

Conductor's Score

James M. Stephenson

NEXT-Calibur

for Three Solo Trumpets (Baroque, Classical, Jazz)
with Strings and Percussion



Music for Brass
www.stephensonmusic.com

NEXT-Calibur

concert piece for 3 solo Trumpets, Strings and Percussion

by James M. Stephenson

PROGRAM NOTES:

In the spring of 2008, my good friend, Paul Merkelo (Solo Trumpet- Montreal Symphony), called me to tell me that he had just formed a new trumpet trio, called NEXT, and they wanted a new piece to celebrate their first concert to be held at the Banff ITG Conference that summer. The group consisted of Niklas Eklund, on Baroque trumpet, Paul on "Classical" trumpet, and Rex Richardson, on "Jazz" trumpet. Our mutual friend and Baroque trumpet specialist, Nathaniel Mayfield, also agreed to go in the commission. The idea was to fuse together the old and the new styles and create a "new sound" - something uniquely their own, highlighting their strengths as top players in each of their specialties.

When confronted with the notion of composing this brand new piece, using baroque pitched trumpets with only an overtone series available, transposing flügelhorns and piccolo trumpets, and forging a "new sound" combining the old with the current, I must admit that my head began to spin! Luckily, I had every composer's friend, J.S. Bach, to turn to for inspiration.

Googling the word "NEXT" turned up a Bach chorale which became the source material for the opening of the piece. Another source was the chord progression in a section of the 2nd movement of Bach's 2nd Brandenburg concerto (trumpet players may or may not recognize this - depending on what's going through their head during that 2nd movement!). I was delighted to discover that the V-I progression sequence used therein was almost identical to that used in the popular jazz tune "All the Things You Are" (and many others). With 300 years of music immediately connected by these chord similarities, I was on my way.

I didn't want to simply quote these tunes, but rather to draw from them. In fact, I only used the progressions a couple of times, when, because of their familiarity, the music almost takes on a quasi-pop sound. Beyond that, I relied on juxtaposing rhythms (setting hemiolas in a modern texture), and employing color, jazzy 12-tone grooves and generous use of various blues scales (by all players) to lay the foundation of this new work. Whether or not I created a "new sound" is not for me to decide - it is my goal to write music that is enjoyable to listen to, yet interesting to research.

The title - "NEXT-Calibur" - refers to the name of the group, of course, but also symbolizes this group taking music to the next level, or caliber. By coincidence, it also happened that the name of the concert showcasing the premiere mentioned the word Legend - which, of course, is what "ExCalibur" is: the legendary sword of King Arthur.

Jim Stephenson, Composer

May 14, 2008

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Percussion 1 - Instruments needed

Vibes	Marimba	Xylophone
Glockenspiel	Snare Drum	Sus. Cymb.
Timpani (one low drum for F#)		

Percussion 2 - Instruments needed

Sus. Cymb. (soft mallets & hard stick needed)		Small Wood Block
Bass Drum	Splash Cymbal	Triangle
Snare Drum (w/ brushes and hard sticks)		Vibra-Slap
Bongos	Claves	Cymb. a2
Tam Tam	Closed Hi-Hat	

NEXT-Calibur

James M. Stephenson

Lento, misterioso $\text{♩} = 66$

Niklas Bar. D Tpt. *p*

Paul (C tpt.) C tpt. *pp*

Rex B♭ Flg. + C tpt. on B♭ Flugel *p*

Percussion 1 Mallets

Percussion 2

Violin I *con sord.* *ppp*

Violin II *con sord.* *ppp* *p*

Viola *con sord.* *ppp* *p* *mp*

Cello *con sord.* *ppp* *poco* *p* *pp*

Contrabass *ppp* *poco* *p* *pp*

Bar. D tpt. *p* *mf*

Paul *ppp* *p*

Rex Flg. + tpt. *p* *mp*

Perc. 1 - Mai.

Perc. 2

Vln. I *p* *mp* *p* *mp*

Vln. II *mp* *p* *mp*

Vla. *p*

Vc.

Cb.

21

Bar. D tpt. *mf*

Paul *mp* *p*

Rex Flg. + tpt. *p* *f*

Perc. 1- Mal.

