Allen Brings

Quintet

for brass instruments

2 Trumpets in B-flat Horn in F Trombone Tuba

The following scale of dynamic levels should be observed in the performance of this piece: pp, più p, p, poco p, mp, mf, poco f, f, più f, ff.

Remark -

The form of the second movement suggests the following program, which may be helpful in determining the most effective interpretation of this movement:

Three actors portraying sharply contrasting characters unhurriedly enter a dimly lit, almost bare (except for two or three pieces of furniture on which they sometimes sit) stage. They find themselves there, it appears, by chance.

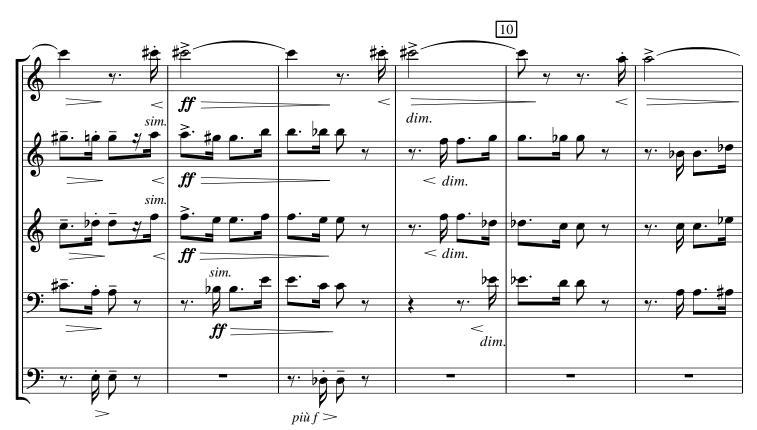
Although each speaks in turn about matters of deep concern to him, each does not truly address the others. Preoccupied by what they hope to say when presented with the opportunity, the others listen only half-attentively.

As if responding to different, inaudible cues, they finally wander off absent-mindedly, one by one, in opposite directions, leaving the stage once more empty and expectant.

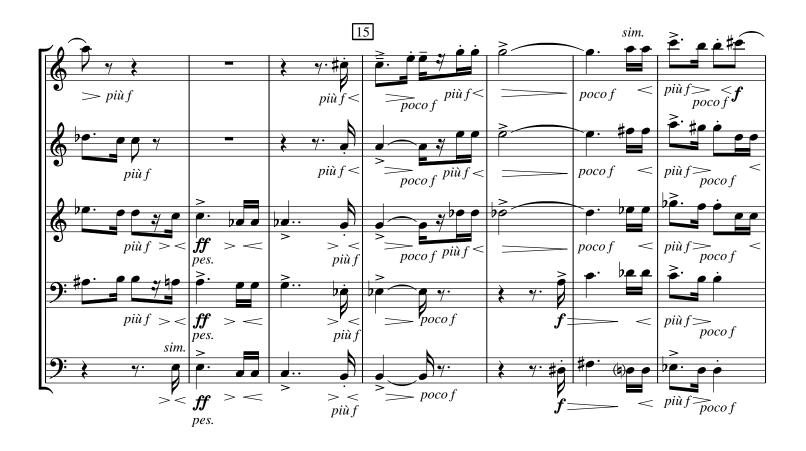
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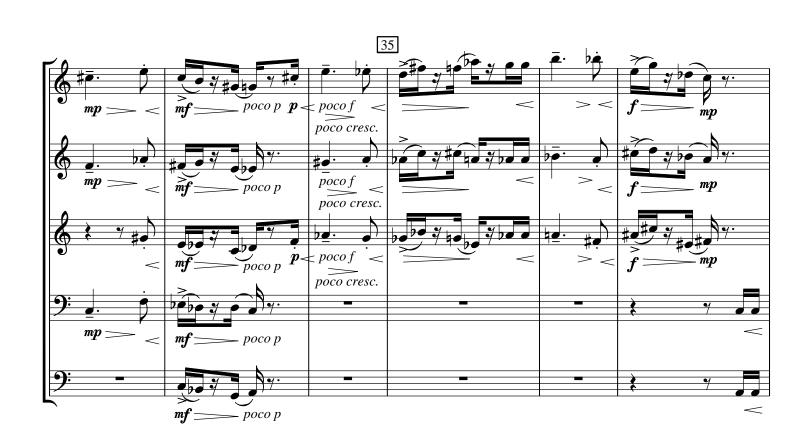


