



# Stephen Locks

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## A propos de l'artiste

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## A propos de la pièce

**Titre :** Piano Quartet  
**Compositeur :** Locks, Stephen  
**Droit d'auteur :** Copyright © Stephen Locks  
**Editeur :** Locks, Stephen  
**Instrumentation :** Quatuor avec piano : piano, violon, alto et violoncelle  
**Style :** Classique

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Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

Score for Bass Trombone, Timpani, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music is in 4/4 time with a tempo marking of  $\text{♩} = 100$ . The key signature has one sharp (F#). The score includes dynamic markings such as *mf*, *pp*, *p*, *ppp*, and *mp*, along with performance instructions like *pizz.* and *tr*.



Score for Oboe, Horns, Trumpets, Trombones, Timpani, Harp, Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The music continues in 4/4 time with a tempo marking of  $\text{♩} = 100$ . The key signature has one sharp (F#). The score includes dynamic markings such as *fff*, *mp*, *p*, *con sord.*, *ff*, *mf*, *pp*, *mp*, *f*, *arco*, *p*, *div.*, *fff*, *mf*, *sfz*, *mf*, *ff*, *pizz.*, and *p*, along with performance instructions like *senza sord.* and *tr*.

15

*f* *p* *mf*

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

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

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

*ff* *ff* *ff* *ff*

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

*sfz* *ff* *ff* *ff*

*ff* *ff* *ff* *ff*

*mf* *mf* *mf* *mf*

*senza sord.* *f*

*pizz.*

22

Cl. *mp* *p*

Bsn. *p*

Hrn. *p* *ppp* *ppp*

Tpt. *mf* *mf* *f* *pp*

Tbn. *mp*

B. Tbn. *fff* *ff* *p*

Timp. *pp*

Tub. B. *mp*

Hp. *p* *p*

Vc. *p*

Vln. 1 *ff* *p*

Vln. 2 *ff* *p* *pp* *ppp*

Vla. *fff* *p* *pp* *pizz.* *ppp*

Vc. *arco* *ppp*

Cb. *mf* *p*

Tbn. *pp* *p* *pp*

B. Tbn. *p* *pp*

Hp. *ppp*

Vln. *p*

Vc. *mp*

Vln. 1 *pp* *ppp*

Vln. 2 *pp* *ppp*

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

Vc. *pizz.* *ppp*

Cb. *ppp*

38

Ob. *p*

Bsn. *ppp* *mp* *mp*

Hn. *pp* con sord. *p*

Tpt. *p* *mp*

B. Tbn. *pp* *mp*

Hp. *mf*

Vln. *mf*

Vc. *mp* *p* *ppp*

Vln. 1 *pp* *p*

Vln. 2 *p*

Vla. *p* *ppp*

Vc. *mp* arco *p* pizz.

Cb. *mp* *pp*



47

Ob. *mf* *p* *mf* *pp*

Bsn. *mf*

Hn. *pp*

Vc. *mp* *mf*

Vln. 2 *pp*

Vla. *mp*

Vc. *f* *pp* arco

Cb. *p*

56 rit. . . =100 5

Fl. *f* *p*

Ob. *mp* *mf*

Cl. *mf* *f*

Bsn. *mp* *mf* *f*

Hn. *mp* *pp* *mf* *f*

Tpt. con sord. *mp* *pp* senza sord. *f* *mp*

B. Tbn. *mf*

Timp. *mp* *mf* *p*

Vln. *p* *mp* *f* *p*

Vc. *mp* *f* *p*

Vln. 1 *f* *p*

Vln. 2 *f* *ppp* *f*

Vla. *mf* *f* *div.*

Vc. *mf* *pizz.*

Cb. *mp*

65

Bsn. *p*

Tpt. *pp*

B. Tbn. *p*

Timp. *mf* *p* *pp*

Vc. *mp* *div.* *mp*

Vln. 2 *p* *pp* *div.* *p* *ppp*

Vla. *p* *pp* *div.* *ppp*

Vc. *mp* *pp* *ppp*

Cb. *p* *pp* *ppp*

77

Musical score for measures 77-85. The score includes parts for Bsn., Hn., Tbn., B. Tbn., Vln., Vc., Vln. 1, Vln. 2, Vla., and Cb. The key signature is one sharp (F#). The Bsn. part has dynamics *mp* and *p*. The Hn. part has *pp*. The Tbn. and B. Tbn. parts have *ppp*. The Vln. part has dynamics *p*, *f*, and *p*. The Vc. part has dynamics *>< mf*, *mp*, *ff*, *f*, and *f pizz.*. The Vln. 1 part has *ppp*, *ff*, and *mp*. The Vln. 2 part has *pp*, *mf*, *pp*, and *pp*. The Vla. part has *pp*, *mf*, *pp*, and *pp*. The Vc. part has *p* arco. The Cb. part has *p* arco.



