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Songs Without Words for Cello and Strings

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Publication Date

2020

Songs Without Words for Cello & Strings

By Andrew Orgee (2017)

FULL SCORE

Instrumentation:

Solo Cello

Violins I

Violins II

Violas

Cellos

Doubles Bases

Notes:

Songs Without Words is an interpretation of six different song forms over the ages, each rendered in one of six different church modes. These modes provide a consistent harmonic palate for each piece but also a limited note set in which to explore melodic invention. Each piece is inspired by a specific song which lies hidden below the surface.

Movements:

I – Madrigal

II – Rounds

III – Chanson

IV – Lieder

V – Trouvere

VI - Ballade

Songs Without Words for Cello and Strings

I - Madrigal

Pastoral, Florida $\text{♩} = 150$

Composed by Andrew Orgee (2017)

1 2 3 4 5

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

p

p

p

p

p

6 7 8 9 10 11

Solo Vc.

mp

Vn. I

sfz

Vn. II

sfz *p*

Va.

sfz *p*

Vc.

sfz *p*

D.B.

sfz

12 13 14 15 16 17

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mf

div. mp

div. mp

div. mp

div. mp

pizz. mp

18 19 20 21 22

Solo Vc. *mp*

Vn. I

Vn. II unis. *p*

Va. unis. *p*

Vc. unis. *p*

D.B. 8

23 24 25 26 27 28 29

Solo Vc. *mf* *f*

Vn. I *div. mf* *f*

Vn. II *div. mf* *f*

Va. *mf* *div. f*

Vc. *mf* *f*

D.B. *pizz. mp* *mf* *f*

Detailed description of the musical score: The score is for measures 23 through 29. The Solo Vc. part starts in measure 23 with a half note G#2, rests in 24, then a half note G#2 in 25, a whole note G#2 in 26, and a half note G#2 in 27, followed by a half note G#2 in 28 and a whole note G#2 in 29. The Vn. I and Vn. II parts enter in measure 24 with a half note G#4 and a half note A#4, then play a sixteenth-note scale up to D#5 in measure 25, and hold the note in measure 26. The Va. part enters in measure 24 with a half note G#4, then a half note A#4, and a half note B5 in measure 25, followed by a half note G#4 in measure 26 and a whole note G#4 in measure 27. The Vc. part enters in measure 24 with a half note G#2, then a half note A#2, and a half note B3 in measure 25, followed by a half note G#2 in measure 26 and a whole note G#2 in measure 27. The D.B. part enters in measure 24 with a half note G#2, then a half note A#2, and a half note B3 in measure 25, followed by a half note G#2 in measure 26 and a whole note G#2 in measure 27. The Solo Vc. part has dynamics *mf* in measure 23 and *f* in measure 25. The Vn. I and Vn. II parts have dynamics *div. mf* in measure 25 and *f* in measure 26. The Va. part has dynamics *mf* in measure 25 and *div. f* in measure 26. The Vc. part has dynamics *mf* in measure 25 and *f* in measure 26. The D.B. part has dynamics *pizz. mp* in measure 24, *mf* in measure 25, and *f* in measure 26.

30 31 32 33 34

Solo Vc. *mp*

Vn. I

Vn. II unis. *p*

Va. unis. *p*

Vc. *p*

D.B. 8

Gently rocking

35 36 37 38 39 40 41

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

div. p

pizz.

p

mp

3

3

3

div. mp

p

mp

pizz.

p

mp

8

Detailed description: This musical score page covers measures 35 to 41. The Solo Vc. part begins in measure 35 with a bass line and a crescendo leading to a mezzo-piano (*mp*) dynamic in measure 36, where it continues with a melodic line. Vn. I and Vn. II enter in measure 35 with a treble line and a crescendo, playing a melodic phrase. Vn. I has a *div.* (divisi) marking in measure 36 and a *p* (piano) dynamic. Vn. II has a *pizz.* (pizzicato) marking in measure 36 and a *p* dynamic. Va. enters in measure 35 with a bass line and a crescendo, playing a melodic phrase. Va. has a *div.* marking in measure 36 and a *mp* dynamic. Vc. enters in measure 35 with a bass line and a crescendo, playing a melodic phrase. Vc. has a *p* dynamic in measure 36 and a *mp* dynamic in measure 38. D.B. enters in measure 35 with a bass line and a crescendo, playing a melodic phrase. D.B. has a *pizz.* marking in measure 35 and a *p* dynamic in measure 36. The score includes various musical notations such as slurs, ties, and triplet markings (*3*) in measures 39, 40, and 41.

42 43 44 45 46 47

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *arco* *mp*

Measures 42-47 of a musical score. The score includes parts for Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. Solo Vc. has a melodic line starting at measure 44 with a mezzo-forte (mf) dynamic. Vn. I and Vc. have sustained notes with mezzo-piano (mp) dynamics. Vn. II and Va. play triplets with mezzo-piano (mp) dynamics. D.B. plays an arpeggiated figure with mezzo-piano (mp) dynamics. The D.B. part is marked 'arco'.

48 49 50 51 52 53

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

54

Solo Vc. **13**

55

56

57

58

mf *cresc. poco a poco*

Vn. I

unis. *mp* *cresc. poco a poco*

Vn. II

div. *mp* *cresc. poco a poco*

Va.

mp *cresc. poco a poco*

Vc.

mp *cresc. poco a poco*

D.B.

mp *cresc. poco a poco*

59 60 61 62 63

Solo Vc. *f* *diminuendo*

Vn. I *mf* *diminuendo*

Vn. II *mf* *diminuendo*

Va. *mf* *diminuendo*

Vc. *mf* *diminuendo*

D.B. *mf* *diminuendo*

64 65 66 67 68 69 70

Solo Vc. *mf* *mp*

Vn. I *div.* *mp* *p*

Vn. II *unis.* *arco mp* *p*

Va. *mp* *unis.* *p*

Vc. *mp* *div.* *p*

D.B. *mp* *p*

Florid

71 72 73 74 75 76

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

pizz. *unis. mp* *mp* *mp* *mp* *mp*

77 78 79 80 81 82

Solo Vc. *mp*

Vn. I *div.* *unis.* *p*

Vn. II *div.* *unis.* *p*

Va. *p*

Vc. *p*

D.B. *p*

83 84 85 86 87 88

Solo Vc. *mf*

Vn. I div. *mp*

Vn. II div. *mp*

Va. div. *mp*

Vc. *mp*

D.B. *mp*

89 90 91 92 93

Solo Vc. *mp*

Vn. I unis. *p*

Vn. II unis. *p*

Va. unis. *p*

Vc. *p*

D.B. *p*

94 95 96 97 98 99 100

Solo Vc. *mf* *f*

Vn. I *div. mf* *f*

Vn. II *div. mf* *f*

Va. *mf* *div. f*

Vc. *mf* *f*

D.B. *mf* *f*

101

Solo Vc. *mp*

102

103

104

105

Vn. I *unis. p*

Vn. II *unis. p*

Va. *unis. p arco*

Vc. *arco p*

D.B. *p*

Gently rocking

106 107 108 109 110 111 112

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

div.

arco *mp*

pizz. *mp*

div. *mp*

mp

3

3

3

8

> arco *mp*

Detailed description: This is a page of a musical score for measures 106 through 112, titled 'Gently rocking'. The score is written for six parts: Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. The Solo Vc. part is in bass clef and features a melodic line starting in measure 106, with a fermata in measure 108, and then rests in measures 109-112. The Vn. I and Vn. II parts are in treble clef. Vn. I has a melodic line with a fermata in measure 108, then rests, and then a series of eighth notes in measures 109-112. Vn. II has a similar melodic line with a fermata in measure 108, then rests, and then a series of eighth notes in measures 109-112. The Va. part is in alto clef and features a series of eighth notes in measures 106-108, then rests, and then a series of eighth notes in measures 109-112. The Vc. part is in bass clef and features a series of eighth notes in measures 106-108, then rests, and then a series of eighth notes in measures 109-112. The D.B. part is in bass clef and features a series of eighth notes in measures 106-108, then rests, and then a series of eighth notes in measures 109-112. The score includes various musical notations such as fermatas, slurs, and dynamic markings like *mp* (mezzo-piano). There are also performance instructions like 'div.' (divisi) and 'arco' (arco) and 'pizz.' (pizzicato). The tempo/mood is indicated as 'Gently rocking' at the top.

