

"Summon  
the  
Alliance!"

AN INTRADA FOR 8 TROMBONES

OP. 30A

JEFF CORTAZZO (ASCAP)

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## *About this piece.....*

This piece was written for the 2023 Mid-Atlantic Trombone Day held at Shepherd University, Shepherdstown, WV. It was originally supposed to have been a fanfare but took on a more expanded form. The result is a short but effective piece that is not difficult for a college trombone choir to put together quickly.

## *About the composer.....*

From 1992 to 2018 Jeff Cortazzo was bass trombonist of The Army Blues, a part of The U.S. Army Band "Pershing's Own", in Washington DC. He is presently bass trombonist of the National Philharmonic, The Capitol Bones, The Washington Symphonic Brass, The Smithsonian Jazz Masterworks Orchestra and contrabass trombonist with the Washington Trombone Ensemble. Dr. Cortazzo holds degrees in music education and bass trombone performance from West Chester University of Pennsylvania and DePaul University where he studied with Lee Southall and Charles Vernon of the Chicago Symphony. Dr. Cortazzo has performed with the Civic Orchestra of Chicago, the Chicago Symphony, The Lyric Opera of Chicago, The National Symphony and the Kennedy Center Opera Orchestra. He has earned a D.M.A. in Composition at the Catholic University of America in Washington DC. His works have been performed in the United States, Europe and China.

## *Performance notes.....*

1. Strive for contrast and insist on uniform soft playing, where indicated, throughout.  
Don't allow the crescendi after all *fp* to be too early.
2. Trombone 6 and 7 can easily be played by bass trombonists. If there are more players than one per part it is recommended that trombones 1 and 8 be doubled first, filling in toward the middle of the ensemble after that.
3. The parts indicate a D.S. al CODA. In the score it is INDICATED but written out to avoid page turns.

To conductor: The choir parts show a D.S. al CODA at the end of bar 132 where the ensemble returns to bar 7. For your convenience, it is written out in this score.  
 \*\*\*\*\*REPEAT IS GOOD ON D.S.\*\*\*\*\*

Written for the 2023 Mid-Atlantic Trombone Alliance Trombone Day and premiered by the faculty choir on April 2, 2023 at Shepherd University, Shepherdstown, WV., James Martin, host.

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## AN INTRADA FOR 8 TROMBONES

OP. 30A

Playing time +/- 5' 30"

Jeff Cortazzo (ASCAP)

With anticipation ♩ = 160

Tenor Trombone 1  
*f fp < ff f < ff*  
 Tenor Trombone 2  
*f fp < ff f < ff*  
 Tenor Trombone 3  
*fp < ff f < ff mf <*  
 Tenor Trombone 4  
*f fp < ff f < ff mf <*  
 Tenor Trombone 5  
*f fp < ff f < ff*  
 Tenor Trombone 6  
*f fp < ff f < ff mf mp*  
 Tenor Trombone 7  
*fp < ff f < ff mf mp*  
 Bass Trombone 8  
*fp < ff ff mf mp*



7 *2nd time only* *both times*

Tbn. 1 *f* *2nd time only* *both times* *più mf f*

Tbn. 2 *mp-mf* *mf* *più mf f*

Tbn. 3 *più mf f* *2nd time only* *both times* *mp*

Tbn. 4 *più mf f* *2nd time only* *both times* *mp*

Tbn. 5 *mp-mf* *mf* *mp*

Tbn. 6

Tbn. 7

B. Tbn.

13

Tbn. 1 *f sffz* *poco f* *ff*

Tbn. 2 *f sffz* *poco f* *ff*

Tbn. 3 *f sffz* *poco f* *ff sffz*

Tbn. 4 *f sffz* *sffz* *mf* *bell tones* *ff sffz*

Tbn. 5 *f sffz* *sffz* *mf* *bell tones* *ff sffz*

Tbn. 6 *f sffz* *sffz* *ff sffz*

Tbn. 7 *f sffz* *sffz* *ff sffz*

B. Tbn. *f sffz* *sffz* *ff sffz*

19

1.

