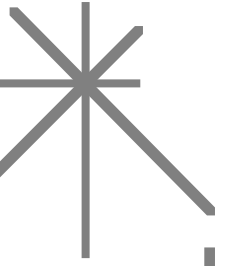


SCORE

Herbert Lindholm

SIRIUS

***Fantasy for Clarinet
and Chamber Orchestra***



Herbert Lindholm

S I R I U S

*Fantasy for Clarinet
and Chamber Orchestra*

durata ca 14 min

Sirius

Fantasy for Clarinet and Chamber Orchestra

Herbert Lindholm, 1992

Moderato (M. M. ca 100)

cl in Bb *ff*

pno

synth Sinus 8'

perc Maracas, Metal-Chimes, 2 Conga drums

vi I A *ff* sul G

vi I B *ff* sul G

vi II A *ff* sul G

vi II B *ff* sul G

vla I *ff*

vla II *ff*

vcl I *ff*

vcl II *ff*

cb *ff* IV flag. trem.

Lindholm: Sirius

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

4

gliss up a 1/4 tone

gliss up a 1/4 tone

gliss down a 1/4 tone (or more)

gliss down a 1/4 tone (or more)

Lindholm: Sirius

18

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mf

diminuendo

norm. pitch

norm. pitch

norm. pitch

norm. pitch

trem.

trem.

mf

mf

The musical score is arranged in a system of staves. The top staff is for Clarinet (cl), starting at measure 18. It features a complex melodic line with triplets and a dynamic marking of *mf* followed by *diminuendo*. Below it are staves for Piano (pno), Synth (synth), and Percussion (perc), which are currently empty. The string section includes Violins I (vi I A, vi I B), Violins II (vi II A, vi II B), Violas (vla I, vla II), Violas I (vcl I), Violas II (vcl II), and Cello (cb). The strings play sustained notes with various performance instructions: 'norm. pitch' for the violins and violas, and 'trem.' (tremolo) for the violas I and II. The cellos play a low, sustained note. The score is written in a key with one flat and a 4/4 time signature.

Lindholm: Sirius

1

cl 13

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Solo

pp

Solo

pp

Solo

p

pp

Lindholm: Sirius

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

short gliss

short gliss a 1/2 tone

Lindholm: Sirius

18

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Maracas

p

pp

short gliss a 1/4 tone

p

pp

Lindholm: Sirius

23

cl

pno

synth

perc

vl I A

vl I B

vl II A

vl II B

vla I

vla II

vcl I

vcl II

cb

p
2^{do}

8

Lindholm: Sirius

25

cl

pno

synth

perc

(maracas)

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mp

mf

p

8

Lindholm: Sirius

2

28

cl

pno

mf

6

synth

perc

p

3

vi I A

p

vi I B

p

vi II A

p

vi II B

p

vla I

vla II

vcl I

vcl II

cb

8

Lindholm: Sirius

31

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mf

Detailed description: This page of a musical score covers measures 31, 32, and 33. The instruments listed on the left are Clarinet (cl), Piano (pno), Synthesizer (synth), Percussion (perc), Violin I A (vi I A), Violin I B (vi I B), Violin II A (vi II A), Violin II B (vi II B), Viola I (vla I), Viola II (vla II), Violoncello I (vcl I), Violoncello II (vcl II), and Contrabass (cb). Measure 31 begins with a 3-measure rest for the Clarinet. The Piano and Percussion parts also have rests. The Synthesizer part features a long, sustained chord in the right hand, with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *mf*. The Violin I parts (A and B) have rests. Violin II A and B have melodic lines. Viola I and II have rests. Violoncello I and II have rests. The Contrabass part has a rest. Measure 32 continues the rests for the Clarinet, Piano, Percussion, and Viola parts. The Synthesizer part continues its sustained chord. Violin I B has a melodic line. Violin II A and B continue their lines. Measure 33 shows the Clarinet entering with a melodic line marked *mf*. The Piano and Percussion parts remain at rest. The Synthesizer part continues its sustained chord. Violin I A and B have rests. Violin II A and B continue their lines. Viola I and II remain at rest. Violoncello I and II have rests. The Contrabass part has a rest.

Lindholm: Sirius

34

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

f

p

mp

pp

pp

mp

mp

5

3

3

5

3

5

8

Lindholm: Sirius

49

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mp

mp

mp

mp

Lindholm: Sirius

45

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8^{va}

8^{va}

* *tr.* (sempre)

Lindholm: Sirius

47

cl

pno

synth

perc

vl I A

vl I B

vl II A

vl II B

vla I

vla II

vcl I

vcl II

cb

8va

3

pp

pp

pp

pp

8

4

This page of the musical score covers measures 56 and 57. The instruments and their parts are as follows:

