



VIOLONCELOS EM CONCERTO

**TRANSCRIÇÕES E ARRANJOS
PARA
CONJUNTOS DE VIOLONCELOS DE
PIERO BASTIANELLI**

CLÁSSICOS

**PARTITURAS
E
PARTES**

EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2006/07

VOLONCELOS EM CONCERTO

“CLÁSSICOS”



Transcrições, Arranjos e Revisões
Piero Bastianelli

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VIOLONCELOS EM CONCERTO

JOSEPH HAYDN
SINFONIA Nº3 "EM SOL-MAIOR"
para 4 violoncelos



Transcrição
Piero Bastianelli

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VIOLONCELOS EM CONCERTO

JOSEPH HAYDN
(1732-1809)

SINFONIA Nº3 "EM SOL-MAIOR"
para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

25

Vc. 1
Vc. 2
Vc. 3
Vc. 4

32

Vc. 1
Vc. 2
Vc. 3
Vc. 4

39

Vc. 1
Vc. 2
Vc. 3
Vc. 4

46

Vc. 1
Vc. 2
Vc. 3
Vc. 4

54

Vc. 1
Vc. 2
Vc. 3
Vc. 4

62

Vc. 1
Vc. 2
Vc. 3
Vc. 4

70

Vc. 1
Vc. 2
Vc. 3
Vc. 4

77

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1 *tr* *mf* *p* *f*

Vc. 2 *tr* *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 1 *tr* *p* *cresc...poco...a...poco.....*

Vc. 2 *p* *cresc...poco...a...poco.....*

Vc. 3 *p* *cresc...poco...a...poco.....*

Vc. 4 *p* *cresc...poco...a...poco.....*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 1 *p* *f marcato*

Vc. 2 *p* *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *tr* *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Andante moderato

Violoncello 1 *p*

Violoncello 2 *p cantabile*

Violoncello 3 *p cantabile*

Violoncello 4 *p*

Vc. 1 *tr* *mf* *p*

Vc. 2 *tr* *p* *mf*

Vc. 3 *mf* *p*

Vc. 4 *p* *mf*

Vc. 1 *f* *p* *f* *p* *p* *mf*

Vc. 2 *f* *p* *f* *p* *mf*

Vc. 3 *f* *p* *f* *p* *mf*

Vc. 4 *f* *p* *f* *p* *mf*

Vc. 1 *p* *(simile)*

Vc. 2 *p* *(simile)*

Vc. 3 *p* *(simile)*

Vc. 4 *p* *(simile)*

Vc. 1 *cresc...poco...a...poco.....* *mf*

Vc. 2 *cresc...poco...a...poco.....* *mf*

Vc. 3 *cresc...poco...a...poco.....* *mf*

Vc. 4 *cresc...poco...a...poco.....* *mf*

Vc. 1 *dim.....* *p*

Vc. 2 *dim.....* *p cantabile*

Vc. 3 *mf* *dim.....* *p*

Vc. 4 *mf* *dim.....* *p*

Vc. 1 *p* *cresc.....* *mf* *p*

Vc. 2 *mf* *p*

Vc. 3 *cresc.....* *mf* *p*

Vc. 4 *cresc.....* *mf* *p*

Vc. 1 *f* *p* *f* *p* *poco rit.....*

Vc. 2 *f* *p* *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Menuetto

Violoncello 1 *f*

Violoncello 2 *f*

Violoncello 3 *f*

Violoncello 4 *f*

Vc. 1 *mf* *(marc.)*

Vc. 2 *mf* *(marc.)*

Vc. 3 *mf* *(marc.)*

Vc. 4 *mf* *(marc.)*

Vc. 1 *f* *(FINE)* *p*

Vc. 2 *f* *(FINE)* *p*

Vc. 3 *f* *(FINE)* *p*

Vc. 4 *f* *(FINE)* *p*

Trio

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Messa da capo
al FINE

FINALE - Allegro molto

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

57

Vc. 1
Vc. 2
Vc. 3
Vc. 4

66

Vc. 1
Vc. 2
Vc. 3
Vc. 4

76

Vc. 1
Vc. 2
Vc. 3
Vc. 4

85

Vc. 1
Vc. 2
Vc. 3
Vc. 4

94

Vc. 1
Vc. 2
Vc. 3
Vc. 4

104

Vc. 1
Vc. 2
Vc. 3
Vc. 4

114

Vc. 1
Vc. 2
Vc. 3
Vc. 4

124

Vc. 1
Vc. 2
Vc. 3
Vc. 4

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA N°3 "EM SOL-MAIOR"

para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

First staff: Bass clef, 3/4 time signature, key signature of one sharp (F#). Starts with a forte (*f*) dynamic and a piano (*p*) dynamic. Includes trills and accents.

Second staff: Starts at measure 9 with a forte (*f*) dynamic. Includes trills and accents.

Third staff: Starts at measure 16 with a piano (*p*) dynamic. Includes trills and accents.

Fourth staff: Starts at measure 21 with a piano (*p*) dynamic. Includes trills and accents.

Fifth staff: Starts at measure 26 with a piano (*p*) dynamic. Includes trills and accents.

Sixth staff: Starts at measure 32 with a forte (*f*) dynamic and *marcato* marking. Includes trills and accents.

Seventh staff: Starts at measure 39 with a forte (*f*) dynamic. Includes trills and accents.

Eighth staff: Starts at measure 44 with a piano (*p*) dynamic. Includes first and second endings, trills, and accents.

53 *p* *f.sub.*

63 *p* *cresc....poco....a....poco.....*

69 *f*

75 *p* *f*

85 *p* *f*

92 *f*

98 *p* *cresc....poco....a....poco.....* *f*

104 *p*

111 *f, marcato*

117

Detailed description: This page contains the musical score for the first violin part, measures 53 to 117. The score is written in bass clef with a key signature of one sharp (F#). It features various dynamics including piano (*p*), fortissimo (*f*), fortissimo *subito* (*f.sub.*), and fortissimo *marcato* (*f, marcato*). Performance markings include accents, slurs, and trills (*tr m*). The score is divided into systems of five staves each, with measure numbers 53, 63, 69, 75, 85, 92, 98, 104, 111, and 117 indicating the start of each system.

Andante moderato

The musical score for Violin 1 consists of ten staves of music. The first staff (measures 1-9) is in bass clef, 2/4 time, and begins with a piano (*p*) dynamic. It features a triplet of eighth notes. The second staff (measures 10-16) continues in bass clef, with dynamics ranging from *p* to *mf*. The third staff (measures 17-23) is in alto clef, with dynamics from *p* to *f*. The fourth staff (measures 24-30) is in alto clef, showing dynamics *p*, *f*, *p*, and *p* with first and second endings. The fifth staff (measures 31-37) is in alto clef, starting with *mf*. The sixth staff (measures 38-44) is in alto clef, starting with *p*. The seventh staff (measures 45-51) is in alto clef, featuring a *cresc....poco...a...poco.....* marking and ending with *mf*. The eighth staff (measures 52-58) is in alto clef, ending with *dim.....*. The ninth staff (measures 59-67) is in alto clef, starting with *p* and ending with *p*. The tenth staff (measures 68-74) is in bass clef, starting with *cresc.....* and ending with *mf*.

75

82

p

f p

f p

poco rit.

Detailed description: This block contains two staves of music. The first staff starts at measure 75 and ends at measure 81. It features a series of eighth notes with slurs and accents, and a dynamic marking of *p*. The second staff starts at measure 82 and ends at measure 88. It continues with eighth notes, including triplets, and dynamic markings of *f p*. A *poco rit.* marking is placed above the final notes of the second staff.

Menuetto

f

6

11

mf

(marc.)

18

f

25

Trio

p

31

37

f

p

42

p

Menuetto D.C.

Detailed description: This block contains the full score for the Menuetto section, measures 1 through 42. It is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The piece is divided into two main sections: the Menuetto (measures 1-25) and the Trio (measures 25-42). The Menuetto section begins with a dynamic marking of *f* and includes trills, slurs, and a *(marc.)* marking at measure 11. The Trio section begins at measure 25 with a dynamic marking of *p* and features a series of triplet eighth notes. The piece concludes at measure 42 with a dynamic marking of *p* and the instruction *Menuetto D.C.*

FINALE - Allegro molto

pp

8

17

pp

26

f

31

36

p

42

49

f

56

f

63

68



75



82



89



97



103



110



115



122



127



"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº3 "EM SOL-MAIOR"

para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

Sheet music for Cello 2, measures 1-45. The music is in G major, 3/4 time, and marked Allegro. It features various dynamics (f, p) and articulations (trills, slurs, accents).

Measures 1-7: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a trill on the second measure.

Measures 8-15: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a slur over measures 9-10.

Measures 16-22: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a slur over measures 17-18.

Measures 23-28: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a trill on the second measure.

Measures 29-35: Treble clef, G major, 3/4 time. Starts with a piano (p) dynamic. Includes a slur over measures 30-31.

Measures 36-39: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a slur over measures 37-38.

Measures 40-44: Bass clef, G major, 3/4 time. Starts with a forte (f) dynamic. Includes a slur over measures 41-42.

Measures 45-48: Bass clef, G major, 3/4 time. Starts with a piano (p) dynamic. Includes first and second endings.

52 *f.sub.*

65 *p* *cresc....poco....a....poco.....* *f*

73 *p*

79 *f* *p*

87 *f*

94 *p* *cresc....poco....a....poco.....*

100 *f*

106 *p* *p*

113 *f*

118 *f*

Detailed description: This page contains ten staves of musical notation for Violin 2, measures 52 through 118. The music is in G major and 2/4 time. It features various dynamics including *f*, *f.sub.*, *p*, and *p*. Performance markings include accents, slurs, and hairpins. Trills are indicated with 'tr' and wavy lines. The score concludes with a double bar line at measure 118.

Andante moderato

p, cantabile

7 *p* *mf*

16 *p* *f*

24 *p* *f* *p*

30 *mf*

37 *p* (simile)

44 *cresc...poco...a...poco.....* *mf*

52 *dim.....*

59 *p, cantabile*

66 *mf*

75



82

p

f p

f p

Detailed description: This block contains two staves of music. The first staff starts at measure 75 and ends at measure 81. It features a series of eighth and sixteenth notes with various articulations like accents and slurs. A dynamic marking of *p* is present. The second staff starts at measure 82 and ends at measure 89. It continues the melodic line with dynamic markings of *f* and *p*.

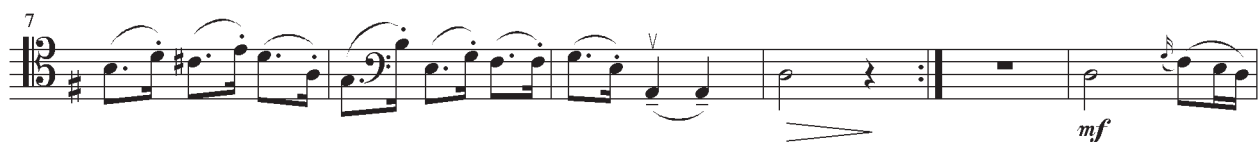
Menuetto



f

Detailed description: This block shows the beginning of the Minuet section, measures 1 through 6. The music is in 3/4 time and begins with a dynamic marking of *f*.

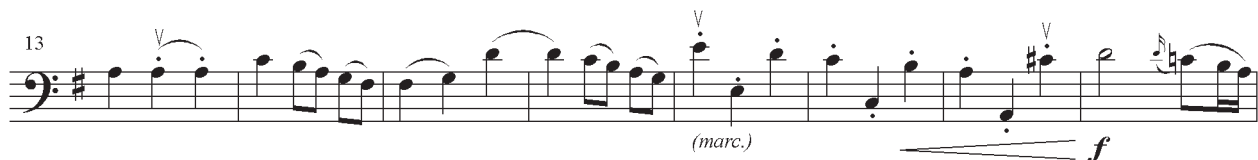
7



mf

Detailed description: This block contains measures 7 through 12. The music continues with eighth notes and rests. A dynamic marking of *mf* is shown.

13



(marc.)

f

Detailed description: This block contains measures 13 through 20. It features a marcato section with a dynamic marking of *f*.

21



Detailed description: This block contains measures 21 through 27. The music includes triplet figures and various articulations.

28

Trio



p

Detailed description: This block marks the beginning of the Trio section at measure 28. It starts with a dynamic marking of *p* and features triplet patterns.

35



f

Detailed description: This block contains measures 35 through 40. It features a series of triplet eighth notes with a dynamic marking of *f*.

41



p

tr

Menuetto D.C.

Detailed description: This block contains measures 41 through 49. It includes a dynamic marking of *p*, a second ending bracket, and a trill. The section concludes with the instruction "Menuetto D.C."

FINALE - Allegro molto

pp

7

14

21

28

35

42

49

56

63

f

p

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA N°3 "EM SOL-MAIOR"

para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

Sheet music for Cello, measures 1-44. The music is in G major and 3/4 time. It begins with a forte (*f*) dynamic and includes various articulations such as accents and slurs. Measure numbers 6, 12, 18, 25, 31, 37, and 44 are indicated at the start of their respective lines. Dynamics range from *f* to *p*. The piece concludes with first and second endings at measure 44.

56 *f.sub.*

62 *p* *cresc....poco....a....poco.....*

69 *f* *f.marcato* *p*

76 *f*

82 *p* 2

89 *f*

97 *p* *cresc....poco....a....poco.....* *f*

105 *p*

111 *f*

117

Andante moderato

The musical score is written in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. Measure numbers 7, 14, 23, 30, 37, 44, 51, 61, and 68 are indicated at the beginning of their respective staves. The score includes various dynamics such as *p*, *mf*, and *f*, as well as performance markings like accents, slurs, and hairpins. A triplet of eighth notes is present in measure 14, and a first ending bracket is shown in measure 23. The piece concludes with a *mf* dynamic in measure 72.

75

p

82

f p f p

Menuetto

f

6

mf

11

mf (marc.)

17

f

23

f

29

Trio

p

35

f 2

43

p 3 3 3 3

Menuetto D.C.

FINALE - Allegro molto

8
pp

14

20

26
f

32

38
p

44
f

53

59

65

Detailed description: This is a page of a musical score for Violin 3, measures 8 to 65. The music is in G major (one sharp) and 3/4 time. It begins with a dynamic marking of *pp* (pianissimo) at measure 8. The score includes various musical notations such as slurs, accents, and dynamic changes to *f* (forte) at measure 26 and *p* (piano) at measure 38. There are also some rests and a four-measure rest at measure 44. The piece concludes with a final chord at measure 65.

71

78

83

88

96

102

109

115

122

127

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº3 "EM SOL-MAIOR"

para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

Sheet music for Cello, starting with a 3/4 time signature and a key signature of one sharp (F#). The music is marked *f* (forte) and *p* (piano). It includes various musical notations such as slurs, accents, and dynamic markings. Measure numbers 9, 15, 21, 28, 34, 40, and 46 are indicated at the beginning of their respective staves.

56

f.sub.

62

p *cresc....poco....a....poco.....*

68

f *f, marcato*

75

p *f*

84

p *f*

94

p *cresc....poco....a....poco.....*

100

f

106

p

111

f

117

f

Andante moderato

The musical score is written for Violin 4 in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Andante moderato'. The score consists of ten staves of music, each beginning with a measure number. The notation includes various dynamics such as *p*, *mf*, and *f*, as well as performance instructions like *cantabile*, *cresc...*, *dim.....*, and *(simile)*. There are also first and second endings indicated between measures 28 and 29. The piece concludes with a *cresc.....* instruction at the end of the final staff.

72

mf p

Musical staff 72-80: Bass clef, key signature of one flat (B-flat), 2/4 time signature. Measures 72-80. Dynamics: *mf* (measures 72-75), *p* (measures 76-80). Includes accents and slurs.

81

f p f p

Musical staff 81-89: Bass clef, key signature of one flat (B-flat), 2/4 time signature. Measures 81-89. Dynamics: *f* (measures 81-82), *p* (measures 83-84), *f* (measures 85-86), *p* (measures 87-89). Includes accents and slurs.

Menuetto

f

Musical staff 1-5: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 1-5. Dynamics: *f*. Includes accents and slurs.

6

Musical staff 6-11: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 6-11. Includes slurs and a repeat sign.

12

mf (marc.)

Musical staff 12-17: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 12-17. Dynamics: *mf*, *(marc.)*. Includes accents and slurs.

18

f

Musical staff 18-23: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 18-23. Dynamics: *f*. Includes accents and slurs.

24

Trio p

Musical staff 24-29: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 24-29. Dynamics: *p*. Includes a repeat sign and the word "Trio".

30

Musical staff 30-35: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 30-35. Includes triplets and slurs.

36

f 2

Musical staff 36-42: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 36-42. Dynamics: *f*. Includes a fermata and a second ending bracket labeled "2".

43

p Menuetto D.C.

Musical staff 43-49: Bass clef, key signature of one flat (B-flat), 3/4 time signature. Measures 43-49. Dynamics: *p*. Includes accents and slurs. Ends with "Menuetto D.C.".

FINALE - Allegro molto

12 *pp*

18 *f*

24 *f*

30

36 *p*

42

48 *f*

55

62

68

Detailed description: This is a musical score for the fourth violin part of the finale of Haydn's Symphony No. 3. The score is in G major and 3/4 time. It consists of ten staves of music, each starting with a measure number. The first staff (measures 12-17) begins with a piano (*pp*) dynamic and features a whole rest followed by a half note G. The second staff (measures 18-23) is marked *f* and contains eighth-note patterns. The third staff (measures 24-29) also has an *f* dynamic and includes a quarter rest. The fourth staff (measures 30-35) continues the eighth-note patterns. The fifth staff (measures 36-41) is marked *p* and features a half note G with a fermata. The sixth staff (measures 42-47) contains half notes. The seventh staff (measures 48-54) is marked *f* and includes a double bar line and eighth-note patterns. The eighth staff (measures 55-61) continues with eighth notes and a double bar line. The ninth staff (measures 62-67) features eighth-note patterns with a double bar line. The tenth staff (measures 68-75) concludes with a half note G.

74

80

86

92

100

106

112

118

124

128

VIOLONCELOS EM CONCERTO

JOSEPH HAYDN

SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos



Transcrição
Piero Bastianelli

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2

VIOLONCELOS EM CONCERTO

JOSEPH HAYDN
(1732-1809)

SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos

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Transcrição: Piero Bastianelli

Allegro

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1 *cresc.....* *f* *p*

Vc. 2 *cresc.....* *f* *p*

Vc. 3 *cresc.....* *f*

Vc. 4 *cresc.....* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *f*

Vc. 4 *p* *f*

Vc. 1 *f* *sempre f*

Vc. 2 *f* *sempre f*

Vc. 3 *p* *f* *sempre f*

Vc. 4 *p* *f* *sempre f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *sempre f*

Vc. 2 *sempre f*

Vc. 3 *sempre f*

Vc. 4 *sempre f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Andante moderato

Violoncello 1 *p* *mf*

Violoncello 2 *p* *mf*

Violoncello 3 *p*

Violoncello 4 *p* *mf*

Vc. 1 *p* *f*

Vc. 2 *p* *f*

Vc. 3 *mf* *p* *f*

Vc. 4 *p* *f*

Vc. 1 *mf* *dim.....* *mf*

Vc. 2 *mf* *dim.....* *mf*

Vc. 3 *mf* *dim.....* *mf*

Vc. 4 *mf* *dim.....* *mf*

Vc. 1 *mf* *dim.....* *p*

Vc. 2 *mf* *dim.....* *p*

Vc. 3 *mf* *dim.....* *p*

Vc. 4 *mf* *dim.....* *p*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *mf* *dim.....* *p* (*poco rit.....*)

Vc. 2 *mf* *dim.....* *p*

Vc. 3 *mf* *dim.....* *p*

Vc. 4 *mf* *dim.....* *p*

MENUETTO - Allegretto

Violoncello 1 *f*

Violoncello 2 *f*

Violoncello 3 *f*

Violoncello 4 *f*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Trio

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Menuetto D.C. ■

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

FINALE - Allegro vivace

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *cresc..... f*

Vc. 2 *cresc..... f*

Vc. 3 *cresc..... f*

Vc. 4 *cresc..... f*

Vc. 1 *p f p f p*

Vc. 2 *p f p f p*

Vc. 3 *p f p f p*

Vc. 4 *p f p f p*

Vc. 1 *f p f*

Vc. 2 *f p f*

Vc. 3 *f p f*

Vc. 4 *f p f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *p f*

Vc. 4 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos

*

Allegro

Transcrição: Piero Bastianelli

Musical score for Violin 1, measures 45-96. The score is written in treble clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations:

- Measures 45-50: *p* (piano), with slurs and accents.
- Measures 51-56: *p* (piano), with slurs and accents.
- Measures 57-62: *f* (forte), with slurs and accents.
- Measures 63-69: *f* (forte), with slurs and accents.
- Measures 70-74: *f* (forte), with slurs, accents, and trills.
- Measures 75-79: *f* (forte), with slurs, accents, and trills.
- Measures 80-84: *f* (forte), with slurs and accents.
- Measures 85-89: *p* (piano), with slurs and accents.
- Measures 90-95: *f* (forte), with slurs and accents.
- Measures 96-100: *f* (forte), with slurs and accents.

Andante moderato

The musical score is written for Violin 1 in the key of D major (two sharps) and 2/4 time. It consists of eight staves of music, each starting with a measure number. The first staff (measures 1-5) begins with a piano (*p*) dynamic. The second staff (measures 6-11) features a mezzo-forte (*mf*) dynamic followed by a piano (*p*) dynamic. The third staff (measures 12-17) continues with a mezzo-forte (*mf*) dynamic. The fourth staff (measures 18-23) starts with a forte (*f*) dynamic and includes triplet markings, ending with a mezzo-forte (*mf*) dynamic. The fifth staff (measures 24-31) begins with a *dim.....* instruction, followed by a mezzo-forte (*mf*) dynamic and a triplet. The sixth staff (measures 32-36) continues with a *dim.....* instruction. The seventh staff (measures 37-42) starts with a piano (*p*) dynamic and includes triplet markings. The eighth staff (measures 43-51) begins with a piano (*p*) dynamic and includes a fourth-note rest. The final staff (measures 52-56) concludes with a mezzo-forte (*mf*) dynamic and a triplet. The score includes various musical notations such as slurs, accents, and dynamic markings.

58 *f*

63 *mf* *dim.....* *p* *(poco rit.....)*

MENUETTO
Allegretto

f

6 *f*

12 *mp*

18 *f*

25 *p* *f* *mp (cantabile)* **Trio**

31 *3*

40 *3*

47 *3*

Menuetto D.C.

FINALE - Allegro vivace

The image shows a page of musical notation for the first violin part of the finale of Haydn's Symphony No. 14. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The tempo is marked 'Allegro vivace'. The piece begins with a piano (*p*) dynamic. The first line of music (measures 1-6) features a series of eighth notes and quarter notes, with a *p* dynamic marking. The second line (measures 7-10) continues with eighth notes and quarter notes, marked with a forte (*f*) dynamic. The third line (measures 11-14) consists of sixteenth-note passages, also marked *f*. The fourth line (measures 15-19) features a mix of eighth and sixteenth notes, marked *p*. The fifth line (measures 20-24) continues with eighth and sixteenth notes, marked *f*. The sixth line (measures 25-30) shows a change in dynamics to *p* and includes some rests. The seventh line (measures 31-35) features eighth notes and quarter notes, marked *f*. The eighth line (measures 36-39) consists of sixteenth-note passages, marked *f*. The ninth line (measures 40-44) features eighth and sixteenth notes, marked *p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

44 *f*

49 *p*

54 *cresc.....*

58 *f* *p*

64 *f* *p* *f* *p* *f*

71 *p* *f*

76

80 *p* *f*

85

89

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 44 through 89. The music is written in treble clef with a key signature of two sharps (F# and C#). The score is divided into systems of five measures each. Measure 44 begins with a forte (*f*) dynamic. Measure 49 starts with a piano (*p*) dynamic. Measure 54 includes a crescendo marking (*cresc.....*). Measure 58 features a dynamic shift from *f* to *p*. Measure 64 shows alternating dynamics of *f* and *p*. Measure 71 starts with *p* and moves to *f*. Measure 76 is a system of five measures without a dynamic marking. Measure 80 starts with *p* and moves to *f*. Measure 85 is a system of five measures without a dynamic marking. Measure 89 is the final measure on the page, starting with *p* and ending with a fermata.

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos

*

Allegro

Transcrição: Piero Bastianelli

47

52

p

59

f *sempre f*

66

72

78

sempre f

83

p

89

f

95

f

Andante moderato

The musical score for Violin 2 consists of ten staves of music, numbered 1 through 50. The key signature is two sharps (D major) and the time signature is 2/4. The tempo is marked 'Andante moderato'. The score includes various dynamics such as *p*, *mf*, and *f*, along with performance markings like accents, slurs, and hairpins. Measure numbers 7, 13, 19, 25, 31, 37, 43, and 49 are indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, with some measures containing rests.

55

62

MENUETTO
Allegretto

8

15

21

28 **Trio**

35

42

49

Menuetto D.C.

FINALE - Allegro vivace

The musical score is written for Violin 2 in the key of D major (two sharps) and 6/8 time. It consists of ten staves of music, numbered 1 through 40. The score begins with a piano (*p*) dynamic. The first staff (measures 1-4) features a melodic line with slurs and accents. The second staff (measures 5-9) continues the melodic line with slurs. The third staff (measures 10-14) is marked *f* and features a more rhythmic, eighth-note pattern. The fourth staff (measures 15-20) returns to a melodic line with slurs and accents, marked *p*. The fifth staff (measures 21-24) is marked *f* and features a rhythmic eighth-note pattern. The sixth staff (measures 25-29) returns to a melodic line with slurs and accents, marked *p*. The seventh staff (measures 30-34) continues the melodic line with slurs. The eighth staff (measures 35-39) is marked *f* and features a rhythmic eighth-note pattern. The ninth staff (measures 40-44) returns to a melodic line with slurs and accents, marked *p*. The score concludes with a final measure on the ninth staff.

44

49

53

57

64

70

76

80

86

90

f

p

cresc.....

f *p* *f* *p*

f *p* *f*

p *f*

Musical score for Violin 2, measures 44 to 90. The score is in the key of D major (two sharps) and 4/4 time. It consists of ten staves of music. The first staff (measures 44-48) begins with a dynamic of *f* and features a series of eighth-note patterns with a 'V' above the first measure. The second staff (measures 49-52) continues the eighth-note patterns. The third staff (measures 53-56) starts with a dynamic of *p* and includes a 'cresc.....' marking. The fourth staff (measures 57-63) shows a dynamic shift from *f* to *p*. The fifth staff (measures 64-69) alternates between *f* and *p* dynamics. The sixth staff (measures 70-75) continues this dynamic pattern. The seventh staff (measures 76-79) features more complex rhythmic patterns with 'V' markings. The eighth staff (measures 80-85) alternates between *p* and *f*. The ninth staff (measures 86-89) consists of eighth-note patterns. The tenth staff (measures 90-94) concludes with a 'V' marking and ends with a double bar line.

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro

1 *f*

9 *mf*

17 *f*

24 *cresc.....* *f*

31 *f*

43 *f* *p*

57 *f* *sempre f*

66 *f*

74 *sempre f*

81 Musical staff 81-93: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 81-93. Measure 81 starts with a quarter rest, followed by eighth notes. Measure 93 has a fermata and a forte (f) dynamic marking.

94 Musical staff 94-96: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 94-96. Measure 94 starts with a quarter rest, followed by eighth notes. Measure 96 has a fermata.

Andante moderato

Musical staff 97-100: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 97-100. Measure 97 starts with a quarter rest, followed by eighth notes. Measure 100 has a piano (p) dynamic marking.

9 Musical staff 101-108: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 101-108. Measure 101 starts with a quarter rest, followed by eighth notes. Measure 108 has a piano (p) dynamic marking.

17 Musical staff 109-116: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 109-116. Measure 109 starts with a quarter rest, followed by eighth notes. Measure 116 has a mezzo-forte (mf) dynamic marking.

25 Musical staff 117-124: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 117-124. Measure 117 starts with a quarter rest, followed by eighth notes. Measure 124 has a mezzo-forte (mf) dynamic marking.

32 Musical staff 125-132: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 125-132. Measure 125 starts with a quarter rest, followed by eighth notes. Measure 132 has a piano (p) dynamic marking.

39 Musical staff 133-140: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 133-140. Measure 133 starts with a quarter rest, followed by eighth notes. Measure 140 has a piano (p) dynamic marking.

46 Musical staff 141-148: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 141-148. Measure 141 starts with a quarter rest, followed by eighth notes. Measure 148 has a piano (p) dynamic marking.

54 Musical staff 149-156: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 149-156. Measure 149 starts with a quarter rest, followed by eighth notes. Measure 156 has a forte (f) dynamic marking.

62 Musical staff 157-164: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. Measures 157-164. Measure 157 starts with a quarter rest, followed by eighth notes. Measure 164 has a piano (p) dynamic marking.

MENUETTO

Allegretto

The musical score is written for Violin 3 in bass clef, 3/4 time, and D major. It consists of nine staves of music. The first staff begins with a forte (*f*) dynamic. The second staff has a measure number 7. The third staff has a measure number 13 and a mezzo-piano (*mp*) dynamic. The fourth staff has a measure number 19 and a forte (*f*) dynamic. The fifth staff has a measure number 25 and a piano (*p*) dynamic, followed by a crescendo to forte (*f*) and then a decrescendo to piano (*p*). A 'Trio' section begins at measure 25 with a key signature change to C major. The sixth staff has a measure number 31. The seventh staff has a measure number 38. The eighth staff has a measure number 45. The ninth staff has a measure number 51 and ends with a double bar line.

FINALE - Allegro vivace

The musical score is written for Violin 3 in the bass clef, with a key signature of two sharps (D major) and a 6/8 time signature. It consists of ten staves of music, each starting with a measure number. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (p) to fortissimo (f). There are also markings for 'cresc.....' and '2' (second ending). The piece concludes with a double bar line and repeat dots.

9 *f*

15 *f*

23

27 *p* *cresc.....* *f*

34 *p*

40 *f* *p* *f* *p* *f* *p*

46 *f*

51 *p*

58 *f*

63

"VIOLONCELOS EM CONCERTO"

JOSEPH HAYDN



SINFONIA Nº14 "EM LÁ-MAIOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro

1 *f*

7

15 *mf* *f*

24 *cresc.....* *f* 6

37 *f*

45 *p* *f*

54 *p* *f* *sempre f*

63

70 *sempre f*

79 7

93

Andante moderato

9

16

23

31

39

46

53

60

MENUETTO
Allegretto

7

13

19

25

31

37

44

51

Menuetto D.C.

FINALE - Allegro vivace

9 *f*

15 *p*

21 *f*

27 *p* *cresc.....* *f*

33 *p*

39 *f* *p* *f* *p* *f*

45 *p* *f*

51 *p*

57 *f*

63

Detailed description: This is a page of a musical score for Violin 4, measures 9 through 63. The music is in the key of D major (two sharps) and 6/8 time. The tempo is 'Allegro vivace'. The score consists of ten staves of music. Measure 9 starts with a forte (*f*) dynamic. Measure 15 is marked piano (*p*). Measure 21 returns to forte (*f*). Measure 27 begins with piano (*p*), followed by a crescendo leading to forte (*f*) by measure 33. Measure 39 features a dynamic sequence of *f*, *p*, *f*, *p*, and *f*. Measure 45 starts with piano (*p*) and forte (*f*). Measure 51 is marked piano (*p*). Measure 57 is marked forte (*f*). Measure 63 ends with a repeat sign. Various musical notations are present, including slurs, accents, and dynamic markings.

VIOLONCELOS EM CONCERTO

ANTONIO VIVALDI

SONATA "EM SOL-MENOR"

para 5 violoncelos



Arranjo
Piero Bastianelli

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3

VIOLONCELOS EM CONCERTO

ANTONIO VIVALDI
(1678-1742)

SONATA "EM SOL-MENOR"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Vc. 1 *p* *cresc.....* *f* *p*

Vc. 2 *p* *cresc.....* *f* *p*

Vc. 3 *p* *cresc.....* *f* *p*

Vc. 4 *p* *cresc.....* *f* *p*

Vc. 5 *p* *cresc.....* *f* *p*

Vc. 1 *cresc.....* *pp* *mf (sempre cresc.....)* *f* *molto rit.....*

Vc. 2 *cresc.....* *pp* *mf (sempre cresc.....)* *f*

Vc. 3 *cresc.....* *pp* *mf (sempre cresc.....)* *f*

Vc. 4 *cresc.....* *pp* *mf (sempre cresc.....)* *f*

Vc. 5 *cresc.....* *pp* *mf (sempre cresc.....)* *f*

Allegro moderato

Violoncello 1 *mf* *p*

Violoncello 2 *mf* *p*

Violoncello 3 *p* *p*

Violoncello 4 *p*

Violoncello 5 *p*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

Vc. 1 *mf* *p cresc...poco...a...poco.....*

Vc. 2 *mf* *p cresc...poco...a...poco.....*

Vc. 3 *mf* *p cresc...poco...a...poco.....*

Vc. 4 *mf*

Vc. 5 *mf* *p cresc...poco...a...poco.....*

Vc. 1 *f* *p*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *mf* *f*

Vc. 5 *f*

Vc. 1 *mp*

Vc. 2 *p mp*

Vc. 3 *p mp*

Vc. 4 *p mp*

Vc. 5 *p mp*

Vc. 1 *f mf*

Vc. 2 *f mf*

Vc. 3 *f p*

Vc. 4 *f p*

Vc. 5 *f p*

Vc. 1 *f p cresc...poco...a...poco.....*

Vc. 2 *f p cresc...poco...a...poco.....*

Vc. 3 *mf p cresc...poco...a...poco.....*

Vc. 4 *mf p cresc...poco...a...poco.....*

Vc. 5 *mf p cresc...poco...a...poco.....*

Vc. 1 *f p cresc...poco...a...poco.....*

Vc. 2 *f p cresc...poco...a...poco.....*

Vc. 3 *f p cresc...poco...a...poco.....*

Vc. 4 *f p cresc...poco...a...poco.....*

Vc. 5 *f p cresc...poco...a...poco.....*

Vc. 1 *f molto rit.....*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Largo (alla siciliana)

Violoncello 1 *p dolce e espressivo mf*

Violoncello 2 *p dolce e espressivo mf*

Violoncello 3 *p dolce e espressivo mf*

Violoncello 4 *p dolce e espressivo (quasi legato) mf*

Violoncello 5 *p dolce e espressivo (simile) mf*

Vc. 1 *f* *pp* *p*

Vc. 2 *f* *pp* *p*

Vc. 3 *f* *pp* *p*

Vc. 4 *f* *pp* *p*

Vc. 5 *f* *pp* *p* (simile)

Vc. 1 *f* *mf* *mf*

Vc. 2 *f* *mf* *mp*

Vc. 3 *f* *mf* *p*

Vc. 4 *f* *mf* *mp*

Vc. 5 *f* *mf* *p*

Vc. 1 *f* *p* *poco*

Vc. 2 *f* *p cresc. poco...a...poco.....*

Vc. 3 *f* *p cresc.*

Vc. 4 *f* *p cresc. poco...a...poco.....*

Vc. 5 *f* *p cresc. poco...a...poco.....*

Vc. 1 *f* *dim.....* *p* *rit.....*

Vc. 2 *f* *dim.....* *p*

Vc. 3 *f* *dim.....* *p*

Vc. 4 *f* *dim.....* *p*

Vc. 5 *f* *dim.....* *p*

Allegro vivace

Violoncello 1 *p giocoso* *mp*

Violoncello 2 *p* *mp*

Violoncello 3 *p* *mp*

Violoncello 4 *mp*

Violoncello 5 *p*

Vc. 1 *mf* *mf*

Vc. 2 *mf* *mf*

Vc. 3 *mf* *mf*

Vc. 4 *mf* *mf*

Vc. 5 *mf* *mf*

Vc. 1 *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 5 *cresc.....*

Vc. 1 *f* *mf* *p*

Vc. 2 *f* *mf* *p*

Vc. 3 *f* *mf* *p*

Vc. 4 *f* *mf* *ff* *p*

Vc. 5 *f* *mf* *ff*

Vc. 1 *p* *mf*

Vc. 2 *p* *p*

Vc. 3 *p* *p*

Vc. 4 *ff* *p* *ff* *p*

Vc. 5 *ff* *ff* *p*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *p* *cresc.....* *f* *mf*

Vc. 2 *p* *cresc.....* *f* *mf*

Vc. 3 *p* *cresc.....* *f* *mf*

Vc. 4 *p* *cresc.....* *f* *mf*

Vc. 5 *p* *cresc.....* *f* *mf*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

poco rit.....

"VIOLONCELOS EM CONCERTO"

ANTONIO VIVALDI



SONATA EM SOL-MENOR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Musical score for the Adagio section, measures 1-16. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It includes dynamic markings such as *mf espressivo*, *cresc.....*, *f*, *p*, *mf espressivo*, *p*, *f*, *cresc.....*, *pp*, *mf*, *f (sempre cresc....)*, and *molto rit.....*. The notation features various articulations like slurs, accents, and breath marks.

Allegro moderato

Musical score for the Allegro moderato section, measures 1-9. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It includes dynamic markings such as *mf*, *p*, *f*, *mf*, and *mf*. The notation features various articulations like slurs and accents.

13 *p cresc...poco...a...poco.....*

17 *f* *p*

21 *mp*

25 *f* *mf*

29 *f* *p* *cresc...poco...a...poco.....*

33 *f* *p* *cresc...poco...a...poco.....*

37 *f* *molto rit.....*

Largo (alla siciliana)

p, dolce e espressivo
(2a. vez pp)

4 *mf* *f* *mf*

8 *f* *p* *poco*

12 *< f* *dim.....* *p* *rall.....*

Allegro vivace

p, giocoso *mp*

9 *mf* *mf*

17 *cresc.....*

26 *f* *mf* *p* *p*

36 *p* *mf*

45 *p* *cresc.....*

53 *f* *mf*

61 *f* *poco rit.....*

"VIOLONCELOS EM CONCERTO"

ANTONIO VIVALDI



SONATA EM SOL-MENOR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Musical score for Adagio, measures 1-18. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It includes dynamic markings such as *p*, *cresc.....*, *f*, *pp*, *mf*, *mf*, *p*, *cresc.....*, *f*, *pp*, *mf*, *f* (*sempre cresc....*), and *molto rit.....*. There are also hairpins indicating crescendos and decrescendos.

Allegro moderato

Musical score for Allegro moderato, measures 1-13. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It includes dynamic markings such as *mf*, *p*, *f*, *mf*, *mf*, *p*, and *cresc...poco...a...poco.....*. There are also hairpins indicating crescendos and decrescendos.

17 *f*

21 *p* *mp*

25 *f* *mf*

29 *f* *p* *cresc...poco...a...poco.....*

33 *f* *p* *cresc...poco...a...poco.....*

37 *f* *molto rit.....*

Largo (alla siciliana)

p, dolce e espressivo (2a. vez *pp*) *mf*

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

9 *p* *cresc...poco...a...poco.....*

13 *f* *dim.....* *rall.....* *p*

Allegro vivace

The musical score is written in bass clef, 3/8 time, and G minor. It consists of nine staves of music. The first staff (measures 1-7) starts with a piano (*p*) dynamic and a mezzo-piano (*mp*) dynamic. The second staff (measures 8-14) features a mezzo-forte (*mf*) dynamic. The third staff (measures 15-21) continues with *mf* and includes a crescendo marking. The fourth staff (measures 22-28) has a forte (*f*) dynamic and a triplet of eighth notes. The fifth staff (measures 29-35) returns to piano (*p*) dynamics. The sixth staff (measures 36-42) starts with *p* and includes a crescendo. The seventh staff (measures 43-49) begins with a piano (*p*) dynamic and a crescendo. The eighth staff (measures 50-55) starts with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The ninth staff (measures 56-62) continues with *f* and includes a 'poco rit.' marking. The final measure (63) ends with a forte (*f*) dynamic.

"VIOLONCELOS EM CONCERTO"

ANTONIO VIVALDI



SONATA EM SOL-MENOR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

mp espressivo
 (2a. vez *pp*) *cresc.....*

5 *f* *f espressivo*

10 *p cresc.....* *f* *p* *cresc.....*

15 *pp* *mf* *f sempre cresc.....* *molto rit.....*

Allegro moderato

p *p*

5 *f*

10 *p* *mf* *p*

15 *cresc...poco...a...poco.....* *f*

20 *p* *mp*

25 *f* *p* *mf*

30 *p* *cresc...poco...a...poco.....* *f*

36 *p* *cresc...poco...a...poco.....* *f* *molto rit.....*

Largo (alla siciliana)

p, dolce e espressivo *mf*

5 *f* *pp* *p*

9 *f* *mf* *p*

13 *f* *p*

17 *cresc.....* *f* *dim.....* *rit.....* *p*

Allegro vivace

The musical score is written in bass clef with a 3/8 time signature and a key signature of one flat (B-flat). It consists of ten staves of music, each starting with a measure number. The dynamics and performance markings are as follows:

- Staff 1 (measures 1-7): *p* (piano) for the first six measures, then *mp* (mezzo-piano) for the final measure.
- Staff 2 (measures 8-14): *mf* (mezzo-forte) for the first measure, then *p* (piano) for the remaining measures.
- Staff 3 (measures 15-21): *mf* (mezzo-forte) for the first measure, then *cresc.....* (crescendo) for the remaining measures.
- Staff 4 (measures 22-28): *f* (forte) for the first measure, then *mf* (mezzo-forte) for the remaining measures.
- Staff 5 (measures 29-35): *p* (piano) for the first measure, then *p* (piano) for the remaining measures.
- Staff 6 (measures 36-42): *p* (piano) for the first measure, then *p* (piano) for the remaining measures.
- Staff 7 (measures 43-49): *p* (piano) for the first measure, then *cresc.....* (crescendo) for the remaining measures.
- Staff 8 (measures 50-56): *p* (piano) for the first measure, then *cresc.....* (crescendo) for the remaining measures.
- Staff 9 (measures 57-63): *mf* (mezzo-forte) for the first measure, then *f* (forte) for the remaining measures.
- Staff 10 (measures 64-68): *poco rit.....* (poco ritardando) for the first measure, then *p* (piano) for the remaining measures.

"VIOLONCELOS EM CONCERTO"

ANTONIO VIVALDI



SONATA EM SOL-MENOR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Musical score for the Adagio section, measures 1-19. The score is written in bass clef with a key signature of one flat and a common time signature. It includes dynamic markings such as *p*, *f*, *pp*, *mf*, and *p*, along with performance instructions like *cresc.....* and *molto rit.....*. The section concludes with a *f sempre cresc.....* marking.

Allegro moderato

Musical score for the Allegro moderato section, measures 1-12. The score is written in bass clef with a key signature of one flat and a common time signature. It includes dynamic markings such as *p*, *f*, and *mf*, along with performance instructions like *cresc.....*.

17 *f* *p*

22 *mp* *f*

26 *p* *mf*

31 *p* *cresc...poco...a...poco.....* *f*

36 *p* *cresc...poco...a...poco.....* *f* *rit.....*

Largo (alla siciliana)

p, dolce e espressivo *mf*

5 *f* *pp* *p*

9 *f* *mf* *mp*

13 *f* *p* *cresc...poco...a...poco.....*

17 *f* *dim.....* *rit.....* *p*

Allegro vivace

Musical score for Violin 4, measures 1-64. The score is in bass clef, 3/8 time, and B-flat major. It features various dynamics and articulations:

- Measures 1-10: *mp*, *mf*, with a 4-measure rest at the beginning.
- Measures 11-17: *mf*, with a 4-measure rest at the end.
- Measures 18-24: *cresc.....*
- Measures 25-34: *f*, *ff*, *p*, *ff*, with a 4-measure rest at the end.
- Measures 35-44: *p*, *ff*, *p*, with a 4-measure rest at the end.
- Measures 45-54: *p cresc.....*, with a 2-measure rest at the beginning.
- Measures 55-60: *f*, *mf*
- Measures 61-64: *f*, *poco rit.....*

"VIOLONCELOS EM CONCERTO"

ANTONIO VIVALDI



SONATA EM SOL-MENOR

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

First system of the Adagio section, measures 1-5. Dynamics: *p* (2a. vez *pp*), *cresc.....*, *f*.

Second system, measures 6-10. Dynamics: *mf*, *p*, *cresc.....*. Includes first and second endings.

Third system, measures 11-14. Dynamics: *f*, *p*, *cresc.....*.

Fourth system, measures 15-18. Dynamics: *pp*, *mf*, *f* (*sempre cresc.....*), *molto rit.....*.

Allegro moderato

First system of the Allegro moderato section, measures 1-5. Dynamics: *p*.

Second system, measures 6-10. Dynamics: *f*, *p*.

Third system, measures 11-14. Dynamics: *mf*, *p*.

Fourth system, measures 15-18. Dynamics: *cresc...poco...a...poco.....*, *f*. Includes first ending.

20 *p* *mp*

25 *f* *p*

29 *mf* *p cresc...poco...a...poco.....*

33 *f* *p cresc...poco...a...poco.....*

37 *f* *molto rit.....*

Largo (alla siciliana)

p (quasi legato) *mf*

5 *f* *pp* *p*

9 *f* *mf* *p*

13 *f* *p cresc...poco...a...poco.....*

17 *f* *dim.....* *p* *rit.....*

Allegro vivace

5

p *mf*

12 *mf*

20 *cresc.....* *f*

28 *mf* *ff* *ff*

36 *ff* *p* *p*

44 *p cresc.....*

53 *f* *mf*

61 *f* *poco rit.....*

Detailed description: This is a musical score for Violin 5, measures 1 through 68. The music is in 3/8 time and the key signature has two flats (B-flat and E-flat). The tempo is marked 'Allegro vivace'. The score consists of eight staves of music. Measure 1 starts with a piano (*p*) dynamic. Measure 5 has a fermata. Measure 12 has a mezzo-forte (*mf*) dynamic. Measure 20 has a crescendo leading to a forte (*f*) dynamic. Measure 28 has a mezzo-forte (*mf*) dynamic, followed by fortissimo (*ff*) dynamics. Measure 36 has fortissimo (*ff*) and piano (*p*) dynamics. Measure 44 has a piano (*p*) dynamic with a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 53 has forte (*f*) and mezzo-forte (*mf*) dynamics. Measure 61 has a forte (*f*) dynamic and a 'poco rit.' (poco ritardando) marking.

VOLONCELOS EM CONCERTO

JOHANN SEBASTIAN BACH

3 PRELÚDIOS E FUGAS

“Cravo bem temperado”

para 4 e 5 violoncelos



Transcrição
Piero Bastianelli

*

4

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS

"Cravo bem Temperado"

Transcrição: Piero Bastianelli

PRELÚDIO "em mi-menor"

para 4 violoncelos

Adagio

Violoncello 1 *mp, espressivo* *pp* *mp*

Violoncello 2 *pp (tenuto)* *pp*

Violoncello 3 *pp (tenuto)* *pp*

Violoncello 4 *pp (tenuto)* *mp* *pp*

Vc. 1 *pp* *mf* *pp* *p* *piu f*

Vc. 2 *pp* *piu f*

Vc. 3 *pp* *piu f*

Vc. 4 *mf* *p* *mp (dolce)* *pp* *piu f*

Vc. 1 *p cresc...poco...a...poco.....*

Vc. 2 *p cresc...poco...a...poco.....*

Vc. 3 *p cresc...poco...a...poco.....*

Vc. 4 *p cresc...poco...a...poco.....*

Vc. 1 *f* *mf* *dim.....*

Vc. 2 *f* *mf* *dim.....*

Vc. 3 *f* *mf* *dim.....*

Vc. 4 *f* *mf* *dim.....*

Vc. 1 *p* *f cresc.* *ff*

Vc. 2 *p* *f cresc.* *ff*

Vc. 3 *p* *f cresc.* *ff*

Vc. 4 *p* *f cresc.* *ff*

Vc. 1 *p* *pp* *(sost.)*

Vc. 2 *pp* *(sost.)*

Vc. 3 *pp* *(sost.)*

Vc. 4 *p* *pp* *(sost.)*

Vc. 1 *poco rit..... a tempo* *rall.....* *p*

Vc. 2 *poco rit..... a tempo* *rall.....* *mp* *p*

Vc. 3 *poco rit..... a tempo* *rall.....* *p*

Vc. 4 *poco rit..... a tempo* *rall.....* *p*

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS

"Cravo bem Temperado"

Transcrição: Piero Bastianelli

FUGA "em Dó-maior"

para 4 violoncelos

*

Allegro moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS

"Cravo bem Temperado"

Transcrição: Piero Bastianelli

PRELÚDIO "em lá-menor"

para 4 violoncelos

*

Andante

Violoncello 1 *mp*to espressivo

Violoncello 2 *mp* molto espressivo

Violoncello 3 *mp* molto espressivo

Violoncello 4 *mp*

Vc. 1 *p* dolce

Vc. 2 *p* dolce

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *mp*

Vc. 2 *poco cresc.....*

Vc. 3 *poco cresc.....*

Vc. 4 *poco cresc.....*

Vc. 1 *mf* *p* *cresc...poco...a...poco.....*

Vc. 2 *mf* *p* *cresc...poco...a...poco.....*

Vc. 3 *mf* *p* *cresc...poco...a...poco.....*

Vc. 4 *mf* *p* *cresc...poco...a...poco.....*

Vc. 1 *f* *poco rit.....* *a tempo* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *mp* *p*

Vc. 1 *p* *cresc.....*

Vc. 2 *p*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 1 *(largamente)* *f* *mf dim.....* *p*

Vc. 2 *(largamente)* *mf cresc.....* *f* *mf dim.....* *p*

Vc. 3 *(largamente)* *f* *mf dim.....* *p*

Vc. 4 *(largamente)* *f* *mf dim.....* *p*

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS

"Cravo bem Temperado"

Transcrição: Piero Bastianelli

FUGA "em ré-menor" para 4 violoncelos

*

Moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS "Cravo bem Temperado"

Transcrição: Piero Bastianelli

PRELÚDIO "em Si₂-maior"

para 5 violoncelos

Con moto tranquillo

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

(cresc...poco...a...poco.....)

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

(dim.....)

(cresc.....)

(espress.)

(cresc.....)

(espress.)

(espress.)

(cresc.....)

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

rall.....

a tempo

p

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

(cresc...poco...a...poco.....)

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

mf

mf

mf

mf

mf

rall.....

JOHANN SEBASTIAN BACH
(1685-1750)

3 PRELÚDIOS E FUGAS

"Cravo bem Temperado"

Transcrição: Piero Bastianelli

FUGA "em Ré-maior"

para 4 violoncelos

*

Andante mosso

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH



PRELÚDIO "EM MI-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

mp pp

5 mp pp mf pp

9 p *più f*

12 *tr m*

16 *p cresc...poco...a...poco.....* *f*

21 *mf dim..... p*

25 *f cresc.*

28 *ff p pp*

33 *(sost.)* *poco rit.....*

37 *a tempo* *rall.....*

FUGA "EM DÓ-MAIOR"

para 4 violoncelos

*

J.S.Bach
Transcrição: Piero Bastianelli

Allegro moderato

4 *f, tenuto e legato*

9

15

21 *dim.....* *p* *mf*

27 *cresc...poco...a...poco.....*

33 *f*

38 *cresc.....* *rit.....* *ff*

PRELÚDIO "EM LÁ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Andante

mp, molto espressivo 3 3

ten.

p, dolce

p mp

poco cresc.....

mf p cresc...poco...a...poco.....

poco rit.....

f

a tempo *p* 3 3

34 *p* *cresc.....*

37 *f*

40 *mf* *dim.....* *rit.....* *p*

FUGA "EM RÉ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Moderato

5 *mf* *dim.....* *p* *meno f* *p, espress.*

10 *p* *ten.*

15 *più f (deciso)* *cresc.....* *f*

19

24 *p* *rall.....* *p* *poco*

PRELÚDIO "EM SI_b-MAIOR"

para 5 violoncelos

*

Con moto tranquillo

J.S.Bach

Transcrição: Piero Bastianelli

p (espress.) *(poco cresc.....)*

7 *mf*

14 *p*

21 *(poco cresc.....)*

28 *mf* *p*

34

41 *(cresc...poco...a...poco.....)* *mf* *(dim.....)*

49 *p* *(cresc.....)*

53 *rall.....* *a tempo* *mf* *p*

59 (cresc...poco...a...poco.....)

66 *mf* *f* *rall.....*

FUGA "EM RÉ-MAIOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Andante mosso

12

mf

16

20

24 *mp*

29

34 *mf*

39

43 *f* *poco rit.....*

"VIOLONCELOS EM CONCERTO"



JOHANN SEBASTIAN BACH

PRELÚDIO "EM MI-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

pp (tenuto) *pp*

7 *pp* *p* *più f*

12

16 *p cresc...poco...a...poco.....* *f*

21 *mf* *dim..... p*

26 *f cresc.* *ff*

31 *pp* *(sost.)*

36 *poco rit..... a tempo* *rall.....* *p* *mp* *p*

FUGA "EM DÓ-MAIOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Allegro moderato

f, temuto e legato

7

12

17

21

dim.....

p

26

mf

31

cresc...poco...a...poco.....

36

f

40

cresc.....

rit.....

ff

PRELÚDIO "EM LÁ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Andante

mp, molto espressivo
 5 *p, dolce* *p*
 10 *mp*
 15 *poco cresc.....*
 20 *mf* *p* *cresc...poco...a...poco.....*
 25 *f*
 29 *poco rit..... a tempo* *p*
 34 *p*

37 *(largamente)*
mf cresc..... *f*
 40 *rit.....*
mf dim..... *p*

FUGA "EM RÉ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Moderato
mf *meno f*
 4 *dim.....* *p*

9 *p.espress.* *mf*

13 *più f (deciso)* *cresc.....*

17 *f* *dim...poco...a...poco.....*

21 *p*

25 *rall.....*
p *poco*

PRELÚDIO "EM SI_b-MAIOR"

para 5 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Con moto tranquillo *v*

p (poco cresc.....)

7 *mf*

14 *p*

20 (poco cresc.....)

26 *mf*

33 *p*

40 (cresc...poco...a...poco.....) *mf*

46 (dim.....) *p* (cresc.....)

52 *mp* *mf* *rall.....* *a tempo* *p*

59 *(cresc...poco...a...poco.....)*

66 *mf* *rall.....* *f*

FUGA "EM RÉ-MAIOR"

para 4 violoncelos

J.S.Bach

Transcrição: Piero Bastianelli

Andante mosso

mf

6 *mp*

12 *mp*

19 *mf* *mf*

26 *mf*

32 *mf*

38 *mf*

44 *poco rit.....* *f*

"VIOLONCELOS EM CONCERTO"



JOHANN SEBASTIAN BACH

PRELÚDIO "EM MI-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

6

11

16

21

26

30

36

FUGA "EM DÓ-MAIOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Allegro moderato

f, tenuto e legato

5

10

15

20

dim..... *p*

25

mf

30

cresc...poco...a...poco.....

35

f

40

cresc..... *rit.....* *ff*

PRELÚDIO "EM LÁ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Andante

mp, molto espressivo

6

p

10

p

15

poco cresc.....

20

mf p cresc...poco...a...poco.....

25

f poco rit.....

30 a tempo

p

35 (largamente)

p cresc..... f

40

mf dim..... rit..... p

FUGA "EM RÉ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Moderato

3

mf *meno f*

6 *dim.....* *p, espress.*

9 *ten.*

12 *mf* *più f (deciso)*

15 *cresc.....* *f*

18 *dim...poco...a...poco.....*

21

24 *p* *rall.....* *p* *poco*

PRELÚDIO "EM SI_b-MAIOR"

para 5 violoncelos

J.S.Bach

Transcrição: Piero Bastianelli

Con moto tranquillo

1 *p* (*poco cresc.....*)

7 *mf*

14 *p*

22 (*poco cresc.....*)

29 *mf* *p*

36 (*cresc...poco...a...poco.....*)

42 *mf* (*dim.....*)

48 (*espress.*) *p* (*cresc.....*)

54 *mf* *rall.....* *a tempo* *p*

60

(cresc...poco...a...poco.....)

67

rall.....

f

FUGA "EM RÉ-MAIOR"

para 4 violoncelos

Transcrição: Piero Bastianelli

Andante mosso

*

4

mf

9

mp

15

mf

23

mf

30

mp

36

mf

43

poco rit.....

f

"VIOLONCELOS EM CONCERTO"



JOHANN SEBASTIAN BACH

PRELÚDIO "EM MI-MENOR"

para 4 violoncellos

*

Transcrição: Piero Bastianelli

Adagio

FUGA "EM DÓ-MAIOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Allegro moderato

f, tenuto e legato

5

11

17

dim.....

23

p *mf*

28

cresc...poco...a...poco.....

33

f

39

cresc..... *rit.....* *ff*

PRELÚDIO "EM LÁ-MENOR"

para 4 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Andante

mp

6

p

12

p

poco cresc.....

18

p

cresc...poco...a...poco.....

24

f

29

poco rit.....

a tempo

mp

p

34

p

cresc.....

f

(largamente)

39

mf

dim.....

rit.....

p

FUGA "EM RÉ-MENOR"

para 4 violoncelos

*

J.S. Bach

Transcrição: Piero Bastianelli

Moderato

4

quasi f *dim.....*

7

p

10

mf

13

più f (deciso) *cresc.....*

17

f

20

dim...poco...a...poco.....

23

p *rall.....* *p* *poco*

PRELÚDIO "EM SI_b-MAIOR"

para 5 violoncelos

*

J.S.Bach

Transcrição: Piero Bastianelli

Con moto tranquillo

1 *p* (poco cresc.....)

7 *mf*

14 *p*

20 (poco cresc.....)

27 *mf*

33 *p* *p* *mf*

41 (cresc...poco...a...poco.....) *mf*

47 (dim.....) *p* (espress.) *mp* (cresc.....)

53 *mf* *rall.....* *a tempo* *p*

60

(cresc...poco...a...poco.....)

65

mf *rall.....* *f*

FUGA "EM RÉ-MAIOR"

para 4 violoncelos

Andante mosso

Transcrição: Piero Bastianelli

8

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

13

18

24

29

36

3

44

mf *poco rit.....* *f*

"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH



PRELÚDIO "EM SI_b-MAIOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Con moto tranquillo

5

10

14

19

24

29

34

p

(poco cresc.....)

mf

p

mf

p

38 *(cresc...poco...a...poco.....)*

43 *mf* *(dim.....)*

48 *(espress.)* *p* *p* *(cresc.....)*

52 *mf* *rall.....*

56 *a tempo* *(V)* *(□)* *p*

61 *(cresc...poco...a...poco.....)*

65 *mf*

70 *rall.....* *f*

Detailed description: This page contains the musical score for Violin 5, measures 38 through 70. The music is written in bass clef with a key signature of one flat (B-flat). The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), along with performance instructions like *(cresc...poco...a...poco.....)*, *(dim.....)*, *(espress.)*, *a tempo*, and *rall.....*. There are also performance markings for breath or phrasing, including *(V)* and *(□)*. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLONCELOS EM CONCERTO

JOHANN SEBASTIAN BACH

TOCCATA E FUGA "EM RÉ-MENOR"

para 5 violoncelos



Transcrição
Piero Bastianelli

*

5

VIOLONCELOS EM CONCERTO

JOHANN SEBASTIAN BACH
(1685-1750)

TOCCATA E FUGA "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio (improvisado) ♩ ~ 60

Musical score for the first system of five cellos. The tempo is Adagio (improvisado) with a metronome marking of approximately 60. The score features five staves, each with a cello part. The first three staves (Violoncello 1, 2, and 3) have a forte (ff) dynamic. The fourth and fifth staves (Violoncello 4 and 5) have a piano (p) dynamic. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Musical score for the second system of five cellos. It is divided into two sections: 1) Lento (pesante) and 2) Allegro (♩ ~ 120). Section 1 starts with a mezzo-forte (mf) dynamic and includes an 'allarg.....' instruction. Section 2 starts with a forte (ff) dynamic and includes a 'p' dynamic marking. The score features five staves with various dynamics and articulations.

Musical score for the third system of five cellos. The dynamics are piano-piano (pp). The score features five staves with various articulations and dynamics. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Musical score for the fourth system of five cellos. It includes 'cresc... poco... a... poco.....' markings and a piano (p) dynamic. The score features five staves with various articulations and dynamics. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

Musical score for the fifth system of five cellos. It is marked 3) Lento (pesante) and includes an 'allarg.....' instruction. The dynamics range from mezzo-forte (mf) to forte (f). The score features five staves with various articulations and dynamics. The music is in 3/4 time and features a mix of eighth and sixteenth notes.

4) Allegro ♩ - 132

Score for Violins 1-5, measures 17-21. Includes dynamics like *ff*, *mp*, *cresc...poco...a...poco.....*, and markings like *(detache)*, *(stacc.)*, and *mf*.

5) Allegro ♩ - 120

molto rit..... Lento

Score for Violins 1-5, measures 22-25. Includes dynamics like *f*, *ff*, and markings like *(stacc.)*, *(detache)*, and *mf*.

Allegro

Lento

Allegro

Lento

Score for Violins 1-5, measures 26-30. Includes dynamics like *p*, *f*, *ff*, and markings like *(V)*.

6) Allegro ♩ - 126

Score for Violins 1-5, measures 29-31. Includes dynamics like *ff*, *pp*, and markings like *Lento*, *rit.....*, and *pp 3 3*.

Score for Violins 1-5, measures 32-35. Includes dynamics like *f*, *ff*, and markings like *rit.....*, *cresc.....*, and *pp 3 3*.

7) Molto Adagio e maestoso

Largo

Score for Violins 1-5, measures 36-40. Includes dynamics like *f*, *ff*, and markings like *(molto sostenuto)*, *(attaca)*, and *pp 3 3*.

8 FUGA
Allegro moderato ♩ = 84

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

10

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

53

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

11 (Poco più largamente)

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

61

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

65 *a tempo*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p* (*detaché*)

69 (*animando*) *(♩ - 128)*

Vc. 1 *mf* *f*

Vc. 2 *p* *mf* *mf*

Vc. 3 *p* *mf* *f*

Vc. 4 *p* *mf* *f*

Vc. 5 *p* *f* *mf*

73

Vc. 1 *p* *mf*

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Vc. 4 *mf*

Vc. 5 *p* *mf*

77 *a tempo*

Vc. 1 *cresc... poco... a... poco...* *f*

Vc. 2 *cresc... poco... a... poco...* *f*

Vc. 3 *cresc... poco... a... poco...* *f*

Vc. 4 *cresc... poco... a... poco...* *f*

Vc. 5 *cresc... poco... a... poco...*

81 *(14) Animato ♩ - 128*

Vc. 1 *sempre f*

Vc. 2 *mf*

Vc. 3 *sempre f*

Vc. 4 *sempre f*

Vc. 5 *f*

85

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

89

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

92

rit. *a tempo* **(15) Tempo giusto** *J. ~ 84*

ten. *ff* *mf* *ff* *mf* *f* *ff*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

97

mf *f* *(detaché)* *f*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

101

(16)

p *(detaché)* *p*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

105

p *p*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

109

p

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

113

Vc. 1 *pp* *poco cresc.....* *p*

Vc. 2 *pp* *poco cresc.....* *p*

Vc. 3 *pp* *p*

Vc. 4 *pp* *p*

Vc. 5 *p* *p*

116

Vc. 1 *cresc.....* *f*

Vc. 2 *cresc.....* *f*

Vc. 3 *cresc.....* *f*

Vc. 4 *mf cresc.....* *f*

Vc. 5 *cresc.....* *f*

rit..... (17) *a tempo*

121

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

125

(18)

Vc. 1 *p* *cresc... poco... a... poco.....*

Vc. 2 *p* *cresc... poco... a... poco.....*

Vc. 3 *p* *cresc... poco... a... poco.....*

Vc. 4 *p* *cresc... poco... a... poco.....*

Vc. 5 *p* *cresc... poco... a... poco.....*

130

(19) *Tempo giusto* ♩ = 84

Vc. 1 *f* *cresc.....*

Vc. 2 *f* *cresc.....*

Vc. 3 *f* *cresc.....*

Vc. 4 *f* *cresc.....*

Vc. 5 *f* *cresc.....*

(20) *Recitativo (Presto)*

134

Vc. 1 *mf* *cresc.....* *ff* *f*

Vc. 2 *mf* *cresc.....* *ff* *f*

Vc. 3 *mf* *cresc.....* *ff* *f*

Vc. 4 *mf* *cresc.....* *ff* *f*

Vc. 5 *mf* *cresc.....*

138 *molto rall.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

140 *Maestoso* $\text{♩} \sim 50$ *(Presto)*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

144 *rit.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

146 *molto rit.....* **21** *Vivace (non troppo)* *(simile)*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

148 *(poco...a...poco...rit.....)*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

150 **22** *Molto Adagio e maestoso*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH



TOCCATA E FUGA
"EM RÉ-MENOR"

para 5 violoncelos
*

Transcrição: Piero Bastianelli

Adagio (improvisado) ♩ ~ 60

Musical notation for the first system, starting with a treble clef and a common time signature. It features a series of eighth notes and rests, with dynamics *ff* and *mf*. A violin bow hair icon is positioned above the notes.

Musical notation for the second system, starting with a bass clef and a 6/8 time signature. It includes tempo markings ① Lento (pesante) and ② Allegro ♩ ~ 120. Dynamics include *mf*, *ff*, and *pp*. A violin bow hair icon is positioned above the notes.

Musical notation for the third system, starting with a bass clef and a 3/4 time signature. It features a continuous stream of eighth notes with triplets. Dynamics include *cresc...poco...a...poco.....* and *rit.....*.

Musical notation for the fourth system, starting with a bass clef and a 2/4 time signature. It includes tempo marking ③ Lento (pesante) and dynamics *molto rit.....*, *mf*, and *allarg.....*. A violin bow hair icon is positioned above the notes.

Musical notation for the fifth system, starting with a bass clef and a common time signature. It includes tempo marking ④ Allegro ♩ ~ 132 (detaché) and dynamics *f*, *ff*, *mp*, and *cresc...poco...a...poco.....*. A violin bow hair icon is positioned above the notes.

Musical notation for the sixth system, starting with a bass clef and a 3/4 time signature. It features a continuous stream of eighth notes with triplets, ending with a double bar line and a fermata.

(Vc.1)

2

5 Allegro $\text{♩} \sim 120$ Lento

25 *p*

26 Allegro Lento Allegro

28 Lento Allegro Lento

f *ff* *p* *ff*

30 rit..... 6 Allegro $\text{♩} \sim 126$

pp 3 3

32 3 3 3 3

34 3 3 3 3 rit.....

cresc.....

36 7 Molto adagio e maestoso Largo

3 3 3 3 *f* *ff* *ff* (attacca)

8 8

8 FUGA Allegro moderato $\text{♩} \sim 84$

40

49 *f*

52

55 *p* (11) Poco più largamente

58 *cresc.....*

62 *mf* (animando) *cresc.....*

65 *p* (12) a tempo

68 *mf* (animando) *f* (♩ ~ 128)

73 *p*

76 *mf* *cresc...poco...a...poco.....*

(Vc.1)

4

79 13 *a tempo*

f

83 14 *Animato* ♩ ~ 128

f sempre

86

90 *rit.....*

94 *ten.* *a tempo*

ff

96 15 *Tempo giusto* ♩ ~ 84

mf

99

101 16

104 **2**

106 *p*

110 *pp* poco cresc.....

115 *p* cresc.....

119 rit..... (17) *a tempo* *f* *mf*

123 (18) *p* cresc...poco...a...poco.....

127

130 (19) *Tempo giusto* ♩ ~ 84 *f* cresc.....

133 (poco...a...poco...più...largo...) *mf* cresc.....

136 (molto sostenuto) (20) *Recitativo (Presto)* *ff* *f*

138 *molto rall.....*

140 *Maestoso* ♩ ~ 50 *(Presto)*

ff *ff* *f*

144 *rit.....*

cresc...poco...a...poco.....

146 *molto rit.....*

21 *Vivace (non troppo)*

ff *(simile)*

148 *(poco...a...poco...rit.....)*

149

150 *ff*

22 *Molto adagio e maestoso*

151 *fff*

"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH

TOCCATA E FUGA
"EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio (*improvisado*) ♩ ~ 60

ff

4 ① Lento (*pesante*) *allarg*.....

mf ff pp

9

12 *rit*..... *molto rit*.....

cresc.....

③ Lento (*pesante*) *allarg*.....

mf

15 ④ Allegro ♩ ~ 132

f *ff* *mf* (*detaché*)

20 *molto rit*....

cresc....*poco*....*a*....*poco*.....

f

24 **5** Allegro ♩ ~ 120 Lento Allegro Lento

27 Allegro Lento Allegro

29 Lento rit.....

31 **6** Allegro ♩ ~ 126

34 rit.....

36 **7** Molto adagio e maestoso Largo

40 **8** FUGA Allegro moderato ♩ ~ 84

44 **9**

(Vc.2)

3

48

Musical staff 48-50: Bass clef, key signature of one flat. Measure 48 starts with a fermata over a half note G2. Measure 49 begins with a triplet of eighth notes (F2, G2, A2) marked with a circled '10' and a 'V' above. Measure 50 continues the triplet with a circled '3' and '(detaché)' above. Dynamics: *f*.

51

Musical staff 51-52: Bass clef, key signature of one flat. Measures 51-52: Continuation of the triplet from the previous staff.

54

Musical staff 54-55: Bass clef, key signature of one flat. Measures 54-55: Continuation of the triplet.

57

11 Poco più largamente

Musical staff 57-58: Bass clef, key signature of one flat. Measure 57: Circled '11' and 'Poco più largamente' above. Measure 58: Continuation of the triplet with a 'V' above. Dynamics: *p*.

60

Musical staff 60-62: Bass clef, key signature of one flat. Measures 60-62: Continuation of the triplet with a 'V' above. Dynamics: *cresc.....* and *mf*.

63

Musical staff 63-65: Bass clef, key signature of one flat. Measures 63-65: Continuation of the triplet with a 'V' above. Dynamics: *cresc.....*.

66

12 a tempo

Musical staff 66-68: Bass clef, key signature of one flat. Measure 66: Circled '12' and 'a tempo' above. Measure 67: Continuation of the triplet with a 'V' above. Measure 68: Continuation of the triplet. Dynamics: *p*.

69

Musical staff 69-70: Bass clef, key signature of one flat. Measure 69: Continuation of the triplet with a 'V' above. Measure 70: Continuation of the triplet. Dynamics: *p*.

← vire rápido

71 $(\text{♩} \sim 128)$
mf *mf*

74 *p* *mf*

77 *cresc....poco....a....poco.....*

80 $\textcircled{13}$ *a tempo* *f*

83 $\textcircled{14}$ *Animato* $\text{♩} \sim 128$ *mf*

87

92 *rit.....* *ff*

95 *a tempo* $\textcircled{15}$ *Tempo giusto* $\text{♩} \sim 84$ *mf*

97

101

16

104

2

p

108

110

113

pp *poco cresc.....* *p* *cresc.....*

117

rit..... 17 *a tempo*

f

122 *mf*

125 (18) *p* *cresc....poco....a....poco.....*

128 (19) *f* *cresc.....* **Tempo giusto** ♩ ~ 84

132 *mf* *cresc.....*

135 (poco...a....poco...più...largo...) (molto sostenuto) (20) **Recitativo (Presto)** *ff* *f*

138 *molto rall.....*

140 **Maestoso** ♩ ~ 50 *ff* *ff* *f* (Presto)

144 *rit.....* *cresc....poco....a....poco.....*

146 *molto rit....*

147 **(21) Vivace (non troppo)**

ff *(simile)*

148

149

150 *ff*

151 **(22) Molto adagio e maestoso**

fff

"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH



TOCCATA E FUGA

"EM RÉ-MENOR"

para 5 violoncelos

*

Adagio (improvisado) ♩ ~ 60

Transcrição: Piero Bastianelli

ff

3

1 Lento (pesante) allarg.....

mf ff p

7 2 Allegro ♩ ~ 120

10 pp cresc...poco...a...poco.....

12 rit..... molto rit.....

14 3 Lento (pesante) allarg..... 4 Allegro ♩ ~ 132

mf f ff

21 *(detaché)* *(stacc.) molto rit.....*
mf cresc....poco....a....poco..... *f*

24 **5** Allegro Lento Allegro Lento
ff ff ff

27 Allegro Lento
f ff


29 Allegro Lento *rit.....*
ff

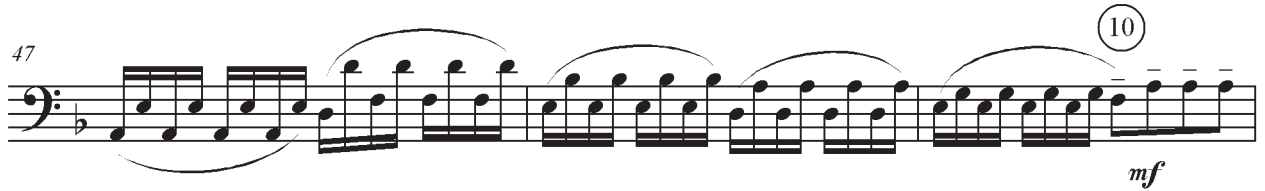
31 **6** Allegro ♩ ~ 126
pp

34 *rit.....*
cresc.....

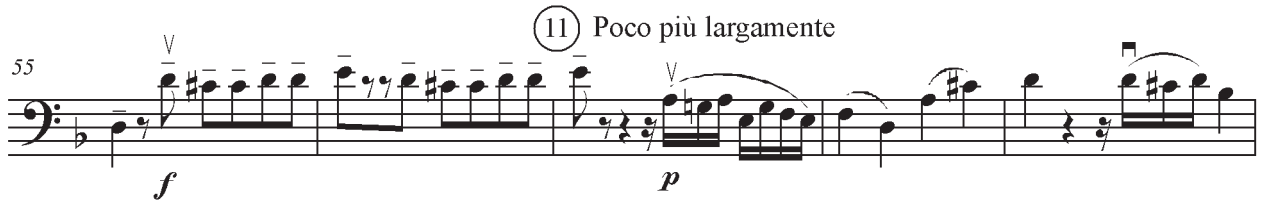
36 **7** Molto adagio e maestoso Largo
f ff ff *(attacca)*

40 **8** FUGA Allegro moderato ♩ ~ 84
mf *(detaché)*

44 

47 

50 

55 

60 

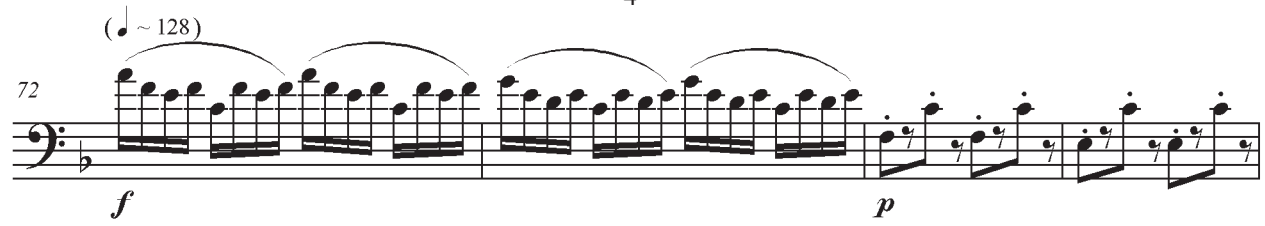
65 

68 

vire rápido

(♩ ~ 128)

72



f *p*

76



mf *cresc... poco... a... poco.....*

13 *a tempo*

80



f

14 *Animato* ♩ ~ 128

83



f sempre

86



89



92



rit..... *ten.* *ten.* *ff*

15 *Tempo giusto* ♩ ~ 84

95



a tempo *mf*

98 *f* (detaché)

101 *p* (16)

105 *p* 3

111 *pp*

115 *p* *cresc.....*

118 *rit.....* (17) *a tempo*

121 *mf*

124 (18) *p* *cresc....poco....a....poco.....*

127

130 (19) Tempo giusto ♩ ~ 84 *f* *cresc.....*

133 (poco....a....poco....più....largo....) *mf* *cresc.....*

135 (molto sostenuto) (20) Recitativo (Presto) *ff* *f*

138 *molto rall.....*

140 Maestoso ♩ ~ 50 (Presto) *ff* *ff* *f*

144

Musical notation for measures 144-145. The notation is in bass clef with a key signature of one flat. It features a series of chords and melodic lines with slurs. The instruction *cresc...poco...a...poco.....* is written below the staff.

145

Musical notation for measure 145. The instruction *rit.....* is written above the staff.

146

Musical notation for measure 146. The instruction *molto rit.....* is written above the staff. The measure ends with a fermata.

21 Vivace (non troppo)

147

Musical notation for measures 147-148. The notation features sixteenth-note runs with slurs and accents. The instruction *(simile)* is written above the staff. The dynamic *ff* is written below the staff.

