

# Sonata for Violoncello and Piano

## I

Andrew Violette

Andante appassionato (♩=44 ca.)

Violoncello



2 3 4

3

*dolce*

Andante appassionato (♩=44 ca.)

*p*

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

8va

Violoncello staff 1: Treble clef, 12/8 time signature. Measures 2, 3, and 4. Measure 2 has a whole rest. Measure 3 has a quarter note G2, quarter note A2, quarter note B2. Measure 4 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. A triplet of eighth notes G3, A3, B3 is marked with a '3' above it.

Piano



Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

Violoncello staff 2: Grand staff, 12/8 time signature. Measures 2, 3, and 4. Measure 2 has a whole rest. Measure 3 has a quarter note G2, quarter note A2, quarter note B2. Measure 4 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. An 8va bracket is above the first measure. Pedal markings are below the staff.

Vc.

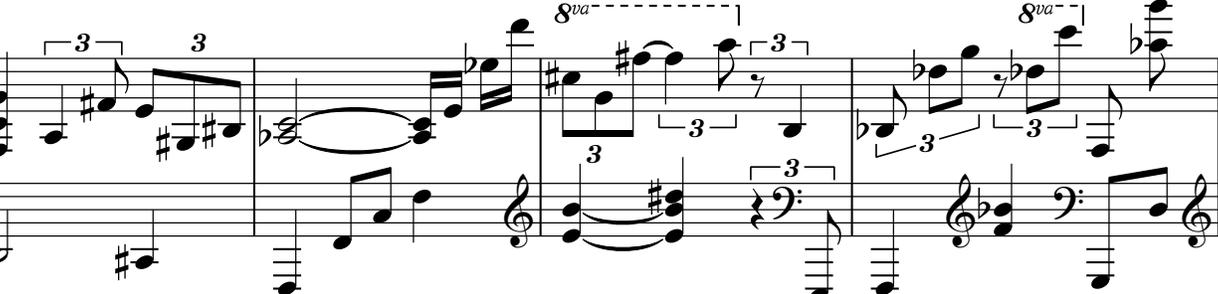


5 6 7 8

3

Violoncello staff 2: Treble clef, 12/8 time signature. Measures 5, 6, 7, and 8. Measure 5 has a quarter note G2, quarter note A2, quarter note B2. Measure 6 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 7 has a quarter note G2, quarter note A2, quarter note B2. Measure 8 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. A triplet of eighth notes G3, A3, B3 is marked with a '3' above it.

Pno.



\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

Piano staff 2: Grand staff, 12/8 time signature. Measures 5, 6, 7, and 8. Measure 5 has a quarter note G2, quarter note A2, quarter note B2. Measure 6 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Measure 7 has a quarter note G2, quarter note A2, quarter note B2. Measure 8 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Triplet markings are present. An 8va bracket is above the first measure. Pedal markings are below the staff.

Vc.



9 10

*f*

Violoncello staff 3: Treble clef, 12/8 time signature. Measures 9 and 10. Measure 9 has a quarter note G2, quarter note A2, quarter note B2. Measure 10 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. A dynamic marking of *f* is above the staff.

Pno.



\*Ped. \*Ped.

Piano staff 3: Grand staff, 12/8 time signature. Measures 9 and 10. Measure 9 has a quarter note G2, quarter note A2, quarter note B2. Measure 10 has a quarter note C3, quarter note D3, quarter note E3, quarter note F3. Triplet markings are present. An 8va bracket is above the first measure. Pedal markings are below the staff.

11 12

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped.

13 14

Vc.

Pno.

\*Ped. \*Ped. \*Ped.

15 16

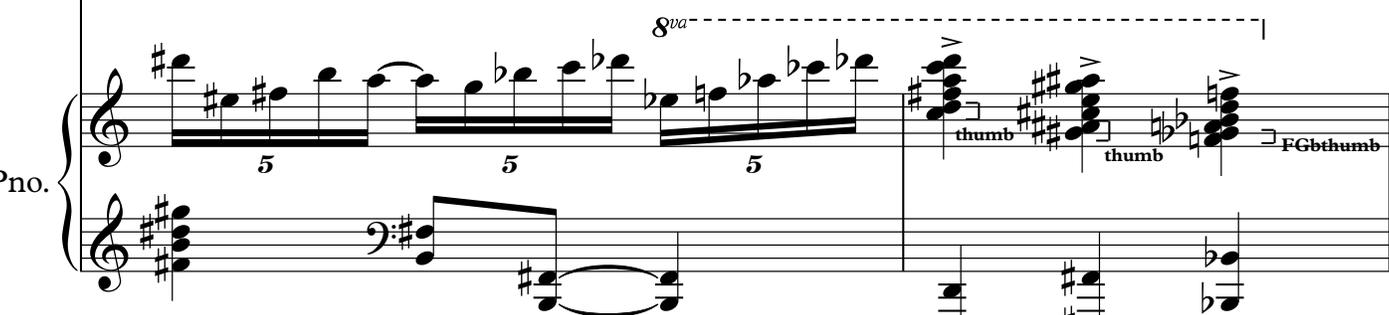
Vc.

Pno.

\*Ped. \*Ped.

17 18

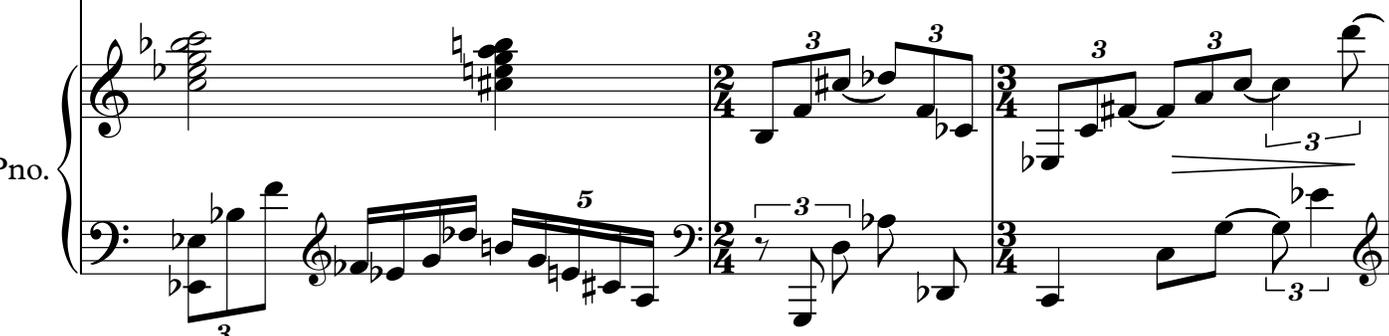
Vc. 

Pno. 

\*Ped. \*Ped. \*Ped.

19 20 21

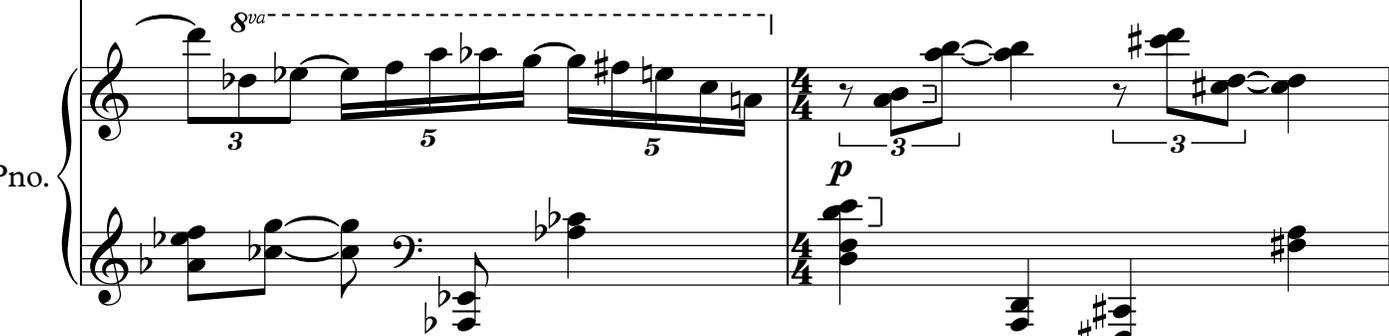
Vc. 

Pno. 

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

22 23

Vc. 

Pno. 

\*Ped. \*Ped. \*Ped.

24 25 26

Vc.

Pno.

8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

3 3 3 3

8<sup>vb</sup> 3

\*Ped. \*Ped. \* Ped. \*Ped.\*Ped.\*Ped. \*Ped.

27 28

Vc.

Pno.

3 3 3 3

5 3 5 3

\*Ped. \*Ped. \*Ped. \*Ped.

29 30

Vc.

Pno.

3 3 5 5 5

5 3 3 5 5

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

*f*

31 32

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped.

33 34

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped.

35 36

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped.

37 38

Vc.  $\frac{12}{8}$   $\frac{2}{4}$

Pno. *8va* *8va* *8va*

\*Ped. \*Ped. \*Ped.

39 40

Vc.  $\frac{12}{8}$   $\frac{3}{4}$

Pno. *8va* *15ma* *8va*

\*Ped. \*Ped. \*Ped.

41 42

Vc.  $\frac{12}{8}$

Pno. *8va* *8vb*

\*Ped. \*Ped.

43 44

Vc.

Pno.

\*Ped.

45 46

Vc.

Pno.

15<sup>ma</sup>

pp

8<sup>va</sup>

8<sup>vb</sup> 1

\*Ped.

47 48

Vc.

Pno.

8<sup>va</sup>

15<sup>ma</sup>

\*Ped.

49

Vc.

Pno.

15<sup>ma</sup>

8<sup>va</sup>

5

5

5

3

3

8<sup>vb</sup>

\*Ped.

50

51

Vc.

Pno.

(8)

8<sup>va</sup>

5

5

5

5

5

5

3

3

8<sup>va</sup>-7

3

\*Ped.

\*Ped.

52

53

Vc.

Pno.

(8)

3

5

5

5

5

5

3

3

8<sup>vb</sup>

\*Ped.

\*Ped.

\*Ped.

\*Ped.

\*Ped.

54 55 56

Vc.

Pno.

8va- 8va- 15ma- 8va-

\*Ped. \* Ped. \*Ped.

57 58

Vc.

Pno.

8va- 8va-

\*Ped. \*Ped. \*Ped. \*Ped.

59 60

Vc.

Pno.

15ma- 8va- 15ma- 8va-

\* Ped. \*Ped.

10

61

Vc.

Pno.

*\*Ped.*

62

Vc.

Pno.

*\*Ped.*

64

Vc.

Pno.

*p*

*\*Ped.*

65

Vc.  $\frac{12}{4}$

Pno.  $\frac{4}{4}$

3

5

5

5

8va

8vb

\*Ped. \*Ped. \*Ped.

66 67

Vc.  $\frac{12}{4}$

Pno.  $\frac{3}{4}$

3

3

3

8va

8va

8va

8vb

5

3

3

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

68 69

Vc.  $\frac{12}{4}$

Pno.  $\frac{3}{4}$

3

3

3

3

3

3

5

8va

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

12

70 71 72

Vc.

8<sup>va</sup>

Pno.

\*Ped.

73

Vc.

8<sup>va</sup>

Pno.

74

Vc.

*ff*

8<sup>va</sup>

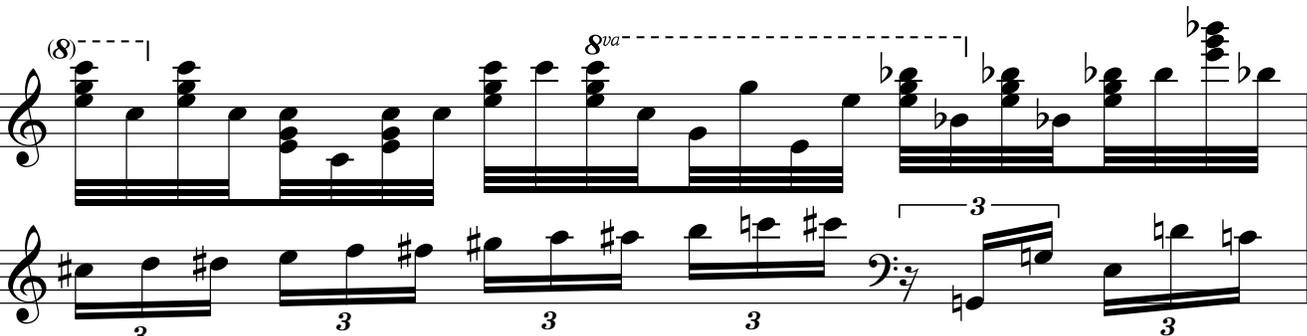
Pno.

*ff*

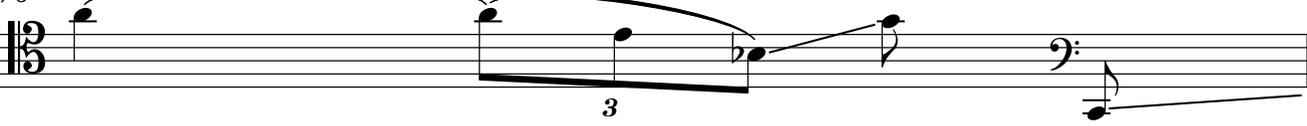
\*Ped.

75

Vc. 

Pno. 

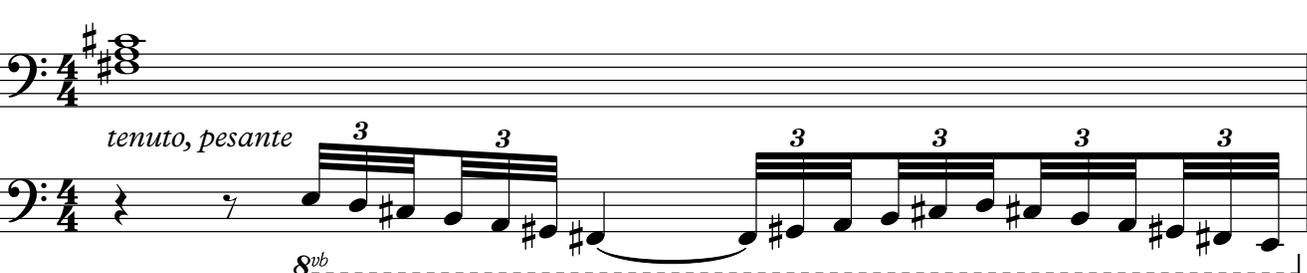
76

Vc. 

Pno. 

77 *big bow* *sul C*

Vc. 

Pno. 

*\*sempre pedale*

78

Vc. *V*  $\square$  *V*

Pno.

8vb

(sul C)

79

Vc. *V* *V* *V*

Pno.

8vb

(sul C)

80

Vc. *V*  $\square$  *V*

Pno.

