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Concerto for trumpet and orchestra

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CONCERTO FOR TRUMPET AND ORCHESTRA

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Music

in

The School of Music

by
Matthew Scott Schaffner
B.A., University of Louisville, 2000
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INSTRUMENTATION

1 Piccolo (Picc.)
2 Flutes (Fl.)
2 Oboes (Ob.)
1 English Horn (E.H.)
2 Clarinets in Bb (Bb Cl.)
1 Bass Clarinet in Bb (B. Cl.)
2 Bassoons (Bsn.)
1 Contrabassoon (C. Bn.)

4 Horns in F (Hn.)
2 Trumpets in C (Tpt.)
3 Trombones (Tbn.)
1 Tuba

Timpani (Timp.)

Percussion 1 (1 Perc.)

Orchestra Bells (Orch. Bells), Vibraphone (Vibes), Triangle (Trgl.), Snare Drum (S. Dr.), Thin Crash Cymbals, Suspended Cymbal (Sus. Cym.), 3 Tom-Toms, Crash Cymbals (Crash Cym.)

Percussion 2 (2 Perc.)

Snare Drum (S. Dr.), Vibraphone (Vibes), Suspended Cymbal (Sus. Cym.), Bass Drum (B. Dr.), Tam Tam (Tam), Tambourine (Tamb.), Crash Cymbals (Crash Cym.), Orchestra Bells (Orch. Bells), Triangle (Trgl.), Crotales, Mark Tree

Piano (Pno.)

Solo Trumpet in C (Solo Tpt.)

Violin I (Vln. I)
Violin II (Vln. II)
Viola (Vla.)
Violoncello (Vc.)
Contrabass (Cb.)

The Score is in C.

ABSTRACT

Concerto for Trumpet and Orchestra (2002) is a three-movement composition for orchestra and solo trumpet. Each movement has a prominent theme, although there are themes that pervade the entire composition.

The main element in the work is a two-note rhythmic statement. This two-note statement unifies the piece. Another prominent idea is a pitch collection of three consecutive minor seconds and their inversions.

The first movement, *Incipience*, begins with a slow foreshadowing of the work's main themes. Following the introduction is a quick fanfare that leads back to the opening material. A trumpet cadenza develops from the introductory ideas, which leads back to the fanfare section.

Much of the second movement, *Departure*, relies on material from Leonel Power's mass Alma Redemptoris Mater. Two contrasting themes can be heard. The first is material from the Power mass, while the second theme is a polyrhythmic arpeggiation in a distantly related key. The juxtaposition of the two themes creates a polytonal effect.

The last movement implements ideas from the first two movements. *Resolve* uses five varying sections that are used in an ABCDA'B'C'E form. The opening A section uses a call and response idea with a rhythmic cell providing the basic material. The B section is fugal, reminiscent of the first movement's B section. One melodic theme permeates the C section, which develops material around that single melody. The D section is a cadenza which combines previous solo material from each movement. The composition returns to the very opening of the entire work in the E section, which uses ideas from the first movement's opening statement.

Matt Schaffner

1

7 $\text{♩} = 135$

Picc. mf

1. 2. Fl. mf

1. 2. Ob. mf

E. Hn. mf

1. 2. B♭ Cl. mp mf

B. Cl. mf

1. 2. Bsn. mf a2 mf 3

C. Bn. mf

1. 2. F Hn. mf

3. 4. F Hn. mf

1. 2. C Tpt. f 5 3

1. 2. Tbn. mf a2 mf sans sordino a2 f 3

Tbn. 3/Tuba mf

Timp. mp Vibraphone mf

1 Perc. mf

2 Perc. Sus Cym pp f L.v.

Pno. mf

Solo C Tpt.

