

Aria Fiorentina

Violoncello & Piano

Didier Godel

EMR 45118

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Andante assai

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4 *f*

11 *mf* > *p* *mf* <

20 *poco rit.* *più f* *f* > *mf* *f*

28 *p* *p*

37

42 *rit.* *a tempo* *f*

55

63 *mf* *mp* *stacc.* *mf* 3

71 *mf* 3 *f*

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Andante assai

Violoncello

Piano



The musical score is written for Violoncello and Piano. The key signature is B-flat major (two flats) and the time signature is 6/8. The tempo is marked 'Andante assai'. The score is divided into four systems, with measures 7, 13, and 19 indicated at the beginning of their respective systems. The Violoncello part begins with a rest for the first four measures, then enters with a melody marked 'f'. The Piano part begins with a melody marked 'ff' in the right hand and a bass line in the left hand. Dynamics include 'ff', 'f', 'mf', 'p', 'più f', and 'poco rit.'. The score ends with a double bar line and a repeat sign.

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25

Measures 25-29 of the musical score. The piece is in 8/8 time with a key signature of two flats. The bass line starts with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment features sustained chords and moving lines in both hands, with dynamics ranging from *f* to *mp*.

30

Measures 30-33 of the musical score. The bass line is mostly silent, with some activity in measures 31 and 32. The piano accompaniment continues with sustained chords and moving lines, with dynamics ranging from *f* to *mp*.

34

Measures 34-38 of the musical score. The bass line features a piano (*p*) dynamic. The piano accompaniment continues with sustained chords and moving lines, with dynamics ranging from *p* to *mp*.

39

Measures 39-44 of the musical score. The bass line features a *rit.* (ritardando) marking. The piano accompaniment continues with sustained chords and moving lines, with dynamics ranging from *p* to *mp*.

45

Measures 45-49 of the musical score. The piece returns to its original tempo, marked *a tempo*. The bass line features a piano (*p*) dynamic. The piano accompaniment continues with sustained chords and moving lines, with dynamics ranging from *pp* to *mp*.

51

51

f

mf

f

f

56

56

62

62

mf

mp

mf

68

68

stacc.

mf

mp

f

f

mp

74

74

f

mf

f

79

82

85

89

93

Meno mosso**A tempo**

97

97

mf

102

102

mp *p*

107

107

f *mf* *p*

112

112

mf *mp* *p* *pp* *mp* *p*

118

rit.

Meno mosso

118

pp *pp*

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