

Simon Speare

# Leal Nevra

For Wind, Brass  
and Percussion

Preview File Only

Full Score

**This work was commissioned by the London Schools Symphony Orchestra while Simon Speare was Composer in Residence at the Centre for Young Musicians, London. It was first performed by the LSSO in their 50th anniversary concert at Guildhall, London on 12th September 2001 conducted by Martin Pring.**

**Orchestration:**

3 Flutes (1st and 2nd doubling Piccolos, 3rd doubling Alto Flute)  
3 Oboes (3rd doubling Cor Anglais)  
3 Clarinets in Bb  
(2nd doubling Soprano Saxophone, 3rd doubling Bass Clarinet)  
3 Bassoons (3rd doubling Contrabassoon)

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

3 Percussion

1. Large Tam-tam, 3 hand-drums e.g. Congas (high, medium and low), Finger Cymbals, 3 beater drums e.g. 2 Roto Toms and Large Tom-tom (high, medium and low), Suspended Cymbal, Triangle, Bass Drum, Crash Cymbals

2. Large Bass Drum, 3 hand-drums different from player 1 e.g. Bongos or Bata Drums (high, medium and low), Vibraphone, Marimba, Glockenspiel, Gong, Suspended Cymbal

3. Marching Bass Drum, Tam-tam, Vibraphone, Glockenspiel, Gong, Suspended Cymbal

**Duration: circa 10 minutes**

**The score is written in C**

# Leal Nevra

Simon Speare

Slowly  $q = 40$

a2 (1.2. to piccs)

Flutes 1-2 (doubling Piccolos) *ff*

Flute 3 (doubling Alto Flute) *ff* *pp*

Oboe 1 *ff*

Oboe 2 *ff*

Oboe 3 (doubling Cor Anglais) *ff*

Clarinet in Bb 1 (standing stage right) *ff* *pp*

Clarinet in Bb 2 (doubling Soprano Sax.) (standing stage left) *ff* *pp*

Clarinet in Bb 3 (doubling Bass Clarinet) (on-stage) *ff* *pp*

Bassoon 1 *ff*

Bassoon 2 *ff*

Bassoon 3 (doubling Contra-Bassoon) *ff*

Horn in F 1 (off-stage) *ppp* *fff* slow-march to position B

Horn in F 2 (off-stage) *ppp* *fff* slow-march to position B

Horn in F 3 (off-stage) *ppp* *fff* slow-march to position B

Horn in F 4 (off-stage) *ppp* *fff* slow-march to position B

Trumpet in C 1 *ff*

Trumpet in C 2 *ff*

Trumpet in C 3 *ff*

Tenor Trombone 1 *ff*

Tenor Trombone 2 *ff*

Bass Trombone 3 *ff*

Tuba *ff*

Percussion 1 *ff* Large Tam-tam

Percussion 2 (on-stage) *pp* Large Bass Drum

Percussion 3 (off-stage) *pp* *fff* *fff* *fff* Marching Bass Drum slow-march to position B

Piccolos

Picc. 1-2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Cbsn 3

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

B. Tbn.

Tba

Perc. 1

Perc. 3

(1.2. to Flutes)

(3. to Alto Flute)

(Ob.3 to Cor Anglais)

Standing; stage right  
1. solo

*mp*

*f*

(3. to bn)

position B stationary

*ppp* *(ff)* *p sub.* *pp* *fff*

*ppp* *(ff)* *p sub.* *pp* *fff*

*ppp* *(ff)* *p sub.* *pp* *fff*

*ppp* *(ff)* *p sub.* *pp* *fff*

*pp* a distant, dead sound; no vibrato

*pp* a distant, dead sound; no vibrato

*pp* a distant, dead sound; no vibrato

*pp* a distant, dead sound; no vibrato

(T.t)

*f*

position B stationary

*f*

Preview File Only

Tempo 1  
q = 40

Faster again  
q = 84

Tempo 1  
q = 40

proceed 3  
to seated position

15

Cl. 1

Cl. 2

Cl. 3

Hn 1

Hn 2

Hn 3

Hn 4

Perc. 3

Standing; stage left  
2. solo

proceed to seated position

slow-march forward

slow-march forward

slow-march forward

slow-march forward

3. (B.D.)

