



Joao Dovicchi

Brésil

Balada per pianoforte e violoncello (OPus 40)

A propos de l'artiste

Brazil-Italian pianist and composer. Studied piano with Zulmira Elias Jose, Magda Tagliaferro, Hans Graff e Conrad Hansen. Had classes on composition with Johannes Oelsener, György Ligeti and Karlheinz Stockhausen. Obtained his master degree at Univ. Sao Paulo ECA/USP oriented by Prof. Dr. Amilcar Zani Neto. Un compositore italo-brasiliano che penetra il senso della musica in modo piacevole senza perdere di vista la contemporaneità.

Qualification : MD

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A propos de la pièce



Titre : Balada per pianoforte e violoncello [OPus 40]

Compositeur : Dovicchi, Joao

Droit d'auteur : Creative Commons Licence

Instrumentation : Violoncelle et Piano

Style : Classique moderne

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Balada

per pianoforte e violoncello Opus 40

J. C. Dovicchi

Adagio (♩ = 72)

Violoncello

Piano

The first system of the score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The Violoncello part begins with a rest, followed by a half note G2 (pizzicato), a half note A2 (pizzicato), and a half note B2 (arco). The piano accompaniment features a series of chords in the right hand and a bass line in the left hand. Dynamics include *mp*, *mf*, *p*, and *mf*. A 15-measure slur is present in the piano part.

Vc.

Pno.

The second system continues the piece. The Violoncello part has a rest, followed by a half note G2 (pizzicato), a half note A2 (pizzicato), and a half note B2 (arco). The piano accompaniment continues with chords and a bass line. Dynamics include *mp*, *mf*, and *p*. A 15-measure slur is present in the piano part.

Vc.

Pno.

The third system continues the piece. The Violoncello part has a rest, followed by a half note G2 (pizzicato), a half note A2 (pizzicato), and a half note B2 (arco). The piano accompaniment continues with chords and a bass line. Dynamics include *mf*, *p*, and *mp*. Two 15-measure slurs are present in the piano part.

10

Vc.

Pno.

p *mp*

pizz. *arco* *p*

14 **Allegro** (♩ = 136)

Vc.

Pno.

p

16

Vc.

Pno.

p

3 3

18

Vc.

Pno.

mp

20

Vc.

Pno.

22

Vc.

Pno.

mf

24

Vc.

Pno.

26

Vc.

Pno.

mp

28

Vc.

Pno.

mp

p

31

Vc.

Pno.

33

Vc.

Pno.

mp

35

Vc.

Pno.

37

Vc.

Pno.

40

Vc.

Pno.

Più mosso

44

Vc.

Pno.

mp

50

Vc.

Pno.

mp *p*

56

Vc.

Pno.

mp

pp

mp

61

Vc.

Pno.

p

p

mp

66

Vc.

Pno.

p

p

72

Vc.

Pno.

77

Vc.

mp *p* *mp*

Pno.

p

80

Vc.

p *mp*

Pno.

mp *p*

84

Vc.

mp

Pno.

mp

88

Vc.

p *mp*

Pno.

p *mp*

104

Vc.

Pno.

108

Vc.

Pno.

112

Vc.

Pno.

116

Vc.

Pno.

120

Vc.

Pno.

124

Vc.

Pno.

pp

p

129

Vc.

Pno.

p

135

Vc.

Pno.

141 *ritardando* Allegretto (♩ = 120) *p*

147 *mp* *p*

150 *pizz.* *p* *mp* *pp* *p*

153 *arco* *pp*

156

Vc. *p* *mp* 3

Pno. *p* 3

159 **Appassionato**

Vc. *p* *mf* 3

Pno. *pp* *mf* *mp* 3

163

Vc. *mp* *mf* *mp* 3

Pno. *mp* *mf* *p* *mp* 3

166 *ritenuto* **Tempo I** (♩ = 160)

Vc. *p* *ritenuto* 3

Pno. *p* *ritenuto* *p* 3

170

Vc.

Pno.

p *mp* *p*

173

Vc.

Pno.

mp *p* *mp* *p*

177

Vc.

Pno.

mp *p* *mp* *p*

181

Vc.

Pno.

mp *p* *mp*

185

Vc.

Pno.

pp *p* *pp* *p*

188

Vc.

Pno.

pp *p* *pp* *mp*

190

Vc.

Pno.

p *mf* *mp*

194

Vc.

Pno.

ritenuto *a tempo* *p* *pp* *ritenuto* *a tempo* *pp* *p*

198

Vc.

Pno.

201

Vc.

Pno.

205

Vc.

Pno.

209

Vc.

Pno.

213

Vc.

Pno.

217

Vc.

Pno.

222

Vc.

Pno.

228

Vc.

Pno.

234

Vc.

Pno.

239

Vc.

Pno.

243

Vc.

Pno.

gliss.

Rall. - - - -

mf *f* *pizz.*

mf *Rall. - - - -*

p *mp*

15