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## Trumpeter Swan (Score)

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# *Trumpeter Swan*

for Trumpet and String Quartet

Gary Smart

"I suppose one might say they were a dramatic sight, except that their beauty goes beyond drama.... The beauty of swans is conclusive; when you see it, there's nothing to debate, oppose, or add."

from an article on trumpeter swans in Idaho by Naomi Bliven  
(*The New Yorker*, December 25, 1989)

- to Britt Theurer and the Franciscan Quartet -

# Trumpeter Swan

Gary Smart

for Trumpet and String Quartet

## I

(♩ = 40)

*Slowly, very serene*

*moving ahead* -----

Trumpet (C)

Violin 1

Violin 2

Viola

Cello



5 *Faster, ca. ♩ = 52*

*holding back*

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

8

Tempo 1 (♩ = 40)

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

*sfp* *ff* *sffz* *p* *pp*

*sfp* *ff* *mf* *p* *pp*



13

Suddenly faster, ca. ♩ = 52

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

*mf* *f* *tr*

*p* *mf* *ff* *sfz* *mf*

*p* *mf* *ff* *sfz* *mf*

*p* *mf* *ff* *sfz* *mf*

17

Trpt. *p* *poco f* *pp* *mf*

Vn. 1 *solo* *poco f* *mf* *p*

Vn. 2 *mf* *p*

Vla.

Vc.

21

*accel.* ----- *ca.* ♩ = 66

Trpt. *mf* *mf*

Vn. 1 *mf* *f*

Vn. 2 *mf* *f*

Vla. *mf* *f*

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

*ritard.* -----

23

Musical score for measures 23-25. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The time signature changes from 2/4 to 4/4 at measure 24, then back to 2/4 at measure 25, and finally to 4/4 at measure 26. The Trpt. part starts with a rest in 2/4, then plays a half note in 4/4, and a quarter note in 2/4. The Vn. 1, Vn. 2, and Vla. parts play a similar melodic line. The Vc. part plays a bass line with a triplet in measure 25. Dynamics include *mf* and *p*. A hairpin indicates a decrescendo from measure 24 to 25.



*Tempo 1*

26

Musical score for measures 26-28. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The time signature changes from 4/4 to 2/4 at measure 27, and back to 4/4 at measure 28. The Trpt. part has a rest in 4/4, then plays a quarter note in 2/4. The Vn. 1, Vn. 2, and Vla. parts play a similar melodic line. The Vc. part plays a bass line. Dynamics include *pp* and *p*. A hairpin indicates a decrescendo from measure 27 to 28.

29 *Moving* ♩ = 76 *rit.* ----- *ca.* ♩ = 60

Trpt. *p* *pp* *p* *pp*

Vn. 1 *trem.* *p* < *mp* >

Vn. 2 *trem.* *p* < *mp* >

Vla. *trem.* *p* < *mp* >

Vc. *pizz.* *mf* 3

32 *Again moving* ♩ = 76 *Ritenuito* ----- ♩ = 52

Trpt. *mp* *poco f*

Vn. 1 *pizz.* *mf* < *f* > *f* *poco f*

Vn. 2 *pizz.* *mf* < *f* > *mp*

Vla. *mf* < *f* > *mf* *mp*

Vc. *arco* *mf* < *f* > *mf* *f* *mp*



34 (♩ = 52)

Trpt. *mf* *mp* *mp* *p*

Vn. 1 *mp* *mf* *mf* *p*

Vn. 2 *mf* *mf* *mf* *p*

Vla. *mf* *mf* *mf* *p*

Vc. *mf* *mf* *mf* *p*



*Rather freely, as a lyrical cadenza*  
 -- let it flow

37

Trpt. *mp* *mp* *p* *pp*



39

Trpt. *mp* *p*



*A bit slower, singing*

*Ritenuato*

*Suddenly* ♩ = 76

41

Trpt. *poco f* *p* *mp*

Vc. *mp*

43 *rit.* ..... ♩ = 60

Trpt. *mp*

Vn. 1 *pizz.* *f* *p* *arco* *f*

Vn. 2 *pizz.* *f* *p* *arco* *f*

Vla. *pizz.* *f* *p* *arco* *f*

Vc. *f* *mf* *p* *mf* < *f*

46 *(poco accel.)* *Ritenuito* .....

