

**THE
CONTEMPLATION
OF
BRAVERY**

for

Solo Horn and Orchestra

F u l l S c o r e

M u s i c

b y

J O S E P H B E R T O L O Z Z I

BLUE WINGS PRESS
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INSTRUMENTATION

Flute 1 (doubling Piccolo)
Flute 2 (doubling Piccolo)
Flute 3 (doubling Piccolo)

Oboe 1
Oboe 2
English Horn

Bb Clarinet 1
Bb Clarinet 2
Bass Clarinet

Bassoon 1
Bassoon 2
Contrabassoon

Horn in F 1
Horn in F 2
Horn in F 3

Trumpet in Bb 1
Trumpet in Bb 2
Trumpet in Bb 3
Trumpet in Bb 4

Tenor Trombone 1
Tenor Trombone 2
Bass Trombone
Tuba 1

PERCUSSION 1:

Timpani + 2 Piccolo Timpani, or High Roto Toms; Medium Suspended Crash Cymbal

PERCUSSION 2:

Small Triangle
Traps: Large Suspended Crash Cymbal, Snare Drum, Kick Bass Drum

PERCUSSION 3

Crotales (or Glockenspiel); Marimba; 1st Medium Triangle
Piatti; Orchestral Bass Drum (shared with Percussion 4)

PERCUSSION 4:

Orchestral Bells; 2nd Medium Triangle; Tam Tam;
Orchestral Bass Drum (shared with Percussion 3)

Harp

Solo Horn

Strings

NOTES

- 1) This is a “transposed” score, *not* a “C” score, with all the instruments appearing in their written transpositions.
- 2) In the timpani the top notes in mm.16-18 and 139-140 can be played on piccolo timpani or roto-toms.

The Contemplation of Bravery was originally commissioned for *The Concert Band of The United States Military Academy at West Point*, LTC David Deitrick, Commander and SFC Harry F. Ditzel, Horn soloist, in commemoration of the Bicentennial of the Academy (1802-2002). This version for symphony orchestra was made by the composer.

Duration: c. 10 minutes

The Contemplation of Bravery

Joseph Bertolozzi
(b. 1959)

Fl 1 *♩ = 54* *colla parte* *a tempo* *mf*

Fl 2 *mf*

Fl 3 *to Piccolo*

Ob 1 *mf*

Ob 2

E.H.

Cl 1 *mf*

Cl 2

B. Cl.

Bsn 1 *pp*

Bsn 2

Cbn *pp*

Hn 1,3

Hn 2

Tpt 1,2

Tpt 3,4

Trb 1,2

B. Trb.

Tuba

Tymp. *(slow accel. to roll by beat 3)* *Hard mallets (♩)* *p* *L.V.*

Kit *Sus. Cym. w/brushes* *brushes* *mf*

Perc. 3 *Marimba*

Perc. 4 *Tam Tam*

Harp *E₄ F₄ G₄ A₄* *D₄ C₄ B₃*

Solo Hn *very freely, espressivo* *mf*

Violin 1 *♩ = 54* *colla parte* *a tempo*

Violin 2

Viola

Vlc. *pp*

Db. *pp*

colla parte *a tempo*

Fl. 1 *mf*

Fl. 2 *mf*

Picc. 3 *pppp* to Fl.

Ob. 1 *p*

Ob. 2 *p*

E.H. *mf*

Cl. 1 *mp*

Cl. 2 *mf*

B. Cl. *ppp*

Bsn. 1 *mf* *ppp*

Bsn. 2 *ppp*

Cbn. *ppp*

Hn. 1,3

Hn. 2

Tpt. 1,2 *mp*

Tpt. 3,4

T.Trb. 1,2

B. Trb.

Tb. *ppp*

Tymp. *mp* *(d)*

Kit. *p* *Sus. Cym. w/tips of sticks*

Perc. 3

Perc. 4

Hp.

Solo Hn. *very freely, espressivo* *mf*

Vln. 1 *colla parte* *a tempo* *div.* *div. a 3* *pppp*

Vln. 2 *pppp*

Vla. *la meta* *pppp*

Vlc. *ppp*

Db. *ppp*

poco rall. *a tempo* *poco rall.* *a tempo*

Fl. 1 *mf* *f* *sfz*

Fl. 2 *mf* *f* *sfz*

Fl. 3 *mf* *f*

Ob. 1 *mf* *f*

Ob. 2 *mf* *f*

E.H. *f* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

B. Cl. *mf* *f*

Bsn. 1 *mf* *fp* *mf* *f*

Bsn. 2 *mf* *fp* *mf* *f*

Cbn. *mf* *f*

Hn. 1,3 *mf* *f*

Hn. 2 *mf* *f*

Tpt. 1,2 *a 2* *f*

Tpt. 3,4 *3.* *f*

T.Trb. 1,2 *a 2* *mf* *f*

B. Trb. *mf* *f*

Tb. *fp* *mf* *f*

Tymp. *N.B. Stop roll* *f*

Kit. *B.D. and Sus. Cym.* *sfz* *f*

Perc. 3 *Marimba L.V. to Crotales (or Glock.)* *mf* *sfz*

Perc. 4

Hp.