Vln. I mf 3 3 3

Vln. II mf 3 3 3

Vla. 3

Vc. 3

Cb. mf

16 $\text{♩} = 164$

Picc. *mf*

1. 2. Fl. *f*

1. 2. Ob. *f*

E. Hn. *Solo mp* *f*

1. 2. B♭ Cl. *f*

B. Cl. *f a2* *mf*

1. 2. Bsn. *mp* *mf*

C. Bn. *mf*

1. 2. F Hn. *f*

3. 4. F Hn. *3. p*

1. 2. C Tpt. *p sans sordino*

1. 2. Tbn. *1. mp*

Tbn./Tuba *Tuba mp*

Timp. *mf*

1 Perc. *p* *S. Dr. f*

2 Perc. *Tambourine p*

Pno. *f* *mf*

Solo C Tpt.

Vln. I *Solo ordinario mf* *tutti ordinario mf*

Vln. II *mf* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf*

22 28

Picc. *f*

1. 2. Fl. *f*

1. 2. Ob. *f*

E. Hn. *mf*

1. 2. B. Cl. *mf*

B. Cl. *mf*

1. 2. Bsn. *mf*

C. Bn. *mf*

1. 2. F. Hn. *mf*

3. 4. F. Hn. *mf*

1. 2. C. Tpt. *mf*

1. 2. Tbn. *mf*

Tbn./Tuba *mf*

Timp. *mf*

1 Perc. *mp*

2 Perc. *f*

Pno. *mf*

Solo C. Tpt. *mf*

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

S. Dr. *p*

Tamb. *mp*

B. Dr. *mp*

Crash Cym

Picc.

1. 2. Fl. *p* *mp*

1. 2. Ob. *p*

E. Hn.

1. 2. B♭ Cl. *mp*

B. Cl. *p*

1. 2. Bsn.

C. Bn. *p*

1. 2. F Hn. *pp* *p* *pp*

3. 4. F Hn. *pp* *p* *pp*

1. 2. C Tpt. 1. con sordino *ppp*

1. 2. Tbn.

Tbn. 3/Tuba

Timp. *p*

1 Perc. *p* Trgl. Thin Crash Cym. Trgl.

2 Perc. *p* Orch Bells

Pno. *p*

Solo C Tpt. *mp* *f* *mp* *ordinario*

Vln. I *p* *ordinario*

Vln. II *p* *ordinario*

Vla. *pizz.*

Vc. *p* *Solo arco* *tutti*

Cb. *mp* *p*

41

Picc. *mf* *p*

1. 2. Fl. *mf* *p*

1. 2. Ob. *mf* *p*

E. Hn. *mf* *p*

1. 2. B♭ Cl. *mf* *p*

B. Cl. *p*

1. 2. Bsn. *mp*

C. Bn. *mp*

1. 2. F Hn. *p* *mp* *p*

3. 4. F Hn. *p* *mp* *p*

1. 2. C Tpt. *sans sordino* *p* *mp* *p*

1. 2. Tbn. *mp* *mf* *mp* *mf* *p*

Tbn. 3/Tuba *mp* *mf* *p*

Timp. *Sus Cym*

1 Perc. *p* *mf* *f*

2 Perc.

Pno. *mf* *mp*

Solo C Tpt. *f* *p*

Vln. I *mf* *p* *Solo* *p*

Vln. II *mf* *p*

Vla. *p* *mp* *p* *mp*

Vc. *mf* *p*

Cb. *mp*

8

Picc.
 1. 2. Fl.
 1. 2. Ob.
 E. Hn.
 1. 2. B♭ Cl.
 B. Cl.
 1. 2. Bsn.
 C. Bn.
 1. 2. F Hn.
 3. 4. F Hn.
 1. 2. C Tpt.
 1. 2. Tbn.
 Tbn./Tuba
 Timp.
 1 Perc.
 2 Perc.
 Pno.
 Solo C Tpt.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

67
mp
 1.
mp
mp
mf
mp
f
p
mf
mf
mf
mf
mf
mp
mp

108

Picc.

