

Triple Concerto in D minor

1st mvt

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Allegro ma non troppo ♩ = 96

The musical score is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute:** Rests in all three measures.
- Oboe:** Rests in all three measures.
- Clarinet in Bb:** Rests in all three measures.
- Bassoon:** Plays a melodic line starting with a *mf* dynamic. It includes trills (*tr*) in measures 2 and 3.
- Horn in F:** Rests in all three measures.
- Trumpet in Bb:** Plays a rhythmic pattern of eighth notes with a *f* dynamic.
- Timpani:** Provides a rhythmic accompaniment with a *f* dynamic in measure 1 and a *mf* dynamic in measure 3.
- Violin:** Rests in all three measures, marked *arco*.
- Violoncello:** Rests in all three measures, marked *arco*.
- Piano:** Rests in all three measures.
- Violin I:** Plays a melodic line with a *mf* dynamic, including trills (*tr*) in measures 2 and 3.
- Violin II:** Plays a melodic line with a *mf* dynamic, including trills (*tr*) in measures 2 and 3.
- Viola:** Plays a melodic line with a *mf* dynamic, including trills (*tr*) in measures 2 and 3.
- Violoncello (bottom):** Plays a rhythmic line with a *mf* dynamic.
- Double Bass:** Plays a rhythmic line with a *mf* dynamic.

2

4

Fl. *mf* *f* *mf*

Cl.

Bsn. *mf* *f* *mf*

Tpt.

Timp. *mf*

Vln. I *tr* *tr* *mf* *mmf* *mf* *trem.*

Vln. II *tr* *tr* *mf* *mff* *mf* *trem.* *arco.*

Vla. *mf* *mff* *mf* *trem.* *mmf*

Vc. *mf* *mff* *mf*

Db. *mf* *mff* *mf*

8

Fl. *1st* *mf* *mmf* *f* *mf*

Ob. *1st* *mmf*

Cl.

Hn. *mf* *f*

Tpt.

Timp. *f* *mff* *arco.*

Vln. I *arco.* *trem.* *mff* *mf* *mmf*

Vln. II *trem.* *arco.* *mff* *mf* *mmf* *mmp*

Vla. *arco.* *trem.* *arco.* *mf* *mmf*

Vc. *mff* *trem.* *arco.* *trem.* *mf* *mmf* *mmf*

Db. *mff* *mf* *mmf* *mmp*

14 3

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp *mmf* *mf* *mmf*

19

Fl.

Ob.

Vln. I

Vln. II

Vla.

Vc.

Db.

mmf *mf* *mp* *mmf* *f* *mf* *mf* *mf*

24

Fl.

Hn.

Tpt.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *2nd* *mf* *mp* *f* *1st* *mf* *mp* *f* *f* *mf* *mf*

Fl. 2nd 8 8 8 mmf

Ob. 2nd 8 mmp

Cl. 2nd 8 1st 8 8 8 mp mmf

Bsn. 2nd 8 mp

Hn. 2nd mmp mf p

Tpt. mp f mff mp

Vln. I dolce legato. pp mmp

Vln. II mp pp mpp legato.

Vla. legato. mp mpp legato.

