

Sinfonietta - The Dawning

9

PETER GRAHAM

Molto adagio $\text{♩} = 60$

Score for Sinfonietta - The Dawning, page 9. The score includes parts for the following instruments:

- Soprano Cornet Eb
- Solo Cornet Bb
- 1st Cornet Bb
- 2nd Cornet Bb
- Flugel Horn Bb
- Solo Horn Eb
- 1st Horn Eb
- 2nd Horn Eb
- 1st Baritone Bb
- 2nd Baritone Bb
- 1st Trombone Bb
- 2nd Trombone Bb
- Bass Trombone
- Euphonium Bb
- Bass Eb
- Bass Bb
- Percussion I (Tubular bell, B.D.)
- Percussion II (Timp., Tubular bell)

Dynamic markings include *mf*, *mp*, *p*, and *Muted*. Performance instructions include "Two muted (cup)" and "One muted". A "Solo" instruction is present above the Flugel Horn part. The score is in 3/4 time with a tempo of 60 beats per minute.

12

Open

accel.

19

poco più mosso

Sop. Cor. *p*

Solo Cor. *pp* *mf* *mp*

1st Cor. *mf* *mp*

2nd Cor. *mp* *mf* *mp*

Flug. *mp* *mf* *mp*

Solo Hn. *mf* *mf* *mp*

1st Hn. *mf* *mp*

2nd Hn. *mf* *mp*

1st Bar. *mf* *mf*

2nd Bar. *mf* *mp*

1st Tbn. *mp* *f*

2nd Tbn. *mp* *f* *vc*

Bass Tbn. *f* *vc*

Euph. *mf*

Bass Eb *niente* *mp Solo* *mf* *sim.*

Bass Bb *niente* *mf*

Perc. I *mf* *L.C.* *S.D.* *mf*

Two open (fade in) Tutti (open) Tutti open Non solo

Handwritten notes: *mf*, *mp*, *f*, *vc*, *niente*, *sim.*, *L.C.*, *S.D.*

29

$\text{♩} = \text{♩}$ Allegro $\text{♩} = 120$

accel.



22

Musical score for various instruments including Sop. Cor., Solo Cor., 1st Cor., 2nd Cor., Flug., Solo Hn., 1st Hn., 2nd Hn., 1st Bar., 2nd Bar., 1st Tbn., 2nd Tbn., Bass Tbn., Euph., Bass Eb, Bass Bb, and Perc. I. The score includes dynamic markings such as *mf*, *f*, *mp*, *sim.*, and *Tutti*, and features a section marked *accel.* with a tempo of $\text{♩} = 120$.

♩ = ♪

This musical score page, numbered 36, contains measures 32 through 36. It is arranged for a large ensemble including Sopranos, Solos, and First and Second Cornets; Flugs, Solos, and First and Second Horns; First and Second Baritone Saxophones; First and Second Trombones; Bass Trombone; Euphonium, Bass Euphonium, and Bass Baritone; and Percussion I (Tambourine). The score is written in a key signature of two flats (B-flat major or D minor) and a 3/8 time signature. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamics are clearly marked throughout, ranging from piano (*p*) and mezzo-forte (*mf*) to fortissimo (*ff*). The percussion part includes a tambourine with a specific rhythmic pattern. A rehearsal mark 'L.C.' is present at the bottom of the page.

39

39

Sop. Cor. *ff* *mf* *f*

Solo Cor. *ff* *mf* *f*

1st Cor. *ff* *mf* *f*

2nd Cor. *ff* *mf* *f*

Flug. *ff* *mf* *f*

Solo Hn. *ff* *mf* *f*

1st Hn. *ff* *mf* *f*

2nd Hn. *ff* *mf* *f*

1st Bar. *ff* *f* *mf* *f* *mf*

2nd Bar. *ff* *f* *mf* *f* *mf*

1st Tbn. *ff* *mf* *f* *mf*

2nd Tbn. *ff* *mf* *f* *mf*

Bass Tbn. *ff* *mf* *f* *mf*

Euph. *ff* *mf* *f* *mf*

Bass Eb *ff* *mf* *f* *mf*

Bass Bb *ff* *mf* *f* *mf*

Perc. I *ff* *mf* *f* *f*

B.D. (slightly damped)
Solo

52

Sop. Cor. *ff*

Solo Cor. *ff*

1st Cor. *ff*

2nd Cor. *ff*

Flug. *f*

Solo Hn. *f* *mf*

1st Hn. *f* *mf*

2nd Hn. *f* *mf*

1st Bar. *f* *mf*

2nd Bar. *f* *mf*

1st Tbn. *f* *ff* *f* *fp* *f*

2nd Tbn. *f* *ff* *f* *fp* *f*

Bass Tbn. *f* *ff*

Euph. *f* *ff* *f* *mf*

Bass Eb *ff* *f* *mf*

Bass Bb *ff* *f* *mf*

Perc. I *ff* *mf*

66

Sop. Cor. *mf* *mp* *f* *fp* *fp*

Solo Cor. *mf* *mp* *f* *fp* *fp*

1st Cor. *p* *mp* *f* *fp* *fp*

2nd Cor. *p* *mp* *f* *fp* *fp*

Flug.

