



IMPORTANT

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CELLO

String

Quartet

Album

Contents:

I: Halleluia Chorus G. F. Handel
II: Arrival of the Queen of Sheba G. F. Handel
III: Jesu Joy of Our Desiring J. S. Bach
IV: Ave Maria C. Gounod
V: Humoresque A. Dvorak
VI: Finale A. Dvorak
VII: Nocturne in Eb F. Chopin
VIII: ... Largo G. F. Handel
IX: The Girl with the Flaxen Hair C. Debussy
X: Ride of the Valkyries R. Wagner

All arrangements by Matthew Hindson

I: "Halleluia Chorus" from The Messiah CELLO

G.F. Handel, arr. M.Hindson © 1996

1 **Joyously**

6

11

17

23

29

35

42

48

53

58

62

66

73

79

85

90

Much Slower

II: Arrival of the Queen of Sheba

CELLO

G.F.Handel, arr. M.Hindson, ©1996

Allegro



7



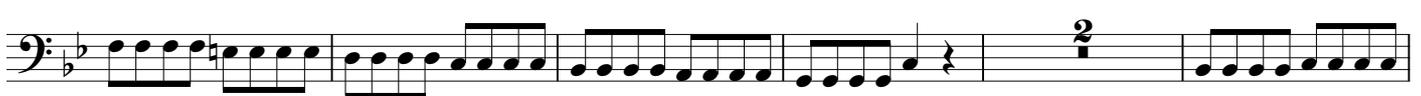
13



21



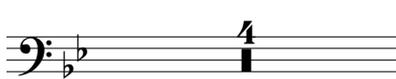
31



38



45



49



55



60



67



75



79



84



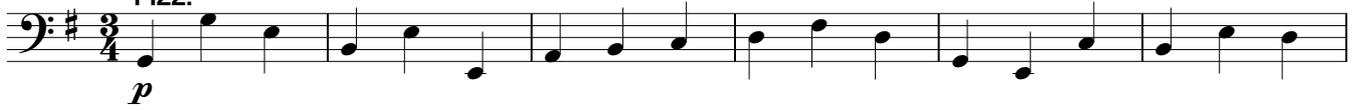
III: Jesu Joy of Our Desiring

CELLO

J.S. Bach, arr. M.Hindson © 1996

Moderato, Flowing

PIZZ.



7

ARCO



13



19



26



32



39



46



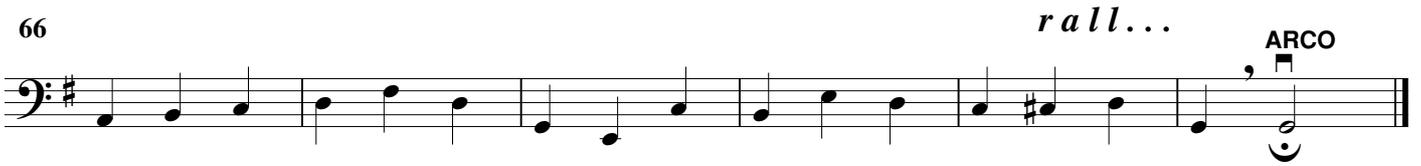
53



59



66



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IV: Ave Maria

CELLO

C.Gounod, arr. M.Hindson © 1996

Andante ♩=80 poco rit. A Tempo

7

14

20

26

31

35

mf > > > > > > *p* *sim.*

mp

crescendo...

f

rall...

diminuendo... *p*

V: Humoresque

CELLO

A.Dvorak, arr. M.Hindson ©1996

Moderato

PIZZ. *p* *sim.*

6 ARCO PIZZ. ARCO

11 *mf*

15

19 PIZZ. ARCO PIZZ. *p*

24 ARCO *f* **Risoluto** *mf*

28

32 *poco rit.* **A Tempo** *f*

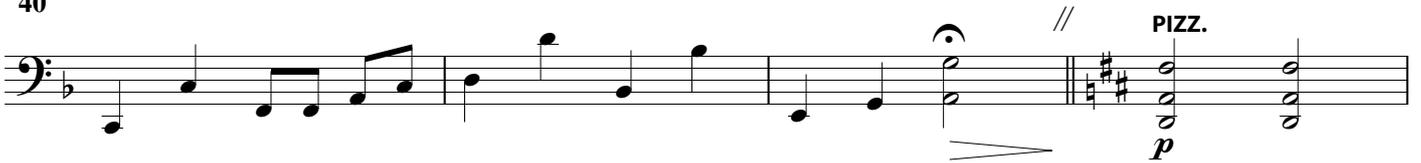
36



40

molto rit...