Vc. mp mmp

Db. p



1st

Fl. 8 8 8 8 8 8 mmf mf

Cl. 8 8 8 8 8 8 mmp mmf

Vln. I mmp

Vln. II mmp

Vla. mmp

Vc. mmp legato. 4

Db. mmp

40

Fl. *mf* *mff* *mmp*

Cl. *mmp* *mf* *mmp*

Vln. I *mmp* *p*

Vln. II *mmp* *p*

Vla. *mf* *p*

Vc. *mmp* *mf* *p*

Db. *mf* *mf* *p*

47

Ob. *mf* *mff* *mf*

Cl. *mf* *mff* *mf*

Bsn. *mf* *mff* *mf* *1st* *tr* *mf* *mff* *mmp* *2nd stacc* *mf* *mff* *3*

Hn. *mf* *mff* *mf*

Tpt. *mf* *mff* *mf*

Timp. *p* *mp* *mmp* *mff* *mf*

Vln. I *mf* *mff* *mf* *tr* *mf* *tr* *mf*

Vln. II *mf* *mff* *mf* *tr* *mf* *tr* *mf*

Vla. *mf* *mff* *mf* *tr* *mf*

Vc. *mf* *mff* *mf* *tr* *mf*

Db. *mf* *mff* *mf* *tr* *mf* *mff*

6

54

Ob. *mf* *mff* *mmp* *1st*

Cl. *mpp* *a2* *mf* *mmp* *mf* *2nd*

Bsn. *mf* *2nd* *mf*

Tpt. *2nd* *mf*

Timp. *f* *mmf* *mf*

Vln. I *f* *tr.* *mf* *f* *tr.* *tr.*

Vln. II *f* *tr.* *mf* *f* *tr.* *tr.*

Vla. *trem.* *arco.* *f* *tr.* *f*

Vc. *trem.* *arco.* *f* *tr.* *f*

Db. *mf* *mff* *f* *mmf* *mf* *f*

60

Fl. *1st* *mf* *f* *mff*

Ob. *1st* *mf* *f* *mff* *2nd* *a2*

Cl. *mf* *f* *mff* *2nd* *mff* *a2*

Bsn. *1st* *ff* *f* *2nd* *mff* *1st* *mff* *a2* *mff*

Hn. *2nd* *mf* *1st* *f* *ff*

Tpt. *mp* *mmf* *ff* *f*

Vln. I *p* *ff* *f*

Vln. II *p* *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Db. *f* *ff* *f*

64 7

Cl. *f* *f*

Bsn. *ff*

Vln. I *f* *ff* *ff*

Vln. II *f* *ff* *ff*

Vla. *f* *ff* *ff*

Vc. *f* *ff* *ff*

Db. *ff* *f*



67

Fl. 2nd *mf* *mfff* 1st *mf*

Ob. *mff* *f*

Cl. *mff*

Bsn. *f*

Vln. I *f* *ff* *mf* *mff* 1st desk

Vln. II *f*

Vla. *f*

Vc. *f*

Db.

8

71

Fl. 2nd

Ob.

Cl.

Bsn. mp

Hn. mff

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

74

Fl. 1st a2 2nd

Ob.

Cl.

Hn. f mff

Vln. I tutti ff

Vln. II ff

Vla.

Vc. mff

Db. mff

mf

f

f

f

ff

ff

mf

mf

78

Fl. *mf*

Cl. *mf* *p*

Hn.

Pno. *f*

Vln. I *mf*

Vln. II *mf* *mmf*

Vla. *mf* *mmf*

Vc. *mf* *mf* *mmf*

Db. *mmp*

82

Pno. *mf* *tr* *tr*

87

Vln. *mmf*

Vc. *mf* *mf*

Pno. *mf* *mp* *p*

10 93

Vln. *mf* *mff*

Vc. *mf* *mff* *mff* *f* *mff*

Pno. *mmp* *mmp*

97

Vln. *tr*

Vc. *f* *mf* *mff* *f* *mf* *mff* *f*

Pno. *mmp* *mmp* *8va*

102

Vln. *b2*

Vc. *f* *mf* *f* *mff* *f* *mff* *f* *mff*

Pno. *(8)*

106

Vln. *f* *tr*

Vc. *mff* *mp* *mff*

Pno. *f* *tr*

113 *tr* *tr* *tr* *tr* *tr* *tr* 11

Vln. *mf* *f*

Vc. *f* *mf* *f*

Pno. *mf*



118 *tr* *tr* *tr* *tr* *tr* *tr*

Vln. *ff*

Vc. *ff* *ff*

Pno. *f* *ff*



122 *f* *ff* *f* *rubato*

Vln. *f* *ff* *f*

Vc. *f* *ff* *f*

Pno. *f*

This page of a musical score contains measures 126 through 129. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin (Vln.), Viola (Vc.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 126: Flute, Clarinet, Bassoon, Horn, and Trumpet have rests. Violin I and II play a rhythmic pattern of eighth notes. Viola and Violoncello play a similar pattern. Double Bass plays a steady eighth-note accompaniment. Piano has a complex accompaniment in the right hand and rests in the left hand.

Measure 127: Flute, Clarinet, Bassoon, Horn, and Trumpet have rests. Violin I and II play a rhythmic pattern of eighth notes. Viola and Violoncello play a similar pattern. Double Bass plays a steady eighth-note accompaniment. Piano has a complex accompaniment in the right hand and rests in the left hand.

Measure 128: Flute, Clarinet, Bassoon, Horn, and Trumpet have rests. Violin I and II play a rhythmic pattern of eighth notes. Viola and Violoncello play a similar pattern. Double Bass plays a steady eighth-note accompaniment. Piano has a complex accompaniment in the right hand and rests in the left hand.

Measure 129: Flute, Clarinet, Bassoon, Horn, and Trumpet have rests. Violin I and II play a rhythmic pattern of eighth notes. Viola and Violoncello play a similar pattern. Double Bass plays a steady eighth-note accompaniment. Piano has a complex accompaniment in the right hand and rests in the left hand.

