

Commissioned by the Idaho Brass Quintet in honor of Alan Gemberling

Five Fantasies on the Tones A and G

1st Trumpet in B \flat

Daniel Bukvich

1. Theme and Fanfare

$\text{♩} = 100$

9 **9** *mp* *p* *mf* *mf* < *ff*

15 *f* *fp* *f* **19** solo *mf* *ff*

23 *p* *mf*

30 **31** *f* *f* 3 3 3

34 3 3 3 3 3 3

38 3 3 3 3 3 3

42 3 3 3 3 3 3 3 3 *pp* *cres.*

44 *f* > *mf* < *ff* *mp* **51** Harmon mute, stem in open **12**

64 (open) *mf* **69** *p* *cres.*

1st Trumpet in B♭

2

71 78 **80** *p* *f* *pp* *cres.*
 82 *f* *mf* *ff* *f* *fp* *f*

89 **91** *ff* *mp* *p*
 96 *pp*
 104 **104** Harmonic mute, stem in
 106 (Tpt. 2) *f*
 (...) *mf* *mp* *p* *pp*

2. Simple Chaconne

$\text{♩} = 60$ 1 **3** always connected **9** **8** **17**
mp *n* *p*
 19 **4** **25** **4** **33** **8**
mp *n* *mp* *n*

3. Blues

1 $\text{♩} = 84$ $\text{♩} = \overset{\frown}{\text{3}}$ *sim.*

8 **13** *lead 3* *mf* 3 3

15 *no lead* *lead* 3 3 3 3 3 3 *p* *mf*

21 **25** *f* 3 3 3 3 *mf* *(mf)*

27 *(with hand)* *f* 3 3 *mf* *f*

34 *lead* **37** *f* 3 3 3 3 *mf* *f*

40 *sim.* *lead* *mf* 3 3

47 *rit.* *no lead* *mp* *p*

Detailed description: This is the musical score for the first piece, '3. Blues'. It is written for a 1st Trumpet in Bb in 4/4 time with a tempo of 84 beats per minute. The score consists of eight staves of music. The first staff starts with a tempo marking of 84 and a triplet symbol. The music features various dynamics including *mp*, *mf*, *f*, and *p*, along with articulation like *sim.* and *lead*. There are several triplet markings throughout. Boxed measure numbers 13, 25, and 37 are present. The piece concludes with a *rit.* (ritardando) and a *p* (piano) dynamic.

4. Him

$\text{♩} = 66$ 1

7 *p* *cres.* *dim.* *rit.*

Detailed description: This is the musical score for the second piece, '4. Him'. It is written for a 1st Trumpet in Bb in 4/4 time with a tempo of 66 beats per minute. The score consists of two staves of music. The first staff begins with a *p* (piano) dynamic and a *cres.* (crescendo) marking. The second staff features a *dim.* (diminuendo) marking and a *rit.* (ritardando) marking. The music is characterized by long, flowing melodic lines.

1st Trumpet in Bb

4

5. Polka

1 $\text{♩} = 132$
 2
f *ff* *mf*

12
ff *f* *fp* *f*

23
cres. 3 3 3 3 3 3 3 3 *ff* *f*

29 *mf* *sim.* *deces.* *p* [35]

37

45 [47] solo, connected *f*

55 [61] 2 *mp* < *mf* > *mp*

63 *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp*

71 *mf* > *mp* *mf* > *mp* *mf* > *mp* *mf* > *mp*

79 *f* *mp* to Harmon mute 6 Harmon mute, stem in

1st Trumpet in Bb

91 **91**

Musical staff 91-100. Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. Measure 91 starts with a box containing the number 91.

100

Musical staff 100-109. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The word "deces." is written below the staff.

109 **111**

Musical staff 109-118. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The word "pp" is written below the first measure, and "f" is written below the second measure. A box containing the number 111 is placed above the first measure.

118

Musical staff 118-127. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The word "p" is written below the first measure.

127

Musical staff 127-139. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The number "2" is written above the first measure, and "3" is written above the second measure. The word "(p)" is written below the first measure.

