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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 19<sup>th</sup>- and early 20<sup>th</sup>-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, 26<sup>th</sup> 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.*<sup>1</sup>

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.’<sup>2</sup> 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

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

<sup>2</sup> 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.<sup>3</sup>

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 19<sup>th</sup> century and early 20<sup>th</sup> century is similar to the approach of Nicholas Maw, who also explicitly refers

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<sup>3</sup> 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'<sup>4</sup>. It has been suggested by author Calum Macdonald<sup>5</sup> that the vocal ensemble of three females in Maw's *Scenes and Arias*<sup>6</sup>, 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'<sup>7</sup>.

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*)<sup>8</sup>, 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'<sup>9</sup> 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

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

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

<sup>6</sup> Nicolas Maw, *Scenes and Arias* (London, 1966)

<sup>7</sup> 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>

<sup>8</sup> James MacMillan, *The World's Ransoming* (London, 1996)

<sup>9</sup> Elliot Carter, *A Symphony of Three Orchestras* (New York, 1978)

‘doubling voices’<sup>10</sup>. In Italian opera, the trumpet or cornet often has melodic lyrical material, for example the prelude to act 2 of Donizetti’s *Don Pasquale*<sup>11</sup>, 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.<sup>12</sup> 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 20<sup>th</sup>-/21<sup>st</sup>-century idiom.

The roots of my lyricism are found in the music written by composers of the late 19<sup>th</sup> and early 20<sup>th</sup> 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 19<sup>th</sup>-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’,<sup>13</sup> 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 Strauss<sup>14</sup>, the influence of this constantly evolving, fluid line is clear: it is most evident in the *arioso*

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

<sup>11</sup> Gaetano Donizetti, *Don Pasquale* (Milan, 1961)

<sup>12</sup> 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)

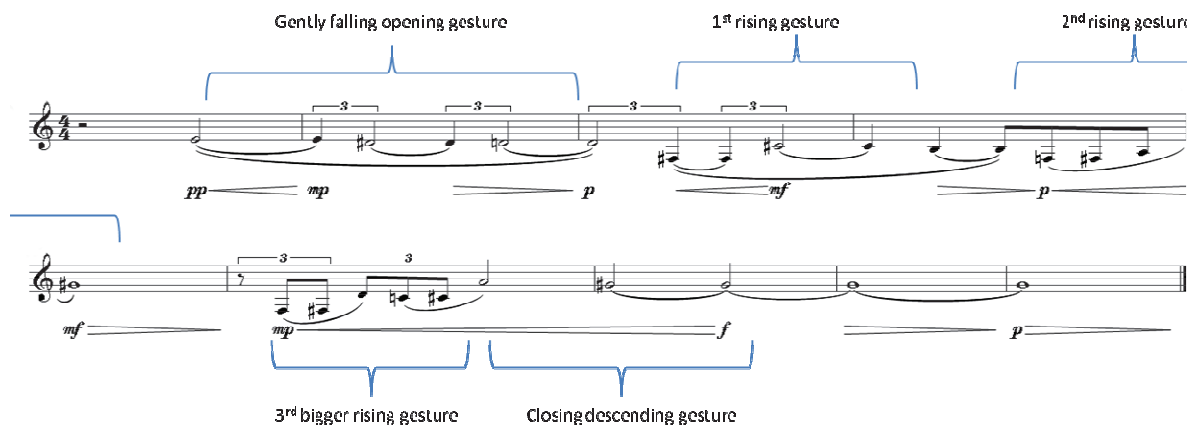
<sup>13</sup> Richard Strauss, *Frühling* (London, 1950)

<sup>14</sup> 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.<sup>15</sup> 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 invention<sup>16</sup> 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 19<sup>th</sup> 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.

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<sup>15</sup> 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.

<sup>16</sup> 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*<sup>17</sup> as being one of Knussen's two 'purely intuitively composed piece[s]', and that 'the pitches sound logical, inevitable and coherent, however freely chosen.'<sup>18</sup> 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

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<sup>17</sup> Oliver Knussen, *Sonya's Lullaby* (London, 1977)

<sup>18</sup> 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 6<sup>th</sup> 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 4<sup>th</sup> 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.*<sup>19</sup>

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<sup>19</sup> 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 marking of *p* (piano) followed by *mf* (mezzo-forte), then *p* (piano) with an accent (>), and finally *mf* (mezzo-forte). The notation includes a triplet of eighth notes and a quintuplet of eighth notes.

Cello - subsection 1A

Musical notation for Cello - subsection 1A. The staff shows a melodic line with a dynamic marking of *f* (forte) followed by *p* (piano) with an accent (>), and then *f* (forte). The notation includes a triplet of eighth notes and a quintuplet of eighth notes.

Musical notation for Piano and Cello. The top staff (Piano) shows a melodic line with a dynamic marking of *f* (forte) followed by *ff* (fortissimo). The bottom staff (Cello) shows a melodic line with a dynamic marking of *ff* (fortissimo). Both staves include a triplet of eighth notes and a quintuplet of eighth notes.

Fig. 4

Violin - subsection 2B

Musical notation for Violin - subsection 2B. The staff shows a melodic line with a dynamic marking of *ppp* (pianissimo). The notation includes a triplet of eighth notes and a glissando marking (*gliss.*).

Cello - subsection 1B

Musical notation for Cello - subsection 1B. The staff shows a melodic line with a dynamic marking of *pp* (pianissimo). The notation includes a triplet of eighth notes and a glissando marking (*gliss.*).

Musical notation for Violin and Cello. The top staff (Violin) shows a melodic line with a dynamic marking of *ppp* (pianissimo) and a glissando marking (*gliss.*). The bottom staff (Cello) shows a melodic line with a dynamic marking of *pp* (pianissimo) and a glissando marking (*gliss.*). Both staves include a triplet of eighth notes.

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 triplets and eighth notes). 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 staves of music. The top staff is labeled "Piano left hand - 1A" and is in bass clef. It features a complex rhythmic pattern with various time signatures: 4/4, 5/4, 4/4, 3/4, 4/4, 3/8, and 4/4. The bottom staff is labeled "Wind & Strings - 1C" and is in treble clef. It shows a series of chords and rests, with a large bracketed section in the middle. Blue arrows point from specific notes and rests in the piano staff to corresponding notes and rests in the wind and strings staff, illustrating the rhythmic structure being shared 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 invaded<sup>20</sup> for trumpet and string quartet<sup>21</sup>

*So we are paradoxical beings,*

*both individual and social,*

*both of our time and part of history's flow.<sup>22</sup>*

#### 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. Many<sup>23</sup> 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

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

<sup>21</sup> 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

<sup>22</sup> Rushdie P.4

<sup>23</sup> 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.<sup>24</sup> 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
<b>Bars</b>	1-13	14 - 21	22-38	39-46	47-49	50-61	62-82
<b>Tempo</b>	Slow	Fast	Slow	Fast	Slow	Fast	Slow
<b>(bpm)</b>	(50)	(72)	(60)	(84)	(60)	(96)	(60)

Fig. 9

## Motifs

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<sup>24</sup> 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.

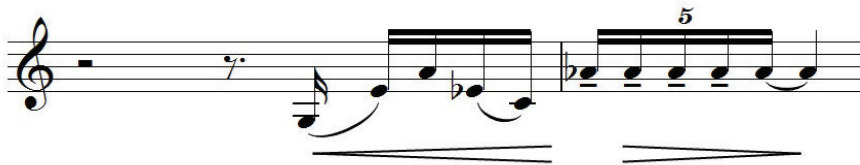


Fig. 13

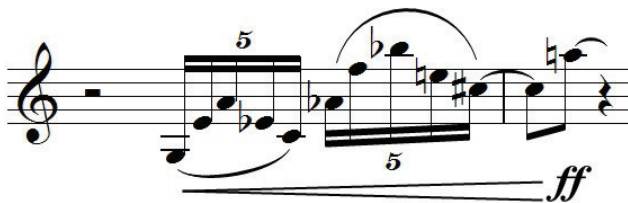


Fig. 14

## Performance History

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

One might suggest the Baroque Clarino<sup>26</sup> 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

<sup>25</sup> 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

<sup>26</sup> 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'.<sup>27</sup> 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.

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<sup>27</sup> David Nice, *Short note on the Maxwell Davies Trumpet Quintet*, [http://www.maxopus.com/work\\_detail.aspx?key=305](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.<sup>28</sup>

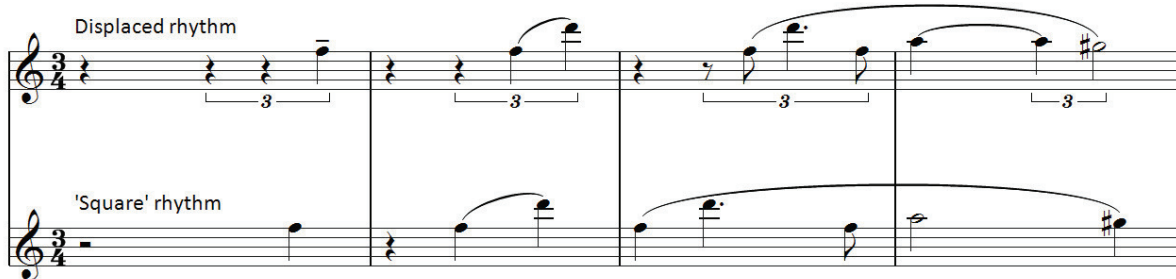


Fig. 15

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.

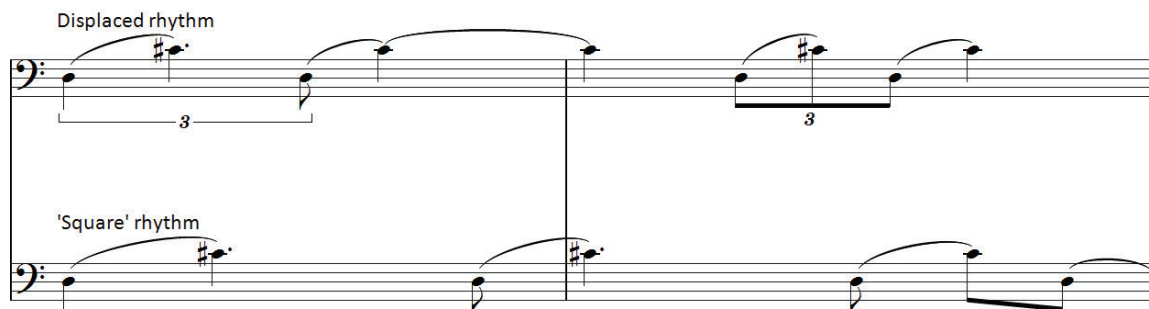


Fig. 16

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.

<sup>28</sup> 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)

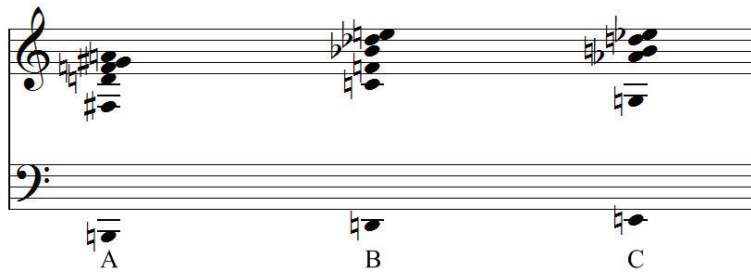


Fig. 17

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



- 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 20<sup>th</sup>-century composers (most relevantly here, Bartok<sup>29</sup>) 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  $\frac{7}{8}$ , 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

<sup>29</sup> 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 Lindberg<sup>30</sup>. These works<sup>31</sup> generally fall into two categories - those which explore the extended techniques of the instrument (and the extreme virtuosity of Lindberg<sup>32</sup>) 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 Sibelius<sup>33</sup>.

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?<sup>34</sup>

### The role of the soloist

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

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

<sup>32</sup> For example, Jan Sandström, *A Motorbike Odyssey* (Stockholm, 1989)

<sup>33</sup> 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.

<sup>34</sup> 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<sup>35,36</sup>. 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 *Duet*<sup>37</sup> 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.

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<sup>35</sup> Jean Sibelius, *Symphony No. 7* (Copenhagen, 1925) bar 60

<sup>36</sup> 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?

<sup>37</sup> 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**

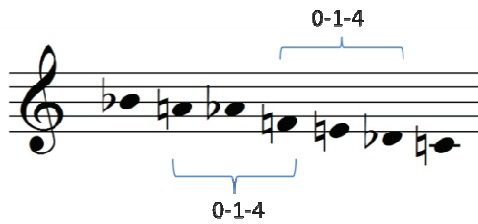
The 'mode' of the falling string and wind configuration is a variation of the mode of the main trombone theme - Fig. 22. The descending 0-1-4 trichord is present twice in this mode and gives the mode its major/minor character.

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*, and *p*.

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.

The image displays musical notation for Figure 24. The top staff shows a melodic line divided into two sections labeled 'Mode 1' and 'Mode 2'. The bottom section shows three chords (Chord I, Chord II, Chord III) with their corresponding modes (Mode 1 and Mode 2) indicated below. Chord I is a triad with notes G#4, B4, and D5. Chord II is a triad with notes G#4, B4, and D5. Chord III is a dyad with notes G#4 and B4. The modes are indicated by the notes below the chords: Mode 1 for Chord I is G#4, and Mode 2 is B4. For Chord II, Mode 1 is G#4 and Mode 2 is B4. For Chord III, Mode 1 is G#4 and Mode 2 is B4.

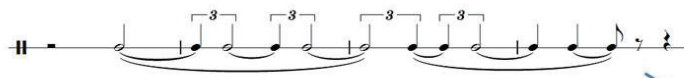
Fig. 24

### 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.*<sup>38</sup>

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.<sup>39</sup> The word 'movement' seemed inappropriate and so I decided to title them 'inventions'.

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

<sup>39</sup> 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.

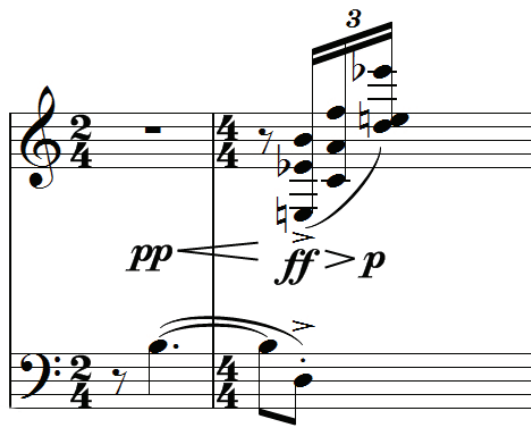


Fig. 28



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.

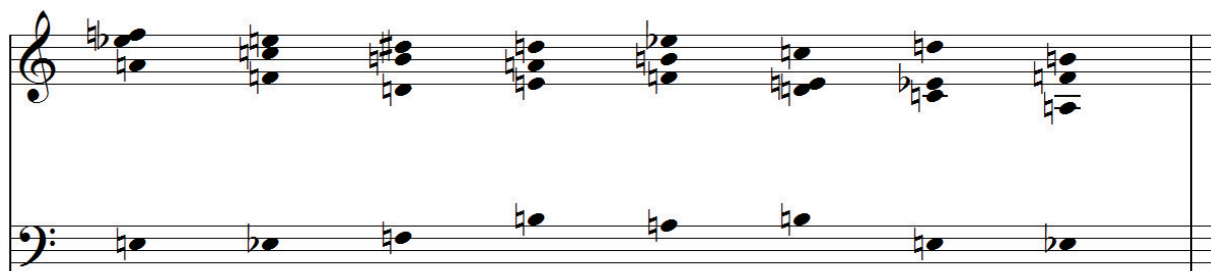


Fig. 30

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

Violin 1 = ◇  
Violin 2 = ▲  
Viola = ×  
Cello = ◆

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.