149

Musical notation for measures 149-150. The notation features sixteenth-note runs with slurs and accents. The dynamic *ff* is written below the staff.

151

22 Molto adagio e maestoso

Musical notation for measure 151. The notation is in bass clef with a key signature of one flat. It features a series of chords and a final fermata. The dynamic *fff* is written below the staff.

"VIOLONCELOS EM CONCERTO"



JOHANN SEBASTIAN BACH

TOCCATA E FUGA

"EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio (*improvisado*) ♩ ~60

1 Lento
(*pesante*)

allarg......

First musical staff with notes, rests, and dynamics like ff and mf.

2 Allegro ♩ ~120

Second musical staff with notes, rests, and dynamics like ff and p.

Third musical staff with notes, rests, and dynamics like pp.

Fourth musical staff with notes, rests, and dynamics like p and cresc.

rit......

Fifth musical staff with notes, rests, and dynamics like mf and allarg.

3 Lento
(*pesante*)

allarg......

Sixth musical staff with notes, rests, and dynamics like f, ff, and pp.

4 Allegro ♩ ~132
(*stacc.*)

pp cresc....poco....a....poco....

Seventh musical staff with notes, rests, and dynamics like mf.

23 *molto rit.....* (5) Allegro Lento
V(detaché)
f *ff* *ff*

26 Allegro Lento Allegro Lento
ff *f* *ff*

29 Allegro Lento (6) Allegro ♩ ~ 126
ff *pp* 3 3

32 3 3 3 3 3 3 *cresc.....*

35 3 3 *rit.....* (7) Molto adagio e maestoso
f *ff*

38 (molto sostenuto) Largo (8) FUGA Allegro moderato ♩ ~ 84
(attacca) *mf*

42 *V*

45 (9)

48 10
mf

52 *f*

56 11 Poco più largamente
p

59 *cresc.....*

61 *(animando)*
f

64 *V*

67 12 a tempo
p

69 *(animando)*
p

71 *(♩ ~ 128)*
mf *f*

76 *mf* *cresc...poco...a...poco...*



79 *f* (13) *a tempo*



83 (14) *Animato* ♩ ~ 128 *f sempre*



86



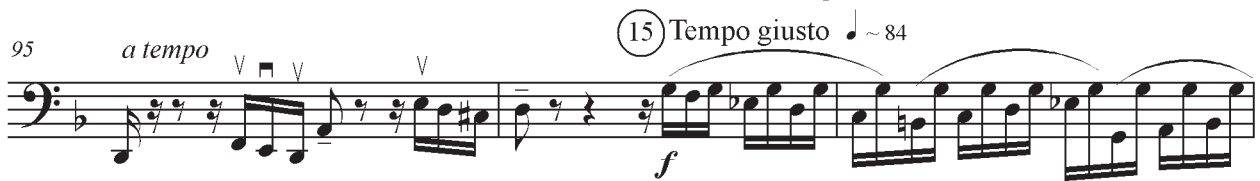
89



92 *rit.....* *ten.* *ten.* *ff*



95 *a tempo* (15) *Tempo giusto* ♩ ~ 84 *f*



98



102 (16) (*detaché*) *p*

105

108

111 *pp*

114 *p* *mf*

118 *cresc.....* *rit.....* (17) *a tempo* *f*

121 2

124 (18)

mf *p* *cresc....poco....a....poco....*

127

130 (19) Tempo giusto ♩ ~ 84

f *cresc.....*

133 (poco....a....poco....più....largo....)

ff *mf* *cresc.....*

136 (molto sostenuto) (20) Recitativo (Presto)

ff *f*

139 molto rall..... Maestoso ♩ ~ 50

ff

141 (pesante) (Presto)

ff *f*

144

cresc....poco....a....poco....

145 *rit.....*



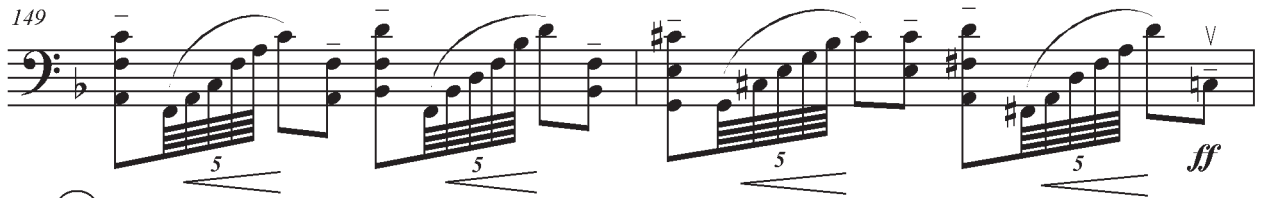
146 *molto rit.....*



147 (21) *Vivace (non troppo)* *(simile)*



149



151 (22) *Molto adagio e maestoso*



"VIOLONCELOS EM CONCERTO"

JOHANN SEBASTIAN BACH



TOCCATA E FUGA "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio (improvisado) ♩ ~ 60

2

ff

mf

allarg.....

1 Lento (pesante)

6

2 Allegro ♩ ~ 120

ff

pp

cresc....poco....a....poco.....

12

rit..... molto rit.....

3 Lento (pesante)

allarg.....

mf

f

ff

18

4 Allegro ♩ ~ 132

3

(stacc.)

mf cresc....poco....a....poco.....

23

(detaché)

molto rit.....

f

25

5 Allegro Lento Allegro Lento Allegro

ff

ff

ff

f

28

Lento Allegro Lento

ff

ff

rit.....

31 (6) Allegro ♩ ~ 126 *rit.....* (7) Molto adagio

37 (molto sostenuto) Largo *ff* (attacca)

(8) FUGA Allegro moderato ♩ ~ 84 (detaché) *mf*

43 (9)

49 (10) *mf*

55 (11) (Poco più largamente) *f* *p*

59 (detaché) (animando) *cresc.....* *f*

63 *cresc.....*

67 12 *a tempo*
(detaché)

Musical staff 67-70: Bass clef, B-flat major key signature. Measure 67 starts with a piano (*p*) dynamic and a slur. Measure 68 has a *(detaché)* marking above the notes. Measure 69 has a *p* dynamic. Measure 70 has an *(animando)* marking above the notes and a *p* dynamic.

70 *(animando)* 128
p *f* *mf* *p*

Musical staff 70-75: Bass clef, B-flat major key signature. Measure 70 has an *(animando)* marking above the notes and a *p* dynamic. Measure 71 has an *f* dynamic. Measure 72 has an *mf* dynamic. Measure 73 has a *p* dynamic. Measure 74 has a *p* dynamic. Measure 75 has a *p* dynamic.

75 13 *a tempo*
mf *cresc...poco...a...poco.....*

Musical staff 75-81: Bass clef, B-flat major key signature. Measure 75 has an *mf* dynamic. Measure 76 has a *cresc...poco...a...poco.....* marking below the notes. Measure 77 has an *mf* dynamic. Measure 78 has an *mf* dynamic. Measure 79 has an *mf* dynamic. Measure 80 has an *mf* dynamic. Measure 81 has an *mf* dynamic.

81 14 *Animato* 128
f

Musical staff 81-90: Bass clef, B-flat major key signature. Measure 81 has a *f* dynamic. Measure 82 has a *f* dynamic. Measure 83 has a *f* dynamic. Measure 84 has a *f* dynamic. Measure 85 has a *f* dynamic. Measure 86 has a *f* dynamic. Measure 87 has a *f* dynamic. Measure 88 has a *f* dynamic. Measure 89 has a *f* dynamic. Measure 90 has a *f* dynamic.

90 *rit.....* *a tempo*
ff

Musical staff 90-96: Bass clef, B-flat major key signature. Measure 90 has a *rit.....* marking above the notes. Measure 91 has a *rit.....* marking above the notes. Measure 92 has a *rit.....* marking above the notes. Measure 93 has a *rit.....* marking above the notes. Measure 94 has a *rit.....* marking above the notes. Measure 95 has a *rit.....* marking above the notes. Measure 96 has a *rit.....* marking above the notes.

96 15 *Tempo giusto* 84
f

Musical staff 96-99: Bass clef, B-flat major key signature. Measure 96 has an *f* dynamic. Measure 97 has an *f* dynamic. Measure 98 has an *f* dynamic. Measure 99 has an *f* dynamic.

99 16
p

Musical staff 99-104: Bass clef, B-flat major key signature. Measure 99 has a *p* dynamic. Measure 100 has a *p* dynamic. Measure 101 has a *p* dynamic. Measure 102 has a *p* dynamic. Measure 103 has a *p* dynamic. Measure 104 has a *p* dynamic.

104 2

Musical staff 104-108: Bass clef, B-flat major key signature. Measure 104 has a *p* dynamic. Measure 105 has a *p* dynamic. Measure 106 has a *p* dynamic. Measure 107 has a *p* dynamic. Measure 108 has a *p* dynamic.

110

p

114

p *cresc.....*

119

rit..... (17) *a tempo*

f *mf*

122

(18)

p *cresc....poco....a....poco.....*

128

(19) *Tempo giusto* ♩ ~ 84

f *cresc.....*

132

(poco....a....poco....più....largo....)

ff *mf cresc.....*

136

(molto sostenuto) (20) *Recitativo* (*Presto*) *molto rall.....* *Maestoso* ♩ ~ 50

ff

141

(pesante) (Presto)

ff

145 *rit.....* *molto rit.....*

147 **21** *Vivace (non troppo)* *(simile)*

148

149

150 *ff*

151 **22** *Molto adagio e maestoso*

VIOLONCELOS EM CONCERTO

EVARISTO FELICE DALL'ABACO

CONCERTO "EM RÉ-MENOR"

para 5 violoncelos



Transcrição
Piero Bastianelli

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6

VIOLONCELOS EM CONCERTO

EVARISTO FELICE DALL'ABACO
(1675-1742)

CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

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Transcrição: Piero Bastianelli

Andante

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Allegro (spiccato)

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1 *f*

Vc. 2 *f*

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *p* *f* *p* *cresc...poco...a...poco.....*

Vc. 2 *p* *f* *p* *cresc...poco...a...poco.....*

Vc. 3 *p* *f* *p* *cresc...poco...a...poco.....*

Vc. 4 *p* *f* *p* *cresc...poco...a...poco.....*

Vc. 5 *p* *f* *p* *cresc...poco...a...poco.....*

Vc. 1

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *f* *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 5 *p* *f*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *rit.* *a tempo*

Vc. 2 *rit.* *a tempo*

Vc. 3 *rit.* *a tempo*

Vc. 4 *rit.* *a tempo*

Vc. 5 *rit.* *a tempo*

Vc. 1 *p* *cresc...poco...a...poco.....*

Vc. 2 *p* *cresc...poco...a...poco.....*

Vc. 3 *cresc...poco...a...poco.....*

Vc. 4 *cresc...poco...a...poco.....*

Vc. 5 *cresc...poco...a...poco.....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

(*piu Sost.*) *p* *f* *p* *rall.-----*

Vc. 1 *p* *f* *p*

Vc. 2 *p* *f* *p*

Vc. 3 *p* *f* *p*

Vc. 4 *p* *f* *p*

Vc. 5 *p* *f* *p*

Largo (in 3)

Violoncello 1 *p*

Violoncello 2 *p*

Violoncello 3 *p* *mf*

Violoncello 4 *p* *mf, espress.*

Violoncello 5 *p* *mf, espress.*

Vc. 1 *mf, espress.* *p*

Vc. 2 *mf, espress.* *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *p dolce*

Vc. 2 *p*

Vc. 3 *p dolce*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *mf* *pp*

Vc. 2 *mf* *pp*

Vc. 3 *mf* *pp*

Vc. 4 *mf* *pp*

Vc. 5 *mf* *pp*

Vc. 1 *p* *pp* *rit.*

Vc. 2 *pp* *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *p* *pp*

Vc. 5 *p* *pp*

Allegro vivo

Violoncello 1 *f* *(detaché)*

Violoncello 2 *f* *(detaché)*

Violoncello 3 *f* *(detaché)*

Violoncello 4 *f*

Violoncello 5 *f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *f*

Vc. 2 *f* *p* *cresc.*

Vc. 3 *f* *p* *cresc.*

Vc. 4 *f*

Vc. 5 *f* *p* *cresc.*

Vc. 1 *p* *cresc.....* *mf* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *mf* *cresc.....* *f*

Vc. 3 *mf* *cresc.....* *f*

Vc. 4 *mf* *cresc.....* *f*

Vc. 5 *mf* *cresc.....* *f*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

Vc. 1 *p* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *p* *cresc.....* *f*

Vc. 5 *Allegro* *p* *cresc.....* *f*

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 5 *p* *cresc.....*

Vc. 1 *f* *p* *rit. -----*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

"VIOLONCELOS EM CONCERTO"

EVARISTO FELICE DALL'ABACO



CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

mf

5

p cresc..... f

9

p f

13

mf f

17

p f mf p

21

f rall. p

Allegro (spiccato)

f

5

9 *f* *p* *f*

14 *p* *cresc....poco...a...poco.....*

19

23 *f*

29 *f*

33

38 *rit.* ----- *p* *cresc....poco...a...poco.....*

45

49 *f* *p* *f*

54 *p* *(più Sost.)* *rall.-----*

Largo (in 3)

p

7 *mf, espress.*

14 *p*

22 *p dolce*

28 *mf*

35 *pp* *rit.* *p* *pp*

Detailed description: This block contains the first 35 measures of the Largo section. It is written in bass clef with a 3/4 time signature. The music features a series of eighth-note patterns, often beamed together, with various dynamics and articulations. Measure 14 is the first measure in treble clef. The section concludes with a ritardando and a final *pp* dynamic.

Allegro vivo

(detaché)

f

5

10

Detailed description: This block contains the first 13 measures of the Allegro vivo section. It is written in treble clef with a 6/8 time signature. The music is characterized by a driving eighth-note pattern. The first measure is marked *f*. The section ends with a double bar line and a repeat sign.

14 *p*

19 *f*

25 *p cresc.....* *mf cresc.....*

29 *f*

34 *f*

40 *ff* *p*

44 *cresc.....*

48 *f* *p cresc.....*

54 *f*

57 *rit. -----* *p*

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 14 through 57. The music is written in a 3/8 time signature with a key signature of one flat (B-flat). The score is divided into systems of staves. Measures 14-18 are in the bass clef, starting with a piano (*p*) dynamic. Measures 19-24 continue in the bass clef, marked forte (*f*). Measures 25-28 are in the bass clef, starting piano (*p*) and increasing to mezzo-forte (*mf*) with a crescendo. Measures 29-33 are in the treble clef, marked forte (*f*). Measures 34-39 are in the bass clef, marked forte (*f*), and include first and second endings. Measures 40-43 are in the bass clef, marked fortissimo (*ff*), ending with a piano (*p*) dynamic. Measures 44-47 are in the bass clef, marked with a crescendo. Measures 48-53 are in the bass clef, marked forte (*f*), then piano (*p*) with a crescendo. Measures 54-56 are in the treble clef, marked forte (*f*). Measure 57 is in the treble clef, marked piano (*p*) with a ritardando (*rit.*) and a dashed line indicating a long note.

"VIOLONCELOS EM CONCERTO"

EVARISTO FELICE DALL'ABACO



CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Allegro (spiccato)

10

f *p* *f*

Musical staff 10-14: Treble clef, 2/4 time signature. Measures 10-14. Dynamics: *f*, *p*, *f*. Includes accents and slurs.

15

p *cresc....poco...a...poco.....*

Musical staff 15-19: Treble clef, 2/4 time signature. Measures 15-19. Dynamics: *p*. Includes a crescendo hairpin and slurs.

20

f *p* *f*

Musical staff 20-25: Treble clef, 2/4 time signature. Measures 20-25. Dynamics: *f*, *p*, *f*. Includes slurs and accents.

26

Musical staff 26-30: Treble clef, 2/4 time signature. Measures 26-30. Includes slurs and accents.

31

Musical staff 31-35: Treble clef, 2/4 time signature. Measures 31-35. Includes slurs and accents.

36

rit. ----- // *a tempo* 2

Musical staff 36-41: Treble clef, 2/4 time signature. Measures 36-41. Includes a ritardando hairpin, a double bar line, and a tempo change to 2.

42

p *cresc....poco...a...poco.....*

Musical staff 42-45: Treble clef, 2/4 time signature. Measures 42-45. Dynamics: *p*. Includes a crescendo hairpin and slurs.

46

f

Musical staff 46-51: Treble clef, 2/4 time signature. Measures 46-51. Dynamics: *f*. Includes slurs and accents.

52

p *f* *p* *(più Sost.)* *rall. -----*

Musical staff 52-56: Treble clef, 2/4 time signature. Measures 52-56. Dynamics: *p*, *f*, *p*. Includes a *(più Sost.)* marking and a *rall.* hairpin.

Largo (in 3)

2

p

7

mf, espress.

13

p

20

p

28

mf

pp

36

pp

p

pp

rit. - - - -

Allegro vivo

f

5

(*detaché*)

9

14 *p cresc.....*

19 *f*

23 *p p cresc.....*

27 *mf cresc..... f*

31

37 *f ff*

42 *p cresc.....*

47 *f p*

52 *cresc..... f*

57 *p rit.*

Detailed description: This page of a musical score for Violin 2 contains nine staves of music, numbered 14 to 57. The notation includes various clefs (bass and treble), time signatures (3/4 and 3/8), and dynamic markings such as *p*, *f*, *mf*, and *ff*. It also features performance instructions like *cresc.....* and *rit.* with a dashed line. The music consists of eighth and sixteenth notes, often with slurs and accents. A first and second ending bracket is present between measures 37 and 42.

"VIOLONCELOS EM CONCERTO"

EVARISTO FELICE DALL'ABACO



CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Musical score for the first part of the concerto, starting with Adagio. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of seven staves of music. The first staff starts with a measure rest followed by a series of eighth and sixteenth notes. Dynamics include *mf*, *p*, and *f*. There are slurs and accents throughout. The second staff has a measure rest at the beginning. The third staff continues the melodic line. The fourth staff has a measure rest at the beginning. The fifth staff has a measure rest at the beginning. The sixth staff has a measure rest at the beginning and ends with a double bar line. The seventh staff is a separate line of music starting with a measure rest and a dynamic of *f*. The tempo changes to Allegro (*spiccato*) at the beginning of the seventh staff.

11 *p* *f*

15 *p* *cresc...poco...a...poco.....*

20 *f*

24 *p* *f*

30

35 *rit. -----*

40 *a tempo* *p* *cresc...poco...a...poco.....*

45

50 *f* *p* *f*

54 *p* *(più Sost.)* *rall. -----*

Largo (in 3)

Musical score for the Largo section (in 3/4 time). The score consists of six staves of music. The first staff begins with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic. The second staff is marked *p*. The third staff is marked *p*. The fourth staff is marked *p dolce* and *mf*. The fifth staff is marked *pp*. The sixth staff is marked *p* and *pp*, with a *rit.* (ritardando) marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

Allegro vivo

Musical score for the Allegro vivo section (in 6/8 time). The score consists of three staves of music. The first staff begins with a forte (*f*) dynamic and a *(detaché)* marking. The second staff is marked *f*. The third staff is marked *f*. The score includes various musical notations such as slurs, accents, and dynamic markings.

18

p *f*

23

p *cresc.....* *mf* *cresc.....*

29

f

33

f

37

1. 2. *ff*

42

p *cresc.....*

47

f *p*

52

cresc..... *f*

57

p *rit.----*

"VIOLONCELOS EM CONCERTO"

EVARISTO FELICE DALL'ABACO



CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Allegro (*spiccato*)

10

p *f*

14

p *cresc....poco...a...poco.....*

19

f

24

p *f*

29

f

34

f *rit. ---*

39

p *a tempo*

44

cresc....poco...a...poco.....

49

f *p* *f*

54

p *(più Sost.)* *rall. ---*

Largo (in 3)

p *mf, espress.*

9 *p*

16 *p* *mf*

24 *p* *mf*

32 *pp*

39 *p* *rit.* *pp*

Allegro vivo

f

6

11

16

Musical staff 16-20: Bass clef, key signature of one flat. Measures 16-20. Dynamics: *p*. Includes accents and slurs.

21

Musical staff 21-25: Bass clef, key signature of one flat. Measures 21-25. Dynamics: *f*. Includes accents and slurs.

26

Musical staff 26-30: Bass clef, key signature of one flat. Measures 26-30. Dynamics: *mf*, *cresc.....*, *f*. Includes accents and slurs.

31

Musical staff 31-35: Bass clef, key signature of one flat. Measures 31-35. Includes accents and slurs.

36

Musical staff 36-40: Bass clef, key signature of one flat. Measures 36-40. First ending (1.) and second ending (2.). Dynamics: *ff*. Includes accents and slurs.

41

Musical staff 41-45: Bass clef, key signature of one flat. Measures 41-45. Dynamics: *p*, *cresc.....*. Includes accents and slurs.

46

Musical staff 46-50: Bass clef, key signature of one flat. Measures 46-50. Dynamics: *f*. Includes accents and slurs.

51

Musical staff 51-55: Bass clef, key signature of one flat. Measures 51-55. Dynamics: *p*, *cresc.....*, *f*. Includes accents and slurs.

56

Musical staff 56-60: Bass clef, key signature of one flat. Measures 56-60. Dynamics: *p*, *rit. - - -*. Includes accents and slurs.

"VIOLONCELOS EM CONCERTO"

EVARISTO FELICE DALL'ABACO



CONCERTO "EM RÉ-MENOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

5

10

15

20

Allegro (*spiccato*)

5

10

Musical staff 10: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Dynamics include *p* and *f*.

15

Musical staff 15: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes. Dynamics include *p* and *cresc....poco...a...poco.....*. A *V* marking is present above the staff.

21

Musical staff 21: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes. Dynamics include *f*, *p*, and *f*. A *V* marking is present above the staff.

26

Musical staff 26: Bass clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes.

31

Musical staff 31: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes.

36

Musical staff 36: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes. Dynamics include *rit. -----*, *a tempo*, and *p*.

41

Musical staff 41: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes. Dynamics include *cresc....poco...a...poco.....*.

46

Musical staff 46: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes. Dynamics include *f*.

52

Musical staff 52: Bass clef, key signature of one flat. The staff contains a sequence of quarter and half notes. Dynamics include *p*, *f*, and *p*. Tempo markings include *(più Sost.)* and *rall. -----*.

Largo (in 3)

7

14

22

30

37

p

mf, espress.

p

mf

pp

rit. ----

p

pp

Allegro vivo

6

11

f

16

Musical staff 16-20: Bass clef, key signature of one flat. Measures 16-20. Dynamics: *p* (measures 17-18), *f* (measures 19-20). Includes accents and slurs.

21

Musical staff 21-25: Bass clef, key signature of one flat. Measures 21-25. Dynamics: *p* (measures 21-22), *cresc.....* (measures 23-25). Includes accents and slurs.

26

Musical staff 26-30: Bass clef, key signature of one flat. Measures 26-30. Dynamics: *mf* (measures 26-27), *cresc.....* (measures 28-30), *f* (measures 29-30). Includes accents and slurs.

31

Musical staff 31-35: Bass clef, key signature of one flat. Measures 31-35. Includes accents and slurs.

36

Musical staff 36-40: Bass clef, key signature of one flat. Measures 36-40. First ending (1.) and second ending (2.). Dynamics: *ff* (measures 39-40). Includes accents and slurs.

41

Musical staff 41-45: Bass clef, key signature of one flat. Measures 41-45. Dynamics: *p* (measures 41-42), *cresc.....* (measures 43-45). Includes accents and slurs.

46

Musical staff 46-50: Bass clef, key signature of one flat. Measures 46-50. Dynamics: *f* (measures 47-48). Includes accents and slurs.

51

Musical staff 51-55: Bass clef, key signature of one flat. Measures 51-55. Dynamics: *p* (measures 51-52), *cresc.....* (measures 53-54), *f* (measures 54-55). Includes accents and slurs.

56

Musical staff 56-60: Bass clef, key signature of one flat. Measures 56-60. Dynamics: *p* (measures 56-57), *rit. ---* (measures 58-60). Includes accents and slurs.

VIOLONCELOS EM CONCERTO

BENEDETTO MARCELLO

SONATA "EM RÉ-MENOR"
para 4 violoncelos



Transcrição
Piero Bastianelli

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EDIÇÕES CONTEXTO
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VIOLONCELOS EM CONCERTO

BENEDETTO MARCELLO
(1686-1739)

SONATA "EM RÉ-MENOR"
para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

9
17

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Allegro

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Largo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1 *mf* *pp* *p* *cresc.....*

Vc. 2 *mf* *p* *p* *cresc.....*

Vc. 3 *mf* *p* *p* *cresc.....*

Vc. 4 *mf* *p* *p* *cresc.....*

Vc. 1 *f* *p* *rit.*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p* *(attacco)*

Allegro

Vc. 1 *p (leggero)* *p*

Vc. 2 *p (leggero)* *pizz.* *p* *arco*

Vc. 3 *p* *p*

Vc. 4 *p (leggero)* *p*

Vc. 1 *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf pizz.*

Vc. 3 *f* *mf*

Vc. 4 *f* *mf*

Vc. 1 *p* *cresc...poco...a...poco.....*

Vc. 2 *p* *cresc...poco...a...poco.....*

Vc. 3 *arco* *p* *cresc...poco...a...poco.....*

Vc. 4 *p* *cresc...poco...a...poco.....*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

(2ª vez rall.....) *a tempo*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

"VIOLONCELOS EM CONCERTO"

BENEDETTO MARCELLO



SONATA "EM RÉ-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Musical notation for the first staff of the Adagio section. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first measure contains a whole note chord with a trill (tr) over the second note. The dynamic is marked *mp, espressivo*. The staff continues with several measures of music, including a double bar line with repeat dots. The second measure after the bar line has a trill (tr) over the first note and a dynamic of *mp*.

Musical notation for the second staff of the Adagio section, starting at measure 7. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure has a dynamic of *mf*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure.

Musical notation for the third staff of the Adagio section, starting at measure 13. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure has a dynamic of *mp*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. A crescendo hairpin is shown below the staff, and the dynamic is marked *mf*.

Musical notation for the fourth staff of the Adagio section, starting at measure 19. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The first measure has a dynamic of *pp*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. A ritardando hairpin (rit. -----) is shown above the staff, and the dynamic is marked *mf*.

Allegro

Musical notation for the first staff of the Allegro section. It begins with a treble clef, a key signature of one flat, and a common time signature. The first measure has a dynamic of *p*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. The dynamic is marked *mp*.

Musical notation for the second staff of the Allegro section, starting at measure 5. It features a treble clef, a key signature of one flat, and a common time signature. The first measure has a dynamic of *p*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. The dynamic is marked *p*.

Musical notation for the third staff of the Allegro section, starting at measure 9. It features a treble clef, a key signature of one flat, and a common time signature. The first measure has a dynamic of *p*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. A crescendo hairpin is shown below the staff, and the dynamic is marked *f*.

Musical notation for the fourth staff of the Allegro section, starting at measure 12. It features a treble clef, a key signature of one flat, and a common time signature. The first measure has a dynamic of *f*. The staff continues with several measures of music, including a trill (tr) over the first note in the final measure. The dynamic is marked *pp*.

16 *p*

22 *p*

26 *cresc.....*

29 *f p*

33 *pp* *rall. -----*

Largo
p, espress.

7 *mf p*

12 *p cresc.....*

18 *f p* *rit. -----* *tr* *(attacca)*

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 16 through 48. The score is written in a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The music features various dynamics including piano (*p*), forte (*f*), piano-piano (*pp*), mezzo-forte (*mf*), and piano-espressivo (*p, espress.*). It includes performance markings such as *cresc.....* (crescendo), *rall. -----* (ritardando), and *rit. -----* (ritardando). Trills are indicated with a 'tr' symbol and wavy lines. Slurs and accents are used throughout. The piece concludes with an *attacca* marking. Measure numbers 16, 22, 26, 29, 33, 7, 12, and 18 are clearly marked at the beginning of their respective lines.

Allegro

24 *p* (*leggero*) *p*

30 *cresc.....*

36 *f*

41 *mf* *p*

47 *cresc...poco...a...poco.....*

51

56 *p*

61 *(2ª vez rall.....)* *a tempo* *f*

"VIOLONCELOS EM CONCERTO"

BENEDETTO MARCELLO



SONATA "EM RÉ-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

First staff of music, measures 1-7. Bass clef, 3/4 time signature. Dynamics: *p*. Includes a repeat sign.

Second staff of music, measures 8-13. Bass clef. Dynamics: *mf* and *p*. Includes a fermata.

Third staff of music, measures 14-19. Bass clef. Dynamics: *mp*, *cresc.....*, and *mf*. Includes a hairpin crescendo.

Fourth staff of music, measures 20-24. Bass clef. Dynamics: *pp*. Includes a *rit.-----* marking.

Allegro

Fifth staff of music, measures 25-29. Bass clef, common time signature. Dynamics: *p* and *mp*. Includes a repeat sign.

Sixth staff of music, measures 30-34. Bass clef. Dynamics: *p*. Includes a hairpin crescendo.

Seventh staff of music, measures 35-42. Bass clef. Dynamics: *p* and *cresc.....*. Includes a hairpin crescendo.

Eighth staff of music, measures 43-49. Bass clef. Dynamics: *f*, *p*, and *p*. Includes a hairpin crescendo and a repeat sign.

17

20

24

28

33

Largo

1

7

14

19

Allegro

24 *pizz.* *p* *arco* *p*

30 *cresc.....*

35 *f*

40 *pizz.* *mf*

46 *arco* *p cresc...poco...a...poco.....*

52

57 *p*

62 *(2ª vez rall.....)* *a tempo* *f*

"VIOLONCELOS EM CONCERTO"

BENEDETTO MARCELLO



SONATA "EM RÉ-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

Musical notation for measures 1-7. Bass clef, 3/4 time signature, key signature of one flat. Dynamics: *p*. Includes a double bar line with repeat dots.

Musical notation for measures 8-13. Bass clef, 3/4 time signature, key signature of one flat. Dynamics: *mf*. Includes a fermata over the final note.

Musical notation for measures 14-19. Bass clef, 3/4 time signature, key signature of one flat. Dynamics: *mp* to *mf*. Includes a *cresc.....* marking and a fermata.

Musical notation for measures 20-23. Bass clef, 3/4 time signature, key signature of one flat. Dynamics: *pp*. Includes a *rit.-----* marking and a fermata.

Allegro

Musical notation for measures 1-5 of the Allegro section. Bass clef, common time signature, key signature of one flat. Dynamics: *p* to *mp*. Includes a repeat sign.

Musical notation for measures 6-10. Bass clef, common time signature, key signature of one flat. Dynamics: *p*. Includes a *cresc.....* marking.

Musical notation for measures 11-15. Bass clef, common time signature, key signature of one flat. Dynamics: *f* to *p*. Includes a fermata.

Musical notation for measures 16-20. Bass clef, common time signature, key signature of one flat. Dynamics: *pp*. Includes a fermata.

20

Musical staff 20-24: Bass clef, 3/4 time signature. Measures 20-24. Dynamics: *p* (measure 21), *pp* (measure 24). Includes accents and slurs.

25

Musical staff 25-29: Bass clef, 3/4 time signature. Measures 25-29. Dynamics: *cresc.....* (measure 26), *f* (measure 28). Includes accents and slurs.

30

Musical staff 30-34: Bass clef, 3/4 time signature. Measures 30-34. Dynamics: *p* (measure 30), *pp* (measure 34). Includes accents and slurs.

35

Musical staff 35-40: Bass clef, 3/4 time signature. Measures 35-40. Dynamics: *rall. -----* (measure 36). Includes slurs.

Largo

Musical staff 41-46: Bass clef, 3/4 time signature. Measures 41-46. Dynamics: *pp* (measure 41). Includes slurs and accents.

7

Musical staff 47-52: Bass clef, 3/4 time signature. Measures 47-52. Dynamics: *mf* (measure 47), *p* (measure 50), *p* (measure 52). Includes slurs and accents.

13

Musical staff 53-58: Bass clef, 3/4 time signature. Measures 53-58. Dynamics: *cresc.....* (measure 54), *f* (measure 58). Includes slurs and accents.

20

Musical staff 59-64: Bass clef, 3/4 time signature. Measures 59-64. Dynamics: *p* (measure 60), *rit. -----* (measure 62), *(attacca)* (measure 64). Includes slurs and accents.

Allegro

24

Musical staff 24-30: Bass clef, 6/8 time signature. Measure 24 starts with a fermata and a '2' above it. The staff contains eighth and sixteenth notes. Dynamics include *p (leggero)* and *p*. There are hairpins for crescendo and decrescendo.

31

Musical staff 31-36: Bass clef, 6/8 time signature. Measures 31-36 contain eighth and sixteenth notes. Dynamics include *cresc.....*.

37

Musical staff 37-43: Bass clef, 6/8 time signature. Measure 37 starts with a fermata and a '2' above it. The staff contains eighth and sixteenth notes. Dynamics include *f* and *mf*. There are hairpins for crescendo and decrescendo.

44

Musical staff 44-49: Bass clef, 6/8 time signature. Measures 44-49 contain eighth and sixteenth notes. Dynamics include *p cresc...poco...a...poco.....*. There are hairpins for crescendo and decrescendo.

50

Musical staff 50-55: Bass clef, 6/8 time signature. Measures 50-55 contain eighth and sixteenth notes. There is a hairpin for decrescendo.

56

Musical staff 56-61: Bass clef, 6/8 time signature. Measures 56-61 contain eighth and sixteenth notes. Dynamics include *p*. There is a hairpin for decrescendo.

62

(2ª vez rall.....)

a tempo

Musical staff 62-68: Bass clef, 6/8 time signature. Measures 62-68 contain eighth and sixteenth notes. Dynamics include *f*. There are hairpins for decrescendo and crescendo. The staff ends with a double bar line and repeat dots.

"VIOLONCELOS EM CONCERTO"

BENEDETTO MARCELLO



SONATA "EM RÉ-MENOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Adagio

1

p *mp, espressivo* *p*

6

mp *mf*

12

mp *cresc.....* *mf*

20

pp *rit. -----*

Allegro

1

p *mp*

6

p *cresc.....*

11

f *p*

16

21 *p* *V*

24 *pp* *V* *cresc.....*

28 *f* *p*

33 *pp* *rall. -----*

Largo

pp

7 *mf* *p* *p*

13 *cresc.....*

19 *f* *p* *(attacca)*

Allegro

24

Musical staff 24-30: Bass clef, 6/8 time signature. Measure 24 has a fermata and a '2' above it. Measure 25 starts with a half note G2, marked *p (leggero)*. Measures 26-27 have eighth-note patterns with hairpins. Measure 28 has a half note G2, marked *p*.

31

Musical staff 31-36: Bass clef, 6/8 time signature. Measures 31-36 show a rhythmic pattern of eighth notes and rests, with a *cresc.....* marking under measure 35.

37

Musical staff 37-43: Bass clef, 6/8 time signature. Measures 37-42 have eighth-note patterns with a *f* marking. Measure 43 has a fermata and a '2' above it, marked *mf*.

44

Musical staff 44-49: Bass clef, 6/8 time signature. Measures 44-49 show eighth-note patterns with hairpins and a *p cresc...poco...a...poco.....* marking.

50

Musical staff 50-55: Bass clef, 6/8 time signature. Measures 50-55 show a rhythmic pattern of eighth notes and rests with a hairpin.

56

Musical staff 56-61: Bass clef, 6/8 time signature. Measures 56-61 show eighth-note patterns with a hairpin and a *p* marking.

62

Musical staff 62-68: Bass clef, 6/8 time signature. Measure 62 has a fermata and a '2' above it, marked *(2ª vez rall.....)*. Measure 63 has a hairpin and a *f* marking. Measures 64-68 show eighth-note patterns with accents and a *a tempo* marking.

VIOLONCELOS EM CONCERTO

GIOVANNI BATTISTA PERGOLESI

CONCERTINO "EM RÉ-MAIOR"

para 5 violoncelos



Transcrição
Piero Bastianelli

*

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VIOLONCELOS EM CONCERTO

GIOVANNI BATTISTA PERGOLESI
(1710-1736)

CONCERTINO "EM RÉ-MAIOR"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante con moto

Violoncello 1: *mp*, *espressivo*, *mf*, *mp*, *mf*, *mf*

Violoncello 2: *mp*, *espressivo*, *mf*, *mp*, *mf*, *mf*

Violoncello 3: *mf*, *p*, *mf*

Violoncello 4: *mf*, *p*, *mf*, *p*, *espressivo*

Violoncello 5: *mf*, *p*, *mf*, *p*, *espressivo*

Vc. 1: *mf*, *mf*, *p*, *mf*

Vc. 2: *mf*, *p*, *mf*

Vc. 3: *p*, *mf*, *mf*

Vc. 4: *p*, *mf*

Vc. 5: *p*, *mf*

Measures 15-21 of the Concertino, measures 1-5 of the string section. The score is in G major and 3/4 time. It features five staves for Violins I, Violins II, Violas, Cellos, and Double Basses. Dynamics include *f* and *mf*. There are various articulations such as accents and slurs.

Measures 22-29 of the Concertino, measures 1-5 of the string section. The score continues with five staves. Dynamics include *mf, espressivo* and *f*. There are various articulations such as accents and slurs.

Measures 30-37 of the Concertino, measures 1-5 of the string section. The score continues with five staves. Dynamics include *dim.....*, *f*, and *mf*. There are various articulations such as accents and slurs.

Measures 38-45 of the Concertino, measures 1-5 of the string section. The score continues with five staves. Dynamics include *mp, espressivo*, *mf*, *mp*, *mf*, and *p*. There are various articulations such as accents and slurs.

Measures 46-53 of the Concertino, measures 1-5 of the string section. The score continues with five staves. Dynamics include *cresc.....*, *f*, and *mf*. There are various articulations such as accents and slurs.

Measures 54-61 of the Concertino, measures 1-5 of the string section. The score continues with five staves. Dynamics include *mf*, *cresc.....*, *f*, *p*, *cresc.....*, and *f*. There are various articulations such as accents and slurs.

2. Adagio

Violoncello 1 *p, espressivo* *mp* *cresc.....*

Violoncello 2 *p, espressivo* *mp* *cresc.....*

Violoncello 3 *p, espressivo* *mp*

Violoncello 4 *p, espressivo* *mp*

Violoncello 5 *pp*

Vc. 1 *molto espress.* *f*

Vc. 2 *molto espress.* *f*

Vc. 3 *cresc.....* *mf*

Vc. 4 *cresc.....* *mf*

Vc. 5 *cresc.....* *mf*

Vc. 1 *mf* *cresc.....*

Vc. 2 *mf* *cresc.....*

Vc. 3 *mf* *cresc.....*

Vc. 4 *mf* *cresc.....*

Vc. 5 *cresc.....*

Vc. 1 *f* *dim.....* *p* *poco rit.....*

Vc. 2 *f* *dim.....* *p*

Vc. 3 *mf* *dim.....* *p*

Vc. 4 *mf* *dim.....* *p*

Vc. 5 *mf* *dim.....* *p*

3. Allegro

Violoncello 1 *mp brillante*

Violoncello 2 *mp brillante*

Violoncello 3 *mp brillante*

Violoncello 4 *mp brillante*

Violoncello 5 *(simile)* *più leggero e staccato*

Vc. 1 *cresc... poco... a... poco.....*

Vc. 2 *cresc... poco... a... poco.....*

Vc. 3 *cresc... poco... a... poco.....*

Vc. 4 *cresc... poco... a... poco.....*

Vc. 5 *cresc... poco... a... poco.....*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *mf* *f*

Vc. 4 *mf* *f*

Vc. 5 *mf* *f*

Vc. 1 *mp, espressivo* *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 5 *p* *f*

Vc. 1 *mf, espressivo* *tr*

Vc. 2 *mf, espressivo* *tr*

Vc. 3 *tr*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *mf, espressivo* *f*

Vc. 2 *mf, espressivo*

Vc. 3 *mf, espressivo*

Vc. 4 *mf, espressivo*

Vc. 5 *mf, espressivo*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *(tr)* *mf*

Vc. 2 *(tr)* *mf*

Vc. 3 *p* *mf*

Vc. 4 *(tr)* *p*

Vc. 5 *(tr)* *p*

Vc. 1 *mp* *cresc.....* *mf* *mp*

Vc. 2 *mp* *cresc.....* *mf* *mp*

Vc. 3 *p* *mf*

Vc. 4 *p* *cresc.....* *mf*

Vc. 5 *p* *cresc.....* *mf*

Vc. 1 *mp cresc...poco...a...poco.....*

Vc. 2 *p cresc...poco...a...poco.....*

Vc. 3 *p cresc...poco...a...poco.....*

Vc. 4 *p cresc...poco...a...poco.....*

Vc. 5 *mp cresc...poco...a...poco.....*

Vc. 1 *mf* *(sempre cresc.)*

Vc. 2 *mf*

Vc. 3 *mf* *(sempre cresc.)*

Vc. 4 *mf*

Vc. 5 *mf leggero e staccato* *(simile)*

Vc. 1 *f*

Vc. 2 *(sempre cresc.)* *f*

Vc. 3 *f*

Vc. 4 *(sempre cresc.)* *f*

Vc. 5 *(sempre cresc.)* *f*

Vc. 1 *mp espressivo* *mf*

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Vc. 4 *p* *mf*

Vc. 5 *p* *mf*

Vc. 1 *f* *poco rit.....* *f*

Vc. 2 *f* *f*

Vc. 3 *f* *f*

Vc. 4 *f* *f*

Vc. 5 *f* *f*

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI

CONCERTINO EM RÉ-MAIOR

para 5 violoncelos

*



Transcrição: Piero Bastianelli

Andante con moto

Musical score for Cello 1, measures 1-59. The score is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. It includes various dynamics such as *mp*, *mf*, *f*, *p*, *mf.espressivo*, *dim.*, and *cresc.*, along with performance markings like *tr* (trill), *V* (vibrato), and *poco rit.....*. Measure numbers 7, 14, 22, 28, 35, 41, 48, and 55 are indicated at the start of their respective staves.

Adagio

p, *espressivo* *mp*

7 *cresc.* *molto espress.* *f*

13 *mf* *cresc.*

20 *f* *dim.* *poco rit.....* *p*

Detailed description: This block contains the first system of the Adagio section, measures 1 through 20. It is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. The music features a melodic line with various dynamics and articulations. Measure 1 starts with a piano (*p*) dynamic and an expressive (*espressivo*) marking. Measure 13 shows a mezzo-forte (*mf*) dynamic with a crescendo (*cresc.*). Measure 20 ends with a piano (*p*) dynamic and a *poco rit.* marking.

Allegro

mp, *brillante*

6 *cresc...poco...a...poco*

11 *mf*

16 *f*

21 *mp*, *espressivo* *f*

26 *mf*, *espressivo* *tr*

Detailed description: This block contains the second system of the piece, the Allegro section, measures 21 through 26. It is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. The music is characterized by rapid sixteenth-note passages. Measure 21 starts with a mezzo-piano (*mp*) dynamic and an expressive (*espressivo*) marking. Measure 26 features a mezzo-forte (*mf*) dynamic, an expressive (*espressivo*) marking, and a trill (*tr*) marking.

31 *trm*

36 *trm*

41 *f*

46 *tranquillo*
mf

51 *mp* *cresc.* *mf*

56 *mp*

62 *mp cresc...poco...a...poco* *mf*

68 *sempre cresc.*

73 *f* *mp, espressivo*

79 *mf*

84 *f* *poco rit.....* *f*

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 31 through 84. The music is written in treble clef with a key signature of two sharps (F# and C#). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped in triplets. Performance instructions include dynamics such as *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano), as well as articulation like *trm* (trill) and *tr* (trill). Specific markings include *tranquillo* at measure 46 and *sempre cresc.* (always crescendo) at measure 68. The piece concludes with a *poco rit.* (ritardando) instruction at measure 84.

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI



CONCERTINO EM RÉ-MAIOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante con moto

Musical score for Cello 2, measures 1-54. The score is written in bass clef with a key signature of two sharps (D major) and a 3/4 time signature. It includes various dynamics such as *mp, espressivo*, *mf*, *mp*, *mf*, *mf*, *p*, *mf*, *f*, *mf, espressivo*, *dim.*, *f*, *mp, espressivo*, *mf*, *mp*, *mf*, *p*, *cresc.*, *f*, *p*, *cresc.*, and *f*. Performance markings include *tr m*, *V*, and *poco rit.....*. Measure numbers 7, 13, 19, 26, 32, 41, 48, and 54 are indicated at the start of their respective staves.

Adagio

Musical score for the Adagio section, measures 1-20. The piece is in 3/4 time with a key signature of two sharps (D major). The notation is in bass clef. Measure 1 starts with a half rest followed by a quarter note D4. Measures 2-4 contain a quarter-note melody: E4, F#4, G4, A4. Measures 5-6 contain a quarter-note melody: B4, C5, D5, E5. Measure 7 contains a quarter-note melody: F#5, G5, A5, B5. Measures 8-10 contain a quarter-note melody: C6, B5, A5, G5. Measure 11 contains a quarter-note melody: F#5, E5, D5, C5. Measures 12-13 contain a quarter-note melody: B4, A4, G4, F#4. Measure 14 contains a quarter-note melody: E4, D4, C4, B3. Measure 15 contains a quarter-note melody: A3, G3, F#3, E3. Measure 16 contains a quarter-note melody: D3, C3, B2, A2. Measure 17 contains a quarter-note melody: G2, F#2, E2, D2. Measure 18 contains a quarter-note melody: C2, B1, A1, G1. Measure 19 contains a quarter-note melody: F#1, E1, D1, C1. Measure 20 contains a quarter-note melody: B0, A0, G0, F#0.

p. espressivo *mp*
cresc. *molto espress.* *f*
mf *cresc. poco rit.....*
f *dim.* *p*

Allegro

Musical score for the Allegro section, measures 1-27. The piece is in 3/4 time with a key signature of two sharps (D major). The notation is in bass clef. Measure 1 contains a half rest. Measure 2 contains a quarter note D4. Measure 3 contains a quarter note E4. Measure 4 contains a quarter note F#4. Measure 5 contains a quarter note G4. Measure 6 contains a quarter note A4. Measure 7 contains a quarter note B4. Measure 8 contains a quarter note C5. Measure 9 contains a quarter note D5. Measure 10 contains a quarter note E5. Measure 11 contains a quarter note F#5. Measure 12 contains a quarter note G5. Measure 13 contains a quarter note A5. Measure 14 contains a quarter note B5. Measure 15 contains a quarter note C6. Measure 16 contains a quarter note B5. Measure 17 contains a quarter note A5. Measure 18 contains a quarter note G5. Measure 19 contains a quarter note F#5. Measure 20 contains a quarter note E5. Measure 21 contains a quarter note D5. Measure 22 contains a quarter note C5. Measure 23 contains a quarter note B4. Measure 24 contains a quarter note A4. Measure 25 contains a quarter note G4. Measure 26 contains a quarter note F#4. Measure 27 contains a quarter note E4.

mp, brillante
cresc...poco...a...poco
mf
f
p *f*
mf espressivo

32 *tr m*

39 *f*

44 *mf*, *tranquillo*

49 *mp* *cresc.*

54 *mf* *mp*

59 *p* *cresc...poco...a...poco* *tr m*

65 *mf*

70 *sempre cresc.* *f*

75 *p*

80 *mf*

84 *f* *poco rit.....* *f*

Detailed description: This is a page of a musical score for Violin 2, consisting of ten staves of music. The key signature is two sharps (F# and C#) and the time signature is 3/4. The score begins at measure 32 with a trill (tr m) and continues with various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from piano (p) to fortissimo (f). Performance markings include 'tranquillo' and 'sempre cresc.'. The piece concludes at measure 84 with a 'poco rit.' marking and a final fortissimo (f) dynamic.

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI



CONCERTINO EM RÉ-MAIOR

para 5 violoncelos
*

Transcrição: Piero Bastianelli

Andante con moto

2

mf *p* *mf*

9

p *mf* *mf*

16

f

22

29

dim. *f* *mf*

36

p *mf* *p*

43

mf *p* *cresc.*

49

f

55

p *cresc.* *f* *poco rit.....*

Adagio

Musical score for the Adagio section, measures 1-20. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation is in bass clef. Measure 1 starts with a whole rest. Measure 2 has a dynamic marking of *p, espressivo* and a *v* (vibrato) marking. Measure 3 has a dynamic marking of *mp*. Measure 7 has a *cresc.* marking. Measure 14 has a *mf* marking. Measure 20 has a *poco rit.....* marking and a *p* dynamic marking. The section concludes with a double bar line.

Allegro

Musical score for the Allegro section, measures 1-25. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The notation is in bass clef. Measure 1 has a dynamic marking of *mp, brillante* and a *v* (vibrato) marking. Measure 6 has a *mf* marking. Measure 10 has a *cresc...poco...a...poco* marking. Measure 15 has a *mf* marking and a *f* dynamic marking. Measure 20 has a *p* dynamic marking. Measure 25 has a *f* dynamic marking. The section concludes with a double bar line.

29 *mf, espressivo*

41 *f*

45 *tranquillo* *p* *mf*

50 *p* *mf*

58 *p cresc...poco...a...poco*

63 *tr m* *mf*

68 *sempre cresc.*

72 *f*

76 *p*

81 *mf* *f*

85 *poco rit.....* *f*

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI



CONCERTINO EM RÉ-MAIOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante con moto

2

mf *p* *mf* *p.espressivo*

9

p *mf*

16

mf

23

29

dim. *f*

35

mf *p* *mf*

42

p *mf* *p* *cresc.*

49

mf

55

p *cresc.* *f* *poco rit.....*

Adagio

Musical score for the Adagio section, measures 1 through 20. The key signature is two sharps (D major) and the time signature is 3/4. The score is written in bass clef. Measure 1 starts with a whole rest. Measures 2-4 feature a melodic line starting on G2, moving up stepwise to B2, with dynamics *p, espressivo* and *mp*. Measures 5-7 continue the melodic line with dynamics *cresc.* and *mf*. Measures 8-10 show a descending melodic line with dynamics *mf* and *cresc.*. Measures 11-13 continue the descending line with dynamics *mf* and *dim.*. Measure 14 has a whole rest. Measures 15-17 feature a melodic line starting on G2, moving up stepwise to B2, with dynamics *mf* and *poco rit.....*. Measure 18 has a whole rest. Measure 19 has a whole rest. Measure 20 has a whole rest.

Allegro

Musical score for the Allegro section, measures 1 through 26. The key signature is two sharps (D major) and the time signature is 3/4. The score is written in bass clef. Measure 1 starts with a whole rest. Measures 2-4 feature a melodic line starting on G2, moving up stepwise to B2, with dynamics *mp, brillante*. Measures 5-7 continue the melodic line with dynamics *cresc...poco...a...poco*. Measures 8-10 show a descending melodic line with dynamics *mf*. Measures 11-13 continue the descending line with dynamics *f*. Measures 14-16 feature a melodic line starting on G2, moving up stepwise to B2, with dynamics *f*. Measures 17-19 continue the melodic line with dynamics *p*. Measures 20-22 feature a melodic line starting on G2, moving up stepwise to B2, with dynamics *f*. Measures 23-25 continue the melodic line with dynamics *p*. Measure 26 has a whole rest.

32

38

43

47

53

59

65

70

74

81

85

f

p

tr

p

p cresc...poco...a...poco

mf

sempre cresc.

f

p

mf

f

poco rit.....

f

Detailed description: This is a page of a musical score for Violin 4, consisting of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is written in a bass clef. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from piano (*p*) to fortissimo (*f*), with some passages marked *mf* (mezzo-forte). There are also performance instructions like *tr* (trillo) and *poco rit.* (poco ritardando). The measures are numbered from 32 to 90 in increments of 5. The score ends with a double bar line and a fermata over the final note.

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI

CONCERTINO EM RÉ-MAIOR

para 5 violoncelos

*



Transcrição: Piero Bastianelli

Andante con moto

2

mf \rightrightarrows *p* *mf* \rightrightarrows *p* *espressivo*

8

p *mf*

14

mf

20

27

dim.

34

f *mf* *p*

41

mf \rightrightarrows *p* *mf* \rightrightarrows *p* *cresc.*

48

mf

55

p *cresc.* *f* *poco rit.....*

Adagio

pp

8

cresc. mf

15

cresc.

22

mf dim. p

poco rit.....

Detailed description: This section is in 3/4 time with a key signature of two sharps (F# and C#). It begins with a piano (*pp*) dynamic and a *pp* marking. The first measure has a *V* (vibrato) marking. The piece progresses through measures 8, 15, and 22. Dynamics include *cresc.*, *mf*, *mf*, *dim.*, and *p*. There are *V* markings at measures 8, 15, and 22. A *poco rit.....* marking appears at measure 22. The section ends with a double bar line.

Allegro

(simile)

p ,leggero e staccato

5

10

cresc...poco...a...poco

15

mf f

19

p

25

f p

Detailed description: This section is in 3/4 time with a key signature of two sharps. It starts with a piano (*p*) dynamic and the instruction *leggero e staccato*. A *(simile)* marking is present. The piece progresses through measures 5, 10, 15, 19, and 25. Dynamics include *p*, *mf*, *f*, *p*, *f*, and *p*. There are *V* markings at measures 15 and 25. A *cresc...poco...a...poco* marking is located below measure 10. The section ends with a double bar line.

30

36 *mf, espressivo*

41 *f* *p* *tranquillo*

47 *p*

53 *cresc.* *mf*

61 *mp cresc...poco...a...poco*

65 *mf, leggero e staccato* *(simile)*

70 *sempre cresc.* *f*

75

81 *mf* *f*

85 *poco rit.....* *f*

Detailed description: This is a page of a musical score for Violin 5, consisting of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins at measure 30. The first staff (measures 30-35) features a melodic line with some slurs and accents. The second staff (measures 36-40) includes triplets and is marked *mf, espressivo*. The third staff (measures 41-46) shows a dynamic shift from *f* to *p* and includes the instruction *tranquillo*. The fourth staff (measures 47-52) continues the melodic development with a *p* dynamic. The fifth staff (measures 53-60) features a crescendo leading to a *mf* dynamic. The sixth staff (measures 61-64) contains several triplet figures and is marked *mp cresc...poco...a...poco*. The seventh staff (measures 65-69) has a *mf, leggero e staccato* marking and a *(simile)* instruction. The eighth staff (measures 70-74) shows a *sempre cresc.* leading to a *f* dynamic. The ninth staff (measures 75-80) continues the melodic line. The tenth staff (measures 81-85) starts with *mf*, reaches *f*, and ends with a *poco rit.....* and a final *f* dynamic.

VIOLONCELOS EM CONCERTO

BENEDETTO MARCELLO

FANTASIA "EM SOL-MENOR"

"Prelúdio - Ária - Finale"

para 5 violoncelos



Transcrição
Piero Bastianelli

*

9

BENEDETTO MARCELLO

(1686-1739)

FANTASIA "EM SOL-MENOR"

"Prelúdio - Ária - Finale"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. PRELÚDIO

Allegro assai $\text{♩} = 76$

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Poco meno mosso $\text{♩} = 66$

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Tempo I°

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

II. ÁRIA

Adagio non troppo $\text{♩} = 66$

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1 *dim...* *p* *f*

Vc. 2 *dim...* *p* *f*

Vc. 3 *dim...* *p* *f*

Vc. 4 *dim...* *p* *f*

Vc. 1 *a tempo* *p, con espressione* *cresc...*

Vc. 2 *pp* *cresc...*

Vc. 3 *pp* *cresc...*

Vc. 4 *rallent. ---* *pp* *cresc...*

Vc. 1 *mf* *dim...* *mf*

Vc. 2 *mf* *dim...* *mf*

Vc. 3 *mf* *dim...* *mf*

Vc. 4 *mf* *dim...* *mf*

Vc. 1 *p, con espressione* *p*

Vc. 2 *p* *p*

Vc. 3 *p* *p*

Vc. 4 *p* *p*

Vc. 1 *pp cresc...poco...a...poco.....* *f*

Vc. 2 *pp cresc...poco...a...poco.....* *f*

Vc. 3 *pp cresc...poco...a...poco.....* *f*

Vc. 4 *pp cresc...poco...a...poco.....* *f*

Vc. 1 *p* *cresc...* *f*

Vc. 2 *p* *cresc...* *f*

Vc. 3 *p* *cresc...* *f*

Vc. 4 *p* *cresc...* *f*

rallent. ---

III. FINALE

Presto ♩ = 76-80

Violoncello 1 *p, leggero*

Violoncello 2 *p, leggero*

Violoncello 3 *p* *p, leggero*

Violoncello 4 *pizz.* *p, leggero*

Violoncello 5 *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 5 *cresc.....*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *arco* *mf*

Vc. 1 *pp.sub.*

Vc. 2 *pp.sub.*

Vc. 3 *pp.sub.*

Vc. 4 *pp.sub.* *pizz.*

Vc. 5 *pp.sub.*

Vc. 1 *f* *tr* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

Vc. 1 *mf* *tr* *p*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *p*

Vc. 1 *pp* *cresc.....*

Vc. 2 *pp* *cresc.....*

Vc. 3 *pp* *cresc.....*

Vc. 4 *pp* *cresc.....*

Vc. 5 *pp* *mf* *cresc.....*

Musical score for measures 41-48. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measure 41 starts with a *tr* (trill) and *f* (forte) dynamic. Measures 42-44 feature *tr* and *f* dynamics. Measure 45 is marked *rallent.* (ritardando). Measure 46 has *arco* and *f* dynamics. Measure 47 has *pizz.* (pizzicato) and *f* dynamics. Measure 48 has *arco* and *f* dynamics.

Musical score for measures 49-55. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measure 49 is marked *a tempo*. Measures 49-51 have a *p* (piano) dynamic. Measures 52-55 have a *p* dynamic. Measure 54 has *pizz.* (pizzicato) and *p* dynamics.

Musical score for measures 56-63. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measures 56-61 have a *pp* (pianissimo) dynamic. Measures 57-61 have *cresc....* (crescendo) markings. Measure 62 has *tr* (trill) and *pp* dynamics. Measure 63 has *arco* and *pp* dynamics.

Musical score for measures 64-71. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measures 64-66 have a *f* (forte) dynamic. Measures 67-71 have a *pp* (pianissimo) dynamic. Measure 68 has *tr* (trill) and *f* dynamics.

Musical score for measures 72-81. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measures 72-74 have a *p* (piano) dynamic. Measures 75-81 have a *p* dynamic. Measure 78 has *tr* (trill) and *p* dynamics.

Musical score for measures 82-89. The score is for five violas (Vc. 1-5) in 12/8 time, key of G minor. Measures 82-84 have a *cresc....* (crescendo) marking. Measures 85-89 have a *f* (forte) dynamic. Measure 86 has *tr* (trill) and *f* dynamics. Measure 88 is marked *rallent.* (ritardando).

"VIOLONCELOS EM CONCERTO"



BENEDETTO MARCELLO

FANTASIA EM SOL-MENOR

para 5 violoncelos

I. PRELÚDIO Allegro assai $\text{♩} = 76$

*

Transcrição: Piero Bastianelli

1 *f* (marc.)

4

9

14

Poco meno mosso $\text{♩} = 66$

18 *pp*

24 *cresc...* *rallent.* Tempo I° $\text{♩} = 76$ 2

31 *f* *ff* *f*

II. ÁRIA Adagio non troppo $\text{♩} = 66$

mp, con espressione

6 *cresc.....* *mf* *dim.....*

12 *mf* *tr*

17 *mf* *dim...*

23 *pp* *cresc....*

27 *f*

30 *dim...* *p*

34 *f* *tr*

38 *a tempo* *p, con espressione* *3*

42 *cresc....* *mf*

46 *dim...*

50 *mf* *tr* *5*

Detailed description: This is a page of a musical score for Violin 1, consisting of ten staves of music. The music is written in a single system with various clefs and time signatures. The first staff (measures 12-16) is in bass clef with a 3/4 time signature, featuring a melodic line with slurs and a trill. The second staff (measures 17-22) is in alto clef with a 3/4 time signature, continuing the melodic line with slurs and dynamics. The third staff (measures 23-26) is in alto clef with a 3/4 time signature, showing a change in dynamics and a crescendo. The fourth staff (measures 27-29) is in bass clef with a 3/4 time signature, featuring a forte dynamic and a trill. The fifth staff (measures 30-33) is in alto clef with a 3/4 time signature, showing a decrescendo and a piano dynamic. The sixth staff (measures 34-37) is in alto clef with a 3/4 time signature, featuring a forte dynamic and a trill. The seventh staff (measures 38-41) is in alto clef with a 3/4 time signature, marked 'a tempo' and 'p, con espressione', with a triplet of eighth notes. The eighth staff (measures 42-45) is in alto clef with a 3/4 time signature, showing a crescendo and a mezzo-forte dynamic. The ninth staff (measures 46-49) is in alto clef with a 3/4 time signature, featuring a decrescendo. The tenth staff (measures 50-53) is in alto clef with a 3/4 time signature, featuring a mezzo-forte dynamic, a trill, and a five-measure rest.

58 *pp* *tr*

62 *f*

65 *p*

69 *cresc.....* *rallent.* *f* *tr*

Detailed description: This block contains the first system of music for Violin 1, spanning measures 58 to 69. It is written in a single staff with a treble clef and a key signature of one flat. The music features a series of eighth-note patterns with various dynamics and articulations. Measure 58 starts with a *pp* dynamic and a trill. Measure 62 has a forte *f* dynamic. Measure 65 has a piano *p* dynamic. Measure 69 includes a crescendo, a *rallent.* marking, a forte *f* dynamic, and a trill.

III. FINALE Presto ♩ = 76-80

p, leggero

6

13

21 *cresc.....* *mf*

28 *tr* *pp, sub.*

35 *tr*

Detailed description: This block contains the second system of music for Violin 1, spanning measures 1 to 35 of the finale. It is written in a single staff with a treble clef and a key signature of one flat. The music is characterized by a rapid eighth-note pattern. The dynamics range from *p, leggero* to *mf* and *pp, sub.*. There are trills in measures 28 and 35. The tempo is marked Presto with a metronome marking of ♩ = 76-80.

42 *f* *tr* *rallent.* 2

51 *p* *pp*

58 *cresc....*

64 *f* *tr* *p*

71 *mf* *tr* *p*

78 *pp*

85 *cresc....* *f* *tr*

92 *pp* *p*

99 *tr* *cresc....*

105 *f* *tr* *rallent.*

"VIOLONCELOS EM CONCERTO"



BENEDETTO MARCELLO

FANTASIA EM SOL-MENOR

para 5 violoncelos

I. PRELÚDIO Allegro assai $\text{♩} = 76$

*

Transcrição: Piero Bastianelli

f (*marc.*)

5

11

Poco meno mosso $\text{♩} = 66$

17

pp

Tempo I° $\text{♩} = 76$

24

cresc....

f

30

ff

II. ÁRIA Adagio non troppo $\text{♩} = 66$

p

6

cresc....

mf

dim....

12

mf

p

18 *mf* *dim...*

23 *pp* *cresc....*

29 *f* *dim...* *p*

34 *f* *pp*

40 *cresc....*

45 *mf* *dim...* *mf*

51 *p, con espressione* *p*

56 *p* *pp* *cresc....poco...a...poco.....*

62 *f*

67 *p* *cresc....* *rallent.* *f*

III. FINALE Presto ♩. = 76-80

2
p, leggero

7

12

17

22
cresc..... *mf*

28

34

pp, sub.

40
a tempo *f*

46
rallent. *p*

52
pp

58 *cresc.....*

64 *f* *p*

69 *mf*

74 *p*

79 *pp*

85 *cresc.....*

90 *f* *pp*

96 *p*

101 *cresc.....*

106 *f* *rallent.*

Detailed description: This is a page of musical notation for the second violin part of a piece. It contains ten staves of music, numbered 58 to 106. The notation includes various dynamics such as *cresc.....*, *f*, *p*, *mf*, and *pp*. There are also performance markings like *tr* (trills) and *rallent.* (rallentando). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature has one flat, and the time signature is 4/4.

"VIOLONCELOS EM CONCERTO"



BENEDETTO MARCELLO

FANTASIA EM SOL-MENOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. PRELÚDIO Allegro assai $\text{♩} = 76$

2

f (*marc.*)

5

mf

11

Poco meno mosso $\text{♩} = 66$

17

4

Tempo I^o $\text{♩} = 76$ *p* *cresc....*

27

f

31

ff

II. ÁRIA Adagio non troppo $\text{♩} = 66$

p

6

cresc.... *mf* *dim....*

12

mf *p*

18 *mf* *dim....*

24 *pp* *cresc....*

29 *f* *dim....* *p*

35 *f* *pp*

42 *cresc....* *mf* *dim....*

48 *mf* *p*

54 *p* *p*

58 *pp* *cresc....poco....a....poco.....*

63 *f* *p*

68 *cresc....* *rallent.* *f*

Detailed description: This is a page of a musical score for Violin 3, consisting of ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score includes various dynamic markings such as *mf*, *pp*, *f*, *pp*, *mf*, *p*, *pp*, *f*, and *f*. It also features performance instructions like *dim....*, *cresc....*, *poco....a....poco.....*, and *rallent.*. Trills are indicated with 'tr' and wavy lines. The music is written in a bass clef with a key signature of one flat. The page number '2' is at the top right, and '(Vc.3)' is at the top left.

III. FINALE Presto ♩ = 76-80

p

7
p, leggero

13

19

24
cresc..... *mf*

30
pp, sub.

36

42
f *rallent.* -----

49
a tempo
p

55
pp *cresc.....*

61 *f*

66 *p*

71 *mf*

76 *p*

81 *pp* *cresc.....*

86 *f*

91 *pp* *tr*

96 *p* *tr*

102 *cresc.....*

106 *rallent.* *f*

Detailed description: This page of a musical score for Violin 3 (Vc.3) contains ten staves of music, numbered 61 to 110. The music is written in a bass clef with a key signature of one flat (B-flat). The score includes various dynamic markings: *f* (forte) at measure 61, *p* (piano) at 66, *mf* (mezzo-forte) at 71, *p* at 76, *pp* (pianissimo) at 81, *f* at 86, *pp* at 91, *p* at 96, and *f* at 106. Performance instructions include *cresc.....* (crescendo) at measures 81 and 102, and *rallent.* (rallentando) at measure 106, indicated by a dashed line. Trills are marked with *tr* and wavy lines above notes in measures 81, 86, 91, and 96. Slurs and accents are used throughout the piece. The page number '4' is centered at the top, and '(Vc.3)' is in the top left corner.

"VIOLONCELOS EM CONCERTO"



BENEDETTO MARCELLO

FANTASIA EM SOL-MENOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. PRELÚDIO Allegro assai $\text{♩} = 76$

3

f (marc.) *mf*

8

17

Poco meno mosso $\text{♩} = 66$

pp

24

Tempo I° $\text{♩} = 76$

cresc... *f*

31

ff *f*

II. ÁRIA Adagio non troppo $\text{♩} = 66$

p

6

cresc.... *mf* *dim...*

11

mf *p*

16

mf

21

Musical staff 21: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *dim....* marking and ends with a *pp* marking.

26

Musical staff 26: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *cresc....* marking and ends with a *f* marking.

31

Musical staff 31: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *dim....* marking and ends with a *p* marking.

36

Musical staff 36: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *f* marking, has a *rallent. a tempo* marking, and ends with a *pp* marking.

42

Musical staff 42: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *cresc....* marking and ends with a *mf* marking.

47

Musical staff 47: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *dim....* marking and ends with a *mf* marking.

52

Musical staff 52: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *p* marking, has a *pp* marking, and ends with a *p* marking.

57

Musical staff 57: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *p* marking, has a *pp* marking, and ends with a *cresc....poco....a....poco....* marking.

62

Musical staff 62: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *f* marking.

67

Musical staff 67: Bass clef, key signature of one flat. The staff contains a melodic line with slurs and dynamics. It starts with a *p* marking, has a *cresc....* marking, and ends with a *f* marking.

III. FINALE Presto $\text{♩} = 76-80$

4

p, leggero

9

15

21

cresc..... *mf*

27

33

pizz.
pp, sub.

39

arco
f

44

rallent.

49

a tempo
p

54

tr
pp

59 *cresc.....*

64 *f*

69 *p* *mf*

74 *p*

79 *pp*

84 *cresc.....*

89 *f*

94 *pp* *p*

99 *cresc.....*

105 *rallent.* *f*

Detailed description: This page of a musical score for Violin 4 (Vc.4) contains ten staves of music, numbered 59 to 105. The music is written in a bass clef with a key signature of one flat (B-flat major or D minor). The score includes various dynamic markings: *cresc.....* (crescendo), *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). There are also performance instructions such as *rallent.* (ritardando) and accents (>). The notation features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. A double bar line is present at the end of measure 105.

"VIOLONCELOS EM CONCERTO"



BENEDETTO MARCELLO

FANTASIA EM SOL-MENOR

para 5 violoncelos

*

Transcrição: Piero Bastianelli

I. PRELÚDIO Allegro assai $\text{♩} = 76$

8

16

Poco meno mosso $\text{♩} = 66$ (*simile*)

23

29

Tempo I° $\text{♩} = 76$

f *mf* *pp* *cresc....* *ff*

II. ÁRIA Adagio non troppo

(TACET)

III. FINALE Presto ♩ = 76-80

pizz.
p

10

19 *arco*
cresc..... *mf*

29 **6** *pizz.*
pp, sub.

43 *rallent.* *a tempo* *pizz.*
f *p*

53 **4** *arco*
pp *f*

65 **7**
p

81 **3** *mf* *cresc.....* *f*

93 *pp* *p*

103 *rallent.*
cresc..... *f*

VIOLONCELOS EM CONCERTO

FRANÇOIS COUPERIN

SUITE

para 5 violoncelos



Arranjo
Piero Bastianelli

*

10

VIOLONCELOS EM CONCERTO

FRANÇOIS COUPERIN
(1668-1733)

SUITE para 5 violoncelos *

Arranjo: Piero Bastianelli

I. PRELÚDIO

Largo

Violoncello 1: *f, molto espress.*, *mf*, *cresc.....*

Violoncello 2: -

Violoncello 3: *mf*, *mf*, *cresc.....*

Violoncello 4: *mf*, *mf*, *cresc.....*

Violoncello 5: *mf*, *mf*

Vc. 1: *f*

Vc. 2: *f*

Vc. 3: *mf*

Vc. 4: *mf*

Vc. 5: *f*

Vc. 1: *p*, *pp*, *cresc.....*

Vc. 2: *p*, *pp*

Vc. 3: *p*, *pp*, *cresc.....*

Vc. 4: *pp*

Vc. 5: *p*

Vc. 1: *mf*, *(sempre cresc.)*

Vc. 2: *cresc.....*, *(sempre cresc.)*

Vc. 3: *mf*, *(sempre cresc.)*

Vc. 4: *cresc.....*, *(sempre cresc.)*

Vc. 5: *p*, *(sempre cresc.)*

Vc. 1: *f*, *ff*

Vc. 2: *f*, *ff*

Vc. 3: *f*

Vc. 4: *ff*

Vc. 5: *ff*

roll.....

2. SICILIANA

Andante mosso

Violoncello 1 *p. espress.*

Violoncello 2 *p. espress.*

Violoncello 3 *p. espress.*

Violoncello 4 *p. espress.*

Violoncello 5 *p.*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *pp* *p*

Vc. 2 *pp* *p*

Vc. 3 *pp* *mf* *p*

Vc. 4 *pp* *mf* *mf* *p*

Vc. 5 *pp* *p* *pp* *mf* *p*

Vc. 1 *mf* *pp* *cresc.....*

Vc. 2 *mf* *pp* *cresc.....*

Vc. 3 *pp* *cresc.....*

Vc. 4 *mf* *cresc.....*

Vc. 5 *mf* *cresc.....*

Vc. 1 *mf* *p* *cresc.....*

Vc. 2 *mf* *p* *cresc.....*

Vc. 3 *mf* *p* *cresc.....*

Vc. 4 *mf* *p* *cresc.....*

Vc. 5 *mf* *p* *cresc.....*

(2^a vez rall.....)

1. *pp* *mf*

2. *pp* *pp*

3. GIGA

Allegro

Violoncello 1 *p* *f*

Violoncello 2 *p* *f*

Violoncello 3 *p* *f*

Violoncello 4 *p* *f*

Violoncello 5 *p*

7

Musical score for measures 7-12. The score is for five violas (Vc. 1-5) in 12/8 time. Measure 7 starts with a *mf* dynamic. Measures 8-10 show a *p* dynamic with a *cresc.....* marking. Measure 11 includes a *(simile)* marking. Measure 12 ends with a *mf* dynamic. Various articulation marks like *V* and *>* are present throughout.

13

Musical score for measures 13-18. Measures 13-14 are marked *f*. Measures 15-16 are marked *ff*. Measures 17-18 are marked *p*. The score includes first and second endings, indicated by '1.' and '2.' above the staves. Dynamics *mf*, *f*, and *p* are used. Articulation marks *V* and *>* are present.

20

Musical score for measures 20-26. Measures 20-21 are marked *p*. Measures 22-23 are marked *cresc.....*. Measures 24-25 are marked *f*. Measure 26 is marked *f*. Dynamics *p*, *cresc.....*, and *f* are used. Articulation marks *V* and *>* are present.

27

Musical score for measures 27-32. Measures 27-28 are marked *f*. Measures 29-30 are marked *p*. Measures 31-32 are marked *f*. Dynamics *f* and *p* are used. Articulation marks *V* and *>* are present.

33

Musical score for measures 33-38. Measures 33-34 are marked *mf*. Measures 35-36 are marked *p*. Measures 37-38 are marked *cresc.....*. Dynamics *mf*, *p*, and *cresc.....* are used. Articulation marks *V* and *>* are present.

40

Musical score for measures 40-46. Measures 40-41 are marked *f*. Measures 42-43 are marked *ff*. Measures 44-45 are marked *ff*. Measure 46 is marked *ff*. Dynamics *f*, *ff*, and *p* are used. First and second endings are indicated by '1.' and '2.'. Articulation marks *V* and *>* are present.

4. SARABANDA

Andante sostenuto

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

5. FINALE

Allegro vivace

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

"VIOLONCELOS EM CONCERTO"

FRANÇOIS COUPERIN



SUITE

para 5 violoncelos
*

I. PRELÚDIO

Largo

Arranjo: Piero Bastianelli

f, molto espress.

4 *mf* *cresc.....*

8 *f*

12 *p*

16 *pp* *cresc.....*

19 *mf*

22 *(sempre cresc.)* *f*

26 *rall.....* *ff*

24 *tr*
f

Musical staff 24-30: Treble clef, 2/4 time signature, key of D major. Starts with a trill on G4. Dynamics include *f*. Includes hairpins and a fermata on G4 at the end.

31
f *p* *cresc.....*

Musical staff 31-38: Treble clef, 2/4 time signature, key of D major. Dynamics include *f*, *p*, and *cresc.....*. Includes hairpins and a fermata on G4 at the end.

39
f *ff* *ff*

Musical staff 39-44: Treble clef, 2/4 time signature, key of D major. Dynamics include *f*, *ff*, and *ff*. Includes first and second endings, hairpins, and a fermata on G4 at the end.

4. SARABANDA
Andante sostenuto

p

Musical staff 45-50: Treble clef, 3/4 time signature, key of D major. Dynamics include *p*. Includes hairpins and a fermata on G4 at the end.

5
p

Musical staff 51-59: Treble clef, 3/4 time signature, key of D major. Dynamics include *p*. Includes first and second endings, hairpins, and a fermata on G4 at the end.

10
p *p* *cresc.....*

Musical staff 60-68: Treble clef, 3/4 time signature, key of D major. Dynamics include *p*, *p*, and *cresc.....*. Includes hairpins and a fermata on G4 at the end.

19 *rall.....* *Poco più mosso*
pp (FINE) *p*

Musical staff 69-73: Treble clef, 3/4 time signature, key of D major. Dynamics include *pp (FINE)* and *p*. Includes hairpins and a fermata on G4 at the end.

24

Musical staff 74-77: Treble clef, 3/4 time signature, key of D major. Dynamics include *f*. Includes hairpins and a fermata on G4 at the end.

28
mf

Musical staff 78-81: Treble clef, 3/4 time signature, key of D major. Dynamics include *mf*. Includes hairpins and a fermata on G4 at the end.

32 *tr* **2**

Musical staff 82-85: Treble clef, 3/4 time signature, key of D major. Dynamics include *tr*. Includes hairpins and a fermata on G4 at the end.

2. SICILIANA
Andante mosso

Musical score for the Siciliana movement, measures 1 through 19. The score is written in bass clef with a key signature of one flat (B-flat) and a 12/8 time signature. It features various dynamics including *p, espress.*, *mf*, *p*, *cresc.....*, *pp*, and *pp mf*. The piece includes first and second endings, a *2^a vez rall.....* marking, and a *3* marking at the end of the section.

