

Peter Knell

Sinfonietta
(for orchestra)

SAMPLE

Duration: ca. 15 minutes

Peter Knell

Sinfonietta (1996)

scored for

2 Flutes

2 Oboes

2 Clarinets in Bb

2 Bassoons

2 French Horns

2 Trumpets

2 Trombones

Timpani (4 drums)

Percussion (1 player):

Auto spring coil, bass drum, glockenspiel,
snare drum, triangle, tubular bells, vibraphone

Strings

C Score

duration: ca. 15 minutes

ABOUT THE COMPOSER

Peter Knell (b. 1970) has received numerous awards in national and international competitions, including First Prizes in the Winnipeg Symphony Orchestra's 10th New Music Festival International Composers Competition, the Indiana State University Contemporary Music Festival/Louisville Orchestra Prize, and the Omaha Symphony Guild International New Music Competition, as well as Second Prizes in the Fourth International Witold Lutoslawski Composers Competition, the First International Composers' Competition "*In Memoriam Zoltán Kodály*", and the Cincinnati Symphony Orchestra's Young Composers Competition. Peter was awarded a Fulbright Fellowship, a BMI Student Composer Award, two ASCAP Foundation Morton Gould Young Composers Awards, grants from the Paloheimo Foundation and Meet the Composer, and commissions from the Fromm Music Foundation/Ying Quartet, Winnipeg Symphony Orchestra, Barlow Endowment for Music Composition, Utah Arts Festival, Pacific Serenades, Oakland East Bay Symphony, and Dale Warland Singers, among others.

Peter's music has been performed at the Aspen, Bowdoin, Chautauqua, June in Buffalo, Norfolk, Oregon Bach, Ernest Bloch, New Music North and MATA festivals, by ensembles such as the Hungarian Radio Orchestra, Louisville Orchestra, Kremlin Chamber Orchestra, Filharmonia de Stat "Transilvania", Winnipeg, Omaha, Richmond, Memphis, and Oakland East Bay Symphony Orchestras, the Doric String Quartet, Onyx String Quartet, Verdi Quartett, Southwest Chamber Music, Volti Chamber Chorus, counter(induction), and by soloists including James Dunham, Martin Chalifour, and the German alto Ingeborg Danz. It has been broadcast in Russia, Canada, Hungary and Finland, as well as in several American cities. His orchestral work *LINES/ANGLES* was the American selection for the ISCM World Music Days 2009 and was performed in September 2009 by the Swedish Radio Symphony Orchestra.

Peter's solo violin work *Seven Last Words*, based on paintings of German artist Rolf Stein, is available in a book/compact disc format from Valve-Hearts, Cologne. A compact disc featuring his orchestral work, "...the weakening eye of day" in a live performance by the Budapest Symphony Orchestra is available on the Artisjus label, and a compact disc featuring German pianist Susanne Kessel performing two of his *Four Snapshots* is available on OehmsClassics. A compact disc of Peter's complete piano music performed by German pianist Markus Pawlik was released by Sono Luminus in 2013.

Peter holds degrees from Princeton University (BA), the Juilliard School (MM), and the University of Texas at Austin (DMA), and he was a Fulbright Fellow at the Sibelius Academy in Helsinki, Finland. His principal composition teachers have included Dan Welcher, Donald Grantham, and David Diamond. He is currently based in Los Angeles.

PROGRAM NOTE

Sinfonietta was composed in 1996 while I was living in Finland on a Fulbright Fellowship. The work is cast in two contrasting movements. The first is an extended "Sonata-Allegro" form. The principal theme is presented in the trumpet and strings. The second theme is presented in the oboe with a delicate woodwind accompaniment. A brief closing section introduces a chordal motif. The remainder of the movement elaborates these themes, building to a climactic return of the principal theme. The movement concludes with a fugal coda. The second movement telescopes the remaining three movements of a traditional symphony. It begins with a slow section that juxtaposes eerie polychords with descending string lines. The material is taken over by the woodwinds, then elaborated by the lower strings, building to a graceful dancelike section that serves as the "scherzo". These two ideas are finally brought together in a triumphant climax, leading to a quicksilver coda. Sinfonietta was first performed by the Omaha Symphony Orchestra as a result of their new music competition.

C Score

Sinfonietta

I

Broad $\text{a}^2 >$ $\text{d} = 60$

Horns 1 & 2

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Timpani

Percussion

Violin 1

Violin 2

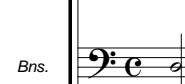
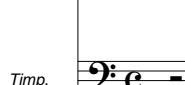
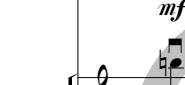
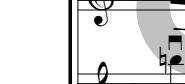
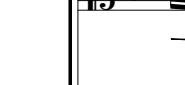
Viola

Peter Knell (1996)

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Fls. 5
 Obs.
 Cls.
 Bns.
 Horns
 Tpt. 1
 Tpt. 2
 Tbn. 1
 Tbn. 2
 Timp. F#-Eb, Ab-Bb, Db-D_b, F_#-F[#]
 Perc triangle tr
pp
 Vln. 1 5
 Vln. 2
 Vla.
 Vcl.
 D.B.

The musical score consists of ten staves of music. The instruments are: Flutes (Fls.), Oboes (Obs.), Clarinets (Cls.), Bassoons (Bns.), Horns, Trombones 1 (Tpt. 1), Trombones 2 (Tpt. 2), Trombones 1 (Tbn. 1), Trombones 2 (Tbn. 2), Timpani (Timp.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Vcl.), and Double Bass (D.B.). The score is in common time (indicated by '3/4') throughout. Measure 5 begins with a dynamic 'f'. Measures 6 and 7 show sustained notes with dynamics 'f' and 'a2'. Measures 8 and 9 feature sixteenth-note patterns. Measure 10 concludes with a dynamic 'f'. The percussion part includes instructions for timpani (trills on specific notes) and a triangle. The violins play sixteenth-note patterns in measures 6-9. The double bass provides harmonic support with sustained notes.

