

Violoncello

A te

[Introduction]

Allegro vivo

♩ = 80

arpeggiate these chords strongly

Greg Sandow

10

Musical score for the Introduction section of 'A te'. It consists of three staves of music in bass clef with a key signature of two sharps (F# and C#) and a 6/8 time signature. The first staff contains measures 1-10, with dynamics *sf* and *sf* under measures 1-2, and *sf* and *sf* under measures 9-10. A slur with a '5' above it covers measures 3-5. The second staff contains measures 11-20, with dynamics *sf* under measure 11, and *sf*, *sf*, *ff*, and *pp* under measures 15, 16, 17, and 20 respectively. A slur with a '20' above it covers measures 18-20. The third staff contains measures 21-30, with a slur with a '25' above it covering measures 21-25, and a slur with a '30' above it covering measures 26-30.

Var. 1 Whole Lotta Love

Fast rock tempo, easily

♩ = 110 *with a strong rock beat* *dry, behind the piano*

Musical score for Variation 1 'Whole Lotta Love'. It consists of three staves of music in bass clef with a key signature of two sharps (F# and C#). The first staff contains measures 31-35, with a slur over measures 31-35 and a dynamic of *mp* under measure 35. The second staff contains measures 36-40, with a slur over measures 36-40 and a dynamic of *mp* under measure 35. The third staff contains measures 41-45, with a slur over measures 41-45 and a dynamic of *pp* under measure 41. Measure 45 has a '46' below it.

Var. 2

Same tempo, gushing

♩ = ♩ of the preceding
equal partners

arco

molto rit.

behind the piano

50

Musical score for Variation 2. It consists of one staff of music in bass clef with a key signature of two sharps (F# and C#). The staff contains measures 51-55, with a dynamic of *mf* under measure 51. The time signature changes from 2/4 to 3/4 at measure 52, to 2/4 at measure 53, to 5/8 at measure 54, and to 3/4 at measure 55. A slur covers measures 51-55.

Var. 3 Violoncello

Very fast, in a rush

♩ = 206

legato equal partners

p

very light accents

60

Var. 4 Rhapsody

Rich and flowing

♩ = 40

espress., equal partners with the piano

cello takes the lead

accompany the piano

p *not too softly* *softer* *pizz.* *pp*

poco rit.. poco accel.. a tempo

cello solo

poco rit..

cello solo

poco *p* *p*

Var. 5 Toccata

Faster, quietly intense, much softer; the piano takes the lead

♩ = 80

dry, accompany the piano

pizz. *pp* 70 75

Var. 8 Rhapsody II

Flowing

accompany the piano

poco rit.

115 ♩ = 40

arco [melody of the aria] pizz. arco [melody of the aria] pizz.

Var. 9 Jazz

Fast

equal partners

♩ = 90

arco

Var. 10

Rhapsody II (continued)

At the previous tempo

behind the piano

130

Var. 11 Jazz (continued)

Suddenly fast again

equal partners

poco rit.

pizz. arco freely p. arco cello solo

135

Var. 12 Rhapsody II (continued)

Again at the previous tempo

accompany the piano
freely, espress.
freely

140

mp

equal partners
freely

Var. 13 Jazz (continued)

10:7 arco
pizz.
accompany the piano
mf

145

Fast, as before

each new section should have its own sound, its own feeling

Var. 14 Quodlibet
Same tempo, then changing

equal partners
arco
intense silences! ♩ = 80
accompany the piano
dry
pizz.
pp

150

intense silences

♩ = 206
arco
p

(12)

(this bar should be exactly as long as the one before)

equal partners
espress.
arpeggiate strongly

♩ = 40 155 160

p *sf* *sf* *sf*

accompany the piano

♩ = 90

2

pizz.

165

Theme (the tenor aria "A te o cara,"
from Act 1 of *I Puritani*)

*very simply, like a dream
or like a still, small light
emerging from the darkness*

Largo arco

170

A te, o ca - ra a - mor t'al - lo - ra, a - mor t'al

pp < > > < >

take time... ...a tempo

lo - ra mi gui - dò fur - ti - vo in pian to, or mi gui - da a te d'ac - can - to a te d'ac

< > > <

take time... rit. very gently

175

can - to tra la gio - ja, tra la gio - ja e l'e - sul - tar, tra la gio - ja e l'e - sul - tar.

poco pp

To you, beloved, love once
Led me furtive and weeping,
Now it brings me to your side
In triumph and joy.