

Full Score

Karen LeFrak

Schubertia

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$\text{♩} = 124$

Violin I *mp* *<mf* *p*

Violin II

Viola *mp* *<mf* *p*

Violoncello

Contrabass

7

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mf*

Vc. *mp* pizz.

Cb. *mp*

13

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mp*

*mf*

*mf*

19

Vln. I

Vln. II

Vla.

Vc.

Cb.

4 24

Vln. I

Vln. II

Vla.

Vc.

Cb.

div. unis. div.

*f*

div. unis. div.

*f*

div. unis. div.

*f*

arco

*f*

29

Vln. I

Vln. II

Vla.

Vc.

Cb.

unis.

*mp*

*mf*

unis.

pizz.

*mf*

pizz.

*f*  $\Rightarrow$  *mf*

34

Vln. I *mf* *mp* *f* *mf*

Vln. II *mp*

Vla. *pizz.*

Vc. *pizz.*

Cb. *p*

38

Vln. I *f* *mf*

Vln. II *f*

Vla. *arco*

Vc. *arco* *mp* < *mf* > *mp* < *mf* > *simile*

Cb. *arco* *mf*

41

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

*f*

44

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

*mp*

*f*

*mp*

*mp*

*f*

*mf*

*mp*

*f*

*mp*

*f*

49

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

div.

unis.

*mp*

pizz.

*mf*

54

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f*

*f*

*mp* < *mf* > *mp* < *mf* > simile

arco

arco

57

Vln. I

Vln. II

Vla.

Vc.

Cb.

60

Vln. I

Vln. II

Vla.

Vc.

Cb.



*passionate and sustained*

64 ♩ = 80

Musical score for measures 64-69. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked as ♩ = 80. The dynamics are marked as *mp* (mezzo-piano) for all instruments. The Vln. I part features a melodic line with a slur and a fermata over the final note. The Vln. II part has a similar melodic line with a slur and a fermata. The Vla., Vc., and Cb. parts provide harmonic support with sustained notes and some rhythmic patterns.

70

Musical score for measures 70-74. The score is for five instruments: Vln. I, Vln. II, Vla., Vc., and Cb. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics are marked as *f* (forte) and *mp* (mezzo-piano). The Vln. I part starts with a *f* dynamic and features a melodic line with a slur and a fermata. The Vln. II part has a similar melodic line with a slur and a fermata. The Vla., Vc., and Cb. parts provide harmonic support with sustained notes and some rhythmic patterns.

75

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*f > mp*

*mp*

*f*

*mp*

81

Vln. I

Vln. II

Vla.

Vc.

Cb.

*f*

*mf*

*f*

*mf*

*f*

*mf*

*f*

rit. . . . .

♩ = 124

87

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp*

*mp*

*mp*

*mp*

93

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mp* *p*

*mp*

*mp*

pizz.

*mp*

99

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp*

*mf*

*mf*

*mf*

104

Vln. I

Vln. II

Vla.

Vc.

Cb.

*div.* *unis.* *div.* *unis.* *rubato solo*

*div.* *unis.* *div.* *unis.*

*mp*

*arco*

110

Vln. I

Vln. II

Vla.

Vc.

Cb.

7

3

Detailed description: This system covers measures 110 and 111. The first violin (Vln. I) part begins in measure 110 with a quarter rest, followed by a series of eighth notes with accents. A triplet of eighth notes appears in measure 111. The second violin (Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.) parts are silent throughout both measures, indicated by horizontal lines on their staves.

112

Vln. I

Vln. II

Vla.

Vc.

Cb.

3

3

3

2/4

3/4

2/4

3/4

2/4

3/4

2/4

3/4

Detailed description: This system covers measures 112, 113, and 114. The first violin (Vln. I) part starts in measure 112 with a triplet of eighth notes, followed by two more triplets. In measure 113, the time signature changes from 2/4 to 3/4. The Vln. I part continues with a melodic line in 3/4. In measure 114, the time signature changes back to 2/4. The second violin (Vln. II), viola (Vla.), violin (Vc.), and cello (Cb.) parts are silent throughout all three measures, indicated by horizontal lines on their staves.

rit. . . . .

114

Vln. I

Vln. II

Vla.

Vc.

Cb.

♩ = 124

rit. . . . .

115

tutti div. unis.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mp* < *f* > *p*

*mp* < *f* > *p*

*mp* < *f* > *p*

*mp* < *f* > *p*

arco