

# THREE CONVERSATIONS WITH COFFEE

*A SINFONIETTA FOR OBOE, TRUMPET AND STRINGS*

BY  
BRETT L. WERY

FULL SCORE

FOR  
OBOE DOUBLING ENGLISH HORN,  
TRUMPET DOUBLING FLUGELHORN  
AND STRINGS

*to Margaret Mirabelli*  
**THREE CONVERSATIONS WITH COFFEE**  
*A SINFONIETTA FOR OBOE, TRUMPET AND STRINGS*

BY

BRETT L. WERY  
(ASCAP, SCI)



INSTRUMENTATION  
Oboe/English Horn\*  
Trumpet/Flugelhorn  
Strings

\*Alternate Oboe part provided  
(For use only if English Horn is not available)

PROGRAM NOTE:

*Three Conversations With Coffee* is designed to reflect the transformative nature of an ongoing, lifelong conversation. The work is in no way programmatic. The solo voices of the oboe and trumpet are not meant to represent individuals or depict any narrative. Instead, the interaction and counterpoint of the solo voices create subtle shifts in character and tenor. There is no strong voice or weak voice and certainly no winner or loser. The solo voices mature and stumble. They sometimes support the other and sometimes admonish. In the end, the themes develop and cross-pollinate to become richer and more meaningful than they ever could without the influence of the other. It should be noted that the last figure ends unfinished and in an upward sweep – an ongoing conversation.

Special thanks to Gene and Karen, a patron and my muse.  
Scotia, NY - June, 2012

Score

to Margaret Mirabelli

Brett L. Wery  
ASCAP, SCI

# Three Conversations with Coffee

## I.

A Sinfonietta for Oboe, Trumpet and Strings

Allegretto come una danza

$\text{J}=104$

2+3

Musical score for the first section (I.) of "Three Conversations with Coffee". The score consists of six staves: Oboe\*, Trumpet in C, Violin I, Violin II, Viola, and Contrabass. The key signature is B-flat major (two flats). The time signature changes frequently between 3/8, 5/8, 2/4, and 3/8. Dynamics include *f*, *mf*, *mp*, *p*, and *pp*. Articulations like  $\geq$  and  $\downarrow$  are used. Measure numbers 1 through 8 are indicated above the staves. The Oboe part has a prominent role in the beginning, followed by the other instruments taking turns. A large watermark "MP" is visible across the page.



Continuation of the musical score for the first section (I.). The instrumentation remains the same: Ob., C Tpt., Vln. I, Vln. II, Vla., Vc., and Cb. The key signature changes to E-flat major (one flat). The time signature continues to change. Dynamics include *pizz.*, *arco*, *unis. pizz.*, *mf*, *mp*, *p*, and *p*. Articulations like  $\geq$  and  $\downarrow$  are present. Measure numbers 5 through 8 are indicated above the staves. The piece maintains its conversational and rhythmic complexity throughout.

\*Alternate Oboe part provided

(For use only if no English Horn is available)

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I. Allegretto come una danza

10 [A] 3+2+2

Ob. *delicatamente* *mp*

C Tpt. *delicatamente* *mp*

Vln. I *pp*

Vln. II *pizz.* *pp*

Vla. *pp* *pizz.*

Vc. *pp* *pizz.*

Cb. *pp*

13

Ob. *p* *f*

C Tpt. *p* *f*

Vln. I *p* *unis.*

Vln. II *mp* *arco*

Vla. *p* *arco*

Vc. *p* *arco*

Cb. *p*

2+3

15

**B** Scherzando  
accompagnando

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

19 2+3 *tr*

Ob.

C Tpt.

Vln.

Vln.

Vla.

Vc.

Cb.

23 C Leggiero

Ob. 6/8 *pp*

C Tpt. 6/8 (5) *pp*  
sul pont.

Vln. 6/8 *mp* tutti *\nat.*

Vln. 6/8 *mp* tutti *\nat.*

Vla. 6/8 *pp* *mp* tutti pizz.

Vc. 6/8 *pp* *mp* tutti pizz.

Cb. 6/8 *mp*

27

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Varco

pizz.

p

Varco

pizz.

p

Varco

pizz.

p

arco

mp

pizz.

arco

p

p

30

Ob. *f* senza sord.

