

Cello

Arranged for Small Orchestra

TREEMONISHA

OPERA

in Three Acts

Words and Music

BY

SCOTT JOPLIN.

Parts for
Clarinet in Bb, Cornet in Bb,
Trombone,
1st Violin, 2nd Violin, Cello, Bass,
Piano & Drums

"Treemonisha" - Overture

Orchestrated from the piano reduction, ed. Scott Joplin 1911

Composer Scott Joplin 1911
Orchestration Klaus Pehl 1995

Cello

1 **A** Allegretto

55 **E** p. 2 *Largo con espressione*

63

71

79

86

93

97 **F**

molto rall. e dim. *mf*

102

107 *mf* *f rit.*

115 **G** *mp*

123

131 *mp* *p. 3*

139 *mf* **H** 4 **J** 4 *cresc. poco a poco*

153

157 *f* *ff* *cresc. poco a poco*

163 **K** 2 *mp* 2

173 *mf* 2 *mp*

183

191 **L** *p* *mf*

199 *p* *mf* *poco rit.*

207 **M** *mf*

213 *f*

217

Musical staff 217: Bass clef, key signature of two flats (B-flat and E-flat). The staff contains a sequence of eighth and sixteenth notes, some beamed together. The dynamics are marked *mp* and *cresc. poco a poco*.

223

Musical staff 223: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) above many notes. The dynamic is marked *f*.

227

Musical staff 227: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) above many notes. The dynamic is marked *fp*.

231

Musical staff 231: Bass clef, key signature of two flats. The staff contains a sequence of eighth notes with a box around the first note and the letter 'N' above it. The dynamic is marked *f*.

238

Musical staff 238: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) above many notes and an accent (^) above a specific note. The dynamic is marked *ff sempre*.

243

Musical staff 243: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) above many notes.

247

Musical staff 247: Bass clef, key signature of two flats. The staff contains a sequence of eighth and sixteenth notes with accents (>) above many notes. The dynamic is marked *accel.*

"Treemonisha" - No. 4 We're Goin' Around

Orchestrated from the piano reduction, ed Scott Joplin 1911

Composer Scott Joplin 1911
Orchestration Klaus Pehl 1994

Cello

5 **A**
mp *f* *mp* *f*

13
mp *f* *mp* *f*

21 **Interl. 1** 23 **B1**
f *sfz* *mf*

27
mf

35 **B2** 39
f

43

50 58 **Interl. 2**
mf

59 **A2**
mp 2 2

67 2 **Interl. 1** *mf* *sfz*

77 **B3** *mf*

85 *mf*

93 **B4** *f*

99 *f*

107 **Coda** *mp* *pp*

"Treemonisha" - No. 13 Frolic Of The Bears

Orchestration after the piano reduction, ed. Scott Joplin 1911

Composed by Scott Joplin 1911
Orchestrated by Klaus Pehl 1994

Cello

1 *mf* *cresc.*

5 *f* *decresc.* *mf* *molto rit.*

9 **A** *a tempo* *mp* *cresc.*

17 *a tempo* *mp* *cresc.* *f*

25 **B** *sempre*

31 *p*

37 *mf* *poco rit* *a tempo* *f* *sempre*

43

49 **C** *f*

53 *p*

61

f

67

73 **D**

7

f *molto rit.*

81 **Coda**

4

a tempo *p* *molto rit.*

89 **E** *a tempo*

mp *cresc.* *f*

97 *a tempo*

mp *cresc.*

3

107

2

ff

114

"Treemonisha" - No 16. We Will Rest Awhile
Orchestrated after the piano reduction, ed. Scott Joplin 1911

