

Suzuki[®]

Cello School **Volume 10** **Cello Part**

Suzuki Method International

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukushima, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Supplementary pieces for Volume 10. Adagio by Bach/Siloti
Toccata by Frescobaldi/Cassado
The Bee by F. Schubert
Played before Volume 10: Suite in G for Solo Cello by Bach

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.

Suzuki[®]

Cello School

Volume 10

Cello Part

© 1996 by Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Alfred Publishing Co., Inc.
All Rights Reserved. Printed in USA.

ISBN 0-87487-366-5

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki used
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

CONTENTS

1	Concerto in B$\flat$ Major, Boccherini/Grützmacher	12
	Allegro moderato.....	12
	Cadenza, by Frederich Grützmacher	18
	Adagio (non troppo).....	20
	Rondo - Allegro	22
	Cadenza 1, by Frederich Grützmacher.....	26
	Cadenza 2, by Pablo Casals	28

Boccherini / Grützmacher

Tonalization

First Movement

No. 1

No. 2a Prepare Thumb

No. 2b measures 17 and 18
Prepare Thumb

Musical notation for No. 2b, measures 17 and 18. The piece is in 3/4 time with a key signature of one flat (B-flat). Measure 17 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note Bb3. Measure 18 continues with a half note C4, a quarter note D4, and a half note E4. The notation is spread across four staves, with the first staff showing the initial measure and the subsequent staves showing the continuation of the melody.

Practice Points

First Movement

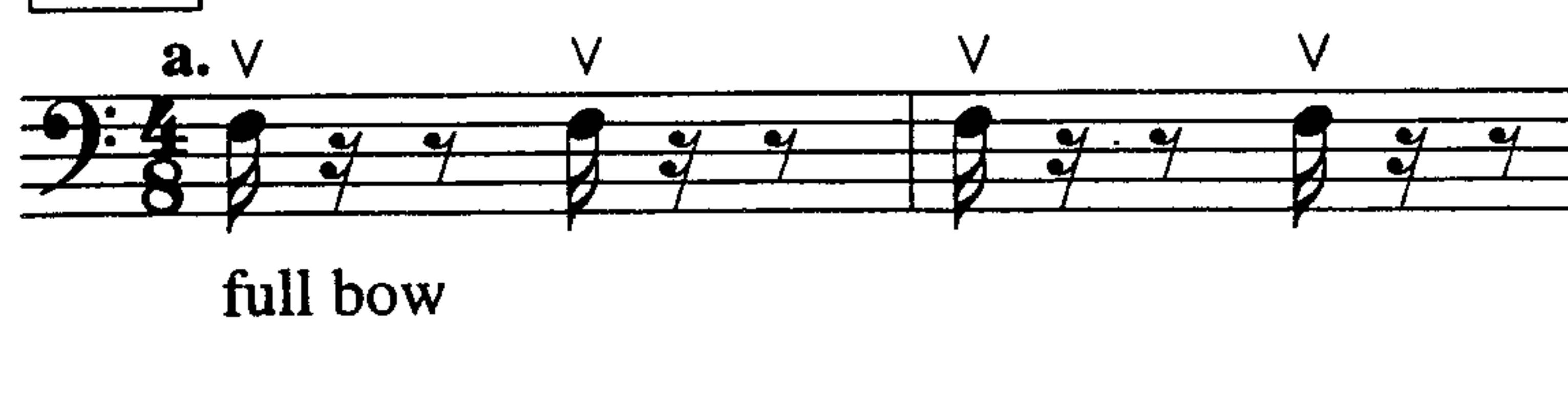
No. 3a measures 18 and 20

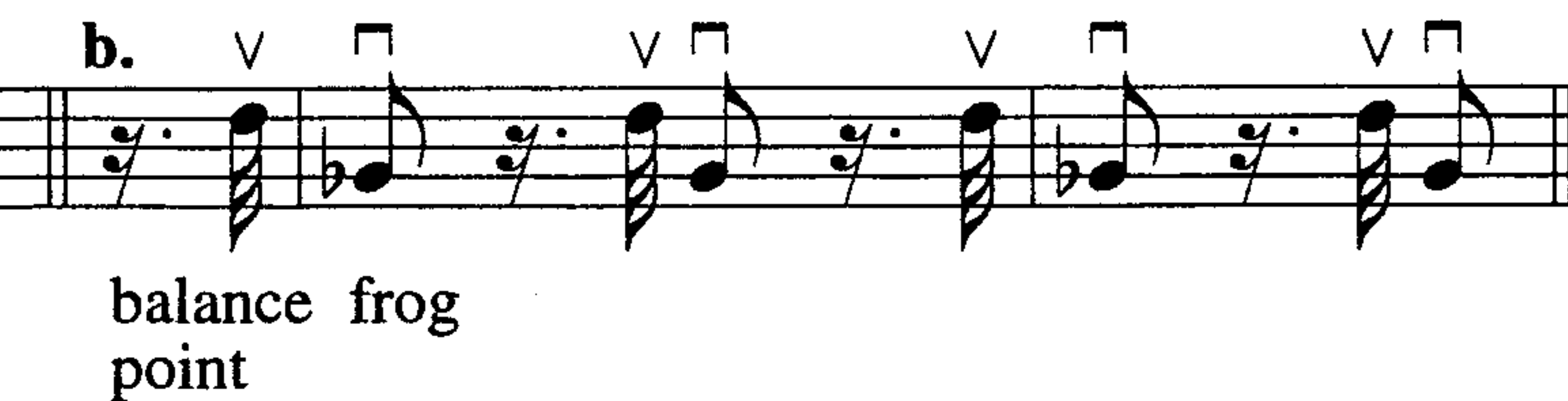
Musical notation for No. 3a, measures 18 and 20. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 18 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note Bb3. Measure 19 continues with a half note C4, a quarter note D4, and a half note E4. Measure 20 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The notation is spread across two staves, with the first staff showing the initial measure and the second staff showing the continuation of the melody.

No. 3b measures 66 and 68

Musical notation for No. 3b, measures 66 and 68. The piece is in 4/4 time with a key signature of one flat (B-flat). Measure 66 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note Bb3. Measure 67 continues with a half note C4, a quarter note D4, and a half note E4. Measure 68 starts with a quarter rest, followed by a half note G3, a quarter note A3, and a half note Bb3. The notation is spread across two staves, with the first staff showing the initial measure and the second staff showing the continuation of the melody.

