

UP, UP, AND UP
for String Orchestra

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10

Vln. 1
div.

Vln. 2

Vla.

Vcl.

Cb.

mp *p < f* *ff* *ff*

mp *p < f* *ff* *ff*

unis. *p* *div.* *(p)* *f* *unis.* *p*

p *div.* *(p)* *(p)* *unis.*

p *(p)* *(p)*

p *(p)*

13

Vln. 1
div.

Vln. 2

Vla.

Vcl.

Cb.

pp *f* *sff* *f* *ff* *p*

pp *f* *sff* *f* *ff* *p*

pp *f* *sff* *mf* *f* *pp*

f *sff* *f* *div.* *pp*

mf *sff* *f* *div.* *pp*

pp

17

Vln. 1
div.

f *gl.* *pp* *ff* *p* *pp*

at the tip

Vln. 2

p *pp*

Vla.

p *pp*

Vcl.

p

Cb.

IV



21

Vln. 1
div.

ff sempre *ff* *gl. ten.* *sfff* *pp* *8va*

Vln. 2

ff sempre *f* *mf* *mp* *p* *ff* *sfff* *pp* *8va*

Vla.

f *p* *f* *ff* *sfff* *pp*

Vcl.

f *mf* *p* *f* *ff* *sfff* *pp*

Cb.

f *mf* *p* *f* *ff* *sfff* *pp*

II

attaca

II

♩ = 52 **Rit.** **String. A tempo**

Vln. 1: *pp* *legato* *mp* *p* *mf* *pp*

Vln. 2: *pp* *legato* *mp* *p* *mf* *pp* *div.*

Vla.: *pp* *legato* *mp* *p* *mf* *pp*

Vcl.: *pp* *legato* *mp* *p* *mf* *pp*

Cb.: *pp* *legato* *mp* *p* *mf* *pp*

Vln. 1: *mp* *p* *mf* *mp* *mf* *f*

Vln. 2: *p* *mf* *p* *mp* *unis.* *div.* *f*

Vla.: *p* *mf* *p* *mp* *cresc.* *f*

Vcl.: *p* *mf* *cresc.* *f*

Cb.: *p* *mf* *p* *cresc.* *f*

Vln. 1: *pp* *p* *mp* *mf*

Vln. 2: *mf* *p* *unis.* *mp*

Vla.: *mf* *p* *mp*

Vcl.: *mf* *p* *mp*

Cb.: *mf* *p* *mp*

Molto rit. A tempo

Musical score for measures 12-15, featuring five staves: Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score includes dynamic markings (*mf*, *f*, *pp*, *p*) and performance instructions such as *div.*, *unis.*, and *leggero*. Measure numbers 12, 13, 14, and 15 are indicated at the beginning of their respective staves.

Musical score for measures 16-18, featuring five staves: Vln. 1, Vln. 2, Vla., Vcl., and Cb. The score includes dynamic markings (*mf*, *mp*, *f*, *p*) and performance instructions such as *Poco rit.*. Measure numbers 16, 17, and 18 are indicated at the beginning of their respective staves.

Musical score for measures 19-21, featuring three staves: Vln. 1, Vln. 2, and Vla. The score includes dynamic markings (*mf*, *p*, *pp cresc.*) and performance instructions such as *non div.* and *unis.*. Measure numbers 19, 20, and 21 are indicated at the beginning of their respective staves.

22

Vln. 1

Vln. 2

mf *p* *mf* *p* *mf* *p* *mf* *p* *mf*



Rit. String. A tempo Molto rit.

26

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

pp *mp* *p* *f* *p*

pp *mp* *p* *mf* *p*

pp *mp* *p* *mf* *p*

pp *mp* *p* *mf* *p*

pp *mp* *p* *mf* *p*

attaca

III

$\text{♩} = 84$

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

ppp *sf* *sf* *ppp* *sf* *ppp*

sf *ppp* *sf* *ppp* *sf* *ppp*

ppp *sf* *sf* *ppp* *sf* *ppp*

sf *ppp* *sf* *ppp* *sf* *ppp*

sf *ppp* *sf* *ppp* *sf* *ppp*

3 flautando non vib. *mf*

Vln. 1

flautando non vib. *mf* III

Vln. 2

Vla. *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Vcl. *sf* *ppp* *sf* *sf* *ppp*