Fls. 
 Obs. 
 Cls. 
 Bns. 
 Horns 
 Tpt. 1 
 Tpt. 2 
 Tbn. 1 
 Tbn. 2 
 Timp. 
 Perc 
 Vln. 1 
 Vln. 2 
 Vla. 
 Vcl. 
 D.B. 

Measures 1-2: Flutes, Oboes, Clarinets, Bassoons play eighth-note patterns. Trombones play sustained notes. Horns play eighth-note patterns with dynamic *ff*. Trumpets play eighth-note patterns with dynamic *ff*. Tuba 1 and Tuba 2 play eighth-note patterns with dynamic *ff*. Timpani play eighth-note patterns with dynamic *f*. Percussion plays eighth-note patterns with dynamic *mf*. Violins 1 and 2 play eighth-note patterns with dynamic *ff*. Cellos play eighth-note patterns with dynamic *ff*. Double Basses play eighth-note patterns with dynamic *ff*.

Measure 3: Flutes, Oboes, Clarinets, Bassoons play eighth-note patterns. Trombones play sustained notes. Horns play eighth-note patterns with dynamic *ff*. Trumpets play eighth-note patterns with dynamic *ff*. Tuba 1 and Tuba 2 play eighth-note patterns with dynamic *ff*. Timpani play eighth-note patterns with dynamic *f*. Percussion plays eighth-note patterns with dynamic *mf*. Violins 1 and 2 play eighth-note patterns with dynamic *ff*. Cellos play eighth-note patterns with dynamic *ff*. Double Basses play eighth-note patterns with dynamic *ff*.

Measure 4: Flutes, Oboes, Clarinets, Bassoons play eighth-note patterns. Trombones play sustained notes. Horns play eighth-note patterns with dynamic *ff*. Trumpets play eighth-note patterns with dynamic *ff*. Tuba 1 and Tuba 2 play eighth-note patterns with dynamic *ff*. Timpani play eighth-note patterns with dynamic *f*. Percussion plays eighth-note patterns with dynamic *mf*. Violins 1 and 2 play eighth-note patterns with dynamic *ff*. Cellos play eighth-note patterns with dynamic *ff*. Double Basses play eighth-note patterns with dynamic *ff*.

Measure 5: Flutes, Oboes, Clarinets, Bassoons play eighth-note patterns. Trombones play sustained notes. Horns play eighth-note patterns with dynamic *ff*. Trumpets play eighth-note patterns with dynamic *ff*. Tuba 1 and Tuba 2 play eighth-note patterns with dynamic *ff*. Timpani play eighth-note patterns with dynamic *f*. Percussion plays eighth-note patterns with dynamic *mf*. Violins 1 and 2 play eighth-note patterns with dynamic *ff*. Cellos play eighth-note patterns with dynamic *ff*. Double Basses play eighth-note patterns with dynamic *ff*.

Measure 6: Flutes, Oboes, Clarinets, Bassoons play eighth-note patterns. Trombones play sustained notes. Horns play eighth-note patterns with dynamic *ff*. Trumpets play eighth-note patterns with dynamic *ff*. Tuba 1 and Tuba 2 play eighth-note patterns with dynamic *ff*. Timpani play eighth-note patterns with dynamic *f*. Percussion plays eighth-note patterns with dynamic *mf*. Violins 1 and 2 play eighth-note patterns with dynamic *ff*. Cellos play eighth-note patterns with dynamic *ff*. Double Basses play eighth-note patterns with dynamic *ff*.

10

Fls.

Obs.

Cls.

Bns.

Horns

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc

Tubular Bells

Vln. 1

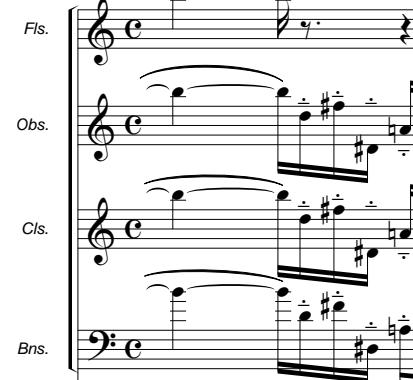
Vln. 2

Vla.

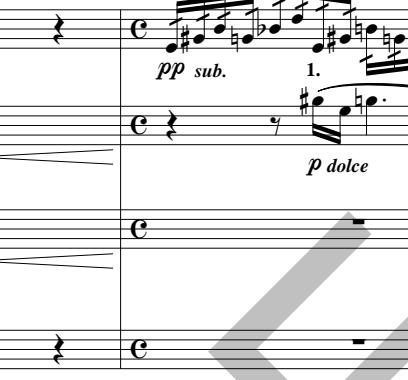
Vcl.

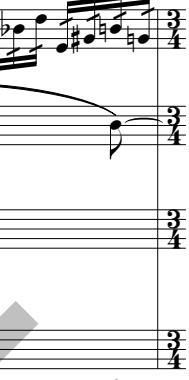
D.B.

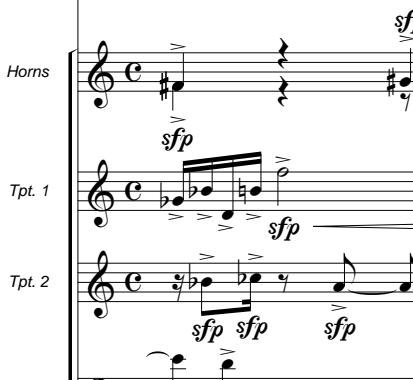
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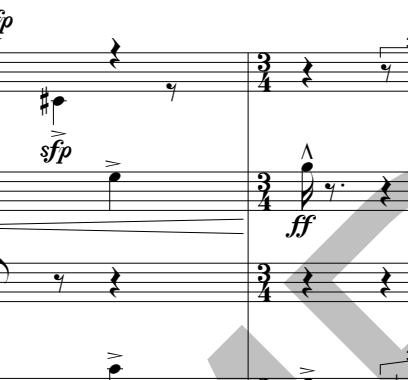
Fls. 

