

Gwyneth Walker

Language of the Soul

for Trumpet and Strings

Duration: 15 minutes

It is often said that music is the language of the soul. This sentiment originates with Plato, and resounds through musical writings over the centuries. Thus, with a focus on the humanistic and expressive nature of music, this four-movement work for trumpet and string orchestra aims to explore several of the “messages” which the soul might choose to speak: peace, wonder, freedom and joy. Words cannot always adequately convey these concepts and emotions. Music has the capacity to powerfully capture moods – to touch upon the outpourings of the soul.

“The Soul Speaks of Peace” focuses upon a cantabile melody introduced by the trumpet. This theme is repeated and expanded in dynamics and range, leading to a middle section of falling patterns in the strings. A secondary theme is heard in the trumpet. The opening material returns, including a cadenza in the trumpet. The ending is quiet, fading away.

“Wonder” might be heard in the opening overlapping tones played by the strings, marked “as stars appearing in the sky.” Each note is perhaps a different star, appearing briefly and then becoming part of the entire night view. The trumpet enters, filled with wonder at the beauty of the canopy of stars. Ascending lines, often heard in the strings, draw the attention back upwards to the sky. An energetic section arrives, perhaps expressing the exuberance of experiencing the surrounding wonder of the universe. A solo violin remains at the end – one lone star.

An impish, playful character appears as the “Free Spirit.” The trumpet and strings dialogue in a series of short, bouncy patterns. Eventually, the mood switches to that of the blues, with a “soft shoe” rhythm. Although the instruments occasionally play together, the texture is predominantly a “back-and-forth” of ideas, trying to decide who gets the last word!

“The Soul Sings with Joy” is a highly energetic expression of the thrill of being ALIVE! The music races along, often filled with upward scales and upward glissandi. This is not intended for the faint-hearted violist! Yet it will be the trumpeter who is called upon to give the utmost energy to a role which is truly celebratory.

Language of the Soul was commissioned by, and is dedicated to, trumpeter Tim Hudson of Greensboro, NC. Tim Hudson and Gwyneth Walker met several years ago, and have been collaborating on new works ever since.

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Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum.

Walker’s catalog includes over 180 commissioned works for orchestra, chamber ensembles, chorus and voice. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).

Commissioned by Tim Hudson

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for Trumpet and String Orchestra

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1. The Soul Speaks of Peace

Flowing $\text{♩} = 44$ ($\text{♩} = 132$)

Musical score for the first system of "The Soul Speaks of Peace". The score is in 3/4 time and B-flat major. It features a Trumpet in C, Violins (1 and 2), Viola, Violoncello, and Contrabass. The tempo is marked "Flowing" with a quarter note equal to 44 beats (♩ = 132). The key signature has two flats (B-flat major). The score begins with a rest for the Trumpet in C. The Violins (1 and 2) play a sustained note with the instruction "arco, sul tasto, non vib." and a dynamic marking of *p*. The Viola and Violoncello play a rhythmic pattern of eighth notes with a dynamic marking of *p*. The Contrabass plays a single note with a dynamic marking of *p* and the instruction "pizz.". The score includes performance markings such as "arco, sul tasto, non vib.", "div.", and "pizz.".

Musical score for the second system of "The Soul Speaks of Peace". The score is in 3/4 time and B-flat major. It features a Trumpet (Tpt.), Violins (1 and 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cb.). The score begins with a rest for the Trumpet. The Viola and Violoncello continue with their rhythmic pattern. The Contrabass continues with its single note. The Trumpet enters with a melodic line marked "mf cantabile". The Violins (1 and 2) play a sustained note with the instruction "unis." and a dynamic marking of *p*. The score includes performance markings such as "mf cantabile", "unis.", and "div.".

13

Tpt.

1

Vlns.

2

Vla.

Vlc.

Cb.

ord. unis.

mf

p

mf

p

mf

mf

mf

mf

19

Tpt.

1

Vlns.

2

Vla.

Vlc.

Cb.

mf

p

mf

p

mf

mf

mf

mf

arco

p

mf

25

Tpt.

1

Vlns.

2

Vla.

Vlc.

Cb.