C Tpt. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

33

Ob. *p* solo *mf*

C Tpt. *p*

Vln. I *p* solo

Vln. II *p*

Vla. *p* solo *p*

Vc. *p* solo *p*

Cb. *p*

D *teneramente*

## Score

38

Ob.

C Tpt.

Vln. *teneramente* *mf*

Vln. *teneramente*

Vla. *mf*

Vc.

Cb.

48

3+2                    2+2+3

Ob.

C Tpt.

Vln. I

Vln.

Vla.

Vc.

Cb.

51 2+3

**F** solo *leggiero*

Ob.

C Tpt.

Vln. I *f* pizz.

Vln. II *f* soli *p* pizz.

Vla. *f* *p* pizz.

Vc. *f* *p* pizz.

Cb. *f* *p*

55

Ob. senza sord.  
leggiero  
solo

C Tpt. *mp*

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

pizz.

pizz.



59

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

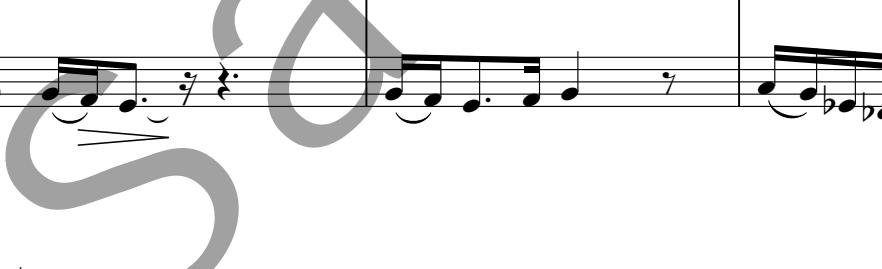
**G** Agitato ma l'istesso tempo

*p* arco

arco *p*

arco *p*

arco



62

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

65

H Sostenuto

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Misterioso

73

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

77 3+2 3+2+2

Ob. 5/8 *mp* 7/8 4/4 6/8

C Tpt. 5/8 *p* 7/8 4/4 *mf* 6/8

Vln. I 5/8 *p* 7/8 4/4 *mf* 6/8

Vln. II 5/8 7/8 4/4 6/8

Vla. 3/8 7/8 4/4 6/8

Vc. 5/8 *p* 7/8 4/4 *mf* arco 6/8

Cb. 5/8 7/8 4/4 *mf* 6/8

## Score

Musical score for orchestra and trumpet section. The score consists of two staves. The top staff is for the Oboe (Ob.) and the bottom staff is for the C Trumpet (C Tpt.). Both staves are in common time (indicated by '6/8' with a '2' over it). The key signature changes throughout the measures. Measure 88 starts with a treble clef, a '6/8' time signature, and a key signature of one sharp. The Oboe has a sixteenth-note pattern starting with a dotted half note. The C Trumpet has a eighth-note pattern. The dynamic is 'mf'. The word 'solo' is written above the Oboe's staff. Measures 89-90 show the Oboe playing eighth-note patterns with various dynamics (mf, f, ff) and articulations (staccato dots). The C Trumpet continues its eighth-note pattern. Measures 91-92 show the Oboe playing eighth-note patterns with dynamics (ff, f, ff) and articulations (staccato dots). The C Trumpet continues its eighth-note pattern. Measures 93-94 show the Oboe playing eighth-note patterns with dynamics (ff, f, ff) and articulations (staccato dots). The C Trumpet continues its eighth-note pattern.

Musical score for orchestra and cello section, page 10, measures 91-92. The score includes parts for Oboe (Ob.) and Cello/Bassoon (C Tpt.). Measure 91 begins with a dynamic of 91. The Oboe part consists of eighth-note pairs with grace notes, some marked with a circled (h). The Cello/Bassoon part features sustained notes with grace notes. Measure 92 continues with similar patterns, maintaining the dynamic of 91.

Musical score for orchestra and cello section. The top staff shows the Oboe (Ob.) playing a melodic line with grace notes and slurs, marked with dynamic *f*. The bottom staff shows the Cello Tpt. (C Tpt.) playing eighth-note chords. Measure number 93 is indicated at the top left.