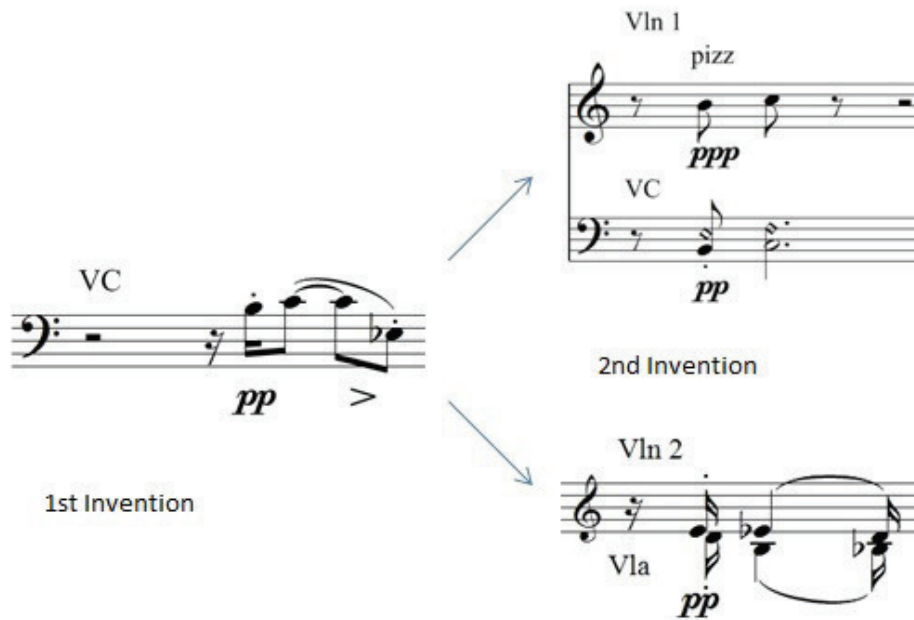


Fig. 33

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*<sup>40</sup> and the *Lyrische Suite*<sup>41</sup>. 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'.<sup>42</sup> 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'.

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<sup>40</sup> Alban Berg, *Wozzeck* (Vienna, 1955)

<sup>41</sup> Alban Berg, *Lyrische Suite* (Vienna, 2005)

<sup>42</sup> 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.<sup>43</sup> 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 group<sup>44</sup> 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

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<sup>43</sup> 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>

<sup>44</sup> <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 limitation<sup>45</sup> - 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.

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<sup>45</sup> 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 7<sup>th</sup>, and therefore echo the intervals between the outer notes of the top three notes.

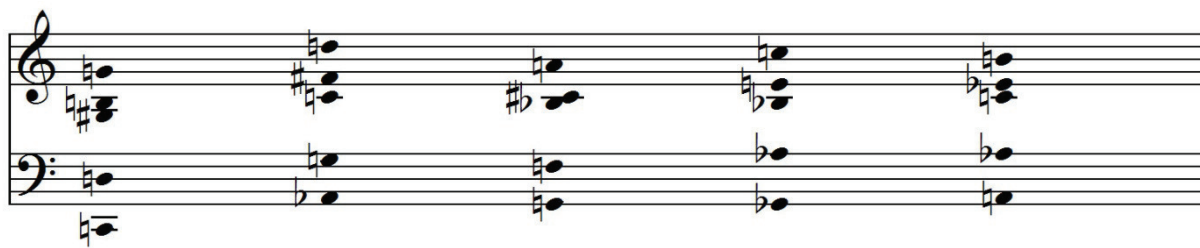


Fig. 34



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.

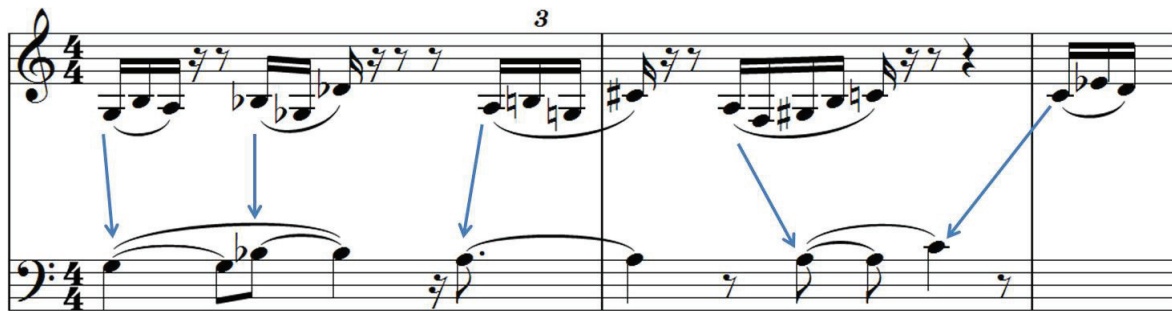


Fig. 36

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).

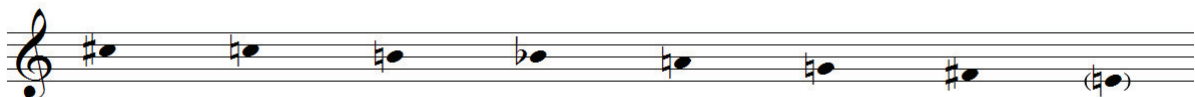


Fig. 37

### 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.

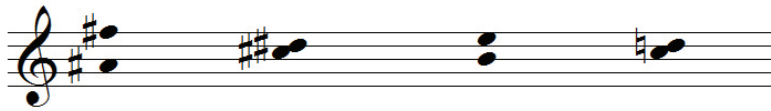


Fig. 39

These two sections accompany a long, virtuosic tuba solo. Having talked to several players, the tuba solo<sup>46</sup> 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.<sup>47</sup> 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'.<sup>48</sup>

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

<sup>47</sup> 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

<sup>48</sup> Reginald Smith Brindle, *Serial Composition* (Oxford, 1966) 39





Fig. 40<sup>49</sup>

### 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.<sup>50</sup> 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.<sup>51</sup>

### 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

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

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

<sup>51</sup> 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 resolves<sup>52</sup> 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.

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<sup>52</sup> 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 3<sup>rd</sup> Mvt

Bar 27 1<sup>st</sup> Mvt

Bar 219 4<sup>th</sup> Mvt

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.

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.*<sup>53</sup>

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.*<sup>54</sup>

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

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<sup>53</sup> Peter Maxwell Davies, Composer's Note on Symphony No. 2  
[http://www.maxopus.com/work\\_detail.aspx?key=259](http://www.maxopus.com/work_detail.aspx?key=259)

<sup>54</sup> 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.

<b>Movement/Bar</b>	<b>Section/Instrument</b>	<b>Movement/Bar</b>	<b>Section/Instrument</b>
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





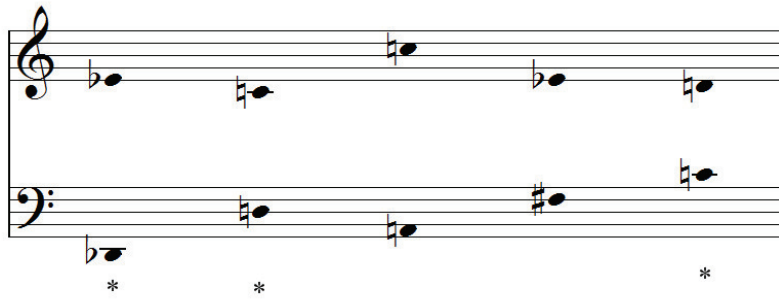


Fig. 46

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

Structurally<sup>55</sup>, 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.

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<sup>55</sup> 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

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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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Stephen Hicks

The familiar narrowing of homecoming

for small ensemble

2012

8'

# The familiar narrowing of homecoming

The score is written for five instruments: Flute, Bass Clarinet in B $\flat$ , Violin, Violoncello, and Piano. The music is in 4/4 time and consists of five measures, with the first and last measures in 4/4 and the three middle measures in 5/4. The Flute part is entirely silent. The Bass Clarinet part features a melodic line with dynamic markings *ff*, *p*, *mf*, and *p* in the first measure, and *ff*, *p*, *f*, and *p* in the second measure. The Violoncello part has dynamic markings *ppp*, *f*, and *ppp* in the first and second measures, and *ppp* in the third measure. The Piano part includes dynamic markings *ff* and *mf* in the first measure, *ff* and *f* in the second measure, and *ff* and *mf* in the third measure. An 8 $\flat$  octave sign is present in the piano part at the beginning of each measure.

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<sup>vb</sup>*..... | *8<sup>vb</sup>*.....

**A**

11

Fl.

B. Cl.

Vln.

Vc.

Pno.

*mf*

*f* *p*

*fff* *p*

*pp*

*mf*

*f*

*fff*

*pp*

8<sup>ub</sup>.....]

8<sup>ub</sup>.....]

8<sup>ub</sup>.....]

8<sup>ub</sup>.....]

**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<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup> 8<sup>ub</sup>

Detailed description of the musical score: The score is for section B, measures 15-20. It is in 5/4 time, with a tempo of 70 bpm. The key signature changes from one flat to two flats between measures 15 and 16. The Flute part (Fl.) has rests in measures 15-19 and enters in measure 20 with a triplet of eighth notes, dynamics *p* to *mp*. The Bass Clarinet part (B. Cl.) has a triplet of eighth notes in measure 15 (*p*, *pp*), a pair of eighth notes in measure 16 (*p*), a quintuplet of eighth notes in measure 17 (*mp*), and eighth notes in measures 18-19 (*p*, *mp*, *p*, *mp*). It enters in measure 20 with a triplet of eighth notes (*mp*). The Violin part (Vln.) has rests in measures 15-19 and a fortissimo (*fp*) chord in measure 20. The Viola part (Vc.) has triplets of eighth notes in measures 15-16 (*ppp*), glissandos in measures 17-18 (*pp*), and eighth notes in measures 19-20 (*p*, *mp*). The Piano part (Pno.) has a pair of eighth notes in measure 15 (*p*), triplets of eighth notes in measure 16 (*mp*), and eighth notes in measures 17-19 (*p*, *mp*, *p*, *mp*). It enters in measure 20 with eighth notes (*mp*). The piano part includes octaves (8) and octave-up markings (8<sup>ub</sup>) in measures 15-20.

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<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup> 8<sup>va</sup>

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*, *mf*, *p*, and *mf*. It includes a five-note slur and a triplet. The Bass Clarinet (B. Cl.) staff is in bass clef, playing a triplet in the first two measures, with dynamics *p*, *mp*, *p*, and *mf*. A note in the second measure is marked 'Change to Clarinet in Bb'. The Violin (Vln.) staff is in treble clef, playing chords with dynamics *fp*, *ppp*, *fp*, *p*, and *fp*. The Viola (Vc.) staff is in bass clef, playing a triplet in the first two measures, 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 a bass line with dynamics *p*, *mp*, *p*, *mf*, *p*, *mf*, and *p*. The left hand includes an 8va marking.



24

Fl. *p* *mf* *p* *p* *mf* *p* *mf* *p* *ppp* *Very calm*

B. Cl.

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

Vc. *p* *mf* *p* *mf* *p* *pizz* *p*

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

8<sup>va</sup> 8<sup>vb</sup>

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 series of triplets and a quintuplet, with dynamics ranging from piano (p) to pianissimo (ppp). A 'Very calm' performance instruction is placed above the final measures. The Bass Clarinet part is mostly silent. The Violin part starts with a quintuplet, followed by triplets and a final triplet with a pizzicato marking. The Viola part features triplets and a pizzicato triplet. The Piano part has a dynamic progression from mezzo-forte (mf) to fortissimo (ff) and back to piano (p), with triplets in both hands and an 8va/8vb marking at the bottom.

C

♩=104 With energy; dance!

Fl. 29 *f* 9

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

Vln. *f*

Vc. 3 *f* arco

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

Detailed description: This page of a musical score contains five staves. The Flute staff (Fl.) begins at measure 29 with a melodic line featuring a 9-measure phrase, marked *f*. The Clarinet in B $\flat$  staff (Cl.) starts with a 3-measure phrase marked *p*, followed by a 3-measure phrase marked *f*. The Violin staff (Vln.) has a 3-measure phrase marked *f*. The Viola staff (Vc.) has a 3-measure phrase marked *f* and is marked *arco*. The Piano staff (Pno.) has a 5-measure phrase marked *f* in the right hand and a 6-measure phrase in the left hand, with a 3-measure phrase in the left hand marked 8 $\sharp$ . The score is in common time and includes various musical notations such as slurs, accents, and dynamic markings.

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 five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score is written in 4/4 time and consists of 11 measures. The Flute and Clarinet parts feature complex rhythmic patterns with triplets and quintuplets, and are marked with a forte dynamic (*ff*) starting in measure 4. The Violin and Viola parts have a more melodic and harmonic role, also marked with *ff*. The Piano part is divided into two staves, with the right hand playing chords and the left hand playing a bass line. The piano part is marked with *ff* and *p* dynamics. A key signature change to F major is indicated by a box with the letter 'F' above the staff in measure 4. A rehearsal mark (8) is located at the bottom left of the page.

52

Fl. *To A. Fl.*

Cl. *To Bass Clarinet in Bb*

Vln. *pizz*

Vc. *pizz*

Pno.

6 *sf* *p* *sf* *p* *ff*

6 *sf* *p* *f* *sf* *p* *3* *ff*

6 *sf* *p* *f* *sf* *p* *ff* *p*

3 *sf* *p* *f* *sf* *p* *ff* *p*

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

8<sup>vb</sup> 6

G

Becoming more relaxed (but ♩=♩)

58

Alto Flute

Bass Clarinet in B $\flat$

Vln.

Vc.

Pno.

*pp*

*f*

*p*

*pp*

*p*

*pp*

3

3

3

3

3

3

3

3

3

3

3

5

8 $^{\text{va}}$

8 $^{\text{va}}$

8 $^{\text{va}}$

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Alto Flute, Bass Clarinet in B-flat, Violin, Viola, and Piano. The music is in 7/8 time and consists of six measures. The Alto Flute and Bass Clarinet parts are marked *pp* and feature triplet patterns. The Violin and Viola parts have dynamic markings of *f*, *p*, and *pp*. The Piano part has dynamic markings of *p* and *pp*, and includes a quintuplet in the second measure. A section marker 'G' is located at the top, with the instruction 'Becoming more relaxed (but ♩=♩)'. The page number '13' is in the top right corner, and the measure number '58' is at the start of the first staff.

64

A. Fl. *To Flute*

B. Cl. *To Clarinet in Bb*

Vln.

Vc.

Pno.

*p* *pp* *sf*

*p* *pp* *sf*

(8) *8<sup>th</sup>* *8<sup>th</sup>* *8<sup>th</sup>* *8<sup>th</sup>* *8<sup>th</sup>*

Detailed description: This page of a musical score, numbered 14, contains measures 64 through 71. It features five staves: A. Flute, B. Clarinet, Violin, Viola, and Piano. The A. Flute and B. Clarinet parts are highly active, featuring numerous triplet patterns and dynamic markings including *p*, *pp*, and *sf*. Performance instructions "To Flute" and "To Clarinet in Bb" are placed at the end of their respective staves. The Violin and Viola parts are more sparse, with occasional notes and rests. The Piano part provides a harmonic foundation with chords and octaves, indicated by the *8<sup>th</sup>* markings below the staff.



**H** Mysterious but Bright

Flute

72

A. Fl.

B. Cl.

Vln.

Vc.

Pno.

arco

8<sup>va</sup>

8<sup>vb</sup>

Ped.

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.*

Detailed description: This page of a musical score, numbered 16, contains measures 79 through 82. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The music is in 5/4 and 4/4 time signatures. The Flute part features a triplet of eighth notes in measure 79, followed by a sixteenth-note run in measure 80, and a five-note run in measure 81. The Clarinet part has a sixteenth-note run in measure 79 and another in measure 81. The Violin and Viola parts play sustained chords in measures 79 and 81. The Piano part has a melodic line in the right hand and a bass line in the left hand, with dynamics ranging from mezzo-forte to piano. Performance markings include *p*, *pp*, *mf*, *ppp*, *f*, and *mp*. There are also dynamic hairpins and articulation marks like accents and slurs. The word "Red." is written below the piano part at the end of each measure.

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 sixteenth-note runs, with the Flute marked *mp* and *pp*, and the Clarinet marked *mp* and *ppp*. The Violin (Vln.) and Viola (Vc.) parts play sustained notes, with the Violin marked *mp* and *ppp*, and the Viola marked *mp* and *ppp*. The Piano (Pno.) part features a complex texture with octaves and triplets, 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).

89

Fl.

Cl.

Vln.

Vc.

Pno.

arco

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

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

*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 Flute and Clarinet parts feature sixteenth-note runs with fingerings '5' and '6' indicated. The Flute part starts with a dynamic of *p*, reaches *f* in the second measure, and then *ppp* in the third. The Clarinet part starts with *p*, reaches *f* in the second measure, and then *ppp* in the third. The Violin and Viola parts play sustained notes with dynamics of *f* in the first measure and *ppp* in the second and third. The Piano part features a melodic line with a triplet in the second measure, starting with *mf* and *p* dynamics, and *pp* dynamics in the third and fourth measures. The score is divided into three measures, with a 3/4 time signature starting in the third measure. 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*

The musical score is for measures 94-97. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The tempo is marked as quarter note = 70. The key signature has one sharp (F#) and the time signature is 4/4. The Flute and Clarinet parts begin with sixteenth-note runs marked with '6' and 'ppp', then transition 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 and glissando, with dynamics 'pp' and 'ppp'. The Piano part has a triplet and a short melodic line, with a dynamic of '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 system, it starts with *p*, moves to *mf*, and ends with *p*. The Clarinet part starts with *fp*, has a *p* dynamic with a triplet, and then *fp* dynamics throughout. The Violin part starts with *mp*, has a *mp* dynamic with a quintuplet, and then moves to *p* and *mf*. The Viola part features glissando markings and dynamics of *p* and *mp*. The Piano part has dynamics of *p* and *mf*, with a triplet in the right hand. Various musical notations such as triplets, quintuplets, and glissandos are used throughout the score.