Tbn. 1 *più mf*

Tbn. 2 *più mf*

Tbn. 3 *più mf* *mp* *mp*

Tbn. 4 *più mf* *mp* *mp*

Tbn. 5 *più mf* *mp* *p*

Tbn. 6 *più mf* *mp* *p*

Tbn. 7 *più mf* *mp* *p*

B. Tbn. *più mf* *mp* *p*

25

2.

To Coda

Tbn. 1 *mf* *f* *mp*

Tbn. 2 *mf* *f* *mp*

Tbn. 3 *f* *mp* *p* *pp*

Tbn. 4 *f* *mp* *p* *pp*

Tbn. 5 *mf* *f* *mp* *p* *pp*

Tbn. 6 *mf* *f* *mp* *p* *pp*

Tbn. 7 *mf* *f* *mp* *p* *pp*

B. Tbn. *mf* *f* *mp* *p* *pp*

**B**

32 **Meno mosso**  $\text{♩} = 66$

Musical score for Tbn. 1-7 and B. Tbn. measures 32-40. The score is in bass clef with a key signature of two flats. It features various dynamics including *mp*, *p*, *mf*, and *pp*. Tbn. 3 has a *solo* marking. Tbn. 6 and 7 have *p* and *pp* markings. B. Tbn. has *pp* markings. The music includes melodic lines with slurs and rests.



Musical score for Tbn. 1-7 and B. Tbn. measures 41-49. The score is in bass clef with a key signature of two flats. It features various dynamics including *poco f*, *p*, *mf*, and *pp*. Tbn. 1, 2, 3, and 4 have *poco f* markings. Tbn. 5 and 6 have *mp* markings. Tbn. 7 and B. Tbn. have *pp* markings. Tbn. 1, 2, and 3 have *soli* markings. The music includes melodic lines with slurs and rests.

50

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

B. Tbn.

*mp* *poco mf* *f* *pp* *mp* *mf* *mp* *f* *pp* *mp* *mf* *mp* *f* *mp* *mf* *mp* *f*

58

Tbn. 1

Tbn. 2

Tbn. 3

Tbn. 4

Tbn. 5

Tbn. 6

Tbn. 7

B. Tbn.

*pp* *mf* *f* *ff* *f* *ff* *pp* *f* *ff* *f* *ff* *mp* *ff* *fp* *ff* *mf* *ff* *pp* *p* *mf* *ff* *fp* *ff* *mf* *ff* *mp* *p* *mf* *ff* *fp* *ff* *mf* *ff* *pp* *p* *mf* *f* *ff* *f* *ff* *poco mf* *f* *ff* *f* *ff*

G.P. *one player*  
(in time)

68

Tbn. 1 *ppp* *p* *pp* *mf* *fp*

Tbn. 2 *ppp* *p* *pp* *fp*

Tbn. 3 *p* *mp* *f*

Tbn. 4 *ppp* *p* *pp* *p* *mf* *f*

Tbn. 5 *p* *mf* *f*

Tbn. 6 *p* *mp* *p* *mf* *fp* *f*

Tbn. 7 *pp* *poco f* *più f* *fp* *f*

B. Tbn. *poco f* *più f* *fp* *f*

G.P. (in time) **C** *Molto Pesante*

79

Tbn. 1 *ff* *fff* *f* *ff*

Tbn. 2 *ff* *fff* *f* *ff*

Tbn. 3 *ff* *fff* *f* *ff*

Tbn. 4 *ff* *f* *ff*

Tbn. 5 *ff* *f* *ff*

Tbn. 6 *ff* *f* *ff*

Tbn. 7 *ff* *f* *ff*

B. Tbn. *ff* *f* *ff*

*sol*



87

Musical score for tubas (Tbn. 1-7 and B. Tbn.) from measure 87 to 95. The score is written in bass clef with a key signature of two flats. Dynamics include *fff*, *f*, *mp*, *poco mf*, and *p*. Performance markings include *solli dolce* and various accents.