*p*, *cresc.*, *ff*, *f*, *p sub.*, *pp*, *mf*, *f*, *mp*, *p*

Preview File Only

Faster

24 Alto Flute q = 120

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

*f* *mf* *dim.* *p*

*p*

*p*

*mf* *dim.* *p*

*p*

*p*

*p*

*p*

*p*

seated with other clarinets

seated with other clarinets

Cor Anglais

Hn 1

Hn 2

Hn 3

Hn 4

*mf* *(ff)*

*(ff)*

*(ff)*

*(ff)*

proceed to on-stage position

proceed to on-stage position

proceed to on-stage position

proceed to on-stage position

Perc. 1

Perc. 3

1. (T-t) 1.v. 1. (to hand-drums)

1. 3 hand drums: e.g. Congas (high, medium and low)

*mp* *mf*

proceed to on-stage position (3. to Tam tam)

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30

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Bsn 3

Perc. 1

This musical score page contains staves for Flute 3 (A. Fl.), Oboe 3 (C.A.), Clarinets 1, 2, and 3, Bassoons 1, 2, and 3, and Percussion 1. Measures 30-33 are shown. The woodwinds play melodic lines with slurs and ties. Clarinets 1 and 2 have a *p* dynamic marking in measure 32. Bassoon 3 has a *p* dynamic marking in measure 32. Percussion 1 plays a rhythmic pattern throughout. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

34

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Bsn 3

Perc. 1

The musical score consists of eight staves. The first staff is for Flute 3 (A. Fl.), starting with a piano (*p*) dynamic and playing a triplet of eighth notes. The second staff is for Oboe 3 (C.A.), also playing triplets of eighth notes. The third staff is for Clarinet 1, featuring a triplet of eighth notes followed by a sixteenth-note triplet and a sixteenth-note sextuplet. The fourth staff is for Clarinet 2, with a sixteenth-note sextuplet. The fifth staff is for Clarinet 3, playing a triplet of eighth notes. The sixth staff is for Bassoon 1, playing a triplet of eighth notes. The seventh staff is for Bassoon 2, playing a continuous eighth-note triplet pattern. The eighth staff is for Bassoon 3, also playing a continuous eighth-note triplet pattern. The ninth staff is for Percussion 1, playing a rhythmic pattern of eighth and sixteenth notes. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.



38

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Perc. 1

Perc. 2

3 hand drums: different from player 1 (e.g. Bongos, Bata drums)

*p*

*mf*

41

Fl. 1

Fl. 2

(Fl.3)  
A. Fl.

Cl. 1

Cl. 2

Tpt 1

Tpt 2

Tpt 3

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

with straight mute

with straight mute

with straight mute

44

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

(Cl.3)  
B. Cl.

Bsn 1

Bsn 2

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

B. Tbn.

Perc. 1

Perc. 2

dim.

*p*

*p*

*p*

*mf dim.*

*p*

*p*

*mf*

slightly sharpen the Bb towards the end of the note  
(like a 'blues-bend')

(sim.)

*p*

*mf*

*mf*

*mf*

with straight mute

*mf*

Preview File Only

49

(Fl.3)  
A. Fl.

(Ob.3)  
C.A.

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Bsn 3

Tpt 1

Tpt 2

Tpt 3

Perc. 1

Perc. 2

The musical score for page 49, measures 49-51, is arranged in a standard orchestral format. The instruments and their parts are as follows:

- Flute 3 (Fl.3) / Alto Flute (A. Fl.):** Measures 49-50 have a melodic line with a slur. Measure 51 has a triplet of eighth notes marked *p*.
- Oboe 3 (Ob.3) / Cor Anglais (C.A.):** Measures 49-50 have a melodic line with a slur. Measure 51 has a triplet of eighth notes.
- Clarinet 1 (Cl. 1):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *p*.
- Clarinet 2 (Cl. 2):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *p*.
- Clarinet 3 (Cl. 3):** Measures 49-50 have a melodic line with a slur. Measure 51 has a melodic line with a slur, marked *p*.
- Bassoon 1 (Bsn 1):** Measures 49-50 have a melodic line with a slur. Measure 51 is silent.
- Bassoon 2 (Bsn 2):** Measures 49-50 have a melodic line with a slur. Measure 51 has a melodic line with a slur, marked *p*.
- Bassoon 3 (Bsn 3):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *p*. There are four triplet markings (3) under the notes in measure 51.
- Trumpet 1 (Tpt 1):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *mp*. Above measure 51 is the instruction "(as before)".
- Trumpet 2 (Tpt 2):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *mp*.
- Trumpet 3 (Tpt 3):** Measures 49-50 are silent. Measure 51 has a melodic line with a slur, marked *mp*.
- Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2):** Both have a rhythmic pattern of eighth notes throughout measures 49-51.

