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A portfolio of compositions and commentary

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2014

Music Department

King's College, London

A PORTFOLIO OF COMPOSITIONS

AND COMMENTARY

Stephen Hicks

Submitted to the University of London

for the degree of Doctor of Philosophy

Abstract

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

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

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

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

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

List of Scores

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

Audio Material

1. *The familiar narrowing of homecoming*

Lontano, Odaline de la Martinez (cond.)

King's College, London

2. *Simultaneously sovereign and invaded*

Simon Desbruslais, Ligeti Quartet

King's College, London, 26th November 2013

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

Sample Performance

4. Trombone Concerto

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

Hammersmith Town Hall, London, 30th June 2012

5. *Two Inventions for String Quartet*

Ligeti Quartet

The Forge Camden, London, 20th November 2012

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

Alumni of Southbank Sinfonia

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

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

Sample performance

8. Concerto for Chamber Orchestra

Sample performance

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1. Contribution to knowledge – the brass performer-composer

1.1 Introduction

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

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

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

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

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

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

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

1.2 Contextualisation of my music and lyricism

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

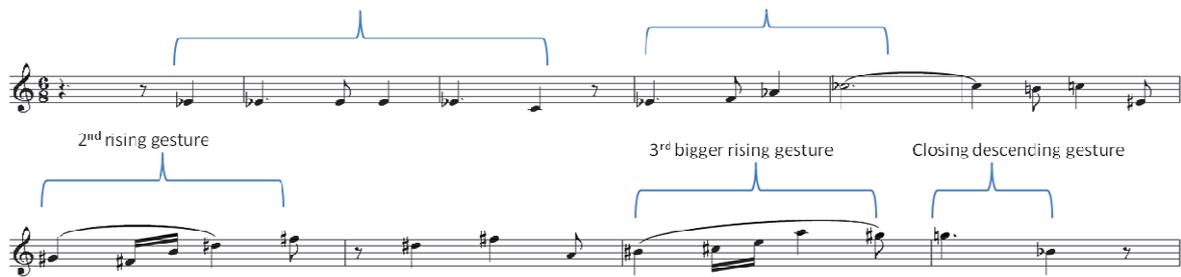
¹¹ Gaetano Donizetti, *Don Pasquale* (Milan, 1961)

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

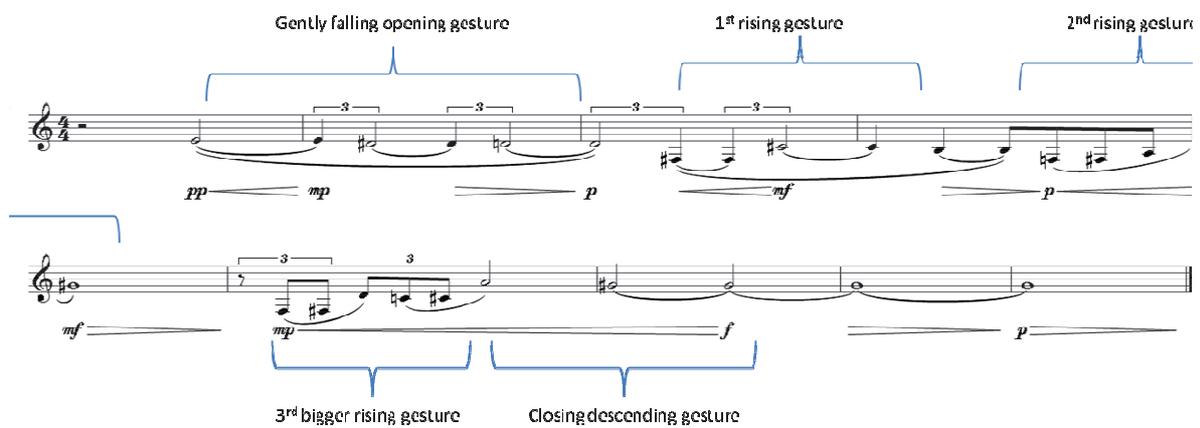
¹³ Richard Strauss, *Frühling* (London, 1950)

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

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



Strauss, 'Frühling' Soprano, bars 4-13



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

Fig. 1

1.3 Improvisation, intuition rhythm and system

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

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

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

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

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

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

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

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

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

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

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

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

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

1.4 Structure and harmony

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

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

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

1.5 Concertante Form

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

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

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

2. The familiar narrowing of homecoming - for small ensemble

Introduction

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

Structure/Form

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

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

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

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

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

Fig. 2

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

Fig. 3

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

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

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

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

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

Piano - subsection 2A

Musical notation for Piano - subsection 2A. The staff shows a melodic line with a dynamic range from *p* to *mf*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *p* is followed by a hairpin crescendo to *mf*. A dynamic marking *p* is also present with a hairpin decrescendo. A dynamic marking *mf* is followed by a hairpin crescendo. A fermata is placed over the final note.

Cello - subsection 1A

Musical notation for Cello - subsection 1A. The staff shows a melodic line with a dynamic range from *f* to *f*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *f* is followed by a hairpin decrescendo to *p*. A dynamic marking *f* is followed by a hairpin crescendo.

Musical notation for Piano and Cello. The top staff (Piano) shows a melodic line with a dynamic range from *f* to *ff*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *f* is followed by a hairpin crescendo to *ff*. The bottom staff (Cello) shows a melodic line with a dynamic range from *f* to *ff*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *f* is followed by a hairpin decrescendo to *ff*.

Fig. 4

Violin - subsection 2B

Musical notation for Violin - subsection 2B. The staff shows a melodic line with a dynamic range from *ppp*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *ppp* is followed by a hairpin crescendo. A dynamic marking *ppp* is followed by a hairpin decrescendo. A dynamic marking *ppp* is followed by a hairpin crescendo.

Cello - subsection 1B

Musical notation for Cello - subsection 1B. The staff shows a melodic line with a dynamic range from *pp*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *pp* is followed by a hairpin decrescendo. A dynamic marking *pp* is followed by a hairpin crescendo.

Musical notation for Violin and Cello. The top staff (Violin) shows a melodic line with a dynamic range from *ppp*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *ppp* is followed by a hairpin crescendo. A dynamic marking *ppp* is followed by a hairpin decrescendo. A dynamic marking *ppp* is followed by a hairpin crescendo. The bottom staff (Cello) shows a melodic line with a dynamic range from *pp*. The notation includes a triplet of eighth notes, a quarter note, and a half note. A slur covers the first two measures, and a fermata is placed over the final note. A dynamic marking *pp* is followed by a hairpin decrescendo. A dynamic marking *pp* is followed by a hairpin crescendo.

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 invaded²⁰ for trumpet and string quartet²¹

So we are paradoxical beings,

both individual and social,

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

Introduction

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

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

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

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

²² Rushdie P.4

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

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

Structure

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

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

Fig. 9

Motifs

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

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



Fig. 10



Fig. 11



Fig. 12

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

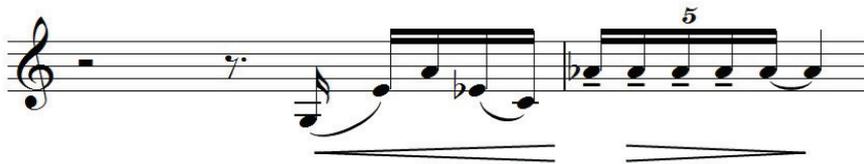


Fig. 13

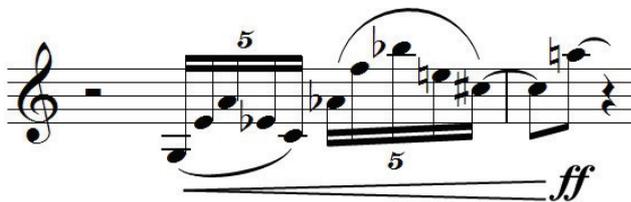


Fig. 14

Performance History

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

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

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

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

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

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

4. Dance Triptych for solo piano

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

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

i. Valse triste

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

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

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

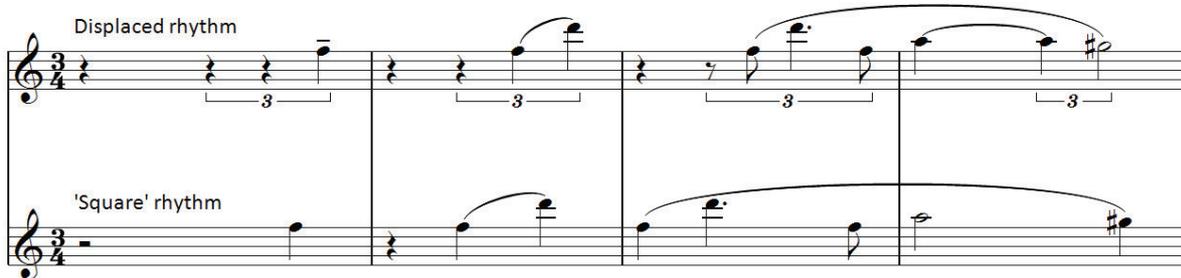


Fig. 15

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

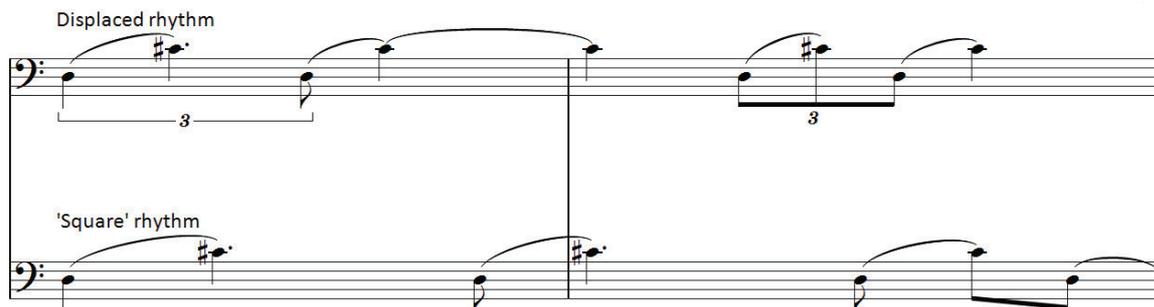


Fig. 16

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

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

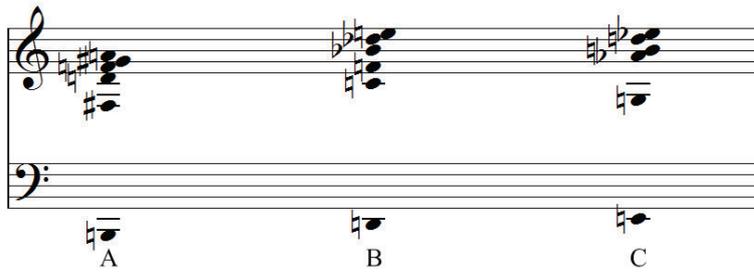


Fig. 17

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

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

ii. March

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

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



Fig. 20

iii. Rachenitsa

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

However, the piece is audibly in $\frac{7}{8}$, 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

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

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

5. Concerto for Trombone and Large Orchestra

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

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

The role of the soloist

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

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

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

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

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

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

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

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

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

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

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

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

- I - Prelude - soloist with full orchestra
- II - Scherzo I - soloist with wind and percussion
- III - Elegy - soloist with strings
- IV - Scherzo II - soloist with brass and percussion
- V - Postlude - soloist with full orchestra

Material

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

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

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

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

Harmony

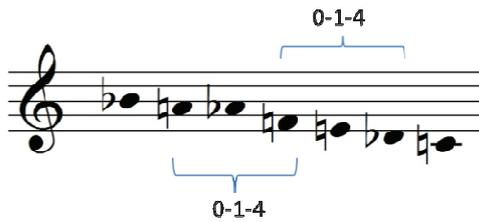
The 'mode' of the falling string and wind configuration is a variation of the mode of the main trombone theme - Fig. 22. The descending 0-1-4 trichord is present twice in this mode and gives the mode its major/minor character.

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

Fig. 22

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

Mode 1 transposed up minor 3rd



Solo Trombone bars 52-53

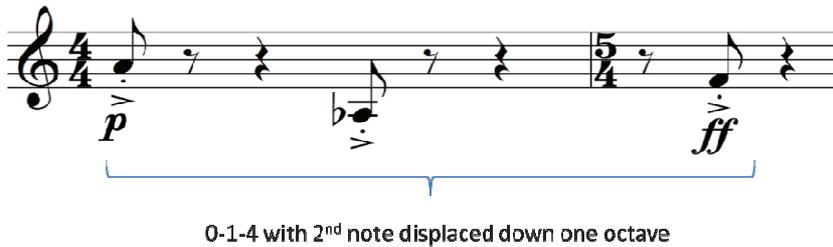


Fig. 23

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

The image displays musical notation for Figure 24. The top staff shows a single 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) written in both treble and bass clefs. Chord I is a triad of G#4, B4, and D5 in the treble clef, with G#2 in the bass clef. Chord II is a triad of G#4, B4, and D5 in the treble clef, with G#2, B2, and D3 in the bass clef. Chord III is a triad of G#4, B4, and D5 in the treble clef, with G#2 and B2 in the bass clef. The modes are labeled 'Mode 1' and 'Mode 2' below the notes.

