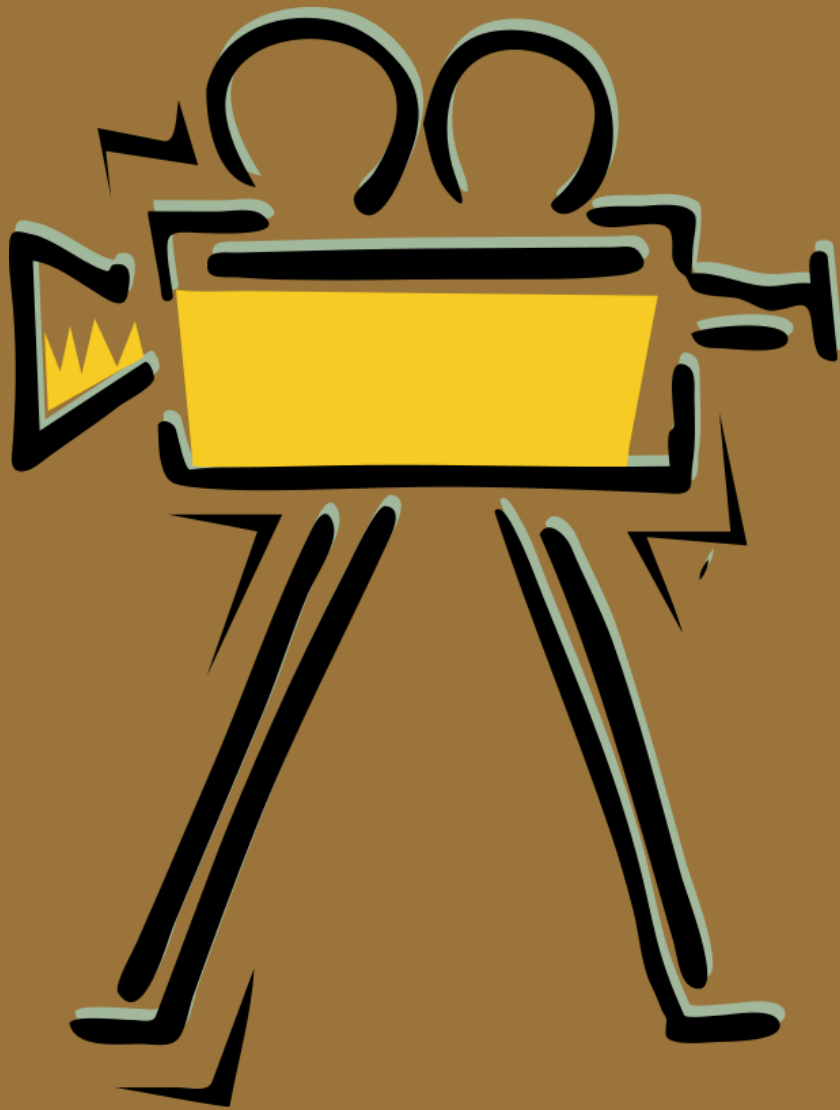


Music for Orchestra

P. Martin

From the Cutting Room Floor



mm

Mainstream Music

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mm

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2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso $\text{♩} = 140$

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Flute
- Oboe
- Clarinet 1&2 in Bb
- Bassoon
- Horn 1&2 in F
- Trumpet 1&2 in Bb
- Trombone
- Drums (playing a steady eighth-note pattern, marked *ff*)
- Timpani
- Sus. Cymbal
- Xylophone
- Violin I
- Violin II
- Viola
- Violoncello
- Double bass

The score is in 4/4 time and features a key signature of one sharp (F#). The woodwinds (Flute, Oboe, Clarinet, Bassoon) have a melodic line starting in the fourth measure, marked *f* with a fermata and a '7' indicating a seven-measure rest. The strings play a rhythmic accompaniment of eighth notes, marked *f*. The percussion includes a steady eighth-note pattern on the drums (*ff*), a cymbal, and a xylophone. The score concludes in the fifth measure with a final chord in the strings and woodwinds.

6

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Dr.

Timp.

S. Cym

Xyl.

Vln I

Vln II

Vla

Vc.

Db.

f

This page of a musical score for a symphony orchestra, page 3, contains the following parts and markings:

- Flute (Fl.):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Oboe (Ob.):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Clarinet (Cl.):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Bassoon (Bsn):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Horn (Hn):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes. Changes to *mf* in the final measure.
- Trumpet (Tpt):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Trombone (Tbn):** Starts at measure 12. Dynamic *ff*. Includes a triplet of eighth notes.
- Drums (Dr.):** Starts at measure 12. Dynamic *ff*. Features a rhythmic pattern of eighth notes.
- Timpani (Timp.):** Starts at measure 12. Dynamic *ff*. Features a rhythmic pattern of eighth notes.
- Snare Cymbal (S. Cym):** Starts at measure 12. Dynamic *ff*. Features a rhythmic pattern of eighth notes.
- Xylophone (Xyl.):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Features a rhythmic pattern of eighth notes.
- Violin I (Vln I):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Includes a triplet of eighth notes.
- Violin II (Vln II):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Includes a triplet of eighth notes.
- Viola (Vla):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Includes a triplet of eighth notes.
- Violoncello (Vc.):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Includes a triplet of eighth notes.
- Double Bass (Db.):** Starts at measure 12. Dynamic *ff*. Changes to *mf* in the final measure. Includes a triplet of eighth notes.

18

Fl.

Ob.

Cl.

Bsn

Hn *mf*

Tpt

Tbn.

Dr.

Timp.

S. Cym

Xyl.

Vln I

Vln II

Vla

Vc.

Db.

24

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn.

Dr.

Timp.

S. Cym

Xyl.

Vln I

Vln II

Vla

Vc.

Db.

30

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *mf* *ff*

Dr. *ff*

Timp.

S. Cym. *mp* *ff*

Xyl. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

36

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym.

Xyl.

Vln I

Vln II

Vla.

Vc.

Db.

7

7

7

a2

ff

ff

ff

p *ff* *ff*

ff

ff

42

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Dr.

Timp.

S. Cym

Xyl.

Vln I

Vln II

Vla

Vc.

Db.

ff

47

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym

Xyl.

Vln I

Vln II

Vla.

Vc.

Db.

ff

3

'Return to Eclectica' - Main Title

Broadly $\text{♩} = 140$

This musical score is for the 'Main Title' of 'Return to Eclectica'. It is written in 4/4 time with a tempo of 'Broadly' and a quarter note equal to 140 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes parts for Flute, Oboe, Clarinet 1&2 in Bb, Bassoon, Horn 1&2 in F, Trumpet 1&2 in Bb, Trombone, Drums, Timpani, Sus. Cymbal, Piano, Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Double bass. The Flute and Clarinet parts feature prominent triplet patterns. The Piano part consists of a continuous triplet accompaniment. The Double bass and Violoncello parts provide a steady bass line with occasional triplet figures. The Horn and Trombone parts have a few notes in the final measure, with the Horn part marked 'a2' and 'mf'. The overall mood is broad and rhythmic.

Vivo ♩ = 140

6

Fl. *cresc.* *f*

Ob. *f*

Cl. *cresc.* *f*

Bsn. *cresc.* *f*

Hn. *cresc.* *f*

Tpt. *a2* *mf* *cresc.* *f*

Tbn. *cresc.* *f*

Dr. *f*

Timp. *f*

S. Cym. *mf* *f*

Pno. *cresc.* *f*

Glock. *cresc.* *f*

Vln I. *cresc.* *f*

Vln II. *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f mp*

Db. *cresc.* *f mp*

ff

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Dr.