A diagonal watermark "Preview File Only" is visible across the center of the page.

53

(Fl.3)  
A. Fl.

(Ob.3)  
C.A

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Bsn 3  
(3. to Contra Bassoon)

Tpt 1

Tpt 2

Tpt 3

Perc. 1  
(1. to Finger Cymbals)

Perc. 2  
(2. to Vibraphone)

The musical score is arranged in a standard orchestral layout. The woodwind section (Flute 3, Oboe 3, Clarinets 1-3, Bassoons 1-3) and the brass section (Trumpets 1-3) are in the upper staves, while the percussion section (Percussion 1 and 2) is in the lower staves. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The music begins at measure 53. The Flute 3 part starts with a sixteenth-note triplet in measure 53, followed by a sixteenth-note sixteenth-note pair in measure 54, and then a sixteenth-note triplet in measure 55. The Oboe 3 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Clarinet 1 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then sixteenth-note triplets in measure 56. The Clarinet 2 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Clarinet 3 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Bassoon 1 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Bassoon 2 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Bassoon 3 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Trumpet 1 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Trumpet 2 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Trumpet 3 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Percussion 1 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56. The Percussion 2 part has a sixteenth-note triplet in measure 53, followed by sixteenth-note pairs in measures 54 and 55, and then a sixteenth-note triplet in measure 56.

poco rit.

57

Fl. 1 *mf*

Fl. 2 *mf*

(Fl. 3)  
A. Fl.

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mp*

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Tpt 1

Tpt 2

Tpt 3

Perc. 3  
T.-t. on-stage position  
3. Tam-tam *mp*

Delicately  
q = 104

(3+2+2+2)

61

Fl. 1 *p*

Fl. 2 *p*

(Fl.3)  
A. Fl. *pp*

(Ob.3)  
C.A. *p* (Cor. A) *p* (solo) *p cresc.*

Cl. 1 *ppp* *pp* *cresc.*

Cl. 2 *pp*

Cl. 3 *pp* *pp*

Bsn 1 *pp* *cresc.*

Bsn 2 *pp* *cresc.*

Perc. 1 1. Finger Cymbals *mp* *mp*

Perc. 2 2. Vibraphone motor off (to hand drums) *mp*

67 (3+3+3)

Fl. 1 *mf*  $\rightrightarrows$  *pp* *f* *mf* *dim.* *mp*  $\rightrightarrows$  *pp*

Fl. 2 *mf*  $\rightrightarrows$  *p* *f* *mf* *dim.* *mp*  $\rightrightarrows$  *pp*

Fl. 3 *dim.*

Ob. 1 *f* *dim.* *mp*  $\rightrightarrows$

Ob. 2 *mf*  $\rightrightarrows$  *dim.* *mp*  $\rightrightarrows$

(Ob.3) C.A. *f* *dim.* *mp*  $\rightrightarrows$  *pp*

Cl. 1 *f* *mf* *dim.*

Cl. 3 *f*

Cl. 2. Soprano Sax.

(Cl. 2) S. Sax. *p* *f* *dim.* *mp*  $\rightrightarrows$  *pp*

Bsn 1 *p* *f* *dim.* *mp*  $\rightrightarrows$  *pp*

Bsn 2 *p* *f* *dim.* *mp*  $\rightrightarrows$  *pp*

Perc. 1 1. 3 hand drums (as before) *f* *dim.* *mp*  $\rightrightarrows$

Perc. 2 (2. to marimba) 2. Marimba *f* *dim.* *mp*  $\rightrightarrows$  (2. to Glock.)