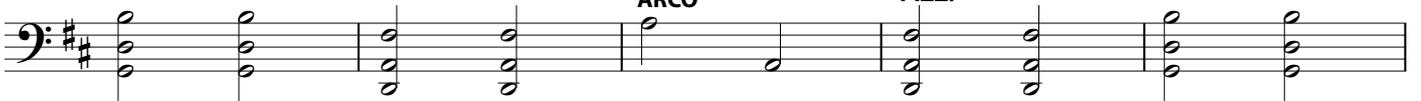
A Tempo



44

ARCO

PIZZ.



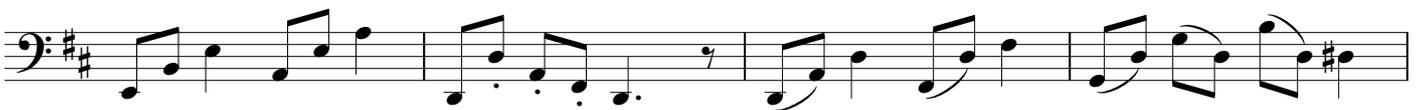
49

ARCO

mf

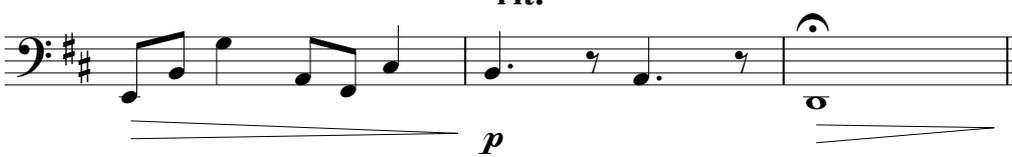


53



57

rit.



VI: "Finale" from Sonatina in G Minor

Allegro ♩=132

A. Dvorak arr. M.Hindson ©1996

p

7

f

14

f

21

p *f*

28

p rit... *pp*

35 A Tempo

f

42

f

49

diminuendo...

56 poco a poco rit... A Tempo

p *p*

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137

ARCO

Musical notation for measures 137-144. The piece is in G major (one sharp). It begins with a piano (*p*) dynamic. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics.

145

Musical notation for measures 145-151. The piece continues in G major. Measures 145-150 are marked *pp* (pianissimo). The notation includes a double bar line and a key signature change to D major (two sharps) for measures 151-152.

152

Musical notation for measures 152-159. The piece is in D major. The notation features a mix of eighth and sixteenth notes. A forte (*f*) dynamic is indicated at the end of the section.

160

Musical notation for measures 160-166. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics.

167

Musical notation for measures 167-175. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics. A triplet of eighth notes is marked with a '3' above it.

176

Musical notation for measures 176-180. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics. A forte (*ff*) dynamic is indicated at the beginning.

181

Musical notation for measures 181-186. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics. Triplet markings are present above some groups of notes.

187

Musical notation for measures 187-193. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics. A forte (*f*) dynamic is indicated at the beginning, and a fortissimo (*ff*) dynamic is indicated later.

194

Musical notation for measures 194-200. The notation features a mix of eighth and sixteenth notes, with some notes beamed together. There are several slurs and hairpins indicating dynamics. A fortissimo (*ff*) dynamic is indicated at the beginning, and a *diminuendo...* instruction is present. The piece concludes with a triplet of eighth notes.

