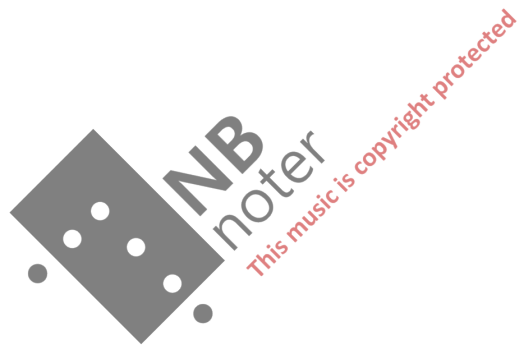


AGNES IDA PETTERSEN

Rondo Alla Impromptu

Woodwind Quintet





RONDO ALLA IMPROMPTU

For woodwind quintet

Durata: ca 4'30"

Agnes Ida Pettersen



Some remarks to the score:

All ornaments before the beat.

Pitch bend in clarinet, oboe and bassoon; the most important pitch is the top one.

Rondo alla impromptu

Transposed Score

Agnes Ida Pettersen, 2010

$\text{♩} = 120$

Flute *ff* *pp* *ppp-p*

Oboe *mp*

Clarinet in B $\flat$ *ff* *pp* *ppp-p*

Horn in F *ff* *pp*

Bassoon

A irregular tremolo, short pitches are louder than long pitches

7

Fl. *mf*

Ob. *mf*

B $\flat$ Cl. *mf*

Hn. *mf*

Bsn.

ord.

Fl. *mf* 3 3

Ob. *f* 3 5

B♭ Cl. *mf* *fp* *mf* *p* *mf*

Hn. *fp* *mf* *p* *mp*

Bsn. *mf* *fp* *mf* *p* *mp*

B 18

Fl. *f legato*

Ob. *f legato*

B♭ Cl. *f legato* 3 3

Hn. *f*

Bsn. *p* *f*

22

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

f *ff*

This block contains the musical notation for measures 22 through 27. The Flute (Fl.) part begins with a melodic line in measure 22, followed by rests. The Oboe (Ob.) part has a melodic line in measure 22, followed by rests. The B♭ Clarinet (B♭ Cl.) part has a melodic line in measure 22, followed by rests. The Horn (Hn.) part has a melodic line in measure 22, followed by rests. The Bassoon (Bsn.) part has a melodic line in measure 22, followed by rests. The score includes dynamic markings 'f' and 'ff'.

28

Fl.

Ob.

B♭ Cl.

Hn.

Bsn.

mp legato *mf* *mp* *mf* *mp*

pitch bend

This block contains the musical notation for measures 28 through 33. The Flute (Fl.) part starts with a melodic line in measure 28, followed by rests. The Oboe (Ob.) part has a melodic line in measure 28, followed by rests. The B♭ Clarinet (B♭ Cl.) part has a melodic line in measure 28, followed by rests. The Horn (Hn.) part has a melodic line in measure 28, followed by rests. The Bassoon (Bsn.) part has a melodic line in measure 28, followed by rests. The score includes dynamic markings 'mp', 'mf', and 'legato'.

Fl. *pp* *mp* *pp* *p* *mf*

Ob.

B♭ Cl. *pp*

Hn.

Bsn.

46 F $\text{♩}=76$

Fl. *mf*

Ob.

B $\flat$ Cl. *mf* 3

Hn. *mf* 3

Bsn. *mf* 3

51 G

Fl. 5 *p* *sfz*

Ob. *mf* 5 *p*

B $\flat$ Cl. *mf* legato

Hn. Open *mf* legato

Bsn. *mf* legato

56

Fl. *f*

Ob.

B $\flat$ Cl.

Hn.

Bsn.

3

3

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59

Fl.

Ob.

B $\flat$ Cl.

Hn.

Bsn.

3

3

ff

ff

ff

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[H] ♩=54
61

Fl. *mp legato*

Ob. *mp legato*

B♭ Cl. *mf*

Hn. *mp legato*

Bsn. *mf* pitch bend

64 [I]

Fl. *p<*

Ob. *mp*

B♭ Cl. *mp*

Hn. *mp*

Bsn. *mp*

69

Fl. *mf* *f* *pp* *sfz* *p*

Ob. *mf* *pp* *f* *pp* *sfz*

B♭ Cl. *f* *pp* *sfz* *f*

Hn. *pp*

Bsn. *f* *mp*

74 $\text{♩} = 120$

Fl. *f*

Ob. *f*

B♭ Cl. *f* 3

Hn. Open *f*

Bsn. *f*

78

Fl. *f*

Ob. *f*

B $\flat$ Cl. *f*

Hn. *f*

Bsn. *f*

K $\text{♩} = 76$

82

Fl. *mp* *sfz*

Ob. *mp* *pp* *f*

B $\flat$ Cl. *mp* *pp* *f* *f*

Hn. *mp*

Bsn. *mp* *pp* *f*

pitch bend

L
88

Fl. *mf*

Ob. *mf* pitch bend

B♭ Cl. *mf* pitch bend

Hn. *mf* *p*

Bsn. *mf* pitch bend

M **più mosso** ♩ = 88
95

Fl. *mf*

Ob. *p* *mp* *mp*

B♭ Cl. *p* *mp* *mp*

Hn. *mf*

Bsn. *p* *mp*

101 N ♩ = 76

Fl. *mf* *mf* *p* *p*

Ob. *p*

B♭ Cl. *mf* *p* *p*

Hn. *fp* *mf* *p* *p*

Bsn. *fp* *mf* *p* *mp* *mf*

107

Fl. *pp* *mf* *pp* *f*

Ob. *pp* *mf* *pp* *f*

B♭ Cl. *pp* *mf* *pp* *f*

Hn. *pp* *mf* *pp* *f*

Bsn. *mf* *f*

III

Fl. *p* *p* *mf*

Ob. *p* *p* *mf*

B♭ Cl. *p* *p* *mf*

Hn. *p* *p* *mf*

Bsn. *p* *p* *f* *mf*

3 *3* *3* *3* *3* *5*

115

Fl. *ppp* *mp* *mp*

Ob. *ppp*

B♭ Cl. *ppp* *mp* *mp*

Hn. *ppp* *mp* *mp*

Bsn. *mp* *mp*

