not feasible by the group.

perusal score

SEN

for the University of Texas Trumpet Studio

Casey Martin

bold ♩ = 63

The musical score is arranged in two systems. The first system includes:

- Piccolo Trumpet in Bb: Starts with a rest, then plays a sixteenth-note triplet at *f* in the second measure.
- Trumpet in Eb: Plays a sixteenth-note triplet at *f* in the first measure, then rests.
- Trumpet in C 1: Rests throughout.
- Trumpet in C 2: Rests throughout.
- Trumpet in C 3: Plays a dotted quarter note at *f* in the first measure, then rests.
- Trumpet in C 4: Plays a dotted quarter note at *f* in the first measure, then rests.
- Trumpet in C 5: Plays a dotted quarter note at *f* in the first measure, then rests.
- Trumpet in Bb: Plays a dotted quarter note at *f* in the first measure, then rests.

The second system includes:

- Bb Picc.: Rests in the first measure, then plays a sixteenth-note triplet at *mf* in the second measure.
- EbTpt.: Plays a sixteenth-note triplet at *fmf* in the first measure, then rests.
- C Tpt. 1: Rests in the first measure, then plays a dotted quarter note at *f* in the second measure.
- C Tpt. 2: Rests in the first measure, then plays a dotted quarter note at *f* in the second measure.
- C Tpt. 3: Rests in the first measure, then plays a dotted quarter note at *fmf* in the second measure.
- C Tpt. 4: Rests in the first measure, then plays a dotted quarter note at *fmf* in the second measure.
- C Tpt. 5: Rests in the first measure, then plays a dotted quarter note at *fmf* in the second measure.
- Bb Tpt.: Rests in the first measure, then plays a dotted quarter note at *fmf* in the second measure.

The score features a key signature of one flat and a 3/4 time signature. A large red watermark 'Perusal Score' is overlaid diagonally across the page.

Bb Picc. ⁵

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

8

10

Bb Picc. *f* *fp* *f* *f*

EbTpt. *ff* *f*

C Tpt. 1 *f* *fp* *f* *f*

C Tpt. 2 *ff* *f*

C Tpt. 3 *ff* *f* *ff* *mf* *f*

C Tpt. 4 *ff* *f* *ff* *mf* *f*

C Tpt. 5 *ff* *f* *ff* *mf* *f*

Bb Tpt. *ff* *f* *ff* *mf* *f*

14

Bb Picc. *mp* *fp*

EbTpt. *mp* *fp*

C Tpt. 1 *mp* *fp* *mp* lyrically

C Tpt. 2 *mp* *fp* *mf* lyrically *mp*

C Tpt. 3 *mf* *p* *mf* lyrically *mp*

C Tpt. 4 *mf* *p* *f*

C Tpt. 5 *mf* *p* *f*

Bb Tpt. *mf* *p* *f*

16

4
19 *rit.* **slower** G.P. 24 **aggressive** ♩ = 168 **rubato** (♩ = 63)

Bb Picc. *mp* *f*

EbTpt. *mp* *f*

C Tpt. 1 *p* *pp*

C Tpt. 2 *p* *pp*

C Tpt. 3 *p*

C Tpt. 4 *p*

C Tpt. 5

Bb Tpt. *mp* *f*

26

6" 3" 6" 10"

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2 *pp* cup mute facing backward *cresc.* asynchronously remove cup mutes while playing *ff* synchronously slowly turn to face forward

C Tpt. 3 *pp* cup mute facing backward *cresc.* asynchronously remove cup mutes while playing *ff* synchronously slowly turn to face forward

C Tpt. 4 *pp* cup mute facing backward *cresc.* asynchronously remove cup mutes while playing *ff* synchronously slowly turn to face forward

C Tpt. 5 *pp* cup mute facing backward *cresc.* asynchronously remove cup mutes while playing *ff* synchronously slowly turn to face forward

Bb Tpt. *n* *mf* *n* *f* *n*

violently 3"

33 ♩ = 120

5

32

Bb Picc. *ff*

EbTpt. *ff*

C Tpt. 1 *ff*

C Tpt. 2 *f*

C Tpt. 3 *f*

C Tpt. 4 *f*

C Tpt. 5

Bb Tpt.

42 aggressive ♩ = 168

Bb Picc. *sfz* *f* *ff*

EbTpt. *sfz* *f* *ff*

C Tpt. 1 *sfz* *f* *ff*

C Tpt. 2 *sfz* *f* *ff*

C Tpt. 3 *sfz* *f* *ff*

C Tpt. 4 *sfz* *f* *ff*

C Tpt. 5 *f* *ff*

Bb Tpt. *f* *ff*

48

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

mf
smooth and flowing

f *mf* *mp*

f *mf* *mp*

f *mf* *mp*

mf *mp*

55

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

mp *f*

mp *f*

f *f*

f

59

Bb Picc.