- cl (Clarinete):** Measure 56 is a whole rest. Measure 57 begins with a *mf* dynamic, playing a melodic line with a slur over the first two notes.
- pno (Piano):** Measure 56 features a continuous sixteenth-note pattern in the right hand. Measure 57 continues this pattern with slurs under groups of six notes.
- synth (Sintetizador):** Measure 56 has two notes with a slur. Measure 57 has a single note with a slur and a *mp* dynamic.
- perc (Percussão):** Both measures contain whole rests.
- vi I A (Violino I A):** Measure 56 has a *pp* dynamic with a slur. Measure 57 has a *mf* dynamic with a slur.
- vi I B (Violino I B):** Measure 56 has a *pp* dynamic with a slur. Measure 57 has a *mf* dynamic with a slur.
- vi II A (Violino II A):** Measure 56 has a *pp* dynamic with a slur. Measure 57 has a *mf* dynamic with a slur.
- vi II B (Violino II B):** Measure 56 has a *pp* dynamic with a slur. Measure 57 has a *mf* dynamic with a slur.
- vla I (Violoncelo I) and vla II (Violoncelo II):** Both parts are silent in both measures.
- vcl I (Violoncelo I) and vcl II (Violoncelo II):** Both parts are silent in both measures.
- cb (Contrabaixo):** The part is silent in both measures.

Lindholm: Sirius

52

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8

Detailed description of the musical score: The score is for measures 52 and 53. The Clarinet (cl) part begins in measure 52 with a quarter note G4, followed by a dotted quarter note G4, and a half note G4 in measure 53. The Piano (pno) part features a complex texture with sixteenth-note runs in the right hand and rests in the left hand. The Synthesizer (synth) part has a whole note chord of G4, B4, and D5 in measure 52, and a whole note chord of G4, B4, and D5 in measure 53. The Percussion (perc) part is silent. The Violin I (vi I A, B) parts play a rhythmic pattern of quarter notes with slurs. The Violin II (vi II A, B) parts play a similar rhythmic pattern. The Viola I (vla I) and Viola II (vla II) parts are silent. The Violoncello I (vcl I) and Violoncello II (vcl II) parts are silent. The Contrabass (cb) part is silent.

Lindholm: Sirius

54

cl

pno

tr

6

tr

6

synth

mf

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8

Detailed description: This page of a musical score covers measures 54, 55, and 56. The instruments listed on the left are Clarinet (cl), Piano (pno), Synthesizer (synth), Percussion (perc), Violin I (vi I A, vi I B), Violin II (vi II A, vi II B), Viola I (vla I), Viola II (vla II), Violoncello I (vcl I), Violoncello II (vcl II), and Contrabass (cb). Measure 54 begins with a treble clef and a key signature of one flat. The clarinet part has a quarter note G4, a quarter rest, and a quarter note B4. The piano part features a sixteenth-note triplet in the right hand with a '6' (fingerings) and a trill 'tr' over the final note, while the left hand has a whole rest. Measure 55 shows the clarinet with a sixteenth-note triplet starting on A4, followed by a quarter note B4 and a quarter note G4. The piano part has a whole rest in the right hand and a whole note G3 in the left hand. Measure 56 continues with the clarinet holding a whole note G4. The piano part has a sixteenth-note triplet in the right hand and a whole rest in the left hand. The synthesizer part has a whole rest in the first two measures and a whole note chord (F#4, A4, C5) in the third measure, marked 'mf'. The violin and viola parts have long notes in the first two measures and a quarter note chord (F#4, A4, C5) in the third measure. The violin II and viola II parts play a rhythmic sixteenth-note pattern. The percussion, cello, and contrabass parts are silent.

Lindholm: Sirius

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

pp trem. sul. pont.

pp

pp

pp

Lindholm: Sirius

Musical score for measures 67-69. The score includes parts for Clarinet (cl), Violin I (vla I), Violin II (vla II), Violin I (vcl I), Violin II (vcl II), and Cello (cb). Measure 67 features a triplet in the clarinet and triplets in both violins. Measure 68 has a piano (*p*) dynamic marking in the clarinet and continues the triplet patterns. Measure 69 includes a natural (*nat.*) marking in the violin II part. The cello part consists of sustained notes with a fermata.

//

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Musical score for measures 70-72. The score includes parts for Clarinet (cl), Violin I (vla I), Violin II (vla II), Violin I (vcl I), Violin II (vcl II), and Cello (cb). Measure 70 features a mezzo-piano (*mp*) dynamic marking in the clarinet and continues the triplet patterns. Measure 71 has a triplet in the clarinet. Measure 72 includes a fermata in the cello part. The violin I part is silent throughout these measures.

Lindholm: Sirius

Musical score for measures 73-75. The score includes parts for Clarinet (cl), Violin I (vla I), Violin II (vla II), Violin I (vcl I), Violin II (vcl II), and Cello (cb). Measure 73 features a triplet in the clarinet and violin parts. Measure 74 includes a "bend up 1/4" instruction for the clarinet. Measure 75 shows a continuation of the melodic lines.

