



Hammond, D. (2012) *Coyote Nocturne III for flute, cello, and piano.*

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Coyote Nocturne III

for flute, 'cello and piano

Drew Hammond

Envoicing the Other study day and concert

University of Glasgow School of Culture
and Creative Arts

Saturday, 10 November, 2012

-Accidentals refer only to the note before which they are placed, excepting cases of obvious repeated notes.

-The tempo of the piece changes from quaver = 111, and quaver =74. The absolute tempi need not be observed ruthlessly. The 3/2 ratio should be observed more strictly.

Coyote Nocturne III

Drew Hammond

♩ = III

The musical score is arranged in three systems, each with three staves: Flute (fl.), Cello (vc.), and Piano (pno.). The key signature is B-flat major (two flats), and the time signature is 3/8. The score includes various dynamics such as *p* (piano), *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte), along with articulation marks like accents and slurs. The first system (measures 1-4) features a flute melody with a five-measure rest in the second measure, and piano accompaniment. The second system (measures 5-8) continues the flute and piano parts, with the cello providing a bass line. The third system (measures 9-12) shows the flute playing a more complex melodic line with slurs and accents, while the piano and cello continue their accompaniment. The score concludes with a final measure in the third system.

13

fl. $\frac{4}{8}$ *p* *mf* *p* *p* $\frac{2}{8}$

vc. *mf* *p* *p* *mf* *p* $\frac{4}{8}$

pno. *p* *mf* *mf* *p* $\frac{4}{8}$

17

fl. *mf* *p* *mf* *ff* $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

vc. *p* *mf* *p* *mf* *ff* $\frac{4}{8}$

pno. *p* *ff* $\frac{4}{8}$

21

fl. *mf* *ff* *mf* *ff* $\frac{4}{8}$ $\frac{3}{8}$

vc. *mf* *ff* *mf* *ff* $\frac{4}{8}$

pno. *mf* *ff* *mf* *ff* $\frac{4}{8}$

25

fl. *mp* *f* *p* $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

vc. *mp* *f* *p* $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

pno. *f* *p* $\frac{3}{8}$ $\frac{5}{8}$ $\frac{4}{8}$ $\frac{5}{8}$ $\frac{4}{8}$

3
29

fl. $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

vc. $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

pno $\frac{4}{8}$ $\frac{5}{8}$ $\frac{3}{8}$ $\frac{2}{4}$

(♩ = 55.5)

33

fl. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

vc. $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

pno $\frac{2}{4}$ $\frac{6}{8}$ $\frac{3}{4}$ $\frac{2}{4}$

37

fl. $\frac{2}{4}$ $\frac{12}{16}$ $\frac{3}{4}$ $\frac{4}{4}$

vc. $\frac{2}{4}$ $\frac{12}{16}$ $\frac{3}{4}$ $\frac{4}{4}$

pno $\frac{2}{4}$ $\frac{12}{16}$ $\frac{3}{4}$ $\frac{4}{4}$

40

fl. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

vc. $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

pno $\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{2}{4}$

43

fl. *mf* *mf* *mf*

vc. *mf* *mf* *mf*

pno. *mf* *mf* *mf*

46

fl. *mp* *p sempre*

vc. *mp* *p sempre*

pno. *mp* *p sempre*

grace notes v. rapid

50

fl. *pp* *ppp* *ppp*

vc. *pp* *ppp* *pp*

pno. *pp* *ppp* *pp* *p*

grace notes v. rapid

$\text{♩} = 74$

($\text{♩} = \text{♩}$)

53

fl. *pp* *p* *mf* *pp* *p* *mp*

vc. *pizz.* *pp* *p* *arco* *mf* *pizz.* *pp* *p* *mp*

pno. *pp* *mp* *mf* *pp* *p* *mp* *mf*

5
57

fl. *mf* *pp* *p* *mp* *mf*

vc. arco *mf* *pp* *mp* *p* *mp* *mf* *f*

pizz. *pp* *mp* *p* *mp* *mf* *f*

pno. *f* *p* *p* *mp* *mf*

61

fl. *mf* *f* *pp* *p* *p* *mp* *mf*

vc. arco *mf* *f* *pp* *p* *p* *mf* *mp* *mf* *f*

pizz. *pp* *p* *p* *mf* *mp* *mf* *f*

pno. *f* *pp* *p* *p* *mp* *mf*

65

fl. *mf* *f* *p* *ff* *ff*

vc. arco *mf* *f* *f* *p* *ff* *ff* (harsh!)

pizz. *ff* *ff* (aggressively)

pno. *mp* *ff* *ff*

69

fl. *fff* *ff* *fff* *ff*

vc. *fff* *ff* *fff* *ff*

pno. *fff* *ff* *fff* *fff*

ped. *8^{vb}-1*

72

fl. *fff* *ff* *pp*

vc. *fff* *ff* *pp*

pno. *fff* *ff* *f* *mf* *ppp*

rapid poss.! (*quasi bisbigliando*)

ped.

