



Le quattro stagioni

L'inverno

Antonio Vivaldi
(1678-1741)

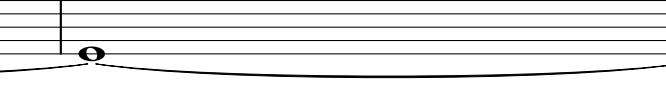
per cinque violoncelli
Reinier van der Wal

$\text{J} = 38$
Largo

Cello 1 |  
mf
sempre pizz.

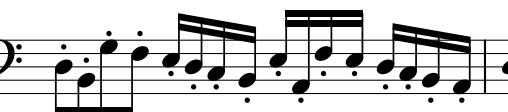
Cello 2 |  
mp
sempre pizz.

Cello 3 |  
mp

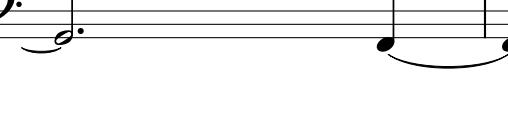
Cello 4 |  
mp
sempre pizz.

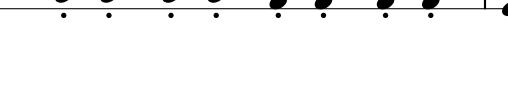
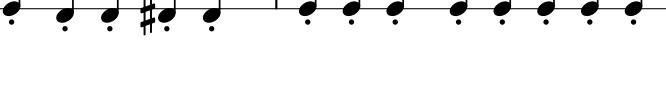
Cello 5 |  
mp

Vc. 1 |  
3

Vc. 2 |  

Vc. 3 |  

Vc. 4 |  

Vc. 5 |  

6

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

This section shows measures 6 through the end of the page. Vc. 1 features slurs and grace notes. Vc. 2 and Vc. 3 play eighth-note patterns. Vc. 4 has a sustained note followed by a fermata. Vc. 5 has eighth-note patterns.

8 *tr*

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

This section shows measures 8 through the end of the page. Vc. 1 has trills. Vc. 2 and Vc. 3 play sixteenth-note patterns. Vc. 4 has sustained notes with fermatas. Vc. 5 has eighth-note patterns.

11

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

This section consists of four measures of music for five double bass parts. Measures 11 and 12 show Vc. 1, 2, and 3 playing eighth-note patterns with grace notes, while Vc. 4 and 5 play sixteenth-note patterns. Measures 13 and 14 continue this pattern, with Vc. 1, 2, and 3 maintaining their eighth-note grace-note patterns. Measure 14 concludes with a trill over the last two measures.

14

Vc. 1

Vc. 2

Vc. 3

Vc. 4

Vc. 5

This section continues the musical score for five double bass parts. Measures 15 and 16 show Vc. 1, 2, and 3 playing eighth-note patterns with grace notes, while Vc. 4 and 5 play sixteenth-note patterns. Measures 17 and 18 continue this pattern, with Vc. 1, 2, and 3 maintaining their eighth-note grace-note patterns. Measure 19 concludes with a trill over the last two measures.

17

tr

Vc. 1

Vc. 2 arco

Vc. 3 arco

Vc. 4 arco

Vc. 5

This musical score consists of five staves, each representing a violin (Vc. 1 through Vc. 5). The music begins at measure 17. Vc. 1 starts with a trill (indicated by 'tr') and a fermata over the first note. Vc. 2, 3, and 4 play eighth-note patterns in a repeating sequence. Vc. 5 plays sixteenth-note patterns. All parts end with a fermata and an 'arco' instruction.