

Dinos Constantinides

Mutability

*for Trumpet in C
and String Quartet*

LRC 061a



Magni Publications

Duration: ca.15:00

Mutability

for Trumpet in C and String Quartet

- I. Slow - Allegro
- II. Slow
- III. Moderate

The *Mutability for Trumpet in C and String Quartet* was inspired by the poems of Percy Bysshe Shelley, "Mutability." All its movements center around the idea of constant change, but they are interrelated. The link between them is an old Greek popular tune that is employed throughout the composition. This tune is transformed in many ways and dispersed among the instruments in all the movements of the work. In the last movement, echoes of the Funeral March of Chopin culminate the mood of the entire composition which is sometimes somber, lyrical or dramatic. *Mutability* derives from a 1979 String Quartet which was premiered at Carnegie Recital Hall in New York the same year.

Mutability

for Trumpet in C and String Quartet

Slow $\text{♩} = 60$

Dinos Constantinides
LRC 61a

Trumpet in C

Violin 1

Violin 2

Viola

Violoncello

C Tpt.

Vln.1

Vln.2

Vla.

Cello

C Tpt.

Vln.1

Vln.2

Vla.

Cello

13

14

f

mf

p *ff*

mp

f

mf

p *ff*

Pizz. *arco*

mp

f

mf

p *ff*

13

14

mp < *mf* < *f*

mf

p *ff*

C Tpt.

Vln.1

Vln.2

Vla.

Cello

18

19

mp

pp

p

mf *p*

mp

pp

p

mf *p*

p

pp

p

Mutability
for Trumpet and String Quartet

3

A

C Tpt.

Vln.1

Vln.2

Vla.

Cello

24

24

24

24

24

*2

sul pont.

sul pont.

sul pont.

ord.

m

Piu mosso ♩ = 76
(Attic)

C Tpt.

Vln.1

Vln.2

Vla.

Cello

28

28

28

28

> pp ff

ord.

p ord.

p

fff

fff

fff

* Accelerate

*2 Accelerate and ritard. Play any number of notes in two counts.

Allegro $\text{♩} = 120$

C Tpt.

33

p

Vln.1

33 *f* *p*

Pizz.

f *f* *p*

Vln.2

33 *f* *p*

Pizz. arco

f *f* *p*

Vla.

33 *f* *p*

Pizz. arco

f *mf* *f* *mp*

Cello

33 *f* *p*

mf *f* *mp*

C Tpt.

37

f

Vln.1

37

Vln.2

37

Vla.

37 *f*

Pizz. arco

ff *p*

Cello

37 *f*

Pizz. arco

ff *p*

Mutability
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5

C Tpt.

40

Vln.1

40 *f*

Vln.2

40 *f*

Vla.

40 *f*

Cello

40 *f*

ff

ff

ff

ff

B

C Tpt.

42

Vln.1

42 *p*

Vln.2

42 *p*

Vla.

42 *p*

Cello

42 *mp*

f

mp

f

mf

mf

f

poco a poco rit.

C Tpt. 46

Vln.1 46

Vln.2 46 *mp*

Vla. 46 *f*

Cello 46 *f*

molto rit. $\text{♩} = 60$ Slow

C Tpt. 49 *ff dim.*

Vln.1 49

Vln.2 49 *ff*

Vla. 49 *ff*

Cello 49 *ff*

Vln.1 49

Vln.2 49 *mp*

Vla. 49 *f*

Cello 49 *f*

Mutability
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7

Allegro $\bullet=120$

This musical score page contains two staves of music for a C Tpt. and a Vln.1, Vln.2, Vla., and Cello section. The tempo is Allegro at $\bullet=120$. Measure 54 starts with a sustained note from the trumpet, followed by eighth-note patterns from the strings. Dynamic markings include ***ff***, ***ff***, ***ff***, ***pp***, and ***sul pont.***. Measure 55 continues with eighth-note patterns, with dynamic markings ***ff***, ***ff***, ***pp***, and ***sul pont.***.

This continuation of the musical score page 7 shows the trumpet part starting with a sustained note, followed by eighth-note patterns from the strings. The dynamic marking ***ff*** appears in measure 58. Measure 59 continues with eighth-note patterns, with dynamic markings ***ff***, ***ff***, ***ff***, and ***ff***.

Musical score for Mutability, for Trumpet and String Quartet. The score consists of five staves: C Tpt., Vln.1, Vln.2, Vla., and Cello. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '1'). Measure 60: C Tpt. rests. Vln.1: eighth note B, eighth note A, eighth note G. Vln.2: eighth note B, eighth note A, eighth note G. Vla.: sixteenth-note pattern (B, A, B, A, B, A, B, A). Cello: sixteenth-note pattern (B, A, B, A, B, A, B, A). Measure 61: C Tpt. rests. Vln.1: eighth note B, eighth note A, eighth note G. Vln.2: eighth note B, eighth note A, eighth note G. Vla.: sixteenth-note pattern (B, A, B, A, B, A, B, A). Cello: sixteenth-note pattern (B, A, B, A, B, A, B, A).