73

Fl. 1 *mf* *f*

Fl. 2 *mf* *f*

Ob. 1 *f* *f*

Ob. 2 *f*

Ob. 3 *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

(Cl. 3)  
B. Cl. *mf*

(Cl. 2)  
S. Sax. *f*

Bsn 1 *mf* *f* (*f*)

Bsn 2 *mf* *f*

Tpt 1 (muted) *f*

Perc. 1 solo *mf* *f*

Perc. 2 2. Glockenspiel *ff* (2. to Marimba)

Perc. 3 3. Tam-tam 1.v. (to Vibraphone) *mf*



81 (3+3+2)

Fl. 1 *mp cresc.* *f*

Fl. 2 *mp cresc.* *f*

Ob. 1 *mp* *f* *mf*

Ob. 2 *f*

Ob. 3 (to Cor A.) *f*

Cl. 1 *f*

(Cl.3) B. Cl. *mp* *f*

(Cl. 2) S. Sax. *mp* *f*

Bsn 1 *f*

Cbsn 3 *f* 3. Contra Bassoon

Tpt 1 *p* with straight mute *f*

Tpt 2 *p* with straight mute *f*

Tpt 3 *p* *f*

Tbn. 1 *f* without mute

B. Tbn. *f*

Perc. 1 *f* solo

Perc. 2 *f* 2. Marimba

(3+2+2)

88

Fl. 1 *mf* *ff* *ff*

Fl. 2 *ff* *ff*

Fl. 3 *ff* *ff*

Ob. 1 *f* *ff*

Ob. 2 *mf* *f* *mf*

Cl. 1 *mf* *f* *mf*

(Cl. 3)  
B. Cl. *mf* *f* *mf*

(Cl. 2)  
S. Sax. *mf* *ff* *mf*

Bsn 1 *mf* *f*

Bsn 2 *mf*

Tpt 1 *f* *ff*

Tpt 2 (muted) *f* *ff* (remove mute)

Tpt 3 (muted) *f* *ff* (remove mute)

Tbn. 1 *pp cresc.*

Perc. 1

Perc. 2 2. Glockenspiel

Perc. 3 3. Vibraphone motor off *ff* *f*

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(3+3+2)

95

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ob. 3

(Ob.3)  
C.A.

Cl. 1

(Cl.3)  
B. Cl.

(Cl. 2)  
S. Sax.

Bsn 1

Bsn 2

Tpt 1

Tbn. 1

Tbn. 2

Perc. 3

Cor Anglais

*mf*

*ff*

*mf*

*ff*

*mf*

*f cresc.*

*ff*

*f cresc.*

*ff*

*mf*

*cresc.*

*mf*

*cresc.*

*f*

*pp cresc.*

*ff*

*mp*

*pp cresc.*

*ff*

*mp*

(remove mute)

Fl. 1 *f* *mf dim.* *mf* *f*

Fl. 2 *f* *mf dim.* *mf* *f*

Fl. 3 *f*

Ob. 1 *f* *f* *f*

Ob. 2 *f* *mf dim.* *f* (to Ob.) *f*

(Ob.3)  
C.A. *f* *mf dim.* *f*

Cl. 1 *f* *mf dim.* *mf* *f*

B. Cl. *mf*

(Cl. 2)  
S. Sax. *f* *dim.* *mf* *f*

Bsn 1 *f* *dim.* *mf* *f*

Bsn 2 *f* *dim.* *mf* *f*

Hn 1 *f* on-stage position *mp cresc.*

Hn 2 *f* on-stage position *mp cresc.*

Hn 3 *f* on-stage position *mp cresc.*

Hn 4 *f* on-stage position *mp cresc.*

Tpt 1 without mute *f* *dim.* *mf* *mf* *f* with straight mute

Tpt 2 without mute *f* *dim.* *mf* *mf*

Tbn. 1 *f* *mf*

Tbn. 2 *f* *mf*

B. Tbn. *f* *dim.* *mf* *f* *mf*

Tba *f* *dim.* *mf* *f* *mf*

Perc. 1 louder beater-drums (low, medium and high) e.g. large Tom-tom and 2 Roto Toms

Perc. 2 <sup>2</sup>Marimba *f* *dim.* *mp* *f*

Perc. 3 3. Glockenspiel *ff*

\* Tenor Trombones: play the D  $\flat$  an octave higher if no F attachment (bar 113)

109 (3+3+2)

