

Simon Speare

Tamara's Leaving

For Large Orchestra

Full Score

Preview File Only

Simon Speare

Tamara's Leaving

I

Youthful anticipation, bubbling spring

II

Giants' Dance (with Jig)

III

Love and Loss

IV

To the Sea

Full Score

Orchestration:

3 Flutes (doubling Piccolos)
3 Oboes
3 Clarinets in Bb (3rd doubling Bass Clarinet)
2 Bassoons (2nd doubling Contrabassoon)

4 horns in F
3 Trumpets in C
2 Tenor Trombones
1 Bass Trombone
1 Tuba

Timpani

Percussion 1-3

1. Marimba, Vibraphone, Cymbals, Floor-tom, Suspended Cymbal, Glockenspiel
2. Tam-tam, Mark Tree (or Metal Wind Chimes), Xylophone, Suspended Cymbals (one medium, one high), Floor-tom, vibraphone (shared with player 1)
3. Suspended Cymbal, Temple Blocks (3 pitches), Bass Drum, Mark Tree, Tam-tam

Violins I
Violins II
Violas
Cellos
Double basses

Duration: circa 18 minutes

The score is written in C

This piece was commissioned by the Cornwall and Devon Youth Orchestras for them to play together at a concert given in the Plymouth Pavillions as part of the BBC Music Live celebrations on 27 May 2000. The work was designed so that it could also be played separately by each orchestra on their summer tours.

The double orchestra scoring is available from 0208 521 5259

E-mail: mdse17@cs.com

To Dulce Haigh Marshall

Tamara's Leaving

I

Youthful anticipation, bubbling spring.

Simon Speare

Alive ♩ = 126

Flutes 1-3
(doubling Piccolos)

Oboes 1-3

Clarinets in Bb 1-2

3rd Clarinet in Bb
(doubling Bass Clarinet)

1st Bassoon

2nd Bassoon
(doubling Contrabassoon)

1-2
Horns in F

3-4

Trumpets in C 1-3

Tenor Trombones 1-2

Bass Trombone

Tuba

Timpani

Percussion 1-3
1. Marimba (soft beaters)
p

Violins I
Solo
f *ff*

Violins II

Violas

Violoncellos

Double basses

Alive ♩ = 126

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6

Perc. I
Mar.

Vln I
(div.)

Vln I (ii)

Detailed description: This system contains three staves. The top staff is for Percussion I (Maracas), showing a continuous rhythmic pattern of eighth notes. The middle staff is for Violin I (divisi), with dynamics *sf*, *mp*, *ff*, *f*, *ff*, *f*, and *ff*. The bottom staff is for Violin I (ii), with a 'Solo' marking and dynamics *f* and *ff*.



Fl. I

Perc. I
Mar.

Vln I

(div.)

Vln I (ii)

Vln II (i)

Detailed description: This system contains six staves. The top staff is for Flute I, starting at measure 13 with a 'solo' marking, 'legato' instruction, and dynamics *mp*. It features triplet and quintuplet markings. The second staff is for Percussion I (Maracas). The third staff is for Violin I, with dynamics *f* and *ff*, and a '(sim.)' marking. The fourth staff is for Violin I (divisi), with dynamics *f* and *ff*, and a '(sim.)' marking. The fifth staff is for Violin I (ii), with dynamics *f* and *ff*, and a '(sim.)' marking. The sixth staff is for Violin II (i), with dynamics *f* and *ff*, and a '(sim.)' marking. A large blue watermark 'Preview File Only' is overlaid diagonally across the center of the page.

17

Fl. I

Perc. I
Mar.

Vln I
(div.)

Vln I (ii)

Vln II
(div.)

Vln II (ii)

mp

(sim.)

f

f

f

f

f

f

ff

All players

All players

All players

All players

All players

2 players

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22

Fl. 1 *mp*

Fl. 2 *mp*

Perc. 1 Mar.

Vln I (Tutti) *ff* *f*

Vln II (Tutti) *ff* *f*



27

Fl. 1

Fl. 2 *dim. a niente*

Cl. 1 *ppp cscsc.* *mp*

Cl. 2 *mp*

Perc. 1 Mar.

Perc. 2 Tam Tam *ppp cscsc.* *(mf)* l.v.