Musical score for Mutability, for Trumpet and String Quartet. The score consists of five staves: C Tpt., Vln.1, Vln.2, Vla., and Cello. The key signature is A major (no sharps or flats). The time signature is common time (indicated by '1'). Measure 62: C Tpt.: eighth note G, eighth note F, eighth note E. Vln.1: eighth note B, eighth note A, eighth note G. Vln.2: eighth note B, eighth note A, eighth note G. Vla.: sixteenth-note pattern (B, A, B, A, B, A, B, A). Cello: sixteenth-note pattern (B, A, B, A, B, A, B, A). Measure 63: C Tpt.: eighth note G, eighth note F, eighth note E. Vln.1: eighth note B, eighth note A, eighth note G. Vln.2: eighth note B, eighth note A, eighth note G. Vla.: sixteenth-note pattern (B, A, B, A, B, A, B, A). Cello: sixteenth-note pattern (B, A, B, A, B, A, B, A). Dynamics: *f* (fortissimo) for the trumpet and strings.

Mutability
for Trumpet and String Quartet

9

C Tpt.

64 *ff*

Vln.1

64

Vln.2

64 *mp*

Vla.

64

Cello

64

This musical score page contains two staves of music for a trumpet and a string quartet. The trumpet part consists of two measures. In the first measure, it plays a sustained note at forte dynamic (ff). In the second measure, it plays a sustained note at forte dynamic (f). The string quartet part consists of four measures. In the first measure, the violins play eighth-note patterns. In the second measure, they play eighth-note patterns. In the third measure, the violins play eighth-note patterns. In the fourth measure, the violins play eighth-note patterns. The viola part consists of two measures. In the first measure, it plays eighth-note patterns. In the second measure, it plays eighth-note patterns. The cello part consists of two measures. In the first measure, it plays eighth-note patterns. In the second measure, it plays eighth-note patterns.

C Tpt.

66 *ff*

Vln.1

66

Vln.2

66 *ff* *mp*

Vla.

66

Cello

66

This musical score page contains two staves of music for a trumpet and a string quartet. The trumpet part consists of two measures. In the first measure, it plays eighth-note patterns. In the second measure, it plays eighth-note patterns. The string quartet part consists of four measures. In the first measure, the violins play eighth-note patterns. In the second measure, they play eighth-note patterns. In the third measure, they play eighth-note patterns. In the fourth measure, they play eighth-note patterns. The viola part consists of two measures. In the first measure, it plays eighth-note patterns. In the second measure, it plays eighth-note patterns. The cello part consists of two measures. In the first measure, it plays eighth-note patterns. In the second measure, it plays eighth-note patterns.

C Tpt.

Vln.1

Vln.2

Vla.

Cello

68

68

68

68

ff

fff

fff

C

C Tpt.

Vln.1

Vln.2

Vla.

Cello

70

70

70

70

sempre *ff*

3

3

sempre *ff*

pp

ff

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for Trumpet and String Quartet

11

C Tpt. 72

Vln.1 72

Vln.2 72

Vla. 72

Cello 72

ff *pp*

molto rit. *3*

C Tpt. 74

Vln.1 74

Vln.2 74

Vla. 74

Cello 74

ff *pp*

f *mp*

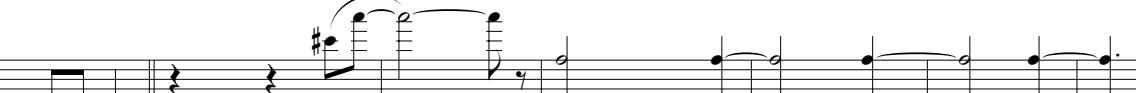
f *mf* *mp*

ord. *f* *mf*

ord. *f* *mp*

Slow $\text{♩} = 60$

C Tpt.  ♭
 77

Vln.1 

Vln.2 

Vla. 

Cello 

mf *dim.* 

mf 

mf 

mf 

mf 

mf 

pp 

pp 

pp 

pp 

pp 

pp 

3 

D

C Tpt.

Vln.1

Vln.2

Vla.

Cello

Mutability

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C Tpt. [90]

Vln.1 [90] 8 3 4 *mf* f > p sul tasto

Vln.2 [90] 3 4 > p pp p sul tasto

Vla. [90] f > p pp p sul tasto

Cello [90] *mf* > p pp sul tasto

C Tpt. [95]

Vln.1 sul tasto
95

Vln.2 95

Vla. 3
95

Cello ord.
95

rit.

♩ = 72

C Tpt. 100 *mf* < *f* ————— *p*

Vln.1 100 *mf* ord. ————— *mp* ————— *p*

Vln.2 100 ord. *mf* ————— *p*

Vla. 100 *mf* < *f* ————— *mp* ————— *p*

Cello 100 *mf* ————— *mp* ————— *p*

C Tpt. 105 - | $\frac{3}{4}$ γ \cdot γ \cdot | p \geq | mf | *dim.* | \geq ppp

Vln.1 105 - | $\frac{3}{4}$ - | p | $\# \text{e} \cdot$ | p | p | \geq ppp | *perd.*

Vln.2 105 pp | mf | $\geq p$ | | mp | $\geq p$ | | $\geq ppp$ | *perd.*

Vla. 105 - | $\frac{3}{4}$ $\text{g} \cdot$ | p | | | | | p | | $\geq ppp$ | *perd.*

Cello 105 - | $\frac{3}{4}$ $\text{g} \cdot$ | p | | mp | | | | | p | | $\geq ppp$ | *perd.*

Mutability

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II

Musical score for orchestra, page 10, measures 6-7. The score includes parts for C Tpt., Vln.1, Vln.2, Vla., and Cello. The key signature is one sharp. Measure 6 starts with *mf* for C Tpt., followed by *mp* and *mf*. Vln.1 has eighth-note patterns. Vln.2 has sixteenth-note patterns. Vla. has eighth-note patterns. Cello has eighth-note patterns. Measure 7 starts with *mf* for C Tpt., followed by *f* and *p*. Vln.1 has sixteenth-note patterns. Vln.2 has eighth-note patterns. Vla. has sixteenth-note patterns. Cello has eighth-note patterns.