No. 4 measures 5 and 6

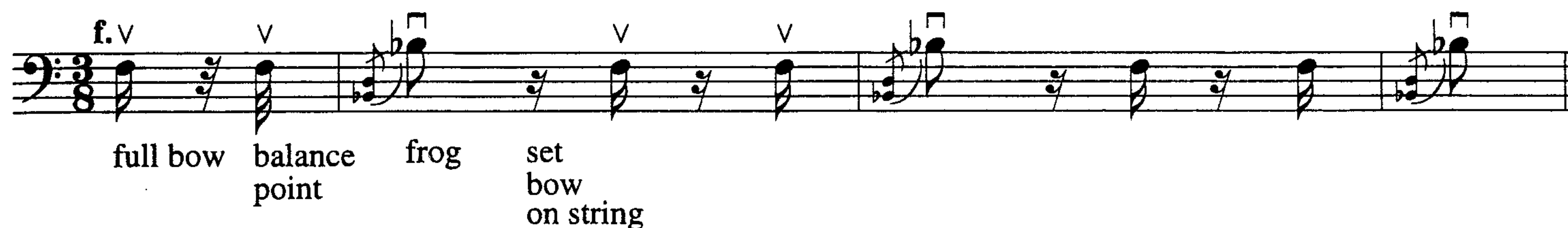
a.  full bow

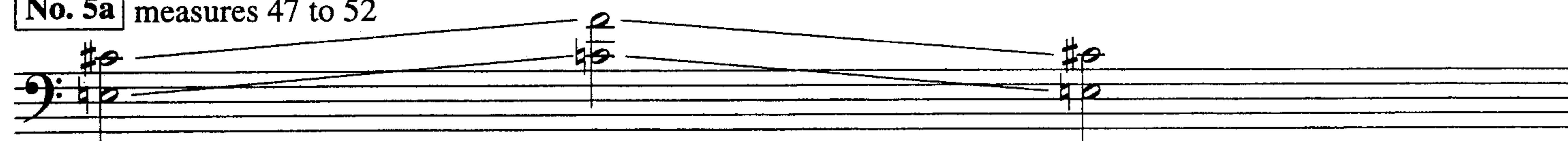
b.  balance frog point

c. 

d. 

e. 

f.  full bow balance frog set bow on string

No. 5a measures 47 to 52


Slide fingers on string without stops (portamento).

Play on A and D strings. Then play on D and G strings.

Move bow in . Left arm is free. Left fingers cling to the string.

No. 5b measures 47 to 52


Play on A and D strings.

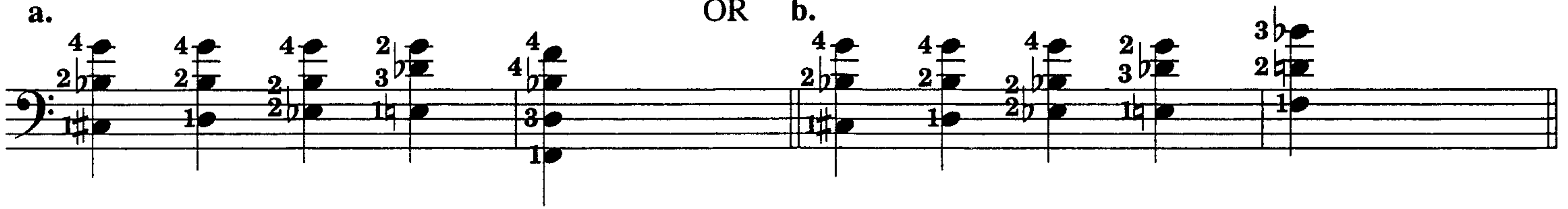
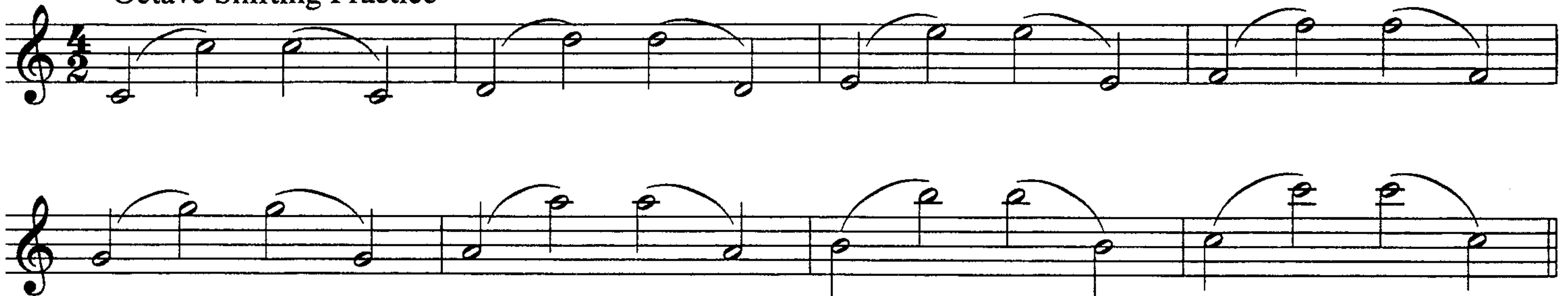
Play on D and G strings.