Perc. 2

Vln. I *mf*

Vln. II *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mf* *f*

29

Bar. D tpt. *p* *mf* *p* *take time*

Paul *p*

Rex Flg. + tpt. *p* *p*

Perc. 1- Mal. *Vibes* *Sus. Cymb. (soft mallets)* *pp*

Perc. 2 *pp*

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

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

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

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

37

Bar. D tpt. *f* *p*

Paul

Rex B^b Flg. (double pedal E possible?) *p* to C tpt.

Perc. 1- Mal. *mf* *pp*

Perc. 2 *mp* *pp*

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

Vln. II *mf* *pp* *f* Div.

Vla. *mf* *pp* *f*

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

Cb. *pizz.* *p* *mp*

FREE - ad lib. CADENZA

A Tempo (B)

44

Bar. D tpt. *f* *ff*

Paul

Rex B^b Flg.

Perc. 1- Mal. *mf* *p* *f* *pp*

Perc. 2 *mf* *pp*

Vln. I *fp*

Vln. II *fp*

Vla. *fp* Unis. *pizz.* *fz* *p* *mp* Unis. arco

Vc. *fp* *pizz.* *mp* *p* arco *via sord.*

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

poco a poco agitato

Con moto

accel.

50

Bar. D tpt.

Paul

Rex B♭ Flg.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

C tpt.

tr

to Marimba

Unis.

via sord. arco

via sord. arco

3 *3*

sempre piu mosso

57

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

C tpt.

tr

s *s*

3 *6* *6*

C In Two - Moderato $\text{♩} = 84$

63

Bar. D tpt. *poco fp* *f fp* *f*

Paul *ff* to Picc. Trpt.

Rex - C tpt. *ff*

Perc. 1- Mal. *f* Marimba

Perc. 2 *f* Choke

Vln. I *ff* *Div.* *tutti fp* *f* *via sord.* *f*

Vln. II *ff* *tutti via sord. Div.* *f* *fp* *f*

Vla. *ff* *pizz.*

Vc. *ff* *tutti via sord.* *f* *Div.* *mp* *Unis. pizz.* *mp*

Cb. *ff* *f* *pizz.* *p* *mp*

D In Two - $\text{♩} = 84$

71 $(\text{♩} = \text{♩})$ $(\text{♩} = \text{♩})$

Bar. D tpt. *p* *f* *ff* to C Baroque tpt.

Paul (Picc. tpt.) *mp* *f* *ff*

Rex - C tpt. *f* *ff*

Perc. 1- Mal. *f*

Perc. 2 *pp* *p* *B.D. mf* *f* Small Wood Block Splash Cymb.

Vln. I *Unis. pizz.* *p* *f* *Div. pizz.* *f* *Unis.* *f*

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

Vla. *f* *f*

Vc. *mf* *f* *pizz.* *f*

Cb. *mf* *f*

95

Nik Bar. C tpt.

Paul (Picc. tpt.)

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

95

Vln. I

Vln. II

Vla.

Vc.

Cb.

103

(♩ = ♩) (F)

Nik Bar. C tpt.

Paul (Picc. tpt.)

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

103

Div.

Unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

122 **G** L'istesso Tempo (♩ = 168)

This page of the conductor's score covers measures 122 to 137. It includes parts for:

- Woodwinds:** Nik Baritone Clarinet (C), Piccolo Flute (Picc.), and Saxophone (C).
- Strings:** Violin I and II, Viola, Violoncello (Vc.), and Contrabass (Cb.).
- Percussion:** Percussion 1 (Malacoda) and Percussion 2.

The score is in 3/4 time with a tempo of L'istesso Tempo (♩ = 168). Measure 122 is marked with a circled 'G'. The score contains various dynamics such as *fz*, *f*, *mf*, *p*, and *mp*, along with performance instructions like *pizz.*, *arco*, and *mfz*. Percussion parts include specific techniques like *B.D. rim* and *Triangle*. The woodwinds and strings play complex rhythmic patterns, often with accents and slurs. The woodwinds have melodic lines, while the strings provide harmonic support and rhythmic texture. The percussion parts are highly rhythmic and syncopated.

