



Stephen Locks

Composer

United Kingdom, Morpeth

About the artist

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

Qualification: Grade 8

Artist page : <http://www.free-scores.com/Download-PDF-Sheet-Music-stevelocks.htm>

About the piece

Title:	March
Composer:	Locks, Stephen
Copyright:	Copyright © Stephen Locks
Publisher:	Locks, Stephen
Instrumentation:	Orchestra
Style:	Classical
Comment:	This puts me in mind of a winter cavalry march in the early morning with vast clouds of water vapour billowing out from the horses' nostrils.

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



- listen to the audio
- comment
- contact the artist

March

Steve Locks

♩=100

Piccolo

Flute

Oboe

Cor Anglais

Clarinet in E_b

Clarinet in B_b

Bass Clarinet in B_b

Bassoon

Tuba

Timpani

Snare Drum

Violin I

Violin II

Viola

Violoncello

Double Bass

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

This page contains the musical score for measures 8 through 13 of a symphony. The score is arranged in a standard orchestral format with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- C. A. (Clarinet in A)
- Es. Cl. (E-flat Clarinet)
- Cl. (Clarinet)
- B. Cl. (Bass Clarinet)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Timp. (Timpani)
- S. D. (Snare Drum)
- Glock. (Glockenspiel)
- Hp. 1 (Harp 1)
- Hp. 2 (Harp 2)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score includes various dynamic markings such as *p*, *f*, *mp*, *ff*, *sfz*, and *mf*. It also features performance instructions like *pizz.* (pizzicato) and *arco* (arco). The music is written in a key signature of two flats and a common time signature.

This page contains the musical score for measures 15 through 24 of an orchestral piece. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Picc. (Piccolo)
- Fl. (Flute)
- Ob. (Oboe)
- C. A. (Cor Anglais)
- E♭ Cl. (E-flat Clarinet)
- Cl. (Clarinet)
- Bsn. (Bassoon)
- Cbsn. (Contrabassoon)
- Hn. (Horn)
- Tba. (Tuba)
- Timp. (Timpani)
- S. D. (Snare Drum)
- Tub. B. (Tubular Bell)
- Glock. (Glockenspiel)
- Xyl. (Xylophone)
- Cel. (Cymbal)
- Pno. (Percussion)
- Hp. 1 (Harp 1)
- Hp. 2 (Harp 2)
- Vln. I (Violin I)
- Vln. II (Violin II)
- Vla. (Viola)
- Vc. (Violoncello)
- Db. (Double Bass)

The score includes various dynamic markings such as *mp*, *sfz*, *f*, *ff*, *p*, *pp*, *mf*, *fff*, and *ff*. It also features performance instructions like *pp*, *pizz.*, and *arco*. The key signature is B-flat major (two flats), and the time signature is 4/4. The music shows a complex interplay of textures, with woodwinds and strings often playing in unison or with intricate counterpoint.

23

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

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

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

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

E♭ Cl. *f* *ff* *f* *ff*

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

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

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

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

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

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

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

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

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

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

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

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

Tub. B. *ff* *ff*

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

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

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

Pno. *fff* *f* *f*

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

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

Vln. I *Solo*

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

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

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

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

30

Picc. *f* *sfz* *mp*

Fl. *f* *f* *mp*

Ob. *f*

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

E♭ Cl. *f* *ff* *sfz* *ff* *f*

Cl. *sfz* *f* *f*

B. Cl.

Bsn. *f* *ff* *sfz* *f* *f*

Cbsn.

Hr.

Wr. Tba. *f sfz* *ff*

Tpts. *f* *sfz*

Tbn. *f* *sfz*

B. Tbn.

Tba.

Timp.

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

B. D. *mp* *f* *p*

Sub. B.

Glock.

Xyl. *ff*

Pno.