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 quintuplet markings, with dynamics from *p* to *mf*. The Viola (Vc.) staff uses glissando markings and dynamics from *p* to *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 from *p* to *pp*.

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<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>va</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

8<sup>vb</sup>

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* (fortissimo) and transition to *f* (forte) in the final measure. The Viola part also starts with *ff* and moves to *f*. The Piano part features a complex texture with sixteenth-note runs in the right hand, marked with a '6' (sextuplet), and octaves in the left hand, marked with '8<sup>va</sup>' and '8<sup>vb</sup>'. The dynamic markings for the piano part are *ff* and *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



129

Fl.

Cl.

Vln.

Vc.

Pno.

*ppp*

*pp*

*ppp*

sotto voce

arco

pizz

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 *bring out*, and includes triplet markings in the bass line. Dynamics range from *ppp* to *pp*.



Stephen Hicks

# Simultaneously sovereign and invaded

For Trumpet and String Quartet

2012

Duration:c 5'

# Simultaneously sovereign and invaded

♩=50

The score is written for five instruments: Trumpet in C, Violin I, Violin II, Viola, and Violoncello. It is divided into three measures by vertical bar lines. The first measure is in 4/4 time, the second in 2/4, and the third in 4/4. The key signature has one flat (B-flat).

- Trumpet in C:** Measures 1 and 3 feature a sixteenth-note scale starting on G4, marked with *ff* and *p*. Measure 2 is a whole rest.
- Violin I:** Measures 1 and 2 are whole rests. Measure 3 has a glissando from G4 to F4, marked with *p*. There are also dynamic markings *ff* and *pp* in measure 1, and *f* and *pp* in measure 2.
- Violin II:** Measures 1 and 3 feature a sixteenth-note scale starting on G4, marked with *ff*, *pp*, *mp*, and *pp*. Measure 2 is a whole rest. There are also dynamic markings *f*, *pp*, *mp*, and *pp* in measure 2.
- Viola:** Measures 1 and 3 feature a sixteenth-note scale starting on G4, marked with *ff*, *pp*, *mp*, and *pp*. Measure 2 has a glissando from G4 to F4, marked with *pp*. There are also dynamic markings *f*, *mp*, and *pp* in measure 2.
- Violoncello:** Measures 1 and 3 feature a sixteenth-note scale starting on G3, marked with *ff* and *pp*. Measure 2 is a whole rest. There are also dynamic markings *f* and *pp* in measure 2.

5

The musical score consists of five staves across three measures. The first measure is in 7/8 time, the second in 8/8, and the third in 4/4. The notation includes various dynamics, articulation, and technical markings.

**Staff 1 (Top):** Measure 1: Rest. Measure 2: Rest. Measure 3: *ff* (5) *pp* (5)

**Staff 2:** Measure 1: *ppp*, gliss. Measure 2: gliss. Measure 3: *f*, *pp*

**Staff 3:** Measure 1: *p*, 5 Measure 2: *mf*, 5, 3 Measure 3: *f*, pizz, 5, 6, *pp*, *mp*, *pp*

**Staff 4:** Measure 1: *p*, 5 Measure 2: *mf*, 5, 3 Measure 3: *f*, 5, *pp*, *mp*, 5, *pp*

**Staff 5 (Bottom):** Measure 1: *p*, *mp* Measure 2: *mf*, 3, 3 Measure 3: *f*, 5, *pp*, 5



A

8

5

6

3

3

5

*p*

arco

5

3

5

*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 treble clefs with chords and triplets. The fourth and fifth staves are bass clefs with chords and triplets. Dynamics are indicated by *mf*, *p*, *f*, and *pp*. Articulation includes *pizz* (pizzicato) and *arco* (arco). Technical markings include triplets (3) and a sextuplet (6). The key signature has one sharp (F#) 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

The musical score consists of four staves:

- Staff 1 (Violin I):** Features a melodic line with five-note slurs. Dynamics are *f* and *p*. Includes a '5' marking above the first slur.
- Staff 2 (Violin II):** Features a melodic line with slurs and accents. Dynamics are *f* and *pp*. Includes an 'arco' marking above the first slur.
- Staff 3 (Cello/Double Bass):** Features a bass line with triplets and slurs. Dynamics are *mf*. Includes 'pizz' and 'arco' markings above the first and second triplets, and a '3' marking below the first triplet.
- Staff 4 (Violoncello/Double Bass):** Features a bass line with slurs and accents. Dynamics are *f* and *pp*.

The piece concludes with a double bar line and a 3/4 time signature.

17

The musical score consists of five staves. The first staff is in treble clef, 3/4 time, and changes to 4/4 time at measure 18. It begins with a half note G4, followed by a whole rest, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4. A dynamic marking of *mf* is placed below the first eighth note of the second system.

The second staff is in treble clef, 3/4 time, and changes to 4/4 time at measure 18. It features a series of chords. In the first system, there is a *pp* dynamic marking, followed by a crescendo to *f* and then a decrescendo to *pp*. In the second system, there is a *f* dynamic marking, a fingering '5' under a chord, a decrescendo to *pp*, and then a *f* dynamic marking. The word 'pizz' is written above the staff in the second system.

The third staff is in treble clef, 3/4 time, and changes to 4/4 time at measure 18. It features a series of chords. In the first system, there is a *f* dynamic marking, a fingering '5' under a chord, and a decrescendo to *pp*. In the second system, there is a *f* dynamic marking, a decrescendo to *pp*, and then a *f* dynamic marking. The word 'pizz' is written above the staff, and the word 'arco' is written above the staff in the third system.

The fourth staff is in bass clef, 3/4 time, and changes to 4/4 time at measure 18. It features a series of chords. In the first system, there is a *f* dynamic marking, a fingering '5' under a chord, and a decrescendo to *pp*. In the second system, there is a *f* dynamic marking, a decrescendo to *pp*, and then a *f* dynamic marking.

The fifth staff is in treble clef, 3/4 time, and changes to 4/4 time at measure 18. It features a series of chords. In the first system, there is a *pp* dynamic marking, followed by a crescendo to *f* and then a decrescendo to *pp*. In the second system, there is a *f* dynamic marking, a decrescendo to *pp*, and then a *f* dynamic marking. In the third system, there is a *f* dynamic marking, a decrescendo to *pp*, and then a *f* dynamic marking.

20

3 5

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 other four 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 techniques like arco and pizzicato.

**Staff 1 (Melody):**

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

**Staff 2 (Arco):**

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

**Staff 3 (Arco):**

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

**Staff 4 (Arco):**

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

**Staff 5 (Bass):**

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

26

The musical score consists of five staves. The top staff is a single melodic line with dynamics *mf* and *p*, and fingering '5'. The second staff is a treble clef staff with complex chordal textures. The third staff is a treble clef staff with melodic lines and dynamics *mp*. The fourth staff is a bass clef staff with melodic lines and dynamics *p*, *mf*, and *mp*. The fifth staff is a bass clef staff with a melodic line, dynamics *p*, and the instruction *arco*.

31

The musical score consists of five staves. The first staff is a treble clef with a key signature of one flat. It begins with a *ff* dynamic and a slur over two notes, followed by a *pp* dynamic and a whole note. The second staff is a treble clef with a *ff* dynamic, a triplet of eighth notes, a sextuplet of eighth notes, and a *pp* dynamic. The third staff is a treble clef with a *ff* dynamic, a triplet of eighth notes, and a *pp* dynamic. The fourth staff is a bass clef with a *ff* dynamic, a triplet of eighth notes, and a *pp* dynamic. The fifth staff is a bass clef with a *ff* dynamic and a *pp* dynamic. The time signature changes from 2/4 to 4/4 at measure 32. The score includes various performance markings such as slurs, accents, and articulation marks.

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*



33

This musical score page contains five staves of music for a string quartet, measures 33 through 36. The music is in 4/4 time and features a variety of textures and dynamics.

- Staff 1 (Violin I):** Starts with a *p* dynamic. It features a melodic line with a quintuplet (5) and sextuplets (6). Dynamics include *p*, *mf*, and *mf*.
- Staff 2 (Violin II):** Features triplet patterns. Dynamics range from *pp* to *f*.
- Staff 3 (Viola):** Also features triplet patterns. Dynamics range from *pp* to *f*.
- Staff 4 (Cello):** Includes *pizz* (pizzicato) and *arco* (arco) markings. It features quintuplets (5) and dynamic markings from *mf* to *f*.
- Staff 5 (Bass):** Features triplet patterns and dynamic markings from *p* to *mf*.

E

accel..

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 of ♩=84 is present.

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

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

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

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

41

Musical staff 1: Treble clef, complex rhythmic patterns with slurs and accents.

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

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

Musical staff 4: Bass clef, arpeggiated chords with dynamic markings *ff* > *pp*, *f* > *pp*, *ff* > *pp*, *ff* > *pp*, *ff* > *pp*.

Musical staff 5: Bass clef, arco/pizzicato markings, dynamic markings *f* > *ff*, *f*.

F

♩=60

♩=96

45

Musical staff 1 (Violin I):

- Measures 1-2: *ff*
- Measures 3-4: Rest
- Measures 5-6: Rest
- Measures 7-8: *ff* (5), *f* (5)

Musical staff 2 (Violin II):

- Measures 1-2: *f > p*, *f > p*
- Measures 3-4: *ff*, *ppp*
- Measures 5-6: Rest
- Measures 7-8: *f* (pizz)

Musical staff 3 (Violin III):

- Measures 1-2: *f > p*, *f > p*
- Measures 3-4: *ff*
- Measures 5-6: *p > pp* (pizz)
- Measures 7-8: *ff* (arco 5)

Musical staff 4 (Cello):

- Measures 1-2: *ff* (triplets)
- Measures 3-4: *ff* (triplets), *ff* (5)
- Measures 5-6: *ppp*
- Measures 7-8: *p < mp < pp < p* (sul pont)

Musical staff 5 (Double Bass):

- Measures 1-2: *ff* (triplets)
- Measures 3-4: *ff* (triplets), *ff* (5)
- Measures 5-6: *pp* (5)
- Measures 7-8: *p*, *f* (pizz)

51

The musical score consists of four staves. The top staff is in treble clef, the second and fourth staves are also in treble clef, and the third staff is in bass clef. The music is in 5/4 time. The score includes various dynamics such as *f*, *ff*, *pp*, and *f*. There are also articulation marks like accents and slurs, and performance instructions like *arco* and *pizz*. Fingering numbers (5) are present above several notes. The bottom staff contains a bass line with a few notes and rests.

Staff 1 (Treble Clef):  
 Measures 51-55: *f*, *f*, *f*, *ff*, *f*. Includes fingering 5 and accents.

Staff 2 (Treble Clef):  
 Measures 51-55: *f*, *pp*, *f*. Includes *arco*, *pizz*, and a slur.

Staff 3 (Bass Clef):  
 Measures 51-55: *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*, *ff*. Includes fingering 5 and accents.

Staff 4 (Bass Clef):  
 Measures 51-55: *ord.*, *5*. Includes fingering 5 and accents.

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*. Technical markings: *5* (fingerings).
- Staff 2:** Treble clef, 4/4 time signature. Articulation: *arco*, *pizz*. Dynamics: *f*, *pp*, *f*, *ff*, *pp*. Technical markings: *3* (triplets).
- Staff 3:** Treble clef, 5/4 time signature. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *pp*. Technical markings: *5* (fingerings), *3* (triplets).
- Staff 4:** Bass clef, 5/4 time signature. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *ff*. Technical markings: *5* (fingerings).
- Staff 5 (Bottom):** Bass clef, 4/4 time signature. Dynamics: *ff*. Technical markings: *b* (flat), *5* (fingerings).

G

♩=60

The musical score consists of five staves. The first staff is in treble clef with a key signature of one flat and a 7/8 time signature. It begins at measure 60 and features a melodic line with slurs, accents, and dynamic markings of *ff* and *pp*. The second staff is in alto clef (C4) with a key signature of two sharps and a 7/8 time signature, containing a melodic line with slurs and *ff* dynamics. The third staff is in alto clef (C4) with a key signature of two sharps and a 7/8 time signature, featuring a melodic line with slurs and *ff* dynamics. The fourth staff is in bass clef with a key signature of two sharps and a 7/8 time signature, containing a melodic line with slurs, accents, and dynamic markings of *ff* and *pp*. The fifth staff is in bass clef with a key signature of two sharps and a 7/8 time signature, marked *arco* and containing a melodic line with slurs and dynamic markings of *ff* and *f*. The score is divided into measures by vertical bar lines, with some measures containing rests.

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 with a melodic line in the second staff starting with a half note D5, followed by quarter notes C5, B4, and A4, with a slur and a '5' indicating a fifth fret. Measure 68 features a melodic line in the second staff starting with a half note G4, followed by quarter notes F#4, E4, and D4, with a slur and a '5' indicating a fifth fret. The bottom staff (bass clef) contains a bass line 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 is placed over the top two staves in measure 65.



69 con sord (plastic/fibre straight)

*p* *pp* *p*

5

5

5

5

5

5

5

5

5

5



74

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

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

*mp* *pp*

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

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

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

Detailed description: This page of a musical score contains five staves of music, numbered 74 to 78. The top staff is in treble clef and features a melodic line with dynamics *pp*, *p*, *mp*, *p*, and *mf*. The second staff is marked 'arco' and contains a complex texture with dynamics *p*, *mp*, *pp*, and *p*. The third staff continues the texture with dynamics *mp* and *pp*. The fourth staff has dynamics *mp*, *p*, *mp*, and *p*. The bottom staff is in bass clef and has dynamics *mp*, *p*, *mp*, and *p*. Fingering '5' is indicated throughout the score. The music is divided into measures by vertical bar lines.

77

**Violin I:** *p* 5 *pp* 3 *ppp*

**Violin II:** *pp* *pp* *p* *pp* *pizz* *p* *pp* *arco* *mf* 6 *pp*

**Violin III:** *pp* *pp* *pp* *pizz* *p* *pp* *pizz* *f* *pp*

**Viola:** *p* 5 *pp* *pp* *arco* *pp* 6 *f* *mp*

**Cello/Double Bass:** *p* 5 *pp* *pizz* *pp* *pizz* *f*

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 and provides 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 continues the melody from the first system, marked with a '4' at the beginning and containing three triplet markings. The lower staff continues the accompaniment. The key signature remains one flat.

The third system of the musical score consists of two staves. The upper staff begins with a mezzo-forte (*mf*) dynamic and contains a triplet of eighth notes. The lower staff begins with a piano (*pp*) dynamic and contains a triplet of eighth notes. The system concludes with a change in time signature from 3/4 to 3/4. The key signature changes to two flats (B-flat and E-flat). A dynamic marking of *8<sup>va</sup>* is present above the upper staff, and *8<sup>vb</sup>* is present below the lower staff.

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 C-sharp. Measure 12: quarter rest, quarter note G, quarter note A, quarter note B. Measure 13: quarter rest, quarter note G, quarter note A, quarter note B. 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, quarter note A, quarter note B. Measure 15: quarter rest, quarter note G, quarter note A, quarter note B. Measure 16: quarter rest, quarter note G, quarter note A, quarter note B. 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, quarter note A, quarter note B. Measure 18: quarter rest, quarter note G, quarter note A, quarter note B. All measures feature a triplet of eighth notes in the bass clef. Measure 18 includes an 8va marking above the treble clef.

19

*p*

*mf*

*mf*

Measures 19-22: Treble clef, 3/4 time. Measure 19: quarter rest, quarter note G, quarter note A, quarter note B. Measure 20: quarter rest, quarter note G, quarter note A, quarter note B. Measure 21: quarter rest, quarter note G, quarter note A, quarter note B. Measure 22: quarter rest, quarter note G, quarter note A, quarter note B. All measures feature a triplet of eighth notes in the bass clef. Measure 19 includes a *p* marking above the treble clef. Measure 20 includes an *mf* marking below the bass clef. Measure 22 includes an *mf* marking below the bass clef.

23

Musical score for measures 23-26. The score is written for piano in three staves: Treble, Middle, and Bass. Measure 23 features a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a triplet of eighth notes. Dynamics include *mp* and *pp*. Measure 24 has a treble clef with a triplet of eighth notes and a dynamic of *f*. Measure 25 has a treble clef with a triplet of eighth notes and a dynamic of *p*. Measure 26 has a treble clef with a triplet of eighth notes and a dynamic of *p*. The bass clef has a whole note chord in measure 23 and a triplet of eighth notes in measure 26.

