

SUITE.

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Violoncello.

I. Introduction et Fugue.

Andante. M. M. ♩ = 80.

Alexandre Glazounow, Op. 35.

con sord.

The Introduction section consists of ten staves of music in 4/4 time. It begins with a dynamic of *p* and *mf*, marked *con sord.* (with mutes). The music features a variety of articulations, including slurs, accents, and dynamic markings such as *f*, *cresc.*, *ff*, *mf*, *p*, and *pp sub.* (pianissimo sul tasto). The section concludes with a *pp senza sord.* (pianissimo without mutes) marking.

Fugue.

Allegro moderato. ♩ = 112.

senza sord.

The Fugue section begins in 2/2 time with a dynamic of *f* (forte) and is marked *senza sord.* (without mutes). The tempo is *Allegro moderato*. The score shows a *cresc.* (crescendo) marking and a section labeled 'A' with a *p* (piano) dynamic. The piece ends with a final *p* dynamic.

Violoncello.

The musical score for the Violoncello part consists of ten systems of notation. The first system begins with a *mf* dynamic and features a melodic line with slurs. The second system includes a *dim.* dynamic and ends with a *p* dynamic. The third system is marked with a *p sub.* dynamic and contains a section labeled 'B'. The fourth system alternates between *pizz.* and *arco* articulations. The fifth system continues this alternation. The sixth system starts with a *cresc.* dynamic and ends with a *f* dynamic, containing a section labeled 'C'. The seventh system begins with a *ff* dynamic. The eighth system starts with a *dim.* dynamic and includes a section labeled 'D' with a *p poco a poco cresc.* dynamic marking. The ninth system begins with a *mf* dynamic and contains a section labeled 'E'. The tenth system concludes with a *poco più animato* instruction and a *dim.* dynamic.

Violoncello.

Più mosso. $\text{♩} = 132.$

Measures 1-6 and 7-12 of the first section. The music is in bass clef with a 2/4 time signature. It features a series of eighth-note patterns. Measure 1 starts with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. Measures 1-6 are numbered 1 through 6. Measures 7-12 are numbered 7 through 12.

Measures 13-18 of the first section. Measure 13 starts with a forte (*ff*) dynamic and a fermata. Measure 14 has a forte (*f*) dynamic. Measure 15 has a forte (*f*) dynamic. Measure 16 has a forte (*f*) dynamic. Measure 17 has a forte (*f*) dynamic. Measure 18 has a forte (*f*) dynamic. The section ends with a *ritenuto* marking.

Tempo I.

Measures 19-24 of the second section. The music is in bass clef with a 2/4 time signature. It features a series of eighth-note patterns. Measure 19 starts with a forte (*ff*) dynamic and a *poco pesante marcato* marking. Measure 20 has a forte (*f*) dynamic. Measure 21 has a forte (*f*) dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 has a forte (*f*) dynamic. Measure 24 has a forte (*f*) dynamic. The section ends with a forte (*f*) dynamic.

Measures 25-30 of the second section. The music is in bass clef with a 2/4 time signature. It features a series of eighth-note patterns. Measure 25 has a forte (*f*) dynamic. Measure 26 has a forte (*f*) dynamic. Measure 27 has a forte (*f*) dynamic. Measure 28 has a forte (*f*) dynamic. Measure 29 has a forte (*f*) dynamic. Measure 30 has a forte (*f*) dynamic.

Measures 31-36 of the second section. Measure 31 has a *dim.* marking. Measure 32 has a *dim.* marking. Measure 33 has a *dim.* marking. Measure 34 has a *dim.* marking. Measure 35 has a *dim.* marking. Measure 36 has a *dim.* marking. The section ends with a *mf* dynamic.

Measures 37-42 of the second section. Measure 37 has a *mf* dynamic. Measure 38 has a *mf* dynamic. Measure 39 has a *mf* dynamic. Measure 40 has a *mf* dynamic. Measure 41 has a *mf* dynamic. Measure 42 has a *mf* dynamic. The section ends with a *mf* dynamic.

Measures 43-48 of the second section. Measure 43 has a *f* dynamic. Measure 44 has a *f* dynamic. Measure 45 has a *f* dynamic. Measure 46 has a *f* dynamic. Measure 47 has a *f* dynamic. Measure 48 has a *f* dynamic. The section ends with a *f* dynamic.

Measures 49-54 of the second section. Measure 49 has a *p* dynamic. Measure 50 has a *p* dynamic. Measure 51 has a *p* dynamic. Measure 52 has a *p* dynamic. Measure 53 has a *p* dynamic. Measure 54 has a *p* dynamic. The section ends with a *p* dynamic.

Measures 55-60 of the second section. Measure 55 has a *mf* dynamic. Measure 56 has a *mf* dynamic. Measure 57 has a *mf* dynamic. Measure 58 has a *mf* dynamic. Measure 59 has a *mf* dynamic. Measure 60 has a *mf* dynamic. The section ends with a *mf* dynamic.

Measures 61-66 of the second section. Measure 61 has a *mf* dynamic. Measure 62 has a *mf* dynamic. Measure 63 has a *mf* dynamic. Measure 64 has a *mf* dynamic. Measure 65 has a *mf* dynamic. Measure 66 has a *mf* dynamic. The section ends with a *p* dynamic.

Violoncello.

II. Scherzo.

Allegro. ♩ = 120.

