

EDGAR WARREN WILLIAMS  
**LANDSCAPES WITH FIGURE**  
for small orchestra  
**1984**

*Written for and Dedicated to*  
Joel Eric Suben



**SCORE**

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# Orchestra

Flute

2 Oboes

2 Bassoons

2 French Horns

Strings

(minimum: 6-6-5-4-2)

*Duration: circa 11 minutes*

*In this score, all instruments sound as written—except for the contrabass,  
which sounds one octave lower than written.*

*Premiered by  
The Peninsula Symphony Orchestra  
Joel Eric Suben, Conductor.*



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# LANDSCAPES WITH FIGURE

1983

EDGAR WARREN WILLIAMS

FLUTE

1

OBOE

2

1

BASSOON

2

1

HORN

2

1

VIOLIN

2

VIOLA

VIOLONCELLO

CONTRABASS

3/4 ♩ = 72

3/4

2/4

3/4

4/4

3/4 ♩ = 72

3/4 +

2/4 +

3/4 +

4/4

3/4 pizz. ♩ = 72

3/4

2/4

3/4

4/4

This musical score is for the piece "Landscapes with Figure" by E.W. Williams. It is a full orchestral score for woodwinds, strings, and percussion. The score is written in 4/4 time, with several changes to 3/4 and 2/4 time signatures. The key signature is B-flat major. The score is divided into two systems, with the first system starting at measure 6. The instruments are arranged in the following order from top to bottom: Flute (FL), Oboe (OB), Bassoon (BN), Horn (HN), Violin (VN), Viola (VA), Violoncello (VC), and Contrabass (CB). The score includes various dynamics such as *sfz*, *sfp*, *ff*, *p*, *f*, *mf*, and *mp*. It also features articulation marks like accents, slurs, and breath marks, as well as performance instructions such as *pizz.*, *arco*, *div. a 2*, *non div.*, *unis.*, and *mf sec.*. A section marked "A" is indicated by a box in the score. The score is written for a full orchestra, with multiple parts for each instrument.

14

FL

1

OB

2

BN

1

2

HN

1

2

VN

1

2

VA

VC

CB

14

**B**

$\frac{3}{4}$

$\frac{2}{4}$

*ff*

*mp*

*f*

*f*

*f*

*fp*

*ff*

*mp*

*f*

*f*

*ff*

*p*

*sfz*

*f*

*f*

*ff*

*p*

*sfz*

*f*

*f*

**B**

$\frac{3}{4}$

$\frac{2}{4}$

*ff*

*p*

*sfz*

*p*

*f*

*f*

*ff*

*p*

*sfz*

*p*

*f*

*f*

**B**

$\frac{3}{4}$

$\frac{2}{4}$

(arco)

*f*

*p*

*sec.*

*f*

arco unis.

*mf*

*f*

pizz.

*f*

(pizz.)

*p*

*sec.*

*f*

(pizz.)

*f*

*f*

*f*

*f*

*f*

*p*

*sec.*

*sfp*

*mf*

*il più f pos.*

*mf*

*f*

*sfz*

*sfp*

*il più f pos.*

*f*

div.

*f*

*sfz*

unis.

*sfp*

*il più f pos.*

pizz. non div.

*f*

6  
21

FL

3/4 2/4 3/4 4/4 3/4

mf

1

OB

f p p mf

2

f p mf

1

BN

f sfz p mf mf

2

f sfz mf f

1

HN

fp sfz sfz mf

2

fp sfz sfz mf

1

VN

f sec. p il più f pos. p f fp

col'leg./bat. arco ord.

3/4 4/4 3/4

2

arco p il più f pos. p mf

col'leg./bat.

