

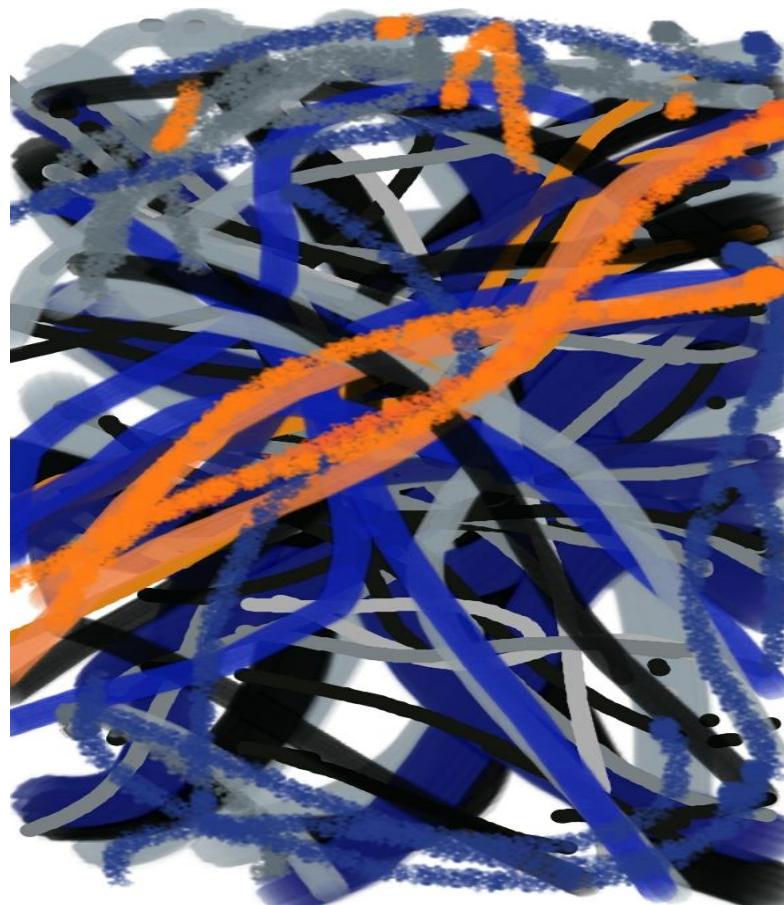
ANDRES R. LUZ

2016-2019

QUINTET FOR BRASS

op.15

Full Score



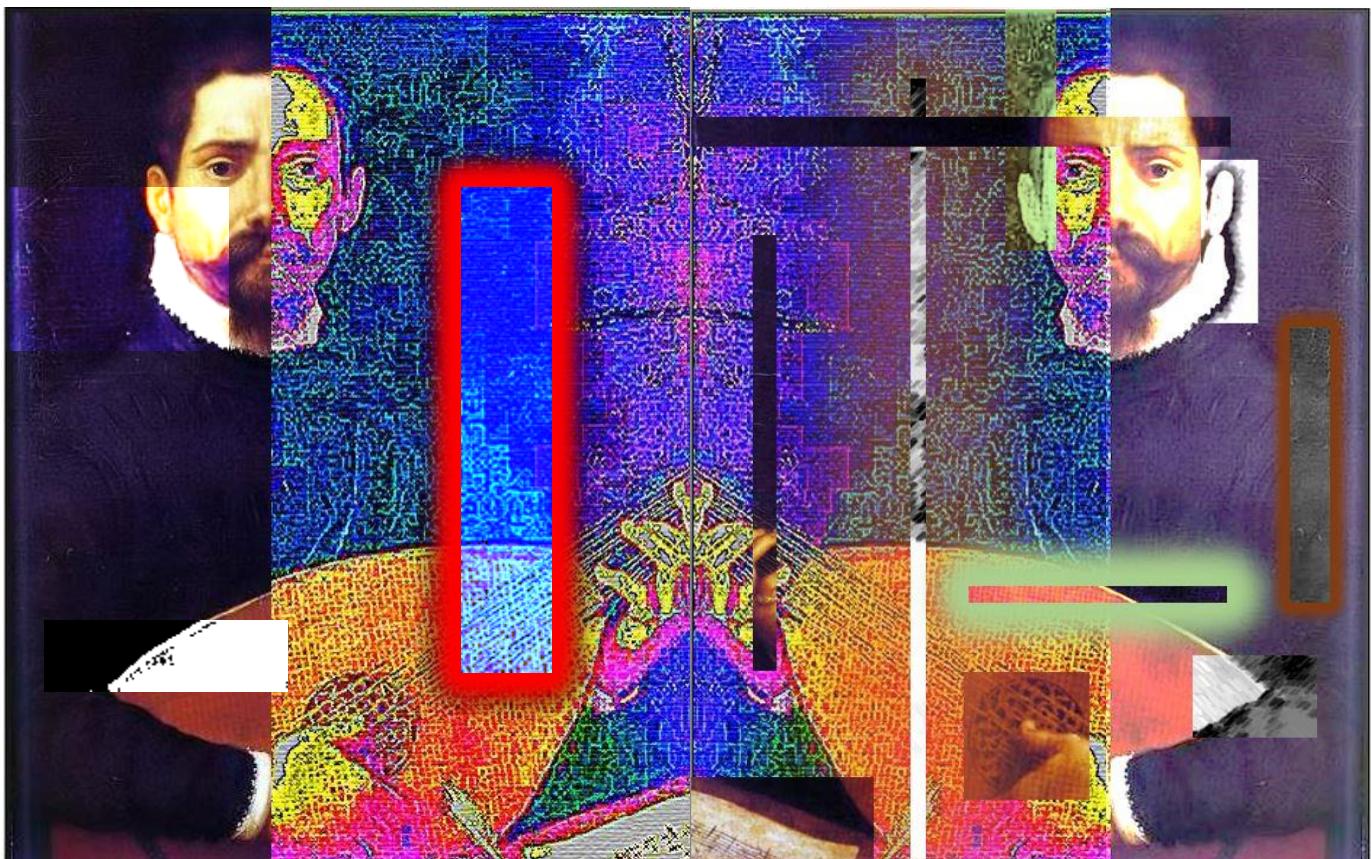
POST-CLASSICAL MUSIC

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about the piece

Quintet for Brass, op. 15 (2016-2019), is composed of four short movements which explore sonorities and effects distinct to brass instruments.

The first movement, *Grinding, Twisting Steel*, is characterized by fast, harsh textures evoking unrelenting and grating masses of the durable, sturdy alloy. The mood is at first oppressive and then brooding and menacing. The idea for the piece was conceived in late 2014 from banter between my fellow graduate students and my composition professor at seminar when we noted that there were not very many well-known compositions that begin with shrill sonorities unfolding at a breakneck pace, such as Bartók's *The Miraculous Mandarin Suite*. Here is my tongue-in-cheek contribution to that discussion topic, composed a year-and-a-half later.

I set aside plans for this quintet until 2018 when I wanted to explore Claude Vivier's technique for ring modulation as featured in his orchestral work with soprano voice, *Lonely Child* (1980). Here, mathematical calculations based upon two frequencies that are at times combined or subtracted from one another yield additional sound frequencies requiring the performers to play microtones. A few months later, I completed a short second movement intermezzo to serve as a buffer between the eruptive first movement, and the dense third movement. This unexpected amalgam of an intermezzo combines the enigmatic scale collection (1 - b2 - 3 - #4 - #5 - #6 - 7) used in Verdi's setting of the "Ave Maria" with a trombone harmonic glissando found in Bartók's second movement of the *Violin Concerto no. 2* (1937-1938).

