

Contrabassoon

Symphonic Reflections

for orchestra and two soloists

Music: Kit Powell

Texts: Michael Harlow

Contrabassoon

SymphonicReflections

1

Allegro ♩ = 120

5

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

8

pp < *p* > *pp* *pp* < *p* > *pp* *f* *mp* *f*

14 **A**

2

mp *f* *mf* *mp*

18

3

mf *mp* *mf* *mp*

23

mf *mp*

26

mp *mf* *mf* *fpp* *fpp*

32

f *p* *p* *poco rit.* 2

B
39 *a tempo* 4 *poco rit.* 3 *a tempo* 3

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

all o - ver a - gain.

57 C Tpt. 1 *mf* *mp* *f* 4

63 *mf* *mf* *mp* *mf* *mp*

C *Largo* ♩ = 60 7 *Tempo primo* ♩ = 120 4 *tr* *p < mp*

79 *(tr)* *p* *p < mf* *p* *p < mf* *p* *f* *f* *fpp*

D 82 *Cl. trill* 3

86 *mf* *f* 6

E *Andante* ♩ = 42

93 **16**

F *Poco più mosso*

109 ♩ = 48 *accel.* ♩ = 60

10

G *Tempo primo*

121 ♩ = 42

2

126

2 4

H *Tempo primo*

133 ♩ = 120

4

tr *tr*

pp < *p* > *pp* *pp* < *p* > *pp* *f*

139

tr *tr*

6

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

146

tr *tr* *tr* *tr*

sim. *f* *sim.*

I

149 **4** *come prima* **pp** *tr*

155 *tr* **f** **ff** **f** **ff** *tr*

157 **4** **f** **ff** **6**

168 *tr* *sim.* **f** *tr* *tr* **f**

J

172 **f** **ff** **f** **21**

K

194 **15** S. D. *tr* *tr* *tr* *tr* **f** **ff**

211 **2** Crot. *tr* *tr* *tr* *tr*

218 Bb Cl. 2 *tr* *tr* *solo* **f** **>** **mp** **fp** **pp**

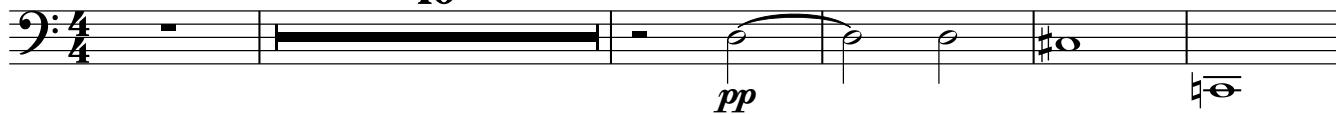
L

225 **11** **M** **12** *rit.* **8**

2

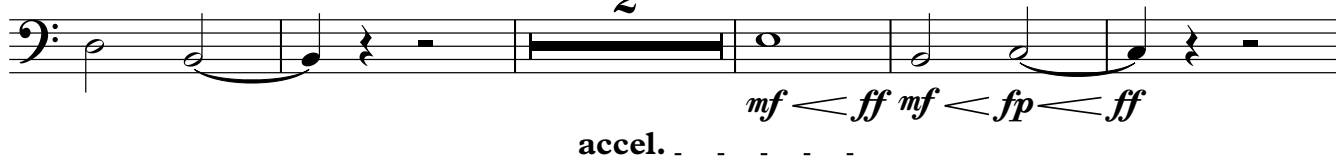
Andante ♩ = 60

10



16

2



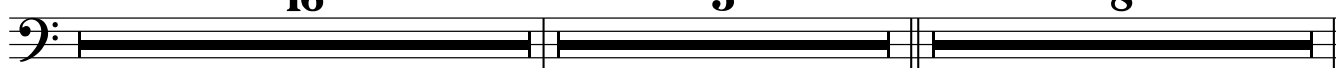
23 **A**

16

5

♩ = 84

8



B

Tempo primo

52 ♩ = 60

Timp.

