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A portfolio of compositions and commentary

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2014

Music Department

King's College, London

A PORTFOLIO OF COMPOSITIONS

AND COMMENTARY

Stephen Hicks

Submitted to the University of London

for the degree of Doctor of Philosophy

Abstract

The following commentary describes seven compositions for different ensembles and solo instruments:

1. *The familiar narrowing of homecoming* (small ensemble)
2. *Simultaneously sovereign and invaded* (trumpet and string quartet)
3. *Dance Triptych* (solo piano)
4. Trombone Concerto (trombone and large orchestra)
5. *Two Inventions* (string quartet)
6. *Hidden Traces/Ancient Places* for Brass Septet
7. Concerto for Chamber Orchestra (large ensemble)

In this portfolio I explore the use of *cantabile* lines in instrumental writing, in particular in my writing for brass. It seems to me that, unlike music for other instruments, much contemporary brass writing has ignored the possibility of developing the lyricism found in the late 19th- and early 20th-century, instead exploring the use of extended techniques, extreme virtuosity, or the lyricism of jazz, for example in the solo trumpet concerto works of Turnage, Birtwistle, Maxwell Davis and Gruber. Three pieces in the portfolio (*Simultaneously sovereign and invaded*, Trombone Concerto and the Brass Septet) specifically explore the lyrical potential of the 'pure' sound of the instruments of the 'heavy brass' section: trumpet, trombone and tuba.

A second research strand is the way in which, as a brass performer-composer, my intuition informs the way in which I write; the extent to which my music is, in effect, notated improvisation, in that it does not, in general, adhere strictly to any pre-planned compositional systems or procedures.

Thirdly, two pieces, *Simultaneously sovereign and invaded* and Trombone Concerto, explore the use of brass instruments as concertante soloist.

List of Scores

- *The familiar narrowing of homecoming* (2011) - small ensemble
- *Simultaneously sovereign and invaded* (2011) - trumpet and string quartet
- *Dance Triptych* (2011 - 2014) - solo piano
- *Trombone Concerto* (2012) - trombone and large orchestra
- *Two Inventions for String Quartet* (2012) - string quartet
- *Hidden Traces/Ancient Places* (2013) - brass septet
- *Concerto for Chamber Orchestra* (2013/14) - large ensemble

Audio Material

1. *The familiar narrowing of homecoming*

Lontano, Odaline de la Martinez (cond.)

King's College, London

2. *Simultaneously sovereign and invaded*

Simon Desbruslais, Ligeti Quartet

King's College, London, 26th November 2013

3. Dance Triptych: *i - Valse Triste, ii – March, iii - Rachenitsa*

Sample Performance

4. Trombone Concerto

Matthew Downes, Fulham Symphony Orchestra, Marc Dooley (cond.)

Hammersmith Town Hall, London, 30th June 2012

5. *Two Inventions for String Quartet*

Ligeti Quartet

The Forge Camden, London, 20th November 2012

6. *Hidden Traces/Ancient Places* (Excerpts of Quintet version)

Alumni of Southbank Sinfonia

Royal Opera House, Covent Garden, London 22nd May 2014

7. *Hidden Traces/Ancient Places* (Septet version)

Sample performance

8. Concerto for Chamber Orchestra

Sample performance

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1. Contribution to knowledge – the brass performer-composer

1.1 Introduction

In *Principles of Orchestration*, Nicolai Rimsky-Korsakov writes,

*As a general rule, brass instruments lack the capacity to express passion or geniality. Phrases charged with these sentiments become sickly or insipid when confided to the brass. Energetic power, free or restrained, simplicity and eloquence constitute the valuable qualities of this group.*¹

Of course it is clear that brass instruments can be played with ‘energetic power’, and this is a desirable characteristic used by many composers in various musical genres, but the assertion that they cannot be played with ‘passion or geniality’ seems a simplification. However, it is perhaps this perceived lack of expressive flexibility that seems to have led to few composers wanting to write seriously for these instruments: as noted by trumpet soloist John Wallace, in reference to both solo brass music and chamber works, ‘there is little evidence (...) of a conscious and continuing investment in high-quality [brass] music.’² What is particularly interesting is the lack of brass player-composers; despite presumably knowing that the instruments they play do have expressive flexibility, a search of composers

¹ Nicolai Rimsky-Korsakov, *Principles of Orchestration*, trans. Edward Agate (Paris, 1922) 55

² John Wallace, ‘Brass solo and chamber music from 1800,’ in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge: Cambridge University Press, 1997) 243

over the last 200 years reveals very few brass player-composers outside of the brass band world, unlike, say, is the case with pianist-composers.³

The main impetus behind many of the pieces of this portfolio, therefore, is a very pragmatic one – extending the solo and ensemble repertoire for the instruments of the heavy brass section: trumpet, trombone and tuba. I felt that this ‘fresh ground’ was an area rich with possibilities, especially with my personal interest as a performer, and with performance possibilities amongst my friends and colleagues.

1.2 Contextualisation of my music and lyricism

In writing the music in this portfolio I have not deliberately reacted against the work of others composers working today, but at the same time they have not directly influenced my approach. Nevertheless, in this commentary I do make references to several contemporary works - particularly works for brass. These works are not referenced as the exact antithesis of what I am trying to do, but I am suggesting that there is ‘another way’ of writing for brass that hasn’t been fully explored; an approach not built on what has been written over the last 50 years but circumnavigating that and exploring other ways in which brass music could have developed.

In some ways my attempt to develop the more lyrical brass writing of the late 19th century and early 20th century is similar to the approach of Nicholas Maw, who also explicitly refers

³ A few examples over the last 60 years - Richard Bissill (horn player with Royal Opera House), Malcolm Arnold (trumpet player with London Philharmonic Orchestra), Kurt Schwertsik (Horn player Vienna Symphony Orchestra)

to an interest in the period 'somewhere between 1860 and 1914'⁴. It has been suggested by author Calum Macdonald⁵ that the vocal ensemble of three females in Maw's *Scenes and Arias*⁶, was inspired by the trio at the end of the last act of Strauss's *Die Rosenkavalier*, as composer and music critic Bayan Northcott notes about this piece that it was a 're-animation in his own terms of the florid, long-breathed lyricism he loved in the operas of Richard Strauss'. Northcott goes on to say that 'Scenes and Arias [...] blazed the trail for a number of subsequent British works of a new-found lyricism, [and was] one of the earliest and bravest reactions against post-war avant-garde orthodoxy'⁷.

It is this 'new-found lyricism' which I do hear in contemporary music for other instruments (to take just one example of many, the cor anglais melody at the opening of James MacMillan's *The World's Ransoming*)⁸, but that I find to be lacking in contemporary brass writing of the last 50 years. There are some exceptions - Carter, for example, opens his 'A Symphony of Three Orchestras'⁹ with a 25 bar, long-breathed line for the first trumpet, inspired by the image of a seagull over the Brooklyn Bridge.

Of course 'lyricism' has many meanings, but I am using it to mean a sensuality of expression, and, perhaps even more simply, lines which literally sound as though they could be settings of *lyrics* and so have a resemblance to vocal lines. Away from their martial character, historically, brass instruments have been used to double and imitate vocal lines. As cornett player Bruce Dickey notes, the Renaissance cornett was used for its 'vocal quality' and for

⁴ Paul Griffiths, *New sounds, new personalities: British composers of the 1980s in conversation with Paul Griffiths* (London, 1985) 170

⁵ Calum Macdonald, *liner notes to Maw: Scenes and arias, Lyrita SRCD 267*

⁶ Nicolas Maw, *Scenes and Arias* (London, 1966)

⁷ Bayan Northcott, <http://www.independent.co.uk/arts-entertainment/classical-music-a-backward-leap-bayan-northcott-anatomises-nicholas-maws-early-masterpiece-scenes-and-arias-in-anticipation-of-its-revival-at-this-mondays-prom-1415584.html>

⁸ James MacMillan, *The World's Ransoming* (London, 1996)

⁹ Elliot Carter, *A Symphony of Three Orchestras* (New York, 1978)

‘doubling voices’¹⁰. In Italian opera, the trumpet or cornet often has melodic lyrical material, for example the prelude to act 2 of Donizetti’s *Don Pasquale*¹¹, and of course, in the Salvation Army, hymn tunes are often played by brass bands in place of an organ. I referred to a lack of serious contemporary brass chamber music in 1.1, and, for chamber brass musicians, one alternative to playing new music is the performance of transcriptions and arrangements. Given what I have written above, it is perhaps not a surprise that arguably the most effective arrangements for brass are those of vocal music.¹² This vocal quality of the brass instruments gives their unaltered sound (by which I mean un-muted and with no ‘extended’ techniques) a sensuality of expression which I believe is yet to be fully explored in the 20th-/21st-century idiom.

The roots of my lyricism are found in the music written by composers of the late 19th and early 20th centuries: Wagner, Strauss, Berg, Ravel and early Stravinsky. In many works in this portfolio, I have attempted to synthesise the *cantabile* line and ‘endless melody’ found in the music of late 19th-century Austro-German repertoire in particular with my post-tonal harmonic language. Whilst preparing to write the trombone concerto, I looked at the long melodic lines in the music of Richard Strauss, for example the soprano line in the first of the Four Last Songs, ‘Frühling’,¹³ in which the line, without obvious audible structure or repetition, retains interest despite lasting throughout the whole song. Although at no point does the trombone line in my concerto extend for as long as the soprano in the Strauss¹⁴, the influence of this constantly evolving, fluid line is clear: it is most evident in the *arioso*

¹⁰ Bruce Dickey, ‘The Cornett’ in *The Cambridge Companion to Brass Instruments*, ed. Trevor Herbert and John Wallace (Cambridge, 1997) 62

¹¹ Gaetano Donizetti, *Don Pasquale* (Milan, 1961)

¹² For example my arrangement of Bruckner’s *Os Justi* (London, 2014) which appears amongst arrangements of other choral works on Septura: *Music for Brass Septet* (Naxos, 2014)

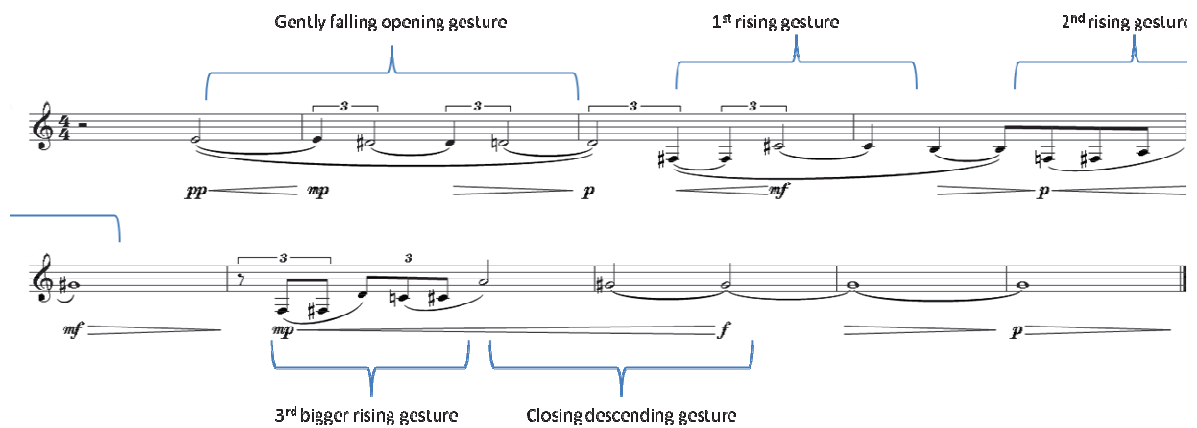
¹³ Richard Strauss, *Frühling* (London, 1950)

¹⁴ I am always aware of the practical endurance limitations of brass players - as discussed in the notes on the Brass Quintet

writing in the third movement but, as can be seen in Fig. 1, even in the opening trombone line of the first movement, the similarity to the opening soprano line in 'Frühling' can be seen in terms of the freedom of the rhythmic pulse and the rise and fall of the line. It is not be intention to cite this as an exact model; however, this is a clear example of the way in which the lyrical, *cantabile* lines of late Strauss are synthesised with my language.



Strauss, 'Frühling' Soprano, bars 4-13



Hicks, Trombone Concerto. So o trombone, bars 2-10

Fig. 1

1.3 Improvisation, intuition rhythm and system

When using the word intuition I mean two different but related things:

- 1) the ear's 'knowledge' of and familiarity with the filtered catalogue of a body of heard music:
- 2) as a performing brass player, what I would like to play.

Although much of the music of this portfolio has some 'pre-compositional' system of organisation, the note-to-note decisions were made almost exclusively intuitively. For this reason, for some listeners, the melodic lines have the character of sounding like they do not have a pre-planned or rigid structure and are more like notated improvisations. This impression is wholly in keeping with the manner in which they were written, in that the exact melodic shapes and the timing of the rhythmic events were not, in general, predetermined in a systematic way. Although in most cases early on in the portfolio (for example the opening of *the familiar narrowing...*) the pitches derive from some sort of mode or collection, as I was writing the lines the decision as to whether they should move up or down, by which interval, and when this should occur, was simply made by what my ear determined was the 'right' thing to do. In the case of the brass writing and, in particular, the lines for trumpet, the decisions were informed by what I would want to happen next if I was playing the piece. This is particularly true of the trumpet writing in *simultaneously sovereign and invaded* in which I essentially improvised (in my head) the melodic line over imagined chords and then notated what I heard. The details of the accompanying lines were dealt with afterwards. In other contexts, where I was not consciously 'improvising', my rhythms were mainly written to articulate the changes the other parameters were making, rather

than working to their own prescribed system.¹⁵ A very good example of this is in the slow music of the first invention for string quartet. I extracted the pitches of the viola melody from the chord sequence of the invention¹⁶ and whilst maintaining the order of these pitches, in order to give a freedom of expression to the melodic line, the timing of these extracted pitches within the bar and against the timing of the accompanying pitches was determined by ear. This was achieved by shifting them, say one quaver early, turning straight quavers into triplets or quintuplets, or tying the pitch over the bar line. The source of this rhythmic intuition has its roots, as with my lyricism, in the music of the late 19th century, but with a freer relationship with the underlying pulse, although I hope that any displacement from the pulse is still heard as syncopation.

The piano pieces are separate from the others in the portfolio as far as rhythm is concerned, where the organised subversion and layering of known rhythms was one of the 'points' of the pieces. Although the first two, the *Valse Triste* and *March*, are, I hope, interesting in themselves, there is no obvious relationship between their rhythmic subversions and the rest of the portfolio, and as such they stand alone. However, in the *Rachenitsa*, the methodical way of blurring the pulse by moving the events so that they do not match up with the underlying rhythmic structure has a similar aural effect to the intuitive shifting of events in the pieces written afterwards. For example, at the end of the *Concerto for Chamber Orchestra* the pitches and basic rhythmic units of the horn and 'cello line (bars 300 - 308) are prescribed by the combining technique as described in chapter 9; however, the exact positions of these within the bars are blurred by intuitively shifting them to introduce a sense of direction and building of tension.

¹⁵ By rhythmic system I am referring to, for example, the way in which one of my KCL London colleagues, Christian Mason, used, very effectively, the Fibonacci sequence to determine the timing of events.

¹⁶ This method is described in more detail in chapters 7 and 8.

This integration of a method into an intuitive approach for later use is not limited to rhythmic procedures. As discussed above, although none of the music in the portfolio adheres strictly to a system of composition, the degree to which there is some systematic organisation, in terms of limitation of note choice, varies across the portfolio. In broad terms, chronologically, the pieces move towards and then away from strict organisation, with the strictest organisation being adhered to in the *Two Inventions* for String Quartet and the Brass Septet. In the quartet, the note choice is either fixed (almost) strictly to a mode, or extracted from a chord sequence (a procedure described in chapter 7 and 8), and although there are freer sections in the brass septet, for example the tuba solo at the start of the third movement, on the whole the pitch content is controlled in a similar way.

This is not to say that the pieces after these two, the *Rachenitsa* and the *Concerto for Chamber Orchestra*, do not work within a limited pitch collection; however they were not composed that way, and any limitation in pitch material that does occur has happened intuitively. In some cases this means that the music uses the total chromatic but in others the field is limited to a mode.

In his 1992 article on Oliver Knussen's music, Julian Anderson refers to *Sonya's Lullaby*¹⁷ as being one of Knussen's two 'purely intuitively composed piece[s]', and that 'the pitches sound logical, inevitable and coherent, however freely chosen.'¹⁸ This piece was written after several very structured pieces, for example *Ophelia Dances Book 1* and *Autumnal*, and the fact that Anderson says that the pitches of *Sonya's Lullaby* 'sound logical and inevitable' suggests that perhaps Knussen had internalised the compositional systems or procedures he

¹⁷ Oliver Knussen, *Sonya's Lullaby* (London, 1977)

¹⁸ Julian Anderson, 'The Later Music of Oliver Knussen. Catching up with Knussen during His 40th Year', from *The Musical Times*, Vol. 133, No. 1794 (Aug., 1992) 393-394

had been using. This 'internalisation of system' is how I see the way the writing of my music developed over the period from the middle to the end of the portfolio.

1.4 Structure and harmony

By harmony I mean two things: the local colour of note-on-note combinations, and long-term moving between tension to repose. The local harmony is, as discussed above and in the relevant chapters, controlled sometimes by intuition and sometimes by the use of chord sequences. The end result of these two approaches for me does not sound very different, although the intention of the chord sequences and the way of extracting melodic lines from them was not to control the harmony but rather to ensure coherence of both the melodic and harmonic material.

My original intention for my research had been to expand this chord sequence method in some way to control the longer term harmonic construction and therefore the structure of the pieces, but, as my work started to concentrate on other areas, this aspect was left to intuition. Looking retrospectively at the pieces this reliance on intuition is perhaps less successful than say with my rhythmic writing. Within my harmonic language there is a difference between more and less consonant sounds but they do not work at the extremes; other than in the *Two Inventions*, where there are major 6th chords, these clear references to diatonic harmony are missing. At the other extreme, there are also few instances of extreme dissonance. Where dissonance does occur it is a result of textural layering. A successful example is in the second half of the 4th movement of the *Trombone Concerto* (bars 283-293) where the full orchestra is playing in three layers: staccato quavers in the

bass in various 7ths and 9ths, full staccato semiquaver chords in the brass, and legato slurred semiquavers in the wind and high strings. The result here is dissonance, although hopefully not without a distinct colour, and structurally it serves as the tension to be released by the very calm opening of the fifth movement. There is a similar section in the *Concerto for Chamber Orchestra* at the end of the first movement (bars 69 - 85) leading into the calmer second movement.

1.5 Concertante Form

One of the other concerns in the portfolio, other than brass writing and lyricism, was the use of concertante form, and two pieces explore this to a greater or lesser extent. The first of these, the trumpet quintet, certainly uses the trumpet as the 'other' in the ensemble but the primary concern here was less about concertante form in general and more the practical concern of how modern brass instruments can work as part of a smaller ensemble with non-brass instruments. The two performances of the piece were very instructive in this regard. The first performance was slightly under-rehearsed and the performers had perhaps not understood or discussed the practical considerations necessary to make it work. The second was a much more balanced performance, and showed that with the right textures and a sympathetic performance, this ensemble can work. I am happy with the piece but there does seem to be room here for further work.

The piece which explores the concerto form most explicitly is the *Trombone Concerto*. The intention had always been to write a concerto for one of the heavy brass instruments as one of the major pieces in the portfolio and, again quite pragmatically, the opportunity arose for a performance with a trombone soloist and full orchestra. When I started to think about the

structure of the piece I increasingly thought about the different roles of the concerto soloist and how these could manifest in a work for trombone, an instrument that even in the hands of an extreme virtuoso has its technical limitations. I go into more detail in Chapter 5 but essentially the form of the piece became an exploration of the role of the concerto soloist. At one extreme the soloist takes on the 'traditional' role of having the foreground melodic material with accompaniment, and at the other extreme, in the last movement, having had various forms of soloist's role throughout the piece, it is replaced as the 'soloist', and its conspicuous absence makes it, paradoxically, even more clearly the focus of attention.

2. The familiar narrowing of homecoming - for small ensemble

Introduction

The familiar narrowing of homecoming was written as the first piece in the portfolio and before I had come to many of my later conclusions about the main topics of my thesis. Nevertheless, in writing the piece, my primary concern was creating an effective structure whilst using memorable material, from dramatic gestures such as the opening, to extended melodies such as the opening 'cello line, to clearly recognisable rhythmic patterns.

Structure/Form

The phrase from which the title of the piece came led me to its structure - this is a rotational structure, with two rotations: a statement and one more cycle. With reference to Sibelius' Symphony No. 5, James Hepokoski defines rotational form as follows:

*a rotational structure is more of a process than an architectural formula. In such a process Sibelius initially presents a relatively straightforward 'referential statement' of contrasting ideas. This is a series of differentiated figures, motives, themes, and so on...The referential statement may either cadence or recycle back through a transition to a second broad rotation. Second (and any subsequent) rotations normally rework all or most of the referential statement's material, which is now elastically treated.*¹⁹

¹⁹ James Hepokoski, Sibelius: Symphony No. 5 (Cambridge, 1993) 25

This piece is structured as two rotations followed by a coda, the two rotations containing three pairs of analogous sub-sections:

Rotation 1	Bars: 1 - 73
Rotation 2	Bars: 74 - 126
Coda:	Bars: 127 - 136

Fig. 2

	Subsection A	Subsection B	Subsection C
Rotation 1	1A: 1-15	1B: 16-29	1C: 30-73
Rotation 2	2A: 74 - 94	2B: 95 - 108	2C: 109 - 126

Fig. 3

It is the relationship between the subsections of the two rotations which constitutes the main narrative of the piece. Each pair of subsections i.e. (1A, 2A), (1B, 2B), (1C, 2C) uses similar material; however, the extent to which the subsections are similar evolves through the piece.

- Section 1A and 2A, although using the same material, sound very different. 1A is played by the piano, bass clarinet and cello, all in their lowest registers. 2A is played by the piano in its high register, the winds are playing in a high register, and violin

and cello are playing artificial harmonics. The rhythms of the motifs in 2A still bear a resemblance to those in 1Ar. An example of similar material, rhythmically varied, and in a different register and orchestration, is shown in Fig. 4. To make clear the comparison in this figure, the 'cello gestures have been moved within the bar to 'match' with the piano's varied versions, and both parts are written in 4/4.

- Section 1B and 2B are more similar - the gestures are recognisably the same albeit transposed and, again, in a different register. An example of this is given in Fig. 5.
- Sections 1C and 2C are essentially the same with just a little variation.

This process of the aural recognition of the similarity of the sections becoming more apparent constitutes the 'narrowing' and 'homecoming' of the title.

Piano - subsection 2A

Musical notation for Piano - subsection 2A. The staff shows a melodic line with a dynamic range from *p* to *mf*. A slur covers the first two measures, with *p* at the start and *mf* at the end. A fermata is placed over the first measure. A second slur covers the last two measures, starting with *p* and ending with *mf*. A fifth fingering (*5*) is indicated under the final note.

Cello - subsection 1A

Musical notation for Cello - subsection 1A. The staff shows a melodic line with a dynamic range from *f* to *p* and back to *f*. A slur covers the first two measures, starting with *f* and ending with *p*. A triplet (*3*) is marked over the first measure. A second slur covers the last two measures, starting with *f* and ending with *f*. A triplet (*3*) is marked over the first measure of the second slur, and a fifth fingering (*5*) is indicated under the final note.

Musical notation for Piano and Cello. The top staff (Piano) shows a melodic line with a dynamic range from *f* to *ff*. A slur covers the first two measures, starting with *f* and ending with *ff*. A triplet (*3*) is marked over the first measure, and a fifth fingering (*5*) is indicated under the final note. The bottom staff (Cello) shows a melodic line with a dynamic range from *f* to *ff*. A slur covers the first two measures, starting with *f* and ending with *ff*. A triplet (*3*) is marked over the first measure, and a fifth fingering (*5*) is indicated under the final note.

Fig. 4

Violin - subsection 2B

Musical notation for Violin - subsection 2B. The staff shows a melodic line with a dynamic range from *ppp*. A slur covers the first two measures, starting with *ppp* and ending with *ppp*. A triplet (*3*) is marked over the first measure. A glissando (*gliss.*) is indicated over the first measure of the triplet. A second slur covers the last two measures, starting with *ppp* and ending with *ppp*. A glissando (*gliss.*) is indicated over the first measure of the second slur.

Cello - subsection 1B

Musical notation for Cello - subsection 1B. The staff shows a melodic line with a dynamic range from *pp*. A slur covers the first two measures, starting with *pp* and ending with *pp*. A triplet (*3*) is marked over the first measure. A glissando (*gliss.*) is indicated over the first measure of the triplet. A second slur covers the last two measures, starting with *pp* and ending with *pp*. A glissando (*gliss.*) is indicated over the first measure of the second slur.

Musical notation for Violin and Cello. The top staff (Violin) shows a melodic line with a dynamic range from *ppp*. A slur covers the first two measures, starting with *ppp* and ending with *ppp*. A triplet (*3*) is marked over the first measure. A glissando (*gliss.*) is indicated over the first measure of the triplet. A second slur covers the last two measures, starting with *ppp* and ending with *ppp*. A glissando (*gliss.*) is indicated over the first measure of the second slur. The bottom staff (Cello) shows a melodic line with a dynamic range from *pp*. A slur covers the first two measures, starting with *pp* and ending with *pp*. A triplet (*3*) is marked over the first measure. A glissando (*gliss.*) is indicated over the first measure of the triplet. A second slur covers the last two measures, starting with *pp* and ending with *pp*. A glissando (*gliss.*) is indicated over the first measure of the second slur.

Fig. 5

Rhythm and Motivic links

There are many cases of motivic links throughout the piece. For example, the initial gesture in the cello, in bar 2, as well as being developed in this 'cello line', is used in various guises later on in the structure, as seen in Fig. 6.

The diagram illustrates the development of a motif 'a' across different instruments. On the left, 'cello bar 2' shows the initial motif 'a' in bass clef, 4/4 time, consisting of a half note followed by a quarter note. Three arrows point from this motif to three other instances: 'cello bar 18' (bass clef, 4/4 time, featuring a triplet and a glissando), 'flute bar 20' (treble clef, 4/4 time, featuring a triplet), and 'clarinet bar 130' (treble clef, 4/4 time, featuring multiple triplet and eighth-note patterns). Each instance is bracketed and labeled 'a'.

Fig. 6

Generally, although the harmony is controlled by the use of modes, the rhythms, in most of my music, are written with no system. However, in the dance sections (the 'C' sections), the rhythms used are statements, sequences, rhythmic augmentations and hocketing of the two bar cell in Fig. 7.

The notation shows a two-bar cell. The first bar is in 4/4 time and contains a quarter note, a quarter rest, an eighth note, an eighth rest, a quarter note, and a quarter rest. The second bar is in 7/8 time and contains an eighth note, a quarter note, an eighth note, and a quarter rest.

Fig. 7

This cell and the associated intervals from the dance section are also used to construct the rhythmic structure of the piano and bass clarinet in the opening - see Fig. 8.

The image shows two musical staves. The top staff, labeled 'Piano left hand - 1A', is in bass clef and contains a sequence of notes with various rhythmic values and accidentals. The bottom staff, labeled 'Wind & Strings - 1C', is in treble clef and contains block chords with rests. Blue arrows originate from specific notes in the piano staff and point to corresponding notes in the strings staff, highlighting the rhythmic and intervallic connections between the two parts.

Fig. 8

Performance Considerations

This piece has not yet had a public performance, but was played in a workshop. The piece went well, with the performers commenting that the parts were idiomatically written; however, two changes were suggested. In bar 73, I had written the strings *pizzicato*, but in performance this did not cut through the piano writing; I replaced it with *tremolando* which seemed to work much more successfully. Also, when the dance sections, bars 30 - 74 and 109 - 126, were played at the metronome marking I had suggested, it was commented by the conductor that it sounded 'cluttered'. Bringing the tempo down by 8 bpm, from $\text{♩} = 112$ to 104, resulted in the syncopations sounding more clearly without losing any excitement.

3. Simultaneously sovereign and invaded²⁰ for trumpet and string quartet²¹

So we are paradoxical beings,

both individual and social,

both of our time and part of history's flow.²²

Introduction

The title of the piece, and the accompanying quotation, could be used very easily to describe any concerto or concertante work - the idea of the solo instrument in opposition to the main ensemble, whilst sharing harmonic and motivic links. Related to this is what makes a piece a 'concerto' at all - the 'sovereignty' of the solo instrument within its ensemble context. The idea of what constitutes a 'concerto' is investigated more thoroughly in the Trombone Concerto, and, as such, this piece can be seen as my first thoughts on the subject.

Another element on which I was concentrating in this work is the use of the elegant, 'melodic' possibilities of the trumpet, an aspect of the instrument that is perhaps rare in more recent solo trumpet works. Many²³ have taken inspiration, in this respect, from the jazz tradition of the trumpet, and in doing so have perhaps ignored its historical 'art-music' roots in the late romantic works of Wagner, Mahler, Strauss and the cornet writing of

²⁰ Salman Rushdie, 'Very well I contradict myself', The Review, The Times, August 7th 2010 (London, 2010) 4

²¹ This score is an extensive reworking of material used in a version of the piece for a much larger ensemble including horns and percussion, written in 2010

²² Rushdie P.4

²³ I am referring to works such as Eötvös's 'Jet Stream', Turnage's 'From the Wreckage' and to a lesser extent Birtwistle's 'Endless Parade', H.K. Gruber's 'Aerial' and Copland's 'Quiet City'

Berlioz.²⁴ There are therefore trumpet lines in this piece which, as a trumpet player, I tried to make sure were challenging yet melodically satisfying to play.

Structure

As with *The familiar narrowing of homecoming*, in this piece I was trying to find an effective structure for my materials. The overall structure consists of three main sections: slow, fast and slow. However, the first two main sections are intercut with shorter ones - slow intercut with fast, followed by fast intercut with slow. The first two main sections are linked smoothly by an *accelerando*, whereas the intercut sections are abrupt interruptions.

	Section 1			Section 2			Section 3
Bars	1-13	14 - 21	22-38	39-46	47-49	50-61	62-82
Tempo	Slow	Fast	Slow	Fast	Slow	Fast	Slow
(bpm)	(50)	(72)	(60)	(84)	(60)	(96)	(60)

Fig. 9

Motifs

²⁴ I discuss this more fully in the chapter on the Brass Septet

Unlike *The familiar narrowing...*, this is not a rotational structure; nevertheless, the materials do repeat and are varied though the piece. There are three motifs which are 'argued over' by the soloist and ensemble. The first is perhaps more a gestural 'type' than a motif - that of repeated staccato notes on one pitch (Fig. 10) - first stated by the trumpet in bar 1. The second is a more melodic phrase, first played in bar 4 in the second violin but stated in its melodic form in the 'cello in bar 8 (Fig. 11). Fig. 12 shows the third dance-like motif. It is the ways in which these motifs (particularly Fig. 10 and Fig. 11) are used, and who plays them, which provides the narrative of the piece.



Fig. 10



Fig. 11



Fig. 12

In this piece the motifs are not developed as such, rather they are layered and combined in sequences; for example Fig. 11 and Fig. 10 in sequence in Fig. 13, and two transpositions of Fig. 11 to give Fig. 14.

