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Citation for published version (APA):
Nesbit, E. (Composer). (2018). Partita. Composition

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Edward Nesbit

Partita

for Trumpet and String Quintet

PARTITA

EDWARD NESBIT

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Partita was commissioned by Matilda Lloyd, with funds provided by the RVW Trust.

The first performance was given by Matilda Lloyd in St. Clement's Church, Sandwich, on 8th July 2018, as part of Deal Festival.

INSTRUMENTATION

Trumpet in B \flat

Violin I

Violin II

Viola

Violoncello

Double Bass

Duration c. 12'

Score in C

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PERFORMANCE NOTES

Movements should follow on from each other with only a short pause between each movement.

The semicircular markings in the strings in Musette 4 indicate excessive bow pressure, producing a scratching sound more than the notated pitch.

At the end of Song 3, the trumpeter should walk offstage to a location far enough away that the music sounds distant, but near enough to allow accurate coordination with the strings; in these passages, the dynamics in inverted commas indicate the dynamic played, and the dynamics after the '=' signs indicates the dynamic that should be heard in the hall.

PROGRAMME NOTE

Partita is a set of 13 very short movements, all of which refer to pre-existing, and very old, genres: fanfares, songs, musettes, dances, and a chorale. The form is best understood as a kind of disrupted rondo. The musettes function as the rondo theme, alternating with dances and songs. The increasingly long fanfare movements break into this neat symmetrical structure with increasing frequency, and come to dominate the piece. In the last movement the soloist leaves the stage, and the strings play new chorale material while memories of trumpet fanfares are heard from afar.

Partita

I - Fanfare 1

EDWARD NESBIT

$\text{♩} = 120$

Trumpet in Bb
f *ff* *mf* *f*

Violin I
sfz *pizz.*

Violin II
ff *sul II*

Viola
ff *sul II*

Violoncello
p *ff* *pizz.* *p*

Double Bass
sfz

2 + 3

8

Tpt.
ff p *f* *sfz*

Vln. I
sfz *pizz.* *sfz*

Vln. II
ff *sfz*

Vla.
ff *sfz*

Vc.
ff *p* *sfz*

Db.
sfz *sfz*

3 + 2

II - Song 1

$\text{♩} = 60$

Tpt.
p espress. *pp* *p*

Vln. I
p *arco, arm. nat. sul III* *arm. nat. sul IV* *p*

Vln. II
p *arm. nat. sul III* *arm. nat. sul IV* *p*

Vla.
p *arm. nat. sul III* *arm. nat. sul IV* *p*

Vc.
p *arm. nat. sul III* *arm. nat. sul IV* *p*

7

Tpt. *pp* *p* *pp*

Vln. I *p* *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p* *p*

Vla. *p* *p* *p* *p* *p* *p*
sul tasto pos. nat.

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

13

Tpt. *p* *pp*

Vln. I *p* *p* *p* *p*

Vln. II *p* *p* *p* *p*

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

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

III - Musette 1

$\text{♩} = 132$

Tpt. straight mute *p*

Vln. I *pizz.* *sffz*

Vln. II *f* *ff* *f* *ff* *f* *ff* *pizz.* *arco* *f*

Vla. *f* *ff* *f* *ff* *f* *ff* *pizz.* *arco* *f*

Vc. *arm. nat. sul I* *mp > p*

Db. *arco, arm. nat. sul I* *mp > p*

7

Tpt. *p* *3* *3* *3* *3* *3*

(pizz.)

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *ff* *sfz* *f* *ff* *sfz* *f* *ff* *f*

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

Vc. *mp > p* *mp > p* *mp > p* *mp > p* *mp > p*

Db. *mp > p* *mp > p* *mp > p* *mp > p* *mp > p*

13

Tpt. *p* *3* *3* *3* *3* *3* *3* *3* *3*

(pizz.)

