

ADIOS NONINO

A. PIAZZOLLA

Arr. R. Villanueva

Lentamente

(tango)

Violin I

Violin II

Viola

Cello y contrabajo

pp

The first system of the musical score for 'Adios Nonino' is in 4/4 time. It features four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The key signature has one sharp (F#). The tempo is marked 'Lentamente' and the genre is '(tango)'. The dynamics are marked 'pp' (pianissimo). The Violin I part has a melodic line with slurs and accents. The Violin II, Viola, and Cello/Double Bass parts provide harmonic support with sustained notes and rhythmic patterns.

Vln. I

Vln. II

Vla.

Vc.

The second system of the musical score continues the composition. It features the same four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The dynamics remain 'pp'. The Violin I part continues its melodic line, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

Vln. I

Vln. II

Vla.

Vc.

f

The third system of the musical score continues the composition. It features the same four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The dynamics change to 'f' (forte). The Violin I part continues its melodic line, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

Vln. I

Vln. II

Vla.

Vc.

The fourth system of the musical score continues the composition. It features the same four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The dynamics remain 'f'. The Violin I part continues its melodic line, while the other instruments provide harmonic support with sustained notes and rhythmic patterns.

16 rit.

Vln. I *p con tristeza*

Vln. II *pp*

Vla. *pp pesante*

Vc. *pp pesante*

22

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

28

Vln. I *dim.*

Vln. II *dim.*

Vla. *dim.*

Vc. *dim.*

34

Vln. I *p*

Vln. II *pp*

Vla. *pp*

Vc. *p*

Violins I and II, Viola, and Violoncello, measures 39-44. The score is in 3/4 time and features a key signature of one sharp (F#). Measures 39-43 show a build-up of intensity with various dynamics (f, ff) and articulations (accents, slurs). Measure 44 is marked with a repeat sign and includes a piano (p) dynamic and a pizzicato (pizz.) instruction for the strings.

Violin I

ADIOS NONINO

A. PIAZZOLLA
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Lentamente (tango)

pp

5

10

f

15

rit.

p con tristeza

21

f

28

dim.

34

p

f

3

40

ff

45

pizz.

p

Violin II

ADIOS NONINO

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Lentamente (tango)

7

13

21

29

37

44

48

f

pp

dim.

ff

pizz.

p

Viola

ADIOS NONINO

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pp **Lentamente** (tango)



7

14 *rit.* *pp pesante* *f*

21 *f*

28 *dim.* *pp*

35 *f*

41

46 *pizz.* *p*

vln3 (vla)

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pp **Lentamente** (tango)

6

12 *rit.* *pp pesante*

20

26 *f* *dim.*

34 *pp* *f*

40

45 *pizz.* *p*

Cello y contrabajo

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Lentamente

(tango)

8

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth and sixteenth notes, followed by a half note, and then a series of quarter notes. A dynamic marking of *f* (forte) is present below the staff.

16

rit.

22

The bass line is written on a single staff with a bass clef. It consists of 16 measures. The first four measures are in the key of C major (C4, D4, E4, F4, G4, A4, B4, C5). The fifth measure is a whole rest. The sixth measure is a whole note C4. The seventh measure is a whole note D4. The eighth measure is a whole note E4. The ninth measure is a whole note F4. The tenth measure is a whole note G4. The eleventh measure is a whole note A4. The twelfth measure is a whole note B4. The thirteenth measure is a whole note C5. The fourteenth measure is a whole note D5. The fifteenth measure is a whole note E5. The sixteenth measure is a whole note F5. The notation includes a crescendo hairpin starting at the beginning of the piece and ending at the end of the sixteenth measure, and a forte 'f' dynamic marking at the end of the sixteenth measure.

28

The bass line of 'The Rose Tree' is written in 3/4 time. It begins with a series of eighth notes: C2, D2, E2, F2, G2, A2, B2, and C3. This is followed by a half note G2, a quarter note F2, and a half note E2. The tempo is marked 'dim.' (diminuendo). The melody then continues with a half note D2, a quarter note C2, and a half note B1. The tempo is marked 'p' (piano). The melody concludes with a half note A1, a quarter note G1, and a half note F1.

35

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a bass clef and a key signature of one flat (B-flat). The melody consists of a series of eighth and sixteenth notes, with a final measure containing a triplet of eighth notes. A dynamic marking of *f* (forte) is placed below the staff towards the end of the line.

41

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It consists of the following notes: G2 (quarter), A2 (quarter), B2 (quarter), A2 (quarter), G2 (half), F#2 (half), E2 (half), D2 (half), C2 (half), and B1 (half). The notes are all quarter or half notes, with the final note being a half note. The key signature has one sharp (F#2), and the time signature is 4/4.

46

pizz.

The bass line of 'The Rose Tree' is written on a single staff in bass clef. It begins with a dotted quarter note G2, followed by an eighth note A2, a quarter note G2, and a half note F2. A slur covers a half note E2 and a quarter note D2. This is followed by a quarter note C2, a half note B1, and a quarter note A1. The piece ends with a quarter rest. A piano (*p*) dynamic marking is placed below the staff at the end.