



# Stephen Locks

Compositeur

Royaume-Uni, Morpeth

## A propos de l'artiste

I've been composing since age 11. My music is tuneful, tonal, often rich in texture, sometimes edgy or with a little humour and has received praise from music teachers, composers, competition judges and other fans. I've recently entered a few pieces into competitions and they generally do well, nearly always at least being shortlisted or chosen for performance.

**Page artiste :** [http://www.free-scores.com/partitions\\_gratuites\\_stevelocks.htm](http://www.free-scores.com/partitions_gratuites_stevelocks.htm)

## A propos de la pièce

**Titre :** March  
**Compositeur :** Locks, Stephen  
**Droit d'auteur :** Copyright © Stephen Locks  
**Editeur :** Locks, Stephen  
**Instrumentation :** Orchestre  
  
**Style :** Classique

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



- écouter l'audio
- commenter la partition
- contacter l'artiste

March

Steve Locks

♩=100

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in E<sub>b</sub>

Clarinet in B<sub>b</sub>

Bass Clarinet in B<sub>b</sub>

Bassoon

Tuba

Timpani

Snare Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

*f* *mp* *ff* *pp* *pizz.* *arco*

8

Picc. *p* *f* *sfz* *f* *ff* *sfz* *ff* *f* *ff* *f*

Fl. *mp* *f* *sfz* *mf* *f* *ff* *sfz* *ff* *f* *ff* *f*

C. A. *p* *f* *sfz* *mf* *f* *ff* *sfz* *ff* *f* *ff* *f*

Es. Cl. *mp* *ff* *mp* *ff* *ff*

Cl. *mp* *ff* *ff* *ff*

B. Cl. *f* *mp* *ff* *ff*

Bsn. *f* *mp* *ff* *ff*

Cbsn. *mp* *ff* *f* *mp* *ff*

Timp. *f* *ff* *ff* *f* *mp* *ff*

S. D. *f* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Glock. *ff* *ff* *ff*

Hp. 1 *ff* *ff* *ff*

Hp. 2 *ff* *ff* *ff*

Vln. I *fff* *mp* *f* *f* *sfz* *ff* *f* *f*

Vln. II *fff* *p* *f* *p* *fff* *p* *f* *p* *sfz* *ff* *f* *f* *f* *f*

Vla. *fff* *p* *f* *p* *fff* *p* *f* *p* *ff* *sfz* *ff* *f*

Vc. *fff* *p* *f* *p* *fff* *p* *f* *p* *ff* *sfz* *ff* *f*

Db. *fff* *p* *f* *p* *fff* *p* *f* *p* *f* *p* *f* *p* *f* *mp*

15

Picc. *mp* *sfz* *f* *p*

Fl. *mp* *sfz* *ff* *f* *pp*

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

C. A. *mf*

E♭ Cl. *mp* *sfz* *ff* *f*

Cl. *mf*

Bsn. *f* *a2*

Cbsn. *f* *ff* *p* *fff* *mf* *f*

Hn. *p* *pp* *f*

Tba. *f* *ff* *p* *fff* *mf* *f*

Timp. *p*

S. D. *f* *p* *f* *p* *f* *p*

Tub. B. *f*

Glock. *p*

Xyl. *p*

Cel. *ppp*

Pno. *fff* *fff*

Hp. 1 *mf* *p*

Hp. 2 *f* *pp* *p* *rit.*

Vln. I *sfz* *ff* *f* *mp* *pp* *fff* *f* *ff* *mp* *ff*

Vln. II *sfz* *ff* *f* *mf* *mp* *mp* *mp* *ff*

Vla. *mp* *f* *pizz.*

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

Db. *p* *pp* *pp* *f*

23

Picc. *f* *ff* *f* *ff*

Fl. *f* *ff* *f* *ff*

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

C. A. *f* *ff* *f* *ff*

E♭ Cl. *f* *ff* *f* *ff*

Cl. *f* *ff* *f* *ff*

B. Cl. *f* *ff* *f* *ff*

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

Cbsn. *ff* *mf* *f* *f* *ff* *p* *fff* *mf* *f* *ff* *mf* *f* *fff*

Hn. *f* *ff* *fff* *ff* *fff*

Wr. Tba. *f* *ff* *fff* *ff* *fff*

Tpts. *f* *ff* *fff* *ff* *fff*

Tbn. *mp* *ff* *f* *ff* *p* *fff* *mf* *f* *ff* *mf* *f* *fff*

B. Tbn. *mf* *f* *ff* *p* *fff* *mf* *f* *ff* *mf* *f* *fff*

Tba. *ff* *mf* *f* *f* *ff* *p* *fff* *mf* *f* *ff* *mf* *f* *fff*

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

S. D. *f* *p* *f* *f* *p* *f* *p*

