

DAVID
DZUBAY

Projectus

SOLO TRUMPET
AND
WIND OCTET
(1995)

PRO NOVA MUSIC

Projectus

for solo trumpet and wind octet (1995)

Duration: circa 11 minutes

Instrumentation: solo C trumpet, 2 oboes, 2 Bb clarinets, 2 bassoons, 2 F horns

Program Note:

Projectus was commissioned by the Detroit Chambers Winds and premiered by that ensemble on February 25, 1996, with Kevin Good as the soloist and Robert Reynolds conducting.

"The title for this work was suggested by the solo instrument, the trumpet having such an effective projection of sound; however, the idea of projection is applied to many facets of the composition in *Projectus*. Certainly, the trumpet plays its archetypal role to some extent, most prominently in the opening fanfare, but more important is how the trumpet projects musical ideas into the rest of the ensemble. Thus, ideas projected by the trumpet are echoed and imitated by the other instruments. This concept is reflected in the seating arrangement, which emphasizes the musical divisions within the ensemble, with the trumpet set off to the right side, the horns in the middle, and the six woodwinds opposite the trumpet.

Projectus falls into four large sections: A, A1, B, and A2, each of which have four internal divisions, reflecting the larger structure (aaba, bbcb, ddcd, abba). Between each of the large sections is an interlude, during which the trumpet gets to rest. A, A1, and A2 are energetic in character, and increasingly so, each one faster and more frantic than the last. The third large section, B, is mostly slow, quiet music, featuring the lyrical side of the trumpet."

- David Dzubay

Performance Notes:

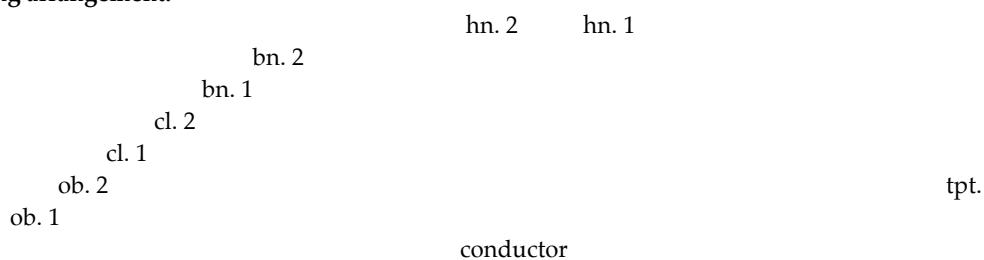
The woodwinds are asked to play a number of timbrel trills (using alternate fingerings). Sometimes a specific rhythm is called for (mm. 28-33), in which case an 'x' is placed above the notes which should be played using an alternate fingering.

The trills between m. 144 and m. 149 should randomly alternate between all four pitches (the trilled pitch and the three in parentheses).

The 'mobiles' in mm. 106-108 are to be played as fast as possible, repeating the gesture for the duration of the extension line.

The grace note figures from m. 204 on are all to be played as fast as possible. Eighth notes are used to show precisely where the gestures begin, but the grace notes should start immediately (not after being held for an eighth note). The ends of these gestures are indeterminant, so rests are shown during the grace note figures to indicate the passage of time.

Seating arrangement:



Bio:

David Dzubay is Professor of Music at the Indiana University School of Music in Bloomington, Indiana, where he teaches composition and is Director and Conductor of the Indiana University New Music Ensemble.

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PROJECTUS

(1995)

DAVID DZUBAY

(b. 1964)

76

Oboe 1
Oboe 2
Clarinet 1 (Bb)
Clarinet 2 (Bb)
Bassoon 1
Bassoon 2
Horn 1 (F)
Horn 2 (F)
Solo Trumpet (C)

5

Ob.1
Ob.2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

A

9

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

13

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

17

B

$\text{♩} = 92$

Ob. 1 f p

Ob. 2 f p

Cl. 1 f p

Cl. 2 f p

Bn. 1 f p

Bn. 2 f p

Hn. 1 mf f

Hn. 2 mf f

Tpt. 3 3 mf f

21

Ob. 1 tr. b. a.

Ob. 2 tr. b. a.

Cl. 1 tr. b. a.

Cl. 2 tr. b. a.

Bn. 1 b. a. b. a.

Bn. 2 b. a. b. a.

Hn. 1

Hn. 2

Tpt.

C

25 $\bullet = 76$

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

$\bullet = 76$

Hn. 1

Hn. 2

Tpt.

29

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

33

poco ritard ...

Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2

Hn. 1 Hn. 2 Tpt.

poco ritard ...

poco ritard ...

dim.

dim.

5

37

D

poco accel. ...

Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2

Hn. 1 Hn. 2 Tpt.

D **D = 84**

poco accel. ...