Dynamic markings include *mp*, *mf*, *f*, *ff*, and *mff*. Trills are marked with *tr*. The score is in a key signature of one flat (B-flat) and a common time signature.

130

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mff

ff

ff

tr

14

135

Vln.

Vc.

Pno.

mmf

mf

tr

mmf

mf

mf



140

Pno.

mf



144

Vln.

Vc.

Pno.

Vln. I

Vln. II

Vla.

trem.

mmf

trem.

mmf

trem.

mmf

148

Vln. *arco.*

Vc. *arco.*

Pno. *f* *mp* *rubato* *sf* *f*

Vln. I *arco.*

Vln. II *arco.*

Vla. *arco.*

mff *mmp* *mff* *mmp* *mff* *mmp*

152

Ob. *mmf*

Bsn. *mmf*

Hn. *f*

Tpt. *mmf*

Timp. *mff* *mf*

Pno. *mp* *sf* *sf* *sf* *sf*

Vln. I *f* *tr* *ff* *f*

Vln. II *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *f*

Vla. *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *f*

Vc. *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *f*

Db. *f* *tr* *tr* *tr* *tr* *tr* *tr* *tr* *ff* *f*

This musical score page contains measures 157 through 160. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 157-159 are silent. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Oboe (Ob.):** Measures 157-159 play a rhythmic pattern of eighth notes. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Clarinet (Cl.):** Measures 157-159 are silent. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Bassoon (Bsn.):** Measures 157-159 play a rhythmic pattern of eighth notes. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Horn (Hn.):** Measures 157-159 play a melodic line with slurs, marked *mf*. In measure 160, it is silent.
- Trumpet (Tpt.):** Measures 157-159 play a rhythmic pattern of eighth notes. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Timpani (Timp.):** Measures 157-159 are silent. In measure 160, it plays a single note on C4, marked *mf*.
- Violin (Vln.):** Measures 157-159 are silent. In measure 160, it plays a quadruple stop (four notes beamed together) marked *f*.
- Viola (Vc.):** Measures 157-159 are silent. In measure 160, it plays a quadruple stop marked *f*.
- Piano (Pno.):** Measures 157-159 play a rhythmic pattern of eighth notes, marked *sf*. In measure 160, it plays a melodic line starting on G4, marked *mf*.
- Violin I (Vln. I):** Measures 157-159 play a melodic line with trills, marked *ff*. In measure 160, it plays a melodic line starting on G4, marked *f*.
- Violin II (Vln. II):** Measures 157-159 play a melodic line with trills, marked *ff*. In measure 160, it plays a melodic line starting on G4, marked *f*.
- Viola (Vla.):** Measures 157-159 play a melodic line with trills, marked *ff*. In measure 160, it plays a melodic line starting on G4, marked *f*.
- Violoncello (Vc.):** Measures 157-159 play a melodic line with trills, marked *ff*. In measure 160, it plays a melodic line starting on G4, marked *f*.
- Double Bass (Db.):** Measures 157-159 play a melodic line with trills, marked *ff*. In measure 160, it plays a melodic line starting on G4, marked *f*.

162 17

Fl.

Cl.

Vln.

Vc.

Pno.

f

mf

f

f

mf

f

Detailed description: This system of musical notation covers measures 162 through 170. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute and Clarinet parts feature melodic lines with accents and slurs. The Violin and Violoncello parts play a rhythmic pattern of eighth notes, with the Violoncello part including triplets. The Piano part provides harmonic support with chords and single notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).



165

Fl.

Cl.

Vln.

Vc.

Pno.

mf

ff

Detailed description: This system of musical notation covers measures 165 through 173. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The Flute and Clarinet parts continue their melodic lines. The Violin and Violoncello parts play a rhythmic pattern of eighth notes, with the Violoncello part including triplets. The Piano part features a prominent *ff* (fortissimo) section with dense chordal textures. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo).

18 168

Fl. *mf* *tr*

Bsn. *mf* 2nd

Vln. *f* *tr*

Vc. *f*

Pno. *ff* *f* *mf*

Vln. I *mf* *tr*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf*

171

Fl. *ff* *tr*

Bsn. *ff* *a2* *mf* *f*

Vln. *ff* *f* *mf* *f*

Vc. *ff* *ff*

Pno. *mf* *mf*

Vln. I *ff* *mf* *tr*

Vln. II *mf*

Vla. *mf*

Vc. *f*

174

Fl.

Bsn.

Vln.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

19

mf 2nd

f *ff* *f* *ff*

mf *fff* *ff*

mmf *mf*

mf *mf* *mf*

mf

mf

mf

mf

177

Fl.

Bsn.

