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Santander Overture

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SANTANDER OVERTURE

For Brass Quintet



AUSTIN ALI

2018

SANTANDER OVERTURE

For Brass Quintet

Composed by Austin Ali (2018)

Program Notes:

Santander Overture for brass quintet is my first composition written and premiered in Europe. While studying Spanish culture and language abroad in Santander, Spain, I composed the piece for the world-renowned quintet Spanish Brass. The composition reflects my experience adjusting to life in a foreign country, illustrated by the confused and dissonant harmonies of the introduction section. Eventually, the piece finds its groove, arriving at an energetic, authentic fusion of my separate musical influences into one. My disparate musical and cultural identities take form in the composition through jazz-inspired melodies, Middle Eastern dance rhythms in 7/8 time signature, and the Western classical instrumentation of the brass quintet.

Performed at the 2018 SBALZ Festival in Alzira, Spain, *Santander Overture* received multiple awards in the SBALZ International Composition Contest including the Audience Award and Second Place in the overall competition. The piece received its North American premiere at the Atlantic Music Festival in Waterville, Maine in 2019.



Performers: Carlos Benetó (trumpet), Juanjo Serna (trumpet), Manolo Pérez (Horn), Indalecio Bonet (trombone), Sergio Finca (tuba)

SANTANDER OVERTURE

For Brass Quintet

Composed by Austin Ali (2020)

Composer Bio:

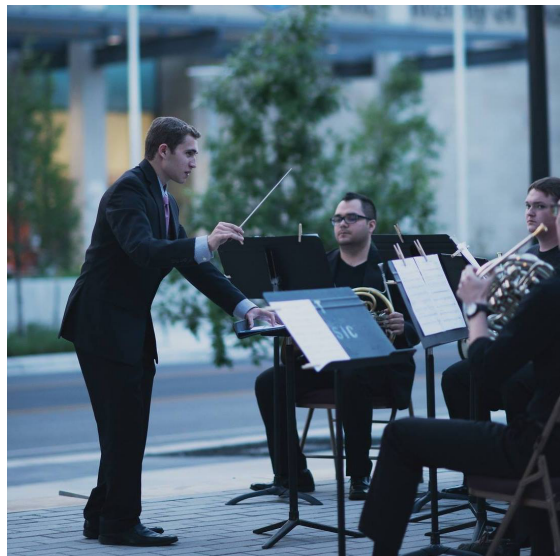
“Austin Ali understands the point of the bass trombone. This’ll be fun.”

–Satisfied bass trombone player

Austin Ali (b. 1997) is an international award-winning composer, trumpet player, and conductor based in Austin, TX. Musicians from Dallas, TX, to Washington, DC, to Valencia, Spain have performed Austin’s music, including the Austin Symphony Orchestra, Spanish Brass, and Christopher Bill. Austin currently studies Music Composition and Plan II Honors at the University of Texas at Austin. His composition mentors include Russell Podgorssek, Donald Grantham, Yevgeniy Sharlat, John Mills, and Christopher Trapani.

In addition to composing, Austin loves to play the trumpet. During his undergraduate years, Austin toured Central America three times with the endlessly funky Big Wy’s Brass Band. The group performed as invited guests by the U.S. State Department in an International Jazz Festival in Guatemala City and at a national parade in Limon, Costa Rica with an audience of 10,000 people. Austin served as the primary composer and arranger for the band’s two albums.

In the fall, Austin will be attending University of California, Los Angeles on scholarship to pursue graduate studies in Music Composition with Ian Krouse and Richard Danielpour.



