

SAINT-SAËNS: Violoncello Concerto No. 1 in A minor, Op. 33

MUSIC MINUS ONE VIOLONCELLO

CAMILLE
SAINT-SAËNS

CONCERTO
No. 1 FOR
VIOLONCELLO
& ORCHESTRA
IN A MINOR,
Op. 33

Nancy Green, Violoncello
East West Quantum Leap
Symphony Orchestra
created by Stephen Ware

ONE

3779

Includes Compact Disc and
Printed Solo Part

Selected
SLOW-TEMPO
Passages from the
Accompaniment
for Practice
Purposes

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Track		Page
FULL PERFORMANCE		
[1]	1st Movement.....	5
[2]	2nd Movement.....	8
[3]	3rd Movement.....	10
	<i>Note: no time delay between 3 movements.</i>	
[4]	Tuning Notes	
[5]	1st Movement minus 'Cello	5
[6]	2nd Movement minus 'Cello	8
[7]	3rd Movement minus 'Cello	10
PRACTICE TRACKS		
[8]	75% speed – Start to measure 23	5
[9]	75% speed – Letter B to measure 59	6
[10]	60% speed – Letter C to measure 110	7
[11]	80% speed – Letter C to measure 110	7
[12]	75% speed – Letter D to measure 166	7
[13]	60% speed – Letter L to measure 480	11
[14]	80% speed – Letter L to measure 480	11
[15]	60% speed – measures 534 to 551.....	14
[16]	80% speed – measures 534 to 551.....	14
[17]	75% speed – Letter R to measure 647	15

ABOUT THE SLOW -TEMPO SECTIONS

WE HAVE INCLUDED slow-tempo accompaniment versions of selected portions of the concerto as a practice aid. This will allow you to gradually work through these sections as you learn the concerto. You can then substitute the normal accompaniment tracks once you feel comfortable working at full speed.

Camille Saint-Saëns

Concerto No. 1 for Violoncello & Orchestra
in A minor, Opus 33

Violoncello

Edited by Nancy Green

Allegro non troppo

mf 3 3

Track 8 - Start to measure 23 - 75%

5

9

12 4 3 1 0

f

16 poco animato

19

22

rall. -----

A

Tempo I

28

8

[B]

43 *f*

47

51

54 *dim*

58 *p* *sf*

65 *dim* *pp*

73 *sf* *cresc.*

80

83 *f* *accelerando*

87

Track 10 - letter C to measure 110 - 60%

Track 11 - letter C to measure 110 - 80%

Violoncello

C Animato

91 *f*

97 *f* *p*

102 *f*

107 *Allegro molto* 25

* open A string

Tempo I Track 12 - letter D to measure 166 - 75%

D Woodwinds

137 *p*

142

148

153

158 *cresc.*

163 *f* 7

Violoncello

E

174 *f* *dim* *dolce*

179

186

194

202 *rit.*

F

Allegretto con moto

208 *pp dolce assai*

245

253

261

268 *p espressivo*

275

Violoncello

283 *V* *sf* *p*

291 *pp* 3 2

accelerando 3 2 *sim.*

298 *G*

312 *p*

318

324 *cresc.*

331 *dim* *pp*

340

349 8

Violoncello

363 *p* *dim* *Tempo I* 6

379 *f* 9 *Fl.* *J*

393

397

400 *f* *dim* 7

K Un peu moins vite

412 *p* 3 3

416 3 3

420 *pp*

426 *mf*

Violoncello

430

435

442

448

450

452

454

456

458

L

cresc

Track 13 - letter L to measure 480 - 60%

Track 14 - letter L to measure 480 - 80%

f

f

dim

M

Violoncello

Violoncello musical score, measures 462-490. The score is written for a single instrument, the Violoncello, and is presented in a single system with multiple staves. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Measures 462-465: Treble clef, featuring triplets of eighth notes with fingerings 3 1, 3 1, 3 1, and 3 1. Measure 465 ends with a B-flat note.

Measures 466-467: Bass clef, featuring a triplet of eighth notes with fingerings 3 1, followed by a measure with a triplet of eighth notes and fingerings 3 2, 3 2.

