

The Iron Tetrapod schrieb ich ursprünglich für das „Graham Ashton Brass Ensemble“. Auf Anregung von Ingo Goritzki habe ich das für vier Blechbläser konzipierte Werk für 2 Oboen, Fagott und Klavier umgeschrieben, woraus dann auch die neue Variante für Klavierquartett entstanden ist.

Das Stück verbindet Rhythmen der Neuen Welt und jazzige Harmonien mit traditionellen Strukturen und Formabläufen der europäischen Kammermusik. Mit etwas mehr als 4 Minuten ist es relativ kurz, klingt in verschiedenen Instrumentierungen gut und bietet zudem phrasierungstechnisch und rhythmisch neue Herausforderungen. *The Iron Tetrapod* ist daher auch zu Studienzwecken sehr gut geeignet.

Daniel Schnyder
New York City, August 2020

I wrote the composition The Iron Tetrapod for the “Graham Ashton Brass Ensemble”. Originally scored for four brass instruments, I rearranged the work – at the suggestion of Ingo Goritzki – for 2 oboes, bassoon and piano, which eventually led to the new version for piano quartet.

The piece combines the world of chamber music and jazz. When it comes to phrasing and rhythm the vernacular is clearly derived from jazz. At the same time the structural development of the piece roots in chamber music traditions. With a duration of somewhat more than 4 minutes, it is a relatively compact composition, sounding well in all sorts of instrumental combinations and offers new challenges in phrasing and rhythm. Hence this makes it a very suitable study piece.

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New York City, August 2020

The Iron Tetrapod

Daniel Schnyder

Vivace ♩ = 128

A

Trumpet I in C
Trumpet II in C
Horn in F
Trombone (Bass Trombone)

mf f mf

mf f mf

mf f mf

mf f mf

6

mp mf

mp mf

mp mf

mf f mf f

11

mp mf

mp mf

mp p mf

mp p mf

16

mf mf

p mf

p mf

Musical score for measures 71-74. The score is written for four staves (two treble clefs and two bass clefs). The key signature has one flat (B-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, including triplets and slurs. There are various dynamic markings such as *mf* and *f*.

Musical score for measures 75-79. The score continues with four staves. The music is highly rhythmic and technical, featuring many sixteenth and thirty-second notes. Dynamic markings include *mf* and *f*.

Musical score for measures 80-85. The score is written for four staves. At measure 80, there is a tempo change indicated by a box containing the letter 'E' and the text 'a tempo'. The tempo changes from *rit.* (ritardando) to *a tempo*. Dynamic markings include *dim.* (diminuendo), *p* (piano), and *f* (forte). A *gliss.* (glissando) marking is present in the bass staff at measure 84.

Musical score for measures 86-90. The score is written for four staves. This section features prominent triplet markings over groups of three notes in all staves. Dynamic markings include *mp* (mezzo-piano).

Musical score for measures 91-94. The score is written for four staves. The music is characterized by a steady eighth-note bass line and more melodic lines in the upper staves. Dynamic markings include *mf* (mezzo-forte) and *mp* (mezzo-piano).