



Stephen Locks

Composer

United Kingdom, Morpeth

About the artist

Qualification: Grade 8

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-stevelocks.htm>

About the piece

Title: Adagio 2 for Orchestra
Composer: Locks, Stephen
Copyright: Copyright © Stephen Locks
Publisher: Locks, Stephen
Instrumentation: Orchestra
Style: Classical

Stephen Locks on [free-scores.com](http://www.free-scores.com)



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Adagio 2 for Orchestra

Steve Locks

$\text{♩} = 30$

Flutes

Oboe 1

Oboe 2

Clarinet in A

Bassoons

Horns in F

Trumpets in Bb

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Contrabass

$\text{♩} = 30$

pp *f* *mp* *f* *p* *mf* *p* *pp* *p* *mf* *p* *mf* *mp* *pp* *pizz.* *pp* *p* *tr* *p* *mp* *p* *f* *pp* *mp* *pp* *p* *p* *mf* *p* *mf* *mp* *pp* *pizz.* *pp* *p*

5 *mp* *rit.* $\text{♩} = 30$

Fl. *p* *mp* *ppp*

Ob. *pp* *mp > p* *pp*

Ob. *p > ppp*

Cl. *p < mp* *pp*

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

Hn. *pp >* *pp* *ppp*

Tpt. *mp <* *pp*

Timp. *ppp*

Hp. *mf* *p*

rit. *a tempo* $\text{♩} = 30$

Vln. I *p < mp* *p <* *p* *pp*

Vln. II *pp* *> p* *p* *pp*

Vla. *p < mp* *p <* *f* *p* *mp* *pp*

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

Cb. *pp*

10 $\text{♩} = 40$

Fl. *ppp* *mf*

Ob. *ppp* *mf*

Ob. *ppp* *mf*

Cl. *mf*

Bsn. *p* *mf*

Hn. *mf*

Tpt. *p* *f*

Timp. *ff* *fff* *ff* *f*

Hp. *f*

Vln. I *f* *ff*

Vln. II *p* *f* *ff*

Vla. *p* *f*

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

Cb. *arco* *mf*

tr

2 soli

Tutti

14

Fl. *mf*

Ob. *mf*

Ob. *mf*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *ff*

Timp. *fff* *f* *ff* *f* *ff* *fff* *ff* *f*

Hp. *gliss.* *gliss.* *ff* *ff*

Vln. I *fff*

Vln. II *fff*

Vla. *ff* *ff* *ff*

Vc. *ff* *f*

Cb. *f* *arco* *f*

16 $\text{♩} = 30$

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

Ob. *f* *mp* *ff* *mp*

Ob. *f* *mp* *ff* *mp* *pp* < >

Cl. *mp* *f* *mp* *pp* >

Bsn. *ff* < *mp* *ppp*

Hn. *f* < *ff* *fff* *ppp*

Tpt. *fff* *f* < *ff* *fff*

Timp. *fff* *f* *ff* *fff*

Hp. *gliss.*

Vln. I *ff* < *fff* *ff* > *pp* < >

Vln. II *ff* < *fff* *ff* > *pp* < >

Vla. *ff* *fff* *ff* < *fff* *ff* > *mp ff mf* >

Vc. *ff* *fff* *f* < *fff* *f* > *pp*

Cb. *f* *fff* *pizz.* *arco* *pizz.* *ff* *f* *pp*

20 ♩=40

Fl. *pp* < *p* *ppp*

Ob. *f* < > >

Cl. *ppp* < > *ppp* *pp* >

Bsn. *ppp* < > < > *ppp* *pp* >

Hn. *p* < *mf*

Tpt. *p* < *f*

Timp. *ppp* *p*

Harp. *mf* *pp* *p* *f*
mp *3 f*

Vln. I *mf* *ppp* *div.* *con sord.* *senza sord.* *mf* < *p* >

Vln. II *pp* < *mf* *ppp* *div.* *con sord.* *senza sord.* *mf* < *mf* >

Vla. *mf* *ppp* *div.* *con sord.* *senza sord.* *ff* *mf* > *p* >

Vc. *f* > *pp* *ppp* > *3 p* *f* *ff* > *f* < >
arco *pizz.*

Cb. *p* *pp* *p* < *f*

Half the strings change to mutes in bar 22, they play bars 23-24. Bar 25, muted strings take mutes off and join others in bar 26.

