INGRESO A LAS LICENCIATURAS/TECNICATURAS/PROFESORADO DE ARTES MUSICALES
TALLER DE PRACTICA MUSICAL - VIOLONCELLO

REPERTORIO

- Escalas y Arpegios; (3ra, 6ta y 8va).
- Duport; 21 Estudios.
- Dotzauer Klingenberg; “113 Estudios”. Tercer Libro.

UN CONCIERTO O SONATA A ELEGIR ENTRE ESTOS TRES COMPOSITORES:

- Saint Saens
- Bocherini
- Lalo

EVALUACION:

El aspirante deberá presentar a elección:

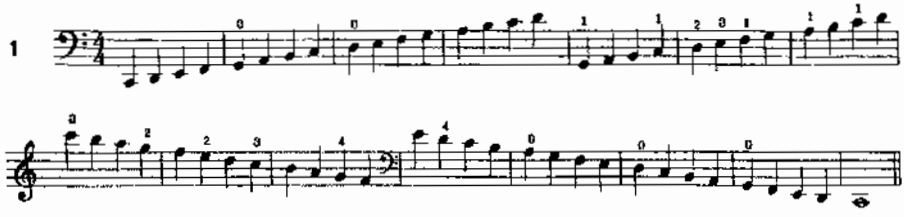
- Un set de una tonalidad a elección; escala, arpegio y dobles cuerdas (3ras. 6tas y 8vas).
- 5 (cinco) ejercicios a elección.
- 2 (dos) movimientos de 1 (uno) concierto a elección
- Es recomendable limitarse a lo expuesto en este programa, pero no es excluyente presentar obras de un nivel técnico equivalente o superior.

ACLARACION:

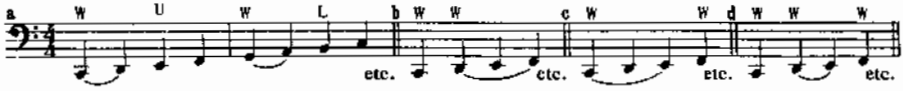
“El material publicado consiste en estudios y obras obligatorias de cada autor y/o periodo, el material completo y/o restante obligatorio solicitado en cada programa lo pueden encontrar en la biblioteca virtual del DAMus https://biblioteca.damus.musica.ar/ "

Escalas y Arpegios; (3ra, 6ta y 8va).

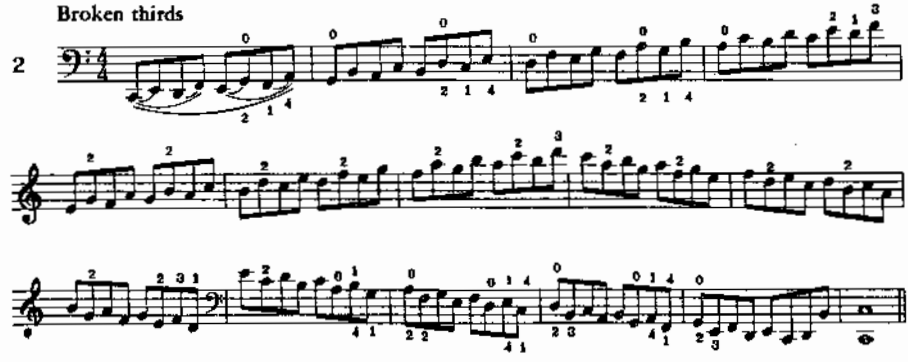
C MAJOR



Bowing variants for No. 1

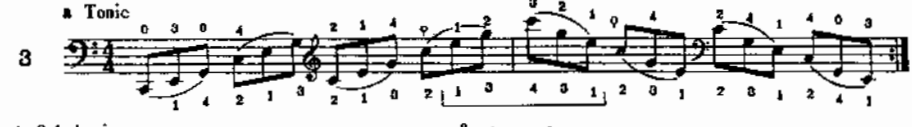


Broken thirds

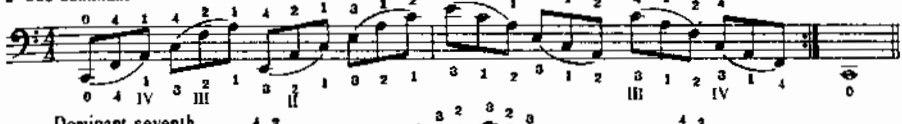


Arpeggios

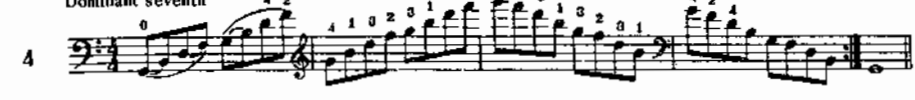
a Tonic



b Sub-dominant

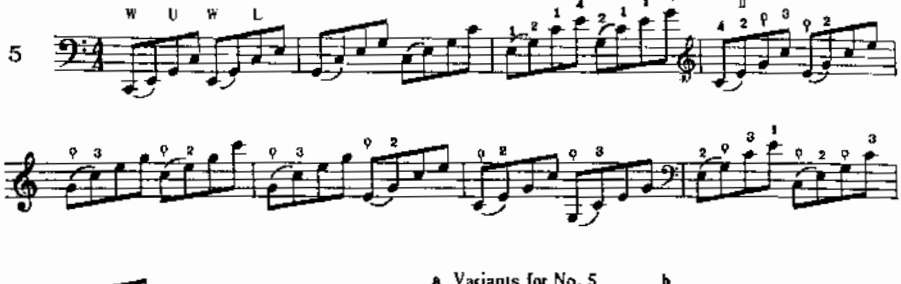


Dominant seventh

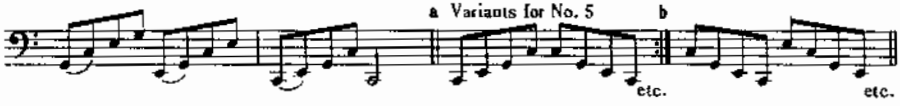


Triad with inversions (short arpeggios)

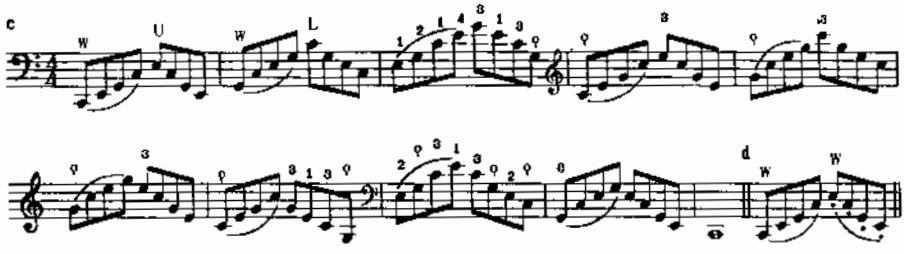
5



a Variants for No. 5 b

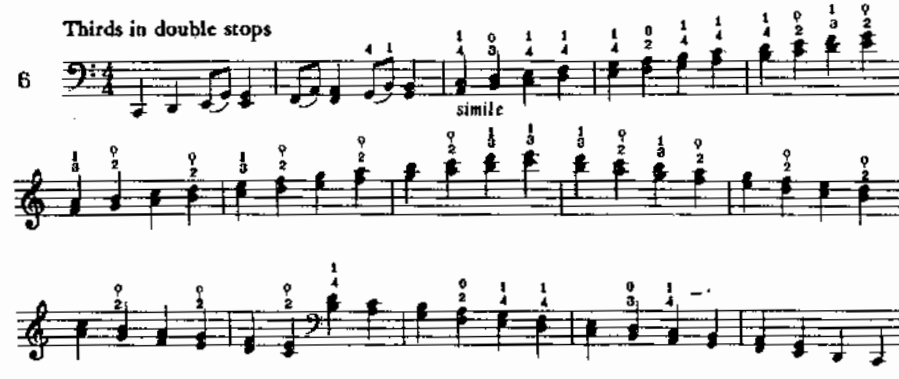


c d



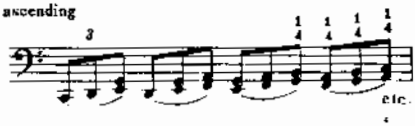
Thirds in double stops

6

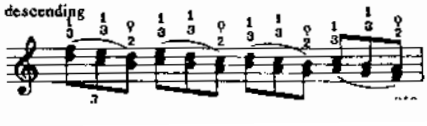


Additional exercises for No. 6

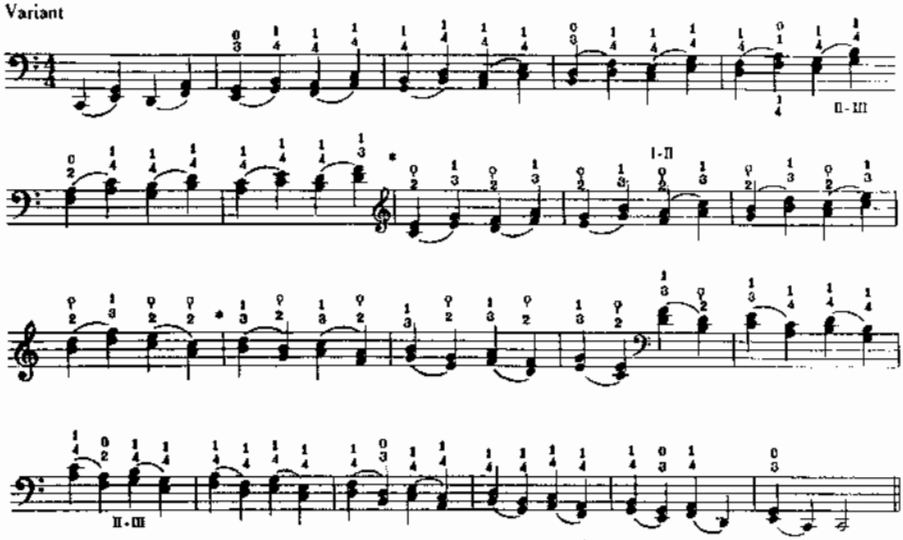
ascending



descending



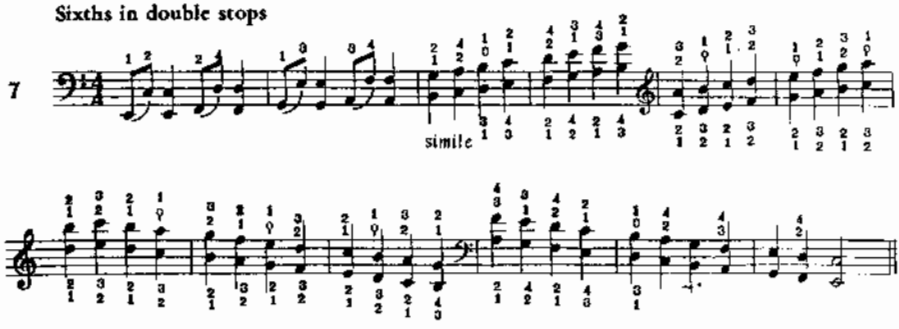
Variant



* *Note:* To avoid *glissando* and to secure an exact shift from $\frac{0}{2}$ to $\frac{1}{3}$ and from $\frac{1}{3}$ to $\frac{0}{2}$ make preparatory shifts, through the intermediate thirds, in this manner:

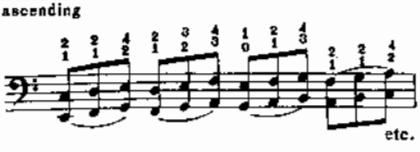
Sixths in double stops

7

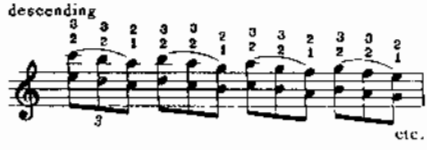


Additional exercises for No. 7

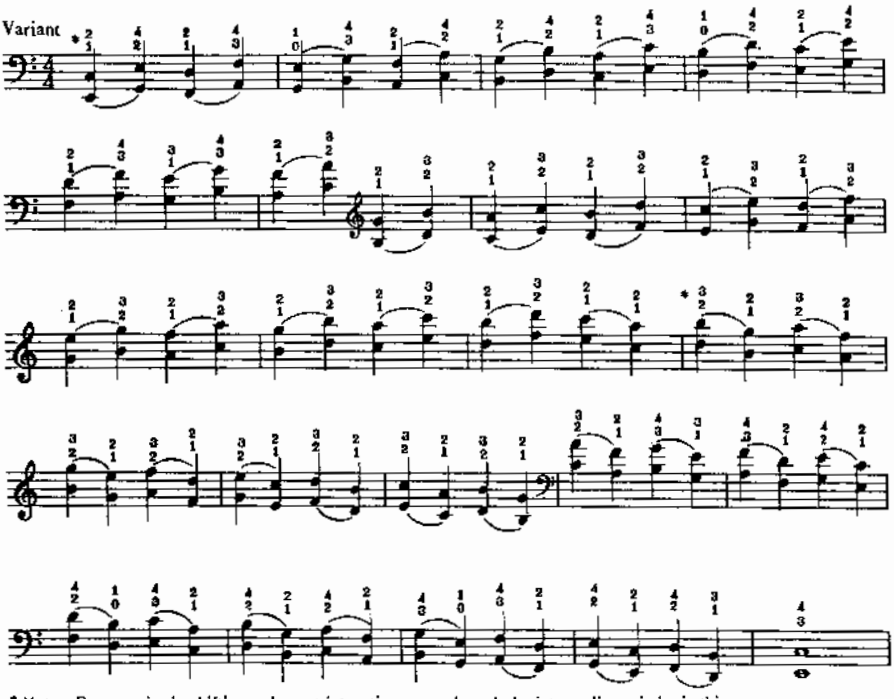
ascending



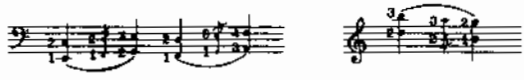
descending



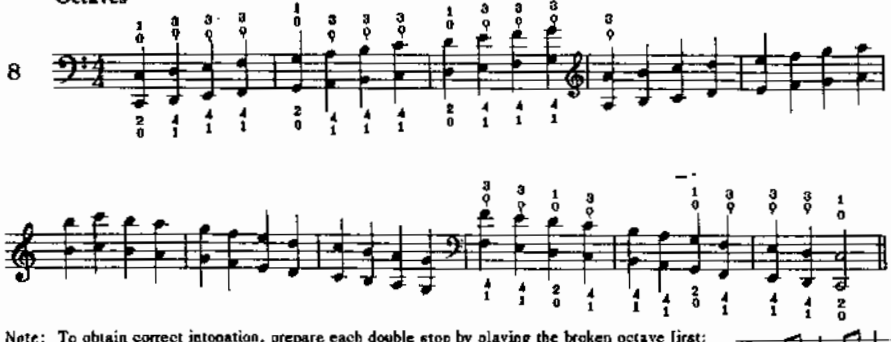
Variant



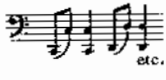
* *Note:* For security in shifting and exact intonation, move through the intermediate sixths in this manner:



Octaves

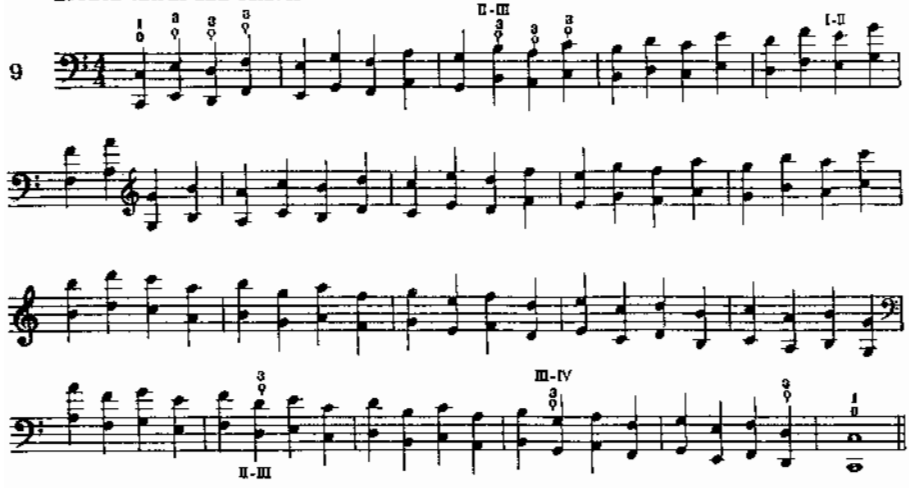


Note: To obtain correct intonation, prepare each double stop by playing the broken octave first:



Broken-thirds and octaves

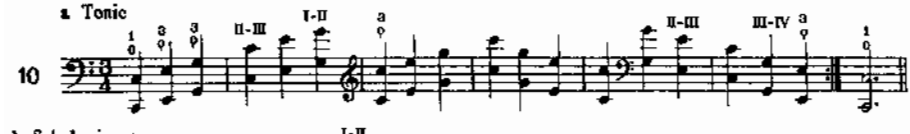
9



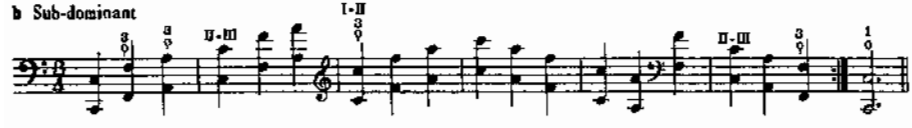
Octave arpeggios

a Tonic

10



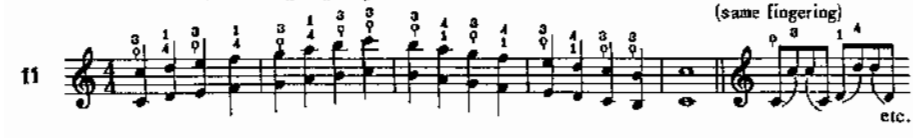
b Sub-dominant



Octave scale (alternating fingerings)

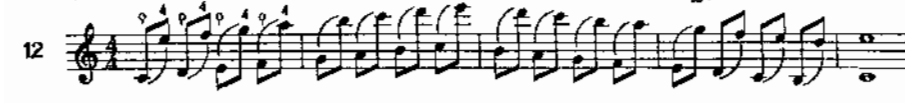
Broken octaves (same fingering)

11

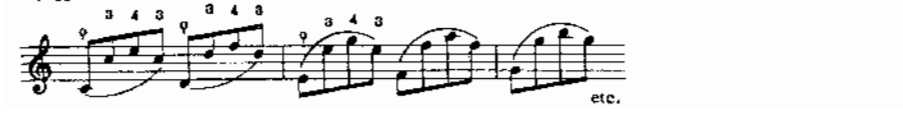


Tenths

12

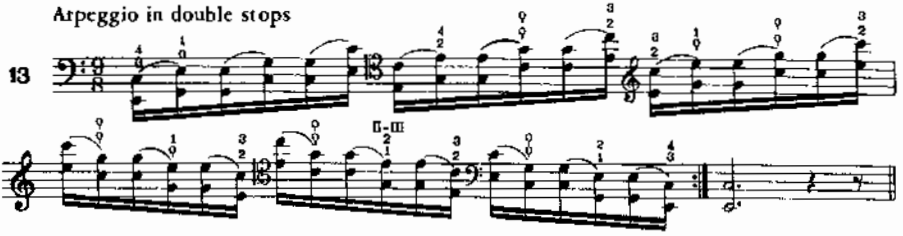


Arpeggiated variant



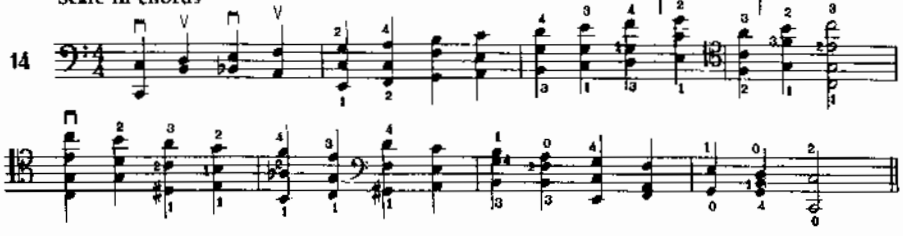
Arpeggio in double stops

13



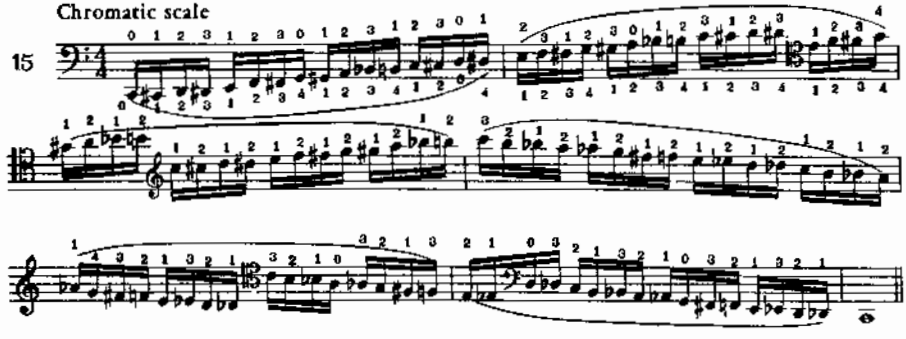
Scale in chords

14



Chromatic scale

15

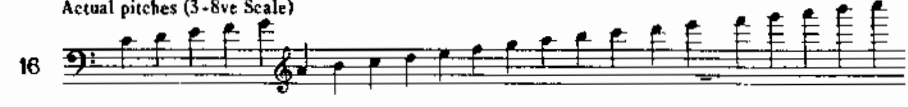


Scale in natural and artificial harmonics

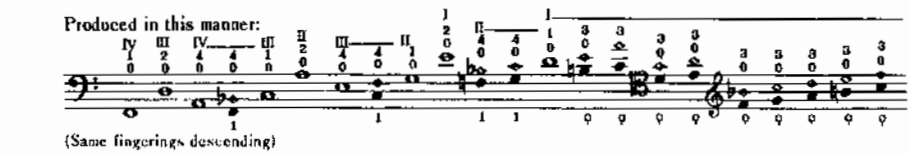
Note: The "natural" harmonics are represented by round white notes and are produced by placing the finger lightly on the *indicated* string at the point shown; the "artificial" harmonics are represented by diamond-shaped notes and are sounded by placing the finger lightly on the string above the *firmly-pressed* tones (shown in black) played by first finger or thumb as called for.

Actual pitches (3-8ve Scale)

16

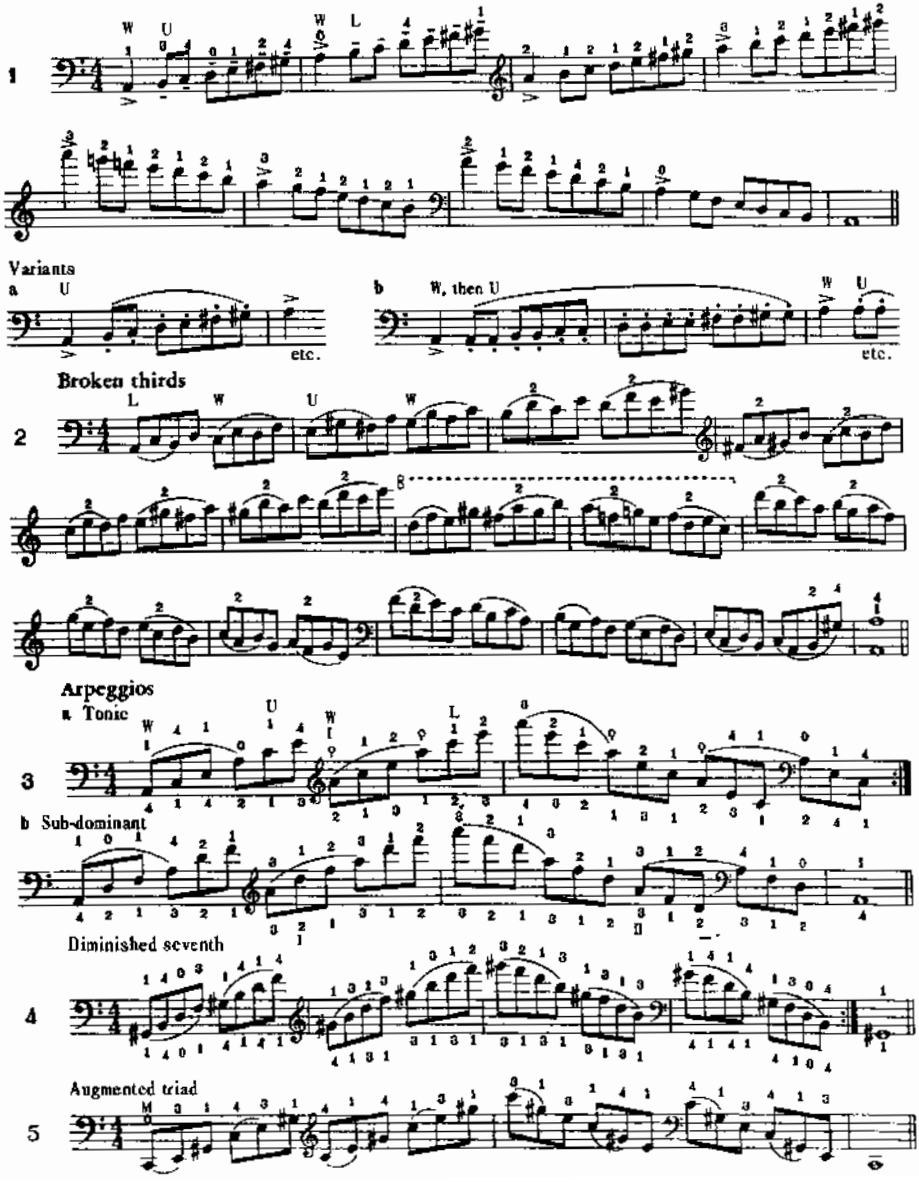


Produced in this manner:



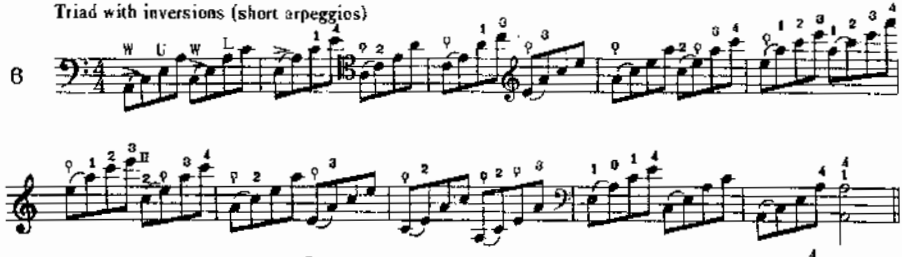
(Same fingerings descending)

A MINOR

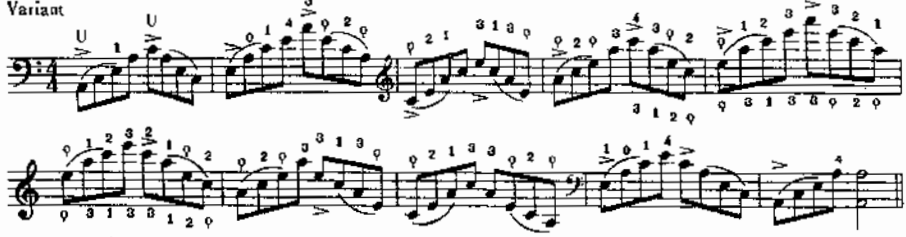

1
Variants
a U
etc.
b W, then U
etc.
2
Broken thirds
3
Arpeggios
a Tonic
b Sub-dominant
4
Diminished seventh
5
Augmented triad

Triad with inversions (short arpeggios)

6

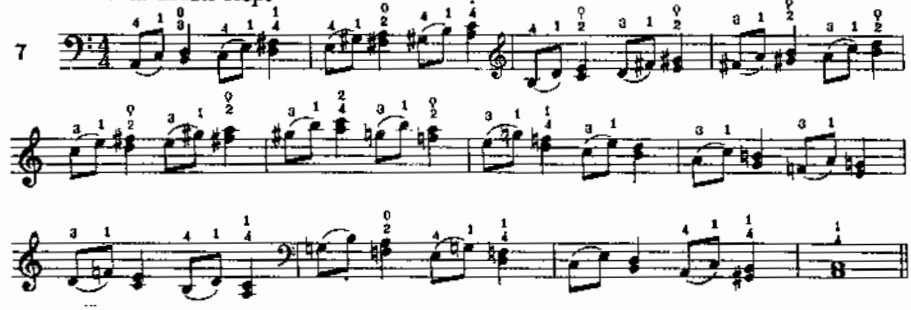


Variant



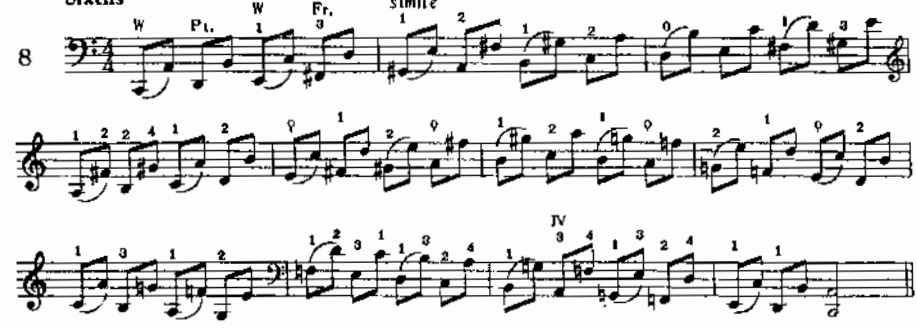
Thirds in double stops

7

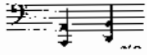


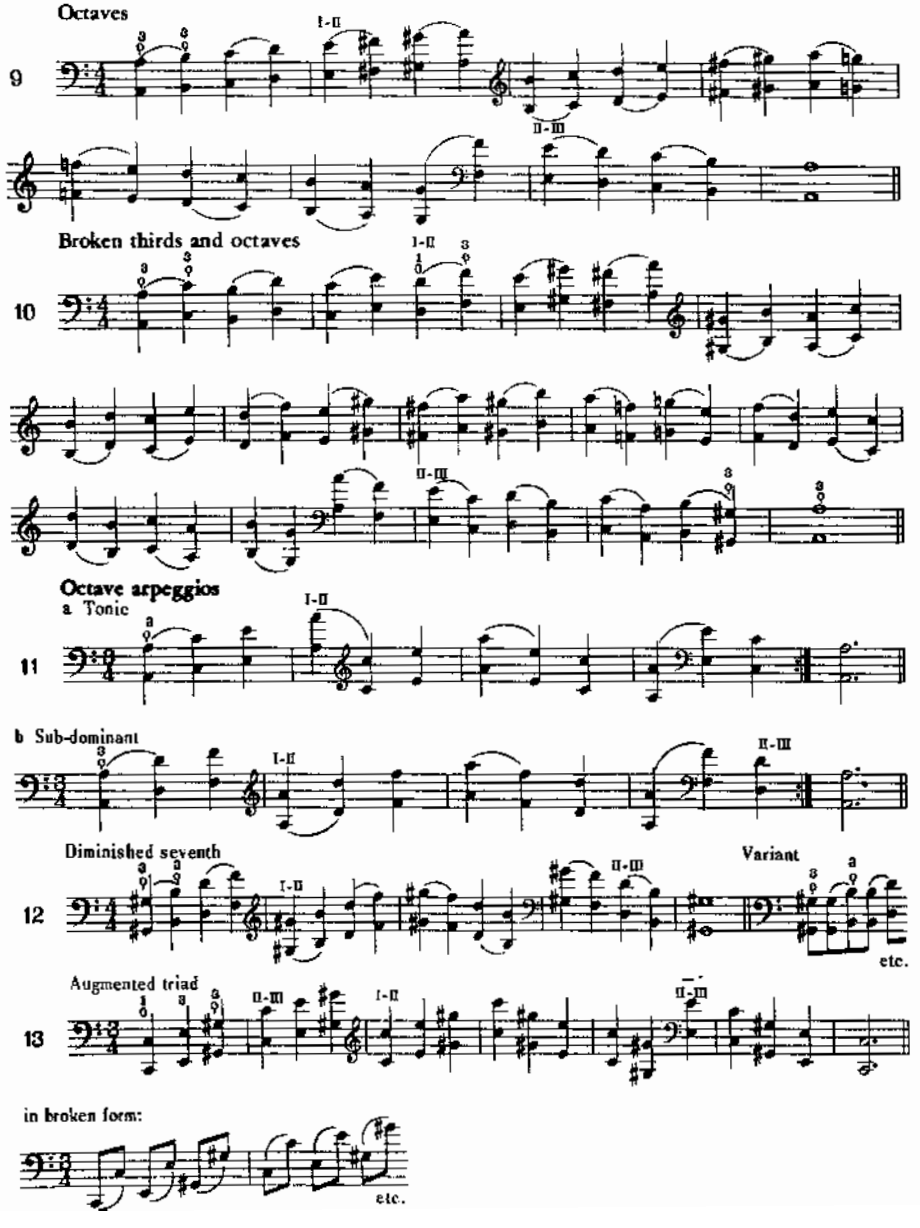
Sixths

8

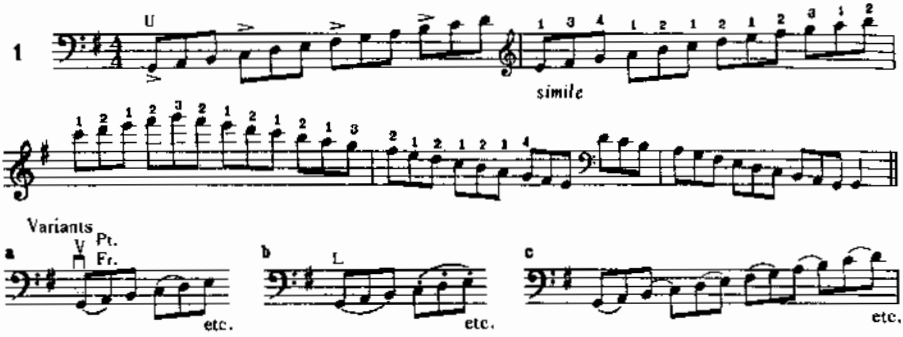


Note: For complete mastery of No. 8, these sixths should also be practiced as double stops:

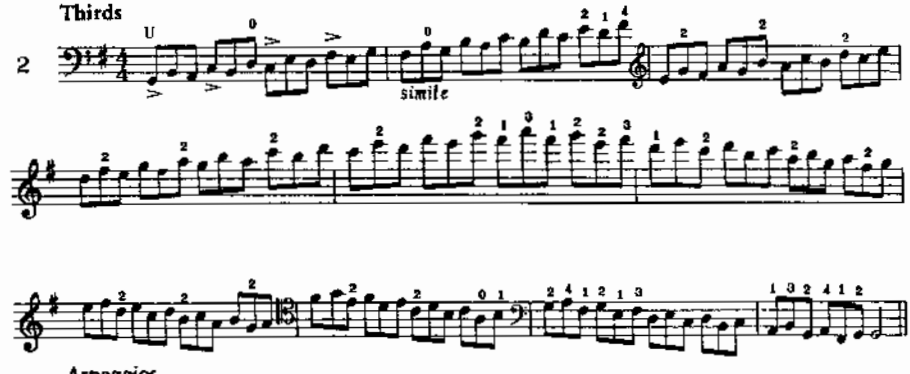


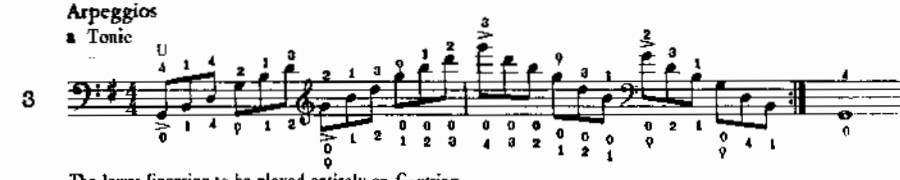

Octaves
9
I-II
II-III
Broken thirds and octaves
10
I-II
II-III
Octave arpeggios
a Tonic
11
I-II
b Sub-dominant
I-II
II-III
Diminished seventh
12
I-II
II-III
Variant
etc.
Augmented triad
13
II-III
I-II
II-III
in broken form:
etc.

G MAJOR

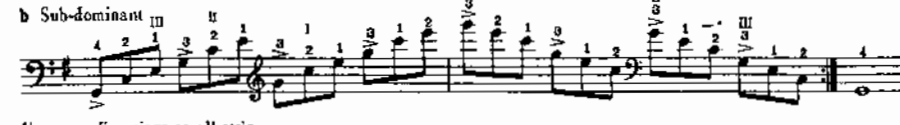


Note: Nos. 1, 2, and 3 should be played with a firm bow and secure grip (*forte*).

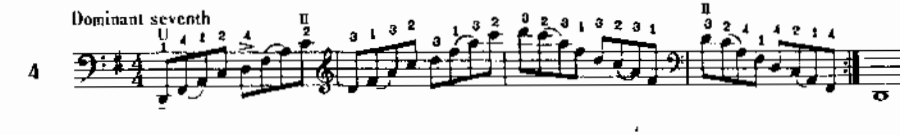




The lower fingering to be played entirely on G-string.

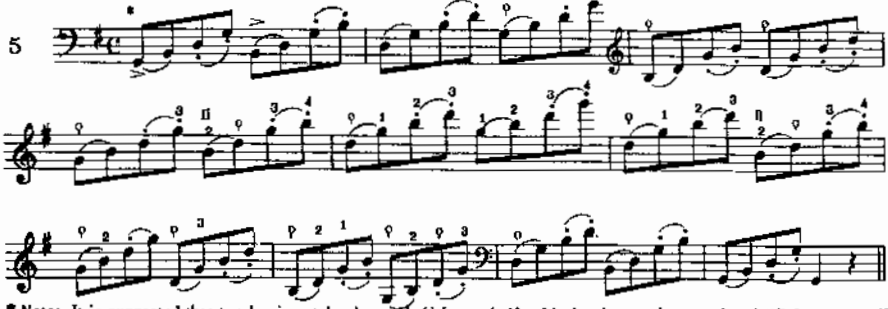


Use same fingerings on all strings.



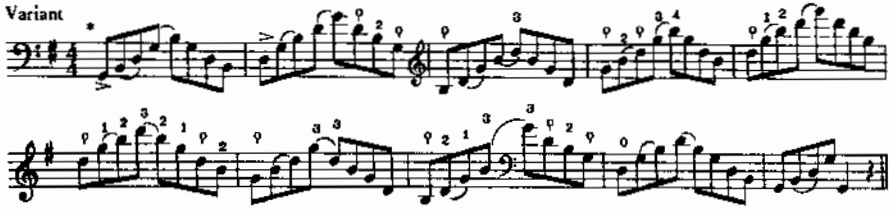
Triad with inversions (short arpeggios)

5



* *Note:* It is suggested that two bowing styles be used. 1) Lower half, with the shortened notes played "flying staccato" 2) Upper half, with a sharp martellato for staccato notes.

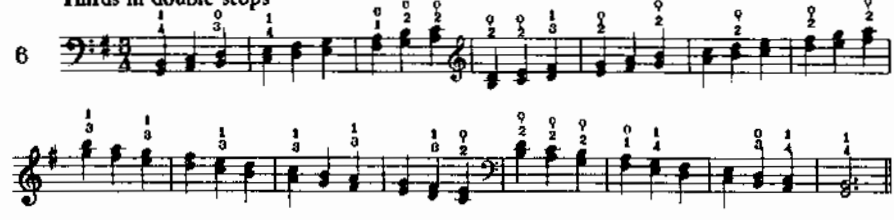
Variant



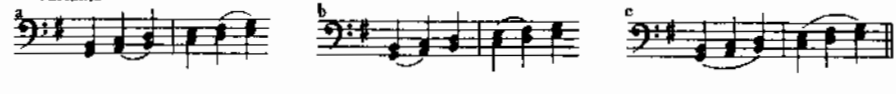
**Note:* Play these with short strokes in lower half, middle, and upper half of bow.

Thirds in double stops

6

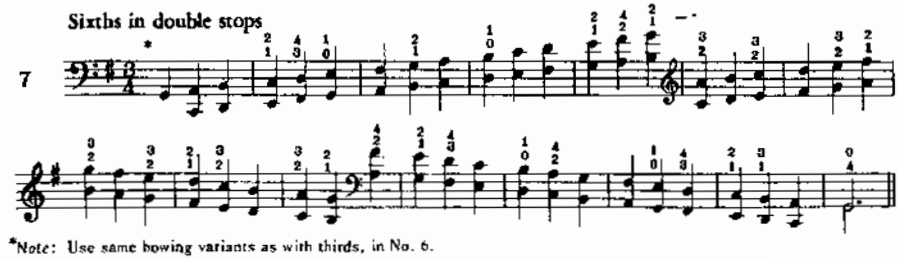


Variants



Sixths in double stops

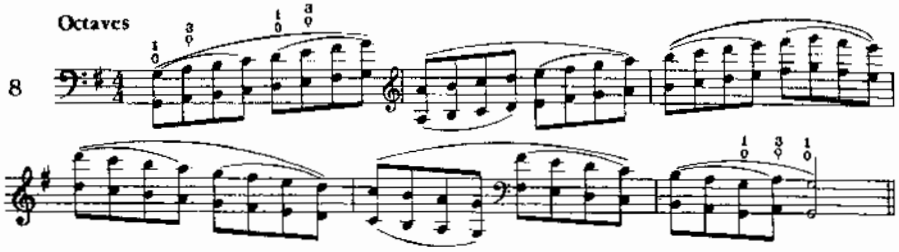
7



**Note:* Use same bowing variants as with thirds, in No. 6.

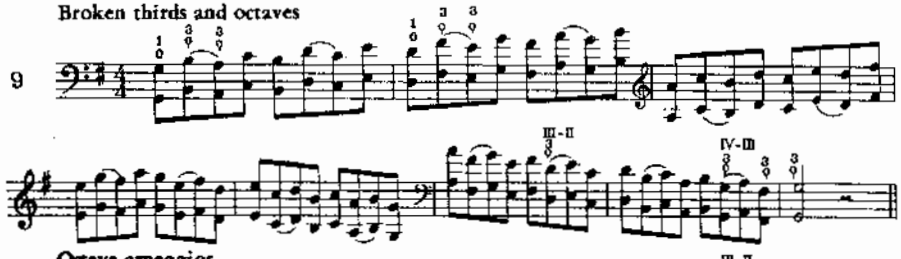
Octaves

8



Broken thirds and octaves

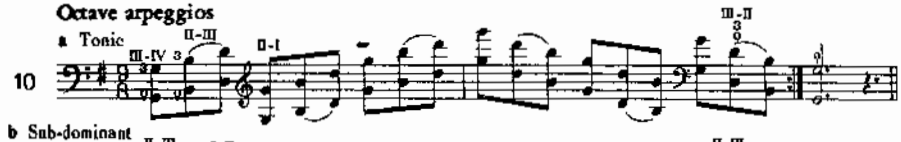
9



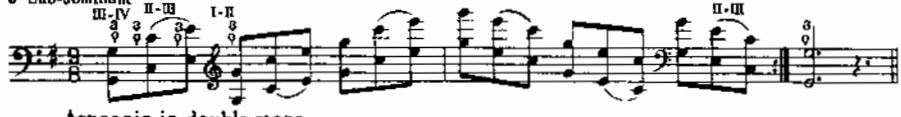
Octave arpeggios

a Tonic

10

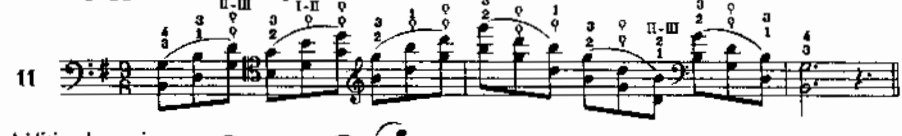


b Sub-dominant

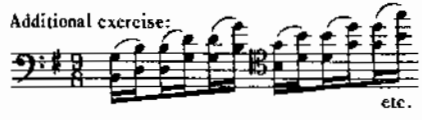


Arpeggio in double stops

11

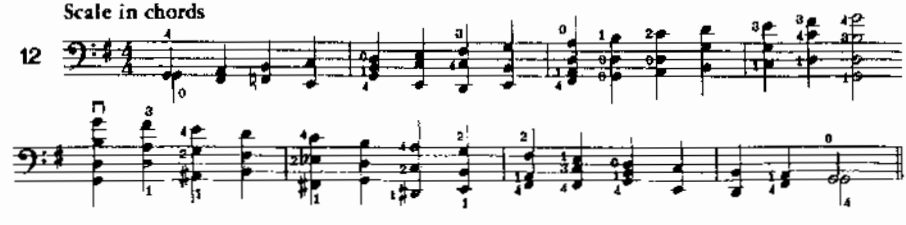


Additional exercise:

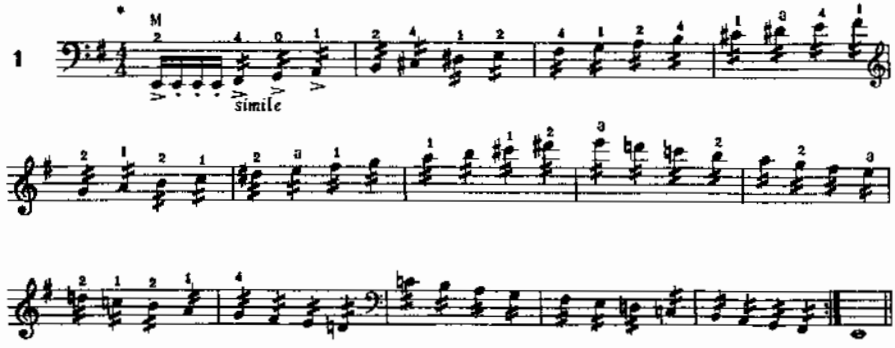


Scale in chords

12

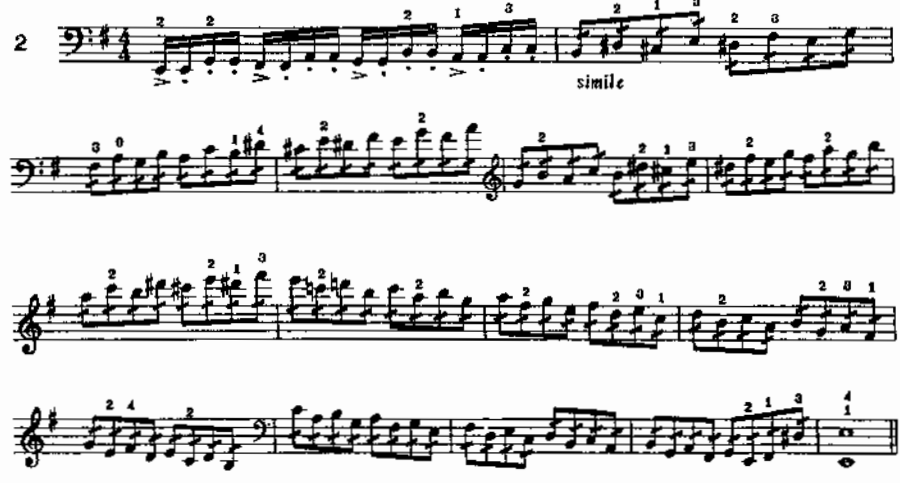


E MINOR



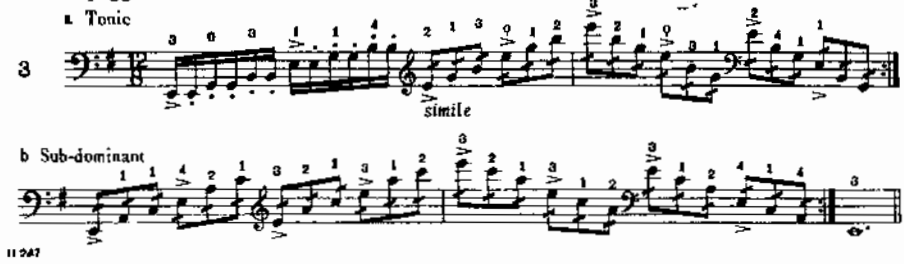
*Note: In a moderate tempo these exercises (1-6) should be played *spiccato*, the bow to be held lightly by thumb, index and little finger; at a faster tempo a short *detaché* (*sautillé*), weighted with thumb, index and 3rd finger should be used.

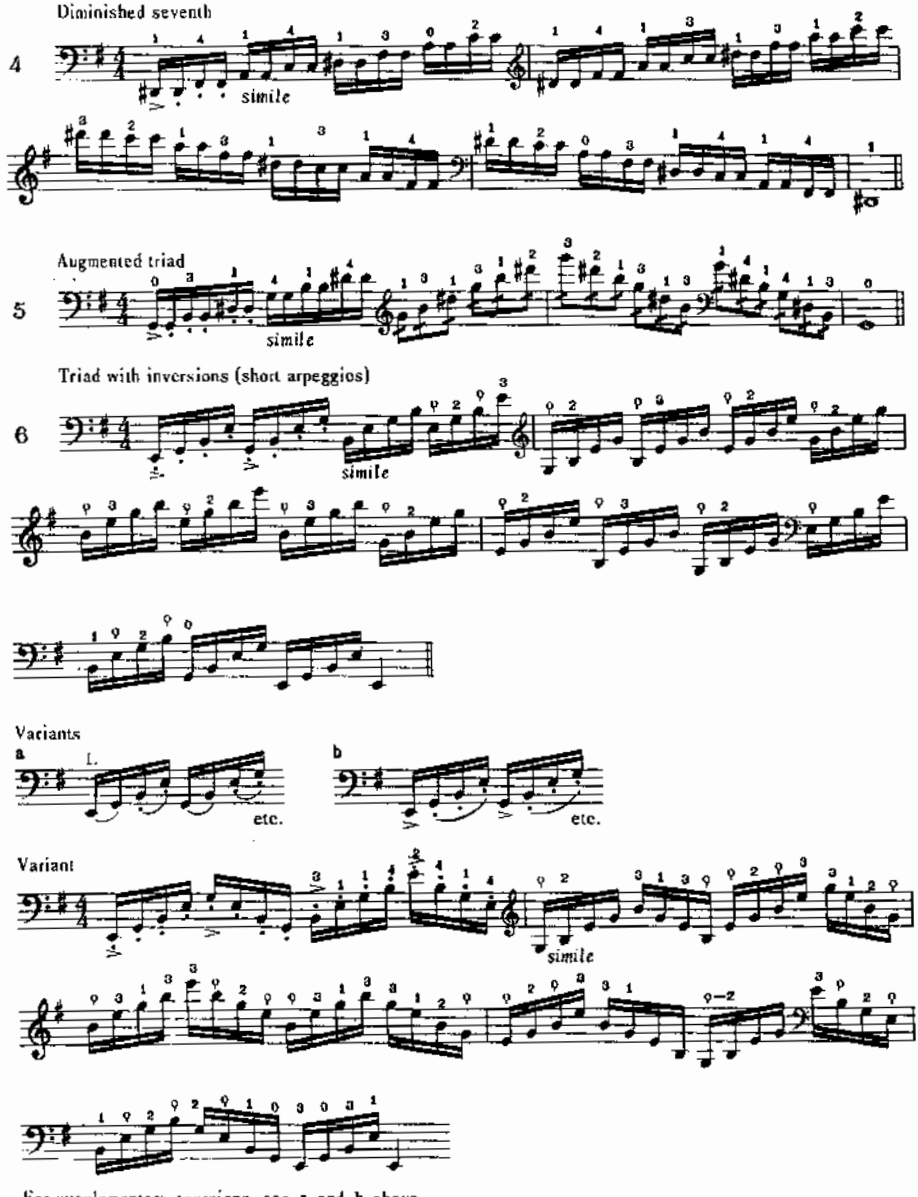
Thirds



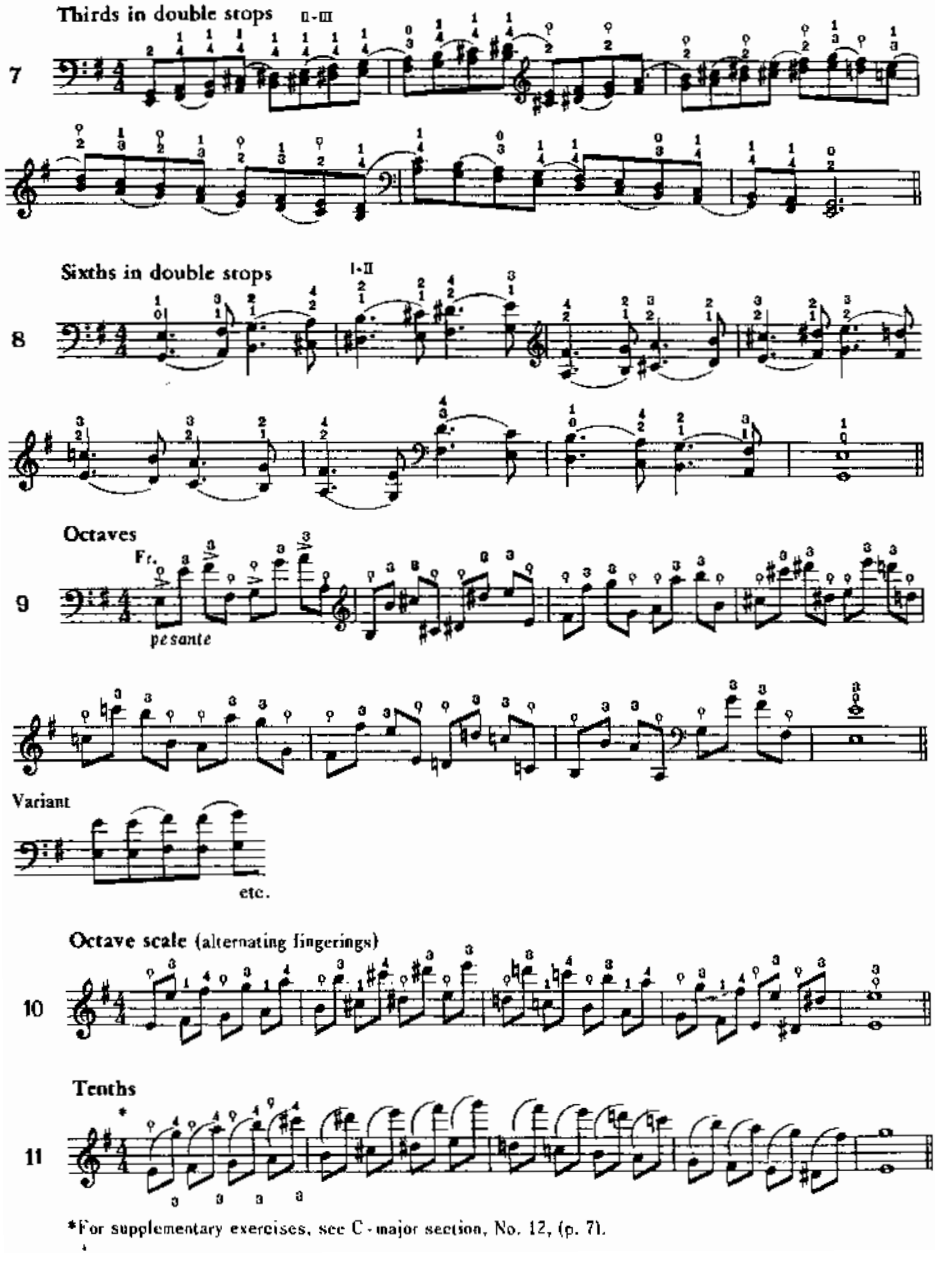
Arpeggios

a Tonic





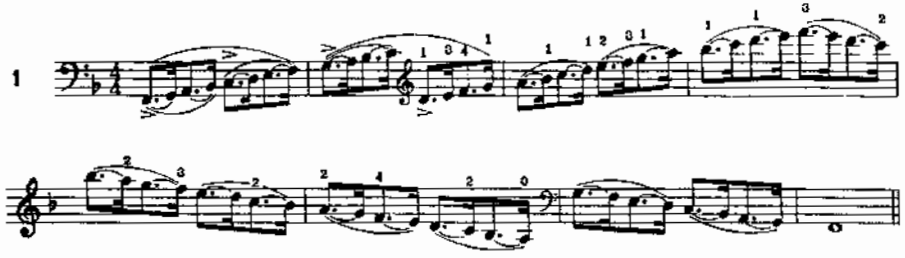
For supplementary exercises, see **a** and **b** above.



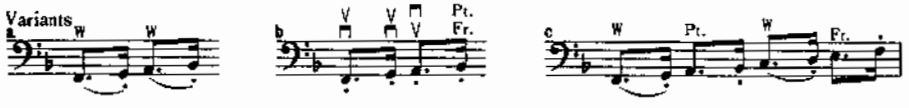
*For supplementary exercises, see C-major section, No. 12, (p. 7).

F MAJOR

1

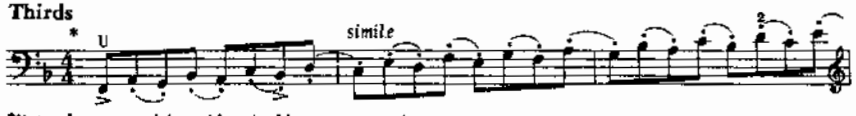


Variants

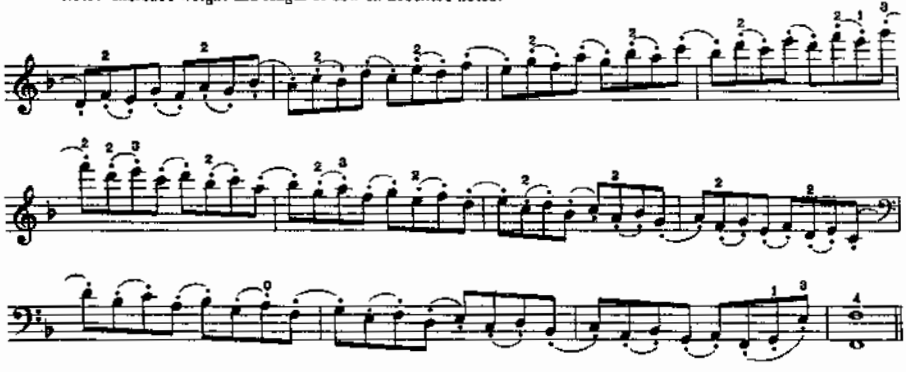


Thirds

2



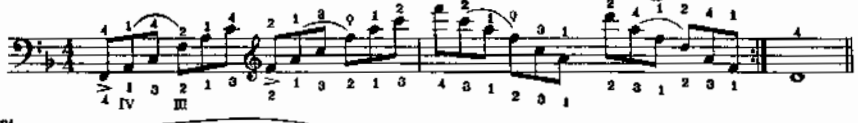
*Note: Increase weight and length of bow on accented notes.



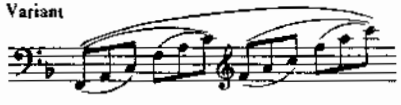
Arpeggios

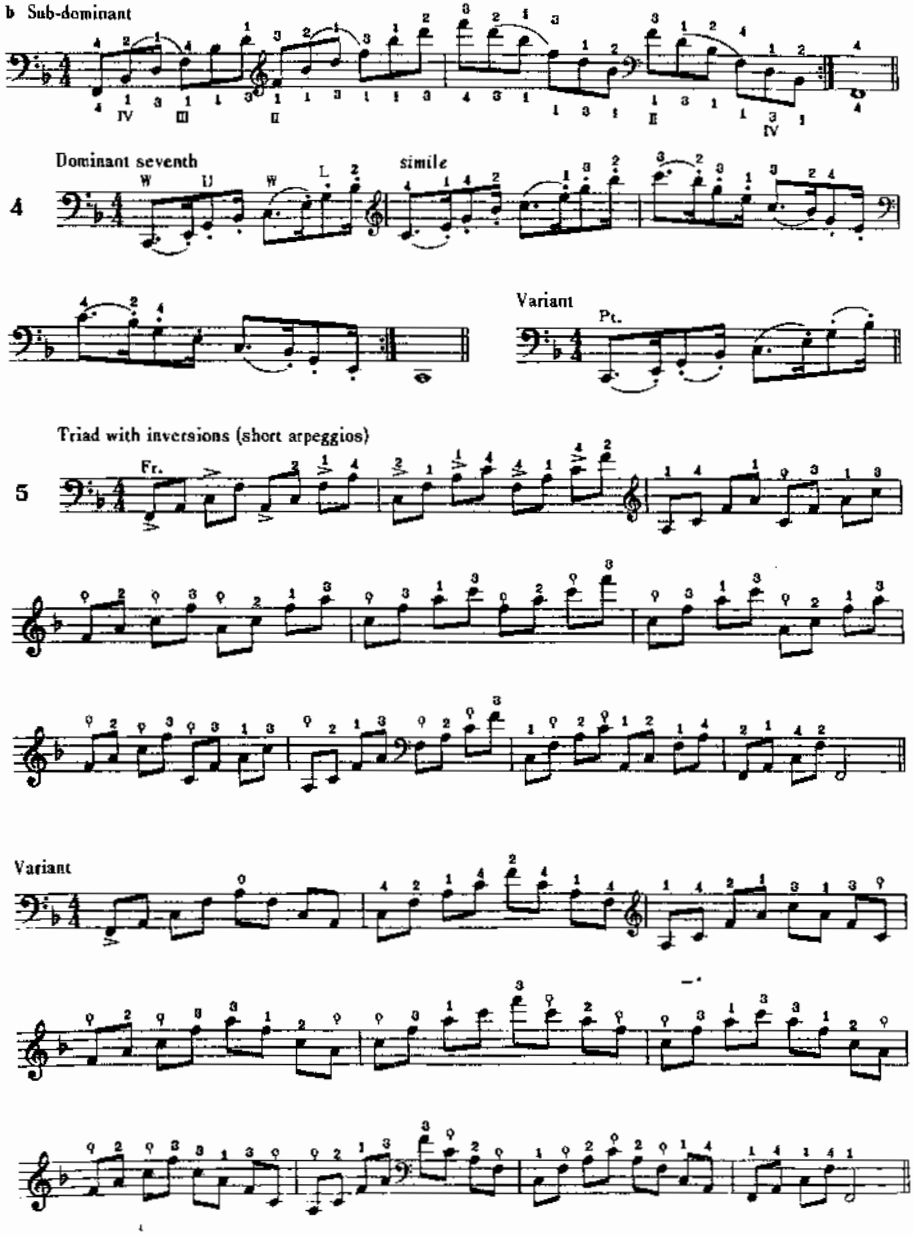
a Tonic

3



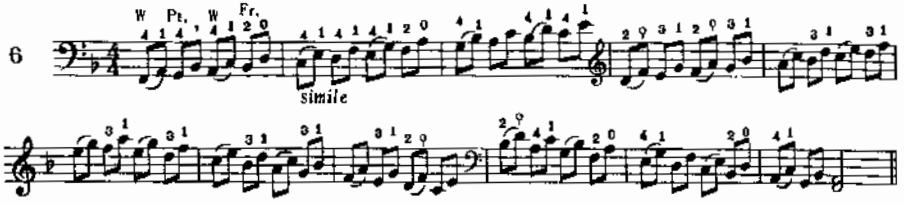
Variant




b Sub-dominant
Dominant seventh
simile
4
Variant
Pt.
Triad with inversions (short arpeggios)
Fr.
5
Variant

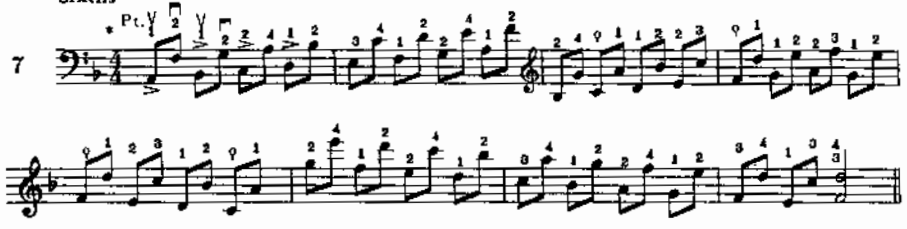
Thirds (double-stop fingerings)

6



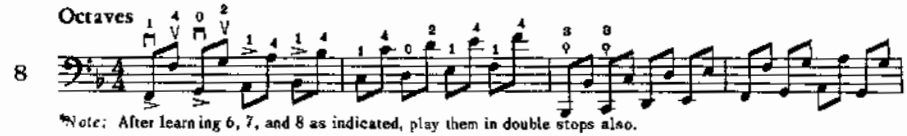
Sixths

7

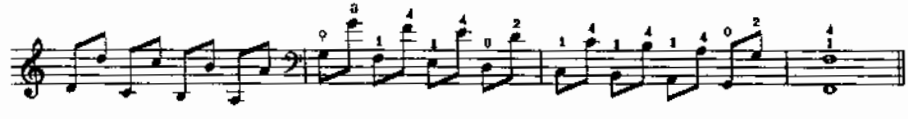


Octaves

8

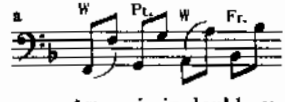


*Note: After learning 6, 7, and 8 as indicated, play them in double stops also.

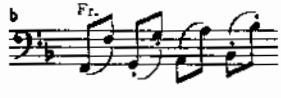


Variants

a

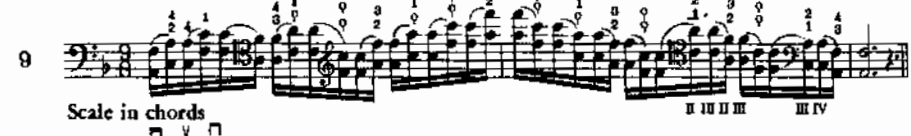


b



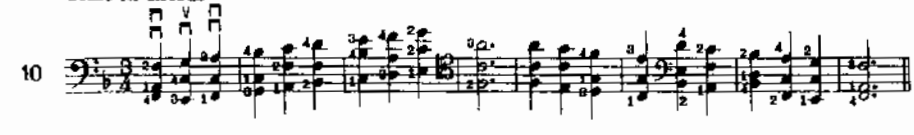
Arpeggio in double stops

9

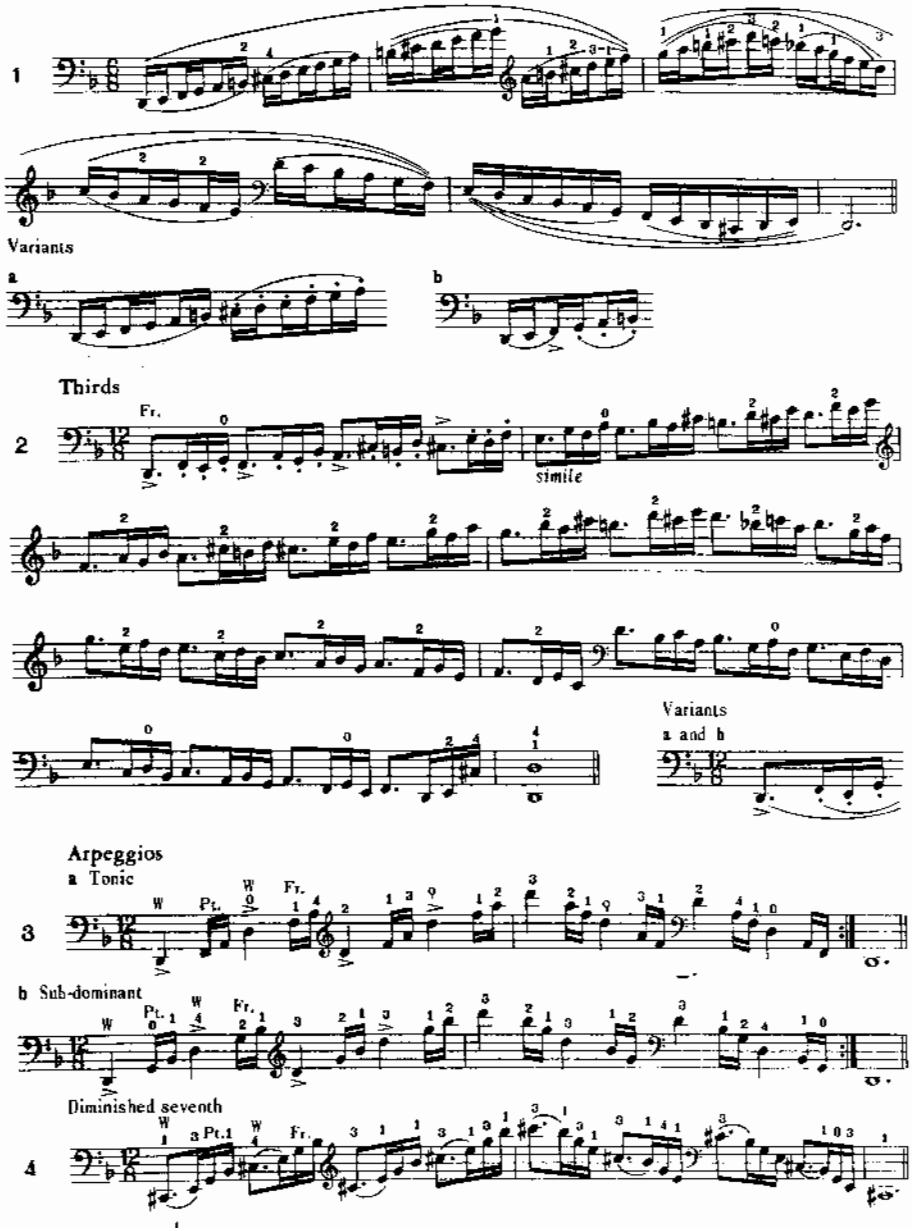


Scale in chords

10

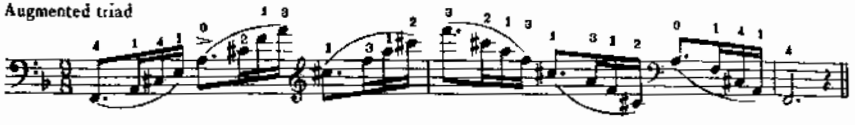


D MINOR


1
Variants
a
b
Thirds
2
Fr.
simile
Variants
a and b
Arpeggios
a Tonic
3
W
Pt.
Fr.
b Sub-dominant
Diminished seventh
4
Pt.1

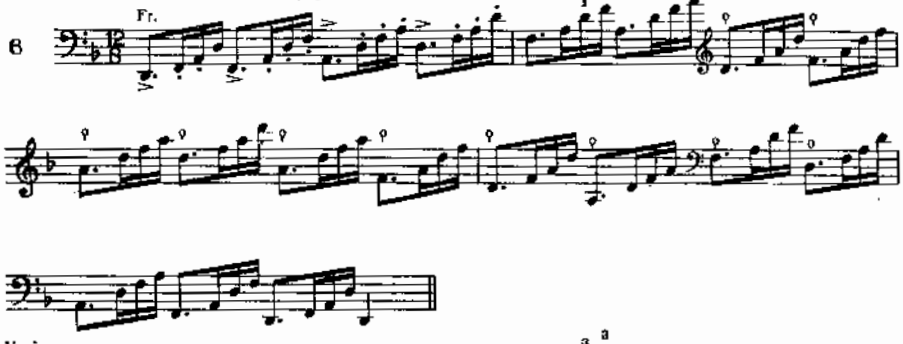
Augmented triad

5

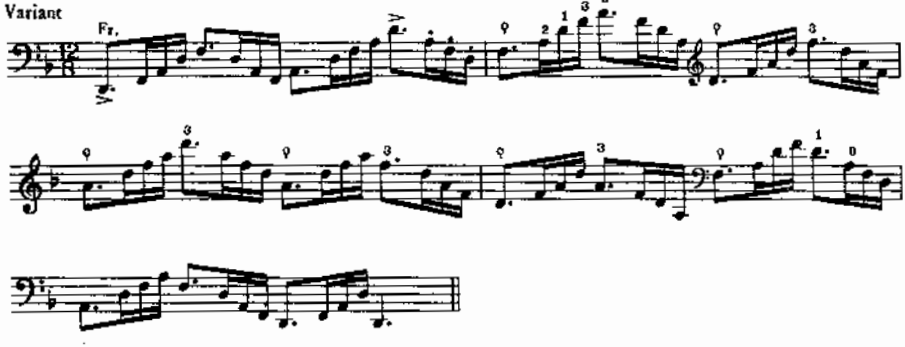


Triad with inversions (short arpeggios)

6

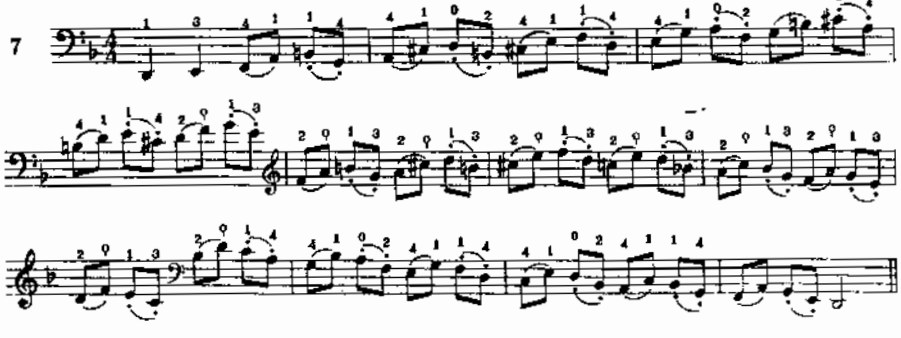


Variant



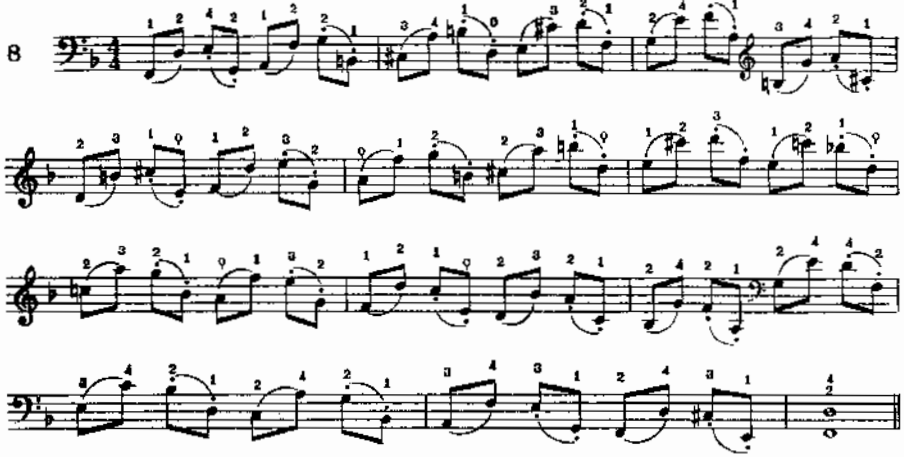
Thirds (double-stop fingerings)

7



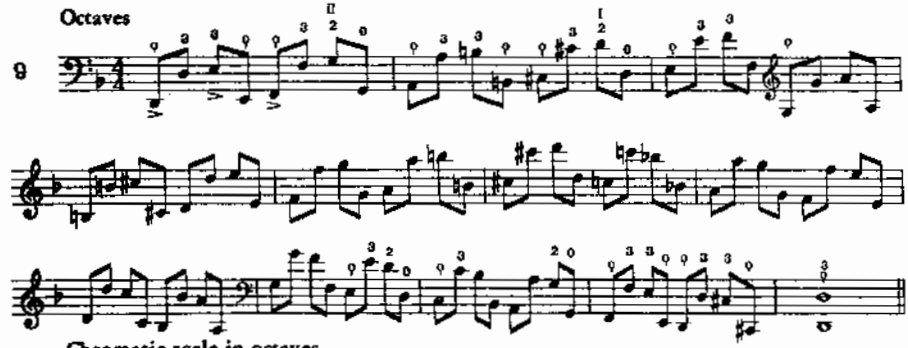
Sixths

8



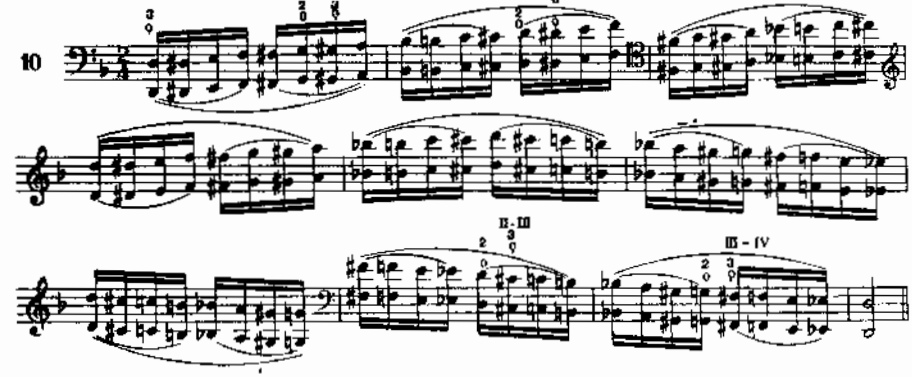
Octaves

9

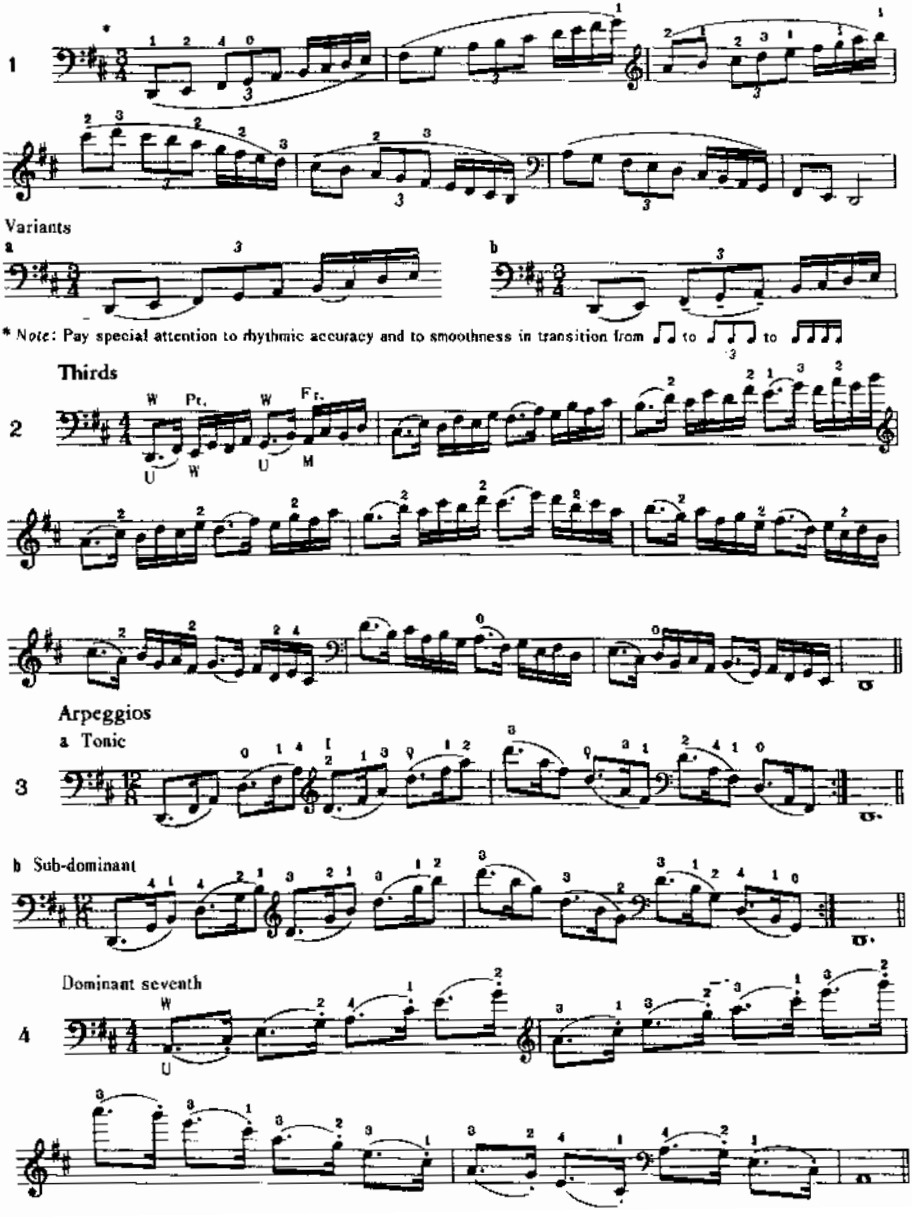


Chromatic scale in octaves

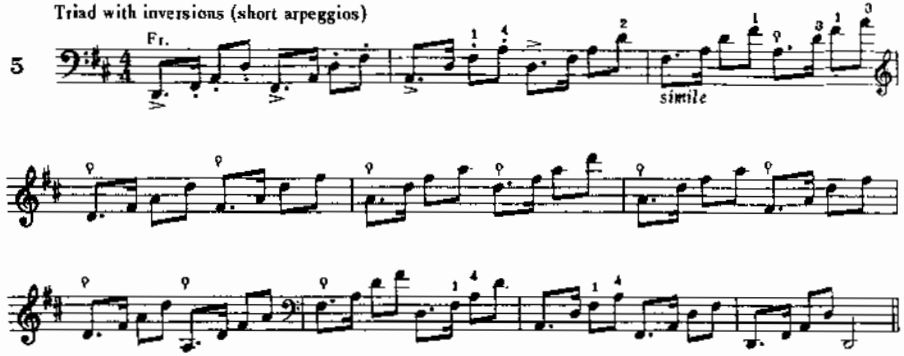
10



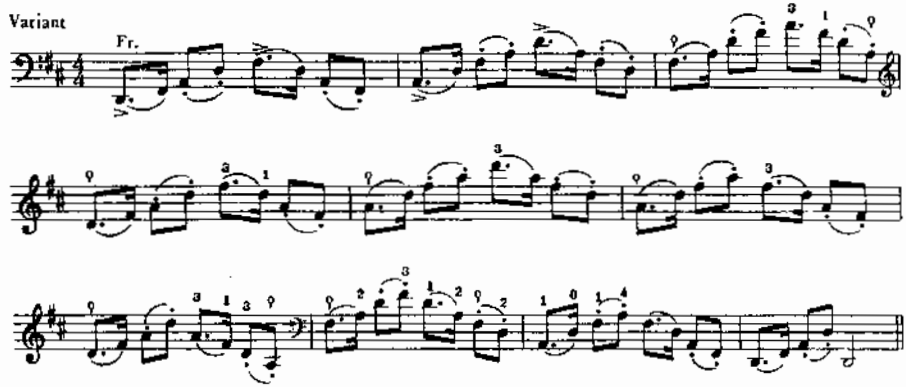
D MAJOR


1
Variants
a
b
* Note: Pay special attention to rhythmic accuracy and to smoothness in transition from to to
Thirds
W Pr. W Fr.
2
Arpeggios
a Tonic
3
b Sub-dominant
Dominant seventh
4

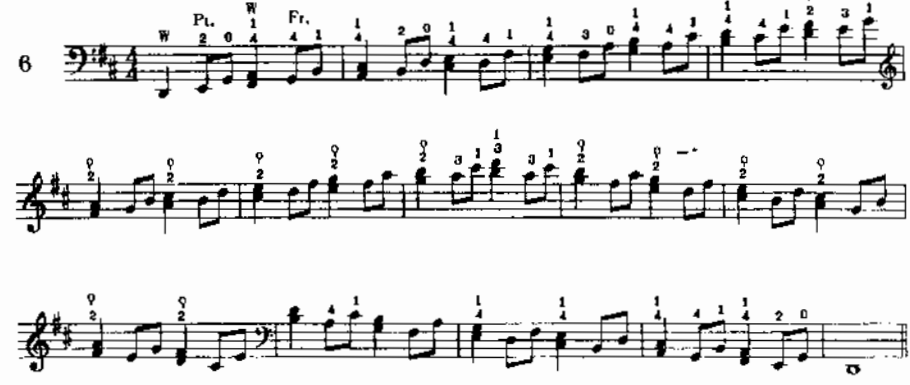
Triad with inversions (short arpeggios)



Variant

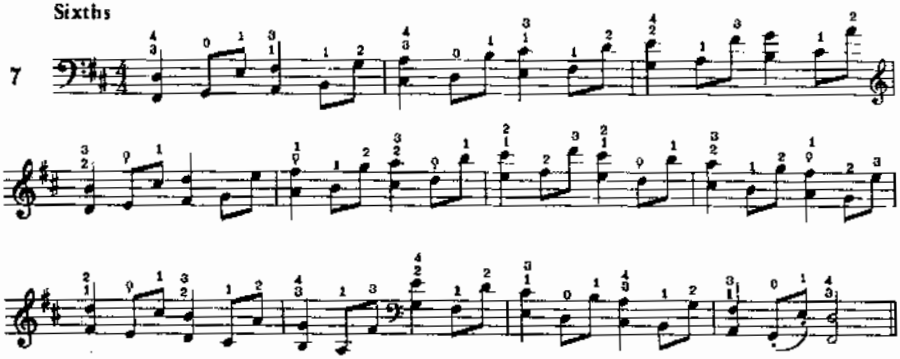


Thirds (double-stop fingerings)



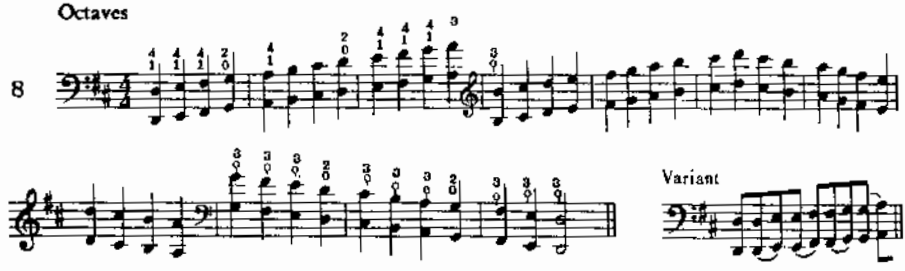
Sixths

7



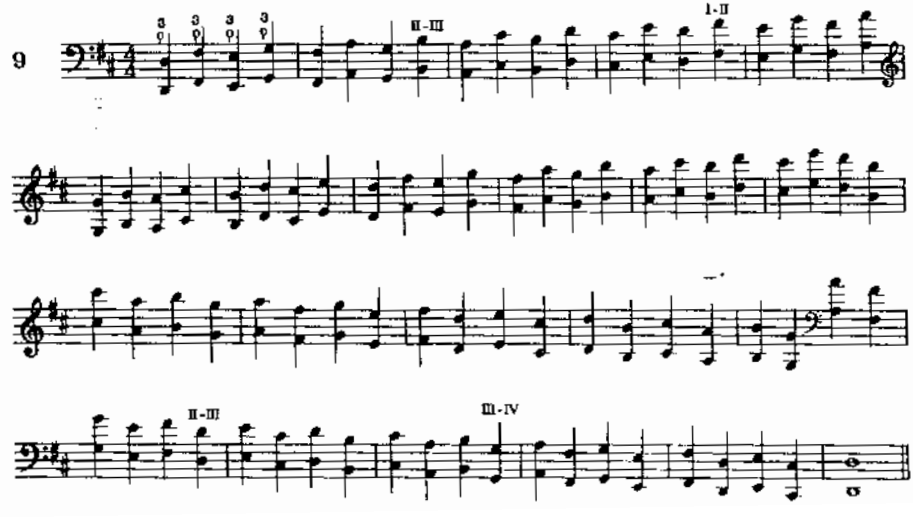
Octaves

8



Broken thirds and octaves

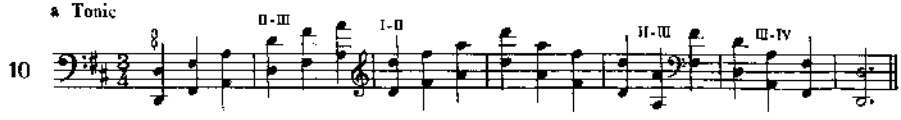
9



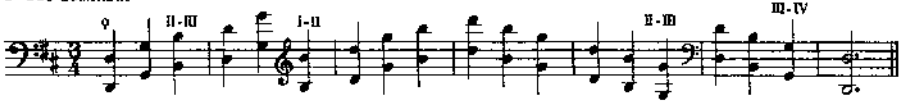
Octave arpeggios

a Tonic

10

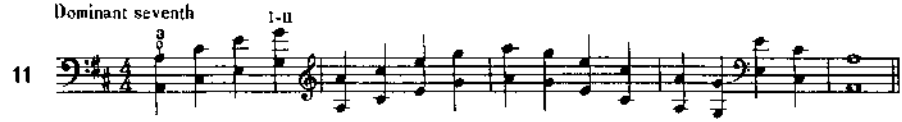


b Sub-dominant



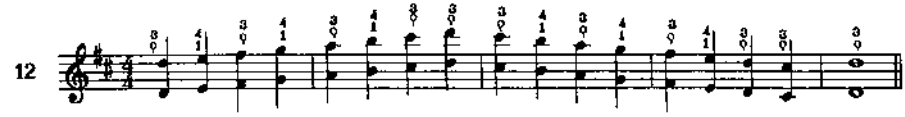
Dominant seventh

11



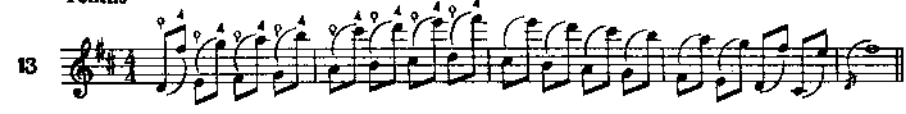
Octave scale (alternating fingerings)

12



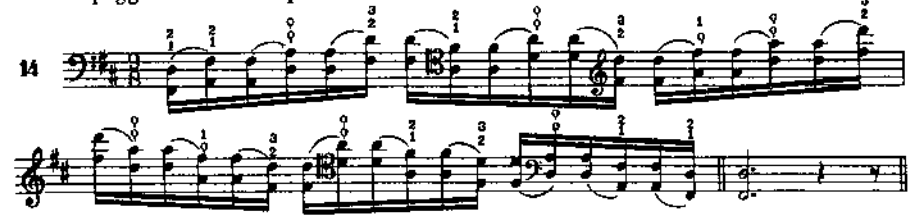
Tenths

13



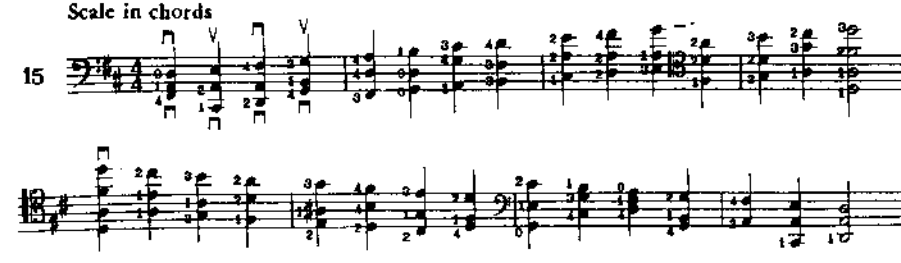
Arpeggio in double stops

14

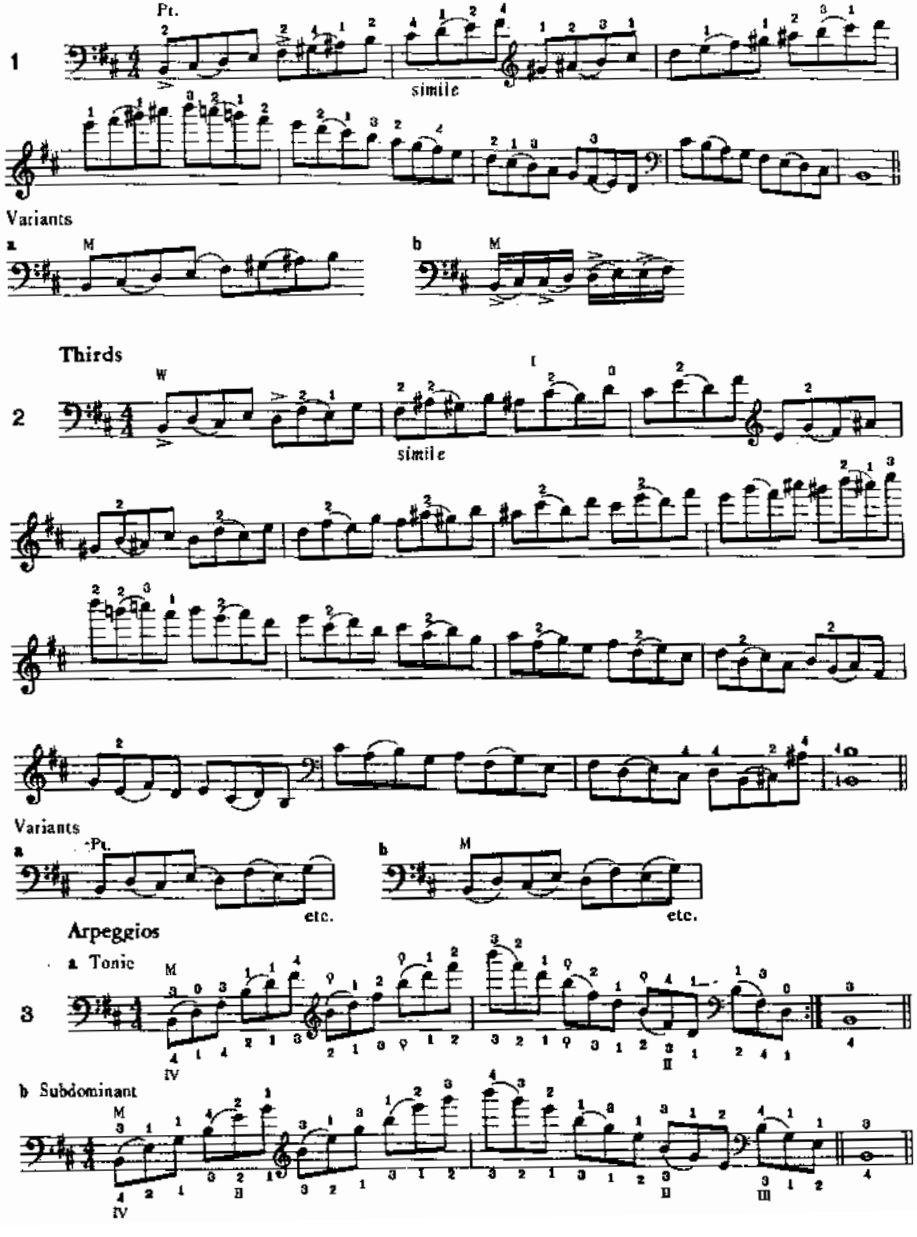


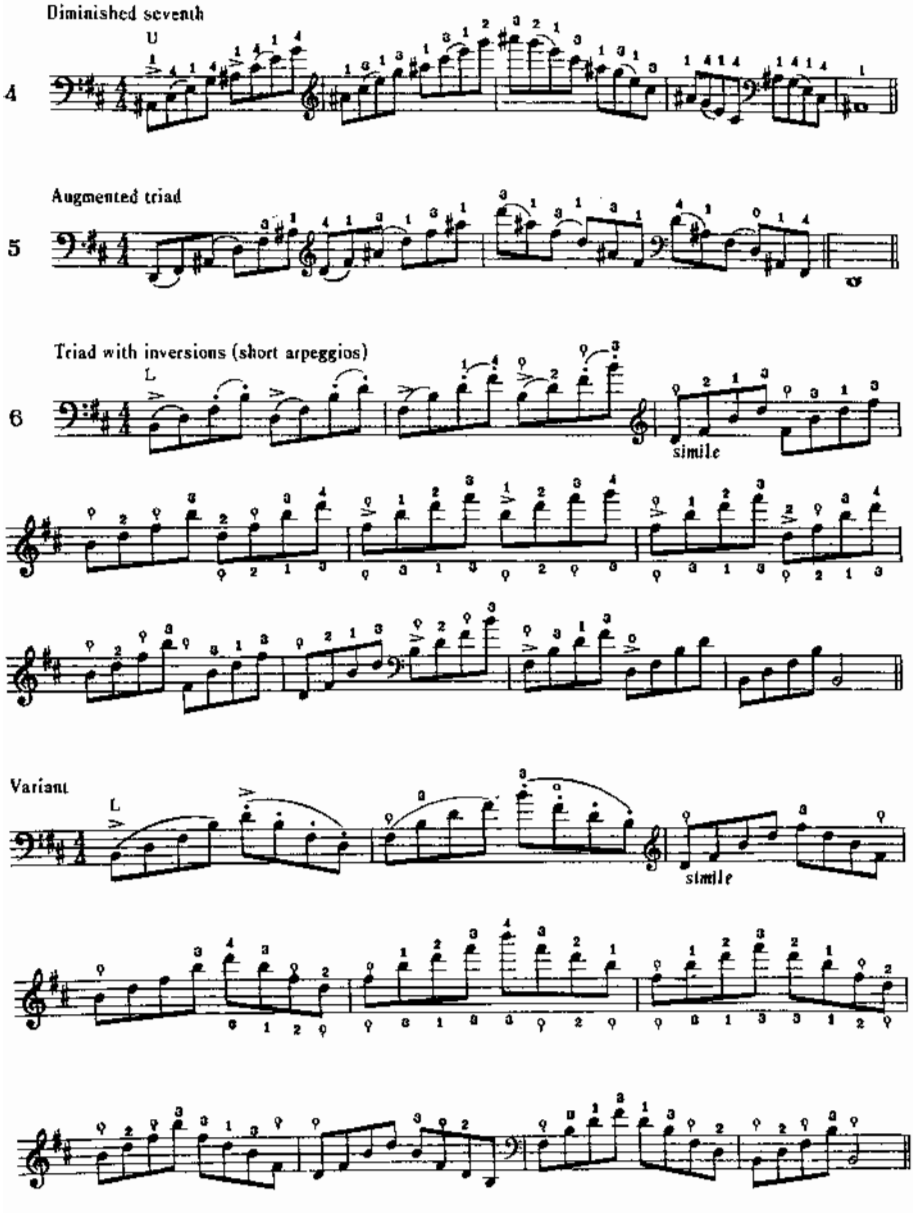
Scale in chords

15



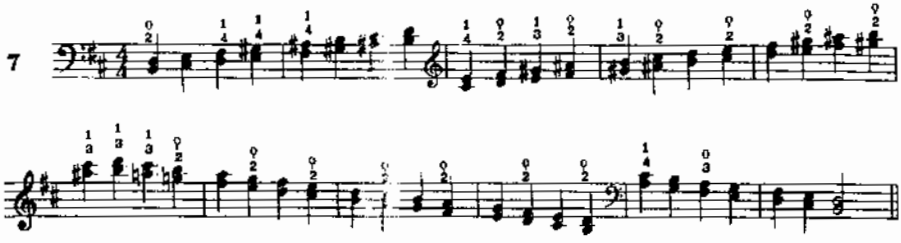
B MINOR


1
Pt.
simile
Variants
a
M
b
M
Thirds
2
W
I
simile
Variants
a
Pt.
etc.
b
M
etc.
Arpeggios
a Tonic
3
M
IV
II
b Subdominant
M
IV
II
III


Diminished seventh
4
Augmented triad
5
Triad with inversions (short arpeggios)
6
simile
Variant
simile

Thirds in double stops

7

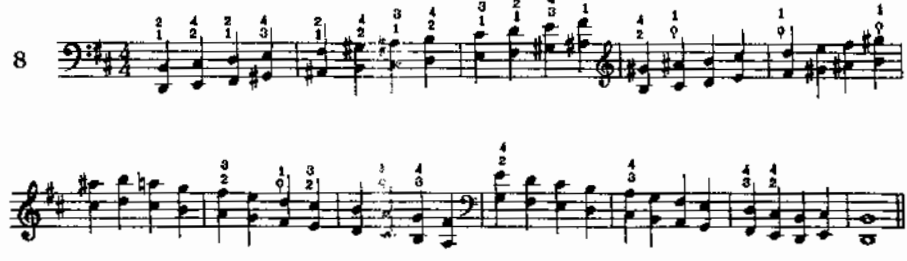


Additional exercise

Play easily, without excessive wrist and arm movements.

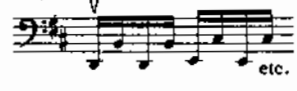
Sixths in double stops

8



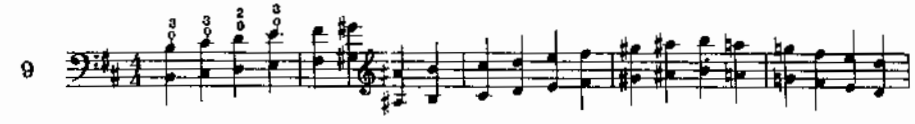
Additional exercise

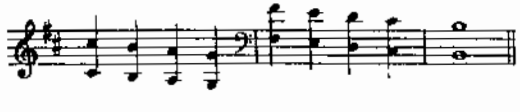
Play easily, without excessive wrist and arm movements.



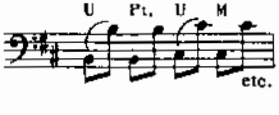
Octaves

9

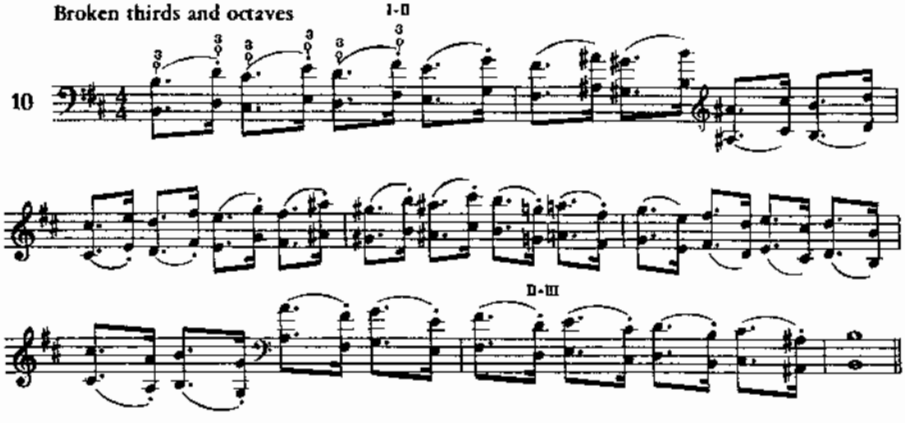




Variant

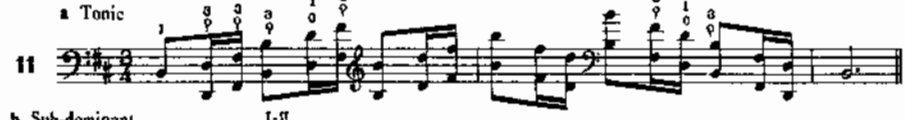


Broken thirds and octaves

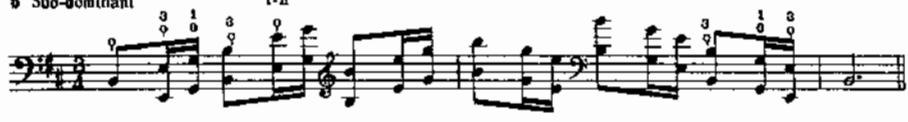


Octave arpeggios

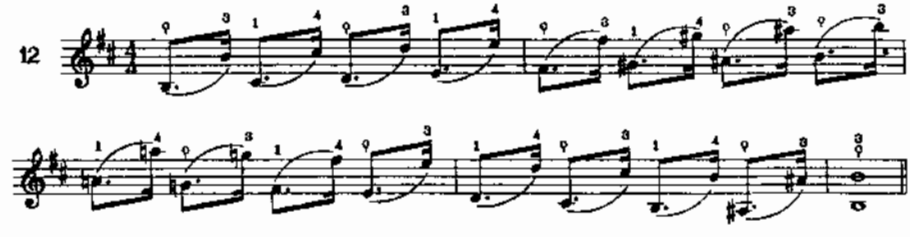
a Tonic



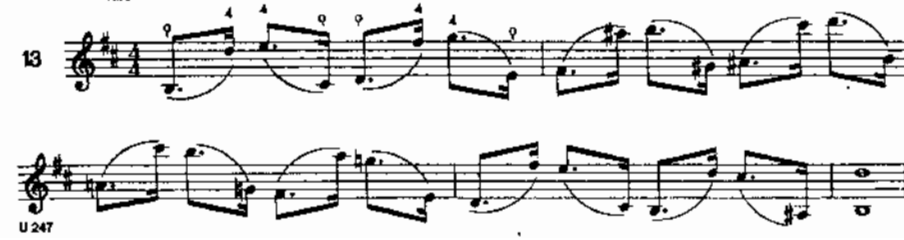
b Sub-dominant



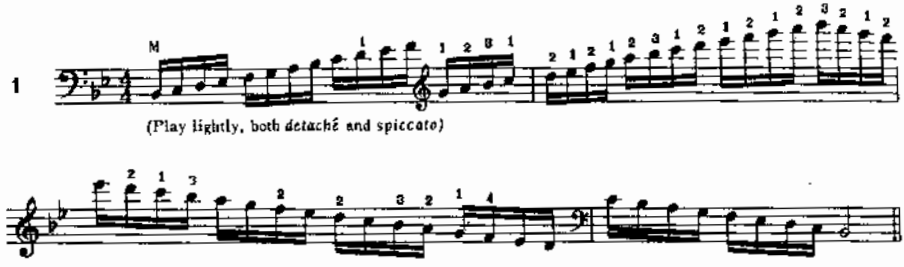
Octave scale (alternating fingerings)



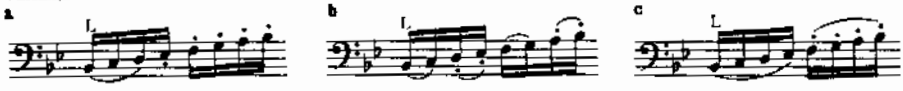
Tenths



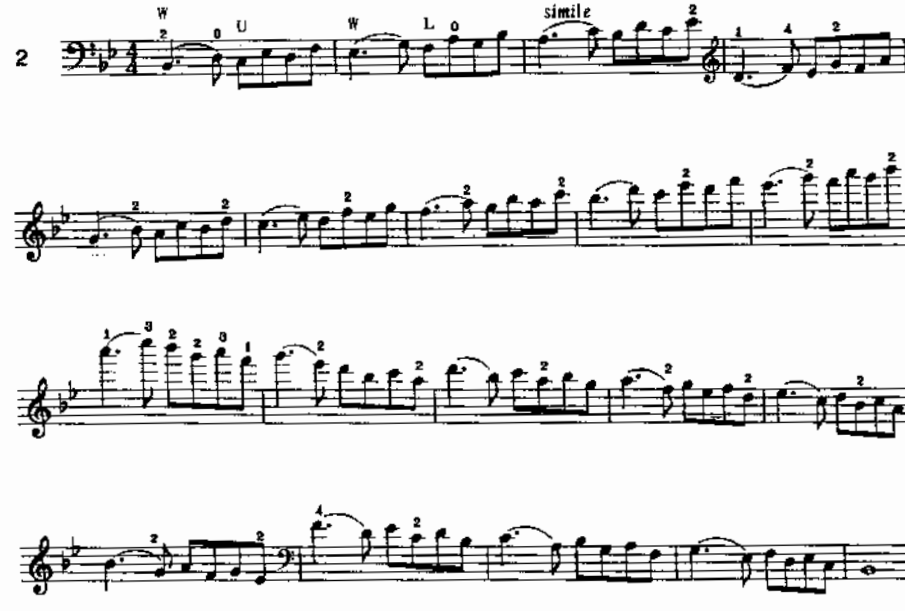
B-FLAT MAJOR



Variants



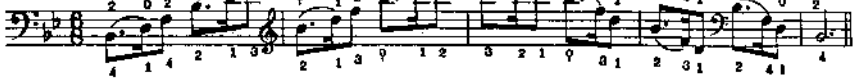
Thirds



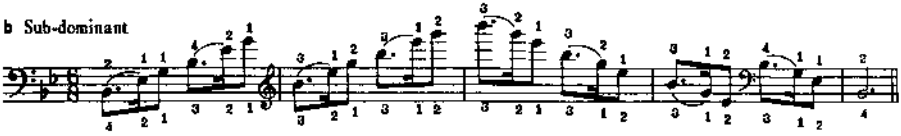
Arpeggios

a Tonic

3

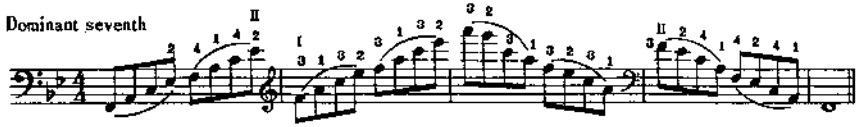


b Sub-dominant



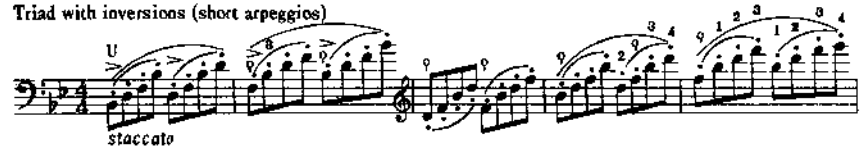
Dominant seventh

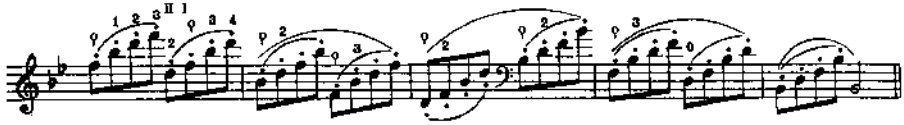
4



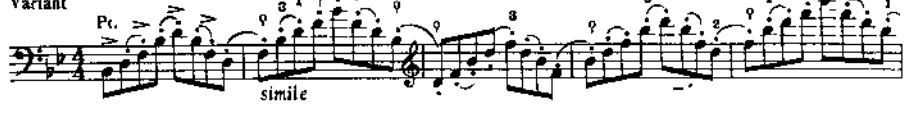
Triad with inversions (short arpeggios)

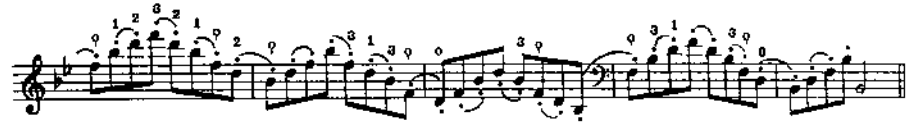
5





Variant





Thirds (double-stop fingerings)

6

(Play lightly, both *detaché* and *staccato*)

Sixths

7

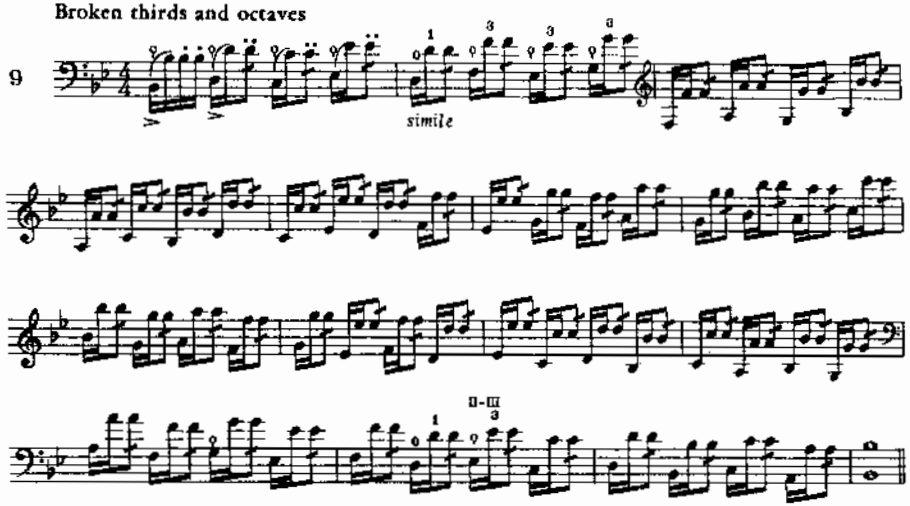
Octaves

8

Fr.

