



Regina Pratley

Royaume-Uni

Sa Vautre Sia Countènt Saboly, Nicholas

A propos de l'artiste

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A propos de la pièce



Titre : Sa Vautre Sia Countènt
Compositeur : Saboly, Nicholas
Arrangeur : Pratley, Regina
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Instrumentation : Violoncelle et Piano
Style : Noel

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Sa Vautre Sia Countènt

Music by Nicolas Saboly
Arranged by Regina Pratley

Moderato

Musical score for measures 1-4. The piece is in 4/4 time. The bass line is mostly silent. The treble clef part begins with a piano (*p*) dynamic, featuring a melody of quarter notes: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef part has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

5

Musical score for measures 5-8. The bass line starts with a mezzo-piano (*mp*) dynamic, playing quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The treble clef part has a steady eighth-note accompaniment: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef part has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

9

Musical score for measures 9-12. The bass line starts with a mezzo-forte (*mf*) dynamic, playing quarter notes: G3, A3, B3, C4, D4, E4, F#4, G4. The treble clef part has a steady eighth-note accompaniment: G4, A4, B4, C5, D5, E5, F#5, G5. The bass clef part has a steady eighth-note accompaniment: G3, A3, B3, C4, D4, E4, F#4, G4.

13

Musical score for measures 13-16. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the treble and whole notes in the bass. A hairpin crescendo is present in the piano part from measure 14 to 16.

17

Musical score for measures 17-20. The score is written for a single melodic line in bass clef and a piano accompaniment in treble and bass clefs. The key signature has one sharp (F#). The piano part features a rhythmic pattern of eighth notes in the treble and eighth notes in the bass. The melodic line in the bass clef has a fermata over the first measure. Dynamics include *p* (piano) and *rit.* (ritardando). The piece concludes with a double bar line.

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