

Peter Knell

Sinfonietta (for orchestra)

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.

Sinfonietta

I

Broad ♩ = 60

Peter Knell (1996)

The score is arranged in a standard orchestral format with the following parts:

- Horns 1 & 2:** Part of the Horn section, starting with a *sfp* dynamic.
- Trumpet 1 & 2:** Part of the Trumpet section, starting with a *f* dynamic.
- Trombone 1 & 2:** Part of the Trombone section, starting with a *sfp* dynamic.
- Timpani:** Part of the Percussion section, featuring a trill and a *p* dynamic.
- Percussion:** Part of the Percussion section, featuring Tubular Bells solo and a *f* dynamic.
- Violin 1 & 2:** Part of the String section, starting with a *f* dynamic.
- Viola:** Part of the String section, starting with a *f* dynamic.

The score includes various musical notations such as dynamics (*sfp*, *f*, *p*), articulation marks (accents, slurs), and performance instructions like "Broad" and "on the string". The tempo is marked as ♩ = 60. The score is divided into measures by vertical bar lines, with time signatures changing from 3/4 to 3/4 and back to 3/4.

5

Fls. *f* a2 *f* 5

Obs. *f* a2 *f* 5

Cls. a2 *f* 5

Bns. *f*

Horns *f*

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

Timp. *tr* *f* F#-Eb, Ab-Bb, Db-D \flat , F \flat -F#

Perc. triangle *tr* *pp*

5

Vln. 1 *f*

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

Fls.
Obs.
Cls.
Bns.

Horns
sfp *ff* *sfp* *ff* *sfp*

Tpt. 1
ff *sfp* *ff* *sfp* *ff*

Tpt. 2
sfp *ff* *sfp* *ff*

Tbn. 1
sfp *ff* *sfp* *ff* *sfp sfp*

Tbn. 2
sfp *sfp* *sfp*

Timp.
F#-F# D#-Db, Bb-A#

Perc
Tubular Bells
f *Red.* * *Red.* * *Red.*

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

10

Fls. *ff* *pp sub.* 1.

Obs. *ff* *p dolce* 1.

Cls.

Bns.

Horns *sfp* *ff* 3 a2

Tpt. 1 *sfp* *ff* 3

Tpt. 2 *sfp sfp sfp* *ff* 3

Tbn. 1 *sfp* *sfp* *ff* 3

Tbn. 2 *sfp* *ff* 3

Timp. *ff* dampen quickly 3

Perc. *ff* *ff* 3

Vln. 1

Vln. 2

Vla. *pizz.* *pp sub.*

Vcl.

