

Flute 3
&
Piccolo

Symphonic Reflections

for orchestra and two soloists

Music: Kit Powell

Texts: Michael Harlow

Allegro ♩ = 120

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

16

17

18

19

20

21

22

23

24

25

26

27

28

29

30

31

32

pp < *p* > *pp* *pp* < *p* > *pp* *mf*

pp < *p* > *pp* *pp* < *p* > *pp* *mf* *pp* < *p* > *pp*

mf *pp* < *p* > *pp* *pp* < *p* > *pp* *mf*

mf *mf* *fpp*

f

come prima p p f

f mp

mp mf mf fpp fpp

f p p

poco rit. . 2

B *a tempo* *poco rit.* . . . *a tempo*

39 **4** **3**

49 **2** **2** *rit.* . . . *a tempo* B. Solo

all _____ o - ver _____ a -

56 **2**

gain. *fp*

61 **3**

mf mp mf mp

C *Largo* ♩ = 60 *Tempo primo* ♩ = 120

67 **7** **6**

80 *tr* *p < mp > p f f ff*

82 **D** **2**

Cl. trill

85 *tr* *p < mf > p f mf f pp p*

89 **3** *tr* *p < mf > p f mf*

93 *f* 15

F *Poco più mosso* *accel.* ♩ = 48 *10* ♩ = 60

G *Tempo primo* ♩ = 42 *2*

126 *2* *4*

H *Tempo primo* ♩ = 120

136 *f* *pp* < *p* > *pp* *pp* < *p* > *pp* *mf* *p* < *mp* > *p* *p* < *f* > *p*

139 *f* > *p* *ff* *2*

142 *pp* < *p* > *pp* *pp* < *p* > *pp* *mf*

144 *p* < *mf* > *p* *mp* < *f* > *mp* *f*

146 *sim.* *f* *f*

149 **I** 6 *f* *ff*

157 3 *fpp* *f* *f*

161 *ff* *pp < p > pp pp <*

165 *< p > pp f sim. f*

168 *sim. f p > pp f*

172 **J** *sim. pp come prima*

175 *come prima*

179 *f*

183 2 *pp* *pp*

188 3 *pp* *pp*

194 **K**

f *f*

196

pp *come prima*

200

pp *come prima*

205

f *ff*

211

11 Tambourine.

225 **L**

come prima

228

come prima

231

come prima **2**

236 **M**

rit. **12** **8**

***1* Allegro** $\text{♩} = 84$

26

26



A

27 ☐ Cl. 1

Cl. 1

Measures 1-4 of the Clarinet 1 part. The notation includes a trill in measure 3 and a trill in measure 4.

30

32

9

B

43

The first staff of music shows a sequence of chords and rests. It begins with a treble clef and a key signature of one sharp (F#). The notation includes several chords, some with accidentals (sharps and naturals), and rests. The first measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The second measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The third measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The fourth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The fifth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The sixth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The seventh measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The eighth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The ninth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest. The tenth measure contains a chord with a sharp on the second line and a natural on the first line, followed by a rest.

48

53

3

 $\mathcal{S}fz$

60 

$$ff$$

C

4

3

mp

 f

mp

f

71

4

f *mp*

76

f *mp*

3 3 3 3 2

← ♩ = ♩ →

80

D *Andante* ♩ = 84 **E** **F**

23 16 19

D to G: solo soprano

138

G *Allegro* ♩ = 120

Vc. 19

160

H

13

Vln. 1b

175

I

Hn. 1

ff *fff*

178

3 5

fff

187 **rit.**

ff 3 3

J **Largo** ♩ = 60

189

fff 8 **mf** **f** **mf** 8

208 **K** Hn. 1

mf **f** **mf** 7 8

228 **L**

mp-pp 2 **mp-pp** **mp-pp** **mp-pp** **mp-pp** **mp-pp** **mp-pp**

236

mp-pp 2 **mp-pp** **mp-pp** **mp-pp** **mp-pp** **mp-pp** **mp-pp** **mp-pp**

245 **M**

mp-pp 9 **T.-t.**

N **Allegro** ♩ = 120

258 *semitone trills*

fp **fp** **sfz**

Tempo rubato

♩ = ca. 72

261

f **ff** **f**

Bass Sop.

