

Commissioned by Barton Woomert and dedicated to the Toronto Symphony Trumpet Section:
Andrew McCandless, James Spragg, James Gardiner and Barton Woomert

THREE

1.

Bruce Broughton

With a persistent energy ♩ = 96

B♭ Trumpet 1

B♭ Trumpet 2

Piano

5

6

7

8

PREVIEW ONLY

9

10

11

12

13

9

10

11

12

13

14 15 16 17 18

ff

ff

ff *dim.*

19 20 21

p *relaxed*

p *relaxed*

22 23 24

p *cresc.* *f*

p *cresc.* *f*

cresc.

25 26 27

mf

mf

25 26 27

f

mf

28 29

30 29

PREVIEW ONLY

30 31 32

f

f

30 31 32

f

ff

33 34 35

36 37

PREVIEW ONLY

38 39 40

ff *f*

41 42 43 44

41 42 43 44

mf *p*

45 46 47

p *cresc.*

45 46 47

cresc.

48 49 50

cresc. *mf*

48 49 50

mf

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51 *cresc.* 52 53

51 *cresc.* 52 53 *8va* *f*

54 *f* 55 56 57 *mf*

54 55 56 57 *8va*

58 *p* 59 *cresc.* 60

58 *p* 59 *cresc.* 60 *3*

61 *f* 62 63 *p* *cresc.*

64 65 *f* 66 *ff*

67 68 Suddenly faster ♩ = 122 69 70

67 68 Suddenly faster ♩ = 132 *lightly* 69 70 *f dim.*

71 72 73 74

mp

p

71 72 73 74

mf dim.

75 76 77 78

p cresc.

cresc.

p cresc.

8va

79 80 81 82

f

dim.

mf cresc.

79 80 81 82

f

dim.

mf cresc.

3

83 84

f

f

83 84 85

f

Red.

86 87 88

mf

mf

mf

88

89 90 91

p

p

cresc.

mp cresc.

p

cresc.

92 93 94 95

92 93 94 95

96 97 98 99

100 101 102

100 101 102

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103 Tempo I ♩ = 96

104

105

p

103 Tempo I ♩ = 96

p

104

105

106

107

108

106

107

108

cresc.

cresc.

109

110

111

cresc.

cresc.

109

110

111

cresc.

112 113 114

f

112 113 114

115 116 117

cresc. *ff*

cresc. *ff*

ff

Red.

118 119 120 121 122

mf *f*

mf *f*

118 119 120 121 122

123 124 125

123 124 125

126 127 128 129

1 6 127 128 129

130 131 132 133

130 131 132 133

134 135 136

137 138 139

140 141 142

143 144

145 146 147

f *mf* *p* *mf* *p cresc.*

145 146 147

f *p* *mf* *p* *mf* *p cresc.*

148 149 150

ff *ff* *f*

148 149 150

151 152 153

151 152 153

154 155 156

155 156

157 158 159

157 158 159

f *f* *f* *mf* *mf* *f* *f* *f*

PREVIEW ONLY

160 161

162 163

164 165 166

167 168 169

167 168 169

170 171 172 to B $\flat$ Cornet

170 171 172

PREVIEW ONLY

2.

Gentle and sustained $\text{♩} = 72$

2 Cornet

p *espress.*

3

4

5 Cornet

p *espress.*

Gentle and sustained $\text{♩} = 72$

3

4

5

p

mf

6

7

8

9

mf

p *cresc.*

p *cresc.*

p *cresc.*

pp

10

11

12

13

f

f

f

pp

14 15 16 17 18

p *mf dim.*

mf *p* *mf dim.*

mf *p* *mf dim.*

Red.

19 20 21

pp *p* *p*

pp *pp* *p*

Red.

22 23

cresc.

Red.

24 *mf* *cresc.* 25

26 *f* *cresc.* *rall.* 27

f *cresc.* *rall.*

28 *ff* *dim.* 29 30 31

ff *dim.* *mf*

ff *dim.* *mf*

32 33

p

f *dim.* *p* *cresc.*

34 35

p *mf*

cresc.

36 37

p *cresc.*

38 *mf* *cresc.* 39 *f* 3

38 *mf* *cresc.* 39 *f* 3

Red.