Vln.

Vc.

Pno.

Vln. I

Vln. II

Vla.

Vc.

f *ff* *mf* *p*

f *ff* *mf* *p*

ff *ff* *mf* *mp*

ff *ff* *mf* *mp*

ff *sf*

f *mf* *p*

f *mf* *p*

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

mf *mf* *p*

20

181

Vln. dolce

Vc. rubato *mf* *f* *ff* *f* dolce *mf*

Pno. cantabile *p*

190

Vln.

Vc. 4

Pno. 8

197

Vln.

Vc.

Pno. 8

203

Fl. 1st 8:12 *mf*

Cl. 1st 8:12 *mf*

Vln. *mf* *mff* *mf*

Vc. *mf* *mff* *mf*

Pno. 8 8 8:12 8:12 8:12 *mf*

208

Fl. *mf* *mff* *mf*

Cl. *mf* *mff* *mf*

Vln. *mmf* *mf* *mff*

Vc. *mmf* *mf* *mff*

Pno. *mf* *f* *mf*

8:12 8:12 8:12 8:12 8:12 21

213

Fl. *mf* *mf* (2nd) *mf*

Cl. *mff* *mf* (2nd) *mff* *mf*

Vln. *mf* *mf*

Vc. *mf* *mf*

Pno. *mf* *mmf*

8:12 8:12 2nd 8:12 8:12 (2nd) 8:12 8:12

219

Fl. *mf* *mmf* *mf* *mff* 1st *mf*

Cl. *mf* *mmf* *mf* *mff* 1st *mf*

Vln. *mff*

Vc. *mff*

Pno. *mf* *mf* *mff*

8:12 8:12 8:12 8:12 8:12 8:12

22

225

Fl.

Cl.

Vln.

Vc.

Pno.

mf

mff



231

Fl. 2nd

Cl. 2nd

Vln.

Vc.

Pno.

mff

mf

f

mf

mf



237

Fl. 1st

Cl. 1st

Vln.

Vc.

Pno.

mf

mff

mff

f

mff

mf

mff

mf

243

Fl. *mf* 8:12 8:12 8:12 8:12 2nd 8:12 8:12

Cl. *mf* 8:12 8:12 8:12 8:12 2nd 8:12 8:12

Vln. *legato.* *mf* $\#^b$ $\#^b$ $\#^b$ $\#^b$

Vc. 2 2 2 2

Pno. 8 8:12 8:12 8 8 8



249

Fl. 8:12 8:12 8:12 8:12 *mmf* *mp*

Cl. 8:12 8:12 8:12 8:12 *mmf* *mp*

Vln. *mf*

Vc. *mf*

Pno. *mp* *ff* 8 8 8 8

Fl. *mf* 8

Ob. *mf* 2 2

Cl. *mf* 2 2

Bsn. *mf* 2 2

Tpt. *f*

Vln. *mf* 8 *ff*

Vc. *mf* 8 *ff*

Pno. *f* *mf* *ff* 2 2

Vln. I *mf* 8

Vln. II *mf* 8

Vla. *mf* 8

Vc. *mf* 8

Db. *mf* 2 2

256

Fl. *mf* *ff*
 Ob. *mf* *ff*
 Cl. *mf* *ff*
 Bsn. *mp* *f*
 Hn. *mf* *ff*
 Tpt. *mf* *f*
 Vln. *mf* *ff*
 Vc. *mf* *ff*
 Pno. *f* *f*
 Vln. I *mf* *f*
 Vln. II *mf* *f*
 Vla. *mf* *f*
 Vc. *mf* *f*
 Db. *mf* *f* *f*

A tempo ♩ = 100

Vln. 

Vc. 

Pno. 

Vln. I 

Vln. II 

Vla. 

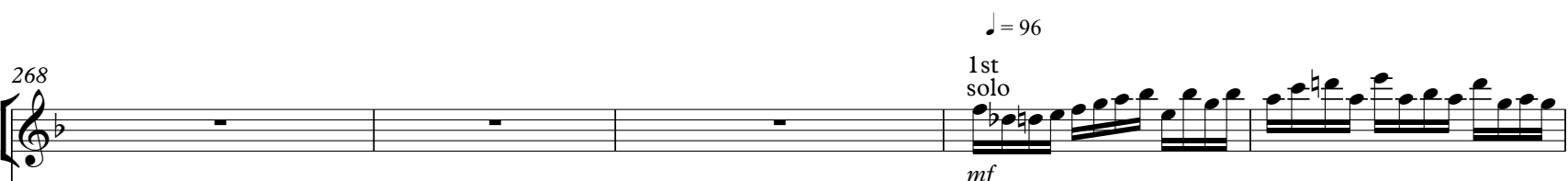
Vc. 


