



Caleb Caleb Swift

États-Unis

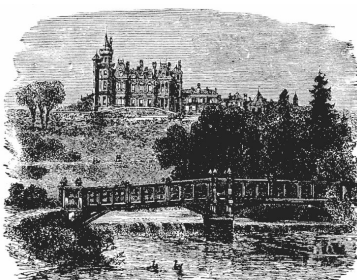
Sinfonietta No. 1 "Wuthering Heights" (Op. 2)

A propos de l'artiste

I am a composer with a love for writing orchestral pieces, however I do write some chamber pieces here and there. I am an admirer of John Williams and James Horner whose music basically defines my tastes. I sometimes give little nods to them every once and a while in my pieces. To keep my music interesting, I'm always writing with the uses of intense dissonance and consonance, textures and motifs.

Page artiste : https://www.free-scores.com/partitions_gratuites_americancomposer1.htm

A propos de la pièce



Home at Last.

Titre : Sinfonietta No. 1 "Wuthering Heights"
[Op. 2]
Compositeur : Caleb Swift, Caleb
Droit d'auteur : Creative Commons Licence
Instrumentation : Orchestre
Style : Classique

Caleb Caleb Swift sur [free-scores.com](https://www.free-scores.com)



Cette partition ne fait pas partie du domaine public. Merci de contacter l'artiste pour toute utilisation hors du cadre privé.



- écouter l'audio
- partager votre interprétation
- commenter la partition
- contacter l'artiste

Sinfonietta No. 1

Caleb Swift

"Wuthering Heights"

In this sinfonietta, I tried to convey the way that I thought that the music of a dramatic piece of literature "Wuthering Heights" would sound like musically.

With emotions and feelings being in the driving seat of this special novel I wanted to create an atmosphere of tension throughout the piece but allow plenty of room for a nostalgic and longing quality to the music to address the tragic love Heathcliff had for Catherine.

Also inserted are chamber music styled textures to address the elegant quality of the Wuthering Heights estate. I used a variety of polyphonically layered textures and complex harmonies to further the feel of uncertainty. There are also a few other motifs that are used such as a motif for death, which plays a reoccurring role throughout the novel, a motif for the estate itself, and a motif for the moors, the rugged plains that surrounded the estate and helped establish the sense of darkness throughout the novel. The finale, although tragic sounding, ends with a major chord passage to finally establish the feeling of relief, serenity and forgiveness that occurs also at the end of the novel. Hopefully, people who read this novel will be able to understand the emotionally quality of it as I have presented here - Caleb Swift

Grave ♩ = 53

Flutes 1, 2

Oboes 1, 2

B♭ Clarinets 1, 2

Bassoons 1, 2
A2
p

Horns 1, 2

Horns 3, 4

B♭ Trumpet

Trombone

C Tuba

Timpani
p

Percussion (2 Players)
Gong (two sticks)
p

Piano

Harp
Ad. Lib.
p
"mystically"
rit. release

Violin 1

Violin 2

Viola

Violoncello
p

Contrabass
p

mp

4

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

Fl. *"warmly"* *p*

Ob. *"warmly"*

B♭ Cl.

Bsn.

Hn. 1 2 *A2* *p* *A2* *mf*

Hn. 3 4 *p* *mf*

B♭ Tpt.

Trb. *p*

C Tu. *p*

Timp.

Pesn.

Pno. *Cantabile* *p*

Hrp. *Cantabile*

Vln. 1 *Unis.* *f* *p*

Vln. 2 *f* *p*

Vla. *f* *p*

Vlc. *Div.* *p.* *3* *f* *p*

Cbs. *f* *p*

A little Faster

FL.

Ob. *Solo (with Violas)* *mf* A2

B♭ Cl. *mf*

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu. *mf*

Timp. *mf*

Pcsn.

Pno. *p* "swiftly" (with violas)

Hrp. *p* *gliss.* *gliss.* *gliss.* *gliss.*

Vln. 1

Vln. 2 *mp*

Vla. *mf*

Vlc. *p*

Cbs. *p* *mf*

22

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

mf

f

f

f

mf

mf

Sus. Cymbal

gliss.

gliss.

f

f

f

f

f

f

f

f

Andante ♩ = 71

26

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

Triangle
(Let Ring)

lightly
p

espress.
p

lightly
p

pizz.
p

Solo (1 Player)
f

Solo (1 Player)

p

31

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

A2

Solo

mf

mp

p

pp

f

tr

pizz.