Bsn. 1



56

2



62

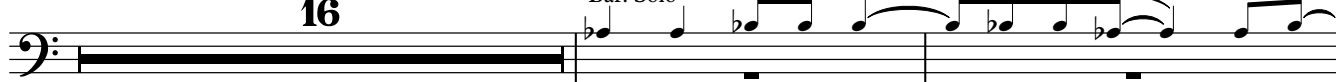


C

67

16

Bar. Solo

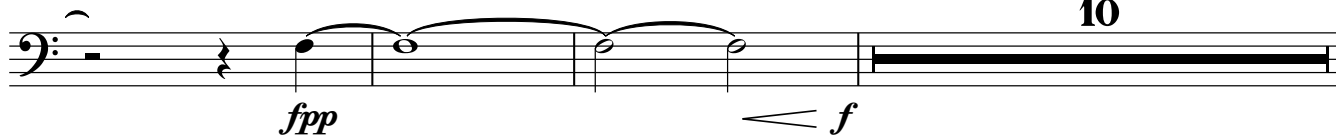


its wea - ther pit - ted face,

bur - ried.

85

10



98 **D** accel. $\text{♩} = 84$ 12 12 rit. 2

124 **E** A tempo $\text{♩} = 84$ 4 Fl. 1

129

Adagio $\text{♩} = 54$ 132 solo *fp* 3 *mf* 3 *pp* 5

141 3 Timp. C. A. 3 3

147 **F** solo *mf* 3 *pp* 3

153 *p* > *ppp* *p* > *ppp* *p* > *ppp* *p* > *ppp*

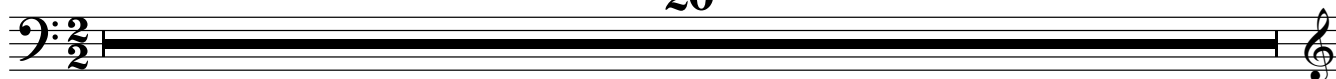
157 *p* > *ppp* *p* > *ppp* *p* > *ppp* 4