139

Musical staff 139-149. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The word "open on cue" is written above the first measure. The word "P cres." is written below the first measure. The word "ff" is written below the second measure, and "f" is written below the third measure. A box containing the number 143 is placed above the second measure.

149

Musical staff 149-158. Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with various articulations including accents and slurs. The word "p" is written below the first measure, "ff" below the second, "fp" below the third, "ff" below the fourth, and "pp" below the fifth. The number "2" is written above the first measure, and "2" is written above the fifth measure.

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Five Fantasies on the Tones A and G

2nd Trumpet in B \flat

Daniel Bukvich

1. Theme and Fanfare

$\text{♩} = 100$

9 **9** *mp* p *mf* p *mf* ff

15 **19** *p* *p*

23 f

31 **31** *f* 3 3 3 3

34 3 3 3 3

39 3 3 3 3 3 3

43 *p* 3 3 3 3 *f* mf ff to Harmon mute 2

49 Harmon mute, stem in **51** open 5 (open) *mp* *mf*

2nd Trumpet in Bb
2. Simple Chaconne

3

♩ = 60 1 5 cup mute 9 3

17 17 3 (cup mute) always connected mf > p n

25 25 3 n f

33 33 n mp n

decrescendo

Detailed description: This section contains the first 33 measures of the 'Simple Chaconne'. It is written in 3/4 time with a tempo of quarter note = 60. The key signature has one flat (Bb). The score includes various dynamics such as *mf*, *p*, *f*, and *mp*, along with performance instructions like 'cup mute' and 'always connected'. There are several triplet markings (3) and a decrescendo hairpin. Measure numbers 17, 25, and 33 are boxed.

3. Blues

1 ♩ = 84 3̣ sim. mp 13 3 mf

14 3 p mf 3

19 3 f mf (with hand)

24 25 f mf

30 (mf) f

36 mf 37 f mf

f 3 3 3 3 mp

Detailed description: This section contains measures 1 through 37 of the 'Blues'. It is written in 4/4 time with a tempo of quarter note = 84. The key signature has two sharps (F# and C#). The score features a variety of dynamics including *mp*, *mf*, *p*, *f*, and *mf*. It includes performance instructions like 'sim.' and '(with hand)'. There are numerous triplet markings (3) and a '3' marking at the end of the first line. Measure numbers 13, 25, and 37 are boxed.

2nd Trumpet in Bb

4 42

47

sim. *mf* rit. *p*

mp

Detailed description: This block contains two staves of music. The first staff starts at measure 42 with a 'sim.' (sustained) marking. It features eighth-note patterns with triplets. The second staff starts at measure 47, continuing the eighth-note patterns with triplets. Dynamic markings include *mf*, *mp*, and *p*. A 'rit.' (ritardando) marking is present in the second staff.

4. Him

$\text{♩} = 66$ 1

6

p *cres.* *dim.* rit.

Detailed description: This block contains two staves of music for the piece '4. Him'. The first staff starts at measure 1 with a tempo marking of quarter note = 66. It features a melodic line with slurs and ties. The second staff starts at measure 6, continuing the melodic line. Dynamic markings include *p*, *cres.* (crescendo), *dim.* (diminuendo), and *rit.* (ritardando).

5. Polka

1 $\text{♩} = 132$ 2

13

22

28

35

43

f *ff* *mf* *ff* *f* *fp* *f* *cres.* *3* *3* *3* *3* *3* *3* *3* *3* *ff* *f* *sim.* *mf* *deces.* *p* **35** **47** connected *mf*

Detailed description: This block contains eight staves of music for the piece '5. Polka'. The first staff starts at measure 1 with a tempo marking of quarter note = 132. It features a rhythmic pattern with slurs and ties. The second staff starts at measure 13, continuing the rhythmic pattern. The third staff starts at measure 22, featuring a series of triplets. The fourth staff starts at measure 28, featuring a series of eighth notes. The fifth staff starts at measure 35, featuring a series of eighth notes. The sixth staff starts at measure 43, featuring a series of eighth notes. Dynamic markings include *f*, *ff*, *mf*, *ff*, *f*, *fp*, *f*, *cres.* (crescendo), *3* (triplet), *ff*, *f*, *sim.* (sustained), *mf*, *deces.* (decrescendo), *p*, and *mf*. A 'connected' marking is present above measure 47.

