

Mozart in Paris

Cello

Violoncello

Pavane²

For Orchestra and Choir ad lib.

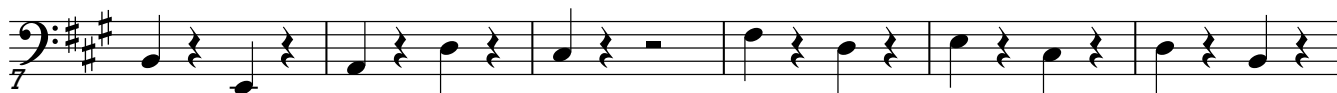
Gabriel Fauré

Andante molto moderato. (♩ = 84)

pizz.

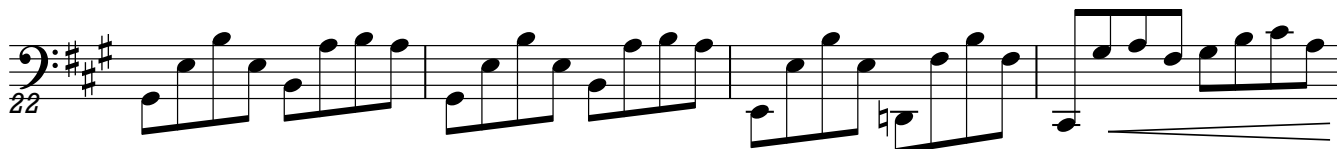


pp



pp sempre

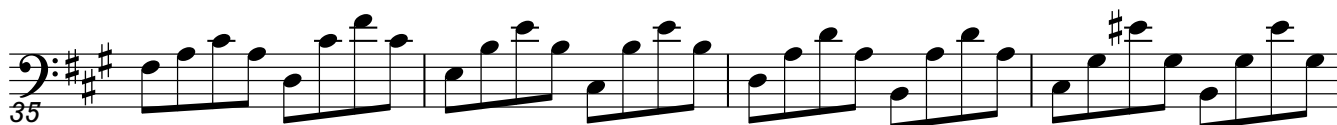
A



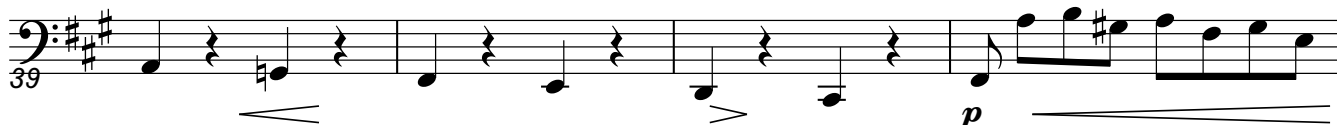
B



pp



C



p

Violoncello

D arco

43 *ff* *mf* *ff*

49 *mf* *ff* *mf*

E

55 *ff* *mf* *pizz.* *pp*

62 *arco* *p en dehors.* *pizz.* 3

F arco

67 *mf* *p* *pp* *sempre*

72 *pizz.*

G arco

77 *pizz.*

82

Violoncello

88 **H** arco *p en dehors* *p* *pizz.* *pp*

93 **I** *pp*

99 *pp* *pp*

102 *pp*

Detailed description: The score is for a cello in G major. It consists of four staves of music. The first staff (measures 88-92) begins with a fermata and a box labeled 'H'. The music is marked 'arco' and 'p en dehors'. It features a series of eighth notes with slurs and accents, including two triplet markings. The dynamic is 'p', and it ends with a 'pizz.' marking and a 'pp' dynamic. The second staff (measures 93-98) starts with a fermata and a box labeled 'I'. The music is marked 'pp' and consists of a sequence of eighth notes with slurs. The third staff (measures 99-101) starts with a fermata and 'pp' marking. It features a sequence of eighth notes with slurs and accents, ending with a 'pp' dynamic. The fourth staff (measures 102) starts with a fermata and 'pp' marking. It features a sequence of eighth notes with slurs, ending with a fermata and a double bar line.

