

Al Kryszak

*Music From*

*Broken Blossoms*

Cello Bryan Eckenrode

Violin Greg Docenko

Piano Ivan Docenko

Guitars / Al Kryszak



PART

3

Adagio ♩ = 84

# 162-202 "A MAGICAL ROBE"

49:06 - 54:49 55

2 3 4

Vn.

Vc.

Pft.

*p*

*Ped.*

5 6 7 8

Vn.

Vc.

Pft.

*p*

9 10 11 12

Vn.

Vc.

Pft.

:She Seems Transformed..."

13 14 15 16 17

Vn.

Vc.

Pft.

18 19 20 21 22

Vn.

Vc.

Pft.

pizz. (non staccatto)

23 24 25 26

Vn.

Vc.

Pft.

pizz. (non staccatto)

arco

pp

"G"

pp

"BLUE & YELLOW SILK"

27 28 29 'G'-D through Bar 36 30

Vn.

Vc.

Pft.

arco

mf

31 32 33 34

Vn.

Vc.

Pft.

arco

arco

35 36 37 38 39 40

Vn. *p*

Vc. *p*

Pft. *pp* (Silent)

*molto legato*

41 42 43 44 45 46

Vn. *pizz. arco*

Vc. *pizz. arco*

Pft. *mp* *molto legato*

47 48 49 50 51 52

Vn. *pp* *mp* CU MAN

Vc. *pp*

Pft. *p* *pp*

53 54 55 56 57

Vn. *p* CU MAN :She Seems Transformed..."

Vc. *mp* *p*

Pft. *mp*

58 Wistfull Look He Takes AMBER INCENSE OUT "Wierd Smelling"

58 59 60 61 62 63

Vn. *non-crescendo*

Vc. *non-crescendo* pizz.

Pft.

Beat 2- BLOSSOM CU

64 65 66 'G-'D through Bar 71

Vn. arco

Vc.

Pft.

67 68 69 70

Vn. arco *mf*

Vc. *p*

Pft. *mf*

Pretty SMILE

71 72 73 74 75

Vn. *Subito p*

Vc.

Pft. *Subito pp* *Leo. p*

HE DREAMS...

HAPPY MAN

76 77 78 79 80

Vn.

Vc.

Pft.

2-Shot HE TURNS AWAY

81 82 83 84

Vn.

Vc.

Pft.

*molto legato*

*pp*

*una corda*

"WHAT MAKES YOU SO GOO

85 86 87 88 89

Vn.

Vc.

Pft.

*mf*

90 91 92 93

Vn.

Vc.

Pft.

*pp*

*una corda*

94 95 96 97

Vn.

Vc.

Pft.

98 99 100 101 102 103

"HE BRINGS RAYS..."

Vn.

Vc.

Pft.

*p*

*mp*

*tre corda*

*Leg.*

104 105 106 107 108 109

BOW "Stolen.."

Vn.

Vc.

Pft.

*8va*

*\* Leg.*

*\* Leg.*

110 111 112 113 114 115

Hair Sprinkle

HE KNEELS HOLDS HAND

Vn.

Vc.

Pft.

*8va*

*molto legato*

*una corda*

*\* Leg.*

*\* Leg.*

STOP ON CUTOFF CUE

"BREATHING AMBER"

116 117 118 119

Vn.

Vc.

Pft.

A

PLAYS FLUTE FOR HER

120 121 122 123

Vn.

Vc.

Tenor Recorder Plays Piano Line until Bar 133

Pft. *molto legato*  
*mp* *pp*

NON-unison VC-VN *espressivo molto rubato*

B

ON CUE: Play Rubato, FREE TEMPO Until Noted Circular Bowing ad. lib.

124 125 126 127 128

Vn. *molto legato* *pp*

Vc. *pp*

Pft. *mp* *pp*

129 130 131 132 133

Vn.

Vc.

Pft.



134 135 *molto legato* 136 137 5 138 5 139 5

Vn. *molto legato*

Vc. 3 3 3 3 3

140 141 142 143 5 144

Vn. *mp*

Vc. 3 3 3 3 *mp*

Man EXIT for change...