D.B. *ff* 3

15

Fl. 1

Fl. 2 *pp*

Ob. 1 *p*

Perc *glockenspiel* 6 *pp*

Vln. 1 *muted* 15

Vln. 2 *pizz.* *pp* *pp*

Vla. *pp*

Fl. 1

Fl. 2

Ob. 1

Cls. 1. *pp*

Hrn. 2 *p*

Perc 6

Vln. 1 *pp*

Vln. 2 *arco muted* *mp*

Vla. *arco muted* *p* *pp*

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

20

Fls. *sfp* *a2*

Obs. *f* *sfp* *a2* *f* *p*

Cls. *mf* *f* *sfp* *f* *p*

Bns. *p*

Hrn. 1 *p* *f* *rip* *f* *rip*

Hrn. 2 *mp* *mf* *f*

Timp. *p* C#-Cb, Eb-F#

Perc. *mf* auto spring coil

20

Vln. 1 *p* *f* *p* *f*

Vln. 2 *p* *mp*

Vla. *mp*

Vcl. *mf* *mp* *without mutes* *mf*

D.B. *mp* *mf* *arco* *mf*

25 *morendo*

Fls. *f*

Obs. *f*

Cls. *f*

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

Perc. *hard rubber mallets*
vibraphone, motor off
mp

25 *morendo*

Vln. 1 *without mutes* *div. a 3* *p*

Vln. 2 *without mutes* *div. a 3* *f* *mp*

Vla. *without mutes* *div. a 3* *f* *mf*

Vcl. *div. a 3* *f*

D.B. *f*

Tempo I

30

Fls. *pp*

Obs. *mp* *p* *p* *p*

Cls. *pp* *p* *p* *p*

Bns. *pp* *p* *p* *p*

Horns *mp* *p* *a2* *sfp*

Tpts. *mp* *p* *f* *pp*

Tbns. *mp* *p* *sfp* *sfp*

Timp. *pp* *p*

Perc. *pp* *p* *pp* *f* *Red.*

with hammers

Tempo I

30

Vln. 1 *pp* *unis.* *f*

Vln. 2 *pp* *unis.* *f*

Vla. *pp* *unis.* *f*

Vcl. *pp*

D.B. *pp*

Fls. *p*

Obs. *pp*

Cls. *p*

Bns. *pp*

Horns *p* *pp*

Tpts. *p*

Tbns. *p*

Timp. *pp*

Perc. *p*

vibraphone

Al₄-Ab, C₄-C#

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

D.B. *pp*

div. a 3

unis.

Subtly grotesque

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Horns

Tpt. 1

Tpt. 2

Tbns.

Timp.

Perc

Vln. 1

Vln. 2

Vla.

D.B.

secco

f p

secco

f p

secco

f p

secco

p

secco

p

secco

p

secco

p

p

secco

mf p

secco

mf p

secco

mf p

mf

snare

p

mf

mp pp

Subtly grotesque

unis.

pizz.

f p

pizz.

f p

soli

p

40

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Tpt. 1

Tpt. 2

Tbns.

Timp.

Perc.

40

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

p

f

mp

pp

p

C#-Cb

45

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bns.

mp f

Tpt. 1
Tpt. 2
Tbns.
Timp.
Perc.

p mp f a2

F \sharp -F \sharp , C \flat -C \sharp

mp mf

mp

45

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

sul G

mp

p mp f

mp f

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bns.
Tpt. 1
Tpt. 2
Tbns.
Timp.
Perc.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

pp
mp
pp
tr
pp
pp
grazioso
p
p
mp
pizz.
pp
mp

14

Detailed description: This is a page of a musical score for a symphony orchestra, page 14. The score is written in 3/4 time and consists of 17 staves. The instruments are: Flute 1 and 2, Oboe 1 and 2, Clarinet 1 and 2, Bassoon, Trumpet 1 and 2, Trombone, Timpani, Percussion, Violin 1 and 2, Viola, Violoncello, and Double Bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into two measures. The first measure contains various melodic and harmonic lines for the woodwinds and strings. The second measure continues these lines, with some instruments playing sustained notes or chords. Dynamics include *pp* (pianissimo), *p* (piano), *mp* (mezzo-piano), and *grazioso* (grazioso). A large, semi-transparent watermark 'SAMPLE' is overlaid diagonally across the page.

50

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bns.

Horns

Tpt. 1

Tpt. 2

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

a2
mf

f

mp

mf

open
f

mf

f

mf

f

mf

f

arco

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

Dynamics: *f*, *mf*, *ff*, *pp*, *tr*, *a2*, *unis. arco*

Time Signature: 3/4

Key Signature: F# (F# major / C# minor)

55

Fls. *f* *a2*

Obs. *f*

Cls. *f*

Bns.

Horns *f* *rip +* *mf*

Tpts. *mf*

Tbns. *mf*

55

Vln. 1 *mf* *sim.*

Vln. 2 *mf* *sim.*

Vla. *mf* *sim.*

Vcl. *mf* *sim.*

D.B. *mf* *sim.*

Agitated, intensifying

60

Fls.

Obs.

Cls.

Bns. *a2* *f* *f* *f* *f* *f* *f* *f*

Horns *f* *f* *f*

Tpts. *f* *f* *f* *a2* *f*

Tbns. *f* *f* *f*

take rushes and glockenspiel mallet

Bass Drum with rushes

Agitated, intensifying

60

Vln. 1 *f* *sim.*

Vln. 2 *f* *sim.*

Vla. *f* *sim.*

Vcl. *f* *sim.*

D.B. *f* *sim.*

Cls.

Bns.

Horns

Tpts.