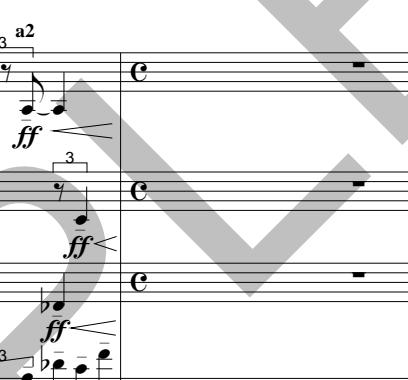
 Obs. 

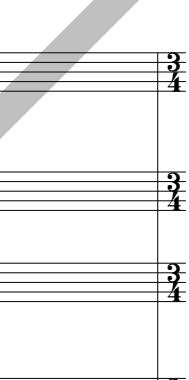
 Cls. 

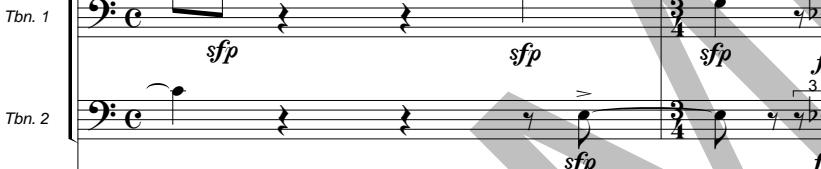
 Bns. 

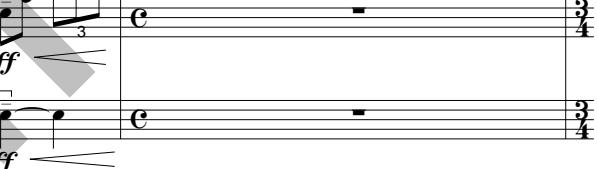
 Horns 

 Tpt. 1 

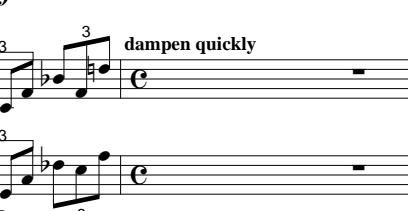
 Tpt. 2 

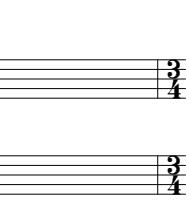
 Tbn. 1 

 Tbn. 2 

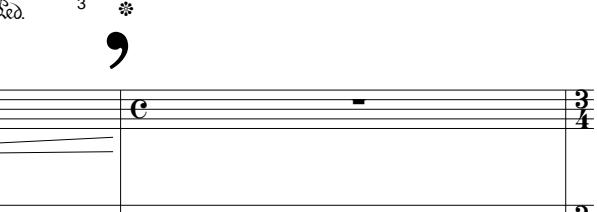
 Timp. 

 Perc 

 Vln. 1 

 Vln. 2 

 Vla. 

 Vcl. 

 D.B. 

ff 

5

15

Fl. 1

Fl. 2 *pp*

Ob. 1

Perc

glockenspiel 6 *pp*

Vln. 1 muted

Vln. 2 *pizz.* *pp*

Vla.

15

Fl. 1

Fl. 2

Ob. 1

Cls.

Hrn. 2

Perc

Vln. 1

Vln. 2 arco muted

Vla. arco muted

D.B. *pizz.* *pp* *p*

1.

pp

p

20

Fls. -

Obs. C - *a2* *sfp* -

Cls. C - *f* *sfp* - *a2* *f* *p*

Bsns. - *p* C -

Hrn. 1 - *p* *f* -

Hrn. 2 *mp* C - *mf* *f* -

Tim. C - *p* C - *C#-C_b, Eb-F#* -

Perc. - *auto spring coil* *mf* -

20

Vln. 1 C - *p* < *f* -

Vln. 2 *p* C - *mp* -

Vla. C - *mp* -

Vcl. muted *mf* C - *mp* without mutes *mf* -

D.B. *mp* C - *mf* arco *mf* -

25 *morendo*

Fls. *Obs.* *Cls.*

Horns *a2 open*
p *mf* *mf*

Perc *hard rubber mallets*
vibraphone, motor off

25 *morendo*

Vln. 1 *without mutes* *div. a 3*
Vln. 2 *without mutes* *div. a 3*
Vla. *without mutes* *div. a 3*
Vcl. *div. a 3*
D.B.

Tempo I

30

Fls. C pp

Obs. C 5 p

Cls. C pp

Bns. C 5 p

Horns C mp

Tpts. C #3 p

Tbns. C mp

Tim. C pp

Perc Tubular Bells pp

C p

f Red. with hammers

Tempo I

30

Vln. 1 C pp

Vln. 2 C pp

Vla. C pp

Vcl. C pp

D.B. C pp

unis.

f unis.

f

Subtly grotesque

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Horns

Tpt. 1

Tpt. 2

Tbns.

Tim.

Perc.

secco

f p

secco

f p

secco

f p secco

p secco

p

secco

secco

mf p

secco

mf p

secco

mf p

mf

mf

mf

F#-E \sharp

snare

mf

p $\overbrace{3}$

mp pp

Subtly grotesque

Vln. 1

Vln. 2

Vla.

D.B.

unis.

pizz.

p

f p

pizz.

f p

f p soli

p

40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ct. 1

Ct. 2

Bsns.

Tpt. 1

Tpt. 2

Tbns.

Tim.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

45

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Ci. 1

Ci. 2

Bns.

mp f

Tpt. 1

Tpt. 2

Tbns.

