

Edward Green

Concerto in C

for Trumpet and Orchestra

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This concerto, at first glance, is traditional, with a three movement format almost classical in its design: an opening Allegro in lively and dramatic sonata form; a slower, lyrical second movement—meditative and passionate; and a high-spirited finale in rondo form, complete with a rousing, celebratory coda.

But it is also far from traditional. For one thing, there is no cadenza: it is organized throughout as a dialogue between soloist and orchestra. Its tonal plan is also surprising: the opening movement begins in C yet ends in Bb; the middle movement opens in E (with various modal inflections) and ends in F# minor—inverting the procedure of the first movement; leaving us, as it ends at the polar extreme of where the concerto began: a tritone away in tonality, and in a minor rather than a major mode.

The task of the finale is to restore the tonal balance—at first by sheer force (it barges in, “a-blazing,” in C major), but by the end it aims to convince us of the inevitability of C major through a surprising, yet carefully balanced journey through many other keys. Energy and logic, in other words, are present.

The most unusual aspect of the concerto, however, is that the first two movements are “songs without words.” That is to say, the trumpet part for each of them is a direct, song-like setting of a poem. Literally, syllable-by-syllable.

The poet whose work I set is Eli Siegel (1902-1978). For the first movement, I chose “It and Beauty”—a poem celebrating the universal human quest to achieve a way of seeing the world that is so kind, accurate and deep, we can be proud of it. A beautiful way of seeing the world and the things and people in it: *that* is the quest.

Eli Siegel, with whom I had the honor to study, was a great philosopher: the first to understand what all instances of beauty—in art, and in nature—have in common. “All beauty,” he explained, “is a making one of opposites, and the making one of opposites in what we are going after in ourselves.”

“The Dark That Was Is Here” is the title of the poem behind the second movement. It is a magnificently moving double portrait of two young women: “a girl in ancient Greece” and a girl of contemporary Idaho— a portrait of how deeply their hopes and fears are profoundly akin. It is one of the great poems of the 20th century.

The finale does not have a poem directly as its inspiration and musical foundation. Instead, as I said earlier, it is meant to be the culmination of what the first two movements were about: the answer to the questions they raised. My desire was to make the concerto one extended musical drama in three interdependent acts, expressing the interplay, in our lives and in the world itself, of confidence and uncertainty—of that which wavers, and what is eternally secure, rock-solid.

I. March

♩ = c. 116

A

Flute *f*

Oboe 1 *ff*

Oboe 2 *ff*

Clarinet in B \flat *f*

Bassoon *f*

Horn in F 1 *mf*

Horn in F 2 *mf*

Trumpet in C *mf*

Percussion

Timpani [G/F] *f* [Retune F to C] *p*

Violin I *f* *mf*

Violin II *f* *mf*

Viola *f* *mf*

Cello *f* *mf*

Contrabass *f* *mf*

11

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. *mp*

Bsn. *mf* *mp*

Hn. 1

Hn. 2

C Tpt. *mp*

Perc.

Timp. *p*

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mp*

C.B. *mf* *f* *pizz.* *mp*

C

Musical score for orchestra, measures 16-20. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Percussion (Perc.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measures 16-20 are marked with a **C** in a box at the top left. The score features various dynamics including *f*, *ff*, *mp*, and *arco*. The percussion part is silent throughout. The strings play a rhythmic pattern of eighth notes, with the cellos and contrabasses playing *arco* in measure 19.

D

Fl. *f* *f* *mp*

Ob. 1 *f* *f* *mp* *mf* *p*

Ob. 2 *f* *f* *mp* *mf*

B♭ Cl. *f* *f* *mp*

Bsn. *f* *mp* *f*

Hn. 1

Hn. 2 *mp* *f*

C Tpt. *mp* *f*

Perc. *pp* *p* *pp*

Timp.

Vln. I *mp* *mf* *mp* *f*

Vln. II *mp* *mf* *mp* *f*

Vla. *mp* *mf* *mp* *f* *pizz.* *mp*

Vc. *f* *mp* *f*

C.B. *f* *mp* *f* *pizz.* *mp*

E

Fl. *mf* *f* *ff*

Ob. 1 *mf* *f* *ff*

Ob. 2 *mf* *f* *ff*

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

Bsn. *mf* *f*

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

C Tpt. *mp* *mf*

Perc. *mp*

Timp.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

C.B. *mf* *f*

34

Fl. *ff* *sfz* *fff* **F**

Ob. 1 *ff* *sfz* *fff*

Ob. 2 *ff* *sfz* *fff*

B♭ Cl. *ff* *sfz* *fff*

Bsn. *ff* *fff*

Hn. 1 *f* *fff*

Hn. 2 *f* *fff*

C Tpt. *f* *fff*

Perc. *p* *mfmp* *f* **Snare Drum** *p*

Timp.