Musical score for measures 158-163. The score includes parts for Nik Bar. C tpt., Paul (Picc. tpt.), Rex - C tpt., Perc. 1- Mal., Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics include *f*, *mp*, *pp*, and *Unis.*

J 'Stesso In Two - $\text{♩} = 84$

Musical score for measures 164-169. The score includes parts for Nik, Paul (Picc. tpt.), Rex - C tpt., Perc. 1- Mal., Perc. 2, Vln. I, Vln. II, Vla., Vc., and Cb. Dynamics include *p*, *pp*, *p*, *mf*, *f*, *Unis.*, *arco*, *Div. pizz.*, and *mf*.

J-1

170

Nik Bar. C tpt.

Paul C tpt. *p* *f* (opt.)

Rex - C tpt. *f*

Perc. 1- Mal. *f*

Perc. 2 Vibra-Slap *f*

Vln. I *f* Div. 3 3 8

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

K

176

Nik Bar. C tpt.

Paul *fp* *f* *mf*

Rex - C tpt. (opt.) *fp* *f* *mf*

Perc. 1- Mal. *f*

Perc. 2 Vibra-Slap *f* Bongos (w/ hands) *p*

Vln. I *fp* *f* *mp* Unis. pizz.

Vln. II *p* *poco* Div.

Vla. *p* arco

Vc. *mp*

Cb. *mp*



182

Nik Bar. C tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp *f* *mp*

mp *f* *mp*

mf *p*

mp *mf* *p*

mf

arco *Unis. pizz.* *Div. pizz.* *arco* *Unis. arco* *pizz.*

p *poco* *mp* *p*

188

Nik Bar. C tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf *mp*

p *mp*

p *mf*

mp *mp*

(M) L'istesso Tempo (♩ = 168)

194

Nik Bar. C tpt. *ff* *mf* (Opt.) *mf*

Paul *f* *mf*

Rex - C tpt. *f* *mf*

Perc. 1- Mal. *f* *p*

Perc. 2 *f* *p* *pp* Brushes on S.D.

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

Vln. II *mf* *pizz.* *f* *mp* Div.

Vla. *mf* *pizz.* *mf* *mp* Div.

Vc. *f* *p* Unis. arco

Cb. *f* *mf*

200

Nik Bar. C tpt. *p* *mf* *p* *f*

Paul *p* *mp* *p* *mp*

Rex - C tpt. *p* *mp* *p* *mp*

Perc. 1- Mal. *p* *mp*

Perc. 2 *p* *mp*

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Cb. *p* *mp*

(N) 'Stesso In Two - $\text{♩} = 84$

206

Nik Bar. C tpt. *pp*

Paul *pp*

Rex - C tpt. *pp*

Perc. 1- Mal. *pp*

Perc. 2 *pp* (Claves ready)

Vln. I *pp* Div. arco

Vln. II *pp* Unis. arco

Vla. *pp* Unis. arco

Vc. *pp* Solo *pp*

Cb. *pp*

212

Nik Bar. C tpt.

Paul

Rex - C tpt. *f*

Perc. 1- Mal. *f*

Perc. 2

Vln. I *f* Div. arco

Vln. II *f*

Vla. *f*

Vc. *f* Solo tutti

Cb. *f*

218 **O**

Nik Bar. C tpt. *ff* *fp*

Paul *fp* *f*

Rex - C tpt. *fp non cresc.* *fz* *fp sim.* *fz*

Perc. 1- Mal. *ff*

Perc. 2 Brushes on S.D. *mp* *f* *mp*

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

Vln. II *fp* *fp*

Vla. *f* *fp* *pizz.* *arco*

Vc. *Div.* *fp* *f* *fp*

Cb. *f* *f*

223

Nik Bar. C tpt. *ff* *f*

Paul *fp* *f* *ff* *f*

Rex - C tpt. *fp* *fz* *fp* *fz* *f*

Perc. 1- Mal. *f*

Perc. 2 (R.H....) Splash (use butt-end of brushes) *f*

Vln. I *fp* *f* *fp* *f*

Vln. II *f* *fp* *f* *f*

Vla. *pizz.* *arco* *f* *f* *pizz.* *arco* *f* *f* *Div.* *f* *pizz.*

Vc. *fp* *fp* *Unis. pizz.* *f*

Cb. *f*

immediately calm

(P) L'istesso - Moderato $\text{♩} = 84$

229

Nik Bar. C tpt. *ff*

Paul *meno f e dolce*

Rex - C tpt. *ff*

Perc. 1- Mal. *ff*

Perc. 2 *p* (pick up Claves)

Vln. I *ff p*

Vln. II *ff p*

Vla. *ff p* (pizz.)

