

**Score**

**Martyn Harry**

# **Exercise Book**

music for running

2014-2016

Commissioned by Reading 2016 Year of Culture with funding from Arts Council England, the John Fell Foundation and the Higher Education Innovation Fund. 'Exercise Book' received its world premiere that constitutes its publication at Palmer's Park, Reading, on Saturday 30<sup>th</sup> January 2016. Parts of the piece were carried live by the Andrew Peach radio programme (BBC Radio Berkshire) and there were filmed reports of the event on ITV Meridian Television's news programmes. Three extracts of the piece, 'Threshold', 'Sumer is' and 'Auditorium' received their own separate premiere at the 2015 M@SH Marathon, Jacqueline Du Pré Music Building, Oxford, on Friday 29<sup>th</sup> January 2015, and the 'Exercise Book' album has been more recently released by Sforzando Records on Spotify.



## **Martyn Harry**

### **Exercise Book (2014-2016)**

**Exercise Book** was commissioned by Reading 2016 Year of Culture with funds from Arts Council England for its launch event on Saturday 30<sup>th</sup> January 2016: a 5k park run in Palmers Park, Reading that was ‘composed’ by me in close collaboration with specialist running event organizer, Race Solutions. Participants downloaded the ‘Exercise Book’ tracks before the run, and listened to them on headphones as they took part. Sometimes they chose to stick to certain tracks, but in other cases they played through a sequence of different tracks following the order of the album.

The course for the run started on the track of the athletic stadium of Palmers Park and moved to a circuit created by Race Solutions in the park. Each part of the run had its own sustained, at times immersive musical ‘environments’ that the runners could pass through as they navigated the course.

Spectators were sitting in the stadium of Palmers Park, watching the runners as they came in and out of the stadium. Because the spectators could not hear the running tracks, the musical environment within the stadium was composed with this audience in mind out of the following elements: an electroacoustic tape called ‘Auditorium’ to be played over large speakers; a saxophone ensemble that framed the event by playing music to start the run and for the concluding awards ceremony; other musicians within the ceremony engaging with the ‘Auditorium’ tape and sometimes playing tunes in the manner of the brass bands associated with England football and cricket sporting events; and ‘carnival’ instruments such as the vuvuzela. The spectators were encouraged to contribute crowd noise with ‘Applause’ cards. Race solutions provided groups of ‘clappers’ whose main job were to encourage the runners as they entered the stadium, but whose timed interventions also contributed to the aesthetic experience of ‘Exercise Book’, as shown by the score here.

Compositionally, ‘Exercise Book’ consists of three independent sounding layers heard concurrently during the course of the event. They were created separately through the following score materials published here:

- 1) The eight audio tracks intended for running, presented here along with the CD liner notes explaining how to use them which has been released with the complete album by Sforzando Records on Spotify. Of these tracks, two (‘Threshold’, ‘Sumer is’) were performed live in Reading and are submitted here as scores, along with the three other notated works that make up the album (‘Twist’, ‘Grace’, ‘Violin’). Note, too, that the ‘Sumer is icumen in’ tribute was composed as part of the commission, due the piece’s provenance in the Reading Rota manuscript held at Reading Abbey.
- 2) The scores for the ‘Park music’ and ‘Stadium music’ ensembles, presented alongside the overall sound environmental compositional plan for the event, which was based on statistical analysis of the positioning of different groups of runners at different run times.
- 3) The score materials used to create the choral music for the ‘Auditorium’ tape. This was recorded by Schola Cantorum, conducted by Jamie Burton, in November 2015, with ‘Auditorium’ receiving its own separate premiere at the 2015 M@SH Marathon, Jacqueline Du Pré Music Building, Oxford, on Friday 29<sup>th</sup> January 2015.



**Scores**

**Martyn Harry**

# **Exercise Book**

music for running

2014-2016

CD Album (liner notes and performing scores)



# My tracks and how to run with them

I am Martyn Harry and it gives me great pleasure to welcome you to my playlist of running tracks, EXERCISE BOOK, which has been commissioned by Reading 2016 Year of Culture.

EXERCISE BOOK is a set of eight tracks that are specially composed to accompany physical exercise. Seven tracks are composed in the characteristic tempos (beats per minute) that most people run to. An eighth track, VIOLIN, is a musical meditation intended to accompany the warm-down after the run.

The first thing you should be aware of is that EXERCISE BOOK is a genuinely groundbreaking project, given my background as a classical composer. Inevitably some of the tracks may be in a different style to music you already know, yet I hope you will find that you will be able to mould the selection here to fit your own experience both in terms of your musical taste and in terms of your running needs.

Everyone hears music differently, nevertheless I thought it would be helpful for me to give some guidance as to how to start listening to EXERCISE BOOK. For instance, you can take two approaches to selecting your track. You can either seek out the track that fits your 'own' running tempo. Or you might find that the soundworld of a particular track appeals to you for motivational reasons even though you might not actually find that you are running to its beat. Either way, I'd recommend that you listen to the opening of each track before you set out on your first run.

The eight tracks also have very different characters. Generally, for people who are trying to put a new exercise regime in place, I would start with "Threshold", "Twist", "Grace" and "Sumer Is", and build up to "Mortal Coil" and "Apocalypso" as fitness improves. "Force Majeure" is a fast, motivational piece for those who want a track lasting twenty minutes.

**THRESHOLD [slow, gentle]** This track is my anthem to running, rather in the spirit of Vangelis's "Chariot of Fires". When I composed it, I literally imagined the large group of runners I once saw at the beginning of the Great North Run and attempted to convey that incredible sense of anticipation we all felt before the start. Accordingly, the music starts softly and gently at the beginning, and builds to a big, hymn-like climax at which point the run could start. This is the way I feel the emotional spirit of this piece. On the other hand, the whole track is composed in a tempo to which you could easily jog comfortably. [148 bpm]

**TWIST [slow-medium, immersive]** You might be interested to read that this is the track that most closely approximates to my own favoured running tempo, and this is also many of my friends' favourite piece. "Twist" features the wonderful playing of Christian Forshaw and Martin France, and has an exotic, ambient, immersive feel, underscored by an enticing rhythmic beat. [153 bpm]

**GRACE [medium, warm-hearted]** Imagine getting up at first light for an early morning run. "Grace" has a sense of light and inner glow. It starts slowly but builds to a medium running tempo halfway through. [156 bpm]

**SUMER IS [medium, jocular]** This is a very special piece that owes its origins to the fact that EXERCISE BOOK has been commissioned for Reading: it is based on one of the world's most famous musical manuscripts from the 13<sup>th</sup> century that used to belong to Reading Abbey. The original piece, "Summer is coming in, Sing, Cuckoo!" was composed in the form of a round, and this is reflected in the circling repetitions of motives in my piece. It's mainly humorous in tone. [160 bpm]

**MORTAL COIL [fast, strict and rigorous]** "Mortal Coil" is the first of the pieces that are intended for fast, intense running. The running beat is established by the drum kit in the opening bars and is sustained by the percussion throughout. The piano music is viscerally exciting and motoric. The piece keeps on building to climactic points and refreshes itself by starting a new section. The piece has a surprising, bell-like end which I am particularly fond of. [166 bpm]

**FORCE MAJEURE [very fast, vaguely cool as in psychedelic funk]** "Force Majeure" is actually set to a slightly faster tempo than "Mortal Coil" but its longer duration means that the spirit of the music is far less intense. Perhaps this is also a reflection of the fact that it has been inspired by the electric organs and keyboard sounds of the sixties. Whereas "Mortal Coil" focuses on one type of sound throughout, "Force Majeure" takes its slightly cheesy groove on an unexpected journey. Halfway through the track, the tempo quickens slightly. The final five minutes are immersive in quality, suggesting for me the point in your run when you feel completely in the zone! [172 bpm and beyond]

**APOCALYPSO [very fast, seriously hardcore, for experts only!]** This is a "calypso" for the Apocalypse, and is to be run absolutely full-tilt for its full nine minutes; so this piece is seriously hardcore musically and physically, but a lot of fun! I'm starting training for it now! [198 bpm]

**VIOLIN [warm-down, meditative]** The music for solo violin is a massive contrast to the rest of the playlist. Whereas the other tracks are characterized by a clear rhythmic beat, here the playing is much more fluid. Nevertheless, you'll notice that there are suggestions of some of the pieces in this track (with the feeling of reflecting upon the running experience you have just had as you warm down).

**FINALLY** it has given me a lot of pleasure to collaborate with the inspirational artists from classical music and other genres on creating these pieces. I do hope you enjoy what you find here. And, above all, –

Happy Running!

Martyn Harry

Score

Martyn Harry

# **Threshold**

from EXERCISE BOOK  
(2014-16)



# Threshold

from "EXERCISE BOOK"

Martyn Harry

With Warmth [ $\text{♩} = 80$ ,  $\text{♪} = 160$ ]

A

Sopranino

Soprano I

Soprano II

Soprano III

Alto I

Alto II

Alto III

Tenor I

Tenor II

Baritone I

Baritone I

Bass

*mp*

*p*

*p*

8

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mp*

**B**

14

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 14-19. The score is written for Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The Soprano parts are mostly silent, with Sop. I having a melodic line starting in measure 18 marked *p dolce*. The Alto II part has a melodic line in measures 14-17. The Bass parts have a melodic line in measures 14-17. The score is written in treble clef for Soprano and Alto, and bass clef for Tenor and Bass. The Soprano parts are in soprano clef, and the Bass parts are in bass clef. The Alto parts are in alto clef. The Soprano parts are in soprano clef, and the Bass parts are in bass clef. The Alto parts are in alto clef. The Soprano parts are in soprano clef, and the Bass parts are in bass clef. The Alto parts are in alto clef.

20

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*p dolce*

*p dolce*

Detailed description: This is a page of a musical score, page 4, starting at measure 20. The score is for a vocal ensemble with parts for Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The Soprano parts are mostly silent, with Sop. I and Sop. III having some notes in measures 21-22. Sop. II has notes in measures 24-25. The Alto I part has a melodic line in measures 20-24. The Alto II part has a melodic line in measures 24-25. The Bass part has a melodic line in measures 20-25. The dynamic marking *p dolce* is present in measures 22 and 24. The Soprano I part has a fermata in measure 21. The Soprano II part has a fermata in measure 24. The Soprano III part has a fermata in measure 22. The Alto I part has a fermata in measure 24. The Alto II part has a fermata in measure 24. The Alto III part has a fermata in measure 24. The Tenor I and Tenor II parts are silent throughout. The Bari. I part has a fermata in measure 21. The Bari. II part has a fermata in measure 21. The Bass part has a fermata in measure 21.

26

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

Detailed description: This is a page of a musical score, page 5, starting at measure 26. The score is for a large vocal ensemble and includes parts for Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Baritone (Bari. I, Bari. II), and Bass. The Soprano parts are mostly silent, with some activity in Sop. I and Sop. II. Sop. I has a melodic line starting in measure 27. Sop. II has a long, sustained note in measure 26. Sop. III has some activity in measure 27. Alto I and Alto II have melodic lines starting in measure 27. Alto II has a rhythmic pattern of eighth notes. Alto III is silent. Tenor parts are silent. Bari. I has a melodic line starting in measure 27. Bari. II has a melodic line starting in measure 26. Bass has a melodic line starting in measure 26. The score is written in treble clef for all parts, with a key signature of one flat. The time signature is not explicitly shown but appears to be 4/4 based on the note values.

32

Sopranino *p dolce*

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

38

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 38-43. The score is in 4/4 time and includes dynamic markings *mp* and *p*. The Soprano parts (Sop. I, II, III) and Bass parts (Bari. I, II) feature melodic lines with slurs and dynamics. The Alto and Tenor parts are mostly silent, with some activity in the Alto II part. The Bass part has a long note at the end of the system.

Staff labels: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, Bass.

Dynamic markings: *mp*, *p*.

45 **D**

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

50

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*p*

*p*

56 **E**

This musical score page contains 6 measures of music for a vocal ensemble and instruments. The parts are arranged vertically from top to bottom: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. Measures 56-61 are shown. The Soprano parts (Sop. I-III) are mostly silent, indicated by horizontal lines. The Alto I part has a rhythmic melody with accents. The Alto II part is silent. The Alto III part has a melodic line with a slur. The Tenor I and II parts have a melodic line with a slur. The Bari. I part has a rhythmic melody with accents. The Bari. II part is silent. The Bass part has a melodic line with a slur.

**F**

62

This musical score page features ten staves for vocal parts, labeled on the left as Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The Soprano parts (Sop. I, II, III) are mostly silent, with Sop. I having a final measure of a half note with a fermata and the instruction *p dolce*. The Alto II part has a melodic line of eighth notes with accents. The Alto III part has a melodic line of half notes with a fermata and the instruction *p dolce*. The Tenor I and Tenor II parts have melodic lines of half notes with a fermata. The Bari. II part has a melodic line of eighth notes with accents. The Bass part has a melodic line of half notes with a fermata. A large bracket spans the bottom of the Bass staff across the first five measures.

68

This musical score page contains six systems of staves for various vocal parts. The parts are labeled on the left as Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The notation includes treble and bass clefs, notes, rests, and dynamic markings such as *p dolce*. The Soprano parts (Sop. I, II, III) feature long, sustained notes with phrasing slurs. The Alto I part has a rhythmic pattern of eighth notes with accents. The Tenor and Bass parts (Ten. I, II, Bari. I, Bass) have lower, sustained notes with phrasing slurs. The Soprano II part has a *p dolce* marking in the final measure. The Soprano III part also has a *p dolce* marking in the second measure. The Alto I part has accents on the first and third notes of each measure. The Tenor I and II parts have phrasing slurs across the first three measures. The Bari. I part has accents on the first and third notes of each measure. The Bass part has phrasing slurs across the first three measures.

74

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*p dolce*

*p dolce*

*p dolce*

*p dolce*

H

80

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bari. II  
Bass

*p dolce*  
*p dolce*  
*p dolce*

*mp*

Detailed description: This is a page of a musical score for a choir, numbered 14. The page is marked with a rehearsal sign 'H' in a box at the top right. The music begins at measure 80. The vocal parts are arranged in a standard choir layout: Sopranino, Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, and Bass. The Soprano and Alto parts feature melodic lines with long phrases and slurs, starting with a piano (*p*) and dolce marking. The Tenor parts have a more rhythmic, eighth-note pattern. The Bass part is mostly silent, with some notes at the end of the page. The dynamic marking *mp* (mezzo-piano) is indicated at the bottom of the page.

86

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mp*

*mp*

|||

|||

|||

|||

|||

I

92

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

J

99

This musical score page contains 12 staves for vocal parts, labeled on the left as Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The score is written in treble clef for the soprano and alto parts, and bass clef for the tenor and bass parts. The key signature has one flat (B-flat). The time signature is 4/4. The music begins at measure 99. Sopranino and Alto I, II, and III parts are mostly silent, indicated by horizontal lines. Sop. I has a few notes in measures 100 and 104, with a *mp* dynamic marking in measure 104. Sop. II and Sop. III have long, sustained notes in measures 100-104, with a *mp* dynamic marking in measure 100. Ten. I and Bari. I have rhythmic patterns of eighth and sixteenth notes in measures 99-100. Ten. II and Bari. II have similar rhythmic patterns in measures 100-104. The Bass part consists of a steady accompaniment of eighth notes in measures 99-104.

105

This musical score page, numbered 18, contains measures 105 through 109. It features ten vocal parts: Sopranino, Sopranos I, II, and III, Alti I, II, and III, Tenors I and II, Baritone I and II, and Bass. The Soprano parts are in treble clef, while the Bass part is in bass clef. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The Soprano I part begins with a *mp* marking. The Soprano III part has a *mp* marking starting in measure 107. The Alto II part has a *mp* marking starting in measure 106. The Tenor and Bass parts feature rhythmic patterns of eighth and sixteenth notes. The Bass part has a *mf* marking in measure 106. The page concludes with a double bar line at the end of measure 109.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mp*

*mp*

*mp*

*mf*

110

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mp*





126 **M**

The musical score is for a vocal ensemble and piano accompaniment. It begins at measure 126, marked with a box containing the letter 'M'. The time signature changes from 4/4 to 3/4 at measure 126. The vocal parts are arranged in a choir-like fashion with Soprano I, II, and III, Alto I, II, and III, Tenor I and II, Baritone I and II, and Bass. The piano part is in the bass clef. Dynamics include *mf* (mezzo-forte) and *sf* (sforzando). The score shows a variety of rhythmic patterns and melodic lines across the different parts.

131

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mf*

*mf*

*mf*

Detailed description: This page of a musical score, numbered 131, features ten vocal staves and a bass staff. The vocal parts are Soprano I, II, III, Alto I, II, III, Tenor I, II, and Bass. The Soprano III, Alto II, and Tenor II parts are marked with a mezzo-forte (*mf*) dynamic. The Soprano III part has a melodic line with eighth and sixteenth notes. The Alto II part has a similar melodic line. The Tenor II part has a melodic line with eighth and sixteenth notes. The Soprano I and Alto I parts have sparse notes with rests. The Soprano II and Alto III parts are mostly silent. The Tenor I part has a melodic line with eighth and sixteenth notes. The Bass part has a simple harmonic line with quarter and eighth notes. The score is written in a common time signature and features various rests and melodic phrases.

137 **N**

This musical score is for a vocal ensemble and piano accompaniment. It consists of 11 staves, each with a vocal part and one staff for piano accompaniment. The vocal parts are Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The piano part is at the bottom. The score is in 4/4 time and features a variety of rhythmic patterns and melodic lines. A box containing the number '137' and a bold letter 'N' is located at the top left of the score.

143

This musical score is for a choral setting of the word "O". It features 12 vocal parts: Sopranino, Sopranos I, II, and III, Alti I, II, and III, Tenors I and II, Baritone I and II, and Bass. The score is written in a common time signature. The Soprano parts have melodic lines with various rests and ornaments. The Alto II and Tenor I parts have more active, rhythmic lines. The Bass part provides a steady accompaniment with a consistent rhythmic pattern. A large "O" in a box is positioned at the top of the page, and the number "143" is at the top left of the staff. The page number "25" is in the top right corner.

