

## **Composition Portfolio**

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By

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## Introduction

This portfolio consists of musical ideas which I have had for some time now. I have attempted to capture these ideas throughout the portfolio, starting with the smaller works (*Brumes et Pluies*) and building up to the larger works (*James Tiberius, The tide*).

*Brumes et Pluies* is minimalistic in style. The interlocking of the two pianos plays an important role in the texture of the piece. The rhythms are repetitive throughout, with only slight variations.

*Kalahari* is more idiomatic, rhythmical and has a main theme which recurs throughout the piece. Melodic fragments are used, sometimes with slight variations. This piece was inspired by the Kalahari desert, with its abundance of life. I enjoy the string quartet because of the homogeneity of sound on the one hand, and the diversity possible by using different techniques and effects on the other.

*James Tiberius* is a work for chamber orchestra. Motifs in the music resemble certain animals. The rhythm is unstable, as is the harmony. There are many melodic fragments throughout. The texture is thin in certain areas (at the beginning) and dense in others (the waltz). The harmony is sometimes unconventional.

*The Tide* was written in response to a memory of a drowning incident I experienced when I was a child. This orchestral piece is strong in form. The opening, for example, is tense and slightly atonal in harmony. The *pomposo* section tends to utilise most of the orchestra, so the texture is a lot denser here and the harmony is more conventional.

I try not to use traditional forms in my composition. Rather, I prefer to compose by re-using and re-introducing ideas as I proceed.

**Brumes et Pluies**  
**(Mists and Rains)**

**For two pianos**

**Instrumentation**

Piano I

Piano II

# Brumes et Pluies

(Mists and Rains)

For Two Pianos

C. Webb

Moderato  $\text{♩} = 60$  Dolce

Piano I

*pp*

Moderato  $\text{♩} = 60$

Piano II

*pp*

4

I

*poco crescendo*

II

*poco crescendo*

7

I

*p*

II

*p*

10

I

*f*

II

*f*

13 *8va*  
I *p*  
II *p*

16 (8)  
I *f* *pp* *rall.* *f animato*  
II *f* *pp* *rall.* *f animato*

19 *8va*  
I *p*  
II *p*

22 *8va*  
I *f* *p stringendo*  
II *f* *p stringendo*

25 *8va*  
I *f* *ord.* *p*  
II *f* *ord.* *p*

28

I *f* *f*

II *f* *p*

31

I *f* *p* *f* *p*

II *f* *p* *f* *p*

34

I *f* *morendo* *pp* *rall.*

II *f* *morendo* *pp* *rall.*

37

I *pp* *rall.* *pp*

II *rall.* *pp*

40

I *f* *giocoso* *f* *giocoso*

II *f* *giocoso* *f* *giocoso*

43

First system of music, measures 43-45. It consists of two staves, I and II. Staff I has a treble clef and staff II has a bass clef. Both staves contain a continuous sixteenth-note pattern. Measure 43 starts with a *mf* dynamic. Measure 44 has a *p* dynamic. Measure 45 has a *f* dynamic.

I *mf* *p* *f*

II *mf* *p* *f*

46

Second system of music, measures 46-48. It consists of two staves, I and II. Both staves contain a continuous sixteenth-note pattern. Measure 46 starts with a *mf* dynamic and the tempo marking *animato*. Measure 47 has a *p* dynamic. Measure 48 has a *rall.* (rallentando) marking.

I *mf animato* *p* *rall.*

II *mf animato* *p* *rall.*

49

Third system of music, measures 49-51. It consists of two staves, I and II. In measure 49, staff I has a *p* dynamic and a long horizontal line, while staff II is silent. In measure 50, staff I has a *f* dynamic and a short melodic line, while staff II is silent. In measure 51, both staves have a *p* dynamic and a sixteenth-note pattern.

I *p* *f* *p*

II *p*

52

Fourth system of music, measures 52-54. It consists of two staves, I and II. Both staves contain a sixteenth-note pattern. Measure 52 has a *p* dynamic. Measure 53 has a *f espress.* (forte, espressivo) dynamic. Measure 54 has a *p* dynamic.

I *p* *f espress.* *p*

II *p* *f espress.* *p*

55

Fifth system of music, measures 55-57. It consists of two staves, I and II. Both staves contain a sixteenth-note pattern. Measure 55 has a *f* dynamic. Measure 56 has a *p* dynamic followed by a *f* dynamic. Measure 57 has a *p* dynamic followed by a *f* dynamic.

I *f* *p* *f* *p* *f*

II *f* *p* *f* *p* *f*

58

First system of music, measures 58-60. It consists of two staves, I and II. Each staff has a treble and bass clef. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *p* and *f*. The right hand in both staves plays a similar melodic line, while the left hand provides a harmonic accompaniment.

61

Second system of music, measures 61-63. It consists of two staves, I and II. The right hand in both staves has a melodic line with dynamics *p*, *f*, and *p giocoso*. The left hand continues with a rhythmic accompaniment, with dynamics *p* and *f*.

64

Third system of music, measures 64-66. It consists of two staves, I and II. The right hand in both staves has a melodic line with dynamics *f*, *p*, and *f*. The left hand continues with a rhythmic accompaniment, with dynamics *f* and *p*.

67

Fourth system of music, measures 67-69. It consists of two staves, I and II. The right hand in both staves has a melodic line with dynamics *f*, *p*, and *f*. The left hand continues with a rhythmic accompaniment, with dynamics *f* and *p*.

70

Fifth system of music, measures 70-72. It consists of two staves, I and II. The right hand in both staves has a melodic line with dynamics *f* and *ff*. The left hand continues with a rhythmic accompaniment, with dynamics *ff*.

