

**Symphony for Strings**  
*(Images of Java)*

Nigel Keay

1

**Allegro,**  $\text{♩} = \text{ca.} 108$

Violin 1  
Violin 11  
Viola  
Cello  
D.B.

10

Vln 1  
Vln 1  
Vln 2  
Vln 2  
Vla  
Vcl  
D.B.

17

Vln 1  
Vln 1  
Vln 2  
Vln 2  
Vla  
Vcl  
D.B.

(1)

27

Vln 1 unis.

Vln 2

Vla *mf*

Vcl *mf*

D.B. *mf*

*p*

*p*

*mp*

*div.*

*p*

*p*

*mp*

*p*

*mp*

36

Vln 1 *mf*

Vln 1 *mf*

Vln 2 *mf*

Vln 2 *mf*

Vla *mf*

Vcl *mf*

D.B. *mf*

*p*

*mp*

*unis.*

*mf*

*p*

*mp*

*p*

45

Vln 1

Vln 1 *mf*

Vln 2

Vln 2

Vla

Vcl

D.B.

*sffz*

*mf*

*sffz*

*mf*

*sffz*

*sffz*

*sffz*

*mf*

*sffz*

*sffz*

(1)

49

Vln 1      unis.      *f*

Vln 2      unis.      *mf*

Vla      *mf*

Vcl      *mf*

D.B.      *mf*

div.      *p*      *mf*

unis.      *p*      *mf*

16      3      4      *mf*

56

Vln 1      *b*

Vln 1      *b*

Vln 2      *mf*

Vln 2      *mf*

Vla      3

Vcl      3

D.B.      *mf*

60      *unis.*       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$        $\frac{5}{4}$       *p*

Vln 1      *unis.*       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$       *p*

Vln 2      *unis.*       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$       *p*

Vla       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$       *p*

Vcl       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$       *p*

D.B.       $\frac{2}{4}$        $\frac{15}{16}$        $\frac{12}{16}$        $\frac{3}{4}$        $\frac{4}{4}$       *p*

(1)

67

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

74

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

80

Vln 1  
Vln 1  
Vln 2  
Vln 2  
Vla  
Vcl  
D.B.

(1)

86

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

89

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

95

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

(1)

100

Vln 1  
Vln 1  
Vln 2  
Vln 2  
Vla  
Vcl  
D.B.

105

Vln 1  
Vln 1  
Vln 2  
Vln 2  
Vla  
Vcl  
D.B.

108

Vln 1  
Vln 2  
Vla  
Vcl  
D.B.

(1)

114

Vln 1      *f*

Vln 2

Vla

Vcl      *f*

D.B.

*poco meno mosso, J = 104*

Vln 1      >*p*

Vln 2      *p*

Vla

Vcl

D.B.

*lento, J = 54*

Vln 1      *p*

Vln 1

Vln 2      *p*

Vln 2

Vla      *p*

Vcl

D.B.

# Adagio for Strings

(from Three Images of Java)

**Adagio, ♩ = 36***legato***A**

Musical score for section A of *Adagio for Strings*. The score consists of six staves for Violin 1, Violin 2, Viola, Cello, Double Bass (D.B.), and another Violin 1 part. The key signature is common time (indicated by a '4'). The tempo is Adagio, indicated by ♩ = 36. The dynamics are primarily *p* (pianissimo) and *mp* (mezzo-pianissimo). The notation includes various slurs, grace notes, and sustained notes. Measure 1 starts with a rest followed by a sustained note. Measures 2-3 show the introduction of melodic lines in the violins and cellos. Measures 4-5 show more complex harmonic movement with changes in key signature and dynamic levels. Measures 6-7 continue the melodic development with sustained notes and grace notes. Measures 8-9 conclude the section with sustained notes and final dynamic markings.

13

**B**

Musical score for section B of *Adagio for Strings*. The score consists of six staves for Violin 1, Violin 2, Viola, Cello, Double Bass (D.B.), and another Violin 1 part. The key signature changes to common time (indicated by a '4'). The dynamics are primarily *p*, *ppp*, *mp*, and *mp*. The notation includes slurs, grace notes, and sustained notes. Measure 13 begins with a rest followed by a sustained note. Measures 14-15 show the introduction of melodic lines in the violins and cellos. Measures 16-17 show more complex harmonic movement with changes in key signature and dynamic levels. Measures 18-19 conclude the section with sustained notes and final dynamic markings.

23

**C**

Vln1

Vln1

Vln2

Vla.

Vla.

Vcl.

Vcl.

D.B.

unis.

*p*

5

5

*p*

**D**

38

**E**

Vln1

Vln1

Vln2

Vla.

Vla.

Vcl.

Vcl.

D.B.

*p*

div.

unis.

*p*

niente

niente

*p*

div.

unis.

*p*

niente

*p*

div.

unis.

