

Concerto

RV356, Op. 3

Violoncello & Piano / Organ

Arr.: Colette Mourey

Antonio Vivaldi

EMR 51976

EMR 51945: Violoncello & String Orchestra

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VIOLONCELLO

Concerto

RV356, Op. 3

Antonio Vivaldi

(1678-1741)

Arr.: Colette Mourey

Allegro ♩ = 112

I

Tutti (ad lib.)

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4

f

8

mf mp p molto cresc.

12

f cresc. dim. mf cresc. dim.

16

dim. f mf cresc.

20

f dim. mp cresc.

24

mf dim. mp

27

sempre cresc. dim.

30

mf cresc. f mf mp

33

p cresc. mp cresc. mf cresc. f

37

cresc. sfz dim. mf mp

40

mf mp

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Violoncello

Piano / Organ

4

8

12

f

mf *mp* *p* *molto cresc.*

f cresc. *dim.* *mf* *cresc.* *dim.* *cresc.*

f cresc. *dim.* *mf* *cresc.* *dim.* *cresc.*

dim. *f* *mf cresc.*

dim. *f* *mf cresc.*

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Musical score for measures 16-19. The system consists of a bass line and a grand staff (treble and bass clefs). The bass line starts with a dynamic of *f*, followed by *dim.* and *mp cresc.*. The grand staff accompaniment also follows these dynamics: *f*, *dim.*, and *mp cresc.*.

Musical score for measures 20-23. The system consists of a bass line and a grand staff. The bass line has dynamics *mf*, *dim.*, *mp*, and *Tutti*. The grand staff has dynamics *mf*, *dim.*, and *mp*. The word *Solo* is written above the final measure of the bass line.

Musical score for measures 24-27. The system consists of a bass line and a grand staff. The bass line has dynamics *sempre cresc.*, *dim.*, and *mf cresc.*. The grand staff has dynamics *sempre cresc.*, *dim.*, and *mf cresc.*.

Musical score for measures 28-31. The system consists of a bass line and a grand staff. The bass line has dynamics *f*, *mf*, *mp*, *p*, *cresc.*, *mp cresc.*, and *mf cresc.*. The grand staff has dynamics *f*, *mf*, *mp*, *p*, *cresc.*, and *mp cresc.*.

II

Largo ♩ = 44
Solo e Cantabile

mp espress.

mp espress.

Measures 1-2: The bassoon part features a melodic line with slurs and accents, starting on a whole note and moving through half and quarter notes. The piano accompaniment consists of block chords in the right hand and single notes in the left hand.

3

Measures 3-4: The bassoon part continues with a similar melodic pattern. The piano accompaniment remains with block chords and single notes.

5

Measures 5-6: The bassoon part shows some rhythmic variation with eighth notes. The piano accompaniment features a more active right hand with moving chords.

7

trmm

trmm

Measures 7-8: The bassoon part includes trills (trmm) and slurs. The piano accompaniment has a more complex texture with moving lines in both hands.

III

Vivace ♩ = 132

Tutti

Measures 1-6 of the piece. The music is in 2/4 time with a key signature of one flat. The tempo is Vivace (♩ = 132) and the dynamics are marked *f* (forte). The score includes a bass line and a grand staff (treble and bass clefs).

7

Measures 7-12 of the piece. The dynamics are marked *p* (piano). The score includes a bass line and a grand staff.

13

Measures 13-17 of the piece. The dynamics are marked *f* (forte) and *mf* (mezzo-forte). The score includes a bass line and a grand staff.

18

Measures 18-23 of the piece. The dynamics are marked *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). The score includes a bass line and a grand staff.

24

Musical score for measures 24-29. The piece is in a minor key. The bass line starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic, then a crescendo (*cresc.*) leading to fortissimo (*ff*), and finally a decrescendo (*dim.*) back to piano. The piano accompaniment mirrors these dynamics, with a piano (*p*) start, forte (*f*) section, crescendo (*cresc.*) to fortissimo (*ff*), and decrescendo (*dim.*) back to piano. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

30

Musical score for measures 30-35. The bass line begins with a *Solo* marking and a mezzo-forte (*mf*) dynamic, marked *espress.* (expressive). It features a series of eighth-note runs. The piano accompaniment is primarily block chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics transition from *mf* to piano (*p*) in measure 35.

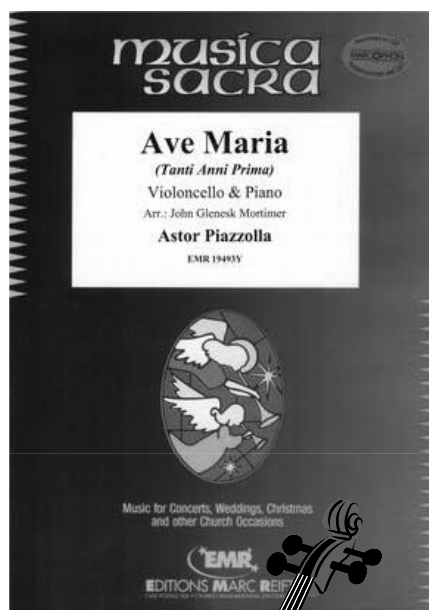
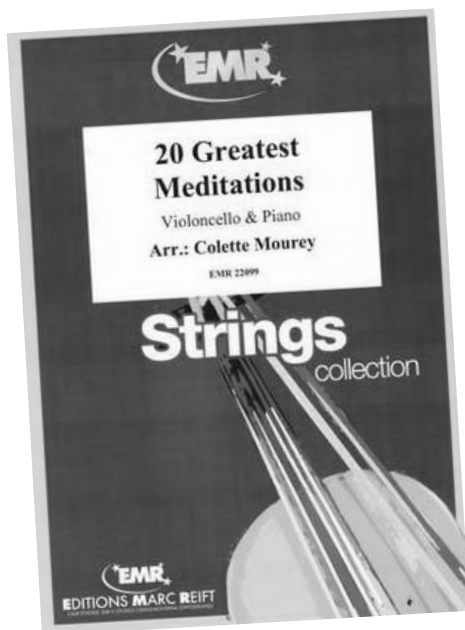
36

Musical score for measures 36-41. The bass line starts with a mezzo-forte (*mf*) dynamic, followed by a crescendo (*cresc.*) to fortissimo (*f*), then a decrescendo (*dim.*) back to mezzo-forte (*mf*). The piano accompaniment features block chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics transition from *mf* to *f dim.* and back to *mf*.

42

Musical score for measures 42-47. The bass line starts with a mezzo-piano (*mp*) dynamic, followed by piano (*p*), mezzo-forte (*mf*), piano (*p*), and mezzo-piano (*mp*) with a crescendo (*cresc.*). The piano accompaniment features block chords in the right hand and a steady eighth-note accompaniment in the left hand. The dynamics transition from *mp* to *p*, *mf*, and back to *p*.

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