Musical score for orchestra, page 95, section K 2+3. The score includes parts for Oboe (Ob.), C Trumpet (C Tpt.), Violin I (Vln. I), Violin II (Vln. II), Cello (Vcl.), Double Bass (Cb.), and Bassoon (Vla.). The music consists of six measures. Measures 1-2 are in common time (indicated by a '2'). Measures 3-4 are in 5/8 time (indicated by a '5'). Measures 5-6 are in 2/4 time (indicated by a '2'). The instrumentation includes woodwind instruments (Oboe, C Trumpet, Vla., Cb.) and brass instruments (Vln. I, Vln. II, Vcl.). Dynamics include 'ff' (fortissimo) and accents. Measure 1: Ob. plays eighth notes. C Tpt. plays eighth-note patterns. Measure 2: Ob. rests. C Tpt. rests. Measure 3: Vln. I starts with eighth-note patterns. Vln. II starts with eighth-note patterns. Vla. starts with eighth-note patterns. Vcl. starts with eighth-note patterns. Measure 4: Vln. I continues eighth-note patterns. Vln. II continues eighth-note patterns. Vla. continues eighth-note patterns. Vcl. continues eighth-note patterns. Measure 5: Vln. I starts with eighth-note patterns. Vln. II starts with eighth-note patterns. Vla. starts with eighth-note patterns. Vcl. starts with eighth-note patterns. Measure 6: Vln. I continues eighth-note patterns. Vln. II continues eighth-note patterns. Vla. continues eighth-note patterns. Vcl. continues eighth-note patterns.

99 2+3

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

The musical score consists of six staves. The first two staves (Ob. and C Tpt.) are mostly silent. The third staff (Vln. I) and fourth staff (Vln. II) play eighth-note patterns in 5/8 time. The fifth staff (Vla.) and sixth staff (Vc.) play eighth-note patterns in 5/8 time. The seventh staff (Cb.) plays eighth-note patterns in 5/8 time. Measure 99 starts with a 2+3 time signature. Measures 100 and 101 begin with a 2/4 time signature. Measures 102 and 103 begin with a 3/8 time signature.

### Score

103

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

*pizz.* *p* *sul pont.* *mp* *pizz.* *p* *pizz.*

*mf* *mf* *arco* *nat.* *arco* *p*

106

Ob.

C Tpt.

Vln. I arco

Vln. II

Vla.

Vc.

Cb. arco

**L Sostenuto**

110

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*agitato*

*f*

*p* *mf*

*p* *mf*

*p* *mf*

*p* *mf*

*pizz.*

*mf*

114

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*solo delicatamente*

*mp*

*pizz.*

*pp*

*pizz. to the fore*

*pp*

*sul tasto soli*

*pp*

*pizz.*

*pp*

*arco*

*pp*

119 [M]

Ob. - *mp*

C Tpt. *mf*

Vln. I arco *mp* solo sul tasto *f* tutti nat.

Vln. II arco pizz. solo arco *f* tutti

Vla. nat. solo *f* tutti

Vc. arco solo *f* tutti

Cb. arco pizz. arco solo *f* tutti

124

Ob. *3+2* *2+2+3*

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

127 2+3 N

Ob. C Tpt. solo *mf* straight mute

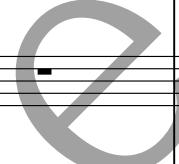
Vln. I *ff* >*p* >*pp* >*n*

Vln. II >*p* >*p* >*pp* >*n* div. arco

Vla. >*p* >*p* >*pp* >*n*

Vc. >*p* >*p* >*pp* >*n*

Cb. *ff* >*p* >*pp*



A musical score for Oboe (Ob.) on a treble clef staff. The measure numbers 138, 139, 140, 141, and 142 are shown above the staff. Measure 138 starts with a sixteenth-note pattern. Measure 139 begins with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note. Measure 140 starts with a sixteenth-note pattern. Measure 141 starts with a sixteenth-note pattern followed by a eighth-note followed by a sixteenth-note. Measure 142 starts with a sixteenth-note pattern. Below the staff, dynamics are indicated: *mf*, *f*, *mp*. A key signature change from  $G$  major to  $F\#$  minor is marked between measures 139 and 140.

142

Ob. *f timidamente*  
C Tpt. *mp*

147 **O Con calore**  
Ob. *p*  
C Tpt. solo senza sord.  
*mf*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

151 *p*  
Ob. *f*  
C Tpt. *3*

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

154

Ob.

C Tpt.

Vln. I *f* 3

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

156

Ob.

C Tpt.