2nd Trumpet in Bb

53 *f* 2

61 **61** *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

69 *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

77 *mf* > *mp* *f* to Harmon mute 6 Harmon mute, stem in *mp*

89 **91**

99 *deces.*

110 **111** *pp* *f*

119 *p* 2

129 *(p)* 3

139 open on cue *p* *cres.* **143** *ff* *f* 3

149 *p* *ff* *fp* *ff* *pp* 2

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Five Fantasies on the Tones A and G

Horn in F

Daniel Bukvich

1. Theme and Fanfare

$\text{♩} = 100$

Musical staff 1: Treble clef, 4/4 time signature. Measures 1-8. Dynamics: *mp*, *p*, *mp*, *mf*, *p*, *mf*, *ff*.

Musical staff 2: Treble clef, 4/4 time signature. Measures 9-14. Dynamics: *f*, *fp*, *f*, *ff*.

Musical staff 3: Treble clef, 4/4 time signature. Measures 15-18. Dynamics: *p*.

Musical staff 4: Treble clef, 4/4 time signature. Measures 19-22. Dynamics: *p*, *f*.

Musical staff 5: Treble clef, 4/4 time signature. Measures 23-30. Dynamics: *f*.

Musical staff 6: Treble clef, 4/4 time signature. Measures 31-38. Dynamics: *f*.

Musical staff 7: Treble clef, 4/4 time signature. Measures 39-41. Dynamics: *p*.

Musical staff 8: Treble clef, 4/4 time signature. Measures 42-43. Dynamics: *p*, *cres.*

Musical staff 9: Treble clef, 4/4 time signature. Measures 44-48. Dynamics: *f*, *mf*, *ff*, *mp*.

Horn in F

2

51 51



Musical staff 51-57. Measure 51 starts with a box containing '51'. Measure 54 has a fermata. Measure 55 has a dynamic marking of *mf*. Measure 57 has a '2' above the staff.

58



Musical staff 58-64.

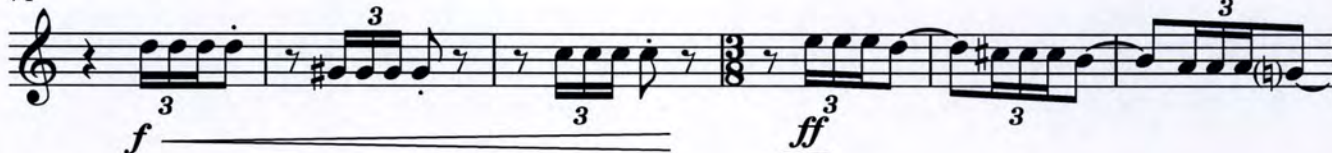
65

69



Musical staff 65-70. Measure 69 has a box containing '69'. Measure 70 has a dynamic marking of *p* and a *cres.* marking.


71



Musical staff 71-76. Measures 71-72, 74-75, and 76 have triplets. Measure 72 has a dynamic marking of *f*. Measure 74 has a dynamic marking of *ff*.

77

80



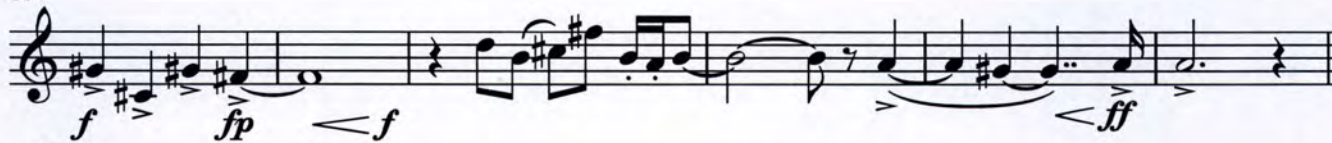
Musical staff 77-80. Measure 80 has a box containing '80'. Measures 77-79, 80 have triplets. Measure 80 has a dynamic marking of *p*.