Timp.

S. Cym

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

16

Fl. *mf*

Ob.

Cl. *f*

Bsn. *f*

Hn. *f* *mf*

Tpt. *f*

Tbn. *f*

Dr.

Timp.

S. Cym. *mf* *f*

Pno.

Vln I. *mf*

Vln II. *mf*

Vla. *mf*

Vc. *f* *mf*

Db. *f* *mf*

Detailed description: This page of a musical score covers measures 16 through 19. The score is for a full orchestra. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into systems. The first system includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (Dr.), and Timpani (Timp.). The second system includes Snare Cymbal (S. Cym.), Piano (Pno.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The music begins in measure 16 with a key signature change from B-flat major to B major (two sharps). Dynamics include *mf* (mezzo-forte) and *f* (forte). The Flute part has a melodic line starting in measure 18. The Clarinet, Bassoon, Horn, Trumpet, and Trombone parts have sustained notes in measures 17 and 18. The Snare Cymbal has a roll in measure 17. The Piano part is silent. The Violin I part has a melodic line starting in measure 18. The Violin II part has a rhythmic accompaniment. The Viola part has a rhythmic accompaniment. The Violoncello and Double Bass parts have a rhythmic accompaniment.

This musical score is for an orchestral ensemble. It features the following instruments and parts:

- Flute (Fl.):** Melodic line with various articulations and dynamics.
- Oboe (Ob.):** Melodic line starting in the third measure with a *mf* dynamic.
- Clarinet (Cl.):** Harmonic support, starting in the third measure with a *mf* dynamic.
- Bassoon (Bsn):** Harmonic support, starting in the third measure with a *mf* dynamic.
- Horn (Hn):** Harmonic support with sustained notes.
- Trumpet (Tpt):** Melodic line with a *mf* dynamic.
- Trombone (Tbn):** Harmonic support, starting in the third measure with a *mf* dynamic.
- Drums (Dr.):** Rhythmic accompaniment with a *mf* dynamic.
- Timpani (Timp.):** No active notation.
- Snare Drum (S. Cym):** No active notation.
- Piano (Pno):** Harmonic support, starting in the third measure with a *mf cresc.* dynamic.
- Violin I (Vln I):** Melodic line with a *cresc.* dynamic.
- Violin II (Vln II):** Rhythmic accompaniment with a *cresc.* dynamic.
- Viola (Vla):** Rhythmic accompaniment with a *cresc.* dynamic.
- Violoncello (Vc.):** Rhythmic accompaniment with a *cresc.* dynamic.
- Double Bass (Db.):** Rhythmic accompaniment with a *cresc.* dynamic.

26

Fl. *ff* *mf*

Ob. *ff* *mf*

Cl. *ff* *mf*

Bsn. *ff* *mf*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Dr. *ff*

Timp. *mf cresc.* *ff* *mf*

S. Cym. *ff*

Pno. *ff* *mf*

Glock. -

Vln I. *ff* *mf*

Vln II. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *mf*

Db. *ff* *mf*

31

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Dr.

Timp.

S. Cym

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

36

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Dr.

Timp. *mf* *f*

S. Cym. *mf* *f*

Pno. *mf*

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score covers measures 36 to 40. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I and II, Viola, Violoncello, Double Bass) play sustained notes with a *mf* dynamic. The brass section (Horn, Trumpet, Trombone) is mostly silent. The percussion section includes Timpani and Snare Drum, both playing rhythmic patterns that increase in volume from *mf* to *f* in measure 39. The Piano part features a complex, multi-layered texture of chords and arpeggios. The score is written in a key signature of one sharp (F#) and a common time signature.

41

Fl.

Ob.

Cl.

Bsn

Hn

Tpt

Tbn.

Dr.

Timp.

S. Cym

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

Detailed description: This page of a musical score covers measures 41 to 45. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn). The brass section includes Horn (Hn), Trumpet (Tpt), and Trombone (Tbn.). The percussion section includes Drums (Dr.), Timpani (Timp.), and Snare Cymbal (S. Cym). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The piano (Pno) part is also present. The score features various musical notations such as slurs, accents, and dynamic markings. A specific dynamic marking of *mf* (mezzo-forte) is indicated for the Trombone part in measure 43. The Flute and Oboe parts have a '2' above the first measure, likely indicating a second ending or a specific fingering. The Clarinet part has an '8:' in measure 42, possibly indicating an octave. The string parts have a consistent rhythmic pattern of eighth notes.

46

Fl. *mf*

Ob. *mf*

Cl. *mp*

Bsn. *mp*

Hn. *mf* *mp* a2 2

Tpt. *mf*

Tbn.

Dr.

Timp. *mf* *mp*

S. Cym. *mf* *mp*

Pno. *mp* 2

Vln I. *mp* 2

Vln II. *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score covers measures 46 to 50. The key signature is one sharp (F#) and the time signature is 4/4. The score is arranged for a full orchestra. Measures 46-47 feature a melodic line in the Flute and Oboe, both marked *mf*. The Clarinet and Bassoon play sustained chords, with the Clarinet marked *mp*. The Horns play a melodic line starting in measure 48, marked *mp*, with a first ending bracket and a second ending bracket labeled 'a2' and '2'. The Trumpets and Trombones are silent. The Drums and Timpani play a rhythmic pattern, with the Timpani marked *mf* and *mp*. The Snare Cymbal plays a rhythmic pattern, marked *mf* and *mp*. The Piano plays a complex texture with chords and a melodic line, marked *mp*. The Violin I and Violin II play a rhythmic pattern, with Violin I marked *mp* and having a first ending bracket and a second ending bracket labeled '2'. The Viola, Violoncello, and Double Bass play a rhythmic pattern, all marked *mp*.

51

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym.

Pno.

Vln I.

Vln II.

Vla.

Vc.

Db.

mp

mp

mp

2

2

2

55

Fl. *mp* *s*

Ob. *mp* *s*

Cl. *mf*

Bsn. *mf*

Hn. *mf*

Tpt. *mf* a2 2

Tbn. *mp* *mf*

Dr. *mp* *mf*

Timp.

S. Cym. *mp* *mf*

Pno. *mf* *s* 2

Glock. *mf* 2

Vln I. *mf* 2

Vln II. *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

Detailed description: This page of a musical score, numbered 21, covers measures 55 through 58. The score is for a full orchestra. Measures 55 and 56 feature woodwinds (Flute and Oboe) playing a melodic line with a dynamic of *mp* and a slur marked *s*. The Clarinet, Bassoon, Horn, Trumpet, and Trombone parts have rests in these measures. Measures 57 and 58 show a change in dynamics to *mf* for most instruments. The Flute and Oboe continue their melodic line. The Clarinet, Bassoon, Horn, Trumpet, and Trombone parts enter with rhythmic patterns. The Drum and Cymbal parts have rests. The Piano part features a complex texture with slurs and dynamics. The Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Double Bass parts all have rests in these measures.

59

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym.

Pno.

Glock.

Vln I.

Vln II.

Vla.

Vc.

Db.

63

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Dr. *f*

Timp. *mf* *f*

S. Cym. *f*

Pno. *f*

Glock. *f*

Vln I. *f* *Stv ad lib.*

Vln II. *f*

Vla. *f*

Vc. *f*

Db. *f*

2

68

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym.

Pno.

Glock.

Vln I.

Vln II.

Vla.

Vc.

Db.

f

f

f

f

73

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Tbn.

Dr.

Timp.

S. Cym.

Pno.

Glock.

Vln I

Vln II

Vla.

Vc.