C Tpt. 10 *mf* *mp* *p*

Vln.1 10 > *mp* > *p* 5 *mf* *f* *mf* *p*

Vln.2 10 > *mp* > *p* *mf*

Vla. 10 > *mp* > *p* *mf*

Cello 10 > *p* 5 *f* *p*

Measure 10: C Tpt. eighth note *mf*, sixteenth-note pair *mp*, eighth note *p*. Vln.1 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair 5 *mf*, eighth note *f*, sixteenth-note pair *mf*, eighth note *p*. Vln.2 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*. Vla. eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*. Cello sixteenth-note pair >, eighth note *p*, sixteenth-note pair 5 *f*, eighth note *p*.

Measure 11: C Tpt. eighth note *mf*, sixteenth-note pair *mp*, eighth note *p*. Vln.1 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair 5 *mf*, eighth note *f*, sixteenth-note pair *mf*, eighth note *p*. Vln.2 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*. Vla. eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*. Cello sixteenth-note pair >, eighth note *p*, sixteenth-note pair 5 *f*, eighth note *p*.

Measure 12: C Tpt. eighth note *mf*, sixteenth-note pair *mp*, eighth note *p*. Vln.1 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair 5 *mf*, eighth note *f*, sixteenth-note pair 6 *mf*, eighth note *p*. Vln.2 eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Vla. eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Cello eighth note >, sixteenth-note pair *mp*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*.

A

C Tpt. 14 *mf* *p* *mf*

Vln.1 14 > *mf* > *p* *mf* *f* 6 *mf* *p*

Vln.2 14 > *mf* > *p* *mf* *f*

Vla. 14 > *mf* > *p* *mf* *f*

Cello 14 > *mf* > *p* *mf* *f*

Measure 14: C Tpt. eighth note *mf*, sixteenth-note pair *p*, eighth note *mf*. Vln.1 eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*, sixteenth-note pair 6 *mf*, eighth note *p*. Vln.2 eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Vla. eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Cello eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*.

Measure 15: C Tpt. eighth note *mf*, sixteenth-note pair *p*, eighth note *mf*. Vln.1 eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair 5 *mf*, eighth note *f*, sixteenth-note pair 6 *mf*, eighth note *p*. Vln.2 eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Vla. eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*. Cello eighth note >, sixteenth-note pair *mf*, eighth note *p*, sixteenth-note pair *mf*, eighth note *f*.

Mutability
for Trumpet and String Quartet

17

C Tpt.

17

Vln.1

17 $\leqslant p$ cresc. 3 6 ff \geqslant mf ff

Vln.2

17 $\leqslant p$ cresc. 3 6 ff \geqslant mf ff

Vla.

17 $\leqslant p$ cresc. 3 6 ff \geqslant mf ff

Cello

17 $\leqslant p$ cresc. 3 6 ff \geqslant ff fff

C Tpt.

21 3 f

Vln.1

21 mf f mp f mp f mp f

Vln.2

21 mf f mp f mp f mp f

Vla.

21 mf f mp f mp f mp f

Cello

21 mf mp f mp f mp f mp f

B

rit.

a tempo

C Tpt.

C Tpt.

Mutability
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19

Píu mosso

C Tpt.

30

Vln.1

30 *ff*

Vln.2

30 *ff* sul pont. *pp*

Vla.

30 *ff pp*

Cello

30 *ff*

sul pont. *pp*

3

C

C Tpt.

33

Vln.1

33 *f*

Vln.2

33 ord. *f*

Vla.

33

Cello

33

mf

sul pont. *pp*

ord. *f*

pp

pp

p

f

3

3

C Tpt. 35 *ff*

Vln.1 35 *f* *f* *mf* *f*

Vln.2 35 *f* *f* *mf* *f*

Vla. 35 *mf* *f*

Cello 35 *mf* *f*

C Tpt. 37

Vln.1 37 ff fff mp ff

Vln.2 37 ff fff f Pizz.

Vla. 37 ff fff f Pizz.

Cello 37 ff fff mf ff

Mutability
for Trumpet and String Quartet

21

rit.

C Tpt. 39

Vln.1 arco 39 Pizz. Vln.2 arco 39 f ff arco Vla. 39 Pizz. ff arco Cello 39 f ff f

Meno mosso

rit.

D Tempo I $\bullet=66$
rit.

C Tpt. 41 mp

Vln.1 41 senza vib. mp < f > mp senza vib. 3 mp > p con vib. Vln.2 41 senza vib. p senza vib. 3 mp > pp con vib. Vla. 41 senza vib. p senza vib. 3 mp > pp con vib. Cello 41 senza vib. p mp > pp con vib.

a tempo

C Tpt.

45 ***ff*** ***pp***

Vln.1 senza vib. con vib.

Vln.2 senza vib. con vib.

Vla. senza vib. con vib.

Cello senza vib. con vib.

45 ***ff*** ***pp***

C Tpt.

51

Vln.1 ***p***

Vln.2 ***perd.***

Vla. ***perd.***

Cello ***perd.***

51

III

$\bullet = 72$ Moderate

rit.

a tempo

Trumpet in C

Violin 1

Violin 2

Viola

Violoncello

C Tpt.

Vln.1

Vln.2

Vla.

Cello

rit.

A a tempo

Mutability
for Trumpet and String Quartet

C Tpt.

9

Vln.1

9

mf

Vln.2

9

mp

Vla.

