

CONCERT SCORE

**Richard Cumming**

**PASSACAGLIA**

**for**

**2 Flutes**

**2 Oboes (English Horn)**

**2 Clarinets**

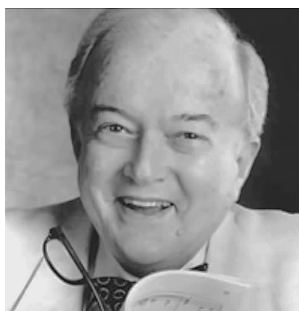
**2 Horns**

**2 Bassoons**

**Violas**

**Celli**

**Contrabass**

**PASSACAGLIA (4:52)**

Richard Cumming (9 June 1928 – 25 November 2009), composer of more than sixty theater scores, studied with Ernest Bloch, Arnold Schoenberg, and Roger Sessions. The catalog of his music includes works for chamber groups, chorus and vocal ensembles, opera, orchestra, solo piano, strings, voice, film, radio, and television. Born in Shanghai in 1928 he was raised in Manila and went to school on the US west coast. A student at the San Francisco Conservatory of Music he studied piano with Lili Kraus and Rudolf Firkusny and toured much of the US, Canada, Europe and the Far East as soloist, Assistant Conductor of the Santa Fe Opera and accompanist for numerous instrumentalists and singers. He wrote music for New York's Phoenix Theater, the Milwaukee Repertory Theater, the Loretto-Hilton in St. Louis, California's Marin Shakespeare Festival, Esso Repertory Theater (nationwide TV), and the Trinity Square Repertory Company, Providence, RI where he was composer-in-residence from 1966. In 1968 that company was the first professional American regional theater to be invited to the Edinburgh Festival, where Cumming received worldwide acclaim with his score for their premier production of Norman Holland's "Years of the Locust." His compositions earned awards from ASCAP, the Ford Foundation, Meet the Composer, the National Endowment for the Arts, National Federation of Music Clubs, Rhode Island State Council on the Arts, Rubin Opera, and Wurlitzer Foundation, among others.



Edward Cumming is the Primrose Fuller Associate Professor of Orchestral Activities at The Hartt School in Hartford, CT. Before joining faculty of The Hartt School, Edward Cumming was Music Director of the Hartford Symphony Orchestra, hailed for its remarkable artistic growth during his tenure. His appointment came after a two-year search process involving nearly 300 applicants from around the world. Before coming to Hartford, Cumming was Resident Conductor of the Pittsburgh Symphony, where he stepped in on short notice to conduct a program of which the Pittsburgh Post-Gazette wrote, "some conductors could not do as well even with months to prepare." As Resident Conductor of the Florida Orchestra, Cumming conducted a recording of the "Star Spangled Banner" with Whitney Houston and the Florida Orchestra for Super Bowl XXV. As a guest conductor abroad, Mr. Cumming has led Orquesta Ciudad de Granada (Spain), South Bohemian Chamber Orchestra (Czech Republic), BBC Ulster Orchestra (Belfast), Belgrade Philharmonic (Serbia), Orchestra Sinfonica di Roma, Singapore Symphony Orchestra, the Israel Sinfonietta Be'er Sheva, and the Filarmónica de Bogotá, in which he conducted Schoenberg's *Pelleas und Melisande* on short notice. In the United States, he has conducted the Los Angeles Philharmonic, Detroit Symphony, Buffalo Philharmonic, Oregon Symphony, the San Diego, Santa Barbara, Pacific and Long Beach symphony orchestras, Rochester Philharmonic, San Antonio Symphony, Knoxville Symphony, and the Boston Pops. As an educator, Cumming has taught at colleges all over the country, including Yale University, California State University in Fullerton, University of South Florida in Tampa, and Pacific University (OR). He was Music Director of the nationally-acclaimed Pittsburgh Youth Symphony Orchestra, one of just five orchestras invited to the biennial National Youth Orchestra Festival. He was founding Music Director of the Pacific Symphony Institute, and has also taught at the Orange County High School for the Arts. In August 2016, he will start a one year appointment as Music Director of the Vermont Youth Orchestra. After receiving a Doctorate in Music from Yale University, Cumming conducted in master classes with Pierre Boulez at Oberlin College, and with Riccardo Muti at the Curtis Institute. As an undergraduate at the University of California at Berkeley, he was awarded the prestigious Eisner Prize for Creative Achievement in the Arts. In May 2010, he received an Honorary Doctorate from Trinity College.