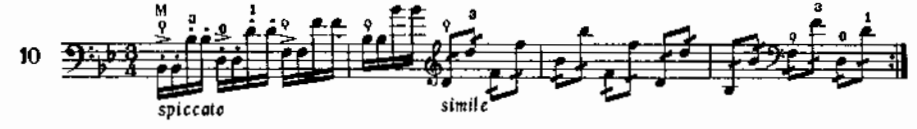
spiccato *simile*

Broken thirds and octaves

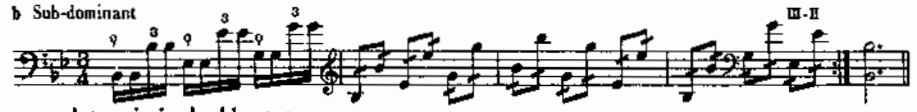


Octave arpeggios

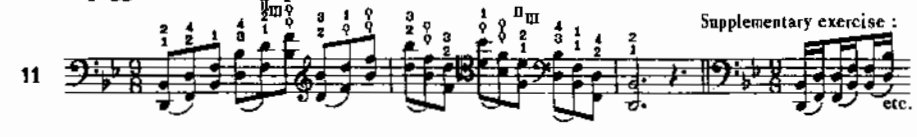
a Tonic



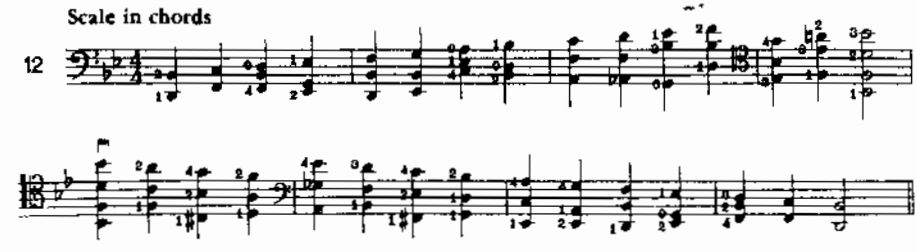
b Sub-dominant



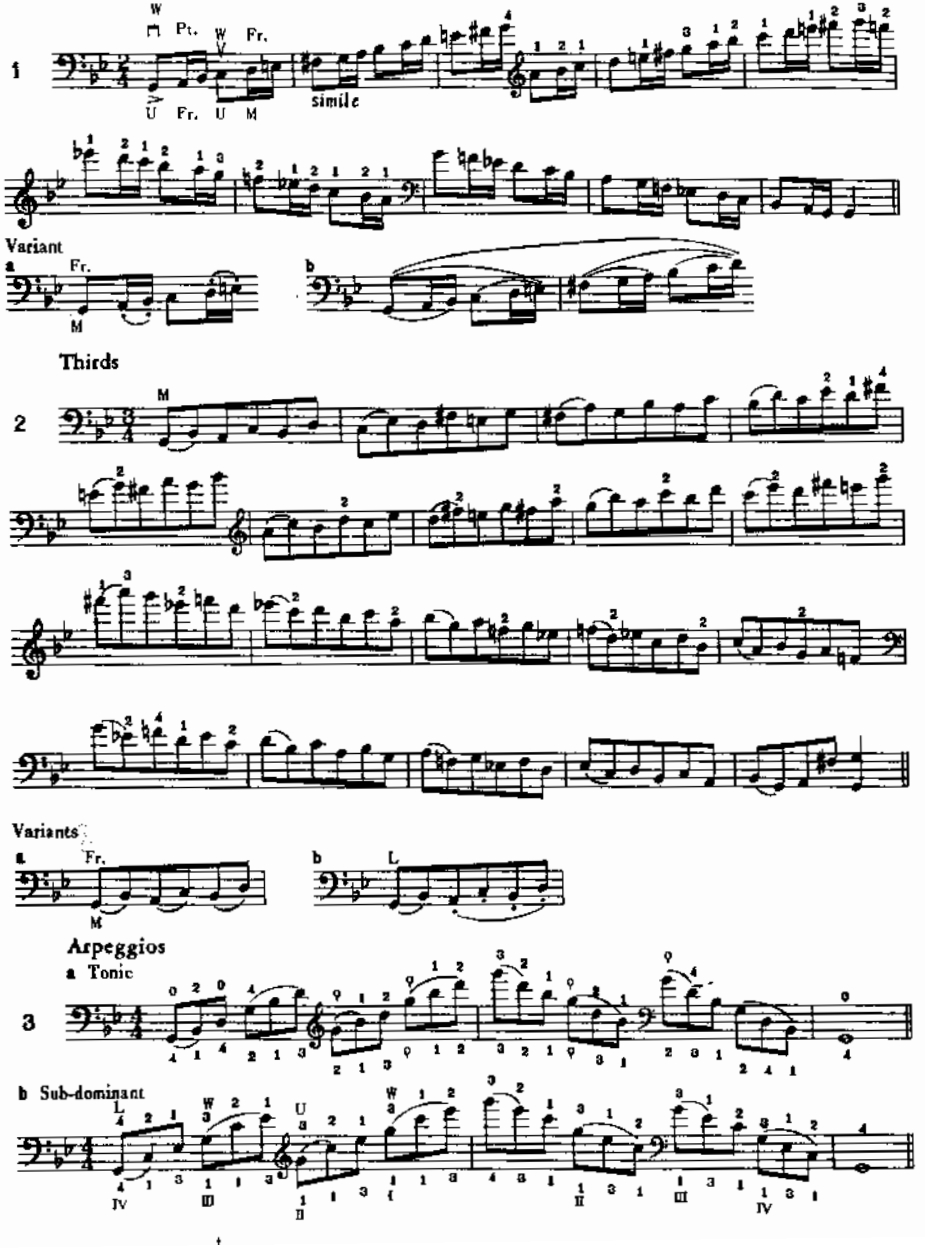
Arpeggio in double stops

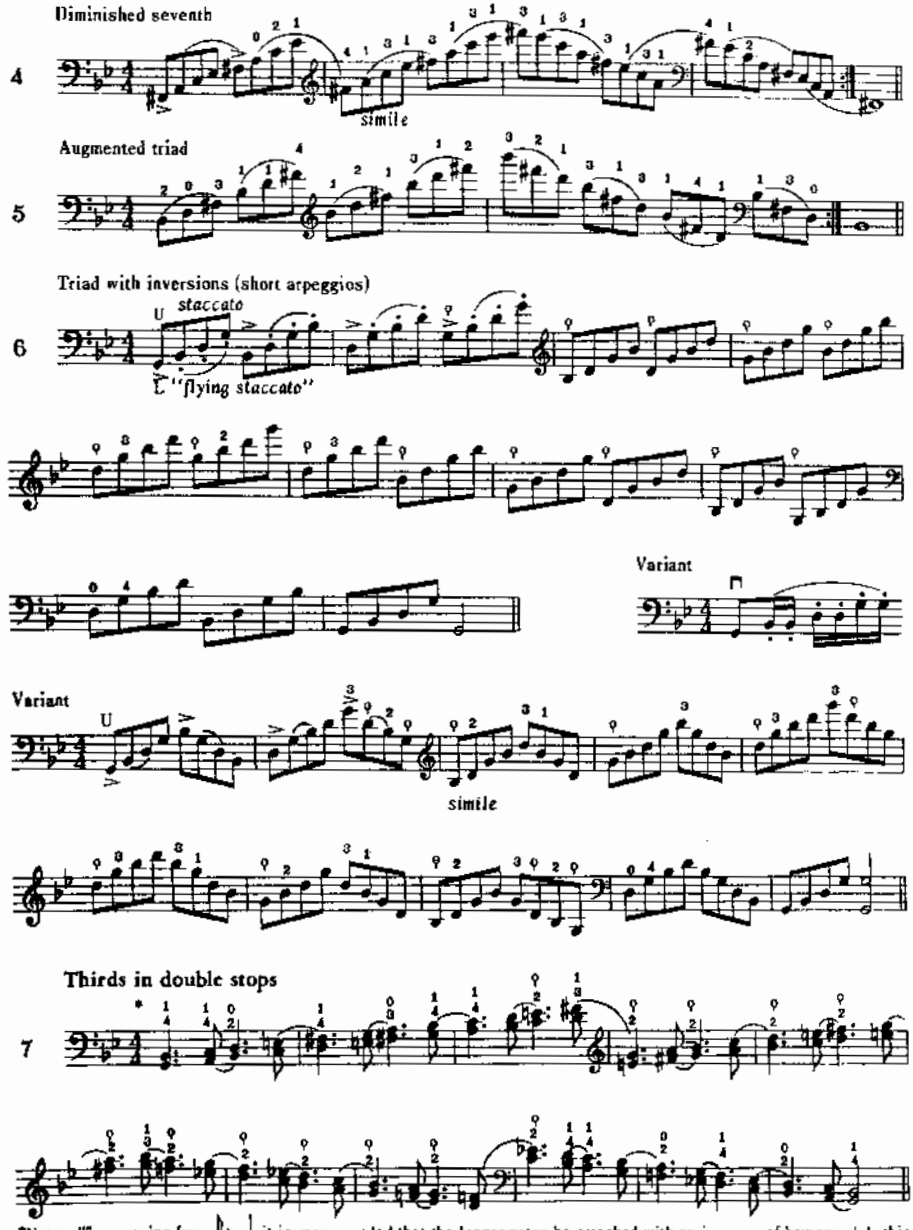


Scale in chords

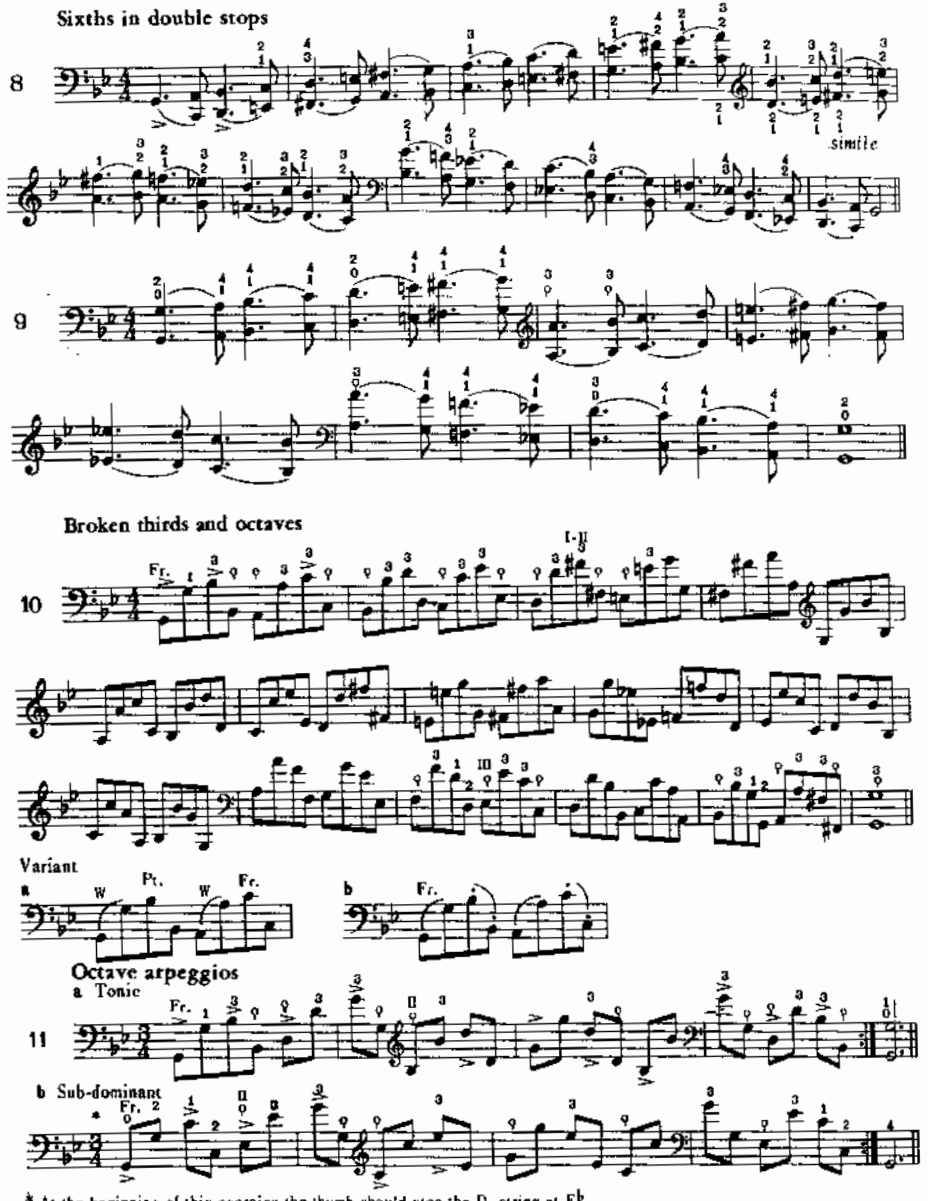


G MINOR


1
W
Pt.
W
Fr.
U
Fr.
U
M
simile
Variant
a
Fr.
M
b
Thirds
2
M
Variants
a
Fr.
M
b
L
Arpeggios
a Tonic
3
b Sub-dominant
L
W
U
IV
III
II
I
II
III
IV

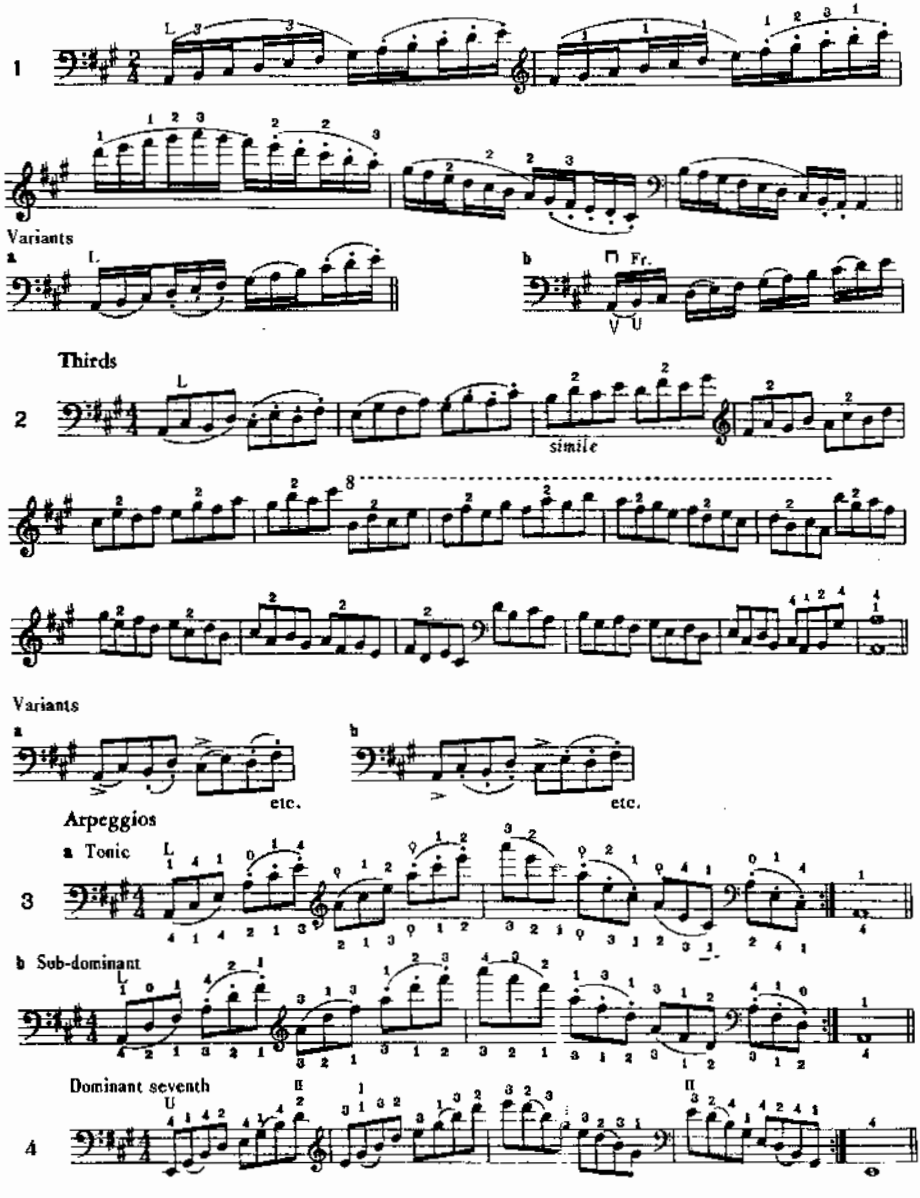


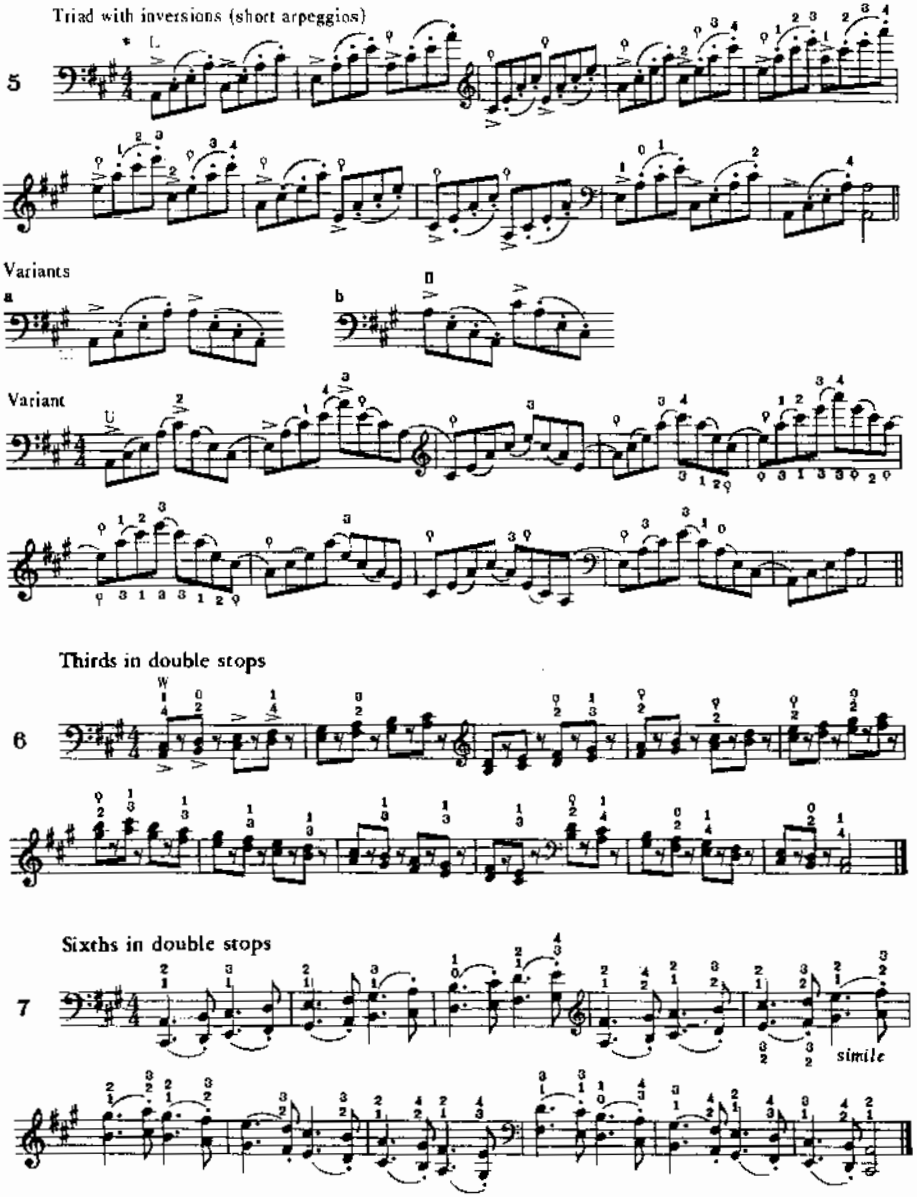
*Note: When moving from ♪ to ♩. it is recommended that the longer notes be attacked with an increase of bow speed. In this way the essential stress on the first and third beats of each measure is achieved.



* At the beginning of this exercise the thumb should stop the D-string at E♭

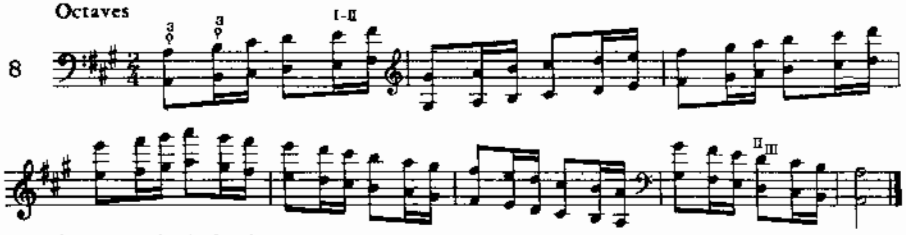
A MAJOR


1
Variants
a
b
Fr.
Thirds
2
simile
Variants
a
etc.
b
etc.
Arpeggios
a Tonic
3
b Sub-dominant
Dominant seventh
4

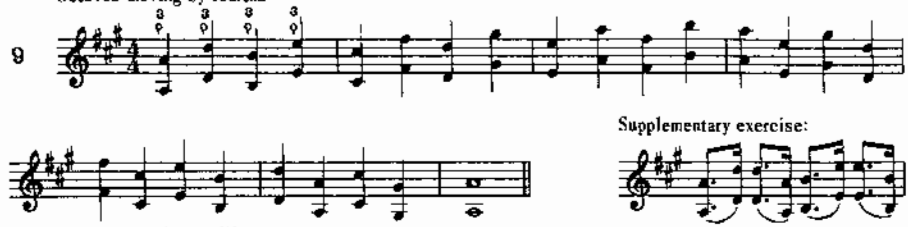


* Note: Play with the lower half of the bow, using "flying staccato;" or the upper half, using *martellato*.

Octaves

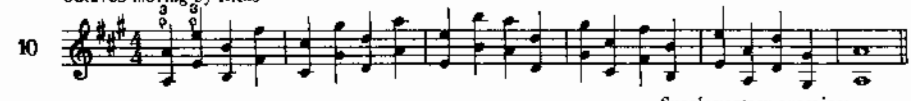


Octaves moving by fourths

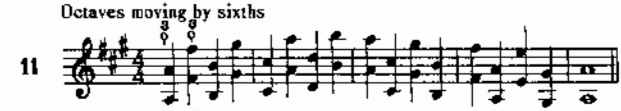


Supplementary exercise:

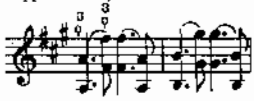
Octaves moving by fifths



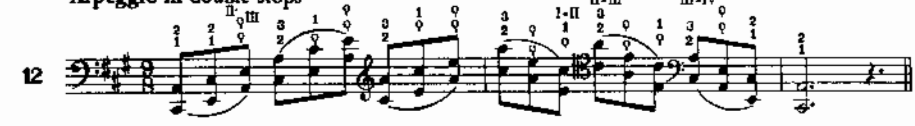
Octaves moving by sixths



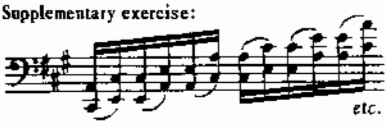
Supplementary exercise:



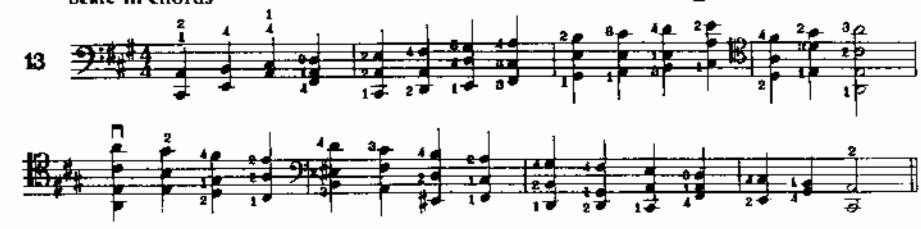
Arpeggio in double stops



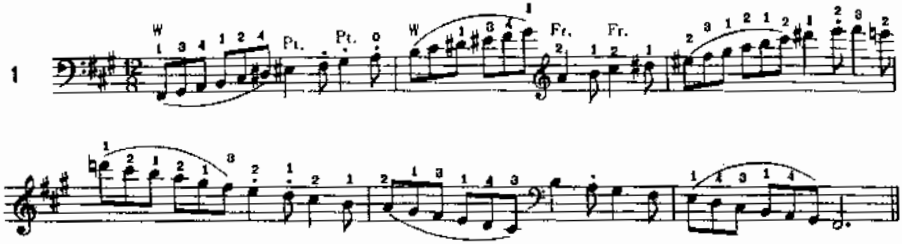
Supplementary exercise:



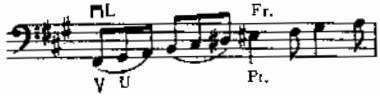
Scale in chords



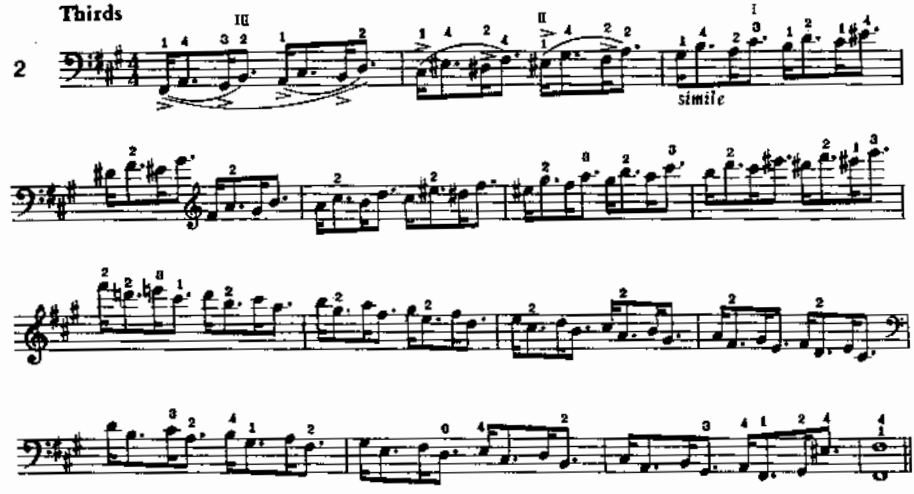
F-SHARP MINOR



Variant

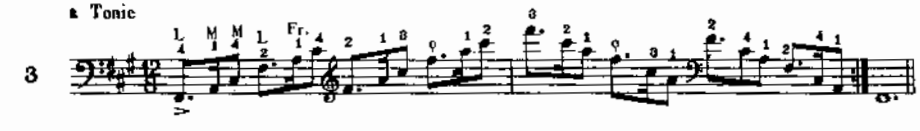


Thirds

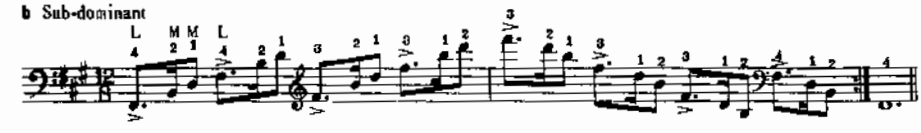


Arpeggios

a Tonic

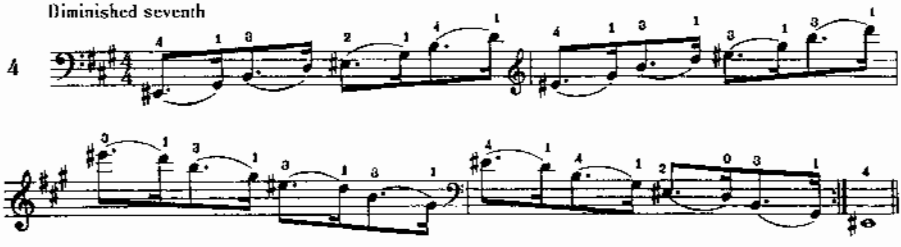


b Sub-dominant



Diminished seventh

4

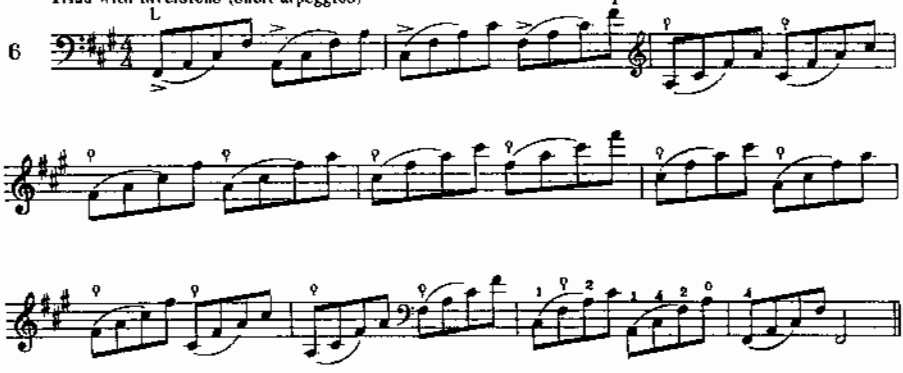


Augmented triad

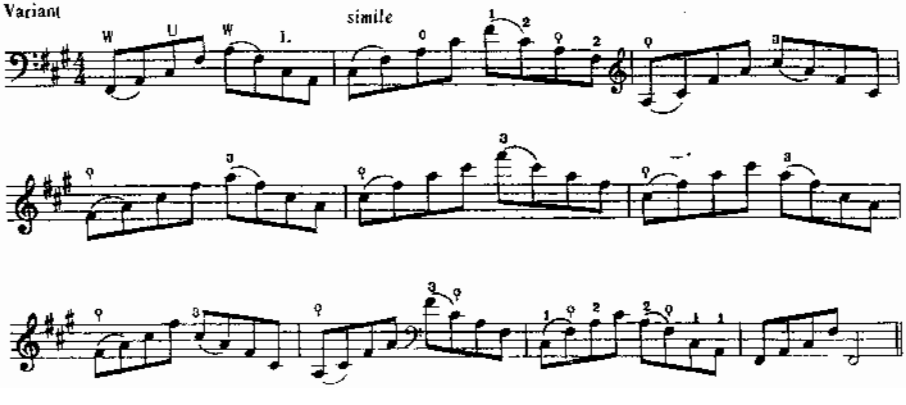
5

Triad with inversions (short arpeggios)

6

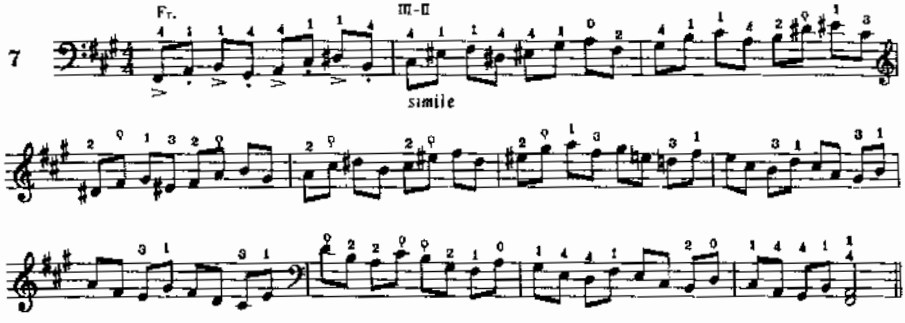


Variant



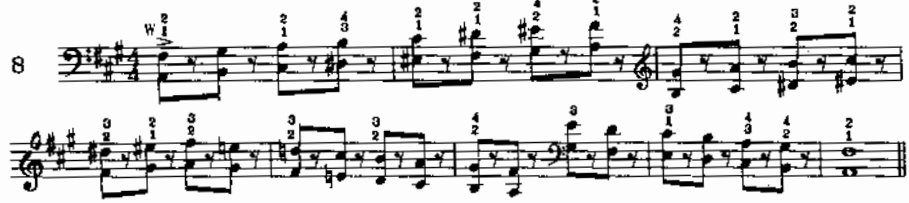
Thirds (double-stop fingerings)

7



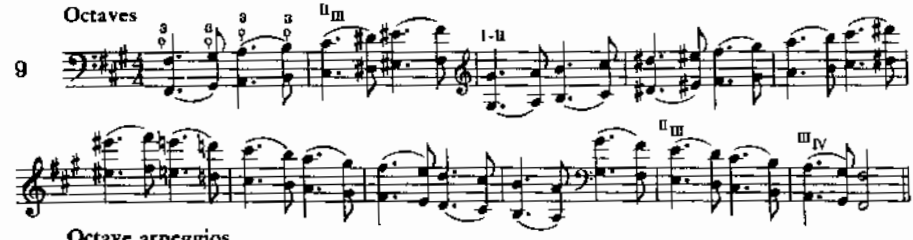
Sixths in double

8



Octaves

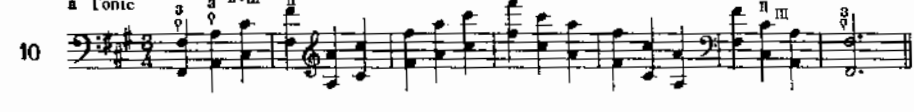
9



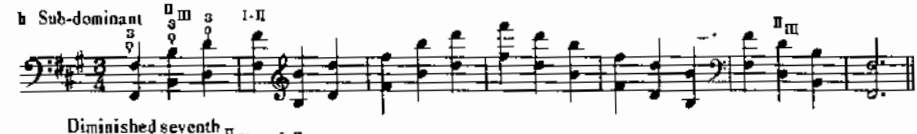
Octave arpeggios

a Tonic

10

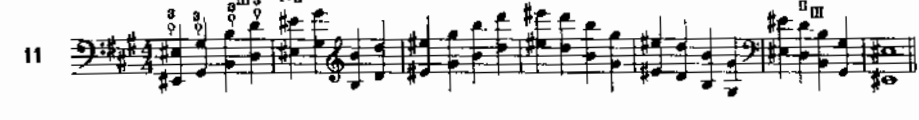


b Sub-dominant

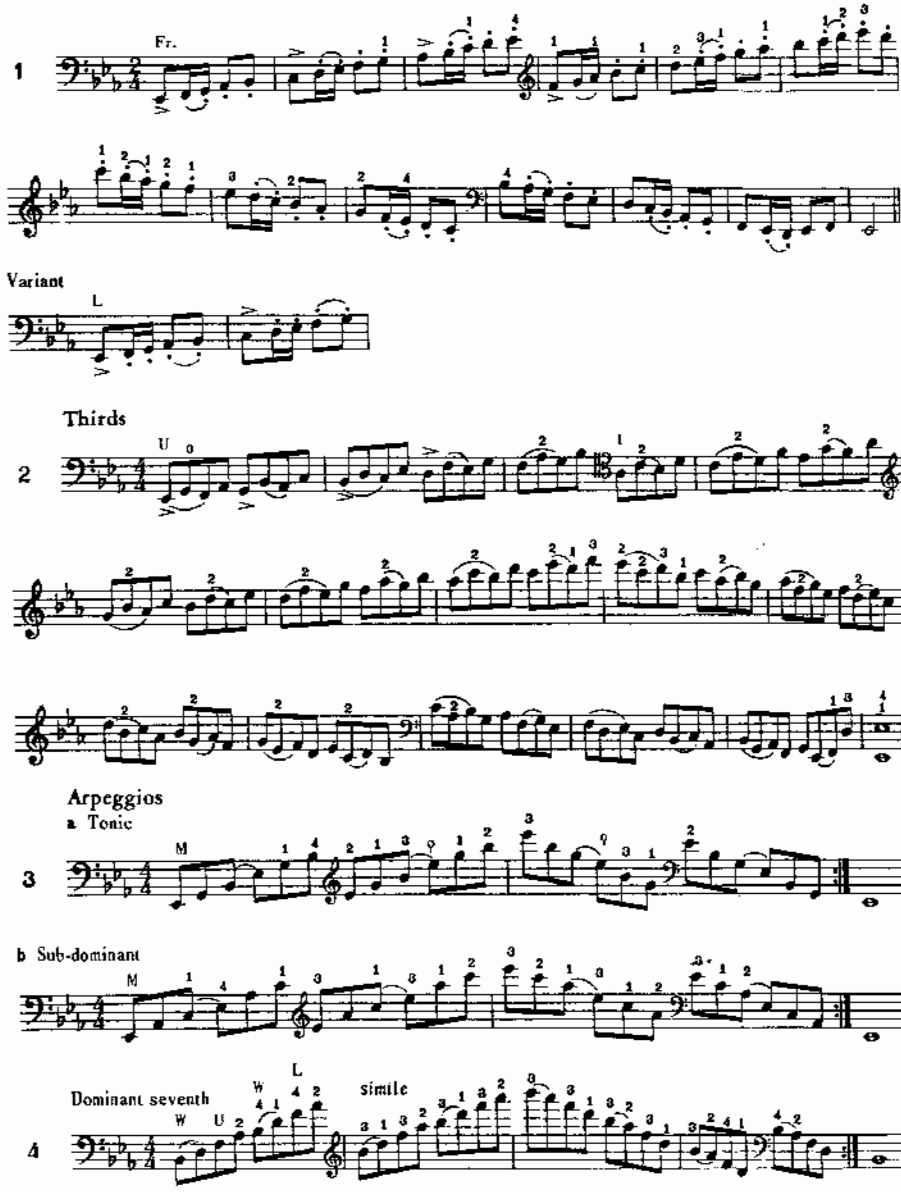


Diminished seventh

11

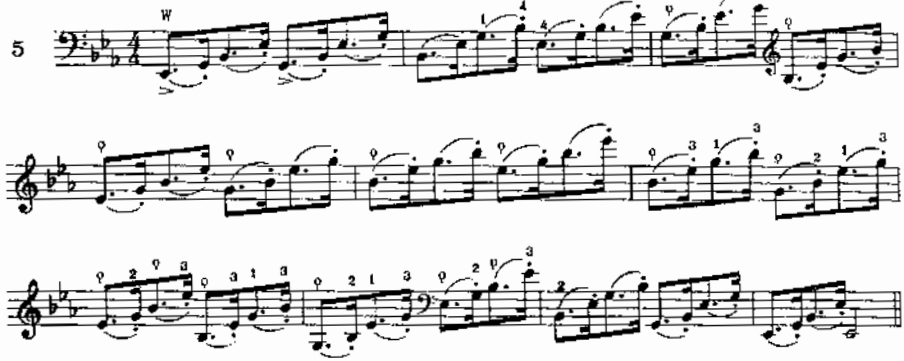


E-FLAT MAJOR

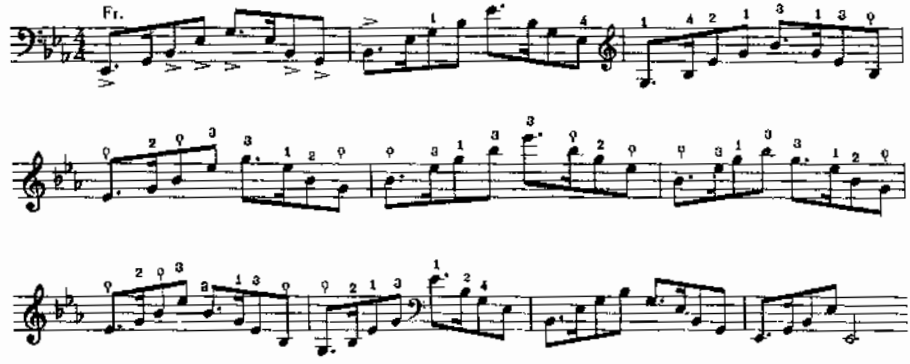

1
Fr.
Variant
L
Thirds
2
U
0
I
Arpeggios
a Tonic
3
M
b Sub-dominant
M
Dominant seventh
W
U
L
4
simile

Triad with inversions (short arpeggios)

5

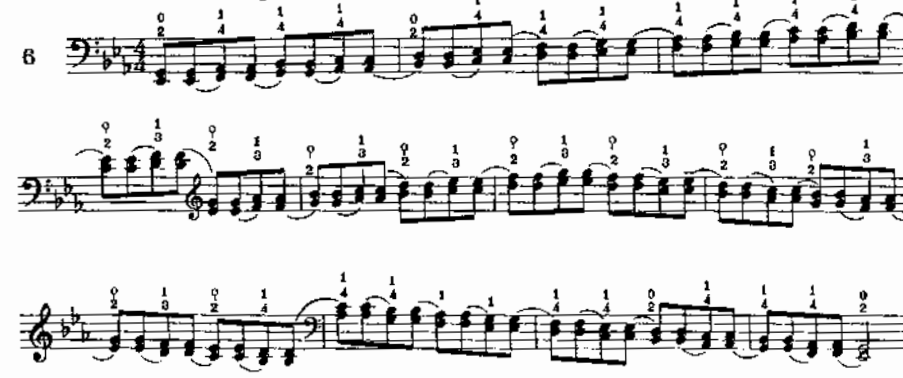


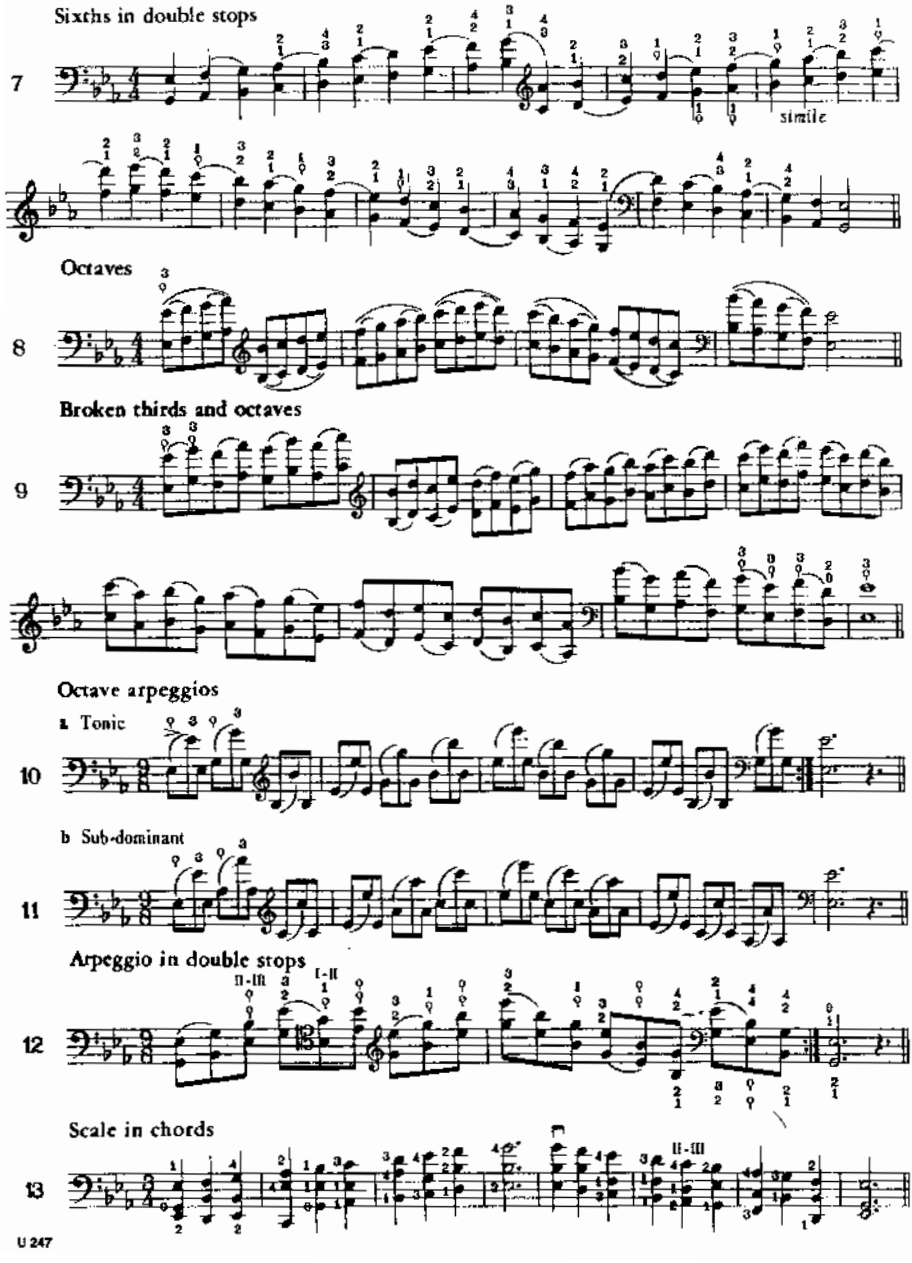
Variant



Thirds in double stops

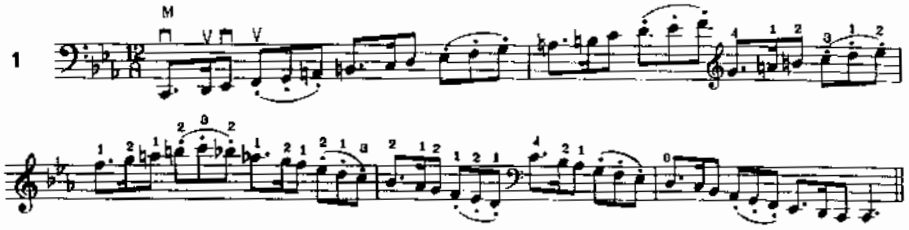
6




Sixths in double stops
7
simile
Octaves
8
Broken thirds and octaves
9
Octave arpeggios
a Tonic
10
b Sub-dominant
11
Arpeggio in double stops
II-III
I-II
12
Scale in chords
II-III
13

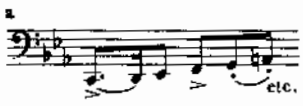
C MINOR

1

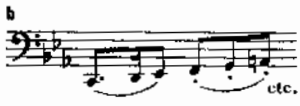


Variants

a

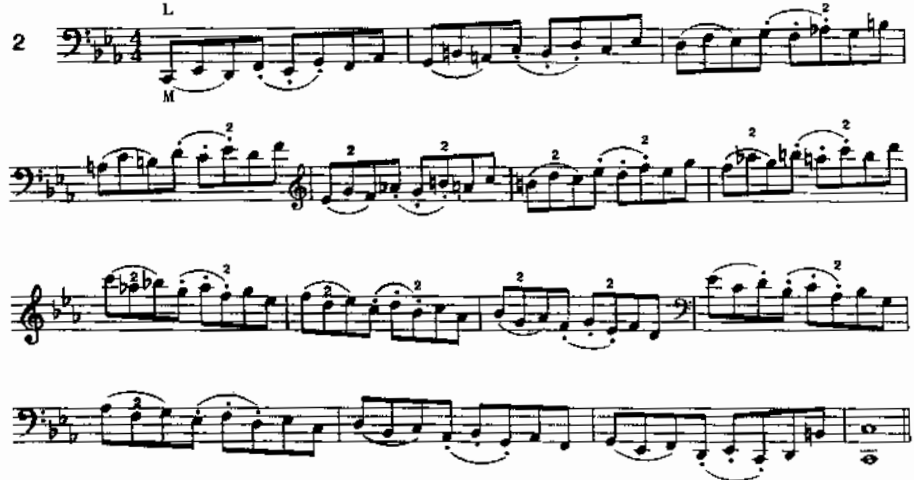


b



Thirds

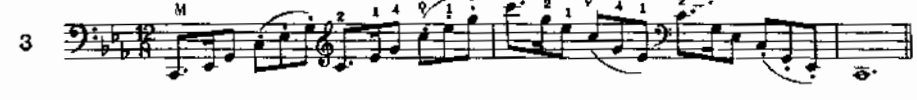
2



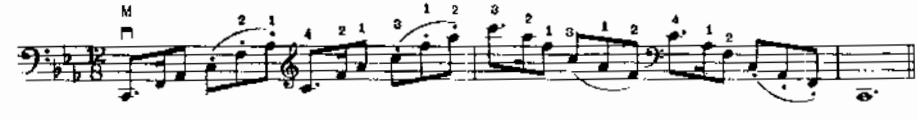
Arpeggios

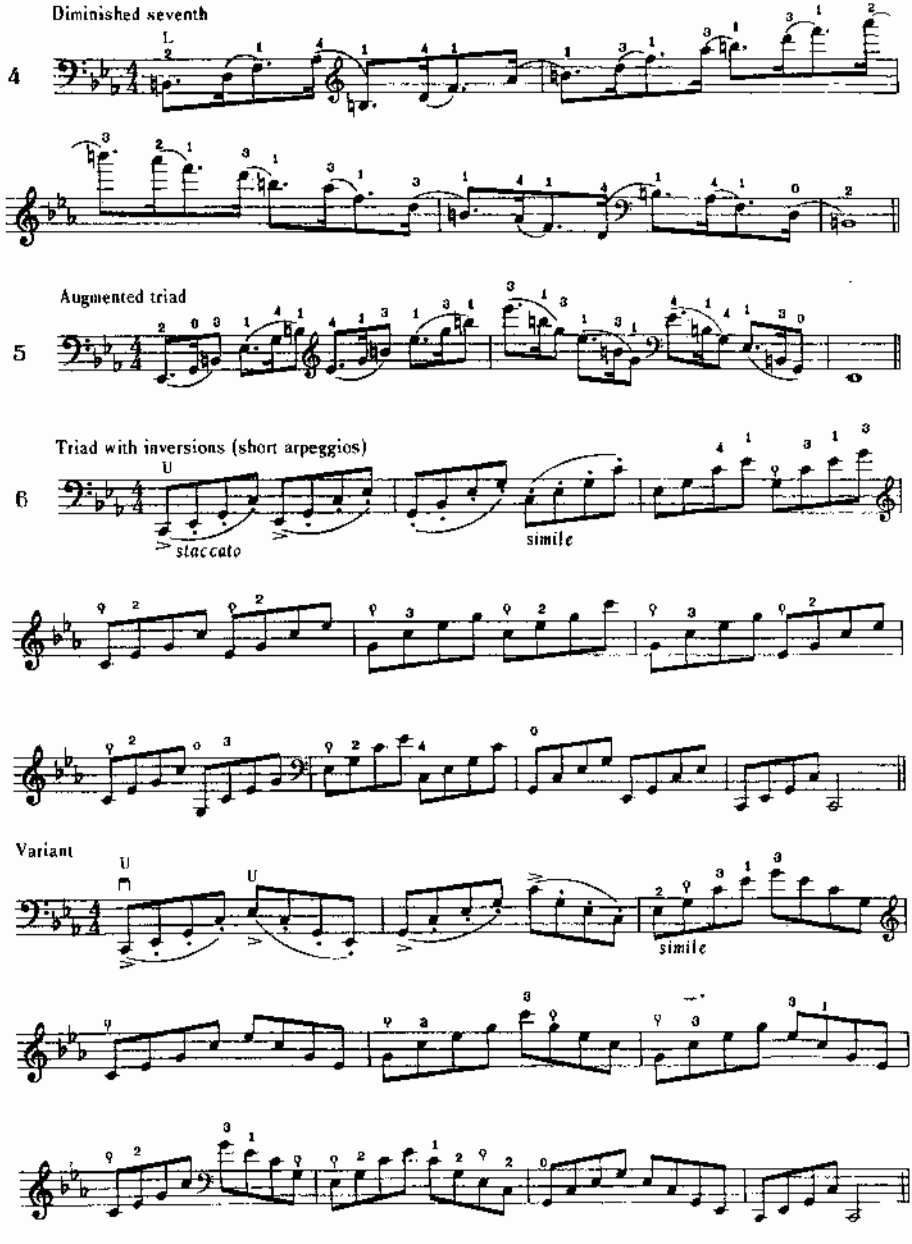
a Tonic

3



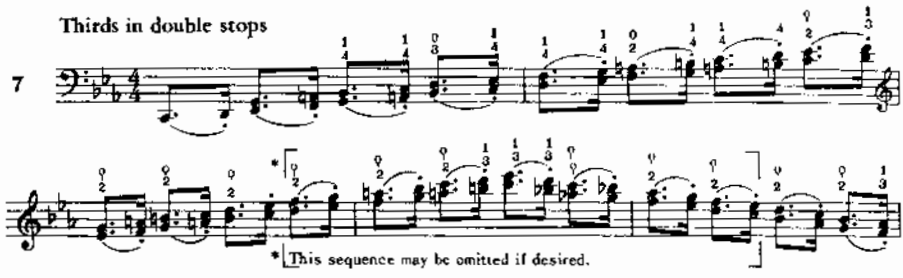
b Sub-dominant



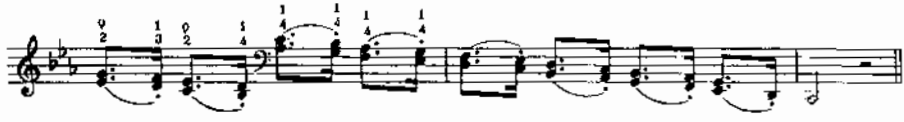

Diminished seventh
4
Augmented triad
5
Triad with inversions (short arpeggios)
6
staccato
simile
Variant
simile

Thirds in double stops

7

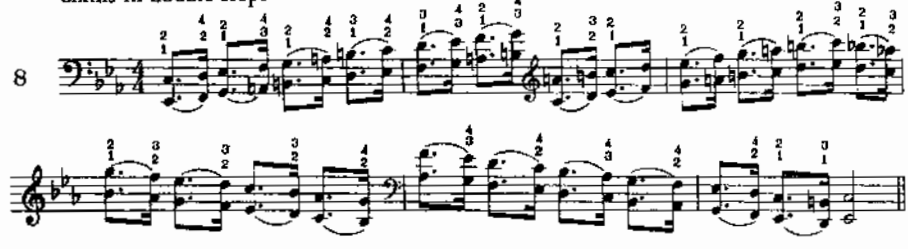


* This sequence may be omitted if desired.



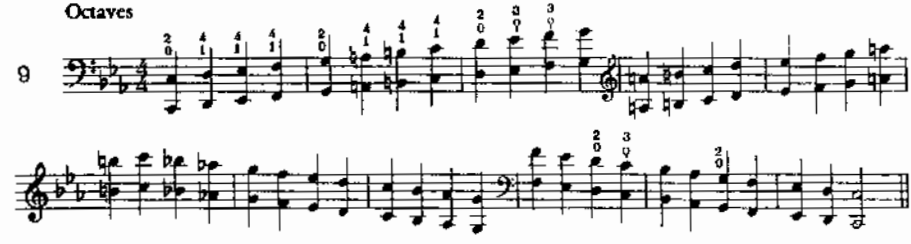
Sixths in double stops

8



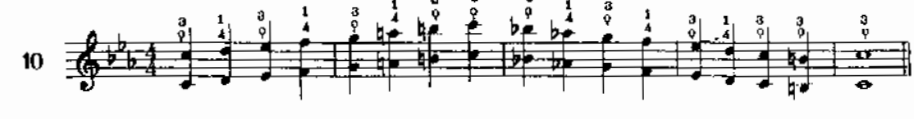
Octaves

9



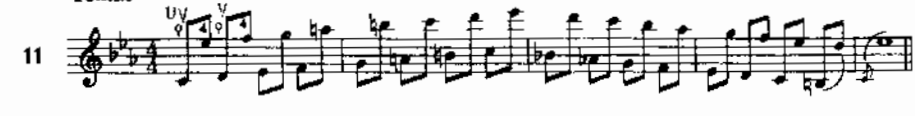
Octave scale (alternating fingerings)

10



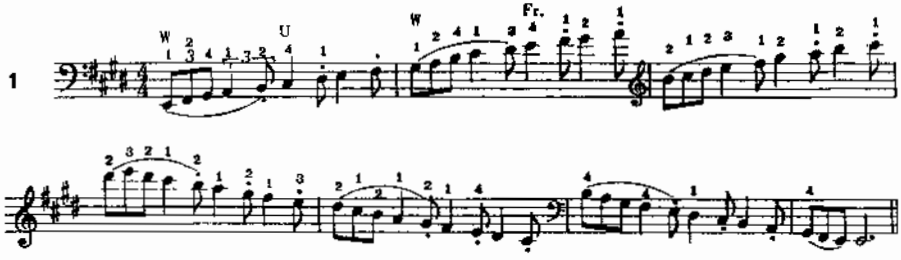
Tenths

11



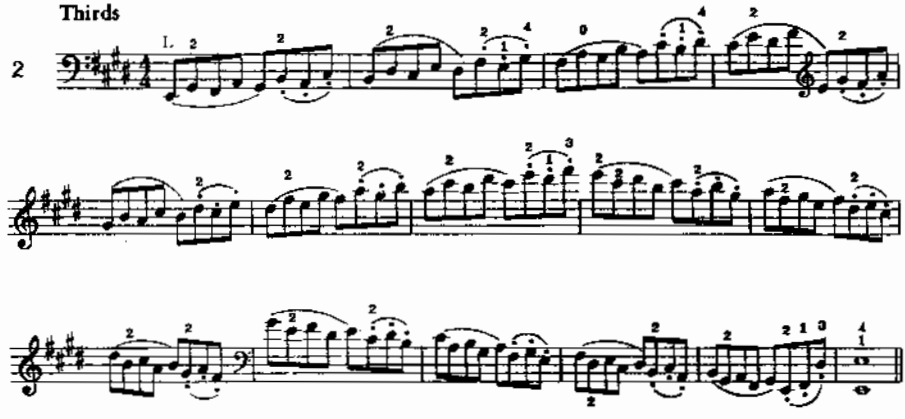
E MAJOR

1



Thirds

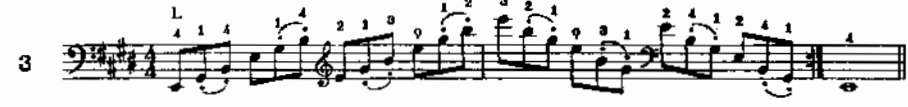
2



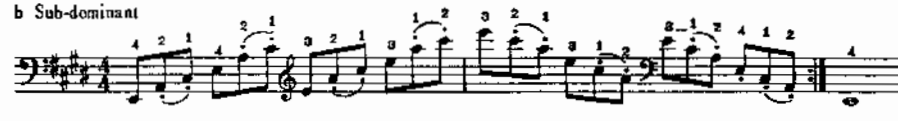
Arpeggios

a Tonic

3

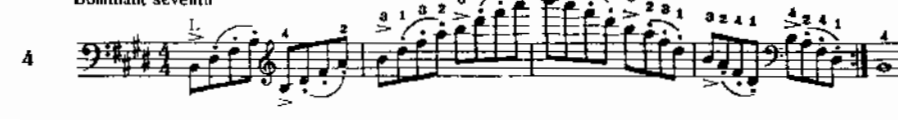


b Sub-dominant



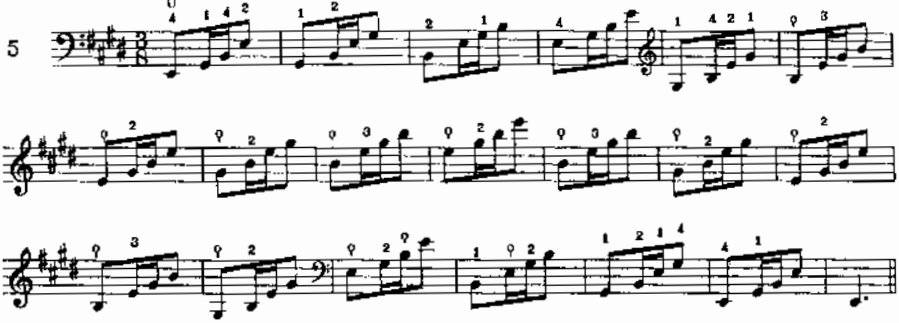
Dominant seventh

4

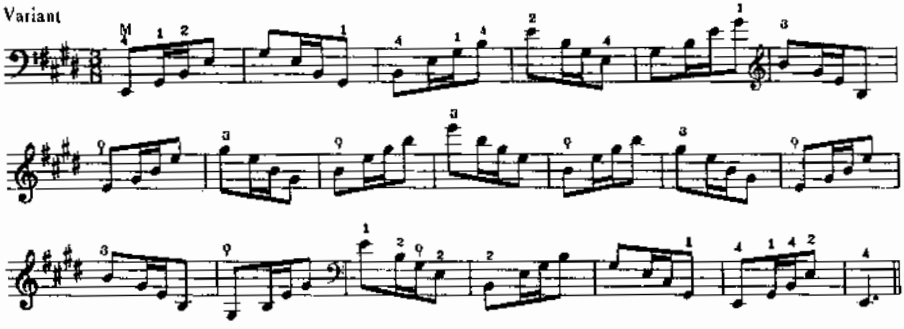


Triad with inversions (short arpeggios)

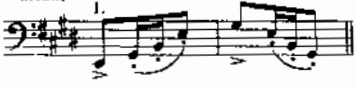
5



Variant

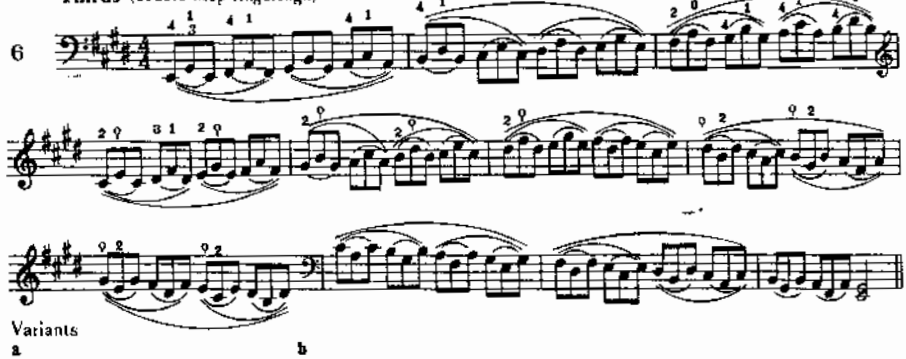


Variant



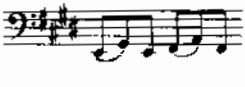
Thirds (double-stop fingerings)

6

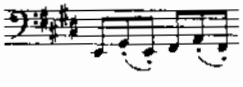


Variants

a

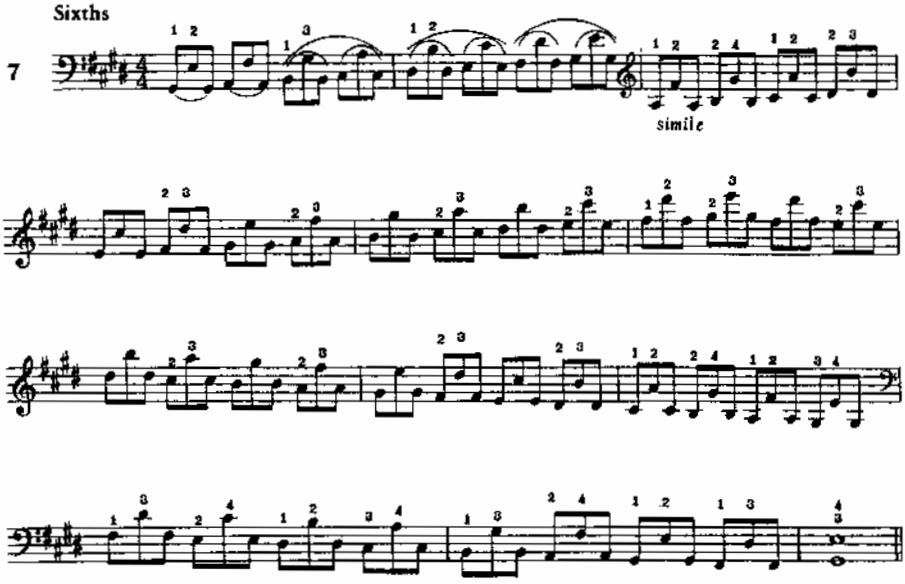


b



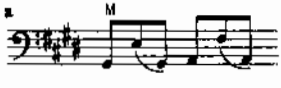
Sixths

7

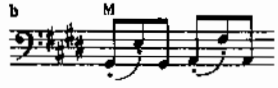


Variants

a

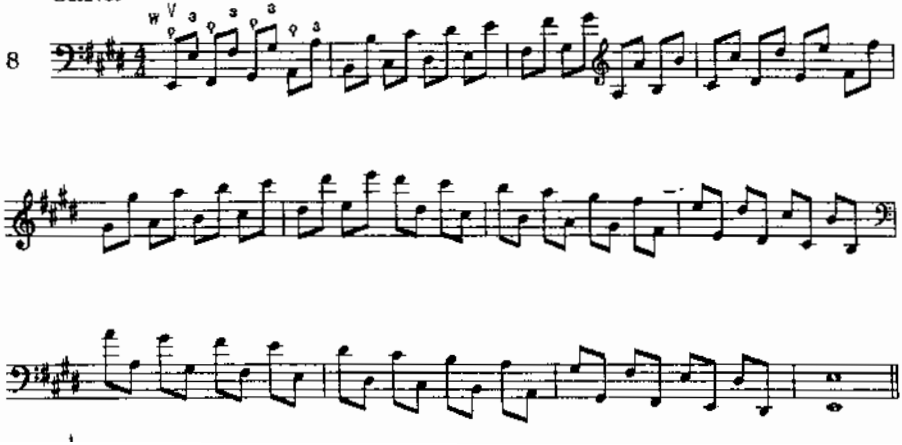


b



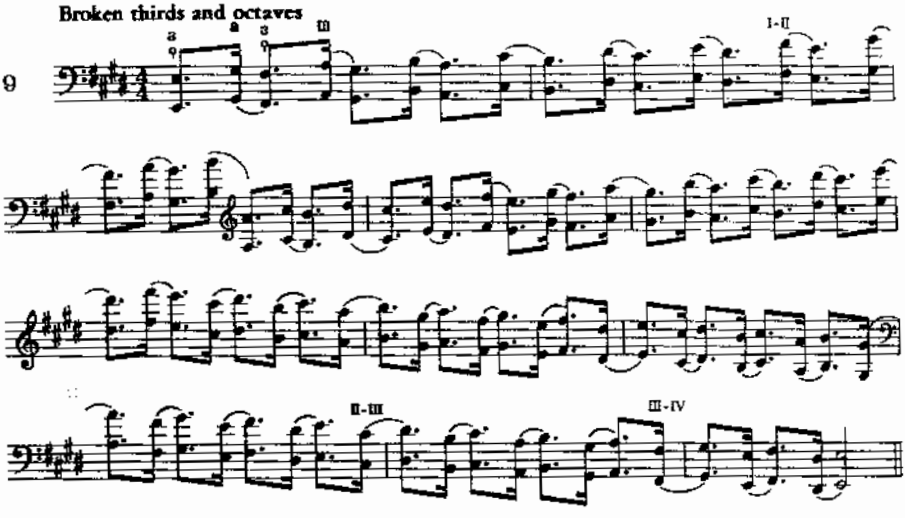
Octaves

8



Broken thirds and octaves

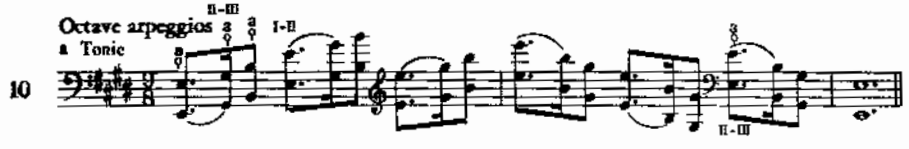
9



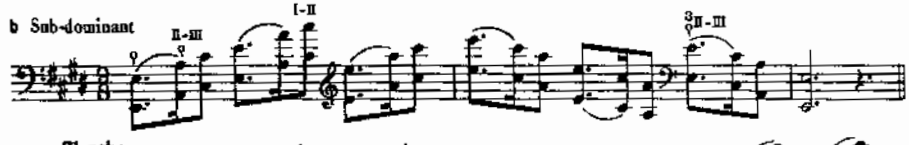
Octave arpeggios

a Tonic

10

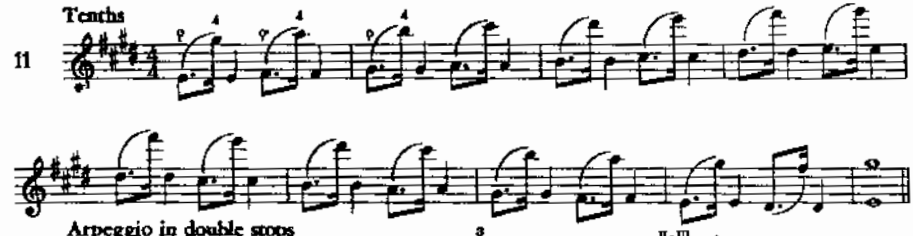


b Sub-dominant



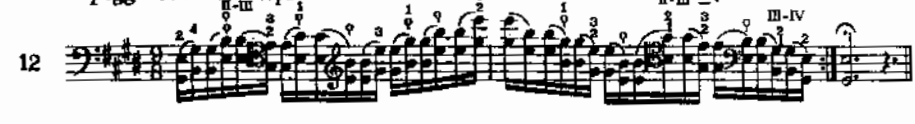
Tenths

11



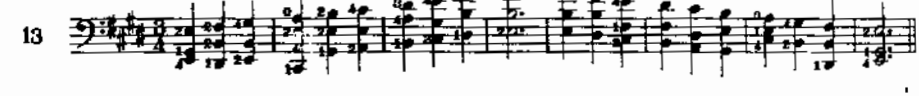
Arpeggio in double stops

12

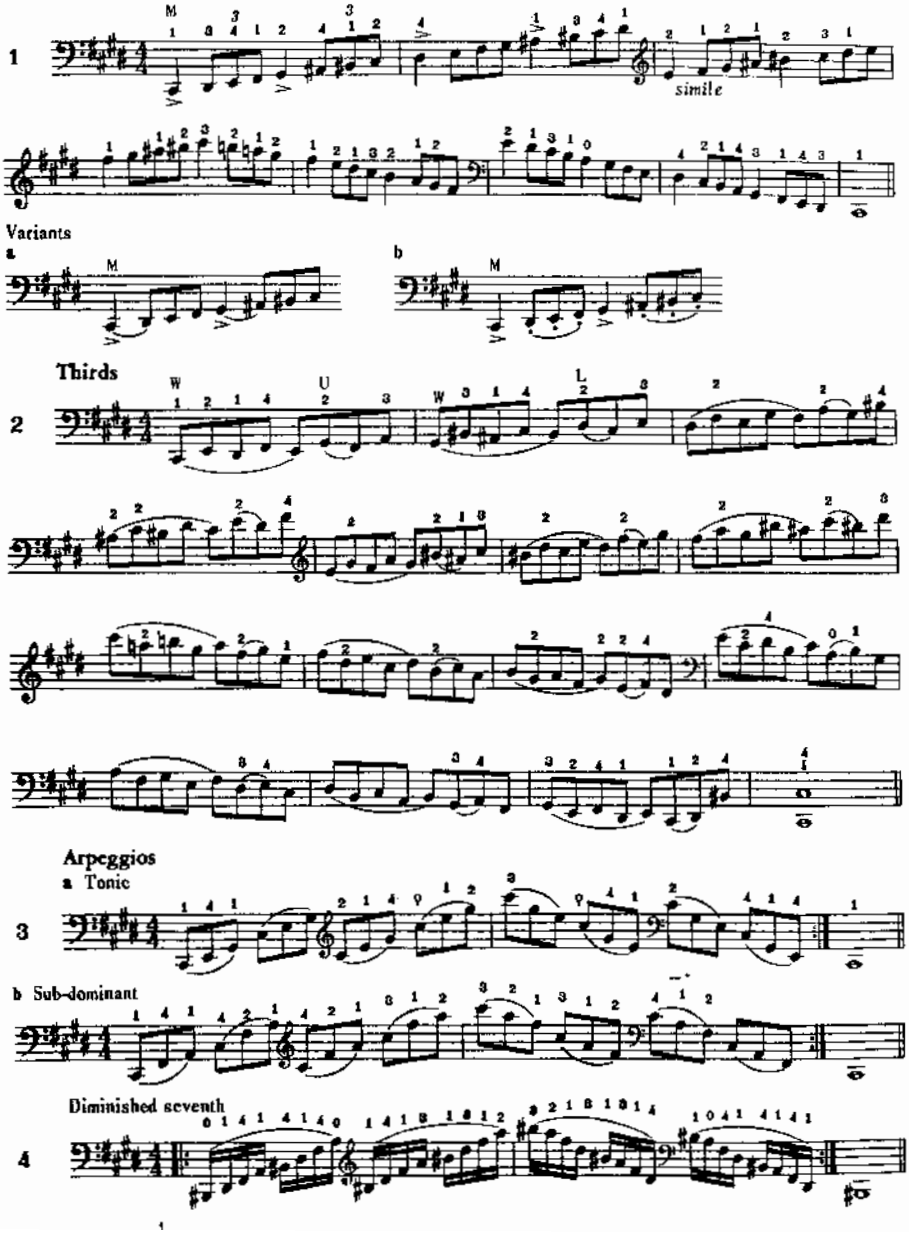


Scale in chords

13



C-SHARP MINOR

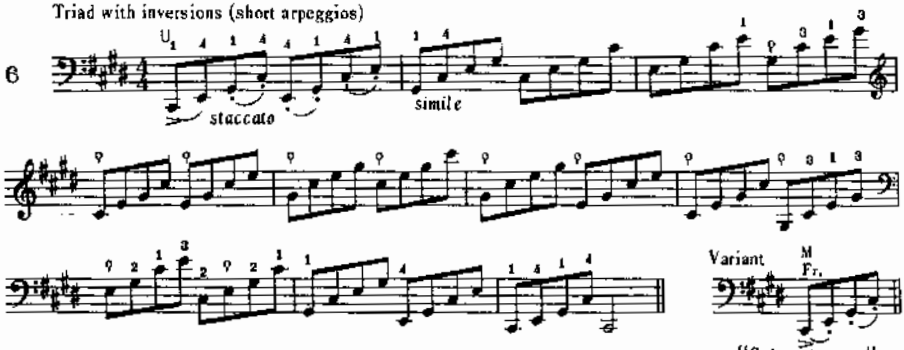


Augmented triad

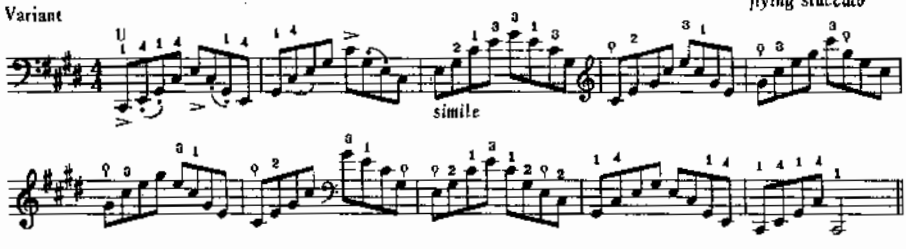
5

Triad with inversions (short arpeggios)

6

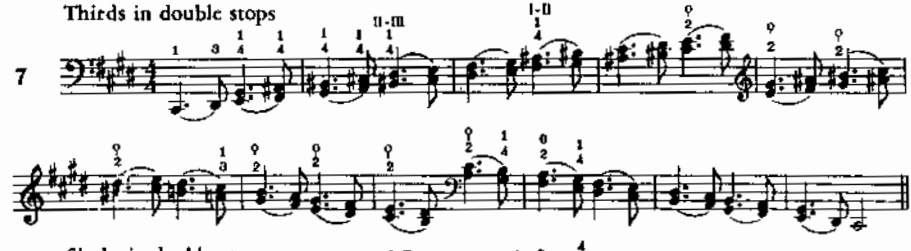


Variant



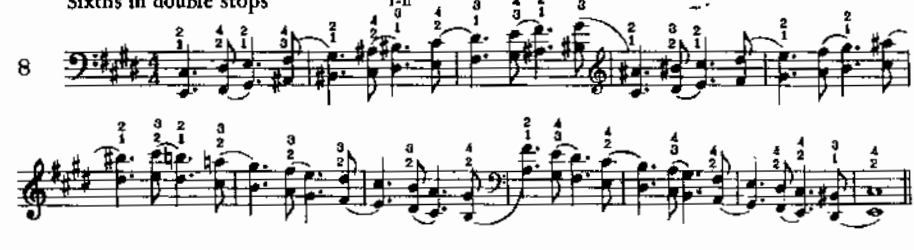
Thirds in double stops

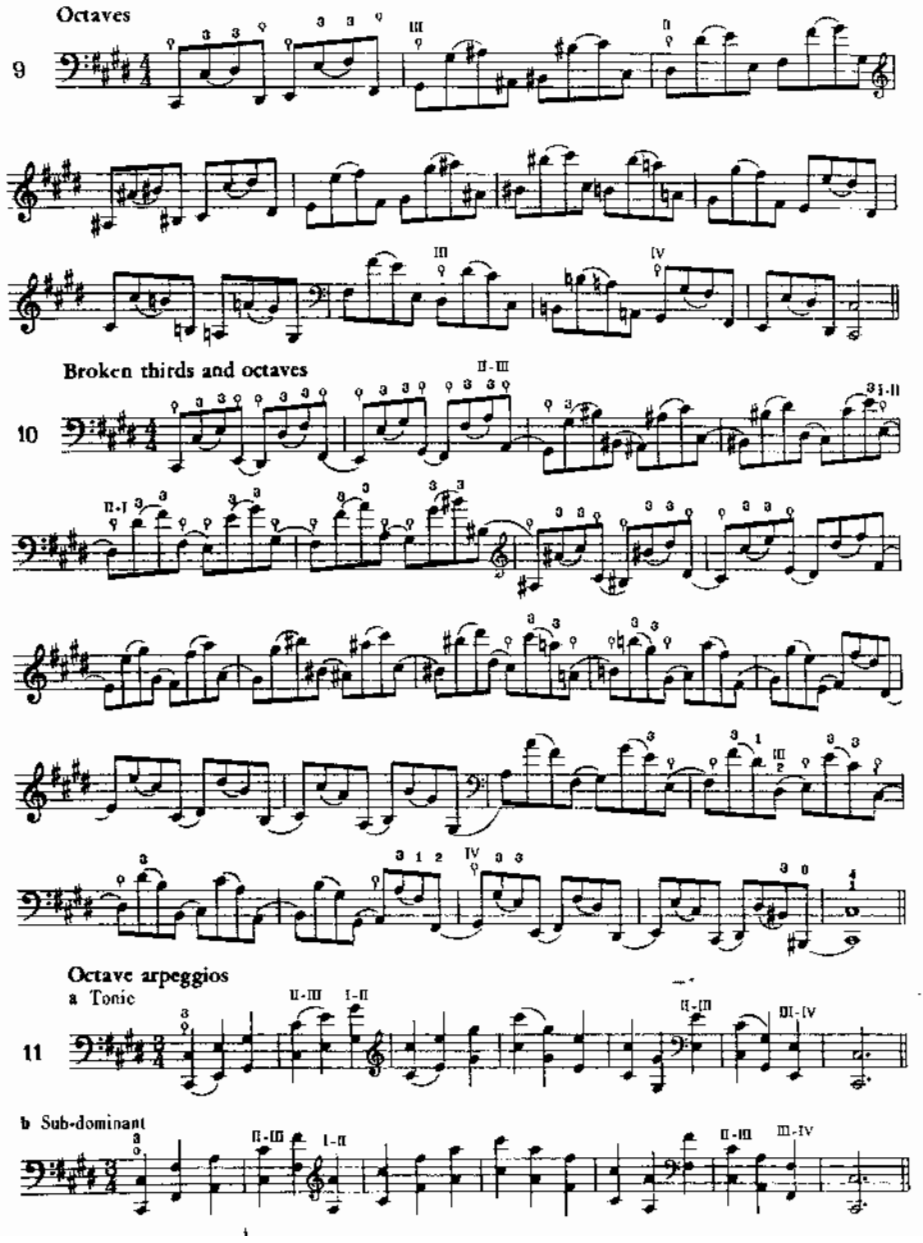
7



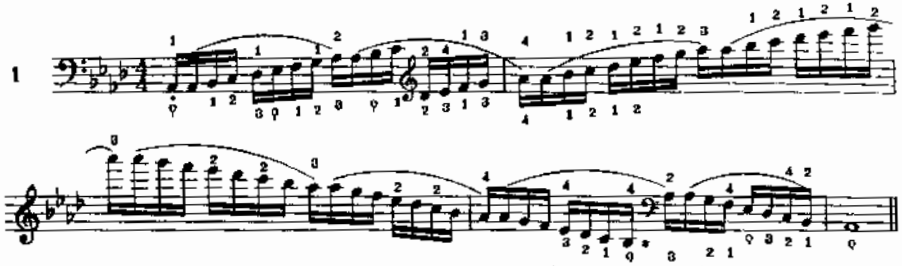
Sixths in double stops

8

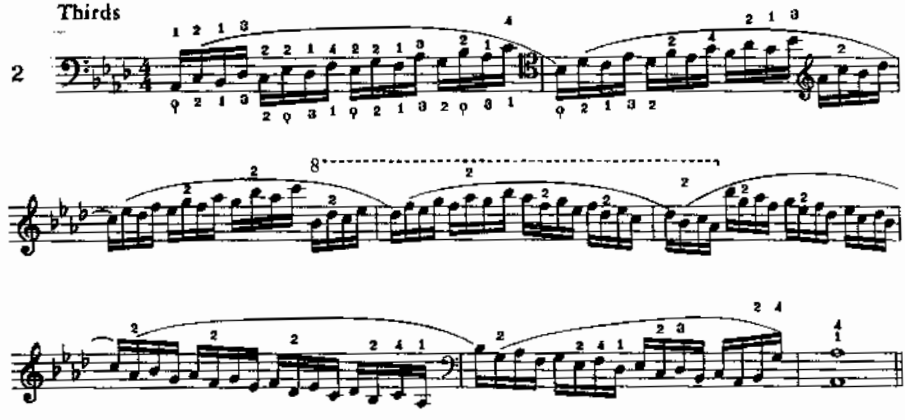


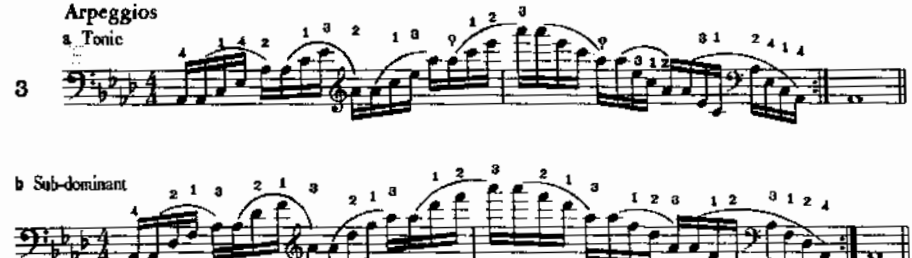

Octaves
9
Broken thirds and octaves
10
Octave arpeggios
a Tonic
11
b Sub-dominant

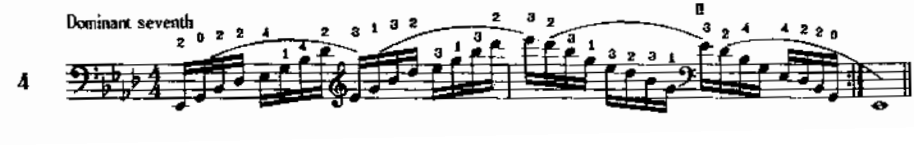
A-FLAT MAJOR



* When using lower fingering prepare the thumb on B♭ as the 3rd finger reaches the preceding E♭.

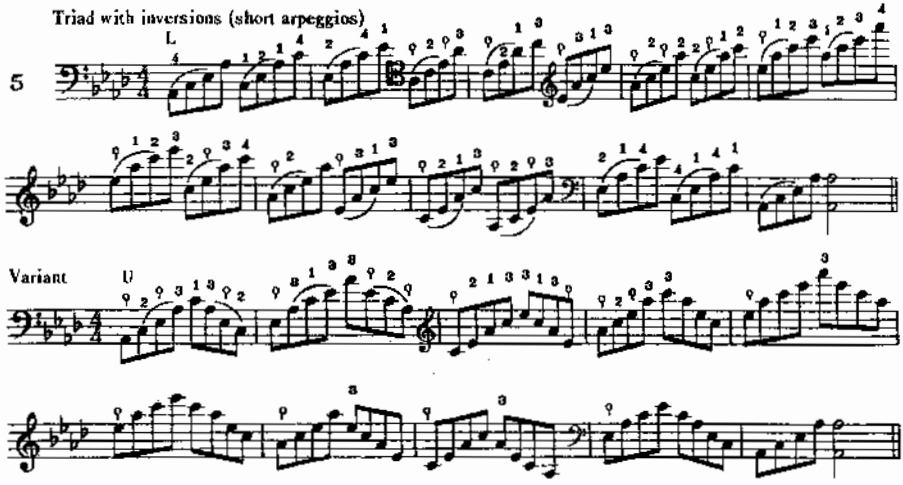






Triad with inversions (short arpeggios)

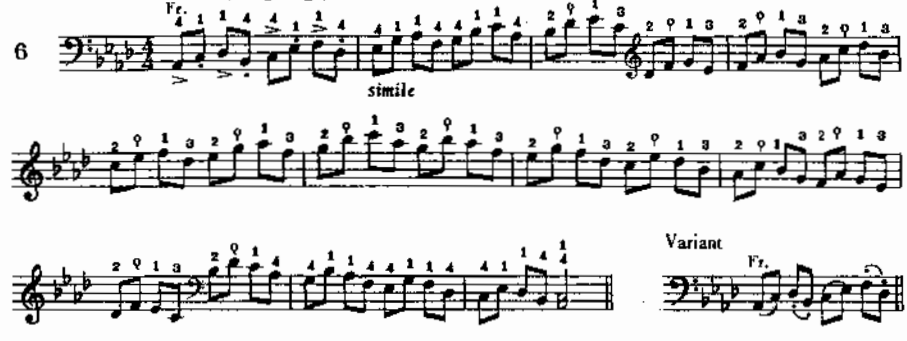
5



Variant

Thirds (double-stop fingerings)

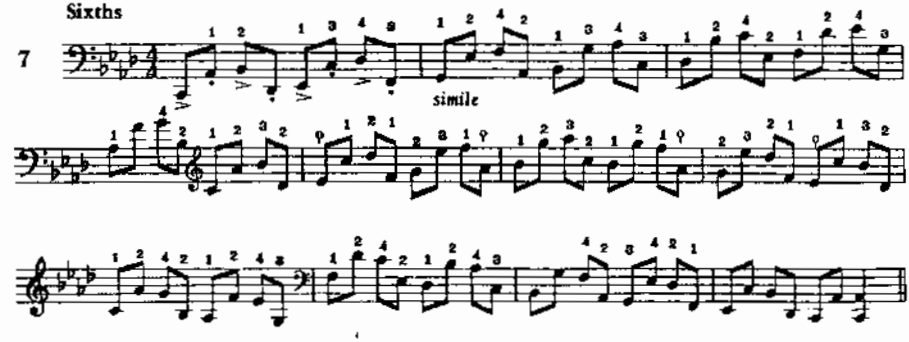
6

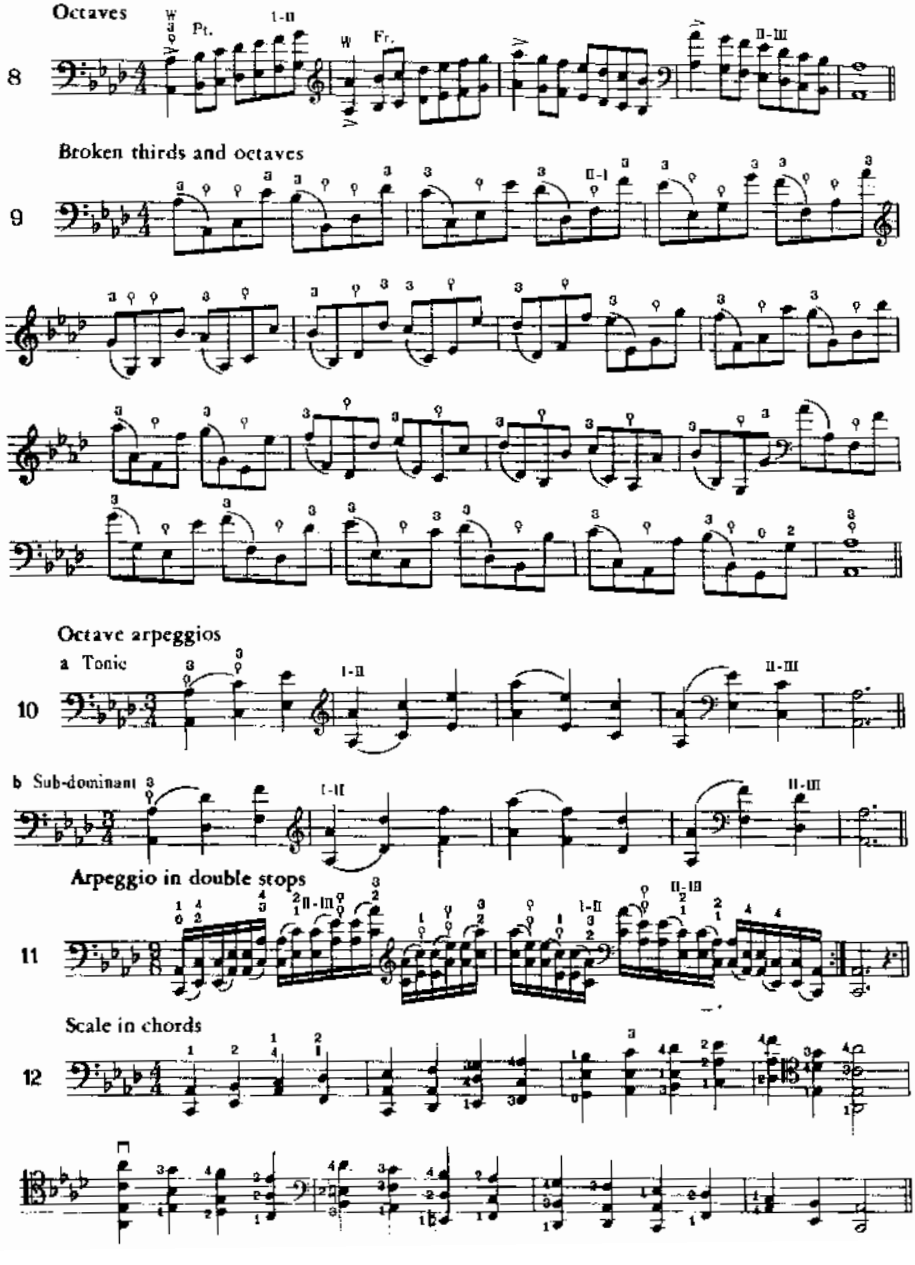


Variant

Sixths

7




Octaves
Pt.
I-II
Fr.
II-III
8
Broken thirds and octaves
II-I
9
Octave arpeggios
a Tonic
I-II
II-III
10
b Sub-dominant
I-II
II-III
Arpeggio in double stops
II-III
I-II
II-III
11
Scale in chords
12

F MINOR

1

Variant

Thirds

2

Arpeggios

a Tonic

3

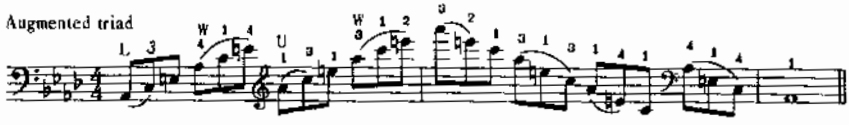
b Sub-dominant

Diminished seventh

4

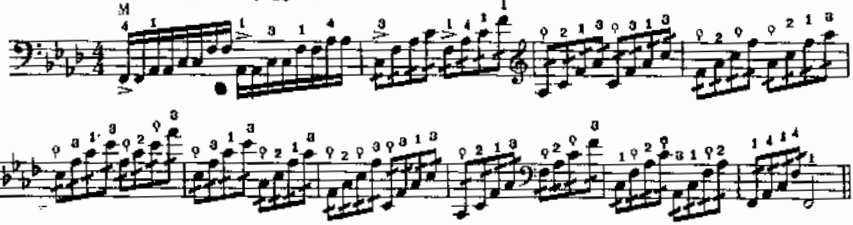
Augmented triad

5

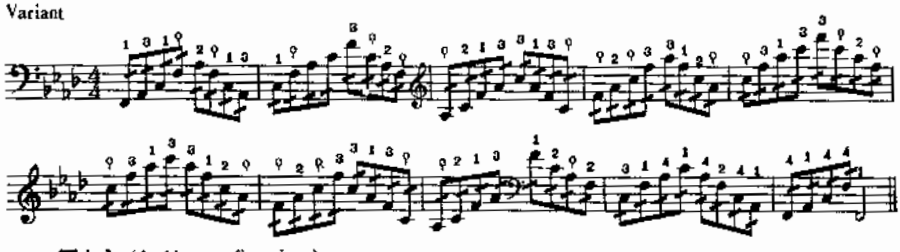


Triad with inversions (short arpeggios)

6

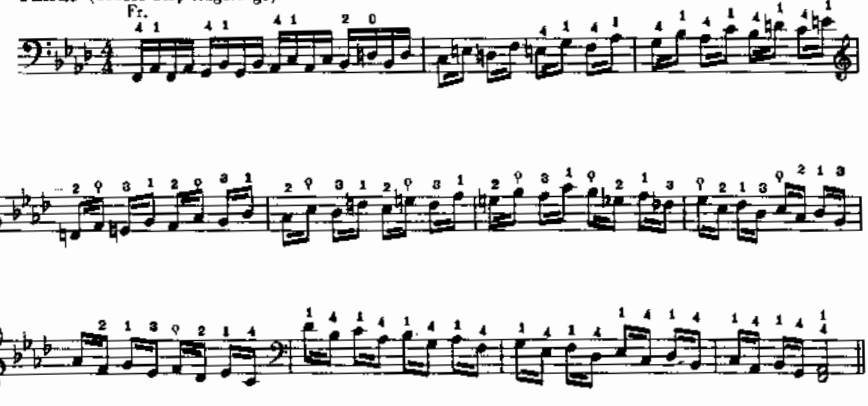


Variant

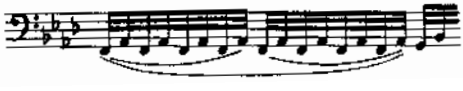


Thirds (double-stop fingerings)

7

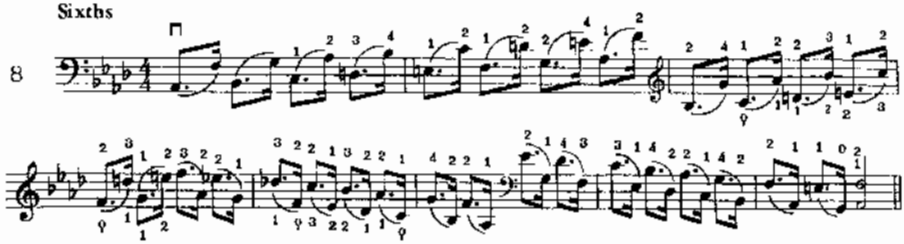


Variant



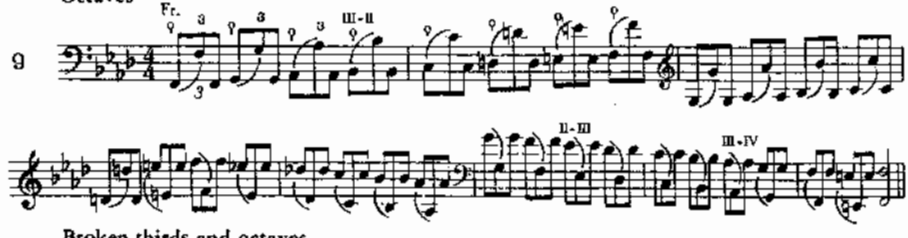
Sixths

8



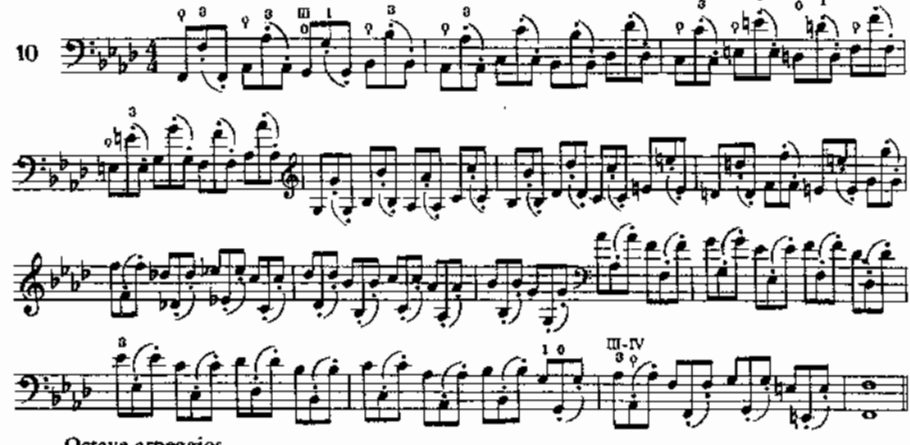
Octaves

9



Broken thirds and octaves

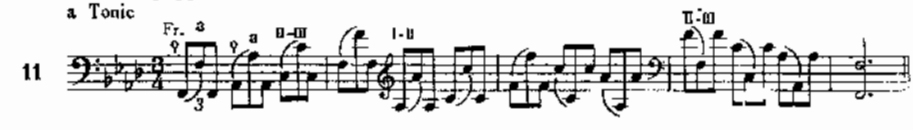
10



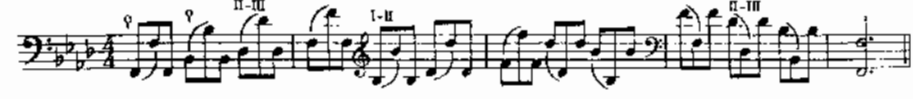
Octave arpeggios

a Tonic

11

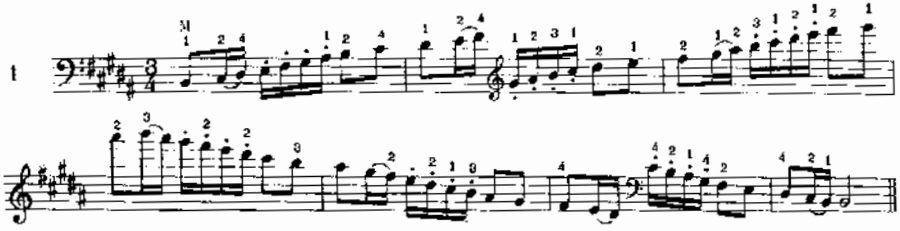


b Sub-dominant



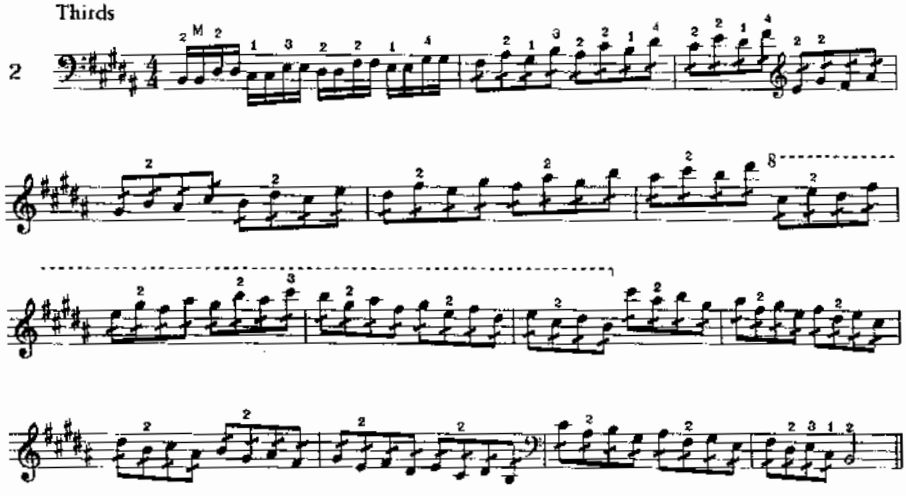
B MAJOR

1



Thirds

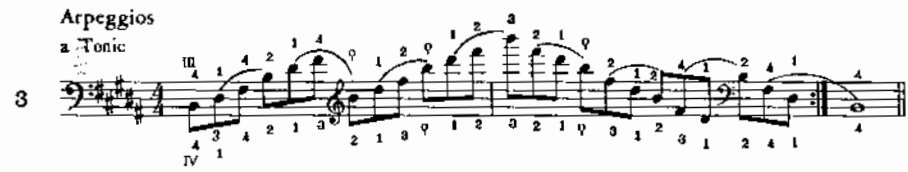
2



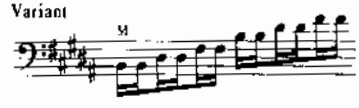
Arpeggios

a Tonic

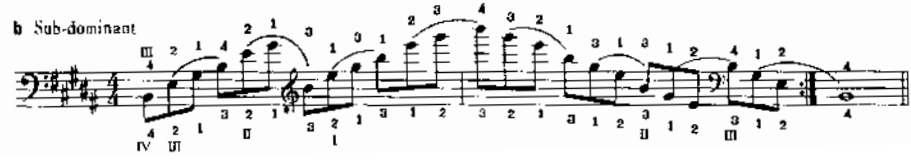
3

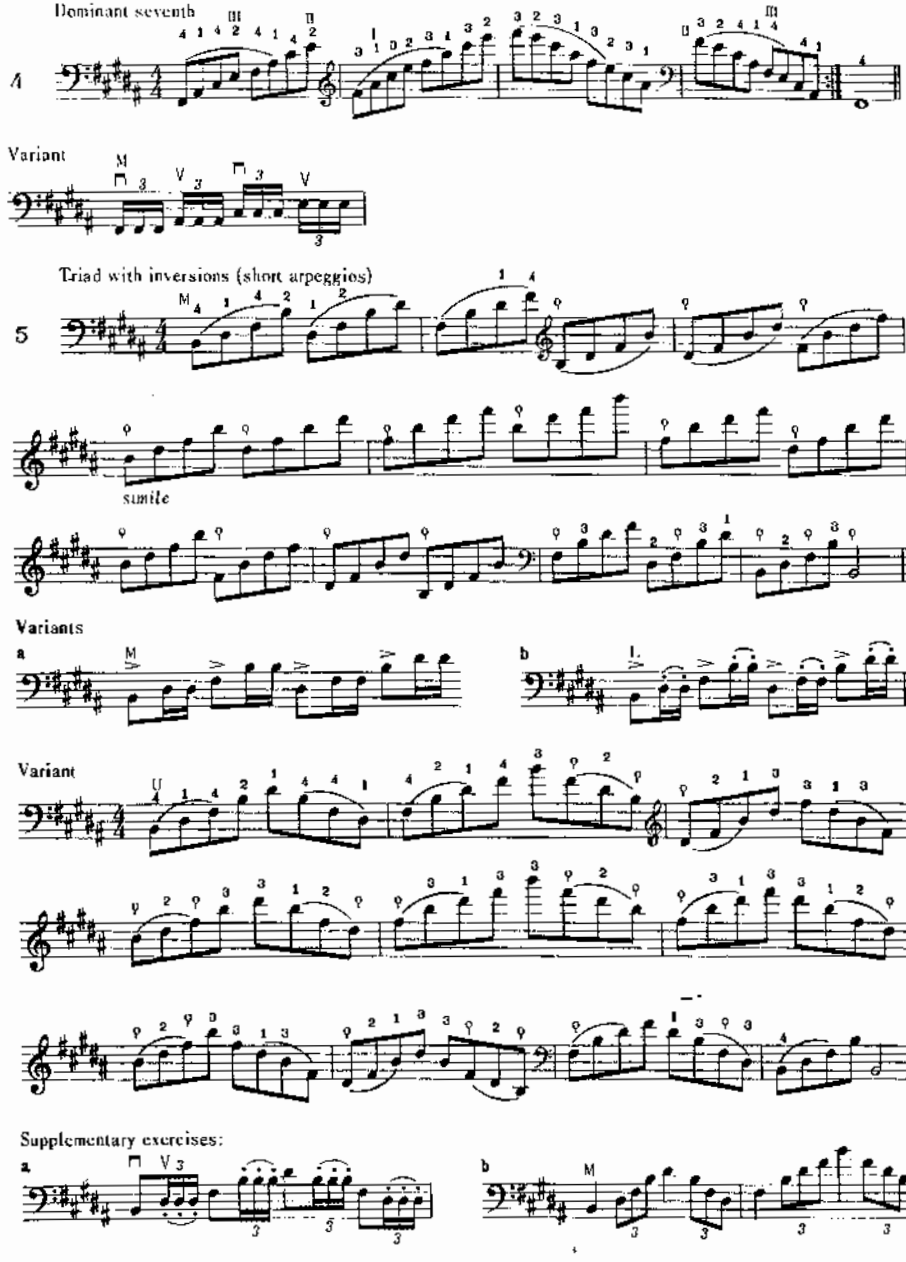


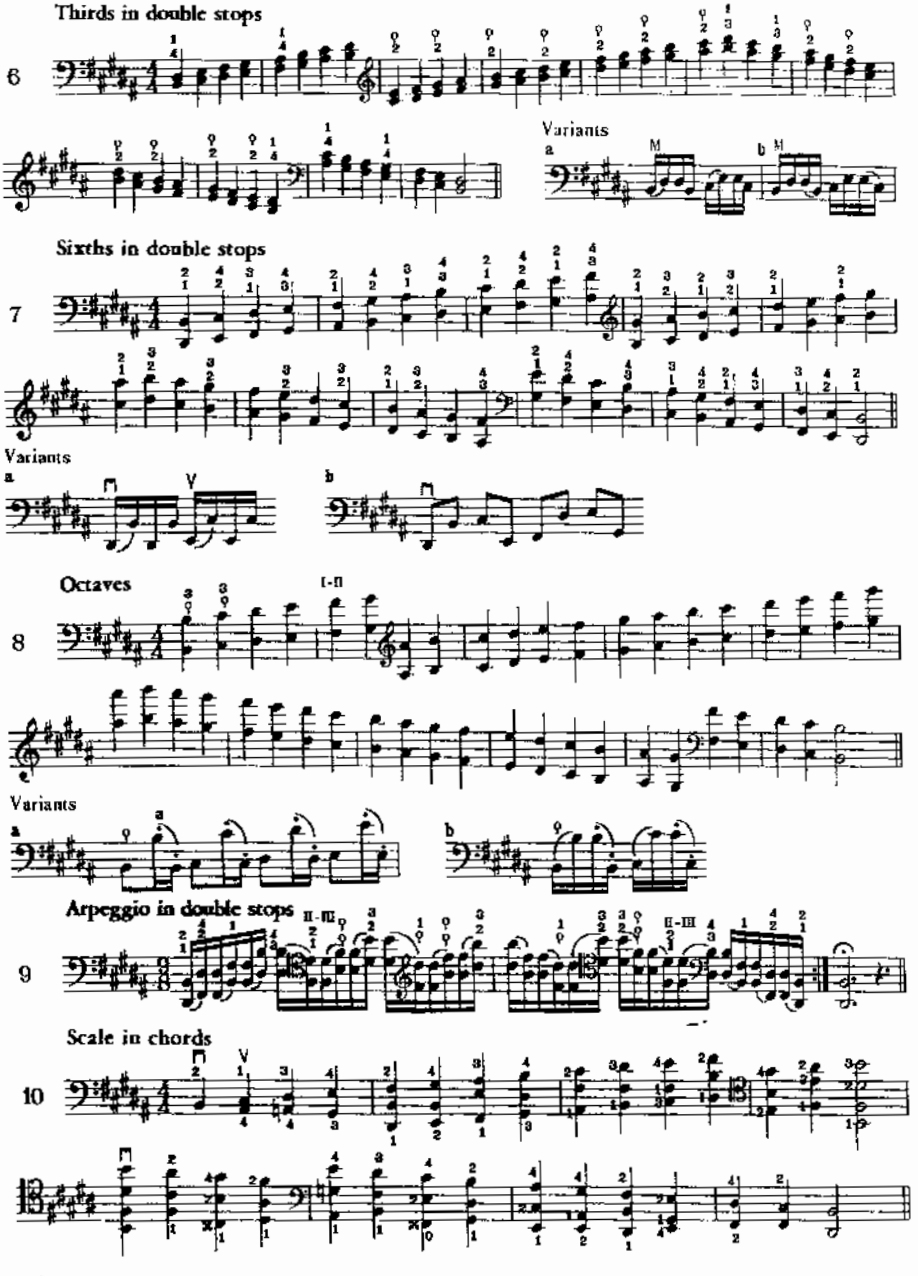
Variant



b Sub-dominant

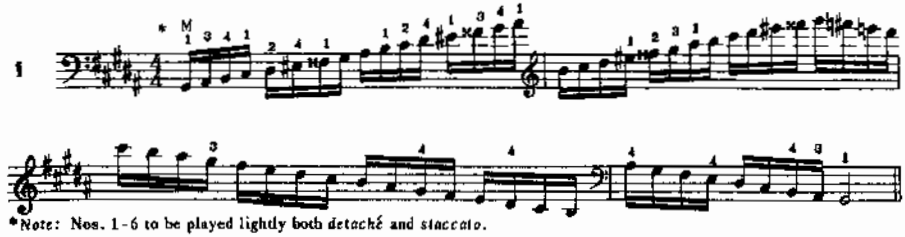



Dominant seventh
4
Variant
Triad with inversions (short arpeggios)
5
sunile
Variants
a
b
Variant
Supplementary exercises:
a
b


Thirds in double stops
6
Variants
a
M
b
M
Sixths in double stops
7
Variants
a
V
b
Octaves
8
I-II
Variants
a
a
b
Arpeggio in double stops
9
II-III
II-III
Scale in chords
10
V

G-SHARP MINOR

1

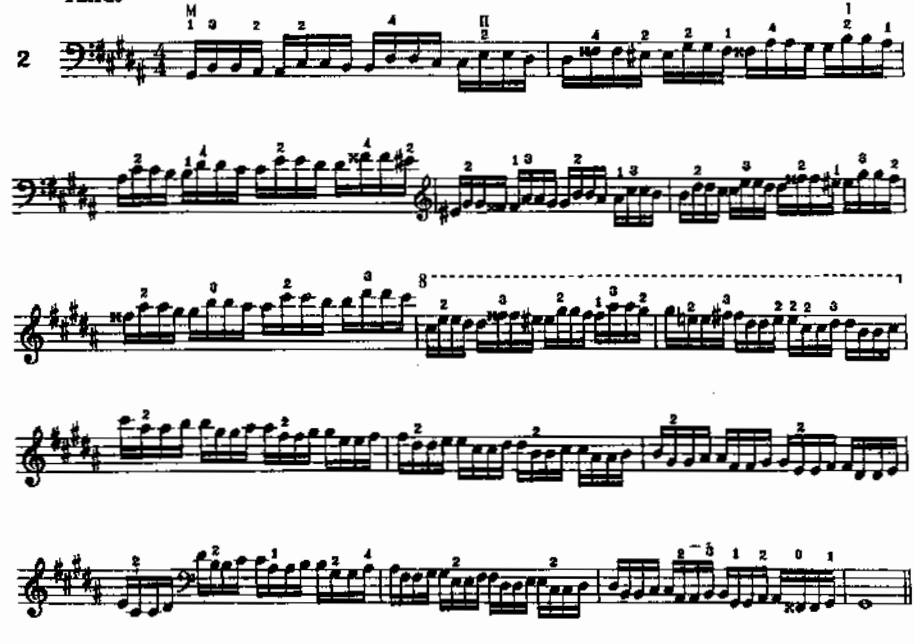


*Note: Nos. 1-6 to be played lightly both *detaché* and *staccato*.

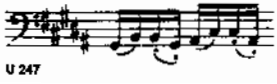
Variant

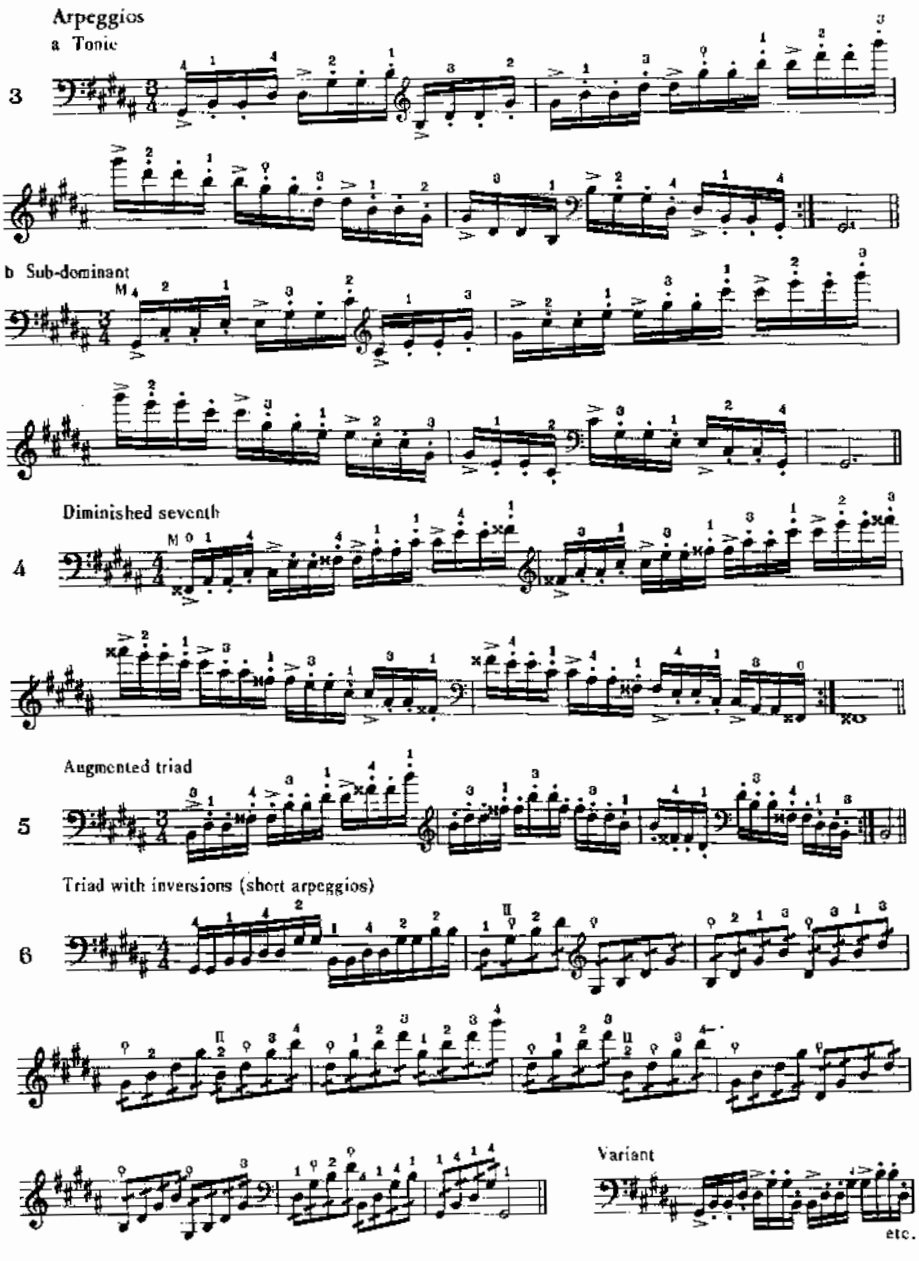
Thirds

2

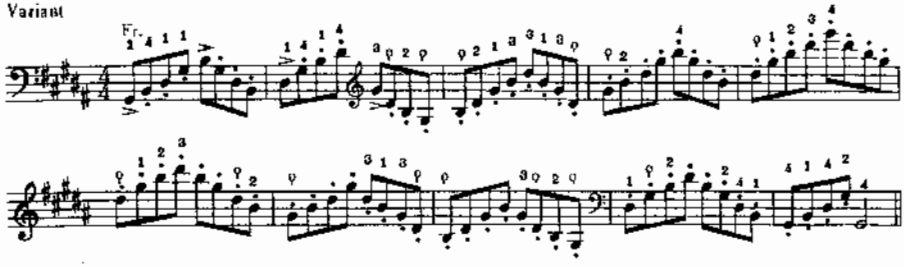


Variant



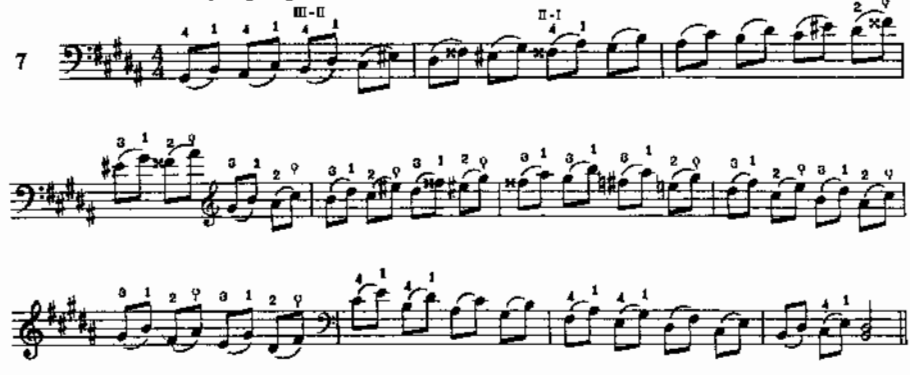

Arpeggios
a Tonic
3
b Sub-dominant
Diminished seventh
4
Augmented triad
5
Triad with inversions (short arpeggios)
6
Variant
etc.