Vc. *ppp cscsc.* *mp*

32

Cl. 1

Cl. 2

Vc.

(div.)

Vc.

mf

mf

mf

mf

37

Cl. 1

Cl. 2

B. Cl.

Bsn 1

Vln I

Vc.

(div.)

Vc.

mp

mp

mp

mf

mf

mf

mf

mf

mf

legato 3 5

(sim.) 3 5

(sim.) 3 5

42

Flutes 1.2 a2' *legato* *mp*

Cl. 1 *(mp)*

Cl. 2 *(mp)*

B. Cl. *(sim.)* *5* *legato* *mp*

Bsn. 1-2 *(1. solo)* *(sim.)* *5* *legato* *mp*

Perc. 1 Mar. *Marimba (soft beaters)* *mf*

Perc. 2 Tam-tam *2. Tam-tam* *ppp*

Perc. 3 Susp. Cymb. *3. Suspended Cymbal* *ppp cresc.*

Vc. *mf*

(div.) *(sim.)*

Vc. *mf*

This musical score page, numbered 7, contains measures 47 through 50. The instruments are arranged as follows:

- Fl. 1 & Fl. 2:** Flute parts with triplets and sixteenth-note runs. Both parts include the instruction *cresc. poco a poco*.
- Cl. 1 & Cl. 2:** Clarinet parts with a similar melodic line, also marked *cresc. poco a poco*.
- B. Cl.:** Bass Clarinet part with triplets and sixteenth-note figures, marked *cresc. poco a poco*.
- Bsn 1-2:** Bassoon parts with triplets and sixteenth-note patterns, marked *cresc. poco a poco*.
- Perc. 1 Mar.:** Maracas part with a steady rhythmic accompaniment. A note in measure 50 is marked "(1. To Vibraphone)".
- Perc. 2 Tam-tam:** Tam-tam part with sustained chords, marked *cresc. poco a poco*.
- Perc. 3 Susp. Cymb:** Suspended cymbal part with sustained chords, marked *cresc. poco a poco*.
- Vc. (div.):** Violin parts with sustained chords, marked *cresc. poco a poco*.

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Slower $\text{♩} = 72$

50

Fl. 1 *ff cresc. poco a poco*

Fl. 2-3 *f cresc. poco a poco*

Ob. 1-2 *f cresc. poco a poco*

Cl. 1 *f cresc. poco a poco*

Cl. 2 *ff cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Bsn 1-2

Perc. 2 *ff*

Perc. 3 *cresc.*

l.v.

f

cresc.

Slower $\text{♩} = 72$

Vln I *f cresc. poco a poco*

Vln II *f cresc. poco a poco*

Vla *f cresc. poco a poco*

Vc. *f cresc. poco a poco*

(div.) *f cresc. poco a poco*

Vc. *f cresc. poco a poco*

Cb. *f cresc. poco a poco*

53

Fl. 1 *fff* 3 *b.c.* *pp*

Fl. 2 *dim. molto* *pp*

Fl. 3 *pp*

Ob. 1

Cl. 1 *fff* 3 *pp*

Cl. 2 6 *pp*

Bsn 1-2 *pp*

Hn 1-2 *pp* *p* 1. Solo *p*

Hn 3-4 *pp* *p*

Tbn. 1 Solo con. sord. (cup mute)

Perc. 1 Vibraphone (Vib.) *pp* *p*

Perc. 2 Tam-tam sec. // (2. To Mark Tree)

Perc. 3 Susp. Cymb. sec. // (3. To Temple Blocks)

Vln I *dim. molto*

Vln II

Vla

Vc. Solo *pp*

(div.) Vc. *pp*

Cb. *dim. molto*

61

Ob. 1

B. Cl. (Bass Clar.)

Hn 1

Perc. 1 Vib.

Perc. 2

Mark Tree III (Drag metal beater slowly up and down the chimes) l.v. (2. to Tam-tam)

Solo

mp

poco cresc.

p

67

Fl.

Fl. 2

Fl. 3

Ob. 1

Cl. 2

B. Cl.

Hn 1-2

Hn 3-4

Perc. 1 Vib.

Perc. 2

Vc. (div.)

Vc.

