

SAM
GREENING

saturate

First performed at LSO St. Luke's on Friday 12th May by Guildhall Orchestral Artistry students and players of the London Symphony Orchestra, conducted by Jack Sheen.

INSTRUMENTATION

Flute 1 (doubling Piccolo)
Flute 2 (doubling Alto Flute)
Oboe
Cor Anglais
Clarinet in Bb 1
Clarinet in Bb 2 (doubling Bass Clarinet in Bb)
Bassoon
Contrabassoon

French Horn in F 1
French Horn in F 2
Trumpet in Bb 1
Trumpet in Bb 2
Tenor Trombone
Bass Trombone

Timpani
Percussion
5 Temple Blocks (1: highest, 5: lowest), 3 Toms (1: highest, 3: lowest), Bass Drum, Suspended Cymbal, Crotales, Glockenspiel

Piano
Harp

Strings: minimum 6.5.4.3.2

NOTES FOR PERFORMANCE

Accidentals with arrows (such as these: $\flat\flat$ $\sharp\sharp$) indicate a very small and imprecise modification of the pitch.

Quarter-tones sharp and flat are indicated by \sharp and \flat respectively.

fill, envelop, overflow, become laden with, intensify, saturate

SCORE IN C

Circa 5'30"

saturate

Sam Greening

The score is for the piece "saturate" by Sam Greening. It is written for a full orchestra and includes the following parts:

- Flute 1: *p*, To Picc., To Fl.
- Alto Flute: *p*
- Oboe
- Cor Anglais
- Clarinet in Bb 1: *p*
- Bass Clarinet: *pp*
- Bassoon
- Contrabassoon
- French Horn in F 1
- French Horn in F 2
- Trumpet in Bb 1: straight mute, *fp* 3, 3, *ppp*
- Trumpet in Bb 2: straight mute, *fp* 3, 3, *ppp*
- Trombone: *pp*, *> ppp*
- Bass Trombone
- Timpani: *mp*, *gliss.*, *mp*, *< mf p*, *ppp*, *p*, *ff*, *p*, *f*, *p < ff*
- Temple Block 1
- Temple Block 2
- Temple Block 3
- Temple Block 4
- Temple Block 5
- Bass Drum: *mp*, *mf > p*, *f*
- Tom-tom 1
- Tom-tom 2
- Tom-tom 3
- Suspended Cymbal
- Crotales: *p*, *mp*
- Glockenspiel: *ppp*
- Piano: *ppp*
- Harp: *pp*
- Violin I: *pp*, *ppp*, sul tasto, *gliss.*
- Violin II: *pp*, *ppp*, sul tasto, *gliss.*
- Viola: *pp*, *ppp*, ord., *ppp*
- Violoncello: *pp*, *ppp*, *gliss.*
- Double Bass: *pp*, *ppp*

The score features various time signatures: 4/4, 3/4, and 2/4. It includes dynamic markings such as *pp*, *ppp*, *mp*, *mf*, *f*, and *ff*. Performance instructions include "straight mute", "soft mallets", "sul tasto", and "gliss.". A section marked "A" is indicated in the score.

♩ = ♩ → (♩ = 147)

C $\frac{3}{4}$

Picc. *fpp*

Fl. 2

Ob. *fpp*

C. A. *fpp*

Cl. in B♭1

B. Cl.

Bsn.

Cbsn.

F. Hn in F1

F. Hn in F2

Tpt in B♭1 *fp* straight mute

Tpt in B♭2 *fp* straight mute

Tbn.

B. Tbn.

♩ = ♩ → (♩ = 147)

C $\frac{3}{4}$

Timp.

Pno.

Hp.

♩ = ♩ → (♩ = 147)

C $\frac{3}{4}$

Vln I *p* *f* *p*

Vln II *fp* *mf* *f* *mf* *p* *f > pp*

Vla. *(ppp)* *mp* *f* *mf*

Vc. *ord.* *(ppp)* *mp* *mf*

D. B.

rit. (except leader).....

E

(♩ = c. 132)

50

Picc.

Fl. 2

Ob.

C. A.

Cl. in B♭1

B. Cl.

Bsn

Cbsn

F. Hn in F1

F. Hn in F2

Tpt in B♭1

Tpt in B♭2

Tbn.

B. Tbn.

straight mute
mp > ppp

straight mute
mp > ppp

rit. (except leader).....