8vb

Ped.

(sul C)

81

Vc.

Pno.

8<sup>vb</sup>

\*Ped.

(sul C - - - - -)

82

Vc.

Pno.

colla voce

8<sup>vb</sup>

\*Ped.

83

Vc.

Pno.

8<sup>vb</sup>

\*

16

84

Vc.

Pno.

Ped.

85

Vc.

Pno.

\*Ped.

86

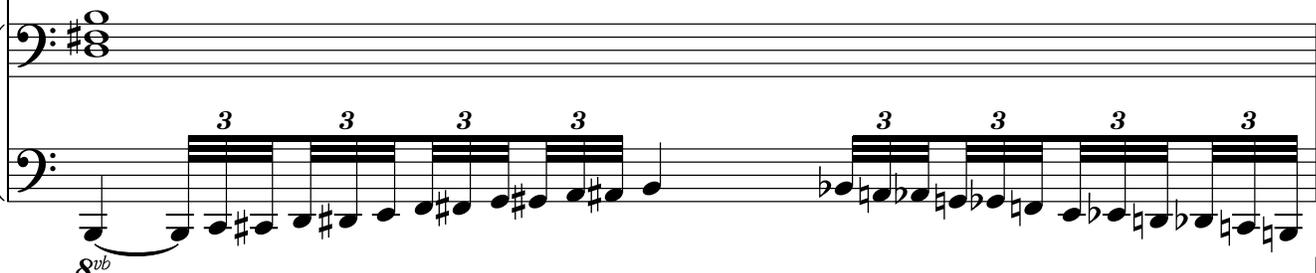
Vc.

Pno.

\*Ped.

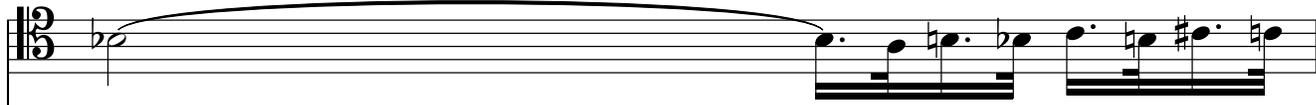
87

Vc. 

Pno. 

8<sup>vb</sup>  
\*Ped.

88

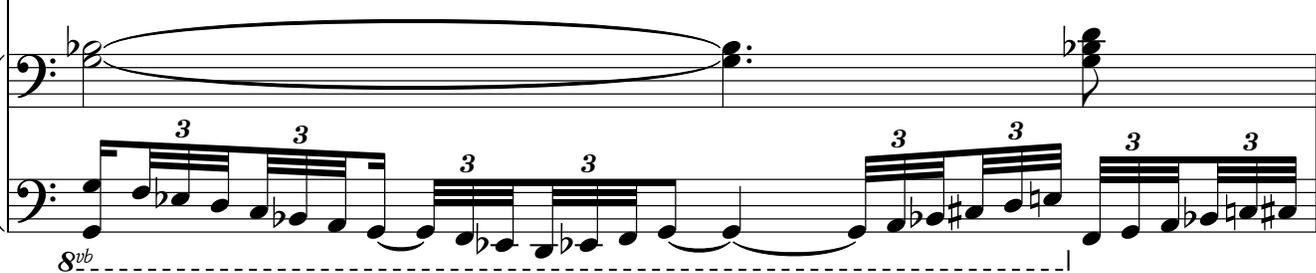
Vc. 

Pno. 

8<sup>vb</sup>  
\*Ped. \* Ped.

89

Vc. 

Pno. 

8<sup>vb</sup>  
\*

90

Vc.

Pno.

8<sup>vb</sup>

Detailed description: This system covers measures 90 and 91. The Violin (Vc.) part is in 12/8 time and features a melodic line with a long slur over measures 90-91. The Piano (Pno.) part is in 12/8 time and consists of a complex bass line with numerous triplets. A dashed line labeled '8<sup>vb</sup>' indicates an octave reduction for the lower register of the piano part.

91

Vc.

Pno.

8<sup>vb</sup>

Detailed description: This system covers measures 91 and 92. The Violin (Vc.) part continues the melodic line from the previous system. The Piano (Pno.) part continues with its complex bass line of triplets. A dashed line labeled '8<sup>vb</sup>' indicates an octave reduction for the lower register of the piano part.

92

Vc.

Pno.

8<sup>vb</sup>

Ped.

Detailed description: This system covers measures 92 and 93. The Violin (Vc.) part has a long slur over measures 92-93. The Piano (Pno.) part continues with its complex bass line of triplets. A dashed line labeled '8<sup>vb</sup>' indicates an octave reduction for the lower register of the piano part. The system concludes with a 'Ped.' (pedal) marking at the bottom right.

93

Vc.

Pno.

*8va*

\*Ped.

94

Vc.

Pno.

*8va*

\*Ped.

95

Vc.

Pno.

*8va*

*8<sup>va</sup> sub.*

\*Ped.

96

Vc.

Pno.

8<sup>va</sup>-7

8<sup>vb</sup>

\*

97

Vc.

Pno.

8<sup>vb</sup>

98

Vc.

Pno.

8<sup>va</sup>

8<sup>vb</sup>

99

Vc.

Pno.

8vb

100

Vc.

Pno.

8va

8vb

101 tenuto

Vc.

Pno.

f

8va

8va

Ped. \*Ped. \*Ped. \*Ped.

102

Vc.  $\frac{12}{13}$

*p*

Pno. *p*

*3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3*

*8<sup>vb</sup>*

103

Vc.  $\frac{12}{13}$

*f*

*8<sup>va</sup>*

*8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>*

Pno. *f*

*Red. \*Red. \*Red. \*Red.*

104

Vc.  $\frac{12}{13}$

*p*

*legato*

105

Pno. *p*

*8<sup>vb</sup> secco \**

106

Vc. *f* *pp*

Pno. *pp*

8va

Ped. 3 \*Ped. 3

107

Vc.

Pno. 8va

\*Ped. 3 \*Ped. 3

108

Vc.

Pno. 8va

\*Ped. 3

109

Vc.

Pno. *8va*

*\*Ped.*

110

Vc.

Pno. *8va*

*\*Ped.*

111

112 Refrain

Vc.

Pno. *8va*

*\*Ped.*

113 114 115 116

Vc.

Pno.

15<sup>ma</sup> 18<sup>va</sup>

118 **Scherzando** (♩.=120 ca.) 119 120

Vc.

*sub p leggiero*

Pno.

**Scherzando** (♩.=120 ca.)

*p leggiero*

\* *colla pedale*

121 122 123

Vc.

Pno.

124 125 126

Vc.

Pno.

8<sup>va</sup>

Measures 124-126. The Violin (Vc.) part features a melodic line with slurs and ties. The Piano (Pno.) part consists of two staves with chords and moving lines. An 8va marking is present above the piano staff in measure 124.

127 128

Vc.

Pno.

Measures 127-128. The Violin (Vc.) part features a melodic line with slurs and ties. The Piano (Pno.) part consists of two staves with chords and moving lines.

129 130

Vc.

Pno.

8<sup>va</sup>

Measures 129-130. The Violin (Vc.) part features a melodic line with slurs and ties. The Piano (Pno.) part consists of two staves with chords and moving lines. An 8va marking is present above the piano staff in measure 129.

131 132

Vc.

Pno.

Measures 131-132. The Violin (Vc.) part features a melodic line with slurs and ties. The Piano (Pno.) part consists of two staves with chords and moving lines.

133 134

Vc.

Pno.

135 136

Vc.

Pno.

137 138

Vc.

Pno.

139 140

Vc.

Pno.

141 142

Vc.

Pno.

143 144

Vc.

Pno.

145 146 147

Vc.

Pno.

*8va*

148 149 150

Vc.

Pno.

151 152

Vc.

Pno.

153 154

Vc.

Pno.

155 156

Vc.

Pno.

slower here

8va

slower here

157 158

Vc.

Pno.

**Tempo primo (♩=44 ca.)**

159

Vc.

*pesante*

**Tempo primo (♩=44 ca.)**

Pno.

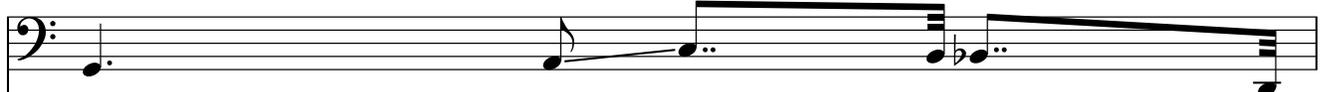
*Pedale sempre*

160

Vc.

Pno.

161 sul C

Vc. 

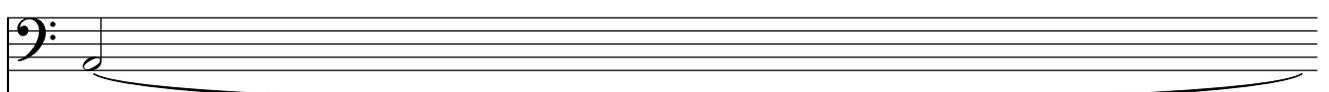
Pno. 

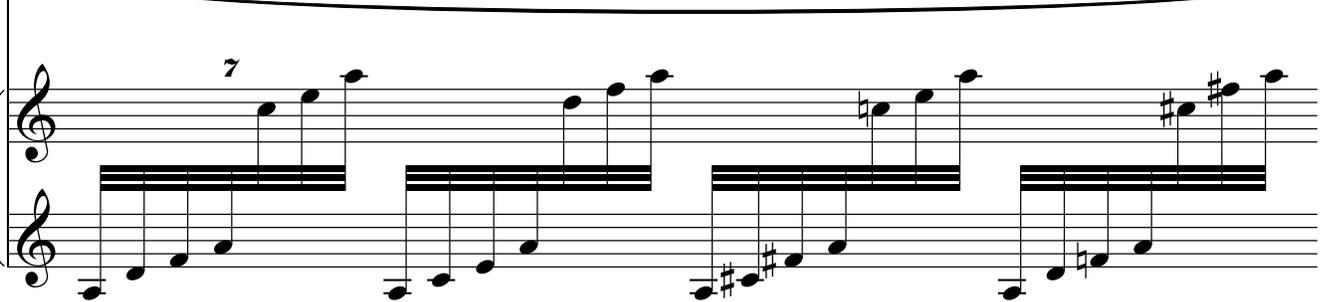
162 (sul C)

Vc. 

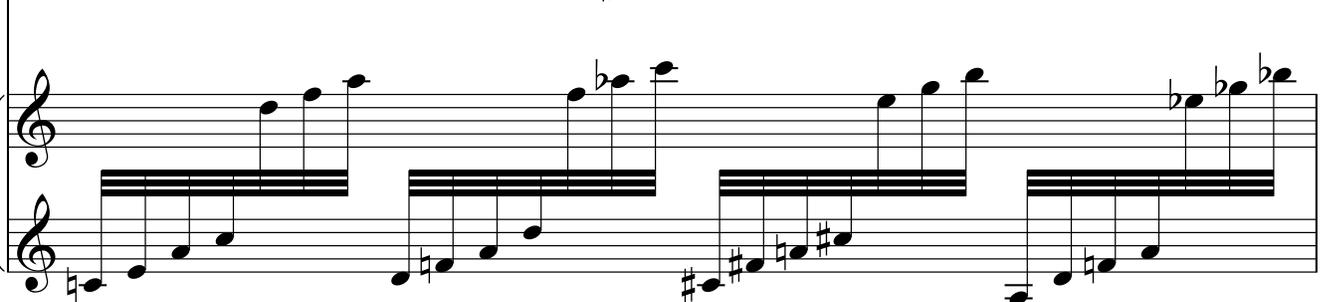
Pno. 

163 (sul C)

Vc. 

Pno. 

Vc. 

Pno. 

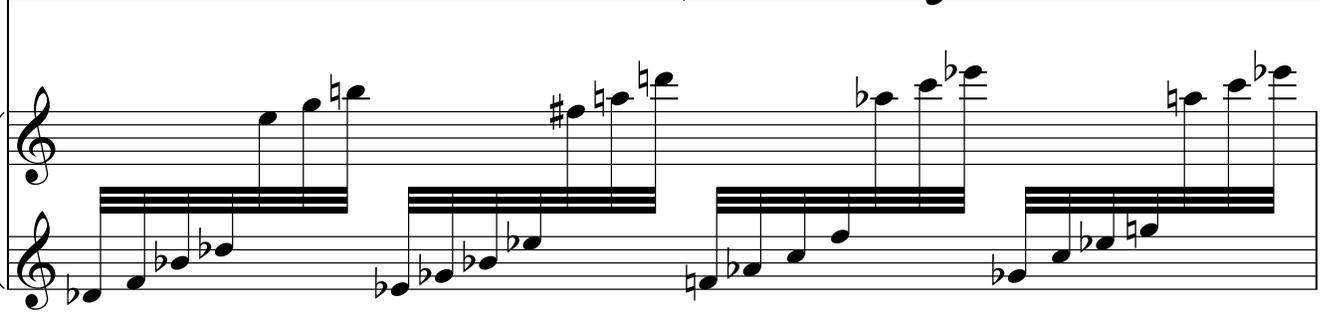
164

Vc. 

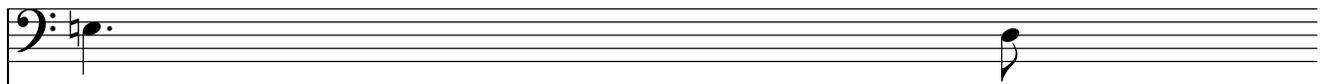
Pno. 

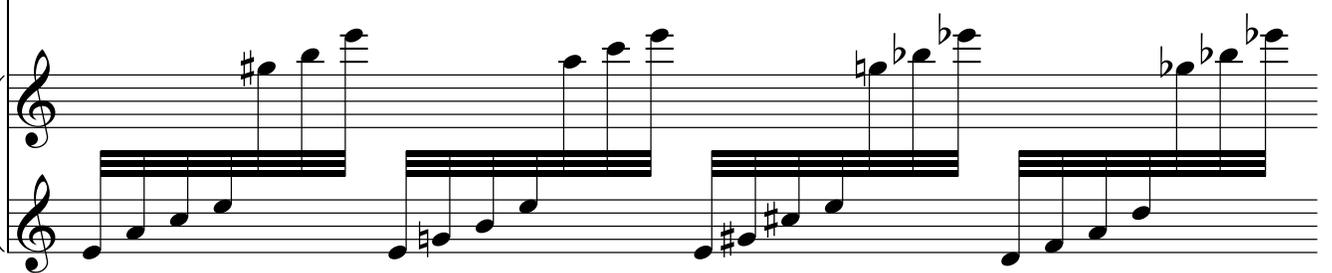
(sul C - - - - -)

Vc. 

