

His Dark Materials Suite

Thomas Little

Flute 1: $\text{♩} = 70$, *f*, *p*, *mf*, *mf*, *mp*

Flute 2: *f*, *mf*, *mf*

Oboe 1: *f*, *f*, *mf*

Oboe 2: *f*, *mf*

Clarinet 1 in Bb: *f*, *f*, *mf*

Clarinet 2 in Bb: *f*, *mf*

Bassoon 1: *f*, *f*, *mf*

Bassoon 2: *f*, *mf*

Horn 1 in F: *mp*, *mp*

Horn 2 in F: *mp*, *mp*

Trumpet 1 in Bb: *ppp*, *mp*

Trumpet 2 in Bb: *ppp*, *mp*

Tenor Trombone 1: *mp*, *f*, *mf*, *mp*, *ppp*, *ff*, *pp*

Tenor Trombone 2: *pp*, *f*, *mf*, *mp*, *ppp*, *mf*, *f*

Tuba: *f*, *f*, *mf*

Timpani: *p*, *f*, *f*, *f*, *ff*

Snare Drum: $\text{♩} = 70$, *ff*

Bass Drum: $\text{♩} = 70$, *ff*

Violin 1: *f*, *mf*, *f*, *mf*

Violin 2: *f*, *mf*, *f*, *mf*

Viola 1: *f*, *mf*, *f*, *f*

Viola 2: *f*, *mp*, *mf*, *f*

Violoncello 1: *f*, *mf*, *f*

Violoncello 2: *f*, *f*, *ff*, *f*

Contrabass: *mf*, *f*, *mf*

rit. (ritardando) markings are present above the Flute 1 and Snare Drum staves.

13 rit. $\text{♩} = 74$

Fl. *ff*

Fl. *f* *ff*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *f*

Bsn. *f*

Hn. *ff* *p*

Hn. *ff*

Tpt. *f*

Tpt. *f*

Tbn. *f* *ff*

Tbn. *mf* *ff*

Tba. *f* *fff*

Timp. *fff*

rit. $\text{♩} = 74$

S. D.

B. D. *fff*

Vln. 1 *p* *mf* *f*

Vln. 2 *p* *mf* *f* *mf* *f* *mf* *f*

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

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

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

Vc. *mf* *f* *mp*

Cb. *f* *f*

28 rit. . . ♩=65 accel. . . ♩=92

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

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

Ob. *mf* *f* *mp*

Cl. *f* *mp*

Cl. *f* *mp*

Bsn. *f* *mp*

Bsn. *f* *mp*

Hn. *f* *mp* *f*

Hn.

Tpt. *f* *f*

Tpt. *f* *mf*

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

Tbn. *f* *mf* *f*

Tba. *f* *mf*

Timp. *ff* *mp* *mf*

S. D. rit. . . ♩=65 accel. . . ♩=92 *f*

B. D. *f*

Vln. 1 *ff* *mp* *mp*

Vln. 2 *ff* *mp* *mp*

Vla. *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp* *f*

Vc. *ff* *mp* *f*

Cb. *ff* *mp* *f*

This page of a musical score, numbered 4, begins at measure 36. It is a full orchestral score with the following parts and markings:

- Flutes (Fl.):** Two parts. The first part has a treble clef and a key signature of two flats. It features a melodic line with a *ff* dynamic marking and a triplet of sixteenth notes. The second part has a bass clef and a key signature of two flats, with a *ff* dynamic marking and a triplet of sixteenth notes.
- Oboes (Ob.):** Two parts. Both have a treble clef and a key signature of two flats. The first part has a *f* dynamic marking, and the second part has a *ff* dynamic marking.
- Clarinets (Cl.):** Two parts. Both have a treble clef and a key signature of two flats. The first part has a *mf* dynamic marking, and the second part has a *ff* dynamic marking.
- Bassoons (Bsn.):** Two parts. Both have a bass clef and a key signature of two flats. The first part has a *mf* dynamic marking, and the second part has a *ff* dynamic marking.
- Horns (Hn.):** Four parts. Two in treble clef and two in bass clef, all with a key signature of two flats. Dynamics range from *f* to *ff*.
- Trumpets (Tpt.):** Two parts. Both in treble clef with a key signature of two flats. Dynamics range from *f* to *ff*.
- Trombones (Tbn.):** Three parts. Two in bass clef and one in treble clef, all with a key signature of two flats. Dynamics range from *mf* to *ff*.
- Tuba (Tba.):** One part in bass clef with a key signature of two flats, marked *ff*.
- Timpani (Timp.):** One part in bass clef with a key signature of two flats, marked *f* and *ff*.
- Snare Drum (S. D.):** One part with a double bar line, marked *ff*.
- Bass Drum (B. D.):** One part with a double bar line, marked *ff*.
- Violins (Vln.):** Two parts. The first in treble clef and the second in bass clef, both with a key signature of two flats. Dynamics range from *f* to *ff*.
- Violas (Vla.):** Two parts. The first in bass clef and the second in treble clef, both with a key signature of two flats. Dynamics range from *mf* to *ff*.
- Cellos (Vc.):** Two parts. Both in bass clef with a key signature of two flats. Dynamics range from *ff* to *ff*.
- Double Basses (Cb.):** One part in bass clef with a key signature of two flats, marked *ff*.

40

Fl. *f*

Fl. *f*

Ob. *f*

Ob. *f*

Cl. *f*

Cl. *f*

Bsn. *f*

Bsn. *ff*

Hn. *ff*

Hn. *ff*

Tpt. *f*

Tpt. *mf*

Tbn. *f*

Tbn. *f*

Tba. *ff*

Timp.