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Musical score for measures 76-79. The score includes parts for Clarinet (cl), Violin I (vla I), Violin II (vla II), Violin I (vcl I), Violin II (vcl II), and Cello (cb). Measure 76 features a triplet in the clarinet. Measure 77 includes a triplet in the violin I part with a *mf* dynamic. Measure 78 features a triplet in the violin II part with a *mf* dynamic. Measure 79 includes a triplet in the clarinet and violin II parts, with a *f* dynamic in the violin II part and a *mp* dynamic in the cello part.

Lindholm: Sirius

6

78

cl (b) *f* 3

pno

synth

perc

vi I A *mf* *p*

vi I B *mf* *p*

vi II A *mf* *p*

vi II B *mf* *p*

vla I *p*

vla II *p*

vcl I solo *mf*

vcl II

cb *mf* 8

Lindholm: Sirius

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

83

3

mf

p

mf

p

mf

p

mf

8

Lindholm: Sirius

85

cl

pno

synth

perc

vi I A

mf

vi I B

mf

vi II A

mf

vi II B

mf

vla I

vla II

vcl I

vcl II

cb

8

Lindholm: Sirius

cl 88

pno

synth

perc

vi I A *pp*

vi I B

vi II A

vi II B

vla I

vla II

vcl I *p*

vcl II *p*

cb 8

7 **Meno mosso**

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- cl** (Clarinet in C): Starts with a melodic line marked *mp* (mezzo-piano) in the first measure, featuring a triplet of eighth notes. It remains silent in the subsequent measures.
- pno** (Piano): Silent in the first two measures, then enters in the third measure with a melodic line marked *mf* (mezzo-forte).
- synth** (Synthesizer): Silent throughout the page.
- perc** (Percussion): Silent throughout the page.
- vi I A** (Violin I A): Silent throughout the page.
- vi I B** (Violin I B): Silent throughout the page.
- vi II A** (Violin II A): Silent throughout the page.
- vi II B** (Violin II B): Silent throughout the page.
- vla I** (Viola I): Silent throughout the page.
- vla II** (Viola II): Silent throughout the page.
- vcl I** (Violoncello I): Plays a sustained, low-frequency line with a *mf* dynamic in the third measure.
- vcl II** (Violoncello II): Plays a sustained, low-frequency line with a *mf* dynamic in the third measure.
- cb** (Contrabass): Silent throughout the page.

The score is divided into three measures by vertical bar lines. The first measure contains the initial entries for the Clarinet and Piano. The second measure is mostly silent, with a dynamic wedge for the Violin I A part. The third measure features the entry of the Piano and the sustained cello parts.

Lindholm: Sirius

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

98

pp

f

gliss

8^{va}

Metal-Chimes

f

p

p

mf

Lindholm: Sirius

8

182

cl

pno

mf

f

p

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8

f

f

f

Lindholm: Sirius

106

cl

pno

vcl I

vcl II

cb

mf

pp

pp

pp

8

2ed.

8

8

Detailed description: This system of musical notation covers measures 106 through 109. The instruments are Clarinet (cl), Piano (pno), Violin I (vcl I), Violin II (vcl II), and Cello (cb). The piano part features a melodic line in the right hand and a more active bass line in the left hand, marked with *mf*. The strings play a sustained, low-register accompaniment, with the cello and double bass parts marked *pp*. A first ending bracket is present in the piano part, and a second ending bracket is in the cello part. A fermata is placed over the final notes of the piano part in measure 109.

//

//

110

cl

pno

vcl I

vcl II

cb

pp

p

pp

8

2ed.

8

8

Detailed description: This system of musical notation covers measures 110 through 113. The instruments are Clarinet (cl), Piano (pno), Violin I (vcl I), Violin II (vcl II), and Cello (cb). The piano part continues with a melodic line in the right hand and a bass line in the left hand, marked with *pp* and *p*. The strings play a sustained accompaniment, with the cello and double bass parts marked *pp*. A first ending bracket is present in the piano part, and a second ending bracket is in the cello part. A fermata is placed over the final notes of the piano part in measure 113.

Lindholm: Sirius

114

cl

pno

vcl I

vcl II

cb

p

pp

118

9

cl

pno

p

pp

3

Lindholm: Sirius

122

cl

pno

synth

pp

3

#

pp

//

126

cl

synth.