113 114 115 116 117 118

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

119 120 121 122 123 124

Solo Vc.

mf cresc. poco a poco

Vn. I

mp cresc. poco a poco

Vn. II

mp cresc. poco a poco

Va.

mp cresc. poco a poco

Vc.

mp cresc. poco a poco

D.B.

mp cresc. poco a poco

125 126 127 128 129

Solo Vc. *f* *diminuendo*

Vn. I unis. *mf* *diminuendo*

Vn. II div. *mf* *diminuendo*

Va. *mf* *diminuendo*

Vc. *mf* *diminuendo*

D.B. *mf* *diminuendo*

130

Solo Vc.

131

132

133

134

135

mf

mp

Vn. I

div.

mp

p

Vn. II

unis.

arco

mp

p

Va.

mp

p

Vc.

mp

p

D.B.

mp

p

Florid

136 137 138 139 140 141 142

Solo Vc. *mp*

Vn. I

Vn. II *p*

Va. *p* unis.

Vc. *p* div. unis.

D.B. 8

143 144 145 146 147 148

Solo Vc. *mf*

Vn. I unis. div. *mp*

Vn. II div. *mp*

Va. div. *mp*

Vc. div. *mp*

D.B. *arco* *mp*

8

149 150 151 152 153

Solo Vc. *mp*

Vn. I

Vn. II unis. *p*

Va. unis. *p*

Vc. unis. *p*

D.B. 8

Detailed description: The image shows a page of a musical score for measures 149 through 153. The staves are arranged vertically. The Solo Vc. staff (bass clef) has a melodic line starting at measure 149 with a mezzo-piano (mp) dynamic. The Vn. I staff is silent. The Vn. II, Va., and Vc. staves play unison lines starting at measure 150 with a piano (p) dynamic. The D.B. staff is silent. A crescendo hairpin is shown from measure 152 to 153.

154 155 156 157 158 159 160

Solo Vc. *mf* *f*

Vn. I *mf* *f*

Vn. II *mf* *f*

Va. *mf* *f*

Vc. *mf* *f*

D.B. *mf* *f*

166 167 168

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

p

p

p

p

p

div.

Detailed description: This musical score page contains measures 166, 167, and 168. The Solo Vc. part begins in measure 166 with a half note, followed by a quarter note in measure 167, and a half note in measure 168. The Vn. I and Vn. II parts play a melodic line in measure 166, which is tied into measure 167. In measure 167, the Vn. I part has a 'div.' marking. The Va., Vc., and D.B. parts also have melodic lines in measure 166, which are tied into measure 167. In measure 168, all these parts have sustained notes with ties and rests. Dynamics include *mp* for the Solo Vc. and *p* for the other instruments. The D.B. part has an '8' below the staff in measure 166.

Songs Without Words for Cello and Strings

II - Rounds

Composed by Andrew Orgee (2017)

Steady and assured ♩ = 90

mp

1 2 3 4 5 6

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

The musical score is written for a solo cello and a string quartet. The solo cello part is in the bass clef, 4/4 time, and is marked 'mp'. It consists of six measures, each starting with a measure number (1-6). The string parts (Violin I, Violin II, Viola, Cello, and Double Bass) are all in 4/4 time and currently contain whole rests in the first measure.

7 8 9 10 11 12 13

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

div.

mp

Detailed description: This is a page of a musical score. The top staff is for Solo Vc. (Solo Violoncello) in bass clef. It contains measures 7 through 13. The melody is written with eighth and sixteenth notes, some beamed together, and includes slurs and dynamic markings. Below the Solo Vc. staff are five staves for the string section: Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass). All these staves have a whole rest in every measure, indicating they are silent. In measure 12, Vn. II has a 'div.' (divisi) marking and a melodic line starting with a half note, followed by quarter notes. The dynamic *mp* (mezzo-piano) is written below the Vn. II staff in measure 12. The bottom of the page contains copyright information and the page number.

14 15 16 17 18 19

Solo Vc. *mp*

Vn. I

Vn. II

Va.

Vc. *pizz. mp*

D.B. 8

20 21 22 23 24

Solo Vc.

Vn. I

div.

Vn. II

unis.

Va.

Vc.

D.B.

8

25 26 27 28 29 30

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

8

unis.

mf

mf

pizz. *mf*

pizz. *mf*

pizz. *mf*

mf

31 32 33 34 35

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 31 through 35. The Solo Vc. part is in the bass clef, while the other instruments (Vn. I, Vn. II, Va., Vc., and D.B.) are in the treble clef. The Vn. I and Vn. II parts are in the treble clef. The Va., Vc., and D.B. parts are in the bass clef. The D.B. part has an '8' below the staff. The score includes various musical notations such as notes, rests, and slurs. There are also dynamic markings like 'f' and 'p' and articulation marks like 'acc' and 'stacc'.

36 37 38 39 40 41

Solo Vc.

Vn. I div.

Vn. II div.

Va. arco. *f*

Vc. arco. *f*

D.B. *pizz. f*

8

Detailed description of the musical score: The score is for measures 36 through 41. The Solo Violoncello (Vc.) part begins in measure 36 with a melodic line in the bass clef, marked with a crescendo hairpin. The Violin I (Vn. I) and Violin II (Vn. II) parts enter in measure 36 with a sixteenth-note figure, marked 'div.' (divisi). In measure 38, they play sustained notes. In measure 40, they play unison notes marked 'unis.' and 'f' (forte). The Viola (Va.) part enters in measure 38 with a melodic line, marked 'arco.' and 'f'. The Violoncello (Vc.) part enters in measure 38 with a melodic line, marked 'arco.' and 'f'. The Double Bass (D.B.) part enters in measure 38 with a melodic line, marked 'pizz.' (pizzicato) and 'f'. The score concludes in measure 41 with a final chord.

42 43 44 45 46 47

Solo Vc. *f*

Vn. I

Vn. II

Va.

Vc.

D.B.

Measures 42-47 of the musical score. The Solo Vc. part begins with a forte (f) dynamic. The Vn. I and Vn. II parts feature a crescendo hairpin. The Vc. and D.B. parts feature a decrescendo hairpin. The key signature has one flat and the time signature is 12/8.

48

Solo Vc.

49

50

51

52

53

ff

Vn. I

div.

ff

Vn. II

ff

Va.

ff

Vc.

ff

D.B.

ff

54

Solo Vc.

55

56

57

58

59

60

f

Vn. I

unis.

f

Vn. II

f

Va.

f

Vc.

f

D.B.

8

arco

f

61

Solo Vc.

62

63

64

65

66

Vn. I

div.

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 61 through 66. The Solo Vc. part is written in bass clef with a 13/8 time signature. Measures 61-64 feature a melodic line with various accidentals and slurs. Measures 65-66 continue this line with a fermata over the final note. The Vn. I and Vn. II parts are in treble clef, with Vn. I having a 'div.' (divisi) instruction in measure 66. The Va., Vc., and D.B. parts are in bass clef and provide harmonic support with slurs and ties. The D.B. part includes a '8' marking under the first measure. The page is numbered 40 and is copyrighted by Andrew Orgee in 2017.