Vln. I *ff* *fff mp* *sfz*

Vln. II *ff* *fff mp* *sfz*

Vla. *ff* *fff mp* *sfz*

Vc. *ff* *fff*

C.B. *ff* *fff*

37

Fl. *mf* < *sfz* < *ff* *ff*

Ob. 1 *mf* < *sfz* < *ff* *ff*

Ob. 2 *mf* < *sfz* < *ff* *ff*

B> Cl. *mf* < *sfz* < *ff* *ff*

Bsn. *mf* < *sfz* < *ff* *ff*

Hn. 1 *fp* *fp*

Hn. 2 *fp* (solo) *ff*

[Ossia: 8va bassa] *fp* *ff*

C Tpt. *mf* *f*

Perc. *mp* *p* *mp* *p* *mp* *mp*

Timp. *mp* *p* *mp* *p* *mp* *mp*

Vln. I *f* *mf* *ff*

Vln. II *f* *mf* *ff*

Vla. *f* *mf* *ff* sul pont.

Vc. *f* *mf* *ff* sul pont.

C.B. *f* *mf* *ff* sul pont.

G

41

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

41 [Retune Timpani to B-flat/F]

Timp.

41

Vln. I

Vln. II

Vla.

Vc.

C.B.

f

ff

mp

f

sfz

ord.

f

sfz

f

sfz

46

H

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mp

mp

mp

mp

mf

f

ff

mp

p

mf

Woodblock

Suspended Cymbal

pp

pp

mp

mf

f

mp

mf

f

mf

f

mf

ff

61

J

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B> Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *f* *ff*

Perc. *mf*

Timp. *f*

Vln. I *ff*

Vln. II *ff* *sfz* *sfz*

Vla. *ff*

Vc. *ff*

C.B. *ff*

79

Fl. *ff* *sfz*

Ob. 1 *ff* *sfz*

Ob. 2 *ff* *sfz*

B♭ Cl. *ff* *sfz*

Bsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *f*

Perc. *p* *mf* *mp* *mp*

Timp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

C.B. *ff*

L
 Fl. *fff* *mf* < *sfz* < *ff*
 Ob. 1 *fff* *mf* < *sfz* < *ff*
 Ob. 2 *fff* *mf* < *sfz* < *ff*
 B> Cl. *fff* *mf* < *sfz* < *ff*
 Bsn. *fff* *mf* < *sfz* < *ff*
 Hn. 1 *fff*
 Hn. 2 *fff*
 C Tpt. *fff* *mf* **[Ossia: 8va bassa]**
 Perc. *f* > *p* *mp* *p* *mp* *p*
 Timp.
 Vln. I *fff* *mp* *sfz* < *f* *mf*
 Vln. II *fff* *mp* *sfz* < *f* *mf*
 Vla. *fff* *mp* *sfz* < *f* *mf*
 Vc. *fff* *f* *mf*
 C.B. *fff* *f* *mf*

85

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1 *fp*

Hn. 2 *fp* (solo) *ff*

C Tpt. *f*

Perc. *mp*

Timp.

Vln. I *ff*

Vln. II *ff*

Vla. *ff* sul pont.

Vc. *ff* sul pont.

C.B. *ff* sul pont.

Detailed description of the musical score: The score is for measures 85-88. It features a woodwind section (Flute, Oboe 1 & 2, Bass Clarinet, Bassoon, Horns 1 & 2, Trumpets) and a string section (Violins I & II, Viola, Violoncello, Contrabass). Percussion includes Timpani and other Percussion. The woodwinds and strings play a rhythmic pattern of eighth and sixteenth notes, often with accents. The brass section has a more sparse, punctuated role. Dynamics range from *mp* to *ff*. Performance instructions include 'sul pont.' for strings and '(solo)' for Horn 2. The score is in 3/4 and 4/4 time signatures.

M

Musical score for orchestra, measures 89-92. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Percussion (Perc.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measures 89-92 are marked with a box containing the letter 'M'. The time signature changes from 2/4 to 4/4 at measure 91. Dynamics include *ff*, *f*, *mp*, and *mf*. The score features various articulations such as accents and slurs, and includes a triplet in measure 92. The strings play a rhythmic pattern of eighth notes in measure 89, which then changes to a more melodic line in measure 90. The woodwinds and brass have specific melodic lines, with the Bassoon and Horns playing a prominent role in the later measures.

N

Fl. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. *mp*

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

Hn. 1 *mp*

Hn. 2 *mp*

C Tpt. *p* *mf* *f*

Perc. Woodblock *pp* Suspended Cymbal *pp* *p* *l. v.*

Timp.

