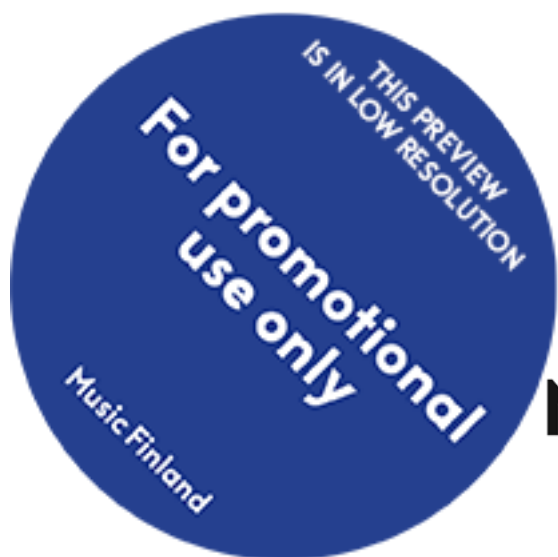


Reijo Lainela

Poppidoll

for bass clarinet, violin, viola and cello

2002



Music Finland

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Bassoklarinetille
ja jousitriolle

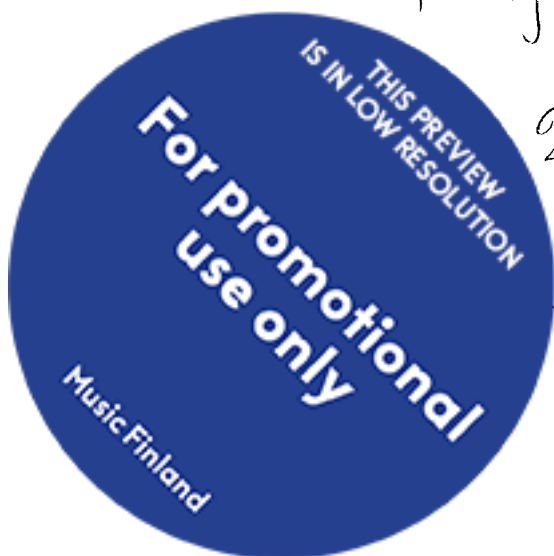
POPPIDOLL

- Andante
- Moderato
- Andante
- Allegro

Reijo Lainela

2002

tituuri



Andante $\text{♩} = 100 \text{ M.M.}$

POPPIDOLL

Partituuri (2002)

Clar.
basso
in B

VL.

Vla.

Vc.

Cl.b.
in B

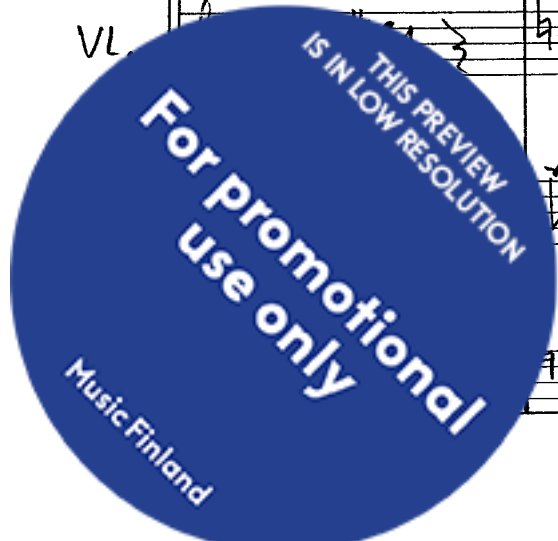
VL.

Vla.

Vc.

Cl.b.
in B

VL.



Musical score for the first system, measures 1-4. Instruments: Clar. basso in B, VL., Vla., Vc. All parts are marked *Pizz...* and *p*. The key signature has one sharp (F#) and the time signature is 4/4.

Musical score for the second system, measures 5-8. Instruments: Cl.b. in B, VL., Vla., Vc. The Clarinet part is marked *animato* and *p*. The other parts continue with *p*. The key signature has two sharps (F#, C#) and the time signature is 5/4.

Musical score for the third system, measures 9-12. Instruments: Cl.b. in B, VL., Vla., Vc. The Clarinet part is marked *mf*. The Violin and Viola parts are marked *Arco...* and *mf*. The Violoncello part is marked *mf*. The key signature has two sharps (F#, C#) and the time signature is 5/4.

