



# yiftach prat

**Artist page :** <https://www.free-scores.com/Download-PDF-Sheet-Music-yifprat.htm>

## About the piece

<b>Title:</b>	celli con carne
<b>Composer:</b>	prat, yiftach
<b>Arranger:</b>	prat, yiftach
<b>Copyright:</b>	Public Domain
<b>Publisher:</b>	prat, yiftach
<b>Instrumentation:</b>	Cello ensemble
<b>Style:</b>	Contemporary
<b>Comment:</b>	This light ,slightly humouristic piece was written and designed especially for a group of cello students of various levels : 1+2nd voices - teacher/advanced students 3-4th voices - intermediate students 5-6th voices - beginners

yiftach prat on [free-scores.com](https://www.free-scores.com)



- share your interpretation
- comment
- contact the artist

# \*Celli con Carne\*

♩ = 120

By: Yiftach Prat יפתח פרת

*Vigorous*

For 6 voice Celli Ensemble

cello 1+2

cello 3+4

cello 5+6

4

5

6

Vc.1+2

Vc.3+4

Vc.5+6

*divisi*

*f*

7

8

9

10

Vc.1+2

Vc.3+4

Vc.5+6

*f*

*mf*

11

12

13

14

15

Vc.1+2

Vc.3+4

Vc.5+6

*divisi*

*mf*

**B**

Vc.1+2

Vc.3+4

Vc.5+6

17 18 19

*pizz.<sup>mf</sup>* *arco*

*pizz.*

20 21 22

*arco*

23 24 25

*port. port.*

*Arco*

26 27

Detailed description of the musical score: The score is for three string parts: Violins 1+2, Violins 3+4, and Violas 5+6. It is written in bass clef with a 4/4 time signature. The piece is marked with a 'B' in a box. Measures 17-19 show a complex rhythmic pattern in the Vc.1+2 part, consisting of sixteenth-note runs with accents and slurs. The Vc.3+4 part plays a similar pattern but with a different rhythmic feel, and the Vc.5+6 part plays a simpler eighth-note pattern. Dynamics include *pizz.<sup>mf</sup>* and *arco*. Measures 20-22 continue the patterns, with the Vc.1+2 part now marked *arco*. Measures 23-25 show a transition to a slower, more sustained texture. The Vc.1+2 part has a long note with a slur and a dynamic marking of *port. port.*. The Vc.3+4 part has a similar long note with a slur and a dynamic marking of *Arco*. The Vc.5+6 part has a long note with a slur and a dynamic marking of *<*. Measures 26-27 show a final section with a simple eighth-note pattern in the Vc.1+2 part and a more complex eighth-note pattern in the Vc.3+4 and Vc.5+6 parts.

**C**

Vc.1+2 *mf*

Vc.3+4

Vc.5+6

30

31

32

33

34

35

36

*Rit.*

**D**

*♩ = 100*  
*solo espressivo*

*mf*  
*non divisi*

*p*  
*non divisi*

*p*

*Change Solist*

38

39

40

41

*Change Solist*

42

43

*a 2 divisi*

44

*divisi*

*piu mosso*  
*Tutti - voice 1*

45 46 47 48

voice 2

Vc.1+2

Vc.3+4

Vc.5+6

*mp*

voice 1

50 51 52

voice 2

Vc.1+2

Vc.3+4

Vc.5+6

**E**

53 54 55 56

*Tutti*

Vc.1+2

Vc.3+4

Vc.5+6

*mp*

*mf*

57 58 59 60

Vc.1+2

Vc.3+4

Vc.5+6

1.  $\text{♩} = 116$

Vc.1+2 *mp* *cresc.* 61 62 63 64 65 66

Vc.3+4 *mp* *cresc.* *mf*

Vc.5+6 *cresc.* *mf*

**F**

2.  $\text{♩} = 116$

Vc.1+2 *f*

Vc.3+4 *mf*

Vc.5+6 *mf*

Vc.1+2 *f* *pizz/tap on board*

Vc.3+4 *pizz/tap on board*

Vc.5+6 *pizz/tap on board*

Vc.1+2 *Arco* *Ad Lib. / (turn cello around)*

Vc.3+4 *Arco* *Ad Lib. / (turn cello around)*

Vc.5+6 *Arco* *Ad Lib. / (turn cello around)*

Vc.1+2

Vc.3+4

Vc.5+6

*f*

Vc.1+2

Vc.3+4

Vc.5+6

*cresc.*

*ff*

*cresc.*

*ff*

*cresc.*

*ff*

**G**

Vc.1+2

Vc.3+4

Vc.5+6

*pizz.*

*cresc.*

*pizz.*

*cresc.*

*pizz.*

*cresc.*

Vc.1+2

Vc.3+4

Vc.5+6

*Arco*

*Tap on board*

*ff*

*Arco*

*port.*

*pizz.*

*ff*

*Arco*

*port.*

*pizz.*

*ff*