86

Musical score for measures 86-94. The score includes parts for Bsn., Hn., Tpt., Tbn., B. Tbn., Vln., Vln. 1, Vln. 2, Vla., Vc., and Cb. The key signature is one sharp (F#). The Bsn. part has *pp*. The Hn. part has *ppp*. The Tpt. part has *pp* and *p*, with the instruction "con sord.". The Vln. part has *pp* and *ppp*, with the instruction "arco". The Vln. 1 part has *ppp*. The Vln. 2 part has *pp*. The Vla. part has *pp* and *p*. The Vc. part has *pp* and *p pizz.*. The Cb. part has *p*.

95

Ob. *mp*

Cl. *mf* *f*

Bsn. *mp*

Hn. *p*

Hn. *pp* *p* *mp* *mf*

Tpt. *pp* *p* *mp*

Tbn. *pp* *p*

B. Tbn. *pp* *p* *mp*

Hp. *mp*

Vln. *p* *con sord.*

Vc. *mp* *mp* *ppp*

Vln. 1 *mf* *f*

Vln. 2 *mf* *f*

Vla. *f* *ff* *fff*

Vc. *mp* *mp arco*

Cb. *p*

Detailed description: This page of a musical score, numbered 95, features a variety of instruments. The woodwind section includes Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Baritone Trombone (B. Tbn.). The brass section includes Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), and Baritone Trombone (B. Tbn.). The keyboard section includes Harp (Hp.). The string section includes Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a key signature of one sharp (F#) and a common time signature (C). The music is divided into measures, with dynamic markings such as *mp*, *mf*, *f*, *p*, *pp*, *ppp*, *ff*, and *fff* indicating volume levels. Performance instructions like *con sord.* and *mp arco* are also present. The score is arranged in a standard orchestral layout, with woodwinds and brass in the upper staves, strings in the lower staves, and keyboard instruments in the middle.



104

Fl. *f* *ff* *fff*

Ob. *f*

Cl. *ff* *f*

Bsn. *f* *fff*

Hn. *f* *ff* *fff* *fff* *pp* con sord.

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

Tpt. *mf* *f* *ff* *ff* *fff* *fff* *pp*

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

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

Timp. *ff* *fff*

Tub. B. *f* *fff* *fff*

Harp. *ff* *ff*

Vln. *ff* *ff* *ff* *ff* *pp* senza sord.

Vc. *ff* *ff*

Vln. 1 *f* *ff* *ff* *fff* *p*

Vln. 2 *ff* *ff* *fff* *p*

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

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

Cb. *f* *ff* *fff* *p*

114

Horn: *ppp*

Violin: *p*

Viola: *pp*, *ppp*

Violoncello: *pp*, *ppp*

Contrabasso: *pp*, *ppp*

Violin 1: *pp*, *ppp*

Violin 2: *pp*, *ppp*

Viola: *pp*, *ppp*

125

Oboe: *pp*

Bassoon: *pp*

Timpani: *tr*, *pp*, *ppp*

Harp: *p*

Violin: *pp*, *ppp*

Viola: *pp*, *ppp*

Violoncello: *pp*, *ppp*

Contrabasso: *pp*, *ppp*

133

Oboe: *mp*, *mf*

Bassoon: *mp*, *p*

Harp: *p*

141

Fl. *mf*

Ob. *mp* *mf*

Cl. *mf*

Bsn. *mp* *p* *mp*

Hn. *mp* *mf* *mp*

Hn. *mp* *senza sord.*

C Tpt. *f*

Tpt. *mf* *f*

B. Tbn. *p*

Timp. *mp*

Hp. *p* *mf*

Vc. *f*

Vln. 1 *pizz.* *p* *pp*

Vla. *pp* *p*

Vc. *ppp* *pp* *p* *pizz.*

Cb. *ppp* *pp*

149

Fl. *f* *mf* *mf*

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

Cl.

Bsn. *f*

Hn. *mp*

Hn. *mp*

C Tpt. *mf* *f* *mf*

Tpt. *mf* *f* *mf*

Tbn. *pp* *p* *mf* *p* *pp*

B. Tbn. *mp* *p* *mp*

Timp. *mf* *p* *mf*

Tub. B. *f*

Hp.

Vln. *f* *mf* *f*

Vc. *ff* *ff*

Vln. 1 *ppp* *p* *arco*

Vln. 2 *mf*

Vla.

Vc.

Cb.