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *ff* *f < ff* *f < ff* *ff* *f < ff* *sfz* *f* *ff* *f < ff* *ff* *f < ff* *f < ff* *f < ff*

Vla. *ff* *f < ff* *f < ff* *ff* *f < ff* *sfz* *f* *ff* *f < ff* *ff* *f < ff* *f < ff* *f < ff*

Vc. *mp > p* *mp > p* *mp > p* *mp >* *mp > p* *mp > p* *mp > p* *mp > p*

Db. *mp > p* *mp > p* *mp > p* *mp >* *mp > p* *mp > p* *mp > p* *mp > p*

19

Tpt. *p* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *3* *f* remove mute

(pizz.)

Vln. I *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz* *sfz*

Vln. II *ff* *f < ff* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Vla. *ff* *f < ff* *ff* *sfz* *sfz* *sfz* *sfz* *sfz*

Vc. *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p*

Db. *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p* *mp > p*

IV - Dance 1

♩. = 176

Score for measures 1-7:

- Tpt.**: Rest
- Vln. I**: *pizz.* *p* (measures 1-3), *mp* (measures 4-7)
- Vln. II**: *pizz.* *p* (measures 1-3), *mp* (measures 4-7)
- Vla.**: *pizz.* *p* (measures 1-3), *mp* (measures 4-7)
- Vc.**: Rest
- Db.**: Rest

Score for measures 8-16:

- Tpt.**: Rest
- Vln. I**: *(pizz.)* *p* (measures 8-10), *mp* (measures 11-12), *pp* (measures 13-16)
- Vln. II**: *(pizz.)* *mp* (measures 8-10), *p* (measures 11-12), *mp* (measures 13-16)
- Vla.**: *(pizz.)* *mp* (measures 8-10), *p* (measures 11-12), *mp* (measures 13-16)
- Vc.**: *arm. nat. sul II* *p* (measures 8-16)
- Db.**: *arm. nat. sul I* *p* (measures 8-16)

Score for measures 17-24:

- Tpt.**: *open* *p* (measures 17-18), *pp* (measures 19-24)
- Vln. I**: *(pizz.)* *p* (measures 17-18), *mp* (measures 19-24)
- Vln. II**: *(pizz.)* *pp* (measures 17-18), *p* (measures 19-24)
- Vla.**: *(pizz.)* *pp* (measures 17-18), *p* (measures 19-24)
- Vc.**: *p* (measures 17-24)
- Db.**: *p* (measures 17-24)

