



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: Scherzando
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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Scherzando

Steve Locks

♩ = 120

The musical score is arranged in two systems. The first system includes the Piccolo, Flutes, Oboes, Clarinets in B \flat , Bass Clarinet in B \flat , Bassoons, Trumpet in C, Trombone, Tuba, Timpani, Cymbals, Triangle, and Wood Blocks. The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with a tempo of 120 beats per minute. The key signature has one sharp (F#). The Piccolo part features a melodic line starting in the third measure with dynamics *mf*, *f*, and *mp*. The Bassoons play a steady eighth-note accompaniment with dynamics *pp*, *mp*, *f*, and *mp*. The Bass Clarinet and Trombone have dynamic markings *mp*, *f*, and *p*. The Timpani play a rhythmic pattern with dynamics *mp* and *ff*. The Cymbals and Triangle have dynamic markings *mf* and *f*. The Wood Blocks play a single note with dynamic *f*. The Violin I part has dynamics *mf*, *ff*, and *p*. The Violin II and Viola parts play a rhythmic accompaniment with dynamics *p* and *mf*. The Violoncello and Contrabass parts play a rhythmic accompaniment with dynamics *p*, *pp*, *ff*, *mf*, and *f*. The Contrabass part includes markings for *pizz.* and *arco*.

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

Fl. *f* *f* *mf*

Ob. *mp*

Cl. *p* *mf* *f*

B. Cl. *p* *mf* *f*

Bsn. *mf* *ff* *p* *mf* *f*

C Tpt. *f* *p*

Tbn. *gliss.* *fff*

Tba. *mf* *mf*

Timp. *gliss.* *fff*

Cym. *mf* *mf*

Tri.

W.B.

Vln. I *mf* *p* *mf* *f*

Vln. II

Vla. *ff* *mf* *ff* *mf* *pizz.*

Vc. *ff* *mf* *ff* *mf* *pizz.*

Cb. *ff* *ff* *f*

13

Picc. *mf* *f* *mp*

Fl. *f*

Ob. *mp* *mp*

Cl. *ff*

B. Cl. *p* *mf* *f* *p*

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

C Tpt.

Tbn.

Tba. *f* *p* *f* *p*

Timp. *ff* *f*

Cym.

Tri.

W.B.

Vln. I *p* *mf* *f* *p*

Vln. II

Vla.

Vc. *ff* *mf*

Cb. *mp* *ff*

19

Picc. *pp*

Fl. *p*

Ob. *pp*

Cl. *p*

B. Cl. *pp*

Bsn. *mf* *pp*

C Tpt. *con sord.* *mp*

Tbn. *con sord.* *p*

Tba. *p*

Timp. *gliss.*

Cym.

Tri.

W.B. *mf* *p*

Vln. I *mf* *p*

Vln. II *pizz.* *p*

Vla. *pizz.*

Vc. *pizz.* *p*

Cb. *p*

25

Picc. *p*

Fl. *p*

Ob.

Cl.

B. Cl. *mf*

Bsn. *p*

C Tpt. *mp*

Tbn. *mf* con sord.

Tba. *p*

Timp. *p*

Cym.

Tri.

W.B. *pp*

Vln. I *pizz. pp* *arco f < ff* *mf <*

Vln. II

Vla.

Vc. *f* *p* *fff* *mf*

Cb. *fff* *ff* *f*

32

Picc. *p*

Fl. *mp*

Ob.

Cl.

B. Cl.

Bsn.

C Tpt.

Tbn. *f* *p* *mf* *mf*

Tba. *p*

Timp. *f*

Cym.

Tri.

W.B.

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb. *f* *pp* *mf* *pp*

38

Picc. *p* *mf* *p*³

Fl. *pp*

Ob. *p* *f* *p*³

Cl. *pp*

B. Cl. *pp* *p*

Bsn. *pp* *p*

C Tpt. *mf* *f* *ff* *ppp*
senza sord.

Tbn. *pp* *mp*
con sord.

Tba. *p* *mp*

Timp.

Cym.

Tri.

W.B.

Vln. I *p* *f*
arco

Vln. II *mp*
arco

Vla. *mp*

Vc. *p* *mf* *f* *fff* *mp* *f* *mp*
arco

Cb. *pizz.* *p* *f* *p*

44

Picc. *mf*

Fl.

Ob. *f* *mp* *mp < f*

Cl. *mp* *p < mf*

B. Cl. *mp*

Bsn. *p* *p*

C Tpt. *p* *ff* *mf* *mf*

Tbn. *con sord.* *mf*

Tba. *f* *p*

Timp.

Cym.

Tri.

W.B.

Vln. I *p < f* *p* *p*

Vln. II *p* *pizz.*

Vla. *p*

Vc. *f* *mp* *mp < f*

Cb. *ff* *p*

senza sord.

con sord.

