

'bright lights'

Written for the Royal College of Music's
Wind Ensemble

Charlotte Harding

July 2010

Instrumentation

I

Soprano Recorder
Alto Recorder
Tenor Recorder
Bass Recorder
Soprano Saxophone
Alto Saxophone
Piccolo
Flute
Alto Flute
Oboe
Cor Anglais
Clarinet in Bb 1.2
Bass Clarinet
Bassoon 1.2

II

Soprano Saxophone
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Piccolo
Flute 1.2
Oboe
Cor Anglais
Clarinet in Bb 1.2
Bass Clarinet
Bassoon 1.2
Contrabassoon

- Duration: c. 10 minutes

- Score is transposed

'bright lights'

I

Charlotte Harding

♩ = 54 Still, calm

A Move on a little

The score is for a woodwind ensemble and includes parts for Recorder (Soprano, Alto, Tenor, Bass), Saxophone (Soprano, Alto), Flute (Piccolo, Flute), Oboe, Cor Anglais, Clarinet (Bb I, Bb II, Bass), and Bassoon (I, II). The score is in 4/4 time with various time signature changes and includes dynamics such as pp, p, mp, mf, and f. It features complex rhythmic patterns, including triplets and sixteenth-note runs.

Time signatures: 4/4, 5/4 (3+2), 4/4, 5/4, 4/4, 2/4, 3/4, 4/4, 5/4 (2+3), 4/4.

Tempo: ♩ = 54 Still, calm.

Section: **A** Move on a little.

Composers: Charlotte Harding.

B ♩ = 60 With more movement

3
4

2
4

4
4

C

14

S. Rec. *ff*

A. Rec. *ff*³

T. Rec. *ff*₃

B. Rec. *ff*

Sop. Sax. *p mp p mp ppp_{sub} ppp*

Alto Sax. *p*

Picc.

Fl. *mf*³ *f* *pp*

A. Fl. *p mp*

Ob. *mp < mf* *p*

C. A. *mf p*

Cl. *p* *pp*⁶ *mp < mf* *pp* *mp*³ *mf* *mp* *f* *mf*⁶ *f*

Cl. *p* *pp*³ *p* *mp* *mf* *mp* *f* *mf*⁶ *f*

B. Cl. *pp* *p* *mf* *p* *mf* *mp* *mp*

Bsn. *mp*³ *p*

Bsn. *p* *mp*

subtone
ord

D

E

25

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

S. Rec. *ff* *ff*

A. Rec. *ff*

T. Rec. *ff*

B. Rec. *ff*

Sop. Sax. *ppp* *pp* *pp*

Alto Sax. *mp* *p* *mp* *pp*

Picc. *mf* *p* *mf* *p*

Fl. *f* *mp* *mf* *f* *p* *mp* *p* *pp* *mf*

A. Fl. *mf*

Ob. *mf*

C. A. *mf* *mp* *pp*

Cl. *mf* *f* *mp* *p* *ppp* *pp* *p* *mf*

Cl. *mf* *mp* *pp* *mf*

B. Cl. *mf* *mp* *pp* *pp* *mp*

Bsn. *p* *mp* *pp* *p*

Bsn. *mp* *p*

46 $\frac{5}{8}$ (2+3) $\frac{4}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{7}{8}$ (3+2+2) $\frac{3}{4}$ $\frac{4}{4}$

S. Rec.

A. Rec.

T. Rec.

B. Rec.

Sop. Sax.

Alto Sax.

Picc.

Fl.

A. Fl.

Ob.

C. A.

Cl.

Cl.

B. Cl.

Bsn.

Bsn.

H

56 $\frac{4}{4}$

S. Rec. $\frac{4}{4}$ f $\frac{4}{4}$ $\frac{5}{4}$ (3+2) $\frac{3}{4}$

A. Rec. f

T. Rec. *Soprano Recorder* f

B. Rec. *Alto Recorder* f

Sop. Sax. pp p

Alto Sax. mp pp

Picc. mp pp p

FL. mp p mp 3 3 3

A. FL.

Ob. pp mp

C. A. p pp p

Cl. p pp p

Cl. mp p pp p

B. Cl. p pp

Bsn. p pp

Bsn. pp

This musical score page contains measures 65 through 70 for a woodwind and brass ensemble. The score is written for the following instruments: Soprano Recorder (S. Rec.), Alto Recorder (A. Rec.), Tenor Recorder (T. Rec.), Bass Recorder (B. Rec.), Soprano Saxophone (Sop. Sax.), Alto Saxophone (Alto Sax.), Piccolo (Picc.), Flute (Fl.), Alto Flute (A. Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet in Bb (Cl.), Clarinet in C (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Bassoon II (Bsn.).