157

Fl. *mf* *p*

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

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

Bsn. *mp* *p* *mp* *ppp*

Hn. *p* *ppp* *mp* *p*

Hn. *p* *p* *mp*

C Tpt. *p* *p* *mp*

Tpt. *p* *p* *pp* *mp* *p*

Tbn. *pp*

B. Tbn. *p* *pp* *ppp*

Timp. *p*

Hp. *mp* *mf* *mp*

Vln. *mf* *mf* *p*

Vc. *mp* *f* *p*

Vln. 1 *pp*

Vln. 2 *mp* *p* *pp*

Vla. *p* *pp*

Vc. *pp* *p*

Cb. *pp*

166

Fl. *p* *mp* *mf* *p* *mp*

Ob. *mp* *p* *mp*

Cl. *f* *f*

Bsn. con sord. *p*

Hn. *mf* *mp* *mp*

Hn. *p* *p*

C Tpt. *f* *f*

Tpt. *mp*

Tbn. *mf*

Hp. *mp*

Vln. *pp*

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

Vln. 1 *arco* *ppp* *mf-f* *mp* *mp* *p* *pp* *p*

Vln. 2 *ppp* *p* *mp* *p*

Vla. *p*

Vc. *pp*

Cb. *pp*

174

Fl. *mp*

Ob. *pp*

Cl. *mp* *p* *pp*

Bsn. *p*

Hn. *mf* *pp*

Hn. *mf* *ff* *f* *ff=f* *p*

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

Tpt. *p* *mf* *p* *pp*

Tbn. *pp* *mf*

B. Tbn. *p* *mf* *p*

Timp. *ff* *p* *p*

Tub. B. *p*

Hp. *mf*

Vln. *mp* *mf*

Vc. *ff*

Vln. 1 *mf* *p*

Vln. 2 *p*

Vla. *ff*

Vc. *ff*

Cb.

rit. . . . . molto rit.

181

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

Ob. *f* *pp* *p* *ppp* *ppp* *ppp*

Cl. *pp* *ppp* *p* *pp*

Bsn. *p* *pp* *p* *pp* *ppp*

Hn. *f*

Hn. *pp*

C Tpt. *pp* *ppp*

Tpt. *ppp*

Timp. *tr* *pp* *ppp*

Tub. B. *p* *p* *pp*

Hp. *p* *mp* *pp*

rit. . . . . molto rit.

Vln. *pp* *ppp* not tied.

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

Vln. 1 *mp* *pp* *ppp*

Vln. 2 *ppp* *pp* pizz.

Vla. *p* *pp* *ppp* div.

Vc. *pp* *pp* pizz.

Cb. *ppp* *pp* *ppp*



Flute

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

$\text{♩} = 100$  rit. . . . .

60 *f*

64  $\text{♩} = 100$  *p* *f* *f*

109 *ff* *fff* *mf* 34

146 3 *f* *mf* 3

156 *mf* *mf* *p* 6 *p*

168 *mp* *mf* *p* *mp*

173

179 *mp* *p* *pp* V.S.

184 **rit.** ..... **molto rit.** ..... **2**

*p pp*

2 Oboes

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

12

*fff*

30

45

*p* *mf* *p* *mf*

51

4

*pp* *mp*

60

*mp* *mf* rit. ♩=100

65

34

*mp*

103

*f*

108

20

131

*pp* *mp*

138

*mf*

144

*mp* *mf*

Detailed description: This is a musical score for two oboes, spanning measures 12 to 144. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩=100. The score is divided into systems, with measure numbers 12, 45, 51, 60, 65, 103, 108, 131, 138, and 144 indicated at the start of their respective lines. Dynamics include fortissimo (fff), piano (p), mezzo-forte (mf), mezzo-piano (mp), piano-piano (pp), and forte (f). Performance markings include accents (>), slurs, and a ritardando (rit.) section starting at measure 60. There are also some rests and fermatas. The score concludes with a final measure at 144.

151

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

157

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

164

*ppp* *mp* *p* *mp*

170

*p* *mp*

176

*pp* *f*

182

*pp* *p*

186

*ppp* *p* *ppp*

Clarinet in A

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

22

36

*mp* *p*

61

rit. . . . . ♩=100

34

*mf*

99

*mf* *f*

105

*ff* *f*

111

35

*mf*

150

7

*mp* *p* *mp*

160

4

*pp*

167 *f* *f*

174 *mp* *p*

180 *pp* *ppp* *p* *pp* *rit.* *molto rit.* 2

Detailed description: This block contains three staves of musical notation for Clarinet in A. The first staff (measures 167-173) features a melodic line with dynamic markings of *f* and *f*, and includes a fermata over the final measure. The second staff (measures 174-179) continues the melodic line with dynamics of *mp* and *p*, and includes a fermata over the final measure. The third staff (measures 180-180) shows a series of notes with dynamics *pp*, *ppp*, *p*, and *pp*, followed by a *rit.* and *molto rit.* marking, and a final measure with a fermata and a '2' indicating a second ending.