Resjo Lamele

Cl. b. in B

Pizz...

VL.

Pizz...

Vla.

Pizz...

Vc.

15/

Cl. b. in B

mf

Arco...

VL.

mf

Arco...

Vla.

mf

Arco...

Vc.

mf

26/

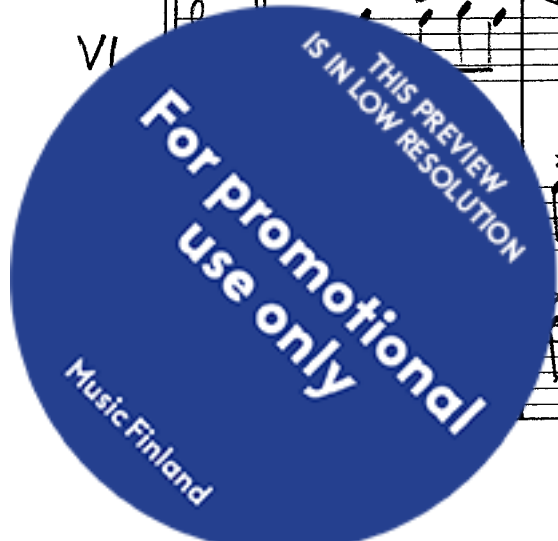
Cl. b. in B

VI.

Moderato $\text{♩} = 116 \text{ M.M.}$

mosso

25/



mosso f

CL.b. in B

Vl.

Vla.

Vc.

-3

CL.b. in B

Vl.

Vla.

Vc.

mf

CL.b. in B

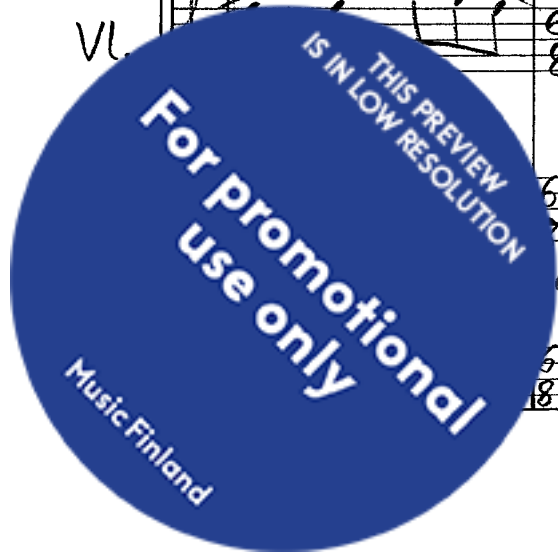
Vl.

Vla.

Vc.

f

35/



Cl.b. in B

VL.

Vla.

Vc.

6/8

7/8

40/8

Cl.b. in B

VL.

Vla.

Vc.

6/8

7/8

45/8

Cl.b. in B

VL.

Vla.

Vc.

f

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50/

Cl. b. in B

Vl.

Vla.

Vc.

ff

ff

ff

ff

-5-

Cl. b. in B

Vl.

Vla.

Vc.

ff

55/4

gliss.

gliss.

Cl. b. in B

Vl.

Vla.

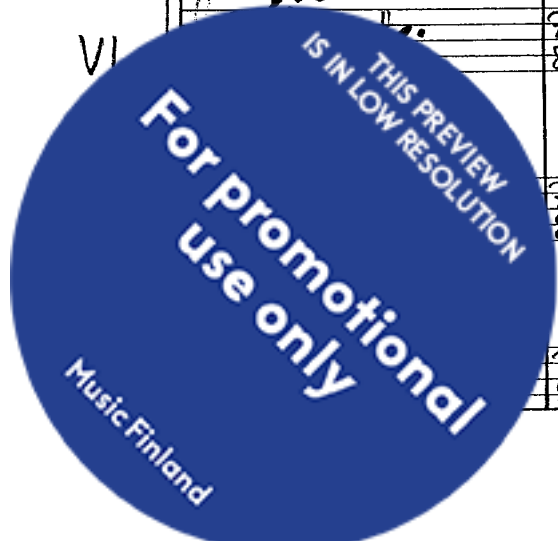
Vc.

60/

gliss.

gliss.

gliss.



Cl. b.
in B

-6- 65/

VL.

Vla.

Vc.

ff

ff

ff

Andante $\text{♩} = 96 \text{ M.M.}$

Cl. b.