Solo Hn. *f*

Vln. 1 *mf* *poco rall.* *a tempo* *poco rall.* *a tempo* *f* *div. a 3*

Vln. 2 *mf* *f* *div. a 3*

Vla. *mf* *mf* *f* *div. a 3*

Vlc. *mf* *fp* *mf* *f* *outside detache bowing inside pizz.* *div.*

Db. *unjs* *mf* *fp* *mf* *f*

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E.H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbn., Hn. 1, 3, Hn. 2, Tpt. 1, 2, Tpt. 3, 4, T.Trb. 1, 2, B. Trb., Tb., Tymp., Kit., Perc. 3, Perc. 4, Hp., Solo Hn., Vln. 1, Vln. 2, Vla., Vlc., Db.

7 7 7 (non rall.)

38

mf

Solo *mf*

f *f*

mf

(sempre unmeasured)

F₄ C₄ F₄ C₄

inside tremolando, outside natural

(non rall.)

38

B

accel.

♩ = 80-85

♩ = 70

Fl. 1, Fl. 2, Fl. 3, Ob. 1, Ob. 2, E.H., Cl. 1, Cl. 2, B. Cl., Bsn. 1, Bsn. 2, Cbn., Hn. 1,3, Hn. 2, Tpt. 1,2, Tpt. 3,4, T.Trb. 1,2, B. Trb., Tb., Tymp., Kit., Perc. 3, Perc. 4, Hp.

accel.

♩ = 80-85

♩ = 70

B

accel.

Solo Hn., Vln. 1, Vln. 2, Vla., Vlc., Db.

Fl. 1 *p* (non rall.) *pp*

Fl. 2 *pp*

Fl. 3

Ob. 1 *p*

Ob. 2

E.H. *p*

Cl. 1 *mf* *t* (non diminuendo) *pp*

Cl. 2 *pp*

B. Cl.

Bsn. 1 *mp*

Bsn. 2 *mf* (non diminuendo)

Cbn. *mp* *p*

Hn. 1, 3

Hn. 2

Tpt. 1, 2 *mf* *a 2* *pp*

Tpt. 3, 4

T.Trb. 1, 2 *p*

B. Trb.

Tb. *mf* *p*

Tymp.

Kit.

Perc. 3

Perc. 4

Hp.

Solo Hn. *f*

Vln. 1 *p* (non rall.) *mf* *pp*

Vln. 2 *p* *mf*

Vla. *f*

Vlc.

Db. *mp*

D

This page of a musical score contains measures 71 through 74. The score is for a large orchestra and a solo horn. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with measure 71, which contains rests for all instruments. Measure 72 features a dynamic marking of *mf* and a tempo marking of *accel.*. Measure 73 includes a dynamic marking of *f* and a tempo marking of *accel.*. Measure 74 is marked with a dynamic of *mf* and a tempo of *accel.*. A large section marker 'D' is placed at the beginning of measure 74. The instruments are arranged as follows: Flutes 1, 2, and 3; Oboes 1 and 2; English Horn; Clarinets 1 and 2; Bass Clarinet; Bassoons 1 and 2; Contrabassoon; Horns 1, 2, and 3; Trumpets 1, 2, 3, and 4; Trombones 1, 2, and 3; Tympani; Kettles; Percussion 3 and 4; Harp; Solo Horn; Violins 1 and 2; Viola; Violoncello; and Double Bass. The Solo Horn part has a melodic line with slurs and accents. The woodwinds and strings have various rhythmic patterns, including sixteenth-note runs and slurs. The Solo Horn part has a melodic line with slurs and accents.

a tempo

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E. H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbn.
Hn. 1, 3
Hn. 2
Tpt. 1, 2
Tpt. 3, 4
T.Trb. 1, 2
B. Trb.
Tb.
Tymp.
Kit.
Perc. 3
Perc. 4
Hp.
Solo Hn.
Vln. 1
Vln. 2
Via.
Vlc.
Db.

mf
mp
f
sempre forte
mf

81

This page of a musical score, numbered 14, contains staves for the following instruments: Flute 1 (Fl. 1), Flute 2 (Fl. 2), Flute 3 (Fl. 3), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), English Horn (E.H.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Contrabassoon (Cbn.), Horn 1, 3 (Hn. 1,3), Horn 2 (Hn. 2), Trumpet 1, 2 (Tpt. 1,2), Trumpet 3, 4 (Tpt. 3,4), Trombone 1, 2 (T.Trb. 1,2), Baritone Trombone (B. Trb.), Trombone (Tb.), Tympani (Tymp.), Kettledrums (Kit), Percussion 3 (Perc. 3), Percussion 4 (Perc. 4), Harp (Hp.), Solo Horn (Solo Hn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vlc.), and Double Bass (Db.).

