

Edward Elgar  
Introduction and Allegro, Op. 47

VIOLONCELLI TUTTI.

The musical score is divided into three systems, each with two staves. The first system is marked *Moderato* and includes dynamics *ff*, *sf*, *sf*, *fff*, and *dim.*, along with the instruction *divisi* and *largamente*. The second system is marked *1 Allegretto. Moderato.* and includes dynamics *pp*, *p*, *sf*, *p*, *dim.*, *pp*, *pp*, *mf*, and *p*, with tempo markings *rit.*, *rall.*, *a tempo*, and *largamente*. The third system is marked *2 Allegretto. Moderato.* and includes dynamics *molto string.*, *f*, *sf*, *dim.*, *P dim.*, and *pp*, with tempo markings *poco a poco rit.* and *a tempo*. The final system is marked *3* and includes dynamics *dim.* and *largamente*, with a first ending bracket labeled *1*.

VIOLONCELLI. TUTTI.

1 *a tempo* unis. *pp* *cresc. molto*

4 *largamente* *f* *dim.* *accel.* *a tempo* *ppp*

5 *Tempo primo.* *pppp* *cresc.* *f* *sf* *sf* *sf* *ten.* *ff*

*divisi*

6 *più mosso* *sf* *pp dim. ppp* *rit.* *lunga* *pp* *lunga*

7 *Allegro.* *arco* *pp* *p* *pizz.* *cresc.* *cresc.*

8 *poco allargando a tempo* *f* *dim.* *p* *pp* *pp* *1* *pp* *f* *pp*

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VIOLONCELLI. TUTTI.

*poco allargando a tempo*  $\vee$

1

*pp*  $\triangleleft$  *f*  $\triangleright$  *dim.* *cresc.* *f*

*f*  $\triangleleft$  *dim.*

unis. *p* *dim.* *pp*

10 8

Solo VI. I.

11

*f*

*f*

*divisi*

*cresc.* *simile*

*cresc.* *simile*

unis. *rf* *ff*

2

VIOLONCELLI. TUTTI.

12 *nobilmente* *simile*  
*ff*

*ten.* *sf* *sempre ff*

13 *fffz*

*fffz* *marcato*

14 *sf* *sf*

*simile* *ff*

*p* *cresc. molto*

15 *ff* *rit.* *ten.* *a tempo* *dim.* *P*

*divisi*

Violoncelli, Tutti, first system. The score is in G major and 3/4 time. It features two staves with triplets and dynamic markings. The first staff has *pizz.* (pizzicato) markings and *pp* dynamics. The second staff has *ppp* dynamics. The tempo is marked *poco a poco rall.* and *molto rit.* (molto ritardando). The system ends with *arco* (arco) and *ppp* dynamics.

*Allegro (Tempo primo.)*

Violoncelli, Tutti, second system. The tempo changes to *Allegro (Tempo primo.)*. The score is in G major and 3/4 time. It features two staves with a *2* (second ending) and *Tutti VI. I<sup>mi</sup>* marking. The dynamics are *p* (piano).

Violoncelli, Tutti, third system. The score is in G major and 3/4 time. It features a single staff with *unis.* (unison) and *cresc.* (crescendo) markings. The dynamics are *p* (piano).

Violoncelli, Tutti, fourth system. The score is in G major and 3/4 time. It features a single staff with a *16* marking and *f* (forte) dynamics. The system ends with *p* (piano) dynamics.

Violoncelli, Tutti, fifth system. The score is in G major and 3/4 time. It features a single staff with a melodic line.

Violoncelli, Tutti, sixth system. The score is in G major and 3/4 time. It features a single staff with *dolce* (dolce) and *pp* (pianissimo) dynamics.

Violoncelli, Tutti, seventh system. The score is in G major and 3/4 time. It features a single staff with a *17* marking and *p* (piano) dynamics.

Violoncelli, Tutti, eighth system. The score is in G major and 3/4 time. It features a single staff with *cresc.* (crescendo) and *f* (forte) dynamics. The system ends with *più animato* (più animato) and a *2* (second ending) marking.