Tim.

Perc

p mp mf a2

F-F#, C-C#

45

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

sul G -

mp

p mp f

p mp f

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Tpt. 1

Tpt. 2

Tbns.

Tim. 1

Perc

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Horns

Tpt. 1

Tpt. 2

Perc

50

Vln. 1

Vln. 2

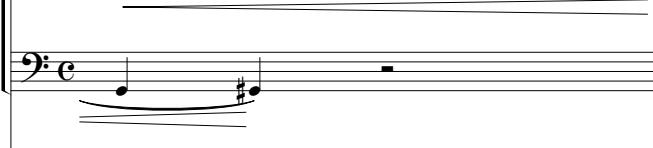
Vla.

Vcl.

D.B.

Fls. 

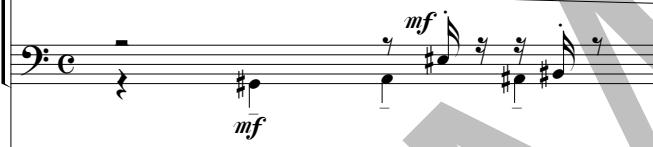
 Obs. 

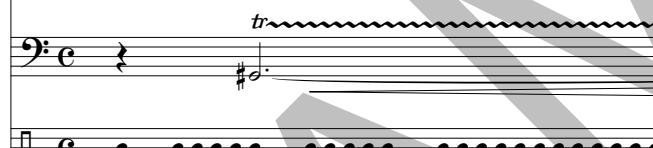
 Cls. 

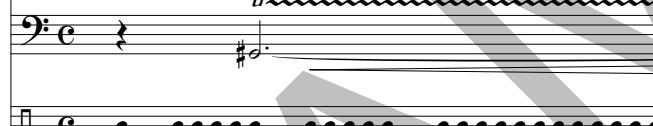
 Bns. 

 Hrn. 1 

 Hrn. 2 

 Tpts. 

 Tbns. 

 Timp. 

 Perc. 

 Vln. 1 

 Vln. 2 

 Vla. 

 Vcl. 

 D.B. 

55

Fls. *f*

Obs.

Cls.

Bns. *f*

Horns *rip+* *f*

Tpts. *mf*

Tbns. *mf*

55

Vln. 1 *sim.* *mf*

Vln. 2 *mf* *sim.*

Vla. *mf* *sim.*

Vcl. *mf* *sim.*

D.B. *mf*

Agitated, intensifying

60

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Perc

take rushes and glockenspiel mallet

Bass Drum with rushes

mf

Agitated, intensifying

60

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

f

f

f

f

mf

sim.

Agitated, intensifying

60

Cls.

 Bns.

 Horns

 Tpts.

 Perc

 Vln. 1

 Vln. 2

 Vla.

 Vcl.

 D.B.

Fls.

 Obs.

 Cls.

 Bns.

 Horns

 Tpts.

 Perc

 Vln. 1

 Vln. 2

 Vla.

 Vcl.

 D.B.

Fls. 65

Obs.

Cl. 1

Cl. 2

Bns.

Horns

Tpts.

Perc

Vln. 1 65

Vln. 2

Vla.

Vcl.

D.B.

70

Misterioso (l'istesso tempo)

Misterioso (l'istesso)

Fls. Obs. Cts. Bns. Horns Tpts. Tbns. Timp. Perc. Vln. 1 Vln. 2 Vla. Vcl. D.B.

vibraphone

*Tubular Bells
with vibraphone mallet*

70

Misterioso (l'istesso tempo)

Fls. - *p*
 Ob. 1 - *p*
 Hrn. 1 - *pp*
 Tpts. - *pp*
 Tbn. 2 - *c*
 Timp. E \natural -D \sharp - *pp* *tr* Db-Eb, Ab-Bb
 Perc. *glockenspiel* - *pp* *pp* < >
 Vln. 1 - *sul A* *pp*
 Vln. 2 - *sul G* *pp*, *sul D* *pp*
 Vla. - *sul C* *p*
 Vcl. - *muted* *pp*
 D.B. - *c*

75

Gradually emerging

Tim. - | 3 - | C - | 3 tr~~~~~ | C - | 3
 Vla. C - | 3 B - | C - | 3 p <> | C - | 3
 Vcl. C - | 3 B - | C - | 3 p | C - | 3
 D.B. C - | 3 p | C - | 3 p | C - | 3 mp



80

Tim. - | C B - | 3 C - | 3 tr~~~~~ | C B - | 3 C - | 3
 Vln. 2 - | C B - | 3 C - | 3 pp | C B - | 3 C - | 3
 Vla. - | C B - | 3 C - | 3 without mutes | C B - | 3 C - | 3
 Vcl. - | C B - | 3 C - | 3 mp | C B - | 3 C - | 3
 D.B. - | C B - | 3 C - | 3 without mutes | C B - | 3 C - | 3