9

mp

Cello

9

mp

mf

ff

tr

tr

ff

tr

ff

tr

ff

tr

fff

tr

fff

mf

tr

fff

mf

C Tpt.

14

Vln.1

14

~

Vln.2

14

~

Vla.

14

~

Cello

14

~

fff

fff

fff

p

Mutability

for Trumpet and String Quartet

Musical score for orchestra, page 18, measures 18-21. The score includes parts for C Tpt., Vln.1, Vln.2, Vla., and Cello. The instrumentation changes between measures 18 and 19: C Tpt. and Vln.1 play in 4/4, while Vln.2, Vla., and Cello play in 3/4. Measure 18 starts with a dynamic of *f*. Measures 19 and 20 begin with *ff* dynamics. Measure 21 ends with a dynamic of *fff*.

*rit.***B** $\bullet = 66$

C Tpt. $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ $\bullet \text{ mp}$ — | Pizz. — | Vln.1 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ f — | Vln.2 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ $mf >$ — | Vla. $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 24 \end{array}$ $f >$ — | Cello $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 24 \end{array}$ f — | $mf >$ — | p — | $> mp <$ — | p — | $> mp <$ — | p — | $> mp <$ — | V

C Tpt. $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 29 \end{array}$ p — | ff — | p — | arco — | mp — | Vln.1 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 29 \end{array}$ — | f — | p — | Vln.2 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 29 \end{array}$ pp — | f — | p — | Vla. $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 29 \end{array}$ pp — | f — | p — | Cello $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 29 \end{array}$ pp — | f — | p — | ff — | p — | mp — |

Mutability
for Trumpet and String Quartet

27

rit.

$\text{♩} = 72$

C Tpt. 34 $\text{♩} = 72$

Vln.1 34 $\text{♩} = 72$

Vln.2 34 $\text{♩} = 72$

Vla. 34 $\text{♩} = 72$

Cello 34 $\text{♩} = 72$

rit. $\text{♩} = 66$

This section shows five staves for C Tpt., Vln.1, Vln.2, Vla., and Cello. Measure 34 starts with a single note on the C Tpt. followed by eighth-note patterns on the strings. Measure 35 begins with a dynamic *mf*, followed by *f*, *mp*, *f*, and *ff*. The strings play eighth-note patterns with slurs and grace notes.

C Tpt. 38 $\text{♩} = 66$

Vln.1 38 $\text{♩} = 66$

Vln.2 38 $\text{♩} = 66$

Vla. 38 $\text{♩} = 66$

Cello 38 $\text{♩} = 66$

Pizz.

This section shows five staves for C Tpt., Vln.1, Vln.2, Vla., and Cello. Measure 38 features eighth-note patterns on the C Tpt. and Vla., with dynamics *mp* and *p*. Measure 39 begins with a dynamic *p* on the Vla. and concludes with a dynamic *> mp* on the Cello. The Vln.1 has a sustained note with a dynamic *mp*.

C Tpt.

43

ff arco

Vln.1

43 *p* *ff* *f* *p*

Vln.2

43 *pp* *ff* *f* *p* *#d* *b* *d*

Vla.

43 *pp* *ff* *f* *p*

Cello

43 *pp* *ff* *f* *p* *mp*

D

C Tpt.

48

p dim.

Vln.1

48

Vln.2

48

Vla.

48 *p* *p dim.*

Cello

48 *p* *p dim.*

Mutability
for Trumpet and String Quartet

29

C Tpt.

54 *ppp*

Vln.1 senza vib. 5 con vib.

Vln.2 senza vib. *p*

Vla. senza vib. *p* con vib.

Cello senza vib. *p*

55 senza vib. *p* con vib.

C Tpt.

59

Vln.1 *ff* *ff* *tr.*

Vln.2 *ff* *mf* *ff*

Vla. *ff* *mf* *ff* *tr.*

Cello *ff* + *ff*

E

C Tpt. 62

Vln.1 62 *ffff* > *tr* *mp* *f*

Vln.2 62 *ffff* > *pp* *ppp*

Vla. 62 *ffff* > *pp* *ppp* *mf*

Cello 62 *ffff* *mf*

Allegro ♩=120

C Tpt.

Vln.1

Vln.2

Vla.

Cello

Mutability
for Trumpet and String Quartet

31

C Tpt.

70

Vln.1

70

Vln.2

70

Vla.

70

Cello

70

mf

p

p

p

mp

mf <

3

C Tpt.

74

mf < *f*

Vln.1

74

mf

Vln.2

74

mf

mp

Vla.

74

mf

Cello

f

mf < *f*

3

Mutability
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poco a poco rit. *molto rit.*

C Tpt. 78

Vln.1 78 *f* *ff* *f*

Vln.2 78 *f* *ff*

Vla. 78 *f* <

Cello 78 *f* *ff dim.*

$\bullet = 60$ Slow

F

C Tpt. 81 *mp* *pp*

Vln.1 81 *p* *pp* *3* *sempre pp*

Vln.2 81 *p* *pp* *3* *sempre pp*

Vla. 81 *p* *pp* *3* *sempre pp*

Cello 81 *p* > *pp* *p > pp* *sempre pp*

Mutability
for Trumpet and String Quartet

33

C Tpt.

Vln.1

Vln.2

Vla.

Cello

86

86

86

86

86

p

tr

pp

mp

f

mp

mp

pp

p

mf

p

mp

pp

p

mf

p

mp

C Tpt.

Vln.1

Vln.2

Vla.