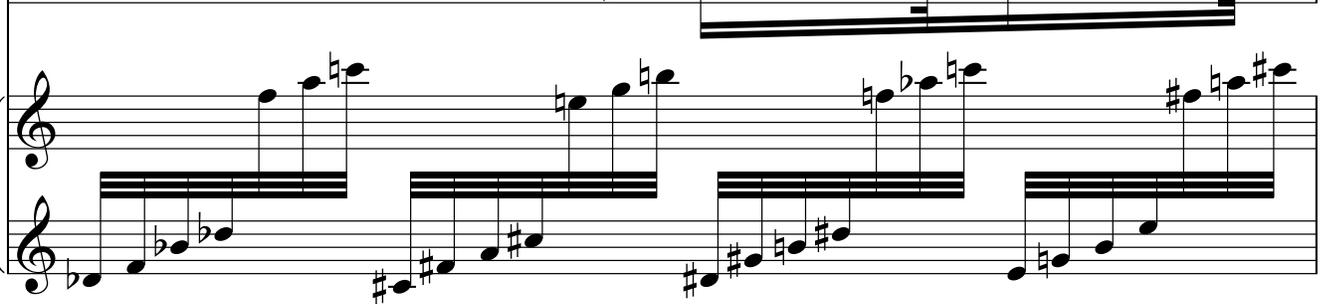
Pno. 

165

Vc. 

Pno. 

Vc. 

Pno. 

166

Vc.

Vc.

167

Vc.

Vc.

34

168

Vc.

Pno.

8va

Vc.

Pno.

8va

169

Vc.

Pno.

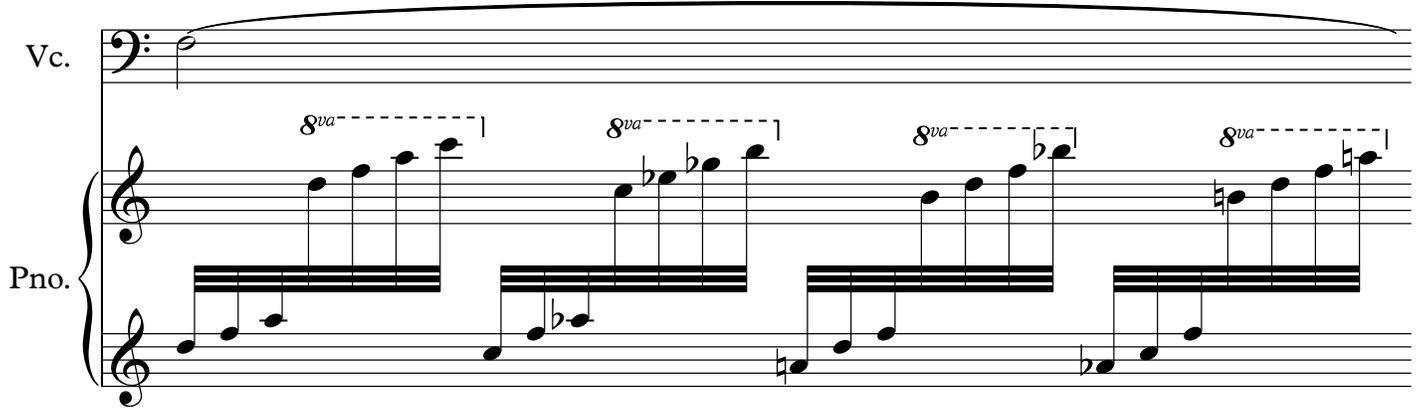
8va

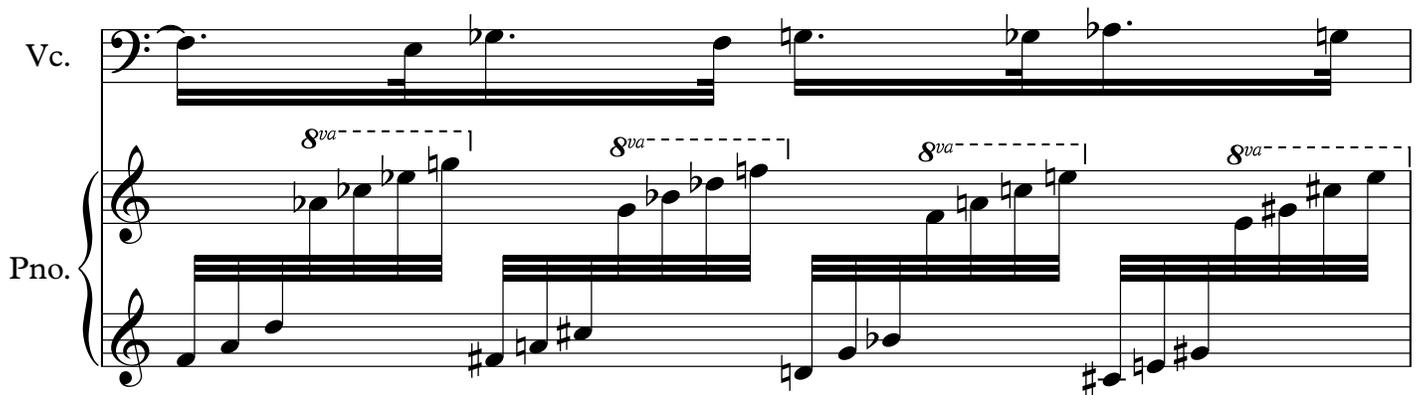
Vc.

Pno.

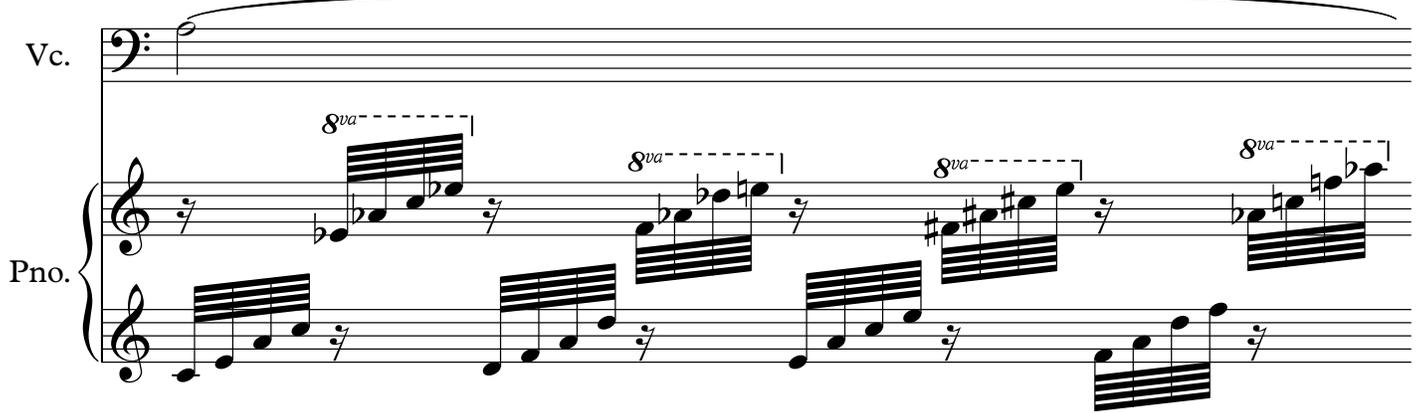
8va

170

Vc. 

Vc. 

171

Vc. 

Vc. 

172

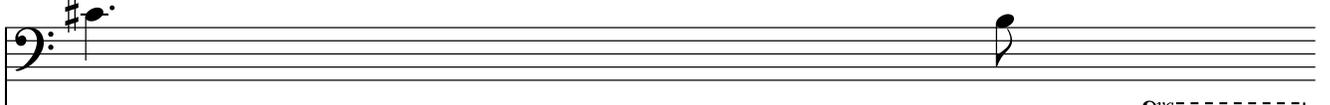
Vc. 

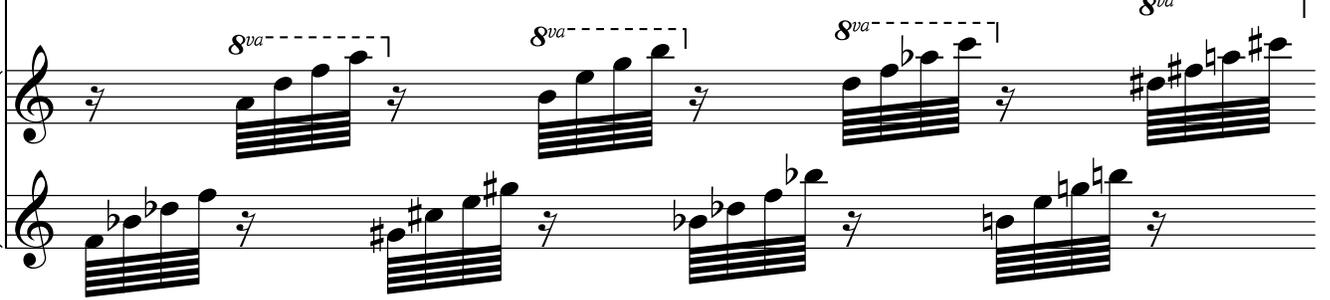
Pno. 

Vc. 

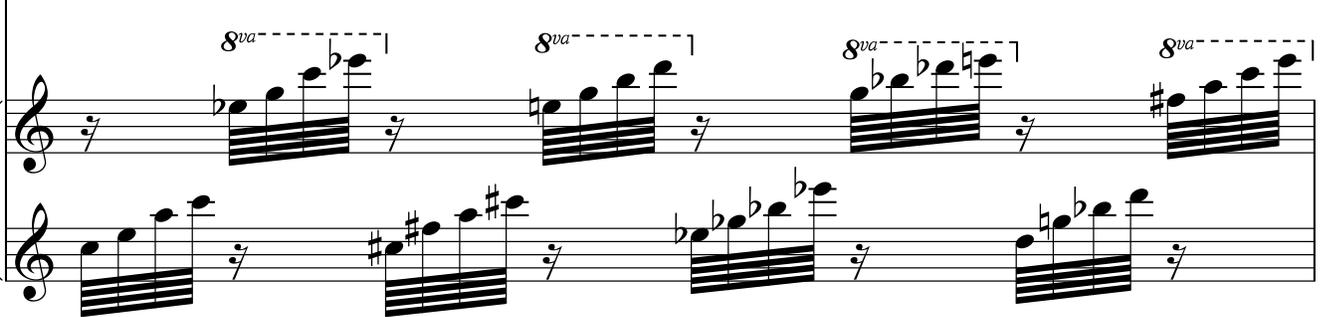
Pno. 

173

Vc. 

Pno. 

Vc. 

Pno. 

174

Vc.

Pno.

8va

Vc.

Pno.

8va

175

Vc.

Pno.

8va

9

Vc.

Pno.

176

Vc.

Pno.

Vc.

Pno.

177

Vc.

Pno.

Vc.

Pno.

178

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

180

Vc.

Pno.

8va

8va

8va

8va

Vc.

Pno.

8va

8va

8va

8va

181

Vc.

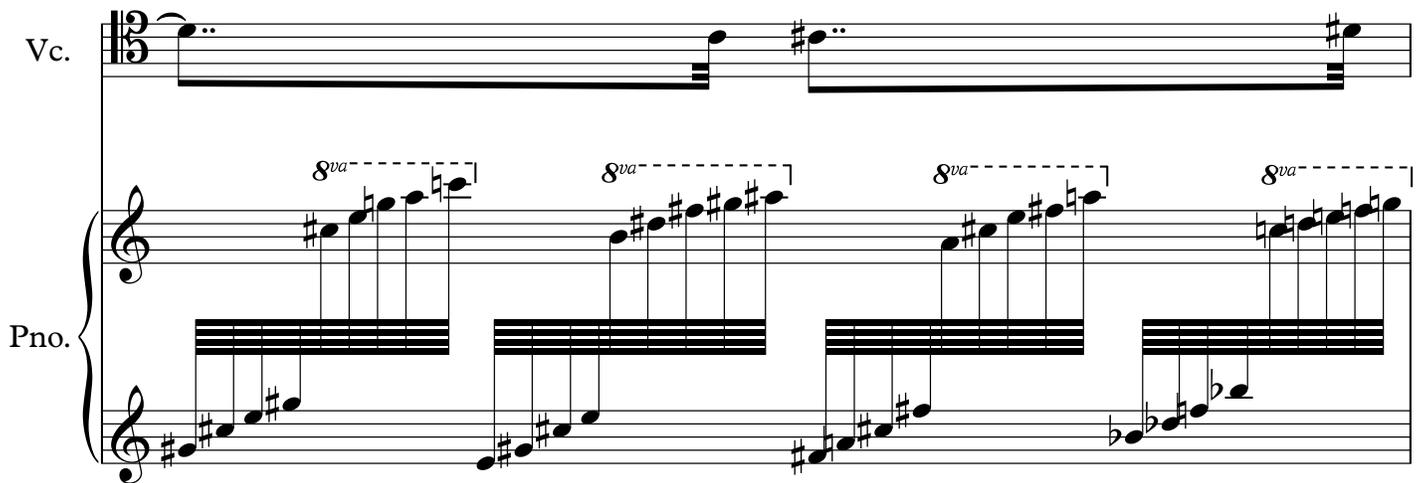
Pno.

