

Koji Kondo
arranged by
Alex Fager and Nathan Chan

New Mario Medley

q=100

Violin

Cello

Violin: *f* *mp*

Cello: *f* *mp*

Fingerings: 4 2, 1 2, 2 1, 3 0, 2 1, 2 1, 3 2, 3 3, 1 2, 3 4, 2 3, 3 3, 1 2

Vln.

Vc.

Vln.: 3

Vc.: 3

Vln.

Vc.

Vln.: *mf*

Vc.: *mf*

Fingerings: 2 2, 1 1, 2 1, 2 2, 4 2, 3 4, 2 3, 3 3, 3 1, 2 3, 3 3

Vln.

Vc.

Vln.: 4 4, 3 2, 2 1

Vc.: 1 1, 2 2, 4 4, 1 1

II

Vln.


Vc.


Vln.: *p*


Vc.: *p*


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2

Vln. 


Vc. 


Vln. 

Vc. 

mp

mp

Vln. 


Vc. 


f *mp*

f *mp*

Vln. 

Vc. 

Vln. 

Vc. 

f

f

New Mario

1 1 0 2
3 3 2 1 3 3

Vln.

Vc.

This system contains the first two measures of the piece. The Violin part (Vln.) is written in treble clef and features a complex rhythmic pattern of eighth and sixteenth notes with various fingerings (1, 1, 0, 2, 2, 1, 3, 3) indicated above. The Violoncello part (Vc.) is in bass clef and plays a similar rhythmic pattern with a triplet of eighth notes marked with a '3' below. The key signature has one sharp (F#).

Vln.

Vc.

This system contains measures 3 and 4. Both the Violin and Violoncello parts feature triplet markings (indicated by a '3' below the notes) over eighth notes. The Violin part continues with its complex rhythmic pattern, while the Violoncello part maintains a steady eighth-note accompaniment.

Vln.

Vc.

mp

This system contains measures 5 and 6. The Violin part (Vln.) is marked with a mezzo-piano (*mp*) dynamic. The Violoncello part (Vc.) is also marked with *mp*. The Violin part features a mix of eighth and sixteenth notes, while the Violoncello part continues with eighth notes.

Vln.

Vc.

ff *f*

This system contains measures 7 and 8. The Violin part (Vln.) is marked with fortissimo (*ff*) in measure 7 and forte (*f*) in measure 8. The Violoncello part (Vc.) is also marked with *ff* and *f* respectively. The Violin part has a more active melodic line, while the Violoncello part provides a rhythmic foundation.

Vln.

Vc.

This system contains measures 9 and 10. Both the Violin and Violoncello parts feature triplet markings (indicated by a '3' below the notes) over eighth notes. The Violin part continues with its complex rhythmic pattern, while the Violoncello part maintains a steady eighth-note accompaniment.

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Ad Lib.

q=75

4

Vln.

Vcl.

q=100

Vln.

Vcl.

Vln.

Vcl.

Vln.

Vcl.

q=72

Vln.

Vcl.

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Vln. ^{2 3 2 3 3 3 3 2 3 2 3}
^{1 3 2 1 2 3 2 2 2 1 4 3 5}

Vc. ^{1 1 3 1 2 2}

Detailed description: This system contains the first two staves of music. The Violin (Vln.) staff is in treble clef and features a melodic line with various ornaments and slurs. The Viola (Vc.) staff is in bass clef and provides a rhythmic accompaniment with eighth and sixteenth notes. Fingering numbers are placed above the notes in both staves.

Vln. ^{2 1 1 1 0 0 1 1 0 1 2}
^{3 3 2 2 2 2 3 2 2 2 1}

Vc. ^{1 3 2 2 1 3}

Detailed description: This system contains the next two staves of music. The Violin (Vln.) staff continues the melodic line with slurs and ornaments. The Viola (Vc.) staff continues the rhythmic accompaniment. Fingering numbers are placed above the notes.

Vln.

Vc.

Detailed description: This system contains the next two staves of music. The Violin (Vln.) staff continues the melodic line. The Viola (Vc.) staff continues the rhythmic accompaniment.

Vln.

Vc.

Detailed description: This system contains the next two staves of music. The Violin (Vln.) staff continues the melodic line. The Viola (Vc.) staff continues the rhythmic accompaniment.

Vln. ^V

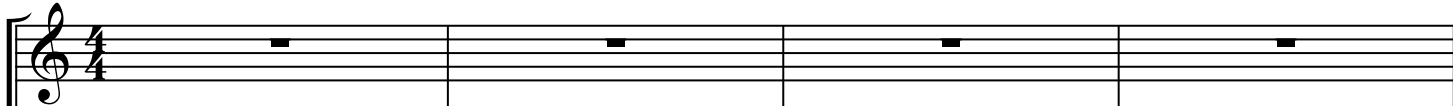

Vc. ^V


Detailed description: This system contains the final two staves of music. The Violin (Vln.) staff ends with a fermata. The Viola (Vc.) staff ends with a fermata. The system concludes with a double bar line and a 4/4 time signature.



New Mario


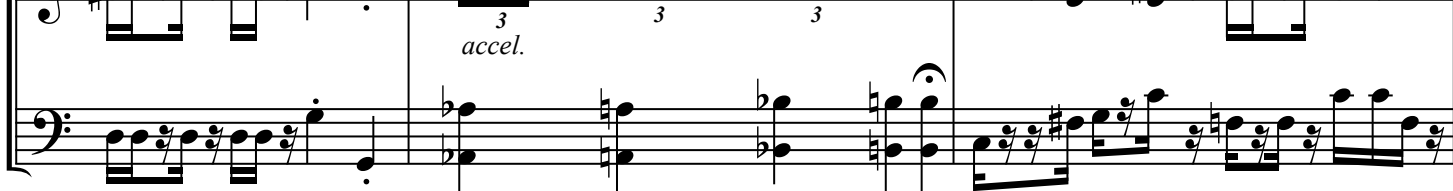
6

q=150

Vln.  Vc. 

Vln.  Vc. 

Vln.  Vc. 

Vln.  Vc. 

Vln.  Vc. 

ff *Sul pont.*
Ad Lib.

ff *Sul pont.*

New Mario

q=75

Vln.

2 1 3 1 0 1 0 2 1 2 1 1
1 3 0 2 3 2 3 4 3 3 3

Vc.

ord. 3 rit. 4 1 3 1 3 0

ord.

III - - - - -