Measures 468-469: Treble clef, featuring a half note followed by a quarter note, then a half note, and finally a quarter note. A forte (*f*) dynamic marking is present under the first half note.

Measures 470-473: Bass clef, featuring a long, sweeping melodic line with a slur and a fermata. A measure rest of 18 is indicated below the staff.

Measures 474-477: Bass clef, featuring a long, sweeping melodic line with a slur and a fermata. A measure rest of 19 is indicated below the staff.

Measures 478-481: Bass clef, featuring a half note followed by a quarter note, then a half note, and finally a quarter note. A fortissimo (*ff*) dynamic marking is present under the first half note.

Measures 482-485: Treble clef, featuring a half note followed by a quarter note, then a half note, and finally a quarter note. A measure rest of 9 is indicated below the staff.

Measures 486-489: Bass clef, featuring a half note followed by a quarter note, then a half note, and finally a quarter note. A piano (*p*) dynamic marking is present under the first half note. A measure rest of 4 is indicated below the staff.

Measures 490-491: Bass clef, featuring a half note followed by a quarter note, then a half note, and finally a quarter note. A measure rest of 4 is indicated below the staff.

Violoncello

O

496



501



506



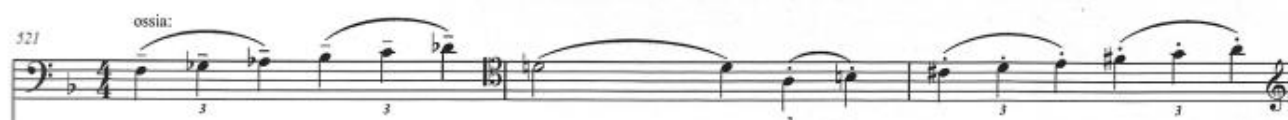
511



516



521



ritenuto poco a poco ad libitum

521



524



a tempo

524



Track 15 - measure 534 to 551 - 60%

Track 16 - measure 534 to 551 - 80%

530 4 *f*

536 *sim.*

538 2 *f*

540 *f*

542 3 1 2 3 1 1

544 1 1

546 1 1 1 1 1 1

548 *lunga*

552 *p*

557

Detailed description: This page contains a musical score for measures 530 to 557. The score is written for two tracks, Track 15 (measures 534 to 551 at 60% speed) and Track 16 (measures 534 to 551 at 80% speed). The notation includes various musical symbols such as notes, rests, and bar lines. Dynamics include *f* (forte), *sim.* (sforzando), and *p* (piano). Articulation marks like *V* (accents) and *lunga* (longa) are present. Fingerings are indicated by numbers 1, 2, and 3. The score is organized into systems, with measures 530-535, 536-541, 542-547, 548-553, and 554-557. The key signature has one sharp (F#), and the time signature is 3/4.

Violoncello

562 *pp*

568 *sf* *mf* *cresc*

573 *f* *3* *3* *sf* **P** **Piu Allegro**
comme le 1er mouvement **11**

Molto Allegro **20** **Tutti** **R** Track 17 - letter R to measure 647 - 75% *mf*

588

615

621

627 *cresc.*

634 *ff* *3* *3*

641 *3* *3* *3* *3* *3* *3* *3*

645 **6**

SAINT-SAËNS CELLO CONCERTO NO. 1 IN A MINOR

Camille Saint-Saëns (1835-1921) first explored the cello as a solo instrument in 1862 when he composed his Suite, op. 36, but then largely neglected the instrument for the rest of the decade. In the 1870's however, his interest was renewed and in 1872 he composed his Cello Concerto no. 1 in A minor, op. 33 along with his first Cello Sonata in C minor, op. 32. These works were shortly followed by his popular Allegro Appassionato in B minor, op. 45 (1875) as well as the lesser known Romance in D major, op. 51 (1877). He would not write his second concerto (in D minor, op. 119) until 1902, thirty years after his first.

While there is no documented story that exists regarding the origin of his first cello concerto, it is known that Saint-Saëns had become acquainted with August Tolbecque, a masterful cellist who was a professor at the Conservatoire in Marseilles. Tolbecque played the solo part at the premiere in Paris on Jan. 19, 1873, and the concerto was dedicated to him.

