

# MORIARTY'S GRIP

BASFORD, BENJAMIN

$\text{♩} = 90.0$

Flute

Oboe

Bassoon

Timpani

Bass Drum

Violin I

Violin II

Viola

Violoncello

Contrabass

8

8

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

12

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

18

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mp*

*mp*

*mp*

8

24  $\text{♩} = 120$

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*f*

8

27

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*ff*

*mf*

*mf*

pizz.

*ff*

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vcl.

Cb.

8

Detailed description: This musical score page contains measures 29, 30, and 31. The woodwind section (Flute, Oboe, Bassoon) is mostly silent, with rests. The percussion section includes a Timpani part with a steady eighth-note pattern and a Bass Drum part with a dotted half note followed by a triplet of eighth notes. The string section includes Violin I with a rapid sixteenth-note pattern, Violin II with whole notes, Viola with a half-note melody, Violoncello with a sixteenth-note pattern, and Contrabass with a dotted half note. The key signature has one flat (Bb), and the time signature is 4/4.

32

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*ff*



35

Fl.

Ob.

Bsn.

Timp.

B. Dr.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*sf*

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44

Fl. *p*

Ob. *p*

Bsn. *p*

Timp.

B. Dr.

Vln. I *f*

Vln. II *f*

Vla. *ff*

Vlc.

Cb. *s*

## Violin I

## MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0

19

*mf*

♩ = 120

24

*f*

26

28

*ff*

30

32

35

38

♩ = 90

4

*f*

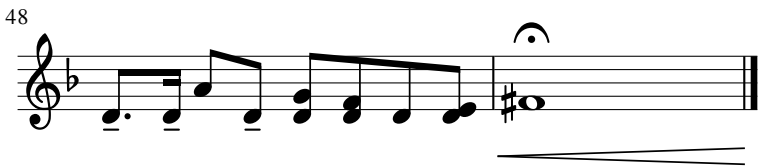
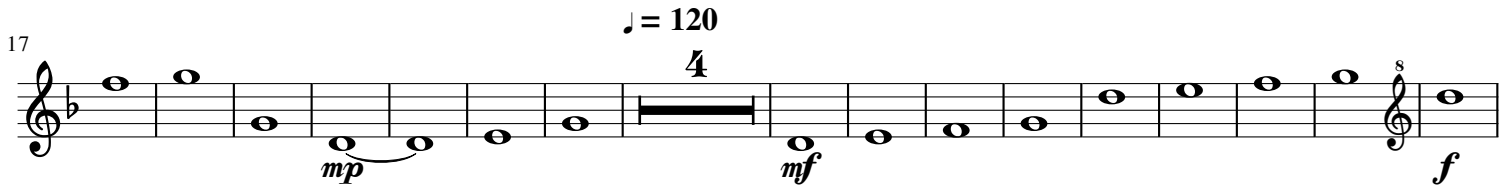
46

The musical score is written for Violin I in 4/4 time. It begins with a tempo marking of ♩ = 90.0. The first line contains measures 19-23, starting with a whole rest followed by a series of eighth notes, marked *mf*. A repeat sign is at the end of the line. The second line (measures 24-25) and third line (measures 26-27) continue with eighth notes, marked *f*. The fourth line (measures 28-29) and fifth line (measures 30-31) continue with eighth notes, marked *ff*. The sixth line (measures 32-34) and seventh line (measures 35-37) feature complex rhythmic patterns with many beamed sixteenth notes and triplets. The eighth line (measures 38-45) continues these patterns, with a tempo change to ♩ = 90 and a 4-measure rest marked with a '4' above the staff. The final line (measure 46) ends with a half note and a fermata, marked *f*. A repeat sign is at the end of the score.

Violin II

# MORIARTY'S GRIP

BASFORD, BENJAMIN



Viola

# MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0      5

*f*

10

17      ♩ = 120      4

*mp*      *mf*

35      ♩ = 90      4

*ff*

47

Cello

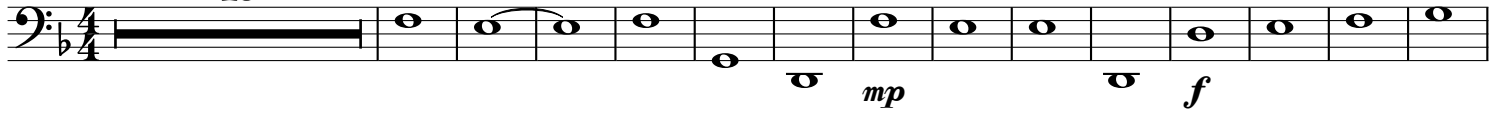
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BASFORD, BENJAMIN