149

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bari. II  
Bass

Detailed description: This page of a musical score, numbered 149, features twelve vocal staves. The Soprano section includes Soprano I, II, and III. The Alto section includes Alto I, II, and III. The Tenor section includes Tenor I and II. The Bass section includes Bari. I, Bari. II, and Bass. The Soprano part begins with a melodic line of half notes, some with slurs and a sharp sign. The other parts have various rhythmic patterns, including eighth and sixteenth notes, and rests. The Bass part provides a harmonic foundation with a series of chords.

**P**

155

This musical score is for a vocal ensemble, featuring parts for Soprano (Sop. I, II, III), Alto (Alto I, II, III), Tenor (Ten. I, II), and Bass (Bari. I, II, Bass). The score is marked with a piano (**P**) dynamic. The Soprano I and II parts begin with a melodic line of quarter notes, while the Soprano III part has a more active eighth-note pattern. The Alto and Tenor parts provide harmonic support with various rhythmic patterns, including quarter and eighth notes. The Bass part consists of a steady accompaniment of quarter notes. The score is divided into measures by vertical bar lines, and the piano dynamic is indicated by a box containing the letter 'P' at the top right.

161

This musical score page, numbered 28, contains measures 161 through 166. It features ten vocal staves: Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The Soprano I, II, and III parts include the instruction *poco a poco dim.* starting in measure 164. The Alto I and II parts also include this instruction. The Tenor II part includes the instruction *poco a poco dim.* starting in measure 165. The Soprano I part has a fermata over the final note in measure 166. The Bass part begins with a whole note chord in measure 161.

167

The musical score consists of 11 staves for different voice parts: Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), and Tenor (Ten. I, Ten. II). The Soprano and Tenor I parts have lyrics and performance instructions. The Soprano I part has a dynamic marking of *mp*. The Soprano III part has a dynamic marking of *mp*. The Alto I part has a dynamic marking of *mp*. The time signature is 4/4. The score is marked with *poco a poco dim.* in several parts.

Sopranino  
*poco a poco dim.*

Sop. I  
*mp*

Sop. II

Sop. III  
*poco a poco dim.*  
*mp*

Alto I  
*mp*

Alto II

Alto III  
*poco a poco dim.*

Ten. I  
*poco a poco dim.*

Ten. II

Bari. I

Bari. II

Bass



177

Sopranino *mp* *poco a poco cresc.*

Sop. I *poco a poco cresc.*

Sop. II *poco a poco cresc.*

Sop. III *poco a poco cresc.*

Alto I

Alto II

Alto III *poco a poco cresc.*

Ten. I *poco a poco cresc.*

Ten. II

Bari. I

Bari. II

Bass

182

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mf*

*mf*

*mf*

*poco a poco cresc.*

*poco a poco cresc.*

188

The musical score consists of ten staves for different voice parts: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The music is written in treble clef for soprano and alto parts, and bass clef for tenor and bass parts. The key signature has one sharp (F#). The time signature changes from 4/4 to 3/4 at the beginning of measure 189. The dynamic marking *mf* is present in most parts. The Soprano parts feature long, sustained notes with slurs, while the Soprano I and Bass II parts have more rhythmic, eighth-note patterns. The Alto II part has a melodic line with some rests. The Tenor and Bass parts have long, sustained notes with slurs. The score is divided into four measures, with a measure rest in measure 190 for the Alto II part.



198

Sopranino  
*mf* *f non dim.*

Sop. I  
*mf* *f non dim.*

Sop. II  
*mf*

Sop. III  
*mf* *f non dim.*

Alto I  
*f non dim.*

Alto II  
*mf* *f non dim.*

Alto III  
*mf* *f non dim.*

Ten. I  
*mf* *f non dim.*

Ten. II  
*mf* *f non dim.*

Bari. I  
*mf* *f non dim.*

Bari. II  
*mf* *f non dim.*

Bass  
*mf* *f non dim.*



U

209

The musical score is arranged in a system of 12 staves. The staves are labeled on the left as follows: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The music is written in treble clef for Soprano and Alto parts, and bass clef for Tenor and Bass parts. The key signature has one sharp (F#). The score is divided into four measures. A vertical line with a box containing the letter 'U' is positioned at the beginning of the second measure. Dynamics include *mf subito* and *fff*. The Soprano I part has a melodic line with a slur over the first two measures. The Soprano II part has a long note in the first measure. The Soprano III part has a long note in the first measure and a melodic line in the second measure. The Alto I part has a melodic line with a slur over the first two measures. The Alto II and Alto III parts have rhythmic patterns of eighth notes. The Tenor I and Tenor II parts have long notes. The Bari. I part has a melodic line with a slur over the first two measures. The Bari. II part has a rhythmic pattern of eighth notes. The Bass part has a long note in the first measure and a melodic line in the second measure.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mf subito*

*fff*

*mf subito*

*fff*

*fff*

*fff*

*fff*

*fff*

*mf subito*

*fff*

*fff*

214

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf subito*

*mp*

*mf*

*mf subito*

Detailed description: This page of a musical score, numbered 214, features ten vocal staves. The Soprano parts (Sopranino, Sop. I, II, III) and Alto I part have melodic lines with long notes and slurs, marked *mf*. The Alto II and Alto III parts play rhythmic accompaniment with eighth notes, also marked *mf*. The Tenor I part has a melodic line with a *mf subito* marking. The Tenor II part has a melodic line with a *mp* marking. The Bass I and Bass II parts have rhythmic accompaniment with eighth notes, marked *mf*. The Bass part has a melodic line with a *mf subito* marking. A Roman numeral 'V' is in a box at the top right.

220

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*mp*

*mp*

*mp*

Detailed description: This is a musical score for a vocal ensemble, page 39, starting at measure 220. The score is arranged in 12 staves, grouped by voice type: Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The Soprano parts (Sop. I, II, and III) are mostly silent, indicated by horizontal lines. Sop. III has a melodic line in the first four measures. The Alto parts (Alto II and III) play a rhythmic accompaniment of eighth notes with a sharp sign. The Tenor parts (Ten. I and II) have a melodic line in the first four measures, marked *mp*. The Bass parts (Bari. I, Bari. II, and Bass) have a melodic line in the first four measures, with Bari. I and Bari. II marked *mp*. The score consists of six measures.

W

226

Musical score for voices and basses, measures 226-231. The score is written for Soprano (Sop.) and Bass (Bari.) parts. The Soprano parts (Sop. I, II, III) and Bass parts (Bari. I, II) are in treble clef, while the Bass part (Bass) is in bass clef. The music is in 4/4 time. The key signature has one sharp (F#). The score includes dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). The Soprano III part has a melodic line starting in measure 226. The Alto III part has a rhythmic accompaniment. The Bass I part has a melodic line starting in measure 227. The Bass II part has a rhythmic accompaniment. The Bass part has a melodic line starting in measure 226. The Soprano I, II, and Soprano III parts have rests in measures 226-231. The Alto I and Alto II parts have rests in measures 226-231. The Tenor I and Tenor II parts have rests in measures 226-231.

X

232

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

*p*

*p*

*p sempre*

*p sempre*

*p sempre*

*p sempre*

Detailed description: This is a page of a musical score for a vocal ensemble. The score is written for Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The Soprano parts are mostly silent, indicated by horizontal lines. The Alto II part has a melodic line starting in the second measure, marked *p*. The Alto III part has a rhythmic accompaniment of eighth notes, also marked *p*. The Tenor and Bass parts have various melodic and rhythmic lines, with the Bass I and II parts marked *p sempre*. The score is divided into five measures by vertical bar lines. A large 'X' is placed above the first measure, and the number '232' is at the top left.

237

Musical score for voices and basses, measures 237-240. The score is written for Soprano (Sop.) and Bass (Bari.) parts. The Soprano parts (Sop. I, II, III) and the first Bass part (Bari. I) are mostly silent, indicated by a horizontal line with a dash. The second Bass part (Bari. II) and the Bass part (Bass) have melodic lines. The Alto III part has a rhythmic accompaniment. The dynamic marking *pp* is present in the Alto III part.

Score for Soprano (Sop.) and Bass (Bari.) parts, measures 237-240. The Soprano parts (Sop. I, II, III) and the first Bass part (Bari. I) are mostly silent, indicated by a horizontal line with a dash. The second Bass part (Bari. II) and the Bass part (Bass) have melodic lines. The Alto III part has a rhythmic accompaniment. The dynamic marking *pp* is present in the Alto III part.

241

Musical score for Soprano, Alto, Tenor, and Bass voices. The score is divided into 7 measures. The Soprano parts (Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II) are mostly silent, indicated by a horizontal line with a dash. The Bass parts (Bari. I, Bari. II, Bass) have musical notation. Bari. I and Bass parts include the instruction *non dim.* (non diminuendo).

Score for Soprano, Alto, Tenor, and Bass voices. The score is divided into 7 measures. The Soprano parts (Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II) are mostly silent, indicated by a horizontal line with a dash. The Bass parts (Bari. I, Bari. II, Bass) have musical notation. Bari. I and Bass parts include the instruction *non dim.* (non diminuendo).



Recording Score

Martyn Harry

**Twist**  
from EXERCISE BOOK  
(2014-16)



# Twist

Martyn Harry

Jocular [♩ = 154, ♩ = 77]

Musical score for "Twist" by Martyn Harry. The score is in 4/8 time and features a Jocular tempo with a metronome marking of ♩ = 154 and ♩ = 77. The key signature is three flats (B-flat, E-flat, A-flat). The score includes parts for Tenor SOLO, Alto SOLO, Baritone SOLO, Sop, Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Tenor A, Baritone A, Baritone B, Baritone C, Baritone D, Baritone E, and Baritone F. The Tenor SOLO part is marked *mf espressivo* and the Baritone A part is marked *mf precise*. The score consists of 8 measures.

9

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*mf precise*

17

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

25

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*mf precise*

*mf precise*

33

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

41

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

49

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*f* *espressivo*

57

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*mf precise*

65

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*mp*

73

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

81

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F *mf precise*

Ten. A *mf precise*

Bari. A

Bari. B

Bari. C

Bari. D *mf precise*

Bari. E

Bari. F

89

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

97

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

105

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

The musical score for page 105 consists of 15 staves. The top staff is for Tenor Solo, followed by Alto Solo, Bari. SOLO, Sop. Sax., and then five Alto parts (A-F). The bottom five staves are for Tenor A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The score is in 3/4 time and features a key signature change from B-flat major to B-flat minor at the end of the page. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

113

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

*mf precise*

*mf precise*

*mf precise*

*mf precise*

121

Ten. SOLO

Alto SOLO

Bari. SOLO *f solo espressivo*

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

129

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

136

This musical score page contains ten staves for tenors and baritone saxophones. The top staff is for Tenor Solo, followed by Alto Solo, Bari. Solo, and Sop. Sax. The remaining staves are for Tenor A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests. A measure number '129' is in a box at the top left, and '136' is in a box on the Bari. B staff. The music is arranged in a multi-measure rest format for the first two measures of each staff.

137

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

145

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

153

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

Detailed description: This is a page of a musical score for a jazz ensemble. The page is numbered 153 in the top left corner. The score is written for 15 parts: Tenor SOLO, Alto SOLO, Bari. SOLO, Soprano Saxophone, Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Tenor A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Tenor SOLO part has a melodic line with some rests. The Bari. SOLO part has a rhythmic accompaniment. The other parts (Alto SOLO, Sop. Sax., Alto A-F, Ten. A, Bari. A-F) have various rhythmic patterns and some melodic fragments. The Alto SOLO part is mostly silent. The Bari. SOLO part has a consistent eighth-note pattern. The Ten. A part has a melodic line with some rests. The Bari. A part has a rhythmic pattern. The Bari. B part has a rhythmic pattern. The Bari. C part has a rhythmic pattern. The Bari. D part has a rhythmic pattern. The Bari. E part has a rhythmic pattern. The Bari. F part is mostly silent.

161

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

Detailed description: This page of a musical score, numbered 161, features tenets and baritone saxophones. The score is written in 3/4 time with a key signature of three flats. The Tenor Soloist (Ten. SOLO) has a melodic line starting in measure 161. The Baritone Soloist (Bari. SOLO) provides a complex rhythmic accompaniment with sixteenth-note patterns. The Soprano Saxophone (Sop. Sax.) is silent. The Alto saxophones (Alto A-F) and Tenor A have various parts, with some playing in the lower register. The Baritone saxophones (Bari. A-F) have parts, with Bari. B and Bari. E playing more active lines. The score concludes in measure 168.

169

Ten. SOLO  
Alto SOLO  
Bari. SOLO  
Sop. Sax.  
Alto A  
Alto B  
Alto C  
Alto D  
Alto E  
Alto F  
Ten. A  
Bari. A  
Bari. B  
Bari. C  
Bari. D  
Bari. E  
Bari. F

Detailed description: This is a page of a musical score, page 169, for a large ensemble. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The ensemble includes vocal soloists and a baritone section. The vocal soloists (Tenor, Alto, and Baritone) have melodic lines with some rests. The baritone section (Bari. A, B, C, D, E, F) has a rhythmic accompaniment consisting of eighth and sixteenth notes. The Soprano Saxophone (Sop. Sax.) and other Alto parts (Alto A-F) and Tenor A part are mostly silent, indicated by a horizontal line with a dash. The score is divided into measures by vertical bar lines, with a double bar line at the end of the page.

177

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

185

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

193

Ten. SOLO

Alto SOLO

Bari. SOLO

Sop. Sax.

Alto A

Alto B

Alto C

Alto D

Alto E

Alto F

Ten. A

Bari. A

Bari. B

Bari. C

Bari. D

Bari. E

Bari. F

201

Musical score for 13 instruments. The score is in 3/4 time with a key signature of three flats. The instruments listed are:

- Ten. SOLO
- Alto SOLO
- Bari. SOLO
- Sop. Sax.
- Alto A
- Alto B
- Alto C
- Alto D
- Alto E
- Alto F
- Ten. A
- Bari. A
- Bari. B
- Bari. C
- Bari. D
- Bari. E
- Bari. F

The Bari. A and Bari. B parts are active, while all other instruments are silent. The Bari. A part features a melodic line with eighth and sixteenth notes, and the Bari. B part features a rhythmic accompaniment with eighth and sixteenth notes.

209

Ten. SOLO  
Alto SOLO  
Bari. SOLO  
Sop. Sax.  
Alto A  
Alto B  
Alto C  
Alto D  
Alto E  
Alto F  
Ten. A  
Bari. A  
Bari. B  
Bari. C  
Bari. D  
Bari. E  
Bari. F

The image shows a musical score for ten saxophones and baritone saxophones, measures 209-216. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The instruments are arranged in a stack from top to bottom: Tenor SOLO, Alto SOLO, Bari. SOLO, Sop. Sax., Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Ten. A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. Measures 209-216 are marked with a box containing the number 209. The score shows various musical notations, including rests, eighth notes, and sixteenth notes, with some instruments having more active parts than others.

217

Musical score for tenors and baritone saxophones, measures 217-224. The score is written for Tenor SOLO, Alto SOLO, Bari. SOLO, Sop. Sax., Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Ten. A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The Tenor and Alto SOLO parts are silent throughout. The Bari. SOLO part is silent until measure 221, where it begins a melodic line. The Sop. Sax. part is silent throughout. The Alto A-F parts are silent throughout. The Ten. A part is silent throughout. The Bari. A part plays a rhythmic pattern of eighth and sixteenth notes. The Bari. B part plays a melodic line starting in measure 221. The Bari. C part is silent throughout. The Bari. D part plays a rhythmic pattern of eighth and sixteenth notes. The Bari. E part plays a melodic line starting in measure 221. The Bari. F part is silent throughout.

225

Musical score for ten saxophone parts. The score is in 3/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). The parts are: Ten. SOLO, Alto SOLO, Bari. SOLO, Sop. Sax., Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Ten. A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The Tenor SOLO part is silent throughout. The Bari. A part plays a rhythmic pattern of eighth and sixteenth notes. The Bari. B part plays a melodic line with some rests. The Bari. C part plays a melodic line with eighth notes. The Bari. D part plays a rhythmic pattern of eighth notes. The Bari. E part plays a melodic line with eighth notes. The Bari. F part is silent throughout.

231

Musical score for page 231, featuring tenors, altos, and baritone saxophones. The score is in 2/4 time and B-flat major. The instruments listed are Tenor SOLO, Alto SOLO, Bari. SOLO, Sop. Sax., Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Ten. A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The Tenor SOLO part is silent. The Bari. A part has a melodic line with eighth notes and rests. The Bari. B part has a rhythmic accompaniment with eighth notes and rests. The Bari. C part has a rhythmic accompaniment with eighth notes and rests. The Bari. D part has a rhythmic accompaniment with eighth notes and rests. The Bari. E part has a rhythmic accompaniment with eighth notes and rests. The Bari. F part is silent.

236

Musical score for 14 instruments. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The instruments are listed on the left: Ten. SOLO, Alto SOLO, Bari. SOLO, Sop. Sax., Alto A, Alto B, Alto C, Alto D, Alto E, Alto F, Ten. A, Bari. A, Bari. B, Bari. C, Bari. D, Bari. E, and Bari. F. The score consists of 14 staves. The first seven staves (Ten. SOLO through Alto E) are mostly empty, indicating rests. The eighth staff (Alto F) begins with a rest in the first four measures, followed by a melodic line in the last two measures. The ninth staff (Ten. A) also begins with a rest in the first four measures, followed by a melodic line in the last two measures. The tenth staff (Bari. A) has a continuous melodic line throughout the piece. The eleventh staff (Bari. B) begins with a rest in the first four measures, followed by a melodic line in the last two measures. The twelfth staff (Bari. C) also begins with a rest in the first four measures, followed by a melodic line in the last two measures. The thirteenth staff (Bari. D) has a continuous melodic line throughout the piece. The fourteenth staff (Bari. E) has a melodic line in the first two measures, followed by a rest in the next two measures, and then a melodic line in the last two measures. The fifteenth staff (Bari. F) is mostly empty, indicating rests.