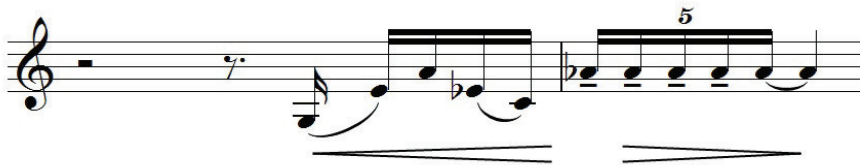


Fig. 13

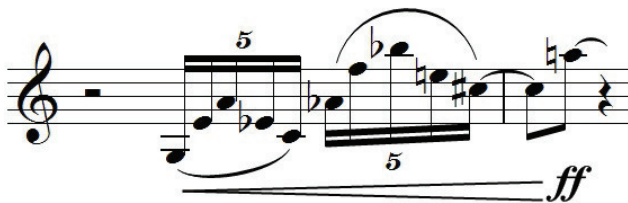


Fig. 14

Performance History

This ensemble does not have much of a history, if any, and as such there are few models.²⁵

One might suggest the Baroque Clarino²⁶ concerto as a predecessor, and this immediately suggests the main problem with the ensemble, that of balance - the clarino is a much 'lighter' sounding instrument than the modern trumpet (as can be heard in the 'period' performances of the Bach repertoire) and so does not have the same balance issues. As

²⁵ In fact, this piece was written for The University of Aberdeen Music Prize 2011 which was clearly looking to enlarge the repertoire for this ensemble. The musicians who eventually premiered my piece, Simon Debruslais and the Ligeti Quartet are also trying to encourage composers to write for this combination

²⁶ For example, the Telemann Clarino Concerti, where the trumpet must balance in its *clarino* register with a relatively small string ensemble.

David Nice writes of the most obvious modern predecessor of this piece, the Maxwell Davies Trumpet Quintet, there is a 'difficulty, and (...) uniqueness of balancing trumpet and string quartet'.²⁷ Nevertheless, in both performances of *Simultaneously sovereign and invaded*, balance has not been an issue - practically, I simply made sure that when the trumpet is playing long loud notes the strings are, in general, playing as a full ensemble, generally *f*. Loud staccato trumpet material is less of an issue, as the shortness of the notes gives the strings space to sound.

²⁷ David Nice, *Short note on the Maxwell Davies Trumpet Quintet*, http://www.maxopus.com/work_detail.aspx?key=305

4. Dance Triptych for solo piano

- i. Valse triste**
- ii. March**
- iii. Rachenitsa**

There is three years' development between the first and last of these piano pieces, nevertheless, they contrive to make a unified whole, due to the common use and subversion of dance rhythms. In an obvious way, each piece interacts with a genre type - in an even more obvious way than, say, the concerti.

i. Valse triste

In writing a 'Waltz' one is deliberately engaging with a vast repertoire from over the past 250 years. Of course, interaction with the past, whether by active development or negation, is unavoidable in any form of musical expression but to choose to write a form such a waltz, with so many prescribed conventions, makes this interaction explicit.

In order to make reference to the waltz genre whilst trying to produce something new, I used an apparently simple conceit but one full of possibilities - obvious 'waltz rhythms' are simply displaced within the bar. For example, in the first section the accompanying figure produces a very obvious strong-weak-weak rhythm. However, over this, the melody (Fig. 15)

has its 'waltz rhythms' compacted into a crotchet triplet over the last two straight crotchets of the bar.²⁸

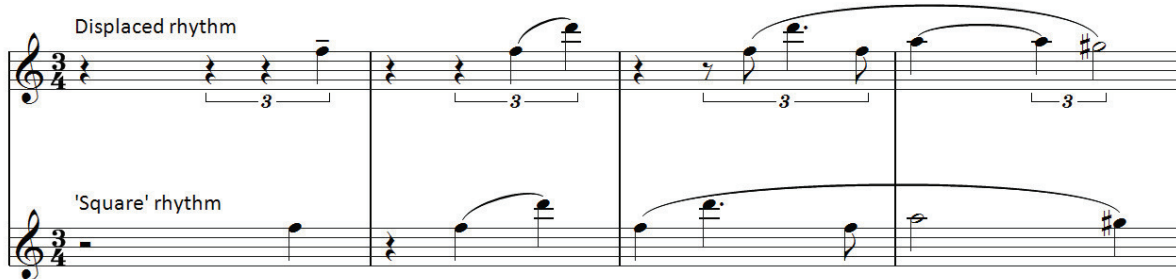


Fig. 15

In the middle section, the same procedure is used again - this time with the melody (Fig. 16) played with the three compacted beats at the beginning of the bar.

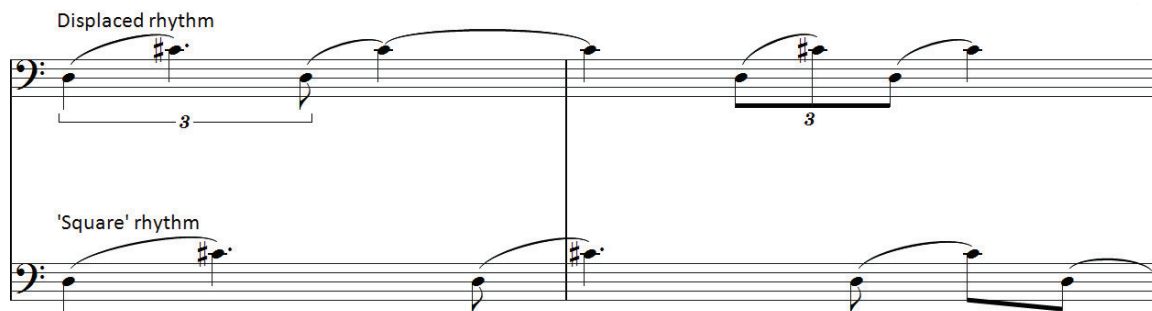


Fig. 16

Harmonically, the piece is based on the three chords in Fig. 17 - all three have triadic elements (with some octatonic colour) which, along with the 'traditional' rhythms being compacted, perhaps give the piece a hint of nostalgia.

²⁸ This idea of expanding, displacing and overlaying to subvert a recognisable rhythm derived its inspiration from Birtwistle's *Sarabande: The King's Farewell* (London, 2001) and Keeley's *Pentango* (2011)

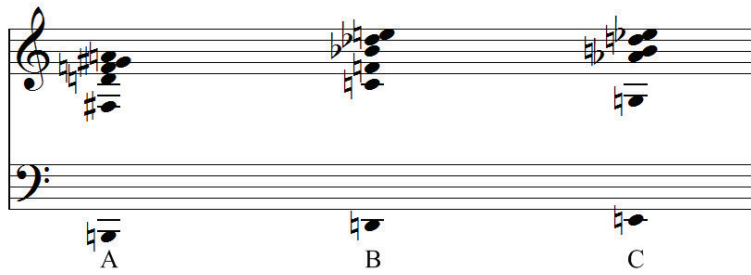


Fig. 17

In the first section the top five notes of chords A-C are used - the first two bars use chord C in the accompaniment and bars 3 and 4 use chord B. Over this, the melody uses the notes of chord A until bar 5 when the melody uses chord B and chord A is used in the accompaniment. This procedure of layering the chords is used throughout the piece - although not strictly after the first section. In the return of this section the chords are added to by the bass note (as in Fig. 17) - but again, this is not strictly adhered to.

At three points in the piece there is an upwards moving gesture with a diminuendo over a low pedal note, using the shape of the semiquaver accompanying figure. In the first two instances, it is structured so that the last two straight crotchets are compacted into triplet crotchets; however, the last example at the very end of the piece simply used straight crotchets.

ii. March

The March uses another simple rhythmic conceit - layering different rhythmic augmentations of a recognisable March pattern. An example of two layers is shown in Fig. 18 - the first crotchet in the 'source' rhythm is expanded by one semiquaver in the second

layer and the dotted quaver is, likewise, expanded by one semiquaver. The short note (semiquaver) is kept the same length.

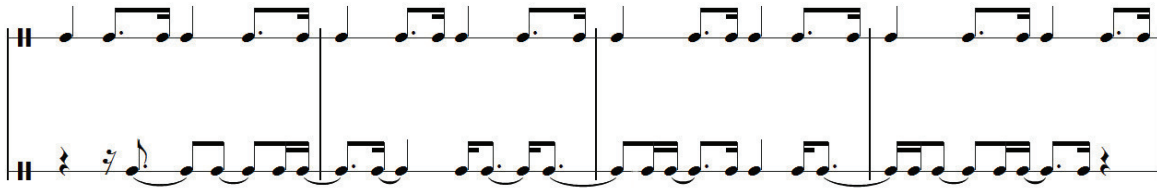


Fig. 18

The effect of this procedure is to make less clear to the ear what the pulse of a section is - the piece opens with a clear pulse but at bar 44 this is obscured by the overlaying. This effect is most obvious at bar 52 where the layer in the right hand 'takes over' from the pulse of the 'source' rhythm effectively slowing the tempo down. The augmented rhythm, which is overlaid and then 'takes over', could have been rewritten after a bar line and metronome mark change, reflecting the ratio of the augmented note lengths to the original. However, as the note lengths are increased by a fixed duration (a semiquaver) rather than each note length being increased by a common ratio, this would not be possible.

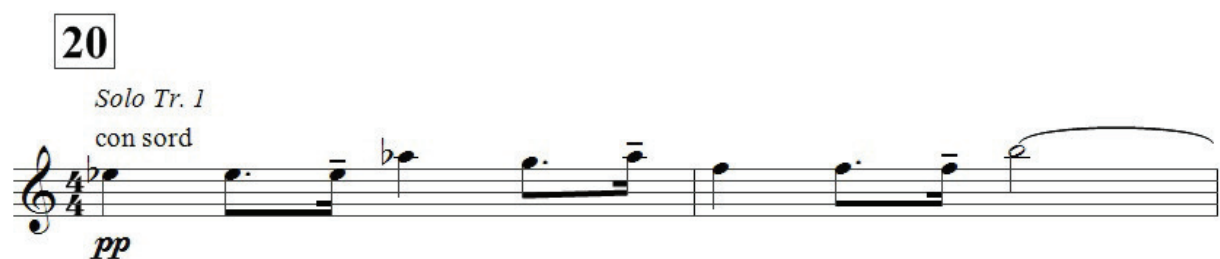


Fig. 19

This is the piece in the portfolio where motif and melody are least important; however there are three discernible basic ideas:

- the opening flourish which introduces the march and rhythm and is inverted and varied at important structural points in the piece (Fig. 20)
- the 'climbing' gesture which is used for most of the music
- a quotation of the trumpet melody from the third movement of Shostakovich's 1st Symphony (Fig. 19).



Fig. 20

iii. Rachenitsa

Rachenitsa is a traditional Bulgarian dance rhythm of 2+2+3 and this piece continues the use of a 'standard' recognisable rhythm being varied and overlaid. Although these types of rhythms (combinations of 2s and 3s) have been used by 20th-century composers (most relevantly here, Bartok²⁹) this rhythm is still less familiar to 'Western' ears than a waltz or March, and, as such, perhaps the conceit is less obvious. The obvious statement of the rhythm, the 3 accents occurring on the 1st, 3rd and 5th beat of the bar, does not happen at the beginning of the piece - the explicit statement is left until later on.

However, the piece is audibly in 7, with the 3 accents variously displaced over the bar and sometimes over the barline as shown Fig. 21. This provides rhythmic freedom where actually it is strictly constructed and notated.

In bar 91 the 2+2+3 rhythm is stated in semiquavers slurred together to make it explicit but, again, in an 'odd' place in the bar. This clear statement is immediately subverted in bars 97 and 98 where the unheard beat structure is still 2+2+3 semiquavers, but this is 'blurred' by the use of triplets.



Fig. 21

²⁹ No. 149 in the book 6 of the *Mikrokosmos* uses exactly this rhythm. Béla Bartók, *Mikrokosmos* (London, 1987) 47

The faster semiquavers in this slow music prefigure, the fast music from bar 108, where two speeds of the 2+2+3 are layered on top of each other, with slurs making the beats explicit. Bars 116 -117 and bar 122 give the most clear rendition of the traditional *Rachenitsa* and immediately the music gives way to large sonorous chords which lead to the coda. Again, the chords sound within a 2+2+3 framework but it is not obvious that this is the underlying structure – the ear cannot easily predict when the chord will sound as there is no obvious pattern.

5. Concerto for Trombone and Large Orchestra

The recent solo trombone literature contains many contemporary works, including concerti, mainly written to commissions by, or on behalf of, Christian Lindberg³⁰. These works³¹ generally fall into two categories - those which explore the extended techniques of the instrument (and the extreme virtuosity of Lindberg³²) and those which look to synthesise the jazz history of the instrument into a concert work. In this Concerto, I was looking to explore the way in which the trombone can engage with its late romantic history - the trombone sound of Wagner, Mahler, Strauss and Sibelius³³.

My other main concern in this piece, following on from the Trumpet Quintet, was the role of soloist in a contemporary concerto - how does a piece become a concerto, a concertante work, or simply one in which a particular instrument just has a prominent role *in* the ensemble?³⁴

The role of the soloist

³⁰ In much the same way as the trumpet repertoire has been greatly broadened by the work of Håkan Hardenberger .

³¹ Luciano Berio, *Solo* (UE 1999), Iannis Xenakis, *Troorkh* (Salabert 1991) and Toru Takemitsu *Fantasma/Cantos II*, Schott 1994)

³² For example, Jan Sandström, *A Motorbike Odyssey* (Stockholm, 1989)

³³ It is problematic, of course, to generalise the music of Sibelius or Mahler (or even Strauss!) as 'late Romantic' - however the trombone writing of these modern composers is arguable in the late romantic style.

³⁴ Of course this becomes more complicated when an ensemble instrument takes on a soloistic role - NB Shostakovich's Concerto for Piano, trumpet and strings is routinely referred to (in print) as his first Piano Concerto - why is the piano considered the soloist more than the trumpet? More time playing? More virtuosic writing?

In this concerto, the particular type of soloistic role taken by the trombone changes through the piece. In the first movement the trombone starts simply as a prominent member of the orchestra, playing a slow-moving, expressive melody. This was suggested by the recurring main theme of Sibelius 7^{35,36}. In Scherzo I, the trombone soloist takes on the role of the catalyst for the gestures in the orchestra. If one is expecting the soloist to play virtuosic material, then, in this movement, by that definition the trombone is not the soloist. However, the trombone still maintains the role of 'chief protagonist', in part due to the simple fact of the trombone being a much bigger instrument than the accompanying wind instruments, and with a contrasting timbre, but also because it is clear that the gestures stem from the trombone notes as the leading voice. This is similar to the way in which the single piano notes starting at bar 60 in George Benjamin's Duet³⁷ work - this is not virtuosic writing, and yet the piano's role as soloist is clear, as the tone of the instrument sets it apart from the ensemble, and it has already established itself as the soloist by opening the piece unaccompanied.

Scherzo II (movement 4) accommodates both roles of catalyst and virtuoso, as the gesture used as the catalyst – a fast, rising arpeggio - is technically difficult for the trombone player who must use a double tongue. The third movement presents the soloist in its most traditional role, as suggested by the title Arioso - the texture is 'melody and accompaniment' with the trombone playing the melody.

³⁵ Jean Sibelius, *Symphony No. 7* (Copenhagen, 1925) bar 60

³⁶ Although would the listener's interpretation of what 'genre' of piece Sibelius 7 is be different if it *started* with that main theme in the trombone?

³⁷ George Benjamin, *Duet* (London, 2008) bar 60

In the last movement, it is the very absence of the solo trombone, with a solo cor anglais where the trombone 'should' be, that consolidates the trombone's role as the main voice of the work. The cor anglais is more traditionally associated with 'expressive' melodic material than the trombone and this 'substitution' was made to reinforce the melodic potential of the trombone. The trombone does reassert itself as the soloist at the end of the movement, with idiosyncratic glissandi before seeming to rejoin the orchestra as colleague rather than soloist, in the same way as it emerged from the orchestra at the beginning.

Although the piece is played without a break, the movements of this piece are made clear by the soloist interacting with the different sections of the orchestra in each movement. The broad structure is as follows:

I - Prelude - soloist with full orchestra

II - Scherzo I - soloist with wind and percussion

III - Elegy - soloist with strings

IV - Scherzo II - soloist with brass and percussion

V - Postlude - soloist with full orchestra

Material

My one concession to idiomatic effects in the solo part is the glissando and, as it can be seen as a 'smoothing out' of any upwards or downwards moving gesture, much of the material in the work can be thought of as an exploration of the glissando. As such, the opening of the

piece has the soloist accompanied by falling, modal string and wind configurations, and a rising figure in the oboes, Eb Clarinet and strings. The glissando is also used very obviously in Scherzo I, and the importance of the gesture is made clear by the three orchestral trombones (and tuba with a 'fake' glissando) joining the soloist in the last glissando of the movement in bar 117. At the end of the last movement, the trombone reasserts itself as the soloist, following the cor anglais's solo, by playing slow glissandi, in its low register.

The image inspiring most of Scherzo I is that of stones hitting water and the resulting ripples - the trombone staccato notes are the 'stones' and the wind/tuned percussion *arpeggios* the 'ripples'. The result is, hopefully, a memorable sonic object which is moved around and extended through various chords derived from Fig. 24. The *arpeggios* alternate within the wind section between the flute-clarinet ensemble and the oboe/cor/bassoon ensemble, so that the orchestral colour changes.

Whereas in Scherzo I, the catalyst is a single *staccato* note triggering arpeggios, in Scherzo II the same arpeggio is the catalyst which triggers repeated chords in the brass. Assuming the brass to be sat in 'standard' symphony orchestra layout, the layered repeated semiquavers seem to move across the 'soundstage' in different directions depending on the order of the sections; this sonic movement in space was the initial idea for the movement.

Harmony

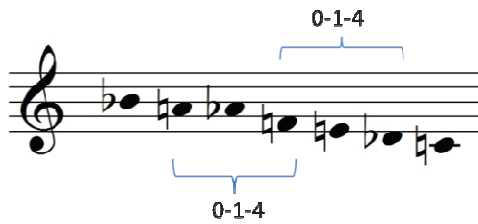
The 'mode' of the falling string and wind configuration is a variation of the mode of the main trombone theme - Fig. 22. The descending 0-1-4 trichord is present twice in this mode and gives the mode its major/minor character.

The figure consists of three musical staves. The top staff is labeled 'Trombone line' and shows a melodic line in 4/4 time with four triplet markings. Dynamics are indicated as *pp*, *mp*, *p*, *mf*, and *p*. The middle staff shows three modes: 'Tromb. mode', 'Tromb. mode up 3 semitones', and ''Accompanying' mode'. A bracket under the last three notes of the 'Accompanying' mode is labeled 'These 3 notes up one semitone'. The bottom staff is labeled 'Flute 1' and shows a complex, multi-measure passage with dynamics *p*, *pp*, *p*, and *pp*.

Fig. 22

Displacing the second note by an octave gives the minor 9th and major 6th leaps that characterise the trombone part in Scherzo I (Fig. 23).

Mode 1 transposed up minor 3rd



Solo Trombone bars 52-53



Fig. 23

As is the case in the first of the *Two Inventions*, I use different transpositions of the same mode in sequence in order to give variety whilst maintaining coherence. However, whereas in the string quartet these transposed modes simply follow each other in sequence (with some overlap), here, in the section from bars 12 – 21, the string chords act as ‘pivots’ between the two transpositions, as can be seen from Fig. 24.

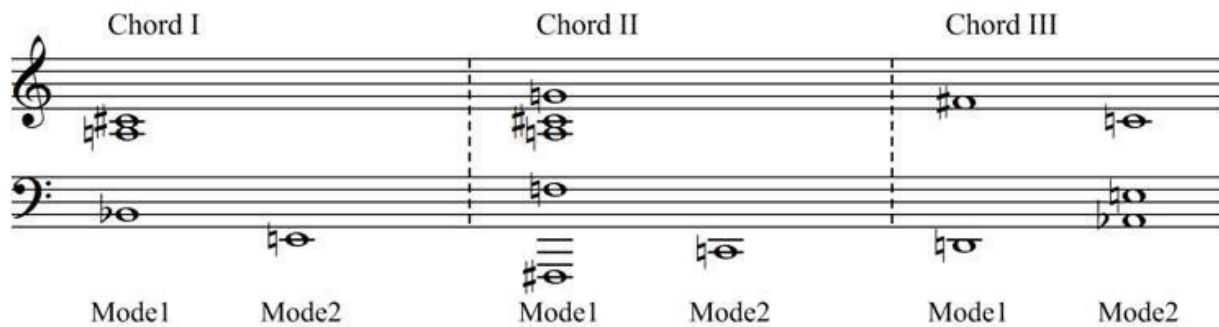


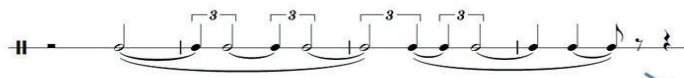
Fig. 24

Motivic development

In general, there are fewer motivic links between the movements here than in the rest of the portfolio. Each movement has its own material, although there is a similarity to the modes used so that the movements do not sound unrelated. However, there are two techniques used to combine the motifs, which are developed later in the portfolio.

In the third movement, a variation of the rhythm of the trombone line from the opening of the first movement is played with the mode of the wind and string writing with which it is accompanied, to give the trombone line in bars 156 – 160 - Fig. 25.

Rhythm of opening trombone line, bars 2-4



Combine to give trombone line, bars 155 - 158



Opening wind mode, bar 1 – transposed up major 3rd



Fig. 25

The last movement recalls various materials from the prelude. Other than the accompanying falling string figuration, the melody in the cor anglais is a combination of several fragments from the first few bars of the first movement - as shown in Fig. 26. This is the same 'combining' technique as used in the Concerto for Chamber Orchestra, shown in Fig. 49.

Solo trombone bar 7

Flute bar 1

Cor Anglais bar 300 - 304

Oboe bar 1 - 2

Fig. 26

7. *Two Inventions* for String Quartet

Introduction

In the first of his 'Six Memos for the Next Millennium', Italo Calvino writes of trying to find a 'lightness' in the art of the 21st Century - this resonated with me when I was starting to think about writing this particular piece, and the subsequent pieces in the portfolio. It is not that this art might lack depth; rather, Calvino is suggesting a

*poet-philosopher who raises himself above the weight of the world, showing that with all his gravity he has the secret of lightness.*³⁸

My aim, therefore, was to try to write something that might suggest lightness in several ways: in its engagement with the history of the form and idiomatic gestures of the group, aurally in the texture of the music, and also the structure and title of the piece.

As I started, I had no idea how many movements I wanted to write or indeed whether there would be 'movements' as such - I let the structure develop intuitively from the opening 'cello line and accompanying harmony. The material of both movements starts from this same point - something made explicit by the literal repeat at the start of the second movement of the opening gesture of the first.³⁹ The word 'movement' seemed inappropriate and so I decided to title them 'inventions'.

³⁸ Lightness, in *Six Memos for the Next Millennium* (Harvard, 1988) 12

³⁹ In the same way as the three 'deals' from Stravinsky's *Jeu de Cartes*. Igor Stravinsky, *Jeu de Cartes* (Mainz, 1936)

Analysis

First Invention

Harmonically, this piece represents the tightest use of harmony, motif and structure in the portfolio; I deliberately constrained myself harmonically, and motivically - more so than in the previous pieces.

As mentioned in the introduction to this chapter, there are various traditional music 'types' in each invention. The structure of the first, in terms of these types, is given in Fig. 27.

In general, the first movement music is presented in various transposed versions of the 7-note mode from Fig. 29, and the slow movement music is from transposed versions of a 9-note chromatic collection. I had no long-term harmonic plan, and any sense of tension and release or direction is intuitive rather than systematic.

Bars 1 - 27	Bars 28 - 65				Bars 66 - 73
1st mvt. music	Slow Mvt music Intercut with 1st mvt. music				1st mvt. music & Coda
	28-47	48-50	51-59	60-65	
	Slow mvt.	1st mvt.	Slow mvt.	1st mvt.	

Fig. 27

The opening gesture, Fig. 28, contains the germ for most of the music in the first invention - the main mode (Fig. 29), the falling sixth gesture and the quasi-*glissando* in the upper strings.

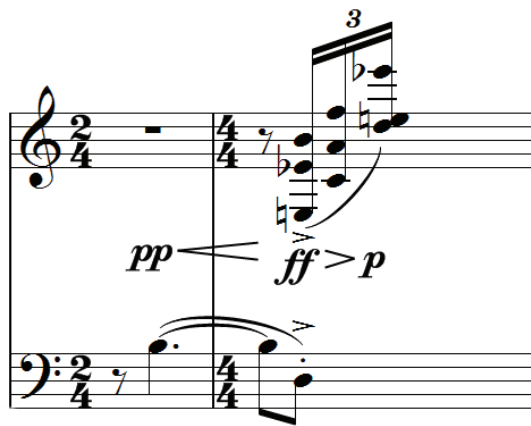


Fig. 28



Fig. 29

The initial gesture is followed by an exploration of the mode in various transpositions, and includes an important shape in the first violin at bar 5 which forms the top line of the chord sequence (Fig. 30) which is the basis for the structure and harmony of the pizzicato section leading up to it.

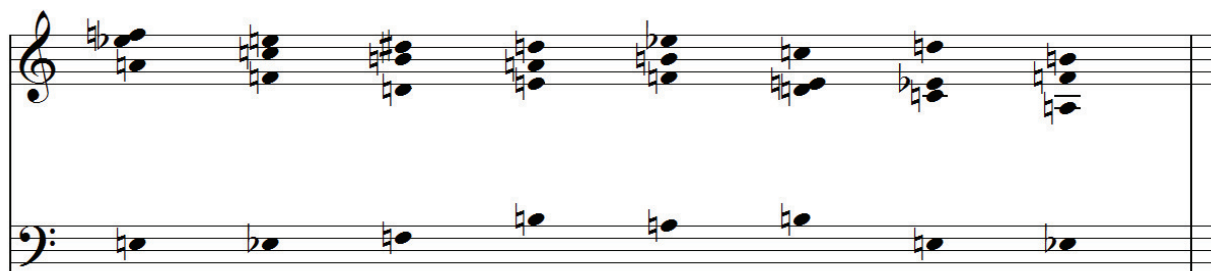
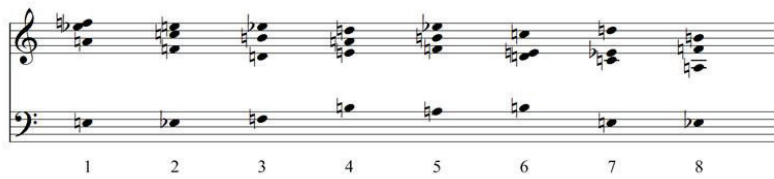


Fig. 30

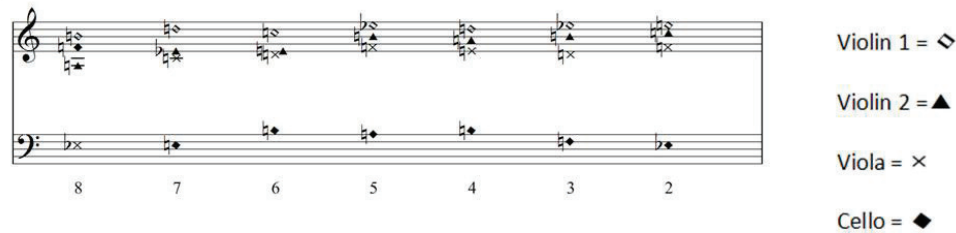
These are the first uses of my 'Structural Chord Sequence' technique - each instrument traces a path through these chords (backwards), missing some pitches to lighten the texture, so that the last chord of the pizzicato section is the second chord of the sequence. Although each instrument takes its own path through the block, what results is the chord sequence in various spacings. Fig. 31 shows how this process works for bar 4:

- the Chord Sequence is reversed (with chord 1 missing)
- the instruments trace a path through the chords
- these notes are used with octave displacements, and some missed out to lighten the texture, to give the passage shown
- NB three notes have been changed from this system (shown 'crossed out') in the 'cello part to give better part writing. The notes, however, are taken from the underlying mode.

Chord Progression



Chord Progression backwards, showing which instrument is playing which note



Resulting passage



Fig. 31

A slightly more developed version of this technique is used to produce the slower music at bar 28. The source chords are a variation of those in Fig. 30, from a 9-note chromatic mode, initially from B nat. - G nat., but the main difference is in the freer use. The viola traces a line through the chords producing a melody and the two violins, *pp* tremolo, pick out their lines which form a melody and accompaniment. Although the pitch procedure is strict, the notes have then been moved around rhythmically so that they are no longer moving homophonically, and the verticals from the chord sequence no longer 'line up'. As the music moves on, the chord block is transposed and the procedure becomes less strict as intuition

takes over in the writing of the viola melody. The first two bars of this process are shown in Fig. 32.

The image shows a musical score for Violins and Viola. The top staff is for Violins, starting with a tempo marking of ♩=60 and a dynamic marking of *ppp*. The bottom staff is for Viola, starting with a dynamic marking of *ppp*. The score is in 4/4 time and consists of two measures. The first measure shows a long note in the Violins staff and a triplet of notes in the Viola staff. The second measure shows a long note in the Violins staff and a triplet of notes in the Viola staff, with a dynamic marking of *p*. The score is written in treble clef for both parts.

Fig. 32

At bar 51 this viola tune is moved into a new context, and becomes a melody played in double octaves by the first violin and 'cello. The accompanying figure in the second violin and viola is another use of this chord sequence technique in that it takes the music from bars 17 and 18 which come out of the chord sequence in Fig. 30 and the texture is lightened from the essentially homophonic source by missing notes out to make a more contrapuntal-sounding texture.

The pizzicato music is then gradually re-introduced, starting in the 'cello until all four instruments are playing and leads to a restatement of bars 5 and 12 in quick succession followed by a short coda section which is a re-use of bars 17 and 18.

Second Invention

As discussed earlier, the second invention starts with exactly the same gesture as the first, but the music goes in a different direction, with the same material as the first used in different ways, as shown in Fig. 33:

- the first two notes of the second 'cello entry from bar two of the first invention are taken up an octave and re-orchestrated for harmonics in the 'cello in unison with pizzicato in the first violin. This figure is varied and becomes one layer of the texture
- the rhythm of the same 'cello entry from the first invention is played in seconds and thirds by the second violin and viola, and this phrase is varied and becomes the dance-like music of this invention

Harmonically, this music is based on the mode in Fig. 29 but this mode is not adhered to strictly and extra pitches are introduced as and when voice leading and motif variation requires, for example the Bb in bar 77.

The two layers are then moved; the accompanying figure is now in viola harmonics with *pizzicato* second violin, and the dance material is in the first violin and cello, at a distance of four octaves from each other, in a different transposition of the mode. This culminates in a statement of the dance rhythm in the full quartet followed by all four

playing a glissando up a major sixth linking this to the first invention and also foreshadowing the slower music later in this invention.

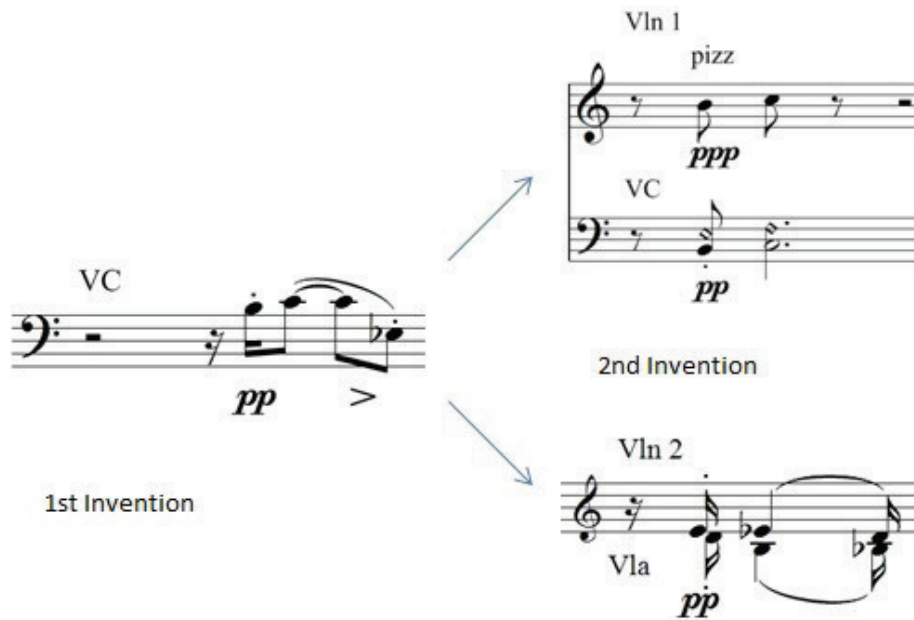


Fig. 33

The development of the dance material is simple; it is first played by different combinations of two instruments, then the three lower voices, and then all four. At bar 124, the slow music foreshadowed at bar 92 reappears as an augmentation of this dance gesture, with all four instruments playing sixth-based homophonic chords. Although much of this invention uses only mild dissonance, these chords are particularly consonant, and so this section has the least harmonic tension.