VL.

Vla.

Vc.

pizz.

pizz.

pizz.

equualmente con spirito...

pizz...

5/

Cl. b.

VL.

Vc.

p

con moto

giocoso

pp

Arco... *equualmente con spirito...*

lmente con spirito...

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10/ -7- con moto

Cl.b.

pp

Vl.

Vla.

Vc.

15/

Cl.b.

glucoso

Vl.

Vla.

Vc.

pp

20/ con moto

Cl.b.

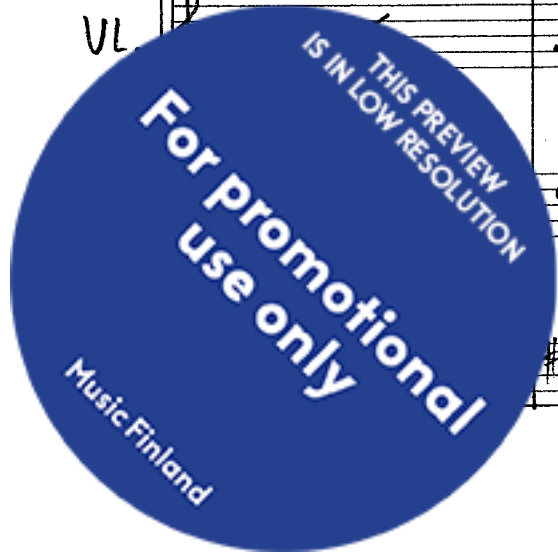
pp

Vl.

p

Vla.

Vc.



Cl.b. *giocoso* - 8 -

VL.

Vla.

Vc.

Cl.b. *Con moto* *giocoso*

pp

VL.

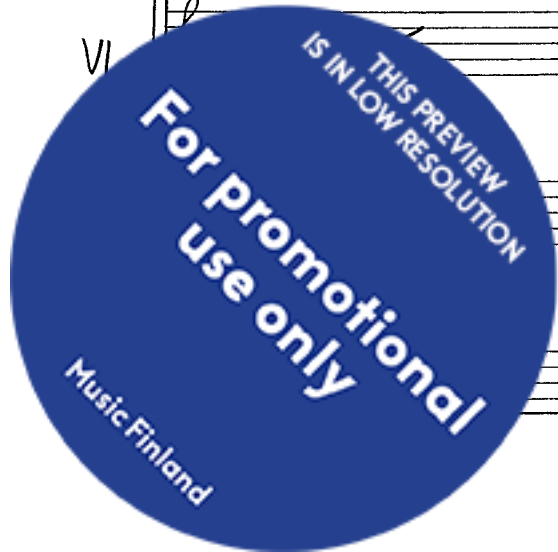
Vla.

Vc.

Cl.b.

39

VI.



ben tenuto

Cl.b.

VI.

Vla.

Vc.

Arco...

35/

Cl.b.

VI.

Vla.

Vc.

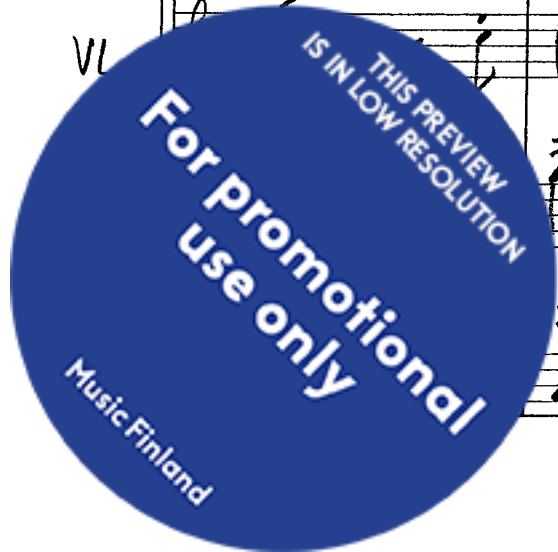
Cl.b.

VI.

Vc.