67 68 69 70 71

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

ff

ff

ff

ff

ff

Songs Without Words for Cello and Strings

III - Chanson

Mysterioso, con moto ♩ = 85

Composed by Andrew Orgee (2017)

1 2 3 4

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

p *cresc.*

p *cresc.*

p *cresc.*

p *div.* *cresc.*

p *cresc.* *pizz.*

5 6 7 8

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

Measure 5: Solo Vc. and DB. are silent. Vn. I and Vn. II have whole rests. Va. plays a quarter note G4 (F#4 in key signature) with a *p* dynamic.

Measure 6: Solo Vc. and DB. are silent. Vn. I and Vn. II have whole rests. Va. plays a quarter note A4 with a *p* dynamic.

Measure 7: Solo Vc. and DB. are silent. Vn. I enters with a half note G4 (F#4) and a half note A4 (G#4) with a *p* dynamic. Vn. II plays a quarter note G4 (F#4) and a quarter note A4 (G#4) with a *p* dynamic. Va. plays a quarter note G4 (F#4) and a quarter note A4 (G#4) with a *p* dynamic. Vc. enters with a half note G4 (F#4) and a half note A4 (G#4) with a *pizz.* *p* dynamic.

Measure 8: Solo Vc. and DB. are silent. Vn. I continues with a half note B4 (A#4) and a half note C5 (B#4) with a *mp* dynamic. Vn. II plays a quarter note B4 (A#4) and a quarter note C5 (B#4) with a *mp* dynamic. Va. plays a quarter note B4 (A#4) and a quarter note C5 (B#4) with a *mp* dynamic. Vc. continues with a half note B4 (A#4) and a half note C5 (B#4) with a *mp* dynamic.

9 10 11 12

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

mf

mf

div. *mf*

arco div. *mf*

arco *pizz. mf*

13 14 15 16

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

Detailed description of the musical score: The score is for measures 13 through 16. The Solo Vc. part is mostly silent, indicated by whole rests. The Vn. I and Vn. II parts play a melodic line with eighth and sixteenth notes, including some grace notes. The Va. part plays a more complex, rhythmic line with eighth and sixteenth notes, including some grace notes. The Vc. and DB parts play a bass line with eighth and sixteenth notes, including some grace notes. The key signature has one sharp (F#) and the time signature is 12/8.

17 18 19 20

Solo Vc. *mp*

Vn. I

Vn. II *p*

Va. *p*

Vc.

DB. *p*

Detailed description of the musical score: The score is for measures 17 through 20. The Solo Vc. part begins in measure 19 with a melodic line in the bass clef, marked *mp*. The Vn. I and Vn. II parts play rhythmic patterns with accents, marked *p*. The Va. and Vc. parts have complex rhythmic patterns, also marked *p*. The DB. part has a steady eighth-note pattern, marked *p*. The Solo Vc. part has a melodic line starting in measure 19, marked *mp*. The Vn. I and Vn. II parts have rhythmic patterns with accents, marked *p*. The Va. and Vc. parts have complex rhythmic patterns, marked *p*. The DB. part has a steady eighth-note pattern, marked *p*.

21 22 23 24

Solo Vc. *mp*

Vn. I

Vn. II *p*

Va. *p*

Vc. *arco mp*

DB. *arco mp* *pizz. p*

Detailed description of the musical score: The score consists of five staves. Solo Vc. (bass clef) has a half note in measure 21, rests in measures 22 and 23, and a melodic phrase in measure 24. Vn. I (treble clef) is silent. Vn. II (treble clef) and Va. (alto clef) play a rhythmic pattern of eighth notes. Vc. (bass clef) and DB. (bass clef) play an arpeggiated pattern. Dynamics include *mp* for Solo Vc., *p* for Vn. II and Va., and *arco mp* for Vc. and DB. in measures 22-23. *pizz. p* is marked for DB. in measure 24.

25 26 27 28

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

DB. *arco* *pizz. mp*

29

Solo Vc.

30

31

32

cresc. poco a poco

Vn. I

cresc. poco a poco

Vn. II

cresc. poco a poco

Va.

cresc. poco a poco

Vc.

cresc. poco a poco

DB.

cresc. poco a poco

33 34 35 36

Solo Vc. *f*

Vn. I *f*

Vn. II *f*

Va. *f*

Vc. *f*

DB. *arco* *f*

37 38 39 40

Solo Vc.

Vn. I
(solo)
f

Vn. II
f
pizz.

Va.
f
pizz.

Vc.
f

DB.
8

Detailed description of the musical score: The score is for measures 37 to 40. The Solo Vc. staff is empty. Vn. I has a solo part starting in measure 37 with a forte (f) dynamic. Vn. II has a part starting in measure 37 with a forte (f) dynamic, and a pizzicato (pizz.) part starting in measure 40. Va. has a part starting in measure 37 with a forte (f) dynamic, and a pizzicato (pizz.) part starting in measure 40. Vc. has a part starting in measure 40 with a forte (f) dynamic. DB. is a double bass line with a low octave sign (8) in measure 37.

41 42 43 44

Solo Vc. *mf*

Vn. I *mp*

Vn. II *arco mp* *pizz.*

Va. *arco mp* *pizz.* *arco*

Vc. *mp*

DB. 8

45 46 47 48 49

Solo Vc.

Vn. I

Vn. II

arco

Va.

Vc.

mp

DB.

8

f

f

f

f

f

(tutti)

Detailed description: This is a page of a musical score, measures 45 through 49. The staves are arranged vertically. Solo Vc. (Solo Violoncello) is in the top staff, measures 45-49. Vn. I (Violin I) is in the second staff, measures 45-49. Vn. II (Violin II) is in the third staff, measures 45-49, with the instruction 'arco' in measure 45. Va. (Viola) is in the fourth staff, measures 45-49. Vc. (Violoncello) is in the fifth staff, measures 45-49, with the instruction 'mp' in measure 47. DB. (Double Bass) is in the bottom staff, measures 45-49, with the instruction '8' in measure 45. Dynamics include 'f' (forte) in measures 48 and 49 for Solo Vc., Vn. I, Vn. II, Va., and Vc. A '(tutti)' marking is above Vn. I in measure 48.

50

Solo Vc.

51

mp

52

53

Vn. I

Vn. II

p

Va.

p

Vc.

pizz.

p

DB.

pizz.

p

54 55 56 57

Solo Vc.

cresc. poco a poco

Vn. I

Vn. II

cresc. poco a poco

Va.

cresc. poco a poco

Vc.

cresc. poco a poco

DB.

cresc. poco a poco

58 59 60 61 62

Solo Vc.

f

Vn. I

mp

mf

Vn. II

mf

Va.

mf

Vc.

arco

mf

DB.

arco

mf

63 64 65 66

Solo Vc.

cresc.

Vn. I

cresc.

Vn. II

cresc.

Va.

cresc.

Vc.

cresc.

DB.

cresc.

67

Solo Vc.

68

69

70

71

ff

Vn. I

f

Vn. II

f

p

Va.

f

p

Vc.

div.

f

div.

DB.

f

72 73 74 75

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

13/8

p

p

8

76 77 78 79

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

8

80

Solo Vc. **13** *mp* 81 *p* 82 83

Vn. I *mf*

Vn. II *mf* *p*

Va. *mf* *p*

Vc. *mf*

DB. *8*

Detailed description: The score is for measures 80-83. Solo Vc. (Violoncello solo) has a melodic line starting at measure 81 with a dynamic of *mp*, then *p*. Vn. II (Violin II) has a melodic line starting at measure 80 with a dynamic of *mf*, then *p*. Va. (Viola) has a melodic line starting at measure 80 with a dynamic of *mf*, then *p*. Vn. I (Violin I) is silent. Vc. (Violoncello) is silent. DB. (Double Bass) is silent. The time signature is 13/8. The key signature has one sharp (F#).