Accel.

p

mp

p

(3. to clarinet in Bb)

p

p

p

p

p

mp

p

mp

Tam-tam (hard beater) l.v.

mp

Solo

(Solo)

Accel. All cellos divisi a 2

pp

pp

mp

Faster
♩ = 126

75 **Solo**
con sord. (straight mute) (sim.)

Tpt 1 *mf*

Perc. 1 **Marimba (hard sticks)** (sim.)
mf

Faster
♩ = 126
pizz. (sim.)

Vla *mf* pizz. (sim.)

Vc. (div.) *mf*

Vc. *f*

81

Ob. 1-2 Ob. 1.2 a2 *f*

(1. solo) Tpt. 1.2 a2 con sord. (straight mute) *f*

Tpt 1-2

Perc. 1 Mar. (2. To Xylophne) Xylophone *f*

Perc. 2 Xyl.

Vla

Vc. (div.)

Vc.

87

Ob. 1-2

Hn 1-4

Tpt 1-2

Perc. 1
Mar.

Perc. 2
Xyl.

Perc. 3
Tpl Blks

Vla

Vc.

(div.)
Vc.

Hn. 1-4 a4

Tempo Blocks

f

arco

pizz.

arco

pizz.

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92

Ob. 1-2

Cl. 1

Hn 1-4

Tpt 1-2

Perc. 1
Mar.

Perc. 2
Xyl.

Perc. 3
Tpl. Blks

Vla

Vc.

Vc.

f

pp cresc. molto

arco

Temple Blocks

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98

Musical score for page 98, measures 98-102. The score includes parts for Cl. 1 & 2, Hn 1-2 & 3-4, Perc. 1-3, Vln I & II, Vla, and Vc. The percussion section includes Marimba, Susp. Cymb., and Bass Drum. Dynamics include *ppp cresc.*, *p cresc.*, *f*, and *sec.*

Cl. 1

Cl. 2

Hn 1-2

Hn 3-4

Perc. 1 Mar.

Perc. 2 Susp. Cymb.

Perc. 3 Bass Drum

Vln I

Vln II

Vla

Vc.

Vc.

Marimba

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103 Fl.1.2 a2

Fl.1-2

Fl. 3

Ob. 1-3

Cl. 1

Cl. 2

Hn 1-2

Hn 3-4

Tpt 1-3

Perc. 1
Mar.

Vln I

Vln II

Vla

Vc.

Vc.

f

ff

a3 con sord. (straight mutes)

ff

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108

Fl. 1-2
Fl. 3
Ob. 1-3
Cl. 1
Cl. 2
Hn 1-2
Hn 3-4
Tpt 1-3
Perc. 1
Mar.
Vln I
Vln II
Vc.

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Attacca

113

Ob. 1-3
Cl. 1
Cl. 2
Hn 1-2
Hn 3-4
Tpt 1-3
Vln I
Vln II
Vla
Vc.

Attacca

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II Giants' Dance (with Jig)

Heavy and plodding
 117 $\text{♩} = 56$ (sim.)

Timpani ff $\text{♩} = 56$

Violin I f *aniente* (sim.)

Double basses ff (sim.)

121

Timp.

Db.

124

Cbsn 2. Contrabassoon ff

Timp. ff

Vc. ff

Db.

127 (sim.)

Cbsn f

Tba ff

Timp.

Vc. (sim.)

Db. ff

131

Ob. 1. Solo *mp*

Cbsn

Tba (sim.)

Vla *p*

Vc. *p sub.*

Db. *p sub.*

135

Fl. 1 1. Solo *mp*

Fl. 2 *pp*

Ob. *cresc.*

Hn 1-2 1. Solo *p cresc.* 1.2 a2 *mp cresc.*

Hn 3-4 3. Solo *p cresc.*

Vla *cresc.*

Vc.

Db.