Recording Score

Martyn Harry

**Grace**  
from EXERCISE BOOK  
(2014-16)



# Grace

for three guitars (2007)

**Largo Tranquillo** [♩ = 44-48]

Guitar 1  
*p expr.*  
*pp* *pp*

Guitar 2  
*p*  
*pp*

Guitar 3  
*p*  
*p expr.*  
*pp*

**Poco a poco accelerando** [♩ = 54]

Gtr. 1  
*p expr.*  
*mp*  
*p*

Gtr. 2  
*p*  
*mp*  
*p*

Gtr. 3  
*p expr.*  
*mp*  
*p*

**A** [♩ = 58]

Gtr. 1

Gtr. 2

Gtr. 3

*mp*

*mp*

*mp*

**B** [♩ = 66]

Gtr. 1

Gtr. 2

Gtr. 3

*p* ("gospel")

*p*

*p* ("gospel")

*p* ("gospel")

**C** [ $\text{♩} = 72$ ]

Gtr. 1  
*mp pp subito mp*

Gtr. 2  
*mp pp subito mp*

Gtr. 3  
*mp pp subito mp*

**D** **Andantino** [ $\text{♩} = 78$ ]

Gtr. 1  
*mf mp dolce*

Gtr. 2  
*mf mp cantabile*

Gtr. 3  
*mf mp dolce*

E

47

Gtr. 1

Gtr. 2

Gtr. 3

54

Gtr. 1

Gtr. 2

Gtr. 3

expr.

F

59

Gtr. 1 *mf* *mp cantabile*

Gtr. 2 *mf* *mp dolce*

Gtr. 3 *mf* *mp dolce*

65

Gtr. 1

Gtr. 2

Gtr. 3

G

71

Gtr. 1

Gtr. 2

Gtr. 3

77

Gtr. 1

Gtr. 2

Gtr. 3

*mf* intensivo

*mf* intensivo

*mf* intensivo

84

Gtr. 1

Gtr. 2

Gtr. 3

*f*

*f*

*f*

**H**

90

Gtr. 1

Gtr. 2

Gtr. 3

*mp*

*mf*

*mp*

*mf*

*mp*

*mf*

I

95

Gtr. 1

Gtr. 2

Gtr. 3

101

Gtr. 1

Gtr. 2

Gtr. 3

*f*

106

Gtr. 1

Gtr. 2

Gtr. 3

**J**

111

Gtr. 1

Gtr. 2

Gtr. 3

116

Gtr. 1

*mp dolce* *mf luminoso*

Gtr. 2

*mp dolce* *mf luminoso*

Gtr. 3

*mp dolce* *mf luminoso*

121

Gtr. 1

Gtr. 2

Gtr. 3

126

Gtr. 1

Gtr. 2

Gtr. 3

*f*

*f*

*f*

131

Gtr. 1

Gtr. 2

Gtr. 3

*mf*

*mf*

*mf*

136

Gtr. 1

Gtr. 2

Gtr. 3

*mp*

Detailed description: This system of music contains three staves for guitar. The first staff, labeled 'Gtr. 1', begins at measure 136 with a melodic line in treble clef. It features eighth and sixteenth notes, with some measures containing rests. The second staff, 'Gtr. 2', provides a rhythmic accompaniment with eighth and sixteenth notes. The third staff, 'Gtr. 3', has a melodic line with some notes beamed together. Dynamics are marked as *mp* (mezzo-piano) in several places. The key signature is three sharps (F#, C#, G#).

141

Gtr. 1

Gtr. 2

Gtr. 3

*mf*

Detailed description: This system of music contains three staves for guitar, starting at measure 141. The first staff, 'Gtr. 1', features a melodic line with many beamed eighth and sixteenth notes, creating a dense texture. The second staff, 'Gtr. 2', has a rhythmic accompaniment with some rests. The third staff, 'Gtr. 3', has a rhythmic accompaniment with eighth and sixteenth notes. Dynamics are marked as *mf* (mezzo-forte) in several places. The key signature is three sharps (F#, C#, G#).

N

146

Gtr. 1 *mp dolce*

Gtr. 2 *mp cantabile*

Gtr. 3 *mp dolce*

O

151

Gtr. 1 *mf*

Gtr. 2 *mf*

Gtr. 3 *mf*

156

Gtr. 1 *mp cantabile*

Gtr. 2 *mp dolce*

Gtr. 3 *mp*

**P**

161

Gtr. 1 *p*

Gtr. 2 *p*

Gtr. 3

Poco a poco rallentando

166

Gtr. 1

Gtr. 2

Gtr. 3

*p* cantabile

Q

171

Gtr. 1

Gtr. 2

Gtr. 3

*p* cantabile

**Molto Allargando**

**Largo Desolato** [ $\text{♩} = 40$ ]

**Rit** -----|

Gtr. 1

Gtr. 2

Gtr. 3

*mf* *mp* *p*

*mf* *mp* *p dolce*

*mf*

**Largo Desolato**

**Rit** -----|

**Intensivo**

Gtr. 1

Gtr. 2

Gtr. 3

*p* *mp* *mf*

*pp dolce*

*p* *mp* *mf*

**R**

Rit -----| Intensivo

Gtr. 1

Gtr. 2

Gtr. 3

*f* *ff* *f*

*f* *ff* *mp*

*f* *ff* *f*

**Calando poco a poco**

Gtr. 1

Gtr. 2

Gtr. 3

*ff* *mf* *mp*

*ff* *mf* *mp*

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



Score

Martyn Harry

# **Sumer Is**

from EXERCISE BOOK  
(2014-16)



# Sumer Is

Vivo [♩. = 160]

The musical score is written for a choir and electric piano. It consists of 12 staves. The vocal parts are Soprano I, II, III, IV (with a double baritone II), Alto I, II, III, Tenor I, II, and Baritone I. The electric piano part is at the bottom. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The tempo is marked 'Vivo' with a metronome marking of 160 quarter notes per minute. The dynamic marking is *mf marcato*. The Soprano I and II parts have a melodic line starting in the first measure. The Alto I and II parts have a similar melodic line starting in the second measure. The Tenor II part has a melodic line starting in the seventh measure. The electric piano part is mostly silent, with some notes in the final two measures.

Sopranino

Soprano I  
*mf marcato*

Soprano II  
*mf marcato*

Soprano III

Soprano IV  
[db. Baritone II]

Alto I  
*mf marcato*

Alto II  
*mf marcato*

Alto III

Tenor I

Tenor II  
*mf marcato*

Baritone I

Bass

Electric Piano

9

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*mf marcato*

*f*

18

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*mf marcato*

*mf marcato*

Detailed description: This is a page of a musical score, page 3, starting at measure 18. The score is for a vocal ensemble and piano. The key signature is three flats (B-flat, E-flat, A-flat). The tempo and mood are marked 'mf marcato'. The vocal parts are Soprano I, II, III, IV, Alto I, II, III, Tenor I, II, Bass, and Soprano (Sopranino). The piano part is labeled 'E.P.'. The Soprano I and II parts have a melodic line with quarter and eighth notes. The Soprano III part has a more rhythmic line with eighth notes. The Alto I and II parts have a similar melodic line. The Tenor I and II parts have a more rhythmic line with eighth notes. The Bass part has a melodic line with quarter and eighth notes. The Soprano (Sopranino) part is mostly silent. The piano part is mostly silent.

A

26

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*mf marcato*

*8va*

34

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Sop. IV  
[Bari. II]  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bass  
E.P.

(8)

Detailed description: This is a page of a musical score, page 5, starting at measure 34. The score is written for a large vocal ensemble. The parts are: Sopranino, Soprano I, Soprano II, Soprano III, Soprano IV (also labeled as Bari. II), Alto I, Alto II, Alto III, Tenor I, Tenor II, Bari. I, Bass, and E.P. (likely a piano accompaniment or a specific vocal part). The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano I part has a melodic line with eighth and sixteenth notes. Soprano II has a more rhythmic line with dotted notes. Soprano III has a simple line with quarter notes. Soprano IV and Bari. II are mostly silent. Alto I has a melodic line similar to Soprano I. Alto II and Alto III have rhythmic lines. Tenor I has a melodic line with dotted notes. Tenor II, Bari. I, and Bass are mostly silent. The E.P. part at the bottom has a melodic line similar to the Soprano I part. A circled number 8 is placed above the E.P. part in the first measure.

41

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Sop. IV  
[Bari. II]  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bass  
E.P.

(8)

Detailed description: This is a page of a musical score, page 6, numbered 41. It features a vocal ensemble of Soprano (Sopranino, Sop. I, Sop. II, Sop. III, Sop. IV), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bass) parts, along with a piano accompaniment (E.P.). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano parts are active throughout, with Sop. I and Sop. II having more complex melodic lines. Sop. III and Sop. IV are mostly silent. The Alto and Tenor parts also have active lines, with Alto II and Ten. I showing more movement. The Bass part is mostly silent. The piano accompaniment (E.P.) is active throughout, providing harmonic support. A rehearsal mark (8) is indicated by a dashed line above the piano part.

**B**

49

This musical score is for a vocal ensemble and piano accompaniment. It consists of 13 staves. The vocal parts are Soprano I, Soprano II, Soprano III, Soprano IV (Bari. II), Alto I, Alto II, Alto III, Tenor I, Tenor II, Bari. I, and Bass. The piano part is labeled E.P. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The music begins at measure 49. The Soprano I part has a melodic line with eighth and quarter notes. The Soprano II part has a more rhythmic line with dotted notes. The Soprano III part has a simple melodic line. The Soprano IV part has a few notes in the final measure. The Alto I part has a melodic line similar to Soprano I. The Alto II part has a rhythmic line. The Alto III part has a rhythmic line. The Tenor I part has a rhythmic line. The Tenor II part has a rhythmic line. The Bari. I and Bass parts are mostly silent. The piano accompaniment (E.P.) has a rhythmic line with eighth and quarter notes. A rehearsal mark (B) is located at the top right. A circled '8' is located at the bottom left of the piano part.

57

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

Detailed description: This page of a musical score, numbered 57, features 13 staves. The Soprano section includes Soprano I, II, III, and IV (with Bari. II). The Alto section includes Alto I, II, and III. The Tenor section includes Tenor I and II. The Bass section includes Bari. I and Bass. An E.P. staff is at the bottom. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Soprano I part has a melodic line with eighth and quarter notes. Soprano II has a similar line with some rests. Soprano III has a steady eighth-note accompaniment. Soprano IV has a melodic line with some ties. Alto I and II have similar melodic lines. Alto III has a steady eighth-note accompaniment. Tenor I has a steady eighth-note accompaniment. Tenor II has a melodic line with some rests. Bari. I and Bass are mostly silent. E.P. is also silent.

63

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*mf sempre*

70

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*f*

*mf*

Detailed description: This page of a musical score, numbered 70, features ten vocal staves. The Soprano parts (Sopranino, Sop. I-IV) and Tenor I part are written in treble clef, while the Alto, Bass, and E.P. parts are in bass clef. The key signature is three flats (B-flat major or D-flat minor). The Soprano I part has a melodic line with some grace notes. The Soprano II part has a similar line but with some rests. The Soprano III part consists of a steady eighth-note pattern. The Soprano IV part has a more complex melodic line. The Alto I part has a simple harmonic line. The Alto II part has a similar line but with some rests. The Alto III part has a simple harmonic line. The Tenor I part has a melodic line with a forte (*f*) dynamic marking and a mezzo-forte (*mf*) dynamic marking. The Tenor II part has a simple harmonic line. The Bass part has a simple harmonic line. The E.P. part has a simple harmonic line.

78

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*f*

*mf*

Detailed description: This is a page of a musical score, page 11, starting at measure 78. The score is written for a large vocal ensemble and piano accompaniment. The vocal parts include Soprano (Sopranino, Sop. I, Sop. II, Sop. III, Sop. IV/Bari. II), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bass). The piano part is labeled 'E.P.' at the bottom. The key signature is three flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be common time. The score features various musical notations such as notes, rests, slurs, and dynamic markings. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). There are also hairpins indicating crescendos and decrescendos. The Soprano I part has a melodic line with some grace notes. The Soprano II part has a more active line with many sixteenth notes. The Soprano III part has a steady eighth-note accompaniment. The Soprano IV part has a melodic line with some rests. The Alto I part has a melodic line with some rests. The Alto II part has a melodic line with some rests. The Alto III part has a melodic line with some rests. The Tenor I part has a melodic line with some rests and dynamic markings. The Tenor II part has a melodic line with some rests. The Bass I part has a melodic line with some rests. The Bass part has a melodic line with some rests. The piano part has a melodic line with some rests.

85

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Sop. IV  
[Bari. II]  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bass  
E.P.

*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*f*  
*mf*  
*mf* pesante  
*mf* pesante  
*mf* pesante

Detailed description: This page of a musical score, numbered 85, features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The score is arranged for a large vocal ensemble, including Soprano parts (Sopranino, Sop. I-IV), Alto parts (Alto I-III), Tenor parts (Ten. I-II), Bass parts (Bari. I, Bass), and an E.P. (Ensemble Part). The Soprano I part begins with a dynamic marking of *f* (forte) and later shifts to *mf* (mezzo-forte). The Alto II part starts with *f* and changes to *mf*. The Tenor I part begins with *f* and also changes to *mf*. The Tenor II, Bari. I, and Bass parts conclude the page with a dynamic marking of *mf* pesante. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

90

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. I]

Alto I  
*mf*

Alto II

Alto III

Ten. I  
*mf*

Ten. II

Bari. I

Bass

E.P.

Detailed description: This page of a musical score, numbered 90, features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is arranged in a vertical stack of staves. The vocal parts include Soprano I, II, III, and IV (with Soprano IV also serving as Bari. I), Alto I, II, and III, Tenor I, II, and Bass. The Soprano I part begins with a melodic line in the first measure, while the other vocal parts enter in subsequent measures. The instrumental parts, Alto I and Tenor I, are marked with a mezzo-forte (*mf*) dynamic. The E.P. (Electric Piano) part is located at the bottom of the page. The score concludes with a double bar line at the end of measure 94.

95

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II]

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bass

E.P.

*f*

*mf*

*f*

*mf*

100

Sopranino

Sop. I

Sop. II

Sop. III

Sop. IV  
[Bari. II] to Baritone II

Alto I *f* *ff*

Alto II

Alto III

Ten. I *ff*

Ten. II

Bari. I

Bass

E.P.

Detailed description: This page of a musical score, numbered 100, features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The vocal parts include Soprano I, II, III, and IV (with a Baritone II part), Alto I, II, and III, Tenor I and II, Baritone I, and Bass. The Soprano I part begins with a rest, while the Soprano II, III, and IV parts have melodic lines. The Baritone II part is marked 'to Baritone II'. The piano accompaniment includes parts for Alto I, II, and III, Tenor I and II, Baritone I, and Bass. The Alto I part has dynamic markings of *f* and *ff*. The Tenor I part also has a *ff* marking. The E.P. part is at the bottom of the page.



D

112

Musical score for voices and piano, measures 112-119. The score is in G major (one sharp) and 4/4 time. The key signature is G major. The tempo is marked *mp* (mezzo-piano). The score includes parts for Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, Bass, and E.P. (Electric Piano). The Soprano parts feature melodic lines with various intervals and rests. The Alto and Tenor parts provide harmonic support with sustained notes and rhythmic patterns. The Bass part plays a steady eighth-note accompaniment. The E.P. part is silent throughout the passage.

120

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*mp*

E

128

This musical score is for a vocal ensemble and piano accompaniment. It consists of 12 measures, with a section starting at measure 128. The score is written for Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Bass I, Bass II, and a Piano (E.P.) part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The dynamic marking *mf* (mezzo-forte) is indicated for several parts. The Soprano parts (I, II, III) have rests in measures 4-7. The Alto, Tenor, and Bass parts have melodic lines throughout. The Piano part has a simple accompaniment pattern.



G

144

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*mf*

*mp*

*mp poco a poco cresc.*

152

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bari. II  
Bass  
E.P.

*mp poco a poco cresc.*

*mp poco a poco cresc.*

*mp poco a poco cresc.*

Detailed description: This is a page of a musical score, page 22, starting at measure 152. The score is for a vocal ensemble and piano accompaniment. The vocal parts are Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The piano part is labeled E.P. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is not explicitly shown but appears to be 4/4. The vocal parts have rests until measure 157, where they begin with a melodic line. The Soprano parts are marked with *mp poco a poco cresc.* and have accents over the notes. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand, with some chords and rests. The score ends at measure 159.

**H**

160

Musical score for voices and piano, measures 160-167. The score is in G major (one sharp) and 4/4 time. It features ten vocal parts and a piano accompaniment. The vocal parts are Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, and Baritone II. The piano part is for the right hand (E.P.). The score begins with a rehearsal mark 'H' at measure 160. The key signature has one sharp (F#) and the time signature is 4/4. The piano part consists of a steady eighth-note accompaniment. The vocal parts have various melodic lines, some with slurs and accents. Dynamics include *mf sempre* and *mf cantabile*. The score ends at measure 167.

*mf cantabile*

*mf sempre*

168

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

176

This musical score page, numbered 176, features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is arranged in a system of 13 staves, each with a vocal part and a piano accompaniment part. The vocal parts are: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The piano part is labeled E.P. (Eighth Piano). The score spans six measures. The vocal parts exhibit various melodic lines, including some with ties and slurs. The piano accompaniment consists of a steady bass line with some harmonic support in the right hand. The notation includes treble clefs for all parts, and various note values such as quarter, eighth, and half notes, along with rests and accidentals.

183

This musical score page contains 12 staves for voices and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The staves are labeled as follows from top to bottom: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The piano part is labeled E.P. at the bottom. The score shows vocal entries and accompaniment for measures 183 through 188. The vocal parts feature various melodic lines with slurs and ties, while the piano part provides harmonic support with sustained notes and chords.

