

Richard Lambert

...mov'd with concord of sweet sounds

for brass septet



& ump
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This work takes its title from Lorenzo's speech in Shakespeare's *The Merchant of Venice* (V.i): "The man that hath no music in himself, Nor is not mov'd with concord of sweet sounds, Is fit for treasons, stratagems, and spoils."

Composed to commission in 2011, this septet was first performed in March 2017 in the church of St James the Great, Cupar, Fife in Scotland by the St Andrew's Brass Septet, director Bede Williams. It is a tour de force for all the players – a single movement in several contrasting sections, with tightly-knit development of the various motifs. To reinforce the highly rhythmic nature of this piece, the time signature changes constantly. Whilst ostensibly tonal overall, several passages leave the key deliberately unclear, and edges are sometimes 'blurred' by phasing doubled notes to produce new timbres. As might be expected with a brass ensemble, there are hints of fanfares but these are sparingly used – quieter, expressive passages are equally dominant. Muted effects add to the range of colour created – sometimes, as at the end, with a mixture of open and muted playing.

The final section substantially reworks a withdrawn part-song, *When the Spring comes*, dating from 1973, which serves here as a coda, concluding with a quiet air of resignation and wry humour.

Duration 7'30".

...mov'd with concord of sweet sounds

for brass septet

Richard Lambert (b.1951)

♩ = 112

Trumpet 1 in B♭

Trumpet 2 in B♭

Trumpet 3 in B♭

Horn in F

Trombone 1

Trombone 2

Trombone 3

mf

mf

mf

mf

mf

mf

mf

4/4

3/4

3/4

3/4

3/4

3/4

3/4

5

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

mf

mf

mf

3/4

4/4

3/4

3/4

3/4

3/4

3/4

9

Musical score for measures 9-12. The score is for a brass section with three trumpets (Tpt. 1, 2, 3), one horn (Hn.), and three trombones (Tbn. 1, 2, 3). The time signature is 4/4. The key signature has one flat (B-flat). Measure 9 starts with a treble clef and a key signature change to one sharp (F#). Dynamics include *f* and *mf*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

13

Musical score for measures 13-15. The score is for a brass section with three trumpets (Tpt. 1, 2, 3), one horn (Hn.), and three trombones (Tbn. 1, 2, 3). The time signature changes from 4/4 to 5/4 in measure 13 and back to 4/4 in measure 15. The key signature has one flat (B-flat). Dynamics include *f* and *mf*. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

A

16

Musical score for measures 16-21. The score is for a brass ensemble consisting of three trumpets (Tpt. 1, 2, 3), one horn (Hn.), and three trombones (Tbn. 1, 2, 3). The key signature is one flat (B-flat). The time signature is 3/4. The music begins at measure 16 with a dynamic marking of *mp*. The trumpets and trombones play a rhythmic pattern of eighth and sixteenth notes, while the horn plays a melodic line. The music concludes at measure 21 with a final chord.

22

Musical score for measures 22-24. The score is for the same brass ensemble as above. The key signature is one flat (B-flat). The time signature is 6/8. The music begins at measure 22 with a dynamic marking of *f*. The trumpets and trombones play a rhythmic pattern of eighth and sixteenth notes, while the horn plays a melodic line. The music concludes at measure 24 with a final chord.

26 **B**

Musical score for measures 26-29. The score is for a brass section with parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, and Tbn. 3. The music is in 3/4 time, changes to 4/4 at measure 27, and returns to 3/4 at measure 29. Dynamics range from *mp* to *mf*. A section marker 'B' is in a box above measure 27.

30

Musical score for measures 30-33. The score is for a brass section with parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, and Tbn. 3. The music is in 3/4 time, changes to 2/4 at measure 31, 6/8 at measure 32, and returns to 3/4 at measure 33. Dynamics range from *f* to *mf*. A section marker 'B' is in a box above measure 27.

