

Howard Brockway, Op. 13.

Cavatina

Clarinetto in A.

Corni I. II. in F

Violino-principale

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

Cavatina.

Howard Brockway, Op. 13.

Andante sostenuto.

Clarinetto in A.

Corni I. II. in F.

Violino-principale.

Violino I.

Violino II.

Viola.

Violoncello.

Basso.

The first system of the score includes parts for Clarinet in A, Horns I & II in F, Violino-principale, Violino I, Violino II, Viola, Violoncello, and Basso. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Andante sostenuto'. Dynamics include *pp* for the Clarinet and *mf* for the Violino-principale. The Violino parts are marked 'con sord.' (with mutes) and *pp*, with some notes marked 'unfs.' (unfingering).

The second system continues the orchestral parts and includes a piano accompaniment. The piano part features a melodic line with dynamics *pp* and *abnehmend* (diminuendo). The Violino parts continue with *pp* and *abnehmend*. The Viola and Violoncello parts also feature *pp* and *abnehmend*. The Basso part has *pp* and *abnehmend*. The piano accompaniment includes a bass line with *pp* and *abnehmend*, and a right-hand part with *pp* and *abnehmend*. The system concludes with a *pp* dynamic.

A

p *mf* *mf* *subito pp* *cresc.*

mf *unis.* *f* *subito pp* *cresc.*

subito pp *divisi* *cresc.*

mf *pp* *p*

p *f* *D* *pp*

p *pp* *pp* *pizz.*

pp *pp*

B

pp

pp

pp

p

pp

divisi

p

unis

arco

p

pp

plizz.

arco

ritard.

a tempo

p

I.

II.

ritard.

a tempo

p

mf

cresc.

cresc.

divisi

p

unis.

cresc.

ritard.

a tempo

The first system of the musical score consists of seven staves. The top staff is a vocal line with a melodic line and a lower line. The second staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *cresc.*, *f*, *mf*, and *pp*. The third staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *f*, *p*, and *pp*, and the instruction *divisi* above it. The fourth staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *f* and *pp*, and the instruction *unis.* above it. The fifth staff is a piano accompaniment with a bass clef, featuring a melodic line with dynamics *f* and *p*. The sixth staff is a piano accompaniment with a bass clef, featuring a melodic line with dynamics *mf* and *p*. The seventh staff is a piano accompaniment with a bass clef, featuring a melodic line with dynamics *mf* and *p*.

The second system of the musical score consists of seven staves. The top staff is a vocal line with a melodic line and a lower line, starting with a section marked **C**. The second staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *p* and *pp*, and the instruction *II.* above it. The third staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *cresc.* and *p accel. e cresc.*. The fourth staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *cresc.*, *p*, and *accel. e cresc.*. The fifth staff is a piano accompaniment with a treble clef, featuring a melodic line with dynamics *cresc.* and *p*, and the instruction *divisi* above it. The sixth staff is a piano accompaniment with a bass clef, featuring a melodic line with dynamics *cresc.* and *p*. The seventh staff is a piano accompaniment with a bass clef, featuring a melodic line with dynamics *pp* and *p*.

mf cresc.

ritard.

ritard.

ritard.

This system contains a vocal line and piano accompaniment. The vocal line starts with a rest, followed by notes marked *mf* and *cresc.*. The piano accompaniment features a complex texture with many sixteenth notes. The system concludes with a *ritard.* marking.

a tempo

ff

a tempo

ff

divisi

sf molto appassionato

ff a tempo

sf

unis

unis

sf

sf

sf

sf

This system continues the musical piece. It features a vocal line and piano accompaniment. The vocal line is marked *a tempo* and *ff*. The piano accompaniment includes a section marked *divisi* and a section marked *sf molto appassionato*. The system ends with a *sf* marking and the word *unis* appearing in the vocal and piano parts.

D *sehr breit*

a tempo Primo

abnehmend

mf

sehr breit

a tempo Primo

mf dim.

pp

pp III.

abnehmend

unis

pp pizz.

sehr breit

abnehmend a tempo Primo



II.

morendo ppp

ppp

divisi

ppp

pizz.

pp

arco

ppp

Cavatina.

CLARINETTO in A.

Howard Brockway, Op.13.

Andante sostenuto.

4
pp *abnehmend* *pp*

4 A
p

mf *mf* *cresc.*

pp

2 B 1 *ritard.* *a tempo* *p*

7 *pp* C 6

ritard. *ff* *ff*

1 D *sehr breit.* *abnehmend* *a tempo*

1 *ppp*

Cavatina.

VIOLINO I.

Howard Brockway, Op.13.

