

Joanna Marsh

**Flare**

orchestral

**FULL SCORE**

**JOANNA  
MARSH**

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Enquiries to be directed to: [joanna@joannamarsh.co.uk](mailto:joanna@joannamarsh.co.uk)

# Joanna Marsh

## **Flare** (March 2017)

orchestra

FULL SCORE

Duration 6'

The orchestral work "Flare" takes its name from the opening paragraph of a short story called "Oil Field" by Mohammed Hasan Alwan about a young boy's excitement at seeing the first flares of a new oil field on the horizon. The story reveals through a child's naive eyes the mixed fortunes that the oil industry brings to his family's conservative community. Although taken from the perspective of a boy intoxicated by the glory and might of the new industry, the reader experiences a concurrent adult sense of awe and fear as the tale moves forward. It is the layering of the story that intrigues me and this is what inspired the piece. The coexistence of things both true and contradictory is very familiar and there is a natural inclination to want to inhabit the world of the thrilled child rather than the adult's informed reality. This conflict gives one's perception a strangely wistful tinge.

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## ORCHESTRA

3 flutes (1 = piccolo)  
3 oboes (3 = cor anglais)  
3 clarinets (3 = bass clarinet)  
3 bassoons (3 = contrabassoon)

4 horns  
3 trumpets  
3 trombones (3 = bass trombone)  
tuba

timpani

percussion (2 players)  
tubular bell, bass drum, cymbals, tam-tam,  
ratchet, roto-toms/tom-toms, glockenspiel,  
vibraphone, anvil, side drum

harp

strings

Score in C

# FLARE

Joanna Marsh

$\text{♩} = 92$

Flute 1

Flute 2

Cor Anglais

Clarinet 1 in Bb

Clarinet 2 in Bb

Bass Clarinet in Bb

Bassoons 1 & 2

Horns 1&3 in F

Horns 2&4 in F

Trumpets in Bb

Trombones 1 & 2

Percussion

Tubular Bell

Glockenspiel

Vibraphone

Vibes

soft mallets

Harp

Violin 1

Violin 2

Viola

Violoncello

Double Bass

*mf*, *mp*, *p*, *pp*, *f*, *ppp*, *legato*, *front 2 desks only*, *III pizz. div.*

8

*legato*

Picc. *mp* *3 p*

Fl.1 *legato* *mf* *mp* *mf*

Fl.2 *p*

Ob.1 *legato* *mf* *3 mp*

C. A. *p* *mp* *mf*

Cl.1 *p*

Cl.2 *p*

B. Cl. *p* *mf* *mp*

Bsns. 1 & 2 *p* *mf* *mp*

Cbsn. *p* *mf* *mp*

Hn.1,3 *p* *mf* *pp*

Hn.2,4 *pp*

Tpt.1 *mp*

Tbns. 1 & 2 *mp* *pp*

B. Tbn. *pp*

Tba. *pp*

Vib. *pp*

Hp. *pp*

Vln. 1 *mp* *mp*

Vln. 2 *mp*

Vla. *arco* *p* *mf* *p*

Vc. *p* *mf* *p*

Db. *p* *mf* *p*

16

Picc. *f*

Fl.1 *f* *mp* *p*

Fl.2 *f* *mf* *p*

Ob.1 *f* *mp*

Ob.2 *f*

C. A. *f* *mf* *p*

Cl.1 *f* *mf* *pp*

Cl.2 *f* *mp* *pp*

B. Cl. *f*

Bsns. 1 & 2 *f* *mp* *p*

Cbsn. *f* *pp*

Hn.1,3 *mf* *pp*

Hn.2,4 *mf*

Tpt.1 *mf* con sord.

Tpt.3 *mf* con sord.

