

SINFONIETTA
ERIC SHANFIELD

SINFONIETTA

Eric Shanfield | ENS.2023.5

12.19.23-1.6.24 | 19'

Piccolo	4 Horns in F/4 Wagner Tubas in Bb & F*
2 Flutes	2 Trumpets in C
2 Oboes	
2 Clarinets in Bb	Timpani (I, III, IV)
2 Bassoons	Percussion**
Contrabassoon	
	Strings***

Score is *transposed*.

*Wagner tubas in mov. 2 are optional. Horns 1 & 3 play tubas 1 & 2 (in Bb, sounding a major second lower than written); horns 2 & 4 play tubas 3 & 4 (in F, sounding a fifth lower than written).

**Percussion, one player: Cymbals (clashed) [I], Bass Drum [II], Glockenspiel [III], Triangle [IV].

***String complement 8.7.6.5.4 (or larger).

I was listening to Brahms late one night and decided my next piece would be this *Sinfonietta*. Having recently completed several darker and more complex works inspired by Stravinsky and the poet Paul Celan, I wanted to write something lighter, more classical—more *fun*. That's not to say I consider this piece lesser in any way; that an artwork not take, for instance, politics or genocide as its inspiration doesn't somehow diminish it—art may find meaning in joy no less than in suffering.

Nestled within each movement of this *Sinfonietta* is found at least one reference to an easily identifiable Brahmsian opus. We open on a rich romantic sonata, sing a dark and tender lullaby, explore variations on a vaguely Haydn-esque original theme, and close with a vigorous “Hungarian” rondo-finale.

SINFONIETTA

I. ALLEGRO MODERATO

Eric Shanfield

♩ = 84 Allegro moderato

The score is divided into two systems. The first system includes Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet 1, 2 in Bb, Bassoon 1, 2, Contrabassoon, Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1, 2 in C, Timpani, and Percussion (Cymbals). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics such as *f* (forte) and *p* (piano), along with articulation marks like accents and slurs. The woodwinds and brass play rhythmic patterns, while the strings provide a melodic and harmonic foundation.

6

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *p* *f* *p*

Cl. 1, 2 *f* *p* *f* *p*

Bsn. 1, 2 *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2 *p* *fp* *f* *fp* *f* *p*

Hn. 3, 4 *p* *fp* *f* *fp* *f* *p*

Tpt. 1, 2 *f* *p* *f* *p*

Timp. *p* *f* *p*

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

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p*

Cb. *f*

A

10

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *p* *f* *p* *p* *f*

Cl. 1 *f* *f* *p* *f* *p* *p* *f* *p* *f* *p*

Cl. 2 *f* *f* *p* *f* *p* *p* *f* *p* *f* *p*

Bsn. 1, 2 *f* *f* *p* *f* *p* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2 *fp* *f* *fp* *f* *p* *f*

Hn. 3, 4 *fp* *f* *fp* *f* *p* *f*

Tpt. 1, 2 *f* *p* *f* *p*

Timp. *f* *p* *f*

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

Vln. II *f* *p* *f* *p* *f* *p* *f*

Vla. *f* *p* *f* *p* *f* *p* *f*

Vc. *f* *p* *f* *p* *f*

Cb. *f* *pizz.* *f*

14

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1
sim.

Cl. 2
sim.

Bsn. 1, 2
f *p*

Cbsn.

Hn. 1, 2
p

Hn. 3, 4
p

Tpt. 1, 2
f *p*

Timp.

Vln. I
f

Vln. II
f

Vla.
sim.

Vc.
sim.

Cb.

B

SINFONIETTA - I. ALLEGRO MODERATO

18

Picc. -

Fl. 1, 2 - *p* *f* *p* *f* *p* *f*

Ob. 1 - *p* *f* *p* *sim.*

Ob. 2 - *p* *f* *p* *sim.*

Cl. 1 - *p* *f* *p*

Cl. 2 - *p* *f* *p*

Bsn. 1, 2 - *f* *p* *f* *p* *f* *p*

Cbsn. -

Hrn. 1, 2 - *f*

Hrn. 3, 4 - *f*

Tpt. 1, 2 - *f* *p* *f* *p*

Timp. - *p* *f* *p*

Vln. I - *p* *f* *p*

Vln. II - *p* *f* *p*

Vla. - *p* *f* *p* *f* *sim.*

Vc. - *p* *f* *p* *f* *sim.*

Cb. -

B

C

22

Picc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Fl. 1, 2 *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *mf*

Ob. 1 *mf*

Ob. 2 *sim.* *mf*

Cl. 1, 2 *p* *f* *p*

Bsn. 1, 2 *f* *p* *f* *p* *f* *p* *mf*

Cbsn.

Hn. 1, 2

Hn. 3

Hn. 4 *p* *f* *p*

Tpt. 1, 2 *p* *f* *p*

Timp. *f* *p* *mf*

C

Vln. I *f* *p* *mf*

Vln. II *f* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vc. *p* *mf* *p* *mf*

Cb. *mf*

26

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

33

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

SINFONIETTA - I. ALLEGRO MODERATO

36

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

E

F

Picc. *f* *p* *f* *p* *f*

Fl. 1, 2 *f* *p* *f* *p* *f*

Ob. 1, 2 *fp* *f* *fp* *f* *fp* *f*

Cl. 1, 2 *f* *p* *f* *p* *f*

Bsn. 1, 2 *f* *p* *f* *p* *f*

Cbsn. *f* *p* *f* *p* *f*

Hn. 1, 2 *f* *p sub.* *f sub.* *f* *p sub.* *f*

Hn. 3, 4 *f* *p sub.* *f sub.* *f* *p sub.* *f*

Tpt. 1, 2 *fp* *f* *fp* *f* *fp* *f*

Timp. *f* *p* *f* *p* *f*

F

Vln. I *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f*

Vla. *f* *fp* *fp* *f*

Vc. *f* *fp* *fp* *f*

Cb. arco *pizz.* arco *pizz.*

SINFONIETTA - I. ALLEGRO MODERATO

47

Picc. *f* *p* *f* *p* *f*

Fl. 1, 2 *f* *p* *f* *p* *f*

Ob. 1, 2 *fp* *fp* *fp* *fp* *f*

Cl. 1, 2 *f* *p* *f* *p* *f*

Bsn. 1, 2 *p* *f*

Cbsn. *f* *f*

Hn. 1, 2 *f* *p sub.* *f sub.* *f* *p sub.* *f*

Hn. 3, 4 *f* *p sub.* *f sub.* *f* *p sub.* *f*

Tpt. 1, 2 *fp* *fp* *fp* *fp* *f*

Timp. *p* *f*

Vln. I *fp* *fp* *f*

Vln. II *fp* *fp* *f*

Vla. *fp* *fp* *f*

Vc. *fp* *fp* *f*

Cb. arco *pizz.* arco *pizz.*

G

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *p*

Cl. 1, 2 *f* *p*

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2 *f* *p* norm.