Vln. I *mp* *mf* *f* *f*

Vln. II *mp* *mf* *f* *f*

Vla. *mp* *mf* *f* *f*

Vc. *mp* *mf* *f* *f*

C.B. *mf* *f* *ff* *f*

0

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

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

pp *p*

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

mp *f* *mp* *f*

pizz. *arco* *pizz.* *arco*

mp *f* *mp* *f*

l. v.

99

104

Fl.

Ob. 1

Ob. 2

B> Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mf

mf

f

mf

f

pp

mf

p

Bass Drum

Fl. **P**
ff

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Perc. *mf*

Timp. *f*

Vln. I *ff*

Vln. II *ff* *sfz* *sfz* *sfz*

Vla. *ff*

Vc. *ff*

C.B. *ff*

II. Andante Cantabile

♩ = c. 126

♩ = ♩ Always

A

Fl. *p*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. 1 *p* muted

Hn. 2 *p* muted

C Tpt. *p* [cup mute]

Perc.

Timp. *ppp*

Vln. I *p* muted

Vln. II *p* muted

Vla. *mp* ord.

Vc. *p*

C.B. *mp* *p* *mf* *mp* *mf* pizz.

C

Fl. *mf*

Ob. 1 *mf*

Ob. 2 *mf*

B♭ Cl. *p* *mf* *mp* *mf*

Bsn. *mf* *mf* *f*

Hn. 1 *p* *open* *mp* *p*

Hn. 2 *p* *open* *mp* *p*

C Tpt. *mf* [straight mute]

Perc. Suspended Cymbal *ppp*

Timp.

Vln. I *mp* *ord.* *mf*

Vln. II *mp* *mf*

Vla. *mf* *f*

Vc. *mf* *arco*

C.B. *mf*

D

19

Fl. *f* *p* *mp*

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

Ob. 2 *f* *mp* *pp*

B♭ Cl. *mp*

Bsn. *f* *mp* *pp*

Hn. 1 *mf* *p* *pp*

Hn. 2 *mf* *p*

C Tpt. *p* *pp*

Perc. *p* *l. v.* *Bass Drum* *ppp*

Timp.

Vln. I *p* *ppp* *ppp*

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

Vla. *f* *mp* *pp* *p*

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

C.B. *f* *mp* *pp* *mp*

E

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. *p* *f*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *mp* *f*

Perc. Glockenspiel [or triangle stroke] *p*

Timp.

Vln. I *mf*

Vln. II *ppp* *mp* *ff* *pp*

Vla. *ppp* *mf* *ff* *pp*

Vc. *ff*

C.B. *f*

G

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. *f*

Bsn. *mf* *f*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *f*

Perc. **Rosewood Sticks** *p*

Timp.

Vln. I *ff* *pp* *mf* *f* *ff*

Vln. II *ff* *pp* *mf* *f* *ff*

Vla. *f* *ff*

Vc. *f* *ff*

C.B. *f* *ff*

35

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

ff

f

ff

f

ff

f

ff

mp

mp

ppp

f

mp

f

mp

[open]

mf

f

mp

(rubato)

Suspended Cymbal

pp

p

l. v.

mp

sfz

mp

p

mf

sfz

mp

sfz

mp

ff

mp

ff

Musical score for page 37, featuring various instruments including Flute, Oboe, Clarinet, Bassoon, Horns, Trumpet, Percussion, Timpani, Violins, Viola, Violoncello, and Contrabass. The score includes dynamic markings such as *mp*, *p*, *mf*, and *pp*, and includes rehearsal marks **H** and **I**.

Flute (Fl.): Measures 39-44. Rehearsal mark **H** at measure 39. Dynamics: *mp*, *mp*, *p*.

Oboe 1 (Ob. 1): Measures 39-44. Dynamics: *p*.

Oboe 2 (Ob. 2): Measures 39-44. Dynamics: *p*, *mf*.

Bass Clarinet (B♭ Cl.): Measures 39-44. Dynamics: *p*, *pp*.

Bassoon (Bsn.): Measures 39-44.

Horn 1 (Hn. 1): Measures 39-44. Dynamics: *mp*, *mp*, *mp*.

Horn 2 (Hn. 2): Measures 39-44.

Trumpet (C Tpt.): Measures 39-44. Dynamics: *p*, *pp*.

Percussion (Perc.): Measures 39-44.

Timpani (Timp.): Measures 39-44. Dynamics: *pp*, *p*. *l. v.* marking above measure 43.

Violin I (Vln. I): Measures 39-44. Dynamics: *mp*, *p*.

Violin II (Vln. II): Measures 39-44. Dynamics: *mp*, *p*.

Viola (Vla.): Measures 39-44. Dynamics: *mp*.

Violoncello (Vc.): Measures 39-44. Dynamics: *p*, *mp*.