S. D. *fff*

B. D. *fff*

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *mf*

Vla. *mf*

Vc. *f*

Vc. *ff*

Cb. *ff*

43

Fl. *f*

Fl. *f*

Ob. *fff*

Ob. *fff*

Cl. *fff*

Cl. *fff*

Bsn. *fff*

Bsn. *fff*

Hn. *fff*

Hn.

Tpt. *ff*

Tpt. *ff*

Tbn. *ff*

Tbn. *ff*

Tba.

Timp.

S. D.

B. D.

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f*

Vla. *f*

Vc. *ff*

Vc.

Cb.

This page of a musical score, numbered 7, contains the following parts and dynamics:

- Flute (Fl.):** Two staves. Dynamics include *ff*.
- Oboe (Ob.):** Two staves. Dynamics include *ff*.
- Clarinet (Cl.):** Two staves. Dynamics include *ff*.
- Bassoon (Bsn.):** Two staves. Dynamics include *ff* and *fff*.
- Horn (Hn.):** Two staves. The first staff has a triplet of eighth notes. Dynamics include *f*.
- Trumpet (Tpt.):** Two staves. Dynamics include *f*.
- Trombone (Tbn.):** Two staves. Dynamics include *f*.
- Tuba (Tba.):** One staff. Dynamics include *f*.
- Snare Drum (S. D.):** One staff. Features triplet patterns.
- Bass Drum (B. D.):** One staff.
- Violin (Vln.):** Two staves. Dynamics include *f*.
- Viola (Vla.):** Two staves. Dynamics include *f*.
- Violoncello (Vc.):** Two staves. Dynamics include *f*.
- Contrabass (Cb.):** One staff. Dynamics include *f*.

51 $\text{♩} = 50$ rit. **B** $\text{♩} = 58$

Fl. *fff*³ *mp*

Fl. *fff*³ *mp*

Ob. *fff*³

Ob. *fff*³

Cl. *fff*³

Cl. *fff*³

Bsn. *fff*³

Bsn. *fff*³

Hn. *fff*³

Hn. *fff*³

Tpt. *fff*³

Tpt. *fff*³

Tbn. *fff*³

Tbn. *fff*³

Tba. *fff*³

Timp. *fff*

S. D. *fff*

B. D. *fff*

Vln. 1 *mf* *f* *mf* *f*

Vln. 2 *mf* *f* *mf* *f*

Vla. *fff*³ *f* *mf* *mp*

Vla. *fff*³ *f* *mf* *mp*

Vc. *fff*³ *f* *mp* *mp*

Vc. *fff*³ *f* *mp* *mp*

Cb. *fff*³ *f* *mp* *mp*

rit. *tutti* *div.*

57

Fl. *mp* *f*

Ob. *mf*

Cl. *f*

Bsn. *ff* *f*

Hn. *ff*

Tpt. *mp* *p*

Tbn. *mf* *f*

Tba. *f*

Timp.

S. D.

B. D.

Vln. 1 *non div.* *f* *ff*

Vln. 2 *mf* *f* *mf* *f* *f*

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

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

Vc. *mp* *f*

Cb. *ff* *f*

66

Fl. *f*

Ob. *mf*

Cl. *mf*

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Timp.

S. D.

B. D.

Vln. 1 *mf* *mp*

Vln. 2 *mf* *f*

Vla. *mf* *mp*

Vc. *f* *mf*

Cb. *mf*

76

♩=72

C

Fl. *mp* *f* *mf*

Ob. *mf* *f* *p*

Cl. *f* *f* *p*

Bsn. *f* *f* *mf*

Hn. *mf*

Tpt. *p* *con sord.* *pp*

Tbn. *mp* *pp* *mp*

Tba. *f*

Timp. *mp* *f* *p*

S. D. *f*

B. D. *f*

Vln. 1 *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vc. *f* *div.* *non div.* *mf* *f*

Cb. *f* *p* *f*

accel.

Fl. *p* *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Tpt. *mp*

Tbn. *mf* *mp* *f* *pp*

Tba. *mp*

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

accel.

Vln. 1 *mf* *mf* *pp* *mf* *div.*

Vln. 2 *f* *mf* *mf* *pp* *mf*

Vla. *f* *pp* *mf* *div.*

Vc. *ff* *mp* *mf*

Cb. *f* *mp*

rit.

Fl. *f* *ff*

Ob. *f* *ff*

Cl. *f* *ff*

Bsn. *f* *ff*

Hn.

Tpt. *f* *ff* *senza sord.*

Tbn. *f* *ff*

Tba. *f* *ff* *fff*

Timp. *f* *fff*

S. D.

B. D.

Vln. 1 *f* *ff*

Vln. 2 *f* *ff*

Vla. *f* *ff* *non div.*

Vc. *f* *ff*

Cb. *f* *ff*

rit.

106 $\text{♩} = 77$

Fl. *fff*

Fl. *fff*

Ob. *fff*

Ob. *fff*

Cl. *fff*

Cl. *fff*

Bsn. *fff*

Bsn. *fff*

Hn. *f* *ff* *mp*

Hn. *f*

Tpt. *mp*

Tpt. *mp*

Tbn. *fff* *p* *mf*

Tbn. *fff* *p* *mf*

Tba. *fff*

Timp. *mp*

S. D. $\text{♩} = 77$

B. D. *f* *fff* *pp*

Vln. 1 *fff* *mf* *ff* *non div.*

Vln. 2 *fff* *f* *f* *ff*

Vla. *fff* *f* *f* *ff*

Vla. *fff* *ff* *f* *ff*

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

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

Cb. *fff* *f* *fff* *p arco* *p*