Cb. *ppp*

5 flautando *mf*

Vln. 1

flautando III *mf*

Vln. 2

Vla. *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Vcl. *sf* *ppp* *sf* *sf* *ppp*

Cb. *ppp*

7 flautando *mf*

Vln. 1

flautando III *mf*

Vln. 2

Vla. *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Vcl. *sf* *ppp* *sf* *sf* *ppp*

Cb. *ppp*

9 flautando

Vln. 1 *f* *ppp* *sf* *sf* *ppp* *sf*

Vln. 2 *f* *sf* *ppp* *sf* *sf* *ppp* *sf* *ppp*

Vla. *ppp* *sf* *sf* *ppp* *sf*

Vcl. *sf* *ppp* *sf* *sf* *ppp*

Cb.

11 flautando

Vln. 1 *f*

Vln. 2 *p* *pp* *p* *pp*

Vla. flautando non vib. *f*

Vcl. *pp* *p* *pp*

Cb. *p* *pp*

13

Vln. 1 *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf*

Vln. 2 *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Vla. *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf*

Vcl. *sf* *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Cb.

21

Vln. 1 *ppp* *sub.* *sf* *sf* *ppp* *sf* *ppp*

Vln. 2 *sf* *ppp* *sf* *sf* *ppp* *sf* *ppp*

Vla. *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf*

Vcl. *sf* *ppp* *sf* *sf* *ppp* *sf* *ppp*

Cb. -

23

Vln. 1 *sf* *p* *f* *sf* *sf* *sf*

Vln. 2 *sf* *ppp* *f* *sf* *sf* *sf*

Vla. *ppp* *sf* *p* *f* *sf* *sf*

Vcl. *sf* *ppp* *f* *sf* *f* *sf*

Cb. *f*

25

Vln. 1 *sf* *sf* *sf* *sf* *sf* *sf* *p*

Vln. 2 *sf* *sf* *sf* *sf* *sf* *sf* *p*

Vla. *sf* *sf* *sf* *sf* *sf* *sf*

Vcl. *sf*

Cb. *sf*

27

Vln. 1 flautando non vib. *f* III V III

Vln. 2 flautando non vib. *f* III IV IV V

Vla. *p*

Vcl. *p* IV

Cb. *f* *p*

29

Vln. 1 *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf*

Vln. 2 *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Vla. *ppp* *sf* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *p*