27

Musical score for measures 27-30. The score is written for piano in three staves: Treble, Middle, and Bass. Measure 27 features a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a triplet of eighth notes. Dynamics include *sf*. Measure 28 has a treble clef with a triplet of eighth notes and a dynamic of *p*. Measure 29 has a treble clef with a triplet of eighth notes and a dynamic of *pp*. Measure 30 has a treble clef with a triplet of eighth notes and a dynamic of *pp*. The bass clef has a triplet of eighth notes in measure 27 and rests in measures 28-30. Performance markings include *8va* and *rit.* above the treble staff in measures 29 and 30.

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

Musical score for measures 30-33. The score is written for piano in three staves: Treble, Middle, and Bass. Measure 30 features a treble clef with a melodic line starting on a whole note, followed by eighth notes, and a triplet of eighth notes. Dynamics include *p*. Measure 31 has a treble clef with a triplet of eighth notes and a dynamic of *p*. Measure 32 has a treble clef with a triplet of eighth notes and a dynamic of *p*. Measure 33 has a treble clef with a triplet of eighth notes and a dynamic of *p*. The bass clef has a quintuplet of eighth notes in measures 30-33.



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 trills and triplets, while the left hand (bass clef) features a complex accompaniment with quintuplets and slurs. Dynamics include *mf* and *pp*. The key signature has one flat.

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 trills and octaves, while the left hand (bass clef) features a complex accompaniment with slurs and octaves. Dynamics include *mf* and *pp*. The key signature has one flat. The score concludes with a double bar line.

## II. March

♩=92

41

*f* *ff*

Ped. \_\_\_\_\_

*f* *ff*

Ped. \_\_\_\_\_

43

*p*

*mp* *p*

46

*pp*

48

The image shows a page of a musical score for a piece titled "II. March". The page number is 6. The score is written for piano and consists of four systems of music. The first system (measures 41-42) features a 4/4 time signature and a tempo marking of ♩=92. It begins with a dynamic of *f* and includes a piano pedal marking. The second system (measures 43-44) starts with a dynamic of *p* and includes a mezzo-piano (*mp*) dynamic. The third system (measures 45-46) features a piano (*pp*) dynamic. The fourth system (measures 47-48) continues the piece with various dynamics and includes a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

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 layers of notes, including some with accents. Dynamics range from fortissimo (ff) to forte (f). Measure 52 continues with similar textures, ending with a fermata over a chord. The key signature has one flat, and the time signature is 4/4.

53

p

Detailed description: This system contains measures 53, 54, and 55. Measure 53 has a piano (p) dynamic. Measures 54 and 55 continue the melodic and harmonic development. The piano part in measure 55 has a fermata. The key signature has one flat, and the time signature is 4/4.

56

f p

Detailed description: This system contains measures 56, 57, and 58. Measure 56 has a piano (p) dynamic. Measures 57 and 58 continue the melodic and harmonic development. The piano part in measure 58 has a dynamic change from forte (f) to piano (p). The key signature has one flat, and the time signature is 4/4.

59

f p f p

Detailed description: This system contains measures 59 and 60. Measure 59 has a piano (p) dynamic. Measure 60 has a dynamic change from forte (f) to piano (p). The key signature has one flat, and the time signature is 4/4.

61

61

*f* *p*

This system contains measures 61 and 62. Measure 61 features a treble clef with a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5. The bass clef has a complex accompaniment of eighth and sixteenth notes. Measure 62 continues the melodic line in the treble with a half note D5, followed by quarter notes E5, F5, and G5. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics are marked *f* (forte) at the start of measure 61 and *p* (piano) at the start of measure 62.

63

63

This system contains measures 63 and 64. Measure 63 has a treble clef with a melodic line starting on a half note G5, followed by quarter notes A5, B5, and C6. The bass clef has a complex accompaniment of eighth and sixteenth notes. Measure 64 continues the melodic line in the treble with a half note D6, followed by quarter notes E6, F6, and G6. The bass clef accompaniment continues with similar rhythmic patterns.

65

65

This system contains measures 65 and 66. Measure 65 has a treble clef with a melodic line starting on a half note G6, followed by quarter notes A6, B6, and C7. The bass clef has a complex accompaniment of eighth and sixteenth notes. Measure 66 continues the melodic line in the treble with a half note D7, followed by quarter notes E7, F7, and G7. The bass clef accompaniment continues with similar rhythmic patterns.

67

67

*mp*

This system contains measures 67 and 68. Measure 67 has a treble clef with a melodic line starting on a half note G7, followed by quarter notes A7, B7, and C8. The bass clef has a complex accompaniment of eighth and sixteenth notes. Measure 68 continues the melodic line in the treble with a half note D8, followed by quarter notes E8, F8, and G8. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics are marked *mp* (mezzo-piano) at the start of measure 67.

69

69

*f*

This system contains measures 69 and 70. Measure 69 has a treble clef with a melodic line starting on a half note G8, followed by quarter notes A8, B8, and C9. The bass clef has a complex accompaniment of eighth and sixteenth notes. Measure 70 continues the melodic line in the treble with a half note D9, followed by quarter notes E9, F9, and G9. The bass clef accompaniment continues with similar rhythmic patterns. Dynamics are marked *f* (forte) at the start of measure 69.

71

ff — *ff* — *p*

*ff* — *fff*

Musical score for measures 71-73. The piece 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* (fortissimo) and *fff* (fortississimo) in the bass, and *ff* in the treble. Measure 72 continues with similar textures. Measure 73 shows a change in dynamics to *p* (piano) in the treble.

74

*mp* — *p*

Musical score for measures 74-76. Measure 74 has a treble clef with chords and a bass clef with a more active accompaniment. Dynamics are *mp* (mezzo-piano) in the bass and *p* (piano) in the treble. Measure 75 continues with similar textures. Measure 76 features a treble clef with a melodic line and a bass clef with chords.

77

*pp*

Musical score for measures 77-79. Measure 77 has a treble clef with a melodic line and a bass clef with chords. Dynamics are *pp* (pianissimo) in the bass. Measure 78 continues with similar textures. Measure 79 features a treble clef with a melodic line and a bass clef with chords.

80

*ppp* — *p* — *ppp*

*8va*

Musical score for measures 80-82. Measure 80 has a treble clef with a melodic line and a bass clef with chords. Dynamics are *ppp* (pianissimo) in the bass. Measure 81 continues with similar textures. Measure 82 features a treble clef with a melodic line and a bass clef with chords. Dynamics are *p* (piano) in the bass, with a *ppp* (pianissimo) marking in the treble. A *8va* (octave) marking is present in the treble.

## III. Rachenitsa

82  $\text{♩} = 54$

pp *p* *pp*

Ped. Ped. Ped.

C F Bb

87

pp *p* *pp* *p*

Ped. Ped. Ped. Ped.

C D B

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 treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and flats). 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 word "Ped." is written below the grand staff.

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 treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and flats). 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 word "Ped." is written below the grand staff, with a box containing "C#" above it.

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 treble staff contains a melodic line with eighth and sixteenth notes, some beamed together, and a few accidentals (sharps and flats). There are two triplet markings (the number 3) over groups of notes. The bass staff contains a few notes and rests.

99

*pp*

Ped. \_\_\_\_\_

Ped. Bb D#

102

*pp* *mp*

Ped. Bb E Ped. \_\_\_\_\_

105

*pp*

Ped. \_\_\_\_\_



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. Measure 107 has 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 'Ped.' marking is present below the bass clef staff.

107

This system contains measures 107 and 108. Measure 107 has 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. Measure 108 has 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. The system ends with a double bar line and a 7/8 time signature.

108

*pp*

$\text{♩} = 108$

This system contains measures 108, 109, and 110. Measure 108 has 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. Measure 109 has 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. Measure 110 has 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. The system ends with a double bar line and a 7/8 time signature.

8va

111

pp

Detailed description: This system contains measures 111 and 112. The right hand features a complex melodic line with many accidentals and slurs. The left hand has a simpler accompaniment. A dynamic marking of *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. The right hand continues with intricate melodic patterns. The left hand provides harmonic support. A repeat sign is visible at the end of measure 114.

115

*f* *pp*

Detailed description: This system contains measures 115 and 116. Measure 115 is marked with a forte *f* dynamic. Measure 116 features triplets in both hands, marked with a pianissimo *pp* dynamic.

♩=162

117

*f* *pp*

Detailed description: This system contains measures 117, 118, 119, and 120. Measure 117 is marked with a circled 8 and a forte *f* dynamic. Measure 118 is marked with a pianissimo *pp* dynamic. The right hand has a triplet in measure 117. The left hand has triplets in measures 118, 119, and 120. A tempo marking of ♩=162 is placed above the system.

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 piece is in 4/4 time. Measure 122 features a treble clef staff with a melodic line starting *pp* and ending *ff*, and a bass clef staff with a similar melodic line. Measure 123 features a treble clef staff with a whole note chord marked *pp* and a bass clef staff with a whole note chord marked *Bb*. A tempo marking of ♩=108 is shown. A dynamic marking of *f* is also present in the first system.

124

Musical score for measures 124-125. The piece is in 4/4 time. Measure 124 features a treble clef staff with a melodic line and a bass clef staff with a sustained chord. Measure 125 features a treble clef staff with a melodic line and a bass clef staff with a melodic line.

126

Musical score for measures 126-127. The system consists of four staves. The top staff is in treble clef and contains a melodic line with three triplet markings. The second and third staves are in treble and bass clefs respectively, containing sustained chords. The bottom staff is in bass clef and contains a melodic line with three triplet markings. The time signature is 10/8, and the key signature has one sharp (F#).

128

$\text{♩} = 54$

*pp*

Musical score for measures 128-130. The system consists of four staves. The top staff is in treble clef and contains a melodic line with a triplet marking and a *pp* dynamic marking. The second and third staves are in treble and bass clefs respectively, containing sustained chords. The bottom staff is in bass clef and contains a melodic line. The time signature is 7/8, and the key signature has one sharp (F#). A tempo marking of  $\text{♩} = 54$  is present.

131

Musical score for measures 131-133. The system consists of four staves. The top staff is in treble clef and contains a melodic line with triplet markings. The second and third staves are in treble and bass clefs respectively, containing sustained chords. The bottom staff is in bass clef and contains a melodic line with triplet markings. The time signature is 7/8, and the key signature has one sharp (F#).

134

*pp*

B A

C# D

Ped. 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 with a tempo of '♩=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' and 'div' for the strings. A note at the bottom of the string section reads: 'NB Where no 5th string or extension is available, please play the 'small' notes'. The score is published by Stephen Hicks in 2012.



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.** Bass Clarinet
- Cbsn.** Bassoon
- Hn. 1 & 2 & 3 & 4** Horns
- Tbn. 1 & 2** Trumpets
- Tba.** Trombone
- B. D.** Bass Drum
- T.-t.** Tom-tom
- Glock.** Glockenspiel
- Cel.** Celesta
- 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

This page contains a musical score for measures 11 through 15. The instruments and their parts are as follows:

- Fl. 1:** Flute 1 part, starting with a *pp* dynamic and ending with a triplet of eighth notes marked *mp*.
- C.A.:** Clarinet in A part, mirroring the Fl. 1 part with a *pp* dynamic and a triplet of eighth notes marked *mp*.
- Cl. 1:** Clarinet in B-flat part, playing a sustained note with a *pp* dynamic.
- Cl. 2:** Clarinet in B-flat part, playing a sustained note with a *pp* dynamic and the instruction "make breath as inaudible as possible".
- B. Cl.:** Bass Clarinet part, playing a sustained note with a *pp* dynamic.
- Bsn. 1:** Bassoon 1 part, playing a sustained note with a *pp* dynamic.
- Bsn. 2:** Bassoon 2 part, playing a sustained note with a *ppp* dynamic and the instruction "make breath as inaudible as possible".
- Cbsn.:** Contrabassoon part, playing a sustained note with a *pp* dynamic and the instruction "make breath as inaudible as possible".
- Sus Cym.:** Suspended Cymbal part, marked *p* with the instruction "Sus Cym".
- Glock.:** Glockenspiel part, playing a triplet of eighth notes marked *pp* and a single eighth note marked *p*.
- Cel.:** Cello part, playing a triplet of eighth notes marked *p* and a single eighth note marked *pp*.
- Harp:** Harp part, playing a triplet of eighth notes marked *pp*.
- Solo Tbn.:** Solo Trombone part, playing a triplet of eighth notes marked *pp* and a single eighth note marked *p*.
- Vin. II:** Violin II part, playing a sustained note marked *pp* with the instruction "con sord" and "con sord".
- Vla.:** Viola part, playing a sustained note marked *pp* with the instruction "con sord".
- Vc.:** Violoncello part, playing a sustained note marked *pp* with the instruction "con sord".
- Cb.:** Contrabass part, playing a sustained note marked *pp* with the instruction "con sord" and "div".

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

- Fl. 1:** Starts at measure 16 with a *pp* dynamic.
- Fl. 2:** Features a *pp* dynamic in the first measure and a *p* dynamic in the second.
- C.A. (Clarinete Alto):** Starts with a *pp* dynamic.
- Cl. 1 & 2 (Clarinete Soprano):** Both parts feature *pp* and *p* dynamics.
- B. Cl. (Clarinete Bass):** Features a *p* dynamic.
- Bsn. 1 & 2 (Fagotto):** Both parts feature *p*, *mp*, and *pp* dynamics.
- Cbsn. (Fagotto Contrabbasso):** Features a *p* dynamic.
- Hn. 1-4 (Corno):** Features a *mp* dynamic and a first ending marked "1-4".
- Tbn. 1 & 2 (Trombone):** Both parts feature *pp* and *p* dynamics.
- B. Tbn. (Trombone Bass):** Features *pp* and *p* dynamics.
- Tba. (Tuba):** Features a *p* dynamic.
- B. D. (Batteria):** Includes a *BD* (Batteria Drum) part with *mp* and *pp* dynamics.
- Sus Cym. (Sintetizzatore):** Includes a *Sus Cym* part with *p* and *mf* dynamics.
- Glock. (Glockenspiel):** Features *pp* and *p* dynamics.
- Cel. (Cello):** Features *pp* and *p* dynamics.
- Hp. (Arpa):** Features *pp* and *p* dynamics.
- Solo Tbn. (Trombone Solista):** Features *pp* and *p* dynamics.
- Vin. II (Violino Secondo):** Features a *pp* dynamic.
- Via. (Viola):** Features a *pp* dynamic and the instruction "senza sord".
- Vc. (Violoncello):** Features a *pp* dynamic and the instruction "senza sord".
- Cb. (Contrabbasso):** Features a *pp* dynamic.