Hn. 3, 4 *f* *p* norm.

Tpt. 1, 2

Timp. *f* *p* $F\sharp \rightarrow F\flat$ *p* $\underline{3}$

G

Vln. I *f* *div.*

Vln. II

Vla. *f*

Vc. *f*

Cb. *f* arco

55

Score for Sinfonietta - I. Allegro Moderato, page 17. The score includes parts for Piccolo, Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoons 1 & 2, Contrabassoon, Horns 1 & 2, Horns 3 & 4, Trumpets 1 & 2, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score is in 4/4 time with various dynamic markings and articulations.

Parts shown include:

- Picc.
- Fl. 1, 2
- Ob. 1, 2
- Cl. 1, 2
- Bsn. 1, 2
- Cbsn.
- Hn. 1, 2
- Hn. 3, 4
- Tpt. 1, 2
- Timp.
- Vln. I
- Vln. II
- Vla.
- Vc.
- Cb.

Dynamic markings: *f*, *p*, *f* → *F#*, *F#* → *F#*.

H

Musical score for woodwinds and percussion. The score includes parts for Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Cbsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3 and 4 (Hn. 3, 4), Trumpet 1 and 2 (Tpt. 1, 2), and Timpani (Timp.). The woodwinds and percussion parts feature dynamic markings of *p* (piano) and *f* (forte), and include various musical notations such as slurs, accents, and articulation marks.

H

unis.

Musical score for strings, including Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The Violin I part is marked *unis.* (unison). The strings play a rhythmic accompaniment with dynamic markings of *f* (forte) and *p* (piano).

64

Picc.
f

Fl. 1, 2
f

Ob. 1, 2
f

Cl. 1, 2
p *f*

Bsn. 1, 2
f *p*

Cbsn.
f *p*

Hn. 1, 2
f

Hn. 3, 4
f

Tpt. 1, 2

Timp.
f Eb → D#

Vln. I **I**

Vln. II

Vla.
3

Vc.

Cb.
f

SINFONIETTA - I. ALLEGRO MODERATO

68

Picc. f

Fl. 1, 2 f

Ob. 1, 2 *fp* f

Cl. 1, 2 f

Bsn. 1, 2 *f* p

Cbsn. *f* p

Hn. 1, 2 f

Hn. 3, 4 p f

Tpt. 1, 2 *fp* f

Timp. f B4 - C3

Vln. I

Vln. II

Vla. 3

Vc. f

Cb. f

71

Picc. *f*

Fl. 1, 2

Ob. 1, 2 *fp* *f*

Cl. 1, 2

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *p* *f*

Tpt. 1, 2 *fp* *f*

Timp. *f*

1.

Vln. I

Vln. II

Vla. *f*

Vc. *f*

Cb. *f*

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *fp* *f*

Cl. 1, 2

Bsn. 1, 2 *f* *p* *f*

Cbsn.

Hn. 1, 2 *f*

Hn. 3, 4 *p* *f* *f*

Tpt. 1, 2 *fp* *f*

Timp. C♯→B♯ B♭→B♭ *f* *p* *f*

Vln. I *div.* *unis.*

Vln. II *div.* *unis.*

Vla. *3*

Vc. *f*

Cb. *f*

80

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p, *f*, *flz.*, *norm.*

div., *unis.*

3

Bb → B4

84 **K**

Picc. *f*

Fl. 1, 2 *f* *p* *f*

Ob. 1, 2 *p* *f*

Cl. 1 *p* *f* *p* *f* *p* *sim.*

Cl. 2 *p* *f* *p* *f* *p* *sim.*

Bsn. 1, 2 *p*

Cbsn. *f* *p*

Hn. 1, 2 *norm.* *p* *f* *p*

Hn. 3, 4 *norm.* *p* *f* *p*

Tpt. 1, 2 *p* *f* *p*

Timp. *p* *f* *D₄ → E_b*

Vln. I *div.* *f* *unis.*

Vln. II *div.* *f* *unis.*

Vla. *p* *f* *p* *f* *sim.*

Vc. *p* *f* *p* *f* *sim.*

Cb. *f* *p*

88

The score consists of the following instruments and parts:

- Picc.**: Piccolo part, featuring triplet eighth notes with accents, starting at measure 88 and continuing through measure 90.
- Fl. 1, 2**: Flute parts, featuring a melodic line with a *f* dynamic followed by a *p* dynamic.
- Ob. 1, 2**: Oboe parts, featuring a melodic line with triplet eighth notes and accents.
- Cl. 1, 2**: Clarinet parts, featuring rhythmic eighth-note patterns.
- Bsn. 1, 2**: Bassoon parts, featuring a melodic line with a *f* dynamic followed by a *p* dynamic.
- Cbsn.**: Contrabassoon part, featuring a melodic line with a *f* dynamic followed by a *p* dynamic.
- Hn. 1, 2**: Horn parts (1st section), featuring a melodic line with a *p* dynamic followed by a *f* dynamic.
- Hn. 3, 4**: Horn parts (2nd section), featuring a melodic line with a *p* dynamic followed by a *f* dynamic.
- Tpt. 1, 2**: Trombone parts, featuring a melodic line with a *f* dynamic followed by a *p* dynamic.
- Timp.**: Timpani part, featuring a rhythmic pattern with a *p* dynamic followed by a *f* dynamic.
- Vln. I, II**: Violin parts, featuring melodic lines with a *p* dynamic followed by a *f* dynamic.
- Vla.**: Viola part, featuring a melodic line with a *p* dynamic followed by a *f* dynamic.
- Vc.**: Violoncello part, featuring a rhythmic pattern.
- Cb.**: Contrabass part, featuring a melodic line with a *p* dynamic followed by a *f* dynamic.

L

SINFONIETTA - I. ALLEGRO MODERATO

91

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

L

94

Picc. *mf*

Fl. 1, 2 *mf* *p* 3 *mf* 3

Ob. 1, 2 *mf* *p*

Cl. 1, 2 *p* *mf*

Bsn. 1, 2 3 3 3

Cbsn. *mf decresc.*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp. 3 *p*

Vln. I *p* 3 *mf* *p* div.

