

# Idea of Solitude

*For Brass Quintet*

*By: Daniel J. Armistead*

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## Program Notes

*How fragile and fearful our world is of the things that are beyond our control...*

This past year (2020), has redefined my concept of solitude in a way that I and many others have never experienced before. Unexpectedly thrown into a world of aloneness and segregation from society due to the Covid-19 pandemic is not something I would wish upon anyone, especially to those who rely heavily on their interactions and relationships with others for their mental well-being and success as an individual. Having experienced these impacts firsthand, I often found myself for days upon days with nothing to do but bury my head deep into the abyss that is my artform of composition.

A career in composition in itself is already a lonely one, when you consider the number of hours you sit alone with your thoughts, developing your ideas, writing and re-writing sections again and again until just perfect. Fingers at the keyboard, and head in your score. I found myself experiencing a solitude unlike any other. A position where you go out anywhere in public, for a walk, to the grocery store, to the gas station, and people are genuinely scared...scared of you, your friends, and your family, if you come even a little bit close to them at all.

*How fragile and fearful our world is of the things that are beyond our control...*

To have lived through and experienced essentially a wasted year in our already short lives seems almost unthinkable. But as I worked day after day, playing, writing, and listening in this seclusion, it allowed myself to gain an appreciation for the calm to experience our ever growing and better-connected world that we live in at a standstill; to finally take the time to question *who I am*, and *what I want*...

In *Ides of Solitude*, I pose this question to performers or listeners alike—was any of this *really* wasted time? Or was this just what you needed to better gain a sense of appreciation, self-respect, and mindfulness once given the opportunity to seize control over our lives again?

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# Ides of Solitude

For Brass Quintet

DANIEL J. ARMISTEAD

(2021, ASCAP)

Lamenting, ♩=75

B♭ Trumpet 1/  
Flugelhorn

B♭ Trumpet 2

F Horn

Trombone

Tuba

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Tba.

rit.

straight mute

To Flug.

14 Un-rushed, ♩=75

rubato colla parte

Flugelhorn

Musical score for measures 14-19. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Un-rushed, ♩=75' and the performance instruction is 'rubato colla parte'. The Tbn. and Tba. parts are marked 'pulsing' and 'p'. The Tpt. 1 part has a 'mp' dynamic marking.

Musical score for measures 20-23. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'poco rall.'. The Tpt. 1 part has a 'mf' dynamic marking. The Tbn. and Tba. parts have 'mp' dynamic markings. The Tpt. 2 part has 'mp' and 'p' dynamic markings.

Musical score for measures 24-27. The score includes parts for Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is 'A tempo'. The Tpt. 1 part has a 'mp' dynamic marking. The Tpt. 2 part has a 'mp' dynamic marking. The Hn. part has a 'p' dynamic marking. The Tbn. and Tba. parts have 'p' dynamic markings.

28

poco rall. . . .

Musical score for measures 28-31. Instruments: Tpt. 1, Tpt. 2, Hn., Tbn., Tba. Dynamics: *mf*, *p*, *mp*. Includes a large orange watermark: "NOT FOR PERFORMANCES USE".

Section 32: **32 A tempo**. Trumpet in Bb open. Musical score for measures 32-35. Instruments: Tpt. 1, Tpt. 2, Hn., Tbn., Tba. Dynamics: *mp*, *f*. Includes a large orange watermark: "NOT FOR PERFORMANCES USE".

Section 36: **36 Suspended**. Musical score for measures 36-39. Instruments: Tpt. 1, Tpt. 2, Hn., Tbn., Tba. Dynamics: *p*, *sfp*, *mf*, *mp*, *p*. Includes a large orange watermark: "NOT FOR PERFORMANCES USE".

**Stringendo**  
**poco accel.**

40

Musical score for measures 40-44. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The music is in 4/4 time and features a variety of dynamics including *mf*, *f*, *fp*, and *f*. The key signature changes from one sharp to two sharps. A large orange watermark 'NOT FOR PERFORMANCE USE' is overlaid diagonally across the page.

45 Ominous, ♩=90

Musical score for measures 45-48. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The music is in 3/4 time and features a variety of dynamics including *mf*, *f*, *ff*, *sim.*, and *mf*. The key signature changes from two sharps to one sharp. A large orange watermark 'NOT FOR PERFORMANCE USE' is overlaid diagonally across the page.

49

Musical score for measures 49-52. The score is for five instruments: Tpt. 1, Tpt. 2, Hn., Tbn., and Tba. The music is in 3/4 time and features a variety of dynamics including *mp*, *mf*, and *f*. The key signature changes from one sharp to one flat. A large orange watermark 'NOT FOR PERFORMANCE USE' is overlaid diagonally across the page.