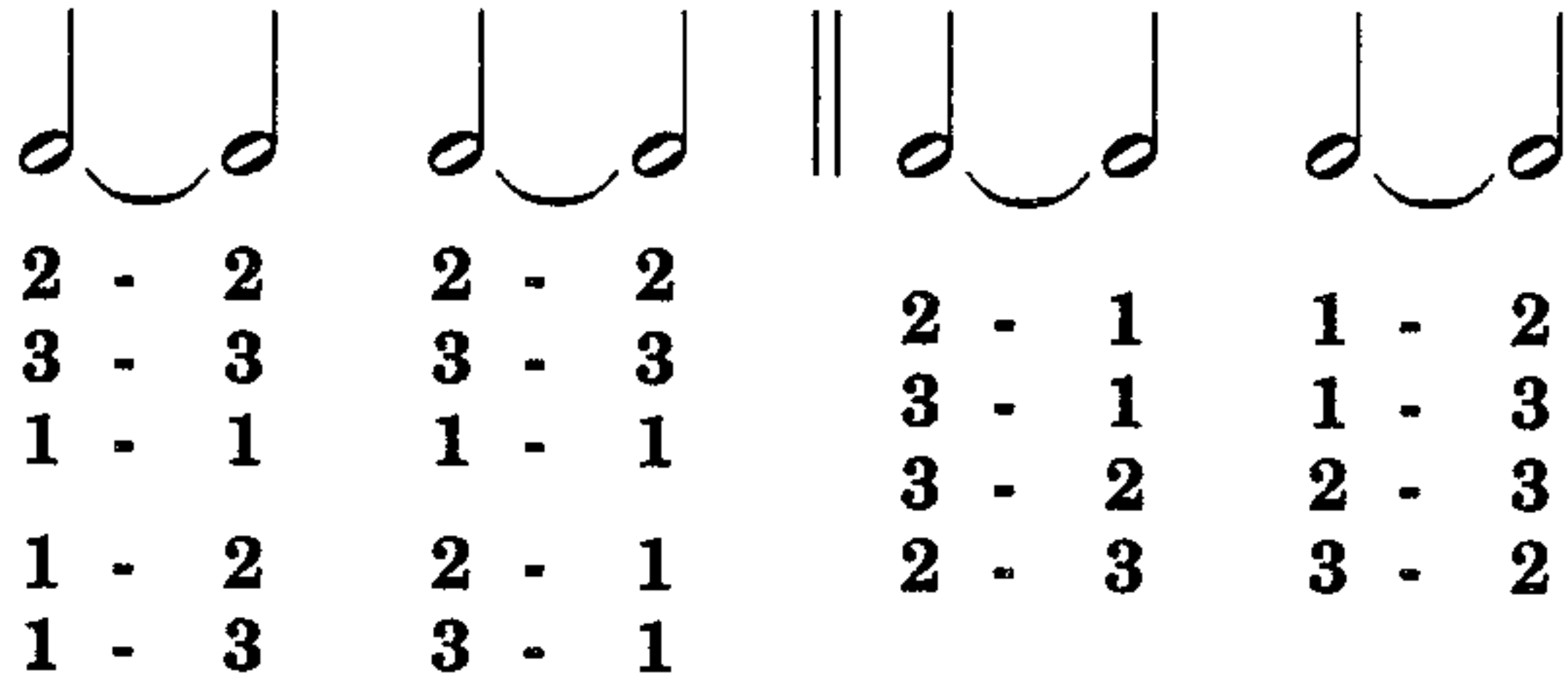
No. 6 Cadenza measures 15 and 16

a.

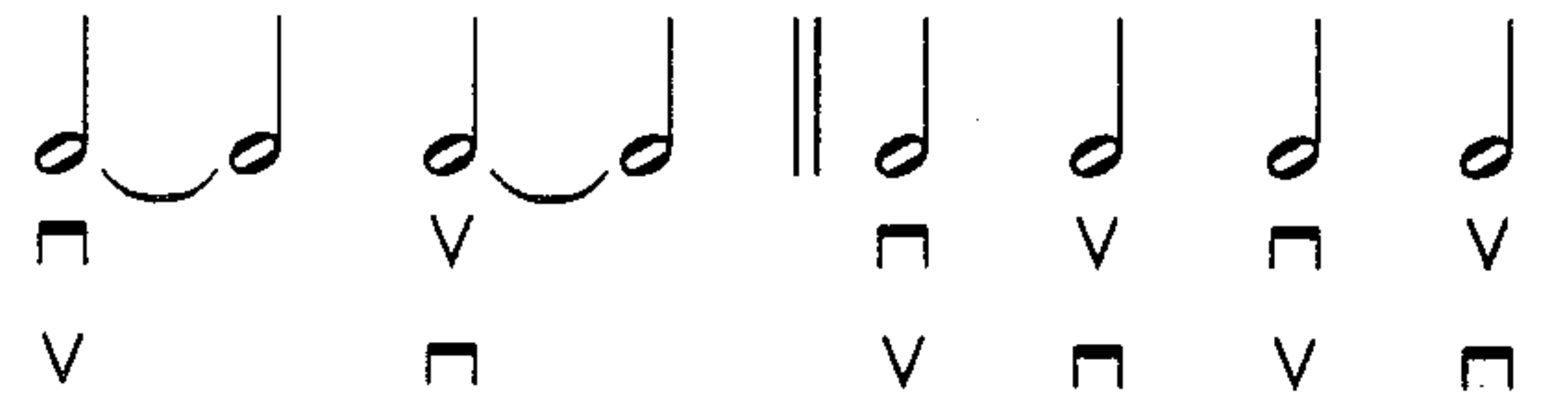
OR b.

**No. 7** Octave Shifting Practice

Fingerings:

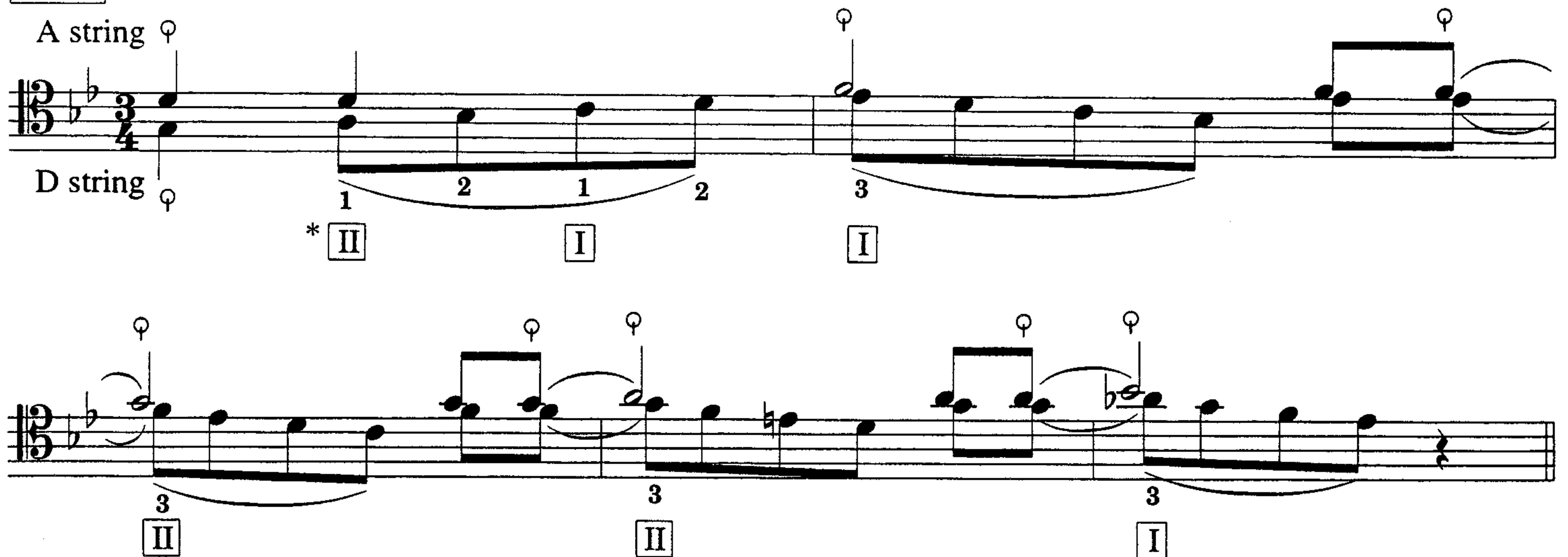


Bowings



Practice Points

Third Movement

No. 8 measures 18 to 30*Hand Patterns are marked **I** **II** **III** **IV** . See Book 7.