Vln. II *p* *mf* 3 *p*

Vla. 3

Vc. 3

Cb. *p* *mf* *p*

M

SINFONIETTA - I. ALLEGRO MODERATO

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* 1. *p*

Cl. 1, 2 *f* *p* *p cresc.*

Bsn. 1, 2 *p* *f* *p*

Cbsn. *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp. *f* *p* Eb → Eb 3

M

Vln. I *f* *p* unis.

Vln. II *f* 3 *p*

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Vc. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f* *p*

Cb.

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

109

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Cl. 1, 2 *f*

Bsn. 1, 2 *f* *p*

Cbsn. *f* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *f* *p* *f*

Timp. *f*

Perc. (Cym.) (2 plates clashed) *f* *lv.*

Vln. I *f*

Vln. II *f* 3

Vla. *f*

Vc. *f*

Cb. arco *f* *p*

rit. **O a tempo (♩ = 84)**

112

Picc. *ff* *f*

Fl. 1, 2 *ff* *f*

Ob. 1, 2 *ff* *f* *p* *f* *p*

Cl. 1, 2 *ff* *f* *p* *f* *p*

Bsn. 1, 2 *f* *f* *p* *f* *p*

Cbsn. *f* *f* *p* *f* *p*

Hn. 1, 2 *f* *p*

Hn. 3, 4 *f* *p*

Tpt. 1, 2 *p* *f*

Timp. *ffp* *f* *p*

rit. **O a tempo (♩ = 84)**

Vln. I unis. *ff* *p* *f* *p* *f*

Vln. II unis. *ff* *p* *f* *p* *f*

Vla. div. a3 *ff* *p* *f* *p* *f*

Vc. div. a3 *ff* *p* *f* *p* *f*

Cb. div. *ff* *p* *f* *p* *f*

116

rit.

Picc. *f* *ff*

Fl. 1, 2 *f* *ff*

Ob. 1, 2 *f* *p* *f* *p* *p* *ff*

Cl. 1, 2 *f* *f* *p* *f* *p* *p* *ff*

Bsn. 1, 2 *f* *f* *p* *f* *p* *ff*

Cbsn. *f* *p* *f* *p* *ff*

Hn. 1, 2 *fp* *f* *fp* *f* *p* *ff*

Hn. 3, 4 *fp* *f* *fp* *f* *p* *ff*

Tpt. 1, 2 *f* *p* *f* *p* *ff*

Timp. *f* *p* *ff*

Vln. I *f* *p* *f* *rit.* *p* *f* *ff*

Vln. II *f* *p* *f* *rit.* *p* *f* *ff*

Vla. *div. a3* *p* *f* *unis.* *p* *f* *ff*

Vc. *p* *f* *p* *f* *unis.* *ff*

Cb. *p* *f* *p* *f* *ff*

1. to Wagner Tuba 1 in Bb
2. to Wagner Tuba 3 in F
3. to Wagner Tuba 2 in Bb
4. to Wagner Tuba 4 in F

SINFONIETTA

II. LULLABY

Eric Shanfield

♩ = 72 Tenderly A

Woodwinds:
Piccolo: Rest
Flute 1, 2: Rest
Oboe 1, 2: *p* (first two notes), *ppp* (last note)
Clarinet 1, 2 in Bb: *p* (first two notes), *ppp* (last note)
Bassoon 1, 2: *p* (first two notes), *ppp* (last note)
Contrabassoon: Rest

Brass:
Wagner Tuba 1, 2 in Bb: *pp cresc.* (first two notes), *mp* (last note)
Wagner Tuba 3, 4 in F: *pp cresc.* (first two notes), *mp* (last note), *pp sub.* (last note)
Trumpet 1, 2 in C: *p* (first two notes), *ppp* (last note)

Percussion:
Timpani: *p* (first two notes), *ppp* (last note)
Percussion (Bass Drum): Rest

Strings:
Violin I: *mp* (last note), *div. (senza sord.)*
Violin II: *p*, *con sord.*
Viola: *p*, *con sord.*
Violoncello: *p*, *con sord.*
Contrabass: *p*, *con sord.*

Footnote:
soft mallets (*al fine mov. II*)
I=E♭, III=C♯, IV=D♯

C

SINFONIETTA - II. LULLABY

21

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

C

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2
p *under violins*

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

D

Vln. I
mp *div.*

Vln. II
arco

Vla.

Vc.
div.

Cb.

E

F

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

Perc. (B. D.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

ppp! distant thunder

soft mallets

ppp! distant thunder

mf

f

mp

div.

mf

f

mp

div. arco

mf

f

mp

unis.

unis. arco sul pont.

ppp!

div. arco sul pont.

ppp!

49

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

Perc. (B. D.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

mf

G

G

H

59

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

H

Vln. I

Vln. II

Vla.

Vc.

Cb.

I

rit.

morendo

69

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Wr. Tba. 1, 2

Wr. Tba. 3, 4

Tpt. 1, 2

Timp.

Perc. (B. D.)

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

1. to Horn 1 in F
2. to Horn 3 in F

3. to Horn 2 in F
4. to Horn 4 in F

p espress.

mf

p

I

rit.

morendo

Vln. I

Vln. II

Vla.

Vc.

Cb.

senza sord.

unis.

via sord.

via sord.

div. norm.

unis.

via sord.

unis. norm.

via sord.

p

SINFONIETTA

III. THEME AND VARIATIONS

Eric Shanfield

♩ = 88 Andante con moto **A** Theme: Comodo

Piccolo

Flute 1, 2
p cresc. *ff*

Oboe 1, 2
p cresc. *ff* 1. Solo *mp* 2. *mp*

Clarinet 1, 2 in Bb
p cresc. *ff* *mp*

Bassoon 1, 2
p cresc. *ff* *mp*

Contrabassoon
ff *p*

Horn 1, 2 in F
p cresc. *ff*

Horn 3, 4 in F
p cresc. *ff* *p*

Trumpet 1, 2 in C
p cresc. *ff*

Timpani
I=F3, III=C3, IV=G3
ff decresc. *p*

Percussion (Glockenspiel)

♩ = 88 Andante con moto **A** Theme: Comodo

Violin I

Violin II

Viola

Violoncello

Contrabass

B

13

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

B

Vln. I

Vln. II

Vla.

Vc.

Cb.

C Var. 1

22

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Bsn. 1, 2 Cbsn. Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Timp. Vln. I Vln. II Vla. Vc. Cb.

28

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

f

D

Picc. 

Fl. 1, 2 

Ob. 1, 2 

Cl. 1, 2 

Bsn. 1, 2 

Cbsn. 

Hn. 1, 2 

Hn. 3, 4 

Tpt. 1, 2 

Timp.

D

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb.

E

SINFONIETTA - III. THEME AND VARIATIONS

47

Var. 2

39

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

E

Var. 2

Vln. I

Vln. II

Vla.