1.2. Fl.

1.2. Ob.

E. Hn.

1.2. Bb Cl.

B. Cl.

1.2. Bsn.

C. Bn.

1.2. F Hn.

3.4. F Hn.

1.2. C Tpt.

1.2. Tbn.

Tbn.3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

2. *mf*

1. *f*

mf

a2

mf

a2

mf

1. *mf*

2. *mf*

f

1. *mf*

f

mf

p

mf

Toms

S. Dr.

mf

f

mf

113 119

Picc.

1. 2. Fl. *mf*

1. 2. Ob. *mf*

E. Hn. *mf*

1. 2. B♭ Cl. *mf*

B. Cl. *mf*

1. 2. Bsn. *mf*

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt. *mf*

1. 2. Tbn.

Tbn./Tuba

Timp. *mf*

1 Perc.

2 Perc. *mp* Tamb.

Pno. *mf*

Solo C Tpt.

Vln. I *mf*

Vln. II

Vla.

Vc.

Cb. *pizz.* *arco*

18

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

mf

133 $\text{♩} = 90$

Picc.

1. 2. Fl. *p* *mp* *3*

1. 2. Ob. *p* *mp* *3*

E. Hn.

1. 2. B♭ Cl. *p*

B. Cl.

1. 2. Bsn. *pp*

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt. *pp*

1. 2. Tbn.

Tbn. 3/Tuba

Timp. *p*

1 Perc. *pp* Orch Bells *p*

2 Perc.

Pno. *p* *pp* *p*

Solo C Tpt.

Vln. I *pp* *sul tasto* *ordinario* *p* *mp* *f*

Vln. II *mp* *5* *p*

Vla. *p* *mp* *5* *p*

Vc. *p* *mp* *5* *p*

Cb. *p*

149

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

* = As many notes as possible

167 170 1.