Db.

f

f

2

2

Detailed description: This page of a musical score covers measures 73 to 77. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.). The percussion section includes Drum (Dr.), Timpani (Timp.), and Snare Cymbal (S. Cym.). The piano (Pno.) part features a complex texture with chords and arpeggios. The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). Dynamics include *f* (forte) and *2* (second ending). The score is in a key with one sharp (F#) and a common time signature.

78

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Dr. *mf*

Timp. *mf*

S. Cym. *mf*

Pno.

Glock. *f*

Vln I *f*

Vln II *f*

Vla. *f*

Vc. *f*

Db. *f*

Detailed description: This page of a musical score covers measures 78 to 81. The key signature is one sharp (F#) and the time signature is 4/4. The woodwind section (Flute, Oboe, Clarinet, Bassoon) and strings (Violins I & II, Viola, Violoncello, Double Bass) play melodic lines with various articulations and dynamics. The brass section (Horn, Trumpet, Trombone) provides harmonic support, with the Trombone part starting at a forte (*f*) dynamic. The percussion section (Drum, Timpani, Snare Cymbal) features rhythmic patterns, with the Snare Cymbal and Timpani playing at mezzo-forte (*mf*) dynamics. The Piano part consists of dense chordal textures in both hands. The Glockenspiel part has a melodic line with a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

83

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff* *a2* *mf*

Tpt. *ff* *mf*

Tbn. *ff*

Dr. *ff*

Timp. *ff*

S. Cym. *ff*

Pno. *ff*

Glock. *ff*

Xyl. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff* *mf*

Db. *ff* *mf*

88

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt. *mf*

Tbn. *mf*

Dr.

Timp.

S. Cym

Pno. *mf*

Glock. *mf*

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc.

Db.

Detailed description: This page of a musical score covers measures 88, 89, and 90. The key signature has two sharps (F# and C#), and the time signature is 4/4. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.), all marked *mf*. The brass section includes Drums (Dr.), Timpani (Timp.), and Snare Cymbal (S. Cym). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The piano (Pno.) and Glockenspiel (Glock.) are also present. The score features various musical notations such as rests, notes, slurs, and dynamic markings.

91

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Tpt. *ff*

Tbn. *ff*

Dr. *mf* *ff*

Timp. *mf* *ff*

S. Cym. *mf* *ff*

Pno. *ff*

Glock. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

Flute

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

3

f 7

10

ff 3

15

9

mf 3

30

ff

36

2

7

3

45

ff

48

3

'Return to Eclectica' - Main Title

Broadly ♩ = 140

Musical score for measures 1-7. The piece is in 4/4 time with a key signature of two flats (Bb and Eb). It begins with a mezzo-forte (*mf*) dynamic. The first six measures feature a melodic line with frequent triplet markings (indicated by a '3' above the notes) and some rests. Measure 7 starts with a *cresc.* (crescendo) marking and continues with triplet patterns. The tempo changes to *Vivo* at the start of measure 8, with a new tempo marking of ♩ = 140. Measure 8 ends with a forte (*f*) dynamic and a double bar line. A measure rest for 8 measures follows.

Musical score for measures 18-21. The key signature changes to two sharps (F# and C#). The piece begins with a mezzo-forte (*mf*) dynamic. The melody consists of quarter and eighth notes with some slurs and accents.

Musical score for measures 22-25. The melody continues with quarter and eighth notes, featuring slurs and accents. The dynamics are not explicitly marked in this section.

Musical score for measures 26-31. The piece begins with a fortissimo (*ff*) dynamic. Measures 26-27 feature chords with slurs and accents. Measures 28-31 continue with a mezzo-forte (*mf*) dynamic, featuring quarter notes and slurs.

Musical score for measures 32-35. The melody features eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present at the end of the section.

Musical score for measures 36-41. The melody continues with quarter and eighth notes, featuring slurs and accents. A dynamic marking of *mf* is present at the end of the section.

Musical score for measures 42-45. The melody features eighth-note patterns with slurs and accents. A dynamic marking of *mf* is present at the end of the section.

47 *mp* 3 2

55 *mp* 8 2

59 *mf* 2

62 *f* tr 2

68 2

73 2

78 2

83 *ff* 4 *mf*

91 *ff*

Oboe

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

3

10

14

27

33

38

46

49

f

ff

mf

ff

'Return to Eclectica' - Main Title

Broadly ♩ = 140 Vivo ♩ = 140

8 8 5

mf

24 *f*

28 *ff* *mf* 2

33 2

36 *mf*

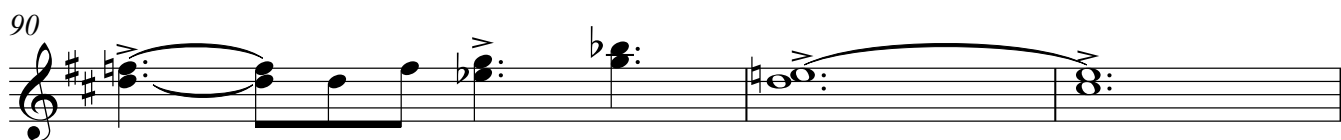
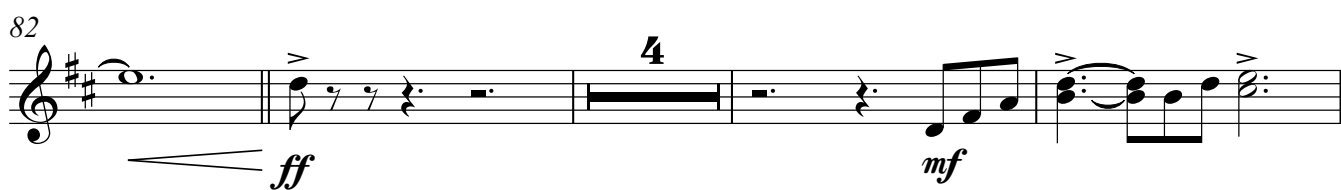
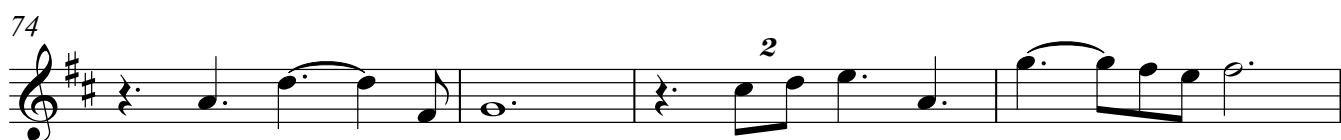
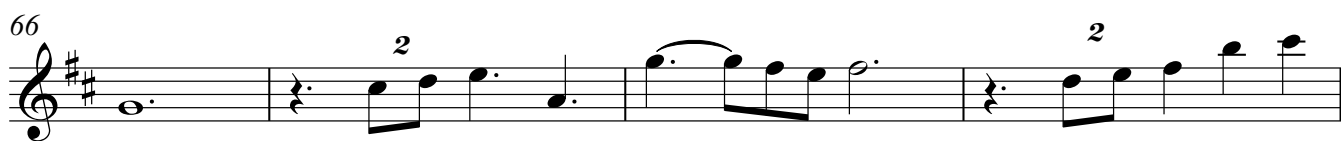
41 2 2

44 3

51 *mp* 2 8

56 *mf* 2 *mp* 8 2

61 *f*



Clarinets in Bb

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

Musical notation for measures 1-9. Measure 1 has a triplet of eighth notes. Measure 2 has a triplet of eighth notes. Measure 3 has a triplet of eighth notes. Measure 4 has a triplet of eighth notes. Measure 5 has a triplet of eighth notes. Measure 6 has a triplet of eighth notes. Measure 7 has a triplet of eighth notes. Measure 8 has a triplet of eighth notes. Measure 9 has a triplet of eighth notes. Dynamics: *f* (measures 2-9). Articulation: accents (>) on notes in measures 2-9.