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6

VOLONCELLI. TUTTI.

divisi

*ff* *sf* *f sf*

18 unis.

*ff* *simile*

*sf* *simile*

*sf* *simile*

*ff* *fff*

19

*sf* *simile*

*sf* *simile*

20

*sf* *dim.* *p*  
*poco a poco meno mosso.*

21 *a tempo*

Two staves of music. The first staff begins with a piano (*pp*) dynamic and features a series of sixteenth-note runs. The second staff mirrors this texture. The system concludes with a *p* dynamic and a fermata.

Two staves of music. The first staff starts with a first ending bracket labeled '1' and a *pp* dynamic. The second staff also begins with a first ending bracket labeled '1' and a *pp* dynamic. The system ends with a *dim.* dynamic and a *poco rit.* instruction.

22 *Come prima.*

Two staves of music. The first staff starts with a *pp* dynamic and *a tempo* marking. The second staff begins with a *p* dynamic. The system concludes with a *cresc.* dynamic and a *pizz.* instruction.

23 *poco allargando a tempo*

Two staves of music. The first staff starts with a *f* dynamic and *arco* marking. The second staff begins with a *f* dynamic. The system concludes with a *pp* dynamic and a *f* dynamic.

24

Two staves of music. The first staff starts with a *pp* dynamic and a *f* dynamic. The second staff begins with a *pp* dynamic and a *f* dynamic. The system concludes with a *f* dynamic.

unis.

25 3

Two staves of music. The first staff starts with a *f* dynamic. The second staff begins with a *f* dynamic. The system concludes with a *dim.* dynamic and a *f* dynamic.

VIOLONCELLI. TUTTI.

The musical score for Violoncelli Tutti consists of six systems of music. The first system features a single staff with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It begins with a dynamic marking of *p* and the instruction *simile*. The music is a melodic line with eighth notes. A crescendo hairpin leads to a dynamic marking of *cresc. molto*. The second system is a grand staff with two staves, both with treble clefs. The left staff is marked *f* and the right staff *p*. A crescendo hairpin spans both staves. The system concludes with a dynamic marking of *mf* and a second ending bracket labeled '2'. The third system is another grand staff with two staves, both with treble clefs. Both staves are marked *cresc.* with a hairpin. The fourth system begins with the measure number '26' and the instruction 'unis.'. It features a single staff with a treble clef, a key signature of one sharp, and a common time signature. The music is marked *simile* and *rf*. The fifth system is a single staff with a treble clef, a key signature of one sharp, and a common time signature, marked *ff*. The sixth system is a single staff with a bass clef, a key signature of one sharp, and a common time signature. It is marked *ff* and *simile*, and includes a first ending bracket labeled '1'.



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VIOLONCELLI. TUTTI.

27 *nobilmente simile*

*ten.*  
*sf*

*ffz*

*ffz*

*marcato*

28  
*sf*

1 1 29 *simile*  
*sf* *ff*

*p* *cresc. molto*

*ff* *rit.* *ten.*

VOLONCELLI. TUTTI.

30 *a tempo*

*divisi*

*ff molto sostenuto* *f* *ff*

*ff p cresc. molto sostenuto* *f* *ff p cresc.*

*f* *f* *largamente* *stringendo*

31

*ff con fuoco* *dim.* *pp*

*ff con fuoco* *dim.* *pp*

*fff* *fff*

32

*p* *cresc. molto* *ff*

*p* *cresc. molto* *ff*

*ff* *p* *cresc. molto* *ff* *ff* *sf* *rit.* *sf* *pizz.*

*ff* *p* *cresc. molto* *ff* *ff* *sf* *rit.* *sf* *pizz.*

# Edward Elgar Introduction and Allegro, Op. 47

VIOLONCELLO SOLO.  
(QUARTET.)