Vln. I 3 solo *p*

Vln. II 3 solo *p*

Vla. (h) pizz. arco *p*

Vc. *s.* *mf* > *p*

Cb. *p*

Rit.  
*espress.*

159 solo

Ob. *mf* 3

C Tpt. *pp*

Vln. pizz. *pp*

Vln. pizz. arco

Vla. *pp*

Vc. pizz. *pp*

Cb.

To English Horn

pizz. solo

*pp* pizz. solo

*pp* arco solo

II.

*Larghetto* $\text{♩} = 60$ 

English Horn

Flugelhorn

Violin I (arco) *p*

Violin II (arco) *p*

Viola (arco) *p*

Violoncello *p*

Contrabass *p*

3

Eng. Hn.

Flug.

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

Eng. Hn.

Flug.

Vln. I

Vln. II

Vla.

Vc.

Cb.

10 A

Eng. Hn.

Flug.

15

Eng. Hn. Flug. Vln. I Vla.

*solo dolce* *p* *solo dolce* *p* *pp*

*solo dolce* *p* *pp*

*p* *n*

20 **B**

Eng. Hn. Flug. Vln. I Vln. II Vla. Vc. Cb.

*p* *solo simplex* *mp* *mf*

*tutti*

*pp*

*pp arco*

*pp*

24

Eng. Hn. Flug.

*solo espress.* *mp* *f* *p*

28

Eng. Hn. Flug.

*mp* *p* *f* *f*

*f* *3*

31

C

Eng. Hn.      Flug.      Vln. I      Vln. II      Vla.      Vc.      Cb.

*pp*      *pp*

Vln. I      Vln. II      Vla.      Vc.      Cb.

*solo*      *tutti*      *div.*      *8*      *pp div.*      *arco*      *pp*

*mf*      *pizz.*      *pp arco*      *pp pizz.*      *pp*

*mf*      *pp*

35

Eng. Hn.      Flug.      Vln. I      Vln. II      Vla.      Vc.      Cb.

*sol*      *mf*      *f*      *f*

Vln. I      Vln. II      Vla.      Vc.      Cb.

*8*      *8*      *8*

*div.*

### Score

38

Eng. Hn.

Flug.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

$\geq p$

$f$

$f$

$f$

arco

$f$

46

Eng. Hn.

Flug. *molto espress.*

Vln. I

Vln. II

Vla.

Vc.

Cb. pizz arco

*mf pp*

50

Eng. Hn.

Flug.

Vln. I *p*

Vln. II *p*

Vla. 6

Vc. 6

Cb. *p*

51 **E Sostenuto**

Eng. Hn.

Flug.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Sample*

55

Eng. Hn.

Flug.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*Sample*

59

Eng. Hn.      Flug.

Vln. I      Vln. II      Vla.      Vc.      Cb.

*mp*      solo      *mf*

*p*      *p*      pizz.      arco      pizz.

*p*

64

Eng. Hn.      Flug.

Vln. I      Vln. II      Vla.      Vc.      Cb.

*espress.*      F

con sord. solo

*pp*      con sord. solo

*pp*      con sord. solo b

*pp*      con sord. solo

*pp*

solos  
con sord. arco

*pp*

## Score

69

Eng. Hn. Flug.

Vln. I Vln. II Solo Vla. Vla. Vc. Cb.

*dolce* solo a *mf*



73

Eng. Hn. Flug.

Vln. I Vln. II Solo Vla. Vla. Vc. Cb.

*senza sord.* tutti *pp* *senza sord.* tutti *mf*

*senza sord.* gli altri *pp* tutti *senza sord.*

tutti pizz. *senza sord.* *pp* tutti pizz. *senza sord.*

*pp*



77 G Appassionato

Eng. Hn.

Flug.

Vln. I

Vln. II

tutti div.

Vla.

Vc.

Cb.

*Tempo*

*ff* > *pp*

83

Eng. Hn.

Flug.

Vln.

Vln.

Vla.

Vc.

Cb.

*f* tutti

*f* tutti

*f* tutti

*f*

*f*

88

H

Eng. Hn. *p*

Flug.

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc.

Cb. *mf*

*mf*



92

Eng. Hn. *f*

Flug. *f*

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*



99 **I** Tranquillo

Eng. Hn. Flug. Vln. I Vln. II Vla. Vc. Cb.

*solo*

*mf*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*p*

*3*

Eng. Hn. Flug. Vln. I Vln. II Vla. Vc. Cb.