Db. 




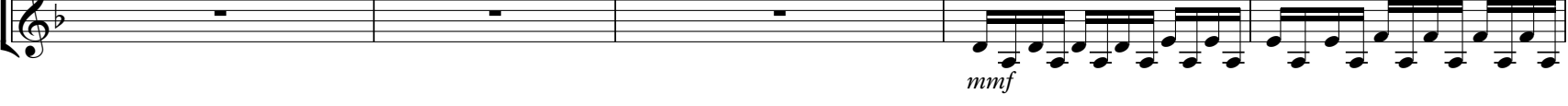
Pno. 



Ob. 

Pno. 

Vln. I 

Vln. II 

273

Fl.

Ob.

Cl.

Vln.

Vc.

Pno.

Vln. I

Vln. II

1st solo

f

mf

ff

f

mf

mf

277

Fl.

Cl.

Vln.

Vc.

Pno.

Vln. I

Vln. II

Vc.

f

mp

trem.

f

mf

mf

mf

mf

trem.

mf

mp

28 281

Vln.

Vc.

Pno.

Vc.

284

Vln.

Vc.

Pno.

Vc.

f *ff* *ff* *mf*

f *mp* *f*

f *mp* *mf*

288

Vln.

Vc.

Pno.

Vc.

arco. *mp* *ff* *8va* *8va*

p *mff* *f* *f* *ff*

f *mf* *arco.* *tr* *tr* *tr* *tr*

mp *arco.*

293 *8^{va}* 29

Vln. Vc. Pno.

This system contains measures 293 to 296. The Violin part (Vln.) begins with a trill marked *8^{va}* and continues with a series of sixteenth-note runs. The Viola part (Vc.) provides a steady accompaniment of eighth notes. The Piano part (Pno.) features a complex texture with sixteenth-note patterns in the right hand and a more rhythmic bass line in the left hand.



297

Vln. Vc. Pno.

This system contains measures 297 to 300. The Violin part (Vln.) continues with sixteenth-note runs and includes a trill. The Viola part (Vc.) maintains its eighth-note accompaniment. The Piano part (Pno.) shows a trill in the right hand and a consistent bass line in the left hand.



301

Vln. Vc. Pno.

This system contains measures 301 to 304. The Violin part (Vln.) features a trill and sixteenth-note runs. The Viola part (Vc.) has a trill and sixteenth-note accompaniment. The Piano part (Pno.) includes trills in the right hand and a bass line in the left hand. Dynamics of *ff* are indicated in the Viola and Piano parts.

30

305

Vln. *mf* *f* *f* *ff*

Vc. *mf* *f* *f* *ff*

Pno. *mf* *f* *f* *ff*



309

Vln. *fff*

Vc. *fff*

Pno.



312

Vln. *fff*

Vc. *fff*

Pno.

8va

This page of a musical score contains measures 316, 317, and 318. The score is arranged in a system with 14 staves, grouped as follows:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Cl.)
- Bassoon (Bsn.)
- Horn (Hn.)
- Trumpet (Tpt.)
- Timpani (Timp.)
- Violin (Vln.)
- Viola (Vc.)
- Piano (Pno.)
- Violin I (Vln. I)
- Violin II (Vln. II)
- Viola (Vla.)
- Violoncello (Vc.)
- Double Bass (Db.)

The score features various dynamics such as *ff*, *f*, *mf*, and *mff*. It includes articulation marks like accents and trills (*tr*), and dynamic markings like *8va* for octave transposition. The Flute part begins with a *ff* dynamic and a *8va* marking. The Bassoon part starts with *f* and *mff*. The Horn and Trumpet parts are marked *mf* and *mff*. The Timpani part is marked *ff*. The Violin and Viola parts have *f* dynamics and trills. The Violoncello and Double Bass parts also feature *f* dynamics. The Piano part is marked *ff* and includes a *8va* marking. The Violin I and II parts have *f* dynamics and trills. The Viola part has *f* dynamics and trills. The Violoncello and Double Bass parts have *f* dynamics. The score is in a key with one flat and a 2/4 time signature.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln.

Vc.

Pno.

Vc.

Db.

trem.

arco.

mf

f

Hn. *f* *p*

Tpt. *f* *p*

Vln. *ff* *p*

Vc. *ff* *p*

Pno. *ff* *p*

Vln. I *mf* *ff* *p*

Vln. II *mf* *ff* *p*

Vla. *mf* *ff* *p*

Vc. *f* *ff* *p*

Db. *f* *ff* *p*