

낮선 해

♩ = 120

꽃보다 남자 OST PART 2

transcribed by smrr00@youtube

Piano

Violin I

Violin II

Cello

7

Vn.I

Vn.II

Vc.

Copyright

13

Vn.I

Vn.II

Vc.

19

Vn.I

Vn.II

Vc.

25

Piano (P) part: Treble and Bass staves. The treble staff contains many beamed sixteenth notes, often in pairs or groups of four. The bass staff also contains beamed sixteenth notes, sometimes in pairs. The violin I (Vn.I) part has a melodic line with some ties. Violin II (Vn.II) and Cello (Vc.) parts are silent, indicated by a horizontal line across the staff.

31

Piano (P) part: Treble and Bass staves. The treble staff contains many beamed sixteenth notes, often in pairs or groups of four. The bass staff also contains beamed sixteenth notes, sometimes in pairs. The violin I (Vn.I) part has a melodic line with some ties. Violin II (Vn.II) and Cello (Vc.) parts are silent, indicated by a horizontal line across the staff.

37

Vn.I

Vn.II

Vc.

43

Vn.I

Vn.II

Vc.

49

Vn.I

Vn.II

Vc.

55

Vn.I

Vn.II

Vc.

61

61

Vn.I

Vn.II

Vc.

Detailed description: This system contains measures 61 through 66. The piano part (measures 61-66) has a right-hand melody consisting of eighth-note pairs (G4-A4, A4-B4, B4-C5, C5-B4, B4-A4, A4-G4) and a left-hand bass line (F3, G3, A3, B3, C4, D4). Measures 61-62 show the piano accompaniment. Measures 63-66 show the piano part with a melodic line in the right hand and a bass line in the left hand. The violin and viola parts are silent throughout this system. The cello part has a simple bass line.

67

67

Vn.I

Vn.II

Vc.

Detailed description: This system contains measures 67 through 72. The piano part (measures 67-72) has a right-hand melody consisting of eighth-note pairs (D4-E4, E4-F4, F4-G4, G4-A4, A4-B4, B4-C5) and a left-hand bass line (D3, E3, F3, G3, A3, B3). Measures 67-68 show the piano accompaniment. Measures 69-72 show the piano part with a melodic line in the right hand and a bass line in the left hand. The violin and viola parts are silent throughout this system. The cello part has a simple bass line.

73

Piano: Treble clef, bass clef. Key signature: three flats. Measure 73 starts with a piano dynamic. The right hand plays a continuous eighth-note pattern. The left hand plays sustained chords. Measures 74-78 continue this pattern, ending with a half note in the right hand.

Vn.I: Treble clef. Silent.

Vn.II: Treble clef. Silent.

Vc.: Bass clef. Melodic line with eighth and quarter notes.

79

Piano: Treble clef, bass clef. Measure 79 continues the eighth-note pattern. A *Red.* (Ritardando) marking appears in measure 82. The right hand ends with a half note in measure 84.

Vn.I: Treble clef. Enters in measure 79 with a melody of quarter and eighth notes.

Vn.II: Treble clef. Enters in measure 79 with a melody of quarter and eighth notes.

Vc.: Bass clef. Sustained line with half and quarter notes.

85

First system of musical notation, measures 85-90. The score includes a grand staff (piano) and three staves for strings (Vn.I, Vn.II, Vc.). The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a complex texture with many beamed sixteenth and thirty-second notes in the bass clef and sustained chords in the treble clef. A *ped.* (pedal) marking is present in measure 87. The string parts are more sparse, with Vn.I and Vc. often playing sustained notes or simple rhythmic patterns, while Vn.II has more melodic movement.

91

Second system of musical notation, measures 91-96. The instrumentation remains the same. The piano part continues with its intricate bass-line and block chords. The string parts show further development, with Vn.II and Vc. having more active lines, including some melodic fragments and sustained notes. The overall texture is dense and rhythmic.

97

First system of musical notation, measures 97-102. The score is for a piano (Pn.) and three string instruments: Violin I (Vn.I), Violin II (Vn.II), and Violoncello (Vc.). The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a complex texture with chords and moving lines in both staves. The Violin I part has a melodic line with some rests. The Violin II part has a steady eighth-note accompaniment. The Violoncello part has a simple bass line.

103

Second system of musical notation, measures 103-108. The instrumentation remains the same: Piano (Pn.), Violin I (Vn.I), Violin II (Vn.II), and Violoncello (Vc.). The piano part continues with its complex texture. The Violin I part has a melodic line with some rests. The Violin II part has a steady eighth-note accompaniment. The Violoncello part has a simple bass line.

109

Vn.I

Vn.II

Vc.

115

Vn.I

Vn.II

Vc.

121

121

Vn.I

Vn.II

Vc.

This system contains measures 121 through 126. It features a piano accompaniment at the top and three string staves (Vn.I, Vn.II, Vc.) below. The piano part has a treble and bass staff. The strings are in a key with four flats. Measure 121 shows a complex piano texture with chords and moving lines. Measures 122-126 show the strings playing sustained notes and moving lines, with the Vc. part having a long note in measure 125.

127

127

Vn.I

Vn.II

Vc.

This system contains measures 127 through 132. The piano accompaniment continues at the top. The string staves (Vn.I, Vn.II, Vc.) show more sustained notes and moving lines. Measure 127 has a rest for the piano. Measures 128-132 show the strings playing sustained notes and moving lines, with the Vc. part having a long note in measure 130.

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