3/4 4/4 3/4

VA

f p il più f pos. p

VC

f 3 p il più f pos. p

CB

arco p il più f pos. p

21

29 **3/4** **2/4** **E** **3/4**

FL *f* *ff*

1 *sfp* *mp* *f* *ff*

2 *sfp* *f* *ff*

1 *sfp* *mp-p* *f* *ff* *mf*

2 *sfp* *mp-p* *ff* *mf*

1 **3/4** **2/4** *open* **E** **3/4**

HN *sfz* *mp-p* *f* *ff* *mp sempre*

2 *sfz* *ff* *mp sempre*

1 **3/4** **2/4** *pizz.* *col'leg./bat.* **E** **3/4**

VN *sfp* *mf* *f* *ff* *mp sempre*

2 *pizz.* *div.* *arco* *mf*

VA *sfp* *p* *ff* *f* *5:4* *più f pos.*

VC *pizz.* *mf* *f* *ff* *pizz. non div.*

CB *pizz.* *mf* *f* *colleg./bat.* *mp sempre*

29

35 **3/4** **2/4** **3/4** **F**

FL

1

OB

2

BN

1

2

HN

1

2

VN

1

2

VA

VC

CB

35



42

FL

1

OB

2

BN

1

2

HN

1

2

VN

1

2

VA

VC

CB

42





61

FL

1

OB

2

BN

1

2

HN

1

2

VN

1

2

VA

VC

CB

61

accel. . . . . H  $\text{♩} = 72$

$\frac{3}{4}$   $\frac{8+3}{8}$   $\frac{3}{4}$

*più f pos.*

*mf*  $\leftarrow$  *f*

*più f pos.* *molto*

*più f pos.* *molto*

$\frac{3}{4}$  accel. . . . . H  $\text{♩} = 72$

$\frac{3}{4}$   $\frac{8+3}{8}$   $\frac{3}{4}$

*mf*  $\leftarrow$  *f*

*mf*  $\leftarrow$  *f*

col'leg./rico.  $\frac{3}{4}$  ord./non div.  $\frac{8+3}{8}$   $\frac{3}{4}$

*ff* *f sec.* *mf*  $\leftarrow$  *f*

non div.  $\frac{3}{4}$  *f sec.*

*fp*  $\leftarrow$  *ff* *mf*  $\leftarrow$  *f*

*pizz., div. a 2* *div. a 3* *(pizz.)*

*mp sec.* *mp* *sfz sec.* *f*

*pizz.* *arco*

*mp sec.* *sim.* *sfz sec.* *più f pos.*

poco rit. . . . . A tempo

66

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

1

OB *sfp* *molto* *f* *f* *p*

2

1

BN *mf* *mf* *p*

2

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

1

2

HN *mp* *mf* *f*

1

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

1

2

VN *ff* *mp* *p* *f* *f* *sfp* *p sempre*

1

VA *f* *f*

VC *f* *mp*

CB *col'leg./bat.* *f* *ff*

66

72

FL  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{4+1}{8}$   $\frac{2}{4}$   $\frac{2+3}{8}$   $\frac{3}{4}$  **J** *rall.*

OB 1 *molto sfz* *ff* *p* *ff* *ff*

OB 2 *molto sfz* *ff* *p* *ff* *ff*

BN 1 *molto sfz* *ff* *p* *ff* *sfz* *ff*

BN 2 *molto sfz* *ff* *p* *ff* *ff*

HN 1 *p* *sfz* *p* *fp* *ff*

HN 2 *p* *sfz* *p* *fp* *ff*

VN 1 *f* *ff* *ff* *mp* *p*

VN 2 *ff* *mp*

VA *sfz* *sfz* *molto ff* *ff* *trem.* *p* *molto più f pos.*

VC *pizz.* *pizz.* *ff* *sfz sec.* *div. arco* *molto*

CB *sfz sec.* *p*

72

81

**K** **Meno mosso** (♩=54) **rall.** **L** **Meno mosso** (♩=72) **sim.** **3** **4+1**  
 4 4 8 [Match 'cello pitch.] 8 8

FL *f* *f*

1 *ff* *fp*

2 *ff* *fp*

BN 1 *ff* *p*

2 *ff* *p*

**K** **Meno mosso** (♩=54) **rall.** **L** **Meno mosso** (♩=72) **3** **4+1**  
 4 4 8 8 8

HN 1 *mp* *mp*

2 *mp* *mp*

**K** **Meno mosso** (♩=54) **rall.** **L** **Meno mosso** (♩=72) **3** **4+1**  
 4 4 8 *col' leg./salt.* 8 8

VN 1 *mf* *mf* *ff* *p*

2 *mf* *mf* *ff* *p*

VA *div., ben sul pont.* *p*

VC *più f pos.* *p* *f* *p*

CB

81

\* Mark fingerboard before performance with chalk or tape as necessary. This 7th partial is flat. Let it be.

