

"Delivery"

Ronald de Roeck

Voor Roderic

Tempo giusto ♩ = 97

Viola

A pizzicato +

f

arco

ff

pizzicato +

Piano

A

Vla.

p

cresc

f

pizz + sempre f

Pno.

pp

arco

pp

portato

The musical score is for a piece titled "Delivery" by Ronald de Roeck, dedicated to Roderic. It is in 3/4 time, tempo giusto (97 bpm). The score is written for Viola and Piano. The Viola part begins with a pizzicato section (f) and an arco section (ff) with triplets. The Piano part is mostly silent, with some activity in the second system. The Viola part continues with a piano section (p) and a crescendo leading to a forte section (f) with triplets. The Piano part has a portato section (f) and a pp section with arco. The Viola part ends with a pp section and arco.

arco *ff*

Vla. 13

pizzicato + *pizz + sempre f*

Pno. 13

Vla. 17

Pno. 17

f

portato

Vla. 21

Pno. 21

f

B 25

Vla. arco

arco *p e cresc*

f

Pno. 25 B:

p e cresc

sostenuto sempre simile

f

col Ped

29

Vla.

Pno.

f sub.

8va loco

mp e cresc

33

Vla.

Pno.

f

più forte

37

Vla.

Pno.

pp

mp e cresc

più forte

dim.

41

Vla.

Pno.

f

mp

Detailed description of the musical score: The score is for Viola (Vla.) and Piano (Pno.). It consists of four systems of staves. The first system (measures 29-32) shows the Viola with a melodic line and the Piano with a complex, rhythmic accompaniment. The second system (measures 33-36) continues the development, with the Viola playing a sustained note and the Piano featuring a 'più forte' section. The third system (measures 37-40) includes a 'pp' (pianissimo) section for the Viola and a 'dim.' (diminuendo) section for the Piano. The fourth system (measures 41-44) concludes the passage with a 'f' (forte) section for the Viola and a 'mp' (mezzo-piano) section for the Piano. The score is marked with various dynamics and includes an '8va loco' instruction for the Viola.

45

Vla.

Pno.

mp

49

Vla.

Pno.

p e cresc

f

53

Vla.

Pno.

cresc

ff

mf

p

cresc/dim sempre simile

System 1:

Vla. C_{57} l'istesso $t^\circ = 97$
pp e cresc. poco a poco *mp*

Pno. C_{57} l'istesso $t^\circ = 97$
pp e cresc. poco a poco

System 2:

Vla. 61
pp e cresc. poco a poco *mf*

Pno. 61
pp e cresc.

System 3:

Vla. 65
pp e cresc. poco a poco

Pno. 65
pp e cresc. poco a poco

System 4:

Vla. 69
ff mf ff mf ff mp mf ff mp mf

Pno. 69
f *mp* *simile* *portato*

73

Vla. *ff* *mf* *ff* *mp* *mf* *ff* *mp* *mf*

Pno. *f* *mp* *simile* *portato*

76

Vla. *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp* *mf*

Pno. *mp* *portato* *simile*

79

Vla. *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp* *mf*

Pno. *mp* *f* *portato*

82

Vla. *ff* *mp* *mf* *ff* *mp* *mf* *ff* *mp* *mf*

Pno. *simile*

85

Vla. *ff mp mf ff mp mf ff mp mf*

Pno. *f mp simile*

portato

88

Vla. *ff mp mf ff mp mf ff mp mf*

Pno. *simile*

91

Vla. *ff mp mf ff mp mf* *Sul DO sin al segno*

Pno. *simile*

94

Vla. *mp cresc f mp*

Pno.

97

Vla.

Pno.

101

Vla.

Pno.

Sul DO sin al segno

mp cresc *f* *mf cresc*

104

Vla.

Pno.

Sul DO sin al segno

Gloss

108

Vla.

Pno.

112 *Sul DO sin al segno* *

Vla.

Pno.

115 *Sul DO sin al segno*

Vla.

Pno.

118 *

Vla.

Pno.

cresc *f* *p* *cresc*

121 *f*

Vla.

Pno.

124 *D*

Vla.

Pno.

mf

più forte

mf

127

Vla.

Pno.

130

Vla.

Pno.

133

Vla.

Pno.

mf *f*

mp

cresc

136

Vla.

Pno.

ff

8va

col Ped

cresc

ff

139 l'istesso t° = 97

Vla.

Pno.

mf

mp

cresc

143

Vla.

Pno.

fff

ff

mf

fff

ff

mf

fff

sffz

mp

cresc

sffz

mp

cresc

sffz

149

Vla.

Pno.

mf

fff

ff

mf

fff

ff

sffz

simile

sffz

155

Vla.

mf *fff* *mf* *fff* *ff*

Pno.