85

Fls. *p lively*

Obs. *p lively*

Cls. *p lively*

Bns. *p lively*

Horns open *mf*

Tbns. *mf*

Tim. gliss. D_b-Eb, B_b-G_#, Eb-Db, F_#-F_b *mf*

Perc glockenspiel *pp*

Vln. 1 *f* *pp*

Vln. 2 *f* *pp*

Vla. *f* *pp*

Vcl. *f* *pp*

D.B. *f* *pp*

90

Fls. $\frac{3}{4}$ γ C $\frac{3}{4}$ C

Obs. $\frac{3}{4}$ γ C $\frac{3}{4}$ C

Cl. 1 $\frac{3}{4}$ γ C $\frac{3}{4}$ C

Cl. 2 $\frac{3}{4}$ C $\frac{3}{4}$ C

Bn. 1 $\frac{3}{4}$ C $\frac{3}{4}$ C

Bn. 2 $\frac{3}{4}$ C $\frac{3}{4}$ C

Perc $\frac{3}{4}$ C $\frac{3}{4}$ C

90

Vln. 1 $\frac{3}{4}$ p C $\frac{3}{4}$ C

Vln. 2 $\frac{3}{4}$ C $\frac{3}{4}$ C

Vla. $\frac{3}{4}$ C $\frac{3}{4}$ C

Vcl. $\frac{3}{4}$ C $\frac{3}{4}$ C

D.B. $\frac{3}{4}$ C $\frac{3}{4}$ C

Fls. *c* - *mf* *a2* *f* *>>*
 Obs. *c* *mf* *a2* *f* *>>*
 Cl. 1 *c* *mf* *c* *f* *>>*
 Cl. 2 *c* *mf* *c* *f* *>>*
 Bn. 1 *c* *mf* *c* *f* *pp* *>>*
 Bn. 2 *c* *pp* *c* *f* *pp*
 Horns *c* *3* *c* *3*
 Tbn. *c* *3* *c* *3*
 Tim. *c* *3* *c* *3* Eb-F#
 Perc *c* *3* *c* *3*

 Vln. 1 *c* *pp* *3* *f* *c* *f* *3*
 Vln. 2 *c* *pp* *3* *c* *f* *3*
 Vla. *c* *pp* *3* *c* *f* *3*
 Vcl. *c* *p* *3* *c* *f* *3*
 D.B. *c* *p* *3* *c* *f* *3*

95

rit.

Tempo I

Fls. *a2* *ff*

Bns. *a2* *sempre pp*

Horns *a2 >* *sfp* *open* *ff open*

Tpt. 1 *ff*

Tpt. 2 *sfp*

Tbn. 1 *sfp*

Tbn. 2 *sfp* *sfp* *sfp* *ff*

Tim. *tr~~~~~* *p* *tr~~~~~* *p* *tr~~~~~* *ff*

Perc *ff* *ff* *ff*

95

rit.

Tempo I

Vln. 1 *p* *pp* *ff*

Vln. 2 *p* *ff*

Vla. *p* *ff*

Vcl. *p* *ff*

D.B. *pp* *sempre pp*

Fls.

 Cl. 1

 Cl. 2

 Bns.

 Horns

 Tpt. 1

 Tpt. 2

 Tbn. 1

 Tbn. 2

 Timp.

 Perc

 Vln. 1

 Vln. 2

 Vla.

 Vcl.

 D.B.

100

100

29

Fl. 1

Cl. 1

Cl. 2

Perc

Vln. 1

Vln. 2

Vla.

105

Fl. 1

Cls.

Bns.

Hrn. 2

Timp.

Perc

105

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Fls. *a2*
sfp — *sfp* > *f*
 Obs. *a2*
f *sfp* *f* *p* *f*
 Cls. *a2*
f *sfp* *f* *p* *f*
 Bns. *p*

Hrn. 1 *rip +*
p *f* *f* *open*
 Hrn. 2 *f* *f* *p* *mf* *open*
 Perc *auto spring coil*
mf

Vln. 1 *p* *f* *p* *f*
 Vln. 2 *mp*
 Vla. *mp*
 Vcl. *mf*
without mutes
mf
arco
 D.B. *mf*

110 *morendo*

Fls. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Obs. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Cls. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Bns. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Horns $\frac{3}{4}$ a² C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Tpts. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Tbns. $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

Timpani $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C $\frac{3}{4}$ C

110 *morendo* *mp*

Vln. 1 without mutes *C* - *div. a 3* *p* *pp* *C*

Vln. 2 without mutes *C* - *div. a 3* *mp* *pp* *C*

Vla. without mutes *C* *div. a 3* *pp* *C*

Vcl. *div. a 3* *mf* *f* *pp* *C*

D.B. *div. a 3* *f* *pp* *C*

115

 Aggressive

Fls. *p*

Obs. 5

Cls.

Bn. 1 *p* *5* *p* *marcato f*

Bn. 2 *p* *f*

Horns *p*

Tpts. *p*

Tbns. *p*

Timp. G \natural -A \sharp

Perc *pp* **115** Aggressive $\text{♩} = 120$

Vln. 1

Vln. 2

Vla.

Vcl. *f marcato*

D.B. *f marcato*

Ccls. -
 Bn. 1
 Bn. 2
 Hrn. 1
 Timp.
 Vla.
 Vcl.
 D.B.

a2

f marcato
sempre stacc.

sempre stacc.

1. stopped
p - *f*
F#-F# *F#-F#*

mf

f marcato
sempre stacc.

120 *sempre stacc.*

Cl. 1
 Cl. 2
 Bn. 1
 Bn. 2
 Hrn. 1
 Vla.
 Vcl.

sempre stacc.

mf *mp*

sempre stacc.

125

Obs.

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Tim.

Vln. 2

Vla.

Vcl.

D.B.

a2

f marcato

F \sharp -E \sharp , E \sharp -G \sharp , A \sharp -Ab, F \sharp -F \sharp

mf

marcato

f

Fls. *f marcato*
 Obs.
 Cl. 1
 Cl. 2
 Horns *open f*
 Tpts.
 Tbns. *f*
 Timp. *f pp* *triangle* *Ab-G \sharp , G \sharp -D \sharp*
 Perc *pp*
 Vln. 1 *marcato f*
 Vln. 2
 Vla.
 Vcl. *ff pp*
 D.B. *ff pp*

130

Fl. 1

Ob. 1

Cl. 1
1. solo
1. solo *p leggiero*

Bn. 1
p leggiero

Perc

Vcl.

D.B.

Ob. 1

Cl. 1

Cls.
1.
a2
mp
marcato

Bns.
a2
p marcato
mp

Timp.
pp

Vln. 1
marcato
p marcato

Vcl.
marcato

D.B.