Tub. B. *ff* *ff*

Glock. *ff* *f* *ff* *f* *fff* *ff* *ff*

Xyl. *f* *ff* *f* *fff* *ff* *ff*

Cel. *f* *f* *ff* *f* *fff* *ff* *ff*

Pno. *fff* *f* *f*

Hp. 1 *f* *gliss.* *ff*

Hp. 2 *f* *gliss.* *ff*

Vln. I *Solo*

Vln. II *f* *ff* *pizz.* *f* *p* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

Vla. *ff* *f* *p* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

Vc. *ff* *mf* *f* *p* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

Db. *f* *p* *f* *p* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

This page of a musical score includes the following instruments and parts:

- Woodwinds:** Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), E♭ Clarinet (Eb Cl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.).
- Brass:** Horns (Hn.), Trumpets (Tpts.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.).
- Percussion:** Timpani (Timp.), Snare Drum (S. D.), Bass Drum (B. D.), Tubular Bells (Tub. B.), Glockenspiel (Glock.), and Xylophone (Xyl.).
- Keyboard:** Piano (Pno.).
- Strings:** Violin I (Hp. 1), Violin II (Hp. 2), Violin (Vln. I & II), Viola (Via.), Violoncello (Vc.), and Double Bass (Db.).

The score features various dynamic markings and performance instructions:

- Dynamic markings include *f*, *sfz*, *ff*, *mf*, and *mp*.
- Performance instructions include *Tutti*, *pizz.*, and *arco*.
- Rehearsal mark 30 is indicated at the beginning of the page.

This page contains the musical score for measures 37 through 42. The instruments and their parts are as follows:

- Picc.**: Piccolo, starting in measure 37 with a *p* dynamic.
- Fl.**: Flute, starting in measure 37 with a *p* dynamic.
- Ob.**: Oboe, starting in measure 37 with a *p* dynamic.
- C. A.**: Clarinet in A, starting in measure 37 with a *p* dynamic.
- Cl.**: Clarinet in Bb, starting in measure 37 with a *f* dynamic.
- Bsn.**: Bassoon, starting in measure 37 with a *f* dynamic.
- Cbsn.**: Contrabassoon, starting in measure 37 with a *f* dynamic.
- Hn.**: Horns, starting in measure 37 with a *f* dynamic.
- Wr. Tba.**: Trumpets in Bb, starting in measure 37 with a *f* dynamic.
- Tpts.**: Trumpets in C, starting in measure 37 with a *f* dynamic.
- Tbn.**: Trombones in Bb, starting in measure 37 with a *f* dynamic.
- B. Tbn.**: Bass Trombone, starting in measure 37 with a *ff* dynamic.
- Tba.**: Tuba, starting in measure 37 with a *ff* dynamic.
- Timp.**: Timpani, starting in measure 37 with a *ff* dynamic.
- S. D.**: Snare Drum, starting in measure 37 with a *f* dynamic.
- Tri.**: Triangle, starting in measure 37 with a *f* dynamic.
- Cym.**: Cymbal, starting in measure 37 with a *f* dynamic.
- Tub. B.**: Tubular Bells, starting in measure 37 with a *f* dynamic.
- Glock.**: Glockenspiel, starting in measure 37 with a *f* dynamic.
- Cel.**: Celesta, starting in measure 37 with a *f* dynamic.
- Pno.**: Piano, starting in measure 37 with a *f* dynamic.
- Hp. 1.**: Harp 1, starting in measure 37 with a *f* dynamic.
- Hp. 2.**: Harp 2, starting in measure 37 with a *ff* dynamic.
- Vln. I.**: Violin I, starting in measure 37 with a *mp* dynamic.
- Vln. II.**: Violin II, starting in measure 37 with a *p* dynamic.
- Vla.**: Viola, starting in measure 37 with a *f* dynamic.
- Vc.**: Violoncello, starting in measure 37 with a *f* dynamic.
- Db.**: Double Bass, starting in measure 37 with a *f* dynamic.