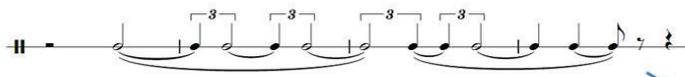
Fig. 24

Motivic development

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

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

Rhythm of opening trombone line, bars 2-4



Combine to give trombone line, bars 155 - 158



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



Fig. 25

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

Solo trombone bar 7

Flute bar 1

Cor Anglais bar 300 - 304

Oboe bar 1 - 2

Fig. 26

7. *Two Inventions* for String Quartet

Introduction

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

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

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

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

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

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

Analysis

First Invention

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

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

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

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

Fig. 27

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

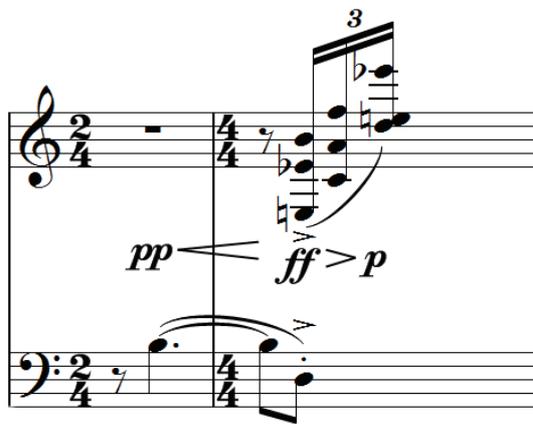


Fig. 28



Fig. 29

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

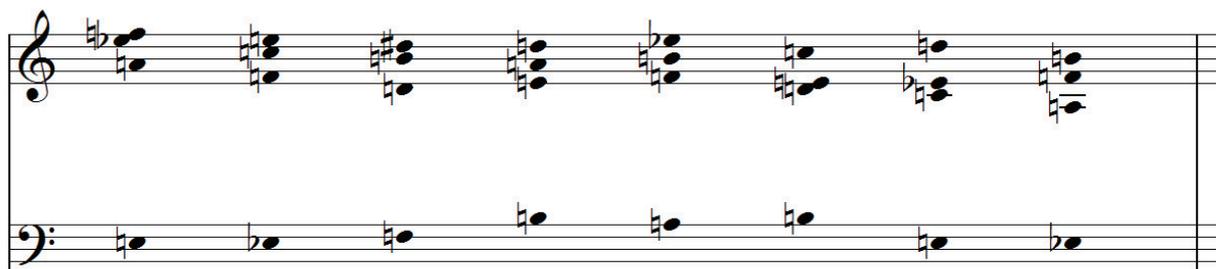
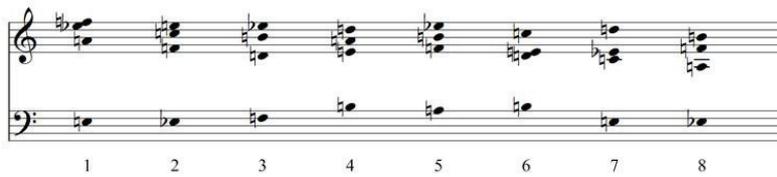


Fig. 30

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

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

Chord Progression



Chord Progression backwards, showing which instrument is playing which note

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.

The diagram illustrates the development of a dance material across three musical staves. The first staff, labeled "1st Invention", shows a VC (Violoncello) part with a glissando up a major sixth, marked *pp* and *>*. Two arrows point from this staff to the second and third staves. The second staff, labeled "2nd Invention", shows Vln 1 (Violin 1) with "pizz" (pizzicato) and *ppp*, and VC (Violoncello) with *pp*. The third staff, also labeled "2nd Invention", shows Vln 2 (Violin 2) and Vla (Viola) with *pp*.

Fig. 33

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

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

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

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

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

8. Hidden Traces/Ancient Places

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

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

Analysis

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

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

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

⁴⁴ <http://septura.org/>

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

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

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

First Movement

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

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

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

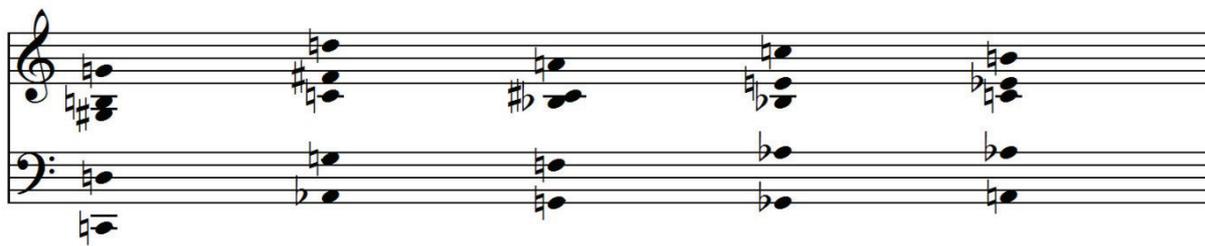


Fig. 34



Fig. 35

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

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

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

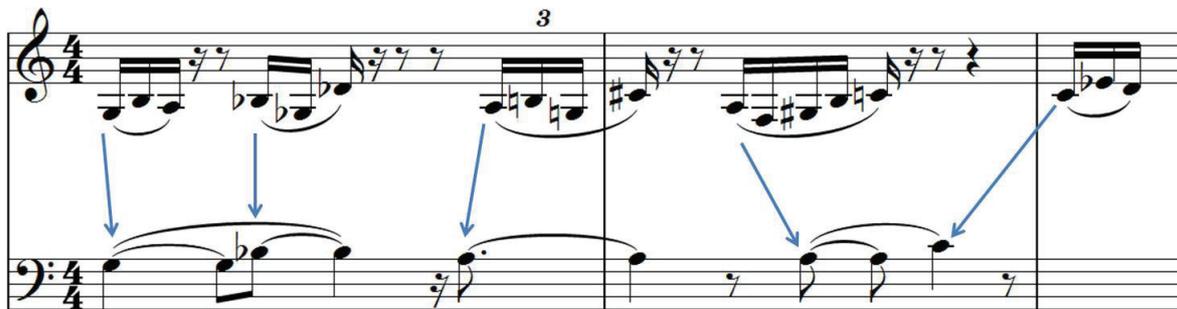


Fig. 36

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

Second Movement

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

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

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

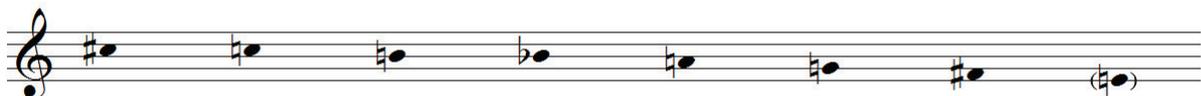


Fig. 37

Third Movement

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

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

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

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



Fig. 38

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

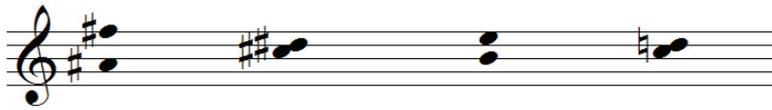


Fig. 39

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

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

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

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

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



Fig. 40⁴⁹

Trumpet tremolo effect

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

Fourth Movement

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

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

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

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

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

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

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

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

Bar 139 3rd Mvt

Bar 27 1st Mvt

Bar 219 4th Mvt

The image displays three musical excerpts. The top left shows a single staff with a melodic line in Bar 139 of the 3rd movement, featuring a sequence of notes with a slur and a fermata. The top right shows a two-staff excerpt from Bar 27 of the 1st movement, with a treble clef staff containing chords and a bass clef staff with a single note. The bottom center shows a two-staff excerpt from Bar 219 of the 4th movement, with a treble clef staff containing chords and a bass clef staff with a single note. Two blue arrows originate from the first two excerpts and point to the third excerpt, indicating a relationship or comparison between them.

Fig. 41

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

The image shows a musical score with two staves, treble and bass clef. The treble staff contains a sequence of chords and notes, while the bass staff contains a sequence of chords and notes. A vertical dashed line is placed between the fourth and fifth measures. The notes in both staves are limited to the set of five notes mentioned in the text: B, C#, D, F, F#.

Fig. 42

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

9. Concerto for Chamber Orchestra

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

Form, structure and genre

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

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

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

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

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

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

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

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

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

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

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

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

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

Fig. 43

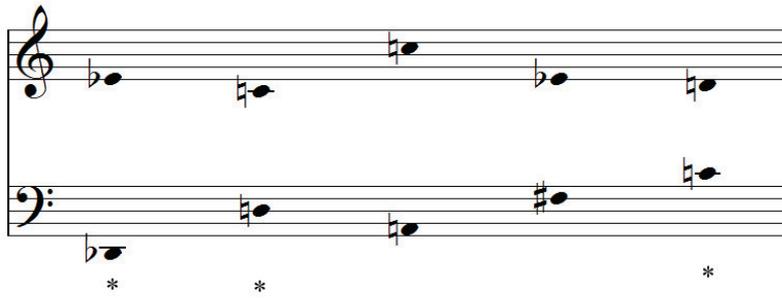


Fig. 46

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

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

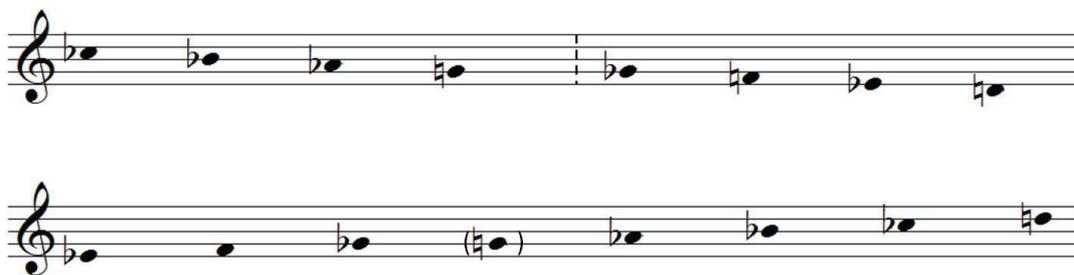


Fig. 47



Fig. 48

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

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

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

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

Motif, line and rhythm

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

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

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

Mvt. 1 bar 3

Mvt. 1 bar 21

Mvt. 1 bar 7

Mvt. 1 bar 3 with octave displacement of second note

Fig. 49

Mvt. I, bar 5

Mvt. I, bar 7 (motif d)

Mvt. I, bar 24 (motif c)

Mvt. I, bar 35 (motif b)

Mvt. I, bar 85 (motif a)

Fig. 50

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

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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 middle three in 5/4. The Flute and Violin parts are mostly rests. The Bass Clarinet part features a melodic line with dynamic markings *ff*, *p*, *mf*, and *p*. The Violoncello part has a rhythmic accompaniment with dynamic markings *ppp* and *f*. The Piano part provides harmonic support with dynamic markings *ff* and *mf*, and includes an 8 \flat octave transposition in the bass line.

6

Fl.

B. Cl.

Vln.

Vc.

Pno.

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

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

f *ff*

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

11 **A**

Fl.

B. Cl.

Vln.

Vc.

Pno.

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

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

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

8^{ub}.....] 8^{ub}.....] 8^{ub}.....] 8^{ub}.....]

B

♩=70 Moving on

15

Fl.

B. Cl.

Vln.

Vc.

Pno.

