

Dina Koston

In Memory

of

Jeannette Walters

for trumpet, oboe, and clarinet

written for the Theater Chamber Players



Printing Instructions

100% on 11x17" (ledger) matte white 90lb card stock
single sided
vertical orientation
NO margins or scaling
trim as indicated

Trim to 15" high

performance notes

The score is notated in concert pitch, and the instrumentalists play from the score.
(There are 4 separate, one-sided pages, and there are places of rest or pause for each player to slide each page to the side.)

Accidentals last through a bar.

The instrumental order in the score is irregular; trumpet, oboe, clarinet. The players can stand,
and a suggested position is:

trumpet
oboe clarinet.


The trumpet sound should relate to the oboe sound as much as possible - as in Baroque music.
A trumpet - or possibly cornet - with a soft mute such as the Mic-a-Mute, or a cup mute can be used.

The beats ($\downarrow = 50$ or 56 or 46) are to be metronomic; the rubato is written into the piece.
The following designation $\leftarrow \rightarrow$ means to start slowly, then speed up, but within the metronomic beat.
Players will trade off "conducting" or "giving the beat"; this will be necessary in a number of places, including the opening bars.

All grace-notes are to be played quickly.


Commas have been used rather than precise, "irregular" rests to indicate pause:

lunga


 = a long pause

 = a short pause

V = a greater length break

The diagonal lines  (bars 6, 30, 59, 73) indicate bending the pitch.

Dynamics should be taken so that the instruments match, unless one instrument has a different dynamic.

Dynamics are all subito changes unless marked with  or .

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concert pitch

♩ = 50

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musical score for muted trumpet, oboe, and clarinet. The muted trumpet part starts with a whole rest followed by a melodic line in 4/4, 3/4, and 4/4 time signatures, marked *mp*. The oboe part features a melodic line with triplets and quintuplets, marked *mp*. The clarinet part has a melodic line with a quintuplet, marked *mf*.

musical score for three staves, likely strings. It includes trills and dynamic markings such as *pp*, *p*, and *ppp*. A tempo change is indicated: *slower* (♩ = 44) followed by *a tempo*. The score is divided into measures 4, 5, and 6.

musical score for three staves, likely strings. It includes trills and dynamic markings such as *mf*, *p*, and *mf*. The score is divided into measures 7, 8, 9, and 10.

musical score for three staves, likely strings. It includes dynamic markings such as *mp*, *f*, *mf*, and *ff*. A *lunga* marking is present. The score is divided into measures 11, 12, 13, 14, and 15.

Trim to 15" high

17

23

a little faster (cadenza) a tempo

26

(♩ = 66) faster

31

a tempo

Trim to 15" high

(♩ = 56 - 58)
a little faster

Musical score for measures 34-37. The score is written for three staves in 3/4 time. Measure 34 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a *mf* dynamic, a triplet of eighth notes, and a *sub. p* marking. The second staff features a complex rhythmic pattern with triplets and quintuplets, marked *mf* and *p*. The third staff mirrors the first staff's melodic line with a *mf* dynamic and triplet markings. The system concludes with a *mp* dynamic and a quintuplet of eighth notes.

Musical score for measures 38-44. The score is written for three staves in 4/4 time. Measure 38 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a *mf* dynamic, a *pp* dynamic, and a *f* dynamic. The second staff features a complex rhythmic pattern with quintuplets and triplets, marked *mf* and *pp*. The third staff mirrors the first staff's melodic line with a *mf* dynamic and a *pp* dynamic. The system concludes with a *f* dynamic and a triplet of eighth notes.

Musical score for measures 45-50. The score is written for three staves in 2/4 time. Measure 45 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a *p* dynamic and a quintuplet of eighth notes. The second staff features a complex rhythmic pattern with quintuplets and triplets, marked *mp* and *mf*. The third staff mirrors the first staff's melodic line with a *mp* dynamic and quintuplet markings. The system concludes with a *p* dynamic and a quintuplet of eighth notes.

Musical score for measures 51-58. The score is written for three staves in 3/4 time. Measure 51 starts with a treble clef and a key signature of one sharp (F#). The first staff contains a melodic line with a *mp* dynamic, a *mf* dynamic, a *cresc.* marking, a *ff* dynamic, and a *cresc.* marking. The second staff features a complex rhythmic pattern with triplets and quintuplets, marked *mf* and *ff*. The third staff mirrors the first staff's melodic line with a *mf* dynamic and a *ff* dynamic. The system concludes with a *ff* dynamic and a triplet of eighth notes. The word "lunga" is written above the final measure.

Trim to 15" high

a little slower than tempo primo (♩ = 46)

(♩ = 40) much slower

a tempo

57

(Tempo primo ♩ = 50) a little faster

64

(♩ = 46) slower

69

faster (♩ = 56)

73

* If possible, no breath until trumpet entry.

Aina Koston - June 12, 1994 / March, 1995

Trim to 15" high

In Memory of Jeannette Walters

transposed score

♩ = 50

Dina Koston

muted trumpet in C

oboe

clarinet in Bb

Musical score for measures 4-7. The score is for three instruments: muted trumpet in C, oboe, and clarinet in Bb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 50. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics include *mp*, *p*, *pp*, and *ppp*. Trills are indicated with 'trm' and 'tr'. A section starting at measure 6 is marked 'slower' with a tempo of ♩ = 44, and then returns to 'a tempo'.

Musical score for measures 8-11. The score continues for the three instruments. The key signature remains one sharp and the time signature is 4/4. The music features complex rhythmic patterns with triplets and quintuplets. Dynamics include *p*, *mf*, and *f*. Trills are indicated with 'trm' and 'tr'. The tempo is marked as 'a tempo'.

Musical score for measures 12-15. The score continues for the three instruments. The key signature remains one sharp and the time signature is 4/4. The music features complex rhythmic patterns with triplets, sextuplets, and quintuplets. Dynamics include *mp*, *f*, *mf*, and *ff*. Trills are indicated with 'trm' and 'tr'. The tempo is marked as 'lunga'.

Trim to 15" high

Musical score for measures 17-22. The score is written for three staves in 3/4 time. It features various dynamics including *p*, *pp*, *mp*, *ppp*, and *mf*. Trills and triplets are indicated with 'tr' and '3' above the notes. A quintuplet is marked with a '5' and arrows. The piece concludes with a fermata.

Musical score for measures 23-25. The score is written for three staves in 5/4 time. It includes the instruction "a little faster (cadenza)" and "a tempo". Dynamics range from *mf* to *pp*. The piece features a cadenza section with a crescendo and a fermata. Technical markings include triplets, a quintuplet, and a section labeled "sub. 5" with a *pp* dynamic.

Musical score for measures 26-30. The score is written for three staves in 4/4 time. It includes the instruction "faster" with a tempo marking of quarter note = 66. Dynamics include *f*, *pp*, and *fmp*. The piece features complex rhythmic patterns with triplets and quintuplets, and concludes with a fermata.

Musical score for measures 31-35. The score is written for three staves in 4/4 time. It includes the instruction "a tempo". Dynamics range from *f* to *pp*. The piece features complex rhythmic patterns with sextuplets, triplets, and quintuplets, and concludes with a fermata.

Trim to 15" high

(♩ = 56 - 58)
a little faster

34

38

45

51

lunga

Trim to 15" high

a little slower than tempo primo (♩ = 46)

(♩ = 40) much slower

a tempo

57

(Tempo primo ♩ = 50) a little faster

64

(♩ = 46) slower

69

faster (♩ = 56)

73

* If possible, no breath until trumpet entry.

Olga Kostov - June 12, 1994 / March, 1995

Trim to 15" high