

CONCERT SCORE

Richard Cumming

LUDE MUSIC

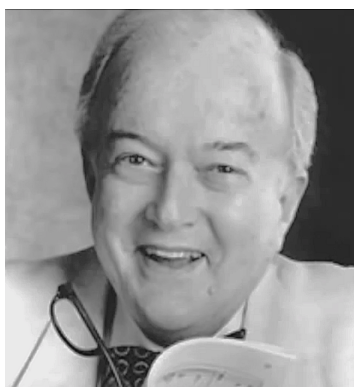
**Prelude, Six Interludes
and a Postlude
(or Family Album)**

**for
English Horn,
Trumpet
and
Piano**

(with optional B \flat Clarinet as substitute for E. Hrn.)

LUDE MUSIC (12:30)

| | | |
|--|----|--------|
| I. Prelude (That Autumn...) | 1 | (0:45) |
| II. Interlude #1 (Schönbrunn with Candles) | 2 | (2:24) |
| III. Interlude #2 (Sidewalk Cafe/Montmartre) | 4 | (2:15) |
| IV. Interlude #3 (Tivoli Gardens, Copenhagen/Early Snow) | 9 | (2:02) |
| V. Interlude #4 (At the Moulin Rouge) | 13 | (3:36) |
| VI. Interlude #5 (Kleist Kasino/Berlin) | 17 | (1:07) |
| VII. Interlude #6 (Pigalle/"Les Apaches!") | 20 | (3:20) |
| VIII. Postlude (Home...) | 24 | (1:07) |



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.

LUDE MUSIC

I. Prelude (That Autumn...)

Richard Cumming

1 **Adagio**

English Horn

p

Trumpet

con sordine

p

5

E. Hn.

p

mp

mp

Tpt.

p

mp

sans sordine

9

E. Hn.

f

Tpt.

Piano

II. Interlude #1 (Schönbrunn with Candles)

1 **Slow Waltz**

E. Hn. *p*

Tpt. *sans sordine*

f *mf* *mp* *p*

6 **A** *p*

E. Hn. *p*

Tpt.

11

E. Hn.

Tpt.

rit. accel. A tempo

B

15

E. Hn.

Tpt.

mp

20

E. Hn.

Tpt.

mf

C

25

E. Hn.

Tpt.

mf

29

E. Hn.

Tpt.

p

34

E. Hn.

Tpt.

rit. al Fine

III. Interlude #2 (Sidewalk Cafe/Montmartre)

Allegretto amabile
sans sordine *l*

Tpt.

mp

p

8

Tpt.

Musical score for measures 8-15. The Tpt. part features a melodic line with slurs. The piano accompaniment consists of chords and a bass line.

16

A

Tpt.

Musical score for measures 16-23. The Tpt. part continues the melodic line. A box labeled 'A' is above measure 17. The piano accompaniment continues with chords and a bass line.

24

E. Hn.

Tpt.

Musical score for measures 24-31. The E. Hn. part has rests followed by a melodic phrase marked *mp*. The Tpt. part continues the melodic line. The piano accompaniment continues with chords and a bass line.

B

32

E. Hn.

Tpt.

mf

mp

mp

39

E. Hn.

Tpt.

C

46

E. Hn.

Tpt.

54

E. Hn.

Tpt.

Musical score for measures 54-60. The E. Hn. part features a melodic line with a slur. The Tpt. part has a similar melodic line with a slur. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

61

E. Hn.

Tpt.

D

mf

Musical score for measures 61-67. The E. Hn. part has rests. The Tpt. part has a melodic line with a slur and a dynamic marking of *mf*. The piano accompaniment has chords and a bass line with a dynamic marking of *mf*. A box containing the letter 'D' is positioned above the Tpt. staff at measure 63.

68

E. Hn.

Tpt.

Musical score for measures 68-74. The E. Hn. part has rests. The Tpt. part has a melodic line with a slur. The piano accompaniment has chords and a bass line.

75

E. Hn.

Tpt.

80

E

81

E. Hn.

mf

Tpt.

86

87

rit. -----

E. Hn.

Tpt.

92

93 **A tempo**

E. Hn.

Tpt.

mp

sf

IV. Interlude #3 (Tivoli Gardens, Copenhagen/Early Snow)

1 **Andante**

E. Hn.

Tpt. *con sordine*

mp

p

(shimmer pedal)

4

E. Hn.

Tpt. *con sordine*

p

7

E. Hn.

Tpt.