Composed by Scott Joplin 1911
Orchestration by Klaus Pehl 1995

Cello ♩ =88

1 2 3 *p*

3 **A**

4 5 6

7

8 9 10 rit. a tempo

11

12 13 14

15


16 17 18 rit. a tempo

"Treemonisha" - No. 18 Aunt Dinah has Blowed de Horn

Orchestration after the piano reduction, ed. Scott Joplin 1911

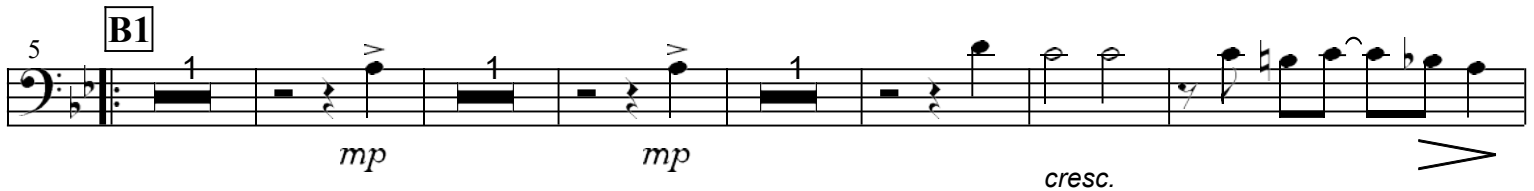
Composed by Scott Joplin 1911
Orchestrated by Klaus Pehl 1995

Cello **A**

 = 172



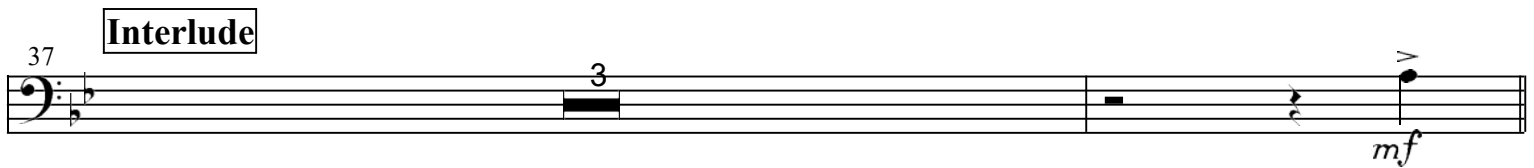
B1



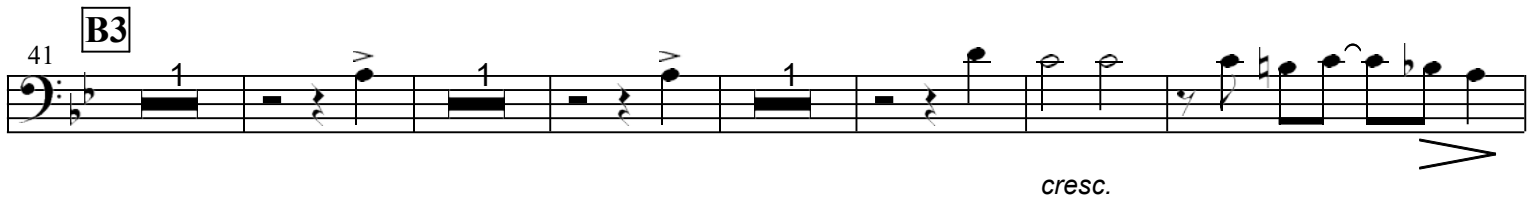
B2



Interlude



B3



57 **B4**
ff

61 *cresc.*

65 *ff*

69

73 **Coda**
mf

"Treemonisha" - No 19. Prelude to Act 3
Orchestration after the piano reduction, ed. Scott Joplin 1911

Scott Joplin 1911
orch. Klaus Pehl 1994

Cello

Measures 1-43 of the Cello part for "Treemonisha" - No 19. The score is written in bass clef with a key signature of one flat (B-flat major) and a 2/4 time signature. It includes various musical notations such as dynamics (mp, mf, ff, p), articulation (accents), and performance directions (rit., a tempo, cresc., poco rit.).