160

Vla.

vibrato

mp *8va*

Pno.

p *mp*

165

Vla.

senza vibrato

8va

Pno.

col Ped *Ped.* *Ped.* *Ped.* *Ped.*

169

Vla.

vibrato

8va

Pno.

Ped. *Ped.* *Ped.*

173

Vla. *cresc* *8va* *senza vibrato*

Pno. *cresc* *Ped.*

177

Vla. *8va* *mf* *E*

Pno. *Ped.* *E* *

181

Vla.

Pno. *mf* *col Ped*

184

Vla.

Pno. *cresc*

187

Vla.

Pno.

f

cresc

190

Vla.

Pno.

cresc

cresc

cresc

193

Vla.

Pno.

cresc

196

Vla.

poco accel. ad lib. ricochet

Pno.

f

199

Vla.

Pno.

cresc

cresc

202

Vla.

Pno.

cresc

cresc

This musical score is for measures 205 through 212 of a piece. It features two staves: a Violoncello (Vla.) staff and a Piano (Pno.) staff. The Violoncello staff is in bass clef and contains six measures of music. It begins with a measure rest, followed by a series of eighth-note chords, and ends with a measure rest. The Piano staff is in treble and bass clef and contains six measures of music. It begins with a measure rest, followed by a series of chords and eighth-note patterns, including triplets and a crescendo leading to a fortissimo (ff) section. The score includes various musical notations such as rests, eighth notes, chords, triplets, and dynamic markings.

208

Vla.

208

Pno.

3

3

8va

8va

The image shows a musical score for Violoncello (Vla.) and Piano (Pno.) from measures 208 to 212. The Violoncello part is written in bass clef and features a complex, dense texture with many beamed notes and rests. The Piano part is written in treble and bass clefs, with a more melodic line in the right hand and a supporting bass line in the left hand. The score includes various musical notations such as accidentals, dynamics, and articulation marks. The measures are numbered 208, 209, 210, 211, and 212.

Violoncello and Piano score, measures 211-214. The Violoncello part (Vla.) is in bass clef, and the Piano part (Pno.) is in treble and bass clefs. The score includes dynamic markings such as *ff* (fortissimo), *arco*, *pizz + sempre f* (pizzicato + sempre forte), and *T° I°* (Tutti I°). The Piano part features a triplet of eighth notes in measures 211 and 212, and a triplet of eighth notes in measure 213. The Violoncello part features a triplet of eighth notes in measures 211 and 212, and a triplet of eighth notes in measure 213. The score is written for measures 211, 212, 213, and 214.

214

Vla.

Pno.

218

Vla.

Pno.

col Ped

221

Vla.

Pno.

dim.

f

B2 225 *arco*

Vla.

arco
p e cresc

Pno.

p e cresc

sostenuto sempre simile

f

col Ped

The score consists of four systems of music. The first system (measures 214-217) features a cello line with complex rhythmic patterns, including triplets and sixteenth notes, and a piano accompaniment. The second system (measures 218-220) continues the cello line with a forte (ff) dynamic and includes a piano part with a 15th fingering (15^a) and a mezzo-piano (mp) dynamic. The third system (measures 221-224) shows the cello line with a forte (ff) dynamic and a piano part with a 15th fingering (15^a) and a forte (f) dynamic. The fourth system (measures 225-228) features a cello line with a forte (f) dynamic and a piano part with a forte (f) dynamic and a sostenuto sempre simile instruction.

229

Vla.

Pno.

f sub.

pp *mp e cresc*

233

Vla.

Pno.

più forte

237

Vla.

Pno.

pp *mp e cresc*

più forte *dim.*

241

Vla.

Pno.

mp

Detailed description of the musical score: The score is divided into three systems. The first system (measures 229-232) shows the cello playing a sustained chord with some movement, while the piano plays a complex arpeggiated figure. The second system (measures 233-236) features a more active cello line and a piano part with a strong rhythmic pattern. The third system (measures 237-240) shows a return to a more sustained texture for both instruments, with the piano part ending in a series of chords. The final system (measures 241-244) continues the sustained texture, with the piano part providing harmonic support.

245

Vla.

Pno.

mp

249

Vla.

Pno.

p e cresc

f

p e cresc

f

253

Vla.

Pno.

ff

mf

p

cresc

ff

mf

p

257

Vla.

Pno.

A3

mp

cresc

mf

cresc

A3

mp

cresc

mf

cresc

261 *f* *cresc* *f*

Vla.

Pno.

loco.

264 *loco* *loco* *loco*

Vla.

Pno.

loco.

267 *loco* *loco* *loco*

Vla.

Pno.

loco.

270 *ff* *sf*

Vla.

Pno.

ff *sf*

Ronald de Roeck
7.1.2003