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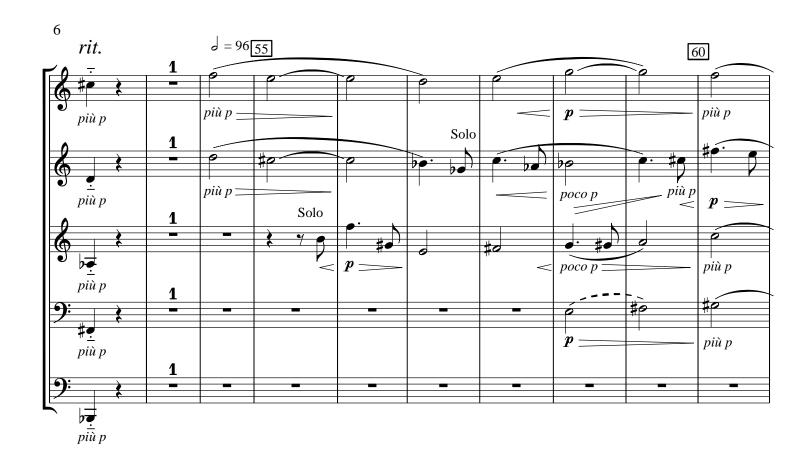


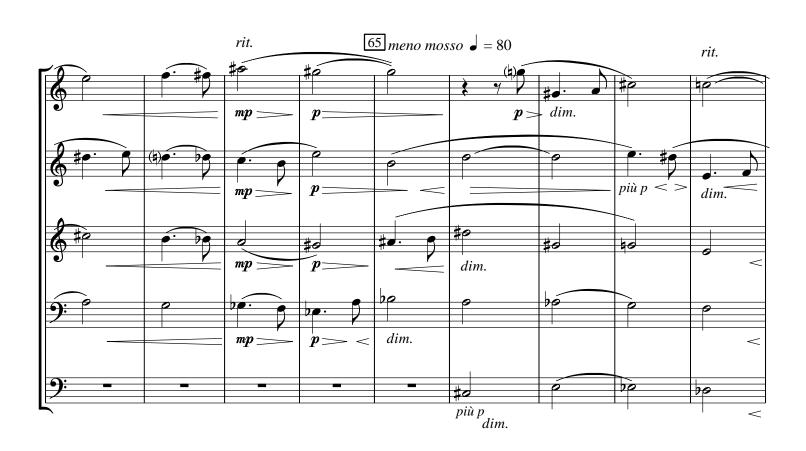


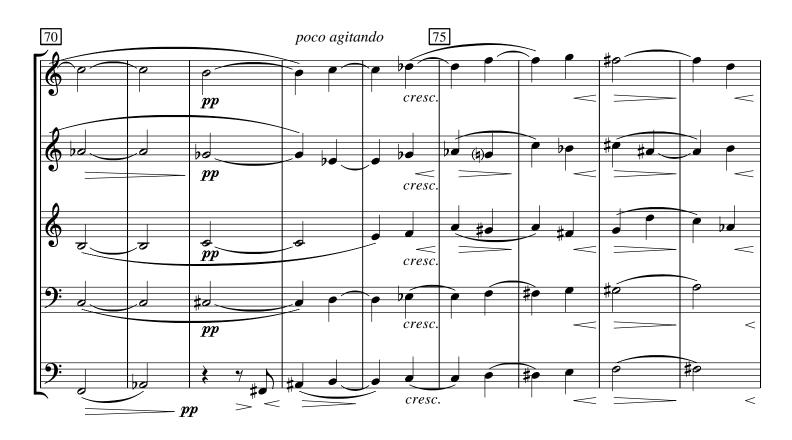