*solo*

*mf*

*p*

*pizz.*

*arco*

*pizz.*

*arco*

*p*

*3*

103

Eng. Hn. >**p** **mf** >**p** secco To Oboe

Flug. >**p** **mf** >**p** To Trumpet  
secco

Vln. I

Vln. II

Vla.

Vc. div. unis.  
pizz.

Cb. pizz. arco pp  
pizz. pp

### III. Rondo - Allegretto Amabile

**Allegretto Amabile**

**Oboe**  $\text{♩} = 112$

**Trumpet in C** **ff** cup mute

Violin I

Violin II

Viola

Violoncello

Contrabass

4

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

*f* *mf*

*sim.* *f* *mp*

*f* *mp*

*pizz.* *f* *mp*

7 2+2+3

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

*mf*

*sim.* *f*

*sim.* *2* *4*

*arco*

10

Ob. solo *b>*

C Tpt. solo senza sord. *f*

Vln. I

Vln. II *mp*

Vla.

Vc. *pizz.*

Cb.

12 2+2+3

Ob.

C Tpt.

Vln. I *f*

Vln. II

Vla.

Vc. *f*

Cb. *arco*

14 2+2+3

**A Cantabile**

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

19

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

f cup mute

p soli

mp f mp

f

mp f

f

mp f

f

26 **B**

Ob. C Tpt.

Vln. I Vln. II Vla. Vc. Cb.

*mp* *p* *mf* *3* *mf*

*pizz.* *arco*

30

Ob. C Tpt.

Vln. I Vln. II Vla. Vc. Cb.

*p* *f* *senza sord.* *f*

*fp* *f*

*fp* *f*

*fp* *f*

34 C

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

36 Scherzando

2+2+3

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

40      2+3+2

Ob.      C Tpt.

*mf*      *f*

Vln. I      Vln. II

*p*      *f*

Vla.      Vc.

Cb.

arco      *tr*

*pizz.*      *ff*      *p*

2+2+3

Ob.      C Tpt.

*p*      *ff*

Vln. I      Vln. II

arco

*f*      *ff*

Vla.      Vc.

*f*      *p*

Cb.

*p*

43      2+2+3

Ob.      C Tpt.

*p*      *ff*

Vln. I      Vln. II

*f*      *ff*

Vla.      Vc.

*f*      *p*

Cb.

*p*

D

Ob.      C Tpt.

*straight mute*      *solosolo*

*f*      *mp*

48

Ob. C Tpt.

51

Ob. C Tpt.

54

Ob. C Tpt.

56 E Misterioso

Ob. C Tpt. Vln. I Vln. II Vla. Vc. Cb.

60

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

63 Appassionato

ff

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

66

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

69 F >.

Meno energico

Ob. >.

C Tpt. pp

Vln. I >.

Vln. II (h) >.

Vla. soli ff > pp

Vc. ff >

Cb. ff >

con sord.

p

pizz.

mf

73

Ob. solo *f* *f* *mp* senza sord.

C Tpt. *pp* con sord. 1/2 players *pp* one stand

Vln. I *p*

Vln. II

Vla.

Vc. *pizz.* *arco* *pp* *p* *pizz.*

Cb. *pp*

78

Ob. *mf* *mp* solo *mf* *espress.* *d=72* 5

C Tpt.

Vln. I *pp* one stand

Vln. II *mf* *pp* arco con sord.

Vla.

Vc. *mp*

Cb. *pp*

**G** Andante espressivo

84

Ob.

C Tpt. *espress.* *mp*

*p*



89

Ob.

C Tpt.

*g* *g*



Vigoroso  
H 2+2+2+3  
 $\text{♩} = 112$

94

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*f*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

*mp*

*mf*

*f*

97

**I Amabile come prima**

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

101 2+2+3

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

105

Ob.

C Tpt. *mp*

Vln. I nat. *mp* nat.

Vln. II *mp*

Vla.

Vc.

Cb.

2+2+3

$\frac{7}{8}$   $\frac{2}{4}$   $\frac{2}{4}$   $\frac{7}{8}$

108 2+2+3

**J**

Ob.

C Tpt.

Vln. I

Vln. II

Vla.

Vc.

Cb.

113 solo

Ob. ff

C Tpt. -

Vln. I mf arco

Vln. II mf

Vla. mf arco

Vc. mf arco

Cb. mf

*Scotia, NY - June, 2012*

Sample

*Sample*