

NY INTERLUDE

JOÃO SCHNIER

Driving ♩ = 159

Contrebasse Solo

f sempre solo

Violon 1

mp lontano e chiaro

Violon 2

mp lontano e chiaro

Alto 1

mf
risoluto

Alto 2

mf
risoluto

Alto 3

mf
risoluto

5

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

9

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

13

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

17

Cb. Solo *ff*

Vln. 1 *mf*

Vln. 2 *mf*

Alt. 1 *f*

Alt. 2 *f*

Alt. 3 *f*

19

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

21

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

Detailed description: This system contains measures 21 and 22. The Cb. Solo part (bass clef) starts with a quarter rest, followed by an eighth-note triplet (G2, A2, B2) with an accent, a dotted quarter note (C3) with a fermata, a quarter rest, a dotted half note (B1) with an accent, a quarter rest, and a half note (A1) with an accent. Vln. 1 and 2 (treble clef) play eighth notes: G4, A4, B4, C5 in measure 21, and B4, A4, G4, F#4 in measure 22. Alt. 1, 2, and 3 (alto clef) play eighth notes: G3, A3, B3, C4 in measure 21, and B3, A3, G3, F#3 in measure 22.

23

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

Detailed description: This system contains measures 23 and 24. The Cb. Solo part (bass clef) starts with a quarter rest, followed by an eighth-note triplet (B2, C3, D3) with an accent, a dotted quarter note (E3) with a fermata, a quarter rest, an eighth-note triplet (D3, C3, B2) with an accent, a dotted quarter note (A2) with a fermata, a quarter rest, and a half note (G2) with an accent. Vln. 1 and 2 (treble clef) play eighth notes: B4, C5, D5, E5 in measure 23, and D#5, C5, B4, A4 in measure 24. Alt. 1, 2, and 3 (alto clef) play eighth notes: B3, C4, D4, E4 in measure 23, and D4, C4, B3, A3 in measure 24.

25

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

27

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

29

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

Measures 29-30. The Cb. Solo part features a descending eighth-note scale with accents. The Violin and Alto parts provide harmonic support with various rhythmic patterns and accidentals.

31

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

Measures 31-32. The Cb. Solo part continues with a descending eighth-note scale, including a trill. The Violin and Alto parts continue their harmonic support.

33

Cb. Solo

Vln. 1

mp

Vln. 2

mp

Alt. 1

mf

Alt. 2

mf

Alt. 3

mf

37

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

41

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

45

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

Rallentando

Cb. Solo

Vln. 1

Vln. 2

Alt. 1

Alt. 2

Alt. 3

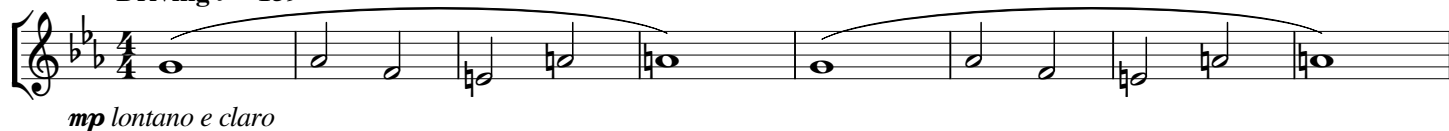
The musical score for measures 49 and 50 is written in 12/8 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo marking is **Rallentando**. The score includes parts for Cb. Solo, Vln. 1, Vln. 2, Alt. 1, Alt. 2, and Alt. 3. The Cb. Solo part starts with a half note G2, followed by a half note F2, and ends with a half note E2. The Vln. 1 and Vln. 2 parts start with a half note G4, followed by a half note F4, and end with a half note E4. The Alt. 1, Alt. 2, and Alt. 3 parts start with a half note G4, followed by a half note F4, and end with a half note E4. The score is written in 12/8 time and includes a Rallentando marking.

Violon 1

NY INTERLUDE

JOÃO SCHNIER

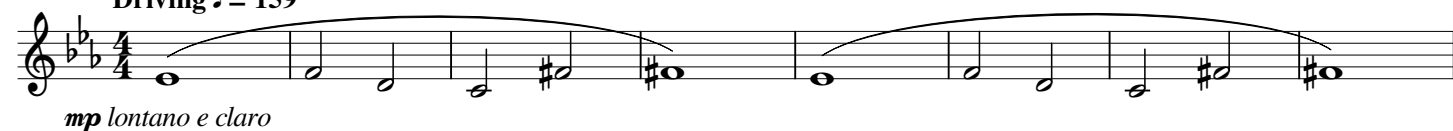
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Violon 2

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Alto 1

NY INTERLUDE

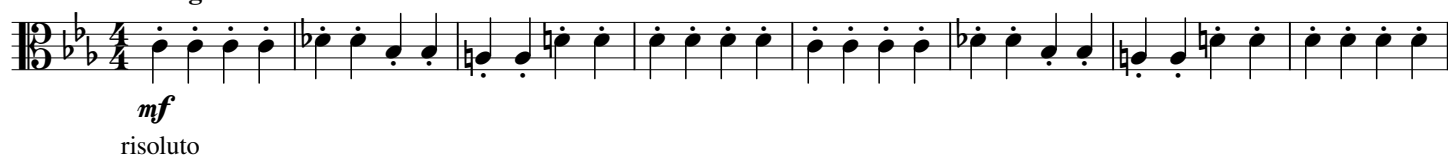
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Alto 2

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Driving ♩ = 159

9



17



23



28



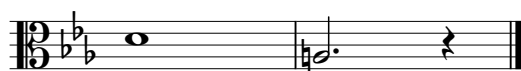
33



41



49

Rallentando

Alto 3

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Driving ♩ = 159

9



17



23



28



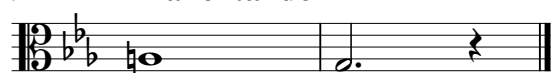
33



41



49

Rallentando

Contrebasse Solo

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f sempre solo

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f sempre solo

5

9

14

ff

19

23

27

31

36

40

44

Rallentando