Andante sostenuto.

div. *pp* con sord. *p* unis.

abnehmend *cresc.* *cresc.*

mf - - - *f* *sub.pp* *cresc.*

p *a tempo* *p*

pp *1* *2* *ritard.* *p*

p *cresc.* *f* *div.*

pp *unis.* *p* *cresc.*

C *ritard.* *a tempo* *ff*

div. *unis.* *fz*

D *sehr breit.* *abnehmend* *Tempo primo.* *pp*

ppp *div.*

Cavatina.

VIOLINO II.

Howard Brockway, Op.13

Andante sostenuto.
con sord. *abnehmend*

pp *div.* *cresc.* *mf* *f* *A unis.*

sub pp *cresc.* *p* *B* *2*

ritard. *cresc.* *C*

dim. *pp* *cresc.* *p*

acceler. *cresc.* *ritard.* *a tempo* *div.* *ff*

unis. *D sehr breit.* *2* *1*

a tempo *pp* *pp*

ppp

Cavatina.

VIOLA.

Howard Brockway, Op. 13.

Andante sostenuto.
consord.

pp *p* *abnehmend*

cresc. *mf*

f *subito pp* *cresc.* *p*

div. *B unis.* *pp*

ritard. *a tempo* *cresc.* *2*

f *pp* *cresc.*

div. *rit.*

atempo *paccel.* *unis.* *D div.*

abnehmend *a tempo* *f* *pp*

ppp

Cavatina.

VIOLONCELLO.

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Andante sostenuto.
con sord.

pp *p* *abnehmend* *p*

cresc. *mf*

div. *sub. pp* *cresc.* *p*

unis. *pp* *p*

B *pp* *ritard. div. a tempo* *p*

unis. *cresc.* *mf* *p*

C *cresc. a tempo* *p* *acceler. cresc.* *ritard.*

ff *fp*

D *sehr breit.* *abnehmend a tempo* *pp*

pp *ppp*

Cavatina.

BASSO.

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Andante sostenuto.

con sord. 12

Cello

pp cresc. *mf*

f *pp* *cresc.* *p*

pizz. *arco* *pp* *p*

B pizz. *arco* *ritard.* - - *a tempo* *p* *p*

cresc. *mf* *p* *pp cresc.*

C *ritard.* *p* *acceler.* *cresc.*

ff *fp*

D sehr breit. *Tempo primo.* *pizz.* *pp*

1 pizz. *1 arco* *pp* *ppp*

Cavatina.

Andante sostenuto.

CORNO I in F.

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12 Violino Solo.

pp

pp

ritard. *atempo* II.

2 II. *p* *cresc.* *f*

ritard. *atempo*

D *sehr breit.* **Tempo primo**

Cavatina.

CORNO II in F.

Howard Brockway, Op. 13.

Andante sostenuto.

12 Viol. Solo. Cor. I. A 6

1 B ritard. a tempo 1 2

5 Clar. C p pp p

ritard. A A a tempo cresc. f

1 D sehr breit. abnehmend a tempo 10

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Cavatina

Violino-principale

Cavatina.

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Violino-principale. *sul G*.....
mf

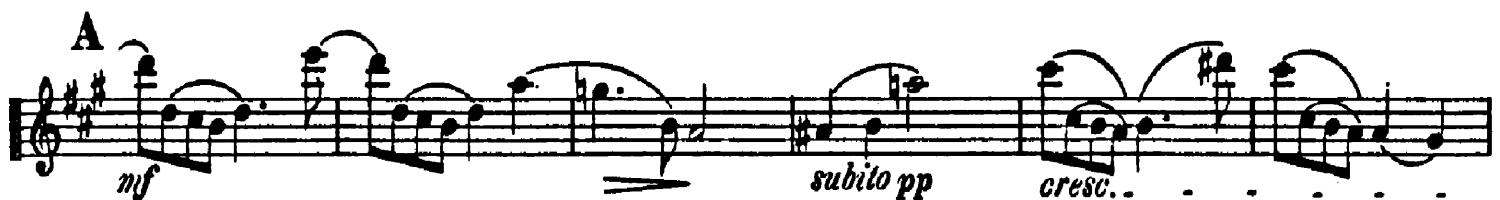
Violino I. *con sord.* *pp* *p* *unis.*



pp *abnehmend* *D* *G* *D* *D*



A *mf* *subito pp* *cresc.*



f *D* *p*



A *D* *B* *pp*



ritard. *a tempo*

p *mf*

cresc. *f* *mf* *pp*

C

cresc. *p accel. e' cresc.*

ritard.

a tempo

ff *sf molto appassionato*

D *sehr breit* *a tempo Primo*

mf dim. *pp* III.

II. *morendo* *PPP*