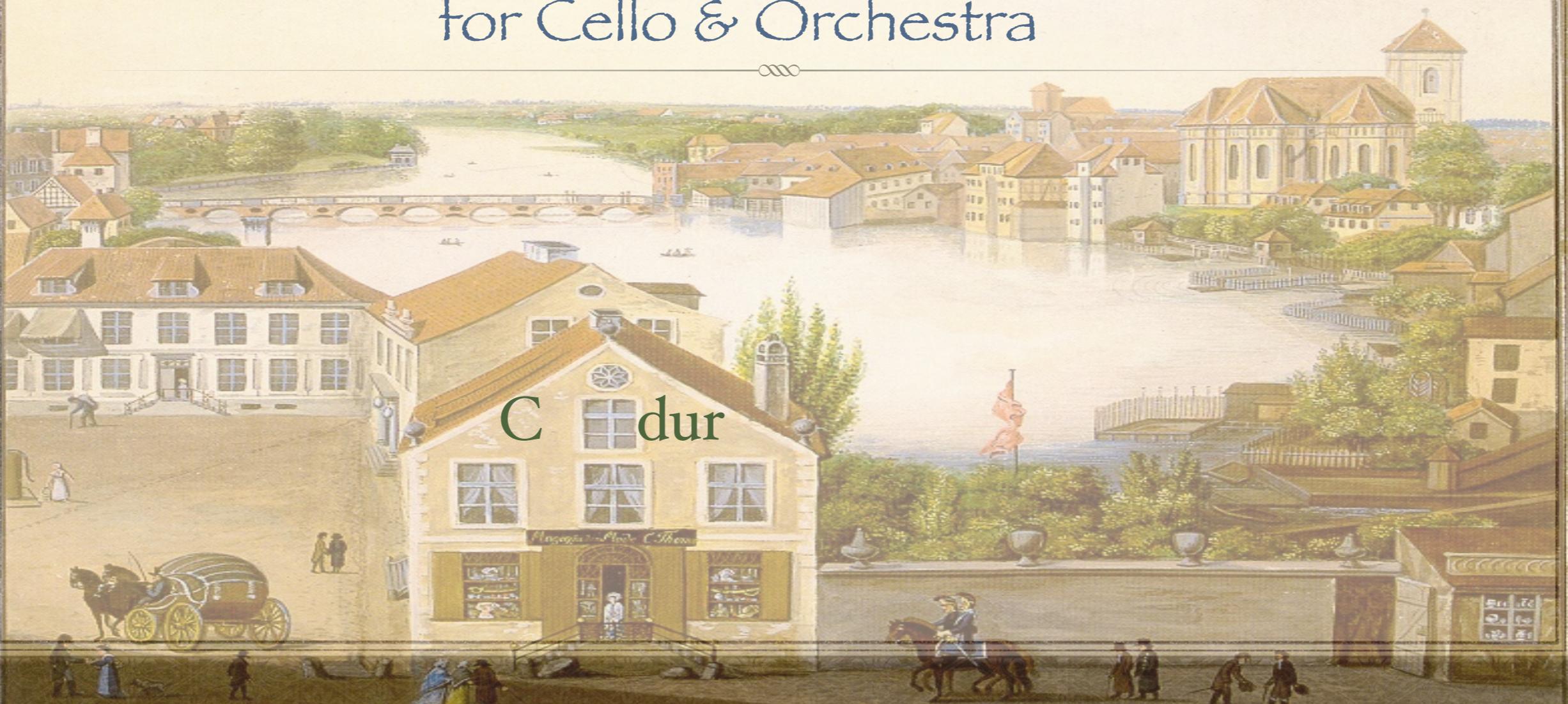


Dmitry Ponomareff

Schlosssteichkonzert

for Cello & Orchestra



Schlossteichkonzert.

Dmitry Ponomareff

Largo ♩ = 60

mf *marcato*

Violoncello

Clarinet/Violin

Orchestra

Orchestra

Largo ♩ = 60

Vc.

Cl./Vl.

Orch.

Orch.

Vc.

Cl./Vl.

Orch.

Orch.



The musical score is written in 4/4 time and consists of several systems. The Violoncello part features a melodic line with triplets and a final note marked with a 'V' and a fermata. The Clarinet/Violin part has a similar melodic line. The Orchestra parts include a rhythmic accompaniment with triplets and a final note marked with a 'V' and a fermata. The score includes various musical notations such as triplets, slurs, and dynamic markings.

7

Vc.

Cl./Vi.

Orch.

Orch.

9

Vc.

Cl./Vi.

Orch.

Orch.

11

Vc.

Cl./Vi.

Orch.

Orch.

f spiccato

13

Vc.

Cl./VI.

Orch.

Orch.

14 *f*

Vc.

Cl./VI.

Orch.

Orch.