D = 69

D = 69

D = 84

41

Ob. 1 *p* *mp* > *p* *f*

Ob. 2 *p* *mp* > *p* *f*

Cl. 1 *f* *p sub.* *f* *p* *f*

Cl. 2 *p sub.* *f* *p* *f*

Bn. 1 *p sub.* *f*

Bn. 2 *p sub.* *f*

Hn. 1 *p* *+ +* *○* *f*

Hn. 2 *p* *+ +* *○* *f*

Tpt. -

47

Ob. 1 *f* *pp*

Ob. 2 *f* *pp*

Cl. 1 *pp* *mf*

Cl. 2 *pp* *mf*

Bn. 1 *f* *pp* *mf*

Bn. 2 *pp* *mf*

E $\bullet = 108$

Hn. 1 *p* *mf* *+ +* *○*

Hn. 2 *mp* *pp* *mf* $\bullet = 108$ st. mute

Tpt. - *mf*

52

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

56

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

60 **F**

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

DEPUSI

p

This page contains musical staves for eight woodwind instruments: Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, and Horn 2. The music begins with a rest followed by a dynamic *p*. The bassoon parts feature eighth-note patterns with grace notes. The clarinet parts include sixteenth-note figures. The horn parts consist of sustained notes with grace notes. The trumpet part is mostly rests.

64

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

DEPUSI

p f p f p f p

mp f

mp f

mp f

This page continues the musical score. The bassoon parts now feature eighth-note patterns with grace notes. The clarinet parts show sixteenth-note figures. The horn parts consist of sustained notes with grace notes. The trumpet part is mostly rests. The dynamic markings *p*, *f*, *tr*, *mp*, and *f* are used throughout the section.

G

68

$\text{♩} = 100$

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Tpt.

DEFLUSA

Instrumental parts for measures 68-71. Measure 68 starts with a dynamic *f*. Measures 69-70 show woodwind entries with dynamics *f*, *mf*, *sfz*, and *f*. Measure 71 begins with a dynamic *f*.

71

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Tpt.

DEFLUSA

Instrumental parts for measures 71-74. Measures 71-73 feature woodwind entries with slurs and grace notes. Measure 74 concludes with a dynamic *f*.

74

H

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

6
3
6

77

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

sfz
sfz
sfz
sfz
sfz
sfz
sfz
ff
p

80

Ob. 1 *sfz* *sfz*

Ob. 2 *sfz* *sfz*

Cl. 1 *sfz*

Cl. 2 *sfz* *sfz* *sfz*

Bn. 1

Bn. 2

Hn. 1 *sfz*

Hn. 2 *sfz* *sfz*

Tpt.

83

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

86

I

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

89

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Projectus

This musical score page contains two systems of music. System 1 (measures 86-87) includes parts for Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Trombone. System 2 (measures 88-89) includes parts for Oboe 1, Oboe 2, Clarinet 1, Clarinet 2, Bassoon 1, Bassoon 2, Horn 1, Horn 2, and Trombone. The music features various dynamics like forte (f), piano (p), and sforzando (sfz), along with specific performance instructions such as slurs and grace notes. Measure 86 starts with a dynamic of f followed by p and f. Measure 87 starts with a dynamic of f followed by p and f. Measure 88 starts with a dynamic of p followed by mp and f. Measure 89 starts with a dynamic of p followed by mp and f. Measures 86-87 include a section where all parts play eighth-note patterns. Measures 88-89 include a section where all parts play sixteenth-note patterns.

93

Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2

Hn. 1 Hn. 2 Tpt.

97

Ob. 1 Ob. 2 Cl. 1 Cl. 2 Bn. 1 Bn. 2

Hn. 1 Hn. 2 Tpt.

J

100

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

103

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

106 *accel....*

Ob. 1 *mp* *f*

Ob. 2 *mp* *f*

Cl. 1 *mp* *f*

Cl. 2 *mp* *f*

Bn. 1

Bn. 2

K $\text{♩} = 108$

Hn. 1

Hn. 2

Tpt.

accel....

f

110

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

114 L $\text{♩} = \text{♩} = 108$

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

$\text{♩} = \text{♩} = 108$

$\text{♩} = \text{♩} = 108$

$\text{♩} = \text{♩} = 108$

117

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

120

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

123

M $\text{d} = \bullet = 54$

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

126

Ob. 1

Ob. 2

Cl. 1 5 5 5 5 5 5

Cl. 2 3 3 3 3 3 3

Bn. 1 #p p

Bn. 2 #p p

Hn. 1 pp p

Hn. 2 pp p

Tpt. pp pp p

129

Ob. 1

Ob. 2

Cl. 1 5 5 5 5 5 5 5 ppp

Cl. 2 3 3 3 3 3 3 ppp

Bn. 1 p p mp p

Bn. 2 p p mp p

Hn. 1 p mp p

Hn. 2 p mp p

Tpt. 3 pp p

132

Ob. 1

Ob. 2

Cl. 1 *p*

Cl. 2 *p*

Bn. 1 *mp* *pp*

Bn. 2 *mp* *pp*

Hn. 1 *mp* *pp*

Hn. 2 *mp* *pp*

Tpt. *mf* 5 *ppp*

135

Ob. 1

Ob. 2

Cl. 1 *pp* *p*

Cl. 2 *pp* *p*

Bn. 1 *p* *p*

Bn. 2 *p* *mp*

Hn. 1 *p* *mp*

Hn. 2 *p* *mp*

Tpt. *p* *mp* *mf*

138

poco accel. . .