40/

mf



Cl.b. *mf* ⁷ ^{45/} ¹⁰

Vl. *mf*

Vla. *mf*

Vc. *mf*

Cl.b. *f* ^{50/}

Vl. *f*

Vla. *f*

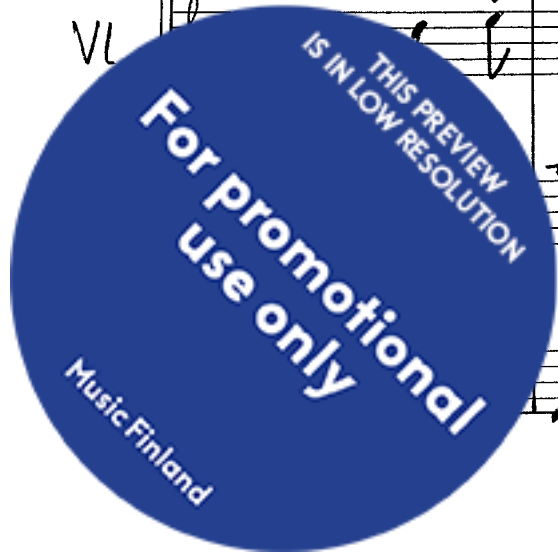
Vc. *f*

Cl.b. *f* ^{55/}

Vl. *f*

Vla. *f*

Vc. *f*



Cl.b. *con moto*

Vl. *p*

Vla. *p*

Vc.

Cl.b. *pp* *mf* *mf*

Vl. */*

Vla. */*

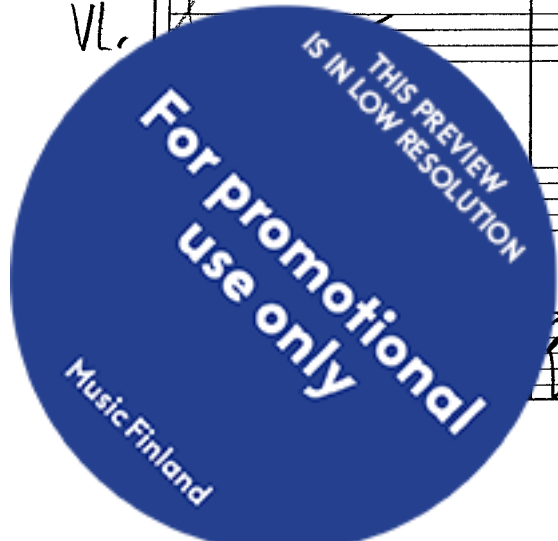
Vc. *tr. murmur*

Cl.b. *65*

Vl. */*

Vla. */*

Vc.



Cl.b. $pp \leftarrow mf$ $pp \leftarrow$

VL $\% \%$

Vla. $\% \%$

Vc. *tr.* $\% \%$

Cl.b. $mf \rightarrow$

VL $mf \rightarrow p$ *tr.*

Vla. $mf \rightarrow p$ *tr.*

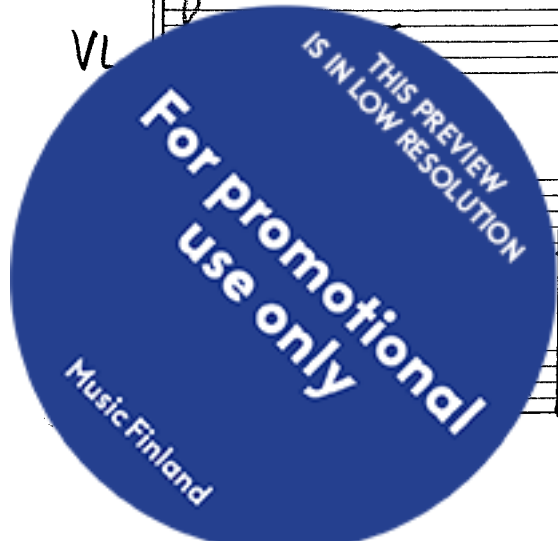
Vc. $\% \%$

Cl.b. $mf \rightarrow$

VL $mf \rightarrow$ *tr.*

Vla. $mf \rightarrow$ *tr.*

Vc. *tr.* $\% \%$



80)

Cl. b. *mf* *pp* *mf* *pp*

VL.

Vla.

Vc.

-13-

85)

Cl. b. *mf* *pp*

VL.

Vla.

Vc.