Contrabass (C.B.): Measures 39-44. Dynamics: *p*, *mp*.

a tempo

50

Fl. *f* *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. *ff*

Bsn. *f* *ff*

Hn. 1 *mf* *f* *f*

Hn. 2 *mf* *f* *f*

C Tpt. *mf* *f* *f*

Perc. **Medium Tom-Tom** *pp*

Timp.

Vln. I *f* *mp* *mf* *mp*

Vln. II *f*

Vla. *ff* *ff* *f*

Vc. *arco*

C.B. *ff*

K

Fl. *f* *mp* *sub. pp*

Ob. 1 *f* *mp*

Ob. 2 *f* *mp*

B♭ Cl. *f*

Bsn. *ff* *p*

Hn. 1 *f*

Hn. 2 *f*

C Tpt. *f* *mp* *p* *ppp*

Perc. *mp*

Timp. *ppp*

Vln. I *p*

Vln. II *p*

Vla. *ff* *p*

Vc. *ff* *p* *pizz.*

C.B. *ff* *mp* *p*

L

Fl. *mp* *p* *pp*

Ob. 1 *p* *pp* *ppp*

Ob. 2

B♭ Cl. *mp* *p*

Bsn. *mp* *p*

Hn. 1

Hn. 2

C Tpt. [cup mute] *pp*

Perc. Bass Drum *ppp*

Timp. (l. v.) (l. v.) [Retune Timpani F# to G]

Vln. I *pp* *pp*

Vln. II *ppp*

Vla. *pp* *pp*

Vc. *pp*

C.B. *pp* *pp*

III. Rondo

Allegro scherzando ♩ = c. 132

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** *f* (measures 4-5)
- Ob. 1 & 2:** *f marcato* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *f* (measures 7-8)
- B♭ Cl.:** *f marcato* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *mf* (measures 7-8), *f* (measures 9-10)
- Bsn.:** *f* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *f* (measures 7-8)
- Hn. 1 & 2:** *f* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *mf* (measures 7-8)
- C Tpt.:** *f marcato* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *mf* (measures 7-8)
- Perc.:** *mf* (measures 1-2), *p* (measures 3-4), *mp* (measures 5-6)
- Timp.:** *mf* (measures 3-4), *mf* (measures 7-8)
- Vln. I & II:** *f marcato* (measures 1-2), *mf* (measures 3-4), *mf* (measures 5-6), *mf* (measures 7-8)
- Vla.:** *f* (measures 1-2), *f* (measures 3-4), *mf* (measures 5-6), *f* (measures 7-8), *f* (measures 9-10)
- Vc. & C.B.:** *f* (measures 1-2), *f* (measures 3-4), *f* (measures 5-6), *f* (measures 7-8), *f* (measures 9-10)

A

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

6 (Medium Tom-Tom)

p

6 Retune Timpani D to E, G to C

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

f

mf

mp

pizz.

mp

B

Fl. *mp*

Ob. 1 *mp*

Ob. 2 *mp*

B♭ Cl. *mp*

Bsn. *mp*

Hn. 1 *mf*

Hn. 2 *mp*

C Tpt. *mp*

Perc. (B. D.) (M. T-T) *p*

Timp.

Vln. I *pizz.* *arco* *p* *mf*

Vln. II *pizz.* *arco* *p* *mf*

Vla. *pizz.* *arco*

Vc. *pizz.* *arco*

C.B. *pizz.*

Musical score for a symphony orchestra, measures 15-20. The score includes parts for Flute, Oboe 1 & 2, Bass Clarinet, Bassoon, Horn 1 & 2, Trumpet, Percussion, Timpani, Violin I & II, Viola, Violoncello, and Contrabass. The music features various dynamics such as *f*, *mf*, *p*, and *sfz*, and includes performance markings like *arco*.

C

This musical score page contains parts for the following instruments: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), C Trumpet (C Tpt.), Percussion (Perc.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

The score is divided into measures 19 through 24. The time signature changes from 3/4 to 4/4 at measure 20, then to 5/4 at measure 21, and finally to 3/4 at measure 22. The key signature is one sharp (F#).

Key performance instructions include dynamics such as *f*, *mf*, *mp*, *pp*, *p*, and *f*, as well as articulation marks like accents (>), slurs, and breath marks. Specific techniques like *pizz.* (pizzicato) and *arco* (arco) are indicated for the strings. The Percussion part is marked with *pp* and includes the instruction "Woodblock".