The score includes various dynamics such as *p*, *f*, *ff*, *mp*, *mf*, and *pp*, along with performance markings like *arco* for the violins. The music is written in a key signature of two flats and a common time signature.

43

Picc. *ff* *f* *ff*

Fl. *ff* *f* *ff*

Ob. *fff* *f* *ff*

C. A. *f* *f* *ff*

E♭ Cl. *f* *ff* *ff*

Cl. *f* *ff* *f* *ff*

B. Cl. *f* *ff*

Bsn. *f* *ff* *ff*

Cbsn. *f* *ff*

Hn. *fff* *fff* *fff*

Wr. Tba. *fff* *fff* *fff*

Tpts. *f* *fff* *fff*

Tbn. *f* *fff* *fff*

B. Tbn. *f* *fff*

Tba. *f* *fff*

Timp. *fff* *ff* *fff*

S. D. *f* *fff*

Tri. *p* *f* *fff*

B. D. *p* *mf* *fff*

Cym. *p* *mf* *fff*

Tub. B. *fff*

Cel. *fff* *fff* *fff*

Pno. *f* *mf* *fff*

Hp. 1 *fff* *fff* *fff*

Hp. 2 *fff* *gliss.* *fff*

Vln. I *fff* *fff* *fff* *p*

Vln. II *fff* *fff* *fff* *p*

Vla. *fff* *fff* *fff* *p*

Vc. *fff* *fff* *fff* *p*

Db. *fff* *fff* *fff* *pizz.* *f*



48

Fl. *p* *sfz*

Ob. *p* *sfz*

E♭ Cl. *p*

Cl. *p*

B. Cl. *mf*

Bsn. *mp* *mf* *p* *mp* a2

Hn. *f*

Wr. Tba. *f*

Glock. *mp*

Vln. I *pp* *f* *div.* *p* *mp* *f* *p*

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

Vla. *pp* *f* *mf*

Vc. *pp* *p* *mf*

Db. *p* *p*

57

Fl.

Ob. *mf* *ff*

C. A. *p*

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

Cbsn. *f* *ff* *p* *fff* *mf* *f* *f* *ff* *p*

Hn. *fff* *f* *ff* *mp* *ff*

Wr. Tba. *fff* *f* *ff* *mp* *ff*

Tpts. *fff* *fff* *fff*

Tbn. *fff* *fff* *fff*

B. Tbn. *f* *f* *ff* *p*

Tba. *mf* *p* *f* *ff* *p*

Timp. *f* *mp* *f* *ff* *f* *ff* *f* *ff*

S. D. *p* *mf* *f* *f* *p* *f* *p* *f* *p* *f* *mp* *f* *mp*

B. D. *mf*

Vln. I *f* *pizz.* *mp* *mf* *arco* *f* *mp* *ff* *f*

Vln. II *f* *pizz.* *mp* *mf* *arco* *mf* *mp* *ff* *f*

Vla. *f* *pizz.* *f*

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

Db. *f* *p* *mf* *f*

65

Picc. *ff* *f*

Fl. *ff* *p* *a2*

Ob. *ff*

C. A. *p*

E♭ Cl. *ff*

Cl. *ff*

B. Cl. *f*

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

Cbsn. *fff mf f ff p f mf f p f mf f*

Hn. *fff f ff mp ff ff mf f ff*

Wr. Tba. *f ff mf f*

Tpts. *f fff f mf f f mp f*

Tbn. *fff mf f ff mf*

B. Tbn. *fff mf f ff f mf f p f mf f*

Tba. *fff mf f ff f mf f p f mf f*

Timp. *f ff f*

S. D. *f mp f mp f p f p f p f mp f mp f mp*

B. D. *mf f*

Tub. B. *f ff*

Glock. *f ff*

Xyl. *f fff*

Cel. *ff*

Pno. *ff fff*

Hp. 1 *f fff*

Hp. 2 *f fff*

Vln. I *fff mf ff f fff ff mp*

Vln. II *fff mf ff f fff ff mp*

Vla. *f arco fff ff mp*

Vc. *fff f ff f fff mf f f mp pizz.*

Db. *f*

Musical score for orchestra and piano, measures 71-78. The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet in E-flat (Eb Cl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Trombone (Tba.), Piano (Pno.), Harp (Hp. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 71-78 show a complex orchestral texture. The woodwinds (Cl., B. Cl., Bsn., Cbsn.) and strings (Vln. I, Vln. II, Vla., Vc., Db.) play rhythmic patterns, while the piano (Pno.) provides a melodic line. Dynamics range from *ppp* to *ff*. The score includes various performance markings such as *pizz.* (pizzicato) and *ff* (fortissimo).