This page of a musical score, labeled '6' in the top right corner, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with dynamic markings *f* and *pp*.
- Ob. 1 & 2:** Oboe parts with dynamic markings *mp*.
- C. A.:** Clarinet in A part with dynamic marking *mp*.
- Cl. 1:** Clarinet in Bb part with dynamic markings *f* and *pp*.
- B. Cl.:** Bass Clarinet part with dynamic markings *f* and *pp*.
- Bsn. 1:** Bassoon part with dynamic marking *mp*.
- Hn. 1-4:** Horn parts with dynamic markings *f*, *mp*, *mf*, *p*, and *mf*.
- Tbn. 1-2:** Trumpet parts with dynamic marking *f*.
- B. Tbn.:** Baritone Trumpet part with dynamic marking *f*.
- Tba.:** Trombone part with dynamic marking *mp*.
- B. D.:** Bass Drum part with dynamic marking *pp*.
- Sus Cym.:** Suspended Cymbal part with dynamic marking *pp*.
- Glock.:** Glockenspiel part with dynamic marking *f*.
- Cel.:** Celesta part with dynamic marking *f*.
- Hp.:** Harp part with dynamic marking *f*.
- Solo Tbn.:** Solo Trombone part with dynamic markings *f*, *pp*, *mf*, and *p*.
- Vin. I & II:** Violin parts with dynamic markings *f*, *pp*, *p*, and *pp*. Includes markings like *gliss.* and *senza sord.*
- Via.:** Viola part with dynamic markings *f* and *ppp*.
- Vc.:** Violoncello part with dynamic markings *f* and *ppp*.
- Cb.:** Contrabass part with dynamic markings *f* and *p*. Includes marking *senza sord.*

26

Instrument parts and dynamics shown include:

- Picc. (Piccolo): *mf*
- Fl. 1, Fl. 2: *mf*
- Ob. 1, Ob. 2: *pp*, *mf*, *pp*, *mf*
- C. A.: *pp*, *mf*, *pp*
- Cl. 1 & 2: *p*, *mf*, *p*, *p*
- B. Cl.: *mp*
- Bsn. 1, Bsn. 2: *pp*, *mf*, *pp*
- Cbsn.: *mp*, *mf*
- Hn. 1, Hn. 2, Hn. 3, Hn. 4: *p*, *mf*, *f*, *mf*
- Tpt. 2, Tpt. 3: *p*, *mp*
- Tbn. 1 & 2, B. Tbn.: *p*, *mp*, *p*
- Tba.: *p*
- B. D., T.-t.: *p*, *f*
- Solo Tbn.: *mf*, *p*, *f*, *mf*, *f*, *mf*, *f*, *mf*
- Vln. I, Vln. II: *p*, *pp*
- Vla.: *mp*, *p*
- Vc.: *mp*, *mf*, *p*
- Cb.: *mp*, *mf*, *p*

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 the section marked 'C'.
- Fl. 1 & 2** (Flutes): Both parts start with *pp* and transition to *f* at the section marked 'C'.
- Ob. 1 & 2** (Oboes): Both parts start with *pp* and transition to *f* at the section marked 'C'.
- Cl. 1 & 2** (Clarinets): Both parts start with *p*, then *mf*, and transition to *f* at the section marked 'C'.
- B. Cl.** (Bass Clarinet): Starts with *p* and transitions to *f* at the section marked 'C'.
- Bsn. 1 & 2** (Bassoons): Both parts start with *p*, then *mf*, and transition to *f* at the section marked 'C'.
- Cbsn.** (Contrabassoon): Starts with *p* and transitions to *f* at the section marked 'C'.
- Hn. 1-4** (Horns): All four parts start with *mf* and transition to *f* at the section marked 'C'.
- Tpt. 1, 2, & 3** (Trumpets): All three parts start with *mp* and transition to *f* at the section marked 'C'.
- Tbn. 1 & 2** (Trombones): Both parts start with *mp* and transition to *f* at the section marked 'C'.
- B. Tbn.** (Baritone Trombone): Starts with *p* and transitions to *f* at the section marked 'C'.
- Tba.** (Tuba): Starts with *p* and transitions to *f* at the section marked 'C'.
- Solo Tbn.** (Solo Trombone): Starts with *f* and transitions to *mf* at the section marked 'C'.
- Vln. I & II** (Violins): Both parts start with *p* and transition to *f* at the section marked 'C'.
- Vla.** (Viola): Starts with *p*, then *mf*, and transitions to *f* at the section marked 'C'.
- Vc.** (Violoncello): Starts with *mf*, then *p*, and transitions to *f* at the section marked 'C'.
- Cb.** (Contrabass): Starts with *mf*, then *p*, and transitions to *f* at the section marked 'C'.

The section marked 'C' in a box begins at measure 31 and continues through the end of the page. The score includes various musical notations such as slurs, ties, and dynamic markings.

36

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1 & 2

B. Tbn.

Tba.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This page of a symphonic score (page 10) contains the following instrumental parts:

- Woodwinds:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cb. sn.), Horn 1 & 2 (Hn. 1 & 2), Horn 3 & 4 (Hn. 3 & 4), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Trombone 1 & 2 (Tbn. 1 & 2), Baritone Trombone (B. Tbn.), and Tuba (Tba.).
- Brass:** Bells (B. D.), Tom-tom (T.-T.), Glockenspiel (Glock.), and Cymbal (Cel.).
- Percussion:** Snare Drum (HD), Cymbal (C.T.), and Tom-tom (T.T.).
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Via.), Violoncello (Vc.), and Contrabass (Cb.).

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *mf*, *pp*), articulation (accents, slurs, phrasing slurs), and performance instructions (e.g., *5*, *6* for fingerings). A rehearsal mark 'D' is present in the Piccolo part at the beginning of the third system.



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

Solo Tbn.  $f$   $p$   $ff$   $p$   $ff$

E

51  $\text{♩} = 132$

56

56

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

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

Fl. 2 *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. B. *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* *p* *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. E. *f* *p* *p* *pp* *p* *f* *p*

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

Cbsn. *f* *ff*

B. D. *f*

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. E. *p* *pp* *p* *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*

Glock. *p*

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

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

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

76

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

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

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

Bsn. 1 *f* *f*

Bsn. 2 *f* *f*

Cbsn. *f* *f*

B. D. *f* BD

Sax Cym. *f*

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

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

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

Solo Tbn. *f* *p* *f* *f* *p* *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 *mf* dynamic and includes a crescendo to *p*. Flutes 1 and 2 play a melodic line with dynamics ranging from *mp* to *pp* and *mf* to *p*. Clarinets 1 and 2 play a similar melodic line with dynamics from *mf* to *p*. Bassoons 1 and 2 play a rhythmic accompaniment with dynamics from *p* to *f*. The Contrabassoon and Solo Trombone parts are also present, with the Solo Trombone playing a melodic line with dynamics from *p* to *ff*.

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 page of a musical score contains 13 staves. The Piccolo (Picc.) and Flute (Fl.) parts (Fl. 1 and Fl. 2) feature melodic lines with dynamic markings of *p*, *mf*, and *f*. The Oboe (Ob.) and Clarinet (Cl.) parts (Cl. 1 and Cl. 2) have more rhythmic and melodic patterns, with dynamics ranging from *mf* to *f*. The Bassoon (Bsn.) and Contrabassoon (Cbsn.) parts play a steady, rhythmic accompaniment. The Solo Trombone (Solo Tbn.) part features a complex, rhythmic line with triplets and a final *ff* dynamic. The Bass Drum (BD) part has a few notes 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

**Instrumentation and Dynamics:**

- Picc.**:  $p \rightarrow ppp$ ,  $ppp \rightarrow$ ,  $p \rightarrow pp$ ,  $ppp \rightarrow$
- Fl. 1**:  $mp \rightarrow p$ ,  $p \rightarrow pp$ ,  $mp \rightarrow p$ ,  $ppp \rightarrow$
- 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.**:  $p \rightarrow pp$ ,  $p \rightarrow p$
- 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.**:  $f$ ,  $p$ ,  $ff$ ,  $p$

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. B. *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*

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

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



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*

Hp. *mf* *pp*

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

Vla. *pp*

Vc. *pp*

Cb. *mf* *pp*

This page of the musical score (page 125) contains the following parts and dynamics:

- B. Cl.:** Dynamics range from *f* to *pp*.
- Bsns. 1 & 2:** Dynamics range from *f* to *pp*.
- Cbns.:** Dynamics range from *f* to *pp*.
- Tbn. 1 & 2:** Dynamics range from *p* to *pp*.
- B. Tbn.:** Dynamics range from *p* to *pp*.
- Tba.:** Includes a "mute" instruction and dynamics from *p* to *pp*.
- B. D.:** Dynamics range from *mp* to *pp*.
- T.T.:** Includes a "scrape" instruction and dynamic *p*.
- Hp.:** Dynamics range from *f* to *pp*.
- Solo Tbn.:** Dynamics range from *pp* to *p*, with "gliss." markings.
- Vla.:** Dynamics range from *f* to *pp*.
- Vc.:** Dynamics range from *f* to *pp*.
- Cb.:** Dynamics range from *f* to *pp*, with "gliss." markings.



130

Score page 27, measures 130-134. The page contains the following staves and parts:

- B. Cl.:** Bass Clarinet part with a melodic line of eighth notes.
- Bsn. 1:** Bassoon 1 part with triplet eighth notes.
- Bsn. 2:** Bassoon 2 part with triplet eighth notes.
- Tbn. 1:** Tenor Horn 1 part with a sustained note, marked *pp* and *open*.
- Tbn. 2:** Tenor Horn 2 part with a sustained note, marked *pp* and *open*.
- B. Tbn.:** Baritone Horn part with a sustained note, marked *pp* and *open*.
- Tba.:** Tuba part with a sustained note, marked *p* and *pp*, and *open*.
- B. D.:** Bass Drum part with a rhythmic pattern, marked *p*.
- Hp.:** Harp part with a melodic line.
- Solo Tbn.:** Solo Tenor Horn part with a melodic line, marked *pp*.
- Vla.:** Violin part with a melodic line, marked *pp*.
- Vln.:** Violin part with a melodic line, marked *pp*.
- Vc.:** Viola part with a melodic line, marked *pp*.
- Vc.:** Viola part with a melodic line, marked *pp*.
- Cb.:** Cello part with a melodic line.

135

Hp. *mp*

Solo Tbn. *p* *pp*

Vla.

Vla.

Vc.

Vc.

Cb.

# III. Arioso

140  $\text{♩} = 84$

Hp.  $p$

Solo Tbn.  $p$   $pp$   $p$   $pp$   $pp$   $p$   $pp$

Vin. I arco  $ppp$

Vin. I  $ppp$

Vin. II mute  $pp$   $pp$

Vin. II mute  $pp$

Vla. mute  $pp$

Vla. mute  $pp$

Vc.  $ppp$

Cb.  $ppp$

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. *p*

Solo Tbn. *ppp*, *pp*, *p*, *pp*, *p*, *pp*, *p*

Vin. II (inside desks) *pp*, *p*

Vla. *p*, *pp*

Cb. arco, con sord. *p*, *pp*

168

Hp. *f*, *p*, *mf*

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

Vin. I con sord. *pp*, *p*

Vin. I con sord. *pp*, *p*

Vin. II *p*, *pp*, *mp*, *pp*

Vla. *p*, *pp*, *mp*, *pp*, *p*

Vc. con sord. *pp*, *mp*

Cb. *p*, *pp*, *mp*

Cb. *p*, *pp*, *mp*, *pizz*, *mp*

175 K

**Instrumentation:**  
B. Cl., Cbsn., T.-t., Hp., Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb., Cb.

**Measure 175:** Hp. *p*, *f*, *p*; Vc., Cb. *pp*

**Measure 176:** Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb. *pp*; Hp. *mf*

**Measure 177:** Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb. *pp*; Hp. *p*

**Measure 178:** Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb. *pp*; Hp. *p*

**Measure 179:** Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb. *pp*; Hp. *p*

**Measure 180:** Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb. *pp*; Hp. *p*

**Dynamic and Performance Markings:**  
pp, p, mf, f, p, mp, pizz, arco, T.T. ord.

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*

con sord

*mf*

BD

*mp* *mf* *pp*



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*

*p* *mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

*mp* *pp*

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

204 *senza sord*

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

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

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

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

*mp* *pp* *mp* *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*

Hn. 2 *senza sord*  
*f*

Hn. 3 *senza sord*  
*f*

Hn. 4 *senza sord*  
*f*

Tpt. 1 *senza sord*  
*f*

Tpt. 2 *senza sord*  
*f*

Tpt. 3 *senza sord*  
*f*

Tbn. 1 *senza sord*  
*f*

Tbn. 2 *senza sord*  
*f*

B. Tbn. *senza sord*  
*f*

Tba. *senza sord*  
*f*

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

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

Vln. I *ppp*

Vln. I *ppp*

Vln. II *ppp*

Vln. II

Vla. *ppp*

Vla.

Vc.

Cb.

231

Score for measures 231-234. The score includes parts for Horns 1-4, Trumpets 1-3, Trombones 1-3, Bass Drum (BD), Solo Trombone, Violins I and II, and Violas. Dynamics range from *ppp* to *f*.

Instrument parts and dynamics:

- Hn. 1, Hn. 2, Hn. 3, Hn. 4: *p* (measures 231-232), *ff* (measures 233-234), *f* (measures 231-232, 233-234)
- Tpt. 1, Tpt. 2, Tpt. 3: *p* (measures 231-232), *ff* (measures 233-234), *f* (measures 231-232, 233-234)
- Tbn. 1, Tbn. 2, B. Tbn.: *ff* (measures 233-234), *p* (measures 231-232, 233-234)
- BD: *p* (measures 233-234)
- Solo Tbn.: *p* (measures 231-232), *mf* (measures 233-234), *ff* (measures 231-232, 233-234), *f* (measures 231-232, 233-234)
- Vln. I, Vln. II, Vla.: *ppp* (measures 231-234)

227

Score for measures 227-230, featuring Horns 1-4, Trumpets 1-3, Trombones 1-3, Solo Trombone, Violins I, Violins II, Viola, and Violoncello. Dynamics include *ff*, *p*, *f*, and *ppp*.

**Horn Parts:** Horns 1-4 play a rhythmic pattern of eighth notes. Dynamics: *ff*, *p*, *ff*, *f*.

**Trumpet Parts:** Trumpets 1-3 play a rhythmic pattern of eighth notes. Dynamics: *ff*, *p*, *ff*, *f*.

**Trombone Parts:** Trombones 1-3 play a rhythmic pattern of eighth notes. Dynamics: *ff*, *p*, *ff*.

**Solo Trombone:** Solo Trombone part with dynamics: *p*, *mf*, *f*, *ff*, *ff*, *p*, *f*, *p*.

**String Parts:** Violins I, Violins II, Viola, and Violoncello play a sustained, low-frequency accompaniment. Dynamics: *ff*, *ppp*.

232

Score for measures 232-236, featuring parts for Horns 1-4, Trumpets 1-3, Trombones 1-3, Solo Trombone, and Violins/Violas I and II. Dynamics include *p*, *f*, *ff*, and *ppp*. Performance markings include accents, glissandos, and slurs.

239

**N**

Fl. 1 *filo* *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* *p* *ppp*

Vln. II *con sord* *ppp*

Vln. II *con sord* *ppp*

Vla. *con sord* *ppp*

Vla. *con sord* *ppp*





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*

Vin. I *ppp*

Vin. 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*, *pp*, *p*, *pp*

**Hn. 2:** *p*, *pp*, *p*, *pp*

**Hn. 3:** *p*, *pp*, *p*, *pp*

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

**Tpt. 1:** *p*

**Tpt. 2:** *p*

**Tpt. 3:** *p*

**Tbn. 1:** *p*

**Tbn. 2:** *p*

**B. Tbn.:** *p*

**Tba.:** *p*

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

**Cb.:** *pizz*, *p*



269

Score for measures 269-273, featuring the following parts and dynamics:

- Hn. 1-4:** Horns 1, 2, 3, and 4. Dynamics: *mp* → *p* (measures 269-271), *mf* (measures 272-273).
- Tba.:** Trombone. Dynamics: *p* (measure 269), *mp* (measures 270-271), *mf* (measures 272-273), *f* (measure 273).
- B. D.:** Bass Drum. Dynamic: *f* (measure 273).
- Solo Tbn.:** Solo Trombone. Dynamics: *p* (measure 269), *mp* (measures 270-271), *mf* (measures 272-273), *f* (measure 273).
- Vin. I:** Violins I. Dynamic: *PPP* (measures 272-273). Instruction: *senza sord*.
- Vin. II:** Violins II. Dynamic: *PPP* (measures 272-273). Instruction: *senza sord*.
- Vla.:** Violas. Dynamic: *PPP* (measures 272-273). Instruction: *senza sord*.
- Cb.:** Cello. Dynamics: *mp* (measures 270-271), *mf* (measures 272-273), *f* (measure 273).





288

Score for measures 288-292, featuring woodwinds, brass, percussion, and strings.

Woodwinds: Picc., Fl. 1, Fl. 2, Ob. 1, Ob. 2, Cor. Cl., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbsn.

Brass: Hn. 1 & 2, Hn. 3 & 4, Tpt. 1 & 2, Tpt. 3, Tbn. 1 & 2, B. Tbn., Tba., B. D., Sus Cym.

Percussion: Glock.

Strings: Solo Tbn., Vln. I, Vln. II, Vla., Vc., Cb.

Dynamic markings: *f*, *ff*, *p*, *gliss.*, *arco*, *pizz.*



# 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.

This page of a musical score, numbered 52, contains the following instruments and parts:

- Flutes (Fl. 1 & Fl. 2):** Part 1 begins with a measure number of 300. Part 2 enters in the fifth measure. Both parts feature dynamics of *pp* (pianissimo) and *p* (piano), with some notes accented and slurred.
- Clarinets (Cl. 1 & Cl. 2):** Part 1 has dynamics of *pp* and *p*. Part 2 enters in the fifth measure with a dynamic of *p*.
- Bassoon (B. Cl.):** Enters in the fifth measure with a dynamic of *p*.
- Cello (Cel.):** Enters in the fifth measure with a dynamic of *p*.
- Piano (Hp.):** Enters in the fifth measure with a dynamic of *p*.
- Violins (Vin. I & II):** The Violin I part (top two staves) features a complex texture with many notes, often beamed in groups of five. The Violin II part (bottom two staves) provides a supporting harmonic texture.

206

The musical score for page 206, measures 1 through 4, is presented for various instruments. The top staves are for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet in A (C.A.), Clarinet in Bb (Cl. 1), Clarinet in Bb (Cl. 2), Bassoon (B. Cl.), and Bassoon Solo (Bsn. 1). The bottom staves include Cello (Cel.), Horns (Hp.), Violins I (Vln. I), Violins II (Vln. II), Violas (Vla.), and Cellos/Double Basses (Vc.).