73

8va

*p* *f* *pp dolce*

*f* *pp dolce*

This system covers measures 73 to 75. It features two grand staves, I and II. Measure 73 starts with a piano (*p*) dynamic in the right hand and a forte (*f*) dynamic in the left hand. Both hands play a sixteenth-note pattern. In measure 74, the right hand dynamic changes to *f*. In measure 75, the key signature changes to three sharps (F#, C#, G#) and the dynamics for both hands change to *pp dolce*. An 8va bracket is placed over the right-hand staff for measures 74 and 75.

76

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

This system covers measures 76 to 78. The right hand continues with a sixteenth-note pattern, while the left hand plays a simpler accompaniment. In measure 76, the right hand is *f* and the left hand is *f*. In measure 77, both hands are *ff*. In measure 78, the right hand returns to *f* and the left hand to *ff*.

79

*pp* *pp*

This system covers measures 79 to 81. The right hand plays a sixteenth-note pattern, and the left hand plays a similar pattern. In measure 79, both hands are *pp*. In measure 80, both hands are *pp*. In measure 81, the right hand has a fermata and the left hand has a fermata.

82

*rall.* *ppp* *rall.* *ppp*

This system covers measures 82 to 84. The right hand plays a sixteenth-note pattern, and the left hand plays a similar pattern. In measure 82, both hands are *rall.*. In measure 83, both hands are *ppp*. In measure 84, both hands are *ppp*.

## **Kalahari**

**For string quartet**

### **Instrumentation**

Violin I

Violin II

Viola

Violoncello

# Kalahari

For String Quartet

C. Webb

Allegro  $\text{♩} = 120$  Leggiero

Violin I

Violin II

Viola

Violoncello

*p* *f*

5

*f* *f*

9

pizz

arco

pizz

arco

*p* *f*

*p* *f*

13

marc.

*p* *f*

marc.

*p* *f*

marc.

*p* *f*

marc.

*p* *f*

*p* *f*

17

*p*  
*p delicato*  
*p delicato*

21

*f animato*  
*f animato*  
*f animato*  
*stringendo*  
*stringendo*  
*stringendo*  
*p meno mosso*  
*p meno mosso*  
*p meno mosso*

Tempo Primo *Animato*

25

*f* *p*  
*f* *p*  
*f* *p*  
*f* *p*  
*f*

29

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

33

*f*  
*f*  
*f*  
*p*  
*p*  
*p*

37

*f subito con brio.*

*f subito con brio.*

*f subito con brio.*

*f subito con brio.*

41

*f* *p* *f* *p* *f* *p*

*p* *f* *f* *p* *p* *f*

*f* *p* *f* *p* *f* *p*

*p* *f* *p* *f* *p* *f*

45

*f* *p* *f* *p* *f* *p*

*p* *f* *p*

*p*

*p*

49

*pizz* *arco*

*pizz* *arco*

53

*f forza* *sostenuto*

*f forza*

*f forza*

*f forza*

37

*con brio.*

61

*allargando*  
*subito dolce*  
*p sempre grazioso*  
*ord.*  
*ord.*  
*ord.*  
*ord.*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

65

*f*  
*p*  
*f. con brio*  
*f*  
*p*  
*f*  
*f*  
*p*  
*f*

69

*subito con brio*  
*subito con brio*  
*subito con brio*  
*subito con brio*

73

*rall.*

77

rall. *p* *p* *p* *p*

81

**Maestoso** ♩ = 70

*pp* *f sfz* *f sfz* *f sfz* *pizz.* *pizz.*

85

*pizz* *arco* *arco* *pizz* *pizz* *arco* *arco* *pizz* *arco* *p* *f* *pizz* *arco*

89

*arco* *arco* *poco legato* *poco legato* *poco legato* *poco legato*

93

*meno forza* *meno forza* *meno forza* *meno forza*

97 *decresc.* *decresc.* *decresc.* *decresc.* *8<sup>va</sup> dolce* *p* *p* *p* *p*

101 *8<sup>va</sup>* *f* *f* *f* *f*

105 *espress.* *espress.* *espress.* *espress.* *3* *f* *p* *f* *p*

109 *p* *p* *p* *f* *f* *f*

113 *espress.* *espress.* *espress.* *espress.* *3* *pizz.* *3* *espress.*

117 pizz

121 arco pizz arco

125

subito energico rall.

subito energico rall.

subito energico rall.

subito energico rall.

129

morendo... p

morendo... p

morendo... p

133

Allegro ♩ = 120

f subito con brio

f subito con brio

f subito con brio

f subito con brio

137

morendo... *p dolce*

morendo... *p dolce*

morendo... *p dolce*

morendo... *p dolce*

141

*f* *con brio*

*f* *ord.*

*f* *ord.*

*f* *ord.*

145

*Leggiero*

*pizz*

*pizz* *p*

*pizz* *f*

*pizz* *p a tempo*

*p a tempo*

*arco* *f*

*p* *f*

149

*arco* *f*

*dolce*

*f pizz*

*arco*

*f*

*f*

*p* *f*

153

*arco*

*arco*

*p dolce*

*f*

*p*

*p*

*f*

*f*

157

*delicato*  
*p*  
*delicato*  
*p*  
*delicato*  
*p*  
*delicato*  
*p*

161

*f*  
*f*  
*f*  
*f*  
*subito animato*  
*subito animato*  
*subito animato*  
*subito animato*