84 85 86 87

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

mp

mp

mp

mp

Detailed description of the musical score: The score is for measures 84 through 87. The Solo Vc. part is in treble clef with a key signature of one flat (B-flat). It features a series of notes: B-flat (half note), D (quarter note), E (quarter note), F (quarter note), G (quarter note), A (quarter note), B (quarter note), and C (quarter note). The Vn. I part is in treble clef and has a rest in measure 84, followed by a series of eighth notes in measures 85 and 86, and a series of eighth notes in measure 87. The Vn. II part is in treble clef and has a series of eighth notes in measure 84, followed by a series of eighth notes in measures 85 and 86, and a series of eighth notes in measure 87. The Va. part is in treble clef with a key signature of one flat (B-flat). It has a series of eighth notes in measure 84, followed by a series of eighth notes in measures 85 and 86, and a series of eighth notes in measure 87. The Vc. part is in bass clef with a key signature of one flat (B-flat). It has a series of eighth notes in measure 84, followed by a series of eighth notes in measures 85 and 86, and a series of eighth notes in measure 87. The DB. part is in bass clef and has a rest in measure 84, followed by a series of eighth notes in measures 85 and 86, and a series of eighth notes in measure 87. The dynamics *mp* (mezzo-piano) are indicated for Vn. I, Vn. II, Va., and Vc. in measure 87.

88

Solo Vc.

89

90

91

mf

Vn. I

mf

Vn. II

mf

mp

Va.

mf

mp

Vc.

mf

mp

DB.

8

Detailed description of the musical score: The score is for measures 88-91. The Solo Vc. part (measures 88-91) features a melodic line with a crescendo leading to a *mf* dynamic. Vn. I (measures 88-91) plays a melodic line with a *mf* dynamic. Vn. II (measures 88-91) plays a rhythmic pattern with a *mf* dynamic in measure 90 and *mp* in measure 91. Va. (measures 88-91) plays a melodic line with a *mf* dynamic in measure 90 and *mp* in measure 91. Vc. (measures 88-91) plays a rhythmic pattern with a *mf* dynamic in measure 90 and *mp* in measure 91. DB. (measures 88-91) plays a rhythmic pattern with a *mf* dynamic in measure 90 and *mp* in measure 91.

92 93 94 95

Solo Vc. *mf*

Vn. I

Vn. II

Va.

Vc.

DB.

Detailed description: The score is for measures 92 through 95. The Solo Vc. part is in 12/8 time and features a melodic line starting on a half note G4, followed by a quarter note F#4, and then a series of eighth notes. The Vn. I and DB parts are silent throughout. Vn. II and Vc. provide a rhythmic accompaniment with eighth and sixteenth notes. The Va. part has a melodic phrase in measure 95. The Solo Vc. part is marked *mf*.

Solo Vc.

Page 65

100

Solo Vc.

101

102

103

104

ff *sfz* *sfz* *sfz*

Vn. I

f *sfz* *sfz* *sfz*

Vn. II

f *sfz* *sfz* *sfz*

Va.

f *sfz* *sfz* *sfz*

Vc.

div.

f *sfz* *sfz* *sfz*

DB.

f *sfz* *sfz* *sfz*

105 106 107 108 109

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

p

p

pizz.

pizz.

p

110 111 112 113

Solo Vc. *mp*

Vn. I

Vn. II *p*

Va. *p*

Vc.

DB. *p*

114 115 116 117

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

arco

pizz.

Detailed description of the musical score: The score is for measures 114 through 117. The Solo Vc. part features a melodic line in the bass clef, starting with a half note in measure 114, followed by a quarter note in measure 115, and then a half note in measure 116. A long horizontal line above the staff indicates a sustained note or breath mark. Vn. I is silent throughout. Vn. II plays a melodic line in the treble clef, consisting of eighth and quarter notes. Va. plays a rhythmic pattern of eighth notes in the bass clef. Vc. is silent until measure 116, where it plays an arco figure. DB. plays a rhythmic pattern of eighth notes in the bass clef, switching to pizz. in measure 117.

118 119 120 121

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

DB.

arco

122

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

DB. *pizz. mp*

123

124

125

126 127 128 129

Solo Vc. *cresc. poco a poco*

Vn. I *cresc. poco a poco*

Vn. II *cresc. poco a poco*

Va. *cresc. poco a poco*

Vc. *cresc. poco a poco*

DB. *cresc. poco a poco* *arco*

Detailed description: This is a page of a musical score, page 72, showing measures 126 through 129. The score is for a string ensemble consisting of Solo Violoncello (Vc.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), Violoncello (Vc.), and Double Bass (DB.). All parts are marked with the instruction 'cresc. poco a poco' (crescendo poco a poco). The Solo Vc. part begins in measure 126 with a whole note, followed by a half note in measure 127, and then a series of eighth notes in measures 128 and 129. The Vn. I and Vn. II parts play a continuous eighth-note pattern. The Va. part plays a continuous eighth-note pattern with some rests. The Vc. part plays a continuous eighth-note pattern. The DB. part plays a continuous eighth-note pattern. The Solo Vc. part has a key signature change from one flat to one sharp between measures 128 and 129. The DB. part is marked 'arco' at the end of measure 129.

130 131 132 133

Solo Vc. *f* *mf* *diminuendo*

Vn. I *f* *mp* *diminuendo* (solo)