40 *dim.* 41 42 *rall.*

40 *dim.* 41 42 *rall.*

PREVIEW ONLY

43 *a Tempo* *p* 3 3 3 44 *cresc.* 45 *f*

43 *a Tempo* 44 45 *f*

46 47 48

dim. 3 3 3 3 3 3 *p*

dim. *mf* 3 3

46 47 48

49 50 51 52

p *p*

dim. *p*

PREVIEW ONLY

49 50 51 52

53 54 55 56 57

cresc. *cresc.*

cresc.

53 54 55 56 57

58 59 60 61

f *dim.*

62 63 64 65 to Bb Trumpet

pp

PREVIEW ONLY

pp

Red.

3.

Lively ♩ = 138

2 3 4 5 6

Lively ♩ = 138

p *mf* 3 *p* 5 *f* 6

7 8 9 10 11 12

PREVIEW ONLY

8 9 11 *f subito* 12

13 14 15 16 Trumpet cup mute *p* Trumpet cup mute 17 18

13 16 *p* 17 18

19 20 21 22 23 24

f

19 20 21 22 *f*

25 26 27 28 29 30

dim. *p*

25 26 27 28 29 30

dim. *p*

PREVIEW ONLY

31 32 33 34 35 36

mf

31 32 33 34 *mf* 35 36

37 38 39 40 41 42

37 38 39 40 41 42

43 44 45 46 47 48

43 44 45 46 47 48

49 50 51 52 53 54

49 50 51 52 53 54

55 56 57 58 59 60

f *f*

61 62 63 64 65 66

p *cresc.* *p* *cresc.*

67 68 69 70 71 72 73

f *f* *f* *ff*

8va *Red.*

74 75 76 77 78 79

f *mf* *f*

80 81 82 83 84

f

85 86 87 88 89 90

to st. mute *p*

91 92 93 94 95 96

91 92 *cresc.* 93 94 95 96

97 98 99 100 101 102

97 98 99 100 *st. mute* 101 102

f *st. mute* *f*

97 98 99 100 101 102

ff

PREVIEW ONLY

103 104 105 106 107 108 109 110

103 104 105 106 107 108 109 110

fp *f* *mf* *cresc.*

103 104 105 106 107 108 109 110

111 112 113 114 115 116 117 118 119

111 112 113 114 115 116 117 118 119

120 122 123 124 125 126

120 122 123 124 125 126

127 128 129 130 131 132 133

127 128 129 130 131 132 133

134 135 136 137 138 139

First system of musical notation, measures 134-139. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 134 has a whole note in the treble and a half note in the bass. Measure 135 has a half note in the treble and a half note in the bass. Measure 136 has a half note in the treble and a half note in the bass. Measure 137 has a half note in the treble and a half note in the bass. Measure 138 has a whole note in the treble and a whole note in the bass. Measure 139 has a whole note in the treble and a whole note in the bass. Dynamics: *p* (piano) at measure 135, *f* (forte) at measure 137.

134 135 136 137 138 139

Second system of musical notation, measures 134-139. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 134 has a half note in the treble and a half note in the bass. Measure 135 has a half note in the treble and a half note in the bass. Measure 136 has a half note in the treble and a half note in the bass. Measure 137 has a half note in the treble and a half note in the bass. Measure 138 has a half note in the treble and a half note in the bass. Measure 139 has a half note in the treble and a half note in the bass. Dynamics: *p* (piano) at measure 135, *f* (forte) at measure 137.

140 141 142 143 144

Third system of musical notation, measures 140-144. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 140 has a whole note in the treble and a whole note in the bass. Measure 141 has a whole note in the treble and a whole note in the bass. Measure 142 has a whole note in the treble and a whole note in the bass. Measure 143 has a whole note in the treble and a whole note in the bass. Measure 144 has a whole note in the treble and a whole note in the bass.

140 141 142 143 144

Fourth system of musical notation, measures 140-144. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 140 has a whole note in the treble and a whole note in the bass. Measure 141 has a whole note in the treble and a whole note in the bass. Measure 142 has a whole note in the treble and a whole note in the bass. Measure 143 has a whole note in the treble and a whole note in the bass. Measure 144 has a whole note in the treble and a whole note in the bass. A large "PREVIEW ONLY" watermark is overlaid across the system.