Vc. *others pizz. p*
Solo arco mf

Cb. *ff mf*

237 **(Q)**

Nik Bar. C tpt. *f*

Paul *p* \curvearrowright *mf*

Rex - C tpt.

Perc. 1- Mal. *f* Marimba

Perc. 2 *p* Claves *hard stick on Sus. Cymb. (like ride)*

Vln. I *f espr.* *Div.* *pizz.*

Vln. II *mf* Unis. arco

Vla. *mf secco* tutti arco

Vc. *f espr.*

Cb. *f*

(R) Slow Walk ♩ = 60

Measures 245-252:

- Nik Bar. C tpt.:** *pp*
- Paul:** *pp* Harmon in (no stem)
- Rex B♭ Flgl.:** on B♭ Flugel Solo *mf*
- Perc. 1- Mal.:** *pp* → *p* → *pp*
- Perc. 2:** Triplet patterns
- Vln. I:** *pp*
- Vln. II:** Rest
- Vla.:** *p*
- Vc.:** *pp* One Player → *p*
- Cb.:** *mp*

Measures 249-252:

- Nik Bar. C tpt.:** Rest → *f*
- Paul:** *mf* → *f* → *f*
- Rex B♭ Flgl.:** *f* Sweeten it up
- Perc. 1- Mal.:** *p* → *pp* → *p* → *pp*
- Perc. 2:** Triplet patterns
- Vln. I:** Rest → Unis. *pp*
- Vln. II:** Rest → Unis. arco *pp*
- Vla.:** *p*
- Vc.:** *p*
- Cb.:** *p*

253

Nik
Bar. C tpt.

Paul

Rex
B♭ Flg.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

257

Nik
Bar. C tpt.
(Opt.)

Paul

Rex
B♭ Flg.

Perc. 1- Mal.

Perc. 2

257

Vln. I

Vln. II

Vla.

Vc.

Cb.

(S) Moderato $\text{♩} = 88$

261

Nik Bar. C tpt. *mp* *f* *leggero*

Paul *to Picc. Trpt.* *f* *leggero*
on Picc.

Rex B♭ Flg. *to Picc. Trpt.*

Perc. 1- Mal. *mp* *p* *mp* *p* *mp* *p* *mf* Xylo

Perc. 2 *pp* (tempo of ♩ remains steady) *pp* Splash Cymb. *mf*

Vln. I *pp* *Div.* *mp*

Vln. II *pizz.* *pp* *poco* *p* *sim.* *f* *Unis. arco*

Vla. *pp* *pp* *mf espr.*

Vc. *Solo* *pp* *tutti* *p* *tutti*

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

266

Nik Bar. C tpt. *f*

Paul (Picc. tpt.) *f*

Rex (picc. tpt.) *f* *leggero* *f*

Perc. 1- Mal. *f*

Perc. 2 *f*

Vln. I *arco* *Div.* *mp*

Vln. II *mp*

Vla. *f*

Vc. *f*

Cb. *f*

282

Bar. D tpt.

Paul
Cup Mute
p

Rex - C tpt.
Cup Mute
p

Perc. 1- Mal.
282 Marimba
pp *mp* *pp*

Perc. 2

Vln. I

Vln. II
mp *p*

Vla.
mp *p*

Vc.

Cb.

287

Bar. D tpt.
on D Baroque tpt. *quasi fl.* *p* *mf*

Paul
p *Open* *p*

Rex - C tpt.
p *Open* *p*

Perc. 1- Mal.
287 Marimba
p *mf* *pp*

Perc. 2
Triangle
p

Vln. I

Vln. II
mf *mp* *p*

Vla.
mp *mp* *p*

Vc.

Cb.

U

292

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *f* *f* *mp*

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

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

Triangle

f *p*

297

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mf *f* *ff* *p*

f *ff* *p*

Triangle

f *p* *f*

Div. a3

Unis.

f *p*

f *ff* *p*

pizz.

poco *sim.* *f* *subtp* *sim.*

V Allegro agitato ♩. = 120

accel.