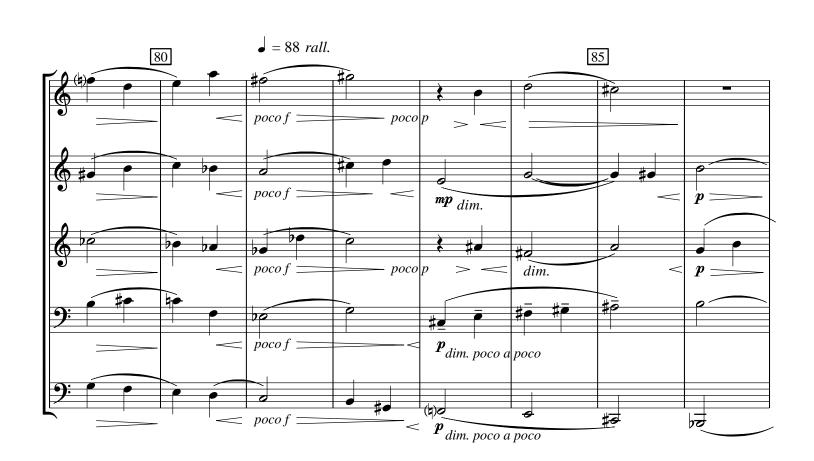


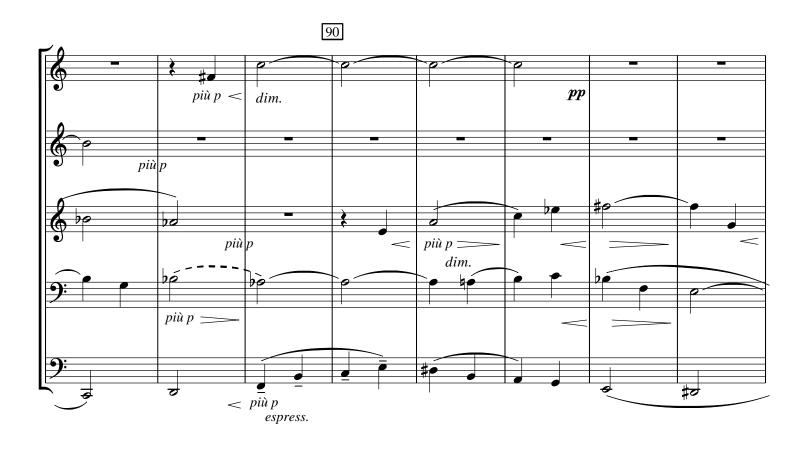


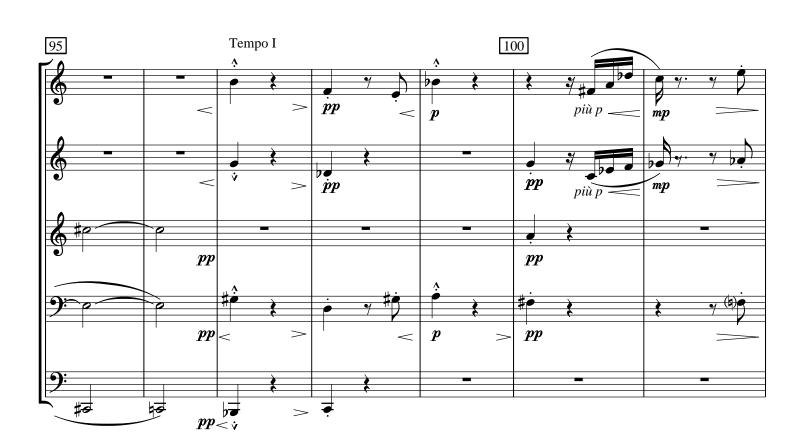


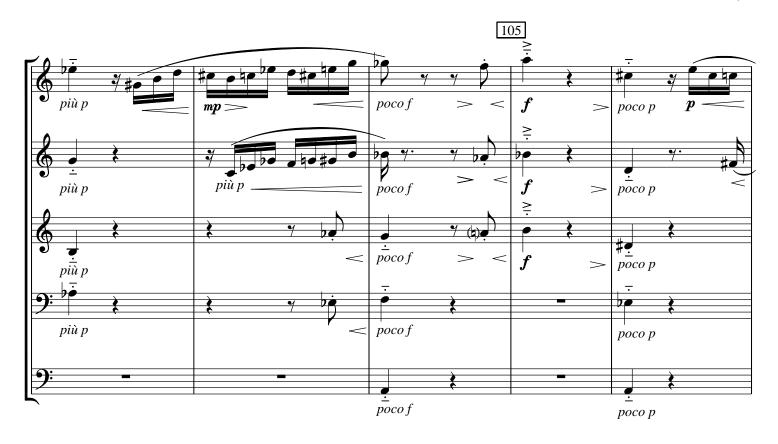