Vc.

Cb.

F

45

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

F

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

fp

fp

G Var. 3

SINFONIETTA - III. THEME AND VARIATIONS

H

Picc. *mf*

Fl. 1, 2 *mp* *mf*

Ob. 1, 2 *mf* *Soli*

Cl. 1, 2 *mf* *Soli* *mf*

Bsn. 1, 2 *mf*

Cbsn.

Hn. 1, 2 (open) *p* *mp*

Hn. 3, 4 (con sord.) *p* *mp*

Tpt. 1, 2

Timp. *mp* *mf*

G Var. 3

H

Vln. I *mf* *pizz.*

Vln. II *mf* *pizz.*

Vla. *mf* *pizz.*

Vc. *mf* *pizz.*

Cb.

66

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

I Var. 4

Picc.
p cresc.
f

Fl. 1, 2
f
p cresc.
f

Ob. 1, 2
p cresc.
f

Cl. 1, 2
p cresc.
f

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4
Play 1st x only

Tpt. 1, 2

Timp.
Play 1st x only
f

Vln. I
arco
p — *f*
p — *f*
p — *f*
p — *f*

Vln. II
arco
f

Vla.
arco
f

Vc.
arco
f
3

Cb.
pizz.
f

J Var. 5

This system includes staves for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoons 1 and 2 (Bsn. 1, 2), and Contrabass (Cbsn.). The Piccolo and Oboe parts feature a melodic line with dynamic markings of *p* and *f*. The Clarinet and Bassoon parts provide harmonic support with chords and some grace notes. The Bassoon and Contrabass parts play a steady eighth-note accompaniment. The Horns (Hn. 1, 2 and Hn. 3, 4) and Trumpets (Tpt. 1, 2) are currently silent.

J Var. 5

This system includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts are silent. The Violoncello and Contrabass parts play a rhythmic accompaniment of eighth notes, with dynamic markings of *f* and *p*. The Viola part has a similar accompaniment with a sixteenth-note triplet marked with a '6'.

87 **K**

Pic. *p* *f* *mp*

Fl. 1 *mp*

Fl. 2 *p* flz. flz.

Ob. 1, 2 *p* *f* *mp*

Cl. 1 *p*

Cl. 2 *p* flz. flz.

Bsn. 1, 2 (2.) 1. *p*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

K 1. Solo

Vln. I *p* 6 6

Vln. II *p* 6 6 6 6

Vla. *p* *f* *p*

Vc. *f* *p*

Cb.

93

Picc.

Fl. 1

Fl. 2 *flz.*

Ob. 1, 2

Cl. 1

Cl. 2 *flz.*

Bsn. 1, 2 (1.)

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

L Var. 6

Vln. I *tutti p cresc.*

Vln. II *tutti p cresc.*

Vla. *p cresc.*

Vc. *p cresc.*

Cb. *arco p cresc.*

99

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f $\overset{3}{\text{—}} \overset{6}{\text{—}}$ *p cresc.* *f* $\overset{6}{\text{—}} \overset{6}{\text{—}}$

f $\overset{3}{\text{—}}$ *p cresc.* *f* $\overset{3}{\text{—}}$

f *p cresc.* *f*

f *p cresc.* *f*

f *p cresc.* *f*

M

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

M

Vln. I

Vln. II

Vla.

Vc.

Cb.

N Var. 7

111

Picc. *f*

Fl. 1, 2 (norm.) *f*

Ob. 1, 2 *p* *f*

Cl. 1, 2 *f* *p*

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2 1. *p* *f* *p* *f*

Hn. 3, 4 3. senza sord. *p* *f* *p* *f*

Tpt. 1, 2

Timp. *p* *f* I=F#

N Var. 7

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p* div. *f*

Cb. *f* *p*

SINFONIETTA - III. THEME AND VARIATIONS

115

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2
(1.)
sim.

Hn. 3, 4
(3.)
sim.

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

119

Picc.
Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1, 2
Cbsn.
Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Timp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

O

(1.)
(3.)
+ 4. senza sord.
a2
f
f
f
f

123

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

sim.

loco

f

unis.

a2

Q

133

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

mf

p

p cresc.

mf

p cresc.

mf

p cresc.

mf

pizz.

mf

Q

Q

R Var. 9

141

Picc.

Fl. 1 *mf* *p* *f* *Play 1st x only*

Fl. 2 *p* *mf*

Ob. 1 *p* *mf*

Ob. 2 *Play 1st x only*

Cl. 1 *f* *p* *f* *p*

Cl. 2 *f* *p* *f* *p*

Bsn. 1, 2 *p* *f decresc.*

Cbsn.

Hn. 1, 2 *f decresc.*

Hn. 3, 4

Tpt. 1, 2 *f*

Timp.

Vln. I *f* *p cresc.* *arco* *sim.*

Vln. II *f* *p* *f* *p* *f*

Vla. *p cresc.* *f* *p* *f* *sim.*

Vc. *p cresc.* *f* *p cresc.*

Cb.

147

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *p* *sim.* *p cresc.* *f decresc.* *sim.*

S Var. 10

SINFONIETTA - III. THEME AND VARIATIONS

Musical score for woodwinds and percussion. The score includes staves for Piccolo (Picc.), Flutes 1 and 2 (Fl. 1, 2), Oboes 1 and 2 (Ob. 1, 2), Clarinets 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Contrabass (Cbass.), Horns 1 and 2 (Hn. 1, 2), Horns 3 and 4 (Hn. 3, 4), Trumpets 1 and 2 (Tpt. 1, 2), and Timpani (Timp.). The woodwinds feature complex rhythmic patterns with triplets, sextuplets, and sixteenth notes. Dynamics range from piano (p) to forte (f). The percussion part includes a timpani line with dynamic markings of *f* and *p*.

S Var. 10

Musical score for strings. The score includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The strings play a rhythmic accompaniment primarily consisting of eighth and sixteenth notes. Dynamics include piano (*p*) and forte (*f*). The Vc. and Cb. parts include markings for *arco* and *fsub.*. A sextuplet is indicated in the Vc. part.

159 **T**

159 **T**

Picc.

Fl. 1

Fl. 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

165

Picc. *f* *p* *f* *p* *f*

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

Fl. 2 *f* (flz.) *p* *f* *p* *f*

Ob. 1, 2 *p*

Cl. 1, 2 *p*

Bsn. 1, 2 *f* 3 3 3

Cbsn. *p* 3 6

Detailed description: This block contains the musical notation for woodwinds and brass instruments. The Piccolo, Flutes 1 and 2, and Clarinets 1 and 2 have melodic lines with dynamic markings of *f* and *p*. The Bassoons and Contrabassoon play a rhythmic pattern of eighth notes with triplets. The Oboes play a sustained chord. The Horns and Trumpets have rests in this section.