Perc

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

6

3

a2

f

a2

f

19

This page of a musical score, page 20, features a full orchestral arrangement. The score is organized into systems for various instruments:

- Fls. (Flutes):** The first staff shows a melodic line starting in the second measure with a dynamic marking of *f* and a first octave marking *a2*.
- Obs. (Oboes):** The second staff mirrors the flute's melodic line, also starting in the second measure with a dynamic marking of *f* and a first octave marking *a2*.
- Cls. (Clarinets):** The third staff has a melodic line in the first measure, followed by a rest in the second measure.
- Bns. (Bassoons):** The fourth staff features a complex, rhythmic melodic line with many accidentals, spanning the first and second measures.
- Horns:** The fifth staff has a melodic line in the first measure, followed by a rest in the second measure.
- Tpts. (Trumpets):** The sixth staff has a melodic line starting in the second measure with a dynamic marking of *f*.
- Perc. (Percussion):** The seventh staff consists of a steady, rhythmic accompaniment of eighth notes.
- Vln. 1 (Violins I):** The eighth staff plays a rhythmic accompaniment of eighth notes.
- Vln. 2 (Violins II):** The ninth staff plays a rhythmic accompaniment of eighth notes.
- Vla. (Viola):** The tenth staff plays a rhythmic accompaniment of eighth notes.
- Vcl. (Violoncello):** The eleventh staff plays a rhythmic accompaniment of eighth notes.
- D.B. (Double Bass):** The twelfth staff plays a rhythmic accompaniment of eighth notes.

The score is written in common time (C) and features a key signature of one sharp (F#). A time signature change from 4/4 to 3/4 occurs at the beginning of the second measure. Dynamics include *f* (forte) and *a2* (first octave). A large, diagonal watermark reading "SAMPLE" is overlaid across the center of the page.

65

Fls. *ff*

Obs. *ff* *f*

Cl. 1 *f* 12

Cl. 2 *f* 12

Bns.

Horns *ff* bell tones

Tpts. *ff* bell tones

Perc. *ff* glockenspiel

65

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff* *f*

Vcl. *ff*

D.B. *ff*

Misterioso (l'istesso tempo)

Fls.

Obs.

Cls.

Bns.

mf

mp

Horns

Tpts.

Tbns.

f

mf

mp

1. muted *p*

muted *p*

2. *pp*

Timp.

Perc.

vibraphone

pp

p

pp

Tubular Bells with vibraphone mallet

Misterioso (l'istesso tempo)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

f

mf

mf

mp

f

mf

mp

sol

mp

pp

Fls. *p* *pp*

Ob. 1 *p* *pp*

Hrn. 1 *pp*

Tpts. *pp*

Tbn. 2

Timp. E_b-D_b *tr* $Db-Eb, Ab-Bb$ *pp* < >

Perc. *glockenspiel* *pp* *ppp*

Vln. 1 *sul A* *pp*

Vln. 2 *sul G* *p* *sul D* *pp*

Vla. *sul C* *p* *solo* *p*

Vcl. *muted* *pp* *solo* *p*

D.B.

75

Gradually emerging

Musical score for measures 75-79. The score is for Timp., Vla., Vcl., and D.B. The time signature changes from 3/4 to 3/4 with a flat, and then to 3/4. The Timp. part features a trill starting in measure 77, marked *pp*. The Vla. part is marked *tutti muted* and *p*. The Vcl. part is marked *p*. The D.B. part is marked *p* and *mp*. A large watermark 'SAMPLE' is visible across the score.

80

Musical score for measures 80-84. The score is for Timp., Vln. 2, Vla., Vcl., and D.B. The time signature is 3/4. The Timp. part features a trill starting in measure 80, marked *pp*. The Vln. 2 part is marked *mp* and *mf*. The Vla. part is marked *without mutes* and *mp*. The Vcl. part is marked *without mutes* and *mp*. The D.B. part is marked *mf*. A large watermark 'SAMPLE' is visible across the score.

85

1. solo

Fls. *p lively*

Obs. *1. solo p lively*

Cls. *1. solo p lively*

Bns. *1. solo p lively*

Horns *open mf*

Tbns. *mf*

Timp. *gliss. mf*

Perc. *glockenspiel pp*

85

Vln. 1 *f pp*

Vln. 2 *f pp*

Vla. *f pp*

Vcl. *f pp*

D.B. *f pp*

90

Fls. *mp*

Obs. *mp* 1.

Cl. 1 *mp* *mf*

Cl. 2 *mf*

Bn. 1 *mp* *mf*

Bn. 2 *mf*

Perc *pp*

90

Vln. 1 *solo* *p* *tutti* *pp* *p*

Vln. 2 *mp*

Vla. *mf*

Vcl.

D.B.