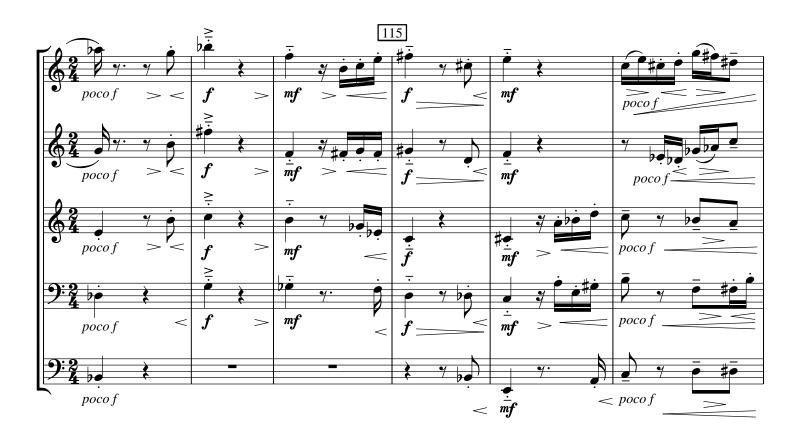










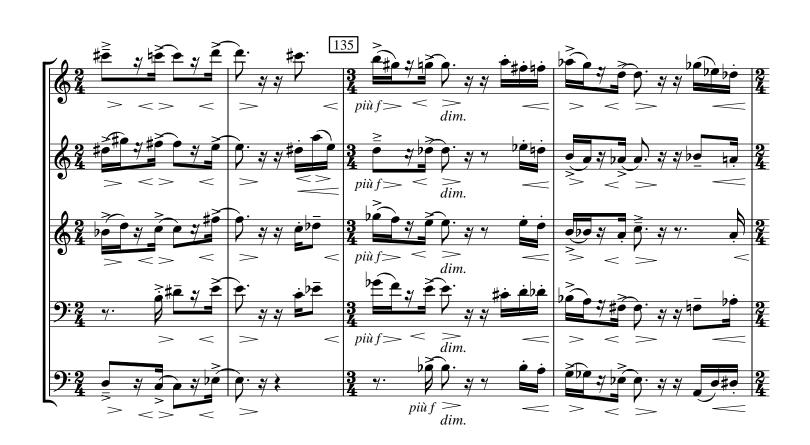


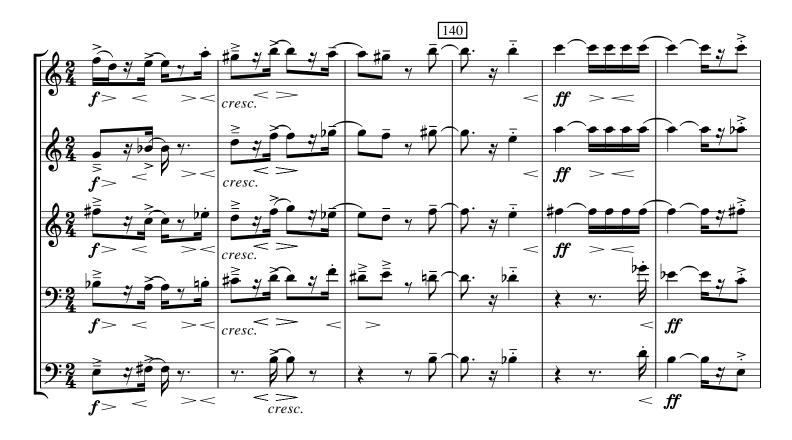




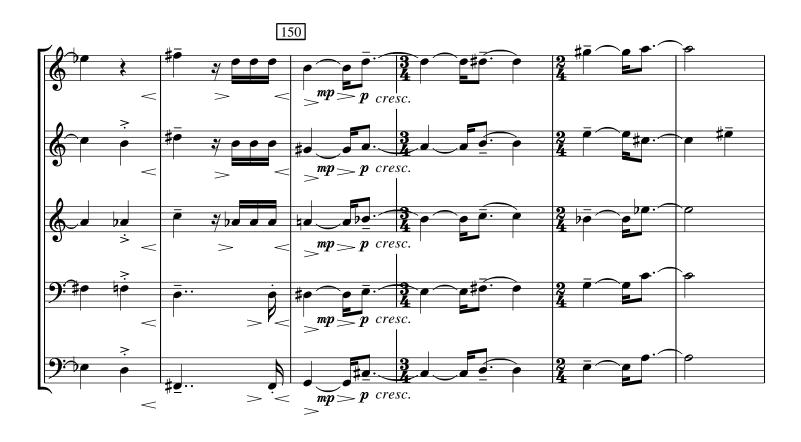