B

p

p

p

p

p

p

p

31 *poco accel.* **Faster**

Tpt. *mf* *f*

Vlns. 1 *pizz.* *arco* *pizz.* *arco*

Vlns. 2 *pizz.* *arco* *pizz.* *arco*

Vla. *mf* *f*

Vlc. *mf* *f*

Cb. *mf* *f*

37 *rit.*

Tpt. *rit.*

Vlns. 1 *div.* *p*

Vlns. 2 *div.* *p*

Vla. *p*

Vlc. *p*

Cb. *p*

43 *a tempo* (♩ = 44) **C**

Tpt. *mf*

Vlns. 1 *unis.* *mf* *pizz.* *p*

Vlns. 2 *unis.* *mf* *pizz.* *p*

Vla. *mf* *pizz.* *p*

Vlc. *mf* *pizz.* *p*

Cb. *mf* *pizz.* *p*

49

Tpt.

Vlns. 1

Vlns. 2

Vla. *arco*
p

Vlc.

Cb.

54

Tpt.

Vlns. 1

Vlns. 2 *arco*
mp

Vla. *mp*

Vlc.

Cb.

59

Tpt. *p*
cresc. poco a poco

Vlns. 1

Vlns. 2 *pizz.*
p
cresc. poco a poco

Vla. *pizz.*
p
cresc. poco a poco

Vlc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

64 D

Tpt. *(cresc.)* *f*

Vlns. 1 *(cresc.)* *f* *arco*

Vlns. 2 *(cresc.)* *f* *arco*

Vla. *(cresc.)* *f* *arco*

Vlc. *(cresc.)* *f* *arco*

Cb. *(cresc.)* *f* *arco*

69

Tpt. *p*

Vlns. 1 *div.* *p*

Vlns. 2 *div.* *p*

Vla. *div.* *p* *unis.*

Vlc. *p*

Cb. *p*

74 E Same tempo

Tpt. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf* *V*

80

Musical score for measures 80-84. The Tpt. part has a long note starting at measure 80. The Vlns. 1 and 2 parts play a rhythmic pattern. The Vla. part has a 'div.' marking. The Vlc. part has a 'div.' marking. The Cb. part has a 'pizz.' marking. Dynamics include *p* and *mp*.

85

Musical score for measures 85-89. The Tpt. part has a long note starting at measure 85. The Vlns. 1 and 2 parts play a rhythmic pattern. The Vla. part has a 'pizz.' marking. The Vlc. part has a 'pizz.' marking. The Cb. part has a 'pizz.' marking. Dynamics include *p*, *mp*, *unis.*, *div.*, and *poco*.

90

Musical score for measures 90-94. The Tpt. part has a long note starting at measure 90. The Vlns. 1 and 2 parts play a rhythmic pattern. The Vla. part has a 'pizz.' marking. The Vlc. part has a 'pizz.' marking. The Cb. part has a 'pizz.' marking. Dynamics include *p*, *mp*, *non dim.*, and *unis.*.

95 **F**

Tpt. *mf*

Vlns. 1 *unis. div. p*

Vlns. 2 *p*

Vla. *p*

Vlc. *div. p*

Cb. *p pizz. p*

100

Tpt.