Cello

91

91

91

91

91

p

mp

p

p

pp

p

p

p

p

Musical score for Mutability, page 34, featuring five staves:

- C Tpt.**: Starts with a dotted quarter note followed by a sixteenth-note pattern. Measure 95 ends with a fermata over a dotted half note. The key signature changes from 4 to 3 to 4 to 4.
- Vln.1**: Starts with a eighth-note followed by a fermata over a dotted half note. Measure 95 ends with a fermata over a eighth-note. The key signature changes from 4 to 3 to 4 to 4.
- Vln.2**: Starts with a eighth-note followed by a fermata over a eighth-note. Measure 95 ends with a fermata over a eighth-note. The key signature changes from 4 to 3 to 4 to 4.
- Vla.**: Starts with a eighth-note followed by a fermata over a eighth-note. Measure 95 ends with a fermata over a eighth-note. The key signature changes from 4 to 3 to 4 to 4.
- Cello**: Starts with a eighth-note followed by a fermata over a eighth-note. Measure 95 ends with a fermata over a eighth-note. The key signature changes from 4 to 3 to 4 to 4.

Performance instructions include dynamic markings such as *pp*, *ppp*, *p*, and *p>*, and articulations like *perd.* (perdure) and grace notes.

Trumpet

Mutability

for Trumpet and String Quartet

Dinos Constantinides

Allegro $\bullet=120$

54

ff

61

f $\swarrow \searrow$ *ff* $\swarrow \searrow$ *f* $\swarrow \searrow$ *ff*

C

68

ff

molto rit.

Slow $\bullet=60$

75

$\swarrow \searrow$ *p*

mf *dim.*

82

$\swarrow \searrow$ *mp*

D

p

$\bullet=72$

97

>

mf $\swarrow \searrow$ *f* $\swarrow \searrow$

p

$\bullet=72$

104

p

mf

dim.

$\swarrow \searrow$ *ppp*

II

Slow $\text{♩} = 66$

A

B rit. a tempo

Piu mosso

C

rit. Meno mosso

D Tempo I $\text{♩} = 66$ a tempo
rit.

Mutability
for Trumpet and String Quartet

4 Trumpet

III

$\text{♩} = 72$ Moderate *rit.* a tempo

18

2 4 4 2

A a tempo

rit. B $\text{♩} = 66$
in memory of Chopin
mp

27 rit. $\text{♩} = 72$ ff rit. $\text{♩} = 66$

34 > *mf* *mp* *f* < *ff* > *mp*

41 < *mp* > ff *f p* < *mp* > *mp*

D 4

49 *p dim.* *pp* *ppp*

E

60 Allegro $\text{♩} = 120$ *mp* *f* *p* *poco a poco rit.*

69 *molto rit.* 3 *mf* > *mf* < *f* $\text{♩} = 60$ Slow

F

80 *pp*

87 *p* <> > *p* <> *mp* *p*

93 *p* <> *pp* > *pp* perd.

Violin 1

Mutability

for Trumpet and String Quartet

Dinos Constantinides

Slow $\bullet=60$

1 p 3 3 5 6

6 mf mp mf mp

13 mp f mf p ff mp

19 pp p mf p f ff

A

26 * pp p $Piu mosso \bullet=76$
(Attic)

31 fff 3 5 6 6 f p

Allegro $\bullet=120$

Pizz. arco

35 f f p

38

f

6

B

41

ff *p*

poco a poco rit.

44

mp

molto rit. $\bullet = 60$ Slow

2

48

f *ff* *p* *pp*

3

Allegro $\bullet = 120$

54

ff *ff*

60

64

fff *sempre ff*

C

molto rit.

72

f

mp *p*

Slow $\bullet = 60$

78

mf

pp

D

84

mp

pp

$\bullet = 72$

90

mf

f

p

sul tasto

96

p

mp

mf

rit.

$\bullet = 72$

102

mp

p

perd.

107

p

perd.

II

Slow $\bullet = 66$

A

B rit.

a tempo

Mutability
for Trumpet and String Quartet

sul pont.

ord.

C

32 *pp* *f* *pp*

ord.

35 *f* *mf* *f* *ff* *fff*

38 *mp* *ff*

rit.

Meno mosso

rit.

40 *f* *mp* *f* *mp*

41 *mp* *f* *mp*

42 *mp* *f* *mp*

43 *p*

D Tempo I $\text{♩} = 66$

rit. a tempo

44 *ppp*

45 *pp*

46 *pp*

47 *pp*

50 *perd.* *ppp*

III

$\bullet=72$ Moderate

1 mp

rit. a tempo

6 ff

$fff > mp > pp > mf >$

12 ff

$fff mf >$

18 $f > ff > fff > f >$

rit.

22 mp

pp

$arco$

B $\bullet=66$
in memory of Chopin

Pizz.

25 mp

f

rit. $\bullet=72$

32 p

$mf < f > mp < >$

$rit.$

$\bullet=66$

Pizz.

39 mp

ff

$arco$

D

46 f

p

3 2

senza vib.

56

p

5 con vib.

ff

ff

60

tr

E

fff

mp

66

f

ff > *p* > *ppp*

ff

Allegro $\bullet = 120$

71

p

poco a poco rit.