The score is written in a key signature of one sharp (F#) and a 3/4 time signature. The page number '86' is printed at the beginning of each staff. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *f* (forte), *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano) are used throughout. Performance instructions include slurs, accents, and breath marks. The Harp part includes chord diagrams: $E_b F_2 G\# A_b$ and $D_2 C_3 B_2$ in the first measure, and C_4 in the fourth measure. A circled plus sign (\oplus) is present in the Harp part in the second measure.

Fl. 1
Fl. 2
Fl. 3
Ob. 1
Ob. 2
E.H.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbn.
Hn. 1,3
Hn. 2
Tpt. 1,2
Tpt. 3,4
T.Trb. 1,2
B. Trb.
Tb.
Tymp.
Kit.
Perc. 3
Perc. 4
Hp.
Solo Hn.
Vln. 1
Vln. 2
Vla.
Vlc.
Db.

89

to Piccolo

mp

pp

ff

Strings should match the dynamic of B.Cl. and Bsn. 1

la meta

mp

fp

Strings should match the dynamic of B.Cl. and Bsn. 1

la meta

mp

This page of a musical score, numbered 16, contains the following parts and markings:

- Fl. 1 & 2:** Flute parts with *pp* dynamics and triplet markings.
- Picc 3:** Piccolo part.
- Ob. 1 & 2:** Oboe parts with *pp* dynamics and triplet markings.
- E.H.:** English Horn part.
- Cl. 1 & 2:** Clarinet parts.
- B. Cl.:** Bass Clarinet part with triplet markings.
- Bsn. 1 & 2:** Bassoon parts with triplet markings.
- Cbn.:** Contrabassoon part with triplet markings.
- Hn. 1, 2, 3:** Horn parts.
- Tpt. 1, 2, 3, 4:** Trumpet parts.
- T.Trb. 1, 2:** Trombone parts.
- Tb.:** Tuba part.
- Tymp.:** Tympani part.
- Kit.:** Kettle drum part.
- Perc. 3 & 4:** Percussion parts.
- Hp.:** Harp part with a chord list: Eb, Fb, Gb, Bb, Cb, Db. It includes a *mf* dynamic and a circled plus sign.
- Solo Hn.:** Solo Horn part with a triplet marking.
- Vln. 1 & 2:** Violin parts with *pp* dynamics and a **(Tutti)** marking.
- Vla.:** Viola part with *pp* dynamics and a **Tutti** marking.
- Vlc.:** Violoncello part with *pp* dynamics and a **Tutti** marking.
- Db.:** Double Bass part with *pp* dynamics.

poco stringendo

to Piccolo (non rall.)

Picc 1 *f* *mf* *decesc.*

Picc 2 *f* *mf* *decesc.*

Picc 3 *mf*

Ob. 1

Ob. 2

E.H.

Cl. 1 *f* *mf* *n*

Cl. 2 *f* *mf* *n*

B. Cl.

Bsn. 1

Bsn. 2

Cbn.

Hn. 1, 3 *a 2* *ff* *n*

Hn. 2 *ff* *n*

Tpt. 1, 2

Tpt. 3, 4 *to Harmon mutes, no stem*

T.Trb. 1, 2 *a 2* *ff* *n*

B. Trb. *ff* *n*

Tb. *ff* *n*

Tymp. *f* *freely bring roll to a decelerando close L.V.*

Kit. *Small triangle* *p* *mp* *p*

Perc. 3 *Med. triangle* *p* *mp* *p*

Perc. 4 *2nd med. triangle* *p* *mp* *p*

Hp.