No. 9 measures 71 to 80

*Hand I
Patterns

The musical notation for No. 9, measures 71 to 80, Hand I, is presented in four staves. The time signature is 9/8. The notation includes eighth notes, rests, and fingerings (1, 2, 3). The patterns are labeled with Roman numerals I, III, and I below the staves.

No. 10 measures 138 to 147

Hand I
Patterns

The musical notation for No. 10, measures 138 to 147, Hand I, is presented in four staves. The time signature is 13/8. The notation includes eighth notes, rests, and fingerings (1, 2, 3). The patterns are labeled with Roman numerals I, III, and I below the staves.

No. 11 measures 81 to 83

Diminished 7th arpeggio on A

1 4 1 4

1 4 1 4 3 0

1 3 1 2

1 2 1 2 3 0

No. 12 measures 148 to 150. Diminished 7th arpeggio on G.

1 4 1 4

1 4 1 4

3 1 2 1

2 1 2 3 4 0

No. 13 measures 84 to 96. Pizzicato with thumb and first finger.

a.

b. Play above arco.
Bow sounds like pizz. Ring

* Bow moves quickly to A string and waits.
** Bow moves quickly to G string and waits.

No. 14 measures 151 to 163. Pizzicato with thumb and first finger.

a.

b. Play above arco as 13b
Bow sounds like pizz. Ring

etc.

Concerto in B $\flat$ Major

for Cello and Orchestra

Boccherini/ Grützmacher

Allegro moderato**Tutti**

cresc. *poco* *a*

poco *f* *poco dim.* *f* **Solo**

fz *mf*

cresc. *f*

fz *p*

cresc. *sf* *mf*

cresc. *f* *p* **II**

14

15

cresc.

16

calmand.

f *p dolce*

18

restez

cresc.

f

20

mf *p* *molto cresc.*

21

f *pp*

22

cresc.

23

rit. *f* *p ma*

25 **A** *restez* *espress.* *p*

27 *cresc.* *mf*

28 *sf*

29 *p* *cresc.*

30 *f* *Tutti* *f*

34 *fz* *f sempre*

36 *ffp* *cresc. poco a poco*

38 *f* *dim. e poco calmand.*

Detailed description of the musical score: The score consists of eight staves of music. Measures 25-30 are in bass clef, while measures 34-38 are in treble clef. The key signature has one flat (B-flat). Measure 25: Bass clef, starts with a box 'A' and the word 'restez'. The music features a series of eighth notes with slurs and accents. Dynamic markings 'espress.' and 'p' are present. Measure 27: Bass clef, continues with eighth notes and slurs. Dynamic markings 'cresc.' and 'mf' are present. Measure 28: Bass clef, features a trill and slurs. Dynamic marking 'sf' is present. Measure 29: Bass clef, continues with eighth notes and slurs. Dynamic markings 'p' and 'cresc.' are present. Measure 30: Bass clef, ends with a trill and slurs. Dynamic markings 'f' and 'Tutti' are present. Measure 34: Treble clef, starts with a series of eighth notes and slurs. Dynamic markings 'fz' and 'f sempre' are present. Measure 36: Treble clef, continues with eighth notes and slurs. Dynamic markings 'ffp' and 'cresc. poco a poco' are present. Measure 38: Treble clef, ends with a series of eighth notes and slurs. Dynamic markings 'f' and 'dim. e poco calmand.' are present.

Solo tranquillo

40 **B** *p ma espress.* *restez* *cresc.* *sf*

42 *pp* *poco* *mf* *cresc.*

44 *f nobile* *p* *meno* *mf* *dim.*

47 *pp* *poco*

48 *piu*

49 *sf*

50 *f*

51 *mf* *sf* *dim.* *poco* *sf*

restez

52 *a* *poco* *e rit.*

54 *f* *fz* *mf*

56 *cresc.* *f*

58 *fz* *p*

60 *cresc.* *sf* *p*

61 *poco cresc.* *mf* *più cresc.*

62 *f*

63 *p* *cresc.*

64 *f* *p dolce* *calmand.*

65 *restez*

67 *cresc.* *mf* *p* *molto cresc.*

69 *f* *pp*

70 *cresc.*

71 *ritard.* *f* *lento* *a tempo* *p ma*

73 *espressivo* *p*

75 *cresc.* *mf* *sf*

77 *p* *cresc.* *f* **Tutti**

**Cadenza
Solo
tranquillo**

79 *f* *cresc. e rit.* *ff* *p* *un poco*

2 *accel.* *e cresc.*

3 *f* *dim.* *accel.* *calmand.*

4 *p* *tranquillo poco* *accel. e cresc.*

6 *brillante* *p a tempo* *calmand.*

8 *cresc.*

9 *mf accel.* *calmand.* *f molto riten.* *p dolce a tempo (tranquill.)*

11 *calmand.*

12 *p* *cresc.* *mf*

13 *pp*

14 *poco* *mp* *p* *mf*

15 *p* *cresc.* *accel.*

16 *rit.*

17 *a tempo* *f* *grandioso* *mf*

18 *cresc.* *ritard.*

19 *f* *p* *accel.* *sfp* *cresc.*

21 *accel.* *calmand.* *lento* *a tempo* *Tutti*

82 *f* *dim. a poco* *f* *pesante*

* ossia

** ossia

*** ossia *accel.*

Adagio (non troppo)

Tutti

P

 f

Solo

A

con espress.