50

Picc. *p*

Fl. *p*

Ob. *p < f* *pp*

Cl. *pp < mf* *p*

B. Cl. *pp*

Bsn. *pp*

C Tpt. *mf* *mf* *mp* *con sord.*

Tbn. *mf* *p*

Tba. *p*

Timp.

Cym.

Tri.

W.B. *mf*

Vln. I *mf* *< p* *mf* *p*

Vln. II *p < f*

Vla.

Vc. *p < f*

Cb. *p* *p*

56

Picc. *pp*

Fl. *p* *pp*

Ob.

Cl.

B. Cl.

Bsn. *mf* *pp*

C Tpt. *mp*

Tbn.

Tba. *p*

Timp.

Cym.

Tri.

W.B. *p* *pp*

Vln. I *pizz.* *pp*

Vln. II *pizz.* *p*

Vla. *pizz.*

Vc. *pizz.* *p* *f* *p*

Cb.

61

Picc. *mp* *f*

Fl. *mf* *f*

Ob. *f* *ff* *fff*

Cl. *mf*

B. Cl. *p* *f* *fff*

Bsn. *f* *ff*

C Tpt. *f* *ff* *fff*

Tbn. *f* *ff* *fff*

Tba. *mf* *f*

Timp. *mp* *f* *ff*

Cym. *ff*

Tri. *f* *ff*

W.B.

Vln. I *arco* *ff* *f* *ff*

Vln. II *arco* *ff* *f* *ff*

Vla. *ff* *f* *ff*

Vc. *f* *f* *ff*

Cb. *f* *ff* *pizz.*

Piccolo

Scherzando

Steve Locks

♩ = 120
2

mf < f

Musical notation for measures 1-8. Measure 1 is a whole rest. Measures 2-4 contain a melodic line starting with a half note G4, followed by eighth notes. Measures 5-7 are identical to 2-4. Measure 8 is a whole rest.

9

p < f

mf <

Musical notation for measures 9-15. Measure 9 is a whole rest. Measures 10-12 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 13 is a whole rest. Measures 14-15 contain a melodic line starting with a half note G4, followed by eighth notes.

16

f

mp

pp

5

3

Musical notation for measures 16-27. Measures 16-18 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 19 is a whole rest. Measures 20-22 are a five-measure rest. Measure 23 is a whole note G4. Measure 24 is a whole rest. Measures 25-27 are a three-measure rest.

28

p

3

2

6

Musical notation for measures 28-41. Measures 28-30 are a three-measure rest. Measure 31 is a whole rest. Measures 32-33 are a two-measure rest. Measures 34-39 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 40 is a whole rest. Measure 41 is a six-measure rest.

42

p < mf

p³

< mf

4

Musical notation for measures 42-49. Measures 42-44 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 45 is a whole rest. Measures 46-48 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 49 is a four-measure rest.

50

p

4

pp

3

Musical notation for measures 50-59. Measures 50-52 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 53 is a whole rest. Measures 54-56 are a four-measure rest. Measure 57 is a whole note G4. Measure 58 is a whole rest. Measure 59 is a three-measure rest.

60

2

mp

< f

Musical notation for measures 60-67. Measure 60 is a whole rest. Measure 61 is a two-measure rest. Measures 62-64 contain a melodic line starting with a half note G4, followed by eighth notes. Measure 65 is a whole rest. Measure 66 is a whole note G4. Measure 67 is a whole rest.

Scherzando

Flutes

Steve Locks

♩ = 120

3 *f* 3 *f* 2

11

f *mf* 2 *f*

17

6 *p* 7 *p*

34

mp 2 *pp*

40

5 4 *p*

52

3 *p* 3

60

pp 2 *mf* <*f*

Scherzando

Oboes

Steve Locks

$\text{♩} = 120$

5

mp 3 *mp* 3

14

mp 3 *mp* pp

21

8

32

36

2 *p* 2 *p < f*

43

3 *p* 3 *f* *mp*

48

mp f *p < f* *pp*

53

56

6 *f < ff* 6 *< fff*

Scherzando

Clarinets in B \flat

Steve Locks

$\text{♩} = 120$

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 1-7. Dynamics: *mp*, *f*, *mp*.

Musical staff 2: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 8-14. Dynamics: *mp*.

Musical staff 3: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 15-19. Dynamics: *ff*, *p*.

Musical staff 4: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 20-23. Dynamics: *p*.

Musical staff 5: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 24-34. Dynamics: *p*. Includes a first ending bracket labeled '8' over measures 24-34.

Musical staff 6: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 35-46. Dynamics: *pp*. Includes a first ending bracket labeled '2' over measures 35-46 and a second ending bracket labeled '7' over measures 47-53.

Musical staff 7: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 47-51. Dynamics: *mp*, *p < mf*, *pp < mf*.

Musical staff 8: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 52-55. Dynamics: *p*.

Musical staff 9: Treble clef, key signature of three sharps (F#, C#, G#), 4/4 time signature. Measures 56-60. Dynamics: *mf*. Includes a first ending bracket labeled '5' over measures 56-60.