135

Fls. -

Obs. a2 *mf marcato*

Cls. *mf*

Bns. *mf*

a2 *f*

f

f

Horns -

Tpts. a2 *mf marcato*

a2 *mf marcato*

f

f

Timp. *mf*

Perc. *bass drum tr~~~*

135

Vln. 1 *mf*

Vln. 2 *mp marcato*

Vla. *mp marcato*

Vcl. -

D.B. -

140

Fls. *sempre stacc.*

Obs. *sempre stacc.*

Cls. *sempre stacc.*

Bns. *sempre stacc.*

Horns

Tpts.

Tbns. *a2*
 f cantabile

Tim. *poco a poco cresc.*

Perc.

140

Vln. 1 *sempre stacc.*
 f

Vln. 2 *f* *sempre stacc.*

Vla. *f* *sempre stacc.*

Vcl. *cantabile*
 f

D.B. *cantabile*
 f

Fls.

 Obs.

 Cls.

 Bns.

 Horns

 Tpts.

 Tbns.

 Timp.

 Perc

 Vln. 1

 Vln. 2

 Vla.

 Vcl.

 D.B.

145

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

150
non rit.

Fls. Obs. Cls. Bns. Horns Tpts. Tbns. Timp. Perc. Vln. 1 Vln. 2 Vla. Vcl. D.B.

150

151

Tempo I $\text{♩} = 60$

Fl. 1
Fl. 2
Obs.
Cls.
Bns.
Horns
Tppts.
Tbns.
Timp.
Perc

Tempo I $\text{♩} = 60$

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

155

rit.

Fl. 1

Fl. 2

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Tim.

Perc

This section shows measures 155 for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horns, Trombones, Timpani, and Percussion. The instrumentation includes woodwind entries (Flutes, Oboe, Clarinet) and brass entries (Horns, Trombones). Dynamics range from *ff* to *rit.*

155

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

This section shows measures 155 for Violin 1, Violin 2, Cello, Double Bass, and Percussion. The instrumentation includes strings and bass. Dynamics include *ff*, *unis.*, and *pp*. The section ends with a dynamic of *ff*.

II

Largo $\text{d} = 40$

Horns: C , $\flat\text{B}$, G , C , G , C

Trumpets: C , D , E , F , G , A , B , C

Trombone 1: C , D , E , F , G , A , B , C

Trombone 2: C , D , E , F , G , A , B , C

Percussion: C , D , E , F , G , A , B , C

vibraphone arco

Largo $\text{d} = 40$

Violin 1: C , D , E , F , G , A , B , C

Violin 2: C , D , E , F , G , A , B , C

Viola: C , D , E , F , G , A , B , C

Measure 5: C , D , E , F , G , A , B , C

10

Fls. -

Obs. -

Cl. 1 *1. solo echo tone*
pp

Horns -

Tpts. -

Tbn. 1 -

Tbn. 2 -

Tim. -

Perc. -

10

Vln. 1 -

Vln. 2 -

Vla. -

Vcl. -

D.B. -

poco piu mosso $\text{♩} = 46$

15

Cl.

Bns.

Horns

Tbn. 1

Tbn. 2

Tim.

Vcl.

D.B.

1.

open

p

mf

p

mf

p

mf

pp

pp

sfp

p

mf

sfp

sfp

Fls.

 Cls.

 Bns.

 Horns

 Tpts.

 Tbn. 1

 Tbn. 2

 Timp.

 Vln. 1

 Vln. 2

 Vcl.

 D.B.

20

 $\bullet = \bullet = 46$

Ci. 1

Bns.

Horns

Tpts.

Tbn. 1

Tbn. 2

Tim.

Vcl.

D.B.

1. *pp*

1. *pp*

E \natural -F \natural , G \natural -C \natural , B \natural -D \natural

exaggerated

pp < f

exaggerated

pp < f

pp < f

25

Allegro $\text{♩} = 138$

Fl. 1

Cl. 1

Bns.

Timp.

Vcl.

D.B.

30

agitato e accel.

35

Obs.

Bns.

Hrn. 1

Tpt. s.

Hrn. 1

Tpt. s.

Timpani

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Grazioso ♩ = 152

Fl. 1
Fl. 2
Obs.
Cts.
triangle
Perc.

Grazioso ♩ = 152

Vln. 1
Vln. 2
Vcl.

Fls.
Obs.
Cts.
Bns.

Perc.

Vln. 1
Vln. 2
Vla.
Vcl.

55

Fls.

Obs.

Cls.

Bns.

Horns muted

Vln. 1

Vln. 2

Vla.

Vcl.

60

Fls. *mp*

Obs. *mp*

Cls. *mp* *mf*

Bns.

Horns

Timp.

Perc. *open* *mf*

65

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

Vln. 2 *mp*

Vla. *mp*

Vcl.

D.B.

arco *f* arco *f*

f *f*

70

solo

f

a2

D \sharp -C \flat

f

vibraphone solo

pizz.

pizz.

pizz.

f

70

Cl.

Bns.

Horns

Tpts.

Timp.

Perc.

Vln. 1

arco

f

Vln. 2

f

Vla.

f

Vcl.

D.B.

75

solo

f *sfp*

80

pp *p*

1.

85

Ob. 1

Perc.

Vln. 1

Vln. 2

Vla.

vibraphone

sul pont.

pp

ppp

sul pont.

90

Fls.

Obs.

Cl. 1

Bn. 1

p

1.

pp

p

95

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

arco

pizz.

p

90

95

pizz.

55

100

Fl. 1

Cl. 1

Hrn. 1

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

100

solo

p

pp

1.

p

vibraphone

l.v.

ord.

arco ord.

p

mf

pp

sul pont.

pp

sul pont.

tr.

sul pont.

pp

pizz.

mp

pp

arc.

pp

sul pont.

pp

mp

mp

pp

Fl. 1

Bn. 1

Horns

Tpts.

