

# ***The Expendables***

(2017)

G. A. Marshall

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### **PROGRAMME NOTE**

In 2016 I was asked to write a series of cues for a game called *Six Sided Slime from Outer Space*. In the early stages of discussing the project, I was simultaneously building a picture of what the game was going to be and sketching musical responses to this correspondence. During this stage, the style of sci-fi was unclear to me so I sketched a number of themes that were more relevant to the space-opera, post-swashbuckler style of scoring one frequently sees in this genre of film and game. This proved to be the wrong type of score for *Six Sided Slime*, but I held on to the sketches and when the project ended in September 2017 I decided to revisit them, combining two of them to create the larger A-section of *The Expendables*.

The title itself is taken from a book series by Richard Avery (pseudonym), titled *The Expendables*. A series I happened to read on a holiday earlier in 2017. Not necessarily a literary form of space opera, the stories boast sci-fi, fantasy qualities that could be adapted for such a genre. Not intended to be programmatic, I adopted the same title for my composition due to the stylistic parallels.

## The Expendables

G. A. Marshall

**A** light, with fervour

**♩=130**

2

3

4

[illegible]

Score for measures 6-8. Instruments: Bsn., Hn., Timp., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 6: Hn. (mf boldly), Timp. (p), Vln. I (p), Vln. II (p), Vla. (p), Vc. (mf), Cb. (mf).

Measure 7: Hn. (mf), Timp. (p), Vln. I (p), Vln. II (p), Vla. (p), Vc. (mp), Cb. (mp).

Measure 8: Hn. (mf), Timp. (mf), Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Cb. (mf).



Score for measures 9-12. Instruments: Ob., Cl., Bsn., Hn., Timp., Vln. I, Vln. II, Vla., Vc., Cb.

Measure 9: Ob. (mp), Cl. (mp), Bsn. (p), Hn. (mp), Timp. (p), Vln. I (mp), Vln. II (mp), Vla. (mp), Vc. (mp), Cb. (mp).

Measure 10: Ob. (mp), Cl. (mp), Bsn. (p), Hn. (mp), Timp. (p), Vln. I (mp), Vln. II (mp), Vla. (mp), Vc. (mp), Cb. (mp).

Measure 11: Ob. (mp), Cl. (mp), Bsn. (p), Hn. (mp), Timp. (p), Vln. I (mp), Vln. II (mp), Vla. (mp), Vc. (mp), Cb. (mp).

Measure 12: Ob. (mp), Cl. (mp), Bsn. (p), Hn. (mp), Timp. (mf), Vln. I (mf), Vln. II (mf), Vla. (mf), Vc. (mf), Cb. (mf).

14 15 16

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*sf*

*p*

3

6

**D** sustained and lyrical,  
slightly slower  $\text{♩}=118$

22

23

24

5

Fl. *3*

Ob. *3*

Cl. *3* *6*

Hn.

Timp. *pp* *p* *3*

Vln. I *pp* *6* *6* *mp* *6*

Vln. II *pp* *6* *6* *mp* *6*

Vla. *pp* *6* *6* *mp* *6*

Vc. *f* *mp* *mf* *3* *pizz.*

Cb. *p* *3* *3*

25 26 27 28

Fl. *3* *6* *3*

Ob. *3* *6* *3*

Cl. *3* *6* *3*

Vln. I *pp* *6* *6* *mp* *mf* *p* *6*

Vln. II *pp* *6* *6* *mp* *mf* *p* *6*

Vla. *pp* *6* *6* *mp* *mf* *p* *6*

Vc. *mf* *3*

Cb.