Accelerando

Lively
♩ = 84

141

Hn 1-2 *f* *mf*

Hn 3-4 *mf cresc.* *f*

Vln I *mf*

Vln II *mf*

Vla *f* *mf*

3.4 a2

Lively
♩ = 84



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145

Hn 1-2 *mf* *f* *dim.*

Hn 3-4 *f* *dim*

Vln I *f*

Vln II *f*

Vla *f* *dim*

Vc. *mf* *f* *dim*

Db. *mf* *dim*

1.2 a2

3.4 a2

152

Ob. 1-3 *mf* 1. Solo *mf* 1.2 a2 *mf*

Cl. 1-2 *mf* 1. Solo *mf* 1.2 a2 *mf*

Cl. 3 3. Clarinet in Bb *mf*

Bsn. 1 *mp* *mp* *mf*

Hn. 1-2 *mp*

Tbn. 1 *mp*

Tbn. 2 *mp*

Vla. *mp*

Vc. *mp* div. unis.

Db. *mp*

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1.2.3 a3

Musical score for a full orchestra. The score includes parts for Flute (Fl. 1-3), Oboe (Ob. 1-3), Clarinet (Cl. 1-3), Trumpets (Tbn. 1 & 2), Violins (Vln I & II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.).

The score is marked with dynamics such as *mf* and *f*, and includes performance instructions like *cresc. poco a poco*. It features complex rhythmic patterns, including triplets and sixteenth-note runs, with some parts marked with accents like "7" or "a3".

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160

Fl. 1-3

Ob. 1-3

Cl. 1-3

Cbsn

Hn 1-2

Tbn. 1

Tbn. 2

Timp.

Perc. 3

Vln I

Vln II

Vla

Vc.

Db.

ff

(a3)

ff

2. Cbsn.

ff

a2

f cresc.

ff

ff

ff

Tempo 1

♩ = 56

ff

164 (Fl. 1.2.3 to piccolos)

Fl. 1-3
Ob. 1-3
Cbsn
Timp.
Perc. 3
Vln I

(sim.)
(sim.)
(sim.)
(sim.)
(sim.)

Detailed description: This is a page of a musical score for a symphony orchestra, page 24. The score is for measures 164 to 167. The key signature is one sharp (F#), and the time signature is 4/4. The instruments listed are Flutes 1-3, Oboes 1-3, Clarinets (Cbsn), Timpani (Timp.), Percussion 3 (Perc. 3), and Violin I (Vln I). The Flute, Oboe, Clarinet, and Violin I parts are marked with '(sim.)', indicating a sustained or similar effect. The Percussion 3 part features a rhythmic pattern of eighth notes. The score is written in a standard musical notation with a grand staff for each instrument.

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168

Piccolos *a 3* *ff* (sim.)

Ob. 1-3 (sim.)

Cl. 1-3 *1.3 a3* *ff* (sim.)

Cbsn

Hn 1-4 *a 4* *ff*

Tbn. 1-2 *a 2* *ff*

B. Tbn. (sim.)

Tba (sim.)

Timp.

Perc. 1 Cymbals (I. to Floor Tom) *ff*

Perc. 2 Susp Cymbals *ff*

Perc. 3 (Bass Drum) *ff*

Vln I *ff* (sim.) (3+2+3+2)

Vln II *ff*

Db. (sim.)

Musical score for page 26, measures 173-178. The score is divided into measures 173, 174, 175, 176, 177, and 178. The time signature changes from 18/16 to 3/4 and back to 18/16. The key signature has one sharp (F#).

Measures 173 and 174 are marked with a **(3+2+3+2)** fingering. Measures 175 and 176 are marked with **(4+3)** and **(3+4)** fingerings. Measures 177 and 178 are marked with **(3+2)** and **(3+4)** fingerings.

The score includes parts for:

- Picc. (1-3)
- Ob. 1-3
- Cl. 1-3
- Cbsn
- Hn 1-4
- Tpt 1-3
- Tbn 1-2
- B. Tbn
- Tba
- Timp.
- Perc. 1 (Floor Tom)
- Perc. 2 (Susp. Cymb.)
- Perc. 3 (B.D.)
- Vln I
- Vln II
- Db
- Ossia (with note: "Ossia (preferred if 5-string bass or C string extensions are available)")

Dynamic markings include **mf cresc. molto** for Perc. 1, Perc. 2, and Perc. 3. A **(ff)** marking is present for the Clarinet in measures 175 and 176. A **(a4)** marking is present for the Horn in measure 175. A **(a3)** marking is present for the Trumpet in measure 175.

Other markings include **(2. to Tam-tam)**, **(3. to Susp. Cymb.)**, and **l.v.** (first ending) markings.