Variant



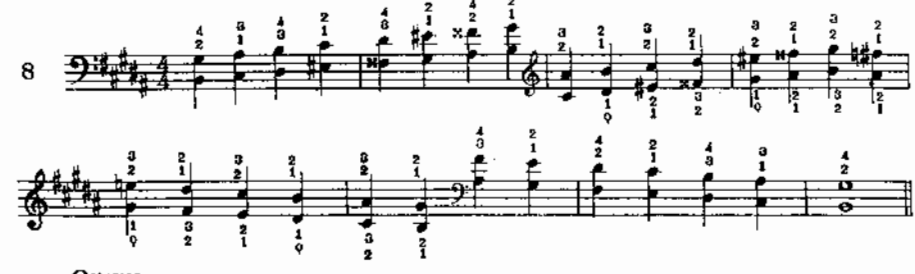
Thirds (double-stop fingerings)

7



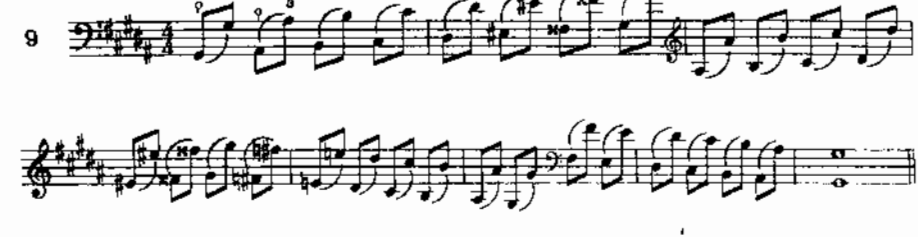
Sixths in double stops

8



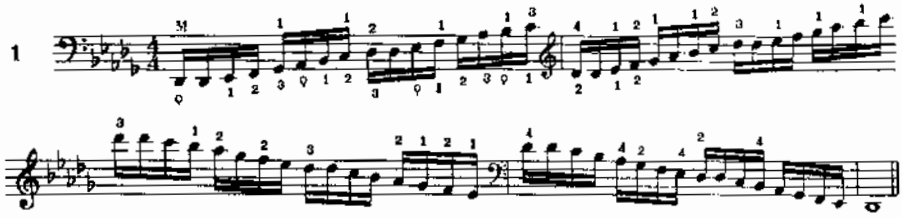
Octaves

9

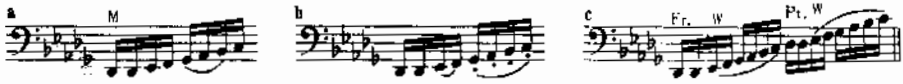


D-FLAT MAJOR

1

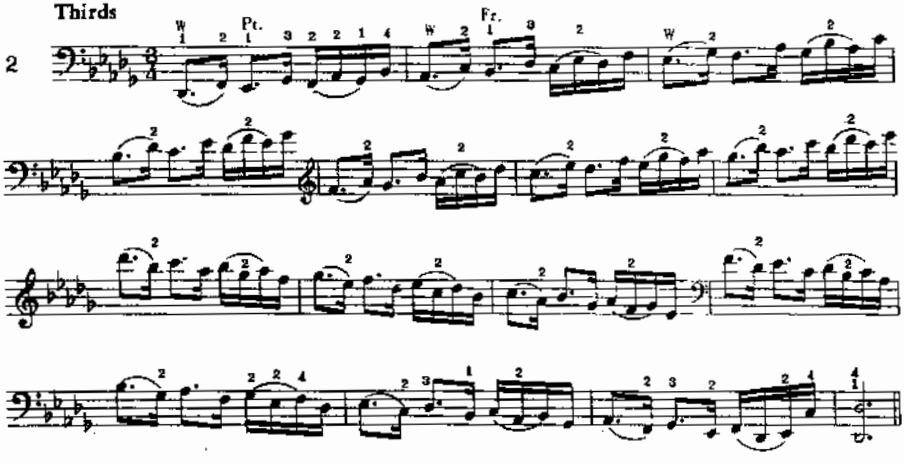


Variants



Thirds

2



Arpeggios

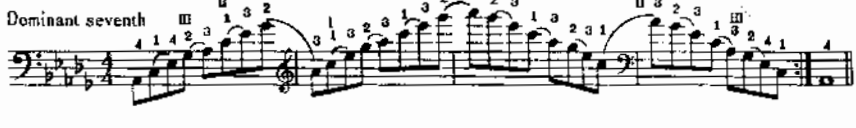
a Tonic

3

b Sub-dominant

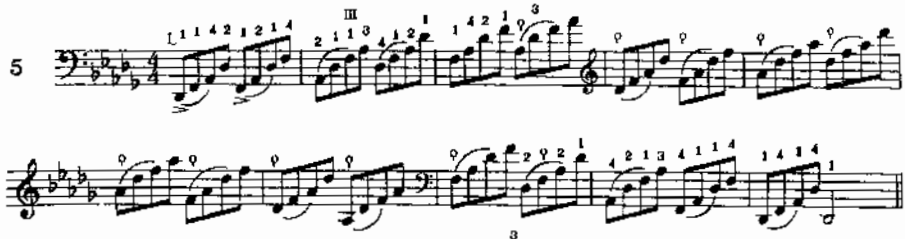
Dominant seventh

4

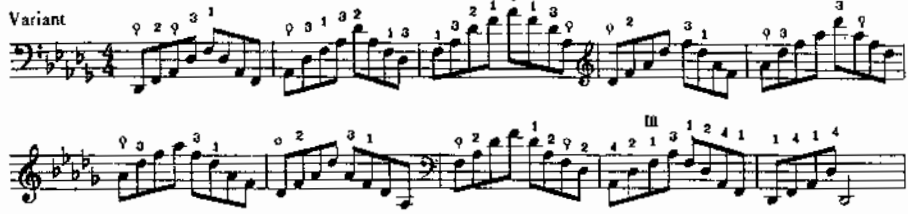


Triad with inversions (short arpeggios)

5

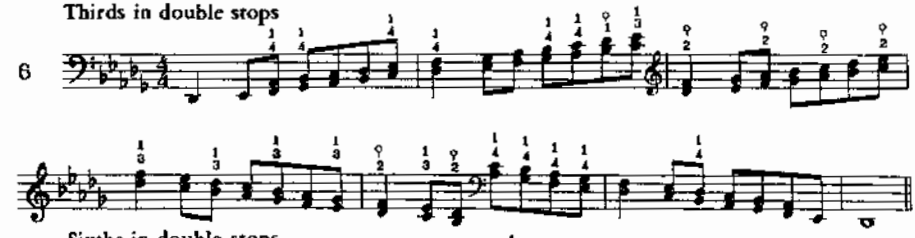


Variant



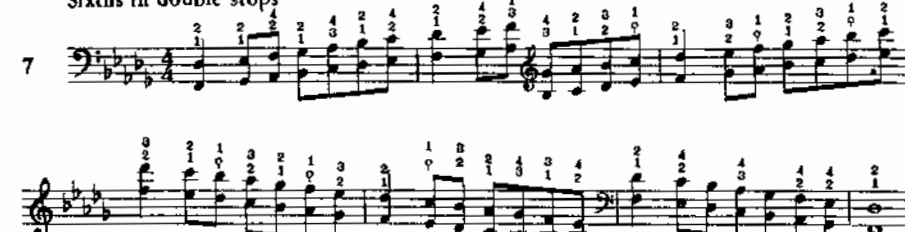
Thirds in double stops

6



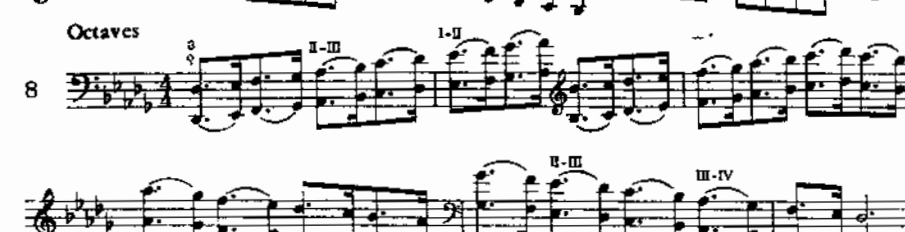
Sixths in double stops

7



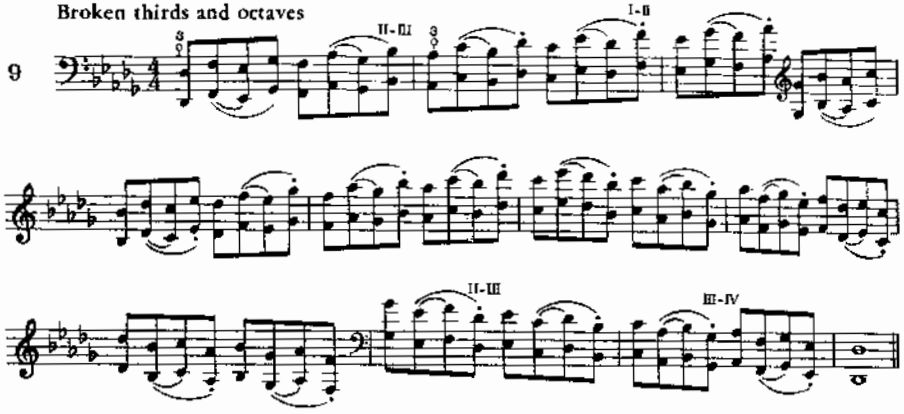
Octaves

8



Broken thirds and octaves

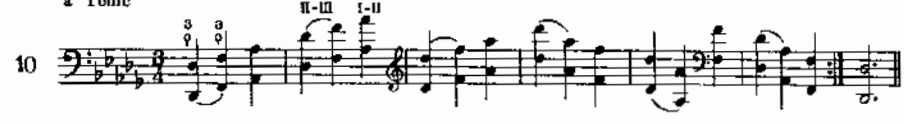
9



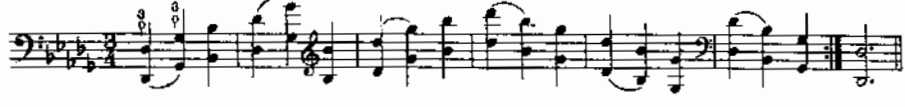
Octave arpeggios

a Tonic

10

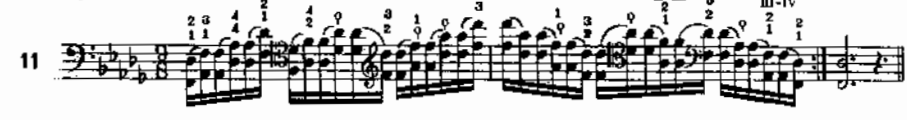


b Sub-dominant



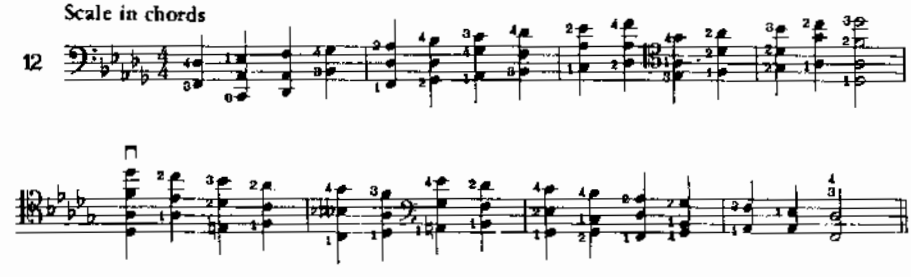
Arpeggio in double stops

11

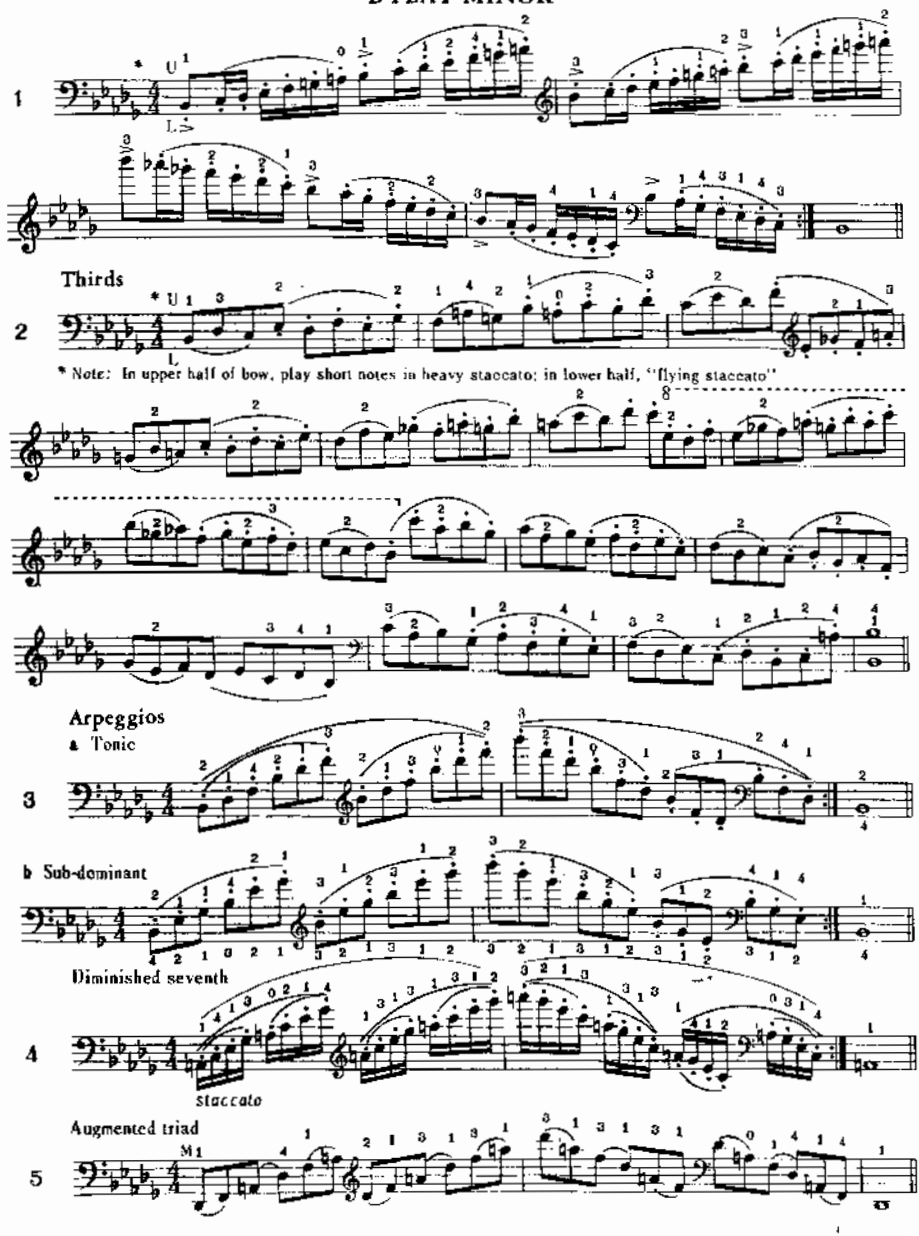


Scale in chords

12

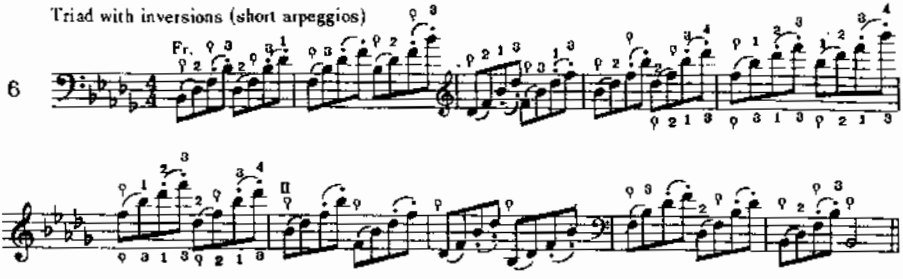


B-FLAT MINOR

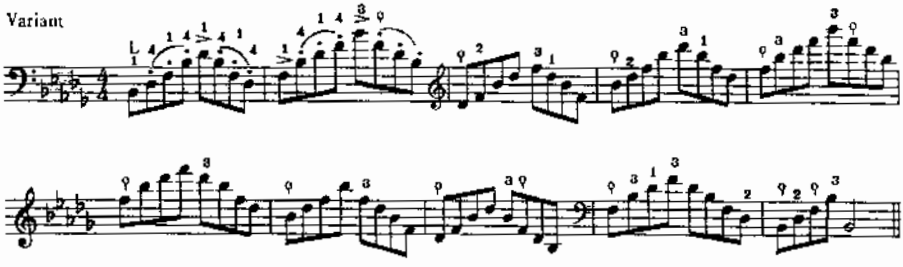

1
2
Thirds
* Note: In upper half of bow, play short notes in heavy staccato; in lower half, "flying staccato"
Arpeggios
a Tonic
3
b Sub-dominant
Diminished seventh
4
staccato
Augmented triad
5

Triad with inversions (short arpeggios)

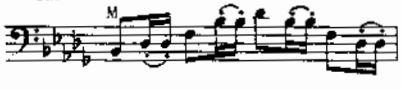
6



Variant

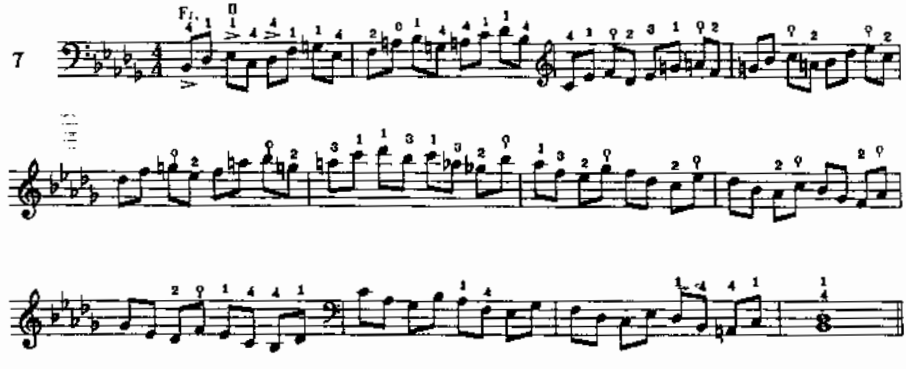


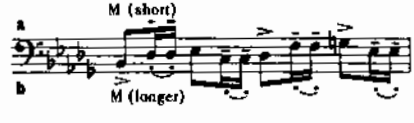
Variant

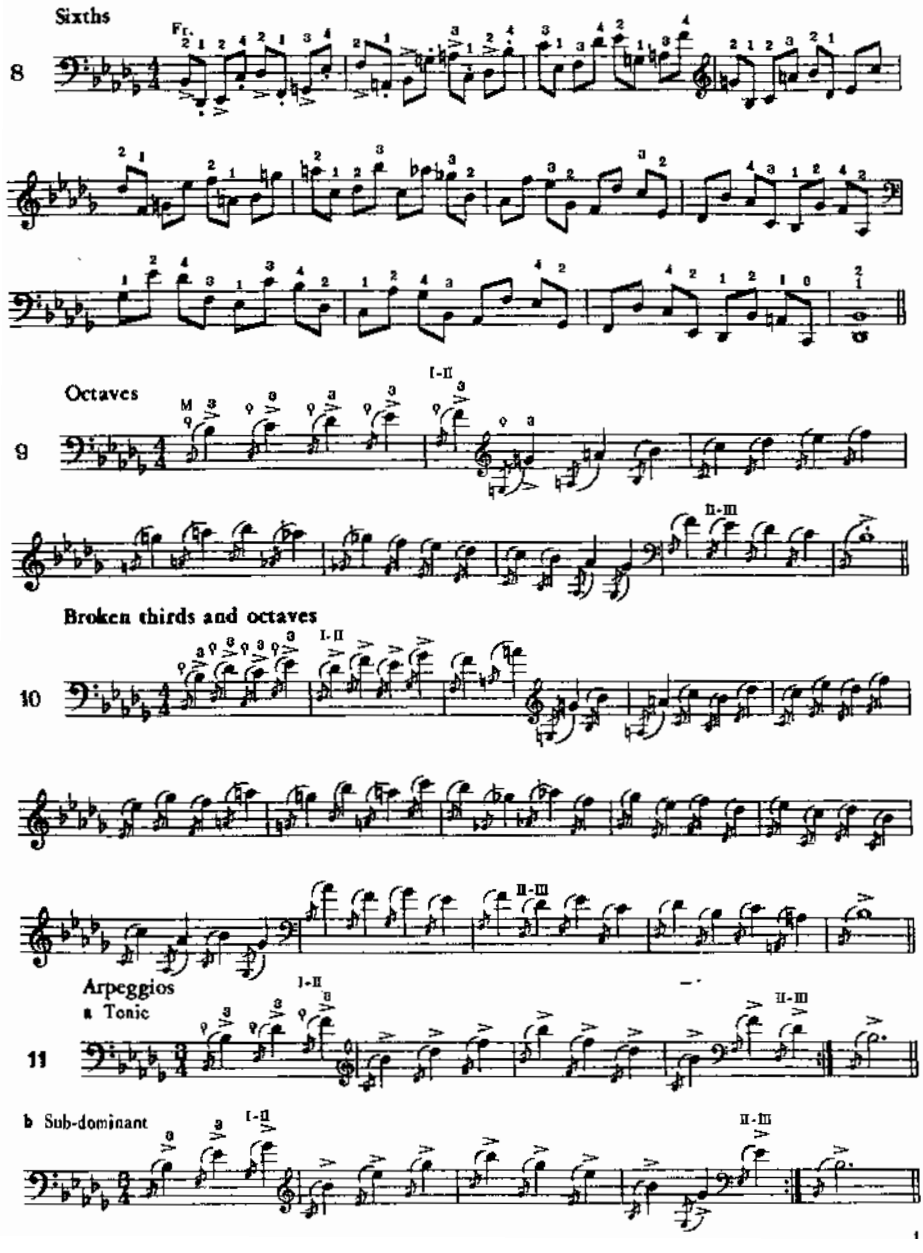


Thirds (double-stop fingerings)

7

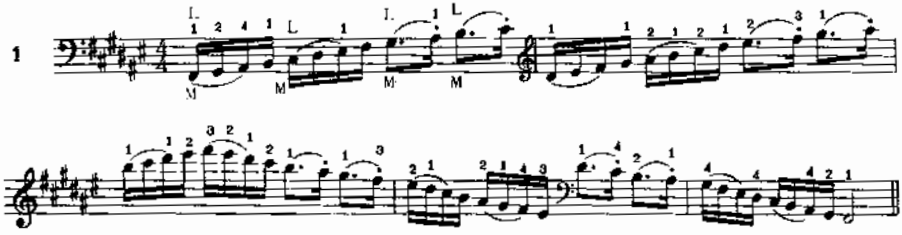





Sixths
8
Octaves
9
I-II
II-III
Broken thirds and octaves
10
I-II
II-III
Arpeggios
a Tonic
11
I-II
II-III
b Sub-dominant
I-II
II-III

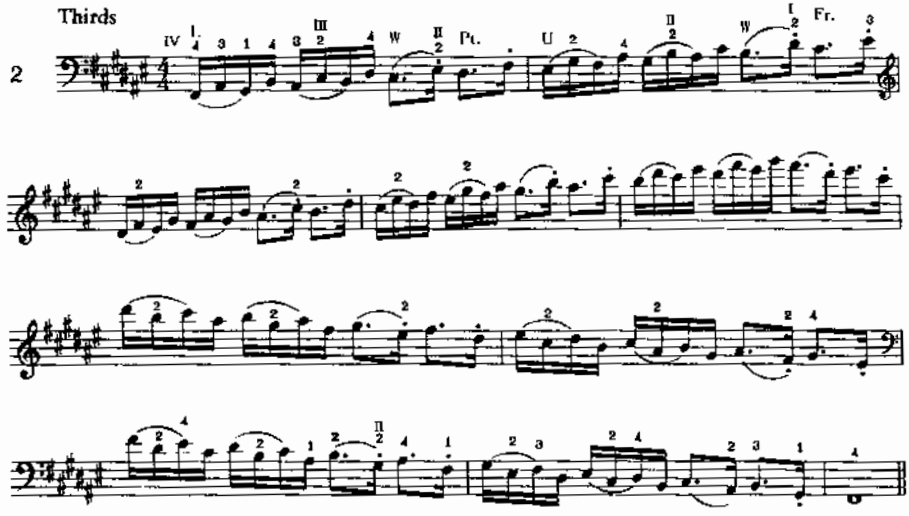
F-SHARP MAJOR

1



Thirds

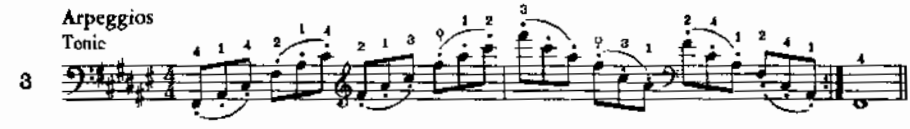
2



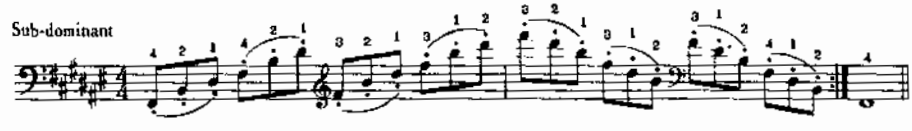
Arpeggios

Tonic

3

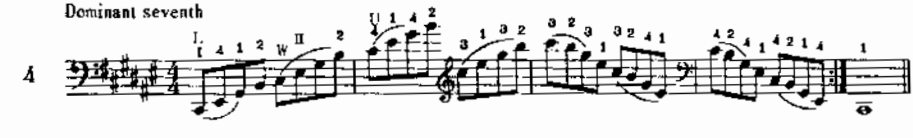


Sub-dominant



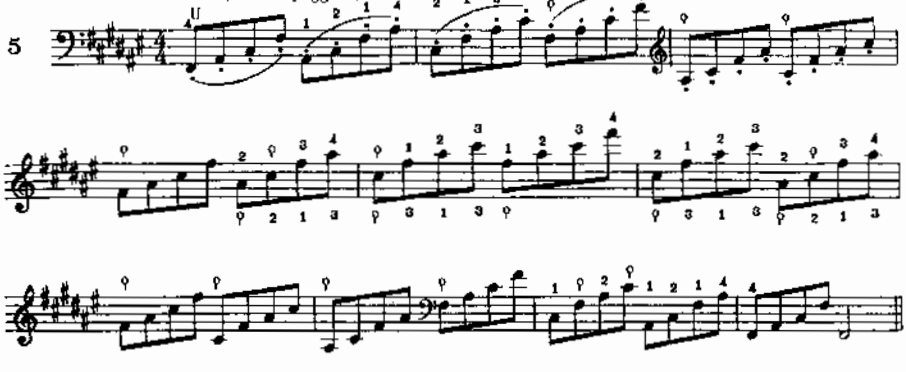
Dominant seventh

4

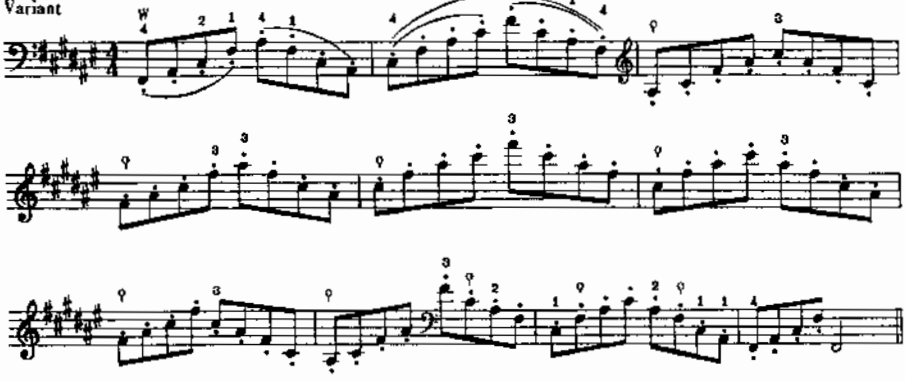


Triad with inversions (short arpeggios)

5

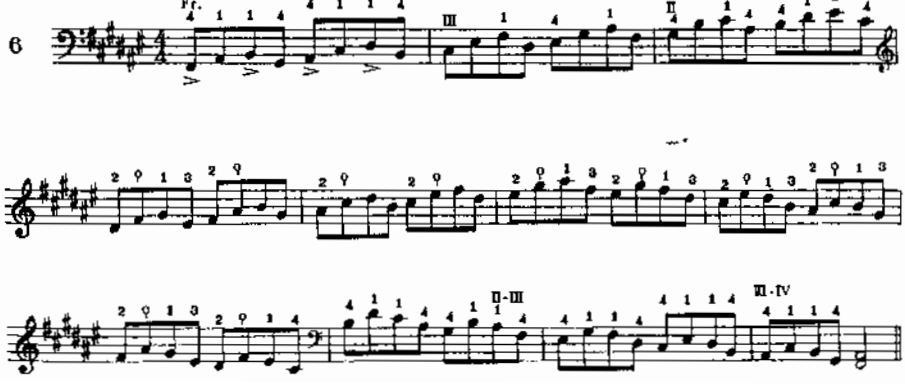


Variant



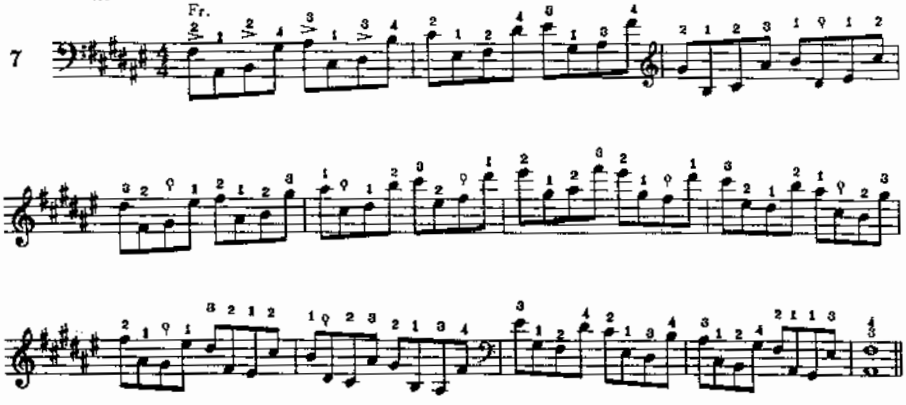
Thirds (double-stop fingerings)

6



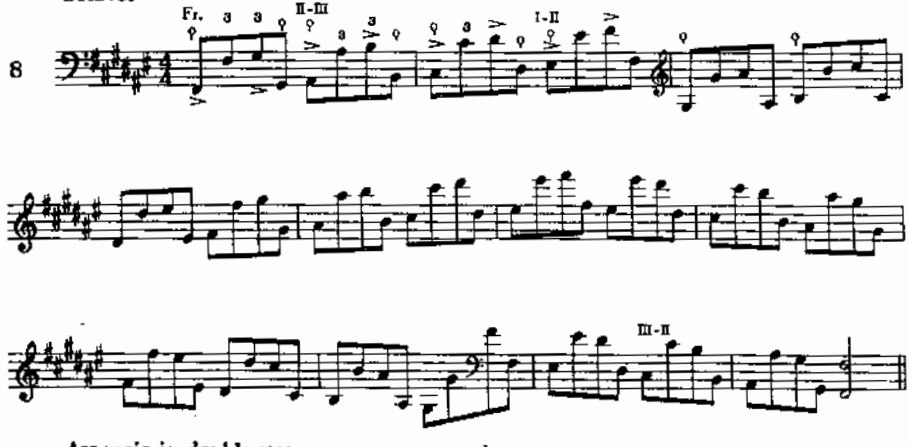
Sixths

7



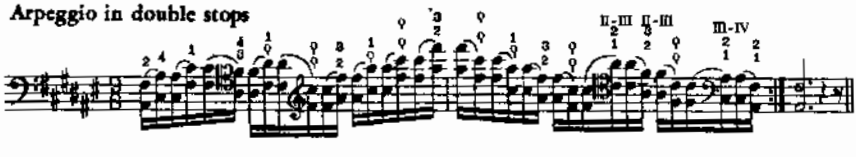
Octaves

8



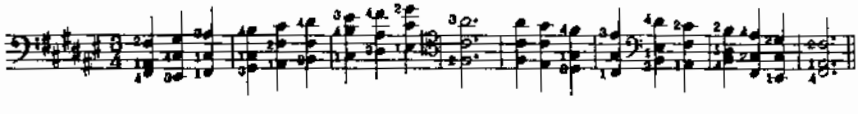
Arpeggio in double stops

9



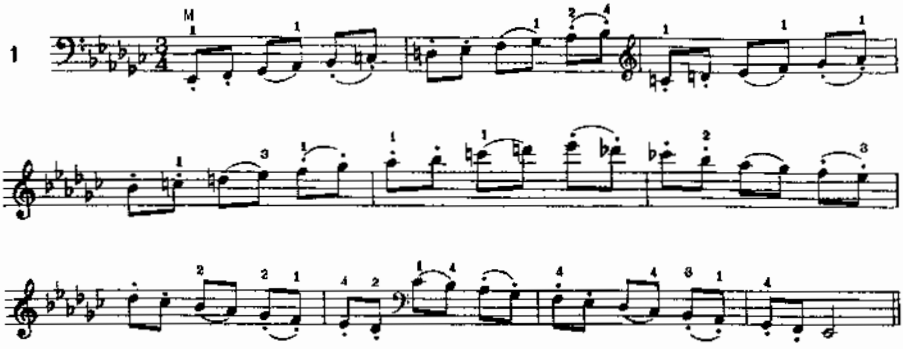
Scale in chords

10



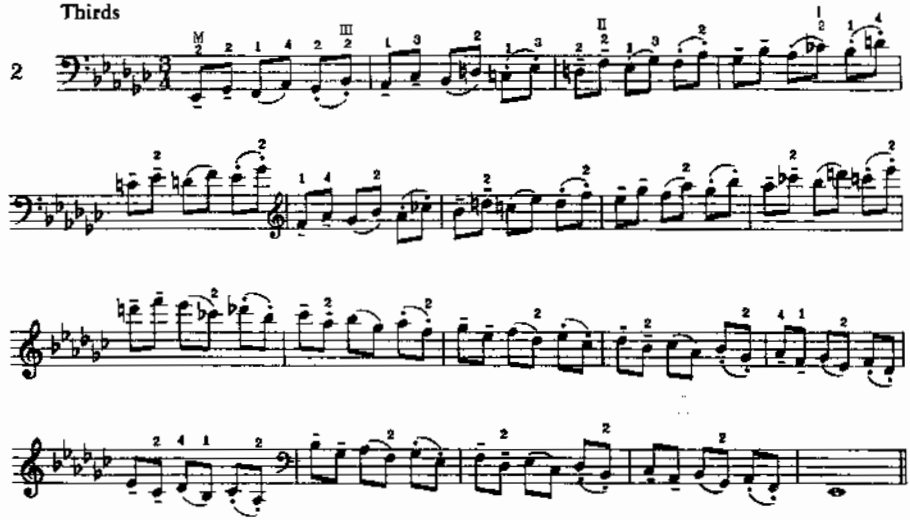
E-FLAT MINOR

1



Thirds

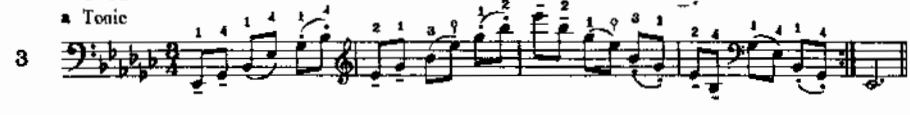
2



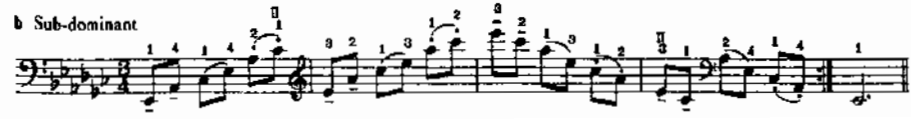
Arpeggios

a Tonic

3

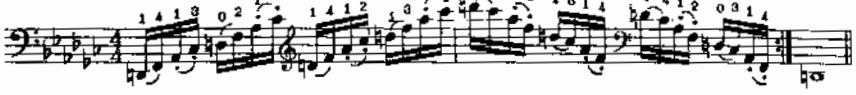


b Sub-dominant



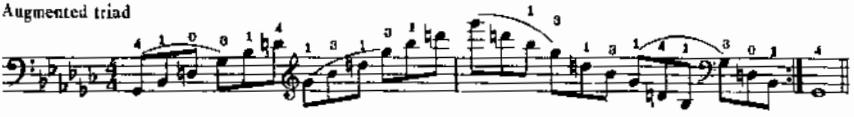
Diminished seventh

4



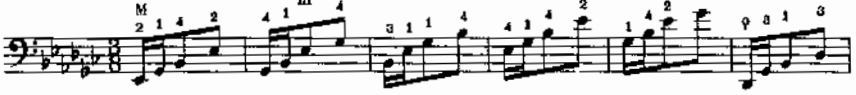
Augmented triad

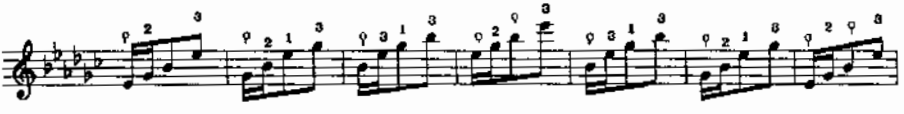
5

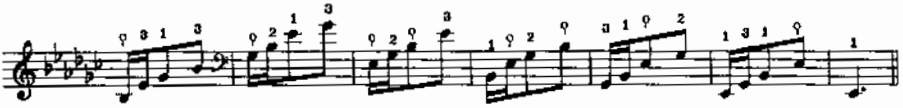


Triad with inversions (short arpeggios)

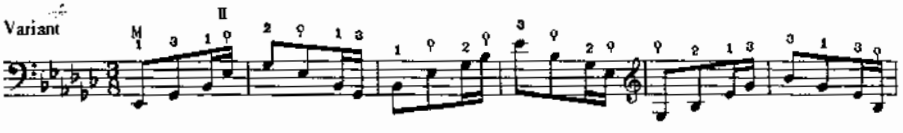
6

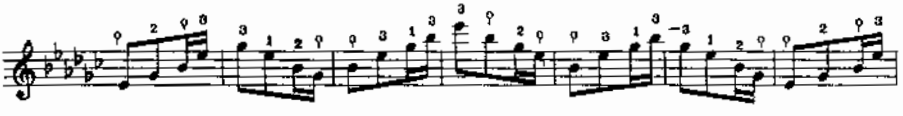


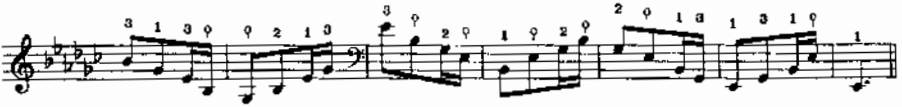




Variant

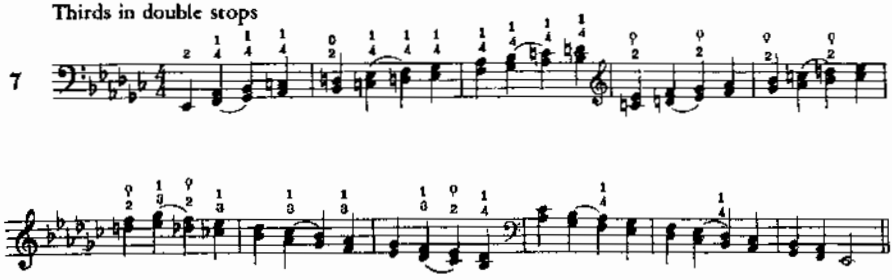






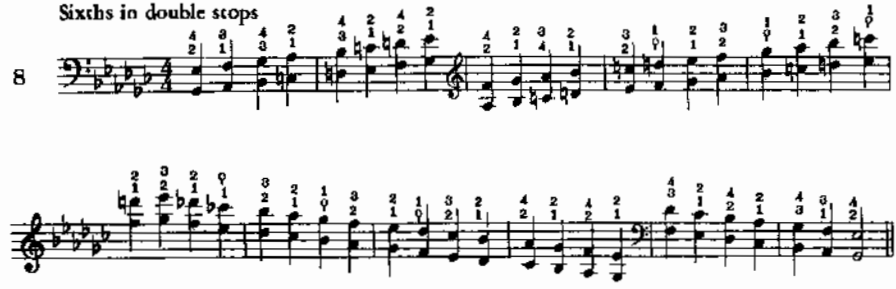
Thirds in double stops

7



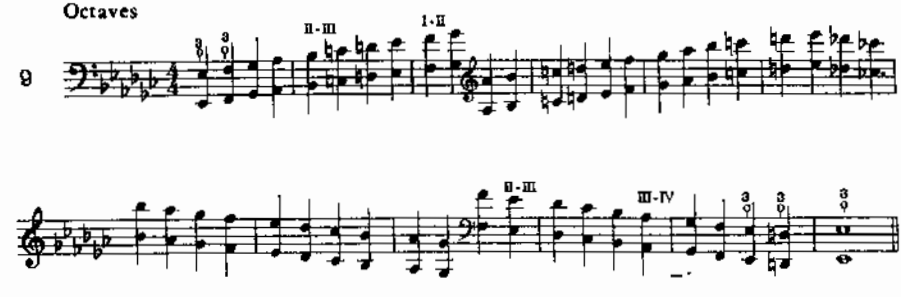
Sixths in double stops

8

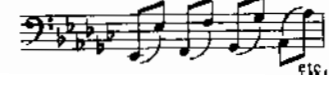


Octaves

9



Variant



Duport; 21 Estudios.

Etüden

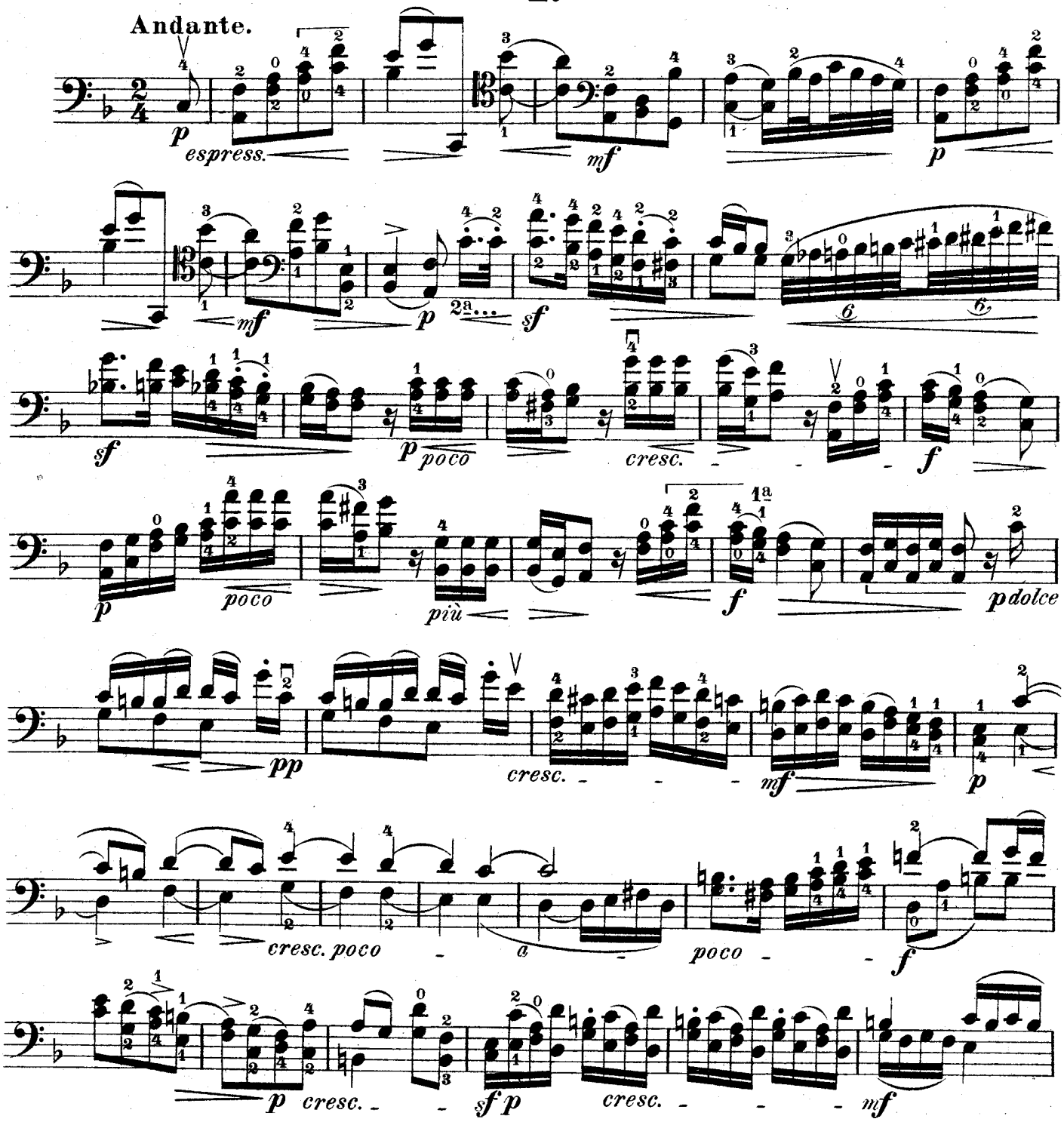
von

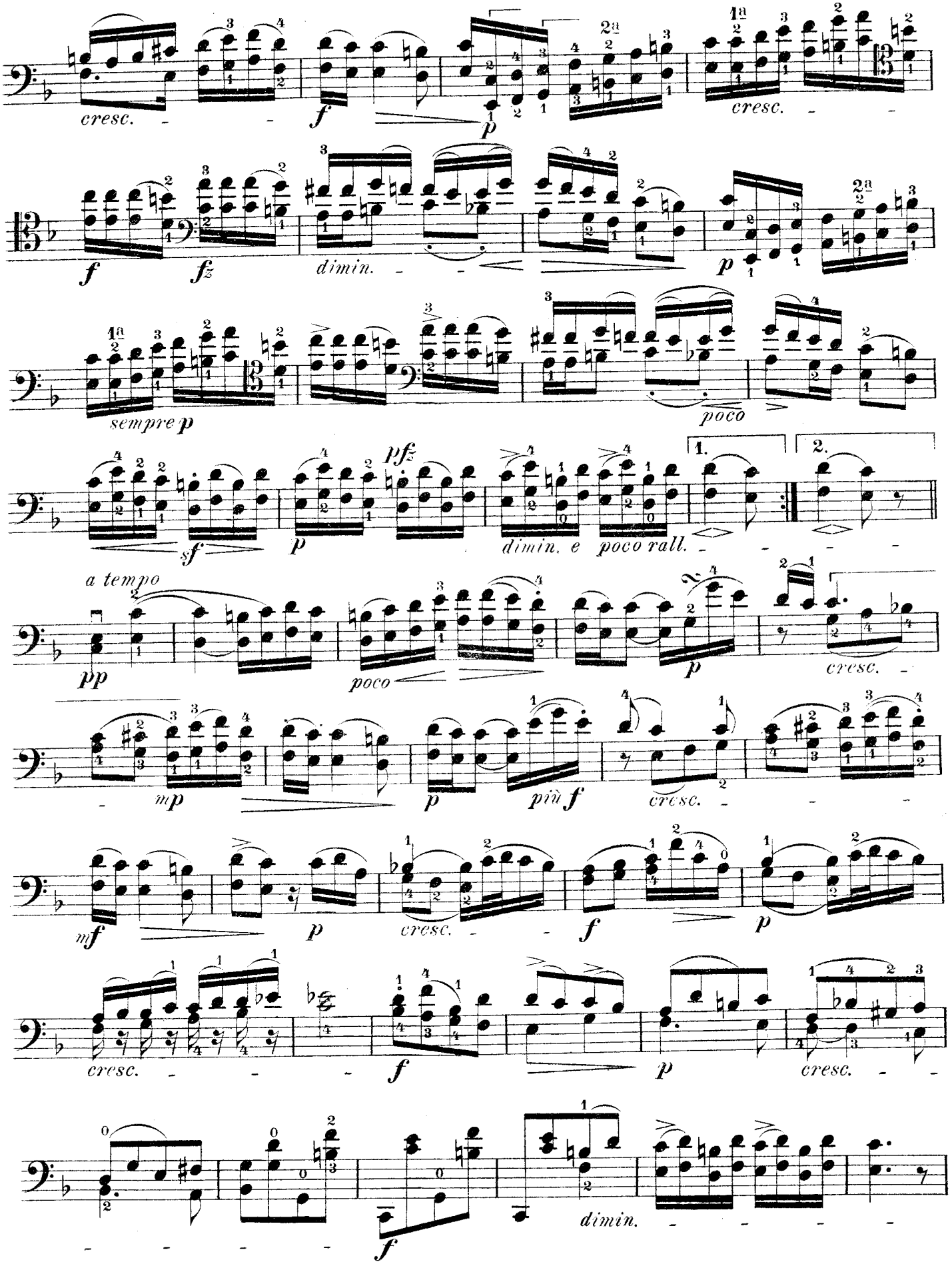
Jean Louis Duport.

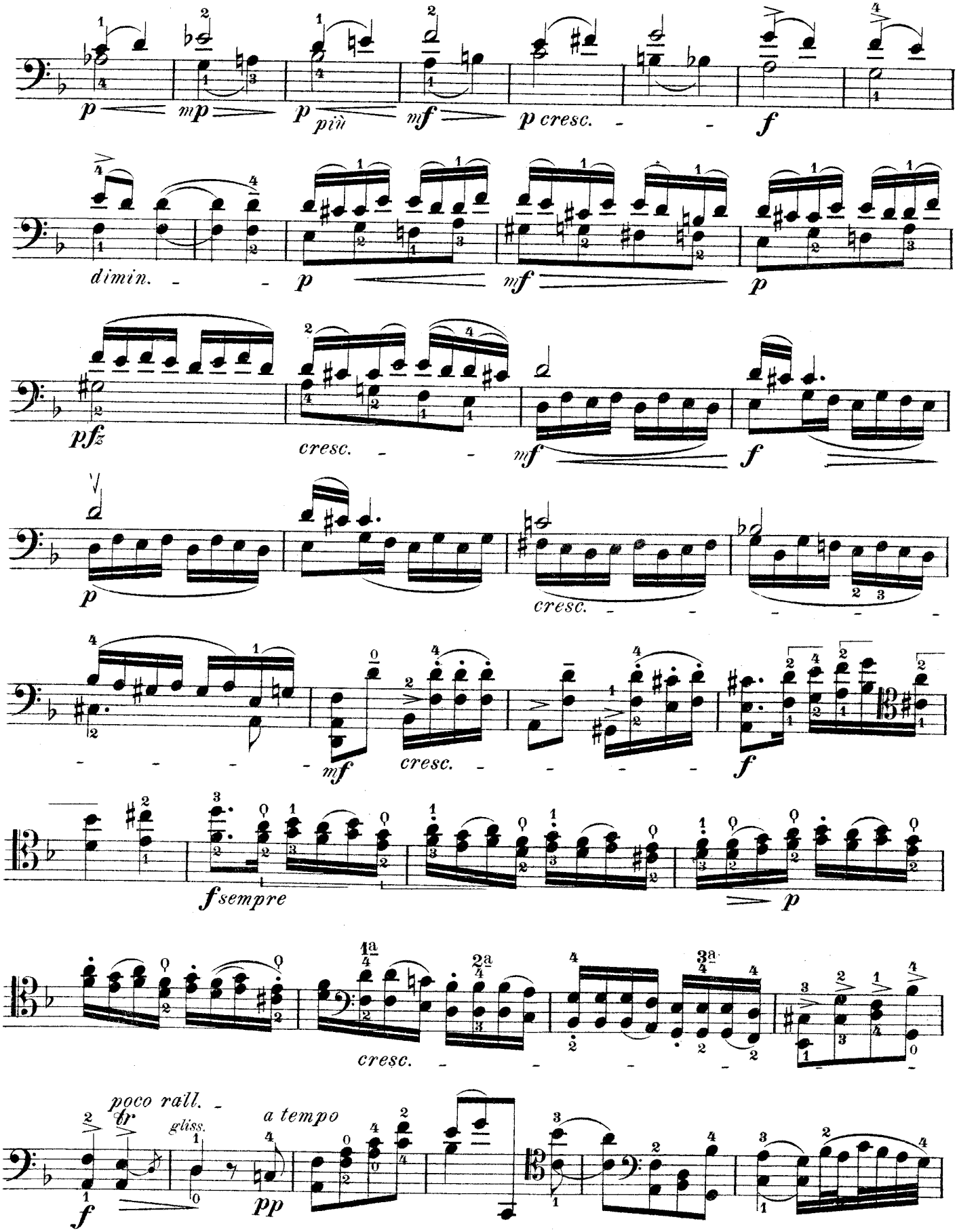
(Geboren 1749 zu Paris.)

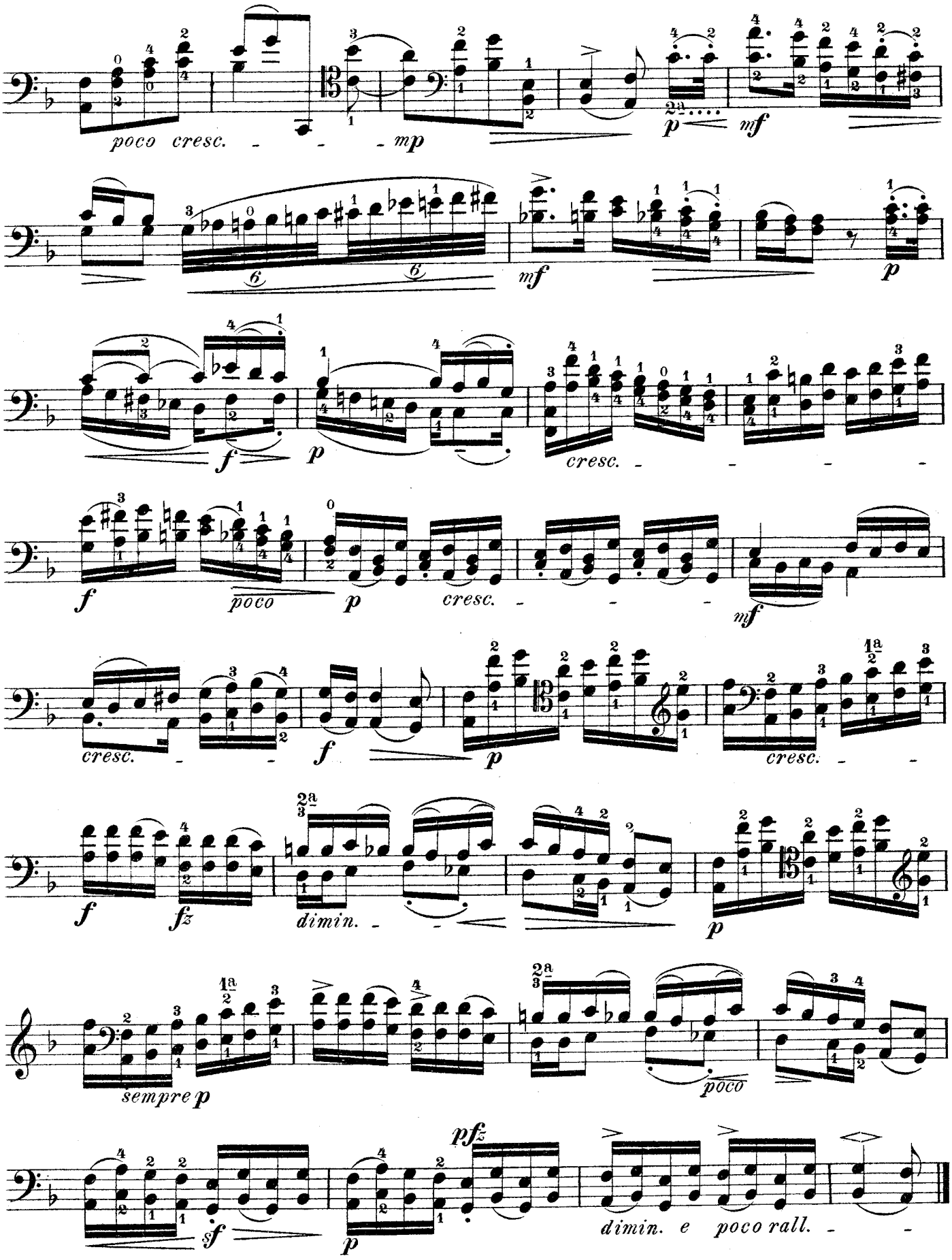
VIOLONCELL.

1.



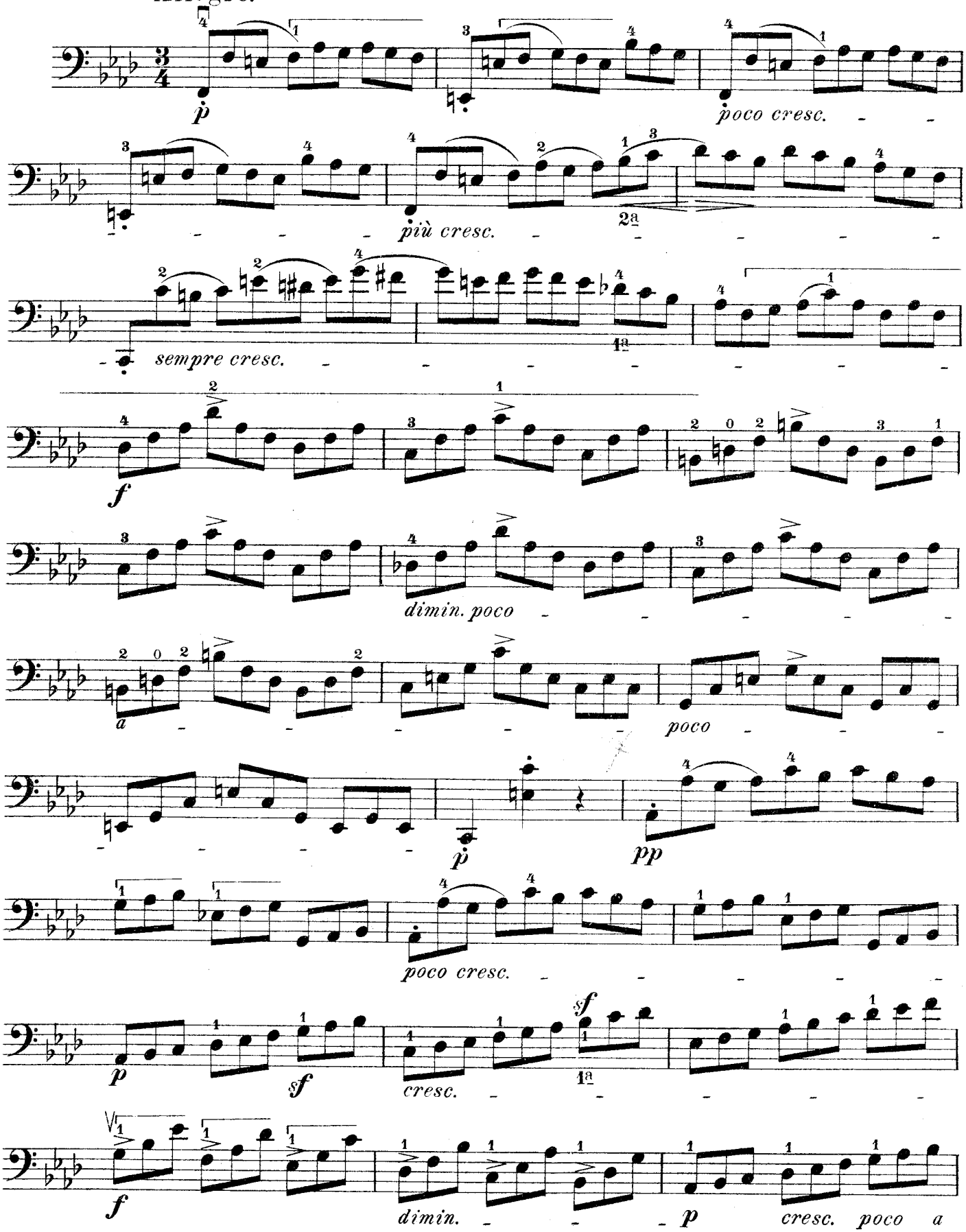

cresc.
f
p
1a
2a
cresc.
f
fz
dimin.
p
2a
sempre p
poco
pfz
1.
2.
sf
p
dimin. e poco rall.
a tempo
pp
poco
p
cresc.
mp
p
più f
cresc.
mf
p
cresc.
f
p
cresc.
f
p
cresc.
dimin.
f

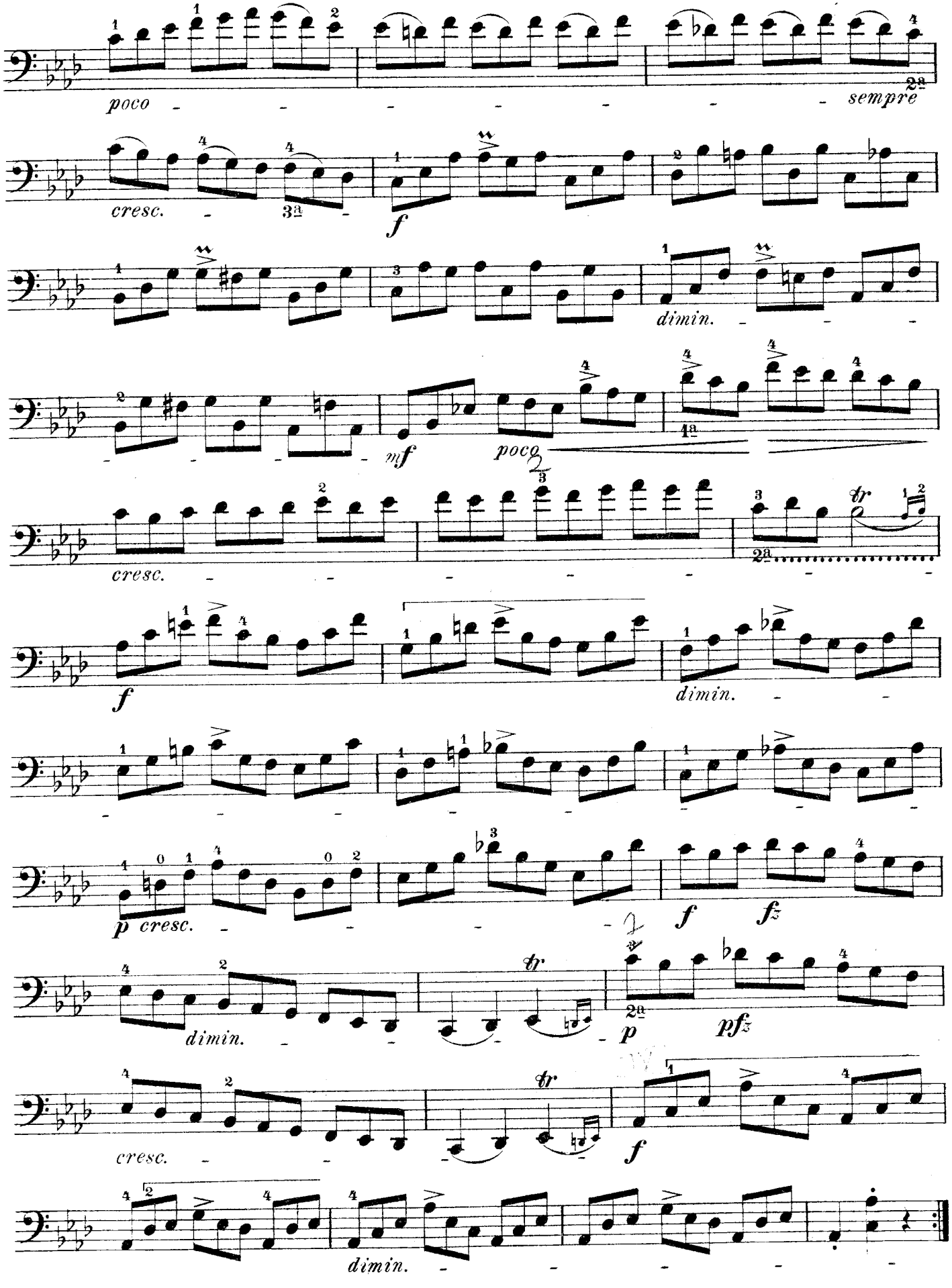

p
mp
p più
mf
p cresc.
f
dimin.
p
mf
p
pfz
cresc.
mf
f
p
cresc.
mf
cresc.
f
fsempre
p
cresc.
poco rall.
tr
gliss.
a tempo
f
pp

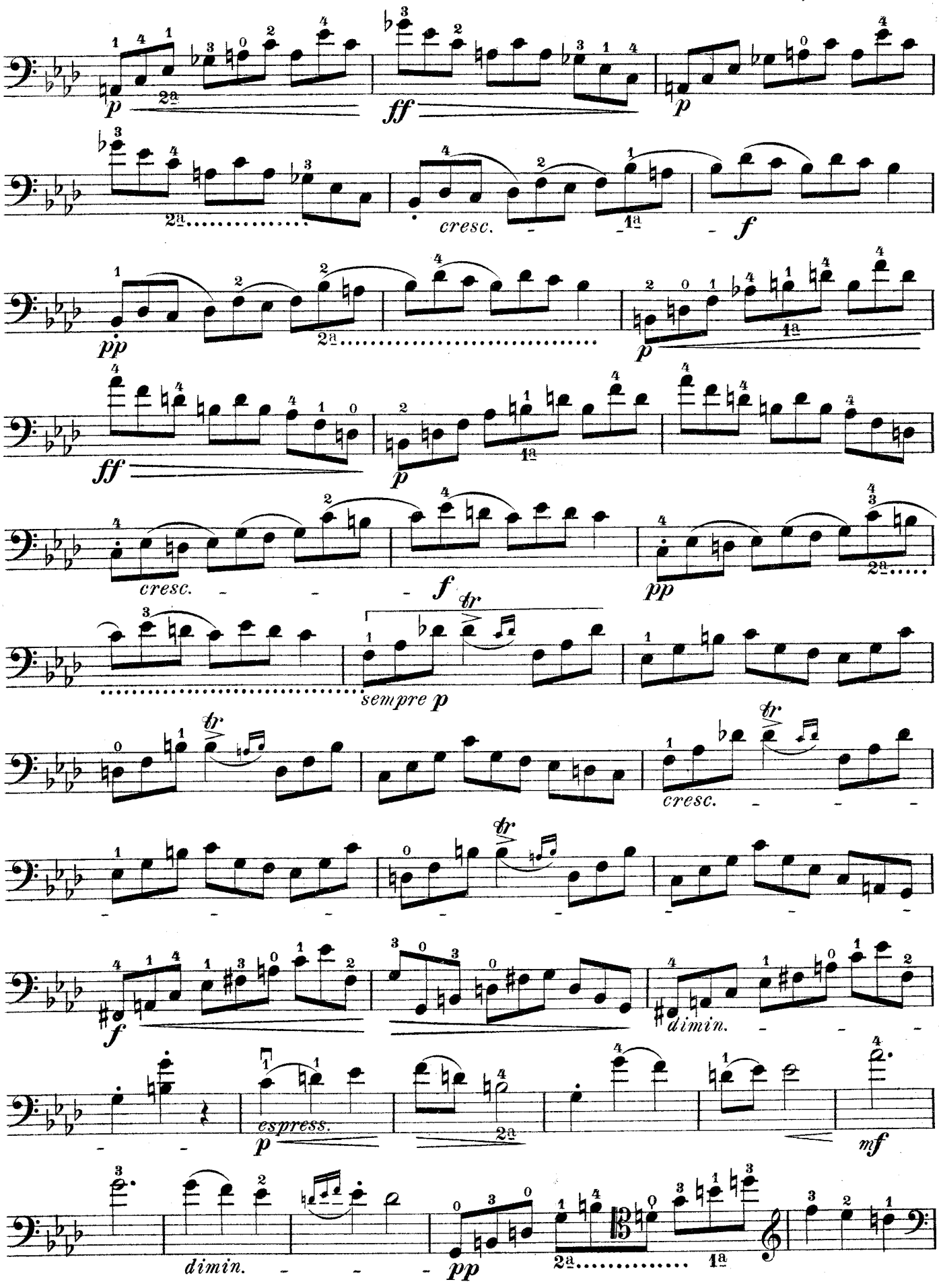

poco cresc.
mp
p
mf
mf
p
f
p
cresc.
f
poco
p
cresc.
mf
cresc.
f
p
cresc.
f
fz
dimin.
p
sempre p
poco
pfz
sf
p
dimin. e poco rall.

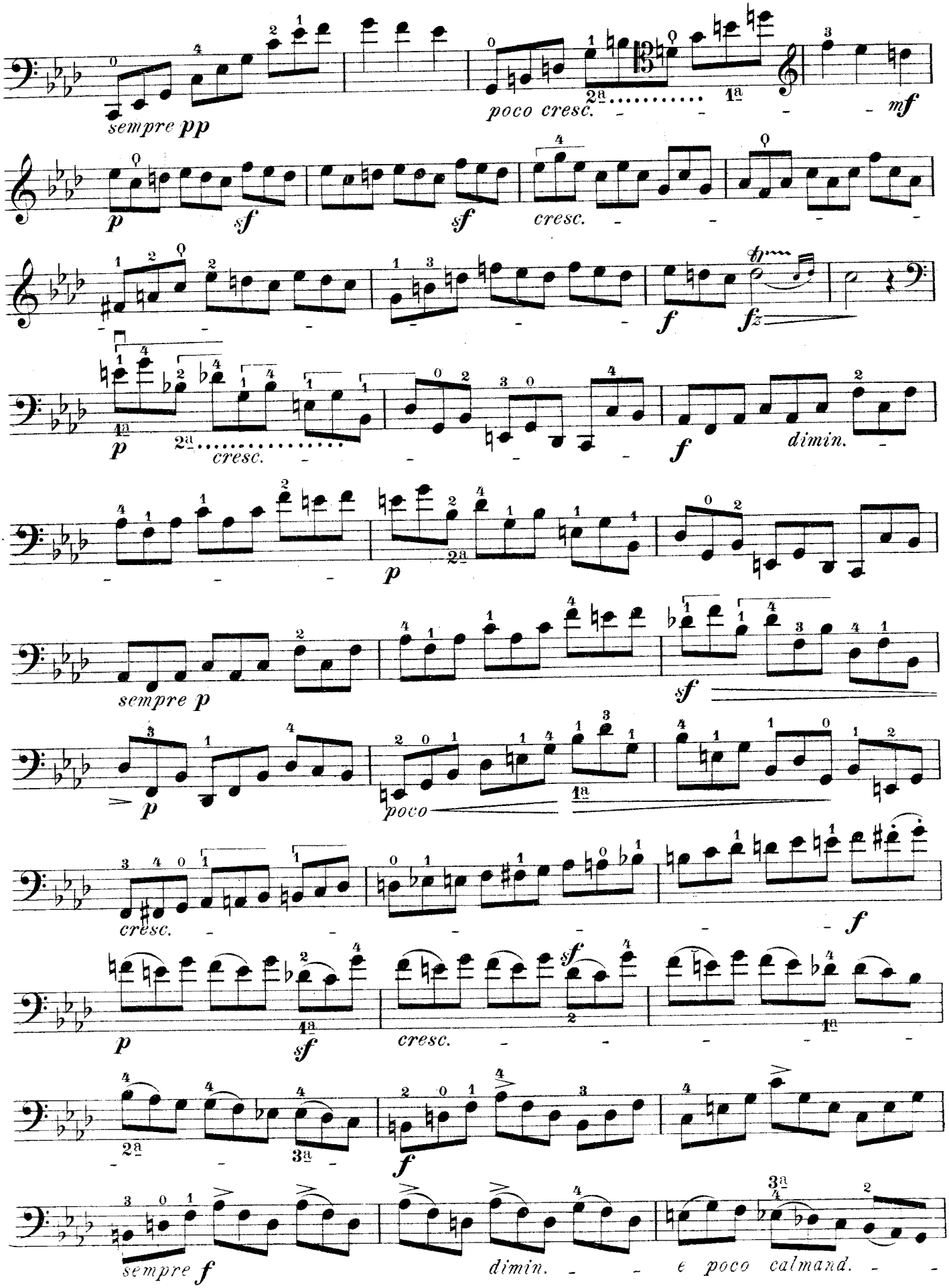
2.

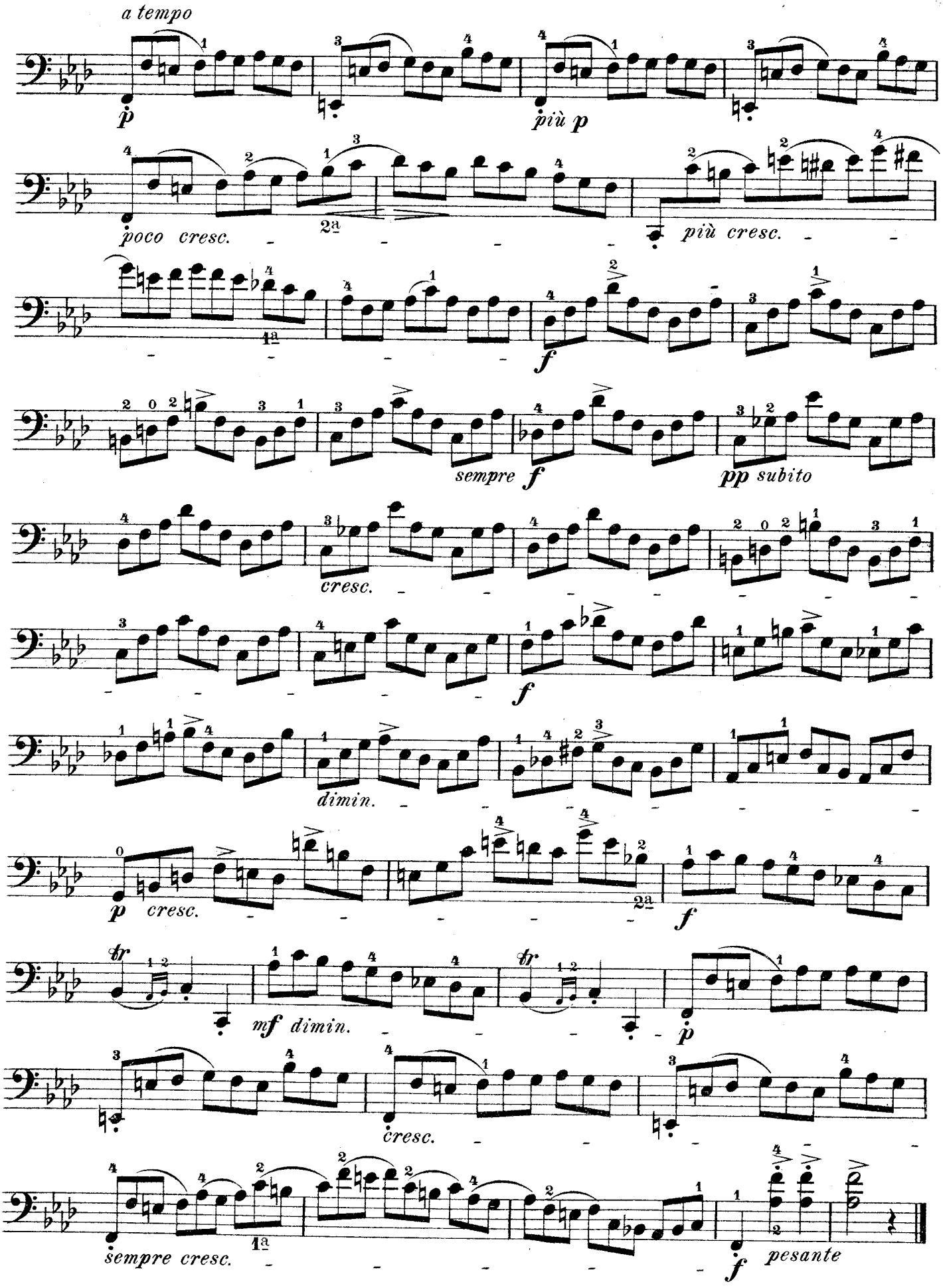
Allegro.


p
poco cresc.
più cresc.
2a
sempre cresc.
1a
f
dimin. poco
a
poco
p
pp
poco cresc.
p
sf
cresc.
1a
sf
f
dimin.
p
cresc. poco a

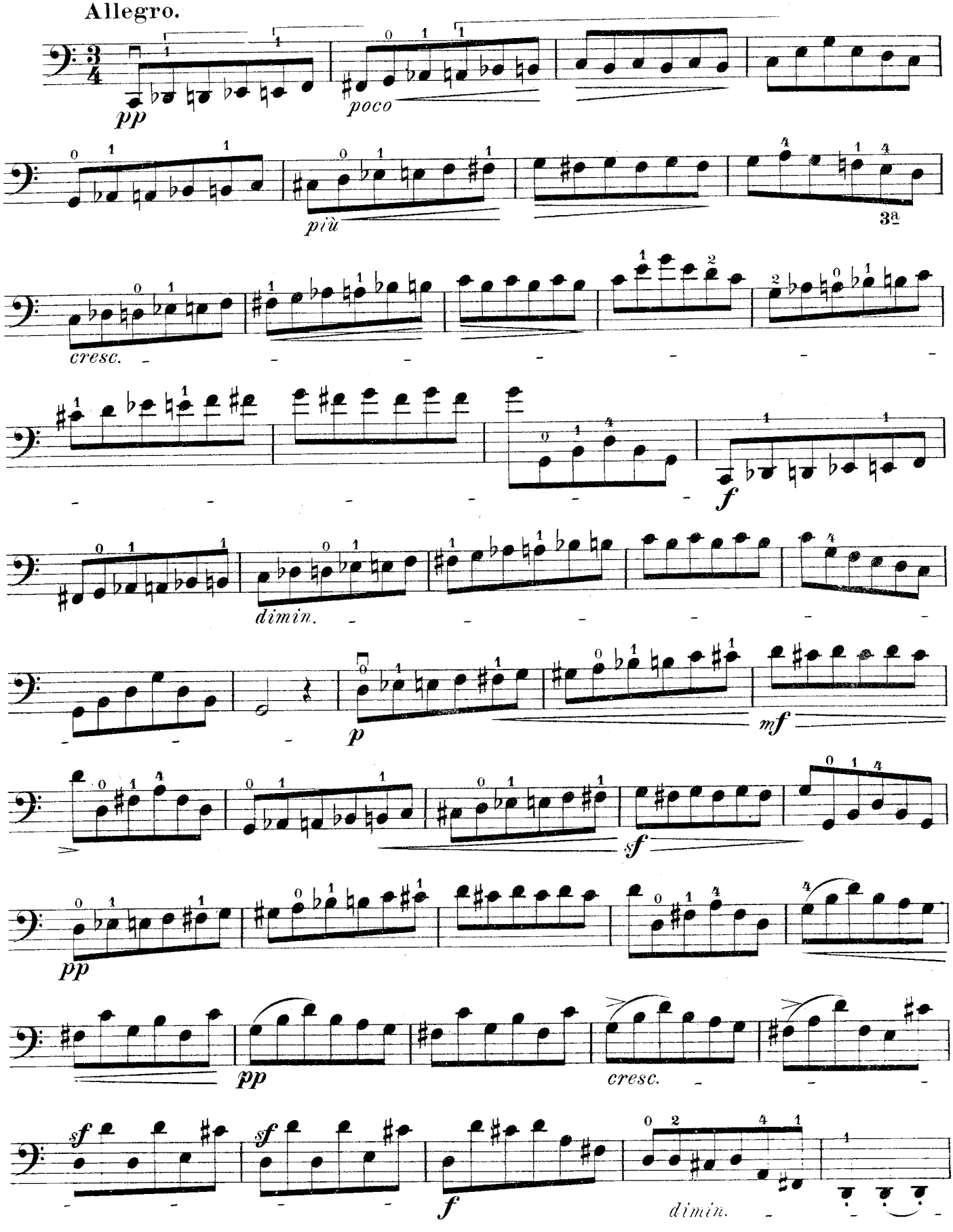

poco
sempre
cresc.
3a
f
dimin.
mf
poco
1a
cresc.
2a
f
dimin.
p cresc.
f
fz
dimin.
tr
p
pfz
cresc.
tr
f
dimin.

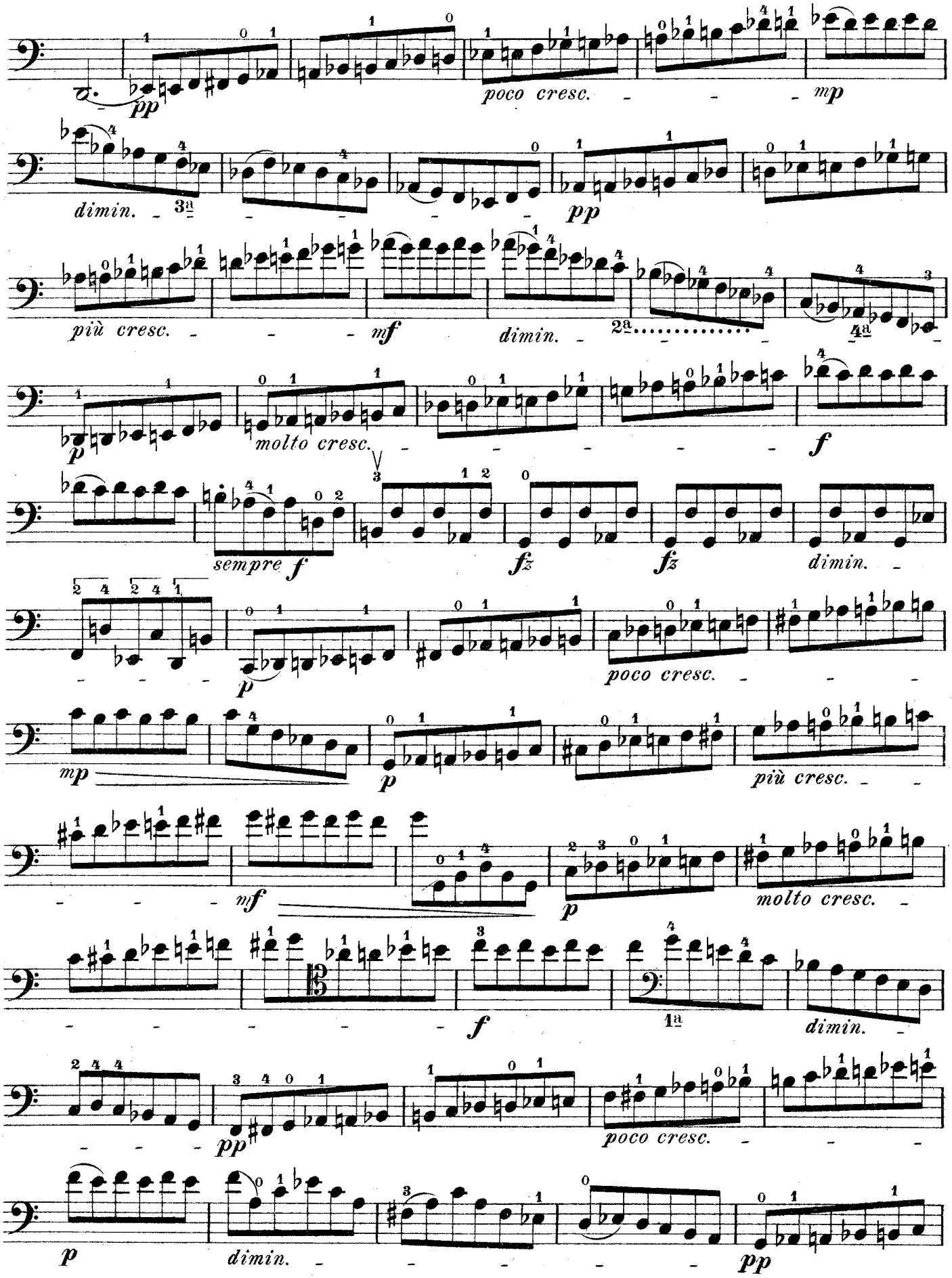

p
ff
p
cresc.
f
pp
p
ff
p
cresc.
f
pp
tr
sempre p
tr
cresc.
tr
f
dimin.
espress.
p
mf
dimin.
pp

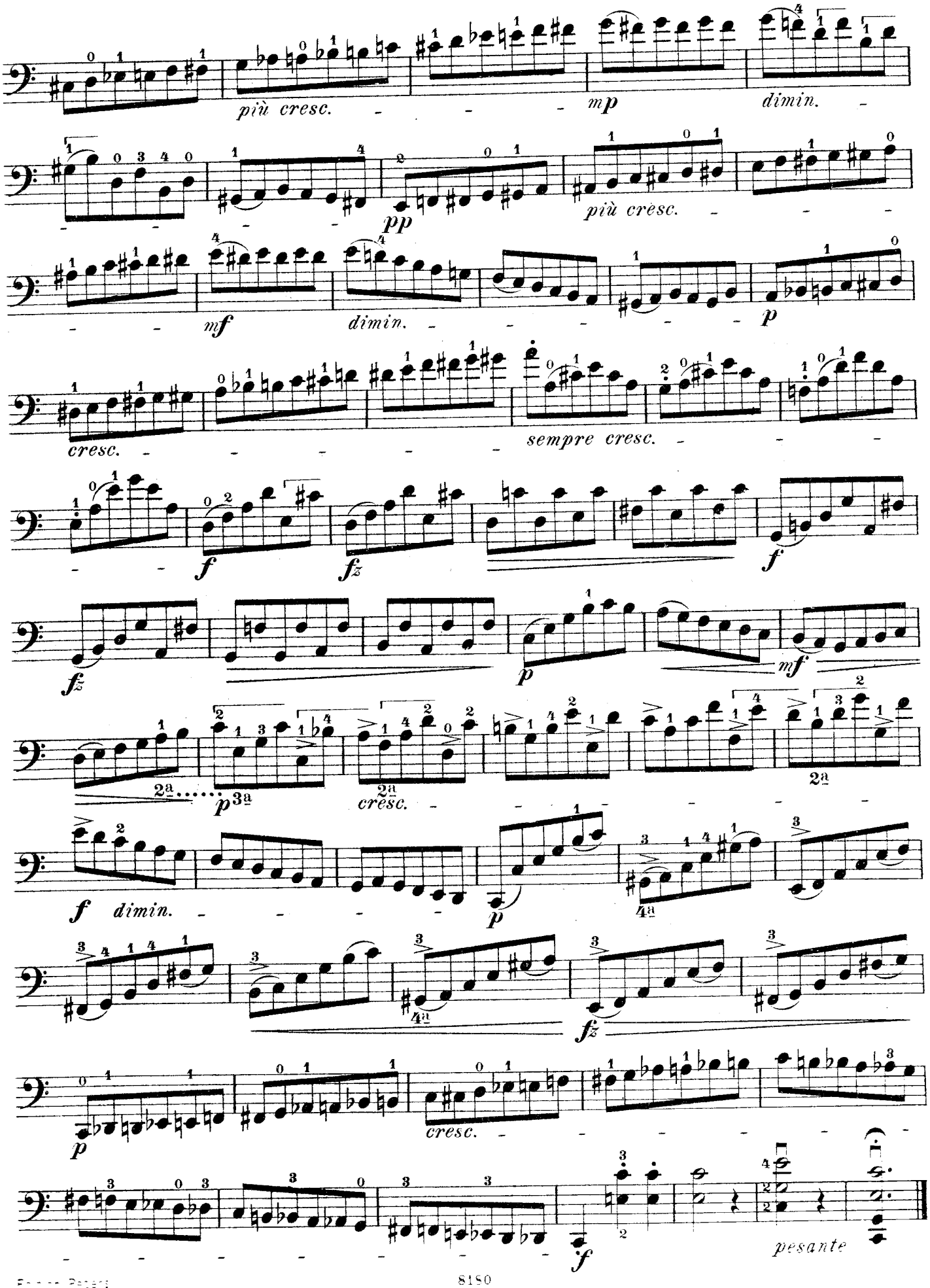

sempre pp
poco cresc.
mf
p
sf
sf
cresc.
f
fz
p
cresc.
f
dimin.
p
sempre p
sf
p
poco
cresc.
f
p
sf
cresc.
sempre f
dimin.
e poco calmand.


a tempo
p
più p
poco cresc.
2a
più cresc.
1a
f
sempre f
pp subito
cresc.
f
dimin.
p cresc.
2a
f
tr
mf dimin.
tr
p
cresc.
sempre cresc.
1a
f pesante

3.

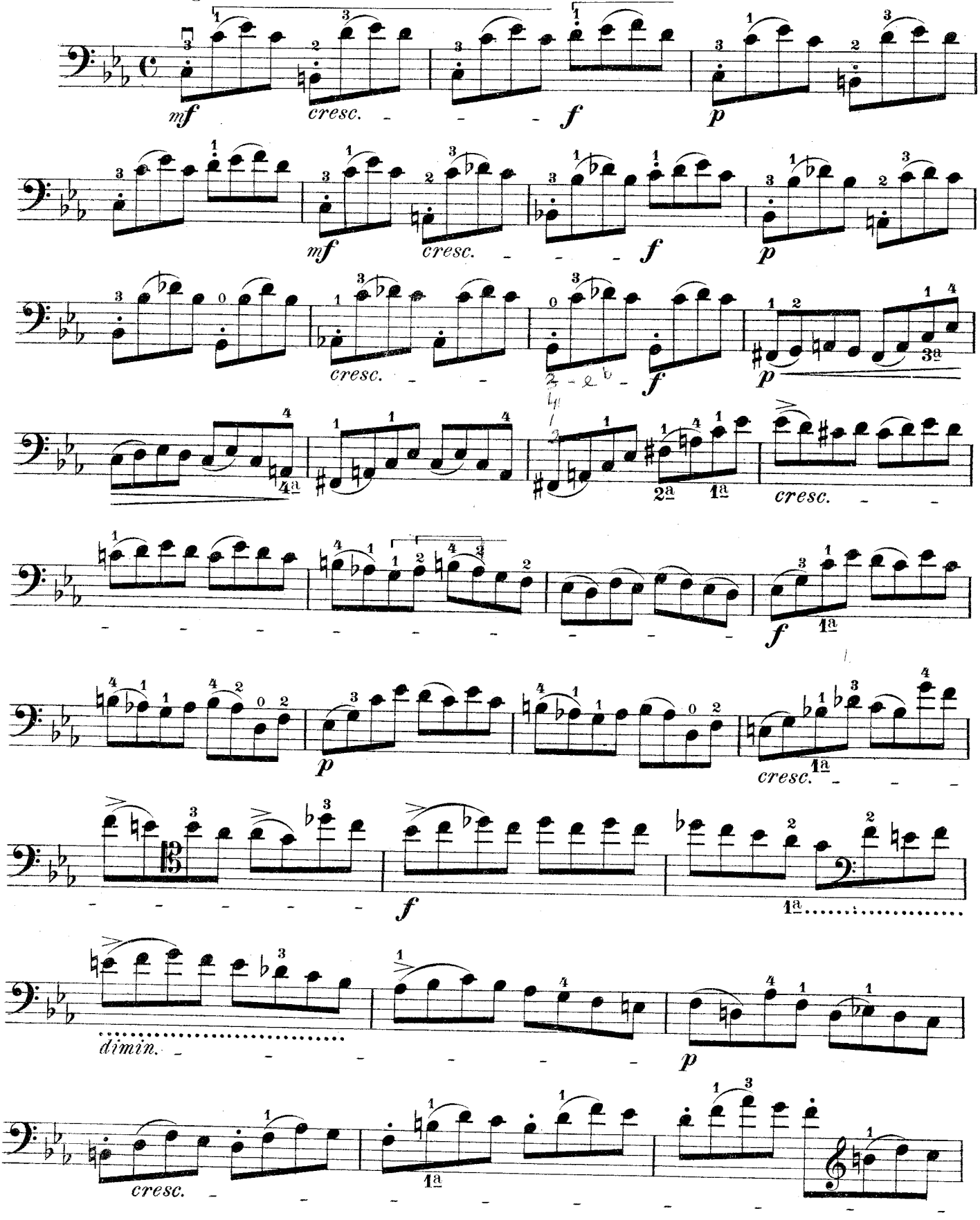

Allegro.
pp
poco
più
3a
cresc.
f
dimin.
p
mf
sf
pp
pp
cresc.
sf
sf
f
dimin.

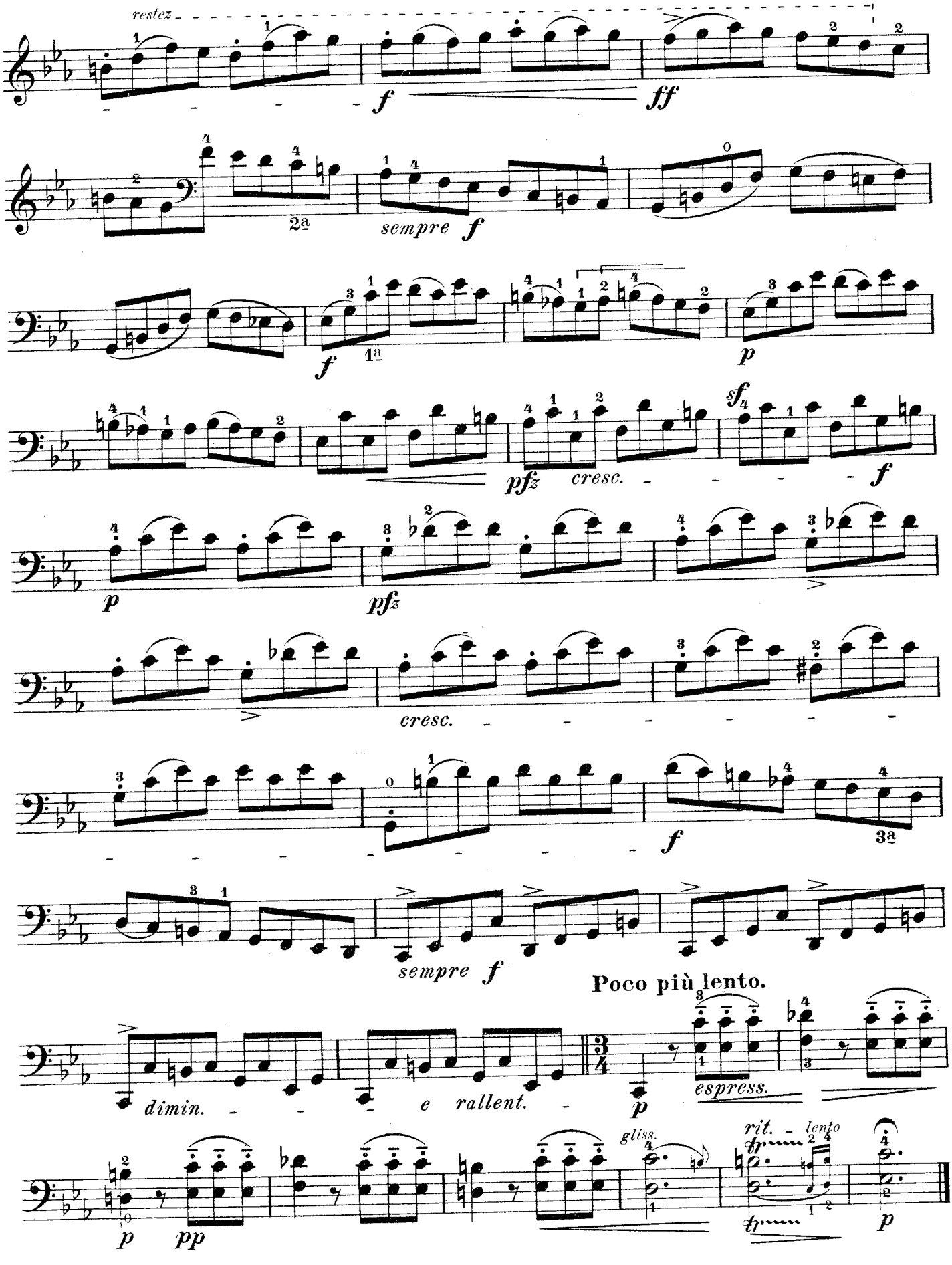

pp
poco cresc.
mp
dimin.
3a
pp
più cresc.
mf
dimin.
2a
4a
p
molto cresc.
f
sempre f
fz
fz
dimin.
p
poco cresc.
mp
p
più cresc.
mf
p
molto cresc.
f
1a
dimin.
pp
poco cresc.
p
dimin.
pp


più cresc.
mp
dimin.
pp
più cresc.
mf
dimin.
p
cresc.
sempre cresc.
f
fz
f
fz
p
mf
2a
p
3a
2a
cresc.
2a
f
dimin.
p
4a
4a
fz
p
cresc.
f
pesante

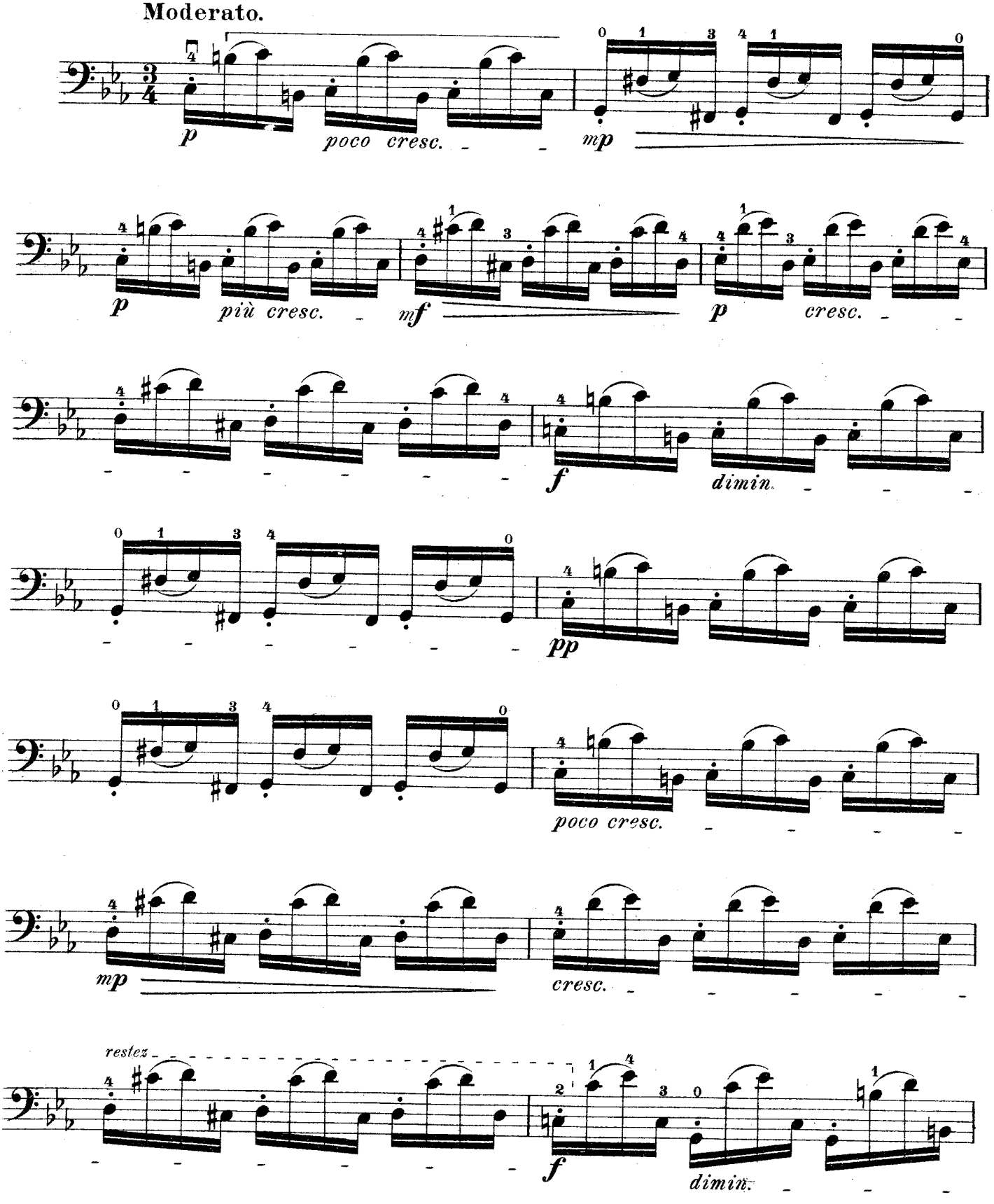
4.

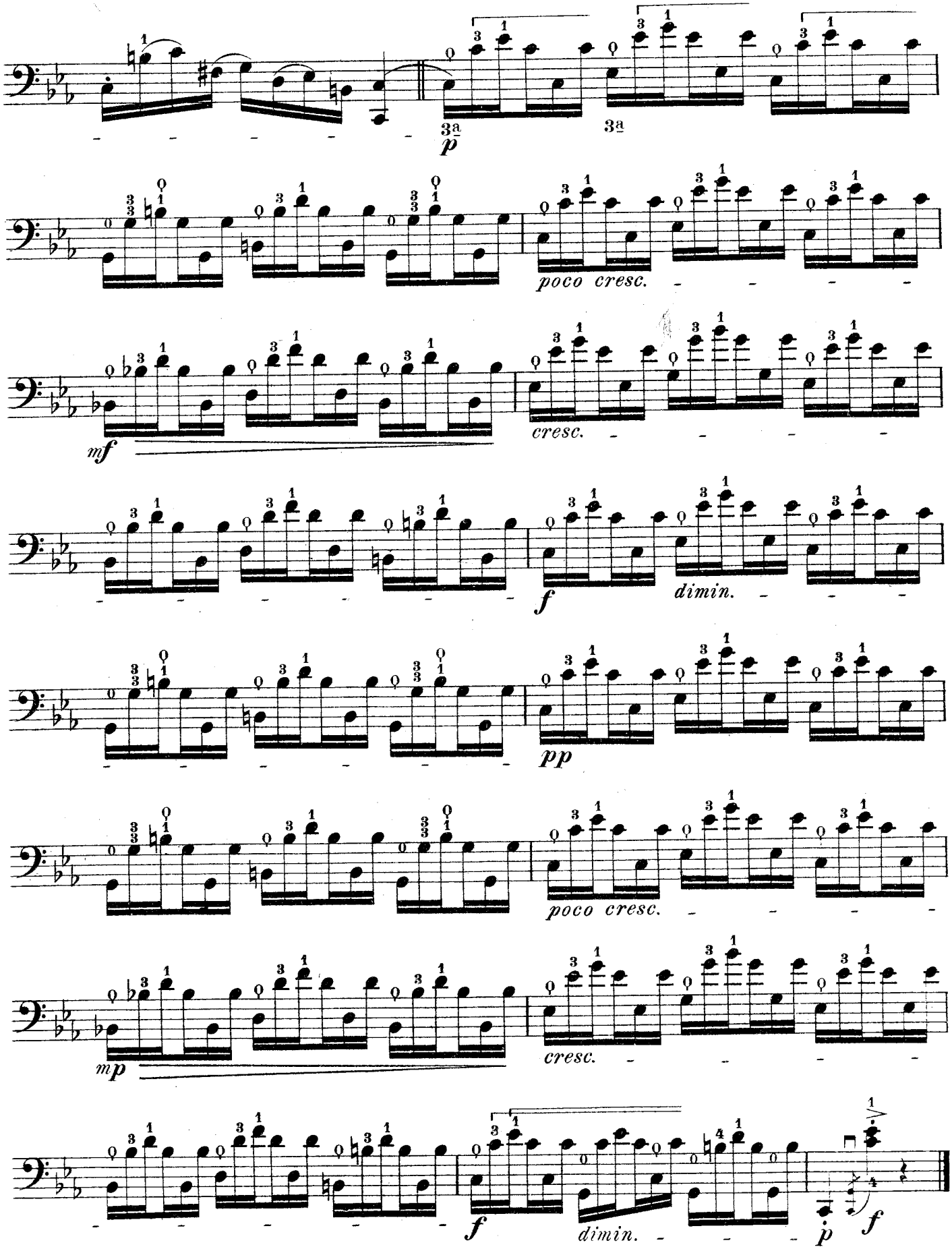
Allegro moderato e marcato.




restez
f
ff
2a
sempre f
1a
f
p
pfz
cresc.
sf
f
p
pfz
cresc.
f
3a
sempre f
Poco più lento.
dimin.
e rallent.
p
espress.
gliss.
rit.
lento
p
pp
p

5.

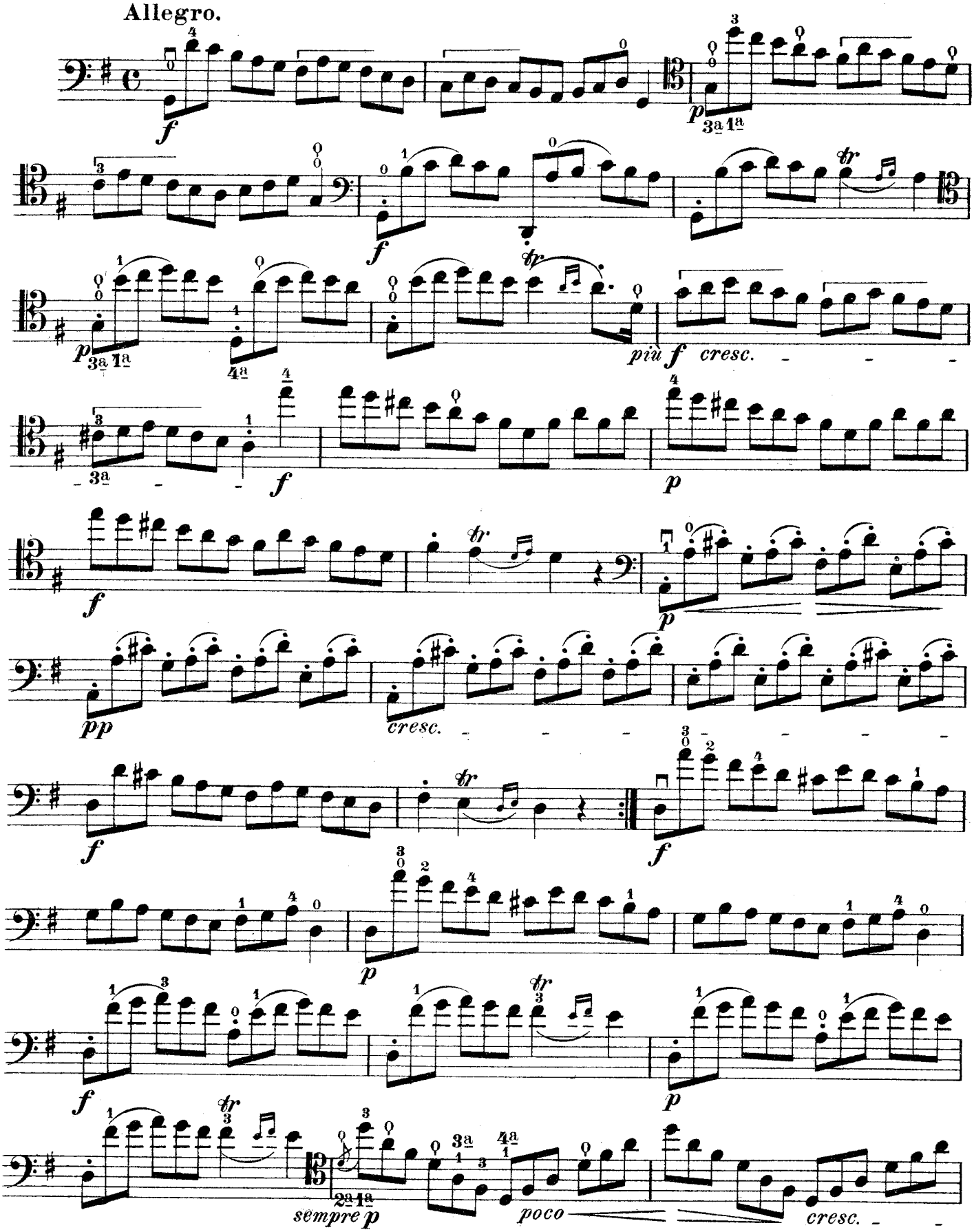

Moderato.
p
poco cresc.
mp
p
più cresc.
mf
p
cresc.
f
dimin.
pp
poco cresc.
mp
cresc.
restez
f
dimin.

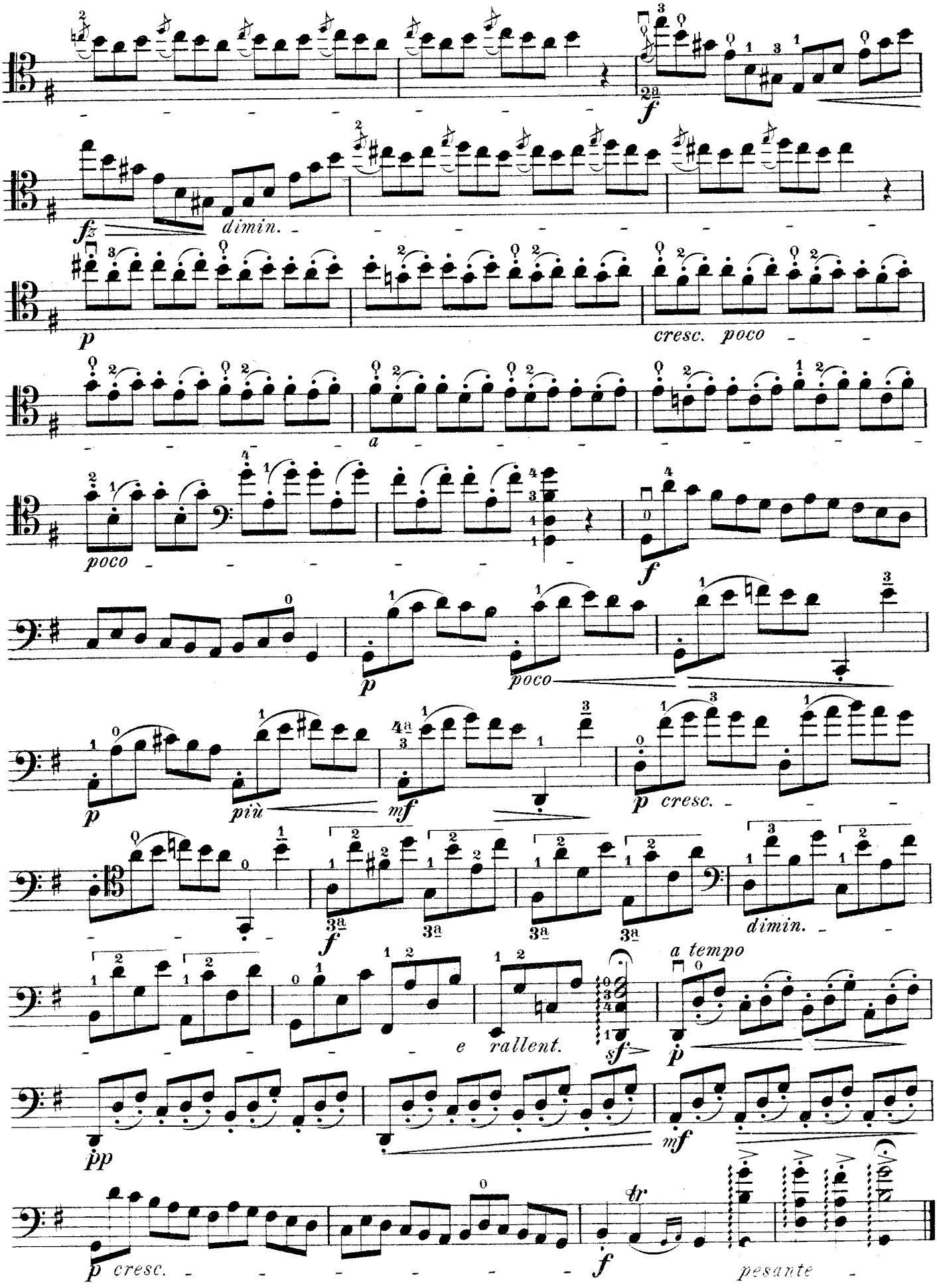

3a
p
3a
poco cresc.
mf
cresc.
f
dimin.
pp
poco cresc.
mp
cresc.
f
dimin.
p
f

6.

Componirt von Berteau (geboren zu Anfange des 18. Jahrhunderts in Valenciennes), Lehrer Jean Pierre Duport's und Begründer der französischen Violoncellschule.

