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Title

Coming Home

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Coming Home

Composer:
Richard Williams

Flute

Clarinet in B $\flat$

Horn in F

Cymbals

Tambourine/Triangle

Snare/Wood Block

Glockenspiel

Violin 1

Violin 2

Viola

Cello

Contrabass

Composer: **Richard Williams**

Tempo: $\text{♩} = 90$

Rehearsal Markings: A, B, C

Measure Numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15

Dynamic Markings: *f marcato*, *mf*, *mp*, *pizz*, *arco*

Performance Notes: *tr* (whole), *tr* (whole), *mf*, *mp*, *pizz*, *arco*

Instrumentation: Flute, Clarinet in B $\flat$, Horn in F, Cymbals, Tambourine/Triangle, Snare/Wood Block, Glockenspiel, Violin 1, Violin 2, Viola, Cello, Contrabass

Score Structure: The score is divided into three main sections: A (Measures 1-6), B (Measures 7-11), and C (Measures 12-15). Section A features a strong, marcato rhythm with a full orchestral texture. Section B introduces a more complex, syncopated melody in the woodwinds and strings. Section C is characterized by a more delicate, *mp* dynamic and a focus on the woodwinds and strings.

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a tempo ♩=90

D 16 17 18 19 20 rit. 21 - - - **E** 22 23

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

a tempo

24 25 26 27 28 rit. 29 **F** 30

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf marcato

a tempo

24 25 26 27 28 29 **F** 30

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf marcato

[illegible]

36 37 38 39 40 41

Fl.

Cl. *marcato*

Hn. *marcato*

Cym.

Tamb./Trian

Snare/W.B.

Glock.

36 37 38 39 40 41

Vln. I *f* *flowing*

Vln. II *f* *flowing*

Vla. *f* *flowing*

Vc. *f* *flowing*

Cb. *f* *flowing*

Musical score for measures 52-59 of "The Rose Tree". The score is for a full orchestra and includes the following parts: Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Cymbal (Cym.), Tambourine/Triangle (Tamb./Trian), Snare Drum/Wood Block (Snare/W.B.), Glockenspiel (Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is three flats (B-flat major or D-flat minor). The tempo is marked as quarter note = 124. The score shows measures 52 through 59. The Flute part starts in measure 52 with a melody marked *mf*. The Clarinet, Horn, Cymbal, Tambourine/Triangle, and Snare/Wood Block parts are mostly silent. The Glockenspiel part starts in measure 52 with a melody marked *mp*. The Violin I and II parts start in measure 52 with a melody. The Viola part starts in measure 52 with a melody. The Violoncello and Contrabass parts start in measure 52 with a melody marked *pizz*. The Violoncello and Contrabass parts switch to *arco* in measure 56. The score ends in measure 59.

This musical score page contains measures 60 through 66. The woodwind section (Flute, Clarinet, Horn) is mostly silent, with a Clarinet entry in measure 64 marked *mf*. The percussion section (Cymbal, Tambourine/Triangles, Snare/Whistle/Bells, Glockenspiel) is also silent. The string section (Violin I, Violin II, Viola, Violoncello, Contrabasso) plays a continuous eighth-note pattern in measures 60-63, marked *mp*. In measure 64, the Violin I and II parts change to a sixteenth-note pattern, while the Viola and Violoncello parts continue the eighth-note pattern. The Contrabasso part is silent in measures 64-66. The score is divided into two systems by a double bar line in measure 63. The first system is marked with a Roman numeral 'I' and the second with a 'J'.



This musical score segment covers measures 67 through 73. The instrumentation includes Flute (Fl.), Clarinet (Cl.), Horn (Hn.), Cymbal (Cym.), Tambourine/Triangular (Tamb./Trian.), Snare/Whistle/Bell (Snare/W.B.), Glockenspiel (Glock.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

Measures 67-71: The woodwinds (Fl., Cl., Hn.) are mostly silent. The strings (Vln. I, Vln. II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes. The percussion (Cym., Tamb./Trian., Snare/W.B., Glock.) are silent.

Measures 72-73: The woodwinds enter. The Flute plays a melodic line starting on a whole note in measure 72, moving to a half note in measure 73. The Clarinet plays a similar melodic line. The strings continue their rhythmic pattern. The percussion remains silent.

74 75 76 77 78 79

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

Tambourine

mf

mp

74 75 76 77 78 79

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf*

f *mf*

f *mf*

f *pizz* *mf*

f *pizz* *mf*



80 81 82 83 84 85 86

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

f

Expressive

80 81 82 83 84 85 86

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

f

f

arco

arco

87 88 89 90 91 92 93 94 **rit.** 95 - - - 96 - - - 97

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

==

L
♩=80

98 99 100 **M** 101 102 103 104

Fl.

Cl.

Hn.

Cym.

Tamb./Trian

Snare/W.B.

Glock.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Higher, Lower woodblock

Fl. Cl. Hn. Cym. Tamb./Trian Snare/W.B. Glock.

105 106 107 rit. 108 N 109 110 111 rit. 112

$\text{♩} = 68$

Vln. I Vln. II Vla. Vc. Cb.

105 106 107 rit. 108 N 109 110 111 rit. 112

$\text{♩} = 68$

mp

Fl. Cl. Hn. Cym. Tamb./Trian Snare/W.B. Glock.

O 113 114 P 115 116 117 118 rit. 119 120

$\text{♩} = 64$

Vln. I Vln. II Vla. Vc. Cb.

O 113 114 P 115 116 117 118 rit. 119 120

$\text{♩} = 64$

f *p* Triangle