Vcl. *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

Cb. *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp* *sf* *ppp*

31

Vln. 1 ord. *f*

Vln. 2 ord. III IV *f*

Vla. *mf* *p*

Vcl. *mf* *p*

Cb. *mf* *p* V

33

Vln. 1 *ff*

Vln. 2 *ff*

Vla. *f* *pp*

Vcl. *f* *pp*

Cb. *f*

35

Vln. 1 *ppp* *sff* *sff* *ppp* *sf* *ppp*

Vln. 2 *sff* *ppp* *sff* *sf* *ppp*

Vla. *ppp* *sff* *sff* *ppp* *sf*

Vcl. *sff* *ppp* *sff* *sf* *ppp*

Cb. *sff* *sff* *sff* *sff* *sff*

attaca

IV

$\text{♩} = 60$

Vln. 1

Vln. 2 *p* *mf* *p* *mf*

Vla. *p* *mf* *p* *mf*

Vcl. *f* *p* *mf* *p* *mf* *f* *p*

Cb. *p* *mf* *p* *mf* *p*

6 *div.*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mf* *mp*

Vcl. *mf* *f* *p* *mp*

Cb. *mp* *mf* *p*

10

Vln. 1 *mp* *pp* *mp* *pp* *f* *mp*

Vln. 2 *mp* *p* *mp* *p*

Vla. *mp* *p* *mp* *p*

Vcl. *mf* *pp* *mp* *mp*

Cb. *mp* *pp* *mp* *mp*

coldly *pizz.* *arco* *pizz.*

lv. *molto*

Poco più mosso

14 *arco* *animato*

Vln. 1 *p cresc.* *f* *mp* *cresc.*

Vln. 2 *p* *mf* *p*

Vla. *p* *mf* *mp* *cresc.*

Vcl. *arco* *animato* *p* *mf* *mp* *p*

Cb. *p* *mf* *p*

17

Vln. 1 *f* *p* *p* *mp* *cresc.*

Vln. 2 *mf* *p* *pp* *mp* *p*

Vla. *mp* *pp* *mp* *p*

Vcl. *mf* *p* *p*

Cb. *mf* *p* *p*

20

Vln. 1 *mf* *f* *pp* *molto*

Vln. 2 *mp* *mf* *f* *p* *pp*

Vla. *mp* *p* *pp*

Vcl. *mp* *mf* *f* *p* *pp*

Cb. *mp* *mf* *f* *p* *pp*

23

Vln. 1 *ff* *p* *pizz.* *mf* *p* *f* *mp* *arco* *p* *f* *mp* *pizz.*

Vln. 2 *f* *mp* *p* *molto* *f* *mp* *p dim.*

Vla. *f* *mp* *pizz.* *mf* *p* *f* *mp* *arco* *p* *f* *mp* *pizz.*

Vcl. *f* *mp* *f* *mp* *p dim.*

Cb. *f* *p* *f* *mp* *p dim.*

attaca

V

$\text{♩} = 126$

Musical score for measures 1-4 of section V. The score is for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The tempo is marked as quarter note = 126. The key signature has one sharp (F#) and the time signature is 4/4. The dynamics are *pp* (pianissimo) for all instruments. The Violin parts are marked *arco* and feature a five-finger fingering (*5*) on the first string. The Viola part includes a *div.* (divisi) marking. The Violoncello and Contrabass parts play a steady bass line.

Musical score for measures 5-8 of section V. The score continues for the same five instruments. The dynamics vary: *p* (piano) for Violin 1, *mp* (mezzo-piano) for Violin 2, *pp* (pianissimo) for Viola, Violoncello, and Contrabass. The Viola part includes *unis.* (unisono) and *div.* markings. The Violin parts continue with the five-finger fingering (*5*). The Violoncello and Contrabass parts play a steady bass line.

Musical score for measures 9-12 of section V. The score continues for the same five instruments. The dynamics are *p* (piano) for Violin 1, *mp* (mezzo-piano) for Violin 2, *mf* (mezzo-forte) for Viola, Violoncello, and Contrabass. The Viola part includes a *div.* marking. The Violin parts continue with the five-finger fingering (*5*). The Violoncello and Contrabass parts play a steady bass line. A first ending bracket labeled *1.* is present at the end of the section.

Musical score for measures 9-11. The score is for a string ensemble consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2) divided into two parts (div.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

- Measure 9:** Vln. 1 starts with a second ending (2.) and a five-note slur (5). Dynamics include *sf* and *f*. Vln. 2 div. parts have a five-note slur (5) and dynamics *mp* and *sf*. Vcl. has dynamics *mf* and *sf*. Cb. has *mf*.
- Measure 10:** Vln. 1 has a five-note slur (5) and dynamics *f* and *sf*. Vln. 2 div. parts have a five-note slur (5) and dynamics *f* and *sf*. Vcl. has *f*. Cb. has *f*.
- Measure 11:** Vln. 1 has a five-note slur (5) and dynamics *f* and *sf*. Vln. 2 div. parts have a five-note slur (5) and dynamics *f* and *sf*. Vcl. has *f*. Cb. has *f*.

Dynamic markings: *sf*, *f*, *mp*, *mf*, *sf*.



Musical score for measures 12-14. The score is for a string ensemble consisting of Violin 1 (Vln. 1), Violin 2 (Vln. 2) divided into two parts (div.), Viola (Vla.), Violoncello (Vcl.), and Contrabasso (Cb.).

- Measure 12:** Vln. 1 has a five-note slur (5) and dynamics *mf* and *f*. Vln. 2 div. parts have a five-note slur (5) and dynamics *mf* and *f*. Vcl. has *mf* and *f*. Cb. has *mf* and *f*.
- Measure 13:** Vln. 1 has a five-note slur (5) and dynamics *mf* and *f*. Vln. 2 div. parts have a five-note slur (5) and dynamics *mf* and *f*. Vcl. has *mf* and *f*. Cb. has *mf* and *f*.
- Measure 14:** Vln. 1 has a five-note slur (5) and dynamics *mf* and *f*. Vln. 2 div. parts have a five-note slur (5) and dynamics *mf* and *f*. Vcl. has *mf* and *f*. Cb. has *mf* and *f*.