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

poco accel. . .

poco accel. . .

141

O

 $\bullet = \bullet = 63$

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

$\bullet = \bullet = 63$

crescendo

144

Ob. 1 simile

Ob. 2 simile

Ct. 1 simile

Ct. 2 3 tr simile

Bn. 1 f simile

Bn. 2 f simile

Hn. 1 f simile

Hn. 2 f simile

Tpt. simile

147

Ob. 1

Ob. 2

Ct. 1

Ct. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

150

tr

P

ritard...

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

ritard...

ritard...

ritard...

153

$\bullet = \bullet = 54$

Ob. 1

Ob. 2

Cl. 1

niente

p

Cl. 2

Bn. 1

p

Bn. 2

p

Hn. 1

Hn. 2

Tpt.

ritard...

$\bullet = \bullet = 54$

156

Ob. 1

Ob. 2

Ct. 1

Ct. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

159

Ob. 1

Ob. 2

Ct. 1

Ct. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

162

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

Q

 $\text{♩} = 100$

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

168

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

This musical score page contains nine staves of music for woodwind instruments. The instrumentation includes two oboes (Ob. 1, Ob. 2), two clarinets (Cl. 1, Cl. 2), two bassoons (Bn. 1, Bn. 2), two horns (Hn. 1, Hn. 2), and a trumpet (Tpt.). The music is in common time. Dynamics such as *p*, *mf*, and *mp* are indicated throughout the score. Measure numbers are present at the beginning of each staff.

171

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

This musical score page continues the instrumentation from page 168, featuring the same nine woodwind instruments. The score is divided into measures 15 and 16. Measure 15 begins with a key signature of A major (no sharps or flats). Measure 16 begins with a key signature of D major (one sharp). Dynamics include *p*, *mf*, *f*, and *ff*. The trumpet part in measure 16 includes a dynamic marking of *p* followed by *mf*.

174

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

Dynamic markings: f, mf, mp, timbral trills.

177

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

Dynamic markings: ff, f, mf, simile, tr., timbral trills.

R

 $\text{d} = \text{d} = 108$
piu mosso

180

Ob. 1 f

Ob. 2 f

Cl. 1 mf

Cl. 2 pp mf f

Bn. 1 mf f

Bn. 2 f

Hn. 1 mf f

Hn. 2 mf f

Tpt. mp f

$\text{d} = \text{d} = 108$
piu mosso

184

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

189

Musical score page 189 featuring nine staves of musical notation. The instruments are: Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, and Tpt. The score consists of two systems of music. The first system (measures 1-4) features six staves (Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bn. 1, Bn. 2) with various slurs and grace notes. The second system (measures 5-8) features all nine instruments. Measure 9 begins with Hn. 1 and Hn. 2 playing eighth-note patterns, followed by Tpt. playing sixteenth-note patterns.

193 S

Musical score page 193 featuring nine staves of musical notation. The instruments are: Ob. 1, Ob. 2, Cl. 1, Cl. 2, Bn. 1, Bn. 2, Hn. 1, Hn. 2, and Tpt. The score consists of two systems of music. The first system (measures 1-4) features Ob. 2, Cl. 1, Cl. 2, Bn. 1, and Bn. 2 playing sixteenth-note patterns. The second system (measures 5-8) features Hn. 1 and Hn. 2 playing eighth-note patterns, followed by Tpt. playing sixteenth-note patterns.

198

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Tpt.

T
202

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2
Hn. 1
Hn. 2
Tpt.

207

U

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

0 - 3 (valve tremolo)

212

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

216

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Tpt.

Hn. 1
Hn. 2
Tpt.

V
220

Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bn. 1
Bn. 2

Hn. 1
Hn. 2
Tpt.

224

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

229

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

234 W

Ob. 1 ff

Ob. 2 ff

Cl. 1 ff

Cl. 2 ff

Bn. 1 ff

Bn. 2 ff

Hn. 1 ff

Hn. 2 ff

Tpt. fff

235

Ob. 1 ff

Ob. 2 ff

Cl. 1 ff

Cl. 2 ff

Bn. 1 ff

Bn. 2 ff

Hn. 1 ff

Hn. 2 ff

Tpt. mp

238

Ob. 1 ff

Ob. 2 ff

Cl. 1 ff

Cl. 2 ff

Bn. 1 ff

Bn. 2 ff

Hn. 1 p

Hn. 2 p

Tpt. fff ff

242

Ob.1

Ob.2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Hn. 1

Hn. 2

Tpt.

[11']

12/12/95