Fl. 1  
Fl. 2  
Fl. 3  
Ob. 1  
Ob. 2  
Ob. 3  
Cl. 1  
(Cl. 3)  
B. Cl.  
(Cl. 2)  
S. Sax.  
Bsn 1  
Cbsn 3  
Hn 1  
Hn 2  
Hn 3  
Tpt 1  
Tpt 2  
Tpt 3  
Tbn. 1  
Tbn. 2  
B. Tbn.  
Tba  
Perc. 1  
Perc. 2  
Perc. 3

2. Marimba

Contra Bassoon

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Fl. 1 *mf*

Fl. 2

Fl. 3

(Fl.3)  
A. Fl.

Ob. 1 *mf*

Ob. 2 *mf*

Ob. 3

Cl. 1 *mf*

Cl. 3

(Cl.3)  
B. Cl.

(Cl. 2)  
S. Sax.

Bsn 1 *mf*

Bsn 2

Hn 1 *mf*

Hn 2 *mf*

Hn 3 *mf*

Hn 4 *mf*

Tpt *mp cresc.*

Tpt 2 *mf*

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Perc. 1

Perc. 2

Perc. 3

*fff* powder beater - *fff* drums (low, medium and high)  
1. e.g. large Tom-tom and 2 Roto Toms

*fff* Vibratone

*ff* Glockenspiel

*ff*

(3. to Clarinet in Bb)

Preview File Only

Slower  
q = 50

124

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3 (3. to Cor Ang.)

(Cl. 2) S. Sax. (2. to Clarinet in Bb)

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Perc. 1

Perc. 2

Perc. 3

*ff*

*f*

*mf*

*f*

*ff*

1. Tom-toms with both sticks

(1. to susp. Cymb.)

1. Susp. Cymbal l.v.

2. (2. to B.D)

2. (standing) Bass drum

3. Glockenspiel

(3. to Gong)

132 **Faster**  $q = 72$  **Broadening** **rit. poco**

Hn 1 *mf dim.*

Hn 2 *f* *mf dim.*

Hn 3 *mf dim.*

Hn 4 *mf dim.*

Tpt 1 *1. solo* *ff*

Tpt 2 *f*

Tpt 3 *f*

Tbn. 1 *f*

Tbn. 2 *f*

B. Tbn. *f*

Perc. 1 (1. to triangle)

Perc. 2



139 A tempo q = 72 solo

Broadening again

rit. poco

G.P.

Ob. 1 *mp*

Cl. 1 *mp dim.*

Cl. 2 *mp dim.* 2. Clarinet in Bb

Cl. 3 *mp dim.* 3. Clarinet in Bb

Bsn 1 *mp* (solo) 5

Bsn 2 *mp*

Hn 1 *mp dim.*

Tpt 2 *p*

Tpt 3 *p*

Tbn. 1 *p*

Tbn. 2 *p*

B. Tbn. *p*

Perc. 1 1. Triangle

Perc. 2 (B.D.) *mf dim.*

a little slower

q = 60

146 distant,cold and dry; no vibrato

Ob. 2 *ppp poss.*

Ob. 3 distant,cold and dry; no vibrato *ppp poss.*

Cl. 1 distant,cold and dry; no vibrato *ppp poss.*

Cl. 2 distant,cold and dry; no vibrato *ppp poss.*

Hn 1 distant,cold and dry; no vibrato *p*

Hn 2 distant,cold and dry; no vibrato *p*

Hn 3 distant,cold and dry; no vibrato *p*

Hn 4 distant,cold and dry; no vibrato *p*

Tpt 1 with mute distant,cold and dry; no vibrato *ppp poss.* (sim.) (remove mute)

Tpt 2 with mute distant,cold and dry; no vibrato *ppp poss.* (sim.) (remove mute)

Tbn. 1 with mute distant,cold and dry; no vibrato *ppp poss.* (sim.) (remove mute)

Tbn. 2 with mute distant,cold and dry; no vibrato *ppp poss.* (sim.) (remove mute)

