

TAKEDA LULLABY

Written for Suzuki Strings, Cedar City UT

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Tenderly $\text{♩} = 84$

The musical score is arranged in systems. The first system includes Violin 1, Violin 2, Violin 3, and Violin 4. Violin 1 plays a melodic line starting with a *p* dynamic. Violin 3 plays a pizzicato accompaniment. The second system includes Viola 1, Viola 2, and Viola 3. Viola 1 and Viola 2 play pizzicato accompaniment, while Viola 3 plays a simple harmonic line. The third system includes Cello 1, Cello 2, and Cello 3. Cello 1 and Cello 2 play pizzicato accompaniment. The fourth system is for the Piano, which is currently silent. The tempo is marked as *Tenderly* with a quarter note equal to 84 beats per minute.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

mp

arco

mp

p

Vla. 1

Vla. 2

Vla. 3

arco

mp

arco

mp

arco

Vnc. 1

Vnc. 2

Vnc. 3

p

Pno.

p

10

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vla. 1

Vla. 2

Vla. 3

Vnc. 1

Vnc. 2

Vnc. 3

Pno.

mf

mp

tr

Detailed description: This page of a musical score, numbered 3, contains five systems of staves. The first system includes four Violin staves (Vln. 1-4) and three Viola staves (Vla. 1-3). The second system includes three Violoncello staves (Vnc. 1-3) and a Piano (Pno.) system with two staves. The score begins at measure 10. Vln. 1 has a melodic line with a trill (tr) in measure 4. Vln. 2 and Vln. 3 play a similar melodic line with dynamics *mf* and *mp*. Vln. 4 plays a simple harmonic accompaniment. Vla. 1 and Vla. 2 play a melodic line with dynamics *mf* and *mp*. Vla. 3 plays a simple harmonic accompaniment. Vnc. 1 and Vnc. 2 play a melodic line, while Vnc. 3 plays a simple harmonic accompaniment. The Piano part consists of a simple harmonic accompaniment in both hands.

Vln. 1
Vln. 2
Vln. 3
Vln. 4

15
p
pizz.
arco *tr*
mp

Vla. 1
Vla. 2
Vla. 3

15
p
pizz.
arco
mp

Vnc. 1
Vnc. 2
Vnc. 3

15
arco
mf
mf
pizz.
mf

Pno.

15
mp

Vln. 1
Vln. 2
Vln. 3
Vln. 4

Violin section score for measures 21-26. The first four staves (Vln. 1-4) show the violin parts. Measures 21-25 feature various melodic lines with trills and slurs. Measure 26 shows a dynamic shift to *p* with a hairpin. The notation includes treble clefs, eighth and sixteenth notes, and trill markings.

Vla. 1
Vla. 2
Vla. 3

Viola section score for measures 21-26. The next three staves (Vla. 1-3) show the viola parts. Measures 21-25 feature various melodic lines with trills and slurs. Measure 26 shows a dynamic shift to *p* with a hairpin. The notation includes bass clefs, eighth and sixteenth notes, and trill markings.

Vnc. 1
Vnc. 2
Vnc. 3

Violoncello section score for measures 21-26. The next three staves (Vnc. 1-3) show the cello parts. Measures 21-25 feature various melodic lines with slurs. Measure 26 shows a dynamic shift to *mp cresc.* with a hairpin. The notation includes bass clefs, eighth and sixteenth notes, and slurs.

Pno.

Piano section score for measures 21-26. The bottom staff shows the piano part. Measures 21-25 feature various chords and melodic lines. Measure 26 shows a dynamic shift to *mp cresc.* with a hairpin. The notation includes treble and bass clefs, chords, and melodic lines.

27

Vln. 1 *mf* *cresc.* *f*

Vln. 2 *mf* *cresc.* *f*

Vln. 3 *mf* *cresc.* *f* *pizz.*

Vln. 4 *mf* *cresc.* *f* *pizz.*

Vla. 1 *mf* *cresc.* *f*

Vla. 2 *mf* *cresc.* *f* *pizz.*

Vla. 3 *mp* *cresc.* *f* *pizz.*

Vnc. 1 *f*

Vnc. 2 *f*

Vnc. 3 *f*

Pno. *f*

Detailed description: This page of a musical score, numbered 6, covers measures 27 through 30. It features a full orchestral ensemble including Violins (Vln.), Violas (Vla.), Violoncellos (Vnc.), and Piano (Pno.). The Violin parts (Vln. 1-4) and Viola parts (Vla. 1-3) begin with a melodic line in measure 27 marked *mf cresc.* and reach a fortissimo (*f*) dynamic by measure 30. The Violoncello parts (Vnc. 1-3) provide harmonic support, with Vnc. 1 and 2 playing sustained notes and Vnc. 3 playing a rhythmic pattern. The Piano part (Pno.) features a complex texture with arpeggiated chords in the right hand and block chords in the left hand, also reaching a fortissimo (*f*) dynamic. The score includes various performance instructions such as *pizz.* (pizzicato) for the strings and dynamic markings like *mf*, *mp*, and *f*.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Violin staves 1-4. Measure 31 is marked. Vln. 1 and 2 play a melodic line with slurs. Vln. 3 and 4 play a rhythmic accompaniment. Vln. 3 and 4 have 'arco' markings in measure 33 and 'pizz.' markings in measure 34.

Vla. 1

Vla. 2

Vla. 3

Viola staves 1-3. Measure 31 is marked. Vla. 1 and 2 play a melodic line with slurs. Vla. 3 plays a rhythmic accompaniment. Vla. 2 and 3 have 'arco' markings in measure 33 and 'pizz.' markings in measure 34.

