

DRAMATIC TENSION No. 36

1st Violin

(For Dramatic Situations)

J. E. Andino

Mod^{to} Assai, quasi Adagio

Broad

mf

sul II

Bass

poco rit.

al tempo

Cello

dim.

f

mf

fine

cresc. e poco accel

8va

div.

poco più mosso

8a lower

ff

mf rall.

D.C. al fine

1^a Violin
-2-

poco accel e cresc.

8a
poco riten a tempo *mf poco rall.*

2
rall. *Tempo I* *mf* *fu*

Coda *mp rall.* *D.C. ad lib.* *Bass* *poco rit.*

cello *dim.* *f* *mp*

mp *p* *rall.* *perdendosi*

DRAMATIC TENSION No. 36

2nd VIOLIN

(For Dramatic Situations)

J. E. Andino

Mod^{to} assai, quasi adagio

Broad

mf

poco rit a tempo

dim

mf

Fine

cresc.

poco più mosso

ff

mf

all. fine

poco rit

1. poco accel e cresc.

2. rall

a tempo

Tempo I

mf

f

ff

al fine

poco rit a tempo

dim

rall

perdendosi

DRAMATIC TENSION No. 36

VIOLA (For Dramatic Situations)
Mod^{to} assai quasi adagio

J. E. Andino

Broad
mf
a tempo
poco rit
Fine
f dim
mf
rall
poco più Mosso
ff
mf
D.C. al fine
poco accel e cresc
poco rit
atempo
1.
mf
poco rall
2. rall
Tempo
mf
ff
mp rall
CODA
atempo
poco rit
rall
f dim
mf
mf
p
perdendosi

DRAMATIC TENSION No. 36

Cello.

(For Dramatic Situations)

J. E. Andino

Mod^{to} assai, quasi adagio.

mf

poco rit

Fine

dim

mf

cresc e accel^{to}

f

ff

mf rall

D.C. al fine

a tempo

Tempo I:

poco accel e cresc

mf poco rall

poco riten

rall

Coda.

D.C. ad lib.

mf

poco rit

dim

mf

p rall

perdendosi

DRAMATIC TENSION No. 36

Bass: (For Dramatic Situations)

J. E. Andino

Mod to assai quasi Adagio

mf

a tempo

poco rit

f

mf

Fine mf

cresc e poco accel

f

cresc

poco piu Mosso

ff

mf rall

D.C. al fine

f

poco accel cresc

1°

2°

poco riten a tempo

mf poco rall

rall

Temo 1°

Coda

ff mp mp rall

D.C. mf

ad lib.

a tempo

poco rit

f clim

mf

1

rall

p perclendosi

(For Dramatic Situations)

J. E. Andino

Mod^{to} assai, quasi Adagio

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DRAMATIC TENSION No. 36

(For Dramatic Situations)

J. E. Andino

1st Clarinet in A.

Molto assai, quasi adagio.

poco rit

a tempo

mf

f

dim.

mf

f

mf

ff

al fine

f

f poco accell e cresc

f poco accell e cresc

poco rit

a tempo

rall.

mf poco rall.

Tempo 1^o

mf

Coda.

D.C. ad Lib.

a tempo

poco rit

f

dim

rall.

mf

p

perdendosi

DRAMATIC TENSION No. 36

(For Dramatic Situations)

J. E. Andino

Cornets in A

Mod^{to} assai, quasi Adagio

The musical score is written for Cornets in A, with a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked *Mod^{to} assai, quasi Adagio*. The score consists of ten staves of music. The first staff includes a 6-measure rest for the Oboe. Dynamics include *mp*, *mf*, *f*, and *ff*. Tempo markings include *piu rit*, *a tempo*, *cresc. e poco accel*, *Poco più mosso*, *poco rall.*, *Tempo 1°*, and *poco rit*. The score also includes parts for the 2nd Clarinet (*2nd Cl.*) and Oboe. The piece concludes with a *D.C. ad lib.* marking and a final 3-measure rest.

DRAMATIC TENSION No. 36

Trombone

(For Dramatic Situations)

J. E. Andino

Mod^o assai, quasi Adagio

B'ssin
mp
poco rit
a tempo
mf
fine mf
mf cresc e
poco accel
Poco più mosso
f cresc
DC
al fine
mf rall
B'ssin
f marc
poco accel e cresc.
poco rit
a tempo
Tempo 1°
mp poco rall.
fz mp
mp rall
DC
ad lib
Coda
B'ssin
mp
poco rit
a tempo
mf
mp

DRAMATIC TENSION No. 36

(For Dramatic Situations)

J. E. Andino

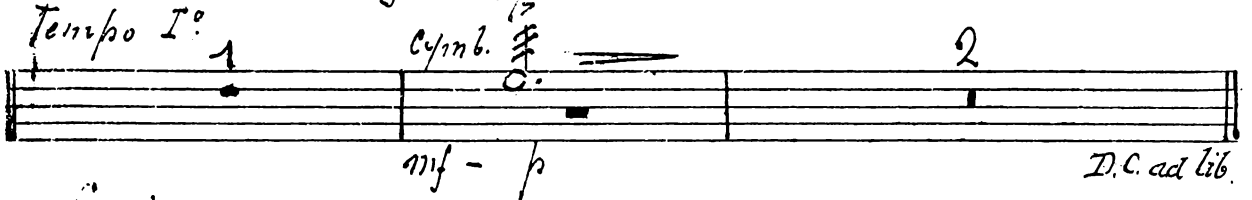
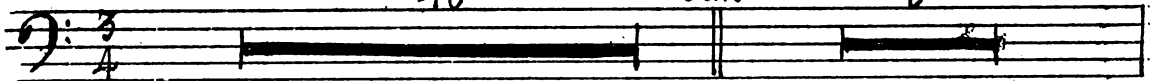
Drums Timpani, E.B.

Mod^{to} assai quasi adagio.

16

Fine

8



DRAMATIC TENSION No. 36

Piano

(For Dramatic Situations)

J. E. Andino

Molto assai, quasi Adagio

mf espress

poco rit

al tempo

dim.

mf

Fine

cresc. e poco

This page contains six systems of musical notation, likely for a piano. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo and dynamics are indicated by various markings throughout the piece.

The first system includes the marking *accel.* and *f*. The second system includes *8va*, *poco più mosso*, *ff*, *mf rall*, *f marcato*, and *Al fine*. The third system includes *8va*. The fourth system includes *poco accel e*, *cresc.*, and *poco ritent*. The fifth system includes *ad tempo*, *mf poco rall.*, and *rall.*. The sixth system includes *8va*.

Tempo I

First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides harmonic support with chords. Dynamics include *mf* and *mp rall.*. A large blacked-out section is present in the middle of the system. The system concludes with the instruction *D.C. ad lib*.

Coda

Second system of musical notation, beginning with the *Coda* section. The upper staff continues the melodic development, and the lower staff features a more active bass line. The dynamic *mf espress* is indicated.

Third system of musical notation. The upper staff shows a melodic line with some rests, and the lower staff has a steady accompaniment. Dynamics include *poco rit.* and *al tempo*.

Fourth system of musical notation. The upper staff features a melodic line with a crescendo leading to a *f* dynamic, followed by a *dim.* (diminuendo) and then *mf*. The lower staff provides a harmonic accompaniment.

Fifth system of musical notation. The upper staff has a melodic line with a *mf* dynamic, followed by a *p* (piano) dynamic and the instruction *perdanto* (decrescendo). The lower staff features a bass line with a *p* dynamic.