

à Monsieur
Alexis Petronich de Storogenko

2^{me}
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GRAND DUO

de Concert

SUR DES THÈMES DE

BEETHOVEN

pour

Violon et Violoncelle

par

H. Léonard et F. Servais

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Ent. Sta Hall.

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2^d GRAND DUO DE CONCERT

SUR DES THÈMES DE BEETHOVEN

Exp: {Tirez. □
{Poussez. □

H. LÉONARD et F. SERVAIS.

VIOLONCELLE.

Lento. *pp* *Animato.* *cres.*

f *Cadenza.* *v^{op}* *a Tempo.* *pp* *Animato.* *cres.*

f *Recit. con esp.*

a Tempo. *sosten.* *p*

p *dim.* *v^{op}*

f *dim.*

dolce.

Violoncelle musical score, first system (measures 1-12). The score is written in bass clef with a key signature of one flat (B-flat). It features a series of sixteenth-note patterns, often beamed in groups of four or six, with various articulations and dynamics. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The first measure is marked *pp*. The second measure has a *4* above it. The third measure has a *4* above it. The fourth measure has a *4* above it. The fifth measure has a *4* above it. The sixth measure has a *4* above it. The seventh measure has a *4* above it. The eighth measure has a *4* above it. The ninth measure has a *4* above it. The tenth measure has a *4* above it. The eleventh measure has a *4* above it. The twelfth measure has a *4* above it. The dynamics are *pp*, *p*, *f*, *ff*, *ff*, and *ff*.

Violoncelle musical score, second system (measures 13-18). The score continues with sixteenth-note patterns. The dynamics are *ff*, *ff*, and *ff*. The first measure has a *6* above it. The second measure has a *6* above it. The third measure has a *6* above it. The fourth measure has a *6* above it. The fifth measure has a *6* above it. The sixth measure has a *6* above it. The dynamics are *ff*, *ff*, and *ff*.

Violoncelle musical score, third system (measures 19-24). The score begins with a *Recit.* (Recitativo) section. The first measure is marked *lunga.* (lunga). The second measure is marked *Recit.*. The third measure is marked *Recit.*. The fourth measure is marked *Recit.*. The fifth measure is marked *Recit.*. The sixth measure is marked *Recit.*. The dynamics are *p*, *p*, *p*, *p*, *p*, and *p*. The tempo is marked *Allegro.* The first measure has a *4* above it. The second measure has a *4* above it. The third measure has a *4* above it. The fourth measure has a *4* above it. The fifth measure has a *4* above it. The sixth measure has a *4* above it. The dynamics are *p*, *p*, *p*, *p*, *p*, and *p*.

Violoncelle musical score, fourth system (measures 25-30). The score continues with sixteenth-note patterns. The dynamics are *p con esp.*, *p con esp.*, *p con esp.*, *p con esp.*, *p con esp.*, and *p con esp.*. The first measure has a *5* above it. The second measure has a *5* above it. The third measure has a *5* above it. The fourth measure has a *5* above it. The fifth measure has a *5* above it. The sixth measure has a *5* above it. The dynamics are *p con esp.*, *p con esp.*, *p con esp.*, *p con esp.*, *p con esp.*, and *p con esp.*.

Violoncelle musical score, fifth system (measures 31-36). The score concludes with a *dim.* (diminuendo) section. The first measure is marked *dim.*. The second measure is marked *dim.*. The third measure is marked *dim.*. The fourth measure is marked *dim.*. The fifth measure is marked *dim.*. The sixth measure is marked *dim.*. The dynamics are *f*, *f*, *f*, *f*, *f*, and *f*. The tempo is marked *poco rall.*, *f Lento.*, and *allucen*. The first measure has a *5* above it. The second measure has a *5* above it. The third measure has a *5* above it. The fourth measure has a *5* above it. The fifth measure has a *5* above it. The sixth measure has a *5* above it. The dynamics are *f*, *f*, *f*, *f*, *f*, and *f*.

Andante cantabile.

THÈME

p 2: Corde

pizz.

p *pp* *cres.* 1: Corde.

dol. *pizz.*

Poco piu mosso.

