



# Axel CASADESUS

France, AUDAUX

## Concerto pour violoncelle N°1 - III Con moto

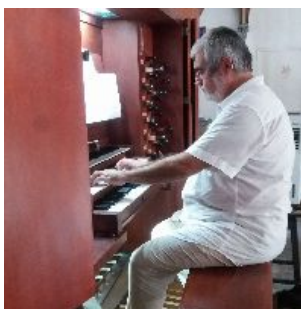
### A propos de l'artiste

Professeur de musique, organiste, chef de chœur, compositeur auteur de plusieurs dizaines de pièces symphoniques, vocales et instrumentales. Professeur de mathématiques et informatique théorique. Elève de Daniel Roth - orgue -, Gabriel Looren - chant choral et direction -, Catherine Casadesus - piano et solfège -, Edmond Marc - harmonie -. Membre de la S.A.C.E.M. depuis le 24 novembre 1977 en qualité de compositeur. Edité par les éditions Salabert en qualité de transpositeur. Edité par les éditions Dhalmann en qualité de compositeur - pièces pour piano -.

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### A propos de la pièce



**Titre :** Concerto pour violoncelle N°1 - III Con moto

**Compositeur :** CASADESUS, Axel

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**Instrumentation :** Violoncelle et Orchestre

**Style :** Contemporain

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# Concerto pour violoncelle n°1

Axel Casadesus

## 3. Con moto

Con moto ♩ = 120

Flûte 1/2  
Hautbois 1/2  
Clarinette en Sib 1/2  
Basson 1.2  
Cor d'harmonie en Fa 1.2.3.4  
Trompette en Sib 1.2.3  
*mf*  
Trombone 1  
*mf*  
Trombone 2  
*mf*  
Trombone basse  
*mf*  
Tuba  
Timbale  
*mf*  
Violoncelle solo  
Violon I  
*mf* spicc.  
Violon II  
*mf* spicc.  
Alto  
*mf* spicc.  
Violoncelle  
*mf* spicc.  
Contrebasse  
*mf* spicc.

6

The musical score is arranged in a standard orchestral layout. The woodwind section (Fl. 1/2, Hb. 1/2, Cl. en Sib 1/2, Bsn. 1.2) is silent in this section. The reed section (Cr. d'h. en Fa 1.2, Cr. d'h. en Fa 3.4) plays sustained notes with dynamics *mf* and *f*. The brass section (Tpt en Sib 1.2.3, Tbn. 1, Tbn. 2, Tbn.B, Tba) plays rhythmic patterns with dynamic *f*. The percussion section (Timb.) plays a rhythmic pattern with dynamic *f*. The string section (Vc., Vln I, Vln II, Alt, Vc., Ctr. b.) plays a rhythmic pattern with dynamic *f*.

Fl. 1/2

Hb. 1/2

Cl. en Sib 1/2

Bsn. 1.2

Cr. d'h. en Fa 1.2

Cr. d'h. en Fa 3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

11

Fl. 1  
2

Hb. 1  
2

Cl. en Sib 1  
2

Bsn. 1.2

Cr. d'h. en Fa 1  
2

Cr. d'h. en Fa 3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt.

Vc.

Ctr. b.

Concerto pour violoncelle n°1 - 3. Con moto

1. *mf*

Fl. 1. 2

Hb. 1. 2

Cl. en Sib 1. 2

Bsn. 1. 2

Cr. d'h. en Fa 1. 2

Cr. d'h. en Fa 3. 4

Tpt en Sib 1. 2. 3

Tbn. 1

Tbn. 2

Tbn. B.

Tba

Timb.

Vc. *spicc.* *ff*

Vln I *mf*

Vln II *mf*

Alt. *mf*

Vc. *mf*

Ctr. b. *mf*

Fl. 1 2

Hb. 1 2

Cl. en Sib 1 2

Bsn. 1.2

Cr. d'h. en Fa 1 2

Cr. d'h. en Fa 3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*mf*

*f*

*mf*

*mp*

1. *f*

Fl. 1 2

Hb. 1 2

Cl. en Sib 1 2

Bsn. 1.2

Cr. d'h. en Fa 1 2

Cr. d'h. en Fa 3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb. *mf*

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.