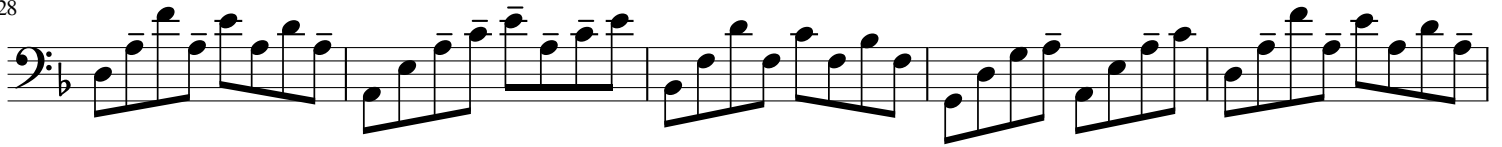
$\text{♩} = 90.0$

13

$\text{♩} = 120$



28

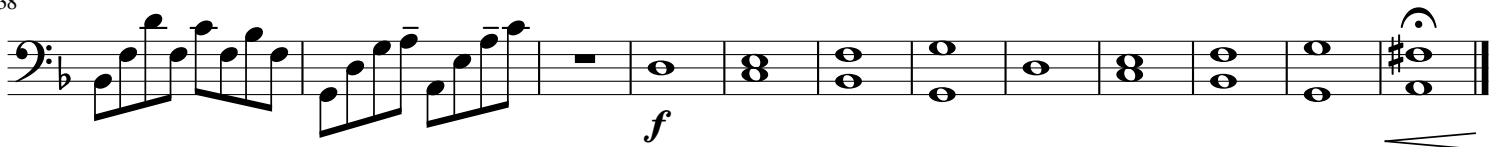


33



38

$\text{♩} = 90$



Bass

# MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0 13

♩ = 120

pizz.

8

29

8

*ff*

38

♩ = 90

arco

8

*f*



Flute

# MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0

18

♩ = 120

4 8

41

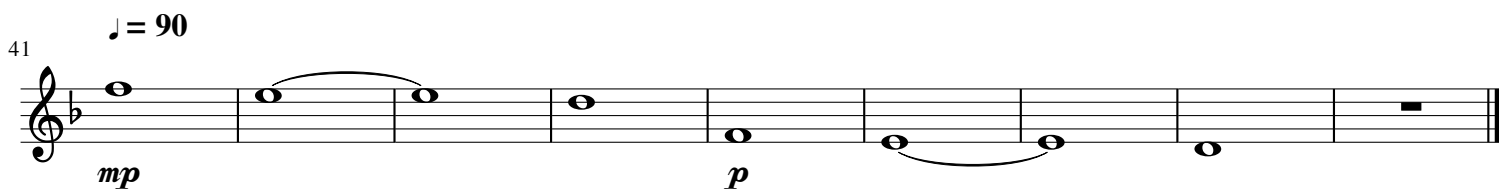
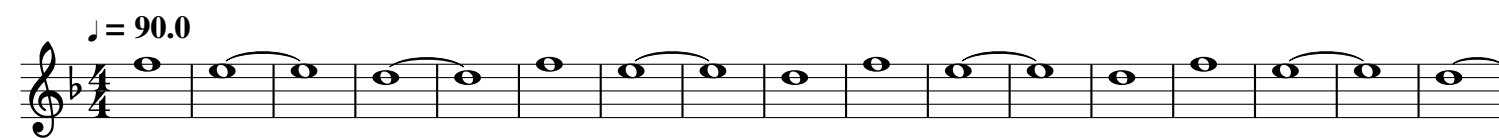
♩ = 90

*mp* *p*

Oboe

# MORIARTY'S GRIP

BASFORD, BENJAMIN



Bassoon

# MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0

Musical staff for measures 1-17. The staff is in bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as ♩ = 90.0. The melody consists of eighth and quarter notes, mostly on a descending scale.

18

♩ = 120      ♩ = 90

4      12

Musical staff for measures 18-35. The staff is in bass clef with a key signature of one flat (B-flat). Measures 18-19 contain a triplet of eighth notes. Measures 20-21 contain a triplet of eighth notes. Measures 22-23 contain a triplet of eighth notes. Measures 24-25 contain a triplet of eighth notes. Measures 26-27 contain a triplet of eighth notes. Measures 28-29 contain a triplet of eighth notes. Measures 30-31 contain a triplet of eighth notes. Measures 32-33 contain a triplet of eighth notes. Measures 34-35 contain a triplet of eighth notes. The tempo is marked as ♩ = 120 for measures 18-21 and ♩ = 90 for measures 22-35. The dynamics are marked as *mp* (measures 24-27) and *p* (measures 28-35).

