

Violin II

# True Colours

The musical score is written for Violin II in 4/4 time. It consists of ten staves of music. The first staff begins with a mezzo-piano (*mp*) dynamic. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff, starting at measure 13, is labeled 'A CHORUS' and begins with a mezzo-forte (*mf*) dynamic. The fifth staff starts at measure 19 and includes a mezzo-piano (*mp*) dynamic. The sixth staff, starting at measure 24, is labeled 'B VERSE 2' and includes a mezzo-piano (*mp*) dynamic. The seventh staff starts at measure 29. The eighth staff, starting at measure 34, is labeled 'C CHORUS 2' and begins with a mezzo-forte (*mf*) dynamic. The ninth staff starts at measure 40 and includes a mezzo-piano (*mp*) dynamic. The final staff, starting at measure 44, is marked 'rit 2nd time' and concludes with a double bar line.

Violin I

# True Colours

3

*mf*

8

12 **A** CHORUS

*f*

16

20 **2**

*mf*

26 **B** VERSE 2

30

*f*

34 **C** CHORUS 2

39

42 **2** 1st time only. . . . .

*mf*

Detailed description: This is a musical score for Violin I in 4/4 time. The piece is titled 'True Colours'. The score is divided into several sections: an initial section (measures 1-7) with a first ending bracketed '3' and a dynamic marking of *mf*; a second section (measures 8-11); a first chorus (measures 12-15) marked 'A' and *f*; a second section (measures 16-19); a third section (measures 20-25) with a first ending bracketed '2' and a dynamic marking of *mf*; a second chorus (measures 26-29) marked 'B' and *f*; a third section (measures 30-33); a fourth section (measures 34-38) marked 'C' and *f*; a fifth section (measures 39-41); and a final section (measures 42-45) with a first ending bracketed '2' and a dynamic marking of *mf*, followed by the instruction '1st time only. . . . .'. The score uses treble clef, 4/4 time signature, and various musical notations including slurs, ties, and dynamic markings.

Violoncello

# True Colours

*mp*  
 Play if no viola. ....

Measures 1-6: Bass clef, 4/4 time signature. The melody consists of quarter notes and dotted half notes with a descending line.

7

Measures 7-12: Bass clef, 4/4 time signature. The melody continues with quarter notes and dotted half notes.

## 13 [A] CHORUS

*mf*

Measures 13-18: Bass clef, 4/4 time signature. The chorus begins with a series of eighth notes and quarter notes.

19

*mp*  
 Play if no viola. ....

Measures 19-24: Bass clef, 4/4 time signature. The melody features a mix of quarter notes and dotted half notes.

25

## [B] VERSE 2

*mp*

Measures 25-29: Bass clef, 4/4 time signature. The verse begins with a repeat sign and continues with quarter and dotted half notes.

30

Measures 30-33: Bass clef, 4/4 time signature. The melody continues with quarter notes and dotted half notes.

## 34 [C] CHORUS 2

*mf*

Measures 34-39: Bass clef, 4/4 time signature. The second chorus begins with eighth and quarter notes.

40

*mp*  
 Play if no viola. ....

Measures 40-43: Bass clef, 4/4 time signature. The melody continues with quarter notes and dotted half notes.

44

*rit 2nd time*

Measures 44-47: Bass clef, 4/4 time signature. The piece concludes with a ritardando marking and a double bar line.

Viola

# True Colours

1 *mp*

6 *pizz.*

11 *arco* **A** CHORUS *mf*

17

22 *mp*

26 **B** VERSE 2 *mp*

30 *pizz.* *arco*

34 **C** CHORUS 2 *mf*

40 *mp*

44 *rit 2nd time*

# True Colours

Violin I

Violin II *mp*

Viola *mp*

Violoncello *mp*

*Play if no viola. ....*

5

Vln. I

Vln. II

Vla. *pizz.*

Vc.

10

Vln. I

Vln. II

Vla. *arco*

Vc.

**A** CHORUS

*f*

*mf*

*mf*

*mf*

14

Vln. I

Vln. II

Vla.

Vc.

18

Vln. I

Vln. II

Vla.

Vc.

*mp*

*mp*

*mp*

**B** VERSE 2

23

Vln. I

Vln. II

Vla.

Vc.

*mf*

*mp*

*mp*

*mp*

..... *mp*

28

Vln. I

Vln. II

Vla.

Vc.

*pizz.*

**C** CHORUS 2

32

Vln. I

Vln. II

Vla.

Vc.

*f*

*mf*

*mf*

*mf*

37

Vln. I  
Vln. II  
Vla.  
Vc.

42

Vln. I  
Vln. II  
Vla.  
Vc.

*mp*  
*mp*  
*mp*

Play if no viola. . . . .

45

Vln. I  
Vln. II  
Vla.  
Vc.

1st time only. . . . .

*rit 2nd time*  
*rit 2nd time*  
*rit 2nd time*

*mf*