Hn. 1, 2 1. *p*

Hn. 3, 4 3. *p*

Tpt. 1, 2 *f* *p* *f* *p* *f* *p* *f*

Timp. *f* *p* *f*

Detailed description: This block contains the musical notation for Horns, Trumpets, and Timpani. Horns 1 and 2 play a long note marked *p*. Horns 3 and 4 play a similar long note marked *p*. Trumpets 1 and 2 play a rhythmic pattern of eighth notes with dynamic markings of *f* and *p*. The Timpani play a rhythmic pattern of eighth notes with dynamic markings of *f* and *p*.

Vln. I *f* *p* 3 3 *f* *p* 3 3 *f* *p* 6 *f*

Vln. II *f* *p* 3 3 *f* *p* 3 3 *f* *p* 6 *f*

Vla. *f* *p* 3 3 *f* *p* 3 3 *f* *p* 6 *f*

Vc. *p* 6 *f*

Cb. *p* *f*

Detailed description: This block contains the musical notation for string instruments. Violins I and II, and Violas play a melodic line with triplets and dynamic markings of *f* and *p*. The Violoncello and Contrabass play a rhythmic pattern of eighth notes with dynamic markings of *p* and *f*.

170

Picc.

Fl. 1, 2

Ob. 1, 2
f *p* *f* *sim.*

Cl. 1, 2
f *p* *f* *sim.*

Bsn. 1, 2
f *p* *f* *sim.*

Cbsn.

Hn. 1, 2
(1.) *f*

Hn. 3, 4
(3.) *f*

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

V

175

Picc. *f p* *f p* *f sim.*

Fl. 1, 2 (norm.) *f p* *f p* *f sim.*

Ob. 1, 2 *p* *f*

Cl. 1, 2 *p* *f* *3* *3* *3* *3* *3* *3*

Bsn. 1, 2 *3* *3* *3* *3* *3* *3* *3* *3* *7* *z*

Cbsn. *3* *6* *3* *6* *p* *f*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *con sord.* *p* *f*

Timp.

Perc. (Glock.) *moleskin-tipped mallets* *p sempre*

V

Vln. I

Vln. II

Vla.

Vc.

Cb.

180

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Perc. (Glock.)

Vln. I

Vln. II

Vla.

Vc.

Cb.

W Var. 12

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2

Cl. 1, 2 *f sub.*

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *fp*

Hn. 3, 4 *fp*

Tpt. 1, 2 *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Timp. *f* *f* *f*

Play 2nd x only (both xs)

W Var. 12

Vln. I *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Vln. II *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Vla. *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Vc. *fp* *f* *fp* *f* *fp* *f* *fp* *f*

Cb.

X Var. 13

Picc. -

Fl. 1, 2 -

Ob. 1, 2 *p sempre*

Cl. 1, 2 -

Bsn. 1, 2 *p sempre*

Cbsn. -

Hn. 1, 2 -

Hn. 3, 4 -

Tpt. 1, 2 -

Timp. -

X Var. 13

Vln. I *div. a3*
f *p* *sim.*

Vln. II *div. pizz.*
f

Vla. *div. pizz.*
f

Vc. *div. a3*
p *f* *sim.*

Cb. -

Y

199

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Y

f

p

sim.

204

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

Z Var. 14

Picc. *f*

Fl. 1, 2

Ob. 1 *f*

Ob. 2 *f*

Cl. 1, 2

Bsn. 1, 2 *f*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Z Var. 14

Vln. I *f*

Vln. II

Vla.

Vc. *p*

Cb.

215 **A1**

Picc.
Fl. 1, 2
Ob. 1
Ob. 2
Cl. 1, 2
Bsn. 1, 2
Cbsn.

(1.)

Detailed description: This system contains the woodwind and low brass parts. The Piccolo (Picc.) and Oboe 1 (Ob. 1) parts play a melodic line with slurs and accents. The Flute 1 & 2 (Fl. 1, 2) part plays a rhythmic accompaniment of eighth notes. The Oboe 2 (Ob. 2) part plays a similar rhythmic accompaniment. The Clarinet 1 & 2 (Cl. 1, 2) part plays a rhythmic accompaniment of eighth notes. The Bassoon 1 & 2 (Bsn. 1, 2) part plays a melodic line with slurs and accents, marked with a first ending bracket (1.). The Contrabass (Cbsn.) part is silent.

Hn. 1, 2
Hn. 3, 4
Tpt. 1, 2
Timp.

con sord.
p cresc.

Detailed description: This system contains the brass and percussion parts. The Horns 1 & 2 (Hn. 1, 2) and Horns 3 & 4 (Hn. 3, 4) parts are silent. The Horns 3 & 4 part has a dynamic marking of *p cresc.* and a *con sord.* instruction. The Trumpets 1 & 2 (Tpt. 1, 2) and Timpani (Timp.) parts are silent.

A1

Vln. I
Vln. II
Vla.
Vc.
Cb.

unis.
p cresc.
arco
p cresc.
arco
p cresc.
unis.
p cresc.

Detailed description: This system contains the string parts. The Violin I (Vln. I) part plays a melodic line with slurs and accents, marked with a first ending bracket (A1) and *unis.* and *p cresc.* The Violin II (Vln. II) part plays a rhythmic accompaniment of eighth notes, marked with *arco* and *p cresc.* The Viola (Vla.) part plays a rhythmic accompaniment of eighth notes, marked with *arco* and *p cresc.* The Violoncello (Vc.) part plays a melodic line with slurs and accents, marked with *unis.* and *p cresc.* The Contrabass (Cb.) part is silent.

B1 Theme: Maestoso ♩ = 76

molto rit.

221

Picc. *f*

Fl. 1, 2 *f*

Ob. 1 *f*

Ob. 2 *f*

Cl. 1 *f*

Cl. 2 *f* *espress.*

Bsn. 1 *f*

Bsn. 2 *f*

Cbsn. *f*

Hn. 1, 2 (senza sord.) *f* *espress.*

Hn. 3, 4 *f* *decresc.* *p*

Tpt. 1, 2

Timp. *p* *f*

Perc. (Glock.) *f* *decresc.*

B1 Theme: Maestoso ♩ = 76

molto rit.

Vln. I *f* *espress.*

Vln. II *f* *espress.*

Vla. *f* *espress.*

Vc. *f* *espress.*

Cb. *f* *espress.*

SINFONIETTA - III. THEME AND VARIATIONS

rit.