Vnc. 1

Vnc. 2

Vnc. 3

Violoncello staves 1-3. Measure 31 is marked. Vnc. 1 and 2 play a melodic line with slurs. Vnc. 3 plays a rhythmic accompaniment.

Pno.

Piano staff. Measure 31 is marked. The piano part features a complex accompaniment with chords and arpeggios in the left hand and a melodic line in the right hand.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Violin parts 1-4. Vln. 1 and 2 play melodic lines with slurs and accents. Vln. 3 and 4 play rhythmic patterns, with 'arco' markings appearing in the third measure of each part.

Vla. 1

Vla. 2

Vla. 3

Viola parts 1-3. Vln. 1 and 2 play rhythmic patterns, with 'arco' markings appearing in the third measure of each part.

Vnc. 1

Vnc. 2

Vnc. 3

Violoncello parts 1-3. Vnc. 1 and 2 play rhythmic patterns, with 'arco' markings appearing in the third measure of each part.

Pno.

Piano part. The right hand plays a melodic line with slurs and accents, while the left hand plays a rhythmic pattern.

40

Vln. 1

Vln. 2

Vln. 3

Vln. 4



Violin parts 1 through 4. Vln. 1 has a melodic line with slurs and accents. Vln. 2 has a similar melodic line. Vln. 3 and 4 play a rhythmic eighth-note accompaniment.

40

Vla. 1

Vla. 2

Vla. 3



Viola parts 1 through 3. Vla. 1 has a melodic line with slurs and accents. Vla. 2 and 3 play a rhythmic eighth-note accompaniment.

40

Vnc. 1

Vnc. 2

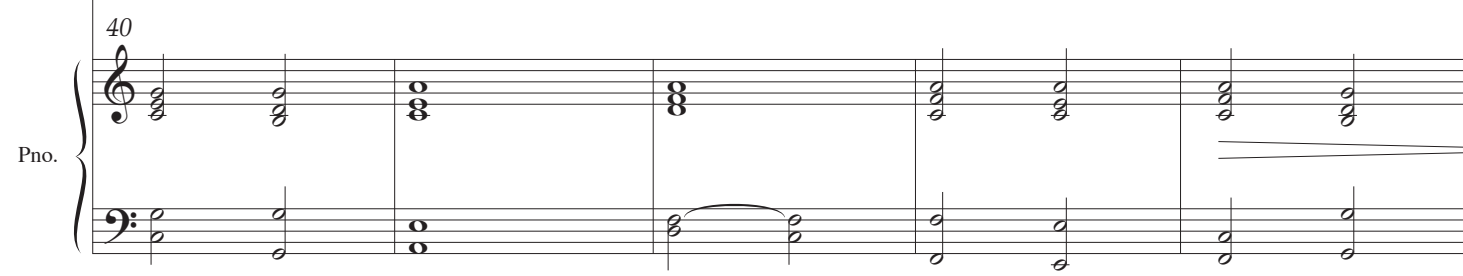
Vnc. 3



Violoncello parts 1 through 3. Vnc. 1 has a melodic line with slurs and accents. Vnc. 2 and 3 play a rhythmic eighth-note accompaniment.

40

Pno.



Piano part with two staves. The right hand plays chords and the left hand plays a simple accompaniment.

45

Vln. 1

Vln. 2

Vln. 3

Vln. 4

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

45

Vla. 1

Vla. 2

Vla. 3

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

45

Vnc. 1

Vnc. 2

Vnc. 3

p *cresc.* *f*

p *cresc.* *f*

p *cresc.* *f*

45

Pno.

p *cresc.*

This musical score page, numbered 11, features a full orchestral ensemble. The score is divided into four systems, each containing three staves. The first system includes Violin 1 (Vln. 1), Violin 2 (Vln. 2), and Violin 3 & 4 (Vln. 3, 4). The second system includes Viola 1 (Vla. 1), Viola 2 (Vla. 2), and Viola 3 (Vla. 3). The third system includes Violoncello 1 (Vnc. 1), Violoncello 2 (Vnc. 2), and Violoncello 3 (Vnc. 3). The fourth system is for the Piano (Pno.), consisting of two staves. The score begins at measure 50. The Violin 1 part features melodic lines with slurs and accents, while the other string parts provide harmonic support with rhythmic patterns. The Piano part starts with a fortissimo (*f*) dynamic and transitions to mezzo-piano (*mp*) later in the system. The overall texture is rich and layered, typical of a late 19th or early 20th-century orchestral work.

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Violin parts 1-4. Measures 54-57. Dynamics: *f* (measures 54-55), *pp* (measures 56-57). Includes hairpins and accents.

Vla. 1

Vla. 2

Vla. 3

Viola parts 1-3. Measures 54-57. Dynamics: *f* (measures 54-55), *pp* (measures 56-57). Includes hairpins and accents.

Vnc. 1

Vnc. 2

Vnc. 3

Violoncello parts 1-3. Measures 54-57. Vnc. 1 has a solo section starting at measure 56 with *mf* dynamics and triplets. Vnc. 2 and 3 have rests.

Pno.

Piano part. Measures 54-57. Dynamics: *f* (measures 54-55). Includes hairpins and accents.

Vln. 1
Vln. 2
Vln. 3
Vln. 4

59

Vla. 1
Vla. 2
Vla. 3

1. solo

mf

tr

59

Vnc. 1
Vnc. 2
Vnc. 3

tr

tutti

mf

59

Pno.

mf

59

