

“Cello” Etude  
Op. 25 No. 7

Frederic Chopin  
*Arranged by David Marlatt*

This etude, from the second set of studies, is popularly known as the "Cello" due to the prominent melody played in the left hand. There are several arrangements of this work for cello and piano, the most famous version being by Glazunov. He altered the key from C# minor to D minor. That is the key of this arrangement for brass quintet which has been written to feature the tuba.

*It was arranged featuring Patrick Sheridan with the All-Star Brass.*

Note: There are *significant* differences between this printed arrangement and the wonderful recording by the group. They made these changes during the recording process to allow for complete freedom of the soloist.

*“Groups that want to tackle these charts will probably eventually get our recording. They will then hear any changes and that may provoke questions about why. Questions are good for all of us since it gets people talking not only about the charts, but about why any decision is made at all, on a transcription where artistic freedom is always king.”*

PREVIEW ONLY

Jens Lindemann

This is an example of great artists incorporating their own collaborative ideas to make a work “their own”. Another group may take this same arrangement and alter it differently again to suit their taste and players.

ISBN: 9781554736355  
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COST: \$15.00  
DURATION: 4:45

DIFFICULTY RATING: Difficult  
Brass Quintet

for Patrick Sheridan and the All-Star Brass at the suggestion of Jennifer Snow

# 'CELLO' ETUDE

Op. 25 No. 7

F. Chopin  
(1810-1849)

Arranged by David Marlatt

Solo Tuba

E♭ Trumpet  
B♭ part provided

B♭ Flugel horn

F Horn

Trombone

*Lento* *p* *mf* *poco rit.* *mp* *p*

4 5 6 7 3

*p*

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8 9 10 11

*tr* *p* *mf* *mp*

*pp* *mp*

*pp* *sempre tenuto*

12 *poco accel.*

13

14

15

*p*

*mf*

*pp*

16 *rit.*

17

18 *a Tempo*

19

*p*

*pp*

*pp*

*pp*

20

21

22

*pp*

*p*

*p*

*pp*

*lead*

*mf*

*sempre tenuto*

*sempre tenuto*

23 *p* *mf* *p*

25

26 *f* *mp* *mf* *mp* *mf*

27 *f* *mf*

28 *riten. (hold back)* *a Tempo* *p* *f* *pp* *pp* *pp*

29 *p*

30 *pp* *pp*

Measures 31-34 of the cello etude. The bass line features a rhythmic pattern of eighth notes with slurs. The upper staves provide harmonic support with chords and melodic fragments.

Measures 35-38 of the cello etude. Measure 37 includes a *rit.* (ritardando) marking. Measure 38 includes an *a Tempo* marking and a *tr* (trill) marking. Dynamics include *p* (piano) and *pp* (pianissimo).

Measures 39-42 of the cello etude. Measure 41 includes a *pp* (pianissimo) marking. Measure 42 includes an *mp* (mezzo-piano) marking and a *lead* marking. Dynamics include *pp* and *mp*.

43 *mp* 44 *p* 45 *riten. (hold back)* 46 *a Tempo* *f*

47 *mf* 48 49 50

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51 *tr* 52 53 *poco rit.* *p* *pp*

a Tempo

54 *f* 55 *f* 56 *mf* 57 *mf* *tr*

58 *mf* 59 *mf* 60 *p* 61 *p*

*p* *pp* *lead* *p*

*riten. (hold back)*

62 *p* 63 *p* 64 *f* 65 *f*

*not lead* *pp* *mf* *mf* *mf*

66 67 68

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

*mp* *p* *pp*

The image shows a musical score for a cello etude, page 7, covering measures 66, 67, and 68. The score is written for five staves: a bass staff at the top, followed by three treble staves, and a bass staff at the bottom. The key signature is one sharp (F#) and the time signature is 4/4. The music features a variety of dynamics, including mezzo-piano (*mp*), piano (*p*), and pianissimo (*pp*). The notation includes eighth and sixteenth notes, rests, and slurs. The first staff (bass) has a melodic line with dynamics *mp*, *p*, and *pp*. The second staff (treble) has a melodic line with dynamics *mp*, *p*, and *pp*. The third staff (treble) has a melodic line with dynamics *mp*, *p*, and *pp*. The fourth staff (treble) has a melodic line with dynamics *mp*, *p*, and *pp*. The fifth staff (bass) has a bass line with dynamics *mp*, *p*, and *pp*.

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