90)

Cl. b. *pp* *espirando*

VL.

pp

pp

pp

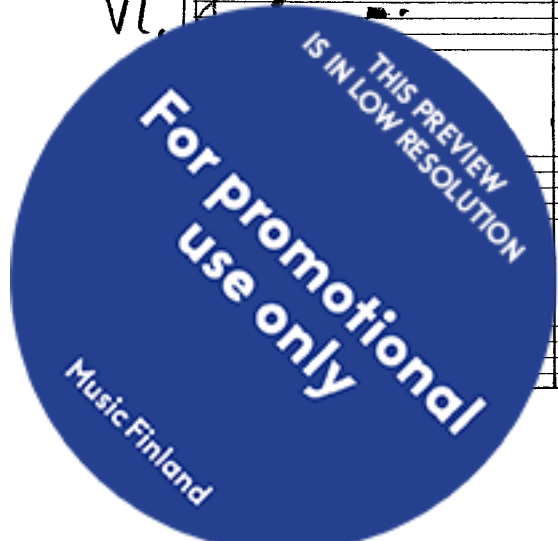
pp

pp

pp

pp

pp



Allegro $\text{♩} = 152$ M.M. *Con fuoco*

Cl. b.

Vl.

Vla.

Vc.

Cl. b.

Vl.

Vla.

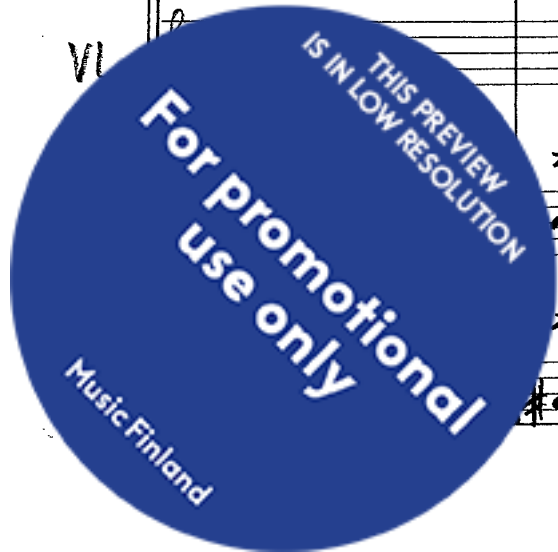
Vc.

Cl. b.

Vl.

Vla.

Vc.



13/

Cl.b.

VI.

Vla.

Vc.

ff

20/

Cl.b.

VI.

Vla.

Vc.

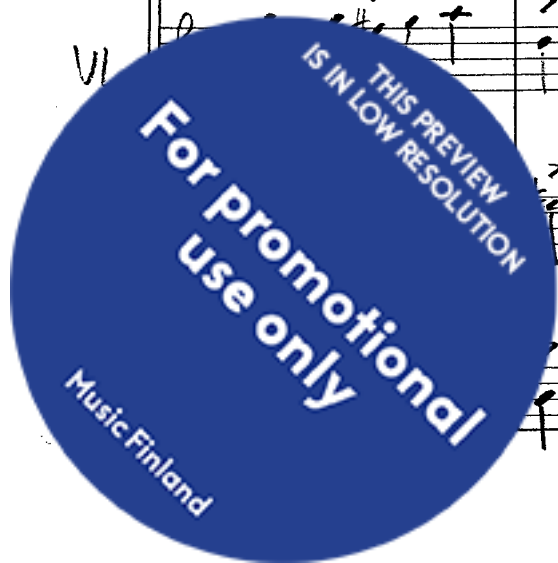
25/

Cl.b.

VI.

Vla.

Vc.



Cl.b. 2 16 30/

VL.

Vla.

Vc.

Cl.b.

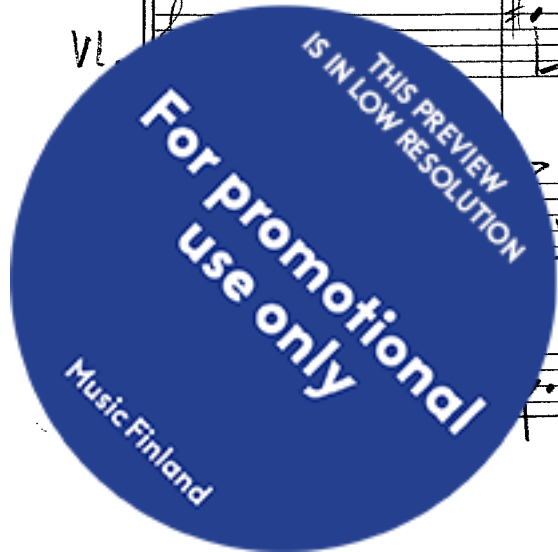
VL.

