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Sintel

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Author
Beardsworth, Matthew

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SINTEL

Original Film Rescore

Matthew Beardsworth
(2018)



SINTEL is a 2010 Blender-Durian Open Source animated movie, directed by Colin Levy. It tells the story of a girl, her pet dragon, and the long journey she goes on to get him back.

"The film opens with Sintel traversing a wintry mountainside. She is ambushed by an aggressive attacker, and a brief fight ensues. After defeating her attacker and taking his spear, she finds refuge in an elders hut. He asks her why she is travelling, and she confesses she is looking for a dragon, leading into a flashback. Sintel was a homeless loner, looking for food in an alleyway when she discovered an injured baby dragon. She nursed him back to health and named him Scales, and the two quickly formed a close bond. One day, while Scales was flying, he was captured by an adult dragon. Determined to get him back, Sintel began the long and dangerous journey that led her to the shaman's hut.

Sintel is ready to give up when the shaman tells her that they are in dragon lands, showing her the glyph on her attackers spear as proof. She finds the tree pictured on the spear, near the cave of an adult dragon and its hatchling. The baby runs away upon seeing Sintel, and the adult dragon attacks. After a brief battle the adult dragon pins Sintel to the ground, but freezes when he recognises her scent. Sintel takes advantage of this momentary pause and stabs the dragon in the heart. As she is about to land the killing blow, she notices the scar on his wing is exactly the same as her old friend's. Sintel discovers in a moment of horror that she has just killed Scales.

Scales bleeds out rapidly, and Sintel stares in shock at her reflection in a pool of blood. It is revealed that she is significantly older than she has appeared throughout the film. She has much gray hair, worn and wrinkled skin, and several scars on her body. The long search for Scales had lasted many years, and she had never realized that Scales would have grown up. Her single-minded quest to get back her friend, and to take revenge on the large dragon who took Scales away, contributed to her mistaking Scales for the small dragon. The cave begins to collapse as Scales draws his last breath, and Sintel runs for the entrance. After mourning over the friend she killed, Sintel leaves, heartbroken. Scales' baby, having nowhere else to go, follows her."

With dramatic Spielberg-esque cinematography and a sweeping, larger-than-life fantasy setting, Sintel suits a classic Hollywood-style film score, with rich textured orchestrations, strong character leitmotifs, and mimetic action sequences. This original re-score draws heavily upon the style of John Williams, especially in the action cues, and features several distinct themes for each of the characters and situations:

- Sintel's theme, a journeying, yearning and yet heroic melody that rises and falls like the mountains she has to climb, played by horns, clarinets, and strings. In more intimate scenes it is played by solo flute or strings.
- Scales' theme, a simple ascending scale that depending on the mood of the scene can be a delicate lullaby on celesta and woodwinds, a joyous, uplifting flying theme for the whole orchestra, or a dark and looming signal of danger in low brass.
- Elder's motif, an aged and wisened figure for solo bassoon, cor angalis, or cello, representing the kindness and wisdom of his character as he takes in Sintel after her fight on the mountaintop. Appears frequently in conversational call-and-response.
- Journey melody, a sweeping melody derived from Sintel's theme that represents her long journey to get Scales back after the adult dragon takes him away. Constantly shifting in arrangement as she passes through different terrains: deserts, jungles, stormy moors, and mountains.
- Battle motif, a brief fast-paced harmonic figure in the brass that mimics and often matches the clash of staffs, spears, and dragonskin in the multiple fight sequences.
- The Insignia Tree motif, a wispy two-bar phrase with strings leading a i-VII chord progression, representing the ancient tree that stands outside the dragon's cave.
- Injury Motif: A minor horn chord progression that represents injury or fate. Heard when Sintel kills her attacker on the mountaintop and during her fight with the dragon (Scales) in the cave.

1m01 - Summit Skirmish (0:00-1:41)

1m02 - Elder's Hut/Meet Scales (1:43-3:39)

1m03 - Caring for Hatchling/Chicken Chase Jig (3:40-4:43)

1m04 - Flight/Dragon-Knapped (4:44-5:50)

1m05 - The Long Pursuit (5:50-7:16)

1m06 - The Insignia Tree/Entering The Cave (7:17-8:58)

1m07 - Cave Battle (8:59-10:11)

1m08 - Revelations (10:11-11:19)

1m09 - Sintel Departs (11:20-12:31)

1m10 - Credits Suite (12:32-15:08)

DURATION 15'08"

INSTRUMENTATION

3 Flutes

(Flute III doubling Piccolo, Alto Recorder, and Alto Flute)

2 Oboes, 1 Cor Anglais/English Horn

2 B \flat Clarinets (parts also available for A Clarinets), 1 B \flat Bass Clarinet

2 Bassoons, 1 Contrabassoon

4 F Horns (optionally doubled by 4 Wagner Tubas)

3 C Trumpets (parts also available for B \flat Trumpets)

2 Tenor Trombones, 1 Bass Trombone

1 Tuba

Timpani

(5 drums, tuned F \sharp -G-B-D-E)

Percussion I - 2 Players

(Bass Drum, Snare Drum, 4 Concert Toms)

Percussion II - 1 Player

(Suspended Cymbals [16" Crash, 20" Crash/Ride, 19" China, 14" Sizzle, 11" Splash, 14" Hi-Hat], Large S.D./Field Drum., Anvil)

Percussion III - 1 Player

(Clash Cymbals, Tam-Tam, Triangle, Mark Tree, Vibraslap)

Percussion IV - 1 Player

(Large Rainstick, Ratchet, Tambourine, Shaker, Sleigh Bells, Vibraslap, Anvil, Cabasa, Vibraphone, Xylophone, Maracas, Whip/Slapstick)

Percussion V - 1 Player

(Glockenspiel, Tubular Bells, Xylophone, Crotales, Marimba, Low Thai Hanging Gongs)

Harp

Piano/Celesta

SATB Choir (optional)

Violin I

Violin II

Viola

Violoncello

Double Bass

(min. players: 14, 12, 10, 8, 4)

If there are 4 trumpets, 2 should double on the Trumpet I part

If there are 4 trombones, 2 should double on the Bass Trombone part.

Performance Notes

The music is instead synced up to scenes by way of frequent visual descriptors, at the top of the score and above each system in the individual parts, in conjunction with simple timecodes to assist with practice.

Thorough familiarity with the film will be necessary to achieve a cohesive performance. The orchestra members should therefore prepare for a performance by viewing the Sibelius mockup of the score synced with the video. (<https://youtu.be/TVdRCi3Y45s>) The score features frequent time signature changes, but prominent use of melodic character leitmotif, which corresponds strongly with the action on screen, holds the music together.

A HD video file will be provided to be projected behind the orchestra in concert and in rehearsals.

SINTEL

Original Film Rescore

Matthew Beardsworth
(2018)

1m01
"Summit Skirmish"

Andante, maestoso (♩ = 76)

APPROACHING FLAT
MOUNTAIN TOP

0.0"

3.1"

FADE INTO MOUNTAINS

6.3"

9.4"

12.6"

14.2"

17.3"

The score is divided into several sections. The top section includes a timeline with markers at 0.0", 3.1", 6.3", 9.4", 12.6", 14.2", and 17.3". The instruments listed on the left are: Flutes I & II, Flute III/Piccolo/Alto Flute/Recorder, Oboes I & II, English Horn, B♭ Clarinets I & II, B♭ Bass Clarinet, Bassoons I & II, Contrabassoon, F Horns I, II, III, IV, C Trumpets I, II, III, Trombones I & II, Bass Trombone, Tuba, Timpani (tuned F#-G-B-D-E), Percussion I (B.D., S.D., 4 Concert Toms), Percussion II (Sus. Cym [16", 20", China, Sizzle/Splash], Hi-Hat, Anvil), Percussion III (Clash Cymbals, Tam-tam, Triangle, Mark Tree, Vibraslap), Percussion IV (Rainstick, Ratchet, Tamb. Shaker, Sleigh Bells, Vibraslap, Anvil, Cabasa, Vibraphone, Xylophone, Maracas, Whip), Percussion V (Glockenspiel, Tubular Bells, Xylophone, Crotales, Marimba, Low Thai Hanging Gongs), Piano (Celesta), Soprano, Alto, Tenor, Bass, Harp, Violin I & II, Viola, Violoncello, and Double Bass.