Picc. *mp*

1. 2. Fl. *p* *p* *mp*

1. 2. Ob. *a2* *p* *mp*

E. Hn. *p*

1. 2. B. Cl. *p* *mp*

B. Cl. *p*

1. 2. Bsn. *p* *a2* *mf* *mp*

C. Bn. *p* *mf* *mp*

1. 2. F Hn. *p* *mf* *p* *mp*

3. 4. F Hn. *p* *mf* *p* *mp*

1. 2. C Tpt. *p* *mf* *p* *mp*

1. 2. Tbn. *mp* *mf* *mp*

Tbn. 3/Tuba *mf* *p* *mf* *mf*

Timp. *mf* *Thin Crash Cym* *Vibraphone*

1 Perc. *p* *mp*

2 Perc. *p* *mp*

Pno. *p* *mp*

Solo C Tpt. *pizz.* *sul tasto* *f*

Vln. I *p* *p* *mp* *ordinario* *mp* *pizz.*

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

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

Vc. *p* *mf* *mp* *pizz.* *arco*

Cb. *p* *mf* *mp*

173

Picc. *mf* *p* *mf*

1. 2. Fl. *mp* *mf* *p* *mf*

1. 2. Ob. *mf* *p* *mf*

E. Hn. *mp* *p*

1. 2. B♭ Cl. *pp* *mf* *p* *p*

B. Cl. *pp* *mp*

1. 2. Bsn. *pp* *mp*

C. Bn. *mp*

1. 2. F Hn. *p* *mp* *p*

3. 4. F Hn. *p* *mp* *p*

1. 2. C Tpt. *mp*

1. 2. Tbn. *mp* *mf* *p*

Tbn. 3/Tuba *mp* *mf* *p*

Timp. *S Dr* *Rim shots* *mp* *p*

1 Perc. *ppp* *mp* *p*

2 Perc. *ppp* *mf* *f*

Pno. *ppp* *mf*

Solo C Tpt. *f* *p*

Vln. I *arco* *mp* *mf* *mf*

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

Vla. *mf* *mp*

Vc. *mf* *p* *mp*

Cb. *mf* *p* *mp*

179

Picc. *f* *mf*

1. 2. Fl. *f* *mf*

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

E. Hn. *f* *mf*

1. 2. B♭ Cl. *f* *mf*

B. Cl. *f* *mf*

1. 2. Bsn. *f* *mf*

C. Bn. *mp* *f* *mf*

1. 2. F Hn. *mp* *f* *mf*

3. 4. F Hn. *pp* *f* *mf*

1. 2. C Tpt. *mp* *f* *mf*

1. 2. Tbn. *mf* *f* *mf*

Tbn. 3/Tuba *mf*

Timp. *mf*

1 Perc. *mf* *mp* *crescendo poco a poco*

2 Perc. *ff* *p* *f* *lv.* *mp* *crescendo poco a poco*

B. Dr. *mp*

Tam Tam

Tamb.

Pno. *8th* *mf*

Solo C Tpt. *f* *crescendo poco a poco*

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

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

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

Vc. *pp* *f* *mf*

Cb. *pp* *f* *mf*

189

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

II. DEPARTURE

[illegible]

34

35

23

Picc. *mp* *mf*

1. 2. Fl. *mf*

1. 2. Ob. *mf* *mp* 1. 5

E. Hn. *mf* *mp*

1. 2. B♭ Cl. *mf* *mp*

B. Cl. *mf* *mp*

1. 2. Bsn. *mf* *mp* 1.

C. Bn. *mf* *mp*

1. 2. F Hn. *mf* *mp* a2

3. 4. F Hn. *mf*

1. 2. C Tpt. *mf* 2.

1. 2. Tbn. *mf* *mp* a2

Tbn. 3/Tba. *mp*

Timp. *p* *mf* C. Cym.

1 Perc. *mf* Bells *mp*

2 Perc. *p* *mf* Sus. Cym. Triangle *pp*

pno *mp*

Solo C Tpt. *f* *p* 5

Vln. I *mp* *mf* *p* 5

Vln. II *mp* *mf* *p* 5

Vla. *mf*

Vc. *mf* *p*

Cb. *mf* *p* Tutti

29

37

38

39

46

54

Picc. *f* *mf* *mf* *mf* *mf* *mf*

1. 2. Fl. *f* *mf* *mf* *mf* *mf* *mf*

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

E. Hn. *mf* *mf* *mf* *mf* *mf* *mf*

1. 2. B♭ Cl. *f* *mf* *mf* *mf* *mf* *mf*

B. Cl. *mf* *mf* *mf* *mf* *mf* *mf*

1. 2. Bsn. *mf* *mf* *mf* *mf* *mf* *mf*

C. Bn. *mf* *mf* *mf* *mf* *mf* *mf*

1. 2. F Hn. *p* *mf* *mf* *mf* *mf* *mf*

3. 4. F Hn. *mf* *mp* *mf* *mf* *mp* *mp*

1. 2. C Tpt. *mf* *mf* *mf* *mf* *mp* *mp*

1. 2. Tbn. *mf* *mf* *mf* *mf* *mf* *mf*

Tbn. 3/Tba. *p* *mf* *mf* *mf* *mf* *mf*

Timp. *p* *mf* *mf* *mf* *mf* *mf*

1 Perc. *f* *p* *mf* *mf* *mf* *mf*

2 Perc. *mf* *p* *p* *mf* *mf* *mf*

pno *f* *f* *f* *f* *f* *f*

Solo C Tpt. *ff* *ff* *ff* *ff* *ff* *ff*

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

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

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

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

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

60

Picc. *mp*

1. 2. Fl. *mp*

1. 2. Ob. *mp*

E. Hn. *mp*

1. 2. B♭ Cl. *mp*

B. Cl. *mp*

1. 2. Bsn. *mp*

C. Bn. *mp*

1. 2. F Hn. *mp* *mf* *p* 1. *p* *mf*

3. 4. F Hn. *mp* *mf* *p*

1. 2. C Tpt. *mf* *mp*

1. 2. Tbn. *p* *mf* *p* *mp* *p* *mf*

Tbn. 3/Tba. *p* *mf* *p* *mp* *p* *mf*

Timp. *p*

1 Perc. *ff* Bells *pp* *mp* Sus. Cym. *pp* *mp*

2 Perc. *mf* *p*

pno *ff*

Solo C Tpt. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

81

86 Cadenza

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tba.