88

FL  $\frac{4+1}{8}$   $\frac{4}{8}$   $\frac{5}{8}$   $\frac{3}{4}$   $\frac{4}{8}$   $\frac{3}{8}$

OB 1 *ff* *ff*

OB 2 *ff* *ff*

BN 1 *ff p* *sfz* *ff*

BN 2 *ff* *p* *sfz*

HN 1 *p < ff* *fp* *ff*

HN 2 *p < ff* *fp* *sfz* *ff*

VN 1 *ff* *ff* *sfz* *ff* arco ord.

VN 2 *ff* *ff* *ff* arco ord.

VA *p* *ff* *ff* *p* *sfz*

VC *f* *ff* *ff* *ff* col' leg./bat. *rico.*

CB *p* *sfz*

88



94

FL *mp* sempre

1 *pp* *ff* *ff* *mf* 3 3 3 3

2 *mp* sempre

BN 1 *p* *ff* *ff* *mf* 3 3 3 3

2 *pp* *ff* *mp* sempre

HN 1 *p* < *ff* *ff* 3 6 6 6 3 *p* <

2 *mp* *ff*

VN 1 *pizz.* *sfz* *p* *molto* *ff* *col' leg./bat.* *f* 3 3 3 3 *non div.*

2 *pizz.* *sfz* *arco non div.* *p* *molto* *ff* *col' leg./bat.* *f* 3 3 3 3 *non div.*

VA *(arco)* *(arco)* *sfz* *arco V<sub>o</sub>* *p* *molto* *ff* *sf* *sf* *sim.* <

VC *arco ord.* *sfz* *arco non div.* *p* *molto* *ff* *col' leg./bat.* *f* 3 3 3 3

CB *p* *molto* *ff*

94

FL *mp* non vibr. **N** 4/8

OB 1 *p* *mf* *p* *mf* *p*

OB 2 *mf* *p* *mf* *p*

BN 1 *mp* *mp* espres. *solo*

BN 2

HN 1 *sf* **N** 4/8

HN 2 *sf*

VN 1 *mf* secco *pizz.* *sim.* 3 3

VN 2

VA *più f* pos.

VC

CB





113

**P**

← ♩ = ♩ →

3/4 (♩=72)

1 8 2/4

FL

1

OB

2

BN

1

2

HN

1

2

3/4 tutti, arco non div.

2/4 (♩=72) tutti, arco

1

2

VN

VA

VC

CB

113

120 **2/4** **3/4** **5/8** **2/4** **molto rall.**

FL *mp* *f*

1 *f* *ff* *f*

2 *ff sec.* *f* *ff* *f*

1 *ff sec.* *mp* *pp*

2 *ff sec.* *mp*

1 **2/4** **3/4** **5/8** **2/4** **molto rall.**

HN *ff sec.* *mp* *mp* *ff*

2 *ff sec.* *mf* *ff*

1 **2/4** **3/4** **5/8** **2/4** **molto rall.**

VN *f* *ff sec.*

2 *sul pont.* *pizz. ord.* *arco* *ff sec.*

VA *ben sul pont.* *f* *ord.* *ff sec.* *mp* *ff* *ff sec.* *pizz.*

VC *ff sec.* *mp* *ff* *ff sec.* *pizz.*

CB *(pizz.)* *ff sec.* *arco* *mp* *ff*

120

125

FL *ff* *ff*

1 *f* *ff*

2 *f* *ff*

BN 1 *f* *ff* *sfz*

2 *f* *ff* *sfz*

HN 1 *f* *sfz*

2 *f* *sfp* (*p*)

VN 1 *sfz* *f* *sfz*

2 *sfp* (*p*)

VA *f* *p* *molto* *f*

VC *f* *f* *ff* *sfz* *non div.*

CB *f* *sfz*

125

accel. **Q** a tempo (♩=72)

2/4 3/8 4/4

**FL** *mp* **4/4** *molto rall.* **R** **4/4** *Mezzo tempo* **3/4** **4/4** **3/4**

**OB** *mp*

**BN** *mp* *p* *mp*

**HN** *pp* *mp* *mute* *mute* *mp sempre*

**VN** **4/4** **4/4** **3/4** **4/4** **3/4**

**VA** *p* *mp*

**VC** *pizz.* *arco* *p* *più fpos.* *p* *più fpos.* *f*

**CB** *mp* *più fpos.* *pizz.*

130



136

FL *sfp*  $\frac{5}{4}$  S  $\frac{1}{8}$   $\frac{7}{4}$  *dolce* *mp*  $\frac{4}{8}$

