

Violoncello I  
Violoncello II

# 1. Symposium

Philip Armstrong

Allegro Moderato ♩ = 84

3 pizz. tutti *p*

5 [A] 6 pizz. *p*

12 [B] 3 arco *mf* *p* *mf*

17 *mf* *p* *mf* pizz. *p*

21 [C] arco div. *p* *p*

23 *mp* *p* *mp* *p* V.S.



57

Musical staff 57: Bass clef, key signature of one sharp (F#). The staff contains a series of eighth-note chords and dyads. A dynamic marking of *mf* is placed below the staff with a hairpin indicating a crescendo.

59

Musical staff 59: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. A dynamic marking of *p* is at the start, followed by a crescendo to *mf*, then a hairpin to *f*. A first ending bracket labeled 'I' spans the final two measures, which end with a *p* dynamic marking. A second ending bracket labeled '2' spans the first two measures of the staff.

63

Musical staff 63: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. A dynamic marking of *p* is at the end of the staff with a hairpin indicating a crescendo.

65

Musical staff 65: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. Dynamic markings include *mf*, *p* < *mf*, *p* < *mf*, and *p* < *f*.

67 J

Musical staff 67: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. A dynamic marking of *p* is at the start, followed by a crescendo to *mf*, then a hairpin to *f*. A first ending bracket labeled 'J' spans the first two measures, which end with a *p* dynamic marking. A second ending bracket labeled '2' spans the first two measures of the staff.

71

Musical staff 71: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. A dynamic marking of *f* is at the start, followed by a hairpin to *pp*. A first ending bracket labeled 'K' spans the first two measures, which end with a *pp* dynamic marking. A second ending bracket labeled '2' spans the first two measures of the staff.

75

Musical staff 75: Bass clef, key signature of one sharp (F#). The staff contains eighth-note chords and dyads. A dynamic marking of *mf* is at the start, followed by a hairpin to *f*. A first ending bracket labeled '3' spans the first two measures, which end with a *mf* dynamic marking. A second ending bracket labeled '4' spans the first two measures of the staff.

82 L div.

87

91 tutti

95 M

100

105 div. N

111 O

116

120 P

123

127 Q tutti

130

134 R

4

The musical score consists of two staves, Violoncello I and Violoncello II. It features various musical notations including triplets, slurs, and dynamic markings such as *mp*, *p*, *mf*, and *pp*. Performance instructions include *tutti* and a section marked with a circled '4'. Rehearsal marks are indicated by boxed letters O, P, Q, and R.

138 *div.*  
*p*  
*p*

140  
*mp* *p*  
*mp* *p*

143  
*mp*

146 **S** *pizz.* *tutti* *mp*  
*p*

152 *arco* **T**  
*f* *p*

155  
*mf* *p* *mf*

157 *tr*

161 **U** *p* *f* *p* *f*  
*mf* *mf* *mf* *mf* *p*

166 *f* *p* pizz.

168 arco **V** *f* *p* < *f* tr~

173 *p* < *f* *p* **W** 6 pizz. *f*

Detailed description: This block contains three staves of musical notation for the cello part. The first staff (measures 166-167) begins with a dynamic of *f* and a hairpin crescendo leading to *p* at measure 167, where 'pizz.' is indicated. The second staff (measures 168-172) starts with 'arco' and a boxed 'V' above the first measure. It features triplets and a dynamic shift from *f* to *p* < *f*. A trill is marked with 'tr~' above a note in measure 171. The third staff (measures 173-174) begins with a dynamic of *p* < *f*, followed by a boxed 'W' above measure 173. A six-measure rest is indicated by a '6' above a thick bar. The staff concludes with 'pizz.' and a dynamic of *f* with a hairpin crescendo.

Violoncello I  
Violoncello II

# 2. Emmeleia

Philip Armstrong

Allegro Moderato ♩ = 108

div. a 2

mp *f* mp *f* mp

8 **A** unis. *mf* *p* *mf* *mf* *mf*

15 **B** *p* *mf* *p* *mf* *p*

19 *p* *mf* *p* *mf* *p*

25 **C** 7 *pp*

35 **D** 5 div. a 2: bow the bridge while dampening strings (w/out tone) *p* *p* *p* *p*

43 **E** div. a 2 *mp* *f* *mp* *f* *mp*

48 *p*

52 **F** *mf* *mp* *p*

57 *p* *mf* *mp*

62 **G** *mf* *unis.*

69 **H** **I** *mf*

82 **J** *pizz.* *p*

88 **K** *mf* *p=mf* *arco*

Detailed description: This page of a musical score for Violoncello I and II contains measures 48 through 92. The score is written for two cellos, with a grand staff (treble and bass clefs) for each. Measure 48 starts with a piano (*p*) dynamic. Measure 52 features a first ending bracket labeled 'F' and dynamics of mezzo-forte (*mf*), mezzo-piano (*mp*), and piano (*p*). Measure 57 continues with *p*, *mf*, and *mp*. Measure 62 has a first ending bracket labeled 'G' and dynamics of *mf* and *unis.* (unison). Measure 69 has first ending brackets labeled 'H' and 'I' and a dynamic of *mf*. Measure 82 has a first ending bracket labeled 'J' and dynamics of *pizz.* (pizzicato) and *p*. Measure 88 has a first ending bracket labeled 'K' and dynamics of *mf*, *p=mf*, and *arco* (arco). The score includes various musical notations such as slurs, ties, triplets, and first ending brackets.

