

DAVID HOLLAND  
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4s.

VIOLONCELLO (CONCERTINO) I

CONCERTO GROSSO  
FOR STRING ORCHESTRA

R. VAUGHAN WILLIAMS

VIOLONCELLO (CONCERTINO)

# CONCERTO GROSSO

for String Orchestra

R. VAUGHAN WILLIAMS

## I INTRADA

178

Largo  $\text{♩} = 56$

*f* div.

simile

simile

①

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OXFORD UNIVERSITY PRESS, MUSIC DEPARTMENT, 44 CONDUIT STREET, LONDON, W.1.

# VIOLONCELLO (CONCERTINO)



## 2

Allegro moderato  $\text{♩} = 112$

1. Musical score for the first movement of the Concerto for Bassoon and Piano, Op. 102, by Maurice Strakosky. The score is in 2/4 time, key of B-flat major, and consists of 13 measures. It features a bassoon part and a piano accompaniment. The score includes various musical notations such as dynamics (f, p, cresc., ff, dolce), articulation (accents, slurs), and performance instructions (div., unis., at the discretion of the Conductor). The score is divided into seven numbered sections (1-7).



# VIOLONCELLO (CONCERTINO)

⑧  $\text{♩} = \text{♩}$   
 unis. pizz. arco  
*p* *ff*

⑨  
*p espress.*

Vivace  
 div. *p espress.* *f p* *pp*

⑩  
*f* *ff*

unis.  $\text{♩} = \text{♩}$   
*p sub.*

⑪ ⑫  
 div. cresc. *f = p* *pp* *pp*

# 3 SARABANDE

Lento  $\text{♩} = 50$   
div. *p* sonore unis.

1st time 2nd time *pp*

2a *cresc.* *f* *f*

div. unis. 3 *dim.* *pp* *div.*

# 4 SCHERZO

Allegro (Tempo di Valse)  $\text{♩} = 84$   
*ff* *pp* leggero simile

1 simile *f*

2 *dim.* *pizz.* *p*

3 *arco* *p cantabile pizz.* *arco* *pizz.* *p*

div.



# VIOLONCELLO (CONCERTINO)

div. arco

4

5 unis. *ff*

6

7 cantabile *ff*

8 *dim.* *p*

9 *pp*

10 *f sost.*

11 *f marc.*

Presto *p*

12 *p cresc.* 1 2 3 4 5 *f* *pp* *div.* *G.P.*

7

The musical score is written for a cello in a concertino setting. It consists of 12 numbered measures. Measure 1 is marked 'div. arco'. Measure 4 has a '4' above it. Measure 5 is marked '5 unis.' and 'ff'. Measure 6 is marked '6'. Measure 7 is marked '7 cantabile' and 'ff'. Measure 8 is marked '8', 'dim.', and 'p'. Measure 9 is marked '9' and 'pp'. Measure 10 is marked '10', 'f sost.', and has a 'V' above it. Measure 11 is marked '11', 'f marc.', and has a 'V' above it. Measure 12 is marked '12', 'p cresc.', 'f', 'pp', 'div.', and 'G.P.'. The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4.



## 5

## MARCH AND REPRISE

Alla Marcia  $\text{♩} = 108$ 

pizz. *arco* *on string*  
*p* *cresc.*  
 ① *un string*  
 ② *p* *cantabile*  
 ③ *p*  
 ④ *cresc.* *f* *clip*  
 ⑤ *dim.* *pizz.*  
 ⑥ *p*  
 ⑦ *arco* *div.* *p arco* *cresc.*  
 ⑧ *unis.* *f* *hooked* *sim.*  
 ⑨ *dim.* *p* *cresc.*  
 ⑩ *marc.* *f* *legato*



V.S.

in 8

# INTRADA

*Largo*  $\text{♩} = 56$

*f dy.*

*simile*

*simile*

*1*



First system of musical notation, measures 1-3. The music is in 3/4 time with a key signature of one sharp (F#). The upper staff features a continuous eighth-note pattern. The lower staff contains a series of chords and eighth notes, with dynamic markings *n* (normal) and *v* (accents) above and below the notes.

Second system of musical notation, measures 4-6. Measure 4 begins with a circled number 2 and an accent *v*. The music continues with chords and eighth notes, maintaining the *n* and *v* dynamic markings.

Third system of musical notation, measures 7-9. Measure 7 starts with a circled number 3. The lower staff has a *ff* (fortissimo) marking. The music consists of chords and eighth notes.

Fourth system of musical notation, measures 10-13. Measure 10 includes a *dim.* (diminuendo) marking. Measures 11 and 12 feature a *p* (piano) marking with a crescendo hairpin. Measure 13 ends with a *cresc...* marking. The music is primarily composed of eighth notes and chords.

Fifth system of musical notation, measures 14-16. The system concludes with a *ff* marking and a final chord. The music continues with eighth notes and chords.

# Chamber Music for Strings

## OF RECITAL STANDARD

### *Violin and Piano*

|                             |                             |
|-----------------------------|-----------------------------|
| ARNOLD COOKE. Sonata        | PHYLLIS TATE. Triptych      |
| ROBIN ORR. Sonatina         | R. VAUGHAN WILLIAMS. Sonata |
| ALAN RAWSTHORNE. Sonata     | WILLIAM WALTON. Sonata      |
| EDMUND RUBBRA. Sonata No. 2 | Two Pieces                  |
| BERNARD STEVENS. Sonata     | PETER WISHART. Four Pieces  |

### *Two Violins*

ALAN RAWSTHORNE. Theme and Variations

### *Viola and Piano*

|                      |                         |
|----------------------|-------------------------|
| ARTHUR BLISS. Sonata | ROBIN ORR. Sonata       |
| ARNOLD COOKE. Sonata | ALAN RAWSTHORNE. Sonata |

### *Violin and Viola*

PETER WISHART. Cassation

### *Cello and Piano*

ALAN RAWSTHORNE. Sonata

### *String Quartet*

|                                 |                                     |
|---------------------------------|-------------------------------------|
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| HERBERT MURRILL. String Quartet | PHYLLIS TATE. String Quartet        |
| ALAN RAWSTHORNE. String Quartet | R. VAUGHAN WILLIAMS. String Quartet |
| No. 1                           | No. 2 in A Minor                    |
| String Quartet No. 2            | WILLIAM WALTON. String Quartet      |

### *Strings and Wind*

|   |                                   |
|---|-----------------------------------|
| ARTHUR BLISS. Oboe Quintet                  | ALAN RAWSTHORNE. Clarinet Quartet |
| PHYLLIS TATE. Sonata for Clarinet and Cello |                                   |

*A complete list of chamber music for strings is available  
and will be sent without charge on request*

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OXFORD UNIVERSITY PRESS  
LONDON NEW YORK TORONTO