The score features several time signature changes: 3/4 (measures 65-66), 2/4 (measures 67-68), 3/4 (measures 69-70), and 4/4 (measures 71-72). The key signature is one sharp (F#).

Dynamic markings include *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Performance instructions include slurs, accents, and articulation marks. The Picc. part includes triplet markings. The Bsn. parts include a *p* marking at the beginning of measure 65.

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II

Charlotte Harding

♩ = 126 With lots of energy

The musical score is for a woodwind ensemble and includes the following parts and markings:

- Soprano Saxophone:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mp*, *f*, *mp*, *mf*, *mf*, *f*, *ff*.
- Alto Saxophone:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mp*, *f*, *f*, *f*, *ff*.
- Tenor Saxophone:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *f*, *f*, *ff*.
- Baritone Saxophone:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*, *f*.
- Piccolo:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *mf*, *f*.
- Flute I:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *p*, *f*, *f*, *p*, *mf*, *mf*, *f*, *ff*.
- Flute II:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *f*, *f*, *p*, *mf*, *mf*, *f*, *ff*.
- Oboe:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *p*, *f*, *f*, *p*, *mf*, *mf*.
- Cor Anglais:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *p*, *f*, *f*, *mp*, *mf*.
- Clarinet in B♭ I:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*, *f*, *ff*, *f*, *mf*, *f*, *f*, *mf*, *f*.
- Clarinet in B♭ II:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*, *f*, *f*, *mf*, *f*, *mf*.
- Bass Clarinet in B♭:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *mf*, *mf*.
- Bassoon I:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*, *mf*.
- Bassoon II:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*, *mf*.
- Contrabassoon:** Starts in 3/4, then 4/4, then 3/4, then 2/4, then 5/8 (3+2), then 2/4, then 8/8 (3+2), then 2/4, then 6/8. Dynamics: *f*, *mf*.

12

6/8 3/4 4/4 2/4 3/4 4/4 3/4

Sop. Sax. *mf* *mp*

Alto Sax. *mf* *mp* *mf*

Ten. Sax. *mf* *mp* *mf*

Bari. Sax. *f* *mp* *f*

Picc. *mf* *f* *mp*

Fl. *fp* *mf* *mf* *f*

Fl. *fp* *mf* *mp* *f*

Ob. *f* *mp* *mf* *f*

C. A. *f* *mf* *mf*

Cl. *fp* *f* *mp* *f* *mf* *mf* *mp*

Cl. *fp* *mf* *mp* *mf* *mf* *mp* *mf*

B. Cl. *mf*

Bsn. *p* *mf* *fp* *mf*

Bsn. *p* *mf* *fp* *mf*

Cbsn.

23 **A**

Sop. Sax. *p* *mf* *f*

Alto Sax. *mf*

Ten. Sax.

Bari. Sax. *p*

Picc.

Fl. *mp* *pp* *mp*

Fl. *p* *pp* *mf*

Ob.

C. A.

Cl. *mp* *mf* *pp* *p*

Cl. *mp* *mf* *pp* *p*

B. Cl. *mp* *pp*

Bsn. *pp*

Bsn.

Cbsn. *mp* *p*

pp *mf* *p*

34

Sop. Sax. *mp* *mf*

Alto Sax. *p* *mf*

Ten. Sax.

Bari. Sax.