94 L 4

*p* < *mf*    *p* < *mf*    *mf*    *p* 3 *mf*

100 M 3

*p* 3 *mf*    *p* 3 *mf*    *mf*

106 N 5

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

115 O 5 P

*f*

124

*mf* > *p*    *mf* > *p*    *mf* > *p*

128 Q 6 R 5

*p* >    *p* >    *p* >    *p* >

142 S pizz. unis. arco

*p*    *mf*

147

*p*    *mf*

149

*mf*

153 T

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

157

*p*  $\triangleleft$  *mf*

*p*  $\triangleleft$  *mf*

163 U

*pp*

Violoncello I  
Violoncello II

# 3. Threnody Mariupol

Philip Armstrong

Andante  $\text{♩} = 80$  A 7 div a 2

14

19 B

22

28 C

mp mf

32

mf f p

36 D

p

40 E

mf

44 F

p f div. mf

50 G

tutti f f mf

55 **H**

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

60 **I**

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

65 **J**

*p* *mp* *p* *mp*

70

*mf* *mf*

73 **K**

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

77 **L**

78

78-81: Musical notation for measures 78-81. Treble and bass staves. Dynamics: *f*, *mp*. Includes triplets.

82 **M**

82-86: Musical notation for measures 82-86. Treble and bass staves. Dynamics: *pizz.*, *mp*, *p*, *mf*. Includes triplets.

87 **N**

87-91: Musical notation for measures 87-91. Treble and bass staves. Dynamics: *p*, *f*, *mp*. Includes triplets and *arco* markings.

92 **O**

92-96: Musical notation for measures 92-96. Treble and bass staves. Dynamics: *pizz.*, *mp*, *p*, *mf*. Includes triplets.

97 **P** **Q** **R** **S**

97-112: Musical notation for measures 97-112. Treble and bass staves. Dynamics: *mp*, *p*, *mf*, *f*. Includes triplets and a quintuplet.

113 **T**

113-116: Musical notation for measures 113-116. Treble and bass staves. Dynamics: *arco*, *mp*, *mf*.

118

*mf* *f*

121 *mf* U 10 10

*f*

132 V p mp mf

*p* *mp* *mf*

138 p mp

*p* *mp*

141 *mf* W f mp f p

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

145 X 3 3

*f* *mp*

148

mf 3 p

f

3 p

152 **Y** **Z**

9 mp mf 3

9 mp mf 3

mp mf

167

p mp p

p mp p

## **Threnody**

- 1      Symposium
- 2      Emmeleia
- 3      Threnody Mariupol

## **Introduction**

I have written the music as a memorial to the victims of the destruction of the Donetsk Theater in Mariupol, which was devastated by a military airstrike involving two 500kg bombs dropped by Russian warplanes on the morning of 16 March 2022.

Paul Kirby, for BBC News, wrote on 24 December 2022, "Civilians had been using the building as a refuge from the siege and a large sign spelling "children" had been daubed in Russian in front of the theatre. Some 1,200 people were inside the building when the bombs struck. Ukrainian authorities believe 300 people were killed but an AP investigation said the number was closer to 600. Many of the bodies were found in the basement."

A spokesperson for the Mariupol City Council wrote the following on March 25 2022, "The Drama Theater in the heart of Mariupol has always been the hallmark of the city. A place of meetings, dates, a point of reference. ... Now there is no more drama. In its place, a new point of pain for Mariupol residents has appeared, the ruins that had become the last refuge for hundreds of innocent people. ... We can restore buildings, but we will never get friends, neighbours, relatives and loved ones back. Blessed memory of all the innocent victims." ([t.me/mariupolrada/8999](https://t.me/mariupolrada/8999))

Throughout the spring of 2022, many refugees fled the war in Ukraine into Europe. For a period of several weeks, I met a different family every day to see how our school community could help. And for weeks and months afterwards I listened to and talked with the mothers of these families and in particular with the children about their experiences, and their thoughts and feelings. It was in this context that I have written the music.

The first movement establishes the Symposium, the context for dialogue with an audience as regards the tribute. The second movement acts as a formal dance providing a pretext to the solemnities. The third and final movement is the commemorative event, the memorial to the victims of the tragedy.