15

Vc.

Cl./VI.

Orch.

Orch.

17

Vc.

Violoncello staff for measures 17-18. Measure 17 contains a whole rest. Measure 18 begins with a dynamic marking of *mf* (circled 2) and a *V* (crescendo hairpin). The staff contains a complex rhythmic pattern with fingerings: 2, 4, 2, 1, 4, 2, 2. A circled 3 indicates a triplet of eighth notes.

Cl./Vl.

Clarinet/Violin staff for measures 17-18. Measure 17 contains a whole rest. Measure 18 contains a rhythmic pattern with fingerings 3, 3, 3, 3 and a circled 3 indicating a triplet.

Orch.

Orchestra staff (treble clef) for measures 17-18. Measure 17 contains a whole rest. Measure 18 contains a rhythmic pattern with accents (^) and a circled 3 indicating a triplet.

Orch.

Orchestra staff (bass clef) for measures 17-18. Measure 17 contains a whole rest. Measure 18 contains a complex rhythmic pattern with multiple triplets (3) and accents (^).

19

Vc.

Violoncello staff for measures 19-20. Measure 19 contains a rhythmic pattern with fingerings 3, 0, 4, 2, 1 and a circled 3 indicating a triplet. Measure 20 contains a rhythmic pattern with fingerings 2, 1, 1 and a circled 4 indicating a triplet.

Cl./Vl.

Clarinet/Violin staff for measures 19-20. Measure 19 contains a whole rest. Measure 20 contains a rhythmic pattern with a circled 8vb] indicating an octave below and a circled 4 indicating a triplet.

Orch.

Orchestra staff (treble clef) for measures 19-20. Measure 19 contains a rhythmic pattern with accents (^). Measure 20 contains a rhythmic pattern with accents (^) and a circled 3 indicating a triplet.

Orch.

Orchestra staff (bass clef) for measures 19-20. Measure 19 contains a rhythmic pattern with accents (^). Measure 20 contains a rhythmic pattern with accents (^) and a circled 3 indicating a triplet.

21

Vc.

Violoncello staff for measures 21-22. Measure 21 contains a rhythmic pattern with fingerings 2, 4, 0, 4, 2, 1, 0, 4 and a circled 3 indicating a triplet. The instruction *marcato* is written below the staff. Measure 22 contains a whole rest.

Cl./Vl.

Clarinet/Violin staff for measures 21-22. Measure 21 contains a whole rest. Measure 22 contains a whole rest.

Orch.

Orchestra staff (treble clef) for measures 21-22. Measure 21 contains a whole rest. Measure 22 contains a rhythmic pattern with a circled 3 indicating a triplet.

Orch.

Orchestra staff (bass clef) for measures 21-22. Measure 21 contains a rhythmic pattern with a circled 3 indicating a triplet. Measure 22 contains a rhythmic pattern with a circled 3 indicating a triplet.

spiccato

23

Vc.

Cl./VI.

Orch.

Orch.

24

Vc.

Cl./VI.

Orch.

Orch.

25

Vc.

Cl./VI.

Orch.

Orch.

27

Vc. *mp*

Cl./Fl.

Orch.

Orch.

28

Vc.

Cl./Fl.

Orch.

Orch.

29

Vc.

Cl./Fl.

Orch.

Orch.

31

Vc. *gliss.* 2 1 2 2 1 2 3 3 V

Cl./VI.

Orch.

Orch.

33

Vc. V 3 3 3

Cl./VI. 3 3 3

Orch.

Orch.

35

Vc. 3 3 3 4 2 4 2 1 2

Cl./VI. 3 3 3 3 3

Orch.

Orch.

37

Vc.

Cl./Ml.

Orch.

Orch.

4

3

4

3

1

3

4

3

2

4

2

3

1

2

3

9

7

1

3

7

3

39

Vc.

Cl./Ml.

Orch.

Orch.

f

legato

4

2

2

2

1

2

2

3

3

3

pizz.

pizz.

42

Vc.

Cl./Ml.

Orch.

Orch.

3

4

1

3

1

2

2

1

2

4

2

1

2

4

2

1

2

4

2

pizz.

pizz.

pizz.

45

Vc.

Cl./VI.

Orch.

Orch.

2 4

7 2 2 3 3 3

48

Vc.

Cl./VI.

Orch.

Orch.

poco accel.

poco accel.

4 2 1 2 3 2 1 2 4 2 1

3

7

50

Vc.

Cl./VI.

Orch.

Orch.

4 2 1 2 4 3 1 3

7

Cantabile

f A tempo ♩ = 60

52

Vc.

Cl./Vl.

Orch.

Orch.

rit.

rit.

