

Score  
5:05

# Prelude From Suite Bergamasque

Piano Score Written  
By Claude Debussy

(For Voices & Modern Orchestra) Arranged & Orchestrated  
By Rob Saman

Andantino ♩ = 70

The score is written for a variety of instruments and voices. The Piano part features a complex rhythmic pattern with dynamic markings of *f* and *p*, and tempo markings of *accel.*, *rit.*, and *a tempo*. The Choir parts are mostly silent, with some chords in the Soprano and Bass staves. The Theremin part has a melodic line with *f* and *p* dynamics. The Synth Pad part mirrors the piano's complex texture. The Synth Brass part has a sustained chord with *mf* dynamics. The Synth Soundtrx, Sound FX 1, and Sound FX 2 parts have sustained notes with *mf* dynamics. The Violin I, Violin II, Viola, Cello, and Double Bass parts are mostly silent.

# Prelude From Suite Bergamasque

2

6

Pno. *accel.* *rit.* *a tempo* *f* *p*

C *p*

Ther. *f* *p*

Pad *f* *p*

Synth *mf*

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the Prelude from Suite Bergamasque. The score is arranged for a variety of instruments. The piano part (Pno.) is the most prominent, featuring a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line. The score includes dynamic markings such as *f* (forte), *p* (piano), and *mf* (mezzo-forte), as well as tempo and articulation instructions like *accel.*, *rit.*, and *a tempo*. The other instruments, including two cellos (C), theremin (Ther.), pad (Pad), two synths (Synth), two FX units (FX 1, FX 2), and a string section (Vln. I, Vln. II, Vla., Vc., D.B.), are mostly silent on this page, with some FX units and synths providing subtle background textures. The page number '2' is located at the top left, and a measure number '6' is indicated at the beginning of each staff.

Prelude From Suite Bergamasque

The musical score for the Prelude from Suite Bergamasque, page 3, is arranged for a large ensemble. The instruments and their parts are as follows:

- Pno. (Piano):** Features a complex texture with chords and arpeggiated figures in both hands. Dynamics include *f* and *cresc.*
- C (Cello):** Provides harmonic support with sustained chords and melodic lines. Dynamics include *cresc.*
- Ther. (Theremin):** Plays a melodic line with a tremolo effect. Dynamics include *cresc.*
- Pad (Pad):** Mirrors the piano part with chords and arpeggios. Dynamics include *cresc.*
- Synth (Synth):** Remains mostly silent, with a few notes appearing in the lower register. Dynamics include *cresc.*
- FX 1 (FX 1):** Remains silent. Dynamics include *cresc.*
- FX 2 (FX 2):** Remains silent. Dynamics include *cresc.*
- Vln. I (Violin I):** Plays a melodic line with a tremolo effect. Dynamics include *f* and *cresc.*
- Vln. II (Violin II):** Plays a melodic line with a tremolo effect. Dynamics include *f* and *cresc.*
- Vla. (Viola):** Plays a melodic line with a tremolo effect. Dynamics include *f* and *cresc.*
- Vc. (Violoncello):** Plays a melodic line with a tremolo effect. Dynamics include *f* and *cresc.*
- D.B. (Double Bass):** Plays a melodic line with a tremolo effect. Dynamics include *f* and *cresc.*

The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked with a double bar line and a fermata, indicating a slow, sustained tempo. The overall mood is somber and dramatic, with a strong emphasis on texture and dynamics.

Prelude From Suite Bergamasque

4

17

*mp* *f* *rit.* *a tempo* *p*

Pno.

*mp* *f* *p*

C

*f* *p*

C

*f* *p*

Ther.

*f* *p*

Pad

*mp* *f* *p*

Synth

*f* *p*

Synth

*mp* *f* *p*

FX 1

*f* *p*

FX 2

*f* *p*

Vln. I

*f* *mp*

Vln. II

*f* *p*

Vla.