Musical notation for measures 10-13. Measure 10 has a triplet of eighth notes. Measure 11 has a triplet of eighth notes. Measure 12 has a triplet of eighth notes. Measure 13 has a triplet of eighth notes. Dynamics: *ff* (measures 10-13). Articulation: accents (>) on notes in measures 10-13.

Musical notation for measures 14-27. Measure 14 has a triplet of eighth notes. Measure 15 has a triplet of eighth notes. Measure 16 has a triplet of eighth notes. Measure 17 has a triplet of eighth notes. Measure 18 has a triplet of eighth notes. Measure 19 has a triplet of eighth notes. Measure 20 has a triplet of eighth notes. Measure 21 has a triplet of eighth notes. Measure 22 has a triplet of eighth notes. Measure 23 has a triplet of eighth notes. Measure 24 has a triplet of eighth notes. Measure 25 has a triplet of eighth notes. Measure 26 has a triplet of eighth notes. Measure 27 has a triplet of eighth notes. Dynamics: *mf* (measures 14-27). Articulation: accents (>) on notes in measures 14-27.

Musical notation for measures 28-33. Measure 28 has a triplet of eighth notes. Measure 29 has a triplet of eighth notes. Measure 30 has a triplet of eighth notes. Measure 31 has a triplet of eighth notes. Measure 32 has a triplet of eighth notes. Measure 33 has a triplet of eighth notes. Dynamics: *ff* (measures 28-33). Articulation: accents (>) on notes in measures 28-33.

Musical notation for measures 34-40. Measure 34 has a triplet of eighth notes. Measure 35 has a triplet of eighth notes. Measure 36 has a triplet of eighth notes. Measure 37 has a triplet of eighth notes. Measure 38 has a triplet of eighth notes. Measure 39 has a triplet of eighth notes. Measure 40 has a triplet of eighth notes. Dynamics: *ff* (measures 34-40). Articulation: accents (>) on notes in measures 34-40.

Musical notation for measures 41-47. Measure 41 has a triplet of eighth notes. Measure 42 has a triplet of eighth notes. Measure 43 has a triplet of eighth notes. Measure 44 has a triplet of eighth notes. Measure 45 has a triplet of eighth notes. Measure 46 has a triplet of eighth notes. Measure 47 has a triplet of eighth notes. Dynamics: *ff* (measures 41-47). Articulation: accents (>) on notes in measures 41-47.

Musical notation for measures 48-54. Measure 48 has a triplet of eighth notes. Measure 49 has a triplet of eighth notes. Measure 50 has a triplet of eighth notes. Measure 51 has a triplet of eighth notes. Measure 52 has a triplet of eighth notes. Measure 53 has a triplet of eighth notes. Measure 54 has a triplet of eighth notes. Dynamics: *ff* (measures 48-54). Articulation: accents (>) on notes in measures 48-54.

'Return to Eclectica' - Main Title

Broadly $\text{♩} = 140$

Musical notation for measures 1-6. The piece begins in 4/4 time with a mezzo-forte (*mf*) dynamic. The melody consists of eighth notes, many of which are grouped in triplets. There are rests in measures 2 and 6. Measure numbers 1, 4, and 7 are indicated at the start of their respective lines.

Vivo $\text{♩} = 140$

Musical notation for measures 7-13. The tempo changes to Vivo. The key signature changes to B-flat major. The dynamics include *cresc.* (crescendo) and *f* (forte). Measure numbers 7, 12, and 14 are indicated. A 4-measure rest is shown at the end of measure 13.

Musical notation for measures 14-16. The dynamics are *mf* (mezzo-forte). Measure numbers 14 and 17 are indicated.

Musical notation for measures 17-24. The dynamics include *f* (forte) and *mf* (mezzo-forte). Measure numbers 17 and 25 are indicated. A 4-measure rest is shown at the end of measure 24.

Musical notation for measures 25-31. The dynamics include *ff* (fortissimo) and *mf* (mezzo-forte). Measure numbers 25 and 32 are indicated.

Musical notation for measures 32-37. Measure numbers 32 and 38 are indicated.

Musical notation for measures 38-44. The dynamic is *mf* (mezzo-forte). Measure numbers 38 and 44 are indicated.

45

mp

53

mf

58

61

f

66

73

80

ff *mf*

90

ff

Bassoon

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

8

f

Musical notation for measures 8-11. Measure 8 is a whole rest. Measures 9-11 contain eighth notes with accents. A dynamic marking of *f* is placed below measure 9.

12

ff

9

Musical notation for measures 12-14. Measure 12 has eighth notes with accents. Measure 13 has a triplet of eighth notes with accents. Measure 14 is a whole rest. A dynamic marking of *ff* is placed below measure 12. A rehearsal mark '9' is at the end of the line.

25

mf

Musical notation for measures 25-28, consisting of a continuous eighth-note pattern with accents. A dynamic marking of *mf* is placed below measure 25.

29

ff

Musical notation for measures 29-33. Measures 29-31 have eighth notes with accents. Measure 32 has a half note with an accent. Measure 33 has a half note with an accent. A dynamic marking of *ff* is placed below measure 32.

34

7

Musical notation for measures 34-37. Measure 34 is a whole rest. Measures 35-37 contain eighth notes with accents. A rehearsal mark '7' is at the end of the line.

45

ff

Musical notation for measures 45-47. Measures 45-47 contain eighth notes with accents. A dynamic marking of *ff* is placed below measure 45.

48

Musical notation for measures 48-51. Measure 48 has eighth notes with accents. Measure 49 has a triplet of eighth notes with accents. Measure 50 has eighth notes with accents. Measure 51 is a whole rest.

'Return to Eclectica' - Main Title

Broadly ♩ = 140

2

mf 3 *cresc.*

8

Vivo ♩ = 140

f 5 *mf*

16

f 4

24

mf *ff*

29

mf

35

mf

42

mf

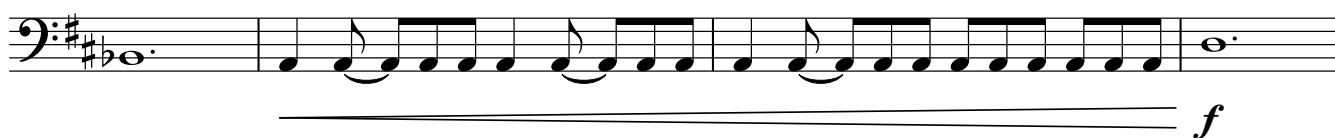
48

mp

55



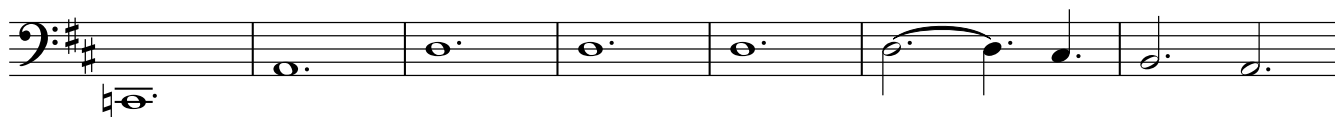
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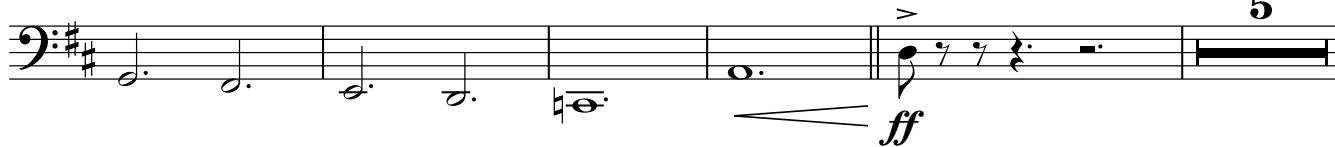
66