189

This musical score page contains 12 staves for voices and piano. The staves are labeled on the left as follows: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. At the bottom is a staff for E.P. (Electric Piano). The music is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score consists of five measures. The Soprano parts feature various melodic lines, with Soprano I and II having some notes with slurs. The Tenor and Bass parts feature long, sustained notes with slurs, indicating a harmonic accompaniment. The E.P. part is mostly silent, with a few notes in the first measure.

I

194

Soprano I *f*

Soprano II *f*

Soprano III *f*

Alto I *f*

Alto II *f*

Alto III *f*

Ten. I *f*

Ten. II *f*

Bari. I *f*

Bari. II *f*

Bass *f*

E.P.



207 **J**

This musical score page contains ten staves for vocal parts: Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Bass (Bari. I, Bari. II, Bass), and E.P. The key signature is three flats (B-flat major or D-flat minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The Soprano I and II parts have melodic lines starting in measure 207, marked *mp* (mezzo-piano) and *mf* (mezzo-forte) respectively. The Alto II, Tenor I, Tenor II, Bari. I, Bari. II, and Bass parts have rests until measure 215, where they all enter with a half note G4 (F#4 in the bass clef), marked *f* (forte). The Soprano I and II parts have rests until measure 215, where they also enter with a half note G4. The Soprano III part has a rest throughout. The E.P. part has a rest throughout.

216

This musical score page, numbered 216, features a key signature of three flats and a common time signature. The vocal parts are arranged as follows:

- Sopranino:** Remains silent throughout the page.
- Sop. I:** Active vocal line with various notes and rests.
- Sop. II:** Remains silent throughout the page.
- Sop. III:** Active vocal line starting with a *mf* dynamic marking.
- Alto I:** Remains silent until the final measure, where it has a short melodic phrase marked *mf*.
- Alto II:** Sustained notes with a *mf* dynamic marking.
- Alto III:** Remains silent throughout the page.
- Ten. I:** Sustained notes with a *mf* dynamic marking.
- Ten. II:** Sustained notes with a *mf* dynamic marking.
- Bari. I:** Sustained notes with a *mf* dynamic marking.
- Bari. II:** Sustained notes with a *mf* dynamic marking.
- Bass:** Sustained notes with a *mf* dynamic marking.
- E.P. (Piano):** Remains silent throughout the page.

224

This musical score page contains ten staves for voices and piano. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The staves are labeled as follows from top to bottom: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, Bass, and E.P. (Electric Piano).  
- Sopranino, Sop. I, Sop. II, and Sop. III: All four soprano parts are silent throughout the entire passage.  
- Alto I: Features a melodic line with eighth and quarter notes, including a trill in the final measure.  
- Alto II: Features a rhythmic pattern of eighth notes in the first measure, followed by a sustained note with a dynamic marking that transitions from *f* to *mf*.  
- Alto III: Features a melodic line with eighth notes in the final two measures.  
- Ten. I: Features a melodic line with quarter and eighth notes.  
- Ten. II, Bari. I, Bari. II, and Bass: Each of these four parts features a sustained, low-register line of notes with a dynamic marking of *mf*.  
- E.P.: The Electric Piano part is silent throughout the passage.

231 **K**

This musical score is for a vocal ensemble and piano accompaniment. It consists of 11 staves. The vocal parts are Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass (Bari. I, Bari. II, Bass). The piano part is labeled E.P. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The score begins at measure 231, marked with a 'K' in a box. The vocal parts have various dynamics: Sop. II, Bari. I, and Bass have *mf* and *f* markings; Alto I, Alto II, and Alto III have *mf* markings; and Ten. I has an *mf* marking. The piano part features a melodic line with a *mf* to *f* dynamic range. The score ends with a fermata over the final measure.

237

This musical score is for a vocal ensemble, likely a choir or chamber group, with piano accompaniment. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal parts are Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, and Bass. The piano part is labeled E.P. (Eighth Piano). The score consists of 8 measures. The vocal parts have various melodic lines, with some parts starting in the second measure. The piano part provides harmonic support with chords and moving lines. Dynamics include *mp* (mezzo-piano) for several parts. The Soprano I and II parts have *mp* markings starting in measure 5. The Alto I, Tenor I, Tenor II, Baritone I, and Baritone II parts have *mp* markings starting in measure 4. The Soprano III, Alto II, Alto III, and Bass parts are mostly silent or have simple accompaniment. The E.P. part has a simple accompaniment throughout.

245

The image shows a page of a musical score for a vocal ensemble, starting at measure 245. The score is written for Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass) parts, along with an E.P. (Electric Piano) part. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The Soprano part begins with a rest, followed by a melodic line starting in measure 246 with a mezzo-piano (*mp*) dynamic. The Alto I part also begins with a rest, followed by a melodic line starting in measure 246 with a mezzo-piano (*mp*) dynamic. The Tenor I and II parts begin with rests, followed by melodic lines starting in measure 246. The Bass part begins with a rest, followed by a melodic line starting in measure 246. The E.P. part begins with a rest, followed by a melodic line starting in measure 246. The score includes dynamic markings such as *mp* and *poco a poco cresc.* across various parts.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*mp*

*poco a poco cresc.*

*mp*

*poco a poco cresc.*

*poco a poco cresc.*

253

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

*poco a poco cresc.*

260

The musical score is written for a large ensemble of voices and instruments. It begins at measure 260. The key signature has three flats (B-flat, E-flat, A-flat). The score is organized into systems for Soprano, Alto, Tenor, and Bass, with an E.P. (Electric Piano) part at the bottom. The Soprano part (Sop. I, II, III) has a melodic line starting in measure 260. The Alto part (Alto I, II, III) has a melodic line starting in measure 260. The Tenor part (Ten. I, II) has a melodic line starting in measure 260. The Bass part has a melodic line starting in measure 260. The E.P. part is silent. Dynamic markings include *mf* (mezzo-forte) and *mp subito* (mezzo-piano subito). Performance instructions include *mf*, *mp subito*, and *mp*. The score is written in a standard musical notation style with a grand staff for each voice part and a grand staff for the instruments.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*mf*

*mp subito*

*mp*

*mf*

*mp subito*

*mp*

*mf*

*mp*

266

This musical score page, numbered 266, features a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score is arranged for a vocal ensemble and piano accompaniment. The vocal parts include Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Baritone (Bari. I, Bari. II), and Bass. The piano part is labeled E.P. (Eighth Piano). The score spans seven measures. In measure 266, Soprano I and Soprano III enter with a melodic line marked *mp subito*. Alto I and Alto III also have melodic lines, with Alto III marked *mp subito*. Tenor I and Tenor II have melodic lines, with Tenor II marked *mp*. Alto II, Bari. I, Bari. II, and Bass parts feature long, sustained notes with slurs, indicating a harmonic accompaniment. The Soprano II part remains silent throughout the page.



280

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*ff*

*ff*

*ff*

287

This musical score page, numbered 287, features ten staves for vocal parts and one for piano accompaniment. The vocal parts are Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Baritone (Bari. I, Bari. II), and Bass. The piano part is labeled E.P. The music is in a key with three flats (B-flat major or D-flat minor) and a common time signature. The Soprano parts have various melodic lines, with Sop. I and Sop. III being more active. The Alto and Tenor parts have more rhythmic, often accompanimental lines. The Bass and Bari. parts have long, sustained notes, with a dynamic marking of *f* (forte) appearing in measures 288 and 289. The piano accompaniment (E.P.) provides a steady rhythmic foundation with eighth and quarter notes.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

293

This musical score is for a vocal ensemble and includes an E.P. (Electric Piano) part. It consists of 12 staves, each with a different voice part or instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into measures by vertical bar lines. The Soprano parts (Sop. I, II, III) and Tenor parts (Ten. I, II) feature more active melodic lines with various note values and rests. The Alto parts (Alto I, II, III) provide harmonic support with sustained notes and some rhythmic patterns. The Bass part features long, sustained notes, often with slurs. The E.P. part at the bottom is mostly silent, indicated by a series of horizontal lines.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

301

This musical score page, numbered 301, features a variety of vocal parts. The Soprano section includes Soprano I, II, and III, all of whom sing a melodic line with a *ff* dynamic. The Alto section consists of Alto I, II, and III; Alto I has a more complex line with rests, while Alto II and III sing a similar melodic line. The Tenor section includes Tenor I and II, both with melodic lines. The Bass section includes Bari. I and II, who sing a sustained, low melodic line, and a Bass part with a similar line. The E.P. (Electric Piano) part is silent. The score is written in a key with two flats and a common time signature. The *ff* dynamic is indicated in the right half of the page for all vocal parts.

L

309

The musical score is written for a large vocal ensemble and piano accompaniment. It begins at measure 309. The key signature is B-flat major. The vocal parts are Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, and Bass. The piano part is labeled E.P. The score features a dynamic shift from *f* to *mf subito* at measure 312. The vocal lines are characterized by melodic phrases with slurs and ties, while the piano accompaniment provides harmonic support with sustained chords and moving bass lines.



**M**

**NEW TEMPO**

♩ = 172

\*

324

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bari. II  
Bass  
E.P.

The musical score is written for a vocal ensemble and piano. It consists of 12 staves. The vocal parts are Soprano I, II, and III; Alto I, II, and III; Tenor I and II; Baritone I and II; and Bass. The piano part is labeled E.P. The key signature is three flats (B-flat major or D-flat minor). The tempo is marked 'NEW TEMPO' with a quarter note equal to 172 beats per minute. The score begins at measure 324. The vocal parts feature various melodic lines, some with 'mp subito' markings. The piano part provides harmonic support with chords and moving lines.

331

*mp*

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

336

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

\* [ ]

*f*

Detailed description: This page of a musical score, numbered 48, is for measures 336 through 341. It features a full vocal ensemble with parts for Soprano (Sopranino, Sop. I, II, III), Alto (Alto I, II, III), Tenor (Ten. I, II), Bass (Bari. I, II), and E.P. (likely a piano accompaniment). The tempo is marked 'ACCEL' with a metronome marking of 175 quarter notes per minute. The time signature is 4/4. The key signature has three flats. The Soprano part begins with a melodic line in measure 336, marked with a box containing an asterisk. The other vocal parts enter in subsequent measures, with the Bass part providing a steady rhythmic accompaniment. The E.P. part features arpeggiated chords. A dynamic marking of *f* (forte) is present in the Bass part in measure 340.

**N**

**FASTER**

$\text{♩} = 180$

342

This musical score is for a vocal ensemble and piano accompaniment. It is written in 4/4 time and the key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked 'FASTER' with a metronome marking of 180 quarter notes per minute. The score is divided into three measures. The vocal parts are: Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, and Bass. The piano part is labeled 'E.P.' at the bottom. Dynamics include *mp sempre*, *f*, and *mf*. There are several trills and triplets in the Tenor II and Bass parts.

345

This musical score is for a vocal ensemble and piano accompaniment. It consists of 11 staves, each with a different voice part or instrument. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three measures. The Soprano I part features a triplet of eighth notes in each measure. The Soprano II and III parts have melodic lines with slurs. The Alto I part has a whole note chord in the first measure. The Alto II and III parts have melodic lines with slurs. The Tenor I part has a melodic line with a slur. The Tenor II part features a triplet of eighth notes in each measure. The Bass I part has a melodic line with a slur. The Bass II part features a triplet of eighth notes in each measure. The Bass part features a triplet of eighth notes in each measure. The E.P. part is a whole note chord in the first measure. Dynamics include *sfz* and *mf* markings.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*sfz mf*

*sfz mf*

*sfz mf*

*sfz mf*

348

This musical score page, numbered 348, features ten vocal staves: Soprano (Sop.), Alto (Alto I, II, III), Tenor (Ten. I, II), Bass (Bari. I, II, Bass), and E.P. The key signature is three flats (B-flat major or D-flat minor). The score is divided into four measures. The Soprano I part begins with a triplet of eighth notes in the second measure, marked *mp*, and continues with a triplet in the fourth measure, marked *f espress.*. The Soprano II part has a melodic line in the second and fourth measures. The Soprano III part has a melodic line in the first and third measures. The Alto I part has a melodic line in the first and third measures. The Alto II part has a melodic line in the second and fourth measures. The Alto III part has a melodic line in the first and third measures. The Tenor I part has a melodic line in the first and third measures. The Tenor II part has a triplet of eighth notes in the first and second measures, marked *mp*, and a triplet in the fourth measure, marked *f espress.*. The Bari. I part has a triplet of eighth notes in the first measure, marked *mp*. The Bari. II part has a long note in the second measure, marked *mf*, and another long note in the third measure, marked *mp*. The Bass part has a triplet of eighth notes in the first and second measures, marked *mp*, and a triplet in the third measure, marked *mp*. The E.P. part is silent throughout.

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

*f espress.*

*mp*

*f espress.*

*mp*

*mf*

*mp*

*mp*

*mf*

*mp*

352

The musical score is written for a vocal ensemble and piano accompaniment. It consists of 12 staves. The vocal parts are Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), and Bass. The piano part is labeled E.P. The score is in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The tempo and dynamics are marked *mf* (mezzo-forte). The score begins at measure 352. The Soprano parts feature melodic lines with slurs and ties. The Alto and Tenor parts have more rhythmic, eighth-note patterns. The Bass part has a simple, sustained line. The piano accompaniment is not clearly visible in this view.

Sopranino  
*mf*

Sop. I  
*mf*

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II  
*mf*

Bari. I

Bari. II

Bass

E.P.

357

This musical score is for a vocal ensemble and piano accompaniment. It consists of 12 staves, each with a vocal part and one staff for the piano accompaniment (E.P.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into four measures. The vocal parts are: Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, and Bass. The piano accompaniment is labeled 'E.P.' at the bottom. The score includes various musical notations such as treble clefs, key signatures, rests, and melodic lines. Specific performance instructions include 'mf espress.' (mezzo-forte, expressive) for Soprano I and Tenor II. Soprano I and Tenor II have triplet markings over their first notes in the second measure. Soprano I has a long melisma line extending across the second and third measures. Soprano II, Alto I, Alto II, Alto III, and Tenor I have melodic lines in the first and third measures. Soprano II and Alto I have melisma lines in the second measure. Soprano III, Alto II, and Tenor II have melisma lines in the third measure. Baritone I has a melisma line in the fourth measure.

361

This musical score is for a vocal ensemble and piano accompaniment. It features the following parts:

- Sopranino:** Silent throughout the piece.
- Sop. I:** Silent throughout the piece.
- Sop. II:** Enters in the first measure with a melodic line, continuing through the second and third measures.
- Sop. III:** Enters in the second measure with a melodic line, continuing through the third measure.
- Alto I:** Silent throughout the piece.
- Alto II:** Enters in the first measure with a melodic line, continuing through the second and third measures.
- Alto III:** Enters in the second measure with a melodic line, continuing through the third measure.
- Ten. I:** Enters in the first measure with a triplet of eighth notes, marked *mf espress.*, and continues with a melodic line through the second and third measures.
- Ten. II:** Silent throughout the piece.
- Bari. I:** Enters in the first measure with a triplet of eighth notes, marked *mf*, and continues with a melodic line through the second and third measures.
- Bari. II:** Enters in the first measure with a triplet of eighth notes, marked *mf*, and continues with a melodic line through the second and third measures.
- Bass:** Enters in the first measure with a triplet of eighth notes, marked *mf*, and continues with a melodic line through the second and third measures.
- E.P. (Piano):** Silent throughout the piece.

The score is written in a key signature of three flats (B-flat major or D-flat minor) and a common time signature. The dynamic marking *mf* (mezzo-forte) is used for the vocal parts. The piano part features triplet rhythms in the lower register.

364

This musical score page, numbered 364, features ten staves for vocal and piano parts. The vocal parts are arranged from top to bottom as follows: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, and Bass. The piano part is at the bottom, labeled E.P. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Sopranino part has a long rest. Sop. I begins with a half note, followed by a triplet of eighth notes marked *mf*. Sop. II and Sop. III have melodic lines with slurs. Alto I has a long rest. Alto II and Alto III have melodic lines with slurs. Ten. I has a long rest followed by a triplet of eighth notes. Ten. II has a long rest. Bari. I and Bari. II have rhythmic patterns of eighth notes with slurs. The Bass part has a rhythmic pattern of eighth notes with slurs. The piano part (E.P.) has a long rest.

367

This musical score page, numbered 367, features ten staves for vocal parts: Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Bass (Bari. I, Bari. II, Bass), and an E.P. (Electric Piano) staff. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The Soprano parts are mostly rests, with Sop. I having a triplet of eighth notes in the third measure. Sop. II and Sop. III have melodic lines with slurs. The Alto, Tenor, and Bass parts feature rhythmic patterns of eighth notes, many with triplet markings. Dynamic markings include *f* (forte) and *ff* (fortissimo), with *ff* appearing at the end of the first and second measures for Alto I, Ten. I, Bari. I, Bari. II, and Bass. The E.P. staff is empty.

370 **Q**

This musical score page, numbered 370 and marked with a 'Q' in a box, features ten staves for vocal parts: Sopranino, Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, and Bass. The Soprano I part begins with a melodic line in the first measure, while the other vocal parts have rests. The Soprano II and III parts enter in the second measure with sustained notes. The Alto I part has a long note with a slur and a dynamic marking of *mp*. The Alto II and III parts have melodic lines with slurs. The Tenor I and II parts have notes in the third measure. The Bass part has a long note with a slur and dynamic markings of *mf* and *p*. The E.P. (Electric Piano) part at the bottom has rests. The key signature is three flats (B-flat major or D-flat minor).

374

MOLTO RIT

This musical score is for a vocal ensemble and piano accompaniment. It consists of 13 staves, each with a different part. The key signature is three flats (B-flat, E-flat, A-flat), and the tempo is marked 'MOLTO RIT'. The score is divided into three measures. The Soprano I part has a melodic line with some grace notes. The Soprano II part has a few notes in the second measure. The Soprano III part has a melodic line with slurs. The Soprano IV part is mostly silent. The Alto I part has a long note in the first measure, marked 'pp'. The Alto II part has a melodic line with slurs. The Alto III part is mostly silent. The Tenor I part has a melodic line with slurs, marked 'mp'. The Tenor II part has a melodic line with slurs, marked 'mp'. The Bass I part is mostly silent. The Bass II part has a long note in the first measure, marked 'mp'. The Bass part is mostly silent. The E.P. part is mostly silent.

