

INCIDENTAL SYMPHONIES

Sinister Suspense

1st Violin

Small Orch. & Piano. 75¢ | Full Orch. & Piano \$1.00
Piano Part. 25¢ | Other Parts. 15¢

Composed and arr. by
 LEO A. KEMPINSKI, Op. 52

36 *All^o Mod^{to} div.* *mf*

*Viola, Cello
Bass, (Trb.)*

f

mf

f

1st Violin

3

Violin I

Violin II

Viola

Cello/Double Bass

287-286

INCIDENTAL SYMPHONIES

2nd Violin

Sinister Suspense

Composed and arr. by
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36 *Allo Modto*

mf *f* *mf* *mf*

2nd Violin

3

f

ff

mf

f

mf

f

mf

mf

f

mf

mf

f

ff

sfz *sfz*

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Viola

Composed and arr. by
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Alto Modto

36 *mf*

f

mf

mf

f

Viola

3

This musical score for Viola, page 3, contains measures 287 through 296. The key signature is B-flat major (two flats), and the time signature is 3/8. The score is written on ten staves. Dynamics include *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sfz* (sforzando). The notation includes various note values, rests, and articulation marks such as accents and slurs. Measure 296 concludes with a double bar line and a repeat sign.

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Cello

Composed and arr. by
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36 *All^o Mod^{to}*

mf *f* *mf* *f*

Cello

3

This page of musical notation is for a bassoon part, likely from a 19th-century symphony. It consists of ten staves of music, all in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The notation is written in a bass clef. The music features a variety of dynamic markings, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), and *sfz* (sforzando). There are also articulation marks such as accents and slurs. The first staff begins with a *f* marking. The second staff has *ff* markings. The third staff has a *mf* marking. The fourth staff is labeled *Viola* and has a *f* marking. The fifth staff has a *mf* marking. The sixth staff has a *mf* marking. The seventh staff has a *f* marking. The eighth staff has a *sfz* marking. The ninth staff has a *sfz* marking. The tenth staff has a *sfz* marking. The music is characterized by a mix of eighth and sixteenth notes, with some rests and slurs. The overall style is typical of the Romantic era.

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Bass

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All^o Mod^{to}

36

mf *f* *mf* *mf* *mf* *f* *ff* *mf* *mf* *f* *mf* *mf* *f* *ff* *sfz* *sfz*

INCIDENTAL SYMPHONIES

Sinister Suspense

Flute

Composed and arr. by
LEO A. KEMPINSKI, Op. 52

36 A119 *Modto*

mf

f

mf

mf

f

Flute

3

The musical score consists of 12 staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The dynamics are marked as follows: *f* (first staff), *ff* (second staff), *mf* (second staff), *f* (third staff), *1* (fourth staff), *f* (fifth staff), *mf* (seventh staff), *mf* (eighth staff), *f* (ninth staff), and *sf* (twelfth staff). The notation includes various musical symbols such as notes, rests, slurs, and articulation marks.

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Sinister Suspense

1st Clarinet in B $\flat$ Composed and arr. by
LEO A. KEMPINSKI, Op. 52

36 *All^o Mod^{to}*

mf

f

mf

mf

f

1st Clarinet in B $\flat$

3

1st Clarinet in B $\flat$ musical score, page 3. The score is written for a single instrument and consists of 12 staves of music. The key signature is B $\flat$ major (two flats) and the time signature is 2/4. The music features various dynamics including *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *sfz* (sforzando). The notation includes eighth and sixteenth notes, rests, and articulation marks such as accents and slurs. The piece concludes with a double bar line on the final staff.

INCIDENTAL SYMPHONIES

Sinister Suspense

2nd Clarinet in B $\flat$ Composed and arr. by
LEO A. KEMPINSKI, Op. 52

36 *All^o Mod^{to}*

mf *f* *mf* *mf*

2nd Clarinet in B $\flat$

3

287-26

INCIDENTAL SYMPHONIES

Sinister Suspense

Oboe

Composed and arr. by
LEO A. KEMPINSKI, Op. 52

A119 Mod^{to}

36 *Allo Molo*

A musical score for a piece titled 'Allo Molo'. The score is written on 12 staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), and *sfz* (sforzando) are used throughout. There are also first endings marked with a '1' over a bracket. The score concludes with a double bar line and repeat signs.

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Sinister Suspense

Bassoon

Composed and arr. by
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A119. *Modto*

36

mf

f

mf

mf

f

f

f

mf

f

mf

f

mf

f

sf

sf

INCIDENTAL SYMPHONIES

Horns in F

Sinister Suspense

Composed and arr. by
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36 *All^o Mod^{to} 8*

f *mf* *ff* *sfz* *sfz*

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Sinister Suspense

1st Cornet in B $\flat$

Composed and arr. by
LEO A. KEMPINSKI, Op. 52

36 *All^o Mod^{to}* 8

f *mf* *ff* *f* *mf* *ff* *f* *mf* *f* *ff* *sfz* *sfz*

INCIDENTAL SYMPHONIES

Sinister Suspense

2nd Cornet in B $\flat$

Composed and arr. by
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36 *All^o Mod^{to} 8*

f *mf* *ff* *f* *mf* *sfz* *sfz*

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Trombone

Composed and arr. by
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36 *All^o Mod^{to}*
Cello

mf *p* *f* *mf* *f* *ff* *ff* *f* *f* *mf* *f* *ff* *sfz* *sfz*

Cello

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Timpani
Drums

Composed and arr. by
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36 *All^o Mod^{to} C-G 8*

f

Drs.

Cym.

Cym.

Cym.

Cym.

f

Timp. C-F

ff

ff

f

Drs.

Cym.

Timp.

Crash

ff

sfz

sfz