Trpt. *poco f* *p*

Vn. 1 *pizz.* *f* *mf*

Vn. 2 *pizz.* *f* *p*

Vla. *f* *mf*

Vc. *pizz.* *f* *mf* *p*

50 *a tempo* (♩ = 60)

Musical score for measures 50-53. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The time signature changes from 2/4 to 4/4 and back to 2/4. The Trpt. part starts with a *pp* dynamic. Vn. 1 has dynamics *f*, *mf*, and *p*. Vn. 2 has a dynamic of *p*. Vla. has dynamics *f* and *p*. Vc. has dynamics *mf*, *f*, and *mp*. There are various articulations and slurs throughout the passage.



*Freely in one breath*

54

(attacca)

Musical score for measures 54-56. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The time signature is 2/4. The Trpt. part features a long melodic line starting at measure 54 with a *mp* dynamic. Vn. 1 and Vn. 2 have dynamics *f*. Vla. has a dynamic of *f*. Vc. has dynamics *mf* and *f*. The passage concludes with a double bar line and repeat sign.

now faster, ca. ♩ = 52

Pastoral, flowing gently

57

Musical score for measures 57-60. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 57 starts with a *mf* dynamic. A long slur covers measures 57-60. Measure 58 has a *pp* dynamic. Measure 59 has a *pp* dynamic. Measure 60 has a *pp* dynamic. The Trpt. part has a *pp* dynamic in measure 60. The Vn. 1 part has a *mf* dynamic in measure 58 and a *pp* dynamic in measure 60. The Vn. 2 part has a *mf* dynamic in measure 58 and a *pp* dynamic in measure 60. The Vla. part has a *mf* dynamic in measure 58 and a *pp* dynamic in measure 60. The Vc. part has a *mf* dynamic in measure 58 and a *pp* dynamic in measure 60. The Trpt. part has a *pp* dynamic in measure 60. The Vn. 1 part has a *pp* dynamic in measure 60. The Vn. 2 part has a *pp* dynamic in measure 60. The Vla. part has a *pp* dynamic in measure 60. The Vc. part has a *pp* dynamic in measure 60.



61

Musical score for measures 61-64. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The key signature is one sharp (F#) and the time signature is 4/4. Measure 61 has a *p* dynamic. Measure 62 has a *p* dynamic. Measure 63 has a *mp* dynamic. Measure 64 has a *mp* dynamic. The Trpt. part has a *p* dynamic in measure 61 and a *mp* dynamic in measure 64. The Vn. 1 part has a *p* dynamic in measure 61 and a *mp* dynamic in measure 64. The Vn. 2 part has a *p* dynamic in measure 61 and a *mp* dynamic in measure 64. The Vla. part has a *p* dynamic in measure 61 and a *mp* dynamic in measure 64. The Vc. part has a *p* dynamic in measure 61 and a *mp* dynamic in measure 64.

64 in the stand

Trpt. *p* *pp*

Vn. 1 solo *poco f*

Vn. 2 *p*

Vla. *pizz.* *mf* *arco* *p*

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

67

Trpt.

Vn. 1 *p*

Vn. 2 *mf* *mp*

Vla.

Vc.