Lindholm: Sirius

130

cl

synth

//

133

cl

synth

10

Lindholm: Sirius

137

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

pp

p

p

8

Detailed description: This page of a musical score covers measures 137 to 140. The instruments listed on the left are Clarinet (cl), Piano (pno), Synthesizer (synth), Percussion (perc), Violin I A (vi I A), Violin I B (vi I B), Violin II A (vi II A), Violin II B (vi II B), Viola I (vla I), Viola II (vla II), Violoncello I (vcl I), Violoncello II (vcl II), and Contrabass (cb). The Clarinet part begins in measure 137 with a quarter note, followed by a triplet of eighth notes, and continues with a melodic line across measures 138 and 139. The Piano and Synthesizer parts are mostly silent, with the Synth part having a few notes in measure 140. The Percussion part is also silent. The Violin I parts (A and B) have rests in measures 137 and 138, then play a *pp* (pianissimo) note in measure 139, which is sustained into measure 140. The Violin II parts (A and B) have rests in measures 137 and 138, then play a *p* (piano) note in measure 140. The Viola and Violoncello parts are silent throughout. The page number 137 is at the top left, and the number 8 is at the bottom left.

Lindholm: Sirius

Moderato
(Tempo I)

141

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

p

p

p

3

Lindholm: Sirius

This page of a musical score for Lindholm's 'Sirius' covers measures 145 through 148. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- cl** (Clarinets): Measure 145 begins with a whole note G4. In measure 146, the part features a melodic line with eighth notes and a triplet of eighth notes in measure 148.
- pno** (Piano): The piano part is currently silent in these measures.
- synth** (Synthesizer): The synthesizer part is silent in these measures.
- perc** (Percussion): The percussion part is silent in these measures.
- vi I A** (Violin I A): Playing a sustained note with a flat (Bb3).
- vi I B** (Violin I B): Playing a sustained note with a flat (Bb3).
- vi II A** (Violin II A): Playing a sustained note with a flat (Bb3).
- vi II B** (Violin II B): Playing a sustained note with a flat (Bb3).
- vla I** (Viola I): Silent.
- vla II** (Viola II): Silent.
- vcl I** (Violoncello I): Silent.
- vcl II** (Violoncello II): Silent.
- cb** (Cello): Silent.

The score is written in a common time signature (C) and features a key signature of one flat (Bb). The page number 145 is indicated at the top left of the first staff.

Lindholm: Sirius

149

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

Bb

Lindholm: Sirius

11

This musical score page contains measures 11, 12, and 13 of Lindholm's 'Sirius'. The instruments and their parts are as follows:

- cl (Clarinet):** Measures 11 and 12 feature a melodic line with slurs and accents. Measure 13 has a single note with a slur.
- pno (Piano):** Measures 11 and 12 have a sustained chord in the left hand. Measure 13 has a sustained chord in the right hand.
- synth (Synthesizer):** Measure 11 has a sustained chord in the left hand marked *pp*. Measures 12 and 13 have a sustained chord in the right hand.
- perc (Percussion):** Measure 13 includes a Maracas part with a rhythmic pattern of 'x' marks.
- vi I A (Violin I):** Measures 11 and 12 have a melodic line with slurs. Measure 13 has a melodic line with slurs and an accent *p*.
- vi I B (Violin I):** Measures 11 and 12 have a melodic line with slurs. Measure 13 has a melodic line with slurs.
- vi II A (Violin II):** Measures 11 and 12 have a sustained chord in the left hand. Measure 13 has a melodic line with slurs.
- vi II B (Violin II):** Measures 11 and 12 have a sustained chord in the left hand. Measure 13 has a melodic line with slurs.
- vla I (Viola I):** Measures 11 and 12 have a sustained chord in the left hand.
- vla II (Viola II):** Measures 11 and 12 have a sustained chord in the left hand.
- vcl I (Violoncello I):** Measures 11 and 12 have a sustained chord in the left hand. Measure 13 has a melodic line with slurs and an accent *p*.
- vcl II (Violoncello II):** Measures 11 and 12 have a sustained chord in the left hand. Measure 13 has a melodic line with slurs and an accent *p*.
- cb (Cello/Bass):** Measures 11, 12, and 13 feature a triplet pattern in the left hand, marked *p*.

Lindholm: Sirius

This musical score is for the piece "Sirius" by Lindholm. It is arranged for a chamber ensemble consisting of the following instruments:

- cl** (Clarinet): Part 1, starting with a *p* dynamic.
- pno** (Piano): Part 1, starting with a *p* dynamic.
- synth** (Synthesizer): Part 1, starting with a *p* dynamic.
- perc** (Percussion): Part 1, starting with a *p* dynamic.
- vi I A** (Violin I, Part A): Part 1, starting with a *p* dynamic.
- vi I B** (Violin I, Part B): Part 1, starting with a *p* dynamic.
- vi II A** (Violin II, Part A): Part 1, starting with a *p* dynamic.
- vi II B** (Violin II, Part B): Part 1, starting with a *p* dynamic.
- vla I** (Viola I): Part 1, starting with a *pp* dynamic.
- vla II** (Viola II): Part 1, starting with a *pp* dynamic.
- vcl I** (Violoncello I): Part 1, starting with a *p* dynamic.
- vcl II** (Violoncello II): Part 1, starting with a *p* dynamic.
- cb** (Double Bass): Part 1, starting with a *p* dynamic.