The fourth movement is a postmodern romp that traverses various styles within its short 5.5 minute duration. Inspired by Renaissance-era brass writing, there is much localized contrapuntal imitation that connects each of the voices with one another. However, instead of remaining within the modal framework of that style, this polystylistic piece moves through some dissonant modernist territory contrasted with episodes evoking styles ranging from early 20th century Neoclassicism; German Oktoberfest Brass music; spare, quasi-minimalist textures; a stuttered quotation of the opening motive to Tchaikovsky's *Piano Concerto no. 1 in B-flat minor, op. 23* (1875); a free version of early 20th century free atonality; and finally a self-quotation from the first movement of this quintet. All-in-all, this movement serves as a breezy essay needed to unwind from the relatively serious content of the three movements that precede it.

Movements 1 and 3 of the *Quintet for Brass* are the recipient of the 2018 Edwin Gershefski Composition Scholarship sponsored by the Epsilon Lambda chapter of Phi Mu Alpha Sinfonia at the University of Georgia.

duration - Approximately 16 minutes

contact info

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QUINTET FOR BRASS

Transposed Score

op. 15 (2016-2019)

Andres R. Luz

I. Grinding, Twisting Steel

Brisk, $\text{J} = 140 - 152$

Trumpet 1 in C **f** oppressive, churning **p**

Trumpet 2 in C **f** oppressive, churning **p**

Horn in F **f** oppressive, churning **p**

Trombone **f** oppressive, churning **p**

Tuba **f** oppressive, churning **p**

6

cresc.

cresc.

cresc.

cresc.

cresc.

11

12

f

f

f

f

16

mf

mf

mf

mf

22

cresc.

cresc.

cresc.

cresc.

cresc.

26

f

sub. p

mf

f

sub. p

mf

f

sub. p

mf

f

sub. p

mf

31

5

flz. fp molto f nat. tr. ff agitated

flz. fp molto f fp ff agitated

glissando fp nat. ff agitated

f ff p ominous

flz. nat. p ominous

36

mp mf p mf mp

mp mf p mf mp

mf + f mp f mp

mp mp mp mp cresc.

mp mp mp mp cresc.

41

mp mp mp mp

mp mp mp mp

mp mp mp mp

f f

45

48

f abrasive — **ff**

f abrasive — **ff** *mf*

mf

f *menacing*

f *menacing*

49

molto

p

mf

mp

p

molto

p

mf

mp

p

p

mp

mf

p

p

f

f

53

mf

p

f

— *mp*

mf

p

f

— *mp*

f

tr

mp

p

f

mp

f

p

f

p

f

f

58

58

f

mf

mf

mf

64

p

p

mf

p

mp

p

mp

p

68

p unsettled

p unsettled

p unsettled

p unsettled

p unsettled

Musical score for orchestra, page 10, measures 73-74. The score consists of five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. The key signature is A major (no sharps or flats). Measure 73 starts with a forte dynamic. Measure 74 begins with a piano dynamic (*mp*). The score includes various rhythmic patterns, including eighth-note groups and sixteenth-note figures. Measure 74 concludes with a forte dynamic.

82

Musical score page 82, measures 79-82. The score consists of five staves. Measure 79 starts with a treble clef, two sharps, and a key signature of F major. Measures 80-82 begin with a treble clef, one sharp, and a key signature of G major. The music features various rhythmic patterns, including eighth and sixteenth notes. Measure 82 concludes with a bass clef and a key signature of B major.