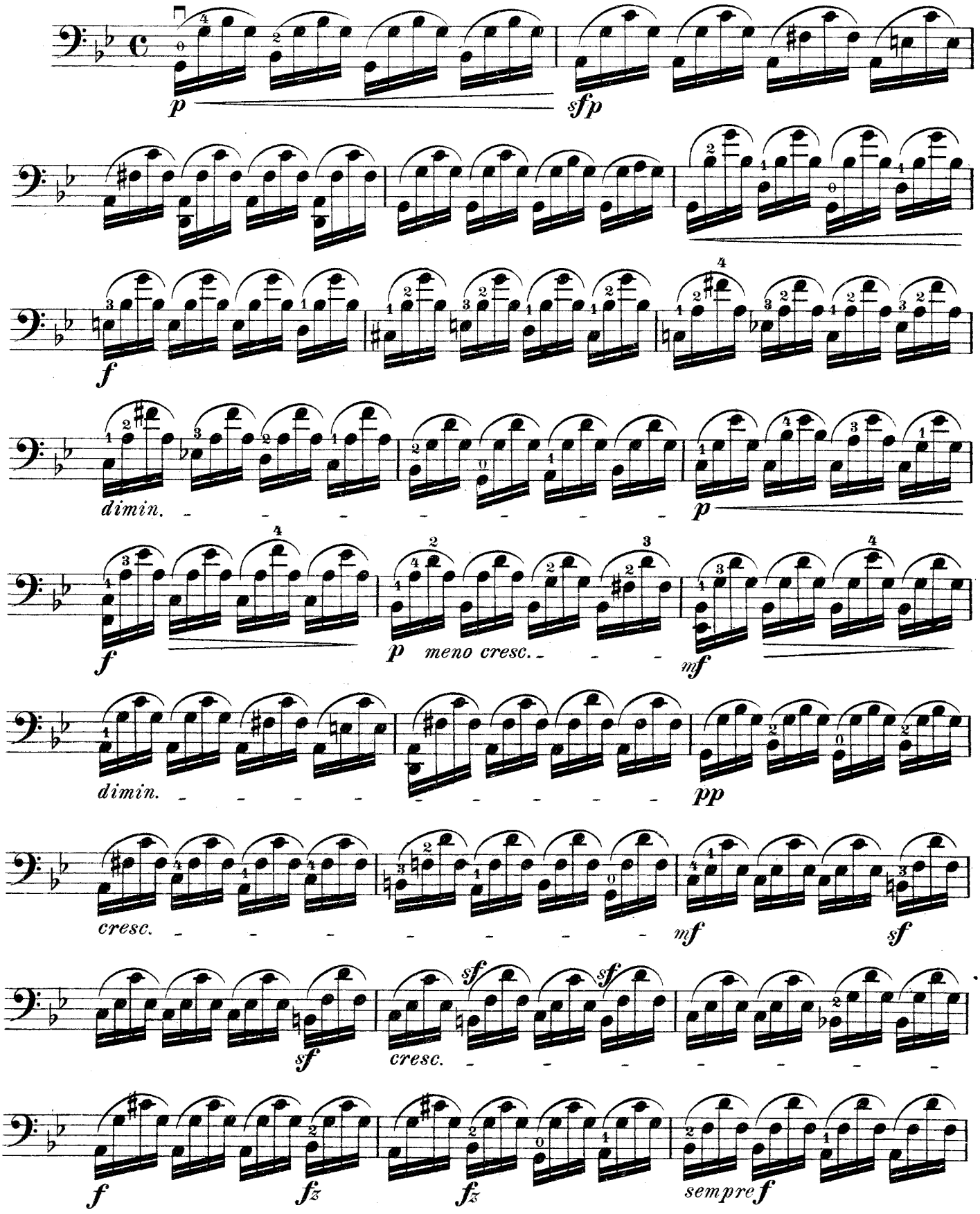
Allegro.

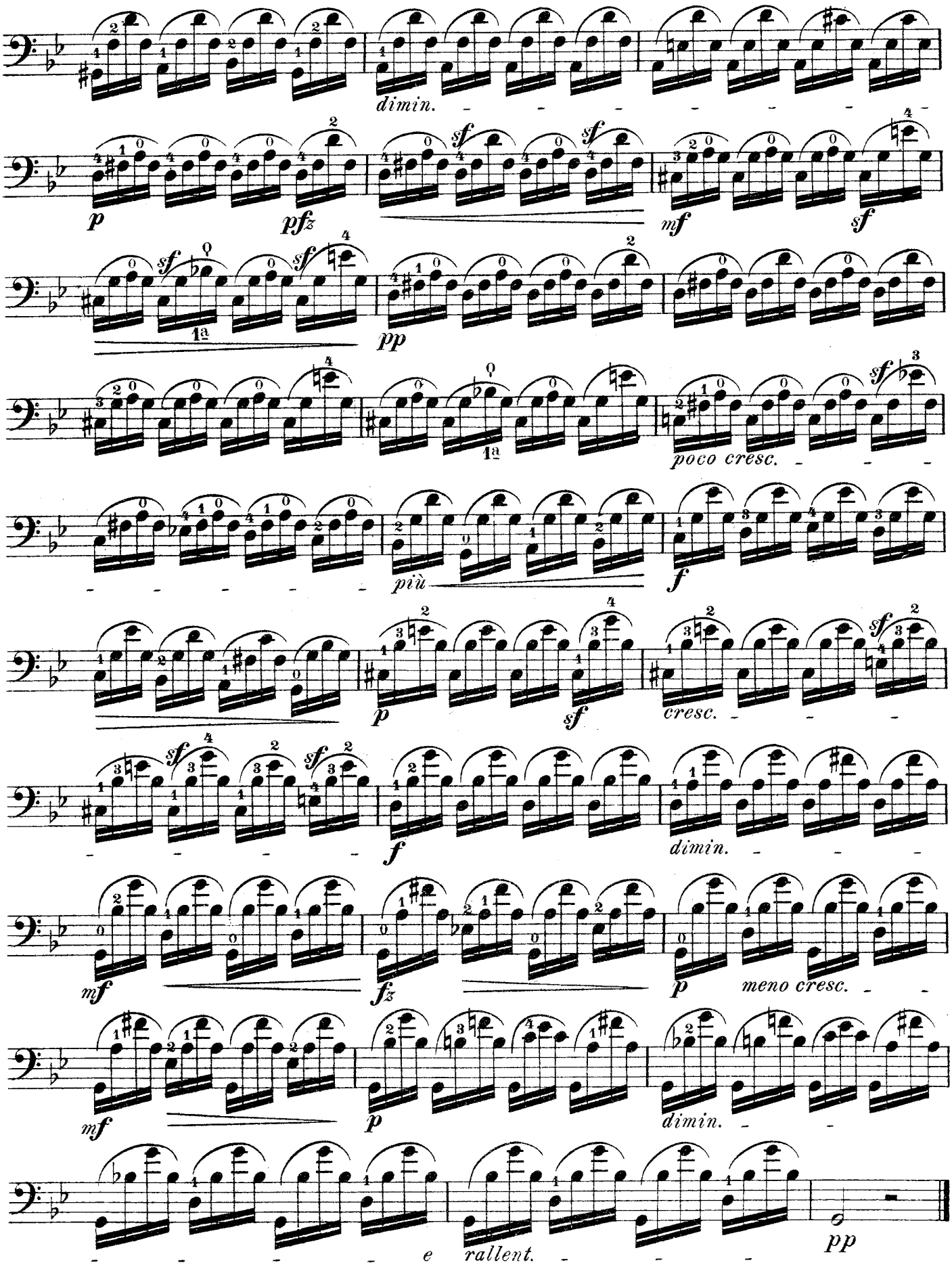



f
fz
dimin.
p
cresc. poco
a
poco
f
p
poco
p
più
mf
p cresc.
f
3a
dimin.
a tempo
e rallent.
sf
p
pp
mf
tr
p cresc.
f
pesante

7.

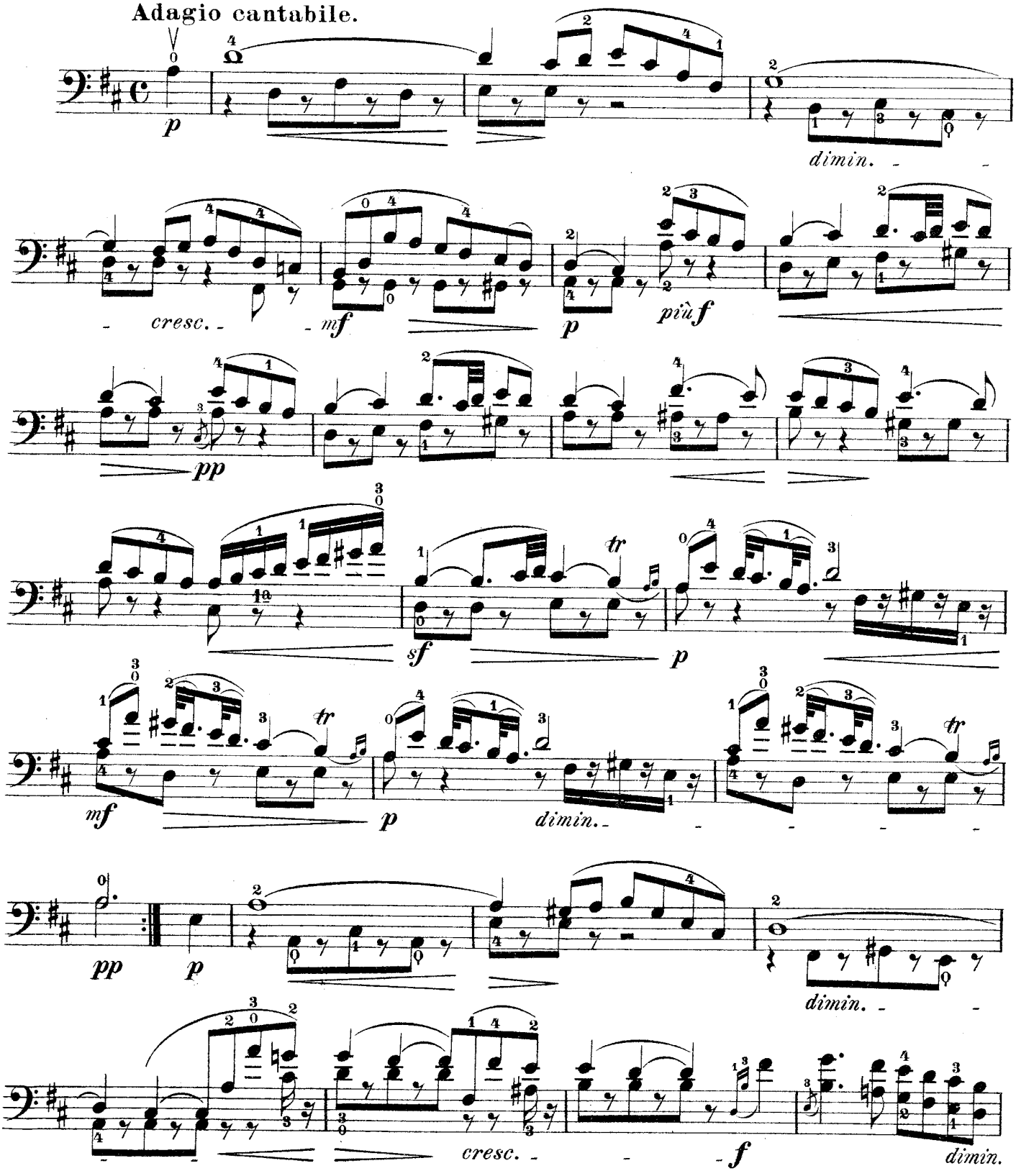
Allegro (ma non troppo).

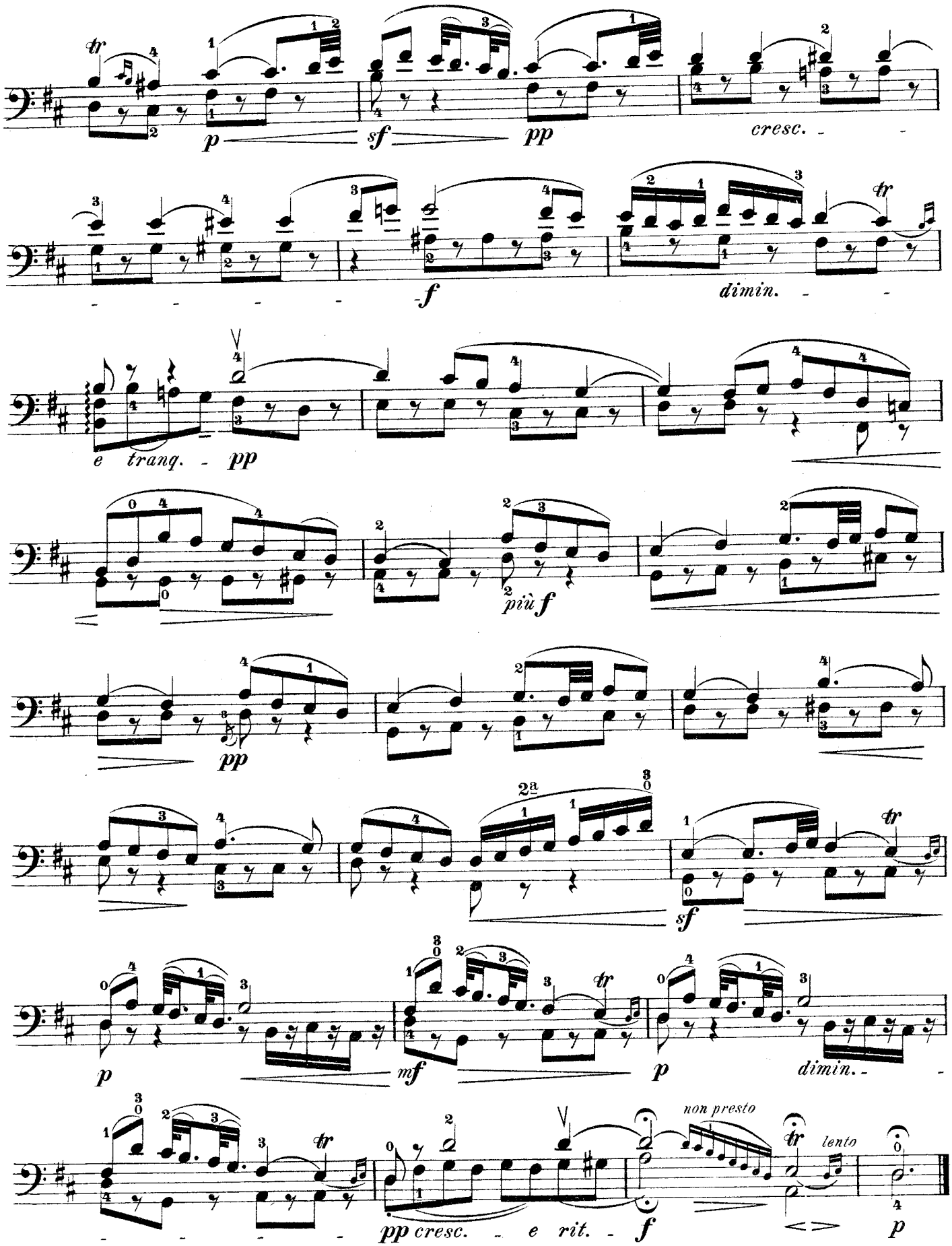



dimin.
p
pfz
sf
mf
1a
pp
poco cresc.
più
f
cresc.
meno cresc.
e
rallent.

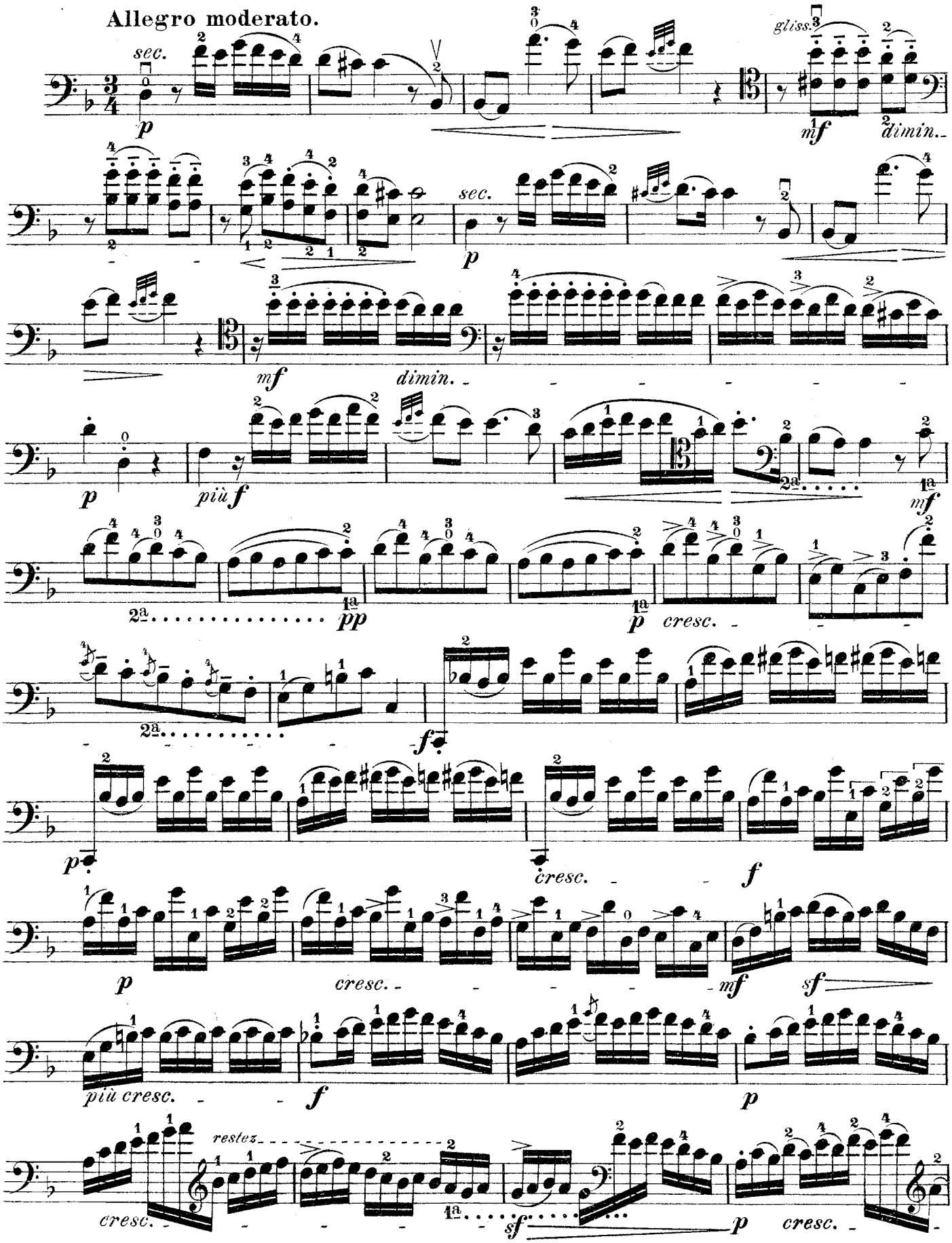
8.

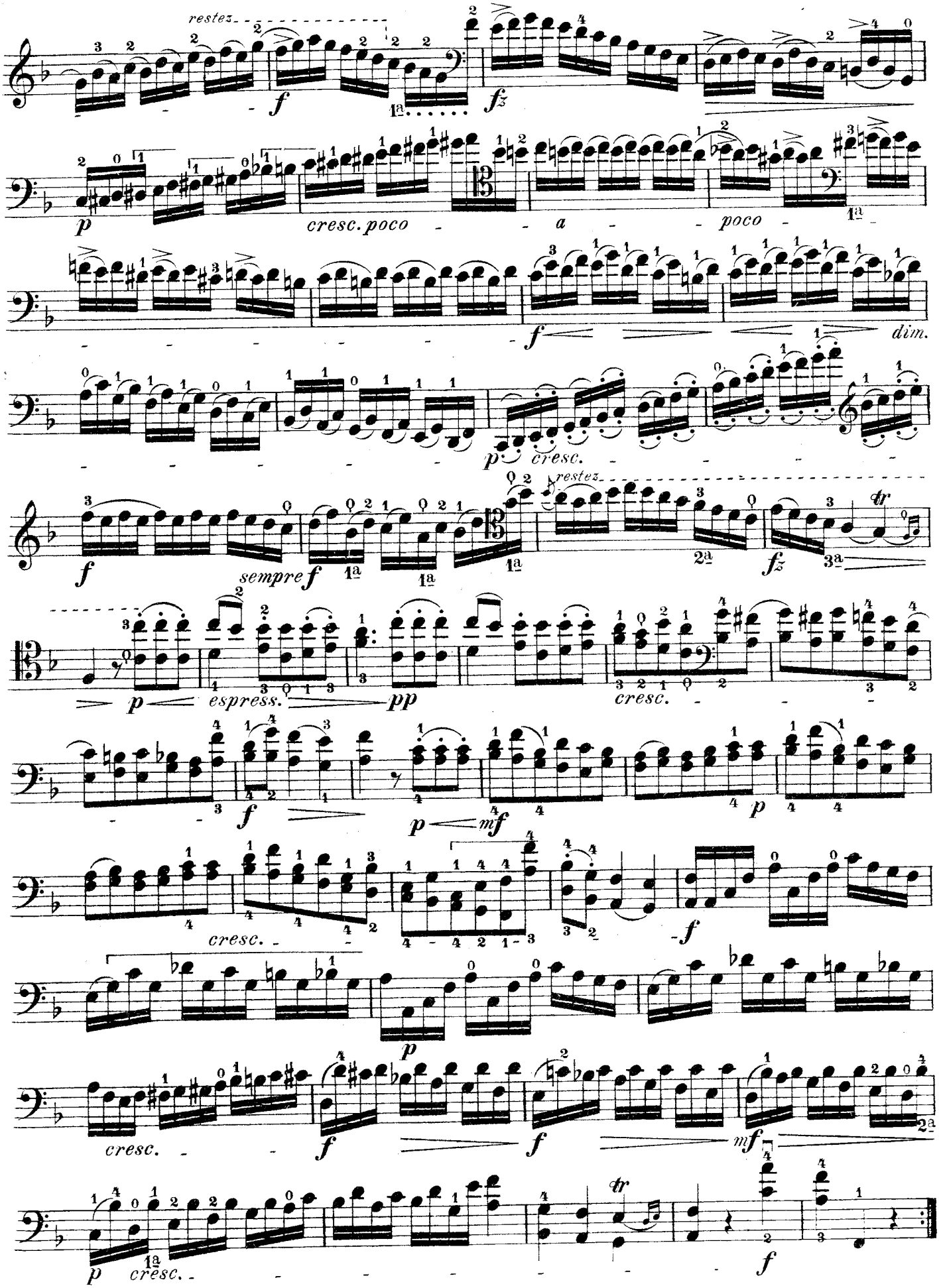
Componirt von Jean Pierre Duport (geboren 1741 zu Paris).

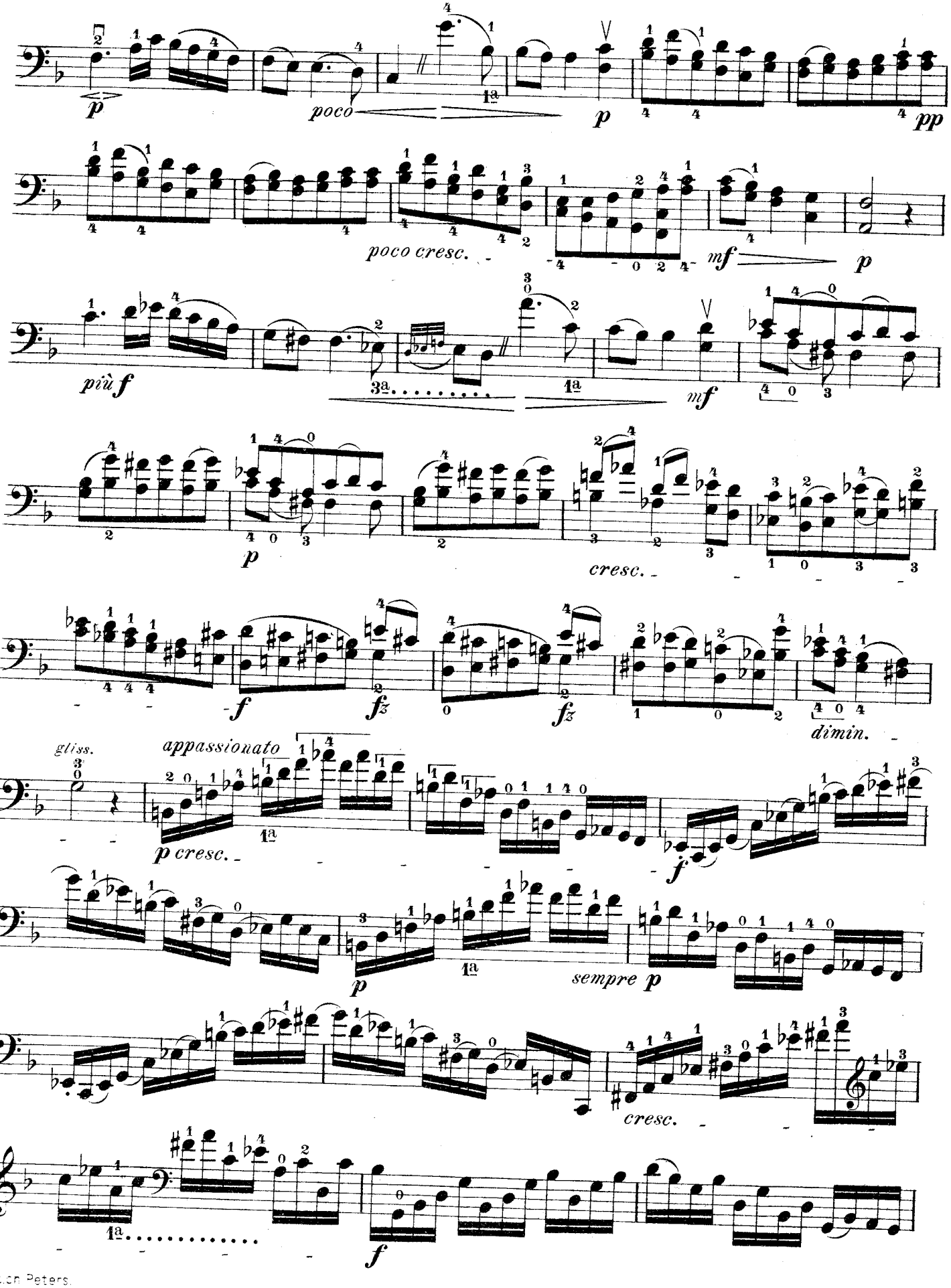


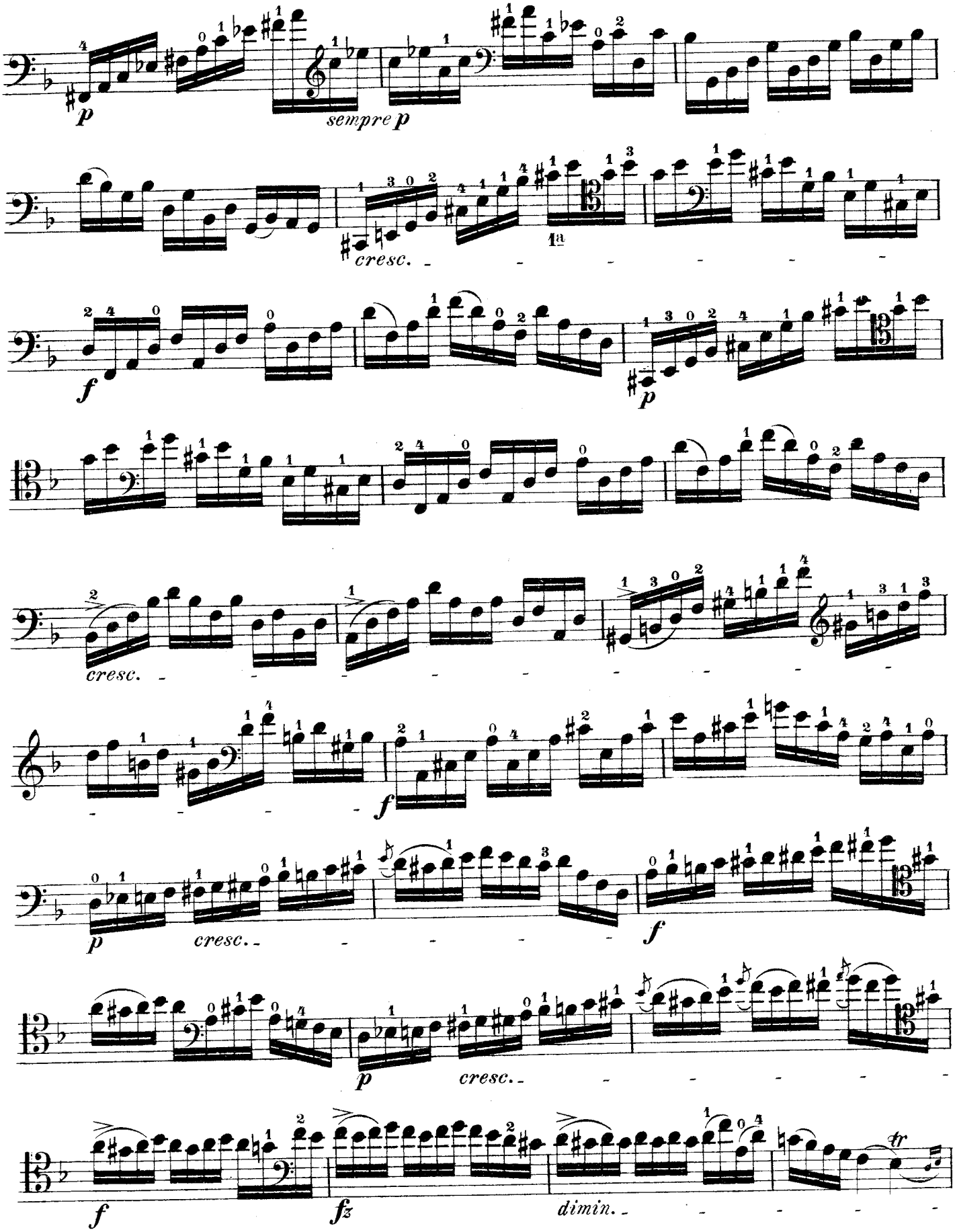

tr
p
sf
pp
cresc.
f
dimin.
e tranq. - pp
più f
pp
2a
sf
p
mf
p
dimin.
non presto
tr
lento
pp cresc. - e rit. -
f
p

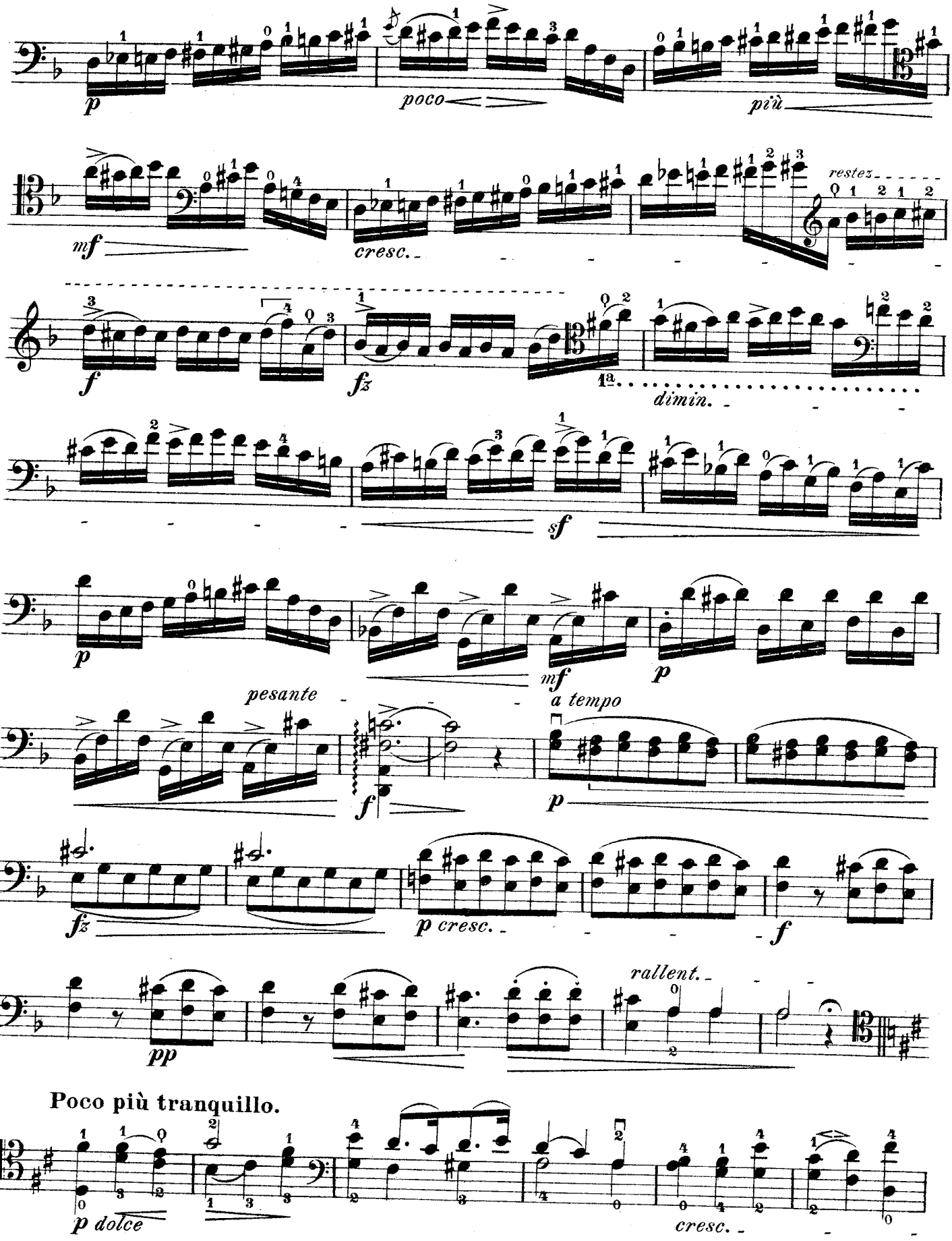
9.

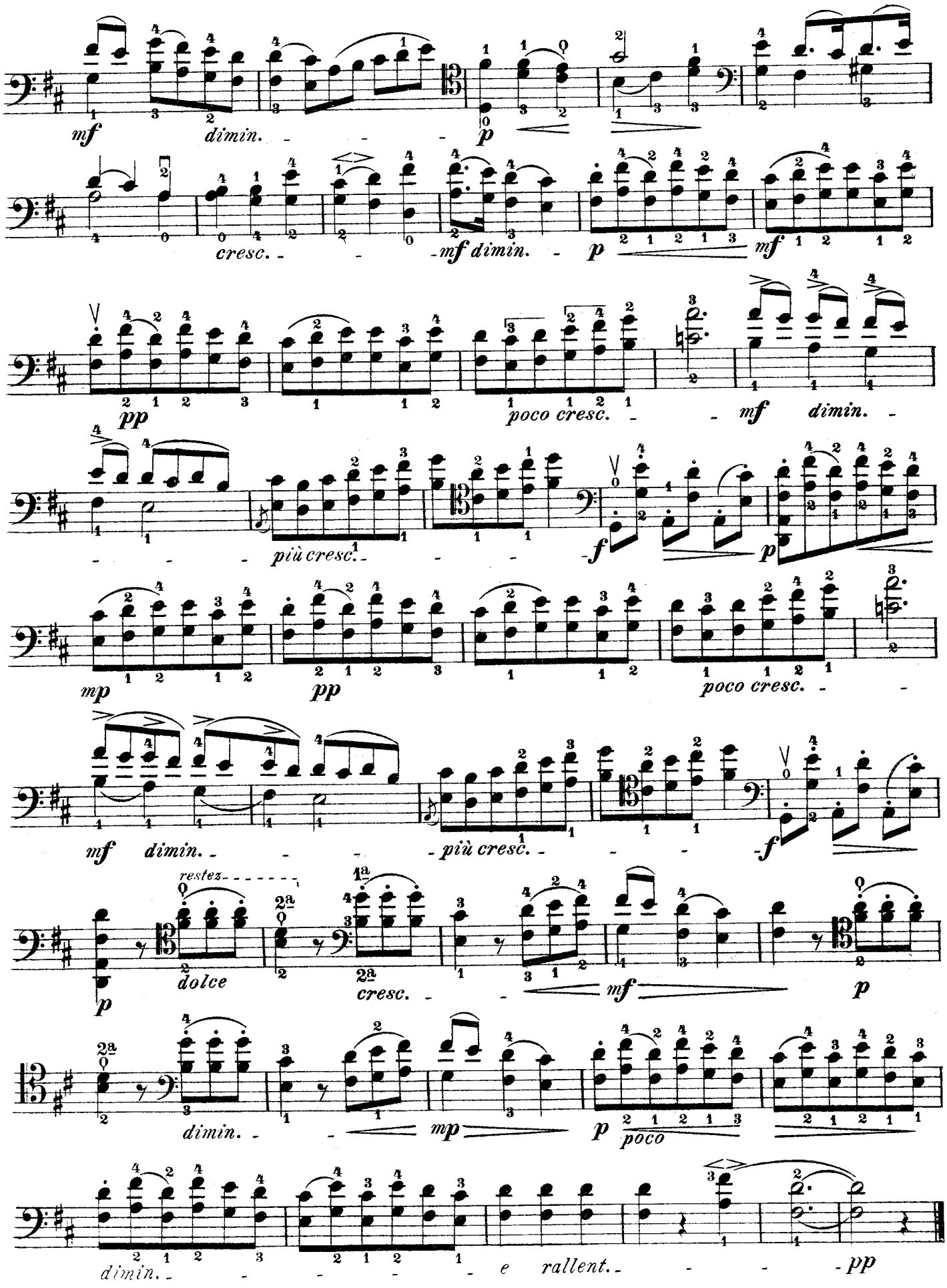

Allegro moderato.
sec.
p
gliss.
mf
dimin.
sec.
p
mf
dimin.
p
più f
mf
pp
p
cresc.
f
p
cresc.
f
p
cresc.
mf
sf
più cresc.
f
p
restez
cresc.
sf
p
cresc.


restez
f
fz
p
cresc. poco - - a - - poco -
1a
f
dim.
p
cresc.
restez
f
sempre f
1a
1a
1a
2a
fz
3a
tr
p
espress.
pp
cresc.
f
p
mf
p
cresc.
f
p
cresc.
f
f
mf
2a
p
cresc.
1a
f
tr


p
poco
p
pp
poco cresc.
mf
p
più f
mf
p
cresc.
f
fz
fz
dimin.
gliss.
appassionato
p cresc.
f
p
sempre p
cresc.
f


p
sempre p
cresc.
1a
f
p
cresc.
f
p
cresc.
f
p
cresc.
f
fz
dimin.
tr

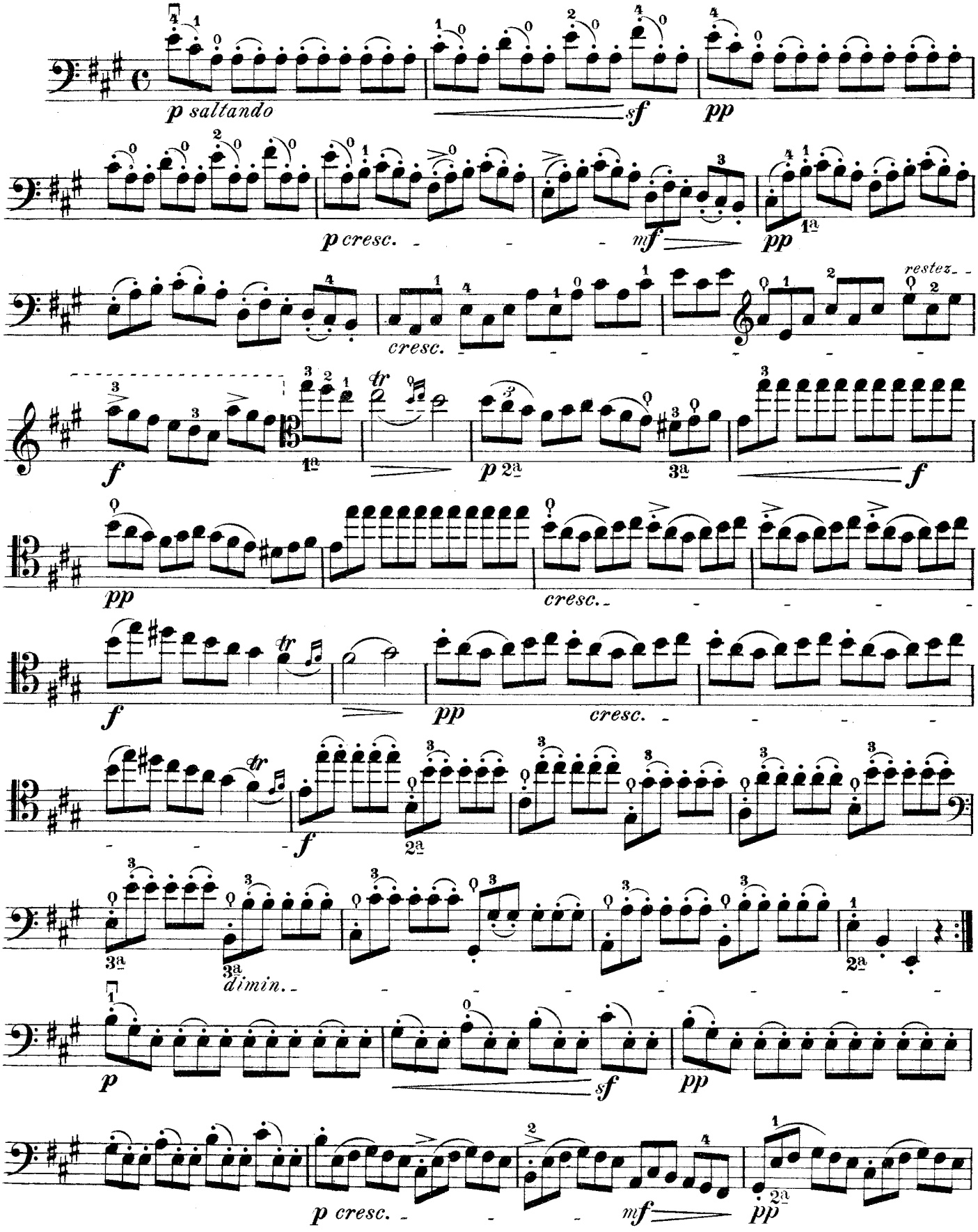

p
poco
più
mf
cresc.
restez
f
fz
1a
dimin.
sf
p
mf
p
pesante
f
a tempo
p
fz
p cresc.
f
rallent.
pp
Poco più tranquillo.
p dolce
cresc.

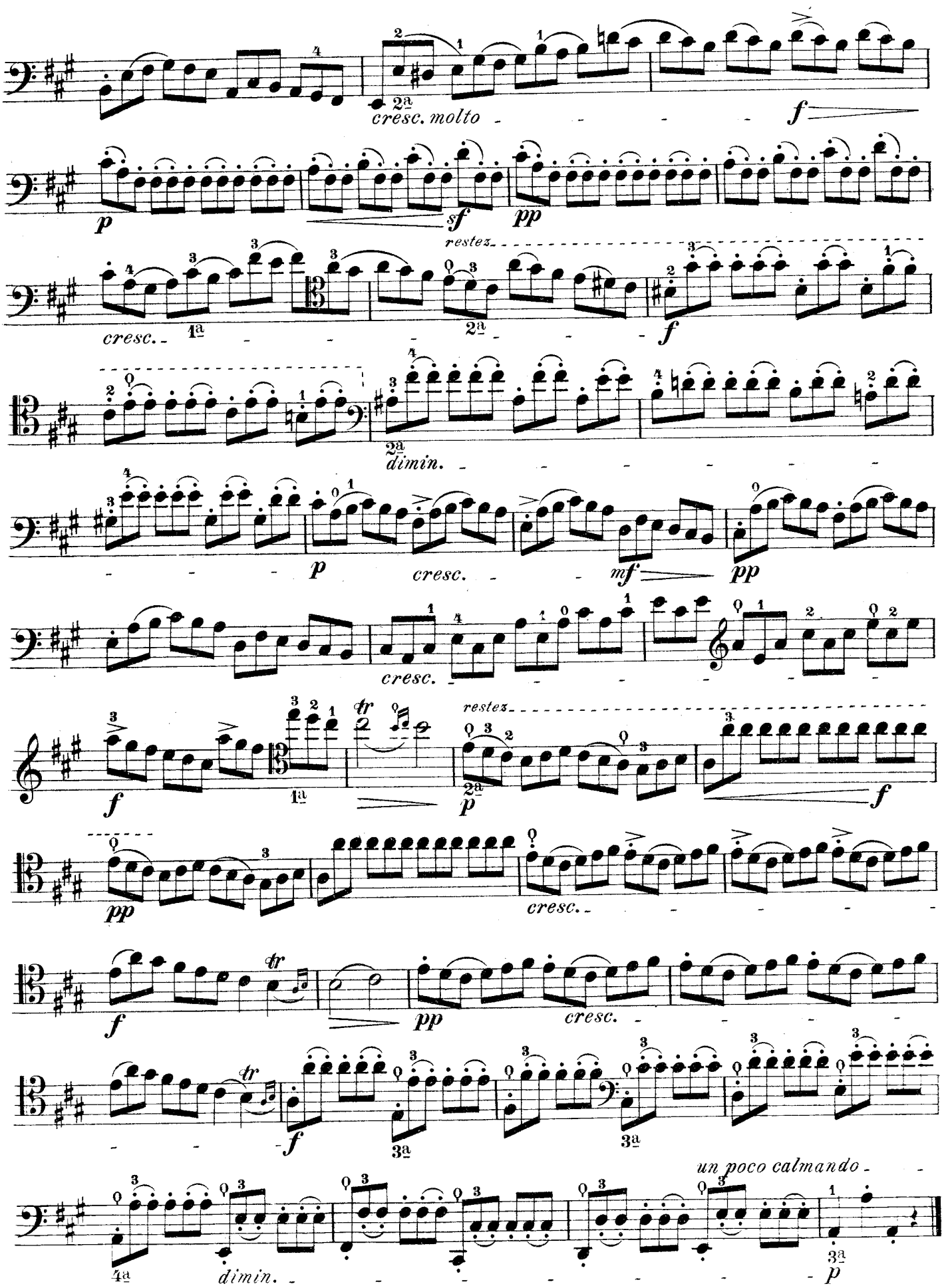

mf
dimin.
p
cresc.
mf
dimin.
p
mf
pp
poco cresc.
mf
dimin.
più cresc.
f
p
mp
pp
poco cresc.
mf
dimin.
più cresc.
f
restez
p
dolce
cresc.
mf
p
dimin.
mp
p
poco
dimin.
e rallent.
pp

10.

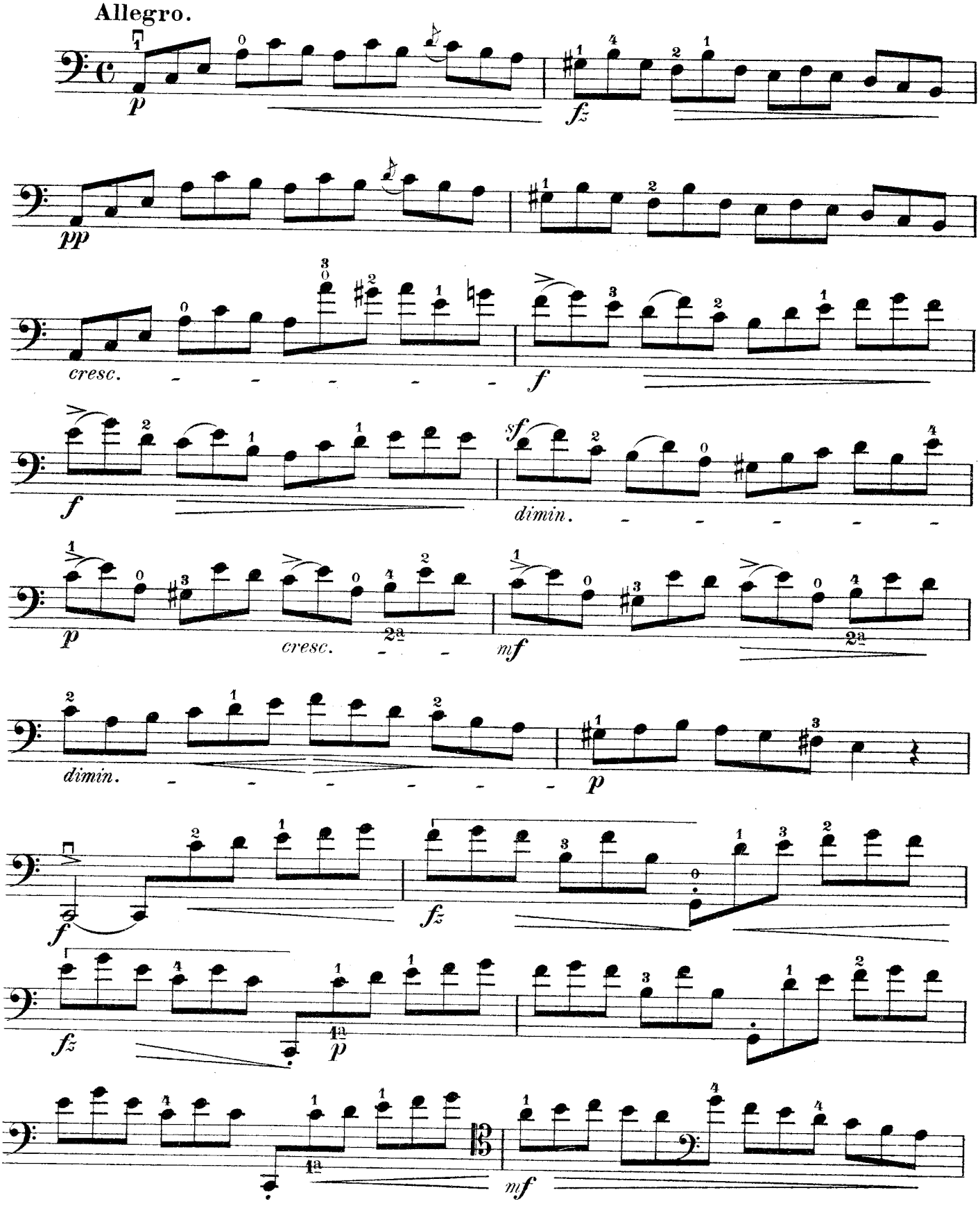
Componirt von Jean Pierre Duport.

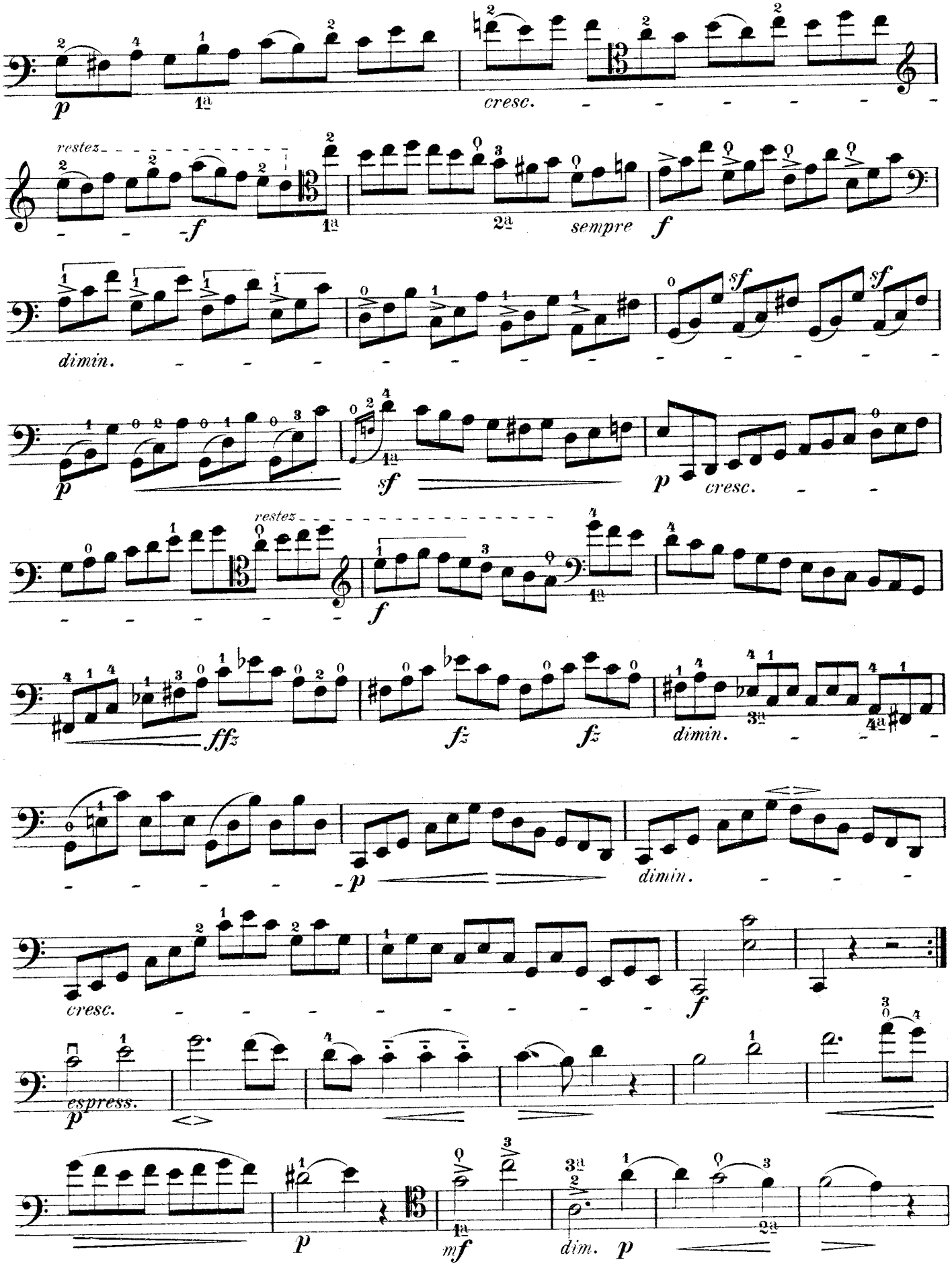
Allegro.

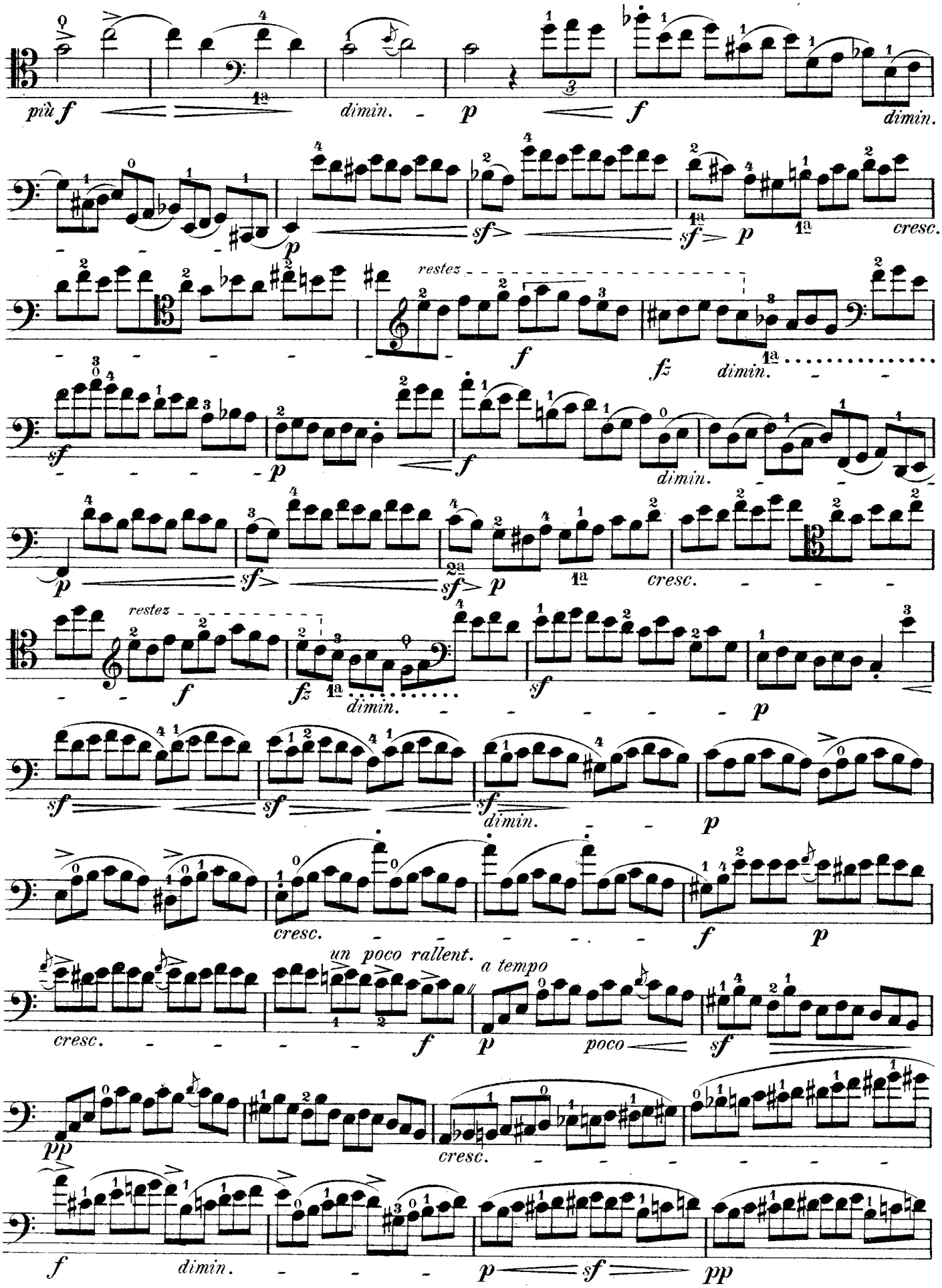


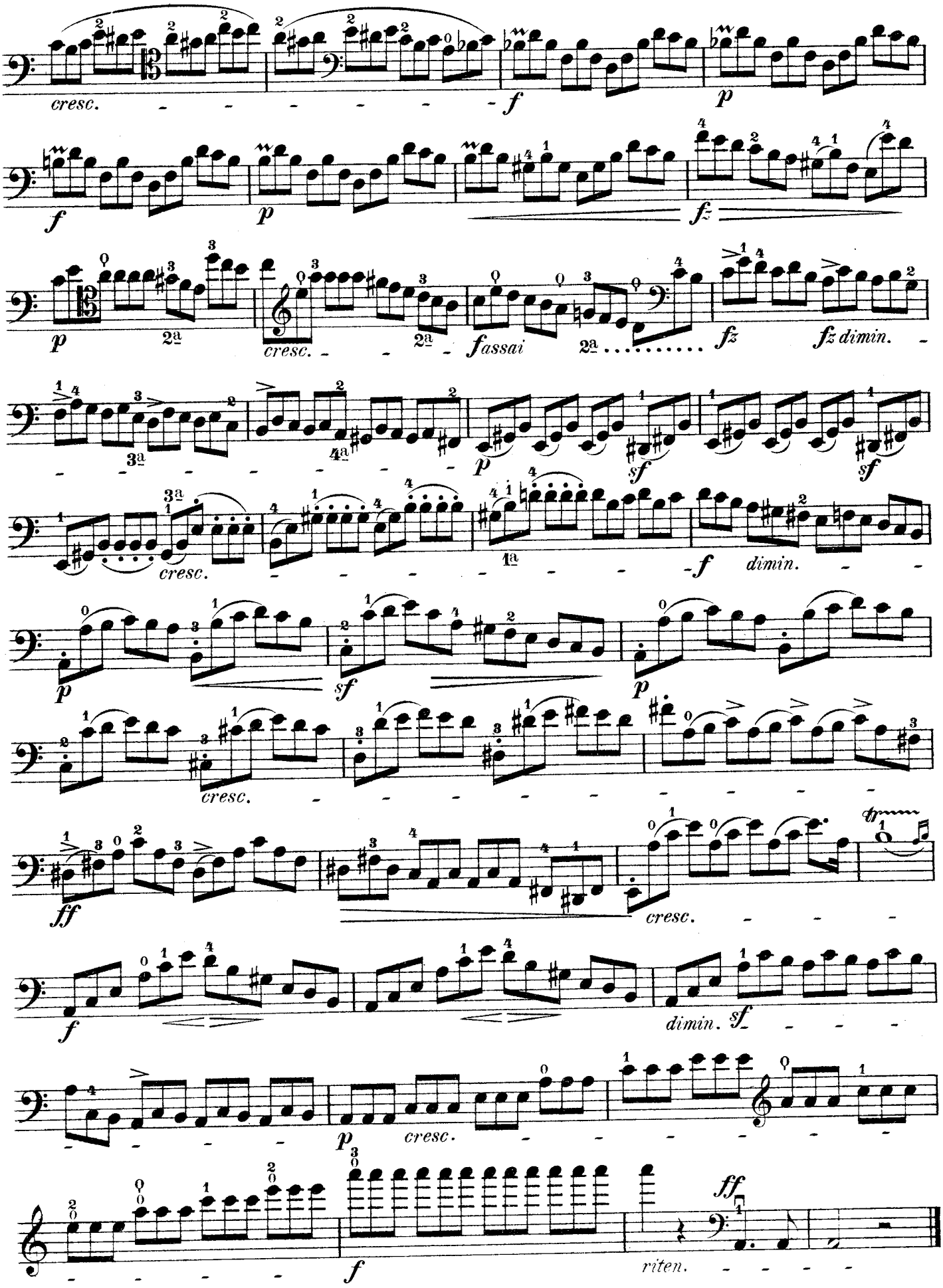

2ª
cresc. molto
f
p
sf
pp
restez
cresc.
1ª
2ª
f
2ª
dimin.
p
cresc.
mf
pp
cresc.
f
1ª
tr
restez
2ª
p
f
pp
cresc.
f
tr
pp
cresc.
tr
f
3ª
3ª
un poco calmando
4ª
dimin.
3ª
p

11.



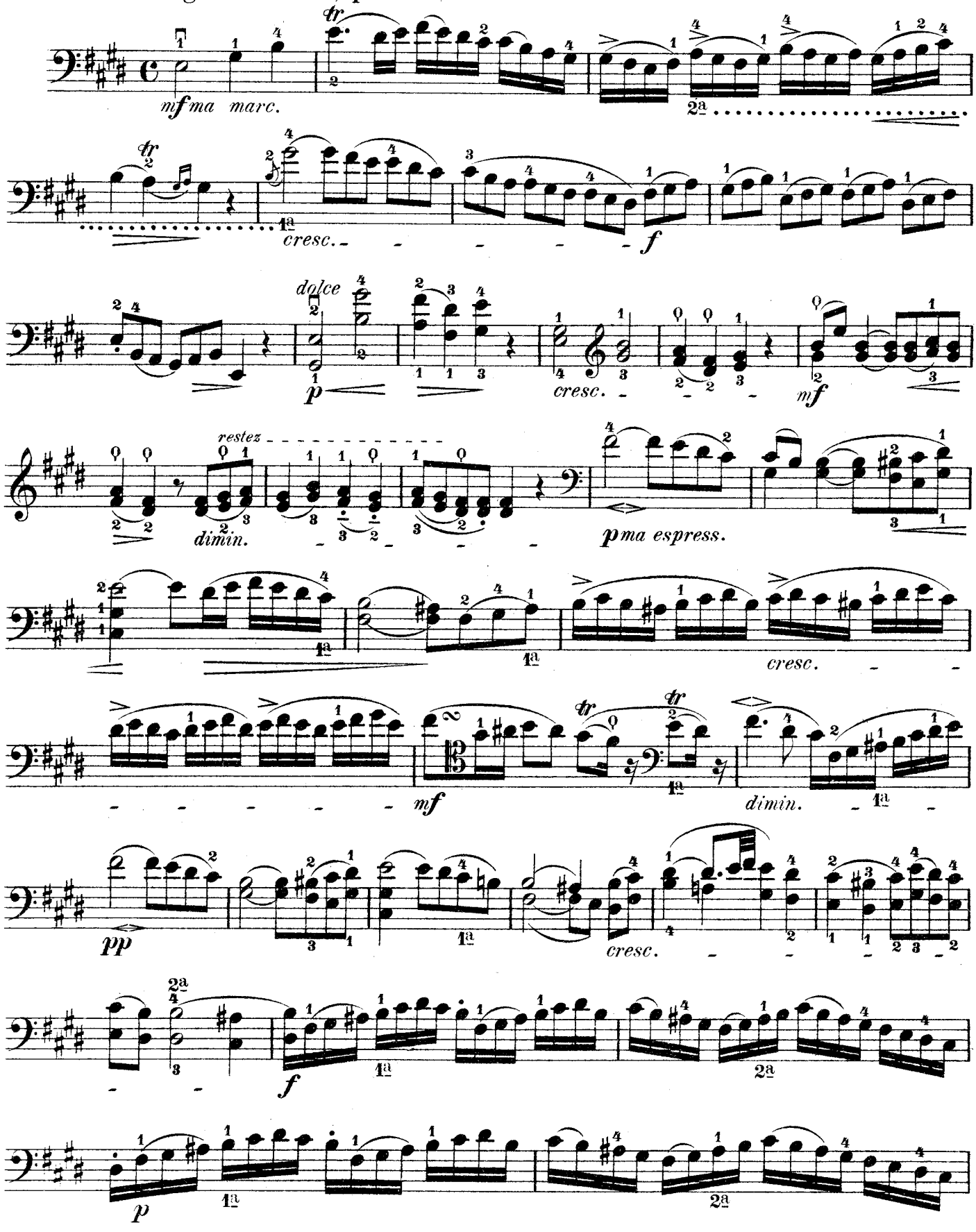

p
1a
cresc.
restez
f
1a
2a
sempre
f
dimin.
sf
sf
p
1a
sf
p
cresc.
restez
f
1a
ffz
fz
fz
dimin.
3a
4a
p
dimin.
cresc.
f
espress.
p
p
1a
mf
dim.
p
2a

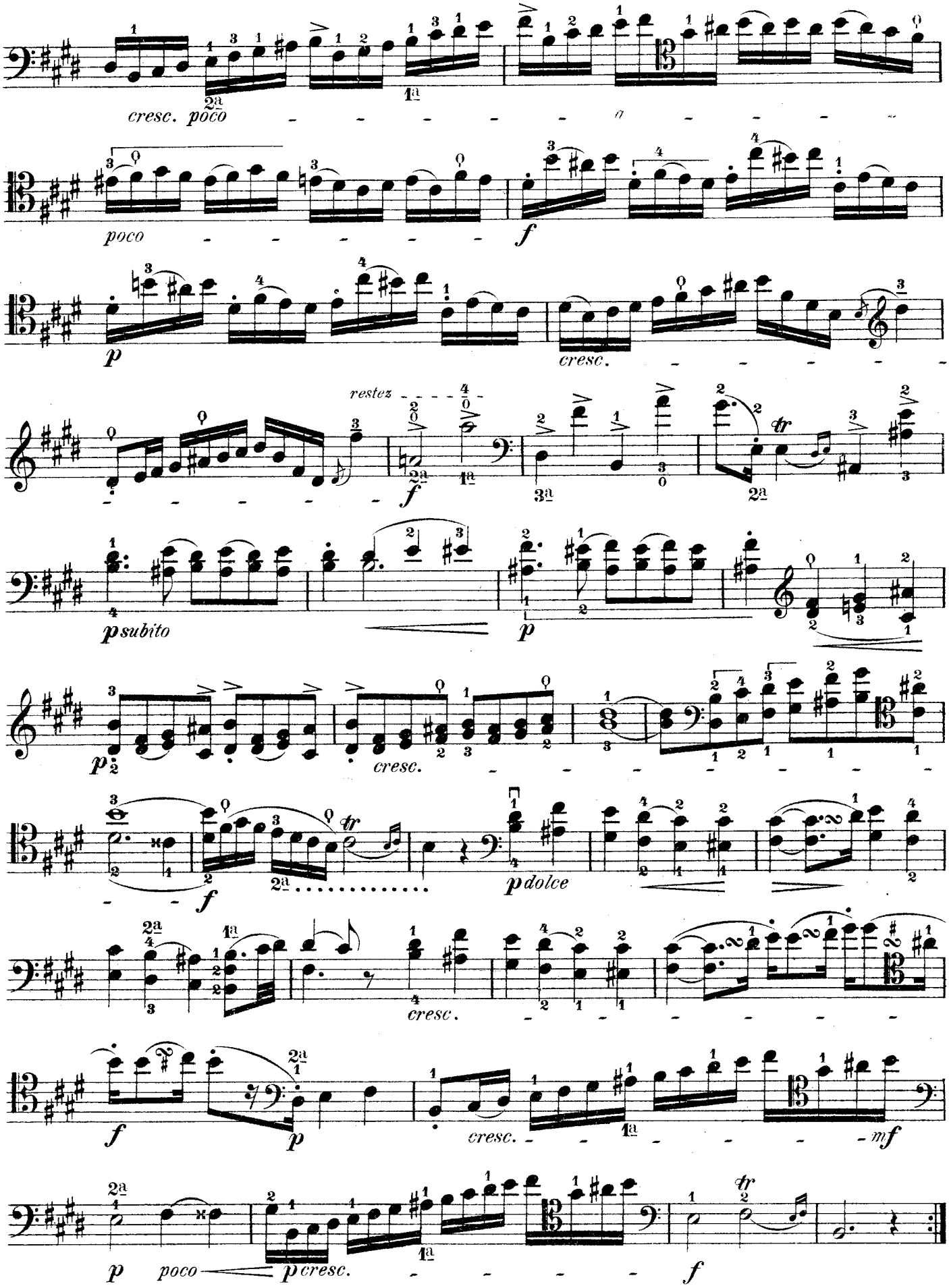

più f
dimin.
p
f
dimin.
sf
p
cresc.
restez
f
fz
dimin.
sf
p
f
dimin.
p
sf
p
cresc.
restez
f
fz
dimin.
sf
p
sf
sf
dimin.
p
cresc.
f
p
un poco rallent.
a tempo
cresc.
f
p
poco
sf
pp
cresc.
f
dimin.
p
sf
pp

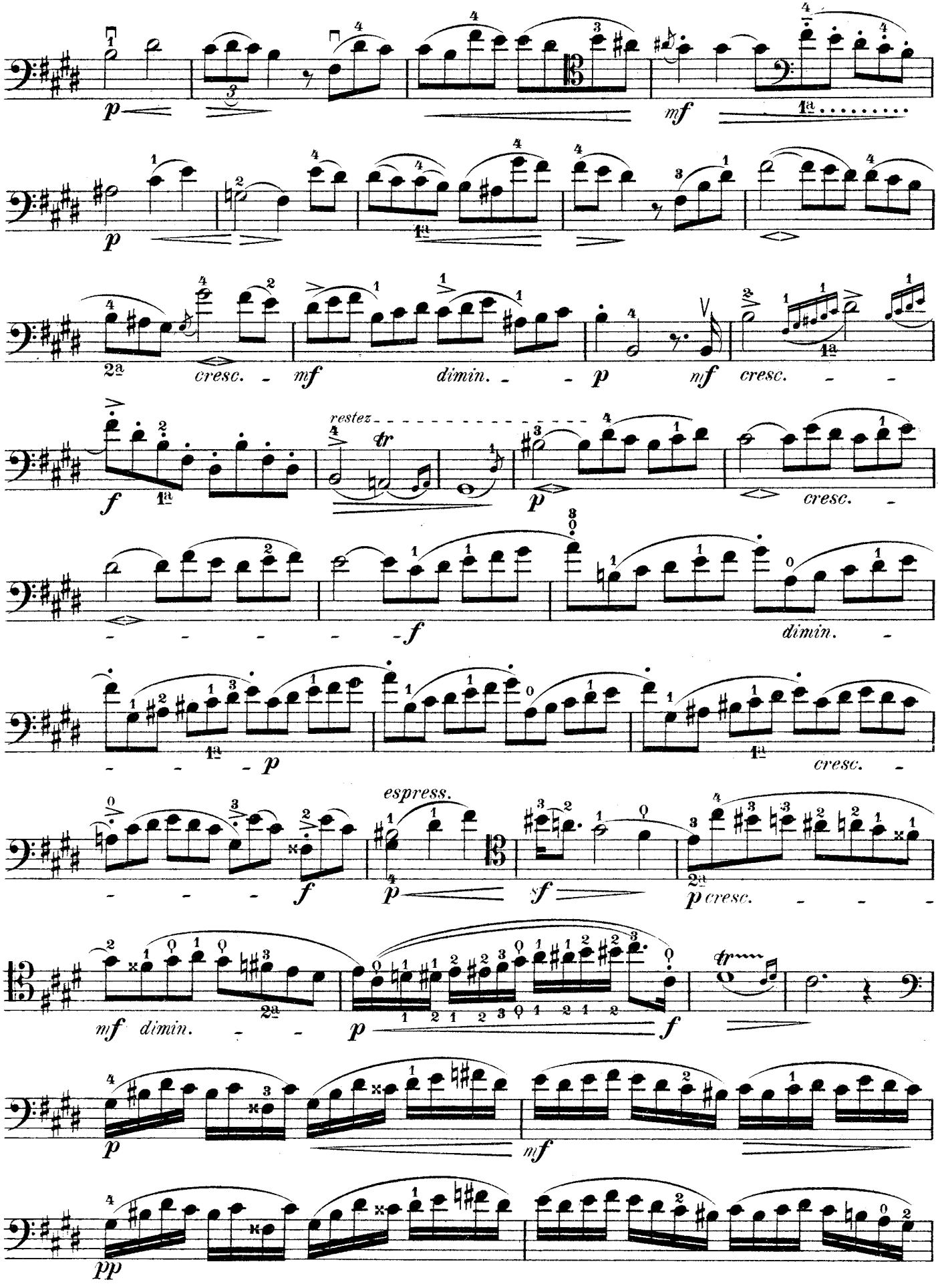

cresc.
f
p
f
p
fz
p
2a
cresc.
2a
fassai
2a
fz
fz dimin.
3a
4a
p
sf
sf
3a
cresc.
1a
f
dimin.
p
sf
p
cresc.
ff
cresc.
f
dimin.
sf
p
cresc.
f
ff
riten.

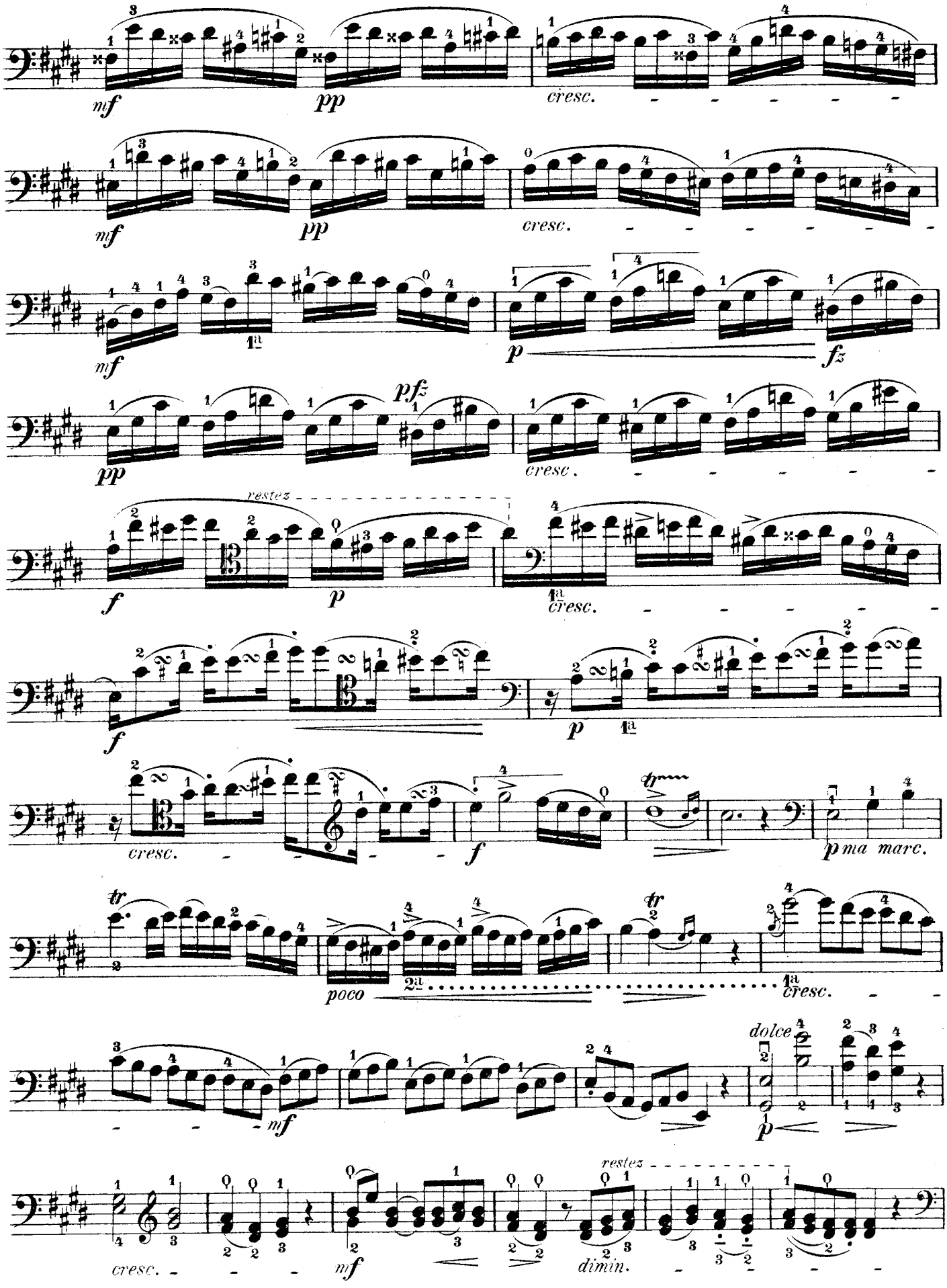
12.

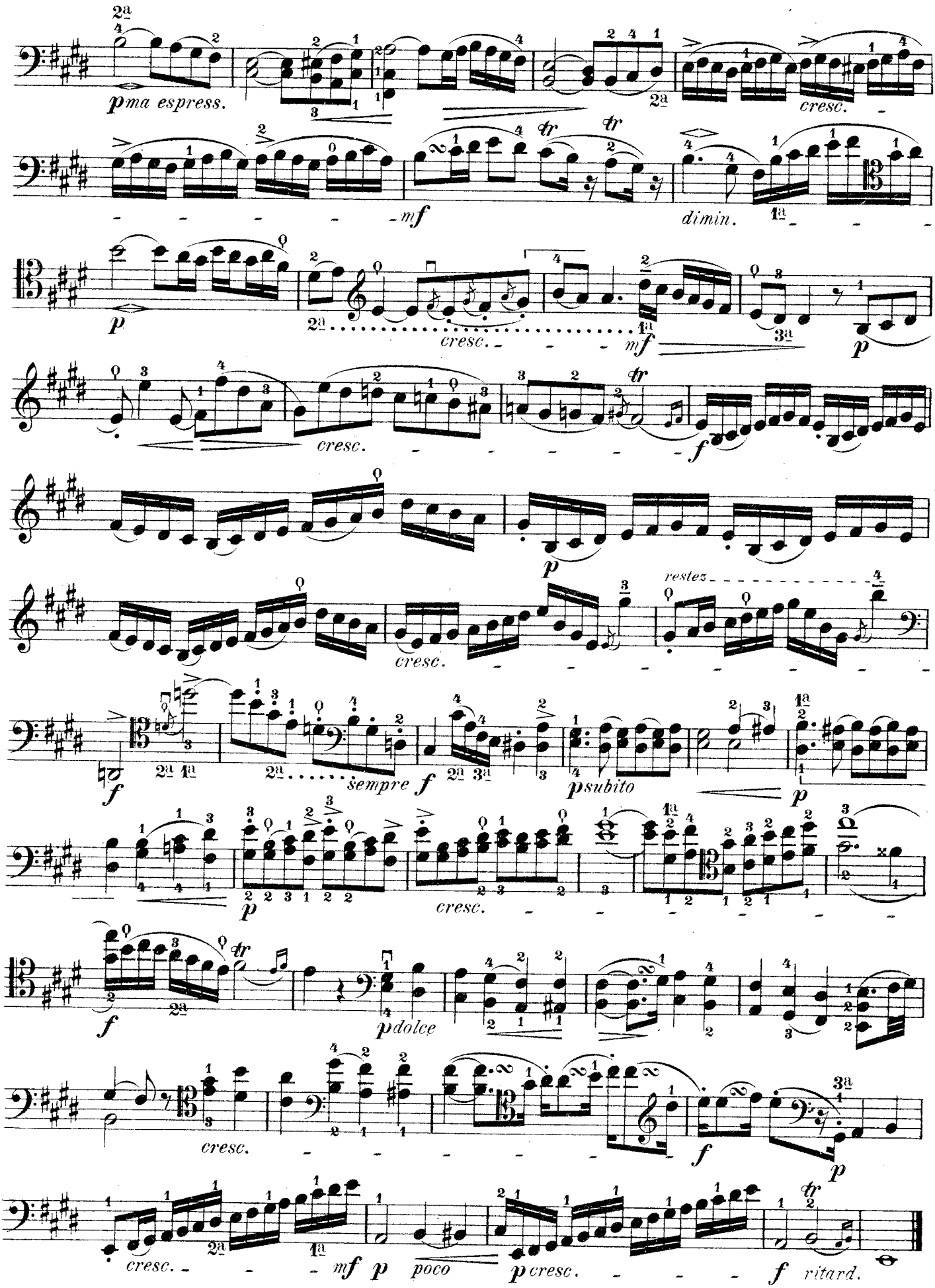
Allegro moderato, quasi Andante.




cresc. poco
poco
f
p
cresc.
restez
f
tr
psubito
p
p
cresc.
f
tr
pdolce
cresc.
f
p
cresc.
mf
p
poco
pcresc.
f

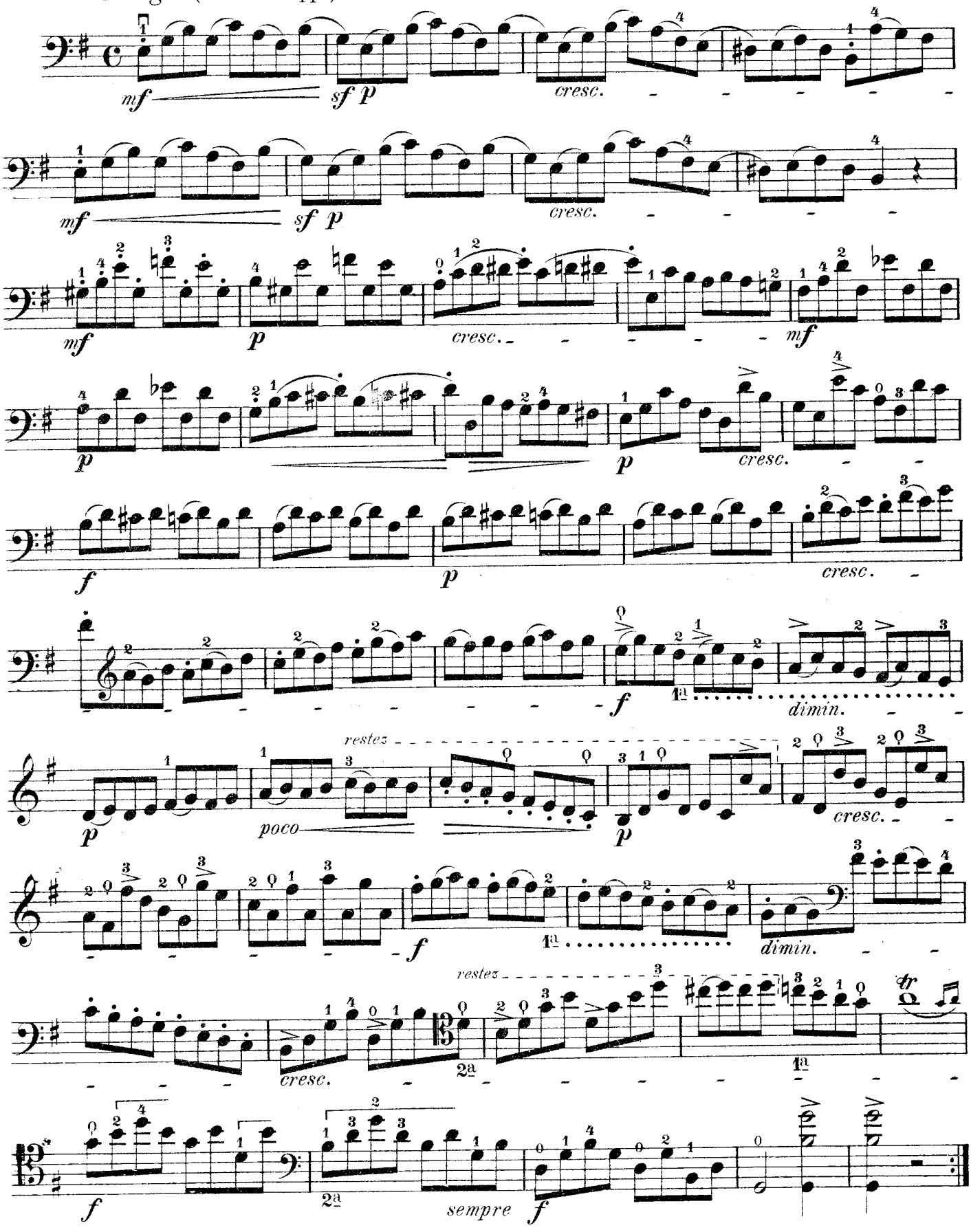

p
mf
1a
p
1a
2a
cresc.
mf
dimin.
p
nf
cresc.
f
1a
restez
tr
p
cresc.
f
dimin.
1a
p
1a
cresc.
f
espress.
p
sf
2a
p cresc.
mf dimin.
2a
p
f
tr
p
mf
pp

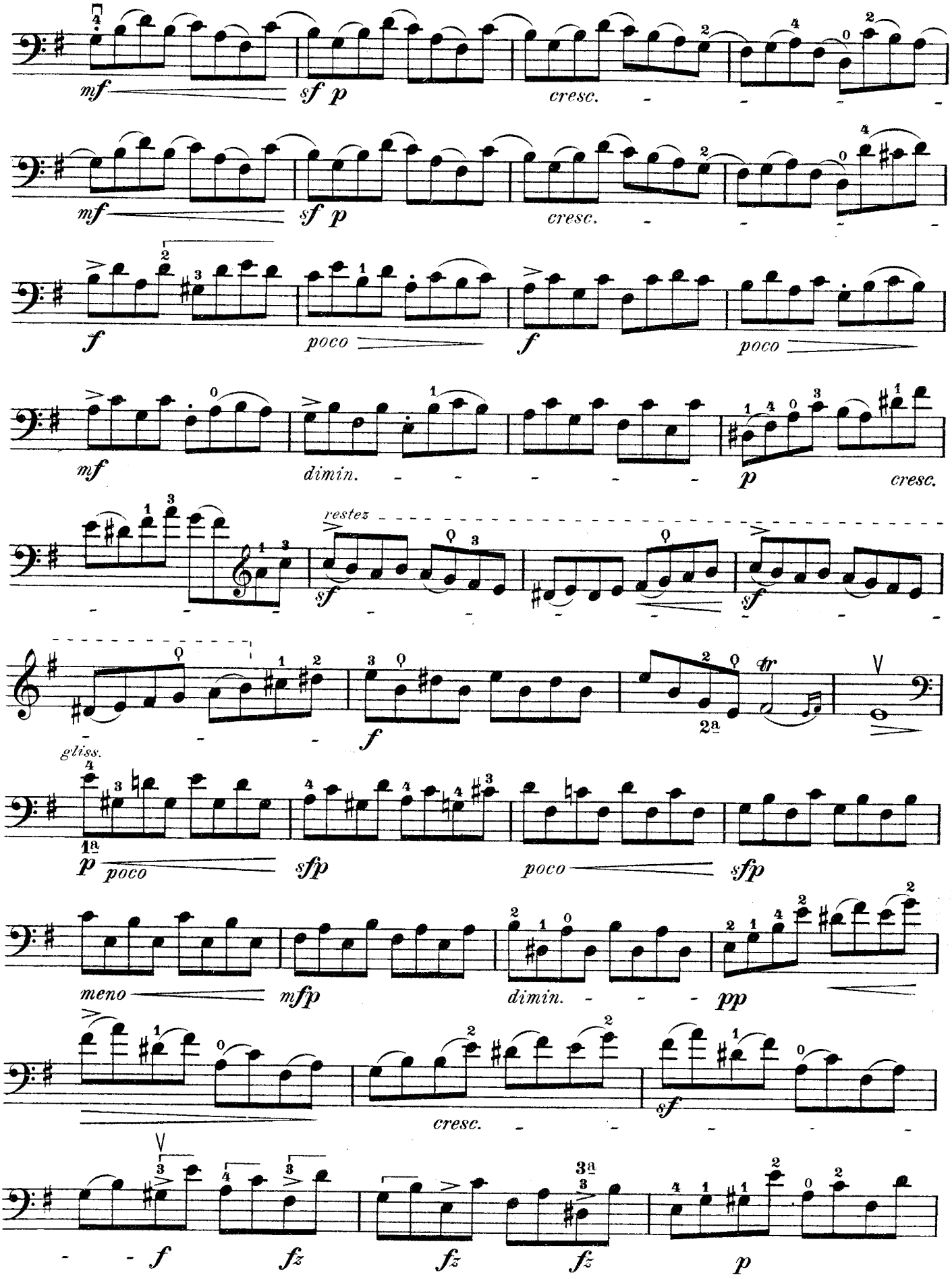

mf
pp
cresc.
mf
pp
cresc.
mf
1a
p
fz
pp
pfz
cresc.
restez
f
p
1a
cresc.
f
p
1a
cresc.
f
p ma marc.
tr
poco
2a
tr
1a
cresc.
mf
dolce
p
cresc.
mf
restez
dimin.

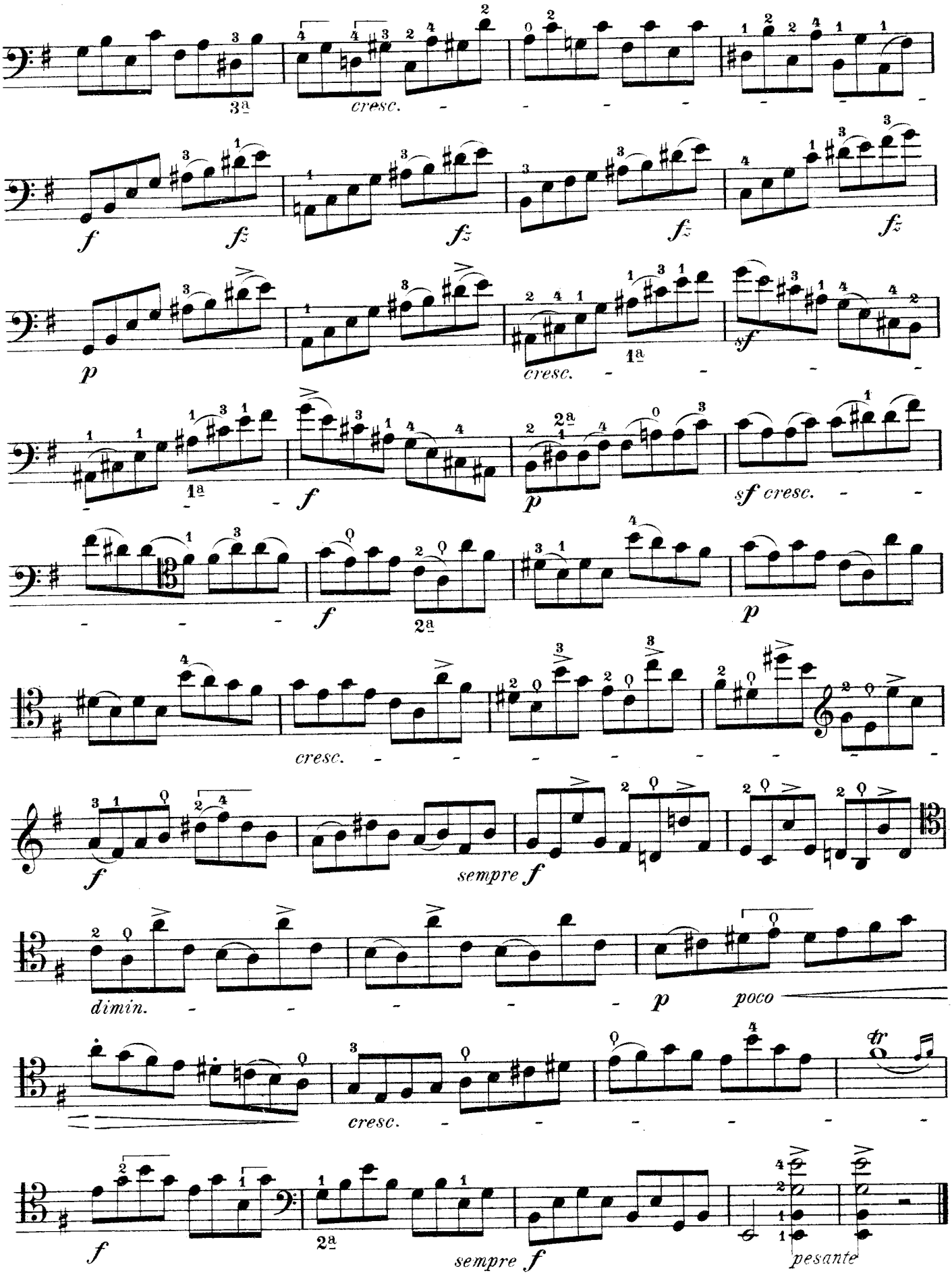

pma espress.
cresc.
mf
dimin.
p
cresc.
mf
p
cresc.
f
p
restez
cresc.
f
sempre f
psubito
p
p
cresc.
f
pdolce
cresc.
f
p
cresc.
mf
p
poco
p cresc.
f
ritard.

13.

Allegro (ma non troppo).

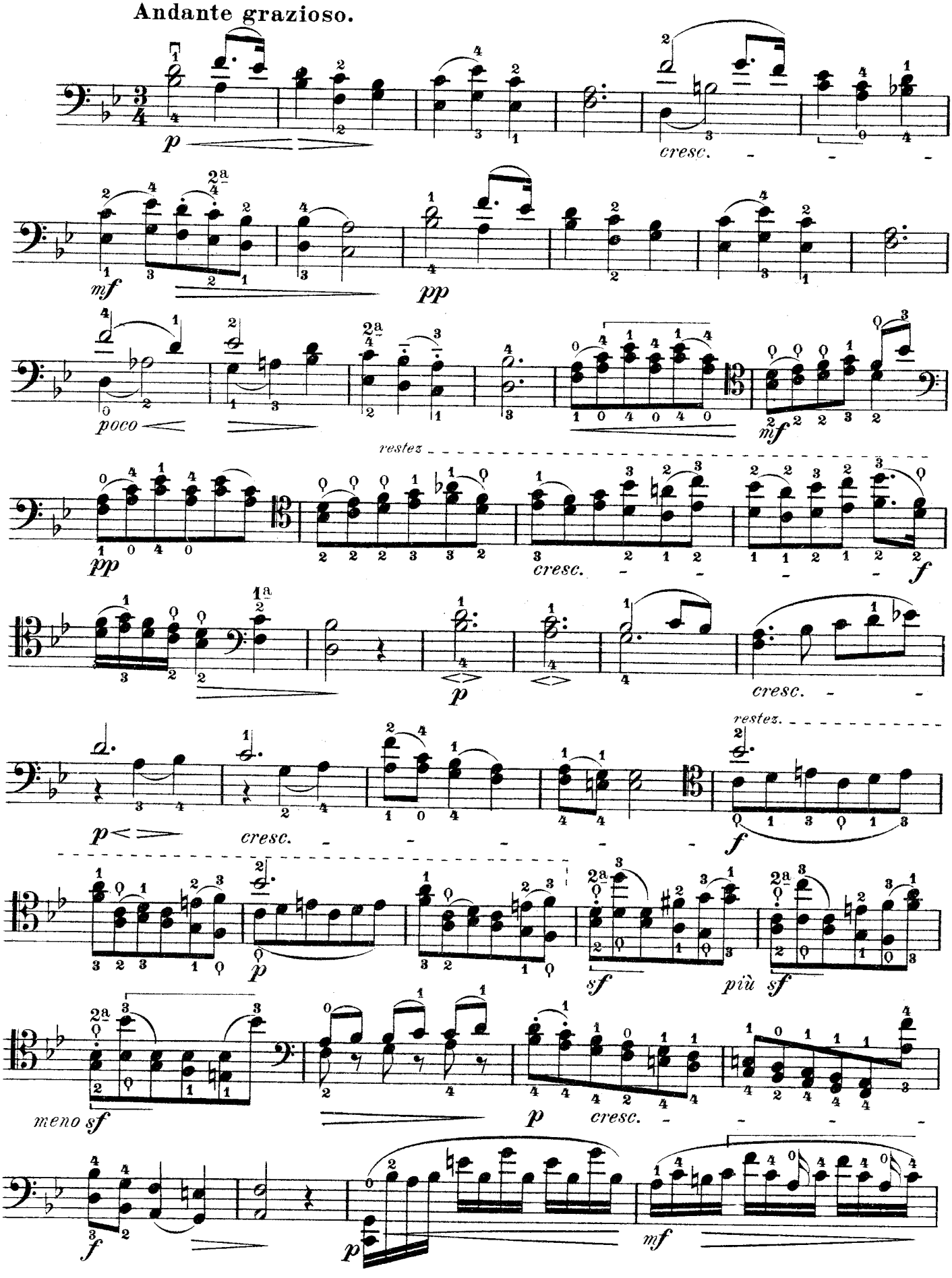


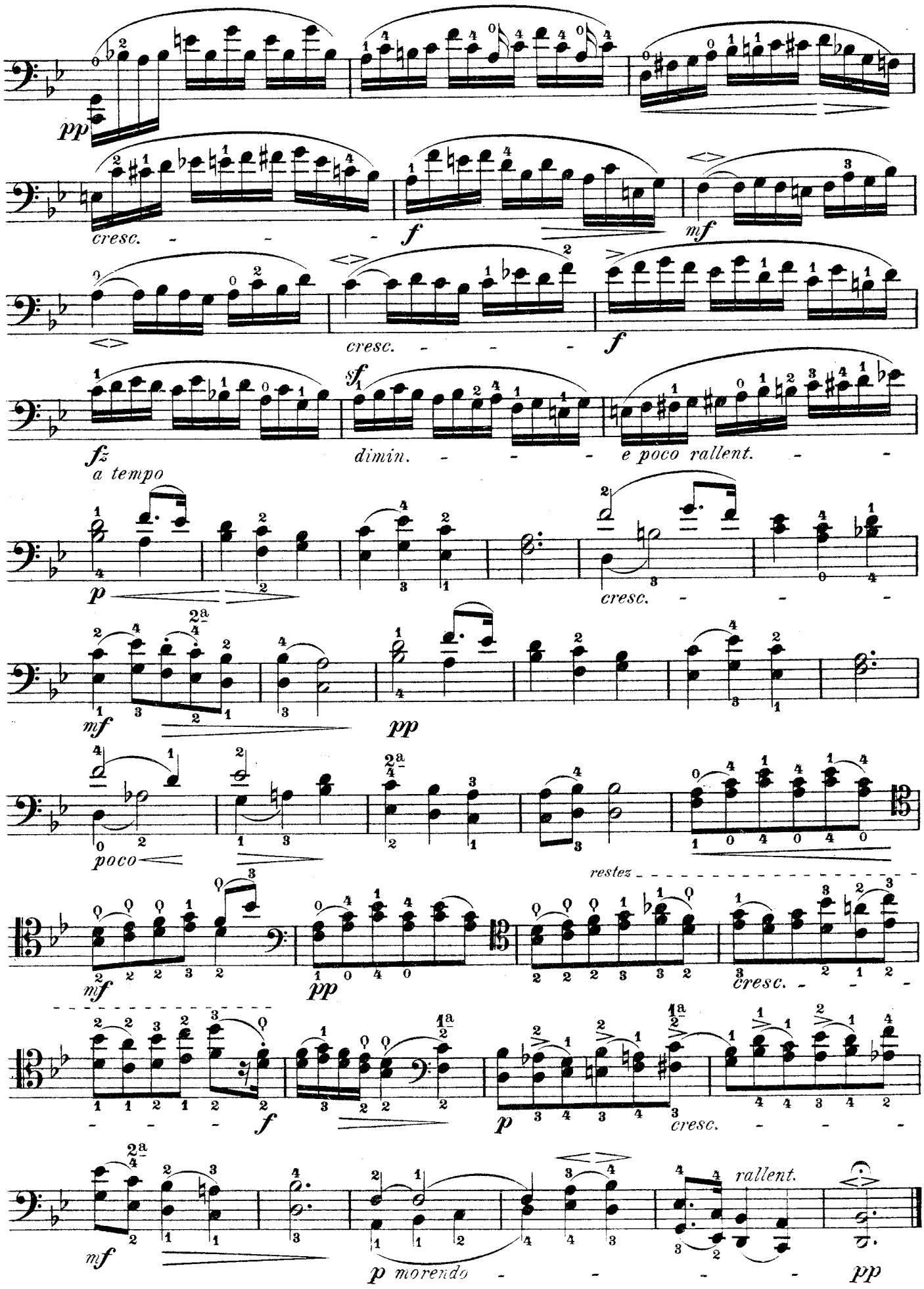

mf
sf p
cresc.
mf
sf p
cresc.
f
poco
f
poco
mf
dimin.
p
cresc.
restez
sf
sf
gliss.
f
2a
tr
1a
p
poco
sfp
poco
sfp
meno
mfp
dimin.
pp
cresc.
sf
f
fz
fz
fz
p


3a
cresc.
f
fz
fz
fz
fz
p
cresc.
1a
sf
1a
f
p
sf cresc.
f
2a
p
cresc.
f
sempre f
dimin.
p
poco
cresc.
f
2a
sempre f
pesante

14.

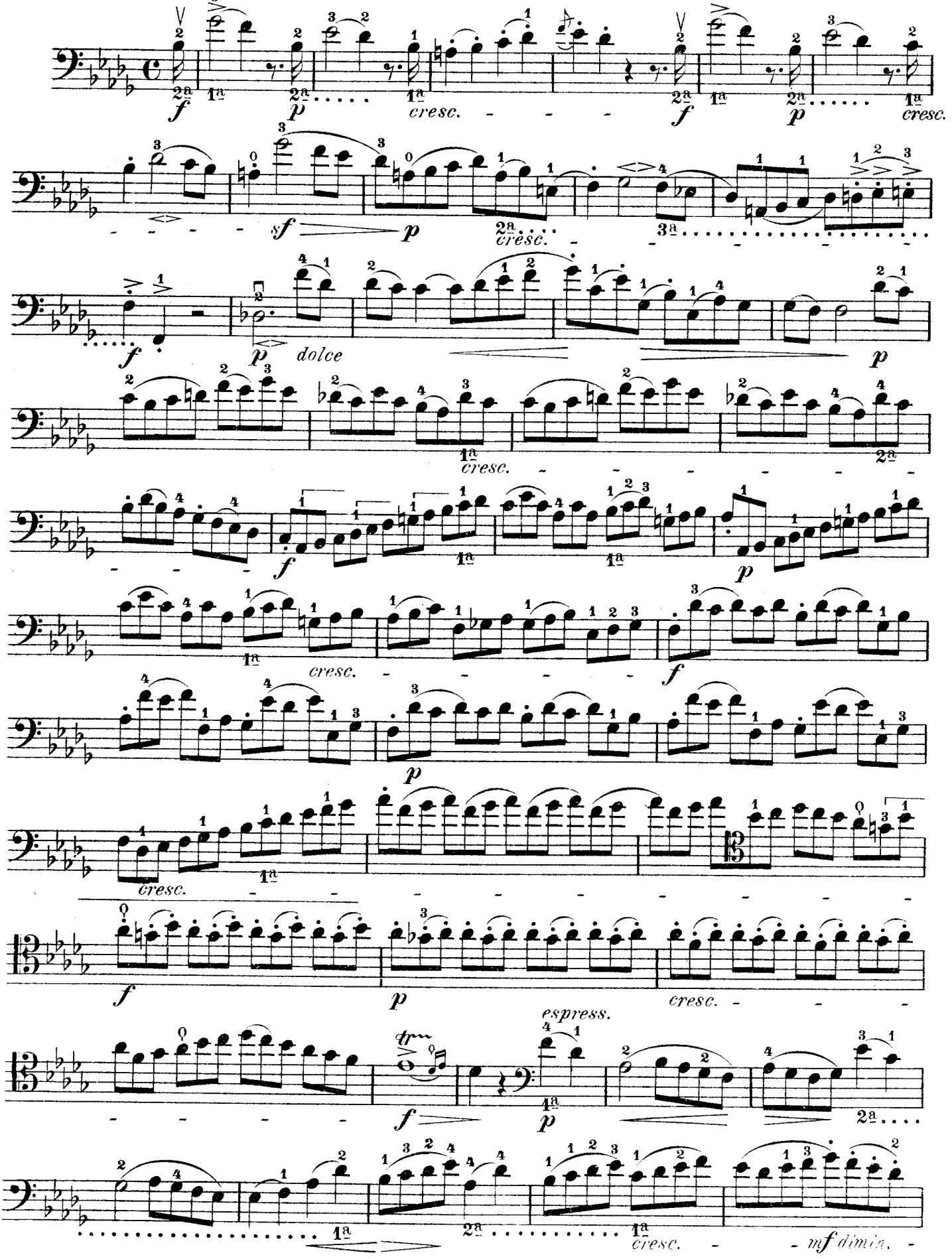
Andante grazioso.

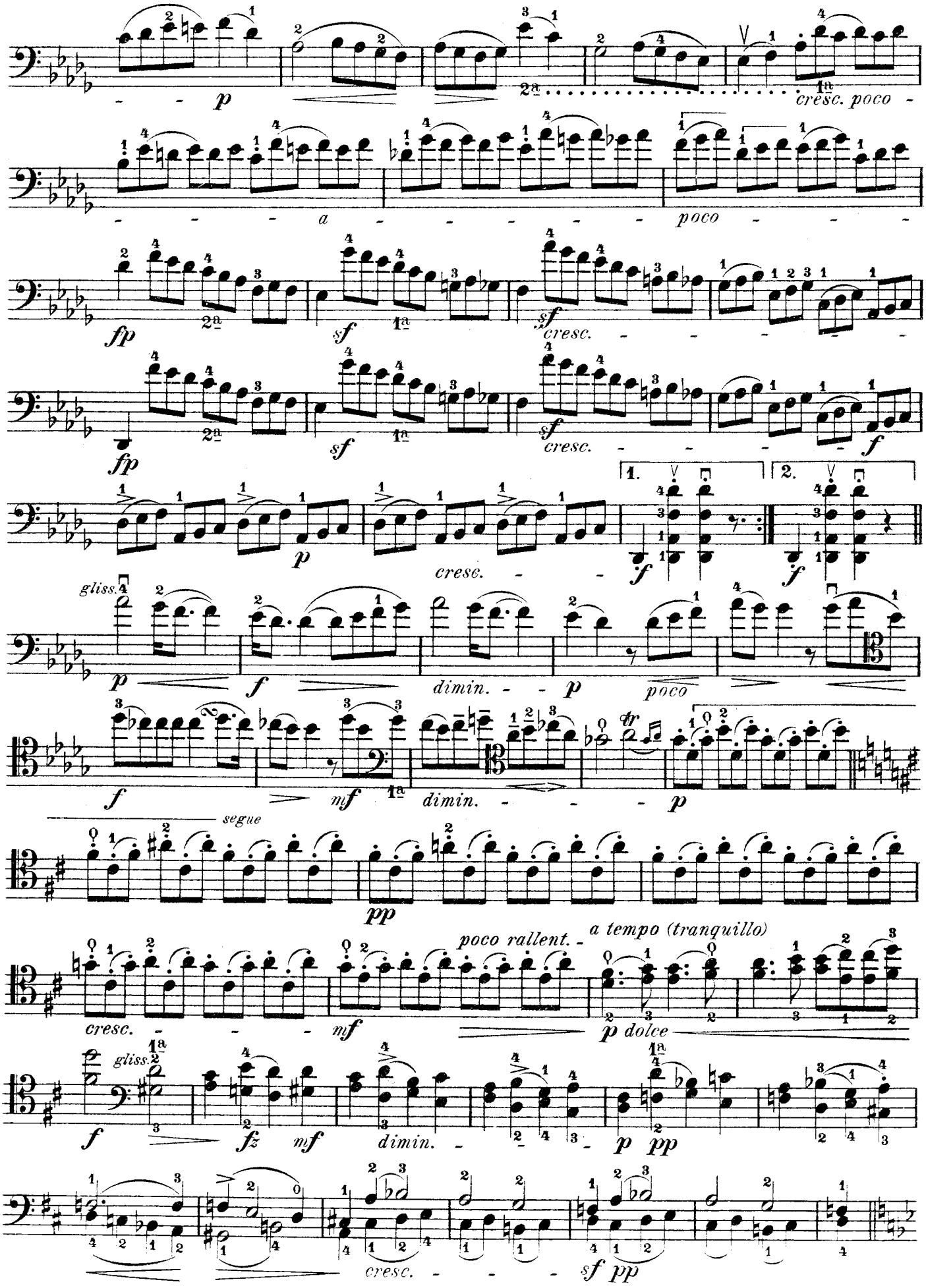


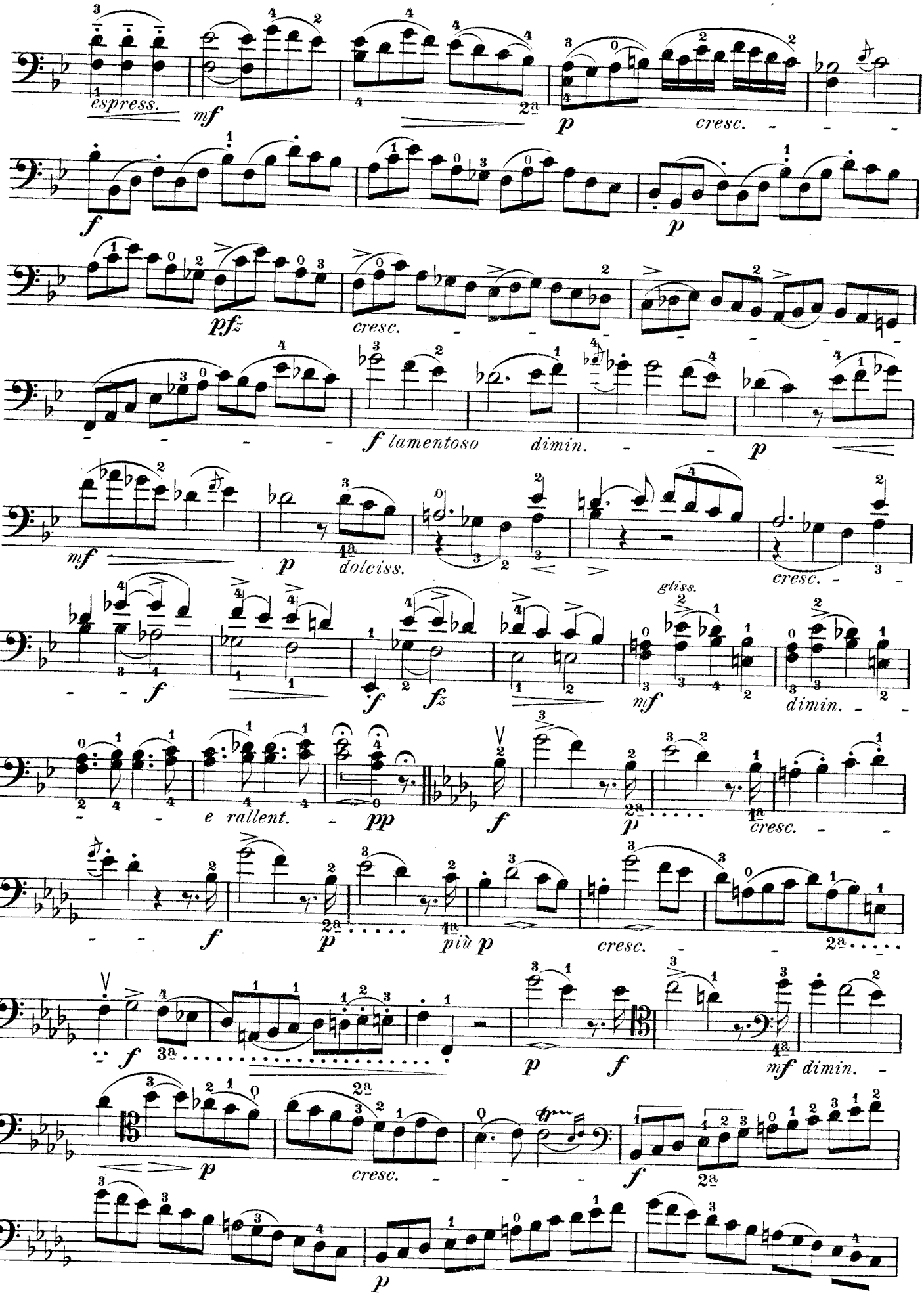

pp
cresc.
f
mf
cresc.
f
fz
sf
dimin.
e poco rallent.
a tempo
p
cresc.
mf
pp
poco
restez
mf
pp
cresc.
f
p
cresc.
mf
p morendo
rallent.
pp

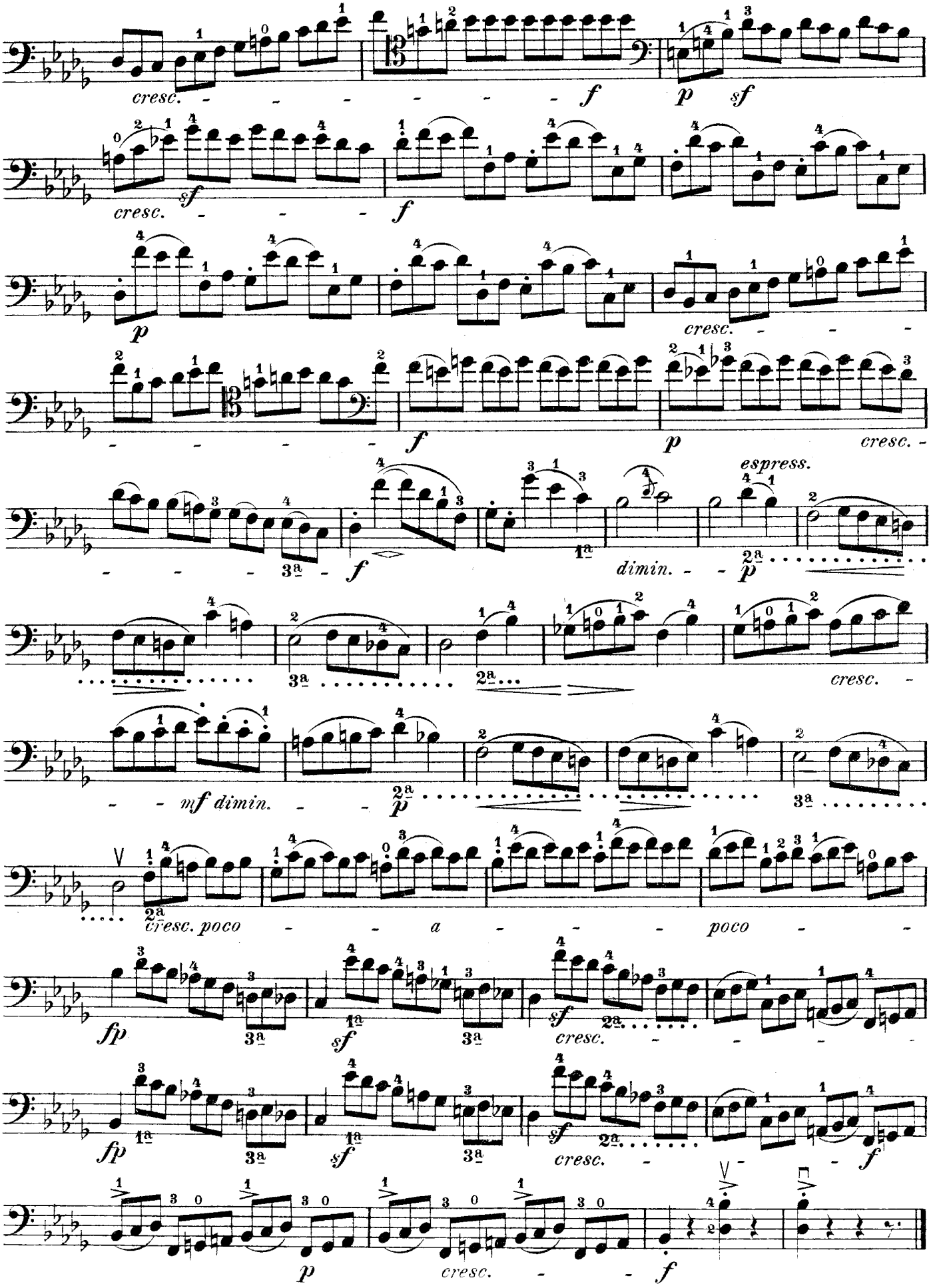
15.