3. GIGA
Allegro

Musical score for the Giga movement, measures 1 through 15. The score is written in bass clef with a key signature of one sharp (F-sharp) and a 6/8 time signature. It features various dynamics including *p*, *f*, *mf*, *p*, *cresc.....*, *ff*, and *p*. The piece includes first and second endings, a *3* marking, and a *cresc.....* marking at the end of the section.

38 *mf* *dim.....* *rall.....* *pp* *Da Capo*
al FINE

5. FINALE
Allegro vivace

f

5 *mf* *cresc.....*

11 *f* *p* *f* *poco rall.....*

17 *f* *p* *cresc.....*

23 *f* *p* *cresc.....*

29 *f* *ff*

38 *mf* *cresc.....*

43 *(2ª vez rall.....)* *ff* *p* *ff*

"VIOLONCELOS EM CONCERTO"

FRANÇOIS COUPERIN



SUITE

para 5 violoncelos

*

I. PRELÚDIO
Largo

Arranjo: Piero Bastianelli

8 *f*

12 *p*

17 *pp* *cresc.....* *mf*

23 *(sempre cresc.)* *f* *rall.....* *ff*

2. SICILIANA
Andante mosso

p, espress.

4 *mf*

7 *p* *cresc.....* *pp* *p*

10 *pp* *mf* *mf*

13 *mf* *pp* *cresc.....*

16 *mf* *mf* *p* *cresc.....*

19 (2^a vez rall.....) 1. *pp* *mf* *pp* 2.

3. GIGA
Allegro

2 *p* *f*

7 *mf* *p* *cresc.....* (simile)

13 *mf* *f* *f* 1. 2.

19 *p* *cresc.....*

25 *f* *p*

31 *mf* *p*

37 *cresc.....*

Musical staff 37-41 in bass clef, key of D major. It features a series of eighth-note patterns with slurs and accents. A hairpin crescendo is shown below the staff.

42 *f* *ff* *ff*

Musical staff 42-45 in bass clef, key of D major. It continues the eighth-note patterns. A first ending bracket spans measures 44-45, and a second ending bracket spans measures 45-46. Dynamic markings *f*, *ff*, and *ff* are present.

4. SARABANDA
Andante sostenuto

7 *mf*

Musical staff 7-10 in bass clef, key of D major. It begins with a repeat sign and a fermata over measure 7. The tempo is marked *Andante sostenuto*. A dynamic marking of *mf* is shown.

11

Musical staff 11-14 in bass clef, key of D major. It features a series of eighth-note patterns with slurs and accents.

15 *Poco più mosso* *p*
(FINE)

Musical staff 15-18 in bass clef, key of D major. It begins with a repeat sign and a fermata over measure 15. The tempo is marked *Poco più mosso*. A dynamic marking of *p* is shown. The word *(FINE)* is written below the staff.

25 *p*

Musical staff 25-28 in bass clef, key of D major. It continues the eighth-note patterns. A dynamic marking of *p* is shown.

30 *mf*

Musical staff 30-33 in bass clef, key of D major. It features a series of eighth-note patterns with slurs and accents. A dynamic marking of *mf* is shown.

34 *mf*

Musical staff 34-37 in bass clef, key of D major. It features a series of eighth-note patterns with slurs and accents. A dynamic marking of *mf* is shown.

39 *dim.....* *rall.....* *pp*

Musical staff 39-42 in bass clef, key of D major. It features a series of eighth-note patterns with slurs and accents. Dynamic markings *dim.....*, *rall.....*, and *pp* are shown.

Da Capo
al FINE

5. FINALE
Allegro vivace

5. FINALE
Allegro vivace

6

11

17

25

31

36

42

f

p *cresc.....*

p *f* *poco rall.....*

p *cresc.....*

f *p* *cresc.....*

f

mf *cresc.....*

(2^a vez rall.....)

ff *ff*

"VIOLONCELOS EM CONCERTO"

FRANÇOIS COUPERIN



SUITE

para 5 violoncelos

*

I. PRELÚDIO
Largo

Arranjo: Piero Bastianelli

2. SICILIANA
Andante mosso

11 *mf* *p* *pp* *cresc.....*

15 *p* *mf*

18 *p* *cresc.....* (2^a vez rall.....) 1. *pp* 2. *pp*

3. GIGA
Allegro

2 *p* *f*

7 *mf* *p* *cresc.....* (simile)

13 *mf* *f* *f*

19 *p* *cresc.....*

25 *f* *p*

31 *mf* *p*

32  *p*

37 *(simile)* *cresc.....* 

42 *f* *ff* *p* *ff* 

4. SARABANDA
Andante sostenuto

p 

5 

9 *p* 

18 *p* *cresc.....* *pp (FINE)* *Poco più mosso* *p* 

23 *p* 

28 *mf* 

35 *pp*

38 *mf* *pp* Da Capo al FINE

5. FINALE
Allegro vivace

7 *p* *cresc.....*

13 *p* *f* *p* *poco rall.....* 1. 2.

20 *p* *cresc.....* *f*

27 *p* *cresc.....* *f*

34 *ff*

40 *mf* *cresc.....* *ff* *ff* *(2ª vez rall.....)* 1. 2.

"VIOLONCELOS EM CONCERTO"

FRANÇOIS COUPERIN



SUITE

para 5 violoncelos

*

I. PRELÚDIO
Largo

Arranjo: Piero Bastianelli

7

13

19

25

mf *mf* *cresc.....*

mf

pp

cresc..... *mf* (*sempre cresc.*)

rall..... *ff*

2. SICILIANA
Andante mosso

4

7

p, espress.

mf

p *cresc.....* *pp* *pp*

11

14

18

mf *mf* *p* *mf*

mf *p* *mf*

p *cresc.....* *pp* *pp*

(2^a vez rall.....)

1. 2.

3. GIGA
Allegro

19

25

31

p *cresc.....*

f *p*

f *p*

37 *cresc.....*

42 *f* *ff* *ff* *rall.....*

4. SARABANDA
Andante sostenuto

7 *mf*

11

16 **6** *p* *mf*

(FINE)

27 *p* *mf*

32 *pp*

38 *mf* *pp* *Da Capo al FINE*

5. FINALE
Allegro vivace

5. FINALE
Allegro vivace

2

f

7

p *cresc.....*

12

p *f* *poco rall.....*

17

p

22

p *cresc.....* *f* *p*

27

cresc.....

32

f *ff*

37

mf *cresc.....*

42

(2^a vez rall.....)

ff

Detailed description: This is a page of a musical score for Violin 4, page 4, measures 1-42. The music is in G major and 2/4 time. It begins with a double bar line and a first ending bracket. The first measure has a dynamic of *f*. The second measure has a dynamic of *p* and a crescendo hairpin. The third measure has a dynamic of *f*. The fourth measure has a dynamic of *p* and a *poco rall.* marking. The fifth measure has a dynamic of *f*. The sixth measure has a dynamic of *p*. The seventh measure has a dynamic of *p*. The eighth measure has a dynamic of *f*. The ninth measure has a dynamic of *p*. The tenth measure has a dynamic of *f*. The eleventh measure has a dynamic of *p*. The twelfth measure has a dynamic of *f*. The thirteenth measure has a dynamic of *p*. The fourteenth measure has a dynamic of *f*. The fifteenth measure has a dynamic of *p*. The sixteenth measure has a dynamic of *f*. The seventeenth measure has a dynamic of *p*. The eighteenth measure has a dynamic of *f*. The nineteenth measure has a dynamic of *p*. The twentieth measure has a dynamic of *f*. The twenty-first measure has a dynamic of *p*. The twenty-second measure has a dynamic of *f*. The twenty-third measure has a dynamic of *p*. The twenty-fourth measure has a dynamic of *f*. The twenty-fifth measure has a dynamic of *p*. The twenty-sixth measure has a dynamic of *f*. The twenty-seventh measure has a dynamic of *p*. The twenty-eighth measure has a dynamic of *f*. The twenty-ninth measure has a dynamic of *p*. The thirtieth measure has a dynamic of *f*. The thirty-first measure has a dynamic of *p*. The thirty-second measure has a dynamic of *f*. The thirty-third measure has a dynamic of *p*. The thirty-fourth measure has a dynamic of *f*. The thirty-fifth measure has a dynamic of *p*. The thirty-sixth measure has a dynamic of *f*. The thirty-seventh measure has a dynamic of *p*. The thirty-eighth measure has a dynamic of *f*. The thirty-ninth measure has a dynamic of *p*. The fortieth measure has a dynamic of *f*. The forty-first measure has a dynamic of *p*. The forty-second measure has a dynamic of *f*. The score includes various dynamics (*f*, *p*, *ff*, *mf*), crescendos, and a *poco rall.* marking.

"VIOLONCELOS EM CONCERTO"

FRANÇOIS COUPERIN



SUITE

para 5 violoncelos

I. PRELÚDIO

Largo

Arranjo: Piero Bastianelli

mf

7

f

12

p

18

2

p

mf

cresc.....

24

rall.....

(sempre cresc.)

ff

2. SICILIANA

Andante mosso

p

4

mf

p

cresc.....

8

1.

2.

pp

p

pp

mf

11

14

17

mf *p* *mf*

cresc..... *mf* *p*

(2ª vez rall.....) 1. 2.

mf *p* *pp* *mf* *pp*

Detailed description: This block contains three staves of music. The first staff (measures 11-13) starts with a double bar line and a repeat sign. It features a melodic line with slurs and accents, marked with *mf*, *p*, and *mf*. The second staff (measures 14-16) begins with a *cresc.....* marking and includes slurs and accents, marked with *mf* and *p*. The third staff (measures 17-19) contains a first ending (1.) and a second ending (2.), marked with *mf*, *p*, *pp*, *mf*, and *pp*.

3. GIGA
Allegro

6

12

17

25

30

p

mf *p* *cresc.....*

mf

1. 2. 4

f *f* *p* *cresc.....*

f

p *mf*

Detailed description: This block contains seven staves of music for the 'GIGA' section. The first staff (measures 1-5) starts with a double bar line and a repeat sign, marked with *p*. The second staff (measures 6-11) includes a '2' above the staff, slurs, and accents, marked with *mf*, *p*, and *cresc.....*. The third staff (measures 12-16) is marked with *mf*. The fourth staff (measures 17-24) features first and second endings (1. and 2.) and a '4' above the staff, marked with *f*, *f*, *p*, and *cresc.....*. The fifth staff (measures 25-29) includes slurs and accents, marked with *f*. The sixth staff (measures 30-34) includes slurs and accents, marked with *p* and *mf*.

35

Musical staff 35-40: Bass clef, key signature of one sharp (F#). Measure 35 starts with a whole rest. Measures 36-40 contain a sequence of eighth notes with a *p* dynamic and a *cresc.....* marking.

41

Musical staff 41-46: Bass clef, key signature of one sharp (F#). Measure 41 starts with a *f* dynamic. Measures 42-46 include a first ending (1.) and a second ending (2.) marked *rall.....*. Dynamics include *f* and *ff*.

4. SARABANDA
Andante sostenuto

Musical staff 47-52: Bass clef, key signature of one sharp (F#). Measure 47 starts with a *p* dynamic. Measures 48-52 feature a melodic line with a *p* dynamic.

6

Musical staff 53-58: Bass clef, key signature of one sharp (F#). Measures 53-58 include a first ending (1.) and a second ending (2.) with a *mf* dynamic.

12

Musical staff 59-64: Bass clef, key signature of one sharp (F#). Measures 59-64 feature a melodic line with a *p* dynamic, followed by a *mf* dynamic.

18

Musical staff 65-70: Bass clef, key signature of one sharp (F#). Measure 65 starts with a *p* dynamic and a *cresc.....* marking. Measure 66 has a *pp* dynamic and is marked *(FINE)*. Measure 67 has a *p* dynamic. The tempo changes to *Poco più mosso* and *pizz.* in measure 68.

25

Musical staff 71-76: Bass clef, key signature of one flat (Bb). Measures 71-76 feature a melodic line with a *p* dynamic, followed by a *mf* dynamic.

32

Musical staff 77-82: Bass clef, key signature of one flat (Bb). Measures 77-82 feature a melodic line with a *pp* dynamic.

38

Musical staff 83-88: Bass clef, key signature of one flat (Bb). Measures 83-88 feature a melodic line with a *mf* dynamic, followed by a *dim.....* marking and a *pp* dynamic. The piece ends with *Da Capo al FINE*.

5. FINALE
Allegro vivace

5. FINALE
Allegro vivace

5 *f*

6 *p* *cresc.....*

11 *p* *f*

16 *poco rall.....* 1. 2. *p*

21 *cresc.....* *f*

27 *mp* *cresc.....*

32 *f*

37 *ff* *mf* *cresc.....*

42 *(2^a vez rall.....)* 1. 2. *ff* *ff*

VIOLONCELOS EM CONCERTO

FRANCESCO ANTONIO BONPORTI

SONATA "EM SOL-MENOR"

para 4 violoncelos



Arranjo
Piero Bastianelli

*

11

VIOLONCELOS EM CONCERTO

FRANCESCO ANTONIO BONPORTI
(1672-1748)

SONATA "EM SOL-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo ♩ = 52

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Adagio ♩ = 80

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

34
cresc.....
f
p
cresc.....
f
cresc.....
f

Corrente (All.^o mod.^o) ♩ = 98

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

7
f, con energia
f
f, con energia
p
f
f, con energia
p
f

Vc. 1
Vc. 2
Vc. 3
Vc. 4

13
p
f
p
f
p
f
p
f

Vc. 1
Vc. 2
Vc. 3
Vc. 4

19
mf
p
mf
fp
p
mf
fp
p
mf

poco trat.....
p. leggero
p. leggero

Vc. 1
Vc. 2
Vc. 3
Vc. 4

19
pp
f
pp
f
mp, espress.
p
pp
pp
f
p

1. a tempo
2. a tempo

Vc. 1
Vc. 2
Vc. 3
Vc. 4

25
mf
cresc.....
f
mf
mf
cresc.....
f
mf
mf
cresc.....
f
mf

Vc. 1
Vc. 2
Vc. 3
Vc. 4

31
f
p
mf
f
p
mf
f
p
mf

Vc. 1
Vc. 2
Vc. 3
Vc. 4

37
f
poco sostenuto
rall.....
ff
ff
ff
ff

"VIOLONCELOS EM CONCERTO"

FRANCESCO A. BONPORTI



SONATA "EM SOL-MENOR"
para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo ♩ = 52

mf \rightarrow f

4 \rightarrow p \rightarrow mf

8 f \rightarrow dim..... \rightarrow p

12 cresc..... \rightarrow mf \rightarrow f \rightarrow mp

16 cresc..... \rightarrow f \rightarrow p .espress. \rightarrow cresc.....

20 \rightarrow mf \rightarrow p .espress.

24 ten. \rightarrow f ten. (quasi Cadenza)

27 \rightarrow f \rightarrow ff

molto rit.....
tr

Allegretto ♩ = 120

mp, con spirito

mf p mf

cresc..... f mp f mf

mf

f p mf

cresc..... f mf

f mf f

Adagio ♩ = 80

p, espress.

5 *mf* *tratt.....*

8 *a tempo* *p* *cresc.....*

13 *f* *f* *f, molto espress.*

18 *dim.....* *mf* *cresc.....*

23 *f* *p, dolce* *p*

28 *p* *cresc.....* *f*

33 *p, espress.*

37 *cresc.....* *f* *molto rit.....* *trill*

Corrente (All.º mod.º) ♩ = 98

f, con energia

5 *p* *f* *p*

10 *f* *f* *mf*

15 *f* *p, leggero* *pp* *f*

20 *pp* *f* *mp, espress.*

25 *mf* *cresc.....* *f* *mf*

30 *f* *p*

35 *mf* *f* (poco sost.)

40 *rall.....* *ff*

"VIOLONCELOS EM CONCERTO"

FRANCESCO A. BONPORTI



SONATA "EM SOL-MENOR"
para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo ♩ = 52

6

12

18

24

f

p

f

dim..... > p

cresc.....

mf

f

mp

cresc.....

f > p

cresc.....

mf > p

(quasi Cadenza)

ten.

f

molto rit.....

f

ff

Allegretto ♩ = 120

5

9

p

mf

cresc.....

f

f

mf

p

pp

(detaché)

13 *mf* \langle *f* \rangle *p* *mf*

17 *cresc.....* *f* \rangle *mf* \langle *f* \langle *f*

1. 2. rit.....

Adagio $\text{♩} = 80$

p, espress.

6 *mf* *tratt..... a tempo* *p* *cresc.....*

11 *f* *tratt.....* *f*

1. 2.

15 *f, molto espress.* *dim.....*

21 *mf* *cresc.....* *f* *p*

26 *pp* *p, dolce* *p* *cresc.....*

32 *fp, espress.*

37 *cresc.....* *f* *molto rit.....*

Corrente (All.º mod.º) ♩ = 98

f, con energia

5 *p* *f* *p*

10 *f* *p* *f* *p* *mf*

15 *fp* *p. leggero* *pp* *a tempo*

20 *pp* *f* *p* *a tempo*

25 *mf* *cresc.* *f* *mf*

30 *f* *p*

35 *mf* *f* *(poco sost.)*

40 *rall.* *ff*

"VIOLONCELOS EM CONCERTO"

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SONATA "EM SOL-MENOR"
para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo ♩ = 52

Allegretto ♩ = 120

13



mf *f* *p* *mf* *cresc.....*

18



f *mf* *f* *f* *rit.....*

Adagio ♩ = 80



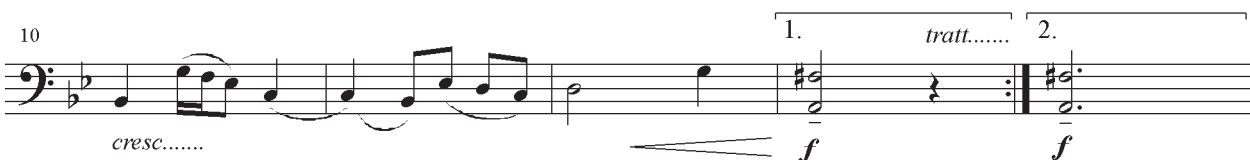
p, espress.

5



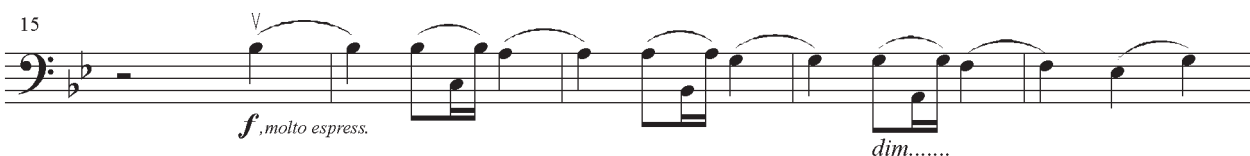
mf *p* *tratt.....* *a tempo*

10



cresc..... *f* *f* *tratt.....*

15



f, molto espress. *dim.....*

20



mf *cresc.....* *f*

25



p *pp* *p* *cresc.....*

30



fp

35



p, espress. *cresc.....* *f* *molto rit.....*

Corrente (All.º mod.º) ♩ = 98

f, con energia

5 *p f p*

10 *f p f p mf*

15 *poco tratt..... 1. a tempo fp pp*

20 *2. a tempo pp f p*

25 *mf cresc..... f mf*

30 *f p*

35 *mf f (poco sost.)*

40 *rall..... ff*

"VIOLONCELOS EM CONCERTO"

FRANCESCO A. BONPORTI



SONATA "EM SOL-MENOR"
para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo ♩ = 52

10

16

22

f *p* *f* *dim.....*

p *cresc.....* *mf* *f* *mp*

cresc..... *f* *p* *cresc.....* *mf* *p*

ten. *ten. (quasi Cadenza)* *molto rit.....*

f *f* *ff*

Allegretto ♩ = 120

4

8

p *mf* *cresc.....* *f*

f *mf* *p*

12

pp mf f p

Musical staff 12-15: Bass clef, B-flat major key signature. Measures 12-15. Dynamics: pp, mf, f, p. Includes slurs and accents.

16

mf cresc..... f mf f

1. 2. rit.....

Musical staff 16-19: Bass clef, B-flat major key signature. Measures 16-19. Dynamics: mf, cresc....., f, mf, f. Includes first and second endings with a ritardando marking.

Adagio ♩ = 80

p, espress.

Musical staff 20-23: Bass clef, B-flat major key signature. Measures 20-23. Dynamics: p, espress. Includes slurs and accents.

6

mf p cresc.....

tratt... a tempo

Musical staff 24-27: Bass clef, B-flat major key signature. Measures 24-27. Dynamics: mf, p, cresc...... Includes a tempo change marking.

12

f f

1. tratt... 2.

Musical staff 28-31: Bass clef, B-flat major key signature. Measures 28-31. Dynamics: f, f. Includes first and second endings with a tempo change marking.

18

dim..... mf cresc.....

Musical staff 32-35: Bass clef, B-flat major key signature. Measures 32-35. Dynamics: dim....., mf, cresc...... Includes slurs and accents.

24

f p cresc.....

Musical staff 36-39: Bass clef, B-flat major key signature. Measures 36-39. Dynamics: f, p, cresc...... Includes slurs and accents.

30

fp

Musical staff 40-43: Bass clef, B-flat major key signature. Measures 40-43. Dynamics: fp. Includes slurs and accents.

36

cresc..... f

molto rit.....

Musical staff 44-47: Bass clef, B-flat major key signature. Measures 44-47. Dynamics: cresc....., f. Includes a molto ritardando marking.

Corrente (All.º mod.º) ♩ = 98

f, con energia

5 *p* *f* *p*

10 *f* *p* *f* *p* *mf*

15 *poco tratt... 1.* *a tempo*
fp *pp*

20 *2.* *a tempo*
pp *f* *p*

25 *mf* *cresc.....* *f* *mf*

30 *f* *p*

35 *mf* *f* *(poco sost.)*

40 *rall.....* *ff*

VIOLONCELOS EM CONCERTO

LUIGI BOCCHERINI

QUARTETO "EM DÓ-MENOR"

para 4 violoncelos



Arranjo
Piero Bastianelli

*

12

EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2006

VIOLONCELOS EM CONCERTO

LUIGI BOCCHERINI
(1743-1805)

QUARTETO "EM DÓ-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

18

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Vc. 1 *p* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *f* *p*

Vc. 3 *p* *cresc.....* *f* *p*

Vc. 4 *p* *cresc.....* *f* *p*

Vc. 1 *p* *f* *p* *f* *mp, dolce*

Vc. 2 *f* *p* *f*

Vc. 3 *f* *p* *f* *mf*

Vc. 4 *f* *p* *f* *mf*

Vc. 1 *cresc.....* *f*

Vc. 2 *mf* *cresc.....* *f*

Vc. 3 *cresc.....* *f*

Vc. 4 *cresc.....* *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *mp, dolce* *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 1 *mf* *cresc.....* *f*

Vc. 2 *mf* *cresc.....* *f*

Vc. 3 *mf* *cresc.....* *f*

Vc. 4 *mf* *cresc.....* *f*

Vc. 1 *f* *mf* *cresc.....*

Vc. 2 *f* *mf* *cresc.....*

Vc. 3 *f* *mf* *cresc.....*

Vc. 4 *f* *mf* *cresc.....*

Vc. 1 *fp* *cresc...poco...a...poco.....*

Vc. 2 *fp* *cresc...poco...a...poco.....*

Vc. 3 *fp* *cresc...poco...a...poco.....*

Vc. 4 *fp* *(simile)* *cresc...poco...a...poco.....*

Vc. 1 *f* *dim.....* *mf cresc.....*

Vc. 2 *f* *dim.....* *mf cresc.....*

Vc. 3 *f* *dim.....* *mf cresc.....*

Vc. 4 *f* *dim.....* *mf cresc.....*

Vc. 1 *f* *p* *f* *p* *f*

Vc. 2 *f* *p* *f* *p* *f mp dolce*

Vc. 3 *f* *p* *f* *p* *f*

Vc. 4 *f* *p* *f* *p* *f*

Vc. 1 *p* *mf* *f*

Vc. 2 *cresc.....* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *p* *cresc.....* *f*

Vc. 1 *cresc.....* *ff*

Vc. 2 *f* *cresc.....* *ff*

Vc. 3 *cresc.....* *ff*

Vc. 4 *f* *cresc.....* *ff*

Adagio

Violoncello 1

Violoncello 2 *mp dolce*

Violoncello 3 *p* *(simile)*

Violoncello 4 *p* *(simile)*

Vc. 1 *mp dolce*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *p* *cresc.....* *f* *mf*

Vc. 2 *p* *cresc.....* *f* *mf*

Vc. 3 *mf* *f* *mf*

Vc. 4 *(simile)* *cresc.....* *f* *mf*

Vc. 1 *p* *p cresc.....* *f*

Vc. 2 *p* *p cresc.....* *f*

Vc. 3 *p* *p cresc.....* *f*

Vc. 4 *p* *p cresc.....* *f* *pp*

Vc. 1 *p* *f* *p*

Vc. 2 *p* *f* *p*

Vc. 3 *p* *f* *p*

Vc. 4 *(simile)* *p* *f* *p*

Vc. 1 *p* *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 1 *f*

Vc. 2 *mf* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *(simile)* *p* *cresc.....* *f*

Vc. 1 *mf* *p* *p cresc.....* *f* *p*

Vc. 2 *mf* *p* *p cresc.....* *p*

Vc. 3 *mf* *p* *p cresc.....* *p*

Vc. 4 *mf* *p* *p cresc.....* *p*

Allegro

Violoncello 1 *f* *(simile)*

Violoncello 2 *f* *(simile)*

Violoncello 3 *f* *(simile)*

Violoncello 4 *f* *(simile)*

Vc. 1 *mp, dolce*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *(simile)* *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *p* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *p* *cresc.....* *f*

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 1 *f* *p* *f* *p*

Vc. 2 *f* *p* *f* *p*

Vc. 3 *f* *p* *f* *p*

Vc. 4 *f* *p* *f* *p*

Vc. 1 *p* *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f* *p* *f*

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *p* *cresc.....*

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *p* *pp*

Vc. 1 *p* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *p* *cresc.....* *f*

Vc. 1 *mp dolce*

Vc. 2 *p*

Vc. 3 *p* *(simile)*

Vc. 4 *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4

Vc. 1 *p* *cresc.....*

Vc. 2 *p* *cresc.....*

Vc. 3 *p* *cresc.....*

Vc. 4 *f* *(simile)* *cresc.....*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *cresc.....* *p* *cresc.....*

Vc. 2 *cresc.....* *p* *cresc.....*

Vc. 3 *cresc.....* *p* *cresc.....*

Vc. 4 *cresc.....* *p* *cresc.....*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

"VIOLONCELOS EM CONCERTO"

LUIGI BOCCHERINI



QUARTETO "EM DÓ-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

50

56

62

68

74

80

86

92

98

104

f

mp, dolce

f

mf *3* *cresc.....* *3* *3*

f *f*

mf *3* *cresc.....* *3* *3* *fp*

cresc...poco...a...poco.....

f *dim.....*

mf cresc..... *f*

p *f* *p*

Detailed description: This is a page of a musical score for Violin 1, covering measures 50 to 104. The music is written in a single system with a treble clef and a key signature of one flat (B-flat). The score is divided into ten systems, each starting with a measure number. The first system (measures 50-55) features a continuous sixteenth-note triplet pattern. The second system (measures 56-61) begins with a forte (*f*) dynamic, followed by a *mp, dolce* section. The third system (measures 62-67) includes a *f* dynamic. The fourth system (measures 68-73) starts with a *mf* dynamic and includes triplet markings (*3*) and a *cresc.....* instruction. The fifth system (measures 74-79) features two *f* dynamics. The sixth system (measures 80-85) includes *mf*, *3*, *cresc.....*, and *fp* markings. The seventh system (measures 86-91) is marked with *cresc...poco...a...poco.....*. The eighth system (measures 92-97) includes *f* and *dim.....* markings. The ninth system (measures 98-103) features *mf cresc.....* and *f* markings. The final system (measures 104-109) includes *p*, *f*, and *p* markings.

111 *f* *p* *mf* *f*

120 *f* *ff*

124 *cresc.....* *ff*

Adagio

8 *mp, dolce* *f*

12 *p* *cresc.....* *f*

16 *p* *mf* *p* *p cresc.....*

21 *p* *f* *p*

26 *p* *f* *p*

34 *f* *p*

39

44

48

56

Allegro

4

8

13

18

23

p

f

f *mf* *p*

p *cresc.....* *p*

f (*simile*)

mp, dolce

f

poco rit. -----

Detailed description: This is a page of a musical score for Violin 1, numbered 4. It contains measures 39 through 23 of a piece. The score is written in 3/8 time with a key signature of two flats (B-flat and E-flat). The first system (measures 39-43) starts with a piano (*p*) dynamic and features a melodic line with slurs and a fermata. The second system (measures 44-47) is marked *f* and consists of a continuous sixteenth-note pattern. The third system (measures 48-55) includes a measure rest for 4 measures, followed by dynamics *f*, *mf*, and *p*, with a *poco rit.* marking. The fourth system (measures 56-62) begins with *p* and *cresc.....*, followed by *p*. The fifth system (measures 63-67) is marked *f* and *Allegro*, with a *4* measure rest. The sixth system (measures 68-71) continues the *f* dynamic. The seventh system (measures 72-75) is marked *mp, dolce*. The eighth system (measures 76-79) is marked *f*. The ninth system (measures 80-83) is marked *f*. The tenth system (measures 84-87) is marked *f*. The eleventh system (measures 88-91) is marked *f*. The twelfth system (measures 92-95) is marked *f*. The thirteenth system (measures 96-99) is marked *f*. The fourteenth system (measures 100-103) is marked *f*. The fifteenth system (measures 104-107) is marked *f*. The sixteenth system (measures 108-111) is marked *f*. The seventeenth system (measures 112-115) is marked *f*. The eighteenth system (measures 116-119) is marked *f*. The nineteenth system (measures 120-123) is marked *f*. The twentieth system (measures 124-127) is marked *f*. The twenty-first system (measures 128-131) is marked *f*. The twenty-second system (measures 132-135) is marked *f*. The twenty-third system (measures 136-139) is marked *f*. The twenty-fourth system (measures 140-143) is marked *f*. The twenty-fifth system (measures 144-147) is marked *f*. The twenty-sixth system (measures 148-151) is marked *f*. The twenty-seventh system (measures 152-155) is marked *f*. The twenty-eighth system (measures 156-159) is marked *f*. The twenty-ninth system (measures 160-163) is marked *f*. The thirtieth system (measures 164-167) is marked *f*. The thirty-first system (measures 168-171) is marked *f*. The thirty-second system (measures 172-175) is marked *f*. The thirty-third system (measures 176-179) is marked *f*. The thirty-fourth system (measures 180-183) is marked *f*. The thirty-fifth system (measures 184-187) is marked *f*. The thirty-sixth system (measures 188-191) is marked *f*. The thirty-seventh system (measures 192-195) is marked *f*. The thirty-eighth system (measures 196-199) is marked *f*. The thirty-ninth system (measures 200-203) is marked *f*. The fortieth system (measures 204-207) is marked *f*. The forty-first system (measures 208-211) is marked *f*. The forty-second system (measures 212-215) is marked *f*. The forty-third system (measures 216-219) is marked *f*. The forty-fourth system (measures 220-223) is marked *f*. The forty-fifth system (measures 224-227) is marked *f*. The forty-sixth system (measures 228-231) is marked *f*. The forty-seventh system (measures 232-235) is marked *f*. The forty-eighth system (measures 236-239) is marked *f*. The forty-ninth system (measures 240-243) is marked *f*. The fiftieth system (measures 244-247) is marked *f*. The fifty-first system (measures 248-251) is marked *f*. The fifty-second system (measures 252-255) is marked *f*. The fifty-third system (measures 256-259) is marked *f*. The fifty-fourth system (measures 260-263) is marked *f*. The fifty-fifth system (measures 264-267) is marked *f*. The fifty-sixth system (measures 268-271) is marked *f*. The fifty-seventh system (measures 272-275) is marked *f*. The fifty-eighth system (measures 276-279) is marked *f*. The fifty-ninth system (measures 280-283) is marked *f*. The sixtieth system (measures 284-287) is marked *f*. The sixty-first system (measures 288-291) is marked *f*. The sixty-second system (measures 292-295) is marked *f*. The sixty-third system (measures 296-299) is marked *f*. The sixty-fourth system (measures 300-303) is marked *f*. The sixty-fifth system (measures 304-307) is marked *f*. The sixty-sixth system (measures 308-311) is marked *f*. The sixty-seventh system (measures 312-315) is marked *f*. The sixty-eighth system (measures 316-319) is marked *f*. The sixty-ninth system (measures 320-323) is marked *f*. The seventieth system (measures 324-327) is marked *f*. The seventy-first system (measures 328-331) is marked *f*. The seventy-second system (measures 332-335) is marked *f*. The seventy-third system (measures 336-339) is marked *f*. The seventy-fourth system (measures 340-343) is marked *f*. The seventy-fifth system (measures 344-347) is marked *f*. The seventy-sixth system (measures 348-351) is marked *f*. The seventy-seventh system (measures 352-355) is marked *f*. The seventy-eighth system (measures 356-359) is marked *f*. The seventy-ninth system (measures 360-363) is marked *f*. The eightieth system (measures 364-367) is marked *f*. The eighty-first system (measures 368-371) is marked *f*. The eighty-second system (measures 372-375) is marked *f*. The eighty-third system (measures 376-379) is marked *f*. The eighty-fourth system (measures 380-383) is marked *f*. The eighty-fifth system (measures 384-387) is marked *f*. The eighty-sixth system (measures 388-391) is marked *f*. The eighty-seventh system (measures 392-395) is marked *f*. The eighty-eighth system (measures 396-399) is marked *f*. The eighty-ninth system (measures 400-403) is marked *f*. The ninetieth system (measures 404-407) is marked *f*. The hundredth system (measures 408-411) is marked *f*. The hundred-first system (measures 412-415) is marked *f*. The hundred-second system (measures 416-419) is marked *f*. The hundred-third system (measures 420-423) is marked *f*. The hundred-fourth system (measures 424-427) is marked *f*. The hundred-fifth system (measures 428-431) is marked *f*. The hundred-sixth system (measures 432-435) is marked *f*. The hundred-seventh system (measures 436-439) is marked *f*. The hundred-eighth system (measures 440-443) is marked *f*. The hundred-ninth system (measures 444-447) is marked *f*. The hundred-tieth system (measures 448-451) is marked *f*. The hundred-first system (measures 452-455) is marked *f*. The hundred-second system (measures 456-459) is marked *f*. The hundred-third system (measures 460-463) is marked *f*. The hundred-fourth system (measures 464-467) is marked *f*. The hundred-fifth system (measures 468-471) is marked *f*. The hundred-sixth system (measures 472-475) is marked *f*. The hundred-seventh system (measures 476-479) is marked *f*. The hundred-eighth system (measures 480-483) is marked *f*. The hundred-ninth system (measures 484-487) is marked *f*. The hundred-tieth system (measures 488-491) is marked *f*. The hundred-first system (measures 492-495) is marked *f*. The hundred-second system (measures 496-499) is marked *f*. The hundred-third system (measures 500-503) is marked *f*. The hundred-fourth system (measures 504-507) is marked *f*. The hundred-fifth system (measures 508-511) is marked *f*. The hundred-sixth system (measures 512-515) is marked *f*. The hundred-seventh system (measures 516-519) is marked *f*. The hundred-eighth system (measures 520-523) is marked *f*. The hundred-ninth system (measures 524-527) is marked *f*. The hundred-tieth system (measures 528-531) is marked *f*. The hundred-first system (measures 532-535) is marked *f*. The hundred-second system (measures 536-539) is marked *f*. The hundred-third system (measures 540-543) is marked *f*. The hundred-fourth system (measures 544-547) is marked *f*. The hundred-fifth system (measures 548-551) is marked *f*. The hundred-sixth system (measures 552-555) is marked *f*. The hundred-seventh system (measures 556-559) is marked *f*. The hundred-eighth system (measures 560-563) is marked *f*. The hundred-ninth system (measures 564-567) is marked *f*. The hundred-tieth system (measures 568-571) is marked *f*. The hundred-first system (measures 572-575) is marked *f*. The hundred-second system (measures 576-579) is marked *f*. The hundred-third system (measures 580-583) is marked *f*. The hundred-fourth system (measures 584-587) is marked *f*. The hundred-fifth system (measures 588-591) is marked *f*. The hundred-sixth system (measures 592-595) is marked *f*. The hundred-seventh system (measures 596-599) is marked *f*. The hundred-eighth system (measures 600-603) is marked *f*. The hundred-ninth system (measures 604-607) is marked *f*. The hundred-tieth system (measures 608-611) is marked *f*. The hundred-first system (measures 612-615) is marked *f*. The hundred-second system (measures 616-619) is marked *f*. The hundred-third system (measures 620-623) is marked *f*. The hundred-fourth system (measures 624-627) is marked *f*. The hundred-fifth system (measures 628-631) is marked *f*. The hundred-sixth system (measures 632-635) is marked *f*. The hundred-seventh system (measures 636-639) is marked *f*. The hundred-eighth system (measures 640-643) is marked *f*. The hundred-ninth system (measures 644-647) is marked *f*. The hundred-tieth system (measures 648-651) is marked *f*. The hundred-first system (measures 652-655) is marked *f*. The hundred-second system (measures 656-659) is marked *f*. The hundred-third system (measures 660-663) is marked *f*. The hundred-fourth system (measures 664-667) is marked *f*. The hundred-fifth system (measures 668-671) is marked *f*. The hundred-sixth system (measures 672-675) is marked *f*. The hundred-seventh system (measures 676-679) is marked *f*. The hundred-eighth system (measures 680-683) is marked *f*. The hundred-ninth system (measures 684-687) is marked *f*. The hundred-tieth system (measures 688-691) is marked *f*. The hundred-first system (measures 692-695) is marked *f*. The hundred-second system (measures 696-699) is marked *f*. The hundred-third system (measures 700-703) is marked *f*. The hundred-fourth system (measures 704-707) is marked *f*. The hundred-fifth system (measures 708-711) is marked *f*. The hundred-sixth system (measures 712-715) is marked *f*. The hundred-seventh system (measures 716-719) is marked *f*. The hundred-eighth system (measures 720-723) is marked *f*. The hundred-ninth system (measures 724-727) is marked *f*. The hundred-tieth system (measures 728-731) is marked *f*. The hundred-first system (measures 732-735) is marked *f*. The hundred-second system (measures 736-739) is marked *f*. The hundred-third system (measures 740-743) is marked *f*. The hundred-fourth system (measures 744-747) is marked *f*. The hundred-fifth system (measures 748-751) is marked *f*. The hundred-sixth system (measures 752-755) is marked *f*. The hundred-seventh system (measures 756-759) is marked *f*. The hundred-eighth system (measures 760-763) is marked *f*. The hundred-ninth system (measures 764-767) is marked *f*. The hundred-tieth system (measures 768-771) is marked *f*. The hundred-first system (measures 772-775) is marked *f*. The hundred-second system (measures 776-779) is marked *f*. The hundred-third system (measures 780-783) is marked *f*. The hundred-fourth system (measures 784-787) is marked *f*. The hundred-fifth system (measures 788-791) is marked *f*. The hundred-sixth system (measures 792-795) is marked *f*. The hundred-seventh system (measures 796-799) is marked *f*. The hundred-eighth system (measures 800-803) is marked *f*. The hundred-ninth system (measures 804-807) is marked *f*. The hundred-tieth system (measures 808-811) is marked *f*. The hundred-first system (measures 812-815) is marked *f*. The hundred-second system (measures 816-819) is marked *f*. The hundred-third system (measures 820-823) is marked *f*. The hundred-fourth system (measures 824-827) is marked *f*. The hundred-fifth system (measures 828-831) is marked *f*. The hundred-sixth system (measures 832-835) is marked *f*. The hundred-seventh system (measures 836-839) is marked *f*. The hundred-eighth system (measures 840-843) is marked *f*. The hundred-ninth system (measures 844-847) is marked *f*. The hundred-tieth system (measures 848-851) is marked *f*. The hundred-first system (measures 852-855) is marked *f*. The hundred-second system (measures 856-859) is marked *f*. The hundred-third system (measures 860-863) is marked *f*. The hundred-fourth system (measures 864-867) is marked *f*. The hundred-fifth system (measures 868-871) is marked *f*. The hundred-sixth system (measures 872-875) is marked *f*. The hundred-seventh system (measures 876-879) is marked *f*. The hundred-eighth system (measures 880-883) is marked *f*. The hundred-ninth system (measures 884-887) is marked *f*. The hundred-tieth system (measures 888-891) is marked *f*. The hundred-first system (measures 892-895) is marked *f*. The hundred-second system (measures 896-899) is marked *f*. The hundred-third system (measures 900-903) is marked *f*. The hundred-fourth system (measures 904-907) is marked *f*. The hundred-fifth system (measures 908-911) is marked *f*. The hundred-sixth system (measures 912-915) is marked *f*. The hundred-seventh system (measures 916-919) is marked *f*. The hundred-eighth system (measures 920-923) is marked *f*. The hundred-ninth system (measures 924-927) is marked *f*. The hundred-tieth system (measures 928-931) is marked *f*. The hundred-first system (measures 932-935) is marked *f*. The hundred-second system (measures 936-939) is marked *f*. The hundred-third system (measures 940-943) is marked *f*. The hundred-fourth system (measures 944-947) is marked *f*. The hundred-fifth system (measures 948-951) is marked *f*. The hundred-sixth system (measures 952-955) is marked *f*. The hundred-seventh system (measures 956-959) is marked *f*. The hundred-eighth system (measures 960-963) is marked *f*. The hundred-ninth system (measures 964-967) is marked *f*. The hundred-tieth system (measures 968-971) is marked *f*. The hundred-first system (measures 972-975) is marked *f*. The hundred-second system (measures 976-979) is marked *f*. The hundred-third system (measures 980-983) is marked *f*. The hundred-fourth system (measures 984-987) is marked *f*. The hundred-fifth system (measures 988-991) is marked *f*. The hundred-sixth system (measures 992-995) is marked *f*. The hundred-seventh system (measures 996-999) is marked *f*.

29 *mf*

36 *p* *cresc.....*

43 *f* *p*

50 *cresc.....* *p*

57 *cresc.....*

63 *f* *p* *f*

69 *p* *f* *p*

75 *f* *(V)*

82 *p*

89 *pp*

Detailed description: This is a page of a musical score for Violin 1, consisting of ten staves of music. The music is written in a single system with a key signature of one flat (B-flat) and a 3/4 time signature. The score begins at measure 29 with a mezzo-forte (*mf*) dynamic. It features a variety of musical textures, including melodic lines with slurs and accents, and rhythmic patterns. Dynamics range from piano (*p*) to fortissimo (*f*) and pianissimo (*pp*). Performance markings include crescendos and accents. The piece concludes at measure 89 with a pianissimo (*pp*) dynamic.

96 *p* *cresc.....*

103 *f* *mp, dolce*

109

115 *f*

121 *p* *cresc.....*

128 *p*

135 *cresc.....*

142 *p* *cresc.....*

148 *f* *p*

153 *f* *p* *f*

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 96 through 153. The music is written in a single staff with a treble clef and a key signature of one flat (B-flat major or D minor). The score is divided into systems of four measures each. Measure numbers are placed at the beginning of each system. The dynamics and performance instructions are as follows: Measure 96: *p* (piano), *cresc.....* (crescendo). Measure 103: *f* (forte), *mp, dolce* (mezzo-piano, dolce). Measure 109: No dynamic marking. Measure 115: *f* (forte). Measure 121: *p* (piano), *cresc.....* (crescendo). Measure 128: *p* (piano). Measure 135: *cresc.....* (crescendo). Measure 142: *p* (piano), *cresc.....* (crescendo). Measure 148: *f* (forte), *p* (piano). Measure 153: *f* (forte), *p* (piano), *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic hairpins.

"VIOLONCELOS EM CONCERTO"

LUIGI BOCCHERINI



QUARTETO "EM DÓ-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

8-measure musical staff with dynamics *p* and *mp*.

15-measure musical staff with dynamics *mf*, *p*, and *cresc.....*.

22-measure musical staff with dynamics *mf*, *p*, and *cresc.....*.

29-measure musical staff with dynamics *f*, *p*, and *f*.

37-measure musical staff with dynamics *p*, *f*, *mf*, and *cresc.....*.

45-measure musical staff with dynamics *f*, *f*, and *f*.

54-measure musical staff with dynamics *p*.

62 *f*

70 *mf* *cresc.....* *f* *f*

77 *mf* *cresc.....*

84 *fp* *cresc...poco...a...poco.....*

92 *f* *dim.....* *mf*

100 *cresc.....* *f* *p*

107 *f* *p* *f* *mp, dolce*

113 *cresc.....*

119 *f* *f* *f* *cresc.....* *ff*

Detailed description: This page of a musical score for Violin 2 (Vc.2) contains measures 62 through 119. The music is written in a 12/8 time signature with a key signature of two flats (B-flat and E-flat). The score is divided into nine systems, each starting with a measure number. The first system (measures 62-69) begins with a forte (*f*) dynamic. The second system (measures 70-76) starts with mezzo-forte (*mf*), includes a crescendo (*cresc.....*), and ends with forte (*f*). The third system (measures 77-83) also starts with *mf* and includes another crescendo. The fourth system (measures 84-91) begins with fortissimo-piano (*fp*) and features a gradual crescendo (*cresc...poco...a...poco.....*). The fifth system (measures 92-99) starts with *f*, includes a decrescendo (*dim.....*), and ends with *mf*. The sixth system (measures 100-106) starts with a crescendo, reaches *f*, then drops to piano (*p*). The seventh system (measures 107-112) starts with *f*, drops to piano (*p*), returns to *f*, and ends with mezzo-piano dolce (*mp, dolce*). The eighth system (measures 113-118) features a crescendo. The ninth system (measures 119-126) starts with *f*, has a double bar line, then continues with *f*, a crescendo, and ends with fortissimo (*ff*).

Adagio

mp, dolce

5

10 (simile)

16 p cresc..... f mf

23 p p cresc..... p f

29 2. p

36 f p p

43 f

48 mf f

54 mf p p cresc..... tr poco rit. --- p

Detailed description: This is a musical score for the second violin part of a quartet. The piece is in 3/4 time, D minor, and marked Adagio. The score consists of nine staves of music. The first staff begins with a mezzo-piano (*mp*) and dolce dynamic. The second staff has a piano (*p*) dynamic. The third staff is marked *(simile)*. The fourth staff features a crescendo from piano (*p*) to forte (*f*) and mezzo-forte (*mf*). The fifth staff has dynamics of piano (*p*), crescendo, piano (*p*), and forte (*f*). The sixth staff starts with a piano (*p*) dynamic. The seventh staff has forte (*f*), piano (*p*), and piano (*p*) dynamics. The eighth staff has mezzo-forte (*mf*) and forte (*f*) dynamics. The ninth staff concludes with mezzo-forte (*mf*), piano (*p*), piano (*p*), a crescendo, a trill (*tr*), a ritardando (*poco rit.*), and ends on a piano (*p*) dynamic.

Allegro

f

5

9

p

14

19

f

26

mf

36

p *cresc.....*

42

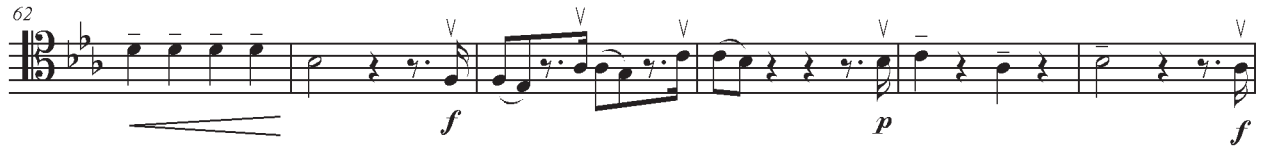
f *p*

47

cresc.....

52

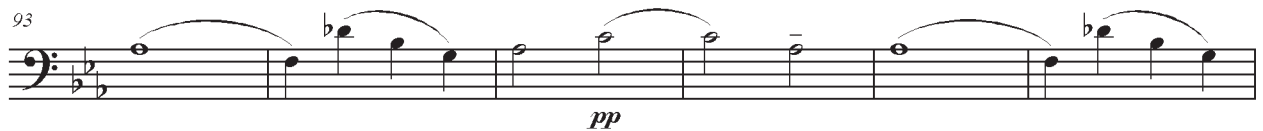
56 

62 

68 

77 

85 

93 

99 

104 

109 

114

3

f

121

p

cresc.....

126

p

cresc.....

131

p

136

cresc.....

140

p

cresc.....

145

f

150

p

f

155

p

f

"VIOLONCELOS EM CONCERTO"

LUIGI BOCCHERINI



QUARTETO "EM DÓ-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

1 *p*

8 *p*

15 *mf* *p* *cresc.....*

22 *mf* *p* *cresc.....³*

29 *f* *p*

36 *f* *p* *f* *mf*

43 *cresc.....* *f*

50 *f*

56 *p* *p*

64 *f* *mf*

71 *cresc.....* *f* *f*

78 *mf* *cresc.....* *fp*

85 *cresc...poco...a...poco.....* *f*

95 *dim.....* *mf* *cresc.....*

103 *f* *p* *f* *p*

110 *f* *p* *cresc.....*

119 *f*

123 *cresc.....* *ff*

Adagio

p

(simile)

6

p

12

18

mf *f* *mf* *p*

24

p cresc..... *p*

31

p *f* *p*

38

p *f*

45

p *cresc.....*

50

f *mf*

55

p *p cresc.....* *p* *poco rit. -----*

Allegro

f

4

8

p

12

16

f

21

26

mf

33

p

38

cresc.....

f

44 
p

50 
cresc..... p

57 
cresc..... f

64 
p f

69 
p f f

78 
p

85 
> p

93 
pp

100 
p cresc..... f

107

p

112

117

f

123

p *cresc.....*

129

p

136

cresc.....

142

p *cresc.....* *f*

150

p *f*

154

p *f*

"VIOLONCELOS EM CONCERTO"

LUIGI BOCCHERINI



QUARTETO "EM DÓ-MENOR"

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

Musical score for Cello 4, measures 1-56. The score is in bass clef, 2/4 time, and D minor. It features various dynamics (p, mf, f, cresc.), articulation (accents, slurs), and technical markings (trills, triplets, and a 'V' marking).

63

Musical staff 63: Bass clef, key signature of two flats. The staff contains a melodic line starting with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. A dynamic marking *f* is placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff.

69

Musical staff 69: Bass clef, key signature of two flats. The staff contains a melodic line with triplets. A dynamic marking *mf* is placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff.

74

Musical staff 74: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes and eighth notes. Dynamic markings *f* are placed below the staff at the beginning and end of the staff.

80

Musical staff 80: Bass clef, key signature of two flats. The staff contains a melodic line with triplets. A dynamic marking *mf* is placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *fp* is placed below the staff at the end.

85

Musical staff 85: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes. A dynamic marking *(simile)* is placed above the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *cresc...poco...a...poco.....* is placed below the staff.

91

Musical staff 91: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes. A dynamic marking *f* is placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *dim.....* is placed below the staff at the end.

97

Musical staff 97: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes and eighth notes. A dynamic marking *mf* is placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *f* is placed below the staff at the end.

104

Musical staff 104: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes and eighth notes. Dynamic markings *p* are placed below the staff at the beginning and end of the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *f* is placed below the staff in the middle.

110

Musical staff 110: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes and eighth notes. Dynamic markings *f* and *p* are placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff. A dynamic marking *f* is placed below the staff at the end.

120

Musical staff 120: Bass clef, key signature of two flats. The staff contains a melodic line with quarter notes and eighth notes. Dynamic markings *f* and *ff* are placed below the staff. A hairpin crescendo is shown above the staff, starting from the first measure and peaking at the end of the staff.

Adagio

The musical score for Violin 4 is written in bass clef, 3/4 time, and D minor. It consists of nine staves of music, each starting with a measure number. The score includes various dynamics such as *p*, *f*, *mf*, and *pp*, as well as performance instructions like *(simile)*, *cresc.....*, and *poco rit.*. The notation features eighth and sixteenth notes, rests, and slurs. There are also some specific markings like *V* and *□* above notes.

1 *p* *(simile)*

6 *p*

12 *(simile)* *p* *cresc.....*

18 *f* *mf* *p*

24 *p* *cresc.....* *p* 1. 2. *pp*

31 *(simile)* *f*

37 *p* *p*

44 *f* *p* *cresc.....*

50 *(simile)* *f* *mf* *p*

56 *p* *cresc.....* *p* *poco rit.*

Allegro

f

5

10 *(simile)*

p

16 *f*

21

25 **6**
mf

36 *p* *cresc.....*

41 *f* *p*

46 *cresc.....*

51

56

p *cresc.....*

61

f *p*

66

f *p*

71

f *p*

76

f

81 *(simile)*

(simile)

85

p

91 *(simile)*

(simile) *pp*

96

p *cresc.....*

101

f

106 *(simile)*

111 *p*

116 **5** *f* *p*

125 *(simile)* *cresc.....*

129 *p*

135 *cresc.....*

140 *p* *cresc.....*

145 *f*

150 *p* *f*

155 *p* *f*

Detailed description: This page contains the musical score for the fourth violin part of a quartet. It consists of ten staves of music, numbered 106 to 155. The key signature is B-flat major (two flats). The score includes various musical notations such as slurs, accents, and dynamic markings. Measure 106 starts with a *(simile)* marking. Measure 111 has a *p* marking. Measure 116 features a fingering '5' and dynamic markings *f* and *p*. Measure 125 is marked *(simile)* and *cresc.....*. Measure 129 has a *p* marking. Measure 135 is marked *cresc.....*. Measure 140 has *p* and *cresc.....* markings. Measure 145 has a *f* marking. Measure 150 has *p* and *f* markings. Measure 155 has *p* and *f* markings. There are also several *V* markings above the notes, likely indicating bowing techniques.

VOLONCELOS EM CONCERTO

GIOVANNI BATTISTA PERGOLESI

ADAGIO E ALLEGRO

para 5 violoncelos



Transcrição
Piero Bastianelli



13

VIOLONCELOS EM CONCERTO

GIOVANNI BATTISTA PERGOLESI
(1710-1736)

ADAGIO E ALLEGRO

para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole)

Violoncello 1

Violoncello 2

Violoncello 3
mf, espress. e cantabile

Violoncello 4
p, espress. e marc. (simile)

Violoncello 5
p, espress. e marc. (simile)

Vc. 1
mf, cantabile

Vc. 2
mf, cantabile

Vc. 3
p (simile)

Vc. 4
p (simile)

Vc. 5
p (simile)

Vc. 1
cresc... p

Vc. 2
cresc... p

Vc. 3
p mf, cantabile

Vc. 4
p

Vc. 5
p

Vc. 1
mp, cantabile

Vc. 2
p, cantabile

Vc. 3
p

Vc. 4
p

Vc. 5
p

Vc. 1
mf

Vc. 2
mf

Vc. 3
mf

Vc. 4
mf

Vc. 5
mf

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

Vc. 1 *p, espress.*

Vc. 2 *p, espress.*

Vc. 3 *mp, dolce e cantabile* *p, espress.*

Vc. 4 *p, sempre*

Vc. 5 *p, sempre*

Vc. 1 *cresc.... mf*

Vc. 2 *cresc.... mf*

Vc. 3 *mp, cantabile* *cresc.... mf*

Vc. 4 *mp*

Vc. 5 *mp*

Vc. 1 *p cresc.... f p*

Vc. 2 *p cresc.... f p*

Vc. 3 *p cresc.... f p*

Vc. 4 *p cresc.... f p*

Vc. 5 *p cresc.... f p*

2. ALLEGRO

Allegro

Violoncello 1 *f*

Violoncello 2 *f*

Violoncello 3 *f*

Violoncello 4 *f*

Violoncello 5 *f*

Vc. 1 *p cresc... poco... a... poco....*

Vc. 2 *p cresc... poco... a... poco....*

Vc. 3 *p cresc... poco... a... poco....*

Vc. 4 *p cresc... poco... a... poco....*

Vc. 5 *p cresc... poco... a... poco....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *mp* *cresc.....*

Vc. 2 *mp* *cresc.....*

Vc. 3 *mp* *(simile)* *cresc.....*

Vc. 4 *mp* *cresc.....*

Vc. 5 *mp* *cresc.....*

Vc. 1 *f* *mf* *cresc.....*

Vc. 2 *f* *mf* *cresc.....*

Vc. 3 *f* *p* *cresc.....*

Vc. 4 *f* *p* *cresc.....*

Vc. 5 *f* *p* *cresc.....*

Vc. 1 *f* *p* *mf*

Vc. 2 *f* *p* *mf*

Vc. 3 *f* *p* *mf*

Vc. 4 *f* *p* *mf*

Vc. 5 *f* *p* *mf*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *mf* (leggero e staccato) *cresc.....* *f*

Vc. 2 *mf* (leggero e staccato) *cresc.....* *f*

Vc. 3 *p* (leggero e staccato) *cresc.....* *f*

Vc. 4 *p* (leggero e staccato) *cresc.....* *f*

Vc. 5 *p* (leggero e staccato) *cresc.....* *f*

Vc. 1 *tr* *tr* *tr* *p*

Vc. 2 *tr* *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *f* *p* *v* *v*

Vc. 2 *f* *p* *v* *v*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

Vc. 1 *cresc...poco...a...poco....* *f*

Vc. 2 *cresc...poco...a...poco....* *f*

Vc. 3 *cresc...poco...a...poco....* *f*

Vc. 4 *cresc...poco...a...poco....* *f*

Vc. 5 *cresc...poco...a...poco....* *f*

Vc. 1 *tr* *tr* *(simile)* *p* *(leggero e staccato)* *(simile)*

Vc. 2 *tr* *p* *(leggero e staccato)* *(simile)*

Vc. 3 *p* *(leggero e staccato)* *(simile)*

Vc. 4 *p* *(leggero e staccato)* *(simile)*

Vc. 5 *p* *(leggero e staccato)* *(simile)*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *p* *f* *p* *mf*

Vc. 2 *p* *f* *p* *mf*

Vc. 3 *p* *f* *p* *mf*

Vc. 4 *p* *f* *p* *mf*

Vc. 5 *p* *f* *p* *mf*

57

Vc. 1 *p cresc..... mf p*

Vc. 2 *p cresc..... mf p*

Vc. 3 *p cresc..... mf p*

Vc. 4 *p cresc..... mf p*

Vc. 5 *p cresc..... mf p*

61

Vc. 1 *mf, marc.*

Vc. 2 *mf, marc.*

Vc. 3 *mf, marc.*

Vc. 4 *mf, marc.*

Vc. 5 *mf*

65

Vc. 1 *cresc..... f dim.....*

Vc. 2 *cresc..... f dim.....*

Vc. 3 *cresc..... f dim.....*

Vc. 4 *cresc..... f dim.....*

Vc. 5 *f dim.....*

69

Vc. 1 *p cresc...poco...a...poco.....*

Vc. 2 *p cresc...poco...a...poco.....*

Vc. 3 *p cresc...poco...a...poco.....*

Vc. 4 *p cresc...poco...a...poco.....*

Vc. 5 *p cresc...poco...a...poco.....*

73

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

77

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI
ADAGIO E ALLEGRO

para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole) *V*

9 *mf, cantabile*

14 *cresc.....*

19 *p* *mp, cantabile* *cresc...poco...a...poco.....*

28 *mf* *f, espress.*

33 *tr m*

38 *pp*

44 *p, espress.*

53 *cresc.....* *mf* *rit. ---*

58 *p* *cresc.....* *f* *p*

2. ALLEGRO

Allegro

The musical score for Violin 1 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *p*, *mp*, *mf*, and *ff*, along with performance instructions like *cresc...*, *poco...a...poco...*, and *leggero e staccato*. Trills are indicated with 'tr' and wavy lines. The piece concludes with a *cresc...poco...a...poco...* instruction.

43 *f* *p* (*leggero e staccato*)

47 (*simile*)

50 *f*

53 *p* *f* *p*

56 *mf* *p cresc.....* *mf*

60 *p* *mf, marc.*

65 *cresc.....* *f* *dim.....*

69 *p* *cresc...poco...a...poco.....*

73 *f*

77 *poco rit. --*

Detailed description: This page contains the musical score for the first violin part, measures 43 through 77. The music is written in G major and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings range from piano (*p*) to fortissimo (*f*), with intermediate markings like *mf* and *pp*. Performance instructions include *leggero e staccato*, *simile*, *cresc.....*, *dim.....*, *poco rit. --*, and *tr* (trills). The score is divided into systems, with measures 43-46, 47-52, 53-55, 56-59, 60-64, 65-68, 69-72, 73-76, and 77-79. The key signature has one sharp (F#), and the time signature is 3/4. The piece is titled "ADAGIO E ALLEGRO" by G.B. Pergolesi/P. Bastianelli.

"VIOLONCELOS EM CONCERTO"

GIOVANNI BATTISTA PERGOLESI
ADAGIO E ALLEGRO

para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole)

8

mf, cantabile

14

20

p *p, cantabile* *cresc...poco...a...poco....*

29

mf *f, espress.*

35

41

pp *p, espress.*

51

cresc..... *mf*

58

p *cresc.....* *f* *rit.* *p*

2. ALLEGRO

Allegro

The musical score for Violin 2 consists of ten staves of music. The first staff (measures 1-4) is in bass clef with a dynamic marking of *f*. The second staff (measures 5-7) is in treble clef with a dynamic marking of *p* and a crescendo marking *cresc...poco...a...poco....*. The third staff (measures 8-10) is in treble clef with a dynamic marking of *f*. The fourth staff (measures 11-15) is in treble clef with a dynamic marking of *mp*. The fifth staff (measures 16-19) is in bass clef with dynamic markings *cresc.....*, *f*, and *mf*, and includes a trill marking *tr*. The sixth staff (measures 20-24) is in bass clef with dynamic markings *cresc.....*, *f*, *p*, and *mf*, and includes a trill marking *tr*. The seventh staff (measures 25-28) is in bass clef with a dynamic marking of *p*. The eighth staff (measures 29-31) is in bass clef with dynamic markings *mf (leggero e staccato)*, *cresc.....*, and *f*. The ninth staff (measures 32-35) is in bass clef with a dynamic marking of *p* and a trill marking *tr*. The tenth staff (measures 36-39) is in bass clef with a dynamic marking of *f*.

41 

45 

49 

53 

57 

62 

66 

70 

74 

78 

"VIOLONCELOS EM CONCERTO"


 GIOVANNI BATTISTA PERGOLESI
 ADAGIO E ALLEGRO
 para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole)

mf, *espress. e cantabile*

7 *p* (simile)

14 *p mf*, *cantabile*

21 *p* *cresc...poco...a...poco....*

28 *mf*

35 *pp*

42 *mp*, *dolce e cantabile*

48 *p*, *espress.* *mp*, *cantabile* *cresc....* *mf* *rit.*

56 *p* *cresc....* *f* *p*

2. ALLEGRO

Allegro

f

5 *p* *cresc...poco...a...poco.....*

9 *f*

13 *mp* *(simile)* *cresc.....*

17 *f* *p* *cresc.....*

21 *f* *p* *mf* *tr*

25 *p*

29 *p (leggero e staccato)* *cresc.....* *f*

34 *p* *f*

38 *p*

41 *cresc...poco...a...poco.....*

44 *f* *p* (*leggero e staccato*)

48 (*simile*)

52 *f* *p* *f* *p*

56 *mf* *p cresc.....* *mf*

60 *p* *mf, marc.*

65 *cresc.....* *f* *dim.....*

69 *p* *cresc...poco...a...poco.....*

73 *f*

77 *poco rit. - - - -*

"VIOLONCELOS EM CONCERTO"


 GIOVANNI BATTISTA PERGOLESI
 ADAGIO E ALLEGRO
 para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole)

(simile)



6



12



19



26



34



41



49



56



2. ALLEGRO

Allegro

The musical score for Violin 4 consists of ten staves of music, numbered 1 through 38. The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics and performance markings:

- Measure 1: *f*
- Measure 5: *p*, *cresc...poco...a...poco....*, *V*
- Measure 8: *f*
- Measure 11: *mp*
- Measure 16: *cresc.....*, *f*, *p*, *V*, *cresc.....*
- Measure 21: *f*, *p*, *mf*
- Measure 25: *p*, *p (leggero e staccato)*
- Measure 30: *cresc.....*, *f*
- Measure 34: *p*, *f*
- Measure 38: *p*

41

cresc...poco...a...poco....

44

f p (leggero e staccato)

48

(simile)

f

53

p f p mf

57

p cresc..... mf p

62

mf, marc. cresc..... f dim..... p

70

cresc...poco...a...poco....

74

f

77

poco rit. ---

"VIOLONCELOS EM CONCERTO"



GIOVANNI BATTISTA PERGOLESI

ADAGIO E ALLEGRO

para 5 violoncelos

*

I. ADAGIO

Transcrição: Piero Bastianelli

Adagio (in 6 scorrevole)
(simile)

p, *espress. e marc.*

1.

2.

p

p *cresc...poco...a...poco....*

mf

pp *p, sempre*

mp

p *cresc....* *f* *p*

rit.

2. ALLEGRO

Allegro

f

5 *p* *cresc...poco...a...poco.....*

9 *f*

13 *mp* *cresc.....*

17 *f* *p* *cresc.....*

21 *f* *p* *mf*

25 *p*

29 *p (leggero e staccato)* *cresc.....* *f*

33 *p*

37 *f* *p*

41
cresc...poco...a...poco..... *f*

45
p *(leggero e staccato)* *(simile)*

49
f

53
p *f* *p* *mf*

57
p cresc..... *mf* *p*

61
mf

65
cresc..... *f* *dim.....*

69
p *cresc...poco...a...poco.....*

73
f

77
poco rit. -----

VIOLONCELOS EM CONCERTO

FRIEDRICH CHOPIN

5 PRELÚDIOS "Op.28"

para 4 e 5 violoncelos



Transcrição
Piero Bastianelli

*

14

FRIEDRICH CHOPIN
(1810-1849)

PRELÚDIO Nº 9 "EM LÁ-MAIOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Largo $\text{♩} = 40$

Violoncello 1 *f (legato)*

Violoncello 2 *f*

Violoncello 3 *f*

Violoncello 4 *f (legato)*

cedendo

5 *a tempo*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

cresc.....

ff

9 *a tempo*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

cresc.....

ff

FRIEDRICH CHOPIN
(1810-1849)

PRELÚDIO Nº 21 "EM SOL-MAIOR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Cantabile $\text{♩} = 116$

Violoncello 1 *mp*

Violoncello 2 *p*

Violoncello 3 *p*

Violoncello 4 *p*

9

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

dim.....

17

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 1 *p* *cresc.....* *f*

Vc. 2 *p* *cresc.....* *f*

Vc. 3 *p* *cresc.....* *f*

Vc. 4 *p* *cresc.....* *f*

Vc. 1 *ff* *dim.....* *p* *mf*

Vc. 2 *ff* *dim.....* *p* *mf*

Vc. 3 *ff* *dim.....* *p* *mf*

Vc. 4 *ff* *dim.....* *p* *mf*

Vc. 1 *mf* *p* *f*

Vc. 2 *mf* *p* *f*

Vc. 3 *mf* *p* *f*

Vc. 4 *mf* *p* *f*

FRIEDRICH CHOPIN
(1810-1849)

PRELÚDIO Nº 15 "EM RÉ-MAIOR"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Sostenuto $\text{♩} = 72$ *(smorzando)*

Violoncello 1 *p*

Violoncello 2 *p*

Violoncello 3 *p*

Violoncello 4 *p*

Violoncello 5 *p*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

14

Vc.1 *p* *rit.....* *a tempo* *p*

Vc.2 *p* *p*

Vc.3 *p* *p*

Vc.4 *p* *p*

Vc.5 *p* *p*

Detailed description: This system covers measures 14 to 20. It features five staves for Violins and Cellos. The music is in D major. Measures 14-19 show a steady rhythmic pattern with dynamics marked *p*. Measure 20 includes a *rit.* (ritardando) and a *a tempo* marking, with dynamics *p* and *f* indicated.

21

Vc.1 *p* *(smorzando)*

Vc.2 *p*

Vc.3 *p*

Vc.4 *p*

Vc.5 *p*

Detailed description: This system covers measures 21 to 27. The music continues with a *(smorzando)* (diminuendo) marking in measure 21. Dynamics are primarily *p*. Measure 27 features a *f* dynamic.

28

Vc.1

Vc.2 *p (marc.)*

Vc.3 *p (marc.)* *p*

Vc.4 *(sottovoce)* *mf*

Vc.5 *(sottovoce)* *p*

Detailed description: This system covers measures 28 to 35. The music is in a *(marcato)* style. Dynamics include *p*, *mf*, and *p*. Measure 28 is marked *(sottovoce)* (pianissimo).

36

Vc.1 *p* *cresc.....* *f*

Vc.2 *cresc.....* *f*

Vc.3 *cresc.....* *f*

Vc.4 *cresc.....* *f*

Vc.5 *cresc.....* *f*

Detailed description: This system covers measures 36 to 43. It features a *cresc.* (crescendo) marking across all staves. Dynamics range from *p* to *f*. Measure 43 includes a *f* dynamic.

44

Vc.1

Vc.2 *mf*

Vc.3 *mf* *mf*

Vc.4 *mf*

Vc.5 *mf* *mf*

Detailed description: This system covers measures 44 to 51. The music is in a *mf* (mezzo-forte) dynamic. Measure 51 features a *mf* dynamic.

52

Vc.1 *mf* *cresc.....* *ff*

Vc.2 *cresc.....* *ff*

Vc.3 *cresc.....* *ff*

Vc.4 *cresc.....* *ff*

Vc.5 *cresc.....* *ff*

Detailed description: This system covers measures 52 to 59. It features a *cresc.* (crescendo) marking across all staves. Dynamics range from *mf* to *ff*. Measure 59 includes a *ff* dynamic.

60 *poco rit...*

68 *a tempo* *(smorzando)* *f* *rall....*

74 *(molto sostenuto)* *a tempo* *pp* *pp* *rall....* *pp* *rall....* *pp*

FRIEDRICH CHOPIN
(1810-1849)

PRELÚDIO Nº 4 "EM DÓ-MENOR"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Largo $\text{♩} = 50-60$

Obs. A parte do 2º violoncelo é opcional, bem como a repetição

6 *pp* *pp* *pp* *pp* *pp*

Vc. 1 *rit..... a tempo*

Vc. 2 *p*

Vc. 3 *p* *(simile)*

Vc. 4 *p* *(simile)*

Vc. 5 *p* *(simile)*

Vc. 1 *(stretto) f* *(calmando) p* *a tempo*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *mf* *p*

Vc. 1 *(calmando) pp*

Vc. 2 *pp*

Vc. 3 *(simile) pp*

Vc. 4 *(simile) pp*

Vc. 5 *(simile) pp*

FRIEDRICH CHOPIN
(1810-1849)

PRELÚDIO Nº 20 "EM DÓ-MENOR"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Largo ♩ = 40

Violoncello 1 *f* *cresc.....* *p*

Violoncello 2 *f* *cresc.....* *p*

Violoncello 3 *f* *cresc.....* *p*

Violoncello 4 *f* *cresc.....* *p*

Violoncello 5 *f* *cresc.....* *p*

Vc. 1 *rit..... a tempo* *pp* *rit.....*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

"VIOLONCELOS EM CONCERTO"



FRIEDRICH CHOPIN

5 PRELÚDIOS "Op. 28"

para 4 e 5 violoncelos

*

Arranjos: Piero Bastianelli

PRELÚDIO Nº 9 "em Lá-maior"

para 4 violoncelos

Largo (♩ = 40)

f (*legato*)

p *cresc.....* *ff*

p *cresc.....* *ff*

PRELÚDIO Nº 21 "em Sol-maior"

para 4 violoncelos

Cantabile (♩ = 116)

mp

mf

f

p

p *cresc.....*

Musical score for Violin 1, measures 37-49. The score is in treble clef with a key signature of one sharp (F#). Measure 37 starts with a dynamic of *f* and a hairpin crescendo. Measure 43 has a dynamic of *p* and a hairpin crescendo. Measure 49 has a dynamic of *mf* and a hairpin crescendo. The piece concludes with a double bar line and a fermata. Performance markings include accents, slurs, and dynamic changes.

PRELÚDIO N° 15 "em Ré-maior"
para 5 violoncelos

Musical score for Cello 1, measures 1-24. The score is in bass clef with a key signature of one sharp (F#) and a time signature of common time (C). The tempo is marked "Sostenuto" with a quarter note equal to 72 (♩ = 72). The piece concludes with a double bar line and a fermata. Performance markings include accents, slurs, and dynamic changes.

36 *p cresc.....* *f*

43 *mf cresc.....* *ff*

57 *p* *f*

64 *poco rit....* *a tempo* *p* *p*

70 *(smorzando)* *rall.....* *(molto sostenuto)* *f*

75 *a tempo* *p* *rall.....* *pp*

PRELÚDIO Nº 4 "em dó-menor"
para 5 violoncelos

Largo (♩ = 50-60) *p, espressivo*

6

12 *rit.....* *a tempo* *p*

17 *(stretto)* *f* *(calmando)* *3* *a tempo* *p*

21 *(calmando)* *pp*

*) A repetição é opcional

PRELÚDIO Nº 20 "em dó-menor"
para 5 violoncelos

Largo (♩ = 40) *f* *cresc.....*

5 *p* *rit.....* *a tempo* *pp*

10 *rit.....*

"VIOLONCELOS EM CONCERTO"



FRIEDRICH CHOPIN

5 PRELÚDIOS "Op. 28"
para 4 e 5 violoncelos

*

Arranjos: Piero Bastianelli

PRELÚDIO Nº 9 "em Lá-maior"

para 4 violoncelos

Largo (♩=40)

PRELÚDIO Nº 21 "em Sol-maior"

para 4 violoncelos

Cantabile (♩=116)

24 *p*

33 *p* *crese.....*

39 *f* *ff* *dim.....*

44 *p* *mf*

50 *mf* *p* *f*

Detailed description: This block contains five staves of musical notation for Violoncello 2, measures 24 through 50. The music is in G major and 3/4 time. It features a variety of dynamics including piano (p), fortissimo (ff), and mezzo-forte (mf). Performance markings include accents, slurs, and hairpins. A double bar line with a '2' above it indicates a second ending at measure 50.

PRELÚDIO Nº 15 "em Ré-maior"
para 5 violoncelos

Sostenuto ($\text{♩} = 72$) (*smorzando*)

8 *p*

14 *p* *rit.....* *a tempo*

21 (*smorzando*) *p* 7

Detailed description: This block contains four staves of musical notation for Violoncello 2, measures 1 through 21. The music is in G major and 3/4 time. It begins with a 'Sostenuto' marking and a tempo of quarter note = 72. The dynamics range from piano (p) to fortissimo (ff). Performance markings include accents, slurs, and hairpins. A double bar line with a '7' above it indicates a seventh ending at measure 21.

35 *p* (*marc.*) *cresc.....*

40 *f* *mf* (*marc.*) *cresc.....*

53 *ff*

59 *p* *f*

66 *p* *poco rit....* *a tempo* (*smorzando*)

73 *rall....* (*molto sostenuto*) *a tempo* *rall....*
p *pp*

PRELÚDIO N° 4 "em dó-menor"
 para 5 violoncelos

Largo (♩ = 50-60)

p, espressivo

5

9 *rit.....*

14 *a tempo* *p* *(stretto)* *mf*

18 *(calmando)* *a tempo* *p*

22 *(calmando)* *pp*

*) Esta parte é opcional, bem como a repetição

PRELÚDIO Nº 20 "em dó-menor" para 5 violoncelos

Largo (♩ = 40) *f* *cresc.....*

5 *p* *rit.....* *a tempo* *pp*

10 *rit.....*

"VIOLONCELOS EM CONCERTO"



FRIEDRICH CHOPIN

5 PRELÚDIOS "Op. 28"

para 4 e 5 violoncelos

*

Arranjos: Piero Bastianelli

PRELÚDIO Nº 9 "em Lá-maior"

para 4 violoncelos

Largo (♩ = 40)

PRELÚDIO Nº 21 "em Sol-maior"

para 4 violoncelos

Cantabile (♩ = 116)

21

26

31

37

43

49

PRELÚDIO Nº 15 "em Ré-maior"
para 5 violoncelos

Sostenuto (♩ = 72)

8

14

20

28 *p (marc.)*

33 *p cresc.....*

38 *f*

43 *mf*

48 *mf cresc.....*

53 *ff*

58 *p f*

64 *p poco rit... a tempo*

70 *(smorzando) rall.... (molto sostenuto) a tempo*
2 *p*

77 *rall.... pp*

PRELÚDIO Nº 4 "em dó-menor" para 5 violoncelos

Largo (♩ = 50-60)
*)

6

12 rit..... a tempo (simile) p

17 (stretto) mf (calmando) p a tempo

21 (simile) (calmando) pp

*) A repetição é opcional

PRELÚDIO Nº 20 "em dó-menor" para 5 violoncelos

Largo (♩ = 40)

5 p rit..... a tempo pp

10 rit.....