71 *grad. out of stand*

Trpt. *(out)* *mf*

Vn. 1 *solo* *f* *mf*

Vn. 2 *mf*

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

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



74 *Moving (ca. ♩ = 76)*

Trpt. *f* *mp*

Vn. 1 *f* *mp* *f* *pizz.*

Vn. 2 *f* *mp* *f*

Vla. *arco* *poco f* *mp*

Vc. *arco* *poco f* *mp*

78 *tenuto*

Trpt. *f* *mp* *p*

Vn. 1 *arco* *ff* *mp* *p*

Vn. 2 *f* *ff* *mp* *p*

Vla. *f* *mf* *p*

Vc. *pizz.* *sfz* *arco* *mf* *p*

81 *Tentatively* *ritard.* ..... *ca.* ♩ = 52

Trpt. *p* *mf*

Vn. 1 *pp* *ppp* *p* *pp*

Vn. 2 *pp* *ppp* *p* *pp*

Vla. *pp* *ppp* *p* *pp*

Vc. *p* *p*

85 *Moving ahead*

*Again slower*

Trpt. *mf*

Vn. 1 *mf* sul pont. 6

Vn. 2 *mf* sul pont. 6

Vla. *mp* trem. *pp*

Vc. *p* 3 *ppp* *p*

Detailed description: This musical score covers measures 85, 86, and 87. The key signature has one flat (B-flat) and the time signature changes from 3/4 to 4/4 at measure 86. The Trp. part is mostly silent with a few notes. Vn. 1 and Vn. 2 play melodic lines with a *mf* dynamic, featuring a sixteenth-note run in measure 86 marked 'sul pont.' and '6'. Vla. plays a melodic line with a *mp* dynamic, including a tremolo in measure 87 marked 'trem.' and 'pp'. Vc. plays a bass line with a *p* dynamic, featuring a triplet in measure 86 and a *ppp* dynamic in measure 87.



88 *Steady, serene, flowing* (♩ = 52)

Trpt.

Vn. 1 *p* ord.

Vn. 2 *p* ord.

Vla. *p* *tr<sup>b</sup>*

Vc.

Detailed description: This musical score covers measures 88, 89, and 90. The key signature has one flat (B-flat) and the time signature is 4/4. The Trp. part is silent. Vn. 1 and Vn. 2 play melodic lines with a *p* dynamic, marked 'ord.'. Vla. plays a melodic line with a *p* dynamic, including trills marked 'tr<sup>b</sup>'. Vc. plays a bass line with a *p* dynamic.



91 straight mute

mp

5 5 6 5

tr<sup>b</sup>

3



93 *Freely expressive* tenuto

pizz.

p <> poco sfz mf arco mf

p <> poco sfz pizz. mf p arco

p <> poco sfz pizz. mf p

p <> poco sfz pizz. mf

mf

## II

With intensity *ca.* ♩ = 96

Solo (open) in the stand

Trpt. *pp*

Trpt. *p*

Vn. 1 *p* *mf* *f*

Vn. 2 *f*

Vla. *mp* *f*

Vc. *mf* *ff*

Suddenly *ca.* ♩ = 52

Slower, accelerating

(*ca.* ♩ = 96)

Trpt. *mf* (out)

Vn. 1 *pizz.* *sfz* *mf* *f*

Vn. 2 *pizz.* *mf* *f*

Vla. *pizz.* *sfz* *mf* *f* *arco*

Vc. *pizz.* *sfz* *mf* *f*

*Floating*

7

Musical score for measures 7-8. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 7 is marked with a fermata and a dynamic of *sub. p*. Measure 8 is marked with a fermata and a dynamic of *f*. The word "Singing" is written above the Vn. 1 and Vc. staves, and "arco" is written above the Vn. 1 and Vc. staves. The Vla. staff has a dynamic of *sub. p*. The Vn. 2 staff has a dynamic of *f*. The Vc. staff has a dynamic of *f*. There are triplets in the Vn. 2 and Vc. staves in measure 8.



9

Musical score for measures 9-10. The score is for five instruments: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The key signature has one sharp (F#) and the time signature is 3/4. Measure 9 is marked with a fermata. Measure 10 is marked with a fermata and a dynamic of *f*. The word "Singing" is written above the Vn. 1 and Vc. staves, and "arco" is written above the Vn. 1 and Vc. staves. The Vla. staff has a dynamic of *sub. p*. The Vn. 2 staff has a dynamic of *f*. The Vc. staff has a dynamic of *f*. There are triplets in the Vn. 1, Vn. 2, and Vc. staves in measure 10. The Vc. staff has a dynamic of *pizz.* in measure 10.

11

Trpt. *Singing* *poco f*

Vn. 1

Vn. 2

Vla.

Vc. *arco* *(f)*

13

Trpt.

Vn. 1 *mp*

Vn. 2

Vla.

