

1

BAJO

Orquesta Sinfónica de Madrid

Núm

---77

TARANTELA



SAINT - SAENS

Vlles et Contrebasses



--77

TARENTELLE

C. SAINT-SAËNS
Op. 6.

VIOLONCELLES et C. BASSES.

Presto ma
non troppo.

Vlles seuls

1 2 3 4 5 6 7 8

pp pizz.

9 10 11 12 13 14 15 16 17 18

poco cresc - - - - - più cresc

8 A Vlles et C. B.

f arco p

19 20 21 22 23 24 25 26 27 28

dim.



VIOLONCELLES et C. BASSES

Vlles

B

pp *sf* *p* **1** *sf* *p* **1**

C.B.

Unis

Unis

sf *p* *cresc.* *f*

p *p*

pizz.

C *cresc.* *più cresc.*

arco.

Vlles

f

f C. B. Div.

ff *f* **1** *p* **1**

ff *f* *p* **1**

ff *f* *p*



VIOLONCELLES et C. BASSES

Vlles *espressivo.*

C.B unis 1 1

cresc. cresc.

sf *dim.* *p* 1 1

D *pizz.*

cresc. *dim.* *p* *cresc. pizz.*

pizz.

arco *(pizz)* *pp*

cresc. *p arco.* *arco.*

dim. *pp*

E

cresc. *dim.* *pp*

pp



VIOLONCELLES et C. BASSES

The musical score consists of seven systems of two staves each. The first system includes dynamics such as *cresc.*, *p*, and *pizz.*, along with fingering numbers 1. The second system continues the melodic and harmonic development. The third system features *arco* and *(pizz)* markings. The fourth system includes *pizz.*, *arco*, and *pp* dynamics, with fingering numbers 1, 2, 3, 4, and 5. The fifth system is a chromatic scale starting on G6, with notes numbered 6 through 11 and a *ppp* dynamic. The sixth system continues the chromatic scale with notes 12 and 13, marked with an *F* dynamic. The seventh system concludes with *cresc.* and *sf* dynamics, and a final fingering number 1.

VIOLONCELLES et C. BASSES

1 1 1

p *pp*

G 14 14

pizz.

Vlles et C.B. 14 6 arco H da què si stringeil tempo poco

a poco sino al prestissimo.

4 5 6 7 8 9 10 11 12 13 14 15 16

pizz. 1 2 3 4 5 6 7 8 arco

marcato *crescendo poco a poco*

f

dim. *p*

cresc. *f* *Pressez* 3 3

ff *Prestissimo* 3 3

p *f* *f* 1

1 1 1 5 *ff* 3 3