Hp. 1 *f* *mf*

Hp. 2 *f* *mf*

Tutti

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

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

Vla. *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf*

Vc. *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf*

Db. *ff* *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf*

37

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

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

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

C. A. *p*

Cl. *f* *mp* *f* *mp*

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

Cbsn. *f*

Hn. *f* *p* *f* *f* *ff* *ff*

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

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

Tbn. *f* *ff* *fff* *mf* *f* *ff* *mf*

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

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

Timp. *ff*

S. D. *f*

Tri. *f*

Cym. *f*

Tub. B. *f* *ff*

Glock. *f*

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

Pno. *f* *f* *ff*

Hp. 1 *f* *ff*

Hp. 2 *ff*

Vln. I *mp* *pp* *ff*

Vln. II *p* *ff* *arco*

Vla. *f* *mp* *f* *mf* *f*

Vc. *f* *mp* *f* *mf* *f*

Db. *f* *mp* *f* *mf* *f*

43

Picc. *ff*

Fl. *ff*

Ob. *fff*

C. A. *f*

E♭ Cl. *f*

Cl. *f*

B. Cl. *f*

Bsn. *f*

Cbsn. *f*

Hn. *fff*

Wr. Tba. *fff*

Tpts. *f*

Tbn. *f*

B. Tbn. *f*

Tba. *f*

Timp. *fff*

S. D. *f*

Tri. *p*

B. D. *p*

Cym. *p*

Tub. B. *fff*

Cel. *fff*

Pno. *f*

Hp. 1 *fff*

Hp. 2 *gliss.*

Vln. I *fff*

Vln. II *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

48

Fl. *p* *sfz*

Ob. *p* *sfz*

Eb Cl. *p*

Cl. *p*

B. Cl. *mf*

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

Hn. *f*

Wr. Tba. *f*

Glock. *mp*

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

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

Vla. *pp* *f* *mf*

Vc. *pp* *p* *mf*

Db. *p* *p*

57

Fl.

Ob. *mf* *ff*

C. A. *p*

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

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

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

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

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

Tbn. *ff* *fff* *fff* *fff* *fff*

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

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

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

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

B. D. *mf*

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

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

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

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

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

65

Picc.

Fl.

Ob.

C. A.

E♭ Cl.

Cl.

B. Cl.

Bsn.

Cbsn.

Hn.

Wr. Tba.

Tpts.

Tbn.

B. Tbn.

Tba.

Timp.

S. D.

B. D.

Tub. B.

Glock.

Xyl.

Cel.

Pno.

Hp. 1

Hp. 2

Vln. I

Vln. II

Vla.

Vc.

Db.

ff

f

mf

p

mp

arco

pizz.

Musical score for orchestra and strings, measures 71-78. The score includes parts for Flute (Fl.), Clarinet in A (C. A.), Clarinet in E-flat (Eb Cl.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Contrabassoon (Cbsn.), Trombone (Tba.), Piano (Pno.), Harp (Hp. 2), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features various dynamics such as *p*, *pp*, *mp*, *ff*, and *fff*, along with articulation marks like *pizz.* and *acc.*. The key signature is B-flat major and the time signature is 4/4.

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

March

Piccolo

Steve Locks

$\text{♩} = 100$

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

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

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

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

26 *f* *ff*

28 *f* *ff* *f*

32 *sfz* *mp*

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

44 *f* *ff* *ff* 20

66 *ff* *f* 9

March

Flute

Steve Locks

$\text{♩} = 100$

3

f *f* *mp* < *f*

9

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

12

ff *f* *ff* *f*

15

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

20

6

f *ff*

28

f *ff* *f* 3

34

f *f* *mp* 4

41

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

44

f *ff* *ff* 4

50

p *sfz* 12

Flute

Musical score for Flute, measures 64-70. The score is written in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. Measure 64 starts with a piano (*p*) dynamic and features a series of chords with accents. Measure 65 continues with similar chords, transitioning to a forte (*ff*) dynamic. Measure 66 shows a melodic line with accents, also in *ff*. Measure 67 continues the melodic line. Measure 68 returns to a piano (*p*) dynamic with chords. Measure 69 is a whole rest, with a '7' above it indicating a fingering. Measure 70 begins with a piano (*p*) dynamic, followed by a dynamic crescendo to *ff* and then a decrescendo to *f*.

