



Stephen Locks

Compositeur

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A propos de l'artiste

Page artiste : http://www.free-scores.com/partitions_gratuites_stevelocks.htm

A propos de la pièce

Titre : Adagio 2 for Orchestra
Compositeur : Locks, Stephen
Droit d'auteur : Copyright © Stephen Locks
Editeur : Locks, Stephen
Instrumentation : Orchestre

Style : Classique

Stephen Locks sur 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* *tr* *p* *mp* *p*

10 $\text{♩} = 40$

Fl. *ppp* *mf*

Ob. *ppp* *mf*

Ob. *ppp* *mf*

Cl. *mf*

Bsn. *p* *mf*

Hn. *mf*

Tpt. *p* *f*

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

Hp. *f*

Vln. I $\text{♩} = 40$ *f* *ff*

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

Vla. *p* *f*

Vc. *2 soli* *mp* *f* *ff* *Tutti* *f*

Cb. *arco* *mf*

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*

Hp. *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* *3 f* *ff* > *f* < >

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

arco *pizz.*

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. *p* < >

Ob. *p* < >

Cl. *p* < >

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* > *p* *arco* *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

2

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

mp > p > pp *ppp*

13

mf

14

mf

16

mf

17

♩=30

f mp ff mp

29

p < mp mp pp

40

pp ppp

Clarinet in A

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

♩=30

pp *p* *p* *p*

rit. *mf* *f* *mp*

7

pp *p*

13

mf *f* *f*

17

♩=30

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

25

♩=40

pp *p*

32

pp *ppp*

36

p *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

6

rit. 30

p

♩=40

2

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 a grand staff with treble and bass clefs. Measure 28 starts with a treble clef and a bass clef. The treble clef has a series of notes: a quarter rest, an eighth note G4, an eighth note A4, and a quarter note B4. The bass clef has a half note G3. Dynamics include *mf*. Measure 29 is a whole rest in both staves. Measure 30 is a whole rest in both staves. Measure 31 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mf* and *f*. Measure 32 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mf* and *f*. Measure 33 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mf* and *f*. Measure 34 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *p*. Measure 35 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mp*. Measure 36 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mf*. Measure 37 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *mp*. Measure 38 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *p*. Measure 39 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *pp*. Measure 40 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *pp*. Measure 41 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *pp*. Measure 42 has a treble clef with a whole note chord (G4, A4, B4) and a bass clef with a quarter note G3. Dynamics include *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. It features a complex, rhythmic pattern with many sixteenth notes. The dynamics are fortissimo (ff) and fortississimo (fff).

15

Detailed description: This block contains measure 15, which continues the complex rhythmic pattern from the previous measures.

16

♩=30

ff : fff ff > pp < > < mf

Detailed description: This block contains measures 16 through 20. Measure 16 continues the complex pattern. From measure 17, the music changes to a slower, more melodic line with a tempo of ♩=30. The 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). From measure 23, the music is '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. It features a double bar line with a '2' above it, indicating a second ending. The music consists of sustained notes with a piano-pianissimo (pp) dynamic.

37

ppp

Detailed description: This block contains measures 37 through 40. It features sustained notes 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* *pp*

Adagio 2 for Orchestra

Viola

Steve Locks

$\text{♩} = 30$

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

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

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

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

17 $\text{♩} = 30$ **div. con sord.**

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

23 **senza sord.** $\text{♩} = 40$

< > < > < > *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* *mp* *f* *ff* 2 soli

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

17 ♩=30 *fff* *f* *fff* *f* *pp* *f* *pp* *ppp*

23 ♩=40 *p* *f* *ff* *f* *p*

29 *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*

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

ff *f* *pp* *p*

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

22 ♩=40

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

29

p

37

pp *ppp*