72



79



89



93



Horn 1&2 in F

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

f

9

ff

14

3

mf

19

mf

23

27

31

ff

36

3

ff

43

47

3

'Return to Eclectica' - Main Title

Broadly ♩ = 140 **Vivo** ♩ = 140

4 ^{a2} *mf* 3 *cresc.* 3 *f*

10 *mp*

14 *mf* *f*

20 *mf*

27 *ff* 8 *mf* 7 *mf*

48 ^{a2} 2 *mp* 2

53 *mf*

61

65 *f* 6 *f* 7 *f*

83 *ff* 2 ^{a2} *mf*

90 *ff*

Trumpets in Bb

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

f

9

ff

14

mf

9

27

mf

31

ff

35

3

ff

43

47

3

'Return to Eclectica' - Main Title

Broadly ♩ = 140

Vivo ♩ = 140

The musical score is written in treble clef with a key signature of three sharps (F#, C#, G#). It begins in 4/4 time and transitions to 12/8 time at measure 12. The score is divided into measures 5, 14, 17, 22, 28, 56, 61, 81, 86, and 90. Dynamics include *mf*, *cresc.*, *f*, *ff*, and *mf*. Articulations include accents (>), slurs, and breath marks. Fingerings are indicated by numbers 1-5. Performance instructions include *Broadly* and *Vivo*. The score concludes with a double bar line at measure 90.

Trombone

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

f

Measures 1-8: Bass clef, 4/4 time signature. The piece begins with a four-measure rest. The first note is a quarter note G#2 with an accent. The subsequent notes are quarter notes A2, B2, and C3, each with an accent. The pattern repeats every two measures.

9

ff

Measures 9-13: Bass clef, 4/4 time signature. The notes are quarter notes G#2, A2, B2, and C3, each with an accent. The pattern repeats every two measures. A crescendo hairpin spans the last two measures, leading to a fortissimo (*ff*) dynamic.

14

3

14

mf *ff*

Measures 14-31: Bass clef, 4/4 time signature. Measures 14-15 feature a triplet of quarter notes G#2, A2, and B2 with accents. Measure 16 is a whole rest. Measure 17 is a four-measure rest. Measures 18-31 consist of a continuous sixteenth-note pattern: G#2, A2, B2, C3, G#2, A2, B2, C3, with accents on every other note. A crescendo hairpin spans the last two measures, leading to a fortissimo (*ff*) dynamic.

32

Measures 32-36: Bass clef, 4/4 time signature. Measures 32-33 are whole rests. Measures 34-35 consist of a sixteenth-note pattern: G#2, A2, B2, C3, G#2, A2, B2, C3, with accents on every other note. Measure 36 is a quarter note G#2 with an accent.

37

3

ff

Measures 37-43: Bass clef, 4/4 time signature. Measures 37-38 are whole rests. Measure 39 is a three-measure rest. Measures 40-43 consist of quarter notes G#2, A2, B2, and C3, each with an accent. A fortissimo (*ff*) dynamic is indicated.

44

Measures 44-47: Bass clef, 4/4 time signature. The notes are quarter notes G#2, A2, B2, and C3, each with an accent. The pattern repeats every two measures.

48

3

Measures 48-52: Bass clef, 4/4 time signature. Measures 48-49 are quarter notes G#2, A2, each with an accent. Measure 50 is a quarter note B2 with an accent. Measure 51 is a triplet of quarter notes G#2, A2, and B2 with accents. Measure 52 is a quarter note C3 with an accent.

'Return to Eclectica' - Main Title

Broadly ♩ = 140

2 3 3 3

mf *cresc.*

9 Vivo ♩ = 140

5

f *mf* *f*

19

4

mf *ff*

29

5 4

mf *mf*

44

7

mp

56

mf

59

mf

62

mf

65

3

f *f*

74

4

f *ff*

84

5

mf

93

ff

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4/4 *ff*

Measures 1-4: A continuous eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

4

Measures 5-8: Continuation of the eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

8

Measures 9-12: Continuation of the eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

12 **15**

Measures 13-15: Measure 13 continues the eighth-note pattern. Measure 14 has a quarter rest followed by a quarter note. Measure 15 has a quarter note followed by a quarter rest. The dynamic is *ff*.

31 *ff*

Measures 16-20: Measure 16 continues the eighth-note pattern. Measures 17-18 have a quarter rest followed by a quarter note. Measures 19-20 continue the eighth-note pattern. The dynamic is *ff*.

35

Measures 21-24: Continuation of the eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

39

Measures 25-28: Continuation of the eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

43

Measures 29-32: Continuation of the eighth-note pattern with accents (>) on every eighth note. The dynamic is *ff*.

47

Measures 33-36: Measure 33 continues the eighth-note pattern. Measure 34 has a quarter rest followed by a quarter note. Measure 35 has a quarter note followed by a quarter rest. Measure 36 continues the eighth-note pattern. The dynamic is *ff*.

Timpani

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

Musical notation for measures 1-7. The piece is in 4/4 time. Measure 1 is a whole rest. Measures 2-7 feature a rhythmic pattern of eighth notes and quarter notes, starting with a dynamic marking of *f*.

8

Musical notation for measures 8-11, continuing the rhythmic pattern from the previous section.

12

Musical notation for measures 12-25. Measures 12-14 continue the pattern, followed by a full bar rest in measure 15. Measures 16-17 are also full bar rests. Measures 18-20 feature a new rhythmic pattern of eighth notes and quarter notes, marked with *ff*. Measure 21 is a full bar rest. Measures 22-24 continue the pattern, and measure 25 is a full bar rest.

41

Musical notation for measures 41-44, continuing the rhythmic pattern with a dynamic marking of *ff*.

45

Musical notation for measures 45-47, continuing the rhythmic pattern.

48

Musical notation for measures 48-51. Measures 48-50 continue the pattern, and measure 51 is a full bar rest.

