

THOUGHTS AT TWILIGHT

(REVERIE)

Edwin F. Kendell

Composer of: Charmé De Amour

orch. by Sal P. Levy

Piano (Conductor)

Belwin
Con. Ed.

Andte espressivo

add Wood

Fl: bells

24

p Strings

mf

dim. e rall.

Pensively
Violin

Horn

① Fl.

mf

p

dim.

piu animato

Ob.
Cls.

mf

a tempo Piano

cresc. *rall.* *f*

② *più animato*

mf *poco a poco rall.*

dim. Tempo I
Violin

dim. *p*

Horn

p.

③

p. *mf*

p *dim.*

p. *dim.*

Piano

Fl. Cl.

Cantabile

First system of the piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a rhythmic accompaniment of chords. A dynamic marking of *p* is present. The instrument label "Cello-Horn" is written below the left hand.

Second system of the piano score, continuing the melodic and harmonic development. It includes a dynamic marking of *p* and a hairpin crescendo.

Third system of the piano score. The right hand has a more active melodic line. A dynamic marking of *p* is present, along with the instrument label "Cello".

④

Fourth system of the piano score, marked with a circled 4. The right hand has a more active melodic line. A dynamic marking of *mf appassionato* is present, along with the instruction "slower" and a dynamic marking of *p*.

Fifth system of the piano score. The right hand has a more active melodic line. A dynamic marking of *f* is present, along with the instruction "a tempo" and the instrument label "Fl. Cl."

Piano

First system of the piano score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two flats and a 3/4 time signature. The first staff contains a melodic line with some grace notes. The grand staff contains a complex accompaniment with many chords and moving lines.

Second system of the piano score, continuing the three-staff format. The accompaniment in the grand staff features a prominent rhythmic pattern of eighth notes in the bass line and chords in the treble. The melodic line in the top staff continues with various intervals and rests.

Third system of the piano score. This system includes a fourth staff, *Fl. Bells*, which has a melodic line with some grace notes. The piano accompaniment continues. Dynamic markings include *mf* and *rit.*. The system ends with the instruction *D.S. al* and a repeat sign.

Fourth system of the piano score, labeled *CODA.* on the left. It features a 3/4 time signature and a key signature with one sharp. The *Fl. Bells* staff has a melodic line. The piano accompaniment includes dynamic markings *p*, *dim.*, and *pp*. The system concludes with a final chord.

THOUGHTS AT TWILIGHT

(REVERIE)

Edwin F. Kendall

Composer of: Charmé De Amour
orch. by Sol P. Levy

1st Violin

Belwin
Con. Ed.

And^{te} espressivo

24 

Fl.
Bills

dim. e rall.















Cantabile



First system of musical notation for the 1st Violin part, consisting of a treble and bass staff. The music begins with a treble clef and a key signature of two flats. The first staff contains a melodic line with eighth and quarter notes. The second staff contains a more rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The first staff continues the melodic line. The second staff features a more complex accompaniment with chords and moving lines. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Third system of musical notation. The first staff continues the melodic line. The second staff features a more complex accompaniment with chords and moving lines. Performance directions include *appassionato* and *slower*. Dynamic markings include *mf* and *p*.

Fourth system of musical notation. The first staff continues the melodic line. The second staff features a more complex accompaniment with chords and moving lines. Performance directions include *f a tempo* and *Fl. Cl.* (Flute in Clarinet). Dynamic markings include *f* (forte).

Fifth system of musical notation. The first staff continues the melodic line. The second staff features a more complex accompaniment with chords and moving lines. Performance directions include *D.S. al* (Da Capo al Fine).

Sixth system of musical notation, including a *CODA* section. The first staff continues the melodic line. The second staff features a more complex accompaniment with chords and moving lines. Performance directions include *Fl. Bells* and dynamic markings include *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo).

THOUGHTS AT TWILIGHT

2nd Violin

(REVERIE)

Edwin F. Kendall

orch. by Sol P. Levy

Belwin
Con. Ed.