27

Fl. *p* > *pp* *p* < >

Ob.

Ob.

Cl.

Bsn. *p* < >

Hn. con sord. *p* < *mp* >

Tpt. con sord. *p* < *mp* >

Timp.

Hp. *mf*

Vln. I *f* > *p* < *pp*

Vln. II *f* > *p* < *p* - *f* > *pp* *p* - *f* > *pp* *p* < *f* > *pp* *p* = *f*

Vla. *ff* > *f* < *pp* *p* > *ppp* *p* > *ppp* *p* > *ppp* *p* > *ppp*

Vc. *f* arco *p* *p* > *p* *ppp* *p* > *ppp* *p* > *ppp*

Cb. *p* > *pp* > *p*

33

Fl. *pp*

Ob. *ppp* *pp* *ppp*

Cl. *mp* *p* *pp*

Bsn. *pp*

Hn. *pp* senza sord.

Tpt. *p* *f* *p* *pp* senza sord.

Timp. *p* *p*

Hp. *mf* *f* *mf* *f* *mp*

Vln. I

Vln. II *pp* *p* *f* *pp* *p* *f* *pp* *p* *f*

Vla. *mp* *ppp* *mp* *ppp* *mp* *ppp* *p* *ppp*

Vc. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Cb.

37

Fl. *p* *mp* *p* *pp*

Ob. *p* *mp* *pp* *pp*

Ob. *pp* *mp* *p*

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

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

Hn. *ppp*

Tpt. *ppp*

Timp. *mf* *pp*

Hp. *mf* *mp* *p*

Vln. I

Vln. II *pp* *p* *f* *pp* *p* *f* *pp* *p* *mf* *pp* *p*

Vla. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

Vc. *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *ppp*

Cb. *pp*

41

Fl. *ppp*

Ob. *ppp*

Ob. *pp*

Cl.

Bsn.

Hn.

Tpt.

