

Homage to Perotin

(In the Phrygian Mode)

for brass ensemble

James Tenney

April 26, 1973

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A

5 trs.
2 Hns.
2 horns
2 basses

B₁ B₂ B₃

Within a given segment (B₁ through B₁₀) each trumpet plays any note written, followed (after a pause) by any other, approximately in the following way:

pp < mp > pp pp < mp > pp etc.

3. a. $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$ (As in A) $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$ $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$

B₄ B₅

3. a. $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$ $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$

B₆

3. a. $\begin{pmatrix} 0 \\ 0 \\ 0 \end{pmatrix}$

B₇

(be ± e ± etc.)

C₁ (♩ = 50)

B₈ (like B₇ but slightly faster)

(still pp < mp > pp)

(be ± e ± etc.)

5 Trumpets play any sequence of pitches from B₇ (but no two alike in succession), mf, quarter-notes only (this time).

4

(pp) (as before)

(p)

(mp)

C₂

B₉ (slightly faster)

(be ± e ± etc.)

(pp < mf > pp)

(mf)

→ (step-wise melodic motion only, when the triplet is used)

4

(pp) (as before)

(p)

(mp)

C₃

B₁₀ (still faster)

(be ± e ± etc.)

(pp < f > pp)

(mf)

→ (step-wise motion only)

4

(pp) (as before)

(p)

(mp)