2 Bassoons

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

17 2 20

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

43

*ppp* *mp* *mp* *mf*

50

4

*mp*

59

rit. . . ♩=100

*mf* *f* *p*

66

12 7

*mp* *p* *pp*

90

9

*mp*

104

*f*

108

20

*fff*

131

Musical staff 131: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *pp*, *mp*, and *p*. There are also crescendo and decrescendo hairpins.

137

Musical staff 137: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p* and *mp*. There are also crescendo and decrescendo hairpins.

143

Musical staff 143: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p* and *mp*. There are also crescendo and decrescendo hairpins.

150

Musical staff 150: Bass clef, key signature of one sharp (F#). The staff starts with a double bar line and a '2' above it, indicating a second ending. It contains a series of notes with dynamic markings *f* and *mp*. There are also crescendo and decrescendo hairpins.

157

Musical staff 157: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *mp*, *p*, *mp*, and *ppp*. There are also crescendo and decrescendo hairpins.

165

con sord.

Musical staff 165: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p*. There are also crescendo and decrescendo hairpins.

173

Musical staff 173: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p*. There are also crescendo and decrescendo hairpins.

179

*pp*

rit. . . .

Musical staff 179: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p* and *pp*. There are also crescendo and decrescendo hairpins.

185

molto rit. . . .

Musical staff 185: Bass clef, key signature of one sharp (F#). The staff contains a series of notes with dynamic markings *p*, *pp*, and *ppp*. There are also crescendo and decrescendo hairpins.



2 Horns in F  
Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

10

mp  $\text{p}$   $f$

17

$\text{ff}$   $p$

24

10

ppp  $\text{pp}$

40

12

pp

57

mp  $\text{pp}$   $\text{mf}$   $f$

63 rit. . . . . ♩=100

18

pp  $\text{ppp}$

87

12

$p$

104

$f$   $\text{ff}$

109

32

$\text{fff}$   $\text{fff}$

145 *mp* *mf* *mp*

151

157 *mp*

163 *p* *ppp* *mp*

169 *p* *mf* *mp*

175 *mp*

181 *mf* *rit.* *molto rit.* *f*

2 3

Detailed description: This is a musical score for two horns in F major. The score consists of seven staves of music, numbered 145 to 181. The key signature has two sharps (F# and C#). The music features a variety of dynamics including *mp* (mezzo-piano), *mf* (mezzo-forte), *p* (piano), *ppp* (pianissimo), and *f* (forte). There are also performance markings for *rit.* (ritardando) and *molto rit.* (molto ritardando). The score includes melodic lines with slurs and ties, as well as harmonic accompaniment. At the end of the piece, there are two fermatas, one over a double bar line and another over a triple bar line, with the numbers 2 and 3 written below them respectively.

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

2 Horns in F

Steve Locks

♩=100

11 7

*p* *f*

21 42 rit. . . ♩=100 36

*pp*

101

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

108 con sord. *pp*

*ff* *ff* *ppp*

116 senza sord. *mp*

152

*p* *p*

162 2

*mp*

Detailed description: This is a musical score for two horns in F major, 4/4 time, with a tempo of 100 beats per minute. The score is divided into systems of measures. The first system (measures 11-16) features a 11-measure rest followed by a 7-measure rest, then a half note followed by a quarter note. Dynamics range from piano (p) to forte (f). The second system (measures 21-36) includes a 42-measure rest, a ritardando section, and a 36-measure rest, ending with a half note. Dynamics include pianissimo (pp). The third system (measures 101-107) is a melodic line with dynamics from p to fortissimo (ff). The fourth system (measures 108-115) starts with fortissimo (ff) and ends with pianissimo (ppp) under the instruction 'con sord.' (with mutes). The fifth system (measures 116-151) begins with a 32-measure rest and then a melodic line under the instruction 'senza sord.' (without mutes), with a mezzo-piano (mp) dynamic. The sixth system (measures 152-157) is a melodic line with a mezzo-piano (mp) dynamic. The seventh system (measures 158-161) starts with a piano (p) dynamic and ends with a piano (p) dynamic. The eighth system (measures 162-168) is a melodic line with a mezzo-piano (mp) dynamic, ending with a 2-measure rest.