227

Picc. *cresc.* *ff*

Fl. 1, 2 *cresc.* *ff*

Ob. 1, 2 *cresc.* *ff*

Cl. 1 *cresc.* *ff*

Cl. 2 *cresc.* *ff*

Bsn. 1, 2 *cresc.* *ff*

Cbsn. *cresc.* *ff*

Hn. 1, 2 *cresc.* *ff*

Hn. 3, 4 *f* *ff* senza sord.

Tpt. 1, 2 *ff*

Timp. *ff*

rit.

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *cresc.* *ff*

Cb. *cresc.* *ff*

SINFONIETTA

IV. RONDO ALLA JOHANNES

Eric Shanfield

$\text{♩} = 80$ **Vivace**

The score is divided into two systems. The first system includes Piccolo, Flute 1, 2, Oboe 1, 2, Clarinet 1, 2 in Bb, Bassoon 1, 2, Contrabassoon, Horn 1, 2 in F, Horn 3, 4 in F, Trumpet 1, 2 in C, Timpani, and Percussion (Triangle). The second system includes Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features various dynamics such as *f*, *mf*, *p*, and *p cresc.*. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The score includes performance markings like accents, slurs, and dynamic changes.

A

Picc. *f* *ff*

Fl. 1, 2 *ff*

Ob. 1, 2 *p cresc.* *f* *ff* non vib., ugly & raw

Cl. 1, 2 *p sub. cresc.* *f* *ff*

Bsn. 1, 2 *f* *p* *f* *ff*

Cbsn. *fp* *ff*

Hn. 1, 2 *f* *ff*

Hn. 3, 4 *f* *ff*

Tpt. 1, 2 *ff*

Timp. *p* *ff*

Detailed description: This block contains the woodwind and percussion staves for measures 8 through 11. The Piccolo (Picc.) starts with a forte (*f*) note in measure 8 and then rests, with a fortissimo (*ff*) note in measure 11. Flutes 1 and 2 (Fl. 1, 2) have a fortissimo (*ff*) note in measure 11. Oboes 1 and 2 (Ob. 1, 2) play a sustained chord, starting piano (*p*) and crescendoing to forte (*f*) by measure 10, then fortissimo (*ff*) in measure 11. Clarinets 1 and 2 (Cl. 1, 2) also play a sustained chord, starting piano (*p*) and crescendoing to forte (*f*) by measure 10, then fortissimo (*ff*) in measure 11. Bassoons 1 and 2 (Bsn. 1, 2) play a sustained chord, starting forte (*f*), becoming piano (*p*) in measure 10, and forte (*f*) in measure 11. Contrabassoon (Cbsn.) plays a sustained chord, starting fortissimo (*ff*) in measure 10 and fortissimo (*ff*) in measure 11. Horns 1 and 2 (Hn. 1, 2) and Horns 3 and 4 (Hn. 3, 4) play a sustained chord, starting forte (*f*) in measure 10 and fortissimo (*ff*) in measure 11. Trumpets 1 and 2 (Tpt. 1, 2) play a sustained chord, fortissimo (*ff*) in measure 11. Timpani (Timp.) has a piano (*p*) note in measure 10 and fortissimo (*ff*) in measure 11. A box labeled 'A' is placed above the Piccolo staff in measure 8.

A

Vln. I *p* *f* *p* *f* *p* *f* *ff*

Vln. II *p* *f* *p* *f* *p* *f* *ff*

Vla. *p* *f* *p* *f* *p* *ff*

Vc. *f* *p sub.* *ff*

Cb. *f* *p sub.* *ff*

Detailed description: This block contains the string staves for measures 8 through 11. Violin I (Vln. I) and Violin II (Vln. II) play a rhythmic pattern of eighth notes, alternating between piano (*p*) and forte (*f*) dynamics in measures 8-10, and fortissimo (*ff*) in measure 11. Viola (Vla.) plays a rhythmic pattern of eighth notes, alternating between piano (*p*) and forte (*f*) dynamics in measures 8-10, and fortissimo (*ff*) in measure 11. Violoncello (Vc.) and Contrabass (Cb.) play a rhythmic pattern of eighth notes, starting forte (*f*) in measure 8, becoming piano (*p*) in measure 10, and fortissimo (*ff*) in measure 11. A box labeled 'A' is placed above the Violin I staff in measure 8.

13

Picc. *p* *ff* *p* *ff* **B** *f*

Fl. 1, 2 *ff* *p* *ff* *f*

Ob. 1, 2 *norm.* *p* *ff* *f*

Cl. 1, 2 *f*

Bsn. 1, 2 *p sub.* *ff* *f*

Cbsn.

Hn. 1, 2 *f*

Hn. 3, 4 *f*

Tpt. 1, 2 *p* *ff* *fp*

Timp. *ff*

Perc. (Tri.) *pp* *ff*

Vln. I *p sub.* *ff* **B** *f*

Vln. II *p sub.* *ff* *f*

Vla. *f*

Vc. *f*

Cb. *f*

18

Picc. *fp* *f*

Fl. 1, 2 (a2) *fp* *f*

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *fp* *f*

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *fp* *f*

Timp. *fp* *f*

Vln. I *fp* *f*

Vln. II *fp* *f*

Vla. *fp* *f*

Vc. *fp* *f*

Cb. *fp* *f*

C

Picc.

Fl. 1, 2 (a2)

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *p sub.*

Cbsn.

Hn. 1, 2 *con sord.*

Hn. 3, 4 *con sord.*

Tpt. 1, 2

Timp.

Vln. I **C**

Vln. II

Vla.

Vc.

Cb.

D

Instrumentation: Picc., Fl. 1, 2, Ob. 1, 2, Cl. 1, 2, Bsn. 1, 2, Cbsn., Hn. 1, 2, Hn. 3, 4, Tpt. 1, 2, Timp., Vln. I, Vln. II, Vla., Vc., Cb.

Key Signature: B-flat major (indicated by a 'D' in a box at the start of the Piccolo and Violin I staves).

Time Signature: 3/4

Tempo: Rondo alla Johannes

Dynamic Markings: *p*, *mf*

Articulation Markings: *pizz.*, *arco*, *sim.*

Performance Notes: The score includes various musical notations such as slurs, accents, and triplets. The Piccolo part features a prominent melodic line with a dynamic shift from *p* to *mf*. The Horns 1 & 2 and Horns 3 & 4 parts have sustained notes with dynamic changes. The Timpani part has a rhythmic pattern of eighth notes with triplets. The Violin and Viola parts have complex rhythmic patterns with dynamic shifts. The Violoncello and Contrabass parts provide a steady bass line with some rhythmic variation.