Vn. II *f*

Va. *f* *mp* *diminuendo*

Vc. *f* *mp* *diminuendo*

DB. *f* *mp*

Detailed description of the musical score: The score is for measures 130 to 133. The Solo Vc. part starts in measure 130 with a half note G2 (bass clef, one flat) marked *f*. In measure 131, it has a half rest, then a half note G3 marked *mf*, followed by a half note F#3 marked *diminuendo*. In measure 132, it has a half note E3 marked *diminuendo*, followed by a half note D3 marked *diminuendo*. In measure 133, it has a half note C3 marked *diminuendo*, followed by a half note B2 marked *diminuendo*. The Vn. I part starts in measure 130 with a quarter note G4 marked *f*, followed by a quarter note F#4 marked *f*, then a quarter note E4 marked *f*, and a quarter note D4 marked *f*. In measure 131, it has a half note G4 marked *mp*, followed by a half note F#4 marked *diminuendo*, then a half note E4 marked *diminuendo*, and a half note D4 marked *diminuendo*. In measure 132, it has a half note C5 marked *diminuendo*, followed by a half note B4 marked *diminuendo*, then a half note A4 marked *diminuendo*, and a half note G4 marked *diminuendo*. In measure 133, it has a half note F#4 marked *diminuendo*, followed by a half note E4 marked *diminuendo*, then a half note D4 marked *diminuendo*, and a half note C4 marked *diminuendo*. The Vn. II part starts in measure 130 with a quarter note G4 marked *f*, followed by a quarter note F#4 marked *f*, then a quarter note E4 marked *f*, and a quarter note D4 marked *f*. In measure 131, it has a half rest, then a half note G4 marked *f*, followed by a half note F#4 marked *f*, then a half note E4 marked *f*, and a half note D4 marked *f*. In measure 132, it has a half rest, then a half note G4 marked *f*, followed by a half note F#4 marked *f*, then a half note E4 marked *f*, and a half note D4 marked *f*. In measure 133, it has a half rest, then a half note G4 marked *f*, followed by a half note F#4 marked *f*, then a half note E4 marked *f*, and a half note D4 marked *f*. The Va. part starts in measure 130 with a half rest, then a half note G4 marked *f*, followed by a half note F#4 marked *f*, then a half note E4 marked *f*, and a half note D4 marked *f*. In measure 131, it has a half note G4 marked *mp*, followed by a half note F#4 marked *diminuendo*, then a half note E4 marked *diminuendo*, and a half note D4 marked *diminuendo*. In measure 132, it has a half note C5 marked *diminuendo*, followed by a half note B4 marked *diminuendo*, then a half note A4 marked *diminuendo*, and a half note G4 marked *diminuendo*. In measure 133, it has a half note F#4 marked *diminuendo*, followed by a half note E4 marked *diminuendo*, then a half note D4 marked *diminuendo*, and a half note C4 marked *diminuendo*. The Vc. part starts in measure 130 with a half rest, then a half note G2 marked *f*, followed by a half note F#2 marked *f*, then a half note E2 marked *f*, and a half note D2 marked *f*. In measure 131, it has a half note G2 marked *mp*, followed by a half note F#2 marked *diminuendo*, then a half note E2 marked *diminuendo*, and a half note D2 marked *diminuendo*. In measure 132, it has a half note C3 marked *diminuendo*, followed by a half note B2 marked *diminuendo*, then a half note A2 marked *diminuendo*, and a half note G2 marked *diminuendo*. In measure 133, it has a half note F#2 marked *diminuendo*, followed by a half note E2 marked *diminuendo*, then a half note D2 marked *diminuendo*, and a half note C2 marked *diminuendo*. The DB. part starts in measure 130 with a half rest, then a half note G2 marked *f*, followed by a half note F#2 marked *f*, then a half note E2 marked *f*, and a half note D2 marked *f*. In measure 131, it has a half rest, then a half note G2 marked *f*, followed by a half note F#2 marked *f*, then a half note E2 marked *f*, and a half note D2 marked *f*. In measure 132, it has a half rest, then a half note G2 marked *f*, followed by a half note F#2 marked *f*, then a half note E2 marked *f*, and a half note D2 marked *f*. In measure 133, it has a half note G2 marked *mp*, followed by a half note F#2 marked *mp*, then a half note E2 marked *mp*, and a half note D2 marked *mp*.

134 135 136 137

Solo Vc. *mp* *cresc.*

Vn. I *p* (tutti) *pizz.* *pizz.* *arco* *cresc.*

Vn. II *p* *cresc.*

Va. *p*

Vc. *p* div. *div.* *cresc.* *div.*

DB. *p* *cresc.*

138 139 140 141 142 143

Solo Vc.

f *mf*

Vn. I

f *mf*

Vn. II

f *mf*

Va.

f *mf*

Vc.

div. *f* *mf*

DB.

f *mf*

Detailed description: This is a page of a musical score, measures 138 through 143. The instruments are Solo Vc. (bass clef), Vn. I (treble clef), Vn. II (treble clef), Va. (alto clef), Vc. (bass clef), and DB. (bass clef). The Solo Vc. part starts with a melodic line in measures 138-140, then rests in 141-143. Vn. I and Vn. II play a rhythmic pattern of eighth and sixteenth notes in measures 138-140, then move to sustained notes in 141-143. Va. has a melodic line in measures 138-140, then rests in 141-143. Vc. and DB. play a rhythmic pattern in measures 138-140, then move to sustained notes in 141-143. Dynamics are marked as *f* (forte) and *mf* (mezzo-forte). The Solo Vc. part has a crescendo from *f* to *mf* in measures 139-140. The Vn. I and Vn. II parts also have a crescendo from *f* to *mf* in measures 139-140. The Va. part has a crescendo from *f* to *mf* in measures 139-140. The Vc. and DB. parts also have a crescendo from *f* to *mf* in measures 139-140. The Solo Vc. part has a crescendo from *f* to *mf* in measures 139-140. The Vn. I and Vn. II parts also have a crescendo from *f* to *mf* in measures 139-140. The Va. part has a crescendo from *f* to *mf* in measures 139-140. The Vc. and DB. parts also have a crescendo from *f* to *mf* in measures 139-140.

Songs Without Words for Cello and Strings

IV - Lieder

Andante Cantabile ♩ = 110

Composed by Andrew Orgee (2017)

1 **Hesitant** 2 3 4 5

Solo Cello

Violin I

Violin II

Viola

Cello

Double Bass

p

p

p

p

p

Light and rythmical

6 7 8 9 10 11

Solo Vc.

mp (wistful)

Vn. I (solo)

p

Vn. II

p

Va.

p

Vc.

p

D.B.

pizz. *p*

12 13 14 15 16

Solo Vc.

p *mp*

Vn. I

p

Vn. II

div. *p*

Va.

p

Vc.

p

D.B.

p

17 18 19 20 21

Solo Vc. *mf* *mp* *cresc. poco a poco*

Vn. I *mp* *p* *cresc. poco a poco* (tutti)

Vn. II *mp* *p* *cresc. poco a poco*

Va. *mp* *p* *cresc. poco a poco*

Vc. *mp* *p* *cresc. poco a poco*

D.B. *mp* *p* *cresc. poco a poco*

Romantic

22 23 24 25

Solo Vc. *f* *mf*

Vn. I *mf* (detache porte) div. *mp*

Vn. II *mf* (detache porte) *mp*

Va. *mf* (detache porte) *mp*

Vc. *mf* *mp*

D.B. *mf* *arco mp*

26 27 28

Solo Vc.

mf

Vn. I

Vn. II

Va.

Vc.

D.B.

Detailed description: The score consists of six staves. The Solo Vc. staff is in bass clef and contains a melodic line starting on measure 26, marked with a slur and a crescendo hairpin, and a mezzo-forte (*mf*) dynamic marking. Measures 27 and 28 continue this line. The Vn. I and Vn. II staves are in treble clef and play a continuous sixteenth-note pattern. The Va. staff is in alto clef and plays an eighth-note pattern. The Vc. and D.B. staves are in bass clef and play sustained notes with a slur, marked with a double bar line at the end of measure 28.

29 30 31

Solo Vc.

cresc.

Vn. I

cresc.

Vn. II

cresc.

Va.

cresc.

Vc.

cresc.

D.B.

cresc.

The musical score is arranged in six staves. The Solo Vc. staff is in bass clef and features a melodic line with a slur over measures 29 and 30, and a single note in measure 31. The Vn. I and Vn. II staves are in treble clef and play a rhythmic pattern of eighth notes with slurs. The Va. staff is in alto clef and plays a similar rhythmic pattern. The Vc. and D.B. staves are in bass clef and play a melodic line with a slur over measures 29 and 30, and a single note in measure 31. The word 'cresc.' is written below the Vn. I, Vn. II, Va., Vc., and D.B. staves, indicating a crescendo in the string section.

32 33 34

Solo Vc.

f

Vn. I

mf

Vn. II

Va.

mf

Vc.

mf

D.B.

mf

8

Detailed description: This is a page of a musical score, likely for a string quartet or a small ensemble. It covers measures 32, 33, and 34. The parts are: Solo Vc. (Violoncello solo), Vn. I (Violin I), Vn. II (Violin II), Va. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Solo Vc. part has a melodic line with a fermata at measure 33. The Vn. I, Vn. II, and Va. parts play a rhythmic pattern of eighth notes. The Vc. and D.B. parts play a melodic line with a fermata at measure 33. The dynamics are marked as *f* (forte) for the Solo Vc. and *mf* (mezzo-forte) for the other parts. A rehearsal mark '8' is at the start of the D.B. part.