49

Musical staff for measure 49. The staff is in bass clef with a key signature of one flat (B-flat). The measure contains a whole rest.

Timpani

# MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0

9

*ff*

16

♩ = 120

5 4

*ff*

32

37

♩ = 90

4

47

# Bass Drum

## MORIARTY'S GRIP

BASFORD, BENJAMIN

♩ = 90.0  $\frac{4}{4}$

*ff*

12

$\frac{4}{4}$  ♩ = 120  $\frac{3}{4}$

27

33

37

♩ = 90

43

The notation is written on a single staff with a double bar line at the beginning. The tempo is marked as 90.0 BPM in 4/4 time. The piece starts with a series of eighth notes and sixteenth notes, followed by a triplet of eighth notes. The dynamic is marked as *ff* (fortissimo). The piece continues with various drum patterns, including eighth notes, sixteenth notes, and triplets. The tempo changes to 120 BPM in 3/4 time at measure 12. The piece ends at measure 43 with a final double bar line.

Strings

# MORIARTY'S GRIP

BASFORD, BENJAMIN

$\text{♩} = 90.0$

Violin I

Violin II

Viola

Violoncello

Contrabass

9

Vln. I

Vln. II

Vla.

Vlc.

Cb.

13

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*mf*

*mp*

*mp*

*mp*

8

22

$\text{♩} = 120$

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*f*

8

25

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

Measure 25: Vln. I plays a continuous eighth-note pattern. Vln. II, Vla., and Vlc. are silent. Cb. plays a single note.

Measure 26: Vln. I continues the eighth-note pattern. Vln. II, Vla., and Vlc. are silent. Cb. plays a single note.

27

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

*ff*

*mf*

*mf*

pizz.

*ff*

Measure 27: Vln. I plays a continuous eighth-note pattern. Vln. II is silent. Vla. plays a single note. Vlc. plays a series of eighth notes. Cb. plays a series of eighth notes.

Measure 28: Vln. I continues the eighth-note pattern. Vln. II is silent. Vla. plays a single note. Vlc. plays a series of eighth notes. Cb. plays a series of eighth notes.



29

Vln. I

Vln. II

Vla.

Vlc.

Cb.

31

Vln. I

Vln. II

Vla.

Vlc.

Cb.

33

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

35

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

37

Vln. I

Vln. II

Vla.

Vlc.

Cb.

39

$\text{♩} = 90$

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

*f*

*ff*

*f* arco

*f*

46

Vln. I

Vln. II

Vla.

Vlc.

Cb.

This musical score shows the string section for measures 46, 47, and 48. The instruments are Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has one flat (B-flat). Measure 46 features a descending eighth-note scale in Violin I and Viola, and a descending eighth-note scale in Violoncello and Contrabass. Measure 47 continues these patterns. Measure 48 concludes with a whole note chord in all instruments, marked with a fermata. The Contrabass part in measure 48 includes a sub-octave '8' and a dynamic marking 'p'.

Woodwinds

# MORIARTY'S GRIP

BASFORD, BENJAMIN

Flute

Oboe

Bassoon

$\text{♩} = 90.0$

16

Fl.

Ob.

Bsn.

$\text{♩} = 120$

4 8

38

Fl.

Ob.

Bsn.

$\text{♩} = 90$

*mp* *p*

*mp* *p*

*mp* *p*

## Drums

## MORIARTY'S GRIP

BASFORD, BENJAMIN

Timpani

Bass Drum

$\text{♩} = 90.0$

4

10

Timpani

B. Dr.

*ff*

15

Timpani

B. Dr.

*ff*

$\text{♩} = 120$

4

3

27

Timpani

B. Dr.

*ff*

32

Timpani

B. Dr.

35

Timpani

B. Dr.

♩ = 90

38

Timp.

B. Dr.

Measures 38-43: Snare drum (B. Dr.) plays a continuous eighth-note pattern with accents. Timpani (Timp.) plays a half-note pattern with accents on measures 38, 39, and 40, then rests for measures 41-43.

44

Timp.

B. Dr.

Measures 44-49: Snare drum (B. Dr.) plays a pattern of eighth notes and rests. Timpani (Timp.) plays a half-note pattern with accents on measures 44-46, then rests for measures 47-49.