165

*accell.*  
*accell.*  
*accell.*  
*f subito con brio*  
*f subito con brio*  
*f subito con brio*  
*f subito con brio*

169

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

173

*p*  
*p*  
*p*  
*p*

177

*f*  
*f*  
*f*  
*f*  
*con brio*  
*dolce*  
*ord.*  
*ord.*

181

*p*  
*f subito dolce*  
*p*  
*f*  
*p*  
*f*  
*p*  
*f*

185

*morendo*  
*morendo*  
*morendo*

189

*pp*  
*f animato*  
*f animato*  
*p leggiero*  
*f*  
*animato*  
*morendo*  
*p leggiero*  
*f*  
*animato*

193

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



197

subito animato *f*

subito animato *f*

subito animato *f*

subito animato *f*

201

morendo

morendo

morendo

morendo *p* *pp*

grw

205

*pp* *dim.*

*pp* *dim.*

*pp*

grw

209 **Grave**

*ppp*

*ppp*

*ppp*

*ppp*

213

*ff subito animato*

*ff subito animato*

*ff subito animato*

*ff subito animato*

grw

217

*dolce* *p*

221

*f* *f* *f* *f*

225

*con brio* *con brio* *con brio* *con brio*

229

*p* *p* *p* *p* *con brio* *con brio* *con brio* *con brio* *f* *f* *f* *f*

233

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

237

*pp* *morendo* *pp* *pp*

241

*pp* *f* *ff* *f* *ff* *ff*

## James Tiberius

For chamber orchestra

### Instrumentation

Flute

Clarinet in B flat

Bassoon

Tuba

Timpani in A

Cymbals

Vibraphone

Harp

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

# James Tiberius

For Chamber Orchestra

C. Webb

## Friday

Adagio  $\text{♩} = 60$  *Giocoso*

Flute

Clarinet in B $\flat$

Bassoon

Tuba

Timpani in A

Cymbals

Vibraphone

Harp

Celesta

Violin I

Violin II

Viola

Violoncello

Contrabass

*Motor on*

*p poco cresc.*

*(All harp chords are arpeggiated)*

*pizz*

*ppp* *f* *p* *pp*

*pp* *f* *ppp*

*pp* *f* *p* *pizz*

*pp* *p* *pizz*

*pp* *p* *pizz*

*pp* *p*

*pp* *p*

5

Fl. *pp* *f* *p* *sf*

Cl. *pp* *f* *p*

Bsn. *pp* *f* *p*

Tba. *p* *f* *p*

Timp.

Cym. *p*

Vib.

Hp. *p* *f* *p* *f* *p*

Cel.

Vln. I *arco* *pizz* *f* *arco* *pp* *f* *pp* *sf*

Vln. II *arco* *f* *pizz* *arco* *pp* *f* *pp*

Vla. *arco* *f* *pizz* *arco* *pp* *f* *pp*

Vc. *arco* *f* *pizz* *arco* *pp* *f* *pp*

Cb. *pizz* *arco* *pp* *f* *pp*

11

Fl. *p* *delicato* *p* *f* *p* *pp*

Cl. *p*

Bsn. *p*

Tba.

Timp.

Cym.

Vib.

Hp. *f* *p* *f* *p* *gliss.*

Cel.

Vln. I *(8)* *pizz* *arco* *f* *pp*

Vln. II *pizz* *arco* *f* *pp*

Vla. *pizz* *arco* *f* *pp*

Vc. *pizz* *arco* *f* *pp*

Cb. *pizz* *arco* *f* *pp*

15

Fl. *p* *p* *f*

Cl. *p*

Bsn. *p*

Tba. *p*

Timp.

Cym.

Vib.

Hp. *p* *f* *f*

Cel.

Vln. I *p* *f* *pizz* *forza* *pizz* *arco* *p* *cresc.*

Vln. II *p* *f* *pizz* *arco* *pizz* *arco* *p* *cresc.*

Vla. *p* *f* *pizz* *arco* *pizz* *arco* *p* *cresc.*

Vc. *p* *f* *pizz* *arco* *pizz* *arco* *p* *cresc.*

Cb. *p* *f* *pizz* *arco* *pizz* *arco* *p* *cresc.*



21

Fl. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Tba. *f* *p*

Timp.

Cym. *f*

Vib. *Motor on* *f*

Hp. *f* *f*

Cel. *f*

Vln. I *pizz* *f* *arco* *pizz* *p* *f*

Vln. II *pizz* *f* *arco* *pizz* *p* *f*

Vla. *pizz* *f* *arco* *pizz* *p* *f*

Vc. *f* *f* *pizz* *p* *f*

Cb. *p* *f* *p*

Detailed description: This page of a musical score covers measures 21, 22, and 23. The woodwind section (Flute, Clarinet, Bassoon, Trombone) starts with a forte (*f*) dynamic in measure 21 and switches to piano (*p*) in measure 23. The brass section (Trombone) also transitions from *f* to *p*. The percussion section includes Cymbal (*f*), Vibraphone (*Motor on*, *f*), and Harp (*f*). The string section (Violins I & II, Viola, Violoncello, Contrabass) features a complex rhythmic pattern with alternating *pizzicato* and *arco* techniques, and dynamics ranging from *f* to *p*. The score is written in a key with one sharp (F#) and a 7/8 time signature.

24

Fl. *p* *f*

Cl.

Bsn.

Tba.

Timp. *p*

Cym. *p* *p*

Vib. *p*

Hp. *f* *p* *f*

Cel. *p* *p*

Vln. I arco *pp* pizz *f* arco *p*

Vln. II arco *pp* pizz *f* arco *p*

Vla. arco *pp* pizz *f* arco *p*

Vc. arco *pp* pizz *f* arco *p*

Cb. *pp* *p*

27

Fl. *f* *p* *p*

Cl. *p* *p*

Bsn. *p* *p*

Tba. *p*

Timp.