145 3 146 147 148

Vn. *pp*

Vc. 3 3 3 3 *pp*

149 150 151 152 3 3

Vn.

Vc. 3 3

153 3 3 154 unison VC-VN 155 C STOP ALL ON CUE NOISE UPSTAIRS!

Vn. unison VC-VN 3 3

Vc. unison VC-VN 3 3

Spy Reacts

ALL IN TEMPO

156 3 3 157 3 3 158 3 3

Vn. 3 3

Vc. 3 3 3 3

Pft. 3 3

## She Picks up - Back to Bed

159 160 161

Vn.

Vc.

Pft.

162 163 164

Vn.

Vc.

## His Head at Stairs

165 166 167 168

Vn.

Vc.

(At End Of Bar 172)

ALL STOP - WAIT FOR 173 QUE

169 170 171 172

Vn.

Vc.

1st CU Spy's Head

## ALL IN TEMPO

173 174 175

Pft.

176 177 178

Pft.

Man RETURNS

179 180 181 182

Vn.

Vc.

Pft.

8<sup>va</sup>

Reo.

Spy Brushes Man's Shirt Off

183 184 185

Vn.

Vc.

Pft.

15<sup>ma</sup>

8<sup>va</sup>

\* Reo.

186 187

Vn.

Vc.

Pft.

15<sup>ma</sup>

8<sup>va</sup>

188 189

Vn.

Vc.

Pft.

190 191

Vn.

Vc.

Pft.

192 193

Vn.

Vc.

Pft.

194 195

Vn.

Vc.

Pft.

196 197 198 199

Vn. *p*

Vc. *p*

Pft. *p*

*Red.*

Spy TELLS BATTLING BOUROUGHES

200 201 202 203

Vn.

Vc.

Pft.

*Red.*

204 205 206 207

Vn.

Vc.

Pft.

*mp* *mf* *p* *f*

*Red.* *\* Red.* *simile* *f*

Back to ROOM SHOT

STOP DEAD at BB reaction

208 209 210

Vn.

Vc.

Pft.

# 203-206 Burrows Discovers

Solo Cello Plays Freely until CUTOFF CUE

Andante (w Strong Beat) ♩ = 60

Cello.

1 2 3 3

3 4 5

6 7 8

9 10 11

12 13 14

15 16 6

17 18 19 3 3

20 21 3

*p* 7

Detailed description: This is a musical score for a cello, consisting of 21 measures. The score is written in bass clef. The time signature starts as 4/4 in measure 1, changes to 3/4 in measure 3, 2/4 in measure 7, 5/4 in measure 9, and returns to 4/4 in measure 11. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth notes, quarter notes, and sixteenth notes. There are several triplet markings (indicated by a '3' above the notes) in measures 1, 3, 19, and 21. A dynamic marking of *p* (piano) is present at the beginning of measure 20. A fermata is placed over measures 17 and 18. Measure numbers 1 through 21 are indicated at the start of each measure. The score ends with a final note in measure 21.