The score is written in 15/6 time and features a variety of musical textures, including sustained chords, rhythmic patterns, and melodic lines. The dynamics range from *pp* (pianissimo) to *p* (piano).

Lindholm: Sirius

159

12

cl *mf* *mp*

pno

synth

perc

vi I A *mf* *p* 6 6 6 6

vi I B *mf* *p* 6 6 6 6

vi II A *mf* *p* 6 6 6 6

vi II B *mf* *p* 6 6 6 6

vla I *mf*

vla II *mf*

vcl I *mf* *p*

vcl II *mf* *p*

cb *mf* *p*

Lindholm: Sirius

The musical score for Lindholm's *Sirius*, page 45, features the following instruments and parts:

- cl (Clarinet):** Melodic lines with triplets and slurs.
- pno (Piano):** Silent throughout the page.
- synth (Synthesizer):** Silent throughout the page.
- perc (Percussion):** Includes a triplet of x's in the second measure.
- vi I A & B (Violin I):** Play a rhythmic pattern of sixteenth notes with slurs and accents. Part B includes a *p* (piano) dynamic marking.
- vi II A & B (Violin II):** Play a rhythmic pattern of sixteenth notes with slurs and accents.
- vla I & II (Viola):** Silent throughout the page.
- vcl I & II (Violoncello):** Play sustained notes with long slurs.
- cb (Contrabass):** Play a rhythmic pattern of sixteenth notes with slurs and accents.

Lindholm: Sirius

165

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

p

pp

pp

pp

pp

pp

pp

pp

pp

pp

trem.

pp

13 Andante maestoso

171

cl

M.M. ca 70

pno

synth

perc

vi I A

pp

vi I B

p

pp

vi II A

p

vi II B

p

vla I

vla II

vcl I

pp

vcl II

pp

cb

p

pp

Lindholm: Sirius

176

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

p

f

ff

ff^{8^{vb}}

f

f

ff

ff

ff

8

Lindholm: Sirius

181

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8th

loco

solo

mf

14

185

cl

pno

synth

perc

vl I A

vl I B

vl II A

vl II B

vla I

vla II

vcl I

vcl II

cb

p

ad.

p

3

*

8

Lindholm: Sirius

189

cl

pno

synth

perc

vl I A

vl I B

vl II A

vl II B

vla I

vla II

vcl I

vcl II

cb

rit.

rit.

*

*

Lindholm: Sirius

297

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Lindholm: Sirius

cl
pno
synth
perc
vi I A
vi I B
vi II A
vi II B
vla I
vla II
vcl I
vcl II
cb

299
f
ff
trem. e gliss
arco
f
f
f
f
f
f
f
f
f
f
f

Lindholm: Sirius

cl 211

pno *f* *ff*

synth

perc ||

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I pizz *f*

vcl II pizz *f*

cb 8 pizz *f*

Lindholm: Sirius

16

cl *tr* *ff*

pno *f* *p*

synth *f*

perc ||

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I *arco*

vcl II *ff* *arco*

cb *ff*

Lindholm: Sirius

Musical score for measures 215-220. The score is for three instruments: Clarinet (cl), Piano (pno), and Synth. The key signature is one sharp (F#) and the time signature is 3/4. Measure 215 starts with a clarinet rest, followed by a piano triplet of chords and a synth sixteenth-note pattern. Measure 216 features a clarinet melodic line with a forte (f) dynamic, piano triplets, and a synth pattern. Measure 217 continues the clarinet line with a sixteenth-note triplet and piano triplets. Measure 218 shows a clarinet melodic line with a sixteenth-note triplet and piano triplets. Measure 219 features a clarinet melodic line with a sixteenth-note triplet and piano triplets. Measure 220 concludes with a clarinet melodic line and piano triplets.

//

//

Musical score for measures 217-222. The score is for three instruments: Clarinet (cl), Piano (pno), and Synth. The key signature is one sharp (F#) and the time signature is 3/4. Measure 217 features a clarinet melodic line with sixteenth-note triplets and piano triplets. Measure 218 continues the clarinet line with sixteenth-note triplets and piano triplets. Measure 219 shows a clarinet melodic line with sixteenth-note triplets and piano triplets. Measure 220 features a clarinet melodic line with sixteenth-note triplets and piano triplets. Measure 221 continues the clarinet line with sixteenth-note triplets and piano triplets. Measure 222 concludes with a clarinet melodic line and piano triplets.