Tbns. 1 & 2 *mf* *mf*

B. Tbn. *mf* *mf*

Tba. *mf* *mf*

Timp. *mf*

Perc. *Dull Metal Thing*

Rt. *Ratchet*

Vib. *soft mallets* *p* *mf*

Hp. *p*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf* *pp*

Vc. *mf* *p*

Db. *mf* *p* *pp*

Picc. *mf*

Fl.1 *mp* *cresc.* *mf*

Fl.2 *mp* *cresc.* *mf*

Ob.1 *mp* *cresc.* *mf*

Ob.2 *p* *mp* *mf*

C. A. *mf*

Cls. 1 & 2 *cresc.* *mf*

B. Cl. *mp* *mf*

Bsn.1 *p* *mp* *mf*

Bsn.2 *mp* *mf*

Cbsn. *mp* *mf*

Hn.1,3 *mf* *mf*

Hn.2,4 *p* *mp* *mf*

B. Tbn. *mp* *mf*

Tba. *mp* *mf*

Hp. *f*

Vln. 1 *mf* *mf*

Vln. 2 *mp* *cresc.* *mf* *mp*

Vla. *f*

Vc. *mp* *f*

Db. *mp* *f*



This page of a musical score contains measures 31 through 34. The score is for a full orchestra and strings, with parts for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, Fl. 2), Oboes 1 and 2 (Ob. 1, Ob. 2), Clarinet in A (C. A.), Clarinets 1 and 2 (Cls. 1 & 2), Bass Clarinet (B. Cl.), Bassoons 1 and 2 (Bsn. 1, Bsn. 2), Contrabassoon (Cbsn.), Horns 1, 3, and 4 (Hn. 1,3, Hn. 2,4), Trumpets 1, 2, and 3 (Tpt. 1 & 2, Tpt. 3), Trombones 1 and 2 (Tbns. 1 & 2), Baritone Trombone (B. Tbn.), Tuba (Tba.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

The score begins at measure 31 with a *f* dynamic. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *mf* to *ff*. The score includes performance instructions such as *senza sord.* (without mutes) for the trumpets and *a 2.* (second ending) for the horns. The tempo marking *Poco rit.* is present at the top right and bottom right of the page.

A tempo  
legato

37

Picc. *pp* *p* *pp* *p* *pp* *p* *mp*

Fl.1 *pp* *pp*

Fl.2 *> pp*

Ob.2 *pp*

C. A. *legato* *pp* *mp* *pp* *mp* *p*

Cls. 1 & 2 1. *pp* 2. *p* 1. *pp* *mp* *p*

B. Cl. *pp*

Bsn.1 *pp* *pp* *mp* *p*

Bsn.2 *pp*

Cbsn. *pp* *mf*

Hn.1,3 *legato* *pp*

Tpt.1 *mf*

Vib. *p*

Hp. *p*

Vln. 1 *A tempo* *p legato*

Vln. 2 *pp*

Vla. *legato* *p* *mf* *simile*

Vc. *legato* *p* *mp*

Db. *legato* *p* *mp*

50

Picc. *mf* *f*

Fl.1 *mp cresc.* *mf* *f*

Fl.2 *mf* *legato* *mf*

Ob.1 *mp cresc.* *mf* *f*

Ob.2 *mp cresc.* *mf* *f* *mp*

C. A. *mp cresc.* *mf cresc.* *f* *legato* *mf*

Cl.1 *mf cresc.* *f* *f*

Cl.2 *mp cresc.* *mf* *f*

B. Cl. *mf* *sim.* *f*

Bsns. 1 & 2 *mp* *mp* *mp* *f* *mp*

Cbsn. *mp* *mp*

Hn.1,3 *p* *mp*

Hn.2,4 *mf* *mp*

Tpt.1 *mf* *con sord.*

Tpt.2 *p* *con sord.*

Tpt.3 *p* *con sord.*

Tbn.1 *mp*

Tba. *p* *mp*

Perc. *Tubular Bell* *mf*

Vib.

Hp.

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

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

Vla. *mf* *Div.*

Vc. *mf* *p*

Db. *mp*

Picc. *legato* *mf* *f*  
 Fl.1 *legato* *mf* *f*  
 Fl.2 *f*  
 Ob.1 *legato* *mf* *f*  
 Ob.2 *f*  
 C. A. *f*  
 Cl.1 *legato* *mf* *mp* *f*  
 Cl.2 *mf* *f*  
 B. Cl. *legato* *mf*  
 Bsns. 1 & 2 *mp cresc.* *mf*  
 Cbsn. *p* *mp cresc.* *mf*  
 Hn.1,3 *p* *mp*  
 Hn.2,4  
 Tpt.1  
 Tpt.2 *f*  
 Tpt.3 *f*  
 Tbns. 1 & 2 *mp*  
 B. Tbn. *mp cresc.*  
 Tba. *mp*  
 Vln. 1 *mf* *Div.*  
 Vln. 2 *f*  
 Vla. *f*  
 Vc.  
 Db.

