

COLIN I. NOSSEK

FIVE MINIATURES FOR ORCHESTRA

INSTRUMENTATION:

- | | |
|------------------------|------------------|
| 1 Flute 1 | 1 Mallets: |
| 1 Flute 2 | Vibraphone |
| 1 Clarinet in A & Bb 1 | Xylophone |
| 1 Clarinet in A & Bb 2 | |
| 1 Bass Clarinet | 1 Marimba |
| | |
| 1 Horn in F 1 | 1 Percussion: |
| 1 Horn in F 2 | China Cymbal |
| 1 Trumpet in Bb 1 | Suspended Cymbal |
| 1 Trumpet in Bb 2 | Hi-hat |
| 1 Trombone | Tom-toms (3) |
| 1 Bass Trombone | Triangle |
| | Snare Drum |
| | |
| | 8 Violin |
| | 3 Viola |
| | 3 Cello |
| | 3 Contrabass |



**TUX PEOPLE'S
MUSIC.**

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ABOUT:

Colin Nossek's Miniatures, composed attacca, are as brilliant as they are imaginative. This delightful work for medium-advanced orchestra will challenge your ensemble and electrify your audience with its rich textural writing and intense virtuosic passages!

FROM THE COMPOSER:

Five Miniatures is the closest I have gotten to minimalism thus far in my career. Each movement (no more than 3 and a half minutes in length) was an attempt to make the most out of very little material. The first, Pulse is based around a recurrent hemiola eighth note pulse with simple diatonic melodies and colorful orchestration. The second, Breathe is simply a chord progression enlivened by overlapping the harmonies between different sections. The third, Revel uses virtually only two main ideas; a recurrent melody in natural minor and brass interjections based around every note of the pentatonic scale sounded at once. The result is something that almost sounds like it could play at a nightclub. Movement four, "Rest" is a transcription of a choral piece I wrote based on a poem by Robert Frost. The fifth and final movement is called Synecdoche; a figure of speech in which a part of something is used to refer to the whole. Elements from every movement appear in the final one; a bass clarinet ostinato from one, a chord progression from two, rhythmic gestures from three, and expansion of the opening phrase from four. There is hardly anything heard for the first time in movement five; it is a patchwork of what came before.

DURATION: 9'27"



Scan to let the composer know that you are playing their piece!



Scan to learn more about this composer!

First printing, November 2020

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Five Minatures

Transposed
Score

for Chamber Orchestra

Colin I. Nossek
2019

I. Pulse

♩ = 120

Flute 1
Flute 2
Clarinet in B \flat 1
Clarinet in B \flat 2
Bass Clarinet
Horn in F 1
Horn in F 2
Trumpet in B \flat 1
Trumpet in B \flat 2
Trombone
Bass Trombone
Mallets (Vibraphone, Xylophone)
Marimba
Percussion (China Cymbal, Sus. Cymbal, Hi-Hat, Tom-Toms (3), Triangle, Snare Drum)
Violin
Viola
Cello
Contrabass

1 2 3 4 5 6

♩ = 120

FL 1

FL 2

Bb Cl. 1

Bb Cl. 2

B. Cl.

Hn. 1

Hn. 2

Bb Tpt. 1

Bb Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

12 13 14 15 16

fp *ff con tutta forza*

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FL 1

FL 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

22 23 24 25 26

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FL 1

FL 2

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

27 28 29 30 31

p secco

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

32 33 34 35 36 37

38

FL 1

FL 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

38

39

40

41

42

Vln.

Vla.

Vc.

Cb.

rit.

p

f

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II. Breathe

43 $\text{♩} = 60$

FL. 1

FL. 2

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

43 44 45 46 47 48 49

$\text{♩} = 60$

Vln.

Vla.

Vc.

Cb.

The musical score is for the second movement, 'II. Breathe', of 'Five Miniatures'. It is written for a full orchestra. The tempo is marked as quarter note = 60. The score is divided into two systems. The first system covers measures 43 to 49. The woodwind section (Flutes 1 & 2, Clarinets in B-flat 1 & 2, Bass Clarinet, Horns 1 & 2, Trumpets in B-flat 1 & 2, Trombones, and Bass Trombone) has a melodic line starting in measure 43. The strings (Violins, Viola, Violoncello, and Contrabass) have a similar melodic line. The Mallet Percussion (Mrb.) plays a rhythmic pattern of eighth notes. The Percussion (Perc.) is silent. Dynamics range from piano (p) to mezzo-piano (mp). A large red watermark is overlaid on the score, reading 'PERUSAL COPY legal use requires purchase'.

58

FL. 1

FL. 2

B \flat Cl. 1

B \flat Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

58 59 60 61 62 63 64 65

Vln.

Vla.

Vc.

Cb.

73

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

73 74 75 76 77 78 79 80

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

III. Revel

♩ = 108

81

FL. 1

FL. 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

pp p pp

w/ rutes

p pp

81 82 83 84 85 86 87 88 89 90

♩ = 108

Vln.

Vla.

Vc.

