

Beethoven, Symphonie no.5

Violoncello

4

Andante con moto (♩ = 92)

*p dolce* *f*

8 *p* *f* *p* *p* *cresc.* *f* *p* *f* *p*

22 *pizz.* *ff* *sempre ff*

35 *sf* *sf* *pp* *sempre p*

47 *cresc.* *f* *f* *p dolce*

55 *f* *p* *cresc.* *f* *p* *p* *cresc.* *f* *p*

69 *f* *p* *pizz.* *ff*

79 *sf* *sf* *pp*

89

95 *cresc.* *f ff* *p dolce*

101

105 *pp* *pizz.*

112 *f* *arco*

Violonecello e Basso.

Zweiter Act.

Nº 4. Maestoso.

Andante.

*f f ff pp*

*p*

*decresc. pp*

Nº 5. Adagio.

*Viola*

*2 pizz. 6 pizz. pp pizz. pp*

*arco cresc. pp arco p cresc. p cresc. p*

*unis. p Vel. Solo. p p cresc. p*

*decresc*

Beethoven, Die Geschöpfe des Prometheus op.43 no.5

Violoncello e Basso.

Andante quasi Allegretto.

*dolce*

*pizz*

*p*

*arco*

*f*

*sf*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*p*

*cresc.*

*sf*

*p*

*cresc.*

*p*

*cresc.*

*cresc.*

*p*

*cresc.*

Brahms, Concerto pour piano no.2

Violoncell

419 3 pizz. 3 3 [H] 1 arco *ff molto marc.* Tutti

436 *f* *ff ben marc.* Solo

447 *fz fz fz fz*

Andante (M. M. ♩ = 84)

Violoncell I Solo *mp espress.* Tutti

Violoncell II III *p pizz.* *div. p*

4 *f* *mf arco* *mp* *p* *pizz.*

Vcell. I Solo

Vcell. II *p* *cresc. -*

Vcell. III *p* *cresc. -*

13 Solo *mf* *pizz.* *p* *dolce* *arco mf* [A]

20 *p* *dolce* *pp rit.* *in tempo* *pp* *rit.* *in tempo* Solo *rit.* [B]

Brahms, Concerto pour piano no.2

8

Violoncell

34 Klav. **B** Alle arco  
*f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *f* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *f* *fp* *f* *f*

52 *sf* *mf* *pizz.* *p* *dim.* *arco* *rit. molto* *pp dim.* *ppp*

59 Più Adagio *pp sempre* *rit.* *dim.*

70 **D** Tempo I Tutti *p dolce* *p div.* *f* *p* *pizz.* *mf arco*

Vcell. I Solo

75 Solo *dolce* *p* *pizz.*

79 Tutti Solo *cresc.* *mf* *cresc.* *mf arco*



Violoncell

83 **E** Tutti dolce

88 Solo rit. dim. rit. p dim. arco cresc. f mf

93 Più Adagio ad lib. pizz. arco pp

Allegretto grazioso (M.M. = 104)

Solo Br. p pizz.

14 3 p dim.