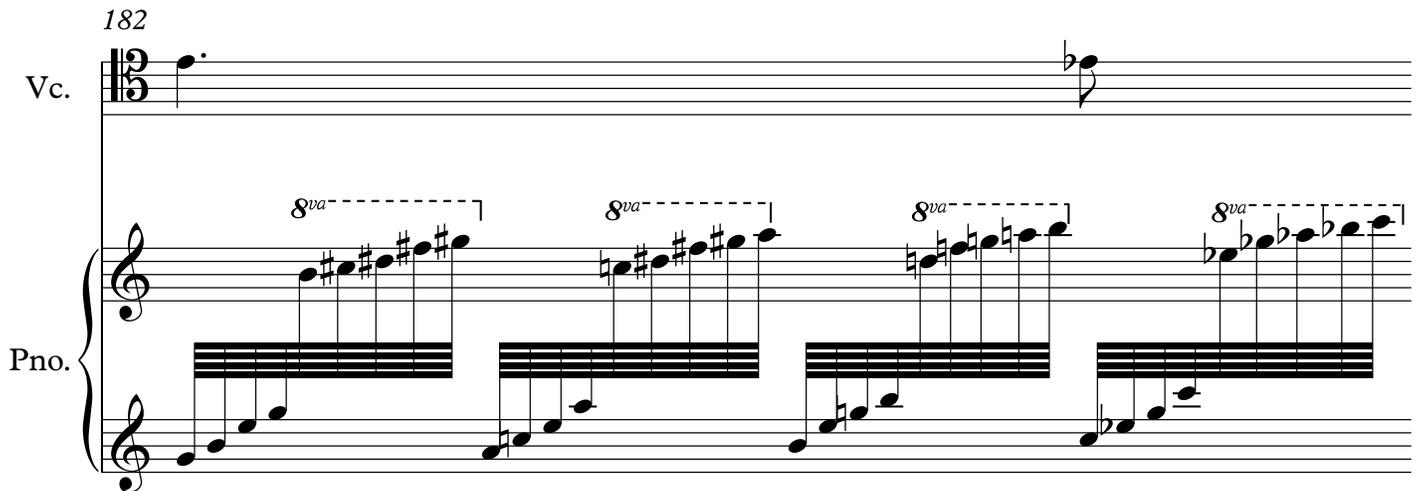
8va

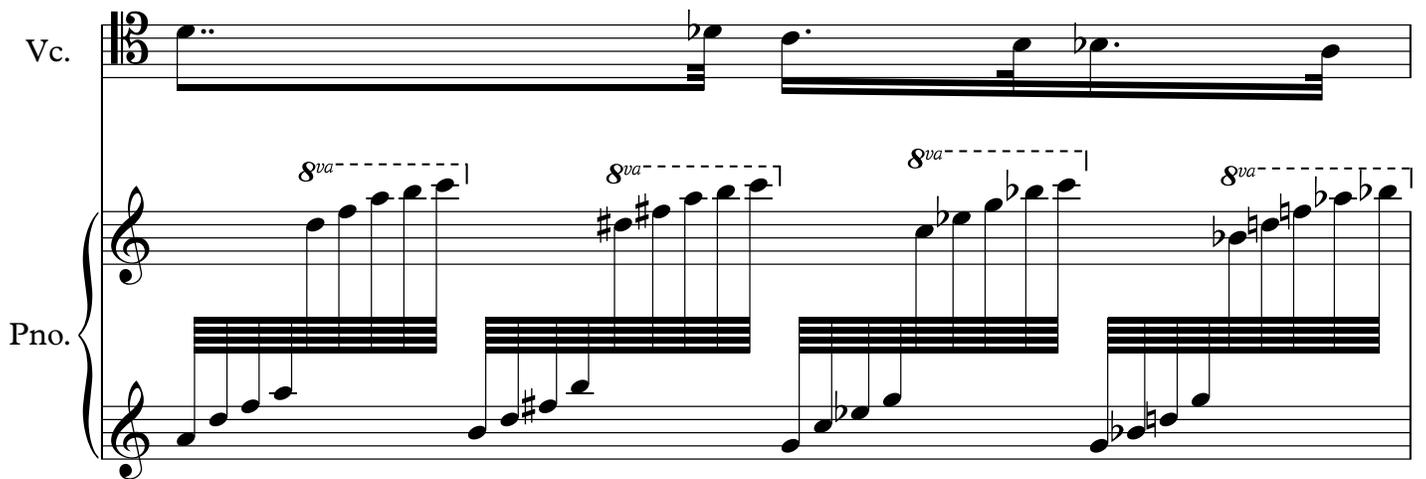
8va

8va

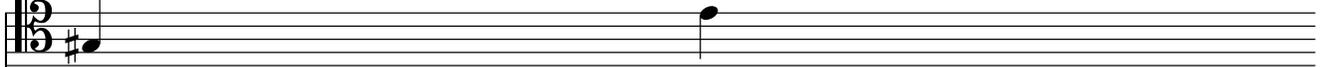
8va

Vc. 

182  
Vc. 

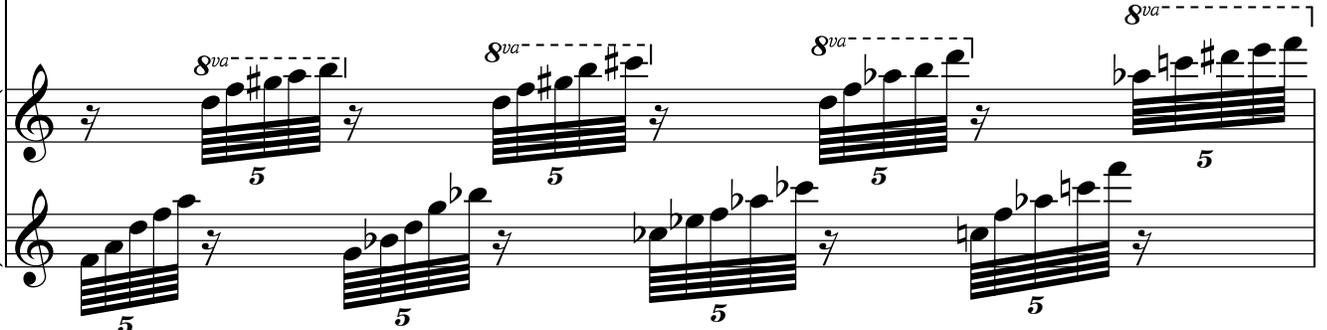
Vc. 

183

Vc. 

Pno. 

Vc. 

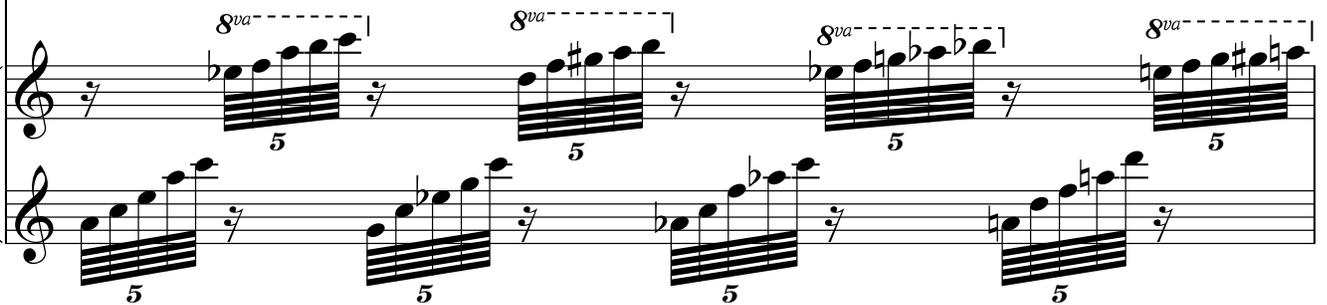
Pno. 

184

Vc. 

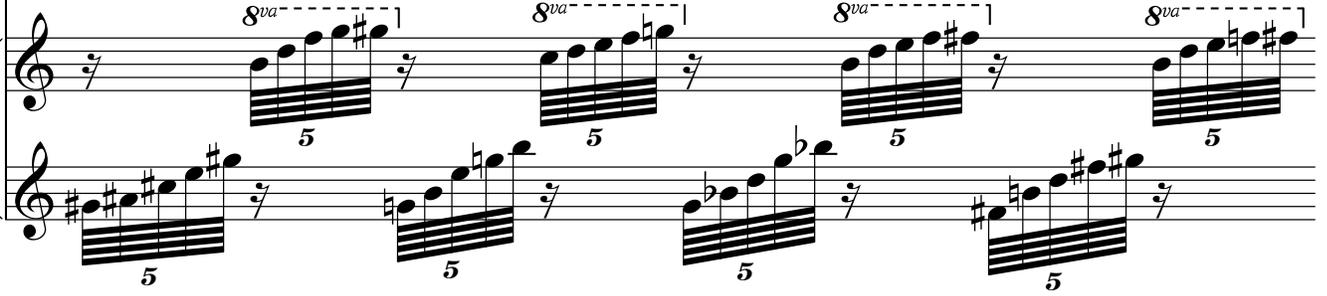
Pno. 

Vc. 

Pno. 

185

Vc. 

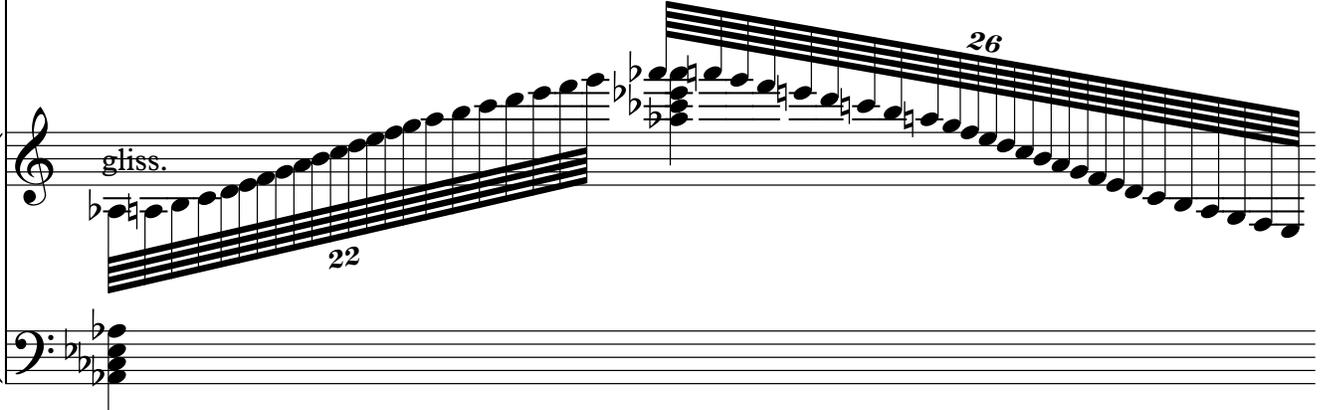
Pno. 

Vc. 

Pno. 

186

Vc. 

Pno. 

Vc. *13*

Pno. *26*

Violin (Vc.) part: A single note with a long slur.

Piano (Pno.) part: Right hand has a series of ascending eighth notes. Left hand has a series of ascending eighth notes. Measure number 26 is indicated.

Vc. *13*

Pno. *33*

Violin (Vc.) part: A few notes with a slur.

Piano (Pno.) part: Right hand has a series of descending eighth notes. Left hand has a series of descending eighth notes. Measure number 33 is indicated.

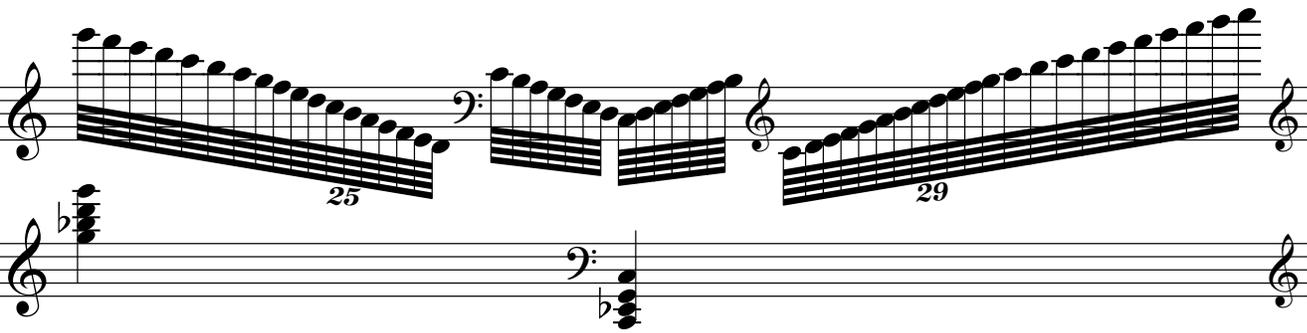
Vc. *187*

Pno. *31*

Violin (Vc.) part: A single note with a long slur.

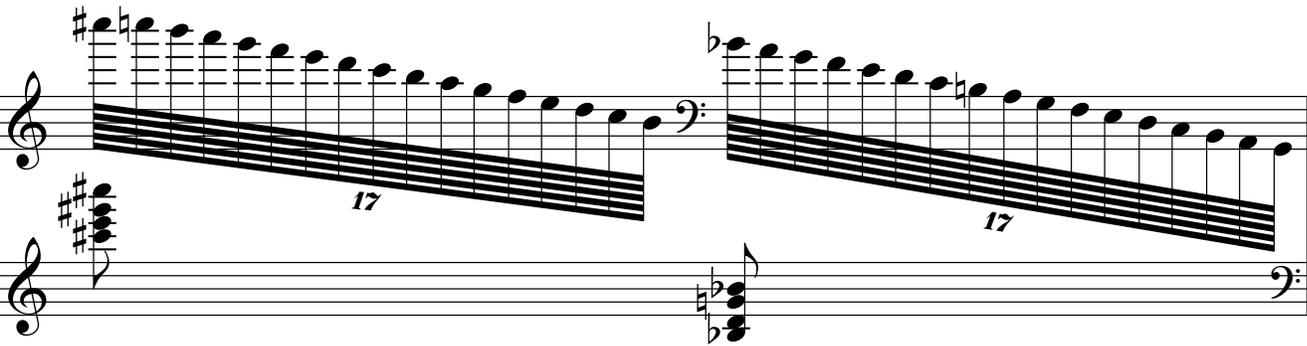
Piano (Pno.) part: Right hand has a series of ascending eighth notes. Left hand has a series of ascending eighth notes. Measure number 31 is indicated.

Vc. 

Pno. 

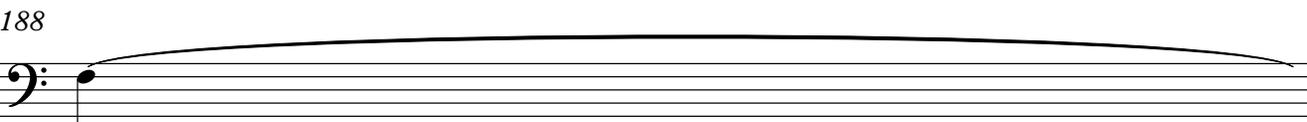
25 29

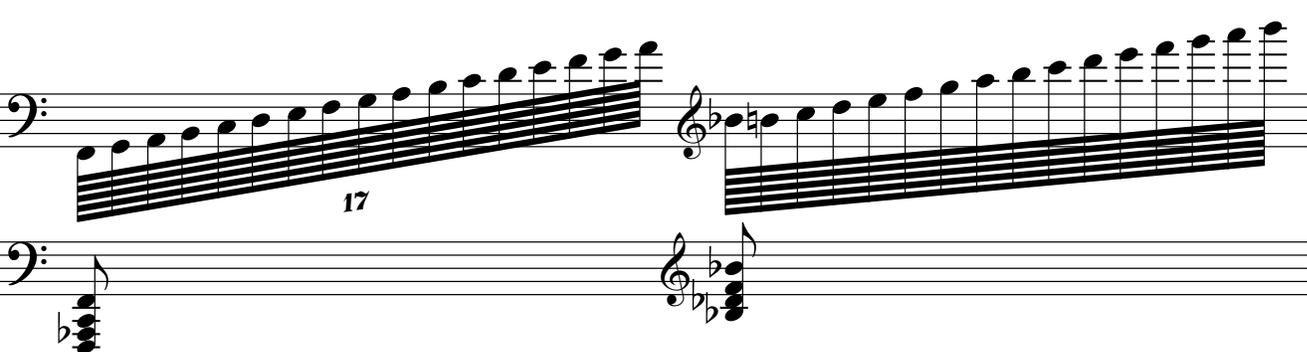
Vc. 