The score includes various musical notations such as dynamics (pp, p, mp, mf, mf espress., p), articulation (con sord., div.), and performance instructions (1. Solo, 1., a2). The bottom section is marked "Andante, maestoso (♩ = 76)".

SINTEL TURNS AROUND
REMOVES FACE MASK

20.5° 23.6° 25.2° 28.4° 31.5° 33.9° 37.1°

⑧ ⑨ ⑩ ⑪ ⑫ ⑬ ⑭

3

Fl. I, II
Fl. III (Picc./A.Fl./Rec.)
Ob. I, II
E.H.
Cl. I, II
B. Cl.
Bsn. I, II
Cbsn.
Hn. I, II, III, IV
Tpt. I, II, III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
Perc. III
Perc. IV
Glock.
Pno. (Cel.)
S.
A.
T.
B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

6 12 9 12 4 4

6 8 8 8 8 8 8 8

p, *mf*, *f*, *ff*, *sfz*, *pp*, *mp*, *fz*, *choke*, *20° sus. cym. scrape (triangle beater)*, *ord. unis.*, *senza sord.*, *div.*, *loco. unis.*, *unis. senza sord.*, *unis.*, *pizz.*, *arco.*

CUT TO SINTEL ON MOUNTAINTOP

1. Solo

a2

a2

20° sus. cym. scrape (triangle beater)

22 50.8"

23 52.3"

24 53.9"

25 55.8"

26 57.4"

27 58.9"

SINTEL SLAMMED UP AGAINST
ROCK WALL

SINTEL GRABS KNIFE IN SLOW-MO

SINTEL STABS ATTACKER
IN SHOULDER

ATTACKER THROWS SINTEL

SINTEL SITS UP

Musical score for Full Score - Sintel OST, page 5. The score includes staves for various instruments and vocal parts, with dynamic markings and performance instructions.

Instrumental Parts:

- Fl. I & II: Traverso, Piccolo (Fl. III/A. Fl./Rec.)
- Ob. I & II: Oboe
- E.H.: English Horn
- Cl. I & II: Clarinet
- B. Cl.: Bass Clarinet
- Bsn. I & II: Bassoon
- Cbsn.: Contrabassoon
- Hn. I, II, III, IV: Horns
- Tpt. I, II, III: Trumpets
- Tbn. I, II: Trombones
- B. Tbn.: Baritone Trombone
- Tba.: Tuba
- Timp.: Timpani
- Perc. I: Snare Drum
- Perc. II: Cymbal (China Cymbal)
- Cym.: Gong
- R.S.: Rhythmic Staff
- Xyl.: Xylophone
- Pno. (Cel.): Piano/Cello
- S.: Soprano
- A.: Alto
- T.: Tenor
- B.: Bass
- Hp.: Harp
- Vln. I & II: Violins
- Vla.: Viola
- Vc.: Violoncello
- Db.: Double Bass

Performance Instructions:

- 50.8" (Measure 22):** "SINTEL SLAMMED UP AGAINST ROCK WALL". Dynamics range from *f marcato* to *f*.
- 52.3" (Measure 23):** "SINTEL GRABS KNIFE IN SLOW-MO". Dynamics include *mf*, *f*, *mp*, and *f*.
- 53.9" (Measure 24):** "SINTEL GRABS KNIFE IN SLOW-MO". Dynamics include *p*, *f*, *fp*, and *f*. Includes instruction "ilz." (illegible).
- 55.8" (Measure 25):** "SINTEL STABS ATTACKER IN SHOULDER". Dynamics include *mf*, *f*, *fp*, and *pp*. Includes instruction "ord." (order).
- 57.4" (Measure 26):** "ATTACKER THROWS SINTEL". Dynamics include *f*, *mf*, and *f*. Includes instruction "RIP" (rip).
- 58.9" (Measure 27):** "SINTEL SITS UP". Dynamics include *f*, *mf*, *f*, and *mp*. Includes instruction "to Tamb." (to Tambourine).

Other Markings: *f marcato*, *mf*, *f*, *mp*, *fz.*, *ord.*, *rip*, *mf*, *f*, *pp*, *f*, *mf*, *f*.

ATTACKER PULLS KNIFE OUT OF SHOULDER

SINTEL CRAWLS BACKWARDS

SINTEL GRABS SPEAR

SINTEL STABS ATTACKER, CLOSE UP ON HIS FACE

CUT TO LONG SHOT OF ATTACKER & SINTEL

ATTACKER'S BODY FALLS (with tubular bell toll)

1'00.5" 1'02.1" 1'03.6" 1'05.5" 1'07.9" 1'10.2"

28 29 30 31 32 33

poco accel. *With finality* ($\text{♩}=102.5$)

Fl. I, II *sfz* *a2* *ff* *f* *mf*

Picc. (Fl. III/A.F./Rec.) *sfz* *a2* *ff* *f* *mf* *To Rec.*

Ob. I, II *sfz* *a2* *ff* *f* *mf*

E.H. *f* *ff* *f* *mf*

Cl. I, II *sfz* *a2* *mf* *f* *mf*

B. Cl. *sfz* *mf* *ff* *p*

Bsn. I, II *sfz* *a2* *mf* *ff* *p*

Cbsn. *sfz* *mf* *ff* *p*

Hn. I, II, III, IV *sfz* *1.* *mf* *3.* *mf* *ff* *mf* *fp* *mf*

Tpt. I, II, III *sfz* *3.* *mf* *f* *mp*

Tbn. I, II *sfz* *mf* *ff* *mp*

B. Tbn. *sfz* *mf* *ff* *mp*

Tba. *f* *mf* *ff* *mp*

Timp. *f* *mp* *mf* *p* *ff* *mp*

Perc. I *f* *mf p* *mf* *f* *mp*

Perc. II *p* *f* *L.v.*

Cym. *mf* *to Tam-tam* *p* *f* *L.v.* *to Tri.*

Tamb. *To Rt.* *Ratchet*

Xyl. *f* *mf* *to T. Bells* *ff* *Tubular Bells* *mf*

Pno. (Cel.) *f* *ff*

S. *G to G#* *G# to G* *D#, C#*

A. *ff* *mf*

T. *ff* *mf*

B. *ff* *mf*

Vln. I *mf* *f* *mf* *ff* *p*

Vln. II *mf* *f* *mf* *ff* *gliss.* *mp*

Vla. *f* *mf* *div.* *mf* *unis.* *ff* *gliss.* *mp*

Vcl. *f* *mf* *div.* *f* *mf* *ff* *p* *mp* *p*

Db. *f* *mf* *div.* *f* *mf* *ff* *p* *mp*

SINTEL SLUMPS, EXHAUSTED

SINTEL LOOKS TO HER RIGHT

CUT TO ELDER'S SHACK

SINTEL PICKS UP STAFF

MAIN TITLE AS SINTEL WALKS L-R

SINTEL COLLAPSES

Wearily (♩=100.5)

34 35 36 37 38 39 40 41 42 43 44

1'12.6" 1'14.9" 1'16.7" 1'19.1" 1'21.5" 1'24.5" 1'26.9" 1'29.3" 1'31.7" 1'34.2" 1'37.1"

Fl. I II
Picc. (Fl. III/A.F./Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
B. Tbn.
Tba.

