

# Die Glorreichen Sieben

Filmmusik arrangiert für Cellosextett (5 Celli und Kontrabass)

Elmer Bernstein  
Arr.: Daniel Hey

**A**

Schnell ( $\text{J} = 178$ )

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Kontrabass

**B**

8

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

**C**

16

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

26

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

D

35

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

43

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

E

F

52

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

arco

62

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

**G**

*mf dolce sentimentale*

*mp*

*mp*

*mp*

*mp*

pizz.

*mf*

73

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

**H**

evt. doppeln (Vc. 4)

*f*

evt. doppeln (Vc. 5)

*f* *mf*

*f*

*mf*

*mf*

*mf*

*mf*

arco

*solo*

*f*

87

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

**I**

88

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

(evt.)

95

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

## D.C. al Coda

99

113

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

Coda

103

113

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

arco

Kb.

**J**

**ff**

**ff**

**ff**

**ff**

**ff**

112

113

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Kb.

Violoncello 1

# Die Glorreichen Sieben

Schnell ( $\text{J} = 178$ )

A

ff  
f

6

11

15 B

C

21

28

D

34

41

E



mf

f

F

(tr)

Elmer Bernstein  
Arr.: Daniel Hey



62

2

**G**

*mf dolce sentimentale*

70

**H**

11

86

**I**

*mf ff*

91

(evt.)

97

**D.C. al Coda**

103 Coda

**J**

*ff*

110

114

## Violoncello 2

## **Die Glorreichen Sieben**

Elmer Bernstein  
Arr.: Daniel Hey

Schnell ( $\text{♩} = 178$ )

**A**

8      3      arco      2      pizz.

16      **C**

21      **D**

26

32      **E**

37

42      **F**

47

52

57

63

**G**

*mp*

72

**H**

*f*

evt. doppeln (Vc. 4)

*mf*

78

83

*mf*

**I**

*f*

88

93

98

**D.C. al Coda**

**Coda**

103

103: Measures 1-6. Bassoon plays eighth-note patterns. Measure 6 ends with a fermata over the bassoon's note.

104: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

105: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

106: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

107: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

108: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

109: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

110: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

111: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

112: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

113: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

114: Measures 1-2. Bassoon plays eighth-note patterns. Measure 2 ends with a fermata over the bassoon's note.

ff

Violoncello 3

# Die Glorreichen Sieben

Elmer Bernstein  
Arr.: Daniel Hey

Schnell ( $\text{♩} = 178$ )