Fls. *mf* *f*

Obs. *mf* *f*

Cl. 1 *mf* *f*

Cl. 2 *pp* *mf* *f*

Bn. 1 *mf* *f* *pp*

Bn. 2 *pp* *f* *pp*

Horns *mf*

Tbns. *mf*

Timp. *mf* Eb-F#

Perc. *mf*

Vln. 1 *pp* *f*

Vln. 2 *pp* *f*

Vla. *pp* *f*

Vcl. *f*

D.B. *f*

95

rit.

Tempo I

Fls. *ff*

Bns. *sempre pp*

Horns *sfp* *open*

Tpt. 1 *ff* *open*

Tpt. 2 *sfp* *sfp* *sfp*

Tbn. 1 *sfp* *sfp* *sfp* *sfp*

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

Timp. *p* *tr* *p* *tr* *ff*

Perc. **Tubular Bells** *ff* *Red.* *Red.* *Red.*

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. *p dolce*

Cl. 1 *pp*

Cl. 2 *pp sub.*

Bns.

Horns *ff*

Tpt. 1 *ff*

Tpt. 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *tr* Db-C₂, F₂-F₂#

Perc. *vibraphone* *pp* 6

Vln. 1 *pp* *muted*

Vln. 2 *pizz.* *pp*

Vla. *pizz.* *pp sub.*

Vcl.

D.B.

100

100

Fl. 1 *p*

Cl. 1

Cl. 2

Perc

Vln. 1 *pp*

Vln. 2

Vla.

105

Fl. 1 *pp*

Cl. 1 *pp*

Cl. 2 *pp*

Bsn. 1. *pp* a2 *mf*

Hrn. 2 *p* *mp* *mf* G#-Gb

Timp.

Perc *glockenspiel* 6 *p*

Vln. 1 *pp*

Vln. 2 *arco muted* *mp* *p*

Vla. *arco muted* *p* *pp*

Vcl. *muted* *mf* *mp*

D.B. *pizz.* *pp* *p* *mp* *mf*

30

This page of a musical score, page 31, features a variety of instruments including Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Horns (Hrn. 1 & 2), Percussion (Perc.), Violins (Vln. 1 & 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The score is written in common time (C) and includes dynamic markings such as *sfz*, *f*, *p*, *mf*, and *mp*. Performance instructions like "a2", "rip", "open", "auto spring coil", "without mutes", and "arco" are present. The music is divided into three measures, with a key signature change to three flats (B-flat, E-flat, A-flat) occurring at the start of the second measure. A large, semi-transparent watermark is visible across the center of the page.

110

morendo

Fls. *pp*

Obs. *mp* 5

Cls. *pp* *mp* 5

Bns. *pp* *mp* 5

Horns *mf* *mp* a2

Tpts. *mp*

Tbns. *mp*

Timp. *pp*

Perc. *mp* *pp* *p*
 vibraphone with hard rubber mallets
 Tubular Bells

110

morendo

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

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

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

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

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

115

Aggressive

Musical score for woodwinds and percussion, measures 114-115. The score includes parts for Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon 1 (Bn. 1), Bassoon 2 (Bn. 2), Horns, Trumpets (Tpts.), Trombones (Tbns.), Timpani (Timp.), and Percussion (Perc.). The tempo is marked 'Aggressive' with a metronome marking of 120. The music features dynamic markings such as *p*, *pp*, *marcato*, and *f*. A large 'SAMPLE' watermark is visible across the score.

115

Aggressive

Musical score for strings and double bass, measures 114-115. The score includes parts for Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Via.), Violoncello (Vcl.), and Double Bass (D.B.). The tempo is marked 'Aggressive' with a metronome marking of 120. The music features dynamic markings such as *f marcato*. A large 'SAMPLE' watermark is visible across the score.

a2

f marcato
sempre stacc.

sempre stacc.

1. stopped
p *f*
p *f*

F#-F₂, F#-F₁

mf

f marcato
sempre stacc.

120 *sempre stacc.*

sempre stacc.

mf *mp*

sempre stacc.

Obs. *f marcato* a2

Cl. 1

Cl. 2

Bn. 1

Bn. 2

Timp. *mf* F₄-----E₄ E₄-G₄, A₄-Ab, F₄-E₄

Vln. 2 *f marcato*

Vla.

Vcl. *mf*

D.B. *f*

The musical score is arranged in a standard orchestral format with ten staves. The top staff is for Oboe (Obs.), followed by Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2). Below these are Bassoon 1 (Bn. 1) and Bassoon 2 (Bn. 2). The fifth staff is for Timpani (Timp.), with specific notes and dynamics indicated. The sixth staff is for Violin 2 (Vln. 2), followed by Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.) at the bottom. The score includes various musical notations such as clefs, time signatures, dynamics, and articulation marks.