Allegro (patetico).

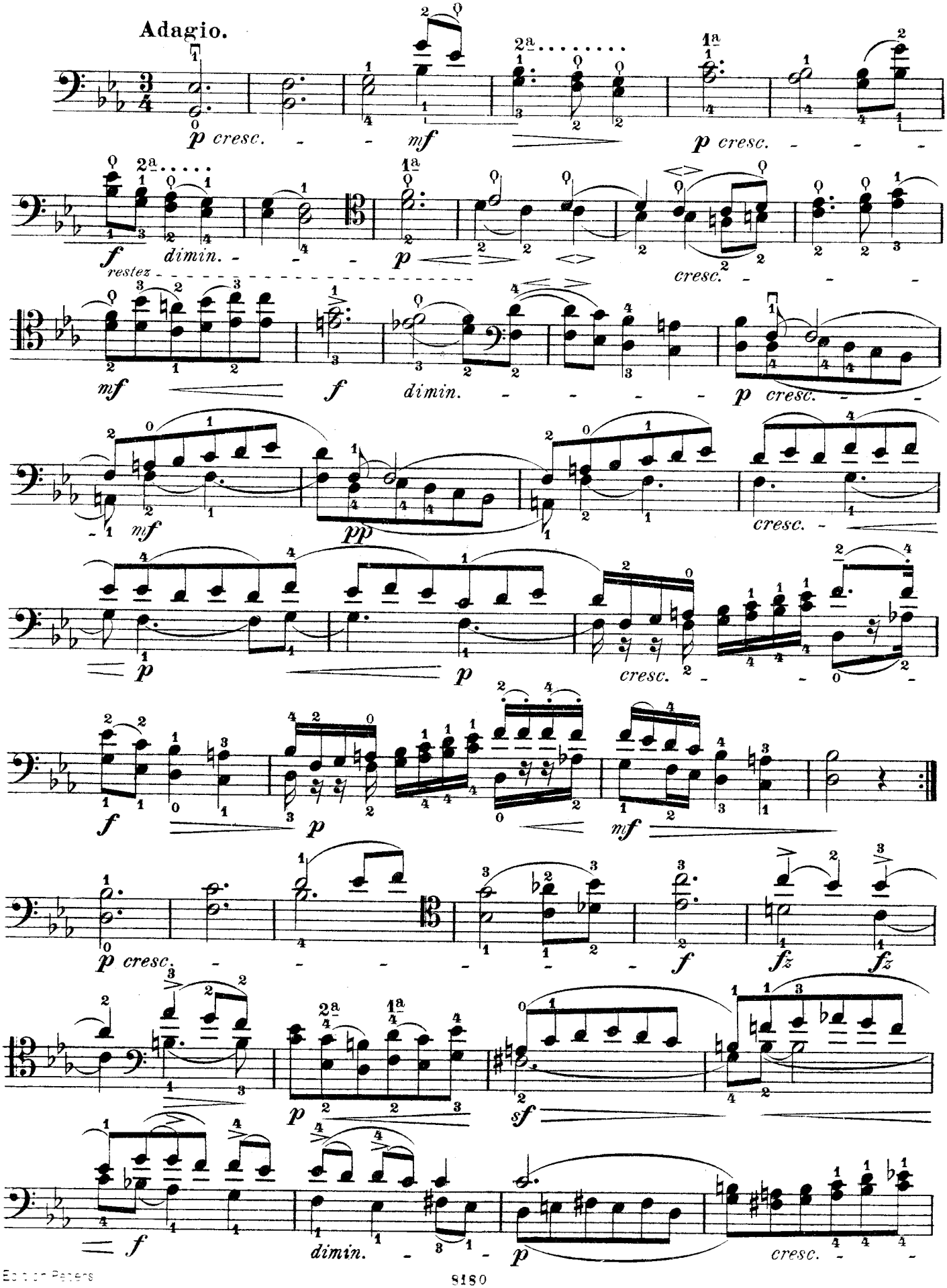


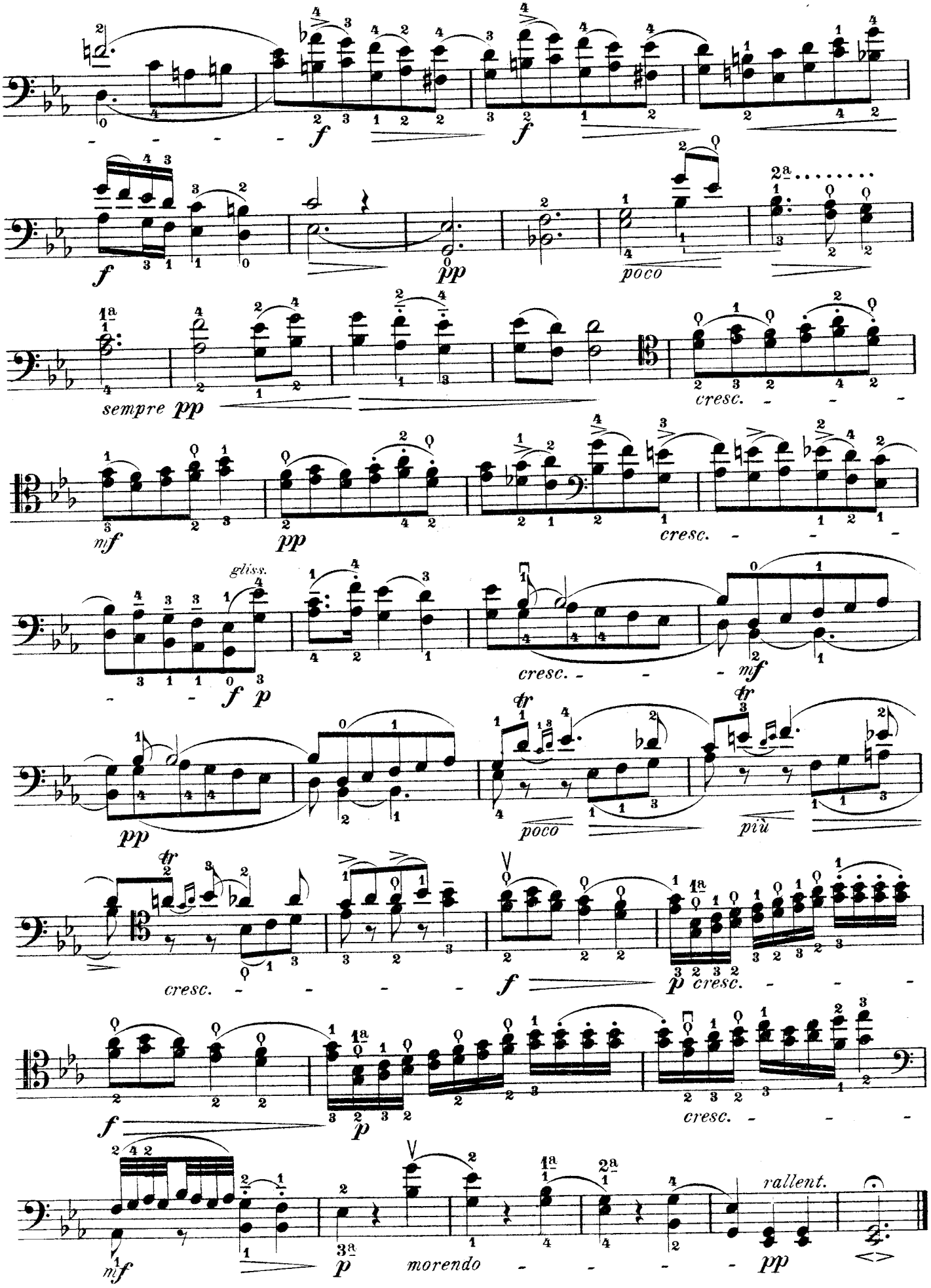

p
cresc. poco
a
poco
fp
sf
cresc.
f
1.
2.
gliss.
dimin.
mf
segue
pp
poco rallent.
a tempo (tranquillo)
p dolce
fz
cresc.
sf pp


espress.
mf
p
cresc.
f
pfz
cresc.
f lamentoso
dimin.
p
mf
p
dolciss.
cresc.
f
fz
gliss.
mf
dimin.
e rallent.
pp
f
p
cresc.
f
p
più p
cresc.
f
p
f
mf dimin.
p
cresc.
f
p


cresc.
f
p
sf
cresc.
sf
f
p
cresc.
f
p
cresc.
espress.
f
dimin.
p
cresc.
mf dimin.
p
cresc. poco
a
poco
fp
sf
cresc.
fp
sf
cresc.
f
p
cresc.
f

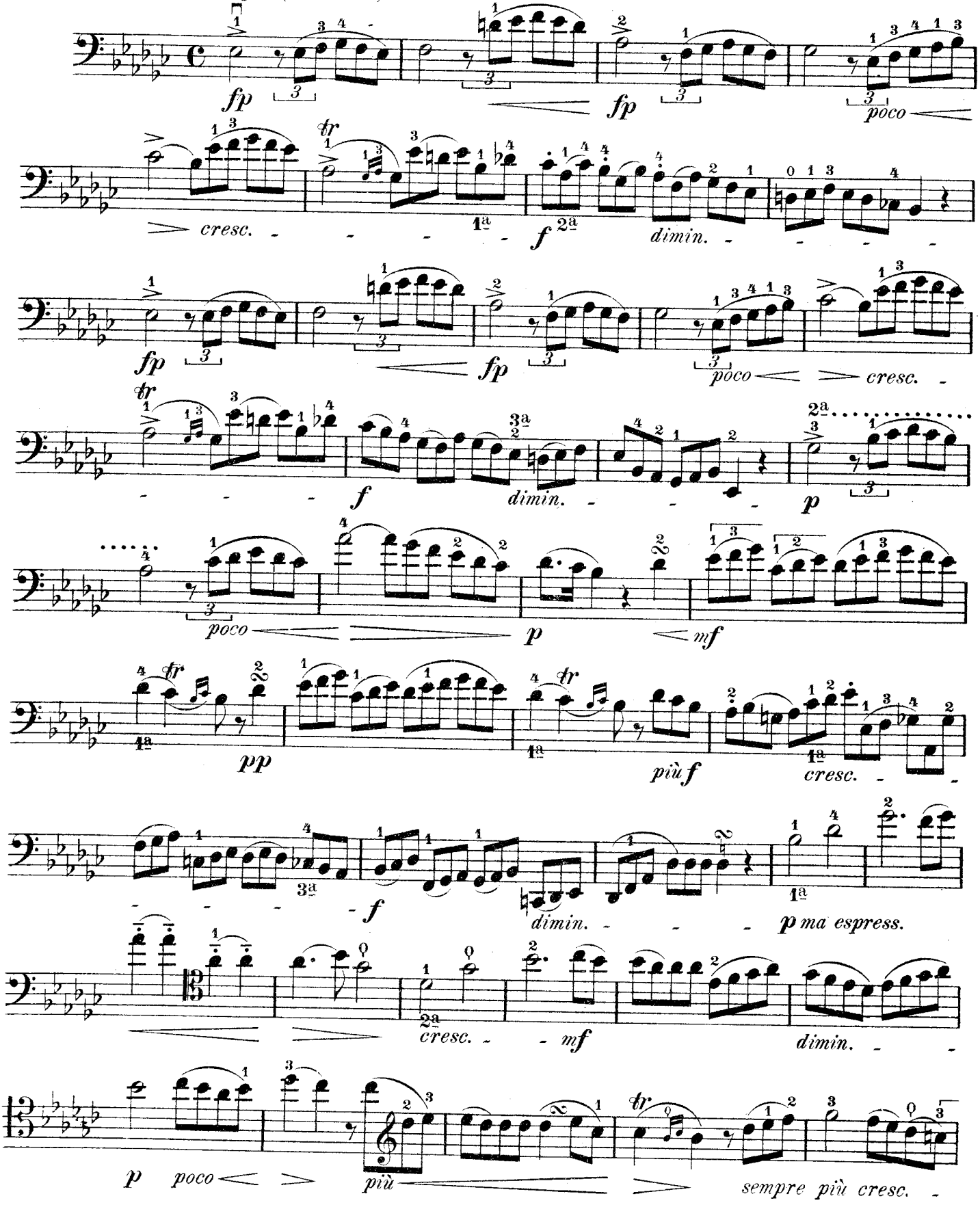
16.

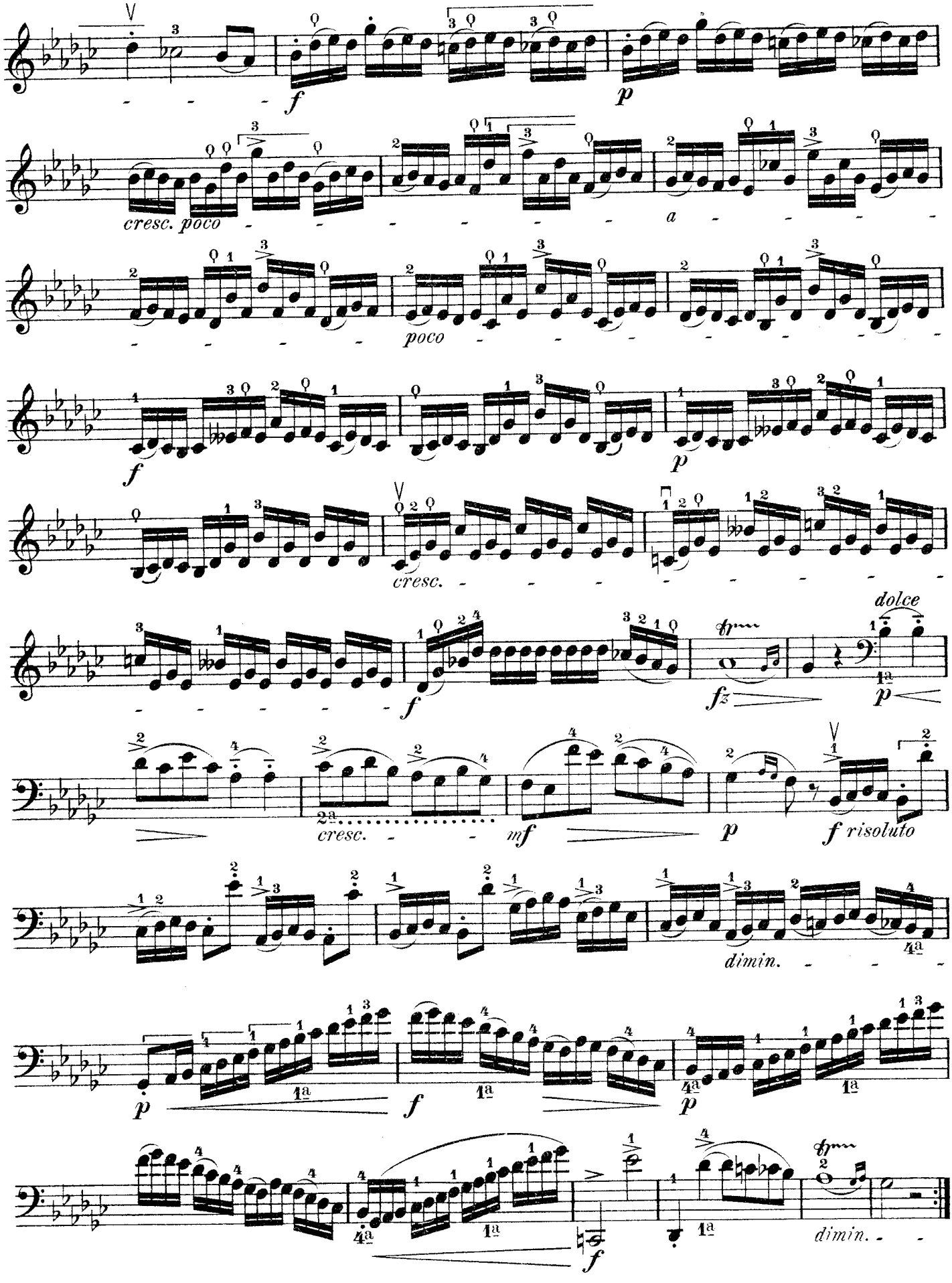

Adagio.
p cresc.
mf
p cresc.
f
dimin.
restez
p
cresc.
mf
f
dimin.
p cresc.
mf
pp
cresc.
p
p
cresc.
f
p
mf
p cresc.
f
fz
fz
p
sf
f
dimin.
p
cresc.

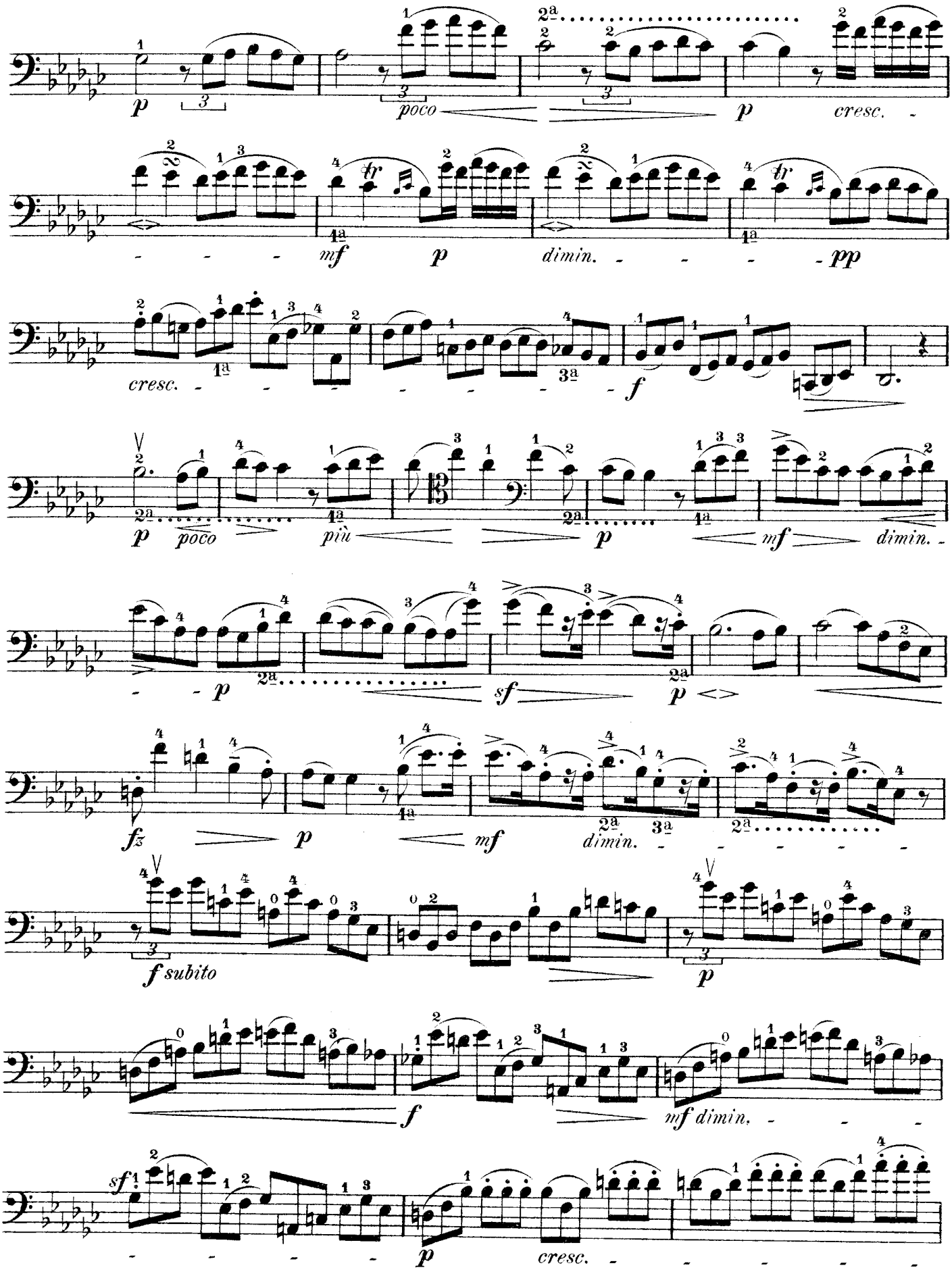

f
f
f
pp
poco
sempre pp
cresc.
mf
pp
cresc.
gliss.
f p
cresc.
mf
pp
poco
più
cresc.
f
p cresc.
f
p
cresc.
mf
p
morendo
rallent.
pp

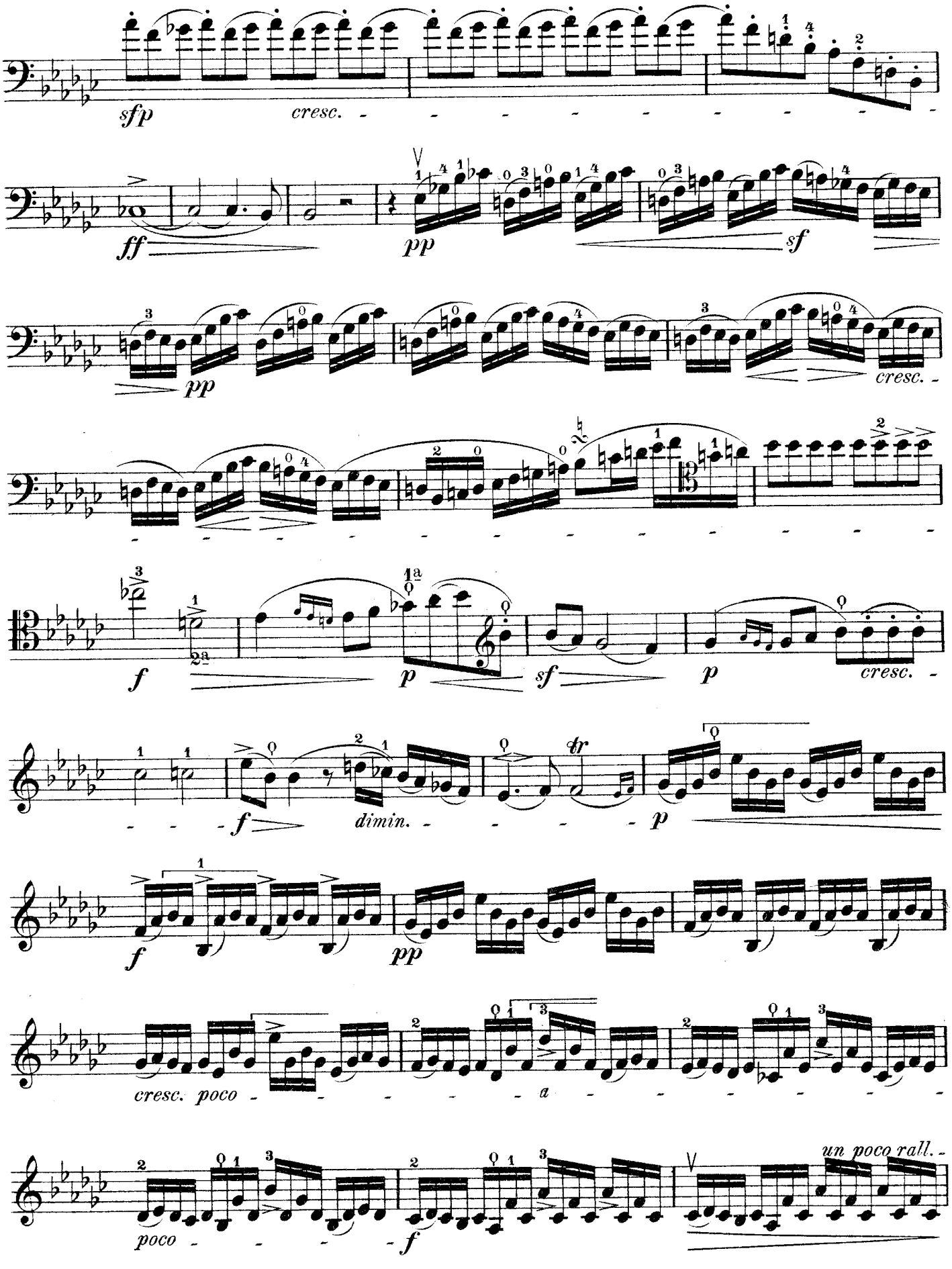
17.

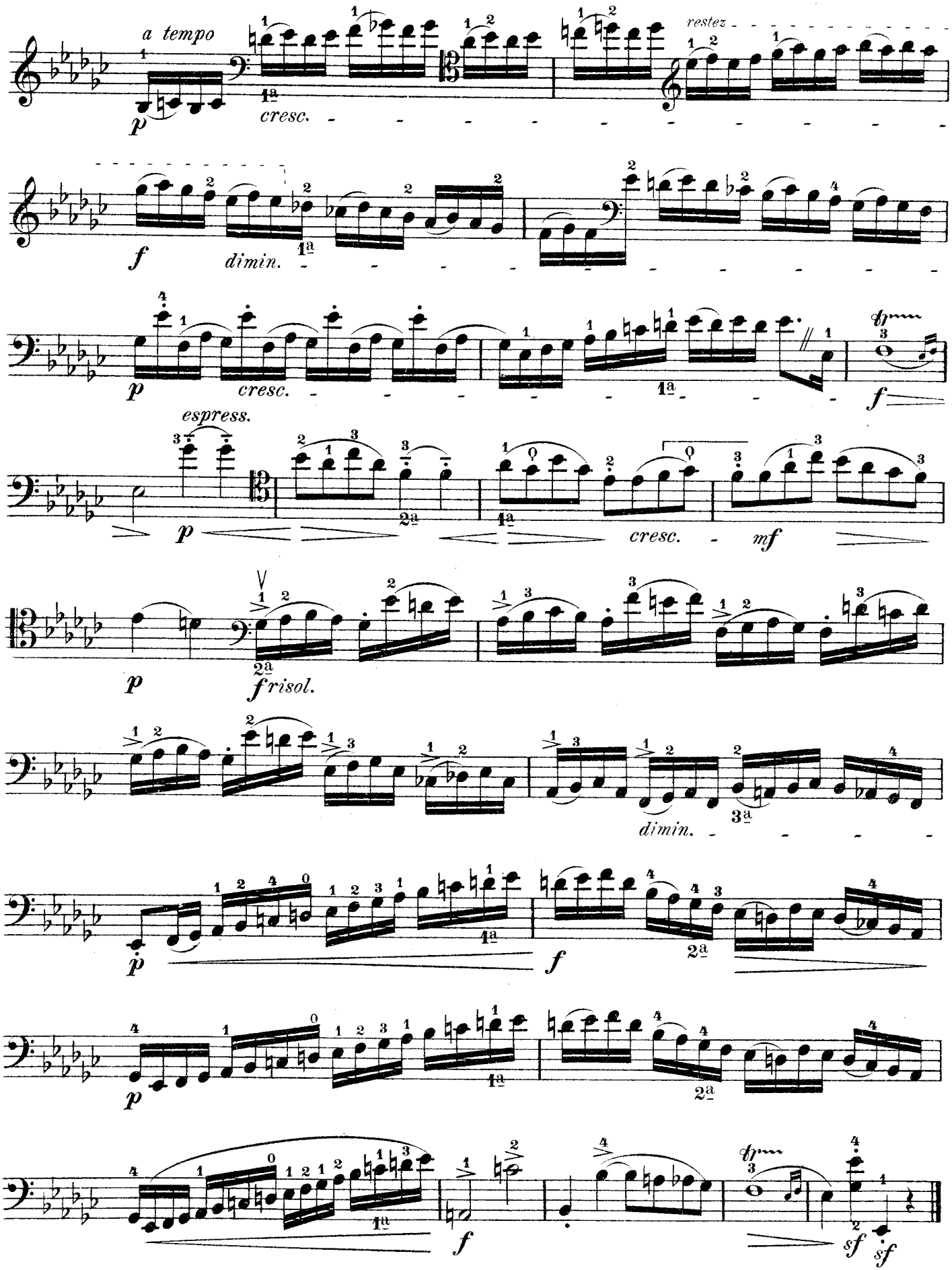
Allegro (moderato).




f
p
cresc. poco
a
poco
f
p
cresc.
dolce
fz
p
2a
cresc.
mf
p
f risoluto
dimin.
p
1a
f
1a
4a
p
4a
1a
1a
f
1a
dimin.

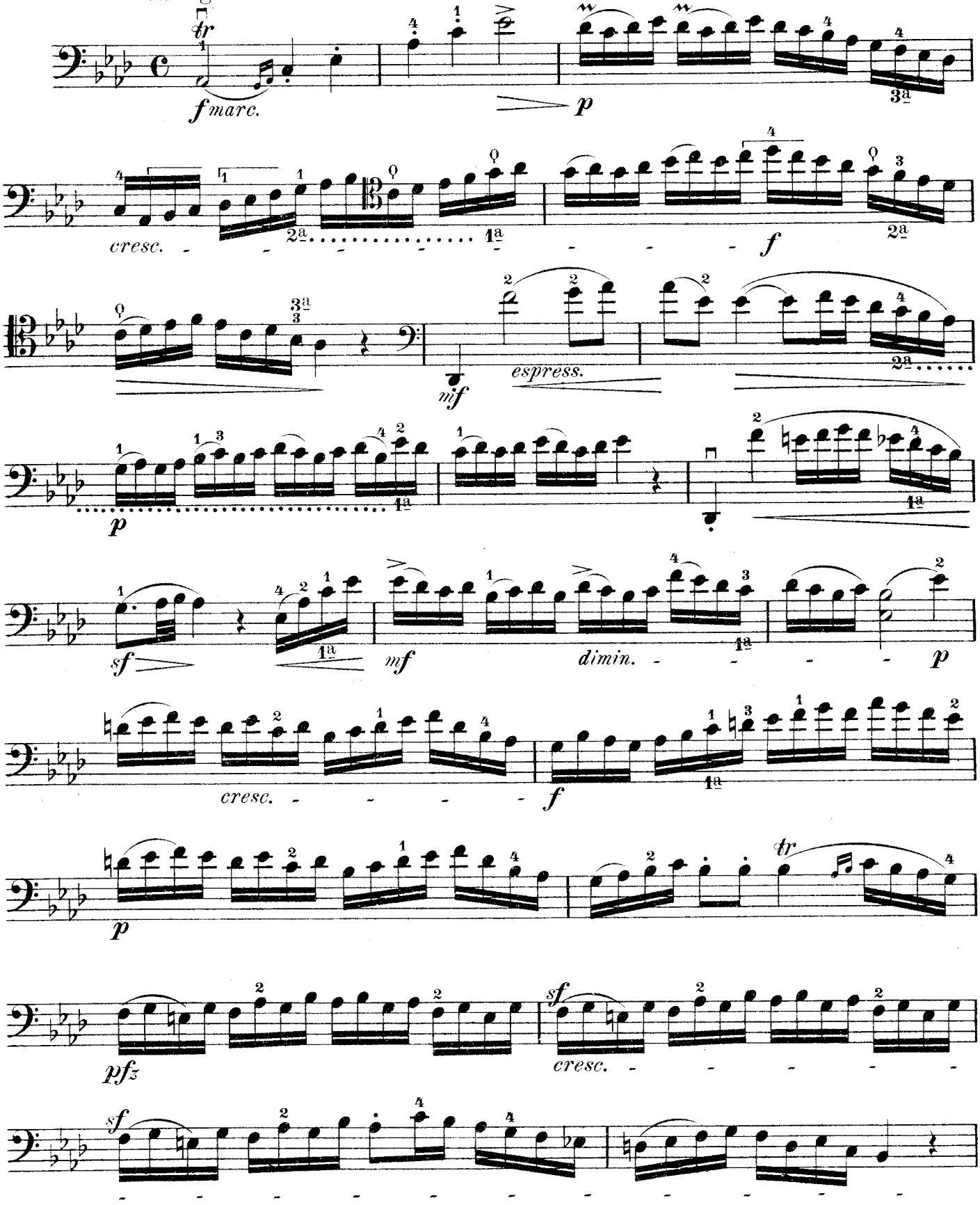

p
poco
p
cresc.
mf
p
dimin.
pp
cresc.
f
p
poco
più
p
mf
dimin.
p
sf
p
fz
p
mf
dimin.
f subito
p
f
mf dimin.
sf
p
cresc.

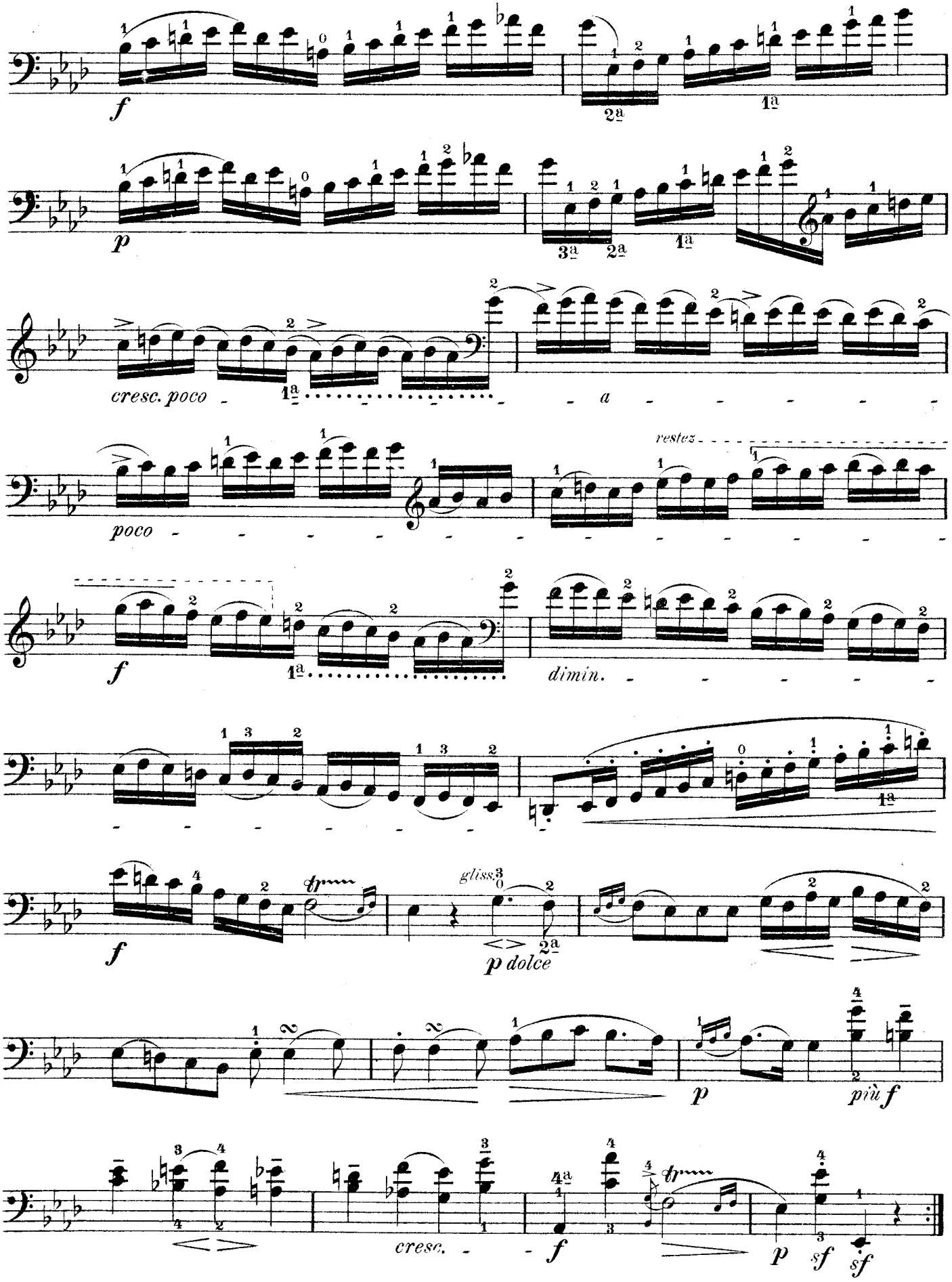

sfp
cresc.
ff
pp
sf
pp
cresc.
f
p
sf
p
cresc.
f
dimin.
p
f
pp
cresc. poco
a
poco
f
un poco rall.

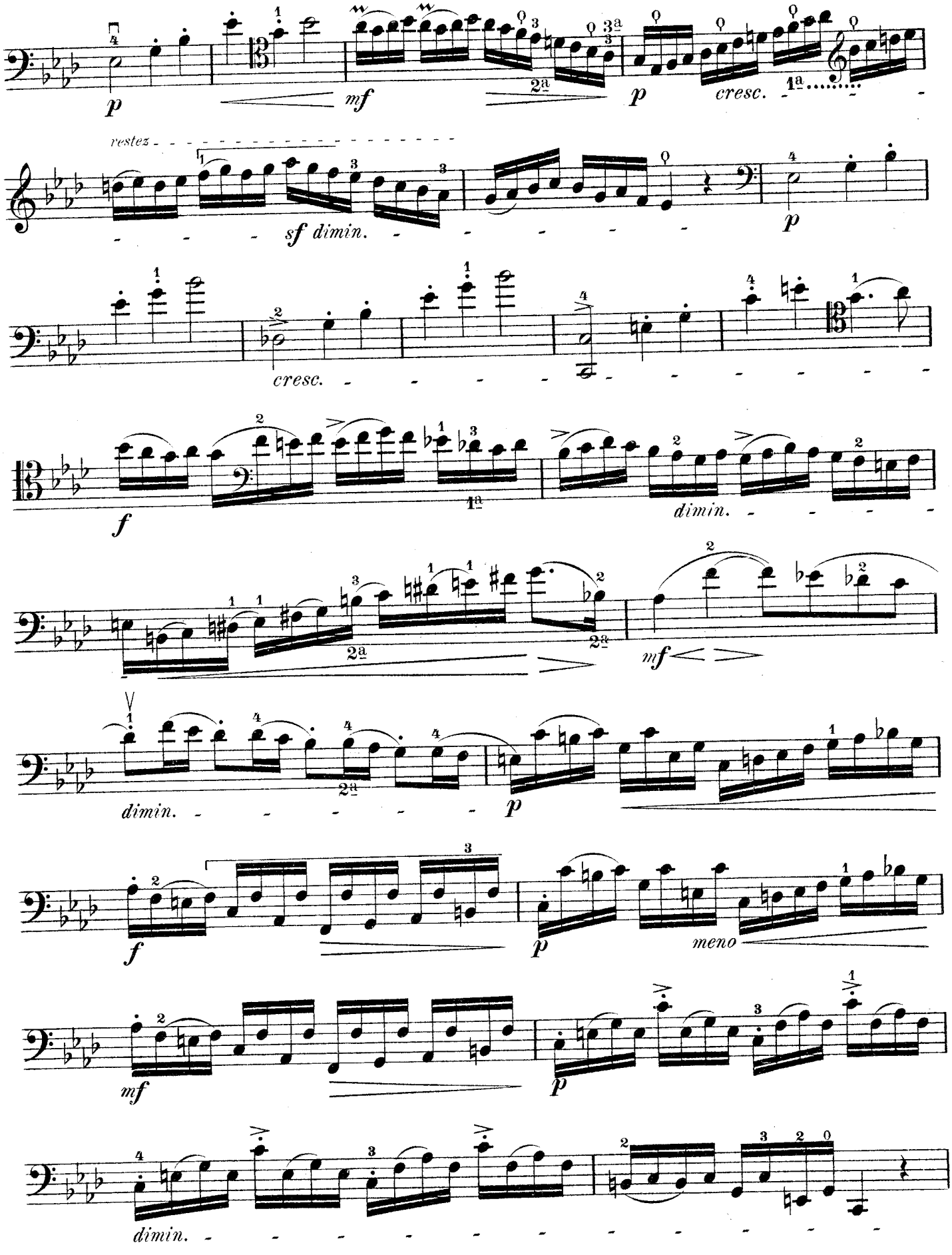

a tempo
p
cresc.
restez
f
dimin.
p
cresc.
espress.
f
p
cresc.
mf
p
frisol.
dimin.
p
f
p
f
sf
sf

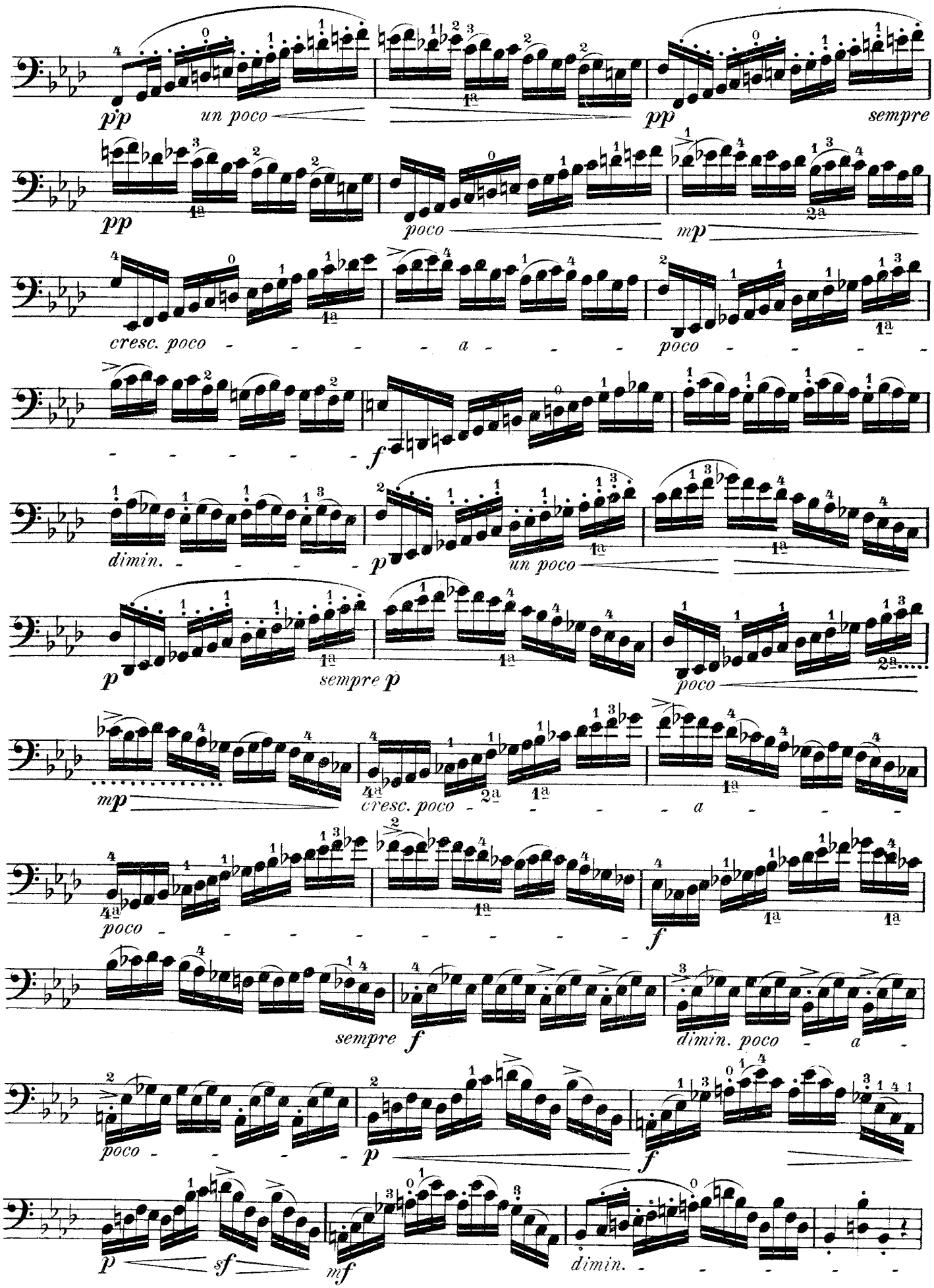
18.

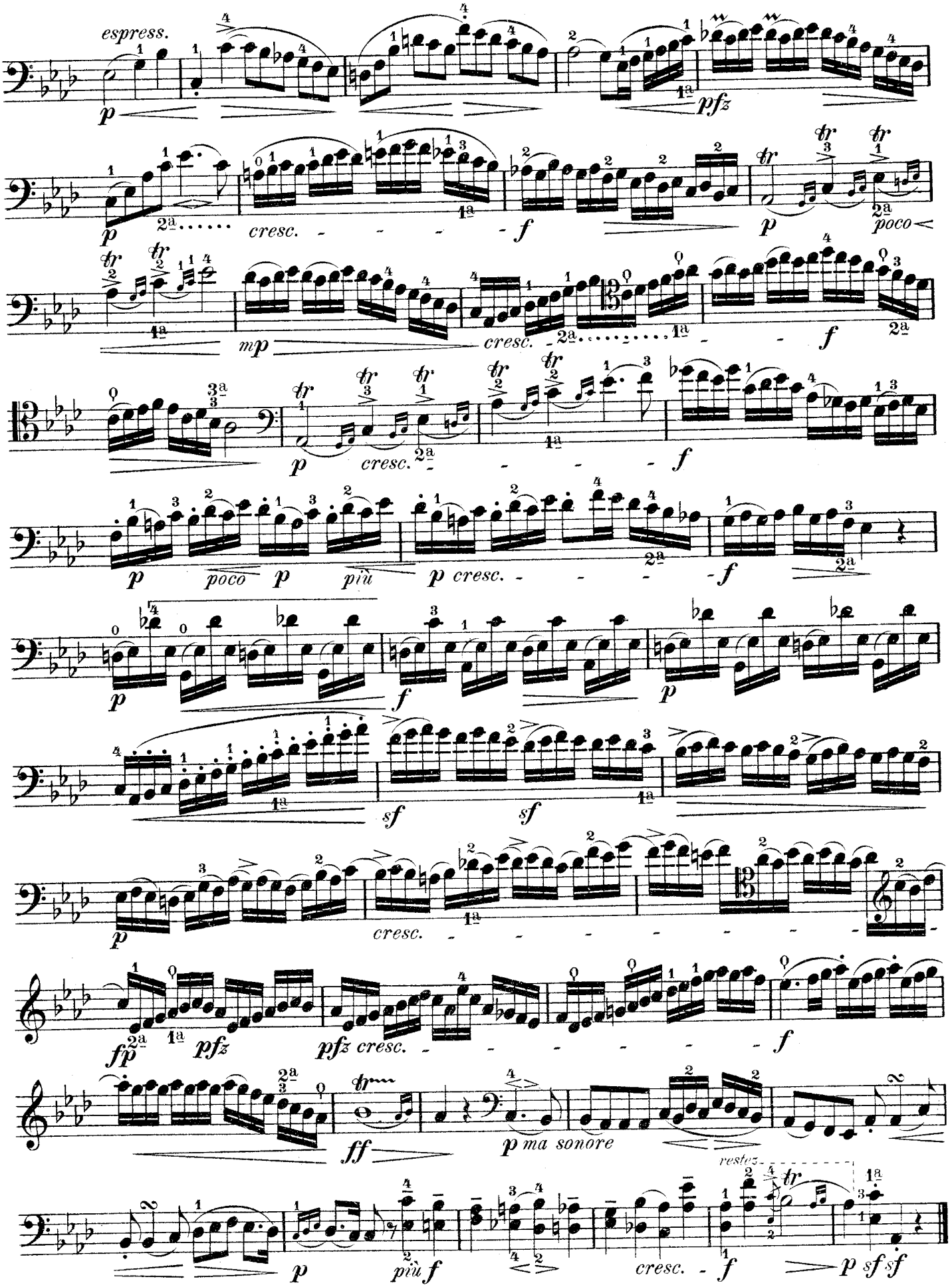
Allegro maestoso.




f
p
cresc. poco
poco
a
restez
f
dimin.
f
gliss.
p dolce
p
più f
cresc.
f
p
sf
sf

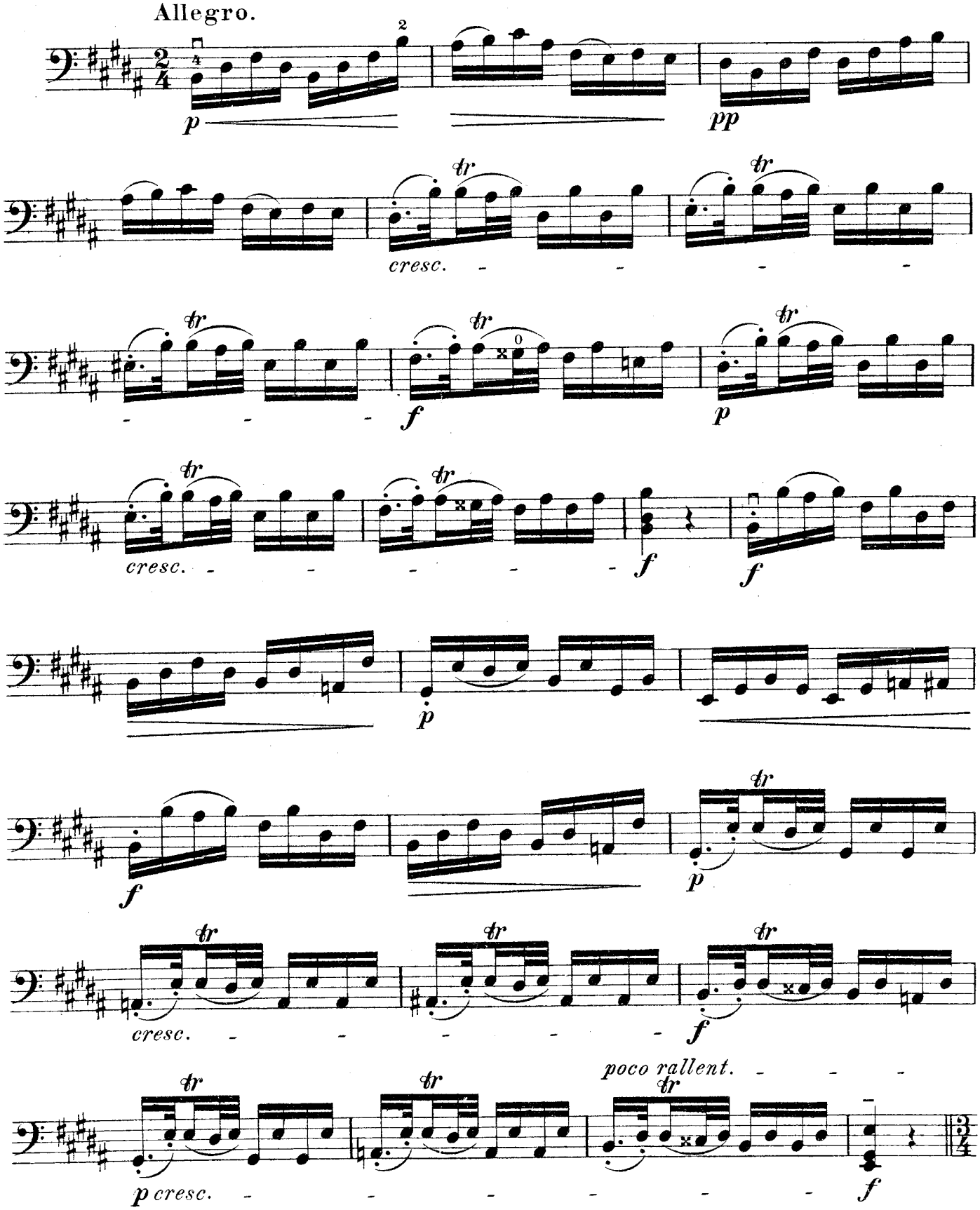

p
mf
p
cresc.
restez
sf dimin.
p
cresc.
f
dimin.
mf
dimin.
p
f
p
meno
mf
p
dimin.

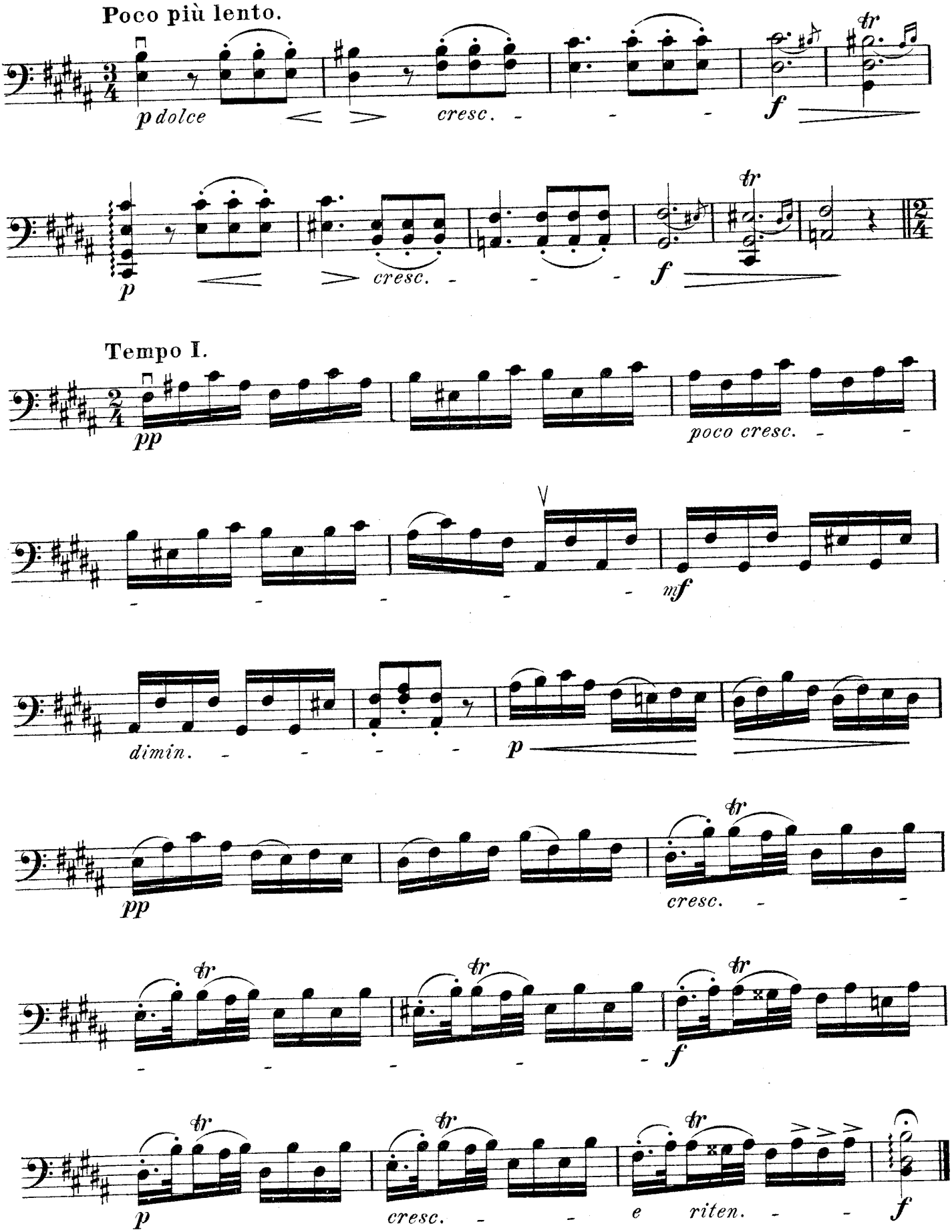

pp un poco
pp sempre
pp
poco
mp
cresc. poco - - - - a - - - - poco - - - - -
f
dimin. - - - - -
p un poco
p
sempre p
poco
mp
cresc. poco - - - - a - - - -
poco - - - - - - - - -
f
sempre f
dimin. poco - a -
poco - - - - -
p
f
p
sf
mf
dimin. - - - - - -


espress.
p
pfz
cresc.
f
poco
mp
cresc.
f
p
cresc.
f
p
poco
p
più
p cresc.
f
p
f
p
sf
sf
p
cresc.
fp
pfz
pfz cresc.
f
ff
p ma sonore
restez
p
più f
cresc.
f
p sf sf

19.

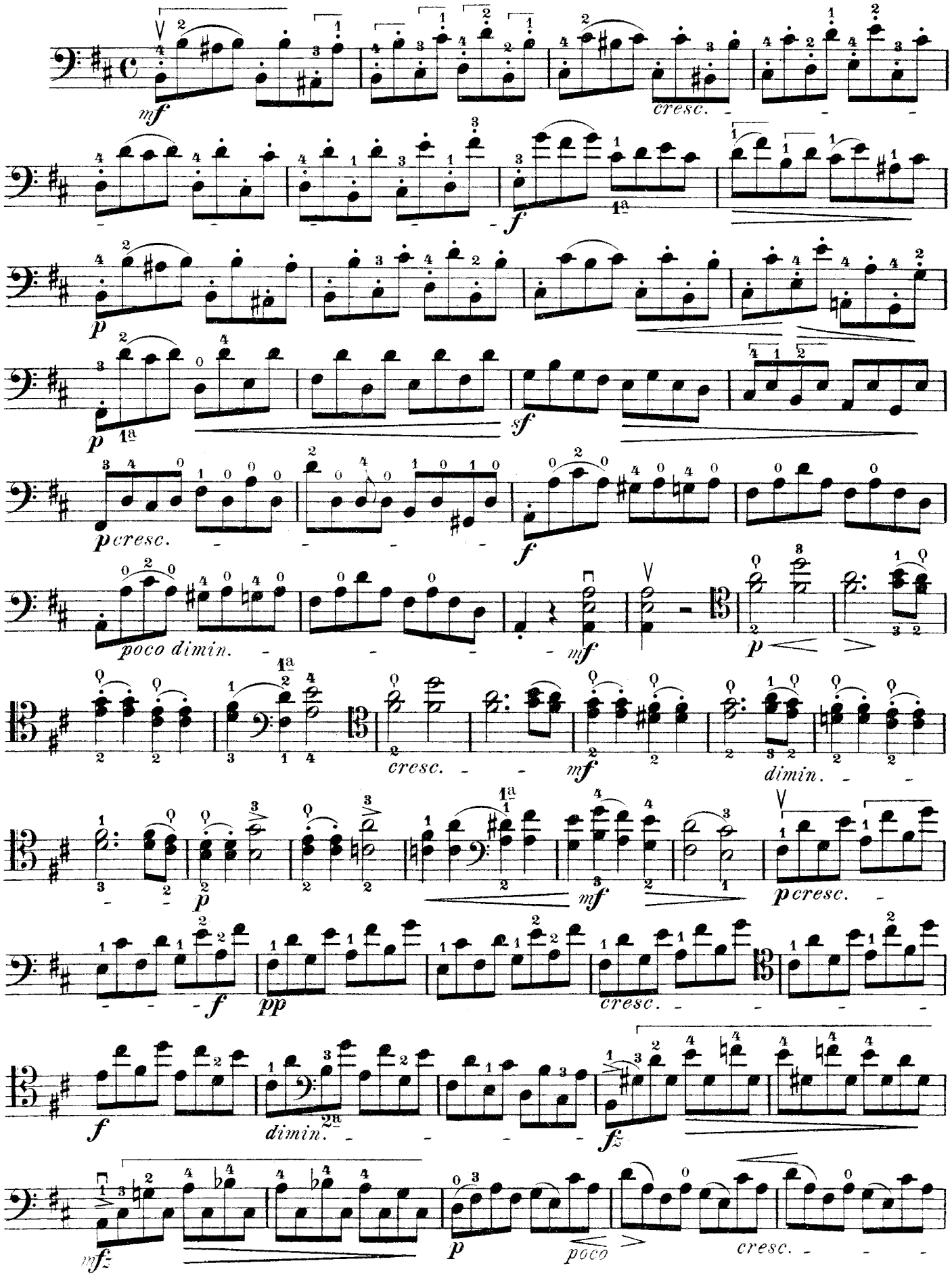
Diese ganze Etude in einer und derselben Lage zu spielen.

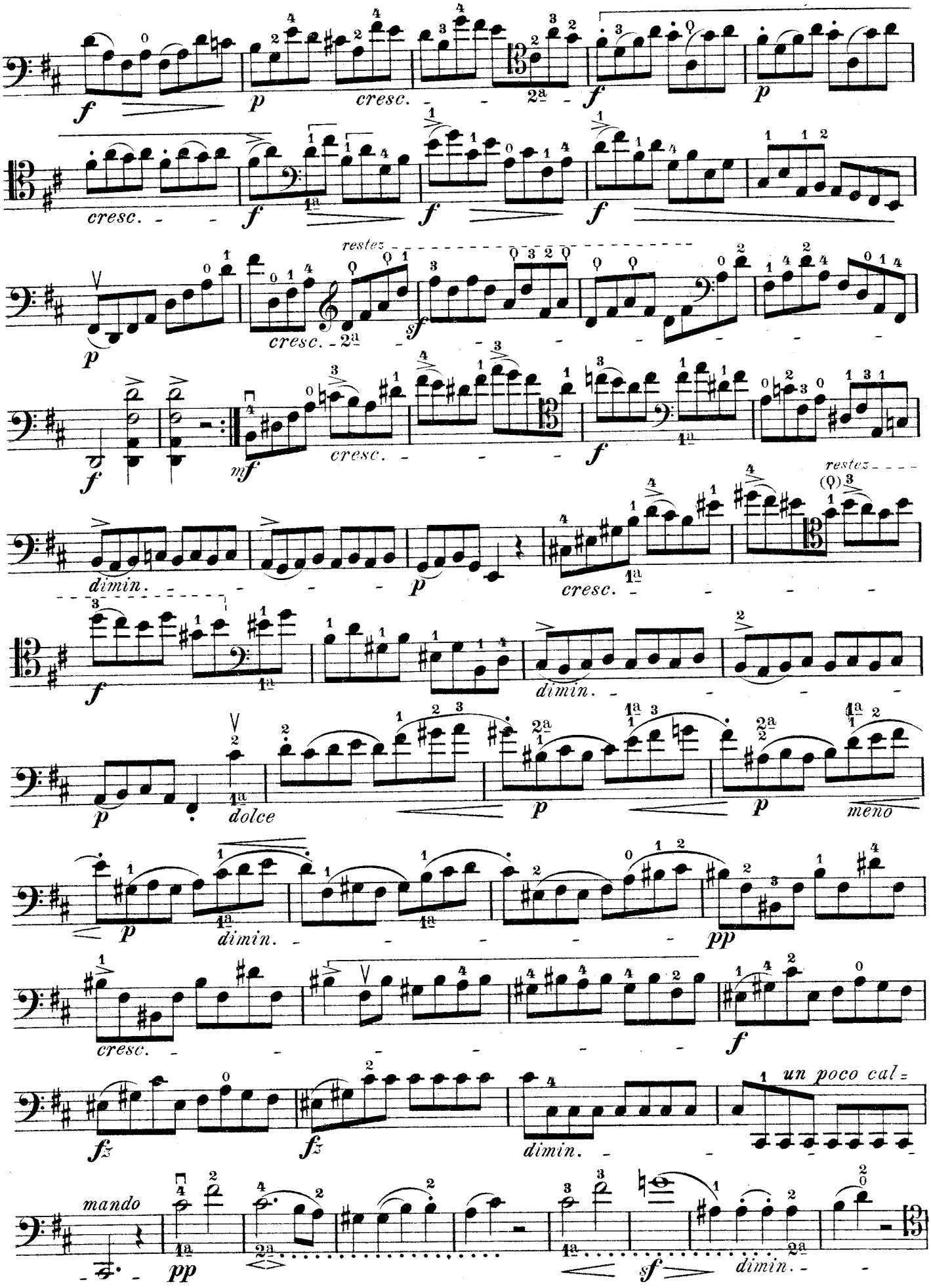


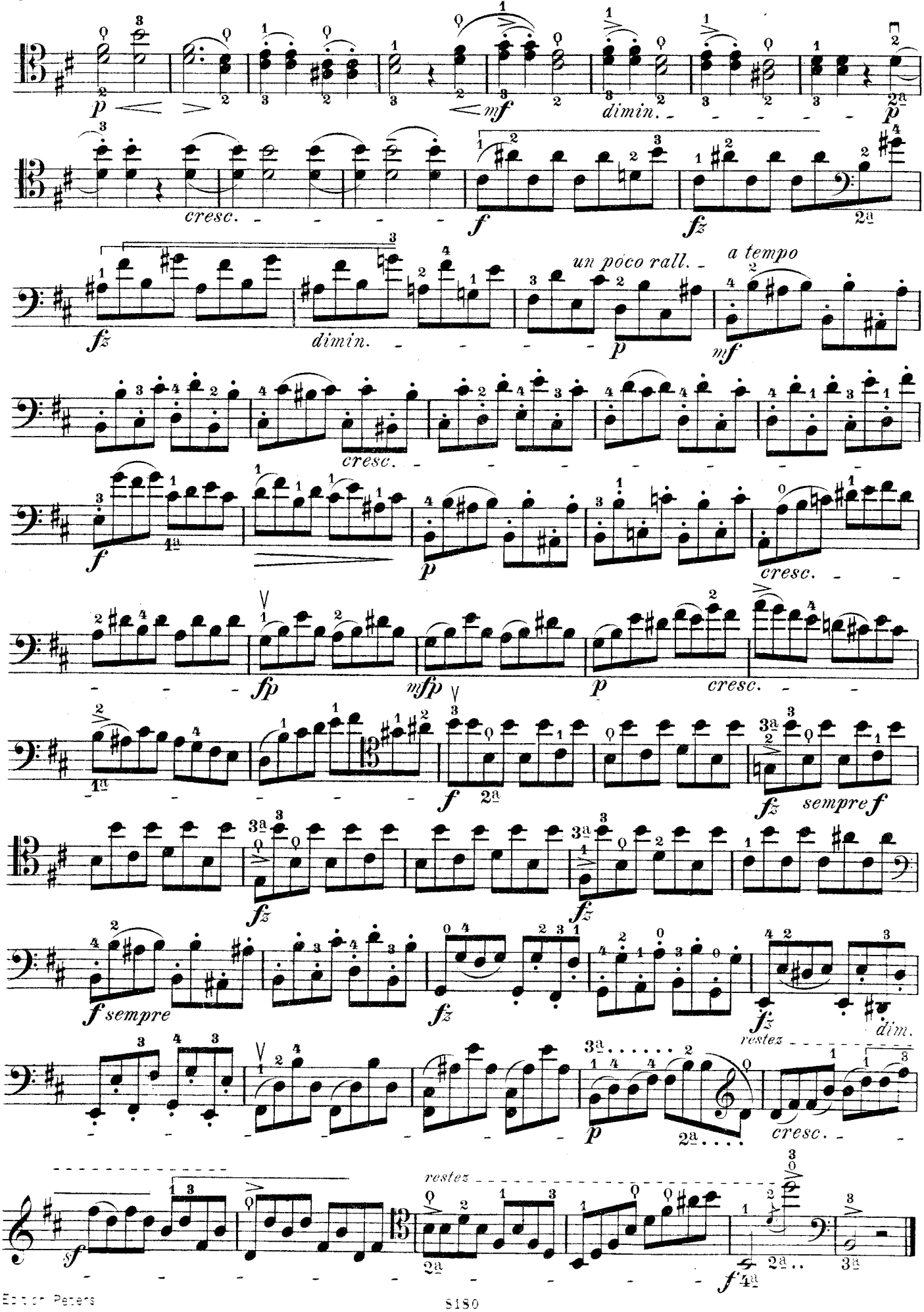

Poco più lento.
p dolce
cresc.
f
tr
p
cresc.
f
tr
Tempo I.
pp
poco cresc.
mf
dimin.
p
pp
cresc.
tr
f
p
cresc.
e riten.
f

20.

Allegro (poco).

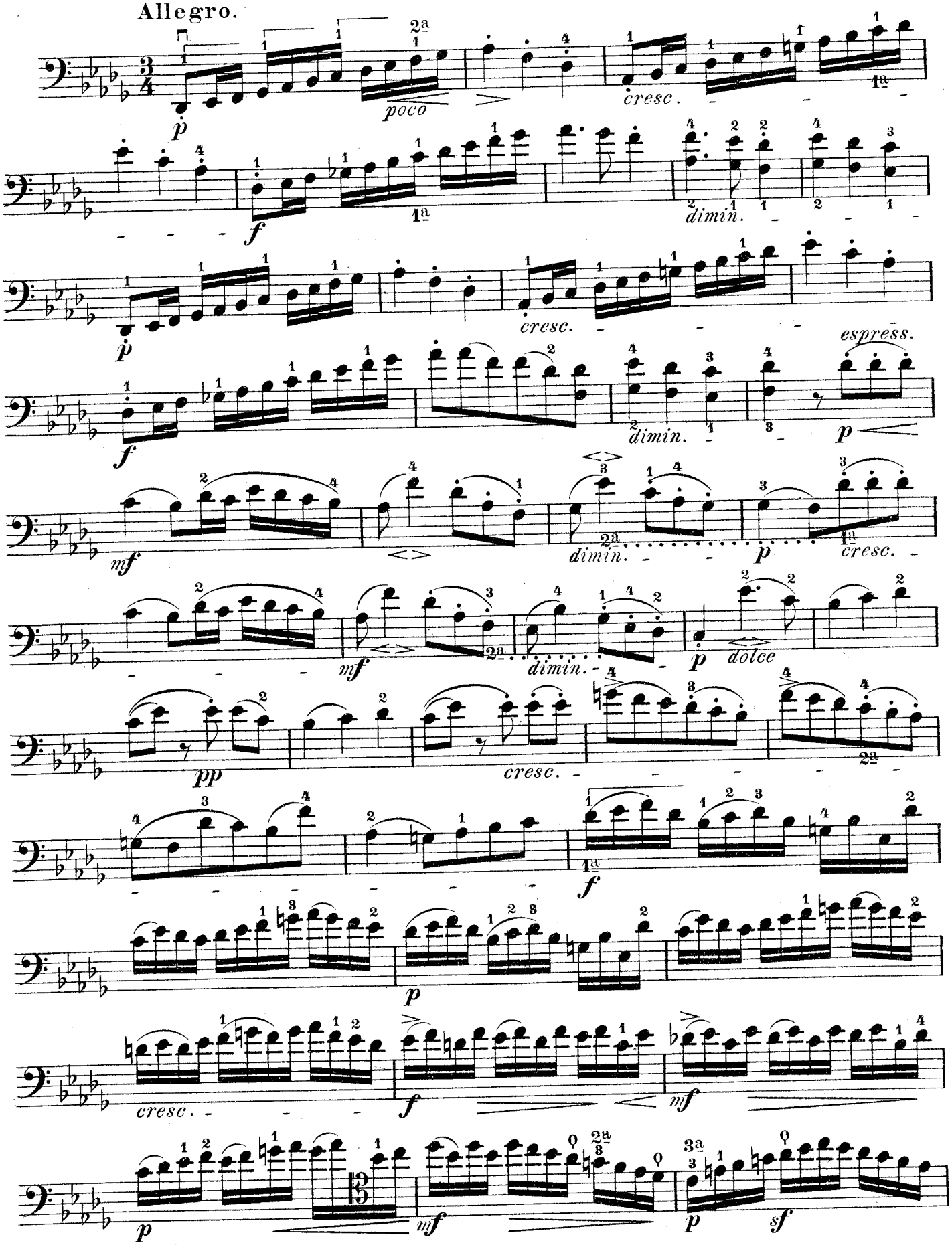


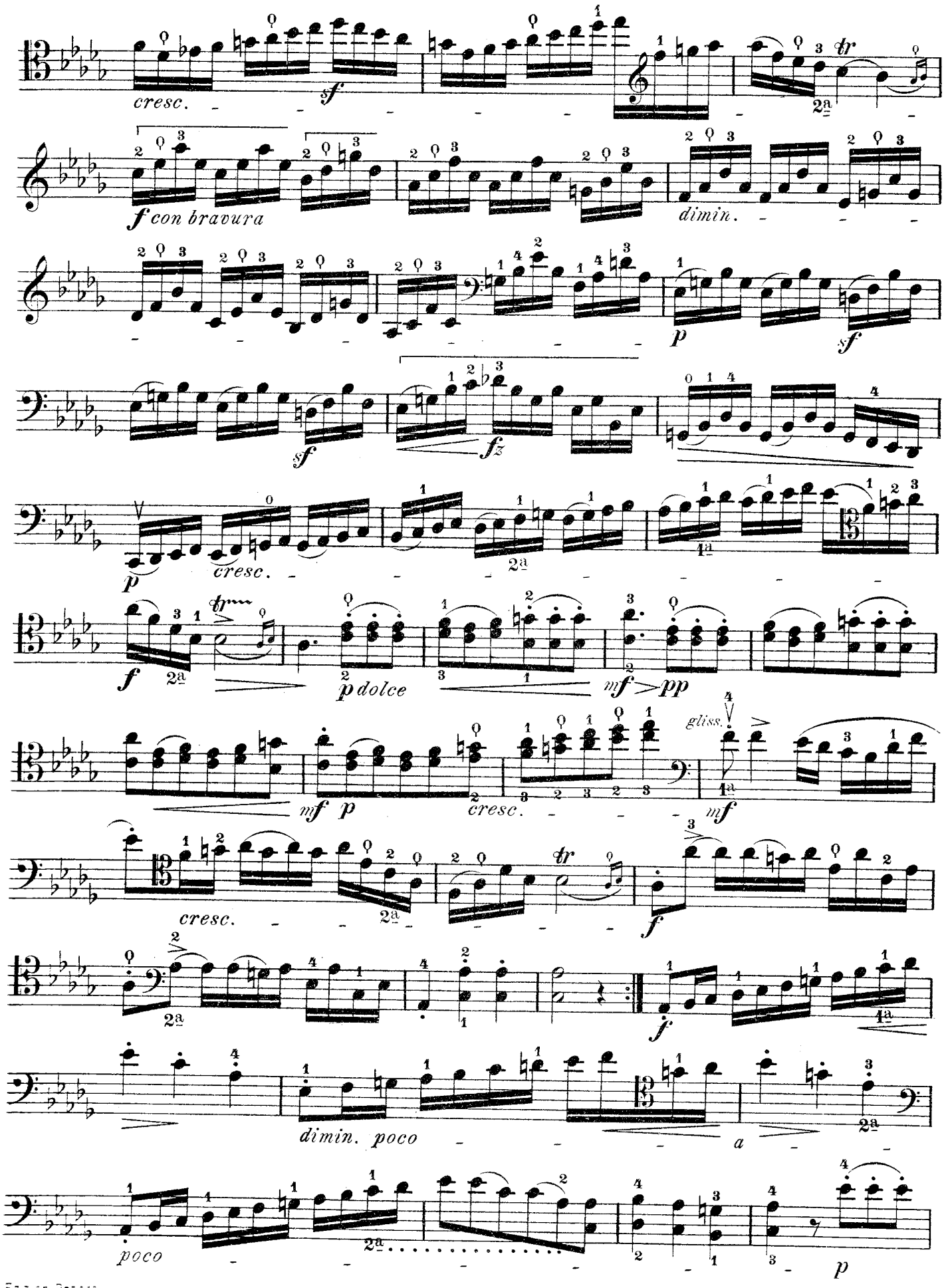

f
p
cresc.
2a
f
p
cresc.
f
1a
f
f
restez
p
cresc.
2a
sf
f
mf
cresc.
f
1a
restez
dimin.
p
cresc.
1a
f
dimin.
p
dolce
p
p
meno
p
1a
dimin.
pp
cresc.
f
fz
fz
dimin.
un poco cal=
mando
pp
1a
2a
1a
sf
dimin.
2a

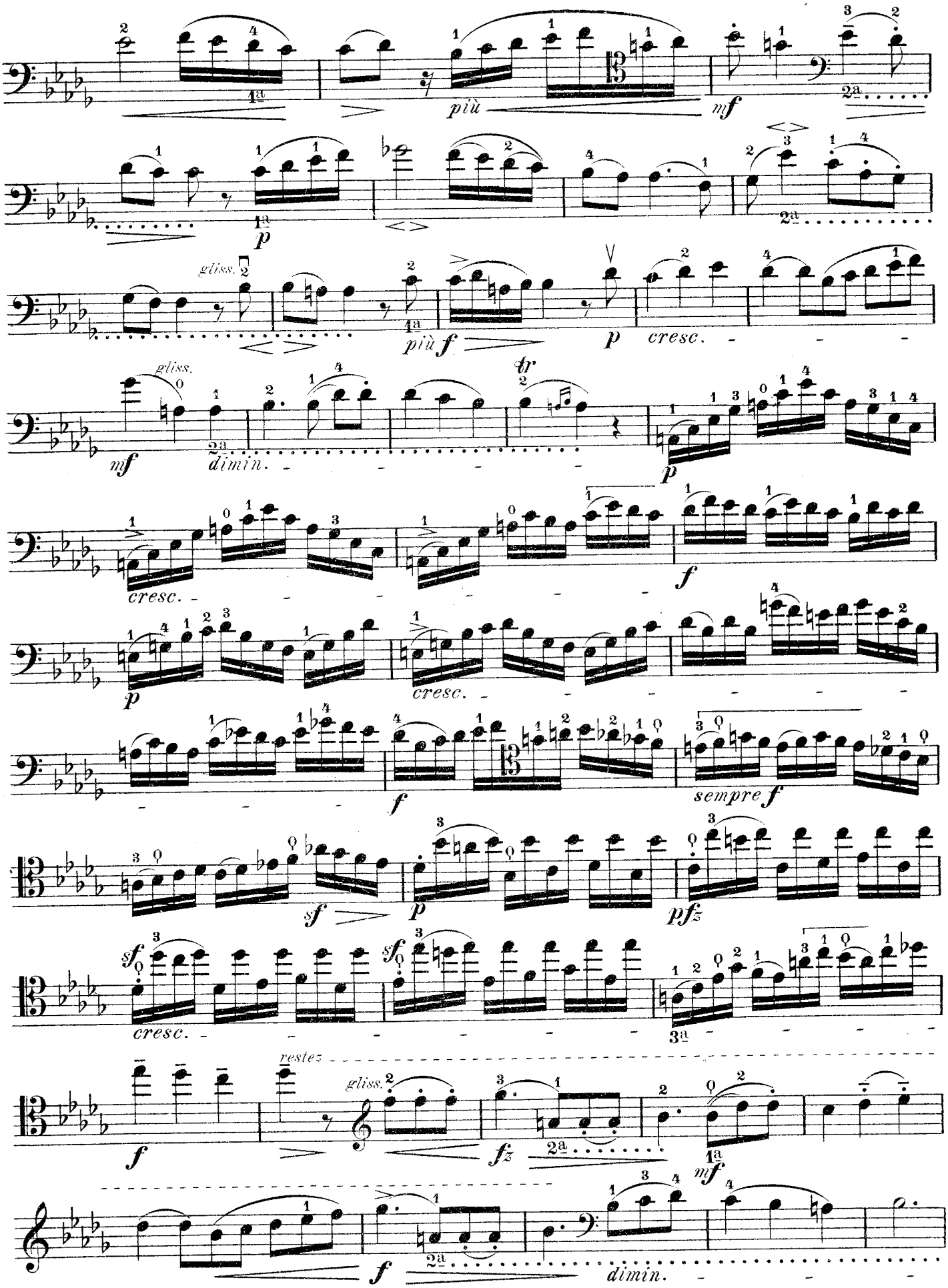

p
mf
dimin.
2a
cresc.
f
fz
un poco rall.
a tempo
dimin.
p
mf
cresc.
f
1a
p
cresc.
fp
mfp
p
cresc.
1a
f
2a
fz
sempre f
fz
fz
f sempre
fz
fz
dim.
restez
p
2a
cresc.
sf
restez
2a
f
1a
2a
3a

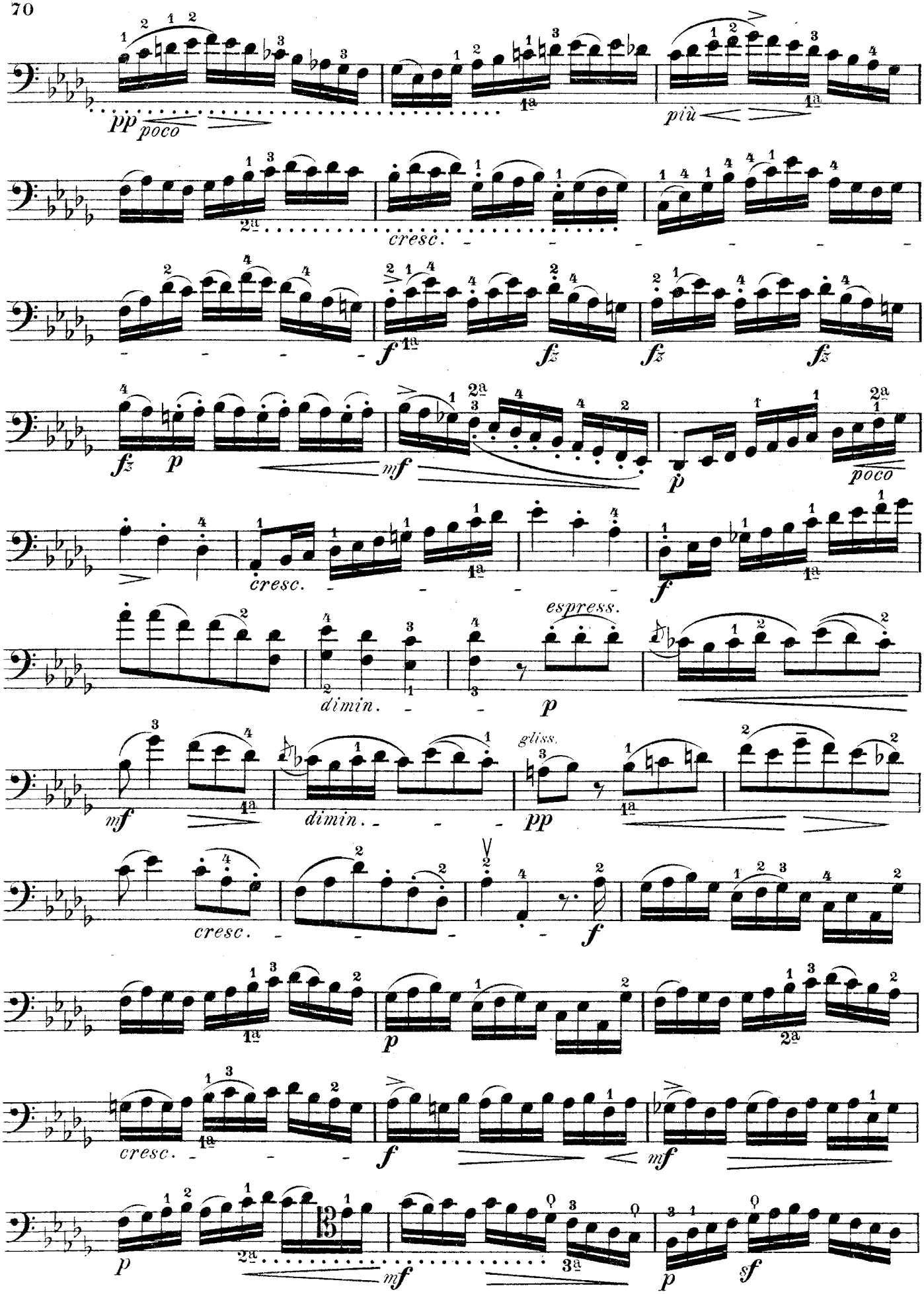
21.

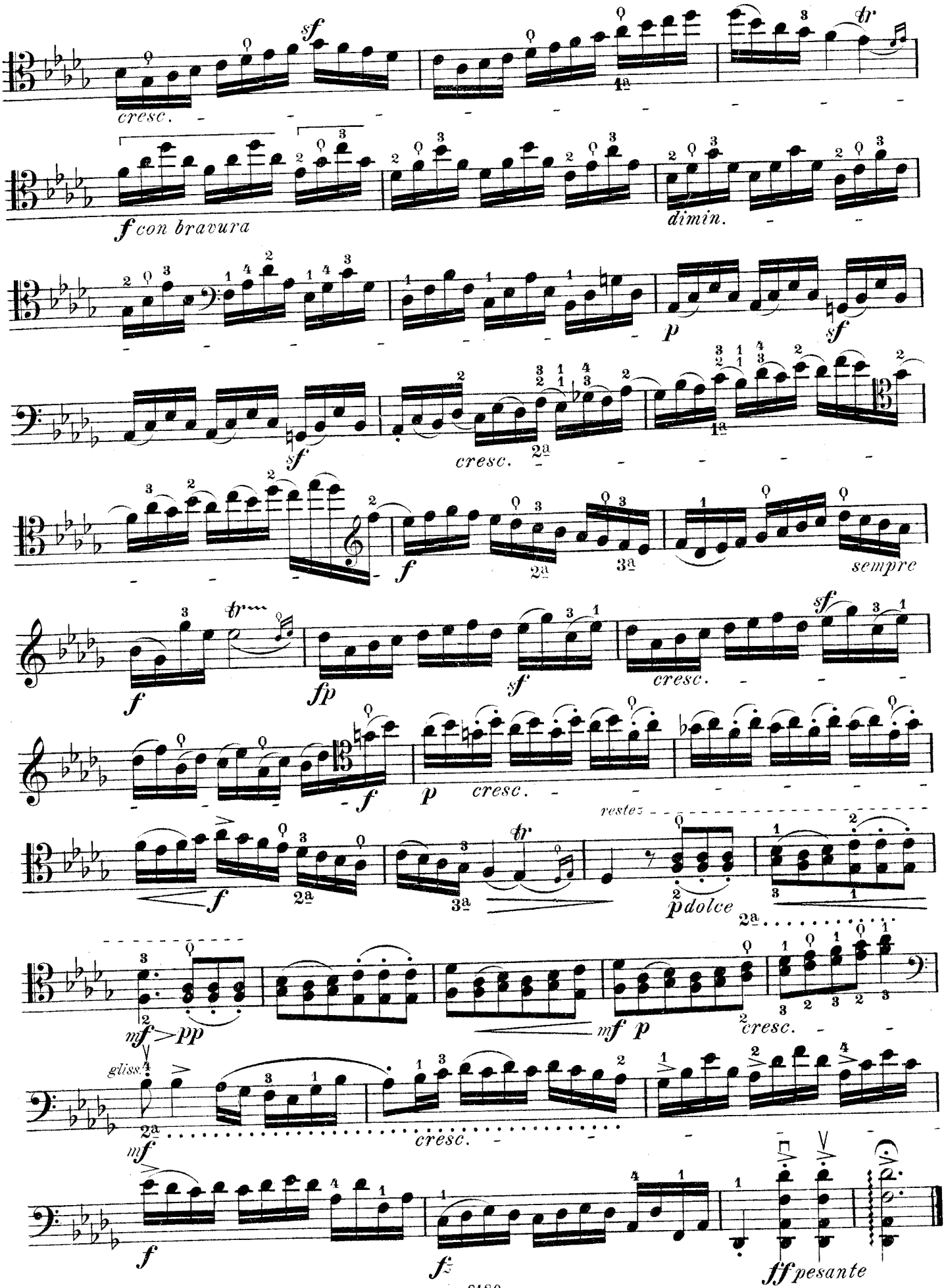
Allegro.


p
poco
cresc.
f
dimin.
p
cresc.
espress.
f
dimin.
p
mf
dimin.
p
cresc.
mf
dimin.
p
dolce
pp
cresc.
f
p
cresc.
f
mf
p
mf
p
sf


cresc.
sf
2a
f con bravura
dimin.
p
sf
sf
fz
p
cresc.
2a
1a
f
2a
p dolce
mf > pp
gliss.
mf p
cresc.
1a
mf
cresc.
2a
f
2a
f
1a
dimin. poco
a
2a
poco
2a
p


più
mf
p
gliss.
più f
p
cresc.
tr
mf
dimin.
p
cresc.
f
p
cresc.
f
sempre f
sf
p
pfz
sf
cresc.
3a
restez
gliss.
f
fz
2a
1a
mf
f
2a
dimin.


pp poco
più
cresc.
f
fz
fz
fz
fz
p
mf
p
poco
cresc.
f
espress.
dimin.
p
mf
dimin.
gliss.
pp
cresc.
f
p
cresc.
f
mf
p
mf
p
sf


cresc.
f con bravura
dimin.
p
sf
cresc.
f
sempre
fp
cresc.
p
cresc.
restez
p dolce
mf
pp
mf p
cresc.
gliss.
cresc.
f
fz
ff pesante

Dotzauer Klingenberg; “113 Estudios”. Tercer Libro.

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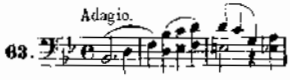
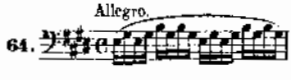
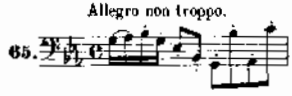
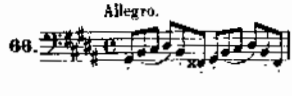
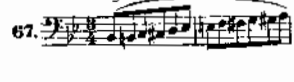
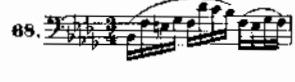


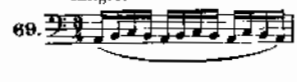


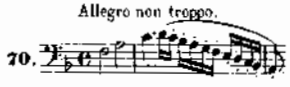


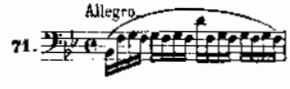


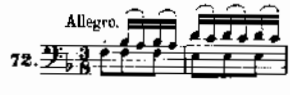


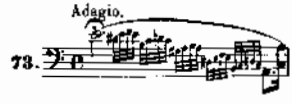


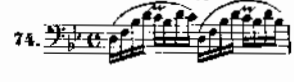


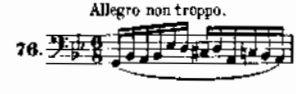


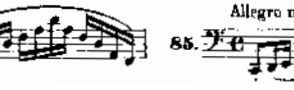


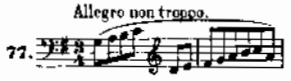


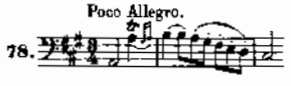


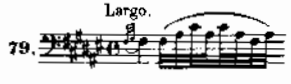


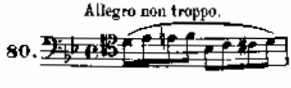


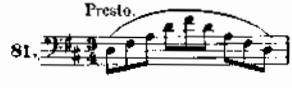


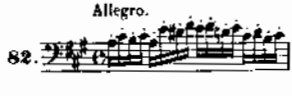


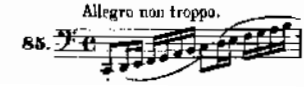






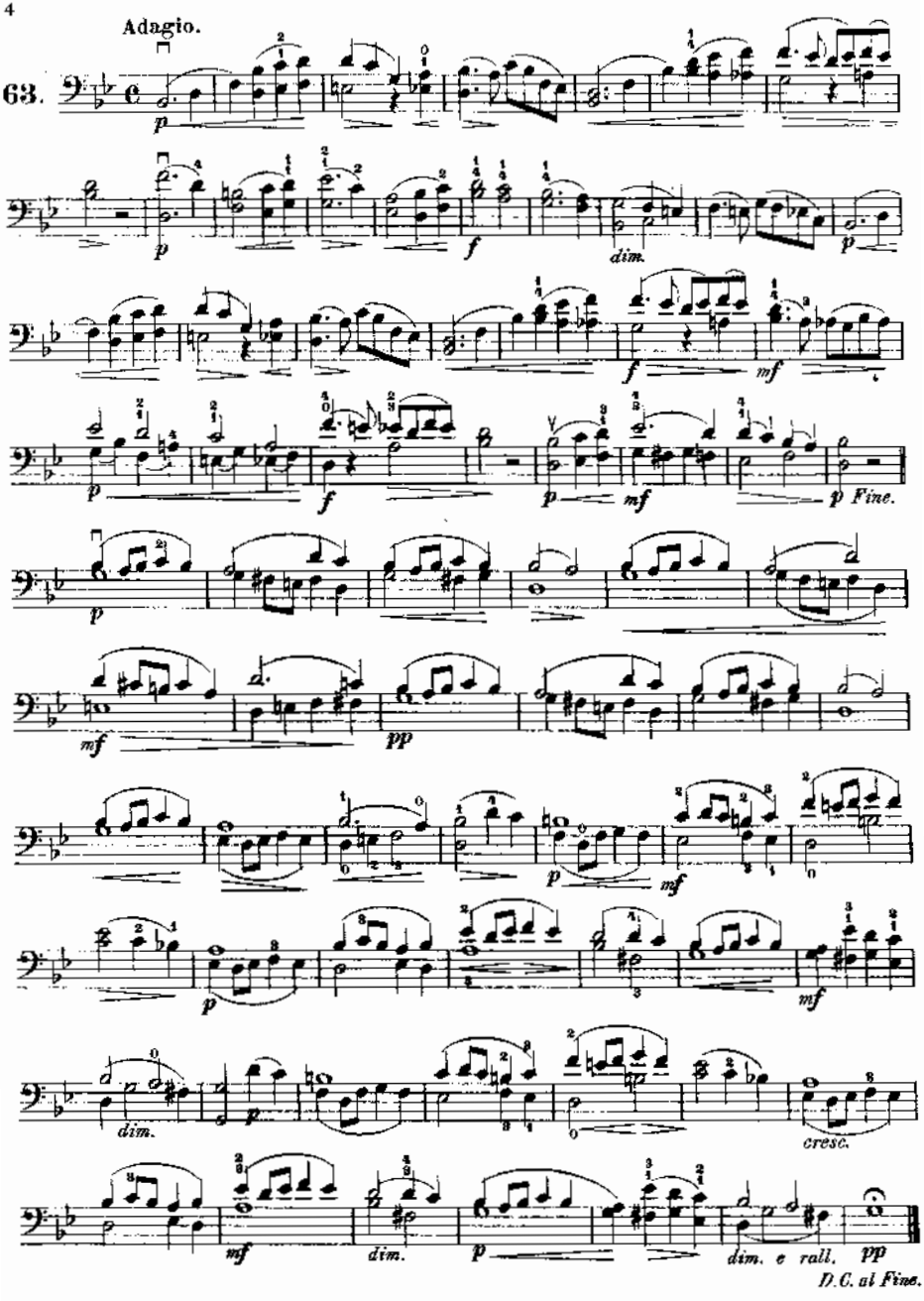






Adagio.

63.



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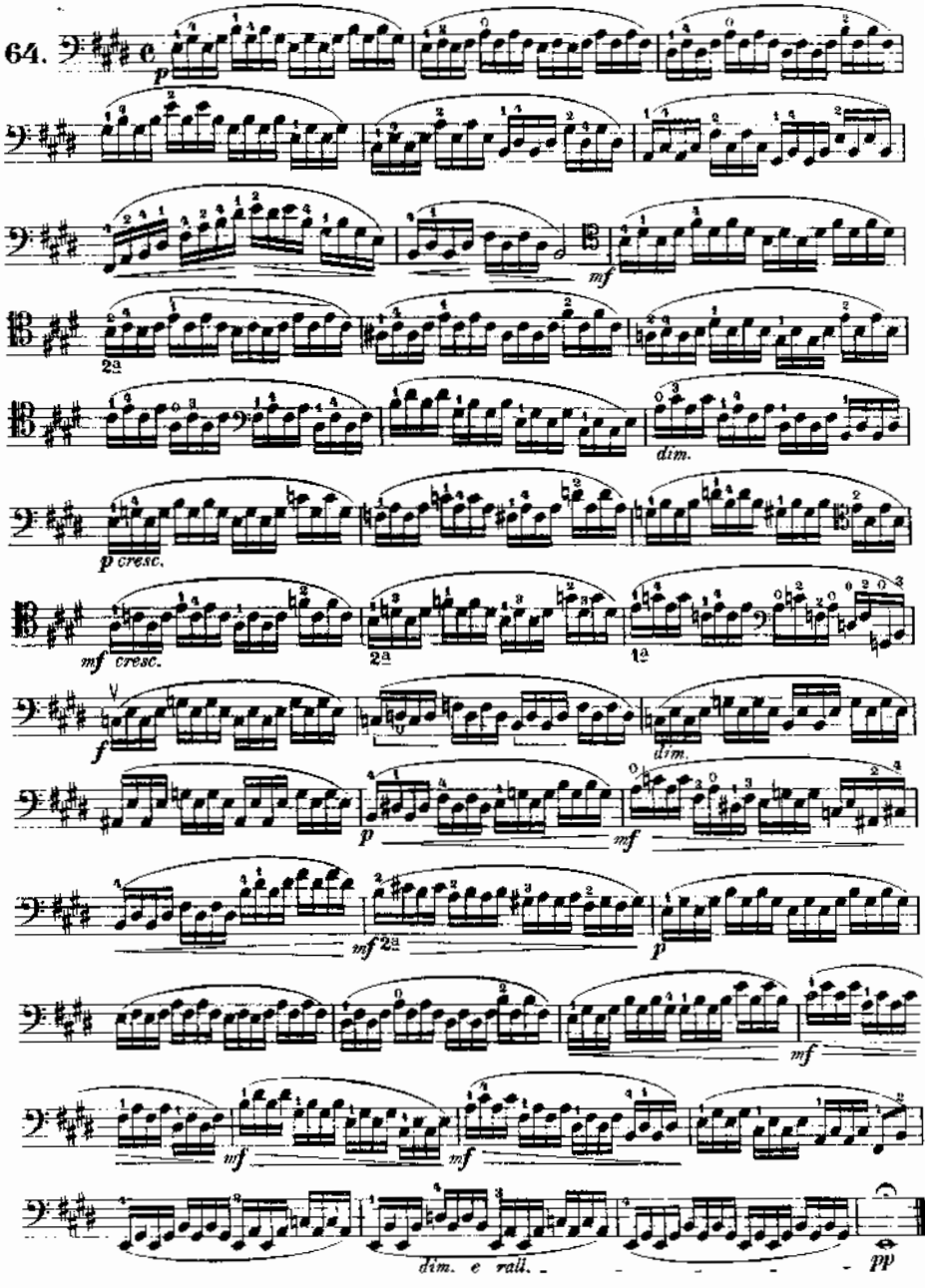
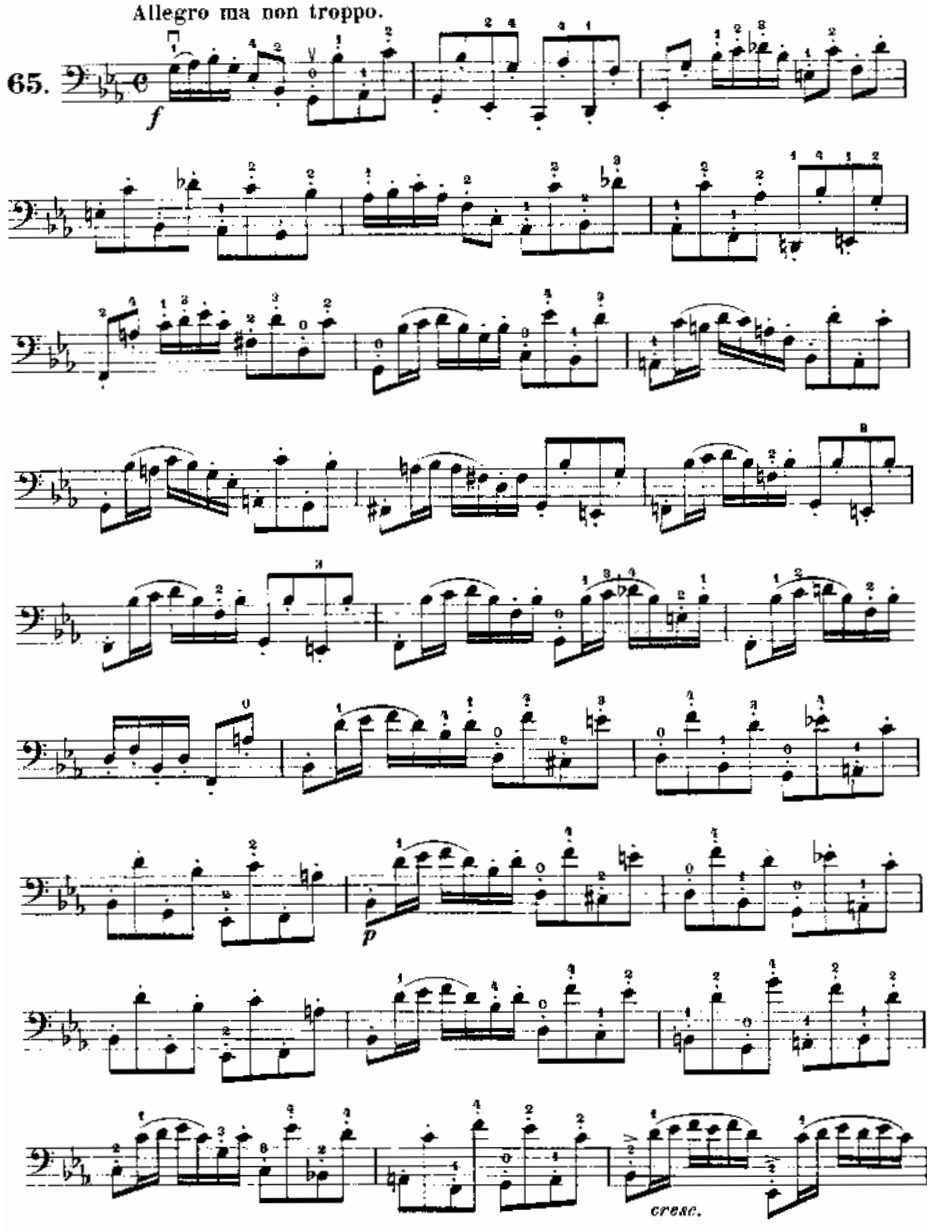
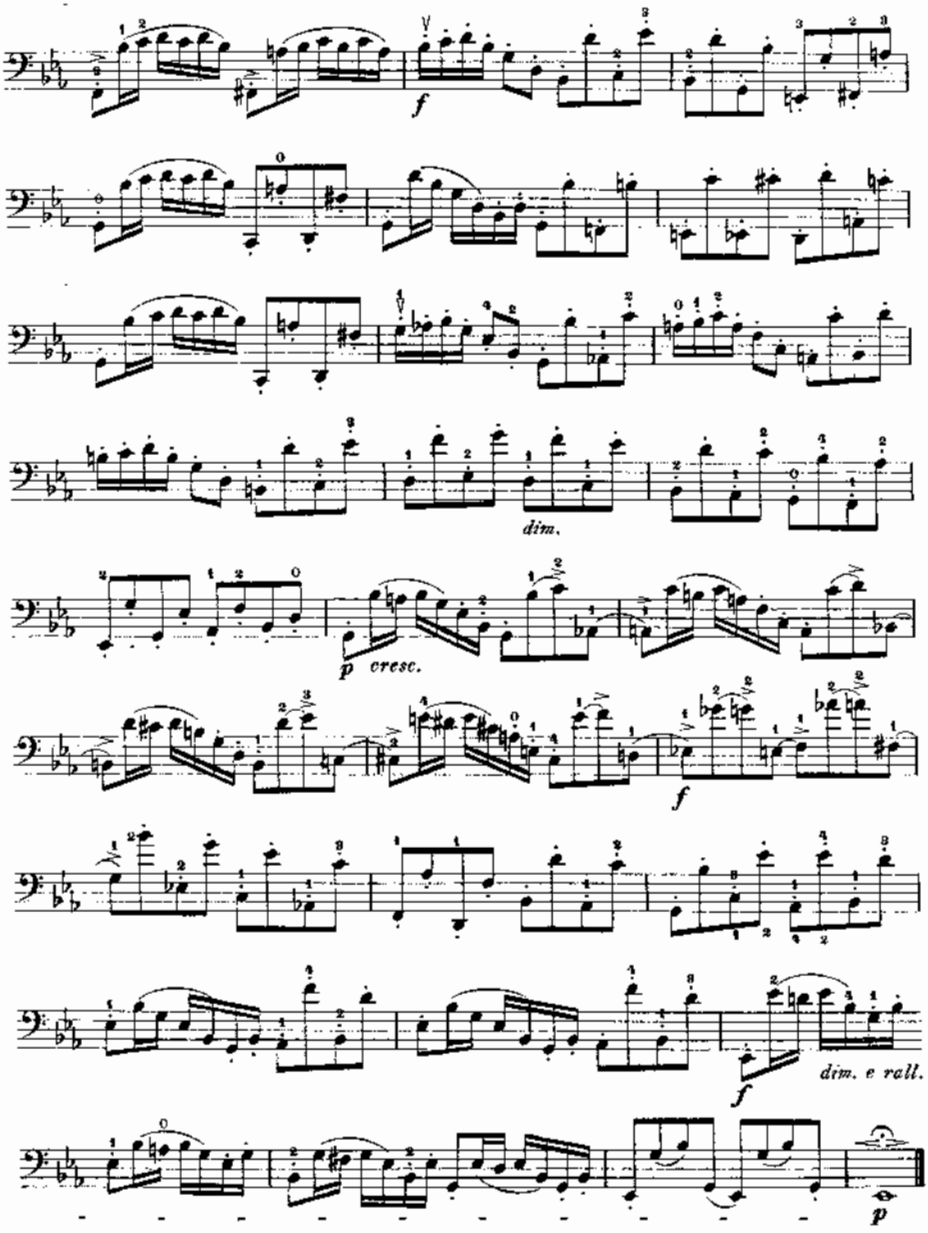
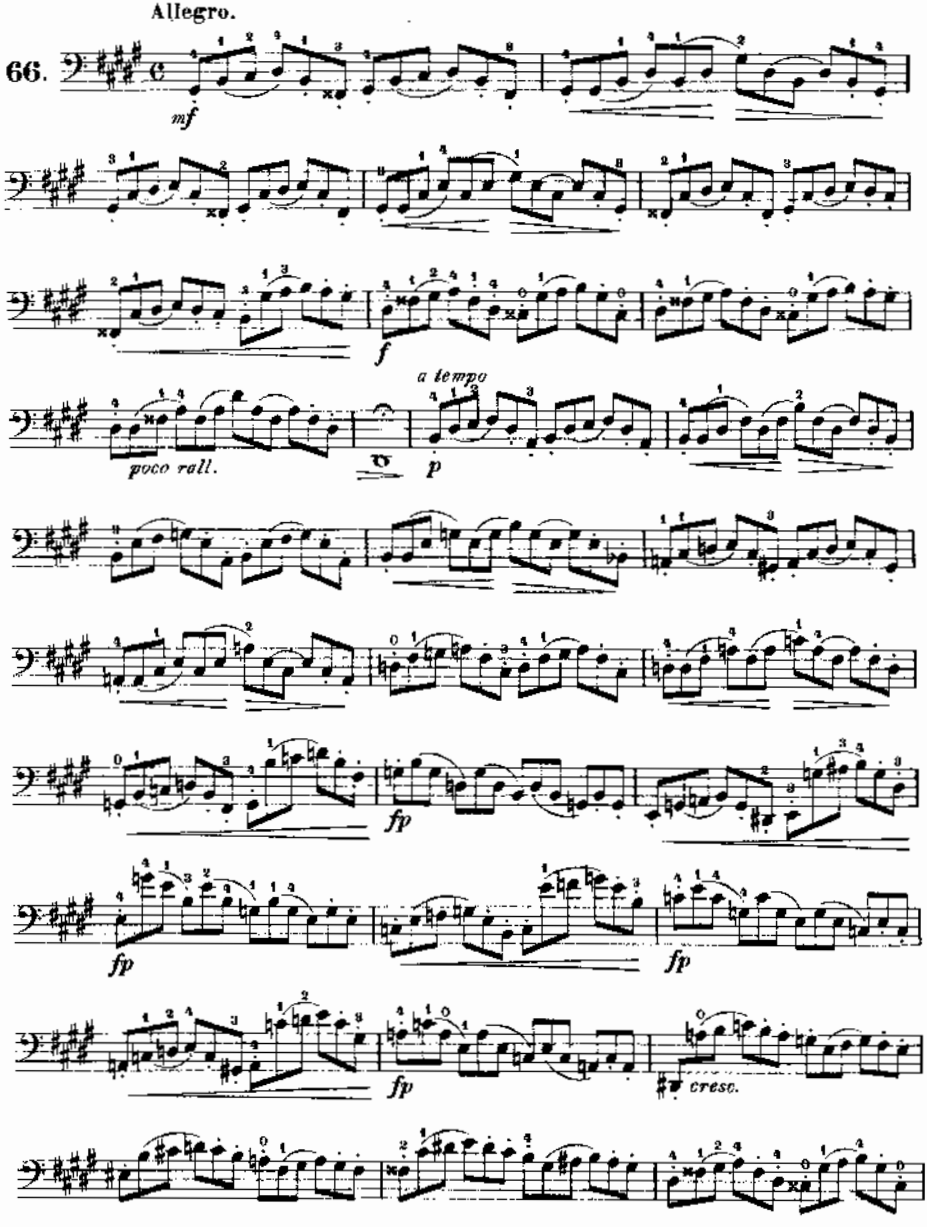
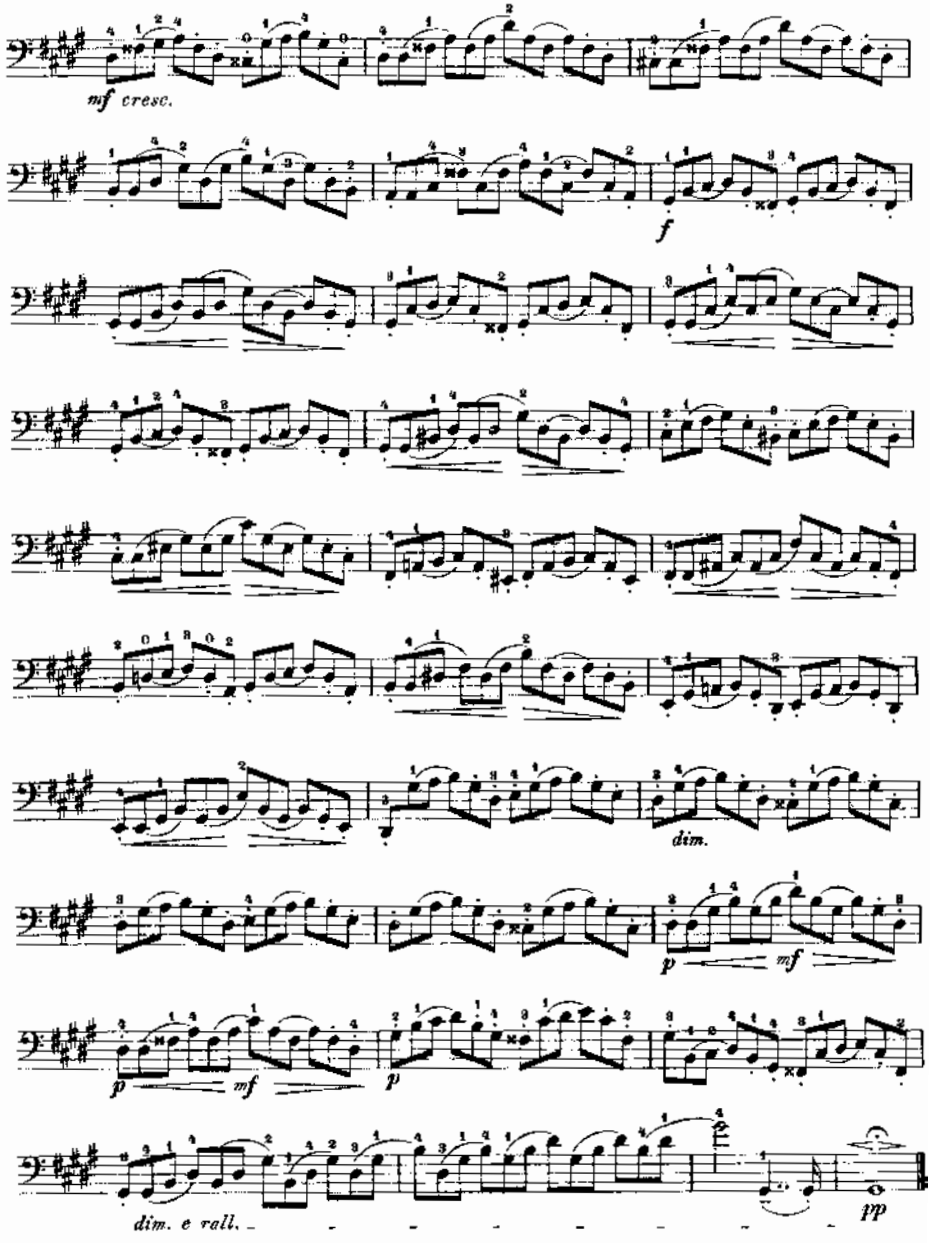
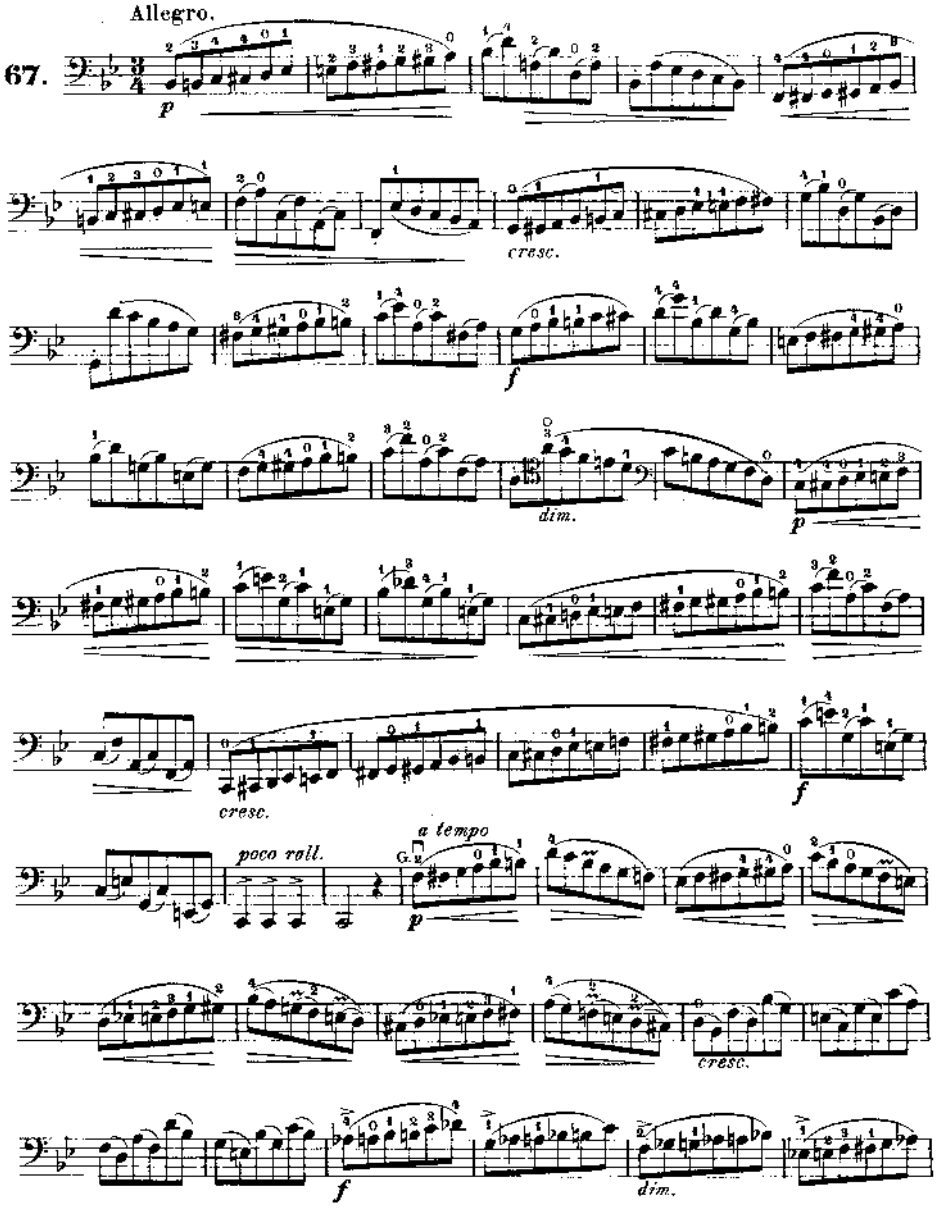

64.
p
mf
2a
dim.
p cresc.
mf cresc.
2a
1a
f
dim.
p
mf
mf 2a
p
mf
mf
mf
dim. e rall.
pp

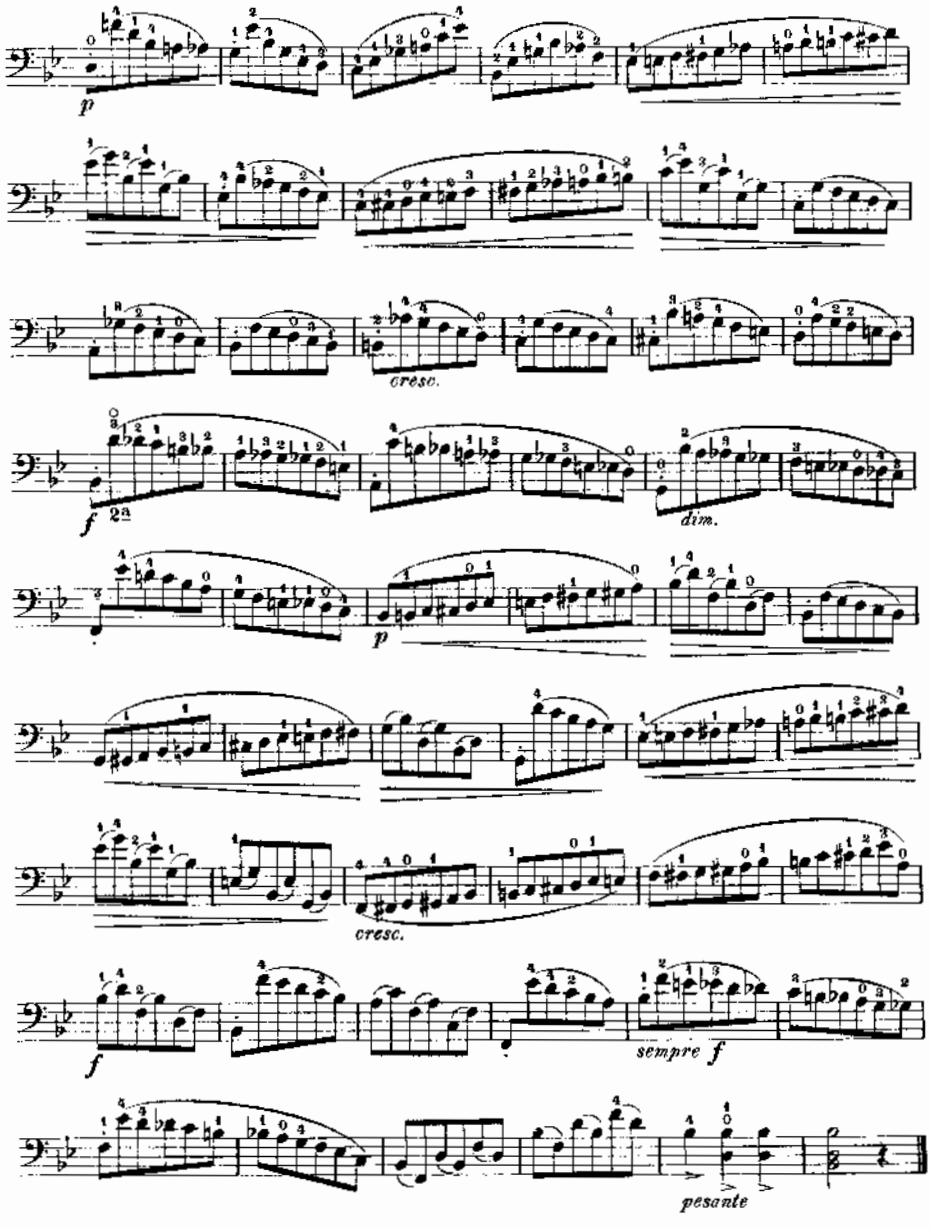

Allegro ma non troppo.
65.
f
p
cresc.