Vla.

Vc.

Cl.b. 35/

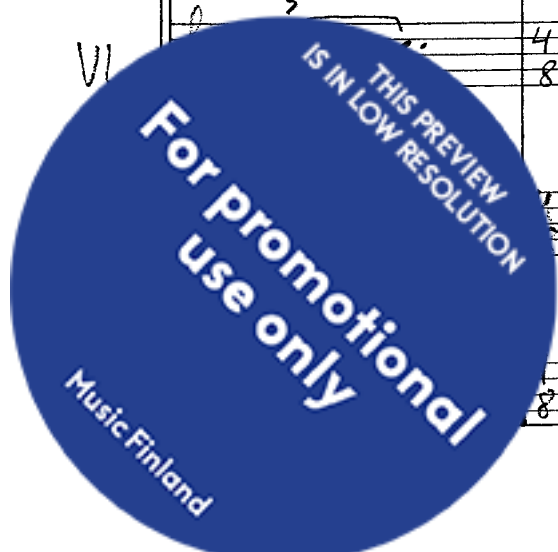
VL.



Handwritten musical score for the first system, featuring four staves: Cl. b., Vl., Vla., and Vc. The music is in 4/8 time and includes various rhythmic values, accidentals, and dynamic markings such as accents and slurs.

Handwritten musical score for the second system, featuring four staves: Cl. b., Vl., Vla., and Vc. This system includes dynamic markings such as *ff* and *f*, and features a double bar line with repeat signs at the beginning.

Handwritten musical score for the third system, featuring four staves: Cl. b., Vl., Vla., and Vc. The first staff is marked *fresco* and contains rests. The system includes dynamic markings such as *ff* and *f*, and features a double bar line with repeat signs at the beginning.



Cl.b.

VL.

Vla.

Vc.

Cl.b.

VL.

Vla.

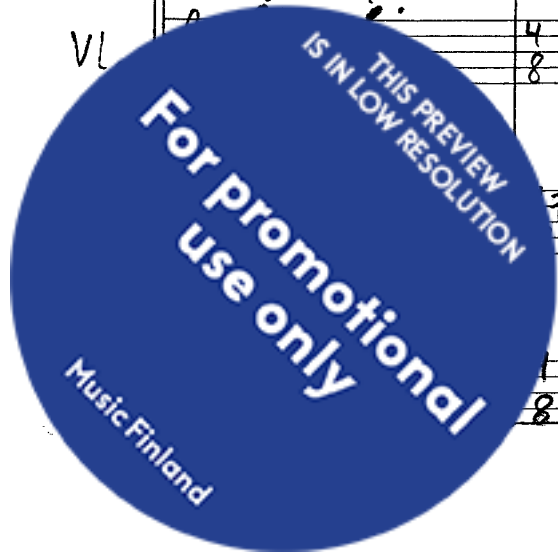
Vc.

Cl.b.

VL.

Vla.

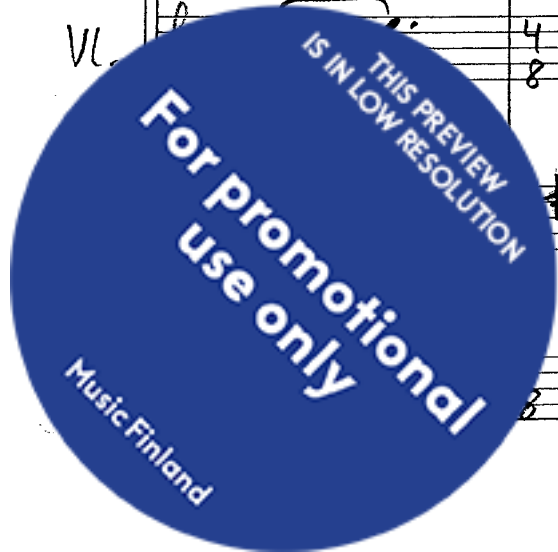
Vc.



Handwritten musical score for the first system, measures 19-22. The instruments are Cl. b., VL., Vla., and Vc. The time signature is 6/8. Measure 19 is marked with a rehearsal sign and the number 19. Measure 21 is marked with a rehearsal sign and the number 65. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the second system, measures 23-26. The instruments are Cl. b., VL., Vla., and Vc. The time signature is 6/8. Measure 25 is marked with a rehearsal sign and the number 70. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamic marking *mf* is present in measures 23, 24, and 25.