Solo Hn. *mf* *mp* *f* *fp*

1st Hn. *mf* *mp* *f* *fp*

2nd Hn. *mf* *mp* *f* *fp*

1st Bar. *f* *mf* *mp* *f* *fp*

2nd Bar. *f* *mf* *mp* *f* *fp*

1st Tbn. *f* *mp* *mf* *f*

2nd Tbn. *f* *mp* *mf* *f*

Bass Tbn. *mp* *mf* *f*

Euph. *f* *mf* *mp* *f*

Bass Eb *mf* *f*

Bass Bb *mf* *f*

Perc. I Tri. *mf* Tamb. (*mf*) S.D. *f* *mf* *f* *mf* *f* L.V.

This musical score page (numbered 10 and 74) covers measures 74 through 77. The instrumentation includes:

- Sop. Cor.**: Soprano Cornet
- Solo Cor.**: Solo Cornet
- 1st Cor.**: First Cornet
- 2nd Cor.**: Second Cornet
- Flug.**: Flugelhorn
- Solo Hn.**: Solo Horn
- 1st Hn.**: First Horn
- 2nd Hn.**: Second Horn
- 1st Bar.**: First Baritone
- 2nd Bar.**: Second Baritone
- 1st Tbn.**: First Trombone
- 2nd Tbn.**: Second Trombone
- Bass Tbn.**: Bass Trombone
- Euph.**: Euphonium
- Bass Eb**: Bass Euphonium
- Bass Bb**: Bass Baritone
- Perc. I**: Percussion I

Key musical features include:

- Measures 74-75**: Many instruments play in *mf* (mezzo-forte) or *mfpp* (mezzo-fortissimo). The Solo Cornet part includes markings for "Three muted" and "One muted".
- Measure 76**: Features a dynamic shift to *f* (forte) for the Solo and 1st Cornets, and *mf* for the Solo Horn and 2nd Horn.
- Measure 77**: The Solo and 1st Cornets reach *fp* (fortissimo), while the Solo Horn and 2nd Horn remain at *mf*.
- Triplet Figures**: Numerous triplet markings (indicated by a '3' over a bracket) are present in the Solo and 1st Cornet parts, as well as in the Euphonium and Bass Eb parts.
- Baritone and Trombone Parts**: The 1st and 2nd Baritone parts feature melodic lines with dynamics ranging from *fp* to *f*. The 1st and 2nd Trombone parts also have melodic lines with dynamics from *fp* to *f*.
- Woodwinds and Percussion**: The Flute, Clarinet (Solo and 2nd), Bass Clarinet, Bassoon, and Percussion I parts provide harmonic support and rhythmic patterns.



81 poco accel. riten. 85 Grandioso (poco meno mosso)

Sop. Cor. *mf* *f*

Solo Cor. *mp* *f*

1st Cor. *mp* *f*

2nd Cor. *mp* *f*

Flug. *mp* *mf* *f* *mf* Solo

Solo Hn. *mp* *mf* *f* *mf*

1st Hn. *mp* *f* *mf*

2nd Hn. *mp* *f* *mf*

1st Bar. *mp* *f* *mf*

2nd Bar. *mp* *f* *mf*

1st Tbn. *f* *mf*

2nd Tbn. *f* *mf*

Bass Tbn. *f* *mf*

Euph. *mf* *mp* *f* Solo *mf*

Bass Eb *mp* *f* *mf*

Bass Bb *mp* *f* *mf*

Perc. I *mp* *mf* B.D. *mf* L.C. *f* *mf* *mf*

Tutti open *Open* *Solo* *Tri.*

Sop. Cor. *poco stacc.* *Three.* *mf* **Solo** *mf*

Solo Cor. *mf*

1st Cor.

2nd Cor.

Flug. **(Solo)** *mf*

Solo Hn. *fp* *mp* *mf*

1st Hn. *fp* *mp*

2nd Hn. *fp* *mf dim.* *mp*

1st Bar. *fp* *mf dim.* *mp*

2nd Bar. *fp* *mf dim.* *mp*

1st Tbn. *fp* *mf* *mp*

2nd Tbn. *fp* *mf* *mp*

Bass Tbn. *fp* *mf dim.* *mp*

Euph. *fp* *mf dim.* *mp*

Bass Eb. *fp* *mf dim.* *mp*

Bass Bb. *fp* *mf dim.* *mp*

Perc. I *f* *mf* Scrape coin across crown (fast)

101

Sop. Cor.

Solo Cor. *mf psp* *mf* *Tutti* *(mf)*

1st Cor. *mf*

2nd Cor.

