

Commissioned by Roger Bobo

Prometheus and the Gift of Fire

for solo trumpet (and euphonium/tuba ensemble or strings) and piano reduction (2009 — 9')

John STEVENS (1951)

This file contains all versions of this work.

- Ce fichier comprend toutes les versions de cette l'oeuvre

- Diese Datei enthält alle Versionen dieses Werkes

The musical score is divided into three systems. The first system (measures 1-3) is marked 'Maestoso - pesante' with a tempo of 66. The trumpet part begins with a rest, followed by a melodic line starting in measure 3. The piano part features a bass line with dynamics *mp*, *cresc.*, and *f*. The second system (measures 4-6) continues the piano part with dynamics *mp*, *cresc.*, and *rit.*. The third system (measures 7-9) is marked 'A tempo' and 'poco più mosso'. The trumpet part has dynamics *mf* and *f*. The piano part has dynamics *f* and *ff*.

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10 *rit.* **A tempo**

mf *ten.* *mf*

14 **A**

mp espr. *mp*

17 *mf*

mf

20

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23

mp *mf* *f* *ff*

rit. *A tempo*

27

dim. *p*

molto rit.

30

B *A tempo* ($\text{♩} = 66$)

mp *cresc.* *poco accel.* *rit.*

34

A tempo

ff *rit.* *ten.* *A tempo* *dim.*

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38 **C** *lento* Cadenza *più mosso* *meno mosso*

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

C *lento* Cadenza *più mosso* *meno mosso*

mp

Ped. →

più agitato *accelerando* *rit.*

mf *mp* *f* *mp*

più agitato *accelerando* *rit.*

molto accelerando *lento*

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

molto accelerando *lento*

D *Tempo* ♩ = 60

D *Tempo* ♩ = 60

mp

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45 (cadenza)

(cadenza)

ten.

pp f mf mp

47 **E** Tempo ♩ = 60 poco accel.

E Tempo ♩ = 60 poco accel.

mp f

52 Più mosso ♩ = 84 accel. rit.

ff mp f sub. p

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F

57 **Vivace - energico** ♩ = 152

Musical score for measures 57-60. The piece is in 4/4 time. The right hand has a whole rest. The left hand plays a rhythmic pattern of eighth notes and chords, starting with a forte (*ff*) dynamic. A fermata is placed over the final chord of measure 60.

Musical score for measures 61-63. The right hand has a whole rest. The left hand continues the rhythmic pattern. Measure 61 features a forte (*ff*) dynamic. A fermata is placed over the final chord of measure 63.

Musical score for measures 64-66. The right hand has a whole rest. The left hand continues the rhythmic pattern. Measure 64 features a forte (*f*) dynamic. A fermata is placed over the final chord of measure 66.

Musical score for measures 67-68. The right hand has a whole rest. The left hand continues the rhythmic pattern. A fermata is placed over the final chord of measure 68.

Musical score for measures 69-71. The right hand has a whole rest. The left hand continues the rhythmic pattern. A fermata is placed over the final chord of measure 71.

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72

Musical score for measures 72-75. The score is written for piano in bass clef. Measure 72 is in 2/4 time, 73 in 3/4, and 74-75 in 4/4. Dynamics include *f*, *mf*, and *ff*. There are slurs and accents throughout.

76

Musical score for measures 76-77. The score is written for piano in bass clef. Measure 76 is in 2/4 time and 77 in 4/4. Dynamics include *f*. There are slurs and accents throughout.

78

Musical score for measures 78-80. The score is written for piano in bass clef. Measure 78 is in 5/8 time, 79 in 4/4, and 80 in 4/4. Dynamics include *ff*. There are slurs and accents throughout.

81

Musical score for measures 81-84. The score is written for piano in bass clef. Measure 81 is in 5/8 time, 82 in 4/4, 83 in 4/4, and 84 in 4/4. Dynamics include *f* and *mf*. There are slurs and accents throughout. Chord symbols **G** are present above the staff in measures 81 and 83.

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84

88

91

94

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for solo trumpet and euphonium/tuba ensemble (2009 — 9')

John STEVENS (*1951)

The musical score is written for a solo trumpet and a euphonium/tuba ensemble. The tempo and dynamics are indicated at the top of the score:

- Maestoso - pesante** (rit.) $\text{♩} = 66$
- A tempo** (rit.)
- A tempo**

The score is divided into four systems, each containing a staff for a different instrument:

- Trumpet (C)**: The solo part, starting with a rest, then playing a melodic line with dynamics *mf* and *f*.
- Euphonium 1, 2, 3, 4**: The euphonium parts, playing a rhythmic accompaniment with dynamics *p*, *cresc.*, and *fp*.
- Tuba 1, 2, 3, 4**: The tuba parts, playing a rhythmic accompaniment with dynamics *p*, *cresc.*, and *fp*.