35 36 37

Solo Vc.

mf

Vn. I

mp

Vn. II

mp

Va.

mp

Vc.

mp

D.B.

mp

8

Detailed description: The score shows measures 35, 36, and 37. In measure 35, Solo Vc. plays a half note G2, a half note F2, and a half note E2. In measure 36, Solo Vc. has a whole rest, then a half note D2. In measure 37, Solo Vc. has a half note C2, a half note B1, and a half note A1. Vn. I, Vn. II, Va., Vc., and D.B. enter in measure 36 with a rhythmic pattern of eighth notes with accents. The Solo Vc. part has a crescendo from measure 35 to 36 and a decrescendo from measure 36 to 37. The other instruments have a constant dynamic of mp.

38 39 40

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

41

Solo Vc.

42

43

cresc.

Vn. I

cresc.

Vn. II

cresc.

Va.

cresc.

Vc.

cresc.

D.B.

cresc.

The musical score is written for six instruments: Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. The key signature has one flat (B-flat). The Solo Vc. part begins in measure 41 with a melodic line that continues through measure 43. The Vn. I, Vn. II, and Va. parts play a rhythmic pattern of eighth notes with stems up and down. The Vc. and D.B. parts play a melodic line with a crescendo marking. The score is divided into three measures: 41, 42, and 43. The Solo Vc. part has a crescendo marking in measure 42. The Vn. I, Vn. II, and Va. parts have a crescendo marking in measure 42. The Vc. and D.B. parts have a crescendo marking in measure 42. The score ends in measure 43.

44

Solo Vc.

f

45

46

Vn. I

mf

Vn. II

mf

Va.

mf

Vc.

mf

D.B.

mf

8

Hesitant

47 48 49 50 51

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

p

pp

pp

pp

pp

52 53 54 55 56 57

Solo Vc. *p*

Vn. I *pp*

Vn. II *pp*

Va. *pp*

Vc. *pp*

D.B.

Light and rythmical

58 59 60 61 62 63

Solo Vc. *p* *mp* *mf* (wistful)

Vn. I *pp* *p* (tutti) *mp*

Vn. II *pp* *p* (tutti) *mp*

Va. *pp* *p* (tutti) *mp*

Vc. *pp* *p* (tutti) *mp*

D.B. *pizz.* *mp*

64 65 66 67 68

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

The musical score consists of six staves. The Solo Vc. staff is in treble clef and contains a melodic line with slurs and ties. The Vn. I and Vn. II staves are in treble clef and contain a rhythmic accompaniment of eighth notes. The Va. staff is in 12/8 time and contains a rhythmic accompaniment of eighth notes. The Vc. and D.B. staves are in bass clef and contain a rhythmic accompaniment of eighth notes. The Solo Vc. staff has a dynamic marking of *mf* at measure 68. The other staves have a dynamic marking of *mp* at measure 68. The Solo Vc. staff has a measure rest at measure 67. The other staves have a measure rest at measure 67.

69 70 71 72 73

Solo Vc. *mp* *cresc. poco a poco*

Vn. I *p* *cresc. poco a poco*

Vn. II *p* *cresc. poco a poco*

Va. *p* *cresc. poco a poco*

Vc. *p* *cresc. poco a poco*

D.B. *p* *cresc. poco a poco*

74 75 76 77

Solo Vc. *f*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

D.B. *mf*

Romantic

78 79 80

Solo Vc.

mf

Vn. I

(detache porte)

div. *mp*

Vn. II

(detache porte)

mp

Va.

(detache porte)

mp

Vc.

mp

D.B.

arco mp

81 82 83

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score consists of six staves. The Solo Vc. staff (bass clef) has measures 81, 82, and 83. Measures 81 and 82 are marked with a 'z' (zastriženo) symbol, indicating a cut-off or staccato effect. Measure 83 shows a melodic line with a slur. The Vn. I and Vn. II staves (treble clef) play a continuous sixteenth-note pattern. The Va. staff (alto clef) plays a continuous eighth-note pattern. The Vc. and D.B. staves (bass clef) play sustained notes with a slur, indicating a long note or a sustained sound.

84 85 86

Solo Vc.

cresc. *f*

Vn. I

cresc. *mf*

Vn. II

cresc. *mf*

Va.

cresc. *mf*

Vc.

cresc. *mf*

D.B.

cresc. *mf*

87 88 89

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score for measures 87-89 features a complex orchestral texture. The Solo Violoncello (Vc.) part is the primary melodic focus, with measures 87 and 88 containing a series of eighth and sixteenth notes, and measure 89 featuring a more sustained melodic line. The Violin I (Vn. I) and Violin II (Vn. II) parts provide a rhythmic foundation with continuous sixteenth-note patterns. The Viola (Va.) part also contributes to this texture with similar sixteenth-note figures. The Violoncello (Vc.) and Double Bass (D.B.) parts play a more melodic role, with measures 87 and 88 featuring a series of eighth notes and measure 89 showing a more sustained melodic line. The score is written for measures 87, 88, and 89, with measure numbers indicated at the top of the Solo Vc. staff.

90 91 92

Solo Vc.

mf

Vn. I

mp

Vn. II

mp

Va.

mp

Vc.

mp

D.B.

mp

8

93 94 95

Solo Vc.

mf

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score consists of six staves. The Solo Vc. staff (top) has a melodic line starting on measure 93, marked with a *mf* dynamic. The Vn. I, Vn. II, and Va. staves play a rhythmic pattern of eighth notes with beams. The Vc. and D.B. staves play a melodic line with slurs and ties. The measures are numbered 93, 94, and 95.

96 97 98

Solo Vc. *cresc.* *f*

Vn. I *cresc.* *mf*

Vn. II *cresc.* *mf*

Va. *cresc.* *mf*

Vc. *cresc.* *mf*

D.B. *cresc.* *mf*

99 100 101

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score consists of six staves. The Solo Vc. staff is in treble clef. The Vn. I, Vn. II, and Va. staves are in treble clef. The Vc. and D.B. staves are in bass clef. The key signature has one flat (B-flat). The time signature is 4/4. Measures 99 and 100 are marked with a '99' and '100' respectively. Measure 101 is marked with a '101'. The Solo Vc. part has a melodic line with some ties and a final note in measure 101. The Vn. I, Vn. II, and Va. parts have dense textures with many beamed notes. The Vc. and D.B. parts have a more sparse texture with some notes tied from the previous measure.

102 103 104 105

Solo Vc. *subito p* *f*

Vn. I *div.* *mf*

Vn. II *subito pp* *mf*

Va. *subito pp* *mf*

Vc. *subito pp* *mf*

D.B. *p* *mf*

106 107 108

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

109 110 111 112 113 114

Solo Vc. subito *p*

Vn. I (solo) *pp*

Vn. II subito *pp* (solo) *pp*

Va. subito *pp* (solo) *pp*

Vc. subito *pp* (solo) *pp*

D.B. 8

115 116 117 118 119

Solo Vc. *p* *mf*

Vn. I *pp* (tutti) div. *mf*

Vn. II *pp* (tutti) *mf*

Va. *pp* (tutti) *mf*

Vc. *pp* (tutti) *mf*

D.B. *mf*

Detailed description: This is a page of a musical score, measures 115 through 119. The instruments are Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. The Solo Vc. part starts in measure 115 with a half note G2, followed by a half note F2 in measure 116, and then a half note E2 in measure 117. Vn. I and Vn. II play a half note G2 in measure 115, followed by a half note F2 in measure 116, and then a half note E2 in measure 117. Va. plays a half note G2 in measure 115, followed by a half note F2 in measure 116, and then a half note E2 in measure 117. Vc. plays a half note G2 in measure 115, followed by a half note F2 in measure 116, and then a half note E2 in measure 117. D.B. plays a half note G2 in measure 115, followed by a half note F2 in measure 116, and then a half note E2 in measure 117. Dynamics are indicated by *pp* (pianissimo) and *mf* (mezzo-forte). Performance markings include '(tutti)' and 'div.'.

