

Etüde

in Form eines Sonatensatzes

Op. 6

Violoncello & Piano

Herbert Rüdiss

EMR 49763

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VIOLONCELLO

Etüde

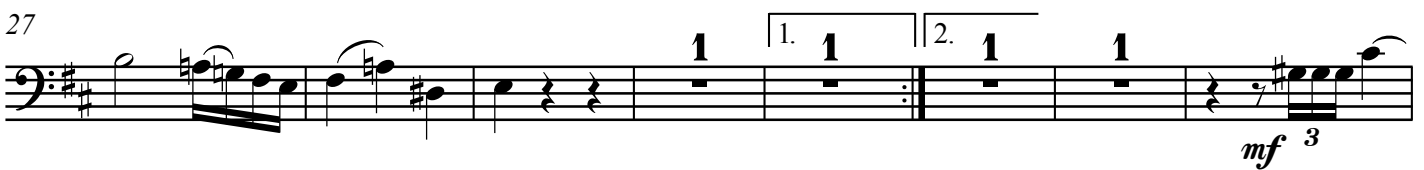
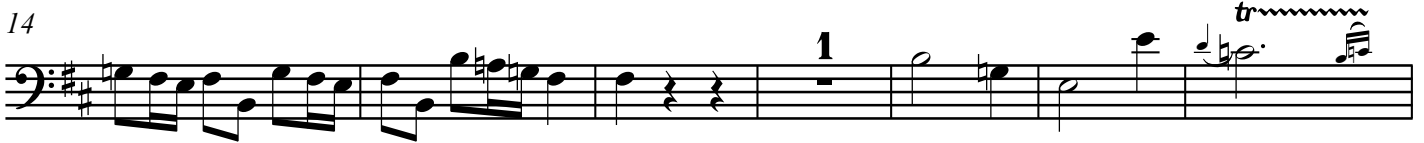
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17

Measures 17-21 of the musical score. The bass line features a melodic line with a trill in measure 19. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

22

Measures 22-26 of the musical score. The bass line continues the melodic line with a trill in measure 24. The piano accompaniment maintains the eighth-note pattern in the right hand and the simple bass line in the left hand.

27

Measures 27-31 of the musical score. The bass line features a melodic line with a trill in measure 29. The piano accompaniment continues the eighth-note pattern in the right hand and the simple bass line in the left hand.

32

Measures 32-35 of the musical score. The bass line features a melodic line with a trill in measure 32 and a triplet in measure 34. The piano accompaniment continues the eighth-note pattern in the right hand and the simple bass line in the left hand.

36

Measures 36-40 of the musical score. The bass line features a melodic line with a triplet in measure 36. The piano accompaniment continues the eighth-note pattern in the right hand and the simple bass line in the left hand.

40

Measures 40-43 of the musical score. The piece is in D major (two sharps). The bass line starts with a half note D, followed by a half note E, and then a half note F# with a triplet of eighth notes (F#, G, A) marked *f*. The right hand features a complex texture with chords and moving lines, including a triplet of eighth notes marked *f* and a *cresc.* marking.

44

Measures 44-47 of the musical score. The bass line continues with a triplet of eighth notes marked *f*, followed by a half note G, and then a half note A with a triplet of eighth notes marked *f*. The right hand features a complex texture with chords and moving lines, including a triplet of eighth notes marked *f* and a *p* marking.

48

Measures 48-51 of the musical score. The bass line starts with a half note D, followed by a half note E, and then a half note F# with a triplet of eighth notes marked *f*. The right hand features a complex texture with chords and moving lines, including a triplet of eighth notes marked *f* and a *tr* marking.

52

Measures 52-54 of the musical score. The bass line continues with a triplet of eighth notes marked *f*, followed by a half note G, and then a half note A with a triplet of eighth notes marked *f*. The right hand features a complex texture with chords and moving lines, including a triplet of eighth notes marked *f* and a *tr* marking.

55

Measures 55-58 of the musical score. The bass line starts with a half note D, followed by a half note E, and then a half note F# with a triplet of eighth notes marked *f*. The right hand features a complex texture with chords and moving lines, including a triplet of eighth notes marked *f* and a *tr* marking.

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EMR 10307	VERDI, Giuseppe	Chorus Of Hebrew Slaves
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6 ALTOS

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