The invention ends with a short coda, with the dance music high in the two violins, the 'cello on the B that started the piece, and a big *crescendo* leads to an exact statement of the opening gesture of the piece. The effect of this is to suggest that, despite the 'release' of the slow music preceding the coda, the music could simply start again. This idea takes its inspiration from two of Berg's works: *Wozzeck*⁴⁰ and the *Lyrische Suite*⁴¹. As Berg says of the end of *Wozzeck*, 'the opening bar of the opera could link up with this final bar and in so doing close the whole circle'.⁴² This circular effect can also be seen in purely musical terms in the *Lyrische Suite* - following the *fff* G major climax at bar 31, the dominant character of D major with respect to G major is asserted as the music dies away. Given that the second violin's first chord of the first movement is a G and a D, there is feeling that the end of the sixth movement is cadencing to the beginning of the first to 'start again'.

⁴⁰ Alban Berg, *Wozzeck* (Vienna, 1955)

⁴¹ Alban Berg, *Lyrische Suite* (Vienna, 2005)

⁴² Douglas Jarman, *Alban Berg: Wozzeck* (Cambridge, 1989) 156

8. Hidden Traces/Ancient Places

It was my initial intention to write a brass quintet - the quintet of 2 trumpets, horn, trombone and tuba is the established small brass chamber ensemble.⁴³ Despite this, the ensemble seems to have been overlooked, and as such, has had little really high quality music written for it.

Having written this piece for the quintet ensemble, I was talking to a colleague about a new group⁴⁴ he was forming following his PhD research into brass ensembles. I decided to re-write the piece for this 7-piece group which comprises the standard symphonic 'heavy brass' section of three trumpets, three trombones and tuba. Initially, I thought the ensemble might lose character and flexibility of timbre with no horn but, with the use of lyrical high trombone writing and the third trumpet doubling flugel horn, I do not think this is a problem. Seven instruments rather than five also provide the opportunity to write denser chords.

Analysis

The plan of this piece was based on practical considerations; even the best brass players have limited endurance and I have witnessed first-hand new music not being programmed

⁴³ The establishment of this particular ensemble seems to have taken place in New York, particularly at the Juilliard School in the late 1940s - Bill Jones, 'Brass quintet', *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed June 13, 2013,

<http://www.oxfordmusiconline.com/subscriber/article/grove/music/46520>

⁴⁴ <http://septura.org/>

by brass groups simply because they knew that they would find it hard to finish the rest of their programme. This seems to me to have some bearing on the reasons behind John Wallace's comments above. Therefore, I decided to try to write a brass chamber piece that makes concessions for the limited endurance of the players and yet none with the music. In some ways this ends up being a Stravinskian limitation⁴⁵ - I have imposed a restriction on myself, with the intention that this would impel me to be more creative within these limits. This idea of limitation is also used in a more obvious way in the coda of the last movement.

The first music written was a single movement. This was split in two: the first half has become the first of the four movements, and the second half is now bar 241 to the end of the fourth movement. This has ensured an obvious arch shape to the piece, although this was not the original plan.

As mentioned above, the idea was to make the piece practicable by giving players plenty of rest, and, in doing so, varying the texture and making it less dense. The second movement is therefore for the trumpets (two in the quintet version and three in the septet) with very brief interjections from the lower brass, and the third starts and finishes with long passages for lower brass, with a section for the full ensemble between.

First Movement

Following on from the string quartet, this movement uses another 'Structural Chord Sequence' - Fig. 34.

⁴⁵ Igor Stravinsky, *Poetics of Music* (Harvard, 1942) 65

This sequence of five chords uses all 12 pitches, and the character of the harmony comes, above all, from the spacing of the top three notes - each chord uses one of two related shapes, A and B in Fig. 35. The bottom two notes are chosen intuitively, but use the intervals of a major 9th or major 7th, and therefore echo the intervals between the outer notes of the top three notes.

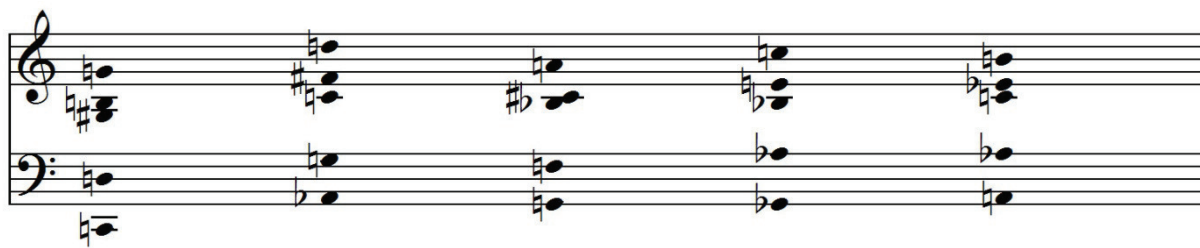


Fig. 34



Fig. 35

The opening of the movement uses various transpositions of the chord sequence in succession, with the instruments finding a line through the chords, in the same way as in the first of the *Two Inventions for String Quartet*, described in Fig. 31.

This piece uses the chord sequence as surface material, as well as a tool for construction - the chords are stated as a sonorous choral at bars 11/12 and 22-25, and, at bar 28, the three lines (two trumpets and second trombone) are chosen freely from the chords.

At bar 36, the first trombone's line is constructed from a second stage of use of the chord sequence, where the pitches come from the first of each set of notes from the opening, as shown in Fig. 36.

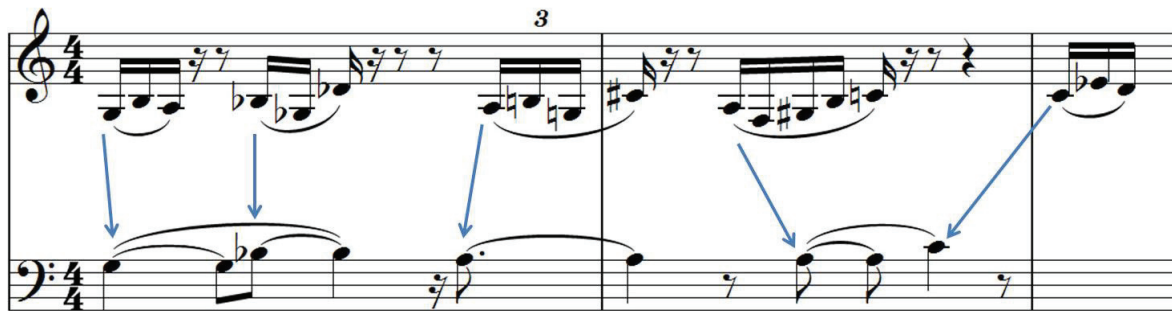


Fig. 36

The other important material of the movement exploits, as in the Trombone Concerto and Trumpet Quintet, the lyrical possibilities of the 'heavy brass' instruments - a short melody first stated by the first trombone in its high register at bar 8. When it is repeated at bar 20 in the flugelhorn, it is extended - the upwards semiquaver gesture which is added to the original is used later in both the trombone melody of bar 36, and in various transpositions layered at the climax of the movement at bar 48.

Second Movement

There are ideas from Berg's *Lyrische Suite* throughout this piece, and Berg's movement structure - alternately fast and slow, with the fast (1, 3, 5) getting faster and the slow (2,4,6) getting slower - is the basis of this movement. Here, the music alternates between slow and fast (mirroring the opening of the first movement) and the slow sections gradually get

quicker (♩ = 46, 52, 60). The slow sections start long and get shorter; the fast sections start short and get longer. At bar 88 the fast and slow music are layered, with the slow music noted at half speed in ♩ = 144.

The slow music uses chord A (Fig. 35) from the first movement split between the two trumpet parts, using the same shape as the trombone line from the first movement. The fast music uses a downwards flourish, similar in nature to the semiquavers of the first movement, but now with the rhythmic unison disrupted by the use of triplet quavers against the semiquavers. Where the slow music is characterised by the use of the chord A (Fig. 35) shape, and the pitch collection is not controlled, the fast music uses the shape of the first three notes of the trombone theme in Fig. 36, and the note choice is controlled by the use of the mode as shown in Fig. 37 (the E, omitted in the first fast section, is added in the second).

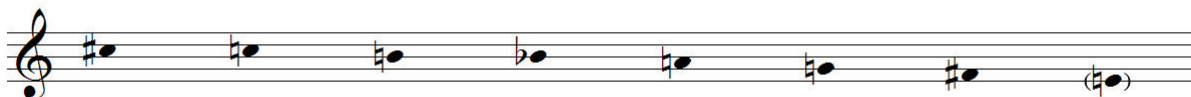


Fig. 37

Third Movement

In the *Lyrische Suite* it seems to me that the expressive intensity gets more extreme as the movements progress; the first movement is almost neo-classical in rhythm, with the idiomatic use of the 12-tone technique reinforcing this with tonal-sounding harmony, the

second is almost pastoral in compound time, and the level of expression gets greater through the movements until the final movement has expressionist outbursts, for example the extreme intervals in the first violin in bar 7.

The Brass Septet is based on this model and where the first movement generally has a rhythmic simplicity and directness of expression, the second is rather freer and more 'expressive', and the third moves to a more extreme level of expression, particularly in the virtuosic solo tuba line. However, unlike *Lyrische Suite*, the fourth movement returns to the rhythmic simplicity of the first.

The first section of the third movement is in two parts, the first based on trombone chords played with cup mutes, and the second based on a tremolo effect in the trumpets, again with cup mutes. The pitches of the trombone dyads come from transposed versions of the four chords in Fig. 38, which are linked to the previous movements - the lowest line is the first four notes of the trombone melody from Fig. 36. The top two parts of chords 3 and 4 in Fig. 38 are a reference to the harmonic content of the opening of the second movement - which in turn outlines chord A from Fig. 35.



Fig. 38

At bar 129 the trumpets use transpositions of dyads related to Fig. 38 notes, as given in Fig. 39.

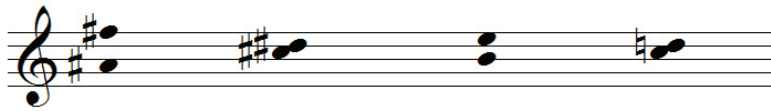


Fig. 39

These two sections accompany a long, virtuosic tuba solo. Having talked to several players, the tuba solo⁴⁶ is playable but on the edge of playability - it is not particularly quick but the leaps involved, and fairly extreme range, make it tricky. Structurally, the solo is a long 'wedge'; the range of the writing gets smaller from just over a three octave span in the first passage (112 - 117) until the tuba ends up on just one note, Bb, by bar 134. This Bb becomes an important note in the fourth movement.

The middle section takes music from bar 21-22 in the first movement and harmonises it with fairly dissonant chords. The idea of the extreme range of the tuba solo is echoed here as, at the end of each of the phrases, the Eb trumpet is quite high in register followed by a low short tuba note. There is then a sequence of three widely spaced quiet chords (Fig. 40) where my intention was simply to write very beautiful, relatively consonant chords in contrast to the harsher dissonance earlier.⁴⁷ It is interesting here that the spacing of the chords reduces the level of dissonance. As noted by Reginald Smith Brindle, 'if the notes of a dissonant interval are placed more than an octave apart, the tension is reduced'.⁴⁸

⁴⁶ The tuba writing takes some inspiration from Birtwistle's Tuba Concerto - Harrison Birtwistle, *The Cry of Anubis* (London, 1996)

⁴⁷ The inspiration for this is the sonorous ninth based chord at the climax of the love duet in George Benjamin, *Written on Skin* (London, 2012) Act 1, bar 409

⁴⁸ Reginald Smith Brindle, *Serial Composition* (Oxford, 1966) 39



Fig. 40⁴⁹

Trumpet tremolo effect

Due to the nature of the harmonic series, in the higher register of their range, valved brass instruments can play the same note with different fingerings.⁵⁰ For example, the first trumpet note of bar 129, a concert Ab, can be played on the Eb trumpet with the first valve alone or the first and third together. If the player alternates quickly between the two options, it has the effect of a single note trill. Of course this also means that the players must use the key of instrument given in the score, at least for this passage.⁵¹

Fourth Movement

The fourth movement introduces material unrelated to the others: the rather light, dancing music shared between the third trumpet and first trombone. This material is varied within a 7-note mode, with interjections from the other instruments. The limitation of the mode is

⁴⁹ The top three notes of the first chord is the trichord of Fig. 44 from the Concerto for Chamber Orchestra

⁵⁰ In fact some players use the 'alternate' fingering instead of the standard one for some notes if it makes their particular instrument in tune!

⁵¹ Trumpet players often use a different keyed instrument than the one specified to make tricky passages easier.

not adhered to strictly, as new notes are added as the music progresses - the D at bar 166 for, example. The first interjection is a restatement of the third of the quiet chords from Fig. 40 and this resolves⁵² onto the loud staccato Bb on the last quaver of bar 168 - Bb is also the pitch which was the goal of the tuba's 'wedge' in the third movement. To articulate that the Bb is important, this is both loud and non-muted where the other interjections (mainly dyads in sixths recalling second movement) are muted and quiet. In bar 178, the Bb develops into the first three notes of the slow melody from bar 8 of the first movement (not at the same transposition). At the same time, upwards moving gestures and some glissandi are added to the music in the first trombone and third trumpet, again recalling material from the first movement.

In bar 220, two motifs from previous movements are played in succession (Fig. 41), a technique that will be discussed in the next chapter with regards to the last movement of the Concerto for Chamber Orchestra, and suggests in retrospect from where the 'new' material of the fourth movement comes.

The dance-like music is now taken up *staccato* in the lower brass, with the upwards gestures in the trumpets, and this leads to a *ff* chord (transposed chord 3 from Fig. 34) at bar 241 which is the beginning of the coda. This is the second half of the original first draft, as mentioned earlier, and, as such, this chord provides a resolution to the end of the first movement.

⁵² This is not in any way a tonal resolution, of course, but some of my intuitive note choice and voice leading is informed by traditional practice and this can be seen in the bass trombone resolving from Eb to Bb in a traditional cadence and the two trumpets moving by semi-tone step onto the Bb.

Bar 139 3rd Mvt

Bar 27 1st Mvt

Bar 219 4th Mvt

The image displays three musical excerpts. The top left shows Bar 139 from the 3rd movement, a single staff with a melodic line. The top right shows Bar 27 from the 1st movement, a two-staff piece with treble and bass clefs. The bottom center shows Bar 219 from the 4th movement, a two-staff piece with treble and bass clefs. Blue arrows point from the first two bars to the third bar, indicating a connection or comparison between the musical material.

Fig. 41

As mentioned above, the coda provides another example of Stravinskian limitation in that the music is based on a set of just five notes: B, C#, D, F, F#. These notes are re-voiced, with the bass note changing (Fig. 42), and with the very basic gesture of the rising semitone from the start of the melody at bar 8 as the motivic interest.

The image shows a musical score with two staves, treble and bass clef. It displays a sequence of chords and notes. A vertical dashed line is present in the middle of the sequence, indicating a structural division. The notes are primarily B, C#, D, F, and F#.

Fig. 42

At bar 252 the first trombone and tuba recapitulate, in octaves, the music from the opening of the first movement, and the 'limited' chords then reappear with the F replaced with a C.

9. Concerto for Chamber Orchestra

The *Concerto for Chamber Orchestra* was always intended to be the final piece of the portfolio and be a summation of the questions of form and genre that I had set myself. This is still the case but not in the way I first conceived it. It has much in common with the *Sinfonia for Brass* and along with the last piano piece (*Rachenitsa*) in some way forms a set as they were written simultaneously (music originally intended for the brass piece ended up as the start of *Concerto for Chamber Orchestra* and an aborted movement of the *Concerto* ended up as the beginning of the *Rachenitsa*). I will discuss some of the key ideas and practices in this piece that have developed from the previous pieces.

Form, structure and genre

The initial intention was to write a 'symphony' and, in doing so, discover what that form means to me with regards to my material and my aesthetic. Although it started off in this way, as the material started to come together and the form of the piece began to emerge, it became obvious to me that I would not be happy to call it 'Symphony'. It is not because of any perceived lack of seriousness or depth, a 'grand gesture' as such; as discussed with reference to *Lightness* in the 'Two Inventions', a lightness of touch is something to which I aspire - there is nothing wrong with a light symphony!

However, when I planned to write the symphony, I had intended to do so with more control and planning of the structure and harmony and in this regard I feel I have failed to write what I would think of as a symphony. Ideally I would have planned the structure more firmly in advance - as Peter Maxwell Davies writes about his second Symphony:

*...sound, firm but flexible structure is essential, and in a lifetime where all dimensions of musical construction have gone into the melting-pot, clear thought about basics is even more important.*⁵³

In an online interview, George Benjamin, when asked whether 'the question of form [is] a strategy that precedes the rest', says that 'the question of form is essential' but goes on to say that:

*I change my way of doing things as I go along. The term "strategy" seems too efficient for me. On the contrary, I think that confusion (I don't know what I'm going to do, nor how I'm going to do it) is a part of creativity.*⁵⁴

I find something 'classically' pleasing about the idea of everything being perfectly mapped out in some way, even if that system can be subverted and broken as the music develops. However, if, having not pre-planned in this way, the music nevertheless ends up with a firm structure, interesting form and internal coherence (as I think this piece does) then am I right to judge the success of the piece by the composition process rather than the end result? I am still undecided and so the piece is not named a symphony.

Structurally the piece is in four movements and in this case, like the Brass Septet and unlike the Two Inventions, they are in 'contained' movement types:

- I. First movement - expository and introductory
- II. Slow, sonorous music with several solo melodic lines
- III. Scherzo

⁵³ Peter Maxwell Davies, Composer's Note on Symphony No. 2
http://www.maxopus.com/work_detail.aspx?key=259

⁵⁴ George Benjamin, *Form and Meaning*, an interview with Gabriel Leroux,
<http://manifeste.ircam.fr/text/form-and-meaning/?lang=en>

IV. Second slow movement, Arioso in style, which summarises in an aurally clear way the material of the whole piece

Having discarded the title Symphony, I realised that in concentrating on the sectional timbre of the instruments, the piece had turned into a concertante work, both for sections together and solo instruments as given in Fig. 43.

Movement/Bar	Section/Instrument	Movement/Bar	Section/Instrument
I: 7	Horn/Bassoon music	III: 177	Horn Duet
I: 24	Bassoon duet	III: 191	String Section (<i>pizz</i>)
I: 57	String section	III: 214	Glock. and Harp duet
II: 117	Viola Solo	IV: 262	Bassoon Solo
III: 137	Clarinets	IV: 300	Horn duet (with 'cello)
III: 157	Contrabassoon	IV: 309	Harp solo

Fig. 43

Harmony

The harmonic germ of the piece is the chord as given in Fig. 44, the notes of which, with different octave displacements, produce the major and minor 7th and 9th, which are used frequently in the piece.



Fig. 44

Despite the inclusion of the minor ninth in this spacing, music using these notes can have a relatively consonant character, as discussed in chapter 7. This is particularly the case when the notes are not 'lined up' as a chord - for example, the harp, marimba and double bass ostinato, Fig. 45. The intervals marked with a * in Fig. 46, as played by the bassoons in their music played over this ostinato, can also be seen to be expanded and contracted (by octave) versions of intervals from Fig. 44.



Fig. 45

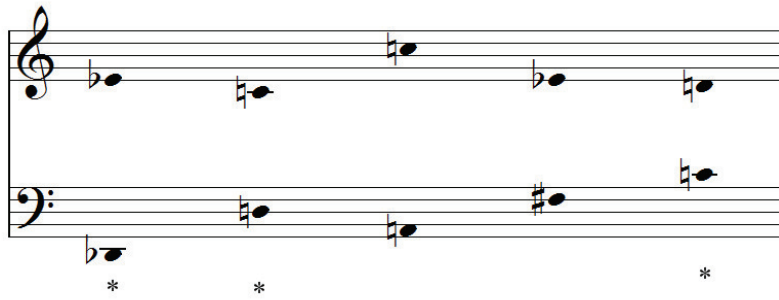


Fig. 46

The free transposition of the source themes in the bassoon arioso in the fourth movement (as discussed below) was intuitive, and gives rise to an 8-note mode which can be seen as a pair of octatonic tetrachords (but not actually a full octatonic set in combination) or an Eb 'harmonic' minor with the addition of a G natural - Fig. 47.

In the second movement the relatively consonant chord with which it begins (chord A in Fig. 48) is consciously unrelated to the harmony of the first movement. As with the chord in the Brass Septet, Fig. 40, the intention was to write a very beautiful chord, which alternates with a much darker, unsettled chord (B in Fig. 48), which does contain the germ chord, Fig. 44.



Fig. 47



Fig. 48

Structurally⁵⁵, this movement states, very simply, various different voicings of chord A - A', A'', A''' in Fig. 48. These are the pitches in chord A, re-spaced to give slightly different emphasis to particular pitches, and therefore a slightly different colour to the chords. This is very similar to the way in which the change of bass note via the same process of re-voicing changes the character of the chords at the end of the Brass Septet in Fig. 42. Between these statements of the chords is either a statement of the more discordant B chord, or more melodic material (high string writing, viola tune).


As well as the germ chord, Fig. 44, two conspicuous chord shapes, from the first movement particularly, are taken from the Brass Septet - chords A and B from Fig. 35.

In the same way as the bassoon arioso sums up previous material, as discussed below, the harp chords in the last few bars do so harmonically as they oscillate between Fig. 44 and chord B from Fig. 35.

⁵⁵ The model for this is the opening of the fourth movement of Thomas Adés' *Asyla*, in which he states slightly varied versions of a beautiful object and has different music between or over the statements. Thomas Adés, *Asyla* (London, 1997)

Motif, line and rhythm

The two best illustrations of how my motifs work in this piece are examples of a 'summing up' and a 'partitioning'.

- Summing up: Although I could have written the bassoon arioso which begins the fourth movement freely, perhaps with some passing reference to previous music, this arioso line is strictly constructed from the interval content of the themes of the first movement. This is shown in Fig. 49
- Partitioning: Fig. 50 shows how sections of the clarinet motif at bar 5 are used variously throughout the movement, all of which are in anticipation of the scherzo in which the  dance rhythm is important.

The piano pieces aside, rhythm is perhaps the least systematised parameter in my music - it is almost entirely intuitive. However, in describing the use of motif above, it is clear that the 'recognisability' of these motifs is either pitch/shape-related or rhythmic depending on context. In Fig. 49, it is the pitch content (and order) which is recognisable as the various motifs are pieced together to make the arioso line, whereas, in Fig. 50 the pitch content is less important as a unifying factor - the rhythm of the clarinet motif is what remains recognisable.

Mvt. 1 bar 3

Mvt. 1 bar 21

Mvt. 1 bar 7

Mvt. 1 bar 3 with octave displacement of second note

Fig. 49

Mvt. I, bar 5

Mvt. I, bar 7 (motif d)

Mvt. I, bar 24 (motif c)

Mvt. I, bar 35 (motif b)

Mvt. I, bar 85 (motif a)

Fig. 50

Another instance of the motivic recognisability of rhythm is in bar 90 where the Contrabassoon and Double Bass rhythm is clearly that of the horn/bassoon music at bar 7, but not in any strict sense - the note lengths are in different proportions, and yet by

preserving the order of 'short/long-ness' the rhythm remains recognisable. This rewritten version of the bassoon rhythm is then partitioned into two halves, and it is these two short rhythms which are layered on top of each other, in instrumental sections, to articulate the chord at the beginning of the second movement - see Fig. 51.

Bassoon

Freely Rhythmically transformed to

Contra Bassoon

Piccolo

Horn

'a' and 'b' partitioned from contra bassoon rhythm and layered

Fig. 51

10. Conclusion

As acknowledged in the introduction to this thesis, one of the main reasons for writing the music of the portfolio was pragmatic - to investigate what I saw as a lack of lyrical contemporary brass music and hopefully write and introduce some of this kind of music into the repertoire. The brass music has generally been well received:

- *Simultaneously sovereign and invaded* for trumpet and string quartet has had two performances, one in London and one in Oxford played by Simon Desbruslais and the Ligeti Quartet.
- Two movements of the *Hidden Traces/Ancient Places* had their premiere in quintet form at the Royal Opera House, London and both quintet and septet versions are now published by Resonata music.
- The trombone concerto had a successful premiere in London, and the version with piano reduction will be published, also by Resonata music, end 2015/early 2016.

To say that these pieces have 'entered the repertoire' would be an exaggeration - however the performers have enjoyed playing them, and they have been well received by the audiences.

As discussed in the introduction, my main 'method' of composition during the portfolio was by intuition: I trusted my ear to give me the 'right' note and also to tell me what needs to happen in the structure and when. In retrospect there are two issues with this way of working. Firstly it is time consuming, in that, when my ear fails me and the 'right' note does not come straight away, I have to improvise until I find it – I have no backup system to help

me. Secondly, perhaps by relying on intuition, I limit myself by staying within my 'comfort zone'; it is more difficult for me to develop or discover newer sounds if my ear is always trying to find the 'right' decision based on intuition. Structurally this perhaps caused a problem in the Concerto for Chamber for Orchestra where there were fewer extremes than were perhaps needed for a structure of that length. Some breaking of my own intuitive rules may have led to note choices and structural decisions about which I may have felt uncomfortable but the taking of the risk (in my terms!) may have led to more interesting consequences.

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Turnage, Mark- Anthony, *From the Wreckage* (London, 2004)

Xenakis, Iannis, *Troorkh* (Paris, 1991)

Stephen Hicks

The familiar narrowing of homecoming

for small ensemble

2012

8'

The familiar narrowing of homecoming

Flute

Bass Clarinet in B \flat

Violin

Violoncello

Piano

ff *p* *mf* *p* *ff* *p* *f* *p* *ff* *p* *mf*

ppp *f* *ppp* *ppp* *f* *ppp* *ppp*

ff *mf* *ff* *f* *ff* *mf*

8^{va} 8^{va} 8^{va}

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

f *p* *f* *ff* *p* *ff* *pp* *ff* *p*

f *ppp* *ff* *pp* *ff* *ppp* *ff* *ppp* *f* *p*

f *ff*

(8)..... | *8^{vb}*..... | *8^{vb}*..... |

A

11

Fl.

B. Cl.

Vln.

Vc.

Pno.

mf

f

fff

p

pp

f

fff

p

pp

mf

f

fff

pp

8^{ub}.....]

8^{ub}.....]

8^{ub}.....]

8^{ub}.....]

B

♩=70 Moving on

15

Fl.

B. Cl.

Vln.

Vc.

Pno.

p *pp* *p* *mp* *p* *mp* *p* *mp* *p* *mp*

ppp *pp* *p* *mp*

p *mp* *p* *mp* *p* *mp*

(8) 8^{ub} 8^{ub} 8^{ub} 8^{ub} 8^{ub} 8^{ub} 8^{ub}

Detailed description of the musical score: The score is for section B, starting at measure 15. The tempo is marked as ♩=70. The music is in 5/4 time, with a key signature of one flat. The instruments are Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part has rests in measures 15-19 and enters in measure 20 with a triplet of eighth notes, marked *p* and *mp*. The Bass Clarinet part has a triplet of eighth notes in measure 15 (*p*, *pp*), followed by a quarter note in measure 16 (*p*), a quintuplet of eighth notes in measure 17 (*mp*), and a triplet of eighth notes in measure 18 (*p*, *mp*, *p*). The Viola part has a triplet of eighth notes in measure 15 (*ppp*), followed by a triplet of eighth notes in measure 16 (*pp*), and a triplet of eighth notes in measure 17 (*p*, *mp*). The Piano part has a triplet of eighth notes in measure 15 (*p*), followed by a triplet of eighth notes in measure 16 (*mp*), and a triplet of eighth notes in measure 17 (*p*, *mp*, *p*). The piano part also includes octaves (8^{ub}) and glissandos in measures 16-17.

21

Fl. *p* *mp* *p* *mf* *p* *mf* *p* *mf*

B. Cl. *p* *mp* *p* *mf* Change to Clarinet in Bb

Vln. *fp* *ppp* *fp* *p* *fp*

Vc. *p* *mp* *ppp* *p* *mf*

Pno. *p* *mp* *p* *mf* *p* *mf* *p*

8^{va} 8^{va} 8^{va} 8^{va}

Detailed description: This page of a musical score, numbered 21, features five staves. The Flute (Fl.) staff is in treble clef and contains a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, and *mf*. It includes a quintuplet (5) and a triplet (3). The Bass Clarinet (B. Cl.) staff is in bass clef, playing a triplet (3) with dynamics *p* and *mp*, then *p* and *mf*. A note indicates a change to Clarinet in Bb. The Violin (Vln.) staff is in treble clef, playing chords with dynamics *fp*, *ppp*, *fp*, *p*, and *fp*, including a quintuplet (5). The Viola (Vc.) staff is in bass clef, playing a triplet (3) with dynamics *p*, *mp*, *ppp*, *p*, and *mf*. The Piano (Pno.) staff is in grand staff, with the right hand playing chords and the left hand playing octaves (8^{va}) with dynamics *p*, *mp*, *p*, *mf*, *p*, *mf*, and *p*. The score is divided into three measures.

24

Fl.

B. Cl.

Vln.

Vc.

Pno.

Very calm

p *mf* *p* *p* *mf* *p* *mf* *p* *ppp*

p *fp* *p* *mf* *p* *mf* *p* *mf* *ppp*

p *mf* *p* *mf* *p* *pizz*

mf *f* *ff* *p*

8^{va} 8^{vb}

Detailed description: This page of a musical score covers measures 24 to 27. It features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes, followed by a melodic line with dynamic markings of *p*, *mf*, *p*, *p*, *mf*, *p*, *mf*, *p*, and *ppp*. It includes a 'Very calm' performance instruction and various articulations like accents and slurs. The Bass Clarinet part is mostly silent. The Violin part starts with a quintuplet of eighth notes, followed by a melodic line with dynamics *p*, *fp*, *p*, *mf*, *p*, *mf*, *p*, *mf*, and *ppp*. The Viola part features a triplet of eighth notes and a melodic line with dynamics *p*, *mf*, *p*, *mf*, *p*, and a *pizz* (pizzicato) section. The Piano part has a melodic line with dynamics *mf*, *f*, *ff*, and *p*, and includes octaves in both hands (8^{va} and 8^{vb}) with triplet markings.

C

♩=104 With energy; dance!

Fl. 29 *f* 9

Cl. Clarinet in B \flat *p* *f* 3 3

Vln. *f*

Vc. *f* arco 3

Pno. *f* 5 6 3 3 8 \sharp

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is marked with a tempo of 104 beats per minute and the instruction 'With energy; dance!'. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The Flute part begins at measure 29 with a dynamic of *f* and includes a 9-measure phrase. The Clarinet part starts with a dynamic of *p*, then moves to *f*, and includes a 3-measure phrase. The Violin part enters with a dynamic of *f*. The Viola part starts with a dynamic of *f* and includes a 3-measure phrase, with the instruction 'arco' appearing later. The Piano part features complex rhythmic patterns with dynamics of *f* and includes phrases of 5 and 6 measures. The score is divided into measures by vertical bar lines, and the time signature changes from 3/4 to 3/8 and back to 3/4.

34 **D**

Fl. *p pp*

Cl. *p pp*

Vln. *p pp* pizz arco

Vc. *p pp* pizz arco

Pno. *p*

46

Fl.

Cl.

Vln.

Vc.

Pno.

ff f

ff f

ff p

f p

(8)

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score begins at measure 46. The Flute and Clarinet parts are highly technical, featuring multiple triplet and quintuplet passages. The Violin and Viola parts provide harmonic support with sustained notes and some melodic movement. The Piano part consists of chords and arpeggiated figures. The music is marked with a forte dynamic (*ff*) and includes a key signature change to F major, indicated by a box containing the letter 'F'. The score concludes with a repeat sign and a circled number '8' at the bottom left.