SANTANDER OVERTURE

Austin Ali

The first system of the musical score for 'The Rose Tree' features five staves. The top staff is for the Trumpet in B♭ 1, the second for Trumpet in B♭ 2, the third for Horn in F, the fourth for Trombone, and the fifth for Tuba. The key signature is one flat (B♭) and the time signature is 4/4. The music begins with a 4-measure rest for all instruments. In the fifth measure, the Trumpet in B♭ 1 and 2, Horn in F, and Tuba play a half note G4 (one ledger line below the staff), while the Trombone plays a half note F3 (two ledger lines below the staff). The dynamics are *pp* for the trumpets and horn, and *p* for the trombone and tuba. In the sixth measure, the Trumpet in B♭ 1 and 2, and Horn in F play a half note A♭4 (first space), while the Trombone and Tuba play a half note G3 (second space below the staff). The dynamics are *pp* for the trumpets and horn, and *p* for the trombone and tuba. In the seventh measure, the Trumpet in B♭ 1 and 2, and Horn in F play a half note B♭4 (second line), while the Trombone and Tuba play a half note A2 (third space below the staff). The dynamics are *p* for the trumpets and horn, and *p* for the trombone and tuba. In the eighth measure, the Trumpet in B♭ 1 and 2, and Horn in F play a half note C5 (third line), while the Trombone and Tuba play a half note B1 (first space below the staff). The dynamics are *p* for the trumpets and horn, and *p* for the trombone and tuba.

[illegible]

SANTANDER OVERTURE

11

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

13

accel.

$\text{♩} = 100$

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

growl

Tbn.

Tuba

ff

ff

ff

ff

SANTANDER OVERTURE

3

B Energetic! ♩=170

B $\flat$ Tpt. 1 *f marcato*

B $\flat$ Tpt. 2 *f marcato*

Hn. *f marcato*

Tbn. *fff* short gliss

Tuba *fff*

19 solo!

C

B $\flat$ Tpt. 1 *light, biting articulation*

B $\flat$ Tpt. 2 *f lightly separated*

Hn. *f lightly separated*

Tbn. *f lightly separated*

Tuba *f lightly separated*

SANTANDER OVERTURE

24

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

27

28

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

short gliss

31

SANTANDER OVERTURE

5

D

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

marcato

ff

marcato

E

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

f *lightly separated*

f Rip! *sol*

ff Rip! *sol*

ff

f

44

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

Measures 44-48 of the score. Measure 44: B $\flat$ Tpt. 1 has a half note B $\flat$ 2. B $\flat$ Tpt. 2 has a half note B $\flat$ 1. Hn. and Tbn. have eighth-note triplets of D $\sharp$ 4, E5, and F5. Tuba has a half note B $\flat$ 1. Measure 45: B $\flat$ Tpt. 1 has eighth notes G4, A4, B4, G4, A4, B4. B $\flat$ Tpt. 2 has quarter notes B $\flat$ 1, A1, G1, F1. Hn. and Tbn. have a dotted half note B $\flat$ 4 with a descending wavy line. Tuba has quarter notes B $\flat$ 1, A1, G1, F1. Measure 46: B $\flat$ Tpt. 1 has eighth notes G4, A4, B4, G4, A4, B4. B $\flat$ Tpt. 2 has quarter notes B $\flat$ 1, A1, G1, F1. Hn. and Tbn. are silent. Tuba has quarter notes B $\flat$ 1, A1, G1, F1. Measure 47: B $\flat$ Tpt. 1 has eighth notes G4, A4, B4, G4, A4, B4. B $\flat$ Tpt. 2 has quarter notes B $\flat$ 1, A1, G1, F1. Hn. and Tbn. are silent. Tuba has quarter notes B $\flat$ 1, A1, G1, F1. Measure 48: B $\flat$ Tpt. 1 has eighth notes G4, A4, B4, G4, A4, B4. B $\flat$ Tpt. 2 has quarter notes B $\flat$ 1, A1, G1, F1. Hn. and Tbn. are silent. Tuba has quarter notes B $\flat$ 1, A1, G1, F1.

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7

49

F

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

p

p

p

54

G

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

p

mp

mp

mp

59

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

mf

mf

mf

63

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

mf

f

f

f

SANTANDER OVERTURE

9

67

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

f

71

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

ff

SANTANDER OVERTURE

75

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2

Hn.

Tbn.

Tuba

This musical score page contains five staves for B $\flat$ Tpt. 1, B $\flat$ Tpt. 2, Hn., Tbn., and Tuba. The music is in 4/4 time and begins at measure 75. The key signature has one flat (B $\flat$). The B $\flat$ Tpt. 1 and B $\flat$ Tpt. 2 parts feature a melodic line with a trill in measure 77. The Hn. part has a melodic line with a trill in measure 77. The Tbn. part has a melodic line with a trill in measure 77. The Tuba part has a melodic line with a trill in measure 77. The score ends at measure 78 with a double bar line.