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

ppp *pp* *p* *mp*

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

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

Detailed description of the musical score: The score is for section B, measures 15-20. It is written for Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The tempo is marked as ♩=70 and the mood is 'Moving on'. The key signature has one flat (B-flat major or D minor) and the time signature is 5/4. Measure 15 starts with a 5/4 time signature and a key signature of one flat. Measure 16 changes to a 4/4 time signature. The Flute part has rests in measures 15-19 and enters in measure 20 with a triplet of eighth notes, marked *p* and *mp*. The Bass Clarinet part has a triplet of eighth notes in measure 15 (*p*, *pp*), a pair of eighth notes in measure 16 (*p*), a quintuplet of eighth notes in measure 17 (*mp*), and a triplet of eighth notes in measure 18 (*p*, *mp*, *p*, *mp*). The Violin part has rests in measures 15-19 and a fortissimo (*fp*) chord in measure 20. The Viola part has triplets of eighth notes in measures 15 and 16 (*ppp*, *pp*), glissandos in measures 17 and 18, and a triplet of eighth notes in measure 19 (*p*, *mp*). The Piano part has a triplet of eighth notes in measure 15 (*p*), rests in measure 16, and a triplet of eighth notes in measure 17 (*mp*, *p*, *mp*, *p*, *mp*). The piano part includes octaves (8) and 8^{ub} markings 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^{va} 8^{va} 8^{va} 8^{va}

Detailed description: This page of a musical score, numbered 21, features five staves. The Flute (Fl.) staff is in treble clef and contains a melodic line with dynamics *p*, *mp*, *p*, *mf*, *p*, and *mf*. It includes a quintuplet (5) and a triplet (3). The Bass Clarinet (B. Cl.) staff is in bass clef, playing a rhythmic accompaniment with dynamics *p*, *mp*, *p*, and *mf*, featuring a triplet (3). 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*, including a quintuplet (5). The Viola (Vc.) staff is in bass clef, playing chords with dynamics *p*, *mp*, *ppp*, *p*, and *mf*, including a triplet (3). The Piano (Pno.) staff is in grand staff (treble and bass clefs), with dynamics *p*, *mp*, *p*, *mf*, *p*, *mf*, and *p*. The bass line includes octaves marked 8^{va} and a triplet (3).

24

Fl.

B. Cl.

Vln.

Vc.

Pno.

Very calm

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

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

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

mf *f* *ff* *p*

8^{va} 8^{vb}

Detailed description: This page of a musical score covers measures 24 to 27. It features five staves: Flute (Fl.), Bass Clarinet (B. Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes, followed by a melodic line with various dynamics (p, mf, p, p, mf, p, mf, p, ppp) and articulation (accents, slurs). The Bass Clarinet part is mostly silent. The Violin part starts with a quintuplet of eighth notes, followed by a melodic line with dynamics (p, fp, p, mf, p, mf, p, mf, ppp) and articulation (accents, slurs). The Viola part begins with a triplet of eighth notes, followed by a melodic line with dynamics (p, mf, p, mf, p, p, p) and articulation (accents, slurs). The Piano part features a melodic line in the right hand with dynamics (mf, f, ff, p) and articulation (accents, slurs), and a bass line in the left hand with triplets and an 8va/8vb marking. The tempo marking 'Very calm' is placed above the Flute staff in the third measure.

C

♩=104 With energy; dance!

29

Fl.

Cl. Clarinet in B \flat

Vln.

Vc.

Pno.

f

p *f*

f

f

3 9

3 3

arco

3 5 6 3 3

3 6 3 3

8 \sharp

Detailed description: This is a page of a musical score for a chamber ensemble. It features five staves: Flute (Fl.), Clarinet in B-flat (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The score begins at measure 29. The Flute part starts with a melodic line marked *f* and includes a 9-measure rest. The Clarinet part begins with a triplet marked *p* and a crescendo to *f*, followed by a 3-measure rest. The Violin part has a melodic line marked *f*. The Viola part starts with a triplet marked *f* and then plays *arco*. The Piano part features complex rhythmic patterns with triplets and sextuplets, marked *f*. The score is divided into measures by bar lines, with time signatures changing from 8/8 to 3/4 and 4/4. A rehearsal mark 'C' is located at the top, and the tempo '♩=104 With energy; dance!' is indicated. Performance instructions like 'With energy; dance!' and 'arco' are present. The piano part includes a specific fingering instruction '8 \sharp'.

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, page 11, starting at measure 46. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute and Clarinet parts feature complex rhythmic patterns with triplets and quintuplets, and dynamic markings of *ff* and *f*. The Violin and Viola parts have dynamic markings of *ff* and *f*. The Piano part has dynamic markings of *ff*, *p*, *f*, and *p*. The score includes various time signatures (4/4, 3/4, 2/4, 3/8) and a key signature change to F major (indicated by a box with 'F'). A rehearsal mark (8) is located at the bottom left.

G

Becoming more relaxed (but ♩=♩)

58

Fl. Alto Flute

Cl. Bass Clarinet in B \flat

Vln. Violin

Vc. Viola

Pno. Piano

pp

pp

f *p* *pp*

f *p* *pp*

p *f* *p* *pp*

5

8 \flat

8 \flat

8 \flat

H Mysterious but Bright

Flute

72

A. Fl. *pp* *pp* *ppp*

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

Vln. *arco* *fff* *pp* *ppp* *ppp*

Vc. *arco* *fff* *p* *ppp* *ppp*

Pno. *fff* *pp* *p* *mp*

8^{va} 8^{va} Ped. Ped.

Detailed description: This page of a musical score, numbered 72, features five staves. The top staff is for Alto Flute (A. Fl.), the second for Bass Clarinet (B. Cl.), the third for Violin (Vln.), the fourth for Viola (Vc.), and the fifth for Piano (Pno.). The score is divided into measures with various time signatures (3/4, 4/4, 3/4, 4/4). The A. Fl. part begins with a *pp* dynamic and includes sixteenth-note patterns with fingerings '6 6 6'. The B. Cl. part also features sixteenth-note patterns with fingerings '6 6 6' and a five-note phrase with a '5' fingering. The Vln. part starts with a *fff* dynamic and a triplet of eighth notes, followed by a *pp* dynamic. The Vc. part begins with a *fff* dynamic and a triplet of eighth notes, then moves to a *p* dynamic. The Pno. part has a *fff* dynamic in the right hand and a triplet of eighth notes in the left hand, with dynamics ranging from *pp* to *mp*. Performance instructions include *arco* for the strings and *Ped.* for the piano. A hairpin symbol is used for dynamics in the Pno. part.

79

Fl.

Cl.

Vln.

Vc.

Pno.

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

pp *ppp*

ppp *ppp*

ppp *ppp*

mf *pp* *ppp*

ppp *ppp*

mf *f* *mp*

Red. Red. Red.

Detailed description: This page of a musical score, numbered 16, covers measures 79 to 82. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a triplet of eighth notes in measure 79, marked *p*, followed by a *pp* dynamic. In measure 80, it plays a five-note arpeggiated figure marked *mf*, then a sixteenth-note run marked *pp*, and finally a sixteenth-note run marked *ppp*. The Clarinet part has a sixteenth-note run in measure 79 marked *pp*, and a sixteenth-note run in measure 80 marked *ppp*. The Violin and Viola parts play sustained chords in measures 79 and 80, both marked *ppp*. The Piano part has a melodic line in measure 79, a triplet in measure 80 marked *mf*, and a sixteenth-note run in measure 81 marked *f*. The score concludes in measure 82 with a sixteenth-note run marked *mp*. The bottom of the page shows three 'Red.' markings with lines extending across the measures.

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, marked *mp* and *pp* respectively. 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*. Performance instructions like 'pizz' and 'arco pizz' are present for the strings.

89

Fl.

Cl.

Vln.

Vc.

Pno.

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

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

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

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

mf *p* *pp* *pp*

ped.

Detailed description: This page of a musical score, numbered 18, contains measures 89 through 91. The score is for five instruments: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The 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 ends with *ppp*. The Clarinet part starts with *p*, reaches *f* in the second measure, and ends with *ppp*. The Violin and Viola parts play sustained notes, with dynamics starting at *f* and ending at *ppp*. The Piano part features a melodic line with a triplet in the second measure, starting at *mf* and ending at *pp*. Pedal points are marked at the bottom of the page.

94 $\text{♩} = 70$

Fl. *ppp* *p*

Cl. *ppp* *p*

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

Vc. *pp* *ppp*

Pno. *p*

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

99

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

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

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

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

Pno. *p* *mf*

Detailed description: This page of a musical score, numbered 20, contains measures 99 through 102. It features five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Flute part begins with a dynamic of *mp*, followed by a triplet of eighth notes, then *p*, *mp*, *p*, *mf*, and *p*. The Clarinet part starts with *fp*, includes triplets and a five-measure rest, and ends with *fp*. The Violin part starts with *mp*, has a five-measure rest, and then moves through *mp*, *p*, and *mf*. The Viola part features glissando markings and dynamics of *p* and *mp*. The Piano part includes a triplet and dynamics of *p* and *mf*. The score is written in treble clef with a key signature of one flat.

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*. The score is marked with various dynamic hairpins and articulation marks throughout.

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*

129

Fl. *ppp* *pp* *ppp* sotto voce

Cl. *ppp* sotto voce *pp* *ppp* sotto voce

Vln. *pp*

Vc. arco *ppp* pizz *pp* arco *ppp*

Pno. *ppp* *pp* *ppp* bring out

3 3 5

Detailed description: This page of a musical score, numbered 129, features five staves. The Flute (Fl.) staff begins with a dynamic marking of *ppp* and includes the instruction 'sotto voce' in the final measure. The Clarinet (Cl.) staff starts with *ppp* and also has 'sotto voce' markings. It contains triplet and quintuplet figures. The Violin (Vln.) staff has a *pp* dynamic. The Viola (Vc.) staff alternates between 'arco' and 'pizz' (pizzicato) sections, with dynamics of *ppp*, *pp*, and *ppp*. The Piano (Pno.) staff features *ppp*, *pp*, and *ppp* dynamics, and concludes with a 'bring out' instruction and triplet patterns in the right hand.

Stephen Hicks

Simultaneously sovereign and invaded

For Trumpet and String Quartet

2012

Duration:c 5'

Simultaneously sovereign and invaded

♩=50

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

- Trumpet in C:** Measures 1 and 2 feature a melodic line with a five-fingered scale (marked '5') and a six-fingered scale (marked '6'). Dynamics range from *ff* to *p*.
- Violin I:** Measures 1 and 2 are mostly rests, with dynamics *ff* and *pp*. Measure 3 contains a glissando (marked 'gliss.') and a *p* dynamic.
- Violin II:** Measures 1 and 2 feature a pizzicato (marked 'pizz') five-fingered scale with dynamics *ff*, *pp*, *mp*, and *pp*. Measure 3 features an arco (marked 'arco') six-fingered scale with dynamics *f*, *pp*, *mp*, and *pp*.
- Viola:** Measures 1 and 2 feature a five-fingered scale with dynamics *ff*, *pp*, *mp*, and *pp*. Measure 3 features a glissando (marked 'gliss.') and a five-fingered scale with dynamics *pp*, *f*, *mp*, and *pp*.
- Violoncello:** Measures 1 and 2 feature a pizzicato (marked 'pizz') five-fingered scale with dynamics *ff* and *pp*. Measure 3 features a five-fingered scale with dynamics *f* and *pp*.

5

The musical score consists of five staves, divided into three measures. The first measure is in 6/8 time, the second in 7/8, and the third in 4/4. The first staff (top) starts with a treble clef and a whole rest, followed by a 5-fingered scale in the third measure, marked *ff* and *pp*. The second staff (second from top) starts with a treble clef, a *ppp* dynamic, a glissando, and a *f* dynamic in the third measure. The third staff (middle) starts with a treble clef, a *p* dynamic, and a 5-fingered scale, followed by a 3-fingered scale and a 6-fingered scale in the third measure, marked *mf*, *f*, *pp*, *mp*, and *pp*. The fourth staff (second from bottom) starts with a treble clef, a *p* dynamic, and a 5-fingered scale, followed by a 3-fingered scale and a 5-fingered scale in the third measure, marked *mf*, *f*, *pp*, *mp*, and *pp*. The fifth staff (bottom) starts with a bass clef, a *p* dynamic, and a 3-fingered scale, followed by a 3-fingered scale and a 5-fingered scale in the third measure, marked *mp*, *mf*, *f*, and *pp*.

A

p

11

The musical score consists of five staves. The first staff is in treble clef, and the other four are in bass clef. The music is in 4/4 time. Measure 11 starts with a *mf* dynamic. A slur covers measures 11 and 12, with a *p* dynamic marking under measure 12. A sixteenth-note triplet is marked with a '6' above it. Measure 13 has a *f* dynamic. A slur covers measures 13 and 14, with a *p* dynamic marking under measure 14. The piece ends in measure 14 with a *pp* dynamic. The second staff has a *p* dynamic in measure 12, a *f* dynamic in measure 13, and a *p* dynamic in measure 14. A *pizz* marking is above measure 14, and a *pp* dynamic is below it. A five-note triplet is marked with a '5' below it. The third staff has an *arco* marking above measure 12, a *p* dynamic in measure 12, a *f* dynamic in measure 13, and a *p* dynamic in measure 14. A *pp* dynamic is below measure 14. The fourth staff has a *mf* dynamic in measure 11, a *p* dynamic in measure 12, a *f* dynamic in measure 13, and a *p* dynamic in measure 14. A *pizz* marking is above measure 14, and a *p* dynamic is below it. A five-note triplet is marked with a '5' below it. A *pp* dynamic is below measure 14. The fifth staff has a *mf* dynamic in measure 11, a *p* dynamic in measure 12, a *f* dynamic in measure 13, and a *p* dynamic in measure 14. A three-note triplet is marked with a '3' above it in measure 14. A *pp* dynamic is below measure 14.