**A**

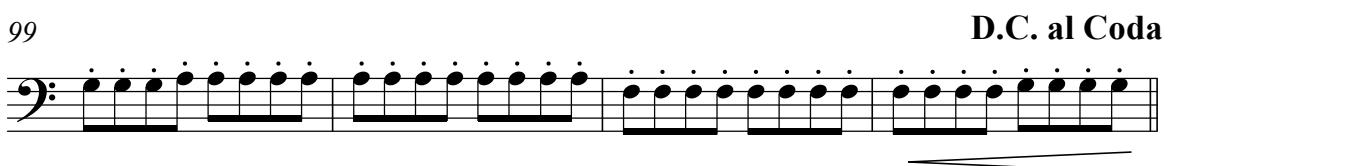
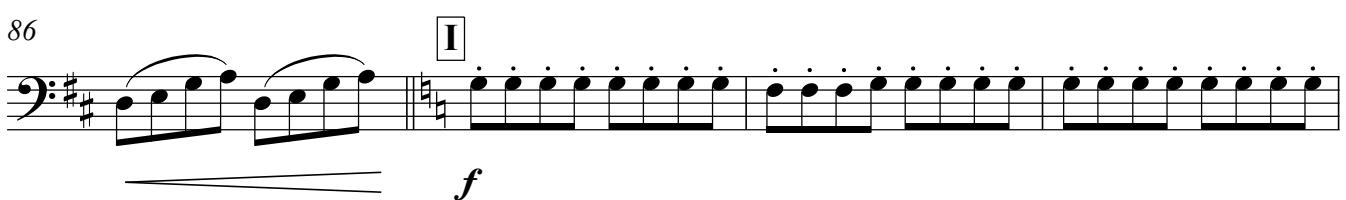
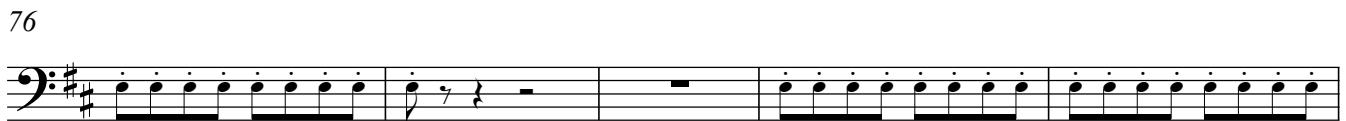
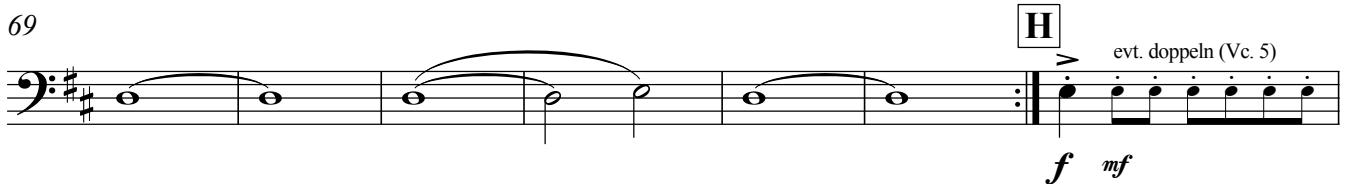
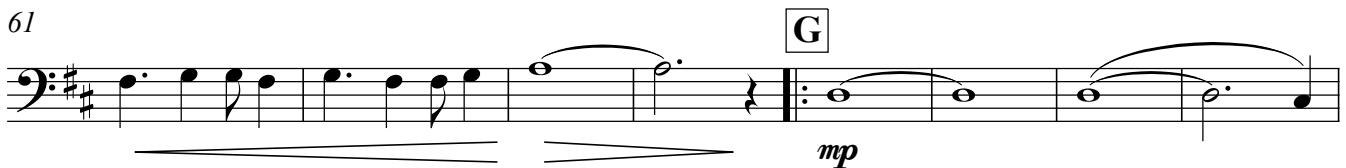
**B**

**C**

**D**

**E**

**F**



## 103 Coda



110



114



Violoncello 4

# Die Glorreichen Sieben

Elmer Bernstein  
Arr.: Daniel Hey

Schnell ( $\text{d} = 178$ )