Timp. *tr* *ppp*

Hp. *pp* *pp*

Vln. I *ppp*

Vln. II *mp* *pppp* *p* *ppp* *pp* *pp* *pp* *ppp*

Vla. *pp* *ppp* *pp* *ppp* *ppp*

Vc. *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

Cb. *ppp*

Adagio 2 for Orchestra

Flutes

Steve Locks

♩=30

2

mf

mp

p

mp

7

rit. 30

♩=40

ppp

ppp

13

mf

mf

17

♩=30

f > *mp*

ff *mp*

ppp

pp < *p*

ppp

25

♩=40

3

p > *pp*

2

p

33

>

< >

> *pp*

p

< >

38

mp > *p*

< >

> *pp*

41

ppp

Oboe 1

Adagio 2 for Orchestra

Steve Locks

♩=30

p < f mp f p pp

7

rit. ♩=30

♩=40

mp > p > pp ppp

13

mf

14

mf

16

mf

17

♩=30

♩=40

f mp ff mp

29

p < mp mp pp

40

pp ppp

Adagio 2 for Orchestra

Oboe 2

Steve Locks

♩=30

p *p > ppp*

rit. 30
3

10

♩=40
2

ppp *mf*

14

mf

16

17

♩=30

f *mp* *ff* *mp* *ppp* *f*

5

♩=40

26

ppp *pp* *ppp*

36

pp *mp* *p* *pp*

Adagio 2 for Orchestra

Steve Locks

♩=30

p *p < mp*

7 *rit.* ♩=30 ♩=40

pp

13

mf *f*

17 ♩=30

>mp *f > mp* *pp* *ppp*

25 ♩=40

pp *mp* *p*

36

pp *p < mp* *p* *pp < p*

40

pp

Adagio 2 for Orchestra

Bassoons

Steve Locks

$\text{♩} = 30$
pp *p* *p* *p*
rit. $\text{♩} = 30$ $\text{♩} = 40$ *f mp*

7 *mf* *pp* *p*

13 *mf* *f* *f*

17 $\text{♩} = 30$ *ff mp* *ppp* *ppp* *ppp* *ppp*

25 $\text{♩} = 40$ *pp* *p*

32

36 *p* *pp* *pp*

39 *pp* *ppp* 4

Adagio 2 for Orchestra

Horns in F

Steve Locks

♩=30

3

p *>* *pp* *pp*

rit. ♩=30

8

♩=40

ppp

13

♩=30 *mf* *f* *f* ♩=40

17

5

< f < ff fff ppp senza sord p < mf p <

28

7 8

mp > *pp <* *> ppp*

Adagio 2 for Orchestra

Trumpets in B \flat

Steve Locks

♩=30

2

mp

7

rit. ♩=30

♩=40

mp *pp* *p*

13

f *ff* *ff* *fff*

17

♩=30

♩=40

6

f *ff* *fff* *p* *f* *p* con sord.

28

5

mp *p* *f*

35

senza sord.

8

p *pp* *ppp*

Timpani

Adagio 2 for Orchestra

Steve Locks

♩=30 rit.♩=30

p *p < mp* *p* *ppp* **3**

10 ♩=40

2 *trm* *trm* *trm* *trm*

ff < fff ff *f < fff f ff f* *ff < fff ff* *f <*

16 ♩=30

fff f ff fff **3** *ppp*

23 ♩=40

2 **3** **5** *p* *p*

36 **2** *p* *mf* *pp*

41 *trm* **3** *ppp*

Adagio 2 for Orchestra

Steve Locks

♩=30

2

f

mf

6

rit. 30

p

♩=40

2

2/4

4/4

13

f

ff

gliss.

15

ff

17

♩=30

gliss.

2

mf

pp

mp

23

♩=40

p

3

f

2

2

Harp

Musical score for Harp, measures 28-42. The score is written in G major (one flat) and 4/4 time. It consists of three systems of two staves each (treble and bass clef).
- Measure 28: Treble clef has a half note G4 with a fermata, followed by quarter notes A4, B4, and C5. Bass clef has a half rest. Dynamics: *mf*.
- Measure 29: Treble clef has a whole rest. Bass clef has a whole rest. A large '4' is written above and below the staffs.
- Measure 30: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *mf*.
- Measure 31: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *f*.
- Measure 32: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *mf*.
- Measure 33: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *f*.
- Measure 34: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *p*.
- Measure 35: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *mp*.
- Measure 36: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *mf*.
- Measure 37: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *mp*.
- Measure 38: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *p*.
- Measure 39: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *pp*.
- Measure 40: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *pp*.
- Measure 41: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *pp*.
- Measure 42: Treble clef has a whole rest. Bass clef has a half note G3, quarter notes A3, B3, and C4. Dynamics: *pp*.
The score ends with a double bar line.

Adagio 2 for Orchestra

Violin I

Steve Locks

♩=30

pp < mp > < > < > < > < > p < mp > < >

Detailed description: This block contains the first five measures of the piece. The music is in treble clef with a key signature of three sharps (F#, C#, G#). The tempo is marked as ♩=30. The dynamics range from pianissimo (pp) to mezzo-piano (mp). There are various phrasing slurs and accents throughout the passage.

6

rit. ♩=30 a tempo ♩=40

p < > > p > pp < > f <

Detailed description: This block contains measures 6 through 12. Measure 6 is marked with a ritardando (rit.) and ♩=30. From measure 7 onwards, the tempo returns to a tempo (♩=40). The dynamics include piano (p), piano-pianissimo (pp), and forte (f). The key signature changes to two sharps (F#, C#) at the end of measure 12.

13

ff fff

Detailed description: This block contains measures 13 and 14. The music is in 4/4 time. Both measures feature dense, sixteenth-note passages with a forte (ff) and fortissimo (fff) dynamic.

15

Detailed description: This block contains measure 15, which continues the sixteenth-note passages from the previous block.