"VIOLONCELOS EM CONCERTO"



FRIEDRICH CHOPIN

5 PRELÚDIOS "Op. 28"

para 4 e 5 violoncelos

Arranjos: Piero Bastianelli

PRELÚDIO Nº 9 "em Lá-maior"

para 4 violoncelos

Largo (♩ = 40)

f (legato)

4 *cedendo* *a tempo*

p *cresc.....*

8 *ff* *p* *cresc.....* *ff*

PRELÚDIO Nº 21 "em Sol-maior"

para 4 violoncelos

Cantabile (♩ = 116)

p

9 *mf* *dim.....*

16 *mf*

21 *pp*

26

31

38

43

48

54

p *cresc.....*

f *ff* *dim.....*

p *mf*

mf *p* *f* *f*

Detailed description: This block contains five staves of musical notation for Violoncello 4, measures 26 through 54. The music is in G major and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include piano (*p*), fortissimo (*ff*), mezzo-forte (*mf*), and forte (*f*). Performance instructions such as *cresc.....* and *dim.....* are present. There are also some *V* markings above the notes.

PRELÚDIO Nº 15 "em Ré-maior"
para 5 violoncelos

Sostenuto ($\text{♩} = 72$)

p (*smorzando*)

8

15

21

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

smorzando *p*

Detailed description: This block contains four staves of musical notation for Violoncello 4, measures 55 through 21. The music is in G major and 4/4 time. It begins with a *Sostenuto* tempo marking and a tempo of $\text{♩} = 72$. The dynamics are primarily piano (*p*), with some *smorzando* markings. There are also *rit.....* and *a tempo* markings. The notation includes various note values and rests.

28
(sottovoce)

33
mf *cresc.....*

38
f

44
p

49
mf *cresc.....*

54
ff

60
p (marc.) *f*

65
p *poco rit....* *a tempo* *p*

70
(smorzando) *rall.....* *(molto sostenuto)* 2

76
a tempo *p* *rall.....* *pp*

PRELÚDIO Nº 4 "em dó-menor"
para 5 violoncelos

Largo (♩ = 50-60)

**)*

p

6

11 *rit..... a tempo (simile)*

p

16 *(stretto) mf (calmando) p a tempo*

21 *(simile) (calmando) pp*

**) A repetição é opcional*

PRELÚDIO Nº 20 "em dó-menor"
para 5 violoncelos

Largo (♩ = 40)

f *cresc.....*

5 *p rit..... a tempo pp*

10 *rit.....*

"VIOLONCELOS EM CONCERTO"



FRIEDRICH CHOPIN

5 PRELÚDIOS "Op. 28"
para 4 e 5 violoncelos

Arranjos: Piero Bastianelli

*
PRELÚDIO Nº 15 "em Ré-maior"
para 5 violoncelos

Sostenuto (♩ = 72) (smorzando)

p

5

10

19 *rit.....* *a tempo* (smorzando)

p

24

p

28

(sottovoce)

34

p *crese.....*

40

f *mf*

46

mf

52 *cresc.....* **ff**

58 *p* **f**

64 *poco rit....* *a tempo* **p**

69 *(smorzando)*

73 *rall....* *(molto sostenuto)* *a tempo* *rall....* **p** **pp**

PRELÚDIO Nº 4 "em dó-menor"
para 5 violoncelos

Largo (♩ = 50-60)
*)

p *(simile)*

6

11 *rit.....* *a tempo* *(simile)* **p**

16 *(stretto)* *(calmando)* *a tempo* **mf** **p**

21 *(simile)* *(calmando)* **pp**

*) A repetição é opcional

PRELÚDIO Nº 20 "em dó-menor"
para 5 violoncelos

Largo (♩ = 40)

The musical score for Violoncello 5 consists of three staves of music in bass clef, 2/4 time, and B-flat major. The first staff (measures 1-4) begins with a forte (*f*) dynamic and a *cresc.....* marking. The second staff (measures 5-8) starts with a piano (*p*) dynamic, includes a *rit.....* marking, and ends with a *pp* dynamic. The third staff (measures 9-12) continues with a *rit.....* marking and concludes with a final chord. The piece ends with a double bar line.

VIOLONCELOS EM CONCERTO

FRANZ SCHUBERT

TRIO "EM SOL-MAIOR" para 3 violoncelos



Transcrição
Piero Bastianelli

*

15

FRANZ SCHUBERT
(1675-1742)

TRIO "EM SOL-MAIOR"

para 3 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

Violoncello 1
Violoncello 2
Violoncello 3

Vc. 1
Vc. 2
Vc. 3

Vc. 1
Vc. 2
Vc. 3

Vc. 1
Vc. 2
Vc. 3

33

Violin 1 (Vc. 1): Treble clef, starting with a rest, then playing a melodic line with dynamics *p* and *f*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *p* and *f*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *p* and *f*.

41

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *mp cantabile*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *p*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *mp cantabile*.

49

Violin 1 (Vc. 1): Bass clef, playing a melodic line with dynamics *mp cantabile*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *mp cantabile*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *p*.

57

Violin 1 (Vc. 1): Bass clef, playing a melodic line with dynamics *p*, *pp*, and *cresc.....*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *p*, *pp*, and *cresc.....*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *p*, *pp*, and *cresc.....*.

64

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *fp*, *f*, *p*, and *pp*.
 Violin 2 (Vc. 2): Treble clef, playing a rhythmic accompaniment with dynamics *fp*, *f*, *p*, and *pp*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *fp*, *f*, *p*, and *pp*.

71

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *f*, *p*, and *cresc. poco a poco...*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *f*, *p*, and *cresc. poco a poco...*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *f*, *p*, and *cresc. poco a poco...*.

81

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *(sempre cresc...)*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *(sempre cresc...)*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *(sempre cresc...)*.

93

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *f*, *dim.....*, and *p*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *f*, *dim.....*, and *p*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *f*, *dim.....*, and *p*.

101

Violin 1 (Vc. 1): Bass clef, playing a melodic line with dynamics *pp*, *p cantabile*, and *p*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *pp*, *p*, *dim.....*, *pp*, and *p*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *pp*, *p*, *dim.....*, *pp*, and *p*.

110

Violin 1 (Vc. 1): Treble clef, playing a melodic line with dynamics *p*.
 Violin 2 (Vc. 2): Bass clef, playing a rhythmic accompaniment with dynamics *p*.
 Violin 3 (Vc. 3): Bass clef, playing a rhythmic accompaniment with dynamics *p*.

Vc. 1
Vc. 2
Vc. 3

Measures 120-129. Vc. 1: *p*. Vc. 2: *p*. Vc. 3: *p*. Dynamics include *p* and *mp*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 130-137. Vc. 1: *f*. Vc. 2: *f*. Vc. 3: *f*. Dynamics include *f* and *mp cantabile*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 138-145. Vc. 1: *p*, *f*, *p*, *mp cantabile*. Vc. 2: *p*, *f*, *p*. Vc. 3: *p*, *f*, *p*, *mp cantabile*. Dynamics include *p*, *f*, and *mp cantabile*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 146-154. Vc. 1: *mp*, *pp*. Vc. 2: *mp*, *pp*. Vc. 3: *mp*, *pp*. Dynamics include *mp* and *pp*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 155-162. Vc. 1: *p*, *p*. Vc. 2: *p*, *f*, *p*. Vc. 3: *p*, *f*, *p*. Dynamics include *p* and *f*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 163-170. Vc. 1: *f*, *mf*, *f*, *mp cantabile*. Vc. 2: *p*, *mf*, *f*, *p*. Vc. 3: *f*, *mf*, *f*, *mp cantabile*. Dynamics include *f*, *mf*, *f*, and *mp cantabile*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 171-178. Vc. 1: *mp cantabile*. Vc. 2: *mp cantabile*. Vc. 3: *p*. Dynamics include *mp cantabile* and *p*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 179-185. Vc. 1: *p*. Vc. 2: *p*. Vc. 3: *p*. Dynamics include *p*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 186-192. Vc. 1: *p*, *pp*, *p*, *cresc.....*. Vc. 2: *p*, *pp*, *p*, *cresc.....*. Vc. 3: *p*, *pp*, *p*, *cresc.....*. Dynamics include *p*, *pp*, and *cresc.....*. Performance markings include *tr* and *acc*.

Vc. 1
Vc. 2
Vc. 3

Measures 193-200. Vc. 1: *fp*, *f*, *p*, *pp*, *poco rit.....*. Vc. 2: *fp*, *f*, *p*, *pp*, *poco rit.....*. Vc. 3: *fp*, *f*, *p*, *pp*, *poco rit.....*. Dynamics include *fp*, *f*, *p*, *pp*, and *poco rit.....*. Performance markings include *tr* and *acc*.

"VIOLONCELOS EM CONCERTO"

FRANZ SCHUBERT



TRIO "EM SOL-MAIOR"

para 3 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

48 *mp, cantabile*

53

58 *p* *pp* *p*

62 *cresc.....* *fp* *f*

68 *p* *pp* *p*

74 *f* *p*

83 *cresc...poco...a...poco.....*

91 *(sempre cresc...)* *(f)* *dim.....*

98 *p* *pp* 3

Detailed description: This page contains the musical score for the first violin part, measures 48 through 98. The score is written in G major and 3/4 time. It consists of nine staves of music. The first staff (measures 48-52) is in bass clef and begins with a mezzo-piano (*mp*) and *cantabile* marking. The second staff (measures 53-57) continues in bass clef. The third staff (measures 58-61) switches to treble clef and features triplet markings and dynamic markings of *p*, *pp*, and *p*. The fourth staff (measures 62-67) continues in treble clef with a crescendo leading to *fp* and *f* dynamics. The fifth staff (measures 68-73) is in treble clef with dynamics *p*, *pp*, and *p*. The sixth staff (measures 74-82) is in bass clef with dynamics *f* and *p*. The seventh staff (measures 83-90) is in treble clef with a *cresc...poco...a...poco.....* marking. The eighth staff (measures 91-97) is in bass clef with markings for *(sempre cresc...)*, *(f)*, and *dim.....*. The final staff (measures 98-102) is in treble clef with dynamics *p* and *pp*, ending with a triplet of eighth notes.

107 *p, cantabile*

Musical staff 107-113: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic is *p, cantabile*.

114 *p*

Musical staff 114-120: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic is *p*.

121

Musical staff 121-126: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents.

127 *p*

Musical staff 127-132: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic is *p*.

133 *f*

Musical staff 133-137: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamic is *f*.

138 *p* *f* *p*

Musical staff 138-141: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and slurs. The dynamics are *p*, *f*, and *p*.

142 *p, cantabile*

Musical staff 142-147: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with triplets and slurs. The dynamic is *p, cantabile*.

148 *mp* *pp*

Musical staff 148-155: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamics are *mp* and *pp*.

156 *p* *p* *6*

Musical staff 156-162: Bass clef, key signature of one sharp (F#). The staff contains a melodic line with slurs and accents. The dynamics are *p* and *p*. A sixteenth note is marked with a '6'.

162 *p* *f* *mf*

167 *f* *mp, cantabile*

172

177 *mp, cantabile*

183 *p*

187 *p* *pp* *p* *cresc.....*

192 *fp* *f* *p*

197 *pp* *p* *poco rit.....*

Detailed description: This page of a musical score for Violin 1 contains measures 162 through 197. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The score is divided into systems. The first system (measures 162-166) starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The second system (measures 167-171) begins with a forte (*f*) dynamic and includes a *mp, cantabile* section. The third system (measures 172-176) continues the *mp, cantabile* section. The fourth system (measures 177-182) also features *mp, cantabile* dynamics. The fifth system (measures 183-186) includes a piano (*p*) dynamic and contains several triplet markings. The sixth system (measures 187-191) shows dynamics of *p*, *pp*, *p*, and a crescendo (*cresc.....*). The seventh system (measures 192-196) includes *fp*, *f*, and *p* dynamics. The eighth system (measures 197-199) ends with *pp*, *p*, and a *poco rit.....* marking.

"VIOLONCELOS EM CONCERTO"



FRANZ SCHUBERT

TRIO "EM SOL-MAIOR"

para 3 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

49 *mp. cantabile*

55

59 *p* *pp* *cresc.....*

64 *fp* *f* *p* *pp*

71 *p* *f* *p*

79 *cresc...poco...a...poco.....*

86 *(sempre cresc....)*

93 *(f)*

99 *p* *pp* *p* *dim.....* *pp*

107

p

114

121

127

132

137

p *f* *p*

143

150

mp *pp*

155

p *f*

161

p *p*

166

mf *f* *p*

172

177

mp, cantabile

182

p

186

p *pp* *p*

190

cresc..... *fp* *f*

195

p *pp* *p* *poco rit.....*

"VIOLONCELOS EM CONCERTO"

FRANZ SCHUBERT



TRIO "EM SOL-MAIOR"

para 3 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

vire rápido

37 *f* *p* *f* *mp cantabile*

42

47 *p*

53

57 *p* *pp*

61 *p* *cresc.....*

65 *fp* *f* *p* *pp*

71 *p* *f* *p*

78

83 *cresc...poco...a...poco.....*

Detailed description: This is a page of a musical score for Violin 3, measures 37 to 83. The music is written in bass clef with a key signature of one sharp (F#). The score consists of ten staves of music. Measure 37 begins with a forte (*f*) dynamic and a trill-like figure, followed by a piano (*p*) section and another forte (*f*) section. The tempo/mood is marked *mp cantabile*. Measures 42, 47, 53, and 57 continue the melodic line with various dynamics including piano (*p*) and pianissimo (*pp*). Measure 57 features several triplet markings. Measure 61 starts with piano (*p*) and includes a *cresc.....* marking. Measure 65 shows a dynamic range from fortissimo (*fp*) to pianissimo (*pp*). Measure 71 includes a repeat sign and dynamic markings of piano (*p*), forte (*f*), and piano (*p*). Measure 83 concludes with a *cresc...poco...a...poco.....* marking.

89 *(sempre cresc....)*

94 *(f)* *dim....*

99 *p* *pp* *p* *dim....*

104 *pp* *p*

109

119 *V*

128 *p*

135 *f* *p* *f* *p*

142 *p, cantabile*

150 *mp* *pp*

Detailed description: This page contains ten staves of musical notation for Violin 3. The music is in G major (one sharp) and 3/4 time. It features a variety of dynamics including piano (p), fortissimo (f), pianissimo (pp), mezzo-piano (mp), and pianissimo (pp), along with performance directions like 'sempre cresc...', 'dim...', and 'cantabile'. The notation includes slurs, accents, and dynamic hairpins. Measure numbers 89, 94, 99, 104, 109, 119, 128, 135, 142, and 150 are indicated at the start of their respective staves.

157 *p* *f* *p*

163 *f* *mf* *f*

168 *mp, cantabile*

174 *p*

181 *p*

186 *p* *pp* *p* *cresc.....*

191 *fp* *f*

196 *p* *pp* *p* *poco rit.....*

Detailed description: This page contains the musical score for the third violin part of a Trio in G major by Franz Schubert, arranged by P. Bastianelli. The score is written in bass clef with a key signature of one sharp (F#). It consists of eight staves of music, each starting with a measure number. The first staff (157) begins with a piano (*p*) dynamic and features a sixteenth-note triplet. The second staff (163) includes a forte (*f*) dynamic and a sixteenth-note triplet. The third staff (168) is marked *mp, cantabile*. The fourth staff (174) has a piano (*p*) dynamic. The fifth staff (181) also has a piano (*p*) dynamic. The sixth staff (186) contains a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and a crescendo marking. The seventh staff (191) features a fortissimo (*fp*) dynamic and a forte (*f*) dynamic. The eighth staff (196) starts with a piano (*p*) dynamic, a pianissimo (*pp*) dynamic, and ends with a piano (*p*) dynamic and a *poco rit.* marking.

VIOLONCELOS EM CONCERTO

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos



Transcrição
Piero Bastianelli

*

16

VIOLONCELOS EM CONCERTO

JOSEPH ACHRON
(1886-1943)

MELODIA HEBRÁICA

para 5 violoncelos
*

Arranjo: Piero Bastianelli

Andante moderato

Vc. 1 *p cantabile*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *mf* *cresc....* *f* *dim....*

Vc. 2 *mf* *cresc....* *f* *dim....*

Vc. 3 *mf* *cresc....* *f* *dim....*

Vc. 4 *mf* *cresc....* *f* *dim....*

Vc. 5 *mf* *cresc....* *f* *dim....*

Vc. 1 *p* *(simile)* *cresc....*

Vc. 2 *p* *(simile)* *cresc....*

Vc. 3 *p* *(simile)* *cresc....*

Vc. 4 *p* *(simile)* *cresc....*

Vc. 5 *p* *cresc....*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf* *(simile)*

Vc. 4 *mf* *(simile)*

Vc. 5 *mf* *(simile)*

Vc. 1 *poco rit.....* *Poco più mosso* *mp* *cresc....*

Vc. 2 *mp* *cresc....*

Vc. 3 *mp* *cresc....*

Vc. 4 *mp* *cresc....*

Vc. 5 *mp* *cresc....*

64 *poco...a...poco...accel....*

Measures 64-70. Vc. 1: *dim....* *cresc....* *cresc....*. Vc. 2: *dim....* *cresc....*. Vc. 3: *dim....* *cresc....*. Vc. 4: *dim....* *cresc....* *(simile)*. Vc. 5: *dim....* *cresc....*. Dynamics include *dim....* and *cresc....*.

71 *Tempo 1°*

Measures 71-78. Vc. 1: *ff* *dim....*. Vc. 2: *ff* *dim....*. Vc. 3: *ff* *dim....* *mf cresc....*. Vc. 4: *dim....* *mf cresc....*. Vc. 5: *ff* *dim....* *mf cresc....*. Dynamics include *ff*, *dim....*, and *mf cresc....*.

79

Measures 79-86. Vc. 1: *p* *mf*. Vc. 2: *mf* *mp*. Vc. 3: *p*. Vc. 4: *p*. Vc. 5: *p*. Dynamics include *p*, *mf*, and *mp*.

87

Measures 87-94. Vc. 1: *piu f*. Vc. 2: *piu f*. Vc. 3: *piu f*. Vc. 4: *piu f*. Vc. 5: *piu f*. Dynamics include *piu f*.

95

Measures 95-102. Vc. 1: *sempre piu f*. Vc. 2: *sempre piu f*. Vc. 3: *sempre piu f*. Vc. 4: *sempre piu f*. Vc. 5: *sempre piu f*. Dynamics include *sempre piu f*.

103 *Calmo*

Measures 103-109. Vc. 1: *pp* *ppp*. Vc. 2: *ppp*. Vc. 3: *ppp*. Vc. 4: *ppp*. Vc. 5: *pp* *ppp*. Dynamics include *pp*, *ppp*, and *rall.....*.

"VIOLONCELOS EM CONCERTO"

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Andante moderato

1 *pp*

6 *mf*

20 *p, cantabile*

27 *mf cresc....*

33 *f dim....*

39 *p*

45 *cresc.... mf*

51

57 *poco rit.....* **Poco più mosso**

62 *cresc.....*

65 *poco...a...poco...accel.....*
dim..... cresc.....

71 *ff dim.....*

77 **Tempo I^o**
p mf

85 *più f*

91

96 *tr sempre più f*

100 *tr ff* **Calmo**
pp

105 *rall.....*
ppp

"VIOLONCELOS EM CONCERTO"

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Andante moderato

6

mf, cantabile

11

mf

17

23

p

27

31

mf cresc.... f

37

dim.... p

43



cresc....

49 *mf*

55 *poco rit..... Poco più mosso*
mp

61 *cresc.....* *poco...a...poco...accel.....*
dim.....

67 *cresc.....* *ff*

73 *dim.....* *Tempo I°*
mf

81 *mp*

85

89 *più f*

95 *sempre più f*

101 *ff* *Calmo*
ppp

"VIOLONCELOS EM CONCERTO"

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Andante moderato

6 , (simile)

p

11 *mf*

17

22 *p*

27

32 *mf cresc..... f dim.....*

39 (simile) *p*

45 *cresc..... mf*

Detailed description of the musical score: The score is for a cello part in 3/8 time, key of B-flat major. It begins with a 6-measure rest followed by a series of eighth notes. The first system (measures 6-10) is marked *p* and (simile). The second system (measures 11-16) features a crescendo leading to a *mf* dynamic, with slurs and accents over eighth notes. The third system (measures 17-21) continues with eighth notes and slurs. The fourth system (measures 22-26) includes a *p* dynamic, slurs, and triplet markings. The fifth system (measures 27-31) features triplet markings and a crescendo. The sixth system (measures 32-38) shows dynamics *mf cresc..... f dim.....* with slurs. The seventh system (measures 39-44) is marked (simile) and *p*, consisting of eighth notes with slurs. The eighth system (measures 45-49) features a *cresc.....* leading to a *mf* dynamic, with slurs and triplet markings.

50 *(simile)*

55 *poco rit.....* **Poco più mosso**
mp

59 *cresc.....*

63 *poco...a...poco...accel.....*
dim..... cresc.....

69 *ff dim.....*

76 **Tempo I°**
mf cresc..... p

83

89 *più f*

94 *sempre più f*

100 **Calmo**
ff ppp

"VIOLONCELOS EM CONCERTO"

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Andante moderato

6 *p* (simile)

11 *mf*

16

21 *p*

26

31 *mf* *cresc.....*

36 *f* *dim.....*

41 (simile) *p* *cresc.....*

46 *mf*

51 *(simile)*

56 *poco rit.....* *Poco più mosso*
mp

61 *cresc.....* *dim.....*

66 *poco...a...poco...accel.....*
cresc..... *dim.....* 4

75 *Tempo I°*
mf cresc.....

81 *p*

87 *più f*

94 *sempre più f*

101 *ff* *Calmo* 6 *ppp*

"VIOLONCELOS EM CONCERTO"

JOSEPH ACHRON

MELODIA HEBRÁICA

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Andante moderato

pp

7 (simile)

p

14 mf

21 p

28 mf cresc....

34 f dim....

39 p cresc....

46 (simile) mf

53 *poco rit.* Poco più mosso *mp*

59 *cresc.....*

65 *poco...a...poco...accel..... (simile)* *dim.....* *cresc.....*

71 *ff* *dim.....* *mf* *cresc.....* // *Tempo I°*

78 *p*

85 *più f*

92 *sempre più f*

99 // *Calmo* *pp*

105 *rall.* *ppp*

VIOLONCELOS EM CONCERTO

DAVID POPPER

RÉQUIEM "Op.66"
para 5 violoncelos



Transcrição
Piero Bastianelli

*

17

EDIÇÕES CONTEXTO
Salvador, Bahia, Brasil
2006

VIOLONCELOS EM CONCERTO

DAVID POPPER
(1843-1913)

RÉQUIEM "Op.66"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Andante sostenuto

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

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Vc. 1 *p*,sub. cresc... *f* *p*

Vc. 2 *p*,sub. cresc... *f* *p*

Vc. 3 *p*,sub. cresc... *f* *pp* *f* *p*

Vc. 4 *p*,sub. cresc... *f* *pp* *p* *f* *p*

Vc. 5 *p*,sub. cresc... *f* *pp* *f* *p*

Vc. 1 *f* *p* *mp*,*espress.* *cresc...*

Vc. 2 *f* *p* *cresc...*

Vc. 3 *f* *p* *cresc...*

Vc. 4 *f* *p* *cresc...*

Vc. 5 *f* *p* *cresc...*

Vc. 1 *f* *p* *pp* *cresc...*

Vc. 2 *f* *p*,*espress.* *cresc...*

Vc. 3 *f* *p*,*espress.* *cresc...*

Vc. 4 *f* *p* *cresc...*

Vc. 5 *f* *p* *cresc...*

Vc. 1 *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

Vc. 1 *pp* *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f* *pp*

Vc. 5 *pp* *f*

Vc. 1 *pp* *f*

Vc. 2 *pp* *f*

Vc. 3 *pp* *f*

Vc. 4 *pp*

Vc. 5 *pp* *mf* (*simile*)

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

52
53
54
55
56
57
58

p

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

59
60
61
62
63

p, espress.
(simile)
p
p

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

64
65
66
67
68
69
70
71

p, espress. cresc...
mf
p, espress. cresc...
mf
cresc...
mf
cresc...
mf
cresc...
mf

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

72
73
74
75
76

dim...
p
dim...
p
dim...
p

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

77
78
79
80
81
82

dim...
pp
dim...
pp
dim...
pp
dim...
pp

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

83
84
85
86
87
88
89
90

cresc...poco...a...poco...
mf
cresc...poco...a...poco...
mf
cresc...poco...a...poco...
mf
cresc...poco...a...poco...
mf
cresc...poco...a...poco...
mf

89

Violin parts 1 through 5, measures 89-94. The score features complex rhythmic patterns with triplets and sixteenth notes. Dynamics range from *f* to *ff*. A *V* marking is present above the first measure of each part.

95

Violin parts 1 through 5, measures 95-100. The music becomes more sparse, with many rests. Dynamics are primarily *p* and *p espress.*. A *V* marking is present above the first measure of each part.

101

Violin parts 1 through 5, measures 101-106. The texture is dense with continuous sixteenth-note patterns. Dynamics include *p*, *mf*, and *mf*. A *V* marking is present above the first measure of each part.

108

Violin parts 1 through 5, measures 108-113. The score features a mix of rhythmic patterns. Dynamics range from *p* to *p espress.*. *(simile)* markings are present above measures 110 and 111. A *V* marking is present above the first measure of each part.

115

Violin parts 1 through 5, measures 115-120. The music is characterized by long, sustained notes and rests. Dynamics are *p*. *poco rit.* and *a tempo* markings are present above the first measure of each part.

122

Violin parts 1 through 5, measures 122-127. The texture is dense with sixteenth-note patterns. Dynamics range from *pp* to *p*. *(calando)* and *rall.* markings are present above the first measure of each part.

"VIOLONCELOS EM CONCERTO"

DAVID POPPER



RÉQUIEM "Op.66"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

11

mf, espress. \triangleleft *f* *p, sub. cresc....* \triangleleft

16

f \triangleleft *f* \triangleright *p* *f* \triangleright *p*

23

mp, espress. *cresc....*

29

f *pp*

34

p \triangleleft *mf*

41

p, espress.

47

pp \triangleleft *f*

54

p

62 **6**
p, espress. cresc... mf dim...

75 *p dim...*

79 *pp p*

83 *cresc...poco...a...poco...*

87

91 *f ff*

96 **12**
p, espress.

114 *p poco rit. a tempo pp*

123 *(calando) rall. p*

"VIOLONCELOS EM CONCERTO"

DAVID POPPER



RÉQUIEM "Op.66"
para 5 violoncelos

*

Andante

Transcrição: Piero Bastianelli

Sheet music for Violoncello 2, measures 1-40. The music is in 3/4 time with a key signature of two sharps (F# and C#). The score includes various dynamics and articulations:

- Measures 1-4: *p, espress.*
- Measures 5-8: *mf*
- Measures 9-14: *p*, *p*, *f*, *p, sub. cresc...*
- Measures 15-21: *f*, *f*, *p*, *f*
- Measures 22-26: *p*, *pp*, *cresc...*
- Measures 27-32: *f*, *p, espress.*
- Measures 33-37: *cresc...*, *f*
- Measures 38-40: *p*, *mf*

44 *pp*

47 *f*

51

55 *p*

60 *p*, *espress.*

67 *cresc...*, *mf*

71 *dim...*, *p*

76 *dim.3.*

80 *pp*, *p*, *cresc...poco...a...poco...*

84

87 *f* *ff* *p* *mf* *p* *p* *pp* *p*

91 *f* *ff*

95 *p* *p, espress.*

101

105 *p* *mf* *p*

109 *p* (simile)

113 *p* *p* *poco rit.*

121 *a tempo* *pp* (calando)

126 *rall.* *p*

Detailed description: This page of a musical score for Violin 2 (Vc.2) contains measures 87 through 126. The music is written in a single staff with a treble clef and a key signature of one sharp (F#). The score features a variety of musical textures and dynamics. Measures 87-90 consist of eighth-note triplets with slurs and accents. Measure 91 begins with a forte (*f*) dynamic and a triplet, followed by a fortissimo (*ff*) section. Measure 95 starts with a piano (*p*) dynamic and includes a fermata and a second ending marked with a '2'. Measure 101 continues with eighth-note triplets. Measure 105 shows a dynamic range from piano (*p*) to mezzo-forte (*mf*) and back to piano (*p*). Measure 109 is marked '(simile)' and features a steady eighth-note pattern. Measure 113 includes a fermata, a piano (*p*) dynamic, and a 'poco rit.' (poco ritardando) instruction. Measure 121 is marked 'a tempo' and includes a piano-piano (*pp*) dynamic and a '(calando)' (ritardando) instruction. Measure 126 is marked 'rall.' (ritardando) and features a piano (*p*) dynamic. The score includes various performance markings such as slurs, accents, and dynamic hairpins.

"VIOLONCELOS EM CONCERTO"

DAVID POPPER



RÉQUIEM "Op.66"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Andante

p, *espress.*

5

9

13 *f* *p*, *sub.* *cresc...* *f*

18 *f* *p* *f* *p*

23 (simile) *cresc...*

27 *f*

31 *p*, *espress.* *cresc...*

36 *f* 3 *p* *mf*

41 *tr m* 3 *pp*

46 *pp* *f* 3

51 3 3

56 *p*

61 *p, espress.* 3

66 *cresc....* *mf*

71 *dim....* 3 *p* *p*

76 3 3 3 3 3 3 3 3 *dim....*

80 *pp* *p* 3 *cresc...poco...a...poco...*

(Vc.3)

3

86

3 3

91

f *ff*

94

p

97

p, espress.

102

3

107

p *simile*

112

p

119

poco rit. *a tempo* *pp*

126

(calando) *rall.* *p*

"VIOLONCELOS EM CONCERTO"

DAVID POPPER



RÉQUIEM "Op.66"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

10

mf *espress.* \triangleleft *f* *p*, *sub.* *cresc....* \triangleleft

16

f *pp* *p* *f* \triangleright *p* *f* \triangleright *p*

23

(*simile*)

cresc.... \triangleleft

29

f \triangleright *p* *cresc....*

34

f \triangleright *p*

39

mf

44

pp 8

56 *p*

60 *p* (simile)

67 *cresc....* *mf* *dim....*

74 *p* *dim....*

81 *p* *cresc...poco...a...poco...*

87 *f* *ff*

93 *p*

98 *p, espress.* *p*

114 *poco rit. a tempo* *pp*

124 *(calando)* *rall.-----* *p*

"VIOLONCELOS EM CONCERTO"

DAVID POPPER



RÉQUIEM "Op.66"
para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

1

7

13

19

26

35

42

49 *(simile)*
p

55
p

61
p *cresc....*

70
mf *dim....* *p*

77
dim.... *pp* *p*

83
cresc...poco...a...poco...

90
f *ff*

97
p *p* *p*

105
mf *p* *p* *(simile)*

112
p *p* *poco rit.*

121
a tempo *(simile)* *(calando)* *rall. -----*
pp *p*

VIOLONCELOS EM CONCERTO

MAX BRUCH

KOL NIDREI "Op.47"

para 5 violoncelos



Arranjo
Piero Bastianelli

*

18

VIOLONCELOS EM CONCERTO

MAX BRUCH

(1838-1920)

KOL NIDREI "Op.47"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

14

Vc. 1 *p*

Vc. 2 *ten.* *ten.* *ten.* *p*

Vc. 3 *ten.* *ten.* *ten.* *p*

Vc. 4 *ten.* *ten.* *ten.* *p*

Vc. 5 *p*

19

Vc. 1 *f*

Vc. 2 *pp* *sfz* *mf*

Vc. 3 *pp (dolce)* *sfz* *mf*

Vc. 4 *pp (dolce)* *sfz* *mf*

Vc. 5 *pp* *sfz* *mf*

23

Vc. 1 *mf* *espress.* *ten.* *ten.* *ten.* *ten.*

Vc. 2 *p* *p* *ten.* *ten.* *ten.* *ten.*

Vc. 3 *p* *ten.* *ten.* *ten.* *ten.*

Vc. 4 *p* *ten.* *ten.* *ten.* *ten.*

Vc. 5 *p* *ten.* *ten.* *ten.* *ten.*

62

Vc. 1 *p* *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 5 *cresc.....*

65

Vc. 1 *f* *f*

Vc. 2 *p* *mf*

Vc. 3 *mf* *p* *mf*

Vc. 4 *mf* *p* *mf*

Vc. 5 *mf* *p*

68

Vc. 1 *f*

Vc. 2 *p* *mf* *p*

Vc. 3 *p* *mf* *p*

Vc. 4 *p* *p* *p*

Vc. 5 *p* *p*

Vc. 1 *sfz*

Vc. 2 *fp (dolce)*

Vc. 3 *fp (dolce)*

Vc. 4 *fp (dolce)*

Vc. 5 *fp (dolce)*

Vc. 1 *sfz*

Vc. 2 *fp*

Vc. 3 *fp*

Vc. 4 *fp*

Vc. 5 *fp*

Vc. 1 *(Mosso) mf, espress. cresc.....*

Vc. 2 *(Mosso) cresc.....*

Vc. 3 *(Mosso) cresc.....*

Vc. 4 *(Mosso) cresc.....*

Vc. 5 *(Mosso) ten. ten. ten. ten. ten. cresc.....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *f (molto espressivo e rubato)*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

(calmo) p

(calmo) pp

(calmo) pp

(calmo) pp

(calmo) pp

Un poco più animato

Vc. 1 *mf*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

Vc. 1 *ten.* *p*

Vc. 2 *pp* *ff* *p*

Vc. 3 *ten.* *pp* *ff* *p*

Vc. 4 *ten.* *pp* *ff* *p*

Vc. 5 *ten.* *pp* *ff* *p*

Vc. 1 *p*

Vc. 2 *ff* *p*

Vc. 3 *ff* *p*

Vc. 4 *ff* *p*

Vc. 5 *ff* *p*

Vc. 1 *f*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *f*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

80 *ff* *rit.* *pp*
 Vc. 1
ff *pp*
 Vc. 2
pp *pp*
 Vc. 3
pp *pp*
 Vc. 4
pp *pp*
 Vc. 5

84 *Tempo I°*
 Vc. 1 *cresc.* *pp*
 Vc. 2 *pp*
 Vc. 3 *pp*
 Vc. 4 *pp*
 Vc. 5 *pizz.* *pp*

88 *pp* *pp* *pp*
 Vc. 1
pp *pp*
 Vc. 2
pp *pp*
 Vc. 3
pp *pp*
 Vc. 4
pp *pp*
 Vc. 5 *arco* *pizz.* *pp*

92 *rit.* *a tempo*
 Vc. 1
p *pp*
 Vc. 2
p *pp*
 Vc. 3
p *pp*
 Vc. 4
p *pp*
 Vc. 5 *arco* *p*

96 *p* *pp* *pp*
 Vc. 1
pp *pp*
 Vc. 2
pp *pp*
 Vc. 3
pp *pp*
 Vc. 4
pp *pp*
 Vc. 5 *pizz.* *p*

100 *(tranquillo)*
 Vc. 1
p *ppp*
 Vc. 2
ppp *ppp*
 Vc. 3
ppp *ppp*
 Vc. 4
ppp *ppp*
 Vc. 5 *arco* *ppp*

"VIOLONCELOS EM CONCERTO"

MAX BRUCH

KOL NIDREI "OP.47"

para 5 violoncelos

Transcrição: Piero Bastianelli



Adagio

*

8 *mf, espress.*

13 *p* *f*

22 *mf, espress.*

27 *p*

33 *p*

39 *f* *sfz*

42 *sfz* 14

45 *tr* *(Mosso)* *mf, espress.* *cresc.....*

49 *f*

53 *f*

58 *ten.*
p mp mf p cresc.....
Un poco più animato

65 *f*

70 *f*

74 *f*

78 *rit. ---*
tr. ---
ff

82 **Tempo I°**
pp *cresc.....*

88 *pp*

93 *rit. --- a tempo*
p

101 *p* *(tranquillo)* *p*

"VIOLONCELOS EM CONCERTO"

MAX BRUCH



KOL NIDREI "OP.47"

para 5 violoncelos

Transcrição: Piero Bastianelli

Adagio

pp

9 ten. ten. ten. ten. ten. p pp

16 p pp sfz mf

22 p p

27 pp ff p

32 ff p

37 mf fp (dolce)

42 fp

46 (Mosso) cresc..... f

Un poco più animato

52 *p* *pp* *pp* *pp*

60 *p* *cresc.....* *p*

67 *mf* *p* *mf* *p* *mf*

72

75 *mf*

78 *ff*

81 *rit. --- Tempo I°* *pp*

87 *pp* *pp*

94 *rit. --- a tempo* *p*

99 *pp* *ppp* (tranquillo)

"VIOLONCELOS EM CONCERTO"

MAX BRUCH



KOL NIDREI "OP.47"

para 5 violoncelos

Adagio

Transcrição: Piero Bastianelli

2 *pp* *pp*

9 *p* *pp*

15 *p* *pp (dolce)*

20 *sfz* *mf* *p*

25 *p* *pp*

29 *ff* *p*

33 *ff* *p*

37 *mf* *fp (dolce)*

42 *fp* *fp*

47 *(Mosso)*

52

59 *Un poco più animato*

65

70

75

81 *rit. ---- Tempo I°*

87

93 *rit. ---- a tempo*

99 *(tranquillo)*

"VIOLONCELOS EM CONCERTO"

MAX BRUCH



KOL NIDREI "OP.47"

para 5 violoncelos

*

Adagio

Transcrição: Piero Bastianelli

pp

9 ten. ten. ten. ten. ten. pp

15 ten. p pp (dolce)

21 sfz mf p p ten. ten. ten. ten.

27 ten. pp ff p

32 ff p

37 mf fp (dolce)

42 fp fp

47 (Mosso) cresc..... mf

52 

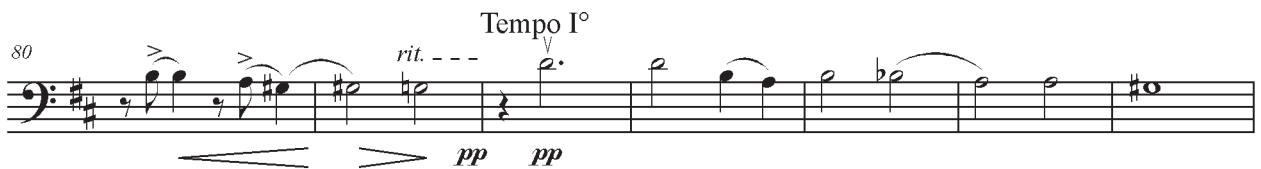
59 *Un poco più animato* 

64 

67 

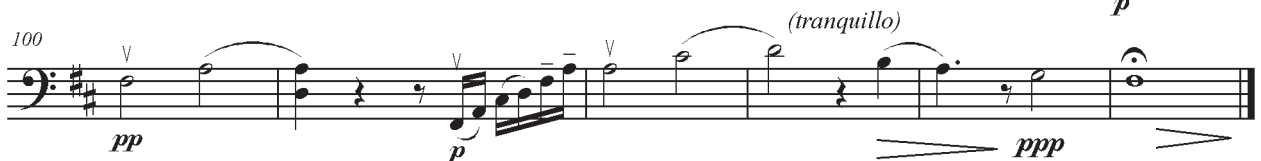
70 

74 

80 *Tempo I°* 

87 

94 *rit. --- a tempo* 

100 *(tranquillo)* 

"VIOLONCELOS EM CONCERTO"

MAX BRUCH



KOL NIDREI "OP.47"

para 5 violoncelos

Adagio

*

Transcrição: Piero Bastianelli

pp

9 ten. ten. ten. ten. ten. p mf, espress.

15 p pp

20 sfz mf p ten. ten. ten. ten. p

27 ten. pp ff p

32 ff

37 mf fp

43 (Mosso) ten. ten. ten. ten. fp fp cresc.....

49 ten. mf p pp

Un poco più animato

55 **2** *pp* *pp* 3 3 3 3 3 3 3

60 3 3 3 3 3 3 3

63 *cresc.....* 3 3 3 3 3 3 3

65 *mf* 3 3 *p* < > 3 3

68 *p* < > 3 3 *p* < > 3 3

72 *mf*

78 *rit. --- Tempo I^o* *pp*

85 *pizz.* *arco* *pp*

92 *pizz.* *arco rit. --- a tempo* *pp* *p*

99 *pizz.* *arco (tranquillo)* *p* *ppp*

VIOLONCELOS EM CONCERTO

MAURICE RAVEL

PAVANE "pour une Infante Défunte"
para 5 violoncelos



Transcrição
Piero Bastianelli

*

19

VIOLONCELOS EM CONCERTO

MAURICE RAVEL
(1875-1937)

PAVANE "pour une Infante Défunte"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Lento $\text{♩} = 54$

Violoncello 1
pizz.
pp

Violoncello 2
pizz.
pp

Violoncello 3
mp, dolce e sonoro

Violoncello 4
pp

Violoncello 5
pizz.
pp

6

Vc. 1
arco cedendo
mp

Vc. 2
arco
mp

Vc. 3
mf

Vc. 4
mp

Vc. 5
arco
mp

a tempo
pizz.
pp

pizz.
pp

arco
pp

pizz.
arco

11 *arco* *allarg.-----* *a tempo*

Vc. 1 *mf* *mp, molto espressivo*

Vc. 2 *arco* *mf* *mp, molto espressivo*

Vc. 3 *mf* *p* *pp*

Vc. 4 *mf* *p* *pp*

Vc. 5 *mf* *p* *pp*

16 *rit.-----* *a tempo*

Vc. 1 *mf* *mf*

Vc. 2 *mf* *p*

Vc. 3 *mf* *mf*

Vc. 4 *mf* *p*

Vc. 5 *mf* *p*

21

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

26 *(molto sostenuto)* *a tempo*

Vc. 1 *mf, dolce e sonoro*

Vc. 2 *f* *pizz.* *pp*

Vc. 3 *f* *pizz.* *pp*

Vc. 4 *f* *pizz.* *pp*

Vc. 5 *f* *pizz.* *p*

31 *cedendo* *a tempo*

Vc. 1 *f* *mf*

Vc. 2 *arco* *mf* *p*

Vc. 3 *mf* *f* *mf*

Vc. 4 *mf* *p*

Vc. 5 *arco* *pizz.* *arco* *mf* *p*

36 *rit.-----* *(molto sostenuto)* *Poco più mosso*

Vc. 1 *f* *pp*

Vc. 2 *f* *mp*

Vc. 3 *f* *p*

Vc. 4 *f* *pp*

Vc. 5 *f*

Vc. 1 *mf*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *pizz.* *p* *arco* *mf*

(molto sostenuto)

Vc. 1 *f* *dim.....*

Vc. 2 *f* *dim.....*

Vc. 3 *f* *dim.....*

Vc. 4 *f* *dim.....*

Vc. 5 *pizz.* *arco* *mf* *f* *dim.....*

Tempo I°

Vc. 1 *p* *mp* *mf*

Vc. 2 *p* *mp* *p*

Vc. 3 *p* *pizz.* *p*

Vc. 4 *p* *pizz.* *p*

Vc. 5 *p* *p* *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

cedendo *a tempo*

Vc. 1 *f*

Vc. 2 *mf* *f*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *mf* *pizz.* *arco* *p*

molto allarg. -----

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL



PAVANE

"POUR UNE INFANTE DÉFUNTE"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ = 54

pizz.
pp

5 *arco cedendo*
mp *a tempo pizz.*
pp

9 *allarg. arco*
mf *a tempo*
mp, molto espressivo

14 *mf*

19 *mf*

24 *f* *(molto sost.)* *a tempo*
mf, dolce e sonoro

29 *cedendo*

34 *a tempo* *f* *mf* *rit. -----* *(molto sost.)* *f* 3

39 *Poco più mosso* *pp* *mf* 3

43 *mf* *f* *dim.....*

48 *Tempo I°* 1. 2. *p* *p* *mf*

53 *cedendo* *f*

58 *a tempo* *molto allarg. -----* *f* 3

"VIOLONCELOS EM CONCERTO"



MAURICE RAVEL

PAVANE

"POUR UNE INFANTE DÉFUNTE"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ = 54

pizz.

First staff of music, bass clef, key signature of one sharp (F#), common time signature. It begins with a piano (*pp*) dynamic and a pizzicato (*pizz.*) instruction. The music consists of a series of eighth notes.

Second staff of music, starting at measure 5. It includes dynamics *mp* and *pp*, and performance instructions *arco* and *cedendo*. It also features a tempo change to *a tempo* with *pizz.* instruction.

Third staff of music, starting at measure 9. It includes dynamics *mf* and *mp molto espressivo*, and performance instructions *allarg.* and *arco*. A tempo change to *a tempo* is indicated.

Fourth staff of music, starting at measure 14. It includes a dynamic of *mf* and features a change in time signature to 2/4.

Fifth staff of music, starting at measure 19. It includes a dynamic of *p* and features a change in time signature to 2/4.

Sixth staff of music, starting at measure 23. It includes dynamics *f* and *f*, and a performance instruction *(molto sost.)*.

Seventh staff of music, starting at measure 27. It includes dynamics *pp* and performance instructions *a tempo* and *pizz.*

31 arco cedendo *mf* *p* a tempo

36 rit. --- (*molto sost.*) *f* *mp* Poco più mosso

41 *mf* *p*

45 3 *f* dim..... *p* *mp*

50 2. Tempo I° *p* cedendo *p*

56 *mf* *f* a tempo

61 *f* molto allarg.

"VIOLONCELOS EM CONCERTO"



MAURICE RAVEL

PAVANE

"POUR UNE INFANTE DÉFUNTE"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ = 54

mp, dolce e sonoro

5 *cedendo* *a tempo*
mf *mp*

10 *allarg.* *a tempo*
mf *p* *pp*

14

18 *rit.* *a tempo*
mf *mf*

23 *(molto sostenuto)*
f *f*

28 *a tempo*
pizz.
pp

(Vc.3)

2

32

arco *cedendo*

mf *f* *mf*

a tempo

37

rit.----- *(molto sostenuto)* *Poco più mosso*

f *p*

42

mf *p*

46

(molto sostenuto) 1. 2.

f *dim.....* *p* *p*

51

Tempo I^o
pizz.

p

53

55

arco *cedendo*

mf *p*

a tempo

59

molto allarg.

f

"VIOLONCELOS EM CONCERTO"



MAURICE RAVEL

PAVANE

"POUR UNE INFANTE DÉFUNTE"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ = 54

pp

6 *cedendo* *a tempo*
mp pp

11 *allarg.* *a tempo*
mf p pp

15 *rit.*
mf

20 *a tempo*
p

24 *(molto sostenuto)*
f f

28 *a tempo*
pizz.
pp

(Vc.4)

2

32 *arco cedendo* *a tempo*
mf *p*

36 *rit. ---* *(molto sostenuto)*
f

40 *Poco più mosso*
pp *mf* *p*

45 *(molto sostenuto)* 1.
3 f *dim.....* *p*

50 2. *Tempo 1°* *pizz.*
p *p*

54 *arco cedendo* *a tempo*
mf *p*

59 *molto allarg. ---*
f

Detailed description: This is a musical score for Violin 4, measures 32 to 60. The score is written in bass clef with a key signature of one sharp (F#). It consists of seven staves of music. Measure 32 starts with a dynamic of *mf* and a tempo marking of *a tempo*. Above the staff, it says *arco cedendo*. Measure 36 has a *rit.* marking and a dynamic of *f*, with *(molto sostenuto)* written above. Measure 40 is marked *Poco più mosso* and has dynamics of *pp*, *mf*, and *p*. Measure 45 has a first ending bracket, a dynamic of *f*, and a *dim.....* marking. Measure 50 has a second ending bracket, a *Tempo 1°* marking, and a *pizz.* marking. Measure 54 has a dynamic of *mf* and a tempo marking of *a tempo*, with *arco cedendo* above. Measure 59 has a *molto allarg.* marking and a dynamic of *f*.

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL



PAVANE

"POUR UNE INFANTE DÉFUNTE"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ = 54

pizz.
pp

6 *arco cedendo* *mp* *pizz.* *p* *a tempo* *arco* *pp* *pizz.* *arco*

11 *allarg. -----* *a tempo* *mf* *p* *pp*

16 *mf* *p*

21 *f*

26 *(molto sostenuto)* *f* *a tempo* *pizz.* *p*

30 *arco cedendo* *mf*

34 *pizz.* *a tempo* *arco* *rit. ---* *(molto sostenuto)*
mf *p* *f*

40 *Poco più mosso* *pizz.* *arco*
p *mf*

45 *pizz.* *arco* *(molto sostenuto)* 1.
mf *f* *dim.....* *p*

50 2. *Tempo I°*

55 *cedendo* *pizz.* *a tempo* *arco*
mf *mf* *p*

60 *molto allarg. ---*
f

VIOLONCELOS EM CONCERTO

CLAUDE DEBUSSY

CLAIR DE LUNE

para 5 violoncelos



Transcrição
Piero Bastianelli

*

20

VIOLONCELOS EM CONCERTO

CLAUDE DEBUSSY
(1862-1918)

CLAIR DE LUNE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante molto espressivo

Musical score for measures 1-5 of Clair de Lune. The score is for five cellos (Violoncello 1 to 5). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is Andante molto espressivo. The dynamics are marked *pp* (pianissimo) for all parts. The notation includes various note values, slurs, and phrasing marks.

Musical score for measures 6-10 of Clair de Lune. The score is for five cellos (Violoncello 1 to 5). The key signature is one sharp (F#) and the time signature is 3/8. The dynamics are marked *pp* (pianissimo) for all parts. The notation includes various note values, slurs, and phrasing marks. A *p* (piano) dynamic is indicated at the end of measure 10.

Musical score for measures 47-50 of Clair de Lune. The score is for five cellos (Violoncello 1 to 5). The key signature is one sharp (F#) and the time signature is 3/8. The dynamics are marked *dim.....* (diminuendo) for all parts. The notation includes various note values, slurs, and phrasing marks.

Musical score for measures 50-54 of Clair de Lune. The score is for five cellos (Violoncello 1 to 5). The key signature is one sharp (F#) and the time signature is 3/8. The tempo changes to *Tempo 1º* (Allegretto) at measure 50. The dynamics are marked *pp* (pianissimo) and *ten.* (tension) for all parts. The notation includes various note values, slurs, and phrasing marks.

Musical score for measures 54-58 of Clair de Lune. The score is for five cellos (Violoncello 1 to 5). The key signature is one sharp (F#) and the time signature is 3/8. The dynamics are marked *p* (piano) for all parts. The notation includes various note values, slurs, and phrasing marks.

Vc. 1 *poco cresc.....* *p*

Vc. 2 *poco cresc.....* *p*

Vc. 3 *poco cresc.....* *p*

Vc. 4 *poco cresc.....* *p*

Vc. 5 *poco cresc.....* *p*

Vc. 1 *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 5 *cresc.....*

Vc. 1 *mf* *piu cresc.....*

Vc. 2 *mf* *piu cresc.....*

Vc. 3 *mf* *piu cresc.....*

Vc. 4 *mf* *piu cresc.....*

Vc. 5 *mf* *piu cresc.....*

Animato

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *f* *rit.....* *Calmo* *p*

Vc. 2 *f* *dim.....* *p*

Vc. 3 *f* *dim.....* *p*

Vc. 4 *f* *dim.....* *p*

Vc. 5 *f* *dim.....* *p*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Tempo rubato

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

pp

pp

pp

pp

pp

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

cresc...poco...a...poco...e...animando....

cresc...poco...a...poco...e...animando....

cresc...poco...a...poco...e...animando....

cresc...poco...a...poco...e...animando....

cresc...poco...a...poco...e...animando....

Poco mosso

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

f dim. molto....

f dim. molto....

f dim. molto....

f dim. molto....

f dim. molto....

pp

pp

pp

pp

pp

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

pp

pp

pp

pp

pp

poco cresc.....

poco cresc.....

poco cresc.....

poco cresc.....

rit..... a tempo

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

pp (morendo sino alla fine)

pp (morendo sino alla fine)

pp (morendo sino alla fine)

pp (morendo sino alla fine)

pp (morendo sino alla fine)

rall.

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



CLAIR DE LUNE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante molto espressivo

Musical staff 1: Bass clef, 3/4 time signature, key signature of one sharp (F#). The staff contains a melodic line starting with a quarter rest, followed by a series of eighth and quarter notes with slurs. A *pp* dynamic marking is placed below the first measure.

Musical staff 2: Continuation of the melodic line from the first staff, starting at measure 5.

Musical staff 3: Continuation of the melodic line, starting at measure 9. A *pp* dynamic marking is placed below the first measure.

Musical staff 4: Continuation of the melodic line, starting at measure 13. The tempo marking "Tempo rubato" is placed above the staff. A *pp* dynamic marking is placed below the staff.

Musical staff 5: Continuation of the melodic line, starting at measure 17. The instruction "cresc....poco...a...poco...e...animando....." is placed below the staff.

Musical staff 6: Continuation of the melodic line, starting at measure 21.

Musical staff 7: Continuation of the melodic line, starting at measure 25. The tempo marking "Poco mosso" is placed above the staff. Dynamic markings *f*, *dim. molto.....*, *pp*, and *poco cresc.....* are placed below the staff.

Musical staff 8: Continuation of the melodic line, starting at measure 30. Dynamic markings *p* and *cresc.....* are placed below the staff.

35 *mf* Animato *più cresc.....*

40 *f* *dim.....* *rit.* Calmo *p*

44

49 *dim.....* *rit.* Tempo I° *pp*

54

57 *pp*

61 *a tempo* 3 1 *pp (morendo sino alla fine)*

68 (rall.)

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



CLAIR DE LUNE

para 5 violoncelos

*

Andante molto espressivo

Transcrição: Piero Bastianelli

pp

5

pp

10

Tempo rubato

15

pp

19

cresc....poco...a...poco...e...animando.....

23

Poco mosso

f dim. molto..... pp

28

poco cresc..... p

33 *Animato*
cresc..... mf *più cresc.....*

38 *rit. ---*
f *dim.....*

43 *Calmo*
p

48 *rit. ---* *Tempo I°*
dim..... pp

53

58 *pp*

63 *rit. --- a tempo*
poco cresc..... *pp (morendo sino alla fine)*

68

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



CLAIR DE LUNE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante molto espressivo

pp

5

pp

10

Tempo rubato

15

pp

19

cresc....poco...a...poco...e...animando....

23

f dim. molto.....

Poco mosso

27

pp

29

poco cresc..... p

32 *cresc.....*

35 *mf*

37 *Animato*
più cresc..... *f*

42 *rit. ---- Calmo*
dim..... *p*

46 *rit. ----*
dim.....

51 *Tempo I°*
pp

57 *pp*

63 *rit. ---- a tempo*
poco cresc..... *pp (morendo sino alla fine)*

68 *rall. ----*

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



CLAIR DE LUNE

para 5 violoncelos

*

Andante molto espressivo

Transcrição: Piero Bastianelli

Musical staff 1: Bass clef, key signature of two sharps (F# and C#), 9/8 time signature. The music begins with a *pp* dynamic marking.

Musical staff 2: Continuation of the first staff, starting at measure 7. It includes a *pp* dynamic marking and a hairpin crescendo.

Musical staff 3: Continuation of the first staff, starting at measure 14. The tempo marking "Tempo rubato" is placed above the staff. It includes a *pp* dynamic marking and a hairpin crescendo leading to the instruction "cresc...poco...a...poco...e...animando.....".

Musical staff 4: Continuation of the first staff, starting at measure 20. It includes a hairpin crescendo.

Musical staff 5: Continuation of the first staff, starting at measure 25. The tempo marking "Poco mosso" is placed above the staff. It includes dynamic markings *f*, *dim. molto.....*, and *pp*, along with a hairpin crescendo and the instruction "poco cresc.....".

Musical staff 6: Continuation of the first staff, starting at measure 30. It includes a *p* dynamic marking and a hairpin crescendo.

Musical staff 7: Continuation of the first staff, starting at measure 34. The tempo marking "Animato" is placed above the staff. It includes dynamic markings *cresc.....*, *mf*, and *piu cresc.....*, along with a hairpin crescendo.

Musical staff 8: Continuation of the first staff, starting at measure 38. It includes a hairpin crescendo.

41 *f* *dim.....* *rit. ----- Calmo* *p*

44

47 *dim.....*

50 *poco rit. --- , Tempo I°* *ten.* *pp* *ten.*

53 *ten.* *ten.* *ten.* *ten.*

57 *ten.* *ten.* *pp*

63 *poco cresc.....* *rit. ----- , a tempo* *pp (morendo sino alla fine)*

67

70 *rall. -----*

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



CLAIR DE LUNE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante molto espressivo

7

11

15

Tempo rubato

19

23

27

Poco mosso

30

34

Animato

38

Musical staff 38: Bass clef, key signature of one flat (B-flat). The staff contains a sequence of eighth notes with slurs. A dynamic marking *f* is placed below the staff with a hairpin indicating a crescendo.

42

Musical staff 42: Bass clef, key signature of one flat. The staff contains a sequence of eighth notes with slurs. Above the staff, the tempo marking *rit.* is followed by a dashed line and the word *Calmo*. Below the staff, a dynamic marking *dim.....* is followed by a hairpin indicating a decrescendo, and then a dynamic marking *p*.

46

Musical staff 46: Bass clef, key signature of two sharps (D major). The staff contains a sequence of eighth notes with slurs. A dynamic marking *dim.....* is placed below the staff with a hairpin indicating a decrescendo.

50

Musical staff 50: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs. Above the staff, the tempo marking *rit.* is followed by a dashed line and the tempo marking *Tempo I°*. Below the staff, a dynamic marking *pp* is placed with a hairpin indicating a decrescendo.

54

Musical staff 54: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs.

58

Musical staff 58: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs. A dynamic marking *p* is placed below the staff with a hairpin indicating a decrescendo, followed by a dynamic marking *pp*.

62

Musical staff 62: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs. Below the staff, a dynamic marking *poco cresc.....* is placed with a hairpin indicating a crescendo. Above the staff, the tempo marking *rit.* is followed by a dashed line and an accent mark.

66

Musical staff 66: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs. Above the staff, the tempo marking *a tempo* is placed. Below the staff, a dynamic marking *pp (morendo sino alla fine)* is placed with a hairpin indicating a decrescendo. A fermata is placed above the final note.

70

Musical staff 70: Bass clef, key signature of two sharps. The staff contains a sequence of eighth notes with slurs. Above the staff, the tempo marking *rall.* is followed by a dashed line. A fermata is placed above the final note.

VIOLONCELOS EM CONCERTO

JOAQUÍN RODRIGO

ADAGIO

“Concerto de Aranjuez”
para 5 violoncelos



Arranjo
Piero Bastianelli

*

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VIOLONCELOS EM CONCERTO

JOAQUÍN RODRIGO
(1901-1999)

ADAGIO

“Concerto de Aranjuez”
para 5 violoncelos
*

Arranjo: Piero Bastianelli

Adagio

10

Vc. 1 *mp*

Vc. 2 *cresc...* *mf* *p*

Vc. 3 *cresc...* *mf* *p*

Vc. 4 *mp* *cresc...* *arco*

Vc. 5 *cresc...*

14

Vc. 1 *f* *p* *f*

Vc. 2 *f* *pp* *f*

Vc. 3 *pizz.* *arco* *fp*

Vc. 4 *fp* *pp* *pp*

Vc. 5 *p* *pp* *pizz.* *mp*

18

Vc. 1 *mp* *f* *mf*

Vc. 2 *pp* *f* *mf* *dim....*

Vc. 3 *pp* *f* *p.sub.*

Vc. 4 *pp* *f* *p.sub.*

Vc. 5 *arco* *f* *p.sub.*

22

Vc. 1 *p* *f* *mf* *dim....*

Vc. 2 *mf* *dim....* *mf.sub.*

Vc. 3 *mf* *p.sub.* *mf.sub.*

Vc. 4 *f* *p.sub.* *mf.sub.*

Vc. 5 *mf* *p.sub.* *mf.sub.*

26

Vc. 1

Vc. 2 *(opzionale)*

Vc. 3 *pp (echo)*

Vc. 4 *p*

Vc. 5 *p espressivo*

30

Vc. 1

Vc. 2

Vc. 3 *mf*

Vc. 4

Vc. 5 *mf*

Vc. 1 *pp* *(senza rigore di tempo)*

Vc. 2 *pp* *cresc...*

Vc. 3 *pp*

Vc. 4 *arco* *pp* *sf*

Vc. 5 *mf* *pizz.* *sf*

Vc. 1 *pp* *Più mosso* *pp* *cresc...*

Vc. 2 *p* *pizz.* *sf* *pp*

Vc. 3 *pp* *pp* *(senza rigore di tempo)* *cresc...* *p* *pp* *cresc...*

Vc. 4 *pp* *arco* *pp*

Vc. 5 *pp* *sf* *pp*

Vc. 1 *mf* *cresc...* *f* *mf*

Vc. 2 *f*

Vc. 3 *mf* *cresc...* *f* *p, dolce*

Vc. 4 *cresc...* *f* *poco rit.....* *p, dolce*

Vc. 5 *cresc...* *f*

Tempo I°

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f* *(optional)* *(amilo)*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *p* *rall.....* *dim. molto...* *ppp*

Vc. 2 *p* *dim. molto...* *ppp*

Vc. 3 *p* *dim. molto...* *ppp*

Vc. 4 *p* *dim. molto...* *ppp*

Vc. 5 *p* *dim. molto...* *pizz.* *ppp*

"VIOLONCELOS EM CONCERTO"

JOAQUÍN RODRIGO



ADAGIO "Concerto de Aranjuez"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

6 *mp, espressivo*

9 *mp* *f* *p*

13 *mp* *f* *p*

16 *f*

18 *mp*

20 *f* *mf* *p* *f*

23 *mf* *dim.....*

35 *pp*

10

2/4

38 *pp*

41 *Più mosso*
pp *cresc....* *mf* *cresc....*

43 *f* *mf*

46 *Tempo I°*
f

49 *f*

52

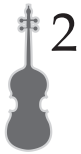
54 *p*

57 *rallent.*
dim. molto.... *ppp*

Detailed description: This page of a musical score for Violin 1 (Vc.1) contains measures 38 through 57. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). Measure 38 begins with a piano (*pp*) dynamic and features a triplet of eighth notes. Measure 41 is marked *Più mosso* and starts with a piano (*pp*) dynamic, followed by a crescendo (*cresc....*) leading to a mezzo-forte (*mf*) dynamic. Measure 43 shows a forte (*f*) dynamic followed by a mezzo-forte (*mf*) dynamic. Measure 46 is marked *Tempo I°* and begins with a forte (*f*) dynamic. Measure 49 features a forte (*f*) dynamic. Measure 54 ends with a piano (*p*) dynamic. Measure 57 is marked *rallent.* and begins with a *dim. molto....* instruction, ending with a pianissimo (*ppp*) dynamic. The score includes various musical notations such as triplets, slurs, and dynamic markings.

"VIOLONCELOS EM CONCERTO"

JOAQUÍN RODRIGO



ADAGIO "Concerto de Aranjuez"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

mp, espressivo

4

7

p

cresc...

12

mf

p

f

pp

16

f

pp

20

f

mf

dim....

22

mf dim....

mf, sub.

25

9

pp

37 *(senza rigore di tempo)*
cresc.... *p* *pizz.* *sf*

40 *Più mosso*
pp *f*

46 *Tempo I°*
f

50 *f*

54 *p* *dim. molto....* *ppp*

"VIOLONCELOS EM CONCERTO"

JOAQUÍN RODRIGO



ADAGIO "Concerto de Aranjuez"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

5

10

14

19

24

28

32

36 *pp* *pp*

40 *cresc....* *pp* *cresc....*
(senza rigore di tempo) *Più mosso*

42 *mf* *cresc....* *f*

44 *p, dolce* *f* *Tempo I°*

47

50 *f*

53

56 *p* *dim. molto....* *ppp*

Detailed description: This page contains the musical score for Violin 3, measures 36 through 56. The score is written in bass clef with a key signature of one sharp (F#) and a time signature of 2/4. It features various musical notations including triplets, slurs, and dynamic markings. The dynamics range from *pp* (pianissimo) to *f* (forte). Performance instructions include *(senza rigore di tempo)*, *Più mosso*, and *Tempo I°*. The piece concludes with a *dim. molto* (diminuendo molto) leading to a *ppp* (pianississimo) ending.

"VIOLONCELOS EM CONCERTO"

JOAQUÍN RODRIGO



ADAGIO "Concerto de Aranjuez"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio

Sheet music for the first part of the Adagio, featuring a single cello line in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is marked with various dynamics and articulations:

- Measures 1-4: *p* (piano), starting with a fermata on the first measure.
- Measures 5-9: *p* (piano), featuring a triplet of eighth notes.
- Measures 10-14: *mp* (mezzo-piano) *cresc...* (crescendo), featuring a triplet of eighth notes.
- Measures 15-18: *pp* (pianissimo), *p* (piano), *pp* (pianissimo), featuring a triplet of eighth notes.
- Measures 19-22: *f* (forte), *p, sub.* (piano, sul ponticello), *f* (forte).
- Measures 23-27: *p, sub.* (piano, sul ponticello), *mf, sub.* (mezzo-forte, sul ponticello), *p* (piano).
- Measures 28-32: *mf* (mezzo-forte), consisting of sustained chords.
- Measures 33-36: *pp* (pianissimo), *arco* (arco), *sf* (sforzando), ending with a 2/4 time signature change and a common time signature.

38 *pp* *pp* Più mosso

42 *cresc....* *f* *poco rit. -----* *p, dolce*

46 *f* Tempo I°

50 *f*

54 *p* *dim. molto....* *ppp*



"VIOLONCELOS EM CONCERTO"

JOAQUÍN RODRIGO



ADAGIO "Concerto de Aranjuez"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Adagio
pizz. (simile)

mp

5 (simile)

mp

10 arco
cresc....

14 *p* *pp* pizz. *mp*

18 arco
pp *f* *p, sub.* *mf*

23 (Solo)
p, sub. *mf, sub.* *p, espressivo*

27

30 *mf*

33 *mf*

36 *pizz.* *arco* *pp* *sf*

41 *Più mosso* *pp* *cresc....* *f*

46 *Tempo I°* *(opcional)* *(simile)* *f*

51

55 *p* *dim. molto....* *pizz.* *pp*

Detailed description: This page of a musical score for Violin 5 contains six staves of music. The first staff (measures 33-35) features a complex rhythmic pattern with slurs and a *mf* dynamic. The second staff (measures 36-38) includes *pizz.* and *arco* markings, with dynamics *pp* and *sf*. The third staff (measures 41-43) is marked *Più mosso* and shows a dynamic progression from *pp* to *f* with a *cresc....* marking. The fourth staff (measures 46-50) is marked *Tempo I°* and contains two sections labeled *(opcional)* and *(simile)*, both starting with a *f* dynamic. The fifth staff (measures 51-54) continues the *f* dynamic. The sixth staff (measures 55-56) concludes with a *p* dynamic, a *dim. molto....* marking, and a final *pp* dynamic with a *pizz.* marking.

VOLONCELOS EM CONCERTO

JOAQUÍN TURINA

LA ORACIÓN DEL TORERO

para 4 violoncelos



Transcrição
Piero Bastianelli

*

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JOAQUÍN TURINA
(1882-1949)

LA ORACIÓN DEL TORERO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato $\text{♩} = 100$

Violoncello 1 *ppp*

Violoncello 2 *ppp*

Violoncello 3 *ppp*

Violoncello 4 *pizz.* *arco*

Vc. 1 *cresc. molto.....* *f* *dim. molto.....* *p*

Vc. 2 *cresc. molto.....* *f* *dim. molto.....* *p*

Vc. 3 *cresc. molto.....* *f* *dim. molto.....* *p*

Vc. 4

Vc. 1 *sfz* *p* *pp* *arco (alla punta)*

Vc. 2 *sfz* *p* *ppp* *arco (alla punta)*

Vc. 3 *sfz* *p* *ppp* *arco (alla punta)*

Vc. 4 *sfz* *p* *ppp* *pizz.*

Vc. 1 *pp*

Vc. 2 *p*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 1 *pp* *pp* *pizz.* *p* *dim.....*

Vc. 2 *p* *p* *p* *dim.....*

Vc. 3 *pp* *pp* *p* *dim.....*

Vc. 4 *pp* *pp* *p* *dim.....*

Andante $\text{♩} = 56$ *accel. molto.....*

Vc. 1 *p* *mf*

Vc. 2 *arco (sul pont.)* *p*

Vc. 3 *pizz.* *arco (sul pont.)* *p*

Vc. 4 *arco (sul pont.)* *p*

Allegro moderato $\text{♩} = 100$

Vc. 1 *pp*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *pp*

Andante $\text{♩} = 56$

Vc. 1 *rall.* *mf* *f* *p, espress.*

Vc. 2 *p* *mf* *f* *p*

Vc. 3 *p* *mf* *f* *p*

Vc. 4 *rall.* *mf* *f* *p*

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *p* *pp*

Vc. 1 *p* *p* *p*

Vc. 2 *p* *p* *p*

Vc. 3 *p* *p* *p*

Vc. 4 *p* *p* *p*

Allegretto mosso $\text{♩} = 92$

Vc. 1 *accel.....* *mf* *f* *dim.....*

Vc. 2 *accel.....* *mf* *f* *pizz.* *dim.....*

Vc. 3 *accel.....* *mf* *f* *pizz.* *dim.....*

Vc. 4 *accel.....* *cresc. molto.....* *f* *dim.....*

76 *rall.....* *pizz.* *Lento* ♩ = 46

Vc. 1 *arco* *p*

Vc. 2 *arco* *p*

Vc. 3 *arco* *pp* *p*

Vc. 4 *p*

85 *arco* *p, espress.* *cresc...poco...a...poco...*

Vc. 2 *cresc...poco...a...poco...*

Vc. 3 *arco* *p, espress.* *cresc...poco...a...poco...*

Vc. 4 *p, espress.* *cresc...poco...a...poco...*

92 *f* *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

99 *sfz* *cresc. molto.....*

Vc. 2 *sfz* *cresc. molto.....*

Vc. 3 *sfz* *cresc. molto.....*

Vc. 4 *sfz* *cresc. molto.....*

106 *ff* *f* *mf* *dim.....* *p* *dim.....*

Vc. 2 *ff* *f* *mf* *dim.....* *p* *dim.....*

Vc. 3 *ff* *f* *mf* *dim.....* *p* *dim.....*

Vc. 4 *ff* *f* *mf* *dim.....* *p* *dim.....*

113 *cedendo* *Allegro moderato* ♩ = 100

Vc. 1 *cedendo* *pp* *(alla punta)* *poco cresc.....*

Vc. 2 *cedendo* *ppp* *(alla punta)* *poco cresc.....*

Vc. 3 *cedendo* *ppp* *(alla punta)* *poco cresc.....*

Vc. 4 *cedendo* *pizz.* *ppp* *poco cresc.....*

120 *pp* *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *pp*

Vc. 4 *pp*

127 *pp* *pp* *p* *cresc.....*

Vc. 2 *p* *p* *p* *cresc.....*

Vc. 3 *pp* *pp* *p* *cresc.....*

Vc. 4 *pp* *pp* *p* *cresc.....*

134 *cedendo.....*

Vc. 1 *f* *cresc.....*

Vc. 2 *f* *cresc.....*

Vc. 3 *f* *cresc.....*

Vc. 4 *f* *cresc.....*

141 *Allegretto mosso* ♩ = 92

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

148 *(meno mosso)* *(lentamente)* *Andante* ♩ = 56

Vc. 1 *f* *dim.....* *p* *pp*

Vc. 2 *f* *dim.....* *p* *pp*

Vc. 3 *f* *dim.....* *p* *pp*

Vc. 4 *f* *dim.....* *p* *pp*

153

Vc. 1 *p* *(sordina)* *p*

Vc. 2 *p* *(sordina)* *p*

Vc. 3 *p* *(sordina)* *p*

Vc. 4 *p* *mp*

162 *Lento* ♩ = 46

Vc. 1 *p* *poco cresc.....* *rit.....* *a tempo* *p, molto espress.*

Vc. 2 *p* *poco cresc.....* *p, molto espress.*

Vc. 3 *p* *poco cresc.....* *p, molto espress.*

Vc. 4 *(sordina)* *p* *poco cresc.....* *p*

170

Vc. 1 *cresc.....* *sfz*

Vc. 2 *cresc.....* *sfz*

Vc. 3 *mf cresc.....* *sfz*

Vc. 4 *cresc.....* *sfz*

176

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp* *p, molto espress.*

Vc. 4 *p* *pp*

187

Vc. 1 *pp, dolciss.* *ppp*

Vc. 2 *pp, dolciss.* *ppp*

Vc. 3 *pp, dolciss.* *ppp*

Vc. 4 *pp, dolciss.* *ppp*

"VIOLONCELOS EM CONCERTO"

JOAQUÍN TURINA



LA ORACIÓN DEL TORERO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

ppp

cresc. molto.....

f dim. molto..... p sfz

p pp

pp

mf

Andante

accel. molto.....

Allegro moderato

43

49

54

58

63

68

73

80

f *p* *mf* *f* *p* *mf* *f* *p* *mf* *sfz*

pizz.

Andante

rall. ---

accel....

Allegretto mosso

Lento

(vire)

85 *arco*
p, espress.

90
cresc...poco...a...poco.....

95
f *p*

101
sfz *cresc. molto.....* *ff*

107
f *mf* *dim.....* *p* *dim.....*

(cedendo) **Allegro moderato**

114
pp *poco cresc.....*

119

125
pp *pp*

132
p *cresc.....* *f*

136
cresc..... (cedendo)

Allegretto mosso

140 *ff*

145 (meno mosso) *f* *dim.....*

150 (lento) *p* *pp* *p* **Andante**

156 *p*

161 Lento (sordina) *p* *poco cresc.....*

167 rit. -----, a tempo *p, molto espress.*

172 *cresc.....*

177 *sfz* *p* *pp*

183

189 *pp, dolce.* *ppp*

"VIOLONCELOS EM CONCERTO"

JOAQUÍN TURINA



LA ORACIÓN DEL TORERO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

6 *ppp*

11 *f* *dim. molto.....* *p* *pizz.* *sfz*

16 *arco* *(alla punta)* *p* *ppp*

21

26 *p* *3* *3* *3* *3*

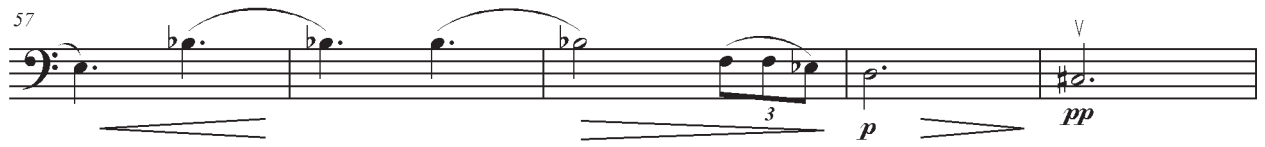
31 *pizz.* *p* *dim.....*

36 *Andante* *arco (sul pont.)* *pp* *p*

41 *accel. molto.....* (pos.normal) **Allegro moderato**


46 

52 **Andante**


57 

62 

67 *accel.....*


72 **Allegretto mosso**


76 *dim.....*


(vire)

87 *arco*
p, espress. *cresc... poco... a... poco.....*

93 *f* *p*

98 *sfz* *cresc. molto.....*

104 *ff* *f* *mf* *dim.....*

109 *p* *dim.....*

114 *cedendo* **Allegro moderato** *(alla punta)*
ppp *poco cresc.....*

119

124 *pp* *pp*

131 *pp* *p* *cresc.....* *f*

136 *cresc.....* *cedendo*

Allegretto mosso

141 *ff* *dim.....*

146 *f* *p* (meno mosso) (lentamente)

152 *pp* *p* Andante

158 *p* *p* (sordina) Lento

165 *p* *poco cresc.....* *rit.* *a tempo* *p, molto espress.*

170 *mf cresc.....*

175 *sfz* *p*

180 *pp* *p, molto espress.*

185 *pp, dolciss.*

190 *ppp*

"VIOLONCELOS EM CONCERTO"

JOAQUÍN TURINA



LA ORACIÓN DEL TORERO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

ppp

6 *cresc. molto.....*

11 *f dim. molto..... p sfz pizz.*

16 *p arco (alla punta) ppp³ 3 3 3 3 3*

21

26 *pp*

31 *pp pp p dim.....*

36 *pizz. pp Andante arco (sul pont.) p*

Allegro moderato

41 *accel. molto.....* (pos. normal) *p* *pp*

46 *p* **2** *rall. -----* *p* **3**

Andante

52 *mf* *f* *p*

57 *p* *pp*

62 *p* *p*

67 *p* *accel.....*

Allegretto mosso

72 *mf* *f* *pizz.*

76 *dim.....* *arco* *pp* *p*

Lento

81 *rall. -----* *pizz.* *sfz* **3**

(vire)

90 *p*, *espress.* *cresc...poco...a...poco.....* *f*

96 *p*

102 *sfz* *cresc. molto.....* *ff* *f*

108 *mf* *dim.....* *p* *Allegro moderato* *p* *dim.....*

113 *cedendo* *pizz.* *ppp* *poco cresc.....*

119

124 *pp*

129 *pp* *pp* *p* *arco* *cresc.....*

134 *f* *cresc.....*

139 *cedendo* *ff* *Allegretto mosso*

144 *(meno mosso)*
f

149 *(lentamente)*
dim.....
p
pp

154 *Andante*
p
3

159 *Lento* *(sordina)*
p
mp
p

164 *rit.*
poco cresc.....