The Cello Concerto no. 1 in A minor has an original structure as well as an attractive and challenging solo part. Although it is through-composed, it is easily divided into three movements. The main theme from the opening reappears several times in each of the sections, which gives the piece a unity and sense of organic wholeness.

1872, the year his First Cello Concerto was written, had not been a very successful year for Camille Saint-Saëns and was a period when many of his works were meeting vehement criticism. However, when it was premiered in Germany at a concert in Dresden on Nov. 24th, 1875, it was favorably received and quickly became one of his most popular works and a standard part of the classical repertoire. Now, more than 140 years later, it is still considered to be one of the most important works for solo cellists.



Camille Saint-Saëns (1835-1921)



NANCY GREEN

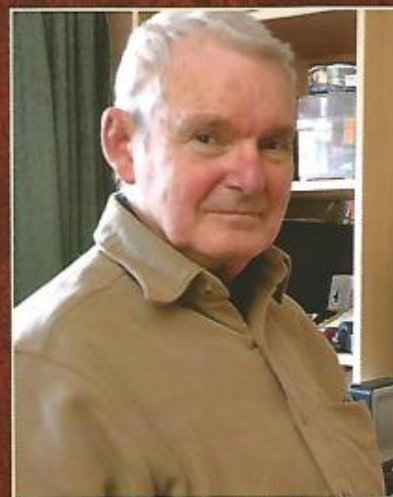
Hailed by *Fanfare Magazine* as "in the elite of today's concert cellists", Nancy Green is an internationally recognized recording artist, known for her highly acclaimed CDs of previously unrecorded works as well as staples of the cello repertoire. Her numerous CDs, which include many premieres, are broadcast frequently both in the United States and abroad and her performances have earned rave reviews internationally. Her recordings on the JRI (USA), Cello Classics (UK), and Biddulph (UK) labels have received special notice in publications such as *Fanfare Magazine* (top critic's choice of the year), *Strings Magazine*

(Editor's Choice), *MusicWeb International* (CD of the Month), *Classical Music Magazine* (CD of the fortnight) and her recording of the Brahms sonatas with duo partner Frederick Moyer was named by *Fanfare Magazine* as the "hands-down pick" for these standard works which have been recorded, sometimes multiple times, by the most acclaimed cellists in history. The Green/Moyer duo was called by *American Record Guide* "some of the best chamber playing around." International press reviews have likened her to great cellists such as Mstislav Rostropovich, Yo-Yo Ma, and Jacqueline du Pré.

Green studied at the Juilliard School with Leonard Rose and Lynn Harrell, performed in the master classes of Mstislav Rostropovich, and, after receiving a Rockefeller grant for study in London with Jacqueline du Pré, worked with Johannes Goritzki in Dusseldorf, Germany. She made her concerto debut in New York playing Dvorak concerto at Lincoln Center, was spotlighted as a Young Artist of the Year by *Musical America* and won prizes and awards including the Concert Artists Guild Award which sponsored her first New York recital. She has performed extensively as a soloist in Europe, the United States, and the Far East.

For more information and sound clips from Ms. Green's numerous and highly acclaimed CDs please visit www.nancygreencello.com.

Ms. Green's cello is a Paolo Antonio Testore made in Milan in 1732.



STEPHEN WARE

Stephen Ware is a freelance musician and programmer. He studied musical theory under John Wray at CLS, and piano under Emil Philippe at the Guildhall School of Music in London, and oboe under Joy Boughton; and he played oboe and also double-bass in the London Medical Orchestra. He was a children's doctor in Southeast England for many years from which he retired in 2007 to spend more time with his music. Stephen builds his own virtual orchestras with samples from professional libraries within Kontakt, hosted by Plogue Bidule, and controls them with his own recording sequencing and editing software,

programmed in Steem (an Atari ST emulator written by Russ and Anthony Hayward.) He has previously provided orchestral background for the Warsaw Concerto on MMO's Great Movie Concerti album (MMO 3093) as well as the Brahms Piano Concerto No. 2 in B-flat, Opus 83. He welcomes personal messages at sjw.musicmaestro@gmail.com

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STEREO

The recording utilized 24-bit technology for high-definition sound

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