Wearily (♩=100.5)

34 35 36 37 38 39 40 41 42 43 44

1'12.6" 1'14.9" 1'16.7" 1'19.1" 1'21.5" 1'24.5" 1'26.9" 1'29.3" 1'31.7" 1'34.2" 1'37.1"

Timp.
Perc. I
Perc. II
T-t.
Rt.
Tub. B.
Pno. (Cel.)
S.
A.
T.
B.
Hp.

Wearily (♩=100.5)

34 35 36 37 38 39 40 41 42 43 44

1'12.6" 1'14.9" 1'16.7" 1'19.1" 1'21.5" 1'24.5" 1'26.9" 1'29.3" 1'31.7" 1'34.2" 1'37.1"

Vln. I
Vln. II
Vla.
Vc.
Db.

FADE IN FROM BLACK ON FIREPLACE

ELDER SETS DOWN SINTEL'S STAFF

SINTEL SITS UP

ELDER LADLES OUT SOUP

ELDER HANDS SINTEL BOWL

ELDER SITS DOWN

CUT BACK TO SINTEL C.U.

CUT TO ELDER

① 1'43.4" ② 1'47.4" ③ 1'50.2" ④ 1'53.9" ⑤ 1'57.7" ⑥ 2'01.4" ⑦ 2'03.3" ⑧ 2'07.0" ⑨ 2'11.7" ⑩ 2'15.1" ⑪ 2'18.5"

Held (♩=60) **Adagio, soothing** (♩=64) **A little faster** (♩=70.5)

4 **3** **4** **2** **4** **5** **4**

Fl. I, II
Picc. (Fl. III/A, Fl./Rec.)
Ob. I, II
E.H.
Cl. I, II
B. Cl.
Bsn. I, II
Cbsn.
Hn. I, II, III, IV
Tpt. I, II, III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I, II
T.-t.
Rt.
Tub. B. Crotales L.V.
Pno. (Cel.)
S.
A.
T.
B.
Hp.
Vln. I, II
Vla.
Vc.
Db.

1. Solo Solo a2.
1. Solo 2. 1. Solo

ppp ppp arco. ppp pizz. ppp div. p unis. div. unis. pp unis. div. unis. ppp con sord. pp ppp

SOLO Vib. TUTTI con sord.

Score for *Sintel OST*, featuring various instruments and vocal parts. The score is divided into measures 12 through 19, with time markers and dynamic markings.

Visual Elements: Large numbers 6, 4, 3, 4 are overlaid on the score, likely indicating measure counts or section markers.

Instrumentation and Dynamics:

- Flutes (Fl. I, II):** *mp*, *p*
- Picc. (Fl. III/A./Fl./Rec.):** *mp*, *mf*
- Ob. I, II:** *mp*
- E.H. (English Horn):** *pp*, *mp*
- Cl. I, II:** *mp*, *pp*, *mf* (1. Solo)
- B. Cl. (Bass Clarinet):** *mp*
- Bsn. I, II (Bassoon):** *mp*, *p*
- Cbsn. (Contrabassoon):** *mp*
- Hn. I, II, III, IV (Horn):** *pp*, *p*
- Tpt. I, II, III (Trumpet):** *pp*, *p*
- Tbn. I, II (Trombone):** *p*
- B. Tbn. (Baritone Trombone):** *p*
- Tba. (Tuba):** *p*
- Timp. (Timpani):** *Andante, rustic* ($\text{♩} = 78$)
- Perc. I (Snare Drum):** *S.D. snares off*, *pp*
- Perc. II (Cymbals):** *16" Sus Cym.*, *ppp*, *p*, *14" Sizzle Cymbal*, *p*
- Tri. (Triangle):** *pp*
- Rt. (Tambourine):** *p*
- Crot. (Crotales):** *To Mar.*, *Marimba*, *p*
- Pno. (Celesta):** *pp*
- S. (Soprano):** *Breathy*, *p*
- A. (Alto):** *Breathy*, *p*, *Ooh*
- T. (Tenor):** *pp*, *Aah*
- B. (Bass):** *pp*, *Aah*
- Hp. (Harp):** *mp*
- Vln. I, II (Violin):** *senza sord.*, *pp*, *p*, *non div.*, *senza sord.*, *mp*, *SOLO*, *mp fiddle-like*, *TUTTI*, *p*, *mp*
- Vla. (Viola):** *pp*, *p*, *senza sord.*, *mp*, *pp*, *mp*, *pp*, *non div.*, *p*
- Vc. (Violoncello):** *p*, *pp*, *arco.*, *pp*, *senza sord.*, *mp*, *pizz.*, *p*
- Db. (Double Bass):** *pp*, *p*

DRAGON FALLS ONTO ROOF BEHIND SINTEL

SINTEL STARTS CLIMBING BUILDING TO INVESTIGATE

DRAW'S KNIFE AND RECOILS

CUT TO INJURED HATCHLING

20 2'48.1" 21 2'51.2" 22 2'53.5" 23 2'56.6" 24 2'57.8" 25 3'00.8" 26 3'03.1" Slightly slower (♩=70.25)

Fl. I II *mf* *mp* *sf* *mp*

Alto Rec. (Fl. III/Picc./A. Fl.) To Fl.

Ob. I II

E.H.

Cl. I II *sf* *p*

B. Cl.

Bsn. I II *mp* *p* *mp* *sf*

Cbsn.

Hn. I II III IV *sf*

Tpt. II III *p* *sf*

Tbn. I II *p* *sf*

B. Tbn.

Tba.

Timp. Slightly slower (♩=70.25) *ppp* *p* *mp*

Perc. I *ppp* Low Tom *sf* Choke

Perc. II *p* *mf* 16" Sus Cym.

Tri.

Tamb.

Mar. Glockenspiel Opt.

Pno. (Cel.) *pp* 8^{va} To Cel.

S. *Ooh* Solo *p* *Ooh*

A.

T.

B.

Hp.

Vln. I SOLO *p* *3* *sf* *p* *div.* *sf* *p* Slightly slower (♩=70.25) *mp* *div.*

Vln. II *div.* *unis.* *pp* *p* *sf* *div.*

Vla. *div.* *unis.* *pp* *p* *sf* *div.*

Vc. *arco.* *pp* *p* *sf* *div.* *unis.*

Db.

PAN DOWN TO INJURED WING

SINTEL APPROACHES HATCHLING

HATCHLING SNIFFS SINTEL'S HAND

CUT TO SINTEL SMILING

SCALES CRYING IN SINTEL'S HOME

SINTEL CARING FOR SCALES

Musical score for various instruments including Flute, Alto Recorder, Oboe, English Horn, Clarinet, Bass Clarinet, Bassoon, Contrabass, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Glockenspiel, Cello, Strings, and Harp. The score includes dynamic markings such as *mp*, *mf*, *p*, *pp*, *pppp*, and *ppppp*, as well as performance instructions like *unis.*, *div.*, *dolce*, *pizz.*, and *mf > p*. Rehearsal marks 1 through 4 are present. Time signatures and key signatures are indicated throughout the score.