'Return to Eclectica' - Main Title

Broadly ♩ = 140 Vivo ♩ = 140

8 9 8

mf *cresc.*

27

ff

29

7

mf *mf*

39

7

f *mf* *mp*

49

14

mf

65

7

f *f*

75

7

mf *ff*

91

mf

93

ff

Piano

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

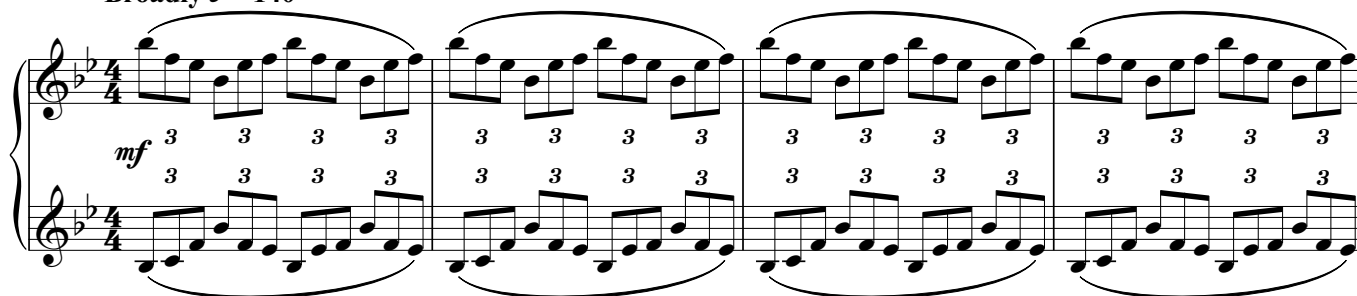
Allegro deciso ♩ = 140

TACET

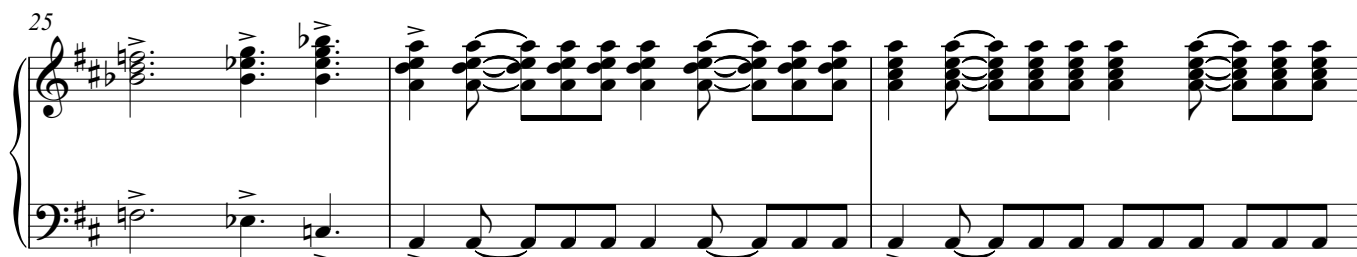


'Return to Eclectica' - Main Title

Broadly ♩ = 140



Vivo ♩ = 140



28

ff *mf*

32

35

38

mf

41

44

47

2

mp

2

Detailed description: This system covers measures 47 to 51. Measure 47 features a complex piano accompaniment with multiple chords in the right hand and a single bass note in the left hand. From measure 48 onwards, the right hand plays a melodic line with a '2' fingering above the first two notes, and the left hand plays a corresponding bass line. The dynamic marking *mp* is present in measure 48.

52

2

8

8

Detailed description: This system covers measures 52 to 55. Measures 52-54 continue the melodic and bass lines from the previous system. Measure 55 features a rapid ascending scale in both hands, with an '8' fingering indicated above the notes.

56

mf

2

2

Detailed description: This system covers measures 56 to 60. Measure 56 begins with a *mf* dynamic marking. The right hand has a '2' fingering above the first note. The left hand has a '2' fingering below the first note. The system concludes with a final measure in measure 60.

61

Detailed description: This system covers measures 61 to 64. The right hand plays a melodic line with eighth notes, while the left hand plays a steady eighth-note bass line.

65

f

Detailed description: This system covers measures 65 to 67. Measure 65 starts with a forte (*f*) dynamic marking. The right hand plays a dense chordal texture with repeated chords, while the left hand plays a simple bass line.

68

Detailed description: This system covers measures 68 to 71. The right hand continues with the dense chordal texture from the previous system, while the left hand plays a simple bass line.

71

Musical score for measures 71-73. The piece is in D major (two sharps) and 3/4 time. The right hand features a complex, rhythmic pattern of eighth and sixteenth notes, often beamed together. The left hand provides a simple accompaniment with quarter notes and rests.

74

Musical score for measures 74-76. The right hand continues with the intricate eighth-note pattern. The left hand consists of single quarter notes and rests.

77

Musical score for measures 77-79. The right hand maintains the eighth-note texture. The left hand has a more active role with eighth notes and a long melodic line in measure 79.

80

Musical score for measures 80-82. The right hand continues with the eighth-note pattern. The left hand has a long melodic line in measure 82.

83

Musical score for measures 83-87. Measure 83 features a *ff* dynamic. Measures 84-85 include a five-measure rest in both hands, with a *mf* dynamic marking. The right hand then plays a complex eighth-note pattern, while the left hand plays a simple eighth-note accompaniment.

92

Musical score for measures 92-94. The right hand has a complex eighth-note pattern with accents. The left hand has a simple eighth-note accompaniment. The piece concludes with a *ff* dynamic marking.

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

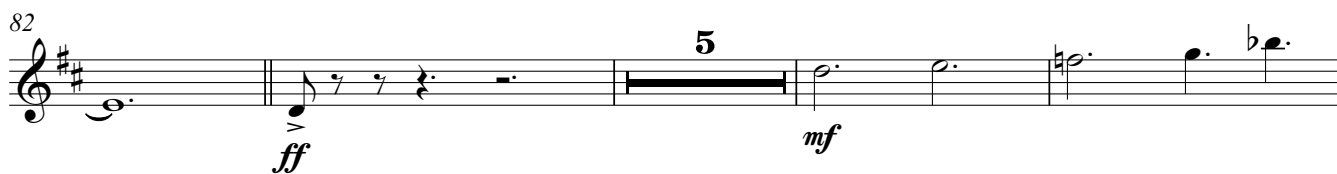
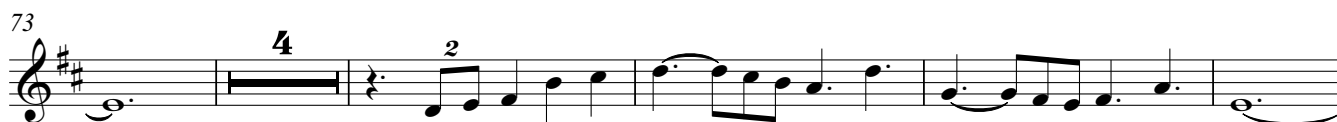
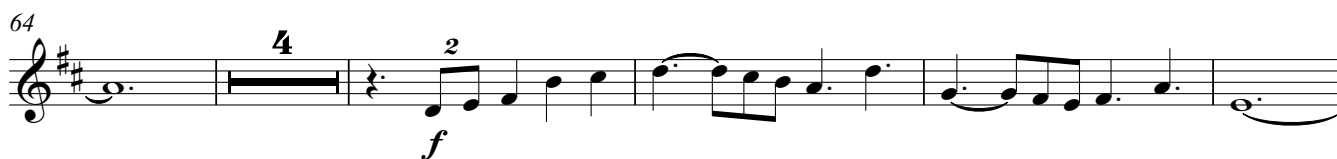
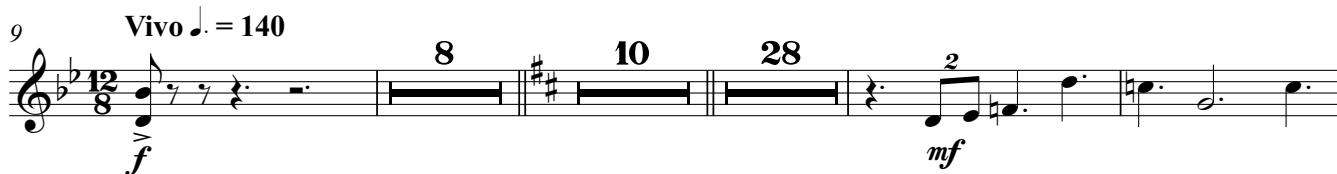
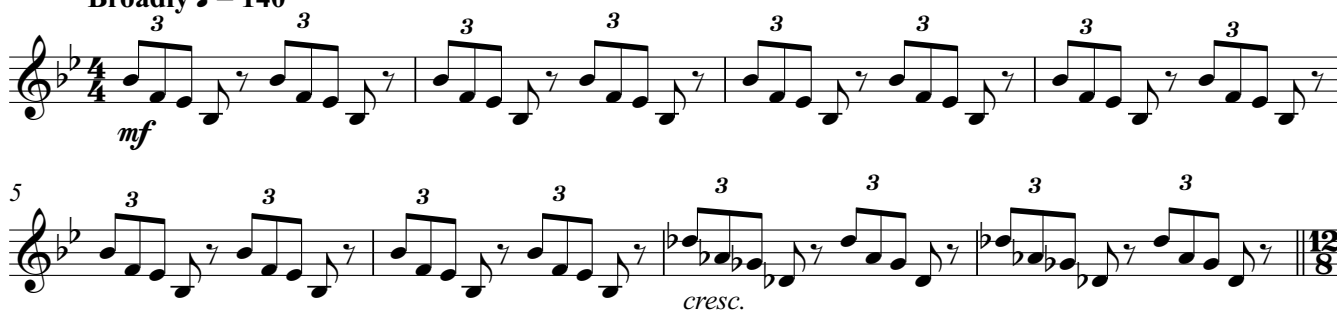
Allegro deciso ♩ = 140