Fls. *f marcato* *a2* *1. solo p leggiero*

Obs. *1. solo p leggiero*

Cl. 1

Cl. 2

Horns *open f*

Tpts. *f*

Tbns. *f*

Timp. *f pp* *Ab-G \flat , G \flat -D \flat*

Perc. *triangle pp*

Vln. 1 *marcato f*

Vln. 2

Vla.

Vcl. *ff pp*

D.B. *ff pp*

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Perc

Vcl.

D.B.

1. solo

p *leggero*

p

Ob. 1

Cl. 1

Cl. 2

Bns.

Timp.

Vln. 1

Vcl.

D.B.

p

1.

a2

p marcato

mp marcato

mp

tr

pp

tr

marcato

p marcato

marcato

p

135

Fls. *f marcato* a2

Obs. *mf marcato* a2 *f*

Cls. *mf* *f*

Bns. *mf* *f*

Horns *mf marcato* a2 *f* 3 3

Tpts. *mf marcato* a2 *f* 3 3

Timp. *mf* *tr*

Perc. *bass drum* *tr* *mf*

135

Vln. 1 *mf*

Vln. 2 *mp marcato* *mf*

Vla. *mp marcato* *mf*

Vcl. *mf*

D.B. *mf*

140

sempre stacc.

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

f cantabile

Timp.

Perc.

poco a poco cresc.

140

sempre stacc.

Vln. 1

f sempre stacc.

Vln. 2

f sempre stacc.

Vla.

f cantabile

Vcl.

f cantabile

D.B.

f

This page of a musical score features the following parts and staves:

- Fls.** (Flutes): Four staves with treble clefs, playing a melodic line with eighth-note patterns and slurs.
- Obs.** (Oboes): Two staves with treble clefs, mirroring the flute parts.
- Cls.** (Clarinets): Two staves with treble clefs, mirroring the flute parts.
- Bns.** (Bassoons): Two staves with bass clefs, mirroring the flute parts.
- Horns**: One staff with treble clef, playing a triplet figure starting in the second measure.
- Tpts.** (Trumpets): One staff with treble clef, playing a triplet figure starting in the second measure.
- Tbns.** (Trombones): One staff with bass clef, playing a simple harmonic line.
- Timp.** (Timpani): One staff with bass clef, showing a wavy line and a single note.
- Perc.** (Percussion): One staff with treble clef, showing a wavy line and a single note.
- Vln. 1** (Violin 1): One staff with treble clef, playing a melodic line with eighth notes.
- Vln. 2** (Violin 2): One staff with treble clef, playing a melodic line with eighth notes.
- Vla.** (Viola): One staff with bass clef, playing a melodic line with eighth notes.
- Vcl.** (Violoncello): One staff with bass clef, playing a harmonic line.
- D.B.** (Double Bass): One staff with bass clef, playing a harmonic line.

The score is in 3/4 time and includes dynamic markings such as *f* (forte) and *z* (zaccato).

145

Fls.
Obs.
Cls.
Bns.

ff *a2*

Horns
Tpts.
Tbns.

f *ff* *a2*

Timp.
Perc.

ff

145

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

ff

150
non rit.

This page of a musical score contains measures 145 through 150. The score is for a full orchestra and string section. The instruments listed on the left are Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Horns, Trumpet (Tpts.), Trombone (Tbns.), Timpani (Timp.), Percussion (Perc.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). The music is in common time (C) and features a key signature of two flats (B-flat and E-flat). The tempo is marked as 150 and the performance instruction is 'non rit.'. The score includes various dynamics such as *fff* (fortissimo) and *ff* (fortissimo), and articulation marks like accents and trills. A large, semi-transparent watermark 'SAMPLE' is oriented diagonally across the page.

Tempo I ♩ = 60

Fl. 1 *p* *f* *ff*

Fl. 2 *f* *ff*

Obs. *p* *f*

Cls. *p* *f*

Bns. *p* *mp*

Horns *mp*

Tpts. *mp* *rip* *ff*

Tbns. *p*

Timp. *pp* *tr* C₄-Eb

Perc. *mf* *glockenspiel* *ff*

Vln. 1 *pp* *div. a 3* *ff* *unis.*

Vln. 2 *pp* *div. a 3* *ff* *unis.*

Vla. *pp* *div. a 3*

Vcl. *pp* *div. a 3*

D.B. *sfp*

rit.