67

Picc. *mf*

Fl.1

Fl.2 *mf*

Obs. 1 & 2

C. A.

Cls. 1 & 2 *mf*

B. Cl. *f*

Bsn.1 *f*

Bsn.2 *f*

Cbsn. *f*

Hn.1,3 *f*

Hn.2,4 *f*

Tpt.1 & 2 *f*

Tpt.3 *f*

Tbns. 1 & 2 *f*

B. Tbn. *f*

Tba. *f*

Timp. *mf*

Perc. *mf*

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vc. *f*

Db. *f*

*heavily*  
*f* *cresc.*

*heavily*  
*f* *cresc.*

*heavily*  
*f* *cresc.*

*con sord.*  
*f*

*con sord.*  
*f*

*senza sord.*  
*f*

*senza sord.*  
*f*

*Dull Metal Thing*

75 *ff*

Picc.

Fl. 1 & 2 *ff*

Obs. 1 & 2 *ff*

C. A. *ff*

Cls. 1 & 2 *f*

B. Cl. *ff* *mf*

Bsn. 1 *ff* *mf* *simile*

Bsn. 2 *ff* *mf* *simile*

Cbsn. *ff* *mf*

Hn. 1,3 *ff* *mp*

Hn. 2,4 *ff*

Tpt. 1 & 2

Tpt. 3

Tbns. 1 & 2

Tbn. 2 *ff* *mf*

B. Tbn. *f* *mf*

Tba. *f* *mf*

Timp.

Perc. Tubular Bell

Tam.-t. Tam-tam

Vib.

Hp.

Vln. 1 *ff* *f* *Div.*

Vln. 2 *ff* *f* *Div.*

Vla. *ff* *f*

Vc. *ff* *mf* *simile*

Db. *ff* *f*

83

Picc. *f*

Fl. 1 & 2 *f* 1. 3 3 3 *mf* 3 3 3 *f* 3

Obs. 1 & 2 1. *f* 3 3 2. *mf* 3 3 3 *f* 3 (2.)

C. A. *f*

Cls. 1 & 2 3 3 3 3 3 *mf* 3 3 3 *f*

B. Cl. *f* *mf* *f*

Bsn. 1 3 3 3 3 *f* 3 3 *f* 3 3

Bsn. 2 3 3 3 3 *f* 3 3 *f* 3 3

Cbsn. *f* *mf* *f*

Hn. 1,3 *f* *lightly senza sord.* *mp cresc.* *f*

Hn. 2,4 *lightly senza sord.* *mp cresc.* *f*

B. Tbn.

Tba.

Timp. 3

Vib.

Vln. 1

Vln. 2 3 3 3 3 3 3 3 3 3 3

Vla. 3 3 3 3 3 3 3

Vc. 3 3 3 3 3 3 3 3 3

Db. 3

89

Picc. Fl.1 Fl.2 Obs. 1 & 2 C. A. Cls. 1 & 2 B. Cl. Bsns. 1 & 2 Cbsn. Hn.1,3 Hn.2,4 Tpt.1 & 2 Tpt.3 Tbns. 1 & 2 B. Tbn. Tba. Perc. Cym. Tom-t./ Roto t. Vib. Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

mf

*a2.* *mf* *p* *f*

1. *mf*

*mf*

Dull Metal Thing *mf*

Cym

Roto Toms *mf*



96

Picc. Fl.1 Fl.2 Obs. 1 & 2 C. A. Cls. 1 & 2 B. Cl. Bsns. 1 & 2 Cbsn. Hn.1,3 Hn.2,4 Tpts. Tpt.2 Tbns. 1 & 2 B. Tbn. Tba. Hp. Vln. 1 Vln. 2 Vla. Vc. Db.