1m03
 "Caring for Hatchling/Chicken Chase lig"
 3'39.0" 3'42.4" 3'44.0" 3'47.4" 3'50.7" 3'54.0" 3'57.4" 4'00.7"
 SINTEL PATS DOWN SCALES' BASKET/NEST SINTEL & SCALES IN RESPECTIVE BEDS START INTO TIMELAPSE CAMERA IN ON SCALES' HEALING WING
 Andante, warm (♩=72) poco accel.

FL. I II
 FL. III (Picc./A. Fl./Rec.)
 Ob. I II
 E.H.
 Cl. I II
 B. Cl.
 Bsn. I II
 Cbsn.
 Hn. I II
 Hn. III IV
 Tpt. I II III
 Tbn. I II
 B. Tbn.
 Tba.

Andante, warm (♩=72) poco accel.
 Timp.
 Perc. I
 Perc. II
 Tri.
 Tamb.
 Glock.

To Pno. Piano
 Cel.
 S.
 A.
 T.
 B.
 Hp.

Andante, warm (♩=72) poco accel.
 Vln. I
 Vln. II
 Vla.
 Vc.
 Db.

CUT TO CHICKEN CHASE

SINTEL JUMPS

CHICKEN TAKES OFF

CUT TO SINTEL RUNNING

4'03.9"

4'07.6"

4'09.3"

4'11.0"

4'12.8"

4'14.5"

Upbeat jig (♩=140)

12
8

Fl. I, II

Fl. III (Picc./A. Fl./Rec.)

Ob. I, II

E.H.

Cl. I, II

B. Cl.

Bsn. I, II

Cbsn.

f

f

f

mf

mf

mf

mf

mf

To Picc.

Hn. I, II, III, IV

Tpt. I, II, III

Tbn. I, II

B. Tbn.

Tba.

mf

p

mf

mf

mf

mf

mf

mf

Upbeat jig (♩=140)

12
8

Timp.

Perc. I

Perc. II

M. tree

Tamb.

Glock.

p

mf

mf

p

f

mf

Shaker

mf

mf

+choke

Marimba

p

Pno. (Cel.)

mf

S.

A.

T.

B.

Aah

Aah

Aah

Aah

mp

mp

mp

mp

Hp.

f

Upbeat jig (♩=140)

12
8

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mf

mf

spiccato

mf

div. spiccato

mf

spiccato

mf

pizz.

f

mf

arco.

mf

unis.

mp

pizz.

mp

mp

4'16.2" A Little Slower (♩=138)

ZOOM IN ON CHICKEN
FLYING
AWAY

4'17.9" 16

4'19.2" 17 SINTEL RUNS AROUND CORNER
KNOCKS OVER BOX OF
FRUIT

4'21.0" 18

4'22.7" 19 EMPTY ALLEYWAY

4'24.5" 20

4'26.2" 21

4'27.9" 22

Musical score for Flutes (Fl. I, Fl. II, Fl. III), Oboe (Ob.), English Horn (E.H.), Clarinet (Cl. I, Cl. II), Bass Clarinet (B. Cl.), Bassoon (Bsn. I, Bsn. II), and Contrabassoon (Cbsn.). Includes dynamic markings like mp and p, and performance instructions such as '1.' and 'Solo'.

Musical score for Horns (Hn. I, Hn. II, Hn. III, Hn. IV), Trumpets (Tpt. I, Tpt. II, Tpt. III), Trombones (Tbn. I, Tbn. II, B. Tbn.), and Tuba (Tba.).

A Little Slower (♩=138)

Musical score for Percussion (Timp., Perc. I, Perc. II, M. tree, Shk., Mar.) and Piano/Celeste (Pno. (Cel.)). Includes performance instructions like 'To Tri.', 'Triangle', and 'p'.

Musical score for Strings (Violins I & II, Violas, Cellos, Double Basses) and Harp (Hp.). Includes dynamic markings like p and mp, and performance instructions like 'pizz.' and 'div. arco.'

A Little Slower (♩=138)

Musical score for Violins (Vln. I, Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Db.). Includes performance instructions like 'pizz.', 'sul pont.', and 'ord.'

CHICKEN FALLS

SCALES LANDS ON POST, BREATHES FIRE

SINTEL SMILES

SCALES LOOKS AT BIRDS FLYING ABOVE

4'29.7"

4'31.4"

4'33.1"

4'35.0"

4'36.8"

4'38.6"

4'40.4"

poco accel.

4'42.2"

23

24

25

26

27

28

29

30

Musical score for various instruments including Flutes, Oboes, Clarinets, Bassoons, Horns, Trumpets, Trombones, Tuba, Timpani, Percussion, Maracas, Celesta, Piano, Strings, and Harp. The score includes dynamic markings, articulation, and performance instructions.

Flutes: Fl. I, Fl. II, Fl. III (Piccolo/A. Fl./Rec.).

Woodwinds: Ob. I, Ob. II, Cl. I, Cl. II, B. Cl., Bsn. I, Bsn. II, Cbsn., Hn. I, II, III, IV, Tpt. I, II, III, Tbn. I, II, B. Tbn., Tba.

Timpani and Percussion: Timp., Perc. I, Perc. II, Tri., Shk., Mar., Pno. (Cel.).

Strings: S., A., T., B., Vln. I, Vln. II, Vla., Vc., Db.

Other: Hp. (Harp).

Performance Instructions: "With Relief ($\text{♩} = 132$)", "poco accel.", "pizz. unis.", "arco.", "SOLO", "TUTTI", "To Sleigh Bells.", "To Vib.", "Vibraphone", "To Glock.", "16" Sus Cym. dampen".

Dynamic Markings: *pp*, *p*, *mp*, *mf*, *mp*, *p*.

Articulation: *mf* 4/4, *mf* 4/4, *mf* 4/4, *mf* 4/4, *mf* 4/4, *mf* 4/4, *mf* 4/4.

"1m04

Flight/Dragon-knapped!

CUT TO SINTEL CLIMBING STAIRS

BEGIN BIG PANAROUND AROUND ZIGGURAT

SCALES FLIES PAST CAMERA

Allegro, energetic (♩=136)

Allegro, energetic (♩=136)

Piano.

Allegro, energetic (♩=136)

Score by Matthew Beardsworth ©2018
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SINTEL REACHES TOP OF ZIGGURAT, PAUSES FOR BREATH

SINTEL CUPS HER HANDS AND YELLS JOYFULLY

SINTEL WHOOPS

4:56.9"

4:58.7"

5:00.4"

5:02.2"

5:03.9"

5:05.7"

5:07.5"

5:09.2"

5:11.0"

Musical score for various instruments including Flutes, Piccolo, Oboes, Horns, Clarinets, Bassoons, Saxophones, Percussion, Piano/Cello, and Strings.

BIG DRAGON SWOOPS IN

SINTEL SHOCKED EXPRESSION

BIG DRAGON GRABS AT SCALES

DOLLY ZOOM IN ON SINTEL

SCALES FLYING FRANTICALLY

BIG DRAGON LOOMS BEHIND

5'12.8" Faster, tense ($\text{♩}=86$)

5'14.2"

5'15.6"

5'17.0"

5'18.4"

5'19.7"

Faster, tense ($\text{♩}=86$)

Faster, tense ($\text{♩}=86$)

SINTEL REACHES OUT

SCALES IS CAUGHT

SLOW MO SCENE

SINTEL KNOCKED OVER BY DRAGON TAIL

5:21.1* (54)

5:22.5* (55)

5:23.9* (56)

5:25.3* (57)

5:27.5* (58)

5:29.7* (59)

19

DRAGON FLIES AWAY

SINTEL CALLS SCALES'S NAME,
WATCHES DRAGON
FLYING AWAY

1m05

CUT TO SINTEL RUNNING
"The Long Pursuit"

SLOW MO OF SINTEL RUNNING C.U. OVERLAID

5'33.3"

5'36.9"

5'41.1"

5'48.2"

5'50.5"

5'52.8"

5'55.1"

5'57.4"

60

61

62

63

64

65

66

67

Seaching, anxious (♩=104)

Fl. I II
Picc. (Fl. III/A. Fl./Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.

