

Being Natasha transposed score

Karen LeFrak

$\text{♩} = 60$

Horn in F

mp

Violoncello

pizz.

mp

4

Hn.

f

Vc.

f *mf*

8

Hn.

mp

Vc.

arco

11

Hn.


f *mp*


Vc.

f *mp*

pizz.

15

Hn. 

Vc. 

19

Hn. 


Vc. 


22

Hn. 

Vc. 

26

Hn. 

Vc. 

29

Hn. *f* *mp*

Vc. *f* *mp* pizz.

33

Hn. *mf*

Vc. arco *f*

38

Hn.

Vc.

43

Hn.

Vc.

46

Hn.

Vc.

50

Hn.

Vc.

55

Hn.

Vc.

60

Hn.

Vc.

64

Hn.

Vc.

f

68

Hn.

Vc.

mp

mf

(pizz.)

72

Hn.

Vc.

f

arco

mp

77

Hn.

Vc.

mp

p

83 *rit.* $\text{♩} = 60$

Hn. *mp*

Vc. *f*

87

Hn. *mp*

Vc. *f*

91

Hn. *mp*

Vc. *f*

95

Hn. *mf* *f* *mp*

Vc. *f* *mf*

99

Hn. *f*

Vc. *f* pizz.

103

Hn. *p*

Vc. *p*

107

$\text{♩} = 52$ (without dragging)

Hn. *f* *mp*

Vc. *f* *p* arco

112

Hn.

Vc.

116

Hn.

p

Vc.

mf

121

Hn.

Vc.

p *mf*

125

Hn.

mf

Vc.

130

Hn.

Vc.

135

Hn.

Vc.

140 *poco piu mosso*

Hn. *mp*

Vc. *mp*

145 *mp*

Hn.

Vc. *mp*

150

Hn.

Vc.

155 *calmer*

Hn. *cresc.*

Vc. *cresc.*

Detailed description: This system covers measures 155 to 159. The Horn part (Hn.) is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with slurs and a crescendo marking. The Violin part (Vc.) is in bass clef and provides a rhythmic accompaniment with slurs and a crescendo marking.

160 *accel.* ♩ = 60 (♩ = 180)

Hn. *f* *mp*

Vc. *f* *pizz.* *mp*

Detailed description: This system covers measures 160 to 163. The Horn part (Hn.) starts with a dynamic of *f* and transitions to *mp* by measure 162, with an *accel.* marking. The Violin part (Vc.) starts with *f*, includes a *pizz.* (pizzicato) marking in measure 162, and ends with *mp*. A tempo change is indicated by a double bar line and the marking *♩ = 60 (♩ = 180)*.

164

Hn.

Vc.

Detailed description: This system covers measures 164 to 166. The Horn part (Hn.) features a complex rhythmic pattern with many slurs and accents. The Violin part (Vc.) provides a steady accompaniment with a consistent eighth-note rhythm.

167

Hn. *f* *mp*

Vc. *f* *mf* *arco*

Detailed description: This system covers measures 167 to 170. The Horn part (Hn.) starts with *f* and transitions to *mp*. The Violin part (Vc.) starts with *f*, moves to *mf*, and includes an *arco* marking in measure 170. The Violin part has a more active role in this section, with slurs and accents.

171

Hn.

Vc.

174

Hn.

f *mp*

Vc.

pizz.

f *mp*

178

Hn.

mf

Vc.

arco

f

182

Hn.

Vc.

187

Hn. *f*

Vc. *f*

191

Hn. *mp*

Vc. *mf*

194

Hn. *f*

Vc. *f* pizz.

198

Hn.

Vc.

p *f*