

Allegro con espressione

Sinfonietta Povera

for Clarinet Violin Cello and Contrabass

by Jeffrey Harrington

$\text{♩} = 165$

Clarinet in B \flat

2+2+3+2+2+3
8

Violin

2+2+3+2+2+3
8

Violoncello

2+2+3+2+2+3
8

Contrabass

2+2+3+2+2+3
8

4

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

10

Cl.

Vln.

Vc.

Cb.

2 13 **a tempo**
semplice
Cl. *pp*
Vln. *pp*
Vc. *pp*
Cb. *pp*

16
Cl. *p*
Vln. *p*
Vc. *p*
Cb. *p*

18 **poco rit.**
Cl. *f*
Vln. *f*
Vc. *f*
Cb. *f*

21 **a tempo**
maestoso
Cl. *f*
Vln. *f*
Vc. *f*
Cb. *f*

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

poco rit.

pizz.

4 36 poco accel. . . . a tempo

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

Cl.

Vln.

Vc.

Cb.

pp
ppizz.
pp

Cl.

Vln.

Vc.

Cb.

47

Cl. *p* *mf*

Vln. *p* *mf*

Vc. *p* *mf*

Cb. *p* *mf*

Detailed description: This system covers measures 47 and 48. The Clarinet (Cl.) part starts with a dynamic of *p* and transitions to *mf* by measure 48. The Violin (Vln.) part also starts at *p* and moves to *mf*. The Violoncello (Vc.) and Contrabass (Cb.) parts follow a similar dynamic progression from *p* to *mf*. The music features a mix of eighth and sixteenth notes with various articulations.

49

Cl. *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system covers measures 49 and 50. The Clarinet (Cl.) part begins with a dynamic of *mf*. The Violin (Vln.), Violoncello (Vc.), and Contrabass (Cb.) parts also maintain a dynamic of *mf*. The Violoncello part has a *mf* dynamic marking in measure 49. The music continues with rhythmic patterns and melodic lines.

51

Cl. *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

Detailed description: This system covers measures 51 and 52. The Clarinet (Cl.) part starts with a dynamic of *mf*. The Violin (Vln.), Violoncello (Vc.), and Contrabass (Cb.) parts also maintain a dynamic of *mf*. The music features a mix of eighth and sixteenth notes with various articulations.

53

Cl. *f*

Vln. *f*

Vc. *f*

Cb. *f*

Detailed description: This system covers measures 53 and 54. The Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Contrabass (Cb.) parts all begin with a dynamic of *f*. The music features a mix of eighth and sixteenth notes with various articulations.

6 55

Cl. Vln. Vc. Cb.

57

Cl. Vln. Vc. Cb.

59

Cl. Vln. Vc. Cb.

mp

61

Cl. Vln. Vc. Cb.

misterioso
p

misterioso
p

misterioso
p

misterioso
pizz.

p

63 7

Cl. Vln. Vc. Cb.

Detailed description: This system covers measures 63 and 64. The Clarinet (Cl.) part features a melodic line with a long slur over the first measure. The Violin (Vln.) part has a rhythmic accompaniment of eighth notes. The Violoncello (Vc.) part plays a steady eighth-note pattern. The Contrabass (Cb.) part provides a simple bass line with occasional rests.

65 *molto semplice*

Cl. Vln. Vc. Cb.

pp
molto semplice

pp
molto semplice

pp *molto semplice*
arco

p

pp

Detailed description: This system covers measures 65, 66, and 67. The Clarinet (Cl.) part continues with a melodic line. The Violin (Vln.) part has a rhythmic accompaniment. The Violoncello (Vc.) part plays a steady eighth-note pattern. The Contrabass (Cb.) part provides a simple bass line. Performance markings include *molto semplice* and *pp* (pianissimo) for the upper parts, and *arco* for the cello and bass.

68

Cl. Vln. Vc. Cb.

Detailed description: This system covers measures 68, 69, and 70. The Clarinet (Cl.) part continues with a melodic line. The Violin (Vln.) part has a rhythmic accompaniment. The Violoncello (Vc.) part plays a steady eighth-note pattern. The Contrabass (Cb.) part provides a simple bass line.

71

Cl. Vln. Vc. Cb.

Detailed description: This system covers measures 71, 72, and 73. The Clarinet (Cl.) part continues with a melodic line. The Violin (Vln.) part has a rhythmic accompaniment. The Violoncello (Vc.) part plays a steady eighth-note pattern. The Contrabass (Cb.) part provides a simple bass line.

8 74

Cl.

Vln.

Vc.

Cb.

p

76

Cl.

Vln.

Vc.

Cb.

78

Cl.

Vln.

Vc.

Cb.

80

Cl.

Vln.

Vc.

Cb.

mp

Cl. *mp*

Vln. *mp*

Vc. *mp*

Cb. *mp*

Cl. *mp*

Vln. *mp*

Vc. *mp*

Cb. *mp*

Cl. *p* *cresc.*

Vln. *p* *cresc.*

Vc. *p* *cresc.*

Cb. *p* *cresc.*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

10 90

Cl.

Vln.

Vc.

Cb.

92

Cl.

Vln. *molto pesante*

Vc. *f*

Cb. *f*

94 *con bravura*

Cl. *ff*

Vln. *ff*

Vc. *ff*

Cb. *ff*

96

Cl.

Vln. *con bravura*

Vc. *piu f*

Cb.

98

Cl. *con bravura*

Vln. *piu f*

Vc.

Cb.

100

Cl.