Flug. *Non solo* *mp*

Solo Hn. *mf* *mp*

1st Hn. *mf* *mp*

2nd Hn. *mf* *mp*

1st Bar. *mf* *mf*

2nd Bar. *mf* *mp*

1st Tbn. *mf* *mp*

2nd Tbn. *mf* *mp*

Bass Tbn. *mf* *mp*

Euph. *mf* *mf*

Bass Eb *mf* *Tutti* *mp*

Bass Bb *mf* *mp*

Perc.I *Glock* *mf* *Soft stick* *L.C. mf*

Perc.II *mf*

110

Non solo

poco rit.

116

Poco meno mosso

$\text{♩} = \text{♩}$

Morning has broken (T.B. 735)

Sop. Cor. *mp* *f* *ff* *mf*

Solo Cor. *mp* *f* *ff* *mf*

1st Cor. *mp* *f* *ff* *mf*

2nd Cor. *mp* *f* *ff* *mf*

Flug. *mp* *f* *ff* *mf*

Solo Hn. *f* *ff* *mf*

1st Hn. *p* *f* *ff* *mf*

2nd Hn. *p* *f* *ff* *mf*

1st Bar. *p* *f* *ff* *mf*

2nd Bar. *p* *f* *ff* *mf*

1st Tbn. *p* *f* *ff* *mf*

2nd Tbn. *p* *f* *ff* *mf*

Bass Tbn. *p* *f* *ff* *mf*

Euph. *p* *f* *ff* *mf*

Bass Eb *p* *f* *ff* *mf*

Bass Bb *p* *f* *ff* *mf*

Perc.I *B.D. p* *f* *mp* *ff*

121

Instrumentation:
 Sop. Cor.
 Solo Cor.
 1st Cor.
 2nd Cor.
 Flug.
 Solo Hn.
 1st Hn.
 2nd Hn.
 1st Bar.
 2nd Bar.
 1st Tbn.
 2nd Tbn.
 Bass Tbn.
 Euph.
 Bass Eb
 Bass Bb
 Perc.I

Measure Numbers: 121, 126

Dynamic Markings: *mf*

Handwritten Notes:
 Sop. Cor.: *2 lie 12 di bar.*
 Solo Cor.: *mf*
 1st Cor.: *mf*
 2nd Cor.: *mf*
 Flug.: *mf*
 Solo Hn.: *mf*
 1st Hn.: *mf*
 2nd Hn.: *mf*
 1st Bar.: *mf*
 2nd Bar.: *mf*
 1st Tbn.:
 2nd Tbn.:
 Bass Tbn.:
 Euph.: *1 lie 1 del bar.*
 Bass Eb: *mf*
 Bass Bb: *mf*
 Perc.I: *mf*



130 *poco più mosso* *poco accel.*

Sop. Cor. *mp* *mf*

Solo Cor. *mp* *mf*

1st Cor. *mp* *mf*

2nd Cor. *mp* *mf*

Flug. *mp* *f*

Solo Hn. *mp* *f*

1st Hn. *mp* *f*

2nd Hn. *mp* *f*

1st Bar. *mp* *f*

2nd Bar. *mp* *f*

1st Tbn. *mf* *mf*

2nd Tbn. *mf* *mf*

Bass Tbn. *mf* *mf*

Euph. *mp* *mf*

Bass Eb *mp* *mf*

Bass Bb *mp* *mf*

Perc. I *mf* *mp* *mf*

Allegro ♩ = 120

riten.

144

meno mosso sostenuto

139

Sop. Cor. *ff* > *mf* *ff*

Solo Cor. *ff* > *mf* *ff* Two *f*

1st Cor. *ff* > *mf* *ff*

2nd Cor. *ff* > *mf* *ff*

Flug. *ff* > *mf* *f* *ff* *dim.* *f*

Solo Hn. *ff* > *mf* *f* *ff* *dim.* *f*

1st Hn. *ff* > *mf* *ff* *f* *ff* *dim.*

2nd Hn. *ff* > *mf* *ff* *f* *ff*

1st Bar. *f* *ff* *f* *ff* *dim.* *f*

2nd Bar. *f* *ff* *f* *ff* *dim.*

1st Tbn. *ff* > *mf* *f* *ff* *dim.*

2nd Tbn. *ff* > *mf* *f* *ff* *dim.*

Bass Tbn. *ff* > *mf* *f* *ff* *dim.*

Euph. *ff* > *mf* *f* *ff* *ff* *dim.*

Bass Eb *ff* > *mf* *ff* *f* *ff* *dim.*

Bass Bb *ff* > *mf* *ff* *f* *ff*

Perc.I *f* B.D. (dampen) *dim.*

rall.

151 Lento molto cantabile ♩ = 64

148

Sop. Cor.

Solo Cor. *mf* *Three* *Solo espressivo* *mf* *f* 3 3 3

1st Cor.

2nd Cor.

Flug.

Solo Hn. *mf* *mp* *mf*

1st Hn. *mf* *mp*

2nd Hn. *mp*

1st Bar. *mf* *mp*

2nd Bar.

1st Tbn. *mf*

2nd Tbn. *mf*

Bass Tbn. *mf*

Euph. *mf*

Bass Eb *mf*

Bass Bb *mf*

Perc. I