

Poème No. 2

Violoncello & Piano

Arr.: Michal Worek

Vladimir Peskin

EMR 58503

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Andante con tanto

5 *mf* *poco rit.*

9 *a tempo* *mf* *p* *cresc.*

16 *poco rit.* *a tempo* *p* *mf*

20 *f*

26 *mp*

28 *p brillante* *f* *mp*

31 *p brillante* *f*

33 *mf* *rit.* *a tempo* *rit.*

35 *Cantabile ed espressivo* *mf*

47

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Andante con tanto

Violoncello

Piano

mf

mf

3

5

7

poco rit.

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9 a tempo

Measures 9 and 10 of the musical score. The piece is in 3/4 time and D major. Measure 9 features a piano introduction with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). Measure 10 continues with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). The tempo is marked 'a tempo'.

11

Measures 11 and 12 of the musical score. Measure 11 features a piano introduction with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). Measure 12 continues with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). The tempo is marked 'a tempo'.

13

Measures 13 and 14 of the musical score. Measure 13 features a piano introduction with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). Measure 14 continues with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). The tempo is marked 'a tempo'.

15

Measures 15 and 16 of the musical score. Measure 15 features a piano introduction with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). Measure 16 continues with a treble staff containing a whole note chord (F#4, A4, C5) and a bass staff with a sixteenth-note triplet (F#2, A2, C3). The tempo is marked 'a tempo'.

17 **a tempo**

Measures 17-18 of the musical score. The piece is in 3/4 time and D major. Measure 17 features a piano (*p*) dynamic. The bass line has a triplet of eighth notes (F#, A, C) followed by a half note (D). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). Measure 18 continues with a piano (*p*) dynamic and a *cresc. poco a poco* marking. The bass line has a half note (D) followed by a quarter note (F#). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). The piece concludes with a final chord of D major.

19

Measures 19-20 of the musical score. Measure 19 features a mezzo-forte (*mf*) dynamic. The bass line has a triplet of eighth notes (F#, A, C) followed by a half note (D). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). Measure 20 features a forte (*f*) dynamic. The bass line has a half note (D) followed by a quarter note (F#). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). The piece concludes with a final chord of D major.

21

Measures 21-22 of the musical score. Measure 21 features a forte (*f*) dynamic. The bass line has a triplet of eighth notes (F#, A, C) followed by a half note (D). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). Measure 22 features a forte (*f*) dynamic. The bass line has a half note (D) followed by a quarter note (F#). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). The piece concludes with a final chord of D major.

23

Measures 23-24 of the musical score. Measure 23 features a mezzo-forte (*mf*) dynamic. The bass line has a triplet of eighth notes (F#, A, C) followed by a half note (D). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). Measure 24 features a mezzo-forte (*mf*) dynamic. The bass line has a half note (D) followed by a quarter note (F#). The treble line has a sixteenth-note triplet (F#, A, C) followed by a sixteenth-note triplet (D, F#, A), then a half note (D). The piece concludes with a final chord of D major.

25

Measures 25-26 of a musical score. The piece is in D major (two sharps). Measure 25 features a piano introduction with a forte (*f*) treble staff and a mezzo-piano (*mp*) bass staff. The treble staff contains a triplet of eighth notes and a triplet of sixteenth notes. The bass staff contains a triplet of eighth notes. Measure 26 continues with a mezzo-piano (*mp*) treble staff and a mezzo-piano (*mp*) bass staff, both featuring triplet eighth notes. The key signature changes to E major (three sharps) at the end of measure 26.

27

Measures 27-28 of a musical score. Measure 27 features a mezzo-piano (*mp*) treble staff and a mezzo-piano (*mp*) bass staff, both featuring triplet eighth notes. Measure 28 continues with a mezzo-piano (*mp*) treble staff and a mezzo-piano (*mp*) bass staff, both featuring triplet eighth notes. The key signature changes to F# major (three sharps) at the end of measure 28.

29

Measures 29-30 of a musical score. Measure 29 features a piano (*p*) treble staff and a piano (*p*) bass staff, both featuring triplet eighth notes. Measure 30 continues with a mezzo-piano (*mp*) treble staff and a mezzo-piano (*mp*) bass staff, both featuring triplet eighth notes. The key signature changes to G major (one sharp) at the end of measure 30.

31

Measures 31-32 of a musical score. Measure 31 features a piano (*p*) treble staff and a piano (*p*) bass staff, both featuring triplet eighth notes. Measure 32 continues with a mezzo-piano (*mp*) treble staff and a mezzo-piano (*mp*) bass staff, both featuring triplet eighth notes. The key signature changes to A major (no sharps or flats) at the end of measure 32.

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