377

Sopranino

Sop. I

Sop. II

Sop. III

Alto II

Alto III

Ten. I

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

**Quasi una cadenza**  
**SLOWING**  
♩ = 144

381

Sopranino

E.P.

*mf*

*mp*

3 3 3 3 3 3 3 3

**R** **PRESTISSIMO**  
♩ = 240

384

Sopranino

E.P.

*p solo*

387

Sopranino

E.P.

392

Sopranino

E.P.



396

Sopranino

E.P.



401 S

Sopranino

Sop. I

E.P.

*p*



404

Sopranino

Sop. I

E.P.

408

Sopranino

Sop. I

E.P.



**T**

412

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

E.P.

*mp*

*p*

*mp*

*p*

*p*



416

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

E.P.

G.P.

*mp*

*mp*

*mp*

U

420

Sopranino

Sop. I

E.P.

*mp*



424

Sopranino

Sop. I

E.P.



V

429

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

E.P.

*mp*

*mp*

*mp*

436

Sopranino

Sop. I

Sop. II

Sop. III

Alto I

Alto II

Alto III

Ten. I

Ten. II

Bari. I

Bari. II

Bass

E.P.

Musical score for voices and piano. The score is written for Soprano (Sopranino, Sop. I, Sop. II, Sop. III), Alto (Alto I, Alto II, Alto III), Tenor (Ten. I, Ten. II), Bass (Bari. I, Bari. II), and E.P. (E.P.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/2. The score is divided into four measures. The first measure contains the vocal entries for Sop. II, Sop. III, and Ten. II. The second measure contains the vocal entries for Alto I, Alto III, and Ten. I. The third measure contains the vocal entries for Sop. II, Sop. III, Alto I, Alto III, Ten. I, and Ten. II. The fourth measure contains the vocal entries for Sop. II, Sop. III, Alto I, Alto III, Ten. I, and Ten. II. The piano accompaniment is indicated by *mf* and *mf espress.* dynamics. The score is marked with a 'W' in a box at the top center.

441

Musical score for Soprano, Alto, Tenor, and Bass voices, with an E.P. part. The score is in 2/2 time and features a key signature of three flats (B-flat, E-flat, A-flat). The Soprano I part has a dynamic marking of *mf* starting in the fourth measure. The score is divided into four measures, with a time signature change from 2/2 to 3/4 in the fourth measure. The Soprano I part has a dynamic marking of *mf* starting in the fourth measure.

Vocal parts: Sopranino, Sop. I, Sop. II, Sop. III, Alto I, Alto II, Alto III, Ten. I, Ten. II, Bari. I, Bari. II, Bass, E.P.

446

This musical score is for a vocal ensemble, featuring parts for Soprano (Sop.), Alto (Alto), Tenor (Ten.), and Bass (Bass), along with an E.P. (Ensemble Piano) part. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/2 time signature. The piece begins at measure 446 and spans six measures. The tempo and meter change from 2/2 to 3/4 at the start of the second measure. The vocal parts are marked with dynamics such as *f* (forte), *mf* (mezzo-forte), and *f* (forte). The Soprano I part has a melodic line with a *f* marking in the fifth measure. Soprano II and III have a similar melodic line with a *f* marking in the fourth measure. Alto I and II have a more rhythmic line with a *f* marking in the fourth measure. Alto III has a melodic line with a *f* marking in the fifth measure. Tenor I and II have a melodic line with *mf* and *f* markings. Bass I and II have a melodic line with *f* markings. The E.P. part has a rhythmic line. The score is written on ten staves, each with a clef and a key signature of three flats.

X

452

This musical score is for a vocal ensemble and piano accompaniment. It features ten staves: Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Bass I, and E.P. (Piano). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score begins at measure 452, marked with a boxed 'X'. The vocal parts are marked *f espress.* (forte, expressive). The piano part features a complex rhythmic accompaniment with many sixteenth and thirty-second notes. The Soprano I part has a melodic line with some rests. The Soprano II part has a more active line. The Alto I part has a melodic line with some rests. The Alto II and Alto III parts have similar rhythmic patterns. The Tenor I and Tenor II parts have melodic lines with some rests. The Bass part has a melodic line with some rests. The E.P. part has a complex rhythmic accompaniment.

458

This musical score is for a vocal ensemble, featuring parts for Soprano (Sop.), Alto (Alto), Tenor (Ten.), Bass (Bass), and E.P. (likely a soloist or a specific voice part). The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The music is organized into measures, with a double bar line and repeat sign appearing at the end of the seventh measure. The Soprano part (Sop. I, II, III) and Alto I part have a melodic line with various intervals and rests. The Alto II, III, Tenor I, and II parts have a more rhythmic, eighth-note pattern. The Bass part is mostly silent, indicated by a dash in the staff. The E.P. part at the bottom has a melodic line similar to the Soprano parts. The score is presented on a grand staff with ten staves.



471

This musical score is for a vocal ensemble and piano accompaniment. It features ten staves for voices and one for piano accompaniment (E.P.). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature changes from 2/4 to 3/4. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and performance instructions like *poco a poco cresc.* (poco a poco crescendo). The Soprano I part begins with *mf* and *poco a poco cresc.*, while other parts also follow similar dynamics. The piano accompaniment (E.P.) is mostly silent, with some notes appearing in the later measures.

Soprano I *mf* *poco a poco cresc.* *f*

Soprano II *mf* *poco a poco cresc.* *f*

Soprano III *mf* *poco a poco cresc.* *f*

Alto I *poco a poco cresc.* *f*

Alto II *poco a poco cresc.* *f*

Alto III *poco a poco cresc.* *f*

Tenore I *poco a poco cresc.* *f*

Tenore II *poco a poco cresc.* *f*

Basso I *poco a poco cresc.* *f*

Basso II *poco a poco cresc.* *f*

Basso *poco a poco cresc.* *f*

E.P.

477

Sopranino  
Sop. I  
Sop. II  
Sop. III  
Alto I  
Alto II  
Alto III  
Ten. I  
Ten. II  
Bari. I  
Bari. II  
Bass  
E.P.

Detailed description: This page of a musical score, numbered 70, contains measures 477 through 481. The tempo is marked 'MOLTO ALLARGANDO' and the time signature is 2/4 with a quarter note equal to 218 beats. The score is for a vocal ensemble with parts for Sopranino, Soprano I, Soprano II, Soprano III, Alto I, Alto II, Alto III, Tenor I, Tenor II, Baritone I, Baritone II, Bass, and E.P. (likely a piano accompaniment part). The key signature is three flats (B-flat major or D-flat minor). The music features complex vocal lines with many accidentals and slurs. The Soprano parts are generally higher in pitch, while the Bass part is the lowest. The E.P. part at the bottom provides a harmonic foundation. The score is written on a grand staff with ten vocal staves and one piano staff.





Score

Martyn Harry

# **Violin**

from EXERCISE BOOK  
(2014-16)

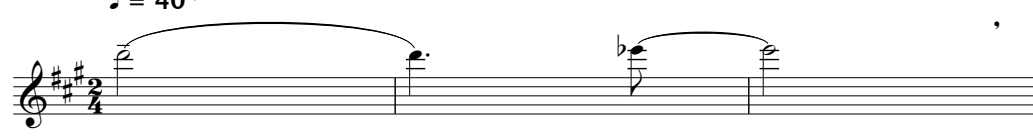
NB an edited version of this piece was recorded for the Exercise Book album



# Violin (2015)

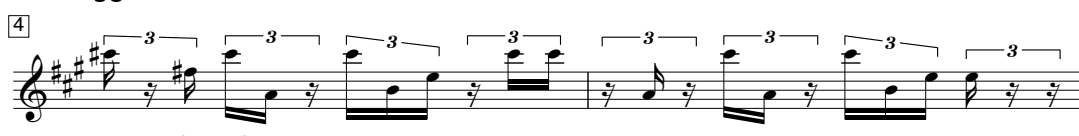
from "Exercise Book"

♩ = 40 →

Vln. 


*mp* *pp*

38 →

4 

*mp* warm hearted

6 38<sup>7</sup> x 5

Vln. 

*p*

11 

*p*

13 

*p*

15 48 →

Vln. 

*p* poco più *p*, ma legato e sostenuto

16 

*p*

17

Vln.

18

Vln.

19

Vln.

20

Vln.

*mp*

21

Vln.

22

Vln.

23

Vln.

↗ 52

24

Vln.

48 ↗

x 3

*poco più p. leggero*

27 ↗ 52

Vln.

28 48 ↗ x 2

Vln.

30

Vln.

*poco a poco diminuendo*

31 ↗ 52

Vln.

32 48 ↗ x 3

Vln.

*p*

35

Vln.

---

---

36 ↗ 52

Vln.

---

---

37 48↗

Vln. *pp* sempre *ff* *ff*

39 52→ x 6

Vln. 5 5 5 5

45 52↘

Vln. 5 5 5 5

46 5 5 5 5

47 5 5 5 5

48 5 5 5 5

49 48 ↘ 52→ 9 pp p

51 9 x 7 pp p

52↘

58

Vln. Musical notation for violin part 58-60. Treble clef, key signature of two sharps (F# and C#), 4/4 time signature. The music consists of three measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff. The first measure starts with a dynamic marking of *[pp]*.

61

Vln. Musical notation for violin part 61-63. Treble clef, key signature of two sharps, 4/4 time signature. The music consists of three measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff.

64

↘48

Vln. Musical notation for violin part 64-65. Treble clef, key signature of two sharps, 3/4 time signature. The music consists of two measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff.

66

52→

x 2

Vln. Musical notation for violin part 66-67. Treble clef, key signature of two sharps, 3/4 time signature. The music consists of two measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff. The first measure starts with a dynamic marking of *p*. The piece ends with a double bar line and repeat dots. The notation is enclosed in a rectangular box.

52↘

68

Vln. Musical notation for violin part 68-69. Treble clef, key signature of two sharps, 4/4 time signature. The music consists of four measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff.

69

↘48

Vln. Musical notation for violin part 69-70. Treble clef, key signature of two sharps, 4/4 time signature. The music consists of four measures of eighth-note patterns. Each measure contains a group of nine notes, indicated by a '9' below the staff.

70

52→

x 4

Vln. Musical notation for violin part 70. Treble clef, key signature of two sharps, 4/4 time signature. The music consists of a single measure of eighth-note patterns. The measure contains a group of seven notes, indicated by a '7' below the staff. The piece ends with a double bar line and repeat dots. The notation is enclosed in a rectangular box.

*poco a poco crescendo*

74 52↘

Vln.

76

Vln. *mp*

78 ↘48

Vln.

80 52→ x 6

Vln. *p*

86 52↘

Vln.

89 ↘48

Vln.

91 52↘

Vln. *mp espress.*

95 ↘48↗ ↗52

Vln.

97 52→

x 5

Vln. 

*poco più p espress., poco a poco diminuendo*

102 52↘

Vln. 

103

Vln. 

104

↘ 48

Vln. 

105 52→

x 6

Vln. 

*p*

111 52↘

Vln. 

*p*

113

Vln. 

*mp* *p*

115

↘ 48

Vln. 

*mp*

117 52 ↓↓

1 2 3

Vln.

120 **Molto Rit**

Vln.

124 ↓↓ 44 ↗

Vln.

126

128

130

132 ↗ 48 → x 3

Vln.

*p poco più lontano*

135

Vln.

---

---

139

Vln.

---

---

142

Subito 52 →

Vln.

*mp warmly*

---

---

144

Vln.

---

---

146

Vln.

---

---

148

Vln.

52 ↘

---

---

150

Vln.

---

---

152

Vln. *p*

154

Vln.

155

Vln. *pp*

48 → x 3

158 48 ↗

Vln.

160

Vln. *mp*

7 molto

162

Vln. *p giocoso*

52 → x 3

165

Vln.

52 ↘

168

Vln.

48 ↗

170

Vln.

↗ 52 →

172

Vln. 

*mf*

### Apex Point

175

Vln. 

*mp capricioso*

179

Vln. 

181

Vln. 

*p giocoso*

183


Vln. 

185

Vln. 

*mp warmly*

186

Vln. 

187

Vln. 

188

Vln. 

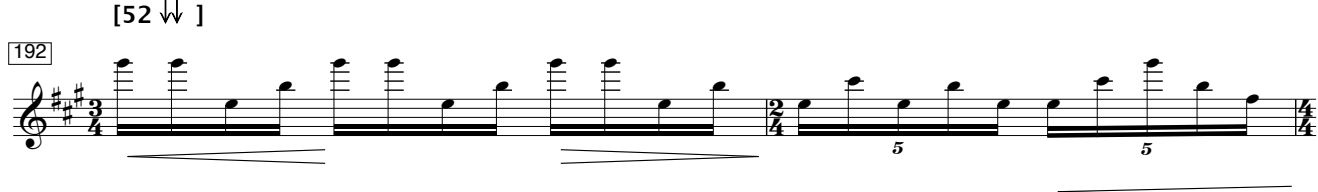
190

**Molto Allargando** **Summit**

Vln. 

[52 ↓ ↓ ]

192

Vln. 


194

Vln. 

195 48 ↓ ↓

Vln. 

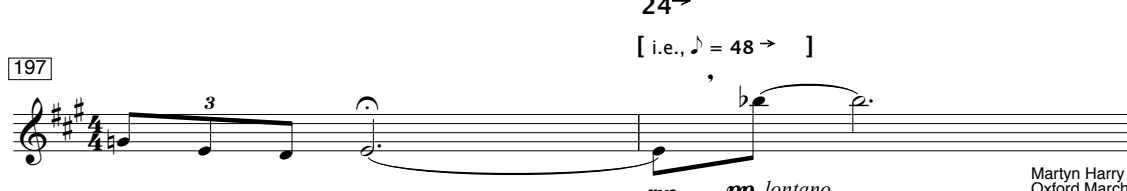
196 40 ↓ ↓ 32 ↓ ↓

Vln. 

24 →

[ i.e., ♩ = 48 → ]

197

Vln. 

Performing Score

Martyn Harry

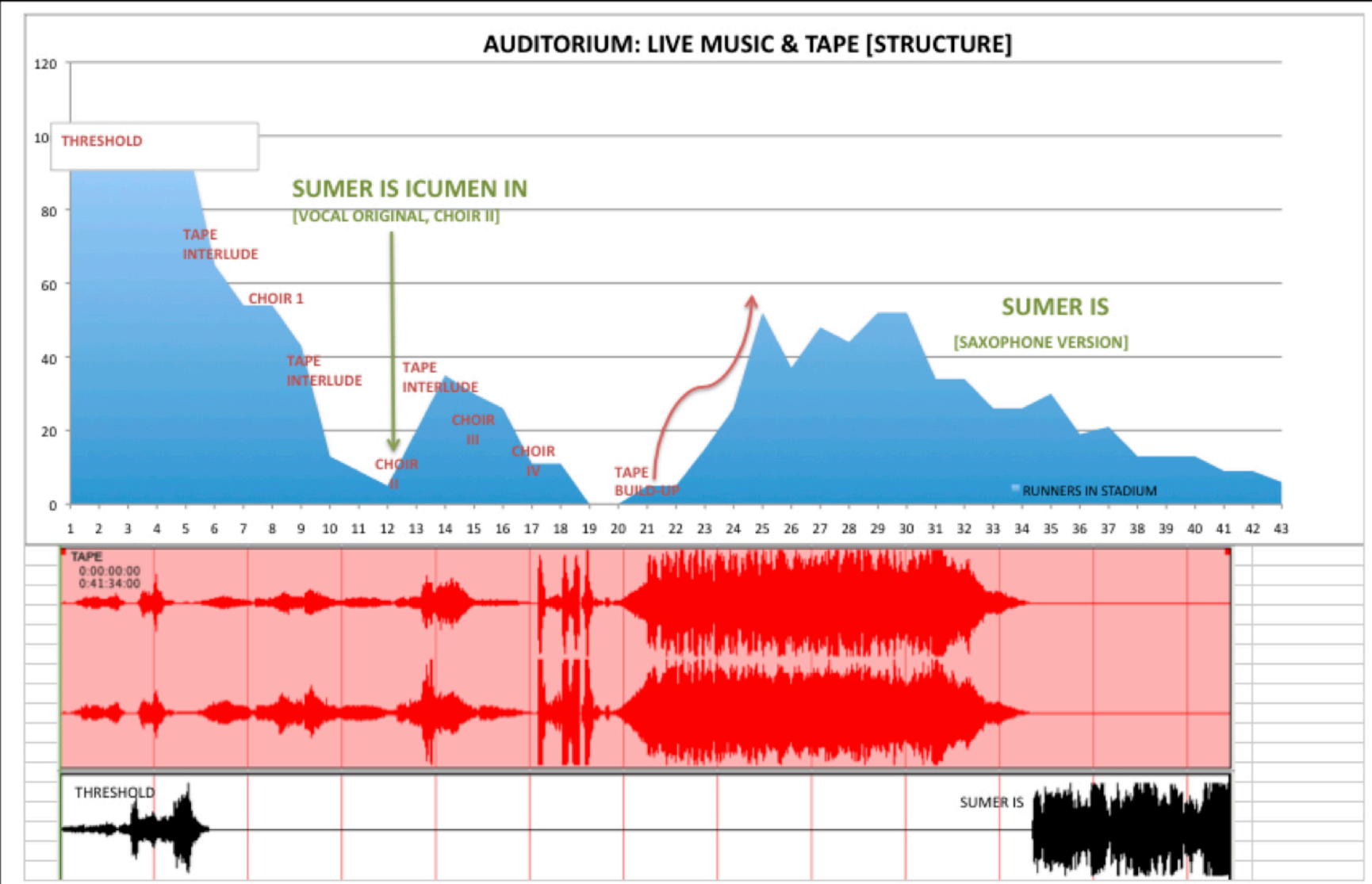
# **Sound Environment Map**

for the 5k run of EXERCISE BOOK  
(2014-16)

This was performed on 30<sup>th</sup> January 2016 at Palmer's Park, Reading.