2a volta *pp*

cresc.

p dolce

ST

P

pp

poco

cresc.

 f

dim.

p cresc.
espres.

mf  *p*

cresc.

f pp

17 *cresc.*

18 *f*

19 *p cresc. mf dim. p cresc. e*

21 *riten. f accel. rall.*

22 *a tempo rit. a tempo p p sonore*

25 *dim. < > 1 2 3 III e rall. pp*

Rondo
Allegro
Tutti

mf *cresc.* *Solo* *f energ.* *restez* *p*

7 *cresc.* *f* *restez* *Tutti* *f*

14 *p* *cresc.* *Solo* *I* *mf* *II*

20 *p* *poco cresc.*

25 *II* *3* *più cresc.* *restez* *Tutti* *f*

29 *f* *3* *rit.* *p f a tempo*

35 *B* *Solo* *2* *p*

40 *p scherz.* *cresc.* *mf espress.*

45 *p* *cresc.*

50 *mf*

II

55 **C** *p espress.* *mf* *pp* *gliss. 4*

61 *mf sonore* *dim.*

69 **D** *f con bravura* *p* *cresc.*

74 *f* *p*

78 *sf* *mf* *cresc.* *f*

82 *dim.* *e* *rallent.* *p a tempo fz* *dim.*

87 *fz* *dim.* *un poco pesante* *(a tempo)*

93 *fp* *fp* *f* *p*

98 *cresc.* *mf* *II*

105 **Tutti**

mf cresc. *f*

111 *p* *sffp* *pp* *poco*

Solo I

F

117 *piu f* *cresc.* *f*

123 *restez* *dim.* *restez*

129 **G** *mf* *p* **II**

134 *cresc.*

138 *f con bravura* *p* *cresc.*

141 *f*

144 *p* *mf*

147 *cresc.* *f* *dim.*

150 *e poco rall.* *p* *dim.*

154 *fz* *fz* *dim.*

158 *fp* *(a tempo)*

162 *fp* *f* *un poco pesante*

167 *Tutti* *f* *mf* *cresc.*

172 *ff* *mf*

177 *cresc.* *e* *rit.* *f*

Cadenza No. 1

Solo

p tranquillo *accel.* *f rall.* *gliss.*

fz *rall.* *p tranquillo* *accel.*

f rall. *fz* *accel.* *rall.* *gliss.*

p

pp leggiero *cresc. e poco accel.*

animato

f *p* *cresc.*

f

più f *cresc.*

30 *ff* *dim.*

33 *e rall.* *p* *a tempo* *mf*

37 *pp* *cresc.*

41 *e poco* *riten.* *a tempo (tranquillo)* *fp*

45 *pfz* *cresc.* *e poco accel.*

49 *f* *sf* *sf* *fp* *sf cresc.*

53 *tr* *ritard.* *ff a tempo*

184 *Tutti* *cresc.* *ff* *pesante*

28 Cadenza No. 2

ff

4

mf

mp rit.

a tempo

12

rit.

15

a tempo

mf

19

p

a tempo

23

mp

27

mf

30

dim.

rit.

f

33 *rit.* *a tempo* *accel.*

37 *mp*

40

43 *f*

46 *rit.* *grandioso*

49 *cresc.* *ff a tempo*

53

57 *rit.*

61

184 *Tutti* *cresc.* *ff* *pesante*

Glossary for Boccherini:

I II III IV	Left hand patterns used in Book 7
I II III IV	Strings used (A D G C)
Tutti	Orchestra part. All play.
Solo	Solo with orchestra.
Cadenza	Solo without orchestra often on the 6/4 chord of the tonic.
Calmand.	Calmando. Calmly, growing quieter.
Dolce	Sweet, soft, suave.
ma espress.	ma espressione. But expressively.
restez	Stay in one position
nobile	In a refined, noble style.
meno	Less; not so...
poco	Little.
molto	Very, much.
acceler	Accelerando. Growing faster, accelerating.
brillante	Brilliant, showy, sparkling.
riten.	Ritenuto. Held back; at slower rate of speed.
ritard.	Ritardando. Growing slower and slower.
rall.	Rallentando. Growing slower and slower.
tranquill.	Tranquillo. Tranquilly, quietly, calmly.
grandioso	With grandeur; majestically, pompously, loftily.
ossia	Or else. An alternative suggestion for a passage.
non troppo	Not too much.
energ.	Energico. With energy. Vigorously accented and distinctly phrased.
scherz.	Scherzoso. In a playful, sportive, toying manner; lightly, jokingly.
gliss.	Glissando. A flowing, unaccented execution of a passage or a smooth, deliberate gliding from one tone to another.
con bravura	With bravura, boldness, spirit, dash, brilliance.
un poco pesante	A little pesant-like. Heavy, ponderous.
piu	More.
leggiero	Light, airy.
accel.	Accelerando; growing faster.
sonore	Sonorous, resonant.

Suzuki[®]



Cello School **Volume 10**

Piano Accompaniments

© 1996 by Dr. Shinichi Suzuki
Sole publisher for the entire world except Japan:
Summy-Birchard Inc.
exclusively distributed by
Alfred Publishing Co., Inc.
All Rights Reserved. Printed in USA.

ISBN 0-87487-366-5

The Suzuki name, logo and wheel device
are trademarks of Dr. Shinichi Suzuki used
under exclusive license by Summy-Birchard, Inc.

Any duplication, adaptation or arrangement of the compositions
contained in this collection requires the written consent of the Publisher.
No part of this book may be photocopied or reproduced in any way without permission.
Unauthorized uses are an infringement of the U.S. Copyright Act and are punishable by law.

INTRODUCTION

FOR THE STUDENT: This material is part of the worldwide Suzuki Method of teaching. The student is encouraged to listen to different recordings of this concerto to compare performance style.

FOR THE TEACHER: In order to be an effective Suzuki teacher, a great deal of ongoing education is required. Your national Suzuki association provides this for its membership. Teachers are encouraged to become members of their national Suzuki associations and maintain a teacher training schedule, in order to remain current, via institutes, short and long term programs. You are also encouraged to join the International Suzuki Association.

FOR THE PARENT: Credentials are essential for any teacher that you choose. We recommend you ask your teacher for his or her credentials, especially listing those relating to training in the Suzuki Method. The Suzuki Method experience should be a positive one, where there exists a wonderful, fostering relationship between child, parent and teacher. So choosing the right teacher is of the utmost importance.

In order to obtain more information about the Suzuki Method, please contact your country's Suzuki Association, the International Suzuki Association at 3-10-15 Fukashi, Matsumoto City 390, Japan, The Suzuki Association of the Americas, 1900 Folsom, #101, Boulder, Colorado 80302, or Summy-Birchard Inc., c/o Warner Bros. Publications, 15800 N.W. 48th Avenue, Miami, FL 33014, for current Associations' addresses.

Note: The original manuscript version of the cello part is included in the piano part. For ease of performance, the dynamics of the edited cello part are used.

Under the guidance of Dr. Suzuki since 1978, the editing of the Suzuki Cello School is a continuing cooperative effort of the Cello Committees from Talent Education Japan, the European Suzuki Association and the Suzuki Association of the Americas.