TACET



'Return to Eclectica' - Main Title

Broadly ♩ = 140



Xylophone

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

f

8

11

ff

15

mf

18

21

24

27

30

ff

34

4

41

ff

44

47

49

'Return to Eclectica' - Main Title

Broadly ♩ = 140

TACET

Violin I

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

f

4

7

10

ff

14

mf

21

28

ff

33

37

40

43

46

49

Musical notation for measures 43-51. The music is in treble clef with a key signature of one sharp (F#). Measures 43-48 feature a rhythmic pattern of eighth notes with accents. Measure 49 begins with a triplet of eighth notes.

'Return to Eclectica' - Main Title

Broadly ♩ = 140

mf *cresc.*

9

Vivo ♩ = 140

f *mf*

21

cresc.

25

28

ff *mf*

33

38

mf

Musical notation for the main title, measures 1-42. The piece starts with a broad tempo (♩ = 140) in 4/4 time, marked *mf*. It transitions to a vivacious tempo (♩ = 140) in 12/8 time at measure 9, marked *f*. The music features various dynamics including *mf*, *cresc.*, and *ff*, along with articulation like accents and slurs. Measure numbers 9, 21, 25, 28, 33, and 38 are indicated at the start of their respective staves.

43

2

48

mp

2

53

mf

2

58

tr~~~~~

2

64

(tr)~~~~~ 8tv ad lib.

f

2

69

2

74

2

2

79

ff

4

88

mf

92

ff

Violin II

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

The musical score for Violin II, 'Newsworthy' by Peter Martin, is written in 4/4 time with a tempo of Allegro deciso (♩ = 140). The piece consists of 40 measures. The score begins with a forte (*f*) dynamic and features a series of eighth-note patterns. Measures 1-6 are marked *f*. Measure 7 introduces a trill. Measures 10-13 feature a trill and a dynamic shift to *mf*. Measures 14-19 include triplets and a dynamic shift to *mf*. Measures 20-25 feature triplets and a dynamic shift to *ff*. Measures 26-31 include triplets and a dynamic shift to *ff*. Measures 32-36 feature eighth-note patterns and a dynamic shift to *ff*. Measures 37-40 return to eighth-note patterns.

40

43

46

49

'Return to Eclectica' - Main Title

Broadly ♩ = 140

9

Vivo ♩ = 140

21

24

27

61

64

67

70

73

76

79

82

90

92

f

ff

mf

5

Detailed description: This page of a musical score contains ten staves of music, numbered 61 through 92. The music is written in a treble clef with a key signature of two sharps (F# and C#). The rhythm is primarily eighth-note based, often in pairs. Dynamics include *f* (forte) at measure 64, *ff* (fortissimo) at measure 82, and *mf* (mezzo-forte) at measure 83. A fingering of 5 is indicated above a note in measure 83. The score concludes with a double bar line at measure 92.

Viola

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

4

7

10

14

18

24

30

34

38



41



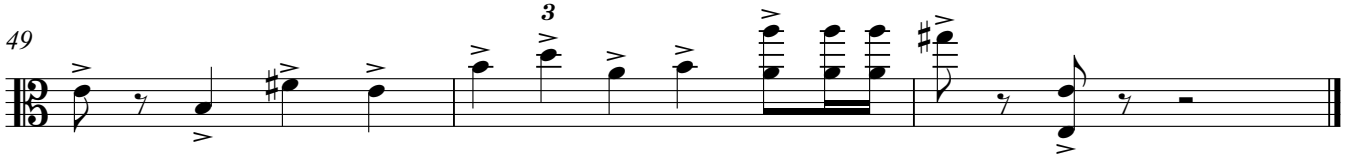
44



47



49

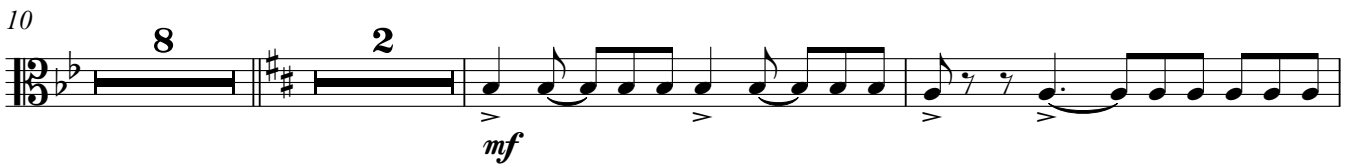


'Return to Eclectica' - Main Title

Broadly ♩ = 140 **5** **3** **3** **12** Vivo ♩ = 140



10 **8** **2** **mf**



22 **cresc.**



25



28 **ff** **mf**



32



35



38



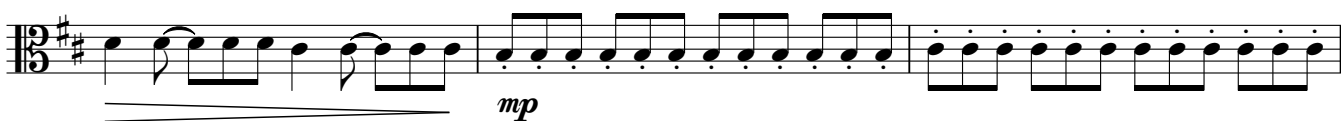
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44



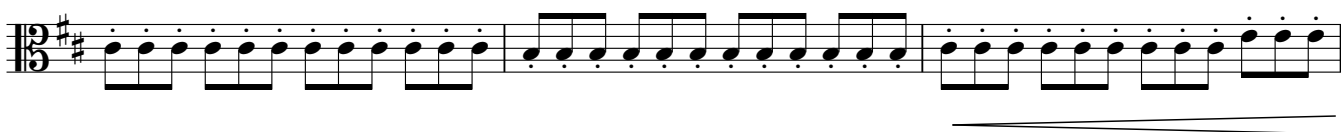
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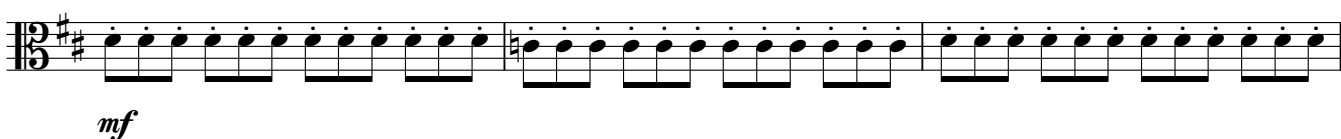
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53



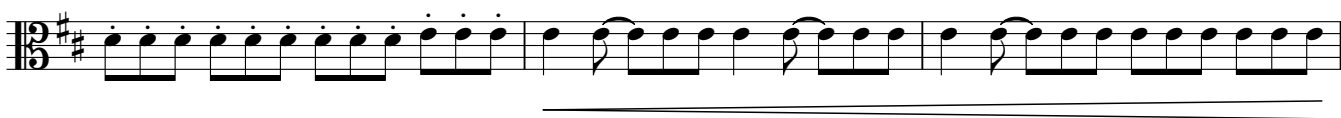
56



59



62



Violoncello

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

6

6

f

Musical notation for measures 1-5 in bass clef, 4/4 time. The piece begins with a forte (*f*) dynamic. The first five measures consist of a rhythmic pattern of eighth notes with a dotted quarter note, alternating between G2 and A2.