EbTpt.

C Tpt. 1
mf agitated

C Tpt. 2
mp

C Tpt. 3
mp

C Tpt. 4
mp

C Tpt. 5
mp

Bb Tpt.
mf

63

Bb Picc.

EbTpt.

C Tpt. 1
f

C Tpt. 2
f

C Tpt. 3
f

C Tpt. 4
f

C Tpt. 5
f

Bb Tpt.
f

Bb Picc. *mf*

EbTpt. *mf*

C Tpt. 1 *mf* *mp*

C Tpt. 2 *mf* *mp*

C Tpt. 3 *mf* *mp*

C Tpt. 4 *mf* *mp*

C Tpt. 5 *mf* *mp*

Bb Tpt. *mf* *mp*

Bb Picc. *f*

EbTpt. *f*

C Tpt. 1 *mf* *f*

C Tpt. 2 *mf* *f*

C Tpt. 3 *mf* *f*

C Tpt. 4 *mf* *f*

C Tpt. 5 *mf*

Bb Tpt. *mf* *f*

80

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

85

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

89

Bb Picc. *sustain volume*

EbTpt. *sustain volume*

C Tpt. 1 *sustain volume*

C Tpt. 2 *sustain volume*

C Tpt. 3 *f* *pp* *cup mute*

C Tpt. 4 *f*

C Tpt. 5 *f* *pp* *cup mute*

Bb Tpt. *f* *pp* *cup mute*

95

Bb Picc.

EbTpt.

C Tpt. 1 *pp* *mp* *harmon, stem in*

C Tpt. 2 *pp* *mp* *harmon, stem in*

C Tpt. 3 *p*

C Tpt. 4 *pp* *mp* *harmon, stem in*

C Tpt. 5 *p*

Bb Tpt. *p*

101

Bb Picc. *pp* *mp*

EbTpt. *mf* *pp* t.s. (tongue stop)

C Tpt. 1 *p* *f* *mp* t.s. (tongue stop)

C Tpt. 2 *p* *f* *mp*

C Tpt. 3 *mp*

C Tpt. 4 *mp*

C Tpt. 5 *mp*

Bb Tpt. *mp*

106

Bb Picc. *mp*

EbTpt. *mp*

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

111

Bb Picc. *p* *mf*

EbTpt. *p* *mf*

C Tpt. 1 *p* *f* *mf*

C Tpt. 2 *p* *f* *mf*

C Tpt. 3 *f* *p* *mf*

C Tpt. 4 *f* *p* *mf*

C Tpt. 5 *f* *p* *mf*

Bb Tpt. *f* *p* *mf*

straight mute

t.s.

3 3 5

116

Bb Picc. *p* *mf* *p*

EbTpt. *p* *mf* *p*

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5 *mf* *mp*

Bb Tpt. *mf* *mp*

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

mp

mp

open

mp

pp

pp

open

pp

open

pp

pp

open

mf

pp

pp

open

mf

pp

pp

open

mf

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

ff

ff

ff

ff

ff

ff

ppp

p

solo

14

rit.

slower (♩ = 53)

138 brooding 5"

3"

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

134

solo *p*

n

freely *mp* 3

cup mute facing backward *pp*

cup mute facing backward *pp*

cup mute facing backward *pp*

cup mute facing backward *pp*

cup mute facing backward *pp*

n

141

5"

5"

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

n

cup mute facing backward t.s. *pp* *sfz* *pp* *sfz*

mf

mp *n* *mf*

n

p

p

p

p

cup mute facing backward t.s. *p* *sfz* *p* *sfz*

t.s.

145

5" 3" 5"

Bb Picc. *mf* *f* *f*

EbTpt. *mf* *f* *f*

C Tpt. 1 *mp*

C Tpt. 2 *mp*

C Tpt. 3 *mp* *sffz* *mp* *sffz*

C Tpt. 4 *mp* *sffz* *mp* *sffz*

C Tpt. 5 *p* *sffz* *p* *sffz* *mp* *sffz* *mp* *sffz*

Bb Tpt. *mp* *sffz* *mp* *sffz*

pivot torso to face forward when releasing note, quasi cresc. while pivoting open

pivot torso to face forward when releasing note, quasi cresc. while pivoting open t.s. t.s.

pivot torso to face forward when releasing note, quasi cresc. while pivoting open t.s. t.s.

pivot torso to face forward when releasing note, quasi cresc. while pivoting open t.s. t.s.

open t.s. t.s.

open t.s. t.s.

open t.s. t.s.

open t.s. t.s.