Musical score for measures 302-306. The score includes parts for Baritone Trumpet (Bar. D tpt.), Paul, Rex - C Trumpet (Rex - C tpt.), Percussion 1 - Mallets (Perc. 1- Mal.), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 12/8 time and features dynamic markings such as *mf*, *f*, *ff*, *p*, and *ff*. Percussion parts include Glockenspiel (Glock.), Triangle, Choke, and S.D. (Snare Drum). String parts include *pizz.* (pizzicato) and *Unis.* (unison).

Presto, In Two ♩. = 72 *accel.*

Musical score for measures 307-311. The score includes parts for Baritone Trumpet (Bar. D tpt.), Paul, Rex - C Trumpet (Rex - C tpt.), Percussion 1 - Mallets (Perc. 1- Mal.), Percussion 2 (Perc. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The music is in 2/4 time and features dynamic markings such as *f*, *mp*, *mf*, *ff*, *p*, and *ff*. Percussion parts include *p* and *f*. String parts include *arco* (arco) and *subp* (subito piano).

W Molto Intensivo $\text{♩} = 88$

312

Bar. D tpt. *f* *ff*

Paul *f* *ff*

Rex - C tpt. *f* *ff*

312 S.D.

Perc. *f* *ff*

Perc. 2 Cymb. a2 *f* *ff*

312

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff* arco

320

Bar. D tpt.

Paul

Rex - C tpt.

320

Perc.

Perc. 2

320 *loco*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

326

Bar. D tpt. *ff* *sempre*

Paul *f* *sempre* (stay under nat. trpt.)

Rex - C tpt. *f* *sempre* (stay under nat. trpt.)

Perc. *ff*
Triangle

Perc. 2 *ff*

Vln. I *f* *fff* *f* *fff*

Vln. II *f* *fff* *f* *fff*

Vla. *f* *fff* *f* *fff*

Vc. *f* *fff* *f* *fff*

Cb. *f* *fff* *f* *fff*

334

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 334

Perc. 2

Vln. I *f* *fff* *f*

Vln. II *f* *fff* *f*

Vla. *f* *fff* *f*

Vc. *f* *fff* *f*

Cb. *f* *fff* *f*

(X) Adagio religioso, lyrical ♩ = 60

342

Bar. D tpt. (Sneak in) *pp* *p*

Paul *ff* to Picc. Trpt.

Rex - C tpt. *ff* to B. Flugel

Perc. 342 S.D. *f* *ff*

Perc. 2 B.D. Tam Tam B.D. *f* *ff*

Vln. I *ff* Back desk stop *pp*

Vln. II *ff* Back desk stop *pp*

Vla. *ff* Back desk stop *pp*

Vc. *ff* Solo *p espr.*

Cb. *ff*

350

Bar. D tpt. *mp* *p*

Paul (Picc. tpt.) on Picc. *pp*

Rex B♭ Flugel

Perc. 350

Perc. 2

Vln. I *p* *pp* tutti Div. Unis.

Vln. II *p* *pp* tutti Unis.

Vla. *p* *pp* tutti

Vc. *mp* *p* *mp* others *p* *pp*

Cb. *p* *pp*

(Y)

360

Bar. D tpt.

Paul
(Picc. tpt.)

Rex
B♭ Flg.

360

Perc.

Perc. 2

360

Vln. I

Vln. II

Vla.

Vc.

Cb.

on B♭ Flugel
(maybe B♭ Trpt.) *p*

B.D.
pppp

Unis.

p

367

Nik
Bar. C tpt.

Paul
(Picc. tpt.)

Rex
B♭ Flg.

367

Perc.

Perc. 2

367

Vln. I

Vln. II

Vla.

Vc.

Cb.

on C Baroque tpt.

p *mp* *mf*

mp *mf*

poco a poco cresc.

p *mp* *mf*

mp *mf*

rit. Slower - Intense

374

Nik Bar. C tpt.

Paul (Picc. tpt.)

Rex B \flat Flg.

Perc. Sus. Cymb. (w/ Marimba mallets)

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *ff* *fp* *molto*

AA Allegro molto ♩ = 156

382

Nik Bar. C tpt.

Paul (Picc. tpt.) to C tpt.

Rex B \flat Flg. to C tpt.

