

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.

13

Vln.1

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

Vln.2

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

Vla.

Pizz. arco

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

Cello

13 *mp* < *mf* < *f* *mf* *p* *p ff*

C Tpt.

18 *mp*

Vln.1

18 *mp* *pp* *p* *mf p*

Vln.2

18 *mp* *pp* *p* *mf p*

Vla.

18 *p* > *pp* *p* *p*

Cello

18 *p* > *pp* *p* *p*

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3

A

C Tpt.

24 28

Vln.1

24 28 *2

Vln.2

24 28 *2

Vla.

24 28 *2

Cello

24 28 *2

Piu mosso $\bullet=76$
(Attic)

C Tpt.

28

Vln.1

28 3 5 6 6

Vln.2

28 3 5 6 6

Vla.

28 3 5 6 6

Cello

28 3 5 6 6

* 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*

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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*

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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***.

C Tpt.

Vln.1

Vln.2

Vla.

Cello

60

C Tpt.

Vln.1

Vln.2

Vla.

Cello

62

f

ff

mp

ff

mp

ff

62

Mutability
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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 starts with a dynamic of *ff*. The strings play eighth-note patterns. The violins play eighth-note patterns with grace notes. The viola and cello play sixteenth-note patterns. Measure 1 ends with a fermata over the strings. Measure 2 begins with a dynamic of *ff* for the violins, followed by *mp* for the violins, viola, and cello.

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 starts with a dynamic of *ff*. The strings play eighth-note patterns. The violins play eighth-note patterns with grace notes. The viola and cello play sixteenth-note patterns. Measure 3 ends with a fermata over the strings. Measure 4 begins with a dynamic of *ff* for the violins, followed by *ff* for the violins, viola, and cello.

C Tpt.

Vln.1

Vln.2

Vla.

Cello

68

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

Mutability
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11

Musical score for Mutability, page 11, featuring parts for C Tpt., Vln.1, Vln.2, Vla., and Cello.

The score consists of two systems of music. The first system begins at measure 72. The C Tpt. part has a single note followed by a rest. The Vln.1 part has a single note followed by a rest. The Vln.2 part has a single note followed by a rest. The Vla. and Cello parts play eighth-note patterns. The Vla. part starts with a forte dynamic (ff) and ends with a piano dynamic (pp). The second system begins at measure 74. The C Tpt. part has a melodic line. The Vln.1 part has a sixteenth-note pattern starting at f and ending at mp. The Vln.2 part has a eighth-note pattern starting at f and ending at mf. The Vla. and Cello parts play eighth-note patterns. The Vla. part ends at mf and the Cello part ends at mp.

Slow $\text{♩} = 60$

C Tpt. 

D

C Tpt. 

Mutability
for Trumpet and String Quartet

13

C Tpt. 

C Tpt. 

rit. $\bullet=72$

C Tpt. 

C Tpt. 

Mutability
for Trumpet and String Quartet

II

15

Slow $\text{♩} = 66$

Trumpet in C

Violin 1

Violin 2

Viola

Violoncello

Pizz.

arco

C Tpt.

Vln.1

Vln.2

Vla.

Cello

C Tpt.

Vln.1

Vln.2

Vla.

Cello

10 *mf* *mp* *p*

10 > *mp* > *p* *mf* *f* *mf* > *p*

10 > *mp* > *p* *mf*

10 > *mp* > *p* *mf*

10 > *mp* > *p* *mf* *f* *p*

A

C Tpt.

Vln.1

Vln.2

Vla.

Cello

14 *mf* *mp*

14 *mf* > *p* *mp* *f* 6 5

14 *mf*

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

14 *mf* *p* *f*

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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. 24 *p* *mp* *p*

Vln.1 24 *mp*

Vln.2 24 *p*

Vla. 24 *f* 3 5 *p* *mf* *mf* *p*

Cello 24 *p*

C Tpt. 27 < *mp* *mf* < *f*

Vln.1 27 < *mf* *p* *mp* *f* 5 3 5

Vln.2 27 *p*

Vla. 27

Cello 27 *mp* 3 *mf* *f* *ff* 5

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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*

C

C Tpt.

33

Vln.1

33 *f* *mf* *f*

Vln.2

33 ord. *f* *f* *pp* *sul pont.*

Vla.

33 *ord. f f pp sul pont.*

Cello

33 *p* *f*

C Tpt.

35

ff

Vln.1

ord.

35 *f* *f* *mf*

Vln.2

ord.

35 *f* *f* *mf*

Vla.

35 *mf*

Cello

35 *mf*

36

f

f

f

f

C Tpt.

37

ff *fff*

Vln.1

mp

Pizz.

ff

Vln.2

ff *fff*

f

Vla.

ff *fff*

Pizz.

f

Cello

ff

fff

mf

ff

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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

D rit. 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 p senza vib. senza vib. 3 mp > pp con vib. Vla. 41 senza vib. senza vib. mp > pp con vib. 3 Cello 41 p senza vib. mp > pp con vib. 3

a tempo

C Tpt.