<https://sites.google.com/site/stevelocks/music>

# March

Piccolo

Steve Locks

$\text{♩} = 100$

3 *f* *f* *p* < *f*

9 *sfz* *f* < *f* *ff* *sfz*

12 *ff* *f* *ff* *f*

15 *mp* *sfz* *f* *p* < >

26 *f* *ff*

28 *f* *ff* *f*

32 *sfz* *mp*

37 4 *f* *ff* < *ff* *f* < *ff* <

44 *f* *ff* *ff* 20

66 *ff* *f* 9

# March

Flute

Steve Locks

$\text{♩} = 100$

3

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

9

*sfz* *mf* < *f* *ff* *sfz*

12

*ff* *f* *ff* *f*

15

*mp* *sfz* *ff* *f* *pp*

20

6

*f* *ff*

28

*f* *ff* *f* 3

34

*f* *f* *mp* 4

41

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

44

*f* *ff* *ff* 4

50

*p* *sfz* 12

Flute

Musical score for Flute, measures 64-70. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). Measure 64 starts with a piano (*p*) dynamic and features a series of chords with accents. The dynamics increase to fortissimo (*ff*) by measure 66. Measure 68 returns to piano (*p*). Measure 70 begins with a fermata over a whole note chord, followed by a triplet of eighth notes marked with a '7' above them. The dynamics for this triplet are marked as *p*, *ff*, and *f*.

# March

Oboe

Steve Locks

$\text{♩} = 100$

3 8

*f* *f*

15 7

*mp* *sfz* *ff* *f*

25 2

*f* *f*

29 6

*ff* *f* *p*

38 4

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

45 2 2

*tr* *ff* *p* *sfz*

52 6

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

62 6 2 7

*ff* *a2* *>* *<*

# March

Cor Anglais

Steve Locks

$\text{♩} = 100$

5 *p* *p*

9 *mf* 6 7

25 *f* 2 *f*

29 *ff* *f* *f* *ff* *f*

33 2 *p* 6 *f*

45 *f* *ff* 18 *p*

66 2 *p* 5

75 *pp* *p* *f* *mp*



# March

Clarinet in E $\flat$

Steve Locks

$\text{♩} = 100$

3 *f* *mp*

7 *ff* *mp*

9 *ff* 4

15 *mp* *sfz* *ff* *f* 6

24 *f* *f*

27 *ff* *f*

29 *ff* *f* *ff* 2

34 *sfz* *ff* *f*

37 *f* *ff* *ff* 7 2

Clarinet in E $\flat$

Musical score for Clarinet in E $\flat$ , measures 48-70. The score is written in treble clef and includes dynamic markings and fingerings.

Measure 48: *p*

Measure 51: **17**, *ff*

Measure 70: **5**, *p*, *pp*, **2**

# March

Clarinet in B $\flat$

Steve Locks

$\text{♩} = 100$

5  $f$  3  $mp$

11  $ff$   $ff$

14 2  $mf$  6  $f$

25 8  $sfz$   $f$   $f$

35

38  $f$

40  $mp$   $f$   $mp$

42  $f$   $ff$   $f$   $ff$

46 4  $p$

51 16

Clarinet in B $\flat$

68

*ff* *p*

73

75

*p* *ff* *f*

# March

Bass Clarinet in B $\flat$

Steve Locks

$\text{♩} = 100$

5 4

*pp* *f* *mp*

14 10

*f* *mf*

28 *f* 13 *f* *ff* *p* *fff* *mf* *f*

46 *ff* *mf* *f* *fff* 14 *f*

67 7 *p*

# March

Bassoon

Steve Locks

$\text{♩} = 100$

5 *f mp*

9 *ff*

13 5 *f* a2 3

24 *f* *f < ff p < fff mf f < ff* *mf f < fff*

30 *f < ff* *sfz f < f*

35 2 *f*

39 *mp* *f* *mp*

42 *f ff ff*

46 2 *mp* *mf*

51 2 8 *p* *mp*

62

Musical staff for measures 62-67. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). The music consists of a repeating rhythmic pattern of eighth and sixteenth notes. Dynamic markings are placed below the staff: *f*, *ff*, *p*, *fff*, *mf*, *f*, *f*, *ff*, *p*, *fff*, *mf*, *f*, *f*, *ff*, *p*, *fff*, *mf*, *f*.