E

SINFONIETTA - IV. RONDO ALLA JOHANNES

34

Picc. *p* *f* *f*

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

Fl. 2 *p* *f* *p* *f*

Ob. 1, 2 *p* *f* *f*

Cl. 1, 2 *p* *f* *p* *f*

Bsn. 1, 2 *f* *mf* *f*

Cbsn. *mf* *f*

senza sord.

Hn. 1, 2 *p* *f* *f* *f*

senza sord.

Hn. 3, 4 *p* *f* *f* *f*

Tpt. 1, 2 *mf* *f*

Timp. *p* *f* *mf* *f*

E

Vln. I *p* *f* *div.* *p* *f*

Vln. II *p* *f* *div.* *p* *f*

Vla. *f* *f*

Vc. *p* *col legno* *ff* *ff*

Cb. *p* *col legno* *ff* *ff*

40

Picc. *f*

Fl. 1, 2 *p cresc.* *f*

Ob. 1, 2 *p sub. cresc.* *f* *a2* *3*

Cl. 1, 2 *f* *f*

Bsn. 1, 2 *f* *f*

Cbsn. *f* *f*

Hn. 1, 2 *mf* *fp* *fp* *fp*

Hn. 3, 4 *mf* *fp* *fp* *fp*

Tpt. 1, 2 *mf* *f*

Timp. *mf* *f*

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

Vln. II *p* *f* *p* *f* *p* *f* *p*

Vla. *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Vc. *arco norm.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

Cb. *arco norm.* *p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

F

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff* flz. norm.

Ob. 1, 2 *ff* *fp*

Cl. 1, 2 *p sub. cresc.* *ff*

Bsn. 1, 2 *p sub. cresc.* *ff* *fp*

Cbsn. *p sub. cresc.* *ff* *fp*

Hn. 1, 2 *ff* *fp*

Hn. 3 *ff* *fp*

Hn. 4 *ff* *fp*

Tpt. 1, 2 *ff* *fp* a2

Timp. *ff*

Perc. (Tri.) *p* *ff*

F

Vln. I *ff* *p sub.* *ff*

Vln. II *ff* *p sub.* *ff*

Vla. *ff* *p sub.* *ff*

Vc. *ff* *p sub.* *ff*

Cb. *ff* *p sub.* *ff*

G

Musical score for woodwinds and percussion. The score is divided into two systems. The first system includes Piccolo (Picc.), Flute 1 and 2 (Fl. 1, 2), Oboe 1 and 2 (Ob. 1, 2), Clarinet 1 and 2 (Cl. 1, 2), Bassoon 1 and 2 (Bsn. 1, 2), Contrabassoon (Obsn.), Horn 1 and 2 (Hn. 1, 2), Horn 3, 4 (Hn. 3, 4), Trumpet 1 and 2 (Tpt. 1, 2), Timpani (Timp.), and Percussion (Tri.). The second system includes Percussion (Tri.). The score features various dynamics such as *f* (forte) and *p* (piano), and includes articulation marks like accents and slurs. The time signature is 2/4.

G

Musical score for strings. The score is divided into two systems. The first system includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The second system includes Contrabasso (Cb.). The score features various dynamics such as *f* (forte) and includes articulation marks like accents and slurs. The time signature is 2/4.

H

54

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *p* *f* *p sub.* *f* *p* *f* *f* *f* *f* *f*

H

H

59

Picc. *p* *f* *p* *f* *p*

Fl. 1, 2 *f*

Ob. 1, 2 *f*

Cl. 1, 2 *p* *f* *p* *f* *p*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 hand gliss. *p* *f* *p* *f* *p*

Hn. 3, 4 hand gliss. *p* *f* *p* *f* *p*

Tpt. 1, 2 *f* *p* *f* *p* *f*

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

64 I

Picc. *f*

Fl. 1, 2 *f* 3

Ob. 1, 2

Cl. 1, 2 *f*

Bsn. 1, 2 *f*

Cbsn. *f*

Hn. 1, 2 *f* *p* *f* *p* *f*

Hn. 3, 4 *f* 3. *p* *f*

Tpt. 1, 2 *p*

Timp.

Vln. I I non vib. *p* *f* *p* *f*

Vln. II non vib. 0 *p* *f* *p* *f*

Vla. *f* sim.

Vc. *f*

Cb. *f*

69

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

III=Bb

IV=Eb

p

f

J meno mosso $\text{♩} = 69$

74

Picc.

Fl. 1, 2

Ob. 1

Ob. 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3, 4

Tpt. 1, 2

Timp.

IV=F#

III=C#

I=Gb

p sub. < f

J meno mosso $\text{♩} = 69$

norm.

Vln. I

Vln. II

Vla.

Vc.

Cb.

K a tempo $\text{♩} = 80$

79

Picc. *f*

Fl. 1, 2 *f* *p* *f*

Ob. 1 *f* *p* *f* *p*

Ob. 2 *f* *p* *f* *p*

Cl. 1, 2 *f* *p* *f*

Bsn. 1, 2 *f* *p* *f*

Cbsn. *f* *p* *f*

Hn. 1 *f* *p* *f* *p*

Hn. 2 *p* *f* *p* *f* *p*

Hn. 3, 4 *p* *f* *p* *f* *p*

Tpt. 1, 2 *p* 1. Solo con sord.

Timp. *p* *f* *p* I=G#

K a tempo $\text{♩} = 80$

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f* (non gliss.) *p*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f*

L

86

Picc. Fl. 1, 2 Ob. 1, 2 Cl. 1, 2 Bsn. 1, 2 Cbsn.

Hn. 1, 2 Hn. 3, 4 Tpt. 1, 2 Timp.

con sord.
ben p

a2

IV=F#

L

Vln. I Vln. II Vla. Vc. Cb.

92

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

97

M

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

104

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Dynamic markings: *p*, *f*, *fp*

Performance instructions: *con sord.*, (2. trill 1-3-3)

Other markings: *a2*, *b*, *3*

O a tempo $\text{♩} = 80$

Picc. f

Fl. 1, 2 f

Ob. 1, 2 f

Cl. 1, 2 f

Bsn. 1, 2 f p f p f p

Cbsn. f p f p

Hn. 1, 2

Hn. 3, 4 f

Tpt. 1, 2 f

Timp. $IV-F_4$

O a tempo $\text{♩} = 80$

Vln. I p f p f $sim.$

Vln. II p f p f $sim.$

Vla. p f p f $sim.$

Vc.

Cb.