Timp.

1 Perc.

2 Perc.

Vibraphone

Sus. Cym.

pno

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf 3

mf 3

mf 3

p *mp* *p*

p *mp* *p*

mf 5

p *mp*

Cadenza

5

47

97

Picc. *mf*

1. 2. Fl. *mf*

1. 2. Ob. *mf*

E. Hn. *mf*

1. 2. B♭ Cl. *mf*

B. Cl. *mf*

1. 2. Bsn. *mf*

C. Bn. *mf*

1. 2. F Hn. *mf*

3. 4. F Hn. *mf*

1. 2. C Tpt. *mf*

1. 2. Tbn. *mf*

Tbn. 3/Tba. *mf*

Timp. *mf*

1 Perc. *mf* Bells *mf* S. Dr. *mp*

2 Perc. *mf* Vibraphone *mp* B. Dr. *mp*

pno *mf*

Solo C Tpt. *mf*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

49

50

[illegible]

III. RESOLVE

1 ♩ = 72

Woodwinds:
 Piccolo
 1. 2. Flute
 1. 2. Oboe
 English Horn
 1. 2. B♭ Clarinet
 Bass Clarinet
 1. 2. Bassoon
 Contrabassoon

Brass:
 1. 2. Horn in F
 3. 4. Horn in F
 1. 2. Trumpet in C
 1. 2. Trombone
 Trombone 3/Tuba

Percussion:
 Timpani
 1 Percussion (Xylophone)
 2 Percussion (Bass Drum, Tam Tam)

Other:
 Piano
 Solo Trumpet in C

Strings:
 Violin I
 Violin II
 Viola
 Violoncello
 Contrabass

Dynamics and Articulation:
f (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *ff* (fortissimo), *fp* (fortissimo piano).
 Accents (>), slurs, and various fingerings (e.g., 3, 5, a2) are used throughout the score.

5

Picc. *mf*

1. 2. Fl. *mf*

1. 2. Ob. *mf*

E. Hn. *mf*

1. 2. B♭ Cl. *fp* *f* *mf*

B. Cl. *mf*

1. 2. Bsn. *mf*

C. Bn. *mf* *p*

1. 2. F Hn. *p*

3. 4. F Hn. *p*

1. 2. C Tpt. *p*

1. 2. Tbn. *fp* *f*

Tbn. 3/Tuba

Timp. *mf* *mp*

Orch Bells

1 Perc. *f* *mf* 3 *f* 3 Toms (Low, Mid, High)

Crash Cym *f* *mf* 3

2 Perc. *Lv.* *f*

Pno. *mf*

Solo C Tpt.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

55

12

Picc. *mf*

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn. *p*

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn. *p* *con sordino*

Tbn. 3/Tuba

Timp.

1 Perc. *mf*

2 Perc. *mf*

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *strike w/fingers* *5* *

* = As many notes as possible

15

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

fp *mp*

mp

p

mp

Solo

arco *mf*

mf

* = As many notes as possible

22

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

* = As many notes as possible

30 34 $\bullet = 77$

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

36

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

mf

pp

pizz.

p

sul ponticello

P

p

41 42 ♩ = 96 45

Picc. *f*

1. 2. Fl. *f*

1. 2. Ob. *f* *a2*

E. Hn. *f*

1. 2. B♭ Cl. *f*

B. Cl. *f*

1. 2. Bsn. *f*

C. Bn. *f*

1. 2. F Hn. *f*

3. 4. F Hn. *f*

1. 2. C Tpt. *f*

1. 2. Tbn. *f*

Tbn. 3/ Tuba *f*

Timp. *f*

1 Perc. *p* *f* Tam Tam

2 Perc. *f* Bass Drum

Pno. *f*

Solo C Tpt.