SYMPHONIE EN UT

(1855)

Violoncelle

Georges BIZET

(1838-1875)

I

Allegro vivo

ff f p < > f

18 2 fp dim. fp

31 poco a poco cresc. fpp sfp sfp sfp sf sf

43 poco a poco cresc. sf sf sf p cresc. molto f ff 2

55 2 cresc. poco a poco fpp fpp fp

68 cresc. poco a poco fp fp cresc. molto - - -

80 3 ff ff ff ff f f 2 2

93 2 2 1 cresc. fp fp

107 cresc. molto 1 1 fp f f ff

119 1 13 arco Violons tr ff

142 *ff ff ff f f f f f dim. molto*

7

152 *pp détaché*

8

162 *cresc. dim. p*

172

183 *cresc. molto mf*

194 *ff cresc.*

9

206 *molto ff ff*

221 *ff ff ff ff ff ff*

235 *ff ff ff*

10

241 *p ppp*

11

264 *ff dim. molto p*

12

281 *ppp* *sfpp* *sfpp*

296 *sfpp* *fp* *cresc. molto* *ff*

13

310 *p* *pp*

321 *cresc. molto* *ff* *ff* *ff*

14

333 *cresc. poco a poco* *ff* *sfpp* *sfp* *sfp* *sfp* *sf*

15

346 *cresc. poco a poco* *sf* *sf* *sf* *sf* *p cresc.* *ff* *Bois*

16

367 *p* *cresc. molto* *ff*

17

379 *ff* *f* *p* *f*

397 *fp* *dim.* *fp*

18

411 *poco a poco cresc.* *sfpp* *sfp* *sfp* *sfp* *sf* *sf* *sf* *sf*

19

424 *p* *cresc. molto* - - - *f ff* *2* *ffp*

437 *cresc. poco a poco* - - - *ffp fp fp*

20

451 *cresc. poco a poco* - - *fp cresc. molto f ff ff ff ff*

21

463 *ff f f f f*

480 *13* *Violons* *tr* *ff ff ff ff f f f f*

22

504 *3* *pp détaché* *cresc. -*

23

518 *mf*

529 *1 1 1 1 sf cresc. - - -*

24

541 *molto cresc. - - - ff ff ff*

559 *1 ff ff ff ff*

570 *ff ff* *2* *ff ff*

Violoncelle
II

Adagio

pp <> pp <> pp <> pp <> pp <>

pp 1 1 pizz. p p

p

poco cresc. - - - dim. - - -

2 p < p < p <> p cresc. - - dim. -

p dim. p cresc. molto - - - arco pizz.

3 p

p

cresc.

4 sempre pizz. cresc. molto - - -

ff sempre cresc. - - -

57 5 arco *molto* *ff pp*

61

65

69 *cresc.*

72 6 *cresc. molto* *ff* *ffppp*

78

84 7 1 *pizz.* *p*

91 8 *p* *cresc.* *dim.* *p* *dim.* *pp*

97 *dim.* arco *p espress.* *dim.*

103 9 *pp* *pp* *pp* *pp*

109 *pizz.* *pp* *ppp*

Violoncelle
III


Allegro vivace

7 1.

16b 1.

ff *ff*

p

cresc. poco a poco - - - - - molto - - - - -

29 2.

f *ff* *f*

44 3.

f *f* *pp*

54 2 3 4 5 6 7 8 9 10

cresc. poco a poco - - - - -

63 11 12 13 14 15 16 17 18 19

72 20 21 22 23 24

f

81 4.

pizz.

pp

cresc. molto - - - - - ff

97

108

119 *arco*

cresc. molto *f* 1. 3.

