

In Siberia

(Tragic Lament, Pathos, Grief)

Walter C. Schad

Piano - Conductor

Andante con moto

p *cresc.*

p Strings *cresc.*

mf *cresc.* *poco a poco*

mf *cresc.* *poco a poco*

f

f

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Piano - Conductor

3

Poco più mosso

The musical score is written for Piano - Conductor. It consists of four systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The key signature is G major (one sharp). The time signature is 3/4. The tempo is marked "Poco più mosso". The dynamics are marked as *mf* (mezzo-forte) and *f* (forte). The score includes various musical notations such as notes, rests, slurs, and triplets. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth notes. The vocal part has melodic lines with some triplets. The score ends with a final chord in the piano part.

Piano - Conductor

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a single melodic line in bass clef with a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *ff* and *dim.* and a *rall.* marking. The system concludes with a double bar line.

Largamente

The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a single melodic line in bass clef with a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *ff*, *dim.*, and *rall.*. The system concludes with a double bar line.

The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a single melodic line in bass clef with a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *mf* and *cresc.*. The system concludes with a double bar line.

Tempo I

The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp. The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp. The bottom staff is a single melodic line in bass clef with a key signature of one sharp. The music features various note values, including eighth and sixteenth notes, and rests. There are dynamic markings *p* and *cresc.*. The system concludes with a double bar line.

The musical score is written for a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff.

System 1: The vocal line begins with a melody starting on a half note F#4, followed by quarter notes G#4, A4, B4, and C5. The piano accompaniment starts with a half note F#3, followed by quarter notes G#3, A3, and B3. Dynamic markings include *mf* (mezzo-forte) and *cresc.* (crescendo), followed by *poco a poco* (little by little).

System 2: The vocal line continues with a melody starting on a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment features a more complex texture with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *cresc.* (crescendo), followed by *poco a poco* (little by little).

System 3: The vocal line continues with a melody starting on a half note A4, followed by quarter notes B4, C5, and D5. The piano accompaniment features a more complex texture with eighth and sixteenth notes. Dynamic markings include *f* (forte) and *cresc.* (crescendo), followed by *poco a poco* (little by little).

System 4: The vocal line concludes with a melody starting on a half note E5, followed by quarter notes F#5, G5, and A5. The piano accompaniment features a more complex texture with eighth and sixteenth notes. Dynamic markings include *p* (piano), *rit.* (ritardando), and *morendo* (dying away).

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Violin I

Walter C. Schad

Andante con moto

Violin I staff 1-3. Staff 1: Treble clef, key of D major, common time. Starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Staff 2: Continues the melody with a mezzo-forte (*mf*) dynamic, a crescendo (*cresc.*), and a *poco a poco* (gradually) marking. Staff 3: Continues the melody with a forte (*f*) dynamic.

Poco più mosso

Violin I staff 4-5. Staff 4: Treble clef, key of D major, common time. Starts with a mezzo-forte (*mf*) dynamic and features triplets. Staff 5: Continues the melody with a forte (*f*) dynamic.

Largamente

Violin I staff 6-7. Staff 6: Treble clef, key of D major, common time. Starts with a forte (*f*) dynamic and features a decrescendo (*dim.*) and a rallentando (*rall.*) marking. Staff 7: Continues the melody with a fortissimo (*ff*) dynamic and a triplet.

Flute & Clar.

Tempo I

Violin I staff 8. Treble clef, key of D major, common time. Starts with a piano (*p*) dynamic.

Violin II

Violin I staff 9-11. Staff 9: Treble clef, key of D major, common time. Starts with a mezzo-forte (*mf*) dynamic and a crescendo (*cresc.*). Staff 10: Continues the melody with a forte (*f*) dynamic and a *poco a poco* (gradually) marking. Staff 11: Continues the melody with a piano (*p*) dynamic, a ritardando (*rit.*) marking, and a *morendo* (fading) marking.

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Violin II

Walter C. Schad

Andante con moto

p *cresc.* *mf*

cresc. *div.* *poco a poco* *f*

Poco più mosso

mf *f*

Largamente

ff *dim. rall.* Tempo I *p*

cresc. *mf* *cresc.* *poco a poco* *f*

div. *f*

rit. *p* *morendo*

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Viola

Walter C. Schad

Andante con moto

p *cresc.* *mf*

cresc. *poco a poco* *f*

Poco più mosso

mf

f

Largamente

ff

dim. rall.