52

Fl. *To A. Fl.*

Cl. *To Bass Clarinet in Bb*

Vln.

Vc. *pizz*

Pno.

f p f p f

f p f p ff p f

sf > p sf > p ff

sf > p f sf > p 3 ff

sf > p f sf > p ff p

sf > p f sf > p ff p

6

6

6

6

6

8^{vb}

6

Detailed description: This page of a musical score, numbered 12, contains measures 52 through 57. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts are marked 'To A. Fl.' and 'To Bass Clarinet in Bb' respectively. The Flute and Clarinet parts include sixteenth-note runs with sixteenth rests, marked with '6' and dynamic markings of *sf* > *p*, *f*, and *ff*. The Violin and Viola parts feature similar sixteenth-note patterns, with the Viola part marked 'pizz' and dynamic markings of *sf* > *p*, *f*, *sf* > *p*, *ff*, and *p*. The Piano part consists of chords and single notes, with dynamic markings of *f*, *p*, *ff*, and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

G

Becoming more relaxed (but ♩=♩)

58

Fl. *pp* 3 3 3 3 3 3

Cl. *pp* 3 3 3 3 3

Vln. *f p pp*

Vc. *f p pp*

Pno. *p f p pp* 5 8^{2b} 8^{2b} 8^{2b}

64

A. Fl. *To Flute*

B. Cl. *To Clarinet in Bb*

Vln.

Vc.

Pno.

p *pp* *sf*

p *pp* *sf*

(8) *8th* *8th* *8th* *8th* *8th*

Detailed description: This page of a musical score, numbered 14, covers measures 64 through 71. It features five staves: A. Flute (top), B. Clarinet (second), Violin (third), Viola (fourth), and Piano (bottom). The A. Flute and B. Clarinet parts are highly active, featuring multiple triplet patterns. The A. Flute part includes dynamic markings of *p*, *pp*, and *sf*, and is annotated with "To Flute". The B. Clarinet part also includes *p*, *pp*, and *sf* markings and is annotated with "To Clarinet in Bb". The Violin and Viola parts have sparse, rhythmic entries. The Piano part provides a harmonic foundation with chords and octaves, indicated by "8th" markings. The score concludes with a 3/4 time signature.

H Mysterious but Bright

Flute

72

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

arco

8^{va}

8^{ub}

Ped.

The musical score is arranged in five systems. The first system contains the Flute and Clarinet in Bb parts. The second system contains the Violin and Viola parts. The third system contains the Piano part, split into right and left hands. The score includes various dynamic markings such as *pp*, *ppp*, *fff*, and *mp*. Performance instructions include *arco* for the strings and *Ped.* for the piano. The key signature changes from one flat to two flats, and the time signature changes from 3/4 to 4/4. The Flute part begins with a *pp* dynamic and features sixteenth-note patterns. The Clarinet in Bb part also features sixteenth-note patterns with fingerings of 6, 6, 6. The Violin and Viola parts play a triplet of eighth notes followed by a fifth. The Piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with an 8^{va} marking above the right hand.

79

Fl.

Cl.

Vln.

Vc.

Pno.

p *pp* *mf* *pp* *ppp*

pp *ppp*

ppp *ppp*

ppp *ppp*

mf *pp* *ppp*

ppp *ppp*

mf *f* *mp*

Red. Red. Red.

Detailed description: This page of a musical score, numbered 16, covers measures 79 to 82. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes in 5/4 time, marked *p*, followed by a *pp* dynamic. In 4/4 time, it plays a five-note arpeggiated figure marked *mf*, then a sixteenth-note scale marked *pp*, and finally a sixteenth-note scale marked *ppp*. The Clarinet part has a sixteenth-note scale marked *pp* in 5/4 time and a sixteenth-note scale marked *ppp* in 4/4 time. The Violin and Viola parts play sustained chords marked *ppp*. The Piano part features a melodic line with triplets and sixteenth-note runs, with dynamics ranging from *mf* to *f* and *mp*. Pedal markings are present at the bottom of the page.

84

Fl. *mp* *pp* *mp*

Cl. *mp* *ppp* *mp*

Vln. *mp* *ppp* *mp* *ppp mp*
pizz arco pizz

Vc. *mp* *ppp* *mp* *ppp mp*
pizz arco pizz

Pno. *p* *mf* *p* *mf* *f* *ff*

Detailed description: This page of a musical score, numbered 84, features five staves. The Flute (Fl.) and Clarinet (Cl.) parts begin with a melodic line marked *mp* and *pp*, featuring sixteenth-note runs and trills. The Violin (Vln.) and Viola (Vc.) parts play sustained chords, with the Violin part marked *mp* and *ppp*, and the Viola part marked *mp* and *ppp*. The Piano (Pno.) part has a complex texture with octaves and chords, marked with dynamics *p*, *mf*, *p*, *mf*, *f*, and *ff*. The score includes various performance instructions such as *pizz* (pizzicato) and *arco pizz* (arco-pizzicato), and includes fingerings (5, 6) and articulation marks like accents and slurs.

89

Fl.

Cl.

Vln.

Vc.

Pno.

p *f* *ppp* *pp* *p* *ppp* *pp*

p *f* *ppp* *pp* *p* *ppp* *pp*

arco *f* *ppp* *ppp* *ppp*

arco *f* *ppp* *ppp* *ppp*

mf *p* *pp* *pp*

ped.

Detailed description: This page of a musical score, numbered 18, contains measures 89 through 91. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature changes from 3/4 to 3/4. The Flute and Clarinet parts feature sixteenth-note runs with fingerings '5' and '6' indicated. Dynamics range from *p* to *ppp*. The Violin and Viola parts play sustained notes with *arco* markings, with dynamics from *f* to *ppp*. The Piano part includes a triplet and dynamics from *mf* to *pp*. Pedal markings (*ped.*) are present at the bottom of the page.

94 $\text{♩} = 70$

Fl. *ppp* *p*

Cl. *ppp* *p*

Vln. *pp* *ppp* *ppp* *p*

Vc. *pp* *ppp*

Pno. *p*

Detailed description: This page of a musical score, numbered 94, features a tempo marking of quarter note = 70. It contains five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts begin with sixteenth-note runs marked with '6' and 'ppp', transitioning to a sustained note marked 'p'. The Violin part features triplets and glissandos, with dynamics ranging from 'pp' to 'p'. The Viola part has a triplet marked 'pp' and a glissando marked 'ppp'. The Piano part has a triplet marked 'p'.

99

Fl. *mp* *p* *mp* *p* *mf* *p*

Cl. *fp* *p* *fp* *fp*

Vln. *mp* *mp* *p* *mf*

Vc. *p* *mp* *p* *mp* *gliss.* *gliss.*

Pno. *p* *mf*

Detailed description: This page of a musical score, numbered 20, contains measures 99 through 102. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a dynamic of *mp*, followed by a *p* dynamic with a triplet of eighth notes, then returns to *mp*. In the second measure, it plays a descending scale with a *p* dynamic, then a *mf* dynamic with a quintuplet of eighth notes, and ends with a *p* dynamic quintuplet. The Clarinet part starts with a *fp* dynamic triplet, followed by a *p* dynamic quintuplet, then a *fp* dynamic triplet, and ends with a *fp* dynamic quintuplet. The Violin part begins with a *mp* dynamic, followed by a *mp* dynamic quintuplet, then a *p* dynamic triplet, and ends with a *mf* dynamic quintuplet. The Viola part features glissando markings and dynamics of *p* and *mp*. The Piano part has a *p* dynamic triplet in the first measure and a *mf* dynamic triplet in the second measure.

102

Fl. *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Cl. *fp* *fp* *p* *mf* *p*

Vln. *p* *mf* *p* *mf* *p* *mf* *p*

Vc. *p* *mf* *p* *mf* *p* *ff*

Pno. *p* *mf* *p* *mf* *f* *ff* *pp* *p*

Detailed description: This page of a musical score, numbered 102, features five staves. The Flute (Fl.) staff begins with a *mf* dynamic and includes trills, slurs, and triplet markings. The Clarinet (Cl.) staff features a rhythmic pattern of eighth notes, with dynamics ranging from *fp* to *p*. The Violin (Vln.) staff contains slurs and a quintuplet (5), with dynamics *p* and *mf*. The Viola (Vc.) staff uses glissando markings and dynamics *p*, *mf*, and *ff*. The Piano (Pno.) staff is divided into two systems, with the upper system showing chords and triplets, and the lower system showing arpeggiated chords and triplets, with dynamics *p*, *mf*, *f*, *ff*, *pp*, and *p*.

105

Again, calm

mf > *p* *ppp*

ff *f*

mf > *p* *ppp* *ff* *f*

ppp *ff* *f*

pizz arco

p *ff* *f*

J $\text{♩} = 104$ Dance!

111

Fl.

Cl.

Vln.

Vc.

Pno.

ff *f*

ff *f*

ff *f*

116

Fl.

Cl.

Vln.

Vc.

Pno.

ff

f

ff

f

ff

f

8^{va}

8^{va}

8^{va}

8^{va}

8^{vb}

8^{vb}

8^{vb}

8^{vb}

Detailed description: This page of a musical score, numbered 116, features five staves. The top four staves are for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Viola (Vc.), all in treble clef. The bottom two staves are for Piano (Pno.), with the right hand in treble clef and the left hand in bass clef. The Flute, Clarinet, and Violin parts begin with a dynamic marking of *ff* and transition to *f* in the final measure. The Viola part also starts with *ff* and ends with *f*. The Piano part features sixteenth-note patterns in the right hand, with dynamic markings of *ff* and *f*. The left hand has a steady bass line with dynamic markings of *8^{vb}*. The score includes various musical notations such as slurs, accents, and triplets.

K ♩=46 Always very still

121

Fl.
ff *f* *ff* *fff* *pp*

Cl.
ff *f* *ff* *fff* *pp*

Vln.
ff *f* *ff* *fff* *p* *pp*

Vc.
ff *f* *ff* *fff* *p* *pp*

Pno.
ff *f* *fff* *p* *pp*

8^{va}
8^{va}
8^{va}
8^{va}
8^{va}
8^{va}

8^{va}
8^{va}
8^{va}
8^{va}
8^{va}
8^{va}

8^{va}
8^{va}
8^{va}
8^{va}
8^{va}
8^{va}

8^{va}
8^{va}
8^{va}
8^{va}
8^{va}
8^{va}

129

Fl.

Cl.

Vln.

Vc.

Pno.

ppp

pp

ppp

ppp

pp

ppp

ppp

pp

ppp

sotto voce

sotto voce

sotto voce

arco

pizz

arco

bring out

3

3

3

3

Detailed description: This page of a musical score, numbered 129, features five staves. The Flute (Fl.) staff is in treble clef with a 4/4 time signature, starting with a dynamic marking of *ppp* and a *sotto voce* instruction. The Clarinet (Cl.) staff is also in treble clef with a 4/4 time signature, starting with *ppp* and *sotto voce*, and includes triplet and quintuplet markings. The Violin (Vln.) staff is in treble clef with a 4/4 time signature, starting with *pp*. The Viola (Vc.) staff is in bass clef with a 4/4 time signature, starting with *ppp* and *arco*, and includes a *pizz* marking. The Piano (Pno.) staff is in treble and bass clefs with a 4/4 time signature, starting with *ppp* and *pp*, and includes a *bring out* instruction and triplet markings in the bass line.

139

Fl. *pp* *ppp* 3 3 3 3

Cl. *pp* *ppp* 3 3 3 3

Vln. *pp* *ppp* arco

Vc. pizz *pp* *ppp* arco

Pno. *pp* *ppp* 3 3 3 8va

Detailed description: This page of a musical score, numbered 139, features five staves. The Flute (Fl.) and Clarinet (Cl.) parts are in the upper system, both starting with a *pp* dynamic and transitioning to *ppp* in the fifth measure. They play melodic lines with slurs and include triplet markings (3) in the fifth, sixth, and seventh measures. The Violin (Vln.) and Viola (Vc.) parts are in the middle system. The Violin part is mostly silent, with a few notes in the second and fourth measures (*pp* and *ppp*) and an *arco* instruction in the eighth measure. The Viola part plays a rhythmic pattern of eighth notes in the first four measures (*pp* and *ppp*), marked *pizz*, and then has an *arco* instruction in the eighth measure. The Piano (Pno.) part is in the lower system, with the right hand playing a melodic line (*pp* and *ppp*) and the left hand playing a rhythmic accompaniment with triplet markings (3) in the first four measures. An *8va* marking is present in the eighth measure of both hands.

Stephen Hicks

Simultaneously sovereign and invaded

For Trumpet and String Quartet

2012

Duration:c 5'

Simultaneously sovereign and invaded

♩=50

The musical score is written for five instruments: Trumpet in C, Violin I, Violin II, Viola, and Violoncello. It is divided into three measures, with a key signature change from C major to C minor between the first and second measures. The tempo is marked as ♩=50.

- Trumpet in C:** Measures 1 and 2 feature a melodic line with a dynamic range from *ff* to *p*. Measure 3 is a whole rest.
- Violin I:** Measures 1 and 2 are whole rests with dynamics *ff* and *pp*. Measure 3 contains a glissando from *f* to *pp*.
- Violin II:** Measures 1 and 2 feature a pizzicato line with dynamics *ff*, *pp*, *mp*, and *pp*. Measure 3 features an arco line with dynamics *f*, *pp*, *mp*, and *pp*.
- Viola:** Measures 1 and 2 feature a complex texture with dynamics *ff*, *pp*, *mp*, and *pp*. Measure 3 features a glissando from *pp* to *f*, followed by dynamics *mp* and *pp*.
- Violoncello:** Measures 1 and 2 feature a pizzicato line with dynamics *ff* and *pp*. Measure 3 features a line with dynamics *f* and *pp*.

5

The musical score consists of five staves, divided into three measures. The first measure is in 6/8 time, the second in 7/8, and the third in 4/4. The score includes various musical notations such as dynamics (ppp, p, mf, f, pp, mp), articulation (gliss., pizz.), and technical markings (5, 3, 6). The first staff has a dynamic of *ppp* in the first measure, *f* in the second, and *pp* in the third. The second staff has a dynamic of *p* in the first, *mf* in the second, and *f* in the third. The third staff has a dynamic of *p* in the first, *mf* in the second, and *f* in the third. The fourth staff has a dynamic of *p* in the first, *mf* in the second, and *f* in the third. The fifth staff has a dynamic of *p* in the first, *mf* in the second, and *f* in the third. The score also includes technical markings such as *gliss.*, *pizz.*, and numbers 5, 3, and 6. The first staff has a dynamic of *ff* in the third measure, which then transitions to *pp*. The second staff has a dynamic of *f* in the third measure, which then transitions to *pp*. The third staff has a dynamic of *f* in the third measure, which then transitions to *pp*. The fourth staff has a dynamic of *f* in the third measure, which then transitions to *pp*. The fifth staff has a dynamic of *f* in the third measure, which then transitions to *pp*.

A

p

11

The musical score consists of five staves. The first staff is a treble clef with a melodic line. The second and third staves are also treble clefs, with the second staff marked 'arco' and the third staff marked 'pizz'. The fourth and fifth staves are bass clefs. The score is divided into four measures by vertical bar lines. Measure 11 starts with a *mf* dynamic. Measure 12 features a sixteenth-note triplet marked with a '3' and a *p* dynamic. Measure 13 has a *f* dynamic. Measure 14 is divided into two parts: the first part has a *p* dynamic and a 'pizz' marking, and the second part has a *pp* dynamic and a 'pizz' marking. Technical markings include a '6' above a sixteenth-note triplet in measure 12, and '3' and '5' markings above triplets in measures 12, 13, and 14. The key signature has one flat (B-flat) and the time signature is 4/4.

mf *p* *f* *p* *pp*

p *f* *p* *pp*

mf *p* *f* *p* *pp*

mf *p* *f* *p* *pp*

B

14 ♩=72

Musical staff 1 (Violin I): Treble clef, 4/4 time signature. Features a melodic line with five-measure phrases. Dynamics: *f* (forte) and *p* (piano). Includes a fermata over the first phrase.

Musical staff 2 (Violin II): Treble clef, 4/4 time signature. Features a melodic line with five-measure phrases. Dynamics: *f* (forte) and *pp* (pianissimo). Includes the instruction "arco" above the staff.

Musical staff 3 (Viola): Treble clef, 4/4 time signature. Features a melodic line with five-measure phrases. Dynamics: *mf* (mezzo-forte). Includes the instruction "pizz" (pizzicato) above the staff.

Musical staff 4 (Cello): Bass clef, 4/4 time signature. Features a melodic line with five-measure phrases. Dynamics: *mf* (mezzo-forte). Includes the instruction "pizz" (pizzicato) above the staff.

Musical staff 5 (Double Bass): Treble clef, 4/4 time signature. Features a melodic line with five-measure phrases. Dynamics: *f* (forte) and *pp* (pianissimo).

17

The musical score consists of five staves. The first staff is in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a whole note G4, followed by a 4/4 time signature change. The melody consists of eighth notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. A dynamic marking of *mf* is placed below the first eighth note of the 4/4 section.

The second staff is in treble clef, 3/4 time. It features a series of chords. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *f* with a hairpin. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *f* with a hairpin. The fifth measure has a dynamic marking of *pp*. The sixth measure has a dynamic marking of *f*. The seventh measure has a dynamic marking of *pp*. The eighth measure has a dynamic marking of *f*. The ninth measure has a dynamic marking of *pp*. The tenth measure has a dynamic marking of *f*. The eleventh measure has a dynamic marking of *pp*. The twelfth measure has a dynamic marking of *f*. The thirteenth measure has a dynamic marking of *pp*. The fourteenth measure has a dynamic marking of *f*. The fifteenth measure has a dynamic marking of *pp*. The sixteenth measure has a dynamic marking of *f*. The seventeenth measure has a dynamic marking of *pp*. The eighteenth measure has a dynamic marking of *f*. The nineteenth measure has a dynamic marking of *pp*. The twentieth measure has a dynamic marking of *f*. The dynamic markings *pp* and *f* are connected by hairpins. The word "pizz" is written above the eighth measure.

The third staff is in treble clef, 3/4 time. It features a series of chords. The first measure has a dynamic marking of *f* with a hairpin. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *f* with a hairpin. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *f* with a hairpin. The sixth measure has a dynamic marking of *pp*. The seventh measure has a dynamic marking of *f* with a hairpin. The eighth measure has a dynamic marking of *pp*. The ninth measure has a dynamic marking of *f* with a hairpin. The tenth measure has a dynamic marking of *pp*. The eleventh measure has a dynamic marking of *f* with a hairpin. The twelfth measure has a dynamic marking of *pp*. The thirteenth measure has a dynamic marking of *f* with a hairpin. The fourteenth measure has a dynamic marking of *pp*. The fifteenth measure has a dynamic marking of *f* with a hairpin. The sixteenth measure has a dynamic marking of *pp*. The seventeenth measure has a dynamic marking of *f* with a hairpin. The eighteenth measure has a dynamic marking of *pp*. The nineteenth measure has a dynamic marking of *f* with a hairpin. The twentieth measure has a dynamic marking of *pp*. The dynamic markings *f* and *pp* are connected by hairpins. The word "pizz" is written above the eighth measure, and the word "arco" is written above the thirteenth measure.

The fourth staff is in bass clef, 3/4 time. It features a series of chords. The first measure has a dynamic marking of *f* with a hairpin. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *f* with a hairpin. The fourth measure has a dynamic marking of *pp*. The fifth measure has a dynamic marking of *f* with a hairpin. The sixth measure has a dynamic marking of *pp*. The seventh measure has a dynamic marking of *f* with a hairpin. The eighth measure has a dynamic marking of *pp*. The ninth measure has a dynamic marking of *f* with a hairpin. The tenth measure has a dynamic marking of *pp*. The eleventh measure has a dynamic marking of *f* with a hairpin. The twelfth measure has a dynamic marking of *pp*. The thirteenth measure has a dynamic marking of *f* with a hairpin. The fourteenth measure has a dynamic marking of *pp*. The fifteenth measure has a dynamic marking of *f* with a hairpin. The sixteenth measure has a dynamic marking of *pp*. The seventeenth measure has a dynamic marking of *f* with a hairpin. The eighteenth measure has a dynamic marking of *pp*. The nineteenth measure has a dynamic marking of *f* with a hairpin. The twentieth measure has a dynamic marking of *pp*. The dynamic markings *f* and *pp* are connected by hairpins.

The fifth staff is in treble clef, 3/4 time. It features a series of chords. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *f* with a hairpin. The third measure has a dynamic marking of *pp*. The fourth measure has a dynamic marking of *f* with a hairpin. The fifth measure has a dynamic marking of *pp*. The sixth measure has a dynamic marking of *f* with a hairpin. The seventh measure has a dynamic marking of *pp*. The eighth measure has a dynamic marking of *f* with a hairpin. The ninth measure has a dynamic marking of *pp*. The tenth measure has a dynamic marking of *f* with a hairpin. The eleventh measure has a dynamic marking of *pp*. The twelfth measure has a dynamic marking of *f* with a hairpin. The thirteenth measure has a dynamic marking of *pp*. The fourteenth measure has a dynamic marking of *f* with a hairpin. The fifteenth measure has a dynamic marking of *pp*. The sixteenth measure has a dynamic marking of *f* with a hairpin. The seventeenth measure has a dynamic marking of *pp*. The eighteenth measure has a dynamic marking of *f* with a hairpin. The nineteenth measure has a dynamic marking of *pp*. The twentieth measure has a dynamic marking of *f* with a hairpin. The dynamic markings *f* and *pp* are connected by hairpins.

20

3 5

3 3 5 *ff*

pizz arco

f *pp* *f* *pp* *ff*

f *pp* *f* *pp* *ff*

f *pp* *f* *pp* *ff*

C

D

22 $\text{♩} = 60$

The musical score consists of five staves. The top staff is the melody, and the four staves below are accompaniment. The score is divided into two sections, C and D. Section C covers measures 22-24, and Section D covers measures 25-27. The music features various dynamics, articulations, and technical markings like 'arco' and 'pizz'.

Staff 1 (Melody):

- Measures 22-24: *ff* (6), *f* (5), *mf*
- Measures 25-27: *pp*, *p* (5)

Staff 2 (Upper Accompaniment):

- Measures 22-24: *pp* (5), *f* (5), *pp*
- Measures 25-27: *mp* (5), *ppp*

Staff 3 (Middle Accompaniment):

- Measures 22-24: *pp*
- Measures 25-27: *f* (5), *pp*, *mp* (5), *ppp*

Staff 4 (Lower Accompaniment):

- Measures 22-24: *pp* (3), *f* (3), *pp*
- Measures 25-27: *f* (3), *pp*

Staff 5 (Bass):

- Measures 22-24: *f*
- Measures 25-27: *pizz*, *p*

26

Musical score for five staves, measures 26-30. The score includes dynamics such as *mf*, *p*, and *mp*, along with articulation marks like accents and slurs. Fingering '5' is indicated for several notes. The notation includes various rhythmic values and accidentals.

Staff 1 (Top):
Measure 26: *mf* → *p* (with accent), *mf* → *p* (with accent), *mf* (with accent).
Measures 27-30: *mf* → *p* (with accent), *mp*, *p*, *mp*.

Staff 2:
Measures 26-30: *mp* (with accent), *mp* (with accent).

Staff 3:
Measures 26-30: *p* → *mf* (with accent), *p* → *mf* → *p* → *mp* (with accent).

Staff 4:
Measures 26-30: *p* → *mf* (with accent), *p* → *mf* → *p* → *mp* (with accent).

Staff 5 (Bottom):
Measures 26-30: *p* (with accent), *p* (with accent), *p* (with accent), *p* (with accent).

31

The musical score consists of five staves, numbered 31 to 34. The first staff is in treble clef with a key signature of one flat (B-flat). It features a melodic line starting with a forte (*ff*) dynamic and ending with a piano (*pp*) dynamic, connected by a long slur. The second staff is in treble clef with a key signature of one flat. It contains a complex texture with triplets (marked '3') and a sextuplet (marked '6'), starting with *ff* and ending with *pp*. The third staff is in treble clef with a key signature of one flat, featuring chords and a triplet (marked '3') starting with *ff* and ending with *pp*. The fourth staff is in bass clef with a key signature of one flat, containing a triplet (marked '3') and other notes, starting with *ff* and ending with *pp*. The fifth staff is in bass clef with a key signature of one flat, featuring a long slur across the entire measure, starting with *ff* and ending with *pp*. The score is divided into two systems by a vertical bar line between measures 32 and 33. The time signature changes from 2/4 to 4/4 at the end of measure 32.

33

This musical score page contains five staves of music, measures 33 through 36. The music is written in 4/4 time with a key signature of one sharp (F#). The first staff features a melodic line with dynamics *p*, *mf*, and *mf*, including a quintuplet (5) and a sextuplet (6). The second and third staves provide harmonic accompaniment with triplets (3) and dynamics *pp* and *f*. The fourth staff includes a pizzicato (pizz) section with a quintuplet (5) and an arco section with a quintuplet (5), with dynamics *mf* and *pp*. The fifth staff is the bass line, featuring triplets (3) and dynamics *p* and *mf*.

accel..

E

37

Musical staff 1: Treble clef, 4/4 time signature. Features sixteenth-note runs with sixteenth-note groupings marked '6'. Dynamics include *mf*, *ff*, and *f*. A tempo marking $\text{♩} = 84$ is present.

Musical staff 2: Treble clef, 4/4 time signature. Features eighth-note and quarter-note patterns. Dynamics include *pp*, *f*, *mf*, *ff*, and *p*.

Musical staff 3: Treble clef, 4/4 time signature. Features eighth-note and quarter-note patterns. Dynamics include *pp*, *f*, *mf*, *ff*, and *p*.

Musical staff 4: Treble clef, 4/4 time signature. Features eighth-note and quarter-note patterns. Dynamics include *f*, *mf*, *ff*, and *pp*.

Musical staff 5: Bass clef, 4/4 time signature. Features eighth-note and quarter-note patterns. Dynamics include *f*, *ff*, and *pizz*.

41

Musical staff 1: Treble clef, complex rhythmic patterns with various accidentals and rests.

Musical staff 2: Treble clef, chordal accompaniment with dynamic markings *p*, *f > p*, *ff > p*, *f > p*, *f > p*.

Musical staff 3: Treble clef, chordal accompaniment with dynamic markings *p*, *f > p*, *ff > p*, *f > p*, *f > p*.

Musical staff 4: Bass clef, complex rhythmic patterns with dynamic markings *ff > pp*, *f > ff > pp*, *ff > pp*, *ff > pp*.

Musical staff 5: Bass clef, melodic line with dynamic markings *f*, *ff*, *f*, *arco*, *pizz*.

F

♩=60

♩=96

45

ff

ff

f

f > p

f > p

ff

ppp

f

f > p

f > p

ff

pizz

p > pp

p

pp

arco 5

ff

ff

ff

ff

ppp

p < mp

pp

p

sul pont

ff

ff

ff

pp

p

f

pizz

51

The musical score consists of five staves, measures 51 through 55. The key signature is one flat (B-flat), and the time signature is 5/4.

- Staff 1 (Violin I):** Measures 51-55. Features five-measure runs and triplets. Dynamics: *f*, *f*, *f*, *ff*, *f*. Includes accents and slurs.
- Staff 2 (Violin II):** Measures 51-55. Includes a *b^b* marking in measure 54. Dynamics: *f*, *pp*, *f*. Includes *arco* and *pizz* markings, and a slur in measure 54.
- Staff 3 (Violin III):** Measures 51-55. Features five-measure runs. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*. Includes accents and slurs.
- Staff 4 (Cello/Double Bass):** Measures 51-55. Includes an *ord.* marking in measure 51. Dynamics: *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*, *ff*. Includes accents and slurs.
- Staff 5 (Bass):** Measures 51-55. Includes a *b^b* marking in measure 54. Dynamics: *f*, *pp*, *ff*, *ff*. Includes accents and slurs.

56

The musical score consists of five staves across four measures (56-59). The notation includes various dynamics, articulations, and technical markings.

- Staff 1 (Top):** Treble clef, 5/4 time signature. Dynamics: *f*, *f*, *mf*, *f*, *ff*. Includes a 5-fingered scale.
- Staff 2:** Treble clef, 4/4 time signature. Articulation: *arco*, *pizz*. Dynamics: *f*, *pp*, *f*, *ff*, *pp*. Includes triplets.
- Staff 3:** Treble clef, 5/4 time signature. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *pp*. Includes a 5-fingered scale.
- Staff 4:** Bass clef, 5/4 time signature. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *ff*. Includes a 5-fingered scale.
- Staff 5 (Bottom):** Bass clef, 4/4 time signature. Dynamics: *ff*. Includes a 5-fingered scale.

G

♩=60

60

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

arco *ff* *f* *pp*

65

Musical score for guitar, measures 65-68. The score is written for five staves: a top staff with a treble clef, and four staves below it with a treble clef, a 3/8 time signature, and a bass clef. The music is in a key with one sharp (F#) and a 3/8 time signature. Measure 65 shows a whole rest in the top staff and a whole rest in the second staff. Measure 66 features a melodic line in the second staff starting with a half note G4, followed by quarter notes A4, B4, and C5, with a slur and a '5' indicating a fifth fret. Measure 67 continues the melodic line in the second staff with quarter notes D5, E5, F#5, and G5, also with a slur and a '5'. Measure 68 concludes the phrase with quarter notes G5, F#5, E5, and D5, with a slur and a '5'. The bottom staff (bass clef) provides a rhythmic accompaniment with eighth notes and rests, including a triplet of eighth notes in measure 66. Performance instructions include 'con sord' (con sordina), 'pizz' (pizzicato), and 'p' (piano). A large slur spans the first two staves from measure 65 to the end of the page.

69

con sord (plastic/fibre straight)

p *pp* *p*

5

5

5

5

5

5

5

5

5

5

72

The musical score consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half rest, and then a half note B-flat with a slur and a dynamic marking of *p*. A crescendo hairpin leads to a dynamic marking of *mp*. The second staff is a treble clef with a key signature of one flat. It contains two measures of music, each with a half note and a slur, with a dynamic marking of *pp*. The third staff is a treble clef with a key signature of one flat. It contains two measures of music, each with a half note and a slur, with a dynamic marking of *p*. The fourth staff is a treble clef with a key signature of one flat. It contains two measures of music, each with a half note and a slur, with a dynamic marking of *p*. The fifth staff is a bass clef with a key signature of one flat. It contains two measures of music, each with a half note and a slur, with a dynamic marking of *p*. The score includes various musical notations such as slurs, ties, and dynamic markings.

74

The musical score consists of five staves. The first staff is in treble clef and contains the main melodic line. The second staff is also in treble clef and is marked "arco". The third staff is in treble clef with a key signature change to one sharp (F#). The fourth staff is in treble clef with a key signature change to one flat (Bb). The fifth staff is in bass clef. The score is divided into four measures. Dynamic markings include *pp*, *p*, *mp*, and *mf*. Articulation includes "arco". Fingering "5" is used in several places. Slurs and ties are used to indicate phrasing and continuity.

77

The musical score consists of five staves. The first staff is a treble clef with a key signature of two flats. It begins with a piano (*p*) dynamic and a quintuplet of eighth notes. This is followed by a *pp* dynamic section with a triplet of eighth notes. The staff concludes with a *ppp* dynamic section. The second staff is a treble clef with a key signature of two flats. It features a *pp* dynamic, a *pizz* (pizzicato) marking, and a *p* dynamic. It includes a *pp* dynamic section with a crescendo and a *pp* dynamic section with an accent. The third staff is a treble clef with a key signature of two flats. It starts with a *pp* dynamic, followed by a *pp* dynamic section with a crescendo and a *pp* dynamic section with an accent. The fourth staff is a treble clef with a key signature of two flats. It begins with a *pp* dynamic, followed by a *p* dynamic section with a crescendo and a *pp* dynamic section with an accent. The fifth staff is a bass clef with a key signature of two flats. It starts with a *p* dynamic, followed by a *pp* dynamic section with a crescendo and a *pp* dynamic section with an accent. The score includes various technical markings: *5* (quintuplet), *3* (triplet), and *6* (sextuplet). Dynamic markings include *pp*, *p*, *mf*, and *f*. Articulation markings include *pizz* and *arco*.

