

# Sad Minuet (In Olden Style)

In Memory of Edward Koehler

For Orchestra or Chamber Orchestra\*

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Tempo di minuet  $\text{♩} = 74$

The musical score is written for a chamber orchestra or orchestra. It features the following parts and markings:

- Flute:** Flute solo, *mp*, *mf*, *rit.*
- Harp:** *p*
- Viola:** *divisi*, *p*, *pizz.*
- Cello:** *p*, *pizz.*
- Bass:** *p*

Section 9 (starting at measure 9) includes:

- Flute:** *rit.*, *A tempo*
- Harp:** *p*
- Vln. I & II:** *mf*, *mp*, *mf*
- Vla.:** *unis.*, *mf*
- Cell. & Bass:** *arco*, *mf*

A boxed letter 'A' is placed below the Bass staff at the beginning of section 9.

\*Solo woodwinds may be used throughout; bassoon, horn, trombone and timpani parts may be omitted.

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21 | 2. C

Fl. *mf* *f* *rit.*

Vln. I *mf* *mp* *divisi*

Vln. II *mf* *mp* *divisi*

Vla. *mf* *mp*

Cell. *mf* *mp*

Bass *mf* *mp*

26

Fl. *mp* *rit.*

Ob. *mp*

Cl. *p*

Vln. I *mp* *mp unis. tr.* *p*

Vln. II *unis.* *divisi* *p* *mp* *p*

Vla. *p* *p*

Cell. *p*

Bass *p*

31 **D**  
A tempo rit.

Fl.

Cell.

Bass

*mp* *f* *mf* *mp* *mf* *p*

36 **E**  
A tempo rit.

Fl.

Harp

Vln. II

Vla.

Cell.

Bass

*p* *mp* *f* *mf* *mp* *mf* *p*

41 **F**  
A tempo *rit.*

Fl.

Harp

Vln. I

Vln. II

Vla.

Cell.

Bass

*p*

*mp*

*mp*

*mp < mf*

*mp < mf*

*pizz.*

*mp*

*tr.*

*tr.*

*arco*

**G**

46

A tempo

*rit.*

Musical score for measures 46-50. The score includes parts for Flute (Fl.), Harp, Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Cell.), and Bass. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'A tempo' and the dynamics range from *mp* to *p*. The score features various musical notations including slurs, trills, and accents.



57

*rit. molto*

Fl.

Ob.

Cl.

Bsn.

Timp.

Vln. I

Vln. II

Vla.

Cell.

Bass

*mf* *f* *ff*

*mf* *ff*

*divisi*

*f* *ff*

*arco*

*mf* *ff*



**K**

1.

*Adagio*

66 *rit.*

Fl. *mf* *mp* *p* *ppp*

Bsn. *mp* *mp* *p* *ppp*

Hn. *mp* *mf* *p* *ppp*

Hn. *mp* *mf* *pp* *ppp*

Tpt. *f* *p* *ppp*

Trb. *mf* *mf* *p* *ppp*

Trb. *p*

Harp *f* *mf* *ppp*

Vln. I *divisi* *f* *mf* *p* *ppp*

Vln. II *mf* *f* *mf* *p* *ppp*

Vla. *mf* *mf* *p* *ppp*

Cell. *mf* *mf* *p* *ppp*

Bass *mf* *mf* *p* *ppp*

**L**

70 2. *rit.* *Adagio*

**Fl.** *mp* *mf* *mp* *pp* *ppp*

**Bsn.** *mp* *mf* *mp* *pp* *ppp*

**Hn.** *mp* *mf* *mp* *pp* *ppp*

**Hn.** *mp* *mf* *mp* *pp* *ppp*

**Tpt.** *f* *f* *mp* *pp* *ppp*

**Trb.** *mf* *mf* *p* *ppp*

**Trb.** *p* *ppp*

**Harp** *f* *mf* *mp* *p*

**Vln. I** *mf* *f* *mp* *p* *ppp*

**Vln. II** *mf* *f* *mp* *p* *ppp*

**Vla.** *mf* *mf* *p* *ppp*

**Cell.** *mf* *mf* *mp* *p* *ppp*

**Bass** *mf* *mf* *p* *ppp*

**M**

A tempo 1

74 [Solo]  $\text{♩} = 74$

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

Harp *mp*

Vln. II *mp* *mf* *mp* *pp* *unis.*

Vla. *divisi* *mp* *mf* *mp* *arco*

Cell. *mp* *mf* *p* *arco*

Bass *mp* *mf* *p* *arco*

**N**

82 A tempo

82 *rit.*

Fl. *mp* *mf* *mf* *mf* *mf* *mf*

Vln. I *mp* *mf* *mf* *mf* *mf* *mf*

Vln. II *mp* *mf* *mf* *mf* *mf* *mf*

Vla. *mp* *mf* *mf* *mf* *mf* *mf*

Cell. *mp* *mf* *mf* *mf* *mf* *mf*

Bass *mp* *mf* *mf* *mf* *mf* *mf*

88 **O** A tempo *rit.* A tempo *rit.*

Fl. *mf* *f* *mp*

Ob. *mp*

Cl. *mp*

Vln. I *mp* *mp* *unis.* *divisi* *unis. tr.*

Vln. II *mp* *divisi* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Cell. *mp* *p* *mp* *mp* *pp*

Bass *mp* *p* *mp* *mp* *p*

96 **P**  
A tempo

Fl. *mf* *rit.* *mp*

Ob. *p* *ppp*

Cl. *p* *ppp*

Harp *pp* *p*

Vln. I *pp* *ppp* *p* SOLO

Vln. II *pp* *ppp*

Vla. *p*

Cell. *p*

Bass *p* *pizz.* *arco* *mf*

100 *rit.* *Adagio, calando*

Fl.

Harp

Vln. I

Vln. II

Vla.

Cell.

Bass

*p*

*pizz.*

*p*

*p*

**TUTTI**  
*divisi* (As written)

**SOLO**  
*pp*  
*divisi*

*pp*

*pp*