Tbns.

105

110

Musical score for strings (Violin 1, Violin 2, Viola, Cello) showing measures 105-110. The score consists of four staves. Violin 1 and Violin 2 play eighth-note patterns. The Viola and Cello provide harmonic support with sustained notes and eighth-note patterns. Measure 105 starts with a dynamic of $\frac{1}{2}$ (forte). Measures 106-107 start with a dynamic of $\frac{1}{2}$ (mezzo-forte). Measures 108-109 start with a dynamic of $\frac{1}{2}$ (mezzo-forte). Measure 110 starts with a dynamic of $\frac{1}{2}$ (mezzo-forte).

115

Fl. 1

Ob. 1

Bn. 1

Horns

Tpts.

Tbns.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

vibraphone l.v.

p

pp

ppp

p

ppp

p

ppp

p

ppp

p

ppp

p

pp

120

125

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Horns

Tbn. 2

p

p

ppp

p

Vln. 1

Vln. 2

Vla.

Vcl.

ppp

120

125

130

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cls.

Bns.

Horns

Tbn. 2

Tim.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

135

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cls.

Bns.

Tim.

135

Vln. 1

ord.

Vln. 2

mf

cresc.

Vla.

Vcl.

D.B.

140

Fls. *mp* *f*

Obs. *p* *mp* *f*

Cls. *mp* *f*

Bns. *mp* *f*

145

Horns *a2 open* *mf*

Tpts. *a2 open* *mf*

Tbns. *open* *mf*

Timp. *mf* *tr* *mf* *Ab-Ab, C-Ab*

Perc. *triangle* *p* *mf* *tr* *mf*

140

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

145

150

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

155

Fls. $\text{G}^{\#}$ 3/8 γ f ff

Obs. $\text{G}^{\#}$ 3/8 γ f ff

Cls. $\text{G}^{\#}$ 3/8 γ f

Bns. $\text{B}^{\#}$ 3/8 γ f

Horns $\text{B}^{\#}$ 3/8 γ ff

Tpts. $\text{G}^{\#}$ 3/8 γ ff

Tbns. $\text{B}^{\#}$ 3/8 γ ff

Tim. $\text{B}^{\#}$ 3/8 γ ff tr $\text{A}_{\natural}\text{-G}_{\natural}, \text{D}_{\natural}\text{-B}_{\flat}, \text{F}^{\#}\text{-D}_{\natural}$

Perc. $\text{G}^{\#}$ 3/8 γ f tr

155

Vln. 1 $\text{G}^{\#}$ 3/8 γ ff

Vln. 2 $\text{G}^{\#}$ 3/8 γ ff

Vla. $\text{B}^{\#}$ 3/8 γ ff

Vcl. $\text{B}^{\#}$ 3/8 γ ff

D.B. $\text{B}^{\#}$ 3/8 γ ff

solo p

Musical score for orchestra and piano, page 160. The score includes parts for Flutes (Fls.), Oboe (Obs.), Clarinet (Cts.), Trombones (Tpts.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Cello/Bass (Vla.). The key signature changes between measures. Measure 160 starts with a dynamic *p*. Measure 161 starts with a dynamic *mp*, followed by *mf*. The piano part is indicated with a large diagonal watermark reading "DOLCE".

Musical score for orchestra and percussion, page 165. The score includes parts for Flutes (Fls.), Oboes (Obs.), Clarinets (Clrs.), Horns (Horns), and Percussion (Perc.). The instrumentation is as follows:

- Fls.:** Playing eighth-note chords in 2/8 time.
- Obs.:** Playing eighth-note chords in 2/8 time, dynamic *f*.
- Clrs.:** Playing eighth-note chords in 3/8 time, dynamic *f*.
- Horns:** Playing eighth-note chords in 2/8 time.
- Perc.:** Playing eighth-note chords in 3/8 time.

The score features a large diagonal watermark reading "SACRED".

170

Cls.

Bns.

