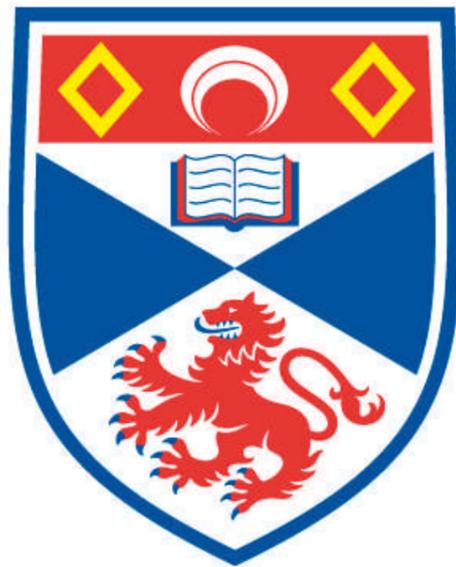


**PORTFOLIO OF ORIGINAL COMPOSITIONS :  
VELOCITY**

**John Gormley**

**A Thesis Submitted for the Degree of PhD  
at the  
University of St Andrews**



**2015**

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# Velocity

John Gormley

**Score in C**

**Duration 14 minutes**

**Instrumentation**

Piccolo

Flute

Oboe

Cor Anglais

2 Clarinets in B flat

2 Bassoons (No. 2 doubling Contrabassoon)

2 Horns in F

2 Trumpets in B flat

Trombone

Tuba

Celesta

Strings (12, 12, 10, 10, 8)

# Velocity

JOHN GORMLEY

Steady ♩=58-60

This musical score is for the piece "Velocity" by John Gormley. It is written for a full orchestra and a string ensemble. The tempo is marked "Steady ♩=58-60". The score is organized into several systems of staves:

- Woodwinds:** Piccolo, Flute, Oboe, Cor Anglais, Clarinet 1 in Bb, Clarinet 2 in Bb, Bassoon 1, Bassoon 2 / Contrabassoon.
- Brass:** Horn 1 in F, Horn 2 in F, Trumpet 1 in Bb, Trumpet 2 in Bb, Trombone, Tuba.
- Percussion:** Celesta.
- Violins:** Violin I (Desks 1-6) and Violin II (Desks 1-6).
- Violas:** Viola Desks 1, 2 & 3; Viola Desks 4 & 5.
- Violoncello:** Violoncello Desks 1-5.
- Double Bass:** Double Bass (4 Desks).

The Violoncello Desk 3 part includes specific performance instructions: "(without accentuation unless otherwise indicated)" and "Solo pizz." with a *p* dynamic marking. The score is presented on a single page with ten systems of staves.

12

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 /  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

(without accentuation  
unless otherwise indicated)

*p*

23

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2/  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

(without accentuation unless otherwise indicated)

pizz

p

a2

33

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 /  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

43

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 /  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Ve. 1

Ve. 2

Ve. 3

Ve. 4

Ve. 5

Db.

(without accentuation unless otherwise indicated)  
pizz.  
p



63

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 / C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

Db.

mp

p

con sord.







99

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 / C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

*mp*

*p*

\*

107

Picc. *p* molto legato *mf*

Fl. *mp*

Ob. *p* molto legato *mf*

C. A. *p* molto legato *mf*

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2 / C. Bsn.

Hn. 1

Hn. 2

Tpt. 1 *p* molto legato

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1 *mp* *p* *mp*

Vln. I.2 *mp* *p* *mp* *p*

Vln. I.3 *p* *mp* *p* *mp*

Vln. I.4 *p* *mp* *p*

Vln. I.5 *p* *mp* *p*

Vln. I.6 *mp* *p*

Vln. II.1 *mp* *p* *mp*

Vln. II.2 *mp* *p* *mp*

Vln. II.3 *mp* *p*

Vln. II.4 *mp* *p* *mp*

Vln. II.5 *mp* *p* *mp*

Vln. II.6 *p* *mp* *p*

Vla. 1 & 2 *mp* *p* *mp*

Vla. 3, 4 & 5 *mp* *p* *mp*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.



125

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 /  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.