April 16, 1961 - Pablo Casals and Shinichi Suzuki - two humanitarians who share the belief in the power of music to encourage world peace.

CONTENTS

1	Concerto in B$\flat$ Major, Boccherini/Grützmacher	4
	Allegro moderato	4
	Cadenza, by Frederich Grützmacher	14
	Adagio (non troppo)	17
	Rondo - Allegro	20
	Cadenza 1, by Frederich Grützmacher	29

Concerto in B $\flat$ Major

for Cello and Orchestra

Boccherini/Grützmacher

Violoncello **Allegro moderato**

Allegro moderato

Tutti

p

cresc. poco a poco

2

4

Solo

f

poco dim.

6

mf *sf* *mf*

8

p *poco cresc.* *f*

10

mf *sf* *p*

12

cresc. *sf* *mf* *cresc.* *f* *p*
p *cresc.* *mfz* *mp* *mf* *p*

14

cresc.

pfz *p* *cresc.*

16

f *calmand.* *p dolce* *calmand.*

mf *p*

Red. *

18

cresc. *cresc.*

20

mf *p* *molto cresc.* *f* *pp*

mp *p* *mf* *pp*

22

tr *lento*

cresc. *rit.* *f*

cresc. *rit.* *mf*

24

A *restez*

p *ma espress. a tempo*

a tempo *p* *poco cresc.*

26

p *cresc.* *mf*

p *poco*

28

sf *p* *cresc.*

mf *p* *pfz*

30

f

cresc.

mf

cresc.

32

Tutti

f

cresc.

34

fz

f sempre

cresc.

36

ffp

cresc. poco a poco

cresc.

38

Measures 38-39. The score is in 3/4 time with a key signature of two flats. Measure 38 features a piano introduction with a treble staff containing a series of chords and a bass staff with triplet eighth notes. Measure 39 continues the piano introduction with a treble staff of chords and a bass staff of triplet eighth notes.

39

Measures 39-40. Measure 39 continues the piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. Measure 40 features a piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. The tempo marking *poco calmand.* is present above the treble staff in measure 40. The dynamic marking *f* is present below the treble staff in measure 40. The tempo marking *And.* is present below the bass staff in measure 40. The asterisk *** is present below the bass staff in measure 40.

40

Measures 40-41. Measure 40 features a piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. The tempo marking *tranquillo* is present above the treble staff in measure 40. The dynamic marking *p ma espress.* is present below the treble staff in measure 40. The tempo marking *cresc.* is present below the treble staff in measure 40. The dynamic marking *f* is present below the treble staff in measure 40. Measure 41 features a piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. The tempo marking *Solo* is present above the treble staff in measure 41. The dynamic marking *p tranquillo* is present below the treble staff in measure 41. The tempo marking *cresc.* is present below the treble staff in measure 41. The dynamic marking *mf* is present below the treble staff in measure 41.

42

Measures 42-43. Measure 42 features a piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. The dynamic marking *pp* is present below the treble staff in measure 42. The tempo marking *poco* is present below the treble staff in measure 42. Measure 43 features a piano introduction with a treble staff of chords and a bass staff of triplet eighth notes. The dynamic marking *pp* is present below the treble staff in measure 43. The tempo marking *poco* is present below the treble staff in measure 43.

43

mf *cresc.* *f nobile* *p*

p *cresc.* *mf* *p*

45

meno *mf* *dim.*

meno *mp* *dim.*

47

pp *poco* *poco espress.*

pp *poco*

48

più *più*

49

sf

mf

fz

50

f

fz

sf

51

mf

sf

dim. poco a poco

mf

dimin. poco

52

e ritard.

a poco

e ritard.

54 C

f a tempo *fs* *mf* *cresc.*

mf *f a tempo* *p* *poco cresc.*

57 *f* *mf*

59 *fs* *p* *cresc.* *sf* *p*

p *cresc.* *mfz* *p*

61 *poco cresc.* *mf* *più cresc.* *f*

cresc. poco a poco *f*

63 *calmand.*
p *cresc.* *f* *p dolce*
p *cresc.* *mf* *calmand.*
Red. *

65 *cresc.*
p *cresc.*
cresc.

68 *mf* *p* *molto cresc.* *f* *pp*
mp *p* *mf* *pp*

70 *cresc.* *rit.* *f* *lento* *a tempo*
p ma espresso
cresc. *rit.* *mf* *a tempo*

73 **D**

p *poco cresc.* *p*

75

cresc. *mf* *sf*

poco *mf*

76

p *cresc.* *f*

Tutti

p *pfz* *mf cresc.*

1 2 3 4

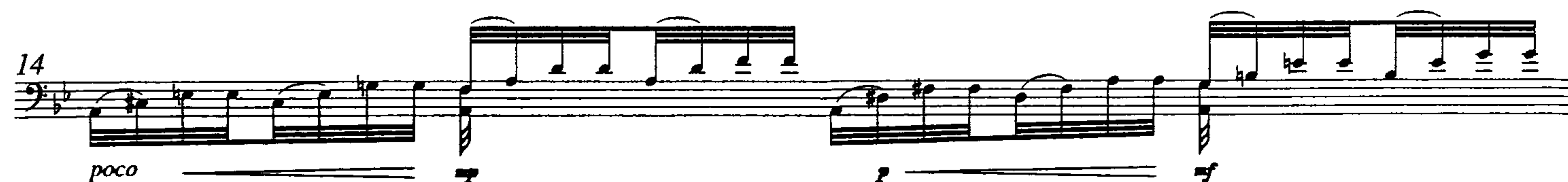
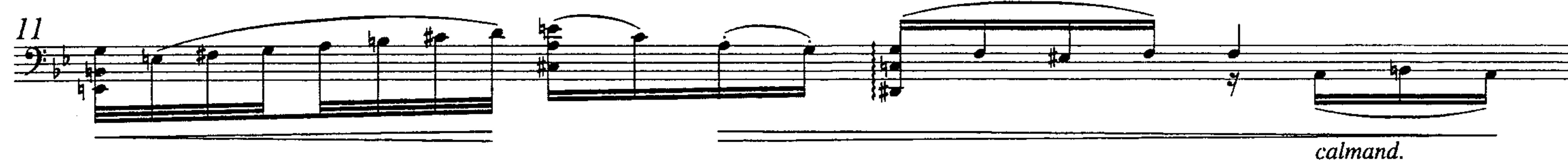
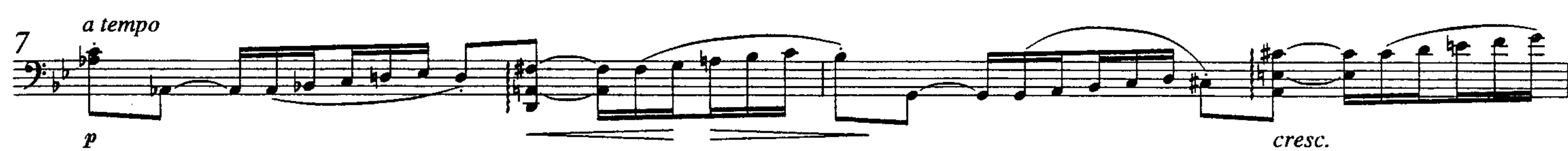
79

