

# **Violin 2**

## **Symphonic Reflections**

for orchestra and two soloists

Music: Kit Powell

Texts: Michael Harlow

*Allegro* ♩ = 120

div. *fpp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp*

7 *mp-pp* *mp-pp* *mp-pp* *p* *pp* *pp* *semitone trills* *div. tr*

14 **A** *(tr)* *f* *pp* *f* **3**

19 *div. tr* *pp* *f* **2**

23 *div. tr* *pp* *f* *mf* *p*

27 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

32 *(tr)* *pp* *f* **2**

div. *fpp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp*

7 *mp-pp* *mp-pp* *mp-pp* *p* *pp* *pp* *semitone trills* *div. tr*

14 **A** *(tr)* *f* *pp* *f* **3**

19 *div. tr* *pp* *f* **2**

23 *div. tr* *pp* *f* *mf* *p*

27 *pp* *p* *pp* *p* *pp* *p* *pp* *p*

32 *(tr)* *pp* *f* **2**

36 *semitone trill* *poco rit.* **B** *a tempo*

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

41 *poco rit.*

*pp*

48 *a tempo* *rit.*

*mf* *f* *fp* *pp* *fp* *f*

52 *a tempo* *semitone trill*

*pp* *pp* *pp* *pp* *pp*

57 *semitone trills* *div.*

*pp* *f* *pp* *pp* *pp*

62 *non div.*

*sfp*

**C** *Largo* ♩ = 60

*sfp* *sfp* *sfp* *sfp* *sfp*

72 *Tempo primo* ♩ = 120 *a niente*

*sfpp* *a niente*

82 **D**

3 Fl. 1 W/W

89 *div.*

*pp fpp fpp*