81



Musical staff 81-84. Measures 81-84 have triplets. Measure 81 has a dynamic marking of *f*. Measure 82 has a dynamic marking of *p*. Measure 83 has a *cres.* marking. Measure 84 has a dynamic marking of *ff*.

85



Musical staff 85-90. Measure 85 has a dynamic marking of *f*. Measure 86 has a dynamic marking of *fp*. Measure 87 has a dynamic marking of *f*. Measure 89 has a dynamic marking of *ff*.

91

91



Musical staff 91-97. Measure 91 has a box containing '91'. Measures 91-92, 96-97 have triplets. Measure 91 has a dynamic marking of *mp*. Measure 96 has a dynamic marking of *p*.

98

104



Musical staff 98-104. Measure 104 has a box containing '104'. Measure 104 has a dynamic marking of *pp*. Below the staff, '(Tpt. 2)' is written above six triplets.

105

2



Musical staff 105-110. Measure 105 has a dynamic marking of *p*. Measure 106 has a dynamic marking of *pp*. Measure 107 has a '2' above the staff.

Horn in F

2. Simple Chaconne

3

$\text{♩} = 60$ 1 **7** always connected **9** solo *mf*

13 solo **17** *f*

22 **25** *mp* *mf* decrescendo *mp*

31 **33** *mp* *mf* decrescendo *mp* **4**

Detailed description: This block contains the first four systems of musical notation for 'Simple Chaconne'. The music is in 3/4 time with a tempo of 60 beats per minute. It features various dynamics including *mf*, *f*, and *mp*, along with performance instructions like 'always connected', 'solo', and 'decrescendo'. Measure numbers 7, 9, 13, 17, 22, 25, 31, 33, and 4 are indicated. The notation includes rests, eighth notes, quarter notes, and half notes, with some measures containing triplets.

3. Blues

1 $\text{♩} = 84$ $\text{♩} = \overset{3}{\text{♩}}$ sim. *mp*

7

13 **13** *p* + wah *mf*

18 *f* **3**

23 **25** *mf* (*mf*)

28 *f* + *mf* *f* +

Detailed description: This block contains the first five systems of musical notation for 'Blues'. The music is in 4/4 time with a tempo of 84 beats per minute. It features various dynamics including *mp*, *p*, *mf*, and *f*, along with performance instructions like 'sim.', 'wah', and '+' (likely indicating a breath mark). Measure numbers 13, 18, 23, 25, and 28 are indicated. The notation includes eighth notes, quarter notes, and eighth rests, with many measures containing triplets.

Horn in F

4

34 37

39 *mf* *f* *mp* *mf* *p* *rit.*

46

4. Him

$\text{♩} = 66$ 1

solo

7 *mf* *f* *f* *rit.*

5. Polka

1 $\text{♩} = 132$

9 *f* *ff* *mf*

20 *fp* *f* *cres.* *ff* *f*

28 *mf* *decres.* *p* *sim.*

35 35

Horn in F

42 47 connected
mp

50
f

58 61
mp < *mf* > *mp*

64
mf > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

71
< *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

79 6
f *mp*

91 91 +

100
deces. *pp*

111 111
f *p*

120 2 +
(p)

Horn in F

6

131 **3** + ————— open on cue
p *cres.*

142 **143** **3** **2**
ff *f* *p*

153 **2**
ff *fp* *ff* *pp*

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Five Fantasies on the Tones A and G

Trombone

Daniel Bukvich

1. Theme and Fanfare

♩ = 100

8 **9**
mp *mf*
mf < *ff* *f* *fp* — *f* < *ff*

15 **19**
p *p*

23 < *f*

31 **31**
f 3 3 3 3 3 *sfz*

35 *sfz* 3 3 3 3 3 3

39 *ffz*

43 *f* *p* 3 3 *cres.* 3 3 3 3 *f*

46 < *ff* *mp*

Trombone

2

51

mf

57

63

p cres.