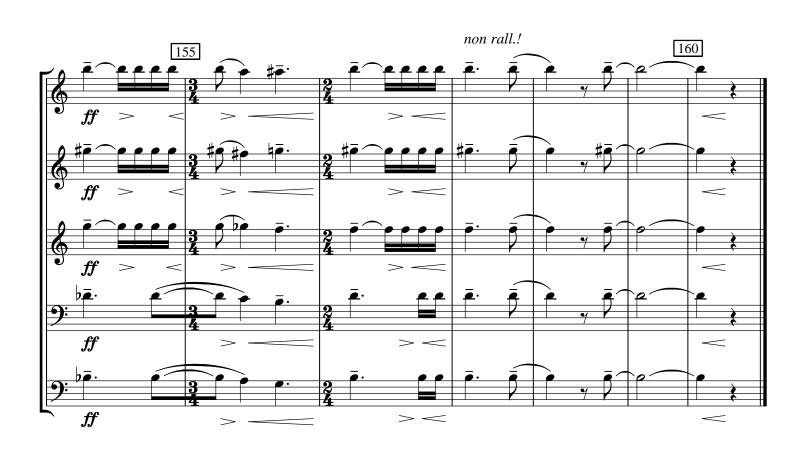


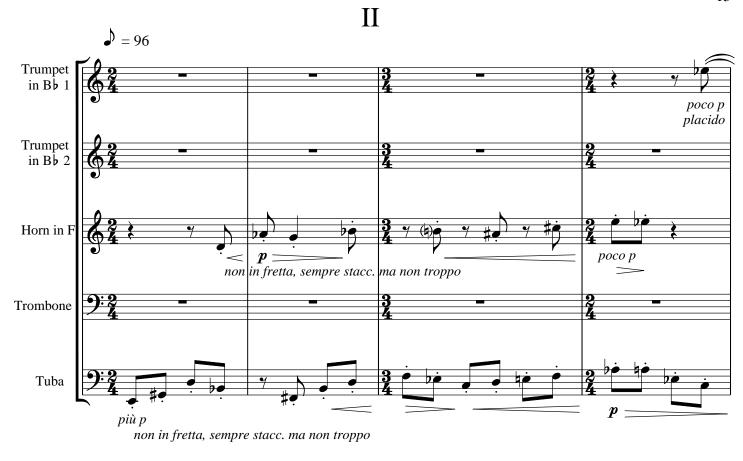




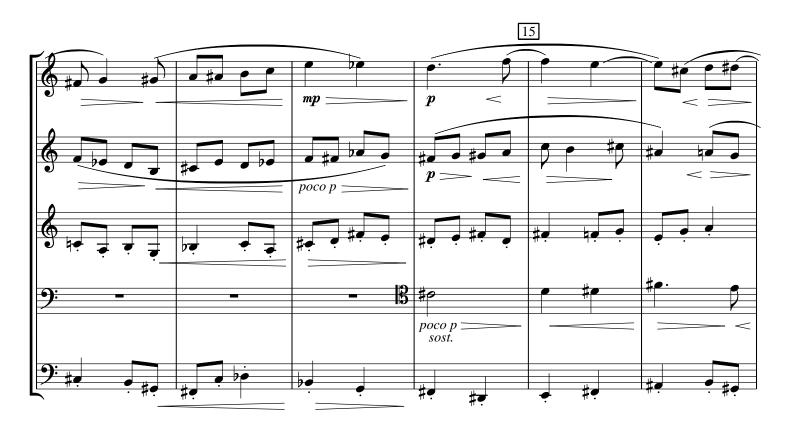


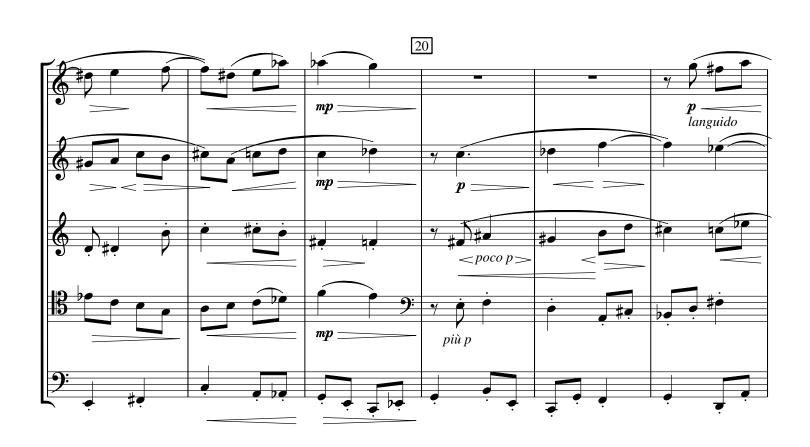