Hn. I II III IV
Tpt. II I II
Tbn. I II
B. Tbn.
Tba.

Timp.
Perc. I
Perc. II
T.-t.
Anv.
Tub. B.

Pno. (Cel.)

S.
A.
T. Solo Tenor
B.

Hp.

Vln. I II
Vla.
Vc.
Db.

128

128

SINTEL SUPERIMPOSED, SEARCHING

CROSSFADE TO JUNGLE

SINTEL LANDS AND ROLLS

CROSSFADE TO FIGHT WITH HYENA

74 6'11.9" 75 6'14.2" 76 6'16.5" 77 6'17.6" 78 6'19.9" 79 6'21.7" 80 6'24.0"

Fl. I II *mf*

Picc. (Fl. III/A, Fl. Rec.) *mp*

Ob. I II *mf*

E.H. *mf*

Cl. I II *mp* *f* *mp* *mf* *f*

B. Cl. *mp* *f* *mf*

Bsn. I II *mp* *f* *mp* *p* *mf*

Cbsn. *mp* *mf*

Hn. I II *mf* *mp* *f*

Hn. III IV *mf* *p* *mp* *f*

Tpt. II *mp* *p* *sf* *mf*

Tbn. I II *mf* *p* *sf* *mf*

B. Tbn. *sf*

Tba. *mf*

Timp. *p* *mf* *mp* *p* *mp* *mf*

Perc. I *mf* *pp* *mp* *p* *mp*

Perc. II *mf* *p* *mf* *pp* *mp* *p* *mf*

Tri. *mp*

Cab. *mp* To T. Bl.

Tub. B. *mp* Marimba *mp*

Pno. (Cel.) *mf*

S. *mp* *mf* *p* Aah

A. *mp* *mf* *p* Aah

T. *mp* *mf* *p* Aah

B. *mp* *mf* *p* Aah

Hp. *mf*

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

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

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

Vc. *mp* *mf* *p* *mf* *p* *mf*

Db. *mp* *mf* *p* *mf* *p* *mf*

TIME STING WITH INJURY FROM HYENA

CROSSFADE TO STORM

6'25.7"

6'28.0"

6'30.3"

6'32.6"

6'34.9"

6'35.9"

81

82

83

84

85

86

The musical score is arranged in systems for various instruments and vocalists. The instruments listed on the left include:

- Fl. I, II
- Picc. (Fl. III/A, Fl. Rec.)
- Ob. I, II
- E.H.
- Cl. I, II
- B. Cl.
- Bsn. I, II
- Cbsn.
- Hn. I, II, III, IV
- Tpt. I, II
- Tbn. I, II
- B. Tbn.
- Tba.
- Timp.
- Perc. I
- Perc. II
- Tri.
- Cab.
- Mar. (Xylophone, To Tub. B., Tubular Bells)
- Pno. (Cel.)
- S.
- A.
- T.
- B.
- Hp.
- Vln. I, II
- Vla.
- Vc.
- Db.

Vocalists are indicated by 'Aah' in the S., A., T., and B. staves. The score includes dynamic markings such as *f*, *mf*, *ff*, *mp*, *pp*, and *div.* (divisi). Performance instructions like 'Xylophone To Tub. B.' and 'Tubular Bells' are present. The score is marked with rehearsal numbers 81 through 86 and time stamps. Large numbers '12' and '8' are overlaid on the score, possibly indicating measure counts or section markers.

MATCH WITH CUT TO SINTEL CLIMBING

CUT TO SINTEL WALKING ON MOUNTAIN TOP L.S.

CUT TO ATTACKER POV

CUT TO BLACK

Musical score for woodwinds and brass. Measures 94-102. Includes parts for Flute I & II, Piccolo, Oboe I & II, English Horn, Clarinet I & II, Bass Clarinet, Bassoon I & II, Contrabassoon, Horn I, II, III, IV, Trumpet I, II, III, Trombone I & II, Bass Trombone, and Tuba. Dynamic markings range from *mp* to *fff*. Performance instructions include "Play only if no choir" and "con sord.". Large numbers 6, 8, 4, 2, 4, 3, 4 are overlaid on the score.

Musical score for percussion and strings. Measures 94-102. Includes parts for Timpani, Percussion I & II, M. tree, Cab. (Vibraphone), Tub. B., Pno. (Celesta), S. (Soprano), A. (Alto), and T. (Tenor). Performance instructions include "20° sus cym. scrape triangle beater To Anv.", "Anvil", "Tam-tam", "Xylophone", "Vibraphone, hard mallets", "Celesta", "Ooh", and "Aah". Large numbers 6, 8, 4, 2, 4, 3, 4 are overlaid on the score.

Musical score for strings. Measures 94-102. Includes parts for Violin I & II, Viola, Violoncello, and Double Bass. Performance instructions include "unis.", "div.", "rit.", "pizz.", "arco.", and "pizz. unis.". Large numbers 6, 8, 4, 2, 4, 3, 4 are overlaid on the score.

PAN LEFT TO SINTEL AND ELDER IN HUT

ELDER RISES TO GET STAFF

HANDS STAFF TO SINTEL

Andante, hopeful (♩=69)

7:16.4" 7:19.8" 7:21.6" 7:24.2" 7:26.8" 7:30.3" 7:33.8" 7:37.2" 7:39.0" 7:42.5" 7:45.9" 7:49.4"

Fl. I II
Picc. (Fl. III/A, Fl. Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
B. Tbn.
Tba.
Timp.
Perc. I
Anv.
T.-t.
Xyl.
Tub. B.
Pno. (Cel.)
S.
A.
T.
B.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

To Fl. mp p
Flute mp
p legato
p
p
p
pp
To Sus. Cymbals
20" Sus Cym. ppp pp
16" Sus Cym. ppp pp
Vibraphone mp
div. con sord. pp unis. pp con sord. pp unis. senza sord. p senza sord. unis. p
div. con sord. pp unis. pp div. pp senza sord. p sul G mp
SOLO. p TUTTI con sord. senza sord. mp arco. p
pizz. pp

Musical score for Sintel OST, measures 20-27. The score is divided into sections by scene: **SINTEL SPOTS DRAGON** (measures 20-23), **DRAGON EATING MEAT** (measures 23-25), **SINTEL LOOKS AROUND INQUISITIVELY** (measures 25-26), and **SINTEL SEES BABY DRAGON** (measures 26-27).

Measures 20-21: **SINTEL SPOTS DRAGON**. Includes Piccolo and Maracas.

Measures 22-23: **DRAGON EATING MEAT**. Includes Piccolo and Tuba.

Measures 24-25: **SINTEL LOOKS AROUND INQUISITIVELY**. Includes Piccolo and Tuba.

Measures 26-27: **SINTEL SEES BABY DRAGON**. Includes Piccolo and Tuba.