**A**

5

10

15 **B**

20

25

31 **D**

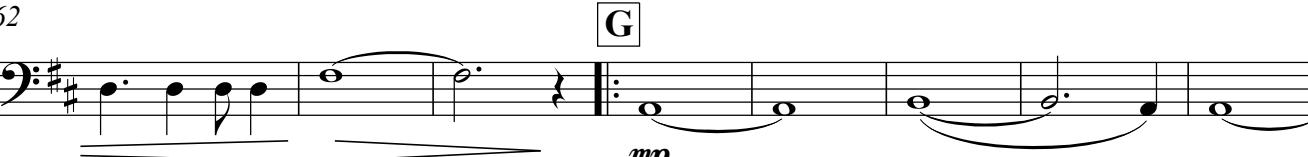
36

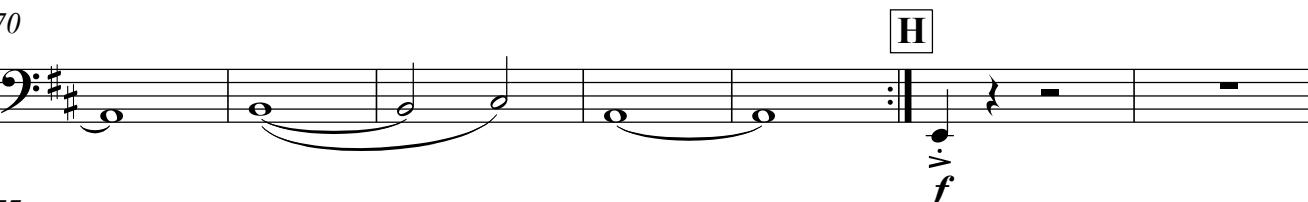
40

45 [E] 

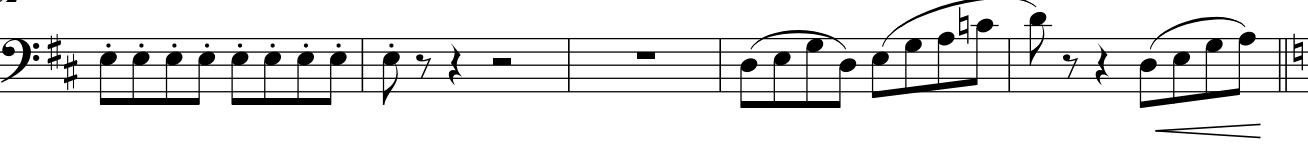
50 

56 

62 [G] 

70 [H] 

77 

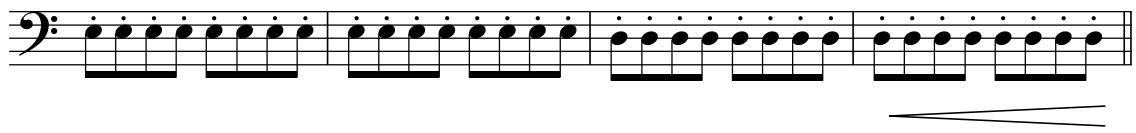
82 

87 [I] 

91 

95 

99

**D.C. al Coda**

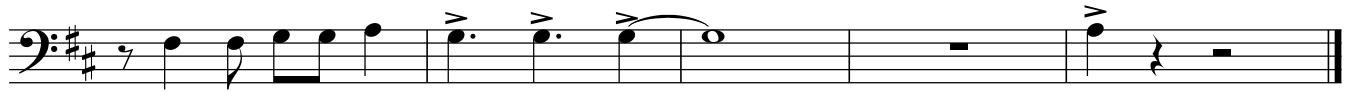
103 Coda



110



114



# Die Glorreichen Sieben

Elmer Bernstein  
Arr.: Daniel Hey

Schnell ( $\text{♩} = 178$ )

