

Cello Concerto No1

op.41

for string orchestra and cello in three movements

by

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Instrumentation

solo cello

16 violin 1st (alternative 6)

14 violin 2nd (alternative 5)

12 viola (alternative 4)

10 cello (alternative 4)

8 c.bass (alternative 2)

Performance time: 18' approx.

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1st Movement

Weinberger Attila

7.2024

5/4
♩ = 80
giocoso

2 3 4 5 6 7

Cello

Violin I

Violin II

Viola

pizz.

Cello

pizz.

Bass

pizz.

8 9 10 11 12 13

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

14 15 16 17 18 19

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

arco

arco

Cell. 20 21 22 23 24 25 26 27 28

Vln. I

Vln. II

Vla.

Cell.

Bass

29 30 31 32 33 34 35

con sord.

pp

pp

pp

mf

36 37 38 39 40

pp

pp

pizz.

pizz.

41 42 43 44 45 46 47 **4/8** molto espressivo con passione 48 49

Cell. *sfz* *mf*

Vln. I

Vln. II

Vla. arco

Cell. arco

Bass arco

50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71

Cell. *sf* *sf* *sf* *pp*

Vln. I

Vln. II

Vla.

Cell.

Bass

72 73 **5/4** 74 75 76 77 78 79 gicoso 80

Cell. *fz* *mf*

Vln. I

Vln. II

Vla. pizz.

Cell. pizz.

Bass pizz.

81 82 83 84 85 86 87 88

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

89 90 91 92 93 94

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

95 96 97 98 99 100

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

sfz
mf

arco

pizz.

con sord.

Musical score for measures 101-113. The score is written for a string ensemble consisting of Cello (Cell.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Measures 101-106: The Cello part features a melodic line with eighth and sixteenth notes, often beamed together. The Violin I and II parts play a rhythmic pattern of eighth notes. The Viola part provides a steady eighth-note accompaniment. The Bass part plays a simple eighth-note line.

Measures 107-113: This section includes performance markings: *arco* (arco) for the Viola, Cello, and Bass parts starting at measure 108. The Cello part has a *rit.* (ritardando) marking at measure 110. The Violin I and II parts continue their melodic and rhythmic patterns. The Viola part plays a melodic line with eighth notes. The Cello part plays a melodic line with eighth notes. The Bass part plays a simple eighth-note line.

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2nd Movement

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First System (Measures 1-21):

Tempo: $\text{♩} = 70$. Key: $\text{B}\flat$ major / $\text{D}\flat$ minor. Time: $\frac{3}{4}$.

Parts: Cello, Violin I, Violin II, Viola, Cello, Bass.

Measures 1-21 show the initial development of the movement. The Cello part (top) is mostly rests, with a final *sf* (sforzando) flourish at measure 21. The Violin I and II parts (middle) play a melodic line with dynamics *ppp*, *mp*, and *pp*. The Viola, Cello, and Bass parts (bottom) provide harmonic support with similar dynamics.

Second System (Measures 22-30):

Measures 22-30 continue the melodic development. The Cello part (top) features a *sf* (sforzando) flourish at measure 22. The Violin I and II parts (middle) continue their melodic line, with the Violin II part featuring triplets in measures 28-30. The Viola, Cello, and Bass parts (bottom) provide harmonic support, with the Bass part featuring triplets in measures 28-30.

Cell. 31 32 33 34 35 36 37 38 39 40 41 42 43 44

Vln. I

Vln. II

Vla.

Cell.

Bass

Cell. 45 46 47 48 49 50

Vln. I

Vln. II

Vla.

Cell.

Bass

51 52 53 54 55 56 57 58 59 60 61

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

tr

ppp

mf

sfz

ppp

mf

ppp

mf

mf

73 74 75 76 77 78 79 80 81 82 83 84 85 86 87

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

ppp

ppp

ppp

ppp

ppp

88 89 90 91 92 93 94 95 96 97

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

sfz

gliss.

gliss.

gliss.

gliss.

[illegible]

Cell. 120 *sfz* 121 *sfz* 122 123 124 125 126 127 128

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Cell. *pp*

Bass *pp*

==

Cell. 129 130 131 132 133 134 135 136 *mp* 137 *tr* 138 *rit.* 139 140 141 142

Vln. I 5

Vln. II

Vla.

Cell.

Bass

Cello Concerto №1 op.41

3d Movement

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Musical score for Cello Concerto №1 op.41, 3d Movement. The score is written for Cello, Violin I, Violin II, Viola, Cello, and Bass. The tempo is marked $\text{♩} = 75$ and the mood is *meditativo rubato*. The time signature is 9/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 15. The score includes various musical notations such as notes, rests, and dynamics. The Cello part is the primary focus, with the other instruments providing accompaniment. The score is written in a standard musical notation style.

3/4

Cell. 16 17 18 19 20 21 22 23 24 25 26 27 28

Vln. I

Vln. II

Vla.

Cell.

Bass

29 30 31 32 33 34 35 36 37 38 39

Vln. I

Vln. II

Vla.

Cell.

Bass

40 41 42 43 44 45 46 47

6/2

Cell.

Vln. I

Vln. II

Vla.

Cell.

Bass

This musical score is for a string ensemble consisting of five parts: Cello (Cell.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The score is divided into three systems. The first system (measures 16-28) is in 3/4 time. The second system (measures 29-39) continues in 3/4 time, with measures 35-39 featuring a complex, rapid sixteenth-note passage in the Cello and Violin I parts. The third system (measures 40-47) changes to 6/2 time, indicated by a '6/2' time signature at the beginning of measure 47. Measures 40-46 continue the sixteenth-note passage, which concludes in measure 47 with a final chord. The score includes various musical notations such as stems, beams, slurs, and dynamic markings.

[illegible]

9/4

This musical score is for a string ensemble in 9/4 time, spanning measures 70 to 95. The score is divided into three systems, each containing staves for Cello (Cell.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Bass. The first system (measures 70-83) features a complex rhythmic pattern in the Cello part, with measures 71-79 containing dense sixteenth-note passages. Measures 80-81 are marked with a 9/4 time signature change. The second system (measures 84-91) shows a more melodic development for the Violins and Violas, with the Cello and Bass providing a steady accompaniment. The third system (measures 92-95) concludes with a powerful, sustained chord in the Violins and Violas, while the Cello and Bass continue their rhythmic pattern. Dynamics such as *mf*, *sf*, and *f* are used throughout to indicate volume changes. The score is written in a standard musical notation style with a key signature of one flat.