26

Tpt. *p*

Vln. I (pizz.) *mp* *pp* *p*

Vln. II (pizz.) *mp* *pp* *p*

Vla. (pizz.) *mp* *pp* *p*

Vc. *p*

Db. *p*

35

Tpt. *pp* *p*

Vln. I (pizz.) *mp* *pp* *p*

Vln. II (pizz.) *mp* *pp* *p*

Vla. (pizz.) *mp* *pp* *p*

Vc. *p*

Db. *p*

44

Tpt. *mp*

Vln. I (pizz.) *mp*

Vln. II (pizz.) *mp*

Vla. (pizz.) *mp*

Vc. *mp*

Db. *mp*

V - Musette 2

♩ = 132 straight mute

Tpt. *p* *p leggiero* *p*

Vln. I *pizz.* *sfz* *p* *sfz*

Vln. II *pizz.* *p* *sfz* *p* *sfz*

Vla. *pizz.* *p* *sfz* *p* *sfz*

Vc. *arm. nat. sul II* *arm. nat. sul I* *sim. sempre* *mp > p* *mp > p*

Db. *arm. nat. sul I* *arm. nat. sul I* *sim. sempre* *mp > p* *mp > p*

Tpt. *p*

Vln. I *pizz.* *p* *sfz* *sfz* *sfz*

Vln. II *pizz.* *p* *sfz* *p* *sfz* *p* *sfz*

Vla. *pizz.* *p* *sfz* *p* *sfz* *p* *sfz*

Vc. *p* *mp > p* *mp > p*

Db. *p* *mp > p* *mp > p*

Tpt. *p* *remove mute*

Vln. I *pizz.* *p* *sfz* *arco* *p* *sfz*

Vln. II *pizz.* *p* *sfz*

Vla. *pizz.* *p* *sfz*

Vc. *mp > p*

Db. *mp > p*

VI - Song 2

♩ = 60

Tpt. *open*
p espress. *pp* *p*

Vln. I *arm. nat. sul III* *arm. nat. sul IV*
p *p* *p* *p* *p* *p*

Vln. II *arco, arm. nat. sul III* *arm. nat. sul IV*
p *p* *p* *p* *p* *p*

Vla. *arco, arm. nat. sul III* *arm. nat. sul IV*
p *p* *p* *p* *p* *p*

Vc. *arm. nat. sul III* *arm. nat. sul IV*
p *p* *p* *p* *p* *p*

7

Tpt. *pp* *p*

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p*

Vla. *sul tasto* *pos. nat.*
p *p* *p* *p* *p*

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

12

Tpt. *pp* *p* *pp*

Vln. I *p* *p* *p* *p* *p*

Vln. II *p* *p* *p* *p* *p*

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

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

21 3 + 2

Musical score for measures 21-25. The score includes parts for Trumpet (Tpt.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features dynamic markings of *mf*, *p*, *f*, and *sffz*. Performance instructions include *(pizz.)* and *arco*. The time signature changes from 2/4 to 3/4 and back to 2/4.

VIII - Musette 3

$\text{♩} = 132$

Musical score for measures 26-30. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features dynamic markings of *p*, *mp*, and *p*. Performance instructions include *pizz.*, *p scherzando*, *arm. nat. sul II*, *arm. nat. sul I*, and *sim. sempre*. The time signature changes from 2/4 to 3/4 and back to 2/4.

7

Musical score for measures 31-35. The score includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The music features dynamic markings of *p* and *mp*. Performance instructions include *(pizz.)*. The time signature changes from 2/4 to 3/4 and back to 2/4.

Musical score for measures 14-20. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 14-15 are marked with a dynamic of *p* and include the instruction *(pizz.)*. Measures 16-17 are marked with *mp > p*. Measures 18-20 are marked with *mp*. The Vln. I and Vln. II parts feature triplet patterns. The Vla. part also features triplet patterns. The Vc. and Db. parts consist of sustained notes with dynamic markings.

Musical score for measures 21-27. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 3/4. Measures 21-26 are marked with a dynamic of *p* and include the instruction *(pizz.)*. Measure 27 is marked with *(non dim.)*. The Vln. I and Vln. II parts feature triplet patterns. The Vla. part also features triplet patterns. The Vc. and Db. parts consist of sustained notes with dynamic markings.

IX - Dance 2

Musical score for measures 28-34. The score is for six instruments: Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked as $\text{♩} = 176$. The Tpt. part has dynamic markings *p*, *poco*, *pp*, and *p*. The Vln. I, Vln. II, and Vla. parts are marked with *(pizz.)*. The Vc. part has dynamic markings *mp* and *p*, and includes the instruction *arm. nat. sul II*. The Db. part has dynamic markings *mp* and *p*, and includes the instruction *arm. nat. sul I*.

10

Score for measures 10-18. The Tpt. part features a melodic line with dynamics *p*, *pp*, *p*, *poco*, *p*, *pp*, *p*, and *poco*. Vln. I and Vln. II play pizzicato with dynamics *p* and *mp*. Vla. plays pizzicato with dynamics *p* and *mp*. Vc. and Db. play sustained notes with dynamics *mp* and *p*.

19

Score for measures 19-27. The Tpt. part continues with dynamics *pp*, *p*, *poco*, *pp*, *p*, *poco*, and *p*. Vln. I and Vln. II play pizzicato with dynamics *p* and *mp*. Vla. plays pizzicato with dynamics *p* and *mp*. Vc. and Db. play sustained notes with dynamics *mp* and *p*.