The musical score is written for a single cello part. It begins with a tempo marking of 'Allegro' and a metronome marking of 120 beats per minute. The key signature has one flat (B-flat) and the time signature is 2/4. The score is divided into several sections:

- First Section:** Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section with a *pizz.* (pizzicato) marking. Dynamics range from *f* to *p* and *poco*.
- Section A:** Marked with a forte (*f*) dynamic and a mezzo-piano (*mp*) dynamic.
- Section B#:** Features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) section with an *arco* (arco) marking. Dynamics include *f*, *cresc.*, and *p cresc.*.
- Scherzando Section:** Starts with a forte (*f*) dynamic and a *pizz.* marking. Dynamics include *f*, *mf*, and *p*. It includes a *cresc. poco* marking.
- Section C:** Marked with a forte (*f*) dynamic and an *arco* marking. It includes a *cresc. poco* marking.

Violoncello.

D pizz. *f*

p (pizz.) *p*

E arco *p* *cresc.*

f *f* *p*

p *mf* *f* *mf* *f*

F *p cresc.* *f*

p

G *mf* *p* *mf* *p*

mf *cresc.* *f*

1 2 3 4 5 6 7 8 H pizz. *p*

3 4 5 6 1 2 3

4 5 6 arco *f* *mf* *p* 1 1

cresc.

Violoncello.

I *mf* *p* *p* *mf*

K *p* *mf* *pp* *p* *f* *p*

pizz. *mf cresc.* *f* *p*

M *cresc.* *sf* *f*

N Scherzando. (pizz) *p* *pp*

Poco più mosso. $\text{♩} = 138.$ *cresc. poco* *mf*

arco *p* *cresc.* *cresc.* *f* *p*

simile *f* *p* *f* *p*

sul D. *cresc.* *f*

Più mosso. *cresc.*

ff *sf*

Violoncello.

III. Orientale.

Andante. ♩ = 76.

1 2 3 4 5 6 7 8 9

pizz. *p*

10 11 12 13 14 15 16 17 A

mf *dim.* arco *espr.* *dolce*

3 3 3

mf

B 6

dim. pizz. 0 0 0 0 0 0 *p*

Più mosso. ♩ = 108.

Tempo I.

Più mosso. ♩ = 108.

0 1 C 0 1 Più mosso. ♩ = 108. Tempo I.

p *f* *p* *f*

poco rit. D 2 1 2 2 2 2

mf

3 4 5 6 7 8 9

f

2 3 4 5 E Più mosso. ♩ = 108. Tempo I. Più mosso. ♩ = 108.

dim. *p* *f* arco *pp* *f* pizz. *f*

sost. *dim.*

ff

F Tempo I. 7 G (pizz.)

p *p*

dim. *f*

Violoncello.

IV. Tema.

Moderato. ♩ = 72.

Var. I.

Allegro. ♩ = 120.

„Tranquillo.“

Var. II.

Andante. ♩ = 66.

„Mistico.“

con sord.

Violoncello.

dolce *cresc.*

f dim. *p* *p* **1 E**

dolce *cresc.*

f dim. *p* *p* **1** *senza sord.*

Var. III.

Allegretto scherzando. ♩. = 66.

„Scherzo.“

pizz. *f* *arco* *f* *mf*

p cresc. *mf*

cresc. *f*

mf *f* *p*

mf cresc. *f sostenuto e pesante*

poco rit. **G** *pizz. a tempo* *f*

arco *p* *mf* *f* *pizz.*

Violoncello.

Var. IV.

Andante sostenuto. $\text{♩} = 60.$

„Pensieroso.“

Viola. arco

p dolce *pp*

f *p*

p *mf* *f* *mf*

p

p cresc. f *pp* *mf* *p espress. attacca*

„Alla Polacca.“

Tempo di Polacca. $\text{♩} = 104.$

f

f

f mf *p* *sf* *f*

ff *p* *pizz.*

f sempre *arco*

Sostenuto e pesante. ♩ = 88.

Violoncello.

V. Valse.

Moderato assai. ♩ = 120.
pizz.

p

arco

rit.

A Più mosso. Allegro. ♩ = 72.

f

sf cresc.

ff

poco rit.

a tempo

sf f

D

Violoncello.

sf

G. P. Allegretto. ♩. = 60.

p

pp

E

mf

p

F pizz.

p

p

arco

G

cresc. poco

mf

Violoncello.

Poco più mosso, scherzando $\text{♩} = 72$.

pizz.

H arco

mf

1 2 3 4 5 6 7 8 9 10 11

p

cresc.

12 13 14 15 *rit.*

pizz. a tempo

p

I arco

mf

1 2 3 4 5

p

6 7 8 9 10 11 12 13 14 15 16

cresc.

K animato poco a poco

f

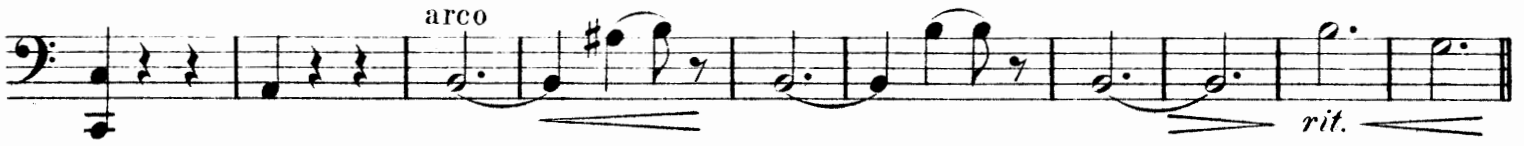
1 1 **Vivo.**

G. P.

L Moderato assai.

pizz.

Violoncello.



Più mosso. Allegro. $\text{♩} = 72$.



Violoncello.

Coda.

p *mf* *f*

p sub. cresc.

f *pizz.* *a tempo* *ff*

poco rit. *mf*

mf *cresc.* *f* *mf* *cresc.* *f* *mf*

arco *P* *f*

rit. *Q Meno mosso. ♩ = 52.*

pp

cresc. *mf* *dim.*

Più sostenuto. ♩ = 120. *R* *p* *pp*

G.P. pizz.