Instrumentation includes: Flute I & II, Flute III (Piccolo/A. Fl./Rec.), Oboe I & II, English Horn, Clarinet I & II, Bass Clarinet, Bassoon I & II, Contrabassoon, Horn I, II, III, IV, Trumpet I, II, III, Trombone I, II, Bass Trombone, Tuba, Timpani, Percussion I & II, Triangle, Maracas, Tuned Gong, Piano (Celesta), Saxophone, Alto, Tenor, Bass, Harp, Violin I & II, Viola, Violoncello, and Double Bass.

SINTEL SNEAKS PAST ADULT DRAGON

ACCENTUATE SINTEL JUMPING & LANDING

SINTEL CREEPS TOWARDS BABY DRAGON

8'37.0" 8'40.0" 8'43.0" 8'46.0" 8'49.0" 8'52.0" 8'55.0"

28 29 30 31 32 33 34

Fl. I II
Picc. (Fl. III/A, FL/Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl. *pp* *pp* *pp*
Bsn. I II *flz.* *pp* *ord.* *p*
Cbsn. *pp*
Hn. I II III IV
Tpt. I II III
Tbn. I II *ppp* *mp* senza sord.
B. Tbn. senza sord.
Tba. *pp*
Timp. *ord.* *pp*
Perc. I *ppp* Hi-Hat arco. *ppp*
Perc. II *ppp*
Tri.
R.S.
Mar. Marimba *pp* *p*
Pno. (Cel.) *dampener pedal* *pp*
S. *ppp* Mmm
A. *ppp* Mmm
T. *ppp* Mmm
B. *ppp* Mmm
Hp. *Harp plays ad-lib atonal improv to a similar rhythm* *pp* *p* *p*
Vln. I *unis.* *pp* senza sord.
Vln. II *pp* senza sord.
Vla. *pp* *pp* con sord. *pp* senza sord.
Vc. *div.* *pp* *div.* *pp* SOLO molto sul ponticello *p* *ppp*
Db. *pizz.* *p* *ppp*

1m07 "Cave Battle"

DRAGON HATCHLING WAKES UP AND CRIES

DRAGON BREATHES FIRE AT SINTEL

SINTEL PEEPS OUT FROM BEHIND ROCK

HATCHLING RUNNING AWAY

DRAGON COMES AROUND CORNER

Allegro, aggressive (♩=172)

Slightly Faster (♩=174)

9'05.1"

9'06.5"

9'07.8"

9'09.2"

9'10.6"

The musical score is arranged in multiple systems. The top system includes woodwinds (Flute I & II, Piccolo, Oboe I & II, Clarinet I & II, Bass Clarinet, Bassoon I & II, Contrabassoon, Horn I & II, Horn III & IV, Trumpet I & II, Trombone I & II, Bass Trombone, and Tuba) and percussion (Timpani, S.D. Concert Toms, Percussion I & II, Triangle, Whip, Maracas). The bottom system includes strings (Violin I & II, Viola, Violoncello, Double Bass) and Harp. The score features various musical notations such as dynamics (mp, mf, f, p, pp, sf), articulations (tr, div, pizz, arco, marcato), and performance directions (TUTTI, loco). Time signatures and tempo markings are clearly indicated at the start of each section.

The score is a full orchestral arrangement for the track 'Sintel Struggles to Her Feet'. It features a variety of instruments and parts:

- Woodwinds:** Flute I & II, Piccolo (Fl. III/A, Fl./Rec.), Oboe I & II, Clarinet I & II, Bassoon I & II, and Horn I, II, III, and IV.
- Brass:** Trumpet I, II, and III; Trombone I, II, and Bass Trombone; and Tuba.
- Percussion:** Timpani, Percussion I (with 20" Suspended Cymbal), Percussion II, Tom-tom (T-t.), Tambourine, and Maracas.
- Keyboard:** Piano (Cello).
- Strings:** Violin I & II, Viola, Violoncello (Cello), and Double Bass (Bass).
- Voice:** Soprano and Alto parts with lyrics 'Aah'.
- Other:** Harp (Hp.), Xylophone, and a Ratchet.

The score includes dynamic markings such as *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo), along with articulation like *acc.* (accent) and *tr.* (trill). There are also performance instructions like *Whip To Rt.* and *Ratchet*. The score is marked with rehearsal points 44 through 54 and includes a large watermark '3 4 4'.

ACCENTUATE SINTEL STAB

DRAGON FALLS AND THROWS SINTEL OFF

SINTEL RECOVERS, PICKS UP STAFF

9'26.8"

9'28.2"

9'29.6"

9'30.9"

9'32.3"

9'33.7"

9'35.1"

9'36.5"

55

56

57

58

59

60

61

62

FL. I II

Picc. (Fl. III/A, FL/Rec.)

Ob. I II

E.H.

Cl. I II

B. Cl.

Bsn. I II

Cbsn.

Hn. I II

III IV

Tpt. I II

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

T.-t.

Rt. Whip

Xyl. To Tub. B. Tubular Bells to Xylo. Xylophone

Pno. (Cel.)

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db. arco. pizz.

SINTEL STARTS RUNNING IN TO ATTACK

TIME BEAT 3 WITH STAB

SINTEL GETS THROWN

SINTEL SMACKS INTO CRYSTAL

SINTEL TRIES TO GET UP AND COLLAPSES

9'37.8"

9'39.2"

9'40.6"

9'42.0"

9'43.3"

9'44.7"

63

64

65

66

67

68

Fl. I, II: *f* 5 5 *ff*
 Picc. (Fl. III/A, Fl. Rec.): *f* 5 5 *ff*
 Ob. I, II: *f* 5 5 *ff*
 E.H.: *f* *ff*
 Cl. I, II: *f* 5 5 *ff*
 B. Cl.: *ff*
 Bsn. I, II: *ff*
 Cbsn.: *f*
 Hn. I, II, III, IV: *pp*, *f*, *mf*, *f*, *mp*, *f*
 Tpt. I, II, III: *mf*, *f*, *mf*, *f*, *mf*, *p*
 Tbn. I, II: *p*, *f*, *f*, *f*, *f*, *p*
 B. Tbn.: *p*, *f*, *f*, *f*, *f*, *p*
 Tba.: *mp*, *f*
 Timp.: *mf*, *f*, *ff*
 Perc. I: *p*, *f*, *f*
 Perc. II: *f*, *mp*, *f*
 T-t: Anvil (*f*), Tam-tam (*mp*, *f*)
 R.S.: Tambourine (*ff*), Whip (*f*), To Vib.
 Xyl.: *f*, *f*, *f*, To Tub. B.
 Pno. (Cel.): *f*
 S.: *f*, *gliss.*
 A.: *f*, *gliss.*
 T.: *f*, *gliss.*
 B.: *f*
 Hp.: *f*, *ff*
 Vln. I: *f*
 Vln. II: *div.*, *mp*, *f*, *mf*, *unis.*, *mf*
 Vla.: *div.*, *p*, *f*, *mf*, *unis.*, *f*, *p*
 Vc.: *f*, *mf*, *f*, *mp*, *f*
 Db.: *arco*, *f*, *mf*, *f*, *mp*, *f*

BEAT 3 DRAGON LANDS

DRAGON SNIFFS SINTEL

DRAGON RECOGNISES HER

SINTEL STABS DRAGON FATAL BLOW

9'46.1"

9'47.5"

9'48.9"

9'50.2"

9'51.6"

9'53.0"

9'54.5"

9'57.0"

9'59.5"

10'02.0"

10'04.5"

10'07.0"

69 70 71 72 73 74 75 76 77 78 79 80

poco rit. . Suddenly tense (♩=96) Adagio, Funerale (♩=60)

Fl. I II

Picc. (Fl. III/A. Fl./Rec.) To A. Fl.