B

14 ♩=72

Musical staff 1: Treble clef, 4/4 time signature. Features a melodic line with five-note runs marked with a '5' above the staff. Dynamics range from forte (*f*) to piano (*p*).

Musical staff 2: Treble clef, 4/4 time signature. Features a bass line with chords and single notes. Dynamics range from forte (*f*) to pianissimo (*pp*). Includes an *arco* marking.

Musical staff 3: Treble clef, 4/4 time signature. Features a bass line with triplets and single notes. Dynamics range from mezzo-forte (*mf*) to piano (*p*). Includes *pizz* and *arco* markings.

Musical staff 4: Bass clef, 4/4 time signature. Features a bass line with triplets and single notes. Dynamics range from mezzo-forte (*mf*) to piano (*p*). Includes *pizz* and *arco* markings.

Musical staff 5: Treble clef, 4/4 time signature. Features a bass line with chords and single notes. Dynamics range from forte (*f*) to pianissimo (*pp*).

17

The musical score consists of five staves. The first staff is a single melodic line in treble clef, starting in 3/4 time and changing to 4/4 at measure 18. It features a dynamic of *mf* and includes a circled *h* under a note in measure 18. The second staff is in treble clef and contains complex rhythmic patterns with dynamics *pp*, *f*, and *pp*. It includes a *pizz* marking and a fingering of 5. The third staff is in treble clef and features a *f* dynamic, a *pizz* marking, and a fingering of 6. The fourth staff is in bass clef and includes a *f* dynamic and a fingering of 5. The fifth staff is in treble clef and includes a *f* dynamic and a fingering of 6. The score is divided into four measures by vertical bar lines.

20

3 5

3 3 5 **ff**

pizz arco

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

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

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

C

D

22 $\text{♩} = 60$

ff 6 *f* 5 *mf* *pp* *p*

arco *pp* *f* *pp* *mp* *ppp*

arco *pp* *f* *pp* *mp* 5 *ppp*

pp *f* *pp*

f *pp*

pizz *p*

26

The musical score consists of five staves. The top staff is a single melodic line with dynamics *mf* and *p*, and a fingering of 5. The second staff is a treble clef staff with complex chordal textures. The third staff is a treble clef staff with a melodic line and dynamics *mp*. The fourth staff is a bass clef staff with a melodic line 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 (B-flat). It begins with a *ff* dynamic and a slur over a half note, transitioning to a *pp* dynamic for a whole note. The second staff is a treble clef with a key signature of one flat. It features a triplet of eighth notes (*ff*) followed by a sextuplet of eighth notes (*pp*). The third staff is a treble clef with a key signature of one flat, starting with a *ff* dynamic and a slur, then moving to *pp*. The fourth staff is a bass clef with a key signature of one flat, containing a triplet of eighth notes (*ff*) and a slur, then moving to *pp*. The fifth staff is a bass clef with a key signature of one flat, starting with a *ff* dynamic and a slur, then moving to *pp*. 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 is for a string quartet, consisting of five staves. The music is in 4/4 time and the key signature has one sharp (F#). The score is divided into four measures, numbered 33 to 36.

- Staff 1 (Violin I):** Starts with a *p* dynamic. It features a melodic line with a quintuplet (5) in measure 33, followed by a sextuplet (6) in measure 35. Dynamics include *mf*.
- Staff 2 (Violin II):** Features a rhythmic accompaniment of eighth-note triplets (3) in measures 33 and 34. Dynamics range from *pp* to *f*.
- Staff 3 (Viola):** Features a rhythmic accompaniment of eighth-note triplets (3) in measures 33 and 34. Dynamics range from *pp* to *f*.
- Staff 4 (Cello):** Starts with a *pizz* (pizzicato) instruction and a quintuplet (5) in measure 33. It then switches to *arco* (arco) in measure 35. Dynamics range from *mf* to *f*.
- Staff 5 (Bass):** Features a melodic line with a triplet (3) in measure 33. Dynamics range from *p* to *mf*.

E

accel..

37

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

Musical staff 2: Treble clef, 4/4 time signature. Features chords and melodic lines with dynamic markings *pp*, *f*, *pp*, *f* > *pp*, *mf*, *ff*, *f* > *p*, *f*.

Musical staff 3: Treble clef, 4/4 time signature. Features chords and melodic lines with dynamic markings *pp*, *f*, *pp*, *f* > *pp*, *mf*, *ff*, *f* > *p*, *f*.

Musical staff 4: Treble clef, 4/4 time signature. Features chords and melodic lines with dynamic markings *f*, *mf*, *ff* > *pp*, *ff* > *pp*.

Musical staff 5: Bass clef, 4/4 time signature. Features eighth-note runs with triplet (3) and quintuplet (5) markings, and dynamic markings *f*, *ff*, *pizz*.

41

The musical score is divided into four measures, each with a different time signature: 2/4, 5/4, 4/4, and 5/4. The dynamics and articulation are as follows:

- Measure 41:** Violin I and II play chords with dynamics *p*, *f* > *p*, *ff* > *p*, and *f* > *p*. The Viola and Cello/Double Bass play a five-note arpeggio with dynamics *ff* > *pp*.
- Measure 42:** Violin I and II play chords with dynamics *f* > *p*, *ff* > *p*, and *f* > *p*. The Viola and Cello/Double Bass play a triplet of eighth notes with dynamics *f* and *ff* > *pp*.
- Measure 43:** Violin I and II play chords with dynamics *f* > *p* and *f* > *p*. The Viola and Cello/Double Bass play a five-note arpeggio with dynamics *ff* > *pp*.
- Measure 44:** Violin I and II play chords with dynamics *f* > *p* and *f* > *p*. The Viola and Cello/Double Bass play a five-note arpeggio with dynamics *ff* > *pp*.

Additional markings include *arco* and *pizz* in the Cello/Double Bass staff.

F

♩=60

♩=96

45

Musical staff 1 (Treble clef):

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

Musical staff 2 (Treble clef):

- Measures 1-2: *f > p*, *f > p*
- Measures 3-4: *ff*, *ppp*
- Measures 5-6: *pizz*, *f*

Musical staff 3 (Treble clef):

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

Musical staff 4 (Bass clef):

- Measures 1-2: *ff*, *ff*
- Measures 3-4: *ff*, *ppp*
- Measures 5-6: *p < mp*, *pp*, *p*

Musical staff 5 (Bass clef):

- Measures 1-2: *arco*, *ff*, *ff*
- Measures 3-4: *ff*, *pp*
- Measures 5-6: *pizz*, *p*, *f*

51

The musical score consists of four staves. The first staff (treble clef) features a melodic line with five-measure fingering (5) and dynamics of *f*, *f*, *f*, *ff*, and *f*. The second staff (treble clef) contains a bass line with dynamics *f*, *pp*, and *f*, and includes markings for *arco* and *pizz*. The third staff (treble clef) has a melodic line with five-measure fingering (5) and dynamics *ff*, *ff*, *ff*, *f*, *pp*, and *ff*. The fourth staff (bass clef) includes an *ord.* marking and five-measure fingering (5), with dynamics *ff*, *ff*, *ff*, *ff*, *f*, *pp*, *ff*, and *ff*.

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. Measures 56-59. Dynamics: *f*, *f*, *mf*, *f*, *ff*. Technical markings: *5* (fingerings).
- Staff 2:** Treble clef, 4/4 time signature. Measures 56-59. Dynamics: *f*, *pp*, *f*, *ff*, *pp*. Articulation: *arco*, *pizz*. Technical markings: *3* (triplets).
- Staff 3:** Treble clef, 5/4 time signature. Measures 56-59. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *pp*. Technical markings: *5* (fingerings), *3* (triplets).
- Staff 4:** Bass clef, 5/4 time signature. Measures 56-59. Dynamics: *ff*, *f*, *pp*, *f*, *ff*, *ff*. Technical markings: *5* (fingerings).
- Staff 5 (Bottom):** Bass clef, 4/4 time signature. Measures 56-59. Dynamics: *ff*. Technical markings: *5* (fingerings).

G

♩=60

60

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

ff *ff* *ff* *pp*

arco *ff* *f* *pp*

65

Musical score for guitar, measures 65-68. The score is written for five staves: a top staff with a treble clef, and four staves below it with a treble clef, a 3/8 time signature, and a bass clef. The music is in a key with one sharp (F#) and a 3/8 time signature. Measure 65 shows a treble staff with a whole rest and a bass staff with a whole rest. Measure 66 features a treble staff with a whole rest and a bass staff with a melodic line starting on G4, marked *p* and *con sord*. Measure 67 continues the bass line with a melodic phrase, marked *p* and *con sord*. Measure 68 concludes with a treble staff containing a whole rest and a bass staff with a melodic phrase, marked *p* and *con sord*. The score includes various musical notations such as rests, notes, accidentals, and dynamic markings.

72

The musical score consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat). It begins with a whole rest, followed by a half note B-flat with a slur and a fermata. Dynamics are *pp* and *p* (with a crescendo hairpin) leading to *mp*. The second staff is a treble clef with a key signature of one flat. It contains two measures of eighth notes with a slur and a fermata, with a fingering of 5. The third staff is a treble clef with a key signature of one flat. It contains two measures of eighth notes with a slur and a fermata, with a fingering of 5. The fourth staff is a treble clef with a key signature of one flat. It contains two measures of eighth notes with a slur and a fermata, with a fingering of 5. The fifth staff is a bass clef with a key signature of one flat. It contains two measures of eighth notes with a slur and a fermata, with a fingering of 5. The word "arco" is written above the staff. Dynamics are *p* and *mp*. The word "arco" is written above the staff.

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 also in treble clef, marked 'arco', and contains a more complex melodic line with dynamics *p*, *mp*, *pp*, and *p*. The third staff is in treble clef with a key signature of one sharp (F#), containing a melodic line with dynamics *mp* and *pp*. The fourth staff is in treble clef with a key signature of one sharp (F#), featuring a melodic line with dynamics *mp*, *p*, *mp*, and *p*. The bottom staff is in bass clef with a key signature of one sharp (F#), containing a melodic line with dynamics *mp*, *p*, *mp*, and *p*. Various musical notations are present, including slurs, accents, and fingering numbers (5). The score is divided into four measures by vertical bar lines.

77

The musical score is divided into five systems, each with a different instrument part:

- Violin I (top staff):** Starts with a dynamic of *p* and a five-note run. It features a triplet of eighth notes, followed by a *pp* dynamic. The system concludes with a *ppp* dynamic.
- Violin II (second staff):** Begins with *pp* dynamics and includes a crescendo from *pp* to *p* and back to *pp*. It includes a *pizz* (pizzicato) marking and a *p* dynamic.
- Violin III (third staff):** Starts with *pp* dynamics and includes a crescendo from *pp* to *p* and back to *pp*. It includes a *pizz* marking and a *p* dynamic.
- Cello/Double Bass (bottom staff):** Starts with *p* dynamics and includes a crescendo from *p* to *pp*. It includes a *pizz* marking and a *pp* dynamic.

Measures 79-81 show a section where the Violin I and II parts are marked *arco* (arco) and *pp*. The Violin III part is marked *pizz* and *f*. The Cello/Double Bass part is marked *arco* and *pp*. A sixteenth-note run in the Violin I part is marked *mf* and *pp*. A sixteenth-note run in the Violin III part is marked *f* and *pp*. A sixteenth-note run in the Cello/Double Bass part is marked *f* and *mp*.

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 marking. The melody features three measures, each containing a triplet of eighth notes. The notes in the triplets are: (1) G4, A4, B4; (2) G4, A4, B4; (3) G4, A4, B4. The lower staff is in bass clef with a 3/4 time signature. It features a continuous eighth-note accompaniment pattern. The notes are: (1) G2, A2, B2; (2) G2, A2, B2; (3) G2, A2, B2. A fermata is placed over the final note of the first measure in both staves.

with pedal - change with harmony

The second system of the musical score consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a measure number '4'. The melody features four measures, each containing a triplet of eighth notes. The notes in the triplets are: (1) G4, A4, B4; (2) G4, A4, B4; (3) G4, A4, B4; (4) G4, A4, B4. The lower staff is in bass clef with a 3/4 time signature. It features a continuous eighth-note accompaniment pattern. The notes are: (1) G2, A2, B2; (2) G2, A2, B2; (3) G2, A2, B2; (4) G2, A2, B2. A fermata is placed over the final note of the first measure in both staves.