(3+2+3+2)

Picc. 1-3

Musical staff for Piccolo 1-3, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Ob. 1-3

Musical staff for Oboe 1-3, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Cl. 1-3

Musical staff for Clarinet 1-3, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Bsn

Musical staff for Bassoon, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Cbsn

Musical staff for Contrabassoon, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Hn 1-4

Musical staff for Horn 1-4, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Tpt 1-3

Musical staff for Trumpet 1-3, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Tbn. 1-2

Musical staff for Tenor Trombone 1-2, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

B. Tbn.

Musical staff for Baritone Trombone, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Tba

Musical staff for Tuba, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Timp.

Musical staff for Timpani, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Vln I

Musical staff for Violin I, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Vln II

Musical staff for Violin II, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Vc.

Musical staff for Violoncello, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

Db.

Musical staff for Double Bass, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

(ossia)

Musical staff for Ossia, starting at measure 179. The staff contains a melodic line with various accidentals and a dynamic marking of *ff* in the second measure.

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Tempo 2

♩ = 84

184

Picc. 1-3

Ob. 1-3

Cl. 1-3

Bsn.

Cbsn.

Hn. 1-4

Tbn. 1-2

B. Tbn.

Tba.

Timp.

Tempo 2

♩ = 84

Vln I

Vln II

Vla.

Vc.

Db.

(ossia)

Preview File Only

189

Picc. 1-2

Cbsn

Vln I

Vln II

Vc.

Db.

(ossia)

(ff)

(ff)

(ff)

(unis.)

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Molto rit.

198

Fl. 1 Flute *mp*

Fl. 2 Flute *mp*

Fl. 3 Flute *mp*

Ob.

Cl. 1 *mf* 1. $\overset{\frown}{3}$

Cl. 2 *mf* 2. $\overset{\frown}{3}$

B. Cl.

Bsn. *mf* 1. solo $\overset{\frown}{3}$ *mp*

Cbsn.

Hn. 1 *mf* Solo $\overset{\frown}{3}$ *mp* *p* — *f*

Hn. 2 *mp*

Hn. 3 *mp*

Hn. 4 *mp* $\overset{\frown}{3}$

Tpt. 1

Tpt. 2

Timp. *p* — *f*

Vla. *mp* *Molto rit.*

Vc. *mp*

Slow and sad $\text{♩} = 40$

III Love and Loss

Violoncellos *f* *With passion* (2+2+3) *ten.*

Bsn *mp* *Solo* (2+2+3) *mf* *mp*

Vln I *p* *With passion*

Vln II *mp*

Vc. *mp*

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Bsn 1-2 *mp* (2+2+3) *a2*

Vln I *mp*

Vln II *mp*

Vla *mp*

Db. *p*

Bsn 1-2 (2+2+3)

Vln I

Vln II

Vla

Vc. *mp* *Vc. glissando smoothly down, as if weeping* *div.* *(slower gliss)*

With great sadness
 $\text{♩} = 54$

Vln I *f* (3+2+2) (3+2+2)

Vln II *f*

Vc. *f unis.*

Db. *f*

239

Tbn. 1 Solo *mp* *ff*

Perc. 2 Suspended Cymbal *mf* *mp*

Perc. 3 Tam-tam *p cresc. poco a poco* *mf* *mp*

Vln I

Vln II

Vc. (div.)

Db.

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245

Fl. 1 (3+2+2) Piccolo 1 *f*

Fl. 2 (2+2+3) Piccolo 2

Fl. 3 Piccolo 3

Tbn. 1-2 (solo) *mp* *ff* Tbn. 1, 2 a2 *mf*

B. Tbn. *mf*

Perc. 1 1. Glockenspiel *ff*

Perc. 2 Susp. Cymb. *mf* *mf* l.v. (3. to Bass drum) *mf* 3. Bass drum

Perc. 3 Tam-tam *mf* *f* (3+2+2) (2+2+3)

Vln I

Vln II

Vc.

Db.