Lindholm: Sirius

cl 219

pno cluster cluster

synth 6 6 3 6

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb 8

scherzando

f

ff

ff

ff

cl 223 *ff* *mp*

pno *ff*

synth *fp*

perc Maracas *ff*

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I arco *ff*

vcl II arco *ff*

cb *ff*

Lindholm: Sirius

225 rubato ad lib

cl *p* *mf*

pno

synth *p* *mf* colla parte

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Lindholm: Sirius

227

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8

Detailed description: This page of a musical score for Lindholm's 'Sirius' covers measures 227 and 228. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes a Clarinet (cl) with a melodic line in measure 227 and a sustained note in measure 228. The piano (pno) part is mostly silent. The synthesizer (synth) part features a complex texture: in measure 227, the right hand has a sustained note while the left hand plays a sixteenth-note pattern; in measure 228, the right hand plays a sixteenth-note pattern while the left hand has a sustained note. The percussion (perc) part is silent. The string section (vi I A, vi I B, vi II A, vi II B, vla I, vla II, vcl I, vcl II, cb) is also silent. A rehearsal mark '8' is located at the bottom left of the page.

Lindholm: Sirius

cl 23⁹

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

f

mf

f pizz

f pizz

f pizz

Lindholm: Sirius

231

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

p crescendo

ff

f

7

6

6

6

6

6

6

6

3

3

3

3

3

3

3

3

5

8

Detailed description: This page of a musical score for Lindholm's 'Sirius' covers measures 231 and 232. The score is arranged in a standard orchestral format with multiple staves. The Clarinet (cl) part in measure 231 features a melodic line with a fermata and a dynamic marking of *ff*. The Piano (pno) part is silent. The Synth part consists of two staves; the upper staff has sixteenth-note chords with a '6' fingering, and the lower staff has a sixteenth-note bass line with a '6' fingering. The Percussion (perc) part plays a rhythmic pattern of eighth notes in groups of three, marked with a '3' and a 'p' dynamic, with a 'crescendo' instruction. The strings (violin I and II, viola I and II, violoncello I and II, and double bass) are all marked with a fermata in measure 231 and remain silent in measure 232. Measure 232 shows the continuation of the Clarinet and Synth parts, with the Synth part ending in a *f* dynamic. The Percussion part continues its rhythmic pattern. The string parts remain silent.

Lindholm: Sirius

18

cl
2 3 3
ff

pno
ff

synth
8va
gliss

perc
Metal-Chimes
Maracas
ff

vi I A
ff

vi I B
ff

vi II A
ff

vi II B
ff

vla I
ff

vla II
ff

vcl I
ff

vcl II
ff

cb
ff

Lindholm: Sirius

237

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

f

Lindholm: Sirius

cl 240

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

3

f trem.

Ped.

trem.

f trem.

gliss

f gliss

f gliss

f gliss

f gliss

f gliss

f

Lindholm: Sirius

19

244

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mp

8

Lindholm: Sirius

247

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

f

f

Lindholm: Sirius

a tempo

250

cl

mf

pno

synth

perc

Conga-drums

f

vi I A

f

vi I B

f

vi II A

f

vi II B

f

vla I

f

vla II

f

vcl I

f

vcl II

f

cb

f

Detailed description: This is a page of a musical score for Lindholm's 'Sirius'. The page is numbered 250 at the top left. The tempo is marked 'a tempo'. The score includes parts for Clarinet (cl), Piano (pno), Synth, Percussion (perc) with Conga-drums, Violin I (vi I A and B), Violin II (vi II A and B), Viola I (vla I), Viola II (vla II), Violoncello I (vcl I), Violoncello II (vcl II), and Contrabass (cb). The flute part (cl) starts with a measure of rest followed by a series of eighth notes, marked *mf*. The piano part (pno) and synth part (synth) are currently blank. The percussion part (perc) features a rhythmic pattern of eighth notes on the conga drums, marked *f*. The string ensemble (vi I A/B, vi II A/B, vla I/II, vcl I/II, cb) consists of sustained notes with a *f* dynamic marking. The strings are divided into two groups, each with two parts (A and B). The viola and cello parts have a *f* dynamic marking. The contrabass part has a *f* dynamic marking. The score is written in a standard musical notation with a key signature of one sharp (F#) and a common time signature (C).

Lindholm: Sirius

256

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

solo

mf

fp

f

Lindholm: Sirius

20

cl *tr* *tr* *tr* *tr* *ff*

pno *f* cluster

synth *f* cluster

perc solo ad lib. 6 6 6 6

vi I A *mf* trem. *ff* 3 3

vi I B *mf* trem. *ff* 3 3

vi II A *mf* trem. *ff* 3 3

vi II B *mf* trem. *ff* 3 3

vla I *mf* trem. *ff*

vla II *mf* trem. *ff*

vcl I *mf* trem. *ff*

vcl II *mf* trem. *ff*

cb *mf* trem. *ff*

Lindholm: Sirius

265

cl

pno trem. *f* poco a poco crescendo

synth 8va 6 6 6 6

perc % % %

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I poco a poco glissando e tremolando *f*

vcl II poco a poco glissando e tremolando *f*

cb poco a poco glissando e tremolando *f*

Lindholm: Sirius

268

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8^{va}

3

f

ff

crescendo

ff

ff

ff

ff

Lindholm: Sirius

271

gliss

21

ff

pno

Joy-stick gliss

8va

15va (2 okt.)

