



# *Ricercares*

*For Brass Sextet*

**Trombone 2**

*Nigel Morgan*

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## **About The Piece**

The brass sextet of trumpets, trombones and tuba is the standard complement of brass instruments found in most symphony orchestras, the french horns occupying an independent position between woodwind and brass. Such a sextet has its roots in the brass ensembles found in music of the sixteenth century composer Giovanni Gabrieli, in particular his elaborate *ricercares* written for performance in Venetian churches.

These four *ricercares* look back to those pieces and the origin of the word 'ricercare' meaning 'research or experiment'. When this music for brass sextet was conceived the composer was undertaking research into building musical structures from mathematical representations of natural phenomena. Such thinking was common-place in medieval times when music was part of the quadrivium of sciences (along with maths, astronomy and physics). The natural phenomenon explored in this sextet is white noise, a 50 millisecond 'sample', which provided the seed for most of the musical parameters of this composition. *Ricercares* is part of a series of compositions devised using the Symbolic Composer composition environment between 1992 and 1996. Other works in this series that explore similar phenomena include *Heartstone* for symphonic band, *Array* for solo violin and *Touching the Distance* for solo piano.

*Ricercares* was written for the brass section of the English Northern Philharmonia who perform independently as Yorkshire Classic Brass under the direction of trombonist and conductor Chris Houlding

## **Performance instructions**

Although tempo, dynamics, phrasing and articulation are indicated the score such marking should be considered a starting point, no more. Performers are encouraged to extend their parts with the use of timbral effects and devices. These might include flutter-tongue, slides, even novel rhythmic figurations and alternative transpositions of phrases. The use of mutes is encouraged.



# Ricercares

## I

con anima e risoluto ♩ = 105

Tbn. 2

3 9

*mf* *f*

17 Tbn. 3 Trp. 2

*mf* *mf* *f* *f* *ff*

25 Tbn. 3

*f* *mf* *f* *mf*

31

*mf* *f* *mf* *f*

38

*f* *f*

44

*f* *mf* *f* *mf*

50

G.P. *f*

55

*ppp* *pp* *f*

59

*p* *mf* *pp*

63 D Trp. 1/2

*mf* *f* *f* *mf*

68

*f* *mp* *pp* *pp*

72

*f* *mp* *mf* *f*

77 E *ardito* ♩ = 120

*f* *f*

83

*mf* *f*

90 Tbn. 3 F Tuba

*f* *ff* *ff* *ff*

97

*mp* *p* *mp* *mf*

103 G.P. G *preciso ed incalzando* ♩ = 105

*mf* *mf*

109 H

*mf* *f*

115

*mf* *f*

120

*f*

125

*mp* *mf* *mf* Tbn. 3

131

*mp*

137

*mp* *mf* *f* *f*

143

*mf* *f* *mf*

149

*ff*

## II

151 *con brio*  $\text{♩} = 90$   
*f*

153 Tbn. 1  
*f*

155 *leggero e lontano* *poco sostenuto*  
*mp*

157 *con brio* *poco sostenuto* **K** *con brio* Tbn. 1  
*f*  $\text{f} \text{---} \text{ff}$  *f*

160 *poco sostenuto* Tbn. 1  
*f* *p*

162 *con brio*  
*mp*

166 *sostenuto* Tbn. 1 (3+3+3+2+3)  
*mp* *mf*

169 **L** *leggero*  
*mp* *mf* *mp*

171 Trp. 1  
*f*



174 *leggero e lontano*

*p lontano*

177

**III**

179 *grazioso* ♩ = 60

*mp cantabile* *mf*

183

*p* *mf* *mp* *mf*

188

G.P. **M** ♩ = 57 Trp. 2

*mp* *p*

192

*pp* *p*

197

G.P. **N** ♩ = 55

*mp* *p*

202

*mp* *mp* *p < mp* *p*

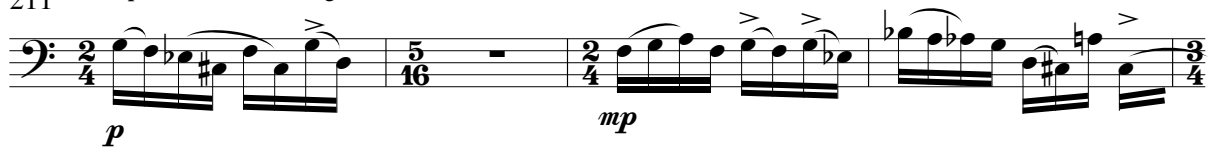
207

Tbn. 3

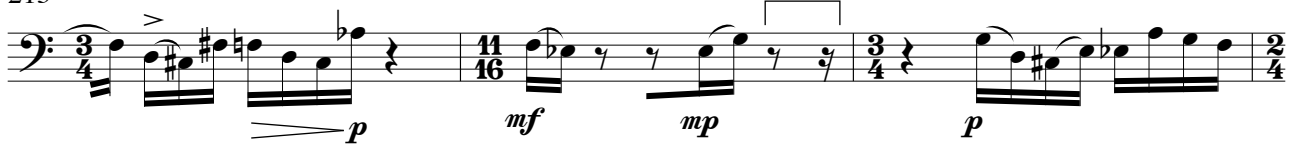
*pp* *p > pp* *p < mp*

# IV

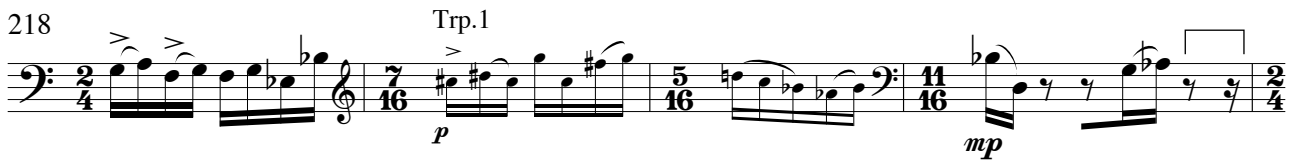
211 *capriccio e brillante* ♩ = 85 - 95



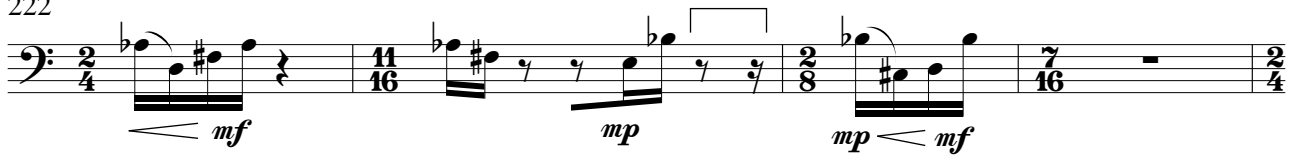
215



218



222



226



230



234



238



243



246



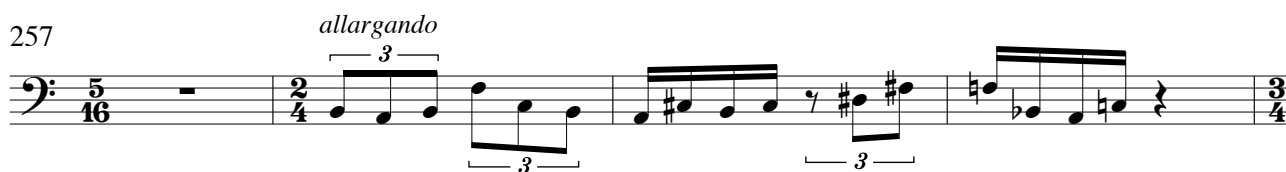
249



253



257

261 **Q** *a tempo*

264



268

