



# Daniel Thornton

Arrangeur, Compositeur, Professeur

Australie, Sydney

## A propos de l'artiste

Daniel Thornton was born in Sydney, Australia.

His last four years of secondary education at the Sydney Conservatorium of Music High School were followed by two years of his Bachelor of Music degree at the Conservatorium of Music Sydney. During this time he also attained the LMusA (A.M.E.B.) and Trinity College of Music London Performer's Certificate (Piano).

During this time Daniel was awarded with many opportunities and prizes for his compositions.

In 1987, Daniel's Childish Syndromes a work for wind quintet was performed by Musica Viva's Windbags and later published and recorded by EMI as part of the Young Imagination Competition.

Also in this year, Daniel's orchestral work Strontium was performed by the Sydney Symphony Orchestra after winning the A.B.C./S.S.O. Composition Competition.

He again won this competition in 1989 and his work De Paradis a l'Enfer was performed by the S.S.O. in 1990.

Through winning both a Big Brother Scholarship and the Operation Music Award, Daniel traveled to London to study. During this time he premiered two of his works before Princess Margaret at Commonwealth House. Numerous ensembles and orchestras have performed Daniel's works. Events such as the Opening of the Joan Sutherland Perfo... (la suite en ligne)

**Site Internet:** <http://danielthorntonmusic.com>

## A propos de la pièce



**Titre:** Rituels d'accouplement Orc  
**Compositeur:** Thornton, Daniel  
**Arrangeur:** Thornton, Daniel  
**Licence:** Daniel Thornton © All rights reserved  
**Editeur:** Thornton, Daniel  
**Instrumentation:** Flute et Piano  
**Style:** Classique moderne

## Daniel Thornton sur [free-scores.com](http://www.free-scores.com)

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# Orc Mating Rituals

Daniel Thornton

## I. The Mating Call

Awkward but bird-song-like ♩ = 68

The score is divided into three systems, each with a Flute (Fl.) and Piano (Pno.) part. The time signature is 6/8.

**System 1 (Measures 1-5):**  
Flute: Starts with a forte (*f*) chord, followed by a melodic line with dynamics *mp* and *f*.  
Piano: Accompaniment with *mf* dynamic and the instruction "senza pedale". A note in the bass clef is marked with an asterisk and "8vb".

**System 2 (Measures 6-10):**  
Flute: Continues the melodic line with dynamics *mp*, *f*, and *mf*.  
Piano: Continues the accompaniment with a *mp* dynamic.

**System 3 (Measures 11-15):**  
Flute: Features a crescendo leading to a fortissimo (*ff*) dynamic, followed by a *f* dynamic.  
Piano: Accompaniment with dynamics *mf* and *p*.

17

Fl.

*mf* *f*

Pno.

*mf* *p*

22

Fl.

\* this sign denotes building to widest vibrato possible

Pno.

*f* *pp*

27

Fl.

Pno.

*mf*

31

Fl.

*f*

Pno.

*ff* *mf*

35

Fl.

*ff*

Pno.

*f*

39

Fl.

*mf*

Pno.

*ff* *mp*

44

Fl.

*f* *mp*

44

Pno.

## II. The Mating Dance

Relentless building to frenzy

$\text{♩} = 230$

46

Fl.

Pno.

*mf*

50

Fl.

Pno.

*f*

54

Fl.

Pno.

*mp*

*pp*

58

Fl.

Pno.

*f*

*mf*

60

Fl.

Pno.

*ff*

*f*

63

Fl.

Pno.

*mp*

*ff*

*mp*

*f*

*simile*

66

Fl.

*mp* *ff*

Pno.

*mp* *f*

68

Fl.

Pno.

70

Fl.

*non vib.*  
*p*

Pno.

*ff* *p*



74

Fl.

*becoming more and more expressive*

*mp* *mf*

Pno.

*mp*

79

Fl.

*non vib.*

*pp* *mp*

*becoming more and more expressive*

Pno.

*p* *mp*

84

Fl.

*mf* *f*

Pno.

*mf* *f*

88

Fl.

*ff*

Pno.

*ff*

91

Fl.

*mp* *cresc.*

Pno.

*fff* *p*

95

Fl.

*f* *descrec.* *mp*

Pno.

*mp*

98

Fl.

*mf* cresc.

Pno.

*mf* cresc.

102

Fl.

*fff*

Pno.

*fff*

### III. The Consumation

Passionate  $\bullet = 96$

104

Fl.

*p* *mf* *p* *fp*

Pno.

*p*  
*con pedale*

108

Fl.

*mp* *mf*

Pno.

*mp*

111

Fl.

*fp*

Pno.

*simile* *f*

114  
Fl. *mf*  
Pno. *mp*

117  
Fl. *ff*  
Pno. *f*

120  
Fl. *mf* *ff*  
Pno. *ff*  
8<sup>vb</sup>

123

Fl.

Pno.

8va

8vb

127

Fl.

Pno.

*fff* (*8va*)

*mf*

*fff*

*p*

*Red.* \**Red.* \**Red.* \**Red.*

8vb

132

Fl.

Pno.

*mp*

\*

135

Fl.

*p*  $\curvearrowright$  *mf* *mp*

Pno.

*p* *descrec.*

139

Fl.

*pp*

Pno.

*ppp*