The third system of the musical score consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a measure number '8'. The melody features four measures, each containing a triplet of eighth notes. The notes in the triplets are: (1) G2, A2, B2; (2) G2, A2, B2; (3) G2, A2, B2; (4) G2, A2, B2. The lower staff is in bass clef with a 3/4 time signature. It features a continuous eighth-note accompaniment pattern. The notes are: (1) G2, A2, B2; (2) G2, A2, B2; (3) G2, A2, B2; (4) G2, A2, B2. A fermata is placed over the final note of the first measure in both staves. The dynamic marking changes from *mf* to *pp* in the second measure. The tempo marking '(warmly)' is present. The system ends with a double bar line and a 3/4 time signature.

33

Musical score for measures 33-36. The score is written for piano and features a treble and bass clef. The right hand (treble clef) contains a melodic line with slurs and triplet markings (indicated by a '3' in a bracket). The left hand (bass clef) contains a bass line with slurs and a fingering '5' above the first note of each measure. The key signature has one flat (B-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 slurs and a dynamic marking of *mf* (mezzo-forte). The left hand (bass clef) contains a bass line with slurs and a dynamic marking of *pp* (pianissimo). The key signature has one flat (B-flat). The piece concludes with a double bar line.

8^{va} |

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 is numbered "6" in the top left corner. The score is written for piano and consists of four systems of music. Each system has a grand staff with a treble and bass clef. The first system starts at measure 41 and includes a tempo marking of quarter note = 92. It features a dynamic range from *f* to *ff* and includes two "Ped." (pedal) markings with horizontal lines underneath. The second system starts at measure 43 and includes dynamics *p*, *mp*, and *p*. The third system starts at measure 46 and includes the dynamic *pp*. The fourth system starts at measure 48. The music is in 4/4 time and contains 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 with various articulations and dynamics. 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. Measure 58 features a dynamic shift 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 features dynamic shifts 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 begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The melody consists of quarter notes: B-flat, A, G, F, E, D, C, B-flat. The bass line features a complex rhythmic pattern of eighth and sixteenth notes. Measure 62 continues the melody with a B-flat, A, G, F, E, D, C, B-flat, followed by a whole rest. The bass line continues with eighth and sixteenth notes. Dynamic markings *f* and *p* are placed below the bass line.

63

63

This system contains measures 63 and 64. Measure 63 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is more complex, featuring sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. Measure 64 continues the melody with sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes.

65

65

This system contains measures 65 and 66. Measure 65 begins with a treble clef, a key signature of one flat, and a common time signature. The melody is highly complex, featuring sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. Measure 66 continues the melody with sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes.

67

67

mp

This system contains measures 67 and 68. Measure 67 starts with a treble clef, a key signature of one flat, and a common time signature. The melody is highly complex, featuring sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. Measure 68 continues the melody with sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. A dynamic marking *mp* is placed below the bass line.

69

69

f

This system contains measures 69 and 70. Measure 69 begins with a treble clef, a key signature of one flat, and a common time signature. The melody is highly complex, featuring sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. Measure 70 continues the melody with sixteenth and thirty-second notes. The bass line continues with eighth and sixteenth notes. A dynamic marking *f* is placed below the bass line.

71

ff — *ff* — *p*

ff — *fff*

Measures 71-73: Treble clef, 4/4 time. Measure 71: *ff* dynamic, ascending eighth-note scale with accents. Measure 72: *ff* dynamic, descending eighth-note scale with accents. Measure 73: *p* dynamic, chords. Bass clef: Measure 71: *ff* dynamic, chords. Measure 72: *fff* dynamic, chords. Measure 73: *fff* dynamic, chords.

74

mp — *p*

Measures 74-76: Treble clef, 4/4 time. Measure 74: *mp* dynamic, chords. Measure 75: *p* dynamic, chords. Measure 76: *p* dynamic, chords. Bass clef: Measure 74: *p* dynamic, chords. Measure 75: *p* dynamic, chords. Measure 76: *p* dynamic, chords.

77

pp

Measures 77-79: Treble clef, 4/4 time. Measure 77: *pp* dynamic, chords. Measure 78: *pp* dynamic, chords. Measure 79: *pp* dynamic, chords. Bass clef: Measure 77: *pp* dynamic, chords. Measure 78: *pp* dynamic, chords. Measure 79: *pp* dynamic, chords.

80

ppp — *p* — *ppp*

Measures 80-82: Treble clef, 4/4 time. Measure 80: *ppp* dynamic, chords. Measure 81: *ppp* dynamic, chords. Measure 82: *p* dynamic, chords. Bass clef: Measure 80: *ppp* dynamic, chords. Measure 81: *ppp* dynamic, chords. Measure 82: *ppp* dynamic, chords.

III. Rachenitsa

82 $\text{♩} = 54$

pp *p* *pp*

Ped. *Ped.* *Ped.*

C *Bb*

87

pp *p* *pp* *p*

Ped. *Ped.* *Ped.*

C *D* *B* *D*

91

pp

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 vertical line on the left side of 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 vertical line on the left side of 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. [Bb] [D#]

Detailed description: This system contains measures 99, 100, and 101. Measure 99 features a treble clef with a melodic line of eighth notes and a bass clef with a whole rest. Measure 100 has a treble clef with a melodic line and a bass clef with a whole rest. Measure 101 has a treble clef with a melodic line and a bass clef with a whole rest. Dynamics include *pp* in measure 100. Pedal markings are present in measures 100 and 101, with boxes labeled Bb and D#.

102

pp mp

ped. [Bb] [E]

Detailed description: This system contains measures 102, 103, and 104. Measure 102 has a bass clef with a melodic line and a treble clef with a whole rest. Measure 103 has a bass clef with a melodic line and a treble clef with a whole rest. Measure 104 has a bass clef with a melodic line and a treble clef with a whole rest. Dynamics include *pp* in measure 102 and *mp* in measure 104. Pedal markings are present in measures 102 and 104, with boxes labeled Bb and E.

105

pp

Detailed description: This system contains measures 105, 106, and 107. Measure 105 has a treble clef with a melodic line and a bass clef with a whole rest. Measure 106 has a treble clef with a melodic line and a bass clef with a whole rest. Measure 107 has a treble clef with a melodic line and a bass clef with a whole rest. Dynamics include *pp* in measure 105.

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 F#4. The bass clef has a half note G3 and a half note F#3. Measure 107 has a treble clef with a half note G4, a quarter rest, and a half note F#4. The bass clef has a half note G3 and a half note F#3. A 'Ped.' marking is placed below the bass clef line. The system concludes with a double bar line.

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 F#4. The bass clef has a half note G3 and a half note F#3. Measure 108 has a treble clef with a half note G4, a quarter rest, and a half note F#4. The bass clef has a half note G3 and a half note F#3. The system concludes with a double bar line.

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 F#4. The bass clef has a half note G3 and a half note F#3. Measure 109 has a treble clef with a half note G4, a quarter rest, and a half note F#4. The bass clef has a half note G3 and a half note F#3. Measure 110 has a treble clef with a half note G4, a quarter rest, and a half note F#4. The bass clef has a half note G3 and a half note F#3. A 'pp' marking is placed below the bass clef line. A tempo marking ' $\text{♩} = 108$ ' is placed above the treble clef line. The system concludes with a double bar line.

8va

111

pp

Detailed description: This system contains measures 111 and 112. The right hand features a complex melodic line with many beamed sixteenth notes and slurs, including a trill-like figure. The left hand provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* is present in the first measure of the system.

(8)

113

Detailed description: This system contains measures 113 and 114. Measure 113 is marked with a circled '8' above it. The right hand continues with intricate sixteenth-note patterns. The left hand has a more active role with frequent chord changes and moving lines. The dynamic remains *pp*.

115

f *pp*

Detailed description: This system contains measures 115 and 116. Measure 115 is marked with a dynamic of *f*. Measure 116 features a change in time signature to 3/4 and includes triplet markings in both hands. The dynamic in measure 116 is *pp*.

♩=162

117

f *pp*

Detailed description: This system contains measures 117, 118, 119, and 120. Measure 117 is marked with a tempo of ♩=162 and a dynamic of *f*. Measure 118 is marked with a dynamic of *pp*. The right hand has a triplet in measure 117. The left hand features a consistent triplet pattern throughout the system.

120

f

♩=108

122

pp *ff* *pp*

F

Bb

124

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 a sustained harmonic accompaniment. 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 a sustained harmonic accompaniment. 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 a sustained harmonic accompaniment. 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# Ped.

D Ped.

136

Ped.

Ped.

Ped.

Stephen Hicks

Trombone Concerto

© 2012 by Stephen Hicks

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

ORCHESTRA

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

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

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

1 Harp

1 Celesta (5 octave range)

Solo Trombone

Strings

Duration c. 14'

Score in C

Trombone Concerto

I. Prelude

Stephen Hicks

♩=84 Broadly

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Cor Anglais

Clarinet in E_♭

Clarinet 1 in B_♭

Clarinet 2 in B_♭

Bass Clarinet in B_♭

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1-4 in F

Trumpet 1 - 3 in B_♭

Trombone 1 - 2

Bass Trombone

Tuba

Bass Drum

Sus Cymbal

Tam-tam

Tubular Bell

Glockenspiel

Celesta

Harp

Solo Trombone

Violin I

Violin II

Viola

Violoncello

Contrabass

NB Where no 5th string or extension is available, please play the 'small' notes

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Detailed description: This is a full orchestral score for the first movement of a Trombone Concerto. The score is written for a large ensemble including woodwinds, brass, percussion, and strings. The tempo is marked '♩=84 Broadly'. The woodwind section (flutes, oboes, clarinets, bassoons) has the most active parts, with many passages marked 'pp' (pianissimo) and 'p' (piano). The brass section (trumpets, trombones, tuba) is mostly silent, with some sustained notes in the tuba and bass trombone. The percussion section includes bass drum, suspended cymbal, tam-tam, and tubular bell. The strings (violins, viola, cello, double bass) play a rhythmic accompaniment, with some 'gliss' (glissando) and 'div' (divisi) markings. The solo trombone part is a melodic line with dynamic markings 'pp', 'mp', 'p', and 'mf'. The score is arranged in a standard orchestral layout with staves for each instrument.

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** Trombones
- Tba.** Tuba
- B. D.** Bass Drum
- T.-t.** Tom-tom
- Glock.** Glockenspiel
- Cel.** Cymbals
- Hrp.** Harp
- Solo Tbn.** Solo Tuba
- Vin. I & II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

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

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:** Both start with a *pp* dynamic.
- B. Cl. (Clarinete Bass):** Features a *pp* dynamic.
- Bsn. 1 & 2:** Both start with a *p* dynamic, with *mp* and *pp* markings in subsequent measures.
- Cbsn. (Contrabbasso):** Features a *pp* dynamic.
- Hn. 1-4 (Corni):** Features a *mp* dynamic and a first ending marked "1-4".
- Tbn. 1 & 2 (Trombe):** Both feature *pp* and *p* dynamics.
- B. Tbn. (Tromba Bassa):** Features *pp* and *p* dynamics.
- Tba. (Tromba):** Features a *p* dynamic.
- B. D. (Batteria):** Includes a *BD* (Basso Drum) part with *mp* and *pp* dynamics.
- Sus Cym. (Cimbalino Sordato):** Includes a *p* dynamic and a *mf* dynamic.
- Glock. (Glockenspiel):** Features *pp* and *p* dynamics.
- Cel. (Cello):** Features *pp* and *p* dynamics.
- Hp. (Arpa):** Features *pp* and *p* dynamics.
- Solo Tbn. (Tromba Solista):** Features *pp* and *p* dynamics.
- Vin. II (Violini):** Features a *pp* dynamic.
- Via. (Viola):** Features a *p* dynamic and the instruction "senza sord".
- Vc. (Violoncello):** Features a *p* dynamic and the instruction "senza sord".
- Cb. (Contrabbasso):** Features a *pp* dynamic.