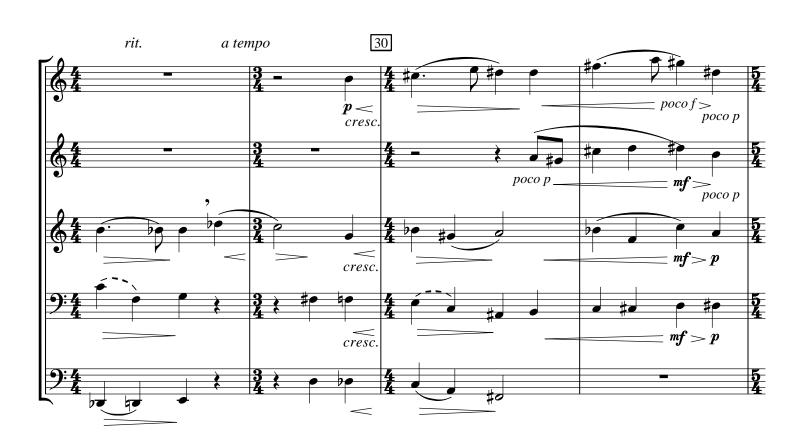


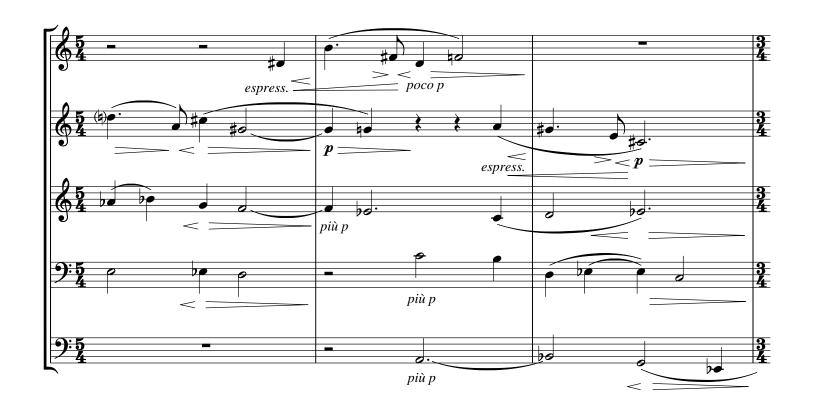


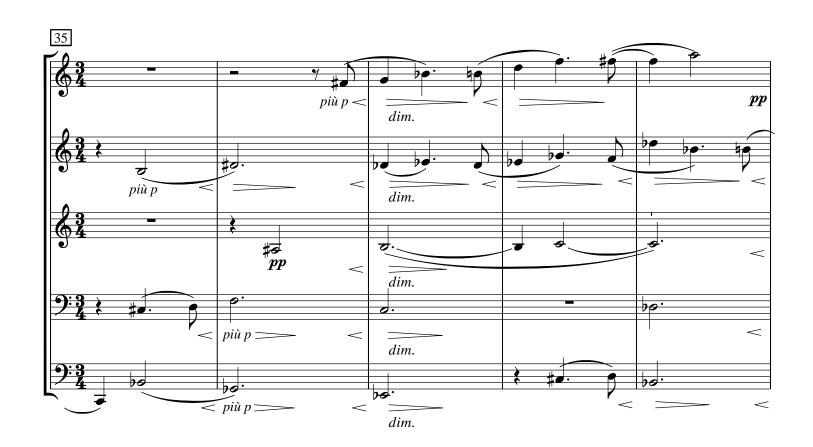




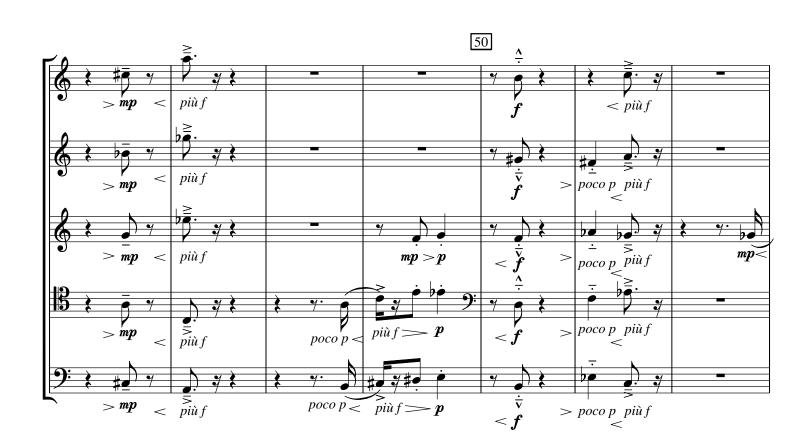