# PASSACAGLIA

Richard Cumming

Con moto (♩ = c. 120)

The score is for a concert piece titled "Passacaglia" by Richard Cumming. It is in common time (C) and marked "Con moto" with a tempo of approximately 120 beats per minute. The score is arranged for a full orchestra, including woodwinds, brass, and strings. The woodwind section consists of two flutes (Flute 1 and Flute 2), two oboes (Oboe 1 and Oboe 2), two clarinets in B-flat (Clarinet in B♭ 1 and Clarinet in B♭ 2), and a bassoon (Bassoon 1/2). The brass section includes two horns in F (Horn in F 1 and Horn in F 2) and a contrabass. The string section includes a viola, a cello, and a contrabass. The score is divided into two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The music features a complex rhythmic pattern with many sixteenth and thirty-second notes. Dynamics range from *ff* (fortissimo) to *sfz* (sforzando) and *f* (forte). Performance instructions include accents, slurs, and specific articulation marks like "div. snap pizz." and "(pizz.)".

**A**

6

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
B♭ Cl. 1  
B♭ Cl. 2  
Hn. 1  
Hn. 2  
Bsn. 1/2

*ff* *f* *ff* *f* *ff* *f* *ff* *f*

6/4 2/4 6/4

Detailed description: This block contains the musical score for measures 6 through 10 of the woodwind and string sections. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Bass Clarinets 1 & 2, Horns 1 & 2, and Bassoon 1/2) all play a melodic line starting in measure 6. The strings (Violins, Violas, and Cellos) are silent throughout these measures. The score includes dynamic markings of *ff* and *f*, and a section marker **A** in a box at the beginning of measure 6.

**A**

6

Vla.  
Vc.  
Cb.

6/4 2/4 6/4

Detailed description: This block contains the musical score for measures 6 through 10 of the string sections (Viola, Violin, and Cello). All three parts are silent throughout these measures. The score includes a section marker **A** in a box at the beginning of measure 6.

11 B

Fl. 1 *f* *ff*<sup>a2</sup>

Fl. 2 *f* *ff*

Ob. 1 *f* *ff*

Ob. 2 *f* *ff*

B♭ Cl. 1 *f* *ff*

B♭ Cl. 2 *f* *ff*

Hn. 1 *ff*

Hn. 2 *ff*

Bsn. 1/2 *f* *ff*

11 B

Vla. *f* *ff* *unis. pizz.*

Vc. *f* *ff* *unis. pizz.*

Cb. *f* *ff* *pizz.*



**D** *affrettando* ----- *calando* ----- *a tempo*

23

Fl. 1 *a2* *8va* *loco*

Fl. 2 *f* *a2* *8va* *loco*

Ob. 1 *a2* *f*

Ob. 2 *a2* *f* *to Eng. Hrn.*

B♭ Cl. 1 *a2* *f* *mf*

B♭ Cl. 2 *a2* *f*

Hn. 1 *f* *mp*

Hn. 2 *f*

Bsn. 1/2 *f*

**D** *affrettando* ----- *calando* ----- *a tempo*

23

Vla. *f*

Vc. *f* *arco* *mp*

Cb. *f*

29 rit. -----

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*mp*

*p*

*mp*

*mp*

29 rit. -----

Vla.

Vc.

Cb.

*p*

*pizz.*

*p*

*arco*

*p*

*pizz.*

*p*

*arco*

*p*



E

Moderato (♩ = c. 100)

F

36

Fl. 1

Fl. 2

Ob. 1

E. Hrn.

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*Eng. Hrn.*

*mp*

E

Moderato (♩ = c. 100)

F

36

Vla.

Vc.

Cb.

*poco*

*p*

*uno solo*

G

45

Fl. 1

Fl. 2

Ob. 1

E. Hn.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

1. *p* *mp*

*to Oboe*

1. *p* *mp*

1. *p* *mp*

G

Detailed description: This system of the concert score covers measures 45 to 54. It includes staves for Flute 1, Flute 2, Oboe 1, English Horn, Bass Clarinet 1, Bass Clarinet 2, Horn 1, Horn 2, and Bassoon 1/2. The Oboe 1 part begins in measure 48 with a first ending marked '1.', starting at a piano (*p*) dynamic and moving to mezzo-piano (*mp*) by measure 51. The English Horn part has a melodic line from measure 45 to 54, with a 'to Oboe' instruction in measure 48. The Bass Clarinet 1 part also begins in measure 48 with a first ending marked '1.', starting at *p* and moving to *mp* by measure 51. The Bassoon 1/2 part begins in measure 48 with a first ending marked '1.', starting at *p* and moving to *mp* by measure 51. A rehearsal mark 'G' is placed at the end of the system.

45

Vla.

Vc.

Cb.

*poco*

Detailed description: This system of the concert score covers measures 45 to 54. It includes staves for Viola, Violoncello, and Contrabass. The Viola part is mostly silent, with rests from measure 45 to 54. The Violoncello part has a melodic line from measure 45 to 54, with a 'poco' marking in measure 49. The Contrabass part is mostly silent, with rests from measure 45 to 54.