Vlns. 1 *mf unis. div. p mf*

Vlns. 2 *mf p mf*

Vla. *mf p mf*

Vlc. *mf p mf*

Cb. *mf arco p pizz. mf arco mf*

105 **G**

Tpt. *f*

Vlns. 1 *f unis.*

Vlns. 2 *f*

Vla. *f*

Vlc. *f unis.*

Cb. *f*

111

Tpt. *p* *mf*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p* *mf* *p*

Cb. *p* *mf* *p*

117

Tpt. *p* *mf* *p*

Vlns. 1 *mf* *p*

Vlns. 2 *mf* *p*

Vla. *mf* *p*

Vlc. *mf* *div.* *p* *mf* *p* *unis.*

Cb. *mf* *p* *mf* *p*

122 **H**

Tpt. *f* *(f)* *sul tasto, non vib.*

Vlns. 1 *f* *div.* *sul tasto, non vib.*

Vlns. 2 *f* *div.* *sul tasto, non vib.*

Vla. *f*

Vlc. *f*

Cb. *f*

128

Tpt. *(f)* *sul tasto, non vib.*

1 *ord.* *div.* $\frac{V}{\text{div.}}$

Vlns. 2 *ord. unis.*

Vla. *sul tasto, non vib.* $\frac{V}{\text{div.}}$

Vlc. *sul tasto, non vib.* $\frac{V}{\text{div.}}$

Cb. *sul tasto, non vib.* $\frac{V}{\text{div.}}$

134

Tpt. *rit.* *(f)*

1 *ord.* *unis.* *div.*

Vlns. 2 *div.*

Vla. *ord.*

Vlc. *ord.*

Cb. *ord.*

I

Slower, more freely

139

Tpt. *pizz.* *arco* *p* *f*

1 *pizz.* *arco* *p* *f*

Vlns. 2 *pizz.* *arco* *p* *f*


Vla. *pizz.* *arco* *p* *f*


Vlc. *pizz.* *arco* *p* *f*

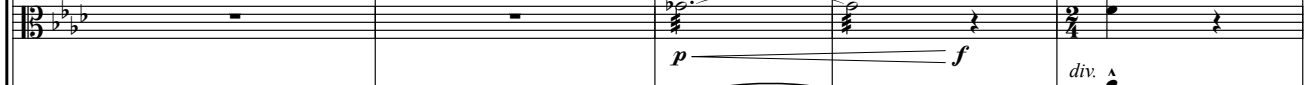
Cb. *pizz.* *arco* *p* *f*

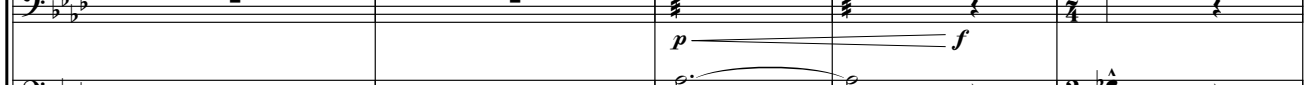
144

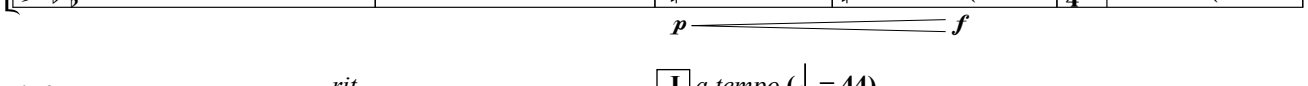
Tpt. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

Cb. 

p ————— *f*

149 *rit.* J *a tempo* (♩. = 44)

Tpt. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

Cb. 

p ————— *f* ————— *p*

154 *rit. to end*

Tpt. 

Vlns. 1 

Vlns. 2 

Vla. 

Vlc. 

Cb. 

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

2. The Soul Speaks of Wonder

Moderato $\text{♩} = 108$
as stars appearing in the sky
con sord.

poco rit.

Violins 1
Violins 2
Viola
Violoncello

p
con sord.
p
con sord.
p
con sord.
p

Detailed description: This block contains the first system of the score for Violins, Viola, and Violoncello. It is in 4/4 time with a key signature of one sharp (F#). The tempo is Moderato at 108 beats per minute. The music is marked *con sord.* (con sordina) and *p* (piano). The Violins 1 and 2 parts have a melodic line with some grace notes. The Viola and Violoncello parts provide harmonic support. The system ends with a *poco rit.* (poco ritardando) marking.

9 With motion $\text{♩} = 120$

Tpt.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

mf cantabile
p gently
p gently
p gently
p gently
con sord. pizz.
p gently
arco

A

Detailed description: This block contains the second system of the score, starting at measure 9. The tempo changes to 'With motion' at 120 beats per minute. The Tuba (Tpt.) part has a melodic line marked *mf cantabile*. The Violins (Vlns.), Viola (Vla.), and Violoncello (Vlc.) parts play a rhythmic pattern of eighth notes, marked *p gently*. The Contrabass (Cb.) part has a similar rhythmic pattern, marked *con sord. pizz.* (con sordina, pizzicato) and *p gently*. A first ending bracket labeled 'A' spans measures 12-14. The Viola and Violoncello parts are marked *arco* (arco) in measure 12.

14

Tpt.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

6

Detailed description: This block contains the third system of the score, starting at measure 14. The Tuba (Tpt.) part has a melodic line with a sixteenth-note triplet marked with a '6'. The Violins (Vlns.), Viola (Vla.), and Violoncello (Vlc.) parts continue with their rhythmic patterns. The Contrabass (Cb.) part also continues with its rhythmic pattern.

18 B

Tpt. 1 2

Vlns. 1 2

Vla.

Vlc.

Cb.