Cym.

Vib. *p*

Harp. *f* *p* *f*

Cel.

Vln. I *p* pizz *f* arco *p*

Vln. II *p* pizz *f* arco *p*

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

Vc. *p*

Cb. *p* *f*

Detailed description: This page of a musical score, numbered 31, contains measures 27 through 29. The score is arranged in a standard orchestral format with multiple staves. The instruments and their parts are: Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), Trombone (Tba.), Timpani (Timp.), Cymbals (Cym.), Vibraphone (Vib.), Harp (Harp.), Cello (Cel.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measure 27 begins with a dynamic of *f* (forte) for the Flute and Harp, and *p* (piano) for the Clarinet, Bassoon, and Violins. The Flute part features a complex, rapid sixteenth-note pattern. The Harp provides a rhythmic accompaniment with chords and moving lines. The Violins play a similar sixteenth-note pattern. Measure 28 shows a shift in dynamics, with the Flute and Harp moving to *p*. The Clarinet and Bassoon also play *p*. The Violins continue their pattern. Measure 29 features a variety of dynamics: the Flute and Harp are *p*, the Clarinet and Bassoon are *p*, the Violins are *f* (pizzicato), and the Violoncello and Contrabass are *f*. The Violins and Viola parts include markings for *pizz* (pizzicato) and *arco* (arco). The Harp part has a *f* dynamic. The Flute part has a *p* dynamic. The Clarinet and Bassoon parts have a *p* dynamic. The Violoncello and Contrabass parts have a *f* dynamic. The Timpani and Cymbals parts are mostly silent, with some light percussion in the final measure.

30

Fl. *f* *p* *pp*

Cl. *f* *pp*

Bsn. *f* *pp*

Tba. *f* *pp*

Timp.

Cym.

Vib.

Hp. *f* *p* *f* *dim.* *pp*

Cel.

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

*8<sup>va</sup> pp*



33 *Risoluto*

Fl. *pp*

Cl. *pp*

Bsn. *pp* *p*

Tba. *pp* *p*

Timp. *pp*

Cym. *pp* *pp*

Vib. *pp*

Hp.

Cel. *pp*

*Waltz Risoluto* *a tempo* *pizz* *arco*

Vln. I *p* *pizz* *arco*

Vln. II *p* *pizz* *arco*

Vla. *p* *pizz* *arco*

Vc. *p* *pizz* *arco*

Cb. *p* *pizz* *arco*

39

Fl. *p* *f* *p* *p*

Cl. *p* *f* *p* *p*

Bsn. *f* *p* *f*

Tba. *f* *p* *f*

Timp.

Cym.

Vib. *Motor off*  
*pp sempre*

Hp. 

E♭ F# G# A#
B♭ C# D#

*f* *p* *f*

Cel. *p sempre*

Vln. I *pizz* *arco*

Vln. II *pizz* *arco*

Vla. *pizz* *arco*

Vc. *pizz* *arco* *pizz*

Cb. *pizz* *arco*

44

Fl. *f* *p* *p*

Cl. *f* *f* *p*

Bsn. *p* *f* *p* *f*

Tba. *p* *f* *p* *f*

Timp.

Cym.

Vib.

Hp. *p* *f*

Cel. *p* *f* *p* *f*

Vln. I *f* *p* *f* *gliss.*

Vln. II *f* *p*

Vla.

Vc. *arco*

Cb. *pizz* *arco*

Detailed description: This page of a musical score covers measures 44 to 47. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tba.), with dynamic markings of *f* and *p*. The string section consists of Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), with dynamic markings of *f* and *p*, and performance instructions for *arco* and *pizz*. The keyboard section includes Harp (Hp.) and Celesta (Cel.), with dynamic markings of *p* and *f*. Percussion includes Timpani (Timp.), Cymbals (Cym.), and Vibraphone (Vib.). The score features various musical notations such as slurs, accents, and dynamic hairpins.

48

Fl. *f* *p* *mf*

Cl. *f* *p* *mf*

Bsn. *mf*

Tba. *mf*

Timp.

Cym.

Vib. *f* *p*

Hp. *p*

Cel. *p* *f* *p* *f*

Vln. I *p* *f*

Vln. II *f* *p* *f*

Vla.

Vc. *ff*

Cb. *f*



56

Fl. *p* *pp* *f*

Cl. *f* *p* *f*

Bsn. *f* *p* *f*

Tba. *f* *f* *f*

Timp.

Cym.

Vib.

Hp. *p*

Cel.

Vln. I *arco* *ff stringendo* *cresc.* *f* *p*

Vln. II *arco* *ff stringendo* *cresc.* *f* *p*

Vla. *ff stringendo* *cresc.* *f* *p*

Vc. *arco* *ff stringendo* *cresc.* *f* *p*

Cb. *ff stringendo* *cresc.* *f* *p*

Detailed description: This page of a musical score covers measures 56 to 60. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tba.), with dynamics ranging from *pp* to *f*. The percussion section includes Timpani (Timp.), Cymbal (Cym.), Vibraphone (Vib.), and Harp (Hp.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), all playing *arco* with dynamics from *ff stringendo* to *p*. A *8va* marking is present above the Flute and Violin staves in measures 57-59.

62 *con brio*

Fl. *con brio*  
*p cresc. f p sempre*

Cl. *f p f*

Bsn. *f p f*

Tba. *f f*

Timp.