1 *sfp* *dolce* *mp*

2 *sfp*

BN 1 *sfp*

2 *sfp*

HN 1  $\frac{5}{4}$  S  $\frac{1}{8}$   $\frac{7}{4}$   $\frac{4}{8}$

2 *mp*

VN 1 *f*  $\frac{5}{4}$  pizz. *div. a 3* S  $\frac{1}{8}$   $\frac{7}{4}$   $\frac{4}{8}$

2 *div. a 6* pizz. *sfz sec.* *div. a 3* *mp*

VA *f* *mp* *sola* *IV* *p* *espres.* *p*

VC *pp* *mp* pizz. *sfz sec.*

CB 136 *sfz sec.* *sim.* *f*





151

FL

4/4 V 3/4

1 (solo) *mf* *f* *mp*

OB

2

BN

1 *>mf* *f*

2 *>mf*

HN

1

2

VN

1 solo, salt. *f* *p* sempre

2 pizz. *mf*

VA

1 salt. *f* *fp* pizz. *mf* pizz. *f* sec.

VC

1 *f* *f* *mf* *f* sec. *sim.*

CB

1 arco *f* *più fpos.* *f* *mf* *f* sec. *sim.*

151

W **Meno mosso**

156

FL

mf *più fpos.*

1

OB

*f* *ff* *f* *più fpos.*

2

*ff* *f* *più fpos.*

1

BN

*mp* *mf*

2

*mf*

2/4

W

//  $\text{♩} = 54$

3/4

HN

1

*sfp* *f* *mf*

2

*sfp* *f* *mf*

2/4

W

//  $\text{♩} = 54$

3/4

1

VN

arco, ben sul pont. *p* *mf* *più fpos.*

2

*p* *mf* *più fpos.*

1

VA

arco, ben sul pont. *p* *mf* *più fpos.* *mp*

2

*p* *mf* *più fpos.* *mp*

VC

arco, div. *f* *f* *sfz* *più f pos.* *mf* *f*

pizz. arco pizz. arco

1 1 3

1

CB

arco, non div. *sfp* *sfz* *f* *sfz* *mf sec.* *f*

pizz. arco pizz. arco

1 1 3

156

*sfp* *sfz* *f* *sfz* *mf sec.* *f*

*più f pos.*

2/4

W

//  $\text{♩} = 54$

3/4

162 **3/4** **1/8** **2/4** **3/4** **2/4** **3/8**

FL *sfz* *mp* 3 3

1 *<f* *ff* *pp* *f* *ff* [unfingered, "lip" gliss.]

2 *f* *ff* *pp* *f* *ff* *sffz* [unfingered, "lip" gliss.]

1 *mp* *sfz* *mp* 3 3 *ff* *sffz*

2 *mp* *sfz* *mp* 3 3 *ff* *sffz*

1 **3/4** **1/8** **2/4** **3/4** **2/4** **3/8**

HN *f* *f* *ff* *pp* *ff* *sffz*

2 *f* *f* *ff* *pp* *ff* *sffz*

1 **3/4** **1/8** **2/4** **3/4** **2/4** **3/8**

VN *pizz.* *sfz* *sfz* *arco* *ff* *sffz*

2 *pizz.* *f* *sfz* *arco* *ff* *sffz*

VA *f* *sfz* *p* *f* *ff* *sffz* (arco) non div. V

VC *f* *sfz* *p* *f* *ff* *sffz* (arco) non div. V

CB *f* *sfz* *ff* *sffz* (pizz.) arco, non div. V

162

169

FL  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  *mf*  $\frac{5:4}{}$

1 *ff* *pp* *p* *p*

2 *ff* *pp*

BN 1

2

HN 1  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  *ff*  $\textcircled{\circ}$

2 *sffp*  $\textcircled{+}$

VN 1  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  *ff* *mf* *pizz.* *gli altri* *mf* *solo arco* *sub. f sec.*  $\frac{3}{}$   $\frac{3}{}$   $\frac{3}{}$  *p*

2 *ff* *mf* *pizz.*

VA  $\frac{3}{8}$   $\frac{2}{4}$   $\frac{3}{4}$  *ff*  $\frac{5:4}{}$  *pìù f pos.*

VC *ff*  $\frac{5}{}$  *ff*

CB

169

FL 175  $\frac{2}{4}$   
 Musical notation for Flute (FL) starting at measure 175. The staff shows a melodic line with dynamic markings *f*, *p*, *f*, and *p < f*. There are slurs and accents throughout the passage.