A musical score page featuring four staves of music. The top staff is for the first violin, the second for the second violin, the third for the cello, and the bottom staff for the double bass. The music consists of six measures. Measure 1: Violin 1 plays eighth-note pairs (G, A) and (B, C), Violin 2 plays eighth-note pairs (D, E) and (F, G), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A). Measure 2: Violin 1 plays eighth-note pairs (D, E) and (F, G), Violin 2 plays eighth-note pairs (A, B) and (C, D), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A). Measure 3: Violin 1 plays eighth-note pairs (A, B) and (C, D), Violin 2 plays eighth-note pairs (D, E) and (F, G), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A). Measure 4: Violin 1 plays eighth-note pairs (D, E) and (F, G), Violin 2 plays eighth-note pairs (A, B) and (C, D), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A). Measure 5: Violin 1 plays eighth-note pairs (A, B) and (C, D), Violin 2 plays eighth-note pairs (D, E) and (F, G), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A). Measure 6: Violin 1 plays eighth-note pairs (D, E) and (F, G), Violin 2 plays eighth-note pairs (A, B) and (C, D), Cello plays eighth-note pairs (B, C) and (D, E), Double Bass plays eighth-note pairs (E, F) and (G, A).

90

cresc.

cresc.

cresc.

cresc.

cresc.

96

f

sub. p

cresc.

mf

102

fp

mf

fp

mf

glissando

f

flz.

nat.

f

104

fp

tr.

nat.

ff

sffz

sub. p

fp

ff

sffz

sub. p

flz.

ff

ff

sffz

sub. p

ff

ff

sffz

sub. p

II. Intermezzo:
Unexpected Amalgam

Not too fast, $\text{J} = \text{c. } 56$

Trumpet 1 in C: Measure 1 starts with a grace note followed by a sustained note. Measure 2 has a grace note and a dynamic *mp*. Measure 3 is a rest. Measure 4 starts with a grace note, followed by a dynamic *sffz*.

Trumpet 2 in C: Measure 1 starts with a grace note followed by a sustained note. Measure 2 has a grace note and a dynamic *mp*. Measure 3 is a rest. Measure 4 starts with a grace note, followed by a dynamic *sffz*.

Horn in F: Measure 1 starts with a grace note followed by a sustained note. Measure 2 has a grace note and a dynamic *mp*. Measure 3 is a rest. Measure 4 starts with a grace note, followed by a dynamic *sffz*.

Trombone: Measure 1 starts with a grace note followed by a sustained note. Measure 2 has a grace note and a dynamic *mp* labeled "lyrical". Measure 3 is a rest. Measure 4 starts with a grace note, followed by a dynamic *mf*.

Tuba: Measure 1 starts with a grace note followed by a sustained note. Measure 2 has a grace note and a dynamic *mp*. Measure 3 is a rest. Measure 4 starts with a grace note, followed by a dynamic *sffz*.

5

Trumpet 1 in C: Measure 5 starts with a grace note followed by a sustained note. Measure 6 has a grace note and a dynamic *mf*. Measure 7 is a rest. Measure 8 starts with a grace note, followed by a dynamic *mp*.

Trumpet 2 in C: Measure 5 starts with a grace note followed by a sustained note. Measure 6 has a grace note and a dynamic *sffz*. Measure 7 is a rest. Measure 8 starts with a grace note, followed by a dynamic *sffz*.

Horn in F: Measure 5 starts with a grace note followed by a sustained note. Measure 6 has a grace note and a dynamic *sffz*. Measure 7 is a rest. Measure 8 starts with a grace note, followed by a dynamic *sffz*.

Trombone: Measure 5 starts with a grace note followed by a sustained note. Measure 6 has a grace note and a dynamic *mf*. Measure 7 is a rest. Measure 8 starts with a grace note, followed by a dynamic *mp*.

Tuba: Measure 5 starts with a grace note followed by a sustained note. Measure 6 has a grace note and a dynamic *f*. Measure 7 has a grace note and a dynamic *mf*. Measure 8 starts with a grace note, followed by a dynamic *sfz*.

Musical score for page 10, featuring four staves of music for brass instruments. The top staff (Treble clef) starts with a dynamic **p**. The second staff (Treble clef) has a dynamic **mf** and includes performance instructions: "straight mute" and "tr." The third staff (Bass clef) starts with a dynamic **p**. The bottom staff (Bass clef) starts with a dynamic **p**.