169 *a tempo*
p
cresc.....

174
sfz
p
3

179
pp
3

184

189
pp, dolciss.
ppp

"VIOLONCELOS EM CONCERTO"

JOAQUÍN TURINA



LA ORACIÓN DEL TORERO

para 4 violoncellos

*

Transcrição: Piero Bastianelli

Allegro moderato

pizz.
ppp

6 *arco*
cresc. molto.....

11 *f* *dim. molto.....* *p* *pizz.* *sfz*

16 *p* *pizz.* *ppp*

21

26 *pp*

31 *pp* *pp* *p* *dim.....*

36 *pp* *Andante* *arco (sul pont.)* *p*

41 *accel. molto.....* **Allegro moderato**
pizz.
pp

46 *arco* 3 3 *mf*

54 **Andante**
f *p*

59 *p* *pp*

64 *p* *p*

69 *p* *accel....*
cresc. molto.....

72 **Allegretto mosso**
f

77 *dim.....* *p*

81 *rall.* 3 3 **Lento** 6
(vire)

90 *p*, *espress.* *cresc...poco...a...poco.....* *f*

96 *p*

102 *sfz* *cresc. molto.....* *ff* *f*

108 *mf* *dim.....* *p* *Allegro moderato* *p* *dim.....*

113 *cedendo* *pizz.* *ppp* *poco cresc.....*

119

124 *pp*

129 *arco* *pp* *pp* *p* *cresc.....*

134 *f* *cresc.....*

139 *cedendo* *ff* *Allegretto mosso*

144 *(meno mosso)*


149 *(lentamente)*


154 *Andante*


159 *Lento (sordina)*

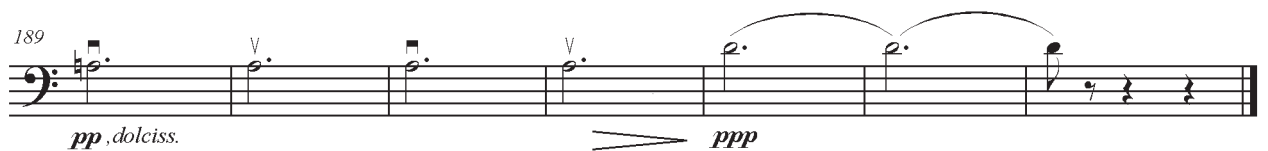

164 *rit.*


169 *a tempo*


174


179


184


189


VIOLONCELOS EM CONCERTO

BÉLA BARTÓK

5 PEÇAS "Mikrokosmos"

para 4 e 5 violoncelos



Arranjo
Piero Bastianelli

*

23

VIOLONCELOS EM CONCERTO

BÉLA BARTÓK

(1881-1945)

5 PEÇAS "Mikrokosmos"

para 4 e 5 violoncelos

*

I. RITMO BÚLGARO

Arranjo: Piero Bastianelli

Allegro molto $\text{♩} = 50$

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Measures 25-32. Violins 1 and 2 play melodic lines with *mf* dynamics and *pizz.* markings. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 26 and 28.

Measures 33-40. Violins 1 and 2 continue their melodic lines with *f* dynamics and *pizz.* markings. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 33 and 35.

Measures 41-48. Violins 1 and 2 play melodic lines with *mf* dynamics and *pizz.* markings. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 41 and 43. Dynamics include *mf*, *dim...*, *mp*, and *p*.

Measures 49-56. Violins 1 and 2 play melodic lines with *f* dynamics and *arco* markings. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 49 and 51. Dynamics include *f* and *p*.

II. INVENÇÃO CROMÁTICA

*

Béla Bartók
Arranjo: Piero Bastianelli

Measures 1-6. Violoncello 1 and 2 play melodic lines with *f* dynamics and *pizz.* markings. Violoncello 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 1 and 3. Tempo is *Allegro* with a quarter note equal to 132.

Measures 7-12. Violins 1 and 2 play melodic lines with *sf* dynamics. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 7 and 9.

Measures 13-18. Violins 1 and 2 play melodic lines with *mf* dynamics. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 13 and 15.

Measures 19-24. Violins 1 and 2 play melodic lines with *mf* dynamics. Violins 3 and 4 play a rhythmic pattern. *arco* markings are present above measures 19 and 21. Dynamics include *mf* and *crec. poco a poco...*

25 *accel. sino alla fine.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

31 *cresc.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

38

Vc. 1
Vc. 2
Vc. 3
Vc. 4

44 *ff*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

III. PEQUENO CANONE E SUA INVERSÃO

*

Béla Bartók
Arranjo: Piero Bastianelli

Allegro $\text{♩} = 120$

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

8

Vc. 1
Vc. 2
Vc. 3
Vc. 4

16 *cresc.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Violino 1 (Vc. 1): Measures 23-49. Dynamics include *ff*, *p*, *mf*, *f*, and *ff*. Includes a *cresc.....* marking at measure 45.

Violino 2 (Vc. 2): Measures 23-49. Dynamics include *ff*, *mf*, *p*, and *f*.

Violino 3 (Vc. 3): Measures 23-49. Dynamics include *ff*, *mf*, *p*, and *f*.

Violino 4 (Vc. 4): Measures 23-49. Dynamics include *ff*, *mf*, *p*, and *f*.

IV. CANÇÃO HÚNGARA

*

Béla Bartók
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 120

Violoncello 1 (Vc. 1): Measures 1-14. Dynamics include *mf*, *f*, and *pp* (tenuto).

Violoncello 2 (Vc. 2): Measures 1-14. Dynamics include *mf*, *f*, and *pp* (tenuto).

Violoncello 3 (Vc. 3): Measures 1-14. Dynamics include *p* (tenuto), *mf*, *f*, and *pp* (tenuto).

Violoncello 4 (Vc. 4): Measures 1-14. Dynamics include *p* (tenuto), *mf*, *f*, and *pp* (tenuto).

Violoncello 5 (Vc. 5): Measures 1-14. Dynamics include *mf*, *f*, and *pp* (tenuto). Includes a *cresc.....* marking at measure 12.

21 *rall.....*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *cresc..... f p.sub.*

Vc. 4 *cresc..... f p.sub.*

Vc. 5 *cresc..... f p.sub.*

28 *a tempo*

Vc. 1 *f mf f*

Vc. 2 *mf f mf*

Vc. 3 *mf f*

Vc. 4 *f mf*

Vc. 5 *mf f mf*

33 *poco allarg.....*

Vc. 1 *mf cresc..... f ff*

Vc. 2 *mf cresc..... f ff*

Vc. 3 *mf cresc..... f ff*

Vc. 4 *mf cresc..... f ff*

Vc. 5 *cresc..... f ff*

V. OSTINATO

*

Béla Bartók
Arranjo: Piero Bastianelli

Allegro vivo ♩ = 132

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4 *f p (simile)*

Violoncello 5 *f p (simile)*

8

Vc. 1 *p sf mf sf sf*

Vc. 2 *p sf mf sf sf*

Vc. 3 *p sf mf sf sf*

Vc. 4 *mp*

Vc. 5 *mp*

15

Vc. 1 *sf mf f*

Vc. 2 *mf f*

Vc. 3 *f mf f*

Vc. 4 *mf*

Vc. 5 *mf*

Musical score for measures 22-28. The score is for five violas (Vc. 1-5). Vc. 1 is in treble clef, while Vc. 2-5 are in bass clef. The key signature has one sharp (F#). Measure 22 starts with a *sf* dynamic. Vc. 2 has a *mf* dynamic at the end of the system. Vc. 3 has *sf* and *mf* dynamics. Vc. 4 has *sf* and *mf* dynamics. Vc. 5 has a *sf* dynamic at the end of the system.

Musical score for measures 29-35. The score is for five violas (Vc. 1-5). Vc. 1 is in treble clef, while Vc. 2-5 are in bass clef. The key signature changes to no sharps or flats. Measure 29 starts with a *(simile)* marking. Vc. 1 has a *mf* dynamic. Vc. 2 has a *mf* dynamic. Vc. 3 has a *pp* dynamic. Vc. 4 has a *p* dynamic. Vc. 5 has a *f* dynamic at the start and a *pizz.* marking with a *p* dynamic at the end of the system.

Musical score for measures 36-41. The score is for five violas (Vc. 1-5). Vc. 1 is in bass clef, while Vc. 2-5 are in bass clef. The key signature has one sharp (F#). Measure 36 starts with a *mf* dynamic. Vc. 2 has a *pp* dynamic. Vc. 3 has a *p* dynamic. Vc. 4 has a *mf* dynamic. Vc. 5 has a *mf* dynamic.

Musical score for measures 42-48. The score is for five violas (Vc. 1-5). Vc. 1 is in bass clef, while Vc. 2-5 are in bass clef. The key signature has one sharp (F#). Measure 42 starts with a *sf* dynamic. Vc. 2 has *sf* and *mf* dynamics. Vc. 3 has *sf* and *p* dynamics. Vc. 4 has *mf* and *p* dynamics. Vc. 5 has an *arco* marking and a *mf* dynamic.

Musical score for measures 49-54. The score is for five violas (Vc. 1-5). Vc. 1 is in bass clef, while Vc. 2-5 are in bass clef. The key signature has one sharp (F#). Measure 49 starts with a *sf* dynamic. Vc. 1 has *sf* and *cresc.... sf* dynamics. Vc. 2 has *sf* and *cresc.... sf* dynamics. Vc. 3 has *p* and *sf* dynamics. Vc. 4 has *mf* and *sf* dynamics. Vc. 5 has a *sf* dynamic and *cresc....* markings.

Musical score for measures 55-61. The score is for five violas (Vc. 1-5). Vc. 1 is in bass clef, while Vc. 2-5 are in bass clef. The key signature has one sharp (F#). Measure 55 starts with a *sf* dynamic. Vc. 1 has *sf* and *f* dynamics. Vc. 2 has *sf* and *f* dynamics. Vc. 3 has *sf* and *f* dynamics. Vc. 4 has *f* and *dim....* dynamics. Vc. 5 has a *f* dynamic and *dim....* markings.

62 *poco rit.* ----- *Meno vivo = 100*

Score for measures 62-68. The piece is in 12/8 time and B-flat major. It features five violin parts. Measure 62 has a *poco rit.* marking. Measure 63 has a *Meno vivo = 100* marking. Dynamics include *ff* and *p*. A fermata is present in measure 67.

69

Score for measures 69-75. Dynamics include *ff* and *p, sub.*. A fermata is present in measure 72.

76

Score for measures 76-82. Dynamics include *poco sf* and *mp*. A fermata is present in measure 81.

83

Score for measures 83-89. Dynamics include *f*. A fermata is present in measure 88.

90

Score for measures 90-96. Dynamics include *f* and *p, sub.*. A fermata is present in measure 95.

97 *tenuto, pesante*

Score for measures 97-103. Dynamics include *mf* and *sf*. A fermata is present in measure 102.

104
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
cresc....
piu f

111
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

118
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
cresc....
ff
ff
ff (stacc.)
ff (stacc.)
ff (stacc.)

124
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

131
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
poco allarg.....
sf
sf
sf
dim....
dim....
dim....
dim....

138
Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5
p
f
f
f
f



BÉLA BARTÓK
5 PEÇAS "Mikrokosmos"
para 4 e 5 violoncelos

*

I.
"RITMO BÚLGARO"

Arranjo: Piero Bastianelli

Allegro molto $\text{♩} = 50$

3

p, cantabile

8

14

20

3

mf

28

pizz. arco

34

pizz. arco

f

40

pizz. arco

mf

dim....

46

pizz.

p

6

II. "INVENÇÃO CROMÁTICA"

Allegro ♩ = 132

f

sf sf sf sf sf sf sf

sf sf

mf

cresc. poco a poco.....

accel. sino alla fine.....

f

cresc.....

fff

III.
"PEQUENO CANONE E SUA INVERSÃO"

Allegro ♩ = 120

f

7

13

20 *cresc.....* *ff*

27 *p* *mf*

34 *f*

41 *f*

47 *cresc.....* *ff*

IV.
"CANÇÃO HÚNGARA"

Allegro ben ritmato ♩ = 120

mf

7

12

f p

18

23

rall..... a tempo

mf f

30

mf f

35

mf cresc..... f ff

poco allarg.....

V.
"OSTINATO"

Allegro vivace ♩ = 120-132

7

p *sf* *mf* *sf*

13

sf *mf* *f*

22

sf

29

3

mf *mf*

38

sf *sf* *mf*

46

sf

53

sf sf cresc...sf sf sf

6

sf *f*

poco rit.....

3

64

Meno vivo ♩ = 90

ff

70

4

79 *poco sf* *f*

88

94 *tenuto, pesante*

100 *mf* *cresc....*

107 *più f*

114 *cresc....*

120 *(Più mosso)* *ff*

126

133 *poco allarg.....* *Tempo I°* ♩ = 120-132 *sf* *sf* *dim....*

138 *p* *f* *sf*



BÉLA BARTÓK
 5 PEÇAS "Mikrokosmos"
 para 4 e 5 violoncelos
 *

I.
 "RITMO BÚLGARO"

Arranjo: Piero Bastianelli

Allegro molto $\text{♩} = 50$
pizz.

p *arco* *p, cantabile*

7 *pizz.* *arco*

14 *pizz.* *arco* *pizz.* *arco*

21 *mf* 3

30 *pizz.* *arco*

36 *pizz.* *arco* *f* 3

42 *pizz.* *arco* *mf* *dim....* *pizz.* *p*

48 *arco* *f* 2

II.
"INVENÇÃO CROMÁTICA"

Allegro $\text{♩} = 132$

f

6

sf

11

16

mf

21

cresc. poco a poco.....

26

accel. sino alla fine.....

f

31

cresc.....

36

41

46

fff

III.
"PEQUENO CANONE E SUA INVERSÃO"

Allegro ♩ = 120

The musical score is written in bass clef with a 2/4 time signature. It consists of eight staves of music. The first staff begins with a forte (*f*) dynamic. The second staff includes a first ending bracket labeled '2'. The third staff starts at measure 15. The fourth staff includes a crescendo marking 'cresc.....' and a fortissimo (*ff*) dynamic. The fifth staff starts at measure 28 and ends with a piano (*p*) dynamic. The sixth staff starts at measure 34 and ends with a forte (*f*) dynamic. The seventh staff starts at measure 41 and includes a first ending bracket. The eighth staff starts at measure 47 and includes a crescendo marking 'cresc.....' and a fortissimo (*ff*) dynamic. Various musical notations such as slurs, accents, and dynamic markings are present throughout the score.

IV.
"CANÇÃO HÚNGARA"

Allegro ben ritmato ♩ = 120

The musical score is written for Violin 2 in the key of D major (two sharps) and 2/4 time. It consists of seven staves of music. The first staff begins with a double bar line, a fermata, and a '2' above the staff, followed by a series of eighth notes. The dynamic is marked *mf*. The second staff continues the eighth-note pattern. The third staff starts with a fermata, a '2' above the staff, and a dynamic of *f*, followed by a *p* dynamic. The fourth staff continues the eighth-note pattern. The fifth staff begins with a '3' above the staff, a *mf* dynamic, and a *rall..... a tempo* marking. The sixth staff starts with a *f* dynamic, followed by a *mf* dynamic. The seventh staff begins with a *mf* dynamic, a *cresc.....* marking, and ends with a *f* to *ff* dynamic and a *poco allarg.....* marking.

V. "OSTINATO"

Allegro vivace ♩ = 120-132

7

p *sf* *sf*

14

sf *sf* *mf* *f* (simile)

23

mf

30

mf

37

pp

43

sf *mf*

49

sf *sf* *sf* *sf* *sf* *sf* *sf*

58

f *ff*

68

tr *tr* *tr*

poco rit..... *Meno vivo* ♩ = 90 *cresc..... sf*

75 *mp*

84 *f*

91

97 *sf* *mf* *tenuto, pesante*

105 *cresc....* *più f*

112

119 *cresc....* *ff* *(Più mosso)*

126 *poco allarg.....* *Tempo I° ♩ = 120-132*

132 *sf sf sf dim....*

138 *p sf sf*



BÉLA BARTÓK

5 PEÇAS "Mikrokosmos"

para 4 e 5 violoncelos

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I.

"RITMO BÚLGARO"

Allegro molto

Arranjo: Piero Bastianelli

pizz.
p

7

13

19 *arco (legato, leggero)*
mp

25

31

37 *mf* *mp*

43 *dim....* *p*

49 *arco*
f

II.
"INVENÇÃO CROMÁTICA"

Allegro $\text{♩} = 132$ v

f

6 *sf*

11

16 *mf*

21 *cresc. poco a poco.....*

26 *accel. sino alla fine.....*
f

31 *cresc.....*

36

41

46 *fff*

III.
"PEQUENO CANONE E SUA INVERSÃO"

Allegro ♩ = 120

f

8

14

21 *cresc.....* *ff* *mf*

27

33 *p* *f*

40

47 *cresc.....* *ff*

IV. "CANÇÃO HÚNGARA"

Allegro ben ritmato ♩ = 120

(simile)

p (tenuto)

5

10

cresc.... *pp* (tenuto)

15

20

cresc....

25

f *p, sub.* *mf*

rall..... *a tempo*

30

f

35

mf *cresc....* *f* *ff*

poco allarg.....

V.
"OSTINATO"

Allegro vivace ♩ = 120-132

4

p *sf* *mf* *sf*

11 *f* *sf* *f*

18 *mf* *f* *sf*

25 *mf* (simile)

32 *pp* *p*

38 *sf* *sf* *p*

46 *mf* *p* *mf* *p* *sf* *sf*

52 *cresc....* *sf* *sf* *f*

59 *dim....* *p* *ff* *Meno vivo* ♩ = 90

66

73 *p*

82 *f*

90 2

101 *mf*

107 *cresc.....* *p* *più f*

115 *cresc.....* *ff (stacc.)* (Più mosso)

122

129 *poco allarg.....* *Tempo I° = 120-132* *sf*

136 *dim....* *p* *f* *sf*



BÉLA BARTÓK

5 PEÇAS "Mikrokosmos"

para 4 e 5 violoncelos

*

I.

"RITMO BÚLGARO"

Arranjo: Piero Bastianelli

Allegro molto $\text{♩} = 50$

(legato e leggero)

p

6

12

18

24

30 *mp*

36

42 *mf*

50 *mp* *dim....*

3

p *f*

II. "INVENÇÃO CROMÁTICA"

Allegro ♩ = 132

The musical score is written for Violin 4 in bass clef with a common time signature (C). It consists of ten staves of music, numbered 1 through 46. The piece is marked 'Allegro' with a tempo of 132 beats per minute. The score begins with a dynamic marking of *f* (forte) and a breath mark (V). The first staff (measures 1-5) features a series of chromatic eighth notes. The second staff (measures 6-10) continues with chromatic patterns, marked with *sf* (sforzando) and includes a breath mark. The third staff (measures 11-15) maintains the chromatic texture with *sf* dynamics. The fourth staff (measures 16-20) shows a change in dynamics to *mf* (mezzo-forte) and includes a breath mark. The fifth staff (measures 21-25) features a *cresc. poco a poco.....* instruction and a change in time signature to 2/4. The sixth staff (measures 26-30) is marked with *accel. sino alla fine.....* and *f*. The seventh staff (measures 31-35) includes a *cresc.....* instruction and a breath mark. The eighth staff (measures 36-40) continues the chromatic progression. The ninth staff (measures 41-45) shows further chromatic movement. The final staff (measures 46) concludes with a *fff* (fortissimo) dynamic marking.

III.
"PEQUENO CANONE E SUA INVERSÃO"

Allegro ♩ = 120

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music. The first staff (measures 1-7) begins with a forte (*f*) dynamic. The second staff (measures 8-14) continues the melodic line. The third staff (measures 15-21) shows a continuation of the theme. The fourth staff (measures 22-29) features a crescendo leading to a fortissimo (*ff*) dynamic, followed by a double bar line and a piano (*p*) dynamic section. The fifth staff (measures 30-36) starts with a piano (*p*) dynamic and moves to a mezzo-forte (*mf*) dynamic. The sixth staff (measures 37-43) returns to a forte (*f*) dynamic. The seventh staff (measures 44-48) includes a crescendo. The eighth staff (measures 49-50) concludes with a fortissimo (*ff*) dynamic and a final chord.

IV. "CANÇÃO HÚNGARA"

Allegro ben ritmato ♩ = 120

p (tenuto) (simile)

5

10 *cresc.....* *pp (tenuto)*

15

20 *cresc.....*

25 *f* *p, sub.* *f*

30 *mf* *mf*

36 *cresc.....* *f* *ff*

V.
"OSTINATO"

Allegro vivace ♩ = 120-132

(*simile*)

The musical score for Violin 4, titled "OSTINATO", is written in bass clef with a 2/4 time signature. It begins with a tempo marking of "Allegro vivace" and a metronome marking of ♩ = 120-132. The piece is marked "(simile)". The score consists of nine staves of music, with measure numbers 8, 15, 22, 30, 38, 45, 51, and 58 indicated at the start of their respective lines.

The dynamics and performance markings are as follows:

- Measures 1-8: *f p*
- Measures 9-14: *mp*
- Measures 15-21: *mf*
- Measures 22-29: *sf* and *mf*
- Measures 30-37: *p* and *mf*
- Measures 38-44: *mf*, *p*, *mf*, *p*, *mf*
- Measures 45-50: *sf*, *cresc....*
- Measures 51-57: *f*, *dim....*, *p*, *ff*

The piece concludes at measure 62 with a tempo change to "Meno vivo" and a new metronome marking of ♩ = 90.

66

73

82

91

101

107

115

122

130

137

p, sub.

poco sf

f

mf

cresc.....

più f

(Più mosso)

cresc.....

ff (stacc.)

poco allarg.....

Tempo I° ♩ = 120-132

dim....

p

f

sf



BÉLA BARTÓK
 5 PEÇAS "Mikrokosmos"
 para 4 e 5 violoncelos
 *

- I. "RITMO BÚLGARO" (TACET)
 II. "INVENÇÃO CROMÁTICA" (TACET)
 III. "PEQUENO CANONE" (TACET)
 IV.
 "CANÇÃO HÚNGARA"

Allegro ben ritmato ♩ = 120

Arranjo: Piero Bastianelli

(*simile*)

p (*tenuto*)

6

cresc.....

12

pp (*tenuto*)

18

cresc.....

24

rall..... a tempo

f *p, sub.* *mf*

30

f *mf* *mf*

36

cresc..... *f* *ff*

V.
"OSTINATO"

Allegro vivace ♩ = 120-132

(simile)

8 *f p*

15 *mp*

22 *mf*

30 *p* *pizz.*

38 *arco* 6

45 *sf*

52 *cresc....* *f*

60 *dim....* *p* *ff* *poco rit.....* *Meno vivo* ♩ = 90

68

74 *p, sub.* *poco sf*

84 *f*

93 *mf*

102 *cresc.....*

108 *più f*

116 *cresc.....* *(Più mosso)* *ff (stacc.)*

123

130 *poco allarg.....* *Tempo I° ♩ = 120-132*

137 *dim....* *p* *f* *sf*

VIOLONCELOS EM CONCERTO

CARL MARIA von WEBER

ADAGIO E RONDO

para 4 violoncelos



Arranjo
Piero Bastianelli

*

24

CARL MARIA von WEBER
(1786-1826)

ADAGIO E RONDO

para 4 violoncelos

*

I. ADAGIO

Arranjo: Piero Bastianelli

Adagio

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

18

Vc. 1 *p* *pp* *ppp* *ppp*

Vc. 2 *ppp*

Vc. 3 *ppp*

Vc. 4 *ppp*

2. RONDO

Vivace

Violoncello 1 *p leggero*

Violoncello 2

Violoncello 3 *pp leggero*

Violoncello 4 *pp leggero*

7

Vc. 1 *f*

Vc. 2 *f* *mf*

Vc. 3 *f.sub.* *p*

Vc. 4 *f.sub.* *p*

13

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3

Vc. 4

18

Vc. 1 *f* *mf* *mp*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

24

Vc. 1 *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

30

Vc. 1 *f.sub.*

Vc. 2 *mf* *f.sub.*

Vc. 3 *mf* *f.sub.*

Vc. 4 *mf* *f.sub.*

36

Vc. 1

Vc. 2 *pp leggero*

Vc. 3 *p leggero*

Vc. 4 *pp leggero*

Vc. 1 *p. leggero*

Vc. 2 *p* *mf*

Vc. 3 *p* *p*

Vc. 4 *p* *p*

Vc. 1 *mf espressivo* *dim.....* *f sub. cresc.....*

Vc. 2 *mf espressivo* *dim.....* *f sub. cresc.....*

Vc. 3 *mf* *dim.....* *f sub. cresc.....*

Vc. 4 *mf* *dim.....* *f sub. cresc.....*

Vc. 1 *ff*

Vc. 2 *cresc.* *ff* *dim. poco... a. poco*

Vc. 3 *ff* *dim. poco... a. poco*

Vc. 4 *ff* *dim. poco... a. poco*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p* *pp*

Vc. 4 *p* *pp*

Vc. 1 *f* *f*

Vc. 2 *f* *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *f* *mf* *mf*

Vc. 2 *f* *mf* *mf*

Vc. 3 *f* *mf* *mf dim. poco... a. poco*

Vc. 4 *f* *mf* *mf dim. poco... a. poco*

Vc. 1 *p* *pp* *pizz.*

Vc. 2 *mf dim. poco... a. poco* *pizz.* *arco* *pp* *pizz.*

Vc. 3 *p* *arco* *pp* *pizz.*

Vc. 4 *pizz.* *pp* *pizz.*

"VIOLONCELOS EM CONCERTO"

CARL MARIA VON WEBER

ADAGIO E RONDO

para 4 violoncelos

*



Arranjo: Piero Bastianelli

Adagio

1

p ,con espressione

7

cresc..... *f*

13

dim..... *pp*

18

p *p* *pp* rit. -----

Rondo/Vivace

1

p ,leggero

6

f

11

mf

16

f *mf*

21

mp

26 *f*

31 *f, sub.*

36 *p, leggero* *p*

47 *mf, espressivo* *dim.....*

52 *f, sub.* *cresc.....* *ff*

56 *dim...poco...a...poco.....* *p* *p*

62 *f*

67 *f*

72 *mf* *f*

77 *mf* *mf*

81 *p* *pp* *pizz.* *pp*

Detailed description: This page of a musical score for Violin 1 contains measures 26 through 81. The music is written in a key with two sharps (D major) and a 3/4 time signature. The score is divided into ten systems, each with a measure number at the beginning. The notation includes various dynamics such as *f* (forte), *f, sub.* (forzando), *p, leggero* (piano, light), *mf, espressivo* (mezzo-forte, expressive), *ff* (fortissimo), *dim.....* (diminuendo), *cresc.....* (crescendo), *pp* (pianissimo), and *pizz.* (pizzicato). There are also performance markings like *6*, *2*, and *3* indicating fingerings or bowings. The score features a variety of rhythmic patterns, including sixteenth and thirty-second notes, and rests.

"VIOLONCELOS EM CONCERTO"

CARL MARIA VON WEBER

ADAGIO E RONDO

para 4 violoncelos

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Arranjo: Piero Bastianelli

Adagio

Musical score for Adagio, measures 1-17. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It includes dynamic markings such as *p*, *f*, *pp*, *ppp*, *cresc.....*, *dim.....*, and *rit. - - - -*.

Rondo/Vivace

Musical score for Rondo/Vivace, measures 18-26. The score is written in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. It includes dynamic markings such as *f*, *mf*, and *p*. Measure numbers 5, 11, 16, 21, and 26 are indicated at the start of their respective lines.

31 *f,sub.* *pp,leggero*

37 *2*

44 *p* *mf*

49 *mf espressivo* *dim.....* *f,sub.* *cresc.....* *ff*

56 *dim...poco...a...poco.....* *p*

61 *p* *f*

67 *f* *mf*

72 *f*

77 *mf* *mf* *mf dim...poco...a...poco.....*

82 *pp* *pizz.*

"VIOLONCELOS EM CONCERTO"

CARL MARIA von WEBER

ADAGIO E RONDO

para 4 violoncelos

*



Arranjo: Piero Bastianelli

Adagio

6 *p* *cresc.....*
 11 *f* *dim.....*
 17 *pp* *rit. -----* *ppp*

Rondo/Vivace

pp *leggero*
 6 *f,sub.*
 12 *p*
 18 *f* *p*
 24 *p*

28 *f* *mf* *f,sub.*

34 *p*, *leggero*

39 *p*

44 *p*

49 *mf* *dim.* *f,sub. cresc.*

55 *ff* *dim...poco...a...poco* *p*

61 *pp*

66 *f* *mf*

72 *f* *mf*

78 *mf* *dim...poco...a...poco*

83 *pizz.* *p* *arco* *pp* *pizz.*

"VIOLONCELOS EM CONCERTO"

CARL MARIA VON WEBER

ADAGIO E RONDO

para 4 violoncelos

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Arranjo: Piero Bastianelli

Adagio

8

15

p *p* *p* *cresc.....* *f* *dim.....*

pp *ppp*

rit. - - - -

Rondo/Vivace

6

11

16

24

31

pp, leggero

f, sub.

p

f *p*

p *f* *mf*

f, sub.

36

pp, *leggero*

41

p *p*

46

mf

51

dim..... *f, sub.* *cresc.....*

55

ff *dim...poco...a...poco.....*

60

p *pp*

65

f

70

mf

75

f *mf* *mf*

81

dim...poco...a...poco..... *pizz.* *p* *arco* *pp* *pizz.*

VIOLONCELOS EM CONCERTO

ROBERT SCHUMANN

2 PEÇAS "EM ESTÍLO POPULAR"

para 4 violoncelos



Transcrição
Piero Bastianelli

*

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VIOLONCELOS EM CONCERTO

ROBERT SCHUMANN
(1810-1856)

2 PEÇAS "EM ESTÍLO POPULAR" para 4 violoncelos

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Transcrição: Piero Bastianelli

1. Con fantasia (non molto rapido)

Violoncello 1 *p* *cresc....*

Violoncello 2 *p* *cresc....*

Violoncello 3 *pizz.* *p* *cresc....*

Violoncello 4 *p* *cresc....*

Vc. 1 *(sempre cresc....)* *mf*

Vc. 2 *(sempre cresc....)* *mf*

Vc. 3 *(sempre cresc....)* *mf*

Vc. 4 *(sempre cresc....)* *mf*

Vc. 1 *f*

Vc. 2 *f* *sf p* *sf p*

Vc. 3 *f* *sf p* *sf p* *arco*

Vc. 4 *f* *sf p* *sf p*

Vc. 1 *pp*

Vc. 2 *sf p* *sf p* *pp*

Vc. 3 *sf p* *sf p* *pp*

Vc. 4 *sf p* *sf p* *pp*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *cresc....* *(sempre cresc....)* *f*

Vc. 2 *cresc....* *(sempre cresc....)* *mf*

Vc. 3 *cresc....* *(sempre cresc....)* *mf*

Vc. 4 *cresc....* *(sempre cresc....)* *mf*

Vc. 1 *ff*

Vc. 2 *ff* *f (détaché)*

Vc. 3 *ff* *mf* *(simile)*

Vc. 4 *ff* *mf* *(simile)*

Vc. 1 *f* (détaché)

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *mf* *f* (détaché)

Vc. 2 *f* (détaché) *mf*

Vc. 3 *mf* *f* (détaché)

Vc. 4 *mf*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *pizz.*

Vc. 4 *f* *pizz.* *arco* *pizz.*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *arco*

Vc. 4 *arco* *pizz.* *arco* *mf* *pizz.* *arco*

Vc. 1 *f* *dim.....* *sfp*

Vc. 2 *mf* *dim.....* *p*

Vc. 3 *pizz.* *mf* *arco* *dim.....* *sfp*

Vc. 4 *mf* *dim.....* *p*

Vc. 1 *sfp* *ff*

Vc. 2 *p* *f* *ff*

Vc. 3 *sfp* *f* *ff*

Vc. 4 *p* *f* (détaché) *ff*

Vc. 1 *p*

Vc. 2 *f* *p*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 1 *f* *f* *f* *pizz.* *f*

Vc. 2 *p* *f* *f* *pizz.* *f*

Vc. 3 *sfp* *sfp* *f* *pizz.* *f*

Vc. 4 *p* *f* *f* *pizz.* *f*

2. Andante

Violoncello 1 *p* *pp*

Violoncello 2 *p* *pp*

Violoncello 3 *p* *pp*

Violoncello 4 *p* *pp*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *pp* (echo)

Vc. 2 *mp* (cantabile)

Vc. 3 *p*

Vc. 4 *p*

Vc. 1 *mp* (cantabile) *a tempo*

Vc. 2 *pp* (echo) *a tempo*

Vc. 3 *p*

Vc. 4 *a tempo*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

pizz. *arco*



ROBERT SCHUMANN

2 PEÇAS "EM ESTILO POPULAR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

1.

Con fantasia (non molto rapido)

60 *ff*

73 *f (détaché)*

78 *mf*

85 *f (détaché)* *ff*

90

97 *f*

108 *dim.....* *sfp*

115 *sfp* *ff*

124 *p*

135 *sf* *sf* *f* *pizz.*

Detailed description: This page of a musical score for Violin 1 contains measures 60 through 135. The score is written in a single system with multiple staves. The key signature has one flat (B-flat). The time signature is 3/4. The music features a variety of dynamics and articulations. Measure 60 starts with a forte (*f*) dynamic and a fortissimo (*ff*) dynamic. Measure 73 is marked *f (détaché)*. Measure 78 is marked *mf*. Measure 85 is marked *f (détaché)* and *ff*. Measure 90 is marked *f*. Measure 97 is marked *f*. Measure 108 is marked *dim.....* and *sfp*. Measure 115 is marked *sfp* and *ff*. Measure 124 is marked *p*. Measure 135 is marked *sf*, *sf*, *f*, and *pizz.*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

2.

Andante

p *pp*

9 *p*

17 *mf*

25

32 *p*

40 *pp* (echo)

49 *poco rit.....*

57 *a tempo*
mp (cantabile)

64 *mf*

71 *p* *pizz.*

Detailed description: The musical score is for the first violin part of a piece. It begins in 2/4 time with a tempo marking of 'Andante'. The key signature has one flat. The score consists of ten staves of music. The first staff starts with a piano (*p*) dynamic and ends with a pianissimo (*pp*) dynamic. The second staff has a piano (*p*) dynamic. The third staff has a mezzo-forte (*mf*) dynamic. The fourth staff continues with a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a pianissimo (*pp*) dynamic with the instruction '(echo)'. The seventh staff has a 'poco rit.....' marking. The eighth staff has an 'a tempo' marking and a mezzo-piano (*mp*) dynamic with the instruction '(cantabile)'. The ninth staff has a mezzo-forte (*mf*) dynamic. The tenth staff has a piano (*p*) dynamic and ends with a pizzicato (*pizz.*) instruction.



ROBERT SCHUMANN

2 PEÇAS "EM ESTILO POPULAR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

1.

Con fantasia (non molto rapido)

62 *ff* *f (détaché)*

68

73 *mf*

81 *f (détaché)* *mf*

88 *ff* *f*

102 *mf* *dim.....*

110 *p* *p* *f*

119 *ff*

125 *f* *p* *p*

133 *p* *f* *pizz.*

Detailed description: This page of a musical score for Violin 2 contains measures 62 through 133. The music is written in bass clef with a key signature of one flat (B-flat major or D minor). It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings range from *ff* (fortissimo) to *p* (piano). Performance instructions include *détaché* (detached), *pizz.* (pizzicato), and *dim.....* (diminuendo). Measure 88 includes a 4-measure rest. Measure 125 shows a change to a treble clef for a few notes. The score concludes with a *pizz.* marking and a dynamic of *f*.

2.

Andante

p *pp*

10 *p*

19 *mf*

28 *mp (cantabile)*

36 *p* *mp (cantabile)*

46

55 *poco rit.....* *a tempo* *pp (echo)*

63 *mf*

71 *pizz.* *arco* *p*



ROBERT SCHUMANN

2 PEÇAS "EM ESTILO POPULAR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

1.

Con fantasia (non molto rapido)

pizz.

p
cresc..... (*sempre cresc.....*)
mf *f*
arco
sfp *sfp* *sfp* *sfp*
pp
mf
cresc..... (*sempre cresc.....*)
mf *ff*

65 *mf* *v* (*simile*) *mf*

73 *mf* *mf*

81 *mf* *f* (*détaché*)

88 *f* *pizz.*

96 *mf*

104 *arco* *pizz.* *arco* *mf* *dim.....*

113 *sfz* *sfz* *f*

120 *ff* *f*

126 *p* *p*

133 *sfz* *sfz* *f* *pizz.*

2.

Andante

The musical score is written for Violin 3 in a 2/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *p* and ends with *pp*. The second staff is marked *p*. The third staff is marked *mf*. The fourth staff is marked *p*. The fifth staff is marked *p*. The sixth staff is marked *p* and includes the tempo markings *poco rit.....* and *a tempo*. The seventh staff is marked *mf*. The eighth staff is marked *p*. The ninth staff is marked *p* and includes the performance instructions *pizz.* and *arco*. The score includes various musical notations such as slurs, accents, and dynamic markings.



ROBERT SCHUMANN

2 PEÇAS "EM ESTILO POPULAR"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

1.

Con fantasia (non molto rapido)

9

17

25

33

41

49

57

p

cresc.....
(sempre cresc.....)

mf *f*

sfz *sfz* *sfz* *sfz*

pp

mf

cresc.....
(sempre cresc.....)

mf *ff*

65 *mf* *v* (*simile*) *mf*

73 *mf* *mf*

81 *mf*

89 *f* *pizz.* *arco* *pizz.*

96 *arco* *pizz.* *arco* *pizz.* *mf*

103 *arco* *mf* *dim.....*

111 *p* *p* *f*

119 *ff* *f*

126 *p* *p*

133 *p* *f* *pizz.*

Detailed description: This is a musical score for Violin 4, consisting of nine staves of music. The first staff (measures 65-72) features a melodic line starting with a *mf* dynamic and a *v* (vibrato) marking, with the instruction *(simile)*. The second staff (measures 73-80) continues the melodic line with *mf* dynamics. The third staff (measures 81-88) shows a melodic line with *mf* dynamics. The fourth staff (measures 89-95) is characterized by a *f* dynamic, alternating between *pizz.* (pizzicato) and *arco* (arco) playing. The fifth staff (measures 96-102) continues this pattern with *mf* dynamics. The sixth staff (measures 103-110) features a melodic line with *mf* dynamics, ending with a *dim.....* (diminuendo) marking. The seventh staff (measures 111-118) shows a melodic line with dynamics ranging from *p* (piano) to *f* (forte). The eighth staff (measures 119-125) features a melodic line with *ff* (fortissimo) dynamics. The ninth staff (measures 126-133) shows a melodic line with dynamics ranging from *p* to *f*, ending with a *pizz.* marking.

2.

Andante

11

22

33

43

54 *poco rit..... a tempo*

63

74 *pizz. arco*

VIOLONCELOS EM CONCERTO

MANUEL DE FALLA

PRELÚDIO para 5 violoncelos

JEAN FRANÇAIS

SERENADE para 5 violoncelos

BELA BARTÓK

5 PEÇAS "Folclore Romeno" para 5 violoncelos

MAURICE RAVEL

CANTABILE "Petit-poucet" para 4 violoncelos

CLAUDE DEBUSSY

LA FILLE AUX CHEVEUX DE LIN
para 4 violoncelos



Transcrições
Piero Bastianelli

*

VIOLONCELOS EM CONCERTO

MANUEL DE FALLA
(1876-1946)

PRELÚDIO para 5 violoncelos *

Transcrição: Piero Bastianelli

Andante

43 *rit.....* Tempo 1º

Vc. 1 *(tranquillo)*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

54

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *ten.*

63

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

VIOLONCELOS EM CONCERTO

JEAN FRANÇAIS
(1912)

SERENADE para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino

Violoncello 1 *p*

Violoncello 2 *pp*

Violoncello 3 *pp*

Violoncello 4

Violoncello 5

7

Vc. 1 *piu p*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

13

Vc. 1 *p* (dolce ma cantabile e legato)

Vc. 2 *p* (dolce ma cantabile e legato)

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p* (arp. lento e vibrato) *pizz.*

19

Vc. 1 *pp sub.*

Vc. 2 *pp sub.*

Vc. 3 *pp sub.*

Vc. 4 *pp sub.*

Vc. 5 *pp sub.* arco

25

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *pp* (simile)

Vc. 5 *pp* (simile)

31

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

37

Vc. 1 *p* (simile) poco più *f*

Vc. 2 *pp* (simile) poco più *f*

Vc. 3 *p* (simile) poco più *f*

Vc. 4 *pp* (simile) poco più *f*

Vc. 5 *pp* (simile) poco più *f*

43

Vc. 1 *più p* perdendosi.....

Vc. 2 *più p* perdendosi.....

Vc. 3 *più p* perdendosi.....

Vc. 4 *più p*

Vc. 5 *più p* *pizz.*

VIOLONCELOS EM CONCERTO

BELA BARTÓK
(1881-1945)

5 PEÇAS "Folclore Romeno" para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

Musical score for the first system of the first movement, featuring five cellos. The score includes dynamic markings such as *mf*, *molto espress.*, *f*, and *p*, along with performance instructions like *(legato)* and first endings.

Musical score for the second system of the first movement, featuring five cellos. It includes dynamic markings like *p*, *mf*, and *p*, and performance instructions such as *rit.* and second endings.

2. Poco vivace

Musical score for the first system of the second movement, featuring five cellos. It includes dynamic markings like *mp* and *p*, and performance instructions like *arco* and *poco cresc....*

Musical score for the second system of the second movement, featuring five cellos. It includes dynamic markings like *mf* and *p*, and performance instructions like *arco* and *pizz.*

Musical score for the third system of the second movement, featuring five cellos. It includes dynamic markings like *mp* and *p*, and performance instructions like *arco*, *rit.*, and *a tempo*.

3. Molto tranquillo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

9

Viol. 1

Viol. 2

Viol. 3

Viol. 4

Viol. 5

4. Allegro moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

25

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *f* *mf* *cresc.....* *f* *ff*

Vc. 2 *mf* *cresc.....* *f* *ff*

Vc. 3 *f* *mf* *cresc.....* *f* *ff*

Vc. 4 *mf* *cresc.....* *f* *ff*

Vc. 5 *mf* *cresc.....* *f* *ff*

poco allarg....

Vc. 1 *p (smorz.)* *pp* *p*

Vc. 2 *p (smorz.)* *pp* *p* *pizz.*

Vc. 3 *p (smorz.)* *pp* *p* *pizz.*

Vc. 4 *p (smorz.)* *pp* *p* *pizz.*

Vc. 5 *p (smorz.)* *pp* *p* *pizz.*

Adagio *Tempo I°*

GP arco

5. Allegretto mosso

Violoncello 1 *mf* *f*

Violoncello 2 *mf* *f*

Violoncello 3 *mf* *f*

Violoncello 4 *mf* *f*

Violoncello 5 *mf* *f*

Vc. 1 *mf* *p* *f*

Vc. 2 *mf* *p* *f*

Vc. 3 *mf* *p* *f*

Vc. 4 *mf* *p* *f*

Vc. 5 *mf* *p* *f*

poco rit.... *a tempo*

arco pizz.

Vc. 1 *p* *poco cresc.....* *mf*

Vc. 2 *p* *poco cresc.....* *mf*

Vc. 3 *p* *poco cresc.....* *mf*

Vc. 4 *pizz.* *p* *poco cresc.....* *mf*

Vc. 5 *pizz.* *p* *poco cresc.....* *mf*

Vc. 1 *p* *poco cresc.....* *mf* *p (smorz.)*

Vc. 2 *p* *poco cresc.....* *mf* *p (smorz.)*

Vc. 3 *pizz.* *poco cresc.....* *mf* *p (smorz.)*

Vc. 4 *pizz.* *poco cresc.....* *mf* *p (smorz.)*

Vc. 5 *pizz.* *poco cresc.....* *mf* *p (smorz.)*

46

Adagio

Tempo I°

Vc. 1 GP. *pp*

Vc. 2 GP. *pp*

Vc. 3 GP. *pp* *pizz.* *p*

Vc. 4 GP. *arco* *pp* *pizz.* *p*

Vc. 5 GP. *arco* *pp* *pizz.* *p*

55

rit..... *a tempo*

Vc. 1 *p*

Vc. 2 *arco* *rit.....* *a tempo* *p* *cresc.....*

Vc. 3 *arco* *rit.....* *a tempo* *p* *cresc.....*

Vc. 4 *arco* *rit.....* *a tempo* *p* *cresc.....*

Vc. 5 *arco* *rit.....* *a tempo* *pizz.* *p* *cresc.....*

63

Adagio

Vc. 1 *f* *mf* *ppp*

Vc. 2 *f* *mf* *ppp*

Vc. 3 *f* *mf* *ppp*

Vc. 4 *f* *mf* *ppp*

Vc. 5 *f* *mf* *ppp*

VIOLONCELOS EM CONCERTO

MAURICE RAVEL
(1875-1937)

CANTABILE "Petit-poucet"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

Violoncello 1 *mp espressivo*

Violoncello 2 *p*

Violoncello 3 *p*

Violoncello 4 *p*

7

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4

15

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4

Vc. 1 *mp* *p* *pp*

Vc. 2 *mp* *p*

Vc. 3 *mp* *p*

Vc. 4 *mp* *p*

Musical score for measures 22-28. Four violas (Vc. 1-4) are shown in bass clef with a key signature of two sharps (D major). The time signature changes from 3/4 to 2/4. Dynamics range from mezzo-piano (mp) to pianissimo (pp). The music features flowing eighth-note patterns with various articulations like slurs and accents.

Vc. 1 *mp* *cresc. poco...a. poco.....* *f. molto espressivo*

Vc. 2 *cresc. poco...a. poco.....* *f. molto espressivo*

Vc. 3 *cresc. poco...a. poco.....* *f. molto espressivo*

Vc. 4 *cresc. poco...a. poco.....* *f. molto espressivo*

Musical score for measures 29-36. Dynamics increase from mezzo-piano (mp) to fortissimo (f) with the instruction 'molto espressivo'. A 'crescendo poco a poco' is marked across all parts. The music continues with eighth-note patterns and some slurs.

Vc. 1 *mp, cambiabile*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Musical score for measures 37-43. The time signature changes to 3/4. Dynamics are mostly piano (p) or mezzo-piano (mp). The instruction 'mp, cambiabile' is present. The music features eighth-note patterns with some rests.

Vc. 1 *cresc.....* *mf*

Vc. 2 *cresc.....* *mf*

Vc. 3 *cresc.....* *mf*

Vc. 4 *mf*

Musical score for measures 44-51. Dynamics are mezzo-forte (mf). A 'crescendo' is marked. The music continues with eighth-note patterns and some slurs.

Vc. 1 *p* *pp* *p* *cresc. poco...a. poco.....*

Vc. 2 *p* *pp* *p* *cresc. poco...a. poco.....*

Vc. 3 *p* *pp* *p* *cresc. poco...a. poco.....*

Vc. 4 *p* *pp* *p* *cresc. poco...a. poco.....*

Musical score for measures 52-58. Dynamics range from piano (p) to pianissimo (pp). A 'crescendo poco a poco' is marked. The music features eighth-note patterns with some rests.

Vc. 1 *f. molto espressivo*

Vc. 2 *f. molto espressivo*

Vc. 3 *f. molto espressivo*

Vc. 4 *f. molto espressivo*

Musical score for measures 59-65. Dynamics are fortissimo (f) with the instruction 'molto espressivo'. The music continues with eighth-note patterns and some slurs.

Vc. 1 *dim. poco...a. poco.....*

Vc. 2 *dim. poco...a. poco.....*

Vc. 3 *dim. poco...a. poco.....*

Vc. 4 *dim. poco...a. poco.....*

Musical score for measures 66-74. Dynamics are decrescendo (dim.) from piano (p) to pianissimo (pp). A 'diminuendo poco a poco' is marked. The music features eighth-note patterns with some rests.

Vc. 1 *cedendo.....* *pp* *poco rit.....*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *p* *pp*

Musical score for measures 75-81. Dynamics range from piano (p) to pianissimo (pp). The instruction 'cedendo' (decrescendo) is present. A 'poco ritardando' is marked at the end. The music features eighth-note patterns with some rests.

VIOLONCELOS EM CONCERTO

CLAUDE DEBUSSY
(1862-1918)

LA FILLE AUX CHEVEUX DE LIN

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Calm e espressivo

Violoncello 1 *p (senza rigore)*

Violoncello 2 *Andante* *p* *pp*

Violoncello 3 *p* *pp*

Violoncello 4 *p* *pp*

Vc. 1 *p*

Vc. 2 *p (senza rigore)*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 1 *mf*

Vc. 2 *mf* *p* *mf*

Vc. 3 *mf* *p* *mf*

Vc. 4 *mf* *p* *mf*

Vc. 1 *p* *cresc... poco... a... poco.....* *mf*

Vc. 2 *p* *cresc... poco... a... poco.....* *mf*

Vc. 3 *p* *cresc... poco... a... poco.....* *mf*

Vc. 4 *p* *cresc... poco... a... poco.....* *mf*

Vc. 1 *pp* *p*

Vc. 2 *pp* *p*

Vc. 3 *pp* *p*

Vc. 4 *pp* *p*

Vc. 1 *(dolcissimo)* *p* *pp (legatissimo)* *rit... poco... a... poco.....*

Vc. 2 *p* *pp (legatissimo)*

Vc. 3 *p* *pp (legatissimo)*

Vc. 4 *p* *pp (legatissimo)*

Vc. 1 *poco riu.....* *ppp* *perdendosi.....*

Vc. 2 *ppp* *perdendosi.....*

Vc. 3 *ppp* *perdendosi.....*

Vc. 4 *ppp* *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

MANUEL DE FALLA



PRELÚDIO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

4

mp dolce

poco più f

10

f

18

p

mf dolce

Poco più mosso

26

f

34

f (con anima)

rit.....

a tempo

mf dolce

41

mf

49

rit.....

Tempo I^o

6

p (tranquillo)

3

62

2

pp

pp

pp

2

"VIOLONCELOS EM CONCERTO"

JEAN FRANÇAIS



SERENADE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino

Musical score for Cello 1, starting with *p*. The score includes measures 5-8, 17-20, 21-29, 30-34, 40-43, and 45-48. It features various dynamics such as *poco più f*, *più p*, and *perdendosi*. Performance instructions include *(dolce ma cantabile e legato)* and fingering numbers (II, III, 5, 8).

"VIOLONCELOS EM CONCERTO"

BELA BARTÓK



5 PEÇAS "Folclore romeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

(legato)

7

mf, molto espress. *f* *mf*

p *mf* *p*

rit.....

2. Poco vivace

mp *poco cresc....*

mf

rit.....

a tempo

mp

3. Molto tranquillo

Musical score for movement 3, Molto tranquillo, measures 1-12. The score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It features a double bar line at measure 5. The dynamics are marked as *mf* (measures 1-5), *f* (measures 7-8), and *mf* (measures 9-12). There are also markings for *rit.....* and *p* (piano) in measures 11-12. The piece includes several slurs and a fermata at the end of measure 12.

4. Allegro moderato

Musical score for movement 4, Allegro moderato, measures 1-34. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). It features a double bar line at measure 5. The dynamics are marked as *mf* (measures 1-5), *f* (measures 7-8), *mf* (measures 9-12), *f* (measures 13-19), *mf* (measures 20-27), *f* (measures 28-33), and *ff* (measures 34-35). There are also markings for *rit.....*, *rall.....*, *a tempo*, and *poco allarg....*. The piece includes several slurs, a fermata at the end of measure 19, and a final fermata at the end of measure 35.

5. Allegretto mosso

mf

8 *f* *p* poco cresc.....

16 *mf* *p (smorz.)* *pp* Adagio G.P.

24 *p* *mf* Tempo I°

32 *p* *f* *p* poco rit... a tempo

40 *poco cresc.....* *mf* *p (smorz.)* *pp* Adagio G.P.

51 *p* *rit.....* Tempo I°

59 *a tempo* *f* *mf* *ppp* Adagio G.P.

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL



CANTABILE "Petit-poucet"
para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

5 *mp, espress.*

10 *p*

15

20 *mf* *mp*

25 *p* *pp*

30 *mp* *cresc...poco...a...poco.....* *f, molto espress.*

35

41 *mp*, cantabile *cresc.....*

46 *mf*

51 *p* *pp*

55 *p* *cresc...poco...a...poco.....*

59 *f*, molto espress.

63

67 *dim...poco...a...poco.....*

72 *cedendo.....*

77 *poco rit.....* *pp*

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



LA FILLE AUX CHEVEUX DE LIN

para 4 violoncelos

*

Calmo e espressivo

Transcrição: Piero Bastianelli

1 *p* (*senza rigore*)

5 *p* *p*

12 *mf*

16 *mf* *p* *cresc...poco...a...poco.....*

21 *mf* *pp*

25 *p* *p* (*dolcissimo*)

30 *poco* *poco rit.....* *pp* (*legatissimo*) *rit. ...poco...a...poco.....*

34 *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

MANUEL DE FALLA



PRELÚDIO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p dolce *pp*

9 *p* *mf*

18 *pp* *p* *mf dolce*

27 *p* *mf* *f (con anima)*

36 *rit.....* *a tempo* *p* *mf dolce* *p*

45 *rit.....* *Tempo I°* *p (tranquillo)*

53 *3*

62 *pp* *p* *p* *pp*

"VIOLONCELOS EM CONCERTO"

JEAN FRANÇAIS



SERENADE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino

pp II. I.

5

poco più f *più p* 8

17

p (dolce ma cantabile e legato) *pp sub.*

22

4 *p*

30

p

35

pp

40

(simile)

poco più f

44

più p *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

BELA BARTÓK

5 PEÇAS "Folclore romeno"
para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

(legato)

mf, molto espress. *f* *mf*

7 *rit.....* *p* *mf* *p*

2. Poco vivace

pizz. *arco*

mp *poco cresc....*

7 *mf*

13 *pizz.* *arco*

20 *rit.....* *a tempo* *mp*

3. Molto tranquillo

mf *mf*

7 *f* *mf*

11 *mf* *p* *rit.....*

4. Allegro moderato

mf

7

12 *f*

18

23 *mf* *mf* *rall..... a tempo* *3*

30 *f*

35 *mf* *cresc.....* *f* *ff* *poco allarg....*

5. Allegretto mosso

mf

9 *f* *p* *poco cresc.....*

17 *mf* *p (smorz.)* *pp* Adagio G.P.

26 Tempo I° *p* *mf*

34 *p* *f* *poco rit.....* *a tempo* *poco cresc.....*

42 *mf* *p (smorz.)* *pp* Adagio G.P.

51 Tempo I° *p* *p* *cresc.....* *rit.....* *a tempo*

62 *f* *ppp* Adagio

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL

CANTABILE "Petit-poucet"
para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p

4

9

p

14

19

mf

24

mp *p*

28

p *cresc...poco...a...poco.....*

33

f, molto espress.

38 *p*

43 *cresc.....*

48 *mf* *p*

53 *pp* *p*

57 *cresc...poco...a...poco.....*

62 *f, molto espress.*

67 *dim...poco...a...poco.....*

72 *cedendo.....* *p*

78 *poco rit.....* *pp*

Detailed description: This page contains the musical score for the second violin part, measures 38 through 78. The music is written in bass clef with a key signature of two sharps (F# and C#). The time signature changes from 2/4 to 3/4 and back to 2/4. The score includes various dynamic markings such as *p*, *mf*, *pp*, *f, molto espress.*, and *pp*. Performance instructions include *cresc.....*, *dim...poco...a...poco.....*, *cedendo.....*, and *poco rit.....*. The piece concludes with a fermata over a final chord.

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



LA FILLE AUX CHEVEUX DE LIN

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Calmo e espressivo

p > *pp*

p *p (senza rigore)*

mf *p*

mf *p* *cresc...poco...a...poco.....*

mf *pp*

p *p*

rit. ...poco...a...poco.... *pp (legatissimo)*

poco rit..... *ppp* *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

MANUEL DE FALLA



PRELÚDIO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

"VIOLONCELOS EM CONCERTO"

JEAN FRANÇAIS



SERENADE

para 5 violoncelos

*

Andantino

Transcrição: Piero Bastianelli

pp (simile) poco più f

6 *più p* *p*

12 *p*

19 *pp sub.* *p*

26 *p*

32

37 *p* *poco più f*

44 *più p* *perdendosi.....* III.

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL

CANTABILE "Petit-poucet"
para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p

4

8

13

p

18

mf

23

mp *p*

27

p *cresc...poco...a...poco.....*

32

f, molto espress.

37 *p*

42 *cresc.....*

47 *mf*

52 *p* *pp*

56 *p* *cresc...poco...a...poco.....*

61 *f, molto espress.*

66 *dim...poco...a...poco.....*

72 *cedendo.....* *p*

78 *poco rit.....* *pp*

Detailed description: This page of a musical score for Violin 3 (Vc.3) contains measures 37 through 84. The music is written in bass clef with a key signature of two sharps (F# and C#). The time signature changes from 3/4 to 2/4, then to 3/4, and finally to common time (C). The score features various dynamics including piano (*p*), mezzo-forte (*mf*), fortissimo (*f*), and pianissimo (*pp*), along with performance directions such as *crescendo*, *diminuendo*, *cedendo*, and *poco ritardando*. There are several instances of vibrato (*v*) and slurs. The piece concludes with a fermata on a whole note in common time.

"VIOLONCELOS EM CONCERTO"

BELA BARTÓK



5 PEÇAS "Folclore romeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

(legato)

mf, molto espress. *f* *mf*

7

p *mf* *p*

rit.....

2. Poco vivace

pizz.

mp *poco cresc....*

arco

9

pizz. *arco* *pizz.*

mf

18

arco *rit.....* *a tempo*

mp

3. Molto tranquillo

mf *mf*

6

f *mf* *mf*

12

p

rit.....

4. Allegro moderato

1 *p* (*tenuto*)

5

10 *cresc.....* *pp* (*tenuto*)

15

20 *cresc.....*

25 *f* *p sub.* *rall.....* *a tempo* *mf*

30 *mf* *f*

36 *mf* *cresc.....* *f* *poco allarg....* *ff*

5. Allegretto mosso

mf

9 f p poco cresc.....

17 mf p (smorz.) pp Adagio G.P.

26 Tempo I° pizz. arco mf pizz. p

35 poco rit.... a tempo arco f poco cresc..... mf

43 p (smorz.) Adagio G.P. pp Tempo I° pizz. p

53 arco rit..... a tempo p cresc.....

62 f mf ppp Adagio G.P.

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



LA FILLE AUX CHEVEUX DE LIN

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Calmo e espressivo

5 *p* *pp*

10 *mf* *p*

15 *mf* *p* *cresc...poco...a...poco...*

20 *mf* *pp*

25 *p* *p*

30 *rit. ...poco...a...poco...* *pp (legatissimo)*

35 *poco rit.....* *ppp* *pizz.* *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

MANUEL DE FALLA



PRELÚDIO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante



9



18

Poco più mosso



27



36

rit.....

a tempo



45

rit.....

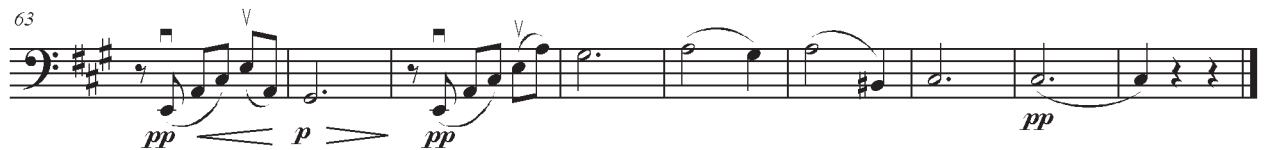
Tempo I°



53



63



"VIOLONCELOS EM CONCERTO"

JEAN FRANÇAIS



SERENADE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino

8

pp

(*simile*)

13

p

18

pp sub.

25

pp

(*simile*)

30

p

34

38

pp

(*simile*)

42

poco più f

più p

3

"VIOLONCELOS EM CONCERTO"

BELA BARTÓK



5 PEÇAS "Folclore romeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

7

p *mf, molto espress.* *(legato)* *f* *mf*

p *mf* *p*

rit.....

2. Poco vivace

9

mp *pizz.* *arco* *poco cresc....*

mf *pizz.* *arco* *pizz.*

18 *arco* *rit.....* *a tempo* *mp*

3. Molto tranquillo

mf *mf*

7

f *mf* *mf*

12

p *rit.....*

4. Allegro moderato

p (*tenuto*)

6

cresc.....

12

pp (*tenuto*)

18

cresc.....

24

rall..... *a tempo*

f *psub.* *f* *f* *f* *f* *f* *f*

29

mf

35

mf *cresc.....* *f* *poco allarg....* *ff*

5. Allegretto mosso

mf

8 *f* *pizz.* *p* *poco cresc.....*

16 *mf* *p (smorz.)* G.P. Adagio *arco* *pp*

Tempo I°
26 *pizz.* *p* *arco* *mf* *pizz.* *p*

35 *poco rit.... a tempo* *arco* *f* *pizz.* *poco cresc.....* *mf*

44 *p (smorz.)* G.P. Adagio *arco* *pp* Tempo I° *pizz.* *p*

54 *arco* *rit.....* *a tempo* *p* *cresc.....*

62 *f* *mf* G.P. Adagio *ppp*

"VIOLONCELOS EM CONCERTO"

MAURICE RAVEL



CANTABILE "Petit-poucet"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

10

22

30

38

48

58

65

74

p

mp

p *cresc...poco...a...poco.....*

f, molto espress.

p

mf

p

pp

p

cresc...poco...a...poco.....

dim...poco...a...poco.....

poco rit.....

cedendo.....

p

pp

"VIOLONCELOS EM CONCERTO"

CLAUDE DEBUSSY



LA FILLE AUX CHEVEUX DE LIN

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Calmo e espressivo

5 *p* *pp*

10 *mf* *p*

15 *mf* *p* *cresc...poco...a...poco...*

20 *mf* *pp*

25 *p* *p*

30 *rit. ...poco...a...poco.....* *pp (legatissimo)*

35 *poco rit.....* *ppp* *perdendosi.....*

"VIOLONCELOS EM CONCERTO"

MANUEL DE FALLA



PRELÚDIO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

8

17

26

35

44

54

62

p *pp* *mf* *ten.* *Poco più mosso* *p* *mf* *rit..... a tempo* *p* *rit..... Tempo I°* *P (tranquillo)* *ten.* *pp* *p* *pp* *pp*

"VIOLONCELOS EM CONCERTO"

JEAN FRANÇAIS



SERENADE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andantino

8 *pp* *(simile)*

12

17 *(arp. lento e vibrato)*
pizz. *p* *arco* *pp sub.*

22 *(simile)* *pp*

27 *(simile)* *p*

32

37 *pp* *(simile)*

42 *poco più f* *più p* *pizz.+* **3**

"VIOLONCELOS EM CONCERTO"

BELA BARTÓK

5 PEÇAS "Folclore romeno"
para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. Andante

2. Poco vivace

3. Molto tranquillo

4. Allegro moderato

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each starting with a measure number. The time signature is common time (C) for most measures, with some changes to 2/4 time. The score includes various dynamic markings such as *p* (tenuto), *pp* (tenuto), *f*, *p sub.*, *mf*, *cresc.....*, and *ff*. Performance instructions include *rall..... a tempo* and *poco allarg...*. The music features a series of eighth and sixteenth notes, often with accents (>) and slurs. A triplet of eighth notes appears in measure 31.

1 *p* (tenuto)

5

10 *cresc.....* *pp* (tenuto)

15

20 *cresc.....*

25 *f* *p sub.* *rall..... a tempo* *mf* *f*

31 *mf*

36 *cresc.....* *f* *ff* *poco allarg...*

5. Allegretto mosso

9 *f* *pizz.* *p* *poco cresc.....*

17 *mf* *p (smorz.)* *G.P.* *arco* *Adagio* *pp*

26 *Tempo I°* *pizz.* *p* *arco* *mf*

34 *pizz.* *p* *poco rit.... a tempo* *arco* *f* *pizz.* *poco cresc.....*

43 *p (smorz.)* *G.P.* *arco* *Adagio* *pp*

51 *Tempo I°* *pizz.* *p* *arco* *3* *rit..... a tempo* *pizz.* *p* *cresc.....*

62 *f* *arco* *mf* *G.P.* *arco* *Adagio* *ppp*

VIOLONCELOS EM CONCERTO

ALEXANDRE Scriabine

PRELÚDIO "Op.9, N.º1"

para 4 violoncelos

SERGEI Rachmaninoff

PRELÚDIO "Op.3, N.º2"

para 5 violoncelos



Transcrição
Piero Bastianelli

*

27

VIOLONCELOS EM CONCERTO

ALEXANDRE SCRIABINE
(1872-1915)

PRELÚDIO "Op. 9, N^o 1"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

VIOLONCELOS EM CONCERTO

SERGEI RACHMANINOFF
(1873-1943)

PRELÚDIO "Op. 3, Nº 2"

para 5 violoncelos
*

Transcrição: Piero Bastianelli

Lento ♩ ~ 60

(rubato) a tempo

Agitato ♩ ~ 100-120

Vc. 1 *ff* *dim.....* *f*

Vc. 2 *f* *dim.....* *mf*

Vc. 3 *f* *dim.....* *mf*

Vc. 4 *f* *dim.....* *mf*

Vc. 5 *f* *dim.....* *mf*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

Vc. 1 *cresc.....*

Vc. 2 *cresc.....*

Vc. 3 *cresc.....*

Vc. 4 *cresc.....*

Vc. 5 *cresc.....*

Vc. 1 *Sostenuto* *Tempo Iº* *fff* *ff (pesante)*

Vc. 2 *fff* *ff (pesante)*

Vc. 3 *fff* *ff (pesante)*

Vc. 4 *fff* *ff (pesante)*

Vc. 5 *fff* *ff (pesante)*

Vc. 1 *mf* *dim.....*

Vc. 2 *mf* *dim.....*

Vc. 3 *mf* *dim.....*

Vc. 4 *mf* *dim.....*

Vc. 5 *mf* *dim.....*

(rubato) *a tempo*

Vc. 1 *f* *dim.....* *pp*

Vc. 2 *f* *dim.....* *pp*

Vc. 3 *f* *dim.....* *pp*

Vc. 4 *f* *dim.....* *pp*

Vc. 5 *f* *dim.....* *pp*

"VIOLONCELOS EM CONCERTO"



ALEXANDRE SCRIABINE

PRELÚDIO "Op.9, N°1"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

The musical score consists of eight staves of music in G major, 3/4 time, marked Andante. The notation includes various dynamics such as *mp*, *f*, *pp*, and *p*, along with crescendos and slurs. Measure numbers 6, 12, 17, 23, 28, 34, and 39 are indicated at the beginning of their respective staves.

(Vc.1)

2

45

cresc.....

50

f *mf* (*meno f*) *p* *pp*

rall.....

"VIOLONCELOS EM CONCERTO"



SERGEI RACHMANINOFF

PRELÚDIO "Op.3, N°2"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ ~ 60

2

pp

6

mf (*rubato*) *a tempo* *pp*

10

2

"PRELÚDIOS" (A. Scriabine - S. Rachmaninoff/P. Bastianelli)

Agitato ♩ ~100-120

15 *mf* *cresc.....* *dim.....* *mf*

20 *cresc.....*

25 *dim.....* *cresc.....* *ff*

30 *dim.....* *f*

35 *ff*

39 *cresc.....*

42 *(Sostenuto)* *Tempo I°* *fff* *ff (pesante)*

47 *(rubato)* *a tempo* *mf*

51 *dim.....* *f*

55 *dim.....* *pp*

"VIOLONCELOS EM CONCERTO"



ALEXANDRE SCRIABINE

PRELÚDIO "Op.9, N°1"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p *cresc.....*

f *p* *cresc.....* *f*

p *pp*

cresc..... *f*

p *cresc.....* *f*

p *pp*

cresc.....

f *p* *rall.....* *pp*

"VIOLONCELOS EM CONCERTO"



SERGEI RACHMANINOFF

PRELÚDIO "Op.3, N°2"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ ~ 60

2

pp

6

mf *(rubato)* *a tempo* *pp*

10

ppp

Agitato ♩ ~ 100-120

14

mf

17

cresc..... *dim.....* *mf*

20

cresc.....

23

dim.....

26

cresc..... *f*

29

dim.....

32

mf

35

ff

38

cresc.....

41

(Sostenuto) Tempo I°
sfff ff (pesante)

45

mf

49

(rubato) a tempo
dim.....

54

f dim..... pp

"VIOLONCELOS EM CONCERTO"



ALEXANDRE SCRIABINE

PRELÚDIO "Op.9, N°1"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p *cresc.....*

7 *f* *p* *cresc.....* *f*

14 *p* *pp*

22 *cresc.....* *f*

29 *p* *cresc.....* *f*

36 *p* *pp*

43 *cresc.....*

50 *f* *p* *pp* *rall.....*

"VIOLONCELOS EM CONCERTO"



SERGEI RACHMANINOFF

PRELÚDIO "Op.3, N°2"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento $\text{♩} = 60$
2

pp

6 *mf* *(rubato)* *a tempo*

10 *ppp*

14 Agitato $\text{♩} \sim 100-120$
mf

17 *cresc.....* *dim.....* *mf*

20 *cresc.....*

23 *dim.....*

26 *cresc.....* *f*

29 *dim.....*

32 *mf*

35 *ff*

38 *cresc.....*

41 *Tempo I°*
(Sostenuto)
sfff
ff (pesante)

45 *mf*

49 *(rubato)*
a tempo
dim.....

53 *f*
dim.....
pp

"VIOLONCELOS EM CONCERTO"



ALEXANDRE SCRIABINE

PRELÚDIO "Op.9, N°1"

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Andante

Musical score for the first part of the piece, showing measures 1 through 52. The score is written in bass clef with a 3/4 time signature and a key signature of two flats. It includes various dynamics such as *p*, *cresc.....*, *f*, and *pp*, along with articulation marks like accents and slurs. Measure numbers 7, 13, 23, 29, 37, 46, and 52 are indicated at the start of their respective lines.

"VIOLONCELOS EM CONCERTO"



SERGEI RACHMANINOFF

PRELÚDIO "Op.3, N°2"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ ~ 60

ff *pp*

7 (rubato) *mf* *pp* a tempo

13 Agitato ♩ ~ 100-120 *ppp* *mf* *cresc.....* *dim.....*

19 *mf* *cresc.....* *dim.....*

26 *cresc.....* *f* *dim..... mf*

33 *ff*

40 (Sostenuto) Tempo I° *cresc..... sff* *ff (pesante)*

47 (rubato) *a tempo* *dim.....*

53 *f* *dim.....* *pp*

"VIOLONCELOS EM CONCERTO"



SERGEI RACHMANINOFF

PRELÚDIO "Op.3, N°2"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Lento ♩ ~ 60

8 (rubato) *ff* a tempo *pp* *mf*

14 Agitato *pp* ~ 100-120 *mf* *cresc.....* *dim.....* *mf*

21 *cresc.....* *dim.....* *cresc.....*

27 *f* *dim.....* *mf*

34 *ff*

40 (Sostenuto) Tempo I° *cresc.....* *(rubato) sfff* *a tempo ff (pesante)* *dim.....*

47 *f* *dim.....* *pp*

53

VIOLONCELOS EM CONCERTO

ARAM KACHATURIAN

ROMANCE

OSTINATO

para 5 violoncelos



Transcrição
Piero Bastianelli

*

28

VIOLONCELOS EM CONCERTO

ARAM KACHATURIAN
(1903-1978)

ROMANCE para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

rit..... a tempo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

string..... a tempo

pizz. arco v

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

string..... a tempo

Poco più mosso

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf (express.)

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

poco cresc.....

cresc.....

25 *poco rit.....* *(poco meno mosso)*

Vc. 1 *f* *ff*

Vc. 2 *f* *ff*

Vc. 3 *f* *ff*

Vc. 4 *f* *ff*

Vc. 5 *f* *ff*

Detailed description: This system contains measures 25 through 28. It features five staves for Violins and Cellos. The music is in 3/4 time with a key signature of one flat. Measures 25-26 show a gradual deceleration marked 'poco rit.....'. Measures 27-28 are marked '(poco meno mosso)'. Dynamics range from forte (f) to fortissimo (ff). The strings play a rhythmic pattern of eighth notes with accents and slurs.

29 *dim.....* *p*

Vc. 1 *dim.....* *p*

Vc. 2 *dim.....* *p*

Vc. 3 *dim.....* *p*

Vc. 4 *dim.....* *p*

Vc. 5 *dim.....* *p*

Detailed description: This system contains measures 29 through 33. The tempo remains 'poco meno mosso'. Dynamics are marked 'dim.....' (diminuendo) leading to piano (p). The string parts continue with their rhythmic patterns, featuring slurs and accents.

34 *rit.....* *mf* *mf*

Vc. 1 *mf* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *mf*

Vc. 4 *f* *mf*

Vc. 5 *f* *mf*

Detailed description: This system contains measures 34 through 38. The tempo is marked 'rit.....' (ritardando). Dynamics include mezzo-forte (mf) and forte (f). The music transitions to a 3/2 time signature in measure 34. The strings play a more melodic line with slurs and accents.

40 *Tempo I°* *(espress.)*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf* *pizz.*

Detailed description: This system contains measures 40 through 44. The tempo is marked 'Tempo I°' (first tempo) and 'espress.' (espressivo). Dynamics are mezzo-forte (mf). The strings play a rhythmic pattern of eighth notes. Measure 44 includes a 'pizz.' (pizzicato) instruction for the fifth string.

45 *string.....* *a tempo* *arco* *pizz.* *arco*

Vc. 1 *string.....* *a tempo*

Vc. 2 *string.....* *a tempo*

Vc. 3 *string.....* *a tempo*

Vc. 4 *string.....* *a tempo*

Vc. 5 *arco* *pizz.* *arco*

Detailed description: This system contains measures 45 through 49. The tempo is marked 'a tempo'. Dynamics include forte (f) and piano (p). The strings play a rhythmic pattern of eighth notes. Measure 45 includes a 'string.....' instruction. Measure 49 includes 'arco' instructions for the fifth string.

50 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Vc. 1 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Vc. 2 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Vc. 3 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Vc. 4 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Vc. 5 *string.....* *a tempo* *rit.....* *f* *p sub.* *f* *p sub.*

Detailed description: This system contains measures 50 through 54. The tempo is marked 'a tempo' and 'rit.....' (ritardando). Dynamics include forte (f) and piano (p sub.). The strings play a rhythmic pattern of eighth notes. Measure 50 includes a 'string.....' instruction. Measure 54 includes 'p sub.' (piano subitissimo) instructions for the fifth string.

VIOLONCELOS EM CONCERTO

ARAM KACHATURIAN
(1903-1978)

OSTINATO para 5 violoncelos *

Transcrição: Piero Bastianelli

Allegro moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *ff* *ff marcato* *ff*

Vc. 2 *ff* *ff marcato* *ff*

Vc. 3 *ff* *ff marcato* *f* *ff*

Vc. 4 *ff* *ff* *f* *ff*

Vc. 5 *ff* *ff*

Vc. 1 *ff* *dim.....*

Vc. 2 *ff* *dim.....*

Vc. 3 *f* *ff* *dim.....*

Vc. 4 *f* *ff* *dim.....*

Vc. 5 *dim.....*

Vc. 1 *mf* *f* *(simile)*

Vc. 2 *mf* *f* *(simile)*

Vc. 3 *f* *mf* *(simile)*

Vc. 4 *f* *mf* *(simile)*

Vc. 5 *mf* *(simile)*

Vc. 1 *f espressivo*

Vc. 2 *f*

Vc. 3 *f* *(simile)*

Vc. 4 *f* *(simile)*

Vc. 5 *f espressivo*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *f marcato*

Vc. 2 *f marcato*

Vc. 3 *f marcato*

Vc. 4 *f marcato*

Vc. 5 *f marcato*

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff* (simile)

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *ff* *molto allarg.....*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

Vc. 1 *Andante ff espressivo*

Vc. 2 *ff espressivo*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

Vc. 1 *mf* *p* *rit.....*

Vc. 2 *mf* *p*

Vc. 3 *f* *mf* *p*

Vc. 4 *f* *mf* *pp*

Vc. 5 *mf* *pp*

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



ROMANCE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

a tempo

Poco più mosso

29

3

dim.....

p

33

3

rit.....