Stephen Hicks

Dance Tryptich
for solo piano

- i. Valse Triste
- ii. March
- iii. Rachenitsa

2014

I. Valse Triste

Stephen Hicks

♩=66

Delicately

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and features a melody of eighth notes, with three triplet markings. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment of eighth notes. The key signature has one flat (B-flat).

with pedal - change with harmony

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature, continuing the melody with triplet markings. The lower staff is in bass clef with a 3/4 time signature, continuing the harmonic accompaniment. The key signature has one flat (B-flat).

The third system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature, starting at measure 8. It features a melody with triplet markings and a dynamic change from *mf* to *pp*. The lower staff is in bass clef with a 3/4 time signature, providing a harmonic accompaniment. The key signature has one flat (B-flat). There are markings for *8va* and *8vb* indicating octave transpositions.

10

p

Measures 10-13: Treble clef, 3/4 time. Measure 10: quarter rest, quarter rest, quarter rest, quarter note B-flat. Measure 11: quarter rest, quarter rest, quarter note B-flat, quarter note A natural. Measure 12: quarter rest, quarter note G natural, quarter note F natural, quarter note E natural. Measure 13: quarter note D natural, quarter note C natural, quarter note B natural, quarter note A natural. All measures feature a triplet of eighth notes in the bass clef.

14

pp

Measures 14-16: Treble clef, 3/4 time. Measure 14: quarter rest, quarter note G natural, quarter note F natural, quarter note E natural. Measure 15: quarter note D natural, quarter note C natural, quarter note B natural, quarter note A natural. Measure 16: quarter note G natural, quarter note F natural, quarter note E natural, quarter note D natural. All measures feature a triplet of eighth notes in the bass clef.

17

mf
(warmly)

pp

Measures 17-18: Treble clef, 3/4 time. Measure 17: quarter rest, quarter note G natural, quarter note F natural, quarter note E natural. Measure 18: quarter note D natural, quarter note C natural, quarter note B natural, quarter note A natural. All measures feature a triplet of eighth notes in the bass clef. Measure 18 includes an 8va marking above the staff.

19

p

mf

mf

Measures 19-22: Treble clef, 3/4 time. Measure 19: quarter rest, quarter note G natural, quarter note F natural, quarter note E natural. Measure 20: quarter note D natural, quarter note C natural, quarter note B natural, quarter note A natural. Measure 21: quarter note G natural, quarter note F natural, quarter note E natural, quarter note D natural. Measure 22: quarter note C natural, quarter note B natural, quarter note A natural, quarter note G natural. All measures feature a triplet of eighth notes in the bass clef. Measure 19 includes a 'delicately' marking above the staff. Measure 22 includes an 8va marking above the staff.

23

Musical score for measures 23-26. The score is written for three staves: Treble, Middle, and Bass. Measure 23 features a treble staff with a triplet of eighth notes, marked *mp*. The middle staff has a triplet of eighth notes, marked *f*, and a dynamic change to *p*. The bass staff has a single eighth note. Measure 24 continues the triplet in the treble staff, marked *pp*. The middle staff has a triplet of eighth notes, marked *p*. The bass staff has a single eighth note. Measure 25 features a triplet of eighth notes in the treble staff, marked *p*. The middle staff has a triplet of eighth notes, marked *p*. The bass staff has a single eighth note. Measure 26 features a triplet of eighth notes in the treble staff, marked *p*. The middle staff has a triplet of eighth notes, marked *p*. The bass staff has a triplet of eighth notes, marked *p*.

27

Musical score for measures 27-29. The score is written for three staves: Treble, Middle, and Bass. Measure 27 features a treble staff with a triplet of eighth notes, marked *sf*. The middle staff has a triplet of eighth notes, marked *sf*. The bass staff has a triplet of eighth notes, marked *sf*. Measure 28 features a treble staff with a triplet of eighth notes, marked *p*. The middle staff has a triplet of eighth notes, marked *p*. The bass staff has a triplet of eighth notes, marked *p*. Measure 29 features a treble staff with a triplet of eighth notes, marked *pp*. The middle staff has a triplet of eighth notes, marked *pp*. The bass staff has a triplet of eighth notes, marked *pp*. Above the treble staff, there are markings for *8va* and *rit.*

30 $\text{♩} = 60$ Slightly more slowly

Musical score for measures 30-32. The score is written for three staves: Treble, Middle, and Bass. Measure 30 features a treble staff with a triplet of eighth notes, marked *p*. The middle staff has a quintuplet of eighth notes, marked *p*. The bass staff has a quintuplet of eighth notes, marked *p*. Measure 31 features a treble staff with a triplet of eighth notes, marked *p*. The middle staff has a quintuplet of eighth notes, marked *p*. The bass staff has a quintuplet of eighth notes, marked *p*. Measure 32 features a treble staff with a triplet of eighth notes, marked *p*. The middle staff has a quintuplet of eighth notes, marked *p*. The bass staff has a quintuplet of eighth notes, marked *p*.

33

Musical score for measures 33-36. The score is written for piano and features a treble and bass clef. The right hand (treble clef) contains a melodic line with slurs and triplet markings (indicated by a '3' in a bracket). The left hand (bass clef) contains a bass line with slurs and a fingering '5' above the first few notes. The music concludes with a double bar line.

37

Musical score for measures 37-40. The score is written for piano and features a treble and bass clef. The right hand (treble clef) contains a melodic line with slurs and a dynamic marking of *mf* (mezzo-forte). The left hand (bass clef) contains a bass line with slurs and a dynamic marking of *pp* (pianissimo). The music concludes with a double bar line.

8^{va} |

II. March

♩=92

41

f *ff*

f *ff*

Ped. [] []

43

p

mp *p*

Ped. []

46

pp

Ped. []

48

pp

Ped. []

51

ff f ff f ff f

Detailed description: This system contains measures 51 and 52. Measure 51 features a complex piano texture with multiple voices in both staves. The right hand has a series of chords and melodic fragments, while the left hand has a more active line with some triplets. Dynamics range from fortissimo (ff) to forte (f). Measure 52 continues the texture with sustained chords in the right hand and a more active bass line in the left hand. Dynamics are ff and f.

53

p

Detailed description: This system contains measures 53, 54, and 55. Measure 53 has a piano (p) dynamic. The right hand features a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. Measures 54 and 55 continue the melodic and accompanimental patterns.

56

f p

Detailed description: This system contains measures 56, 57, and 58. Measure 56 has a piano (p) dynamic. The right hand has a melodic line with slurs. Measure 57 continues the melodic line. Measure 58 features a forte (f) dynamic in the right hand, which then transitions to piano (p) in the final measure of the system.

59

f p f p

Detailed description: This system contains measures 59 and 60. Measure 59 has a forte (f) dynamic. The right hand has a melodic line with slurs. Measure 60 features a piano (p) dynamic in the right hand, which then transitions to forte (f) in the final measure of the system.

61

f *p*

This system contains measures 61 and 62. Measure 61 features a treble clef with a melodic line starting on a B-flat and a bass clef with a complex accompaniment of sixteenth notes. Measure 62 continues the melodic line in the treble and the accompaniment in the bass. Dynamic markings *f* and *p* are present.

63

This system contains measures 63 and 64. Measure 63 has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure 64 continues the melodic line in the treble and the accompaniment in the bass.

65

This system contains measures 65 and 66. Measure 65 has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure 66 continues the melodic line in the treble and the accompaniment in the bass.

67

mp

This system contains measures 67 and 68. Measure 67 has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure 68 continues the melodic line in the treble and the accompaniment in the bass. A dynamic marking *mp* is present.

69

f

This system contains measures 69 and 70. Measure 69 has a treble clef with a melodic line and a bass clef with a complex accompaniment. Measure 70 continues the melodic line in the treble and the accompaniment in the bass. A dynamic marking *f* is present.

71

ff — ff — p

ff — fff

Detailed description: This system contains measures 71, 72, and 73. The music is in 4/4 time. Measure 71 features a treble clef with a series of chords and a bass clef with a similar accompaniment. Dynamic markings include *ff* at the start, *ff* with a crescendo hairpin, and *p* at the end. Measure 72 continues the texture with a *ff* marking. Measure 73 shows a change in the bass line with a *fff* marking.

74

mp — *p*

Detailed description: This system contains measures 74, 75, and 76. Measure 74 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *mp* and *p*. Measure 75 continues the accompaniment. Measure 76 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

77

pp

Detailed description: This system contains measures 77, 78, and 79. Measure 77 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *pp*. Measure 78 continues the accompaniment. Measure 79 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment.

80

ppp — *p* — *ppp*

8va

Detailed description: This system contains measures 80, 81, and 82. Measure 80 has a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *ppp*. Measure 81 continues the accompaniment. Measure 82 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Dynamic markings include *p* and *ppp*. A *8va* marking is present above the treble clef in measure 82.

III. Rachenitsa

82 $\text{♩} = 54$

pp *pp* *p* *pp*

Ped. Ped. Ped.

87

pp *pp* *p*

Ped. Ped. Ped.

91

pp

Ped. Ped. Ped. Ped.

* Where needed, use 3rd pedal to sustain the chords whilst the moving notes remain unsustained

93

Musical score for measures 93-94. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The grand staff contains sustained chords with long horizontal lines indicating they are held across measures. A wavy line in the grand staff indicates a pedal point. The measure number '93' is written above the first staff.

Red.

95

Musical score for measures 95-96. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The grand staff contains sustained chords with long horizontal lines indicating they are held across measures. A wavy line in the grand staff indicates a pedal point. The measure number '95' is written above the first staff.

C#
Red.

97

Musical score for measures 97-98. The system consists of two staves: a single treble clef staff at the top and a bass clef staff below. The top staff contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. There are triplets indicated by a '3' over a group of notes. The bottom staff contains sustained chords with long horizontal lines indicating they are held across measures. The measure number '97' is written above the first staff.

99

pp

Ped. _____

Ped. Bb D#

102

pp *mp*

Ped. Bb E Ped. _____

105

pp

106

Ped.

This system contains measures 106 and 107. Measure 106 features a treble clef with a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef. A 'Ped.' marking is positioned below the bass clef. Measure 107 continues with a treble clef containing a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef.

107

This system contains measures 107 and 108. Measure 107 features a treble clef with a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef. Measure 108 continues with a treble clef containing a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef.

108

pp

$\text{♩} = 108$

This system contains measures 108, 109, and 110. Measure 108 features a treble clef with a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef. Measure 109 continues with a treble clef containing a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef. Measure 110 continues with a treble clef containing a half note G4, a quarter rest, and a half note G4 with a slur. The bass clef has a half note G3, a quarter rest, and a half note G3 with a slur. A fermata is placed over the G3 in the bass clef. A 'pp' marking is positioned below the bass clef. A tempo marking ' $\text{♩} = 108$ ' is positioned above the treble clef.

8va

111

pp

Detailed description: This system contains measures 111 and 112. The right hand (RH) features a complex melodic line with many accidentals (sharps and flats) and slurs. The left hand (LH) has a simpler accompaniment with slurs and some accidentals. The dynamic marking *pp* is placed between the staves.

(8)

113

Detailed description: This system contains measures 113 and 114. Measure 113 is marked with a circled '8' above it. The RH continues with its intricate melodic pattern. The LH provides a steady accompaniment. The key signature changes to two sharps (F# and C#) at the start of measure 114.

115

f *pp*

Detailed description: This system contains measures 115 and 116. Measure 115 is marked with a circled '8' above it. The RH has a melodic line with slurs and triplets. The LH has a bass line with slurs. The dynamic marking *f* is placed between the staves, and *pp* is placed above the RH staff for the second measure.

♩=162

117

f *pp*

Detailed description: This system contains measures 117, 118, 119, and 120. Measure 117 is marked with a circled '8' above it. The RH has a melodic line with slurs and triplets, marked with *f*. The LH has a bass line with slurs and triplets, marked with *pp*. The tempo marking $\text{♩} = 162$ is placed above the first measure.

120

Musical score for measures 120-121. The piece is in 4/4 time with a key signature of one sharp (F#). Measure 120 features a treble clef staff with a series of chords and a bass clef staff with triplet eighth notes. A dynamic marking of *f* is present. Measure 121 continues the pattern with similar chords and triplets.

♩=108

122

Musical score for measures 122-123. The tempo is marked as ♩=108. Measure 122 is in 4/4 time, showing a dynamic range from *pp* to *ff*. Measure 123 is in 8/8 time, featuring a *pp* dynamic and a chord marked with a boxed 'F'. A boxed 'Bb' is also present in the lower right.

124

Musical score for measures 124-125. Measure 124 is in 4/4 time, featuring a treble clef staff with a melodic line and a bass clef staff with sustained chords. Measure 125 is in 8/8 time, continuing the melodic and harmonic development.

126

Musical score for measures 126-127. The system consists of four staves. The top staff is in treble clef, the second and third staves are in grand staff (treble and bass clefs), and the bottom staff is in bass clef. The time signature is 10/8. Measure 126 features a whole rest in the top staff and eighth-note triplets in the other three staves. Measure 127 continues with eighth-note triplets in the top and bottom staves, and eighth notes in the middle two staves. The system concludes with a double bar line and a 7/8 time signature.

128

$\text{♩} = 54$

pp

Musical score for measures 128-130. The system consists of four staves. The top staff is in treble clef, the second and third staves are in grand staff, and the bottom staff is in bass clef. The time signature is 7/8. Measure 128 has a tempo marking of quarter note = 54 and a dynamic marking of *pp*. Measure 129 features a triplet in the top staff and sustained chords in the other staves. Measure 130 continues with sustained chords and a triplet in the top staff. The system concludes with a double bar line.

131

Musical score for measures 131-133. The system consists of four staves. The top staff is in treble clef, the second and third staves are in grand staff, and the bottom staff is in bass clef. The time signature is 7/8. Measure 131 features a triplet in the top staff and sustained chords in the other staves. Measure 132 continues with sustained chords and a triplet in the top staff. Measure 133 features a triplet in the top staff and sustained chords in the other staves. The system concludes with a double bar line.

134

pp

C# Ped.

D Ped.

136

Ped.

Ped.

Ped.

Stephen Hicks

Trombone Concerto

© 2012 by Stephen Hicks

First played by Matt Downes and the Fulham Symphony Orchestra conducted by Marc Dooley,
at Hammersmith Town Hall, London on 30th June 2012

ORCHESTRA

1 piccolo
2 flutes
2 oboes
1 cor anglais
1 clarinet in E \flat
2 clarinets in B \flat
1 bass clarinet in B \flat
2 bassoons
1 contrabassoon

4 horns in F
3 trumpets in B \flat
2 tenor trombones
1 bass trombone
1 tuba

percussion (3 players):
bass drum, suspended cymbal, tam-tam, tubular bell (G), glockenspiel

1 Harp

1 Celesta (5 octave range)

Solo Trombone

Strings

Duration c. 14'

Score in C

Trombone Concerto

I. Prelude

Stephen Hicks

♩=84 Broadly

The score is written for a full orchestra and a solo trombone. The tempo is marked ♩=84 Broadly. The orchestration includes Piccolo, Flute 1 & 2, Oboe 1 & 2, Cor Anglais, Clarinet in E♭, Clarinet 1 in B♭, Clarinet 2 in B♭, Bass Clarinet in B♭, Bassoon 1 & 2, Contrabassoon, Horn 1-4 in F, Trumpet 1-3 in B♭, Trombone 1-2, Bass Trombone, Tuba, Bass Drum, Suspended Cymbal, Tam-tam, Tubular Bell, Glockenspiel, Celesta, and Harp. The solo trombone part is also marked ♩=84 Broadly. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *p*, *mp*, *mf*, and *f*. Performance instructions include *gliss*, *div*, and *tr*. A note for the contrabass section reads: "NB Where no 5th string or extension is available, please play the 'small' notes".

This page of a musical score, numbered 3, contains the following instruments and parts:

- Picc.** Piccolo
- Fl. 1 & 2** Flutes
- Ob. 1 & 2** Oboes
- C.A.** Clarinet in A
- Ei. Cl. & Cl. 1 & 2** Clarinets in E-flat
- B. Cl. & Cbsn.** Bassoon and Contrabassoon
- Hn. 1 & 2 & 3 & 4** Horns
- Tbn. 1 & 2 & Tba.** Trumpets and Trombone
- B. D. & T.-t.** Bass Drum and Tom-tom
- Glock.** Glockenspiel
- Cel.** Cymbals
- Hrp.** Harp
- Solo Tbn.** Solo Tuba
- Vin. I & II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score includes various musical notations such as dynamics (mp, pp, mf, f, p, PPP), articulation (accents, slurs), and performance instructions like "con sord".

A

Fl. 1

C. A.

Cl. 1

Cl. 2
make breath as inaudible as possible

B. Cl.

Bsn. 1
p

Bsn. 2
ppp
make breath as inaudible as possible

Cbsn.
pp
make breath as inaudible as possible

Sus Cym.
Sus Cym
p

Glock.

Cel.

Hp.

Solo Tbn.
pp

Vin. II
con sord
pp

Vla.
con sord
pp

Vc.

Cb.
con sord
pp
div

This page of a musical score contains the following instruments and parts:

- Fl. 1:** Flute 1, starting at measure 16 with a *pp* dynamic.
- Fl. 2:** Flute 2, with dynamics *pp* and *p*.
- C.A.:** Clarinet in A, with a *pp* dynamic.
- Cl. 1:** Clarinet 1, with dynamics *pp* and *p*.
- Cl. 2:** Clarinet 2, with a *pp* dynamic.
- B. Cl.:** Bass Clarinet, with a *pp* dynamic.
- Bsn. 1:** Bassoon 1, with dynamics *p*, *mp*, and *pp*.
- Bsn. 2:** Bassoon 2, with a *pp* dynamic.
- Cbsn.:** Contrabassoon, with a *pp* dynamic.
- Hn. 1-4:** Horns 1-4, with dynamics *pp* and *p*. Includes a first ending marked "1-4".
- Tbn. 1:** Trombone 1, with dynamics *pp*, *p*, and *pp*.
- Tbn. 2:** Trombone 2, with dynamics *pp*, *p*, and *pp*.
- B. Tbn.:** Baritone Trombone, with dynamics *pp*, *p*, and *pp*.
- Tba.:** Tuba, with a *pp* dynamic.
- B. D.:** Bass Drum (BD), with a *mp* dynamic.
- Sus Cym.:** Suspended Cymbal, with dynamics *p* and *mf*.
- Glock.:** Glockenspiel, with dynamics *pp* and *p*.
- Cel.:** Cello, with dynamics *pp* and *p*.
- Hp.:** Harp, with dynamics *pp* and *p*.
- Solo Tbn.:** Solo Trombone, with dynamics *pp*, *p*, and *pp*.
- Vin. II:** Violin II, with a *pp* dynamic.
- Via.:** Viola, with a *pp* dynamic and the instruction "senza sord".
- Vc.:** Violoncello, with a *pp* dynamic and the instruction "senza sord".
- Cb.:** Contrabass, with a *pp* dynamic.

21 **B**

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

C. A. *mp*

Cl. 1 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *mp*

Hn. 1 *f* *mp* *mf* *p* *mp* *p* *mf*

Hn. 2 *f* *mp* *mf* *p* *mp* *p* *mf*

Hn. 3 *f* *mp* *mf* *p* *mp* *p* *mf*

Hn. 4 *f* *mp* *mf* *p* *mp* *p* *mf*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f* *mp*

B. D. *f* *pp*

Sus Cym. *f* *pp*

Glock. *f*

Cel. *f*

Hp. *f*

B

Solo Tbn. *f* *pp* *mf* *p*

Vin. I *f* *pp* *p* *pp* *pp*

Vin. II *f* *pp* *p* *pp*

Via. *f* *ppp* *p*

Vc. *f* *ppp* *p*

Cb. *f* *ppp* *p* *senza sord*

26

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

C. A.

Cl. 1 & 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

B. D.

T.-t.

Solo Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

mf

f

ppp

mp

p

1, 2

3

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100

This page of a musical score, page 8, contains the following instruments and parts:

- Picc.** (Piccolo): Starts at measure 31 with a dynamic of *pp*, then *f* at rehearsal mark C.
- Fl. 1 & 2** (Flutes): Dynamics range from *pp* to *f*.
- Ob. 1 & 2** (Oboes): Dynamics range from *mf* to *f*.
- Cl. 1 & 2** (Clarinets): Dynamics range from *p* to *mf*.
- B. Cl.** (Bass Clarinet): Dynamics range from *p* to *f*.
- Bsn. 1 & 2** (Bassoons): Dynamics range from *p* to *mf*.
- Cbsn.** (Contrabassoon): Dynamics range from *p* to *f*.
- Hn. 1-4** (Horns): Dynamics range from *mf* to *f*.
- Tpt. 1, 2, 3** (Trumpets): Dynamics range from *mp* to *ff*.
- Tbn. 1 & 2** (Trombones): Dynamics range from *mp* to *ff*.
- B. Tbn.** (Baritone Trombone): Dynamics range from *p* to *f*.
- Tba.** (Tuba): Dynamics range from *p* to *f*.
- Solo Tbn.** (Solo Trombone): Dynamics range from *f* to *ff*.
- Vln. I & II** (Violins): Dynamics range from *p* to *f*.
- Vla.** (Viola): Dynamics range from *p* to *mf*.
- Vc.** (Violoncello): Dynamics range from *mf* to *f*.
- Cb.** (Contrabass): Dynamics range from *mf* to *f*.

The score includes various musical notations such as slurs, ties, and dynamic markings. A rehearsal mark 'C' is present at the top right of the page.

This page of a musical score, page 9, contains 18 staves for various instruments. The instruments listed on the left are: Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hrn. 1, Hrn. 2, Hrn. 3, Hrn. 4, Tpt. 1, Tpt. 2, Tpt. 3, Tbn. 1 & 2, B. Tbn., Tba., Vln. I, Vln. II, Vla., Vc., and Cb. The score begins at measure 36. The woodwinds (Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2) have rests until measure 44, where they enter with a melody marked *mf*. The horns (Hrn. 1-4) play a sustained harmonic part with dynamic markings of *f* and *ff*. The trumpets (Tpt. 1-3) play a rhythmic pattern with dynamic markings of *f* and *ff*. The trombones (Tbn. 1 & 2, B. Tbn., Tba.) play a sustained harmonic part with dynamic markings of *f* and *ff*. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a sustained harmonic part with dynamic markings of *mf* and *f*. The score includes various musical notations such as slurs, articulation marks, and dynamic markings.

This page of a musical score, numbered 10, contains the following instruments and parts:

- Picc.
- Fl. 1 & 2
- Ob. 1 & 2
- Cl. 1 & 2
- B. Cl.
- Bsn. 1 & 2
- Cbsn.
- Hn. 1 & 2
- Hn. 3 & 4
- Tpt. 1, 2, & 3
- Tbn. 1 & 2
- B. Tbn.
- Tba.
- B. D.
- T. - T.
- Glock.
- Cel.
- Hp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

The score features various dynamic markings such as *f*, *ff*, *mf*, *p*, and *pp*. A section marked with a box 'D' is present at the top right of the page. The notation includes complex rhythmic patterns, slurs, and articulation marks.

44

Picc. *pp*

Fl. 1 *pp*

Fl. 2 *ppp*

Ob. 1 *p*

Ob. 2 *p*

C.A. *mp* *pp*

Cl. 1 *p* *ppp* *p* *pp* *p* *pp*

Cl. 2 *p* *pp* *p* *pp*

B. Cl. *p* *pp* *p* *pp*

Hn. 1 & 2 *pp*

Hn. 3 & 4 *pp*

Tbn. 1 & 2 *pp*

B. Tbn. *pp*

Tba. *pp*

Cel. *pp*

Harp. *pp* *ppp* *p*

Solo Tbn. *pp* *pp*

Vin. I *pp* *pizz* *p*

Vin. II *con sord* *ppp* *mp* *ppp* *mp* *ppp*

Vla. *con sord* *ppp* *mp* *ppp* *mp* *ppp*

Vc. *con sord* *ppp*

Cb. *con sord* *ppp*

II. Scherzo 1

E

51 $\text{♩} = 132$

Picc. $p \rightarrow pp$ $pp \rightarrow$ $p \rightarrow pp$ $pp \rightarrow$ $pp \rightarrow$

Fl. 1 $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $pp \rightarrow$ $pp \rightarrow$

Fl. 2 $mf \rightarrow p$ $p \rightarrow pp$ $mf \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Ob. 1 $p \rightarrow pp$ $p \rightarrow pp$

Ob. 2 $p \rightarrow pp$ $p \rightarrow pp$

C. A. $p \rightarrow pp$ $p \rightarrow pp$

Cl. E. $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Cl. 1 $f \rightarrow p$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Cl. 2 $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

B. Cl. $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Sus Cym. f p

Glock. $mp \rightarrow p$ $p \rightarrow pp$ $mp \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$

Cel. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

Hp. $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $f \rightarrow p$ $p \rightarrow pp$ $p \rightarrow pp$ $p \rightarrow pp$

E

Solo Tbn. f p ff p ff

56

Score for measures 56-59, featuring various instruments and dynamics:

- Picc.**: p , p pp , p , p
- Fl. 1**: mp p , mp p , mp p , mp p
- Fl. 2**: mf p , mf p , mf p , mf p
- Ob. 1**: mp p
- Ob. 2**: mf p
- C. A.**: f p
- Cl. E.**: f p , f p , f p , f p
- Cl. 1**: f p , f p , f p , f p
- Cl. 2**: f p , f p , f p , f p
- B. Cl.**: f p , f p
- Bsn. 1**: f p
- Bsn. 2**: ff
- Cbsn.**: ff
- B. D.**: f
- Sus Cym.**: f (Sus Cym)
- T.-t.**: mf (T.T)
- Glock.**: mp p , mp p , mp , mp p
- Cel.**: mf p , mf p , f p , f p
- Hp.**: f p , f p , f p , f p
- Solo Tbn.**: p ff , p

61

Picc. *pp* *p* *pp* *p* *pp* *f*

Fl. 1 *p* *mp* *p* *p* *f*

Fl. 2 *p* *mf* *p* *p* *f*

Ob. 1 *f* *pp* *p* *pp* *f*

Ob. 2 *f* *pp* *p* *pp* *f*

C. A. *f*

Es. Cl. *f* *p* *p* *p* *f*

Cl. 1 *p* *f* *pp* *f* *p* *p* *p* *p* *f*

Cl. 2 *f* *pp* *f* *p* *p* *p*

Bsn. 1 *f*

Bsn. 2 *f*

B. D. *p*

Glock. *pp* *f* *pp* *p* *pp*

Cel. *p* *f* *pp* *f* *p* *p* *p*

Hp. *p* *pp* *f* *p*

Solo Tbn. *gliss.* *f* *p* *f* *p*

65

Picc. *mp* *pp* *p* *pp* *p*

Fl. 1 *f* *p* *p* *pp* *p* *mp* *p*

Fl. 2 *f* *p* *p* *pp* *p* *mf* *p*

Ob. 1 *f* *pp* *p* *pp* *f* *p* *mp* *p*

Ob. 2 *f* *pp* *p* *pp* *f* *p* *mf* *p*

C.A. *f* *p*

Cl. 1 *f* *p* *p* *pp* *p* *pp* *f* *p*

Cl. 2 *f* *pp* *f* *p* *p* *pp* *p* *pp* *p* *f* *f* *f* *p*

B. Cl. *f* *p* *f* *f* *p*

Bsn. 1 *f* *p* *f* *f* *p*

Bsn. 2 *f* *p* *f* *ff*

Cbsn. *f* *ff*

B. D. BD *f*

T. T. T.T. *mf*

Glock. *f* *pp* *p* *pp* *p* *pp* *mp*

Cel. *f* *pp* *f* *p* *p* *pp* *mf* *p*

Hp. *f* *p* *p* *pp* *f* *p*

Solo Tbn. *f* *p* *f* *p* *f* *ff*

71

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Ob. 1 *p* *pp* *f* *f* *pp*

Ob. 2 *f*

C.A. *p* *pp* *f* *f* *pp*

Cl. 1 *p* *pp* *p* *f* *f* *pp*

Cl. 2 *p* *pp* *p* *f* *f* *pp*

Bsn. 1 *f*

Bsn. 2 *f*

B. D. *mf* BD

Glock. *p*

Cel. *p* *pp* *p* *f* *pp*

Hp. *p* *pp* *pp* *f* *pp*

Solo Tbn. *p* *f* *p* *f*

76

Picc. *p* *pp* *p* *pp* *p* *p*

Fl. 1 *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Fl. 2 *mf* *p* *mf* *p* *mf* *p* *mf* *p*

Ec. Cl. *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 1 *f* *p* *f* *p* *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p* *f* *p* *f* *p*

B. Cl. *f* *f* *f* *f*

Bsn. 1 *f* *f* *f* *f*

Bsn. 2 *f* *f* *f* *f*

Cbsn. *f* *f* *f* *f*

B. D. *f* *f* *f* *f*

Sus Cym. *f* *f* *f* *f*

Glock. *mp* *p* *mp* *p* *mp* *p* *mp* *p*

Cel. *f* *p* *f* *p* *f* *p* *f* *p*

Hp. *f* *p* *f* *p* *f* *p* *f* *p*

Solo Tbn. *f* *p* *f* *f* *gliss.*

81

Picc. *mf* *solo*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff* *f* *mf*

Bsn. 1 *ff* *solo* *mf*

Bsn. 2 *ff* *f* *mf*

Cbsn. *ff* *f* *mf*

B. D. *ff*

Solo Tbn. *ff* *p* *f* *p*

86

Picc.

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Solo Tbn. *f* *p* *f* *p* *f* *p* *f* *p*

≡

90

Score for Piccolo, Flutes 1 & 2, Clarinets 1 & 2, Bass Clarinet, Bassoons 1 & 2, Contrabassoon, and Solo Trombone. The score is in 3/4 time and features dynamic markings such as *mp*, *pp*, *mf*, *p*, and *ff*. The Piccolo part starts with a grace note and a fermata. The Flute parts have a melodic line with dynamic swells. The Clarinet and Bass Clarinet parts have a similar melodic line. The Bassoon and Contrabassoon parts have a rhythmic pattern. The Solo Trombone part has a melodic line with triplets and dynamic markings.

Participating instruments and their dynamic markings:

- Picc.: *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*
- Fl. 1: *mp*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *p*, *mf*, *p*, *mf*
- Fl. 2: *mp*, *pp*, *mf*, *pp*, *mf*, *pp*, *mf*, *p*, *mf*, *p*, *mf*
- Cl. 1: *mf*, *pp*, *mf*, *p*, *mf*, *p*
- Cl. 2: *mf*, *pp*, *mf*, *p*, *mf*, *p*
- B. Cl.: *mf*, *pp*, *mf*, *p*, *mf*, *p*
- Bsn. 1: *p*, *f*, *p*, *f*, *p*, *f*
- Bsn. 2: *p*, *f*, *p*, *f*, *p*, *f*
- Cbsn.: *p*, *f*, *p*, *f*, *p*, *f*
- Solo Tbn.: *p*, *ff*, *f*

55

Picc. *p* *mf* *mf* *p* *mf* *p* *mf* *p* *f*

Fl. 1 *p* *mf* *mf* *p* *mf* *p* *mf* *p* *f*

Fl. 2 *p* *mf* *mf* *p* *mf* *p* *mf* *p* *f*

Ob. 1 *ff*

Ob. 2 *ff*

C. A. *ff*

Cl. 1 *mf* *p* *mf* *mf* *p* *mf* *p* *f*

Cl. 2 *mf* *p* *mf* *mf* *p* *mf* *p* *f*

B. Cl. *ff*

Bsn. 1 *ff*

Bsn. 2 *ff*

Cbsn. *ff*

B. D. *f* BD

Solo Tbn. *ff*

Detailed description: This is a page of a musical score for a symphony orchestra, page 20. The score is for measures 55 through 62. The instruments listed on the left are Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet in A (C. A.), Clarinet in Bb (Cl. 1), Clarinet in Bb (Cl. 2), Bassoon in C (B. Cl.), Bassoon in Bb (Bsn. 1), Bassoon in Bb (Bsn. 2), Contrabassoon (Cbsn.), Bass Drum (B. D.), and Solo Trombone (Solo Tbn.). The Piccolo, Flutes, and Clarinets have melodic lines with dynamic markings of *p*, *mf*, and *f*. The Oboes, Bassoons, and Contrabassoon play a rhythmic pattern of eighth notes, marked *ff*. The Solo Trombone has a melodic line marked *ff*. The Bass Drum has a single hit marked *f* at the end of the page. The score is written in a common time signature and includes various musical notations such as slurs, accents, and dynamic markings.