Perc. 2 (solo) *p*

*ppp poss.* *p*

Preview File Only

153

Fl. 1 *p* *f*

Fl. 2 *p* *f*

Cl. 1 *mf* *f*

Cl. 2 *mf* *f*

Hn 1 *f* (sim.) *pp*

Hn 2 *f* (sim.) *pp*

Hn 3 *f* (sim.) *pp*

Hn 4 *f* (sim.) *pp*

Preview File Only

Detailed description: This page of a musical score, numbered 153, contains staves for Flute 1, Flute 2, Clarinet 1, Clarinet 2, Horn 1, Horn 2, Horn 3, and Horn 4. The music is in 2/4 time. Flutes 1 and 2 play a melodic line starting at measure 153 with a piano (*p*) dynamic, which increases to forte (*f*) by measure 155. Clarinets 1 and 2 enter in measure 154 with a mezzo-forte (*mf*) dynamic, also increasing to forte (*f*) by measure 155. Horns 1, 2, 3, and 4 play a sustained note from measure 153 to 155 at a forte (*f*) dynamic. In measure 155, each horn part has a dynamic change to pianissimo (*pp*) and a 'sim.' (simulazione) marking, indicating a breath attack or similar effect. A large blue watermark 'Preview File Only' is oriented diagonally across the center of the page.

This musical score page contains measures 157 through 160. The instrumentation includes Flutes 1 and 2, Oboes 1 and 2, Clarinets 1 and 2, Bassoons 1 and 2, Horns 1-4, Trumpets 1-3, Trombones 1-2, and Percussion 1 and 3. The score is written in a key with one flat and a 3/4 time signature. The dynamic marking *pp* (pianissimo) is used extensively throughout. The woodwind and string sections play melodic lines with various articulations, while the brass section provides harmonic support with sustained notes. The percussion section includes a Gong and a Triangle.

Fl. 1 *pp*

Fl. 2 *pp*

Ob. 1 *pp*

Ob. 2 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn 1 *pp*

Bsn 2 *pp*

Hn 1 *pp*

Hn 2 *pp*

Hn 3 *pp*

Hn 4 *pp*

Tpt 1 *pp* without mute (sim.)

Tpt 2 *pp* without mute (sim.)

Tpt 3 *pp* distant, cold and dry; no vibrato

Tbn. 1 *pp*

Tbn. 2 *pp*

Perc. 1 (1. Triangle) *pp*

Perc. 3 3. Gong l.v. *pp*

161

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *f* *pp sub.*

Cl. 2 *f* *ff* *pp*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn 3 *sfmp*

Hn 1 *ff*

Hn 2 *ff*

Hn 3 *ff*

Hn 4 *ff*

Tpt 1 *ff* *pp*

Tpt 2 *ff* *pp*

Tpt 3 *ff*

Tbn. 1 *ff* *pp*

Tbn. 2 *ff* *pp*

B. Tbn. *ff*

Tba *sfmp*

Perc. 1 (1. to Bass Drum) *sfmp*

Perc. 2 (2. Bass Drum) *pp*

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164

Fl. 1 *mp*

Fl. 2 *mp*

Ob. 1 *mp*

Cl. 1 *mf* *mp*

Cl. 2 *mf*

Cl. 3 *mp*

Bsn 1 *mp* *f*

Bsn 2 *mp* *f*

Cbsn 3 *f*

Tpt 1 *mf* *p*

Tpt 2 *mf* *f*

Tpt 3 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf*

B. Tbn. *f*

Tba *f*

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167

This musical score page contains measures 167, 168, and 169. The instruments and their parts are as follows:

- Cl. 1:** Treble clef, mostly rests, with a final measure containing a *f* dynamic.
- Cl. 2:** Treble clef, playing a rhythmic pattern of eighth notes with a *f* dynamic.
- Cl. 3:** Treble clef, playing a rhythmic pattern of eighth notes with a *f* dynamic.
- Bsn 1:** Bass clef, playing a sustained note with a *f* dynamic.
- Cbsn 3:** Bass clef, mostly rests, with a final measure containing a *f* dynamic.
- Hn 1:** Treble clef, playing a sustained note with a *f* dynamic, transitioning to *ff* and *f* in the final measure.
- Hn 2:** Treble clef, playing a sustained note with a *f* dynamic, transitioning to *ff* and *f* in the final measure.
- Hn 3:** Treble clef, playing a sustained note with a *f* dynamic.
- Hn 4:** Treble clef, playing a sustained note with a *f* dynamic.
- Tpt 1:** Treble clef, playing a sustained note with a *f* dynamic.
- Tpt 2:** Treble clef, playing a sustained note.
- Tpt 3:** Treble clef, playing a sustained note.
- Tbn. 1:** Bass clef, playing a sustained note.
- Tbn. 2:** Bass clef, playing a sustained note with a *f* dynamic.
- Tba:** Bass clef, playing a sustained note with a *f* dynamic.