Pno. 

17 17

188

Vc. 

Pno. 

17

Vc.

Pno.

18

Vc.

Pno.

19

17

24

189

Vc.

Pno.

8<sup>va</sup> 7

21

17

Vc.

Pno.

19 18

Vc.

Pno.

14 19

Vc.

Pno.

8va 22 10

190

Vc.

Pno.

23 22

Vc.

Pno.

20 32

Vc.

trem.

ad lib

8<sup>va</sup>

Pno.

48

8<sup>vb</sup>.1

highest note

don't release pedal here

**Doppio Tempo:**

50

**Cha Cha (♩=88 ca.)**

191

192

193

194

Vc.

**Doppio Tempo:**

**Cha Cha (♩=88 ca.)**

*sempre legato  
e cantabile*

Pno.

Ped.

\*  
*release pedal here, then no pedal*

195

196

197

Vc.

Pno.

198

199

200

Vc.

Pno.

201

202

203

204

51

Vc.

Violin staff (Vc.) in 12/8 time, key of D major. Measure 201: whole note D4. Measure 202: quarter notes E4, F#4, G4. Measure 203: quarter notes A4, B4, C5, tied to measure 204. Measure 204: quarter notes D5, C5, B4, A4.

Pno.

Piano accompaniment (Pno.) for measures 201-204. Measure 201: bass clef, quarter notes D3, E3, F#3, G3. Measure 202: bass clef, quarter notes A3, B3, C4, D4. Measure 203: bass clef, quarter notes E4, F#4, G4, A4. Measure 204: bass clef, quarter notes B4, C5, D5, C5. Treble clef part: Measure 201: quarter notes D4, E4, F#4, G4. Measure 202: quarter notes A4, B4, C5, D5. Measure 203: quarter notes E5, F#5, G5, A5. Measure 204: quarter notes B5, C6, B5, A5. Octave markings: 8vb in bass clef, 8va in treble clef.

205

206

207

208

Vc.

Violin staff (Vc.) in 12/8 time, key of D major. Measure 205: quarter notes D4, E4, F#4, G4. Measure 206: quarter notes A4, B4, C5, tied to measure 207. Measure 207: quarter notes D5, C5, B4, A4. Measure 208: quarter notes G4, F#4, E4, D4.

Pno.

Piano accompaniment (Pno.) for measures 205-208. Measure 205: bass clef, quarter notes D3, E3, F#3, G3. Measure 206: bass clef, quarter notes A3, B3, C4, D4. Measure 207: bass clef, quarter notes E4, F#4, G4, A4. Measure 208: bass clef, quarter notes B4, C5, D5, C5. Treble clef part: Measure 205: quarter notes D4, E4, F#4, G4. Measure 206: quarter notes A4, B4, C5, D5. Measure 207: quarter notes E5, F#5, G5, A5. Measure 208: quarter notes B5, C6, B5, A5. Octave markings: 8vb in bass clef, 8va in treble clef.

209

210

211

Vc.

Violin staff (Vc.) in 12/8 time, key of D major. Measure 209: whole note D4. Measure 210: quarter notes E4, F#4, G4. Measure 211: quarter notes A4, B4, C5, tied to measure 212.

Pno.

Piano accompaniment (Pno.) for measures 209-211. Measure 209: bass clef, quarter notes D3, E3, F#3, G3. Measure 210: bass clef, quarter notes A3, B3, C4, D4. Measure 211: bass clef, quarter notes E4, F#4, G4, A4. Treble clef part: Measure 209: quarter notes D4, E4, F#4, G4. Measure 210: quarter notes A4, B4, C5, D5. Measure 211: quarter notes E5, F#5, G5, A5. Octave markings: 8va in treble clef, 8vb in bass clef.

52

212 213 214

Vc.

Pno.

15<sup>ma</sup>

8<sup>vb</sup>

215 216 217

Vc.

Pno.

8<sup>va</sup>

thumb

Ped. \*

Ped. \*

218 219 220

Vc.

Pno.

8<sup>va</sup>

8<sup>va</sup>

15<sup>ma</sup>

Ped. \*

221 222 223

Vc.

Pno.

Ped. \* Ped. \* Ped. \*

224 225 226

Vc.

Pno.

Ped. \* Ped. \*

227 228

Vc.

Pno.

Ped. \* Ped. \*

229 230

Vc.

Pno.

Ped. \*

Ped. \*

8<sup>vb</sup> |

231 232

Vc.

Pno.

8<sup>va</sup> - - - - -

Ped. \* 8<sup>vb</sup> | Ped. \*

233 234 235

Vc.

Pno.

8<sup>va</sup> - - - - -

(8) - - - - | Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

236 237 238

Vc.

Pno.

8va-----1

3 3 3 3 3 3 3 3

8vb-----1

Ped. \*

239 240 241

Vc.

Pno.

3 3 3

Ped. \* 8vb-----1 Ped. \* Ped. \*

242 243 244

Vc.

Pno.

3 3 3 lh 3

8vb-----1

Ped. \* 8vb-----1 Ped. \* Ped.

56

245 246

Vc.

Pno.

\*Ped. \* Ped. \*

247 248

Vc.

Pno.

8<sup>va</sup>

Ped. \*

249 250 251

Vc.

Pno.

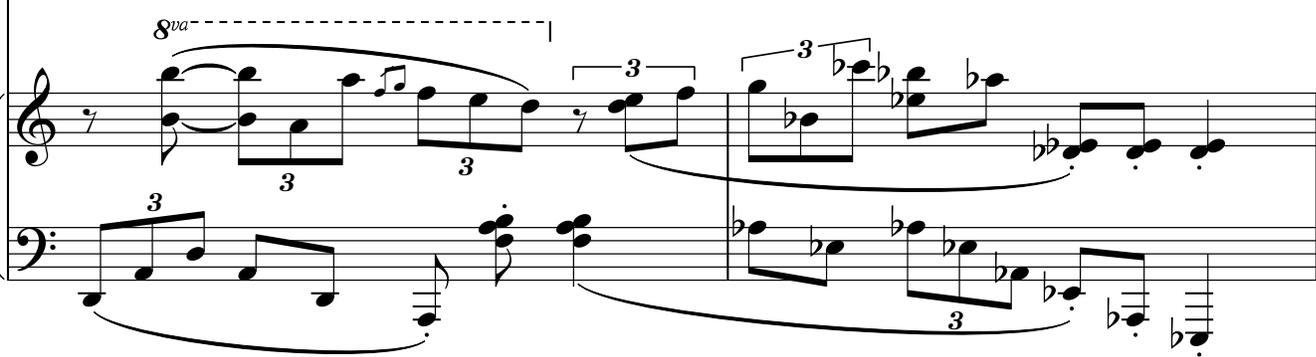
8<sup>va</sup>

8<sup>vb</sup>

Ped. \*

252 253

Vc. 

Pno. 

Ped. \* Ped. \* Ped. \*

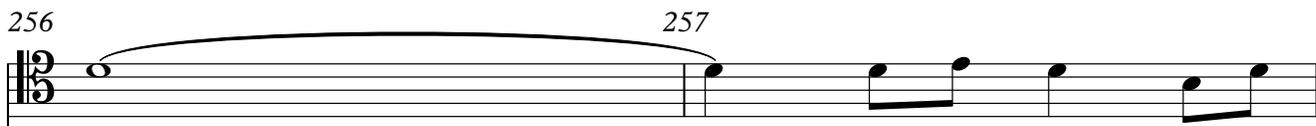
254 255

Vc. 

Pno. 

Ped. \*

256 257

Vc. 

Pno. 

Ped. \* Ped. \* Ped. \*

258 259

Vc.  $\frac{12}{13}$

Pno.

*8va*

*3* *3* *3*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

260 261

Vc.  $\frac{12}{13}$   $\frac{5}{4}$

Pno.

*8va*

*3* *3* *3* *3* *3*

*\*Ped.* \* *Ped.* \* *Ped.* \*

262 263 264

Vc.  $\frac{12}{13}$   $\frac{5}{4}$   $\frac{3}{4}$

Pno.

*3* *3* *15ma* *8va*

*Ped.* \* *Ped.* \* *Ped.* \*

265 266 267

Vc. *12/8* *4/4* *5/4*

Pno. *3* *secco* *8va<sup>-1</sup>*

\*Ped. \* *8vb* Ped. \*

268 269 270 271

Vc. *12/8* *3/4* *2/4* *4/4*

Pno. *8va*

Ped. \* Ped. \* Ped. \*Ped\* etc.

272 273 274 Refrain

Vc. *ff*

Pno. *ff*

Ped. \*

Vc. 275 276 277 278 tenuto

Pno. 15<sup>ma</sup> 8<sup>va</sup> l.v. al niente \*

# Sonata for Violoncello and Piano

## II

Andrew Violette

### Marcia Funebre. (♩=40 ca.)

Violoncello

Piano

*p*

2 3 4 5

Vc.

Pno.

*fp*

6 7 8

*legato*

3

Vc.

Pno.

*legato*

9

3 3

8<sup>vb</sup>

10

Vc.

Pno.

(8)

11

Vc.

Pno.

(8)

12

Vc.

Pno.

(8)

13

Vc.

Pno.

(8)

14

Vc.

Pno.

(8).....

Detailed description: This system covers measures 14 and 15. The Violin (Vc.) part starts at measure 14 with a five-measure phrase marked with a '5' and a slur. It continues with another five-measure phrase, also marked with a '5' and a slur, ending at measure 15 with a triplet of notes. The Piano (Pno.) part features a complex texture with sixteenth-note runs in the right hand and triplet patterns in the left hand. A '7' is written below the right hand in measure 15. A dashed line with '(8)' indicates a page continuation.

15

Vc.

Pno.

(8).....

Detailed description: This system covers measures 15 and 16. The Violin (Vc.) part begins at measure 15 with a long slur over a half note, followed by a triplet of eighth notes in measure 16. The Piano (Pno.) part continues with sixteenth-note runs in the right hand and triplet patterns in the left hand. A '7' is written below the right hand in measure 15. A dashed line with '(8)' indicates a page continuation.

17

Vc.

Pno.

Detailed description: This system covers measure 17. The Violin (Vc.) part starts with a long slur over a half note, followed by a triplet of eighth notes. The Piano (Pno.) part features sixteenth-note runs in the right hand and triplet patterns in the left hand. A '7' is written below the right hand in measure 17.

18

Vc.

Pno.

Detailed description: This system covers measures 18 and 19. The Violin (Vc.) part in measure 18 features a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (D5, E5, F5) and a quarter note (G5). A slur covers the final two notes of measure 18 and the first two of measure 19. The Piano (Pno.) part in measure 18 has a complex texture with multiple chords and moving lines in both hands. In measure 19, the right hand has a series of chords and the left hand has a few notes.

19

Vc.

Pno.

Detailed description: This system covers measures 19 and 20. The Violin (Vc.) part in measure 19 has a long slur over the first two notes (G4, A4), followed by a quarter note (B4), then a triplet of eighth notes (C5, D5, E5) and a quarter note (F5). The Piano (Pno.) part in measure 19 has a complex texture with multiple chords and moving lines in both hands. In measure 20, the right hand has a series of chords and the left hand has a few notes.

20

Vc.

Pno.

Detailed description: This system covers measures 20 and 21. The Violin (Vc.) part in measure 20 has a long slur over the first two notes (G4, A4), followed by a quarter note (B4), then a triplet of eighth notes (C5, D5, E5) and a quarter note (F5). The Piano (Pno.) part in measure 20 has a complex texture with multiple chords and moving lines in both hands. In measure 21, the right hand has a series of chords and the left hand has a few notes.

21

Vc.

Pno.

Detailed description: This system covers measures 21 and 22. The Violin (Vc.) part in measure 21 has a triplet of eighth notes (G4, A4, B4) followed by a quarter note (C5), then a triplet of eighth notes (D5, E5, F5) and a quarter note (G5). A slur covers the final two notes of measure 21 and the first two of measure 22. The Piano (Pno.) part in measure 21 has a complex texture with multiple chords and moving lines in both hands. In measure 22, the right hand has a series of chords and the left hand has a few notes.

22

Vc.

Pno.

23

Vc.

8va

Pno.

24

Vc.

7

3

13

lunga

(8)

colla voce

Pno.

6 25

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

Vc.

Pno.

29 take time

Vc.

13

5

5

with the cello

Pno.

3

30

Vc.

5

5

5

Pno.

31

Vc.

5

5

5

Pno.

7

32

Vc.

Pno.

5 5 9 9

33

Vc.

Pno.

7 7 7 7 8va

34

Vc.

Pno.

8va 3

35

Vc.

Pno.

3 3

36

Vc.

Pno.

37

Vc.

Pno.

38

Vc.

Pno.

39

Vc.

Pno.

*8va*

10

40

Vc.

Pno.

41

Vc.

*f non legato*

8va

Pno.

*f*

8vb

42

Vc.

8va

Pno.

8vb

43

Vc.

Pno.

8va

8va

Detailed description: This system covers measures 43 and 44. The Violin (Vc.) part in measure 43 has a whole note G4. The Piano (Pno.) part features complex textures with chords and moving lines in both staves. Two dynamic markings '8va' with dashed lines indicate octave transposition for the upper right-hand part of the piano.

44

Vc.

Pno.

8va

Detailed description: This system covers measure 45. The Violin (Vc.) part is silent. The Piano (Pno.) part continues with dense textures. A dynamic marking '8va' with a dashed line indicates octave transposition for the upper right-hand part of the piano.

45

Vc.

Pno.

8va

8vb

Detailed description: This system covers measures 46 and 47. The Violin (Vc.) part has a whole note G4 in measure 46 and a half note G4 in measure 47. The Piano (Pno.) part features complex textures. Dynamic markings '8va' and '8vb' with dashed lines indicate octave transposition for the upper and lower right-hand parts of the piano, respectively.

12

46

Vc.

Pno.

8va

8vb

47

Vc.

Pno.

8va

8vb

48

Vc.

Pno.

8vb

49

Vc.

Pno.

8vb

9

9

3

3

*p*

50

Vc.

Pno.

Detailed description: This system covers measures 50 and 51. The Violin (Vc.) part in measure 50 features a half note followed by a quarter note, then a half note with a slur over the next two measures. The Piano (Pno.) part consists of a complex, fast-moving melodic line in the right hand and a simpler bass line in the left hand.