Cb.

p

p

col lengo battuto

pizz.

p

mp p

3

3

Musical score for Five Miniatures, measures 99-103. The score includes staves for Flutes (FL 1, FL 2), Clarinets (Bb Cl. 1, Bb Cl. 2, B. Cl.), Horns (Hn. 1, Hn. 2), Trumpets (Bb Tpt. 1, Bb Tpt. 2), Trombones (Tbn., B. Tbn.), Percussion (Perc.), Xylophone (Xyl.), Maracas (Mrb.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 99, 100, 101, 102, and 103 are marked at the bottom of the score. Dynamics include *p*, *mf*, and *f*. Performance instructions include *ord.* (order) and *f* (forte).

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CORP

104

FL 1

FL 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Xyl.

Mrb.

Perc.

104 105 106 107 108

Vln.

Vla.

Vc.

Cb.

113

FL. 1 *mf*

FL. 2 *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2 *mf*

B. Cl. *mf*

Hn. 1 *mf* *mp*

Hn. 2 *mf* *mp*

B♭ Tpt. 1 *mp* harmon mute

B♭ Tpt. 2 *mp* harmon mute

Tbn. *mp* harmon mute

B. Tbn. *mp* harmon mute

Xyl.

Mrb. *mf*

Perc.

113 114 115 116 117 118 119

Vln. *mf*

Vla. *mf* *ff* solo

Vc. *mf*

Cb. *mf*

130

FL 1

FL 2

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Hn. 1

Hn. 2

B♭ Tpt. 1

B♭ Tpt. 2

Tbn.

B. Tbn.

Xyl.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

to Clarinet in A

flz.

mf

f

fp *f*

130 131 132 133

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IV. Rest

♩ = 60

146

FL. 1

FL. 2

A. CL. 1

A. CL. 2

B. CL.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Xyl.

Mrb.

Perc.

p

mf

146 147 148 149 150 151 152 153

♩ = 60

Vln.

Vla.

Vc.

Cb.

arco

p

mf

154

FL. 1 *pp*

FL. 2 *pp*

A. CL. 1 *pp* Clarinet in A

A. CL. 2 *pp* Clarinet in A

B. CL. *pp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

B \flat Tpt. 1 *p* *mp*

B \flat Tpt. 2 *p* *mp*

Tbn. *p* *mp*

B. Tbn. *p* *mp*

Xyl.

Mrb.

Perc.

154 | 155 | 156 | 157 | 158 | 159 | 160

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

161

FL 1 *mf* *ff*

FL 2 *mf* *ff* bring out

A CL 1 *mf* *ff*

A CL 2 *mf* *ff* bring out

B. Cl. *mf* *ff*

Hn. 1 *mf* *ff*

Hn. 2 *mf* *ff* bring out

B \flat Tpt. 1 *mf* *ff*

B \flat Tpt. 2 *mf* *ff*

Tbn. *mf* *ff*

B. Tbn. *mf* *ff*

Xyl.

Mrb.

Perc.

161 162 163 164 165 166

Vln. *mf* *ff*

Vla. *mf* *ff* bring out

Vc. *mf* *ff*

Cb. *mf* *ff*

176

FL 1

FL 2

A Cl. 1

A Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

176 177 178 179 180 181 182

Vln.

Vla.

Vc.

Cb.

mf to the fore

mp

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Musical score for Five Miniatures, measures 183-186. The score includes staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Bassoon, Horn 1, Horn 2, Trumpet 1, Trumpet 2, Trombone, Bass Trombone, Vibraphone, Maracas, Percussion, Violin, Viola, Violoncello, and Contrabass. The score is marked with dynamics such as *mf* and *mp*. A large red watermark reading "PERMISSIONS SAL COOP legal use requires purchase" is overlaid diagonally across the score. Measure numbers 183, 184, 185, and 186 are indicated at the bottom of the score.

FL. 1

FL. 2

A. Cl. 1

A. Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

187

188

189

190

Vln.

Vla.

Vc.

Cb.

mf

mf

191

FL 1 *mf*

FL 2 *mf*

A CL 1 *mf*

A CL 2 *mf*

B. Cl. *mf*

Hn. 1

Hn. 2

B♭ Tpt. 1 *f*

B♭ Tpt. 2

Tbn.

B. Tbn. *mf*

Vib. *mf*

Mrb. *mf*

Perc. *mf*

191 192 193 194 195

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

so, slowly emerge from the texture

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196

FL 1

FL 2

A Cl. 1

A Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

fp *f* *f* *mp*

senza sord.

f *f* *f* *mp*

196 197 198 199 200

Vln.

Vla.

Vc.

Cb.

fp *f* *f* *mp*

fp *f* *f* *mp*

fp *f* *f* *mp*

fp *f* *f* *mp*

201

FL 1

FL 2

A Cl. 1

A Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

201 202 203 204 205 206 207 208

Vln.

Vla.

Vc.

Cb.

214

FL 1

FL 2

A Cl. 1

A Cl. 2

B. Cl.

Hn. 1

Hn. 2

B \flat Tpt. 1

B \flat Tpt. 2

Tbn.

B. Tbn.

Vib.

Mrb.

Perc.

Vln.

Vla.

Vc.

Cb.

mp

mp

mp

let ring

mp

214 215 216 217 218 219

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