Key musical features include:

- Flutes (Fl. 1 & 2):** Play long, sustained notes starting at measure 1, with dynamics *pp* and *pppp*.
- Clarinet in Bb (Cl. 1 & 2):** Play long, sustained notes starting at measure 1, with dynamics *pp* and *pppp*.
- Bassoon (B. Cl.):** Play long, sustained notes starting at measure 1, with dynamics *pp* and *pppp*.
- Bassoon Solo (Bsn. 1):** Features a melodic line with a "solo" marking and dynamics *p*, *pp*, and *pppp*.
- Cello (Cel.):** Features a melodic line with dynamics *pp* and *pppp*.
- Horns (Hp.):** Play a complex melodic line with dynamics *pp* and *pppp*.
- Violins (Vln. I & II):** Play a complex melodic line with dynamics *pp* and *pppp*.
- Violas (Vla.):** Play a complex melodic line with dynamics *pp* and *pppp*.
- Cellos/Double Basses (Vc.):** Play a complex melodic line with dynamics *pp* and *pppp*.

311

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hp.

Solo Tbn.

Vla.

Vc.

Vc.

Cb.

Dynamics: *p*, *mp*, *ppp*

Measure numbers: 311, 312, 313, 314, 315

Stephen Hicks

## Two inventions for String Quartet

2012

Duration:c 8'



accel.

♩=120

♩=60

Violin I (Vln. I): *p* (triplets), *ff* (triplets), *ff* (arco), *pp* (arco), *ff* (gliss.)

Violin II (Vln. II): *ff* (triplets), *ff* (triplets), *ff* (arco), *pp* (arco), *f* (arco), *pp* (arco), *ff* (gliss.)

Viola (Vla.): *ff* (triplets), *ff* (triplets), *ff* (arco), *pp* (arco), *ff* (gliss.)

Violoncello (Vc.): *ff* (triplets), *ff* (triplets), *ff* (arco), *pp* (arco), *ff* (gliss.)

Tempo change:  $\downarrow=120$  to  $\downarrow=60$

**A**

Violin I (Vln. I): *pp* (chords), *ff* (chords), *pp* (chords), *ff* (chords), *pp* (chords), *ff* (chords), *pp* (chords)

Violin II (Vln. II): *pp* (chords), *ff* (chords), *p* (chords), *pp* (chords), *ff* (chords), *p* (chords), *pp* (chords), *ff* (chords), *pp* (chords)

Viola (Vla.): *pp* (trills), *ff* (trills), *pp* (trills), *ff* (trills), *pp* (trills), *ff* (trills), *p* (trills), *ff* (trills), *p* (trills), *ff* (trills), *p* (trills), *ff* (trills)

Violoncello (Vc.): *p* (6ths), *ff* (6ths), *p* (6ths), *ff* (6ths), *p* (6ths), *ff* (6ths), *pp* (6ths), *ff* (6ths), *pp* (6ths), *ff* (6ths)

Musical score for measures 16-18, featuring four staves: Violin I (Vln.), Violin II (Vln.), Viola (Via.), and Violoncello (Vc.).

- Violin I (Vln.):** Starts at measure 16 with a *ff* dynamic. The line consists of sixteenth-note runs with sixteenth-note slurs. Dynamics transition to *ppp* by measure 18.
- Violin II (Vln.):** Starts at measure 16 with a *ff* dynamic. Dynamics transition to *f* at measure 17 and *ppp* at measure 18.
- Viola (Via.):** Starts at measure 16 with a *ff* dynamic. Dynamics transition to *f* at measure 17 and *ppp* at measure 18.
- Violoncello (Vc.):** Starts at measure 16 with a *ff* dynamic. Dynamics transition to *f* at measure 17, *mf* at measure 18, and *ppp* at measure 19.

Measures 16-18 contain sixteenth-note passages with sixteenth-note slurs and sixteenth-note slurs. Dynamics include *ff*, *f*, *ppp*, and *mf*.

Musical score for measures 19-21, featuring four staves: Violin I (Vln.), Violin II (Vln.), Viola (Via.), and Violoncello (Vc.).

- Violin I (Vln.):** Starts at measure 19 with a *pp* dynamic, transitioning to *f* and *ff*. Includes *gliss.* and *pizz.* markings. Dynamics transition to *p* and *pp* at measure 20, and *pp* at measure 21. Includes *ord.* and *gliss.* markings.
- Violin II (Vln.):** Starts at measure 19 with a *pp* dynamic, transitioning to *f* and *ff*. Includes *gliss.* and *pizz.* markings. Dynamics transition to *p* and *pp* at measure 20, and *pp* at measure 21. Includes *ord.* and *gliss.* markings.
- Viola (Via.):** Starts at measure 19 with a *pp* dynamic, transitioning to *f* and *ff*. Includes *gliss.* and *pizz.* markings. Dynamics transition to *p* and *pp* at measure 20, and *pp* at measure 21. Includes *ord.* and *gliss.* markings.
- Violoncello (Vc.):** Starts at measure 19 with a *pp* dynamic, transitioning to *f* and *ff*. Includes *gliss.* and *pizz.* markings. Dynamics transition to *p* and *pp* at measure 20, and *pp* at measure 21. Includes *ord.* and *gliss.* markings.

Measures 19-21 include *gliss.*, *pizz.*, *arco sul pont.*, and *ord.* markings. Dynamics include *pp*, *f*, *ff*, *p*, and *ppp*.



23

Vln. arco sul pont ord. pizz

Vln. pizz arco

Vla. pizz arco sul pont ord. pizz

Vc. pizz arco sul pont ord. pizz

ff pp pp p pp pp arco gliss. f pp

ff pp pp p pp pp arco gliss. f pp

ff pp pp p pp pp pp 6 6 f 6 6 pp

ff 6 pp pp p pp pp 6 pp f 6 6 pp

pp p pp pp pp 6 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 con sord solo ppp p ppp p ppp

pp ff mp pp pp fff

C

34

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

Vln. *mf* *ppp*

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

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

41

Vln. *mf* *ppp*

Vln. *ppp* (con sord)

Vla. *ppp* *mf* *ppp* *p* *ppp* *p*

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

accel. . . . .  $\text{♩} = 120$   $\text{♩} = 60$  (with cello -15ve)

**D**

48 con sord *tr*<sup>b</sup> *ppp* *f* *mp* *ppp* *p*

con sord *f* *ppp* *p*

*tr*<sup>b</sup> *ppp* *ff* *f* *ppp* *p*

con sord *tr*<sup>b</sup> *ppp* *ff* *f* *ppp* *p* (with violin 1 + 15ve)

53 *ppp* *p* *ppp* *ppp* *p* *ppp* *p* *ppp*

*p* *ppp*

*p* *ppp*

*ppp* *p* *ppp*

56

Vln. I  
Vln. II  
Vla.  
Vc.

*p* *ppp* *p* *ppp*

*pizz* *senza sord* *senza sord*

*pizz* *ppp*

accel.

60

Vln. I  
Vln. II  
Vla.  
Vc.

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

*senza sord* *ord.* *gliss.* *gliss.*

63  $\text{♩} = 120$

Violin I: *mf* *gliss.* *mf* *f* *mf* *f* *ff* *fff*

Violin II: *mf* *gliss.* *p* *f* *mf* *f* *ff* *fff*

Viola: *mp* *3* *3* *3* *3* *3* *3* *ff* *fff* *arco* *gliss.*

Vcello: *mp* *3* *3* *3* *3* *3* *3* *ff* *fff* *arco* *gliss.*

66  $\text{♩} = 60$

Violin I: *ff* *6* *pp* *gliss.* *ff* *ff* *6* *pp* *gliss.* *ff*

Violin II: *ff* *pp* *gliss.* *ff* *ff* *pp* *6* *gliss.* *ff*

Viola: *ff* *pp* *gliss.* *ff* *arco* *ff* *pp* *gliss.* *ff*

Vcello: *ff* *pp* *gliss.* *ff* *arco* *ff* *pp* *gliss.* *ff*

69

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

Measures 69-70. The score features four staves: Violin I, Violin II, Viola, and Violoncello. The key signature has one flat (B-flat major or D minor) and the time signature is 3/4. Measure 69 contains sixteenth-note runs with slurs and accents, marked *ff*. Measure 70 continues with similar patterns, marked *ppp*. The Viola part includes a triplet in measure 69. The Violoncello part includes a triplet in measure 70. The number '6' is written above several notes in both measures.

71

Violin I  
Violin II  
Viola  
Violoncello

Measures 71-73. The score continues with four staves. The key signature and time signature remain the same. Measures 71 and 72 feature sixteenth-note runs with slurs and accents, marked *ppp*. Measure 73 continues with similar patterns, marked *ppp*. The Viola part includes a triplet in measure 73. The Violoncello part includes a triplet in measure 73. The number '6' is written above several notes in all three measures.

74  $\text{♩} = 132$

Violin I: *ff*  $\rightarrow$  *p*, *pizz*, *ppp*, *p*, *pp*, *mp*

Violin II: *ff*  $\rightarrow$  *p*, *pp*, *p*, *pp*, *mf*

Viola: *ff*  $\rightarrow$  *p*, *pp*, *p*, *pp*, *mf*

Violoncello: *pp*, *ff*, *pp*, *ppp*, *p*, *pp*, *mp*

Measures 74-82. The system includes four staves: Violin I, Violin II, Viola, and Violoncello. The tempo is marked as quarter note = 132. Dynamics range from *ppp* to *mp*. Performance instructions include *pizz* and *arco*. Trills and triplets are present in the Violin I and Violoncello parts.

83

Violin I: *mf*, *pp*, *p*, *pp*

Violin II: *pizz*, *ppp*, *p*

Viola: *ppp*, *p*

Violoncello: *mf*, *pp*, *p*, *pp*

Measures 83-91. The system includes four staves: Violin I, Violin II, Viola, and Violoncello. Dynamics range from *ppp* to *mf*. Performance instructions include *pizz*. Trills and triplets are present in the Violin I and Violoncello parts.

89 A

Violin I: *ff*, *pp*, *p*, *ppp*, *gliss.*, *ppp*

Violin II: *pp*, *ff*, *pp*, *p*, *ppp*, *ff*, *pp*, *mf*

Viola: *p*, *pp*, *ff*, *pp*, *p*, *ppp*, *pp*

Violoncello: *ff*, *pp*, *p*, *ppp*, *ff*, *pp*, *mf*

Measures 89-96: This system contains measures 89 through 96. It features four staves: Violin I, Violin II, Viola, and Violoncello. The music is characterized by dynamic contrasts, including fortissimo (*ff*) and pianissimo (*pp*) passages, and includes technical markings such as glissandos, pizzicatos, and triplets. A rehearsal mark 'A' is located at the beginning of measure 93.

97

Violin I: *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*

Violin II: *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*

Viola: *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*

Violoncello: *pp*, *mf*, *pp*, *mf*, *pp*, *f*, *pp*

Measures 97-104: This system contains measures 97 through 104. It features the same four staves as the previous system. The music continues with dynamic contrasts and technical markings like pizzicatos and triplets.



(2+2+2+3)

103

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

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

Vla. *f* *pp* *pp* *f* *ff* *pp* *f* *ff*

Vc. *f* *pp* *pp* *f* *ff* *pp* *f* *ff*

**B**

110

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

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

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

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

115

Vln. arco *pp*

Vln. (still pizz) *p*

Vla. arco *pp*

Vc. *pp* *ff* *pp*

120

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

Vln. arco *ff* *pp*

Vla. *ff* *pp* *pp*

Vc. *ff* *pp*

C

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

*pp*

3

*p*

Flugelhorn

Trumpet/Flugelhorn 3 in Bb

*pp*

3

*p*

Trombone 1

Trombone 2

Bass Trombone

Tuba

*p*

5

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

*mp* *mf* *f*

*mp* *mf* *f*

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

*mf* *f*

*ppp* *p* *ppp* *mp=p* *mf* *f*

$\text{♩} = 60$



**A** ♩=120

10

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

*pp*

*pp*

*ppp* < *pp* < *p* *pp* *pp*

*pp* < *p* *pp*

*pp* < *p* *pp*

*pp* < *p* *pp*

*pp* < *p* *pp*

*ppp*

*ppp*

*ppp*

*p*

16

Tpt. 1 in Eb

Tpt./Flug. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

$\lt; p$

$mp$

$mp$

$mf$

$f$

$pp$

$mp$

$mf$

$f$

$f$

$ppp$

$mp$

$ppp$

$mf$

$pp$

$f$

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* *p<sup>5</sup>* *f* *pp* To Tpt. in Bb Trumpet in Bb *pp*

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 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 fortissimo (f). There are also performance markings like accents (<math>\lessgtr</math>), slurs, and articulation marks. The Tpt. 2 part includes a section marked 'To Tpt. in Bb' and 'Trumpet in Bb'. The Tbn. parts have a key signature change to Bb. The Tba. part has a key signature change to Bb. The score is divided into measures by vertical bar lines.

**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 is arranged in six 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 three are for Trombones (Tbn. 1, Tbn. 2, and B. Tbn.) and Tuba (Tba.). The score begins at measure 31. The first staff (Tpt. 1 in Eb) starts with a *pp* dynamic, followed by a *f* dynamic, and then a *f* dynamic with a hairpin. The second staff (Tpt. 2 in Bb) starts with a *pp* dynamic, followed by a *f* dynamic, and then a *f* dynamic with a hairpin. The third staff (Tpt./Flug. 3 in Bb) starts with a *pp* dynamic, followed by a *pp* dynamic, and then a *f* dynamic with a hairpin. The fourth staff (Tbn. 1) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic with a hairpin. The fifth staff (Tbn. 2) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic with a hairpin. The sixth staff (B. Tbn.) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic with a hairpin. The seventh staff (Tba.) starts with a *pp* dynamic, followed by a *f* dynamic with a hairpin, and then a *f* dynamic with a hairpin. The score concludes with a *pp* dynamic in the final measure.

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.

*ppp* *pp*

*ppp* *pp*

*p* *mp* *mf* *mf* >

*mp* *pp* *pp*<sup>3</sup>

*p* *ppp* *pp*

*pp*

*mp*<sup>3</sup> *p* *pp* < *p* *pp* < *p*

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 is arranged in seven staves. The first staff is for Tpt. 1 in Eb (treble clef), the second for Tpt. 2 in Bb (treble clef), the third for Tpt./Flug. 3 in Bb (treble clef), the fourth for Tbn. 1 (alto clef), the fifth for Tbn. 2 (bass clef), the sixth for B. Tbn. (bass clef), and the seventh for Tba. (bass clef). The score is divided into four measures by vertical bar lines. The first measure is in 3/4 time, the second in 3/4, the third in 3/8, and the fourth in 4/4. Dynamics include *pp*, *ff*, *mf*, *p*, *f*, *fp*, and *ṗ*. The notation includes various note values, rests, and articulation marks.

58

The musical score consists of seven staves for brass instruments. The first three staves (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt./Flug. 3 in Bb) are in treble clef. The last four staves (Tbn. 1, Tbn. 2, B. Tbn., and Tba.) are in bass clef. The score is divided into three measures. The first measure shows Tpt. 1 in Eb and Tbn. 1 with dynamics *p* and *f*. Tpt. 2 in Bb has dynamics *f*, *p*, and *f*. The second measure shows Tpt. 1 in Eb and Tbn. 1 with dynamics *p* and *f*. Tpt. 2 in Bb has dynamics *p* and *f*. The third measure shows Tpt. 1 in Eb and Tbn. 1 with dynamics *f*, *p*, and *f*. Tpt. 2 in Bb has dynamics *f*, *p*, and *f*. Tbn. 2, B. Tbn., and Tba. have dynamics *pp* and *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

*p* *f* *p* *f* *p* *f* *f* *p* *f* *pp* *ff* *pp* *ff* *pp* *ff* *pp* *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 for a brass section and includes the following parts: 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 two measures by a vertical bar line. The first measure starts at measure 61. The Tpt. 1 and 2 parts feature melodic lines with triplets and accents, reaching a fortissimo (ff) dynamic. The Tbn. 1 part has a similar melodic line with accents and dynamics ranging from f to ff. The Tbn. 2, B. Tbn., and Tba. parts play a rhythmic accompaniment with dynamics ranging from pp to ff. The Tpt./Flug. 3 part is silent throughout the score.

Musical score for brass instruments, measures 63-65. The score is divided into two systems: measures 63-64 and measures 65-66. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The score includes dynamic markings such as *f*, *ff*, *pp*, *fp*, and *p*. The Tpt. 1 in Eb part features a trill in measure 63, a triplet in measure 64, and a sextuplet in measure 65. The Tpt. 2 in Bb part features a trill in measure 63, a triplet in measure 64, and a triplet in measure 65. The Tpt./Flug. 3 in Bb part features a trill in measure 63, a triplet in measure 64, and a glissando in measure 65. The Tbn. 1 part features a trill in measure 63, a trill in measure 64, and a trill in measure 65. The Tbn. 2 part features a trill in measure 63, a trill in measure 64, and a trill in measure 65. The B. Tbn. part features a trill in measure 63, a trill in measure 64, and a trill in measure 65. The Tba. part features a trill in measure 63, a trill in measure 64, and a trill in measure 65. The score is written in 2/4 time and includes a key signature of one flat.