Sc 203-206

22

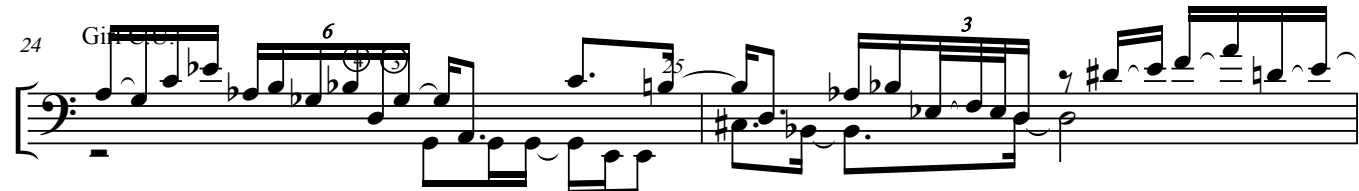


3

3

24

Gitarren

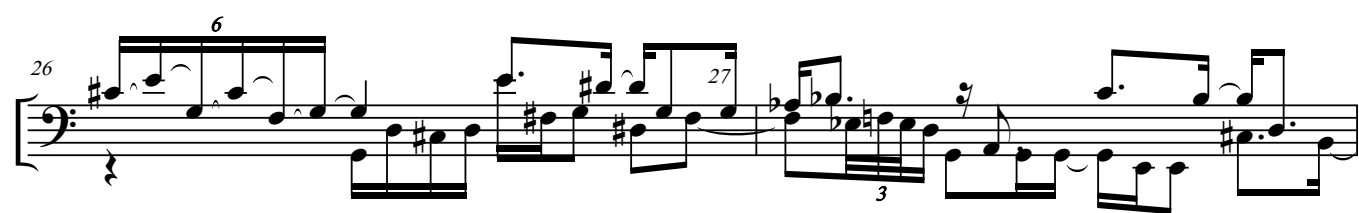


6

3

25

26

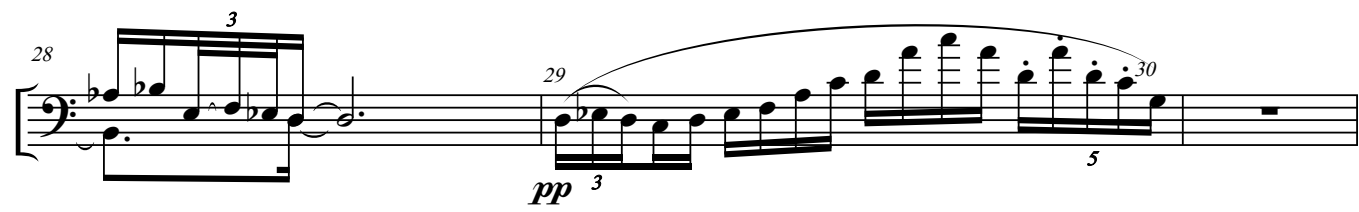


6

27

3

28



3

29

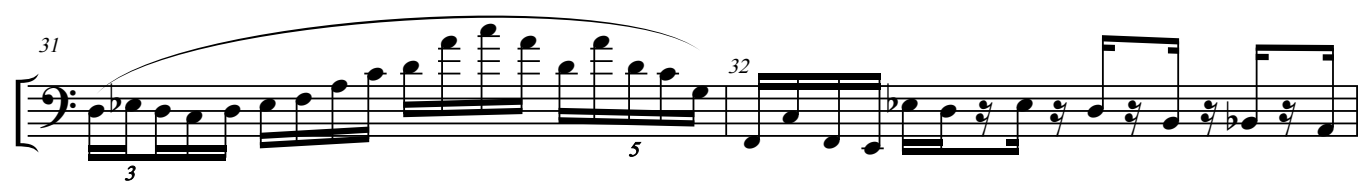
pp

3

30

5

31

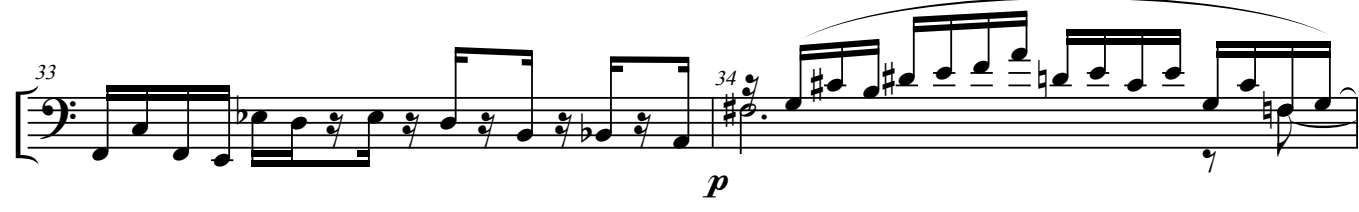


3

32

5

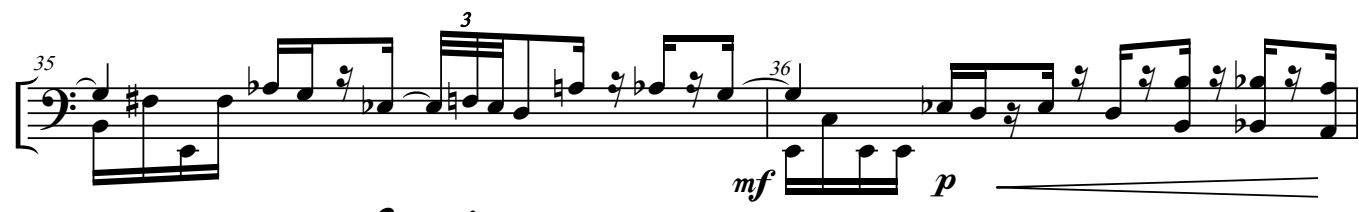
33



34

p

35



3

36

mf

p

37



f

3

38

5

39

pp

6

40



41

3

42

3

3

3

3

3

FADE OUT as Dulcimer Enters  
FADE IN as Dulcimer FADES

# 207-213 "The Girl Stays"

69

START: 1:00:14

The score is written for piano (Pft.) in 4/4 time. It consists of six systems of two staves each. The music features a complex rhythmic pattern of eighth notes, often beamed in groups of five (marked with a '5' above the notes). The key signature is one flat (B-flat). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system is marked with a '5' above the notes. The second system is marked with a '3' above the notes and includes the instruction *Sempre Sustainuto*. The third system is marked with a '5' above the notes and includes the dynamic marking *p*. The fourth system is marked with a '6' above the notes. The fifth system is marked with an '8' above the notes. The sixth system is marked with a '10' above the notes and includes the dynamic marking *p*. The score concludes with a final chord and a double bar line.