74

fl.

vc.

pno. *mf* *ppp* *mf* *ppp* *mf* *ppp*

ped.

77

fl. *p* *mp*

vc. *poco sul pont.* *punta d'arco* (sim.) *pp* *ff:pp* *mf* *ff:pp* *mf* *ff:pp*

pno. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

80

fl. *mp* *p* *p* *mf* *f* *f* *ff*

vc. *mf* *pp* *f* normale *mf* *pp* *mf* *p*

pno. *p* *f* *mf* *f* *ff*

ped.

♩ = III
(♩ = ♩)

7
84

fl. *mf* *ff* *ff* *mf* *ff*

vc. *ff* *mf* *ff*

pno. *ff* *fff* *mf* *ff*

Detailed description: This system covers measures 7 to 84. The flute part begins with a triplet of eighth notes marked *mf*, followed by a crescendo to *ff*. The violin part starts with a *ff* dynamic and features a melodic line with slurs. The piano accompaniment consists of dense chords, starting with *ff* and moving to *fff* in measure 5, then *mf* and *ff* in measure 8. The key signature has one flat, and the time signature is 2/8.

88

fl. *f* *mf* *ff* *f* *f* *mf* *mf*

vc. *mf* *ff* *mf* *ff*

pno. *mf* *ff* *mf*

Detailed description: This system covers measures 88 to 104. The flute part has a melodic line with slurs and dynamic markings of *f*, *mf*, *ff*, *f*, *f*, *mf*, and *mf*. The violin part follows a similar melodic pattern with *mf* and *ff* dynamics. The piano accompaniment provides harmonic support with *mf* and *ff* dynamics. The time signature changes to 3/8 in measure 100.

92

fl. *f* *mf* *mf* *mp* *mp* *p* *p* *mf* *mf* *mp* *p* *p*

vc. *f* *mf* *p* *mf*

pno. *f* *p* *mf*

Detailed description: This system covers measures 92 to 108. The flute part is highly rhythmic with slurs and dynamic markings ranging from *f* to *p*. The violin part has a more sustained melodic line with *f*, *mf*, and *p* dynamics. The piano accompaniment features chords with *f*, *p*, and *mf* dynamics. The time signature changes to 5/8 in measure 92 and 104.

96

fl. *pp* *mp* *pp* *p*

vc. *pp* *mp* *pp* *pp*

pno. *pp* *mp* *pp*

Detailed description: This system covers measures 96 to 108. The flute part has a melodic line with slurs and dynamic markings of *pp*, *mp*, *pp*, and *p*. The violin part has a similar melodic line with *pp* and *mp* dynamics. The piano accompaniment consists of chords with *pp* and *mp* dynamics. The time signature changes to 4/8 in measure 96 and 100.

100

fl. *p* *pp*

vc. *pp* *p*

pno. *p*

104

fl. *p* *pp*

vc. *p* *pp*

pno. *p* *pp*

108

fl. *pp*

vc. *pp*

pno. *pp*

112

fl. *pp* *ppp*

vc. *pp* *ppp*

pno. *pp* *ppp*

9

116

fl.

vc.

pno.

p

ppp

p

120

fl.

vc.

pno.

ppp

p

ppp

p

124

fl.

vc.

pno.

pp

p

pp

p

127

fl.

vc.

pno.

p

mf

pp

p

mf

pp

131

fl. *p* *mf*

vc. *p* *mf*

pno. *p* *mf*

Detailed description: This system contains measures 131, 132, and 133. The flute part (fl.) features a melodic line with dynamics *p* and *mf*, and includes two triplet markings. The violinoncello part (vc.) provides a bass line with dynamics *p* and *mf*. The piano part (pno.) has a complex accompaniment with dynamics *p* and *mf*. The time signature is 4/8.

134

fl. *ff* *mf* *ppp*

vc. *mf* *pp* *mf* *ppp* pizz.

pno. *mf* *f* *mf* *ppp*

Detailed description: This system contains measures 134, 135, and 136. The flute part (fl.) has a melodic line with dynamics *ff*, *mf*, and *ppp*, including a sextuplet marking. The violinoncello part (vc.) has a bass line with dynamics *mf*, *pp*, *mf*, and *ppp*, with a *pizz.* marking. The piano part (pno.) has a complex accompaniment with dynamics *mf*, *f*, *mf*, and *ppp*, including a triplet marking. The time signature is 5/8.