March

Oboe

Steve Locks

$\text{♩} = 100$

3 8

15 7

25 2

29 6

38 4

45 2 2

52 6

62 6 2 7

mp *sfz* *ff* *f*

f *f*

ff *f* *p*

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

tr *ff* *p* *sfz*

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

ff *a2* *>* *<*

March

Cor Anglais

Steve Locks

$\text{♩} = 100$

5 *p* *p*

9 *mf* 6 7

25 *f* 2 *f*

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

33 2 *p* 6 *f*

45 *f* *ff* 18 *p*

66 2 *p* 5

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

March

Clarinet in E \flat

Steve Locks

$\text{♩} = 100$

3 *f* *mp*

7 *ff* *mp*

9 *ff* 4

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

24 *f* *f*

27 *ff* *f*

29 *ff* *f* *ff* 2

34 *sfz ff* *f*

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

Clarinet in E \flat

Musical score for Clarinet in E \flat , measures 48-70. The score is written in treble clef and includes dynamic markings *p*, *ff*, *p*, and *pp*. Measure numbers 48, 51, and 70 are indicated at the start of their respective staves. Fingerings 17, 5, and 2 are shown above notes in measures 51 and 70. The first staff (measures 48-50) features a melodic line with a *p* dynamic. The second staff (measures 51-59) begins with a whole rest for 17 measures, followed by a melodic line with a *ff* dynamic. The third staff (measures 70-72) begins with a whole rest for 5 measures, followed by a melodic line with a *p* dynamic, and ends with a whole rest for 2 measures.