143

Pic. *pp* *sempre legato*

Fl. *pp* *sempre legato*

Ob. *mp*

C. A.

Cl. 1 *pp* *sempre legato*

Cl. 2 *pp* *sempre legato*

Bsn. 1 *p* *pp*

Bsn. 2 / C. Bsn. *p* *pp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1 *p* *pp*

Tpt. 2 *p* *pp*

Tbn.

Tba.

Cel. *f*

Vln. 1.1 *pizz.* *mf* *pizz.* *mf*

Vln. 1.2 *pizz.* *mf* *pizz.* *mf*

Vln. 1.3 *senza sord.* *pizz.* *mf* *pizz.* *mf*

Vln. 1.4 *p* *senza sord.* *pizz.* *mf* *senza sord.*

Vln. 1.5 *mp* *p*

Vln. 1.6 *mp* *p*

Vln. 1.1.1 *senza sord.* *pizz.* *arco* *p*

Vln. 1.1.2 *senza sord.* *pizz.* *arco* *p*

Vln. 1.1.3 *senza sord.* *arco* *p*

Vln. 1.1.4 *pizz.* *mf* *arco* *p*

Vln. 1.1.5 *pizz.* *mf* *arco* *p*

Vln. 1.1.6 *pizz.* *mf* *arco* *p*

Vla. 1 & 2 *pizz.* *mf*

Vla. 3, 4 & 5 *pizz.* *mf*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

152

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2/  
C. Bssn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5  
*pizz.*  
*mf*

Vln. I.6  
*senza sord.*

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

*pp*

*pp*

*pp*

*pp*

*mf*

*f*

*f*

160

Pic.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 / C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

mp

mf

arco

senza sord.

senza sord. slightly detached

To Cbsn.

167

Picc.

Fl.

Ob.

C.A.

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2/  
C. Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. 1.1

Vln. 1.2

Vln. 1.3

Vln. 1.4

Vln. 1.5

Vln. 1.6

Vln. 2.1

Vln. 2.2

Vln. 2.3

Vln. 2.4

Vln. 2.5

Vln. 2.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vcl. 1

Vcl. 2

Vcl. 3

Vcl. 4

Vcl. 5

Db.



181

Picc. *mp legato*

Fl. *mp legato*

Ob. *mp legato*

C. A.

Cl. 1 *mp*

Cl. 2 *mp*

Bsn. 1

Bsn. 2 / C. Bsn. *p* *pp*

Hn. 1 *p* *pp*

Hn. 2 *p* *pp*

Tpt. 1

Tpt. 2

Tbn. *p* *pp*

Tba.

Cel.

Vln. I.1 *p* *con sord.* *mp* *p*

Vln. I.2 *p* *con sord.* *mp* *p*

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1 *p* *con sord.* *mp* *p*

Vln. II.2 *p* *con sord.* *mp* *p*

Vln. II.3 *p* *con sord.*

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2 *p* *con sord.* *arco* *mp* *p*

Vla. 3, 4 & 5 *p* *con sord.* *mp* *p*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Vc. 4 *mp*

Vc. 5 *mp*

Db. *arco* *mp*

190

Picc. *mp*

Fl.

Ob.

C. A. *mp*

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2 / C. Bsn.

Hn. 1

Hn. 2

Tpt. 1 *mp legato*

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1 *mp*

Vln. I.2 *mp*

Vln. I.3 *p* con sord. arco

Vln. I.4 *p* con sord. arco

Vln. I.5 *p* con sord. arco

Vln. I.6 *p* con sord. arco

Vln. II.1 *mp*

Vln. II.2 *mp*

Vln. II.3 *mp* con sord. arco

Vln. II.4 *mp* con sord. arco

Vln. II.5 *mp* con sord. arco

Vln. II.6 *mp* con sord. arco

Vla. 1 & 2 *mp*

Vla. 3, 4 & 5 *mp*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

\*



208

Picc. *mf*

Fl. *mf*

Ob.

C. A. *mf*

Cl. 1 *mf*

Cl. 2 *mf*

Bsn. 1 *mf*

Bsn. 2 / C. Bssn.