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.

79  $\text{♩} = 144$

**Tpt. 1 in Eb**

**Tpt. 2 in Bb**

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

**Tpt. 3 in Bb**

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

**Tbn. 1**

**Tbn. 2**

**B. Tbn.**

**Tba.**

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 features 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* <sup>3</sup> *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

The image shows a musical score for a brass section, measures 100 through 103. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music is in 4/4 time. The first three measures (100-102) feature a melodic line in the trumpets with triplets and dynamic markings of *p* and *pp*. The fourth measure (103) features a more complex melodic line with dynamic markings of *mf*, *p*, *f*, and *p*. The trombones and tuba have a simple accompaniment of quarter notes and rests, with dynamic markings of *pp*.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

105

con sord

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

*ff* *p* *mf*

*ff*

*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.

The musical score is arranged in a system of seven staves. The top staff is for Tpt. 1 in Eb, the second for Tpt. 2 in Bb, the third for Tpt. 3 in Bb, and the bottom three for Tbn. 1, Tbn. 2, B. Tbn., and Tba. The Tpt. 1 and Tpt. 3 parts have dynamic markings of *f*, *mp*, *p*, and *pp* across the measures. The Tpt. 2, Tbn. 1, Tbn. 2, B. Tbn., and Tba. parts are mostly silent, indicated by horizontal lines on the staves.

# 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*

*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*  $\rightarrow$  *pp* *p*  $\leftarrow$  *pp* *p*  $\rightarrow$  *pp* *f* *p*  $\leftarrow$  *f*  $\rightarrow$  *p*  $\leftarrow$  *pp* *mf* *pp* *mf*

Detailed description of the musical score: The score is for a brass section and is divided into seven staves. The top three staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb) and the bottom four are for trombones (Tbn. 1, Tbn. 2, B. Tbn., Tba.). The music begins at measure 118. The trumpets play melodic lines with trills and slurs. The trombones provide harmonic support with sustained notes and some melodic movement. The tuba (Tba.) has a more active role with eighth-note patterns and trills. Dynamics range from fortissimo (f) to pianissimo (pp), with mezzo-forte (mf) also present. The key signature has one flat (Bb) and the time signature is 4/4.



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* *p* *> pp*

Detailed description of the musical score: The score is for a brass section in 4/4 time. It begins at measure 130. The first three trumpet parts (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt. 3 in Bb) play a melodic line with various articulations and fingerings. The tuba part (Tba.) plays a rhythmic accompaniment. The dynamics range from *pp* to *p*. The score includes various articulations such as accents, slurs, and breath marks. The fingerings are indicated by numbers 1-3 and 0-3. The tempo is marked with a '20' in the second measure.



**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 138. Dynamics include *pp*, *p*, *f*, *mp*, *ff*, and *ff pp*. Articulation includes accents, slurs, and breath marks. Fingerings are indicated with numbers 1-5. The Tbn. 1 and Tbn. 2 parts include a five-measure rest at the beginning of the section. The Tba. part has a five-measure rest and then enters in measure 140. The score ends with a dynamic marking of *f* followed by *p* and *ff*.

142

**Tpt. 1 in Eb**  
*mp* *ff* *p* *mf* *p* *pp*

**Tpt. 2 in Bb**  
*p* *ff* *p* *mf* *p* *pp*

**Tpt. 3 in Bb**  
*p* *ff* *p* *mf* *p* *pp* To Flug.

**Tbn. 1**  
*mp* *ff* *p* *mf* *p* *pp*

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

**B. Tbn.**  
open *pp* *pp*

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

147

The score consists of seven staves for brass instruments: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has two flats (Bb and Eb) and the time signature is 7/8. The music is written in treble clef for trumpets and bass clef for trombones and tuba. Dynamics include *p*, *pp*, and *ppp*. There are several trills and triplets indicated by a '3' in a box. The Tbn. 1 part features a trill in measure 150. The Tbn. 2 and B. Tbn. parts have triplets in measures 149 and 151. The Tba. part is mostly silent, with a few notes in measure 151.

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

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

153

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

The musical score for measures 153-156 features the following details:

- Tpt. 1 in Eb:** Remains silent throughout the measures.
- Tpt. 2 in Bb:** Remains silent throughout the measures.
- Tpt. 3 in Bb:** Remains silent throughout the measures.
- Tbn. 1:** Starts with a triplet of eighth notes (G4, A4, B4) marked *pp* and an accent. This is followed by a slur over a half-note G4, a quarter-note F4, and a quarter-note E4. A triplet of eighth notes (D4, C4, B3) is marked *pp*. The piece concludes with a half-note G4 marked *pp*.
- Tbn. 2:** Starts with a triplet of eighth notes (G4, A4, B4) marked *p* and an accent. This is followed by a slur over a half-note G4, a quarter-note F4, and a quarter-note E4. A triplet of eighth notes (D4, C4, B3) is marked *pp*. The piece concludes with a half-note G4 marked *pp*.
- B. Tbn.:** Starts with a triplet of eighth notes (G4, A4, B4) marked *p* and an accent. This is followed by a slur over a half-note G4, a quarter-note F4, and a quarter-note E4. A triplet of eighth notes (D4, C4, B3) is marked *pp*. The piece concludes with a half-note G4 marked *pp*.
- Tba.:** Remains silent throughout the measures.

157

The image shows a musical score for a tuba and trombone section, measures 157-160. The score is written for seven parts: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The first three trumpet parts are silent, indicated by whole rests. The tuba and trombone parts are active. Tbn. 1 and Tbn. 2 play a melodic line with slurs and ties. B. Tbn. plays a more complex line with triplets, quintuplets, and dynamic markings. Tba. is silent.

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*

# IV

161  $\text{♩} = 172$

**Tpt. 1 in Eb**  
Musical notation in treble clef, 4/4 time. Measure 161: whole rest. Measure 162: whole rest. Measure 163: whole rest. Measure 164: half note G4, tied to measure 165. Measure 165: whole rest. Measure 166: quarter note G4. Measure 167: quarter rest. Measure 168: quarter rest. Measure 169: quarter note G4. Measure 170: quarter rest. Measure 171: quarter note G4. Measure 172: quarter rest. Dynamics: *pp* (measures 164-165), *pp* (measure 169).

**Tpt. 2 in Bb**  
Musical notation in treble clef, 4/4 time. Measure 161: whole rest. Measure 162: quarter note G4, quarter note F4, quarter note E4. Measure 163: quarter note D4, quarter note C4, quarter note B3. Measure 164: whole note G4. Measure 165: whole note G4. Measure 166: quarter note G4. Measure 167: quarter rest. Measure 168: quarter note G4. Measure 169: quarter rest. Measure 170: quarter note G4. Measure 171: quarter rest. Measure 172: quarter note G4. Dynamics: *pp* (measure 162), *p* (measure 163), *pp* (measure 164), *pp* (measure 169). Performance instructions: *con sord (straight metal)* (measures 162-163), *open* (measures 164-165), *con sord* (measures 169-170).

**Flugelhorn**  
Musical notation in treble clef, 4/4 time. Measure 161: quarter note G4, quarter note F4. Measure 162: quarter note E4, quarter note D4, quarter note C4. Measure 163: quarter note B3, quarter note A3, quarter note G3. Measure 164: whole rest. Measure 165: whole rest. Measure 166: quarter note G4, quarter note F4. Measure 167: quarter note E4, quarter note D4. Measure 168: quarter note C4, quarter note B3. Measure 169: quarter note A3, quarter note G3. Measure 170: quarter note F3, quarter note E3. Measure 171: quarter note D3, quarter note C3. Measure 172: quarter note B2, quarter note A2. Dynamics: *p* (measure 161), *pp* (measure 162), *p* (measure 163), *pp* (measures 169-170).

**Tbn. 1**  
Musical notation in bass clef, 4/4 time. Measure 161: quarter note G2, quarter note F2, quarter note E2. Measure 162: quarter note D2, quarter note C2, quarter note B1. Measure 163: quarter note A1, quarter note G1, quarter note F1. Measure 164: whole note G2. Measure 165: whole note G2. Measure 166: quarter note G2. Measure 167: quarter rest. Measure 168: quarter note G2. Measure 169: quarter note G2, quarter note F2, quarter note E2. Measure 170: quarter note D2, quarter note C2, quarter note B1. Measure 171: quarter note A1, quarter note G1, quarter note F1. Measure 172: quarter note E1, quarter note D1. Dynamics: *p* (measure 161), *pp* (measure 162), *pp* (measure 164), *p* (measure 169).

**Tbn. 2**  
Musical notation in bass clef, 4/4 time. Measure 161: whole rest. Measure 162: whole rest. Measure 163: whole rest. Measure 164: whole note G2. Measure 165: whole note G2. Measure 166: quarter note G2. Measure 167: quarter rest. Measure 168: quarter note G2. Measure 169: quarter note G2, quarter note F2, quarter note E2. Measure 170: quarter note D2, quarter note C2, quarter note B1. Measure 171: quarter note A1, quarter note G1, quarter note F1. Measure 172: quarter note E1, quarter note D1. Dynamics: *pp* (measures 164-165).

**B. Tbn.**  
Musical notation in bass clef, 4/4 time. Measure 161: whole rest. Measure 162: whole rest. Measure 163: whole rest. Measure 164: whole rest. Measure 165: whole rest. Measure 166: whole rest. Measure 167: whole rest. Measure 168: whole rest. Measure 169: whole rest. Measure 170: quarter note G2. Measure 171: quarter rest. Measure 172: quarter rest. Dynamics: *pp* (measures 164-165).

**Tba.**  
Musical notation in bass clef, 4/4 time. Measure 161: whole rest. Measure 162: whole rest. Measure 163: whole rest. Measure 164: whole rest. Measure 165: whole rest. Measure 166: whole rest. Measure 167: whole rest. Measure 168: whole rest. Measure 169: whole rest. Measure 170: whole rest. Measure 171: whole rest. Measure 172: whole rest.

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*

*pp*

*p*

*pp*

*p*

*pp*

*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.

*p* *pp*

*p* *pp*

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

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

*p* *pp*

H

185

The musical score is for a brass section, labeled 'H' (Horn). It consists of seven staves, each with a specific instrument designation:

- Tpt. 1 in Eb**: Treble clef, dynamic markings *ff*, *pp*, *f*.
- Tpt. 2 in Bb**: Treble clef, dynamic markings *ff*, *pp*, *f*.
- Tpt./Flug 3 in Bb**: Treble clef, dynamic markings *ff*, *pp*, *f*. Includes triplet markings.
- Tbn. 1**: Bass clef, dynamic markings *ff*, *pp*, *f*. Includes a glissando marking.
- Tbn. 2**: Bass clef, mostly rests.
- B. Tbn.**: Bass clef, mostly rests.
- Tba.**: Bass clef, dynamic markings *ff*, *pp*, *f*.

The score is divided into four measures. The first measure starts at rehearsal mark 185. Dynamics range from fortissimo (*ff*) to pianissimo (*pp*). Articulations include accents, slurs, and triplet markings.

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*

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

*f*

*f*

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

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*

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

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

**Tba.**

*gliss.*

Measure 197: Tpt. 1 and 2 play a melodic line starting with a forte (*f*) dynamic. Tbn. 1 plays a similar line with a glissando. Measure 198: Dynamics shift to mezzo-piano (*mp*) and piano (*p*). Measure 199: Dynamics shift to piano (*p*) and pianissimo (*pp*). Measure 200: Dynamics shift to piano (*p*) and pianissimo (*pp*). Measure 201: Dynamics shift to piano (*p*) and pianissimo (*pp*). Measure 202: Dynamics shift to piano (*p*) and pianissimo (*pp*).

204

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 five staves are for Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, and Tbn. 2. The sixth and seventh staves are for B. Tbn. and Tba. The score is divided into five measures. The first measure shows dynamics *pp* and *p* with accents. The second measure shows dynamics *p* and *f* with accents. The third measure shows dynamics *f* and *p* with accents and slurs. The fourth measure shows dynamics *f* and *p* with accents and slurs. The fifth measure shows dynamics *p* and *f* with accents and slurs. The Tbn. 2 staff has a dynamic *f* in the fifth measure. The Tba. staff has a dynamic *p* in the fifth measure.

J

210

The musical score consists of seven staves for brass instruments. The first three staves (Tpt. 1 in Eb, Tpt. 2 in Bb, and Tpt./Flug 3 in Bb) are in treble clef, while the remaining four (Tbn. 1, Tbn. 2, B. Tbn., and Tba.) are in bass clef. The score is marked with a 'J' in a box at the top. The first staff (Tpt. 1 in Eb) begins with a measure of rests, followed by a triplet of eighth notes marked *f*, then a triplet of eighth notes marked *mf* leading to a triplet of eighth notes marked *f*, and finally a triplet of eighth notes marked *pp*. The second staff (Tpt. 2 in Bb) features a triplet of eighth notes marked *f*, followed by a triplet of eighth notes marked *p*, then a triplet of eighth notes marked *f*, and finally a triplet of eighth notes marked *pp*. The third staff (Tpt./Flug 3 in Bb) starts with a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *p*, then a triplet of eighth notes marked *mf*, and finally a triplet of eighth notes marked *p*. The fourth staff (Tbn. 1) is mostly silent, with a few notes in the final measure. The fifth staff (Tbn. 2) has a triplet of eighth notes marked *pp* in the second measure and another triplet of eighth notes marked *pp* in the sixth measure. The sixth staff (B. Tbn.) is mostly silent. The seventh staff (Tba.) begins with a triplet of eighth notes marked *mf*, followed by a triplet of eighth notes marked *p*, then a triplet of eighth notes marked *mf*, and finally a triplet of eighth notes marked *p*. The score includes various dynamics such as *f*, *mf*, *pp*, *p*, and *mp*, and articulations like slurs and accents.

218

**Tpt. 1 in Eb**  
3 *pp* *pp*

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

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

**Tbn. 1**

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

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

**Tba.**  
*pp*

3/4 4/4

226

The musical score consists of seven staves for brass instruments: Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The music is in 4/4 time, with a key signature of one flat (Bb). Measure 226 is the starting point. Tpt. 1 and Tba. are silent throughout. Tpt. 2 and Tpt./Flug 3 play triplets in measures 227 and 228. Tbn. 1 plays a rhythmic pattern of eighth notes in measures 227 and 228. Tbn. 2 and B. Tbn. play a melodic line in measures 227 and 228. In measure 229, Tpt. 2 and Tpt./Flug 3 continue their triplet patterns. Tbn. 1 plays a rhythmic pattern of eighth notes. Tbn. 2 and B. Tbn. play a melodic line. In measure 230, Tpt. 2 and Tpt./Flug 3 continue their triplet patterns. Tbn. 1 plays a rhythmic pattern of eighth notes. Tbn. 2 and B. Tbn. play a melodic line. In measure 231, the time signature changes to 3/4. Tpt. 2 and Tpt./Flug 3 continue their triplet patterns. Tbn. 1 plays a rhythmic pattern of eighth notes. Tbn. 2 and B. Tbn. play a melodic line. The score ends in measure 231 with a 4/4 time signature.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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



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

Tpt. 1 in Eb

Tpt./Flug 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Flugelhorn

3

6

3

ppp

pp

pp

pp

p

pp

p

pp

3

3

Detailed description of the musical score: The score is for a brass section in 4/4 time. It consists of seven staves. The top staff is for Tpt. 1 in Eb, which is mostly silent. The second staff is for Tpt./Flug 2 in Bb, with the word 'Flugelhorn' written above it. It features a triplet of eighth notes in measure 2, followed by a sixteenth-note run in measure 3, and another triplet in measure 5. Dynamics range from ppp to pp. The third staff is for Tpt./Flug 3 in Bb, starting with a sixteenth-note run in measure 1, followed by a sixteenth-note run in measure 2, and then a sixteenth-note run in measure 3. Dynamics range from pp to p. The fourth staff is for Tbn. 1, with a single note in measure 3 and another in measure 5, both marked pp. The fifth staff is for Tbn. 2, with a half note in measure 1, a half note in measure 2, and a half note in measure 3, all marked p. The sixth staff is for B. Tbn., which is mostly silent. The seventh staff is for Tba., with a triplet of eighth notes in measure 1, followed by a half note in measure 2, and then a half note in measure 3. Dynamics range from p to pp. There are also triplets in measure 5 and measure 6.

