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Die Toteninsel. -136

Symphonische Dichtung.

Violoncell.

S. Rachmaninoff, Op. 29.

Lento.
con sord. arco

sempre legato

div. con sord. pizz. *p*

arco *p* *sempre legato*

unis.

1

poco cresc.

p *poco cresc.* *dim.* *p*

div. *dim.* *pp* *p*

dim. *pp* *p*

unis.

p *poco cresc.*

2

p *poco cresc.* *dim.* *p*

p *poco cresc.* *p* *pizz.* *poco cresc.*

3

div. a 3 *mf* *mf* *p* *sf* *cresc.* **2**

mf *mf* *p* *sf* *cresc.* **2**

Violoncell.

unis. arco

pp

div. pizz. 2 4 unis. arco

p < sf p p poco cresc.

mf

f cresc.

5

div. f dim. p p poco marcato pp pizz.

6 11

unis. arco mf poco marcato poco cresc. f dim. senza sord.

7

div. pp a 3 pp

pp

8

p div. a 2 cresc. f dim. p cresc. f dim.

Senza Sordina

Violoncell.

unis.
p *cresc.* *dim.* *p* *cresc.* *dim.* *p* *cresc.*

9 Un poco più vivo.
f *dim. p* *mf cantabile e ben marcato* *cresc. f*

dim. p *mf* *cresc. f* *dim.*

10 Un poco più mosso.
p *div. a 3* *f molto cantabile* *f*
p *f molto cantabile* *f*

11
f *cresc.* *ff* *ff*
f *cresc.* *ff* *ff*

f *f*

unis.
cresc.

12 *f*

cresc. *ff*

Sordina

Violoncell.
Tranquillo.

13 con sord. *pp*

div. a 3 con sord. *pp*

Musical notation for measures 13-14, Cello part. Measure 13 starts with a fermata and a dynamic of *pp*. Measure 14 continues with a dynamic of *pp*. The key signature has one sharp (F#).

14 *pp* pizz. *pp*

pp pizz. *pp*

Musical notation for measures 14-15, Piano accompaniment. Measure 14 has a dynamic of *pp*. Measure 15 has a dynamic of *pp*. The key signature has one sharp (F#).

unis. senza sord. *p* *dim.* *pp* *ff* *dim.* *p* *ff*

1 arco

Largo.

Musical notation for measures 15-16, Cello part. Measure 15 starts with a dynamic of *p* and *dim.*. Measure 16 has dynamics of *pp*, *ff*, *dim.*, *p*, and *ff*. The tempo is marked *Largo.*

3 *accel.* *rit.* a tempo 13 15 Viol. I. I.e II. Pult. *mf*

dim. *p* *f*

Musical notation for measures 15-16, Violin I part. Measure 15 has dynamics of *dim.*, *p*, and *f*. Measure 16 has dynamics of *mf*. The tempo is marked *a tempo*. The key signature has two flats (Bb, Eb).

I.e II. Pult. *mf* *cresc.* *ff*

Altri div. *mf* *cresc.* *ff* *rit.*

Musical notation for measures 16-17, Piano accompaniment. Measure 16 has dynamics of *mf* and *cresc.*. Measure 17 has dynamics of *ff* and *rit.*. The key signature has two flats (Bb, Eb).

trem. *f* *cresc.* *cresc.*

div. a 2 *f* *cresc.* *cresc.*

trem. *f* *cresc.* *cresc.*

Musical notation for measures 17-18, Piano accompaniment. Measure 17 has dynamics of *f* and *cresc.*. Measure 18 has dynamics of *f* and *cresc.*. The key signature has two flats (Bb, Eb).

16 a tempo *ff* pesante *dim.* *mf* *pizz.* *arco* *cresc.*

ff pesante *dim.* *mf* *pizz.* *arco* *cresc.*

Più vivo.

Musical notation for measures 16-18, Cello part. Measure 16 has dynamics of *ff* pesante and *dim.*. Measure 17 has dynamics of *mf* and *pizz.*. Measure 18 has dynamics of *mf* and *cresc.*. The tempo is marked *a tempo*. The key signature has two flats (Bb, Eb).

Violoncell.

div. pizz. 1 unis. div. 17 unis.

mf cresc. *f marcato* *sempre cresc.*

18 *Più vivo.* *ff*

Allegro molto. *rit.*

div. *ff* *dim.* *mf* *ff*

19 unis. *Meno mosso.* *f* *ff molto cantabile*

20 *ff*

21 *Più vivo e poco a poco accelerando e cresc.*

cresc. *Allegro molto.*

22 *ff*

div. *fff* *ff* *sfz* *lunga*

Violoncell.

Largo. $\frac{2}{2}$ pizz. p pizz.

div. $\frac{2}{2}$ p pizz. p

accel. rit. 1 2

dim. con sord. 1 2

Più mosso. arco a tempo rit. Largo.

unis. 3 accel. $\frac{3}{4}$ $\frac{2}{2}$ 1

(Ob. I.) pp mf

23 $\frac{3}{4}$ p mf p 3 1

Bässe Tempo I. $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{5}{8}$

24 p

25 pizz. 2

div. pp $dim. pp$ pizz. 2

pp $dim. pp$

div. arco 3 26 unis. p marcato poco cresc. mf $dim.$

p pp pp pp rit.