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

Vln.1 senza vib. con vib.

Vln.2 ***ff*** ***pp*** senza vib. con vib.

Vla. ***ff*** ***pp*** senza vib. con vib.

Cello ***ff*** ***pp***

C Tpt.

51

Vln.1 perd. ***ppp***

Vln.2 perd. ***ppp***

Vla. perd. ***ppp***

Cello perd. ***ppp***

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
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C Tpt.

9

Vln.1

9

mf

Vln.2

9

mp

Vla.

9

mp

Cello

9

mp

ff

tr~~~~~ tr~~~

ff ffff mf

tr~~~~~ tr~~~

ff ffff mf

tr~~~~~ tr~~~

ff ffff mf

tr~~~~~ tr~~~

ffff mf

ffff mf

C Tpt.

14

Vln.1

14

Vln.2

14

Vla.

14

Cello

14

ff

ffff

ffff

ffff

p

Mutability
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25

C Tpt.

Vln.1

Vln.2

Vla.

Cello

18 19 20

C Tpt.

Vln.1

Vln.2

Vla.

Cello

20 21 22

*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 — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ — | Vln. 2 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ $mf >$ — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ p — | Vla. $\begin{array}{c} \text{Bass clef} \\ \text{3/4 time} \\ 24 \end{array}$ $f >$ — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ p — | Cello $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 24 \end{array}$ f — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ $mf >$ — | $\begin{array}{c} \text{F clef} \\ \text{4/4 time} \\ 24 \end{array}$ p — | Vln. 1 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ — | Vln. 2 $\begin{array}{c} \text{G clef} \\ \text{3/4 time} \\ 24 \end{array}$ — | Vla. $\begin{array}{c} \text{Bass clef} \\ \text{3/4 time} \\ 24 \end{array}$ — | Cello $\begin{array}{c} \text{C clef} \\ \text{3/4 time} \\ 24 \end{array}$ — |

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

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27

rit. $\text{♩} = 72$

C Tpt. Vln.1 Vln.2 Vla. Cello

34 34 34 34 34

rit. $\text{♩} = 66$

C Tpt. Vln.1 Vln.2 Vla. Cello

38 38 38 38 38

Pizz. $\text{♩} = 66$

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. *pp*

Vln.1

48 *d.* *z* *-* *-* *-* *3* *-*

Vln.2

48 *d.* *z* *-* *-* *-* *3* *-*

Vla.

48 *p* *p dim.* *pp*

Cello

48 *p* *p dim.* *pp*

Mutability
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29

C Tpt.

54 *ppp*

Vln.1 senza vib. 5 con vib.

Vln.2 senza vib. *p* *p*

Vla. senza vib. *p* con vib.

Cello senza vib. *ppp* *p*

C Tpt.

59

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

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

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

Cello *ff* + *ff*

E

C Tpt. 62 - - - - | 4 - - - - | 5 - - - - | 4 # # # # # # f
 Vln.1 62 ~~~~~ tr. fff > mp f
 Vln.2 62 fff > pp ppp mf
 Vla. 62 fff > pp ppp mf
 Cello 62 fff > pp ppp mf

Allegro ♩=120

C Tpt. 67 p - - - - | 5 - - - - | 4 - - - - | 3 - - - -
 Vln.1 67 ff > p ppp ff
 Vln.2 67 ff > p ppp ff
 Vla. 67 mp p - - - - | 3 ff
 Cello 67 mp - - - - | 3 ff

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

74

f

mf < *f*

3

Mutability
for Trumpet and String Quartet
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

Musical score for trumpet and string quartet, page 33, measures 86-87. The score consists of five staves: C Tpt., Vln.1, Vln.2, Vla., and Cello. Measure 86 starts with a rest followed by eighth-note patterns. Dynamics include p , pp , mp , f , and mf . Measure 87 continues with eighth-note patterns and dynamics p , pp , mp , f , mf , p , and mp .

Musical score for trumpet and string quartet, page 33, measures 91-92. The score consists of five staves: C Tpt., Vln.1, Vln.2, Vla., and Cello. Measure 91 begins with eighth-note patterns and dynamics p and pp . Measure 92 continues with eighth-note patterns and dynamics p , pp , mp , f , mf , p , and pp .

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 to 3, then 4, then 4 again. Dynamics: \textit{pp} , \textit{pp} perd.
- 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. Dynamics: \textit{mp} .
- 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. Dynamics: \textit{p} .
- Vla.**: Starts with a eighth-note followed by a sixteenth-note pattern. Measure 95 ends with a fermata over a eighth-note. Dynamics: \textit{p} .
- Cello**: Starts with a eighth-note followed by a sixteenth-note pattern. Measure 95 ends with a fermata over a eighth-note. Dynamics: \textit{p} .

The score includes various performance markings such as slurs, grace notes, and dynamic changes between measures. Measures 95-100 are shown, with measure 100 ending with a fermata over a eighth-note.