*p*

niente

*p*

**F**

Duration: ca. 5'40"

(Nigel Keay: Symphony for Strings - Images of Java)

3

**Moderato,  $\text{J} = 80$**

Violin 1

Violin 11

Viola *au talon*

Cello

Double Bass

rall.      a tempo

8

Vln 1

Vln 2

Vla.

Vcl.

D.B.

agitato

pizz.      arco

16

Vln 1

Vln 2

Vla.

Vcl.

D.B.

(3)

24

rall. molto

Vln 1

Vln 2

Vla.

Vcl.

D.B.

a tempo

29

Vln 1

Vln 2

Vla.

Vcl.

D.B.

36

Vln 1

Vln 2

Vla.

Vcl.

D.B.

(3)

44

This musical score page contains five staves for string instruments. The first staff (Vln 1) has a treble clef and a key signature of one sharp. The second staff (Vln 2) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vcl.) has a bass clef and a key signature of one sharp. The fifth staff (D.B.) has a bass clef and a key signature of one sharp. Measure 44 starts with a rest for Vln 1 followed by eighth-note patterns. Measure 45 continues with eighth-note patterns. Measure 46 begins with a dynamic *f*. Measures 47-48 show more eighth-note patterns. Measure 49 starts with a dynamic *p*. Measures 50-51 continue with eighth-note patterns.

52

This musical score page contains five staves for string instruments. The first staff (Vln 1) has a treble clef and a key signature of one sharp. The second staff (Vln 2) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vcl.) has a bass clef and a key signature of one sharp. The fifth staff (D.B.) has a bass clef and a key signature of one sharp. Measure 52 shows eighth-note patterns. Measure 53 begins with a dynamic *ff*. Measures 54-55 continue with eighth-note patterns. Measure 56 starts with a dynamic *ff*. Measures 57-58 continue with eighth-note patterns. Measure 59 ends with a dynamic *ff*.

60

This musical score page contains five staves for string instruments. The first staff (Vln 1) has a treble clef and a key signature of one sharp. The second staff (Vln 2) has a treble clef and a key signature of one sharp. The third staff (Vla.) has a bass clef and a key signature of one sharp. The fourth staff (Vcl.) has a bass clef and a key signature of one sharp. The fifth staff (D.B.) has a bass clef and a key signature of one sharp. Measure 60 shows eighth-note patterns. Measure 61 begins with a dynamic *fff*. Measures 62-63 continue with eighth-note patterns. Measure 64 starts with a dynamic *f*. Measures 65-66 continue with eighth-note patterns. Measure 67 ends with a dynamic *f*.

(3)

68

This section of the score consists of five staves for string instruments. Measure 68 starts with a dynamic of *mf*. The instrumentation includes Violin 1, Violin 2, Cello, Double Bass, and Bassoon. Measures 69-70 show various rhythmic patterns with dynamics *mp*, *mf*, and *p*. Measures 71-72 feature sixteenth-note patterns with dynamics *mf* and *p*. Measure 73 concludes with a dynamic of *p*.

76

This section continues with the same five instruments. Measure 76 begins with a dynamic of *mp*. Measures 77-78 show eighth-note patterns with dynamics *mp* and *f*. Measures 79-80 feature sixteenth-note patterns with dynamics *mp* and *f*. Measure 81 concludes with a dynamic of *f*. Measure 82 begins with a dynamic of *p*. Measures 83-84 show eighth-note patterns with dynamics *f* and *p*. Measure 85 concludes with a dynamic of *f*.

84 *agitato*

This section begins with a dynamic of *mf*. Measures 85-86 show eighth-note patterns with dynamics *mf* and *f*. Measures 87-88 feature sixteenth-note patterns with dynamics *f* and *p*. Measures 89-90 show eighth-note patterns with dynamics *f* and *p*. Measure 91 concludes with a dynamic of *f*.

(3)

92

Vln 1      f

Vln 2      f

Vla.      p

Vcl.      f

D.B.      f

99      **rall. molto      a tempo**

Vln 1

Vln 2

Vla.

Vcl.

D.B.

105

Vln 1

Vln 2

Vla.

Vcl.

D.B.

(3)

113

Vln 1  
Vln 2  
Vla.  
Vcl.  
D.B.

121

Vln 1  
Vln 2  
Vla.  
Vcl.  
D.B.

128

Vln 1  
Vln 2  
Vla.  
Vcl.  
D.B.

(3)

136  $\text{♩} = 108$ , molto piu mosso

Vln 1

Vln 1

Vln 2

Vln 2

Vla.

Vcl.

D.B.

143

Vln 1

Vln 1

Vln 2

Vln 2

Vla.

Vcl.

D.B.

151

Vln 1

Vln 1

Vln 2

Vln 2

Vla.

Vcl.

D.B.

(3)

158

Vln 1

Vln 2

Vla.

Vcl.

D.B.

166

Vln 1

Vln 2

Vla.

Vcl.

D.B.