69

69

ff

77

80

f p cres. f

83

<ff f fp <f

91

91

mp p

99

104

pp

105

p pp

Trombone

2. Simple Chaconne

3

♩ = 60 1 always connected

8 **9** *mp*

16 **17** *p*

25 **25** *(p)*

33 **33** *mp* *p*

3. Blues

♩ = 84 ♩ = $\frac{3}{4}$
solo (ad lib plunger)

1 *mf* 3 3 3 3

6 3 3 3 3 3 3

11 **13** no solo, open *mf* 3 3 3 3

16 solo, plunger no solo, open wah wah wah 3 3 3 3 3

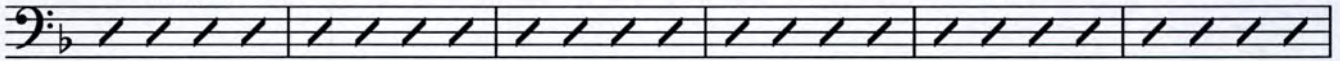
20 *f* 3 3 3 3 *mf*

Trombone

4

25 **25** plunger solo
A phrygian

G dorian

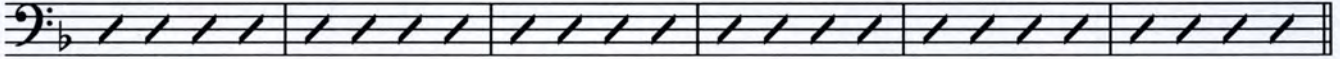


31 A phrygian

G dorian

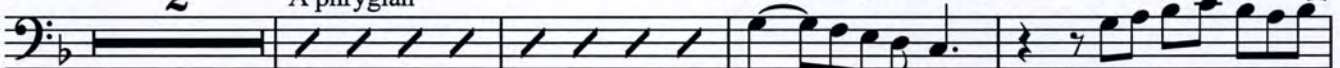
A phrygian

end solo



37 **37** plunger solo
A phrygian

ad lib plunger melody

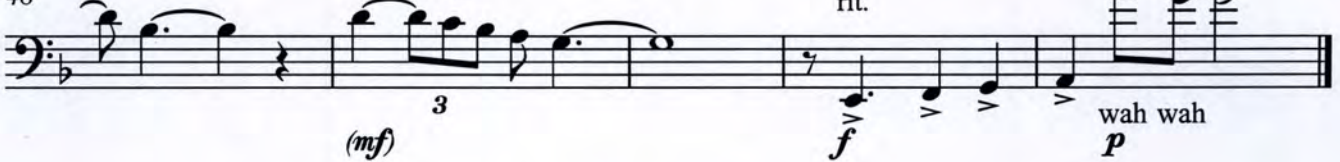


43 no solo, open



48 solo, plunger

rit.

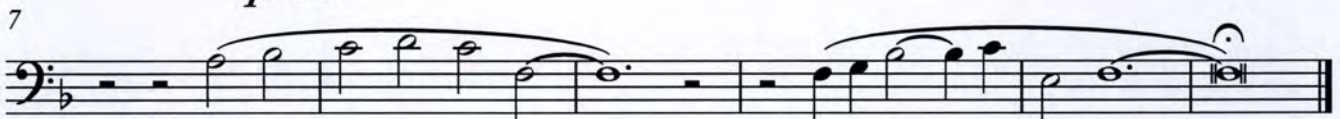


4. Him

♩ = 66 1



p *cres.*



dim.

rit.