39

Tempo I°

mf (espress.)

43

47

string.....

a tempo

mf (espress.)

51

string.....

a tempo

rit.....

f

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



OSTINATO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

11

p espressivo

16

f

23

f *mf*

28

f *cresc.....* *ff*

34

ff marcato *ff*

39

ff *dim.....*

45

mf *f*

51 *(simile)*

f espressivo

57

Musical staff 57: Bass clef, starting with a half note G2, followed by quarter notes F2, E2, D2, C2, B1, A1, G1. Slurs connect G2-F2-E2 and B1-A1-G1.

64

Musical staff 64: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0.

72

Musical staff 72: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0. A fermata covers the last two notes. A double bar line with repeat dots follows. The staff continues with a sixteenth-note triplet in 2/4 time, marked *f marcato*.

81

Musical staff 81: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0. The staff continues with a sixteenth-note triplet in 2/4 time, marked *ff*.

86

Musical staff 86: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0. The staff continues with a sixteenth-note triplet in 2/4 time, marked *ff*.

91

Musical staff 91: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0. The staff continues with a sixteenth-note triplet in 2/4 time, marked *ff*.

96

Musical staff 96: Bass clef, starting with a half note G1, followed by quarter notes F1, E1, D1, C1, B0, A0, G0. Slurs connect G1-F1-E1 and B0-A0-G0. The staff continues with a sixteenth-note triplet in 2/4 time, marked *ff espressivo*. Above the staff, *molto allarg.....* and *Andante* are written.

100

Musical staff 100: Treble clef, starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Slurs connect G4-F4-E4 and B3-A3-G3.

105

Musical staff 105: Treble clef, starting with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3. Slurs connect G4-F4-E4 and B3-A3-G3. The staff continues with a sixteenth-note triplet in 2/4 time, marked *mf*, then *p*, and finally *rit.....*.

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



ROMANCE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

f

rit.....

3

3

3

3

p

a tempo

5

9

string.....

3

3

a tempo

13

string.....

3

3

a tempo

17

Poco più mosso

mp

poco cresc.....

22

cresc.....

27

poco rit.....

f

ff

(poco meno mosso)

dim.....

p

32

36

41

45

49

53

f

rit.....

Tempo I^o

mf

a tempo

string.....

string..... a tempo

rit.....

f

Detailed description: This is a page of a musical score for Violin 2, consisting of six staves of music. The first staff (measures 32-35) is in treble clef, featuring a melodic line with triplets and a dynamic marking of *f*. The second staff (measures 36-40) is in bass clef, showing a change in tempo to *Tempo I^o* and a dynamic marking of *mf*, with a *rit.....* marking above. The third staff (measures 41-44) continues the melodic line in bass clef. The fourth staff (measures 45-48) is in bass clef, featuring triplets and a dynamic marking of *f*, with a *string.....* marking above. The fifth staff (measures 49-52) is in bass clef, featuring triplets and a dynamic marking of *f*, with a *string..... a tempo* marking above. The sixth staff (measures 53-56) is in bass clef, featuring triplets and a dynamic marking of *f*, with a *rit.....* marking above.

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



OSTINATO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

9

p espressivo

15

21

mf *f* *mf* *f*

27

mf *f* *cresc.....*

32

ff *ff marcato*

37

ff *ff*

42

dim.....

49

mf *f* (*simile*)

54

f

60

66

72

77

f marcato *ff*

83

ff

89

ff

95

ff *molto allarg.....*

99

Andante

ff espressivo

105

mf *p* *rit.....*

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



ROMANCE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante *rit.....* *a tempo*

f *p*

5

9 *string.....* *a tempo* *p*

13 *string.....* *a tempo*

16 *Poco più mosso* *mf (espress.)*

21 *poco cresc.....* *p* *cresc.....*

25 *poco rit.....* *f*

(Vc.3)

2

28 *(poco meno mosso)*
ff *dim.....* *p*

32

35 *f* *rit.....*

40 *Tempo I^o* *mf*

44 *string.....* *a tempo*

48

52 *string.....* *a tempo* *rit.....* *f*

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



OSTINATO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

3

p espressivo

8

8

2

21

mf 3 *f* *mf* 3 *f*

26

f *cresc.....*

32

ff *ff marcato* *f*

37

ff *f* *ff* *dim.....*

43

f

50

mf *(simile)* *f* *(simile)*

56

62

68

74

f marcato

81

ff

86

91

ff

ff Andante

96

molto allarg.....

ff

100

105

f *mf* *p*

rit.....

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



ROMANCE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

rit.....

a tempo

f *p*

5

10

string..... *a tempo*

p

14

string..... *a tempo*

18

Poco più mosso

p

21

poco cresc.....

p *cresc.....*

25

poco rit.....

f

28 *(poco meno mosso)*

ff *dim.....* *p*

32

f

36 *rit.....*

mf

40 *Tempo I^o*

mf

45 *string.....* *a tempo*

mf

49

mf

52 *string.....* *a tempo* *rit.....*

f *p sub.*

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



OSTINATO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato

p

7

14 *mf*

20 *f* *mf* *f*

27 *mf* *cresc...poco...a...poco.....* *ff* *(simile)*

34 *ff* *f* *ff* *f*

40 *ff* *dim.....*

46 *f* ³ *mf* *(simile)*

52

Musical staff 52-58: Bass clef, 2/4 time signature. Measures 52-58. Measure 54 has a dynamic marking *f*. Measure 55 has a *v* (simile) marking above the staff.

59

Musical staff 59-65: Bass clef, 2/4 time signature. Measures 59-65. Consistent eighth-note pattern.

66

Musical staff 66-72: Bass clef, 2/4 time signature. Measures 66-72. Consistent eighth-note pattern.

73

Musical staff 73-78: Bass clef, 2/4 time signature. Measures 73-78. Measure 78 has a dynamic marking *f marcato*.

79

Musical staff 79-84: Bass clef, 2/4 time signature. Measures 79-84. Measure 84 has a dynamic marking *ff*. Measure 84 has a *v* marking above the staff.

85

Musical staff 85-89: Bass clef, 2/4 time signature. Measures 85-89. Measure 85 has a *v* marking above the staff.

90

Musical staff 90-94: Bass clef, 2/4 time signature. Measures 90-94. Measure 94 has a dynamic marking *ff*.

95

Musical staff 95-99: Bass clef, 2/4 time signature. Measures 95-99. Measure 95 has a dynamic marking *ff*. Measure 96 has a tempo marking *molto allarg.....*. Measure 99 has a dynamic marking *ff* and a tempo marking *Andante*.

100

Musical staff 100-104: Bass clef, 2/4 time signature. Measures 100-104. Consistent eighth-note pattern.

105

Musical staff 105-109: Bass clef, 2/4 time signature. Measures 105-109. Measure 105 has a dynamic marking *f*. Measure 107 has a dynamic marking *mf*. Measure 109 has a dynamic marking *pp*. Measure 109 has a *v rit.....* marking above the staff.

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



ROMANCE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

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

5 *pizz.* *arco* \vee

10 *string.....* *a tempo* *pizz.* *arco* \vee *p*

14 *string.....* *a tempo* *p*

Poco più mosso

18 5 5 5 5 5 5

20 5 5 5 5 5 5 *poco cresc.....*

22 5 5 5 5 5 5 *p*

24 *cresc.....*

26 *poco rit.....* *(poco meno mosso)*
f *ff*

29 *dim.....* *p*

34 *rit.....* *Tempo I°*
f *mf*

41 *pizz.* *arco* *V*

47 *string.....* *a tempo* *pizz.* *arco*

51 *string.....* *a tempo* *rit.....*
f *p sub.*

Detailed description: This page contains the musical score for Violin 5, measures 24 through 51. The score is written in bass clef with a key signature of one flat (B-flat). It features several measures of triplets and dynamic markings such as *cresc.....*, *f*, *ff*, *dim.....*, *p*, *rit.....*, *Tempo I°*, *mf*, *pizz.*, *arco*, *string.....*, *a tempo*, and *p sub.*. The tempo changes from a slower pace to *Tempo I°* at measure 34. The score includes various articulations and phrasing slurs.

"VIOLONCELOS EM CONCERTO"

ARAM KACHATURIAN



OSTINATO

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Allegro moderato



6



12



18



24



30



36



42



48 *(simile)*
mf

54 *f* *espressivo*

62 *v*

70

77 *f marcato* *ff* *v v*

82 *(simile)*

87

92 *ff* *ff*

97 *molto allarg.....* *Andante* *ff*

104 *mf* *pp* *v rit.....*

VIOLONCELOS EM CONCERTO

GYÖRGY LIGETI

BALLADA E DANÇA

“Folclore Romeno”

para 5 violoncelos



Transcrição
Piero Bastianelli

*

29

VIOLONCELOS EM CONCERTO

GYÖRGY LIGETI
(1923-2006)

BALLADA E DANÇA "Folclore Romeno" para 5 violoncelos *

Transcrição: Piero Bastianelli

1. BALLADA Andantino ♩ = 132

Musical score for the first system of the Ballada movement, measures 1-8. It features five cello staves. Violoncello 1 is mostly silent. Violoncellos 2, 3, and 4 play a rhythmic pattern of eighth notes. Violoncello 5 is silent. Dynamics include *mf, espress.* and *p*.

Musical score for the second system of the Ballada movement, measures 9-16. It features five cello staves. Violoncello 1 is silent. Violoncellos 2, 3, and 4 play a rhythmic pattern of eighth notes. Violoncello 5 is silent. Dynamics include *mf, espress.* and *p*.

Musical score for the third system of the Ballada movement, measures 17-24. It features five cello staves. Violoncello 1 plays a melodic line. Violoncellos 2, 3, and 4 play a rhythmic pattern of eighth notes. Violoncello 5 plays a melodic line. Dynamics include *mf, espress.* and *p*.

Musical score for the fourth system of the Ballada movement, measures 25-32. It features five cello staves. Violoncello 1 plays a melodic line. Violoncellos 2, 3, and 4 play a rhythmic pattern of eighth notes. Violoncello 5 plays a melodic line. Dynamics include *mf, espress.* and *p*.

Musical score for the fifth system of the Ballada movement, measures 33-40. It features five cello staves. Violoncello 1 plays a melodic line. Violoncellos 2, 3, and 4 play a rhythmic pattern of eighth notes. Violoncello 5 plays a melodic line. Dynamics include *mf, espress.* and *p*.

Vc. 1 *mf, espress.*

Vc. 2

Vc. 3

Vc. 4

Vc. 5 *pizz.*
mf

Vc. 1

Vc. 2 *dim....* *smorz. ---*

Vc. 3

Vc. 4

Vc. 5 *mf*

2. DANÇA Allegro vivace $\text{♩} = 144$

Violoncello 1 *f* *piu. f*

Violoncello 2 *f* *piu. f*

Violoncello 3 *f* *piu. f*

Violoncello 4 *f* *piu. f*

Violoncello 5 *f* *piu. f*

Vc. 1 *mp*

Vc. 2 *p*

Vc. 3 *f* *p*

Vc. 4 *f* *pizz.* *p*

Vc. 5 *f* *pizz.* *arco* *p*

Vc. 1

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *arco* *f*

Vc. 5

Vc. 1 *f* *p*

Vc. 2 *f* *p*

Vc. 3 *p* *pizz.* *p*

Vc. 4 *sfz* *p*

Vc. 5 *sfz* *pizz.* *p*

Vc. 1 *dim.....* *f*

Vc. 2 *dim.....* *f*

Vc. 3 *dim.....* *f*

Vc. 4 *dim.....* *arco* *f* *(sempre pizz.)*

Vc. 5 *dim.....* *f*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *p*

Vc. 2 *ff* *sfz* *p*

Vc. 3 *ff* *sfz* *p*

Vc. 4 *ff* *sfz* *p* *pizz.*

Vc. 5 *arco* *ff* *sfz* *p*

Vc. 1 *f*

Vc. 2 *f* *f*

Vc. 3 *f*

Vc. 4 *f* *sfz*

Vc. 5 *f* *sfz*

Vc. 1 *p* *dim.....*

Vc. 2 *p* *dim.....*

Vc. 3 *p* *pizz.* *dim.....*

Vc. 4 *sfz* *p* *dim.....*

Vc. 5 *sfz* *p* *dim.....*

Vc. 1 *p* *pp* *ff*

Vc. 2 *pp* *ff*

Vc. 3 *pp* *ff*

Vc. 4 *arco* *pp* *pp* *ff*

Vc. 5 *pp* *ff*

"VIOLONCELOS EM CONCERTO"

GYÖRGY LIGETI



BALLADA E DANÇA

"Folclore rumeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. BALLADA Andantino $\text{♩} = 132$

2

8

15

mf, espress.

24

31

f

38

mf

47

54

3

2. DANÇA Allegro vivace e energico $\text{♩} = 80$

9

24

36

43

51

58

66

77

85

f

più f

mp

f

p

dim.....

f

Più mosso

allarg. al Tempo I°

p

f

p

dim.....

pp

ff

"VIOLONCELOS EM CONCERTO"

GYÖRGY LIGETI



BALLADA E DANÇA

"Folclore rumeno"
para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. BALLADA Andantino ♩ = 132

mf, espress.

8

15 *p*

22

32 *f*, *espress.*

40 *> mf*

48

55 *dim.....* *smorz. -----*

2. DANÇA Allegro vivace e energico $\text{♩} = 80$

2
f *più f*

9
p

26
f

33
p *dim.....*

42 *Più mosso*
f

49

58 *allarg. ----- al Tempo I°*
ff sfz p

67
f

75
p *dim.....*

84
pp *ff*

"VIOLONCELOS EM CONCERTO"

GYÖRGY LIGETI



BALLADA E DANÇA

"Folclore rumeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. BALLADA Andantino $\text{♩} = 132$

mf, espress.

8

15 *p*

22

29

36 *f* *mf*

43

50

2. DANÇA Allegro vivace e energico $\text{♩} = 80$

10 *f*

18 *p* *f*

28 *p*

36 *dim.....* Più mosso **3**

45 *f* **3** *mf* **2**

56 *allarg. al Tempo I°* *ff* *sfz* *p*

65 *f*

74 *p*

81 *dim.....* *pp* *ff* **4**

"VIOLONCELOS EM CONCERTO"

GYÖRGY LIGETI



4

BALLADA E DANÇA

"Folclore rumeno"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. BALLADA Andantino ♩ = 132

mf, espress.

8

15

p

22

29

36

f

mf

45

53

2. DANÇA Allegro vivace e energico $\text{♩} = 80$

f *più f*

8 *f*

16 *pizz.* *p*

25 *arco* *f* *sfz*

33 *pizz.* *p* *dim.....*

42 *Più mosso* *arco* *f* *(simile)*

50 *mf* *allarg.* *ff*

60 *al Tempo I°* *sfz* *p*

68 *f* *sfz*

75 *pizz.* *sfz* *p* *dim.....*

83 *2* *arco* *pp* *pp* *ff*

"VIOLONCELOS EM CONCERTO"

GYÖRGY LIGETI



BALLADA E DANÇA

"Folclore romeno"
para 5 violoncelos

*

Transcrição: Piero Bastianelli

1. BALLADA Andantino $\text{♩} = 132$

5

8

15

24

30

37

47

54

mf, espress.

f

mf

pizz.

mf

2

2

3

2

5

2. DANÇA Allegro vivace e energico $\text{♩} = 80$

10 *pizz.* *f* *arco* *p*

21 *V*

29 *sfz* *sfz* *pizz.* *p*

37 *dim.....* *Più mosso* *(sempre pizz.)* *f*

46 *mf*

55 *arco* *allarg. al Tempo I°* *ff* *sfz* *p* *pizz.*

64 *arco* *f* *sfz*

73 *sfz* *pizz.* *p*

81 *dim.....* *pp* *4* *arco* *ff*

VIOLONCELOS EM CONCERTO

BOHUSLAV MARTINU

3 ARABESQUES "ESTUDOS RÍTMICOS"
para 5 violoncelos



Arranjo
Piero Bastianelli

*

30

VIOLONCELOS EM CONCERTO

BOHUSLAV MARTINU
(1890-1959)

3 ARABESQUES
"Estudos Rítmicos"
para 5 violoncelos
*

Arranjo: Piero Bastianelli

1. Allegro moderato

16

Score for measures 16-23. Vc. 1: *f*, *arco*. Vc. 2: *poco f*. Vc. 3: *mf*, *poco f*. Vc. 4: *poco f*. Vc. 5: *poco f*. Includes *arco* and *poco f* markings.

24

Score for measures 24-31. Vc. 1: *f*. Vc. 2: *f*. Vc. 3: *f*. Vc. 4: *f*. Vc. 5: *f*. Includes *f* and *arco* markings.

32

Score for measures 32-40. Vc. 1: *ff*. Vc. 2: *f*. Vc. 3: *f*. Vc. 4: *f*. Vc. 5: *f*. Includes *ff* and *f* markings.

41

Score for measures 41-48. Vc. 1: *f*. Vc. 2: *f*. Vc. 3: *(simile)*. Vc. 4: *(simile)*. Vc. 5: *(simile)*. Includes *f* and *(simile)* markings.

49

Score for measures 49-56. Vc. 1: *f*. Vc. 2: *f*. Vc. 3: *mf*. Vc. 4: *mf*, *f*, *mf*. Vc. 5: *mf*, *f*, *mf*. Includes *f*, *mf*, and *ff* markings.

59

Score for measures 59-66. Vc. 1: *f*. Vc. 2: *f*. Vc. 3: *f*. Vc. 4: *f*. Vc. 5: *f*. Includes *f* markings.

Musical score for measures 67-75. The score is for five violoncellos (Vc. 1-5). Measure 67 starts with a dynamic of *p*. Measures 68-70 feature *pizz.* (pizzicato) markings. Measure 71 has *mf* dynamics. Measure 72 has *mf* dynamics. Measure 73 has *mf* dynamics. Measure 74 has *mf* dynamics. Measure 75 has *mf* dynamics and includes an *arco* marking.

Musical score for measures 75-82. The score is for five violoncellos (Vc. 1-5). Measure 75 starts with a dynamic of *f*. Measures 76-78 feature *pizz.* (pizzicato) markings. Measure 79 has *mf* dynamics. Measure 80 has *mf* dynamics. Measure 81 has *mf* dynamics. Measure 82 has *mf* dynamics and includes an *arco* marking.

Musical score for measures 83-91. The score is for five violoncellos (Vc. 1-5). Measure 83 starts with a dynamic of *f*. Measures 84-86 feature *f* dynamics. Measure 87 has *mf* dynamics. Measure 88 has *mf* dynamics. Measure 89 has *f* dynamics. Measure 90 has *f* dynamics. Measure 91 has *f* dynamics and includes an *arco* marking.

2. Adagio

Musical score for measures 1-6. The score is for five violoncellos (Violoncello 1-5). Measure 1 starts with a dynamic of *p*. Measure 2 has *mf* dynamics. Measure 3 has *mf* dynamics. Measure 4 has *mf* dynamics. Measure 5 has *mf* dynamics. Measure 6 has *mf* dynamics.

Musical score for measures 7-12. The score is for five violoncellos (Vc. 1-5). Measure 7 starts with a dynamic of *p*. Measure 8 has *p* dynamics. Measure 9 has *p* dynamics. Measure 10 has *p* dynamics. Measure 11 has *p* dynamics. Measure 12 has *p* dynamics.

Musical score for measures 13-18. The score is for five violoncellos (Vc. 1-5). Measure 13 starts with a dynamic of *mf cresc...poco...poco...*. Measure 14 has *mf cresc...poco...poco...*. Measure 15 has *mf cresc...poco...poco...*. Measure 16 has *mf cresc...poco...poco...*. Measure 17 has *f* dynamics. Measure 18 has *f* dynamics.

Vc. 1 *mf* *mf*

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Vc. 4 *p* *mf*

Vc. 5 *p* *mf*

Vc. 1 *mf* *f espress.*

Vc. 2 *mf* *mf* *f espress.*

Vc. 3 *mf* *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *mf* *p*

Vc. 2 *f* *mf* *p*

Vc. 3 *f* *mf* *p*

Vc. 4 *f* *p*

Vc. 5 *f* *p*

3. Allegro vivace

Violoncello 1 *f* *f*

Violoncello 2 *mf* *mf*

Violoncello 3 *mf* *mf*

Violoncello 4 *mf* *mf*

Violoncello 5 *mf* *mf*

Vc. 1 *f* *f* *mf* *mf* *f*

Vc. 2 *mf* *poco f* *f* *mf*

Vc. 3 *poco f* *mf*

Vc. 4 *poco f* *mf*

Vc. 5 *poco f* *mf*

Vc. 1 *f* *mf* *cresc....*

Vc. 2 *mf* *mf*

Vc. 3 *mf* *mf*

Vc. 4 *mf* *mf*

Vc. 5 *mf* *mf*

Violin 1: *f*
 Violin 2: *cresc.*... *f*
 Violin 3: *cresc.*... *f*
 Violin 4: *cresc.*... *f*
 Violin 5: *cresc.*... *f*

Violin 1: *f*
 Violin 2: *f*
 Violin 3: *f*
 Violin 4: *f*
 Violin 5: *f*

Violin 1: *f*
 Violin 2: *mf* *f*
 Violin 3: *mf* *f*
 Violin 4: *mf* *poco f*
 Violin 5: *mf* *poco f*

Violin 1: *f* *f* *f (sempre)*
 Violin 2: *f* *f* *f (sempre)*
 Violin 3: *f* *poco f* *f (sempre)*
 Violin 4: *f* *f* *f (sempre)*
 Violin 5: *f* *f* *f (sempre)*

Violin 1: *f*
 Violin 2: *f*
 Violin 3: *f*
 Violin 4: *f*
 Violin 5: *f*

Violin 1: *f* *ff*
 Violin 2: *f* *ff*
 Violin 3: *f* *ff*
 Violin 4: *f* *ff*
 Violin 5: *f* *ff*

"VIOLONCELOS EM CONCERTO" BOHUSLAV MARTINU



3 ARABESQUES "Estudos Rítmicos"

para 5 violoncelos

1.

Arranjo: Piero Bastianelli

Allegro moderato

56 *f* *V* 2

64 *V* 6

75 *f* 3

84 *f* *f*

Detailed description: This block contains the first system of music for Violin 1, measures 56 to 84. It consists of four staves. The first staff (measures 56-63) is in bass clef, starting with a forte (*f*) dynamic and a breath mark (*V*). The second staff (measures 64-74) continues in bass clef with a breath mark (*V*) and ends with a repeat sign and a fermata. The third staff (measures 75-83) changes to alto clef, starting with a forte (*f*) dynamic and ending with a fermata. The fourth staff (measures 84) returns to bass clef, starting with a forte (*f*) dynamic and ending with a fermata.

2.

Adagio

1 *p*

5 *mf*

9 *p* *V*

12 *mf cresc....poco.....poco.....*

15 *f*

Detailed description: This block contains the second system of music for Violin 1, measures 1 to 15. It is marked 'Adagio'. The first staff (measures 1-4) is in bass clef, starting with a piano (*p*) dynamic. The second staff (measures 5-8) is in bass clef, starting with a mezzo-forte (*mf*) dynamic. The third staff (measures 9-11) is in bass clef, starting with a piano (*p*) dynamic and a breath mark (*V*). The fourth staff (measures 12-14) is in bass clef, starting with a mezzo-forte (*mf*) dynamic and a crescendo hairpin. The fifth staff (measures 15) is in treble clef, starting with a forte (*f*) dynamic.

Musical score for Violin 1, measures 18-32. The score is written in treble and bass clefs. Measure 18 starts with a treble clef and a key signature of one sharp (F#). The music features a melodic line with slurs and a dynamic marking of *p*. Measure 21 is in bass clef with a key signature of one sharp, featuring a melodic line with slurs and dynamic markings of *mf*. Measure 27 is in treble clef with a key signature of one sharp, featuring a melodic line with slurs, accents, and a dynamic marking of *f, espress.*. Measure 32 is in bass clef with a key signature of one sharp, featuring a melodic line with slurs and dynamic markings of *f* and *p*.

3.

Allegro vivace

Musical score for Violin 1, measures 1-12. The score is written in bass clef with a key signature of one sharp (F#). The tempo is marked *Allegro vivace*. Measure 1 is in 2/4 time, featuring a melodic line with slurs and a dynamic marking of *f*. Measure 5 is in common time (C), featuring a melodic line with slurs and a dynamic marking of *f*. Measure 9 is in 3/8 time, featuring a melodic line with slurs and a dynamic marking of *mf*. Measure 12 is in 2/4 time, featuring a melodic line with slurs and a dynamic marking of *f*.

17 *mf* *cresc.....*

20 *f*

23 *f* *f*

27

30 *f*

34 *f* *f*

39 *f* *f (sempre)*

43

47 *f*

52 *ff*

Detailed description: This page of a musical score for Violin 1 contains measures 17 through 52. The notation is primarily in bass clef, with a treble clef appearing at measure 39. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often with slurs and accents. Dynamic markings range from mezzo-forte (mf) to fortissimo (ff). A crescendo is indicated between measures 17 and 20. A triplet of eighth notes is marked at measure 47. The piece concludes with a final measure at 52 marked fortissimo (ff).

"VIOLONCELOS EM CONCERTO" BOHUSLAV MARTINU



3 ARABESQUES "Estudos Rítmicos"

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Allegro moderato

6

f

12

pizz.

p

18

arco

poco f

24

3

2

33

f

39

f

45

51

6

(Vc.2)

2

61 *f* *v*

67 *pizz.* *p*

73 *arco* *pizz.* *mf* *mf* *cresc.....*

80 *arco* *f* *f*

86 *mf* *f*

2.

Adagio

5 *p*

12 *mf* *cresc....poco.....poco.....*

17 *f* *p* *mf*

23 *mf* *mf* *f espress.*

30 *f* *mf* *p*

3.

Allegro vivace

The musical score is written for Violin 2 in a 2/4 time signature. It begins with a rest for two measures, followed by a series of eighth-note patterns. The dynamics range from mezzo-forte (mf) to fortissimo (ff). The score includes various musical notations such as accents, slurs, and dynamic markings like *poco f*, *cresc.*, and *f(sempre)*. The piece concludes with a final fortissimo (ff) dynamic.

"VIOLONCELOS EM CONCERTO" BOHUSLAV MARTINU



3 ARABESQUES "Estudos Rítmicos"

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Allegro moderato

mf

7

14

p *mf* *poco f*

20

27

34

f

41

(*simile*)

49

f

56 *mf*

62 *p*

69 *mf* *mf* *pizz.*

76 *mf* *cresc.....* *f* *arco*

84 *pizz.* *arco* *f* *mf* *f*

2.

Adagio

5 *p*

12 *mf* *cresc....poco.....poco.....* *f*

18 *p* *mf* *mf*

25 *f*

31 *f* *mf* *p*

3.

Allegro vivace

The musical score is written for Violin 3 in bass clef with a 2/4 time signature. It consists of nine staves of music, numbered 1 through 51. The score includes various dynamic markings such as *mf*, *f*, *ff*, *poco f*, and *f (sempre)*, along with performance instructions like *cresc.....*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some specific markings like *V* (accents) and *>* (accents) above notes.

"VIOLONCELOS EM CONCERTO" BOHUSLAV MARTINU



3 ARABESQUES "Estudos Rítmicos"

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Allegro moderato

4

mf

8 *pizz.*
p

15 *arco*
poco f

22

28

34 *f*

40 *V* *V* *(simile)*

47

54



61



68 pizz.



75 (pizz.)




82




mf *f* *mf* *p* *mf* *cresc.....* *f* *arco* *f*

2.


Adagio



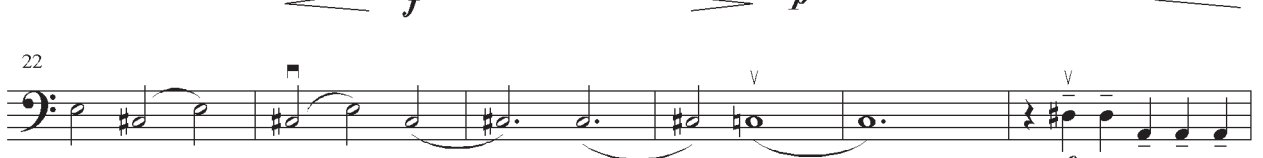
8




15



22



28



p *mf* *p* *f* *mf* *cresc...poco.....poco.....* *f* *p* *f* *p* *f* *p*

3.

Allegro vivace

The musical score is written in bass clef with a 2/4 time signature. It consists of ten staves of music, each starting with a measure number. The dynamics and performance markings are as follows:

- Measures 1-5: *mf*
- Measures 6-10: *poco f*
- Measures 11-15: *mf*
- Measures 16-20: *cresc.....* (with a crescendo hairpin)
- Measures 21-27: *f*
- Measures 28-33: *mf*
- Measures 34-38: *poco f*
- Measures 39-44: *f (sempre)*
- Measures 45-51: *f*
- Measures 52-56: *f* and *ff*

"VIOLONCELOS EM CONCERTO" BOHUSLAV MARTINU



3 ARABESQUES "Estudos Rítmicos"

para 5 violoncelos

*

1.

Allegro moderato

Arranjo: Piero Bastianelli

7

14 *pizz.* *p* *arco* *poco f*

21

27

33 *f*

40 *V* *V* *(simile)*

46

54

61

69

76

83

mf *f* *mf* *pizz.* *p* *mf* *arco* *cresc.....* *f* *(marcato)* *pizz.* 4 *arco* *f*

2.

Adagio

8

15

22

28

p *mf* *p* *mf* *cresc....poco.....poco.....* *f* *p* *mf* *f* *f* *p*

3.

Allegro vivace

Musical score for Violin 5, measures 1-51. The score is written in bass clef and includes various time signatures: 2/4, common time (C), and 2/4. The tempo is marked 'Allegro vivace'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The score includes markings for *poco f*, *cresc.....*, and *f (sempre)*. The piece concludes with a double bar line at measure 51.

VIOLONCELOS EM CONCERTO

BOHUSLAV MARTINU
TEMA E VARIAÇÕES
"Tema Eslovaco"
para 5 violoncelos



Arranjo
Piero Bastianelli

*

31

VIOLONCELOS EM CONCERTO

BOHUSLAV MARTINU
(1890-1959)

TEMA E VARIAÇÕES
"Tema Eslovaco"
para 5 violoncelos
*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (*rubato*)

Violoncello 1
poco f. cantabile

Violoncello 2
p

Violoncello 3
p

Violoncello 4
p

Violoncello 5
p

Vc. 1
mf. cantabile

Vc. 2
f

Vc. 3
f

Vc. 4
f

Vc. 5
f

VARIAÇÃO I - Moderato

Vc. 1 *f*

Vc. 2 *p*

Vc. 3 *mf* *p sub.*

Vc. 4 *f* *mf* *f* *p*

Vc. 5 *mf* *f* *p*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *allarg.*

Vc. 2

Vc. 3

Vc. 4

Vc. 5

VARIAÇÃO II - Poco Allegro

Vc. 1 *mf* *>mf*

Vc. 2

Vc. 3

Vc. 4 *f* *p* *mf* *p < mf*

Vc. 5 *f* *p* *mf* *p < mf*

Vc. 1 *f* *mf* *f*

Vc. 2 *f* *mf* *f*

Vc. 3 *mf* *p* *f*

Vc. 4 *mf* *p* *f*

Vc. 5 *mf* *p* *f*

Vc. 1

Vc. 2 *p*

Vc. 3 *f* *p sub.*

Vc. 4 *p sub.*

Vc. 5 *f* *p sub.*

Vc. 1 *f* *mf* *f*

Vc. 2 *f* *mf*

Vc. 3 *f* *mf*

Vc. 4 *f* *p sub.* *mf*

Vc. 5 *f* *p sub.* *mf*

Vc. 1 *f, marc.*

Vc. 2 *f, marc.*

Vc. 3 *f, marc.*

Vc. 4 *f*

Vc. 5 *f, marc.*

(Meno mosso)

Vc. 1 *f, cantabile*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

VARIAÇÃO III - Moderato

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *a tempo* *mf* *p* *mf* *f*

Vc. 4 *mf* *f*

Vc. 5 *p* *mf* *f*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *pp*

Vc. 1 *mf, molto espressivo* *mp* *cresc.....* *f*

Vc. 2 *mf* *p* *mf*

Vc. 3 *mf* *pizz.* *p* *arco* *mf*

Vc. 4 *mf* *pizz.* *p* *arco* *mf*

Vc. 5 *mf* *pizz.* *p* *arco* *mf*

Vc. 1 *f*

Vc. 2 *f* *mf* *f*

Vc. 3 *f* *mf* *cresc.....*

Vc. 4 *f* *mf* *cresc.....*

Vc. 5 *f* *mf* *cresc.....*

Vc. 1 *dim.....* *p*

Vc. 2 *dim.....* *pizz.* *pp*

Vc. 3 *dim.....* *pizz.* *pp*

Vc. 4 *dim.....* *pizz.* *pp*

Vc. 5 *dim.....* *pp*

VARIAÇÃO IV - Scherzo, Allegretto

Vc. 1 *p* *mf*

Vc. 2 *p*

Vc. 3 *pizz.* *p* *mf* *p*

Vc. 4

Vc. 5 *pizz.* *p* *mf* *p*

Vc. 1 *mf* *f*

Vc. 2 *mf* *f*

Vc. 3 *mf*

Vc. 4 *pizz.* *mf*

Vc. 5 *mf*

Vc. 1

Vc. 2 *arco* *f*

Vc. 3 *mf*

Vc. 4 *arco* *mf* *f*

Vc. 5 *arco* *mf*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *f* *p*

Vc. 4 *p*

Vc. 5 *f* *p*

153

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf
mf
mf
mf
mf

160

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

f
f
f
f
f

167

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

f
f
f
f
f

173

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

ff
f (sempre)
f (sempre)
f (sempre)
f (sempre)

181

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

f
f
f
f
f

188

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

f
f
f
f
f

205

Musical score for five violas (Vc. 1-5) covering measures 205 to 210. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents.

203

Musical score for five violas (Vc. 1-5) covering measures 203 to 208. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents.

210

rit. ----- **Tempo I° - Poco Andante**

Musical score for five violas (Vc. 1-5) covering measures 210 to 215. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents. Dynamics include *mf* and *ff*. A *rit.* (ritardando) marking is present before the tempo change to **Tempo I° - Poco Andante**.

217

Musical score for five violas (Vc. 1-5) covering measures 217 to 223. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents. Dynamics include *f (legato)*.

224

Musical score for five violas (Vc. 1-5) covering measures 224 to 230. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents. Dynamics include *f*.

230

allarg. -----

Musical score for five violas (Vc. 1-5) covering measures 230 to 235. The score is in a key with two flats and a 3/4 time signature. It features complex melodic lines with many slurs and accents. Dynamics include *poco f (scorrevole)* and *allarg.* (allargando).

"VIOLONCELOS EM CONCERTO"

BOHUSLAV MARTINU



TEMA E VARIAÇÕES

"Tema Eslovaco"
para 5 violoncelos
*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (*rubato*)

1

poco f, cantabile

3

più f

6

f, cantabile

8

ff

VARIAÇÃO I - Moderato

10

f

15

f

19

24

allarg. -----

VARIAÇÃO II - Poco Allegro

31 *mf*

36 *mf* *f*

41 *mf* *f*

45

49 *f* *mf*

56 *f*

62 (Meno mosso) *f, cantabile*

68

73

78 *mf* *f*

VARIAÇÃO III - Moderato

83

90

97

104

111

120

132

140

149

157

p

mf, molto espressivo

mp

cresc.....

f

f

dim.....

VARIAÇÃO IV - Scherzo, Allegretto

p

p

mf

mf

f

f

f

f

p

mf

f

164

171

177

183

188

195

203

211

222

230

ff

f (sempre)

f

f

rit. --- *Tempo Iº - Poco Andante*

ff

f (legato)

poco f (scorrevole)

allarg. ---

"VIOLONCELOS EM CONCERTO"

BOHUSLAV MARTINU



TEMA E VARIAÇÕES

"Tema Eslovaco"
para 5 violoncelos

*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (*rubato*)

1

4

7

10

p

mf

f

mf

f

VARIAÇÃO I - Moderato

10

15

20

25

f

p

f

allarg.

VARIAÇÃO II - Poco Allegro

31

7

f

41  Musical staff with notes and dynamics *mf* and *f*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

45  Musical staff with notes and dynamics. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

49  Musical staff with notes and dynamics *p*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

54  Musical staff with notes and dynamics *f* and *mf*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

61  Musical staff with notes and dynamics *f, marc.*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

66  Musical staff with notes and dynamics *mf* and *(Meno mosso)*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

72  Musical staff with notes and dynamics. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

VARIAÇÃO III - Moderato

77  Musical staff with notes and dynamics *mf*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

82  Musical staff with notes and dynamics *f*. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

87  Musical staff with notes and dynamics. The staff contains a sequence of eighth and sixteenth notes with slurs and accents.

91 

97 

103 

110 

VARIAÇÃO IV - Scherzo, Allegretto

117 

124 

135 

142 

149 

156 

163

Musical staff 163-170: Bass clef, 2/4 time signature. Measures 163-170 contain eighth and quarter notes with accents and slurs. Measure 170 has a dynamic marking *f*.

171

Musical staff 171-178: Bass clef, 2/4 time signature. Measures 171-178 contain eighth and quarter notes with accents and slurs. Measure 178 has a dynamic marking *f* and the instruction *(sempre)*.

179

Musical staff 179-186: Bass clef, 2/4 time signature. Measures 179-186 contain eighth and quarter notes with accents and slurs. Measure 186 has a dynamic marking *f*.

187

Musical staff 187-194: Bass clef, 2/4 time signature. Measures 187-194 contain eighth and quarter notes with accents and slurs. Measure 194 has a dynamic marking *f*.

195

Musical staff 195-202: Bass clef, 2/4 time signature. Measures 195-202 contain eighth and quarter notes with accents and slurs. Measure 202 has a dynamic marking *f*.

202

Musical staff 202-209: Bass clef, 2/4 time signature. Measures 202-209 contain eighth and quarter notes with accents and slurs. Measure 209 has a dynamic marking *f*.

211

rit. --- Tempo I^o - Poco Andante

Musical staff 211-218: Bass clef, 2/4 time signature. Measures 211-218 contain eighth and quarter notes with accents and slurs. Measure 218 has a dynamic marking *f* and the instruction *(legato)*.

224

Musical staff 224-231: Bass clef, 2/4 time signature. Measures 224-231 contain eighth and quarter notes with accents and slurs. Measure 231 has a dynamic marking *f*.

230

allarg. ---

Musical staff 230-237: Bass clef, 2/4 time signature. Measures 230-237 contain eighth and quarter notes with accents and slurs. Measure 237 has a dynamic marking *poco f* and the instruction *(scorrevole)*.

"VIOLONCELOS EM CONCERTO"

BOHUSLAV MARTINU



TEMA E VARIAÇÕES

"Tema Eslovaco"
para 5 violoncelos

*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (rubato)

1 *p*

4 *mf* *f* *mf*

7 *f*

VARIAÇÃO I - Moderato

10 *mf* *p, sub.*

15 *f*

19

24 *allarg.*

VARIAÇÃO II - Poco Allegro

30 *mf*

41 *p* *f*

45

49 *f* *p, sub.*

54 *f* *mf*

61 *f, marc.*

66 (Meno mosso) *mf*

72 *a tempo* *mf*

77 VARIAÇÃO III - Moderato *p* *mf*

82 *f*

87

91

p *mf*

97

pizz. *arco* *p* *mf* *f* *mf*

105

cresc..... *mf* *dim.....*

113

pizz. *pp* **VARIAÇÃO IV - Scherzo, Allegretto** *pizz.* *p*

121

mf *p*

129

mf

137

arco *mf*

145

f

152

p *mf*

159

f

166

173

f (sempre)

180

187

f

194

201

208

mf

Tempo I^o - Poco Andante

215 rit. ---

f (legato)

223

231

poco f (scorrevole)

allarg. ---

"VIOLONCELOS EM CONCERTO"

BOHUSLAV MARTINU



TEMA E VARIAÇÕES

"Tema Eslovaco"
para 5 violoncelos

*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (*rubato*)

5

10

VARIAÇÃO I - Moderato

15

22

allarg. - - - -

31

VARIAÇÃO II - Poco Allegro

37

44

50

p,sub. *f* *p,sub.*

57

mf *f*

67 (Meno mosso)

mf

76

mf *f*

84

p

93

mf *p* *mf*

101

f *mf* *cresc.....*

VARIAÇÃO IV
Scherzo, Allegretto
17

110

dim..... *pp*

134

mf *mf*

144

f

152 *p* *mf*

160 *f*

169 *f (sempre)*

178

186 *f*

194

202

211 *rit. ---* Tempo Iº - Poco Andante *mf* *f* *f*

222 *f*

230 *poco f (scorrevole)* *allarg. ---*

"VIOLONCELOS EM CONCERTO"

BOHUSLAV MARTINU



TEMA E VARIAÇÕES

"Tema Eslovaco"
para 5 violoncelos

*

Arranjo: Piero Bastianelli

TEMA - Poco Andante (rubato)

5

p *mf* *f*

allarg.

10 VARIAÇÃO I - Moderato

mf *f*

16

f

31 VARIAÇÃO II - Poco Allegro

f *p* *mf*

37

p *mf* *mf* *p*

44

f

50

f 6 *p sub.* *f* *p sub.*

57

mf *f, marc.*

65

(Meno mosso)

mf

73

VARIAÇÃO III - Moderato

p *mf*

82

f *pp*

92

mf *pizz.* *arco* *p* *mf*

102

f *mf* *cresc.....* *dim.....*

112

VARIAÇÃO IV - Scherzo, Allegretto

pp *p*

122

mf *p* *cresc.....*

133

mf *arco* *mf*

144

f *p*

153

mf

160

f

167

f (*sempre*)

177

f

185

f

195

f

205

mf *rit. ---*

216 **Tempo I^o - Poco Andante**

f

227

poco f *allarg. ---*

VIOLONCELOS EM CONCERTO

ERIK SATIE

3 GYMNOPÉDIÉS para 5 violoncelos



Arranjo
Piero Bastianelli

*

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VIOLONCELOS EM CONCERTO

ERIK SATIE
(1866-1925)

3 GYMNOPÉDIÉS para 5 violoncelos

*

Arranjo: Piero Bastianelli

1. Lento e grave

Violoncello 1 *p, dolce e espressivo*

Violoncello 2

Violoncello 3 *(sordina) p dim.... pp (sempre)*

Violoncello 4 *(sordina) p dim.... pp (sempre)*

Violoncello 5 *(sordina) p dim.... pp*

Vc. 1 *p*

Vc. 2 *pp*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *pp (sempre)*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *(pp)*

Vc. 4 *(pp)* (via sordina)

Vc. 5 *(pp)*

Vc. 1 *p*

Vc. 2 *(pp)*

Vc. 3 *(pp)*

Vc. 4 *pizz.* *pp*

Vc. 5 *(pp)*

Vc. 1 *p* *pp*

Vc. 2 *(pp)* *(pp)*

Vc. 3 *(pp)* *(pp)*

Vc. 4 *(pp)* *(pp)*

Vc. 5 *(pp)* *(pp)*

Vc. 1 *pp*

Vc. 2 *pp*

Vc. 3 *arco*

Vc. 4 *arco*

Vc. 5 *arco*

2. Lento e doloroso

Violoncello 1 *p* *(simile)*

Violoncello 2 *pp* *p* *f*

Violoncello 3 *pp* *p* *f*

Violoncello 4 *pizz.* *pp* *p* *f* *arco*

Violoncello 5 *pp* *p* *f*

Vc. 1 *p* *(simile)*

Vc. 2 *p* *(simile)* *f*

Vc. 3 *p* *f*

Vc. 4 *pizz.* *p* *f* *arco*

Vc. 5 *p* *f*

21

Vc. 1 *p*

Vc. 2 *p* *(simile)* *p* *pp*

Vc. 3 *p* *(simile)* *pp*

Vc. 4 *pizz.* *pp*

Vc. 5 *pp*

31

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *(simile)* *p* *pp*

Vc. 4 *arco* *(simile)* *pizz.* *pp*

Vc. 5 *pp*

41

Vc. 1 *(simile)* *p* *f*

Vc. 2 *(simile)* *p* *f*

Vc. 3 *(simile)* *p* *f* *arco*

Vc. 4 *p* *f*

Vc. 5 *p* *f*

51

Vc. 1 *p* *(simile)* *f*

Vc. 2 *p* *(simile)* *f*

Vc. 3 *p* *f*

Vc. 4 *pizz.* *p* *arco* *f*

Vc. 5 *p* *f*

61

Vc. 1 *p* *pp*

Vc. 2 *p* *p* *pp*

Vc. 3 *(simile)* *p* *pp*

Vc. 4 *pizz.* *pp* *arco* *pizz.*

Vc. 5 *pp*

71

Vc. 1 *p* *pp*

Vc. 2 *p* *pp*

Vc. 3 *p* *pp*

Vc. 4 *arco* *p* *pp*

Vc. 5 *pp*

3. Lento e triste

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

"VIOLONCELOS EM CONCERTO"

ERIK SATIE



3 GYMNOPÉDIES

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Lento e grave

Musical score for Cello 1, measures 1-53. The score is in 3/4 time and C major. It features various dynamics including *p*, *pp*, and *ppp*, along with articulation marks like accents and slurs. Measure numbers 4, 10, 17, 24, 33, 39, 46, and 53 are indicated at the start of their respective lines.

2.

Lento e doloroso

The musical score is written for Violin 1 in 3/4 time with a key signature of two sharps (F# and C#). It consists of nine staves of music, numbered 1 through 71. The tempo and mood are indicated as "Lento e doloroso".

- Measures 1-9: Marked with a "4" above the staff, starting with a whole rest followed by a series of eighth notes. Dynamics include *p*.
- Measures 10-19: Marked with a "3" above the staff, continuing the eighth-note pattern. Dynamics include *p*.
- Measures 20-27: Marked with a "2" above the staff, featuring a mix of eighth and quarter notes. Dynamics include *p*.
- Measures 28-35: Continuation of the melodic line with various articulations and slurs.
- Measures 36-44: Marked with a "2" above the staff, including a section marked "(simile)". Dynamics range from *p* to *pp*.
- Measures 45-53: Marked with a "2" above the staff, featuring a section marked *f* (forte) with accents, followed by a section marked *p*.
- Measures 54-62: Marked with a "2" above the staff, continuing the melodic line. Dynamics include *p*.
- Measures 63-70: Continuation of the melodic line with various articulations and slurs.
- Measures 71: Final measure of the page, ending with a double bar line. Dynamics include *p*.

3.

Lento e triste

4

p

10

2

f

17

dim....

23

2

f

30

dim....

36

2

p

43

2

50

f

dim....

56

4

"VIOLONCELOS EM CONCERTO"

ERIK SATIE



3 GYMNOPÉDIÉS

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Lento e grave

10

4

pp

p

20

p

27

2

(*pp*)

35

(*pp*)

42

49

(*pp*)

56

2.

Lento e doloroso

(simile)

8

(simile)

17

25

34

44

53

62

70

pp *p* *f* *pp* *p* *pp* *f* *p* *pp* *p* *pp*

3.

Lento e triste

(simile)

pp > >

p

8

pp

15

f > >

dim....

22

p

f

29

dim....

37

p

44

50

f

dim....

58

pp >

"VIOLONCELOS EM CONCERTO"

ERIK SATIE



3 GYMNOPÉDIÉS

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Lento e grave
(sordina)

(simile)

p > > *dim....* *pp* (sempre)

8

16

pp

24

pp

32

pp

42

pp

51

pp

2.

Lento e doloroso

pp > > > > p

8

f p > >

17

f p > >

26

pp p >

35

p pp > >

44 (simile)

p f p >

53 (simile)

> f p >

62 (simile)

> pp

71

p > pp >

3.

Lento e triste

pp > > *p* (simile) (simile)

8

pp

15

f *dim....*

22

p *f*

29

dim....

36

p

44

f

51

dim....

58

pp >

"VIOLONCELOS EM CONCERTO"

ERIK SATIE



3 GYMNOPIÉDIES

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Lento e grave
(sordina)

(simile)

p *p* *dim....* *pp (sempre)*

8

16

pp

24

(via sordina) *pizz.*

pp

32

39

pp

46

pp

53

arco

arco

2.

Lento e doloroso

pizz.
pp *p*

9 *arco* *f* *pizz.* *p*

17 *arco* *f* *pizz.* *pp*

26 *arco* (simile) *p*

35 *pizz.* *pp* *p*

45 *arco* *f* *pizz.* *p*

53 *arco* *f*

61 *pizz.* *pp* *arco* *pizz.*

70 *arco* *p* *pp*

3.

Lento e triste

(simile) (simile)

8

15

22

29

36

43

51

58

pp *p* *f* *dim....* *p* *f* *dim....* *pp*

"VIOLONCELOS EM CONCERTO"

ERIK SATIE



3 GYMNOPIÉDIES

para 5 violoncelos

*

1.

Arranjo: Piero Bastianelli

Lento e grave

(sordina)

Musical staff 1: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *p*, *dim.....*, *pp*.

Musical staff 2: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *pp (sempre)*. Includes a V-shaped dynamic marking above the staff.

Musical staff 3: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *(pp)*. Includes a V-shaped dynamic marking above the staff.

Musical staff 4: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *(pp)*.

Musical staff 5: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *(pp)*.

Musical staff 6: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *(pp)*. Includes a V-shaped dynamic marking above the staff.

Musical staff 7: Bass clef, 3/4 time signature. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Dynamics: *(pp)*.

2.

Lento e doloroso

pp

9

f

18

f

pp

27

36

pp

p

45

f

p

54

f

pp

63

72

pp

3.

Lento e triste

The musical score is written for Violin 5 in bass clef, 3/4 time. It consists of a single melodic line with various dynamics and articulations. The tempo and mood are indicated as "Lento e triste".

Measures 1-7: *pp* (pianissimo), *p* (piano). Dynamics change from *pp* to *p* at measure 5. A *V* (vibrato) marking is above the first measure.

Measure 8: *pp* (pianissimo).

Measures 15-21: *f* (forte). Dynamics change from *f* to *dim.....* (diminuendo) at measure 21.

Measures 22-28: *p* (piano), *f* (forte). Dynamics change from *p* to *f* at measure 28.

Measures 29-35: *dim.....* (diminuendo).

Measures 36-43: *p* (piano). Dynamics change from *p* to *f* (forte) at measure 43.

Measures 44-51: *f* (forte).

Measures 52-58: *dim.....* (diminuendo).

Measures 59-60: *pp* (pianissimo).

VOLONCELOS EM CONCERTO

ISAAC ALBÉNIZ

BERCEUSE para 5 violoncelos

ZORTZICO para 4 violoncelos



Transcrição
Piero Bastianelli

*

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VIOLONCELOS EM CONCERTO

ISAAC ALBÉNIZ
(1860-1909)

BERCEUSE para 5 violoncelos *

Transcrição: Piero Bastianelli

Andante

Musical score for five cellos, measures 1-10, marked Andante. The score shows five staves with various dynamics like p, pp, and mp.

rit..... a tempo

Musical score for five cellos, measures 11-20, with tempo markings rit..... and a tempo.

Musical score for five cellos, measures 21-32, with tempo markings molto rit....., a tempo, and rit......

Musical score for five cellos, measures 33-43, with tempo markings molto rit....., a tempo, Rit....., and a tempo.

rall..... Adagio

Musical score for five cellos, measures 44-50, marked Adagio with dynamics like pp, sub., and ppp.

ISAAC ALBÉNIZ
(1860-1909)

ZORTZICO
para 4 violoncelos
*

Transcrição: Piero Bastianelli

Allegretto non troppo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

64

Vc. 1 *f* *mf.sub.* *p* *p* (*leggero e staccato*)

Vc. 2 *f* *mf.sub.* *p* *p* (*leggero e staccato*)

Vc. 3 *f* *mf.sub.* *p* *p* (*leggero e staccato*)

Vc. 4 *f* *mf.sub.* *p* *p* (*leggero e staccato*)

73

Vc. 1 *pp* *ff*

Vc. 2 *pp* *ff*

Vc. 3 *pp* *ff*

Vc. 4 *pp* *ff*

82

Vc. 1 *mf* *ff* *p*

Vc. 2 *mf* *ff* *p*

Vc. 3 *mf* *ff* *p*

Vc. 4 *mf* *ff* *p*

92

Vc. 1 *p* (*non legato*)

Vc. 2 *p* (*non legato*)

Vc. 3 *p* (*non legato*)

Vc. 4 *p* (*non legato*)

rit..... *1. a tempo*

101

Vc. 1 *p* (*legato*) *p* (*non legato*)

Vc. 2 *p* (*legato*) *p* (*non legato*)

Vc. 3 *p* (*legato*) *p* (*non legato*)

Vc. 4 *p* (*legato*) *p* (*non legato*)

2. a tempo

110

Vc. 1 *mf* *cresc.....* *allarg.....* *a tempo* *p* (*dolce*)

Vc. 2 *mf* *cresc.....* *mf* *p* (*dolce*)

Vc. 3 *mf* *cresc.....* *mf* *p* (*dolce*)

Vc. 4 *mf* *cresc.....* *mf* *p* (*dolce*)

119

Vc. 1 *cresc.....* *ff* *f* *dim.....*

Vc. 2 *cresc.....* *ff* *f* *dim.....*

Vc. 3 *cresc.....* *ff* *f* *dim.....*

Vc. 4 *cresc.....* *ff* *f* *dim.....*

128

Vc. 1 *mf* *p* *f* *ff*

Vc. 2 *mf* *p* *f* *ff*

Vc. 3 *mf* *p* *f* *ff*

Vc. 4 *mf* *p* *f* *ff*

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



BERCEUSE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p *pp*

7 *p* *rit.....* *p*

13 *a tempo* *mp* *p*

19 *rit.....* *a tempo* *p*

28 *pp*

35 *molto rit.....* *a tempo* *rit.....* *a tempo* *p* *p*

44 *pp, sub.*

50 *rall.....* *Adagio* *ppp* *rall.....* *(ao nada)*

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



ZORTZICO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegretto non troppo

mf *p (dolce)*

8 *cresc.....* *mf*

15 *pp (non legato)* *p*

22 *cresc.....* *f*

29 *p (dolce)* *cresc.....* *ff*

36 *f* *mf* *f* *mf*

42 *pp (molto armonioso e cantabile)* *cresc....poco...a...poco.....* *ff*

51 *dim....poco...a...poco.....* *pp*

60 *cresc...poco...a...poco.....* **f** *mf,sub.* **p**

69 **p** (*leggero e staccato*) **pp**

76 **ff** **mf**

85 **ff** **p**

94 *rit.....* **p** 1. *a tempo* **p** (*non legato*)

102 **p** (*legato*) 2. *a tempo* **p** (*non legato*)

109 **mf** *cresc.....* *allarg.....* *a tempo*

117 **p** (*dolce*) *cresc.....* **ff**

124 **f** *dim.....* **mf**

131 **p** **f** **ff**

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



BERCEUSE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p *pp*
 7 *p* *rit.....* *a tempo* *mp*
 14 *pp*
 21 *molto rit.....* *a tempo* *pp* *rit.....* *a tempo* *p*
 29 *pp*
 36 *molto rit.....* *a tempo* *pp* *rit.....* *a tempo* *p*
 44 *pp,sub.*
 50 *rall.....* *Adagio* *ppp* *rall.....* *(ao nada)*

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



ZORTZICO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegretto non troppo

mf *p (dolce)*

8 *cresc.....* *mf*

15 *pp (non legato)* *p*

22 *cresc.....* *f*

29 *p (dolce)* *cresc.....* *ff*

36 *f* *mf* *f* *mf*

42 *pp (molto armonioso e cantabile)* *cresc....poco...a...poco.....* *ff*

51 *dim....poco...a...poco.....* *pp*

60 *cresc....poco...a...poco.....* *f* *mf,sub.* *p*

69 *p (leggero e staccato)* *pp*

77 *ff* *mf* *ff*

87 *p*

95 *rit.....* *1.a tempo* *p* *p(non legato)*

102 *2.a tempo* *p(legato)* *p(non legato)*

109 *mf* *cresc.....* *allarg.....* *a tempo*

116 *p(dolce)* *cresc.....* *ff*

123 *f* *dim.....* *mf*

131 *p* *f* *p* *ff*

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



BERCEUSE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



ZORTZICO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegretto non troppo

8

15

23

31

38

46

54

mf

p

cresc.....

mf

pp (non legato)

p

cresc.....

f

P (dolce)

cresc.....

ff

f

mf

f

mf

pp

(molto legato)

cresc....poco...a...poco.....

ff

dim....poco...a...poco.....

pp

cresc....poco...a...poco.....

62 *f* *mf,sub.* *p*

69 *p (leggero e staccato)* *pp*

76 *ff* *mf*

84 *ff* *p*

93 *p* *rit.....* *1. a tempo* *p (non legato)*

101 *p (legato)* *2. a tempo* *p (non legato)*

109 *mf cresc.....* *allarg.....* *a tempo* *mf*

116 *p* *cresc.....* *ff* *a tempo*

123 *f* *dim.....* *mf*

131 *p* *f* *p* *ff*

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



BERCEUSE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

7

14

20

27

34

41

48

p

pp

p

pp

p

pp

p

pp

ppp

rit.....

a tempo

molto rit.....

a tempo

rit.....

a tempo

rit.....

a tempo

rit.....

Adagio

rall.....

rall.....

pp,sub.

(ao nada)

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



ZORTZICO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegretto non troppo

9

17

26

35

42

49

56

63

Musical staff 63-70: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and dynamic markings: *f*, *mf_{sub.}*, *p*, and *p (leggero e staccato)*.

71

Musical staff 71-77: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *pp*.

78

Musical staff 78-84: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *ff* and *mf*.

85

Musical staff 85-91: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *ff* and *p*.

92

Musical staff 92-98: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *p*, *rit.....*, and *1. a tempo*.

99

Musical staff 99-105: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *p (legato)*.

106

Musical staff 106-113: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *2. a tempo*, *p (non legato)*, *mf cresc.....*, and *allarg.....*.

114

Musical staff 114-123: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *a tempo*, *mf*, *p*, *cresc.....*, and *ff*.

124

Musical staff 124-131: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *f*, *dim.....*, and *mf*.

132

Musical staff 132-138: Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and dynamic markings: *p*, *f*, *p_{sub.}*, and *ff*.

"VIOLONCELOS EM CONCERTO"

ISAAC ALBÉNIZ



BERCEUSE

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

9 **3** *rit.....* *a tempo*
p *p* *pp*

19 *rit.....* *a tempo* *rit.....*
pp

27 *a tempo*
p *pp*

35 **3** *rit.....* *a tempo* *rit.....* *a tempo*
p *pp* *p*

45 **4** *rall.....* **2** *rall.....*
pp *ppp* (*ao nada*)

VIOLONCELOS EM CONCERTO

ENRIQUE GRANADOS

GOYESCAS "Intermezzo"

para 5 violoncelos

DANÇAS ESPANHOLAS

para 5 violoncelos

ENRIQUE GRANADOS
(1867-1916)

GOYESCAS

"Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli



Arranjo
Piero Bastianelli

*

34

Moderato (senza rigore di tempo) Allegretto mosso

Violoncello 1 *ff* *pizz.* *f*

Violoncello 2 *ff* *f*

Violoncello 3 *ff* *f*

Violoncello 4 *ff* *f*

Violoncello 5 *ff* *f*

Vc. 1 *mp. espressivo* *arco*

Vc. 2 *dim.....* *p* *arco*

Vc. 3 *dim.....* *p* *arco*

Vc. 4 *dim.....* *p*

Vc. 5 *dim.....* *p*

Violin 1: *cresc.....*, *mf*, *p*, *cresc.....*, *mf*

Violin 2: *cresc.....*, *mf*, *p*, *cresc.....*, *mf*

Violin 3: *cresc.....*, *mf*, *p*, *cresc.....*, *mf*, *arco*

Violin 4: *cresc.....*, *mf*, *p*, *cresc.....*, *mf*, *arco*

Violin 5: *cresc.....*, *mf*, *p*, *cresc.....*, *mf*

Violin 1: *p*

Violin 2: *p*, *mp*

Violin 3: *p*, *mf, espressivo*

Violin 4: *p*

Violin 5: *p*

Violin 1: *f*, *dim.....*, *p*, *cresc.....*, *accel.-----*

Violin 2: *f*, *dim.....*, *p*, *cresc.....*

Violin 3: *mf*, *dim.....*, *p*, *cresc.....*

Violin 4: *mf*, *dim.....*, *p*, *cresc.....*

Violin 5: *mf*, *dim.....*, *p*, *cresc.....*

Sostenuto (senza rigore di tempo)

Violin 1: *f*, *ff (marcassimo)*

Violin 2: *f*, *ff (marcassimo)*

Violin 3: *f*, *sfz*, *sfz*

Violin 4: *f*, *sfz*, *sfz*

Violin 5: *f*

Violin 1: *sfz*

Violin 2: *sfz*

Violin 3: *sfz*, *sfz*, *sfz*, *sfz*

Violin 4: *sfz*, *sfz*, *sfz*, *sfz*

Violin 5: *sfz*

Violin 1: *f*

Violin 2: *f*

Violin 3: *sfz*, *sfz*

Violin 4: *sfz*, *sfz*

Violin 5: *sfz*

85

Tempo 1°

Vc. 1 *dim.....* *p* *mp, espressivo* *poco rit. - - -*

Vc. 2 *dim.....* *p* *pp*

Vc. 3 *dim.....* *p* *pizz.*

Vc. 4 *dim.....* *p* *pizz.*

Vc. 5 *dim.....* *p* *pizz.*

95

Vc. 1 *mf* *cresc.....*

Vc. 2 *mp* *cresc.....*

Vc. 3 *arco* *mp* *cresc.....*

Vc. 4 *mp* *cresc.....*

Vc. 5 *mp* *cresc.....*

105

poco rit. - - - a tempo

Vc. 1 *f* *p*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *arco* *mf* *p*

Vc. 5 *arco* *mf* *p*

119

poco rall. - - - Poco meno mosso

Vc. 1 *mf, espressivo* *mf, espressivo*

Vc. 2 *mf, espressivo* *p* *mf*

Vc. 3 *p* *p*

Vc. 4 *p* *p*

Vc. 5 *p* *p*

130

Vc. 1 *cresc.....* *f* *pp* *pizz.*

Vc. 2 *cresc.....* *f* *pp* *pizz.*

Vc. 3 *cresc.....* *f* *pp* *pizz.*

Vc. 4 *cresc.....* *f* *pp* *pizz.*

Vc. 5 *cresc.....* *f* *pp* *pizz.*

141

Calmo e Sereno *poco rit. - - - a tempo* *accel. assai - - - -*

Vc. 1 *arco* *p* *p* *arco* *pp* (II.)

Vc. 2 *arco* *p* *p* *arco* *pp* (II.)

Vc. 3 *arco* *p* *p* *arco* *pp* (II.)

Vc. 4 *pizz.* *p* *arco* *pp* (II.)

Vc. 5 *pizz.* *p* *arco* *pp* (II.)

ENRIQUE GRANADOS
(1867-1916)

DANÇAS ESPANHOLAS

para 5 violoncelos
*

I. DANÇA ESPANHOLA nº2

Arranjo: Piero Bastianelli

Andante mosso ♩ = 100

41 Lento assai (in 6) ♩ = 80

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

49 rit..... a tempo

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

57 rit..... a tempo

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

65 rit..... Tempo I° (Andante mosso)

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

73

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

81

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

89 *poco rit.....* *a tempo*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

97 *(calmo)* *a tempo*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

105 *rall.....*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

ENRIQUE GRANADOS
(1867-1916)

DANÇAS ESPANHOLAS

para 5 violoncelos

*

2. DANÇA ESPANHOLA n°5

Arranjo: Piero Bastianelli

Allegretto mosso $\text{♩} = 54$

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

14 *rit..... a tempo* *rit..... a tempo* (Sostenuto)

Vc. 1 *pp* *ff*

Vc. 2 *pp* *ff*

Vc. 3 *pp* *ff*

Vc. 4 *pp* *ff*

Vc. 5 *pp* *ff*

21 *rit..... a tempo* *rit..... a tempo*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

28 *rit..... a tempo* Andante ♩ = 100 *p (dolce e legato)*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

34 *poco accel.....*

Vc. 1 *poco f*

Vc. 2 *poco f*

Vc. 3 *poco f*

Vc. 4 *poco f*

Vc. 5 *poco f*

42 *Ritard..... rit..... a tempo*

Vc. 1 *pp* *p (dolce e legato)*

Vc. 2 *pp* *p*

Vc. 3 *pp* *p*

Vc. 4 *pp* *p*

Vc. 5 *pp*

49 *poco accel.....*

Vc. 1 *poco f*

Vc. 2 *poco f*

Vc. 3 *poco f*

Vc. 4 *poco f*

Vc. 5 *poco f*

Vc. 1 *ritard..... rit..... allarg.....*

Vc. 2 *pp f*

Vc. 3 *pp f*

Vc. 4 *pp*

Vc. 5 *pp f*

Tempo I° (Allegretto mosso)

Vc. 1 *mf*

Vc. 2 *f f p*

Vc. 3 *f f p*

Vc. 4 *f mf p*

Vc. 5 *f mf p*

(simile)

(simile)

Vc. 1 *mf*

Vc. 2 *mf p*

Vc. 3 *mf p*

Vc. 4 *mf p*

Vc. 5 *mf p*

Vc. 1 *rit..... a tempo* (Sostenuto)

Vc. 2 *pp ff*

Vc. 3 *pp ff*

Vc. 4 *pp ff*

Vc. 5 *pp ff*

Vc. 1 *rit..... a tempo*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

Vc. 1 *rall..... a tempo*

Vc. 2 *p dim.....*

Vc. 3 *p dim.....*

Vc. 4 *p dim.....*

Vc. 5 *p dim.....*

"VIOLONCELOS EM CONCERTO"

ENRIQUE GRANADOS



GOYESCAS "Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Moderato (senza rigore di tempo)

Allegretto mosso

ff

14 mp, espressivo

22 cresc.... mf p cresc....

30 mf p

37 6 f

50 dim..... cresc.... accel.....

58 rall. molto..... Sostenuto (senza rigore di tempo) f ff (marcatissimo)

65

72

79

85

91

99

107

115

129

137

145

f

dim.....

poco rit.....

Tempo I°

p

mp, espressivo

mf

cresc.....

f

poco rit.....

a tempo

poco rall.....

Poco meno mosso

p

mf, espressivo

cresc.....

f

Calmo e sereno

pizz.

arco

p

poco rit.....

a tempo

pizz. accel. assai.....

arco

p

pp

(II.)



ENRIQUE GRANADOS

DANÇA ESPANHOLA nº2

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

2

p (dolce)

8

8

p (dolce)

21

poco rit......

27

a tempo

4

p

poco cresc......

p

, (calmo)

36

a tempo

p (dolce)

42

3

ppp

Lento assai (in 6)

mf, con espressione

50

rit......

f

54

a tempo

p

f

58 *rit.....* *a tempo*

62 *rit.....*

67 *Tempo I°*

74

87 *poco rit.....*

93 *a tempo*

102 *a tempo*

108



ENRIQUE GRANADOS

DANÇA ESPANHOLA n^o5

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegretto mosso

2

mf

6

11 *a tempo*

mf

16 *rit.....* *a tempo* *Sost.^{to}* *ff*

pp

21 *rit.....* *a tempo* *p*

26 *rit.....* *a tempo* *rit.....* *a tempo*

31 *Andante* *p (dolce e legato)*

37 *poco accel.....* *poco f*

43 *ritard.....* *a tempo*
pp *p (dolce e legato)*

49

55 *poco accel.....*
poco f

60 *ritard.....* *allarg.....*
pp

65 *Tempo I°* **2**
mf

71

76 *rit.....* *a tempo*
mf

81 *rit.....* *a tempo* *Sost.^{to}* *rit.....*
pp *ff*

86 *a tempo* *p* *rit.....*

91 *a tempo* *rit.....* *a tempo*
p *dim.....*

"VIOLONCELOS EM CONCERTO"

ENRIQUE GRANADOS



GOYESCAS "Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Moderato (senza rigore di tempo)

Allegretto mosso

Musical score for Violoncello 2, showing measures 1 through 60. The score includes dynamic markings (ff, f, mf, p, mp, cresc., dim., arco), articulation (accents, slurs), and tempo changes (Moderato, Allegretto mosso, Sostenuto).

Measures 1-7: *ff* (Moderato), *f* (Allegretto mosso), *pizz.*

Measures 8-17: *dim.....*, *arco*, *p*

Measures 18-26: *cresc.....*

Measures 27-35: *mf*, *p*, *cresc.....*, *mf*

Measures 36-42: *p*, *mp*, *f*

Measures 43-50: *f*

Measures 51-59: *dim.....*, *accel.....*, *rall. molto.....*, *p*, *cresc.....*

Measures 60: *f*, *Sostenuto (senza rigore di tempo)*, *ff (marcatissimo)*

69

76

83

91

98

105

112

121

130

138

146

mp

cresc.....

mf

poco rit.....

a tempo

poco rall....

Meno mosso

mf, espressivo

pizz.

arco

Calmo e sereno

poco rit.....

a tempo

accel. assai.....

pizz.

arco

p

pp

f

pp (leggero)

Tempo I°

dim.....

p

mf

f

pp

(II.)



ENRIQUE GRANADOS

DANÇA ESPANHOLA nº2

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

2

p (dolce)

7

p *poco sfz*

14

p *poco sfz* *p* (dolce)

21

poco rit..... *a tempo*

pp

28

(calmo)

pp *poco cresc*..... *pp*

36

a tempo

p (dolce)

43

rall.....

pp *ppp* *p*

Lento assai (in 6)

50

(simile)

rit..... *a tempo*

mf *p*

55 *mf* *rit.....*

60 *a tempo* *p*

65 *rit.....* *Tempo I°* *2* *p (dolce)*

72 *p* *poco sfz*

79 *p* *poco sfz* *p (dolce)*

86 *poco rit.....*

93 *a tempo* *pp* *pp* *poco cresc.....* *pp* *(calmo)*

101 *a tempo* *p (dolce)*

108 *rall.....* *pp* *ppp*



ENRIQUE GRANADOS

DANÇA ESPANHOLA n^o5

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegretto mosso

1 *f* *mf* *p*

5 (*simile*) *mf*

10 *p* *rit.....*

15 *a tempo* *rit.....* *a tempo* *pp*

19 *ff* *rit.....* *a tempo*

25 *p* *rit.....* *a tempo* *rit.....*

30 *a tempo* *Andante* *p*

36 *poco accel.....* *poco f*

43 *ritard.....* *rit.....* *a tempo*
pp *p*

50 *poco accel.....*
poco f

57 *ritard.....* *rit.....*

63 *allarg.....* *Tempo I°*
pp *f* *f* *f* *p*

68 *(simile)*

73 *mf* *p*

78 *rit.....* *a tempo*

82 *Sost. to* *rit.....* *a tempo*
pp *ff*

87 *rit.....* *a tempo*
p

92 *rit.....* *a tempo* *rall.....*
p *dim.....*

"VIOLONCELOS EM CONCERTO"

ENRIQUE GRANADOS



GOYESCAS "Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Moderato (*senza rigore di tempo*) Allegretto mosso
pizz.

ff *f*

8 *arco*

dim..... *p*

17 *cresc.....*

25 *mf* *p* *cresc.....*

33 *mf* *p* *mf, espressivo*

41 *mf*

49 *dim.....* *p* *cresc.....* *accel.....*

57 *rall. molto.....* *Sostenuto (senza rigore di tempo)* *f*

65 *sfz sfz sfz sfz sfz*

73 *sfz sfz sfz*

81

89 *dim..... p* *poco rit.....* **Tempo I°** *pizz.* *p*

97

105 **Poco meno mosso** *arco* *mp* *cresc.....* *mf* *poco rit.....*

114 *a tempo* *poco rall.....*

120 *p* *p*

129 *cresc.....*

136 *f* *pp* *p* **Calmo e sereno** *arco*

145 *p* *p* *pp* *arco* *accel. assai.....* *pizz.* *pp* (II.)



ENRIQUE GRANADOS

DANÇA ESPANHOLA nº2

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

51 *rit..... a tempo*
mf *p* *mf*

56 *rit..... a tempo*
p

62 *rit.....*
mf *p* **Tempo I°**

68

74 *p*

80 *p* *p*

86 *poco rit.....*

92 *a tempo*
pp *pp* *poco cresc.....*

100 *(calmo)* *a tempo*
pp *p (dolce)*

107 *rall.....*
pp *ppp*



ENRIQUE GRANADOS

DANÇA ESPANHOLA nº5

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegretto mosso

5 *(simile)* *mf*

10 *p* *rit.....*

15 *a tempo* *rit.....* *a tempo* *pp* *ff* *Sost.^{to}*

20 *rit.....* *a tempo*

25 *p* *rit.....* *a tempo*

29 *rit.....* *a tempo* *Andante* *p*

35 *poco accel.....* *poco f*

42 *ritard.....* *rit.....* *a tempo*
pp *p*

49

56 *poco accel.....* *ritard.....* *rit.....*
poco f

63 *allarg.....* **Tempo I°**
pp *f* *f* *f* *p*

68 *(simile)*

73 *mf* *p*

78 *rit.....* *a tempo*
pp

83 **Sost. to** *rit.....* *a tempo*
ff

87 *rit.....* *a tempo*
p

92 *rit.....* *a tempo* *rall.....*
p *dim.....*

"VIOLONCELOS EM CONCERTO"

ENRIQUE GRANADOS



GOYESCAS "Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Moderato (*senza rigore di tempo*) Allegretto mosso

ff *f*

8 *dim.....* *p*

17 *cresc.....*

25 *mf* *p* *cresc.....*

33 *arco* *mf* *p*

41 *mf*

49 *dim.....* *p* *cresc.....* *accel.....*

57 *rall. molto.....* *Sostenuto (senza rigore di tempo)* *f*

65 *sfz sfz sfz sfz sfz*

73 *sfz sfz sfz*

81

89 *dim..... poco rit..... Tempo I° pizz. p p*

98 *mp*

107 *arco cresc..... poco rit..... a tempo mf p*

116 *poco rall..... Poco meno mosso p*

123 *p*

130 *cresc..... f*

137 *pizz. pp Calmo e sereno pizz. p poco rit.....*

145 *a tempo arco p accel. assai..... arco pp (II.)*



ENRIQUE GRANADOS

DANÇA ESPANHOLA n.º2

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante mosso

2

p (dolce)

7

p *poco sfz*

14

p *poco sfz* *p* (dolce)

21

poco rit..... *a tempo*
pp

29

pp *poco cresc*..... *(calmo)* *a tempo*
pp *p*

37

42

rall..... *Lento assai (in 6)*
pp *ppp* *p*

49

(simile) *rit*.....
mf

54 *a tempo*
p *mf*

59 *rit. ----- a tempo*
p

64 *rit. -----* *Tempo I°*
mf *p* **3** **2**
4

69 *p (dolce)*

75 *p* *poco sfz*

81 *p* *poco sfz* *p (dolce)*

88 *poco rit. ----- a tempo*
pp

95 *(calmo)* *a tempo*
pp *poco cresc.....* *pp* *p*

103

108 *rall. -----*
pp *ppp*



ENRIQUE GRANADOS

DANÇA ESPANHOLA nº5

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegretto mosso

43 *ritard.....* *rit.....* *a tempo*
pp *p*

51 *poco accel.....*
poco f

59 *ritard.....* *rit.....* *allarg.....* **Tempo I°**
pp *f*

66 *mf* *p*

70 *mf*

74 *p* *rit.....*

79 *a tempo* *pp*

83 *Sost. to* *rit.....* *a tempo*
ff

87 *rit.....* *a tempo*
p

92 *rit.....* *a tempo* *rall.....*
p *dim.....*

"VIOLONCELOS EM CONCERTO"

ENRIQUE GRANADOS



GOYESCAS "Intermezzo"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Moderato (senza rigore di tempo)

Allegretto mosso

Musical notation for measures 1-7. Includes dynamics *ff* and *f*, and performance markings *pizz.* and *V 3*.

8

Musical notation for measures 8-16. Includes dynamics *dim.....* and *p*.

17

Musical notation for measures 17-24. Includes dynamic *cresc.....*.

25

Musical notation for measures 25-32. Includes dynamics *mf* and *p*, and dynamic *cresc.....*.

33

Musical notation for measures 33-40. Includes dynamic *mf*, marking *arco*, and dynamic *p*.

41

Musical notation for measures 41-48. Includes dynamic *mf*.

49

Musical notation for measures 49-56. Includes dynamics *dim.....*, *p*, and *cresc.....*. Marking *accel.....* is present above the staff.