And^{te} espressivo

24

p *mf* *dim. e rall.* *p* **1**

mf *p* *a tempo* *cresc.* *rall.* *f* *p*

2 *mf* *f poco a poco rall. dim.*

Tempo I. **3**

p *mf* *p*

Cantabile *p*

mf *p*

mf *passionato* *slower*

4 *a tempo* *f*

mf *rit.* D.S. al **F**

CODA. *p* *dim.* *pp*

THOUGHTS AT TWILIGHT

Viola

(REVERIE)

Edwin F. Kendall

orch. by Sol P. Levy

Belwin
Con. Ed.

Andte espressivo

24

p *f* *dim. e rall.* *p*

① *mf* *Più animato* *a tempo*

p *dim.* *f* *dim.*

② *Più animato* *dim.*

cresc. *rall.* *f* *mf* *f poco a poco rall*

Tempo I.

③ *mf* *p* *dim.*

Cantabile *p*

mp *passionato* *Slower* *p*

④ *a tempo* *f*

mf *rit.* *D.S. al*

pp

CODA.

THOUGHTS AT TWILIGHT

Cello

(REVERIE)

Edwin F. Kendall

orch. by Sol P. Levy

Belwin
Con. Ed.

And^{te} espressivo

24

p *mf* *dim. e rall.* *p*

① *Viola*
Più animato *mf* *p* *dim. o*

mf *a tempo* *cresc.*

② *Più animato*
rall. *f* *mf* *Tempo I*

f *poco a poco rall.* *dim.* *p*

③ *Viola* *Cantabile Solo*
f *p* *dim.* *p*

appassionato *Slower*
p *f* *p*

④ *a tempo*

Viola *rit.* *D.S. al fine*

CODA. *p* *dim.* *pp*

THOUGHTS AT TWILIGHT

(REVERIE)

Bass

Edwin F. Kendall

orch. by Sol P. Levy

Belwin
Con. Ed.

And^{te} espressivo
Cello

24

f *dim. e rall.* *p*

①

mf *p*

Piu animato *a tempo*

dim. *f* *cresc.* *rall.* *f* *mf*

②

f *poco a poco rall.* *dim.* *p*

Cello

Tempo I.

③

f *p*

Cantabile
pizz.

dim. *p*

arco

p *p*

appassionato

f *p*

④

f

mf *rit.* *D.S. al*

CODA.

p *dim.* *pp*

THOUGHTS AT TWILIGHT

(REVERIE)

Edwin F. Kendall
orch. by Sol P. Levy

Flute

Belwin Con. Ed. *And^{te} espressivo* *2nd Violin* *Oboe* *Solo* *8* ①

p *f* *dim. e rall.* *p*

mf *p* *fz* *Più animato*

a tempo *rall.* *dim.* ② *Più animato*

cresc. *f* *mf*

f poco a poco rall. *dim.* *Oboe* *Tempo I*

③ *p* *mf* *p*

Cantabile Solo ③ *mp*

③ *appassionato* *f*

Slower ④ *Solo* *p* *f*

Oboe *Solo* *f* *D.S. al*

CODA. *Solo* *p* *dim.* *pp*

THOUGHTS AT TWILIGHT

1st Clarinet in B \flat

(REVERIE)

Edwin F. Kendall

orch. by Sol P. Lery

Belwin
Con. Ed.