# The Exercise Book Event



# The Course





# EXERCISE BOOK PARK RUN (READING) SOUND ENVIRONMENT OVERVIEW page 2

5.00      6.00      7.00      8.00      9.00      10.00      11.00      12.00      13.00      14.00

RUN

## SAXOPHONE ENSEMBLE

*cluster trills cresc./dim.*



*fade in*  
*cluster trills cresc./dim.*      *fade out*



## AUDITORIUM DIFFUSION

**AUDITORIUM**

*A-cappella voices increasing in density*

*dark choral clouds*

*Sumer is icumen in*

*chordal paeon I*

## STADIUM MUSIC

**Applause Cards**

**Sports Band**

**Trumpets**

**Clappers**

*cluster trills cresc./dim.*



*intermittently play with tape (chorus 1)*



*fade in*      *fade out*



*cluster trills cresc./dim.*



*greet and encourage Group B runners*

## PARK MUSIC

**Percussion I**

**Percussion II**

**Percussion III**

**Percussion IV**



5.00

6.00

7.00

8.00

9.00

10.00

11.00

12.00

13.00

14.00

## GROUP A

[PARK]

## GROUP B

[PARK]

## GROUP C

[PARK]

STADIUM (2 LAPS)

PARK [1930 metres]

STADIUM (1 LAP)

PARK [1930 metres]

# EXERCISE BOOK PARK RUN (READING) SOUND ENVIRONMENT OVERVIEW page 3

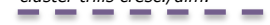
15.00      16.00      17.00      18.00      19.00      20.00      21.00      22.00      23.00

RUN

*fade in      mf      fade out*

*cluster trills cresc./dim.*

## SAXOPHONE ENSEMBLE



## AUDITORIUM DIFFUSION

*empty stadium music      "Auditorium" a-cappella      chordal paean II      gradual build-up with runners reaching finishing 'epiphanies' individually*

AUDITORIUM

## STADIUM MUSIC

- Applause Cards**
- Sports Band**
- Trumpets**
- Clappers**

*sudden applause then fade out*

*fade in applause then fade out*

*greet and encourage Group C and B runners*

*intermittently play with tape 'paean'*

## PARK MUSIC

- Percussion I**
- Percussion II**
- Percussion III**
- Percussion IV**



15.00      16.00      17.00      18.00      19.00      20.00      21.00      22.00      23.00

## GROUP A

[PARK]

STADIUM (FINAL LAP)

## GROUP B

[PARK]

WARM DOWN  
STADIUM (FINAL LAP)

## GROUP C

[PARK]

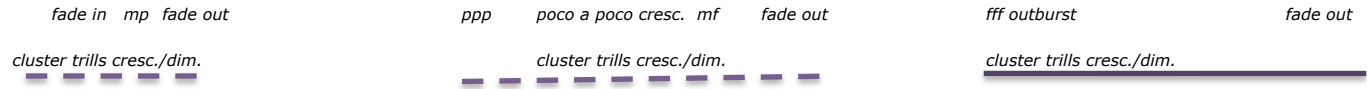
STADIUM (FINAL 2 LAPS)

# EXERCISE BOOK PARK RUN (READING) SOUND ENVIRONMENT OVERVIEW page 4

24.00      25.00      26.00      27.00      28.00      29.00      30.00      31.00      32.00      33.00

RUN

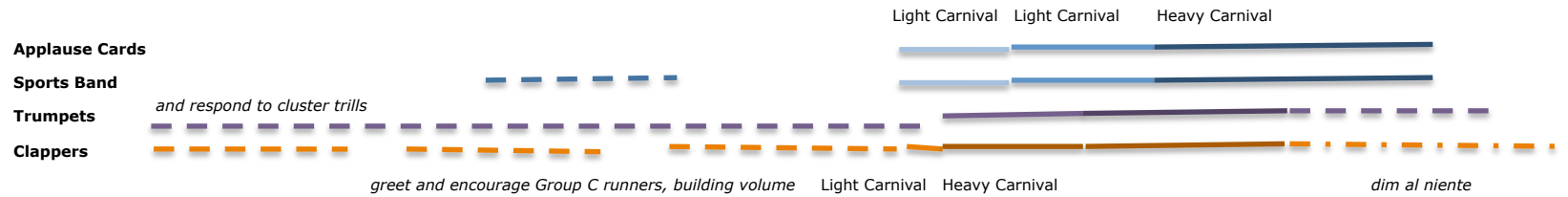
## SAXOPHONE ENSEMBLE



## AUDITORIUM DIFFUSION



## STADIUM MUSIC

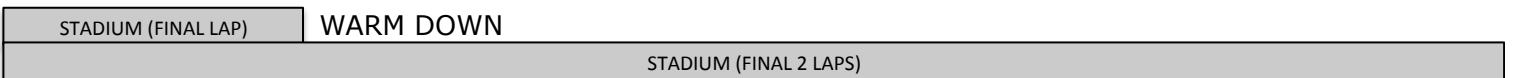


## PARK MUSIC



24.00      25.00      26.00      27.00      28.00      29.00      30.00      31.00      32.00      33.00

GROUP A  
GROUP B  
GROUP C



**EXERCISE BOOK PARK RUN (READING)  
SOUND ENVIRONMENT OVERVIEW page 5**

34.00      35.00      36.00      37.00      38.00      39.00      40.00      41.00      42.00      43.00

**MEDALS CEREMONY 1**

**SAXOPHONE ENSEMBLE**

<b>SUMER IS ICUMEN IN [7.00]</b>	<b>THRESHOLD</b>
----------------------------------	------------------

**AUDITORIUM DIFFUSION**

*a niente*

**STADIUM MUSIC**

- Applause Cards
- Sports Band
- Trumpets
- Clappers

**PARK MUSIC**

- Percussion I
- Percussion II
- Percussion III
- Percussion IV



34.00      35.00      36.00      37.00      38.00      39.00      40.00      41.00      42.00      43.00

**GROUP A**  
**GROUP B**  
**GROUP C**

**PARTICIPATE IN MEDALS CEREMONY 1**  
**PARTICIPATE IN MEDALS CEREMONY 1**

STADIUM (FINAL 2 LAPS)
------------------------

**WARM DOWN**

**EXERCISE BOOK PARK RUN (READING)  
SOUND ENVIRONMENT OVERVIEW page 6**

44.00    45.00    46.00    47.00    48.00    49.00    50.00    51.00    52.00

**MEDALS CEREMONY 2**

SAXOPHONE ENSEMBLE

[5.30]

SUMER IS ICUMEN IN [7.00]

---

AUDITORIUM DIFFUSION

**PARTICIPATE IN MEDALS CEREMONY 2**

---

STADIUM MUSIC

**PARTICIPATE IN MEDALS CEREMONY 2**

---

PARK MUSIC

**PARTICIPATE IN MEDALS CEREMONY 2**

---

GROUP A  
GROUP B

**PARTICIPATE IN MEDALS CEREMONY 2**

Performing Score

Martyn Harry

# **Stadium Music**


for the 5k run of EXERCISE BOOK  
(2014-16)

This was performed on 30<sup>th</sup> January 2016 at Palmer's Park, Reading.













<b>RUNNERS</b>	<b>SAXOPHONE ENSEMBLE</b>	<b>APPLAUSE CARDS</b>	<b>SPORTS BAND</b>	<b>TRUMPETS</b>	<b>GROUPS OF CLAPPERS</b>
<i>Navigating course, moving between park and stadium</i>	<i>In Tent (Centre of Stadium)</i>	<i>Several signalers in front of different audience groups</i>	<i>In stand with vuvuzelas, horns, whistles, music instruments for famous sporting tunes</i>	<i>Antiphonally placed on either side of running track</i>	<i>Grouped at different parts of track, one close to where runners emerge from park</i>
<b>RUNNERS COLLECT ON RUNNING TRACK</b>	<b>Play THRESHOLD</b>	-	-	-	
<b>RUNNERS MOVE TO STARTING POSITIONS</b>		<u>START STOPWATCH WHEN RUNNERS START RUNNING</u>	<u>START STOPWATCH WHEN RUNNERS START RUNNING</u>	<u>START STOPWATCH WHEN RUNNERS START RUNNING</u>	<u>START STOPWATCH WHEN RUNNERS START RUNNING</u>
<b>0.00 STARTING GUN IN STADIUM (GROUP A LEAVES IMMEDIATELY AFTER 1 LAP, GROUPS B &amp; C DO 2 LAPS)</b>	<b>CLIMAX OF THRESHOLD</b> (Carry on playing rest of piece)	0.00 WAVES OF APPLAUSE ACROSS STADIUM (very loud)	0.00 LIGHT CARNIVAL	0.00 Long high F#s passing between two trumpets, alternating with trill/tremolo material	0.00 Encourage group B and C runners by clapping along in their running tempi
	PIECE SHOULD END AROUND 1.00	DIM. AFTER 1.55	DIM. AFTER 1.03	DIM. AFTER 1.27	
		2.10 APPLAUSE PASSES ANTIPHONALLY BETWEEN GROUPS, STILL FADING	2.10 LIGHT CARNIVAL BECOMES INTERMITTENT	<b>2.27 STOP</b>	Becomes less as runners begin to leave the stadium.
	3.22 SUSTAINED TRILLS AND TREMOLI, INCREASING IN VOLUME AND NUMBER OF INSTRUMENTS			3.22 TRILLS AND TREMOLI, IN SUPPORT OF SAXES	AT LATEST BY 3.30 <b>STOP</b>
		3.54 <b>STOP</b>	4.49 <b>STOP</b>		



<b>RUNNERS</b>	<b>SAXOPHONE ENSEMBLE</b>	<b>APPLAUSE CARDS</b>	<b>SPORTS BAND</b>	<b>TRUMPETS</b>	<b>GROUPS OF CLAPPERS</b>
					
	5.00 TRILLS & TREMOLI BECOME INTERMITTENT, FADING OUT	<i>Silent</i>	<i>Silent</i>	5.00 TRILLS & TREMOLI NOW INTERMITTENT, FADING OUT	<i>Silent</i>
<b>6.00-7.00 VERY FEW RUNNERS LEFT IN STADIUM</b>	6.06 <b>STOP</b>			6.06 <b>STOP</b>	
<b>7.00-10.00 GROUP A RUNNERS ENTER STADIUM AND DO 2 LAPS</b>				7.25 PLAY WITH TAPE	
				8.17 <b>STOP</b>	
<b>GROUP A RUNNERS START TO LEAVE</b>					
<b>10.00-12.00 GROUP B RUNNERS BEGIN TO ENTER STADIUM AND DO 1 LAP</b>	10.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)	10.30 WAVES OF APPLAUSE ACROSS STADIUM START TO FADE IN	10.30 LIGHT CARNIVAL STARTS TO FADE IN	10.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)	10.30 Greet and encourage group B and C runners by clapping along
	11.45 FADE OUT	12.00 MOVING TO INDIVIDUAL AUDIENCE GROUPS EXCHANGING APPLAUSE, FADING OUT	12.08 LIGHT CARNIVAL FADES OUT	12.15 FADE OUT	11.45 Intermittent bursts of clapping and encouragement, stopping with final runner
<b>FROM 12.00 GROUP B RUNNERS LEAVE</b>	12.08 <b>STOP</b>	12.47 <b>STOP</b>	12.29 <b>STOP</b>	12.36 <b>STOP</b>	By 13.00 latest <b>STOP</b>

<b>RUNNERS</b>	<b>SAXOPHONE ENSEMBLE</b>	<b>APPLAUSE CARDS</b>	<b>SPORTS BAND</b>	<b>TRUMPETS</b>	<b>GROUPS OF CLAPPERS</b>
<b>13.30-16.00 STADIUM TRACK SHOULD BE EMPTY</b>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>
<b>AFTER 15.40 INDIVIDUAL GROUP A RUNNERS RETURN TO STADIUM TO RUN THEIR FINAL LAPS</b>					
<b>GROUP A RUNNERS START TO CROSS THE FINISHING LINE FROM AROUND 17.30, THEY CARRY ON DOING THIS UNTIL 20.50</b>					
<b>AFTER 18.40 INDIVIDUAL GROUP C RUNNERS RETURN AND RUN THEIR FINAL TWO LAPS IN THE STADIUM</b> 		19.19 SUDDEN UNEXPECTED LOUD BURST OF APPLAUSE, WITH A GRADUAL FADE OUT STARTING AT 19.50			19.00 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
		20.33 <b>STOP</b>			20.21 <b>STOP</b>

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS
<p><b>AFTER 20.40 INDIVIDUAL GROUP B RUNNERS START TO RETURN TO STADIUM AND RUN THEIR FINAL LAP</b></p> 	<i>Silent</i>	21.10 GRADUALLY FADE IN APPLAUSE, WITH A GRADUAL FADE OUT STARTING AT 22.08	<i>Silent</i>	<i>Silent</i>	20.45 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
	22.00 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS), AND THEN GRADUALLY FADING OUT AFTER REACHING <i>mf</i> AT 22.48	22.43 <b>STOP</b>		22.00 INTERMITTENTLY PLAY ALONG IN SUPPORT OF TAPE 'CHORDAL PAEAN' UNTIL 29.30, ADD SOME TRILLS & TREMOLI IN RESPONSE TO BUILD-UPS OF SAX ENSEMBLE	22.03 <b>STOP</b>
<p><b>GROUP B &amp; C RUNNERS START TO CROSS THE FINISHING LINE FROM AROUND 24.00, CARRYING ON DOING THIS UNTIL END OF RUN</b></p> 	23.36 <b>STOP</b>				23.30 Intermittently greet and give encouragement to group B and C runners when they enter stadium by clapping along to their running beats
	24.37 FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS), AND THEN GRADUALLY FADING OUT AFTER REACHING <i>mp</i> AT 25.22				25.23 <b>STOP</b>
	25.41 <b>STOP</b>				25.49 Intermittently greet B and C runners when they enter stadium

RUNNERS	SAXOPHONE ENSEMBLE	APPLAUSE CARDS	SPORTS BAND	TRUMPETS	GROUPS OF CLAPPERS	
<p><b>26.00 GROUP A &amp; B RUNNERS WARM DOWN AND GET READY FOR MEDAL CEREMONY 1</b></p> 	<i>Silent</i>	<i>Silent</i>	26.18 Poignantly lost, desolate sporting tune played intermittently by solo instrument, interacting with tape music and trumpets, fading gradually at 27.17		 27.06 <b>STOP</b>	
	27.30 STARTING AT <i>ppp</i> DYNAMIC FADE IN OF TRILLS & TREMOLI (INTERMITTENT BURSTS)		27.35 <b>STOP</b>		27.38 Intermittently greet B and C runners when they enter stadium	
	ATTAIN <i>forte</i> AT 29.23 AND THEN GRADUALLY FADE AS OTHER SOUNDS TAKE OVER 30.00 <b>STOP</b>	29.15 BUILD-UP OF APPLAUSE AND LIGHT CARNIVAL SOUNDS	29.15 BUILD-UP OF LIGHT CARNIVAL		29.15 BUILD-UP OF LIGHT CARNIVAL	29.15 BUILD-UP OF LIGHT CARNIVAL
					29.30 JOIN BUILD-UP OF APPLAUSE AND LIGHT CARNIVAL SOUNDS	
					30.30 <b>HEAVY CARNIVAL</b>	
	31.00 SUDDEN OUTBURST OF SUSTAINED <i>fff</i> TRILLS AND TREMOLI WITH INTERMITTENT SWELLS	31.00 <b>HEAVY CARNIVAL UNTIL 33.00</b>	31.00 <b>HEAVY CARNIVAL UNTIL 33.00</b>		31.00 <b>HEAVY CARNIVAL UNTIL 33.00</b>	
	33.00 START OF GRADUAL FADE OUT	33.00 <b>STOP</b>	33.00 <b>STOP</b>		33.00 <b>CARNIVAL NOW ONLY IN INTERMITTENT BURSTS</b>	33.00 <b>CARNIVAL NOW ONLY IN INTERMITTENT BURSTS</b>
	33.34 <b>STOP</b>				33.21 <b>STOP</b>	33.46 <b>STOP</b>

<b>RUNNERS</b>	<b>SAXOPHONE ENSEMBLE</b>	<b>APPLAUSE CARDS</b>	<b>SPORTS BAND</b>	<b>TRUMPETS</b>	<b>GROUPS OF CLAPPERS</b>
<b>34.00 FADE-OUT OF AUDITORIUM TAPE</b>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>	<i>Silent</i>
<b>34.30 MEDAL CEREMONY 1, ATTENDED BY GROUP A AND GROUP B RUNNERS</b>	<b>34.30 Play SUMER IS</b> <b>(accompanying MEDAL CEREMONY 1)</b>				
<b>42.00 GROUP C RUNNERS DO WARMDOWN AND PREPARE FOR MEDAL CEREMONY 2</b>	<b>42.00 Play THRESHOLD</b> <b>(accompanying warm down of Group C runners and movement of musicians to centre of track)</b>	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY	MOVE TO CENTRE OF TRACK FOR AWARD CEREMONY
<b>47.00 MEDAL CEREMONY 2, ATTENDED BY GROUP C RUNNERS, AND MUSICIANS</b>	<b>47.00 Play SUMER IS</b> <b>(accompanying MEDAL CEREMONY 2)</b>	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2	RECEIVE MEDAL AS PART OF MEDAL CEREMONY 2
<b>55.00 END OF RUNNING EVENT</b>	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT	55.00 END OF RUNNING EVENT

Trumpet I  
Trumpet 2

# Auditorium

## Trill and Tremolo Material for Devised Playing Trumpets in Bb (Part)

Martyn Harry

At the appropriate times on the stopwatch start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix. Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds). It should start softly, crescendo to a dynamic suitable for blending with the saxophone sonority and then fall away again independently of the other players. Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*). A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

The musical score consists of three staves labeled A, B, and C, each with a treble clef. Above the staves are four numbered boxes (1, 2, 3, 4) indicating measures. Staff A contains trills and tremolos in measures 1, 2, 3, and 4. Staff B contains trills and tremolos in measures 1, 2, 3, and 4, with the text "To Perc." written above the staff in measure 4. Staff C contains trills and tremolos in measures 1, 2, 3, and 4. The notes are primarily in the lower register of the trumpet, with trills and tremolos indicated by vertical lines and slurs.