51

Vc.

Pno.

Detailed description: This system covers measures 51 and 52. The Violin (Vc.) part in measure 51 has a tremolo (tr) over a half note, followed by a quarter note. The Piano (Pno.) part continues with its complex texture, featuring a triplet (3) in the right hand.

52 (tr)

Vc.

Pno.

Detailed description: This system covers measures 52 and 53. The Violin (Vc.) part in measure 52 has a tremolo (tr) over a half note, followed by two quarter notes. The Piano (Pno.) part continues with its complex texture.

53

Vc.

Pno.

Detailed description: This system covers measures 53 and 54. The Violin (Vc.) part in measure 53 has a half note with a fermata, followed by a quarter note. The Piano (Pno.) part continues with its complex texture.

14

54

Vc.

Pno.

3 3 3

55

Vc.

Pno.

56

Vc.

Pno.

57

Vc.

Pno.

Detailed description: This system covers measures 57 and 58. The Violoncello (Vc.) part is in the bass clef and consists of a single chord in measure 57. The Piano (Pno.) part is in the treble clef. In measure 57, the right hand plays a complex sixteenth-note pattern with five fingerings (5) indicated below. The left hand plays a simple bass line. In measure 58, the right hand continues with a similar pattern, also with five fingerings (5) indicated. The left hand continues its bass line.

Vc.

Pno.

Detailed description: This system covers measures 59 and 60. The Violoncello (Vc.) part is in the bass clef and consists of a single chord in measure 59. The Piano (Pno.) part is in the treble clef. In measure 59, the right hand plays a complex sixteenth-note pattern with five fingerings (5) indicated above. The left hand plays a simple bass line. In measure 60, the right hand continues with a similar pattern, also with five fingerings (5) indicated above. The left hand continues its bass line. Octave markings '8va' are present above the right hand in measure 59 and below the left hand in measure 60.

58

Vc.

Pno.

Detailed description: This system covers measures 61 and 62. The Violoncello (Vc.) part is in the bass clef and consists of a single chord in measure 61. The Piano (Pno.) part is in the treble clef. In measure 61, the right hand plays a complex sixteenth-note pattern with five fingerings (5) indicated above. The left hand plays a simple bass line. In measure 62, the right hand continues with a similar pattern, also with five fingerings (5) indicated above. The left hand continues its bass line. Octave markings '15ma' and '8va' are present above the right hand in measure 61 and below the left hand in measure 62.

16

Vc.

Pno.

Detailed description: This system covers measures 16, 17, and 18. The Violin (Vc.) part begins with a long note (likely a half note or whole note) that spans across measures 16 and 17, indicated by a slur. The Piano (Pno.) part consists of two staves. The upper staff has a complex melodic line with many accidentals (sharps and flats), and the lower staff has a simpler line with fewer notes.

59

Vc.

Pno.

Detailed description: This system covers measures 59, 60, and 61. The Violin (Vc.) part has a few notes in measure 59, followed by a slur over notes in measures 60 and 61. The Piano (Pno.) part consists of two staves. The upper staff has a complex melodic line with many accidentals, and the lower staff has a simpler line with fewer notes.

Vc.

Pno.

Detailed description: This system covers measures 62, 63, and 64. The Violin (Vc.) part has a few notes in measure 62, followed by a slur over notes in measures 63 and 64. The Piano (Pno.) part consists of two staves. The upper staff has a complex melodic line with many accidentals, and the lower staff has a simpler line with fewer notes.

60

Vc.

Pno.

8va

Vc.

Pno.

8va

5

61

Vc.

Pno.

8va

18

Vc.

(8) 15<sup>ma</sup>

Pno.

62

Vc.

15<sup>ma</sup>

Pno.

Vc.

(15)

Pno.

63

Vc.

Pno.

15<sup>ma</sup>

3

Vc.

Pno.

(15)

64

Vc.

Pno.

15<sup>ma</sup>

8<sup>va</sup>

65

Vc.

Violoncello staff for measures 65-66. Measure 65 contains a single note. Measure 66 contains a series of sixteenth-note chords, with fingering '5' indicated above the final two chords.

*piano with the cello always--  
and grace notes always very fast  
and always before the beat*

8va-----

Pno.

Piano staff for measures 65-66. Measure 65 contains a complex sixteenth-note pattern. Measure 66 contains a series of sixteenth-note chords, with a '7' below the first chord and an '8' below the second chord.

66

Vc.

Violoncello staff for measure 66. It features two triplet chords, with a '3' above each, followed by a series of sixteenth-note chords. A '7' is written below the final chord.

(8)-----

Pno.

Piano staff for measure 66. It features a series of sixteenth-note chords, with an '8' above the first chord.

67

Vc.

Violoncello staff for measure 67. It features a series of sixteenth-note chords, with a '9' below the first chord and a '5' below the last chord.

8va-----

Pno.

Piano staff for measure 67. It features a series of sixteenth-note chords, with an '8' above the first chord.

68

Vc.

Pno.

3 3 7 9

69

Vc.

Pno.

*15<sup>ma</sup>*

5 5 11

Vc.

Pno.

*(15)*

3 13

22

Vc. 70 *14* *15*

Pno. *15<sup>ma</sup>*

Vc.

Pno. *(15)*

Vc. 71 *17*

Pno. *8<sup>va</sup>*

Vc. 19 23

gliss.

17

Pno. 8<sup>va</sup>

Vc. 72 27

ad lib

17

Pno.

Vc. 27 27

Pno.

73 74

Vc.  $\frac{12}{8}$

Pno.

*slow trills*

75 76

Vc.  $\frac{12}{8}$

Pno.

77 78

Vc.  $\frac{12}{8}$

Pno.

79

Vc.

3

11

Pno.

(tr)

tr

80

Vc.

3

3

81 non trem.

Pno.

(tr)

3

3

tenuto

Vc.

Pno.

3

3

3

3

26

82

Vc.

Pno.

Vc.

Pno.

8va

83

Vc.

Pno.

Vc.  $\frac{12}{8}$

Pno.

84

Vc.  $\frac{12}{8}$

Pno.

8<sup>va</sup> 15<sup>ma</sup>

Vc.  $\frac{12}{8}$

Pno.

(15) 18<sup>va</sup>

28

85

Vc.

Pno.

Vc.

Pno.

86

Vc.

Pno.

Vc.

81-86

8va 15ma

Pno.

87

Vc.

87-92

15ma 8va

Pno.

Vc.

93-98

8va 15ma

Pno.

88

Vc.

15<sup>ma</sup>

8<sup>va</sup>

Pno.

Vc.

Pno.

89

Vc.

90

*pp*  
trem.

Pno.

*pp*

91

Vc.

92

Pno.

93 94 95 pizz.

Vc.

Pno.

non trem.

non trem.

96 97 98 99 100 101

Vc.

Pno.

**Mournful Bells** (♩=♩) count eighths

arco

*f*

8<sup>va</sup>

count eighths

15<sup>mb</sup>

*Ped. sempre al fine*

102 103 104

Vc.

Pno.

8<sup>va</sup>

15<sup>ma</sup>

(15)

105 106

Vc.

Pno.

(15)

107 108

Vc.

Pno.

(15)

109 110

Vc.

Pno.

(15)

111 112

Vc.

Pno.

(8) 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

(15)

113 114

Vc.

Pno.

(8) 15<sup>ma</sup> 8<sup>va</sup>

(15)

115 116

Vc.

Pno.

(8) 15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

(15)

34

117

Vc.

Pno.

(15)

118

Vc.

Pno.

(15)

119

Vc.

Pno.

(15)

120

35

Vc.

8va- 15ma-

Pno.

(15)

121

Vc.

8va- 15ma-

Pno.

(15)

122

123

Vc.

8va- 15ma- 8va- 15ma-

Pno.

(15)

124

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 15<sup>ma</sup>

(15)

125

Vc.

Pno.

126

(15) 8<sup>va</sup> 15<sup>ma</sup>

(15)

127

Vc.

Pno.

128

(15) 15<sup>ma</sup>

(15)

129 130 131

Vc.

Pno.

*8va* *15ma* *8va*

(15)

132 133

Vc.

Pno.

*8va*

(15)

134 135 136

Vc.

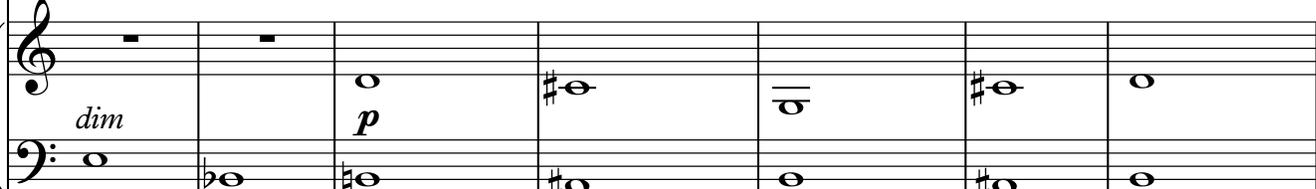
Pno.

(8) *15ma* *8va*

(15)

137 138 139 slower 140 141 142 143

Vc. 

Pno. 

*dim.* *p espressivo*

*dim* *p*

(15)

*fine--**lift pedal (from measure 97 to downbeat of measure 139)*

144 145 pizz. 146 147 arco

Vc. 

Pno. 

*sotto voce*

3 3 3 3

(15)

*no pedal**legato  
colla pedale*

148 149

Vc. 

Pno. 

(15)

150 151 152

Vc. 

Pno. 

(15)

153 154

Vc.

Pno.

(15)

155 156

Vc.

Pno.

(15)

157 158

Vc.

Pno.

*cresc.* *decresc.*

*cresc.* *decresc.*

(15)

159 160

Vc.

Pno.

(15)

3

40

161 162

Vc.

Pno.

(15)

163

Vc.

Pno.

*pp*

(15)

164

Vc.

Pno.

15<sup>mb</sup>

165 166

Vc.

Pno.

(15)

167 *b* *15<sup>mb</sup>* *168* *8<sup>pb</sup>*

169 *8<sup>vb</sup>*

170 *15<sup>mb</sup>*

171 *sul pont./sul tasto ad lib.* *3* *7 in 4* *7* *pp* *3* *3* *7* *7* *7* *(15)*

172

Vc.

Pno.

(15)

173

Vc.

Pno.

(15)

174

Vc.

Pno.

(15)

175

Vc.

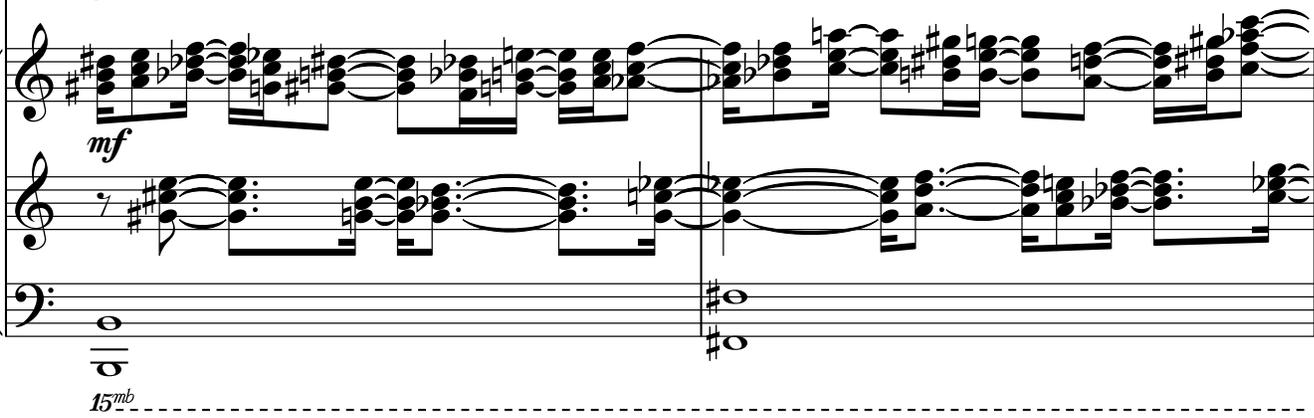
Pno.

(15)

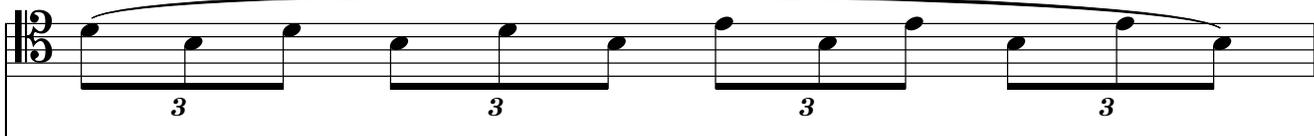
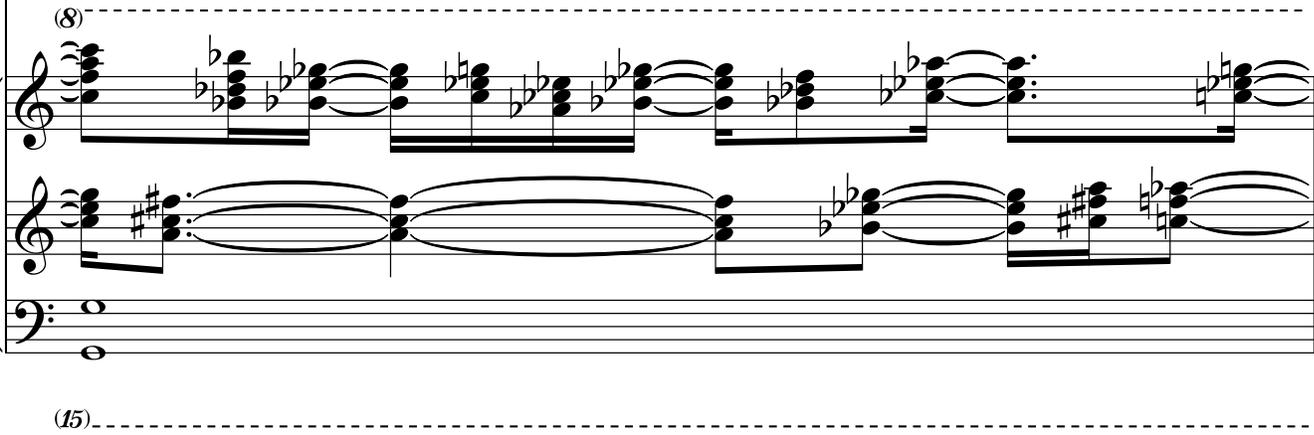


179 modo ordinario

180

Vc.   
Pno. 

181

Vc.   
Pno. 

182

183

Vc.   
Pno. 

184 185

Vc.

Pno.