VAR. I.

p

3: C. *cres.*

ff *f:* *f:* *f:* *f:* *f:* *f:* *f:* *f:*

f: *f:* *f:* *f:* *f:* *f:* *f:* *f:*

p 2: C.

> > *dim.* *pp* sur la touche.

First system of musical notation for the cello piece, featuring a continuous sixteenth-note pattern in the bass clef.

Un poco piu lento.

VAR. II.

Second system of musical notation, marked "Un poco piu lento". It begins with a dynamic marking of *mf* and later changes to *p*.

Third system of musical notation, marked *f risol.* It includes fingering numbers 1, 3, 4, and 5.

Fourth system of musical notation, marked *p*. It includes fingering numbers 1, 2, 3, 4, 5, 0, 1, 2, 3, 4, 5, 0.

Fifth system of musical notation, marked *cres.* It includes dynamic markings *mf* and *p*.

Sixth system of musical notation, featuring a sixteenth-note pattern in the treble clef.

Seventh system of musical notation, marked *ff*. It includes dynamic markings *p* and the instruction "4.C."

Eighth system of musical notation, featuring a continuous sixteenth-note pattern in the bass clef.

p *con esp.* > > > >

All.^o moderato.
p *cres.* *p*

cres *poco*

a *poco*

ff

f

pizz. *arco.* *pp*

pp *sf*

sf *sf*

cres.

First system of music (measures 1-16). It consists of four staves of bass clef music. The first staff begins with a dynamic marking of *sf*. The music features a continuous eighth-note pattern with slurs and accents. The dynamic *sf* is repeated in the second, third, and fourth staves. The fourth staff concludes with a *dim.* marking and a fermata.

Même mouv!

Second system of music (measures 17-32). It consists of four staves of bass clef music. The first staff is marked with a 6/8 time signature and a 3^e C. (triple C) marking. The music continues with eighth-note patterns. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *ff*. The fourth staff has a dynamic marking of *sf* and a 3^e C. marking.

Third system of music (measures 33-40). It consists of two staves of bass clef music. The first staff begins with a *dim.* marking and a 4^e C. (quadruple C) marking. The second staff begins with a *p* (piano) marking and a *Lento.* tempo marking.

Fourth system of music (measures 41-48). It consists of one staff of bass clef music. The music features a series of chords and dyads. The dynamic marking *sf* is present twice.

Fifth system of music (measures 49-56). It consists of one staff of bass clef music. The music features a series of chords and dyads. The dynamic marking *dim.* is present, followed by a *poco rall.* (poco rallentando) marking.



Lo stesso tempo.

ppp

V.^o

tr

lunga.

Allegro.

The musical score consists of ten staves of music in the bass clef, with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a first ending bracket and includes dynamic markings *p leggiero.*, *cres.*, and *pp*. The second staff ends with a *f* dynamic. The third staff features *mp*, *f*, and *pp* dynamics. The fourth staff includes a *cres.* marking. The fifth staff has a *f* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic. The eighth staff has a *ff* dynamic. The ninth staff has a *ff* dynamic. The tenth staff begins with a *f* dynamic, followed by a *p* dynamic, and ends with a first ending bracket and a *1* marking.

VIOLONCELLE.

sempre cres.

Musical staff 1: Bass clef, starting with a piano (*p*) dynamic and a triplet of eighth notes.

Musical staff 2: Bass clef, continuing the melodic line.

ff

Musical staff 3: Bass clef, starting with a piano (*p*) dynamic and the instruction *p leggiero*.

Musical staff 4: Bass clef, featuring a series of slurred eighth notes.

cres.

Musical staff 5: Bass clef, featuring a series of slurred eighth notes, ending with a fermata.

f

Musical staff 6: Treble clef, featuring a series of slurred eighth notes.

Musical staff 7: Treble clef, featuring a series of slurred eighth notes.

Musical staff 8: Treble clef, featuring a series of slurred eighth notes.

tr

Musical staff 9: Bass clef, featuring a series of slurred eighth notes with *pizz.* and *arco* markings.

difficulté.

Musical staff 10: Treble clef, showing a technical difficulty exercise with a slur and fingerings.

Musical staff 11: Bass clef, featuring a series of slurred eighth notes.