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170

Fl. 1

Fl. 2

Cl. 2

Cl. 3

Bsn 1

Cbsn 3

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

Tba

*f*

*ff*

*fff*

(3. to Bass Clar.)



174

Cl. 1

Cl. 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

*fff*

*fff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

3

3

3

3

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177

Fl. 1 *fff* *mf cresc. poco a poco*

Fl. 2 *fff* *mf cresc. poco a poco*

Fl. 3 *fff* *mf cresc. poco a poco*

Cl. 1 *(fff)*

Cl. 2 *(fff)*

B. Cl. Bass Clarinet 3. *mf cresc. poco a poco*

Bsn 1

Bsn 2 *mf cresc. poco a poco*

Cbsn 3 *mf cresc. poco a poco*

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2 *mf cresc. poco a poco*

180

Fl. 1, Fl. 2, Fl. 3, Cor Anglais, Cl. 1, Cl. 2, Cl. 3, B. Cl., Bsn 1, Bsn 2, Cbsn 3, Hn 1, Hn 3, Tpt 1, Tpt 2, Tpt 3, Tbn. 1, Tbn. 2, B. Tbn., Perc. 1, Perc. 2

mf *cresc. poco a poco*, *f*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*, *f cresc. poco a poco*

1. Bass Drum (1. to Tam-tam), 2. Bass Drum

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184 rit.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

(Ob.3)  
C.A.

Cl. 1

Cl. 2

(Cl.3)  
B. Cl.

Bsn 1

Bsn 2

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

(to oboe)

(3. to Cl. in Bb)

*ff*, *f*, *ff*, *f*, *rit.*

A tempo

193

Fl. 1 *ff* *p sub.*

Fl. 2 *ff*

Fl. 3

Ob. 1 *ff*

Ob. 2

Ob. 3

Cl. 1 *ff* *p sub.*

Cl. 2 *ff* *p sub.*

Cl. 3 *ff* *p sub.* 3. Clarinet in Bb

Bsn 1 *ff*

Bsn 2

Cbsn 3 *ff* Contra Bassoon

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1 *p sub.* 1. solo *f* *ff*

Tpt 2

Tpt 3

Tbn. 1 *ff* *p sub.*

Tbn. 2 *ff* *p sub.*

B. Tbn. *ff* *p sub.*

Tba *ff* *mf*

Perc. 3 *mf* 3. Tam-tam

201 <sup>a2</sup>

Fl. 1-2 *ff* 6 6 6

Fl. 3 *ff* 3 3 3

Ob. 1 *ff* 3 3 3

Ob. 2 *ff*

Ob. 3 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Cl. 3 *ff*

Bsn 1 *ff*

Bsn 2 *ff*

Cbsn 3 *ff*

Hn 1 *ff*

Hn 2 *ff*

Hn 3 *ff*

Hn 4 *ff*

Tpt 1-2 *fff* <sup>a2</sup>

Tpt 3 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Tba *ff*

Perc. 2 *ff* 2. Glockenspiel 6 6 6

Perc. 3 *ff* (to Vibraphone) 1.v. 3. Vibraphone with hard beaters (motor off) 3 3 3

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204

Fl. 1-2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Cbsn 3

Hn 1

Hn 2

Hn 3

Hn 4

Tpt 1-2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Perc. 2

Perc. 3

6

3

(b)

ff

(ff)

fff

6

3

(2. to Tam-tam)

(3. to Susp. Cymb.)