22

Tpt. 6 3 3 3 3

Vlns. 1 2

Vla.

Vlc.

Cb.

26 C

Tpt. 3 3 3 3

Vlns. 1 2 *poco cresc.*

Vla. *poco cresc.*

Vlc. *poco cresc.*

Cb. *poco cresc.*

div.

43 **D**

Score for measures 43-46. The Tpt. part has a long note with a dynamic marking from *p* to *f*. The Vlns. 1 and 2 parts play a rhythmic pattern with dynamics *p*, *f*, *p*, and *f*. The Vla. and Vlc. parts play chords with dynamics *p* and *f*. The Cb. part plays a bass line with dynamics *p* and *f*. Performance markings include *div.*, *unis.*, *pizz.*, and *arco*.

47

Score for measures 47-50. The Tpt. part has a long note with a dynamic marking from *p* to *f*. The Vlns. 1 and 2 parts play a rhythmic pattern with dynamics *f*, *p*, *f*, and *p*. The Vla. and Vlc. parts play chords with dynamics *f* and *p*. The Cb. part plays a bass line with dynamics *f* and *p*. Performance markings include *unis.*, *pizz.*, and *arco*.

51 **E**

Score for measures 51-54. The Tpt. part plays a triplet pattern with dynamics *p*, *poco cresc.*, and *f*. The Vlns. 1 and 2 parts play a rhythmic pattern with dynamics *poco cresc.*. The Vla. and Vlc. parts play chords with dynamics *poco cresc.*. The Cb. part plays a bass line with dynamics *poco cresc.*.

55

Tpt. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

59

Tpt. *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

63

Tpt. *f*

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

poco rit. **F** *a tempo* (♩ = 120)

67

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

pizz.

pizz.

pizz.

pizz.

pizz.

arco

arco

arco

72

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

G

mf

arco

mf

p

mf

p

p

p

mf

mf

mf

mf

77

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

mf

mf

94 K

Tpt.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

via sord.

senza sord.

(f)

99 L

Tpt.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

via sord.

senza sord.

(f)

104 M

Tpt.

Vlins. 1

Vlins. 2

Vla.

Vlc.

Cb.

senza sord.

(f)

N
109

Tpt.
1
Vlns.
2
Vla.
Vlc.
Cb.

113

O

Tpt.
1
Vlns.
2
Vla.
Vlc.
Cb.

Solo
Altri

117

rit.

Tpt.
1
Vlns.
2
Vla.
Vlc.
Cb.

P

121 Slower, yet with motion ♩ = 120

Tpt.

(Solo)
(Altri-take sord.)

Tutti, con sord.
(Solo tacet - take sord.)

Solo join Tutti
con sord.

Vlns. 1
2

Vla.

Vlc.

Cb.

f *mf* *mf* *mf*

126

rit.

Q ♩ = 108

Tpt.

mf

Vlns. 1
2

Vla.

Vlc.

Cb.

mf *p* *p* *p*

con sord. *con sord.* *con sord.* *con sord.*

131

rit.

Tpt.

p

Solo

Vlns. 1
2

Vla.

Vlc.

Cb.

pp *pp* *pp* *pp*

via sord. *via sord.* *via sord.* *via sord.*

3. The Soul is a Free Spirit (!)

Lively ♩. = 112

C Trumpet

1
Violins

2

Viola

9

Tpt.

1

Vlns.

2

Vla.

Solo *Tutti*

p *p very daintily and playfully* *mp* *p* *mp*

p *mp* *p* *mp*

p *mp* *p* *mp*

16

A

Tpt.

1

Vlns.

2

Vla.

mf

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

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

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

23

Tpt.

1

Vlns.

2

Vla.

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

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

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

30 B

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

mf

p

mf

p

mf

mf

36 C

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

mf

p

mf

mf

42

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

mf

mf

mf

mf

48 D

Tpt. *(mf)*

Vlns. 1

Vlns. 2

Vla. *pizz.* *(mf)*

Vcl. *pizz.* *(mf)*

Cb. *pizz.* *(mf)*

54

Tpt. *f*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *arco* *p* *f* *pizz.* *mf* *arco* *p* *f*

Vcl. *arco* *p* *f* *pizz.* *mf* *arco* *p* *f*

Cb. *arco* *p* *f* *pizz.* *mf* *arco* *p* *f*

60

Tpt. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *pizz.* *mf* *arco* *mf* *pizz.*

Vcl. *pizz.* *mf* *arco* *mf* *pizz.*

Cb. *pizz.* *mf* *arco* *mf* *pizz.*

66 E

Tpt. *f*

Vl. 1 *div.* *f*

Vl. 2 *f*

Vla. *arco* *f*

Vcl. *arco* *f* *p* *f*

Cb. *arco* *f* *pizz.* *p* *f*

72

Tpt.