29 30 31 32

Fl. *p* *mf* *p* *mp*

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

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

Bsn. *pp* *mf* *p* *mp*

Hn. *pp* *mp*

Vln. I *pp* *mp* *mp*

Vln. II *pp* *mp* *mp*

Vla. *pp* *mp* *mp*

Vc. *pp* *mp* *mp*

Cb. *mp*

Detailed description: This page of a musical score covers measures 29 through 32. The instruments are arranged in a standard orchestral layout. Measures 29 and 30 are marked with measure numbers above the staff. The woodwinds (Flute, Oboe, Clarinet) and strings (Violins I and II, Viola) play sixteenth-note patterns in measure 29, marked *pp*. In measure 30, they play quarter notes, marked *mf*. In measure 31, they play eighth notes, marked *p*. In measure 32, they play quarter notes, marked *mp*. The Bassoon plays a descending line in measure 29, marked *pp*, and a descending line in measure 30, marked *mf*. The Horn plays a descending line in measure 29, marked *pp*, and a descending line in measure 30, marked *mp*. The Violins I and II play sixteenth-note patterns in measure 29, marked *pp*, and quarter notes in measure 30, marked *mp*. The Viola plays sixteenth-note patterns in measure 29, marked *pp*, and quarter notes in measure 30, marked *mp*. The Violoncello plays a descending line in measure 29, marked *pp*, and a descending line in measure 30, marked *mp*. The Contrabass plays a descending line in measure 29, marked *mp*, and a descending line in measure 30, marked *mp*.



33 34 35 36

Fl. *mf*

Ob. *mf*

Cl. *f*

Bsn. *mf*

Hn. *pp* *mp* *p* *p*

Tpt. *con sord.* *mp* *pp* *p*

Vln. I *pp* *mp* *mf* *pp*

Vln. II *pp* *mp* *mf* *pp*

Vla. *pp* *mp* *mf* *pp*

Vc. *f*

Cb. *arco* *mf* *p* *f*

Detailed description of the musical score: The score is for measures 33 through 36. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a rhythmic pattern of eighth notes with trills, marked *mf*. The Horns and Trumpets play a melodic line with slurs and dynamics ranging from *pp* to *p*. The Clarinet has a single note at the end of measure 36 marked *f*. The Bassoon plays a rhythmic pattern of eighth notes with trills, marked *mf*. The Violins I and II, Viola, and Cello play a melodic line with slurs and dynamics ranging from *pp* to *mf*. The Double Bass plays a melodic line with slurs and dynamics ranging from *mf* to *f*. The Trumpet part includes the instruction 'con sord.' in measure 34.

37 38 39 40 *rit.*

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *f*

Bsn. *mp* *mf* *mp*

Hn. *p* *mp* *p*

Tpt.

Timp. *p*

Vln. I *p* *p*

Vln. II *p* *p*

Vla. *p* *p*

Vc. *mp* *mf* *f* *mp* *mf*

Cb. *f* *mp* *mf*

Detailed description: This page of a musical score covers measures 37 through 40. The instrumentation includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Timpani (Timp.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). Measures 37-39 feature woodwinds and bassoon playing trills, while strings play sustained notes. Measure 40 introduces a clarinet trill and a horn melody. Dynamics range from piano (p) to forte (f), with a ritardando (rit.) marking at the end of measure 40. The score is written for a full orchestra.

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*pp*

*pp*

*f* *p*

*f* *p*



45

46

47

48

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p* *mp* *mf*

*pp* *f*

*mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

*p* *mp* *mf* *f*

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f* *p* *f* *p* *f* *open* *f* *3* *mp* *f* *pp* *mp* *mp* *mp*

53 54 55 56

Fl. *mf* 3 3 3

Ob. *f* *mf* 3 3 3

Cl. *f* *mf* 3 3 3

Bsn. *mf* 3

Hn. 3 3 3 3

Tpt. *f* 3 3 3

Timp. *f* *pp*

Vln. I *f* 3 3

Vln. II *f* 3 3

Vla. *f* 3

Vc. 3

Cb. 3

57 58 59 60

Fl. *f* 3 3

Ob. *f* 3 3 3 3

Cl. *f* 3 3 3 3

Bsn. *f* *p*

Hn. 3

Tpt. 3 3 3 3

Timp. *f* *p*

Vln. I 3 3 3 3

Vln. II 3 3 3 3

Vla. 3 3 3 3

Vc. 3 3 3 3

Cb. 3 3 3 3

62 63 64

Fl.