Musical notation for measures 6-11. The pattern continues with the same eighth-note rhythmic motif.

12

12

ff

Musical notation for measures 12-16. Measure 12 features a triplet of eighth notes. The dynamic increases to fortissimo (*ff*). The piece concludes with a long, sweeping fermata line.

17

17

mf

Musical notation for measures 17-20. The dynamic is mezzo-forte (*mf*). The piece continues with a steady eighth-note rhythmic pattern.

21

21

Musical notation for measures 21-24. The eighth-note rhythmic pattern continues.

25

25

Musical notation for measures 25-28. The eighth-note rhythmic pattern continues.

29

29

ff

Musical notation for measures 29-32. The dynamic returns to fortissimo (*ff*). The piece features a brief rest in measure 30 before resuming the eighth-note pattern.

33

33

Musical notation for measures 33-36. The eighth-note rhythmic pattern continues.

37

37

Musical notation for measures 37-41. The piece concludes with the eighth-note rhythmic pattern.

42

Musical staff 42-46: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains six measures of music. Measures 42-45 feature eighth-note triplets with accents. Measure 46 features a quarter note followed by an eighth-note triplet.

47

Musical staff 47-50: Bass clef, key signature of one sharp (F#), 4/4 time signature. The staff contains four measures of music. Measures 47-48 feature eighth-note triplets with accents. Measure 49 features a quarter note followed by an eighth-note triplet. Measure 50 features a quarter note followed by an eighth-note triplet.

'Return to Eclectica' - Main Title

Broadly ♩ = 140

Musical staff 1-7: Bass clef, key signature of two flats (Bb), 4/4 time signature. Measure 1 has a fermata over a half note. Measures 2-3 feature quarter notes with accents. Measure 4 features a quarter note followed by an eighth-note triplet. Measures 5-6 feature quarter notes with accents. Measure 7 features a quarter note followed by an eighth-note triplet. Dynamics: *mf* at the start, *cresc.* at the end.

8

Musical staff 8-10: Bass clef, key signature of two flats (Bb), 4/4 time signature. Measure 8 features a quarter note followed by an eighth-note triplet. Measure 9 features a quarter note followed by an eighth-note triplet. Measure 10 features a quarter note followed by an eighth-note triplet. Dynamics: *f mp*.

Vivo ♩ = 140

11

Musical staff 11-13: Bass clef, key signature of two flats (Bb), 4/4 time signature. The staff contains three measures of music, each featuring a quarter note followed by an eighth-note triplet with an accent.

14

Musical staff 14-16: Bass clef, key signature of two flats (Bb), 4/4 time signature. The staff contains three measures of music, each featuring a quarter note followed by an eighth-note triplet with an accent. Dynamics: *mf*.

17

Musical staff 17-19: Bass clef, key signature of two flats (Bb), 4/4 time signature. The staff contains three measures of music, each featuring a quarter note followed by an eighth-note triplet with an accent. Dynamics: *f*.

20

Musical staff 20-22: Bass clef, key signature of two sharps (D#), 4/4 time signature. The staff contains three measures of music, each featuring a quarter note followed by an eighth-note triplet with an accent. Dynamics: *mf*.

23

Musical staff 23-25: Bass clef, key signature of two sharps (D#), 4/4 time signature. The staff contains three measures of music, each featuring a quarter note followed by an eighth-note triplet with an accent. Dynamics: *cresc.*

26

Musical staff 26-29: Bass clef, key signature of one sharp (F#). Measures 26-29 contain a continuous eighth-note pattern. Measure 29 ends with a fermata and a dynamic marking of *ff*.

30

Musical staff 30-32: Bass clef, key signature of one sharp (F#). Measures 30-32 contain a continuous eighth-note pattern with a dynamic marking of *mf*.

33

Musical staff 33-35: Bass clef, key signature of one sharp (F#). Measures 33-35 contain a continuous eighth-note pattern.

36

Musical staff 36-38: Bass clef, key signature of one sharp (F#). Measures 36-38 contain a continuous eighth-note pattern.

39

Musical staff 39-41: Bass clef, key signature of one sharp (F#). Measures 39-41 contain a continuous eighth-note pattern with a dynamic marking of *mf*.

42

Musical staff 42-44: Bass clef, key signature of one sharp (F#). Measures 42-44 contain a continuous eighth-note pattern.

45

Musical staff 45-47: Bass clef, key signature of one sharp (F#). Measures 45-47 contain a continuous eighth-note pattern.

48

Musical staff 48-55: Bass clef, key signature of one sharp (F#). Measures 48-55 contain a series of dotted half notes, with a dynamic marking of *mp*.

56

Musical staff 56-62: Bass clef, key signature of one sharp (F#). Measures 56-62 contain a series of dotted half notes with a dynamic marking of *mf*.

63

Musical staff 63-65: Bass clef, key signature of one sharp (F#). Measures 63-65 contain a continuous eighth-note pattern with a dynamic marking of *f*.

66



69



72



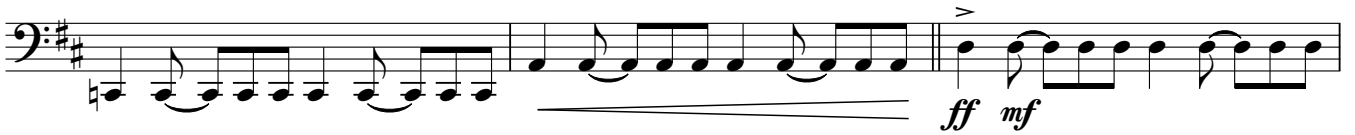
75



78



81



84



87



90



92



Double bass

From the Cutting Room Floor

2 pieces for school or amateur orchestra with a distinctly cinematic flavour

Newsworthy

Peter Martin

Allegro deciso ♩ = 140

6

12

17

21

25

29

33

37

42

47

Detailed description: This block contains two staves of music. The first staff (measures 42-46) features a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It consists of eighth-note patterns with accents. The second staff (measures 47-50) continues the eighth-note patterns, including a triplet of eighth notes in measure 49 and a final measure with a quarter rest.

'Return to Eclectica' - Main Title

Broadly $\text{♩} = 140$

8

mf *cresc.*

Vivo $\text{♩} = 140$

f mp

11

14

mf

17

f

20

mf

23

cresc.

26

ff

Detailed description: This block contains the main title music, starting with a bass clef, a key signature of two flats (Bb, Eb), and a 4/4 time signature. It begins with a 'Broadly' tempo marking and a tempo of 140 quarter notes per minute. The music features a variety of dynamics including *mf*, *f*, *mp*, and *ff*, as well as a *cresc.* (crescendo) marking. The piece includes a 12/8 time signature change at measure 8 and a key signature change to one sharp (F#) at measure 17. The notation includes slurs, accents, and a triplet of eighth notes at measure 8.

29

Musical staff 29: Bass clef, key signature of one sharp (F#). The staff begins with a whole rest. The melody starts in the second measure with a quarter note G2, followed by eighth notes A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, 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