3. Suspended Cymbal

f

206

This musical score page, rehearsal mark 206, features the following parts and details:

- Flutes (Fl. 1-3):** Flute 1 and 2 play sixteenth-note passages with fingerings (6) and dynamic markings *ff*. Flute 3 has a rest followed by *ff* markings.
- Reed Section (Ob. 1-3, Cl. 1-3, Bsn 1-2, Cbsn 3):** These instruments play sustained notes with dynamic markings *p* and *ff*.
- Horn Section (Hn 1-4):** Horns 2, 3, and 4 play sustained notes with dynamic markings *p*.
- Trumpets (Tpt 1-3):** Trumpet 1-3 play notes with dynamic marking *fff* and articulation *a3*.
- Trombones (Tbn. 1-2, B. Tbn., Tba):** Trombone 1, 2, Baritone Trombone, and Tuba play sustained notes with dynamic marking *p*.
- Percussion (Perc. 3):** Plays a single note with dynamic marking *p*.

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208

Fl. 1

Fl. 2

Fl. 3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Cbsn 3

Hn 2

Hn 3

Hn 4

Tpt 1

Tpt 2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

*ff poco dim.*

*ff poco dim.*

*ff poco dim.*

*ff poco dim.*

*ff poco dim.*

1. solo

*ff poco dim.*

211

Fl. 1 *mf* 6 6 6 6

Fl. 2 *mf* 6 6 6 2. (to Picc.)

Ob. 1 *f* *mf*

Cl. 1 *mf* (*mf*) *mf* *mp* *mp*

Cl. 2 *mf* (*mf*) *mf* *mp* *mp*

Cl. 3 *mf* *mf* *mp*

Bsn 1 *mf* *mp* *mp*

Bsn 2 *mf*

Cbsn 3 *mf* (3. to Bn)

Tpt 1 *f*

perc. 3 3. Vibraphone *mf* *mp*

217 *rit.* **Very slow** *q = 40* **accel. poco a poco** *rit.*

Fl. 1 *ppp* *cresc. poco a poco*

Ob. 1 *p cresc.*

Cl. 1 *p* *mp*

Cl. 2 *p* *mp*

Cl. 3 *p* *mp*

Cbsn 3 *p* *p cresc.*

Hn 1 *pp* *p cresc.*

Hn 2 *pp* *p cresc.*

Hn 3 *pp* *p cresc.*

Hn 4 *pp* *p cresc.*

Tpt 1 *mp*

Tpt 2 *mp*

Tpt 3 *mp*

Tbn. 1 *pp* *p cresc.*

B. Tbn. *pp* *p cresc.*

Tba *p cresc.*

Perc. 1 1. Bass Drum *p cresc.*

Perc. 2 2. Tam-tam *pp* *p cresc. poco a poco* (T-t) 1.v. (to Glock.)

Perc. 3 3. Suspended Cymbal *p*

*Preview File Only*

Grandly and spaciously

q = 52

42

Piccolo

224

Musical score for woodwinds and brass. Particles include Piccolo (triplets), Fl. 1.3, Ob. 1-3, Cl. 1-3, Bsn 1-2, Cbsn 3, Hn 1-4, Tpt 1-3, Tbn 1-2, B. Tbn., and Tba. Dynamics are consistently marked *fff*.

Tam-tam I.v. Bass Drum

Musical score for Percussion. Particles include Perc. 1 (Tam-tam), Perc. 2 (Glockenspiel), and Perc. 3 (Bass Drum). Dynamics include *fff*, *mf*, and *ff*. Includes triplets and a bracketed instruction: (3. to Tam-tam).

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230

Picc.

Fl. 1.3

Ob. 1

Ob. 2

Ob. 3

Cl. 1

Cl. 2

Cl. 3

Bsn 1

Bsn 2

Cbsn 3

Hn 1

Hn 2

Hn 3

Hn 4

Tpt I-2

Tpt 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba

Perc. 1

Perc. 2

Perc. 3

*sempre fff*

*sempre fff*

*sempre fff*

*sempre fff*

(B.D)

(1. to Crash Cymbals)

*fff*

(2. to Bass Drum)

Tam-tam

*fff*

l.v.

*fff*

Preview File Only

**rit.**

236

Musical score for Percussion 1, 2, and 3, including staves for Picc., Fl. 1.3, Ob. 1-3, Cl. 1-3, Bsn 1-2, Cbsn 3, Hn 1-4, Tpt 1-3, Tbn 1-2, B. Tbn., Tba, and Perc. 1-3. The score includes dynamic markings such as *fff* and *fffz*, and performance instructions like *Crash Cymbals* and *Bass Drum*.

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*fff*

(sec.)

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