68

Musical staff for measures 68-72. The staff is in bass clef with a key signature of two flats. The music continues with the same rhythmic pattern. Dynamic markings are: *mf*, *f*, *p*, *f*, *mf*, *f*, *f*, *p*, *pp*.

73

Musical staff for measures 73-77. The staff is in bass clef with a key signature of two flats. Measure 73 begins with a triplet of eighth notes, indicated by a '3' above the staff. The music then continues with the rhythmic pattern. Dynamic markings are: *pp*, *p*, *ff*, *p*.

# March

Contrabassoon

Steve Locks

$\text{♩} = 100$

9 *mp* *ff*

12 *f* *mp* *f* *<ff* *p* *<*

22 *fff* *mf* *f* *<* *ff* *>* *mf* *f* *<* *f* *<ff* *p* *<* *fff* *mf* *-f* *<*

28 *ff* *>* *mf* *f* *<* *fff* *f*

39

42 *f*

46 16 *f* *<ff* *p* *<* *fff* *mf* *-f* *<* *f* *<ff* *p* *<* *fff* *mf* *-f* *<*

66 *f* *<* *ff* *p* *<* *fff* *mf* *<* *f* *<* *mf* *<* *f* *p* *<*

69 7 *f* *mf* *<* *f* *<* *mp* *ff*



# March

Horn in F

Steve Locks

$\text{♩} = 100$

19  $p$   $pp$   $f$  2

19  $p$   $f$   $ff$

26  $f$   $ff$   $fff$   $ff$   $fff$   $mf$

26  $f$   $ff$   $fff$   $ff$   $fff$   $mf$

32 5  $f$   $p$   $f$   $f$   $ff$   $fff$

32  $f$   $p$   $f$   $f$   $ff$   $fff$

42  $ff$   $fff$  8 a2  $f$

42  $ff$   $fff$  8  $f$

55  $fff$  2

55  $fff$  2

60  $f$   $fff = f$   $ff$   $mp$   $ff$  2

60  $f$   $fff = f$   $ff$   $mp$   $ff$  2

Horn in F

66

*fff* *f* *<ff* *>mp* *ff* *ff* *ff*

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

9

9

# March

2 Wagner Tuba in B $\flat$

Steve Locks

$\text{♩} = 100$

23

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

29

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

34

4

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

42

*ff* < *fff*

8

54

*f* *fff* < *f*

2

61

*f* *f*

2

67

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

9

# March

Trumpet in B $\flat$

Steve Locks

$\text{♩} = 100$

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

24 *f* *< ff* *f* *< ff* *p* *< fff* *mf* *< f* *< ff* *mf*

29 *< fff* *f* *sfz*

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

36 *f* *< ff* *< ff* *< fff* *mf* *< f* *< ff* *mf*

43 *fff* *f* *fff*

58 *ff* *fff* *fff*

58 *ff* *fff*

Trumpet in B $\flat$

64

*fff = ff* *fff* *f* *fff* *fff* *fff* *fff* *fff* *fff* *fff*

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

68

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

*ff*

2 7

2 7

# March

Trombone

Steve Locks

♩=100

23

a2

*mp* < *ff* < *f* < *ff* *p* < *fff* *mf* < *f* <

28

*ff* > *mf* *f* < *fff* *f*

35

*sfz* *f* < *ff* < < *ff* <

41

*fff* *mf* *f* < *ff* > *mf* *f* < *fff* <

58

*ff* > *fff* *f*

65

*fff* > *mf* *f* < *fff* *mf* <

12

9

# March

Bass Trombone

Steve Locks

$\text{♩} = 100$

24

*mf* < *f* < *ff* *p* < *fff* *mf* < *f* < *ff* > *mf*

29

7

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

41

*fff* *mf* < *f* < *ff* > *mf* *f* < *fff* < *f* <

46

18

*f* < *ff* *p* < *fff* *mf* < *f* < *ff*

67

9

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

# March

Tuba

Steve Locks

♩=100

3 15

*pp* *f* < *ff* *p* < *fff* *mf* = *f* <

Detailed description: This system contains measures 1 through 15. It begins with a tempo marking of quarter note = 100. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. Measures 1-3 are a triplet of quarter notes. Measures 4-15 are a 15-measure rest. The dynamic markings are *pp* at the start, followed by *f* < *ff* *p* < *fff* *mf* = *f* < at the beginning of measure 16.