Fl. 1

Fl. 2

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc.

l.v.

vibraphone

glockenspiel

Red.

rit.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

unis.

ff

div. a 3

pp

II

Largo ♩ = 40

5

Horns

Trumpets

Trombone 1

Trombone 2

Percussion

Largo ♩ = 40

5

Violin 1

Violin 2

Viola

10

1. solo

pp

a2

pp < >

1. solo echo tone

pp

mf >

1.

pp < >

Horns

Tpts.

Tbn. 1

Tbn. 2

Timp.

Perc.

p >

10

Vln. 1

pp

mf >

Vln. 2

pp

mf >

Vla.

pp

mp >

Vcl.

mp >

D.B.

mp >

poco piu mosso ♩ = 46

15

Cls. *p*

Bns. *p* a2

Horns *p* 1. *mf*
open

Tbn. 1 *p* *mf*

Tbn. 2 *p* *mf*

Timp. *pp* *pp* *sfp*

Vcl. *pp* *sfp*

D.B. *pp* *sfp*

Fls. *p* *ppp*

Cls. *p* *ppp* 1.

Bns. *mf* *pp*

Horns *p* *p*

Tpts. *pp* *mp*

Tbn. 1 *p* *pp* *mp* harmon mute (stem out)

Tbn. 2 *p* *p*

Timp. D_1-B_1

Vln. 1 *pp* sul pont.

Vln. 2 *pp* sul pont.

Vcl. *p*

D.B. *p*

20

♩ = ♩ = 46

Cl. 1

Bns.

Horns

Tpts.

Tbn. 1

Tbn. 2

Timp.

Vcl.

D.B.

pp

ppp

pp *< f* *pp* *< f* *pp* *< f*

pp *< f* *pp* *< f* *pp* *< f*

exaggerated

exaggerated

$E_{\flat}-F_{\flat}, G_{\flat}-C_{\flat}, B_{\flat}-D_{\flat}$

25

Allegro $\text{♩} = 138$

Fl. 1 *pp*

Cl. 1 *pp*

Bns. *pp*

Timp. *pp*

Vcl. *pp* < *f* *pp* < *f* *pp*

D.B. *pp* < *f* *pp* < *f* *pp*

tr

p

p

30

agitato e accel.

35

Obs. *p* *mp*

Bns. *mp*

Hrn. 1 *mp* *mf* *stopped*

Tpts. *mp* < *f*

Timp. *f*

30

agitato e accel.

35

Vln. 1 *p* *ord.* *f*

Vln. 2 *p* *ord.* *f*

Vla. *p* *f*

Vcl. *f*

D.B. *f*

Grazioso $\text{♩} = 152$

40

Fl. 1 *p*

Fl. 2 *p*

Obs. *p*

Cls. *p*

triangle *p*

Perc. *pp*

Grazioso $\text{♩} = 152$

40

Vln. 1 *pizz.* *p*

Vln. 2 *p*

Vcl. *pp*

div. *p*

pp *p*

45

50

Fls. *p* *mf* *f* *p*

Obs. *mp*

Cls. *p*

Bns. *p*

Perc. *mp*

45

50

Vln. 1 *unis.* *p*

Vln. 2 *mp* *p* *pp* *mf*

Vla. *p* *p* *mp* *pp*

Vcl. *pp*

pp

55

Fls. *p*

Obs. *p*

Cls. *pp* *p*

Bns. *pp* *p* 1. *mp*

Horns *muted* *pp*

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

Vln. 2 *pizz.* *p* *p*

Vla. *pizz.* *p*

Vcl. *p*

60 65

Fis. *mp* *f*

Obs. *mp* *f*

Cls. *mp* *mf* *f*

Bns. *f* *f*

Horns *f* open

Timp. *mf*

Perc. snare *mf*

60 65

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

Vln. 2 *mp* *f* arco

Vla. *mp* *f*

Vcl. *f*

D.B. *f*

Detailed description of the musical score: The score is for measures 60 to 65. The woodwind section (Flute, Oboe, Clarinet, Bassoon) has various dynamics: Flute starts at *mp* and goes to *f*; Oboe starts at *mp* and goes to *f*; Clarinet starts at *mp*, goes to *mf*, and then *f*; Bassoon starts at *f* and goes to *f*. The Horns part starts at *f* and includes the instruction 'open'. The Percussion part includes a snare drum with a *mf* dynamic. The string section (Violin 1, Violin 2, Viola, Violoncello, Double Bass) starts at *mp* and goes to *f*. The Violin 1 part includes the instruction 'arco'. The Violoncello and Double Bass parts also go to *f*.