C

35

Musical score for measures 35-37. The score is for a brass section with parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, and Tbn. 3. The key signature is one flat (B-flat major/D minor). The time signature changes from 3/4 to 4/4 in the second measure and back to 3/4 in the third measure. Dynamics include *mp* and *mf*. A box labeled 'C' is positioned above the first measure.

38

Musical score for measures 38-41. The score continues for the same brass section. The key signature remains one flat. The time signature changes from 3/4 to 2/4 in the second measure, back to 3/4 in the third, and back to 2/4 in the fourth. Dynamics include *f*, *ff*, and *mp*. The score concludes with a *mf* dynamic in the final measure.

42 **D**

Tpt. 1 *f mp* *f* *mf*

Tpt. 2 *f mp* *f* *mf*

Tpt. 3 *f mp* *f* *mf*

Hn. *f* *f* *mf*

Tbn. 1 *f* *f* *mf*

Tbn. 2 *f* *f* *mf*

Tbn. 3 *f* *f* *mf*

45 **E** ♩ = 92

Tpt. 1 *mp* *mp* *mp*

Tpt. 2 *mp* *mp* *mp*

Tpt. 3 *mp* *mp* *mp*

Hn. *mp* *mp* *mp*

Tbn. 1 *mp* *mp* *mp*

Tbn. 2 *mp* *mp* *mp*

Tbn. 3 *mp* *mp* *mp*

49

Musical score for measures 49-53. The score is for a brass section with parts for Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, and Tbn. 3. The music is in a key with two flats and a 4/4 time signature. Measure 49 starts with a treble clef and a key signature of two flats. The first three measures (49-51) feature a melodic line in Tpt. 1 and Tbn. 1, with Tbn. 2 and Tbn. 3 providing harmonic support. Measures 52-53 show a more complex texture with Tpt. 2 and Tpt. 3 playing sustained notes, while Tbn. 1 and Tbn. 2 play rhythmic patterns.

54

Musical score for measures 54-58. The score continues with the same brass section. Measures 54-57 feature a melodic line in Tpt. 1 and Tbn. 1, with Tbn. 2 and Tbn. 3 providing harmonic support. Measure 58 is marked with *pp* and *con sord.* for all parts. The score includes dynamic markings such as *p* and *pp*, and performance instructions like *con sord.* (con sordina).

F ♩ = 112

60

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

f

senza sord.

f

senza sord.

f

senza sord.

f

senza sord.

f

senza sord.

con sord.

pp

f

65

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

ff

ff

ff

ff

ff

ff

ff

mf

mf

mf

mf

mf

mf

mf

mf

69

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

f *ff* *mp* *f* *ff* *mf* *mp*

73

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

mf *f* *ff* *mf* *f* *ff* *f* *mf* *f* *ff* *f*

G

77

Tpt. 1 *f* *con sord.* *f* *mf*

Tpt. 2 *f* *con sord.* *mf* *f* *mf*

Tpt. 3 *f* *con sord.* *mf*

Hn. *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

Tbn. 3 *mf*

82

Tpt. 1 *f* *senza sord.* *f*

Tpt. 2 *f* *senza sord.* *f*

Tpt. 3 *f* *senza sord.* *mf*

Hn. *f*

Tbn. 1 *f* *mf*

Tbn. 2 *f*

Tbn. 3 *f*

♩ = 92
con sord.

85

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

ff
f
ff
ff
ff
ff
ff

p
p
p
p
p
p
p

con sord.
con sord.
con sord.
con sord.
con sord.
con sord.
con sord.

90

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

senza sord.
pp
pp
pp
pp
pp
pp

senza sord.
senza sord.
senza sord.

95 **I** senza sord. con sord.

Tpt. 1 *ff* *pp* con sord.

Tpt. 2 *ff* *pp* con sord.

Tpt. 3 *ff* *pp* con sord.

Hn. *ff* *pp* con sord.

Tbn. 1 *ff* *pp* con sord.

Tbn. 2 *ff* *pp* con sord.

Tbn. 3 *ff* *pp* con sord.

ff *pp*

101 senza sord.