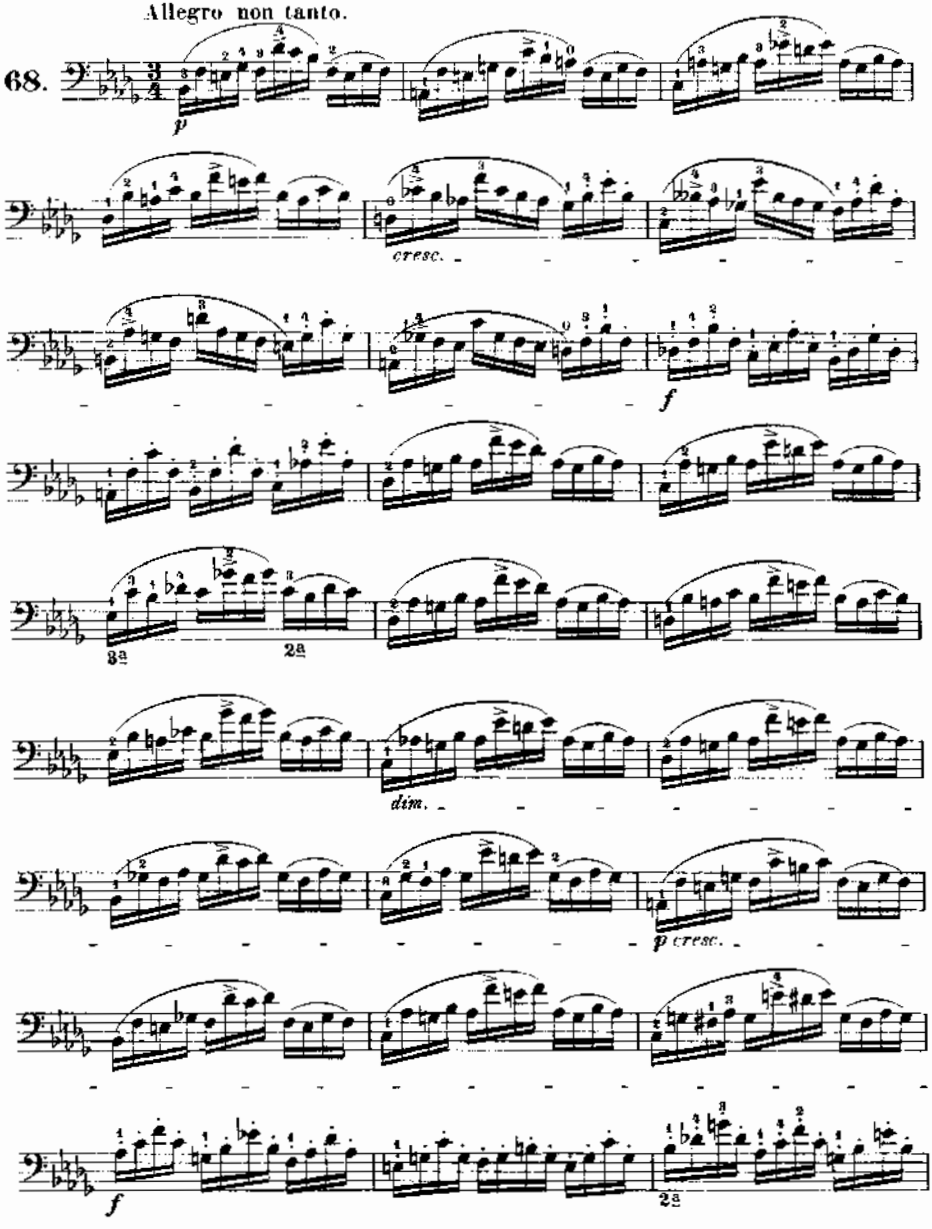

f
dim.
p cresc.
f
f
dim. e rall.
p

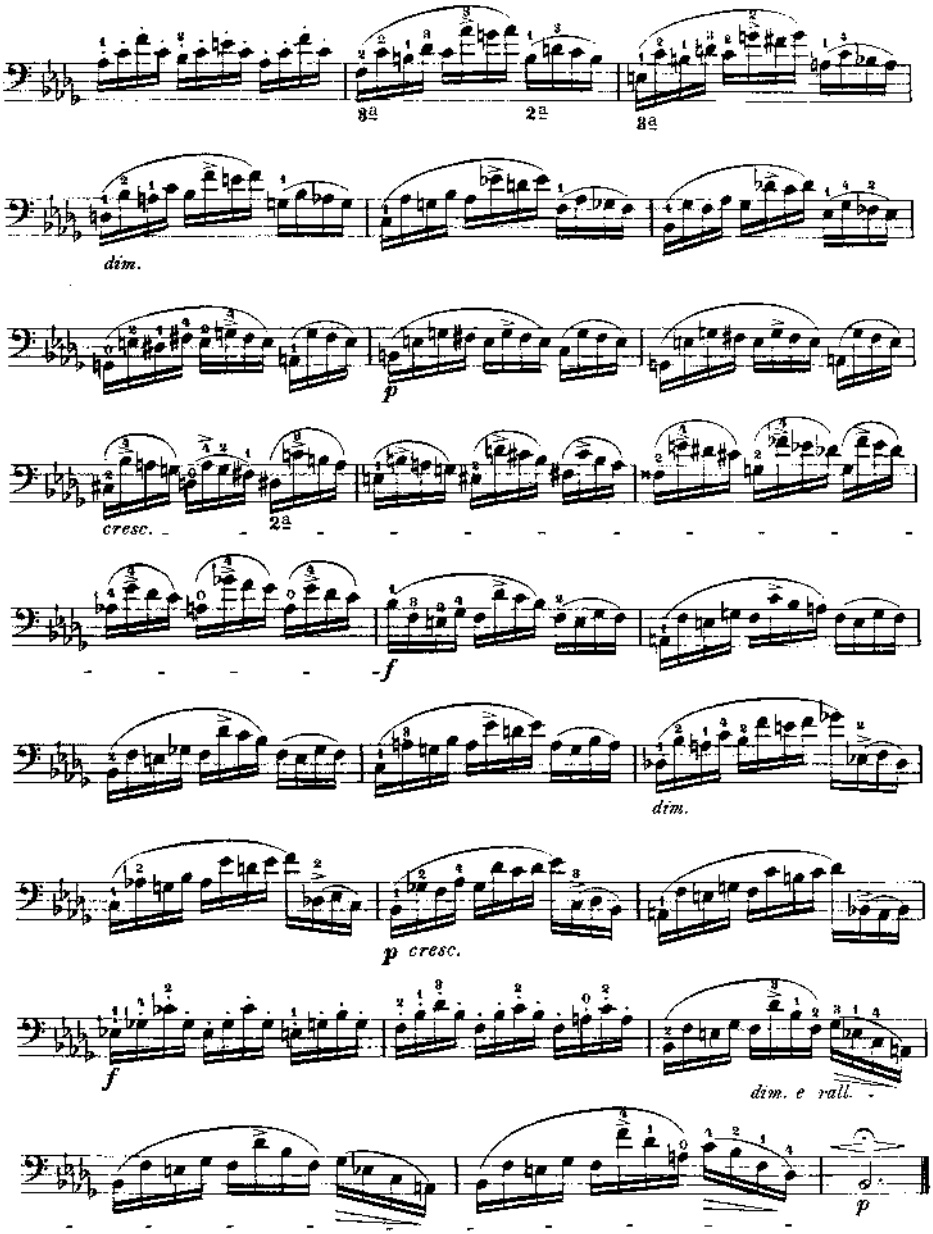

Allegro.
66.
mf
f
poco rall.
a tempo
p
fp
fp
fp
fp
cresc.

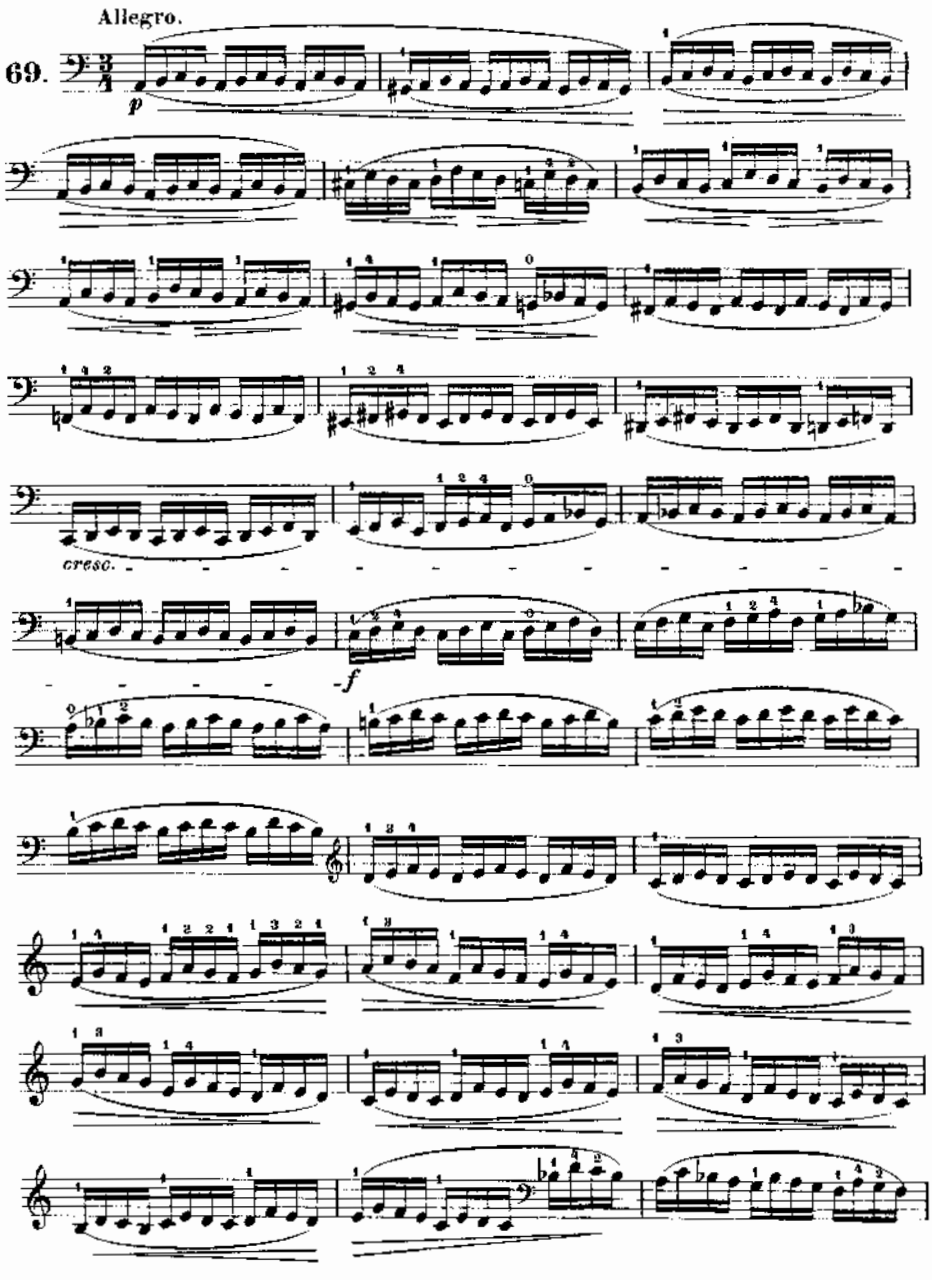

mf cresc.
f
dim.
p
mf
p
mf
dim. e rall.
pp


Allegro.
67.
p
cresc.
f
dim.
p
cresc.
poco roll.
a tempo
p
cresc.
f
dim.


p
cresc.
f
2a
dim.
p
cresc.
f
sempre f
pesante


Allegro non tanto.
68.
p
cresc.
f
8a
2a
dim.
p cresc.
f
2a


8a
2a
8a
dim.
p
cresc.
2a
f
dim.
p cresc.
f
dim. e rall.
p


Allegro.
69.
p
cresc.
f

dim.

2a

p

cresc.

f

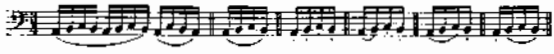
p

22

dim. e rall.

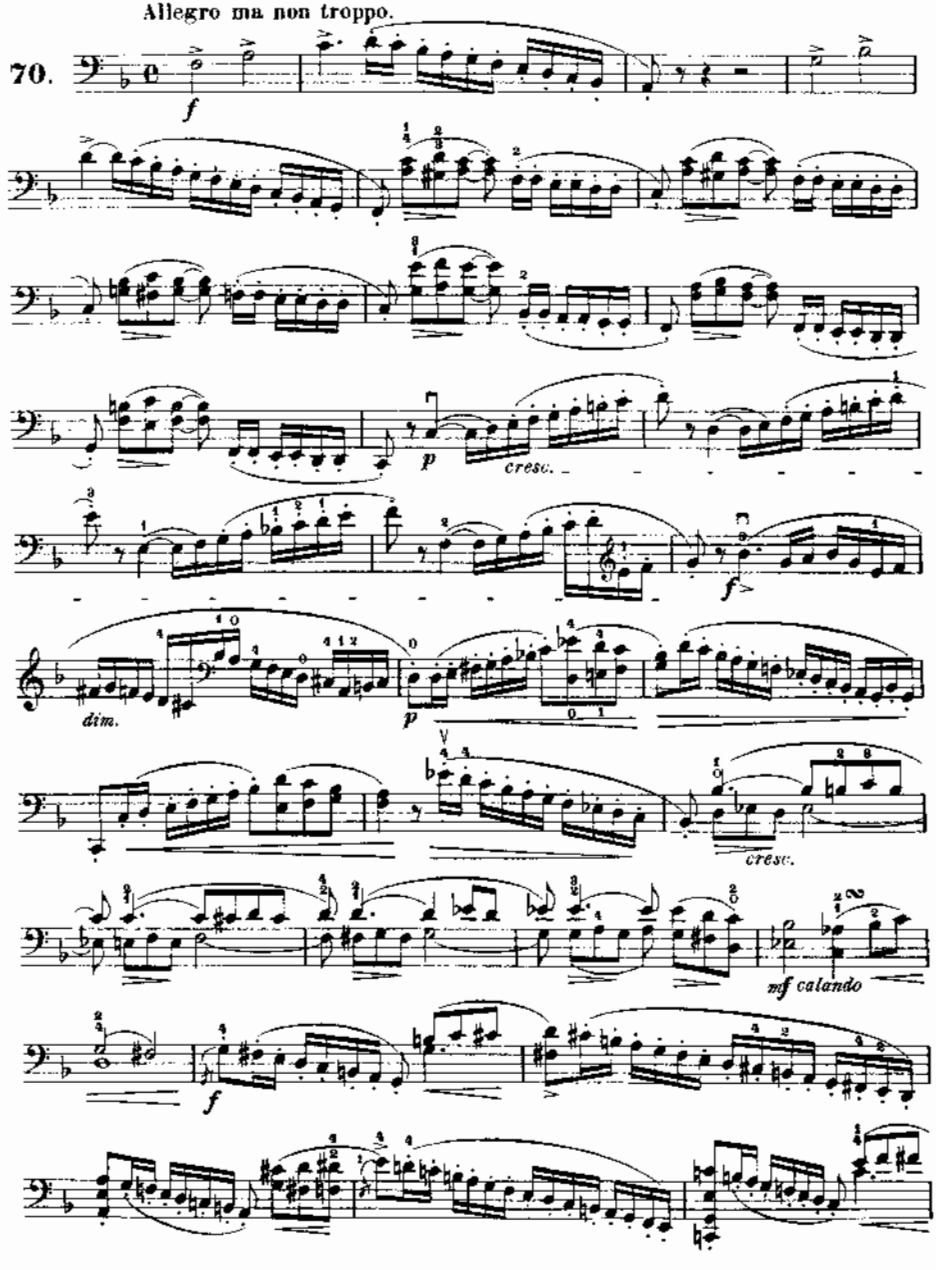
pp

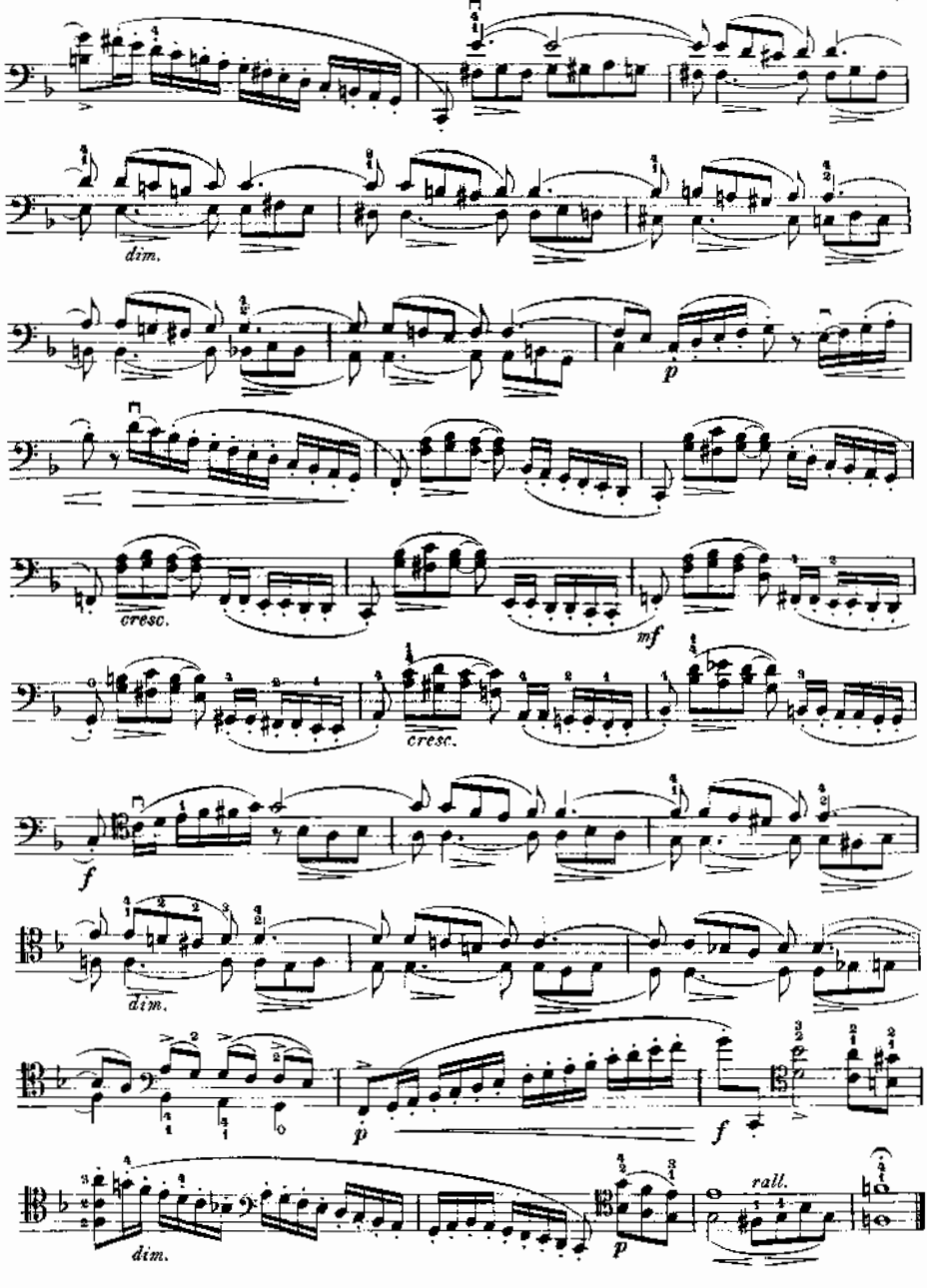
Bowings:



Allegro ma non troppo.

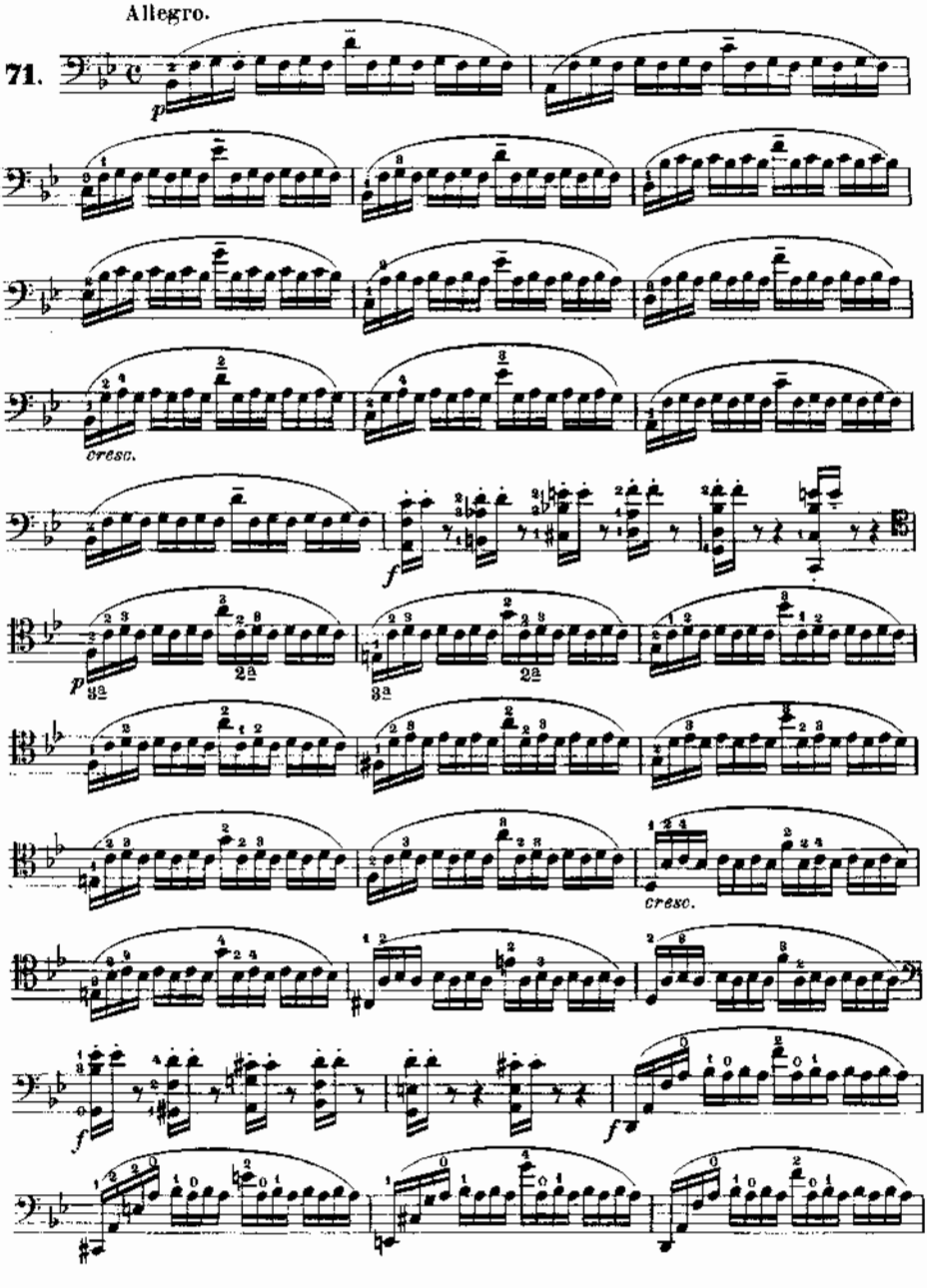
70.

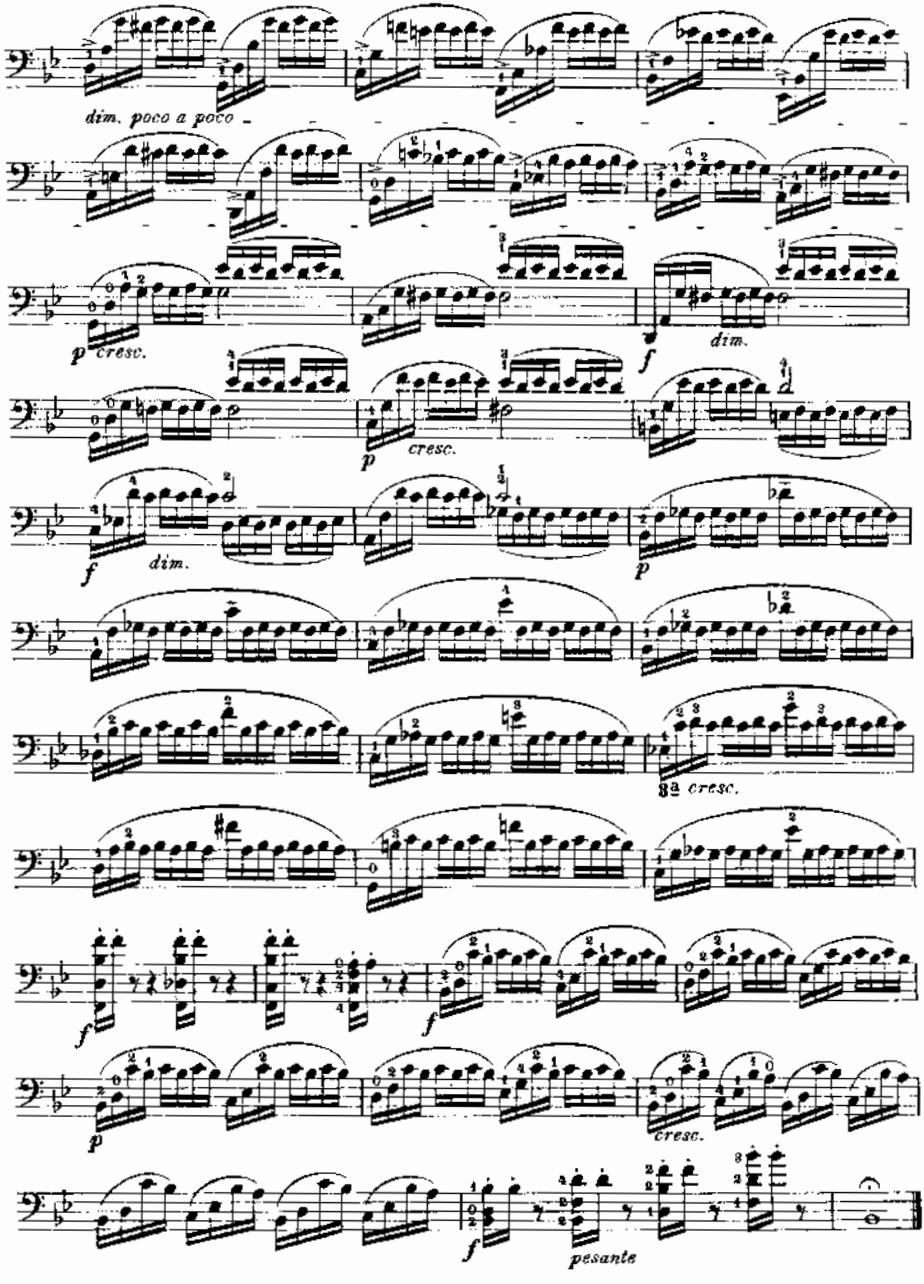


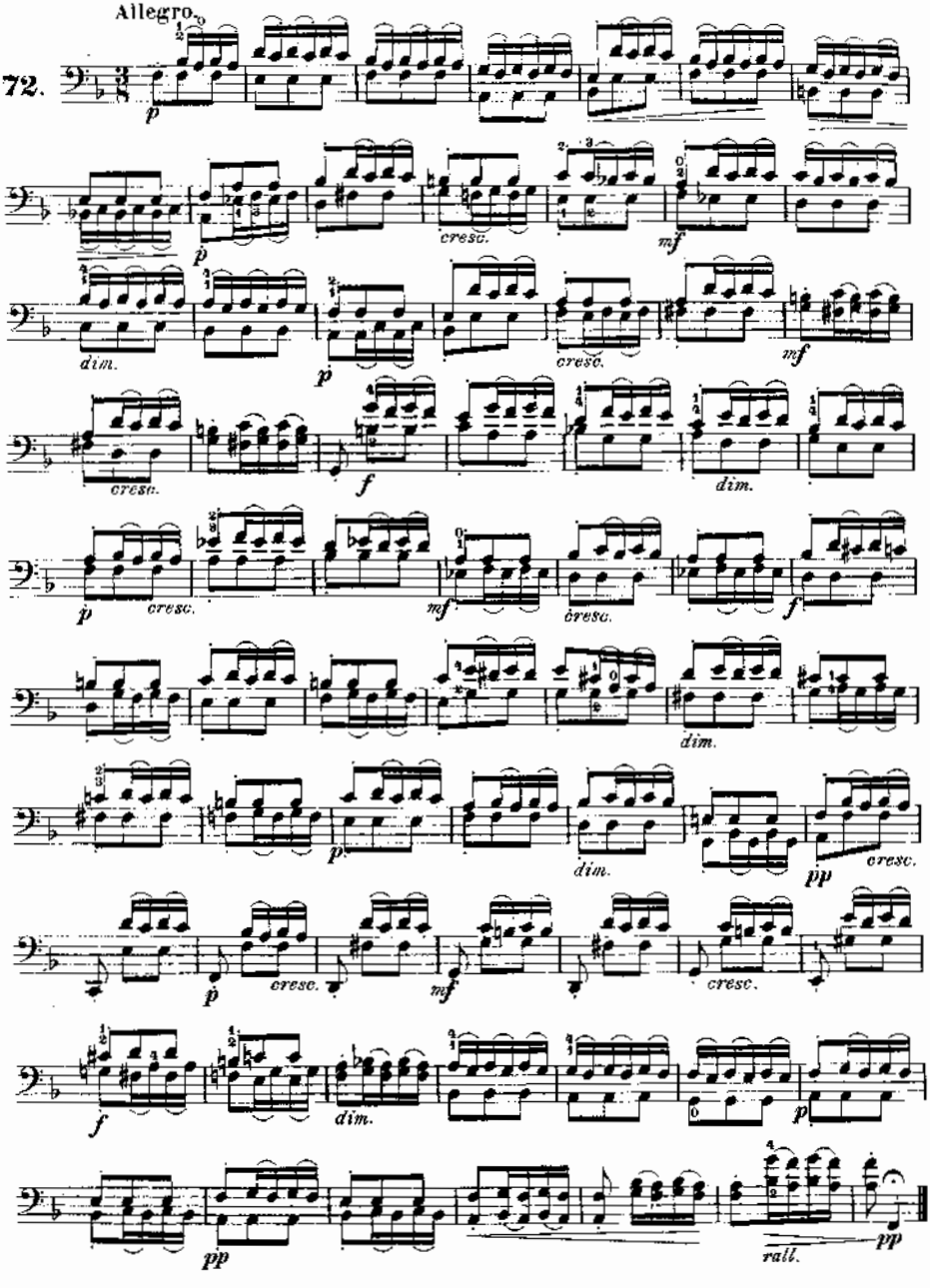

dim.
p
cresc.
mf
cresc.
f
dim.
p
f
dim.
p
rall.

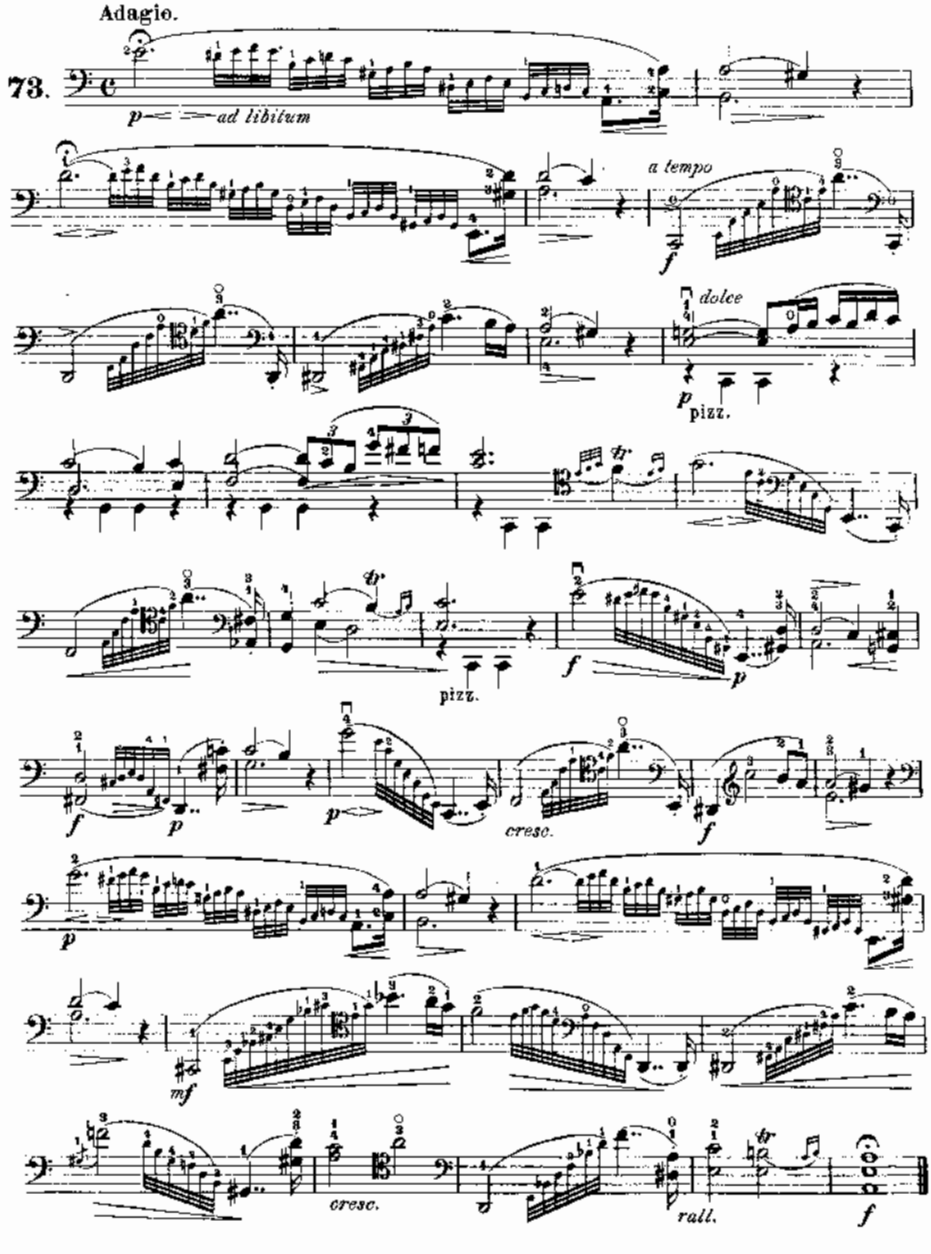
Allegro.

71.



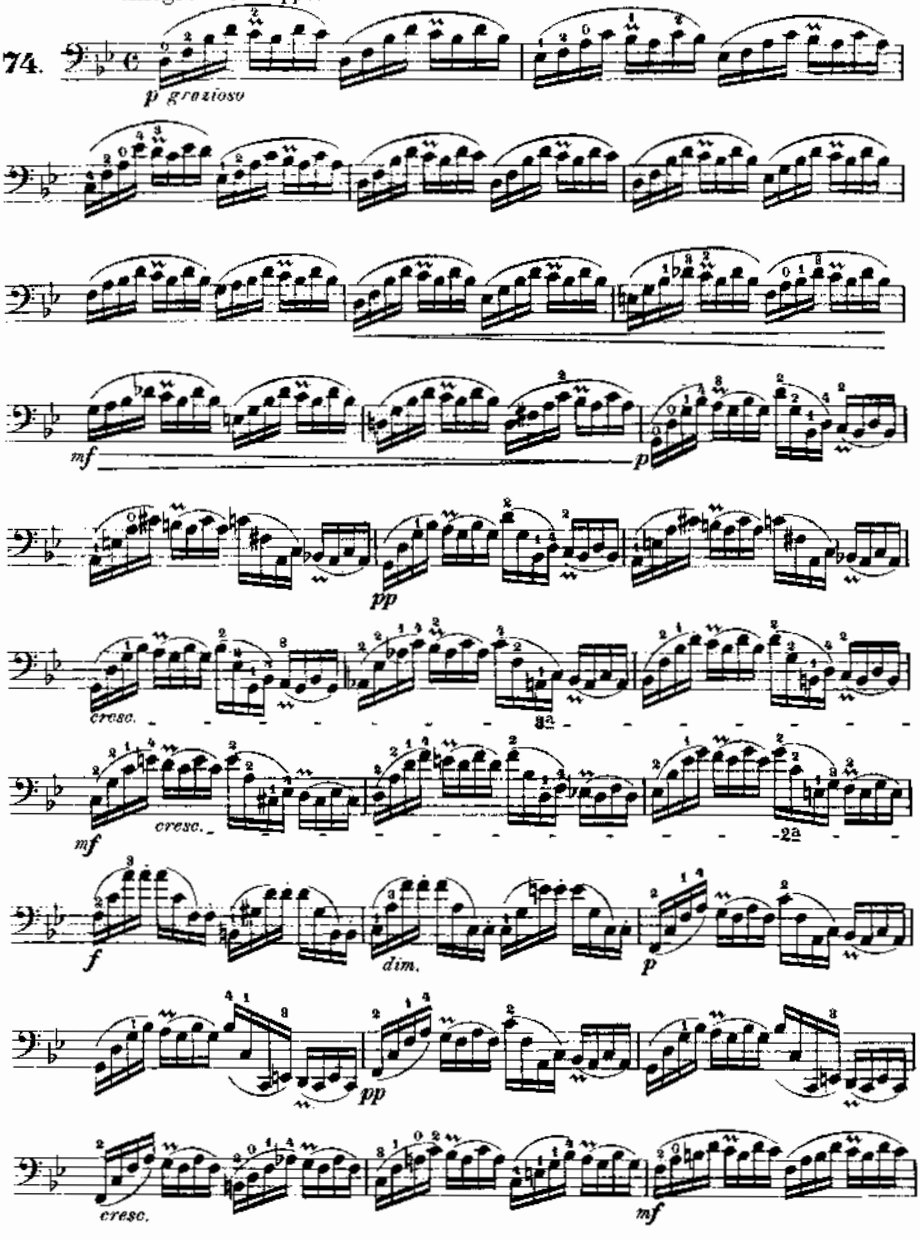

dim. poco a poco
p cresc.
f dim.
p cresc.
f dim.
p
8a cresc.
f
f
p
cresc.
f pesante

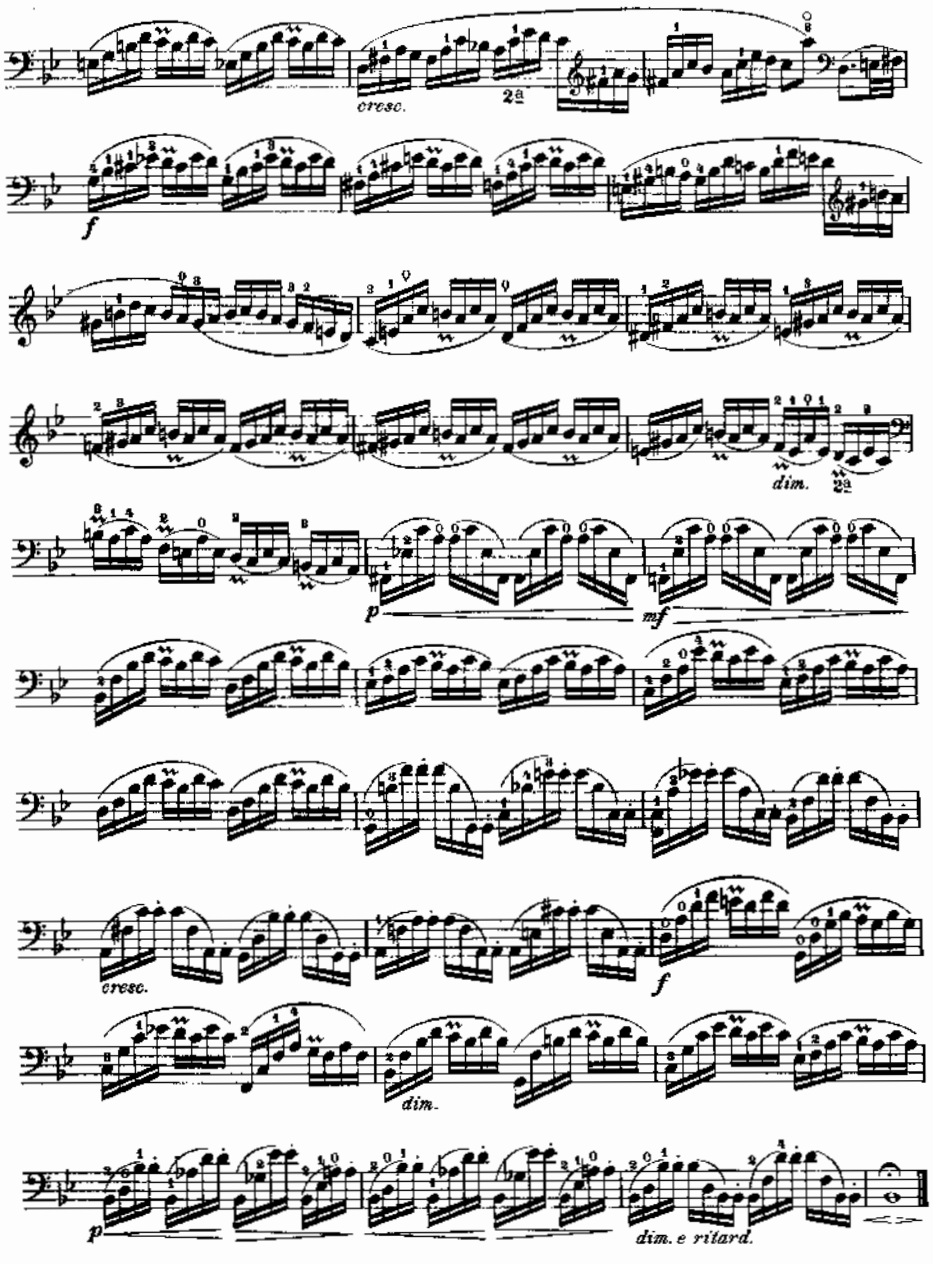

Allegro.
72.
p
cresc.
mf
dim.
cresc.
f
dim.
pp
rall.

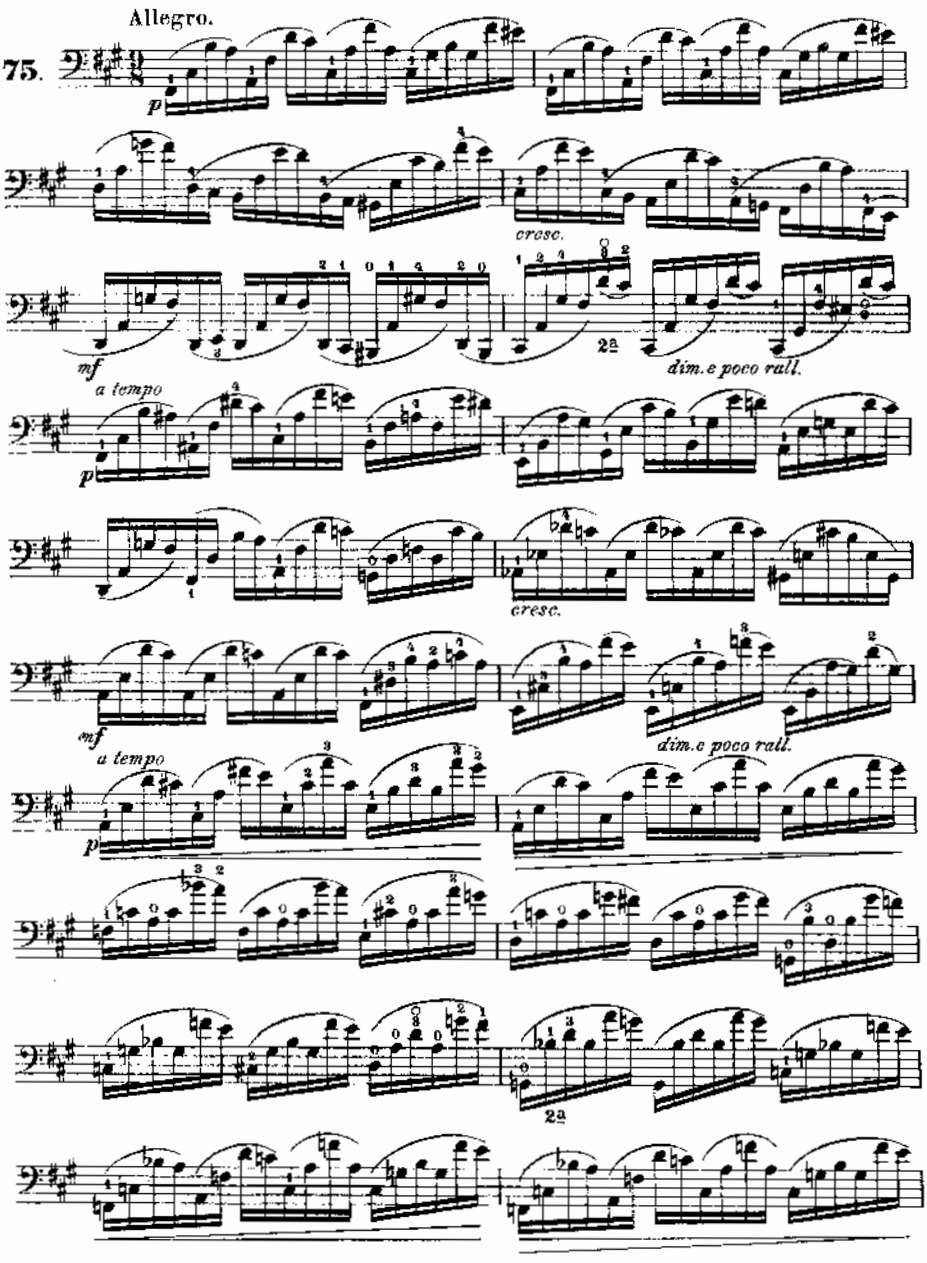

Adagio.
73.
p
ad libitum
a tempo
f
dolce
p
pizz.
pizz.
f
p
f
p
p
cresc.
f
p
mf
cresc.
rall.
f

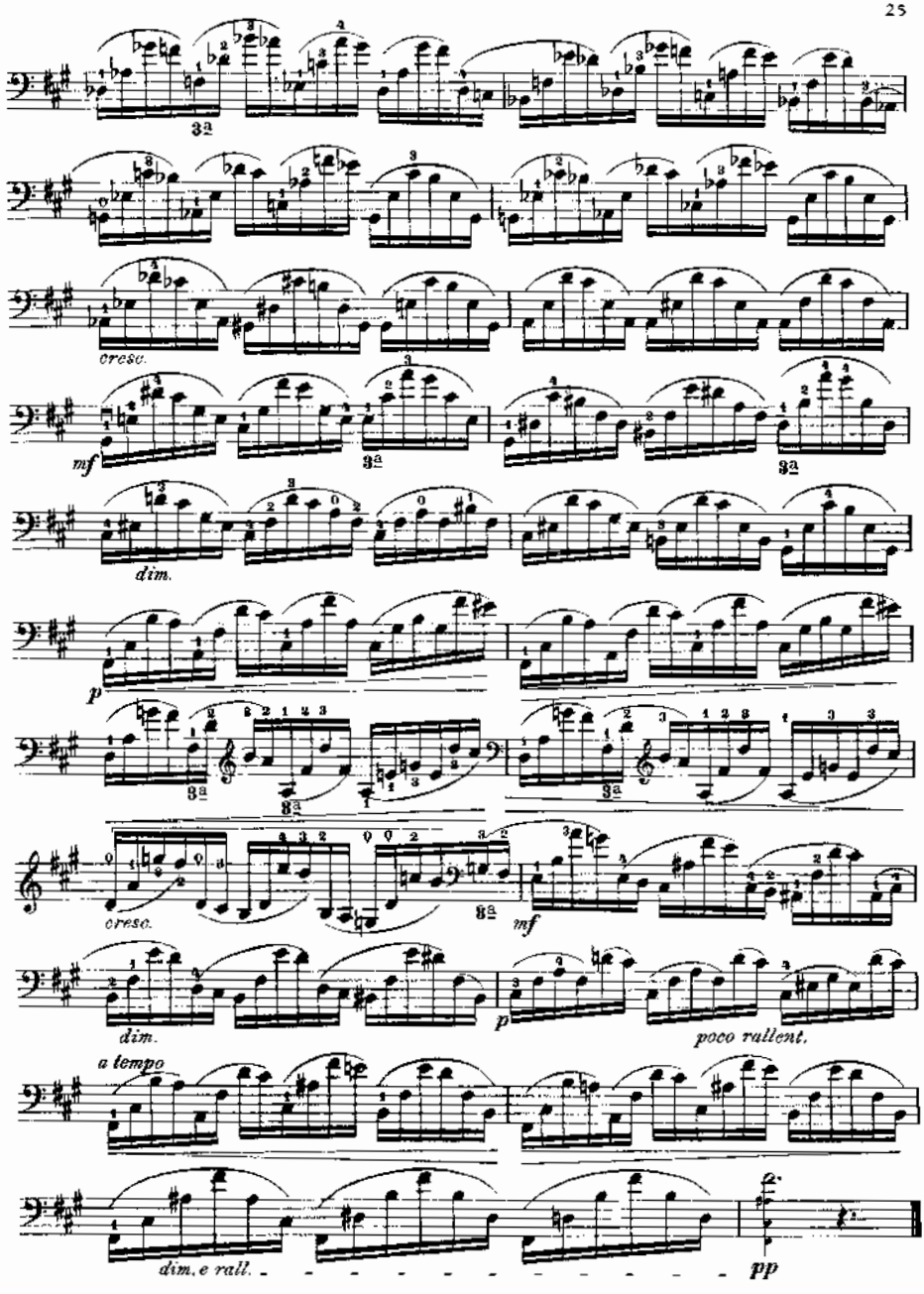
Allegro non troppo.

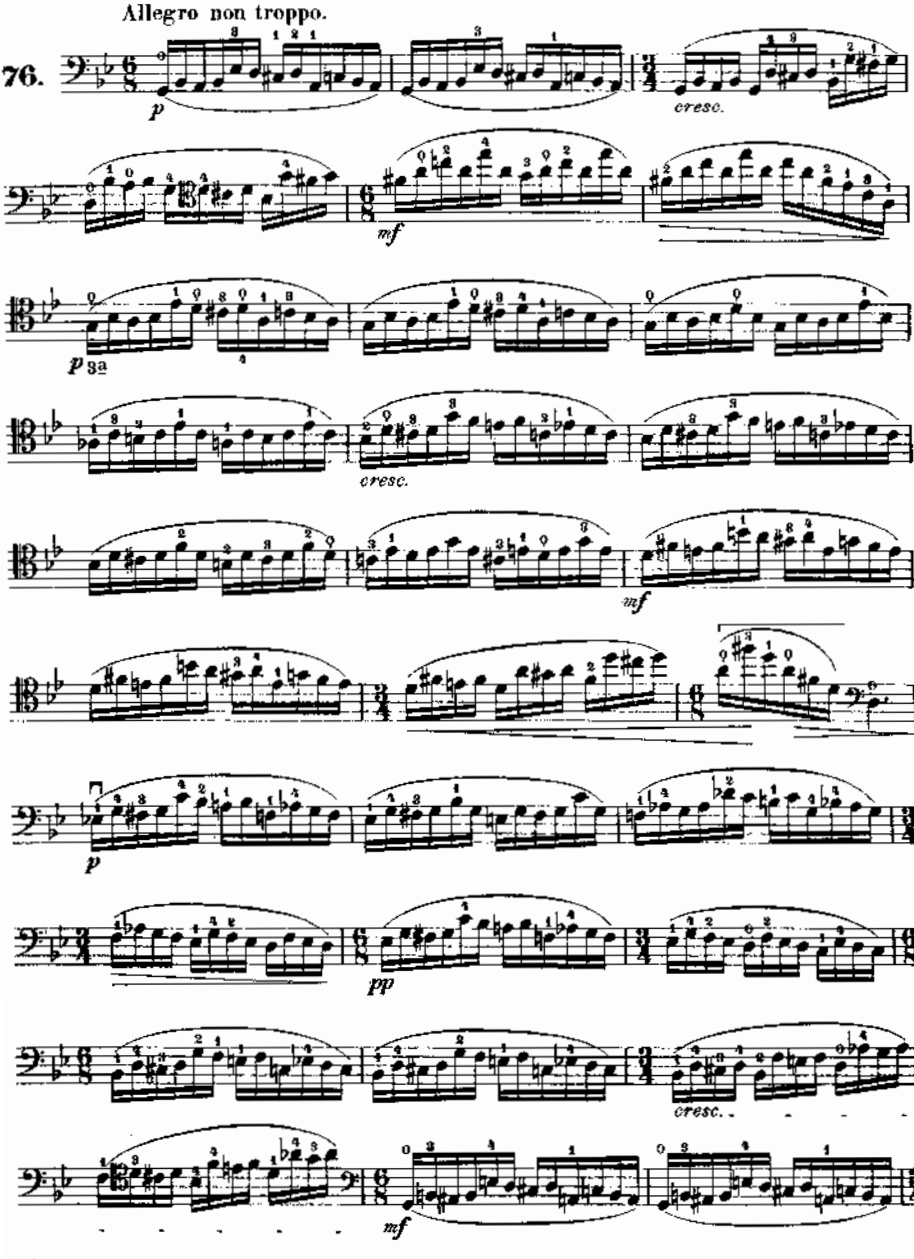
74.

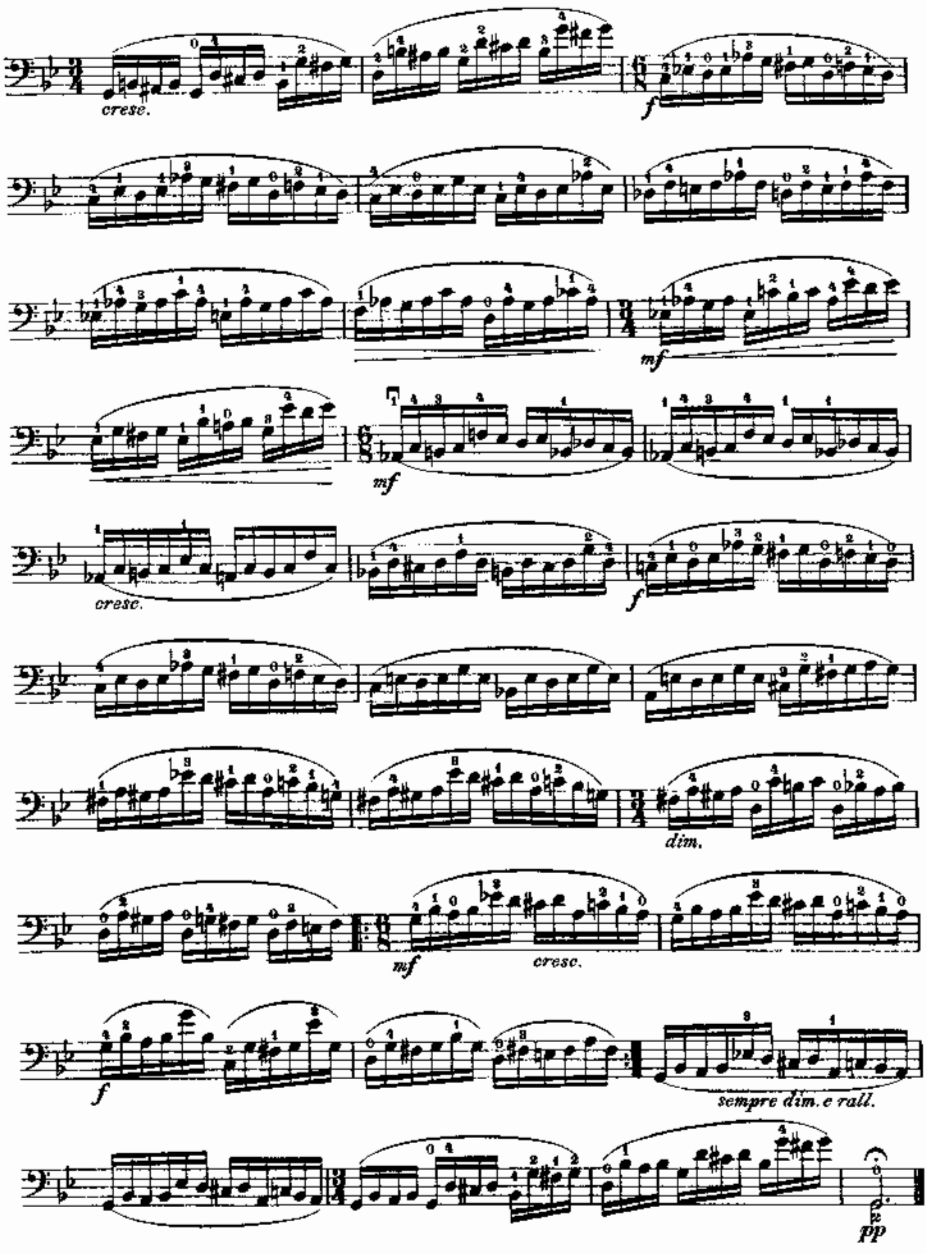



cresc.
2ª
f
dim.
2ª
p
mf
cresc.
f
dim.
p
dim. e ritard.


Allegro.
75.
p
cresc.
mf
2a
dim. e poco rall.
a tempo
p
cresc.
mf
dim. e poco rall.
a tempo
p
2a

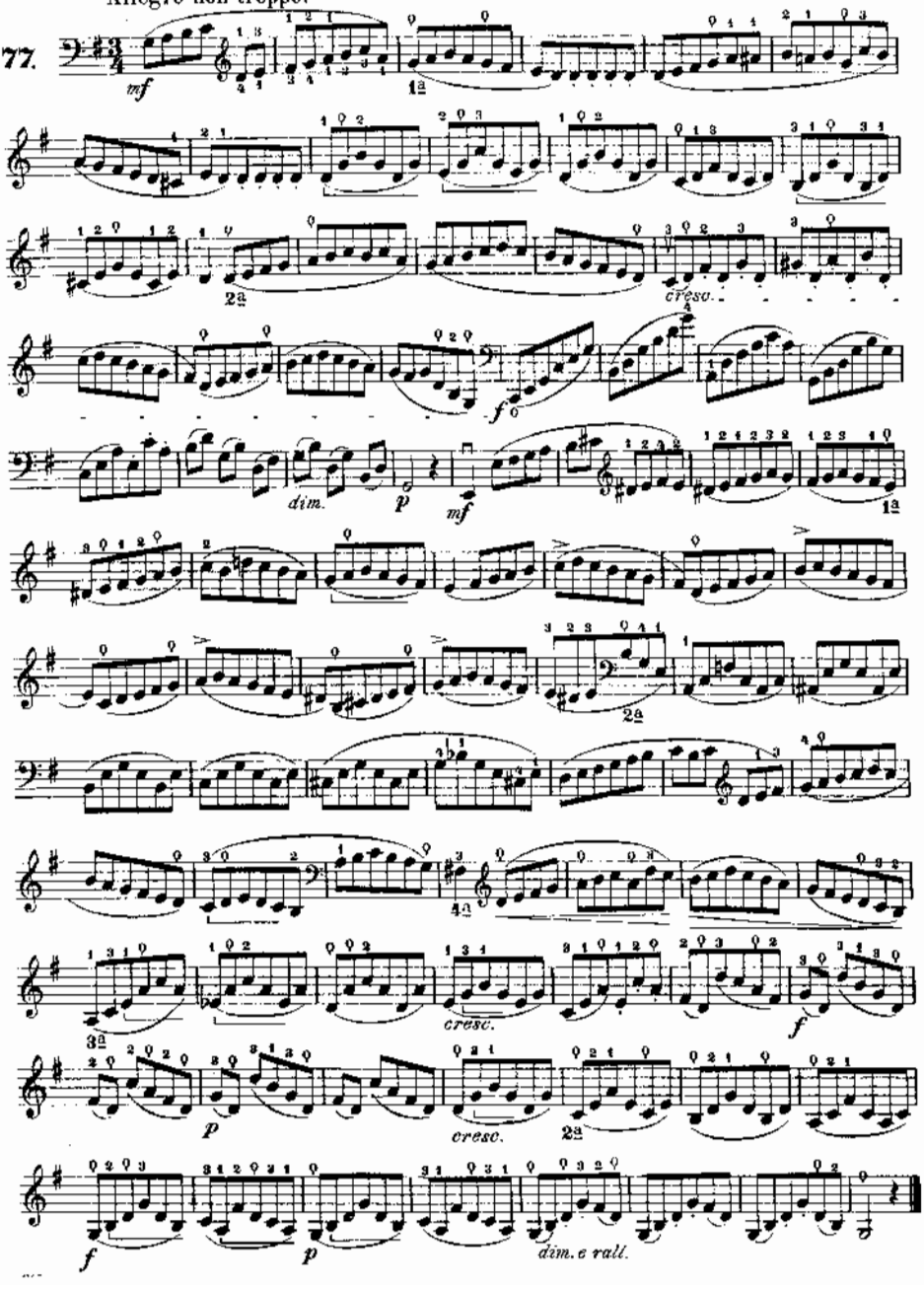

cresc.
mf
dim.
p
cresc.
mf
dim.
p
poco rallent.
a tempo
dim. e rall.
pp

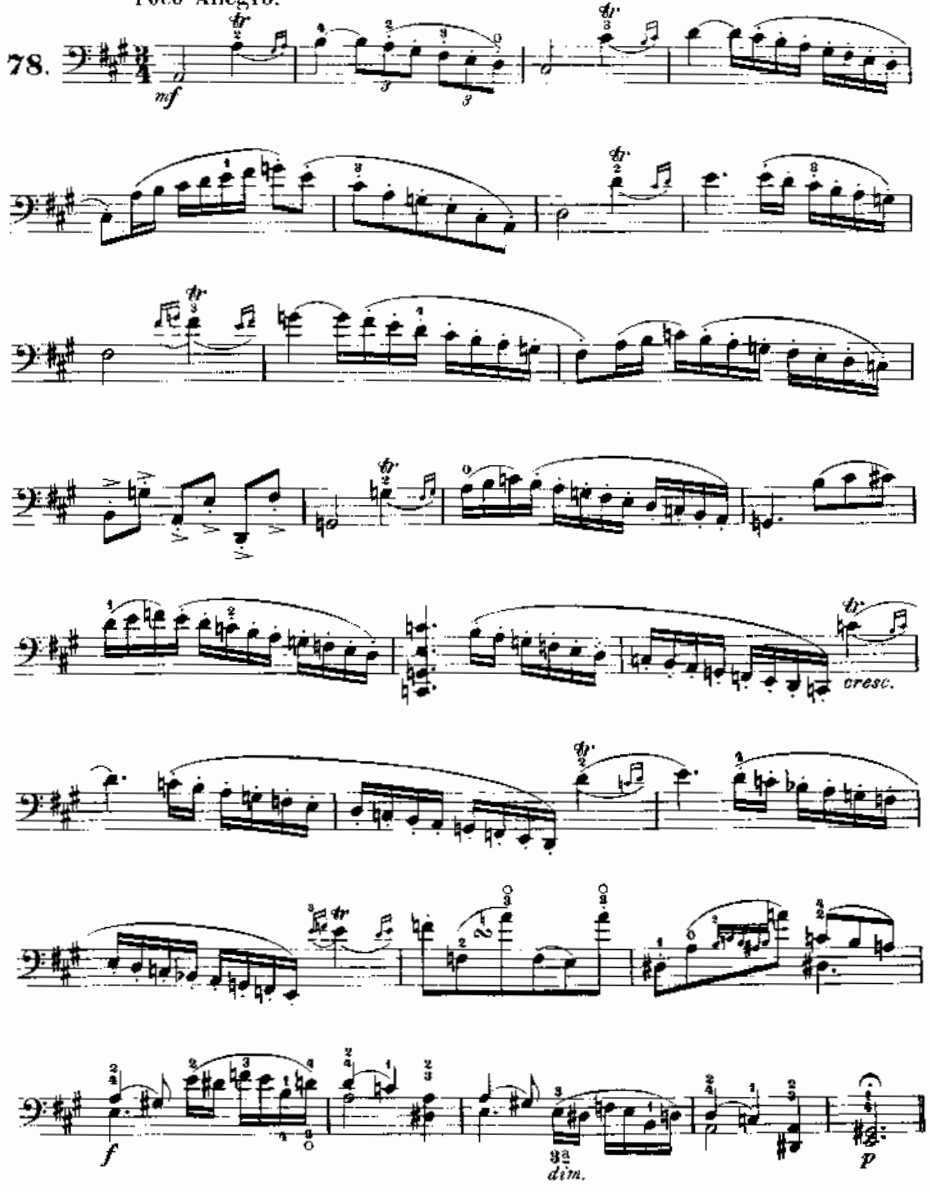

Allegro non troppo.
76.
p
cresc.
mf
p 8a
cresc.
mf
p
pp
cresc.
mf

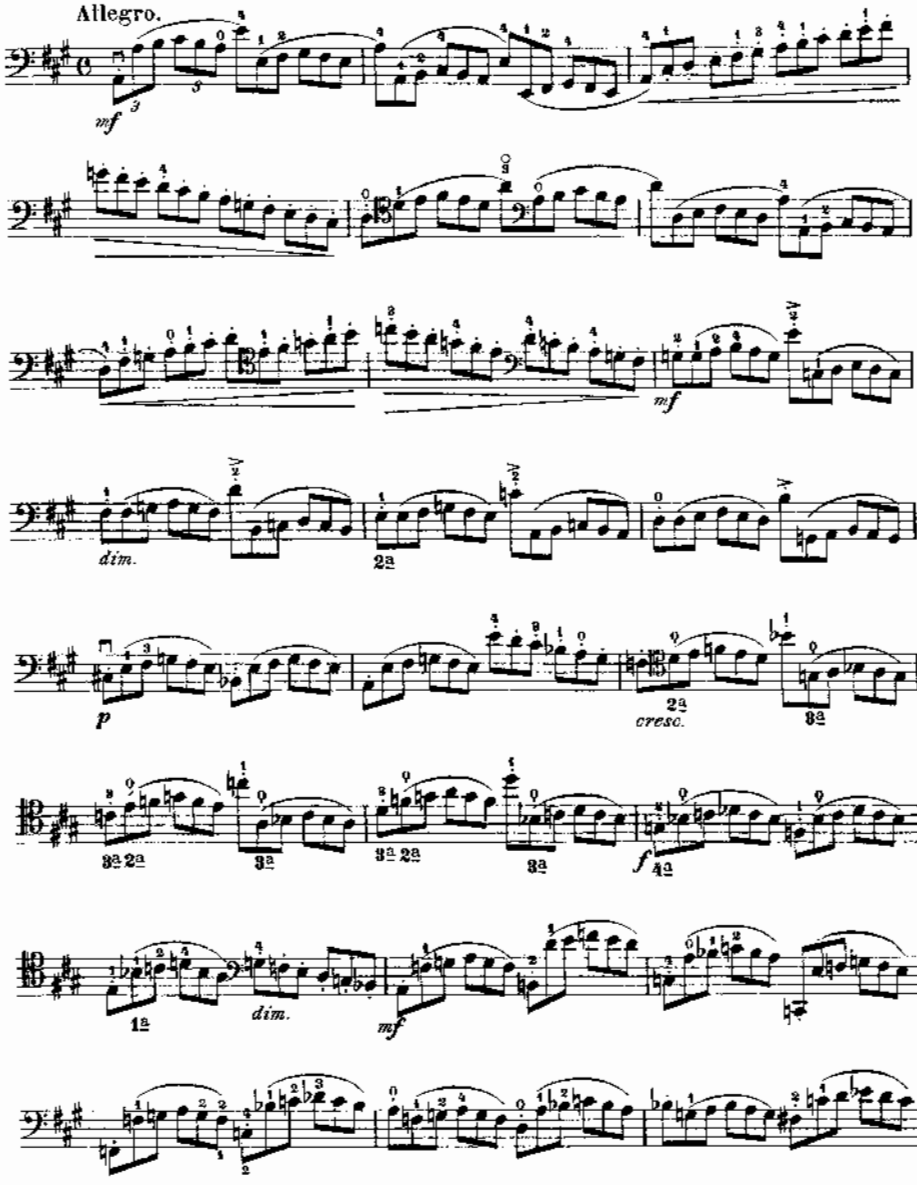

cresc.
f
mf
mf
cresc.
f
dim.
mf
cresc.
f
sempre dim. e rall.
pp

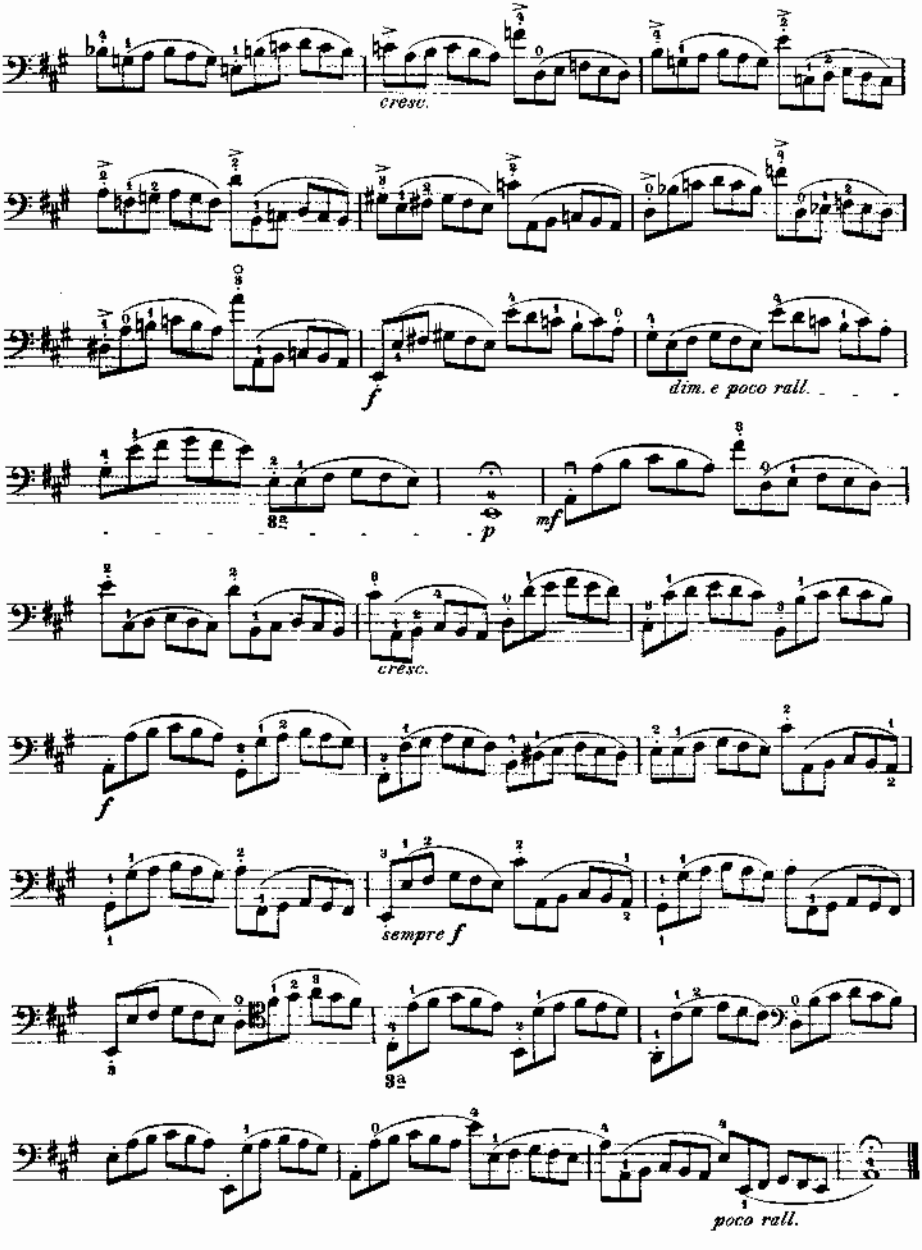
Allegro non troppo.

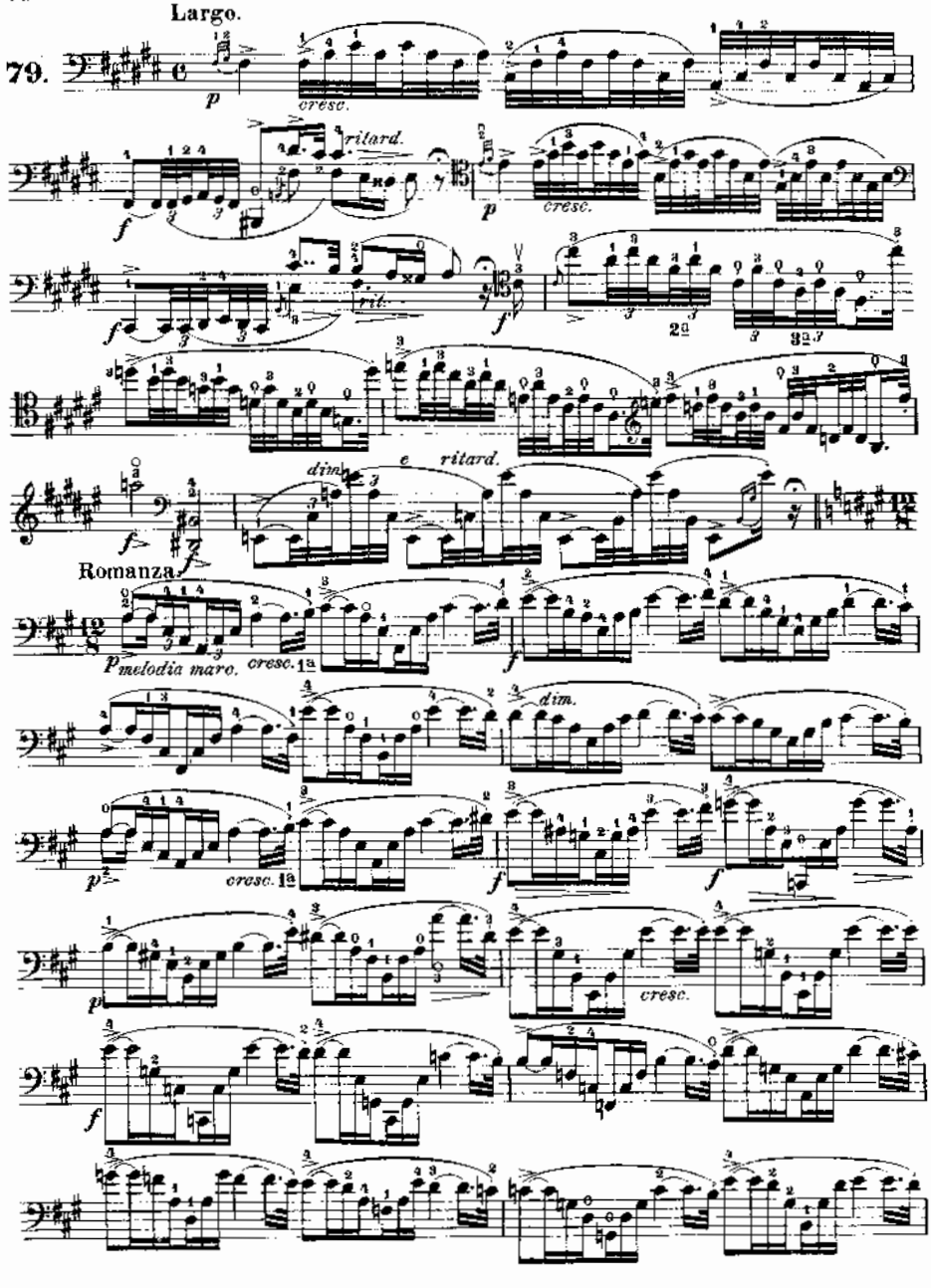
77.

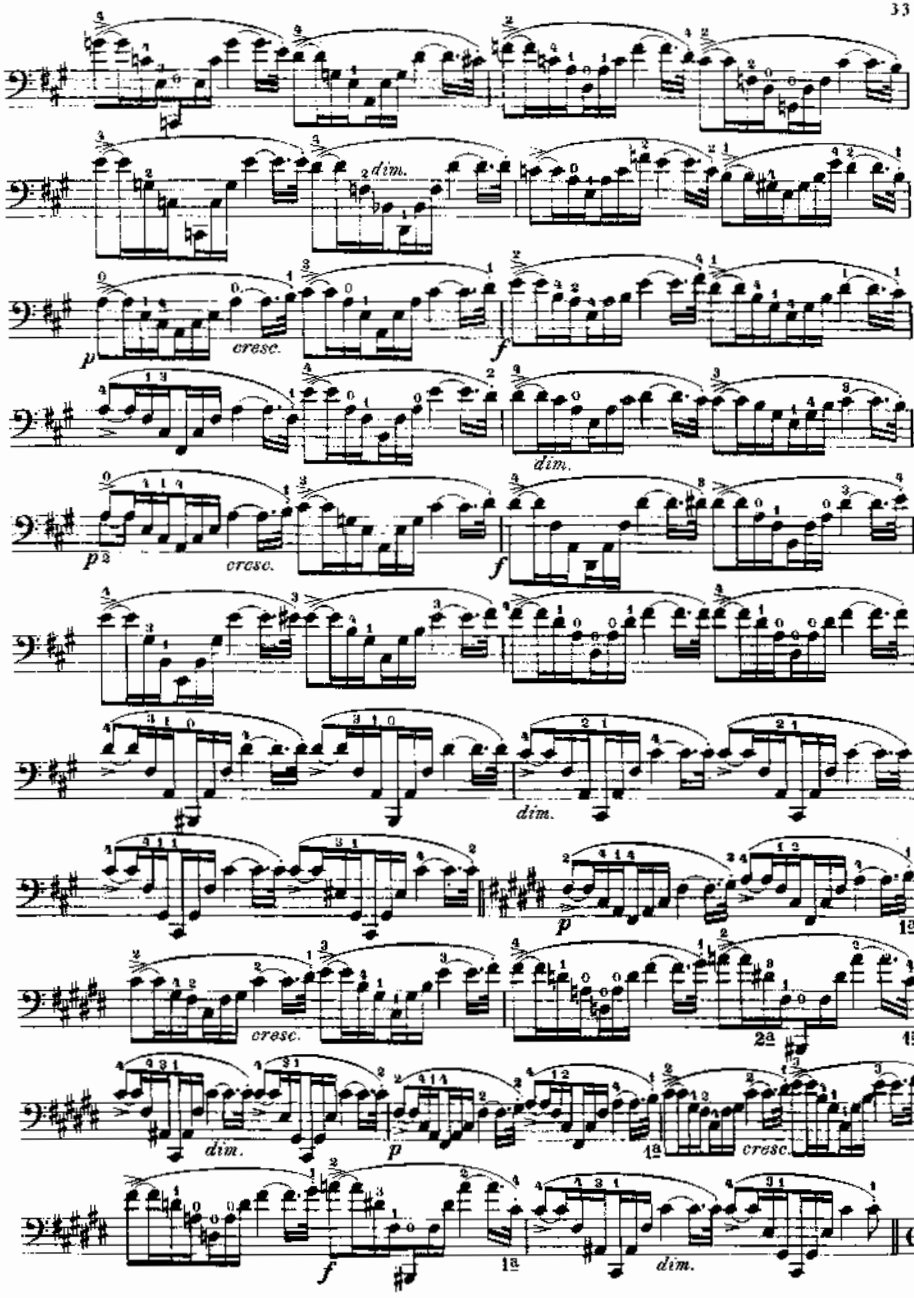


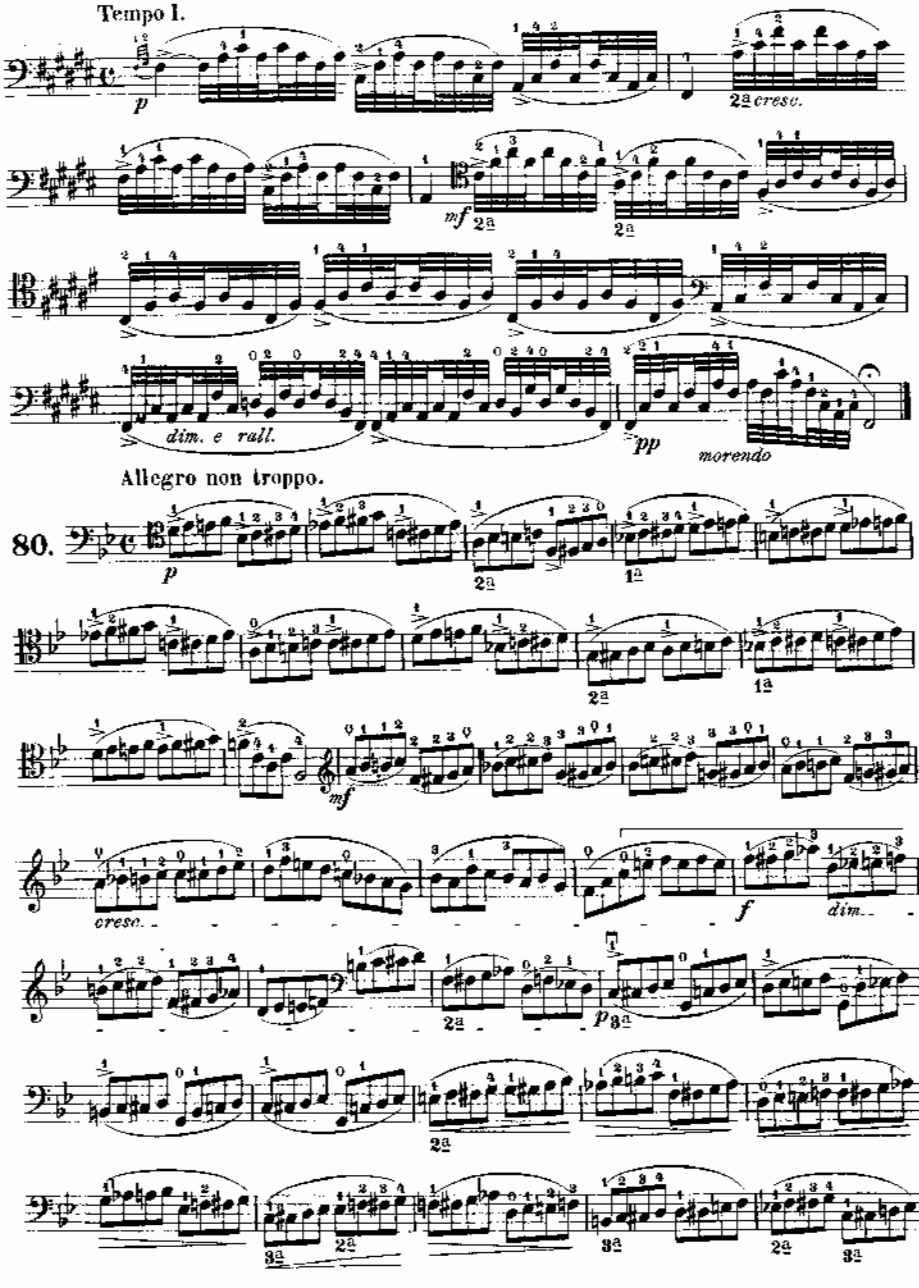

Poco Allegro.
78.
mf
cresc.
f
dim.
p

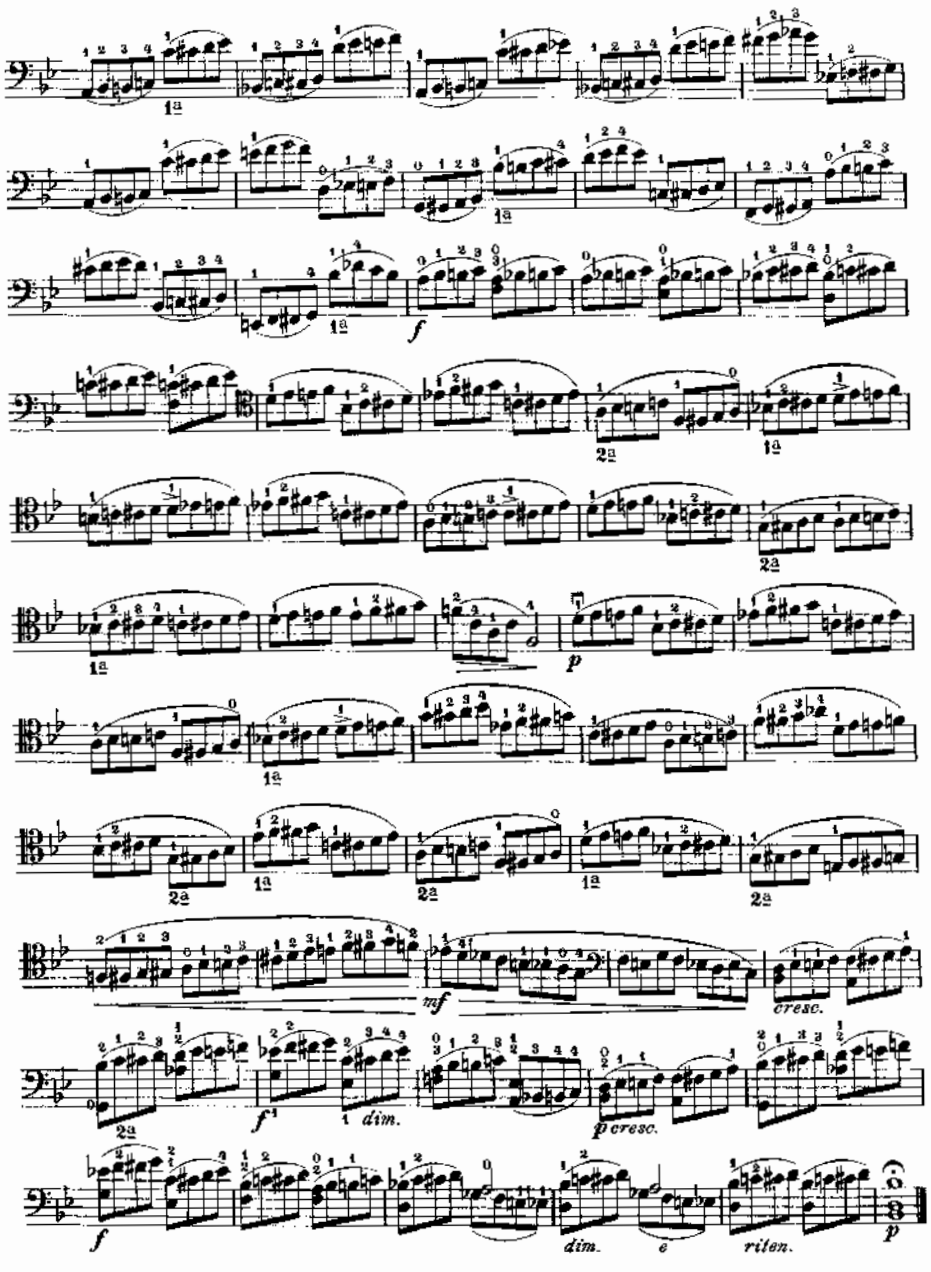

Allegro.
mf
dim.
p
cresc.
f
mf
dim.


cresc.
f
dim. e poco rall.
p
mf
cresc.
f
sempre f
poco rall.


Largo.
79.
p
cresc.
ritard.
f
p
cresc.
rit.
f
dim.
e
ritard.
f
Romanza.
p melodia mare.
cresc.
dim.
p
cresc.
f
f
p
cresc.
f

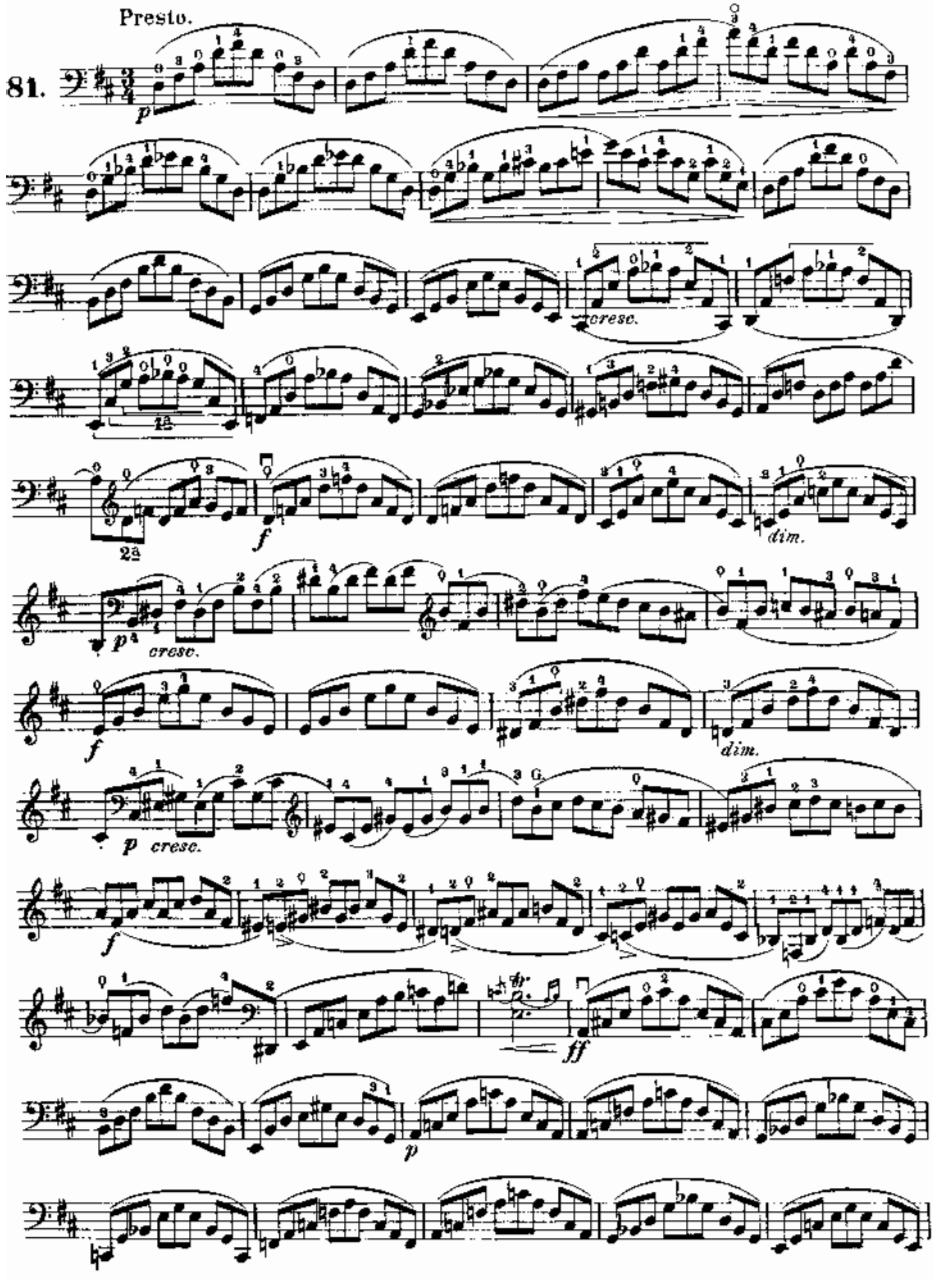

dim.
p
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
dim.
p
cresc.
f
dim.

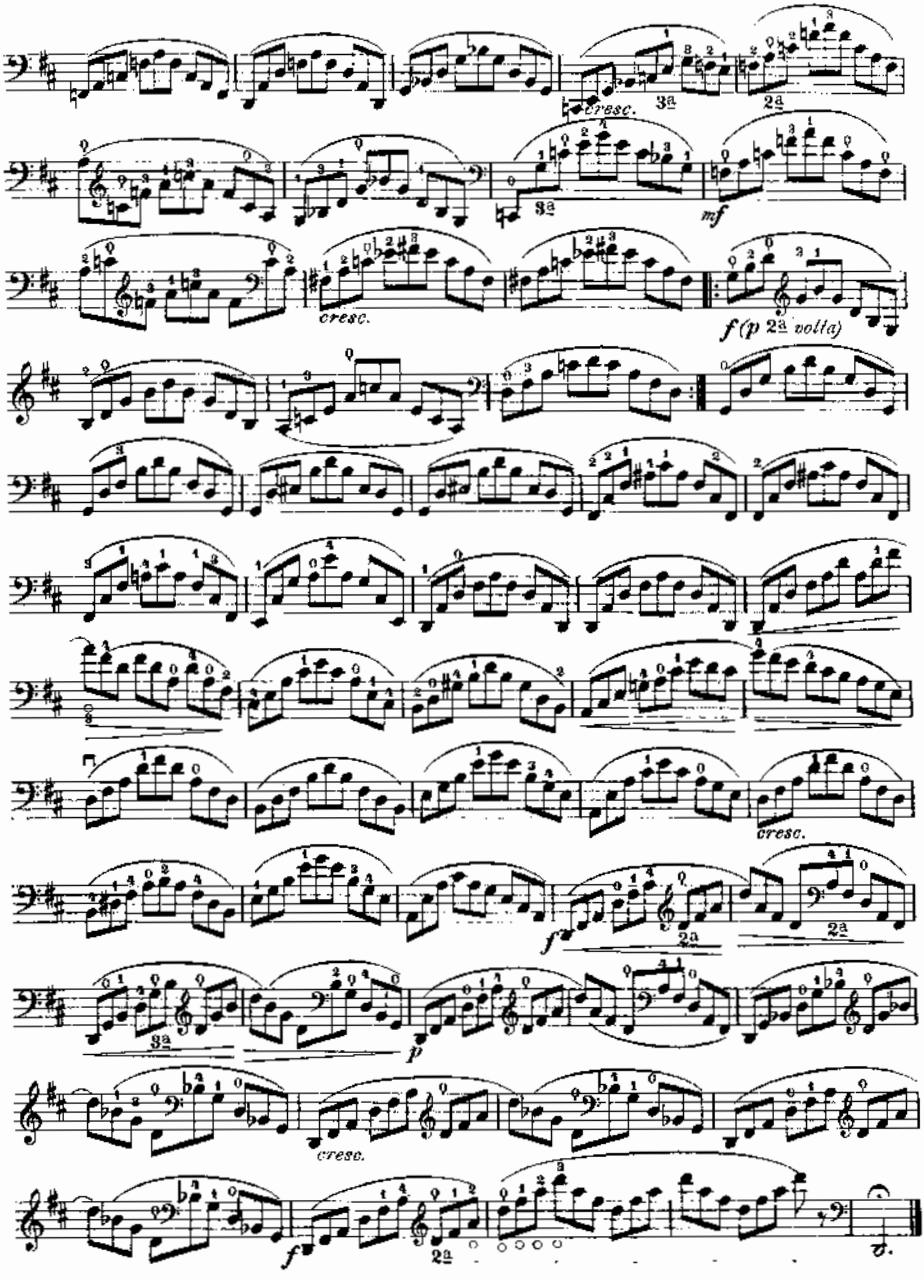

Tempo I.
p
cresc.
mf
dim. e rall.
pp
morendo
Allegro non troppo.
80.
p
mf
cresc.
f
dim.

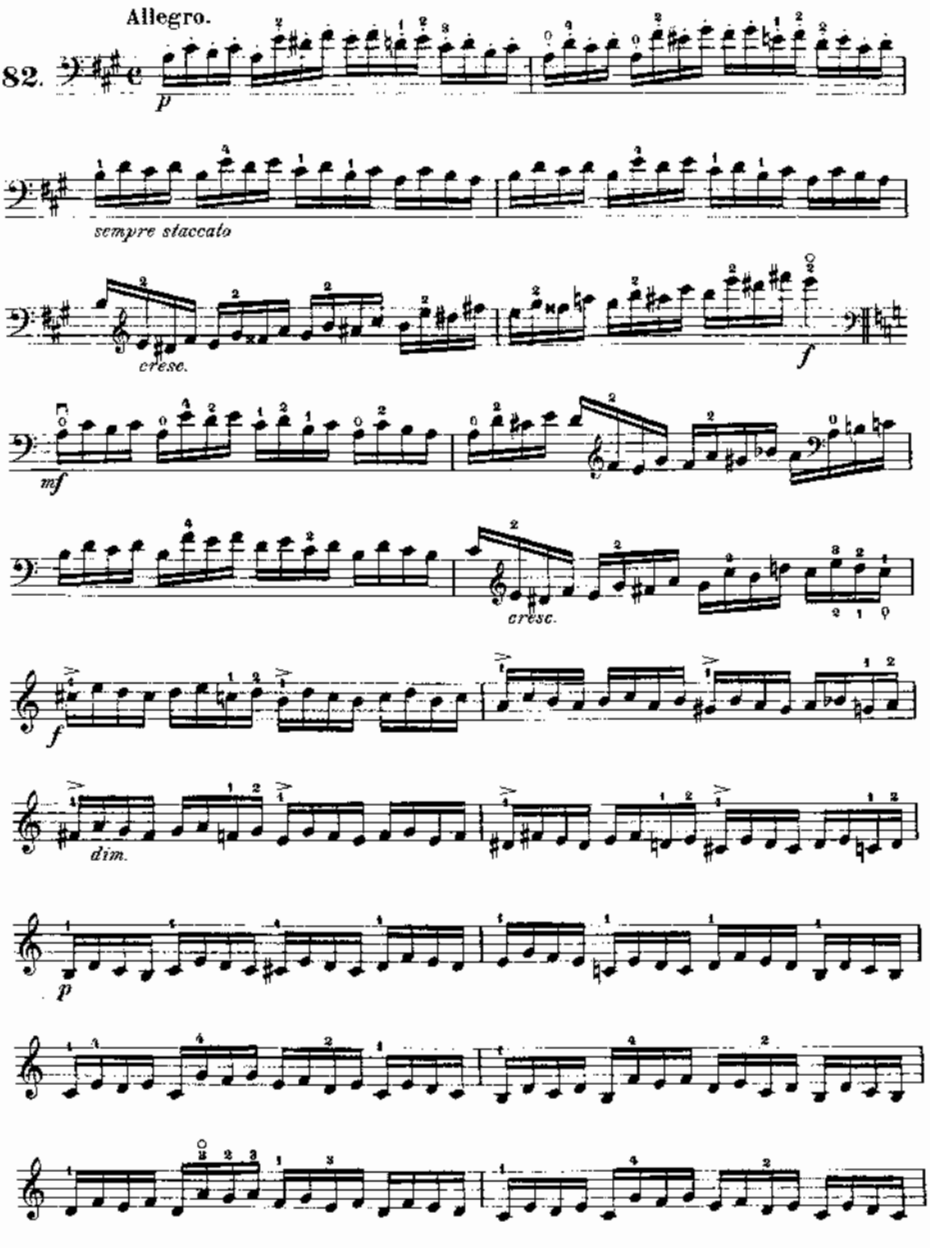

1a
1a
f
2a
1a
2a
1a
p
1a
2a
1a
2a
1a
2a
mf
cresc.
2a
f
dim.
p cresc.
f
dim.
e
riten.
p

Presto.

81.




cresc.
mf
cresc.
f (p 2a volta)
cresc.
f
p
cresc.
f


Allegro.
82.
p
sempre staccato
cresc.
f
mf
cresc.
f
dim.
p

cresc.

mf

cresc.

f

dim.

p

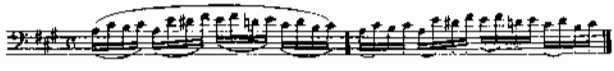
cresc.

f

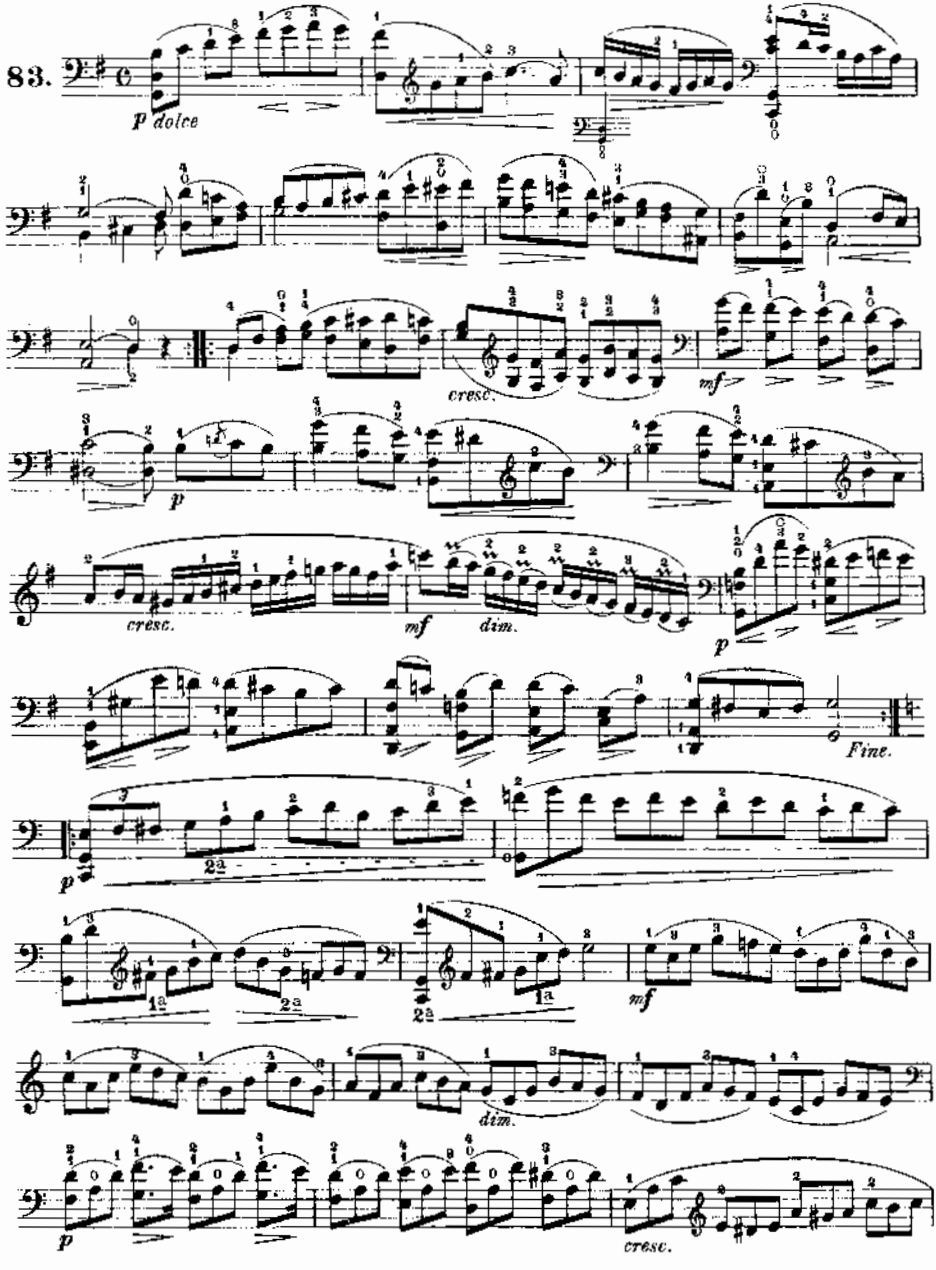
ritard.

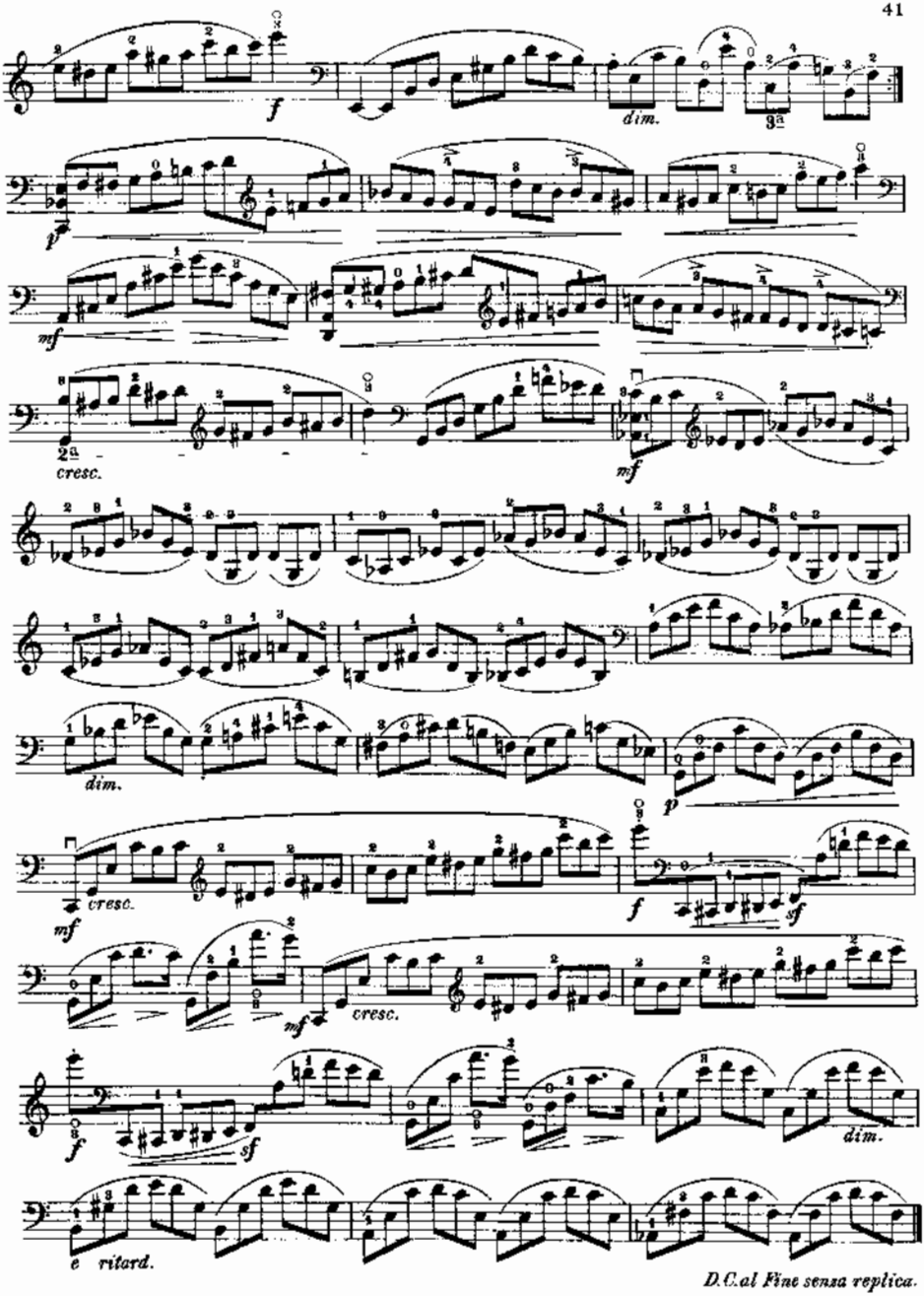
ff

Bowings:



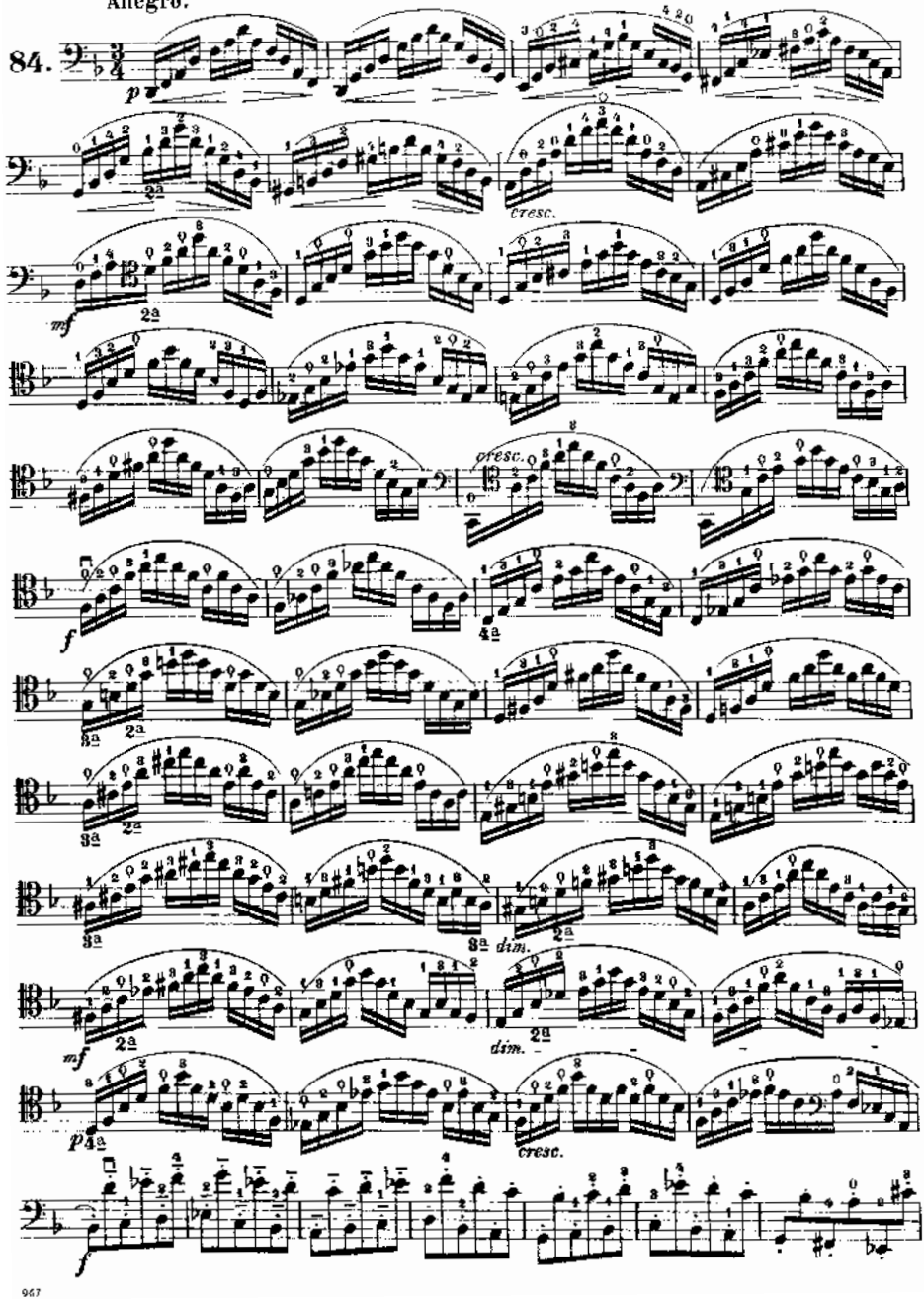
Andante con moto.