57

Musical notation for measures 57-64. Includes marking *rall. molto.....* and dynamic *f*.

65

73

81

89 *poco rit.....* **Tempo I°**
pizz.

97 *dim.....* *p* *p*

105 *mp* *cresc.....* *arco* *mf* *poco rall.....*

113 *p*

120 **Poco meno mosso** (V) *p* *p*

129 *cresc.....* *f*

137 *pizz.* **Calmo e sereno** *pizz.* *p* *poco rit.....*

145 *a tempo* *arco* *pizz.* *accel. assai.....* *arco* *pp* (II.)



ENRIQUE GRANADOS
DANÇA ESPANHOLA nº2
 para 5 violoncelos

Andante mosso

Arranjo: Piero Bastianelli

*
 V

p

11

p *p* *p*

22 *poco rit.....* *a tempo* **3** (*calmo*)

35 // *a tempo* *pp* *pp* *rall.....*

46 // *Lento assai (in 6)* *rit.....* *a tempo*

pp *ppp* *p* *mf* *p* *mf* **Tempo I°**

57 *rit.....* *a tempo* *rit.....*

68 *p* *mf* *p*

79

90 *poco rit.....* *a tempo* **3** (*calmo*) *a tempo*

103 *pp* *pp* *p* *rall.....* *pp* *ppp*



ENRIQUE GRANADOS

DANÇA ESPANHOLA n^o5

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegretto mosso

Musical score for Violoncello, starting with a treble clef and a key signature of one sharp (F#). The piece is in 6/8 time and begins with a dynamic of *f*. The score includes various dynamics such as *mf*, *p*, *pp*, and *ff*, along with performance instructions like *rit.*, *a tempo*, *Sost.*, *Andante*, *poco accel.*, *ritard.*, *allarg.*, and *dim.*. The piece concludes with a *FINE* marking and a *Da capo al Fine* instruction.

VIOLONCELOS EM CONCERTO

GEORGE GERSHWIN

3 PRELÚDIOS

para 5 violoncelos



Arranjo
Piero Bastianelli

*

35

VIOLONCELOS EM CONCERTO

GEORGE GERSHWIN
(1898-1937)

3 PRELÚDIOS

para 5 violoncelos

*

PRELÚDIO I

"em Si_b-maior"

Aranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 100

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Musical score for five string parts (Vc. 1-5) covering measures 16 to 23. The score includes dynamic markings such as *p*, *mf*, *f*, *fp*, and *dim.*, along with performance instructions like *cresc.* and *mf cresc.*. The parts are written in a common time signature with a key signature of two flats.

Musical score for five string parts (Vc. 1-5) covering measures 24 to 31. The score includes dynamic markings such as *mp*, *p*, *mf*, *f*, *fp*, and *mf*, along with performance instructions like *cresc.* and *mf cresc.*. The parts are written in a common time signature with a key signature of two flats.

Musical score for five string parts (Vc. 1-5) covering measures 32 to 39. The score includes dynamic markings such as *p*, *mf*, and *ff*, along with performance instructions like *cresc.* and *mf cresc.*. The parts are written in a common time signature with a key signature of two flats.

Musical score for five string parts (Vc. 1-5) covering measures 40 to 47. The score includes dynamic markings such as *mf* and *dim.*, along with performance instructions like *cresc. poco a poco...*. The parts are written in a common time signature with a key signature of two flats.

Musical score for five string parts (Vc. 1-5) covering measures 48 to 55. The score includes dynamic markings such as *ff* and *f*, along with performance instructions like *cresc. poco a poco...*. The parts are written in a common time signature with a key signature of two flats.

Musical score for five string parts (Vc. 1-5) covering measures 56 to 63. The score includes dynamic markings such as *f*, *ff*, and *p*, along with performance instructions like *cresc. poco a poco...*. The parts are written in a common time signature with a key signature of two flats.

PRELÚDIO II

"em *la-menor*"

George Gershwin
Arr. Piero Bastianelli

Andante con moto e poco rubato ♩ = 90

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Poco più mosso

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

43 *rit.* Tempo I°

Vc. 1 *pp*

Vc. 2 *pp* *mp cantabile*

Vc. 3 *pp* *pp*

Vc. 4 *p* *p*

Vc. 5 *p*

50

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

57 *rall.*

Vc. 1 *mp* *dim.*

Vc. 2 *mp* *dim.*

Vc. 3 *mf* *dim.*

Vc. 4 *mf* *dim.*

Vc. 5 *mf* *dim.* *mp*

PRELÚDIO III

"em mi-menor"

George Gershwin
Arr. Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

Violoncello 1 *pizz.* *f* *mf*

Violoncello 2 *f* *pizz.* *arco*

Violoncello 3 *f* *arco*

Violoncello 4 *pizz.* *f* *p* *arco*

Violoncello 5 *pizz.* *f* *p* *arco*

7

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

13

Vc. 1 *arco* *p* *mf*

Vc. 2 *p* *mf*

Vc. 3 *p* *mf*

Vc. 4 *mp*

Vc. 5 *mp*

Vc. 1 *mf* *f*

Vc. 2 *f*

Vc. 3

Vc. 4 *p*

Vc. 5 *p*

This system contains measures 19 through 24. It features five staves for violas. The first staff (Vc. 1) has a melodic line starting at measure 19 with a *mf* dynamic, reaching *f* by measure 22. The second staff (Vc. 2) has a similar melodic line, starting at *f*. The third staff (Vc. 3) provides harmonic support. The fourth staff (Vc. 4) has a melodic line starting at *p*. The fifth staff (Vc. 5) has a rhythmic accompaniment starting at *p*. There are triplets in measures 20, 21, and 22.

Vc. 1 *p* *cresc.*

Vc. 2 *mf* *p* *cresc.*

Vc. 3 *p* *cresc.*

Vc. 4 *mf* *p* *cresc.*

Vc. 5 *mf* *p* *cresc.*

This system contains measures 25 through 30. The first staff (Vc. 1) has a melodic line starting at *p* and increasing to *cresc.*. The second staff (Vc. 2) has a melodic line starting at *mf*, then *p*, and *cresc.*. The third staff (Vc. 3) has a melodic line starting at *p* and *cresc.*. The fourth staff (Vc. 4) has a melodic line starting at *mf*, then *p*, and *cresc.*. The fifth staff (Vc. 5) has a melodic line starting at *mf*, then *p*, and *cresc.*. There are triplets in measures 25, 26, and 27.

Vc. 1 *f* *p*

Vc. 2 *f* *p* *mf* *p*

Vc. 3 *f* *mp* *3*

Vc. 4 *f* *p* *3* *cresc.* *f*

Vc. 5 *p* *cresc.* *f*

This system contains measures 31 through 36. The first staff (Vc. 1) has a melodic line starting at *f* and ending at *p*. The second staff (Vc. 2) has a melodic line starting at *f*, then *p*, *mf*, and *p*. The third staff (Vc. 3) has a melodic line starting at *f*, then *mp* with a triplet in measure 34. The fourth staff (Vc. 4) has a melodic line starting at *f*, then *p* with a triplet in measure 34, *cresc.*, and *f*. The fifth staff (Vc. 5) has a melodic line starting at *p*, *cresc.*, and *f*. There are triplets in measures 31, 32, and 34.

Vc. 1 *cresc.* *f*

Vc. 2 *cresc.* *f*

Vc. 3 *p* *cresc.* *f*

Vc. 4 *p* *cresc.* *f* *p*

Vc. 5 *p* *cresc.*

This system contains measures 37 through 42. The first staff (Vc. 1) has a melodic line starting at *cresc.* and reaching *f*. The second staff (Vc. 2) has a melodic line starting at *cresc.* and reaching *f*. The third staff (Vc. 3) has a melodic line starting at *p*, *cresc.*, and *f*. The fourth staff (Vc. 4) has a melodic line starting at *p*, *cresc.*, *f*, and *p*. The fifth staff (Vc. 5) has a melodic line starting at *p* and *cresc.*. There are triplets in measures 37, 38, and 40.

Vc. 1 *f* *poco rit.* *a tempo*

Vc. 2 *p* *mf* *f*

Vc. 3 *mp* *3* *mf* *f*

Vc. 4 *cresc.* *f*

Vc. 5 *p* *cresc.* *f*

This system contains measures 43 through 48. The first staff (Vc. 1) has a melodic line starting at *f*, *poco rit.*, and *a tempo*. The second staff (Vc. 2) has a melodic line starting at *p*, *mf*, and *f*. The third staff (Vc. 3) has a melodic line starting at *mp* with a triplet in measure 43, *mf*, and *f*. The fourth staff (Vc. 4) has a melodic line starting at *cresc.* and *f*. The fifth staff (Vc. 5) has a melodic line starting at *p*, *cresc.*, and *f*. There are triplets in measures 43, 44, and 46.

Vc. 1 *più f* *f*

Vc. 2 *più f* *f*

Vc. 3 *più f* *f*

Vc. 4 *più f* *f*

Vc. 5 *più f* *f*

This system contains measures 49 through 54. The first staff (Vc. 1) has a melodic line starting at *più f* and reaching *f*. The second staff (Vc. 2) has a melodic line starting at *più f* and reaching *f*. The third staff (Vc. 3) has a melodic line starting at *più f* and reaching *f*. The fourth staff (Vc. 4) has a melodic line starting at *più f* and reaching *f*. The fifth staff (Vc. 5) has a melodic line starting at *più f* and reaching *f*. There are triplets in measures 49, 50, and 52.

"VIOLONCELOS EM CONCERTO"

PRELÚDIO I "em Si_b-maior"

George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

1

f con licenza *f*

10

15

mf cresc. *f*

20

p *mf* *p*

26

mf cresc. *f* *p* *mf*

32

4

4

2

mf *mf*

46

cresc...poco...a...poco... *ff*

52

57

f *p* *ff*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO II "em lá-menor"



Andante con moto e poco rubato ♩ = 60

George Gershwin
Arranjo: Piero Bastianelli

17

mf, cantabile

21

26

31 Poco più mosso

p

35

39

43 *pp* rit. ----- Tempo I°

54

59 rall. ----- *mp dim.*

"VIOLONCELOS EM CONCERTO"



PRELÚDIO III "em mi-menor"

Allegro ben ritmato e deciso ♩ = 80-90

George Gershwin
Arranjo: Piero Bastianelli

1

3

f > *mf* ³

8

13

7

mf ³

24

f ³ *p*

29

cresc...poco...a...poco...

34

f ³ *p* *cresc...poco...a...poco...*

40

f ³

45

poco rit. - - *a tempo* ³

50

più f ³ *f* I.

"VIOLONCELOS EM CONCERTO"

PRELÚDIO I "em Si_b-maior"



George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

4

f, con licenza *f*

10

3

18

mf cresc. *fp* *mf* *mp*

25

mf cresc. *fp* *mf*

32

p *mf* *p*

39

mf

45

cresc...poco...a...poco... *ff*

52

57

2

f *p* *ff*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO II "em lá-menor"



Andante con moto e poco rubato ♩ = 60

George Gershwin
Arranjo: Piero Bastianelli

3

mp, cantabile

8

14

mf

23

30

Poco più mosso

p (marc.)

37

pp

44

rit. --- Tempo I°

3

mp, cantabile

52

58

rall. ---

mp dim.

Detailed description of the musical score: This is a page of sheet music for the second prelude of George Gershwin's Violin Concerto, arranged by Piero Bastianelli for the cello. The piece is in A minor and 3/4 time. The tempo is 'Andante con moto e poco rubato' with a quarter note equal to 60 beats per minute. The score consists of nine staves of music. It begins with a triplet of eighth notes. The first section (measures 1-29) is marked 'mp, cantabile' and features a mix of eighth and sixteenth notes with various articulations like slurs and accents. The second section (measures 30-36) is marked 'Poco più mosso' and 'p (marc.)', showing a more rhythmic eighth-note pattern. The third section (measures 37-43) is marked 'pp' and consists of sustained chords. The fourth section (measures 44-51) is marked 'mp, cantabile' and includes a 'rit.' (ritardando) leading to a 'Tempo I°' (first tempo) section with a triplet. The final section (measures 52-58) is marked 'mp dim.' and 'rall.' (ritardando), ending with a melodic phrase in treble clef.

"VIOLONCELOS EM CONCERTO"



PRELÚDIO III "em mi-menor"

Allegro ben ritmato e deciso ♩ = 80-90

George Gershwin
Arranjo: Piero Bastianelli

pizz.
f
 8

13 *arco*
p *mf*

18 *f*
 3

25 *p* *cresc.*
 3

30 *f*

35 *p* *mf* *p* *cresc.*
 3

40 *f* *p* *mf* *f*
 3

45 *poco rit. - - - a tempo*
 3

50 *più f* *f*
 3

"VIOLONCELOS EM CONCERTO"

PRELÚDIO I "em Si_b-maior"



Allegro ben ritmato e deciso ♩ = 80-90

George Gershwin
Arranjo: Piero Bastianelli

2 *ff* *f*

9

16 *p cresc.* *mf cresc.* *fp* *mf*

23 *mf* *p cresc.* *mf cresc.* *fp*

30 *mf* *p*

37 *mf*

43 *cresc...poco...a...poco...*

50 *f*

57 *f* *p* *ff*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO II "em lá-menor"



George Gershwin
Arranjo: Piero Bastianelli

Andante con moto e poco rubato ♩ = 60

pp

9

16

mf, cantabile

21

27

Poco più mosso

p (marc.)

35

42

rit. ---, Tempo I°

pp

50

57

rall. ---

mf dim.

"VIOLONCELOS EM CONCERTO"



PRELÚDIO III "em mi-menor"

George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

pizz.
f

13
p *mf*

18
mf

26
p cresc.

31
f *mp*³

36
p cresc.

41
f *mp*³ *mf* *f*

46
poco rit. --- a tempo

51
più f *f* III.

"VIOLONCELOS EM CONCERTO"

PRELÚDIO I "em Si_b-maior"

George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso $\text{♩} = 80-90$

4

8

16

23

31

36

43

50

57

ff

f

p cresc.

mf cresc.

fp

mf

mf

dim.

p cresc.

mf cresc.

fp

mf

mf

p

mf

cresc...poco...a...poco...

f

f

p

ff

"VIOLONCELOS EM CONCERTO"

PRELÚDIO II "em lá-menor"



Andante con moto e poco rubato ♩ = 60

George Gershwin
Arranjo: Piero Bastianelli

4

p

8

15 *mf* *p*

22

29 Poco più mosso *mf*

34

39 *p*

44 *rit.* ----, Tempo I°

51

58 *mf* *rall.* ---- *dim.*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO III "em mi-menor"



George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

pizz. *f* *arco* *p*

7

13 *mp*

19 *p*

25 *mf* *p* *cresc.*

31 *f* *p* *3* *cresc.* *f* *p*

37 *cresc.* *f* *p* *3*

43 *cresc.* *f* *poco rit. a tempo*

49 *p* *più f* *f* III.

"VIOLONCELOS EM CONCERTO"

PRELÚDIO I "em Si_b-maior"

George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

2 \hat{c}

ff *f*

9 *(simile)*

16 *p cresc.* *mf cresc.* *fp* *mf*

23 *dim.* *p cresc.* *mf cresc.* *fp*

30 *mf*

37

44 *cresc...poco...a...poco...* *f*

51

58 *f* *p* *ff*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO II "em lá-menor"



George Gershwin
Arranjo: Piero Bastianelli

Andante con moto e poco rubato ♩ = 60

5



8

15

22

29 Poco più mosso

36

43 rit. 2, Tempo I°

51

57 rall.

p *mf* *dim.* *mp*

"VIOLONCELOS EM CONCERTO"

PRELÚDIO III "em mi-menor"



George Gershwin
Arranjo: Piero Bastianelli

Allegro ben ritmato e deciso ♩ = 80-90

7

pizz. *f* *arco* *p*

13

19

mp

25

mf *p cresc.*

31

p cresc. *f*

37

p cresc.

43

p cresc. *f* *poco rit. - - - a tempo*

49

più f *f* *IV.*

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN

WEST SIDE STORY "Seleções"

para 5 violoncelos



Arranjo
Piero Bastianelli

*

36

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN
(1918-1990)

WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. "I FEEL PRETTY"
Allegro moderato $\downarrow = 80$

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

23

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf* *p*

Vc. 4 *p*

Vc. 5 *mf*

This system contains measures 23 through 33. It features five violin parts. Measures 23-25 show a steady accompaniment in the lower strings with a mezzo-forte (*mf*) dynamic. From measure 26, the upper strings (Vc. 1 and 2) have rests, while the lower strings continue. At measure 27, the lower strings play a rhythmic pattern that becomes more complex, with dynamics ranging from piano (*p*) to mezzo-forte (*mf*). Measure 33 ends with a mezzo-forte (*mf*) dynamic.

34

Vc. 1 *mf*

Vc. 2 *p cresc.* *sfz* *mf*

Vc. 3 *p cresc.* *sfz* *mf*

Vc. 4 *p cresc.* *sfz* *mf*

Vc. 5 *sfz*

This system contains measures 34 through 44. Measures 34-36 are mostly rests for the upper strings. From measure 37, all strings enter with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The texture becomes more active, with various dynamics including fortissimo (*sfz*) and mezzo-forte (*mf*) appearing in different parts. Measure 44 ends with a fortissimo (*sfz*) dynamic.

45

Vc. 1 *p* *cresc. poco...a...poco.....*

Vc. 2 *p* *cresc. poco...a...poco.....*

Vc. 3 *p* *cresc. poco...a...poco.....*

Vc. 4

Vc. 5 *mf* *p* *cresc. poco...a...poco.....*

This system contains measures 45 through 77. It features a complex texture with many sixteenth-note passages. The upper strings (Vc. 1-3) play a rhythmic pattern starting at measure 45 with a piano (*p*) dynamic and a gradual crescendo (*cresc. poco...a...poco.....*). The lower strings (Vc. 4 and 5) have rests until measure 48, then enter with a mezzo-forte (*mf*) dynamic. At measure 77, the lower strings play a rhythmic pattern with a piano (*p*) dynamic.

56

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *mf cresc.* *f*

Vc. 5 *f*

This system contains measures 56 through 66. Measures 56-58 feature a fortissimo (*f*) dynamic in the upper strings. From measure 59, all strings play a rhythmic pattern with a fortissimo (*f*) dynamic. At measure 66, the lower strings play a rhythmic pattern with a fortissimo (*f*) dynamic.

67

Vc. 1

Vc. 2 *mf* *sfz*

Vc. 3 *mf*

Vc. 4 *mf* *sfz* *mf*

Vc. 5 *mf*

This system contains measures 67 through 76. Measures 67-69 feature a mezzo-forte (*mf*) dynamic in the upper strings. From measure 70, all strings play a rhythmic pattern with a mezzo-forte (*mf*) dynamic. At measure 76, the lower strings play a rhythmic pattern with a mezzo-forte (*mf*) dynamic.

78

Vc. 1 *p* *cresc. poco...a...poco.....*

Vc. 2 *p* *cresc. poco...a...poco.....*

Vc. 3 *p* *cresc. poco...a...poco.....*

Vc. 4 *mf cresc.*

Vc. 5 *p* *cresc. poco...a...poco.....*

This system contains measures 78 through 87. Measures 78-80 feature a piano (*p*) dynamic in the upper strings with a gradual crescendo (*cresc. poco...a...poco.....*). The lower strings (Vc. 4 and 5) have rests until measure 81, then enter with a piano (*p*) dynamic and a gradual crescendo. At measure 87, the lower strings play a rhythmic pattern with a mezzo-forte (*mf*) dynamic.

89

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

f

99

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

f

2. "MARIA"

Andante ♩ = 70

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

(quasi recitativo)

mp espressivo

p

Poco più mosso

8

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p

mf cantabile

p

(simile)

p

14

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf cantabile

f

f

f

f

22

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

mf

p

f

p

f

mf

mf

p

mf

Musical score for measures 29-35. The score is for five violoncellos (Vc. 1-5). Measure 29 starts with a *mf* dynamic. Measures 30-31 show a *f* dynamic. Measures 32-35 feature a *cresc.* marking and a *f* dynamic. There are various articulations like *tr* and *acc.* throughout.

Musical score for measures 36-43. The score is for five violoncellos (Vc. 1-5). Measures 36-43 are marked with a *f* dynamic. There are various articulations like *tr* and *acc.* throughout.

Musical score for measures 44-51. The score is for five violoncellos (Vc. 1-5). Measure 44 starts with a *mf* dynamic. Measures 45-46 are marked with a *rit.* and *Tempo I°*. Measures 47-51 feature a *pp* dynamic. There are various articulations like *tr* and *acc.* throughout. A *(quasi recitativo)* marking is present in measure 48.

3. "TONIGHT"
Andante $\text{♩} = 84$

Musical score for measures 1-8 of "TONIGHT". The score is for five violoncellos (Vc. 1-5). Measure 1 starts with a *p* dynamic. Measures 2-3 are marked with *mf cantabile*. Measures 4-5 are marked with *f*. Measures 6-8 feature a *p* dynamic. There are various articulations like *tr* and *acc.* throughout.

Musical score for measures 9-16 of "TONIGHT". The score is for five violoncellos (Vc. 1-5). Measures 9-16 are marked with a *mf cantabile* dynamic. There are various articulations like *tr* and *acc.* throughout.

Musical score for measures 17-24 of "TONIGHT". The score is for five violoncellos (Vc. 1-5). Measure 17 starts with a *f* dynamic. Measures 18-19 are marked with *f espressivo*. Measures 20-21 are marked with *cresc.*. Measures 22-24 feature a *f* dynamic. There are various articulations like *tr* and *acc.* throughout.

Vc. 1 *mf*

Vc. 2 *dim..... p*

Vc. 3 *dim..... p*

Vc. 4 *(simile) dim..... p*

Vc. 5 *dim..... p*

Vc. 1 *cresc..... f*

Vc. 2 *cresc..... f*

Vc. 3 *cresc..... f*

Vc. 4 *cresc..... f*

Vc. 5 *cresc..... f (V)*

4. "SOMEWHERE"
Andante ♩ = 80

Violoncello 1 *mf, espressivo*

Violoncello 2 *p, espressivo (echo) p*

Violoncello 3 *mf, espressivo p*

Violoncello 4 *p*

Violoncello 5

Vc. 1 *cresc..... f*

Vc. 2 *mf f*

Vc. 3 *p cresc..... f*

Vc. 4 *p cresc..... f*

Vc. 5 *p cresc..... f*

Vc. 1 *dim..... p poco rit. ----- a tempo*

Vc. 2 *dim..... p*

Vc. 3 *dim..... p*

Vc. 4 *dim..... mf, espressivo*

Vc. 5 *dim..... mf, espressivo*

Vc. 1 *cresc..... f ff*

Vc. 2 *cresc..... f ff*

Vc. 3 *cresc..... f ff*

Vc. 4 *cresc..... f ff*

Vc. 5 *cresc..... f ff*

5. "AMERICA"

Allegro moderato ♩ = 100

Vivo ♩ = 128

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

53

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *mf*

Vc. 4 *f*

Vc. 5 *mf*

62

Vc. 1 *ff*

Vc. 2 *ff*

Vc. 3 *ff*

Vc. 4 *ff*

Vc. 5 *ff*

71

Vc. 1 *mf* *cresc.* *ff*

Vc. 2 *mf* *cresc.* *ff*

Vc. 3 *mf* *cresc.* *ff*

Vc. 4 *mf* *cresc.* *ff*

Vc. 5 *mf* *cresc.* *ff*

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN



WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegro moderato ♩. = 80

1. "I FEEL PRETTY"

The musical score is written in bass clef with a 3/8 time signature. It consists of eight staves of music. The first staff begins with a dynamic marking of *f* and features a series of eighth-note chords. The second staff starts at measure 7, includes a *sfz* marking, and ends with a *p* dynamic. The third staff starts at measure 15 and continues with eighth-note chords. The fourth staff starts at measure 22, includes a *mf* marking, and has a measure rest for 17 measures. The fifth staff starts at measure 45 and continues with eighth-note chords. The sixth staff starts at measure 52, includes a *p* marking and a *cresc...poco...a...poco.....* instruction, and features a series of eighth-note chords. The seventh staff starts at measure 59 and continues with eighth-note chords. The eighth staff starts at measure 66, includes a *p* marking and a *cresc...poco...a...poco.....* instruction, and features a series of eighth-note chords. The score concludes with a double bar line and a final *p* dynamic marking.

Musical score for Violin 1, measures 87-101. The score is in 3/4 time and B-flat major. It features a series of eighth-note patterns with slurs and accents. Measure 87 starts with a sixteenth-note triplet. Measure 94 has a dynamic marking of *f*. Measure 101 ends with a fermata.

Andante ♩ = 70 Poco più mosso

2. "MARIA" *p*

Musical score for Violin 1, measures 8-12. It begins with a whole rest for 8 measures, followed by a melodic line in 3/4 time. The dynamic is *p*.

Musical score for Violin 1, measures 13-44. The score is in 3/4 time and B-flat major. It features a series of eighth-note patterns with slurs and accents. Measure 13 has a dynamic marking of *mf cantabile*. Measure 19 has a dynamic marking of *f*. Measure 26 has a dynamic marking of *f*. Measure 32 has a dynamic marking of *f* and a *cresc.....* marking. Measure 38 has a dynamic marking of *più f*. Measure 44 has a dynamic marking of *mf* and a *rit. ---* marking. The piece concludes with a *Tempo I° 3 rall. -----* marking and a *pp* dynamic.

3. "TONIGHT" *Andante* ♩ = 84

p

mf, cantabile

f, espressivo

dim..... *mf*

cresc..... *f*

4. "SOMEWHERE" *Andante* ♩ = 80

mf, espressivo

cresc..... *f*

poco rit. a tempo

dim..... *p*

cresc..... *f* *ff*

5. "AMERICA" *Allegro moderato* ♩ = 100

6 *Vivo* ♩ = 128

14

24

29

35

40

55

60

70

75

f

ff

mf

ff

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN



WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegro moderato ♩ = 80

1. "I FEEL PRETTY"

The musical score is written in bass clef with a key signature of one flat (Bb) and a 3/8 time signature. It consists of ten staves of music. The first staff begins with a rest followed by a series of eighth notes and chords, marked with a forte (f) dynamic. The second staff starts at measure 8 with a sforzando (sfz) dynamic, followed by a piano (p) dynamic. The third staff starts at measure 17 with a mezzo-forte (mf) dynamic. The fourth staff starts at measure 25 with a mezzo-forte (mf) dynamic. The fifth staff starts at measure 34 with a piano (p) dynamic. The sixth staff starts at measure 42 with a mezzo-forte (mf) dynamic. The seventh staff starts at measure 50 with a piano (p) dynamic and includes the instruction 'cresc...poco...a...poco.....'. The eighth staff starts at measure 59 with a forte (f) dynamic. The ninth staff starts at measure 68 with a mezzo-forte (mf) dynamic and ends with a sforzando (sfz) dynamic.

76 **8**

p *cresc...poco...a...poco.....*

91

f

99

2. "MARIA"

Andante $\text{♩} = 70$

Poco più mosso

mf, cantabile

11

18

f *p*

26

mf

33

cresc.....

39

più f *mp*

46

rit. *Tempo I°* *rall.* *p* *pp*

3. "TONIGHT" Andante ♩ = 84

mf, cantabile

6 *f* *mf, cantabile*

19 *cresc.....* *f*

25 *(simile)*

30 *dim.....* *p* *f* *cresc.....*

36

4. "SOMEWHERE" Andante ♩ = 80

p, espressivo (echo)

7 *cresc.....*

16 *mf* *f* *dim.....*

23 *p* *cresc.....*

31 *f* *ff*

Allegro moderato $\text{♩} = 100$

Vivo $\text{♩} = 128$

5. "AMERICA"

7 *f* *mf*

16 *f* *mf*

24 *f*

37 *f* *f*

44 *mf*

51

59 *f*

66 *ff* *ff*

73 *mf* *ff*

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN



WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegro moderato ♩ = 80

1. "I FEEL PRETTY"

f *f*

8 *sfz* *ff* *p*

17 *mf*

27 *p*

38 *p* *sfz* *mf*

47 *p* *cresc...poco...a...poco.....*

55 *f*

63

72 *mf*

82

p *cresc...poco...a...poco.....*

90

f

99

Andante sostenuto $\text{♩} = 70$
(quasi recitativo)

2. "MARIA"

mp, espressivo

5

Poco più mosso

12

f *p* *mf*

21

f *cresc.....*

30

più f *f*

37

44

mp *mp* *pp*

rit. --- Tempo I^o (quasi recitativo) rall. ---

Andante ♩ = 84

3. "TONIGHT"

p

6 *mf* *p*

13

20 *cresc.....* *f, espressivo*

27 *dim.....* *p*

34 *cresc.....* *f*

Andante ♩ = 80

4. "SOMEWHERE"

mf, espressivo

7 *p* *cresc.....*

16 *f* *dim.....*

23 *poco rit. --- a tempo* *p* *cresc.....*

30 *f* *ff*

Allegro moderato $\text{♩} = 100$

Vivo $\text{♩} = 128$

5. "AMERICA"

f *ff*

mf

f *mf*

f *mf*

f *mf*

f

mf

mf

ff

mf *ff*

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN



WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Allegro moderato ♩ = 80

1. "I FEEL PRETTY"

8

17

25

35

43

51

63

72

80 4

mf

91

f

99

Andante sostenuto ♩ = 70

2. "MARIA"

p

7 Poco più mosso

p

15

f

24

p

f cresc.....

31

più f

38

f

mp

46

rit. ----- Tempo I°

rall. -----

p

pp

Andante ♩ = 84

3. "TONIGHT"

p

6 *mf* *p*

12

18 *cresc.....*

24 *f* *(simile)*

29 *dim.....* *p*

35 *cresc.....* *f*

Andante ♩ = 80

4. "SOMEWHERE"

p *p*

12 *cresc.....* *f*

20 *dim.....* *mf, espressivo*

29 *cresc.....* *f* *ff* *ff*

Allegro moderato $\text{♩} = 100$

5. "AMERICA"

f

6 *Vivo* $\text{♩} = 128$
ff *mf*

14 *f* *mf*

22 *f* *mf* *f*

31 *mf*

39 *f* *mf*

47

55 *f*

66 *ff*

72 *mf* *ff*

VIOLONCELOS EM CONCERTO

LEONARD BERNSTEIN



WEST SIDE STORY "Seleções"

para 5 violoncelos

*

Allegro moderato ♩ = 80

Arranjo: Piero Bastianelli

1. "I FEEL PRETTY"

10

19

29

37

45

56

66

75

82 *p* *cresc...poco...a...poco.....*

90 *f*

99

Andante ♩ = 70 Poco più mosso

2. "MARIA" 8 *p* *(simile)*

13

19 *f* *p*

27 *mf* *cresc.....* *(simile)*

33 *f*

39 *più f*

45 *mp* *rit.* *Tempo I°* *rall.* *p* *pp*

Andante ♩ = 84

3. "TONIGHT"

p *(simile)*

6

mf *p*

13

20

cresc..... *f*

27

dim..... *p*

34

cresc..... *f*

Andante ♩ = 80

4. "SOMEWHERE"

p *cresc.....*

16

f *dim.....*

24

poco rit. ----- a tempo

mf, espressivo *cresc.....*

30

f *ff* *ff*

Allegro moderato $\text{♩} = 100$

Vivo $\text{♩} = 128$

5. "AMERICA"

7

15

23

32

40

47

55

64

72

VIOLONCELOS EM CONCERTO

SCOTT JOPLIN
ARTIE MATTHEWES

CLASSIC RAGS
para 4 e 5 violoncelos

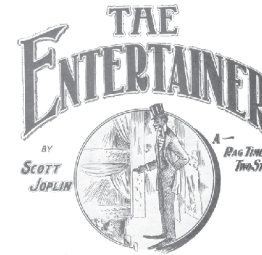


Arranjo
Piero Bastianelli

*

37

SCOTT JOPLIN
(1868-1917)



THE ENTERTAINER

"Rag-Time Two Step"

*

para 5 violoncelos

Arranjo: Piero Bastianelli

Moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

16

Violin 1 (Vc. 1): Starts with a sixteenth-note pattern, then rests, then a quarter note. Dynamics: *mf*, *f*.

Violin 2 (Vc. 2): Similar sixteenth-note pattern. Dynamics: *f*.

Violin 3 (Vc. 3): Quarter notes with slurs. Dynamics: *p*, *f*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *mf*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *mf*.

24

Violin 1 (Vc. 1): Sixteenth-note pattern, then rests, then a quarter note. Dynamics: *f*, *f*.

Violin 2 (Vc. 2): Sixteenth-note pattern. Dynamics: *f*.

Violin 3 (Vc. 3): Sixteenth-note pattern. Dynamics: *f*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *mf*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *mf*.

32

Violin 1 (Vc. 1): Sixteenth-note pattern. Dynamics: *p*.

Violin 2 (Vc. 2): Sixteenth-note pattern. Dynamics: *p*.

Violin 3 (Vc. 3): Sixteenth-note pattern. Dynamics: *p*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *f*, *p*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *f*, *p*.

40

Violin 1 (Vc. 1): Sixteenth-note pattern. Dynamics: *f*, *p*, *f*, *p*.

Violin 2 (Vc. 2): Sixteenth-note pattern. Dynamics: *f*, *p*.

Violin 3 (Vc. 3): Sixteenth-note pattern. Dynamics: *f*, *p*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *f*, *p*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *f*, *p*.

48

Violin 1 (Vc. 1): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 2 (Vc. 2): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 3 (Vc. 3): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *f*, *mf (cresc.)*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *f*, *mf (cresc.)*.

56

Violin 1 (Vc. 1): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 2 (Vc. 2): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 3 (Vc. 3): Sixteenth-note pattern. Dynamics: *f*, *mf (cresc.)*.

Violin 4 (Vc. 4): Chordal accompaniment. Dynamics: *f*, *mf (cresc.)*.

Violin 5 (Vc. 5): Bass line with eighth notes. Dynamics: *f*, *mf (cresc.)*.

Vc. 1 *ff* *f*

Vc. 2 *ff* *f*

Vc. 3 *ff* *f*

Vc. 4 *ff* *f*

Vc. 5 *ff* *f*

Musical score for measures 64-70. The score is for five violas (Vc. 1-5) in a key signature of one sharp (F#) and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, with some measures containing rests. Dynamic markings include *ff* and *f*. There are also some *V* markings above notes.

Vc. 1 *mf (cresc.)*

Vc. 2 *mf (cresc.)*

Vc. 3 *mf (cresc.)*

Vc. 4 *mf (cresc.)*

Vc. 5 *mf (cresc.)*

Musical score for measures 71-77. The score continues with five violas. Measures 71-73 show a *mf (cresc.)* dynamic. Measures 74-77 feature more complex rhythmic patterns with *mf (cresc.)* dynamics. *V* markings are present above notes in measures 71, 72, and 74.

Vc. 1 *f* *mf (cresc.)*

Vc. 2 *f* *mf (cresc.)*

Vc. 3 *f* *mf (cresc.)*

Vc. 4 *f* *mf (cresc.)*

Vc. 5 *f* *mf (cresc.)*

Musical score for measures 78-84. The score continues with five violas. Measures 78-80 show a *f* dynamic. Measures 81-84 feature a *mf (cresc.)* dynamic. *V* markings are present above notes in measures 78, 81, and 83.

Vc. 1 *f* *ff* *p*

Vc. 2 *f* *ff* *p*

Vc. 3 *f* *ff* *p*

Vc. 4 *f* *ff* *p*

Vc. 5 *f* *ff* *p*

Musical score for measures 85-91. The score continues with five violas. Measures 85-87 show a *f* dynamic. Measures 88-90 show a *ff* dynamic. Measure 91 shows a *p* dynamic. *V* markings are present above notes in measures 85, 86, 88, and 90.

Vc. 1 *f* *p* *f* *p*

Vc. 2 *f* *p* *f* *p*

Vc. 3 *f* *p* *f* *p*

Vc. 4 *f* *p* *f* *p*

Vc. 5 *f* *p* *f* *p*

Musical score for measures 92-98. The score continues with five violas. Measures 92-94 show a *f* dynamic. Measures 95-97 show a *p* dynamic. Measure 98 shows a *f* dynamic. *V* markings are present above notes in measures 92, 93, 95, 96, and 98.

Vc. 1 *f* *(cresc.)* *ff*

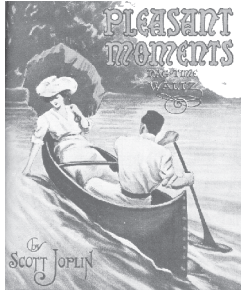
Vc. 2 *f* *(cresc.)* *ff*

Vc. 3 *f* *(cresc.)* *ff*

Vc. 4 *f* *(cresc.)* *ff*

Vc. 5 *f* *(cresc.)* *ff*

Musical score for measures 99-105. The score continues with five violas. Measures 99-101 show a *f* dynamic. Measures 102-104 show a *(cresc.)* dynamic. Measure 105 shows a *ff* dynamic. *V* markings are present above notes in measures 99, 100, 102, 103, and 105.



SCOTT JOPLIN
(1868-1917)

PLEASANT MOMENTS

"Rag Time Waltz"

*
para 4 violoncelos

Arranjo: Piero Bastianelli

Moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1 *mf* *p*

Vc. 2 *mf* *mp cantabile*

Vc. 3 *mf* *mp cantabile*

Vc. 4 *mf* *p*

Vc. 1 *mf* *mf cantabile*

Vc. 2 *mf* *mf cantabile*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 1 *f* *mf*

Vc. 2 *f* *mf*

Vc. 3 *f* *p*

Vc. 4 *f* *p*

Vc. 1 *f* *ff* *dim. poco...a. poco...* *p* *poco rit.*

Vc. 2 *f* *ff* *dim. poco...a. poco...* *p*

Vc. 3 *f* *ff* *dim. poco...a. poco...* *p*

Vc. 4 *f* *ff* *dim. poco...a. poco...* *p*

ARTIE MATTHEWS
(1888-1958)



PASTIME RAG (nº1)

"A Slow Drag"

*
para 5 violoncelos

Arranjo: Piero Bastianelli

Moderato

Violoncello 1 *mf*

Violoncello 2 *f* *mf*

Violoncello 3 *f* *mf*

Violoncello 4 *f* *sfz* *mf*

Violoncello 5 *f* *sfz* *mf*

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

17

Violin 1 (Vc. 1) starts with a melodic line in treble clef, marked *mf*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef with accompaniment, marked *p*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) also play in bass clef with accompaniment, marked *p*. The score includes first and second endings and a triplet.

25

Violin 1 (Vc. 1) continues the melodic line, marked *mf*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef, marked *p*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) play in bass clef, marked *p*. The score includes a triplet and a dynamic change to *sfz*.

33

Violin 1 (Vc. 1) continues the melodic line, marked *mf*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef, marked *p*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) play in bass clef, marked *p*. The score includes a triplet and a dynamic change to *f*.

41

Violin 1 (Vc. 1) continues the melodic line, marked *mf*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef, marked *p*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) play in bass clef, marked *p*. The score includes a triplet and a dynamic change to *f*.

49

Violin 1 (Vc. 1) continues the melodic line, marked *ff*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef, marked *ff*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) play in bass clef, marked *ff*. The score includes a triplet and a dynamic change to *f*.

57

Violin 1 (Vc. 1) continues the melodic line, marked *ff*. Violin 2 (Vc. 2) and Violin 3 (Vc. 3) play in bass clef, marked *ff*. Violin 4 (Vc. 4) and Violin 5 (Vc. 5) play in bass clef, marked *ff*. The score includes a triplet and a dynamic change to *p*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5



ARTIE MATTHEWS
(1888-1958)

PASTIME RAG (nº2)

"A Slow Drag"

*

para 5 violoncelos

Arranjo: Piero Bastianelli

Moderato

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 17-24 of "CLASSIC RAGS". The score is for five violas (Vc. 1-5). Vc. 1 is in treble clef, while Vc. 2-5 are in bass clef. The key signature has one flat (B-flat). Measure 17 starts with a first ending bracket. The music features a mix of eighth and sixteenth notes with various articulations like accents and slurs.

Musical score for measures 25-32 of "CLASSIC RAGS". This section includes a second ending bracket starting at measure 25. Dynamic markings include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The texture is dense with many sixteenth-note passages in the lower parts.

Musical score for measures 33-40 of "CLASSIC RAGS". This section includes a first ending bracket starting at measure 33. Dynamic markings include *f* (forte). The music continues with complex rhythmic patterns and articulations.

Musical score for measures 41-48 of "CLASSIC RAGS". The score continues for five violas (Vc. 1-5). The notation includes various rhythmic values and articulations, maintaining the complex texture established in the previous pages.

Musical score for measures 49-56 of "CLASSIC RAGS". Dynamic markings include *ff*, *mf*, and *f*. The music features a variety of rhythmic patterns and articulations, with some measures showing rests for certain parts.

Musical score for measures 57-64 of "CLASSIC RAGS". Dynamic markings include *ff* and *f*. The score concludes with complex rhythmic figures and articulations across all five violas.

65

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

73

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

81

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5



ARTIE MATTHEWS
(1888-1958)

PASTIME RAG (nº3)
"A Slow Drag"
*
para 5 violoncelos

Arranjo: Piero Bastianelli

Moderato

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

7

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

Musical score for measures 14-20. Five staves (Vc. 1-5) are shown. Measure 14 starts with a first ending bracket. Dynamics include *f* and *p*. Measure 20 ends with a first ending bracket.

Musical score for measures 21-27. Five staves (Vc. 1-5) are shown. Measure 21 starts with a second ending bracket. Dynamics include *f* and *p*. Measure 27 ends with a second ending bracket.

Musical score for measures 28-35. Five staves (Vc. 1-5) are shown. Measure 28 starts with a first ending bracket. Dynamics include *f* and *p*. Measure 35 ends with a first ending bracket.

Musical score for measures 36-42. Five staves (Vc. 1-5) are shown. Measure 36 starts with a first ending bracket. Dynamics include *p*, *cresc.*, and *f*. Measure 42 ends with a first ending bracket.

Musical score for measures 43-49. Five staves (Vc. 1-5) are shown. Measure 43 starts with a first ending bracket. Dynamics include *p*, *cresc.*, and *f*. Measure 49 ends with a first ending bracket.

Musical score for measures 50-56. Five staves (Vc. 1-5) are shown. Measure 50 starts with a first ending bracket. Dynamics include *f*. Measure 56 ends with a first ending bracket.

"VIOLONCELOS EM CONCERTO" THE ENTERTAINER



"Rag-Time Two Step"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

3

mf \rightrightarrows *p*

7 *f* \rightrightarrows *p* \rightrightarrows *f*

12 *p* \rightrightarrows *f*

17 *mf*

22

27 *f* *f*

32

37 *p* \rightrightarrows *f*

42 *p* \rightrightarrows *f* \rightrightarrows *p*

47 *f*

52 *mf* (cresc.)

57 *f*

62

67 *ff* *f*

72 *mf* (cresc.)

77 *f*

82 *mf* (cresc.)

87 *f* *p*

92 *f* *p* *f*

97 *p* *f*

102 (cresc.) *ff*

Detailed description: This page of a musical score for Violin 1 contains measures 52 through 102. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The score is divided into ten systems, each with a measure number at the beginning. Measure 52 starts with a dynamic of *mf* (cresc.) and features a series of eighth notes with a violin bowing mark (V). Measure 57 has a dynamic of *f*. Measure 62 is a rest. Measure 67 has dynamics of *ff* and *f*. Measure 72 has a dynamic of *mf* (cresc.). Measure 77 has a dynamic of *f*. Measure 82 has a dynamic of *mf* (cresc.). Measure 87 has dynamics of *f* and *p*. Measure 92 has dynamics of *f*, *p*, and *f*. Measure 97 has dynamics of *p* and *f*. Measure 102 starts with a dynamic of (cresc.) and ends with a dynamic of *ff*. The score includes various musical notations such as slurs, accents, and dynamic markings.

PLEASANT MOMENTS

"Rag-Time Waltz"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

2

mf *mf, cantabile*

9

f *mf*

16

p

23

mf *p*

31

f

38

mf *f*

45

mf *f*

52

p *p* *mf*

60 *p* *mf*

68 *mf, cantabile*

75 *f* *mf* *poco rit. - -*

82 *f* *ff* *dim...poco...a...poco.....* *p*

PASTIME RAG (n°1)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

5 *mf*

11 *mf*

18 *mf*

26 *cresc.* *mf*

33 *cresc.* *f* *mf*

40 *cresc.*

47 *mf* *cresc.*

53 *f* *ff*

58 *p cresc.* *ff*

65 *f* *ff*

72 *p cresc.*

79 *ff* *f* *sfz*

PASTIME RAG (n°2)

"A Slow Drag"

Arrie Matthews
Arr. Piero Bastianelli

Moderato

9 *f* *ff* *f*

15

22 *ff* *p*

Musical score for Violin 1, measures 28-84. The score is written in G major and 3/4 time. It consists of ten staves of music. The first staff (measures 28-31) is in treble clef and features a melodic line with a *mf* dynamic. The second staff (measures 32-38) is in bass clef and contains a first ending (1.) and a second ending (2.), both marked *f*. The third staff (measures 39-44) is in bass clef and features a rhythmic accompaniment with a *f* dynamic. The fourth staff (measures 45-50) is in bass clef and continues the melodic line, marked *ff*. The fifth staff (measures 51-55) is in bass clef and features a melodic line with a *f* dynamic. The sixth staff (measures 56-60) is in bass clef and continues the melodic line. The seventh staff (measures 61-66) is in bass clef and features a melodic line with a *ff* dynamic. The eighth staff (measures 67-72) is in bass clef and contains a first ending (1.) and a second ending (2.), both marked *f*. The ninth staff (measures 73-78) is in treble clef and features a melodic line with a *f* dynamic. The tenth staff (measures 79-84) is in treble clef and features a melodic line with a *mf* dynamic, marked *(cresc.)*, and a first ending (1.) and a second ending (2.), both marked *f*.

PASTIME RAG (n°3) "A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

The musical score is written for Violin 1 in a 2/4 time signature with a key signature of one flat (Bb). It consists of ten staves of music. The first staff begins with a bass clef and a dynamic marking of *mf*. The second staff starts with a treble clef and a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and dynamic markings like *f* and *cresc...*. There are first and second endings marked with '1.' and '2.' at measures 15-16, 21-22, and 35-36. The piece concludes with a final *f* dynamic marking.

"VIOLONCELOS EM CONCERTO" THE ENTERTAINER



"Rag-Time Two Step"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

4

8

13

18

23

28

33

38

43

The musical score is written for a single violin part in 2/4 time, key of D major. It begins with a 4-measure introduction. The first staff (measures 1-4) starts with a whole rest, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The second staff (measures 5-8) continues with a quarter note B4, a quarter note C5, a quarter note B4, and a quarter note A4. The third staff (measures 9-12) features a quarter note G4, a quarter note F#4, a quarter note E4, and a quarter note D4. The fourth staff (measures 13-17) has a quarter note C4, a quarter note B3, a quarter note A3, and a quarter note G3. The fifth staff (measures 18-22) contains a quarter note F#3, a quarter note E3, a quarter note D3, and a quarter note C3. The sixth staff (measures 23-27) has a quarter note B2, a quarter note A2, a quarter note G2, and a quarter note F#2. The seventh staff (measures 28-32) features a quarter note E2, a quarter note D2, a quarter note C2, and a quarter note B1. The eighth staff (measures 33-37) has a quarter note A1, a quarter note G1, a quarter note F#1, and a quarter note E1. The ninth staff (measures 38-42) contains a quarter note D2, a quarter note C2, a quarter note B1, and a quarter note A1. The tenth staff (measures 43-46) has a quarter note G1, a quarter note F#1, a quarter note E1, and a quarter note D1.

48 *f*

53 *mf (cresc.)*

58 *f* *mf (cresc.)*

63

68 *ff* *f*

73 *mf (cresc.)*

78 *f* *mf (cresc.)*

84 *f*

89 *ff* *p* *f* *p*

95 *f* *p* *f*

101 *(cresc.)* *ff*

PLEASANT MOMENTS

"Rag-Time Waltz"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

The musical score for Violin 2 is written in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato'. The score is divided into eight staves, each starting with a measure number. The dynamics and articulations are as follows:

- Staff 1 (measures 1-7): *mf* (measures 1-3), *mf, cantabile* (measures 4-7). Includes a *v* (accents) above measure 4.
- Staff 2 (measures 8-14): *f* (measures 8-10), *mf* (measures 11-14).
- Staff 3 (measures 15-21): *f* (measures 15-18), *mf* (measures 19-21).
- Staff 4 (measures 22-28): *mf* (measures 22-28).
- Staff 5 (measures 29-36): *f* (measures 29-36). Includes a first ending bracket (1.) above measures 35-36.
- Staff 6 (measures 37-43): *mf* (measures 37-43). Includes a second ending bracket (2.) above measures 37-38.
- Staff 7 (measures 44-50): *f* (measures 44-46), *mf* (measures 47-49), *f* (measure 50).
- Staff 8 (measures 51-58): *p* (measures 51-53), *mp, cantabile* (measures 54-58).

58 *mf* *mp, cantabile*

66 *mf* *mf, cantabile*

73 *f* *mf* *poco rit. --*

80 *f* *ff* *dim...poco...a...poco...* *p*

PASTIME RAG (n°1)

"A Slow Drag"

Arrie Matthews
Arr. Piero Bastianelli

Moderato

f *mf*

8 *mf*

15 1. *mf*

22 2. *p* *cresc....*

30 *f* 3 *p* *cresc....*

37 *f* 3 *p*

43 *cresc.....* *f* ³ *p*

50 *cresc.....* *f* *ff*

57 *p cresc.....* *ff*

65 *f* *ff*

73 *p cresc.....* *ff*

81 *f* *sfz*

PASTIME RAG (n°2)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

1 *f* *ff* *f*

7

13

19 1.

25 *ff* *p* *mf*

31 *f* *f*

37

43

49 *ff* *mf*

55 *f*

61 *ff* *f*

67 *p* *mf (cresc.)* *f* *ff* *f*

73

79 *f* *mf (cresc.)*

85 *f* *f* *ff*

Detailed description: This is a page of a musical score for Violin 2, measures 25 through 85. The music is in 3/4 time and features a variety of rhythmic patterns and dynamics. Measure 25 begins with a forte (*ff*) dynamic, followed by a piano (*p*) section with a sixteenth-note tremolo. Measure 31 has a forte (*f*) dynamic with a first and second ending. Measure 37 features a sixteenth-note tremolo. Measure 43 is mostly rests. Measure 49 has a fortissimo (*ff*) dynamic followed by a mezzo-forte (*mf*) section. Measure 55 is forte (*f*). Measure 61 has fortissimo (*ff*) and forte (*f*) dynamics. Measure 67 starts piano (*p*) and moves through mezzo-forte (*mf*) with a crescendo, then forte (*f*), fortissimo (*ff*), and back to forte (*f*). Measure 73 is a sixteenth-note tremolo. Measure 79 is forte (*f*) with a mezzo-forte (*mf*) crescendo. Measure 85 has forte (*f*) dynamics with first and second endings, ending with fortissimo (*ff*).

PASTIME RAG (n°3) "A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

mf *p*

5 *(cresc...poco...a...poco...)*

10 *f* *p* *(cresc...)*

15 *f* *p*

21 *f* *6*

27 *f* *6*

34 *f*

42 *f*

49 *f* *f*

"VIOLONCELOS EM CONCERTO" THE ENTERTAINER



"Rag-Time Two Step"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

The musical score is written for a single violin in bass clef, 2/4 time, and D major. It begins with a **Moderato** tempo. The first staff starts with a **f** dynamic and includes a first ending bracket with a **2** measure repeat. Dynamics fluctuate throughout, including **ff**, **p**, and **f**. The score features numerous slurs, accents, and staccato markings. The piece concludes with a **mf (cresc.)** dynamic marking.

56

62

68

73

79

84

90

95

101

f

mf (cresc.)

ff

f

mf (cresc.)

f

ff

p

f

p

f

p

f

f

ff

(cresc.)

ff

Detailed description: This is a musical score for Violin 3, consisting of nine staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano), along with crescendos and accents. The music features a mix of eighth and sixteenth notes, often with slurs and ties. There are also some rests and fermatas. The piece concludes with a double bar line at measure 101.

PLEASANT MOMENTS

"Rag-Time Waltz"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

The musical score is written for Violin 3 in the key of D major (one sharp) and 3/4 time. The tempo is marked 'Moderato'. The score consists of nine staves of music, with measure numbers 7, 13, 20, 27, 34, 41, 48, and 55 indicated at the beginning of their respective staves. The dynamics range from *mf* (mezzo-forte) to *f* (forte), with some sections marked *p* (piano) or *mp, cantabile* (mezzo-piano, cantabile). The score includes various musical notations such as slurs, accents, and dynamic markings.

62 *mp*, cantabile *mf*

69 *p*

76 *f* *p* *f* *poco rit.*

83 *ff* *dim...poco...a...poco...* *p*

PASTIME RAG (nºI)

"A Slow Drag"

*

Arie Matthews
Arr. Piero Bastianelli

Moderato

f *mf*

8 *mf*

16 1. 2.

23 *p* *cresc.....* 2

31 *p* *cresc.....* *f*

39 *p* *cresc.....* 2

47 *p* *cresc.....* *f*

55 *ff* *p cresc.....*

63 *ff* *f*

71 *ff* *p cresc.....*

79 *ff* *f* *sfz*

PASTIME RAG (nº2)

"A Slow Drag"

*

Arie Matthews
Arr. Piero Bastianelli

Moderato

1 *f* *ff* *f*

7

13

18

24 1. 2. *ff* *p*

29 *mf* *f*

35 *f*

40

45 *ff*

51 *mf* *f*

56

61 *ff* *f*

66 *p* (*cresc.*) *f* *ff* *f*

72

77 *f*

83 *mf* (*cresc.*) *f* *f* *ff*

Detailed description: This is a page of a musical score for Violin 3, containing measures 29 through 83. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into ten systems. Measure 29 begins with a *mf* dynamic and features a series of eighth-note chords. A first ending bracket spans measures 31-32, and a second ending bracket spans measures 33-34. Measure 35 starts with a *f* dynamic and continues with eighth-note chords. Measure 40 has a *f* dynamic and includes a *V* (vibrato) marking. Measure 45 has a *ff* dynamic. Measure 51 starts with a *mf* dynamic and has a *f* dynamic later in the measure, with a *V* marking. Measure 56 has a *f* dynamic and a *V* marking. Measure 61 has a *ff* dynamic followed by a *f* dynamic, with a *V* marking. Measure 66 starts with a *p* dynamic and a *cresc.* marking, then reaches *f* and *ff* dynamics. Measure 72 has a *f* dynamic and consists of a continuous eighth-note chordal texture. Measure 77 has a *f* dynamic and continues the eighth-note texture. Measure 83 starts with a *mf* dynamic and a *cresc.* marking, then reaches *f* and *ff* dynamics, with first and second ending brackets.

PASTIME RAG (n°3)

"A Slow Drag"

*

Arrie Matthews
Arr. Piero Bastianelli

Moderato

The musical score is written for Violin 3 in a 2/4 time signature and the key of B-flat major. It begins with a *mf* dynamic and a *p* dynamic. The tempo is marked *Moderato*. The score includes various dynamic markings: *mf*, *p*, *f*, and *cresc...*. There are also articulation marks such as accents and slurs. The piece features first and second endings at measures 15-20 and 37-42. The score ends with a *f* dynamic.

"VIOLONCELOS EM CONCERTO" THE ENTERTAINER



"Rag-Time Two Step"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

7

13

19

25

31

37

43

f *ff* *p*

f *p* *f*

p *f*

mf

mf

f

p *f* *p*

f *p* *f*

49 *mf* (cresc.)

55 *f*

62 *mf* (cresc.)

69 *ff* *f* *mf* (cresc.)

75 *f*

81 *mf* (cresc.)

87 *f* *ff* *p* *f*

93 *p* *f* *p*

99 *f* (cresc.) *ff*

Detailed description: This block contains nine staves of musical notation for Violin 4. The music is in the key of D major (one sharp) and 2/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf* (cresc.), *f*, *ff*, *p*, and *ff*. There are also accents and hairpins throughout the piece. The staves are numbered 49, 55, 62, 69, 75, 81, 87, 93, and 99.

PLEASANT MOMENTS

"Rag-Time Waltz"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

10 *mf* *p*

19 *f* *p*

28 *p* *mf*

37 1. *p* *f*

37 2. *p* *f*

46 *p* *f* *p* *p*

55 *mf* *p*

64 *mf* *p*

73 *f* *p*

82 *f* *ff* *dim...poco...a...poco...* *poco rit. ---* *p*

PASTIME RAG (n^oI)

"A Slow Drag"

Artie Matthews
Arr. Piero Bastianelli

Moderato

8 *f* *sfz* *mf*

17 *mf*

26 *p*

35 *cresc.....* *f* *3* *3* *sfz* *p*

44 *cresc.....* *f* *p* *cresc.....*

52 *f* *3* *3* *sfz* *p* *cresc.....* (palmes)

61 *f* *ff* *p* *cresc.....*

70 *f* *ff* (palmes) *p* *cresc.....*

79 *ff* *f* *sfz*

PASTIME RAG (n°2)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

3

ff

f

10

14

18

22

1. 2.

ff *mf*

27

mf

33

1. 2.

f *f*

38

43

48

53

59

64

69

74

79

84

ff *mf*

f

ff *f*

mp (*cresc.*)

1. 2.

f *ff* *f*

*p*³ *cresc.*....

f

mf (*cresc.*)

1. 2.

f *f* *ff*

Detailed description: This is a page of a musical score for Violin 4, containing measures 43 through 84. The music is written in bass clef with a key signature of one flat (B-flat). The score is divided into systems of five lines each. Measure numbers are placed at the beginning of each system. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff*, *mf*, *f*, *mp*, and *p* are used throughout. There are also performance instructions like *cresc.* and *cresc....*. First and second endings are indicated by bracketed lines above the staff. The page concludes with a double bar line at the end of measure 84.

PASTIME RAG (n°3)

"A Slow Drag"

*

Arrie Matthews
Arr. Piero Bastianelli

Moderato

mf *p* (*cresc...poco...a...poco...*)

7 *f* *p*

13 (*cresc....*) *f*

19 1. 2. *p* *f*

25 *f*

32 1. *f*

38 2. *p* *cresc.....* *f*

43 *p* *cresc.....*

49 *f* 1. 2. *f*

"VIOLONCELOS EM CONCERTO" THE ENTERTAINER



"Rag-Time Two Step"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

2
f *ff* *p* *f*

8
p *f* *p*

14
f

20
1. 2.
mf

26
mf

32
f

38
p *f* *p*

44
f *p* *f*

50

mf (cresc.)

56

f

62

mf (cresc.)

68

ff *f*

74

mf (cresc.) *f*

81

mf (cresc.)

88

f *ff* *p* *f*

94

p *f* *p*

100

f (cresc.) *ff*

PLEASANT MOMENTS

"Rag-Time Waltz"

*

Scott Joplin
Arr. Piero Bastianelli

Moderato

11

21

31

41

51

61

71

81

poco rit. ---

dim...poco...a...poco...

PASTIME RAG (n°1)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

7

14

21

29

36

43

51

59 (palmas)

f *sfz* *mf* *p* *cresc.* *f* *p* *cresc.* *f* *sfz* *p* *cresc.* *f* *ff* *p* *cresc.* *ff*

67

73 (palmas) *p cresc.*

81

f *ff* *f* *sfz*

Detailed description: This block contains three staves of music for Violin 5, measures 67 to 81. The first staff (measures 67-72) features a melodic line with triplets and slurs, marked with dynamics *f* and *ff*. The second staff (measures 73-80) is primarily rests, with a 'palmas' (clapping) instruction and a *p cresc.* marking. The third staff (measures 81-86) continues the melodic line with triplets and slurs, marked with *f* and *sfz*.

PASTIME RAG (n°2)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

1

8

13

18

22

26

f *ff* *f* *mf*

1. 2. 2.

Detailed description: This block contains six staves of music for Violin 5, measures 1 to 26. The first staff (measures 1-7) is in 2/4 time and marked *Moderato*, with dynamics *f* and *ff*. The second staff (measures 8-12) includes a repeat sign and first/second endings. The third staff (measures 13-17) continues the melodic line. The fourth staff (measures 18-21) also includes first/second endings. The fifth staff (measures 22-25) features a repeat sign and first/second endings. The sixth staff (measures 26-29) concludes the piece with a *mf* marking and a final measure.

32 *mf* *f* *f*

37

42

47 *ff*

51 *mf* *f*

58 *ff*

63 *f* *p (cresc.)*

68 1. *f* *ff* *f* 2.

73 *p*

78 *f*

83 *cresc.....* *mf (cresc.)* 1. *f* 2. *f* *ff*

Detailed description: This is a page of a musical score for Violin 5, containing measures 32 through 83. The music is written in bass clef with a key signature of one flat (B-flat major or D minor) and a 2/4 time signature. The score features various dynamics including *mf*, *f*, *ff*, *p*, and *cresc.* (crescendo). There are two first and second endings at measures 68-72 and 83-87. The notation includes slurs, accents, and dynamic hairpins. Measure numbers 32, 37, 42, 47, 51, 58, 63, 68, 73, 78, and 83 are indicated at the start of their respective staves.

PASTIME RAG (n°3)

"A Slow Drag"

*

Artie Matthews
Arr. Piero Bastianelli

Moderato

The musical score is written for Violin 5 in bass clef, 2/4 time, and B-flat major. It consists of ten staves of music. The first staff begins with a *mf* dynamic and a *p* dynamic. The second staff includes a *p* dynamic and a *f* dynamic. The third staff has a *f* dynamic. The fourth staff starts with a *p* dynamic and includes first and second endings. The fifth staff continues the melody. The sixth staff features sixteenth-note runs with a *p* dynamic. The seventh staff includes first and second endings, a *p* dynamic, a *cresc.....* marking, and a *f* dynamic. The eighth staff has a *p* dynamic and a *cresc.....* marking. The ninth staff includes first and second endings and a *f* dynamic.

VIOLONCELOS EM CONCERTO

ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

I. TRISTÓN 2. ACENTUADO



Arranjo
Piero Bastianelli

*

38

ASTOR PIAZZOLLA
(1921-1992)

2 PEÇAS

para 4 violoncelos

*

I. TRISTÓN

Arranjo: Piero Bastianelli

Moderato, molto cantabile $\downarrow=80$

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

Vc. 1 *p* *(simile)* *mf*

Vc. 2 *p* *(simile)* *mf*

Vc. 3 *p* *(simile)* *mf*

Vc. 4 *p* *(simile)* *mf*

Vc. 1 *rall.....* *a tempo* *p* *(simile)* *cresc.....*

Vc. 2 *dim.....* *p* *(simile)* *cresc.....*

Vc. 3 *dim.....* *p* *(simile)* *cresc.....*

Vc. 4 *dim.....* *p* *(simile)* *cresc.....*

Vc. 1 *mf* *p* *mf* *dim.....*

Vc. 2 *mf* *p* *mf* *dim.....*

Vc. 3 *mf* *p* *mf* *dim.....*

Vc. 4 *mf* *p* *mf* *dim.....*

Vc. 1 *rall.....* *Lento* *p* *cresc.....* *mf*

Vc. 2 *p* *cresc.....* *mf*

Vc. 3 *p* *cresc.....* *mf*

Vc. 4 *p* *cresc.....* *mf*

Vc. 1 *dim.....* *rall.....* *a tempo* *pp* *mf* *pp*

Vc. 2 *dim.....* *pp* *mf* *pp*

Vc. 3 *dim.....* *pp* *mf* *pp*

Vc. 4 *dim.....* *pp* *mf* *pp*

Vc. 1 *mf* *dim.....* *ppp*

Vc. 2 *mf* *p* *dim.....* *ppp*

Vc. 3 *mf* *p* *dim.....* *ppp*

Vc. 4 *mf* *p* *dim.....* *ppp*

ASTOR PIAZZOLLA
(1921-1992)

2 PEÇAS
para 4 violoncelos
*

2. ACENTUADO

Arranjo: Piero Bastianelli

Ritmico, molto accentuato $\text{♩} = 120$

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

(collegato)

(simile)

* (colpear a 2a e 4a cordas com a ponta do arco na região indicada) *sfz*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

p (legato)

cresc.....

f

Vc. 1

Vc. 2

Vc. 3

Vc. 4

p

p

p

39

Violin 1 (Vc. 1): Treble clef, melodic line with accents and dynamics *f*.
 Violin 2 (Vc. 2): Bass clef, rhythmic accompaniment with accents and dynamics *f*.
 Violin 3 (Vc. 3): Bass clef, rhythmic accompaniment with accents and dynamics *f*.
 Violin 4 (Vc. 4): Bass clef, rhythmic accompaniment with accents and dynamics *f*.

Cantabile (stesso tempo)

46

Violin 1 (Vc. 1): Bass clef, melodic line with dynamics *mf*.
 Violin 2 (Vc. 2): Bass clef, melodic line with dynamics *mf*.
 Violin 3 (Vc. 3): Bass clef, melodic line with dynamics *p (legato)*.
 Violin 4 (Vc. 4): Bass clef, melodic line with dynamics *p (legato)*.

53

Violin 1 (Vc. 1): Bass clef, melodic line with accents and dynamics *f*.
 Violin 2 (Vc. 2): Bass clef, rhythmic accompaniment with accents and dynamics *f*.
 Violin 3 (Vc. 3): Bass clef, rhythmic accompaniment with accents and dynamics *f*.
 Violin 4 (Vc. 4): Bass clef, rhythmic accompaniment with accents and dynamics *f*.

60

Violin 1 (Vc. 1): Bass clef, melodic line with dynamics *f* and *mf*.
 Violin 2 (Vc. 2): Bass clef, melodic line with dynamics *f* and *mf*.
 Violin 3 (Vc. 3): Bass clef, melodic line with dynamics *f* and *p*.
 Violin 4 (Vc. 4): Bass clef, melodic line with dynamics *f* and *p*.

67

Violin 1 (Vc. 1): Bass clef, melodic line with dynamics *f*.
 Violin 2 (Vc. 2): Bass clef, melodic line with dynamics *f*.
 Violin 3 (Vc. 3): Bass clef, melodic line with dynamics *mf*.
 Violin 4 (Vc. 4): Bass clef, melodic line with dynamics *mf*.

74

Calmò

Violin 1 (Vc. 1): Bass clef, melodic line with dynamics *mf*, *p*, and *pp*.
 Violin 2 (Vc. 2): Bass clef, melodic line with dynamics *mf*, *p*, and *pp*.
 Violin 3 (Vc. 3): Bass clef, melodic line with dynamics *p* and *pp*.
 Violin 4 (Vc. 4): Bass clef, melodic line with dynamics *p* and *pp*.
 Includes performance instructions: (2a voz), (1lc.), (1lc.), (1lc.), (1lc.), and *sfz*.

"VIOLONCELOS EM CONCERTO"



ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

*

I. TRISTÓN

Moderato, molto cantabile (♩=80)

Arranjo: Piero Bastianelli

43 *dim.....* *rall.....* , *Lento* *p* *cresc.....*

48 *mf*

53 *dim.....* *rall.....* *a tempo* *pp*

58 *mf* *pp* *mf*

64 *dim.....* *ppp*

"VIOLONCELOS EM CONCERTO"



ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

*

2. ACENTUADO

Arranjo: Piero Bastianelli

Ritmico, molto accentuato (♩=120)

36 *p*

41 *f*

Cantabile (stesso tempo)

46 *mf*

51

55

59 *f*

64 *mf*

68 *f*

72 *mf*

77 *p* *pp* (IIIc.)

Calmo (a piacere)

(2a.vez)

"VIOLONCELOS EM CONCERTO"

ASTOR PIAZZOLLA



2 PEÇAS

para 4 violoncelos

*

I. TRISTÓN

Arranjo: Piero Bastianelli

Moderato, molto cantabile (♩=80)

(simile)

p

5

cresc.....

10

mf

15

p

(simile)

20

mf

25

dim.....

rall.....

30

a tempo

p

(simile)

cresc.....

35

mf *p*

40

mf *dim.....* *rall.....*

45 *Lento*

p *cresc.....* *mf*

52

dim..... *pp* *a tempo*

59

mf *pp* *mf*

67

p *dim.....* *ppp*

"VIOLONCELOS EM CONCERTO"



ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

*

2. ACENTUADO

Ritmico, molto accentuato (♩=120)

Arranjo: Piero Bastianelli

f

5

10

16

ff *mf*

21

f *p (legato)*

26

cresc..... *f*

31

35 

40 

45 *Cantabile (stesso tempo)*

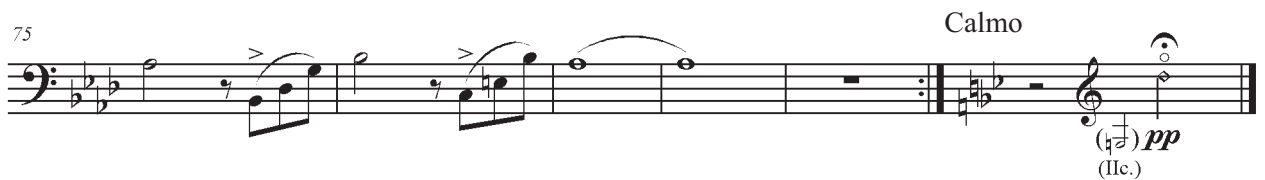

50 

55 

60 

65 

70 

75 *Calmo*


"VIOLONCELOS EM CONCERTO"

ASTOR PIAZZOLLA



2 PEÇAS

para 4 violoncelos

*

I. TRISTÓN

Arranjo: Piero Bastianelli

Moderato, molto cantabile (♩=80)

p (simile)

5 *cresc.....*

10 *mf*

15 *p* (simile)

20 *mf*

25 *dim.....* *rall.....*

30 *a tempo* *p* (simile) *cresc.....*

35 *mf* *p*

40 *mf* *dim.....* *rall.....* ,

45 *Lento* *p* *cresc.....*

51 *mf* *dim.....* *rall.....* , *a tempo* *pp*

58 *mf* *pp* *mf*

66 *p* *dim.....* *ppp*

Detailed description: This is a musical score for Violin 3, consisting of six staves of music. The first staff (measures 35-39) starts with a dynamic of *mf* and ends with *p*. The second staff (measures 40-44) begins with *mf*, followed by a *dim.....* marking, and ends with a *rall.....* marking and a comma. The third staff (measures 45-50) is marked *Lento* and starts with *p*, followed by a *cresc.....* marking. The fourth staff (measures 51-57) starts with *mf*, has a *dim.....* marking, a *rall.....* marking, and ends with a comma, *a tempo* marking, and *pp* dynamic. The fifth staff (measures 58-65) starts with *mf*, has a *pp* dynamic, and ends with *mf*. The sixth staff (measures 66-66) starts with *p*, has a *dim.....* marking, and ends with *ppp*. The music is written in bass clef with a key signature of one flat.

"VIOLONCELOS EM CONCERTO"



ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

*

2. ACENTUADO

Ritmico, molto accentuato (♩=120)

Arranjo: Piero Bastianelli

5

10

16

22

29

34

39

p

44

Cantabile (stesso tempo)

f *p (legato)*

49

p

54

p

59

f *p*

64

p

69

mf *p*

75

Calmo

pp

"VIOLONCELOS EM CONCERTO"

ASTOR PIAZZOLLA



2 PEÇAS

para 4 violoncelos

*

I. TRISTÓN

Moderato, molto cantabile (♩=80)

Arranjo: Piero Bastianelli

5

p (simile)

cresc.....

10

mf

15

p (simile)

20

mf

25

dim..... *rall.....* *a tempo* *p*

31

(simile) *cresc.....*

36

Musical staff 36-40: Bass clef, starting with a *mf* dynamic. The music consists of eighth notes. A hairpin indicates a crescendo from *mf* to *p* by measure 38. The staff ends with a hairpin indicating a decrescendo.

41

Musical staff 41-46: Bass clef, starting with a *mf* dynamic. The music consists of eighth notes. A hairpin indicates a decrescendo from *mf* to *p* by measure 45. Above the staff, the tempo marking *rall.....* is followed by a comma and the word *Lento*. The staff ends with a hairpin indicating a decrescendo.

47

Musical staff 47-53: Bass clef, starting with a *cresc.....* marking. The music consists of half notes. A hairpin indicates a crescendo from *cresc.....* to *mf* by measure 51. Above the staff, a *v* marking is present. The staff ends with a hairpin indicating a decrescendo to *dim.....*.

54

Musical staff 54-60: Bass clef, starting with a *rall.....* marking. The music consists of half notes. A hairpin indicates a decrescendo from *rall.....* to *pp* by measure 57. Above the staff, the tempo marking *a tempo* is present. The staff ends with a hairpin indicating a decrescendo to *pp*.

61

Musical staff 61-67: Bass clef, starting with a *mf* dynamic. The music consists of half notes. A hairpin indicates a decrescendo from *mf* to *p* by measure 66. The staff ends with a hairpin indicating a decrescendo.

68

Musical staff 68-73: Bass clef, starting with a *dim.....* marking. The music consists of half notes. A hairpin indicates a decrescendo from *dim.....* to *ppp* by measure 72. The staff ends with a hairpin indicating a decrescendo.

"VIOLONCELOS EM CONCERTO"



ASTOR PIAZZOLLA

2 PEÇAS

para 4 violoncelos

*

2. ACENTUADO

Arranjo: Piero Bastianelli

Ritmico, molto accentuato (♩=120)

*(c/legno) ** *(simile)*

* (golpear a 3a. e 4a. cordas com a ponta do arco na região indicada) *sfz* *sfz*

5

9

13

17 *ff* *mf* *f*

23 *p (legato)* *cresc.....*

28 *f*

33

38

p

*)

*)

*)

43

f

p (legato)

Cantabile (stesso tempo)

48

53

58

63

68

74

Calmo

p

sfz

pp

VIOLONCELOS EM CONCERTO

THE BEATLES

1. SOMETHING (*George Harrison*)
 2. LET IT BE (*John Lennon-Paul McCartney*)
 3. PENNY LANE (*John Lennon-Paul McCartney*)
 4. YESTERDAY (*John Lennon-Paul McCartney*)
- para 5 violoncelos



Arranjo
Piero Bastianelli

*

THE BEATLES

GEORGE HARRISON
(1943-2001)

SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

Slowly

THE BEATLES

JOHN LENNON/ PAUL McCARTNEY
(1940-1980) (1942)

LET IT BE para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Detailed description: This system contains measures 11 through 15. It features five staves for violins and violas. The first two staves (Vc. 1 and Vc. 2) play a rhythmic melody with eighth notes and accents, marked with a forte (*f*) dynamic. The third staff (Vc. 3) provides a harmonic accompaniment with a mezzo-forte (*mf*) dynamic. The fourth staff (Vc. 4) plays a similar accompaniment, also marked *mf*. The fifth staff (Vc. 5) plays a steady eighth-note bass line, marked *mf*. The key signature is one sharp (F#) and the time signature is 4/4.

Vc. 1 *mf*

Vc. 2 *p*

Vc. 3 *mf*

Vc. 4 *p*

Vc. 5 *p*

Detailed description: This system contains measures 16 through 20. The first staff (Vc. 1) has a rest for the first four measures, then enters with a melody marked *mf*. The second staff (Vc. 2) has a rest for the first four measures, then enters with a melody marked *p*. The third staff (Vc. 3) continues the accompaniment from the previous system, marked *mf*. The fourth staff (Vc. 4) has a rest for the first four measures, then enters with a melody marked *p*. The fifth staff (Vc. 5) continues the eighth-note bass line, marked *p*.

Vc. 1 *f*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Detailed description: This system contains measures 21 through 25. The first staff (Vc. 1) resumes the melody from measure 11, marked *f*. The second staff (Vc. 2) plays a melody marked *mf*. The third staff (Vc. 3) continues the accompaniment, marked *mf*. The fourth staff (Vc. 4) plays a melody marked *mf*. The fifth staff (Vc. 5) continues the eighth-note bass line, marked *mf*.

Vc. 1 *mf*

Vc. 2 *f*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Detailed description: This system contains measures 26 through 30. The first staff (Vc. 1) has a rest for the first two measures, then enters with a melody marked *mf*. The second staff (Vc. 2) plays a melody marked *f*. The third staff (Vc. 3) continues the accompaniment, marked *mf*. The fourth staff (Vc. 4) plays a melody marked *mf*. The fifth staff (Vc. 5) continues the eighth-note bass line, marked *mf*.

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Detailed description: This system contains measures 31 through 35. The first staff (Vc. 1) resumes the melody from measure 26, marked *mf*. The second staff (Vc. 2) plays a melody marked *mf*. The third staff (Vc. 3) continues the accompaniment, marked *mf*. The fourth staff (Vc. 4) plays a melody marked *mf*. The fifth staff (Vc. 5) continues the eighth-note bass line, marked *mf*.