75

mf

molto rit.

f

ff

f

p > *pp*

d = 60 Slow

F

84

3

sempre pp

tr

pp

mp

f

mp

90

mp

mp

mp

mp

95

mp

2

g

g

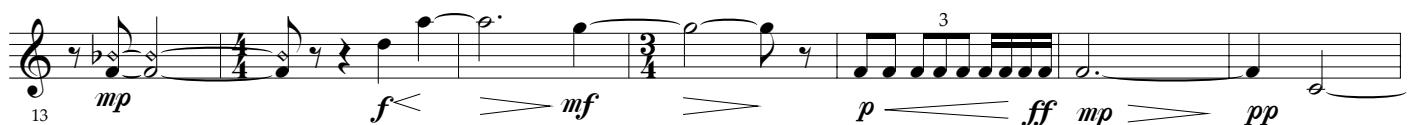
ppp perd.

Violin 2

Mutability
for Trumpet and String Quartet

Dinos Constantinides

Slow $\text{♩} = 60$

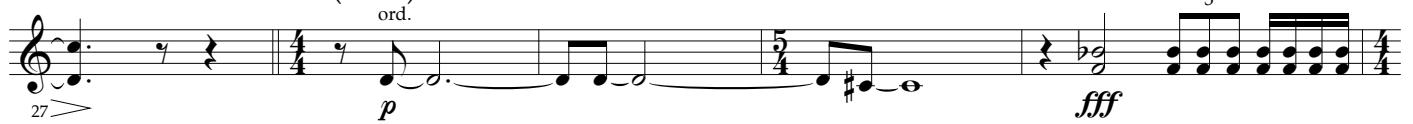


A

sul pont.



Piu mosso $\text{♩} = 76$
(Attic)
ord.



Allegro $\text{♩} = 120$
arco



36

p

40

f

6

6

ff

B

p

43

f

mf

mp

poco a poco rit.

48

f

ff

molto rit.

3

mp

p

pp

d = 60 Slow

53

3

(harm.)

ff

ff

Allegro *d = 120*

59

mp

ff

mp

ff

64

mp

ff

mp

ff

mp

ff

C

68 **fff**
 sempre ff

molto rit.

Slow $\bullet = 60$

74 **f** *mf* *mp* **p** **b8**

80 **mf** **pp** **p**

D

87 **pp** **mf** **f** **p**

sul tasto

$\bullet = 72$

93 **pp** **p** **p**

ord.

rit.

$\bullet = 72$

99 **mp** **mf** **p**

105 **pp** **mf** **p** **mp > p** **ppp**
 perd.

II

Slow $\bullet=66$

Pizz.
arco

A

B rit.

a tempo

sul pont.

ord.

sul pont.

C

ord.

ff

fff

rit.

Pizz.

arco

Pizz.

arco

rit.

Meno mosso

rit.

D Tempo I $\text{♩} = 66$

rit.

senza vib.

3

senza vib.

con vib.

3

a tempo

senza vib.

con vib.

perd.

ppp

III

$\bullet=72$ Moderate

rit. a tempo

1 6 13 18 21 27 34 41

$\bullet=72$ Moderate

rit. a tempo

$\bullet=66$ in memory of Chopin

Pizz.

$\bullet=66$ in memory of Chopin

rit. $\bullet=72$

$\bullet=66$

1 6 13 18 21 27 34 41

Viola

Mutability

for Trumpet and String Quartet

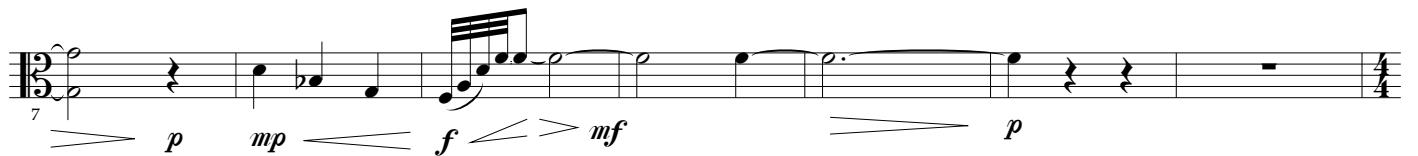
Dinos Constantinides

Slow $\bullet=60$



6

mf



mp

f

mf

mp

>

p

ff

p

>

pp

A

sul pont.



f

ff

p

pp

Piu mosso $\bullet=76$

(Attic)
ord.



fff

3

5

6

6

>

p

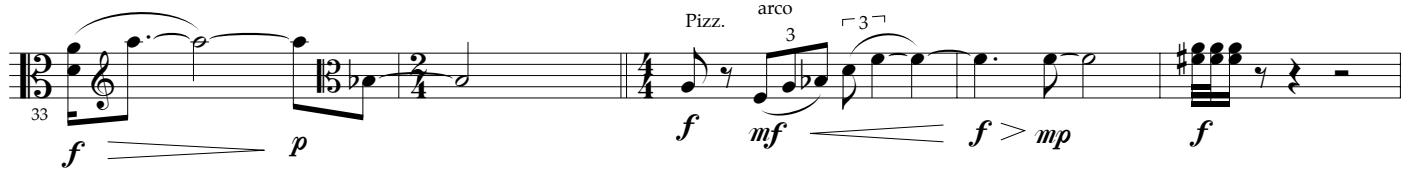
Allegro $\bullet=120$

Pizz.

arco

3

3



p

mf

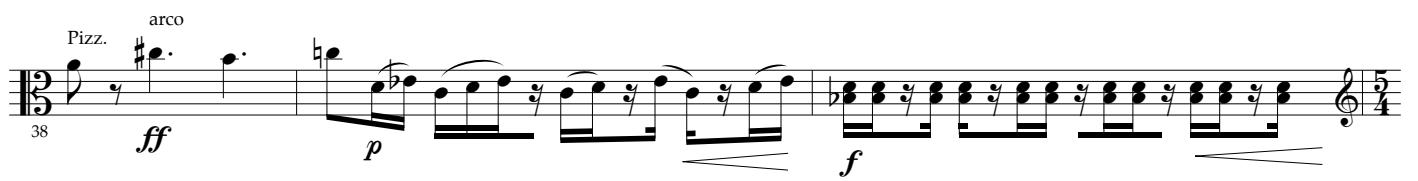
>

f

>

mp

f



p

f

B

poco a poco rit.

molto rit.

