

In The Deep

Rebecca Rowe

♩ = 56

Mournful, brooding...

Musical score for Bassoon, Contrabassoon, Trombone, Tuba, Cymbals, and Bass Drum. The score is in 4/4 time with a tempo of 56. The bassoon part features a melodic line with triplets and dynamics ranging from *p* to *mp*. The contrabassoon and trombone parts provide a harmonic foundation with sustained notes and dynamics from *pp* to *p*. The tuba part consists of low, sustained notes. The cymbals and bass drum parts provide rhythmic accompaniment with dynamics from *pp* to *mf*. The piano part features a sustained chord with dynamics from *mp* to *mf*.

♩ = 56

Mournful, brooding...

Musical score for Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 56. The viola part features a melodic line with dynamics from *pp* to *p*. The violoncello part features a melodic line with triplets and dynamics from *pp* to *mp*. The contrabass part features a melodic line with triplets and dynamics from *pp* to *p*. The score includes first and second endings for the viola and contrabass parts.

10

Bsn. *mf*

Bsn. *mp* *mf*

Cbsn. *mf* *mf*

Hn. I. *mp*

Hn. II. *mp*

Tpt. *mp* *tr*

Tpt. *mp* *tr*

Tbn. *mp* *mp* *mf*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Timp. *pp* *mf* *mf* *3* *mp*

Cym. *pp* *mf*

T.-t. *pp* *mf* Lv.

B. D. *pp* *mf* *f*

Pno. *mf* *f*

Vln. I *div.* *pp* *mf* *staggered bowing*

Vln. I *div.* *pp* *mf* *staggered bowing*

Vln. II *div.* *pp* *mf* *staggered bowing*

Vln. II *div.* *pp* *mf* *staggered bowing*

Vla. *div.* *pp* *mf* *staggered bowing*

Vla. *div.* *pp* *mf* *staggered bowing*

Vcl. *mp* *mf* *mf*

Vcl. *mp* *mf* *not slurred* *3*

Cb. *mp* *mf* *not slurred* *3*

Cb. *mp* *mf* *not slurred* *3*

15 opening out.....

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Timpani (Timp.), Cymbal (Cym.), and Bass Drum (B. D.). The Piano (Pno.) part is also present. The score features various dynamics such as *mf*, *p*, and *pp*, and includes musical notations like triplets, trills, and slurs. The woodwinds play melodic lines with triplets and trills, while the brass and percussion provide harmonic support and rhythmic patterns.

opening out.....

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features dynamics such as *f* and *mf*, and includes musical notations like triplets, slurs, and accents. The strings play a rhythmic accompaniment with triplets and slurs, contributing to the overall texture of the music.

19

Picc. *mf*

Fl. *f*

Ob. *f*

Cl. *mf*

Cl. *mf*

Bsn. *mf*

Bsn. *mf*

Cbsn. *mf*

Tpt. *ff*

Tbn. *f* *legato*

Tba. *f* *legato*

Timp. *mf* *lv.*

Cym. *pp* *mp* *mf*

Pno. *f*

Vln. I *f*

Vln. I *f*

Vln. II *f*

Vln. II *f*

Vla. *f*

Vla. *f*

Vc. *f*

Vc. *f*

Cb. *f*

Cb. *f*

♩ = 60
Playful...

22

Picc. *f* *mf* *ff*

Fl. *mf* *ff*

Ob. *ff*

Cl. *mf* *a 2* *a 3*

Bsn. *f* *mf*

Cbsn. *f* *a 2* *a 3* *mf*

Hn. *f* *mf*

Hn. *mf*

Tpt. I. *mf* *ff*

Timp. *ff*

Cym. *pp* *mp*

Pno. *f* *pp* *ff* *pp* *ff*

♩ = 60
Playful...

Vln. I. *f* *unis.*

Vln. I. *f* *unis.*

Vln. II. *f* *unis.*

Vln. II. *f* *unis.*

Vla. *f* *unis.*

Vla. *f* *unis.*

Vc. *f* *unis.* *a little smoother again...*

Vc. *f* *unis.* *a little smoother again...*

Cb. *f* *unis.* *a little smoother again...*

Cb. *f* *unis.* *a little smoother again...*

27 $\text{♩} = 66$

FL. *mf* 5

Ob. *mf* 3

Cl. I. *mf* 6

Cl. II. *pp* < *ff*

Bsn. *f* solo 3

Hn. *p* < *ff* *mp*

Hn. *p* < *ff* *p* < *ff*

Tpt. I. II. *p* < *ff* *p* < *ff*

Tbn. I. II. *pp* < *ff* *pp* < *ff* *p* < *ff*

Tba. *pp* < *ff*

Timp. 3

Pno. *pp* *f* *pp* *ff* *ff*

Vln. I. *pp* < *ff* V

Vln. II. *pp* < *ff* V

Vla. *mp* V *pp* < *ff*

Vc. *pizz.* *div arco* 1. 2. *pp* < *ff* V

Cb. *pizz.*

♩ = 102
Brighter, but edgy...