**E** *Andante* ♩ = 42

93 *div.*

*pp*

98

*mf f mf fp pp*

101 *div.*

*pp*

106

*mf f mf*

**F** *Poco più mosso accel.*

109 ♩ = 48

*fp > pp mf > fp > pp*

114

*mf > fp > pp*

2

118  $\text{♩} = 60$

*fp*  $\text{tr}$  *pp* *mf* *fp* *f*

**G** *Tempo primo*

121  $\text{♩} = 42$

*p* *pp* *p* *pp* *p*

127

*pp* *ppp* *pp* *ppp* *pp* *ppp* *fpp*

**H** *Tempo primo*

133  $\text{♩} = 120$

*irregular accents* *sf* *irregular accents* *fpp*

139

*sf* *pp* *p* *pp* *pp* *p* *pp* *mf*

144

*pp* *p* *pp* *pp* *p* *pp* *mf* *pp* *p* *pp* *pp*

146

*p* *p* *pp* *mf* *pp* *p* *pp* *pp* *p* *pp* *mf*

149 **I** 9 *tr* *tr*

159 *pp* < *p* > *pp* *pp* < *p* > *pp*

161 *f* *mfppp* irregular accents

167 *a niente* *ff*

**J**

172 *fff* *ff* *sfppp* irregular accents

175

181 *pizz.* *mf* 3

187 *arco* *fpp*

194 **K** *f* *ff* *f*

196 irregular accents *fpp*

200 *fpp*

206 *sfz*

212 *tr* *p < mf > p* *< f > p* *f* *p < f > p* *f*

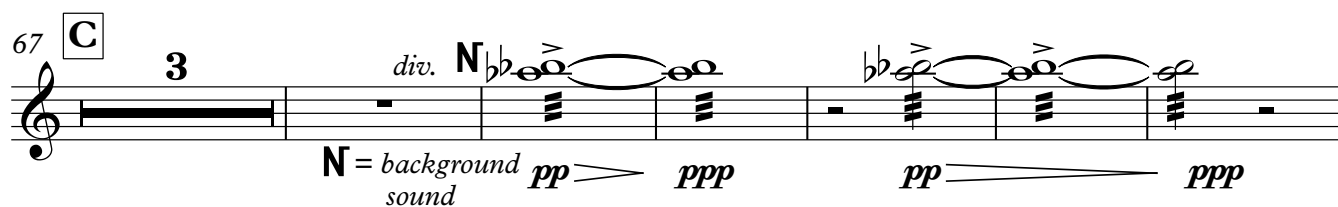
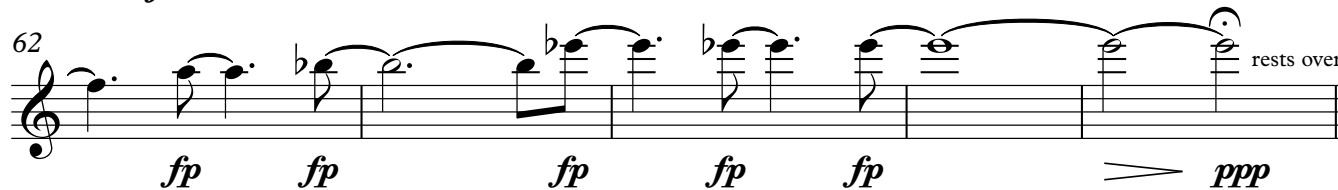
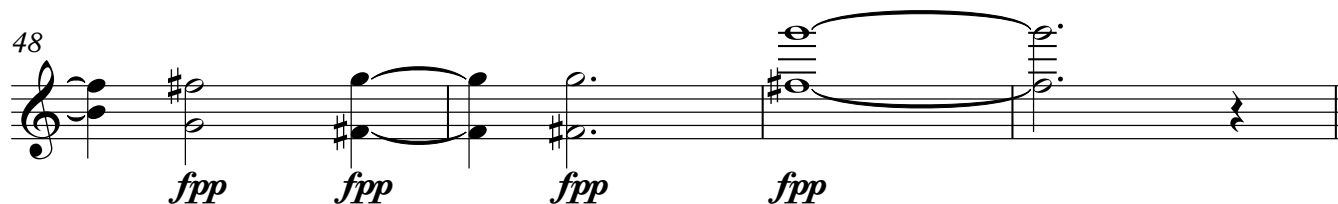
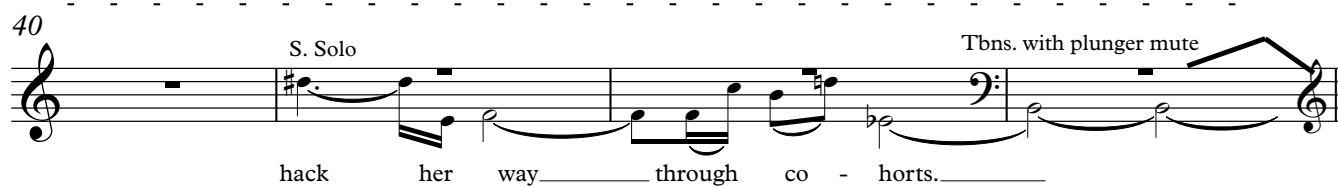
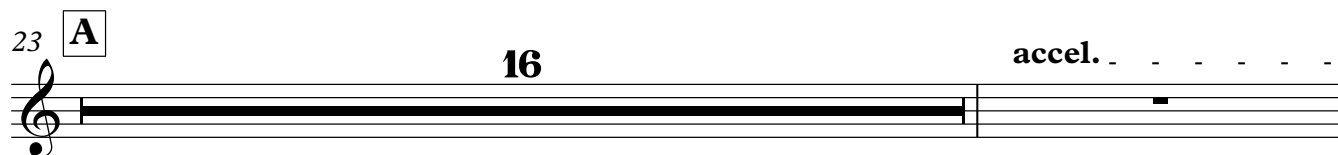
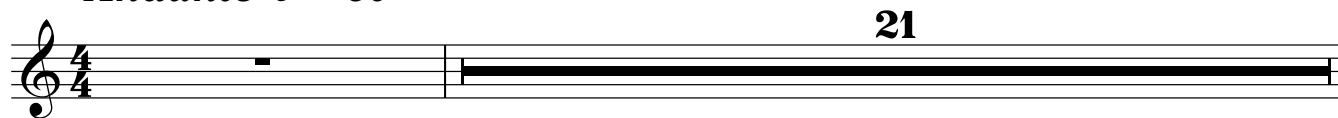
216 *3* *tr* *p < mf > p* *p < mf > p* *p* *pp <*