Picc. 1-3 a³ (3+2+2) (2+2+3) (3+2+2)
Ob. 1-3 a³
Cl. 1-3 f a³
Bsn. 1-2 ff a²b₂
Hn. 1-4 ff a⁴
Tbn. 1-2 f
B. Tbn. f
Tba. f
Timp. f
Perc. 1 (1. to Cymbals) Cymbals l.v.
Perc. 2 (2. to Tam-tam) Tam-tam p crescendo sec // l.v.
Perc. 3 B.d. f
Vln I (3+2+2) (2+2+3) ff Ossia 8va (3+2+2)
Vln II ff
Vla. ff Vla. glissando smoothly down, as if weeping
Vc. ff
Db. ff

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257

Picc. 1-3

Ob. 1-3

Cl. 1-3

Bsn 1-2

Hn 1-4

Tpt 1-3

Tbn. 1-2

B. Tbn.

Tba

Timp.

Perc. 1 Cym.

Perc. 2 Tam-tam

Perc. 3 B.d.

Vln I

Vln II

Vla

Vc.

Db.

(3+2+2)

mp crescendo

ff

a3

Faster gliss.

Faster gliss.

275 (3+2+2) (1.3. to flutes) (3+2+2) (2+2+3)

Picc. 1-3

Ob. 1-3

Cl. 1-3

Vln I (3+2+2)

Vln II

Vla

Vc. (3+2+2) POCO rit. (2+2+3)

285 a little slower ♩ = 50

1. Flute

Fl. 1

Ob. 1

Cl. 1

Cl. 2

Bsn 1

Vln I

Vln II

Vla

Vc.

1. solo

2. solo

1. solo

1. solo

Freely

ten.

ff

ten.

ff

p

p

p

p

p

p

p

p

287

Cl. 1

Bsn 1-2

Hn 1-2

Vla

1.2

1. solo

Solo

mp

294 (2+3) (3+2)

Fl. 1 *pp* 1. solo

Ob. 1 *pp* 1. solo

Cl. 1

Cl. 2 *pp* 2. solo

Bsn 1 *pp* 1. solo

Timp. With side drum sticks *ppp* poco rit.

Perc. 1 1. Vibraphone *pp*

Perc. 3 3. Mark Tree *pp*

Vln I (2+3) Solo *ppp* (3+2) Poco rit. $\text{♩} = 60$ A little faster

Vln II Solo *ppp*

Vla (Solo) *p* Tutti *pp*

Vc. Solo *ppp*

Db. *pp*

2. Flute

30 1/2

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Perc. 1

Vib.

Perc. 2

Perc. 3

Mark

Tree

Vla

3. Flute

pp

pp

pp

pp

pp

pp

p

Preview File Only

pp

p

(1. to Glock.)

Suspended Cymbals

pp

l.v.

l.v.

(2. to Tam-tam)

l.v.

309

Fl. 1 *pp* (Flute 2 to Picc.) *mp cresc.* Piccolo *mf cresc.*

Fl. 2

Fl. 3 *mp cresc.*

Ob. 2

Ob. 3 *mp cresc.*

Cl. 1 *mp cresc.*

Cl. 2 *mp cresc.*

Cl. 3

Bsn 1 *p* *mp cresc.* *mf cresc.*

Bsn 2 *mp cresc.* *mf cresc.*

Hn 1 *mf cresc.*

Hn 2 *mf cresc.*

Tpt 1 *mf cresc.*

Tpt 2 *mf cresc.*

Tpt 3 *mf cresc.*

Tba

Timp. Normal beaters *mf cresc.*

Perc. 1 *mf cresc.* Glockenspiel

Perc. 2 (Susp. Cymb.) *p cresc. poco a poco* *mf* *mf cresc.*

Perc. 3 Tam-tam (hard-beaters) *mp cresc.*

Vln I *mf cresc.*

Vln II *mf cresc.*

Vla Flautando *p* *f cresc.*

Db. *f cresc.*

Preview File Only

The image displays an orchestral score for page 42, measures 315 to 319. The score is divided into several sections: woodwinds (Flutes 1-3, Piccolo, Oboes 1-3, Clarinet 1-3, Bassoons 1-2), brass (Horns 1-4, Trumpets 1-3, Trombones 1-2, Baritone, Tuba), percussion (Timpani, Percussion 1-3), and strings (Violins I and II, Viola, Violoncello, Double Bass). The woodwind and string parts feature intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings are used throughout, ranging from piano (p) and pianissimo (pp) to fortissimo (ff) and fortissimo crescendo (f cresc.). A rehearsal mark '1.' is located at the end of the page. The score is in a 4/4 time signature and includes various articulations and phrasing marks.

