

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* CU MAN

Vc. *mp*

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. arco

Pft.

67 68 69 70

Vn. arco *mf*

Vc. *mf*

Pft. *p*

Pretty SMILE

71 72 73 74 75

Vn. *Subito p*

Vc. *Subito pp*

Pft. *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.*

110 111 112 113 114 115

Hair Sprinkle

HE KNEELS HOLDS HAND

Vn.

Vc.

Pft.

8va

molto legato

una corda

** Leg.*

STOP ON CUTOFF CUE
119 "BREATHING AMBER"

116 117 118

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*

B ON CUE: NON-unison VC-VN *espressivo molto rubato* Play Rubato, FREE TEMPO Until Noted Circular Bowing ad. lib.

124 125 126 127 128

Vn. *molto legato*

Vc. *NON-unison VC-VN espressivo molto rubato*

Pft. *mp*

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 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.

Vc. 3 3 3 3 3 3

Pft.

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.

ALL IN TEMPO

173 174 175

Pft.

Pft. 176 177 178

Measures 176-178 of the piano part. The music features a melodic line in the right hand with eighth and sixteenth notes, and a bass line in the left hand with dotted half notes and quarter notes. The key signature has two flats.

Man RETURNS

Vn. 179 180 181 182

Vc.

Pft. 8^{va} Ped.

Measures 179-182. This system includes the Violin (Vn.), Viola (Vc.), and Piano (Pft.) parts. The Violin and Piano parts have melodic lines, while the Viola part is mostly rests. The piano part includes an 8va section and a Pedal point.

Spy Brushes Man's Shirt Off

Vn. 183 184 185

Vc.

Pft. 15^{ma} 8^{va} Ped.

Measures 183-185. This system includes the Violin (Vn.), Viola (Vc.), and Piano (Pft.) parts. The Violin and Viola parts have melodic lines, while the Piano part features a 15^{ma} section and an 8^{va} section. A Pedal point is also present.

Vn. 186 187

Vc.

Pft. 15^{ma} 8^{va}

Measures 186-187. This system includes the Violin (Vn.), Viola (Vc.), and Piano (Pft.) parts. The Violin and Viola parts have melodic lines, while the Piano part features a 15^{ma} section and an 8^{va} section.

188 189

Vn.

Vc.

Pft.

This system contains measures 188 and 189. The Violin (Vn.) part starts with a half note G4, followed by a quarter note F4, and a half note E4. The Viola (Vc.) part has a half note G3, followed by a quarter note F3, and a half note E3. The Piano (Pft.) part features a continuous eighth-note accompaniment in the right hand and a bass line in the left hand with notes G2, F2, E2, and D2.

190 191

Vn.

Vc.

Pft.

This system contains measures 190 and 191. The Violin (Vn.) part has a half note G4, followed by a quarter note F4, and a half note E4. The Viola (Vc.) part has a half note G3, followed by a quarter note F3, and a half note E3. The Piano (Pft.) part continues with the eighth-note accompaniment and a bass line with notes G2, F2, E2, and D2.

192 193

Vn.

Vc.

Pft.

This system contains measures 192 and 193. The Violin (Vn.) part has a half note G4, followed by a quarter note F4, and a half note E4. The Viola (Vc.) part has a half note G3, followed by a quarter note F3, and a half note E3. The Piano (Pft.) part continues with the eighth-note accompaniment and a bass line with notes G2, F2, E2, and D2.

194 195

Vn.

Vc.

Pft.

This system contains measures 194 and 195. The Violin (Vn.) part has a half note G4, followed by a quarter note F4, and a half note E4. The Viola (Vc.) part has a half note G3, followed by a quarter note F3, and a half note E3. The Piano (Pft.) part continues with the eighth-note accompaniment and a bass line with notes G2, F2, E2, and D2.

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, changes to 3/4 at measure 3, then to 2/4 at measure 7, and finally to 5/4 at measure 9. The key signature has one flat (B-flat). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' above the notes) at measures 3, 19, and 21. A dynamic marking of *p* (piano) is placed at the beginning of measure 20. A fermata is placed over measures 17 and 18. The score ends with a final measure (21) containing a triplet of eighth notes.

22

24 *Gitarra*

26

27

28

29 *pp*

30

31

32

33

34 *p*

35

36 *mf* *p*

37

38 *f* *sfz* *pp*

39

40

41

42

Measures 22-42 of a musical score for bass clef. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings. Measure numbers 22, 24, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, and 42 are indicated. Dynamic markings include *pp*, *p*, *mf*, *f*, *sfz*, and *pp*. The word *Gitarra* is written above measure 24. The score features several slurs and articulation marks.

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 grouped in quintuplets (marked with a '5' above the notes). The key signature is one flat (B-flat major or D minor). 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 *8vb* marking.

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

Ring-Side REF and BELL

28

Vln.

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.

Crowd C.U.

C.U. 3 Shot

214-226

72

Vln. *43* *44* *3* *45* *46* *3* *47* *3*

Vc.

MGR 2-SHOT

Vln. *48* *49* *50* *51* *pizz.* *52*

Vc.

f *p* *<f*

(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
59 Rubato

PIANO STARTS:

Vln. *58* *59* *60* *61* *62*

Vc.

Floating, airy
Rubato

Floating, airy
Rubato

PIANO STARTS:

Banjo *63* *64* *65* *66*

C.U. CHENG Stare LUCY

C.U. CHENG Stare LUCY

Vln. *64* *65* *66*

Vc.

Rec.

Banjo *67* *68* *69* *70*

OFF CHENG

PIANO-STRINGS STOP ON CUE
70 CUT TO FIGHT - TOWELS

Vln. *69* *70*

Vc.

diminuendo --- poco-a-poco---

PIANO-STRINGS STOP ON CUE

Banjo *71* *72* *73* *74*

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 Staro 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

75

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* *Leg.*

Vc. *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 ord ---pont ---ord 33 34 35 36

Vc. *mf* *p* *p* *f*

Pft. *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

Vc.

Pft.

40 41 42

Vc.

Pft.

Burrows POUNDS FIST

DULCIMER ENTERS AS
NON-MEASURED CRESCENDO

EXT. C.U. BURROWS TERROR

43 44 45

Vn. *pp* *f*

Vc.

Pft.

A

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

Vn.

Vc.

Pft.

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

49 "TAINT NOTHIN!..."

Vn.

Vc.

Pft.

50 *mp* *f*

51 (Cello is Dominant Line)

Vn.

Vc.

Pft.

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)