Vc. *pizz.*

15

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

solo

poco *f*

*sfp* *f*

tr

sub. *p* *mf*

arco

portamento

*mf* *mp*

18

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

straight mute

*mf*

5

flutter

*mp*

*ritard.* ---  
(mute off)

5

*f*

3

*mf* *f*

*mf* *f*

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

21 *Slower* (♩ = 52) (Open)

Trpt. *mp*

Vn. 1 *mp* *mp*

Vn. 2 *mf* *mp* 5

Vla. *mp*

Vc. *mp*

24 *accelerating*

Trpt. *mp* *cresc.*

Vn. 1 *poco f* *solo* *legato* 3 *ff* *mf*

Vn. 2

Vla. *sfz (ff)* *mf*

Vc. *f* *pizz.* 3

*Floating*  
Again faster (♩ = 96)

27

Trpt. *f* *p* flutter

Vn. 1 *f* sub. *mp*

Vn. 2 *sfp* *mp*

Vla. *f* *sfp* *mp*

Vc. *sfz* arco *mp* *f*



30

Trpt. *mp*

Vn. 1 *f* *mp*

Vn. 2 *f* *mp*

Vla. *f* *mp* pizz.

Vc. *sfz*





*Building*

36

Trpt. *p* *mf* *f* sub. *p*

Vn. 1 *mf*

Vn. 2 arco *mf* *f* 5

Vla. *f*

Vc. *f*

Detailed description: This system contains five staves of music for measures 36-40. The Trp. staff starts with a *p* dynamic, followed by a crescendo to *mf*, then a further crescendo to *f*, and finally a decrescendo to *sub. p*. The Vn. 1 staff has a *mf* dynamic. The Vn. 2 staff is marked *arco* and has a *mf* dynamic, with a *f* dynamic and a '5' marking in the final measure. The Vla. staff has a *f* dynamic. The Vc. staff has a *f* dynamic. A double bar line with two slanted lines is at the end of the system.



*Climactic*

38

Trpt. *f* *f*

Vn. 1 *f* 3 *ff*

Vn. 2 *f* 3 *ff*

Vla. *ff* 3 5

Vc. *ff*

Detailed description: This system contains five staves of music for measures 38-40. The Trp. staff has a *f* dynamic in measure 38 and a *f* dynamic in measure 40. The Vn. 1 and Vn. 2 staves have a *f* dynamic in measure 38 and a *ff* dynamic in measure 40. The Vla. staff has a *ff* dynamic in measure 40. The Vc. staff has a *ff* dynamic in measure 40. Triplet markings (3) are present in measures 38 and 39 for the strings and woodwinds. A double bar line with two slanted lines is at the end of the system.

*molto ritard.*

40

Trpt. *p*

Vn. 1 *p* *pp*

Vn. 2 *mf* *p* *pp*

Vla. *p*

Vc. *tr* *sfz* *mf* *mf*

*Slower, ca. ♩ = 52, and rather freely*

*Mysterious*

42

solo

Trpt. *p*

Vn. 1 *mp*

Vn. 2 *mp*

Vla. *mp*

Vc. *poco f*

46 Harmon mute - stem "in"

Trpt. *mf* *f* *p*

Vn. 1

Vn. 2

Vla.

Vc.



48

Trpt.

Vn. 1 *p* *mf* *p*

Vn. 2 *p* *mf* *p* *tenuto*

Vla. *mf* *p* *p*

Vc. *mf* *p* *p*

52 (Harmon) - stem removed

Musical score for measures 52-55. The score is in 4/4 time and features five staves: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The Trpt. part begins with a *mf* dynamic and a slur over the first two measures. The Vn. 1 part has a *mf* dynamic in measure 53, a *f* dynamic in measure 54, and a *p* dynamic in measure 55, with a trill (*tr~*) in the final measure. The Vn. 2 part has a *sfp* dynamic in measure 54 and a '5' marking below the staff. The Vla. part has a *poco sfp* dynamic in measure 55. The Vc. part has a *p* dynamic in measure 55.



56

*Delicately, a bit hesitantly*

Musical score for measures 56-60. The score is in 4/4 time and features five staves: Trpt., Vn. 1, Vn. 2, Vla., and Vc. The Trpt. part begins with a *p* dynamic in measure 56. The Vn. 1 part has a *mf* dynamic in measure 58 and a *p* dynamic in measure 59. The Vn. 2 part has a *mf* dynamic in measure 58. The Vla. part is silent. The Vc. part has a *mp* dynamic in measure 56, a *p* dynamic in measure 57, and a *p* dynamic in measure 59.

60

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.