Musical score for measures 7-9. The E. Hn. part has a melodic line with slurs. The Tpt. part has rests. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

A

10

E. Hn.

Tpt.

p

mp

Musical score for measures 10-12. The E. Hn. part has a rest followed by a melodic phrase starting at measure 11 marked *mp*. The Tpt. part has a melodic line starting at measure 10 marked *p*. The piano accompaniment continues with the eighth-note pattern.

13

E. Hn.

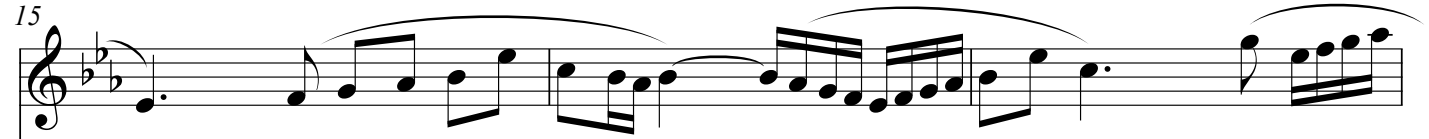
Tpt.

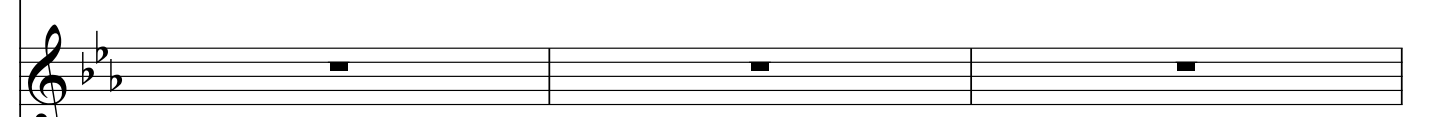
p

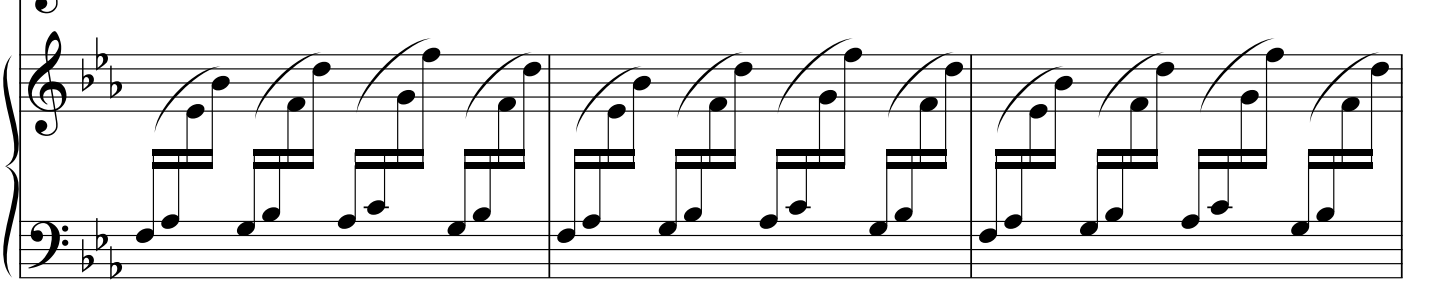
Musical score for measures 13-15. The E. Hn. part has a melodic phrase starting at measure 13. The Tpt. part has a melodic line starting at measure 13 marked *p*. The piano accompaniment continues with the eighth-note pattern.

B


15

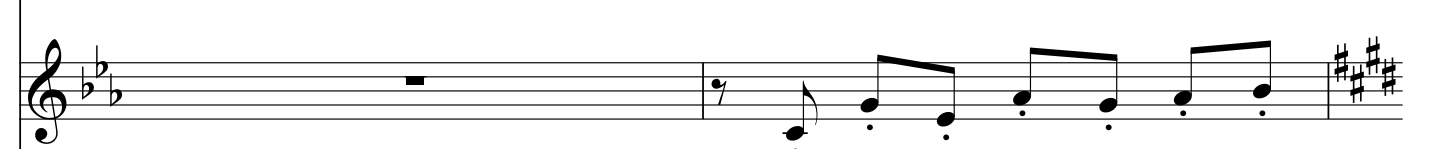
E. Hn. 

Tpt. 