28

Score for measures 28-36. The Tpt. part features dynamics *pp*, *p*, *pp*, and *p*. Vln. I and Vln. II play pizzicato with dynamics *p* and *mp*. Vla. plays pizzicato with dynamics *mp* and *p*. Vc. and Db. play sustained notes with dynamics *p* (non cresc.), *mp*, and *p*.

37

Score for measures 37-45. The Tpt. part features a long melodic line with dynamics *pp* and *p*. Vln. I and II are marked *(pizz.)*. Vla. is marked *(pizz.)*. Vc. and Db. have sustained notes with dynamics *mp* and *p*.

46

Score for measures 46-53. The Tpt. part has accents and dynamics *pp p*. Vln. I and II are marked *(pizz.)*. Vla. is marked *(pizz.)*. Vc. and Db. have sustained notes with dynamics *mp* and *p*.

54

Score for measures 54-61. The Tpt. part has dynamics *pp*, *p*, *poco*, *pp*, *p*, and *poco*. Vln. I and II are marked *(pizz.)*. Vla. is marked *(pizz.)*. Vc. and Db. have sustained notes with dynamics *mp* and *p*.

63

Tpt. *ppp*

Vln. I (pizz.)

Vln. II (pizz.)

Vla. (pizz.)

Vc. *poco p*

Db. *poco p*

X - Musette 4

$\text{♩} = 132$

straight mute

Tpt. *p*

Vln. I *arco fff* *pp*

Vln. II *arco fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. *pizz. p*

7

Tpt. *p*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. (pizz.) *p*

14

Tpt. *remove mute*

Vln. I *fff* *pp*

Vln. II *fff* *pp*

Vla. *fff* *pp*

Vc. *fff* *pp*

Db. (pizz.) *p* *ppp*

XI - Fanfare 3

$\text{♩} = 120$
open

Tpt. *p* *mp* *p* *mp* *p*

Vln. I pizz. *p* *mp* *p* *mf* *p*

Vln. II pizz. *p* *mp* *p* *mf* *p*

Vla. pizz. *p* *mp* *p* *mf* *p*

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

Db. pizz. *mp* *p* *mf* *p*

9 3+2

Tpt. *mf* *p* *mp* *f* *p* *mp*

Vln. I (pizz.) *mf* *p* *p* *mp* *sfz*

Vln. II (pizz.) *mf* *p* *p* *mp* *f* *pp* arco

Vla. (pizz.) *mf* *p* *p* *mp* *f* *pp* arco, sul II

Vc. (pizz.) *mf* *mp* *mp* *mp* *sfz*

Db. (pizz.) *mf > mp* *mp* *sfz*

17 3 + 2 2 + 3

Tpt. *p* *mp p* *mp* *mf*

Vln. I (pizz.) *p* *mp* *p* *mp*

Vln. II pizz. *p* *mp* *p* *mp*

Vla. pizz. *p* *mp* *p* *mp*

Vc. (pizz.) *mp* *p* *mp*

Db. (pizz.) *mp* *p* *mp*

25 3 + 2 2 + 2 + 3

Tpt. *mp* *mf* *p* *mp* *f*

Vln. I (pizz.) *mf* *mp* *mf* *sffz*

Vln. II (pizz.) *mf* *mp* *mf < f* *pp* *arco, sul II*

Vla. (pizz.) *mf* *mp* *mf < f* *pp* *arco, sul II*

Vc. (pizz.) *mf* *mp* *mf* *sffz*

Db. (pizz.) *mf* *mp* *mf* *sffz*

32

Tpt. *ff* *f* *ff* *f*

Vln. I (pizz.) *sffz* *sffz*

Vln. II *ff* *ff*

Vla. *ff* *ff*

Vc. arco *p* *ff* *p* *ff* *p*

Db. (pizz.) *sffz* *sffz*

39 2 + 3

Musical score for measures 39-41. The score is for a full orchestra. The instruments are Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The dynamics range from *ff* to *sfz*. Performance instructions include *(pizz.)* and *arco*. The time signature changes from 3/4 to 4/4 and back to 3/4.