f *cresc. e rit.* *ff*

Cadenza

p tranquillo Solo

Red. *



15 *p* *cresc.* *accel.*

16 *rit.*

17 *a tempo*
f grandioso *mf*

18 *cresc.* *rit.* *f* *p* *< > accel.*

20 *sfz* *a tempo* *cresc.* *accel.* *calmand.* *e rit. molto* *lento*

mf

82 *f a tempo*
Tutti
f a tempo *sempre f* *dim. poco a poco*

84 *f* *p* *pesante*

Adagio (non troppo)

Adagio (non troppo)

Tutti

Solo

*p con espress.**p**f**p*

Red.

*

4

[2a volta *pp*]*cresc.**mf*[2a volta *pp*]*cresc.**mp*

7

*p dolce**sf**p**p**sf**p**pp*

12

10

*pp**poco**cresc.**f**dim.**pp**cresc.**mf**dim.**pp*

12 a 13

2.

dim. *p espress.* *mf* *p*

dim. *p* *cresc.* *mp*

15

cresc. *f* *pp*

p *cresc.* *f* *pp*

17

cresc. *cresc.*

18

f *mf*

19

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

p cresc. *mp* *dim.* *p cresc.*

21

e riten. *f* *non presto* *accel.* *rall.* *p a tempo* *ritard.*

e riten. *f* *p a tempo* *ritard.*

23

p a tempo *dim.*

p a tempo *dim.*

26

rall. *pp*

rall. *pp*

Rondo

Allegro

Musical score for measures 1-4. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef). Measure 1: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f energ.* (top), *mf* (bottom). Measure 2: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *mf* (bottom). Measure 3: Treble clef, 3/4 time, key of B-flat major. Dynamics: *mf* (top), *mf* (bottom). Measure 4: Treble clef, 3/4 time, key of B-flat major. Dynamics: *mf* (top), *mf* (bottom). The bottom staff has a *Red.* marking under measure 2 and an asterisk *** under measure 3.

Musical score for measures 5-8. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef). Measure 5: Treble clef, 3/4 time, key of B-flat major. Dynamics: *p* (top), *cresc.* (bottom). Measure 6: Treble clef, 3/4 time, key of B-flat major. Dynamics: *p* (top), *cresc.* (bottom). Measure 7: Treble clef, 3/4 time, key of B-flat major. Dynamics: *cresc.* (top), *cresc.* (bottom). Measure 8: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *cresc.* (bottom).

Musical score for measures 9-14. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef). Measure 9: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 10: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 11: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 12: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 13: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 14: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *p* (bottom).

Musical score for measures 15-18. The top staff is a single melodic line. The bottom staff is a grand staff (treble and bass clef). Measure 15: Treble clef, 3/4 time, key of B-flat major. Dynamics: *cresc.* (top), *cresc.* (bottom). Measure 16: Treble clef, 3/4 time, key of B-flat major. Dynamics: *cresc.* (top), *cresc.* (bottom). Measure 17: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *f* (bottom). Measure 18: Treble clef, 3/4 time, key of B-flat major. Dynamics: *f* (top), *p* (bottom). The top staff has a boxed 'A' above measure 15 and a '18' above measure 17.

20

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

25

più cresc. *più cresc.*

29

f *rit.* *p* *f* *a tempo* *f* *rit.* *p* *mf* *a tempo*

34

f **Tutti** *p* **Solo** *p*

39

p scherz. *cresc.*

43

espress. *mf* *mp*

47

p *cresc.*

51

mf *mp*

55 C

p espress. *mf* *mp*

p cresc.

59

pp *mp*

63

mf sonore *mf*

67

dim. *dim.*

24

71

D

Musical score for measures 71-74, Section D. The score is in 3/4 time, key of B-flat major. The right hand (RH) features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and a "con bravura" instruction. The left hand (LH) provides harmonic support with chords and single notes. Dynamics include *f* con bravura, *p*, and *cresc.* (crescendo).

75

Musical score for measures 75-78. The RH continues the melodic line with eighth and sixteenth notes. The LH provides harmonic support. Dynamics include *f*, *mf*, *p*, and *cresc.*

79

Musical score for measures 79-82. The RH features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and a "con bravura" instruction. The LH provides harmonic support with chords and single notes. Dynamics include *mf*, *cresc.*, *f*, and *dim.*

83

a tempo

E

Musical score for measures 83-86, Section E. The RH features a melodic line with eighth and sixteenth notes, starting with a forte (*f*) dynamic and a "con bravura" instruction. The LH provides harmonic support with chords and single notes. Dynamics include *e rall.* (ritardando), *p*, *f*, *dim.*, and *sfp* (sforzando).

88

pfz *f* *dim.* *sfz*

93

fp *fp* *f* *un poco pesante*

fz *p* *fz* *p* *f*

97

(a tempo) *p* *cresc.*

(a tempo) *p* *cresc.*

101

mf *mp* *Tutti*

Red. *

105

Musical score for measures 105-110. The score is in 3/4 time, key of B-flat major. Measures 105-109 feature a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *mf* and the tempo is *cresc.*. Measure 110 features a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *f* and the tempo is *cresc.*. There is a *Red.* (Reduction) marking and an asterisk (*) in the left margin.

110

Musical score for measures 110-115. The score is in 3/4 time, key of B-flat major. Measures 110-114 feature a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *pp* and the tempo is *Solo*. Measure 115 features a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *pp* and the tempo is *Solo*. There is a *Red.* (Reduction) marking and an asterisk (*) in the left margin.

115

Musical score for measures 115-120. The score is in 3/4 time, key of B-flat major. Measures 115-119 feature a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *poco* and the tempo is *più f*. Measure 120 features a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *poco* and the tempo is *piu f*. There is a *Red.* (Reduction) marking and an asterisk (*) in the left margin.