The score is in 4/4 time and features a variety of musical notations, including rests, notes, and dynamic markings.

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10 rit. ten. A tempo

Trp. C *mp espr.*

Eu. 1 *f ff mp p*

Eu. 2 *f ff mp p*

Eu. 3 *f ff mp p*

Eu. 4 *f ff mp p*

Tu. 1 *f ff mp p*

Tu. 2 *f ff mp p*

Tu. 3 *f ff mp p*

Tu. 4 *f ff mp p*

17

Trp. C *mf*

Eu. 1

Eu. 2

Eu. 3

Eu. 4

Tu. 1

Tu. 2

Tu. 3

Tu. 4

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23

mp mf f ff dim.

rit. A tempo molto rit.

mp mf f mp

mp mf f mp

mp mf f mp

mp mf f mp

mp mf f dim.

mp mf f dim.

mp mf f dim.

mp mf f dim.

B

30 A tempo poco accel. rit. A tempo rit. A tempo

p cresc. ff dim.

p cresc. ff dim.

p cresc. ff dim.

p cresc. ff dim.

p cresc. mf f dim.

p cresc. mf f dim.

p mf f dim.

p mf f dim.

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C Cadenza

39 *lento* *mf* *f* *più mosso* *mf* *f* *meno mosso* *mp* *più agitato* *mf* *accelerando* *mp* *rit.*

breathes ad lib. - stagger

Tp. C

Tu. 1

Tu. 2

Tu. 3

Tu. 4

molto accelerando *rit.* *lento*

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

Tp. C

Tu. 1

Tu. 2

Tu. 3

Tu. 4

D Tempo ♩ = 60

40 *solo* *mp* *p* *p* *p*

Tp. C

Eu. 1

Eu. 2

Eu. 3

Eu. 4

Tu. 1

Tu. 2

Tu. 3

Tu. 4

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46 (cadenza)

3

mf *f* *p*

Tp. C

Tu. 1

Tu. 2

Tu. 3

Tu. 4

ten.

pp *f* *mf* *mp*

Tp. C

Tu. 1

Tu. 2

Tu. 3

Tu. 4

E

47 **Tempo** ♩ = 60 *poco accel.*

mp *p* *p* *p* *f*

Tp. C

Eu. 1

Eu. 2

Eu. 3

Eu. 4

Tu. 1

Tu. 2

Tu. 3

Tu. 4

52 *Più mosso* ♩ = 84 *accel.* *rit.*

ff *mp* *f* *sub. p*

Tp. C

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-
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-
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F
57 **Vivace - energico** ♩ = 152

The image shows a musical score for Euphonium (Eu.) and Trombone (Tu.) parts. It consists of two systems of staves. The first system covers measures 57 to 65, and the second system covers measures 66 to 74. The Euphonium parts (Eu. 1-4) are in bass clef, and the Trombone parts (Tu. 1-4) are in bass clef. The score includes various musical notations such as dynamics (f, ff), articulation (accents, slurs), and fingering (5). The time signature changes from 2/4 to 3/4 and back to 2/4. A double bar line is present at the end of the first system.

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72

Eu. 1 *f* *ff* *f*

Eu. 2 *f* *ff* *f*

Eu. 3 *f* *ff* *f*

Eu. 4 *f* *ff* *f*

Tu. 1 *f* *mf* *ff*

Tu. 2 *f* *mf* *ff*

Tu. 3 *mf* *ff*

Tu. 4 *mf* *ff*

Double bar line

79

TP. C

Eu. 1 *ff* *f* *mf*

Eu. 2 *ff* *f* *mf*

Eu. 3 *ff* *f* *mf*

Eu. 4 *ff* *f* *mf*

Tu. 1 *f*

Tu. 2 *f*

Tu. 3 *f*

Tu. 4 *f*

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84

Musical score for measures 84-90. Instruments: Tp. C, Eu. 1, Eu. 2, Eu. 3, Eu. 4, Tu. 1, Tu. 2, Tu. 3, Tu. 4. Dynamics: *mf*.

91

Musical score for measures 91-94. Instruments: Tp. C, Eu. 1, Eu. 2, Eu. 3, Eu. 4, Tu. 1, Tu. 2, Tu. 3, Tu. 4. Dynamics: *f*, *mf*.

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