

Music for Orchestra

P. Martin

# Ready for Seven



*mm*

Mainstream Music

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# Ready for Seven

Peter Martin

Con moto ♩ = 156

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Flutes:** Rests throughout.
- Oboe:** Rests throughout.
- Clarinets in B $\flat$ :** Rests until the first repeat sign. In the second time only, they play a melodic line starting on G4, moving up stepwise to B4, with a dynamic marking of *f*.
- Bassoon:** Rests throughout.
- Horns in F:** Rests throughout.
- Trumpets in B $\flat$ :** Rests throughout.
- Trombone:** Rests throughout.
- Timpani:** Rests throughout.
- Percussion:** Rests throughout.
- Sus. Cymbal:** Rests throughout.
- Snare Drum:** Plays a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- Xylophone:** Rests throughout.
- Violin I:** Rests throughout.
- Violin II:** Rests until the first repeat sign. In the second time only, they play a melodic line starting on G4, moving up stepwise to B4, with a dynamic marking of *f*.
- Viola:** Rests until the first repeat sign. In the second time only, they play a melodic line starting on G3, moving up stepwise to B3, with a dynamic marking of *f*.
- Violoncello:** Plays a rhythmic pattern of eighth notes with a dynamic marking of *f*.
- Contrabass:** Plays a rhythmic pattern of eighth notes with a dynamic marking of *f*.

8

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Cym.

S. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

2nd. time only

a2

*f*

15

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* <sup>a2</sup>

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Perc. Triangle *ff*

Cym. *p* *ff*

S. D. *ff*

Xyl.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

23

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *ff* a2

Bsn. *ff*

Hn. *ff* a2

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Perc.

Cym. *ff*

S. D. *f* *ff*

Xyl. *ff*

Vln. I *f* *ff*

Vln. II *f* *ff*

Vla. *ff*

Vc. *f* *ff*

Cb. *f* *ff*

30

Fl. *mf* *f*

Ob. *mf* *f*

Cl. *mf* *f*

Bsn. *mf* *f*

Hn. *f* *a2*

Tpt. *f*

Tbn. *f*

Timp.

Perc. Tambourine *mf*

Cym.

S. D. *f*

Xyl. *f*

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

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

Vla. *pizz.* *mf* *f* *arco*

Vc. *pizz.* *mf* *f* *arco*

Cb. *mf* *f*

Musical score for a symphony orchestra, page 6, measures 38-41. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Timpani (Timp.), Percussion (Perc.), Cymbals (Cym.), Snare Drum (S. D.), Xylophone (Xyl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 38-41 are marked with dynamics *ff* (fortissimo) and *f* (forte). The score features various woodwinds, brass, and percussion instruments, with dynamic markings such as *p* (piano) and *ff* (fortissimo) indicating the intensity of the sound. The notation includes notes, rests, and articulation marks (accents) for many instruments.



45

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Timp.

Perc.

Cym.

S. D.

Xyl.

Vln. I

Vln. II

Vla.

Vc.

Cb.

50 1. 2.

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* a2

Tpt. *ff*

Tbn. *ff*

Timp. *ff*

Perc. *ff*

Cym. *ff*

S. D. *ff*

Xyl. *ff*

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Flutes

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4 4 4 *ff*

18 *ff*

24 *f*

28 *ff* *mf*

33 *f*

39 *ff* *f*

45 *ff*

50 *ff*

Oboe

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4 4 4 *ff*

18

24

*f* *ff*

29

35

41

46

50

1. 2. *ff*

Clarinets in B $\flat$

# Ready for Seven

Peter Martin

Con moto  $\text{♩} = 156$

2nd. time only

4

*f*

8

*f*

12

3

*ff*

20

4

28

*ff*

*mf*

33

*f*

39

*ff*

*f*

46

1.

51

2.

*ff*

Bassoon

# Ready for Seven

Peter Martin

Con moto  $\text{♩} = 156$

4 4 4 4

17

*ff*

23

5

*ff*

32

*mf* *f*

38

*ff* *f*

44

49

1. 2.

52

*ff*

Horns in F

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4 4 a2  
*f*

15 a2  
*ff*

21 4 a2  
*ff*

29 3

36 a2  
*f* *ff*

42  
*f*

47 1.