221 *(tr)* *p > pp* *pp < p > pp* *p* *3*

225 *L* *pizz.* *mf*

229 *4* *arco* *f* *ff* *f* *2*

236 *M* *12* *rit.* *8*

*Andante* ♩ = 60



76 *ppp* *pp* *ppp* *pp* *ppp*

82 *pp* *ppp* *pp* *ppp* *pp*

89 *ppp* *pp* *ppp* *pp* *ppp*

**D** *accel.* 98 *fpp*

110 -  $\text{♩} = 84$  *f* *ff* *fp* *f* *ff* *fp*

114 *f* *ff* *p*

117 *ff* *ffp* *ff* *ffp* *ff* *ffp*

121 *ff* *ffp*

**E** *A tempo* 124  $\text{♩} = 84$  *sfz* *fpp* *fpp* *fpp* *mfpp* *mfpp*

Adagio ♩ = 54

132 *mfpp* *ff* *fpp* *div.*

137 *fpp* *fpp* *fpp* *fpp* *fpp*

141 *fpp* *fpp* *ppp* *2* *N* *div.* *p* *pp*

147 **F** *p* *pp* *p* *pp* *p* *pp* *p* :

151 *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

157 *p* *pp* *p* *pp* *p* *pp* *p* *pp* *div.*

164 **G** *p* *pp* *p* *pp* *p* *pp* *2*

172 *pp* *ppp* *pp* *ppp* *pp* *ppp* *pp* *ppp*

178 *pp* *ppp* *pp* *ppp* *rit.* *2* ♩ = 48

**Allegro** ♩ = 84

*non div.*

1 **4** *f*

10

16 *p*

22

27 **A** **14** Timp.

43 **B** *mp*

52 **3** *sffz*

60 *non div.* *ff*

65 **C** **14** ← ♩ = ♩ →

80 **D** *Andante* ♩ = 84

Vc.

*fpp*

84 *mp* *pp* *mp* *pp*

89 *fpp* 3

96 *fpp* *mp* *pp*

103 **E** *ff* *mfpp* *f* *fpp*

109 *mp* *mp*

115 **F** *mf* *fpp* *mf*

122 *pp* *mf* *pp* *f*

128 *ffp* *mf* *pp*

**G** Allegro ♩ = 120

138 *ff* *molto aggressivo* *f* *p* *f* *sempre staccato*

144 *p* *p* *f*

146 *p* *p* *f*

148 *p* *sim. — poco a poco crescendo*

150

152

154

156

158

Detailed description: This page of a musical score for Violin 2 contains measures 128 through 158. Measure 128 features a series of chords marked *ffp*, *mf*, and *pp*. A key signature change to G major is indicated at measure 138, along with the tempo marking 'Allegro' and a quarter note equal to 120 beats. The score continues with various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Dynamic markings such as *ff*, *f*, *p*, and *sim.* are used throughout. Performance instructions like 'molto aggressivo' and 'sempre staccato' are present. The key signature changes back to B-flat major at measure 150. The notation includes many accidentals (sharps and flats) and slurs.

160 **H**

*f* ————— *ff* ————— *f*

162 *sim. — poco a poca crescendo*

164

166 *ff* ————— *fff* ————— *ff*

168 *sim.*

170

173 *fff*

175 **I**

*fff* *fff*

179 **2**

183 *tr* *rit.*

*ffffp* *< f > p* *< f p <*

189 **J** Largo ♩ = 60

*ff* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp*

195 *mp-pp* *mp-pp* *mfpp* *f* *mfpp*

201 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp*

**K** 208 *f* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp*

215 *mp-pp* *mp-pp* *mfpp* *f* *mfpp*

221 *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp-pp* *mp < ff*

228 **L** *p > pp* *p > pp* *p > pp*

233 *sim.* *mf > p*

237 *mfpp* *pp < f* **4**

245 **M** **3** Tbn. 1

250 **7** T.-t.

**N Allegro** ♩ = 120

258 *f* *ff* *f*

**Tempo rubato**

♩ = ca. 72

**Più mosso**

♩ = 96

262 *fpp*

Bar. Solo How \_\_\_\_\_ to sur - vive \_\_\_\_\_

266 *rit.* *p* *pp*

270 *p* *pp* *p* *pp*

273 *p* *pp* *pp* *f*

277 **3** ♩ = 36 **3**