Ob. I II

E.H.

Cl. I II

B. Cl.

Bsn. I II

Cbsn.

Hn. I II III IV

Tpt. I II III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

T.-t.

Whip

Xyl. Tubular Bells

Pno. (Cel.)

S.

A. SOLO Aah

T. Aah Ooh

B. Aah Ooh

Hp.

Vln. I div. unis.

Vln. II div.

Vla. div. unis.

Vc. div. pizz.

Db.

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ZOOM IN
SCALES BETRAYED
EXPRESSION

SINTEL REALIZES
THE DRAGON IS SCALES

SINTEL DROPS
HER STAFF & BACKS AWAY
IN SHOCK

PAN DOWN w. BLOOD

SINTEL SEES HER AGED REFLECTION

A little more movement (♩=62)

Musical score for various instruments including Flute I, Piccolo, Oboe I, English Horn, Clarinet I, Bass Clarinet, Bassoon I, Contrabassoon, Horn I-IV, Trumpet I-III, Trombone I-III, Tuba, Snare Drum, Percussion I-II, Vibraphone, Tubular Bells, Piano/Celeste, Saxophone I-III, Violin I-II, Viola, Violoncello, and Double Bass.

Rehearsal marks 81-88 are present. Performance instructions include *mp*, *p*, *mf*, *pp*, *ppp*, *con sord.*, *arco*, *pizz.*, *div.*, and *SOLO VIOLA* / *SOLO CELLO*. Dynamics and articulation markings are used throughout the score.

Tempo/movement instruction: A little more movement (♩=62)

SINTEL EXAMINES HER AGED HANDS IN SHOCK

CUT BACK TO MED-LONG SHOT SCALES AND SINTEL

CEILING BEGINS TO CRUMBLE

SCALES DIES

Tempo I (♩=60) 10'40.4" 10'44.4" 10'47.4" 10'51.4" 10'55.4" 10'59.4" rall. . . . 11'02.9" Colossale e triste (♩=63)

Fl. I II *mp*

A. Fl. (Fl. III/Picc./Rec.) *to Picc.* *mf* Piccolo *f*

Ob. I II *p* *mf* *f*

E.H. *p* *mf*

Cl. I II *mp* *mf* 1.

B. Cl. *mp* *pp*

Bsn. I II *p* *p*

Cbsn. *f*

Hr. I II *mf* *ff*

Hr. III IV *ff*

Tpt. I II III *mf* 1. *mp*

Tbn. I II *senza sord.* *legato e triste* *p* *p* *mf*

B. Tbn. *mf*

Tba. *p* *mp* *pp* *mf*

Tempo I (♩=60) rall. . . . Colossale e triste (♩=63)

Timp. *p* *f*

Perc. I *pp* *f* China Cym.

Perc. II *mp* *p* ord.

T.-t. *p*

Vib. *f*

Tub. B. *f*

Pno. (Cel.) *f*

S. *pp* *mp* *f* *mp*

A. *p* *pp* *mp* *mp*

T. *p* *pp* *p* *mp*

B. *p* *pp* *p* *mp*

Aah. Aah. Aah. Aah.

Hp. *mf* *f*

Tempo I (♩=60) con sord. div. rall. . . . Colossale e triste (♩=63) senza sord.

Vln. I *p* *mp* *mp* *f*

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

Vla. *pp* *p* *mp* *mf* *f*

Vc. *mp* *p* *mp* *f*

Db. *mp* *mp* *mp* *f*

unis.

CUT TO SLOW MO

CUT TO SINTEL RUNNING

ENTRANCE IN SIGHT

BOULDER BLOCKS CAMERA - TO BLACK

11'06.7" 11'10.5" 11'14.3" 11'17.0"

96 97 98 99

FL. I II *ff* *p* *sf*

Picc. (FL. III/A. FL. Rec.) *f*

Ob. I II *ff* *f* *mf* *sf*

E.H. *ff* *mf* *sf*

Cl. I II *ff* *mp* *mf* *sf*

B. Cl. *mp* *mf* *sf*

Bsn. I II *ff* *mp* *sf*

Cbsn. *mp* *sf*

Hn. I II III IV *p* *mf* *f* *ppp*

Tpt. II III *f* *mp* *sf*

Tbn. I II *f* *mp* *mf* *sf*

B. Tbn. *f* *sf*

Tba. *f* *sf*

Timp. *ff* *p* *mf* *sf*

Perc. I *pp* *mp* *fff* *p*

Perc. II *ff* *ff* dampen

T.-t. *f* *f*

Vib. *f* *f*

Tub. B. *f* *f*

Pno. (Cel.) *f* *p* *mf* *f*

S. *f* *p* *mf* *f*

A. *f* *p* *mf* *f*

T. *f* *mp* *f*

B. *f* *mp* *f*

Hp. *f* *f*

Vln. I *ff* *p* *mf* *f*

Vln. II *ff* *p* *mf* *f*

Vla. *ff* *mp* *mf* *sf* TUTTI

Vc. *ff* *mp* *mf* *fff* *ppp*

Db. *ff* *mp* *mf* *fff* *ppp*

1. Solo. *mp*

molto rall.

unis.

div.

mf

mp

fff

ppp

dampen

TUTTI

1m09
"Sintel Departs"
FADE IN ON
BLOCKED CAVE

CUT TO TREE

CUT TO SINTEL SITTING
ON LEDGE

SINTEL PUTS HER HEAD
IN HER HANDS

C.U on SINTEL

molto rall. .

① 11'20.6" ② 11'23.2" ③ 11'25.9" ④ 11'29.4" ⑤ 11'33.8" ⑥ 11'36.5" ⑦ 11'39.1" ⑧ 11'41.8" ⑨ 11'44.4"

Andante (♩=68)

Fl. I II

Picc. (Fl. III/A. Fl./Rec.)

Ob. I II

E.H.

Cl. I II

B. Cl.

Bsn. I II

Cbsn.

Hn. I II III IV

Tpt. I II III

Tbn. I II

B. Tbn.

Tba.

Alto Flute

p

mp

p

mf

To Picc.

Play only if no choir

pp

p

pp

p

mp

p

Andante (♩=68)

molto rall. .

Timp.

Perc. I

Perc. II

T.-t.

Vib.

Tub. B.

Pno. (Cel.)

S.

A.

T.

B.

16" Sus Cym.

Triangle

ppp

p

pp

p

pp

p

pp

p

Ooh.

Andante (♩=68)

con sord. *8^{va}*

molto rall. .

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

p

div. con sord.

pp

unis. con sord.

pp

div.

pp

p

pizz.

p

mp

SOLO

mp

TUTTI

pp

p

p

p

SINTEL SIGHNS

SINTEL DROPS BELT

SINTEL WALKS DOWNHILL

With finality (♩=67)

11'48.1"

11'52.2"

11'55.7"

11'58.4"

12'01.1"

12'02.9"

12'06.5"

FL. I II
A. Fl. (Fl. III/Picc./Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.

3/4 4/4 3/4 2/4 4/4 3/4

p *mp* *p* *mp* *p* *mp*

Solo

Hr. I II
Hr. III IV
Tpt. I II III
Tbn. I II
B. Tbn.
Tba.

p *ppp* *pp*

With finality (♩=67)

Timp.
Perc. I
Perc. II
Tri.
Vib.
Tub. B.

3/4 4/4 3/4 2/4 4/4 3/4

Tubular Bells
To Glock.

p

Pno. (Cel.)

