

Stride

For Ensemble 10/10

Charlotte Harding

Score in C

Duration: 6/7 minutes

All accidentals carry through the bar in the traditional manner, however some cautionary accidentals have been included.

For performance, the player's formation should reflect the concept of the piece. The violin, clarinet and trumpet should sit to the left of the conductor, the bassoon, cello and double bass to the right in a collective V formation. Subject to the performance venue, it would be advisable to allow for a reasonable space between the trumpet and bassoon.

Stride

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3

A ♩ = 96 With energy

Violin *arco* (2+3) (3+2) *sfz* *f* *mp* *f* *mp*

Clarinet in B♭ *f* *f* *mp* *p*

Trumpet in C *mf* *mf* *p* *f* *mp* *fltr*

Bassoon *sfz* *mf* *mp*

Violoncello *sfz* *ord pizz* *f* (deaden) *mf* *sim...* (ring) (deaden) (allow ring) *mp*

Double Bass *sfz* *ord pizz* *mf* *f* (percussive) (allow ring) *mp*

B

Vln. *pizz (aggressive)* *arco* *ff* *fp* *sfz* *fp* *sfz* *mf* *ff* *fp* *f*

Cl. *Solo* *mf* *p* *f*

C Tpt. *ord* *p* *fp* *sfz* *fp* *mf* *p* *mfp* *mf*

Bsn. *mf*

Vc. *ord pizz* *mf* (allow ring) *ord pizz* *f*

Db. (heavier pizz) *mf* *f*

C Wilder, looser

Tighter, cleaner

21

Vln. *ff* *sfz f* *sfz* *mp* *sfz* *ff*

Cl. *ff* *sfz f* *sfz f* *mp* *sfz ff* solo *f* *mf* *f* *p*

C Tpt. *mf* *sfz* *sfz*

Bsn. *f* *sfz f* *sfz f* *mf*

Vc. (pizz - strum like) *ff* *f* *ff* *ff* *f* ord pizz *f*

Db. Pushing forward *ff* *mf* *ff* *ff* *f*

gliss.

3

D Driving forward

31

Vln. *f* *p* *f* *p* *sfz* *sim...* *p*

Cl. *sim...* *f* *p*

C Tpt. *dirty growl* *fp* *ff* *mf* *ff* *ord* *pp*

Bsn. *sfz* *sim...* *ff* *mf*

Vc. Percussive (pizz) *ff*

Db. (strum, slap with swing ♩s) *ff*

(Heavy)

40

Vln. *ff* *mp*

Cl. *f* *mf ff sub* *mp*

C Tpt. fltr *mf* *ff* *mp* *f* *p*

Bsn.

Vc. arco *f* *gliss.* *gliss.* *mp* (highest possible pitch)

Db. (slap) *sfz* *ff* *gliss.*

(Highest note on E String)

50

Vln. (arco) *sfz* *mp* *p* *mf* *mp*

Cl. *sfz* *mp* *p* *mp* *p* *mp*

C Tpt. *sfz* *mp* *p* *mp*

Bsn. *sfz* *mp* *mf* *p*

Vc. (arco) *sfz* *mp* *mf* *mp* *mf* *mp* *mf* *p*

Db. (ord pizz) *sfz* *mp* *f* *mp*

solo (slide)

(slide)

64

Vln. *f* *p* *f* *p* *ff* (trem) *gliss.* ord

Cl. *f* *p* *mf* *f* (slide)

C Tpt. *mf* *p* *mf* *p* *f*

Bsn. *mp* *ff* *pp* *ff* *p* *mf* *f*

Vc. *mp* *ff* *pp* *ff* *mp* *mf* *f* (trem) *gliss.* ord

Db. (slap) (pizz) *ff* *pp* *ff* *mp* *f* *ff* *gliss.*

72 **F**

Vln. *p* *f* *p* *f* *p* *f* *ffp* *f* *p*

Cl. *ff* *mf* *pp* *mf* *pp* *mf* *pp* *mf*

C Tpt. *f* *p* *f* *f* *mf*

Bsn. *f* *mf* (percussive, almost snap pizz) *f* *mf* *f*

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

Db. (percussive, almost snap pizz) *f* *ff* *f*

81

Vln. *f mp f p f mp mf f ff*

Cl. *mp mp mf p mf mp mf f ff*

C Tpt. *p f p f p f mf f*

Bsn. *mp f mp f mf f*

Vc. *arco ff*

Db. *ff*

G ♩ = 104 Moving on

90

Vln. *pizz sfz* (Heavy bow pressure, darker)

Cl. *Heavy, grounded mf*

C Tpt. *Change to Cup Mute* *Cup Mute* *p*

Bsn. *sfz sfz sfz p mf sfz f* (Heavy, grounded)

Vc. *(arco) mf f mf ff mp*

Db. *(ord pizz) (allow ring) f*

H Pushing forward

100 (trem)

Vln. *pp* *fff* *ffp* ord

Cl. *ff* *f* *p* *fp* *fp* *mf*

C Tpt. *mf* *p* *f* *f* ord fltr

Bsn. *mp* *ff* *mf*

Vc. *cresc.* *fff* *f*

Db. *ff* *fff* *f* arco

109 (Lighter)