ff

perc

Metal-Chimes

ff

ff

ff

ff

ff

vla I

ff

vla II

ff

vcl I

ff

vcl II

ff

cb

ff

Lindholm: Sirius

This musical score page contains measures 273, 274, and 275 of Lindholm's 'Sirius'. The score is arranged for a large ensemble. The instruments and their parts are as follows:

- cl (Clarinet):** Features a complex melodic line with many accidentals and slurs across all three measures.
- pno (Piano):** Provides harmonic support with chords in the left hand and sustained notes in the right hand.
- synth (Synthesizer):** Remains silent throughout these measures.
- perc (Percussion):** Plays a single sustained note in measure 273.
- vi I A, vi I B, vi II A, vi II B (Violins):** All four staves are silent.
- vla I, vla II (Violas):** Both staves are silent.
- vcl I (Violoncello):** Plays a sustained chord with a *mp* dynamic marking.
- vcl II (Violoncello):** Plays a melodic line with slurs and a *mp* dynamic marking.
- cb (Contrabass):** Plays a sustained chord with a *mp* dynamic marking and a *v* (vibrato) marking in measure 275.

The score includes various musical notations such as slurs, accents, and dynamic markings. At the bottom of the page, there are two large, stylized triangular symbols pointing outwards.

Lindholm: Sirius

cl 276

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Lindholm: Sirius

27^o 22

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

solo VI

mf

f energico

Detailed description: This is a page of a musical score for Lindholm's 'Sirius', covering measures 27 to 29. The score is arranged in a standard orchestral format with multiple staves. The top staff is for Clarinet (cl), followed by Piano (pno) and Synthesizer (synth) in grand staff notation, and Percussion (perc). The string section includes Violin I (vi I A and B), Violin II (vi II A and B), Viola I and II (vla I and II), Violoncello I and II (vcl I and II), and Contrabass (cb). In measure 27, the Clarinet has a melodic line starting on a whole note. The Violin I A part has a 'solo VI' marking with a *mf* dynamic and a long note. In measure 28, the Clarinet continues its line. The Violin I A part has a crescendo hairpin. In measure 29, the Clarinet has a melodic line starting on a whole note. The Violin I A part has a *f* 'energico' dynamic and a more active melodic line. The Percussion part has a double bar line at the beginning of the page. The page number '22' is written in a large, bold font at the top right.

Lindholm: Sirius

282

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mf *f* *mf*

Lindholm: Sirius

285

cl

pno

synth

perc

Conga-drs

mf

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

8

Lindholm: Sirius

288

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

Lindholm: Sirius

294

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I trem.

vla II trem.

vcl I

vcl II

cb

solo

f

Ped. *

Ped. *

Ped. *

8

Lindholm: Sirius

Musical score for Lindholm's *Sirius*, measures 287-289. The score is arranged for a full orchestra and includes the following parts:

- cl** (Clarinet): Measure 287 is a whole rest. Measure 288 is a whole rest. Measure 289 begins with a forte (*f*) dynamic, playing a triplet of eighth notes (Bb, A, G) with a slur over them.
- pno** (Piano): Measure 287 has a whole rest in the right hand and a half note chord (F#4, C#5) in the left hand. Measure 288 has a whole rest in the right hand and a half note chord (F#4, C#5) in the left hand. Measure 289 has a whole rest in the right hand and a half note chord (F#4, C#5) in the left hand.
- synth** (Synthesizer): Measure 287 has a whole rest. Measure 288 has a whole rest. Measure 289 has a whole rest.
- perc** (Percussion): Measure 287 has a rhythmic pattern of eighth notes. Measure 288 has a rhythmic pattern of eighth notes. Measure 289 has a rhythmic pattern of eighth notes.
- vi I A** (Violin I A): Measure 287 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vi I B** (Violin I B): Measure 287 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vi II A** (Violin II A): Measure 287 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vi II B** (Violin II B): Measure 287 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vla I** (Viola I): Measure 287 has a whole rest. Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vla II** (Viola II): Measure 287 has a whole rest. Measure 288 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6). Measure 289 has a quarter note (D5), eighth note (E5), quarter note (F#5), eighth note (G5), quarter note (A5), eighth note (B5), quarter note (C6).
- vcl I** (Violoncello I): Measure 287 has a whole rest. Measure 288 has a whole rest. Measure 289 has a whole rest.
- vcl II** (Violoncello II): Measure 287 has a whole rest. Measure 288 has a whole rest. Measure 289 has a whole rest.
- cb** (Cello): Measure 287 has a whole rest. Measure 288 has a whole rest. Measure 289 has a whole rest.