OB 1  
 Musical notation for Oboe (OB) part 1. It features a melodic line with dynamic markings *f*, *p*, *mp*, *p*, *f*, and *p*. There are slurs and accents. Fingerings 3, 3, 3, and 5:4 are indicated.

OB 2  
 Musical notation for Oboe (OB) part 2, which is mostly silent (indicated by a flat line).

BN 1  
 Musical notation for Bassoon (BN) part 1. It features a melodic line starting with a dynamic marking *f*.

BN 2  
 Musical notation for Bassoon (BN) part 2, which is mostly silent (indicated by a flat line).

HN 1  
 Musical notation for Horn (HN) part 1, which is mostly silent (indicated by a flat line). A  $\frac{2}{4}$  time signature is centered above the staff.

HN 2  
 Musical notation for Horn (HN) part 2, which is mostly silent (indicated by a flat line).

VN 1  
 Musical notation for Violin (VN) part 1. It features a melodic line with dynamic markings *mf*, *f*, and *mf*. There are slurs and accents. Fingerings (II III II III) and 3 are indicated.

VN 2  
 Musical notation for Violin (VN) part 2, which is mostly silent (indicated by a flat line).

VA  
 Musical notation for Viola (VA). It features a melodic line with dynamic markings *f* and *mf*. There are slurs and accents. Fingerings (II III II III) and 3 are indicated. The word "sola" is written above the staff.

VC  
 Musical notation for Violoncello (VC). It features a melodic line with dynamic markings *mf*. There are slurs and accents. A fingering V is indicated.

CB  
 Musical notation for Contrabass (CB). It features a melodic line with dynamic markings *mf*. There are slurs and accents. Fingerings (II III II III) and 3 are indicated.











molto rall. . . . = 54 . . . . rall. . . . accel. . . .

206

FL

1

OB

2

1

BN

2

*f* *ff* *f* *pp*

**3/4** **B1** **2/4** **3/4**

*mf* *pp* *mp*

[in memorium: 3 XII 1883]

molto rall. . . . = 54 . . . . rall. . . . accel. . . .

HN

1

2

*f* *pp* *ppp* *ppp*

**3/4** **B1** **2/4** **3/4**

molto rall. . . . = 54 . . . . rall. . . . accel. . . .

206

VN

1

2

VA

VC

CB

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

*fp* *sfz* *p* *p*

*pp* *ppp* *ppp*

*tutti* *pizz. non div.* *pizz.*

**3/4** **B1** **2/4** **3/4**

*H* *H*

212 ♩ = 72

FL *p* *f* *ff* *p* senza vibr.

OB 1 *mf* *mp* *f* *mf* *f* *ff* *sfz* *p*

OB 2 *f* *ff* *sfz* *p*

BN 1 *mp* *pp* *ff* *p*

BN 2 *pp* *ff* *ff*

HN 1 *mf* *ff* *sfz* *f*

HN 2 *f* *ff* *sfz* *f*

VN 1 *p* *sfz* *ff* *p < f* *p < f* *p*

VN 2 *mp* *ff* *p < f* *p < f* *p*

VA *mp* *f* *ff* *p < f* *p < f* *p*

VC *f* *ff* *sfz* *ff*

CB *f* *più fpos.*

212



**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 FL  $ff$   $\frac{3}{4}$   $\text{♩} = 48$  **Subito meno mosso**

1 no vibr.  $p$

2  $p$

**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 HN  $\frac{3}{4}$   $\text{♩} = 48$  **Subito meno mosso**

1 mute  $p$

2 mute  $p$

**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 VN  $\frac{3}{4}$   $\text{♩} = 48$  **Subito meno mosso**

1 *solo* col' leg./rico.  $f$   $\frac{3}{4}$   $\text{♩} = 48$  *solo* ord./salt.  $p$

2 *ppp* trem. a punta/sul pont. gli altri *solo* ord./salt.  $p$

**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 VA  $f$  sub. *tutti* sul pont. *sola 1.*  $\frac{3}{4}$   $\text{♩} = 48$  *sola 2.*  $mf$  *tutti*  $p$

**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 VC  $f$  col' leg./rico. *solo* ord./salt.  $mf$   $\frac{3}{4}$   $\text{♩} = 48$  *tutti*  $p$

**C1**  
 222  $\frac{4}{8}$   $\text{♩} = 72$   
 CB  $pp$   $p$