H

54

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*mf*

*fp*

Detailed description: This block contains the musical notation for measures 54 through 60 for the woodwind and string sections. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B♭ 1 & 2, Horns 1 & 2, and Bassoon 1/2) are mostly silent, indicated by a flat line. The Oboe 1 part has a melodic line starting in measure 54 with a *mf* dynamic, featuring slurs and accents. The Bassoon 1/2 part also has a melodic line starting in measure 54 with a *mf* dynamic. The Horn 1 part has a melodic line starting in measure 58 with a *fp* dynamic. The strings (Violins, Violas, Cellos, and Double Basses) are also silent in this section.

H

54

Vla.

Vc.

Cb.

*div. pizz.*

*mp*

*pizz.*

*mp*

*mp*

Detailed description: This block contains the musical notation for measures 54 through 60 for the string sections. The strings (Violins, Violas, Cellos, and Double Basses) are silent until measure 58. In measure 58, they begin playing a rhythmic pattern of eighth notes with a *mp* dynamic. The Viola part has a *div. pizz.* marking. The Cello and Double Bass parts have a *pizz.* marking. The Violin part has a *div. pizz.* marking. The section ends in measure 60.

I

62

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

62

Vla.

Vc.

Cb.

poco

mp

unis. arco

mp

arco

p

I

J

70

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*mf*

*p* *mf* *mp*

*mp*

J

70

Vla.

Vc.

Cb.

*p*

*poco*

77

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B $\flat$  Cl. 1

B $\flat$  Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Vla.

Vc.

Cb.

*p*

*mf*

*f*

*mp subito*

77

K

poco rit. a tempo

82

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Detailed description: This block contains the musical notation for the woodwind and brass sections of the concert score. It includes staves for Flute 1 and 2, Oboe 1 and 2, Bass Clarinet 1 and 2, Horn 1 and 2, and Bassoon 1/2. The notation features various rhythmic patterns, including sixteenth and thirty-second notes, and rests. A box labeled 'K' is positioned above the first measure of the woodwinds. The tempo markings 'poco rit.' and 'a tempo' are placed above the first two measures.

K

poco rit. a tempo

div. à 3

arco

82

Vla.

Vc.

Cb.

*mp*

*mf*

*f*

*p*

arco

Detailed description: This block contains the musical notation for the string section, including Violin, Viola, Violoncello, and Contrabasso. The notation features a triplet of eighth notes in the Viola part, marked 'div. à 3' and 'arco'. Dynamic markings include *mp*, *mf*, *f*, and *p*. The Viola part has a crescendo leading to *f*. The Violoncello part has a decrescendo leading to *p*. The Contrabasso part has a decrescendo leading to *p*. A box labeled 'K' is positioned above the first measure of the strings. The tempo markings 'poco rit.' and 'a tempo' are placed above the first two measures.

L

88

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*mp*

*p*

*p*

*p*

*mp*

*p*

*p*

*p*

*mp*

88

Vla.

Vc.

Cb.

*dolce*

*mp subito*

*p*

*p*

*unis.*

*p*

*p*

L





M

**A tempo poco appassionato e rubato**

*push ahead*

*pull back*

*a tempo*

*push a little*

100

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

This block contains the musical staves for woodwinds and brass instruments. The staves are labeled Fl. 1, Fl. 2, Ob. 1, Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, and Bsn. 1/2. Each staff contains a single bar line, indicating that these instruments are silent for this measure.

**A tempo poco appassionato e rubato**

*push ahead*

*pull back*

*a tempo*

*push a little*

M

100

Vla.

Vc.

Cb.

This block contains the musical staves for string instruments. The staves are labeled Vla., Vc., and Cb. The Vla. and Vc. staves contain musical notation with dynamics *mp* and *mf*. The Cb. staff contains a single bar line, indicating it is silent for this measure.





O

Piu mosso e ruvido

8<sup>va</sup>

115

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

This section of the score covers measures 115 to 118. It features woodwind and brass parts. The woodwinds (Flutes 1 & 2, Oboes 1 & 2, Clarinets in B♭ 1 & 2, Horns 1 & 2, and Bassoon 1/2) play a melodic line with eighth-note patterns and slurs. The brass instruments (Horns 1 & 2, and Bassoon 1/2) provide harmonic support with sustained notes and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). A dashed line is present above the woodwind staves.

O

Piu mosso e ruvido

115

Vla.

Vc.

Cb.

This section of the score covers measures 115 to 118. It features string parts: Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Viola and Violoncello play a melodic line with eighth-note patterns and slurs. The Contrabasso provides harmonic support with sustained notes and slurs. Dynamics include *f* (forte) and *ff* (fortissimo).

