

Kaléidoscopie

Violoncello & Piano

Gilles Rocha

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Vif, mais craintif $\text{♩} = 152$

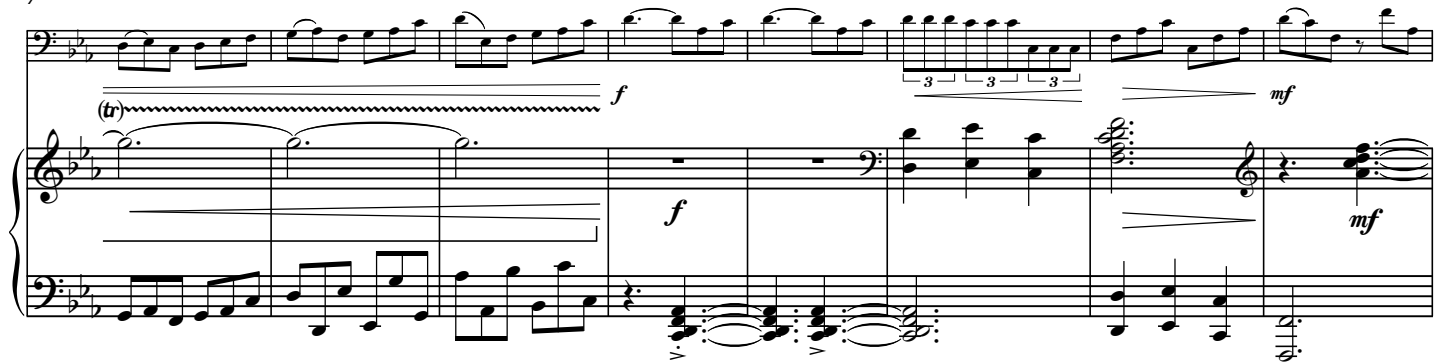
Violoncello

Piano



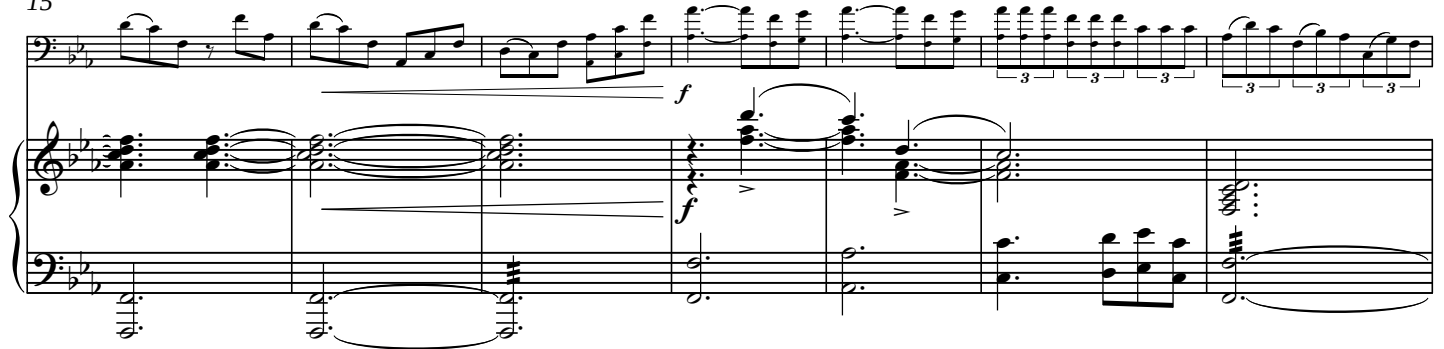
First system of the musical score. The Violoncello part (bass clef, 8/8 time) features a melodic line with dynamics *mf*, *f*, and *mf*. The Piano part (treble and bass clefs, 8/8 time) features a complex texture with trills and rapid sixteenth-note passages, marked *mf*. The piano part includes a section labeled 'Ped.' (pedal).

7



Second system of the musical score, starting at measure 7. The Violoncello part continues with a melodic line, marked *f* and *mf*. The Piano part features a complex texture with trills and rapid sixteenth-note passages, marked *f* and *mf*. The piano part includes a section labeled 'Ped.' (pedal).