23

*ff* > *mf* *f* < *f* < *ff* *p* < *fff* *mf* = *f* < *ff* > *mf*

Detailed description: This system contains measures 16 through 23. The dynamic markings are *ff* > *mf* *f* < *f* < *ff* *p* < *fff* *mf* = *f* < *ff* > *mf*.

29

7

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

Detailed description: This system contains measures 24 through 30. It features a 7-measure rest in measure 29. The dynamic markings are *f* < *fff* *ff* *f* < *ff* <.

41

12

*fff* *mf* = *f* < *ff* > *mf* *f* < *fff* <

Detailed description: This system contains measures 31 through 42. It features a 12-measure rest in measure 41. The dynamic markings are *fff* *mf* = *f* < *ff* > *mf* *f* < *fff* <.

58

*mf* > *p* *f* < *ff* *p* < *fff* *mf* = *f* <

Detailed description: This system contains measures 43 through 57. The dynamic markings are *mf* > *p* *f* < *ff* *p* < *fff* *mf* = *f* <.

64

*f* < *ff* *p* < *fff* *mf* < *f* < *f* < *ff* *p* < *fff* *mf* < *f* <

Detailed description: This system contains measures 58 through 63. The dynamic markings are *f* < *ff* *p* < *fff* *mf* < *f* < *f* < *ff* *p* < *fff* *mf* < *f* <.

68

7

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

Detailed description: This system contains measures 64 through 70. It features a 7-measure rest in measure 68. The dynamic markings are *f* < *f* *p* < *f* *mf* < *f* < *p*.



Timpani

# March

Steve Locks

$\text{♩} = 100$

5 2

*f* *f* *ff* *ff*

12

*f* *mp*

15

10

*p* *f* *< ff*

28

7

38

*ff*

44

11

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

58

2

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

65

10

*f* *ff* *f*

Snare Drum

# March

Steve Locks

$\text{♩} = 100$

$\frac{4}{4}$

3

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

6

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

10

2

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

15

6

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

23

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

26

*p*

29

*f* *p* *f*

32

6

*f*

40

43

13

*f* < *fff*

Snare Drum

59

*p*  $\triangleleft$  *mf*  $\triangleleft$  *f*

62

*f*  $\triangleright$  *p* *f* *p*  $\triangleleft$  *f*  $\triangleright$  *p* *f* *p*  $\triangleleft$  *f*  $\triangleright$  *mp* *f* *mp*  $\triangleleft$

65

*f*  $\triangleright$  *mp* *f* *mp*  $\triangleleft$  *f*  $\triangleright$  *p* *f* *p*  $\triangleleft$  *f*  $\triangleright$  *p* *f* *p*  $\triangleleft$

68

*f*  $\triangleright$  *mp* *f* *mp*  $\triangleleft$  *f*  $\triangleright$  *mp* *f* *mp*  $\triangleleft$  **9**

Triangle

# March

Steve Locks

$\text{♩} = 100$

**37**

**5**

*f*

44

*p*

45

**33**

*f* *fff*

The musical score is written on a single staff in 4/4 time. It begins with a tempo marking of quarter note = 100. The first measure is a whole rest, labeled with the number 37. This is followed by a half note G4, a quarter note A4, and a quarter rest, with a dynamic marking of *f*. The second measure is another whole rest, labeled with the number 5. The third measure starts at measure 44 and contains a sixteenth-note pattern: G4, A4, B4, C5, B4, A4, G4, F4, G4, A4, B4, C5, B4, A4, G4, F4. This pattern is marked with a dynamic of *p*. The fourth measure starts at measure 45 and contains the same sixteenth-note pattern, but with a dynamic marking that increases from *f* to *fff*. The fifth measure is a whole rest, labeled with the number 33.

Bass Drum

# March

Steve Locks

$\text{♩} = 100$

**31**

*mp* *f* *p*

**36** **8** **17**

*p* *mf < fff* *mf*

**64** **3** **9**

*mf* *f*

Cymbals

# March

Steve Locks

$\text{♩} = 100$

$\frac{4}{4}$  **37** **5**

*f*

44

*p*

45

*mf* *fff* **33**

The score is written for Cymbals in 4/4 time with a tempo of 100 beats per minute. It begins with a 37-measure rest, followed by a single quarter note marked *f*, and then a 5-measure rest. From measure 44, there is a series of sixteenth-note patterns, starting with a *p* dynamic and a hairpin crescendo. From measure 45, the pattern continues with a *mf* dynamic, followed by a hairpin crescendo to a *fff* dynamic, and ends with a 33-measure rest.