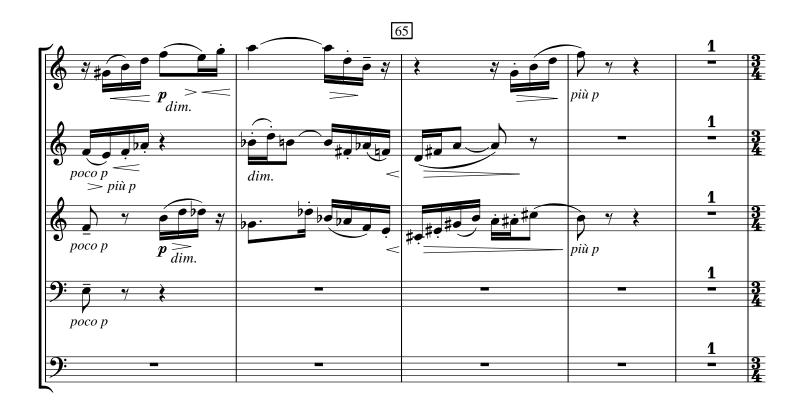


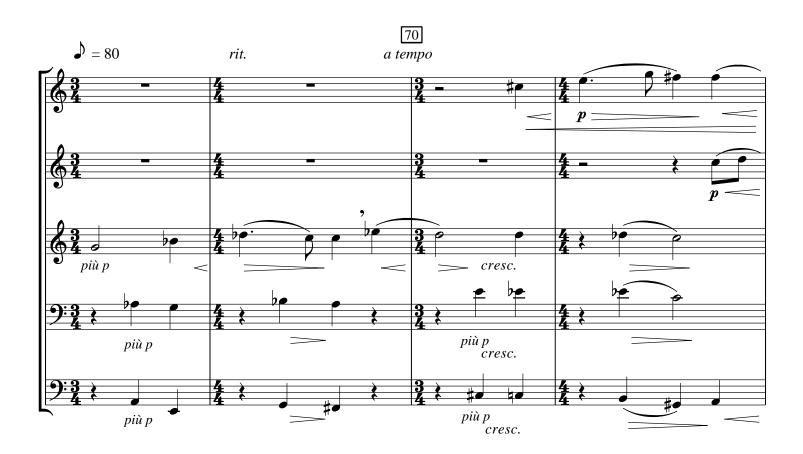


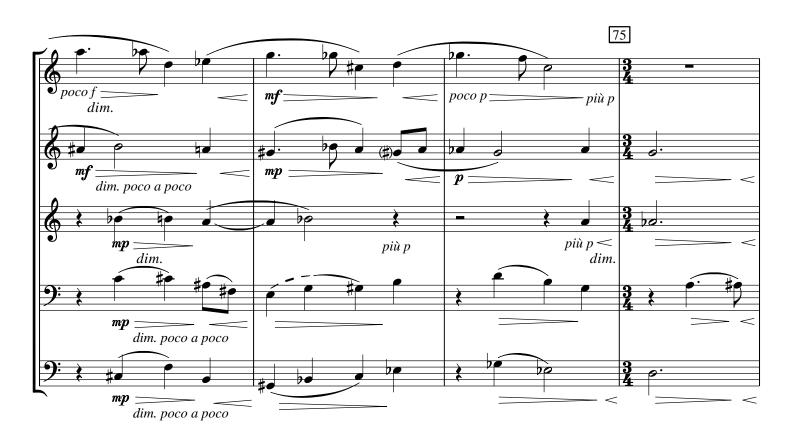


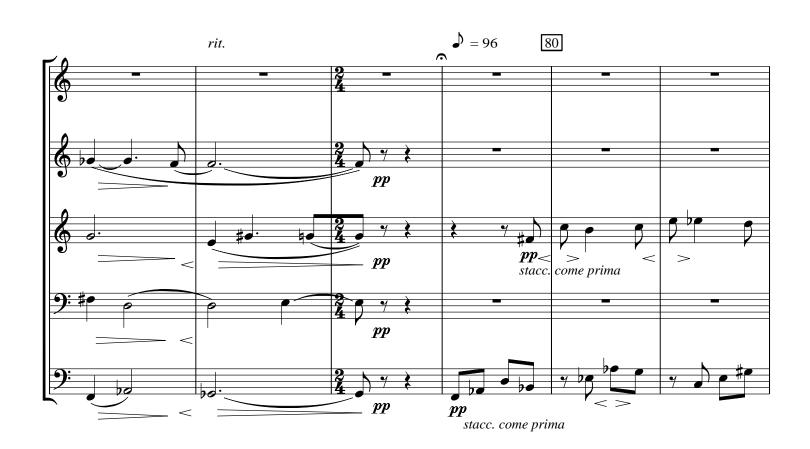