Ob.

Cl.

Bsn.

Hn.

Tpt.

Timp.

*f* 3 *p* *f*

**G**

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*





**H**

70

Fl. *v.* *3*

Ob. *v.* *3*

Cl. *v.* *3*

Bsn. *3*

Hn. *3*

Tpt. *3*

Timp. *f*

Vln. I *p* *f* *3* *3* *3* *3*

Vln. II *3* *3* *3* *3* *3* *3* *3* *3*

Vla. *3* *3* *3* *3* *3* *3* *3* *3*

Vc. *3* *3* *3* *3*

Cb. *3* *3* *3* *3*

Detailed description: This page of a musical score, marked with a rehearsal sign 'H' and measure number 70, contains staves for various instruments. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line with triplets and a flat. The Horn and Trumpet parts also feature triplet figures. The Timpani part has a single note marked 'f'. The string section (Violins I & II, Viola, Violoncello, and Contrabass) provides a rhythmic accompaniment with continuous triplet patterns. Dynamics include 'p' (piano) and 'f' (forte) for the strings.

71 72 73

Fl. *fp*

Ob. *fp*

Cl. *fp*

Bsn.

Hn.

Tpt.

Timp. *p*

Vln. I *p*

Vln. II

Vla.

Vc.

Cb.

Detailed description: This page of a musical score covers measures 71, 72, and 73. The woodwind section (Flute, Oboe, Clarinet, Bassoon) plays a melodic line of eighth-note triplets in measures 71 and 72, followed by a sustained note in measure 73 marked *fp* (fortissimo piano). The brass section (Horn, Trumpet) plays a similar triplet pattern in measure 73, marked *p* (piano). The string section (Violin I, Violin II, Viola, Violoncello, Contrabass) plays a continuous eighth-note triplet pattern throughout measures 71, 72, and 73, marked *p* in measure 73. The Timpani part is silent in measures 71 and 72, then enters in measure 73 with a triplet pattern marked *p*.

**I**

Fl. *f*

Ob. *f*

Cl. *f*

Bsn.

Hn.

Tpt. *mf*

Timp. *f*

Vln. I *f*

Vln. II

Vla.

Vc.

Cb.

75

76

This musical score page contains measures 77 through 79. The instruments are arranged as follows:

- Flute (Fl.):** Measures 78 and 79 contain rests.
- Oboe (Ob.):** Measures 78 and 79 contain rests.
- Clarinet (Cl.):** Measure 77 has a whole rest. Measures 78 and 79 have eighth notes followed by quarter rests.
- Bassoon (Bsn.):** Measure 77 has a whole rest. Measures 78 and 79 have eighth notes followed by quarter rests.
- Horn (Hn.):** Measure 77 has a half note G4 tied to measure 78. Measures 78 and 79 have eighth notes followed by quarter rests.
- Trombone (Tpt.):** Measure 77 has a whole rest. Measures 78 and 79 have eighth notes followed by quarter rests.
- Timpani (Timp.):** Measure 77 starts with a piano (*pp*) dynamic, playing a half note D3. A crescendo leads to a fortissimo (*f*) dynamic at the start of measure 78. Measures 78 and 79 have eighth notes followed by quarter rests.
- Violin I (Vln. I):** Measure 77 plays four groups of eighth-note triplets (G4, A4, B4). Measures 78 and 79 have eighth notes followed by quarter rests.
- Violin II (Vln. II):** Measure 77 plays four groups of eighth-note triplets (F#4, G4, A4). Measures 78 and 79 have eighth notes followed by quarter rests.
- Viola (Vla.):** Measure 77 plays four groups of eighth-note triplets (E4, F#4, G4). Measures 78 and 79 have eighth notes followed by quarter rests.
- Cello (Vc.):** Measure 77 has a whole rest. Measures 78 and 79 have eighth notes followed by quarter rests.
- Double Bass (Cb.):** Measure 77 has a whole rest. Measures 78 and 79 have eighth notes followed by quarter rests.