29 1 1 1 **A** pizz. Tutti arco pp p cresc. f sf

42 Solo 1 Tutti Solo 1 Tutti sf cresc. sf sf ff sf

53 Solo 5 pizz. p poco f espr.

70 3 2

Violoncell

Adagio non troppo

*poco f espr.*

6

12 *poco f* *dim.* *p* *dim.* **A** Fl. I 4

23 *p* *dim.* *p cresc.*

29 *f* *dim.* *p* 3 3

**B** L'istesso tempo, ma grazioso *dim.*  
pizz.

33 *p* *pp*

38 arco *pp* *dim.* pizz. *pp* *cresc.* *f* *p*

42 arco *f* *dim.* *p* *pp* *p espr.*

47 *p cresc.* **C** *f* *poco f*

50 *cresc.* *f* *poco f*

52 *cresc.* *f*

Violoncell

54 *f* *p* *dim.*

57 *p* *cresc.* *f* *p* *dim.*

62 *dim.* *dolce* *p* *cresc.* *pizz.* *p*

68 *arco*

73 *p*

77 *poco f* *f* *dim.* *p* *dolce dim.*

82 *p* *cresc.* *f* *f*

87 *f*

92 *f* *f* *f*

96 *pp* *mp* Fl. 1

101 *f* *f* *p* *p* *p*



VIOLONCELLES

7 au Mouvt

arco pizz. arco

DIV. *p* arco *p* *pizz.* 2 *p espress.* *mf appassion.* arco

*mf*

*più p* *cresc.*

*pizz.*

8

*pp* *pp* *pp cresc.* *pizz.* *p* *mf*

Retenu a Tempo

arco *sfz* *sfz* *sfz* *p e molto dim.* *pp* 1

Un peu plus mouvementé

9

1-2 *p* *sfz* *p* 1-2-3-4 *mf* *f* *p*

3-4 *16 tres rythmè* *vvelles* 5-6 9-10-11-12 *mf* *f* *p*

7-8 13-14-15-16 *mf* *f* *p*

VIOLONCELLES

*mf* *sf* *f* *ff* *dim.*

*mf* *sf* *f* *ff* *dim.*

*p*

En animant

*p* *pizz.* *arco* *pizz.*

*pp* *pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

*p* *pp* *pp* *p cresc.*

*pizz.* *arco* *pizz.*

10

au Mouvt

*arco* *pizz.*

*DIV. en 2* *molto cresc.* *f sfz* *p*

*arco* *pizz.*

# Midsummer Night's Dream

## Ein Sommernachtstraum Op.61, MWV M13

Written 1842. First perf. 14. October 1843 in Neuen Palais Potsdam (near Berlin)

Felix Mendelssohn Conductor

Felix Mendelssohn-Bartholdy

(1809-1847)

70 **C** N° 1: Scherzo. Allegro vivace

78

85

91 **D** 3 **F** *p* *cresc.*

101 *f* *cresc.* *ff*

111 2 **N** *sf* *p*

119 *p*

125

131 *(p)* *cresc.*

136 *sf* *f* **O**

Mozart  
Symphony 35 Cello and Bass - 6

Presto

*p*

7

*f*

12

17

22

27

31

*sf*

35

*sf* *sf* *p*

40

*fp*

45

*fp*

50

**3**

Symphony 35 Cello and Bass - 7

57

Musical staff 57: Bass clef, key signature of two sharps (F# and C#). The staff contains a continuous eighth-note pattern. A dynamic marking of *f* is placed below the first measure.

62

Musical staff 62: Bass clef, key signature of two sharps. The staff contains a continuous eighth-note pattern with slurs. Dynamic markings of *fp* are placed below the first, second, third, fourth, fifth, and sixth measures.

67

Musical staff 67: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. Dynamic markings of *sfp* are placed below the first and second measures, and a *p* marking is placed below the third measure.

74

Musical staff 74: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. Dynamic markings of *fp* and *p* are placed below the first and sixth measures, respectively.

82

Musical staff 82: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests.

88

Musical staff 88: Bass clef, key signature of two sharps. The staff contains a continuous eighth-note pattern. Dynamic markings of *f*, *p*, and *f* are placed below the first, fourth, and eighth measures, respectively.

93

Musical staff 93: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. Dynamic markings of *p* and *f* are placed below the first and fifth measures, respectively.

98

Musical staff 98: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. Dynamic markings of *p*, *f*, and *p* are placed below the first, fifth, and eighth measures, respectively.

104

Musical staff 104: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. Dynamic markings of *f*, *p*, and *fp* are placed below the first, eighth, and tenth measures, respectively.

112

Musical staff 112: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. A dynamic marking of *fp* is placed below the fifth measure.

119

Musical staff 119: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. A dynamic marking of *fp* is placed below the first measure.

126

Musical staff 126: Bass clef, key signature of two sharps. The staff contains a series of notes with slurs and rests. A triplet marking of **3** is placed above the final three notes.



Symphony 35 Cello and Bass - 8

134

Musical staff 134: Bass clef, key signature of two sharps (F# and C#). The staff contains a series of eighth notes, mostly beamed in pairs, with a dynamic marking of *p* (piano) at the beginning. A slur covers the first two measures.