Pft.

12 *mf* 13

14 *mf* 15 *mp* *mf*

16 *mp* 17

18 19

20 *mf* *mp* *pp* 21

22 *mf* 23

# 214-226 Fight

Bootleg Car Chase Tempo (♩ = 96)

Opponent BOWS

3

4

Vln.

Burrows in Ring, Smiling

5

6

7

8

Vln.

L.S. REF - Arms in Air

9

10

11

12

Vln.

Opponent in CORNER

13

14

15

16

Vln.

Burrows in CORNER

17

18

19

20

Vln.

L.S. CROWD CHEERS

21

22

23

24

Vln.

TOUCH GLOVES (1st Time)

25

26

27

28

Vln.

Ring-Side REF and BELL

TOUCH GLOVES (1st Time)

29

30

31

32

Vln.

4-BEAT CUE FROM CONDUCTOR

BELL C.U 2-Rings

33

34

35

36

37

Vln.   
Vc.

FAST & FURIOUS SPARRING

38

39

40

41

42

Vln.   
Vc.

72 Crowd C.U. C.U. 3 Shot 214-226

Vln. 43 44 45 46 47 3 3 3

Vc.

MGR 2-SHOT

Vln. 48 49 50 51 52 *f* *p* < *f* pizz.

Vc.

(End of ROUND 1)

Vln. 53 54 55 56 57

Vc.

CHENG'S ROOM Int. C.U. CHENG Stare LUCY C.U. LUCY

*Floating, airy* *Rubato* **PIANO STARTS:**

Vln. 58 59 60 61 62 *Floating, airy Rubato*

Vc. *Floating, airy Rubato* **PIANO STARTS:**

Banjo *Floating, airy Rubato* **PIANO STARTS:**

C.U. CHENG Stare LUCY

Vln. 64 65 66 *Rec.*

Vc.

Banjo

OFF CHENG **PIANO-STRINGS STOP ON CUE**

Vln. 69

Vc.

