

# Battle Concerto

untransposed score

## 1. Capriccio

David Stanhope

*(onstage)*  
Eb Trumpet

*(offstage)*  
Bb Trumpet

Moderato Serioso  $\text{♩} = \text{c.}100$

Note: there is an optional continuo (harpsichord) part for the 1st movement which should be used if the instrument is available.

Violin 1 *f*

Violin 2 *f*

Viola *f*

Cello *f*

Double Bass *f*

5

Eb Tpt.

Bb Tpt.

Timp.

Vln.1

Vln.2

Vla.

Vc.

Bs.

74 **G**

E♭ Tpt. *f*

B♭ Tpt. *mp*

Timp. *mf*

(conductor tries to take charge again, taps baton on stand) **tempo 1**

Vln.1 *mf*

Vln.2 *mf*

Vla. *mf*

Vc. *mf* *div.*

Bs. *mf*

S.Bs. *mf* (gesture to other basses to join in)

79

E♭ Tpt. *f*

B♭ Tpt. *f*

Timp.

Vln.1

Vln.2

Vla.

Vc. *tutti, pizz.*

Bs. *ff*

2. Blues

E♭ Tpt.

B♭ Tpt.

Timp.

Vln.1

Vln.2

Vla.

Vc.

Bs.

**Lamentoso** ♩ = c.66 **rit.**

Note: enharmonic alternatives in parts in this movement!

con sord. *f*

con sord. *f*

con sord. *f*

(senza sord.) *f*

*p* trem.

E♭ Tpt.

B♭ Tpt.

Timp.

Vln.1

Vln.2

Vla.

Vc.

Bs.

**A** *dolce*

**a tempo** *(gliss.)* **rit.** **tempo 2** ♩ = c.50

*mf* *pp* (free bowing could be used here to make seamless accompaniment)

*p*

*p* *poco*

*p* *poco*

*p* *poco*

*f* *p* *poco*

*poco*



21

E♭ Tpt.

B♭ Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*p*

*espressivo*

*unis.*

*sul G*

*solo (sotto voce)*

*p*

*p*

*p*

*unis.*

*p*

*p*

*unis.*

*p*

*p*

25

E♭ Tpt.

B♭ Tpt.

Timp.

Vln. 1

Vln. 2

Vla.

Vc.

Bs.

*mute (straight)*

*p*

*mf*

*3*

*3*

*3*

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

$\frac{3}{4}$

$\frac{4}{4}$

### 3. Tarantella

The musical score is for the third movement, 'Tarantella', from the 'Battle Concerto'. It is written for a symphony orchestra. The score is in 12/8 time and features a key signature of two flats (B-flat major or D-flat minor). The tempo is marked as  $\text{♩} = \text{c. } 144$ . The score is divided into two systems. The first system includes parts for Eb Tpt., Bb Tpt., Timp., Vln.1, Vln.2, Vla., Vc., and Bs. The second system includes parts for Eb Tpt., Bb Tpt., Timp., Vln.1, Vln.2, Vla., Vc., and Bs. The score contains various musical notations, including dynamics such as *open*, *senza sord.*, *ff*, and *f*, as well as articulation marks like accents and slurs. The Timp. part features a prominent rhythmic pattern of eighth notes. The strings play a complex, rhythmic accompaniment. The woodwinds and brass parts are mostly silent in the first system, with some activity in the second system.

**A**

8

E♭ Tpt. *p*

B♭ Tpt. *p*

Timp. *p*

Vln.1 *p*

Vln.2 *p*

Vla. *p*

Vc. *p*  
*pizz.*

Bs. *p*