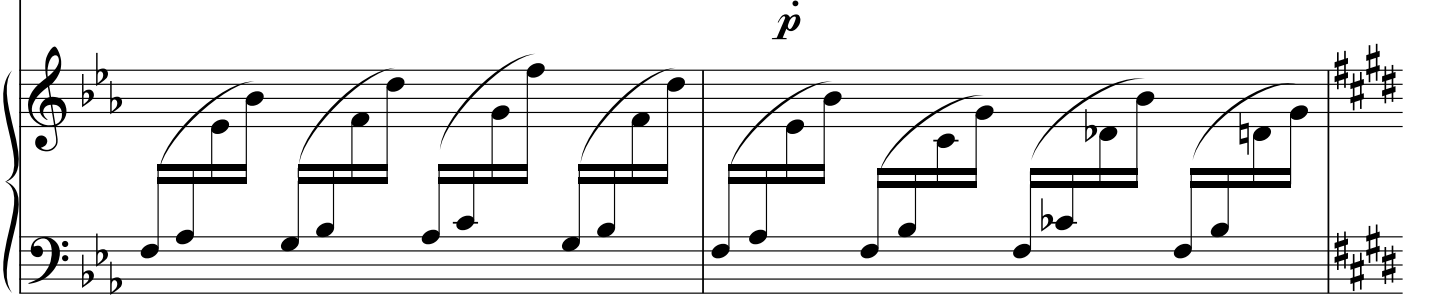


18

E. Hn. 

Tpt. 


p



C

20

E. Hn. 

Tpt. 

(f)



22

E. Hn. *mp*

Tpt. *p*

Musical score for measures 22-23. The E. Hn. part has a melodic line starting at measure 22 with a mezzo-piano (*mp*) dynamic. The Tpt. part has a melodic line starting at measure 23 with a piano (*p*) dynamic. The piano accompaniment consists of a rhythmic pattern of eighth notes with slurs.

24

E. Hn.

Tpt.

Musical score for measures 24-25. The E. Hn. part continues its melodic line from measure 22. The Tpt. part has a melodic line starting at measure 24. The piano accompaniment continues with the same rhythmic pattern.

26

E. Hn.

Tpt.

Musical score for measures 26-27. The E. Hn. part continues its melodic line from measure 22. The Tpt. part has a melodic line starting at measure 26. The piano accompaniment continues with the same rhythmic pattern.

28

E. Hn.

Tpt.

mf *p*

p
sans sordine

V. Interlude #4 (At the Moulin Rouge)

1 **Fast Fox Trot**

Tpt.

p

p

4

E. Hn.

p

Tpt.

7

E. Hn.

Tpt.

p

A

10

E. Hn.

Tpt.

13

E. Hn.

Tpt.

B

16

E. Hn.

Tpt.

p sempre

19

E. Hn.

Tpt.

p

22

E. Hn.

Tpt.

p

C

25

E. Hn. *p* *p* *mp*

Tpt. *p* *mp*

poco a poco cresc. *p* *mp*

28

E. Hn.

Tpt. *mf*

mf

31

D

E. Hn. *f*

Tpt. *f*

f

34

E. Hn.

Tpt.

mp *p*

mp *p*

mp *p*

VI. Interlude #5 (Kleist Kasino/Berlin)

Slow Fox Trot

1

E. Hn.

mp

p

4

E. Hn.

p

A

7

E. Hn.

Tpt.

sans sordine

p

10

E. Hn.

Tpt.

p

(poco)

13

E. Hn.

Tpt.

p

(poco)

16 B

E. Hn. *mp*

Tpt. *p* *pp*

19 *p* *pp* *p*

E. Hn.

Tpt. *pp*

22 *pp* *pp* *pp*

VII. Interlude #6 (Pigalle/"Les Apaches!")

Tango; not too fast; sinuous; smoky

1

E. Hn.

mf

mp

5

E. Hn.

mp

A

9

E. Hn.

mf

mf

13 *poco rit.*

E. Hn. *f*

Tpt. *sans sordine* *mf*

f *p*

B

17 *A tempo*

E. Hn.

Tpt. *mp*

p

21 *rit.*

E. Hn.

Tpt. *p*

p *più p*

C

25 *A tempo*

E. Hn. *mf*

Tpt. *mf*

mf

D

29

E. Hn. *mf* *f*

Tpt. *f*

f

33

E. Hn.

Tpt.

mf

mp

mf

36

E. Hn.

Tpt.

mp

p

poco rit.

p

pp

VIII. Postlude (Home...)

Adagio

1

E. Hn. *p*

Tpt. *con sordine*

Piano *p*

A

5

E. Hn. *p*

Tpt. *p*

8

E. Hn. *più p*

Tpt.

Piano *pp*