ff

133 *ff* *f* *ff* *f* *ff* *ff*

149 *ff* *f* *f* *f* *f* *f* *f* *p*

159 *cresc. molto* *ff* *ff* *ff* *Fin*

169 **Trio** *f* *dim. molto* *pp*

183 *pp* *f*

196 *dim. molto* *pp* *pp*

210 *pp*

225 *ppp*

240 *estinto* *p* *cresc. molto*

255 *pp* *Da capo il Minuetto*

Allegro vivace

3

ff *pp* *cresc.* - - - - *dim.*

12 *cresc.* - - - - *pp*

21 **1** *f* *p* *f* *p* *cresc. molto* - - - -

31 **2** *f* *ff* *ff* *f* *pizz.*

43 **3**

56 **3** *arco* *sf* *sf* *sf* *sf* *sf* *ff*

66 *ff* *pp* *ff* **2** *ff*

78 **4** *sempre ff* *p* *dim.*

86 **1** *p* <

98 **1**
pp *cresc.*

112 **5**
pp *cresc. molto* *mf* *cresc. molto*

123 **1** **1**
ff *ff* *ff* *pp*

134 **6**
pp *pp* *p*

144 *p* *sf* *p* *sf* *p* *p* *cresc.*

154 *f* *f* *ff* *ff* *ff* *ff*

164 *ff* *ff* *ff* *ff* *ff* *ff*

174 **3** **7**
pp *cresc. molto* - - - - - *f*

186 **1**
pp

197 **8**
cresc. molto - - *f*

210 *pp* *cresc. molto*

221 *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*
ff *p* *dim. molto* *cresc. poco a poco*

230 *arco* *pizz.* *arco*
cresc. molto

239 *ff*

248 **9** *p* *cresc.*

257 *dim.* *pp* *cresc. molto*

266 *ff* *ff* *ff*

276 *ff* *ff* *ff* *sempre ff* *ff*

285 **10** *ff* *pp*

295 *cresc.* *dim.* *cresc.*

304 *pp* *f* *p*

313 *f* *p* *cresc. molto*

322 **11** *f* *ff* *ff* *f* 3 pizz.

334 3

346 **12** arco 1 1 *sf* *sf* *sf* *sf* *sf f* *ff*

356 **13** *ff* *pp* *ff*

366 *ff* *p dim.* 1

374 *pp* *cresc. molto* - - - - -

386 *mf* *cresc. molto* - - - - - *ff* 1

398 **14** 1 *ff* *ff* *pp*

408 *pp* *pp* *p* *p* *sf* *p*

418 **15** *sf* *p* *p* *cresc.* - - - - - *f* *f* *f* *ff*

428 *ff* *ff* *ff* *ff* *ff* *ff*

438 *ff* *ff* *ff* *ff*

AIRS DE DANSE ET CHANSON

— Dans le style ancien —

Composés pour
LE ROI S'AMUSE
de VICTOR HUGO

Op. 1
GAILLARDE

Par
LÉO DELIBES

VIOLONCELLE

Mod.^{to} ben marcato

f *ff* *f* *mp* *f* *mp* *p* *pizz.* *arco* *p* *p* *mp* *f* *mp* *p* *pizz.* *arco* *p* *5* *Fl.*

VIOLONCELLE

pizz. 1 2 3 4 5 6 7 arco pp

1^a 2^a f

mp p

pp

pizz.

Op. 2
PAVANE

All^{to}

Divises *p* sost.

mf Cuis

pp

Div. Cuis

mf

pp

Div. Cuis

pizz.

arco pp ppp

pizz. arco pp rall.

97^c 3
SCÈNE DU BOUQUET

And^{te} (sans lenteur)

(Tout le chant sur la 2^e Corde)

p mf très expressif

poco rall. a tempo p

poco rall. Tempo mf

cresc. 1 4 1 4

cresc. 2 3 2 1 3 p

poco rall.

Tempo

molto rall. f pizz.

№ 4

LESQUERCARDE

All^o

№ 5

MADRIGAL

And^o

(1) Coupure ad lib. de A à B.

2

p

1

(Sourdines)

pp

pizz.

Op. 6
PASSEPIED

All^o

1 *pizz.*

p

pp

arco

pizz.

mf

arco

p

f

p

mf

p

f

p

Violoncelle musical score consisting of five staves. The first staff begins with a *pizz.* marking. The second and fourth staves also begin with *pizz.* markings. The third staff includes an *arco* marking. The fifth staff concludes with a first ending bracket labeled '1'.

FINAL

(REPRISE DE LA GAILLARDE)

Mod.^{lo}

Cors

velle

Musical score for Cors and Velle instruments, consisting of five staves. The first staff is marked *f*. The second staff has *mf* and *f* markings. The third staff has *mf* and *p* markings. The fifth staff has an *mf* marking.