36 II. *mp*

Hn. *p*

Tbn. *p*

Cym. *pp* *mf* *pp*

B. D. *pp* *mf* *pp* *pp < mf* *pp*

Pno. *mp* *3* *3* *mp* *3* *3* *3* *cresc.* *6* *f*

Red

♩ = 102
Brighter, but edgy... *col legno battuto*

Vln. I *div.* *f* *>*

Vln. II *div.* *col legno battuto* *f* *>*

Vla. *col legno battuto* *f* *>*

Vc. *mf* *div.*

46 II. *f* *3* *5*

Fl. *f* *5*

Cl. *f* *3* *mp*

Bsn. *mp* *3* *3*

Hn. *1. solo* *p*

Tpt. *solo* *mf* *3*

Pno. *6* *6* *6* *6* *6* *6* *6* *6* *6* *6*

Vln. I *simile.* *f* *simile.*

Vln. II *f* *simile.*

Vla. *f* *simile.*

Vc. *f* *gliss.* *gliss.*

Vc. *f* *gliss.* *gliss.*

♩ = 60
52 *Mystical...*

Cl.
Hn.

Pno.
f
ord.
mp
ord.
solo
simile...
cresc.....
mf

Vla.
mp
ord.
solo
cresc.....
mf



37

Fl.
Cl. I.
Cl. II.
Bsn. I.
Tpt.
Pno.
Vla.
Vc.

mp
mp
mp
mf
f
espressivo
f

place glass rods inside
across strings to be played
a tempo
(with glass rods)
f
mp
sostenuto
mp

63

$\text{♩} = 102$

$\text{♩} = 110$
With urgency..

Picc. *f*

Fl.

Ob. *f*

Cl. *ff*

Cl. *f*

Bsn. I. *f*

Bsn. II. *mf*

Cbsn. *f* *mp*

Hn. I. *f*

Hn. II. *f*

Tpt. *mf*

Tbn. *f*

Tbn. II. *mf*

Tba. *mf*

Timp. *pp* *mf* *f*

Cym. *pp* *mf*

B. D. *pp* *mf*

Pno. *ff* remove glass rods

$\text{♩} = 102$

$\text{♩} = 110$
With urgency..

Vln. I. *mf* *ord.* *div.*

Vln. II. *mf* *ord.*

Vla. *mf*

Vla. *unis.* *f*

Vc. *p* *f* *mf*

Cb. *arco* *f*

Cb. *pizz* *mf*

71

Fl. *f*

Ob.

Cl. *a 2* *f* *ff*

Bsn. *f*

Cbsn. *mf*

Tbn. *f*

Timp. *f*

Cym. *pp* *mf*

B. D. *mf* *f*

Pno. *mf* *f*

Vln. I *simile.* *f* *f*

Vln. II *f* *f*

Vla. *f* *f*

Vc. *f* *f*

Cb. *arco* *f* *pizz* *f*

Detailed description: This page of a musical score contains measures 71 through 78. The instrumentation includes Flute, Oboe, Clarinet in A (marked 'a 2'), Bassoon, Contrabassoon, Trombone, Timpani, Cymbal, Bass Drum, Piano, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score features various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte) again. Performance instructions include *simile.* for the Violin I part, *arco* for the Contrabass, and *pizz* (pizzicato) for the Contrabass. The Piano part is characterized by a complex rhythmic pattern of triplets. The Flute and Clarinet parts have melodic lines with slurs and accents. The woodwinds and strings provide harmonic support with sustained notes and rhythmic patterns.

78

Picc. *f*

Fl. *f*

Ob. *f*

Cl. *a 2* *mf* *f* *a 2* *f*

Bsn. *f*

Bsn.

Cbsn.

Tbn. *mf* *f*

Tbn.

Timp. *f*

Pno. *mf*

Vln. I

Vln. II

Vla.

Vc.

Cb.

85

Picc.

Fl. *mf*

Cbsn. *mp*

Tri. *mf* *L.v.* *L.v.* *simile*

Cym.