A

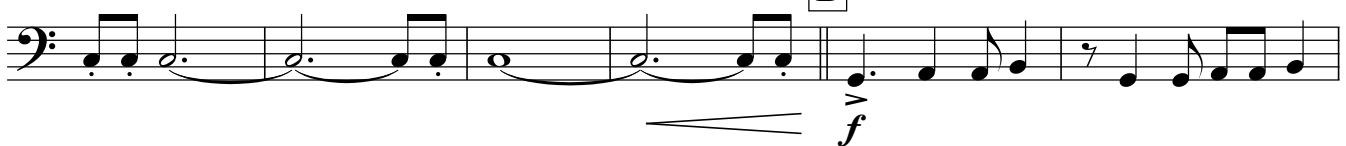


6



11

B



17

C



23



30

D



37



44

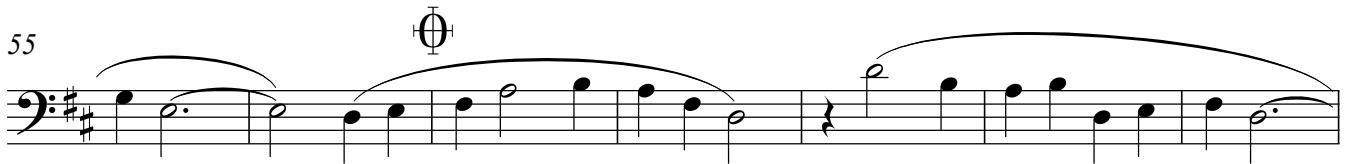
E



48

F





62

**G**

70

**H**

77

82

87

**I**

91

95

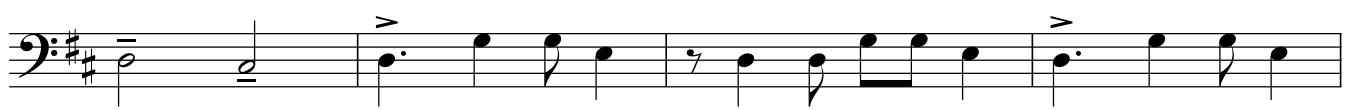
99

D.C. al Coda

103 Coda

**J**

110



114



## Kontrabass

## **Die Glorreichen Sieben**

Elmer Bernstein  
Arr.: Daniel Hey

## Schnell ( $\bullet = 178$ )

The musical score for the first section begins with a dynamic of ***ff***. The melody consists of eighth-note pairs followed by sixteenth-note pairs. A box labeled **A** encloses the first six measures. The dynamic changes to ***mf*** for the remainder of the section. Measures 7 through 12 show sustained notes with grace notes above them.

9

16

16

C

v

*mf*

The image shows a single staff of musical notation for a bassoon. The measure begins with a rest followed by a sixteenth note. The bassoon then plays a eighth-note followed by a sixteenth-note pair, which is repeated. This pattern continues throughout the measure. Measure numbers '16' and 'C' are at the top left and top center respectively. A 'v' dynamic is at the beginning, and 'mf' is at the end.

22

A musical staff in bass clef spanning two measures. The first measure begins with a half note followed by a dotted half note. The second measure begins with a quarter note followed by a dotted half note.

28

28

D

34

A musical staff in bass clef, common time, and one flat key signature. It consists of 12 measures of music. Measure 1: Rest followed by an eighth note. Measure 2: An eighth note followed by a sixteenth note. Measure 3: A sixteenth note followed by an eighth note. Measure 4: An eighth note followed by a sixteenth note. Measure 5: A sixteenth note followed by an eighth note. Measure 6: An eighth note followed by a sixteenth note. Measure 7: A sixteenth note followed by an eighth note. Measure 8: An eighth note followed by a sixteenth note. Measure 9: A sixteenth note followed by an eighth note. Measure 10: An eighth note followed by a sixteenth note. Measure 11: A sixteenth note followed by an eighth note. Measure 12: An eighth note followed by a sixteenth note.

40

Musical score page 40, measures 1-10. The score consists of two systems. The first system starts with a bass clef, a key signature of one sharp, and a common time signature. It features a dynamic marking of *p*. The second system begins with a treble clef, a key signature of one sharp, and a common time signature. It features a dynamic marking of *f*. Measure 10 concludes with a large square box containing the letter 'E'.

47

Musical score for page 47, section F, pizzicato. The score consists of a single bass clef staff with a key signature of two sharps. The first measure shows a whole note followed by a half note. The second measure starts with a fermata over a whole note, followed by a half note, a dash, and another half note. The third measure starts with a fermata over a half note, followed by a dash and another half note. The fourth measure starts with a fermata over a half note, followed by a dash and another half note. The fifth measure starts with a fermata over a half note, followed by a dash and another half note. The dynamic marking *f* is placed below the staff.

54

60

**G**

pizz.

*mf*

67

73

**H**

arco

*sol*

*f*

79

86

**I**

*f*

92

98

**D.C. al Coda**

103 **Coda**

arco

**J**

*ff*

110

114