

Alistair Robertson

'GUGNUNC'
for Brass Quintet and Percussion

- FULL SCORE -

'GUGNUNC'

Score in C

2 Trumpets
 Horn in F
 Tenor Trombone
 Tuba

Percussion
 (Snare drum, bass drum)

Duration: 3'30"

Notes for the performers:

Where given, breath marks (?) indicate an opportunity to breathe between rests. While only suggestions (to be avoided if possible), they have, on occasion, been marked specifically to stagger the breathing between players while staying true to the musical intention.

The percussion must be set up so that the player can strike both the snare drum and the bass drum simultaneously. Stick and mallet changes are indicated in the part (traditional sticks for snare, and a hard mallet for the bass drum throughout).

Notes on the piece:

'GUGNUNC' draws much of its inspiration from two themes present in the gallery - the first, and most literally portrayed, is the theme of codes. The opening fanfare-like statement is a musical representation of the morse code rhythms for 'Harding' - after David and Claudia Harding, the principal funders of the gallery. Throughout the piece there are further morse code quotations, including 'AMT' (the initials of celebrated computer scientist and mathematician, Alan Mathison Turing) as well as 'G-AACN' (the registration number of the Gugnunc Aircraft, featured in the gallery). Many other rhythms in the piece, while not quotations, are inspired by the rhythmical dots and dashes of morse code.

The second theme is that of flight. Inspired by the Gugnunc aircraft, made in 1929 as part of a competition to encourage development of aircraft safety, the piece aims to portray the meticulous mathematical and mechanical processes behind the American aircraft, as well as the struggle of those involved in its design and manufacture. This struggle gives way to an eventual, and at first tentative, triumph, that draws from the bugle calls of music from the American Civil War, now synonymous with American pride. Despite the new breadth to the music, the disjointed morse code rhythms persist - albeit in a more subtle manner - signifying the consistent underpinning of mathematics upon which safe, human aviation depends.

- Alistair Robertson -

'GUGNUNC'

for Brass Quintet and Percussion

for the grand opening of Mathematics: The Winton Gallery, 8 December 2016

Alistair Robertson (1993 -)

♩=104 (♩=♩ throughout)
detached

Trumpet I in B♭ *f*

Trumpet II in B♭ *f*

Horn in F *f*

Tenor Trombone *f*

Tuba

Percussion
snare drum (sticks) *f*
bass drum (hard mallet) *f*
mallets *f* *p*

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

Tempo: ♩ = 170

Musical score for measures 10-14. Instruments: Tpt. I, Tpt. II, Hn., Tbn., Tba., Perc.

Measures 10-12: Horns and Trombones play sustained notes with dynamics *f* and *p*. Tuba plays a melodic line with dynamics *f* and *p*. Percussion plays a rhythmic pattern with dynamics *pp* and *p*.

Measures 13-14: Horns and Trombones are silent. Tuba continues its melodic line. Percussion continues its rhythmic pattern.

Musical score for measures 15-20. Instruments: Tpt. I, Tpt. II, Hn., Tbn., Tba., Perc.

Measures 15-16: Horns and Trombones are silent. Tuba plays a melodic line with dynamics *p*. Percussion continues its rhythmic pattern.

Measures 17-20: Horns and Trombones play melodic lines with dynamics *p*. Tuba continues its melodic line. Percussion continues its rhythmic pattern.

Section **A** con sord. (measures 21-25). Instruments: Tpt. I, Tpt. II, Hn., Tbn., Tba., Perc.

Measures 21-25: Horns and Trombones play melodic lines with dynamics *mp* and *mf*. Tuba plays a melodic line. Percussion continues its rhythmic pattern.

26 27 28

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

f

f

f

f

ff

f

ff

f

29 30 **B** 31 32 33

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

mf

detached

mf

mf

f

mf

mf

34 35 36 37 38

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc.

senza sord.

f

f

f

f

senza sord. 39 40 41 42

Tpt. I *ff*

Tpt. II *ff*

Hn. *ff*

Tbn. *ff* *ffp* *ffp* *ffp* *ff*

Tba. *ff* *ff*

Perc. *ff* *ff* *f* *f* *f* *f*

mallets

43 44 45 46 47 48 49 50

rall. (♩=130) A tempo (♩=85) rall. (♩=65) **C**

Tpt. I *ff* *mf* *p*

Tpt. II *ff* *mf* *p*

Hn. *ff* *mf* *p* noble 3 *mp*

Tbn. *ff* *mf* *p*

Tba. *ff* *mf* *p*

Perc. *ff* *mf* *p* snares off, sticks *tr* *tr*

51 52 53 54 55 56 57

Tpt. I

Tpt. II

Hn. 3

Tbn.

Tba.

Perc. *tr* *tr* *tr* *tr* snares on *tr* *mp*

D

58

59

60

Tpt. I *mf*

Tpt. II detached *p*

Hn. *p*

Tbn. *mp*

Tba. *mp*

Perc. *tr*

61

62

63

64

65

Tpt. I *f*

Tpt. II *mf* *f*

Hn. *mp* *mf* *f*

Tbn. *mf* *f*

Tba. *mf* *f*

Perc. *tr* *mf* *f* *mf*

E

66

67

68

69

Tpt. I *mf* *<f* *mf* *<ff*

Tpt. II *mf* *<f* *mf* *ff*

Hn. *mf* *p* *mf* *p* *f*

Tbn. *mf*

Tba. *mf*

Perc. *mf* *tr*

70 **F** 71 72

Tpt. I *f*

Tpt. II *f*

Hn.

Tbn. *f*

Tba. *f*

Perc. *mf*

73 74 75 76

Tpt. I

Tpt. II

Hn. *f*

Tbn. *f*

Tba.

Perc. *trm*

77 78 79 80 81

Tpt. I

Tpt. II

Hn.

Tbn.

Tba.

Perc. *trm*