Pno. *mf* *espressivo con rubato* *senza ped.* *mf* *simile.....*

Shimmering....

96 With energy and quirkiness...

Tri. *mf*

Pno. *ff*

Vln. II *f*

Vla. *f* *simile...*

Vc. *f* *simile...*

102

Bsn. *f*

Bsn. *f*

Cbsn. *mp*

Hrn. *ff* *mp*

Tpt. *ff a 2* *mp*

Tbn. *ff I* *mp*

Tba. *ff II* *mp*

Timp. *ff* *3*

B. D. *ff*

Pno. *ff*

Vln. I *f* *simile...*

Vln. II *simile...*

Vla. *simile...*

Vc. *f* *V*

Cb. *f*

109

Picc. *f* 3 3

Fl. *f* 3 3

Ob. *f* 3 3

Cl. *a 2* *ff* *a 2* 3 3

Cl. *a 2* *ff* *a 2* 1. 3 3

Bsn. *a 2* *ff* 2. *f* 3 3

Bsn. *ff* 2. *f* 3 3

Cbsn. *f* *a 2* *f* 3 3

Hn. *f* 3 3

Pno. *mf* *ff* *mf*

Vln. I *mf* *ff*

Vln. II *mf* *ff*

Vla. *mf* *ff*

Vc. *mf* *f* *div* *mf*

Cb. *arco* *ff*

Detailed description: This page of a musical score covers measures 109 to 112. The score is for a full orchestra. The Piccolo, Flute, Oboe, and Horn parts feature melodic lines with triplets and accents, marked with dynamics like *f* and *ff*. The Clarinet and Bassoon parts have more complex rhythmic patterns, including sixteenth-note runs and triplets, with dynamics ranging from *ff* to *f*. The Piano part provides harmonic support with chords and moving lines, marked with *mf* and *ff*. The Violin and Viola parts have melodic lines with *mf* and *ff* dynamics. The Violoncello and Contrabass parts have rhythmic accompaniment, with the Cb. part marked *arco* and *ff*. The score includes various performance instructions such as accents, slurs, and dynamic markings.

116

♩ = 90 Slower, singing... ♩ = 94 Mysterious...

Fl. *mf*

Cl. I. *mf*

Cl. II. *mp*

Bsn. *mf*

Bsn. *mf*

Cbsn. *mf*

Hn. *mf*

Tpt. *mf* *a 2* *mp*

Tbn. I. *gliss.* *mp*

Tbn. II. *gliss.* *mp*

Pno. *p* *simile*

Vln. I. *div. III* *mf* *gliss.*

Vln. II. *div.* *mf* *gliss.*

Vla. *IV div.* *mf* *gliss.*

Vc. *div. IV* *IV* *gliss.*

Cb. *div. II* *arco II* *gliss.*

Cb. *pp*

pp

mp

pp

pp

pp

127

Fl. *mf*

Ob. *f* *mf*

Cl. *a2* *mf* *f* *mf* *ff*

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

Tpt. *mf* *ff* *a2*

Tbn. *ff* *a2*

Tba. *ff*

Pno. *mp* *cresc.....* *mf* *f*

Vln. I *p* *cresc.....* *mf* *div.* *div.*

Vln. II *p* *cresc.....* *mf* *div.*

Vla. *p* *cresc.....* *mf* *unis.* *f*

Vc. *p* *cresc.....* *mf* *ff*

Cb. *p* *cresc.....* *mf* *ff*

Detailed description: This page of a musical score covers measures 127 to 132. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet in C (Cl.), Clarinet in Bb (Cl.), Trumpet (Tpt.), Trombone (Tbn.), Tuba (Tba.), Piano (Pno.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of two flats and a 3/4 time signature. The piano part features a complex rhythmic pattern with many sixteenth notes and triplets. The woodwinds and strings have melodic lines with various articulations and dynamics. The score includes dynamic markings such as *mf*, *f*, *ff*, *mp*, *p*, and *cresc.....*. There are also performance instructions like *div.* (divisi) and *unis.* (unison). Measure numbers 127, 128, 129, 130, 131, and 132 are indicated at the top of the staves.

♩ = 84
Triumphant...

135

Ob. *ff*

Cl.

Bsn. *f* 1. 3

Hn. *mf* *f*

Tpt.

Tbn. *ff* *f*

Tba.

Timp. *mp* *mf* *ff*

Tri. *mp*

Cym. *pp* *f* *pp* *f*

Pno. *grandioso* *fff*

Vln. I *f*

Vln. II *f*

Vla.