A tempo ♩ = 60

Detailed description of measures 52-54: The Violoncello part begins with a half note chord, followed by a sixteenth-note pattern with fingerings 4, 2, 1, 2, 4, 2, 1. The Clarinet and Violin parts play a melodic line with a half note, quarter note, and eighth notes, followed by a ritardando and a triplet of eighth notes. The Orchestra parts are mostly rests, with a ritardando and a return to A tempo marked.

55

Vc.

Cl./Vl.

Orch.

Orch.

♩ = 60

♩ = 60

Detailed description of measures 55-57: The Violoncello part has a melodic line with fingerings 0, 1, 2, 4, 0, 1, 2, 4, 0. The Clarinet and Violin parts have a melodic line with a half note and quarter notes. The Orchestra parts feature triplets and a return to A tempo marked.

58

Vc.

Cl./Vl.

Orch.

Orch.

Detailed description of measures 58-60: The Violoncello part has a melodic line with fingerings 1, 2, 4, 1, 2, 4, 1, 2, 4. The Clarinet and Violin parts have a melodic line with a half note and quarter notes. The Orchestra parts have a melodic line with a half note and quarter notes.

61

Vc.

Cl./VI.

Orch.

Orch.

③ 3 2 ② 1 3 4 3 3 1 2 4 4 2 ③

④

64

Vc.

Cl./VI.

Orch.

Orch.

4 3 2 0 1 2 4 V0

3 3 3

67

molto espress.

Vc.

Cl./VI.

Orch.

Orch.

1 4 2 2 4 3 3 4 3

f

1

3 3

cant detache

70

Vc. *p* *sfz* $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$

Cl./Fl.

Orch.

Orch.

73

Vc. $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$

Cl./Fl.

Orch.

Orch.

75

Vc. $\overbrace{\hspace{1cm}}^3$ $\overbrace{\hspace{1cm}}^3$

Cl./Fl.

Orch.

Orch.

p

Langsam ♩ = 60

Solo *espress.*

sfz

gliss.

77

Vc.

Cl./VI.

Orch.

Orch.

Langsam ♩ = 60

80

Vc.

Cl./VI.

Orch.

Orch.

p

83

Vc.

Cl./VI.

Orch.

Orch.

The musical score is arranged in systems. The first system (measures 77-79) features a solo violin part with a *sfz* dynamic and a glissando. The clarinet and violin parts play a triplet figure. The orchestra provides accompaniment with triplets in both staves. The second system (measures 80-82) shows the violin part with a *p* dynamic and a long slur. The clarinet and violin parts continue with triplets. The orchestra accompaniment remains consistent. The third system (measures 83-85) features the violin part with a triplet and a slur. The clarinet and violin parts are silent. The orchestra accompaniment continues with triplets.

86

Vc. *gliss.* 4

Cl./VI.

Orch. *ff* 3 *subitop*

Orch. 3 *subitop*

88

Vc. 2

Cl./VI.

Orch.

Orch. *p* 3

91

Vc. *f*

Cl./VI.

Orch. 3

Orch. 3

104

Vc.

Cl./VI.

Orch.

Orch.

106

Vc.

Cl./VI.

Orch.

Orch.

109

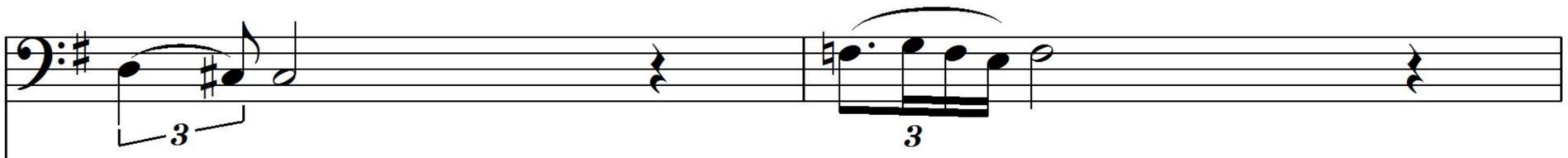
Vc.

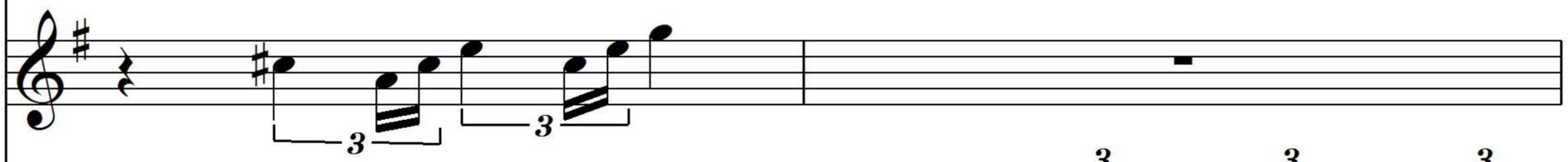
Cl./VI.