100 **G** non solo

Picc. *p* \rightarrow *ppp* *ppp* \rightarrow *p* \rightarrow *pp* *pp* \rightarrow

Fl. 1 *mp* \rightarrow *p* *p* \rightarrow *pp* *mp* \rightarrow *p* *pp* \rightarrow

Fl. 2 *mf* \rightarrow *p* *p* \rightarrow *pp* *mf* \rightarrow *p* *p* \rightarrow *pp*

Ob. 1 *p* \rightarrow *pp* *p* \rightarrow *pp*

Ob. 2 *p* \rightarrow *pp* *p* \rightarrow *pp*

C.A. *p* \rightarrow *pp* *p* \rightarrow *pp*

Cl. E *f* \rightarrow *p* *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp*

Cl. 1 *f* \rightarrow *p* *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp*

Cl. 2 *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp*

B. Cl. *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp*

Sus Cym. *f* *p*

Glock. *mp* \rightarrow *p* *p* \rightarrow *pp* *mp* \rightarrow *p* *p* \rightarrow *pp*

Cel. *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp*

Hp. *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp* *f* \rightarrow *p* *p* \rightarrow *pp* *p* \rightarrow *pp*

Solo Tbn. **G** *f* *p* *ff* *p*

105

105

Picc. *pp* *p* *p* *p*

Fl. 1 *pp* *mp* *p* *mp* *p*

Fl. 2 *p* *pp* *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *mp* *p*

Ob. 2 *mf* *p*

C. A. *f* *p*

Cl. E. *p* *pp* *f* *p* *f* *p* *f* *p*

Cl. 1. *p* *pp* *f* *p* *f* *p* *f* *p*

Cl. 2. *p* *pp* *f* *p* *f* *p* *f* *p*

B. Cl. *p* *pp* *f* *p* *f* *p* *f* *p*

Bsn. 1 (non solo) *f* *p*

Bsn. 2 *ff*

Cbsn. *ff*

B. D. *f*

T. T. *f*

Glock. *p* *mp* *p* *mp* *p*

Cel. *p* *pp* *mf* *p* *mf* *p* *mf* *p*

Harp. *p* *pp* *f* *p* *f* *p* *f* *p*

Solo Tbn. *ff* *p*

110

Picc. *p* *pp* *p* *pp* *p*

Fl. 1 *mp* *p* *mp* *p* *mp* *p*

Fl. 2 *mf* *p* *mf* *p* *mf* *p*

Ob. 1 *f* *p* *f* *p* *f* *p*

Ob. 2 *mf* *p* *mf* *p* *mf* *p*

C. A.

Cl. 1 *f* *p* *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p* *f* *p*

B. Cl. *f* *f* *f*

Bsn. 1 *f* *f* *f*

Bsn. 2 *f* *f* *f*

Cbsn.

B. D. *BD*

Sus Cym. *p* *mf* *f*

Glock. *f* *p* *f* *p* *f* *p*

Cel. *f* *p* *f* *p* *f* *p*

Hr. *f* *p* *f* *p* *f* *p*

Solo Tbn. *f* *f* *p* *f* *f* *mf* *mf*

115

Picc.
C.A. *ff*
Cl. 1 *pp*
Cl. 2 *pp*
B. Cl. (no accent on the first of each group) *pp*
Bsn. 1 (no accent on the first of each group) *pp*
Bsn. 2 (no accent on the first of each group) *pp*
Cbsn. legato *pp*
Hn. 1-4 *ff* *pp*
Tbn. 1-2 *ff* *pp*
B. Tbn. *ff* *pp*
Tba. *ff* *pp*
B. D. *ff* *pp*
Hp. *pp*
Solo Tbn. *ff* *p* *pp* *ff*
Vla. (no accent on the first of each group) *pp*
Vc. senza sord *ff* *pp*
Cb. senza sord *ff* *pp*

H
H
H

120 (b)

Cl. 1 *mp* *p*

Cl. 2 *mp* *p*

B. Cl. *p* *mf* *pp* *pp*

Bsn. 1 *mf* *pp* *pp*

Bsn. 2 *mf* *pp* *pp*

Cbsn. *mf* *pp* *pp*

Hn. 2 *f* *pp*

Hn. 4 *f* *pp*

Tbn. 1 *p* *mf* *pp*

Tbn. 2 *p* *mf* *pp*

B. Tbn. *mf* *pp*

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

T.T. *mf* *scrape*

Hp. *mf* *pp*

Solo Tbn. *pp* *p* *pp* *gliss.*

Vla. *pp*

Vc. *pp*

Cb. *mf* *pp* *gliss.*

125

This page of the musical score contains measures 125 through 129. The instrumentation includes:

- Woodwinds:** B. Cl., Bsn. 1 & 2, Cbsn., Tbn. 1 & 2, B. Tbn., Tba.
- Drums:** B. D., T. T.
- Percussion:** Hp.
- Other:** Solo Tbn.
- Strings:** Vla., Vc., Cb.

The score features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *f*, *pp*, *p*, *mf*, *mp*, and *gliss.* are used throughout. Performance instructions include "mute" for the tuba and "scrape" for the tom-tom. The bottom of the page is marked with a circled "6" and a dotted line, indicating a section repeat.

130

B. Cl.

Bsn. 1

Bsn. 2

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

Hp.

Solo Tbn.

Vla.

Vln.

Vc.

Vc.

Cb.

open

pp

p

pp

open

pp

p

pp

open

pp

p

pp

open

p

pp

BD

p

pp

pp

p

pp

pp

p

pp

pp

p

pp

pp

p

pp

135

Hp. *mp*

Solo Tbn. *p* *pp*

Vla.

Vla.

Vc.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 135, features six staves. The top staff is for Horn (Hp.) in treble clef, starting with a mezzo-piano (*mp*) dynamic. The second staff is for Solo Trombone (Solo Tbn.) in bass clef, with dynamics of piano (*p*) and pianissimo (*pp*). The bottom four staves are for strings: two Violins (Vla.), two Violas (Vc.), and a Cello (Cb.), all in bass clef. The strings play sustained notes with long slurs across the measures. The Solo Tbn. part includes slurs and dynamic markings. The Hp. part has a few notes with a slur.

III. Arioso

140 $\text{♩} = 84$

Hp.

Solo Tbn.

Vin. I

Vin. II

Via.

Vc.

Cb.

p *pp* *p* *pp* *p* *pp*

ppp *ppp* *pp* *pp* *pp* *pp*

arco

mute

mute

mute

ppp *ppp* *pp* *pp* *pp* *pp*

147

Hp. *p*

Solo Tbn. *pp* *p* *pp* *p* *pp*

Vln. I *ppp*

Vln. I *ppp*

Vln. II

Vln. II

Vla.

Vla.

Vc. *ppp* *pp* *p* *pp* *p* *pp*

Cb. *ppp*

Detailed description: This page of a musical score covers measures 147 through 150. The instruments are Harp (Hp.), Solo Trombone (Solo Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 147 features a Harp part with a *p* dynamic and a Solo Trombone part with a *pp* dynamic. Measures 148-150 show the Solo Trombone playing a melodic line with dynamics ranging from *pp* to *p*. The Violin I parts play a sustained *ppp* chord. The Violin II parts play a melodic line with a *ppp* dynamic. The Viola and Violoncello parts play a melodic line with dynamics ranging from *ppp* to *pp*. The Contrabass part plays a melodic line with a *ppp* dynamic.

161

Hp.

Solo Tbn.

Vin. II

Vin. II

Vla.

Vla.

Cb.

Inside desks

arco con sord

168

Hp.

Solo Tbn.

Vin. I

Vin. I

Vin. II

Vla.

Vla.

Vc.

Cb.

Cb.

con sord

con sord

con sord

plizz

175

B. Cl. K

Cbsn.

T-t. T.T. ord. pp

Hp.

Solo Tbn. K

Vln. I

Vln. I

Vln. II

Vla.

Vla.

Vc.

Cb.

Cb. pizz mp arco pp

182

B. Cl.

Cbsn.

Hn. 1

Hn. 3

Tbn. 1

Tbn. 2

B. Tbn.

B. D.

Solo Tbn.

Vln. I

Vln. I

Vln. II

Vc.

Cb.

pp *p* *pp* *mp* *pp* *p* *pp*

p *mp* *pp*

mf

mf

mf

BD *mp* *mf* *pp*

con sord

con sord

con sord

191

B. Cl. *mp* *pp*

Cbsn.

Hn. 1 *p* *mp* *pp*

Hn. 2 *p* *mp* *pp*

Hn. 3 *p* *mp* *pp*

Hn. 4 *p* *mp* *pp*

Tbn. 1 *mf* *pp*

Tbn. 2 *mf* *pp*

B. Tbn. *mf* *pp*

Tba. *p* *f* *pp* *senza sord* *p* *pp* *p* *mp*

B. D. *mp* *pp*

Solo Tbn. *pp* *p* *pp* *p* *mp*

Vln. I

Vc.

Cb.

198

Fl. 1
Fl. 2
Ob. 1
Ob. 2
C.A.
Cl. 1
Bsn. 1
Bsn. 2
Cbsn.
Tba.
Hp.
Solo Tbn.

p mp pp

204 senza sord

B. Tbn.
Tba.
B. D.
Solo Tbn.

mp pp p mp p

210

Picc. *f* *pp*

Fl. 1 *p* *f* *pp*

Fl. 2 *p* *f* *pp*

Ob. 1 *f* *pp*

Ob. 2 *f* *pp*

C. A. *f* *pp*

Cl. 1 *p* *f* *pp*

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp*

Cbsn. *f* *pp*

Hn. 1 *con sord* *f* *mp*

Hn. 2 *con sord* *f* *mp*

Hn. 3 *con sord* *f* *mp*

Hn. 4 *con sord* *f* *mp*

Tpt. 1 & 2 *con sord* *f* *mp*

Tpt. 3 *con sord* *f* *mp*

Tbn. 1 & 2 1 & 2 *f* *pp*

B. Tbn. *f* *pp*

Tba. *f* *pp*

B. D. *mp* *pp*

Hp. *f*

Solo Tbn. *f* *pp*

Vin. I *senza sord* *p* *f* *pp*

Vin. II *senza sord* *p* *f* *pp*

Vla. *senza sord* *p* *f* *pp*

Vc. *senza sord* *p* *f* *pp*

Cb. *senza sord* *f* *pp*

IV. Scherzo 2

211 $\text{♩} = 120$ **M**

Hn. 1 senza sord *f* *ff*

Hn. 2 senza sord *f* *ff*

Hn. 3 senza sord *f* *ff*

Hn. 4 senza sord *f* *ff*

Tpt. 1 senza sord *f* *ff*

Tpt. 2 senza sord *f* *ff*

Tpt. 3 senza sord *f* *ff*

Tbn. 1 senza sord *f* *ff*

Tbn. 2 senza sord *f* *ff*

B. Tbn. *f* *ff*

Tba. *f* *ff*

B. D. **BD** *f*

Solo Tbn. $\text{♩} = 120$ **M** *f* *f* *f* *f*

Vln. I *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vln. II

Vla. *ppp*

Vla. *ppp*

Vc.

Cb.

231

Score for measures 231-235, featuring the following instruments and dynamics:

- Horn 1-4:** Horns 1, 2, 3, and 4. Dynamics: *p* (measures 231-232), *ff* (measures 233-234), *f* (measure 235).
- Trumpet 1-3:** Trumpets 1, 2, and 3. Dynamics: *p* (measures 231-232), *ff* (measures 233-234), *f* (measure 235).
- Trombone 1-3:** Trombones 1, 2, and 3. Dynamics: *ff* (measures 233-234), *p* (measure 235).
- Bass Drum (B.D.):** Dynamics: *p* (measures 233-234).
- Solo Trombone:** Dynamics: *p* (measures 231-232), *mf* (measures 233-234), *ff* (measures 235).
- Violin I and II:** Violins I and II. Dynamics: *ppp* (measures 233-234).
- Viola:** Violas. Dynamics: *ppp* (measures 233-234).

227

Score for measures 227-230, featuring woodwinds, brass, strings, and solo tuba. The score is divided into four measures. The woodwind section (Hrns. 1-4, Tpts. 1-3, Tbn. 1-2, B. Tbn., Tba.) plays a rhythmic pattern of eighth notes, with dynamics ranging from *ff* to *f*. The Solo Tbn. part features a melodic line with dynamics *p*, *mf*, *f*, *ff*, *ff*, *p*, *f*, and *p*. The string section (Vln. I, Vln. II, Vla.) plays a sustained, melodic line with dynamics *ff* and *ppp*.

Instrument parts include:
Hrns. 1-4
Tpt. 1-3
Tbn. 1-2
B. Tbn.
Tba.
Solo Tbn.
Vln. I
Vln. II
Vla.

232

Score for measures 232-236, featuring Horns 1-4, Trumpets 1-3, Trombones 1-2, Solo Trombone, and Violins/Violas I and II. Dynamics include *p*, *f*, *ff*, and *ppp*. A *gliss.* (glissando) is indicated in the Trombone and Solo Trombone parts.

239

N

Fl. 1 *filz* *p* *ppp*

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

B. Tbn. *ff* *pp*

Tba. *ff*

Solo Tbn. *p* *p* *p*

Vln. I *con sord* *ppp*

Vln. I *con sord* *ppp*

Vln. II *con sord* *ppp*

Vln. II *con sord* *ppp*

Vla. *con sord* *ppp*

Vla. *con sord* *ppp*

Musical score for measures 245-250. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Bass Trombone (B. Tbn.), Solo Trombone (Solo Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vcl.).

Measure 245: Fl. 1 and Fl. 2 play a melodic line starting with a *p* dynamic, reaching *ppp* by the end of the measure. Fl. 2 has a *flz* marking. Tbn. 1, 2, and B. Tbn. play a rhythmic accompaniment. Solo Tbn. plays a rhythmic accompaniment. Vln. I and Vln. II play a melodic line starting with a *p* dynamic, reaching *ppp* by the end of the measure. Vla. and Vcl. play a melodic line starting with a *p* dynamic, reaching *ppp* by the end of the measure.

Measure 246: Fl. 1 and Fl. 2 continue their melodic line. Tbn. 1, 2, and B. Tbn. continue their rhythmic accompaniment. Solo Tbn. continues its rhythmic accompaniment. Vln. I and Vln. II continue their melodic line. Vla. and Vcl. continue their melodic line.

Measure 247: Fl. 1 and Fl. 2 continue their melodic line. Tbn. 1, 2, and B. Tbn. continue their rhythmic accompaniment. Solo Tbn. continues its rhythmic accompaniment. Vln. I and Vln. II continue their melodic line. Vla. and Vcl. continue their melodic line.

Measure 248: Fl. 1 and Fl. 2 continue their melodic line. Tbn. 1, 2, and B. Tbn. continue their rhythmic accompaniment. Solo Tbn. continues its rhythmic accompaniment. Vln. I and Vln. II continue their melodic line. Vla. and Vcl. continue their melodic line.

Measure 249: Fl. 1 and Fl. 2 continue their melodic line. Tbn. 1, 2, and B. Tbn. continue their rhythmic accompaniment. Solo Tbn. continues its rhythmic accompaniment. Vln. I and Vln. II continue their melodic line. Vla. and Vcl. continue their melodic line.

Measure 250: Fl. 1 and Fl. 2 continue their melodic line. Tbn. 1, 2, and B. Tbn. continue their rhythmic accompaniment. Solo Tbn. continues its rhythmic accompaniment. Vln. I and Vln. II continue their melodic line. Vla. and Vcl. continue their melodic line.

251

Fl. 1 *ppp*

Hn. 1 *con sord* *p* *pp*

Hn. 2 *con sord* *p* *pp*

Hn. 3 *con sord* *p* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo Tbn. *p* *pp* *lyrically* *p*

Vln. I *ppp*

Vln. II

Vla.

Vla.

257

Score for measures 257-261. The score includes parts for Horns 1-4, Trumpets 1-3, Trombones 1-3, Solo Trombone, and Cello. Dynamics range from *p* to *pp*. Performance instructions include *con sord* and *pizz*.

Hn. 1: *p* (triplets), *pp*

Hn. 2: *p*, *pp*

Hn. 3: *p*, *pp*

Hn. 4: *con sord*, *p*, *pp*

Tpt. 1: *p*

Tpt. 2: *p*

Tpt. 3: *p*

Tbn. 1: *p* (triplets)

Tbn. 2: *p* (triplets)

B. Tbn.: *p* (triplets)

Tba.: *p* (triplets)

Solo Tbn.: *pp*, *p*, *pp*

Cb.: *pizz*, *p*

263

senza sord

0

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo Tbn.

Cb.

269

Score for measures 269-273. The score includes parts for Horns 1-4, Trombone, Bass Drum, Solo Trombone, Violins I and II, Violas, and Cello. Dynamics range from p to f.

Hn. 1: *mp* → *p* → *mf*

Hn. 2: *mf* → *p* → *mf*

Hn. 3: *mp* → *p* → *mf*

Hn. 4: *mp* → *p* → *mf*

Tba.: *p* → *mp* → *mf* → *f*

B. D.: *f*

Solo Tbn.: *p* → *mp* → *mf* → *f*

Vln. I: *senza sord*, *ppp*

Vln. II: *senza sord*, *ppp*

Vla.: *senza sord*, *ppp*

Cb.: *mp* → *mf* → *f*

275

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

B. D.

Solo Tbn.

Vin. I

Vin. I

Vin. II

Vin. II

Vla.

Vla.

Cb.

BD

f, *ff*, *p*, *mf*, *f*

This page of a musical score, numbered 49, contains staves for various instruments. At the top left, the number 281 is written. The woodwind section includes Piccolo (Picc.), Flutes (Fl. 1 & 2), Oboes (Ob. 1 & 2), English Horn (En. Cl.), Clarinets (Cl. 1 & 2), Bass Clarinet (B. Cl.), Bassoons (Bsn. 1 & 2), and Contrabassoon (Cbson.). The brass section includes Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Tpt. 1 & 2, Tpt. 3), Trombones (Tbn. 1 & 2, B. Tbn.), Tuba (Tba.), and Bass Drum (B. D.). Percussion includes Suspended Cymbal (Sus Cym.) and Glockenspiel (Glock.). The string section includes Violins (Vln. I & II), Viola (Via.), Violoncello (Vc.), and Double Bass (Cb.). A Solo Trombone (Solo Tbn.) part is also present. The score features dynamic markings such as *ff*, *f*, *p*, and *ppp*. Performance instructions include *arco* and *pizz*. A box containing the letter 'P' is located above the Piccolo staff in the second measure. The Solo Tbn. staff has a box containing 'P' above the first measure and 'gliss.' above the fourth measure.

288

Score for measures 288-292, featuring woodwinds, brass, and strings. The woodwinds (Piccolo, Flutes, Oboes, Cor Anglais, Clarinets, Bass Clarinet, Bassoons, Contrabassoon) and strings (Violins I & II, Viola, Violoncello, Contrabasso) play melodic lines with various dynamics (p, ff) and articulations (pizz, arco). The brass section (Horns, Trumpets, Trombones, Tuba, Bass Drum, Suspended Cymbal) plays rhythmic patterns with accents and dynamics (f, ff). The Solo Trombone part features glissando markings.

V. Postlude

51

290 **Q** $\text{♩} = 84$

C. A. *solo* *p* *pp* *p* *pp*

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1 & 2

Hn. 3 & 4

Tpt. 1 & 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

B. D.

Hp. *p*

Q $\text{♩} = 84$

Solo Tbn. *p*

Vln. I *ppp* *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

300

The image displays a page of a musical score, numbered 300 in the top left corner. The score is arranged in two systems. The top system includes staves for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in A (C. A.), Clarinet in Bb (Cl. 1), Clarinet in Bb (Cl. 2), Bass Clarinet (B. Cl.), Cello (Cel.), and Piano (Hp.). The bottom system includes staves for Violin 1 (Viol. I), Violin 1 (Viol. I), Violin 2 (Viol. II), and Violin 2 (Viol. II). The score features various musical notations such as rests, dynamics (pp, p, ppp), articulation marks, and fingerings. A rehearsal mark 'R' is placed above the first staff of the top system and above the first staff of the bottom system. The music is written in treble clefs for most instruments, with the Piano part using a grand staff (treble and bass clefs). The overall style is that of a classical orchestral score.

206

Fl. 1 *pp* *ppp*

Fl. 2 *pp* *ppp*

C.A. *pp*

Cl. 1 *pp* *ppp*

Cl. 2 *pp* *ppp*

B. Cl. *pp* *ppp*

Bsn. 1 solo *pp* *ppp*

Cel. *pp*

Hp. *pp* *ppp*

Vin. I *pp* *ppp*

Vin. I *pp* *ppp*

Vin. II *pp* *ppp*

Vin. II *pp* *ppp*

Vla. *pp* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

Detailed description: This page of a musical score, numbered 206 at the top left, contains 18 staves for various instruments. The woodwind section includes Flutes 1 and 2, Clarinet in A, Clarinet in Bb, Bass Clarinet, and Bassoon 1. The string section includes Violins I and II, Violas, Violas, Violas, and Cellos. The piano (Hp.) is also present. The score begins at measure 206 and spans four measures. Dynamic markings include *pp* (pianissimo) and *ppp* (pianississimo). The Bassoon 1 part is marked 'solo' in the first measure. The strings play a rhythmic accompaniment with triplets and slurs. The piano part features complex chordal textures with slurs and dynamic markings. The woodwinds have melodic lines with slurs and dynamic markings.

311

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hp.

Solo Tbn.

Vla.

Vla.

Vc.

Vc.

Cb.

The image shows a page of a musical score for page 54, starting at measure 311. The score is arranged in a system with ten staves. From top to bottom, the staves are labeled: Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Hp., Solo Tbn., Vla., Vla., Vc., and Cb. The Cl. 2 staff has a treble clef and contains rests. The B. Cl. staff has a bass clef and features a triplet of eighth notes (F#4, G4, A4) with a forte dynamic (p) and a slur. The Bsn. 1 staff has a bass clef and contains rests. The Bsn. 2 staff has a bass clef and features a triplet of eighth notes (F#3, G3, A3) with a forte dynamic (p) and a slur. The Hp. staff has a bass clef and contains rests. The Solo Tbn. staff has a bass clef and features a triplet of eighth notes (F#3, G3, A3) with a forte dynamic (p) and a slur. The first Vla. staff has a treble clef and features a triplet of eighth notes (F#4, G4, A4) with a forte dynamic (p) and a slur. The second Vla. staff has a treble clef and contains rests. The Vc. staff has a bass clef and contains rests. The Vc. staff has a bass clef and features a triplet of eighth notes (F#3, G3, A3) with a forte dynamic (p) and a slur. The Cb. staff has a bass clef and contains rests. Dynamics include p, PPP, mp, and ppp. Performance markings include accents, slurs, and triplets.

Stephen Hicks

Two inventions for String Quartet

2012

Duration:c 8'

♩=60

Violin I

Violin II

Viola

Violoncello

accel. *♩*=120

pizz

ff *p* *pp*

(2+2+2+3)

♩=60

5

Vln.

Vln.

Vla.

Vc.

arco

ff *pp* *ff*

gliss.

ff *p* *pp*

pizz

arco

pp *pp*

pizz

accel.

♩=120

♩=60

10 (2+2+2+3)

Vln. *ff* *pp* *ff* *gliss.*

Vln. *ff* *pp* *f* *pp* *ff* *gliss.*

Vla. *ff* *pp* *ff* *gliss.*

Vc. *ff* *pp* *ff* *gliss.*

A

13

Vln. *pp* *ff* *pp* *ff* *pp*

Vln. *pp* *ff* *p* *pp* *ff* *p* *pp* *ff* *pp*

Vla. *pp* *ff* *pp* *ff* *pp* *ff* *p* *ff* *p* *ff* *pp*

Vc. *p* *ff* *p* *ff* *p* *ff* *pp*

Musical score for measures 16-18, featuring Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and includes dynamic markings such as *ff*, *f*, *mf*, and *ppp*. The Violin I part starts with a *ff* dynamic and features sixteenth-note runs with sixteenth rests. The Violin II part starts with *ff*, changes to *f*, and then *ppp*. The Viola part starts with *ff*, changes to *f*, and then *ppp*. The Cello part starts with *ff*, changes to *f*, *mf*, and then *ppp*. All parts include sixteenth-note runs with sixteenth rests and are marked with a '6' for sixteenth notes.

Musical score for measures 19-21, featuring Violin I, Violin II, Viola, and Cello. The score is in 4/4 time and includes dynamic markings such as *pp*, *f*, *ff*, *p*, *ppp*, and *ord.*. The Violin I part starts with *pp* and *f*, then *ff* and *p*, and ends with *pp* and *f*. The Violin II part starts with *pp* and *f*, then *ff* and *p*, and ends with *pp* and *f*. The Viola part starts with *pp* and *f*, then *ff* and *p*, and ends with *pp* and *f*. The Cello part starts with *pp* and *f*, then *ff* and *p*, and ends with *pp* and *f*. The score includes *gliss.* markings, *pizz.* (pizzicato), *arco sul pont.* (arco sul ponticello), and *ord.* (ordine) markings. The Violin I and II parts include a *gliss.* marking in measure 19. The Viola and Cello parts include a *pizz.* marking in measure 19. The Violin I and II parts include an *arco sul pont.* marking in measure 20. The Viola and Cello parts include an *arco sul pont.* marking in measure 20. The Violin I and II parts include an *ord.* marking in measure 21. The Viola and Cello parts include an *ord.* marking in measure 21.

23

Vln. arco sul pont ord. pizz

Vln. pizz arco sul pont ord. pizz

Vla. pizz arco sul pont ord. pizz

Vc. pizz arco sul pont ord. pizz

ff *pp* *pp* *p* *pp* *pp* *pp* *f* *pp*

ff *pp* *pp* *p* *pp* *pp* *pp* *f* *pp*

ff *pp* *pp* *p* *pp* *pp* *pp* *f* *pp*

ff *pp* *pp* *p* *pp* *pp* *pp* *f* *mf* *pp*

B

26

Vln. gliss. pizz arco gliss.

Vln. gliss. pizz arco gliss.

Vla. arco pizz arco con sord solo

Vc. arco pizz arco gliss.

ff *f* *mf* *pp* *fff* *ppp*

ff *f* *mp* *pp* *fff* *ppp*

pp *ff* *mp* *p* *pp* *fff* *ppp* *p* *ppp* *p* *ppp*

pp *ff* *mp* *pp* *pp* *fff*

34 C

Vln. I *mf* *ppp* *mf* *ppp*

Vln. II *mf* *ppp*

Vla. *pp* *p* *ppp* *p*

Vc. *mf* *ppp* *mf* *p* *mf*

41

Vln. I *mf* *ppp*

Vln. II *ppp* (con sord)

Vla. *ppp* *mf* *ppp* non solo solo *p* *ppp* *p*

Vc. *ppp* *mf* *ppp* *mf* *ppp*

D

accel. ♩=120 ♩=60 (with cello -15ve)

System 1 (Measures 48-52):

- Violin 1:** Starts with a trill (tr²) and *ppp*. Features triplets and a glissando. Dynamics range from *ppp* to *f* and *mp*.
- Violin 2:** Starts with *con sord* and *f*. Features triplets and a glissando. Dynamics range from *f* to *ppp*.
- Viola:** Starts with a trill (tr^b) and *ppp*. Features sextuplets and triplets. Dynamics range from *ppp* to *ff*.
- Cello/Vibraphone:** Starts with *con sord* and *ppp*. Features triplets and sextuplets. Dynamics range from *ppp* to *ff*.

System 2 (Measures 53-57):

- Violin 1:** Features long phrases with *ppp* and *p* dynamics. Includes a sextuplet.
- Violin 2:** Features sextuplets and long phrases with *p* and *ppp* dynamics.
- Viola:** Features sextuplets and long phrases with *p* and *ppp* dynamics.
- Cello/Vibraphone:** Features long phrases with *ppp* and *p* dynamics. Includes a sextuplet.

56

Vln. I
Vln. II
Vla.
Vc.

p *ppp* *pizz* *senza sord* *ppp* *senza sord*

accel.

60

Vln. I
Vln. II
Vla.
Vc.

pp *p* *mf* *p* *pp* *p* *mf* *p* *p* *pp* *p* *mf* *p*

63 $\text{♩} = 120$

Musical score for measures 63-65. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Treble clef, 4/4 time. Measures 63-65 feature glissandi and dynamic markings: *mf*, *f*, *mf*, *f*, *ff*, *fff*.
- Vln. II:** Treble clef, 4/4 time. Measures 63-65 feature glissandi and dynamic markings: *mf*, *p*, *f*, *mf*, *f*, *ff*, *fff*.
- Vla.:** Alto clef, 4/4 time. Measures 63-65 feature triplets and dynamic markings: *mp*, *ff*, *fff*.
- Vc.:** Bass clef, 4/4 time. Measures 63-65 feature triplets and dynamic markings: *mp*, *ff*, *fff*.

66 $\text{♩} = 60$

Musical score for measures 66-68. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

- Vln. I:** Treble clef, 3/4 time. Measures 66-68 feature sixteenth-note patterns, trills, and glissandi. Dynamic markings: *ff*, *pp*, *ff*, *ff*, *pp*, *ff*.
- Vln. II:** Treble clef, 3/4 time. Measures 66-68 feature sixteenth-note patterns, trills, and glissandi. Dynamic markings: *ff*, *pp*, *ff*, *ff*, *pp*, *ff*.
- Vla.:** Alto clef, 3/4 time. Measures 66-68 feature sixteenth-note patterns, trills, and glissandi. Dynamic markings: *ff*, *pp*, *ff*, *ff*, *pp*, *ff*.
- Vc.:** Bass clef, 3/4 time. Measures 66-68 feature sixteenth-note patterns, trills, and glissandi. Dynamic markings: *ff*, *pp*, *ff*, *ff*, *pp*, *ff*.

69

Violin I: *ff* *ppp*
Violin II: *ppp*
Viola: *f* *ppp*
Violoncello: *ff* *mf* *ppp*

Measures 69-70. This system contains the first two measures of the piece. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is in 3/4 time and consists of sixteenth-note patterns. The first measure is marked *ff* and the second *ppp*. The score includes dynamic markings, articulation marks, and slurs. The number '69' is written at the beginning of the first staff.

71

Violin I
Violin II
Viola
Violoncello

Measures 71-73. This system contains the next three measures of the piece. It features the same four staves as the previous system. The music continues with sixteenth-note patterns. The number '71' is written at the beginning of the first staff.