March

Clarinet in B \flat

Steve Locks

$\text{♩} = 100$

5 f 3 mp

11 ff ff

14 2 mf 6 f

25 8 sfz f f

35

38 f

40 mp f mp

42 f ff f ff

46 4 p

51 16

Clarinet in B \flat

68

ff *p*

73

75

p *ff* *f*

March

Bass Clarinet in B \flat

Steve Locks

$\text{♩} = 100$

5 4

pp *f* *mp*

14 10

f *mf*

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

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

67 7 *p*

March

Bassoon

Steve Locks

$\text{♩} = 100$

5 *f mp* *f mp*

9 *ff*

13 *f*

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

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

35 *f*

39 *mp* *f* *mp*

42 *f* *ff* *ff*

46 *mp* *mf*

51 *p* *mp*

62

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

68

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

73

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

March

Contrabassoon

Steve Locks

$\text{♩} = 100$

9 *mp* *ff*

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

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

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

39

42 *f*

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

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

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

March

Horn in F

Steve Locks

$\text{♩} = 100$

19 p pp f 2

19 p f ff

26 f ff fff ff fff mf

26 f ff fff ff fff mf

32 5 f p f f ff fff

32 f f p f f ff fff

42 ff fff 8 a2 f

42 ff fff 8 f

55 fff 2

55 fff 2

60 f $fff = f$ ff mp ff 2

60 f $fff = f$ ff mp ff 2

Horn in F

66

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

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

9

9

March

2 Wagner Tuba in B \flat

Steve Locks

$\text{♩} = 100$

23

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

29

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

34

4

ff < < *ff* < *fff* <

42

ff < *fff*

54

f *fff* < *f*

61

f *f*

67

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

9

March

Trumpet in B \flat

Steve Locks

$\text{♩} = 100$

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

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

29 *fff* *f* *sfz*

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

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

43 *fff* *f* *fff*

58 *ff* *fff* *fff*

58 *ff* *fff*

Trumpet in B \flat

64

fff = ff < fff > f < fff fff

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

68

f > f *mp* *f*

ff

2 7

2 7

March

Trombone

Steve Locks

♩=100

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

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

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

41 *<fff* *mf* *f* *<ff* *mf* *f* *<fff*

58 *ff* *>* *<fff* *f*

65 *<fff* *mf* *f* *<fff* *mf*

March

Bass Trombone

Steve Locks

$\text{♩} = 100$

24

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

29

7

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

41

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

46

18

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

67

9

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

March

Tuba

Steve Locks

♩=100

3 15

pp f < ff p < fff mf = f <

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

23

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

Detailed description: This system contains measures 16 through 22. The key signature and time signature remain the same. The dynamic markings are ff > mf f < f < ff p < fff mf = f < ff > mf.

29

7

f < fff ff f < ff <

Detailed description: This system contains measures 23 through 29. Measures 23-24 are quarter notes, followed by a quarter rest. Measures 25-29 are a 7-measure rest. The dynamic markings are f < fff, ff, f < ff, <.

41

12

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

Detailed description: This system contains measures 30 through 40. Measures 30-31 are quarter notes, followed by a quarter rest. Measures 32-40 are a 12-measure rest. The dynamic markings are fff mf = f < ff > mf f < fff, <.

58

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

Detailed description: This system contains measures 41 through 57. Measures 41-42 are quarter notes, followed by a quarter rest. Measures 43-57 are a 15-measure rest. The dynamic markings are mf > > p f < ff p < fff mf = f <.

64

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

Detailed description: This system contains measures 58 through 63. Measures 58-59 are quarter notes, followed by a quarter rest. Measures 60-63 are a 4-measure rest. The dynamic markings are f < ff p < fff mf < f < f < ff p < fff mf < f <.

68

7

f < f p < f mf < f < p

Detailed description: This system contains measures 64 through 70. Measures 64-65 are quarter notes, followed by a quarter rest. Measures 66-70 are a 7-measure rest. The dynamic markings are f < f p < f mf < f < p.

Timpani

March

Steve Locks

$\text{♩} = 100$

5 2

f *f* *ff* *ff*

12

f *mp*

15

10

p *f* *< ff*

28

7

38

ff

44

11

< fff *ff* *fff* *f*

58

2

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

65

10

f *ff* *f*

Snare Drum

March

Steve Locks

♩=100

3
f > *p* *f* *p* *f* > *p* *f* *p*

6
f > *p* *f* *p* *f* > *p* *f* *p* *f*

10
f > *p* *f* *p* *f* > *p* *f* *p* *f*

15
6
f > *p* *f* *p* *f* > *p* *f* *p*

23
f > *p* *f* *f* *f* > *p* *f*

26
p

29
f *p* *f*

32
6
f

40

43
f < *fff* 13

Snare Drum

59

p \leftarrow *mf* ————— *f*

62

f \succ *p* *f* *p* \leftarrow *f* \succ *p* *f* *p* \leftarrow *f* \succ *mp* *f* *mp* \leftarrow

65

f \succ *mp* *f* *mp* \leftarrow *f* \succ *p* *f* *p* \leftarrow *f* \succ *p* *f* *p* \leftarrow

68

f \succ *mp* *f* *mp* \leftarrow *f* \succ *mp* *f* *mp* \leftarrow **9**

Triangle

March

Steve Locks

$\text{♩} = 100$

37

5

f

44

p

45

33

f *fff*

The score is written for a triangle in 4/4 time with a tempo of 100 beats per minute. It consists of three staves. The first staff begins with a 37-measure rest, followed by a half note G4 and a quarter note A4, with a dynamic marking of *f*, and ends with a 5-measure rest. The second staff starts at measure 44 with a series of eighth notes, marked *p*. The third staff starts at measure 45 with a series of eighth notes, marked *f*, which then transitions to a 33-measure rest marked *fff*.