# March

Tubular Bells

Steve Locks

$\text{♩} = 100$

21

*f*

26

*ff* *fff*

2 7

38

*f* *ff* *fff*

4

46

22 9

*f*

# March

Steve Locks

♩=100

11

*ff*

15

*p*

4

24

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

30

*mp* *f*

6

40

*mp*

10

53

*f* *ff*

69

2 7



# March

Xylophone

Steve Locks

$\text{♩} = 100$

**14** *p*

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

**32** *f*

**69** *fff* **9**

# March

Celesta

Steve Locks

♩=100

18 5

18 5

*ppp*

26

10 10

*f* *f* *<ff* *f* *ffff* *<ff*

40

10

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

44

24 2 7

*ff*

# March

Piano

Steve Locks

$\text{♩} = 100$

19

Musical notation for measures 19-25. The piece is in 4/4 time with a key signature of two flats (B-flat and E-flat). Measure 19 is a whole rest. Measures 20-22 feature a bass clef with a series of chords, each marked with *fff* and an accent (>). Measure 23 is a whole rest. Measure 24 is a whole rest. Measure 25 is a whole rest.

26

Musical notation for measures 26-29. Measure 26 is a whole rest. Measure 27 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measure 28 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measure 29 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef.

30

Musical notation for measures 30-39. Measures 30-31 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measures 32-33 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measures 34-35 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measures 36-37 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measures 38-39 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef.

41

Musical notation for measures 41-43. Measure 41 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measure 42 features a piano (*ff*) accompaniment in the bass clef and a series of chords in the treble clef. Measure 43 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef.

44

Musical notation for measures 44-46. Measures 44-45 feature a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef. Measure 46 features a piano (*f*) accompaniment in the bass clef and a series of chords in the treble clef.

45

Musical notation for measures 45-47. Measure 45 features a piano (*mf*) accompaniment in the bass clef and a series of chords in the treble clef. Measures 46-47 feature a piano (*mf*) accompaniment in the bass clef and a series of chords in the treble clef.

22

22

Piano

68

*ff* *fff* *ppp*

4 4

75

*Ped.* *Ped.*

2 2

Φ

Detailed description: The image shows a page of piano sheet music. At the top left, the page number '2' is printed. To its right, the word 'Piano' is centered. The music begins at measure 68. The upper staff (treble clef) contains chords and melodic lines, with dynamic markings *ff*, *fff*, and *ppp*. The lower staff (bass clef) contains a bass line. A '4' is written above and below the staff in measures 68-69. At measure 75, a 'Ped.' marking is placed above the staff, and a '2' is written below the staff. The piece concludes with a double bar line at the end of measure 75. A symbol resembling a circle with a horizontal line through it is located below the bass staff at the end of the page.

# March

Harp 1

Steve Locks

♩=100

9 2

9 2

*ff* *ff* *ff*

16

6 6

*mf* *p*

*gliss.*

27

5 5

*f < ff* *f* *mf*

38

*f* *ff*

41

22 22

44

22 22

*fff*

2

Harp 1

68

*f* *fff* 9

# March

Harp 2

Steve Locks

♩=100

9 9 ff ff ff 2 2 f

17

6 6 pp p f ff gliss. gliss.

30

6 6 f mf ff

40

42

gliss. ff

45

22 22 fff f

69

fff 6

2

Harp 2

76

*pp* *f*



# March

Violin I  
Violin

Steve Locks

$\text{♩} = 100$

4

pizz. arco

8

12

15

18

25

4

Solo

32

Tutti

34

37

41

6

*f* *mp* *f* *mp* *< f* *ff*

*fff* *mp* *f* *f* *sfz*

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

*sfz* *ff* *f*

*mp* *> pp* *fff* *f* *< ff* *> mp* *< ff*

*fff* *ff* *mf*

*mf* *ff*

*ff* *mp* *f*

*mp* *pp* *< ff*

*<*

V.S.