Picc. *p* *mp* *ff*

Fl. *mp* *mf* *ff* *p* *f* *mp* *mp* *<mf*

Fl. *mp* *mf* *mp* *ff* *p* *f* *mp* *mp* *<mf*

Ob. *mf* *p* *mp* *mf* *mf*

C. A. *mp* *mf* *mp* *mf* *mp* *mf*

Cl. *mp* *f* *mp* *f* *mp* *f*

Cl. *pp* *p* *f* *mp* *f*

B. Cl. *pp* *pp* *f*

Bsn. *p* *mf* *mf*

Bsn. *p* *mf* *mf*

Cbsn. *mp* *mf*

2/4 [B] 4/4 3/4 4/4

44 $\frac{4}{4}$

Sop. Sax. *mf* < *f* *mp* *mf* *p* *mf*

Alto Sax. *mp* *mp* < *mf* *mp* < *mf*

Ten. Sax. *mp*

Bari. Sax.

Picc. *mf*

Fl. *mf* < *f* *f* *mf* *f*

Fl. *mf* < *f* *f* *mp* *f* *ord*

Ob. *f* *mf* *pp* *mp* *mp*

C. A. *mf* < *f*

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

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

B. Cl. *mp* *mf*

Bsn. *mp*

Bsn. *mp*

Cbsn. *mf*

[C]

D
4/4

53

Sop. Sax. *mp* *mf* *mf*

Alto Sax. *mf* *mp* *mf*

Ten. Sax. *mf* *mf* *mp* *mf*

Bari. Sax. *mf* *mf* *mf*

Picc. *ff* *f* *mp* *mf*

Fl. *mp* *mf* *f* *ff* *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

Ob. *mp* *mf* *f*

C. A. *mp*

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

Cl. *mf* *f* *mp* *mf* *f* *mf* *mf* *mf*

B. Cl. *mf* *mp*

Bsn. *mf* *mp*

Bsn. *mf* *mp*

Cbsn. *mp* *mf*

63

5/4 6/8 5/4 E 3/4 4/4 3/4 7/4

Sop. Sax. *mp* *mf* *p* *pp* *p* *mf* *p*

Alto Sax. *mp* *mf* *p* *pp* *p* *p*

Ten. Sax. *p* *pp* *p*

Bari. Sax. *p* *pp*

Picc. *mp* *mf*

Fl. *mp < f* 5 *ff* *flt* *mp* *f* *ord* *mp* *mf*

Fl. *mf* *f* *f* *ord* *mf > p* *mp* *mf*

Ob. *mp* *mf*

C. A. *mp* *mf* *mp*

Cl. *pp* *mp* *p* *mf*

Cl. *mp* *mf* *pp* *mf*

B. Cl. *mp* *pp* *mp*

Bsn. *mp* *p*

Bsn. *mp*

Cbsn. *mp*

74 $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$ $\frac{4}{4}$ $\frac{3}{4}$

Sop. Sax. *mf* *pp* *mp*

Alto Sax. *mp* *p* *mp* *mf* *pp*

Ten. Sax. *mp* *p* *mp* *mf* *pp*

Bari. Sax. *p* *mf* *mf* *mp* *p*

Picc. *mp* *mf*

Fl. *p* *mf* *p* *p* *mf* *p* *f* *p*

Fl. *mp* *mf* *p* *p* *mf* *p* *f* *p*

Ob. *p* *p* *mf* *p* *mf*

C. A. *p* *mf*

Cl. *p* *mf* *pp* *p* *mf* *mp*

Cl. *mf* *p* *mf*

B. Cl. *mf* *mp*

Bsn. *p* *mp*

Bsn. *p* *mp*

Cbsn. *mf* *mp* *pp* *mp* *pp*

F

84 $\frac{3}{4}$ $\frac{3}{8}$ **G** $\frac{4}{4}$ $\frac{3}{4}$ **H** $\frac{2}{4}$

Sop. Sax. *mf* *fp* *f* *mp* *mf*

Alto Sax. *mf* *mf* *p* *mf*

Ten. Sax. *mp* *mf*

Bari. Sax. *mf* *p* *mf*

Picc. *mp* *f* *f* *f* *ff*

FL. *f* *f* *f* *ff*

FL. *f* *f* *fp* *f*

Ob. *f* *mf* *fp* *f*

C. A. *fp* *mf*

Cl. *fp* *f* *f* *mf* *f* *mf*

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

B. Cl. *mf* *mp* *p* *mf* *mf*

Bsn. *mp* *p* *f*

Bsn. *p* *f*

Cbsn. *mf* *mp* *mp* *mf* *mf*

94

Sop. Sax. *fp* *f* *mf* *fp* *mf* *p* *pp*

Alto Sax. *mp*

Ten. Sax.