Horns

Tpt. 1

Tpt. 2

Tbn. 1

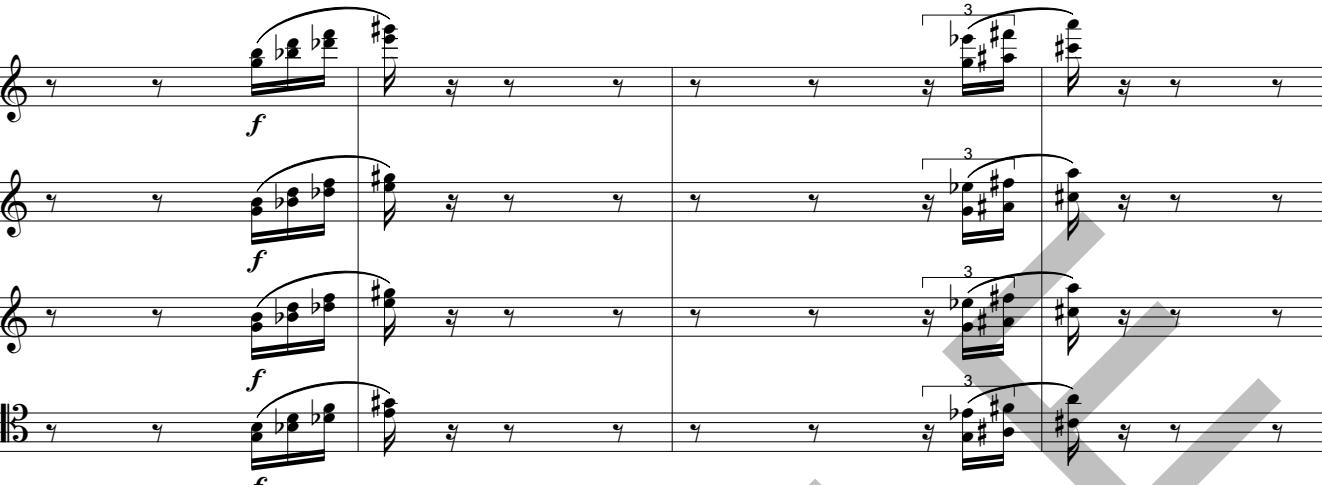
Tbn. 2

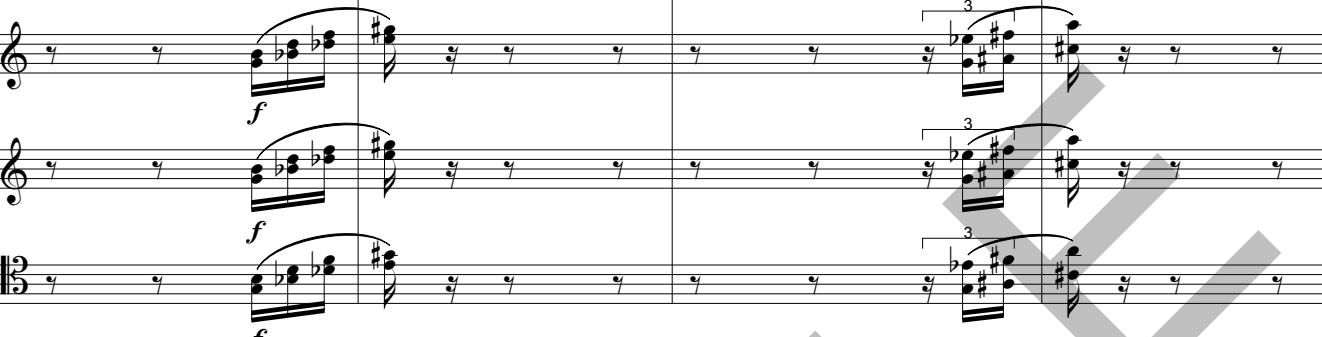
170

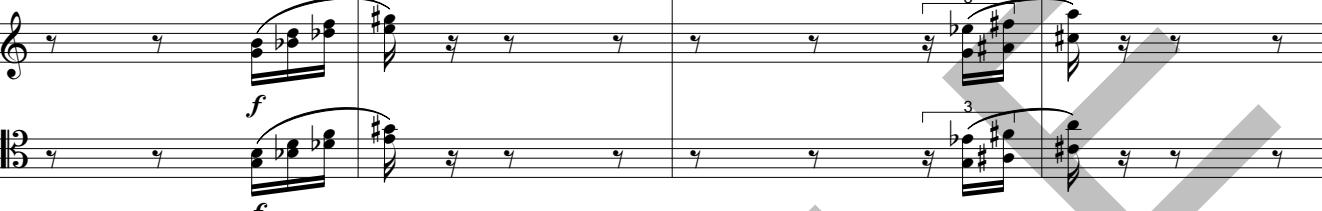
Vln. 1

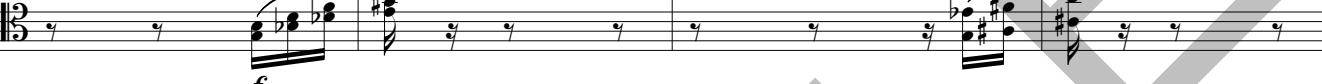
Vln. 2

Vla.

Fls. 

 Obs. 

 Cls. 

 Bns. 

 Horns 

 Tpts. 

 Tbn. 1 

 Tbn. 2 

 Perc. 

 Vln. 1 

 Vln. 2 

 Vla. 

 Vcl. 

 D.B. 

180

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbn. 1

Tbn. 2

Tim.

Perc.

180

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

Fls. *ff*
 Obs. *ff*
 Cts. *ff*
 Bns. *ff*
 Horns *ff*
 Tpts. *ff*
 Tbn. 1 *ff*
 Tbn. 2 *ff*
 Timp. *ff*
 Perc. *ff*
 Vln. 1 *ff*
 Vln. 2 *ff*
 Vla. *ff*
 Vcl. *ff*
 D.B. *ff*

185 a2 ff a2 ff a2 ff ff

185

190

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbn. 1

Tbn. 2

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

G \natural -Ab, D \sharp -Eb

190

Presto $\text{♩} = 180$

1. solo

Fl. 1 $\text{G} \frac{6}{16}$ pp

Ob. 1 $\text{G} \frac{6}{16}$ pp

Cl. 1 $\text{G} \frac{6}{16}$ pp

Bn. 1 $\text{Bass} \frac{6}{16}$ pp

195

Horns $\text{G} \frac{6}{16}$

Tpts. $\text{G} \frac{6}{16}$

Tbns. $\text{Bass} \frac{6}{16}$

Tim. $\text{Bass} \frac{6}{16}$

Perc. $\text{G} \frac{6}{16}$

a2

mf

mf

mf

snare

mf

Presto $\text{♩} = 180$

195

Vln. 1 $\text{G} \frac{6}{16}$ pizz. pp

Vln. 2 $\text{G} \frac{6}{16}$ pizz. pp

Vla. $\text{C} \frac{6}{16}$ pizz. pp

Vcl. $\text{Bass} \frac{6}{16}$ pizz. pp

D.B. $\text{Bass} \frac{6}{16}$ pizz. pp

pp

(2 + 3)

200

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Horns

Tpts.

Tbns.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

205

Fls. *a2* *f* *ff*
 Obs. *mf* *f* *ff*
 Cls.
 Bns. *mf* *f* *ff*
 Horns *a2* *sfp* *ff*
 Tpts. *ff* *sfp* *ff*
 Tbns. *sfp* *ff*
 Timp.
 Perc.
 Vln. 1
 Vln. 2 *mf* *f* *ff*
 Vla. *mf* *f* *ff*
 Vcl. *mf*
 D.B. *ff*

205

210

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc.

210

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

215

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.