Banjo

*diminuendo --- poco-a-poco--* **PIANO-STRINGS STOP ON CUE**

Vln. **PIANO-STRINGS STOP ON CUE**

Vc. **PIANO-STRINGS STOP ON CUE**

Banjo

FURIOUS Burrows Punches

Vln. 71 72 73 74

Vln. C.U. 3 Shot 75 76 77 78 Borrows KNOCKED DOWN

Vln. 79 80 81 82 3

COUNT Borrows UP AGAIN

Vln. 83 84 3 85 3 86 Rubato

OPPONENT DOWN

Vln. CHENG'S ROOM Int. PIANO STARTS: 88 89 90 91 C.U. CHENG Star LUCY

Floating, airy subito p

Vc. p PIANO STARTS:

Banjo Floating, airy p

Vln. 93 94 95 96 97

LUCY RECOILS

Vc. (PIANO STILL IN)

Banjo

Vln. ...Hold 98 99 100 101 102 103 "His Love Remains Pure"

Cheng Bows

tasto pp

Vc. pp PIANO STILL IN

Banjo PIANO STILL IN pp

74

104

105

106

107 title FADES

108

109

214-226

Vln. *diminuendo --- poco-a-poco--*

Vc. *diminuendo --- poco-a-poco--* (PIANO STILL IN)

Banjo

110

111

113

FIGHT RESUMES  
PIANO-STRINGS STOP ON CUE

Vln. [Rest]

Vc. [Rest]

Banjo [Rest]

PIANO-STRINGS STOP ON CUE

Opponent DOWN

COUNT

114

115

116

117

4-BEAT CUE FROM  
CONDUCTOR

Vln. [Rest]

*ord. ( arco )*

Burrows Stands Over Opponent

119

120

121

122

Vln. *ord. pizz.*

Vc. *ord. pizz.*

Banjo

Crowd RUSHES IN

123

124

125

126

Vln. *pizz.*

Vc. *pizz.*

Banjo

Burrows Smiles

127

128

129

130

Vln. [Rest]

Vc. [Rest]

STOP "HE GOES RIGHT TO HIS HONOR..."

"THE LOWERING STORM"

131

132

133

134

135

136

137

138

Vln. ALL STOP ON CUE

(♩=96)

# 239-253 Search for Lucy

SILENCE : "THE LOWERING STORM"  
SILENCE : "THE LOWERING STORM"  
START PIANO AT:INT. Burrow's HOME

*Pizz. Espressivo Sostenuto Possibile*

(gliss. pizz)

Vc.

Pft. *Espressivo* *mf* PIANO melody is clearly articulated in unison w/CELLO through BAR 31

Vc.

Pft. *ff* *mf*

Vc. *Leg.* Lucy in ROOM *arco*

Pft.

Vc. *pizz.*

Pft.

Vc. (gliss. pizz) *arco*

Pft.

Burrows Confronts LUCY

JUMP TO THIS BAR ON CUE  
or WAIT UNTIL CUE TO START

30 31 32 33 34 35 36

ord ---pont ---ord

*mf* *p* *p* *f*

(See Fingering Note \*)

\* Left Hand is Always Heavy Accent  
Left/Right Hands outlines basic triads  
for strong, non-staccato line (eg: l.h.  
C#m / r.h. FM & CM)

37 38 39

40 41 42

Burrows POUNDS FIST

DULCIMER ENTERS AS  
NON-MEASURED CRESCENDO

EXT. C.U. BURROWS TERROR

43 44 45

*pp* *f*

A

46 *pp* *f* *pp* *f*

Vn.

Vc.

Pft.

48 *pp* *f* *mp* *non-crescendo*

Vn.

Vc.

Pft.

49 "TAINT NOTHIN!..."

50 *mp* *f*

Vn.

Vc.

Pft.

51 (Cello is Dominant Line)

52 53 54 TITLE ENDS

Vn.

Vc.

Pft.



55 56

Vn.

Vc.

Pft.

57 58

Vn.

Vc.

Pft.

EXT. Cheng & Man --PAPER

59 60

Vn.

Vc.

Pft.

61 62 63

Vn.

Vc.

Pft.

ALL SUDDEN STOP ON CUE  
(AS GTR STARTS NEXT SCENE)