Dynamic markings: *mf*, *f*, *cresc.*, *sff*.

15

Vln. 1

Vln. 2 div.

Vla.

Vcl.

Cb.

f *mf* *f* *mf* *f* *mf*

mf *f* *mf* *f* *mf*

f *mf* *f* *mf*

mf *f* *mf* *f* *mf*

mf *f* *mf* *f*

gl. > div. unis. 5

18

Vln. 1 div.

Vln. 2

Vla.

Vcl.

Cb.

ff *p* *ff* *p* *ff* *p* *sf* *p* *ff* *p*

f *ff* *p* *sf*

f *ff* *p* *sf*

ff *p*

f *p*

div. unis. 5

molto *p* *molto* *p*

22

Vln. 1
Vln. 2
Vla. (div.)
Vcl.
Cb.

mf
gl.
II III 5
II I
mf
mf
mf
mf
mf



26

Vln. 1
div.
Vln. 2
Vla. (div.)
Vcl.
Cb.

pp
p
pp
p
pp
p
p
p
p
p

29

Vln. 1
div.

Vln. 2

Vla.

Vcl.

Cb.

ff

p

ff

p

f

sf

p

f

p

f

p

33

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f

ffp

p

cresc.

f

p

cresc.

f

p

cresc.

f

p

cresc.

f

37

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *ff* *ffp* *mf* unis.

40

Vln. 1

Vln. 2

Vla.

Vcl.

Cb.

f *ffp* *mf* *ff* *mf* *f* *mp* *f* *mp* *f*

div. unis.

43

Vln. 1 div.

Vln. 2

Vla.

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

pizz. arco

pizz. non div.

46 unis. 5 V div.

Vln. 1 *pp*

Vln. 2 *pp*

Vla. *pp*

Vcl. *pp*

Cb. *pp*

Detailed description: This system contains measures 46 and 47. The music is in 4/4 time. Measure 46 features a unison melodic line in the strings, marked *pp* (pianissimo). A five-measure slur is present. Measure 47 continues the melodic line, marked *pp*, with a 'div.' (divisi) instruction. A dynamic hairpin is shown between the two measures.

48 unis. 5 V div. unis. 5 V

Vln. 1 *mf* *p*

Vln. 2 *mf* *p*

Vla. *p*

Vcl. *mf* *p*

Cb. *mf* *p*

Detailed description: This system contains measures 48, 49, and 50. Measure 48 is marked *mf* (mezzo-forte) and *p* (piano). Measure 49 is marked *mf* and *p*. Measure 50 is marked *mf* and *p*. The music features unison melodic lines in the strings, with a five-measure slur in measure 48. A 'div.' instruction is present in measure 49. A dynamic hairpin is shown between measures 48 and 49.

51 div. cresc.

Vln. 1 *cresc.*

Vln. 2 *cresc.*

Vla. *cresc.*

Vcl. *cresc.*

Cb. *cresc.*

Detailed description: This system contains measures 51, 52, and 53. Measure 51 is marked *cresc.* (crescendo) and *div.* (divisi). Measure 52 is marked *cresc.*. Measure 53 is marked *cresc.*. The music features unison melodic lines in the strings, with a five-measure slur in measure 51. A dynamic hairpin is shown between measures 51 and 52.

53 (div.)

Vln. 1 *f* *mf* *cresc.*

Vln. 2 *f* *mf* *cresc.*

Vla. *f* *mf* *div.*

Vcl. *f* *mf*

Cb. *f* *mf*

56

Vln. 1 *ff* *fff*

Vln. 2 *ff* *fff*

Meno mosso e rall.

59

Vln. 1 *f* *p* *mf* *p* *pp*

Vln. 2 *f* *p* *p* *ppp* *mp*

Vla. *arco*

Vcl. *arco*

Cb. *arco*