E

(♩ = c. 132)

Timp.

Pno

Hp

rit. (except leader).....

solo: continue independently at the same speed (very fast)

E

(♩ = c. 132)

Solo

Vln I

gli altri

Vln II

Vla

Vc.

D. B.

mp f sub.

pizz.
mp

59

Picc.

Fl. 2

Ob.

C. A.

Cl. in Bb 1

B. Cl.

Bsn

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in Bb 1

Tpt in Bb 2

Tbn.

B. Tbn.

Timp.

Glock.

Pno

Hp

Solo

Vin I

gli altri

Vin II

Vla

Vc.

D. B.

straight mute

mp *ppp*

mp *pp*

mp *pp*

mp

p

mp

mp *f sub.*

div. (pizz.)

unis.

F

64 (♩ = c. 97)

Picc.

Fl. 2

Ob.

C. A.

Cl. in B♭1

B. Cl.

Bsn.

Obsn.

F. Hn in F1

F. Hn in F2

Tpt in B♭1

Tpt in B♭2

Tbn.

B. Tbn.

straight mute
mp *ppp*

straight mute
mp *ppp*

straight mute
mf *pp*

F

(♩ = c. 97)

Timp.

T. Bl. 1

T. Bl. 2

T. Bl. 3

T. Bl. 4

T. Bl. 5

Pno.

Hp.

mf *f*

F

(♩ = c. 97)

Solo

Vln I

Vln II

Vla.

Vc.

D. B.

mp *f sub.*

ff

ff

mp *un.*

p

moving down a little each time, each group of four semiquavers should cover as small an interval as physically possible

83

7/8 3/4 2/4 3/4 H 7/8 2/4 3/4

Picc. *f* *p* *mf* *pp* To Fl. | rit.....

Fl. 2 *p* *f* *p* *mp* *pp* To A. Fl.

Ob. *f* *pmf* *f* *mp* *fp* *mp*

C. A. *mf* *ppp*

Cl. in Bb 1 *mp*

B. Cl. *f* *pf* *pf* *p*

Bsn. *fp*

Cbsn.

F. Hn in F1

F. Hn in F2

Tpt in Bb 1 *ord.* *f* *p* *f* *p* *f* *p*

Tpt in Bb 2

Tbn.

B. Tbn.

7/8 3/4 2/4 3/4 H 7/8 2/4 3/4 | rit.....

Timp.

Glock. *f*

Pno. *8va* *p*

Hp. *mf* *f*

7/8 3/4 2/4 3/4 H 7/8 2/4 3/4 | rit.....

Vin I

Vin II

Vla.

Vc.

D. B.

153

Fl. 1 *f mp f p*

A. Fl. *mp p mp p*

Ob. *pp*

C. A. *mf p*

Cl. in Bb1 *pp*

B. Cl. *p mp pp* To Cl. in Bb

Bsn.

Cbsn.

F. Hn in F1 *pp f pp*

F. Hn in F2 *pp f pp*

Tpt in Bb1 *straight mute fp 3 3 ppp*

Tpt in Bb2 *straight mute fp 3 3 ppp*

Tbn. *pp f pp*

B. Tbn. *mp*

Timp. *mp mf p*

Sus. Cym. *ppp* brushes

Pno.

Hp.

Vln I *ppp*

Vln II *ppp fpp*

Vla. *ppp f ppp*

Vc. *ppp f ppp*

D. B. *ppp ppp f pp*

Fl. *f mp f p*

P

each slowly glissando at a slightly different speed, creating a cluster

div. IV V VI VII VIII

f ppp

191 **S** $\text{♩} = 160$

4/4

Fl. 1 *> ppp*

Fl. 2 *> ppp*

Ob.

C. A.

Cl. in B♭ 1

Cl. in B♭ 2

Bsn

Cbsn

F. Hn in F 1

F. Hn in F 2

Tpt in B♭ 1

Tpt in B♭ 2

Tbn.

B. Tbn.

S $\text{♩} = 160$

4/4

Timp.

T. Bl. 1
T. Bl. 2
T. Bl. 3
T. Bl. 4
T. Bl. 5 *pppp*

Pno

Hp

S $\text{♩} = 160$

4/4

Vin I

Vin II

Vla. *pppp*

Vc. *pppp*

D. B.