S.
A.
T.
B.

pp *ppp*
Aah
Aah
Aah

Hp.

mp *p*

With finality (♩=67)

Vln. I
Vln. II
Vla.
Vc.
Db.

3/4 4/4 3/4 2/4 4/4 3/4

div. unis. *pp* *p* *pp* *p* *pp* *p*

SOLO *pp* *p* *pp* *p*

TUTTI div. unis. *pp* *p*

HATCHLING RUNS INTO FRAME

HATCHLING FOLLOWS SINTEL

CUT TO BLACK

12'09.2"

12'11.9"

12'15.4"

12'17.2"

12'20.8"

12'22.6"

12'26.4"

poco rit.

Fl. I II
Picc. (Fl. III/A, Fl. Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.

Hn. I II III IV
Tpt. I II III
Tbn. I II
B. Tbn.
Tba.

Timp.
Perc. I II
Tri.
Vib.
Tub. B.
Pno. (Cel.)

S.
A.
T.
B.

Hp.

Vln. I II
Vla.
Vc.
Db.

Andante con moto (♩ = 84)

12'34.3"

12'35.7"

12'38.6"

12'41.4"

12'44.3"

12'47.1"

12'50.0"

12'52.8"

12'55.7"

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Fl. I II
Picc. (Fl. III/A. Fl. / Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.

Hn. I II III IV
Tpt. II III
Tbn. I II
B. Tbn.
Tba.

Andante con moto (♩ = 84)

Timp.
Perc. I
Perc. II
M Tree.
Perc. IV
Glock.

Piano
Pno. (Cel.)
S.
A.
T.
B.
Hp.

Andante con moto (♩ = 84)

senza sord.

Vln. I
Vln. II
Vla.
Vc.
Db.

TIME STRING MOTION WITH BEGINNING OF SCROLLING CREDITS

12'58.6"

13'01.4"

13'04.3"

13'07.1"

13'10.0"

13'12.8"

13'15.7"

13'18.6"

10

11

12

13

14

15

16

17

Fl. I II

Picc. (Fl. III/A. Fl./Rec.)

Ob. I II

E.H.

Cl. I II

B. Cl.

Bsn. I II

Cbsn.

Hn. I II

III IV

Tpt. I II III

Tbn. I II

B. Tbn.

Tba.

Timp.

Perc. I

Perc. II

M Tree.

Perc. IV

Glock.

Vibraphone

Pno. (Cel.)

S.

A.

T.

B.

Hp.

Vln. I

Vln. II

Vla.

Vc.

Db.

Flute *mf*

Flute *mf*

Flute *mf*

Flute *subito p*

Flute *subito p*

Clarinets *mp* *mf* *p*

Bassoon *mp* *p* *mp* *subito p*

Trumpets *pp* *p* *pp* *p*

Trombones *p* *p* *mp* *p* *pp*

Timpani *pp* *mp*

Glockenspiel *pp* *mp*

Piano/Celesta *mp*

Strings *con sord.* *pp* *mp* *pp* *mp* *p* *senza sord.* *p*

Violins *div.* *mp* *div.* *unis.* *con sord.* *p* *pp* *div.* *pp* *mp* *pp* *mp* *p* *senza sord.* *p*

Violas *mp* *div.* *mp* *pp* *mp* *p*

Vocals *mp* *mp* *pp* *mp* *p* *pp* *mp* *p*

Double Bass *pp* *p* *mp* *p* *mp* *p*

6 12
8 8

6 12
8 8

6 12
8 8

6 12
8 8

13'42.3" 13'44.0" 13'45.7" 13'47.5" 13'49.2" 13'51.0" 13'52.3" 13'53.6" 13'54.9"

28 29 30 31 32 33 34 35 36

Presto agitato (♩=184)

Fl. I II a2.

Picc. (Fl. III/A, Fl. Rec.) mp

Ob. I II ff 5

E.H. p

Cl. I II mp ff 5

B. Cl. p ff

Bsn. I II ff

Cbsn. pp ff

Hn. I II Solo p pp ff

Hn. III IV p

Tpt. I II ff

Tbn. I II ff

B. Tbn. ff

Tba. ff

Presto agitato (♩=184)

Timp. ff

Perc. I Low Tom. mp p

Perc. II pp p

Tri. To T-t.

S.Bells To Tamb.

Glock. p

Pno. (Cel.) pp ff

S. solo pp ff

A. solo pp ff

T.

B.

Hp. p

Presto agitato (♩=184)

Vln. I div. unis. pp < ff 5

Vln. II arco. p ff 5

Vla. div. arco. pp ff 5

Vc. arco. pp ff

Db. p ff

13'56.2" 13'57.5" 13'58.8" 14'00.1" 14'01.4" 14'02.7"

37 38 39 40 41 42

Fl. I, II
Picc. (Fl. III/A, Fl./Rec.)
Ob. I, II
E.H.
Cl. I, II
B. Cl.
Bsn. I, II
Cbsn.
Hn. I, II, III, IV
Tpt. I, II, III
Tbn. I, II
B. Tbn.
Tba.
Timp.
Perc. I
Perc. II
T.-t.
S. Bells
Xyl.
Pno. (Cel.)
S.
A.
T.
B.
Hp.
Vln. I, II
Vla.
Vc.
Db.

ff marcato
f
f
f
ff marcato
ff marcato
f
ff marcato
ff marcato
ff marcato
ff *mf* *f* *ff* *mp* *f*
ff *mf* *f*
mp *f*
f
f
p *f*
f
f
Aah *Aah* *Aah*
Aah *Aah* *Aah*
ff
ff
ff
ff arco.
ff marcato

14'22.0" 14'23.6" 14'25.7" 14'27.9" 14'30.0" 14'31.1" 14'33.2" 14'35.4" rall.

54 55 56 57 58 59 60 61

Fl. I II 9 12 6 12 4 4

Picc. (Fl. III/A. Fl./Rec.) To A. Fl.

Ob. I II 8 8 8 8 8 8 8 8 4 4

E.H.

Cl. I II

B. Cl.

Bsn. I II

Cbsn.

Hn. I II III IV senza sord. mp

Tpt. I II III

Tbn. I II

B. Tbn.

Tba.

Timp. p mp mf p

Perc. I Regular sticks

Perc. II China Cym. 20" Sus Cym. mp p mf p mf

T.-t.

Tamb. Tambourine

Vib. To Tub. B. Tubular Bells mf

Pno. (Cel.) mp

S. mp mf

A. mp mf

T.

B.

Hp.

Vln. I div. unis. p mf p pp

Vln. II unis. mp p mf pp

Vla. div. p

Vc. unis. mf p

Db. arco. mp mf mp

rall.

14'37.8" 14'41.3" 14'44.8" 14'48.3" 14'50.9" 14'53.5" 14'57.0" 15'00.4" 15'03.9"

(62) **Adagio, funereal** (♩=69) (63) (64) (65) (66) (67) (68) (69) (70)

Fl. I II
A. Fl. (Fl. III/Picc./Rec.)
Ob. I II
E.H.
Cl. I II
B. Cl.
Bsn. I II
Cbsn.
Hn. I II III IV
Tpt. I II III
Tbn. I II
B. Tbn.
Tba.

Timp.
Perc. I
Perc. II
T.-t.
Tamb.
Vib.
Pno. (Cel.)
S.
A.
T.
B.
Hp.

Vln. I II
Vla.
Vc.
Db.

pp, mp, mf, p, a2., 1. Solo, con sord., ppp, pp, p, 3, 6, 8, loco, div. con sord., unis.