Allegro $\text{♩} = 120$

sul pont.

$\text{♩} = 60$ Slow

66

C

molto rit.

Slow $\bullet = 60$

78

D

86

$\bullet = 72$

sul tasto

93

rit.

$\bullet = 72$

ord.

100

perd.

II

Slow $\text{♩} = 66$

A

B rit. a tempo

Piu mosso
sul pont.

30 *ffpp*

33 *pp* *mf*

36 *f* *ff* *fff* *f*

C

33

36

36

rit.

Meno mosso

senza vib.

con vib.

39 *ff* *f* *p* *mp* *pp* *pp*

D Tempo I $\text{♩} = 66$

rit. *a tempo*

senza vib. *con vib.*

44 *ppp* *ff* *o* *pp* *o*

50 *o* *o* *perd.* *o*

III

$\bullet=72$ Moderate rit. a tempo

A rit. a tempo

B $\bullet=66$
in memory of Chopin

C rit. $\bullet=72$

D rit. $\bullet=66$

D

50 *p dim.* *pp* *>* *ppp*

57 *con vib.* *ff* *>* *mf* *ff*

62 *tr* *fff* *>* *pp* *ppp* *mf* *mp*

68 *Allegro* *d=120*

72 *p* *ff* *>*

77 *poco a poco rit.* *molto rit.*

82 *f <* *> mp*

89 *mf > p* *mp* *>* *p < >* *< >* *<> >*

95 *p* *pp* *ppp* *perd.*

E

F

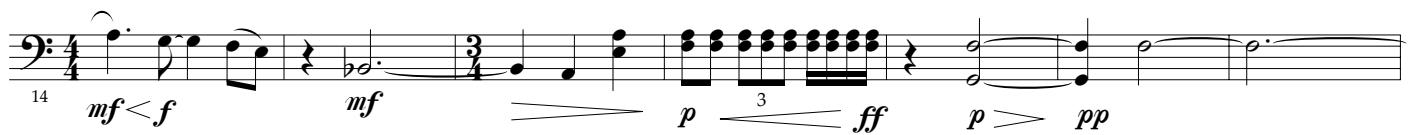
d=60 Slow

Violoncello

Mutability
for Trumpet and String Quartet

Dinos Constantinides

Slow $\bullet = 60$

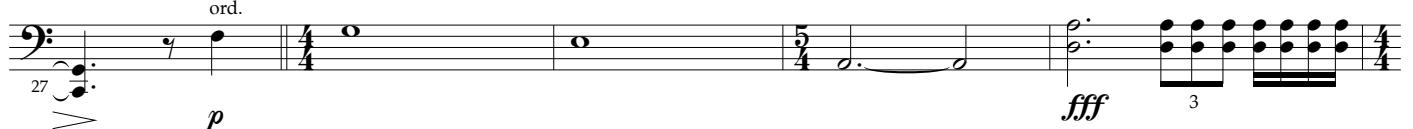


A

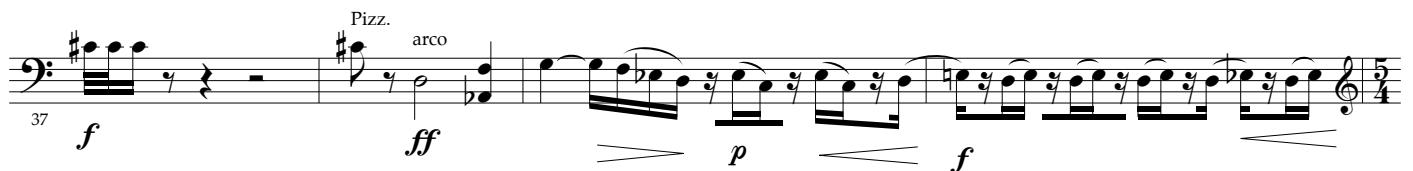


Piu mosso $\bullet = 76$
(Attic)

ord.



Allegro $\bullet = 120$



* Accelerate

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B

41 *poco a poco rit.*

45 *molto rit.*

50 $\bullet = 60$ Slow Allegro $\bullet = 120$

56 *sul pont.*

58

60

62

64

66

68

70

C

72

ff

pp

molto rit.

74

ff

pp

ord.

f

mp

Slow $\bullet = 60$

77 p

3

mf

83 pp

p

p

$>$

D

89 pp

mf

p

pp

$\bullet = 72$
sul tasto

94 p

p

cresc.

ord.

rit.

$\bullet = 72$

100 mf

mp

p

senza sord.

106 mf

p

mp

p

ppp

perd.

II

Slow ♩=66

A

rit. a tempo

Píu mosso

Mutability
for Trumpet and String Quartet

Musical score for orchestra, page 10, section C. The score consists of two staves. The top staff shows a bassoon line with various dynamics and markings: dynamic *p*, dynamic *f*, a triplet marking over three notes, dynamic *mf*, a dynamic marking with a diagonal line, dynamic *f*, and another dynamic marking with a diagonal line. The bottom staff shows a cello line with similar markings. The page number 10 is at the top right, and the section letter C is enclosed in a box at the top left.