167

173 *p*

179 *p* *pp* *mf* *ff*. - *f* - *molto rit.* *f* -

*p* *pp*

Trumpet in C

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

13 *senza sord.* 4

*ff* *f*

21 42 40 *rit.* ♩=100 *f*

105 *ff* *ff* *ff* *ff* *fff*

110 37 *f*

151 *mf* *f* *mf* *p*

158 3 *p* *mp*

167 *f* *f*

174 *p* *ff*

179 3 *rit.* *molto rit.* 3 *p* *pp* *ppp*

Detailed description: This is a musical score for a Trumpet in C, spanning measures 13 to 179. The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a tempo marking of ♩=100. The music features various dynamics including fortissimo (ff), forte (f), mezzo-forte (mf), piano (p), pianissimo (pp), and pianississimo (ppp). There are several fermatas and rests, some of which are marked with measure counts (13, 4, 42, 40, 37, 3). Performance instructions include 'senza sord.' (without mutes) and 'rit.' (ritardando), with a 'molto rit.' section starting at measure 179. The score concludes with a final fermata.

2 Trumpets in Bb

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

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♩=100

7 con sord. mf

8

20 senza sord. ff mf f

25 15 con sord. p 12

56 con sord. mp pp senza sord. f

63 rit. . . . . ♩=100 21 con sord. mp pp pp

88 p

94 7 senza sord. pp p mp mf

105 f ff ff ff fff

110 fff pp 32

2 Trumpets in Bb

145 *mf* *f*

152 *mf* *f* *mf* *p*

159 *p* *pp* *mp* *p*

168 *mp*

173

178 *p* *p* *pp* *ppp* *rit.* *molto rit.*

2 Trombones  
Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

17

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

24

8 27

*pp* > < >

63 rit. . . ♩=100

21 15

*ppp* > < > *pp* < >

103

109 *p* < > *mp* < > *mf* < > *f* < > *ff* < > *ff* < >

113 *ff* < > *fff* < > *ff* < > *pp* < >

36

*pp* < > *p* < > > *mf* < >

154

*p* < > *pp* < > > *pp* < >

161

9

*mf* < > *pp* < >

176

180 *mf* 4 rit. . . 3 molto rit. . . 3



Bass Trombone  
Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

6

mf mp

14

5

26 mp 7 f fff 3 ff f<sub>2</sub>

p pp

42 17 rit.

mp mf

64 ♩=100 19

89 12 p ppp pp

pp p mp mf f

106 ff ff ff fff fff pp

113 34 p mp > p

152 mp

157 p pp ppp 15

Bass Trombone

175

*p* *mf*

Musical staff for measures 175-178. The staff is in bass clef with a key signature of one sharp (F#). Measure 175 starts with a whole rest. The melody begins in measure 176 with a half note G2, followed by a half note A2 in measure 177, and a half note B2 in measure 178. A slur covers the notes from measure 176 to measure 178. A dynamic marking *p* is placed below the first note, and *mf* is placed below the second note, with a wedge-shaped hairpin indicating a crescendo.

179

*p*

**4** **3** **3**

**rit.** **molto rit.**

Musical staff for measures 179-181. The staff is in bass clef with a key signature of one sharp (F#). Measure 179 starts with a whole note G2, followed by a whole rest in measure 180 and measure 181. A dynamic marking *p* is placed below the first note, with a wedge-shaped hairpin indicating a crescendo. Above the staff, there are three measures of rests. The first measure is labeled with a large **4**, the second with a large **3**, and the third with a large **3**. Above the first and third measures, the word **rit.** is written, and above the second measure, the word **molto rit.** is written. The staff ends with a double bar line.

Timpani

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

4 *tr* 5 *tr* 15

*pp* > *ppp* *pp* *pp* < *mp*

28 33 *rit.* *tr* ♩=100 *tr*

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

66 41 *ff* *fff*

111 18 *tr* 17 *pp* *ppp* *mp*

149 *tr* 9 *tr*

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

164 (tr) 11 *ff*

179 *p* *p* < > *pp*

183 *rit.* *tr* *molto rit.*

*ppp* < >

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Tubular Bells

Steve Locks

♩=100

16

*f*

21

38

*mp*

63 rit. . . ♩=100

40

*f*

107

*fff*

111

37

*f*

152

28

*p*

184 rit. . . . . molto rit. . . . .

*p* *pp*

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Harp

Steve Locks

♩=100

pp p

5

9

f

13

17

fff f

20

f

V.S.

Harp

23

26

30

34

38

64

$\text{♩} = 100$

39

108

12

12

*mf*

125

129

133

137

141

V.S.

145

*p* *mf*

This system contains measures 145 to 148. The music is in G major (one sharp) and 3/4 time. It features a piano (*p*) dynamic in the first measure, which then transitions to a mezzo-forte (*mf*) dynamic by measure 147. The right hand plays a melodic line with some grace notes, while the left hand provides a steady accompaniment.