21 **B**

Fl. 1 *f* *pp*

Fl. 2 *f* *pp*

Ob. 1 *mp* *pp*

Ob. 2 *mp* *pp*

C. A. *mp*

Cl. 1 *f* *pp*

B. Cl. *f* *pp*

Bsn. 1 *mp*

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

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

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

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

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Tba. *f* *mp*

B. D. *f* *pp*

Sus Cym. *f* *pp*

Glock. *f*

Cel. *f*

Hp. *f*

B

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

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

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

Via. *f* *ppp* *p*

Vc. *f* *ppp* *p*

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

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

- Picc.** Piccolo
- Fl. 1 & 2** Flutes
- Ob. 1 & 2** Oboes
- Cl. 1 & 2** Clarinets
- B. Cl.** Bass Clarinet
- Bsn. 1 & 2** Bassoons
- Cbsn.** Contrabassoon
- Hn. 1-4** Horns
- Tpt. 1, 2, 3** Trumpets
- Tbn. 1 & 2** Trombones
- B. Tbn.** Baritone Trombone
- Tba.** Tuba
- Solo Tbn.** Solo Trombone
- Vln. I & II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score includes dynamic markings such as *pp*, *p*, *mf*, *f*, and *ff*. A section of the score is marked with a 'C' in a box, indicating a specific performance instruction or rehearsal mark. The page number '8' is located in the top right corner.

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

- Picc.** Piccolo
- Fl. 1 & 2** Flutes
- Ob. 1 & 2** Oboes
- Cl. 1 & 2** Clarinets
- B. Cl.** Bass Clarinet
- Bsn. 1 & 2** Bassoons
- Cbsn.** Contrabassoon
- Hn. 1 & 2** Horns
- Hn. 3 & 4** Horns
- Tpt. 1, 2, 3** Trumpets
- Tbn. 1 & 2** Trombones
- B. Tbn.** Baritone Trombone
- Tba.** Tuba
- B. D.** Bass Drum
- T.-T.** Tom-Toms
- Glock.** Glockenspiel
- Cel.** Cymbals
- Hp.** Harp
- Vin. I & II** Violins
- Vla.** Viola
- Vc.** Violoncello
- Cb.** Contrabass

The score includes various dynamic markings such as *f*, *ff*, *mf*, *p*, and *ppp*. A section labeled **D** is marked at the beginning of the third measure in the Piccolo part and continues through the strings. The page concludes with a double bar line and repeat signs.

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

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

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

E

Solo Tbn. f p ff p ff

56

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

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

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

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

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

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

Cbsn. *f* *ff*

B. D. BD *f*

T. T. T.T. *mf*

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

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

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

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

71

Picc. *p* *f*

Fl. 1 *p* *f*

Fl. 2 *p* *f*

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

Ob. 2 *f*

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

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

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

Cl. C. *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* *pp* *f* *pp*

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

76

Picc. *p* → *pp* *p* → *pp* *p* *p*

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

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

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

Sus Cym. *f*

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

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

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

Solo Tbn. *f* → *p* *f* *f* *gliss.*

81

Picc. *mf* *solo*

Cl. 1 *ff*

Cl. 2 *ff*

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

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

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

Cbsn. *ff* *f* *mf*

B. D. *ff*

Solo Tbn. *ff* *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*, *f*, 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 feature 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*

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

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

Cl. 2 *mf* *p* *mf* *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 Solo Trombone (Solo Tbn.) parts are primarily rhythmic, with the Solo Tbn. playing a complex pattern of eighth and sixteenth notes. 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

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

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

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

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

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

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

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

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

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

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

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

105

105

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

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

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

Ob. 1 *mp* *p*

Ob. 2 *mf* *p*

C. A. *f* *p*

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

Cl. C1 *p* *pp* *f* *p* *f* *p* *f* *p*

Cl. C2 *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*

125

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

B. D.

T.T.

Hp.

Solo Tbn.

Vla.

Vla.

Vc.

Vc.

Cb.

p, *mf*, *pp*, *f*, *ppp*, *mp*, *scrape*, *gliss.*, *mute*

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 arranged vertically from top to bottom: Harp (Hp.), Solo Trombone (Solo Tbn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 147 begins with a dynamic marking of *p* for the Harp. The Solo Trombone part features a melodic line with dynamic markings of *pp*, *p*, *pp*, *p*, and *pp*. The Violin I parts start with *ppp*. The Violoncello and Contrabass parts also begin with *ppp*. The score includes various musical notations such as slurs, accents, and dynamic markings throughout the measures.

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*

mp

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

Instrument list and dynamics:

- 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: *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*

231

Score for measures 231-234, featuring the following instruments and dynamics:

- Horn 1-4:** Horns 1, 2, 3, and 4. Dynamics: *p*, *ff*, *f*.
- Trumpet 1-3:** Trumpets 1, 2, and 3. Dynamics: *p*, *ff*, *f*.
- Trombone 1-3:** Trombones 1, 2, and 3. Dynamics: *ff*, *p*.
- Bass Drum (B.D.):** Dynamics: *p*.
- Solo Trombone:** Dynamics: *p*, *mf*, *ff*, *f*.
- Violin I:** Dynamics: *ppp*.
- Violin II:** Dynamics: *ppp*.
- Viola:** Dynamics: *ppp*.

227

Score for measures 227-230. The score includes parts for Horns 1-4, Trumpets 1-3, Trombones 1-3, Solo Trombone, Violins I, Violins II, and Violas. Dynamics range from ppp to ff.

Instrument parts and dynamics:

- Hn. 1: *ff*, *p*, *ff*, *f*
- Hn. 2: *ff*, *p*, *ff*, *f*
- Hn. 3: *ff*, *p*, *ff*, *f*
- Hn. 4: *ff*, *p*, *ff*, *f*
- Tpt. 1: *ff*, *p*, *ff*, *f*
- Tpt. 2: *ff*, *p*, *ff*, *f*
- Tpt. 3: *ff*, *p*, *ff*, *f*
- Tbn. 1: *ff*, *p*, *ff*, *f*
- Tbn. 2: *ff*, *p*, *ff*, *f*
- B. Tbn.: *ff*, *p*, *ff*, *f*
- Tba.: *ff*
- Solo Tbn.: *p*, *mf*, *f*, *ff*, *ff*, *p*, *f*, *p*
- Vln. I: *ff*, *ppp*
- Vln. II: *ff*, *ppp*
- Vla.: *ff*

232

Score for measures 232-236, featuring parts for Horns 1-4, Trumpets 1-3, Trombones 1-2, Solo Trombone, and Violins/Violas. Dynamics include *p*, *f*, *ff*, and *ppp*. Performance markings include accents, glissandos, and slurs.

Horn Parts (Hn. 1-4): Horns 1-4 play a melodic line with dynamics *p*, *f*, *p*, *f*, *ff*. Horn 4 includes a glissando in measure 236.

Trumpet Parts (Tpt. 1-3): Trumpets 1-3 play a rhythmic pattern with dynamics *p*, *f*, *p*, *f*, *ff*. Trumpet 3 includes a glissando in measure 236.

Trombone Parts (Tbn. 1-2, Solo Tbn.): Trombones 1-2 and Solo Trombone play a rhythmic pattern with dynamics *f*, *p*, *p*, *f*, *ff*. Trombone 2 and Solo Trombone include glissandos in measure 236.

String Parts (Vln. I, Vln. II, Vla.): Violins I and II, and Violas play sustained notes with dynamics *ppp* and *ff*.

239

N

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

Hn. 1 *ff* *pp*

Hn. 2 *ff* *pp*

Hn. 3 *ff* *pp*

Hn. 4 *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tpt. 3 *ff*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

B. Tbn. *ff* *pp*

Tba. *ff*

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

Vln. I *con sord* *ppp*

Vln. I *con sord* *p* *ppp*

Vln. II *con sord* *ppp*

Vln. II *con sord* *ppp*

Vla. *con sord* *ppp*

Vla. *con sord* *ppp*

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

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

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

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

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

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

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

251

Fl. 1 *ppp*

Hn. 1 *con sord p pp*

Hn. 2 *con sord p pp*

Hn. 3 *con sord p pp*

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Solo Tbn. *p pp* *lyrically p*

Vln. I *ppp*

Vln. II

Vla.

Vla.

257

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

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

Hn. 2: *p*, *pp*

Hn. 3: *p*, *pp*

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

Tpt. 1: *p*

Tpt. 2: *p*

Tpt. 3: *p*

Tbn. 1: *p* (triplets)

Tbn. 2: *p* (triplets)

B. Tbn.: *p* (triplets)

Tba.: *p* (triplets)

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

Cb.: *pizz*, *p*

269

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tba.

B. D.

Solo Tbn.

Vin. I

Vin. I

Vin. II

Vin. II

Vla.

Vla.

Cb.

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

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

ppp *ppp* *ppp* *ppp*

mp *mf* *f*

BD *f*

senza sord *ppp*

288

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cor. Cl.

Cl. 1

Cl. 2

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.

Sus Cym.

Glock.

Solo Tbn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

gliss.

p *ff* *p* *ff*

pizz *arco* *f* *ff*

f *ff* *f* *ff*

Sus Cym *f*

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. *pp*

Vln. I *ppp* *pp*

Vln. I *pp*

Vln. II *pp*

Vln. II *pp*

Vla.

Vc.

Cb.

Stephen Hicks

Two inventions for String Quartet

2012

Duration:c 8'

accel. ♩=120 ♩=60

Musical score for Violins (Vln.), Violas (Vla.), and Cellos (Vc.) from measures 10 to 12. The score is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from p to ff. Performance instructions include arco, trills, and glissandos.

A

Musical score for Violins (Vln.), Violas (Vla.), and Cellos (Vc.) from measures 13 to 15. The score is in 3/4 time and features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from pp to ff. Performance instructions include arco, trills, and glissandos.

16

Vln. I *ff* *ppp*

Vln. II *ff* *f* *ppp*

Vla. *ff* *f* *ppp*

Vcl. *ff* *f* *mf* *ppp*

19

Vln. I *pp* *f* *ff* *p* *pp* *pp* *pp* *ord.* *pp* *f* *pp* *f*

Vln. II *pp* *f* *ff* *p* *pp* *p* *pp* *pp* *ord.* *pp* *f* *pp* *f*

Vla. *pp* *f* *ff* *p* *pp* *p* *pp* *pp* *ord.* *pp* *f* *pp* *f*

Vcl. *pp* *f* *ff* *p* *pp* *p* *pp* *pp* *ord.* *pp* *f* *pp* *f*

23

Vln. arco sul pont ord. pizz

Vln. pizz arco sul pont ord. pizz

Vla. pizz arco sul pont ord. pizz

Vc. pizz arco sul pont ord. pizz

ff pp pp p pp pp 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 pp arco gliss. f pizz 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*

D

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

48 con sord *tr* *ppp* *f* *mp* *ppp* *p*

con sord *f* *ppp* *p*

tr *ppp* *ff* *f* *ppp* *p*

con sord *tr* *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*

senza sord

senza sord

ppp

accel.

60

Vln. I
Vln. II
Vla.
Vc.

senza sord

senza sord

ord.

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

pp *p* *p* *p*

p

p

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* *ff* *ff* *6* *pp* *ff* *gliss.*

Violin II: *ff* *pp* *ff* *ff* *pp* *6* *ff* *ff*

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

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

69

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

Measures 69-70. This system contains four staves: Violin I, Violin II, Viola, and Violoncello. The music features sixteenth-note patterns with slurs and accents. Dynamic markings include *ff*, *ppp*, and *mf*. A vertical bar line is present between measures 69 and 70.

71

Violin I
Violin II
Viola
Violoncello

Measures 71-73. This system continues the musical score with four staves. The music consists of sixteenth-note patterns with slurs and accents. A vertical bar line is present between measures 71 and 72.

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 techniques include *pizz* and *arco*. Trills and triplets are present.

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 techniques include *pizz*. Trills and triplets are present.

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 in a minor key with a 3/4 time signature. Dynamics range from *ppp* to *ff*. Performance techniques include *arco*, *pizz*, and *gliss.*. Trills and triplets are present in measures 90, 91, 92, 94, and 95. A section marker 'A' is located above measure 92.

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 similar dynamics and techniques. Trills and triplets are present in measures 97, 98, 100, 102, and 104.

(2+2+2+3)

Musical score for measures 103-108, featuring four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes dynamic markings such as *ff*, *pp*, *f*, and *ff*, and performance instructions like *pizz* and *arco*. Trills and triplets are indicated with '3' and brackets. Measure 103 starts with a trill in the first violin. Measure 104 features a *pp* dynamic in the first violin. Measure 105 has a *pp* dynamic in the first violin. Measure 106 has a *f* dynamic in the first violin. Measure 107 has a *pp* dynamic in the first violin. Measure 108 has a *ff* dynamic in the first violin.

B

Musical score for measures 110-115, featuring four staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The score includes dynamic markings such as *pp*, *ff*, and *pp*, and performance instructions like *pizz* and *arco*. Trills and triplets are indicated with '3' and brackets. Measure 110 starts with a *pp* dynamic in the first violin. Measure 111 has a *pp* dynamic in the first violin. Measure 112 has a *ff* dynamic in the first violin. Measure 113 has a *pp* dynamic in the first violin. Measure 114 has a *ff* dynamic in the first violin. Measure 115 has a *ff* dynamic in the first violin.