How

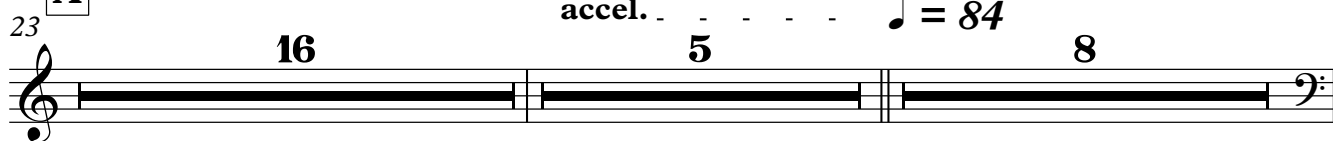
Più mosso

265 ♩ = 96 **rit.**

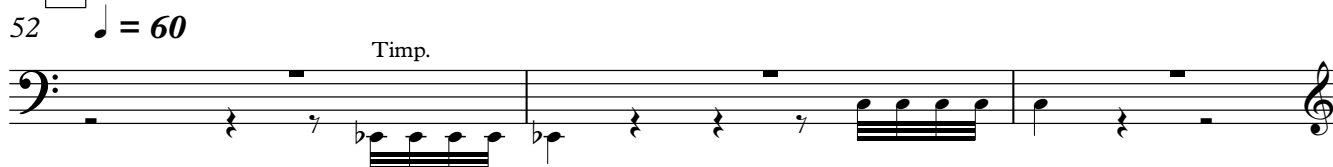
Andante ♩ = 60



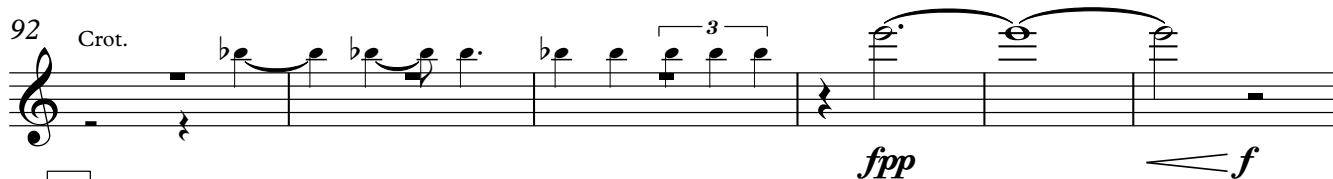
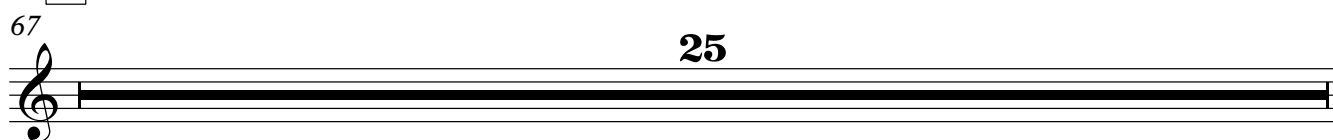
A



B *Tempo primo*



C



D



110 - $\text{♩} = 84$

110 - $\text{♩} = 84$. Musical staff 110-112. Measures 110-112. Dynamics: *fp*, *f*, *ff*, *fp*, *f*. Articulation: accents, slurs, triplets.

113

113. Musical staff 113-116. Measures 113-116. Dynamics: *ff*, *ffp*, *f*. Articulation: slurs, triplets, double bar lines.

117

117. Musical staff 117-119. Measures 117-119. Dynamics: *ff*, *f*, *ffp*, *f*. Articulation: slurs, triplets, accents.

120

120. Musical staff 120-123. Measures 120-123. Dynamics: *ffp*, *f*, *ffp*, *sfz*, *ffpp*. Articulation: slurs, triplets, accents, *rit.* marking.

E A tempo $\text{♩} = 84$ Adagio $\text{♩} = 54$

124. Musical staff 124-135. Measures 124-135. Dynamics: *sfz*. Articulation: slurs, double bar lines, repeat signs. Rehearsal mark E.

F **G** C Tpt. 1

147. Musical staff 147-152. Measures 147-152. Dynamics: *sfz*. Articulation: slurs, double bar lines. Rehearsal marks F and G.

171 To Picc. *rit.* $\text{♩} = 48$

171. Musical staff 171-174. Measures 171-174. Dynamics: *f*, *ff*. Articulation: slurs, triplets, double bar lines. *To Picc.* marking.