XII - Song 3

$\text{♩} = 52$

Musical score for measures 42-47. The score is for a full orchestra. The instruments are Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The dynamics range from *mf* to *p*. Performance instructions include *arco*, *5*, and *3*. The time signature is 3/4.

8

Musical score for measures 48-53. The score is for a full orchestra. The instruments are Tpt., Vln. I, Vln. II, Vla., Vc., and Db. The dynamics range from *p* to *mp*. Performance instructions include *5* and *3*. The time signature is 3/4.

14

Score for measures 14-18. The trumpet part (Tpt.) begins with a melodic line marked *poco* and *p mf*. The violin I (Vln. I) and viola (Vla.) parts feature intricate sixteenth-note passages with dynamic markings *mf*, *p*, and *mf*. The violin II (Vln. II) part consists of sustained notes with a *mf* dynamic. The cello (Vc.) and double bass (Db.) parts play a steady accompaniment of eighth notes with a *mf* dynamic.

19

Trumpeter moves to offstage position

Score for measures 19-23. The trumpet part (Tpt.) is silent, with a box indicating "Trumpeter moves to offstage position" and a *p* dynamic marking. The violin I (Vln. I) part continues with complex sixteenth-note figures, marked *p*, *mf*, *pp*, and *mp*. The violin II (Vln. II) part has sustained notes with a *mf* dynamic. The viola (Vla.) part also has sustained notes with a *mf* dynamic. The cello (Vc.) and double bass (Db.) parts play eighth notes with a *mf* dynamic.

XIII - Fanfare 4 - Chorale

$\text{♩} = 60$ ($\text{♩} = 120$)

Score for measures 24-28. The trumpet part (Tpt.) is silent. The violin I (Vln. I), violin II (Vln. II), and viola (Vla.) parts play sustained notes with a *mf warmly* dynamic. The cello (Vc.) and double bass (Db.) parts play sustained notes with a *mf warmly* dynamic. The score includes dynamic markings *mp*, *mf*, and *f* across the sections.

7 Offstage 2 + 2 + 3

Tpt. *f* (= *p*) *ff* (= *mp*)

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

11

Tpt. *f* (= *p*) *f* (= *p*)

Vln. I *f* *mf* *f* *mp*

Vln. II *f* *mf* *f* *mp*

Vla. *f* *mf* *f* *mp*

Vc. *f* *mf* *f* *mp*

Db. *f* *mf* *f* *mp*

15 2 + 3

Tpt. *ff* (= *mp*) *f* (= *p*) *ff* (= *mp*)

Vln. I *mf* *f* *mf* *f* *mp*

Vln. II *mf* *f* *mf* *f* *mp*

Vla. *mf* *f* *mf* *f* *mp*

Vc. *mf* *f* *mf* *f* *mp*

Db. *mf* *f* *mf* *f* *mp*

20

Tpt. *f*' (= *p*) *f*' (= *p*)

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mf* *mp* *mf*

Db. *mf* *mp* *mf*

25

Tpt. *f*' (= *p*) *f*' (= *p*)

Vln. I *f* *mf* *f* *mp* *mf* *p*

Vln. II *f* *mf* *f* *mp* *mf* *p*

Vla. *f* *mf* *f* *mp* *mf* *p*

Vc. *f* *mf* *f* *mp* *mf* *p*

Db. *f* *mf* *f* *mp* *mf* *p*

29

Tpt. *f*' (= *p*)

Vln. I *mp* *pp* *p* *pp*

Vln. II *mp* *pp* *p* *pp*

Vla. *mp* *pp* *p* *pp*

Vc. *mp* *pp* *p* *pp*

Db. *mp* *pp* *p* *pp*