Vln. I *ordinario* *mf* *f*

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

Vla. *p* *f*

Vc. *p* *f*

Cb. *arco* *p* *f*

46 49 $\text{♩} = 120$

Picc. *mf* *f*

1. 2. Fl. *mf* *f*

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

E. Hn. *mf* *f*

1. 2. B♭ Cl. *mf* *f*

B. Cl. *mf* *f*

1. 2. Bsn. *mf* *f*

C. Bn. *mf* *f*

1. 2. F. Hn. *mf* *f*

3. 4. F. Hn. *mf* *f*

1. 2. C Tpt. *mf* *f*

1. 2. Tbn. *mf* *f*

Tbn. 3/ Tuba *mf* *f*

Timp. *mf* *f* *pp*

1 Perc. *mp* *f* *mf* *f* *pp*

2 Perc. *ff* *mf* *f*

Pno. *mf* *f*

Solo C Tpt. *mf*

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Cb. *mf* *f*

Sax Cym *mp* *f*

S. Dr. *mf* *f*

Bass Drum *ff* *mf* *f*

51

Picc. *mf* 3

1. 2. Fl.

1. 2. Ob.

E. Hn. *mf* 3

1. 2. B♭ Cl. *mf* 3

B. Cl. *mf* 1.

1. 2. Bsn. *mf* 1.

C. Bn. *mf*

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt. *mf* 3

1. 2. Tbn. *mf* 3

Tbn. 3/Tuba *p*

Timp.

1 Perc.

2 Perc. *pp*

Pno.

Solo C Tpt. *mf* 3

Vln. I

Vln. II

Vla. *mf* 3

Vc. *mf* 3

Cb. *mf*

57

Picc. *f*

1. 2. Fl. *mf* *f*

1. 2. Ob. *f*

E. Hn. *f*

1. 2. B♭ Cl. *f*

B. Cl. *f*

1. 2. Bsn. *f*

C. Bn. *f*

1. 2. F Hn. *mf* *f* *ff*

3. 4. F Hn. *f* *ff*

1. 2. C Tpt. *f* *mf* *f* *ff*

1. 2. Tbn. *f* *ff*

Tbn. 3/Tuba *f* *ff*

Timp. *p*

1 Perc. *ff*

2 Perc. *f* *ff*

Pno. *f* *ff*

Solo C Tpt. *f* *ff*

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

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

Vla. *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

66

70

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/ Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

71

72

73

74

68

69

89

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn. *mf*

3. 4. F Hn. *mf*

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno. *mf*

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

92

Picc. *diminuendo* *rit.*

1. 2. Fl. *a2* *diminuendo*

1. 2. Ob. *a2* *diminuendo*

E. Hn.

1. 2. B♭ Cl. *a2* *diminuendo*

B. Cl.

1. 2. Bsn. *a2* *mf* *diminuendo*

C. Bn. *mf* *diminuendo*

1. 2. F Hn. *a2*

3. 4. F Hn. *a2* *pp* *mp* *pp* *p* *mf* *p*

1. 2. C Tpt. *pp* *mp* *pp* *p* *mf*

1. 2. Tbn. *a2* *diminuendo*

Tbn. 3/Tuba *diminuendo*

Timp.