(8)

(15)

18<sup>vb</sup>

186

Vc.

Pno.

(8)...

187

Vc.

*f marcato*

Pno.

*f*

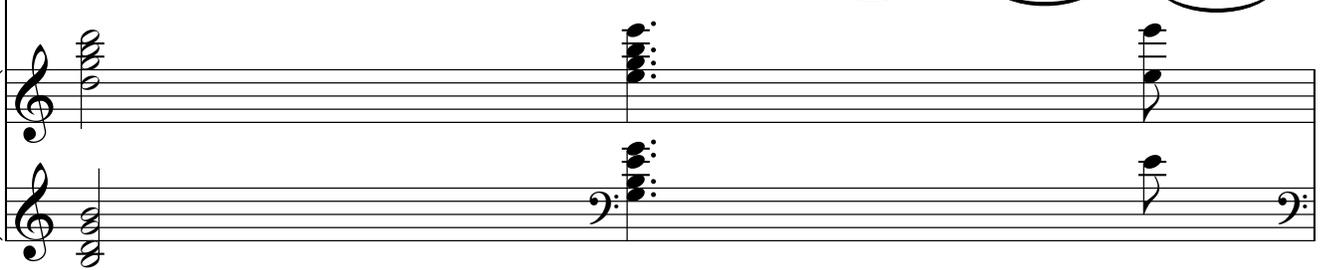
*molto pedale*

188

Vc.    
Pno. 

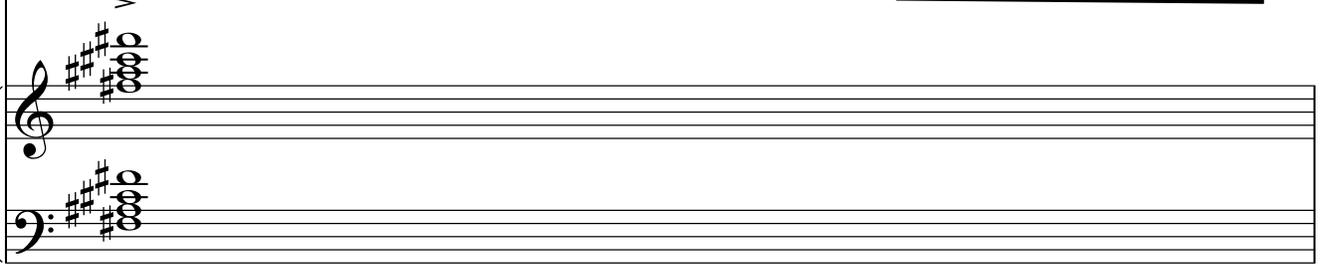
Violin part (Vc.) for measures 188-190. The music is in 12/8 time and features a melodic line with eighth and sixteenth notes, often beamed together. The piano accompaniment (Pno.) consists of chords in the right hand and single notes in the left hand.

189

Vc.    
Pno. 

Violin part (Vc.) for measures 189-191. The melodic line continues with similar rhythmic patterns. The piano accompaniment (Pno.) features chords in the right hand and notes in the left hand, with some rests.

190

Vc.    
Pno. 

Violin part (Vc.) for measures 190-192. The melodic line continues with similar rhythmic patterns. The piano accompaniment (Pno.) features chords in the right hand and notes in the left hand, with some rests.

191

Vc.    
Pno. 

Violin part (Vc.) for measures 191-193. The melodic line continues with similar rhythmic patterns. The piano accompaniment (Pno.) features chords in the right hand and notes in the left hand, with some rests.

192

Vc.

Pno.

Detailed description: This system covers measures 192 and 193. The Violin (Vc.) part is in 13/8 time and features a melodic line with eighth and sixteenth notes, including slurs and accents. The Piano (Pno.) part consists of sustained chords in both the treble and bass staves, with some movement in the bass line.

193

Vc.

Pno.

Detailed description: This system covers measures 193 and 194. The Violin (Vc.) part continues the melodic line with slurs and accents. The Piano (Pno.) part features more complex chordal textures, including some triplets and sustained chords.

194

Vc.

Pno.

Detailed description: This system covers measures 194 and 195. The Violin (Vc.) part has a more active, rhythmic line with slurs. The Piano (Pno.) part features sustained chords in both staves, with a bass clef change in the right hand at the end of the system.

195 tremolo molto

Vc.

Pno.

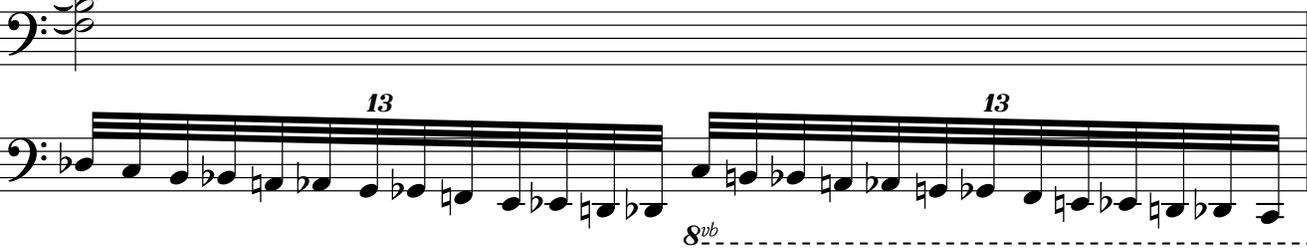
13 13

8vb

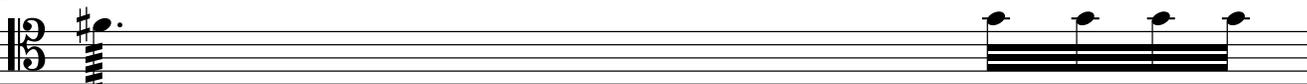
Detailed description: This system covers measures 195 and 196. The Violin (Vc.) part is marked 'tremolo molto' and features a tremolo effect on a single note. The Piano (Pno.) part has a complex rhythmic pattern in the bass line, with two measures of 13/8 time indicated by the number '13'. An 8va (octave up) marking is present at the bottom left.

48

Vc. 

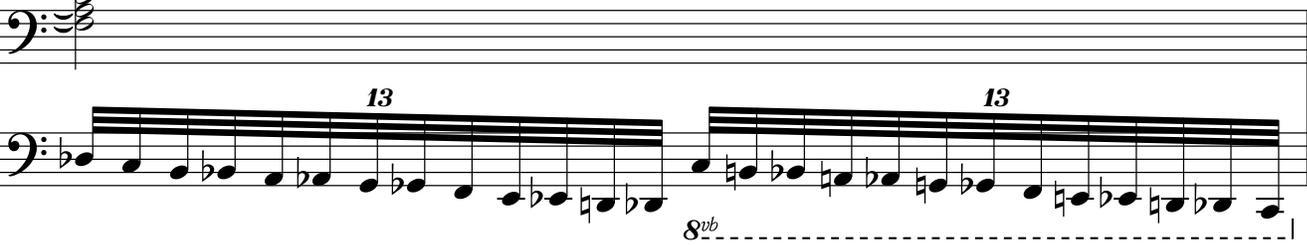
Pno. 

196

Vc. 

Pno. 

Vc. 

Pno. 

197

Vc. 

Pno. 

Vc.  $\frac{12}{13}$

Pno.

13 13

8<sup>vb</sup>

198

Vc.  $\frac{12}{13}$

Pno.

13 13

8<sup>vb</sup>

Vc.  $\frac{12}{13}$

Pno.

13 13

8<sup>vb</sup>

199 non trem.

Vc.  $\frac{12}{13}$

Pno.

13 13

(8)

50

Vc.  $\frac{12}{8}$  #.

Pno.

13 8<sup>vb</sup> 13

200

Vc.  $\frac{12}{8}$

Pno.

13 13

(8)

Vc.  $\frac{12}{8}$

Pno.

13 13

(8)

201

Vc.  $\frac{12}{8}$

Pno.

13 13

51

trem. 202

silence

Vc.  $\frac{12}{8}$

Pno.

13 14

secco

*8<sup>vb</sup>*

**Glorious Bells**

203 204

Vc.  $\frac{12}{8}$

**Glorious Bells**

Pno.

*8<sup>va</sup>*

*Ped. sempre*

205 206

Vc.  $\frac{12}{8}$

Pno.

*8<sup>va</sup>*

207 208

Vc.

Pno.

8va

15ma

8va

209 210

Vc.

Pno.

15ma

8va

8va

211 212 213

Vc.

Pno.

15ma

8va

15ma

8va

8va

8vb

214

Vc.  $\frac{12}{8}$

215

216

Pno.

8<sup>va</sup>

15<sup>ma</sup>

8<sup>va</sup>

8<sup>vb</sup>

217

Vc.  $\frac{12}{8}$

218

Pno.

8

15<sup>ma</sup>

8<sup>va</sup>

8<sup>vb</sup>

219

Vc.  $\frac{12}{8}$

220

Pno.

8<sup>va</sup>

15<sup>ma</sup>

8<sup>va</sup>

8<sup>va</sup>

221 222

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup>

223

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

224 225

Vc.

Pno.

3 8<sup>vb</sup>

226 227

Vc.

Pno.

8<sup>vb</sup> |

15<sup>ma</sup> 8<sup>va</sup> |

228 229

Vc.

Pno.

8<sup>va</sup> 15<sup>ma</sup> |

8<sup>va</sup> |

230 231

Vc.

Pno.

(15) |

15<sup>ma</sup> 8<sup>va</sup> |

8<sup>va</sup> |

232 233 234

Vc.

Pno.

235 236 237

Vc.

Pno.

8va

238 239

Vc.

Pno.

(8) 7

240 241

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

242 243 244

Vc.

Pno.

3 3

245 246

Vc.

Pno.

3 3 3 3 3 3

247 248 249

Vc.

Pno.

3 8<sup>va</sup>

250 251

Vc.

Pno.

3

3

8

8<sup>vb</sup>

252

Vc.

Pno.

8<sup>va-1</sup>

8<sup>va</sup>

8<sup>vb</sup>

253 254

Vc.

Pno.

15<sup>ma</sup>

8<sup>va</sup>

8<sup>va</sup>

8

255 256 257

Vc.

Pno.

8va1

8va

15ma

8vb

258 259 260

Vc.

Pno.

(15)

8va

15ma

8va

261 262 263

Vc.

Pno.

8

60

264 265 266

Vc.

Pno.

8<sup>va</sup>

264 265 266

267 268 269

Vc.

Pno.

8<sup>va</sup>

267 268 269

270

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup>

270

271 3 272

Vc.

Pno.

8<sup>va</sup>

8<sup>vb</sup>

273 274 275

Vc.

Pno.

15<sup>ma</sup>

8<sup>va</sup>

276 277

Vc.

Pno.

8<sup>va</sup>

62

278 279 280

Vc.

Pno.

8<sup>va</sup> 15<sup>ma</sup> 8<sup>va</sup>

3

281 282 283

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup> 8<sup>vb</sup>

284 285

Vc.

Pno.

15<sup>ma</sup>



294 295

Vc.

Pno.

*8va*

\*Ped. \*Ped. \*Ped.

296 297

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped.

298 299

Vc.

Pno.

\*

300 301

Vc.

Pno.

Ped. \*

302 303

Vc.

Pno.

Ped. \*Ped. \*Ped. \*

304 305

Vc.

Pno.

Ped. \*Ped. \* 8va Ped. \*Ped. \*Ped.

306 307

Vc.

Pno.

*8va*

\* Ped. \* Ped. \* Ped. \*

308 309

Vc.

Pno.

Ped. \*

310 311

Vc.

Pno.

lh rh lh rh

Ped. \* Ped. \* Ped.

312 313

Vc.

Pno.

\*Ped. \*Ped. \*Ped. \*Ped. \*

314 315

Vc.

Pno.

8va

Ped.

316 317

Vc.

Pno.

8va

Ped.

318 319

Vc.

Pno.

\*Ped. Ped. \*

320 321

Vc.

Pno.

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*Ped.

322 323

Vc.

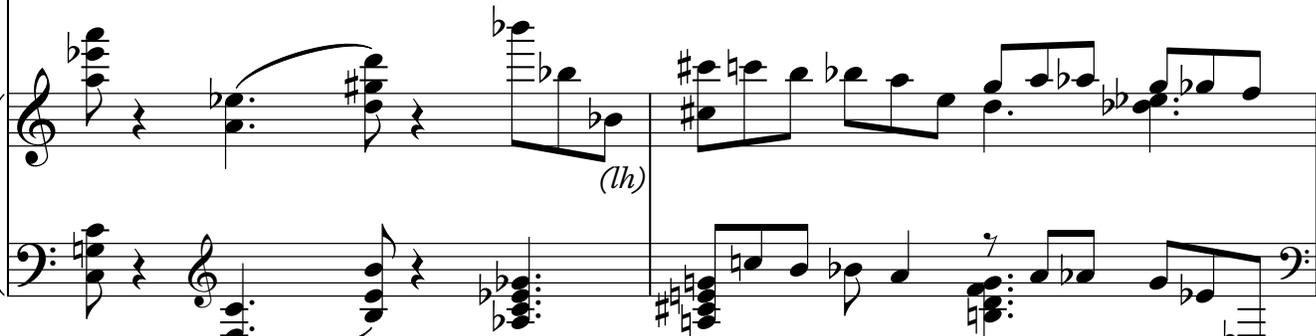
Pno.

\*Ped. \*Ped. \* Ped. \*Ped. \*Ped. \*Ped.

324

325

Vc. 

Pno. 

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

326

327

Vc. 

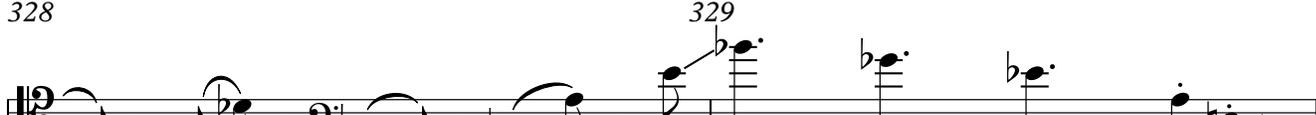
Pno. 

\* Ped. \*

8va

328

329

Vc. 

Pno. 

Ped. \* Ped.

330

331

Vc. 