115

Vln. arco *pp*

Vln. (still pizz) *p*

Vla. arco *pp*

Vc. *pp* *ff* *pp*

120

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

Vln. arco *ff* *pp*

Vla. *ff* *pp* *pp*

Vc. *ff* *pp*

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

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* *ppp*

p > *pp* *pp* < *p* *pp*

pp < *p* *pp*

pp < *p* *pp* *ppp*

pp < *p* *pp* *ppp*

pp < *p* *pp* *ppp*

p

3

3

3

3

3

20 $\text{♩} = 60$

Tpt. 1 in Eb *ff* *pp*

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

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 for a brass section and consists of seven staves. 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 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 an accent. The second staff (Tpt. 2 in Bb) starts with a *pp* dynamic, followed by a *f* dynamic, and then a *fp* dynamic. The third staff (Tpt./Flug. 3 in Bb) starts with a *pp* dynamic, followed by a *pp* dynamic, and then a *f* dynamic. The fourth staff (Tbn. 1) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic. The fifth staff (Tbn. 2) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic. The sixth staff (B. Tbn.) starts with a *f* dynamic, followed by a *fp* dynamic, and then a *fp* dynamic. The seventh staff (Tba.) starts with a *pp* dynamic, followed by a *f* dynamic, and then a *f* dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

37

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

pp *mp*

pp *mp*

pp *mf*

p *p* *mf*

p *mf*

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*³

p *ppp* *pp*

pp

*mp*³ *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
pp — *ff*

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

Tpt./Flug. 3 in Bb
pp — *ff* — *mf*

Tbn. 1
pp — *ff* — *p* — *f* — *p*

Tbn. 2
ff — *ff* — *f*

B. Tbn.
pp — *ff* — *ff* — *fp* — *pp* — *p*

Tba.
pp — *ff* — *mf* — *mf* — *fp* — *pp* — *p*

58

The image shows a musical score for a brass section, measures 58 to 60. 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 is written in treble clef for trumpets and bass clef for trombones. The key signature has two flats (Bb). The time signature is not explicitly shown but appears to be 4/4. The music features dynamic markings of *p*, *f*, *ff*, and *pp*, along with crescendo and decrescendo hairpins. The Tbn. 2, B. Tbn., and Tba. parts have long, sustained notes in measure 60, marked *pp* and *ff*.

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* *p* *f* *p* *f*

p *f* *p* *f* *p* *f*

ff *pp* *ff* *pp* *ff* *pp* *ff*

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

This musical score page, numbered 14, contains measures 61 through 64. It features 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 score is divided into two systems by a vertical bar line. The first system (measures 61-62) shows the trumpets and trombone 1 playing melodic lines with accents and slurs. The second system (measures 63-64) features a prominent triplet in the trumpets and trombone 1, with dynamic markings of *ff* and *f*. The trombone 2, baritone trombone, and tuba parts play a rhythmic pattern of eighth notes with dynamic markings of *ff*, *pp*, and *ff* in the first system, and *fp* and *ff* in the second system.

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

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

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

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.

94

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

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

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

Tbn. 1
mf *p*

Tbn. 2
mf *p*

B. Tbn.
mf *p*

Tba.

100

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

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

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

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

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

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

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

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.

D

118

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

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 staves are for trumpets (Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb). The next three staves are for trombones (Tbn. 1, Tbn. 2, B. Tbn.), which are mostly silent with rests. The final staff is for tuba (Tba.). The trumpets play complex rhythmic patterns with triplets and slurs. The tuba part features triplets and a quintuplet. Dynamic markings include *pp*, *p*, and *pp*. A *p* marking is also present in the Tpt. 3 staff. The score ends at measure 135.

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 (5 and 3) and breath marks (open) are indicated. The Tba. part has a dynamic change from *f* to *p* and then *ff* at the end of the page.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

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

p *f* *pp* *ff pp*

p *f* *pp* *ff pp*

f *p* *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 musical score is arranged in a system with seven staves. The instruments are Tpt. 1 in Eb, Tpt. 2 in Bb, Tpt. 3 in Bb, Tbn. 1, Tbn. 2, B. Tbn., and Tba. The key signature has one flat (Bb) and the time signature is 7/8. The score contains the following musical elements:

- Tpt. 1 in Eb:** Starts with a half note G4, followed by rests.
- Tpt. 2 in Bb:** Starts with a half note G3, followed by rests.
- Tpt. 3 in Bb:** Rests throughout.
- Tbn. 1:** Starts with a half note G2, followed by a half note G2. From measure 150, it plays a triplet of eighth notes (F3, G3, A3) and a half note G3. Dynamics: *p*, *pp*, *p*, *pp*.
- Tbn. 2:** Starts with a half note G2, followed by a half note G2. From measure 150, it plays a triplet of eighth notes (F3, G3, A3) and a half note G3. Dynamics: *p*, *pp*, *p*, *pp*.
- B. Tbn.:** Starts with a half note G2, followed by a half note G2. From measure 150, it plays a triplet of eighth notes (F3, G3, A3) and a half note G3. Dynamics: *p*, *pp*, *p*, *pp*.
- Tba.:** Rests throughout.

Dynamic markings include *p* (piano) and *pp* (pianissimo). Trill ornaments are present above the notes in measures 150 and 151. The score concludes with a double bar line at the end of measure 152.

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 triplet of eighth notes (B4, C5, B4) marked *pp*, then a slur over a quarter note (B4) marked *p*, and another triplet of eighth notes (B4, C5, B4) marked *pp*. The measure concludes with a half note (B4) marked *pp*.
- Tbn. 2:** Starts with a triplet of eighth notes (G4, A4, B4) marked *p*, followed by a slur over a quarter note (B4) marked *pp*. The rest of the measure is a half note (B4) marked *p*, which then transitions to a half note (B4) marked *pp*.
- B. Tbn.:** Starts with a quarter note (G4) marked *p*, followed by a slur over a quarter note (A4) marked *pp*. The rest of the measure is a half note (B4) marked *p*, which then transitions to a half note (B4) 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 instruments: 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*

167

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

open

con sord

open

p

ff

pp

ff

p

ff

p

pp

p

pp

p

pp

ff

173

G

Tpt. 1 in Eb

con sord

open

con sord

open.

pp

Tpt. 2 in Bb

con sord

open

con sord

open

pp

Tpt./Flug 3 in Bb

p

pp

ff

pp

ff

Tbn. 1

p

p

pp

ff

pp

ff

Tbn. 2

B. Tbn.

pp

Tba.

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.

J

210

The musical score consists of seven staves for brass instruments. The first three staves are for trumpets and a flugel horn, the next three for trombones, and the last for tuba. The score includes various dynamics such as *f*, *mf*, *pp*, and *p*, along with articulations like accents and slurs. The notation features triplets and sixteenth-note patterns. A section marker 'J' is located at the top center of the page.

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

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

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

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

226

Tpt. 1 in Eb

Tpt. 2 in Bb

Tpt./Flug 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Measure 226: 4/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: Rest. Tpt./Flug 3 in Bb: Rest. Tbn. 1: p . Tbn. 2: p . B. Tbn.: p . Tba.: Rest.

Measure 227: 4/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: p (trill), pp (trill). Tpt./Flug 3 in Bb: p (trill), pp (trill). Tbn. 1: mf . Tbn. 2: mf . B. Tbn.: mf . Tba.: Rest.

Measure 228: 4/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: Rest. Tpt./Flug 3 in Bb: Rest. Tbn. 1: p . Tbn. 2: p . B. Tbn.: p . Tba.: Rest.

Measure 229: 4/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: p (trill), mp (trill). Tpt./Flug 3 in Bb: pp (trill), p (trill), p (trill), mp (trill). Tbn. 1: Rest. Tbn. 2: Rest. B. Tbn.: Rest. Tba.: Rest.

Measure 230: 3/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: Rest. Tpt./Flug 3 in Bb: Rest. Tbn. 1: Rest. Tbn. 2: Rest. B. Tbn.: Rest. Tba.: Rest.

Measure 231: 4/4 time signature. Tpt. 1 in Eb: Rest. Tpt. 2 in Bb: Rest. Tpt./Flug 3 in Bb: Rest. Tbn. 1: Rest. Tbn. 2: Rest. B. Tbn.: Rest. Tba.: Rest.

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

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 signature of two flats and a 4/4 time signature.

L ♩=60

255

The musical score consists of seven staves for brass instruments. The top staff is for Tpt. 1 in Eb. The second staff is for Tpt./Flug 2 in Bb, with the instruction "Trumpet in Bb" written above it. The third staff is for Tpt./Flug 3 in Bb. The fourth staff is for Tbn. 1. The fifth staff is for Tbn. 2. The sixth staff is for B. Tbn. The seventh staff is for Tba. The score is divided into four measures. The first measure is in 4/4 time. The second measure is in 3/4 time. The third measure is in 3/4 time. The fourth measure is in 4/4 time. The Tpt./Flug 2 part has dynamics *p* and *ppp* in the second and third measures, and a triplet in the fourth measure. The B. Tbn. part has dynamics *p* and *ppp* in the third measure.

260

Tpt. 1 in Eb

Tpt. 2 in Bb

Trumpet in Bb

Tpt. 3 in Bb

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

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

Stephen Hicks

Concerto for Chamber Orchestra

2014

Score in C

c 14'

2 flutes - 1 doubling piccolo
2 clarinets in B♭ - 1 doubling bass clarinet in B♭
2 bassoons - 1 doubling contrabassoon

2 horns in F (with straight mutes)

Percussion (2 players):

Suspended cymbal, tam-tam, Marimba, glockenspiel (sounds 15ve higher than written)

2 violins
1 viola
1 cello
1 bass (5 string or with B extension)

Harp harmonics sound one octave higher than written

♩=100 with energy

A

♩=50 relaxed again

Fl. 1: *ppp*, *mp*, *p*, *ppp*, *mp*, *pp*, *ppp*

Fl. 2: *ppp*, *p*, *ppp*, *mf*, *pp*, *ppp*

Cl. 1: *ppp*, *p*, *ppp*, *mf*, *pp*, *ppp*

B. Cl.: *mf*, *p*, *pp*

Bsn. 1: *mf*, *p*, *mp*, *p*, *mf*, *pp*, *ppp*, *ppp*, *mf*, *pp*, *ppp*

Bsn. 2: *mf*, *p*, *mp*, *p*, *mf*, *pp*, *ppp*, *ppp*

Hn. 1: *mf*, *p*, *mp*, *p*, *mf*, *pp*, *ppp*, *ppp*

Glock.: *p*, *mp*, *p*, *pp*, *mp*, *p*, *ppp*

Harp: *p*, *mp*, *p*, *p*, *pp*, *mp*, *p*

Vln. 1: *pizz*, *p*, *mp*, *p*, *pp*, *mp*, *p*, *ppp*

Vln. 2: *pizz*, *p*, *mp*, *p*, *pp*, *mp*, *p*, *ppp*

Vla.: *pp*, *p*, *pp*, *mp*, *p*, *ppp*

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

Cb.: *pizz*, *arco*, *pp*, *p*, *pp*, *mp*, *pp*, *ppp*

15 $\text{♩} = 100$

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

Bsn. 1 *f* *p* *mp* *p* *mf* *pp* *mf* *p* *p* *mf* *pp*

Bsn. 2 *f* *p* *mp* *p* *mf* *pp* *mf* *p* *p* *mf* *pp*

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

Hn. 2 *mf* *pp* *p* *mf* *pp*

Hp. *p* *mf*

Vln. 1 *mf* *pizz*

Vln. 2 *mf* *pizz*

Vla. *mf* *pizz*

Vc. *mf* *pizz*

Cb. $\text{♩} = 100$ *f* *p* *mf* *p* *mf* *pizz*

20 $\text{♩} = 60$ **B** $\text{♩} = 100$

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* **B**

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

let pizz ring

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 woodwind section includes Flute 1, Flute 2, Clarinet 1, and Bassoon 1. The brass section consists of Horn 1 and Horn 2. The percussion section includes Maracas and Harp. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is characterized by frequent triplets and dynamic markings ranging from piano (*p*) to fortissimo (*ff*). The Piccolo part has a dynamic of *f* in measure 64, *p* in measure 65, *f* in measure 66, and *p* in measure 67. The Flute 2 part features a sixteenth-note triplet in measure 64, followed by a dynamic of *f* in measure 65, *p* in measure 66, and *p* in measure 67. The Clarinet 1 part has a dynamic of *f* in measure 65, *p* in measure 66, and *p* in measure 67. The Bassoon 1 part has a dynamic of *p* in measure 65, *f* in measure 66, and *p* in measure 67. The Horns play a triplet pattern with a dynamic of *f* in measure 66. The Maracas part has a dynamic of *p* in measure 64, *f* in measure 65, *p* in measure 66, *p* in measure 67, *f* in measure 68, and *ff* in measure 69. The Harp part has a dynamic of *f* in measure 64, *p* in measure 65, *f* in measure 66, *p* in measure 67, *f* in measure 68, and *ff* in measure 69. The Violin and Viola parts have a dynamic of *f* in measure 64, *p* in measure 65, *f* in measure 66, *p* in measure 67, *f* in measure 68, and *ff* in measure 69. The Violoncello and Contrabass parts have a dynamic of *f* in measure 64, *p* in measure 65, *f* in measure 66, *p* in measure 67, *f* in measure 68, and *ff* in measure 69.