Vl. 1

Vl. 2

Vla.

Vcl. *p* *f*

Cb. *p* *f*

78 F

Tpt. *(f)*

Vl. 1 *unis.* *f*

Vl. 2 *f*

Vla. *p* *f* *p* *(p)* *f*

Vcl. *p* *f* *p* *(p)* *f*

Cb. *p* *f* *p* *(p)* *f* *arco*

85

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

p

p

p

p

p

92

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p *f*

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

pizz.

mf

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

mf

G

98

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

arco *pizz.*

f *mf*

arco *pizz.*

f *mf*

arco *pizz.*

f *mf*

arco *pizz.*

f *mf*

arco *pizz.*

f *mf*

102

Tpt. H

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

f *arco* *p*

f *arco* *pizz.*

f *arco* *mf* *pizz.*

f *arco* *mf* *pizz.*

106

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

f

f

pizz. *mf*

pizz. *mf*

mf

110

Tpt. I

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

f

f

114

Musical score for measures 114-116. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measures 114-115 feature a dynamic marking of *f*. In measure 116, the strings play a rhythmic pattern of eighth notes.

117

Musical score for measures 117-119. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measures 117-118 feature a dynamic marking of *f* and a *pizz.* instruction. In measure 119, the strings play a rhythmic pattern of eighth notes.

120

Musical score for measures 120-122. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measure 120 features a dynamic marking of *p sub.* and a *non div.* instruction. Measures 121-122 feature a dynamic marking of *p sub.* and a *non div.* instruction. A box containing the letter 'J' is placed above the Tpt. staff in measure 120.

124

Musical score for measures 124-126. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measure 124 features a dynamic shift from *f* to *p*. The strings play a rhythmic accompaniment with *pizz.* and *non div.* markings. The woodwinds have *arco* markings.

127

Musical score for measures 127-129. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measure 127 features a dynamic shift from *f* to *p*. A box labeled 'K' is present above the Tpt. staff in measure 127. The strings play a rhythmic accompaniment with *arco* markings. The woodwinds have *arco* markings.

130

Musical score for measures 130-132. The score includes parts for Tpt., Vlns. 1 & 2, Vla., Vlc., and Cb. The key signature has one flat. Measure 130 features a dynamic shift from *f* to *p*. The strings play a rhythmic accompaniment with *arco* markings. The woodwinds have *arco* markings.

134 L

Tpt. *non cresc.*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

137

Tpt. *mf*

Vlns. 1 *mf*

Vlns. 2 *mf*

Vla. *mf*

Vlc. *mf*

Cb. *mf*

Cadenza

M Freely

141 *rit.*

Tpt. *p*

Vlns. 1 *p*

Vlns. 2 *p*

Vla. *p*

Vlc. *p*

Cb. *p*

f

f

f

f

f

f

f

(143)

start slowly and accel.

Tpt.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

N

144 a tempo ♩. = 112

Tpt.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

148

Tpt.

1 Vlns.

2 Vlns.

Vla.

Vlc.

Cb.

4. The Soul Sings With Joy

Triumphantly, in celebration ♩ = 100

C Trumpet
Violins 1
Violins 2
Viola
Violoncello
Contrabass

f arco
f arco
f arco
f arco
f arco

div. unis. div.

Slower, emphatically

[A] Very Lively ♩ = 160

Tpt.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

6 rit.
pp sub.
pp sub.
pp sub.
p sub.
p sub.
p sub.

Solo Solo Solo Solo Solo Solo

10

Tpt.
Vlns. 1
Vlns. 2
Vla.
Vlc.
Cb.

p
Tutti *p*
Tutti *p*
p
arco
arco

14 B

Tpt. *f*

Vlins. 1

Vlins. 2

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

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

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

18

Tpt.

