

Jeffrey Ryan

Five Portentous Preludes

for brass trio

Perusal Copy

For Openers...	1
We Regret To Inform You...	4
The Trouble With You Is...	6
If I May Make One Small Suggestion...	9
This Will Only Take A Minute...	11

Performance notes:

Instrumentation: B^b trumpet
F horn
Tenor trombone

Transposed score (*horn sounds P5 lower regardless of clef*)

Total performance time: ca. 9'

Programme note:

Five Portentous Preludes for brass trio began life as “One Portentous Prelude,” written for a horn-playing friend, and was later expanded into this set of five character pieces. The titles of the individual movements are phrases we have all heard (usually too often), that, in spite of their apparent innocuousness, have the power to instantaneously instill an overwhelming dread over what the rest of the sentence will be. I leave it to your own imagination and experience to supply the narratives for each of these scenarios.

Five Portentous Preludes was premiered in March, 1991, in Cleveland, Ohio, by Michael Cox, trumpet; Jocelyn Diklich, horn; and Roger Wight, trombone.

For Openers...

Jeffrey Ryan

(for James Manson)

1 $\bullet = 88$ *Jauntily*

tpt *f* *ff*

hn *f* *pp sub. (lightly)*

trb *f* *ff p*

4

tpt *p* *straight mute*

hn

trb

7

tpt

hn *pp*

trb *p*

10

tpt *p* *ppp*

hn

trb

13 (muted)

ff *pp* *n.* *hum upper note**

ff *p*

ff sub. *n.* *p (ossia*)*

*ossia: horn plays only, no hum; trombone plays small notes

16

ppp *pp* *3*

19

pppp *f sub.* *f*

f sub. *(play)*

22

ff *open >* *ff*

ff *ff*

25

tptr
hnr
trbr

sfp *ffff* *p*
f p *ffff* *ord.* *f*
sfp *ffff* *f* *p*

Detailed description: This system contains measures 25, 26, and 27. Measure 25 is in 5/4 time, measure 26 is in 5/4 time, and measure 27 is in 4/4 time. The trumpet part (tptr) starts with a dynamic of *sfp*, reaches *ffff* in measure 26, and then *p* in measure 27. The horn part (hnr) starts with *f p*, reaches *ffff* in measure 26, and then *f* in measure 27. The trombone part (trbr) starts with *sfp*, reaches *ffff* in measure 26, and then *f* in measure 27. A trill (tr) is marked in the horn part in measure 26. An *ord.* (ordine) marking is present in the horn part in measure 27.

28

tptr
hnr
trbr

p *f* *p*
f *p*
f *p*

Detailed description: This system contains measures 28, 29, and 30. Measure 28 is in 4/4 time, measure 29 is in 2/4 time, and measure 30 is in 4/4 time. The trumpet part (tptr) starts with *p* in measure 28, *f* in measure 29, and *p* in measure 30. The horn part (hnr) starts with *p* in measure 28, *f* in measure 29, and *p* in measure 30. The trombone part (trbr) starts with *f* in measure 28, *p* in measure 29, and *p* in measure 30.

31

tptr
hnr
trbr

pp *pp*
f *p*
f *p*

Detailed description: This system contains measures 31, 32, and 33. Measure 31 is in 4/4 time, measure 32 is in 5/16 time, and measure 33 is in 5/4 time. The trumpet part (tptr) starts with *pp* in measure 31, *pp* in measure 32, and *pp* in measure 33. The horn part (hnr) starts with *f* in measure 31, *p* in measure 32, and *p* in measure 33. The trombone part (trbr) starts with *f* in measure 31, *p* in measure 32, and *p* in measure 33.

34

tptr
hnr
trbr

f *ffff*
f *ffff*
f *ffff*

Detailed description: This system contains measures 34, 35, and 36. Measure 34 is in 5/4 time, measure 35 is in 2/4 time, and measure 36 is in 2/4 time. The trumpet part (tptr) starts with *f* in measure 34, *ffff* in measure 35, and *ffff* in measure 36. The horn part (hnr) starts with *f* in measure 34, *ffff* in measure 35, and *ffff* in measure 36. The trombone part (trbr) starts with *f* in measure 34, *ffff* in measure 35, and *ffff* in measure 36.

We Regret To Inform You...