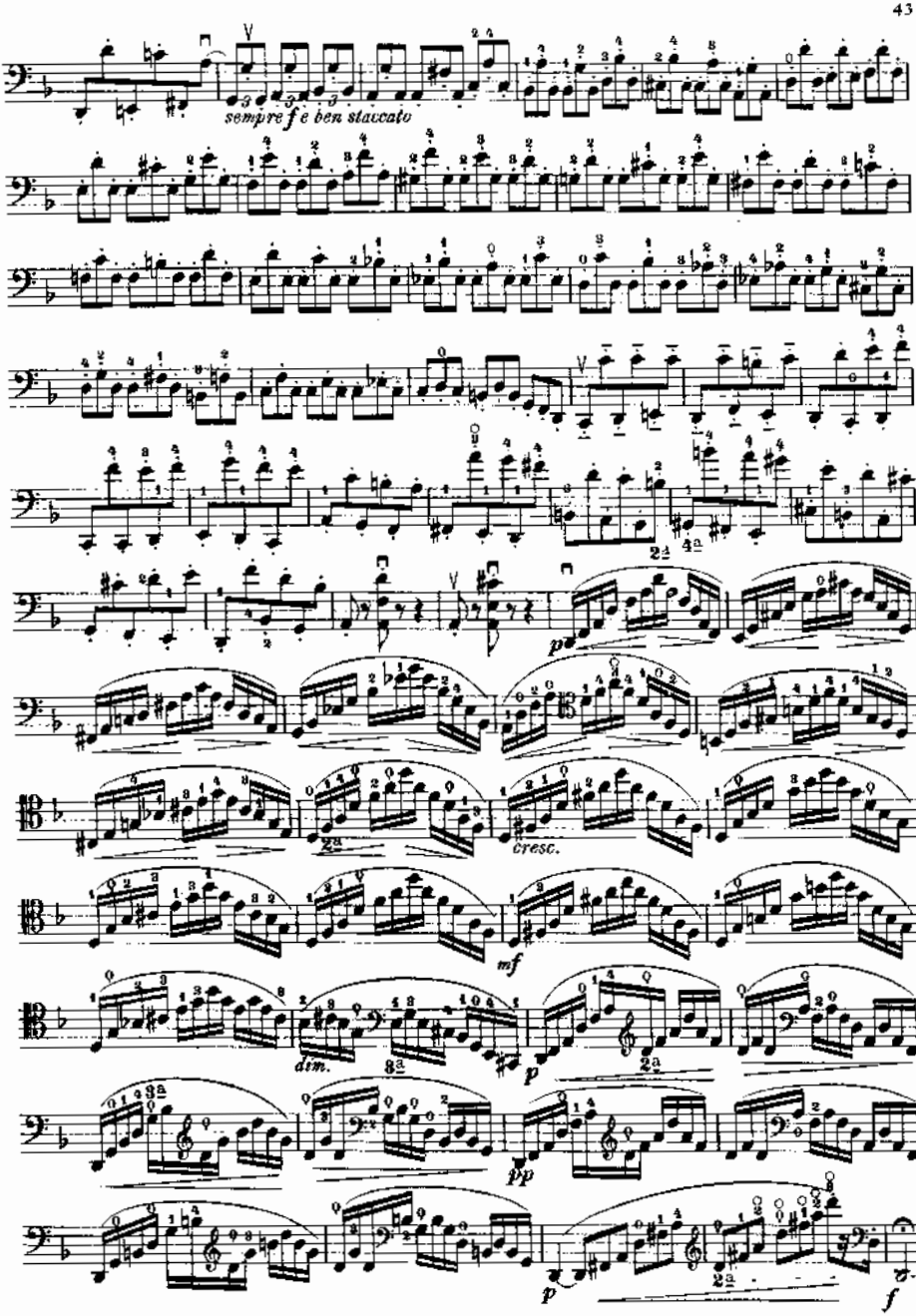



f
dim.
p
mf
cresc.
mf
dim.
p
cresc.
mf
f
sf
mf
cresc.
f
sf
dim.
e ritard.
D.C.al Fine senza replica.

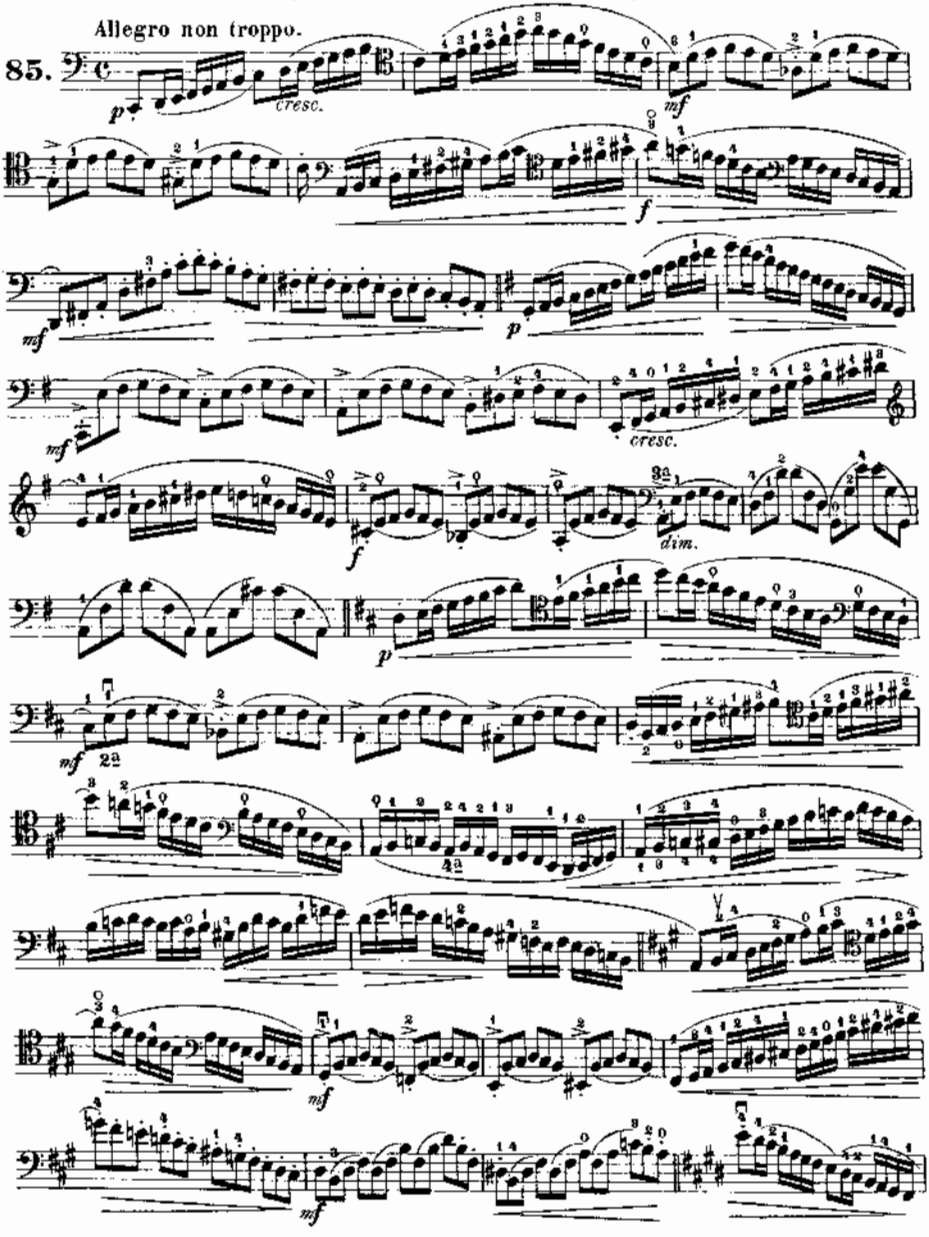
Allegro.

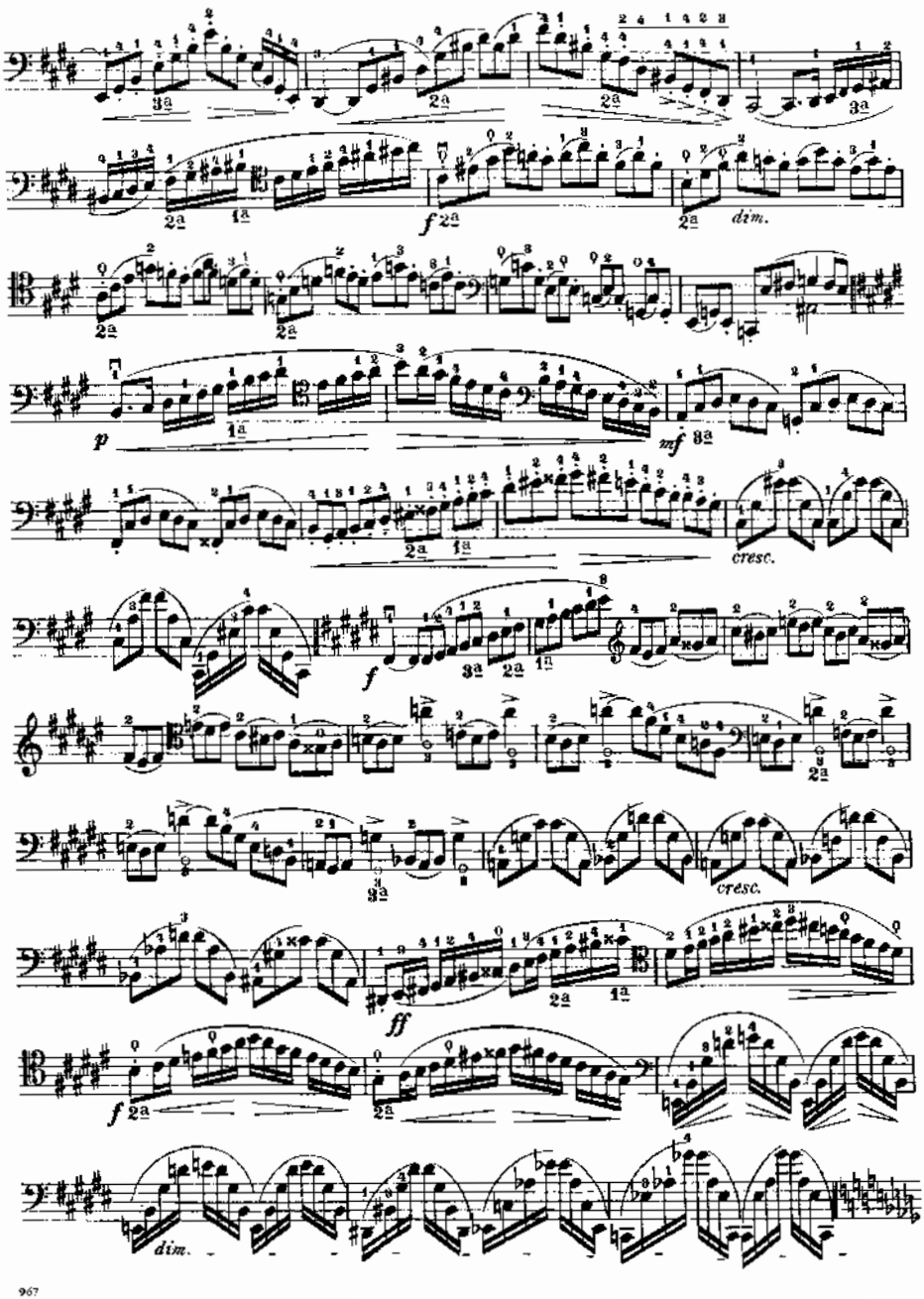
84.

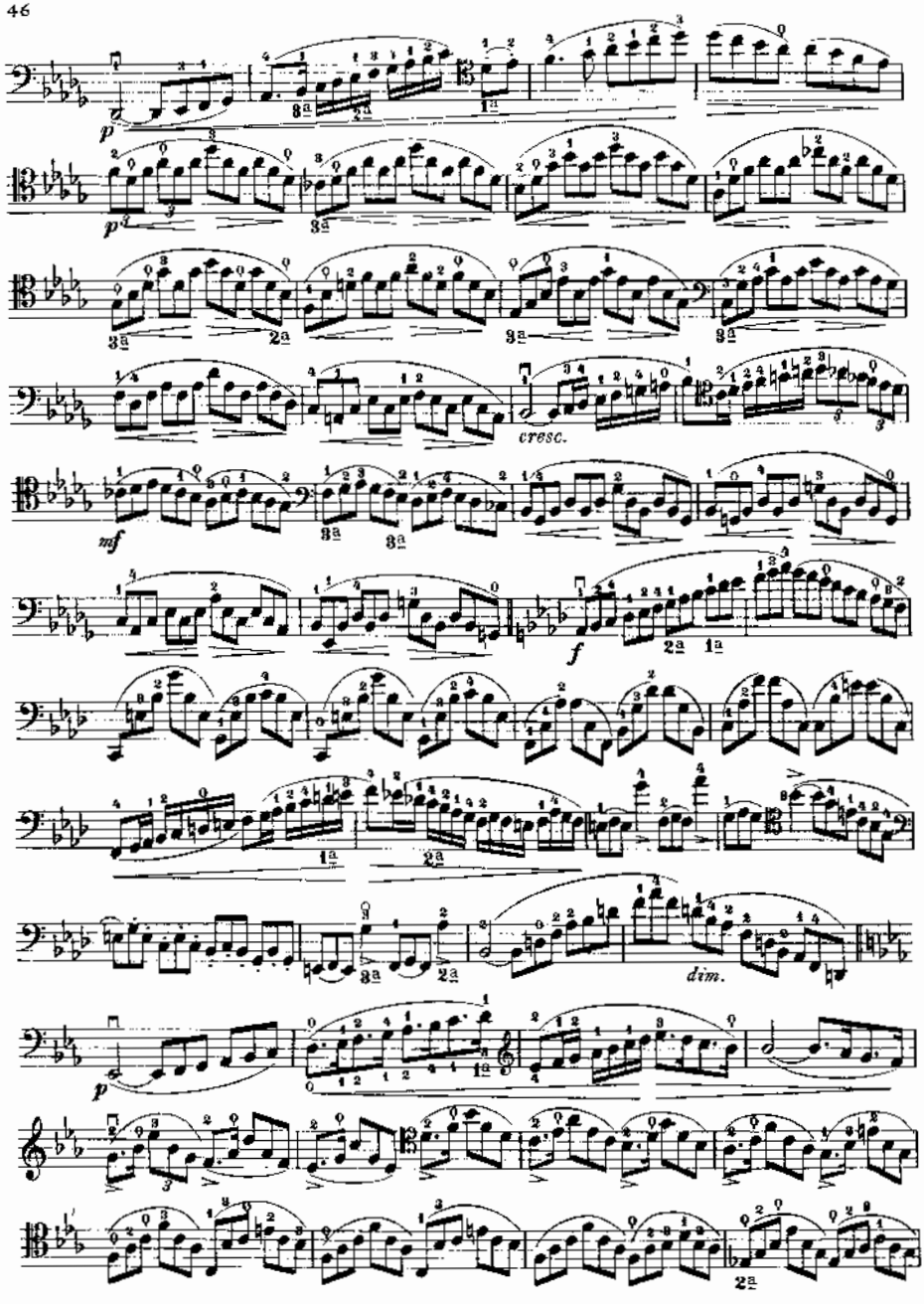


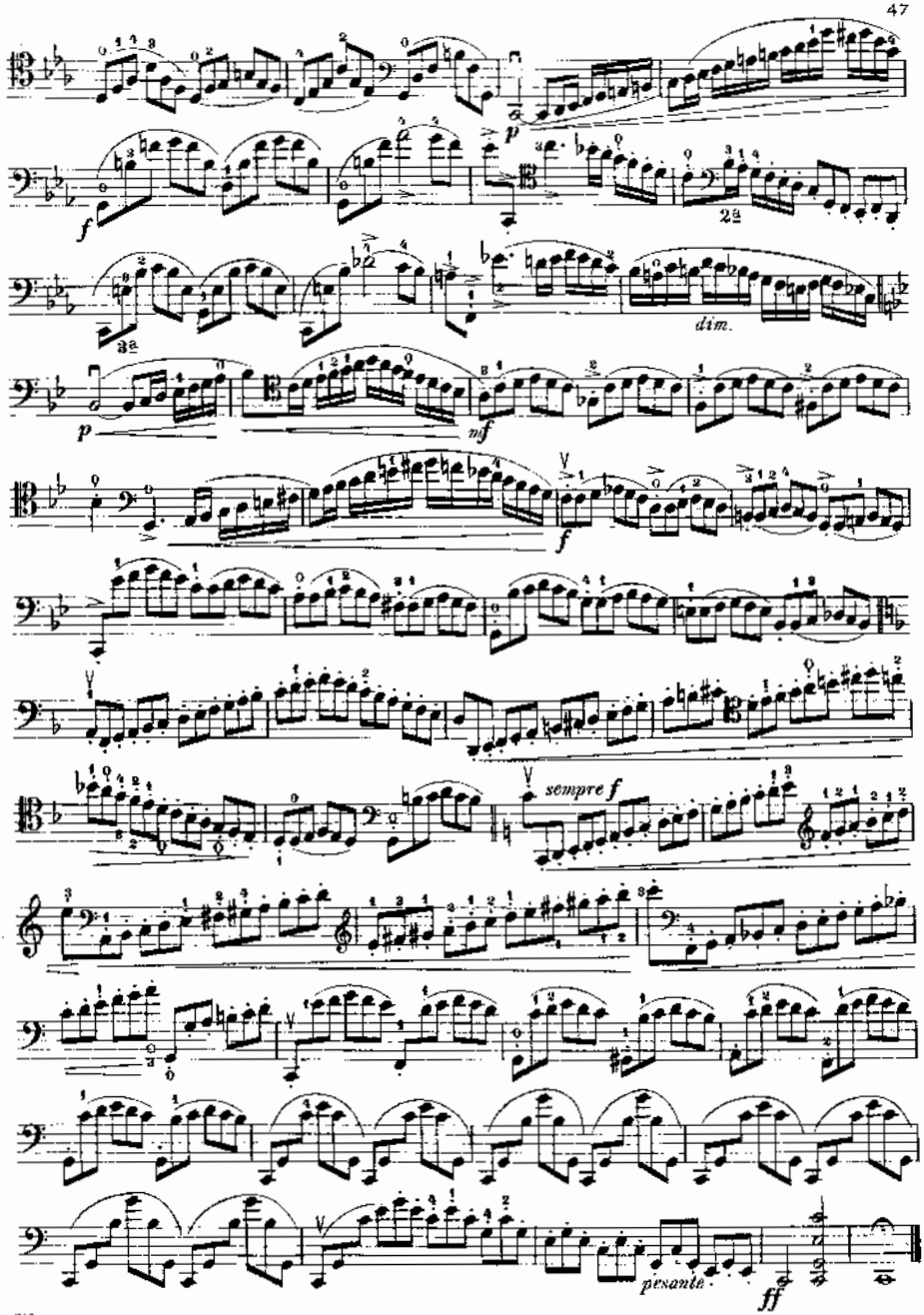

sempre f e ben staccato
cresc.
mf
dim.
p
pp
p
f

To practise in all the major and minor keys




dim.
p
mf
cresc.
f
cresc.
ff
f
dim.


p
cresc.
mf
f
dim.
p


f
p
dim.
p
mf
f
sempre f
pesante
ff

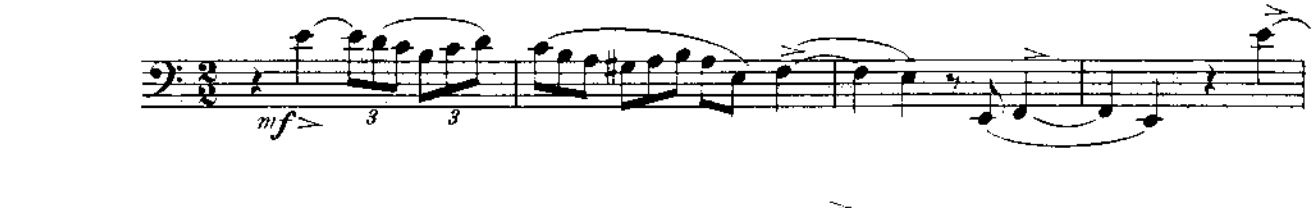
Saint Saens

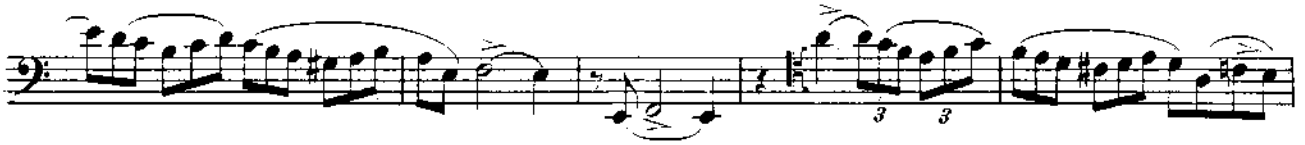
1er CONCERTO POUR VIOLONCELLE

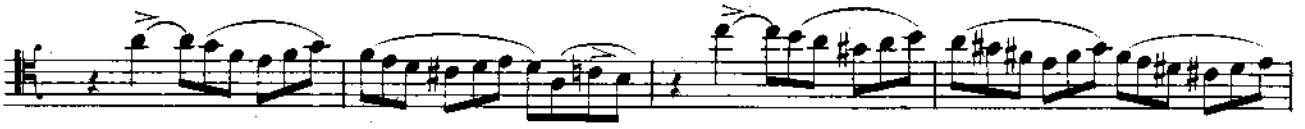
VIOLONCELLE SOLO

C. SAINT-SAËNS
Op. 33.

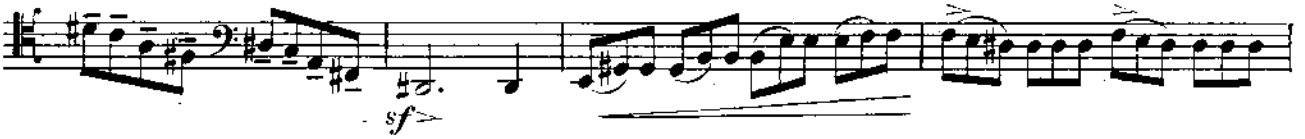
All° non troppo

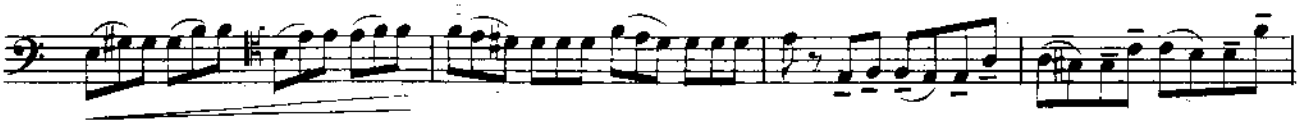




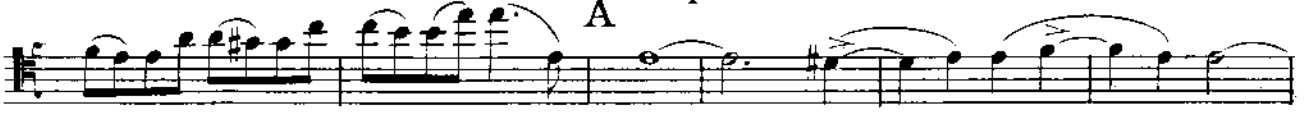


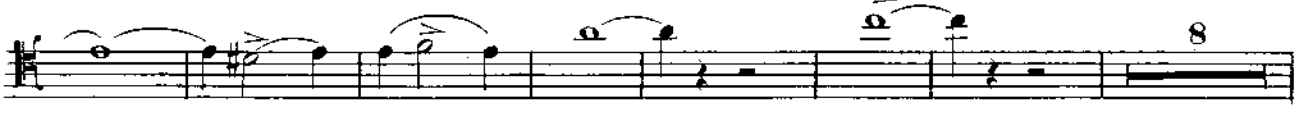
Poco animato

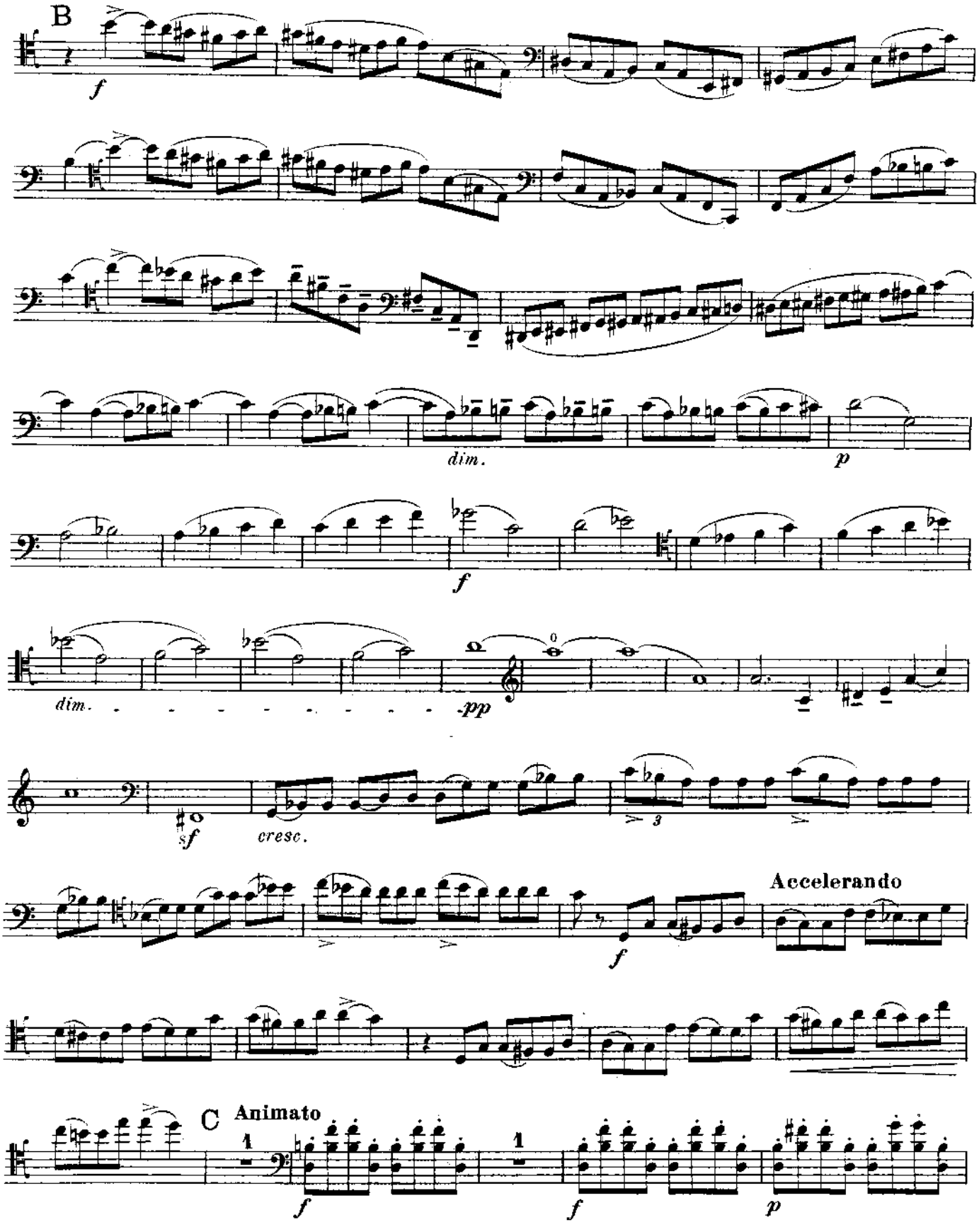


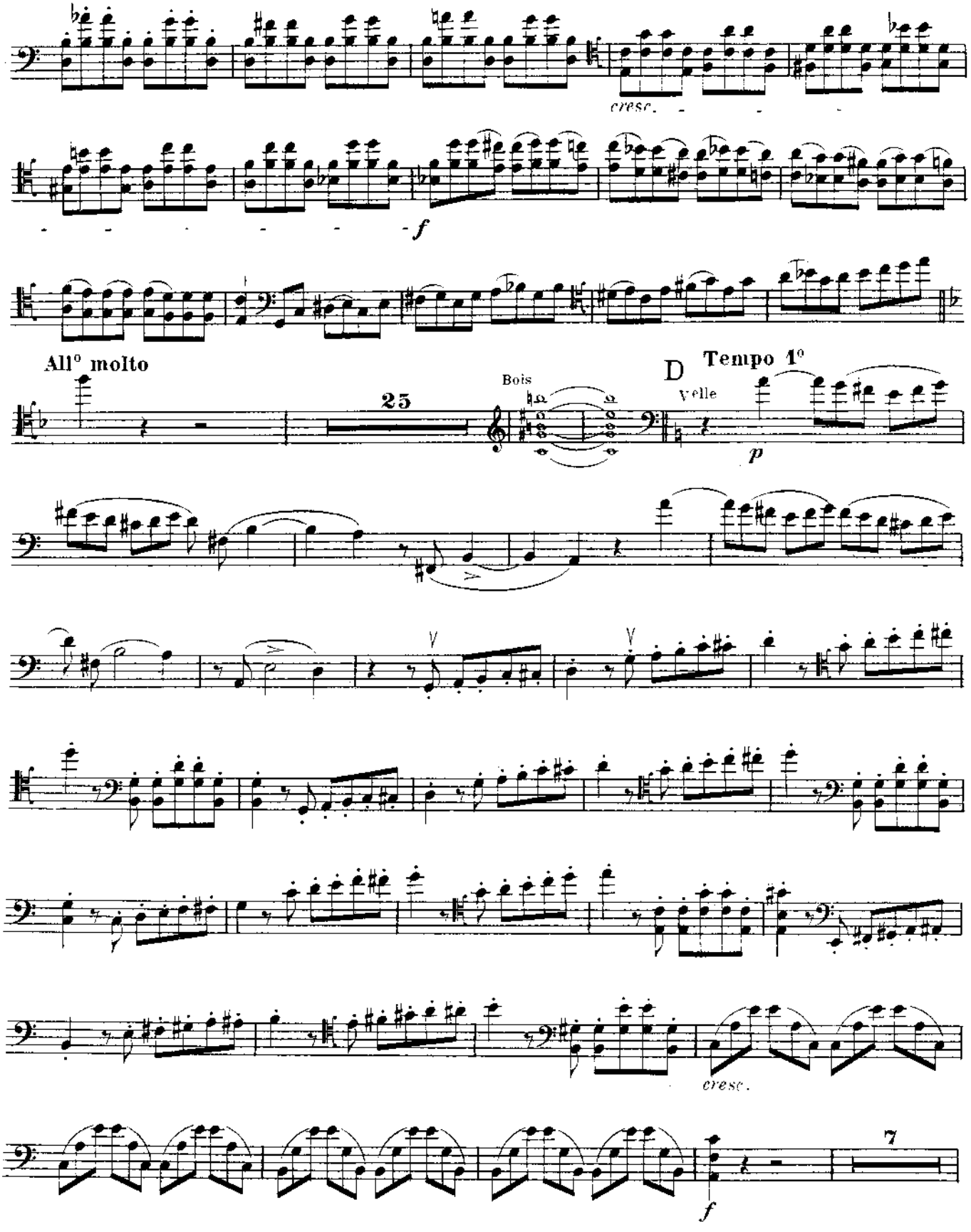


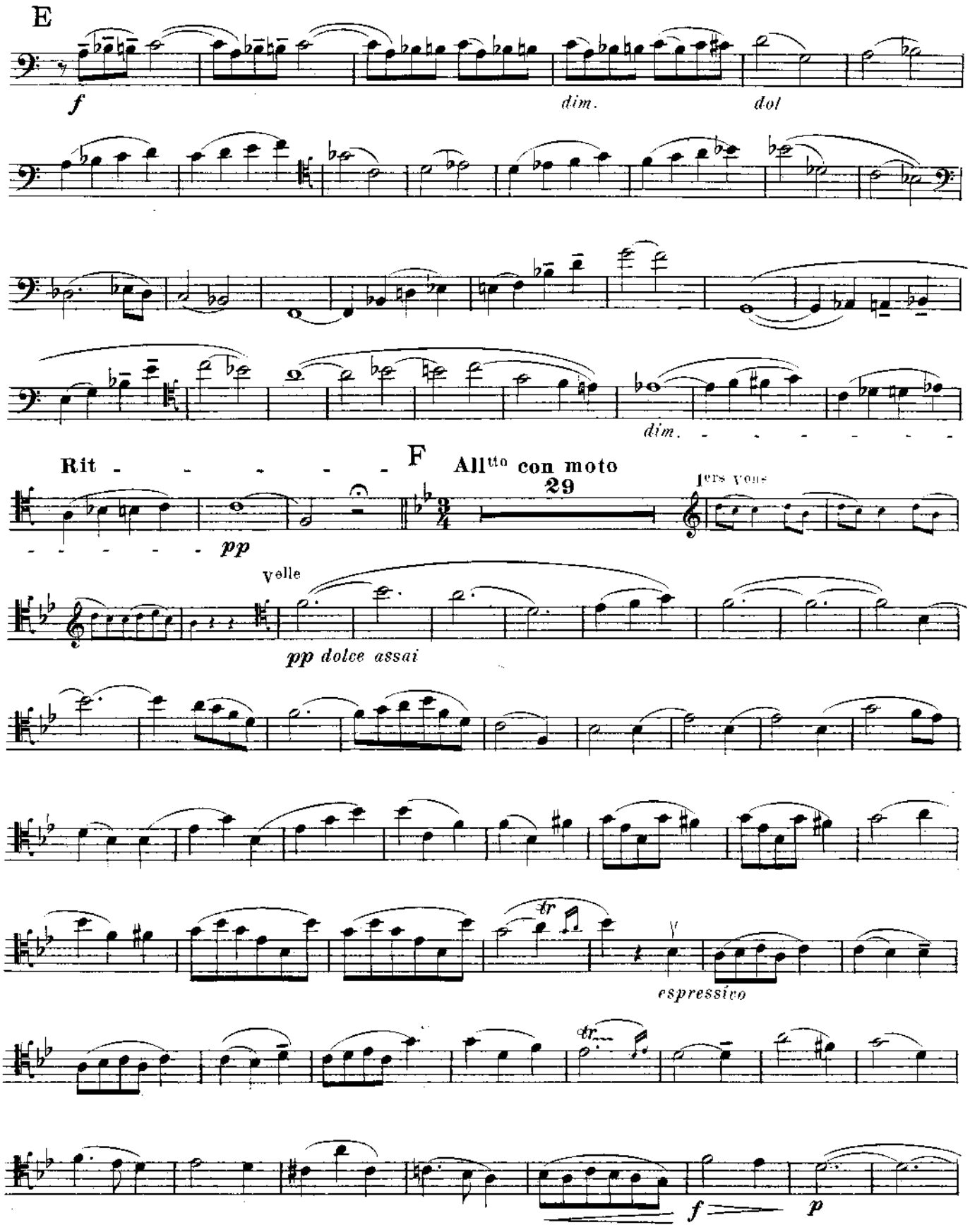
Rall. A Tempo 1°

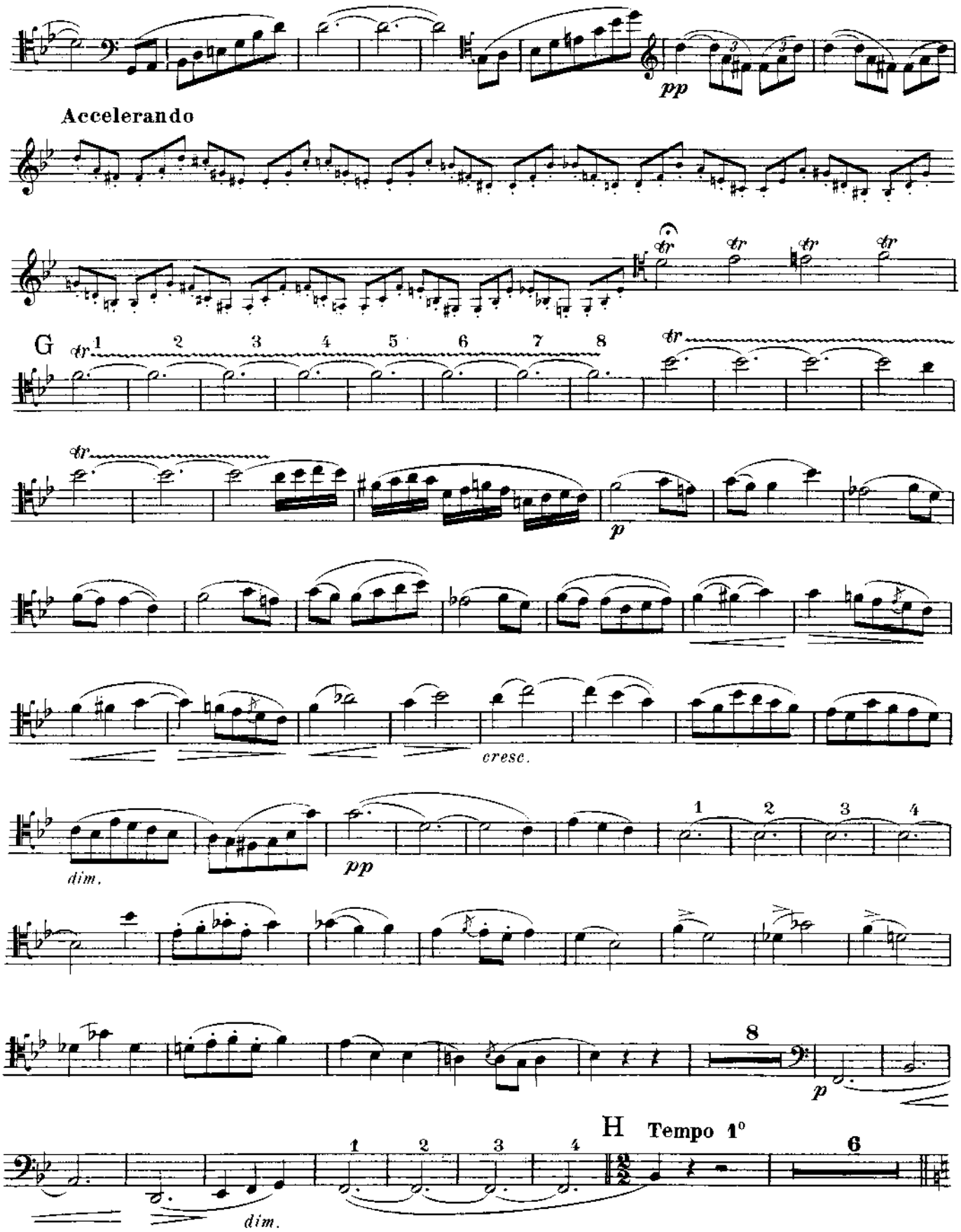




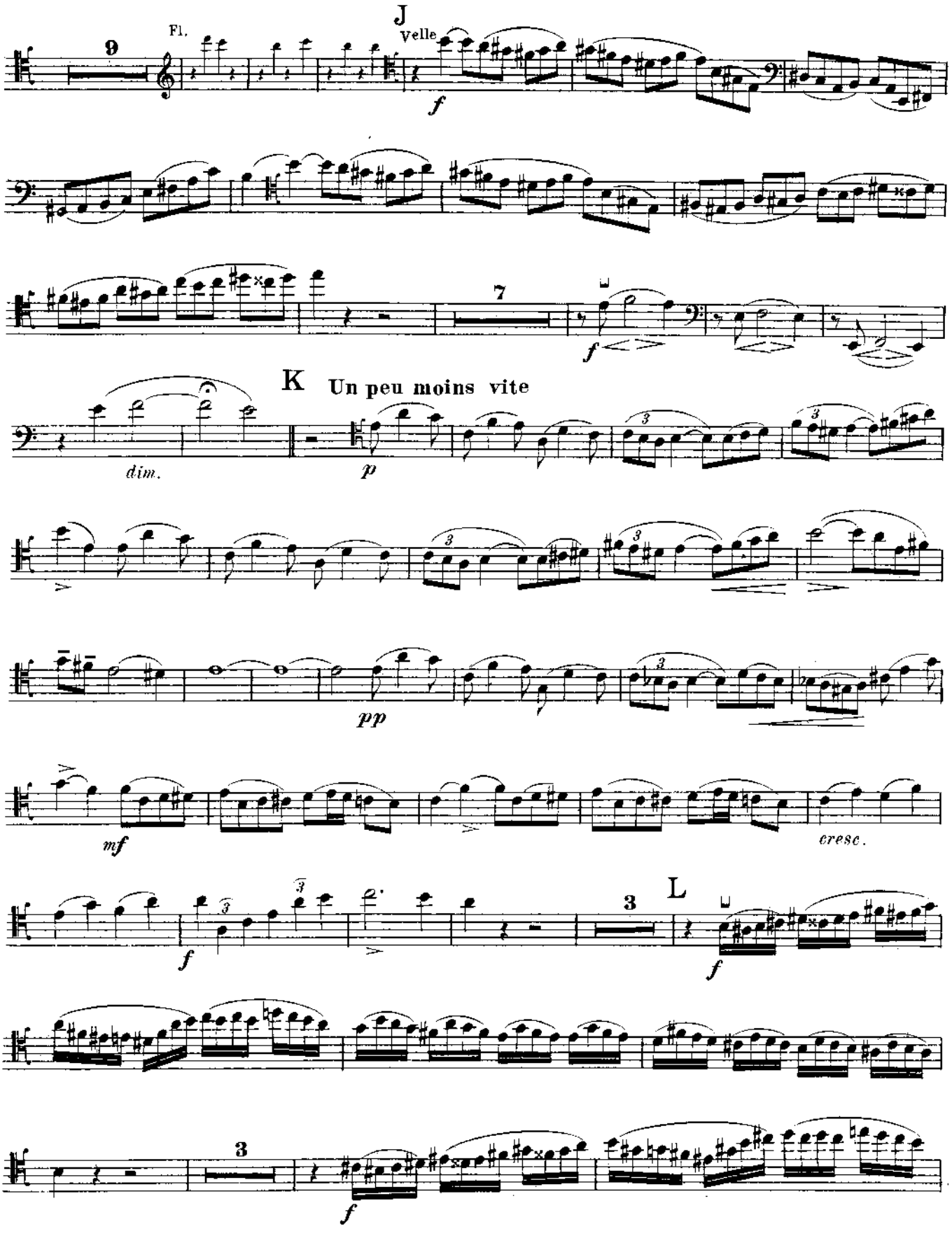

B
f
dim.
p
f
dim.
pp
sf
cresc.
Accelerando
f
C
Animato
f
f
p

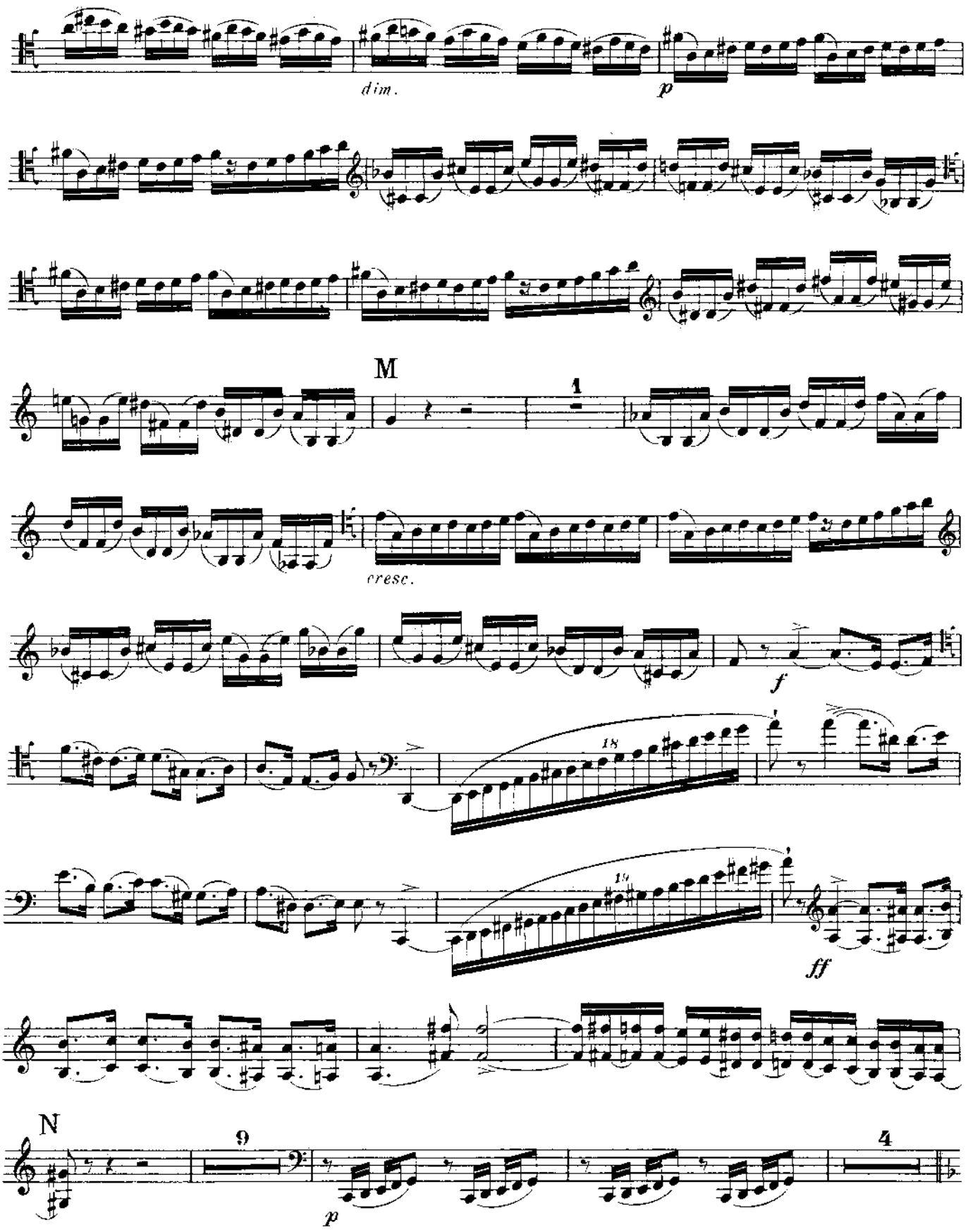

cresc.
f
All° molto
25
Bois
D
Tempo 1°
Velle
p
cresc.
7
f

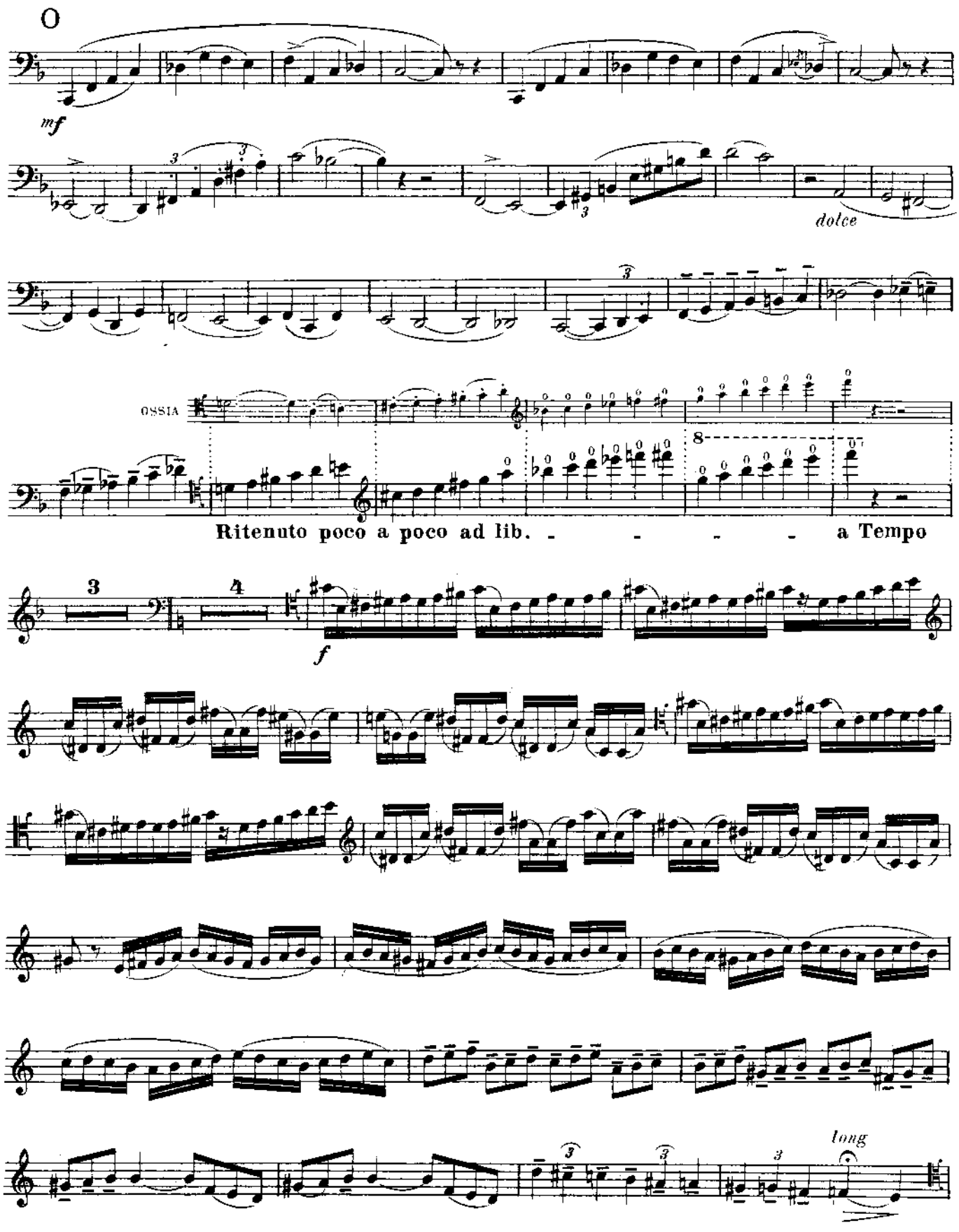

E
f
dim.
dol
dim.
Rit - - - - - - -
pp
F
All^tto con moto
29
1ers vons
Velle
pp dolce assai
tr
espressivo
tr
f
p

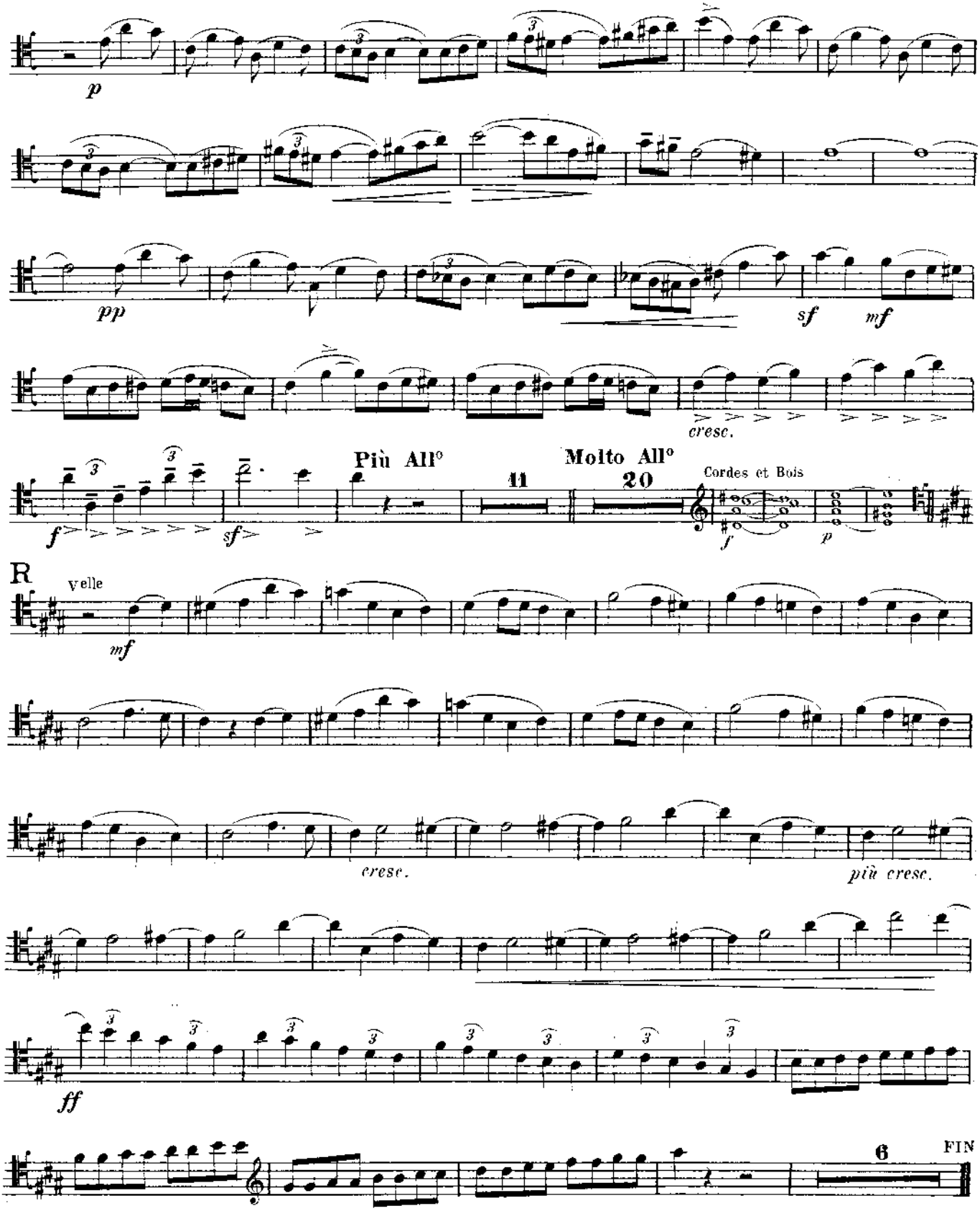

pp
Accelerando
G
tr
1 2 3 4 5 6 7 8
p
cresc.
dim.
pp
1 2 3 4
8
p
H Tempo 1°
1 2 3 4
6
dim.

VIOLONCELLE SOLO




dim.
p
M
1
cresc.
f
18
19
ff
N
9
p
4


O
mf
dolce
OSSIA
8
Ritenuto poco a poco ad lib. - - - - a Tempo
3
4
f
long


p
pp
sf
mf
cresc.
Più All°
11
Molto All°
20
Cordes et Bois
f
p
R
Velle
mf
cresc.
più cresc.
ff
6
FIN

1er CONCERTO POUR VIOLONCELLE

Violoncelle et Piano
par l'Auteur

C. SAINT-SAËNS
Op. 33

All° non troppo

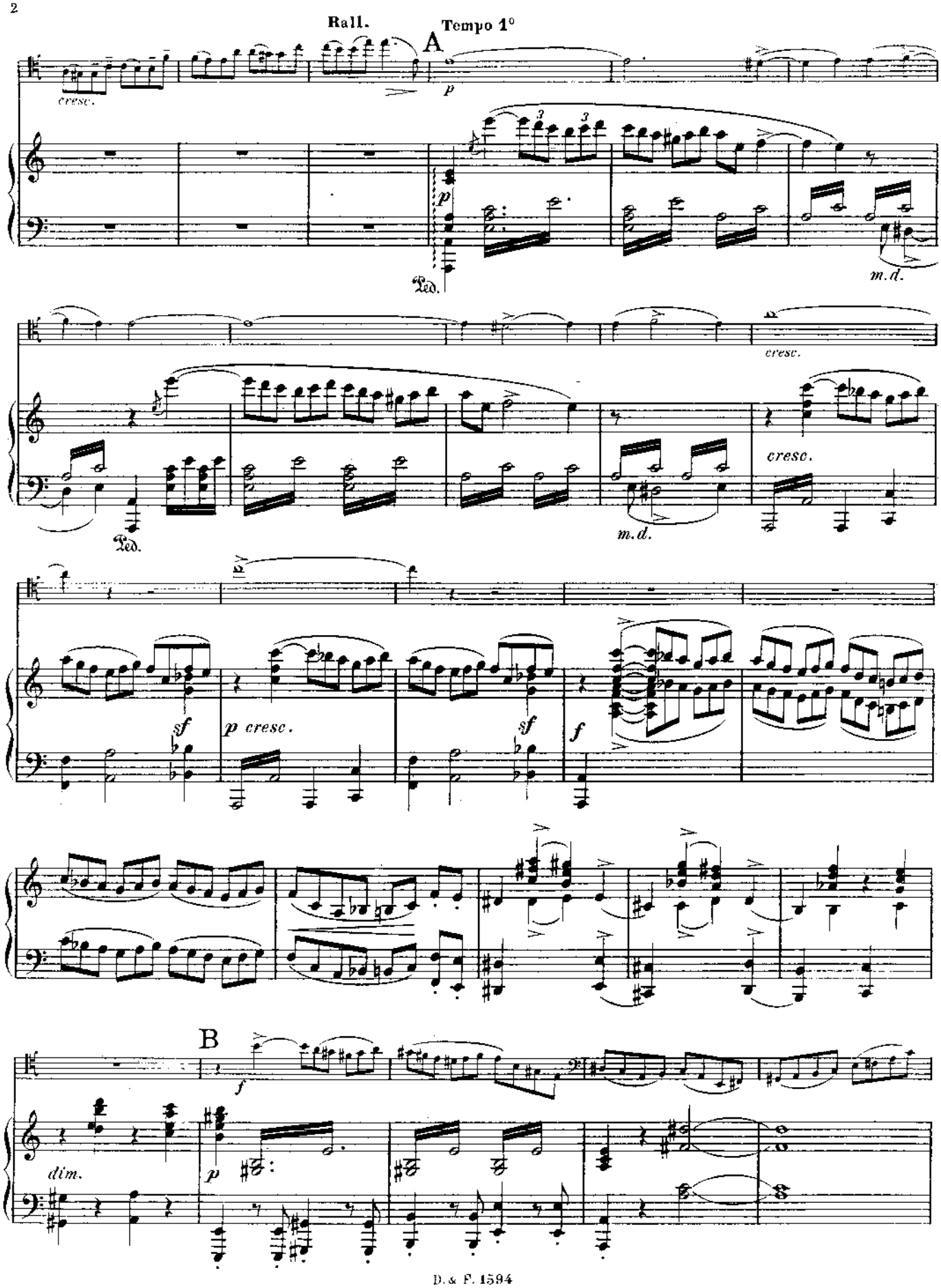
VIOLONCELLE

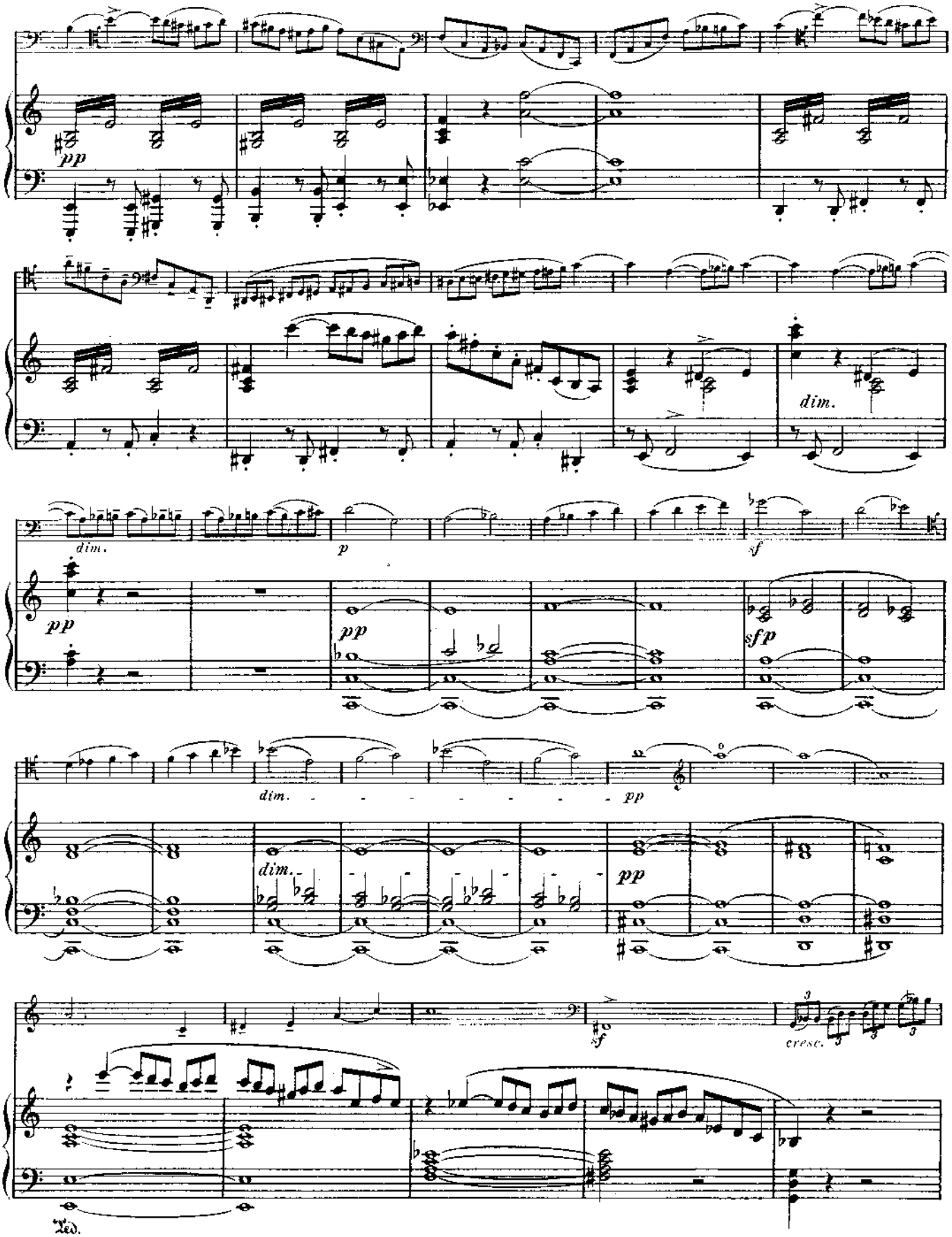
PIANO

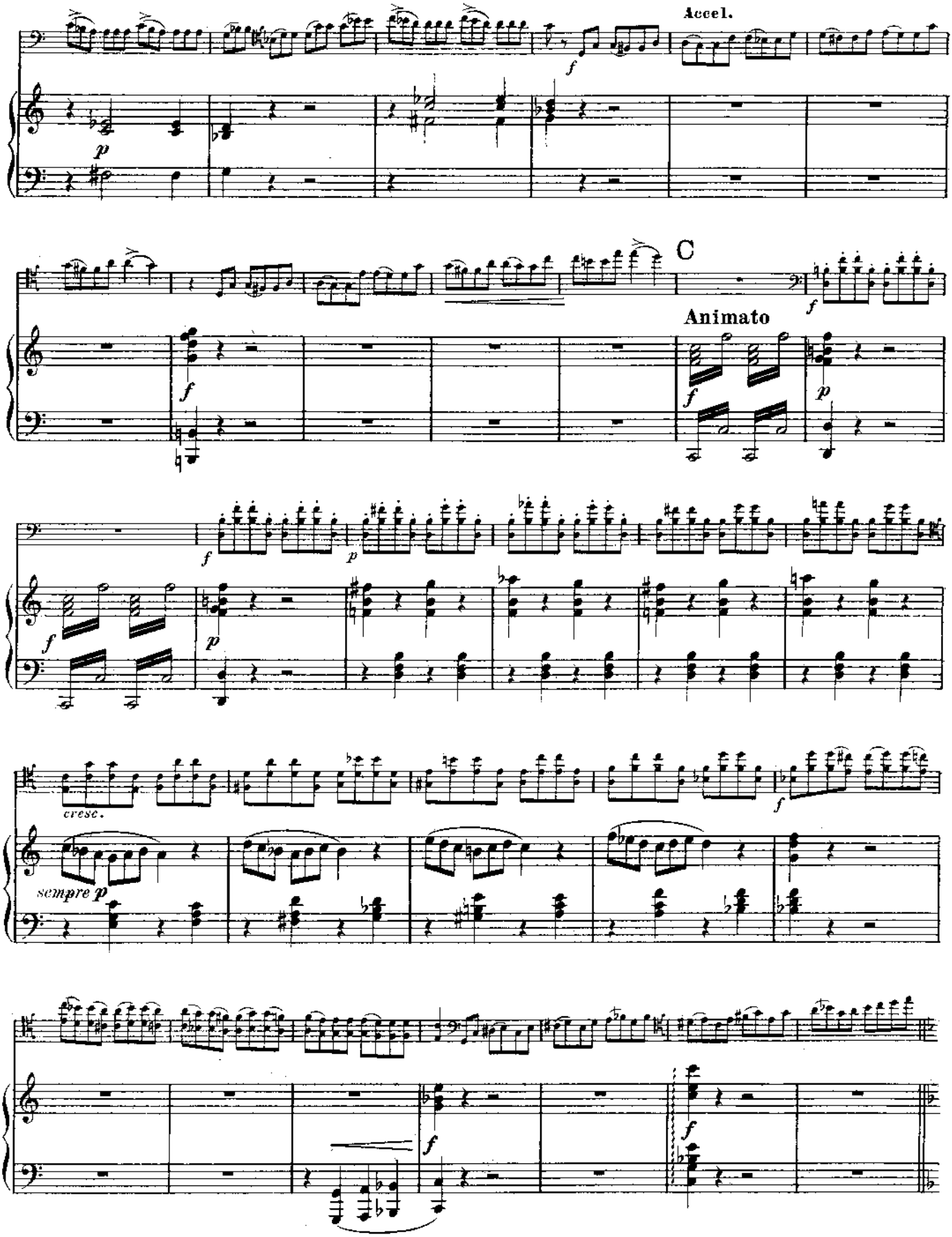
All° non troppo

Poco animato

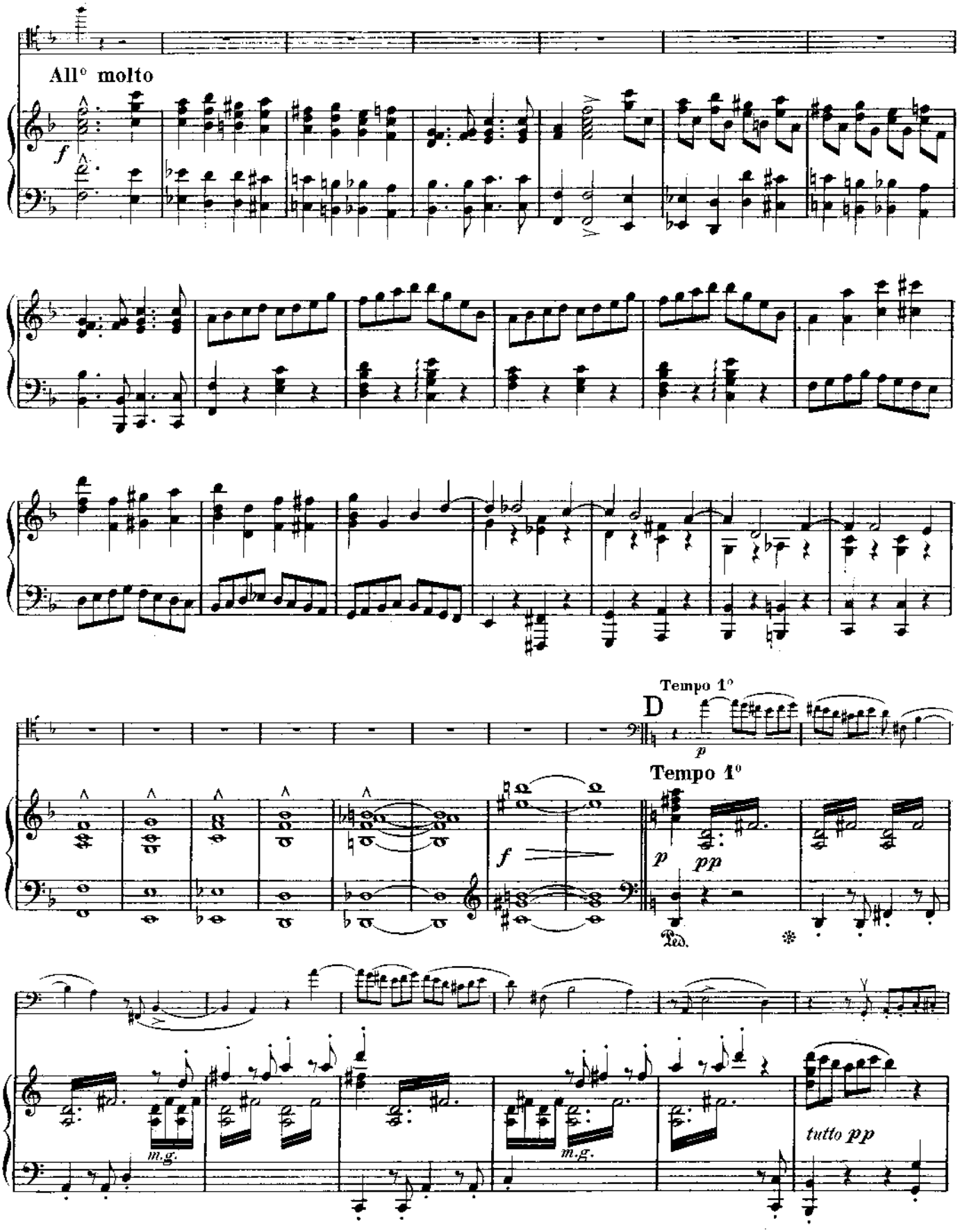
A. Durand & Fils, Éditeurs D. & F. 1594 Paris, 4, Place de la Madeleine.

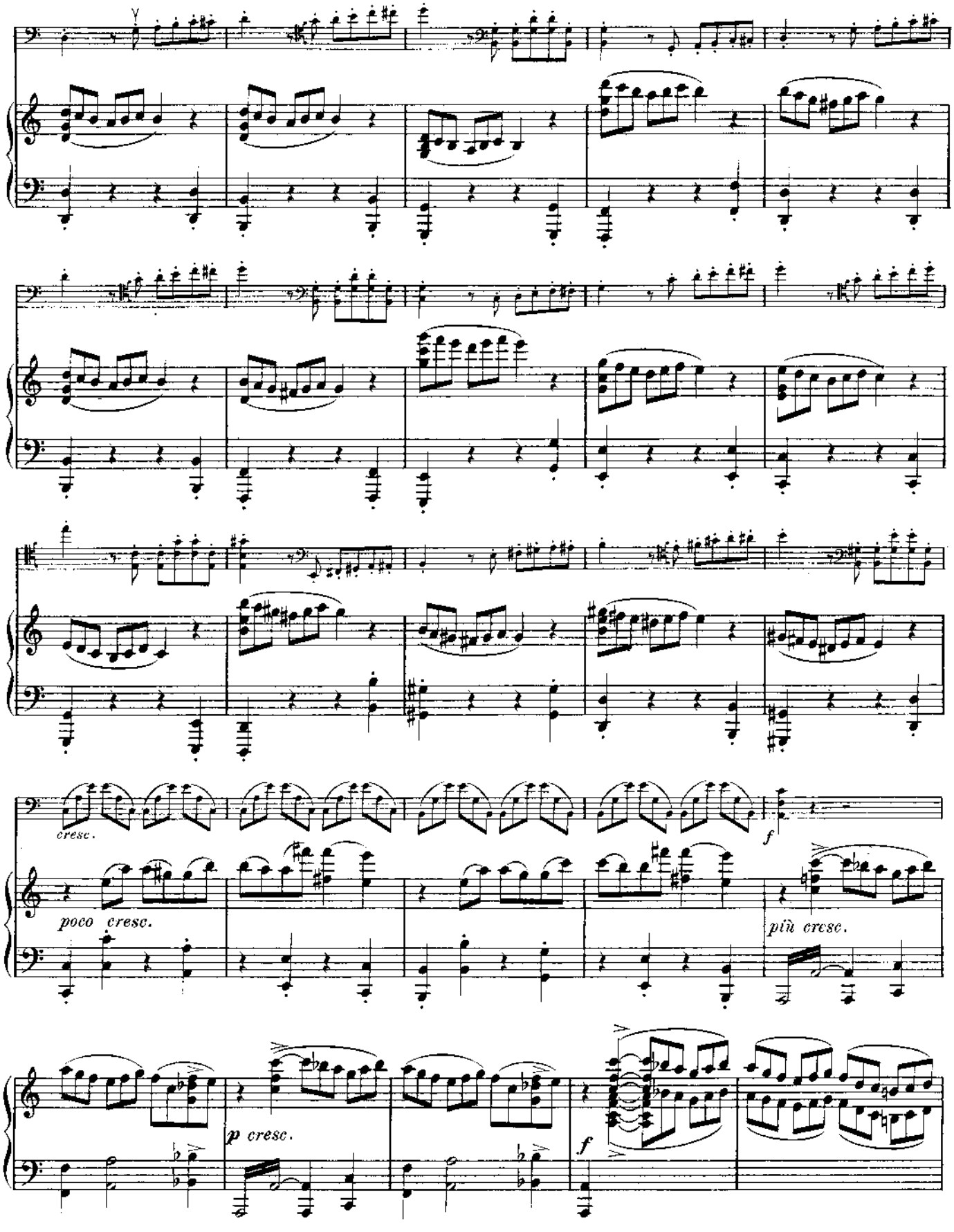

Rall.
Tempo 1°
A
cresc.
p
Ped.
m.d.
cresc.
sf
p cresc.
f
B
dim.

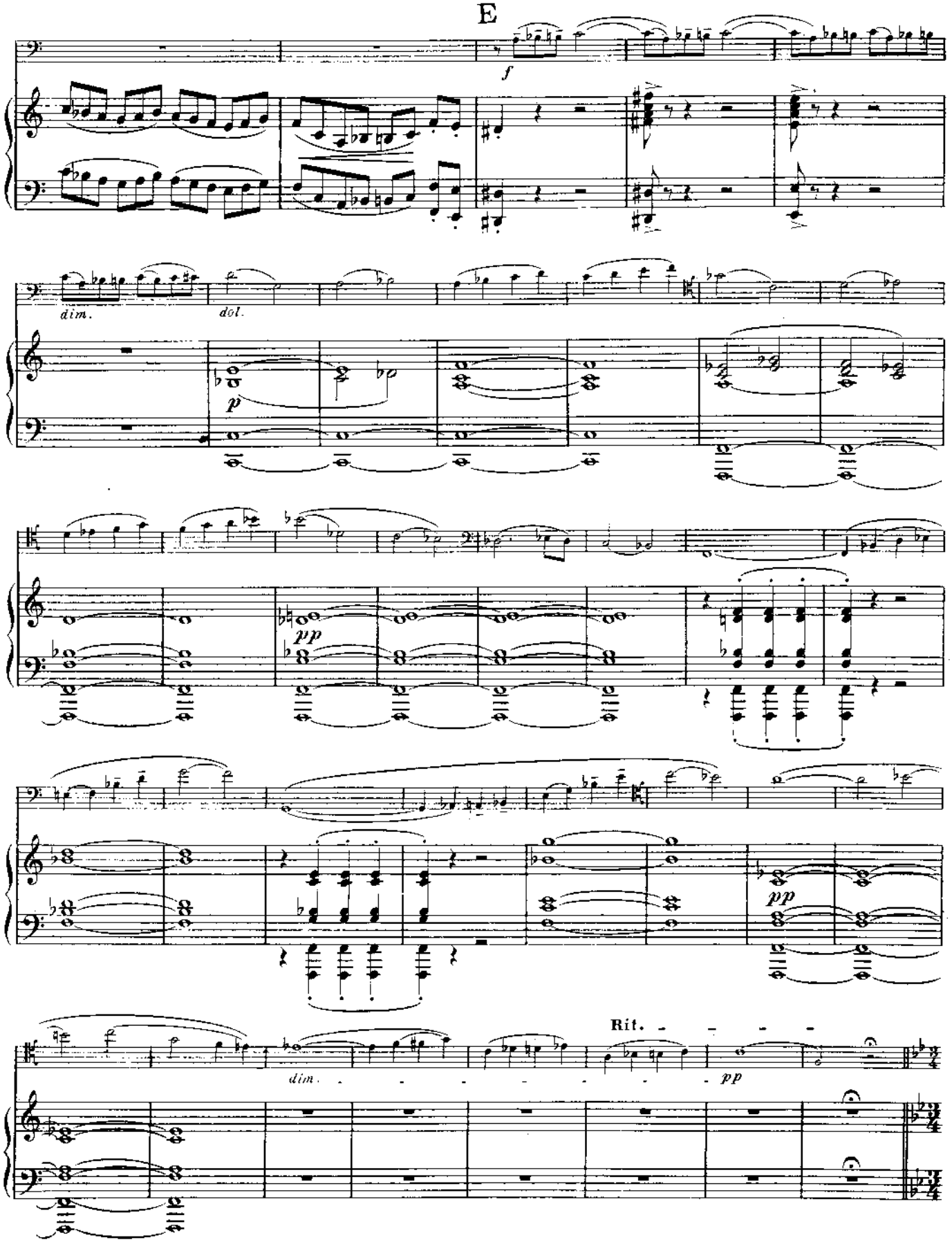

pp
dim.
p
sf
pp
sfp
dim.
pp
dim.
pp
sf
cresc.
Ped.


Accel.
C
Animato
cresc.
sempre p

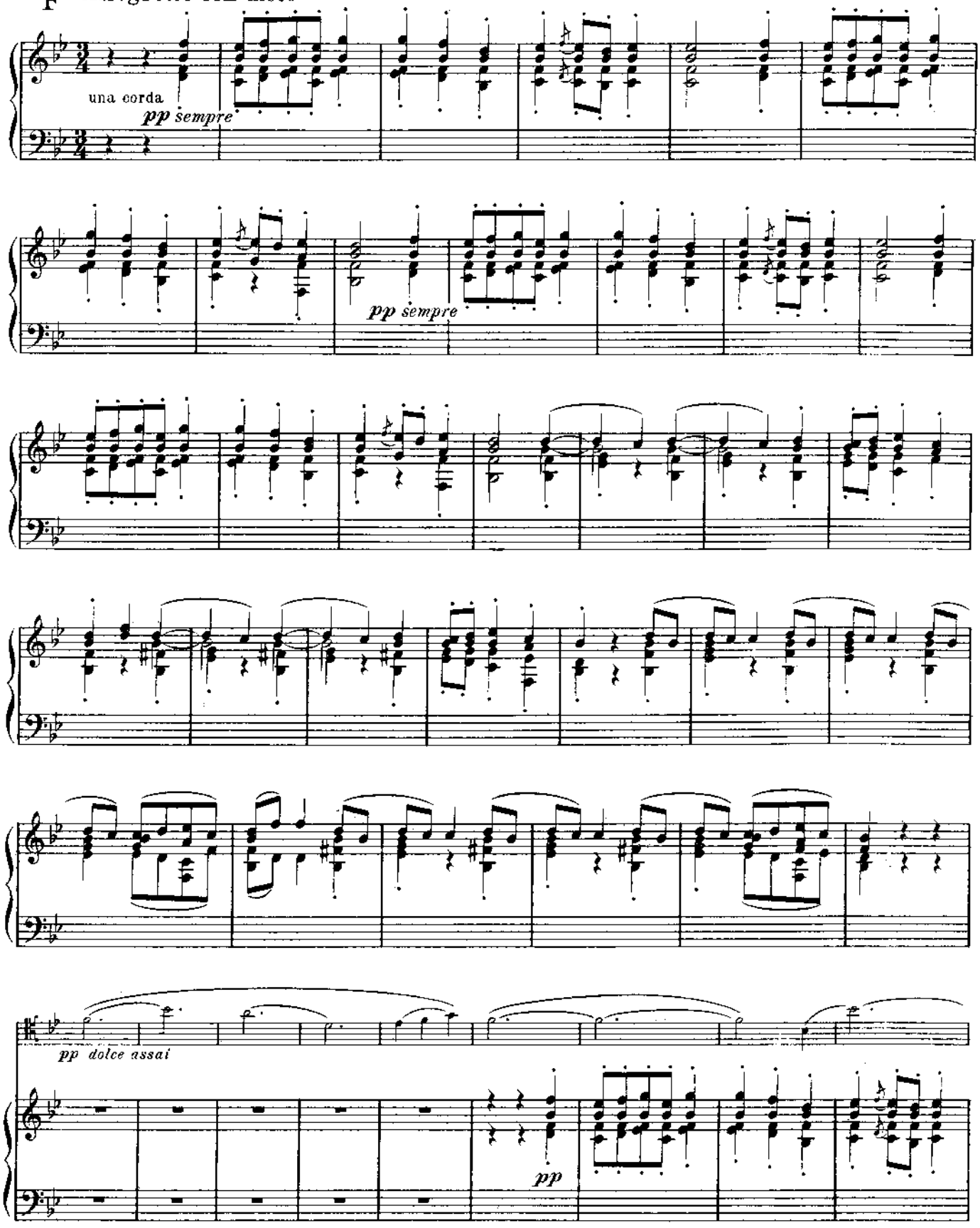
All° molto

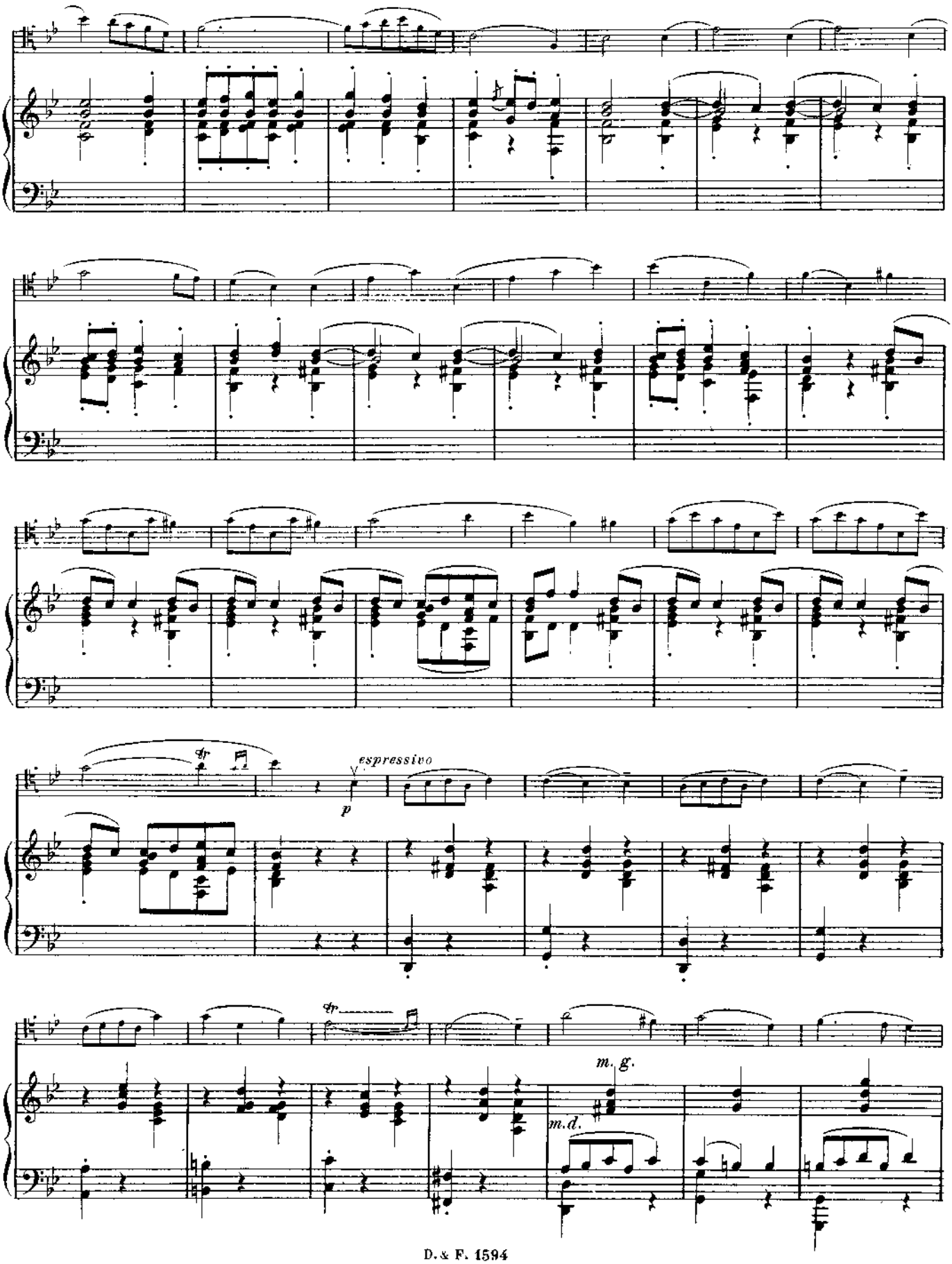


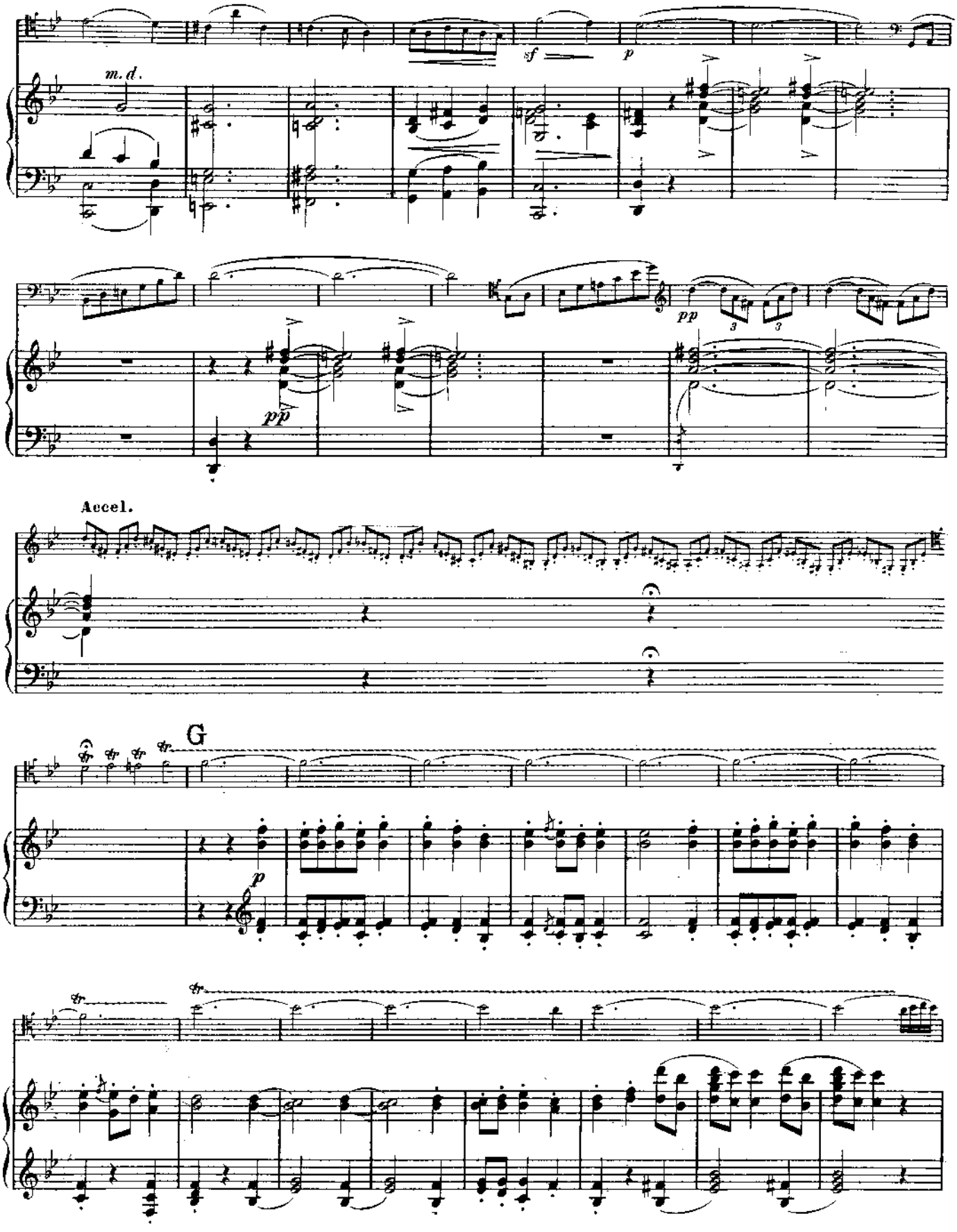

cresc.
f
poco cresc.
più cresc.
p cresc.
f

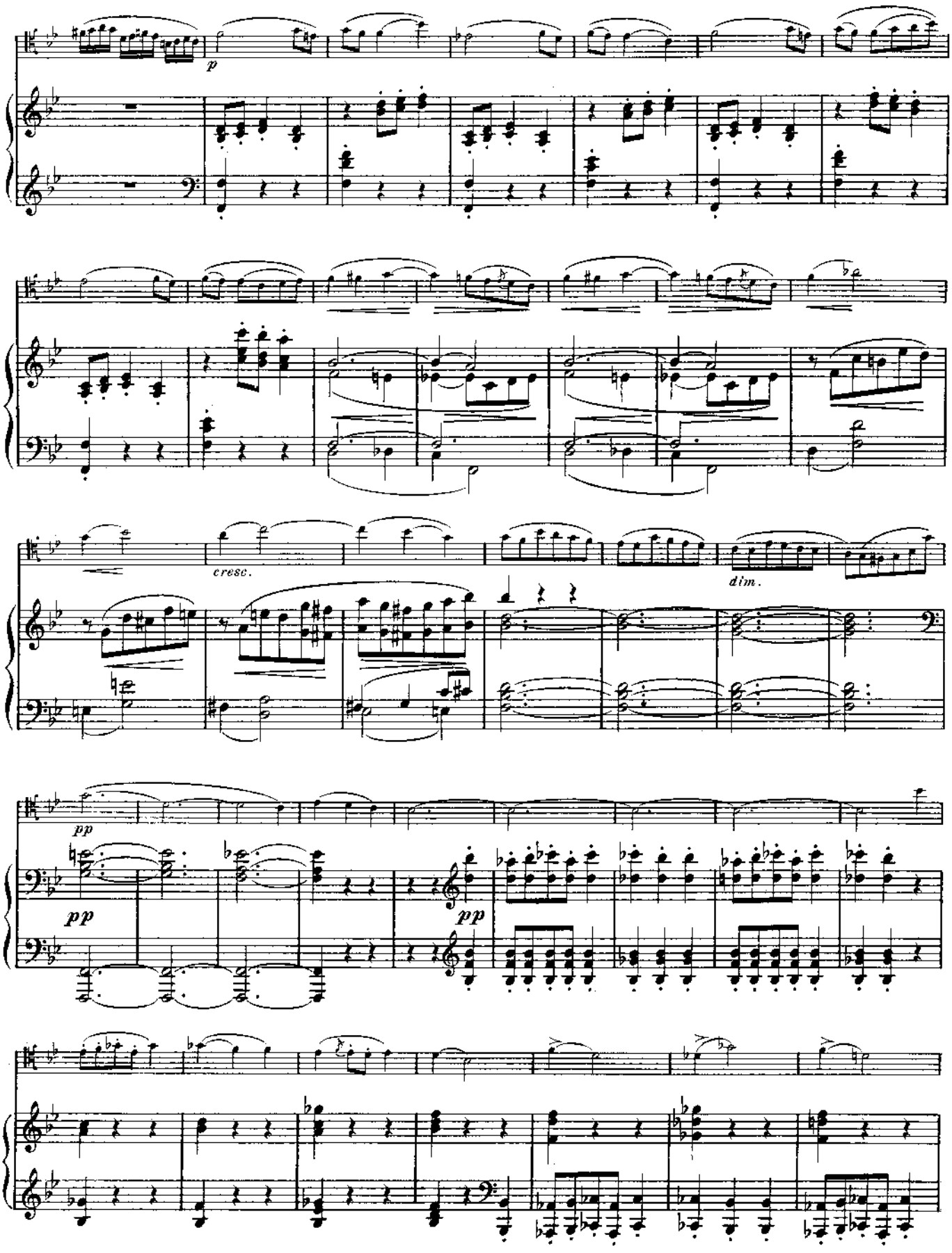

E
f
dim.
dol.
p
pp
pp
dim.
Rit.
pp

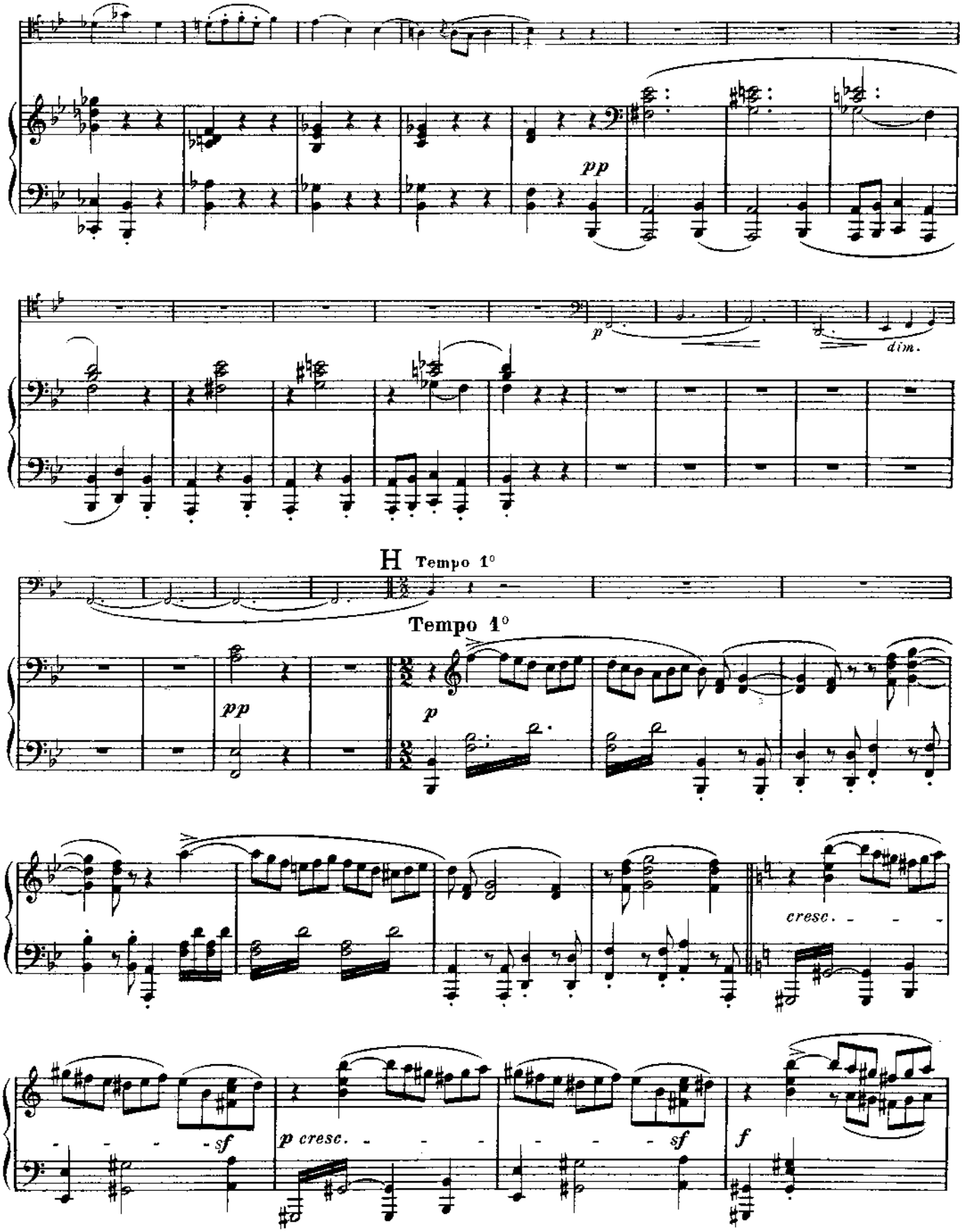
F **Allegretto con moto**

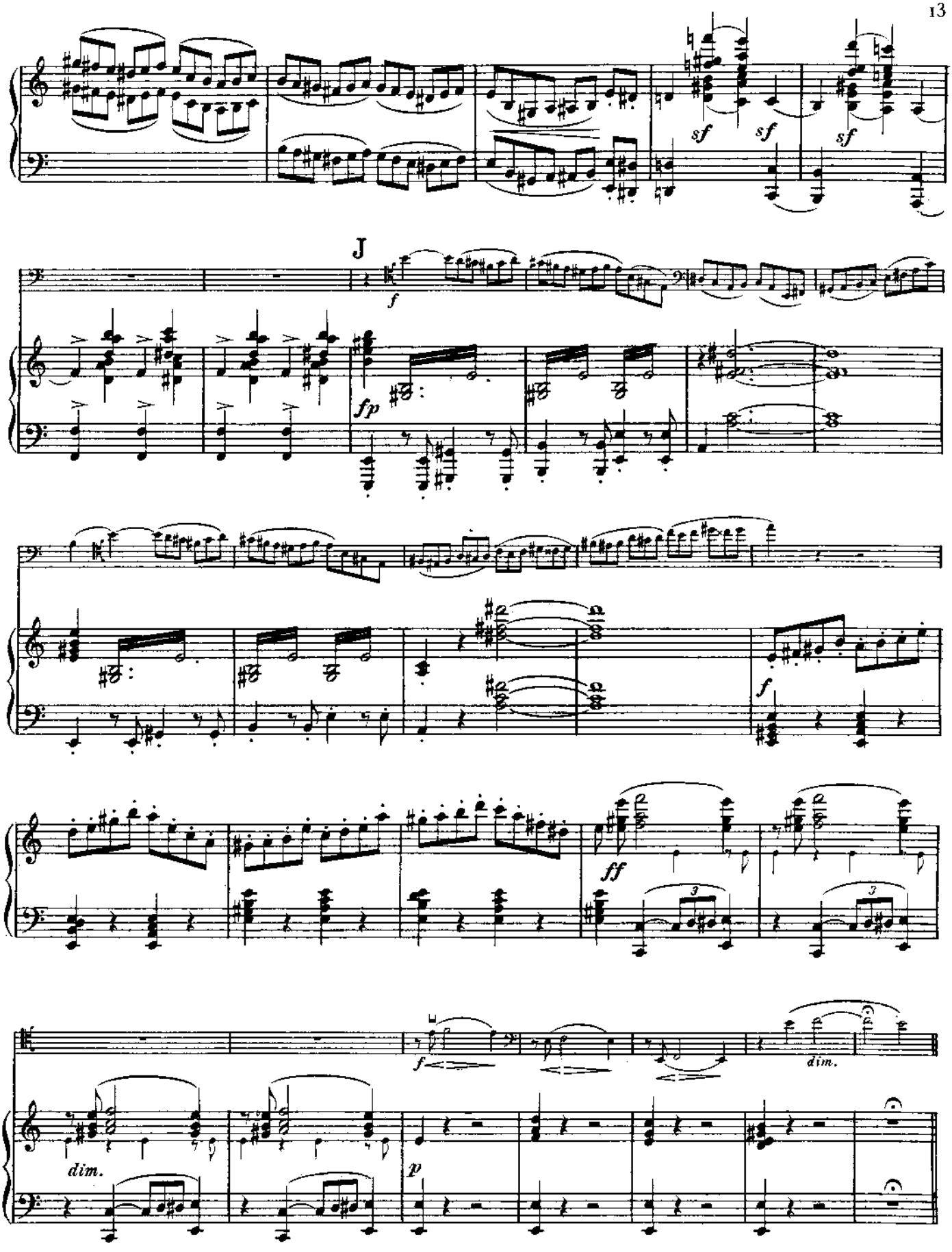



espressivo
p
m. g.
m. d.