# Auditorium 0.00-22.00 Devised Playing Score Trumpets in Bb (Part)

00.00 [ # ] 01.27 02.27

*ff*

*Alternate high notes with trill and tremolo material*

03.22 05.00 06.06

*Sustained trill and tremolo material (supporting saxophone group) Now only intermittently present, fading out*

07.05 07.25 07.50 08.17 10.37 12.15 12.36

Alto voices on tape *Support taped music, never drowning it*

*ppp*

*Intermittent trill and tremolo material (supporting saxophone group)*

Tacet at 22.00



26.30                      27.30                      28.00                      28.30                      29.30

Intersperse with  
Light Carnival Improv.

31.00                      31.56                      33.18

Heavy Carnival Improv. (sustained)    Heavy Carnival Improv. (intermittent)    Tacet al fine

Alto Sax 1  
Alto Sax 2  
Alto Sax 3  
Alto Sax 4 (Sop I)

# Auditorium Devising Score Alto Sax in Eb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix.

Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).

Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).

It should start softly, crescendo to a dynamic given by the conductor and then fall away again.

Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.

A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

The musical score consists of three staves labeled A, B, and C, each with a treble clef and a key signature of two flats (Bb and Eb). Above the staves are four numbered boxes (1, 2, 3, 4) indicating measures. Each measure contains a tremolo (represented by three horizontal lines) and a trill (represented by a slur over two notes). The notes and their accidentals vary across the staves and measures, following a specific pattern of chromatic movement.

Measure	Staff A	Staff B	Staff C
1	F#4, G4	F#4, G4	F#4, G4
2	G4, A4	G4, A4	G4, A4
3	A4, Bb4	A4, Bb4	A4, Bb4
4	Bb4, C5	Bb4, C5	Bb4, C5

Tenor Sax 1  
Tenor Sax 2  
Tenor Sax 3 (Sop 2)  
Tenor Sax 4 (Sop 3)

# Auditorium Devising Score Tenor Sax in Bb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with A1 or A2, and then gradually moving to other parts of the matrix.

Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).

Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).

It should start softly, crescendo to a dynamic given by the conductor and then fall away again.

Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.

A1 and A2 should normally be present in the texture. If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

The musical score consists of three staves labeled A, B, and C. Each staff contains four measures of music, numbered 1 through 4 in boxes above the staves. The music is written in treble clef with a key signature of one flat (Bb). Each measure features a tremolo or trill indicated by a thick black bar above the notes. The notes are connected by a slur, and the measures are separated by vertical bar lines. The notes in each measure are: Measure 1 (A1, A2), Measure 2 (A1, A2), Measure 3 (A1, A2), and Measure 4 (A1, A2).

Baritone Sax 1  
Baritone Sax 2

# Auditorium Devising Score Baritone Sax in Eb

Martyn Harry

At the conductor's cue start play the following tremoli and trill starting with B1 or B2, and then gradually moving to other parts of the matrix.

Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).

Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).

It should start softly, crescendo to a dynamic given by the conductor and then fall away again.

Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.

If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

The musical score consists of three staves labeled A, B, and C, each with a treble clef. Above the staves are four numbered boxes (1, 2, 3, 4) indicating the start of each bar. Staff A starts with a trill on the second line (B4) in bar 1, followed by a trill on the second space (B4) in bar 2, a trill on the second space (B4) in bar 3, and a trill on the second space (B4) in bar 4. Staff B starts with a trill on the first space (A4) in bar 1, followed by a trill on the first space (A4) in bar 2, a trill on the first space (A4) in bar 3, and a trill on the first space (A4) in bar 4. Staff C starts with a trill on the first space (A4) in bar 1, followed by a trill on the first space (A4) in bar 2, a trill on the first space (A4) in bar 3, and a trill on the first space (A4) in bar 4. Each trill is marked with a slur and a fermata-like symbol.

# Auditorium Devising Score Bass Sax in Bb

At the conductor's cue start play the following tremoli and trill starting with B1 or B2, and then gradually moving to other parts of the matrix.  
Each bar should last between 8 and 14 seconds long and be separated by a pauses (depending on context, of between 3 and 20 seconds).  
Each tremolo and trill should be expressive and slightly lazy in quality (i.e., not aggressive and *meccanico*).  
It should start softly, crescendo to a dynamic given by the conductor and then fall away again.  
Depending on what the conductor's hand signals you should play either independently of the rest of the ensemble or together with other players.  
If you are playing the same material as other players, then make sure to crescendo and diminuendo in different places.

The musical score consists of three staves labeled A, B, and C, each with a treble clef. Above the staves are four numbered boxes (1, 2, 3, 4) indicating measures. Staff A starts with a whole note B1 (B2) in measure 1, followed by a whole note B2 (B3) in measure 2, a whole note B3 (B4) in measure 3, and a whole note B4 (B5) in measure 4. Staff B starts with a whole note B2 (B3) in measure 1, followed by a whole note B3 (B4) in measure 2, a whole note B4 (B5) in measure 3, and a whole note B5 (B6) in measure 4. Staff C starts with a whole note B1 (B2) in measure 1, followed by a whole note B2 (B3) in measure 2, a whole note B3 (B4) in measure 3, and a whole note B4 (B5) in measure 4. All notes are marked with a trill symbol (three horizontal lines above the note head) and a slur underneath.

Performing Score

Martyn Harry

# **Park Music**

for the 5k run of EXERCISE BOOK  
(2014-16)

This was performed on 30<sup>th</sup> January 2016 at Palmer's Park, Reading.



<b>RUNNERS</b>	<b>PERCUSSION I</b>	<b>PERCUSSION II</b>	<b>PERCUSSION III</b>	<b>PERCUSSION IV</b>
<i>Navigating course, moving between park and stadium</i>	<b>Suspended Cymbals, Conch Shell, Djembe</b>	<b>Doumbek, Clash Cymbals, Conch Shell, Waterphone</b>	<b>Tam-Tam, Gong, Doumbek, Ratchet</b>	<b>Octabans / Roto Toms, Ratchet, Djembe</b>
<b>0.00 STARTING GUN IN STADIUM</b>	0.00 FIRST SIGNAL THAN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION I THEN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION II THEN SILENCE	0.00 FIRST SIGNAL IN RESPONSE TO PERCUSSION III THEN SILENCE
<b>1.20 GROUP A RUNNERS ENTER PARK</b>		1.26 SUSTAINED		
	2.12 INTERMITTENT	2.10 STOP	2.46 SUSTAINED	
<b>FROM 3.30 GROUP B &amp; C RUNNERS ENTER PARK</b>	3.46 STOP		3.19 STOP	3.24 INTERMITTENT
	4.53 INTERMITTENT	4.28 SUSTAINED	4.22 INTERMITTENT	4.14 STOP
	5.24 STOP	5.43 INTERMITTENT	5.28 STOP	5.26 INTERMITTENT
		6.04 STOP	6.12 SUSTAINED	6.20 STOP
<b>FROM 6.30 GROUP A RUNNERS LEAVE PARK</b>		7.05 INTERMITTENT	7.14 STOP	
	8.14 INTERMITTENT	8.23 STOP		8.37 INTERMITTENT
<b>FROM 9.30 GROUP A RUNNERS RE-ENTER PARK</b>	9.24 STOP		09.01 INTERMITTENT	9.10 STOP
<b>FROM 10.15 GROUP B RUNNERS LEAVE PARK</b>	10.05 SUSTAINED		10.08 STOP	10.16 INTERMITTENT
	11.33 STOP	11.26 INTERMITTENT	11.19 SUSTAINED	10.52 STOP
<b>FROM 12.00 GROUP B RUNNERS RE-ENTER PARK</b>	12.19 SUSTAINED	12.03 SUSTAINED	12.21 STOP	12.35 INTERMITTENT
	13.06 STOP	12.49 STOP		13.26 STOP

<b>RUNNERS</b>	<b>PERCUSSION I</b>	<b>PERCUSSION II</b>	<b>PERCUSSION III</b>	<b>PERCUSSION IV</b>
<i>Navigating course, moving between park and stadium</i>	<b>Suspended Cymbals, Conch Shell, Djembe</b>	<b>Doumbek, Clash Cymbals, Conch Shell, Waterphone</b>	<b>Tam-Tam, Gong, Doumbek, Ratchet</b>	<b>Octabans / Roto Toms, Ratchet, Djembe</b>
		13.09 INTERMITTENT		
	14.57 SEND LOUD SIGNAL TO PERCUSSION II THEN STOP AT THEIR ENTRY !!!	14.21 STOP	14.07 SEND LOUD SIGNAL TO PERCUSSION IV THEN STOP AT THEIR ENTRY !!!	14.22 ANSWER PERCUSSION III (SUSTAINED)
<b>FROM 16.06 GROUP A RUNNERS LEAVE PARK FOR SECOND &amp; FINAL TIME</b>		15.10 ANSWER PERCUSSION II (SUSTAINED)	14.56 INTERMITTENT	15.09 STOP
		16.01 STOP	15.58 STOP	
		16.15 SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!	16.30 ANSWER PERCUSSION II & IV (SUSTAINED)	16.15 SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!
	17.21 SUSTAINED	17.18 INTERMITTENT	17.09 STOP	17.18 INTERMITTENT
	18.02 INTERMITTENT	17.47 STOP	18.03 INTERMITTENT	18.04 SUSTAINED
	18.41 STOP			18.43 STOP
<b>FROM 18.54 FASTEST GROUP C RUNNERS LEAVE PARK FOR FIRST &amp; FINAL TIME</b>	19.14 SEND LOUD SIGNAL TO PERCUSSION II THEN STOP AT THEIR ENTRY !!!	19.27 ANSWER PERCUSSION II (SUSTAINED)	19.34 STOP	19.45 SEND LOUD SIGNAL TO PERUCSSION III THEN STOP AT THEIR ENTRY !!!
<b>FROM 20.40 GROUP B RUNNERS LEAVE PARK FOR SECOND &amp; FINAL TIME</b>	20.49 INTERMITTENT	20.07 INTERMITTENT	20.05 ANSWER PERCUSSION IV (SUSTAINED)	
	21.59 STOP	21.11 STOP	21.56 STOP	21.22 INTERMITTENT

<b>RUNNERS</b>	<b>PERCUSSION I</b>	<b>PERCUSSION II</b>	<b>PERCUSSION III</b>	<b>PERCUSSION IV</b>
<i>Navigating course, moving between park and stadium</i>	<b>Suspended Cymbals, Conch Shell, Djembe</b>	<b>Doumbek, Clash Cymbals, Conch Shell, Waterphone</b>	<b>Tam-Tam, Gong, Doumbek, Ratchet</b>	<b>Octabans / Roto Toms, Ratchet, Djembe</b>
		22.31 SEND LOUD SIGNAL TO PERCUSSION I THEN STOP AT THEIR ENTRY !!!	22.25 SEND LOUD SIGNAL TO PERCUSSION IV THEN STOP AT THEIR ENTRY !!!	22.21 STOP
	22.58 ANSWER PERCUSSION I (SUSTAINED)	23.18 INTERMITTENT	23.09 INTERMITTENT	22.44 ANSWER PERCUSSION III (SUSTAINED)
	23.54 STOP			23.27 STOP
	24.23 SUSTAINED <i>mf-f</i>	25.06 SUSTAINED <i>mf-f</i>	24.29 SUSTAINED <i>mf-f</i>	24.30 INTERMITTENT
	25.17 STOP	25.58 STOP	26.19 STOP	25.36 STOP
	25.50 SUSTAINED <i>f-ff</i>	26.07 SUSTAINED <i>mf-fff</i>	26.34 SUSTAINED <i>mf-fff</i>	26.01 SUSTAINED <i>pp-fff</i>
	26.43 STOP			
	26.50 SUSTAINED <i>mf-fff</i>			26.53 INTERMITTENT (DIMINUENDO POCO A POCO AL NIENTE)
	27.45 DIMINUENDO POCO A POCO AL NIENTE (STILL SUSTAINED)	27.17 INTERMITTENT (DIMINUENDO POCO A POCO AL NIENTE)	27.28 DIMINUENDO POCO A POCO AL NIENTE (STILL SUSTAINED)	)
<b>FROM 28.00 SLOWEST GROUP C RUNNERS LEAVE PARK FOR FIRST AND FINAL TIME</b>	28.49 STOP	28.23 STOP	28.57 STOP	28.11 STOP
	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM	LEAVE PERCUSSION SET-UP WITH MINDER AND WALK TO STADIUM
<b>47.00 CONCLUSION OF 'EXERCISE BOOK' PARK RUN EVENT</b>	<b>COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM</b>	<b>COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM</b>	<b>COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM</b>	<b>COLLECT MEDAL AT MEDAL CEREMONY 2 IN STADIUM</b>



# **Choruses for 'Auditorium'**

from EXERCISE BOOK  
(2014-16)



- 1. Auditorium I**
- 2. Auditorium II**
- 3. Auditorium III**
- 4. Sumer is icumen in**



1 2 3 4 5 6

Adagio Luminoso ♩ = 54

S. *mp* [OR] *[TOR]*

Au - di - to - ri - um

S. *mp*

Au - - - - - tor

A. *mp* [OR]

Au - - - di - - - - -

A. *mp* [OR]

Au - - - - - di - - - - -

A. *mp* [OR]

Au - - - - -

T. *mp* [OR]

Au - - - - - tor

T. *mp* [OR]

Au - - - di - - - - - tor,

T. *mp* [OR]

Au - - - di - - - - -

Adagio Luminoso ♩ = 54

Tpt. I *mp*

Tpt. II *mp*

[OR]  $\overset{\frown}{3}$   
S. Au - - - - di - - -

[OR]  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$  [TOR]  
S. Au - di - to - - ri - - um,

A. - - - - -

[TOR]  $\overset{\frown}{3}$   
A. to - - - - -

[TOR]  $\overset{\frown}{3}$   
A. di - - - tor,

[OR]  
T. Au - - - di - tor,

[OR]  $\overset{\frown}{3}$   
T. Au - di - to -

[TOR]  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   
T. - to - - - ri - - - um,

[TOR]  $\overset{\frown}{3}$   
Tpt. I - - - - -

[TOR]  $\overset{\frown}{3}$   $\overset{\frown}{3}$   $\overset{\frown}{3}$   
Tpt. II - - - - -

12

13

14

15

16

17

*mp* [TOR]  
S. to - - - - -

*mp* [OR]  
S. Or - - - - - Au - di - - - - -

*mp* [TOR]  
A. to - - - - -

*mp*  
A. ri - - - - - um

*mp* [OR]  
A. Au - di - to -

*mp* [OR]  
T. Au - di - to -

[OR]  
T. ri - um, Au - di - to -

*mp* [OR]  
T. Au - - - - - tor,

*mp*  
B. Au - - - - - tor

Tpt. I  
Tpt. II

18

19

20

21

22

Poco a poco allargando al fine

*mf*

S. *mf* ri - - - - - um, <sup>3</sup>

S. [TOR] <sup>3</sup> <sup>3</sup> <sup>3</sup> to - ri - - - - um, Di, - - - - -

A. *mf* <sup>3</sup> ri - - - - - um

A. *mf* ri - - - - - um,

A. *mf* <sup>3</sup> ri - - - - - um,

T. *mf* <sup>3</sup> ri - - - - -

T. *mf* <sup>3</sup> ri - - - - - um, [OR] Au -

T. *mf* [OR] <sup>3</sup> Au

B. <sup>3</sup> Au

Poco a poco allargando al fine

Tpt. I <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

Tpt. II <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup> <sup>3</sup>

23

24

25

26

27

*mf*

Ri - - - - - um

[OR]

Au

Au - di - to - - - - - ri -

Au - di - - - - - tor.

um, Au - - - - -

tor, Au - - - - -

tor, Au - - - - -

di - - - - -

*mf*

Au - - - - -

Tpt. I

Tpt. II

Molto Rit

S.

S.

A. *dim poco a poco* *p*

A. *um\_* [OR] *dim poco a poco* *um\_ Au - di - to - ri -*

A.

T. *dim poco a poco* *di - tor, Au - di - to -*

T. *dim poco a poco* *di - to - ri - um\_*

T. *dim poco a poco* *di - to - ri -*

B. *dim poco a poco* *to - ri -*

B. *dim poco a poco* *di - to -*

B. *mf* *to*

Tpt. I *Molto Rit*

Tpt. II

Largo ♩ = 40

S.

S.

A.

A.

A.

T.

T.

T.

B.

B.

B.