16

♩=30

ff : fff ff > pp < > < mf

Detailed description: This block contains measures 16 through 20. Measure 16 continues the sixteenth-note passages. From measure 17 onwards, the music changes to a slower, more sustained texture with a tempo of ♩=30. Dynamics range from fortissimo (ff) to mezzo-forte (mf).

21

con sord. div. senza sord. ♩=40

ppp < > < > < mf < > p > f > p <

Detailed description: This block contains measures 21 through 27. Measures 21-22 are marked 'con sord.' (con sordina) and 'div.' (divisi). Measures 23-27 are marked 'senza sord.' (senza sordina). The tempo is ♩=40. The dynamics range from pianississimo (ppp) to forte (f).

28

2

pp

Detailed description: This block contains measures 28 through 36. The music is in 2/4 time. Measures 28-36 feature a sustained, low-register texture with a piano-pianissimo (pp) dynamic.

37

ppp

Detailed description: This block contains measures 37 through 40. The music continues with a sustained, low-register texture, ending with a pianississimo (ppp) dynamic.

Adagio 2 for Orchestra

Violin II

Steve Locks

$\text{♩} = 30$
pp < > < *p* > < > < *pp* >

7 *rit.* $\text{♩} = 30$ $\text{♩} = 40$
p *p* *pp* *p* *f*

13 *ff* *fff*

15 *ff* *fff*

16 $\text{♩} = 30$
ff < *fff* *ff* > *pp* < >

20 *div.* *div. con sord.* *senza sord.* $\text{♩} = 40$
pp < *mf* > *ppp* < > < > < *mf* < *mf* >

27 *f* > *p* < > *p* < *f* > *pp* *p* < *f* > *pp* *p* < *f* >

32 *pp* *p* < *f* > *pp* *p* < *f* > *pp* *p* < *f* > *pp* *p* < *f* >

37 *pp* *p* < *f* > *pp* *p* < *f* > *pp* *p* < *mf* > *pp* *p*

41 *mp*
ppp *pp* < > *p* > *ppp* *pp* < > *pp* *ppp*

Adagio 2 for Orchestra

Viola

Steve Locks

♩=30

p < *mp* > *p* < *mf* > *p* < *mf* > *mp* > *p* < *mp* < > *p* < >

7 **rit.** ♩=30 ♩=40

f < > *p mp* > *pp* > *p* < > *f* < >

13 *ff* < > *fff* < > *ff* < > *ff* < >

17 ♩=30 **div. con sord.**

fff < > *ff* < > *fff* < > *ff* > *mp* < > *ff* > *mf* > < > *mf* < > *ppp* < >

23 **senza sord.** ♩=40

< > < > < > *ff* < > *mf* > *p* > < > *ff* > *f* < > < > *pp*

29 *p* > *ppp* *p* > *ppp* *p* > *ppp* *p* > *ppp* *mp* > *ppp* *mp* > *ppp* *mp* > *ppp* *p* > *ppp*

37 *p* > *ppp* *p* > *ppp* *p* > *ppp* *p* > *ppp*

41 *pp* > *ppp* *pp* > *ppp* < > *ppp*

Adagio 2 for Orchestra

Violoncello

Steve Locks

♩=30

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

7 *pp* *f* *mp* *f* *ff* *2 soli*

13 *Tutti* *f* *ff* *f* *ff*

17 *fff* *f* *fff* *f* *pp* *f* *pp* *ppp*

23 *p* *f* *ff* *f* *f* *p*

29 *p* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

35 *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

40 *p* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp* **2**

Adagio 2 for Orchestra

Contrabass

Steve Locks

♩=30
pizz.

pp *p* *pp*

7 *rit.* ♩=30 ♩=40

p

13 arco

mf *f* *ff* *f* *f* *fff*

17 ♩=30 pizz. arco pizz.

ff *f* *pp* *p*

Half the strings change to mutes in bar 22, the other half join others in bar 26.

22 arco pizz.

pp *p* *f* *p* *pp*

29

p

37

pp *ppp*

sites.google.com/site/stevelocks