116

Picc. *f*

Fl. 1, 2

Ob. 1, 2 *a2* *f*

Cl. 1, 2

Bsn. 1, 2 *f* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p*

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2 *senza sord.* *f*

Timp. *f* III=Bb

Vln. I *p* *f* *sim.*

Vln. II *p* *f* *sim.*

Vla. *p* *f* *sim.*

Vc.

Cb.

122

Picc. *f* **Q**

Fl. 1, 2

Ob. 1, 2 (a2)

Cl. 1, 2

Bsn. 1, 2 *f* *p* *f* *p* *f* *p*

Cbsn. *f* *p* *f* *p* *f*

Hn. 1

Hn. 2

Hn. 3, 4 *f* senza sord.

Tpt. 1, 2

Timp.

Vln. I *p* *f* **Q**

Vln. II *p* *f*

Vla. *p* *f*

Vc.

Cb.

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128

Picc. *f*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 *f* *p* *f* (double-tongue opt.) *p* *f* *p*

Cbsn. *p* *f* *p*

Hn. 1

Hn. 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I *sim.* *p* *f*

Vln. II *sim.* *p* *f*

Vla. *sim.* *p* *f*

Vc.

Cb.

R

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1, 2

Timp.

R

Vln. I

Vln. II

Vla.

Vc.

Cb.

138

Picc. *fp* *f* *fp* *f*

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2 *p* *f* *p* *f*

Bsn. 1, 2

Cbsn.

Hn. 1, 2 *fp* *f* *fp* *f*

Hn. 3, 4 *p* *f* *p* *f*

Tpt. 1, 2 *fp* *f* *fp* *f*

Timp. III=D₄ IV=F₄

Vln. I *p* *f* *p* *f* *Sva*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

142

Picc. *ff* *p* **S**

Fl. 1, 2 *ff* *p*

Ob. 1, 2 *p* *ff* *p*

Cl. 1 *p* *ff* *p*

Cl. 2 *p* *ff* *p*

Bsn. 1, 2 *ff* *p*

Cbsn. *ff*

Hn. 1 *p* *con sord.*

Hn. 2 *ff* *p*

Hn. 3 *ff* *p*

Hn. 4 *ff* *p*

Tpt. 1, 2 *ff*

Timp. *ff* *echo*

Vln. I *loco* *p* *ff* *p* *ff* *p* **S**

Vln. II *p* *ff* *p* *ff* *p*

Vla. *p* *ff* *p* *ff* *p*

Vc. *ff*

Cb. *ff*

145

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1

Cl. 2

Bsn. 1, 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p cresc.

sim.

pizz.

p

T molto rit.

149

Picc. *cresc.* *f*
 Fl. 1, 2 *cresc.* *f*
 Ob. 1, 2 *f* *ff*
 Cl. 1 *f* *ff*
 Cl. 2 *f* *ff*
 Bsn. 1, 2 *f* *ff*
 Cbsn. *f* *ff*
 Hn. 1 *ff*
 Hn. 2 *norm.* *ff*
 Hn. 3, 4 *norm.* *ff*
 Tpt. 1, 2 *f* *ff*
 Timp. *p* *f* III=C₄ IV=F₄
 Vln. I *cresc.* *f* *ff*
 Vln. II *cresc.* *f* *ff*
 Vla. *cresc.* *f* *ff*
 Vc. *cresc.* *f* *ff* arco
 Cb. *cresc.* *f* *ff* arco

a tempo $\text{♩} = 80$ **molto rit.** **a tempo** $\text{♩} = 80$

153

Picc. *p* *f* *p cresc.*

Fl. 1, 2 *p* *f* *p cresc.*

Ob. 1, 2 *f* *ff*

Cl. 1 *p* *f* *ff* *p cresc.*

Cl. 2 *p* *f* *ff* *p cresc.*

Bsn. 1, 2 *f* *ff* *p cresc.*

Cbsn. *f* *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *p cresc.*

Timp. *f* *ff* I-Gb

Vln. I *p sub.* *f* *ff* *p cresc.*

Vln. II *p sub.* *f* *ff* *p cresc.*

Vla. *p sub.* *f* *ff* *p cresc.*

Vc. *p sub.* *f* *ff* *p cresc.*

Cb. *f* *ff* *p cresc.*

molto rit.

U a tempo ♩ = 80 SINFONIETTA - IV. RONDO ALLA JOHANNES

157

Picc. *f*

Fl. 1, 2 *f*

Ob. 1, 2 *f* *ff* *f* *p* 3

Cl. 1, 2 *f* *f* *ff* *f* *p*

Bsn. 1, 2 *f* *ff* *f* *mf* 2.

Cbsn. *f* *ff* *f* *mf*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *f* *ff* *mf*

Timp. I=G[♯] *ff* *f* *mf*

molto rit.

U a tempo ♩ = 80

Vln. I *f* *ff* IV

Vln. II *f* *ff* IV

Vla. *f* *ff* IV

Vc. *f* *ff* 0 *f*

Cb. arco *f* *ff*

V

163

Picc.

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

Bsn. 1, 2 (2.)

Cbsn.

Hn. 1, 2

Hn. 3, 4

Tpt. 1, 2

Timp.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f, *mf*, *p*, *cresc.*, *sub. cresc.*

V

V

169

Picc. *ff* *p*

Fl. 1, 2 *ff*

Ob. 1 *f* *ff* (any easily-produced multiphonic) *norm.*

Ob. 2 *f* *ff* non vib., ugly & raw

Cl. 1, 2 *f* *ff*

Bsn. 1, 2 *p* *f* *ff* *p sub.*

Cbsn. *fp* *ff*

Hn. 1, 2 *ff*

Hn. 3, 4 *ff*

Tpt. 1, 2 *ff* *p*

Timp. *p* *ff*

Vln. I *p* *f* *p* *f* *ff*

Vln. II *p* *f* *p* *f* *ff*

Vla. *p* *f* *p* *ff*

Vc. *p sub.* *ff*

Cb. *p sub.* *ff*

173

Picc. *ff* *p* *ff* *fff*

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

Fl. 2 *ff* *p* *ff* *p* *fff*

Ob. 1, 2 (norm.) *p* *ff* *p* *fff*

Cl. 1, 2 *f* *fff*

Bsn. 1, 2 *ff* *p* *fff* a2

Cbsn. *fff*

Hn. 1, 2 *f* *fff*

Hn. 3, 4 *f* *fff*

Tpt. 1, 2 *ff* *fff* *fff*

Timp. *ff* *p* *fff* III=D4

Perc. (Tri.) *pp* *ff*

Vln. I *p sub.* *ff* *p* *fff*

Vln. II *p sub.* *ff* *p* *fff*

Vla. *p* *fff*

Vc. *p* *fff*

Cb. *p* *fff*