

SPUR

A Fanfare
for Brass Quintet

Commissioned by Axiom Brass
Chicago, IL



Gabriel Novak

2022


Ascetic Music
PUBLISHING

DURATION: ca. 2 minutes and 40 seconds

INSTRUMENTATION:

Brass Quintet:

2 Trumpets (in C)

Horn in F

Trombone

Tuba

Commissioned by Axiom Brass | Chicago, IL

Due to the Covid-19 pandemic, the world premiere of this piece
was substituted for a recording session on May 23, 2021
at the Reva and David Logan Center for the Arts

PERFORMANCE NOTES

SCORE IN C

In the parts for transposing instruments, some enharmonic substitutions have been made for ease of spelling and reading.

TEMPO:

When feasible, it is important that the tempi be performed as notated in the score.

DYNAMICS:

Very often dynamics are staggered and layered; thus, it is especially important that each musician plays their individual dynamics and is not swayed to change their dynamic if the other musician is playing a great deal quieter or louder. The markings “*sempre*” and “*sub.*” — or simply “*s*” — (*subito* [i.e. *sf*]) are often used for clarification. If no hairpin is marked, musicians should maintain their most recent dynamic marking indefinitely.

In the rare case that a hairpin is not followed by a dynamic, musicians should grow or decay to the next nearest dynamic (i.e. “*mf*<” would indicate a move to *f*).

CLEAN CUT OFF NOTATION:

Often, held notes are tied into a 16th note. These are notated to try to ensure a very clean (yet subtle) cut off on the indicated beat, rather than elongating each note by a 16th note.

RUBATO:

Where there are soli, “*rubato*” is sometimes indicated and means that it is not necessary to mechanically play the exact rhythm; rather that you can consider those rhythms as a general temporal guide to the phrase. *Rubato*, in the case of this composition, does not mean to drastically slow down the tempo, but rather ebb and flow musically.

VIBRATO:

All vibrato choices are left up to the performer except in places where *non-vibrato* or specific vibrato is notated.

CAUTIONARY and COURTESY ACCIDENTALS:

Cautionary accidentals are sometimes notated for both vertical & horizontal spelling and page-turning reasons. For example, if there is both a C and a C# in a *vertical* chord, the C may be given a natural sign as a precautionary helpful reference even though, in a *horizontal* part, the C-natural-reminder might not seem as if it is needed. Additionally, in bars containing multiple sharps and flats, courtesy accidentals may be given to reinforce an accidental from earlier in the bar.

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Spur
A Fanfare for Brass Quintet
Commissioned by Axiom Brass Quintet

Gabriel Novak
(b. 1995)

Driving forward
♩ = 228

Trumpet I in C
ff assertive
blossoming
p — *f* *ff*

Trumpet II in C
ff assertive
blossoming
p — *f* *ff*

Horn in F
ff assertive
blossoming
p — *f* *ff*

Trombone
ff assertive
blossoming
p — *f* *ff*

Tuba
ff assertive
ff

4
Tpt. I
pp — *f* *mp* *mf* *ff*

Tpt. II
pp — *f* *mp* *mf* *mp*

Hn.
pp — *f* *mp* *mf* *mp*

Tbn.
pp — *f* *mp* *mf* *mp*

Tba.
pp — *f* *mp* *mf* *mp*

9

Musical score for measures 9-13. The score is for five instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 4/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *mf*, *f*, and *ff*. The Tbn. and Tba. parts are mostly rests in measures 10-13.

Tpt. I
Tpt. II
Hn.
Tbn.
Tba.

14

Musical score for measures 14-17. The score is for five instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The key signature has one sharp (F#) and the time signature is 4/8. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include *ff* and *mp*. The Tbn. and Tba. parts are mostly rests in measures 15-17.

Tpt. I
Tpt. II
Hn.
Tbn.
Tba.

18

Musical score for measures 18-22. The score is for five brass instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The music is in 4/8 time and consists of five measures. Measures 18-20 are in 3/8 time, and measures 21-22 are in 4/8 time. Dynamics include *p*, *pp*, *mf*, and *p*.

23

Musical score for measures 23-25. The score is for five brass instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The music is in 4/8 time and consists of three measures. Measures 23-24 are in 4/8 time, and measure 25 is in 3/8 time. Dynamics include *f* and *p*.

27

Musical score for measures 27-30. The score is for five instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The music is in 2/8 time, with a key signature of one sharp (F#). The measures are divided into four measures. Measure 27 starts with a 2/8 time signature. Measure 28 changes to 4/8. Measure 29 changes to 3/8. Measure 30 changes to 4/8. Dynamic markings include *mp*, *mf*, *f*, and *p*. Slurs and accents are used throughout the score.

31

Musical score for measures 31-34. The score is for five instruments: Tpt. I, Tpt. II, Hn., Tbn., and Tba. The music is in 5/8 time, with a key signature of one sharp (F#). The measures are divided into four measures. Measure 31 starts with a 5/8 time signature. Measure 32 changes to 3/8. Measure 33 changes to 6/8. Measure 34 changes to 4/8. Dynamic markings include *p*, *mp*, and *f*. Slurs and accents are used throughout the score.

34

Tpt. I
Tpt. II
Hn.
Tbn.
Tba.

mp
mp
mp
mp
mp

39

Tpt. I
Tpt. II
Hn.
Tbn.
Tba.

pp
pp
pp
pp
pp

mp
mp
mp
mp
mp

43

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

p

pp as still as possible

pp as still as possible

pp as still as possible

p

48

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

p solo

as still as possible

52

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

as still as possible

pp

57

3"

$\text{♩} = 60$

meditative

echo

pp — *mp*

echo

pp — *mp*

echo

pp — *mp*

echo

pp — *mp*

echo

pp — *mp*

echo

pp — *mp*