Fl. *f* *ff*
 Ob. 1 *ff*
 Ob. 2 *ff*
 B♭ Cl. *ff*
 Bsn. *mp* *ff*
 Hn. 1 *mp* *ff* *f*
 Hn. 2 *mp* *ff* *f*
 C Tpt. *f*
 Perc. (M. T-T) (B. D.) *f*
 Timp.
 Vln. I *mp* *ff*
 Vln. II *mp* *ff*
 Vla. *mp* *ff*
 Vc. *mp* *ff*
 C.B. *f* *ff*

D

The musical score is for a symphony orchestra, page 47. The section is marked with a 'D' in a box. The score is in 5/4 time, which changes to 4/4 time at the end of the section. The instruments and their parts are as follows:

- Fl.:** Flute, starting with a rest and playing a melodic line in the final 4/4 measure.
- Ob. 1 & 2:** Oboes, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- B. Cl.:** Bassoon, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Bsn.:** Bassoon, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Hn. 1 & 2:** Horns, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- C Tpt.:** Trumpet, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Perc.:** Percussion, playing Rosewood Sticks in 5/4 time, transitioning to 4/4 time.
- Timp.:** Timpani, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Vln. I & II:** Violins, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Vla.:** Viola, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- Vc.:** Violoncello, playing a melodic line in 5/4 time, transitioning to 4/4 time.
- C.B.:** Double Bass, playing a melodic line in 5/4 time, transitioning to 4/4 time.

The dynamics are as follows:

- Fl. starts with a rest, then *f*.
- Ob. 1 & 2 start with a rest, then *mf*.
- B. Cl. starts with a rest, then *mf*.
- Bsn. starts with a rest, then *f*.
- Hn. 1 & 2 start with a rest, then *f*.
- C Tpt. starts with a rest, then *f*.
- Perc. starts with a rest, then *p*.
- Timp. starts with a rest, then *p*.
- Vln. I & II start with a rest, then *mf*.
- Vla. starts with a rest, then *mf*.
- Vc. starts with a rest, then *f* to *mf*.
- C.B. starts with a rest, then *f*.

The score ends with a *fp* dynamic in the 4/4 time signature.

32

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc. Snare Drum

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mp

mf

mp

p

p

mp

pp

p

p

fp

fp

mp

p

fp

mp

p

pizz.

p

36

Fl. *mf* > *mp* > *mf*

Ob. 1 *mp* > *mp* < *fp*

Ob. 2 *mp* > *mp* <

B♭ Cl. *mp* >

Bsn. *pp* > *mp* >

Hn. 1 *p*

Hn. 2 *p*

C Tpt. *p sub.*

Perc. **Rosewood Sticks** *p* **Suspended Cymbal** *pp sempre* *l. v.*

Timp.

Vln. I *mf* >

Vln. II *mf* > *mp* >

Vla. *pp* > *mf* >

Vc. *pp* > *mp* > *pizz.*

C.B. *mp* >

E

41

Fl. *mf* *f*

Ob. 1 *fp*

Ob. 2 *fp*

B♭ Cl. *p* *fp* *fp*

Bsn. *fp* *fp*

Hn. 1 *fp* *fp* *fp*

Hn. 2 *fp* *fp* *fp*

C Tpt. *p* *mf* *mp*

Perc. (B. D.) Snare Drum *p* *mf* *p*

Timp.

Vln. I *mp* *mp* *f*

Vln. II *mp* *mp* *f*

Vla. *fp* *pizz.* *sfz* *sfz*

Vc. (arco) *p* *fp* *fp* *fp*

C.B. (pizz.) *p* *sfz* *sfz* *sfz*

46

F

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

fp

p

f

mp

mf

sfz

arco

G

51

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc. Bass Drum (M, T-T)

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mf

mf

f

mf

mp

mp

mp

mp

f

sfz

ff

sfz

ff

sfz

f

sfz

ff

sfz

p

sfz

ff

sfz

sfz

ff

sfz

ff

sfz

ff

sfz

ff

sfz

64

Fl. H

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

ff

ff

ff

ff

ff

ff

ff

mf

mp

[Retune Timp.: E to C, C to F]

fp

unis.

ff

ff

ff

ff

ff

ff

55

Fl. *f*
 Ob. 1 *f*
 Ob. 2 *f*
 B♭ Cl. *mp* *f*
 Bsn. *f*
 Hn. 1 *mp* *f*
 Hn. 2 *mp* *f*
 C Tpt. *mp* *f*
 Perc. *mp*
 Timp.
 Vln. I *mp* *mf* *f*
 Vln. II *mp* *mf* *f*
 Vla. *mp* *mf* *f*
 Vc. *mp* *f*
 C.B. *f*

72
Fl.

Ob. 1
f

Ob. 2
f

B♭ Cl.
f *mf*

Bsn.
f *mf*

Hn. 1
mf

Hn. 2
mf

C Tpt.
mf *mp*

Perc.
(S. D.) *p* *p*

Timp.

Vln. I
mf *f*

Vln. II
f

Vla.
mf *f*

Vc.
mf *f*

C.B.
mf *f*

I

76

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

p

mp

p

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

p

mp

p

p

sempre p

sempre p

pizz.

sfz

sfz

pizz.

sfz

sfz

sfz

sfz

sfz

sfz

Finger Cymbal

L.v.