51 2. a2  
*ff*

Trumpets in B $\flat$

# Ready for Seven

Peter Martin

Con moto  $\text{♩} = 156$

2nd. time only

4 4 a2  
*f*

11

16  
*ff*

22 4  
*ff*

30 3  
*f*

37  
*ff*

43  
*f*

50 1. 2.  
*ff*



Trombone

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4 4

*f*

15

*ff*

21

*ff*

29

*ff*

36

*f* *ff*

42

*f*

47

1.

51

2.

*ff*

Timpani

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4 4 7

20

*ff* *ff*

29

*ff* 6

39

*f* *ff* *f*

45

50

1. 2. *ff*

Percussion

# Ready for Seven

Peter Martin

Con moto  $\text{♩} = 156$

7/8 4 4 4 3

17 Triangle *ff*

2

24 Tambourine *mf*

7

36 *f*

6

46

50

1. 2. *ff*

Sus. Cymbal

# Ready for Seven

Peter Martin

Con moto ♩ = 156

7/8

4

4

12

7

*p*  $\leq$  *ff*

24

4

*ff*

9

*p*

41

*ff*

*f*

2

2

48

2

*ff*

1.

2.

Snare Drum

# Ready for Seven

Peter Martin

Con moto ♩ = 156

7/8 *f*

Musical notation for measures 1-6. The piece is in 7/8 time and marked *f*. The notation consists of eighth notes with accents, grouped in pairs and then a single eighth note, creating a 2+2+3 eighth note pattern per measure.

7

Musical notation for measure 7, continuing the rhythmic pattern from the previous measures.

12 *ff*

Musical notation for measures 8-11. The dynamic marking changes to *ff* at the start of measure 10.

18

Musical notation for measures 12-17, maintaining the 7/8 time signature and rhythmic pattern.

24 *f* *ff*

Musical notation for measures 18-23. The dynamic marking changes to *f* at the start of measure 21 and to *ff* at the start of measure 22.

30 *f*

Musical notation for measures 24-29. Measure 28 contains a triplet of eighth notes, indicated by a '3' above the notes.

38 *ff* *f*

Musical notation for measures 30-37. The dynamic marking changes to *ff* at the start of measure 34 and to *f* at the start of measure 36.

44

Musical notation for measures 38-43, continuing the rhythmic pattern.

50 *ff*

Musical notation for measures 44-49. Measure 48 contains a triplet of eighth notes. The piece concludes with a final triplet of eighth notes in measure 49.

Xylophone

# Ready for Seven

Peter Martin

Con moto ♩ = 156

Violin I

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4 4

*f*

11

16 *ff*

22 *f*

27 *ff*

32 *mf* pizz. arco *f*

38 *ff* *f*

45

51 *ff*

Violin II

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4

8

12

18

25

30

36

42

49

*f*

*ff*

*mf*

*f*

*ff*

*f*

*ff*

1.

2.

*ff*

Detailed description: This is a musical score for Violin II, titled 'Ready for Seven' by Peter Martin. The score is written in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. It begins with a tempo marking of 'Con moto' and a metronome marking of ♩ = 156. The piece starts with a 4-measure rest, followed by a series of eighth-note patterns. Dynamics include *f* (forte), *ff* (fortissimo), and *mf* (mezzo-forte). Performance techniques such as *pizz.* (pizzicato) and *arco* (arco) are indicated. The score features several repeat signs and first/second endings. The piece concludes with a final *ff* dynamic.



Violin III  
(In lieu of Viola)

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4

8

12

17

23

31

37

43

47

51

*f*

*ff*

*mf*

*f*

*ff*

*f*

*ff*

*f*

*ff*

*ff*

pizz.

arco

1.

2.

Viola

# Ready for Seven

Peter Martin

Con moto ♩ = 156

4

*f*

8

12

*f* *ff*

18

24

4

*ff*

32

pizz.

*mf* *f* arco

38

*ff* *f*

44

49

1. 2.

52

*ff*

Violoncello

# Ready for Seven

Peter Martin

Con moto ♩ = 156

*f*

7

13

*ff*

19

*f*

25

*ff*

31

*mf* pizz. arco *f*

37

*ff*

43

*f*

49

1. 2.

*ff*

Contrabass

# Ready for Seven

Peter Martin

Con moto ♩ = 156

7

13

19

25

31

37

43

49

*f*

*ff*

*mf*

*f*

*ff*

*f*

*ff*

1. 2.

*f*

*ff*