VIOLONCELLE

The musical score is written for a cello (Violoncelle) on page 7. It consists of two staves of music in bass clef with a key signature of one flat. The first staff contains measures 1 through 8. Measures 1, 3, 5, and 7 have accents (>). Measure 4 is marked *p* (piano), and measure 6 is marked *mf* (mezzo-forte). The second staff contains measures 9 through 16. Measures 9, 11, and 13 have accents (>). Measure 10 is marked *p*. Measure 12 is marked *molto rall.* (molto ritardando). The final measure (16) is marked *pp* (pianissimo) and features a fermata over a half note.

Wolfgang Amadeus Mozart
Symphony No. 31

Violoncello e Basso.

Allegro assai.

f

12 *f* 6

23 *p* A

28 *cresc.* 1 *f*

43

37

42

50 *p* B 4 1 Vcl. 3

63 unis. 2 pizz. *p*

71 C 1 arco. *f*

77 1 2

Violoncello e Basso.

86 *p* **D** 1 *f*

96

103 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

109 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

114 3 3 3 3 **E**

121 6 *f* *p*

134 *f* *p* **F**

140

146 1 1 *f* *f* *f* *f* *f* *p*

157 2 *cresc.* *f*

164 **G** 8 *f*

180

188

194

Detailed description: This page of a musical score for Violoncello e Basso contains measures 86 through 194. The music is in the key of D major (two sharps) and 3/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings range from piano (*p*) to fortissimo (*f*), with a crescendo marking between measures 157 and 164. There are several trills and triplets indicated by the number '3'. The score includes several key signatures: D major (measures 86-114), E major (measures 114-121), F major (measures 134-140), and G major (measures 164-194). Measure numbers are placed at the beginning of each line. The page number '2' is in the top left corner.

Violoncello e Basso.

199 **H₄**

210 **Vcl.** *p* **1** *p* **3** *p* **2** *p* **Basso.** *pizz.* *pizz.* **Vcl.**

222 **I 1**

229 *f* **unis. arco.** **1**

236 *p* **2** *p* **3** *p*

249 *cresc.* *f* **3** **3** **3** **3** **3** **3** **3** **3**

253 *f* **K 2** *p*

263 *p* *cresc.* *f* **3** **3** **3** **3**

271 **3** **3** **3** **3**

277 **3** **3** **3** **3**

282 **3** **3** **3** **3**

287 **V**

Violoncello e Basso.

Andantino.

8 *f* *p* *mf* *p* *p*

16 *mf* *p*

22 *f* *p*

28 *f* *p* *p*

34 *f* *p* *f* *p* *pp*

42 *f* *p* *mf* *p* *p*

50 *f* *p* *mf* *p* *p*

58 *mf* *p*

65 *f* *p* *f*

71 *p*

77 *f* *p* *f* *p* *f*

Violoncello e Basso.

84 *p* *mf* *p* *p* *mf* *mf*

92 *mf* *p* *pp*

Allegro. 8 *f* 9

22 **R** *f*

28

37 **S 6 Vcl.** *p*

53 *f* *f* *f* **unis.** **T**

66 *p* *f* *p*

77 *p* *f*

91 *sf* *sf* *p* *cresc.* *f*

101

109 *f* **V 18**

Violoncello e Basso.

135 Vcl. *p*

143 W unis. *f* 1 1

152 4 X 8 *f*

169 *sf* *sf* *sf* *sf* *sf*

174 Y 2

184 *f* *f* *f* *p* 1 1

191 *f* *p* 1 1

204 *p* *f* Z

214 *f* *f* *p* *cresc.* 1 1

223 *f*

229 2 2 2 2 1

238

Detailed description: This page contains the musical score for the Violoncello and Bass parts of Mozart's Symphony No. 31, measures 135 through 238. The score is written in G major and 3/4 time. It features two staves: Violoncello (Vcl.) and Bass (W unis.). The music is characterized by dynamic contrasts, including piano (*p*), forte (*f*), sforzando (*sf*), and crescendo (*cresc.*). The Vcl. part begins with a piano dynamic and features a melodic line with slurs and ties. The Bass part starts with a forte dynamic and includes various rhythmic patterns, such as eighth-note runs and rests. Fingerings (1, 2, 3, 4) and bowing marks (V) are indicated throughout. Measure numbers are placed at the beginning of each line. The page concludes with a double bar line at measure 238.