74 $\text{♩} = 132$

Vln. I: *ff* → *p*, *pizz* *ppp*, *mp*

Vln. II: *ff* → *p*, *pp*, *p*, *pp*, *mf*

Vla.: *ff* → *p*, *pp*, *p*, *pp*, *mf*

Vc.: *pp*, *ff*, *pp*, *ppp*, *mp*

83

Vln. I: *mf*, *pp*, *p*, *pp*

Vln. II: *pizz* *ppp*, *p*

Vla.: *ppp*

Vc.: *mf*, *pp*, *p*, *pp*

89

Vln. *ff* *pp* *p* *ppp* **A**

Vln. *pp* *ff* *pp* *p* *ppp* *ff* *pp* *mf*

Vla. *p* *pp* *ff* *pp* *p* *ppp* *pp*

Vc. *ff* *pp* *p* *ppp* *ff* *pp* *mf*

97

Vln. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vln. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vla. *pp* *mf* *pp* *mf* *pp* *f* *pp*

Vc. *pp* *mf* *pp* *mf* *pp* *f* *pp*

(2+2+2+3)

Musical score for measures 103-109. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Cello (Vc.). It features dynamic markings such as *f*, *ff*, and *pp*, and performance instructions like *pizz* (pizzicato) and *arco* (arco). The notation includes triplets and various articulations.

B

Musical score for measures 110-113, marked with a section symbol **B**. The score is for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Cello (Vc.). It features dynamic markings such as *f*, *ff*, and *pp*, and performance instructions like *pizz* (pizzicato) and *arco* (arco). The notation includes triplets and various articulations.

115

Vln. arco *pp*

Vln. (still pizz) *p*

Vla. arco *pp*

Vc. *pp* *ff* *pp*

120

Vln. *ff* pizz *pp* arco *pp*

Vln. arco *ff* *pp*

Vla. *ff* *pp* *pp*

Vc. *ff* *pp*

126

Vln. *pizz* *arco*

Vln. *pp* *p* *pp* *pp*

Vla. *pp* *p* *pp* *pp*

Vc. *pp* *p* *pp* *pp*

D

133

Vln. *gliss.* *p* *pp* *pp*

Vln. *gliss.* *p* *pp* *pp*

Vla. *gliss.* *p* *pp* *pp*

Vc. *gliss.* *p* *pp* *pp*

138

Vln. *pp* *p* *pp*

Vln. *pp* *p* *pp*

Vla. pizz *pp*

Vc. *ppp*

143

Vln. *ff* *p*

Vln. *ff* *p*

Vla. arco *ff* *p*

Vc. *ff*

Stephen Hicks

Hidden traces/Ancient places
(Sinfonia for Brass)

2014

Duration:c 12'

1st Trumpet in Eb trumpet
2nd Trumpet in Bb, doubling Flugelhorn in Bb
3rd Trumpet in Bb, doubling Flugelhorn in Bb
1st Trombone with F plug
2nd Trombone with F plug
3rd Trombone with F and Bb plug
Tuba in Eb

Score in C

Bars 129 and following, the trumpets should
play a tremolo effect using alternative fingerings
as directed - NB although the notation
is the same this is not flutter tonguing

Hidden traces/ Ancient places (Sinfonia for Brass)

I

Stephen Hicks

$\text{♩} = 120$

Trumpet 1 in Eb

Flugelhorn

Trumpet/Flugelhorn 2 in Bb

Flugelhorn

Trumpet/Flugelhorn 3 in Bb

Trombone 1

Trombone 2

Bass Trombone

Tuba

pp

p

pp

p

p

Musical score for brass instruments, starting at measure 5. The score is divided into seven staves: Tpt. 1 in Eb, Tpt./Flug. 2 in Bb, Tpt./Flug. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The tempo is marked as ♩ = 60. The score includes various dynamic markings and articulations.

Measure 5:

- Tpt. 1 in Eb: *p* (with hairpins) → *mp*
- Tpt./Flug. 2 in Bb: *mp* (with hairpins)
- Tpt./Flug. 3 in Bb: *mp* (with hairpins)
- Tbn. 1: Rest
- Tbn. 2: Rest
- B. Tbn.: Rest
- Tba.: *ppp* (with hairpins) → *p* → *ppp*

Measure 6:

- Tpt. 1 in Eb: *mf* (with hairpins) → *f*
- Tpt./Flug. 2 in Bb: *mf* (with hairpins) → *f*
- Tpt./Flug. 3 in Bb: *mf* (with hairpins) → *f*
- Tbn. 1: Rest
- Tbn. 2: *mf* < → *f*
- B. Tbn.: Rest
- Tba.: *mp = p*

Measure 7:

- Tpt. 1 in Eb: Rest
- Tpt./Flug. 2 in Bb: Rest
- Tpt./Flug. 3 in Bb: Rest
- Tbn. 1: *f* > → *pp* → *p* → *pp* (with a triplet of notes)
- Tbn. 2: Rest
- B. Tbn.: Rest
- Tba.: *mf* (with hairpins) → *f*

Measure 8:

- Tpt. 1 in Eb: Rest
- Tpt./Flug. 2 in Bb: Rest
- Tpt./Flug. 3 in Bb: Rest
- Tbn. 1: Rest
- Tbn. 2: Rest
- B. Tbn.: Rest
- Tba.: Rest

Measure 9:

- Tpt. 1 in Eb: Rest
- Tpt./Flug. 2 in Bb: Rest
- Tpt./Flug. 3 in Bb: Rest
- Tbn. 1: Rest
- Tbn. 2: Rest
- B. Tbn.: Rest
- Tba.: Rest

♩ = 120

A

10

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp

ppp

< p

pp

ppp

p

3

3

3

3

3

pp

pp

pp

pp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

p

Detailed description: This is a page of a musical score for a brass section, starting at measure 10. The score is in common time with a tempo of 120 beats per minute. It features six staves for different instruments: Tpt. 1 in Eb, Tpt./Flug. 2 in Bb, Tpt./Flug. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music is marked with various dynamics including *pp* (pianissimo), *ppp* (pianississimo), and *p* (piano). There are several accents and slurs. A section labeled 'A' begins at measure 10. The Tpt. 1 part has a triplet in measure 11. The Tpt./Flug. 2 part has a triplet in measure 12. The Tpt./Flug. 3 part has a triplet in measure 10 and a crescendo leading to *ppp* in measure 12. The Tbn. 1 part has a triplet in measure 10. The Tbn. 2 part has a crescendo leading to *ppp* in measure 12. The B. Tbn. part has a crescendo leading to *ppp* in measure 12. The Tba. part has a crescendo leading to *ppp* in measure 12 and a final *p* marking in measure 14.

16

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

< p

mp

mp

mf

f

mf

f

pp

mp

mf

f

f

ppp

mp

ppp

mf

pp

f

3

3

3

3

3

3

3

3

3

20 $\text{♩} = 60$

Tpt. 1 in Eb *ff* *pp*

Tpt./Flug. 2 in Bb *ff* *p* *p* *p⁵* *f* *pp* *pp*

To Tpt. in Bb
Trumpet in Bb

Tpt./Flug. 3 in Bb *ff* *ppp* *pp* *p* *pp* *p* *pp*

Tbn. 1 *ff* *pp* *p* *pp* *p* *pp*

Tbn. 2 *pp* *p* *pp* *p* *pp*

B. Tbn. *pp* *p* *pp* *p* *pp*

Tba. *ff* *pp* *p* *pp* *p* *pp*

Detailed description of the musical score: The score is for a brass section consisting of six parts: Tpt. 1 in Eb, Tpt./Flug. 2 in Bb, Tpt./Flug. 3 in Bb, Tbn. 1, Tbn. 2, and Tba. The music is written in 5/4 and 4/4 time signatures. The first measure is marked with a tempo of quarter note = 60. The score includes various dynamics such as fortissimo (ff), piano (p), pianissimo (pp), and fortississimo (ppp). There are also performance markings like accents (\lessgtr), slurs, and articulation marks. The Tpt. 2 part includes specific fingering instructions for triplets (3) and sextuplets (6). The Tbn. parts feature complex rhythmic patterns with slurs and accents. The Tba. part has a similar rhythmic pattern to the Tbn. parts. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

B

♩=120

26

Tpt. 1 in Eb
ff *fp* *> pp* *ff* *pp*

Tpt. 2 in Bb
ff *fp* *> pp* *ff* *pp* *f*

Tpt./Flug. 3 in Bb
p *p* *pp* *pp*

Tbn. 1
ff *ff* *fp* *> pp* *ff* *f*

Tbn. 2
ff *fp* *> pp* *ff* *f*

B. Tbn.
ff *ff* *ff* *fp* *> pp* *ff* *f*

Tba.
ff *p* *p* *pp*

C

31

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score consists of seven staves for brass instruments. The first three staves are for Trumpets 1, 2, and 3 (also Flugs Horn). The last four staves are for Trombones 1 and 2, Bass Trombone, and Tubas. The score is in 4/4 time and features various dynamics such as *pp*, *f*, *fp*, and *p*. The music is marked with a 'C' in a box at the top right. The first measure of the score is marked with a '31' above the staff. The score includes various musical notations such as slurs, accents, and dynamic markings.

37

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *mp*

pp *mp*

pp *mf*

p *p* *mf*

p *p* *mf*

42

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score is arranged in a system of seven staves. The top three staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt./Flug. 3 in Bb), and the bottom four are for trombones and tuba (Tbn. 1, Tbn. 2, B. Tbn., and Tba.). The score begins at measure 42. The first two trumpet parts feature triplet patterns with dynamics *ppp* and *pp*. The third trumpet part has a more active line with dynamics *p*, *mp*, and *mf*. The trombone parts are mostly silent, with some triplet patterns in the first and second trombone parts. The tuba part has triplet patterns with dynamics *mp* and *p*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

48

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp < *mf* *p* *mf* *f* *f* *f*

p < *mf* *mf* *f* *f* *f* *f*

mf *p* < *mf* *f* *f* *f* *f*

< *mf* *f* *f* *f* *f* *f*

p *mf* *f* *fp* *fp* *fp*

p < *mf* *fp* *fp* *fp* *fp* *fp*

54

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score consists of seven staves for brass instruments. The first staff is for Tpt. 1 in Eb, the second for Tpt. 2 in Bb, the third for Tpt./Flug. 3 in Bb, the fourth for Tbn. 1, the fifth for Tbn. 2, the sixth for B. Tbn., and the seventh for Tba. The score is divided into four measures. The first measure is in 3/4 time, the second in 3/4, the third in 3/4, and the fourth in 4/4. Dynamics include *pp*, *ff*, *mf*, *p*, *f*, *fp*, and *ṗ*. The Tbn. 2 staff has a *v* marking above the first note in the second measure. The Tba. staff has a *v* marking above the first note in the second measure.

58

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score consists of seven staves for brass instruments. The first three staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt./Flug. 3 in Bb), and the last four are for trombones (Tbn. 1, Tbn. 2, B. Tbn., and Tba.). The score is divided into three measures. The first measure shows the beginning of the piece with various dynamics. The second measure continues the melodic lines. The third measure features a dynamic shift from *pp* to *ff* in the lower brass parts. The notation includes various note values, rests, and dynamic markings such as *p*, *f*, *pp*, and *ff*.

61

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score is divided into two measures by a vertical bar line. The first measure (measures 61-62) features a melodic line for Tpt. 1 and Tpt. 2, and a harmonic line for Tbn. 1, Tbn. 2, B. Tbn., and Tba. The second measure (measures 63-64) features a melodic line for Tpt. 1 and Tpt. 2, and a harmonic line for Tbn. 1, Tbn. 2, B. Tbn., and Tba. Dynamics include *ff*, *f*, *pp*, and *fp*. There are also trills and triplets indicated in the first measure.

63

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

f *ff* *f* *ff* *f* *ff* *f* *ff* *gliss.* *ff*

f *ff* *f* *ff* *f* *ff* *f* *ff* *gliss.* *ff*

ff *f* *ff* *ff* *f* *ff* *f* *ff* *gliss.* *ff*

ff *pp* *ff* *fp* *pp* *ff* *p* *ff* *ff*

ff *pp* *ff* *fp* *pp* *ff* *p* *ff* *ff*

ff *pp* *ff* *fp* *pp* *ff* *p* *ff* *ff*

To Tpt.

II

♩=46

65 con sord

Tpt. 1 in Eb

pp

p

pp

p

pp

Tpt. 2 in Bb

con sord

pp

p

pp

p

Trumpet in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

72

$\text{♩} = 144$ $\text{♩} = 52$

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score is for a brass section consisting of three trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb), three trombones (Tbn. 1, Tbn. 2, B. Tbn.), and a tuba (Tba.). The score begins at measure 72. The tempo is initially marked as $\text{♩} = 144$ and changes to $\text{♩} = 52$ at the end of the page. The time signature changes from 7/8 to 3/4 to 4/4. The trumpet parts feature complex rhythmic patterns with triplets and dynamic markings such as *ppp*, *pp*, *ff*, and *p*. The tuba and trombone parts are mostly silent, indicated by rests.

79 $\text{♩} = 144$

The musical score is for a brass section and includes the following parts:

- Tpt. 1 in Eb:** Starts with a triplet of eighth notes in the first measure, followed by rests.
- Tpt. 2 in Bb:** Features a complex rhythmic pattern of eighth and sixteenth notes with dynamic markings: *p*, *ff*, *p*, *f*, *p*, *ff*, *pp*, *ff*, *p*, *ff*, *p*, *pp*.
- Tpt. 3 in Bb:** Features a complex rhythmic pattern of eighth and sixteenth notes with dynamic markings: *p*, *ff*, *p*, *f*, *p*, *ff*, *pp*, *ff*, *p*, *ff*, *p*, *pp*.
- Tbn. 1:** Rests throughout the passage.
- Tbn. 2:** Rests throughout the passage.
- B. Tbn.:** Rests throughout the passage.
- Tba.:** Rests throughout the passage.

86 $\text{♩} = 60$ $\text{♩} = 144$

Tpt. 1 in Eb
pp *mp* *pp* *ff* *p* *ff* *pp* *<mp >p* *f* *pp* *mf*

Tpt. 2 in Bb

Tpt. 3 in Bb
pp *mp* *pp* *ff* *p* *ff* *pp* *mf* *p* *mf*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Detailed description: This is a page of a musical score for a brass section. It contains seven staves: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The score begins at measure 86. The tempo is marked as quarter note = 60. The key signature has one flat (Bb). The time signature changes from 3/4 to 4/4 and back to 3/4. The Tpt. 1 part has a complex melodic line with triplets and dynamic markings ranging from *pp* to *ff*. The other brass parts are mostly silent, indicated by rests.

94

Tpt. 1 in Eb
p ³ *f* *pp* *p* *mf* *p* *mf* *p* *f* *p* *f*

Tpt. 2 in Bb
p *mp* *p* *mp* *pp* *p* *f* *p* *f*

Tpt. 3 in Bb
p *f* *pp* *mf*

Tbn. 1
mf *p*

Tbn. 2
mf *p*

B. Tbn.
mf *p*

Tba.

100

Tpt. 1 in Eb
Measures 100-104: *p* (trill), *pp* (trill), rest, rest, rest, rest.

Tpt. 2 in Bb
Measures 100-104: *p* (trill), *pp* (trill), *pp* (trill), *p* (trill), *mf* (trill), *p* (trill), *f* (trill), *p* (trill).

Tpt. 3 in Bb
Measures 100-104: rest, rest, *pp* (trill), *pp* (trill), *p* (trill), *mf* (trill), *p* (trill), *ff* (trill), *p* (trill).

Tbn. 1
Measures 100-104: rest, *pp* (trill), rest, rest, rest, rest.

Tbn. 2
Measures 100-104: rest, *pp* (trill), rest, rest, rest, rest.

B. Tbn.
Measures 100-104: rest, *pp* (trill), rest, rest, rest, rest.

Tba.
Measures 100-104: rest, rest, rest, rest, rest, rest.

105

con sord

The musical score is arranged in six staves. The first two staves are for trumpets (Tpt. 1 in Eb and Tpt. 2 in Bb), and the last two are for trombones (Tbn. 1, Tbn. 2, B. Tbn., and Tba.). The music is in 4/4 time. Measure 105 shows Tpt. 1 in Eb with a whole rest, Tpt. 2 in Bb with a melodic line, and Tpt. 3 in Bb with a triplet. Measure 106 features Tpt. 1 in Eb with a half note chord, Tpt. 2 in Bb with a whole rest, and Tpt. 3 in Bb with a half note chord. Measure 107 continues with Tpt. 1 in Eb playing a melodic phrase, Tpt. 2 in Bb with a whole rest, and Tpt. 3 in Bb with a melodic phrase. Dynamics include *ff*, *p*, and *mf*. The instruction 'con sord' is placed above the first measure of the second system.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

ff

p

mf

ff

p

mf

108

Tpt. 1 in Eb

f *mp* *p* *pp*

Tpt. 2 in Bb

Tpt. 3 in Bb

f *mp* *p* *pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

III

♩=80

112

con sord (cup)

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp

pp

pp

f *pp* *f* *pp* *f* *p* *ff* *pp* *f* *p* *ff* *pp* *f* *fp*

D

118

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

f *pp* *p* *pp* *p* *pp* *f* *p* *f* *p* *pp* *mf* *pp* *mf*

Detailed description: This is a page of a musical score for a brass section, starting at measure 118. The score is divided into seven staves: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The Tpt. 1 and 2 parts feature prominent triplet figures. The Tbn. 1 part has a melodic line with slurs and accents. The Tbn. 2 part has a more rhythmic, dotted-note pattern. The B. Tbn. part has a melodic line with slurs and accents. The Tba. part has a complex rhythmic pattern with slurs and accents. Dynamic markings are placed below the Tba. staff, indicating a range from fortissimo (f) to pianissimo (pp) and mezzo-forte (mf).

124

E

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

1/1-3 1/1-3

pp

pp

pp

3

3

3

3

pp

mp > pp p = pp mf pp < p > pp < p > pp =

130

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Musical score for Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. starting at measure 130. The score includes various musical notations such as triplets, slurs, and dynamic markings like *pp*, *p*, and *ppp*.

F

136

The score consists of seven staves for brass instruments. The first three staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb) and the last four are for trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.). The music is in 4/4 time and features a key signature change from one flat to two flats at measure 137. Dynamics include *pp*, *p*, *f*, *mp*, *ff*, and *ff pp*. Articulation includes accents, slurs, and breath marks. Fingerings are indicated with numbers 3, 5, and 5. The Tbn. 1 and Tbn. 2 parts include a 5-fingered scale-like passage. The Tba. part has a triplet of eighth notes at the end of the section.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *p* *f* *pp* *ff pp*

mp *f* *pp* *ff pp*

f *p* *ff*

142

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mp *ff* *p* *mf* *p* *pp*

p *ff* *p* *mf* *p* *pp*

p *ff* *p* *mf* *p* *pp*

mp *ff* *p* *mf* *p* *pp*

p *ff* *p* *mf* *p* *pp*

open

pp *pp*

pp *p* *ff*

To Flug.

Detailed description of the musical score: The score is for a brass section and is divided into seven staves. The first three staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb) and the last four are for trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.). The music is in 4/4 time and features a variety of dynamics and articulations. The first measure of each staff starts with a dynamic of *mp* or *p*, followed by a crescendo to *ff* and then a decrescendo to *p* or *pp*. The second measure continues with *mf* and *p*, leading to *pp*. The third measure is marked *pp*. The fourth measure is marked 'To Flug.' and contains rests for all instruments. The fifth measure shows the B. Tbn. and Tba. parts with *pp* dynamics. The sixth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The seventh measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The eighth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The ninth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The tenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The eleventh measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twelfth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The fourteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The fifteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The sixteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The seventeenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The eighteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The nineteenth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twentieth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-first measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-second measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-third measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-fourth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-fifth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-sixth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-seventh measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-eighth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The twenty-ninth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirtieth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-first measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-second measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-third measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-fourth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-fifth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-sixth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-seventh measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-eighth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The thirty-ninth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The fortieth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-first measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-second measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-third measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-fourth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-fifth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-sixth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-seventh measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-eighth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The forty-ninth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics. The fiftieth measure shows the Tbn. 1 and Tbn. 2 parts with *pp* dynamics.

147

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p

pp

p *pp* *p* *pp* *p*

p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p* *pp* *p* *pp*

3

3

3

157

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *p* *mp* *pp* *p* *mp* *pp*

3 3 5 3 5 3

Detailed description: This musical score page, numbered 157, features seven staves for brass instruments. The top three staves are for trumpets: Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt. 3 in Bb. The bottom four staves are for trombones: Tbn. 1, Tbn. 2, B. Tbn., and Tba. The trumpets have rests in all four measures. The trombones play a melodic line. Tbn. 1 and Tbn. 2 have long notes with slurs. The B. Tbn. staff contains a more active line with triplets, quintuplets, and slurs. Dynamics include *pp*, *p*, *mp*, and *pp*. Articulation marks like accents and slurs are present throughout.

IV

161 $\text{♩} = 172$

Tpt. 1 in Eb
Musical notation in treble clef, 4/4 time. Measures 161-166. Dynamics: *pp*. Performance instructions: *con sord*.

Tpt. 2 in Bb
Musical notation in treble clef, 4/4 time. Measures 161-166. Dynamics: *pp*, *p*. Performance instructions: *con sord (straight metal)*, *open*, *con sord*.

Flugelhorn
Musical notation in treble clef, 4/4 time. Measures 161-166. Dynamics: *p*, *pp*, *p*. Performance instructions: *pp*.

Tbn. 1
Musical notation in bass clef, 4/4 time. Measures 161-166. Dynamics: *p*, *pp*. Performance instructions: *pp*.

Tbn. 2
Musical notation in bass clef, 4/4 time. Measures 161-166. Dynamics: *pp*.

B. Tbn.
Musical notation in bass clef, 4/4 time. Measures 161-166. Dynamics: *pp*.

Tba.
Musical notation in bass clef, 4/4 time. Measures 161-166. Dynamics: *pp*.

167

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

open

con sord

open

p

ff

pp

ff

p

ff

p

pp

p

pp

p

pp

ff

173

G

Tpt. 1 in Eb con sord open con sord open.

Tpt. 2 in Bb con sord open con sord open

Tpt./Flug 3 in Bb *p* *pp* *ff* *pp* *ff*

Tbn. 1 *p* *p* *pp* *ff* *pp* *ff*

Tbn. 2

B. Tbn. *pp*

Tba.

179

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp

p *pp*

pp

p *pp*

p *pp*

p *pp*

pp

p *pp*

p *pp*

p *pp*

pp

p *pp*

pp

p *pp*

pp

H

185

Tpt. 1 in Eb
ff *pp* *f*

Tpt. 2 in Bb
ff *pp* *f*

Tpt./Flug 3 in Bb
ff *pp* *f*

Tbn. 1
ff *pp* *f* *gliss.*

Tbn. 2

B. Tbn.

Tba.
ff *pp* *f*

190

I

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p *mp* *pp* *p* *mf* *mp* *pp* *f* *p*

p *mp* *pp* *p* *mf* *pp* *mp* *pp* *f* *p*

pp *pp* *mp* *pp*

pp *mf* *pp* *f*

f

f

p *mp* *pp* *p* *mf*

Detailed description: This is a page of a musical score for a brass section, numbered 190. It features seven staves: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The score is divided into five measures. The first measure (190) shows the Tpt. 1 and Tpt. 2 parts with a triplet of eighth notes. The second measure (191) continues the triplet. The third measure (192) shows the Tbn. 1 part with a triplet of eighth notes. The fourth measure (193) continues the triplet. The fifth measure (194) shows the Tbn. 1, Tbn. 2, and B. Tbn. parts with a triplet of eighth notes. Dynamic markings include *p*, *mp*, *pp*, *f*, and *mf*. Articulations include slurs and accents. A section marker 'I' is located above the first measure.

197

Tpt. 1 in Eb
f *mp > pp* *p* *pp*

Tpt. 2 in Bb
f *mp > pp* *p* *pp*

Tpt./Flug 3 in Bb
p *pp*

Tbn. 1
f *mp > pp* *p* *gliss.*

Tbn. 2
f *p* *pp* *p*

B. Tbn.
f *p* *pp* *p*

Tba.

204

Tpt. 1 in Eb
Musical notation with dynamics *p* and *f*, and triplets.

Tpt. 2 in Bb
Musical notation with dynamics *p* and *f*, and triplets.

Tpt./Flug 3 in Bb
Musical notation with dynamics *pp*, *p*, and *f*, and triplets.

Tbn. 1
Musical notation with dynamics *pp*, *p*, and *f*.

Tbn. 2
Musical notation with dynamics *f*.

B. Tbn.
Musical notation with dynamics *pp*, *p*, and *f*.

Tba.
Musical notation with dynamics *p* and triplets.

J

210

The musical score is arranged in seven staves. The top three staves are for trumpets and flugel horn, the middle two for trombones, and the bottom two for tubas. The notation includes various dynamics such as *f*, *mf*, *pp*, and *p*, along with articulations like accents and slurs. Triplet markings (*3*) are used throughout. The score is divided into measures by vertical bar lines, with some measures containing rests for certain instruments.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

f *mf* *f* *pp* *p* *pp* *p* *pp* *p*

f *p* *f* *pp* *p* *pp* *p*

mf *p* *mf* *pp* *p* *mp* *pp* *p* *p*

mf *p* *mf* *pp* *pp* *p* *p*

Musical score for brass instruments, measures 218 to 225. The score is arranged in six staves: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, and B. Tbn. (with Tba. below).

Measure 218 starts with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The music features various dynamics and articulations:

- Tpt. 1 in Eb:** Starts with a triplet of eighth notes (*pp*), followed by a half note (*pp*), and then a quarter note.
- Tpt. 2 in Bb:** Starts with a triplet of eighth notes (*pp*), followed by a half note (*pp*), and then a quarter note. Measures 223-224 show a triplet of eighth notes (*p*) leading to a triplet of eighth notes (*pp*).
- Tpt./Flug 3 in Bb:** Starts with a half note (*pp*), followed by a quarter note, and then a triplet of eighth notes (*p*) leading to a triplet of eighth notes (*pp*).
- Tbn. 2:** Starts with a half note (*pp*), followed by a quarter note, and then a triplet of eighth notes (*p*).
- B. Tbn.:** Starts with a quarter note (*p*), followed by a quarter note, and then a quarter note (*p*).
- Tba.:** Starts with a half note (*pp*), followed by a quarter note, and then a quarter note.

Measures 223 and 224 feature a 3/4 time signature change. Measure 225 returns to 4/4. The score concludes with a double bar line.

226

The musical score is arranged in seven staves, each with a different instrument label on the left. The top three staves (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt./Flug 3 in Bb) use treble clefs and 4/4 time signatures. The bottom four staves (Tbn. 1, Tbn. 2, B. Tbn., and Tba.) use bass clefs and 4/4 time signatures. The score is divided into six measures by vertical bar lines. Measure 226 is the first measure shown. Measure 227 contains a 3-measure rest for all instruments. Measure 228 features a triplet of eighth notes for Tpt. 2 and Tpt./Flug 3, with dynamics *p* and *pp*. Measure 229 continues the triplet for Tpt. 2 and Tpt./Flug 3, with dynamics *p* and *mp*. Measure 230 features a triplet of eighth notes for Tpt. 2 and Tpt./Flug 3, with dynamics *pp*, *p*, and *p* < *mp*. Measure 231 is a 3-measure rest for all instruments. Measure 232 is the final measure shown, with a 4-measure rest for all instruments. The Tbn. 1 staff has dynamics *p*, *mf*, and *p* in measures 227, 228, and 229 respectively. The Tbn. 2 staff has dynamics *p* > *p*, *mf*, and *p* in measures 227, 228, and 229 respectively. The B. Tbn. staff has dynamics *p* and *mf* in measures 227 and 228 respectively.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p *pp* *mp* *pp* *p* *p* < *mp* *p* *mf* *p* *mf* *p* *mf* *p*

232

Tpt. 1 in Eb
p *mp* *mf* *f* *ff*

Tpt. 2 in Bb
p *mf* *p* *f* *ff*

Tpt./Flug 3 in Bb
p *mf* *mp* *ff*

Tbn. 1
p *mf* *f* *ff* *ff*

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

B. Tbn.
mf *mp* *f* *ff* *ff*

Tba.
ff

238

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

mf *f* *mf* *f* *f* *ff* *mf* *f* *ff* *f* *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

gliss.

To Flug.

$\text{♩} = 60$

243

The image shows a musical score for brass instruments, measures 243-248. The score is written in 4/4 time and includes parts for Tpt. 1 in Eb, Tpt./Flug 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music features various dynamics such as ppp, pp, and p, and includes articulations like triplets and sextuplets. The Tpt./Flug 2 part has a 'Flugelhorn' marking above it. The Tbn. 2 part has a 'p' marking and a 'pp' marking with a hairpin. The Tba. part has a 'p' marking and a 'pp' marking. The score ends with a final triplet in measure 248.

Tpt. 1 in Eb

Flugelhorn

Tpt./Flug 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

ppp *pp*

pp *pp*

p *pp*

p *pp*

3 6 3

6

3

3

249

Musical score for brass instruments. The score includes parts for Tpt. 1 in Eb, Tpt./Flug 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music features various articulations such as accents (*p>*) and dynamic markings (*ppp*). The Tpt. 2 and Tpt. 3 parts include a "To Tpt." instruction. The Tbn. 1 part features a sextuplet (*6*) and a triplet (*3*). The Tbn. 2 part features a triplet (*3*). The Tba. part features a triplet (*3*). The score is set in a key with one flat and a 4/4 time signature.

L ♩=60

255

Trumpet in B \flat

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

p *ppp* *p* *ppp*

p *ppp*

3

Detailed description: This page of a musical score, numbered 255, features six staves for brass instruments. The top staff is for Trumpet 1 in E-flat, which is silent. The second staff is for Trumpet/Flugel 2 in B-flat, containing a melodic line with dynamics *p* and *ppp*, and a triplet of eighth notes at the end. The third staff is for Trumpet/Flugel 3 in B-flat, also silent. The fourth staff is for Trombone 1, playing a rhythmic pattern of eighth and sixteenth notes. The fifth staff is for Trombone 2, which is silent. The sixth staff is for Baritone Trombone, with dynamics *p* and *ppp*. The seventh staff is for Tuba, playing a rhythmic pattern similar to Trombone 1. The score is divided into two measures by a double bar line, with time signatures changing from 3/4 to 4/4. A tempo marking of ♩=60 is shown in the top right.

260

Tpt. 1 in Eb

Tpt. 2 in Bb

Trumpet in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

ppp *p* *pp* *f* *ff* *mf* *p* *ppp*
ppp *p* *pp* *ff* *mf* *p* *ppp*
p > ppp *p* *pp* *ff* *mf* *p* *ppp*
p > ppp *ff* *mf* *p* *ppp*
p *pp* *ff* *pp* *mf* *pp* *p* *pp* *ppp*

Stephen Hicks

Concerto for Chamber Orchestra

2014

Score in C

c 14'

2 flutes - 1 doubling piccolo
2 clarinets in B♭ - 1 doubling bass clarinet in B♭
2 bassoons - 1 doubling contrabassoon

2 horns in F (with straight mutes)

Percussion (2 players):

Suspended cymbal, tam-tam, Marimba, glockenspiel (sounds 15ve higher than written)

2 violins
1 viola
1 cello
1 bass (5 string or with B extension)

Harp harmonics sound one octave higher than written

Concerto for Chamber Orchestra

Score in C

Stephen Hicks

I

Flute 1 $\text{♩} = 50$ luminously
ppp *p* *ppp* *p* *ppp* *pp* *mp* *p* *ppp*

Flute 2
ppp *p* *ppp* *p* *ppp* *pp* *p* *ppp*

Clarinet in B \flat
ppp *p* *ppp* *pp* *ppp* *mf* *ppp*

Bass Clarinet in B \flat
ppp *p* *ppp* *pp* *ppp*

Bassoon 1
p *ppp* *pp* *ppp*

Bassoon 2
ppp

Horn 1 in F
ppp

Horn 2 in F
ppp

Percussion (1 player)

Glockenspiel
pp *p* *pp* *mp* *p* *mp* *p* *ppp*

Marimba

Harp
pp *p* *pp* *p* *mp* *p*

Violin 1
p *pizz* *p* *arco* *p* *mp*

Violin 2
pp *p* *pp* *p* *mf* *pp* *ppp*

Viola
pp *mp* *pp* *mp* *pp*

Violoncello
pp *mp* *pp* *mp* *p* *ppp*

Contrabass
p *mp* *p* *ppp*

♩=100 with energy

A

♩=50 relaxed again

Musical score for measures 7-12, section A. The score includes parts for Flutes 1 & 2, Clarinet, Bass Clarinet, Saxophones 1 & 2, Horns, Glockenspiel, Harp, Violins 1 & 2, Viola, Violoncello, and Contrabass. Dynamics range from ppp to mf. Performance markings include accents, slurs, and articulation symbols.