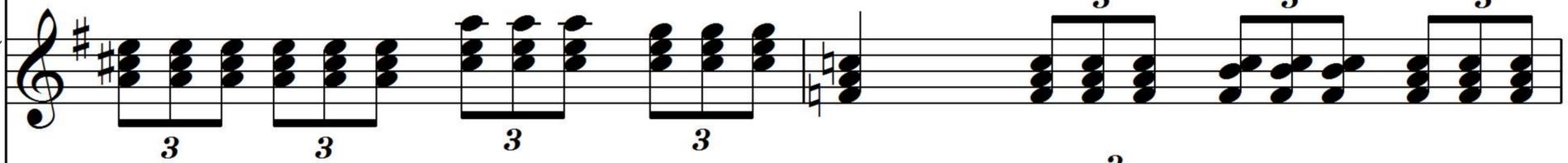
Orch.

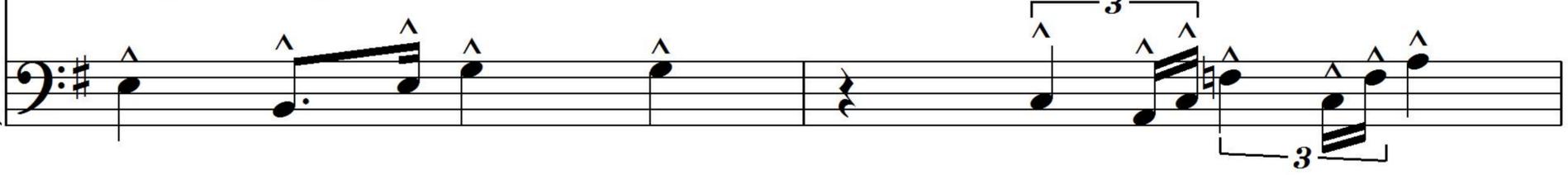
Orch.

118

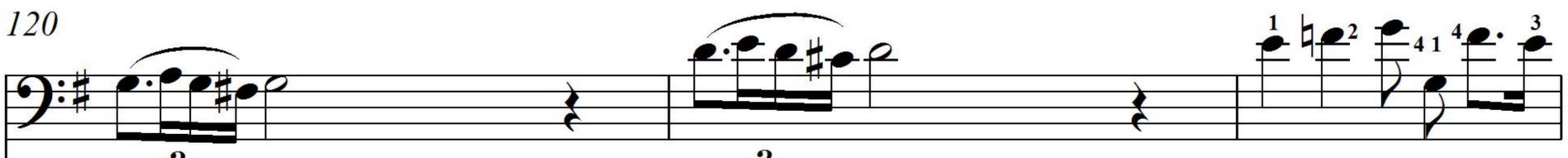
Vc. 

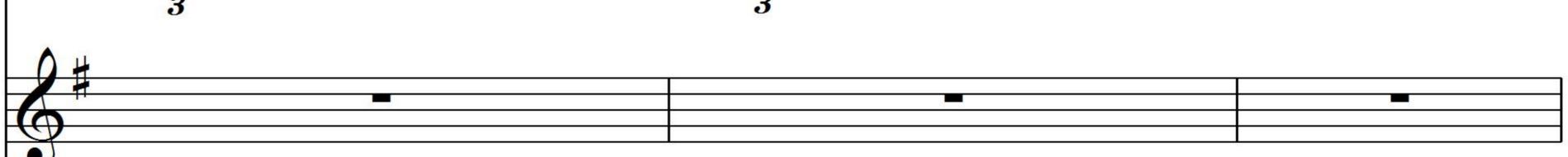
Cl./VI. 

Orch. 

Orch. 

120

Vc. 

Cl./VI. 

Orch. 

Orch. 

123

Vc. 

Cl./VI. 

Orch. 

Orch. 

126

Vc. *dolce*

Cl./VI.

Orch.

Orch.

129

Vc.

Cl./VI.

Orch.

Orch.

cant detache

132

Vc.

Cl./VI.

Orch.

Orch.

135

Vc.

Cl./VI.

Orch.

Orch.

Musical score for measures 135-136. The Vc. part features a triplet of eighth notes (B2, A2, G2) and a triplet of quarter notes (F#2, E2, D2). The Cl./VI. part has a melodic line with a slur over two measures. The Orch. parts feature triplet eighth notes in the treble and a bass line with a triplet of eighth notes.

137

Vc.

Cl./VI.

Orch.

Orch.

Musical score for measures 137-140. The Vc. part includes a triplet of eighth notes (B2, A2, G2) and a sequence of notes with fingerings 1, 4, 2, 0, 1, 3, 2. The Cl./VI. part has a melodic line with a slur and a triplet of eighth notes. The Orch. parts feature a complex rhythmic pattern with triplets of eighth notes and sixteenth notes in the bass line.