Songs Without Words For Cello And Strings

V - Trouvere

Steady and assured  = 160

Composed by Andrew Orgee (2017)

The musical score is for a piece titled "The Rose Tree" in 6/8 time. It features six instruments: Solo Cello, Violin I, Violin II, Viola, Cello, and Double Bass. The score is divided into measures 1 through 9. The Solo Cello part is in the bass clef, while the Violin I, Violin II, Viola, Cello, and Double Bass parts are in the treble clef. The Solo Cello part has a dynamic of *mp* (mezzo-piano) and a *div.* (divisi) marking. The Violin I, Violin II, Viola, Cello, and Double Bass parts also have a dynamic of *mp* and a *div.* marking. The score includes various musical notations such as notes, rests, and accidentals.

10 11 12 13 14 15 16 17

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

mp

mp

mp

mp

18 19 20 21 22

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

mp

mp

mp

8

23 24 25 26

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mp

Detailed description of the musical score: The score is for measures 23 through 26. The Solo Violoncello (Vc.) part in measure 23 begins with a melodic line in the bass clef, starting on G2 and moving through various intervals, including a tritone (Bb2/F#2). The other string parts (Vn. I, Vn. II, Va., Vc., D.B.) enter in measure 24. Vn. I and Va. play sustained chords, while Vn. II, Vc., and D.B. play rhythmic patterns of eighth notes. The dynamic marking 'mp' (mezzo-piano) is indicated at the beginning of measure 23.

27 28 29 30 31 32

Solo Vc. *mf*

Vn. I *mp* *mf*

Vn. II *mp* *mf*

Va. *mp* *mf*

Vc. *mp* *mf*

D.B. *mp*

33 34 35 36

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 33 through 36. The Solo Vc. part features a melodic line with slurs and ties, including a triplet in measure 34. The Vn. I and Vn. II parts provide harmonic support with chords and rhythmic patterns. The Va., Vc., and D.B. parts provide a steady bass foundation with sustained notes and occasional melodic fragments. The score is written for a string ensemble with a solo violin part.

37 38 39 40 41

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mf

mf

mf

mf

mf

42 43 44 45 46

Solo Vc.

f

Vn. I

f

Vn. II

f

Va.

f

Vc.

f

D.B.

f

47

Solo Vc.

48

49

50

Vn. I

Vn. II

Va.

Vc.

D.B.

47

48

49

50

51 52 53 54 55 56

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

ff

f

f

f

f

ff

ff

ff

ff

57 58 59 60

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

61 62 63 64 65

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

ff

ff

ff

ff

66 67 68 69 70

Solo Vc.

f

Vn. I

f

Vn. II

f

Va.

f

Vc.

f

D.B.

f

D.B.

75 76 77 78 79 80

Solo Vc. *mf*

Vn. I *f* *mf*

Vn. II *f* *mf*

Va. *f* *mf*

Vc. *f* *mf*

D.B. *f*

81 82 83 84

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 81 through 84. The Solo Vc. part is in bass clef, featuring a melodic line with slurs and ties. The Vn. I and Vn. II parts are in treble clef; Vn. I plays sustained chords, while Vn. II plays a rhythmic eighth-note pattern. The Va. part is in alto clef, playing sustained notes. The Vc. and D.B. parts are in bass clef, providing harmonic support with sustained notes and some melodic movement. The D.B. part includes a double bar line with a '6' below it in measure 81. The page includes a large brace on the left side of the staves.

85 86 87 88 89 90

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

mf

mf

mf

mf

mf

Detailed description: This page of a musical score covers measures 85 through 90. The Solo Vc. part has a melodic line in the bass clef. The Vn. I and Vn. II parts have a rhythmic pattern of eighth notes. The Va., Vc., and D.B. parts have a melodic line in the bass clef. The key signature changes from D major to E major between measures 86 and 87. The dynamic marking *mf* is present in measures 88-90 for the Vn. I, Vn. II, Va., Vc., and D.B. parts.

91 92 93 94 95

Solo Vc.

mp

Vn. I

mp

Vn. II

mp

Va.

mp

Vc.

mp

D.B.

mp

96 97 98 99 100

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

101 102 103 104 105 106 107 108

Solo Vc. *p*

Vn. I *mp* *p*

Vn. II *mp* *p*

Va. *mp* *p*

Vc. *mp* *p*

D.B. *mp* *p*

109 110 111 112 113 114

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

Songs Without Words For Cello And Strings

VI - Ballade

Dramatic and characterful $\text{♩} = 210$

Composed by Andrew Orgee (2017)

This musical score is for the piece 'Songs Without Words VI - Ballade' by Andrew Orgee, composed in 2017. It is a dramatic and characterful work in 6/8 time, with a tempo of 210 beats per minute. The score is written for a solo cello and a string quartet (Violin I, Violin II, Viola, Cello, and Double Bass). The key signature has one sharp (F#), and the time signature is 6/8. The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Solo Cello part begins with a forte (ff) dynamic, followed by a pizzicato (pizz.) section, and then a forte (f) section. The Violin I and Violin II parts also begin with a forte (ff) dynamic, followed by a pizzicato (pizz.) section, and then a forte (f) section. The Viola, Cello, and Double Bass parts begin with a forte (ff) dynamic, followed by a pizzicato (pizz.) section, and then a forte (f) section. The score includes various musical notations such as notes, rests, and dynamic markings.

1 *ff* *pizz.* *f* 5

Solo Cello

Violin I *ff* *pizz.* *f*

Violin II *ff* *pizz.* *f*

Viola *ff* *pizz.* *f*

Cello *ff* *pizz.* *f*

Double Bass *ff* *pizz.* *f*

6 7 8 9 10 11

Solo Vc. *arco ff* *pizz. f*

Vn. I *arco ff* *pizz. f*

Vn. II *arco ff* *pizz. f*

Va. *arco ff* *pizz. f*

Vc. *arco ff* *pizz. f*

D.B. *arco ff* *pizz. f*

Blues

12 13 14 15 16 17

Solo Vc. *mf* *arco* *mf*

Vn. I *mf* *arco* *mp* *mp*

Vn. II *mf* *arco* *mp* *mp*

Va. *mf* *arco* *mp* *mp*

Vc. *mf* *arco* *mp* *mp*

D.B. *mf* *pizz.* *mp* *mp*

18 19 20 21 22 23

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

24 25 26 27 28 29

More animated

Solo Vc. *mp*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

D.B. *arco* *mf*

The musical score consists of six staves. The Solo Vc. staff is in treble clef. The Vn. I and Vn. II staves are in treble clef. The Va. staff is in alto clef. The Vc. staff is in bass clef. The D.B. staff is in bass clef. The key signature has one sharp (F#). The tempo/mood is marked 'More animated' at measure 28. The dynamics are marked 'mp' for Solo Vc. and 'mf' for the other instruments. The D.B. part is marked 'arco'.

30 31 32 33 34

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 30 through 34. The Solo Vc. part is in the bass clef, featuring a melodic line with eighth and sixteenth notes, including a trill in measure 34. Vn. I plays a complex melodic line with many beamed sixteenth notes and slurs. Vn. II provides harmonic support with dotted quarter notes and eighth notes. Va. plays a steady bass line with dotted quarter notes. Vc. and D.B. play similar melodic lines in the bass clef, often with slurs and ties. The score is written for a string ensemble with a solo violin part.