The score consists of four measures. Measure 1: Top staff has eighth-note pairs. Second staff has sixteenth-note patterns. Bottom staff has sustained notes. Measure 2: Top staff has eighth-note pairs. Second staff has sixteenth-note patterns. Bottom staff has sustained notes. Measure 3: Top staff has eighth-note pairs. Second staff has sixteenth-note patterns. Bottom staff has sustained notes. Measure 4: Top staff has eighth-note pairs. Second staff has sixteenth-note patterns. Bottom staff has sustained notes.

Musical score for page 14, featuring four staves of music. The top staff uses treble clef and includes dynamic markings *f*, *mf*, and *f*. The second staff uses treble clef and includes dynamic markings *mf* and *f*. The third staff uses treble clef and includes dynamic markings *f* and *mf*. The bottom staff uses bass clef and includes dynamic markings *mf* and *f*. Various articulations such as *tr* (trill), *gliss.* (glissando), and *7th pos.* (7th position) are indicated. Performance instructions like "mute out" and "mute" are also present.

23

13

28

v3

32

III. ring modulation

Slow and Sustained, $\text{J} = \text{c. } 58$

harmon mute

Trumpet 1 in C

Trumpet 2 in C

straight mute

Horn in F

harmon mute

Trombone

straight mute

Tuba

7

9

12

flz.

nat.

flz.

18

nat.

mf

f

sub. p

nat.

mf

f

sub. p

mf

f

sub. p

mf

f

sub. p

nat.

mf

f

sub. p

25

sff *mp*

f broadly

sff *mp*

f broadly

flz.

nat.

sff *mp*

f broadly

sff *mp*

f broadly

f broadly

mf

f

31

3

3

3

3

3

3

3

3

3

3

3

3

3

5

mf

mf

mf

mf

37

39

sf p

p lightly

sf p

p lightly

sf p

p lightly

p lightly

44

mp

p *mf*

ff *flz.* *nat.*

p

mp

p *mf*

ff *flz.* *nat.*

p

mp

p *mf*

ff *flz.* *nat.*

p

sf mp

p *mf*

ff *flz.* *nat.*

p

mp

p *mf*

ff *flz.* *nat.*

p

49

50

sf

p

mp *p*

sf

p

p

sf

p

mp *p*

sf

p

mp *p*

IV. Canzona à 5

Moderately, $\text{♩} = \text{c. } 128$

Canto

Alto

Tenore

Quinto

Basso

7

flz.

nat.

3

3

3

3

3

3

3

12

f

G.P.

mp

sffz

f

G.P.

mp

sffz

f

G.P.

mp

sffz *mp*

f

G.P.

mp

sffz

f

G.P.

mp

sffz

22

mp

mp

mp

mp

28

5 *4*

5 *4*

5 *4*

5 *4*

5 *4*

33

19

tr. nat. flz.

36

tr. 3# 4 4
flz. nat. 3 4 4
nat. flz. 3 4 4
3 4 4 4
3 4 4 4

40

flz. nat. ff flz. nat. ff flz. nat. ff flz. nat. ff

45

gliss. gliss. mp mp mp mp mp

49

cresc.

cresc.

cresc.

cresc.

half valve gliss.

mf

cresc.

f

rit.

54

mp

mp

mp

gliss.

nat.

mp

tr.

mp

p

nat.

p

p

p

59 $\text{♩} = \text{c. } 100$

62 Steady, $\text{♩} = \text{c. } 72$

p

p

p

G.P.

62 Steady, $\text{♩} = \text{c. } 72$

mf

mp

mp

G.P.

mp

G.P.

mp

G.P.

mp

65

72 rit.