15



Third system of the musical score, starting at measure 15. The Violoncello part continues with a melodic line, marked *f*. The Piano part features a complex texture with trills and rapid sixteenth-note passages, marked *f*. The piano part includes a section labeled 'Ped.' (pedal).

22



Fourth system of the musical score, starting at measure 22. The Violoncello part continues with a melodic line, marked *ff* and *mf*. The Piano part features a complex texture with trills and rapid sixteenth-note passages, marked *ff* and *ffp*. The piano part includes a section labeled 'Ped.' (pedal).

Measures 27-31 of the musical score. The piece is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score features a piano introduction with a strong *ff* (fortissimo) dynamic in the left hand and a *mf* (mezzo-forte) dynamic in the right hand. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes and rests.

Measures 32-36 of the musical score. The piano continues with the same *ff* and *mf* dynamics. The right hand features more complex chordal textures and eighth-note patterns, while the left hand maintains a consistent eighth-note bass line.

Measures 37-40 of the musical score. The dynamics shift to *p* (piano) for both hands. The right hand plays a melodic line with eighth notes and rests, while the left hand provides a supporting bass line with eighth notes and rests.

Measures 41-43 of the musical score. The dynamics are *mf* for the right hand and *p* for the left hand. The right hand features a melodic line with eighth notes and rests, while the left hand provides a supporting bass line with eighth notes and rests.

Measures 44-47 of the musical score. The dynamics are *mf* for both hands. The right hand features a melodic line with eighth notes and rests, while the left hand provides a supporting bass line with eighth notes and rests.

47 **B**

Musical score for "The Rose Tree" in 3/4 time, key of B-flat major. The score is for voice and piano. The vocal line is in the bass clef, and the piano accompaniment is in the treble and bass clefs. The tempo is marked "Allegretto". The score is divided into four measures. The first measure has a piano (p) dynamic marking. The second measure has a mezzo-piano (mp) dynamic marking. The third measure has a piano (p) dynamic marking. The fourth measure has a piano (p) dynamic marking. The piano accompaniment features a continuous eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is written on a single system with four staves.

52

C

32

Sheet music for 'The Rose Tree' in 3/4 time, featuring a piano accompaniment and a vocal line. The key signature is B-flat major (two flats). The score is divided into two systems. The first system includes a vocal line (soprano) and a piano accompaniment (treble and bass staves). The piano accompaniment features a prominent bass line with a 'Ped.' (pedal) marking. The second system continues the vocal line and piano accompaniment, with a 'Ped.' marking and a 'f' (forte) dynamic marking. The score concludes with a double bar line and a repeat sign.

60

60

f

Ped.

64

D 2. Enflammé,
presque diabolique ♩ = 186

64

L presque diabolique ♩ = 180

ff

ff

fff *f*

70

70

p *fz* *mp* *f*

p *fz* *fz* *p* *mp* *mf*

p

Measures 77-83. The score is in 2/4 time with a key signature of two flats. The bass line features a series of eighth-note patterns, while the treble line has chords and single notes. Dynamics include *p*, *fz*, *mp*, *fp*, *p*, *fz*, *mp*, and *mf*.

Measures 84-90. The score continues with similar rhythmic patterns. Dynamics include *mf*, *f*, *p*, *mf*, *ff*, and *(fall)* in the bass line, and *p* and *mf* in the treble line.

Measures 91-98. The score includes a *simile* marking in measure 91. Dynamics include *mf*, *f*, and *f* in the bass line, and *f* in the treble line.

Measures 99-106. The score features a variety of dynamic markings. Bass line dynamics include *mf*, *ff*, *p*, *fz*, *mp*, *f*, and *p*. Treble line dynamics include *p*, *fz*, *fz*, and *mp*.

Measures 107-114. The score concludes with dynamic markings of *f*, *mf*, *p*, *fz*, *fz*, and *p* in the bass line, and *p* in the treble line.

113

E

mp < fp f

mp < fz f

120

mf

mf

mf

mf

mf

mf

126

F

f mp

mp

132

mf

mf

mf

mf

mf

137

rit.

f

p < fz

p < fz

mf

8vb

Ped.

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EMR 2408	FRANZ, Ignaz	Grosser Gott, wir loben Dich (5)
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EMR 8506	TAILOR, Norman	Hymn To Life (5)
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6 ALTOS

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