164 **G** 4 *fpp* *fpp* *fpp*

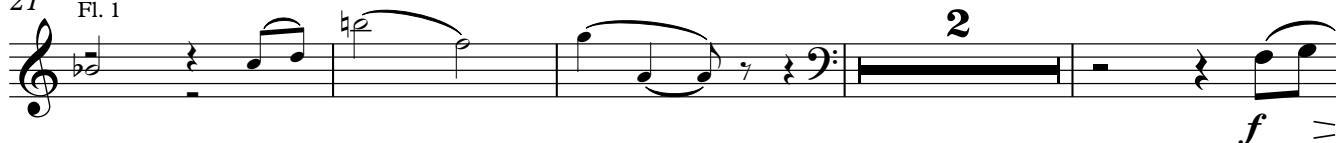
171 rit. 12 2 $\text{♩} = 48$

1 **Allegro** ♩ = 84

20



21 Fl. 1



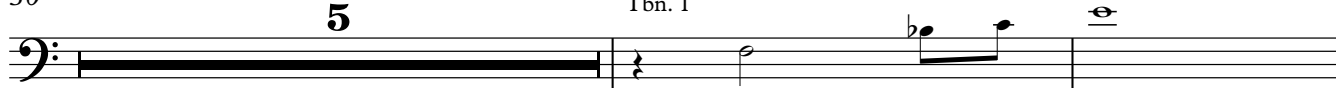
27 **A**



30

5

Tbn. 1



37



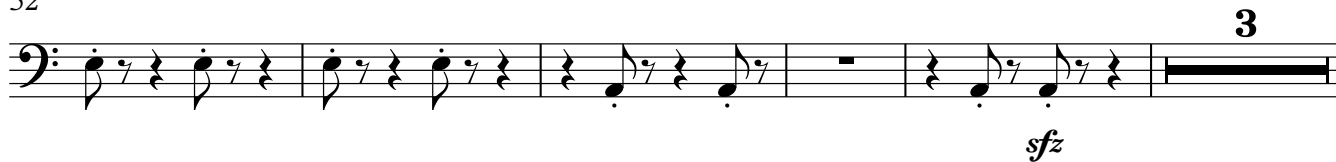
43 **B**



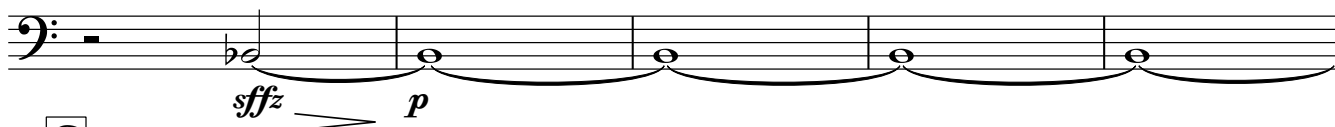
48



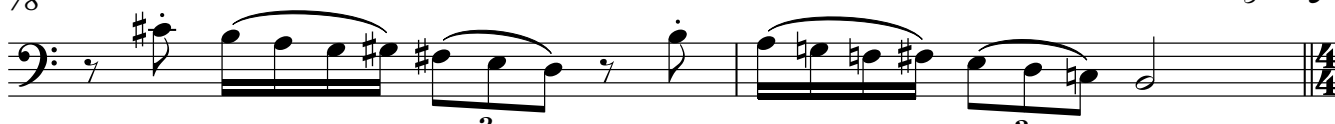
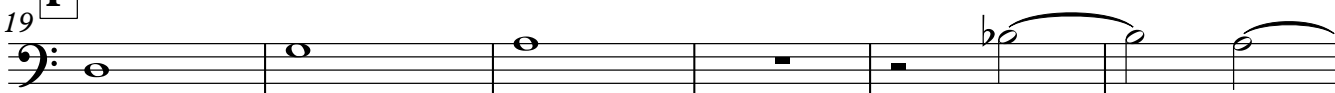
52



60

65 **C**

78

**D** *Andante* ♩ = 84**E***D to G: solo soprano*119 **F**

125

**G** *Allegro* ♩ = 120

138

**H**

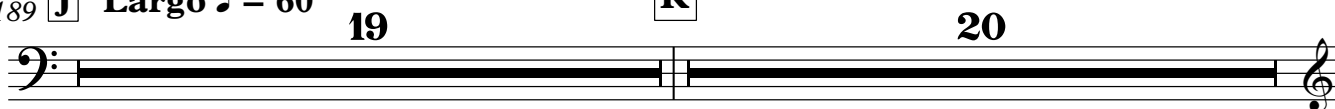
Vln. 1

**I**

Hn. 1



181

189 **J** *Largo* ♩ = 60**K**

9

Hn. 1

228

234

240

mfpp mp-pp mp-pp mp-pp mp-pp

245

252

Allegro ♩ = 120

258

Example 10 shows a musical notation for a bass line. The notation includes a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of a series of notes with semitone trills indicated by wavy lines above the notes. The dynamic markings are *fp* (fortissimo piano) and *sfz* (sforzando). The notation is as follows:

semitone trills

fp *sfz* *fp* *fp* *sfz*

Tempo rubato

♩ = ca. 72 Sop.

261

The musical score for the bass line of "How" by John Williams is shown. It begins with a bass clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The music starts with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The dynamics are marked *f*, *ff*, and *f*. The melody is simple and melodic, with a final note on a whole rest.

Più mosso

265 ♩ = 96

rit.

9

Timp.

The bass line of 'The Rose Tree' is written in 2/4 time. It begins with a whole rest, followed by a half note G2, a half note F2, and a half note E2. The melody then continues with a half note D2, a half note C2, and a half note B1. The piece concludes with a half note A1 and a half note G1.

277

♩ = 36

Tba.

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a whole rest, followed by a quarter note G2 (one ledger line below), a half note F2 (two ledger lines below), and a quarter note E2 (three ledger lines below). This is followed by a whole rest, then a quarter note D2 (three ledger lines below), a half note C2 (four ledger lines below), and a quarter note B1 (five ledger lines below). The piece concludes with a whole rest. The dynamic markings *ppp* and *pp* are indicated below the notes.