*Moderato.*  
*ff sf* *ten.* *simile*

*largamente* *Allegretto.* *poco stringendo* *rit.* *Moderato.*  
*dim. p cresc.* *4 4* *p sf p*

*rall.* *a tempo* *largamente*  
*mf* *dim. mf p*

*2 Allegretto.* *Moderato.* *a tempo pizz.*  
*molto stringendo* *poco a poco rit.* *f cresc. sf f sf dim. p*

*3 largamente*  
*dim. pp Solo Viola f molto espress. dim.*

*4 largamente*  
*a tempo* *5 Tutti VI.I.* *p f* *Tempo primo.*

*accel. a tempo*  
*dim. pp pp cresc. f sf*

*ff sf ff ten. 3*

VIOLONCELLO SOLO.

6 *più mosso*  
*f* *p* *dim.* *rit.* *lunga*

7 *Allegro.* *2* *Tutti Vl.I.*  
*pp* *p* *f* *p*

8 *poco allargando espress.* *a tempo* *1* *poco allargando espress.* *a tempo*  
*p* *f* *p* *mf* *f* *dim.*

9 *1* *mf* *f* *f*

*f* *dim.* *p* *p* *2*

10 *p* *simile* *cresc. molto*

*f* *p* *mf*

*cresc.* *ff* *11* *3*

*Solo Vl. I.* *ff* *ff*

ff sf

nobilmente simile ten. ff sf

f ff f ff f ff ff

fff fff fff

sf sf sf 14 1

sf ff simile

p cresc. molto ff rit. ten.

a tempo dim. p pp pizzicello

poco a poco rall. cresc. dim. pp molto rit. naturale

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VIOLONCELLO SOLO.

*Allegro (Tempo primo.)*

Tutti VI.II. 6 16 6 Tutti VI.I.

17 *espress.*  
*p* < *f* *f* < *cresc.*

*più animato* 2 *sf* *ff* *sf*

18 *ff* *simile*

*sf* *simile*

*simile*

19 *simile* *fff* *sf sf sf*

1 *ff* *ff* *sf* *sf* *sf* *sf* *sf*

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VIOLONCELLO SOLO.

20 *poco a poco meno mosso* *espress.*  
*dim.* *p*



21 *a tempo*  
*pp* *p*



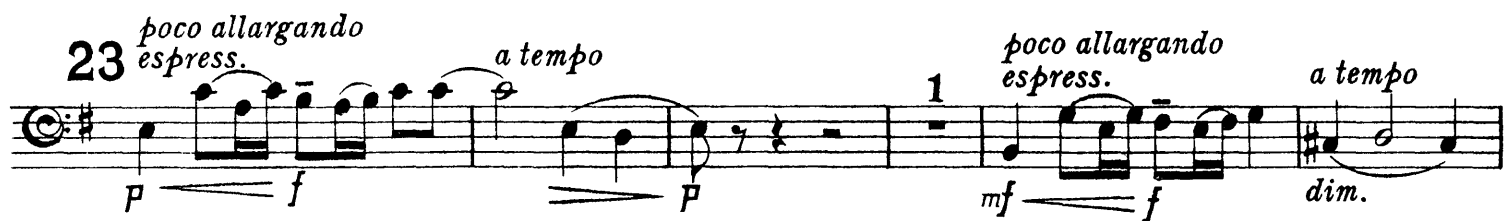
1 *pp* *poco rit.* *espress.* *p*



22 *Come I ma*  
*a tempo* *pp* *p* *f* *p*



23 *poco allargando* *espress.* *a tempo* *poco allargando* *espress.* *a tempo*  
*p* *f* *p* *mf* *f* *dim.*



1 24 *pp* *mf* *f* *f*



1 25 *simile* *dim.* *p* *cresc. molto*



2 *f* *p* *f*



2 *cresc.*



VIOLONCELLO SOLO.

26 1 Solo VI. I.

ff ff

nobilmente simile

1 27 ff sf ff

ten. sf

ff sf sf

ff ff ff

28 sf sf sf sf

29 ff simile

p cresc. molto



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VIOLONCELLO SOLO.

*ff* *rit.* *ten.*

30 *a tempo*  
*ff molto sostenuto*

*largamente molto espress.* *stringendo* 31 *con fuoco*  
*ff*

*espress.*  
*f* *ff*

*ff* *mf* 32

*ff* *ff* *f*

*ff* *sf* *rit.* *pizz.* *sf*