Vc. 1 *poco rit..... a tempo* *mf*

Vc. 2 *poco rit.....* *p*

Vc. 3 *poco rit.....* *mf*

Vc. 4 *poco rit.....* *p*

Vc. 5 *poco rit.....* *p*

Detailed description: This system contains measures 36 through 40. At measure 36, the tempo changes from 4/4 to 3/4, indicated by the marking *poco rit..... a tempo*. The first staff (Vc. 1) plays a melody marked *mf*. The second staff (Vc. 2) plays a melody marked *p*. The third staff (Vc. 3) has a rest for the first two measures, then enters with a melody marked *mf*. The fourth staff (Vc. 4) plays a melody marked *p*. The fifth staff (Vc. 5) plays a melody marked *p*.

THE BEATLES

JOHN LENNON/ PAUL McCARTNEY
(1940-1980) (1942)

PENNY LANE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Medium Swing

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 15-21. The score is for five violas (Vc. 1-5) in the key of D major. Vc. 1 is in treble clef, while Vc. 2-5 are in bass clef. The music features a steady eighth-note accompaniment in the lower strings and more melodic lines in the upper strings. Dynamic markings include *mf* and *f*. There are several triplets and slurs throughout the passage.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 22-28. The score continues with five violas. Vc. 1 has a more active melodic line with triplets and slurs. Vc. 2-4 provide harmonic support with chords and moving lines. Vc. 5 continues with a steady eighth-note pattern. Dynamics range from *mf* to *f*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 29-34. The score concludes this section with five violas. Vc. 1 and Vc. 2 have more complex rhythmic patterns with triplets. Vc. 3-5 maintain the accompaniment. Dynamics include *f* and *mf*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 35-40. The score continues with five violas. Vc. 1 has a very active melodic line with many triplets and slurs. Vc. 2-4 provide harmonic support. Vc. 5 continues with a steady eighth-note pattern. Dynamics include *f* and *mf*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 41-47. The score continues with five violas. Vc. 1 has a melodic line with triplets and slurs. Vc. 2-4 provide harmonic support. Vc. 5 continues with a steady eighth-note pattern. Dynamics include *f* and *mf*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 48-54. The score concludes this section with five violas. Vc. 1 has a melodic line with triplets and slurs. Vc. 2-4 provide harmonic support. Vc. 5 continues with a steady eighth-note pattern. Dynamics include *f* and *mf*.

Violoncello 1 (Vc. 1) to Violoncello 5 (Vc. 5) musical score, measures 54-60. The score is in bass clef with a key signature of two flats. It features various dynamics including *mf* and *f*, and includes triplets and slurs.

Violoncello 1 (Vc. 1) to Violoncello 5 (Vc. 5) musical score, measures 60-67. This section includes a *Tempo I^o* marking. Dynamics range from *f* to *mf*. The music includes complex rhythmic patterns and slurs.

Violoncello 1 (Vc. 1) to Violoncello 5 (Vc. 5) musical score, measures 67-73. This section features a melodic line in the first violincello with the instruction *poco...a...poco...dim.....e perdendosi.....*. Dynamics include *mf* and *p*.

THE BEATLES

JOHN LENNON/ PAUL McCARTNEY

(1940-1980)

(1942)

YESTERDAY

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Violoncello 1 (Vc. 1) to Violoncello 5 (Vc. 5) musical score, measures 1-5. The score is in bass clef with a key signature of two flats. It starts with a *Warmly* marking. Dynamics include *mp cantabile* and *pp*.

Violoncello 1 (Vc. 1) to Violoncello 5 (Vc. 5) musical score, measures 6-11. This section continues the piece with dynamics ranging from *mf cantabile* to *p*.

Vc. 1 ¹²

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 12-17. The score is for five violas (Vc. 1-5). The key signature is two flats (B-flat major/D minor). The time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests. Dynamic markings include *f* and *mf*. There are several accents and slurs throughout the passage.

Vc. 1 ¹⁸

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 18-23. The score is for five violas (Vc. 1-5). The key signature is two flats. The time signature is 4/4. The music continues with similar rhythmic patterns. Dynamic markings include *f* and *mf*. There are several accents and slurs throughout the passage.

Vc. 1 ²⁴

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 24-30. The score is for five violas (Vc. 1-5). The key signature is two flats. The time signature is 4/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *pp*, *mp cantabile*, and *mf*. There are several accents and slurs throughout the passage.

Vc. 1 ³⁰

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 30-35. The score is for five violas (Vc. 1-5). The key signature is two flats. The time signature is 4/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *f* and *mf*. There are several accents and slurs throughout the passage.

Vc. 1 ³⁶

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 36-41. The score is for five violas (Vc. 1-5). The key signature is two flats. The time signature is 4/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *f*, *mf cantabile*, and *p*. There are several accents and slurs throughout the passage.

Vc. 1 ⁴²

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Musical score for measures 42-47. The score is for five violas (Vc. 1-5). The key signature is two flats. The time signature is 4/4. The music features a mix of eighth and sixteenth notes. Dynamic markings include *p* and *mf*. There are several accents and slurs throughout the passage.

"VIOLONCELOS EM CONCERTO"

GEORGE HARRISON



SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

mf

5

9

mf

13

f

17

21

f

25

29

mf

33

37

41

45

f

poco rit....

JOHN LENNON/PAUL McCARTNEY

LET IT BE

para 5 violoncelos

*

Slowly

Arranjo: Piero Bastianelli

5

7

11

14

mf

f

3

20 *mf*

24 *f*

28 *mf*

32 *mf* *poco rit.....*

37 *a tempo* *mf* *mf*

41

44 *f*

48 *mf*

52 *mf* *f* *poco rit.....*

Detailed description: This is a musical score for Violin 1, consisting of nine staves of music. The first staff (measures 20-23) is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The second staff (measures 24-27) is also in treble clef with a key signature of one sharp and a dynamic marking of *f*. The third staff (measures 28-31) is in treble clef with a key signature of one sharp and a dynamic marking of *mf*. The fourth staff (measures 32-36) is in treble clef with a key signature of one sharp and a dynamic marking of *mf*, ending with a double bar line and a key signature change to two flats (Bb). The fifth staff (measures 37-40) is in bass clef with a key signature of two flats and a dynamic marking of *mf*, marked *a tempo*. The sixth staff (measures 41-43) is in bass clef with a key signature of two flats. The seventh staff (measures 44-47) is in bass clef with a key signature of two flats and a dynamic marking of *f*. The eighth staff (measures 48-51) is in bass clef with a key signature of two flats and a dynamic marking of *mf*. The ninth staff (measures 52-55) is in bass clef with a key signature of two flats, dynamic markings of *mf* and *f*, and a *poco rit.....* instruction.

JOHN LENNON/PAUL McCARTNEY

YESTERDAY

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Warmly

9

mf cantabile

13

18

f

f

23

3

f

30

f

35

f

mf cantabile

41

45

p

rall.....

JOHN LENNON/PAUL McCARTNEY

PENNY LANE

para 5 violoncelos

*

Medium Swing

Arranjo: Piero Bastianelli

mf

4

8

mp

13

18

mf

26

30

f

34

37

41

45

50

55

60

65

69

mf

mf

f

f

f

poco...a...poco...dim.....e....

.....perendosi.....

Detailed description: This is a musical score for Violin 1, consisting of eight staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score begins at measure 37. The first staff (37-40) features a melodic line with triplets and a dynamic marking of *mf*. The second staff (41-44) continues the melodic line with triplets and a dynamic marking of *f*. The third staff (45-49) features a melodic line with triplets and a dynamic marking of *mf*. The fourth staff (50-54) features a melodic line with triplets and a dynamic marking of *mf*. The fifth staff (55-59) features a melodic line with triplets and a dynamic marking of *f*. The sixth staff (60-64) features a melodic line with triplets and a dynamic marking of *f*. The seventh staff (65-68) features a melodic line with triplets and a dynamic marking of *f*. The eighth staff (69) features a melodic line with triplets and a dynamic marking of *f*. The score includes various musical notations such as triplets, slurs, and dynamic markings.

"VIOLONCELOS EM CONCERTO"



GEORGE HARRISON

SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

36

40

f

44

mf

3

poco rit....

JOHN LENNON/PAUL McCARTNEY

LET IT BE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

mf

5

3

mf

11

f

14

17

Musical staff 17: Bass clef, key signature of one sharp (F#), starting with a piano (*p*) dynamic and a hairpin crescendo leading to a mezzo-forte (*mf*) dynamic.

23

Musical staff 23: Bass clef, key signature of one sharp (F#), featuring a mezzo-forte (*mf*) dynamic and a hairpin crescendo.

27

Musical staff 27: Treble clef, key signature of one sharp (F#), featuring a forte (*f*) dynamic and a hairpin crescendo.

31

Musical staff 31: Treble clef, key signature of one sharp (F#), featuring a mezzo-forte (*mf*) dynamic and a hairpin crescendo.

35

Musical staff 35: Bass clef, key signature of one sharp (F#), with tempo markings *poco rit.....* and *a tempo*, and a piano (*p*) dynamic.

41

Musical staff 41: Bass clef, key signature of one sharp (F#), featuring a piano (*p*) dynamic and a hairpin crescendo leading to a mezzo-forte (*mf*) dynamic.

46

Musical staff 46: Bass clef, key signature of one sharp (F#), featuring a forte (*f*) dynamic and a hairpin crescendo.

49

Musical staff 49: Bass clef, key signature of one sharp (F#), featuring a hairpin crescendo.

53

Musical staff 53: Bass clef, key signature of one sharp (F#), with tempo marking *poco rit.....*, and dynamics of mezzo-forte (*mf*) and forte (*f*).

JOHN LENNON/PAUL McCARTNEY

YESTERDAY

para 5 violoncelos

Arranjo: Piero Bastianelli

Warmly

*

mp cantabile

7

p

12

18 *f*

23 *pp* *mf*

29 *f*

34 *f*

39 *p*

44 *rall.....* *p*

JOHN LENNON/PAUL McCARTNEY

PENNY LANE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Medium Swing

The musical score for Violoncello 2 is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece is in a Medium Swing style. The score consists of eight staves of music, numbered 1 through 33. The first staff (measures 1-5) begins with a *mf(marc.)* dynamic. The second staff (measures 6-10) features a triplet of eighth notes in measure 7, marked *mf*, and a *mp* dynamic in measure 9. The third staff (measures 11-15) continues the melodic line. The fourth staff (measures 16-20) includes a *mf* dynamic in measure 18. The fifth staff (measures 21-24) maintains the *mf* dynamic. The sixth staff (measures 25-28) is marked *f* and contains several triplet markings. The seventh staff (measures 29-32) continues with triplet markings. The eighth staff (measures 33) concludes with a *f* dynamic and triplet markings.

"VIOLONCELOS EM CONCERTO"

GEORGE HARRISON



SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

mf

8

mf

13

mf

18

f

24

mf

31

38

44

poco rit....

JOHN LENNON/PAUL McCARTNEY

LET IT BE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

mf

6

mp

12

mf

17

mf

21

25

mf

30

f

mf

34

poco rit..... a tempo

3

40 *mf*

44 *mf*

49 *f*

53 *mf* *f* *poco rit.....*

JOHN LENNON/PAUL McCARTNEY

PENNY LANE

para 5 violoncelos

*

Medium Swing

Arranjo: Piero Bastianelli

mf (marc.)

6 *f*

11

15 *mf*

20

mf

26

mf

32

mf

37

f

42

f

48

mf

52

f

56

f

62

Tempo I°

mf *f* *mf*

68

poco...a...poco...dim.....e perdendosi.....

JOHN LENNON/PAUL McCARTNEY

YESTERDAY

para 5 violoncelos

*

Warmly

Arranjo: Piero Bastianelli

2

pp

7

p

12

17

f

22

f *mp cantabile*

27

32

f

36

f *p*

41

46

rall.....

p

"VIOLONCELOS EM CONCERTO"



GEORGE HARRISON

SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

8

14

19

24

31

39

45

mf

mf

f

mf

poco rit....

JOHN LENNON/PAUL McCARTNEY

LET IT BE

para 5 violoncelos

*

Slowly

Arranjo: Piero Bastianelli

mf

8

mp

mf

16

p

mf

24

mf

mf

32

mf

poco rit..... a tempo

p

39

p

mf

46

mf

f

51

mf

f

poco rit.....

JOHN LENNON/PAUL McCARTNEY

PENNY LANE

para 5 violoncelos

*

Medium Swing

Arranjo: Piero Bastianelli

The musical score for Violoncello 4 consists of eight staves of music in the key of D major (two sharps) and 4/4 time. The tempo is marked 'Medium Swing'. The score begins with a rest for the first measure, followed by a series of eighth and quarter notes. Measure 16 features a triplet of eighth notes. Measure 31 contains two triplet markings over eighth notes. The dynamics are marked as *mf(marc.)*, *mp*, *mf*, and *mf³*. The score ends with a double bar line at measure 36.

41

f

46

f *mf*

50

55

f

59

64

Tempo I°

f *mf* poco...a...poco...dim.....e....

69

.....perdendosi.....

JOHN LENNON/PAUL McCARTNEY

YESTERDAY

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Warmly

The musical score for Violoncello 4 of "Yesterday" is written in bass clef, 4/4 time, and B-flat major. It consists of ten staves of music. The dynamics and articulations are as follows:

- Staff 1: *pp*, Warmly, slurs, accents.
- Staff 2: *p*, slurs, accents.
- Staff 3: *f*, slurs, accents.
- Staff 4: *f*, slurs, accents.
- Staff 5: *f*, slurs, accents.
- Staff 6: *mf*, slurs, accents.
- Staff 7: *f*, slurs, accents.
- Staff 8: *f*, slurs, accents.
- Staff 9: *p*, slurs, accents.
- Staff 10: *p*, *rall.....*, slurs, accents.

"VIOLONCELOS EM CONCERTO"



GEORGE HARRISON

SOMETHING

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly



The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of nine staves of music, numbered 1 through 35. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from mezzo-forte (mf) to forte (f). There are also performance instructions like 'mf' and 'f' placed below the notes. The score is divided into measures, with measure numbers 1, 5, 9, 14, 19, 23, 27, 31, and 35 indicated at the beginning of their respective staves. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values. There are also some rests and slurs indicating phrasing.

40



45



JOHN LENNON/PAUL McCARTNEY

YESTERDAY

para 5 violoncelos

Warmly

*

Arranjo: Piero Bastianelli



7



13



19



26



32



38



44



JOHN LENNON/PAUL McCARTNEY

LET IT BE

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Slowly

The musical score for Violoncello 5 is written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The piece is marked 'Slowly' and begins with a dynamic of *mf*. The score consists of nine staves of music, each starting with a measure number (5, 9, 13, 17, 21, 25, 29). The music features a steady eighth-note accompaniment with occasional melodic variations and dynamic changes. Dynamics include *mf*, *mp*, and *p*. There are several slurs and accents throughout the piece, and a 'V' marking appears above the final notes of several staves.

34 *poco rit.....* *a tempo*

39 *p*

43 *mf*

48

53 *mf* *f* *poco rit.....*

JOHN LENNON/PAUL McCARTNEY

PENNY LANE

para 5 violoncelos

*

Medium Swing

Arranjo: Piero Bastianelli

Musical score for Violoncello 5, measures 1-38. The score is written in bass clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Medium Swing'. The score includes dynamic markings such as *mf* (mezzo-forte), *mp* (mezzo-piano), and *mf* (mezzo-forte), as well as articulation markings like *mf* (marc.) and accents. The score is divided into measures 1-5, 6-10, 11-16, 17-21, 22-26, 27-32, 33-37, and 38. The notation includes various rhythmic values, slurs, and accents.

42

Musical staff 42-45 in bass clef, key of D major. It begins with a mezzo-forte (*mf*) dynamic marking. The melody consists of eighth and quarter notes with some slurs.

46

Musical staff 46-50 in bass clef, key of D major. It features a crescendo hairpin and ends with a mezzo-forte (*mf*) dynamic marking.

51

Musical staff 51-55 in bass clef, key of D major. The melody continues with eighth and quarter notes.

56

Musical staff 56-60 in bass clef, key of D major. It starts with a mezzo-forte (*mf*) dynamic marking and includes slurs.

61

Musical staff 61-65 in bass clef, key of D major. It features a crescendo hairpin, a forte (*f*) dynamic marking, and ends with a mezzo-forte (*mf*) dynamic marking.

66

Tempo I

Musical staff 66-69 in bass clef, key of D major. The tempo is marked as *Tempo I*.

poco...a...poco...dim.....e perdendosi.....

70

Musical staff 70-73 in bass clef, key of D major. It concludes with a final note and a fermata.

VIOLONCELOS EM CONCERTO

GIUSEPPE VERDI

AVE MARIA "da Ópera Otello"
para 5 violoncelos

GIACOMO PUCCINI

ROMANZA "da Ópera Turandot"
para 5 violoncelos



Transcrição
Piero Bastianelli

*

40

GIUSEPPE VERDI
 (1813-1901)

AVE MARIA
 "da Ópera Otello"

para 5 violoncelos
 *

Transcrição: Piero Bastianelli

Adagio, molto espressivo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

35 *allarg. - - - a tempo*

42 *(dolcissimo)*

49 *allarg. - - - - -*

GIACOMO PUCCINI
(1858-1924)

ROMANZA
"da Ópera Turandot"
para 5 violoncelos
*

Transcrição: Piero Bastianelli

Andante sostenuto

6

Vc. 1 *11* *cresc.....* *f*

Vc. 2 *cresc.....* *f*

Vc. 3 *cresc.....* *f*

Vc. 4 *cresc.....* *f*

Vc. 5 *cresc.....* *f*

Vc. 1 *16* *p* *mp*

Vc. 2 *pp* *p*

Vc. 3 *pp* *p*

Vc. 4 *pp* *p* *pizz.* *arco*

Vc. 5 *pp* *p* *pizz.* *arco*

Vc. 1 *21* *mf*

Vc. 2 *p* *cresc.....*

Vc. 3 *pp* *cresc.....*

Vc. 4 *pp* *cresc.....*

Vc. 5 *pp* *cresc.....*

Vc. 1 *26* *f* *mf* *cresc. molto.....* *ten.*

Vc. 2 *f* *mf* *cresc. molto.....* *ten.*

Vc. 3 *f* *mf* *cresc. molto.....* *ten.*

Vc. 4 *f* *mf* *cresc. molto.....* *ten.*

Vc. 5 *f* *mf* *cresc. molto.....*

Vc. 1 *31* *a tempo* *ff* *rall.....*

Vc. 2 *a tempo* *ff* *rall.....*

Vc. 3 *a tempo* *ff* *rall.....*

Vc. 4 *a tempo* *ff* *rall.....*

Vc. 5 *a tempo* *ff* *rall.....*

"VIOLONCELOS EM CONCERTO"

GIUSEPPE VERDI



AVE MARIA "da Ópera Otello"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio, molto espressivo
a tempo

11 *p cantabile, dolce*

15 *cresc.....*

20 *f* *mf* *(con espress.)*

25 *(animando)* *rit. --- a tempo* *pp*

30 *ppp* *cresc.....*

36 *allarg. --- a tempo* *pp, sub.*

42 *pp*

47 *(dolcissimo)* *pp* *p* *allarg. ---* *p* *p*

"VIOLONCELOS EM CONCERTO"

GIACOMO PUCCINI



ROMANZA "da Ópera Turandot"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante sostenuto

mp, *espressivo*

dim..... *rit.....*

p *cresc.....* *f*

p *mp*

mf

f *mf*

ten. *a tempo* *ff* **3**

"VIOLONCELOS EM CONCERTO"

GIUSEPPE VERDI



AVE MARIA "da Ópera Otello"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio, molto espressivo

p *poco* *pp, sub.*
 8 *rit.* *a tempo*
pp, dolce
 15 *cresc.....* *f*
 21 *p* *(con espress.)* *(animando)*
 27 *rit.* *a tempo*
pp (dolcissimo) *ppp*
 33 *cresc.....* *pp, sub.* *allarg. -- a tempo*
 40 *pp* *pp* *(dolcissimo)*
 47 *pp* *allarg.* *(ao nada)*

"VIOLONCELOS EM CONCERTO"

GIACOMO PUCCINI



ROMANZA "da Ópera Turandot"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante sostenuto

pp

5

rit.....

dim.....

pp

10

a tempo

cresc.....

f

15

pp

p

20

p

cresc.....

25

f

29

mf

cresc. molto.....

ten.

a tempo

ff

32

rall.....

"VIOLONCELOS EM CONCERTO"



GIUSEPPE VERDI

AVE MARIA "da Ópera Otello"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio, molto espressivo

"VIOLONCELOS EM CONCERTO"

GIACOMO PUCCINI



ROMANZA "da Ópera Turandot"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante sostenuto

1 *pp*

6 *rit.....a tempo*
dim..... pp

12 *cresc..... f*

17 *pp p*

22 *pp cresc..... f*

28 *mf cresc. molto..... ff*
ten. a tempo

32 *rall.....*

"VIOLONCELOS EM CONCERTO"



GIUSEPPE VERDI

AVE MARIA "da Ópera Otello"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio, molto espressivo

4

pp

10 *rit.* ----- *a tempo*
pp, dolce

16 *cresc.....* *f* *p*

22 *(animando)* *rit.* -----

29 *a tempo*
pp (dolcissimo) *ppp* *cresc.....*

36 *allarg. -- a tempo*
pp, sub. *pp* *pp*

43 *(dolcissimo)*
pp

50 *allarg.* -----
pp *(ao nada)*

"VIOLONCELOS EM CONCERTO"

GIACOMO PUCCINI



ROMANZA "da Ópera Turandot"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante sostenuto

pp

6 *pizz.* *arco* *rit..... a tempo*
p *dim.....* *pp*

12 *cresc.....* *f*

17 *pizz.* *arco*
pp *p* *pp* *cresc.....*

23 *f*

28 *mf* *cresc. molto.....* *ten. a tempo* *ff*

32 *rall.....*

"VIOLONCELOS EM CONCERTO"



GIUSEPPE VERDI

AVE MARIA "da Ópera Otello"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Adagio, molto espressivo

pp *poco* *pp,sub.*

8 *rit.* *a tempo* *pp*

15 *cresc.....* *f* *p*

22 *(animando)*

28 *rit. ---* *a tempo* *pp* *pp*

35 *cresc.....* *allarg. -- a tempo* *pp,sub.* *mp* *V 3*

41 *pp*

48 *allarg. ---* *pp* *(ao nada)*

"VIOLONCELOS EM CONCERTO"



GIACOMO PUCCINI

ROMANZA "da Ópera Turandot"

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante sostenuto

pp

6 *pizz.* *arco* *rit.....* *a tempo*
p *dim.....* *pp*

12 *cresc.....* *f* *pp*

18 *pizz.* *arco* *p* *pp* *cresc.....*

24 *f* *mf* *cresc. molto.....*

30 *a tempo* *ff* *rall.....*

VIOLONCELOS EM CONCERTO

ROBERT SCHUMANN

ABENDLIED para 5 violoncelos

TRÄUMEREI para 5 violoncelos

REINHOLD GLIÈRE

CHANSON para 4 violoncelos

OSTINATO para 4 violoncelos

JACQUES IBERT

ROMANCE para 4 violoncelos

ERNST KRENEK

ESTUDO para 4 violoncelos



Transcrições
Piero Bastianelli

*

VIOLONCELOS EM CONCERTO

ROBERT SCHUMANN
(1810-1856)

ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

Musical score for Violoncello 1-5, measures 1-5. Violoncello 1 has a *p cantabile* marking. Violoncellos 2-5 have *pp* markings.

Musical score for Violoncello 1-5, measures 6-10. Violoncello 1 has a *p* marking. Violoncellos 2-5 have *pp* markings.

Musical score for Violoncello 1-5, measures 11-15. Violoncello 1 has a *p* marking. Violoncellos 2-5 have *fp* markings. All parts have *Cresc.* markings.

Musical score for Violoncello 1-5, measures 16-20. Violoncello 1 has *f* and *mf* markings. Violoncellos 2-5 have *f* and *mf* markings.

Musical score for Violoncello 1-5, measures 21-25. Violoncello 1 has a *p* marking. Violoncellos 2-5 have *pp* markings. A *rall.* marking is present.

VIOLONCELOS EM CONCERTO

ROBERT SCHUMANN
(1810-1856)

TRÄUMEREI para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

VIOLONCELOS EM CONCERTO

REINHOLD GLIÈRE
(1834-1896)

CHANSON para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro non troppo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

VIOLONCELOS EM CONCERTO

REINHOLD GLIÈRE
(1834-1896)

OSTINATO para 4 violoncelos

*

Transcrição: Piero Bastianelli

Con moto

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

VIOLONCELOS EM CONCERTO

JACQUES IBERT
(1890-1962)

ROMANCE "La menseuse de tortues d'or..." para 4 violoncelos

*

Transcrição: Piero Bastianelli

Poco andante

Violoncello 1 *p dolce*

Violoncello 2 *p*

Violoncello 3 *p*

Violoncello 4 *p*

Vc. 1 *mp*

Vc. 2 *mp*

Vc. 3 *mp*

Vc. 4 *mp*

(Sostenuto)

Vc. 1 *cresc...poco...a...poco..... f sf dim.....*

Vc. 2 *cresc...poco...a...poco..... f sf dim.....*

Vc. 3 *cresc...poco...a...poco..... f sf dim.....*

Vc. 4 *cresc...poco...a...poco..... f (poco pesante) dim.....*

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

poco cedendo..... a tempo

Vc. 1 *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

mp

Vc. 1 *p*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

pp

cresc...poco...a...poco.....

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Poco lento e maestoso

VIOLONCELOS EM CONCERTO

ERNST KRENEK
(1900-1991)

ESTUDO para 4 violoncelos

*

Nota do autor: O 3º sistema tem a forma retrograda do 1º sistema; o 4º sistema tem a forma retrograda do 2º sistema.

A peça pode ser executada com as seguintes combinações:

a) 2 violoncelos: 1-2, 1-3, 1-4, 2-3, 2-4, 3-4

b) 3 violoncelos: 1-2-3, 1-2-4, 2-3-4

c) 4 violoncelos: como na partitura.

Nota do revisor: Para uma perfeita execução da peça, é indispensável que a dinâmica e as articulações - independentes para cada instrumento - sejam perfeitamente equilibradas e estritamente respeitadas.

Revisão: Piero Bastianelli

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Allegro moderato

Vc. 1

Vc. 2

Vc. 3

Vc. 4

10

Vc. 1 *p* *p* *f* *p*

Vc. 2 *arco* *p* *f* *p*

Vc. 3 *mf* *pizz.* *mf* *p* *arco* *p*

Vc. 4 *p* *mf* *p*

14

Vc. 1 *p* *f* *ff*

Vc. 2 *mf* *p* *mf* *ff*

Vc. 3 *mf* *f* *ff*

Vc. 4 *p* *mf* *f* *ff*

18

Vc. 1 *mf* *ff* *mf* *p*

Vc. 2 *f* *ff* *p* *p*

Vc. 3 *f* *p* *p*

Vc. 4 *f* *mf*

22

Vc. 1 *pizz.* *mf* *arco* *p* *p* *f*

Vc. 2 *mf* *p* *mf*

Vc. 3 *mf* *p* *mf*

Vc. 4 *f* *p* *mf* *pizz.* *mf*

27

Vc. 1 *mf* *p* *f* *p*

Vc. 2 *f* *pizz.* *p* *arco* *mf* *p*

Vc. 3 *p* *mf* *f* *p* *ffz* *p*

Vc. 4 *arco* *f* *mf* *p* *f* *mf* *ffz* *pp*

31

Vc. 1 *mf* *mf* *f* *f*

Vc. 2 *mf* *f* *pizz.* *f*

Vc. 3 *mf* *f* *f*

Vc. 4 *f* *mf* *f* *f*

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

p cantabile *p*

5

9 *p* *fp*

14 *p* *cresc.....* *V*

19 *f* *mf* *p*

v 24 *rall.....* *pp*

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



TRÄUMEREI

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

1 *p*

5 *p* *poco rall...* *p*

10 *a tempo* *p*

15 *poco rall...* *a tempo* *mf*

20 *mf*

25 *poco rall...* *a tempo* *p* *p*

30 *ritardando...poco...a...poco.....* *mp* *p*

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



CHANSON

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro non troppo

1 *p* **3** *f*

7

11 *p*

15 *cresc....poco...a...poco.....* **2**

20 *f*

24 *dim.....*

28 *mf* *dim....poco...a...poco.....*

32 *rit.....* *p*

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



OSTINATO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Con moto

6

mf *cresc.....*

10

p *cresc.....*

14

dim..... *p* *cresc...poco...a...poco.....*

17

f

20

23

dim....poco...a...poco.....

27

mf *p* *pp*

"VIOLONCELOS EM CONCERTO"



JACQUES IBERT

ROMANCE

"La meneuse de tortues d'or..."

para 4 violoncelos

Transcrição: Piero Bastianelli

Poco andante

*

p dolce

5 *mf* *mp*

10 *pp*

15 *mp* *cresc...poco...a...poco.....*

20 (Sostenuto) *f*

25 *sf* *dim.....* *p* 5

36 *a tempo* *p*

40 *mf*

44 *mp* *p*

49 *pp* *cresc...poco...a...poco.....*

54 *f* *sf*

59 *dim.....*

64 *mp* *mp*

69 *p* *dim.....* *pp*

74

79 *Poco lento e maestoso* *mf*

"VIOLONCELOS EM CONCERTO"

ERNST KRENEK



ESTUDO

para 4 violoncelos

*

Revisão: Piero Bastianelli

Allegro moderato

Musical score for Cello 1, measures 1 to 35. The score is written in bass clef with a 2/4 time signature. It includes various dynamics such as *f*, *p*, *mf*, *ff*, *sfz*, and *pizz.* (pizzicato). There are also performance markings like *arco* and *V* (hairpins). The piece is marked "Allegro moderato".

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pp

5

10

pp fp

15

cresc..... f

20

mf p

25

pp rall.....

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



TRÄUMEREI

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



CHANSON

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro non troppo

Musical notation for measures 1-5. Measure 1 is a whole rest. Measures 2-5 contain a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, and a half note D5. A fermata is placed over the final note. Dynamics: *p* at the start, *mf* at the end.

Musical notation for measures 6-9. Continuation of the melodic line from the previous system.

Musical notation for measures 10-13. Continuation of the melodic line. Dynamics: *p* at the end.

Musical notation for measures 14-17. Continuation of the melodic line. Dynamics: *cresc....poco...a...poco.....*

Musical notation for measures 18-21. Continuation of the melodic line. Dynamics: *f*

Musical notation for measures 22-25. Continuation of the melodic line. Dynamics: *dim.....*

Musical notation for measures 26-30. Continuation of the melodic line. Dynamics: *mf* and *dim....poco...a...poco.....*

Musical notation for measures 31-34. Continuation of the melodic line. Dynamics: *p* and *rit.....*

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



OSTINATO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Con moto

3

mf

6

cresc.....

10

p *cresc.....*

14

dim..... *p* *cresc....poco....a....poco.....*

18

f

21

25

dim....poco....a....poco.....

28

mf *p* *pp*

"VIOLONCELOS EM CONCERTO"



JACQUES IBERT

ROMANCE

"La meneuse de tortues d'or..."

para 4 violoncelos

Transcrição: Piero Bastianelli

Poco andante

p *mf*

9 *mp* *pp* *mp*

18 (Sostenuto) *f* *sf*

cresc...poco...a...poco.....

27 *dim.....* *p* *più p* *poco cedendo.....*

36 *a tempo* *p* *mf* *mp*

45 *p* *pp* *cresc...poco...a...poco.....*

54 *f* *sf*

62 *2* *3* *p* *pp*

75 Poco lento e maestoso *mf*

"VIOLONCELOS EM CONCERTO"



ERNST KRENEK

ESTUDO

para 4 violoncelos

*

Revisão: Piero Bastianelli

Allegro moderato

4 *f* *mf* *pizz.* *arco*

8 *mf* *f* *mf* *p*

12 *f* *p* *mf* *p* *mf*

16 *mf* *ff* *f* *ff*

20 *p* *p*

24 *p* *mf* *f*

28 *pizz.* *arco* *p*

32 *mf* *f* *f*

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

Musical notation for measures 1-4. Bass clef, key signature of two sharps (F# and C#), common time signature. Dynamics: *pp*. Includes hairpins and slurs.

Musical notation for measures 5-8. Bass clef, key signature of two sharps. Dynamics: *pp*. Includes hairpins and slurs.

Musical notation for measures 9-14. Bass clef, key signature of two sharps. Dynamics: *pp* and *fp*. Includes hairpins, slurs, and a *v* (vibrato) marking.

Musical notation for measures 15-19. Bass clef, key signature of two sharps. Dynamics: *f*. Includes hairpins, slurs, and a *cresc.....* marking.

Musical notation for measures 20-24. Bass clef, key signature of two sharps. Dynamics: *mf* and *p*. Includes hairpins and slurs.

Musical notation for measures 25-28. Bass clef, key signature of two sharps. Dynamics: *pp*. Includes hairpins, slurs, and a *rall.....* marking.

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



TRÄUMEREI

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

p

7 *poco rall...* *a tempo* *p*

13 *poco rall...* *p*

18 *a tempo* *mf* *mf*

23 *poco rall...* *a tempo* *p*

28 *ritardando...poco...a...poco.....* *p* *mp* *p*

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



CHANSON

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro non troppo

2

p

mf

6

11

p

16

cresc....poco...a...poco.....

20

f

24

dim.....

28

mf

dim....poco...a...poco.....

33

rit.....

p

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



OSTINATO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Con moto

mf

5 *cresc.....*

9 *p cresc.....*

13 *dim.....*

16 *p cresc...poco...a...poco.....* *f*

20

24 *dim...poco...a...poco.....*

28 *mf p pp*

"VIOLONCELOS EM CONCERTO"



JACQUES IBERT

ROMANCE

"La meneuse de tortues d'or..."
para 4 violoncelos

*

Transcrição: Piero Bastianelli

Poco andante

p *mf*

9 *mp* *pp* *mp*

18 (Sostenuto) *f* *sf*

cresc...poco...a...poco..... *poco cedendo.....*

27 *dim.....* *p* *pp*

36 *a tempo* *pp* *mf* *mp*

45 *p* *pp* *cresc...poco...a...poco.....*

54 *f* *sf* *p*

67 *p* *pp*

77 *Poco lento e maestoso* *mf*

"VIOLONCELOS EM CONCERTO"

ERNST KRENEK



ESTUDO

para 4 violoncelos

*

Revisão: Piero Bastianelli

Allegro moderato

f *mf* *p* *f*
 5 *p* *f* *mf* *p* *mf*
 10 *mf* *mf* *p* *p* *pizz.* *arco*
 15 *mf* *f* *ff*
 19 *f* *p* *p*
 23 *mf* *p* *p* *mf*
 27 *p* *mf* *f* *p* *sfz* *p* *pizz.* *arco*
 31 *mf* *f* *f*

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pp

5

10

pp fp

15

cresc..... f

20

mf p

25

rall..... pp

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



TRÄUMEREI

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

6

12

18

23

28

p

poco rall...

a tempo

p

poco rall...

a tempo

mf

mf

poco rall...

a tempo

p

ritardando...poco...a...poco.....

p

mp

p

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



CHANSON

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Allegro non troppo

3

mf *mf*

7

11

p

16

cresc...poco...a...poco.....

20

f

24

dim.....

27

mf *dim...poco...a...poco.....*

32

p *rit.....*

"VIOLONCELOS EM CONCERTO"

REINHOLD GLIÈRE



OSTINATO

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Con moto

5

9

13

17

21

25

29

mf

cresc.....

p

cresc.....

dim.....

f

dim....poco....a....poco.....

mf

p

pp

"VIOLONCELOS EM CONCERTO"



JACQUES IBERT

ROMANCE

"La meneuse de tortues d'or..."

para 4 violoncelos

*

Transcrição: Piero Bastianelli

Poco andante

"VIOLONCELOS EM CONCERTO"

ERNST KRENEK

ESTUDO
para 4 violoncelos

*

Revisão: Piero Bastianelli

Allegro moderato

pizz. *f* *mf* *arco* *mf* *f*

5 *pizz.* *mf* *f* *arco* *mf* *p*

10 *p* *mf* *p* *p*

15 *mf* *f* *ff*

19 *f* *mf*

23 *f* *p* *mf* *pizz.*

27 *arco* *f* *mf* *p* *pizz.* *f* *mf* *arco* *sfz* *6* *pp*

31 *mf* *f* *f*

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



ABENDLIED

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante

pp

5

10

pp

fp

15

cresc.....

f

20

mf

p

25

rall.....

pp

"VIOLONCELOS EM CONCERTO"

ROBERT SCHUMANN



TRÄUMEREI

para 5 violoncelos

*

Transcrição: Piero Bastianelli

Andante espressivo

6

11

16

21

25

30

p

poco rall... a tempo

p

poco rall... a tempo

mf

mf

poco rall... a tempo

p

ritardando...poco...a...poco.....

p

mp

p

VOLONCELOS EM CONCERTO

MARIN MARAIS

LA FOLLIA

para 4 violoncelos



Arranjo
Piero Bastianelli

*

42

VIOLONCELOS EM CONCERTO

MARIN MARAIS
(1656-1728)

LA FOLLIA para 4 violoncelos

*

Arranjo: Piero Bastianelli
(De uma transcrição de P. Bazelaire)

Largo

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4

Vc. 1
Vc. 2
Vc. 3
Vc. 4

15 *rall.....* *Più andante*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

22

Vc. 1
Vc. 2
Vc. 3
Vc. 4

29 *rall.....* **Allegro deciso**

Vc. 1
Vc. 2
Vc. 3
Vc. 4

36

Vc. 1
Vc. 2
Vc. 3
Vc. 4

42

Vc. 1
Vc. 2
Vc. 3
Vc. 4

47 *rall.....* **Lento assai**
 Vc. 1 *p(espressivo)*
 Vc. 2 *p*
 Vc. 3 *p*
 Vc. 4 *p*

54
 Vc. 1 *dim.....* *p*
 Vc. 2 *dim.....* *p*
 Vc. 3 *dim.....* *p*
 Vc. 4 *dim.....* *p*

61 **Vivo e ritmato**
 Vc. 1 *dim.....* *p* *f(sempre)*
 Vc. 2 *dim.....* *p* *f(sempre)*
 Vc. 3 *dim.....* *p* *f(sempre)*
 Vc. 4 *dim.....* *p* *f(sempre)*

69
 Vc. 1
 Vc. 2
 Vc. 3
 Vc. 4

74
 Vc. 1 *rall.....* *ff*
 Vc. 2 *ff*
 Vc. 3 *ff*
 Vc. 4 *ff*

81 **Lento assai**
 Vc. 1 *mf(espressivo)*
 Vc. 2 *mf(espressivo)*
 Vc. 3 *mf(espressivo)*
 Vc. 4 *mf(espressivo)*

89
 Vc. 1 *mf* *f* *rall.....* *mf*
 Vc. 2 *mf* *f* *rall.....* *mf*
 Vc. 3 *mf* *f* *rall.....* *mf*
 Vc. 4 *mf* *f* *rall.....* *mf*

97 **Andante mosso**
 Vc. 1 *p*
 Vc. 2 *p*
 Vc. 3 *p*
 Vc. 4 *p*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

104
p
p
p
p

Vc. 1
Vc. 2
Vc. 3
Vc. 4

111 *rall.....* *Presto*
p *pp* *pizz.*
p *pp* *pizz.*
p *pp* *pizz.*
p *pp* *pizz.*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

117 *pp* *pizz.*
arco *pp*
pp
pp

Vc. 1
Vc. 2
Vc. 3
Vc. 4

123 *poco rit.....*
pp *arco*
pp *arco*
pp *arco*
pp *arco*

Vc. 1
Vc. 2
Vc. 3
Vc. 4

129 *Allegro energico*
f (sempre)
f (sempre)
f (sempre)
f (sempre)

Vc. 1
Vc. 2
Vc. 3
Vc. 4

135 *f*
f

Vc. 1
Vc. 2
Vc. 3
Vc. 4

141 *rall.....* *Molto largo*
ff
ff
ff
ff

Vc. 1
Vc. 2
Vc. 3
Vc. 4

147 *rall.....*
ff
ff
ff
ff

"VIOLONCELOS EM CONCERTO"



MARIN MARAIS

LA FOLLIA

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo

f

7

ff

13

rall.....

Più andante

mp (espressivo)

19

mf

mp

26

rall.....

mf

p

33

Allegro deciso

f (sempre)

41

45

rall.....

49 *Lento assai*
p (espressivo) *dim.....*

56 *p*

62 *rall.....* *Vivo e ritmato*
dim..... *p* *f (sempre)*

69

75 *rall.....*

80 *Lento assai*
ff *mf (espressivo)*

88 *rall.....*
mf *f* *mf*

97 *Andante mosso*
p

103 *p*

109 *rall.....* **Presto**


114 

118 

122 

126 *poco rit.....* **Allegro energico**


131 

136 

140 *rall.....*


Molto largo *rall.....*
145 

"VIOLONCELOS EM CONCERTO"



MARIN MARAIS

LA FOLLIA

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo

f

8

ff

13

rall.....

Più andante

mp

19

mf

25

mp

mf

31

rall.....

p

f (sempre)

Allegro deciso

36

42

rall.....

49 Lento assai
p *dim.....*

57 *p* *dim.....* *rall.....*

64 Vivo e ritmato
p *f (sempre)*

70

75 *rall.....* *ff*

81 Lento assai
mf (espressivo)

89 *mf* *f*

95 *rall.....* , Andante mosso
mf *p*

101 *p*

107 *rall.....* ,
p

113 **Presto**
pizz.
pp

118 *arco* *pizz.*
pp

123 *poco rit.....* *arco*
pp

129 **Allegro energico**
f (sempre)

134 *f*

139 *rall.....*

145 **Molto largo**
ff *rall.....* *fff*

"VIOLONCELOS EM CONCERTO"



MARIN MARAIS

LA FOLLIA

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo

f

9 *ff* *rall.....*

17 Più andante *mp* *mf*

22 *mp*

27 *mf* *p* *rall.....*

33 Allegro deciso *f (sempre)*

38

43 *rall.....*

49 Lento assai
p *dim.....*

56 *p* *dim.....*

63 *rall.....* Vivo e ritmato *f (sempre)*

70

76 *rall.....* Lento assai *ff* *mf (espressivo)*

83 *mf*

90 *f* *rall.....* *mf*

97 Andante mosso *p*

103 *p*

109 *rall.....* *p* *pp* Presto *pizz.*

115

Musical staff 115-120: Bass clef, 6/8 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 115 and ending under measure 120.

121

Musical staff 121-126: Bass clef, 6/8 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 121 and ending under measure 126. The dynamic marking *pp* is placed below the first measure.

127

Musical staff 127-131: Bass clef, 6/8 time signature. Measure 127 starts with a hairpin crescendo and the dynamic marking *pp*. Above the staff, the text *poco rit.....* and *arco* is written. Measure 128 begins with a fermata and the tempo marking *Allegro energico*. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 127 and ending under measure 131. The dynamic marking *f (sempre)* is placed below the first measure of the *Allegro energico* section.

132

Musical staff 132-136: Bass clef, 6/8 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 132 and ending under measure 136.

137

Musical staff 137-142: Bass clef, 6/8 time signature. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 137 and ending under measure 142. The dynamic marking *f* is placed below the first measure.

143

Musical staff 143-148: Bass clef, 6/8 time signature. Measure 143 starts with a hairpin crescendo and the dynamic marking *ff*. Above the staff, the text *rall.....* and *Molto largo* is written. The staff contains a sequence of eighth notes with stems pointing up, followed by a few notes with stems pointing down. A hairpin crescendo is positioned below the staff, starting under measure 143 and ending under measure 148. The dynamic marking *fff* is placed below the last measure.

"VIOLONCELOS EM CONCERTO"



MARIN MARAIS

LA FOLLIA

para 4 violoncelos

*

Arranjo: Piero Bastianelli

Largo



8



15

rall.....

, Più andante



21



27



33

Allegro deciso



38



44



49 Lento assai

56

61

66

73

80 Lento assai

87

94

101

107

f (sempre)

113 **Presto**
pizz.

119

125 *poco rit.....* *arco* **Allegro energico**

131

138 *rall.....*

145 **Molto largo** *rall.....*

VIOLONCELOS EM CONCERTO

JOHN WILLIAMS

E.T. (O Extra-Terrestre) "Seleções"

para 5 violoncelos



Arranjo
Piero Bastianelli

*

43

VIOLONCELOS EM CONCERTO

JOHN WILLIAMS
(1941)

E.T. (O Extra-Terrestre) - "Seleções"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (*misterioso*)

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Lo stesso tempo ($\text{♩} = \text{♩}$)
(*Religioso*)

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Vc. 1 *poco cresc.....* *mf*

Vc. 2 *poco cresc.....* *mf*

Vc. 3 *poco cresc.....* *mf*

Vc. 4 *poco cresc.....* *mf* (*espress.*)

Vc. 5 *poco cresc.....* *mf* (*espress.*)

Vc. 1 *mf*

Vc. 2 *pp* *mf*

Vc. 3 *pp* *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Vc. 1 *f* (*Religioso*)

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

Vc. 1 *mf* *p* *poco rit.....*

Vc. 2 *mf* *p*

Vc. 3 *mf* *p*

Vc. 4 *mf* *p*

Vc. 5 *mf* *p*

2. TEMA DE E.T. (O Extra-Terrestre)

Allegro moderato

Violoncello 1

Violoncello 2 *mp*

Violoncello 3 *mp*

Violoncello 4 *mp*

Violoncello 5 *mp*

Vc. 1 *mp* *mf*

Vc. 2 *mf*

Vc. 3 *mf*

Vc. 4 *mf*

Vc. 5 *mf*

Musical score for measures 13-18. The score is for five violas (Vc. 1-5). Vc. 1 and Vc. 2 play melodic lines with slurs and accents. Vc. 3, 4, and 5 play rhythmic accompaniment. Dynamic markings include *mf* and *mp*.

Musical score for measures 19-24. The texture continues with five violas. Vc. 1 and Vc. 2 have more complex melodic patterns. Vc. 3-5 provide a steady rhythmic base. Dynamics are consistent with the previous system.

Musical score for measures 25-30. This section features more dynamic contrast with markings like *mf*, *f*, and *sfz*. The melodic lines in Vc. 1 and Vc. 2 become more active.

Musical score for measures 31-36. This system includes tempo markings: *poco rit...* and *a tempo*. The dynamics range from *mf* to *f*. The texture remains consistent with five violas.

Musical score for measures 37-42. The melodic lines in Vc. 1 and Vc. 2 show further development. Vc. 3-5 continue their rhythmic accompaniment. Dynamics include *mf* and *f*.

Musical score for measures 43-48. The final system on this page features dynamic markings like *f* and *sfz*. The melodic lines in Vc. 1 and Vc. 2 are prominent.

49 *poco rit... a tempo*

Vc. 1 *f cresc..... ff*

Vc. 2 *f cresc..... ff*

Vc. 3 *f cresc..... ff*

Vc. 4 *f cresc..... ff*

Vc. 5 *f cresc..... ff*

55 *rall. molto.....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *ff*

60 *Lento (quasi ad libitum)*

Vc. 1 *ff mf p sfz p*

Vc. 2 *ff mf p sfz p*

Vc. 3 *ff mf p sfz p*

Vc. 4 *ff mf p sfz p*

Vc. 5 *mf mf > p sfz p*

3. CRUZANDO A LUA

Allegro moderato

Violoncello 1 *mf*

Violoncello 2 *mf*

Violoncello 3 *mf*

Violoncello 4 *mf*

Violoncello 5 *mf*

6 *f*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

11 *mf (scorrevole)*

Vc. 1 *mf (scorrevole)*

Vc. 2 *mf (scorrevole)*

Vc. 3 *mf (leggero)*

Vc. 4 *mf (leggero)*

Vc. 5 *mf*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 16-21. Vc. 1: Melodic line with slurs and accents. Vc. 2: Bass line with slurs. Vc. 3: Triplet accompaniment, *mp*. Vc. 4: Bass line with slurs, *mp*. Vc. 5: Bass line with slurs, *mp*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 22-27. Vc. 1: Melodic line, *cresc.*. Vc. 2: Bass line, *cresc.*. Vc. 3: Triplet accompaniment, *cresc.*. Vc. 4: Bass line, *cresc.*. Vc. 5: Bass line, *cresc.*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 28-33. Vc. 1: Melodic line, *f*. Vc. 2: Bass line, *f*. Vc. 3: Triplet accompaniment, *f*. Vc. 4: Bass line, *f*. Vc. 5: Bass line, *f*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 34-39. Vc. 1: Melodic line, *cresc.*. Vc. 2: Bass line, *mf*, *cresc.*. Vc. 3: Triplet accompaniment, *mf*, *cresc.*. Vc. 4: Bass line, *mf*, *cresc.*. Vc. 5: Bass line, *mf*, *cresc.*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 40-45. Vc. 1: Melodic line, *f*. Vc. 2: Bass line, *f*. Vc. 3: Triplet accompaniment, *f*. Vc. 4: Bass line, *f*. Vc. 5: Bass line, *f*.

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

Measures 46-51. Vc. 1: Melodic line, *mf*. Vc. 2: Bass line, *mf*. Vc. 3: Triplet accompaniment, *mf*. Vc. 4: Bass line, *mf*. Vc. 5: Bass line, *mf*.

Vivace (con brio)

Vc. 1
cresc.....
f

Vc. 2
cresc.....
f

Vc. 3
cresc.....
f

Vc. 4
cresc.....
f

Vc. 5
cresc.....
f

Vc. 1
mf

Vc. 2
mf

Vc. 3
mf

Vc. 4
ff marcato

Vc. 5
ff marcato

Vc. 1
f

Vc. 2
f

Vc. 3
f

Vc. 4
f

Vc. 5
f

Vc. 1
sfz

Vc. 2
sfz

Vc. 3
sfz

Vc. 4
sfz

Vc. 5
sfz

Vc. 1
sfz

Vc. 2
sfz

Vc. 3
sfz

Vc. 4
sfz

Vc. 5
sfz

Vc. 1
mf

Vc. 2
mf

Vc. 3
mf

Vc. 4
ff

Vc. 5
ff

86

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

sfz *ff*

Tempo I°

rall.....

16

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p *pp* *ppp*

4. E.T. e ELLIOT

Lento (quasi ad libitum)

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

p cantabile *p* *pp*

23

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

pp *p*

9

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

p cantabile *pp* *ppp*

28

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

f *sf*

36 *accel...poco...a...poco.....* *ritard.....* **Tempo I^o**

Vc. 1 *mp cresc.....* *f* *p*

Vc. 2 *p cresc.....* *f* *p*

Vc. 3 *p cresc.....* *f* *p*

Vc. 4 *p cresc.....* *f* *p*

Vc. 5 *p cresc.....* *f* *p*

Vc. 1 *p* *f*

Vc. 2 *p* *f*

Vc. 3 *p* *f*

Vc. 4 *p* *f*

Vc. 5 *p* *f*

52 *ritard...poco...a...poco.....*

Vc. 1 *dim.....* *pp*

Vc. 2 *dim.....* *pp*

Vc. 3 *dim.....* *pp*

Vc. 4 *dim.....* *pp*

Vc. 5 *dim.....* *pp*

5. AVENTURA NA TERRA

Lento **I. Lo stesso tempo**

Violoncello 1 *p* *mp espress.*

Violoncello 2 *p* *mp espress.*

Violoncello 3 *mp (quasi ad libitum)* *mp*

Violoncello 4 *p* *mp*

Violoncello 5 *mp*

9 *poco accel....*

Vc. 1 *f*

Vc. 2 *f*

Vc. 3 *f*

Vc. 4 *f*

Vc. 5 *f*

15 *rit.....* **II. Tempo I^o**

Vc. 1 *mf (quasi ad libitum)* *mp*

Vc. 2 *mf* *mp* *3 (quasi ad libitum)*

Vc. 3 *mf* *mp*

Vc. 4 *mf* *mp*

Vc. 5 *mf* *mp*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf *f*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

III. Lento
rall.....
p *mf espress.*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf espress.

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

poco rit.... IV. a tempo
mf *p*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

poco rit.... a tempo
mf *cresc.....* *f*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

(simile) *ritard...poco...a...poco.....* *f*

"VIOLONCELOS EM CONCERTO"



JOHN WILLIAMS

E.T. (O Extra-Terrestre)
(Seleções)

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (*misterioso*)

pp (*quasi ad libitum*)

p

Lo stesso tempo (*Religioso*)

p (*molto legato*)

poco cresc.....

mf

mf

f

poco rit.....

mf

p

2.

TEMA DE E.T. (O Extra-Terrestre)

Allegro moderato

7

mp *mf*

11

15

mf

19

23

mf *f* *sfz*

27

mf *f* *sfz* *mf*

31

mf cresc..... *f* *poco rit....* *a tempo*

35

39

2

44 *mf* *f* *sfz* *mf* *poco rit....* *a tempo*

48 *f* *cresc.....* *ff*

52

57 *f* *rall. molto.....* *Lento (quasi ad libitum)* *ff* *mf*

62 *p* *sfz p*

4.

E.T. e ELLIOT

Lento (quasi ad libitum)

p cantabile

6

10

18 *p*

22 *pp* *f*

31 *mp cresc.....*

37 *accel...poco...a...poco.....* *ritard.....* *f*

42 *Tempo I°* *p*

48 *p* 3 3 3

54 *ritard...poco...a...poco.....3* *dim.....* *pp*

3.

CRUZANDO A LUA

Allegro moderato

mf

7 *f* *mf (scorrevole)*

13

20 *mf*

27 *f*

33 *mf* *cresc.....*

39 *f*

45 *mf*

51 *f* *Vivace (con brio)*

56 *mf*

61 *f*

66 *f*

71 *sfz*

Detailed description: This is a musical score for Violin 1, spanning measures 20 to 71. The score is written in a single system with a treble clef and a key signature of one sharp (F#). The time signature is 3/4. The piece begins at measure 20 with a mezzo-forte (*mf*) dynamic. The melody is characterized by long, sweeping phrases with many slurs. At measure 27, the dynamic increases to forte (*f*). At measure 33, it returns to *mf* with a *cresc.....* marking. At measure 39, it reaches *f* again. At measure 45, it returns to *mf*. At measure 51, the tempo changes to *Vivace (con brio)* and the dynamic is *f*. From measure 56 onwards, the music consists of rapid sixteenth-note passages. The dynamic is *mf* at measure 56, *f* at measure 61, *f* at measure 66, and *sfz* at measure 71. There are first and second endings marked at measures 61 and 66 respectively.

Musical score for Violin 1, measures 75-89. The score is in G major and 3/4 time. It features a series of sixteenth-note patterns with accents and slurs. Measure 75 starts with a *sfz* dynamic. Measure 80 has a *mf* dynamic. Measure 84 continues the pattern. Measure 89 is marked *Tempo I°* and *rall.....*, with dynamics *sfz* and *ff*.

5.
AVENTURA NA TERRA

Musical score for Violin 1, measures 1-23. The score is in G major and 3/4 time. It begins with a *Lento* tempo and a *p* dynamic. Measure 1 has a *mp espress.* dynamic. Measure 6 is marked *f*. Measure 12 is marked *poco accel.....* and *rit.....*, with a *mf* dynamic. Measure 17 is marked *mp*. Measure 23 is marked *mf* and includes triplets and a 2-measure rest.

III. Lento

33 *p* 3 3 3 3 3 3 3 3

37 3 3 3 3 *mf* *espress.*

41 *poco rit.....* IV. *a tempo* 4 *mf*

49 *poco rit.....* *a tempo* *mf* *cresc.....*

54 *f* *(simile)*

58 *ritard...poco...a...poco.....*

"VIOLONCELOS EM CONCERTO"



JOHN WILLIAMS

E.T. (O Extra-Terrestre)

(Seleções)

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (*misterioso*)

2

p

7 *Lo stesso tempo* (*Religioso*) $(\text{♩} = \text{♩})$

mp 3

16 *poco cresc.....*

mf

22 *pp* *mf*

27

31 (*Religioso*)

f

37 *poco rit.....*

mf *p*

2

2.

TEMA DE E.T. (O Extra-Terrestre)

Allegro moderato

mp

5

9

mf

13

17

mp

21

25

mf *f* *sfz* *mf* *f* *sfz*

29

mf *mf* *cresc.....*

33

poco rit.... *a tempo* *f*

37

41

45

49

52

56

60

64

f *sfz* *mf* *f* *sfz* *mf*

f *cresc.....* *ff*

rall. molto.....

Lento (quasi *ad libitum*)

ff *mf* *p*

sfz p

poco rit.... *a tempo*

3 3 3 3

Detailed description: This is a page of a musical score for Violin 2, consisting of seven staves of music. The first six staves are in bass clef, and the seventh staff is in alto clef. The music features various dynamics including *f*, *mf*, *ff*, *sfz*, and *p*, along with performance instructions like *cresc.....*, *rall. molto.....*, and *Lento (quasi ad libitum)*. There are also markings for *poco rit....* and *a tempo*. The score includes triplets and accents. Measure numbers 37, 41, 45, 49, 52, 56, 60, and 64 are indicated at the start of their respective staves.

3.
CRUZANDO A LUA

Allegro moderato

The musical score is written for Violin 2 in the key of D major (two sharps) and common time (C). It consists of eight staves of music. The first staff begins with a dynamic marking of *mf*. The second staff has a dynamic marking of *f*. The third staff includes a triplet of eighth notes and a dynamic marking of *mf (scorrevole)*. The fourth staff has a dynamic marking of *mp*. The fifth staff features a *cresc.....* marking. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *mf* and a *cresc.....* marking. The eighth staff has a dynamic marking of *f*. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

47 *mf cresc.....*

Vivace (con brio)
55 *f mf*

60 *f*

65 *f*

70 *sfz*

75 *sfz*

80 *sfz mf*

84 *sfz*

89 *sfz ff Tempo I° rall.....*

4.
E.T. e ELLIOT

Lento (quasi ad libitum)

pp

9

p cantabile

16

pp

22

p

26

f

33

p cresc.....

39

ritard.....

Tempo I°

f

p

45

p

53

ritard...poco...a...poco.....

dim.....

pp

5.
AVENTURA NA TERRA

Lento *p* I. Lo stesso tempo ($\text{♩} = \text{♩}$) *mp* *espress.*

9 *poco accel.....* *rit.....* *f*

16 II. Tempo I° *mf* *mp* (quasi ad libitum)

23 *mf* *f*

29 *rall.....* III. Lento *p*

35 *f*

40 *poco rit.....* IV. a tempo *mf* *espress.* *mf*

50 *poco rit..... a tempo* *mf* *cresc.....* *f*

56 *ritard...poco...a...poco.....*

"VIOLONCELOS EM CONCERTO"



JOHN WILLIAMS

E.T. (O Extra-Terrestre)

(Seleções)

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (misterioso)

2

7

14

20

25

29

33

38

pp

p

mp 3

poco cresc.....

mf

3

(Religioso)

f

poco rit.....

mf

p

2.

TEMA DE E.T. (O Extra-Terrestre)

Allegro moderato

mp

5

9

mf

13

17

mp

21

25

mf *f* *sfz* *mf* *f* *sfz*

29

mf *mf cresc.....*

33

poco rit.... a tempo

f

37

41

45

49

poco rit.... a tempo

53

56

rall. molto.....

60

Lento (quasi ad libitum)

64

3. CRUZANDO A LUA

Allegro moderato

The musical score is written for Violin 3 in a single system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro moderato'. The score consists of nine staves of music, each starting with a measure number (5, 10, 14, 18, 25, 29, 33, 39). The first staff (measures 1-4) starts with a dynamic marking of *mf*. The second staff (measures 5-9) features a crescendo leading to a dynamic of *f* and includes triplet markings. The third staff (measures 10-13) is marked *mf (leggero)* and contains numerous triplet markings. The fourth staff (measures 14-17) continues with triplet markings. The fifth staff (measures 18-24) starts with a dynamic of *mp*, includes a crescendo marking, and features large slurs over the notes. The sixth staff (measures 25-28) is marked *f* and includes triplet markings. The seventh staff (measures 29-32) continues with triplet markings. The eighth staff (measures 33-38) is marked *mf* and includes a crescendo marking. The ninth staff (measures 39-42) is marked *f* and includes triplet markings.

43

47

53

58

63

68

73

78

83

89

mf

f

mf

f

sfz

sfz

mf

sfz

ff

Vivace (con brio)

cresc.....

Tempo I^o

rall.....

4.
E.T. e ELLIOT

Lento (quasi *ad libitum*)

1

7

15

22

26

31

37

43

51

p

pp

pp

pp

p

f

p cresc.....

accel...poco...a...poco.....

ritard.....

f

Tempo Iº

p

p

ritard...poco...a...poco.....

dim.....

pp

5. AVENTURA NA TERRA

Lento (quasi *ad libitum*)

The score is written for Violin 3 and consists of eight staves of music. It begins with a 3/2 time signature and a *mp* dynamic. The first staff contains measures 1-3, featuring a melodic line with triplets and a *V* marking. The second staff (measures 4-9) is marked 'I. Lo stesso tempo' and *mp*. The third staff (measures 10-15) is marked 'poco accel....' and *f*, with a 'rit.....' marking at the end. The fourth staff (measures 16-24) is marked 'II. Tempo I°' and features dynamic markings of *mf*, *mp*, and *mf*. The fifth staff (measures 25-32) is marked *f* and 'rall.....'. The sixth staff (measures 33-38) is marked 'III. Lento' and *mf press.*. The seventh staff (measures 39-46) is marked 'poco rit.... IV. a tempo' and *p*. The eighth staff (measures 47-54) is marked 'poco rit.... a tempo' and *p cresc.....*. The final staff (measures 55-62) is marked *f* and 'ritard...poco...a...poco.....'.

4 I. Lo stesso tempo *mp*

10 poco accel.... *f* rit.....

16 II. Tempo I° *mf* *mp* *mf*

25 *f* rall.....

33 III. Lento *mf press.*

39 poco rit.... IV. a tempo *p* *p*

47 poco rit.... a tempo *p cresc.....*

55 ritard...poco...a...poco..... *f*

"VIOLONCELOS EM CONCERTO"



JOHN WILLIAMS

E.T. (O Extra-Terrestre)

(Seleções)

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (misterioso)

2

7

12

18

25

29

34

39

pp

Lo stesso tempo (Religioso)

p (molto legato)

mp

mf

mf

f

mf

p

poco cresc.....

poco rit.....

3V

3

3

2

2.

TEMA DE E.T. (O Extra-Terrestre)

Allegro moderato

mp

5

9

mf

13

17

mp

21

25

mf f sfz mf

28

f sfz mf

31

poco rit... a tempo

mf cresc..... f

35

39

43

47

51

55

58

63

3. CRUZANDO A LUA

Allegro moderato

mf

6 *f*

11 *mf (leggero)*

15

19 *mp* *cresc.....*

23

27 *f*

31

35 *mf* *cresc.....*

39

Musical staff 39-42: Bass clef, key signature of two sharps (F# and C#), 2/4 time signature. The staff contains a continuous eighth-note pattern. A hairpin crescendo starts at measure 39 and ends at measure 42, with the dynamic marking *f* at the end.

43

Musical staff 43-46: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a continuous eighth-note pattern.

47

Musical staff 47-50: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a continuous eighth-note pattern. A hairpin crescendo starts at measure 47 and ends at measure 50, with the dynamic marking *mf* at the end and the text *cresc.....* below.

51

Musical staff 51-54: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a continuous eighth-note pattern. A hairpin crescendo starts at measure 51 and ends at measure 54, with the dynamic marking *mf* at the end and the text *cresc.....* below.

55

Vivace (con brio)

Musical staff 55-58: Bass clef, key signature of two sharps, 2/4 time signature. Measure 55 has a whole rest. Measure 56 has a whole rest. Measure 57 has a whole rest. Measure 58 has a half note G2. A hairpin crescendo starts at measure 55 and ends at measure 58, with the dynamic marking *ff marcato* at the end. A fermata is placed over the final note.

61

Musical staff 61-64: Bass clef, key signature of two sharps, 2/4 time signature. Measure 61 has a half note G2. Measure 62 has a half note G2. Measure 63 has a half note G2. Measure 64 has a half note G2. A first ending bracket spans measures 61-64.

68

Musical staff 68-72: Bass clef, key signature of two sharps, 2/4 time signature. Measure 68 has a half note G2. Measure 69 has a half note G2. Measure 70 has a half note G2. Measure 71 has a half note G2. Measure 72 has a half note G2. A second ending bracket spans measures 68-72. A fermata is placed over the final note.

73

Musical staff 73-76: Bass clef, key signature of two sharps, 2/4 time signature. Measure 73 has a half note G2. Measure 74 has a half note G2. Measure 75 has a half note G2. Measure 76 has a half note G2. A fermata is placed over the final note.

80

Musical staff 80-83: Bass clef, key signature of two sharps, 2/4 time signature. Measure 80 has a half note G2. Measure 81 has a half note G2. Measure 82 has a half note G2. Measure 83 has a half note G2. A fermata is placed over the final note. Dynamic markings *sfz* and *ff* are present.

87

Musical staff 87-90: Bass clef, key signature of two sharps, 2/4 time signature. Measure 87 has a half note G2. Measure 88 has a half note G2. Measure 89 has a half note G2. Measure 90 has a half note G2. A fermata is placed over the final note. Dynamic markings *sfz* and *ff* are present. The text *Tempo I°* and *rall.....* are also present.

4.
E.T. e ELLIOT

Lento (quasi *ad libitum*)

1

8

15

21

27

33

39

46

53

p

pp

pp

pp

f

p cresc.....

ritard.....

f

p

Tempo I°

p

dim.....

pp

accel...poco...a...poco.....

5. AVENTURA NA TERRA

Lento (quasi ad libitum)
p

I. Lo stesso tempo
mp

7 *poco accel....*

13 *rit.....* *II. Tempo I°*
f *mf* *mp*

20 *mf* *f*

28 *rall.....* *III. Lento*
p *mf press.*

35 *p*

43 *poco rit....* *IVa tempo*
mf

50 *poco rit. a tempo*
p *cresc.....* *f*

57 *ritard...poco...a...poco.....*

"VIOLONCELOS EM CONCERTO"



JOHN WILLIAMS

E.T. (O Extra-Terrestre)

(seleções)

para 5 violoncelos

*

Arranjo: Piero Bastianelli

I. TRÊS MILHÕES DE ANOS-LUZ DA TERRA

Lento (*misterioso*)

2

8 *Lo stesso tempo* (*Religioso*)
p (*molto legato*)

13 *poco cresc.....*

18 *mf* (*espress.*)

23 *mf*

28 (*Religioso*)
f

33 *mf*

39 *poco rit.....*
p

3.
CRUZANDO A LUA

Allegro moderato

The musical score is written for Violin 5 in a single system. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Allegro moderato'. The score consists of nine staves of music, with measure numbers 6, 12, 17, 22, 27, 32, 37, and 42 indicated at the start of their respective staves. The dynamics are marked as follows: *mf* at the beginning, *f* at measure 6, *mf* at measure 12, *mp* at measure 17, *f* at measure 27, *mf* at measure 32, and *mf* at measure 37. There are also markings for *cresc.....* at measures 17 and 32. The notation includes various note values, rests, and slurs. There are two 'V' markings above the staff at measures 4 and 5. The piece concludes with a double bar line at the end of the ninth staff.

47

Musical staff 47-51. Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with slurs and accents. Dynamics include *mf* and *cresc.....*.

52

Vivace (con brio)

Musical staff 52-56. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *f*. The tempo marking *Vivace (con brio)* is present.

57

Musical staff 57-63. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *ff marcato*. A double bar line is present at measure 58.

64

Musical staff 64-68. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *ff marcato*. First and second endings are marked with '1.' and '2.' respectively. A triplet of eighth notes is marked with '3'.

69

Musical staff 69-73. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *sffz*. A triplet of eighth notes is marked with '3'.

74

Musical staff 74-79. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *ff*. A triplet of eighth notes is marked with '3'.

80

Musical staff 80-86. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *sffz* and *ff*. A triplet of eighth notes is marked with '3'.

87

//Tempo I° rall.....

Musical staff 87-91. Bass clef, key signature of two sharps. The staff contains a melodic line with slurs and accents. Dynamics include *sffz* and *ff*. A triplet of eighth notes is marked with '3'. The tempo marking *//Tempo I° rall.....* is present.

4.
E.T. e ELLIOT

Lento (quasi *ad libitum*)

The musical score is written in bass clef with a key signature of two sharps (F# and C#). It consists of eight staves of music, each starting with a measure number. The tempo is marked 'Lento (quasi ad libitum)'. The score includes various dynamic markings such as *p*, *pp*, *f*, *cresc.*, *dim.*, and *pp*. It also features performance instructions like 'accel...poco...a...poco.....' and 'ritard...'. The time signature changes from 3/4 to 2/4 and back to 3/4. The music is characterized by long, flowing lines with many slurs and accents.

5. AVENTURA NA TERRA

Lento I. Lo stesso tempo

10 *poco accel....* *rit.....* II. Tempo I°

17 *mp* *mf*

25 *rall.....* *f*

33 III. Lento *p*

40 *poco rit....* IV. a tempo *p*

47 *poco rit...a tempo* *p* *cresc.....*

55 *ritard...poco...a...poco.....* *f*

VIOLONCELOS EM CONCERTO

ANDREW LLOYD WEBBER

MEMORY *"Cats"*

ENNIO MORRICONE

THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos



Arranjo
Piero Bastianelli

*

44

VIOLONCELOS EM CONCERTO

ANDREW LLOYD WEBBER
(1948)

MEMORY "Cats" para 5 violoncelos *

Arranjo: Piero Bastianelli

Calmo

Violoncello 1
Violoncello 2
Violoncello 3
Violoncello 4
Violoncello 5

pp *sfz* *poco rit....*

Andante

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf, espressivo *p* *sfz*

Più mosso

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

mf *p* *mf* *mf* *mf* *mf*

rallent..... *Tempo 1°*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

p, dolce *pp* *p* *pp* *pp* *pp*

poco rit..... *a tempo*

Vc. 1
Vc. 2
Vc. 3
Vc. 4
Vc. 5

p *f* *f* *f* *f* *f*

Più mosso

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

rallent..... Tempo 1°

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

rallent..... (Calmo) (perdendosi)

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

VIOLONCELOS EM CONCERTO

ENNIO MORRICONE
(1928)

THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante

poco rit..... a tempo
poco rit..... a tempo

Violoncello 1

Violoncello 2

Violoncello 3

Violoncello 4

Violoncello 5

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

13 *poco rit..... a tempo*

Vc. 1 *mf espressivo*

Vc. 2 *p*

Vc. 3 *p*

Vc. 4 *p*

Vc. 5 *p*

19 *Tempo 1°*

Vc. 1 *dim.....*

Vc. 2 *dim.....*

Vc. 3 *dim.....*

Vc. 4 *dim.....*

Vc. 5 *dim.....*

p

26 *poco rit..... a tempo*

Vc. 1 *mf espressivo*

Vc. 2 *mf espressivo*

Vc. 3 *mf espressivo*

Vc. 4 *mf*

Vc. 5 *mf*

32 *poco rit.....*

Vc. 1 *s*

Vc. 2 *s*

Vc. 3 *s*

Vc. 4 *s*

Vc. 5 *s*

38 *a tempo*

Vc. 1 *f espressivo*

Vc. 2 *f espressivo*

Vc. 3 *f espressivo*

Vc. 4 *f*

Vc. 5 *f*

43 *Meno* *rall....*

Vc. 1 *p*

Vc. 2 *pp*

Vc. 3 *pp*

Vc. 4 *pp*

Vc. 5 *pp*

"VIOLONCELOS EM CONCERTO" ANDREW LLOYD WEBBER



MEMORY "Cats"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Calmo *pp* *rit....* Andante

13 *mf, espressivo*

18 *Più mosso* *p* *mf*

26 *Tempo I°* *p, dolce*

31 *rit....*

37 *a tempo* *f* *Più mosso* *3*

44 *f*

48 *rallent.....* *Tempo I°* *ff, molto espressivo*

51 *rallent.....* *mf* *f*

56 Calmo *p* *pp* *dim.....* *(perdendosi)*

"VIOLONCELOS EM CONCERTO"

ENNIO MORRICONE



THÈME D'AMOUR

"Cinema Paradiso"
para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante *rit...* *a tempo* *poco rit.....*

4 2 6

14 *a tempo*

mf espressivo

18 *dim.....*

Tempo I° *rit...* *a tempo*

23 4 *mf espressivo*

31

35 *poco rit.....* *a tempo*

5 *f espressivo*

39

Meno *rall...*

43 *p*

"VIOLONCELOS EM CONCERTO" ANDREW LLOYD WEBBER



MEMORY "Cats"
para 5 violoncelos

Arranjo: Piero Bastianelli

Calmo 4 *pp* *rit...* // *sfz*

12 Andante *p*

17 Più mosso *mf*

24 Tempo I° *mf* *pp*

30 *p*

36 *rit...* *a tempo* *f*

41 Più mosso *mf* *f*

46 *rallent....* Tempo I° *ff*

51 *rallent....* *mf* *f*

56 Calmo *p* *dim.....* *(perdendosi)*

"VIOLONCELOS EM CONCERTO"

ENNIO MORRICONE



THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante **4** rit... a tempo

mf espressivo

8

13 *poco rit.... a tempo*

p

19

dim.....

Tempo I° **4** rit... a tempo

mf espressivo

33 *poco rit.....*

5

38 *a tempo*

f espressivo

43 *Meno* *rall....*

pp

"VIOLONCELOS EM CONCERTO" ANDREW LLOYD WEBBER



MEMORY "Cats"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Calmo **5**

pp *rit....* //

12 **Andante**

p

16

21 **Più mosso**

mf *mf*

28 **Tempo I°**

pp *p*

35 *rit....* **a tempo**

f

41 **Più mosso**

p *f*

46 *rallent....* **Tempo I°**

ff, molto espressivo

50

mf *f*

55 *rallent....* **Calmo** *(perendosi)*

p *dim....*

"VIOLONCELOS EM CONCERTO"

ENNIO MORRICONE



THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante

p

poco rit..... a tempo

6

poco rit..... a tempo

13

p

20

Tempo I°

dim.....

p

27

poco rit..... a tempo

mf espressivo

33

poco rit.....

38

a tempo

f espressivo

43

Meno

pp

rall....

"VIOLONCELOS EM CONCERTO" ANDREW LLOYD WEBBER



MEMORY "Cats"
para 5 violoncelos

Arranjo: Piero Bastianelli

6 Calmo *pp* rit.... //

12 Andante *p* *sfz*

17 Più mosso *mf*

23 *mf*

29 Tempo I° *pp*

33 *p* rit.... a tempo *f*

39 Più mosso *p*

45 *f* rallent.... Tempo I° *ff*

51 *mf* *f* rallent....

56 Calmo *p* (perdendosi) dim.....

"VIOLONCELOS EM CONCERTO"

ENNIO MORRICONE



THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante

poco rit..... a tempo

"VIOLONCELOS EM CONCERTO" ANDREW LLOYD WEBBER



MEMORY "Cats"
para 5 violoncelos

Arranjo: Piero Bastianelli

Calmo

Musical staff 1: Bass clef, 6/8 time signature. Dynamics: *pp*. Includes a crescendo hairpin.

10 rit.... // Andante

Musical staff 2: Bass clef, 12/8 time signature. Dynamics: *p*. Includes a sforzando (*sfz*) marking.

18 Più mosso

Musical staff 3: Bass clef, 6/8 and 12/8 time signatures. Dynamics: *mf*. Includes accents and slurs.

25 Tempo I°

Musical staff 4: Bass clef, 6/8 time signature. Dynamics: *mf* and *pp*. Includes slurs and accents.

33 rit.... a tempo

Musical staff 5: Bass clef, 6/8 and 12/8 time signatures. Dynamics: *p* and *f*. Includes slurs and accents.

40 Più mosso

Musical staff 6: Bass clef, 6/8 and 12/8 time signatures. Dynamics: *p* and *f*. Includes slurs and accents.

46 rallent.... Tempo I°

Musical staff 7: Bass clef, 6/8 time signature. Dynamics: *ff*. Includes slurs and accents.

51 rallent....

Musical staff 8: Bass clef, 6/8 time signature. Dynamics: *mf* and *f*. Includes slurs and accents.

56 Calmo (perendosi)

Musical staff 9: Bass clef, 6/8 time signature. Dynamics: *p* and *dim.....*. Includes slurs and accents.

"VIOLONCELOS EM CONCERTO"

ENNIO MORRICONE



THÈME D'AMOUR

"Cinema Paradiso"

para 5 violoncelos

*

Arranjo: Piero Bastianelli

Andante poco rit..... a tempo

p *p*

7 poco rit.....

14 *a tempo*

p

21 Tempo I°

dim..... *p*

28 *poco rit..... a tempo*

mf

34 *poco rit..... a tempo*

f

39

43 Meno rall....

pp