Musical score for page 10, measures 37-40. The score consists of two staves. The top staff shows a bassoon part with various dynamics and performance instructions. Measure 37 starts with a dynamic of ff . Measure 38 begins with fff , followed by a melodic line with slurs and grace notes. Measure 39 starts with mf and ends with ff . Measure 40 begins with f , followed by a dynamic of ff . The bottom staff shows a cello part with a sustained note and a dynamic of ff .

Musical score for piano. The score consists of two staves. The left staff starts with a forte dynamic (**f**) and a ritardando instruction (*rit.*). It features a series of eighth-note chords. The right staff begins with a piano dynamic (**p**) and a *Meno mosso* instruction. It includes dynamics *mp*, *>*, *pp*, and *>*. The tempo changes from *Tempo I* (indicated by a square with **D**) to *rit.* (ritardando). The time signature varies between 4/4, 5/4, and 3/4. The score concludes with a final *rit.* instruction.

a tempo

senza vib.

con vib.

45

ff

pp

Musical score for bassoon part 51. The score consists of two staves. The first staff starts with a bass clef, a key signature of one sharp, and a common time signature. It features a single measure with a dotted half note followed by a whole note. The second staff begins with a treble clef, a key signature of one sharp, and a common time signature. It contains three measures: the first has a dotted half note followed by a whole note labeled "perd.", the second has a whole note followed by a half note, and the third has a half note followed by a whole note. The dynamic instruction "ppp" is placed above the third measure. Measure numbers 51 and 52 are indicated below the staves.

III

♩ = 72 Moderate

rit. a tempo

Musical score for orchestra, page 1, measures 1-7. The score consists of two systems. The first system starts with a bass clef, a common time signature (indicated by a '4'), and a dynamic marking of *p*. The second system begins with a sharp sign, indicating a key change, followed by a common time signature (indicated by a '4'). Measures 1-3 show a melodic line in the bassoon. Measures 4-7 show a melodic line in the oboe.

rit.

Musical score for piano, page 6, measures 6-10. The score shows a bass clef, a key signature of one flat, and a time signature of 5/4. Measure 6 starts with a dynamic of ***ff***. Measures 7 and 8 begin with ***fff*** and ***f*** respectively. Measures 9 and 10 start with ***mf*** and ***mp***. The score concludes with a dynamic of ***mf***.

A a tempo

Musical score for page 11, measures 11-12. The score is in 4/4 time, bass clef, and key signature of one sharp. Measure 11 starts with a dynamic ***ff***. Measure 12 begins with a dynamic ***fff***, followed by ***mf***, then ***tr*** (trill) over two measures, and ends with ***fff***.

Musical score for orchestra, page 16, measures 16-17. The score consists of two staves. The top staff is for the strings (Violin I, Violin II, Viola, Cello) and the bottom staff is for the double bass. Measure 16 starts with a dynamic *p*. The strings play eighth-note patterns: Violin I has $\#F\#G$, Violin II has $B\#C$, Viola has D , and Cello has E . The double bass plays a sustained note from F to G . Measure 17 begins with a dynamic *f*. The strings play eighth-note patterns: Violin I has $C\#D$, Violin II has $A\#B$, Viola has E , and Cello has F . The double bass plays eighth notes: $F\#G\#A\#B$. The strings play eighth-note patterns: Violin I has $C\#D$, Violin II has $A\#B$, Viola has E , and Cello has F .

Musical score for page 19, measures 19-20. The score consists of two staves. The top staff is for the Double Bass (Bassoon) and the bottom staff is for the Cello. Measure 19 starts with a dynamic ***ff***. The bassoon part features eighth-note patterns with grace notes and slurs. The cello part has sustained notes with vertical stems. Measure 20 begins with a dynamic ***fff***. The bassoon part continues its eighth-note patterns. The cello part has sustained notes with vertical stems. Measure 21 starts with a dynamic ***ff***. The bassoon part has eighth-note patterns. The cello part has sustained notes with vertical stems. Measure 22 starts with a dynamic ***mf***. The bassoon part has eighth-note patterns. The cello part has sustained notes with vertical stems. Measure 23 starts with a dynamic ***mf***. The bassoon part has eighth-note patterns. The cello part has sustained notes with vertical stems. Measure 24 starts with a dynamic ***p***. The bassoon part has eighth-note patterns. The cello part has sustained notes with vertical stems.

rit

B • = 66
in mm

in memory of Chopin

Musical score for piano, page 10, measures 24-25. The score consists of two staves. The left staff uses a bass clef and a common time signature (indicated by a '4'). Measure 24 starts with a forte dynamic (f) and a sixteenth-note pattern. Measure 25 begins with a dynamic of *mf*, followed by a measure of eighth notes. Measure 26 starts with a dynamic of *p*. The right staff uses a treble clef and a common time signature. Measures 24 and 25 on the right staff show eighth-note patterns. Measure 26 on the right staff begins with a dynamic of *#d*, followed by a measure of eighth notes. Measure 27 on the right staff starts with a dynamic of *p*, indicated by a crescendo symbol (>) above the notes.

rit.

30

$\bullet = 72$

35

rit.

$\bullet = 66$

41

pp

ff

46

f *p*

mp

p dim.

D

senza vib.

con vib.

52

pp

ppp

p

59

ff

ff

tr ~~~~

E

63

ffff

pp

ppp

mf

mp

Allegro $\bullet=120$

ff

poco a poco rit.

molto rit.

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

$\bullet=60$ Slow

F

f < *ff dim.* *pp*

p < *mf* *mp* *p*

p < *pp* *ppp* perd.