36

Fl. 1 2

Hb. 1 2

Cl. en Sib 1 2

Bsn. 1.2

Cr. d'h. en Fa 1 2

Cr. d'h. en Fa 3 4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*mp*

*a 2*

41

Fl. 1  
2

Hb. 1  
2

Cl. en Sib 1  
2

Bsn. 1.2

Cr. d'h. en Fa 1.2  
3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt.

Vc.

Ctr. b.

46

Fl. 1  
2

Hb. 1  
2

Cl. en Sib 1  
2

Bsn. 1.2

Cr. d'h. en Fa 1.2  
3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt.

Vc.

Ctr. b.

*mp*

*mf*

*fff*

51

Fl. 1 2

Hb. 1 2

Cl. en Sib 1 2

Bsn. 1.2

Cr. d'h. en Fa 1.2

Cr. d'h. en Fa 3.4

Tpt en Sib 1 2

Tpt en Sib 3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

57

Fl. 1.2

Hb. 1.2

Cl. en Sib 1/2

Bsn. 1.2

Cr. d'h. en Fa 1.2

Cr. d'h. en Fa 3.4

Tpt en Sib 1.2/3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt.

Vc.

Ctr. b.

64

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3  
4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*p* *mp* *p* *p < mf > p*

*ff*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*  
*mp*

71

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3  
4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*mp* *mf* *f* *mp*

*pp* *ff* *pp* *mf*

*fff* *ff*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

*mf* *mp*

The image shows a page of a musical score for the Concerto pour violoncelle n°1 - 3. Con moto, page 15. The score is arranged in a standard orchestral format with staves for various instruments. The instruments listed on the left are: Fl. 1.2, Hb. 1.2, Cl. en Sib 1.2, Bsn. 1.2, Cr. d'h. en Fa 1.2.3.4, Tpt en Sib 1.2.3, Tbn. 1, Tbn. 2, Tbn.B., Tba, Timb., Vc., Vln I, Vln II, Alt, Vc., and Ctr. b.

The score begins with a measure marked *mf* for the woodwinds. The Violoncelle part features a melodic line with dynamics ranging from *p* to *fff*. The string parts (Vln I, Vln II, Alt, Vc., Ctr. b.) provide harmonic support with dynamics ranging from *mf* to *mp*. The percussion parts (Tbn. 1, Tbn. 2, Tbn.B., Tba, Timb.) play a rhythmic pattern with dynamics ranging from *p* to *ff*.

The page number 80 is indicated at the top left of the first staff. The page number 15 is indicated at the top right. The score is written in a standard musical notation with various dynamics and articulation marks.



89

Fl. 1.2  
Hb. 1.2  
Cl. en Sib 1.2  
Bsn. 1.2  
Cr. d'h. en Fa 1.2.3  
Cr. d'h. en Fa 4  
Tpt en Sib 1.2.3  
Tbn. 1  
Tbn. 2  
Tbn.B.  
Tba  
Timb.  
Vc.  
Vln I  
Vln II  
Alt  
Vc.  
Ctr. b.

95

Fl. 1.2  
Hb. 1.2  
Cl. en Sib 1.2  
Bsn. 1.2  
Cr. d'h. en Fa 1.2.3  
Cr. d'h. en Fa 4  
Tpt en Sib 1.2.3  
Tbn. 1  
Tbn. 2  
Tbn.B.  
Tba  
Timb.  
Vc.  
Vln I  
Vln II  
Alt  
Vc.  
Ctr. b.

100

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3

Cr. d'h. en Fa 4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

105

Fl. 1.2  
Hb. 1.2  
Cl. en Sib 1.2  
Bsn. 1.2  
Cr. d'h. en Fa 1.2.3  
Cr. d'h. en Fa 4  
Tpt en Sib 1.2.3  
Tbn. 1  
Tbn. 2  
Tbn.B.  
Tba  
Timb.  
Vc.  
Vln I  
Vln II  
Alt  
Vc.  
Ctr. b.