96

Musical score for tubas (Tbn. 1-7 and B. Tbn.) from measure 96 to 104. The score is written in bass clef with a key signature of two flats. Dynamics include *mp*, *poco f*, and *p*. Performance markings include *poco f* and *p*.



127

Musical score for Tuba parts 1 through 7 and Bass Tuba, measures 127-131. The score is in bass clef with a key signature of two flats. It features various dynamics including *fp*, *f*, *ff*, and *mf*, along with accents and slurs. The parts are arranged in a grand staff format.



**A**

Musical score for Tuba parts 1 through 7 and Bass Tuba, measures 132-136. This section is marked with a repeat sign and a first ending bracket labeled 'A'. It includes dynamics such as *f*, *mp-mf*, *mf*, *più mf f*, and *mp*. The score is in bass clef with a key signature of two flats.

Musical score for Tuba 1 through 7 and Bass Tuba. The score is in bass clef with a key signature of two flats. It features various dynamics including *f*, *sfz*, *poco f*, *ff*, and *fffz*. Articulation markings such as accents and slurs are present. Tuba 4 and 5 include the instruction "bell tones". The score concludes with a double bar line and repeat sign.

Musical score for Tuba 1 through 7 and Bass Tuba. The score is in bass clef with a key signature of two flats. It features dynamics such as *più mf*, *mp*, and *p*. Articulation markings include accents and slurs. A first ending bracket labeled "1." spans the final measures. The score concludes with a double bar line and repeat sign.

2.

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Tbn. 5  
Tbn. 6  
Tbn. 7  
B. Tbn.

32

poco accel.....

Tbn. 1  
Tbn. 2  
Tbn. 3  
Tbn. 4  
Tbn. 5  
Tbn. 6  
Tbn. 7  
B. Tbn.

**B** Più mosso  $\text{♩} = 170+$

Musical score for measures 40-45, featuring eight tuba parts (Tbn. 1-7 and B. Tbn.). The score includes dynamic markings such as *ff*, *f*, *mf*, *sub.f*, and *sffz*. The key signature is B-flat major. The tempo is marked *Più mosso* with a quarter note equal to 170+ beats per minute. The notation includes various articulations like accents and slurs, and fingering indications (IV, V).



Musical score for measures 46-49, continuing the tuba section. It includes dynamic markings such as *ff*, *ffp*, *mf*, and *f*. The key signature is B-flat major. The notation includes glissandos (marked #5 and 6) and various articulations like accents and slurs. The B. Tbn. part includes a measure with a circled '4' and a dynamic marking of *f*.

50

The image shows a page of a musical score for a tuba ensemble, numbered 50. It contains eight staves, labeled Tbn. 1 through Tbn. 7, and B. Tbn. (Bass Tuba). The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The score is divided into four measures. Each staff begins with a dynamic marking of *f* (forte). In the first measure, the dynamics for Tbn. 1-5 and B. Tbn. are *f*, while Tbn. 6 and 7 are *ff*. In the second measure, all parts transition to *fff* (fortississimo). In the third measure, the dynamics for Tbn. 1-5 and B. Tbn. are *f*, while Tbn. 6 and 7 are *ff*. In the fourth measure, all parts return to *fff*. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some articulation marks like accents and slurs.

Tbn. 1  
*f* *fff* *f* *ff* *fff*

Tbn. 2  
*f* *fff* *f* *ff* *fff*

Tbn. 3  
*f* *fff* *f* *ff* *fff*

Tbn. 4  
*f* *fff* *f* *ff* *fff*

Tbn. 5  
*f* *fff* *f* *ff* *fff*

Tbn. 6  
*f* *ff* *fff* *f* *ff* *fff*

Tbn. 7  
*f* *ff* *fff* *f* *ff* *fff*

B. Tbn.  
*f* *ff* *fff* *f* *ff* *fff*