5. Polka

1 ♩ = 132



cres.

ff

Trombone

34 **35** solo (circus gliss)

43 *f* **47** connected *mp* solo *gliss.*

61 **61** *f* *gliss.*

73 *f* **2**

85 **91** *fff* **4** *mf*

96 *fff* **7** *f* *gliss.*

111 **111** *f* *gliss.* *p*

123 *p* *gliss.* *gliss.*

133 *p* long on cue *gliss.* *ff*

143 **143** *f* *gliss.* *cres.* **2** *p*

153 *ff* *fp* *ff* **2** *pp*

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Five Fantasies on the Tones A and G

Tuba

Daniel Bukvich

1. Theme and Fanfare

$\text{♩} = 100$

9 **9**

17 *f* *fp* *f* **19** *ff* *p*

24

31 **31**

38 *f* *sfz* *sfz* *f*

43

51 **51** *f* *ff*

57

66 **69** *p*

Detailed description: This is a musical score for the Tuba part of "1. Theme and Fanfare". The score is written in bass clef and consists of 70 measures. It begins with a tempo marking of quarter note = 100. The key signature has one flat (B-flat). The score is divided into measures 1-8, 9-16, 17-23, 24-30, 31-37, 38-42, 43-50, 51-56, 57-65, and 66-70. Measure numbers are indicated at the start of each line. Rehearsal marks are shown in boxes: 9, 19, 31, 51, and 69. Dynamics include *mp*, *mf*, *ff*, *f*, *fp*, *p*, *sfz*, and *mf*. There are several accents and slurs. Measure 43 contains a 4-measure rest. Measure 57 contains a 4-measure rest. Measure 69 contains a 4-measure rest. The score ends with a double bar line.

Tuba

2

71

80

3 *ff*

83

f

90

91

ff f fp f

mp p

104

98

(Tpt. 2) 3 3 3 3 3 3

pp

105

3

2

p pp

2. Simple Chaconne

♩ = 60 always connected

mp

9 9

p

17 17

(*p*)

25 25

(*p*)

33 33

mf mp p

3. Blues

1 $\text{♩} = 84$ $\text{♩} = \overset{3}{\text{♩}}$

1 *mp* *sim.*

8 13 *mf*

15

21 25 *f* *mf* *(mf)* connected (7 ♩ on any beat for a breath)

28

36 37 *f* *mf* *mp* *sim.*

43 *mf*

48 *mp* *p* rit.

4. Him

$\text{♩} = 66$ 1

6 *p* *cres.*

dim. *rit.*

Tuba

4

5. Polka

1 $\text{♩} = 132$

2 3 4

f *ff* *mf*

15 2 *ff* *f* *fp* *f* *cres.* 3 3 3 3

25 3 3 3 3 *ff* *f* *mf* *decr.* *p*

35 **35**

46 **47** connected *mf* *f*

59 **61** 2 *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

69 *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp* < *mf* > *mp*

79 2 4 *f* *fff* *fff*

91 **91** *mf*

100 2 3 4 5 6 7 8 9 *decr.* *pp*

Tuba

111 **111**

Musical staff 111-123. Bass clef. Measures 111-123. Dynamics: *f* at measure 111, *p* at measure 123. Fingerings: 2, 3, 4, 5, 6, 7, 8, 2, 3, 4, 5. Rehearsal marks (slashes) are present in measures 112-122. A hairpin crescendo is shown between measures 111 and 123.

124

Musical staff 124-136. Bass clef. Measures 124-136. Dynamics: *(p)* at measure 124. Fingerings: 6, 7, 8, 2. Rehearsal marks (slashes) are present in measures 124-126. A double bar line is present at the end of measure 136.

137

Musical staff 137-142. Bass clef. Measures 137-142. Dynamics: *cres.* at measure 137, *ff* at measure 140, *f* at measure 141. Fingerings: 3, 2. Rehearsal mark **143** is at measure 140. A double bar line is present at the end of measure 142. A slur is present over measures 141-142.

151

Musical staff 151-156. Bass clef. Measures 151-156. Dynamics: *p* at measure 151, *ff* at measure 152, *fp* at measure 153, *ff* at measure 155. Fingerings: 2. Rehearsal mark **143** is at measure 153. A double bar line is present at the end of measure 156. A slur is present over measures 151-152. A note in measure 153 is marked with a 7. A note in measure 155 is marked with a 4. A note in measure 156 is marked with *8^{vb} (opt.) pp*.