Bari. Sax. *pp*

Picc. *mf* *ff* *mf*

FL. *mf* *ff* *mf* *p* *mf* *mp*

FL. *mf* *ff* *mf* *p* *mp* *mf* *mp*

Ob. *f* *p*

C. A.

Cl. *pp* *mp*

Cl. *pp*

B. Cl. *pp*

Bsn. *pp*

Bsn. *pp*

Cbsn. *pp*

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

Sop. Sax. *p* *f*

Alto Sax.

Ten. Sax.

Bari. Sax. *p* *f* *ff* *mf*

Picc. *mf* *f* *mp* *f* *mf* *ff* *f* *mf*

Fl. *f* *mp* *ff* *f*

Fl. *f* *p* *f* *mp* *ff* *pp* *ff* *p*

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

C. A.

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

Cl. *p* *mp* *mf* *mp*

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

Bsn. *p* *mf* *f* *mp*

Bsn.

Cbsn. *f* *ff* *f* *mp*

112 **3/4** **5/4** **J** **4/4**

Sop. Sax. *ff* *f < ff* *mp < f*

Alto Sax. *ff* *f < ff*

Ten. Sax. *f* *f < ff* *mf*

Bari. Sax. *ff* *f* *f < ff* *mf*

Picc. *ff* *f < ff* *mf*

Fl. *ff* *f < ff* *mf*

Fl. *mf* *ff* *f < ff* *mf*

Ob. *mf* *ff* *f < ff* *f*

C. A. *f < ff* *f*

Cl. *mf* *mp* *f*

Cl. *mp* *f*

B. Cl. *f* *f*

Bsn. *f* *ff* *f < ff* *mf*

Bsn. *f* *ff* *f < ff* *mf*

Cbsn. *ff* *ff*

K

120

Sop. Sax. *mp* *f* *mf* *< f* *mp* *< f* *mp* *mp* *mf* *f* *growl*

Alto Sax.

Ten. Sax. *mf* *sfz*

Bari. Sax. *mf* *sfz*

Picc. *f* *< ff*

Fl. *f* *< ff* *p*

Fl. *f* *< ff* *mp*

Ob. *f* *< ff*

C. A. *< ff*

Cl. *< ff* *mp*

Cl. *< ff*

B. Cl. *< ff*

Bsn. *mf* *sfz*

Bsn. *mf* *sfz*

Cbsn. *ff* *mf* *sfz* *p*

Musical score for a woodwind ensemble, page 14, measures 129-134. The score includes parts for Sopranino Saxophone, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Piccolo, Flute 1, Flute 2, Oboe, Clarinet in A, Clarinet in Bb, Bass Clarinet, Bassoon 1, Bassoon 2, and Contrabassoon. The music features complex rhythmic patterns and dynamic markings such as *mf*, *mp*, *f*, and *ff*. A "ord" (order) marking is present above the Sopranino Saxophone staff in measure 134.

135

2/**4** **L** **3**/**4**

Sop. Sax. *f*

Alto Sax. *f*

Ten. Sax. *mf* *f* *mp* *f*

Bari. Sax. *mf* *f* *mp* *f*

Picc. *mf* *f* *ff* *mf* *ff*

Fl. *mf* *f* *ff* *mf* *ff*

Fl. *mf* *ff* *mf* *ff*

Ob. *mf* *ff* *mf* *ff*

C. A. *mp* *ff*

Cl. *mp* *ff*

Cl. *mp* *ff*

B. Cl. *mp* *f* *mp* *f*

Bsn. *mp* *mf* *mp* *ff* *f* *mp* *f*

Bsn. *mp* *mf* *mp* *ff* *f* *mp* *f*

Cbsn. *ff* *f* *mp* *f*

143

Sop. Sax. *mp* *ff*

Alto Sax. *fff*

Ten. Sax. *fff*

Bari. Sax. *fff*

Picc. *fff*

Fl. *fff*

Fl. *fff*

Ob. *fff*

C. A. *fff*

Cl. *fff*

Cl. *fff*

B. Cl. *fff*

Bsn. *fff*

Bsn. *fff*

Cbsn. *fff*

2/4

3/4

4/4

fff