Musical score for orchestra, measures 96 to 100. The score is for a concert band or orchestra, featuring various woodwinds, brasses, strings, and percussion. The tempo is 3/4. The key signature has one sharp (F#), and the time signature is 3/4. The score includes dynamics such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The woodwind section (Obs. 1 & 2, C. A., Cls. 1 & 2, B. Cl., Bsns. 1 & 2, Cbsn., Hn. 1,3, Hn. 2,4, Tpts., Tpt. 2) features prominent triplet patterns. The brass section (Tbns. 1 & 2, B. Tbn., Tba.) includes sustained chords and rhythmic patterns. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) provides harmonic support. The Harp (Hp.) has arpeggiated chords. The Piccolo (Picc.) plays staccato notes. The Flutes (Fl. 1, Fl. 2) and Oboes (Obs. 1 & 2) have melodic lines. The Clarinets (Cls. 1 & 2) and Bass Clarinet (B. Cl.) play rhythmic patterns. The Bassoons (Bsns. 1 & 2) and Contrabassoon (Cbsn.) have melodic lines. The Horns (Hn. 1,3, Hn. 2,4) play sustained chords. The Trumpets (Tpts., Tpt. 2) play rhythmic patterns. The Trombones (Tbns. 1 & 2, B. Tbn., Tba.) play sustained chords and rhythmic patterns. The Violins (Vln. 1, Vln. 2) play sustained chords. The Viola (Vla.) plays rhythmic patterns. The Violoncello (Vc.) and Double Bass (Db.) play sustained chords. The Harp (Hp.) has arpeggiated chords. The score is for a concert band or orchestra, featuring various woodwinds, brasses, strings, and percussion. The tempo is 3/4. The key signature has one sharp (F#), and the time signature is 3/4. The score includes dynamics such as *mf* (mezzo-forte), *p* (piano), and *mp* (mezzo-piano). The woodwind section (Obs. 1 & 2, C. A., Cls. 1 & 2, B. Cl., Bsns. 1 & 2, Cbsn., Hn. 1,3, Hn. 2,4, Tpts., Tpt. 2) features prominent triplet patterns. The brass section (Tbns. 1 & 2, B. Tbn., Tba.) includes sustained chords and rhythmic patterns. The string section (Vln. 1, Vln. 2, Vla., Vc., Db.) provides harmonic support. The Harp (Hp.) has arpeggiated chords. The Piccolo (Picc.) plays staccato notes. The Flutes (Fl. 1, Fl. 2) and Oboes (Obs. 1 & 2) have melodic lines. The Clarinets (Cls. 1 & 2) and Bass Clarinet (B. Cl.) play rhythmic patterns. The Bassoons (Bsns. 1 & 2) and Contrabassoon (Cbsn.) have melodic lines. The Horns (Hn. 1,3, Hn. 2,4) play sustained chords. The Trumpets (Tpts., Tpt. 2) play rhythmic patterns. The Trombones (Tbns. 1 & 2, B. Tbn., Tba.) play sustained chords and rhythmic patterns. The Violins (Vln. 1, Vln. 2) play sustained chords. The Viola (Vla.) plays rhythmic patterns. The Violoncello (Vc.) and Double Bass (Db.) play sustained chords. The Harp (Hp.) has arpeggiated chords.

103

Picc. *f*

Fl.1

Fl.2 *f*

Obs. 1 & 2 *f*

C. A. *f*

Cls. 1 & 2 *f*

Bsns. 1 & 2 (2.)

Cbsn.

Hn.1.3 *f*

Hn.2.4 *mf* *f*

Tpt.1 *f*

Tpt.2 *f*

Tpt.3 *f*

Tbns. 1 & 2 *mf*

B. Tbn. *mf* *f*

Tba. *mf* *f*

Perc. *f* Dull Metal Thing

Hp.

Vln. 1 *p* Div. *f*

Vln. 2

Vla. *f*

Vc. *pizz.* *arco*

Db.

109

Picc. *mf* *f*

Fl.1 *f*

Fl.2 *mf cresc.* *f*

Ob.1 *mf cresc.* *f*

Ob.2 *mf cresc.* *f*

C. A. *mf cresc.* *f*

Cls. 1 & 2 *mf cresc.* *mf cresc.* *f* a2. 1.

B. Cl. *f*

Bsns. 1 & 2 *mf cresc.* *f*

Cbsn. *mf cresc.* *f*

Hn.1,3 *mp* *mf* *mf*

Hn.2,4 *mp* *mf* *mf*

Tpt.1 *mp* *mf* *mf*

Tpt.2 *mp* *mf* *mf*

Tpt.3 *mp* *mf* *mf*

Tbns. 1 & 2 *mp* *mf* *f*

B. Tbn. *mp* *f* *mf* *f* *mf*

Tba. *mp* *f* *mf* *f* *mf*

Timp. *mp*

Vln. 1 *f*

Vln. 2 *f*

Vla.