J

80

Fl. *mp* *p*

Ob. 1 *p* *mp* *p*

Ob. 2 *mp* *p* *p*

B♭ Cl. *mp* *p*

Bsn. *p*

Hn. 1

Hn. 2

80

C Tpt.

Perc. (F. C.) *p* *l. v.* *pp*

Timp.

Vln. I *mp* sul pont.

Vln. II *p*

Vla. *p* arco

Vc. *p* arco *pizz.*

C.B. *mf* *p*

85

Fl. *p*

Ob. 1 *mf*

Ob. 2

B♭ Cl. *mp*

Bsn. *mp*

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I *ben articolato*

Vln. II *sul pont. ben articolato p*

Vla.

Vc.

C.B. *arco p*

K

89

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

f

mp *mf*

mp

f

ff

f

fp

f

f

f

f

f

f

f

f

f

f

f

ordinario

f

ordinario

f

3

94

Fl. *f* ³

Ob. 1 *mf* *mf*

Ob. 2 *mf* *mf*

B♭ Cl. *f* ³

Bsn. *f*

Hn. 1 *ff* ³ *mf* *f*

Hn. 2 *ff* ³ *mf* *f*

C Tpt. *mp* *f* (M. T-T)

Perc. *mp* *f* *mp* ³

Timp.

Vln. I *mf* *fff* ³

Vln. II *mf* *fff* ³

Vla. *f* *fff* *mf* *f* ³

Vc. *f* *fff* *mf* *f* ³

C.B. *f* *fff* *pizz.*

L

Fl. *ff*

Ob. 1 *ff*

Ob. 2 *ff*

B♭ Cl. *ff*

Bsn. *ff*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *f*

Perc.

Timp. *f* *fp* *f*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff* arco

C.B. *ff*

102

Fl.

mf < > mp

Ob. 1

mp p mf mp < f mp f

Ob. 2

mp p mf mp < f mp f

B♭ Cl.

mp p mf mp < f mp f

Bsn.

mp f

Hn. 1

Hn. 2

C Tpt.

mp < mf mp < f

Perc.

102

Timp.

fp Retune F to A

Vln. I

mp mf f mp f

Vln. II

mp mf f mp f

Vla.

mp mf mp < f mp f

Vc.

mf mp < f mp f

C.B.

107

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

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

M

Fl. *ff* *f* (sempre)

Ob. 1 *ff* *f*

Ob. 2 *ff* *f*

B♭ Cl. *ff* *f* (sempre)

Bsn. *ff*

Hn. 1 *ff*

Hn. 2 *ff*

C Tpt. *ff*

Perc. 111

Timp. *f* *mp* *p*

Vln. I *ff* *mp*

Vln. II *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* 3 3

C.B. *ff* *mf*

N

114

Fl. *p* *mf*

Ob. 1

Ob. 2

B♭ Cl. *p* *pp* *p*

Bsn. *p*

Hn. 1 *mf*

Hn. 2

114

C Tpt.

114

Perc. *p* Finger Cymbal *l.v.*

114

Timp. *pp* Retune A to G

114

Vln. I *pp* (sempre *pp*)

Vln. II *pp* *ben articolato* (sempre *pp*)

Vla. *pp* (sempre *pp*)

Vc. *pp* (sempre *pp*)

C.B. *pizz.* *mp* *mp*

120

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc. (F. C.) *l. v.*

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

mf

mf

mf

p

mf

mf

p

mf

mf

mf

mp

O

Musical score for orchestra, measures 126-128. The score is written for various instruments and includes dynamic markings and performance instructions.

Fl. (Flute): Measure 126 is a whole rest. Measure 127 is a whole rest. Measure 128 starts with a half note G4 (f), followed by a half note A4 (sfp), and a half note B4 (f).

Ob. 1 & 2 (Oboes): Measure 126 is a whole note G4 (p). Measure 127 is a whole note G4 (p). Measure 128 is a whole rest.

B♭ Cl. (Bass Clarinet): Measure 126 is a whole rest. Measure 127 is a half note G3 (mf). Measure 128 is a half note G3 (fp).

Bsn. (Bassoon): Measure 126 is a half note G3 (mf). Measure 127 is a whole rest. Measure 128 is a whole note G3 (fp).

Hn. 1 & 2 (Horns): Measure 126 is a whole rest. Measure 127 is a half note G3 (mp). Measure 128 is a half note G3 (fp).

C Tpt. (Cornet): Measure 126 is a whole rest. Measure 127 is a whole rest. Measure 128 is a half note G3 (mf).

Perc. (Percussion): Measure 126 is a whole rest. Measure 127 is a half note G3 (pp). Measure 128 is a half note G3 (mp).