After roughly 10" of measure 150, one player will begin playing measure 151. The other players should move on to measure 151 independently, albeit not immediately. Continue pivoting to the loud part of the note and pivot back for the sustain. On the third pivot, turn your body completely forward. Continue to metered section when everyone is completely facing forward.

149

10" 10" = 76

Bb Picc.

EbTpt.

C Tpt. 1 *mp sffz mp sffz* *mf ff mf* *ff mf*

C Tpt. 2 *mp sffz mp sffz* *mf ff mf* *ff mf* *ff mf*

C Tpt. 3 *mf ff mf* *ff mf* *ff mf*

C Tpt. 4 *mf ff mf* *ff mf* *ff mf*

C Tpt. 5 *mf ff mf* *ff mf* *ff mf*

Bb Tpt. *mf ff mf* *ff mf* *ff mf*

pivot torso to face forward when releasing note, quasi cresc. while pivoting open

16

Bb Picc. *ff* *f*

EbTpt. *ff* *f*

C Tpt. 1 *ff* *ff*

C Tpt. 2 *ff* *ff*

C Tpt. 3 *ff* *ff*

C Tpt. 4 *ff* *ff*

C Tpt. 5 *ff* *ff*

Bb Tpt. *ff* *ff*

155

Bb Picc.

EbTpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

rit.

159

Bb Picc. *ff* *fff*

EbTpt. *f mf* *f mf* *f mf*

C Tpt. 1 *f mf* *f mf* *f mf*

C Tpt. 2 *fff*

C Tpt. 3 *fff*

C Tpt. 4 *fff*

C Tpt. 5 *fff*

Bb Tpt. *fff*

165

Bb Picc. *mp*

EbTpt. *f* *f mf* *mp*

C Tpt. 1 *f* *f mf* *mp*

C Tpt. 2 *f* *mp*

C Tpt. 3

C Tpt. 4

C Tpt. 5 *mf*

Bb Tpt. *mf*

171

Bb Picc.

Eb Tpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

Musical score for measures 171-175. The score is for a brass section with parts for Bb Piccolo, Eb Trumpet, and five C Trumpets, and a Bb Trumpet. The time signature changes from 2/4 to 4/4, then to 3/4, and finally to 6/8. Dynamics include *f*, *mf*, and *mp*. A large red watermark 'PERUSSAL SCORE' is overlaid on the page.

176

Bb Picc.

Eb Tpt.

C Tpt. 1

C Tpt. 2

C Tpt. 3

C Tpt. 4

C Tpt. 5

Bb Tpt.

Musical score for measures 176-180. The score continues with the same brass section. The time signature changes from 3/4 to 3/4, then to 3/4, and finally to 3/4. Dynamics include *f* and *mf*. A large red watermark 'PERUSSAL SCORE' is overlaid on the page.

181

180

Bb Picc. *ff*

EbTpt. *ff*

C Tpt. 1 *f* solo

C Tpt. 2 *ff* *mf*

C Tpt. 3 *ff* *mf*

C Tpt. 4 *ff* *mf*

C Tpt. 5 *ff* *mf*

Bb Tpt. *ff*

184

Bb Picc. *sffz*

EbTpt. *sffz*

C Tpt. 1 *sffz*

C Tpt. 2 *sffz*

C Tpt. 3 *sffz*

C Tpt. 4 *sffz* *mf*

C Tpt. 5 *sffz* *mf*

Bb Tpt. *sffz*

Bb Picc. *f* *ff* *mf*

EbTpt. *f* *ff* *mf*

C Tpt. 1 *ff* *mf*

C Tpt. 2 *f* *ff* *mf*

C Tpt. 3 *f* *ff* *mf* *ff*

C Tpt. 4 *f* *ff* *mf* *ff*

C Tpt. 5 *f* *ff* *mf* *ff*

Bb Tpt. *ff* *mf* *ff*

Bb Picc. *ff* *mf* *ff* *ffz*

EbTpt. *ff* *mf* *ff* *ffz*

C Tpt. 1 *ff* *mf* *ff* *ffz*

C Tpt. 2 *ff* *mf* *ff* *ffz*

C Tpt. 3 *mf* *ff* *ffz*

C Tpt. 4 *mf* *ff* *ffz*

C Tpt. 5 *mf* *ff* *ffz*

Bb Tpt. *mf* *ff* *ffz*