*f* *mp*

Vc.

*f* *p*

D.B.

*f* *p*

Prelude From Suite Bergamasque

22

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Prelude From Suite Bergamasque

6

27

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Detailed description: This page of a musical score contains measures 27 through 30 of the 'Prelude From Suite Bergamasque'. The score is arranged for a large ensemble. The piano part (Pno.) is mostly silent, with rests in both staves. The celestes (C) play chords in the right hand, while the other celestes (C) are silent. The Theremin (Ther.) is silent. The Pad part has a melodic line in the bass staff. Two Synth parts are silent. FX 1 and FX 2 are silent. The Violin I (Vln. I) part features a complex, rhythmic melody with many slurs and accents. The Violin II (Vln. II) part has a simpler, more melodic line. The Viola (Vla.) part plays a steady, rhythmic accompaniment. The Violoncello (Vc.) and Double Bass (D.B.) parts provide a harmonic foundation with sustained notes and some rhythmic movement.

Prelude From Suite Bergamasque

*rit.* *a tempo*

30

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

Prelude From Suite Bergamasque

8

34 *accel.* **B** *a tempo*

Pno. *p*

C *p*

C *p*

Ther. *p*

Pad *p*

Synth *p*

Synth *p*

FX 1 *p*

FX 2

Vln. I *leggiero* *p* *mp*

Vln. II *p*

Vla. *mp*

Vc. *p*

D.B. *p*



Prelude From Suite Bergamasque

*rit.*

38

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

*f*

*p*

*f*

*f*

*f*

*f*

*f*

Prelude From Suite Bergamasque

C

10

*a tempo*  
*p*

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*p*

Prelude From Suite Bergamasque

50

Pno.

*mf*

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*mf*

*mf*

Prelude From Suite Bergamasque

12

56

Pno. *p* *cresc.*

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I *pp* *cresc.*

Vln. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

D.B. *pp* *cresc.*

Prelude From Suite Bergamasque

61

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

accel.

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

Prelude From Suite Bergamasque

14 D

67 *rit.* *a tempo* *p*

C *p*

Ther. *p*

Pad *p*

Synth *p*

FX 1 *f*

FX 2 *f*

Vln. I

Vln. II

Vla.

Vc.

D.B.

Prelude From Suite Bergamasque

72 *accel.* *rit.* *a tempo*

Pno. *f* *p* *pp*

C *f* *p*

Ther. *f* *p*

Pad *f* *p*

Synth *f*

Synth *mf*

FX 1 *mf*

FX 2 *mf*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

D.B. *p*

Prelude From Suite Bergamasque

16

77

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*mf*

*p*

*mf*

*p*

*mf*

*mf*

*p*

*mf*

*mf*

*mf*

*p*

*mf*

6

Detailed description of the musical score: This page shows measures 77 through 82 of the 'Prelude From Suite Bergamasque'. The score is arranged for a large ensemble. The piano part is mostly silent. The two cellos play sustained chords and moving lines. The theremin and pad play rhythmic patterns. The two synthesizers provide harmonic support with sustained notes. The two FX tracks play long, sustained notes. The two violins play rhythmic patterns, with the first violin having dynamic markings of *mf* and *p*. The viola and violin II play similar patterns with *mf* and *p* markings. The violin I, viola, and violin II have dynamic markings of *mf* and *p*. The double bass plays a rhythmic pattern with *mf* and *p* markings. A sixteenth-note triplet is marked with a '6' above it in measure 82.



Prelude From Suite Bergamasque

*rit.*

83

Pno.

C

C

Ther.

Pad

Synth

Synth

FX 1

FX 2

Vln. I

Vln. II

Vla.

Vc.

D.B.

*mf*

*f*

*pp*

*mp*

*p*

*f*

*pp*

*pp*

*mf*

*f*

*pp*

*mf*

*f*

*pp*

*mf*

*f*

*pp*