Preview File Only

Molto tranquillo

321 $\text{♩} = 40$

Cl. I Solo

Timp. With side drum sticks *ppp*

Vln I $\text{♩} = 40$ *ppp* div.

Vln II *ppp* div.

Vla *ppp*

Vc. *ppp*

Db. *ppp*



Preview File Only

326

Fl. 1 *pp*

Ob. 1 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn 1 *pp*

Bsn 2 *pp*

Timp. *pp*

Vln II *ppp*

Vla *pp*

Vc. Solo sul pont. (senza vibrato) *pp*

Db. *pp*

Attacca

IV To the Sea

333 ♩ = 126

Clarinet in B♭ 1

Clarinet in B♭ 2

Percussion 1

Percussion 2

Violins I

p

p

Marimba

Suspended Cymbals I.v.

p

p

mp *f*

Preview File Only

338

Cl. 1

Cl. 2

Hn 1

Hn 2

Perc. 1 Mar.

Perc. 2 Susp Cymb

Vln I

Vln II

poco cresc.

mp

f *mp* *mf*

mp *f*

cresc. poco a poco

mp (poco cresc.)

mp poco cresc.

sf *mp* *f* *f* *mp* *f*

mp *f*

344

mf

f *mp* *f* *f* *mf* *f*

f *mp* *f* *f* *mp* *f* *mf*

mp *f* *f* *mp* *f* *mf*

mf

1. Solo
legato
3 5

f *mp* *f* *f* *mp* *f* *f* *mp* *f*

f *mp* *f* *f* *mp* *f* *f* *mp*

mp *f* *f* *mp* *f* *f*

mf *mf* *mp*

f *mp* *f* *f* *mp* *f* *f* *mp* *f*

f *mp* *f* *f* *mp* *f* *f*

mf *f* *mp* *f*

mf *mp* *mf* *l.v.*

349

Cl. 1 *cresc. poco a poco*

Cl. 2 *cresc. poco a poco*

Hn 1 *f*

Hn 2 *f*

Hn 3 *mp* *f*

Hn 4 *mp* *f*

Tpt 1 *mf*

Tpt 2 *legato* *mf*

Tpt 3 *legato* *mf*

Perc. 1 Mar. *cresc. poco a poco*

Perc. 2 Susp Cymb. *mp* *mf*

Vln I *f* *mf* *f*

Vln II *f* *mf* *f*

Vla *mp* *f* *mf* *f*

Vc. *mp* *mf* *f*

354 *legato* 47

Ob. 1 *f* *legato* 3 5 3 5

Ob. 2 *f* *legato* 3 5 3 5

Ob. 3 *f* *legato* 3 5 3 5

Cl. 1 *f*

Cl. 2 *f*

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1 *f* 3 5 3 5

Tpt 2 *f* 3 5 3 5

Tpt 3 *f* 3 5 3 5

Tbn. 1-2 *f* a2

Perc. 1 Mar. *f*

Perc. 2 Susp Cymb. *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

357

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Hn 1-4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1-2

Perc. 1 Mar.

Perc. 2 Susp Cymbs

Vln I

Vln II

Vla

Vc.

sim.

3

a4

f

Preview File Only

Detailed description: This page of a musical score covers measures 357 through 360. The woodwind section (Ob. 1-3, Cl. 1-2) features a complex rhythmic pattern with triplets and slurs. The brass section (Hn 1-4, Tpt 1-3, Tbn. 1-2) provides harmonic support, with trumpets playing a melodic line and trombones playing a bass line. The percussion section includes a maracas player and suspended cymbals. The string section (Vln I, Vln II, Vla, Vc.) plays a steady accompaniment. The score includes various performance markings such as 'sim.' (sustained), 'f' (forte), and 'a4' (fourth octave). A large diagonal watermark 'Preview File Only' is present across the center of the page.

Expansively

♩ = 56

The score is divided into two systems, each starting with the instruction "Expansively" and a tempo marking of "♩ = 56".