$\text{♩} = 42$ ($\text{♩} = 84$) *In the distance*

1 *straight mute*

pp *straight mute*

pp *straight mute*

pp

n.

n.

8 *dejectedly*

pp

5

5

5

dejectedly

3

3

11

pp

pp

pp

5

5

5

17

pp

n.

n.

5

5

5

5

23

tpt

hn

trb

pp

pp

pp

30

tpt

hn

trb

pp

36

tpt

hn

trb

pp

pp

pp

43

tpt

hn

trb

lunga

lunga

lunga

n.

n.

n.

The Trouble With You Is...

♩ = 126 (♩ = 252)

1 Mechanical and brassy

(open)

Score for measures 1-6. Instruments: tpt, hn, trb. Dynamics: *f* sempre, *pp* sempre, *sim.* (slightly detached).

7

Score for measures 7-12. Instruments: tpt, hn, trb. Dynamics: *fff*.

13

Score for measures 13-17. Instruments: tpt, hn, trb. Dynamics: *f* sub., *mf*, *pp* sub., *fff*, *sim.*, *jazzy*.

18

Score for measures 18-20. Instruments: tpt, hn, trb. Dynamics: *ff* sub., *p*, *ff* sub., *p*, *3*.

22

tpt

hn

trb

f

sim.

27

tpt

hn

trb

f

fff

sempre staccato

33

tpt

hn

trb

p *fff* *mf*

sfp *ff* *p* *fff* *p sub.*

sfp *ff* *sfp* *fff* *p sub.*

38

tpt

hn

trb

ff sub.

p

ff sub. *p*

42

tpt

hn

trb

f *quasi-gliss.*

f *quasi-gliss.*

f *quasi-gliss.*

46

tpt

hn

trb

f

f

f

50

tpt

hn

trb

p *f* *p* *fff* *pp sempre*

sfp *ff* *p* *fff* *f sub.* *sim.*

sfp *ff* *sfp* *fff* *f sub.* *sim.*

55

tpt

hn

trb

pp

pp

If I May Make One Small Suggestion... (Soliloquy for Horn)

Freely ♩ = 72 approx.

straight mute *mf* *p* *see note continue to cutoff

trb straight mute *mf* *p* *see note continue to cutoff

(an exasperated, beleaguered sigh)

p *Use these notes in any order, with free repetition, in short phrases of varying rhythms, to create the impression of constantly nagging voices

f

mf < f *mf < f* *mf* *f*

A tempo ♩ = 72

(cutoff with horn)

fff

(cutoff with horn)

fff

Freely, as before *A tempo* ♩ = 72

tpt *dejectedly* *ca. 8"* *sfp* *defiantly* *sfp*

hn *mf* *p* *mf*

trb *sfp* *sfp*

Cadenza (freely)

tpt *pp*

hn *p* *accel.* *rit.* *ppp*

trb *pp*

tpt

hn *heroically* *poco accel.* *f* *slower* *p* *pp*

trb

Freely, as before

tpt *pp* *brassy* *ff*

hn *plaintively* *p* *pp* *pp* *ff*

trb *pp*

This Will Only Take A Minute...

$\bullet = 144$ Racing
(open) *sempre staccato*

tpt
f *ffff* f

hn

trb
f *ffff* ff

5 *sim.*

tpt

hn
f *ff* mf

trb
f *ff* mf

9

tpt
ffff

hn
f *ff* f *ff* *ff*

trb
f *ff* f *ff* *ff*

12 *sempre staccato*

tpt
p

hn
mf

trb
p *sempre staccato*

2

15

tpt

hn

trb

2

18

tpt

hn

trb

2

21

tpt

hn

trb

pp

cresc. poco a poco to m.30

sempre staccato

pp

cresc. poco a poco to m.30

24

tpt

hn

trb

(p)

(mp)

p

cresc. poco a poco to m.30

(mp)

(p)

(mp)

27

tpt

hn

trb

(mf)

f

(mf)

f

(mf)

f

30

tpt

hn

trb

f

mf

ff

f

fff

mf

ff

mf

ff

sfp

ff

sfp

ff

sfp

ff

33

tpt

hn

trb

sempre staccato

ffff

ffff

ffff

36

tpt

hn

trb

pp

pp

pp