Solo Hn. *ff*

Vln. 1 (non rall.) *poco stringendo*

Vln. 2

Vla. *ff* *n*

Vlc. *ff* *n*

Db. *ff* *n*

This page contains a musical score for measures 123 through 130. The instruments listed on the left are:

- Fl. 1 (Flute 1)
- Fl. 2 (Flute 2)
- Fl. 3 (Flute 3)
- Ob. 1 (Oboe 1)
- Ob. 2 (Oboe 2)
- E.H. (English Horn)
- Cl. 1 (Clarinet 1)
- Cl. 2 (Clarinet 2)
- B. Cl. (Bass Clarinet)
- Bsn. 1 (Bassoon 1)
- Bsn. 2 (Bassoon 2)
- Cbn. (Contrabassoon)
- Hn. 1, 3 (Horn 1, 3)
- Hn. 2 (Horn 2)
- Tpt. 1, 2 (Trumpet 1, 2)
- Tpt. 3, 4 (Trumpet 3, 4)
- T.Trb. 1, 2 (Tenor Trombone 1, 2)
- B. Trb. (Baritone Trombone)
- Tb. (Tuba)
- Tymp. (Timpani)
- Kit. (Kettledrums)
- Perc. 3 (Percussion 3)
- Perc. 4 (Percussion 4)
- Hp. (Harp)
- Solo Hn. (Solo Horn)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vlc. (Violoncello)
- Db. (Double Bass)

The score includes various performance instructions such as *Solo*, *colla parte*, *rubato espressivo*, and *Tutti soli*. Dynamic markings include *f*, *mf*, and *mp*. The Solo Horn part features a melodic line with a *rubato espressivo* section. The Viola part has a *Tutti soli* section. The Harp part has a *mp* section. The Double Bass part has a *mp* section. The score is written in a key signature of one sharp (F#) and a time signature of 2/4.

to Piccolo (non rall.)

Fl. 1 137 *fp*

Fl. 2 137 *fp*

Picc 3 137 *ff*

Ob. 1 137 *mp* *pp* *f* *ff*

Ob. 2 137 *mf* *mp* *f* *f*

E.H. 137 *mp* *f* *ff*

Cl. 1 137 *mp* *mp* *f*

Cl. 2 137 *mp* *pp*

B. Cl. 137 *f*

Bsn. 1 137 *mp* *mp* *f*

Bsn. 2 137 *mp* *f*

Cbn. 137 *f*

Hn. 1,3 137 *mf* *f* *a 2*

Hn. 2 137 *mp* *f* *a 2*

Tpt. 1,2 137 *mf* *f* *ff* *a 2*

Tpt. 3,4 137 *mf* *f* *ff* *a 2* Mutes off

T.Trb. 1,2 137 *mp* *f* *f* *a 2*

B. Trb. 137 *f*

Tb. 137 *mp* *f*

Tymp. 137 *ff*

Kit. 137 *mf* Sus. Cym. w/soft mallet L.V. B.D. Sus. Cym. w/soft mallet L.V.

Perc. 3 137 Piatti (slide) (crash) to Orch. B.D.

Perc. 4 137 Orch. B.D. *mp* Tam Tam L.V. *mf* *mf*

Hp. 137

Solo Hn. 137 *f*

Vln. 1 137 *mf* *div.* *(non rall.)* *non div.* *div.* *non div.* *unis.* *ff*

Vln. 2 137 *p* *div.* *ff* *unis. III* *ff*

Vla. 137 *pp* *outside detache bowing inside pizz.*

Vlc. 137 *non div.* *mp* *f*

Db. 137 *mp* *arco*

Maestoso *rall.* *a tempo*

Picc 1 *ff*

Picc 2 *ff*

Picc 3 *ff*

Ob. 1 *ff*

Ob. 2 *fff*

E.H. *fff*

Cl. 1 *ff*

Cl. 2 *ff*

B. Cl. *ff*

Bsn. 1 *fff*

Bsn. 2 *fff*

Cbn. *fff*

Hn. 1,3 *f* *a 2* *brassy*

Hn. 2 *ff* *brassy*

Tpt. 1,2 *ff*

Tpt. 3,4 *sub.mp* *ff*

T.Trb. 1,2 *f* *ff* *sub.mp* *ff*

B. Trb. *ff*

Tb. *ff*

Tymp. *ff* *Sus. Cym. w/soft mallet L.V.*

Kit. *B.D.* *ff* *Sus. Cym. L.V. w/shank of regular stick* *B.D.* *Sus. Cym. roll w/shank of regular sticks* *choke*

Perc. 3 *Orch. B.D.* *to Piatti* *Piatti L.V.* *ff* *S.D. & B.D.*

Perc. 4 *L.V. Tam Tam* *L.V. Orch. Bells* *L.V.* *to Orch. B.D.* *Orch. B.D.*

Hp. *F₄ G₄ A₄ D₅ C₅* *ff*

Solo Hn. *ff*

Vln. 1 *Maestoso* *rall.* *a tempo* *no trem.* *sub.mp* *ff*

Vln. 2 *no trem.* *sub.mp* *ff*

Vla. *tutti arco*

Vlc. *ff*

Db. *ff*