Tpt. 1 *ff* *p* *pp* *mf* senza sord.

Tpt. 2 *ff* *p* *pp* *mf* senza sord.

Tpt. 3 *ff* *p* *pp* *mf* senza sord.

Hn. *ff* *p* *pp* *mf* senza sord.

Tbn. 1 *ff* *p* *pp* *mf* senza sord.

Tbn. 2 *ff* *p* *pp* *mf* senza sord.

Tbn. 3 *ff* *p* *pp* *mf* senza sord.

ff *p* *pp* *mf*

107 **J**

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

113

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

119

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

123

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

128 **K**

Tpt. 1
mf

Tpt. 2
mf

Tpt. 3
mf

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

133

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

137 L

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

141

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

M

senza sord.

146

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

pp

mp

151

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

pp

mp

156

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

f *mp* *mf*

f *mp* *mf*

f *mp* *mf*

f *mp* *mf*

f *mp* *mf*

f *mp* *mf*

161

N

Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Tbn. 1
Tbn. 2
Tbn. 3

mf *p* *p* *p* *p* *p*

165

Tpt. 1 *mp*

Tpt. 2 *mp*

Tpt. 3 *mp*

Hn. *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Tbn. 3 *mp*

169

Tpt. 1 *f*

Tpt. 2 *f*

Tpt. 3 *f*

Hn. *f*

Tbn. 1 *f*

Tbn. 2 *f*

Tbn. 3 *f*

O

con sord.

pp

con sord.

pp

con sord.

pp

con sord.

pp

174

con sord. **P** senza sord.

Tpt. 1 *pp* senza sord. *mp*

Tpt. 2 senza sord. *mp* senza sord.

Tpt. 3 *mp*

Hn. senza sord. *ppp* *mp*

Tbn. 1 senza sord. *mp* 3

Tbn. 2 senza sord. *mp*

Tbn. 3 con sord. *pp*

179

Tpt. 1 3 3 *ff*

Tpt. 2 3 3 *ff*

Tpt. 3 3 3 *mf* 3

Hn. 3 *ff*

Tbn. 1 3 *ff*

Tbn. 2 3 *mf* 3

Tbn. 3 senza sord. *mp* 3 *ff*

184

Tpt. 1 *sfzp* *ff* *p* con sord.

Tpt. 2 *sfzp* *ff* *p* con sord.

Tpt. 3 *ff* *sfzp* *ff* *mf* *p* con sord.

Hn. *sfzp* *ff* *mf* *p* con sord.

Tbn. 1 *sfzp* *ff* *mp* con sord.

Tbn. 2 *ff* *sfzp* *ff* *mp* con sord.

Tbn. 3 *sfzp* *ff* *mp* con sord.

190 **Q**

Tpt. 1 *pp*

Tpt. 2 *pp* *pp*

Tpt. 3 *pp* *pp*

Hn. con sord. *pp* *pp*

Tbn. 1 *pp* *pp*

Tbn. 2 *pp* *pp*

Tbn. 3 *pp* *pp*

R

195

senza sord. *p*

senza sord. *p*

senza sord. *p*

Hn.

senza sord. *p*

senza sord. *p*

senza sord. *p*

senza sord. *pp*

senza sord. *p*

200

204 **S** con sord.

The musical score is arranged in seven staves, each representing a different instrument. The instruments are Tpt. 1, Tpt. 2, Tpt. 3, Hn., Tbn. 1, Tbn. 2, and Tbn. 3. The score is divided into three measures. The first measure shows the instruments playing with a dynamic of *mf*. The second measure shows a dynamic change to *p* and the addition of the instruction "con sord." for the trumpet parts. The third measure shows a further dynamic change to *pp* and the instruction "con sord." for the horn and tuba parts. The notation includes various note values, rests, and dynamic markings.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

Tbn. 1

Tbn. 2

Tbn. 3

mf *p* *pp*

con sord. con sord. con sord.



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