Perc. 1- Marimba

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *ppp* *pp leggiero* *pizz.* *p* *Div. con sord.* *p*

388

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

394

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

AA1

400

Bar. D tpt.

Paul

Rex - C tpt.

Perc. 1- Mal.

Perc. 2

400

Vln. I

Vln. II

Vla.

Vc.

Cb.

406

Bar. D tpt.

Paul

Rex - C tpt.

406

Perc. 1- Mal.

Perc. 2

406

Vln. I

Vln. II

Vla.

Vc.

Cb.

DD CADENZA

439

Bar. D tpt. *mp* *mf*

Paul *start slowly* *p* *quicken* *mp*

Rex B♭ Flg. *loco* *p* C Blues [start improv. after strg. entrance] *mp*

Perc. 1- Mal.

Perc. 2

Vln. I *pp* Div.

Vln. II

Vla.

Vc. *pp*

Cb. *pp* arco

(Conducted)

447

Bar. D tpt.

Paul *agitato*

Rex B♭ Flg. E♭ Blues [when ready - no strg. entrance]

Perc. 1- Mal.

Perc. 2

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Prestissimo (♩ = 176)

467

Bar. D. Tpt. *ff*

Paul *p* *fp*

Rex (picc. tpt.) *f*

Perc. 1- Mal. *ff p* *fp*

Perc. 2 *f* *p* hard stick on Sus. Cymb.

Vln. I *ff p* *mf* Unis.

Vln. II *ff p* *mf*

Vla. *ff p* *mf*

Vc. *ff p* *mf* *f* *pizz.*

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

ⓔⓔ L'istesso Tempo - In Two (♩ = 88)

472

Bar. D. Tpt.

Paul to Picc. Trpt.

Rex (picc. tpt.)

Perc. 1- Mal. *f*

Perc. 2

Vln. I *f* *f* Div. *f*

Vln. II *f* *pizz.* *f* *arco* *mf* Unis.

Vla. *f* *pizz.* *f* *Div. pizz.* *mf* Unis.

Vc. *f* *arco* *f* *mf* *mf* *pizz.*

Cb. *f* *f* *mf* *mf*

FF

478

Bar. D. Tpt.

Paul

Rex (picc. Tpt.)

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

484

Bar. D. Tpt.

Paul

Rex (picc. Tpt.)

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

Performance instructions and dynamics include: *p*, *f*, *mp*, *f*, *mf*, *f*, *ff*, *Unis.*, *mp*, *f*, *mp*, *f*, *mp*, *f*, *f*, *mp*, *mp*, *arco*, *p*, *mp*, *Div.*, *Unis. pizz.*, *mf*, *f*, *mp*, *p*.

(HH)

502

Bar. D tpt. *f*

Paul *mf*

Rex (picc. tpt.) *mf*

Perc. 1- Mal. *mf*

Perc. 2 *mf*

Vln. I *mf*

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

Vla. *mf* arco

Vc. *mf*

Cb. *mf*

II CHORALE

508 *quasi rit.* *f*

Bar. D tpt. *f* *ff*

Paul

Rex (picc. tpt.) *f*

Perc. 1- Mal. *p* *poco a poco cresc.*

Perc. 2 *mp* *f* *p*

Vln. I *mf* *fp* *f* *p* *poco a poco cresc.*

Vln. II *mf* *fp* *f* *p* *poco a poco cresc.*

Vla. *Div. pizz.* *f* *mp* *poco a poco cresc.* *Unis. arco*

Vc. *mf* *p* *poco a poco cresc.*

Cb. *mf* *p* *poco a poco cresc.* *subito p* *poco a poco cresc.*

514

Bar. D tpt.

Paul

Rex (picc. tpt.)

Perc. 1- Mal.

Perc. 2

mp poco a poco cresc.

p poco a poco cresc.

mp

514

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

mp poco a poco cresc.

520 JJ

Bar. D tpt.

Paul

Rex (picc. tpt.)

Perc. 1- Mal.

Perc. 2

mp

mf

f

p poco a poco cresc.

520

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

(KK) Furioso (♩ = ♩)

525

Bar. D tpt.

Paul

Rex (picc. tpt.)

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

530

Bar. D tpt.

Paul

Rex (picc. tpt.)

Perc. 1- Mal.

Perc. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