1 Perc.

2 Perc.

Pno. *diminuendo*

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc. *diminuendo*

Cb. *diminuendo*

75

112

Picc. *mf*

1. 2. Fl. *mf*

1. 2. Ob. *mf*

E. Hn. *mf*

1. 2. B♭ Cl. *mf*

B. Cl. *mf*

1. 2. Bsn. *mf*

C. Bn. *mf*

1. 2. F Hn. *mf*

3. 4. F Hn. *mf*

1. 2. C Tpt. *mf*

1. 2. Tbn. *mf*

Tbn. 3/Tuba *mf*

Timp. *mf p*

1 Perc. *mf*

2 Perc. *mf*

Pno. *mp*

Solo C Tpt.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

77

* = As many notes as possible

130

136 Cadenza

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

p

pp

1.

3

5

5

3

5

Cadenza

138

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score for page 138, measures 138-141, is presented. The Solo C Trumpet part begins in measure 138 with a melodic line featuring a triplet of eighth notes (G4, A4, B4) and a quarter note (C5). This is followed by a half note (B4) and a quarter note (A4). In measure 139, the melody continues with a quarter note (G4), an eighth note (F#4), and a quarter note (E4). Measure 140 shows a half note (D4) and a quarter note (C4). Measure 141 features a quarter note (B3), a half note (A3), and a quarter note (G3). The woodwinds (Flutes, Oboes, Horns, Clarinets, Bassoons) and strings (Violins, Viola, Violoncello, Contrabass) are mostly silent, with some woodwinds playing sustained notes in the final measures. The percussion and piano parts are also silent.

149

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

82

Picc. *f*

1. 2. Fl. *f* *mf*

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

E. Hn.

1. 2. B♭ Cl.

B. Cl. *f* *5*

1. 2. Bsn. *f* *5*

C. Bn. *f* *5*

1. 2. F Hn. *f* *a2* *5* *3* *pp*

3. 4. F Hn. *f* *a2* *5* *3*

1. 2. C Tpt. *f* *3* *3* *3*

1. 2. Tbn. *f* *a2* *5* *3*

Tbn. 3/Tuba *f* *a2* *5* *3*

Timp. *f* *fp* *Glockenspiel* *f* *Toms* *mf*

1 Perc. *f* *mf*

2 Perc. *f* *Tam Tam*

Pno. *f*

Solo C Tpt.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *unison* *f* *fp* *f* *mf*

Cb. *f* *3* *3* *3* *f* *mf*

176

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

mf

Congas w/sticks

f *3* *5* *3* *5* *3* *5* *3*

f *3* *5* *3*

p

* = As many notes as possible

186

Picc. *diminuendo*

1. 2. Fl. *diminuendo*

1. 2. Ob. *diminuendo*

E. Hn. *diminuendo*

1. 2. B♭ Cl. *diminuendo*

B. Cl. *diminuendo*

1. 2. Bsn. *diminuendo*

C. Bn. *diminuendo*

1. 2. F Hn. *diminuendo*

3. 4. F Hn. *diminuendo*

1. 2. C Tpt. *mf* *diminuendo*

1. 2. Tbn. *diminuendo*

Tbn. 3/Tuba *diminuendo*

Timp.

1 Perc.

2 Perc.

Pno. *diminuendo*

Solo C Tpt.

Vln. I *diminuendo*

Vln. II *mf* *diminuendo*

Vla. *mf* *diminuendo*

Vc. *diminuendo*

Cb. *diminuendo*

rit. 193 $\text{♩} = 72$

Picc. *pp*

1. 2. Fl. *pp* *f* *mf*

1. 2. Ob. *pp* *f* *mf*

E. Hn. *pp* *mf*

1. 2. B♭ Cl. *pp* *mp* *mf*

B. Cl. *mf* *mf*

1. 2. Bsn. *pp* *mf* *mf*

C. Bn. *pp*

1. 2. F Hn. *pp* *mf*

3. 4. F Hn. *pp*

1. 2. C Tpt. *pp*

1. 2. Tbn. *pp* *mf*

Tbn. 3/ Tuba *pp*

Timp.

1 Perc.

2 Perc.

Pno. *mp*

Solo C Tpt.

