

based on the story of Ishi, last of the Yahi people

The Last of His Kind

Movement I: *Survival, Loss*

three movement tone poem for brass quintet

Sam Edwards

$\text{♩} = 126$ Abrasively

Trumpet in B \flat

Trumpet in B \flat

Horn in F

Euphonium

Tuba

7

rit.

Tpt.

Tpt.

Hn.

Euph.

Tba.

2

A

14 $\text{♩} = 64 \text{ ♩} = 132$

Tpt.

Tpt.

Hn.

Eup.

Tba.

20

Tpt.

Tpt.

Hn.

Eup.

Tba.

B

25

B

Tpt.

Tpt.

Hn.

Eup.

Tba.

30

Fearfully

Tpt.

Tpt.

Hn.

Euph.

Tba.

36

Tpt. *Fearfully* 3 8 3 4 3 4 3 4

Tpt. *Desperately* 3 3 3 3 3 3 3 3

Hn. *mf* 3 8 3 4 3 4 3 3 3 3

Eup. 3 8 3 4 3 4 3 3 3 3

Tba. 3 8 3 4 3 4 3 3 3 3

f

Desperately

f

Desperately

f

Desperately

f

Desperately

f

Desperately

Musical score for brass section (Tpt., Tpt., Hn., Euph., Tba.) at measure 42. The score includes dynamic markings such as *ff*, *p*, and *bd*. Measures 42-43 show a rhythmic pattern of eighth and sixteenth notes. Measure 44 begins with a forte dynamic (*ff*) followed by eighth-note patterns.

C

49

con sord.

Tpt. *con sord.* ***pp***

Tpt. *con sord.*

Hn. ***mp***

Eup. *mp*

Tba. *mp*

61

con sord.

Tpt. ***mp***

Tpt. *con sord.*

Hn. *mp*

Eup. *p*

Tba. *p*

pp

70

Tpt. *senza sord.* **D**

Tpt. p *senza sord.* $\frac{5}{4}$

Hn. p *pp* $\frac{5}{4}$

Eup. *Mournful Solo* $\frac{5}{4}$ mp $\frac{4}{4}$

Tba. p *pp* $\frac{5}{4}$

Solo Mournful $\frac{5}{4}$ mp $\frac{5}{4}$

76

Tpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Tpt. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Hn. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$

Eup. $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ $\frac{4}{4}$ *Solo Mournful* $\frac{5}{4}$ $\frac{4}{4}$

Tba. p $\frac{5}{4}$ $\frac{4}{4}$ $\frac{5}{4}$ mp $\frac{4}{4}$

81

Tpt. *Mournful*

Tpt. *Solo Mournful* *mp*

Hn. *mf*

Eup.

Tba. *mf*

mf

f

mf

86

Tpt. *f*

Tpt. *f*

Hn. *f*

Eup.

Tba. *f*

rit.

91 **E** $\text{♩} = 126$

Tpt. (Treble clef, 3/4 time) starts with a rest, followed by a sustained note at *mp*, then a dynamic *p*. In the next measure, it plays a sixteenth-note pattern starting at *mp*, followed by a dynamic *f*.

Tpt. (Treble clef, 3/4 time) starts with a sustained note at *mp*, followed by a dynamic *p*. In the next measure, it plays a sixteenth-note pattern starting at *f*.

Hn. (Treble clef, 3/4 time) plays a continuous sixteenth-note pattern at *mp*.

Eup. (Bass clef, 3/4 time) plays a continuous eighth-note pattern at *mp*, followed by a dynamic *p*.

Tba. (Bass clef, 3/4 time) starts with a sustained note at *mp*, followed by a dynamic *p*.

96

Tpt. (Treble clef, 3/4 time) plays a sixteenth-note pattern, followed by a dynamic *ff*, then *f*, then another *ff*, and finally *f*.

Tpt. (Treble clef, 3/4 time) plays a sixteenth-note pattern, followed by a dynamic *ff*, then *f*, then another *ff*, and finally *f*.

Hn. (Treble clef, 3/4 time) plays a continuous sixteenth-note pattern.

Eup. (Bass clef, 3/4 time) plays a continuous eighth-note pattern, followed by a dynamic *mf*.

Tba. (Bass clef, 3/4 time) rests throughout both measures.

101

Tpt.

Tpt.

Hn.

Euph.

Tba.

106

Tpt.

Tpt.

Hn.

Euph.

Tba.

10

F

Tpt.

Tpt.

Hn.

Eup.

Tba.

116

Tpt.

Tpt.

Hn.

Eup.

Tba.

121

Tpt.

Tpt.

Hn.

Eup.

Tba.

G

mf

mf

Solo

mf

127

Tpt.

Tpt.

Hn.

Eup.

Tba.

rit.

132 $\text{♩} = 85$

con sord. *con sord.*

Tpt. ♩ $p \longrightarrow pp$

Tpt. ♩ $p \longrightarrow pp$

Hn. ♩ mp

Eup. ♩ mp

Tba. ♩ $mp \longrightarrow pp$

137 *rit.*

Tpt. ♩ p

Tpt. ♩

Hn. ♩ *con sord.*

Eup. ♩ pp

Tba. ♩ p