Timp. (Timpani): Measure 126 is a whole rest. Measure 127 is a whole rest. Measure 128 is a whole rest.

Vln. I & II (Violins): Measure 126 is a whole rest. Measure 127 is a half note G3 (mf). Measure 128 is a half note G3 (ff).

Vla. (Viola): Measure 126 is a half note G3 (f). Measure 127 is a half note G3 (f). Measure 128 is a half note G3 (ff).

Vc. (Violoncello): Measure 126 is a whole note G3 (mf). Measure 127 is a whole note G3 (mf). Measure 128 is a half note G3 (ff).

C.B. (Cello): Measure 126 is a whole rest. Measure 127 is a whole rest. Measure 128 is a half note G3 (ff).

Performance Instructions: (S. D.) is written above the Percussion staff in measure 127. (pizz.) is written below the Vc. staff in measure 128.

129

Fl. *f* *mf*

Ob. 1 *mf* *f* *mf*

Ob. 2 *mf* *mp* *mf*

B♭ Cl. *mp* *mf* *sfz* *mf*

Bsn. *mf* *sfz* *mf*

Hn. 1 *fp* *p*

Hn. 2 *fp* *p*

C Tpt. *f* *mp* *mf*

Perc. **Rosewood Sticks** (M. T-T) (B. D.)
pp *mp* *p* *pp*

Timp.

Vln. I *mp* *f* *pizz.* *arco*

Vln. II *mp* *f* *pizz.* *arco*

Vla. *mp* *f* *pizz.* *arco*

Vc. *mf* *mf* *f* *(arco)*

C.B. *mf* *f* *(pizz.)*

134

Fl. *ff*

Ob. 1 *f*

Ob. 2 *f*

B♭ Cl. *f*

Bsn. *f*

Hn. 1 *mf*

Hn. 2 *mf*

C Tpt. *p*

Perc. *p* *mp*

Timp.

Vln. I *f*

Vln. II *f* *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

C.B. *ff* *mf*

arco

3

3

3

Q

Musical score for orchestra, measures 138-140. The score is divided into three systems. The first system includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), and Horn 2 (Hn. 2). The second system includes Trumpet (C Tpt.), Percussion (Perc.), and Timpani (Timp.). The third system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measure 138: Flute (Fl.) and Bassoon (Bsn.) play a *ff* dynamic. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) are silent. Bass Clarinet (B♭ Cl.) and Horn 1 (Hn. 1) play a *ff* dynamic. Horn 2 (Hn. 2) is silent. Trumpet (C Tpt.) plays a *ff* dynamic. Percussion (Perc.) plays a *mf* dynamic. Timpani (Timp.) is silent. Violin I (Vln. I) plays a *f* dynamic. Violin II (Vln. II) plays a *f* dynamic. Viola (Vla.) plays a *ff* dynamic. Violoncello (Vc.) plays a *ff* dynamic. Contrabass (C.B.) plays a *ff* dynamic.

Measure 139: Flute (Fl.) plays a *ff* dynamic. Oboe 1 (Ob. 1) plays a *ff* dynamic. Oboe 2 (Ob. 2) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a *ff* dynamic. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) are silent. Trumpet (C Tpt.) plays a *ff* dynamic. Percussion (Perc.) plays a *mf* dynamic. Timpani (Timp.) is silent. Violin I (Vln. I) plays a *ff* dynamic. Violin II (Vln. II) plays a *ff* dynamic. Viola (Vla.) plays a *ff* dynamic. Violoncello (Vc.) plays a *ff* dynamic. Contrabass (C.B.) plays a *ff* dynamic.

Measure 140: Flute (Fl.) plays a *ff* dynamic. Oboe 1 (Ob. 1) plays a *ff* dynamic. Oboe 2 (Ob. 2) is silent. Bass Clarinet (B♭ Cl.) and Bassoon (Bsn.) play a *ff* dynamic. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) are silent. Trumpet (C Tpt.) plays a *ff* dynamic. Percussion (Perc.) plays a *mf* dynamic. Timpani (Timp.) is silent. Violin I (Vln. I) plays a *ff* dynamic. Violin II (Vln. II) plays a *ff* dynamic. Viola (Vla.) plays a *ff* dynamic. Violoncello (Vc.) plays a *ff* dynamic. Contrabass (C.B.) plays a *ff* dynamic.

Performance markings include *ff* (fortissimo), *f* (forte), and *mf* (mezzo-forte). Percussion markings include (B. D.) (Bass Drum), Sus. C. (Suspension Cymbal), and L.v. (Larghetto).

Musical score for orchestra, measures 141-143. The score is in 4/4 time and features various instruments including Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bass Clarinet (B♭ Cl.), Bassoon (Bsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet (C Tpt.), Percussion (Perc.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (C.B.).