Measures 1-8: *mp*, **A**, *mf*

Measures 9-12: *rit.*

Measures 13-16: *a tempo*, *mf*

Measures 17-20: **B**

Measures 21-24: *cresc.*, *ff*, *mf*

Measures 25-28: *cresc.*

Measures 29-32: *rit.*, *f*

Measures 33-38: **C**, **1** *Tempo I*, *mp*, *cresc. molto*

Measures 39-42: *ff*

Measures 43: *poco rit.*, *p*

49 **Tempo I** p. 2 2

55 *mf*

59 *rit.* *a tempo*

63 *p* 64 65 **1**

Detailed description: This is a musical score for a bass clef instrument, likely a cello or double bass, in the key of D major. The score consists of four staves of music. The first staff (measures 49-54) is marked 'Tempo I' and 'p. 2'. The second staff (measures 55-58) is marked 'mf'. The third staff (measures 59-62) contains a 'rit.' (ritardando) marking followed by an 'a tempo' marking. The fourth staff (measures 63-65) is marked 'p' (piano) and includes a first ending bracket labeled '1' over measures 64 and 65. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. A large hairpin crescendo is visible between measures 59 and 65.

"Treemonisha" - No 27. A Real Slow Drag
Orchestration after the piano Reduction, ed. Scott Joplin 1911

Composed by Scott Joplin 1911
Orchestrated by Klaus Pehl 1994

Cello

3 **A** 1
mf *mf*

9 1 1
f *mf*

15 *f*

19 21 **B1** 17

39 **B2** *mf*

43 *cresc. poco a poco*

47 *mf* *cresc. f*

52 *p* *f*

57 59 **C1** *mf*

63 1 *f* *mp*

Detailed description: This is a musical score for Cello, consisting of ten staves of music. The piece is in 4/4 time and features a variety of dynamics and articulations. The score includes several boxed section markers: 'A' at measure 1, 'B1' at measure 21, 'B2' at measure 39, and 'C1' at measure 59. The dynamics range from piano (*p*) to fortissimo (*f*), with many passages marked *mf* (mezzo-forte). The score includes numerous slurs, accents, and dynamic markings such as *cresc. poco a poco* and *cresc. f*. The piece concludes with a first ending bracket at measure 63.

69

75 **C2** *f*

81 *mf* **1** *f* *mp* *f*

87 *f* *mp* *f* *molto cresc.* *ff*

91 **B3** solo *mf*

97 *cresc.* *mf* *cresc.*

103 *p*

109 **B4** *f*

113

117 *cresc.* *ff*

123 *mf* *ff* p. 2 *poco rit.* *fp*

TREEMONISHA

OPERA in Three Acts

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Act 1.

NO. 1. <u>OVERTURE</u>	80	NO. 12. THE RESCUE.....	30
NO. 2. THE BAG OF LUCK.....	80	NO. 13. <u>WE WILL REST AWHILE</u>	30
NO. 3. THE CORN HUSKERS.....	35	NO. 14. GOING HOME.....	30
NO. 4. <u>WE'RE GOIN' AROUND</u>	70	NO. 15. <u>AUNT DINAH HAS BLOWED DE HORN</u>	50
NO. 5. THE WREATH.....	30	— Act 2. —	
NO. 6. THE SACRED TREE.....	80	NO. 16. <u>PRELUDE TO ACT 3</u>	50
NO. 7. SURPRISED.....	20	NO. 17. I WANT TO SEE MY CHILD.....	50
NO. 8. TREEMONISHA'S BRINGING UP.....	80	NO. 18. TREEMONISHA'S RETURN.....	80
NO. 9. GOOD ADVICE.....	80	NO. 19. WRONG IS NEVER RIGHT.....	80
NO. 10. CONFUSION.....	70	NO. 20. ABUSE.....	30
— Act 2. —		NO. 21. WHEN VILLAINS RAMBLE FAR AND NEAR.....	60
NO. 11. SUPERSTITION.....	80	NO. 22. CONJURORS FORGIVEN.....	30
NO. 12. TREEMONISHA IN PERIL.....	70	NO. 23. WE WILL TRUST YOU AS OUR LEADER.....	80
NO. 13. <u>FROLIC OF THE BEARS</u>	70	NO. 24. <u>A REAL SLOW DRAG</u>	80
NO. 14. THE WASP NEST.....	30		

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