149

This system contains measures 149 to 152. The right hand continues with a melodic line, and the left hand maintains a consistent accompaniment pattern. The dynamics remain at the mezzo-forte (*mf*) level.

153

This system contains measures 153 to 156. The melodic line in the right hand shows some chromatic movement, and the left hand accompaniment continues. The dynamics are consistent at mezzo-forte (*mf*).

157

157

This system contains measures 157 to 160. In measure 159, the right hand has a whole rest, and the left hand continues with the accompaniment. The dynamic is mezzo-piano (*mp*). The system concludes with a double bar line in measure 160.

161

161

162

This system contains measures 161 to 164. Measures 161 and 162 feature whole rests in the right hand. The left hand accompaniment continues. The dynamic is mezzo-forte (*mf*).

165

*mp* *mp*

This system contains measures 165 to 168. The right hand begins with a melodic line, and the left hand continues with the accompaniment. The dynamic is mezzo-piano (*mp*).



Harp

169

173

177

181

rit. . . . . molto rit. . . . .

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Violin Solo

Steve Locks

$\text{♩} = 100$

31

*p*

36

16

*p*

57

*mp*

*f*

63 *rit.*  $\text{♩} = 100$

18

86

*pp*

4

96 *con sord.*

11 *ppp*

*senza sord.*

*ff*

*fff*

111

6

*p*

122

24

*p*

151

*f*

*mf*

*f*

157

*mf*

*mf*

*p*

11

Violin Solo

173

pp < mp < mf

Musical staff 173-177: Treble clef, key signature of one sharp (F#). The staff contains a melodic line starting with a whole rest. It features several slurs over groups of notes. Dynamic markings below the staff are *pp*, *mp*, and *mf*, with arrows indicating a crescendo from *pp* to *mf*.

178

rit. molto rit. not tied. pp

Musical staff 178-182: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with slurs. Dynamic markings below the staff are *rit.*, *molto rit.*, *not tied.*, and *pp*. There are also some markings that look like *o* above the staff.

183

3 ppp

Musical staff 183-187: Treble clef, key signature of one sharp (F#). The staff contains a melodic line with a whole rest. A thick black bar covers the first two measures, with a large number **3** above it. Dynamic markings below the staff are *ppp* and *ppp* with an arrow.

Cello Solo

Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Steve Locks

♩=100

28

*p*

33

*mp*

38

12

*mp* *mf*

55

4

*mp* *f*

63

rit. . . . ♩=100

3

*p* *mp*

71

*mp*

77

*mf* *mp*

82

9

*ff* *f* *f*

95 *mp* < > *mp* < > *ppp* 9

108 *ff* *fff* *p* 5

117 *mp*

123 22 *f*

149 3 *ff* *ff*

157 *mp* *f* *p* 8 *mf* <

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

174

179 *rit.* *ff* *molto rit.* *mp* > *pp* 2

184 2 *pp* *ppp*

Detailed description: This page of a musical score for Cello Solo contains ten staves of music, numbered 95 to 184. The music is written in G major (one sharp) and 3/4 time. It features various dynamics including *mp*, *ppp*, *ff*, *fff*, *f*, *p*, *mf*, *pp*, and *ppp*. Performance markings include accents (>), slurs, and dynamic hairpins. There are several rests of 9, 5, 22, 3, 8, and 2 measures. The score is divided into two systems: the first system contains staves 95-157, and the second system contains staves 157-184. The key signature is G major, and the time signature is 3/4.

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Violin 1

Steve Locks

$\text{♩} = 100$

**5** pizz. *ppp*

10 arco *p*

15 *fff*

20 *f* *ff* *p*

25 *ppp* **6** **3**

38 **17**

60 *f*

63 rit.  $\text{♩} = 100$  *p* **13**

Violin 1

78 **4** pizz. **8** arco  
*ppp* < *ff* *mp* *ppp*

95 *mf*

102 *f* *f* *ff*

107 *ff* *fff*

111

120 *p* *pp* *ppp* **19**

146 pizz. *p* *pp* *ppp*

150 arco *p*

154

158

164 *pp* arco *pp* *mf* = *f* *mp* *mp* > *p*

Violin 1

171 *pp* *p* *mf* 3

177 *p*

182 *rit.* *molto rit.* *mp* *pp* *ppp* 2

Detailed description: This is a musical score for Violin 1, consisting of three staves. The first staff (measures 171-176) starts with a dynamic of *pp* (pianissimo) and *p* (piano), then moves to *mf* (mezzo-forte) with a triplet of eighth notes. The second staff (measures 177-181) begins with a dynamic of *p* (piano). The third staff (measures 182-183) includes tempo markings *rit.* (ritardando) and *molto rit.* (molto ritardando), and dynamics *mp* (mezzo-piano), *pp* (pianissimo), and *ppp* (pianississimo). It concludes with a fermata and a final dynamic of *ppp*. The key signature is one sharp (F#).



# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Violin 2

Steve Locks

Violin 2 musical score for measures 5-36. The score is in G major (one sharp) and 4/4 time. The tempo is marked as quarter note = 100. The piece features several dynamic markings and articulations.

Measures 5-9: **5** *pizz.* *ppp*

Measures 10-14: *f*

Measures 15-19: *f* *fff*

Measures 20-23: *f* *f* *ff*

Measures 24-27: *p* *pp* *ppp*

Measures 28-35: **6** *pizz.* *p* *pp*

Measures 36-37: **2**

Violin 2

41

*pp* *p*

46

50

*pp*

55

59

arco

*ppp* *f*

64

♩=100

*p* *pp* *p*

4 div.

75

*ppp* *pp* *mf* *pp*

85

*pp* *pp* *pp*

95

*mf*

102

*f* *ff*

107

*ff* *fff*

Violin 2

111

*p* *ppp*

120

24

*mf*

150

*p* *ppp*

157

*mp* *p* *pp*

166

*ppp* *p* *mp* *p*

173

*p* *ppp*

180

*p* *ppp* *pp*

rit. 3 molto rit. pizz. 2

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

Viola

Steve Locks

♩=100

4

*pp* *mp*

10

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

16

*fff* *fff* *fff*

22

*fff* *p* *pp*

28

4 *pp* *pp* *ppp* 2

40

*p* *ppp* *mp*

53

*rit.* ♩=100

59

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

67

*ppp*

77

*pp* *mf* *pp* *pp*

V.S.

86

Musical staff 1: Viola, measures 86-93. Dynamics: *pp* > *pp* (measures 86-93), *p* (measures 94-93).

94

Musical staff 2: Viola, measures 94-97. Dynamics: *p*.

98

Musical staff 3: Viola, measures 98-102. Dynamics: *f* (measures 98-101), *ff* (measures 102-103).

103

Musical staff 4: Viola, measures 103-107. Dynamics: *fff* (measures 103-107), *div.* (measures 103-107).

108

Musical staff 5: Viola, measures 108-115. Dynamics: *fff* (measures 108-110), *p* (measures 111-112), *pp* (measures 113-115), *div.* (measures 108-115).

116

Musical staff 6: Viola, measures 116-125. Dynamics: *ppp*.

126

Musical staff 7: Viola, measures 126-148. Dynamics: *pp* < *p*.

149

Musical staff 8: Viola, measures 149-155. Dynamics: *p*.

156

Musical staff 9: Viola, measures 156-164. Dynamics: *p*.

165

Musical staff 10: Viola, measures 165-172. Dynamics: *pp* (measures 165-166), *p* (measures 167-172).

173

Musical staff 11: Viola, measures 173-180. Dynamics: *p*.

Viola

180 rit. . . . .

185

*ff* *p* **molto rit.**  
div. *pp*

*ppp*

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Violoncello

Steve Locks

♩=100

3

*ppp* *ppp* *pp* *p* *mf*

10

*ff* *mf*

15

*ff*

19

*ff*

25

*ppp* *pizz.* *arco* *ppp*

4

35

3

*mp* *p*

45

*f*

51

*pp*

58

*mf* *rit.*

64

♩=100

*mp* *pp*

V.S.

Violoncello

70

Musical staff 70-76: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and dynamic markings *pp* at the end.

77

Musical staff 77-82: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and a key signature change to two sharps (F#, C#) at the end.

83

Musical staff 83-87: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and dynamic markings *p* and *pp*.

88

Musical staff 88-91: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and dynamic markings *p* and *pp*.

92

Musical staff 92-97: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and a dynamic marking *p*.

98

Musical staff 98-103: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and dynamic markings *mp*.

104

Musical staff 104-109: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and dynamic markings *f*, *ff*, and *fff*.

110

Musical staff 110-118: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs, a *div.* marking, and dynamic markings *p*, *pp*, and *ppp*.

119

Musical staff 119-128: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and a dynamic marking *ppp*.

129

Musical staff 129-148: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs, a **15** measure rest, and dynamic markings *ppp*, *pp*, and *p*.

149

Musical staff 149-154: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line with slurs and a dynamic marking *ppp*.



156

Musical staff 156: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo.

162

Musical staff 162: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo, followed by a dynamic marking of *p*.

167

Musical staff 167: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo, followed by a dynamic marking of *p*.

171

Musical staff 171: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo, followed by a dynamic marking of *p*.

175

Musical staff 175: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo, followed by a dynamic marking of *pp*.