*f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf*

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf* *mp* *mf*

110

Fl. 1.2  
Hb. 1.2  
Cl. en Sib 1.2  
Bsn. 1.2  
Cr. d'h. en Fa 1.2.3  
Cr. d'h. en Fa 4  
Tpt en Sib 1.2.3  
Tbn. 1  
Tbn. 2  
Tbn.B.  
Tba  
Timb.  
Vc.  
Vln I  
Vln II  
Alt  
Vc.  
Ctr. b.

*f* *p*

115

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3

Cr. d'h. en Fa 4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*ff*

*f*

*mp*

*7*

*1.2. a 2*

*ff*

*3.*

*f*

*ff*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

*f*

*mp*

120

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3

Cr. d'h. en Fa 4

Tpt en Sib 1.2  
3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

127

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1/2.3

Cr. d'h. en Fa 4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt.

Vc.

Ctr. b.



This page of the score (page 24) features a variety of instruments. The woodwinds (Flutes, Horns, Clarinets, Bassoons) and brasses (Trumpets, Trombones, Tuba) play rhythmic patterns, with some sections marked *ff* and *fff*. The strings (Violins, Viola, Cello, Double Bass) provide harmonic support, with dynamic markings ranging from *f* to *mp*. The timpani part includes dynamic markings *f*, *p*, and *f*. The Cello part (Vc.) has a *ff* marking in the later part of the page. The score is written in a multi-measure rest structure, indicating that many instruments are silent for several measures.

145

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3

Cr. d'h. en Fa 4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

*p*

*mf*

*ff*

*mf*

*p*

*pp*

Musical score for Concerto pour violoncelle n°1 - 3. Con moto, page 26. The score is for a full orchestra and includes various woodwinds, brass, strings, and percussion.

**Woodwinds:**  
 Fl. 1.2 (Flute 1 & 2): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Hb. 1.2 (Horn 1 & 2): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Cl. en Sib 1.2 (Clarinete en Sib 1 & 2): Starts at measure 160 with a fortissimo (*f*) dynamic.  
 Bsn. 1.2 (Basson 1 & 2): Starts at measure 160 with a fortissimo (*f*) dynamic.

**Brass:**  
 Cr. d'h. en Fa 1.2, 2.3 (Cornes en Fa 1 & 2): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Cr. d'h. en Fa 4 (Cornes en Fa 4): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Tpt en Sib 1.2 (Trumpets en Sib 1 & 2): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Tpt en Sib 3 (Trumpets en Sib 3): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Tbn. 1 (Trombones 1): Starts at measure 160 with a fortissimo (*f*) dynamic.  
 Tbn. 2 (Trombones 2): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Tbn. B. (Trombones B): Starts at measure 160 with a fortissimo (*ff*) dynamic.  
 Tba (Tuba): Starts at measure 160 with a fortissimo (*ff*) dynamic.

**Percussion:**  
 Timb. (Timpani): Starts at measure 160 with a fortissimo (*f*) dynamic.

**Strings:**  
 Vc. (Violoncelle): Starts at measure 160 with a fortissimo (*f*) dynamic.  
 Vln I (Violins I): Starts at measure 160 with a pianissimo (*pp*) dynamic.  
 Vln II (Violins II): Starts at measure 160 with a pianissimo (*pp*) dynamic.  
 Alt (Alto): Starts at measure 160 with a pianissimo (*pp*) dynamic.  
 Vc. (Violoncelle): Starts at measure 160 with a pianissimo (*pp*) dynamic.  
 Ctr. b. (Contrebasse): Starts at measure 160 with a pianissimo (*pp*) dynamic.

The score features various dynamics including *f*, *ff*, *fff*, *pp*, and *mf*. It also includes performance markings such as accents (*^*) and staccato (*stacc.*). The time signature is 2/4.

169

Fl. 1.2

Hb. 1.2

Cl. en Sib 1.2

Bsn. 1.2

Cr. d'h. en Fa 1.2.3.4

Tpt en Sib 1.2.3

Tbn. 1

Tbn. 2

Tbn.B.

Tba

Timb.

Vc.

Vln I

Vln II

Alt

Vc.

Ctr. b.

a 2

a 2

a 2

a 2

nat.

nat.

nat.

nat.

nat.

nat.

nat.

nat.

nat.

7

7