78 Festlich, $\text{♩} = \text{c. } 144$

86

f

f

f

f

f

97

mf

mf

fz.

nat.

fz.

nat.

fz.

nat.

fz.

nat.

fz.

nat.

mf

fz.

nat.

fz.

nat.

fz.

nat.

mf

mf

fz.

nat.

fz.

nat.

fz.

nat.

fz.

nat.

fz.

nat.

f

f

108

112 Sustained, $\downarrow = \text{c. } 72$

mp

pp

mp

pp

mf

p

pp

mf

pp

mf

Musical score for orchestra, page 116, showing measures 116-117. The score includes five staves: Violin 1, Violin 2, Viola, Cello, and Double Bass. Measure 116 starts with a rest followed by dynamic markings: sffz, pp, sffz, pp, sffz, open, sffz, pp. Measure 117 continues with dynamic markings: +, pp, pp, pp, pp, pp, +.

126

sffz pp

sffz

sffz pp

open

sffz

sffz pp

+

open

sffz sffz

pp

pp

sffz

sffz pp

pp

pp

sffz

sffz

sffz

sffz

sffz

145 Faster, Crisp, $\text{♩} = \text{c. } 136$

145 $\text{♩} = \text{c. } 136$

ff aggressive

ff aggressive

ff aggressive

ff aggressive

ff aggressive

159 $\text{♩} = \text{c. } 136$

154 gliss. flz.

gliss. flz.

gliss. flz.

gliss. flz.

gliss. flz.

159 G.P. nat. p

G.P. nat. p

G.P. nat. p

G.P. nat. tr.

G.P. nat. pp p

163

mp

f mp

f mp

f mp

f mp

f mp

168

mp *f* *mf* *mp*
mp *f* *tr.* *mf* *mp*
f *gliss.* *tr.* *mf* *mp*
f *tr.* *mf* *mp*
f *tr.* *mf* *mp*

174 176

fp *tr.* *fp* *fp* *fp*
fp *fp* *fp* *fp* *fp*

179

mp *mf* *mp* *f* *mf* *mp*
mp *mf* *mp* *f* *mf* *mp*
mp *mf* *f* *mf* *mp*
mp *mf* *f* *mf* *mp*

185

f

sub. p *cresc.* *mf*

f *sub. p* *cresc.* *mf*

f *sub. p* *cresc.* *mf*

f *sub. p* *cresc.* *mf*

f *sub. p* *cresc.* *mf*

190

fp *mf*

fp *mf*

fp

glissando

f *nat.*

flz. *f*

192

fp *ff* *sffz* *sub. p*

fp *ff* *sffz* *sub. p*

flz. *nat.* *open* *sub. p*

fp *ff* *sffz* *sub. p*

ff *ff* *sffz* *sub. p*

ff *ff* *sffz* *sub. p*

about the composer

Andres R. Luz began his professional life, not in music, but in biotechnology as a laboratory analyst. This contest between science and music continued for 20+ years with daytime hours spent in a laboratory setting, and evening hours spent studying instruments, theory, and composition from local institutions, and self-directed study. In 2013, Mr. Luz completed a second Bachelor's degree in Music with *magna cum laude* honors at Cal State University, East Bay, studying with Jeffrey Miller. After 16+ years Mr. Luz retired from biopharma and made a full transition to music in Fall 2014, pursuing the Master of Music Composition with Anthony Suter at the University of Redlands in Redlands, CA. Currently, Mr. Luz is completing the Doctorate in Musical Arts in Composition at the University of Georgia, Athens, studying with Peter Van Zandt Lane, Adrian Childs, and Emily Koh. At present, Andres Luz is the Visiting Professor of Music Theory and Electronic Music at the University of Redlands.

Harnessing the chugging, energetic sounds of contemporary Postmodernism as a starting point, Andres R. Luz derives his artistic idiom from the rich legacy of music history stretching back to Medieval and Renaissance stylistic practices, up to those of present day Post- Modernism. Andres R. Luz is a member of ASCAP and is published by Post-Classical Music.

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