Tempo I

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

poco a poco *f*

rit. *p* *morendo*

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Cello

Walter C. Schad

Andante con moto

The musical score is written for Cello, Viola, and Clarinet. It begins with the tempo marking "Andante con moto". The Cello part starts with a *p* (piano) dynamic, followed by a *cresc.* (crescendo) leading to a *mf* (mezzo-forte) section. The Viola part enters with a *poco a poco* (little by little) marking, followed by a *f* (forte) dynamic. The Clarinet part enters with a *mf* dynamic, followed by a *div.* (divisi) marking. The tempo then changes to "Poco più mosso". The Cello part continues with a *dim. rall.* (diminuendo and rallentando) marking. The tempo then changes to "Tempo I". The Cello part continues with a *p* dynamic, followed by a *cresc.* marking. The Viola part enters with a *mf* dynamic, followed by a *cresc.* marking, then a *poco a poco* marking. The Clarinet part enters with a *f* dynamic, followed by a *p* dynamic, then a *rit.* (ritardando) marking, and finally a *morendo* (dying away) marking.

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Bass

Walter C. Schad

Andante con moto

p *cresc.* *mf*

cresc. *poco a poco* *f*

Poco più mosso
pizz. *mf* *arco*

f

Largamente
ff *dim. rall.*

Tempo I
p *cresc.*

mf *cresc.* *poco a poco*

f

rit. *p* *morendo*

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Flute

Walter C. Schad

Andante con moto

[illegible]

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Clarinet I in Bb

Walter C. Schad

Andante con moto

3

mf *cresc.*

poco a poco *f*

Poco più mosso

3 3

mf

3 3 3 3 3 3

f

Largamente

ff *dim. rall.*

1

Tempo I 3

p *mf* *cresc.* *poco a poco* *f*

cresc. *rit.* *morendo*

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Trumpets I & II in B $\flat$

Walter C. Schaad

Andante con moto

Clar. II

Oboe

4

mf

cresc.

f

Poco più mosso

'Cello

mf

f

Largamente

Horn I

ff

dim. rall.

3

2

Tempo I

Oboe

4

mf

cresc.

f

Horn I

rit.

p

morendo

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Trombone

Walter C. Schad

Andante con moto 3

Horn I *mf* *cresc.*

Poco più mosso 5 12

f

Largamente Clar. II 1

ff *dim. rall.*

Horn I *p* Tempo I 3

Horn I

Horn II 5 2

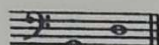
rit. *p*

In Siberia

(Tragic Lament, Pathos, Grief)

Timpani
Bells

Walter C. Schad

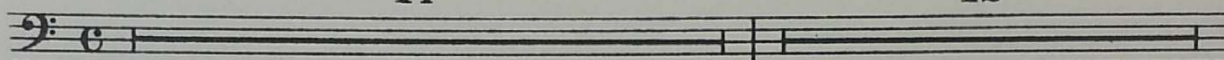


Andante con moto

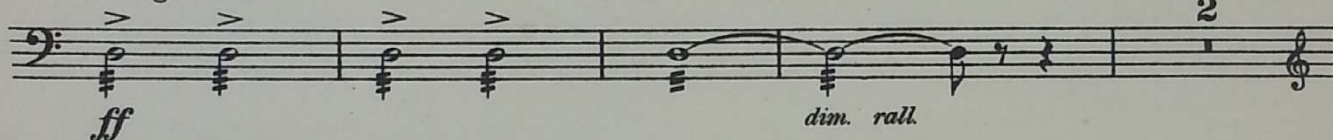
14

Poco più mosso

12



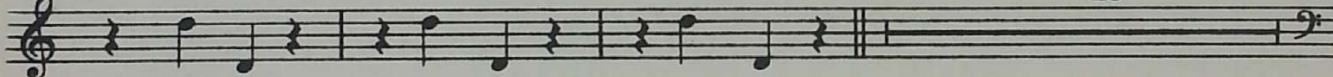
Largamente



Bells

Tempo I

15



Timp.

2