Measure 141: Flute (Fl.) has a dynamic of *ff*. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) have dynamics of *f* and *ff* respectively. Bass Clarinet (B♭ Cl.) has a dynamic of *ff*. Bassoon (Bsn.) has a dynamic of *ff*. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) have dynamics of *ff* and *f* respectively. Trumpet (C Tpt.) has a dynamic of *ff*. Percussion (Perc.) has a dynamic of *mf*. Timpani (Timp.) has dynamics of *p* and *mf*. Violin I (Vln. I) has a dynamic of *ff*. Violin II (Vln. II) has a dynamic of *ff*. Viola (Vla.) has a dynamic of *ff*. Violoncello (Vc.) has a dynamic of *ff*. Contrabass (C.B.) has a dynamic of *ff*.

Measure 142: Flute (Fl.) has a dynamic of *ff*. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) have dynamics of *f* and *ff* respectively. Bass Clarinet (B♭ Cl.) has a dynamic of *ff*. Bassoon (Bsn.) has a dynamic of *ff*. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) have dynamics of *f* and *ff* respectively. Trumpet (C Tpt.) has a dynamic of *ff*. Percussion (Perc.) has a dynamic of *mf*. Timpani (Timp.) has a dynamic of *mf*. Violin I (Vln. I) has a dynamic of *ff*. Violin II (Vln. II) has a dynamic of *ff*. Viola (Vla.) has a dynamic of *ff*. Violoncello (Vc.) has a dynamic of *ff*. Contrabass (C.B.) has a dynamic of *ff*.

Measure 143: Flute (Fl.) has a dynamic of *ff*. Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) have dynamics of *ff* and *ff* respectively. Bass Clarinet (B♭ Cl.) has a dynamic of *ff*. Bassoon (Bsn.) has a dynamic of *ff*. Horn 1 (Hn. 1) and Horn 2 (Hn. 2) have dynamics of *ff* and *ff* respectively. Trumpet (C Tpt.) has a dynamic of *ff*. Percussion (Perc.) has a dynamic of *mf*. Timpani (Timp.) has a dynamic of *mf*. Violin I (Vln. I) has a dynamic of *ff*. Violin II (Vln. II) has a dynamic of *ff*. Viola (Vla.) has a dynamic of *ff*. Violoncello (Vc.) has a dynamic of *ff*. Contrabass (C.B.) has a dynamic of *ff*.

R

145

Fl. *f* *ff*

Ob. 1 *f* *ff* *marcato* *f* *ff*

Ob. 2 *ff* *marcato* *f* *ff*

B♭ Cl. *f* *ff* *marcato* *f* *ff*

Bsn. *f* *ff* *f* *ff*

Hn. 1 *f* *ff*

Hn. 2 *f* *ff*

C Tpt. *f* *ff*

Perc. 145 *ff* *p* *mp* *mf*
Sus. C. (B. D.)

Timp. 145

Vln. I *f* *ff* *f marcato* *mf* *ff*

Vln. II *f* *ff* *f marcato* *mf* *ff*

Vla. *f* *ff* *f marcato* *mf* *ff*

Vc. *ff* *f* *mf* *ff*

C.B. *ff* *f* *mf* *ff*

154

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

T

fff

fff

fff

fff

fff

ff

ff

fp *fp* *fp* *ff*

p *mf* *mf* Sus. C. l. v.

fp *fp* *f* *fff*

fp *fp* *f* *fff*

fffz *fp* *fff*

fffz *fp* *fff*

fffz *fp* *fff*

159

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

ff

ff

sfz

sfz

fp

fp

Detailed description: This page of a musical score covers measures 159 to 164. The score is for a full orchestra and includes parts for Flute, Oboe 1 and 2, Clarinet in B-flat, Bassoon, Horns 1 and 2, Trumpet in C, Percussion, Timpani, Violins I and II, Viola, Violoncello, and Contrabass. The music is in 4/4 time and features a variety of dynamics and articulations. The Flute, Oboe, and Clarinet parts have accents and slurs. The Bassoon part has slurs and accents. The Horns play sustained notes with accents and sforzando (sfz) markings. The Trumpet part has a strong *ff* dynamic with accents. The Percussion part is mostly silent. The Timpani part has a rhythmic pattern with *fp* dynamics. The Violins and Viola play sustained chords with accents. The Violoncello and Contrabass parts have slurs and accents.

U

Fl.

Ob. 1

Ob. 2

B♭ Cl.

Bsn.

Hn. 1

Hn. 2

C Tpt.

Perc.

Timp.

Vln. I

Vln. II

Vla.

Vc.

C.B.

fff

fff

fff

fff

fff

fff

fff

ff

fp

sffz

sffz

sffz

sffz

sffz

sffz

sffz

[Sul D]

9