Vln. *p*

Vc. *p*

Cb. *p*

102 *poco rit.*

a tempo

semplice

Cl. *mp* *pp* *ppp* *semplice*

Vln. *mp* *pp* *ppp*

Vc. *mp* *pp* *ppp* *semplice*

Cb. *mp* *pp* *ppp*

106

Cl. *pp*

Vln. *pp*

Vc. *pp*

Cb. *pp*

12 *110*

Cl. *110*

Vln. *110*

Vc. *110*

Cb. *110*

113

Cl. *113*

Vln. *ppp*

Vc. *ppp*

Cb. *ppp*

116

Cl. *116*

Vln. *mp*

Vc. *mp*

Cb. *mp*

119

Cl. *f*

Vln. *f*

Vc. *f*

Cb. *f*

121

Cl. *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

123 *mf*

Cl. *mf*

Vln. *mf*

Vc. *mf*

Cb. *mf*

125 *molto legato*

Cl. *pp* *molto legato*

Vln. *pp* *molto legato*

Vc. *pp* *molto legato*

Cb. *pp* *molto legato*

129 *p*

Cl. *p*

Vln. *p*

Vc. *p*

Cb. *p*

14 132

Cl.

Vln.

Vc.

Cb.

134

Cl.

Vln.

Vc.

Cb.

136

Cl.

Vln.

Vc.

Cb.

f

138

Cl.

Vln.

Vc.

Cb.

Cl. *p*

Vln. *p*

Vc. *p*

Cb. *p*

Cl. *f* *maestoso*

Vln. *f* *maestoso*

Vc. *f* *maestoso*

Cb. *f* *maestoso*

Cl. *f*

Vln. *f*

Vc. *f*

Cb. *f*

Cl. *pp* *semplice*

Vln. *pp* *semplice*

Vc. *pp* *semplice*

Cb. *pp* *semplice*

pp

149 *semplice*

Cl.

Vln.

Vc.

Cb.

mp

152

Cl.

Vln.

Vc.

Cb.

mp

154

Cl.

Vln.

Vc.

Cb.

156

Cl.

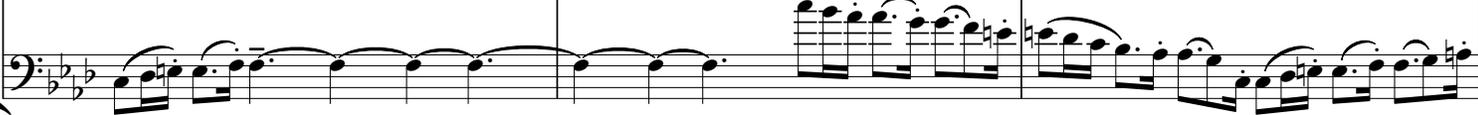
Vln.

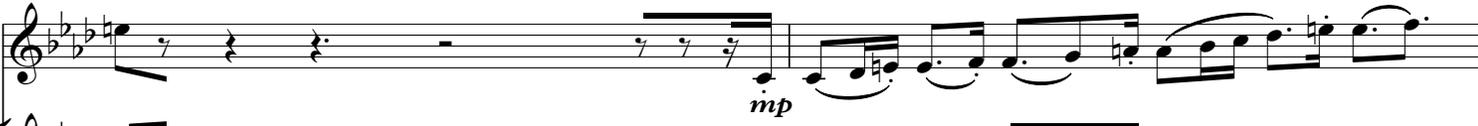
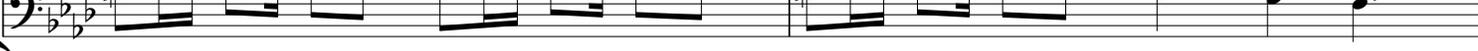
Vc.

Cb.

Cl. 
 Vln. 
 Vc. 
 Cb. 

Cl.  *poco a poco cresc.* **f**
 Vln.  *poco a poco cresc.* **f**
 Vc.  *poco a poco cresc.* **f**
 Cb.  *poco a poco cresc.* **f**

Cl.  **f**
 Vln. 
 Vc. 
 Cb. 

Cl.  **mp**
 Vln.  **mp**
 Vc. 
 Cb. 

18 167

Cl. *pp*

Vln. *pp*

Vc. *pp pizz.*

Cb. *pp*

170

Cl.

Vln.

Vc. *p*

Cb. *p* *arco*

172

Cl. *mp*

Vln. *mp*

Vc. *mp*

Cb. *mp*

174

Cl. *mp*

Vln. *mp*

Vc. *mp*

Cb. *mp*

176 19

Cl. *p*

Vln. *p*

Vc. *p*

Cb. *p*

178

Cl. *f*

Vln. *f*

Vc. *f*

Cb. *f*

180 *furioso*

Cl. *ff*

Vln. *ff* *furioso*

Vc. *ff* *furioso*

Cb. *ff* *furioso*

20 182

Cl.

Vln.

Vc.

Cb.

p

184

Cl.

Vln.

Vc.

Cb.

p

186

Cl.

Vln.

Vc.

Cb.

pp

188

Cl.

Vln.

Vc.

Cb.

190

Cl. *pp*

Vln.

Vc.

Cb.

192

Cl.

Vln.

Vc.

Cb.

194

Cl.

Vln.

Vc.

Cb.

196

Cl.

Vln. *pp*

Vc. *pp*

Cb. *pp pizz.*

poco rit.

Cl.

Musical staff for Clarinet (Cl.) in G major, treble clef. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. A fermata is placed over the final note of the first measure.

Vln.

Musical staff for Violin (Vln.) in G major, treble clef. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. A fermata is placed over the final note of the first measure.

Vc.

Musical staff for Violoncello (Vc.) in G major, bass clef. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. A fermata is placed over the final note of the first measure.

Cb.

Musical staff for Contrabass (Cb.) in G major, bass clef. The staff contains a melodic line with eighth and sixteenth notes, some beamed together, and rests. A fermata is placed over the final note of the first measure.