Cym. *f*

Vib. *f*

Hp. *p f*

Cel.

Vln. I *con brio f p*

Vln. II *f p f p*

Vla. *f p f p*

Vc. *f p f p*

Cb. *f p f p*

64

Fl. *p* *f* *p* *p* *f* *p*

Cl. *p* *f* *p* *f*

Bsn. *p*

Tba. *f*

Timp. *p* *f*

Cym. *p*

Vib.

Hp. *E* *sempre*

Cel.

Vln. I *f* *p* *f* *p*

Vln. II *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

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

Cb. *f* *p* *f* *p*

66

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

Cl. *p* *f* *p* *f* *p*

Bsn. *p* *f* *f* *p*

Tba. *f* *p*

Timp. *f* *p*

Cym. *f*

Vib.

Hp. *E<sub>b</sub>* *E<sub>b</sub>*

Cel.

Vln. I *f* *p* *f* *p* *p* *sostenuto*

Vln. II *f* *p* *f* *p* *p*

Vla. *f* *p* *f* *p* *p*

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

Cb. *f* *p* *f*

70

Fl.

Cl.

Bsn.

Tba.

Timp.

Cym.

Vib. *Motor on*

Hp.

Cel.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *p* *f* *p* *f* *p*

Detailed description: This page of a musical score covers measures 70 through 74. The woodwind section (Flute, Clarinet, Bassoon, Trombone) features melodic lines with dynamic markings of *f* and *p*. The string section (Violins I & II, Viola, Violoncello, Contrabass) plays a sustained, moving accompaniment with *f* and *p* dynamics. The percussion section includes a Vibraphone with a 'Motor on' instruction and a Celesta. The piano part is mostly silent. The score is written in 4/4 time with a key signature of one sharp (F#).

81 *subito animato* *subito forte*

Fl. *p* *f*

Cl. *p* *f*

Bsn. *p* *f*

Tba. *f*

Timp. *p* *f*

Cym. *p* *f*

Vib. *p*

Hp. *f* *p* *p* *f*

Cel. *p* *f*

Vln. I *f* *p* *pizz* *arco* *p* *f*

Vln. II *f* *p* *f* *pizz* *arco* *p* *f*

Vla. *f* *p* *f* *pizz* *arco* *p* *f*

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

Cb. *f* *f* *f*

E4F4G4A4  
B4C4D4

84

Fl. *p*

Cl. *p*

Bsn. *p*

Tba. *8<sup>ub</sup>*

Timp. *p* *f*

Cym. *p*

Vib. *p*

Hp. *p*

Cel. *p*

Vln. I *dim.* *p* *f* *pizz.*

Vln. II *dim.* *p* *f* *pizz.*

Vla. *dim.* *p* *f* *pizz.*

Vc. *dim.* *p* *f* *pizz.*

Cb. *dim.* *p* *f*

Detailed description: This page of a musical score, numbered 84, contains measures 84 through 88. The score is arranged in a standard orchestral format with woodwinds, percussion, and strings. The woodwind section includes Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tba.). The percussion section includes Timpani (Timp.), Cymbal (Cym.), and Vibraphone (Vib.). The keyboard section includes Harpsichord (Hp.), and the string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score features various dynamics such as *p* (piano), *f* (forte), and *dim.* (diminuendo). The Flute and Clarinet parts have a *p* dynamic marking. The Bassoon part has a *p* dynamic marking. The Trombone part has a *8<sup>ub</sup>* marking. The Timpani part has a *p* dynamic marking in measure 85 and a *f* dynamic marking in measure 87. The Cymbal part has a *p* dynamic marking. The Vibraphone part has a *p* dynamic marking. The Harpsichord part has a *p* dynamic marking. The Violin I and II parts have a *dim.* dynamic marking in measure 85, a *p* dynamic marking in measure 86, and a *f* dynamic marking in measure 87. The Viola part has a *dim.* dynamic marking in measure 85, a *p* dynamic marking in measure 86, and a *f* dynamic marking in measure 87. The Violoncello part has a *dim.* dynamic marking in measure 85, a *p* dynamic marking in measure 86, and a *f* dynamic marking in measure 87. The Contrabass part has a *dim.* dynamic marking in measure 85, a *p* dynamic marking in measure 86, and a *f* dynamic marking in measure 87. The score also includes various musical notations such as slurs, ties, and accents.

91

Fl. *f* *p* *pp* *rall.* *Gua*

Cl. *f* *pp*

Bsn. *f* *pp*

Tba. *f* *pp* *Sub*

Timp.

Cym.

Vib.

Hp. *f* *p* *f*

Cel.

Vln. I *f* *arco* *f* *p* *rall.* *Gua*

Vln. II *f* *arco* *f* *p*

Vla. *f* *arco* *f* *p*

Vc. *f* *arco* *f* *p*

Cb. *f* *p*

94 *Animato*

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Tba. (8)-1 *p* *p*

Timp. *p*

Cym. *p* *p*

Vib. *Motor off* *p* *p*

Hp. *p* *p* *f* *p*

Cel. *p* *p*

Vln. I *pizz* *p* *arco* *pizz* *f*

Vln. II *pizz* *p* *arco* *f* *pizz*

Vla. *pizz* *p* *arco* *f* *pizz*

Vc. *pizz* *p* *arco* *f* *pizz*

Cb. *p* *pizz*

101

Fl. *f* *p* *p*

Cl. *f* *p* *p*

Bsn. *f* *p*

Tba. *f* *p*

Timp.

Cym.

