



Lena Orsa

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Sadness Over a Wilted Benjamin Ficus for String Orchestra

A propos de l'artiste

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Lena Orsa (The Piano Lady) is truly a woman of music: she performs a number of roles, including composer, orchestrator, pianist, producer, educator and arranger. Lena graduated from The Gnessin Russian Academy of Music in 2006 and has created an impressive portfolio by now. Her spheres of work as composer extend to cover symphonic music, operas, musicals, chamber and choral music, music for films and video games. A universal musician, Lena Orsa can perform in many music genre, be it rock, pop, jazz, soul or classical music; she is constantly involved in concert a... (la suite en ligne)

Qualification : professional

Page artiste : https://www.free-scores.com/partitions_gratuites_elena-borisova.htm

A propos de la pièce



Titre : Sadness Over a Wilted Benjamin Ficus for String Orchestra

Compositeur : Orsa, Lena

Arrangeur : Orsa, Lena

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Editeur : Orsa, Lena

Instrumentation : Orchestre à cordes

Style : Classique moderne

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SADNESS OVER A WILTED BENJAMIN FICUS

Etude-Capriccio for String Orchestra

Lena Orsa

Allegro

Violini I *p* *leggiero*

Violini II *p* *leggiero*

Viole *p* *leggiero*

Celli *p* *leggiero*

Contrabassi

Detailed description: This block contains the first five staves of the musical score. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Allegro'. The Violini I part features a melodic line with slurs and a dynamic marking of *p* *leggiero*. The Violini II part plays a rhythmic accompaniment of eighth notes, also marked *p* *leggiero*. The Viola part plays a similar rhythmic accompaniment of eighth notes, marked *p* *leggiero*. The Cello part plays a simple rhythmic pattern of eighth notes, marked *p* *leggiero*. The Contrabass part is mostly silent, indicated by a horizontal line.

V-ni I

V-ni II

V-le

V-c

C-b *pizz.*

Detailed description: This block contains the last five staves of the musical score. The Violini I part continues its melodic line with slurs and a dynamic marking of *p*. The Violini II part continues its rhythmic accompaniment. The Viola part continues its rhythmic accompaniment. The Cello part plays a simple rhythmic pattern of eighth notes. The Contrabass part is mostly silent, indicated by a horizontal line, but has a *pizz.* (pizzicato) marking in the final measure.

Musical score for measures 11-15, featuring five staves: V-ni I, V-ni II, V-le, V-c, and C-b. The key signature is one sharp (F#). Measure 11 is marked with a *ff* dynamic. V-ni I plays a continuous sixteenth-note pattern. V-ni II starts with a *sim.* dynamic and plays a rhythmic pattern. V-le plays a pattern of eighth notes. V-c and C-b play a simple bass line with quarter notes and rests.

Musical score for measures 16-20, featuring five staves: V-ni I, V-ni II, V-le, V-c, and C-b. The key signature is one sharp (F#). Measure 16 is marked with a *ff* dynamic. V-ni I has a tremolo in measure 16 and then continues with a sixteenth-note pattern. V-ni II continues with its rhythmic pattern. V-le plays eighth notes. V-c and C-b play a simple bass line with quarter notes and rests.

21

V-ni I

V-ni II

V-le

V-c

C-b

26

V-ni I

V-ni II

V-le

V-c

C-b

31

V-ni I

V-ni II

V-le

V-c

C-b

arco

35

V-ni I

V-ni II

V-le

V-c

C-b

mf

39

V-ni I

V-ni II

V-le

V-c

C-b

mp

mp

mp

44

V-ni I

V-ni II

V-le

V-c

C-b

mp

mp

49

V-ni I

V-ni II

V-le

V-c

C-b

Score for measures 49-53. The score is for a string quartet (Violin I, Violin II, Viola, Violoncello) and a double bass. The key signature is one sharp (F#) and the time signature is 3/4. Measure 49 shows the beginning of the section with a dynamic marking of *p*. The Violin I part features a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns. The double bass part is mostly silent, indicated by a rest.

54

V-ni I

V-ni II

V-le

V-c

C-b

Score for measures 54-58. The score continues from the previous system. The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Violoncello parts provide harmonic support with rhythmic patterns. The double bass part is mostly silent, indicated by a rest.

59

V-ni I

V-ni II

V-le

V-c

C-b

sim.

pizz.

64

V-ni I

V-ni II

V-le

V-c

C-b

pp

pp

pp

pizz.

pp

69

V-ni I

V-ni II

V-le

V-c

C-b

74

V-ni I

V-ni II

V-le

V-c

C-b

cresc.

cresc.

cresc.

arco

cresc.

78

V-ni I

V-ni II

V-le

V-c

C-b

sf

rit.

arco