

Madeleine Isaksson
2012

Flux

for
brass quintet

score

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Flux

för brasskvinett (2 tpts, hn, tbn, tu)

Som framgår i partiturets första takter efterfrågas "into stand - open/open - into stand" etc.

Tanken är att varje musiker på så vis dynamiskt kan lyfta fram (open) respektive dra tillbaka (into stand) "sin" musikaliska fras.

Avsnitten "murmered" spelas sålunda "into stand". Detta förfarande bör dock utföras med moderation, ej demonstrativt.

(Tuban har inte denna indikation i sin stämma men inbjudas i mån av praktisk möjlighet, via bells up/down, följa samma princip).

Flux beställdes av Musik i Gävleborg som "kommentar"

till Händels Fyrverkeri-musik, satsen "La Paix", att spelas under Brassfestivalen Signal 2012.

Flux

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Fluid and flexible (♩ = 52-56)

The score is divided into two systems. The first system includes parts for Trumpet in C (two staves), Horn in F, Trombone, and Tuba. The second system includes parts for Tpt (two staves), Hn, Tbn, and Tu. The music is characterized by complex rhythmic patterns, including triplets and sextuplets, and dynamic markings ranging from *pp* to *ppp*. Performance instructions such as "into stand" and "open" are used to indicate changes in articulation. Trills and glissandos are also present in several parts.

Trumpet in C: *pp*, *molto legato*, *open* (*accel.*), *p*, *p*, *mfp*

Trumpet in C: *pp*, *molto legato*, *open* (*accel.*), *p*, *p*, *mfp*

Horn in F: *pp*, *molto legato*, *open* (*accel.*), *p*, *poco mp*

Trombone: *pp*, *ppp*, *pp*, *poco mp*

Tuba: *pp*, *pp*, *mfp*

Tpt: *p*, *pp*, *poco mp*, *pp*, *pp*, *p*

Hn: *pp*, *mfp*, *sub pp*, *pp*, *poco mp*

Tbn: *p*, *pp*, *pp*, *pp*, *pp*

Tu: *pp*, *pp*, *mp*, *ppp*, *mp*, *pp*, *mfp*, *pp*

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16 $\frac{2}{2}$ *poco p* *pp* *pp* *poco p* *pp*

16 *gliss.* *sub pp* *pp* *poco mp* *pp* *gliss.* *pp*

16 *pp* *pp* *poco p* *pp* *(murmured)* *pp*

16 *p* *poco mp* *pp* *poco mp* *pp* *mp* *sub pp* *5* *6* *7*

16 *pp* *mp* *3* *pp* *mfp* *sub pp* *5* *6* *poco mp* *3* *pp*

23 $\frac{2}{4}$ *accel.* $\frac{3}{4}$ *poco mp* $\frac{2}{4}$ $\frac{3}{2}$ *poco mf* *p* *pp* $\frac{3}{4}$ *p* $\frac{3}{2}$ *rit.* *pp* $\frac{2}{2}$ *poco mp* *6*

23 *poco mp* *pp* *poco mp* *sfp* *mfp* *pp*

23 *p* *pp* *poco mp* *pp* *p* *ossia* *pp*

23 *p* *pp* *sfp* *7* *3*

23 *poco mp* *pp* *7* *7* *7* *5* *mfp* *pp*

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30 $\frac{2}{2}$ $\frac{2}{4}$ a tempo ($\text{♩} = 52-56$) $\frac{3}{4}$ accel. $\frac{2}{4}$ $\frac{2}{2}$

30 $\frac{2}{2}$ ($\text{♩} = 66$) $\frac{2}{4}$ $\frac{3}{4}$ (rit.)

Tpt
Tpt
Hn
Tbn
Tu

36
36
36
36
36

pp *sf* *mfp* *sf* *fp*
mfp *pp* *sf* *pp* *sf* *mfp*
ppp *pp* *mf* *mfp* *mfp* *sf*
pp *mfp* *pp* *sf* *mfp* *sf*
pp *sub pp* *mfp* *mf* *sf*
mf *fp* *gliss.* *sf* *mf* *p* *sfp* *p*
sf *mfp* *pp* *sfp* *pp* *poco f* *sfp*
fp *sf* *mf* *p* *pp* *mfp* *pp* *sfp*
fp *sf* *fp* *sf* *mfp* *sfp* *sfp* *sfp* *mfp*
sf *mfp* *p* *mfp* *mfp* *fp*

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41 *poco mf* *f* *mf* *pp* *meno mosso* *(Mute) (molto leg.)* *pp* *p*

41 *mf* *poco f* *ppp* *(Mute) (molto leg.)* *pp* *mp*

41 *sfp* *mf* *mf* *sub pp* *(molto leg.)* *pp*

41 *mf* *sfp* *(rit.)* *(Mute) (molto leg.)* *ppp* *p* *pp* *p*

41 *mf* *mf* *fp* *(Mute) (rit.)* *mf* *pp* *poco mp* *p*

48 *(poco rit.)* *mp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

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Svensk Musik Swedmic AB, Box 27327, SE-102 54 Stockholm, Sweden. Phone: +46 (0)8 783 88 00. E-mail:
swedmic@svenskmusik.org. www.svenskmusik.org

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