Vib. *f* *p*

Hp. *f* *ff* *f*

Cel. *p*

Vln. I *arco* *pp* *f* *f*

Vln. II *arco* *pp* *f* *f*

Vla. *arco* *pp* *f*

Vc. *arco* *pp* *f*

Cb. *pp* *f*

*espress.*

107

Fl. *mf* *p* *p* *espress.*

Cl. *mf* *p* *p*

Bsn. *mf* *p*

Tba. *mf* *p*

Timp.

Cym.

Vib. *f* *p* *f* *f*

Hp. *p* *f* *p* *f*

Cel. *f* *p* *f* *p* *f*

Vln. I *p* *f* *p* *Sul A*

Vln. II *p* *f*

Vla.

Vc. *ff*

Cb. *f* *f*

111

**Fl.** *f* *p* *f* *p*

**Cl.** *f* *p* *f* *p*

**Bsn.** *f*

**Tba.** *p*

**Timp.**

**Cym.**

**Vib.** *p* *f* *p* *p*

**Hp.** *p* *f* *p* *f*

**Cel.** *p* *f* *p* *f* *p* *f* *p* *f*

**Vln. I** *p* *f* *p* *f* *gliss.* *Sul E*

**Vln. II** *p* *f* *p* *f*

**Vla.** *p* *f* *p* *f*

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

**Cb.** *p* *f* *p* *f*

Detailed description: This page of a musical score covers measures 111 to 114. It features a woodwind section with Flute (Fl.), Clarinet (Cl.), Bassoon (Bsn.), and Trombone (Tba.), a percussion section with Timpani (Timp.) and Cymbals (Cym.), a string section with Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.), and a Harp (Hp.). The woodwinds and strings play dynamic patterns of *f* and *p*. The harp and cello play rhythmic accompaniment. The violins and cellos have glissando markings and a 'Sul E' instruction for the first violin. The score is written in a key with one sharp (F#) and a 4/4 time signature.

115

This musical score page contains measures 115 through 118 for an orchestra. The instruments and their parts are as follows:

- Fl.**: Flute, starting in measure 115 with a *f* dynamic.
- Cl.**: Clarinet, starting in measure 115 with a *f* dynamic, then *p* in measure 116.
- Bsn.**: Bassoon, starting in measure 115 with a *p* dynamic, then *f* in measure 116.
- Tba.**: Trombone, rests throughout.
- Timp.**: Timpani, rests throughout.
- Cym.**: Cymbal, rests throughout.
- Vib.**: Vibraphone, playing a rhythmic pattern with dynamics *f*, *p*, *f*, *p*.
- Hp.**: Harp, playing a rhythmic pattern with dynamics *p*, *f*, *p*, *f*.
- Cel.**: Celesta, playing a rhythmic pattern with dynamics *p*, *f*, *p*, *f*, *p*, *f*, *p*, *f*. Includes the instruction *espress.*
- Vln. I**: Violin I, starting in measure 115 with a *p* dynamic, then *mf* and *f* in measure 116, and *p* in measure 117.
- Vln. II**: Violin II, rests in measure 115, then *p*, *f*, *p*, and *ff* in measure 116.
- Vla.**: Viola, rests in measure 115, then *p*, *f*, *p*, and *ff* in measure 116.
- Vc.**: Violoncello, rests in measure 115, then *p*, *f*, *p*, and *ff* in measure 116.
- Cb.**: Contrabass, rests in measure 115, then *p*, *f*, *p*, and *ff* in measure 116.

Measure 118 features a complex passage for the Violin I part with first and second endings, and a *ff* dynamic for the Violin II, Viola, Violoncello, and Contrabass.

119

Fl. *f*

Cl. *f*

Bsn. *f*

Tba. *p*

Timp. *f*

Cym. *f*

Vib. *f* *p*

Hp. *p* *f*

Cel. *p* *f* *p* *f*

Vln. I *f* *ff*

Vln. II

Vla.

Vc.

Cb.

121

This musical score page contains measures 121 through 124. The instruments and their parts are as follows:

- Fl.:** Measures 121-122: *f*; Measures 123-124: *p*.
- Cl.:** Measures 121-122: *f*; Measures 123-124: *p*.
- Bsn.:** Measures 121-122: *f*; Measures 123-124: *p*.
- Tba.:** Measures 121-122: *f*; Measures 123-124: *p*.
- Timp.:** Measures 121-122: *f*; Measures 123-124: *f*.
- Cym.:** Measures 121-122: *f*; Measures 123-124: *f*.
- Vib.:** Measures 121-122: *f*; Measures 123-124: *f*.
- Hp.:** Measures 121-122: *p*; Measures 123-124: *ff* to *p*.
- Cel.:** Measures 121-122: *p*; Measures 123-124: *f* to *ff*.
- Vln. I:** Measures 121-122: *ff*; Measures 123-124: *morendo* to *pp*.
- Vln. II:** Measures 121-122: *ff*; Measures 123-124: *pp*.
- Vla.:** Measures 121-122: *ff*; Measures 123-124: *pp*.
- Vc.:** Measures 121-122: *ff*; Measures 123-124: *pp*.
- Cb.:** Measures 121-122: *ff*; Measures 123-124: *pp*.