Moderately ♩ = 64

This page of a musical score covers measures 36 to 40. The tempo is marked 'Moderately' with a quarter note equal to 64 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Horns (Hn. 1 & 2, Hn. 3 & 4), Trumpets (Trb.), Trombones (C Tu.), Timpani (Timp.), Snare Drum (Pc sn.), Piano (Pno.), Harp (Hrp.), Violins (Vln. 1 & 2), Viola (Vla.), Violoncello (Vlc.), and Contrabass (Cbs.).

Key performance instructions include:

- Flute and Oboe:** 'Div.' (divisi) in measures 37-38, 'Unis.' (unison) in measure 39, and 'Solo' in measure 40. Dynamics range from *mp* to *f*.
- Woodwinds:** Bassoon and Horns 1 & 2 feature triplets in measures 37-38. Horns 3 & 4 play *mf* chords. Trumpets and Trombones play *mf* chords.
- Timpani and Percussion:** Snare drum has a *pp* 'dolce' attack in measure 36, followed by *f* in measure 37. Suspended cymbal has a *f* attack in measure 37.
- Piano and Harp:** Piano has a *p* 'dolce' attack in measure 36, followed by *f* in measure 37. Harp has a *p* 'dolce' attack in measure 36, followed by *f* in measure 37.
- Strings:** Violins 1 & 2 have *mf* attacks in measure 39. Viola and Violoncello have *mp* attacks in measure 40. Contrabass has a *p* attack in measure 40.

Slower, Menacingly ♩ = 57

Fl.

Ob.

B♭ Cl. Solo *p*

Bsn. Solo *p*

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp. *pp* *mp*

Pcsn.

Pno.

Hrp. *p*

Vln. 1 *p*

Vln. 2 *p*

Vla. *fp* *fp* *pp*

Vlc. *pizz.* *espress.* *mf*

Cbs. *mf* *p*

59

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

A2

Solo *mp*

p

Solo *p*

p

Solo *p*

mf

f

p

p

V

V

55

Fl.

Ob.

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1

Vln. 2

Vla.

Vlc.

Cbs.

4

V

f

Detailed description: This page of a musical score, numbered 55, contains staves for 22 instruments. The woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba) and strings (Violins, Viola, Violoncello, Contrabass) have active parts, while the Percussion, Piano, and Harp are marked with rests. The woodwinds and strings play sustained notes with various articulations like slurs and breath marks. The strings feature a complex rhythmic pattern in the upper parts and sustained notes in the lower parts. The score is written in a key signature of two flats and a common time signature.

59

Fl. *A2* *mp*

Ob. *A2* *mp* *pp*

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Triangle

Pcsn.

Pno. *mf* *p* *mp* *mf* *p*

Hrp. *f* *aliss.*

Vln. 1 *V* *pp*

Vln. 2

Vla. *V* *p*

Vlc.

Cbs. *p*

Allegro

65

Fl.

Ob. *Solo* *p* "Fade away" *f* A2

B♭ Cl.

Bsn.

Hn. 1 2

Hn. 3 4

B♭ Tpt.

Trb.

C Tu.

Timp.

Pcsn.

Pno.

Hrp.

Vln. 1 *mf* *Solo 1 Player* *dolce* *f*

Vln. 2 *f*

Vla.

Vlc.

Cbs.

p *f*

72

Fl. *pp* *diminuendo*

Ob. *pp* *diminuendo*

B \flat Cl.

Bsn.

Hn. 1 2 *A2* *f* *sfz* *pp* *diminuendo*

Hn. 3 4 *A2* *f* *sfz* Solo *p* *diminuendo*

B \flat Tpt.

Trb.

C Tu.

Timp.

Pcsn. *f* to Crash Cymbal *sfz* To Triangle let ring *p*

Pno.

Hrp.

Vln. 1 *f* *sfz* *subito P* *V* *pp* *diminuendo*

Vln. 2 *f* *sfz* *subito P* *V* *pp* *diminuendo*

Vla.

Vlc.

Cbs. *f* *sfz* *subito P* *V* *pp* *diminuendo*