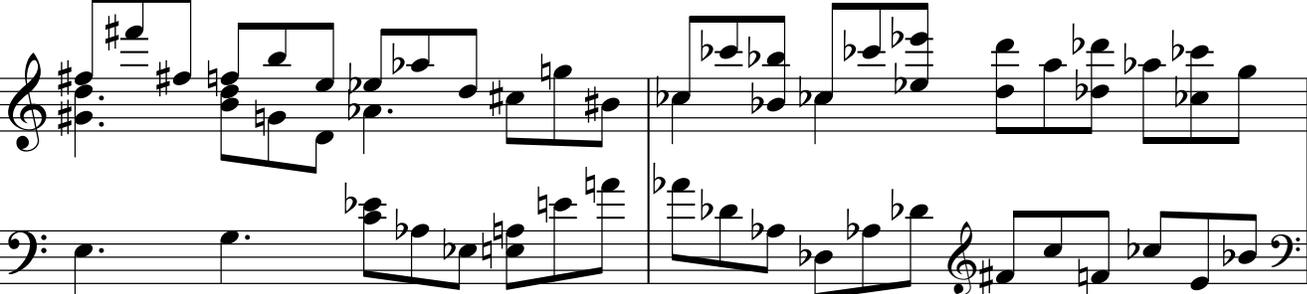
Pno. 

\*Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

332 ten.

333

Vc. 

Pno. 

Ped. \*Ped. \*Ped. \*Ped. \*Ped. \*

Tempo I (♩=44 ca.)

Refrain

334

335 ten.

336

Vc. 

Pno. 

Ped. \*Ped. \*Ped. \*Ped. \*Ped.

*ff*

Tempo I (♩=44 ca.)

Refrain

337 338 339

Vc.

Pno.

15<sup>ma</sup> 8<sup>va</sup>

340

Vc.

Pno.

gliss.

29

secco \*

fine.

# Sonata for Violoncello and Piano

Violoncello

## I

Andrew Violette

Andante appassionato (♩=44 ca.)

The musical score is written for the cello part of a sonata. It begins in 3/4 time with a tempo marking of 'Andante appassionato' and a metronome marking of approximately 44 quarter notes per minute. The key signature is one sharp (F#). The score is divided into measures numbered 1 through 57. Measures 1-7 are marked 'dolce' and feature a triplet of eighth notes. Measures 8-12 are marked 'f' and continue with triplet patterns. Measures 13-17 are marked 'p' and feature a triplet of eighth notes. Measures 18-22 are marked 'f' and feature a triplet of eighth notes. Measures 23-30 are marked 'p' and feature a triplet of eighth notes. Measures 31-35 are marked 'f' and feature a triplet of eighth notes. Measures 36-40 are marked 'p' and feature a triplet of eighth notes. Measures 41-46 are marked 'f' and feature a triplet of eighth notes. Measures 47-52 are marked 'p' and feature a triplet of eighth notes. Measures 53-57 are marked 'f' and feature a triplet of eighth notes. The score includes various musical notations such as slurs, accents, and dynamic markings.

V.S.

Violoncello

58 59 60 61 62

63 64 65 66 67

68 69 70 71 72 73

74 75 76 77 big bow sul C

78 sul C

82 sul C 83

84 85

86 87 88

89 90 91 92

93 94

Violoncello

95 96 97

98 99 100 101 tenuto 102

*f* *p*

103 104 105 106

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

107 108 109 110 111 112 Refrain

*ff*

113 114 115 116

118 Scherzando (♩.=120 ca.) 119 120

*sub p* *leggiero*

121 122 123 124 125

126 127 128

129 130 131

132 133 134

Violoncello

135 136 137

138 139 140

141 142 143

144 145 146

147 148 149

150 151 152

153 154 155

slower here

156 157

Tempo primo (♩=44 ca.)

158 159 160

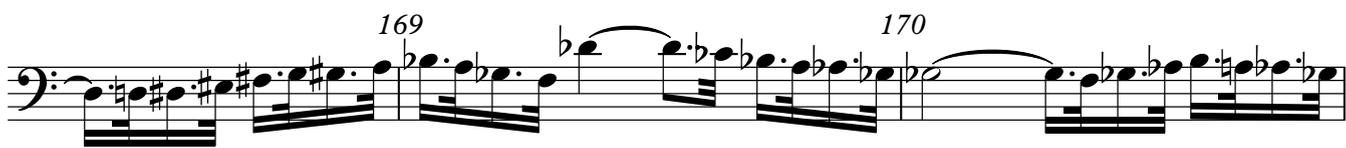
sul C

161 162 163 164 165

166 167 168



169 170



171 172 173 174



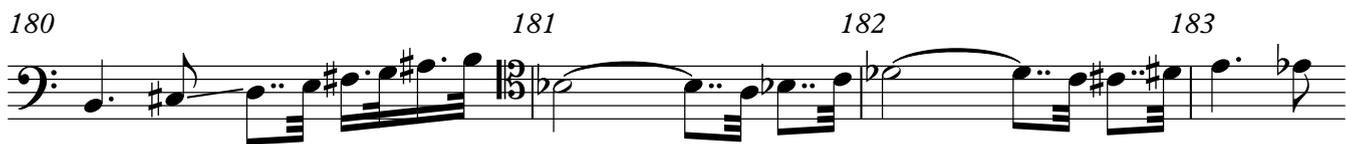
175 176 177



178 179



180 181 182 183



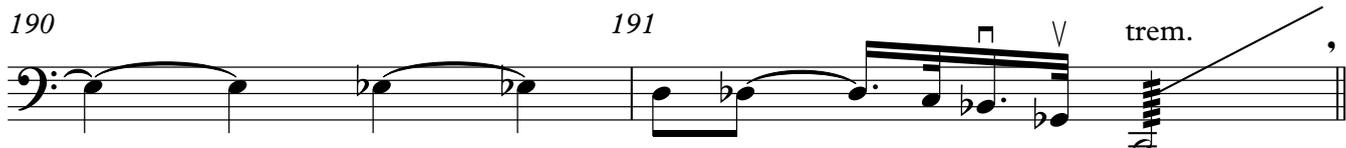
184 185 186 187



188 189



190 191



highest note  
trem.  
ad lib

**Doppio Tempo:**

192 **Cha Cha** (♩=88 ca.)

**3**



## Violoncello

195 196 197 198 199 200

Musical notation for measures 195-200. The key signature has two sharps (F# and C#). The time signature is 3/8. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 196 has a fermata over the final note.

*sempre legato  
e cantabile*

201 202 203 204 205 206

Musical notation for measures 201-206. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 204 has a fermata over the final note.

207 208 209 210 211 212

Musical notation for measures 207-212. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 212 has a fermata over the final note.

213 214 215 216 217 218

Musical notation for measures 213-218. The key signature changes to one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 218 has a fermata over the final note.

219 220 221 222 223 224

Musical notation for measures 219-224. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 224 has a fermata over the final note.

225 226 227 228 229 230

Musical notation for measures 225-230. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 230 has a fermata over the final note.

231 232 233 234 235 236

Musical notation for measures 231-236. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 236 has a fermata over the final note.

237 238 239 240 241

Musical notation for measures 237-241. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 241 has a fermata over the final note.

242 243 244 245 246 247

Musical notation for measures 242-247. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 247 has a fermata over the final note.

248 249 250 251 252 253

Musical notation for measures 248-253. The notation includes eighth and sixteenth notes, some beamed together, and slurs. Measure 253 has a fermata over the final note.

Violoncello

254 255 256 257 258 259

260 261 262 263

264 265 266 267 268

269 270 271 273 274

Refrain  
275 276 277 278 279 tenuto

# Sonata for Violoncello and Piano

Violoncello

## II

Andrew Violette

**Marcia Funebre.** (♩=40 ca.)

Pno.

legato

lunga

take time

3

5

7

9

13

15

17

19

21

23

25

27

29

31

33

35

37

39

Violoncello

40 41 42 43 44 45

*f non legato*

46 47 48 49

50 51 52 53

54 55 56 57

58 59 60

61 62 63 64

65 66

67

68

69

Violoncello

Musical notation for measures 3 and 13. Measure 3 is in the treble clef, and measure 13 is in the bass clef. Both measures contain a triplet of eighth notes.

Musical notation for measures 14 and 15. Measure 14 is in the treble clef, and measure 15 is in the bass clef. Both measures contain a triplet of eighth notes.

Musical notation for measures 14 and 15. Measure 14 is in the treble clef, and measure 15 is in the bass clef. Both measures contain a triplet of eighth notes.

Musical notation for measures 17 and 17. Measure 17 (left) is in the bass clef, and measure 17 (right) is in the treble clef. Both measures contain a triplet of eighth notes.

Musical notation for measures 17 and 19. Measure 17 is in the bass clef, and measure 19 is in the bass clef. Measure 19 is marked with "gliss." and contains a triplet of eighth notes.

Musical notation for measures 17 and 27. Measure 17 is in the bass clef, marked "ad lib", and contains a triplet of eighth notes. Measure 27 is in the bass clef and contains a triplet of eighth notes.

Musical notation for measures 27 and 27. Both measures are in the bass clef and contain a triplet of eighth notes.

Violoncello

73 74 75

76 77

78

79 80 81 non trem.

82 83 84 85 86 87

88 89 90

91 92

93 94 95 pizz. 96

## Mournful Bells (♩=♩)

count eighths

97 98 99 100 101 102 103

arco *f*

15<sup>mb</sup>-----|

104 105 106 107 108 109

110 111 112 113 114

115 116 117 118 119 120

121 122 123 124 125 126

127 128 129 130 131 132

133 134 135 136 137 138 139 slower

*dim.* *p espressivo*

140 141 142 143 144 145 pizz.

146 147 arco 148 149

150 151 152 153

The musical score is written for a cello in 4/4 time. It consists of ten staves of music, numbered 97 to 153. The key signature has one flat (B-flat). The tempo is marked 'count eighths'. The score includes various musical notations such as slurs, accents, and dynamic markings. A 15-measure rest is indicated at the beginning of the first staff. The piece concludes with a 'pizz.' (pizzicato) marking at measure 145.

Violoncello

154 155 156

157 158

*cresc.* *decresc.*

159 160

161 162

163 164

165 166

167 168

169 170 171 *sul pont./sul tasto ad lib.*

*pp*

172 173 174

175 176 177

178 179 modo ordinario 180

Violoncello

181 182 183 184

3 3 3 3 3 3 3

185 186 187

*f marcato*

188

189

190

191

192

193

194 195 tremolo molto

196 197 198

199 non trem. 200 201 202 silence

*secco*

Violoncello

203 **Glorious Bells**

203 204 205 206 207

Violoncello

250 251 252 253

Measures 250-253: Measure 250 starts with a treble clef, a key signature of one flat, and a 3/4 time signature. It contains a triplet of eighth notes. Measure 251 continues with eighth notes. Measure 252 changes to a bass clef, a key signature of two flats, and a 5/4 time signature. Measure 253 changes to a 4/4 time signature.

254 255 256 257 258

Measures 254-258: Measure 254 is in bass clef, one flat, 3/4 time. Measure 255 is in treble clef, one flat, 4/4 time. Measure 256 is in bass clef, one flat, 4/4 time. Measure 257 is in bass clef, one flat, 4/4 time. Measure 258 is in bass clef, one flat, 3/4 time.

259 260 261 262 263

Measures 259-263: Measures 259-263 are in bass clef, one flat, 3/4 time. Measure 260 has a sharp sign above the staff. Measure 261 has a sharp sign above the staff. Measure 262 has a flat sign above the staff. Measure 263 has a flat sign above the staff.

264 265 266 267 268

Measures 264-268: Measure 264 is in bass clef, one flat, 3/4 time. Measure 265 is in treble clef, one flat, 4/4 time. Measure 266 is in bass clef, one flat, 4/4 time. Measure 267 is in bass clef, one flat, 4/4 time. Measure 268 is in bass clef, one flat, 4/4 time.

269 270 271 272

Measures 269-272: Measures 269-272 are in treble clef, 4/4 time. Measure 270 has a sharp sign above the staff. Measure 271 has a sharp sign above the staff. Measure 272 has a sharp sign above the staff.

273 274 275 276

Measures 273-276: Measures 273-276 are in treble clef, 3/4 time. Measure 273 has a sharp sign above the staff. Measure 274 has a sharp sign above the staff. Measure 275 has a sharp sign above the staff. Measure 276 has a sharp sign above the staff.

277 278 279 280

Measures 277-280: Measures 277-280 are in treble clef, 3/4 time. Measure 277 has a sharp sign above the staff. Measure 278 has a sharp sign above the staff. Measure 279 has a sharp sign above the staff. Measure 280 has a sharp sign above the staff.

281 282 283 284 285

Measures 281-285: Measures 281-285 are in treble clef, 4/4 time. Measure 281 has a sharp sign above the staff. Measure 282 has a sharp sign above the staff. Measure 283 has a sharp sign above the staff. Measure 284 has a sharp sign above the staff. Measure 285 has a sharp sign above the staff.

286 287 288

Measures 286-288: Measure 286 is in treble clef, 3/4 time. Measure 287 is in bass clef, one flat, 4/4 time. Measure 288 is in bass clef, one flat, 3/4 time.

289 290 291 292

Measures 289-292: Measures 289-292 are in bass clef, one flat, 3/4 time. Measure 289 has a sharp sign above the staff. Measure 290 has a sharp sign above the staff. Measure 291 is in bass clef, one flat, 5/4 time. Measure 292 is in treble clef, one flat, 4/4 time.

Con moto (♩.=112 ca.)

293 *p* 294 295

296 297 298

299 300 301

302 303 304

305 306 307

308 309 310

311 312 313

314 315 316

317 318 319

320 321 322 323

Detailed description: This page contains the musical score for the Cello part, measures 293 to 323. The score is written in 12/8 time and begins with a dynamic marking of *p*. The tempo is marked 'Con moto' with a metronome indication of approximately 112 quarter notes per minute. The key signature changes from one sharp (F#) to one flat (Bb) at measure 296. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together, and rests. There are several slurs and phrasing marks throughout the piece. The score is divided into systems, with measures 293-295 on the first system, 296-298 on the second, 299-301 on the third, 302-304 on the fourth, 305-307 on the fifth, 308-310 on the sixth, 311-313 on the seventh, 314-316 on the eighth, 317-319 on the ninth, and 320-323 on the tenth. The final measure (323) ends with a double bar line.

324

325



326

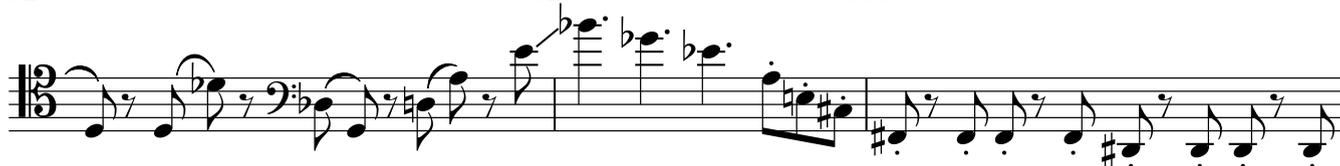
327



328

329

330



331

332  
ten.

333

334

335  
ten.**Refrain****Tempo I** (♩=44 ca.)

336

337

338

339

340