## **The Tide**

**For orchestra**

### **Instrumentation**

2 Flutes

2 Oboes

2 Clarinets in B flat

2 Bass Clarinets in B flat

2 Bassoons

2 Contrabassoons

4 Horns in F

2 Trumpets in B flat

2 Trombones

Bass Trombone

Tuba

Timpani in B, C, D

Harp

Strings

# The Tide

For orchestra

Dedicated to M. C. B

C. Webb

Adagio  $\text{♩} = 60$  *Espressivo*

Flutes I. II. *p* *cresc.* *p*

Oboes I. II. *p* *cresc.* *p*

Clarinets in Bb I. II. *p* *cresc.* *p*

Bass Clarinet in Bb I. II. *p* *mf*

Bassoon I. II. *p* *mf*

Contrabassoon I. II. *p* *mf*

Horns in F I. II. III. IV.

Trumpets in Bb I. II.

Trombones I. II.

Bass Trombone

Tuba

Timpani In B, C, D

Harp I *p*

Violin I *p* *f* *f*

Violin II *p* *f* *p* *f*

Viola *f* *p* *f*

Violoncello *f* *f*

Double Bass *f* *f*



This page of a musical score, numbered 56, contains the following parts and markings:

- Flute (Fl.):** Starts at measure 12 with a forte (*f*) dynamic, then transitions to piano (*p*) and ends with a *rall.* (rallentando) marking.
- Oboe (Ob.):** Starts with *f*, then *p*, and ends with *rall.*
- Clarinet (Cl.):** Starts with *f*, then *p*, and ends with *rall.*
- Bass Clarinet (B. Cl.):** Starts with *f*, then *p*.
- Bassoon (Bsn.):** Starts with *f*, then *p*.
- Contrabassoon (Cbsn.):** Starts with *f*, then *p*.
- Horn (Hns.):** Starts with *f*, then *p*.
- Trumpet (Tpts.):** Starts with *f*, then *p*.
- Trombone (Tbn.):** Starts with *f*, then *p*.
- Bass Trombone (B. Tbn.):** Starts with *f*, then *p*.
- Tuba (Tba.):** Starts with *f*, then *p*.
- Timpani (Timp.):** No notation.
- Harpsichord (Hp.):** No notation.
- Violin I (Vln. I):** Starts with *f*, includes a *div.* (divisi) marking, and ends with *g<sup>no</sup>* (grace note).
- Violin II (Vln. II):** Starts with *p*, then *f*, includes a *div.* marking, and ends with *g<sup>no</sup>*.
- Viola (Vla.):** Starts with *p*, then *f*, includes a *div.* marking.
- Violoncello (Vc.):** Starts with *p*, then *f*.
- Double Bass (Db.):** No notation.

17 (6)-----7

Fl. *a2* *p*

Ob. *a2* *p*

Cl. *a2* *pp*

B. Cl. *a2* *pp*

Bsn. *a2* *pp*

Cbsn. *a2* *pp*

Hns. *ppp*

Tpts. *ppp* *a2* *pp*

Tbn. *a2* *pp*

B. Tbn. *pp*

Tba. *pp*

Timp.

Hp. *ENFGsAa* *BsCAdE* *G $\flat$*  *F $\sharp$*  *ff* *f < ff* *ff > f*

Vln. I (8)-----7 *p* *rall.* *Sostenuto* *non div.* *p* *sw-----7* *sfp*

Vln. II *p* *rall.* *non div.* *p* *sfp*

Vla. *p* *non div.* *p* *sfp*

Vc. *p* *rall.* *p* *sfp*

Db. *p* *sfp*

This page of a musical score, numbered 58, contains the following instruments and parts:

- Flute (Fl.):** Part 1 (Fl. 1) and Part 2 (Fl. 2). Both parts feature a melodic line with dynamics ranging from *f* to *pp*. The Fl. 1 part includes markings for *8va* and *a 2*.
- Woodwinds:** Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The woodwinds generally play a similar melodic line to the flutes, with dynamics from *f* to *pp*.
- Brass:** Horns (Hns.), Trumpets (Tpts.), Trombones (Tbn.), and Baritone/Euphonium (B. Tbn.). The brass parts feature a rhythmic, eighth-note pattern with dynamics from *p* to *f*. The Tbn. and B. Tbn. parts include a marking for *a 2*.
- Timpani (Timp.):** A single line with rests.
- Piano (Hp.):** A grand piano with rests in both staves.
- Strings:** Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The strings play a rhythmic accompaniment with dynamics from *f* to *ff*. The Vln. I and Vln. II parts include markings for *8va*, *pont.*, and *ord.*.

35

Fl. *8va* *a 2* *pp* *f tenuto*

Ob. *pp* *f*

Cl. *pp* *f*

B. Cl. *pp* *f*

Bsn. *p* *pp* *f*

Cbsn. *p* *pp* *f*

Hns. *a 2* *pp* *p*

Tpts. *f* *p* *f* *pp* *a 2* *p*

Tbn. *f* *p* *f* *pp* *a 2* *p*

B. Tbn. *f* *p* *f* *pp* *a 2* *p*

Tba. *p*

Timp.

Hp.

Vln. I *ff* *f* *pp* *p* *ff*

Vln. II *ff* *f* *pp* *p* *ff*

Vla. *f* *p* *ff*

Vc. *f* *pp* *p* *ff*

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

*Solo*

*non div.*

*8va*

44 *Pomposo*

FL.

Ob.

Cl.

B. Cl.

Bsn.

Cbsn.

Hns.

Tpts. *a 2*

Tbn.

B. Tbn.

Tba.

Timp.

Hp.

Vln. I *8va*

Vln. II

Vla. *sfz*

Vc. *sfz*

Db. *sfz*

54

Fl. *pp* a 2

Ob. *pp* a 2

Cl. *pp* a 2

B. Cl. *pp* a 2

Bsn. *pp* a 2

Cbsn.