Hn. 1 *mp* *mf*

Hn. 2 *mp* *mf*

Tpt. 1 *mp*

Tpt. 2 *mp legato*

Tbn. *mp* *mf*

Tba. *mp* *mf*

Cel.

Vln. I.1 *p* *mp* *p*

Vln. I.2 *mp* *p* *mp* *p*

Vln. I.3 *mp* *p* *mp* *p*

Vln. I.4 *p* *mp* *p*

Vln. I.5 *mp* *p* *mp*

Vln. I.6 *p* *mp* *p*

Vln. II.1 *p* *mp* *p*

Vln. II.2 *mp* *p* *mp*

Vln. II.3 *mp* *p* *mp*

Vln. II.4 *p* *mp* *p*

Vln. II.5 *mp* *p*

Vln. II.6 *p* *mp* *p*

Vla. 1 & 2 *p* *mp* *p*

Vla. 3, 4 & 5 *p* *mp* *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

217

Picc.

Fl.

Ob.

C. A.

Cl. 1.

Cl. 2.

Bsn. 1.

Bsn. 2/  
C. Bssn.

Hn. 1.

Hn. 2.

Tpt. 1.

Tpt. 2.

Tbn.

Tba.

Cel.

Vln. I.1.

Vln. I.2.

Vln. I.3.

Vln. I.4.

Vln. I.5.

Vln. I.6.

Vln. II.1.

Vln. II.2.

Vln. II.3.

Vln. II.4.

Vln. II.5.

Vln. II.6.

Vla. 1 & 2.

Vla. 3, 4 & 5.

Vc. 1.

Vc. 2.

Vc. 3.

Vc. 4.

Vc. 5.

Db.

*mp*

*p*

*pp*

*dim.*



235

Picc.

Fl.

Ob.

C. A.

Cl. 1

Cl. 2

Bsn. 1

Cbsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Tbn.

Tba.

Cel.

Vln. I.1

Vln. I.2

Vln. I.3

Vln. I.4

Vln. I.5

Vln. I.6

Vln. II.1

Vln. II.2

Vln. II.3

Vln. II.4

Vln. II.5

Vln. II.6

Vla. 1 & 2

Vla. 3, 4 & 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Db.

Dynamic markings: *mp*, *p*

Measure numbers: 235, 236, 237, 238, 239, 240, 241, 242, 243, 244

244

This page of a musical score contains measures 244 through 251. The instrumentation includes Piccolo, Flute, Oboe, Clarinet in A, Clarinet 1 and 2, Bassoon 1, Contrabassoon, Horn 1 and 2, Trumpet 1 and 2, Trombone, Tuba, Cello, Violin I (1.1-1.6), Violin II (II.1-II.6), Viola (1 & 2, 3, 4 & 5), Violoncello (Vc. 1-5), and Double Bass (Db.).

Measures 244-251 are characterized by sustained, legato notes in the string sections (Violins I, Violins II, Violas, and Double Bass). The woodwind and brass sections are mostly silent, indicated by rests. The Violoncello parts (Vc. 1-5) feature more active, rhythmic patterns, including triplets and quintuplets. The overall texture is dominated by the sustained harmonic support from the strings.

252

This page of a musical score contains measures 252 through 259. The instruments are arranged in the following order from top to bottom: Piccolo (Picc.), Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bassoon 1 (Bsn. 1), Bassoon 2 (Cbsn.), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trombone (Tbn.), Tuba (Tba.), Cello (Cel.), Violin 1 (Vln. I. 1-6), Violin 2 (Vln. II. 1-6), Viola 1 & 2 (Vla. 1 & 2), Viola 3, 4 & 5 (Vla. 3, 4 & 5), Violoncello 1 (Vc. 1), Violoncello 2 (Vc. 2), Violoncello 3 (Vc. 3), Violoncello 4 (Vc. 4), Violoncello 5 (Vc. 5), and Double Bass (Db.).

Measures 252-259 are primarily rests for the woodwinds and brass. The strings play a sustained, melodic line. A specific instruction is present: "Pause for about 15 seconds" at the end of measure 259. The score includes various musical notations such as slurs, ties, and dynamic markings.