Scherzando

Steve Locks

$\text{♩} = 120$
2

mf *f* *f* *p* <

8

p < *mf* *f*

14

p < *mf* *f* *p* < *pp*

20

7

31

mf 2

37

2 4

pp *p*

47

mp

51

pp

56

5

p < *f* < *fff*

Scherzando

Bassoons

Steve Locks

♩ = 120

7 *pp* *mp* *f* *mp*

13 *mf* *ff*

19 *mf* *pp*

27 *p*

35 *p*

41 *p* *p*

48

52 *mf* *pp*

59 *f* *ff*

Trumpet in C

Scherzando

Steve Locks

♩ = 120

19 con sord. **2**

mp < > *mp* <

25 **2**

mp <

31 **2**

mf < *mf* <

38 senza sord. **2** **3** senza sord.

mf < *f* < *ff* > *ppp* *p* <

47

ff *mf* < *mf* < *mf* < *mf* <

52 con sord. **2**

mp < > *mp* <

59 **2**

f < *ff* < *fff*

Trombone

Scherzando

Steve Locks

$\text{♩} = 120$

3 14 con sord. *f* *p* < *p* <

22 con sord. *mf* < *f* > *p*

36 con sord. *mf* *pp*

42 con sord. *mp* *mf* *mf*

51 *p*

55 8 *f* *ff* *fff*

Tuba

Scherzando

Steve Locks

♩ = 120

3 2

p *f* *p* *f*

10 2

p *f* *p*

17 2

f *p* *p*

24 5 6 2

p *p*

40 3

p *mp* *f*

48

p *p*

54 2 6

p *mf* *f*

Scherzando

Timpani

Steve Locks

♩ = 120

trill

mp *ff*

8 **2** *fff* *ff* *f*

19 **7** *p*

31 **5** **4** *f*

43 **19** *tr* *mp* *f* *ff*

Cymbals

Scherzando

Steve Locks

$\text{♩} = 120$

4/**4** **2** *mf* *f* *mf* **2** **3**

mf **3** *mf* **48** *ff*

11

Triangle

Scherzando

Steve Locks

$\text{♩} = 120$

$\frac{4}{4}$

p

61

f < ff

Scherzando

Steve Locks

$\text{♩} = 120$

3 14

f *mf*

21 *p*

26 *pp* *mf* 22

52

57 *p* *pp* 5

Scherzando

Violin I

Steve Locks

$\text{♩} = 120$
2

mf < *ff* > *p* < *mf*

9

p < *mf* < *f* > *p* < *mf* <

16

f > *p* < *mf* < *p* >

25

pizz. *pp* 2 arco *f* < *ff* 3 *mf* <

32

5 4 *p* < *f* >

45

p < *f* > *p* < *p* <

51

mf < *p* > *mf* < *p* > pizz. *pp*

59

2 arco *ff* *f* < *ff*

Scherzando

Violin II

Steve Locks

♩ = 120

p *mf*

5

9

13

17

5 pizz. *p*

25

2

31

10 arco *mp*

44

48

p *p* *f*

51

gliss. **4**

Violin II

57 pizz. *p* **2** arco *ff*

62 *f* *ff*

Scherzando

Viola

Steve Locks

♩ = 120

5

p *mf*

9

13

17

26

5 pizz.

31

2 10 arco *mp*

44

pizz.

49

4

57

pizz. 2

Viola

61

arco

tr~~~~~

Musical score for Viola, measures 61-65. The score is written in bass clef with a key signature of one sharp (F#). Measure 61 begins with a forte (*ff*) dynamic and an *arco* instruction. It contains a series of eighth notes with accents and a crescendo hairpin. Measure 62 features a half note with a forte (*f*) dynamic and a crescendo hairpin. Measure 63 contains a half note with a forte (*ff*) dynamic and a crescendo hairpin. Measure 64 has a half note with a forte (*ff*) dynamic and a crescendo hairpin. Measure 65 concludes with a half note and a final double bar line.

Scherzando

Violoncello

Steve Locks

♩ = 120

7

p *ff* *mf* *f* *mf*

13

ff *mf* *ff* *mf*

19

ff *mf*

30

pizz. *p* *f* *p* *fff* *mf*

40

4 *2*

46

arco *p* *mf* *f* *fff* *mp* *f* *mp*

51

f *mp* *mp < f* *p < f*

59

pizz. *4* *2* *p* *f* *p*

arco *2* *4* *f* *f* *< ff*

Scherzando

Contrabass

Steve Locks

pizz. ♩ = 120

arco

pp *ff* *f* *ff*

2 3

11 *ff* *f* *mp* *ff*

pizz. 3

19 *p*

25 2 *fff* *ff* *f*

32 3 *arco* 2 *pizz.*

f > *pp* *mf* = *pp* *p*

41 *f* *p* *f* *p* *ff*

47 *p* *p* *p*

53

59 2 *arco* *pizz.*

f *ff*