Tpt. I

Tpt. II



1 2 3 4

Largo  $\text{♩} = 28, \text{♩} = 56$

Rit

A Tempo

SOPRANO I/II  
TPT I

*mf* *f* *mp* *pp*

Auc - tor,

ALTO I/II  
TPT II

*mf* *f* *mp* *pp*

Auc - tor,

TENOR I/II

*mf* *f* *mp* *pp*

Auc - tor,

BASS I/II

*mf* *f* *mp* *pp*

Auc - tor

Soprano III

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

Auc - - - - tor Au

Soprano IV

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

Auc - - - - tor Au

Alto III

*mp* *f*

Auc - - - - tor

Alto IV

*mp* *f* *pp*

Auc - - - - tor

Tenor III

*mp* *f* *mp*

Auc - - - - tor

Tenor IV

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

Auc - - - - tor

Bass III

*mp* *f* *mp*

Auc - - - - tor

Bass IV

*mp* *f*

Auc - - - - tor

*pp*

S. I Au di - tor

*pp* [Or]

S. II Au

*pp*

A. I Au di - tor

*pp*

A. II Au di - tor

*p espress.*

T. I Au di - tor

*pp*

B. I Au di - tor

*pp*

S. III di - tor Au

*> pp*

S. IV di - tor Au

*pp*

A. III Au - di - tor Auc -

*pp*

T. III Au - di - tor Au

*pp*

B. III Au - di - tor Auc -

*pp*

B. IV Au - di - tor Au

S. I  
Auc \_\_\_\_\_ tor

S. II *p espress.*  
Au \_\_\_\_\_ di - tor

A. I *p espress.*  
Auc \_\_\_\_\_ tor

A. II  
Auc \_\_\_\_\_ tor

T. I

B. I  
Auc \_\_\_\_\_ tor

B. II  
Auc \_\_\_\_\_ tor

S. III  
di - - to - - res Au \_\_\_\_\_

S. IV  
di - - to - - res Au \_\_\_\_\_

A. III  
tor \_\_\_\_\_ Au \_\_\_\_\_

T. III  
di - - to - - res Au \_\_\_\_\_

B. III  
tor \_\_\_\_\_ Au \_\_\_\_\_

B. IV  
di - - to - - res Au \_\_\_\_\_

S. I *mf* *f* *mp*  
 Au - di - to - res  
 S. II *mf* *f* *mp*  
 Au - di - to - res  
 A. I *mf* *f* *mf*  
 Auc - tor.  
 A. II *mf* *f* *mf*  
 Auc - tor.  
 T. I *mf* *f* *mf*  
 Au - di - tor.  
 T. II *mf* *f* *mf*  
 Au - di - tor.  
 B. I *mf* *f* *mf*  
 Auc - tor.  
 B. II *mf* *f* *mf*  
 Auc - tor.  
 S. III *mf*  
 di - to - res Au - di - tor,  
 S. IV *mf*  
 di - to - res Au - di - tor,  
 A. III *mf* ALTOS III & IV  
 di - to - res Au - di - to - res.  
 T. III *mf* TENORS III & IV  
 di - to - res Au - di -  
 B. III *mf*  
 di - to - res Au - di -  
 B. IV *mf*  
 di - to - res Au - di -

SOPRANOS I & II

To be mixed into  
electroacoustic track

S. I & II

Au - di - tor

A. I + II

*f* ALTOS I & II

Au - di - tor

Auc - tor

T. I

*f*

Au - di - tor

Au - di - to - res

B. I + II

*f* BASSES I & II

Auc - tor,

Au - di - to - res

S. III + IV

*f* SOPRANOS III & IV

Au - di - to - res.

A. III + IV

*f*

Auc - tor

T. III + IV

*f*

tor,

Au - di - to - res

B. III

*f*

tor,

Auc - tor

B. IV

*f*

tor,

Auc - tor

Molto Intensivo ♩ = 52

S. I & II *f* [TOR] di - to - - - ri - um, di -

A. I & II *f* um, - di - - to ri - um, au - di -

T. I & II *f* di - to - ri, - - di - to - ri - um di -

B. I & II *f* [TOR] di - - - to - - - ri -

S. III + IV *f* [TOR] ri - um, to - - - ri - um, di -

A. III + IV *f* Au - - di - to - ri - um, au - di -

T. III + IV *f* [OR] [TOR] Au - di - - - - - tor, - - - au - di -

B. III + IV *f* [OR] [TOR] Au - di - - - - - to - - - ri -

Molto Rit

A Tempo ♩ = 52

S. I  
to - ri - um.

A. I  
tor Au - di - to - res.

T. I  
to - ri - um, Au - di - to - res.

B. I  
um Au - di - to - - -

S. III  
to - ri - um.

A. III  
tor Au - di - to - res.

T. III  
to - ri - um Au - di - to - res.

B. III  
um Au - di - to - - -

*p subito*

*p*

*p subito*

*p subito*

*p subito*

*p subito*

*p subito*

*p subito*

Meno Mosso

*pp* like distant bells

S. I

tor.

A. I

*pp* di - tor.

T. I

B. I

ri - - - um

*pp* like distant bells

S. III

res... -

*pp* like distant bells

A. III

*pp* res... -

T. III

B. III

ri - - - um



A. I  [OR] Au - - -

A. II  [OR] Au - di -

T. I  [OR] Au - - - di -

T. II  di - - - tor,

T. III  - - - - -

T. IV  [TOR] di - - - - - to - - -

B. I  - - - tor,

B. II  [TOR] - - - to - - - - - ri -

Tpt.  - - - - -

A. I

di - - -

A. II

[TOR]

to - - - ri - - - um, *f* Or\_

T. I

tor,

T. II

T. III

T. IV

*f* ri -

B. I

[OR]

Au - di - to - ri - um,

B. II

um,

Tpt.

Tpt.

3

Detailed description of the musical score for page 11: The score is arranged in a system with ten staves. The vocal parts are: A. I (Alto I) with lyrics 'di - - -'; A. II (Alto II) with lyrics 'to - - - ri - - - um, Or\_'; T. I (Tenor I) with lyrics 'tor,'; T. II (Tenor II); T. III (Tenor III); T. IV (Tenor IV) with lyrics 'ri -'; B. I (Bass I) with lyrics 'Au - di - to - ri - um,'; B. II (Bass II) with lyrics 'um,'; and two Trumpet (Tpt.) parts. The score includes various musical notations: treble clefs for vocal parts, bass clefs for bass parts, and a common time signature. Dynamics include *f* (forte) and *[TOR]*. Rhythmic patterns include triplets (marked '3') and slurs. The page number '11' is at the top right, and a large '3' is at the bottom center.

*f* [TOR]

A. I  
to - - - - -

A. II

T. I  
*f* [OR] 3 Au - - - di - to -

T. II  
*f* [OR] 3 3 Au - di - to -

T. III  
*f* [TOR] to - - - - -

T. IV  
um

**BASSES DIVISI A 4**

B. I  
*f* [OR] 3 Au - - - di - - - - -

B. II  
*f* [OR] Au - - - - - tor,

B. III  
*f* [OR] 3 3 [OR] Au - di - - -

B. IV  
*f* [OR] Au - - - - - tor,

Tpt.  
3 3 3

Tpt.  
3 3 3

A. I

A. II *f* [TOR] *ff* *ff*  
 to - ri - um, Di, ri - um,

T. I *ff* *ff* *ff*  
 ri - um,

T. II *ff* *ff*  
 ri - um,

T. III

T. IV *ff* *ff*  
 ri - um,

B. I *ff* *ff* [OR]  
 - to - - - - - ri - um, Au -

B. II

B. III *ff* *ff*  
 ri - - - - um

B. *ff*  
 ri - - - - um,

Tpt.

Tpt.

T. I *mf* [OR] um, Au - -

T. II [OR] Au - di - - - tor...

T. III *ff* Ri - - - - - um

T. IV *mf* [OR] Au - -

B. I *mf* [OR] Au - -

B. II *ff* [OR] Au - tor, *mf* [OR] Au - - -

B. III

B. *mf* [OR] Au - di - to - - - -

Tpt. *mf* [OR]

Tpt. *mf* [OR]

*dim poco a poco*

T. I

di - tor, Au -

T. II

*mf* 3

to

T. III

*mf* 3

to

*dim poco a poco*

T. IV

di - tor, Au -

*dim poco a poco*

B. I

di - to - ri -

*dim poco a poco*

B. II

di - to -

*mf* [OR] 3

*dim poco a poco*

B. III

Au - di - to -

*mf* [OR] 3

*dim poco a poco*

B.

ri - um. Au - di - to -

Tpt.

Tpt.

T. I *p*  
 di - to - - - - - ri - - - - - um.

T. II *p*  
 ri

T. III *p*  
 ri

T. IV *p*  
 di - to - - - - - ri - - - - - um.

B. I *p* *a niente*  
 - um.

B. II  
 ri - - - - -

B. III *p*  
 ri - um

B. *p*  
 ri - - - - - um.

Tpt.  
*p* 8

Musical score for T. I, T. II, T. III, T. IV, B. I, B. II, B. III, B., and two Tpt. parts. The score is written in treble clef for the vocal parts and bass clef for the brass parts. The key signature has one flat (B-flat). The tempo/mood is marked *a niente*. The score spans measures 35 to 38. The vocal parts (T. I, T. II, T. III, T. IV) and the B. II part have lyrics: "um". The B. II part also has a dynamic marking *p*. The Tpt. parts have lyrics: "a niente".

♩. = 132

BASS

*mf*

Sing cuc - cu nu, Sing cuc - cu nu, Sing cuc - cu.

5

B.

Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu nu, Sing cuc - cu.

9

T.

*mf*

Su - mer is i - cu - men in Lhu - de sing cuc - cu.

B.

Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu nu, Sing cuc - cu.

13


T.


Gro - weth sed and blo - weth med, and springth the w[oo] - de nu;


B.

Sing cuc - cu. Sing cuc - cu nu, Sing cuc - cu nu, Sing cuc - cu.

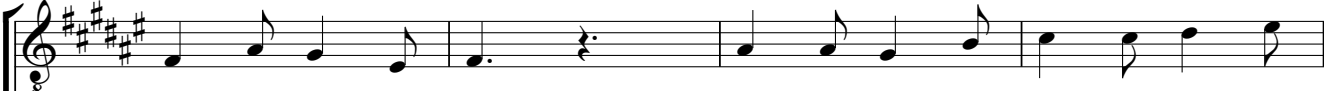
17


T.  Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth


B.  Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_

 Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu.


21


T.  af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth


B.  Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_

 Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu.


25


T.  Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu \_\_\_\_\_


B.  Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_

 Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu.

29

T.  Wel sin - ges thu cuc - cu ne swik thu na - uer nu.

B.  Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_

 Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu.

33 *mf*

T. Su-mer is i - cu-men in\_\_\_ Lhu-de sing cuc - cu.

*mf*

B. Sing cuc - cu. Sing cuc - cu nu,\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_

Sing cuc - cu nu,\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

41

T. Gro - weth sed and blo - weth med, and springth the w[oo] - de nu;

Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, and

B. Sing cuc - cu. Sing cuc - cu nu,\_\_\_

Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

45

T. Sing cuc - cu! A - we ble - teth af - ter lomb, lhouth

springth the w[oo] - de nu; Sing cuc - cu!

B. Sing cuc - cu. Sing cuc - cu nu,\_\_\_

Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

49

T. af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth

A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;

B. Sing cuc - cu. Sing cuc - cu nu,\_\_\_

Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

53

fade in

A. Sing cuc - cu nu,\_\_\_

fade in Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

T. Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu\_\_\_

Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;

B. Sing cuc - cu. Sing cuc - cu nu,\_\_\_

Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

57

A. Sing cuc - cu. Sing cuc - cu nu, —

Sing cuc - cu nu, — Sing cuc - cu.

T. Wel sin - ges thu cuc - cu ne swik thu na - uer nu.

Cuc - cu, Cuc - cu — Wel sin - ges thu cuc - cu ne

B. Sing cuc - cu. Sing cuc - cu nu, —

Sing cuc - cu nu, — Sing cuc - cu.

61 *mf*

A. Sing cuc - cu. Sing cuc - cu nu, —

*mf*

Sing cuc - cu nu, — Sing cuc - cu.

T. swik thu na - uer nu.

B. Sing cuc - cu. Sing cuc - cu nu, —

Sing cuc - cu nu, — Sing cuc - cu.

65

*mp*

Su-mer is i - cu-menin\_\_\_\_ Lhu-de sing cuc - cu. Gro-weth sed and blo-weth med, and

S.

*mp*

Su-mer is i - cu-menin\_\_\_\_ Lhu - de sing cuc - cu.

*mp*

Su - mer is i - cu - men in\_\_\_\_

A.

Sing cuc - cu. Sing cuc - cu nu,\_\_\_\_ Sing cuc - cu.

Sing cuc - cu nu,\_\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_\_

Su-mer is i - cu-menin\_\_\_\_ Lhu-de sing cuc - cu. Gro-weth sed and blo-weth med, and

T.

Su-mer is i - cu-menin\_\_\_\_ Lhu - de sing cuc - cu.

*mf*

Su - mer is i - cu - men in\_\_\_\_

B.

Sing cuc - cu. Sing cuc - cu nu,\_\_\_\_ Sing cuc - cu.

Sing cuc - cu nu,\_\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_\_

71

*mf*

*mf*

springth the w[oo] de nu; Sing cuc - cu! A - we ble - teth

Gro - weth sed and blo - weth med, andspringth the w[oo] de nu; Sing cuc -

Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, andspringth the w[oo] - de

*mp*

Su - mer is i - cu - men in \_\_\_\_\_ Lhu - de sing cuc - cu. Gro - weth sed and

Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu. Sing cuc -

Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_ Sing cuc -

springth the w[oo] de nu; Sing cuc - cu! A - we ble - teth

Gro - weth sed and blo - weth med, andspringth the w[oo] de nu; Sing cuc -

Lhu - de sing cuc - cu. Gro - weth sed and blo - weth med, andspringth the w[oo] - de

*mf*

Su - mer is i - cu - men in \_\_\_\_\_ Lhu - de sing cuc - cu. Gro - weth sed and

Sing cuc - cu nu, \_\_\_\_\_ Sing cuc - cu. Sing cuc -

Sing cuc - cu. Sing cuc - cu nu, \_\_\_\_\_ Sing cuc -

S.

A.

T.

B.

af - ter lomb,lhouth af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth

cu! A - we ble - teth af - ter lomb,lhouth af - ter ca - lue cu;

*mf* nu; Sing cuc - cu! A - we ble - teth af - ter lomb,lhouth

*mf* blo - weth med, andspringth the w[oo] de nu; Sing cuc - cu!

A. cu nu,\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_

cu. Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

af - ter lomb,lhouth af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth

T. cu! A - we ble - teth af - ter lomb,lhouth af - ter ca - lue cu;

nu; Sing cuc - cu! A - we ble - teth af - ter lomb,lhouth

blo - weth med, andspringth the w[oo] de nu; Sing cuc - cu!

B. cu nu,\_\_\_ Sing cuc - cu. Sing cuc - cu nu,\_\_\_

cu. Sing cuc - cu nu,\_\_\_ Sing cuc - cu.

81

Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu

Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;

af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth

A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;

Sing cuc - cu. Sing cuc - cu nu,

Sing cuc - cu nu, Sing cuc - cu.

Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu

Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;

af - ter ca - lue cu; Bul - luc ster - teth, buc - ke uer - teth

A - we ble - teth af - ter lomb, lhouth af - ter ca - lue cu;

Sing cuc - cu. Sing cuc - cu nu,

Sing cuc - cu nu, Sing cuc - cu.

Wel sin - ges thu cuc - cu ne swik thu na - uer nu.

S. Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne

Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu

Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;

A. Sing cuc - cu. Sing cuc - cu nu,

Sing cuc - cu nu, Sing cuc - cu.

Wel sin - ges thu cuc - cu ne swik thu na - uer nu.

T. Cuc - cu, Cuc - cu Wel sin - ges thu cuc - cu ne

Mu - rie sing cuc - cu; Cuc - cu, Cuc - cu

Bul - luc ster - teth, buc - ke uer - teth Mu - rie sing cuc - cu;

B. Sing cuc - cu. Sing cuc - cu nu,

Sing cuc - cu nu, Sing cuc - cu.

89

S.  
swik thu na - uer nu.  
Wel sin-ges thu cuc - cu ne swik thu na - uer nu.  
Cuc - cu, Cuc - cu\_\_\_ Wel sin-ges thu cuc - cu ne swik thu na - uer nu.

A.  
Sing cuc - cu. Sing cuc - cu nu,\_\_\_ Sing cuc -  
Sing cuc - cu nu,\_\_\_ Sing cuc - cu. Sing cuc -

T.  
swik thu na - uer nu.  
Wel sin-ges thu cuc - cu ne swik thu na - uer nu.  
Cuc - cu, Cuc - cu\_\_\_ Wel sin-ges thu cuc - cu ne swik thu na - uer nu.

B.  
Sing cuc - cu. Sing cuc - cu nu,\_\_\_ Sing cuc -  
Sing cuc - cu nu,\_\_\_ Sing cuc - cu. Sing cuc -

94

S.

A.

T.

B.

nu.

cu. Sing cuc - cu nu, Sing cuc - cu.

cu nu, Sing cuc - cu. Sing cuc - cu.

nu.

cu. Sing cuc - cu nu, Sing cuc - cu.

cu nu, Sing cuc - cu. Sing cuc - cu.

**Martyn Harry**  
**Exercise Book (2014-2016)**  
**Artists Involved in both the recordings and live performances**  
**November 2015 to January 2016**

My heartfelt thanks to all the artists who made this work possible and whose creative input has had a huge impact on the completion of this piece:

CD RECORDING

Daniel Hulme, Martyn Harry and Adaq Khan – recording producers

Northern Saxophone Collective (Threshold, Sumer Is)  
conducted by Martyn Harry

Christian Forshaw – overdubbed saxes (Twist)

Jamie Wesley – overdubbed electric guitars (Grace)

Neta Rudich – violin (Violin)

Martin French – drum kit (various tracks)

Daniel Hulme and Martyn Harry – Synthesizer programming (various tracks)

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AUDITORIUM RECORDING

Schola Cantorum conducted by Jamie Burton

Jacob Ewens, Freddie Meyers (trumpets)

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LIVE EVENT

Northern Saxophone Collective conducted by Martyn Harry (stadium)

Alex Nutton – sound diffusion (stadium)

Freddie Meyers, Mikey Ahearn – trumpets (stadium)

Myrddin Rees-Davies, Benjamin Marrington-Reeve, Laura Coppinger, and the friends they invited – sports band with vuvujelas, klaxons, ratchets and musical instrument (stadium)

Emma Boor, Mo Harry – applause cards, drums (stadium)

Groups of clappers organized by Chris Sumner of Race Solutions (stadium), with additional thanks to all Race Solutions' incredible work on this project

Graeme Bailey, Cayenna Ponchione-Bailey, Joel Baldwin, Nicholas White – percussionists playing in various outdoor settings (Palmer's Park)

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I also would like to take this opportunity to thank Mark Prescott, artistic director of the Reading 2016 Year of Culture whose creative vision led to the conception and mounting of this piece, and to the support of many colleagues at Oxford University who helped realize it.

Martyn Harry