Violin I, Violin

44 *fff ff* *fff p*

47 *pp*

50

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

58 *pizz.* *arco* *mp* *mf* *f* *< > <*

62 *mp* *ff*

64 *f* *fff*

66 *mf* *ff*

68 *f* *fff* *ff*

70 *mp* *p*

73 *pp* *pizz.* *p < fff > p*

# March

Violin II

Steve Locks

$\text{♩} = 100$

1 *mp* *ff*

4 *ff*

7 *pizz. arco*  
*f mp f ff fff > p f p < ff > p f p <*

10 *f f sfz ff < f*

13 *f f sfz*

16 *ff f*

19 *mf mp mp*

22 *ff f ff*

25 *pizz.*  
*f > p f p < ff > mf f mf < ff > mf f mf <*

28 *ff > mf f mf < ff > mf f mf < ff > mf f mf <* V.S.

Violin II

31 pizz. *ff* > *mf* *f* *mf* < *mp* *sfz*

35 arco *p* *f* *p* < *ff*

39 *ff*

43 *ff*

45 *fff* *p*

48 *pp*

51

54 div. pizz. *f* *p* < *mp* < *f* < *p* *f* < *mp* < *mf*

59 arco *mf* *mp*

63 *ff* *f*

65 *fff* *mf*

67

*ff* *f*

69

*fff* *ff mp* *p*

72

*pp*

75

*p* *fff* *p* pizz.

# March

Viola

Steve Locks

$\text{♩} = 100$

*f* *sfz*

5 *pizz. arco*

9 *f mp < f ff fff > p f p*

*ff > p f p < ff sfz*

13 *arco*

*ff f*

16

19 *pizz.*

*mp > f*

24

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

28

*ff > mf f mf < ff > mf f mf < ff > mf f mf <*

31

*ff > mf f mf < ff f > mp f mf < f > mp f mf <*

34

*f > mp f mf < f > mp f mf < f > mp f mf <* V.S.

Viola

37

arco

Musical staff for measures 37-40. The staff is in 2/2 time with a key signature of two flats. It features a continuous eighth-note pattern. Dynamic markings include *f*, *mp*, *f*, *mf*, and *f*.

40

Musical staff for measures 40-42. Continuation of the eighth-note pattern.

42

Musical staff for measures 42-44. Continuation of the eighth-note pattern, ending with a fermata.

44

Musical staff for measures 44-46. Continuation of the eighth-note pattern with accents. Dynamic markings include *ff* and *fff*.

46

Musical staff for measures 46-49. Continuation of the eighth-note pattern. Dynamic markings include *p* and *pp*.

49

Musical staff for measures 49-51. Continuation of the eighth-note pattern.

51

Musical staff for measures 51-54. Continuation of the eighth-note pattern.

54

Musical staff for measures 54-60. The pattern changes to a mix of eighth and quarter notes. Dynamic markings include *f* and *mf*.

60

Musical staff for measures 60-64. Continuation of the mixed eighth and quarter note pattern. Dynamic markings include *f* and *pizz.*

64

Musical staff for measures 64-68. Continuation of the mixed eighth and quarter note pattern.

68

arco

Musical staff for measures 68-71. Continuation of the mixed eighth and quarter note pattern. Dynamic markings include *f*, *fff*, and *ff mp*.

Viola

71

5

*p*

*p* *fff* *p* pizz.



# March

Violoncello

Steve Locks

♩=100

7

10 pizz.

14

17

22

26

29

32

35

V.S.

38

41

44

48

51

55

61

67

71

# March

Double Bass

Steve Locks

$\text{♩} = 100$  pizz.

7 *f*

11 *f* *p* *f* *p* *ff* *p* *f* *p* *f* *p*

15 *p* *pp* *pp*

21 *f* *f* *p* *f* *p* pizz.

26 *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

29 *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*

32 *ff* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf*

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

38 *f*

V.S.

Double Bass

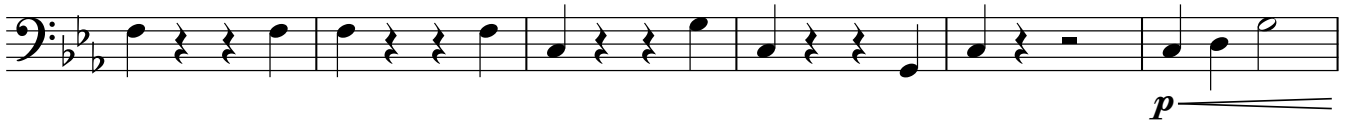
41



44



50



56



62



68



73



<https://sites.google.com/site/>