Vc. *pizz*

Cb. *pizz*

♩ = 84
Triumphant...

♩ = 102
Majestic...

I.

144

Cl. I. II.

Tpt. *mf*

Pno. *f* *molto rubato.....* *molto rit.....* *a tempo* *f*
simile

Vln. I. *mf* *div. ad lib.*

Vln. II. *mf* *div. ad lib.*

Vla. *mf*

Vc. *arco f* *mf*

Cb. *arco f* *mf*

156

Fl. *mf*

Ob. *mf*

Cl. I. *mf*

Cl. II. *mf*

Bsn. *mp* *a 2*

Tpt. *mf*

Timp. *ff*

Cym. *mp* *ff*

Pno. *mf*

Vln. I. *f*

Vln. II. *f*

Vla. *f*

Vc. *f*

Cb. *f*

167

Picc.

Fl.

Ob.

Cl.

Cl.

Bsn.

Tpt.

Tbn.

Tba.

S. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

f

ff

a 2

espressivo

p < mf

p < mf

180

Bsn.

Hn. *a 2*

Tpt.

Tbn. *f*

Tbn. *f*

Tba. *f*

B. D. *f* *ff*

Pno. *ff* *full...*

Vln. I *ff* *f*

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*

194

Picc. *f* 3

Fl. *f* 3

Ob. *f* 3

Hn. I. *mp* *ff*
II.

Tpt. I. *mp* *ff*
II.

Tbn. *mp* *ff*

S. D. *mf* < *f* *mf* < *f*

Cym. *mp* *f*

T.-t. *mp* *f*

B. D. *mp*

Pno.

Vln. I.

Vln. II.

Vla.

Vc.

Cb.

♩ = 124
Pushing ever forwards....

203

Picc. *mf ff mp*

Fl. *mf ff mp*

Cl. *mf ff mp*

Cl. *mf ff mp*

Bsn. *mf ff mp*

Bsn. *mf ff mp*

Cbsn. *f*

Hn. *mf ff mp*

Tpt. I. *mf ff mp*
II. *mf ff mp*
a 2

Tbn. *mf ff mp*

Tba. *mf*

Timp. *mf f*

Cym. *mf f mp*

B. D. *f*

Pno. *ff*

Vln. I. *ff f*

Vln. II. *ff f*

Vla. *ff f*

Vc. *ff f*

Cb. *ff f*

♩ = 124
Pushing ever forwards....

213

Ob. 1. II. *ff*

Cl. 1. II. *a 2 ff*

Bsn. 1. II. *a 2 3 ff*

Cbsn. *ff*

Hn. 1. II. *a 2 ff*

S. D.

Cym. *f*

Pno. *mf* *ff*

Vln. I

Vln. II

Vla.

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 213 to 216. The woodwind section includes Oboe (1. II.), Clarinet (1. II.), Bassoon (1. II.), and Contrabassoon, all playing with fortissimo (*ff*) dynamics. The Clarinet and Bassoon parts feature triplets and accents. The Horns (1. II.) also play fortissimo with accents. The Percussion section includes Snare Drum (S. D.) and Cymbal (Cym.), with the Cymbal playing a single note marked *f*. The Piano (Pno.) part is complex, featuring tremolos in the right hand and chords in the left hand, with dynamics ranging from mezzo-forte (*mf*) to fortissimo (*ff*). The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all playing sustained notes or chords, with the Cello and Contrabass parts marked *f*.

222 $\text{♩} = 70$

Picc. *ff* 3 3

Fl. *f* 3 3 *fff*

Ob. *f* 3 3 *fff*

Cl. *a 2* *mf* *fff*

Bsn. *a 2* *f* 3 3 *fff*

Cbsn. *f* 3 3 *fff*

Hn. *mf* *fff*

Tpt. *I. mf* *fff*
II. mf *fff*

Tbn. *I. mf* *fff*
II. mf *fff*

Tba. *mf* *fff*

Timp. *mf* *fff* (stop sound)

S. D. *mp* *mf* *mf* *mf* *mf* (stop sound)

Cym. *mp* *mf* *mf* *mf* *mp* *fff* (stop sound)

T.-t. *mp* *fff* (stop sound)

B. D. *mp* *mf*

Pno. *ff* 3 3 3 3 5 *fff*

Vln. I *ff* *V* 3 3 3 3 *fff*

Vln. II *ff* 3 3 3 3 *fff*

Vla. *ff* 3 3 3 3 *fff*

Vc. *ff* 3 3 3 3 *fff*

Cb. *ff* 3 3 3 3 *fff*