(8<sup>va</sup>)

119

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Vla.

Vc.

Cb.



126 loco

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Vla.

Vc.

Cb.





Q 132

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Q 132

*unis.* 6

*f*

Vla.

Vc.

Cb.

135

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Vla.

Vc.

Cb.

*a2*

*f*

7

7

Detailed description: This page of a concert score for 'Passacaglia' contains measures 135 through 137. The score is arranged in a standard orchestral format. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two clarinets in B-flat (B<sup>b</sup> Cl. 1 and B<sup>b</sup> Cl. 2), two horns (Hn. 1 and Hn. 2), and a bassoon (Bsn. 1/2). The string section includes a viola (Vla.), a cello (Vc.), and a double bass (Cb.). Measures 135 and 136 feature a complex woodwind texture with rapid sixteenth-note passages in the flutes and clarinets, and sustained notes in the oboes, horns, and bassoon. The strings provide a rhythmic accompaniment. Measure 137 continues the woodwind activity. Performance markings include 'a2' for the flutes, 'f' for fortissimo, and the number '7' indicating a fingering for the strings. The page number '135' is written at the beginning of the first staff.

PASSACAGLIA

CONCERT SCORE

R

138

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

8<sup>va</sup>

*sfz*

*mp*

*fp*

Solo

R

138

Vla.

Vc.

Cb.

*f*

*p* murmuring

*sfz*

div.

3

141

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Detailed description: This block contains the musical notation for measures 141 through 145 for the woodwind and horn sections. The instruments listed are Flute 1, Flute 2, Oboe 1, Oboe 2, B♭ Clarinet 1, B♭ Clarinet 2, Horn 1, Horn 2, and Bassoon 1/2. Measures 141-145 show mostly rests for the flutes, oboes, and clarinets. The Horn 1 part has a melodic line with a slur over measures 141-145, featuring notes with sharps. The Horn 2 part has a sustained note with a slur over the same measures. The Bassoon 1/2 part has rests.

141

Vla.

Vc.

Cb.

Detailed description: This block contains the musical notation for measures 141 through 145 for the string sections. The instruments listed are Viola, Violin, and Cello. Measures 141-145 feature a rhythmic pattern of triplets for the Viola and Violin parts, with a slur over each triplet. The Cello part has rests.



150

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

Vla.

Solo Vc.

Vc.

Cb.

Detailed description: This page of a concert score for 'Passacaglia' contains measures 150 through 154. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes two flutes (Fl. 1 and Fl. 2), two oboes (Ob. 1 and Ob. 2), two bass clarinets (B♭ Cl. 1 and B♭ Cl. 2), two horns (Hn. 1 and Hn. 2), and a bassoon (Bsn. 1/2). The string section includes a Viola, a Solo Violoncello (Solo Vc.), a Violin (Vc.), and a Contrabass (Cb.). The woodwinds and strings play sustained notes with various articulations and dynamics. The Solo Vc. part features a prominent, rhythmic eighth-note pattern. The score is marked with measure numbers 150, 151, 152, 153, and 154 at the beginning of each measure.

rit. ----- **T** **Meno mosso**

Musical score for woodwinds and strings (top section). The score includes parts for Fl. 1, Fl. 2, Ob. 1 (Solo), Ob. 2, B♭ Cl. 1, B♭ Cl. 2, Hn. 1, Hn. 2, and Bsn. 1/2. The music begins at measure 155 with a double bar line. The tempo is marked **Meno mosso**. Dynamics include *mp* and *mf*. The Ob. 1 part features a **Solo** section with a melodic line. The strings (Hn. 1, Hn. 2, Bsn. 1/2) provide harmonic support with *mp* and *mf* dynamics. The woodwinds (Fl. 1, Fl. 2, Ob. 2, B♭ Cl. 1, B♭ Cl. 2) play sustained notes, with some parts marked *mf*. The score concludes with a double bar line and a repeat sign.

rit. ----- **T** **Meno mosso**

Musical score for strings and solo instruments (bottom section). The score includes parts for Vla., Solo Vc., Vc., and Cb. The music begins at measure 155 with a double bar line. The tempo is marked **Meno mosso**. Dynamics include *p* and *mf*. The Vla. part features a **2 soli** section with a melodic line. The Solo Vc. part features a melodic line with *p* and *mf* dynamics. The Vc. and Cb. parts provide harmonic support with *mf* dynamics. The score concludes with a double bar line and a repeat sign.



162 U

Fl. 1

Fl. 2

Ob. 1

Ob. 2

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

Hn. 1

Hn. 2

Bsn. 1/2

*mf*  $\nabla$  *f* *f* *f*

162 U

Vla.

Vc.

Cb.

*mf*  $\nabla$  *f* *f* *f*

*tutti*