182

Musical staff 182: Bass clef, key signature of one sharp (F#). The staff contains a sequence of eighth and quarter notes, starting with a dynamic marking of *pp* and a hairpin crescendo, followed by a dynamic marking of *pp*. The staff includes markings for *rit.*, *molto rit.*, and *pizz.*.

# Music for Harp, Violin, Cello and Orchestra - Version 2 (2016)

## Contrabass

Steve Locks

$\text{♩} = 100$

**2**

*pp* *mp*

11 *pizz.*

*p* *mp*

17 *pizz.*

*mf* *mf* *mf*

23 *arco*

*p* **3**

32 *pizz.*

*p*

38 *arco*

*mp* *pizz.* *pp*

45

*p*

51 *arco*

*p*

57 *pizz.*

*mp*

63 *rit.*  $\text{♩} = 100$

*p* *pp* *ppp*

V.S.

Contrabass

69

Musical staff 69-74: Bass clef, key signature of one sharp (F#). Measures 69-74 contain a melodic line with slurs and accents. A hairpin crescendo is shown below the staff.

75

Musical staff 75-80: Bass clef, key signature of one sharp (F#). Measures 75-80 contain a melodic line with slurs and accents. A hairpin crescendo is shown below the staff, ending with the dynamic marking *ppp*.

81

Musical staff 81-88: Bass clef, key signature of one sharp (F#). Measures 81-88 contain a melodic line with slurs and accents. The dynamic marking *arco* is placed above the staff.

89

Musical staff 89-96: Bass clef, key signature of one sharp (F#). Measures 89-96 contain a melodic line with slurs and accents. The dynamic marking *pizz.* is placed above the staff.

97

Musical staff 97-102: Bass clef, key signature of one sharp (F#). Measures 97-102 contain a melodic line with slurs and accents. The dynamic marking *p* is placed below the staff, and the marking *arco* is placed above the staff.

103

Musical staff 103-109: Bass clef, key signature of one sharp (F#). Measures 103-109 contain a melodic line with slurs and accents. Dynamic markings *f*, *ff*, and *fff* are placed below the staff.

110

Musical staff 110-118: Bass clef, key signature of one sharp (F#). Measures 110-118 contain a melodic line with slurs and accents. The marking *div.* is placed above the staff. Dynamic markings *p*, *pp*, and *ppp* are placed below the staff.

119

Musical staff 119-128: Bass clef, key signature of one sharp (F#). Measures 119-128 contain a melodic line with slurs and accents. A hairpin crescendo is shown below the staff.

129

Musical staff 129-147: Bass clef, key signature of one sharp (F#). Measures 129-147 contain a melodic line with slurs and accents. A thick black bar is placed above the staff in measures 130-131, with the number **13** centered above it. Dynamic markings *ppp* and *pp* are placed below the staff. The marking *pizz.* is placed above the staff.

148

Musical staff 148-154: Bass clef, key signature of one sharp (F#). Measures 148-154 contain a melodic line with slurs and accents.

155

Musical staff 155-161: Bass clef, key signature of one sharp (F#). Measures 155-161 contain a melodic line with slurs and accents. Hairpin crescendos are shown below the staff.

162

Musical notation for measures 162-168. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 162: B2, A2, G2, F2; 163: E2, D2, C2, B1; 164: A1, G1, F1, E1; 165: D1, C1, B0, A0; 166: G0, F0, E0, D0; 167: C0, B0, A0, G0; 168: F0, E0, D0, C0. Dynamics include *pp* with a hairpin and *pp*.

169

Musical notation for measures 169-175. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 169: B1, A1, G1, F1; 170: E1, D1, C1, B0; 171: A0, G0, F0, E0; 172: D0, C0, B0, A0; 173: G0, F0, E0, D0; 174: C0, B0, A0, G0; 175: F0, E0, D0, C0.

176

Musical notation for measures 176-182. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 176: B1, A1, G1, F1; 177: E1, D1, C1, B0; 178: A0, G0, F0, E0; 179: D0, C0, B0, A0; 180: G0, F0, E0, D0; 181: C0, B0, A0, G0; 182: F0, E0, D0, C0. Includes a hairpin and a fermata.

183

**rit.** . . . . . **molto rit.** . . . . .

Musical notation for measures 183-188. The staff is in bass clef with a key signature of one sharp (F#). The notes are: 183: B1, A1, G1, F1; 184: E1, D1, C1, B0; 185: A0, G0, F0, E0; 186: D0, C0, B0, A0; 187: G0, F0, E0, D0; 188: C0, B0, A0, G0. Dynamics include *ppp*, *pp*, and *ppp*.

[sites.google.com/site/stevelocks/mus](https://sites.google.com/site/stevelocks/mus)