120

Musical score for measures 120-125. The score is in 3/4 time, key of B-flat major. Measures 120-124 feature a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *cresc.* and the tempo is *f*. Measure 125 features a piano solo with a melody in the right hand and a bass line in the left hand. The melody starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The bass line consists of half notes G3, F3, and E3. The dynamic is *mf* and the tempo is *f*. There is a *Red.* (Reduction) marking and an asterisk (*) in the left margin.

124

restez

f

dim.

mf

dim.

129

G

mf

p

p

pp

134

cresc.

f con bravura

cresc.

mf

139

p

cresc.

f

p

cresc.

mf

144

Musical score for measures 144-147. The system consists of a single melodic line in treble clef and a grand staff (treble and bass clefs). Measure 144 starts with a piano (*p*) dynamic. Measures 145-146 show a crescendo leading to a mezzo-forte (*mf*) dynamic. Measure 147 continues the crescendo to a forte (*f*) dynamic. The notation includes various accidentals and slurs.

148

Musical score for measures 148-151. The system consists of a single melodic line in treble clef and a grand staff. Measure 148 starts with a forte (*f*) dynamic. Measures 149-150 show a decrescendo and rallentando (*dim. e rall.*). Measure 151 ends with a piano (*p*) dynamic. The notation includes various accidentals and slurs.

152

H *a tempo*

Musical score for measures 152-156. The system consists of a single melodic line in treble clef and a grand staff. Measure 152 starts with a forte (*f*) dynamic. Measures 153-154 show a decrescendo (*dim.*). Measure 155 starts with a piano (*p*) dynamic. Measure 156 ends with a piano (*p*) dynamic. The notation includes various accidentals and slurs.

157

Musical score for measures 157-160. The system consists of a single melodic line in treble clef and a grand staff. Measure 157 starts with a decrescendo (*dim.*). Measure 158 starts with a piano (*p*) dynamic. Measure 159 starts with a forte (*f*) dynamic. Measure 160 ends with a piano (*p*) dynamic. The notation includes various accidentals and slurs.

162

un poco pesante (a tempo)

fz *f*

p *un poco pesante* *mf*

167

Tutti

f *mf* *cresc.*

172

ff *mf*

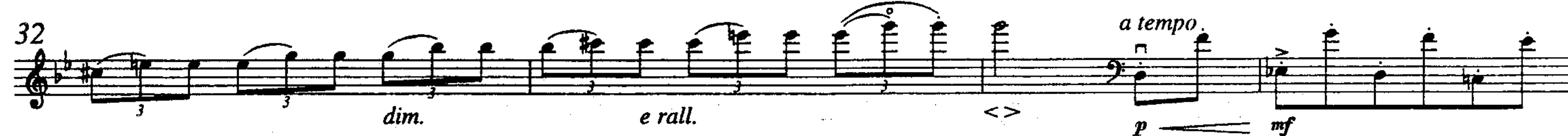
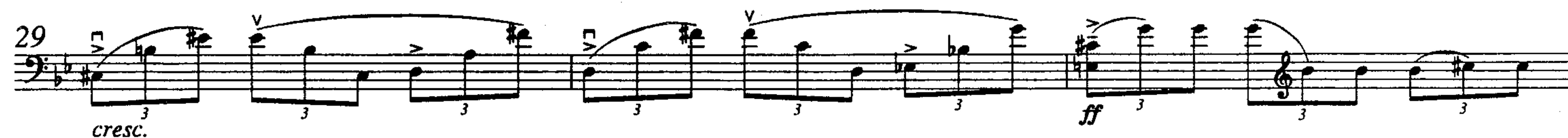
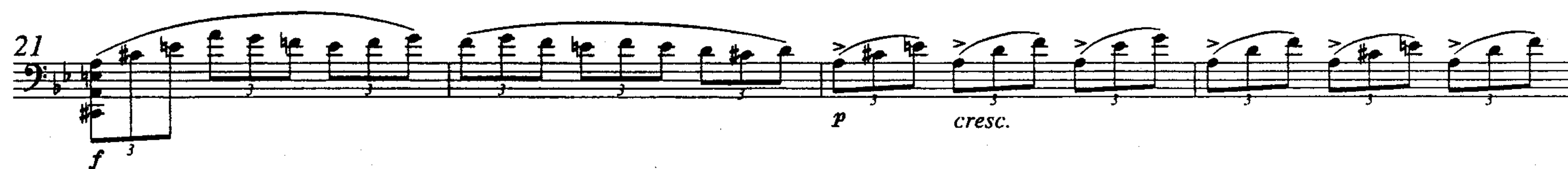
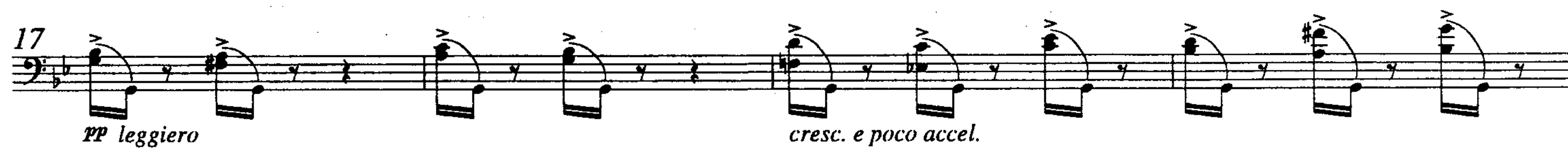
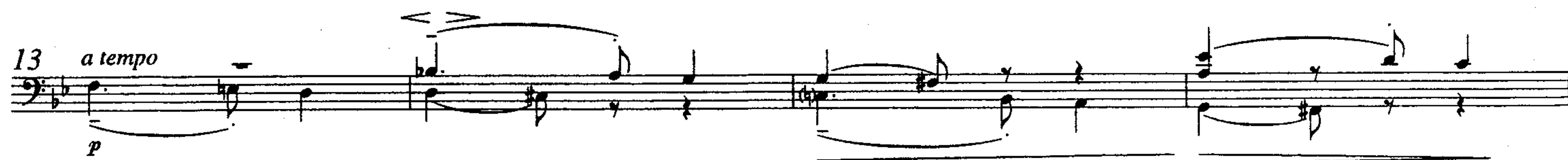
Red. *

177

cresc. *e riten.* *f*

tranquillo *p* **Solo** *Cadenza*

Cadenza No. 1



a tempo (tranquillo)

41 *e poco rit.* *fp* *pp*

46 *cresc.* *e poco accel.* *f* *sf* *f*

51 *fp* *sf cresc.* *tr* *tr* *tr* *tr* *tr* *ritard.* *a tempo Tutti* *ff* *a tempo*

ritard. *mf* *f*

183

cresc. *ff*

187

pesante

fz *fz*