15 $\text{♩} = 100$

B. Cl. *f* *p* *mf* *p* *mf* *p* *mf* *pp* *mf* *pp*

Bsn. 1 *f* *p* *mp* *p* *mf* *pp* *mf* *p* *p* *mf* *pp*

Bsn. 2 *f* *p* *mp* *p* *mf* *pp* *mf* *p* *p* *mf* *pp*

Hn. 1 *f* *p* *mp* *p* *mf* *pp* *mf* *p* *p* *mf* *pp*

Hn. 2 *mf* *pp* *p* *mf* *pp*

Hp. *p* *mf*

Vln. 1 *mf* *pizz*

Vln. 2 *mf* *pizz*

Vla. *mf* *pizz*

Vc. *mf* *pizz*

Cb. $\text{♩} = 100$ *f* *p* *mf* *p* *mf*

20 $\text{♩} = 60$ $\text{♩} = 100$

B

Fl. 1 *pp* *mp* *pp* *p*

Fl. 2 *pp* *mp* *pp* *p*

B. Cl.

Bsn. 1 *p* *pp* *p* *p* *pp* *p*

Bsn. 2 *p* *pp* *p* *p* *pp* *p*

Hn. 1 *p* *mf* *p*

Hn. 2 *p* *mf* *p*

Mar. *soft*
p *p* *mp* *mf* *p* *p*

Hp. *p* *mf* *p* L.V. L.V.

Vln. 1 *arco* *pp* *mp* *pizz* *p*

Vln. 2 *arco* *pp* *mp* *pizz* *p*

Vla. *arco* *pp* *mp* *pizz* *p*

Vc. *arco* *pp* *mp* *pizz* *p*

Cb. *arco* *pp* *mp* *pizz* *p* *let pizz ring* *pp* *pp*

27

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Mar.

Hp.

Cb.

The musical score consists of seven staves. The Clarinet 1 (Cl. 1) and Bass Clarinet (B. Cl.) parts are in treble and bass clefs, respectively, with dynamics *p* and *pp* and a triplet of eighth notes. The Bassoon 1 (Bsn. 1) and Bassoon 2 (Bsn. 2) parts are in alto and bass clefs, respectively, with dynamics *pp*, *p*, and *mp*, and triplets of eighth notes. The Maracas (Mar.) part is in treble clef with a triplet of eighth notes. The Harp (Hp.) part is in treble clef with a triplet of eighth notes. The Contrabass (Cb.) part is in bass clef with dynamics *pp*, *p*, and *mp*, and a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

35

Fl. 1

Fl. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mp *pp* *mf* *p* *f*

arco *gliss.*

C

40

Fl. 1 *p*

Fl. 2 *p pp p mp pp p*

Bsn. 1 *p pp p mp pp p*

Bsn. 2 *p pp p mp pp p*

Mar. *p*

Hp. *p*

C

Vln. 1 *pizz p*

Vln. 2 *pizz p*

Cb. *p mp pp p*

46

Fl. 1 *pp* *mp* *pp* *p* *f* *ppp* *f*

Fl. 2 *pp* *p > pp* *p* *mp* *pp* *p* *f* *ppp* *f*

Cl. 1 *p* *pp* *mp*

Bsn. 1 *pp* *p > pp* *p* *mp* *pp* *p* *f*

Bsn. 2 *pp* *p > pp* *p* *mp* *pp* *p* *p* *f* *f* *f*

Hn. 1 *mf* *mf* *mf*

Hn. 2 *mf* *mf* *mf*

Mar. *f* *p* *3*

Hp. *f* *p* *L.V.*

Vln. 1 *arco* *ppp* *p* *mp* *ppp*

Vln. 2 *arco* *ppp* *p* *mp* *ppp*

Vla. *pizz* *pp*

Vc. *p* *f*

Cb. *p* *mp* *pp* *p* *mf* *f*

53

Fl. 1 *f* *p* *pp* *f* *pp* *ff* To Picc.

Fl. 2 *f* *p* *pp* *f* *pp* *ff*

Cl. 1 *f* *pp* *ff*

B. Cl.

Bsn. 1 *f* *pp*

Bsn. 2 *f* *pp* To Cbsn.

Hn. 1 *mf* *f* *pp*

Hn. 2 *f* *pp*

Mar. *f* *pp*

Hp. *f*

Vln. 1 *f* *pp* *p* *f* *pp* *ff* gliss.

Vln. 2 *f* *pp* *p* *f* *pp* *ff* gliss.

Vla. *f* *pp* *ff* gliss.

Vc. arco pizz

Cb. arco *f* *pp*

57 **D** ♩=120

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Mar.

Hp.

Vin. 1

Vla.

Vc.

Cb.

Contrabassoon

To Cl.

arco

mf *pp* *f* *p* *ppp*

64 Piccolo

Fl. 1 *f* *p* *f* *p*

Fl. 2 *p* *f* *p* *p* *f* *p*

Cl. 1 *f* *p* *p*

Bsn. 1 *p* *f* *p*

Hn. 1 *f*

Hn. 2 *f*

Mar. *p* *f* *p* *f* *ff*

Hp.

Vln. 1 *f* *p* *f* *p* *f* *ff*

Vln. 2 *f* *p* *f* *p* *f* *ff*

Vla. *f* *p* *f* *p* *f* *ff*

Vc. *f* *p* *f* *p* *f* *ff*

Cb. *f* *p* *f* *p* *f* *ff*

69

Score for measures 69-72, featuring Piccolo, Flutes, Clarinets, Bassoon, Contrabassoon, Horns, Maracas, Harp, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *ppp*, *f*, *ff*, and *p*, and articulation like *pizz*. The Clarinet part is labeled "Clarinet in B \flat ".

Instrument parts shown include:

- Picc.
- Fl. 2
- Cl. 1
- B. Cl. (Clarinet in B \flat)
- Bsn. 1
- Cbsn.
- Hn. 1
- Hn. 2
- Mar.
- Hp.
- Vln. 1
- Vln. 2
- Vla.
- Vc.
- Cb.

74

Picc. *ppp* *f*
 Fl. 2 *ppp* *f*
 Cl. 1 *ppp* *f*
 Bsn. 1 *ppp* *f*
 Cbsn. *ppp* *f*
 Hn. 1 *f*
 Hn. 2 *f*
 Mar. *f*
 Hp.
 Vln. 1 *ff* *p* *ppp* *f* *ff*
 Vln. 2 *ff* *p* *ppp* *f* *ff*
 Vla. *ff* *p* *ppp* *f* *ff*
 Vc. *ff* *p* *ppp* *f* *ff*
 Cb. *ff* *p* *ppp* *f* *ff*

Musical score for measures 74-76. The score includes parts for Piccolo, Flute 2, Clarinet 1, Bassoon 1, Contrabassoon, Horns 1 & 2, Maracas, Harp, Violins 1 & 2, Viola, Violoncello, and Contrabass. The key signature is one flat (B-flat major or D minor) and the time signature is 3/4. The score features dynamic markings such as *ppp* (pianissimo), *f* (forte), and *ff* (fortissimo), along with articulation like *arco* and *pizz*. Measure 74 starts with a *ppp* dynamic for the woodwinds. Measure 75 shows a transition to *f* for the woodwinds and *ff* for the strings. Measure 76 continues with *f* and *ff* dynamics, including *pizz* and *arco* markings for the strings.

78

This musical score page contains measures 78 through 81. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute 1 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Maracas (Mar.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 78-81 are marked with a 4/4 time signature. The woodwind parts (Picc., Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Cbsn.) feature a melodic line starting on a half note in measure 78, moving to a quarter note in measure 79, and then to eighth notes in measures 80 and 81. Dynamics range from *pppp* to *ff*. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) play a similar melodic line, with dynamics ranging from *p* to *ff*. The Harp (Hp.) and Maracas (Mar.) parts are mostly rests, with some chords in measures 80 and 81.

Dynamic markings include *pppp*, *f*, *ff*, *p*, and *pp*. Performance instructions such as *pizz* (pizzicato) and *arco* (arco) are present for the string parts. The score concludes with a double bar line and repeat dots at the end of measure 81.

82 $\text{♩} = 120$

The score is for measures 82 through 85. The tempo is marked $\text{♩} = 120$. The instruments and their parts are as follows:

- Picc.**: Starts with *ppp*, then *f*, *p* to *ppp*, *mp* to *p*.
- Fl. 2**: Starts with *ppp*, then *f*, *p* to *ppp*, *p*.
- Cl. 1**: Starts with *ppp*, then *ff* to *p*, *f*, *p* to *ppp*, *f*, *p*.
- Cl. 2**: Starts with *ff* to *p*, *f*, *mp*, *p*.
- Bsn. 1**: Starts with *ppp*, then *f*, *p* to *ppp*, *p*.
- Cbsn.**: Silent.
- Hn. 1**: Starts with *ppp*, then *p* to *ppp*.
- Hn. 2**: Starts with *ppp*, then *f*, *p* to *ppp*.
- Mar.**: Starts with *ff* to *p*, *f*, *p*.
- Hp.**: Starts with *f*, then *mp* to *p*.
- Vln. 1**: Silent, then *arco*.
- Vln. 2**: Silent, then *arco*, *p*.
- Vla.**: Starts with *ff* to *p*, *f*, *p*.
- Vc.**: Starts with *ff* to *p*, *f*, *mp*.
- Cb.**: Silent, then *arco*.

E

II - Interlude

86 $\text{♩} = 60$

To Fl.

Picc. f pp mf pp mp pp p pp p pp p pp ppp
 Fl. 2 f pp mf pp mp pp p pp p pp p pp ppp
 Cl. 1 f pp mf pp mp pp p pp p pp p pp ppp
 Cl. 2 f pp mf pp mf pp mp pp p pp p pp p pp p pp ppp
 Bsn. 1 f pp mf pp mf pp mp pp p pp mf pp p pp p pp ppp
 Cbsn. f pp mf pp mp pp p pp p pp p pp p pp ppp
 Hn. 1 f pp mf pp mf pp mp pp p pp p pp p pp p pp ppp con sord
 Hn. 2 f pp mf pp mf pp mp pp p pp p pp p pp p pp ppp con sord
 Sus Cym. mf p
 Glock. f
 Mar. f ppp
 Hp. f ppp
 Cb. f ppp

93 Flute

Fl. 1 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Fl. 2 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 1 *f* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cbsn. *f* *pp* *mf* *pp* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Sus. Cym. *mf*

Glock. *p*

Mar. *f*

Hp. *f*

Vln. 1 *pp* arco con sord *p*

Vln. 2 *pp* arco con sord *p*

Vla. *pp* arco con sord *p*

Vc. *pp* arco con sord *p*

Cb. *f* pizz

18

99

Fl. 1 *mp* *pp* *ppp*

Fl. 2 *mp* *pp* *ppp*

Cl. 1 *mp* *pp* *ppp*

Cl. 2 *pp* *mp* *pp* *ppp* *p* *ppp*

Bsn. 1 *pp* *mp* *pp* *ppp* *p* *ppp*

Cbsn. *pp* *mp* *pp* *ppp* *p* *ppp*

Hn. 1 *pp* *mp* *pp* *ppp* *p*

Hn. 2 *pp* *mp* *pp* *ppp* *p*

Sus Cym. Tam-tam *p*

Mar. *ppp* *p* *ppp*

Hp. *ppp* *p*

Vin. 1 *ppp*

Vin. 2 *ppp*

Cb. *ppp* *pizz* *p* *ppp*

105

Fl. 1
f *pp* *mf* *pp* *mp* *pp* *ppp*

Fl. 2
f *pp* *mf* *pp* *mp* *pp* *ppp*

Cl. 1
f *pp* *mf* *pp* *mp* *pp* *ppp*

Cl. 2
f *pp* *mf* *pp* *mp* *pp* *ppp*

Bsn. 1
f *pp* *mf* *pp* *mf* *pp* *mp* *pp* *ppp*

Cbsn.
f *pp* *mf* *pp* *mp* *pp* *ppp*

Hn. 1
 open
f *pp* *mf* *pp* *mf* *pp* *mp* *pp*

Hn. 2
 open
f *pp* *mf* *pp* *mf* *pp* *mp* *pp*

Sus Cym.
 Suspended Cymbal
mf

Glock.
f *p*

Mar.
f

Hp.
f

Vln. 1
pp *p*

Vln. 2
pp *p*

Vla.
pp *p*

Vc.
pp *p*

Cb.
 pizz
f *pp* *p*

111

Fl. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Fl. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* con sord

Hn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* con sord

Sus Cym. *mf* *ppp* Tam-tam

Glock. *f* *ppp*

Mar. *f* *ppp* *p*

Harp *f* *ppp* *p* *pp*

Vin. 1 *pp* *ppp* *ppp*

Vin. 2 *pp* *ppp* *ppp*

Vla. *pp* arco senza sord

Vc. *pp* *ppp*

Cb. pizz *f* *ppp* *p*

117

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Cbsn. *ppp*

Mar. *ppp*

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p* *pp* *p* *pp* *mf*

Vc. *p*

Cb. *ppp* *p*

arco con sord

123

Hp.

Vla.

The image shows a musical score for Harp (Hp.) and Viola (Vla.) starting at measure 123. The Harp part is in the upper system, and the Viola part is in the lower system. The Harp part features a treble clef and a 4/4 time signature. It begins with a triplet of eighth notes in the right hand, followed by a quarter rest and a half note in the left hand. The Viola part is in a bass clef and begins with a triplet of eighth notes in the right hand, followed by a quarter rest and a half note in the left hand. The Viola part includes dynamic markings: *p* at the beginning, *p* at measure 125, *mp* at measure 126, and *ppp* at the end. The Harp part includes fingering numbers 3, 5, and 6. The Viola part includes fingering numbers 3 and 5.

128

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

open

pp

pp

ppp

mf

p

pp

f

p

mp

p

f

ppp

f

f

H

133

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Bsn. 1
Cbsn.
Hn. 1
Hn. 2
T.-t.
Glock.
Mar.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

Dynamic markings: *ff*, *pp*, *mf*, *mp*, *p*, *ppp*.

Rhythmic markings: 5, 3.

III - Scherzo

137 $\text{♩} = 100$
To Picc.

Fl. 1: *ppp*

Fl. 2: *ppp*

Cl. 1: *ppp*

Cl. 2: *ppp*

Hn. 1: *pp*

Hn. 2: *pp*



146 Piccolo

Fl. 1: *ppp*

Fl. 2: *ppp*

Cl. 1: *ppp*

Cl. 2: *ppp*

Obsn.: *ppp*

Hn. 1: *pp*

Mar.: *pp*

Cb.: *ppp* *pizz*

155

Picc.

Fl. 2

Cl. 1

Cl. 2

Cbsn.

Hn. 1

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

mf

f

solo

pizz

arco

162

Cl. 1
Cl. 2
Cbsn.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mf *p* *p* *mp* *pp* *mf* *p* *f* *mf*

Detailed description: This page of a musical score covers measures 162 to 165. The instruments are Clarinet 1, Clarinet 2, Contrabassoon, Horn, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. Measures 162 and 163 feature woodwinds and horn playing with dynamics *p* and *mf*. Measures 164 and 165 show a dynamic shift to *mp* and *pp* for the woodwinds, while the horn plays *p*. The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are mostly silent, indicated by large horizontal ovals. The Viola part has dynamics *f* and *mf* in measures 164 and 165.

167

Cl. 1 *mf* *p* *mp* *p* *mp*

Cl. 2 *mf* *p* *mp* *p* *mp*

Cbsn. *pp* *p* *mf* *p* *mf* *p* *f*

Mar. *p* *mf* *p* *p* *p* *mp*

Hp. *p* *pp* *p*

Vln. 1

Vln. 2

Vla. *f* *mf* *f*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 167 through 172. The score is arranged in a system with ten staves. The woodwind section includes Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Contrabassoon (Cbsn.), and Maracas (Mar.). The string section includes Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The woodwinds and maracas have active parts with various dynamics such as *mf*, *p*, *mp*, *pp*, and *f*. The strings (Vln. 1, Vln. 2, Vc., and Cb.) are mostly sustained with long notes, while the Viola (Vla.) has a more active part with dynamics *f*, *mf*, and *f*. A 'G' marking is present above the Harp staff in measure 172.

K

174

The musical score for measures 174-179 includes the following parts and dynamics:

- Picc.**: Piccolo part, mostly rests.
- Cl. 1**: Clarinet 1, melodic line with dynamics *p* and *pp*.
- Cl. 2**: Clarinet 2, melodic line with dynamic *p*.
- Bsn. 1**: Bassoon 1, melodic line with dynamic *pp*.
- Cbsn.**: Contrabass, melodic line with dynamic *p*.
- Hn. 1**: Horn 1, melodic line with dynamic *pp*.
- Mar.**: Maracas, rhythmic accompaniment with dynamics *p* and *pp*.
- Hp.**: Harp, accompaniment with dynamic *pp*.
- Vln. 1**: Violin 1, sustained notes with dynamic *pp*.
- Vln. 2**: Violin 2, sustained notes with dynamic *pp*.
- Vla.**: Viola, melodic line with dynamic *pp*.
- Vc.**: Violoncello, sustained notes with dynamic *pp*.
- Cb.**: Contrabass, sustained notes with dynamic *p* and *pizz*.

180

Hn. 1

Hn. 2

Mar.

Cb.

f *pp*

pp *f* *p*

f *p*

Detailed description: This is a page of a musical score for a brass and percussion ensemble. It features four staves: Horn 1 (Hn. 1), Horn 2 (Hn. 2), Maracas (Mar.), and Cymbal (Cb.). The music is in 3/4 time and begins at measure 180. The Horn 1 part has a melodic line with dynamics *f* and *pp*. The Horn 2 part has a similar melodic line with dynamics *pp*, *f*, and *p*. The Maracas part provides a rhythmic accompaniment with dynamics *f* and *p*. The Cymbal part has a simple rhythmic pattern with dynamics *f* and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

186

Picc. *f* *pp* *f* *pp* *ppp*
 Fl. 2 *pp* *f* *ppp*
 Cl. 1 *f* *pp* *ppp*
 Cl. 2 *pp* *ppp*
 Bsn. 1 *pp* *ppp*
 Hn. 1 *f* *pp* *f* *gliss* *ppp*
 Hn. 2 *f* *p* *f* *gliss* *ppp*
 Mar. *f* *pp* *ppp*
 Hp. *pp*
 Vln. 1 *pp*
 Vln. 2 *pp*
 Vla. *pp*
 Vc. *f* *p* *pp*
 Cb. *f* *p* *pp*

192

con sord

Hn. 1

Hn. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff *p* *ff* *p* *f* *p*

ff *p* *ff* *p* *f* *p*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

f *pp* *f* *pp* *f*

4

199

Cl. 1 *ppp* *f* *p* *fp*

Cl. 2 *ppp* *f* *p* *fp*

Hn. 1 *ppp* *f* *p* *fp* *p*

Hn. 2 *ppp* *f* *p* *fp* *p*

Hp. *f* *pp* *f*

Vln. 1 *pp* *f* *pp* *f*

Vln. 2 *pp* *f* *pp* *f*

Via. *pp* *f* *pp* *f*

Vc. *pp* *f* *pp* *f* *p*

Cb. *pp* *f* *pp* *f* *p*

205

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p *fp* *p* *f* *mf* *p* *f* *p* *mf* *p*

p *fp* *p* *f* *mf* *p* *f* *p* *mf* *p*

fp *p* *f* *mf* *p* *f* *p* *mf* *p*

fp *p* *f* *mf* *p* *f* *p* *mf* *p*

f *p* *f* *p* *f* *p* *f* *p* *mf*

p *f* *p* *f* *p* *f* *p* *mf*

p *f* *p* *f* *p* *f* *p* *mf*

p *f* *p* *f* *p* *f* *p* *mf*

f *mf* *p* *f* *mf* *p* *mf* *p*

f *mf* *p* *f* *mf* *p* *mf* *p*

212 M

Instrumentation and Dynamics:

- Picc.**: *p*
- Fl. 2**: *p*
- Cl. 1**: *mf* (measures 212-213), *pp* (measures 214-215)
- Cl. 2**: *mf* (measures 212-213), *pp* (measures 214-215)
- Bsn. 1**: *p*
- Cbsn.**: *p*
- Hn. 1**: *mf* (measures 212-213), *pp* (measures 214-215)
- Hn. 2**: *mf* (measures 212-213), *pp* (measures 214-215)
- Glock.**: *p*, *mf*, *p*, *pp*
- Hp.**: *p*, *mf*, *p*, *pp*
- Vln. 1**: *p*, *mf*, *p*, *pp*, *ppp*
- Vln. 2**: *p*, *mf*, *p*, *pp*, *ppp*
- Vla.**: *pp*, *ppp*
- Vc.**: *pp*
- Cb.**: *pp*

219

Glock.

Mar.

Hp.

mf

mf 4 *p*

L.V.

mf

224

This musical score page contains seven staves for different instruments. The top two staves are for Bsn. 1 and Cbsn., both in bass clef with *pp* dynamics. The Glock. staff is in treble clef with *pp* dynamics. The Mar. staff consists of two staves in treble clef. The Hp. staff is in treble clef with *pp* dynamics and includes *L.V.* markings. The Vc. and Cb. staves are in bass clef with *pp* dynamics. The score includes various musical notations such as slurs, ties, and rests.

Musical score for multiple instruments. The score includes parts for Cl. 1, Cl. 2, Bsn. 1, Cbsn., Hn. 2, Mar., Hp., Vla., Vc., and Cb. The score is divided into measures by vertical bar lines. Dynamics include *pp*, *mf*, and *p*. Performance markings include *L.V.*, *open*, and *pizz*. The Cl. 1 part has a dynamic marking of *p* at the end. The Cl. 2 part has *pp* markings. The Bsn. 1 and Cbsn. parts have *mf* and *pp* markings. The Hn. 2 part has an *open* marking and *pp* at the end. The Mar. part has *pp* markings. The Hp. part has *L.V.* markings. The Vla. part has a *pizz* marking and *pp* at the end. The Vc. part has *pp* and *mf* markings. The Cb. part has *pp* and *mf* markings.

This page contains a musical score for various instruments, including Flute 2, Clarinets (Cl. 1 and Cl. 2), Bassoon (Bsn. 1), Contrabass (Cb.), Horns (Hn. 1 and Hn. 2), Maracas (Mar.), Harp (Hp.), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is divided into measures by vertical bar lines. Dynamic markings such as *pp*, *p*, and *ppp* are placed below the notes to indicate volume. Performance instructions like *open* and *pizz* are also present. The notation includes various note values, rests, and articulation marks.

249

Picc. *mf* *p* *mp*

Fl. 2 *mf* *p* *mp*

Cl. 1 *mf* *p* *mp*

Cl. 2 *mf* *p* *mp*

Bsn. 1 *mf* *p*

Cbsn. *mf* *p* *mf*

Hn. 1 *mf* *p* *mf*

Hn. 2 *mf* *p*

Mar. *mf* *p* *mp*

Vln. 1 *mf* *p* *mp*

Vln. 2 *mf* *p* *mp*

Vla. *mf* *p* *mp*

Vc. *mf* *p* *mf*

Cb. *mf* *p* *mf*

Detailed description of the musical score: This page contains measures 249 through 252. The Piccolo part (top) has a melodic line with dynamics *mf*, *p*, and *mp*. Flute 2, Clarinet 1, and Clarinet 2 have similar melodic lines with the same dynamics. Bassoon 1 and Contrabassoon play lower, more rhythmic parts. Horn 1 and Horn 2 have sustained notes with dynamics *mf* and *p*. Mellophone plays chords with dynamics *mf*, *p*, and *mp*. Violin 1 and Violin 2, Viola, Violoncello, and Contrabass all have rhythmic accompaniment patterns with dynamics *mf*, *p*, and *mp*.

254 ♩ = 60

Picc. *p* *mf* *pp* *ff*

Fl. 2 *p* *mf* *pp* *ff*

Cl. 1 *p* *mf* *p* *ff*

Cl. 2 *p* *mf* *pp* *ff*

Bsn. 1 *mf* *pp* *pp* *ff*

Cbsn. *p* *mf* *pp* *pp* *ff*

Hn. 1 *p* *ff* *p* *ff*

Hn. 2 *mf* *p* *ff* *p* *ff*

Mar. *p* *mp* *pp* *ff*

Vln. 1 *p* *mp* *pp* *ff*

Vln. 2 *p* *mp* *pp* *ff*

Vla. *p* *mp* *pp* *ff*

Vc. *p* *mf* *pp* *ff*

Cb. *p* *mf* *pp* *ff*

259 $\text{♩} = 100$ $\text{♩} = 60$ $\text{♩} = 100$ 44

Picc. pp ff pp ff

Fl. 2 pp ff pp ff

Cl. 1 pp ff pp ff

Cl. 2 pp ff pp ff

Bsn. 1 pp pp p ff

Cbsn. pp ff p ff

Hn. 1 pp ff pp ff

Hn. 2 pp ff pp ff

Mar. pp ff pp ff

Vln. 1 pp ff pp ff

Vln. 2 pp ff pp ff

Vla. pp ff pp ff

Vc. pp ff pp ff

Cb. pp ff pp ff

IV - Arioso

45

262 $\text{♩} = 60$ To Fl.

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

mp

pp

mp

p

mp

L.V.

p

mp

let pizz ring

p

Flute 268

Fl. 1 *pp* *p* *pp* *mp* *pp* *mp*

Fl. 2 *pp* *mp* *pp*

Bsn. 1 *ppp* *pp* *p* *pp*

Mar. *p* *mp* *pp*

Hp. *p* *mp*

Cb. *mp* *p*

46

Fl. 1 *pp* *mp* *p* *mf* *pp* *p* *pp*

Fl. 2 *mp* *pp* *mp* *p* *mp* *mf* *pp*

Cl. 1 *pp* *p* *pp*

Mar. *mp* *pp* *mp* *pp*

Hp. *pp* *p* *pp*

274

Musical score for multiple instruments including Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Horn 2 (Hn. 2), Maracas (Mar.), Harp (Hp.), and Cello (Cb.). The score is divided into measures by vertical bar lines. Dynamics include *p*, *pp*, *mp*, *ppp*, and *pp>ppp*. Articulation marks such as *5* and *3* are present. A circled 'Q' is located in the first staff at the beginning of the fourth measure.

This page of a musical score, numbered 48, contains measures 285 through 48. The instrumentation includes:

- Flutes (Fl. 1 & 2):** Both parts feature complex passages with triplets and slurs, marked with dynamics *ppp*, *p*, and *pp*.
- Clarinet 1 (Cl. 1):** Similar to the flutes, featuring triplet-based melodic lines with dynamics *ppp*, *p*, and *pp*.
- Clarinet 2 (Cl. 2):** Mirrors the Cl. 1 part with triplet patterns and dynamics *ppp*, *p*, and *pp*.
- Horn 2 (Hn. 2):** Plays a single note with a triplet, marked *ppp* and *ppp*.
- Maracas (Mar.):** Provides a rhythmic accompaniment using triplets, marked with *ppp*.
- Harp (Hp.):** Features a rhythmic accompaniment with triplets, marked with *ppp*.
- Violins (Vln. 1 & 2):** Both parts play a melodic line with slurs and triplets, marked with dynamics *pp*, *p*, and *mp*.
- Viola (Vla.):** Plays a melodic line with slurs and triplets, marked with dynamics *pp*, *p*, and *mp*.
- Violoncello (Vc.):** Plays a melodic line with slurs and triplets, marked with dynamics *pp*, *p*, and *mp*.
- Contrabass (Cb.):** Provides a rhythmic accompaniment with triplets, marked with *ppp*.

290

Fl. 1 *ppp* *p* *ppp* *p* *ppp* *p* *mp* *mf*

Fl. 2 *ppp* *p* *ppp* *p* *ppp* *p* *mp* *mf*

Cl. 1 *ppp* *p* *ppp* *p* *ppp* *p* *mp* *mf*

Cl. 2 *ppp* *p* *ppp* *p* *ppp* *p* *mp* *mf*

Bsn. 1 *mf* *p* *mp* *p*

Cbsn. *mf*

Hn. 1 *mf* *p* *mp* *p*

Hn. 2 *pp > ppp* *mf* *p* *mp* *p*

Mar. *mf* *p* *mp* *p*

Harp *mf* *p* *mp* *p*

Vln. 1 *mp* *p* *mf* *p* *mf* *p*

Vln. 2 *mp* *p* *mf* *p* *mf* *p*

Vla. *mp* *p* *mf* *p* *mf* *p*

Vc. *mp* *p* *mf* *p* *mf* *p*

Cb. *mf*

senza sord

R

This page of a musical score contains measures 295 through 300. The instruments are arranged as follows from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Maracas (Mar.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score features a variety of musical notations including triplets, slurs, and dynamic markings such as *pp*, *mp*, *mf*, and *p*. The woodwinds and strings play melodic lines with intricate phrasing, while the percussion and harp provide rhythmic and harmonic support. The overall texture is dense and expressive, typical of a late 20th-century orchestral work.

This page of a musical score, marked with rehearsal sign 'S', contains the following parts and dynamics:

- Flutes (Fl. 1 & 2):** Dynamics range from *mf* to *pp*. Both parts feature a triplet of eighth notes.
- Clarinets (Cl. 1 & 2):** Dynamics range from *mf* to *pp*. Cl. 2 includes the instruction "To B. Cl.".
- Bassoon (Bsn. 1):** Dynamics range from *f* to *pp*.
- Contrabassoon (Cbsn.):** Dynamics range from *f* to *mf*. Features a triplet of eighth notes.
- Horns (Hn. 1 & 2):** Dynamics range from *f* to *pp*. Includes a triplet of eighth notes and a five-measure rest.
- Maracas (Mar.):** Dynamics range from *f* to *pp*. Features a triplet of eighth notes.
- Harp (Hp.):** Dynamics range from *f* to *mf*. Features a triplet of eighth notes.
- Violins (Vln. 1 & 2):** Dynamics range from *f* to *pp*. Features a triplet of eighth notes.
- Viola (Vla.):** Dynamics range from *f* to *pp*. Features a triplet of eighth notes.
- Violoncello (Vc.):** Dynamics range from *f* to *pp*. Features a triplet of eighth notes.
- Contrabass (Cb.):** Dynamics range from *f* to *mf*. Features a triplet of eighth notes.

302

Cl. 1

Cl. 2
Bass Clarinet
in B \flat

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

Detailed description of the musical score: The score is for page 52, measures 302 to 306. It is arranged in a system of 11 staves. The instruments are: Cl. 1 (Clarinet 1), Cl. 2 (Clarinet 2, Bass Clarinet in B-flat), Bsn. 1 (Bassoon 1), Cbsn. (Contrabassoon), Hn. 1 (Horn 1), Hn. 2 (Horn 2), Hp. (Harp), Vln. 1 (Violin 1), Vln. 2 (Violin 2), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The music consists of six measures. Measures 302 and 303 are mostly rests for the woodwinds, with some activity in the bassoon and contrabassoon. Measures 304 and 305 feature more active woodwind parts. Measure 306 shows a change in dynamics and articulation, with 'pizz' (pizzicato) markings for the violins and violas. Dynamics include *mf*, *f*, and *p*. Phrasing is indicated by brackets and slurs. The harp part is a rhythmic accompaniment of eighth notes. The string parts (Vln. 1, Vln. 2, Vla., Vc., Cb.) have a melodic line with dynamic changes.

307

Cl. 1

B. Cl.

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

ff

ff

ff

f

ff

pp

p

pp

L.V.

ff

pp

pp

pp

pp

pp

arco

arco

arco

arco

T

312

Mar.

Hp.

Vln. 1

Vla.

Vc.

Cb.

pp

pp

3