First System (Measures 362-365):

- Fl. 1-3:** Measures 362-364 have notes with dynamics *ff* and accents. Measure 365 has a whole rest.
- Ob. 1-3:** Similar to flutes, with *ff* and accents in measures 362-364.
- Cl. 1-3:** Measures 362-364 have eighth-note patterns. Measure 365 has sixteenth-note sextuplets with dynamics *fff*.
- Bsn. 1-2:** Measures 362-364 have eighth-note patterns. Measure 365 has a whole rest.
- Hn 1-4:** Measures 362-364 have eighth-note patterns. Measure 365 has long, sustained notes.
- Tpt 1-3:** Measures 362-364 have whole rests. Measure 365 has notes with dynamics *fff*.
- Tbn. 1-2:** Measures 362-364 have notes with dynamics *ff*. Measure 365 has notes with dynamics *fff*.
- B. Tbn.:** Measures 362-364 have notes with dynamics *ff*. Measure 365 has notes with dynamics *fff*.
- Tba:** Measures 362-364 have notes with dynamics *ff*. Measure 365 has notes with dynamics *fff*.
- Timp.:** Measures 362-364 have eighth-note patterns with dynamics *ff*. Measure 365 has a whole rest.
- Perc. 1 Mar.:** Measures 362-364 have eighth-note patterns with dynamics *ff*. Measure 365 has a whole rest.
- Perc. 2 Susp. Cymb.:** Measures 362-364 have sustained notes with dynamics *ff*. Measure 365 has a whole rest.
- Perc. 3 Tam-tam:** Measures 362-364 have sustained notes with dynamics *f*. Measure 365 has notes with dynamics *ff*.

Second System (Measures 362-365):

- Vln I:** Measures 362-364 have eighth-note patterns. Measure 365 has sixteenth-note sextuplets with dynamics *fff*.
- Vln II:** Measures 362-364 have eighth-note patterns. Measure 365 has sixteenth-note sextuplets with dynamics *fff*.
- Vla:** Measures 362-364 have eighth-note patterns. Measure 365 has sixteenth-note sextuplets with dynamics *fff*.
- Vc.:** Measures 362-364 have eighth-note patterns. Measure 365 has sixteenth-note sextuplets with dynamics *fff*.
- Db.:** Measures 362-364 have notes with dynamics *ff*. Measure 365 has a whole rest.

Additional markings include "a³" and "b^Ω" above notes in the woodwind sections, and "6" above sextuplets in the string sections. Percussion parts include "(to Cymbals)", "(to Floor-tom)", and "l.v.".

366

Cl. 1-3

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1-2

B. Tbn.

Tba

Timp.

Perc. 2

Floor-tom

Suspended Cymbals

Floor-tom

Perc. 3

Tam-tam

Vln I

Vln II

Vla

mf

ff

f

mf

mf

Fl. 1 *fff*

Fl. 2 *fff*

Fl. 3 *fff*

Ob. 1 *fff*

Ob. 2 *fff*

Ob. 3 *fff*

Cl. 1 *fff*

Cl. 2 *fff*

Cl. 3 *fff*

Bsn 1 *fff*

Bsn 2 *fff*

Hn 1-4 *pp* 1.2

Tpt 1 *fff* *dim.* *mf*

Tpt 2 *fff*

Tpt 3 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Tba *fff*

Timp. *fff*

Perc. 1 Cymbals (1. to Glockenspiel)

Perc. 2 Suspended Cymbals *ff* *mf cresc.* 1.v. (2. to vibraphone) *mf* Vibraphone

Perc. 3 Tam-tam *ff* *mf cresc.* (3. to Mark Tree) 1.v. *mf*

Vln I *fff*

Vln II *fff*

Vla *fff*

Vc. *fff*

Db. *fff*

381

Fl. 1

Fl. 2

Fl. 3

Hn 1-2

Hn 3-4

Tpt 1

Perc. 1

Perc. 2 Vib.

dim.

mp

pp

Glockenspiel

mp

dim.

390

Fl. 1

Fl. 2

Fl. 3

Perc. 1 Glock.

dim.

mp

dim.

dim.

dim.

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397

Perc. 1 Glock.

Perc. 2 Vib.

Perc. 3

p

dim.

pp (Vib.)

ppp

Mark Tree

l.v

p