*Holding back*

65

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

(harmonics sul A, E)

un poco sul pont.

*mf*

*p*

*p*

*p*

*p*

*p*

*mp*

68

Trpt. *mp* (not harmonics) *f* *mf* *pizz.* *p* *mf*

Vn. 1 *p* *mp* *mf* *p*

Vn. 2 *mp* ord.

Vla. *mp* ord.

Vc. *pizz.* *p* *mf*



Moving ahead-----

71

Trpt. *ff*

Vn. 1 *poco f* *mp*

Vn. 2 *mf*

Vla. *mf*

Vc.

73 *agitated, accelerating* ----- *Tempo 1* (♩ = 96)

Trpt. (Open) *mp* *f*

Vn. 1 *pizz.* *sfz* *ff* *sfz*

Vn. 2 *pizz.* *f* *ff* *sfz*

Vla. *pizz.* *f* *ff* *sfz*

Vc. *f* *ff* *sfz*



76 *Grandly, impassioned*

Trpt. *(ff)*

Vn. 1 *arco* *sfz* *f* *ff* *(ff)*

Vn. 2 *arco* *sfz* *f* *ff* *(ff)*

Vla. *arco* *sfz* *f* *ff* *(ff)*

Vc. *arco* *sfz* *f* *ff* *pizz.* *sfz*

*Singing*

80

Trpt. *f*

Vn. 1

Vn. 2

Vla.

Vc. *arco* *ff*



82

Trpt. *f*

Vn. 1

Vn. 2

Vla.

Vc.



84

Trpt. *ff*

Vn. 1

Vn. 2

Vla. *tr* *sfp*

Vc. *sfp*



86 *Pushing ahead!*

Trpt. *f*

Vn. 1 *sfz* *f* *ff*

Vn. 2 *sfz* *f* *ff*

Vla. *sfz* *f* *ff*

Vc. *sfz* *f* *ff*

88

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

91

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

(♩ = 52)

*Now more freely, but impetuous*

*Pushing ahead!*

94

Trpt. *f* *f* *f* *f*

Vn. 1 *sfp* *ff* *sffp* *mf*

Vn. 2 *sfp* *ff* *sffp* *mf*

Vla. *sfp* *ff* *sffp* *mf*

Vc. *sfp* *ff* *sffp* *mf*



*Trumpet ritenuto*

*Quasi ad libitum*

20"-30"

98

Trpt. *ff*

Vn. 1 (20"-30") *f* *ff* *p* *mf* *p* *f* *p* *fff* *f*

Vn. 2 (20"-30") *f* *p* *ff* *p* *f* *p* *f* *p* *mf* *p* *fff*

Vla. (20"-30") *f* *p* *f* *p* *f* *mf* *ff* *p* *f* *p* *ff* *p* *mf* *p* *ff*

Vc. (20"-30") *f* *mf* *ff* *p* *f* *p* *fff*

*Finally settling*

*In tempo, ca. ♩ = 72*

As a "call"

Harmon mute (no stem)

(with stem - "out")

99 (10")

Trpt. *mf mp mf mp*

Vn. 1 *ppp*

Vn. 2 *ppp*

Vla. *ppp*

Vc. *ppp*



(♩ = 40)

*Slowly, very serene*

101 (with stem - "in")

Trpt. *p*

Vn. 1

Vn. 2 *ppp p*

Vla. *ppp p*

Vc. *ppp p*

103

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

*Moving*  
(♩ = 52)

*p*

*trem.*  
*sul pont.*

*ord.*  
*(p)*



107

Trpt.

Vn. 1

Vn. 2

Vla.

Vc.

*sul pont.*

*ord.*

*ppp*

*p*

*sul pont.*

*ord.*

*pp*

*pp*

*pp*

*(v)*

*pp*

*(v)*

*Faster* (♩ = 76), *but freely*

112

Trpt. *mf* *mp* *mf*  
As a "call" [mouthpiece alone, blown into bell]

Vn. 1 *ppp* to the end

Vn. 2 *ppp* to the end

Vla. *ppp* to the end

Vc. *ppp* to the end



117

Trpt. *mf* *p* *pp*  
long *In the distance, still energetic* Very long fade

Vn. 1

Vn. 2

Vla.

Vc.

Gary Smart