Vln. I *pp* *mf*

Vln. II *pp*

Vla. *pp* *mp*

Vc. *pp* *mp*

Cb. *pp* *mp*

195

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tuba

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

195

196

197

198

91

92

211

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

2 Perc.

Pno.

Solo C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description of the musical score for page 211, measures 1-5:

- Measures 1-5:** The score is divided into two systems. The first system contains staves for Piccolo, Flutes (1. 2.), Oboes (1. 2.), English Horn, Clarinets (1. 2. B♭, B.), Bassoons (1. 2.), Contrabassoon, Horns (1. 2. F, 3. 4. F), Trumpets (1. 2. C), Trombones (1. 2.), Tuba, Timpani, Percussion (1, 2), Piano, Solo C Trumpet, Violins I and II, Viola, Violoncello, and Contrabass. Measures 1-5 show various musical notations including rests, eighth notes, and triplets.
- Measure 1:** Most instruments have rests. The Piano (Pno.) plays a complex eighth-note pattern. The Solo C Trumpet (Solo C Tpt.) has a rest. The Violins (Vln. I, II) and Viola (Vla.) have eighth-note patterns. The Violoncello (Vc.) and Contrabass (Cb.) have eighth-note patterns.
- Measure 2:** Similar to Measure 1, with rests for most woodwinds and brass. The Piano continues its pattern. The Solo C Trumpet has a rest. The Violins and Viola continue their patterns. The Violoncello and Contrabass continue their patterns.
- Measure 3:** The Solo C Trumpet (Solo C Tpt.) enters with a melodic line. The Violins and Viola continue their patterns. The Violoncello and Contrabass continue their patterns.
- Measure 4:** The Solo C Trumpet continues its melodic line. The Violins and Viola continue their patterns. The Violoncello and Contrabass continue their patterns.
- Measure 5:** The Solo C Trumpet continues its melodic line. The Violins and Viola continue their patterns. The Violoncello and Contrabass continue their patterns.

94

96

240

Picc.

1. 2. Fl.

1. 2. Ob.

E. Hn.

1. 2. B♭ Cl.

B. Cl.

1. 2. Bsn.

C. Bn.

1. 2. F Hn.

3. 4. F Hn.

1. 2. C Tpt.

1. 2. Tbn.

Tbn. 3/Tuba

Timp.

1 Perc.

p

2 Perc.

Bass Drum

p

Pno.

p

Solo C Tpt.

f

Vln. I

Vln. II

Vla.

Vc.

Cb.

Picc. *mp*

1. 2. Fl. *mp*

1. 2. Ob. *mp*

E. Hn. *mp* *p*

1. 2. B♭ Cl. *mp* *p*

B. Cl. *mp* *p*

1. 2. Bsn. *mp* *p*

C. Bn. *p*

1. 2. F Hn. *mp*

3. 4. F Hn. *mp*

1. 2. C Tpt. *mp*

1. 2. Tbn. *mp*

Tbn. 3/Tuba *p*

Timp. *p*

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

2 Perc. *p*

Pno. *mp*

Solo C Tpt. *diminuendo*

Vln. I *mp*

Vln. II *mp*

Vla. *p*

Vc. *mp* *p*

Cb. *p*

* = As many notes as possible

VITA

Matthew Scott Schaffner was born in Louisville, Kentucky, on October 28, 1977. He received his Bachelor of Arts in Music degree from the University of Louisville in the summer of 2000. He is a candidate for the degree of Master of Music at Louisiana State University, where he studies composition with Boyd Professor Dinos Constantinides. Schaffner's music has been performed at a variety of conferences and events, including the 2000 Louisville ArtsReach Concert and the 2001 Southeastern Composers Symposium. His music has been premiered by many ensembles including the LSU Percussion Ensemble, the University of Louisville New Music Ensemble, and the Louisville ArtsReach Keyboard Ensemble. Matt is a member of the College Music Society, National Association of Composers U.S.A., and the American Society of Composers, Artists, and Publishers.