Vlins. 1 *f*

Vlins. 2 *f*

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

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

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

22 C

Tpt. *p*

Vlins. 1 *pizz.* *arco* (*f*) *p*

Vlins. 2 *pizz.* *arco* (*f*) *p*

Vla. *pizz.* *arco* (*p*) *unis.* (*p*)

Vlc. *pizz.* *arco* (*p*) *pizz.* *arco*

Cb. *pizz.* *arco* (*p*) *pizz.* *arco*

26

Tpt.

Vlns. 1

Vlns. 2

Vla.

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

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

30

Tpt. *f* **D**

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vcl. *pizz.* *arco* *f*

Cb. *pizz.* *arco* *f*

34

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vcl.

Cb.

38

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

42

E

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p

f

pizz.

p

47

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

arco

52 **F** *lip trill*

Tpt. *p* *f* *p* *f*

Vlns. 1

Vlns. 2

Vla. *p*

Vlc. *p*

Cb.

56

Tpt. *p* *f*

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

60 **G** (♩ = ♪)

Tpt.

Vlns. 1 *f*

Vlns. 2 *f*

Vla. *f*

Vlc. *f*

Cb. *f*

65 *fluttersong* **H**

Tpt. *p* *f*

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

70 *p* *f*

Tpt. *p* *f*

Vlns. 1 *p* *f*

Vlns. 2 *p* *f*

Vla. *p* *f*

Vlc. *p* *f*

Cb. *p* *f*

75 *rit.* *f* *div.* *unis.* *div.*

Tpt. *p* *f*

Vlns. 1 *p* *f* *div.* *unis.* *div.*

Vlns. 2 *p* *f* *div.* *unis.* *div.*

Vla. *p* *f* *div.* *unis.* *div.*

Vlc. *p* *f* *div.* *unis.* *div.*

Cb. *p* *f* *div.* *unis.* *div.*

The image shows a page of a musical score for a symphony. It consists of three systems of staves, each starting with a measure number (65, 70, and 75). The first system (measures 65-70) features a trumpet part with a 'fluttersong' instruction and a dynamic range from piano (p) to forte (f). The string sections (Violins 1 & 2, Viola, Violoncello, and Contrabass) have a similar dynamic range. The second system (measures 70-75) continues the string parts with dynamic markings and includes a 'rit.' (ritardando) instruction. The third system (measures 75-80) shows the trumpet part with a 'div.' (divisi) instruction and a 'unis.' (unison) instruction. The string parts also have 'div.' markings. The score is written in a key signature of two flats and a 4/4 time signature.

I
80 *a tempo* (♩ = 160)

Tpt.

Vlns. 1 *unis.*
p ————— *f*

Vlns. 2 *unis.*
p ————— *f*

Vla. *p*

Vcl. *pizz.*
p

Cb. *pizz.*
p

84

Tpt. *f*

Vlns. 1 *f*
pizz. *p* *arco* *f*

Vlns. 2 *f*
pizz. *p* *arco* *f*

Vla. *p*

Vcl. *arco* *pizz.*

Cb. *arco* *pizz.*

88

Tpt.

Vlns. 1 *pizz.* *p* *arco* *f* (*f*)

Vlns. 2 *pizz.* *p* *arco* *f* (*f*)

Vla. *p*

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

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

92

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p *f* *f* *f*

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

J 96

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p *f* *p* *f*

mf *mf* *mf* *mf*

unis.

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

mf *mf* *mf* *mf*

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

101 *rit.* **K** Slower ♩ = 120

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

p *f* *p* *f*

f *f* *f* *f*

arco *pizz.* *arco* *f*

arco *pizz.* *arco* *f*

105

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

108

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

sfz

div.

unis.

sfp

Cadenza

L Freely

112

Tpt.

Vlns. 1

Vlns. 2

Vla.

Vlc.

Cb.

sfz

40

(114)

fluttertongue rit.

M Very Quickly ♩ = 160

Tpt. *fluttertongue rit.*

1 *snap pizz.*

Vlns. 2 *f snap pizz.*

Vla. *f div.*

Vlc. *f pizz.*

Cb. *f pizz.*

116

Tpt.

1 *arco div.*

Vlns. 2 *arco div. unis.*

Vla. *arco*

Vlc. *arco pizz.*

Cb. *arco pizz.*

120

Tpt. *f*

1 *unis.*

Vlns. 2 *div. unis. div. unis.*

Vla. *arco unis.*

Vlc. *arco*

Cb. *arco*

3'15" / Total: 15'00"
August 6, 2008
Braintree, Vermont