Hns. *p* a 2 *sfp* a 2

Tpts. *p* a 2 *sfp* a 2

Tbn. *p* a 2 *sfp* a 2

B. Tbn. *p* *sfp*

Tba.

Timp. *pp* *tr* *Return to D* (♯)

Hp. *f* *All chords arpeggiated*

Vln. I *f* *pizz.* *div. arco* *non div.* *pizz.*

Vln. II *f* *pizz.* *div. arco* *non div.* *pizz.*

Vla. *f* *pizz.* *div. arco* *non div.* *pizz.*

Vc. *f* *pizz.* *div. arco* *non div.* *pizz.*

Db. *f* *pizz.* *arco* *pizz.*



70

Fl. *f* *p* *pp*

Ob. *f* *p* *pp*

Cl. *f* *p* *pp*

B. Cl. *f* *p* *pp*

Bsn. *f* *p* *pp*

Cbsn. *f* *p* *pp*

Hns. *p* *f* *p* *pp*

Tpts. *p* *f* *p* *pp*

Tbn. *p* *f* *p* *pp*

B. Tbn. *p* *f* *p* *pp*

Tba. *pp*

Timp. *p*

Hp. *f* *gliss.*

Vln. I *ff* *p* *dim.*

Vln. II *ff* *p* *dim.*

Vla. *ff* *p* *dim.*

Vc. *ff* *p* *dim.*

Db. *ff* *p* *f*

8va

a2

tr

gliss.

dim.



89

Fl. *f* *pp* *f* *pp* *ppp*

Ob. *f* *f* *pp*

Cl. *f* *f* *pp*

B. Cl. *f* *f* *pp*

Bsn. *f* *f* *pp*

Cbsn. *f* *pp*

Hns. *f* *pp* *p*

Tpts. *f* *pp* *p*

Tbn. *f* *pp* *p*

B. Tbn. *f* *pp* *p*

Tba. *f* *pp* *p*

Timp. *f* *f* *p*

Hp. *f* *gliss.*

Vln. I *arco* *p* *ff*

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

Vla. *arco* *p* *ff*

Vc. *arco* *p* *ff*

Db. *arco* *p* *ff*

Retune to C *f* *f* *p* Retune to B *f* *f* *p*

97

Fl. *f (rubato)* *ppp* *p*

Ob. *pp* *p*

Cl. *pp* *p*

B. Cl. *pp* *p*

Bsn. *pp* *p*

Cbsn. *pp*

Hns. *a2* *ppp* *a2* *p*

Tpts. *ppp* *p*

Tbn. *ppp* *p*

B. Tbn. *ppp* *p*

Tba. *ppp* *p*

Timp.

Hp. *gliss.* *gliss.*

Vln. I *p* *f* *cresc.*

Vln. II *p* *f* *cresc.*

Vla. *p* *f* *cresc.*

Vc. *p* *f* *cresc.*

Db. *p* *f* *cresc.*

This page of a musical score, page 67, covers measures 108 to 113. The score is arranged in systems for various instruments. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The second system includes Horns (Hns.), Trumpets (Tpts.), Trombones (Tbn.), Bass Trombone (B. Tbn.), and Tuba (Tba.). The third system includes Timpani (Timp.), Harp (Hp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 108 begins with a dynamic of *f* for the woodwinds and strings. The Flute part has a first ending bracketed with a *8va* marking above it. The woodwinds (Fl., Ob., Cl., B. Cl., Bsn., Cbsn.) play a melodic line with dynamics *f*, *sfp*, *ppp*, and *p*. The strings (Hns., Tpts., Tbn., B. Tbn., Tba.) play a rhythmic accompaniment with dynamics *f*, *sfp*, and *p*. The Tuba part has dynamics *sfp* and *p*. The Harp (Hp.) and Timpani (Timp.) are silent in this section.

Measures 109-113 continue the woodwind and string parts. The Flute part has a second ending bracketed with a *8va* marking above it. The woodwinds (Fl., Ob., Cl., B. Cl., Bsn., Cbsn.) play a melodic line with dynamics *f*, *sfp*, *ppp*, and *p*. The strings (Hns., Tpts., Tbn., B. Tbn., Tba.) play a rhythmic accompaniment with dynamics *f*, *sfp*, and *p*. The Tuba part has dynamics *sfp* and *p*. The Harp (Hp.) and Timpani (Timp.) are silent in this section.

The Violin I (Vln. I) part has dynamics *ff*, *pp*, *ff*, *> pp*, *ff*, *sfp*, and *ff*. The Violin II (Vln. II) part has dynamics *ff*, *pp*, *ff*, *pp*, and *ff*. The Viola (Vla.) part has dynamics *ff*, *sfp*, and *sfp*. The Violoncello (Vc.) part has dynamics *ff*, *pp*, *ff*, *pp*, *ff*, and *pp*. The Double Bass (Db.) part has dynamics *ff*, *sfp*, *pp*, *sfp*, and *sfp*.

119

Fl. *rall. ppp*

Ob. *rall. ppp*

Cl. *rall. ppp*

B. Cl. *rall. ppp*

Bsn. *rall. ppp*

Cbsn. *rall. ppp*

Hns. *cresc. molto ppp*

Tpts. *cresc. molto ppp*

Tbn. *cresc. molto ppp*

B. Tbn. *cresc. molto ppp*

Tba. *cresc. molto ppp*

Timp.

Hp.

Vln. I *p ff pp rall. ppp*

Vln. II *ff pp ff rall. ppp*

Vla. *ff pp rall.*

Vc. *pp ff ff rall. ppp*

Db. *ff rall. ppp*