70

Clas. *solo*

Bns. *f*

Horns *f* *open* *f* *a2*

Tpts. *f*

Timp. *f* *D₄-C₄*

Perc. *f* *vibraphone solo*

Vln. 1 *f* *arco* *pizz.*

Vln. 2 *f* *pizz.*

Vla. *f* *pizz.*

Vcl. *f*

D.B.

70

75

80

Fl. 1 *solo* *f* *sfp*

Clas. *f*

Bns. *pp* *p*

Horns *pp* *p*

Perc. *f*

Vln. 1 *arco* *p*

Vln. 2 *arco* *p*

Vla. *p*

85

Ob. 1

1.

pp *p*

Perc.

vibraphone

ppp

Vln. 1

sul pont.

pp

Vln. 2

pp

sul pont.

Vla.

90

95

Fls.

Obs.

p

Cl. 1

1.

p

Bn. 1

1.

pp *p*

Perc.

90

95

Vln. 1

Vln. 2

pizz.

p

Vla.

arco

p

Vcl.

p

pizz.

D.B.

p

100

Fl. 1
Cl. 1
Hrn. 1
Perc.
Vln. 1
Vln. 2
Vla.
Vcl.
D.B.

pp
p
pp
p
ord.
arco ord.
mf
sul pont.
pp
pp sul pont.
pp tr.
sul pont.
pp
pizz.
arco
mp
pp
pp
pp
mp
pp

vibraphone l.v.

solo
p

100

105

110

Fl. 1
Bn. 1
Horns
Tpts.
Tbns.

solo
p
muted
ppp
p
ppp
ppp
muted
ppp
p

harmon mute (stem out)
ppp
p
ppp
ppp

105

110

Vln. 1
Vln. 2
Vla.
Vcl.

Fl. 1

Ob. 1

Bn. 1

Horns

Tpts.

Tbns.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

ppp

p

pp

vibraphone l.v.

pp

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Horns

Tbn. 2

ppp

p

Vln. 1

Vln. 2

Vla.

Vcl.

130

Musical score for measures 130-134. The score includes parts for Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet (Cls.), Bassoon (Bns.), Horns, Trombone 2 (Tbn. 2), Timpani (Timp.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.).

Measure 130: Fl. 1 has a melodic line with a slur. Fl. 2, Ob. 1, and Ob. 2 play a rhythmic pattern marked *ppp*. Cls. and Bns. play triplets marked *p*. Horns and Tbn. 2 play sustained notes. Timp. plays a rhythmic pattern marked *ppp*.

Measure 131: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 132: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 133: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 134: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 135: Fl. 1 has a melodic line with a slur. Fl. 2, Ob. 1, and Ob. 2 play a rhythmic pattern marked *ppp*. Cls. and Bns. play triplets marked *p*. Horns and Tbn. 2 play sustained notes. Timp. plays a rhythmic pattern marked *ppp*.

Measure 136: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 137: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 138: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 139: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

Measure 140: Fl. 1 continues. Fl. 2, Ob. 1, and Ob. 2 continue. Cls. and Bns. continue with triplets. Horns and Tbn. 2 continue. Timp. continues.

135

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cls.

Bns.

Timp.

pp

pp

pp

pp

3

3

3

3

3

3

135

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

ord.

mf

cresc.

140

145

Fls. *mp* *f* *f*

Obs. *p* *mp* *f* *f*

Cls. *mp* *f* *f*

Bns. *mp* *f* *f*

a2 *a2* *a2* *a2*

3 *3* *3* *3*

Horns *a2 open* *mf*

Tpts. *a2 open* *mf*

Tbns. *open* *mf*

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

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

140

145

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

150

Fls.
Obs.
Cls.
Bns.

Horns
Tpts.
Tbns.

Timp.
Perc.

150

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

155

Fls. *f* *ff*

Obs. *f* *ff*

Cls. *f*

Bns. *f*

Horns *ff* 1. *p*

Tpts. *ff*

Tbns. *ff* 3

Timp. *tr* 3 *ff* A₄-G₄, D₄-B₄, F₄-D₄

Perc. *tr* *f*

Vln. 1 *ff* solo *p* 3

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

155

160

Fis.