No Drums

# MORIARTY'S GRIP

BASFORD, BENJAMIN

Flute

Oboe

Bassoon

Violin I

Violin II

Viola

Violoncello

Contrabass

8

$\text{♩} = 90.0$

*f*



8

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

12

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

*mf*

*mp*

*mp*

*mp*

21

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

The musical score for measures 21-23 is as follows:

- Measure 21:** Flute, Oboe, and Bassoon have whole rests. Violin I plays a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F5, and G5. Violin II, Viola, Violoncello, and Contrabass each play a half note G2.
- Measure 22:** Flute, Oboe, and Bassoon have whole rests. Violin I continues with eighth notes A4, B4, C5, D5, E5, F5, and G5. Violin II, Viola, Violoncello, and Contrabass each play a half note G2.
- Measure 23:** Flute, Oboe, and Bassoon have whole rests. Violin I has a crescendo line over a half note G4. Violin II, Viola, Violoncello, and Contrabass each play a half note G2.

24  $\text{♩} = 120$

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*f*

8

26

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

The musical score for measures 26 and 27 is as follows:

- Flute (Fl.):** Whole rests in both measures.
- Oboe (Ob.):** Whole rests in both measures.
- Bassoon (Bsn.):** Whole rests in both measures.
- Violin I (Vln. I):** Measure 26: A melodic line of eighth notes (G4, A4, B4, C5, B4, A4, G4) with accents on the 2nd, 4th, and 6th notes. Measure 27: Continuation of the melodic line (F#4, E4, D4, C4, B3, A3, G3) with accents on the 2nd, 4th, and 6th notes.
- Violin II (Vln. II):** Whole rests in both measures.
- Viola (Vla.):** Whole rests in both measures.
- Violoncello (Vlc.):** Measure 26: Whole rest. Measure 27: Whole note G2.
- Contrabass (Cb.):** Measure 26: Whole rest. Measure 27: Whole note G1.

28

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*ff*

*mf*

*mf*

pizz.

*ff*

8

30

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

The musical score for measures 30 and 31 is as follows:

- Flute (Fl.):** Measure 30 has a whole rest. Measure 31 has a whole rest.
- Oboe (Ob.):** Measure 30 has a whole rest. Measure 31 has a whole rest.
- Bassoon (Bsn.):** Measure 30 has a whole rest. Measure 31 has a whole rest.
- Violin I (Vln. I):** Measure 30 contains a series of eighth notes with accents: G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 31 contains a series of eighth notes with accents: F5, E5, D5, C5, Bb4, A4, G4, F4.
- Violin II (Vln. II):** Measure 30 has a whole note G2. Measure 31 has a whole note G2.
- Viola (Vla.):** Measure 30 has a half note G2. Measure 31 has a half note G2.
- Violoncello (Vlc.):** Measure 30 has a half note G2. Measure 31 has a half note G2.
- Contrabass (Cb.):** Measure 30 has a half note G2. Measure 31 has a half note G2.

32

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*ff*



34

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

36

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

8

*f*

38  $\text{♩} = 90$

Fl. *mp*

Ob. *mp*

Bsn. *mp*

Vln. I

Vln. II

Vla. *f*

Vlc. *f* arco

Cb. *f*

44

Fl.

Ob.

Bsn.

Vln. I

Vln. II

Vla.

Vlc.

Cb.

*p*

*f*

*ff*

8

The musical score for measures 44-48 is as follows:

- Flute (Fl.):** Measure 44 has a whole note G4 with a breath mark. Measures 45-48 have whole notes G4, A4, B4, and A4, all marked *p*.
- Oboe (Ob.):** Measure 44 has a whole note G4. Measures 45-48 have whole notes G4, A4, B4, and A4, all marked *p*.
- Bassoon (Bsn.):** Measure 44 has a whole note G3. Measures 45-48 have whole notes G3, A3, B3, and A3, all marked *p*.
- Violin I (Vln. I):** Measure 44 has a whole rest. Measures 45-48 have eighth-note patterns starting on G4, marked *f*.
- Violin II (Vln. II):** Measure 44 has a whole rest. Measures 45-48 have eighth-note patterns starting on G4, marked *f*.
- Viola (Vla.):** Measure 44 has a whole rest. Measures 45-48 have eighth-note patterns starting on G3, marked *ff*.
- Violoncello (Vlc.):** Measure 44 has a whole note G2. Measures 45-48 have whole notes G2, A2, B2, and A2, marked with a large '8' in measure 45.
- Contrabass (Cb.):** Measure 44 has a whole note G1. Measures 45-48 have whole notes G1, A1, B1, and A1, marked with an '8' in measure 45.