Bass Drum

March

Steve Locks

$\text{♩} = 100$

31

mp *f* *p*

36 **8** **17**

p *mf < fff* *mf*

64 **3** **9**

mf *f*

Cymbals

March

Steve Locks

$\text{♩} = 100$

$\frac{4}{4}$

37

5

f

44

p

45

mf *fff*

33

March

Tubular Bells

Steve Locks

$\text{♩} = 100$

21

f

26

ff *fff*

2 **7**

38

f *ff* *fff*

4

46

22 **9**

f

March

Steve Locks

♩=100

11

ff

15

p

4

24

ff

f < ff f < fff ff < ff <

30

mp

6

f

40

mp

10

53

f

13

ff

69

2

7

March

Xylophone

Steve Locks

$\text{♩} = 100$

14

p

11

f <ff f <fff ff <ff <ff

36

f

9

fff

March

Celesta

Steve Locks

♩=100

18 5

18 5

ppp

26

10 10

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

40

10

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

44

24 2 7

ff

March

Piano

Steve Locks

♩=100

19

Musical notation for measures 19-25. Measure 19 is a whole rest. Measures 20-22 feature a bass clef with a 4/4 time signature and a key signature of two flats. Each measure contains a triplet of eighth notes, marked with accents and *fff* dynamics.

Musical notation for measures 26-29. Measure 26 is a whole rest. Measures 27-28 feature a treble clef with a key signature of two flats and a *f* dynamic. Measure 29 features a treble clef with a key signature of two flats and a *f* dynamic.

Musical notation for measures 30-39. Measures 30-31 feature a treble clef with a key signature of two flats and a *f* dynamic. Measures 32-33 feature a bass clef with a key signature of two flats and a *f* dynamic. Measures 34-35 feature a treble clef with a key signature of two flats and a *f* dynamic. Measures 36-39 feature a bass clef with a key signature of two flats and a *f* dynamic.

Musical notation for measures 41-43. Measure 41 features a treble clef with a key signature of two flats and a *f* dynamic. Measure 42 features a treble clef with a key signature of two flats and a *ff* dynamic. Measure 43 features a treble clef with a key signature of two flats and a *f* dynamic.

Musical notation for measures 44-44. This system shows a single measure (44) with a treble clef and a key signature of two flats, featuring a complex rhythmic pattern.

Musical notation for measures 45-45. Measure 45 features a treble clef with a key signature of two flats and a *mf* dynamic. The system concludes with a double bar line and the number 22 in both staves.

Piano

68

ff

fff

4

4

ppp

75

Ped.

Ped.

2

2

Φ

The musical score consists of two systems of piano music. The first system, starting at measure 68, is in B-flat major and 4/4 time. It features a series of chords in the right hand, some with accents, and a melodic line in the left hand. Dynamic markings include *ff* and *fff*. There are two measures with a '4' above the staff, indicating a four-measure rest. The second system starts at measure 75 and includes a pedal section marked 'Ped.' with a fermata. It features a melodic line in the right hand and a bass line in the left hand. Dynamic markings include *ppp*. There are two measures with a '2' above the staff, indicating a two-measure rest. The score ends with a double bar line and a fermata symbol.

March

Harp 1

Steve Locks

♩=100

9 9 2 2

ff ff ff

16

6 6

mf p

gliss.

27

5 5

f < ff f mf

38

f ff

41

f

44

22 22

fff

2

Harp 1

68

f *fff* 9

March

Harp 2

Steve Locks

♩=100

9 2

9 ff ff ff 2 f

17

6 6

pp p f ff

gliss.

30

6 6

f mf ff

40

42

gliss.

ff

45

22 22

fff f

69

6

fff

2

Harp 2

76

pp *f*

March

Violin I
Violin

Steve Locks

♩=100

4

pizz. arco

8

12

15

18

25

32

34

37

41

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

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

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

sfz *ff* *f*

mp *pp* *fff* *f* *ff* *mp* *ff*

4 Solo

fff *ff* *mf*

Tutti

mf *ff*

ff *mp* *f*

mp *pp* *ff*

6

V.S.