Obs.

Cls.

Tpts.

Vln. 1

Vln. 2

Vla.

p

mp

mf

ff

pp

pizz.

pp

160

165

Fis.

Obs.

Cls.

Horns

Perc.

f

ff

f

ff

ff

p

snare

p

f

tr

170

Clas. *p*

Bns. *mp*

Horns

Tpt. 1 *f*

Tpt. 2 *f*

Tbn. 1 *f*

Tbn. 2 *f*

170

Vln. 1 *tutti pizz.* *p*

Vln. 2 *pizz.* *p*

Vla. *pizz.* *mp*

175

Fls.

Obs.

Cls.

Bns.

Horns

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

mf

ff

mf

ff

mf

ff

mf

ff

p

ff

snare with glockenspiel mallets

p

ff

175

arco

arco *sfz*

sfz

arco

sfz

arco

sfz

sfz

sfz

sfz

This page of a musical score, numbered 66, features a variety of instruments. The woodwind section includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), and Bassoon (Bns.), all playing a melodic line with a forte (*f*) dynamic. The brass section consists of Horns (a2), Trumpets (Tpts.), Trombone 1 (Tbn. 1), and Trombone 2 (Tbn. 2), with the Trumpets and Trombone 1 parts featuring triplet patterns. The string section includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.), all playing a sustained melodic line with a forte (*f*) dynamic. The percussion part (Perc.) is labeled "glockenspiel" and plays a rhythmic accompaniment. The score is marked with a large "SAMPLE" watermark.

180

Fls.
Obs.
Cls.
Bns.

Horns
Tpts.
Tbn. 1
Tbn. 2

Timp.
Perc.

180

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

185

a2

Fls. *ff*

Obs. *ff*

Cls. *ff*

Bns. *ff*

Horns *ff*

Tpts. *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

Timp. *ff*

Perc. *ff*

185

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *ff*

Vcl. *ff*

D.B. *ff*

Fls.
Obs.
Cls.
Bns.

Horns
Tpts.
Tbn. 1
Tbn. 2

Timp.
Perc.

G₁-Ab, D₁-Eb

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

Presto $\text{♩} = 180$

195

1. solo *pp*

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Horns

Tpts.

Tbns.

Timp.

Perc.

pp

1. solo *pp*

1. solo *pp*

1. solo *pp*

mf

mf

mf

mf

snare *mf*

mf

Presto $\text{♩} = 180$

195

pp

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

pp

pp

pp

pp

pp

pp

pp

pp

pp

(2 + 3) 200

Fl. 1

Ob. 1

Cl. 1

Bn. 1

Horns

Tpts.

Tbns.

Timp.

Perc.

Ab-G_b, Eb-D_b

(2 + 3) 200

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

This page contains a musical score for various instruments. The score is divided into two systems, each starting with a measure number of 205. The instruments listed are:

- Fls. (Flutes)
- Obs. (Oboes)
- Cls. (Clarinets)
- Bns. (Bassoons)
- Horns
- Tpts. (Trumpets)
- Tbns. (Trombones)
- Timp. (Timpani)
- Perc. (Percussion)
- Vln. 1 (Violin 1)
- Vln. 2 (Violin 2)
- Vla. (Viola)
- Vcl. (Violoncello)
- D.B. (Double Bass)

The score includes dynamic markings such as *mf*, *f*, *ff*, *sfp*, and *arco*. It also features performance instructions like *a2* (second ending), *tr* (trill), and *4:3* (triplets). The music is written in a 9/16 time signature and includes various note values, rests, and articulation marks.

Fls.

Obs.

Cls.

Bns.

Horns

Tpts.

Tbns.

Timp.

Perc.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

215

This page contains the musical score for measures 215 through 220. The score is arranged in two systems of staves. The first system includes Flute (Fls.), Oboe (Obs.), Clarinet (Cls.), Bassoon (Bns.), Horns, Trumpet (Tpts.), Trombone (Tbns.), Timpani (Timp.), and Percussion (Perc.). The second system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vcl.), and Double Bass (D.B.). Each staff contains musical notation with various articulations, including accents and slurs. A large, diagonal watermark reading 'SAMPLE' is overlaid across the center of the page. The measure number '215' is printed in a box above the first staff of each system.