And^{te} espressivo

24 *p* *mf* *dim. e rall.* *p* **1**

mf *p* *dim.*

Piu animato *a tempo* **2** *Piu animato*
mf *cresc.* *rall.* *f* *mf*

poco a poco rall. dim. **Tempo I**

3 *p* *mf* *p*

Cantabile *Solo*

mp *2nd Violin* *p*

passionato *Slower* *f*

4 *Solo* *a tempo* *f*

mf **D.S. al**

CODA. *dim.* *pp*

THOUGHTS AT TWILIGHT

(REVERIE)

1st Trumpet in B \flat

Edwin F. Kendall
orch. by Sol P. Levy

Belwin Con. Ed. *And^{te} espressivo* 4 2nd Clar. Horn (mute) 2

24 *f* *dim. e rall.* *p*

① Oboe 2nd Clar. *Piu animato* 2nd Clar. *p* *mf* *p* *mf*

a tempo *cresc.* *f* ② *Piu animato* 2nd Clar. *mf*

f poco a poco rall Horn *Tempo I* 2 Horn 2 *p*

③ Oboe 2nd Clar. *p* *f* *p*

Cantabile 8 Horn *Horn* 2 *appassionato* *mf*

Horn ④ *a tempo* *p* *f*

2nd Clar. *rit.* D.S. al \oplus

CODA. 5

The musical score is written for a 1st Trumpet in B-flat. It consists of ten staves of music. The first staff is marked 'And^{te} espressivo' and '4', with a '24' measure number. It includes dynamics like *f*, *dim. e rall.*, and *p*. The second staff is marked '① Oboe' and '2nd Clar.', with dynamics *p*, *mf*, and *p*. The third staff is marked '*a tempo*', '*cresc.*', '*f*', and '② *Piu animato* 2nd Clar.', with dynamics *mf* and *mf*. The fourth staff is marked '*f poco a poco rall*', 'Horn', '*Tempo I*', '2 Horn', and '2', with dynamics *p*. The fifth staff is marked '③ Oboe' and '2nd Clar.', with dynamics *p*, *f*, and *p*. The sixth staff is marked '*Cantabile*', '8', 'Horn', '*Horn*', '2', and '*appassionato*', with dynamics *mf*. The seventh staff is marked 'Horn' and '④ *a tempo*', with dynamics *p* and *f*. The eighth staff is marked '2nd Clar.', '*rit.*', and 'D.S. al \oplus '. The ninth staff is marked 'CODA.' and '5'. The score includes various musical notations such as slurs, accents, and dynamic markings.

THOUGHTS AT TWILIGHT

2nd Trumpet in B \flat

(REVERIE)

Edwin F. Kendell

orch. by Sol P. Levy

piu animato

a tempo

Belwin
Con. Ed.

And^{te} espressivo

7 8 ① 2 Horn 3 ① 4 *a tempo*

② *piu animato* 4 3 Tempo I. 8 ③ 2

cresc. rall. f f mf

4 Cantabile 16 *appassionato* Slower Horn

④ *a tempo* *f*

4 8 CODA.

D.S. al \oplus

THOUGHTS AT TWILIGHT

(REVERIE)

Trombone

Edwin F. Kendall

orch. by Sol P. Levy

Belwin
Con. Ed.

And^{te} espressivo

24 *Cello* *pp* *f* *dim. e rall.* *Horn* 2

① *Bassoon* *f* *p*

Piu animato *mf* *Cello* *cresc.* *rall.*

② *Piu animato* *f* *f*

Horn *Bassoon* *Tempo I* *Horn* 2

③ *Bassoon* *f* *Cantabile* *Horn* *p*

Cello *Horn appassionato* *Cello* *f*

④ *a tempo* *f*

Bassoon *mf* *D.S. al*

CODA. 5

THOUGHTS AT TWILIGHT

Tympani Eb-Bb

(REVERIE)

Edwin F. Kendell

orch. by Sol P. Levy

Belwin
Con. Ed.

Andte espressive

Bells
Solo

6

8

1 2

Tymp.

3 1

24

piu animato

4

a tempo cresc.

rall.

f

2 *piu animato*

mf

3

Tempo I

8

3 2

Tymp.

4

Cantabile change to Eb-Bb

16

poco a poco rall
appassionato

Tria.

B. D.

Slower

4

4 *Tymp.*

f

Bells

2

Bells

D.S. al

CODA.

1

Bells

1

3