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* (pianissimo), *f* (forte), and *ff* (fortissimo), along with articulation like *arco* and *pizz*. Measure 74 starts with a *ppp* dynamic for the woodwinds. Measure 75 shows a transition to *f* for the woodwinds and *ff* for the strings. Measure 76 continues with *f* and *ff* dynamics, including *pizz* and *arco* markings for the strings.

78

This musical score page contains measures 78 through 81. The instruments are arranged as follows from top to bottom: Piccolo (Picc.), Flute 1 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Contrabassoon (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Maracas (Mar.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 78-81:

- Woodwinds (Picc., Fl. 2, Cl. 1, Cl. 2, Bsn. 1, Cbsn.):** Play a melodic line starting on a whole note in measure 78, moving to a half note in measure 79, and then to quarter notes in measures 80 and 81. Dynamics range from *pppp* to *f*.
- Horns (Hn. 1, Hn. 2):** Play a rhythmic pattern of eighth notes with triplet markings. Dynamics range from *p* to *f*.
- Maracas (Mar.):** Play a rhythmic pattern of eighth notes with triplet markings. Dynamics range from *ff* to *p*.
- Harp (Hp.):** Play a rhythmic pattern of eighth notes with triplet markings. Dynamics range from *ff* to *p*.
- Strings (Vln. 1, Vln. 2, Vla., Vc., Cb.):** Play a melodic line starting on a whole note in measure 78, moving to a half note in measure 79, and then to quarter notes in measures 80 and 81. Dynamics range from *p* to *ff*. Includes markings for *pizz* (pizzicato) and *arco* (arco).

82 $\text{♩} = 120$

Picc. *ppp* *f* *p* *ppp* *mp* *p*

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

Cl. 1 *ppp* *ff* *p* *f* *p* *ppp* *f* *p*

Cl. 2 *ff* *p* *f* *mp* *p*

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

Cbsn.

Hn. 1 *ppp* *p* *ppp*

Hn. 2 *ppp* *f* *p* *ppp*

Mar. *ff* *p* *f* *p*

Hp. *f* *mp* *p*

Vln. 1 *arco*

Vln. 2 *arco* *p*

Vla. *ff* *p* *f* *p* *arco*

Vc. *ff* *p* *f* *mp* *arco*

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*

111

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

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

Cl. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Cl. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Bsn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp*

Hn. 1 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* con sord

Hn. 2 *f* *pp* *mf* *pp* *mf* *pp* *mp* *pp* *p* *pp* *ppp* con sord

Sus Cym. *mf* *ppp* Tam-tam

Glock. *f* *ppp*

Mar. *f* *ppp* *p*

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

Vin. 1 *pp* *ppp* *ppp*

Vin. 2 *pp* *ppp* *ppp*

Vla. *pp* arco senza sord

Vc. *pp* *ppp*

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

117

Cl. 1 *ppp*

Cl. 2 *ppp*

Bsn. 1 *ppp*

Cbsn. *ppp*

Mar. *ppp*

Hp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *p pp p pp mf*

Vc. *p*

Cb. *arco con sord ppp p*

123

Hp.

Vla.

The image shows a musical score for Harp (Hp.) and Viola (Vla.) from measure 123 to 126. The Harp part is in the upper system, and the Viola part is in the lower system. Both parts are in 4/4 time. The Harp part features a melodic line with a triplet of eighth notes in measure 123, followed by a quarter note, a half note, and a quarter note in measure 124. In measure 125, there is a triplet of eighth notes, and in measure 126, there is a triplet of eighth notes. The Viola part features a melodic line with a triplet of eighth notes in measure 123, followed by a quarter note, a half note, and a quarter note in measure 124. In measure 125, there is a triplet of eighth notes, and in measure 126, there is a triplet of eighth notes. The dynamic markings are *p* at the beginning of measure 123, *p* at the beginning of measure 125, *mp* at the beginning of measure 126, and *ppp* at the end of measure 126. The Harp part has a *3* above the first triplet and a *5* above the second triplet. The Viola part has a *3* above the first triplet and a *5* above the second triplet.

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*

f

ff

ff

ff *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*

fff *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.

p

mf

p

mf

p

f

pp

pp

pp

mf

pp

arco

solo

pizz

162

Cl. 1
Cl. 2
Cbsn.
Hp.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

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

Detailed description: This page of a musical score covers measures 162 to 165. The instruments are Clarinet 1, Clarinet 2, Contrabassoon, Horn, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. 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* *p* *mp*

Cl. 2 *mf* *p* *mp* *p* *mp*

Cbsn. *pp* *p* *mf* *p* *mf* *p* *f*

Mar. *p* *mf* *p* *p* *p* *mp*

Hp. *p* *pp* *p*

Vln. 1

Vln. 2

Vla. *f* *mf* *f*

Vc.

Cb.

Detailed description: This page of a musical score covers measures 167 through 172. The instrumentation includes Clarinet 1 and 2, Contrabassoon, Maracas, Horn, Violin 1 and 2, Viola, Violoncello, and Contrabass. The woodwinds and maracas have active parts with various dynamics such as *mf*, *p*, *mp*, *pp*, and *f*. The strings (Violins, Viola, Cello, and Contrabass) are mostly playing sustained notes with long hairpins, indicating a continuous texture. A 'G' marking is present above the Horn part in measure 172. The score is written in a standard musical notation with stems and beams connecting notes across measures.

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 3/4 time and consists of six measures. The Horn 1 part (top staff) begins 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 (middle staff) has rests in the first and second measures, then enters in the third measure with a melodic line, continuing through the sixth measure. The Maracas part (third staff) plays a rhythmic pattern of eighth notes throughout all six measures. The Cymbals part (bottom staff) has rests in the first and second measures, then enters in the third measure with a rhythmic pattern, continuing through the sixth measure. Dynamics markings include *f* (forte) and *pp* (pianissimo) for the Horn 1 part, and *pp* (pianissimo), *f* (forte), and *p* (piano) for the Horn 2 part. The Maracas and Cymbals parts have dynamics markings of *f* (forte) and *p* (piano).

186

Picc. *f* *pp* *f* *pp* *ppp*
 Fl. 2 *pp* *f* *ppp*
 Cl. 1 *f* *pp* *ppp*
 Cl. 2 *pp* *ppp*
 Bsn. 1 *pp* *ppp*
 Hn. 1 *f* *pp* *f* *gliss* *ppp*
 Hn. 2 *f* *p* *f* *gliss* *ppp*
 Mar. *f* *pp* *ppp*
 Hp. *pp*
 Vln. 1 *pp*
 Vln. 2 *pp*
 Vla. *pp*
 Vc. *f* *p* *pp*
 Cb. *f* *p* *pp*

192

con sord

Hn. 1

Hn. 2

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

The musical score consists of seven staves. The Horns (Hn. 1 and Hn. 2) are marked 'con sord' and play a melodic line with dynamics *fp* and *p*, ending with a four-measure phrase marked *f* and *p*. The Harp (Hp.) plays a rhythmic accompaniment with dynamics *f* and *pp*. The Violins (Vln. 1 and Vln. 2) play a melodic line with dynamics *f* and *pp*. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) play a rhythmic accompaniment with dynamics *f* and *pp*.

199

Cl. 1 *ppp* *f* *p* *fp*

Cl. 2 *ppp* *f* *p* *fp*

Hn. 1 *ppp* *f* *p* *fp* *p*

Hn. 2 *ppp* *f* *p* *fp* *p*

Hp. *f* *pp* *f*

Vln. 1 *pp* *f* *pp* *f*

Vln. 2 *pp* *f* *pp* *f*

Via. *pp* *f* *pp* *f*

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

Cb. *pp* *f* *pp* *f* *p*

205

Cl. 1

Cl. 2

Hn. 1

Hn. 2

Glock.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

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

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

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

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

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

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

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

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

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

212 M

Instrumentation and Dynamics:

- Picc.**: *p*
- Fl. 2**: *p*
- Cl. 1**: *mf* (measures 212-213), *pp* (measures 214-215)
- Cl. 2**: *mf* (measures 212-213), *pp* (measures 214-215)
- Bsn. 1**: *p*
- Cbsn.**: *p*
- Hn. 1**: *mf* (measures 212-213), *pp* (measures 214-215)
- Hn. 2**: *mf* (measures 212-213), *pp* (measures 214-215)
- Glock.**: *p*, *mf*, *p*, *pp*
- Hp.**: *p*, *mf*, *p*, *pp*
- Vln. 1**: *p*, *mf*, *p*, *pp*, *ppp*
- Vln. 2**: *p*, *mf*, *p*, *pp*, *ppp*
- Vla.**: *pp*, *ppp*
- Vc.**: *pp*
- Cb.**: *pp*

219

Glock.

Mar.

Hp.

mf

mf 4 *p*

L.V.

mf

224

This musical score page contains seven staves for different instruments. The top two staves are for Bsn. 1 and Cbsn., both in bass clef with *pp* dynamics. The Glock. staff is in treble clef with *pp* dynamics. The Mar. staff consists of two staves in treble clef. The Hp. staff is in treble clef with *pp* dynamics and includes *L.V.* markings. The Vc. and Cb. staves are in bass clef with *pp* dynamics. The score includes various musical notations such as slurs, ties, and rests.

Musical score for multiple instruments. The score includes parts for Cl. 1, Cl. 2, Bsn. 1, Cbsn., Hn. 2, Mar., Hp., Vla., Vc., and Cb. The music is written in a common time signature. Dynamics include *pp*, *mf*, and *p*. Performance markings include *L.V.*, *open*, and *pizz*. The score is divided into measures by vertical bar lines.

249

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p*

mf *p* *mf*

mf *p* *mf*

mf *p* *mp*

mf *p* *mp*

mf *p* *mp*

mf *p* *mf*

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 *gliss.*

Hn. 2 pp ff pp ff *gliss.*

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.

262 $\text{♩} = 60$ To Fl.

Picc.

Fl. 2

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Mar.

Hp.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pp

p

pp

mp

pp

mp

p

mp

L.V.

p

mp

let pizz ring

p

This page of a musical score contains measures 295 through 300. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Maracas (Mar.), Harp (Hp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The score is written in 3/4 time and features a variety of dynamic markings and articulations. Key features include:

- Flutes (Fl. 1 & 2):** Play a melodic line with triplets and slurs, dynamics ranging from *pp* to *mp*.
- Clarinets (Cl. 1 & 2):** Play a similar melodic line to the flutes, with dynamics from *pp* to *mp*.
- Bassoons (Bsn. 1 & 2):** Provide harmonic support with dynamics from *mp* to *pp*.
- Horns (Hn. 1 & 2):** Play sustained chords and melodic fragments, dynamics from *mf* to *pp*.
- Maracas (Mar.):** Play a rhythmic pattern of eighth notes.
- Harp (Hp.):** Play a melodic line with dynamics from *mf* to *p*.
- Violins (Vln. 1 & 2):** Play a complex melodic line with triplets and slurs, dynamics from *mf* to *p*.
- Viola (Vla.):** Plays a melodic line with triplets and slurs, dynamics from *mf* to *p*.
- Violoncello (Vc.):** Plays a melodic line with triplets and slurs, dynamics from *mf* to *p*.
- Contrabass (Cb.):** Provides a bass line with dynamics from *p* to *pp*.

The score includes various musical notations such as slurs, triplets, and dynamic markings (*pp*, *mp*, *p*, *mf*) to guide the performer's interpretation.

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

- 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.:** Mellophone, 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*.

The score features various musical notations including triplets, slurs, and dynamic markings. A section marked 'S' begins at the top of the page.

312

Mar.

Hp.

Vln. 1

Vla.

Vc.

Cb.

pp

pp

pp

pp

3