Mechanical

35 36 37 38 39

Solo Vc.

mp *cresc. poco a poco*

Vn. I

p *cresc. poco a poco*

Vn. II

p *cresc. poco a poco*

Va.

p *cresc. poco a poco*

Vc.

pizz. *p* *cresc. poco a poco*

D.B.

The musical score for 'Mechanical' spans measures 35 to 39. The Solo Vc. part begins in measure 35 with a half note G2, followed by a quarter rest in measure 36, a half note G2 in measure 37, and a half note G2 in measure 38, ending with a half note G2 in measure 39. The Vn. I and Vn. II parts enter in measure 36 with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note A4 in measure 37, and a half note G4 and a quarter note A4 in measure 38, ending with a half note G4 and a quarter note A4 in measure 39. The Va. part enters in measure 36 with a half note G4 and a quarter note A4, followed by a half note G4 and a quarter note A4 in measure 37, and a half note G4 and a quarter note A4 in measure 38, ending with a half note G4 and a quarter note A4 in measure 39. The Vc. part enters in measure 36 with a half note G2 and a quarter note A2, followed by a half note G2 and a quarter note A2 in measure 37, and a half note G2 and a quarter note A2 in measure 38, ending with a half note G2 and a quarter note A2 in measure 39. The D.B. part enters in measure 36 with a half note G2 and a quarter note A2, followed by a half note G2 and a quarter note A2 in measure 37, and a half note G2 and a quarter note A2 in measure 38, ending with a half note G2 and a quarter note A2 in measure 39.

40 41 42 43

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score is written for six instruments: Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. The score covers measures 40 through 43. The Solo Vc. part is in bass clef and features a melodic line with a slur across measures 42 and 43. The Vn. I and Vn. II parts are in treble clef and play a rhythmic pattern of eighth notes. The Va. part is in alto clef and plays a melodic line with a slur. The Vc. part is in bass clef and plays a bass line with a slur. The D.B. part is in bass clef and is silent, indicated by a whole rest.

44 45 46 47

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

8

48 49 50 51

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

Softer

Solo Vc. *f* *mp*

Vn. I *mf* *p* div.

Vn. II *mf* *p*

Va. *mf* *p*

Vc. *mf* *arco* *p* div.

D.B. *arco* *p*

58 59 60 61 62 63

Solo Vc.

pizz. *p* *arco* *mp*

Vn. I

pizz. *pp* *arco* *p*

Vn. II

pizz. *pp* *arco* *p*

Va.

pizz. *pp* *arco* *p*

Vc.

pizz. *pp* *arco* *p*

D.B.

pizz. *pp* *arco* *p*

64 65 66 67 68

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

pizz. *p*

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *pp*

pizz. *p*

Blues

69 70 71 72 73 74

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *pizz. mp*

75 76 77 78 79 80

Solo Vc. *mf*

Vn. I *mp*

Vn. II *mp*

Va. *mp*

Vc. *mp*

D.B. *mp*

More animated

The musical score consists of six staves. The Solo Vc. staff (treble clef) begins at measure 81 with a melodic line, marked *mp* at measure 84. The Vn. I staff (treble clef) has a melodic line with a crescendo leading to a *mf* dynamic at measure 84. The Vn. II staff (treble clef) has a melodic line with a crescendo leading to a *mf* dynamic at measure 84. The Va. staff (alto clef) has a melodic line with a crescendo leading to a *mf* dynamic at measure 84. The Vc. staff (bass clef) has a melodic line with a crescendo leading to a *mf* dynamic at measure 84. The D.B. staff (bass clef) has a melodic line with a crescendo leading to a *mf* dynamic at measure 84. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

81 82 83 84 85

Solo Vc. *mp*

Vn. I *mf*

Vn. II *mf*

Va. *mf*

Vc. *mf*

D.B. *arco* *mf*

86 87 88 89

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

This musical score page contains measures 86 through 89. The staves are arranged vertically: Solo Vc. (bass clef), Vn. I (treble clef), Vn. II (treble clef), Va. (alto clef), Vc. (bass clef), and D.B. (bass clef). Measure 86 shows the Solo Vc. and Vn. I staves with active melodic lines, while Vn. II, Va., Vc., and D.B. have rests. In measure 87, Vn. I continues its melodic line, and Vn. II, Va., Vc., and D.B. enter with sustained notes. Measures 88 and 89 show further development of these parts, with Vn. I maintaining a high melodic line and the lower strings providing harmonic support. The Solo Vc. part features a melodic line with some grace notes and slurs.

Mechanical

90 91 92 93

Solo Vc. *mp*

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *pizz.* *p*

D.B. *p*

94 95 96 97

Solo Vc. *cresc. poco a poco*

Vn. I *cresc. poco a poco*

Vn. II *cresc. poco a poco*

Va. *cresc. poco a poco*

Vc. *cresc. poco a poco*

D.B. 8

The musical score for measures 94-97 is as follows:

- Solo Vc.:** Measure 94: Bass clef, one sharp (F#), half note. Measure 95: Bass clef, one sharp (F#), half note, tied to measure 96. Measure 96: Bass clef, one sharp (F#), half note, tied to measure 97. Measure 97: Bass clef, one sharp (F#), half note, tied to measure 98.
- Vn. I:** Treble clef, one sharp (F#). Measure 94: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 95: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 96: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 97: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest.
- Vn. II:** Treble clef, one sharp (F#). Measure 94: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 95: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 96: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 97: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest.
- Va.:** Bass clef, one sharp (F#). Measure 94: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 95: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 96: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 97: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest.
- Vc.:** Bass clef, one sharp (F#). Measure 94: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 95: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 96: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 97: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest.
- D.B.:** Bass clef, one sharp (F#). Measure 94: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 95: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 96: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest. Measure 97: Quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest, quarter note (F#), quarter rest.

98 99 100 101

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

pizz. *mp*

98 99 100 101

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

pizz. *mp*

102 103 104 105

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

106 107 108 109

Solo Vc.

Vn. I

Vn. II

Va.

Vc.

D.B.

The musical score for measures 106-109 features a Solo Vc. part with a melodic line that spans across the measures, marked with a long slur. The Vn. I and Vn. II parts play a rhythmic pattern of eighth notes, while the Va. and Vc. parts play a harmonic pattern of eighth notes. The D.B. part has a low, sustained note.

110 111 112 113

Solo Vc.

ff

Vn. I

f

Vn. II

f

Va.

f

Vc.

f

D.B.

f

Detailed description: This is a page of a musical score, measures 110 through 113. The instruments are Solo Vc., Vn. I, Vn. II, Va., Vc., and D.B. (Double Bass). Measure 110: Solo Vc. has a half note G2. Vn. I and Vn. II have eighth-note patterns. Va. has a quarter-note pattern. Vc. and D.B. have accented eighth notes. Measure 111: Solo Vc. has a half note G2. Vn. I and Vn. II have eighth-note patterns. Va. has a quarter-note pattern. Vc. and D.B. have accented eighth notes. Measure 112: Solo Vc. has a half note G2. Vn. I and Vn. II have eighth-note patterns. Va. has a quarter-note pattern. Vc. and D.B. have accented eighth notes. Measure 113: All instruments have whole rests. Dynamics: *ff* (fortissimo) is marked above the Solo Vc. part. *f* (forte) is marked below the Vn. I, Vn. II, Va., Vc., and D.B. parts in measures 111 and 112.

Softer, slightly slower

114 115 116 117 118

Solo Vc. *mp*

Vn. I *p*

Vn. II *p*

Va. *p*

Vc. *p*

D.B. *arco p*