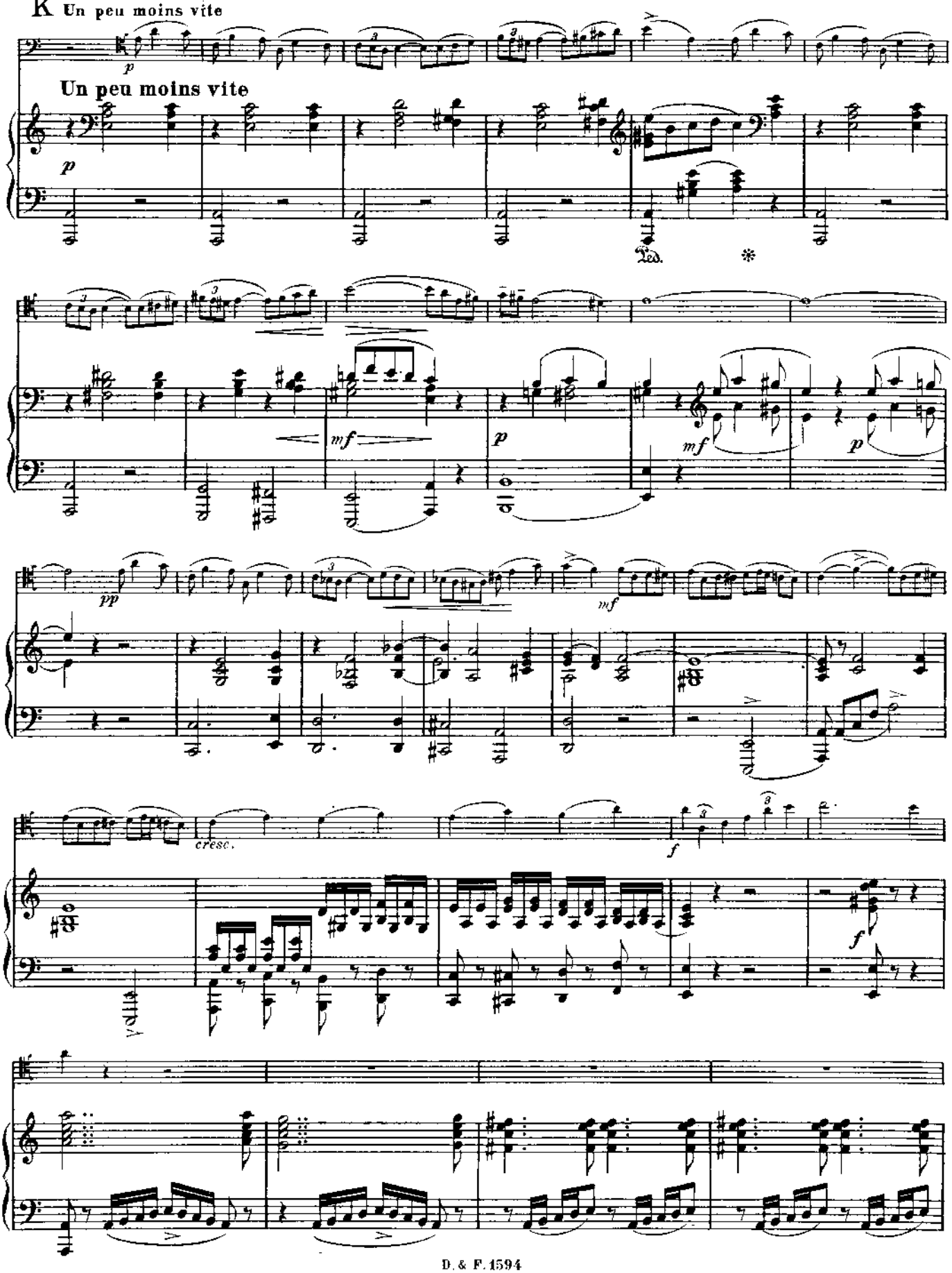

m. d.
sf
p
pp
pp
Accel.
G
p

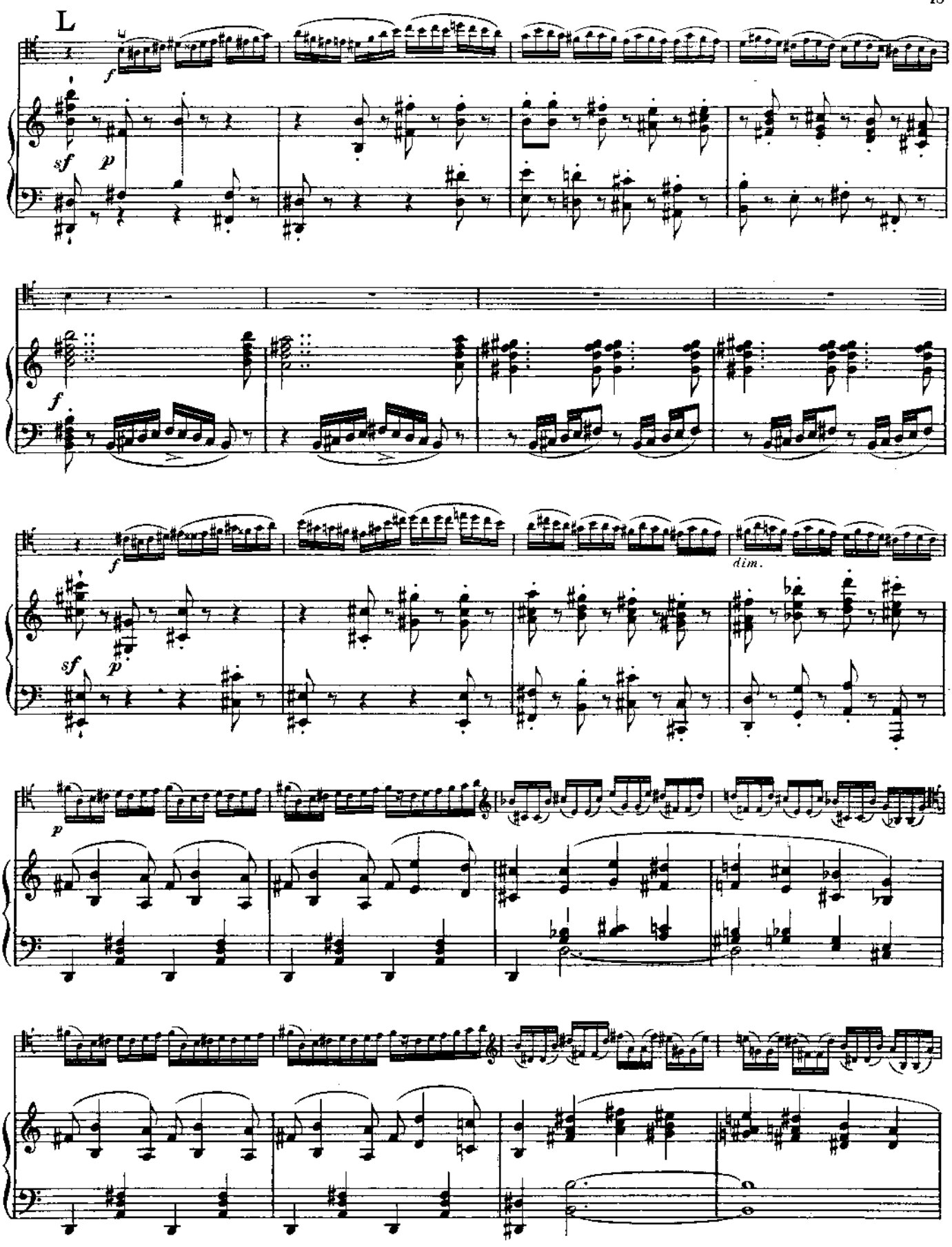

p
cresc.
dim.
pp
pp
pp

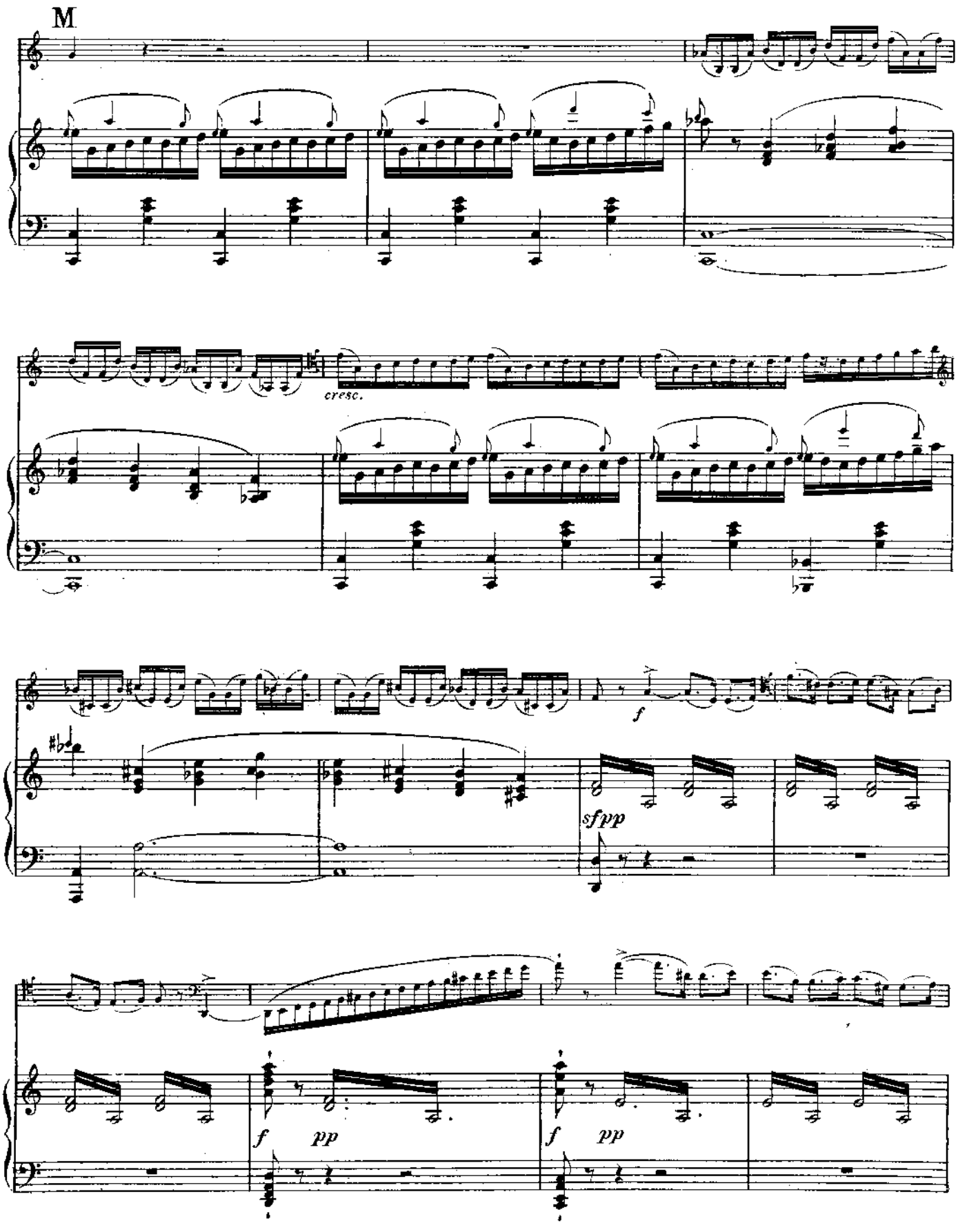

pp
p
dim.
H Tempo 1°
Tempo 1°
pp
p
cresc.
sf
p cresc.
sf
f

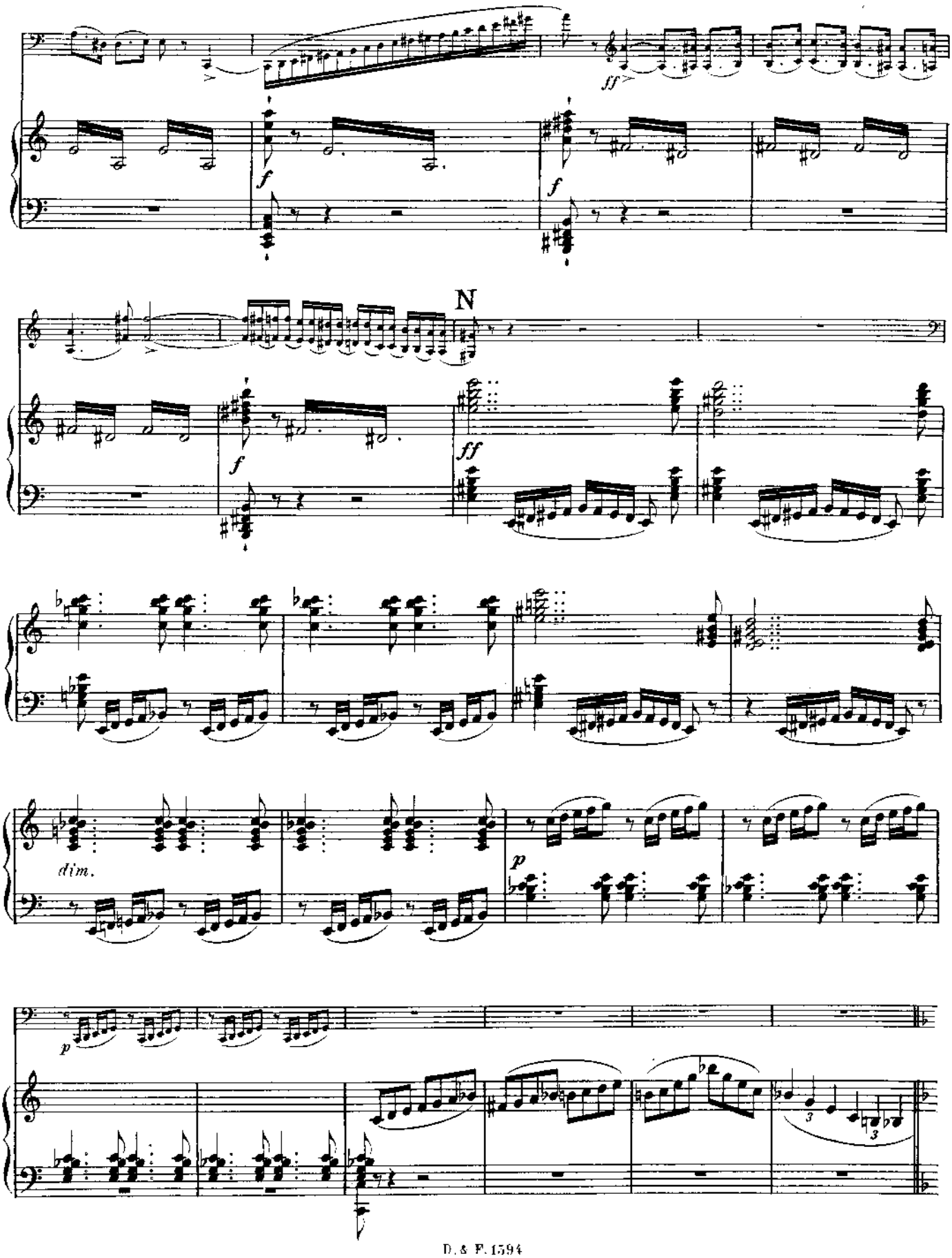

sf
sf
sf
J
f
fp
f
ff
3
3
f
dim.
dim.
p

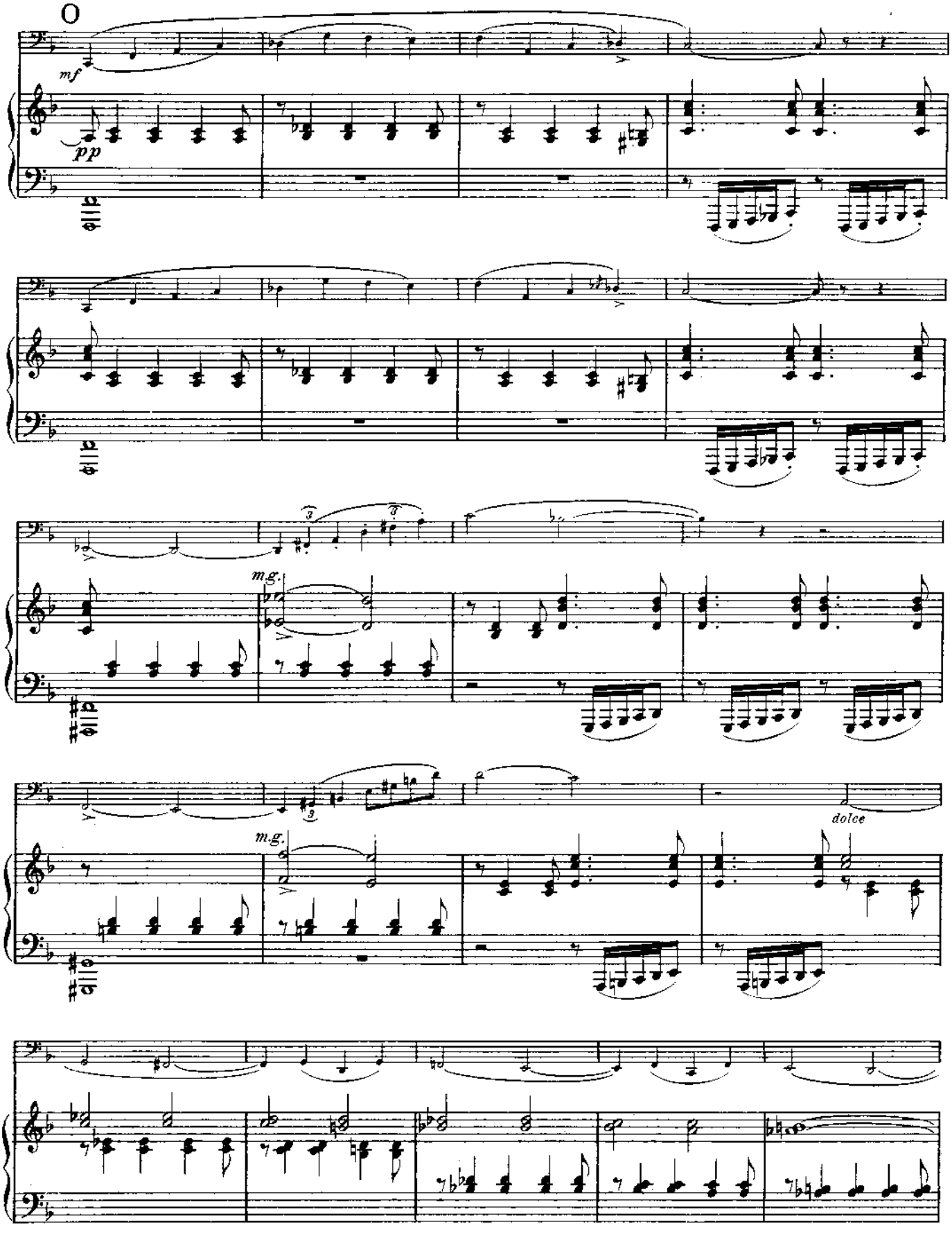
K Un peu moins vite

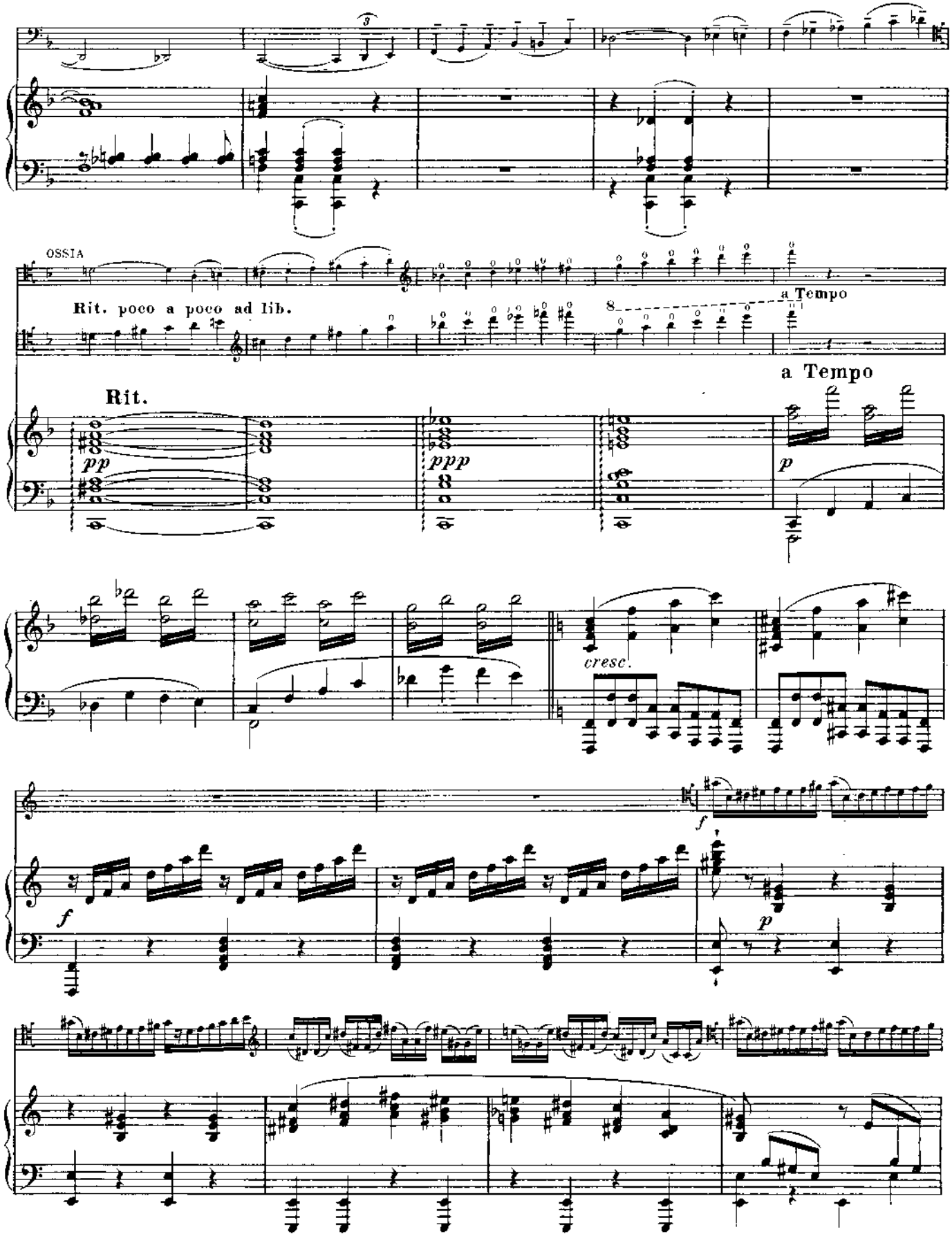


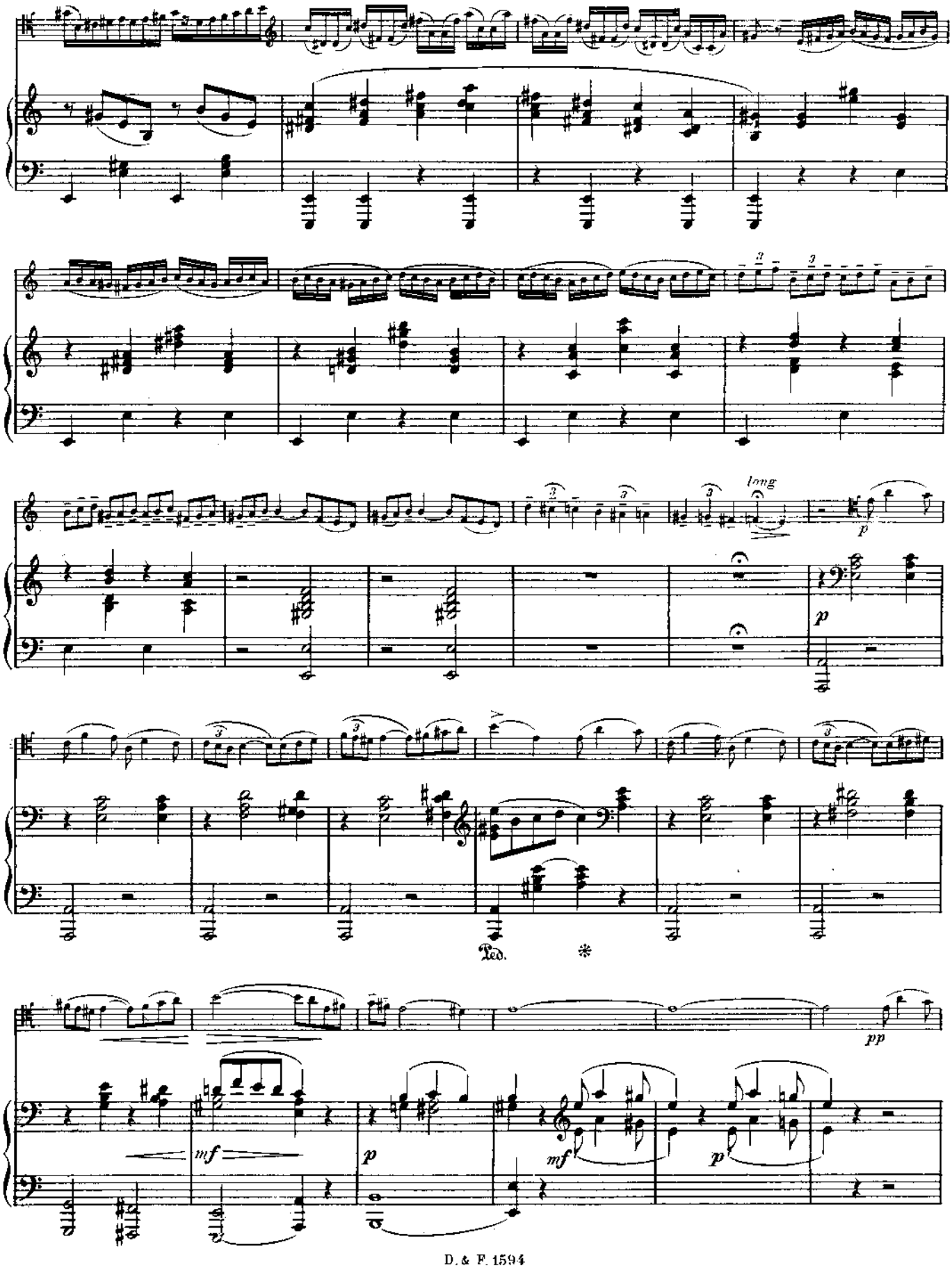

L
f
sf
p
f
f
sf
p
dim.
p

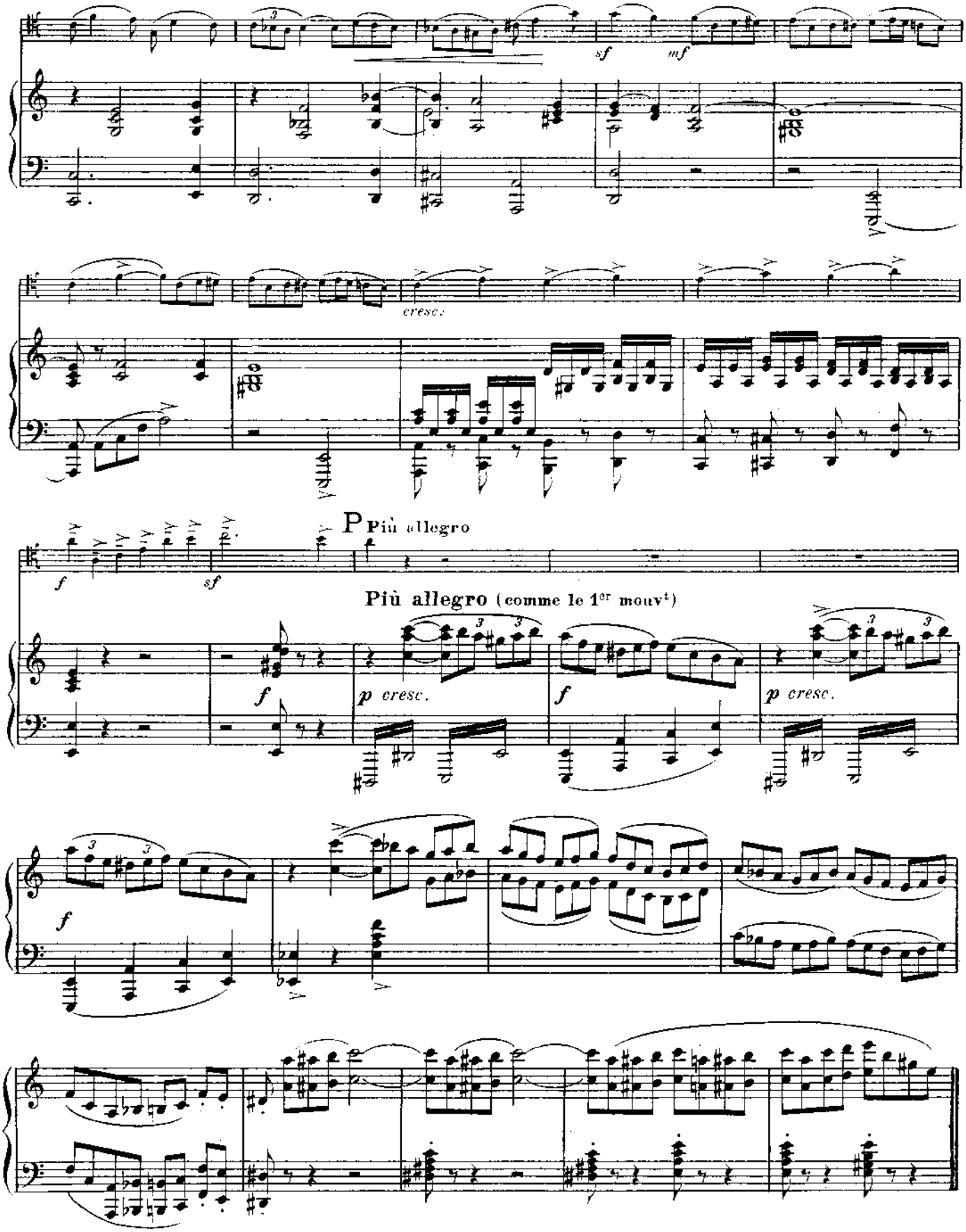

M
cresc.
f
sfpp
f
pp
f
pp


ff
f
f
N
ff
dim.
p
p

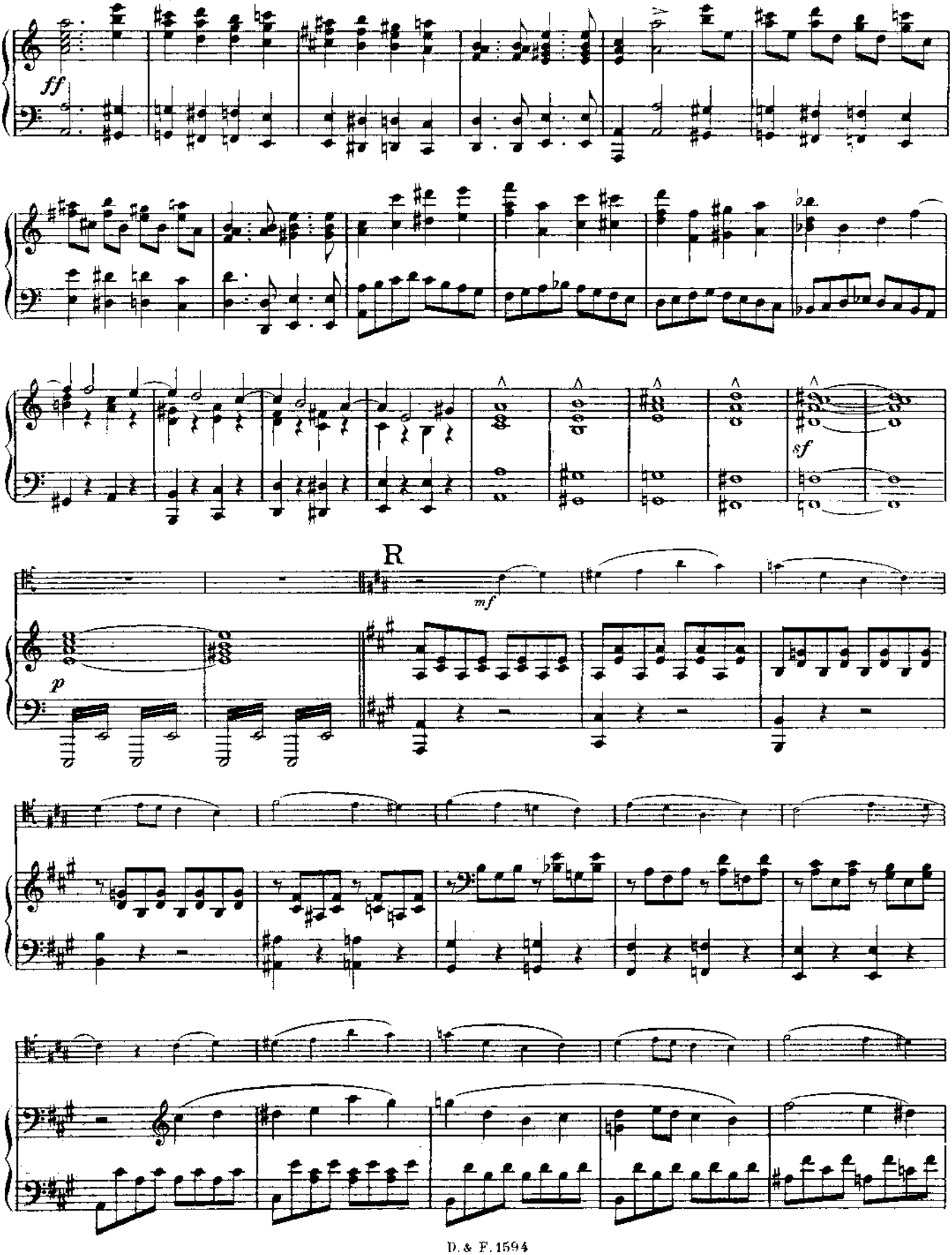

O
mf
pp
m.g.
m.g.
dolce

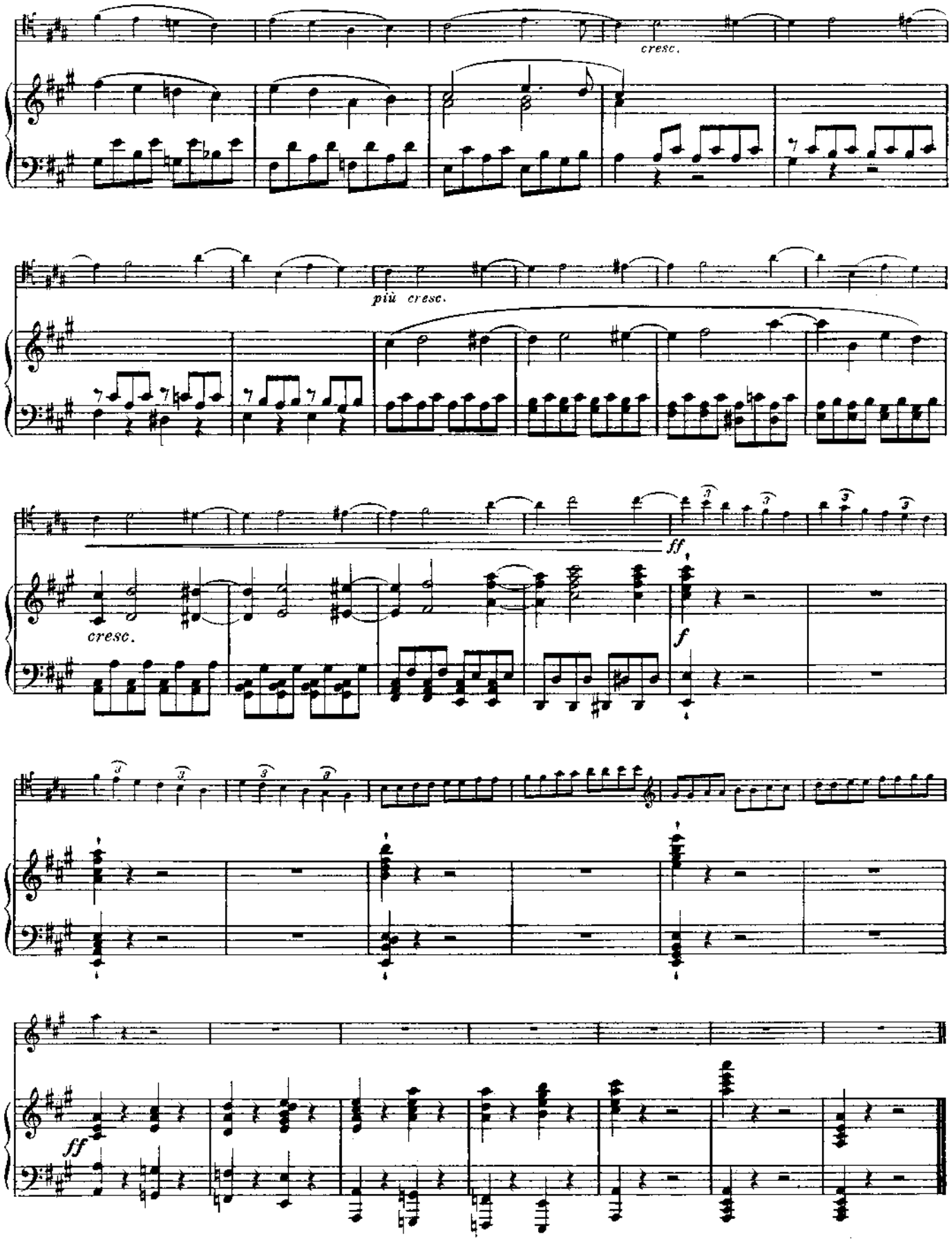

OSSIA
Rit. poco a poco ad lib.
a Tempo
Rit.
pp
ppp
a Tempo
p
cresc.
f
f
p


long
p
p
Ped.
*
pp
mf
p
mf
p


sf
mf
cresc.
P Più allegro
f
sf
Più allegro (comme le 1er mouvt)
f
p cresc.
f
p cresc.
f

Molto allegro




cresc.
più cresc.
ff
cresc.
f
ff

Bocherini

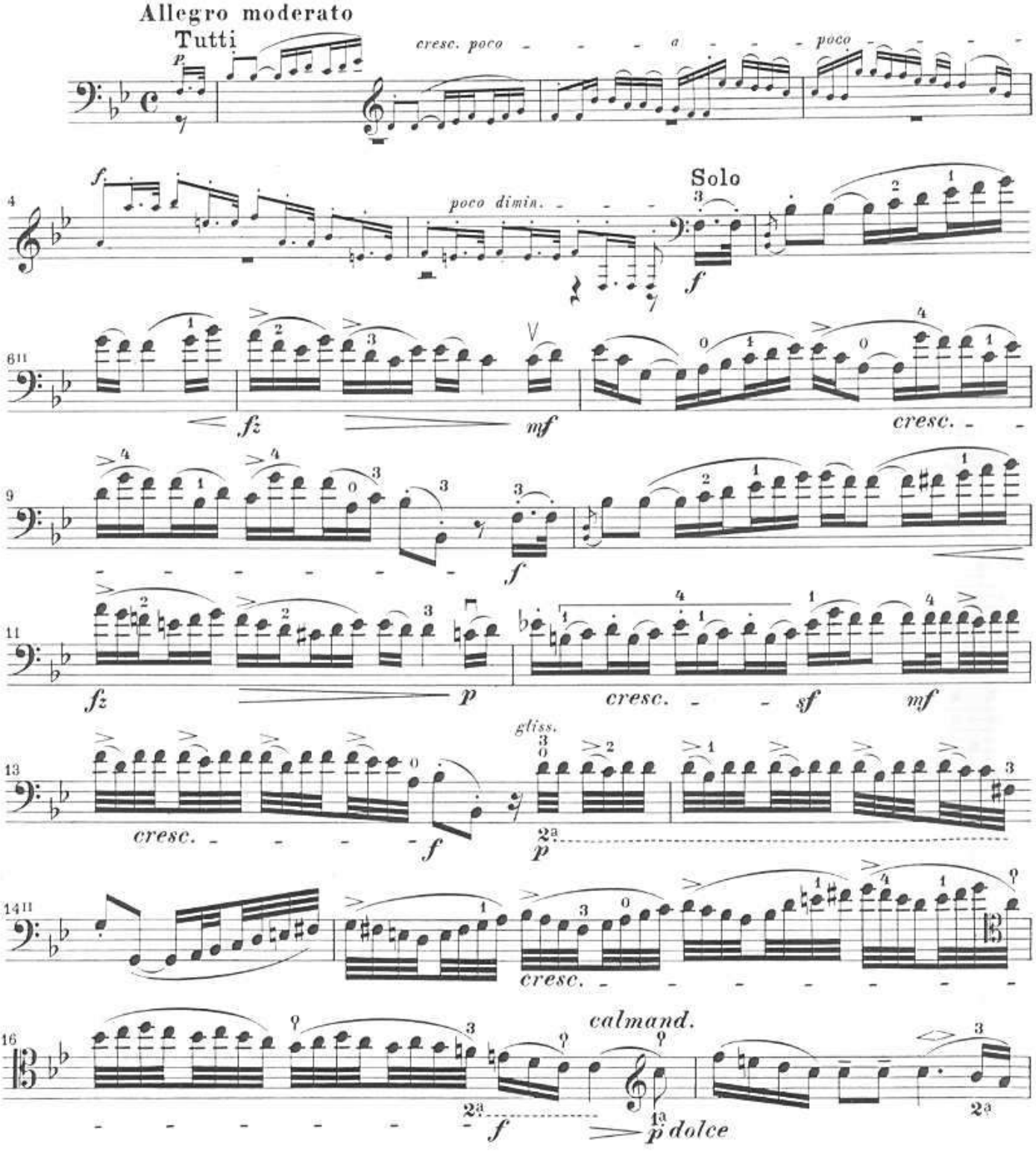
Konzert

für Violoncello und Orchester

B-dur

Violoncello

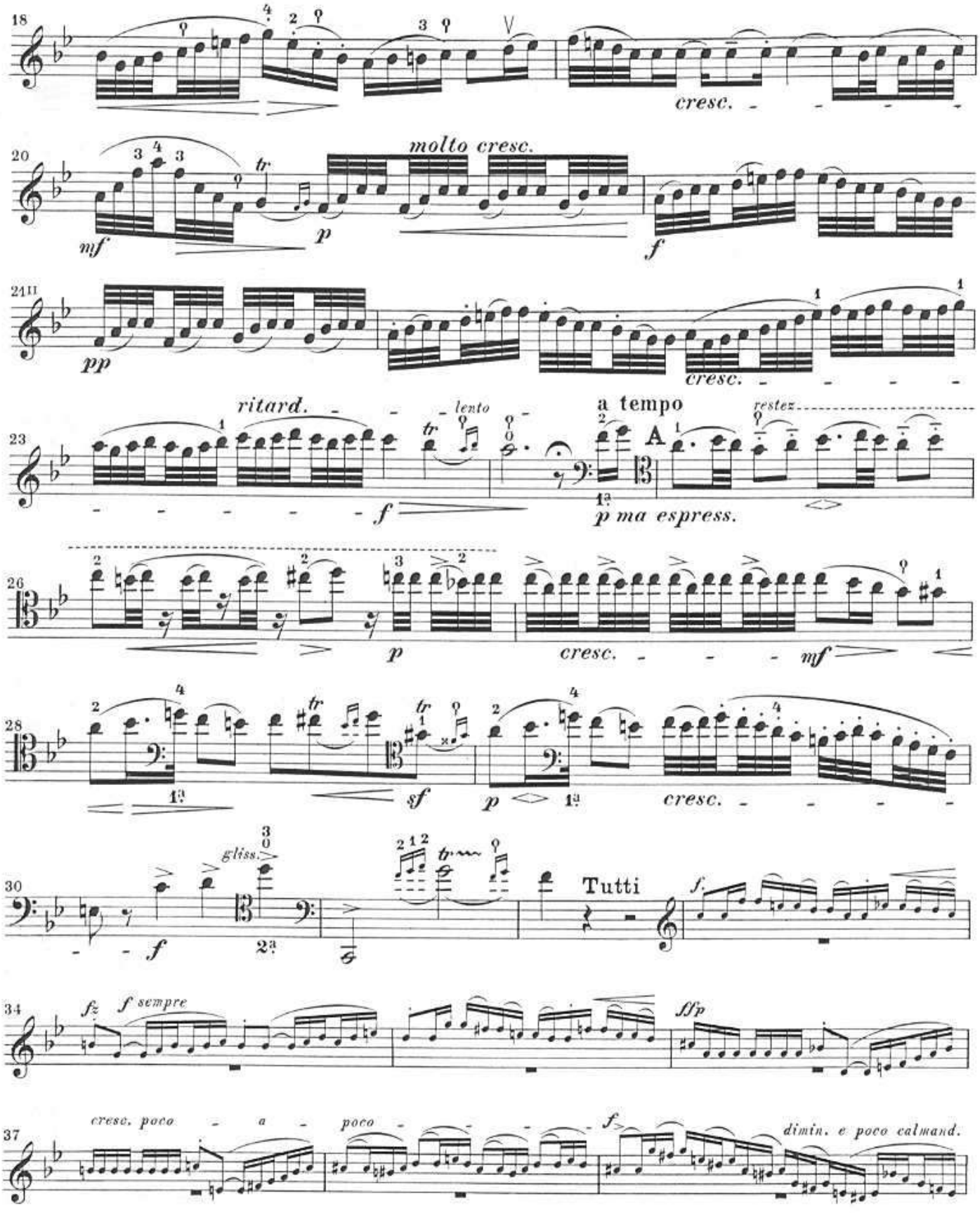
Luigi Boccherini
herausgegeben von Friedrich Grützmacher

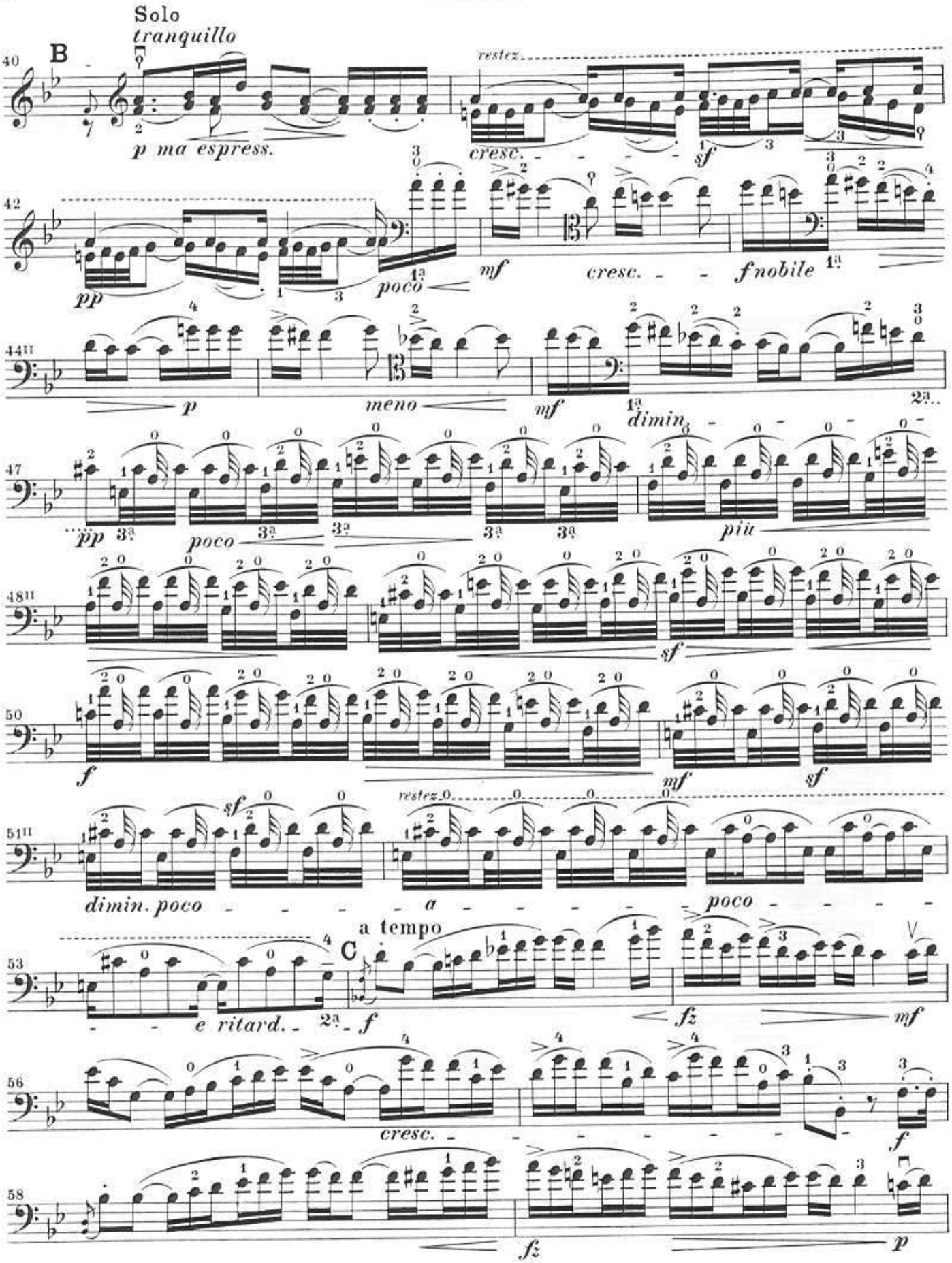


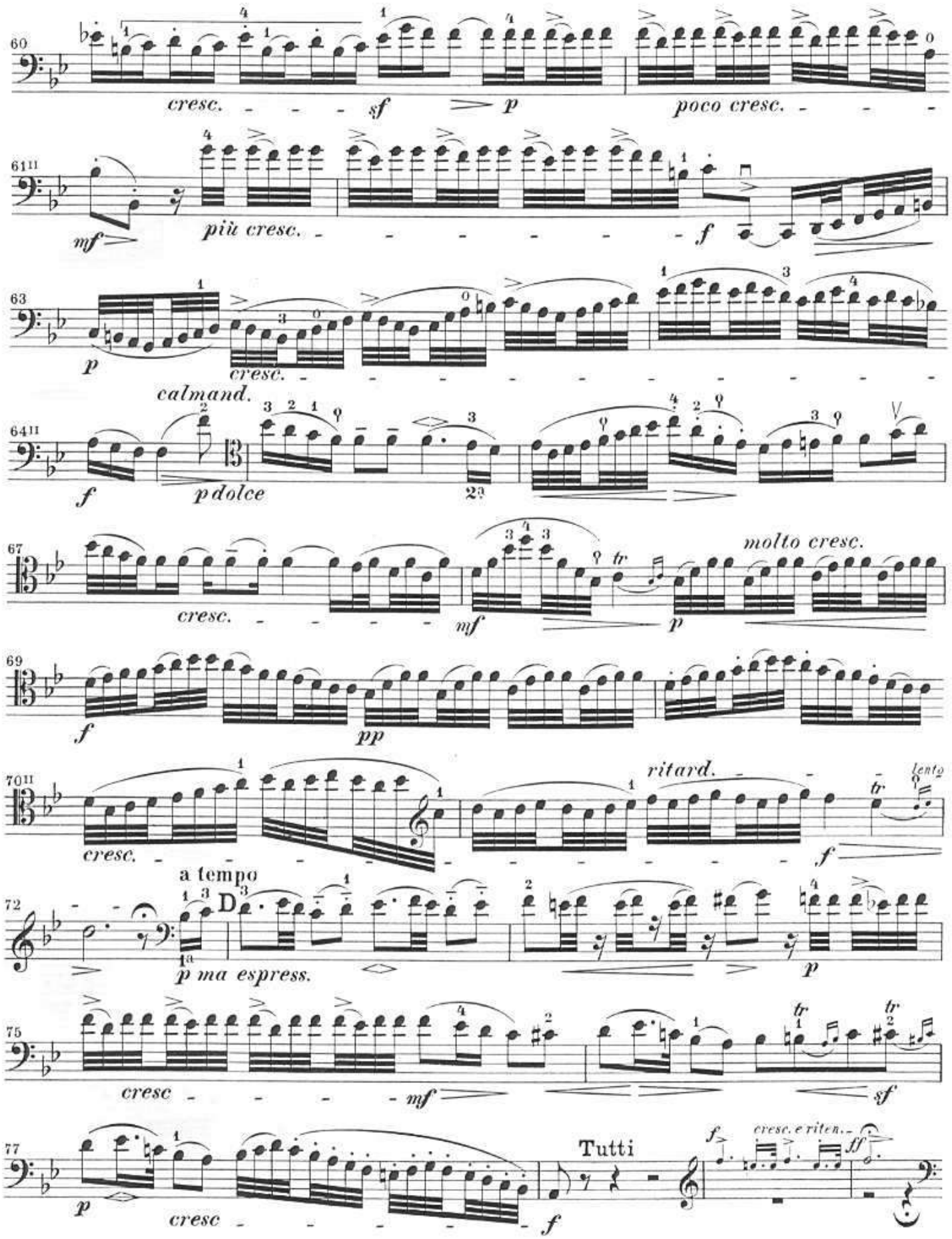
20778

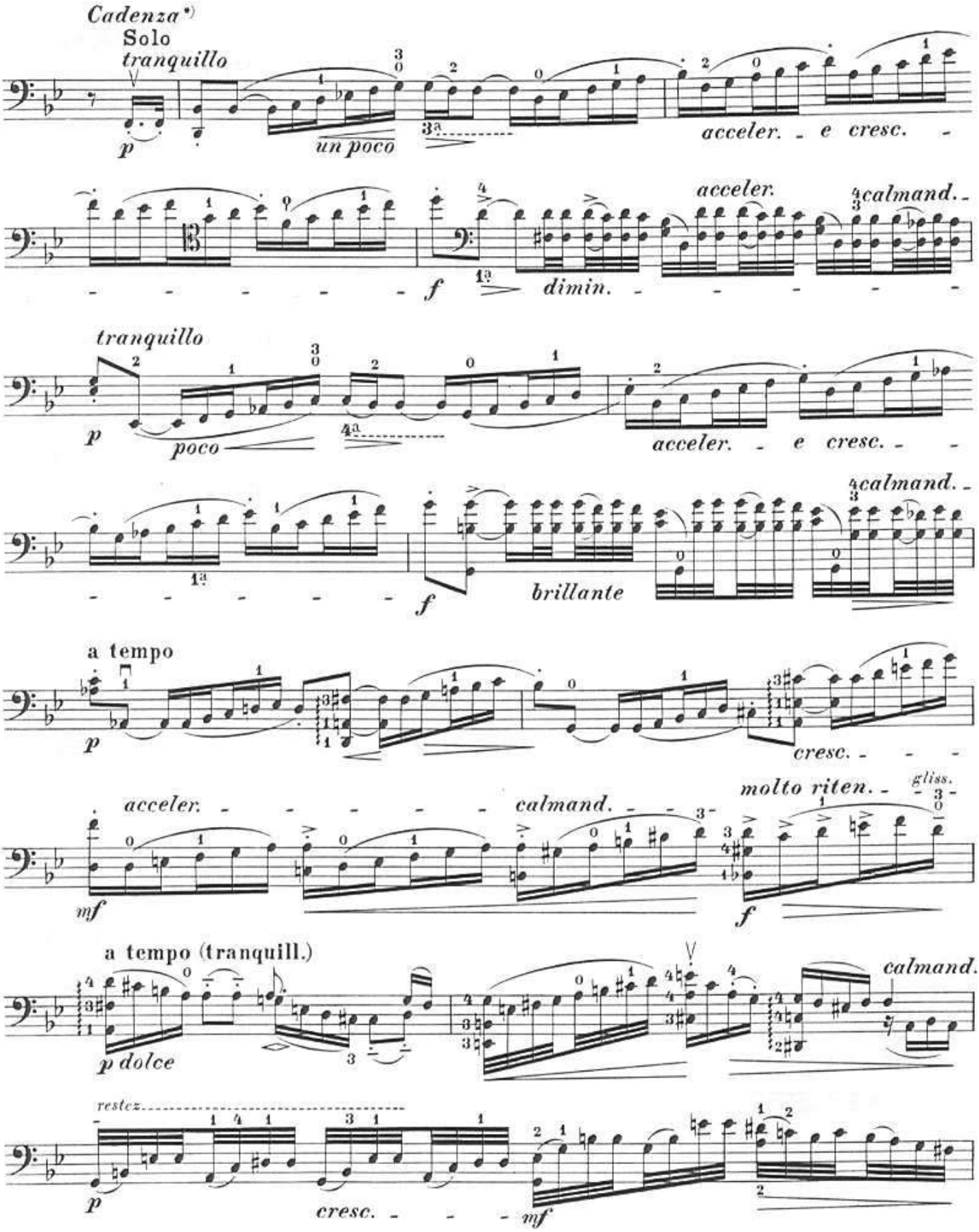
Edition Breitkopf Nr. 3596

Breitkopf & Härtel, Wiesbaden
Printed in Germany

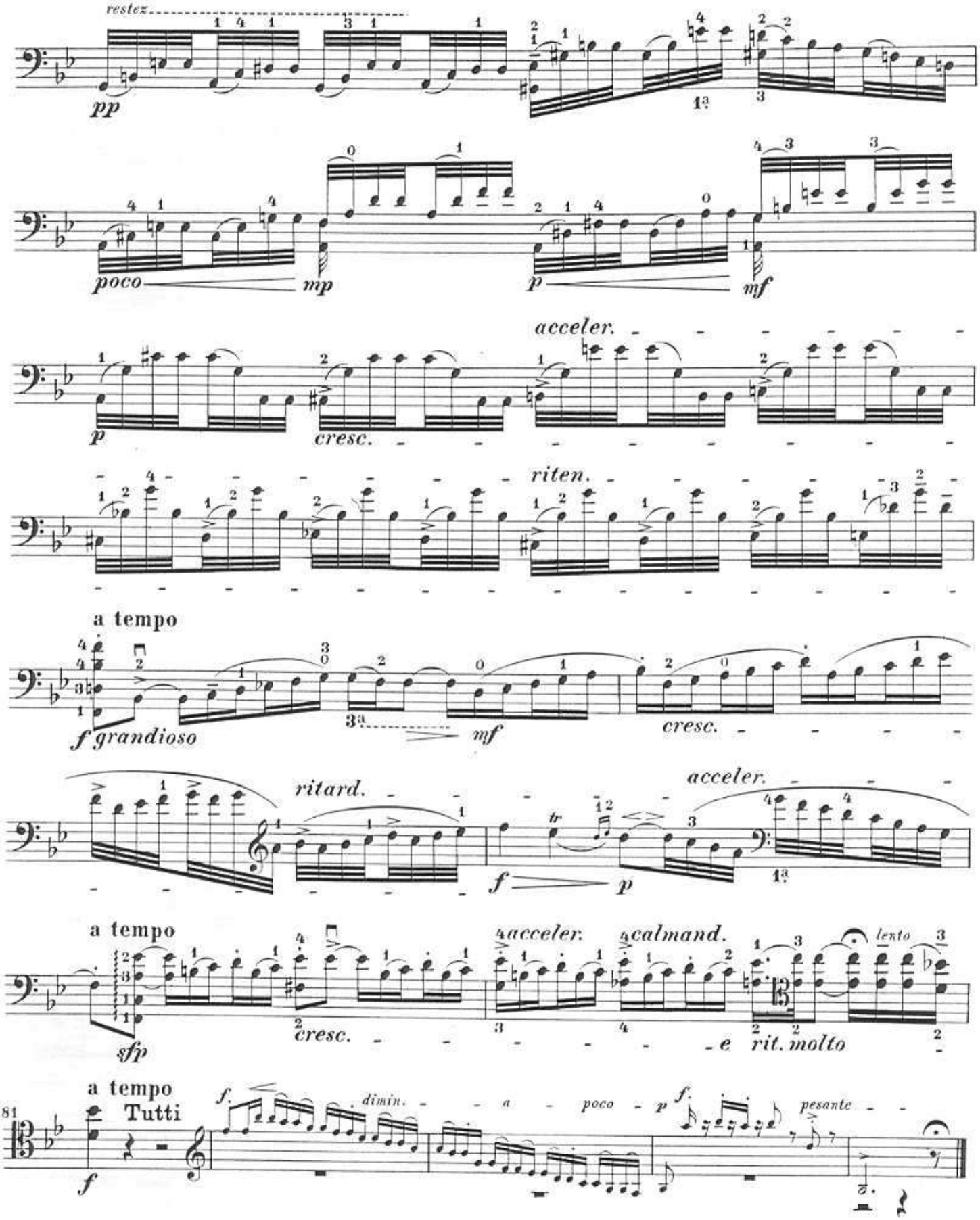

18
cresc.
20
molto cresc.
mf
p
f
21II
pp
cresc.
23
ritard.
lento
a tempo
A
f
p ma espress.
26
p
cresc.
mf
28
sf
p
cresc.
30
gliss.
f
Tutti
34
fz
f sempre
sffp
37
cresc. poco a poco
f
dimin. e poco calmand.

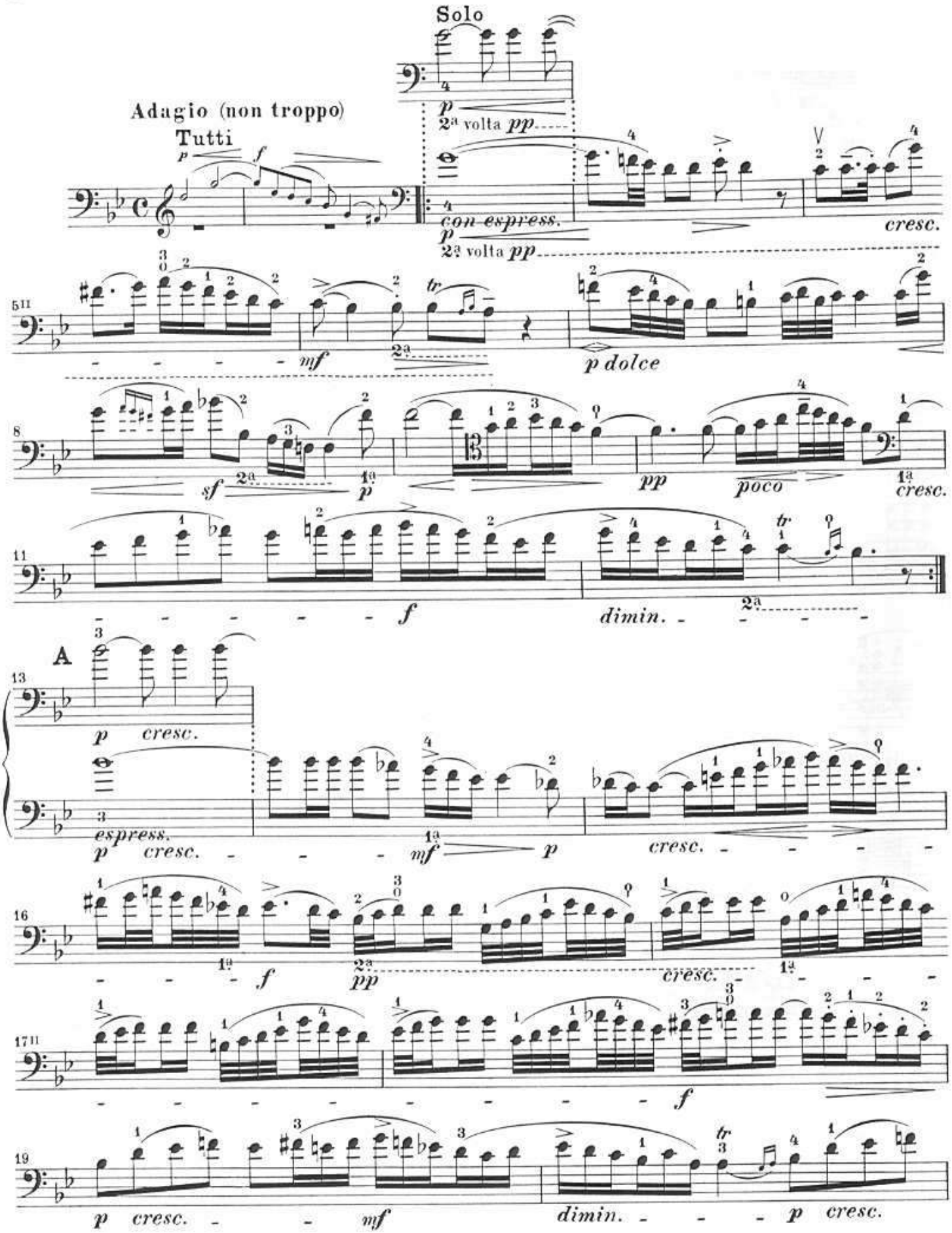

Solo
tranquillo
B
p ma espress.
restez
cresc.
sf
pp
poco
mf
cresc.
f nobile
p
meno
mf
dimin.
pp
poco
più
sf
f
mf
sf
sf
dimin. poco
a
poco
a tempo
C
e ritard.
f
fz
mf
cresc.
f
fz
p

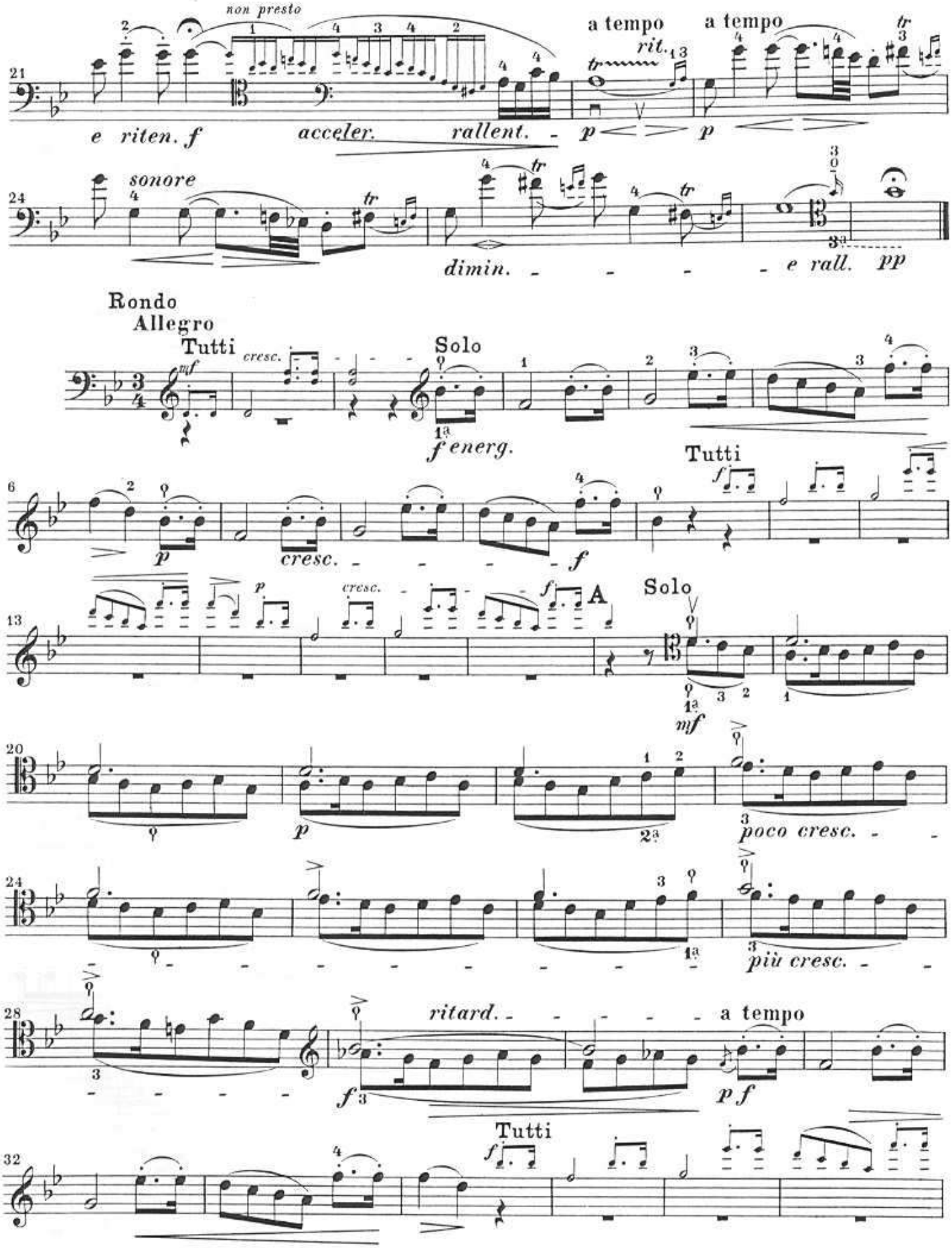

60
cresc.
sf
p
poco cresc.
61II
mf
più cresc.
f
63
p
cresc.
calmand.
64II
f
p dolce
67
cresc.
mf
molto cresc.
p
69
f
pp
70II
cresc.
ritard.
lento
f
a tempo
72
D
p ma espress.
p
75
cresc
mf
sf
77
p
cresc
Tutti
f
cresc. e riten.
ff

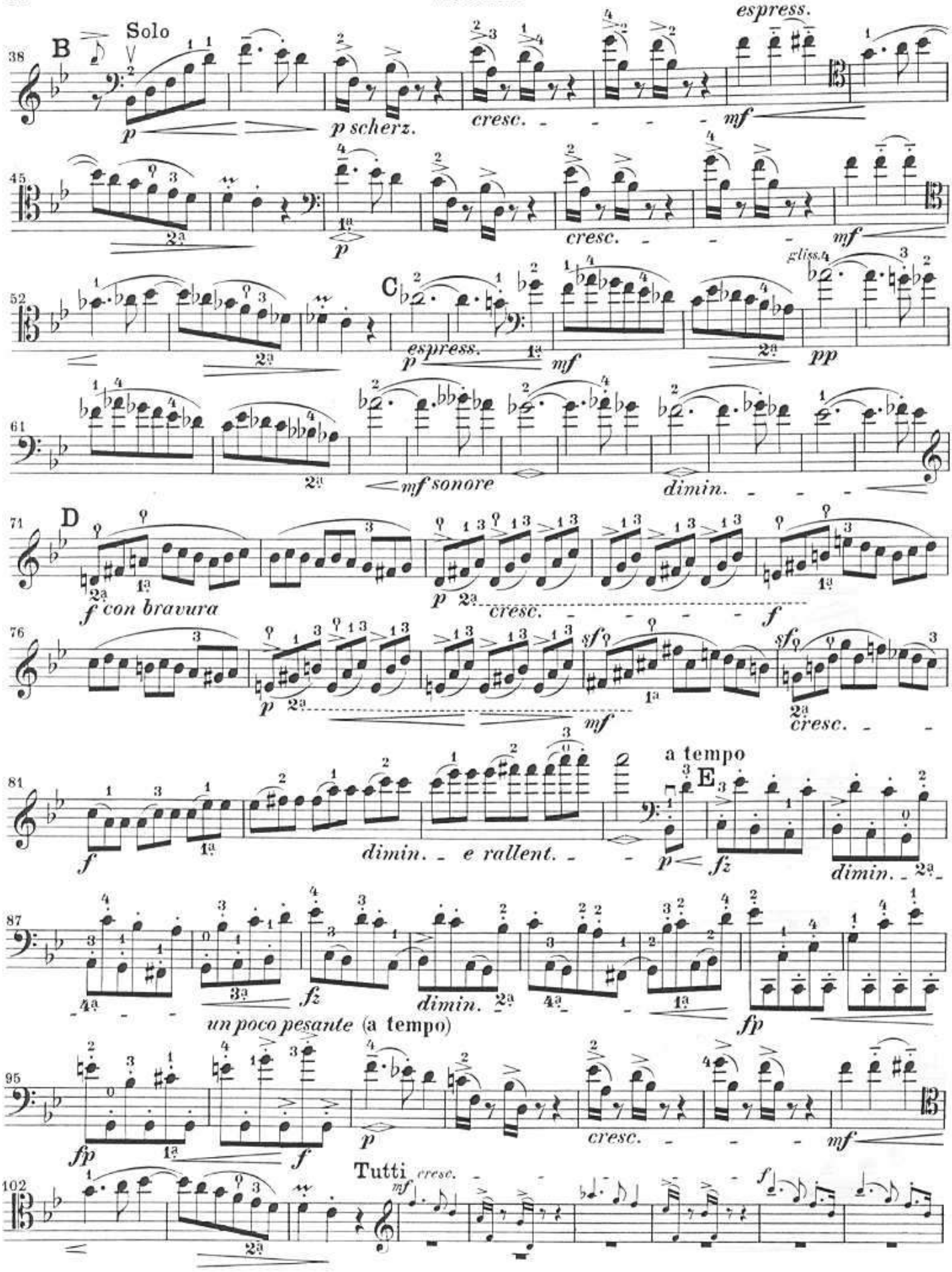


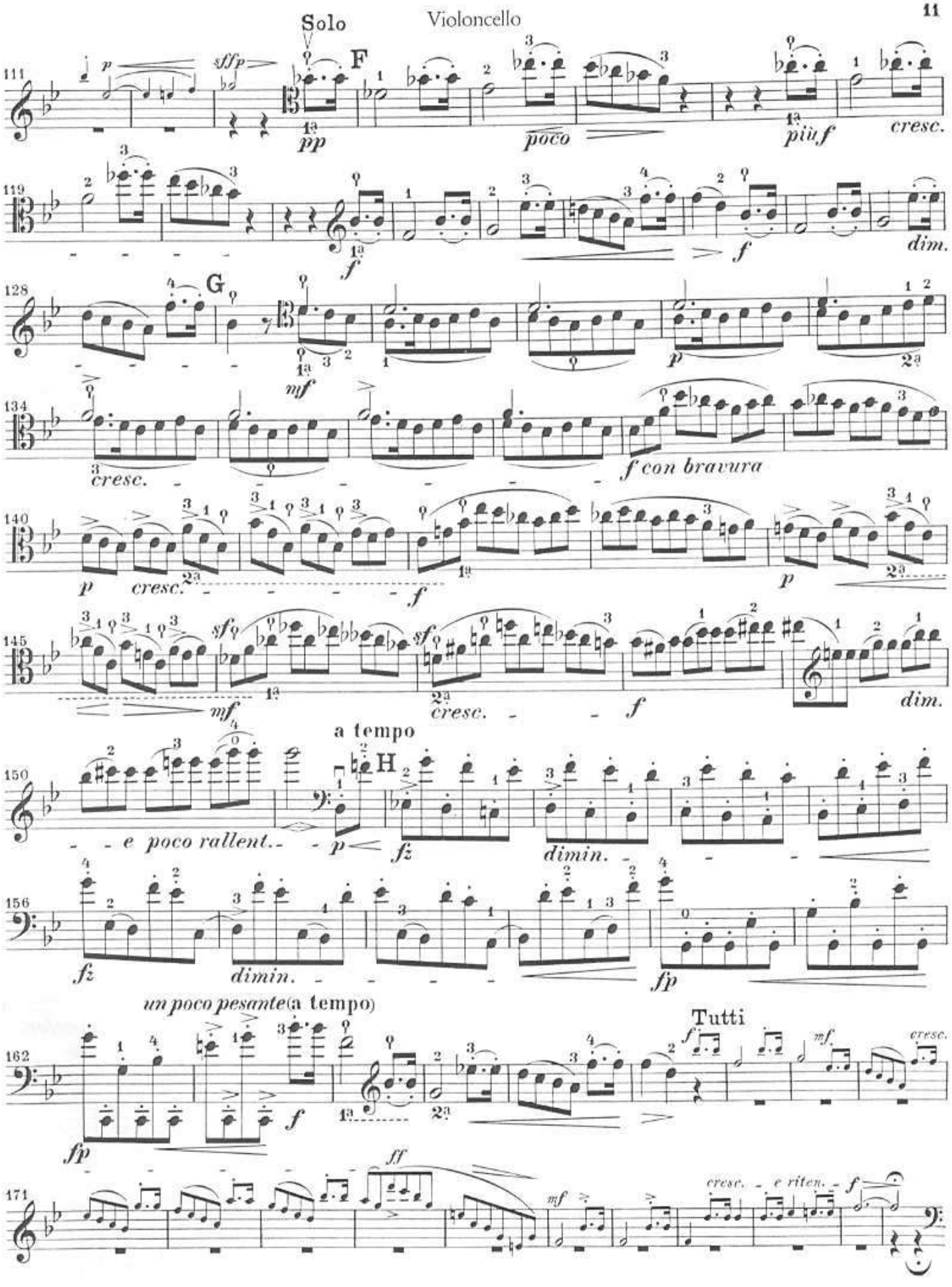
*) Kadenz vom Herausgeber

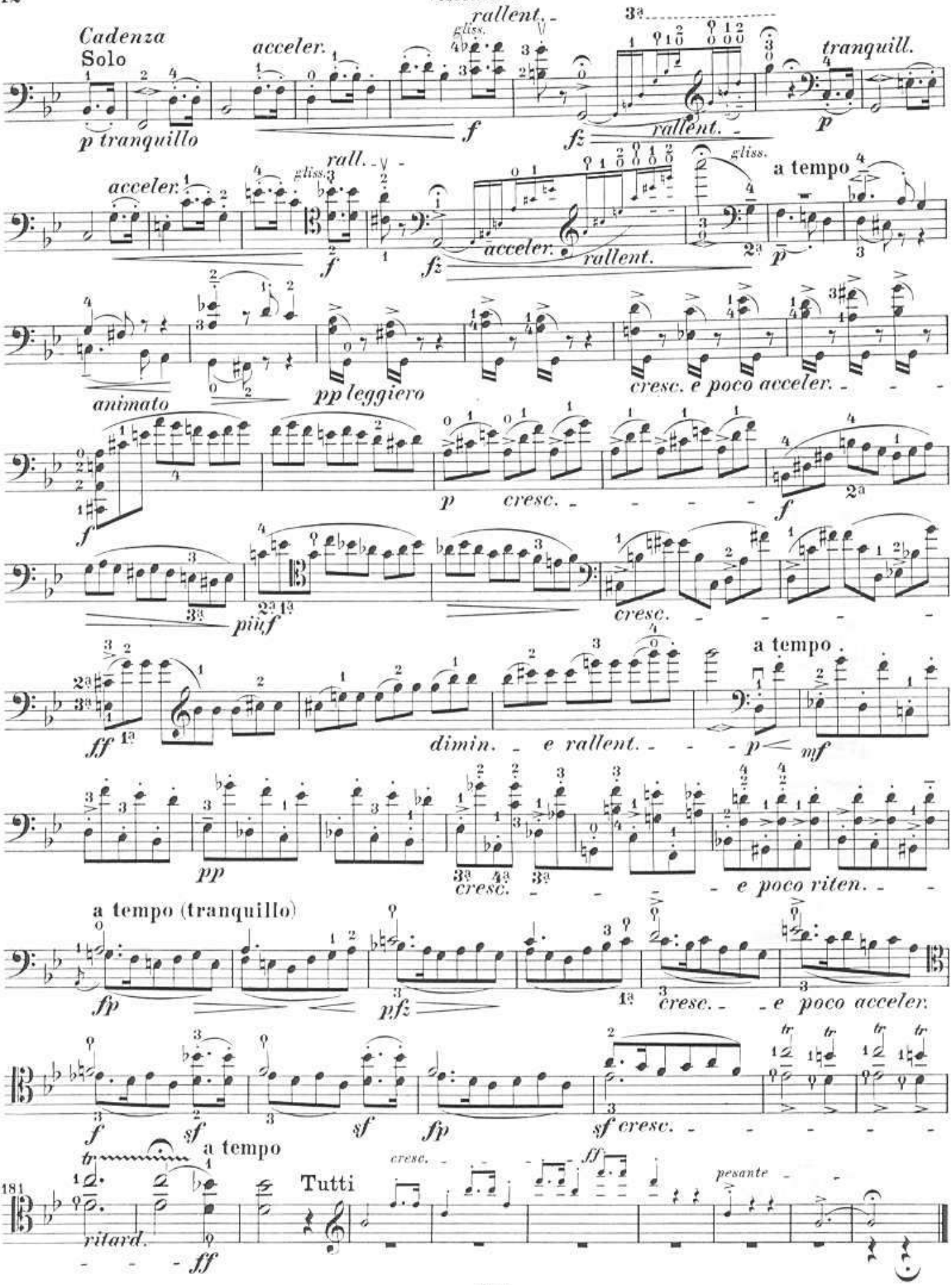

restez
pp
poco
mp
p
mf
acceler.
p
cresc.
riten.
a tempo
f grandioso
mf
cresc.
ritard.
acceler.
f
p
a tempo
sfp
cresc.
acceler.
calmand.
lento
e rit. molto
81
a tempo
Tutti
f
f.
dimin. a poco
p
f.
pesante


Solo
Adagio (non troppo)
Tutti
2ª volta pp
con espress.
2ª volta pp
cresc.
mf
p dolce
sf
pp
poco
cresc.
f
dimin.
A
p cresc.
espress.
p cresc.
mf
p
cresc.
f
pp
cresc.
f
p cresc.
mf
dimin.
p cresc.


non presto
a tempo
rit.
a tempo
e riten. f
acceler.
rallent.
p
p
sonore
dimin.
e rall. pp
Rondo
Allegro
Tutti
cresc.
Solo
f energ.
Tutti
p
cresc.
f
p
cresc.
f
A
Solo
mf
p
poco cresc.
più cresc.
ritard.
a tempo
f
p f
Tutti
f


B
Solo
espress.
p
p scherz.
cresc.
mf
cresc.
mf
C
gliss.
espress.
mf
pp
mf sonore
dimin.
D
f con bravura
p
cresc.
f
sf
cresc.
mf
f
dimin. e rallent.
a tempo
E
p
fz
dimin.
fz
dimin.
fp
un poco pesante (a tempo)
fp
f
p
cresc.
mf
Tutti
cresc.
mf
f


Solo
F
G
H
a tempo
un poco pesante (a tempo)
Tutti
111
119
128
134
140
145
150
156
162
171
p
sffp
pp
poco
più f
cresc.
f
dim.
mf
f con bravura
sf
fz
fp
dimin.
e poco rallent.
ff
e riten.



„PIROL" Notendruckerei, Minden

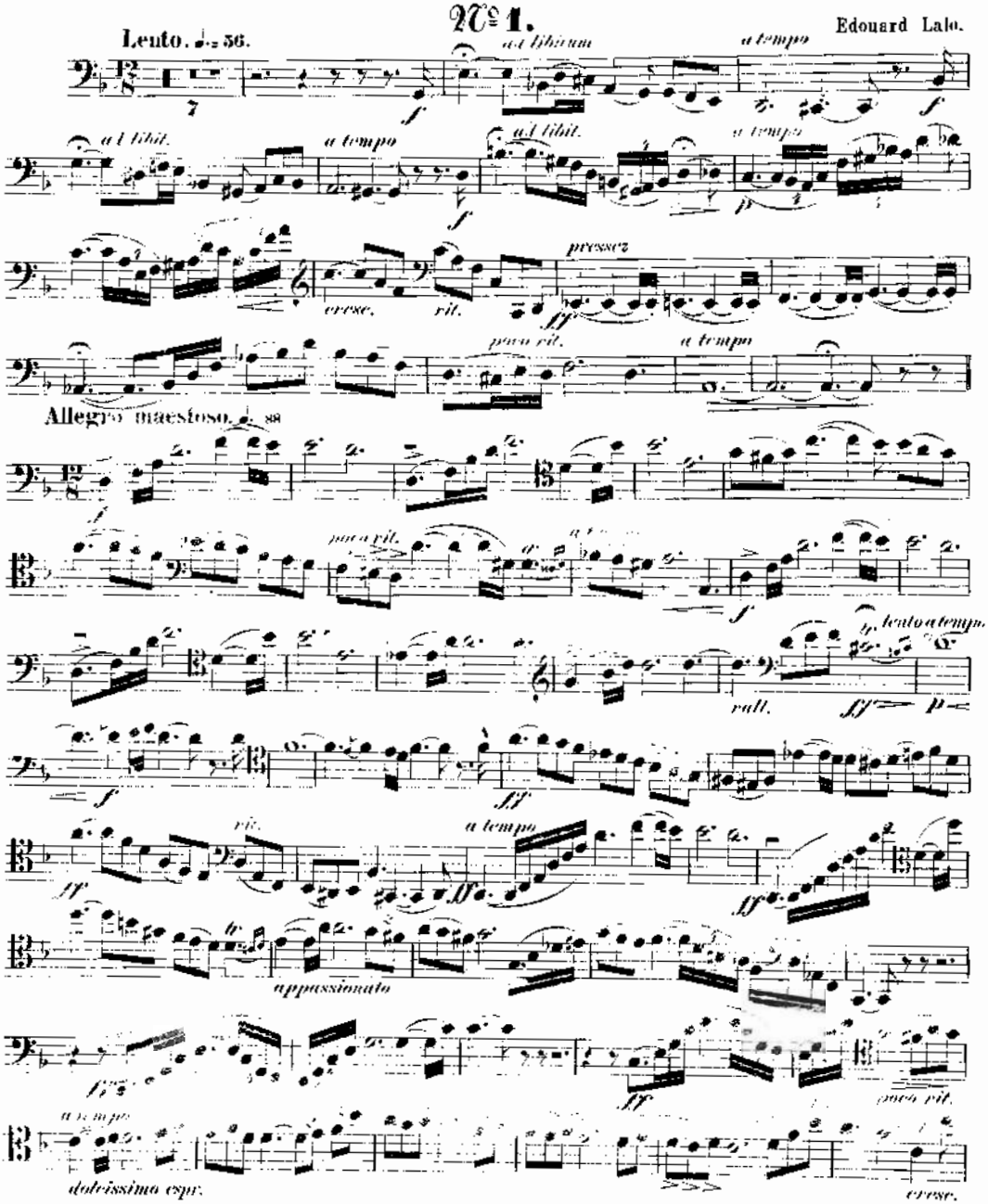
Lalo

CONCERTO.

VIOLONCELLE.

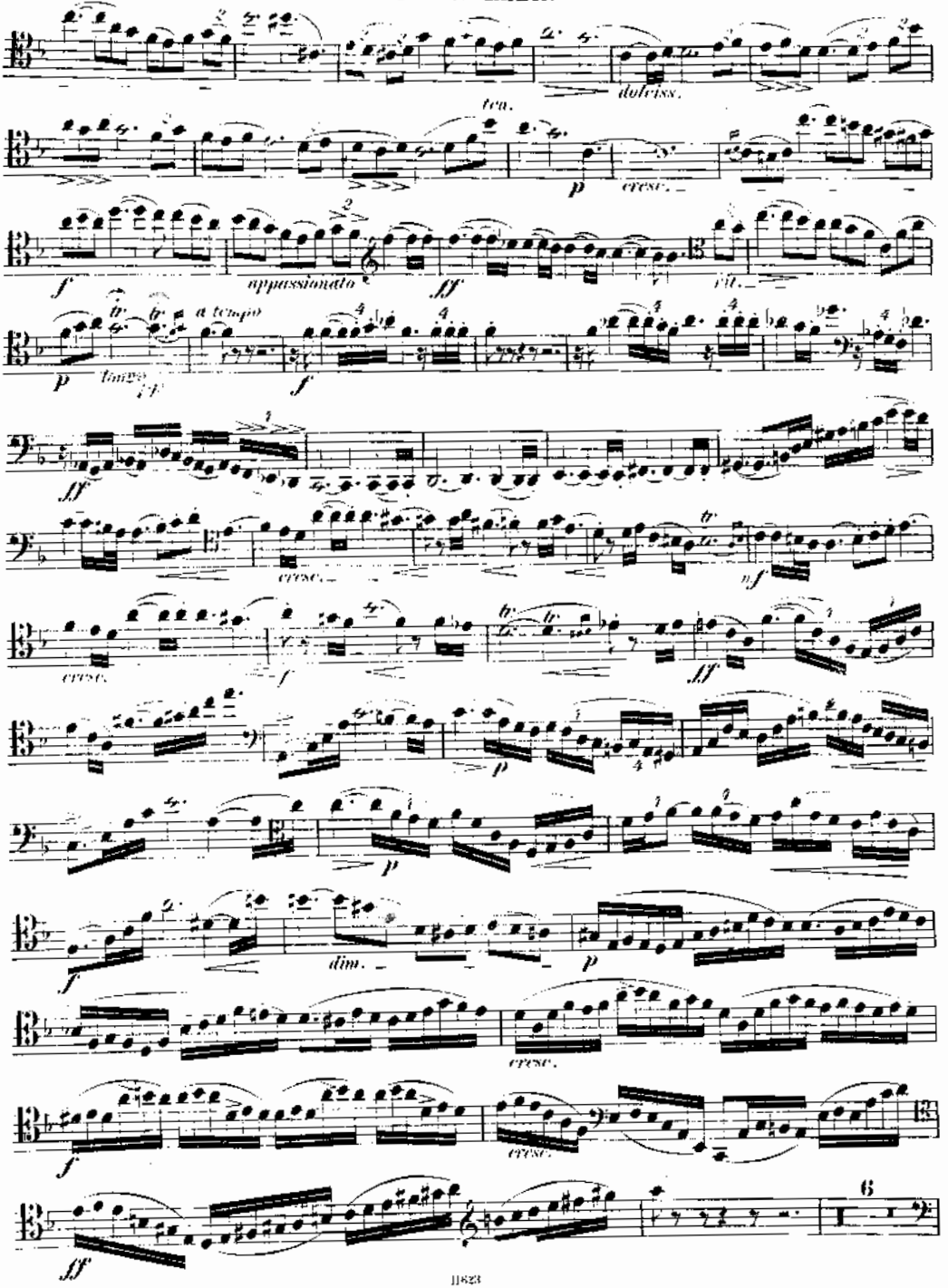
N° 1.

Edouard Lalo.

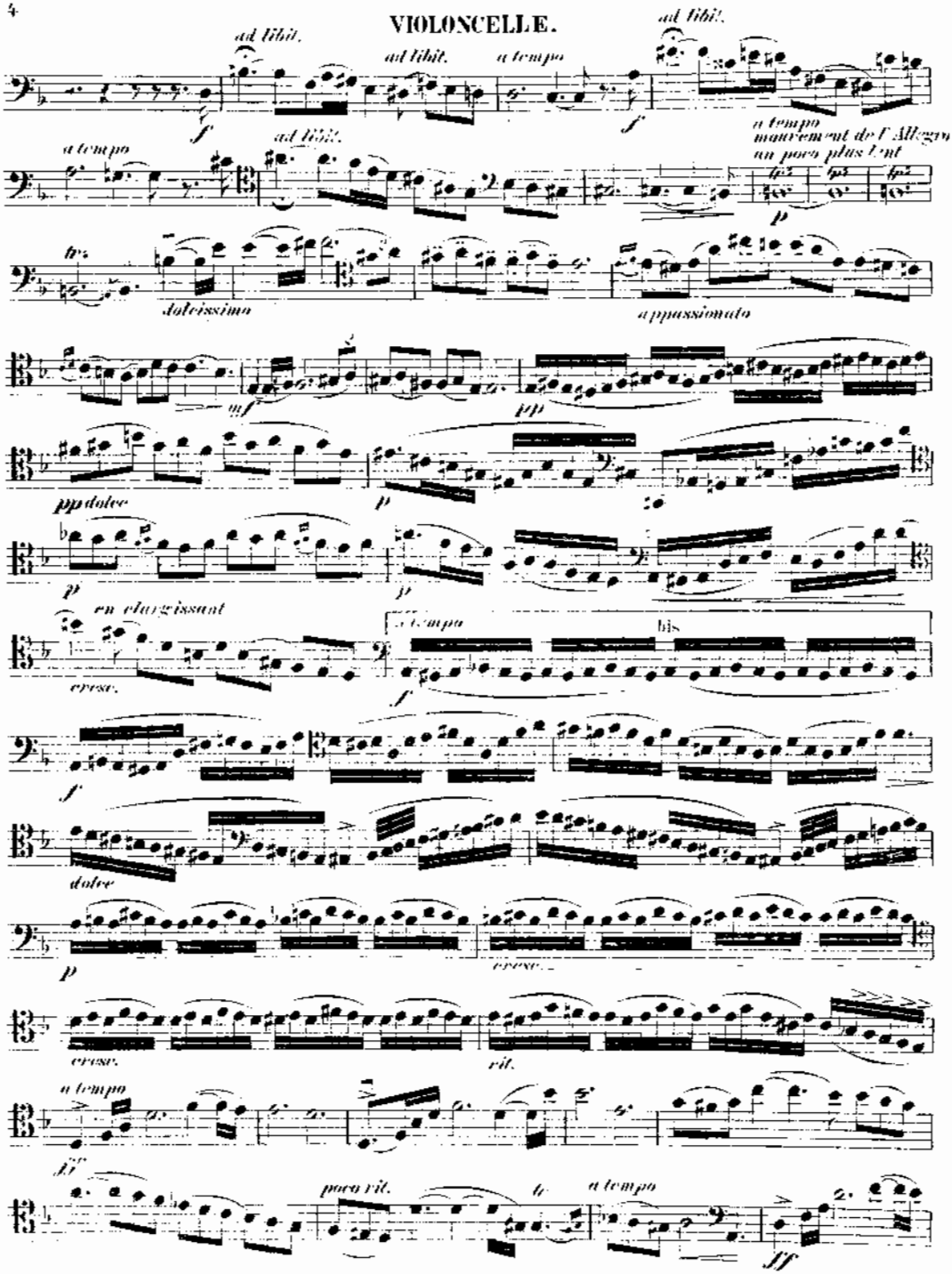


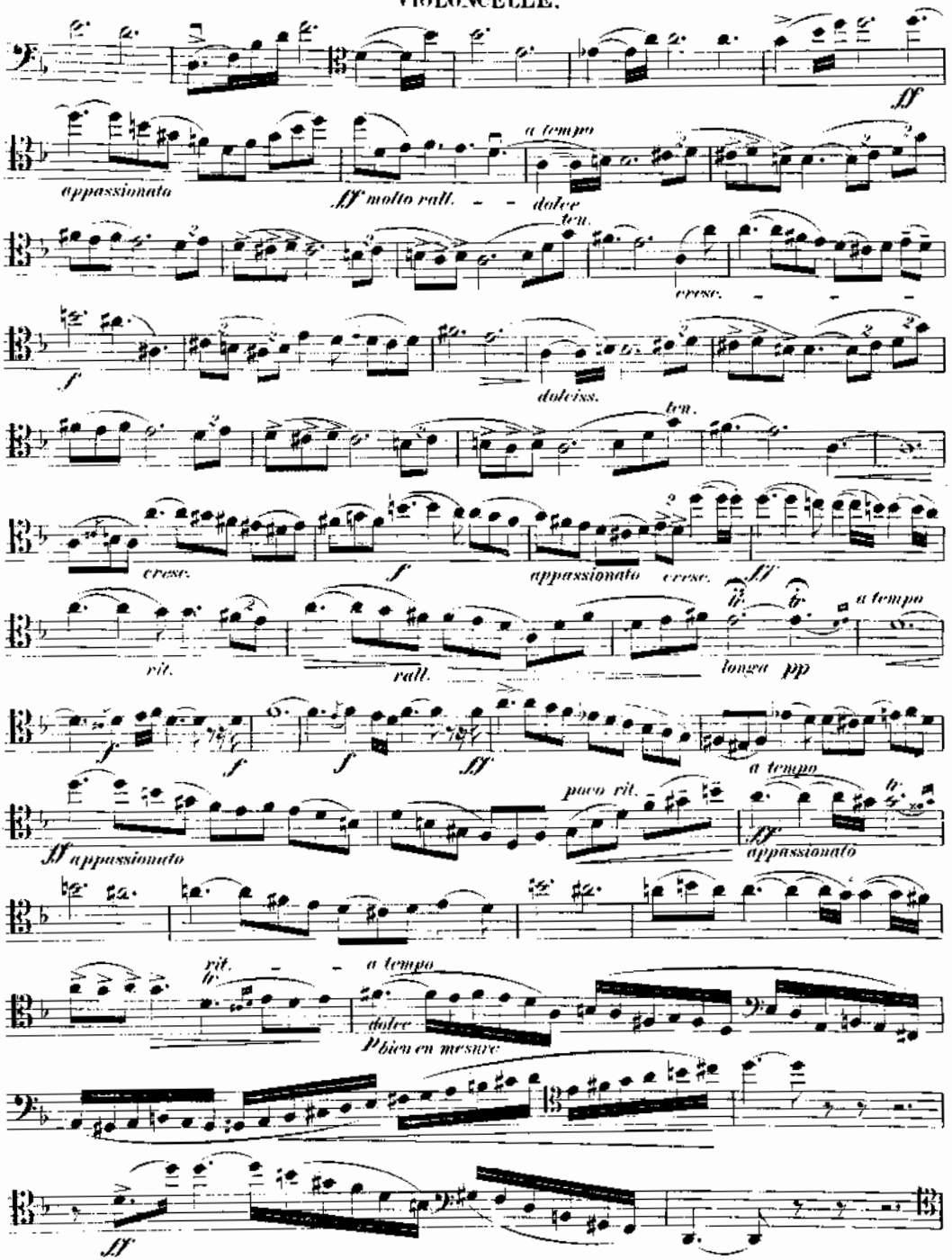
Propriété des Editeurs pour tous pays

Ed. Bote & G. Bock, Berlin.


dolciss.
ten.
p
cresc.
f
appassionato
ff
rit.
a tempo
p
tempo
f
ff
cresc.
mf
cresc.
f
ff
p
p
f
dim.
p
cresc.
f
cresc.
ff
6

VIOLONCELLE.




ff
appassionato
ff molto rall.
a tempo
dolce
ten.
cresc.
f
dolciss.
ten.
cresc.
f
appassionato
cresc.
ff
rit.
rall.
a tempo
longa pp
f
f
ff
a tempo
ff appassionato
poco rit.
ff appassionato
rit.
a tempo
dolce
P bien en mesure
ff

VIOLONCELLE.

ff

f

7

N° 2.

Intermezzo.

Andantino con moto. ♩ = 58

dolce espress.

p

cresc.

f

rit.

a tempo

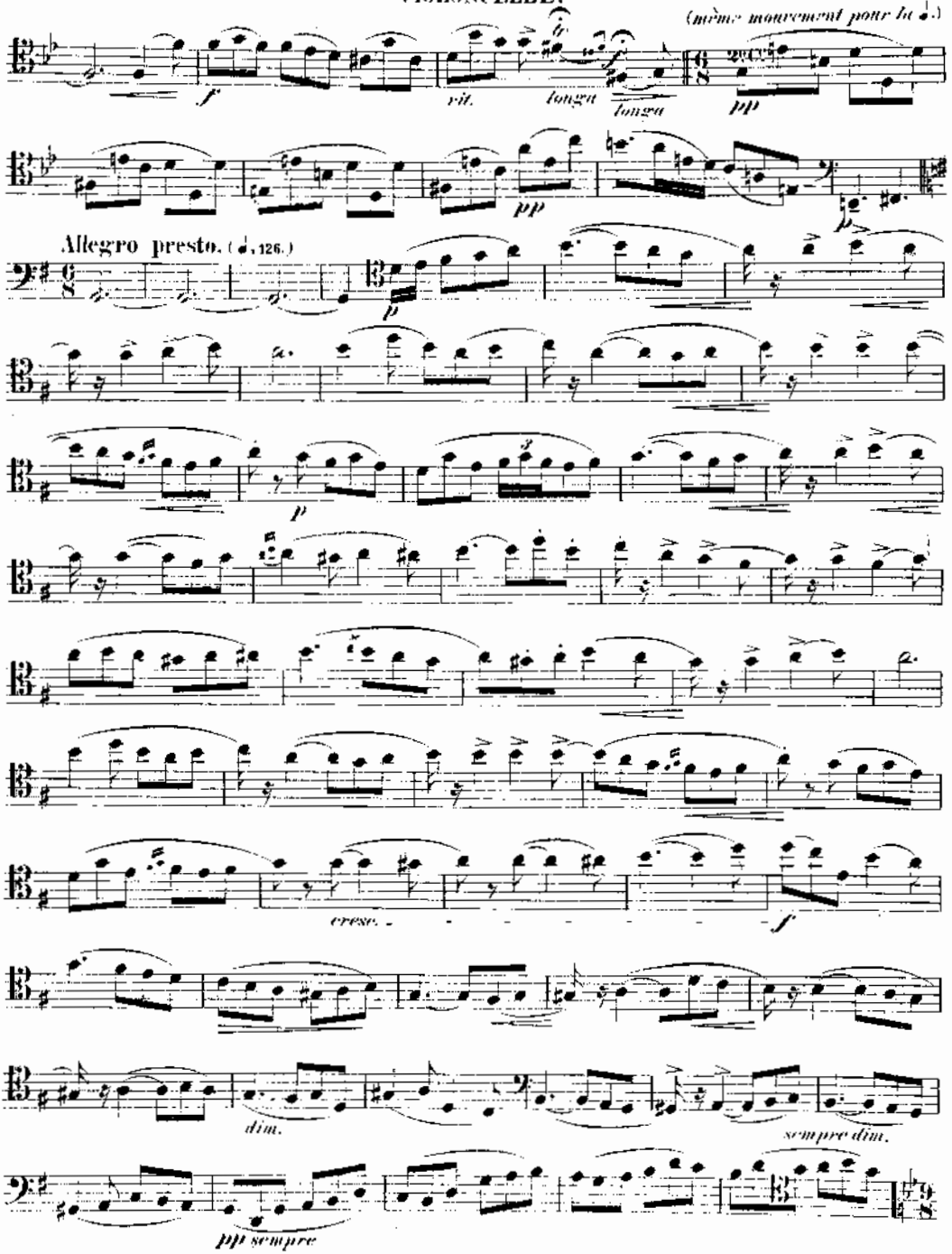
f

dolce

cresc.

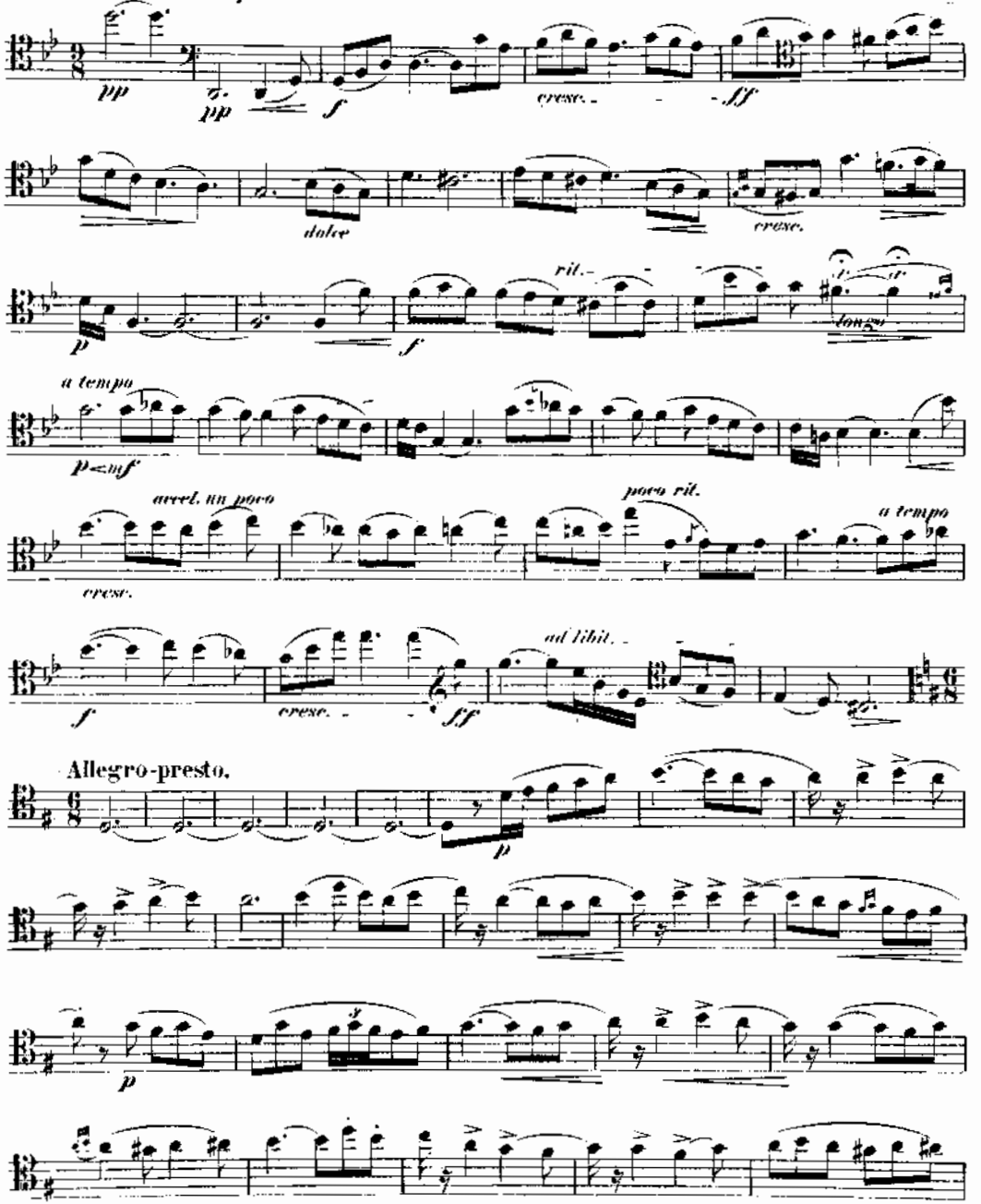
p

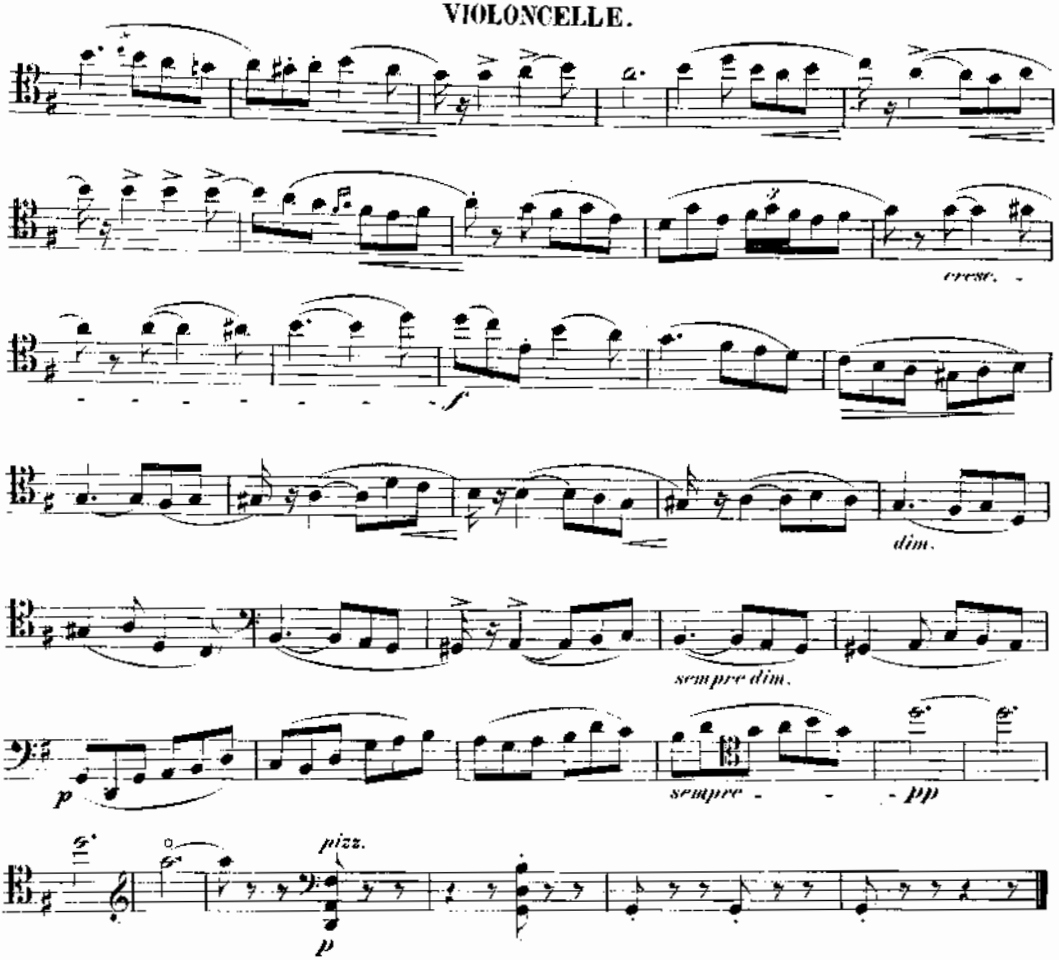
VIOLONCELLE.



Andantino. Tempo I.

VIOLONCELLE.

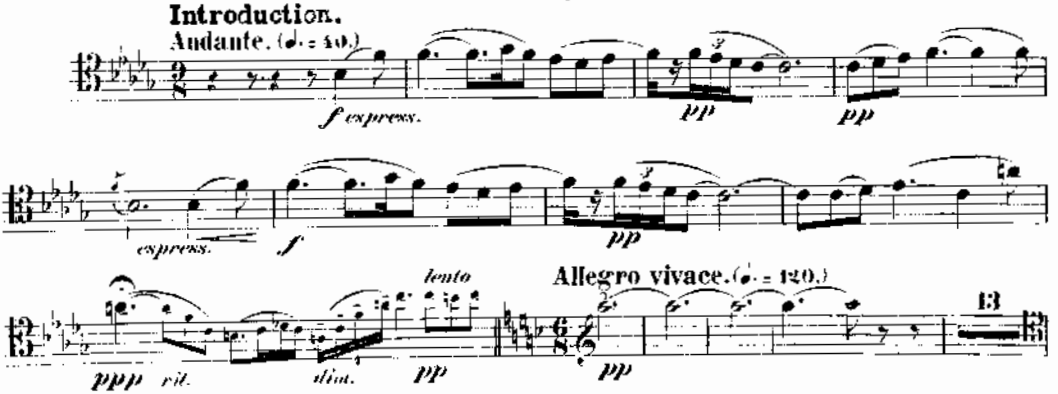




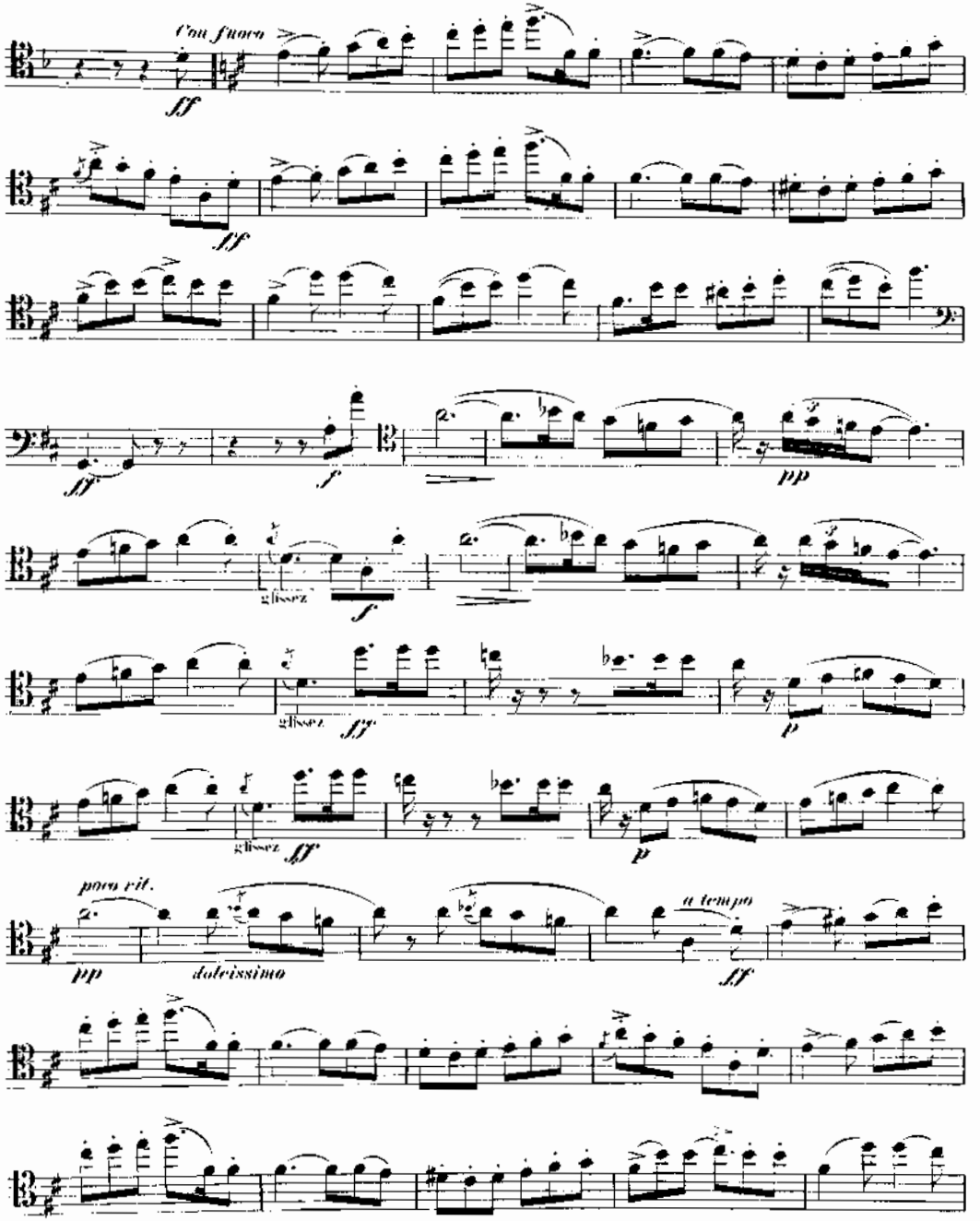
N° 3.

Introduction.

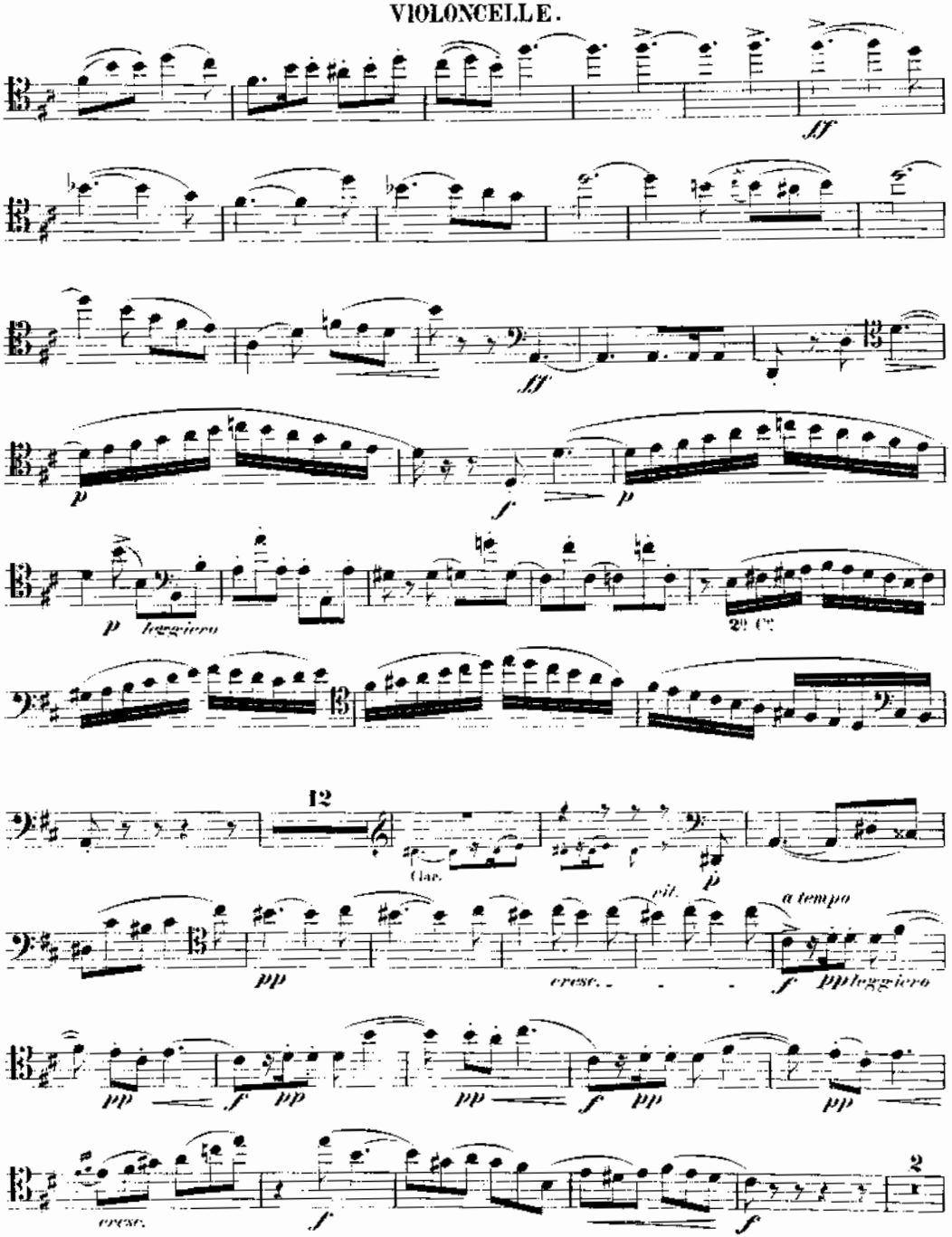
Andante. (♩. = 40.)



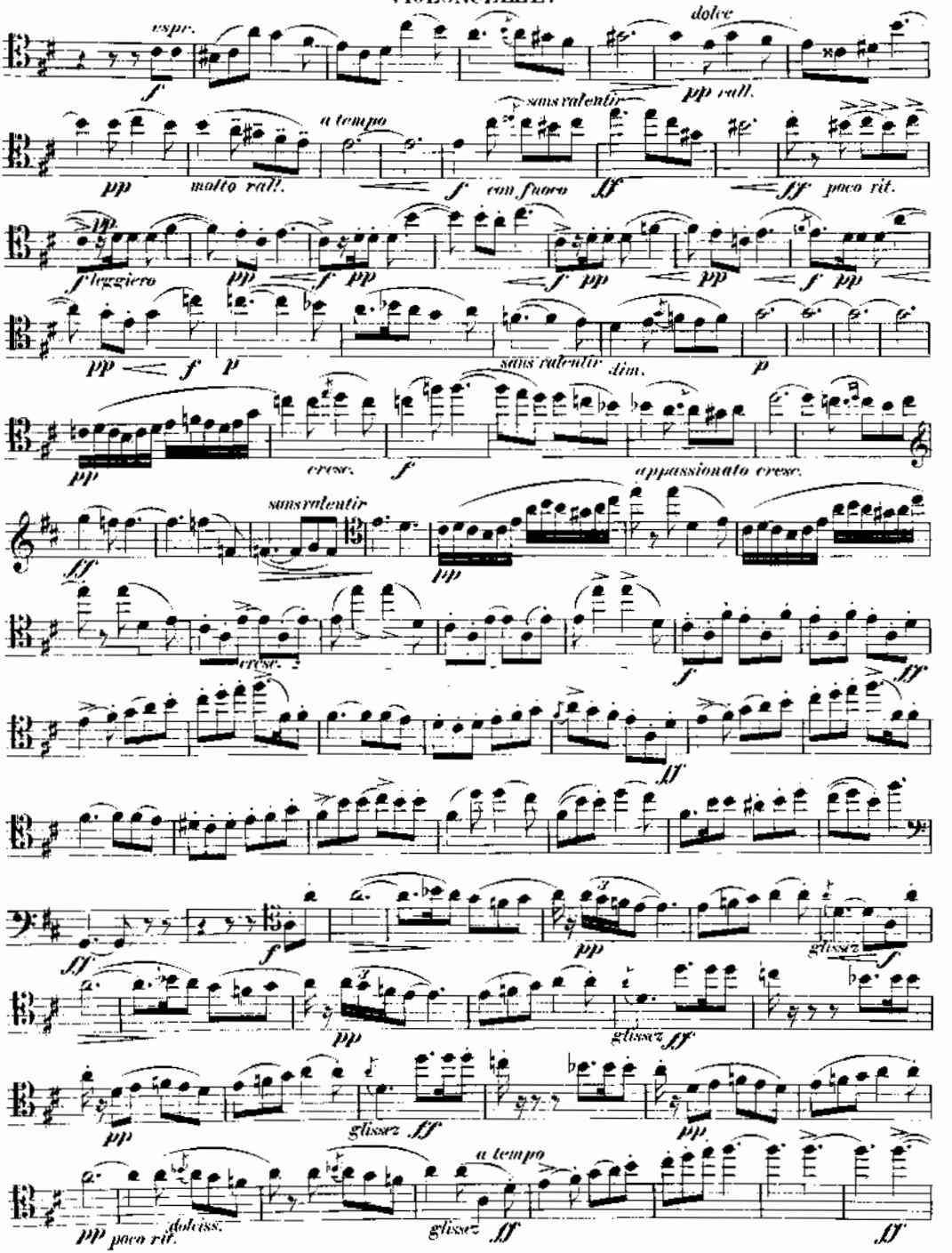
VIOLONCELLE.

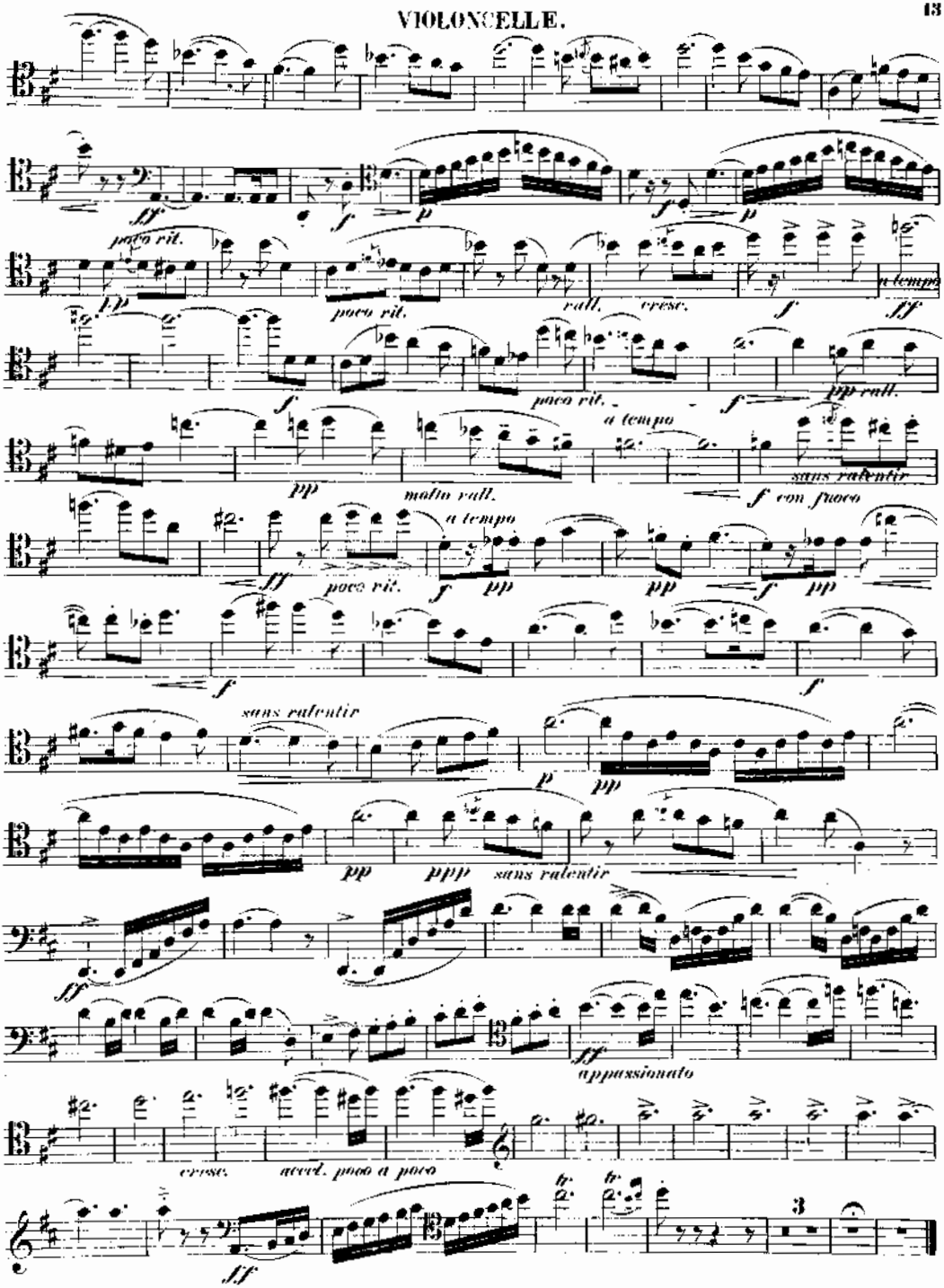


VIOLONCELLE.



VIOLONCELLE.




ff
f
p
f
p
poco rit.
pp
poco rit.
rall.
cresc.
f
a tempo
ff
f
poco rit.
a tempo
pp rall.
pp
molto rall.
f con fuoco
sans ralentir
a tempo
ff
poco rit.
f
pp
pp
f
pp
f
f
sans ralentir
p
pp
pp
pppp
sans ralentir
ff
ff
appassionato
cresc.
accel. poco a poco
ff
3

Probeseite

Herrn Professor JULIUS KLENGEL zugeeignet.

Probeseite

ARIA

Für Violine und Klavier	M 1,50
Für Violine und Orchester. Partitur	M 4,—
Für Violine und Orchester. Stimmen	M 5,—
Für Violoncell und Klavier (Orgel)	M 1,50
Für Flöte und Klavier	M 1,50
Für Oboe und Klavier	M 1,50
Für Klarinette und Klavier	M 1,50
Für Klavier	M 1,50
Für Orgel	M 1,50

Max Reger, Op. 103ª No. 3.

(Bearbeitet vom Komponisten.)

Adagissimo. (♪ = 52-56.)

sempre sonore ed espressivo

Violoncell.

p

sempre espress.

Klavier oder Orgel.

p

ff

quasi ff

molto espress.

ff

rit. - - - - *a tempo*

p

rit. - - - - *a tempo*

p

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