Lindholm: Sirius

This musical score page contains measures 390, 391, and 392 of Lindholm's 'Sirius'. The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- cl** (Clarinet): Melodic line with slurs and accents.
- pno** (Piano): Accompanying chords and textures, including a prominent arpeggiated figure in the right hand.
- synth** (Synthesizer): A rhythmic pattern of eighth notes in the right hand, with rests in the left hand.
- perc** (Percussion): A steady eighth-note accompaniment.
- vi I A** (Violin I): Melodic line with accents and dynamic markings.
- vi I B** (Violin II): Melodic line with accents and dynamic markings.
- vi II A** (Violin II): Melodic line with accents and dynamic markings.
- vi II B** (Violin II): Melodic line with accents and dynamic markings.
- vla I** (Viola I): Melodic line with accents and dynamic markings.
- vla II** (Viola II): Melodic line with accents and dynamic markings.
- vcl I** (Violoncello I): Sustained notes with dynamic markings.
- vcl II** (Violoncello II): Sustained notes with dynamic markings.
- cb** (Cello): Sustained notes with dynamic markings.

The score includes various musical notations such as slurs, accents, dynamic markings (e.g., f , mf), and performance instructions like *Red.* (Reduction) and *Reo.* (Rehearsal). The key signature is one flat (B-flat major/D minor), and the time signature is 4/4.

Lindholm: Sirius

cl 396

pno *ff*

synth 8va

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I *ff*

vcl II *ff*

cb *ff*

tr

trem.

I. v.

trem. ad lib.

Lindholm: Sirius

cl
3 1
ff

pno
ff

synth
f

perc
Metal-Chimes
ff

vi I A
ff

vi I B
ff

vi II A
ff

vi II B
ff

vla I
ff

vla II
ff

vcl I
ff

vcl II
ff

cb
8
ff

diminuendo

(a tempo)

3 1 4

cl

mp

pno

synth

perc

vi I A

mf

vi I B

mf

vi II A

mf

vi II B

mf

vla I

f pizz

vla II

f pizz

vcl I

f

vcl II

f

cb

mp

Lindholm: Sirius

321

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

arco

solo

p

mf

(#)

8

Detailed description: This is a page of a musical score for Lindholm's 'Sirius'. The score is arranged in a standard orchestral layout with staves for various instruments. The top staff is for the flute (cl), starting at measure 321 with a complex melodic line. Below it are the piano (pno) and synthesizer (synth) staves. The piano part is mostly silent, while the synth part has a few notes in the bass register, including a sharp sign (#). The percussion (perc) staff is empty. The string section includes Violin I (vi I A and B), Violin II (vi II A and B), Viola I (vla I), Viola II (vla II), Violoncello (vcl I and II), and Double Bass (cb). The Viola I part has a 'solo' section starting in measure 321, marked 'arco' and 'p' (piano), which then moves to 'mf' (mezzo-forte) in the following measure. The double bass staff has a small '8' at the beginning, likely indicating an octave sign.

Lindholm: Sirius

324

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mp

mp

8

Detailed description: This is a page of a musical score for Lindholm's 'Sirius', starting at measure 324. The score is arranged in a standard orchestral layout with multiple staves. The woodwind section includes a Clarinet (cl) with a melodic line in the treble clef, featuring eighth-note patterns and slurs. The piano (pno) and synthesizer (synth) parts are mostly silent, with some low-frequency notes in the synth's bass clef. The percussion (perc) part is marked with a double bar line, indicating it is silent. The string section consists of Violins I and II (vi I A, vi I B, vi II A, vi II B), Violas (vla I, vla II), Violas (vcl I, vcl II), and a Cello (cb). The Violins I and II, Violas, and Cello parts are silent. The Violas (vcl I, vcl II) play a rhythmic eighth-note pattern in the bass clef, starting in measure 325, with a dynamic marking of *mp* and a crescendo hairpin. The Cello (cb) part is silent. The page number 100 is located at the bottom left.

Lindholm: Sirius

327

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

mp

solo

p

26 *Meno mosso*

320

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

gliss. up a 1/4 tone

gliss

p

p

Lindholm: Sirius

33 34

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

p *8^{va}* *2^{da}*

3

trem.

gliss

Detailed description: This page of a musical score covers measures 33 and 34. The top staff is for Clarinet (cl), showing a melodic line with a slur and a fermata. The piano (pno) part features a triplet of eighth notes in measure 33, marked with a piano (*p*) dynamic, an *8^{va}* (octave up) instruction, and a *2^{da}* (second ending) bracket. This is followed by a tremolo (trem.) section. The strings (violin I, violin II, viola I, viola II, violin I, violin II) play sustained notes with a slur and fermata. The first violin (vcl I) part includes a glissando (gliss) instruction in measure 34. The cello (cb) part has a low note in measure 33. The percussion (perc) and synth parts are currently blank.

Lindholm: Sirius

338

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

pp

pp

pp

Lindholm: Sirius

342

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

pp

p

p

p

Lindholm: Sirius

3/4

cl

pno

synth

perc

vi I A

vi I B

vi II A

vi II B

vla I

vla II

vcl I

vcl II

cb

pp

solo

solo

pp