Vln. *fp* *f* *p*

Cl. *f* *mf* *f* *pp*

C Tpt. *mp* *mf* *pp*

Bsn. *f* *pp*

Vc. *pp*

Db. *pp*

118 (Heavier)

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

Cl. *ff* *pp* *f* *pp* *ff* *mf* *p*

C Tpt. *ff* *pp* *f* *fp* *f* *fp* *f* *p*

Bsn. *ff* *pp* *f* *pp* *f* *p*

Vc. *ff* *pp* *ff* *pp* *f* *pp*

Db. *ff* *pp* *ff* *pp* *f* *pp*

fltr ord fltr

I ♩ = 90 Disjointed; percussive and pianistic

127

Vln. *mp* *pp* *f* *ff* *pp* *mf* *ff*

Cl. *mp* *pp* *f* *ff* *pp* *mf* *ff* *mp*

C Tpt. *mp* *pp* *f* *ff* *pp* *ff* *mp*

Bsn. *mp* *f* *ff* *p* *mp* *f* *ff* *p*

Vc. *mp* *ff* *p* *mp* *f* *ff*

Db. *mp* *ff* *p* *mp* *f* *ff* *p*

(arco) (trem) ord

(3+2)

139

Vln. *pp* *ff* *pp* *f* *ff* (3+2)

Cl. *pp* *p* *mf* *ff* *p* *pp* *f* *ff*

C Tpt. *pp* *p* *mf* *ff* *p* *f* *ff*

Bsn. *pp* *mp* *ff* *p* *pp* *ppp* *f* *ff*

Vc. *pp* *ff* *pp* *f*

Db. *pp* *ff* *mp* *pp* *ppp* *f*

153

Vln. *mp* *f* *ff*

Cl. *mp* *f* *ff* *p* *ff* *mf*

C Tpt. *mp* *f* *ff* *pp* *ff* *p*

Bsn. *p* *mp* *f* *ff* *fp* *ff* *mf* *ff*

Vc. *p* *mp* *f* *ff* *fp* *ff* *mf* *ff*

Db. *mp* *f* *ff*

J Straight 8's
♩ = 54 Punchy half-time feel

161

Vln. *f* *ff* *fff* *f* *pp*

Cl. *f* *mf* *fff* *mf* *pp*

C Tpt. *ff* *mp* *ff* *fff* *mf* *p*

Bsn. *f* *mp* *ff* *mp* *fff* *f* *p*

Vc. *mp* *ff* *mp* *fff* *f* *p*

Db. *f* *mp* *fff* *f* *p*

169

K

Vln. *mp* *f* *sfz* *mf* *sfz* *mf*

Cl. *mp* *mfp*

C Tpt. *mfp*

Bsn. *mfp* *mp*

Vc. *mf* *sfz* *mf*

Db. *mf*

sul pont

col legno

3

snap pizz

col legno

3

snap pizz

col legno

pizz

Heavy, driving

O ♩ = 84 Moving on

195

Vln. *mf* *f* *ff*

Cl. *mf* *f* *ff* *f* *ff*

C Tpt. *f* *ff*

Bsn. *mf* *f*

Vc. *mf* *f*

Db. *f*

accel.

P ♩ = 104 Chaotic

203

Vln. *mp* *fff* *f* *fff* *f* *ff*

Cl. *mp* *fff* *f* *fff* *f* *ff*

C Tpt. *mp* *fff* *f* *fff* *f* *ff*

Bsn. *ff* *mf* *fff* *ff* *fff* *f* *ff*

Vc. *ff* *mp* *mf* *ff* *fff* *f* *ff*

Db. *ff* *mp* *mf* *ff* *fff* *f* *ff*

213

Vln. *mp sub* *f* *ff* *pp* *f*

Cl. *p sub* *f* *ff* *pp* *f*

C Tpt.

Bsn. *pp* *f* *ff* *p cresc.*

Vc. *pp* *f* *ff* *p cresc.*

Db. *p cresc.*

225

Vln. *pp* *fff*

Cl. *pp* *fff* *fltr*

C Tpt. *pp* *fff*

Bsn. *fff*

Vc. *fff*

Db. *fff*

235

Vln. *fff*

Cl. *fff*

C Tpt. *fff*

Bsn. *fff* *pp*

Vc. *fff* *pp*

Db. *fff* *pp*

Detailed description: This page of a musical score, marked 'R' and numbered '15', contains measures 235 through 240. The score is for a full orchestra and is written in 2/4 time. The instruments and their parts are: Violin (Vln.), Clarinet (Cl.), C Trumpet (C Tpt.), Bassoon (Bsn.), Violoncello (Vc.), and Double Bass (Db.). The Violin part features a melodic line with slurs and accents, starting with a fortissimo (*fff*) dynamic. The Clarinet part has a similar melodic line with slurs and accents, also starting with *fff*. The C Trumpet part consists of a rhythmic pattern of eighth notes, starting with *fff*. The Bassoon part has a rhythmic pattern of eighth notes, starting with *fff* and changing to *pp* in measure 238. The Violoncello part has a rhythmic pattern of eighth notes, starting with *fff* and changing to *pp* in measure 238. The Double Bass part has a rhythmic pattern of eighth notes, starting with *fff* and changing to *pp* in measure 238. The score ends with a double bar line in measure 240.