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 rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p*, *p>*, and *ppp*. There are also performance instructions such as "To Tpt." and "To Tbn." indicating instrument changes or cues. The score is written 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 a tempo marking of quarter note = 60 (♩=60) and a rehearsal mark 'L'. The score is for a brass section with five parts: Tpt. 1 in Eb, Tpt./Flug 2 in Bb, Tpt./Flug 3 in Bb, Tbn. 1, and Tbn. 2, B. Tbn., and Tba. The Tpt. 1 part is mostly silent. The Tpt./Flug 2 part has a melodic line starting in 3/4 time and moving to 4/4, with dynamics *p* and *ppp* and a triplet of eighth notes. The Tbn. 1 part has a rhythmic pattern of eighth and sixteenth notes. The B. Tbn. part has a melodic line with dynamics *p* and *ppp*. The Tba. part has a rhythmic pattern similar to Tbn. 1.

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* *ff* *mf* *p* *ppp*  
*p* *ppp* *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 $\flat$  - 1 doubling bass clarinet in B $\flat$   
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

♩=50 luminously

Flute 1  
Flute 2  
Clarinet in B $\flat$   
Bass Clarinet in B $\flat$   
Bassoon 1  
Bassoon 2  
Horn 1 in F  
Horn 2 in F  
Percussion (1 player)  
Glockenspiel  
Marimba  
Harp  
Violin 1  
Violin 2  
Viola  
Violoncello  
Contrabass

*ppp*, *p*, *mp*, *mf*, *pp*, *ppp*, *pizz*, *arco*, *L. V. b.*

A

$\text{♩} = 100$  with energy

$\text{♩} = 50$  relaxed again

Musical score for orchestra, measures 7-12. The score includes parts for Flute 1 & 2, Clarinet 1, Bass Clarinet, Bassoon 1 & 2, Horn 1, Glockenspiel, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The key signature is B-flat major. The score is divided into two systems, with measures 7-12 on the first system and measures 13-18 on the second system. Dynamics range from *ppp* to *mf*. Performance instructions include *pizz* (pizzicato) and *arco* (arco). The tempo changes from 100 bpm to 50 bpm at the start of the second system.

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. *f* *p* *mf* *p* *mf* *pizz*

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* *mp* *p*

Cb. *arco* *pp* *mp* *pizz* *p* *let pizz ring* *pp* *p*

27

The musical score consists of seven staves:

- Cl. 1**: Clarinet 1, Treble clef. Measures 27-34. Dynamics: *p*, *pp*, *mp*, *pp*.
- B. Cl.**: Clarinet 2, Bass clef. Measures 27-34. Dynamics: *p*, *pp*, *mp*, *pp*.
- Bsn. 1**: Bassoon 1, Bass clef. Measures 27-34. Dynamics: *pp*, *p*, *mp*, *pp*, *p*, *pp*, *mp*, *pp*, *p*, *pp*, *p*.
- Bsn. 2**: Bassoon 2, Bass clef. Measures 27-34. Dynamics: *pp*, *p*, *mp*, *pp*, *p*, *pp*, *p*, *mp*, *pp*, *p*, *pp*, *p*.
- Mar.**: Maracas, Treble clef. Measures 27-34. Features triplet patterns.
- Hp.**: Harp, Treble clef. Measures 27-34. Features triplet patterns.
- Cb.**: Cello, Bass clef. Measures 27-34. Dynamics: *pp*, *p*, *mp*, *pp*, *mp*, *p*, *mp*.

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

40

The score consists of eight staves. The top four staves (Fl. 1, Fl. 2, Bsn. 1, Bsn. 2) are in treble clef with a key signature of one flat and a 3/4 time signature. The Mar. staff is in treble clef with a 3/4 time signature. The Hp. staff is in grand staff (treble and bass clefs) with a 3/4 time signature. The bottom three staves (Vln. 1, Vln. 2, Cb.) are in treble clef with a key signature of one flat and a 3/4 time signature. Measure 40 is marked with a 'C' in a box. The music features various dynamics including *pp*, *p*, *mp*, and *pizz*. The Fl. 1 part has a *pp* dynamic in measure 44. The Fl. 2 part has dynamics *p*, *pp*, *p*, *mp*, *pp*, *p*, and *pp* across measures 41-45. The Bsn. 1 part has dynamics *p*, *pp*, *p*, *mp*, *pp*, *p*, and *pp*. The Bsn. 2 part has dynamics *p*, *pp*, *p*, *mp*, *pp*, *p*, and *pp*. The Mar. part has a *p* dynamic and triplet markings in measures 41, 42, 43, 44, and 45. The Hp. part has a *p* dynamic in measure 41. The Vln. 1 part has a *pizz* dynamic in measure 42. The Vln. 2 part has a *pizz* dynamic in measure 42. The Cb. part has dynamics *p*, *mp*, *pp*, and *p* across measures 42-45.

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* *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*



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* *p* *f* *ff*

Hp.: *f* *p* *f* *p* *f* *ff*

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*

Detailed description: This page of a musical score covers measures 64 to 67. It features a Piccolo part starting in measure 64. The woodwinds (Flutes 1 and 2, Clarinet 1, Bassoon 1) play melodic lines with dynamic markings of *f* and *p*. The Horns (1 and 2) play a rhythmic pattern of eighth notes with triplets, marked *f*. The Maracas play a steady eighth-note pattern, marked *p* and *f*. The Harp plays a similar eighth-note pattern, marked *f* and *p*. The strings (Violins 1 and 2, Viola, Violoncello, Contrabass) play a rhythmic pattern of eighth notes with triplets, marked *f* and *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

69

69

Picc. *ppp* *f* *ppp* *f*

Fl. 2 *ppp* *f* *ppp* *f*

Cl. 1 *ppp* *f* *ppp* *f*

B. Cl. Clarinet in B $\flat$  *f* *f*

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

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

Hn. 1 *f*

Hn. 2 *f*

Mar. *f*

Hp.

Vln. 1 *p* *ppp* *f* *ff* *p* *ppp* *f* pizz

Vln. 2 *p* *ppp* *f* *ff* *p* *ppp* *f* pizz

Vla. *p* *ppp* *f* *ff* *p* *ppp* *f* pizz

Vc. *p* *ppp* *f* *ff* *p* *ppp* *f* pizz

Cb. *p* *ppp* *f* *ff* *p* *ppp* *f* pizz

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*, *f*, *ff*, and *p*, along with articulation like *arco* and *pizz*. A double bar line is present at the end of measure 75.

78

Score for measures 78-81, featuring instruments: Picc., Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Cbsn., Hn. 1, Hn. 2, Mar., Hp., Vln. 1, Vln. 2, Vla., Vc., and Cb. Dynamics include *pppp*, *f*, *ff*, and *p*. Performance techniques like *pizz* and *arco* are indicated for the strings.

82  $\text{♩} = 120$

The score consists of 13 staves for various instruments. The key signature has one sharp (F#) and the time signature is 3/8. The tempo is marked as quarter note = 120. The dynamics range from *ppp* to *ff*. The Piccolo, Flutes 1 & 2, and Horns 1 & 2 play melodic lines with long slurs. The Clarinets and Bassoon play rhythmic patterns. The Maracas and Harp provide accompaniment. The strings play a steady accompaniment, with the Violins and Viola marked *arco* in the final measure.

**Staff 1 (Picc.):** *ppp*, *f*, *p* → *ppp*, *mp*, *p*

**Staff 2 (Fl. 2):** *ppp*, *f*, *p* → *ppp*, *p*

**Staff 3 (Cl. 1):** *ppp*, *ff*, *p*, *f*, *p* → *ppp*, *f*, *p*

**Staff 4 (Cl. 2):** *ff*, *p*, *f*, *mp*, *p*

**Staff 5 (Bsn. 1):** *ppp*, *f*, *p* → *ppp*, *p*

**Staff 6 (Cbsn.):** -

**Staff 7 (Hn. 1):** *ppp*, *p* → *ppp*

**Staff 8 (Hn. 2):** *ppp*, *f*, *p* → *ppp*

**Staff 9 (Mar.):** *ff*, *p*, *f*, *p*

**Staff 10 (Hp.):** *f*, *mp*, *p*

**Staff 11 (Vln. 1):** - *arco*

**Staff 12 (Vln. 2):** - *arco*, *p*

**Staff 13 (Vla.):** *ff*, *p*, *f*, *p*, *arco*

**Staff 14 (Vc.):** *ff*, *p*, *f*, *mp*, *arco*

**Staff 15 (Cb.):** - *arco*





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*

Harp *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* *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*

Hp. *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* arco con sord *p*

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. Both are in 4/4 time. The Harp part features a sequence of chords and melodic lines, with a triplet of eighth notes in measure 124 and a sixteenth-note triplet in measure 125. The Viola part consists of a continuous eighth-note pattern with triplets in measures 123, 124, and 125, followed by a sixteenth-note triplet in measure 126. Dynamic markings include *p* at the start of the Viola part, *p* in measure 125, *mp* in measure 126, and *ppp* at the end of the section.

128

Hn. 1

Hn. 2

open

pp

open

pp

Mar.

ppp

mf

Hp.

p

pp

f

Vln. 1

ppp

f

Vln. 2

ppp

f

Vla.

p

mp

p

f

Vc.

ppp

f

Cb.

ppp

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.

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

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

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

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

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

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

*f*

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

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

*fff* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

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

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



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

Cl. 1

Cl. 2

Obsn. *ppp*

Hn. 1 *pp*

Mar. *pp*

Cb. *pizz*  
*ppp*

155

155

Picc.

Fl. 2

Cl. 1

Cl. 2

Cbsn.

Hn. 1

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

solo

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

*pp* *pp*

*pp*

*pp*

*mf*

*pp*

*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 instrumentation includes Clarinet 1 and 2, Contrabassoon, Horn, Violin 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and horn play melodic lines with dynamic markings of *p*, *mp*, and *pp*. The contrabassoon has a melodic line starting at *mf* and ending at *mf*. The horn plays a melodic line starting at *p*. The strings (Violin 1, Violin 2, Viola, Violoncello, and Contrabass) are mostly playing sustained chords or long notes, with dynamic markings of *f* and *mf* appearing in the Viola part.

167

Cl. 1 *mf p mp 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* <sup>G</sup>

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 and 2, Contrabassoon, and Maracas. The string section includes Violin 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and maracas have active parts with various dynamics and articulations. The strings play a sustained, rhythmic accompaniment. A 'G' marking is present above the Harp staff in measure 172.

K

174

Picc.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

*p*

*pp*

*pp*

*p*

*pp*

*p*

*pizz*

*p*

180

Musical score for Horns (Hn.), Maracas (Mar.), and Cymbals (Cb.). The score is in 3/8 time and consists of six measures. The Horn 1 part (Hn. 1) starts with a melodic line in the first measure, followed by rests in the second and third measures, and then continues with a melodic line in the fourth, fifth, and sixth measures. The Horn 2 part (Hn. 2) has rests in the first and second measures, followed by a melodic line in the third, fourth, fifth, and sixth measures. The Maracas part (Mar.) has a rhythmic pattern of eighth notes throughout all six measures. The Cymbals part (Cb.) has rests in the first and second measures, followed by a rhythmic pattern of eighth notes in the third, fourth, fifth, and sixth measures. Dynamics markings include *f* (forte), *pp* (pianissimo), and *p* (piano).

Hn. 1

Hn. 2

Mar.

Cb.

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

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 *pizz* *pp*  
 Vln. 2 *pizz* *pp*  
 Vla. *pizz* *pp*  
 Vc. *pizz* *f* *p* *pp*  
 Cb. *f* *p* *pp*

192

con sord

Hn. 1

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

Hn. 2

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

Hp.

*f* *pp* *f*

Vln. 1

*f* *pp* *f*

Vln. 2

*f* *pp* *f*

Vla.

*f* *pp* *f*

Vc.

*f* *pp* *f*

Cb.

*f* *pp* *f*



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

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

Hn. 1 *fp* *p* *f* *mf* *p* *f* *p* *mf* *p*

Hn. 2 *fp* *p* *f* *mf* *p* *f* *p* *mf* *p*

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

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

Vln. 1 *p* *f* *p* *f* *p* *f* *p* *mf*

Vln. 2 *p* *f* *p* *f* *p* *f* *p* *mf*

Vla. *p* *f* *p* *f* *p* *f* *p* *mf*

Vc. *f* *p* *f* *mf* *p* *mf* *p*

Cb. *f* *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

Bsn. 1

pp

pp

Musical staff for Bsn. 1, measures 224-231. The staff contains a melodic line with slurs and dynamic markings of *pp*.

Cbsn.

pp

pp

Musical staff for Cbsn., measures 224-231. The staff contains a melodic line with slurs and dynamic markings of *pp*.

Glock.

pp

Musical staff for Glock., measures 224-231. The staff contains a melodic line with slurs and dynamic marking of *pp*.

Mar.

Musical staff for Mar., measures 224-231. The staff contains a melodic line with slurs.

Hp.

pp

L.V.

L.V.

Musical staff for Hp., measures 224-231. The staff contains a melodic line with slurs, dynamic marking of *pp*, and markings for *L.V.*

Vc.

pp

Musical staff for Vc., measures 224-231. The staff contains a melodic line with slurs and dynamic marking of *pp*.

Cb.

pp

Musical staff for Cb., measures 224-231. The staff contains a melodic line with slurs and dynamic marking of *pp*.

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 music is written in a common time signature. Dynamics include *pp*, *mf*, and *p*. Performance markings include *pizz*, *open*, and *L.V.*. The score is divided into measures by vertical bar lines.







249

Musical score for measures 249-252, featuring the following instruments and dynamics:

- 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*

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* *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.

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

Fl. 1  
 Musical staff with notes, slurs, and dynamic markings: *p*, *pp*, *mp*, *pp*, *mp*, *ppp*, *p*, *ppp*. Includes a circled 'Q' in the fourth measure.

Fl. 2  
 Musical staff with notes, slurs, and dynamic markings: *p*, *pp*, *mp*, *pp*, *mp*, *ppp*, *p*, *ppp*.

Cl. 1  
 Musical staff with notes, slurs, and dynamic markings: *p*, *pp*, *mp*, *pp*, *mp*, *ppp*, *p*, *ppp*.

Cl. 2  
 Musical staff with notes, slurs, and dynamic markings: *ppp*, *p*, *ppp*.

Hr. 2  
 Musical staff with notes, slurs, and dynamic markings: *pp*, *ppp*.

Mar.  
 Musical staff with notes, slurs, and dynamic markings: *mp*, *pp*, *mp*, *pp*, *mp*.

Hp.  
 Musical staff with notes, slurs, and dynamic markings: *p*, *pp*, *pp*, *mp*.

Cb.  
 Musical staff with notes, slurs, and dynamic markings: *mp*.

285 48

Fl. 1  
Fl. 2  
Cl. 1  
Cl. 2  
Hn. 2  
Mar.  
Hp.  
Vln. 1  
Vln. 2  
Vla.  
Vc.  
Cb.

Dynamic markings: *ppp*, *p*, *pp*, *mp*, *pp*

Measure numbers: 285, 48

Musical score for orchestra, measures 290-300. The score includes parts for Flute 1 & 2, Clarinet 1 & 2, Bassoon 1, Contrabassoon, Horn 1 & 2, Maracas, Harp, Violin 1 & 2, Viola, Violoncello, and Contrabass. The score features various dynamics such as *ppp*, *p*, *mp*, *mf*, and *pp*, along with articulation marks like accents and slurs. A rehearsal mark 'R' is present at the beginning of measure 290. The woodwinds and strings play melodic lines with triplets and slurs, while the brass and percussion provide harmonic support.





This page of a musical score, marked with rehearsal sign 'S', contains the following parts and dynamics:

- Fl. 1 & 2:** Flutes, marked *mf* and *pp*.
- Cl. 1 & 2:** Clarinets, marked *mf* and *pp*. Cl. 2 includes the instruction "To B. Cl."
- Bsn. 1:** Bassoon, marked *f* and *pp*.
- Cbsn.:** Contrabassoon, marked *f* and *mf*.
- Hn. 1 & 2:** Horns, marked *f*, *pp*, *p*, and *f*.
- Mar.:** Maracas, marked *f*.
- Hp.:** Harp, marked *mf*.
- Vln. 1 & 2:** Violins, marked *f* and *pp*.
- Vla.:** Viola, marked *f* and *pp*.
- Vc.:** Violoncello, marked *f*, *p*, and *f*.
- Cb.:** Contrabass, marked *f* and *mf*.



T

307

Cl. 1 *ff*

B. Cl. *ff*

Bsn. 1 *ff*

Cbsn. *ff*

Hn. 1 *f* *ff* *pp*

Hn. 2 *f* *ff* *pp*

Mar. *p*

Hp. *pp* L.V.

Vln. 1 *ff* *arco* *pp*

Vln. 2 *ff*

Vla. *ff* *arco* *pp*

Vc. *f* *ff* *pp*

Cb. *ff* *arco* *pp*

312

Mar.

Hp.

Vln. 1

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*pp*

3