Violin I, Violin

44 *fff ff* *fff p*

47 *pp*

50

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

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

62 *mp* *ff*

64 *f* *fff*

66 *mf* *ff*

68 *f* *fff* *ff*

70 *mp* *p*

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

March

Violin II

Steve Locks

$\text{♩} = 100$

1 *mp* *ff*

4 *ff*

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

10 *f f sfz ff < f*

13 *f f sfz*

16 *ff f*

19 *mf mp mp*

22 *ff f ff*

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

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

67

ff *f*

69

fff *ff mp* *p*

72

pp

75

p *fff* *p* pizz.

March

Viola

Steve Locks

$\text{♩} = 100$

f *sfz*

5 *pizz. arco*

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

ff > p f p < ff sfz

13 *arco*

ff f

16

19 *pizz.*

mp > f

24

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

28

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

31

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

34

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

Viola

37

arco

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

40

42

44

ff *fff*

46

p *pp*

49

51

54

f *mf*

60

f *pizz.* *f*

64

68

arco

f *fff* *ff mp*

Viola

71

5

p

p *fff* *p*

pizz.

March

Violoncello

Steve Locks

♩=100

7
10 pizz.
14
17
22
26
29
32
35

pp *f* *mp*
f *mp* *ff* *fff* *p* *f* *p* *ff* *p* *f* *p*
ff *sfz*
p
mf *arco*
mf *p* *f* *ff* *p*
fff *mf* *f* *ff* *mf* *f* *p* *f* *p*
ff *mf* *f* *mf* *ff* *mf* *f* *mf* *ff* *mf* *f* *mf*
ff *f* *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf*
f *mp* *f* *mf* *f* *mp* *f* *mf* *f* *mp* *f* *mf* V.S.

38

Measures 38-40: Bass clef, key signature of two flats. Measure 38 starts with a forte (*f*) dynamic. The music consists of eighth and sixteenth notes.

41

Measures 41-43: Bass clef, key signature of two flats. The music continues with eighth and sixteenth notes.

44

Measures 44-47: Bass clef, key signature of two flats. Measure 44 starts with *ff*. Measure 45 has an accent (>). Measure 46 has a fermata. Measure 47 has a *fff p* dynamic marking.

48

Measures 48-50: Bass clef, key signature of two flats. Measure 48 starts with a pianissimo (*pp*) dynamic. Measures 49-50 feature a series of sixteenth notes with upward hairpins.

51

Measures 51-54: Bass clef, key signature of two flats. Measures 51-54 feature a series of sixteenth notes with upward hairpins.

55

Measures 55-60: Bass clef, key signature of two flats. Measure 55 starts with a piano (*p*) dynamic, followed by a crescendo to mezzo-forte (*mf*). Measure 56 has an accent (<). Measure 60 ends with a fermata.

61

Measures 61-66: Bass clef, key signature of two flats. Measure 61 starts with a forte (*f*) dynamic. Measure 62 is marked *arco*. Measures 61-66 feature a series of notes with dynamic markings: *f*, *f*, *ff*, *p*, *fff*, *mf*, *f*, *f*, *ff*, *f*, *fff*, *f*, *ff*, *f*, *ff*, *p*.

67

Measures 67-70: Bass clef, key signature of two flats. Measure 67 starts with *fff*. Measures 67-70 feature a series of notes with dynamic markings: *fff*, *mf*, *f*, *f*, *mp*.

71

Measures 71-74: Bass clef, key signature of two flats. Measure 71 starts with a piano (*p*) dynamic. Measure 72 has a fermata with a '5' above it. Measure 73 starts with *pizz.* (pizzicato) and has dynamic markings *p*, *fff*, *p*.

Double Bass

41



44



50



56



62



68



73



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