Vc. *f*

Db. *f*

116

Picc. *f cantabile*

Fl.1 *f cantabile*

Fl.2

Ob.1

Ob.2 *f cantabile*

C. A.

Cls. 1 & 2

Bsns. 1 & 2 *mf* *f*

Cbsn. *mf* *f*

Hn.1,3 *mf* *mp* *mf*

Hn.2,4 *f* *mp* *mf*

Tpt.1 *mf* *mp* *mf*

Tpt.2 *f* *mf* *mp* *mf*

Tpt.3 *f*

Tbns. 1 & 2 *f* *mp* *mf*

B. Tbn. *f* *mp* *mf*

Tba. *f* *mf*

Perc. Tubular Bells *mf*

B. D. Bass Drum *pp* *mf*

Tam.-t. Tam-tam *mf*

Vib. *f*

Vln. 1 *f*

Vln. 2 *f*

Vla. *mf*

Vc. *mf*

Db. *mf*

122

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

C. A.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn.1,3

Hn.2,4

Tpt.1 & 2

Tpt.3

Tbns. 1 & 2

B. Tbn.

Tba.

Timp.

B. D.

Tam.-t.

Glock.

Vib.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

127

*sim.*

*mf*

*f*

*mp*

*mf*

*f*

*pp*

*f*

Glock

128

Picc.

Fl.1

Fl.2

Ob.1

Ob.2

C. A.

Cls. 1 & 2

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn.1,3

Hn.2,4

Tpt.1 & 2

Tpt.3

Tbns. 1 & 2

B. Tbn.

Tba.

Perc.

Glock.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Tubular Bell

135

Picc.

Fl. 1 & 2

Obs. 1 & 2

C. A.

B. Cl.

Bsns. 1 & 2

Cbsn.

Hn. 1,3

Hn. 2,4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Perc.

Cym.

Tam-t.

Rt.

Tom-t./ Roto t.

Vln. 1

Vln. 2

Vla.

Vc.

Db.

Dull Metal Thing

Side Drum

Cym

Tam-tam

individual turns

Tom-toms

*f* *mf* *mp* *sfz* *fp* *mf* *mp* *ff*

145 *legato*

Picc. *f cresc.* *ff*

Fl. 1 *legato* *f cresc.* *ff*

Fl. 2 *legato* *ff* *f cresc.* *ff*

Ob. 1 *ff* *legato* *f cresc.* *ff*

Ob. 2 *ff* *f* *ff*

C. A. *ff* *legato* *f cresc.* *ff*

Cls. 1 & 2 *ff* *f cresc.* *ff*

B. Cl. *ff* *f cresc.* *ff*

Bsns. 1 & 2 *ff* *f cresc.* *ff*

Cbsn. *ff* *f cresc.* *ff*

Hn. 1,3 *mf* *ff*

Hn. 2,4 *mf* *ff*

Tpt. 1 *ff* *legato* *mf cresc.* *ff*

Tpt. 2 *ff* *mf cresc.* *ff*

Tpt. 3 *ff* *mf* *mf cresc.* *ff*

Tbn. 1 *ff* *mf cresc.* *ff*

Tbn. 2 *ff* *mf cresc.* *ff*

B. Tbn. *ff* *mf cresc.* *ff*

Tba. *ff* *mf cresc.* *ff*

Timp. *ff* *ff*

Vln. 1 *fff* *legato* *ff*

Vln. 2 *fff* *ff*

Vla. *ff* *f* *ff*

Vc. *ff* *f*

Db. *ff*



150

Picc. *f*

Fl.1 *f* *legato* *mf* *mp*

Fl.2 *f* *mf*

Ob.1 *f*

Ob.2 *f*

C. A. *f* *mf*

Cls. 1 & 2 *f* *mf* *p* *mp*

B. Cl. *f*

Bsns. 1 & 2 *mf* *p* *mp*

Cbsn. *mf* *p* *mp*

Hn.1,3 *f* *mf* *mp* *p*

Hn.2,4 *mp* *p* *mp*

Tpt.1 *f* *mf* *mp* *p* *mp*

Tbn.1 *f* *mf*

Tbn.2 *mp*

B. Tbn. *mp*

Tba. *mp*

Tam.-t. Tam-tam *PPP* hardly audible, just part of the acoustic

Vib. *pp* 1.v.

Hp. *p*

Vln. 1 *f*

Vln. 2 *f* *mp* *p* *mp*

Vla. *f* *mp* *p*

Vc. *f* *mp* *div.* *pp* *unis.* *mp*

Db. *f* *mp* *pp* *p* *mp*

Poco rit





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