145 146 147 148 149

Fifth system of musical notation, measures 145-149. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 145 has a whole note in the treble and a whole note in the bass. Measure 146 has a whole note in the treble and a whole note in the bass. Measure 147 has a whole note in the treble and a whole note in the bass. Measure 148 has a whole note in the treble and a whole note in the bass. Measure 149 has a whole note in the treble and a whole note in the bass.

145 146 147 148 149

Sixth system of musical notation, measures 145-149. The top staff is in treble clef, and the bottom staff is in bass clef. Measure 145 has a whole note in the treble and a whole note in the bass. Measure 146 has a whole note in the treble and a whole note in the bass. Measure 147 has a whole note in the treble and a whole note in the bass. Measure 148 has a whole note in the treble and a whole note in the bass. Measure 149 has a whole note in the treble and a whole note in the bass.

150 151 152 153 154 155 156

150 151 152 153 154 155 156

157 158 159 160 161 162 163 164

157 158 159 160 161 162 163 164

PREVIEW ONLY

mf

mf

165 166 167 168 169 170 171 172 173

165 166 167 168 169 170 171 172 173

mf

cresc.

cresc.

f

Measures 174-181. The score is written for two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including a crescendo starting at measure 180. The lower staff provides harmonic support with chords and moving lines. Dynamics include *p* (piano) and *cresc.* (crescendo).

Measures 182-188. The score continues with two staves. Measure 184 features a forte (*f*) dynamic. A large, semi-transparent watermark reading "PREVIEW ONLY" is overlaid across the center of the page, spanning measures 182 through 188.

Measures 189-195. The score continues with two staves. Measures 194 and 195 show complex chordal structures with multiple accidentals. The piece concludes with a final chord in measure 195.

196 197 198 199 200 201 202 203 204

196 197 198 200 201 202 203

205 206 207 208 209 210 211

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207 208 209 210 211

dim. *mf*

212 213 214 215 216 217 218 219

212 213 214 217 219

p *mf*

220 221 222 *poco rall.* 223 224 225 226 227

220 221 222 *poco rall.* 223 224 225 226 227

dim. *p* *pp*

228 More relaxed $\text{♩} = \text{116}$ 229 230 231 232 233 234 235

p espress. *cresc.* *p* *cresc.*

More relaxed $\text{♩} = \text{116}$

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236 237 238 239 240 241 242 243

mf *p*

244 245 246 247 249

mf *mf*

244 245 246 247 248 249 250

mf

251 252 253 254 256 257 258

dim. *p* *p*

251 252 253 254 255 256 257 258

p

259 260 261 262 263 264 265 266 267

pp *pp*

259 260 261 262 263 264 265 266 267

268 Tempo I ♩ = 138 open 269 270 271 272

268 Tempo I ♩ = 138 269 270 271 272 *cresc.*

273 274 275 276 277

273 274 275 276 277 *f*

278 279 280 281 282 283 open 284 285

286 287 288 289 290 291 292

293 294 295 296 297 298

cresc. *cresc.* *cresc.* *8va* *ff* *dim.*

299 300 301 302 303 304

p *cresc.* *cresc.* *cresc.*

305 306 307 308 309 310 311

f *dim.* *p*

f *dim.* *p* *pp*

312 313 314 315 316 317 318

mp *mp*

PREVIEW ONLY

319 320 321 322 323 324 325 326 327 *Faster* ♩ = 144-152

p *p*

p

328 329 330 331 332 333 334 335 336 337

cresc. *f*

328 329 330 331 332 333 334 335 336 337

cresc. *f*

338 339 340 341 342 343 344 345 346

dim. *dim.*

338 339 340 341 342 343 344 345 346

dim. *dim.*

347 348 349 350 351 352 353

mf dim. *p sempre*

347 348 349 350 351 352 353

mf dim. *p*

354 355 356 357 358 359 360 361

dim. pp

362 363 364 365 366 367 368

PREVIEW ONLY

ff

369 370 371 372 373 374

cresc.

375 > 376 > 377 378 379

ff

375 376 377 378 379

380 381 382 383 384 385

380 381 382 383 384 385

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