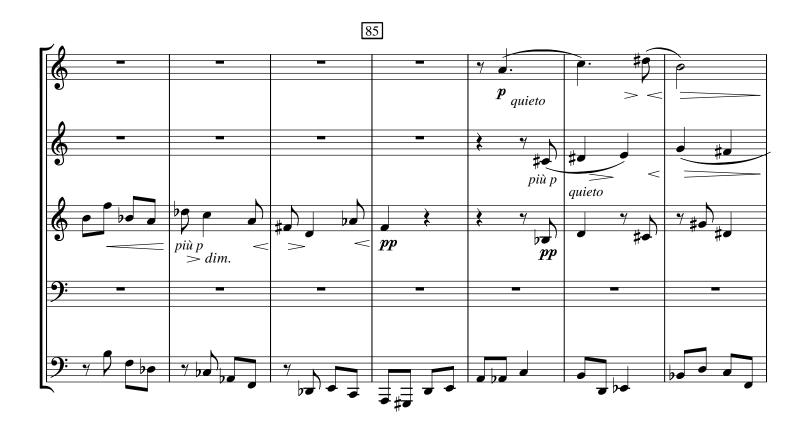






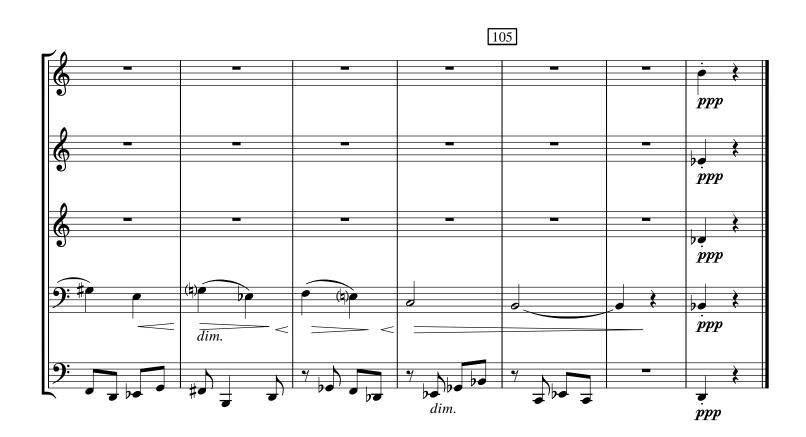












III25

After Johannes Brahms' op. 120, no. 1: IV)