Handwritten musical score for the third system, measures 27-30. The instruments are Cl. b., VL., Vla., and Vc. The time signature is 6/8. The score includes various musical notations such as notes, rests, and dynamic markings.



75/

CL.b. *f*

VL. *f*

Vla. *f*

Vc. *f*

80/

CL.b.

VL.

Vla.

Vc.

concitato

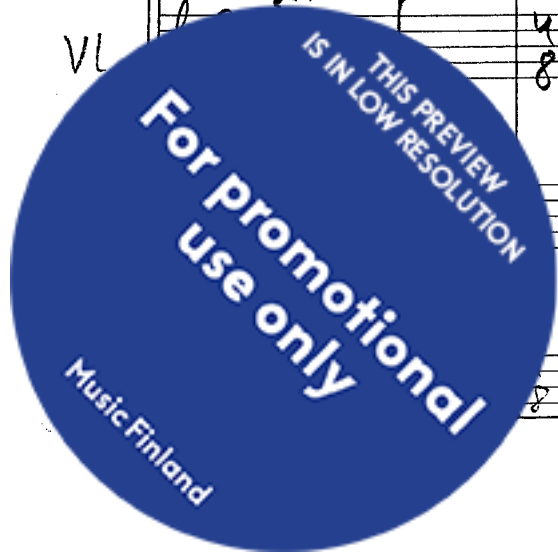
85/

CL.b.

VL. *ff*

Vla. *ff*

Vc. *ff*



Cl. b.

Vl.

Vla.

Vc.

Serioso
Cl. b.

Vl.

Vla.

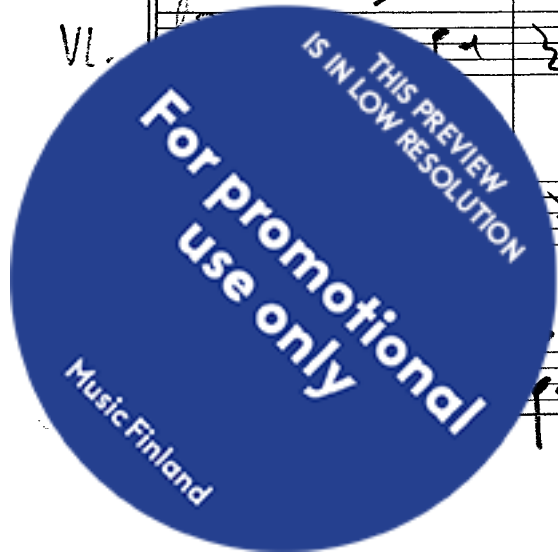
Vc.

95/ *Piu mosso*
Cl. b.

Vl.

Vla.

Vc.



Cl. b.

VL.

Vla.

Vc. *gliss.*

Cl. b.

VL.

Vla.

Vc. *gliss.*

ff

Cl. b.

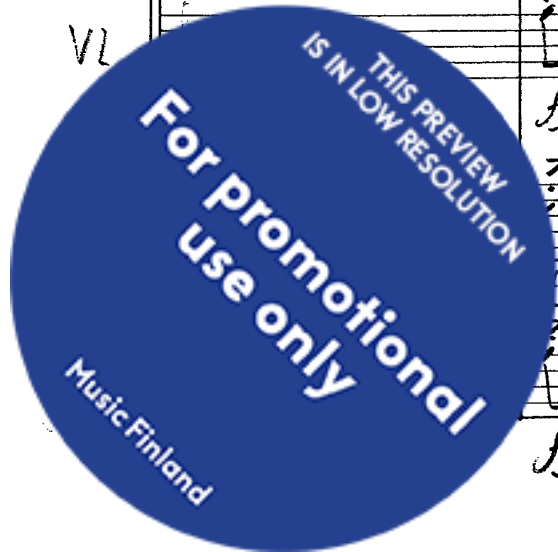
VL.

Vla.

Vc.

p

ff



Cl. b. *p* *fff*

Vl. *ff*

Vla. *ff*

Vc. *ff*

115) *rallentando*

Cl. b. *p* *pp*

Vl. *p*

Vla. *p*

Vc. *p*

espirando

Cl. b. *p* *pp*

Vl. *pp*

Vla. *pp*

Vc. *pp*