268

sfz sfz sfz sfz sfz sfz

275

sfz sfz sfz sfz mf

282

289

sfz

295 **Molto Tranquillo**

mp dolce

302

pp

309

pp

317

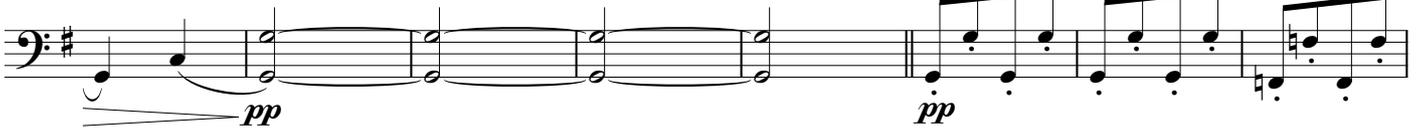
pizz. mf

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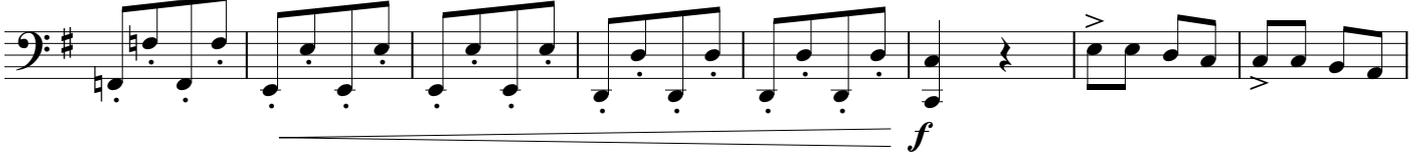
326 ARCO



334



342



350



357



364



372



VII: Nocturne in E-flat Major

CELLO

F.Chopin, arr. M.Hindson © 1996

Andante, Sempre Rubato $\text{♩} = 132$

Vln I

p dolce e espressivo

PIZZ.

Cello

p

4

f

p

ARCO

sim.

7

p

pp

PIZZ.

poco rall.

p

11

f

A Tempo

ARCO

poco rall.

mp

A Tempo

p

sim.

14

cresc...

17

p

f

mp

poco rall.

f

mp

f p
A Tempo

24

p *pp sempre*

27

dolciss.

p

30

f con forza

with 8va ad lib.

32

f *ff* *p*

33

f

rall...

35

A Tempo

pp *ppp*

pp *ppp*

VIII: Largo

CELLO

from Violin Sonata in D Major

G.F. Handel, arr. M.Hindson ©1996

(Slowly) ♩ = 60

7

14

21

27

34

41

48

mf

p

mf

mp

mf

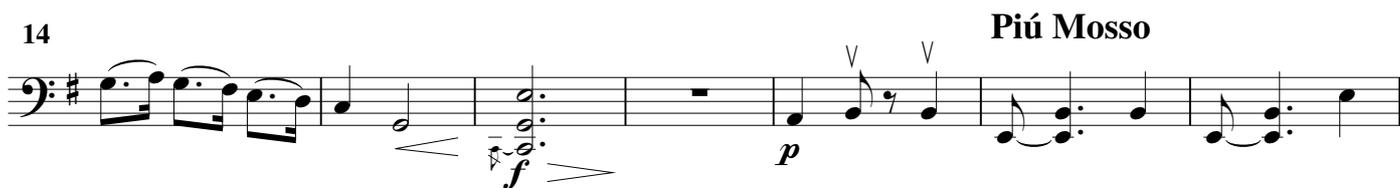
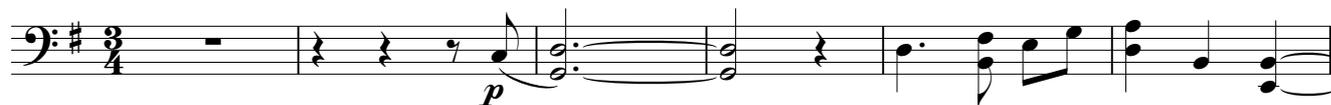
p

rall...

IX: The Girl with the Flaxen Hair CELLO

by C. Debussy, arr. M. Hindson © 1996

Very Calm and Sweetly Expressive ♩ = 66



X: Ride of the Valkyries

CELLO

R. Wagner, arr M. Hindson ©1996

Allegro ♩.=108

The musical score is written for Cello in bass clef, key of D major (two sharps), and 3/8 time. The tempo is marked 'Allegro' with a quarter note equal to 108 beats per minute. The score is divided into nine staves, each starting with a measure number. The first staff begins with a dynamic of *sfz* and includes a fermata over the second measure. The second staff contains measures 7-9, with measure 9 ending in a *p* dynamic. The third staff starts at measure 10 and includes a *p* dynamic at the end. The fourth staff starts at measure 21 and includes a *p* dynamic. The fifth staff starts at measure 26 and includes a *p* dynamic. The sixth staff starts at measure 31 and includes a *p* dynamic. The seventh staff starts at measure 36 and includes a *ff* dynamic. The eighth staff starts at measure 41 and includes a *fp < f* dynamic. The ninth staff starts at measure 47 and includes *fp < f* and *f* dynamics.

52

57

62

67

68

72

77

82

88

94

97

A Tempo