138

Musical staff 138: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *p* (piano) at the beginning. A slur covers the first two measures.

144

Musical staff 144: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

149

Musical staff 149: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

154

Musical staff 154: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

159

Musical staff 159: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

164

Musical staff 164: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

169

Musical staff 169: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *f* (forte) at the beginning. A slur covers the first two measures.

174

Musical staff 174: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *sf* (sforzando) at the beginning. A slur covers the first two measures.

179

Musical staff 179: Bass clef, key signature of two sharps. The staff contains eighth notes, with dynamic markings of *sf* (sforzando), *p* (piano), and *fp* (fortissimo) at the beginning. A slur covers the first two measures.

185

Musical staff 185: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *fp* (fortissimo) at the beginning. A slur covers the first two measures.

191

Musical staff 191: Bass clef, key signature of two sharps. The staff contains eighth notes, with a dynamic marking of *fp* (fortissimo) at the beginning. A slur covers the first two measures.

Symphony 35 Cello and Bass - 9

197

197 *f* **3**

197: Musical staff in bass clef with a key signature of two sharps (F# and C#). It begins with a quarter rest, followed by a triplet of eighth notes. The dynamic is *f*. The staff continues with eighth-note patterns and a quarter note.

204

204 *fp fp fp fp*

204: Musical staff in bass clef with a key signature of two sharps. It features a steady eighth-note pattern that transitions into four groups of sixteenth notes, each marked with *fp*.

209

209 *fp fp f sfp sfp*

209: Musical staff in bass clef with a key signature of two sharps. It starts with eighth-note patterns marked *fp*, followed by a quarter note marked *f*, and ends with two half notes marked *sfp*.

215

215 *p p*

215: Musical staff in bass clef with a key signature of two sharps. It begins with a quarter rest, followed by dotted quarter notes marked *p*, and ends with a quarter rest and a dotted quarter note marked *p*.

221

221

221: Musical staff in bass clef with a key signature of two sharps. It starts with a quarter rest and dotted quarter notes, followed by eighth-note patterns and a half note.

227

227 *p*

227: Musical staff in bass clef with a key signature of two sharps. It features eighth-note patterns with a flat accidental, followed by a half note and a quarter note, ending with a half note marked *p*.

233

233

233: Musical staff in bass clef with a key signature of two sharps. It contains eighth-note patterns and quarter notes.

240

240 *f*

240: Musical staff in bass clef with a key signature of two sharps. It begins with a half note, followed by a quarter rest and eighth-note patterns marked *f*.

246

246

246: Musical staff in bass clef with a key signature of two sharps. It features eighth-note patterns and a half note.

251

251

251: Musical staff in bass clef with a key signature of two sharps. It starts with quarter notes and eighth-note patterns.

256

256

256: Musical staff in bass clef with a key signature of two sharps. It contains eighth-note patterns and quarter notes with a sharp accidental.

260

260

260: Musical staff in bass clef with a key signature of two sharps. It features eighth-note patterns and quarter notes, ending with a quarter rest.

Prokofieff, Symphonie no.5

Violoncelli

30 79 Poco più tranquillo

div.  
a4

Musical score for cellos, measures 30-32. The score consists of four staves. The first three staves are grouped with a red bracket on the left. The tempo is marked 'Poco più tranquillo'. Dynamics include *mf espr.* and *f*. There are fermatas and accents over notes.

Musical score for cellos, measures 33-35. The score consists of four staves. Dynamics include *dim.*, *p*, and *mf*. There are fermatas and accents over notes.

Musical score for cellos, measures 36-38. The score consists of four staves. A red bracket is on the right. Dynamics include *mp* and *p*. Measure 38 has a 4/2 time signature change.

# GUILLAUME TELL

OUVERTURE A GRAND ORCHESTRE

G. ROSSINI.

## VIOLONCELLES.

Andante.

1<sup>re</sup> VIOLONCELLE. *p*

2<sup>e</sup> VIOLONCELLE. *pp*

3<sup>e</sup> VIOLONCELLE. *pp*

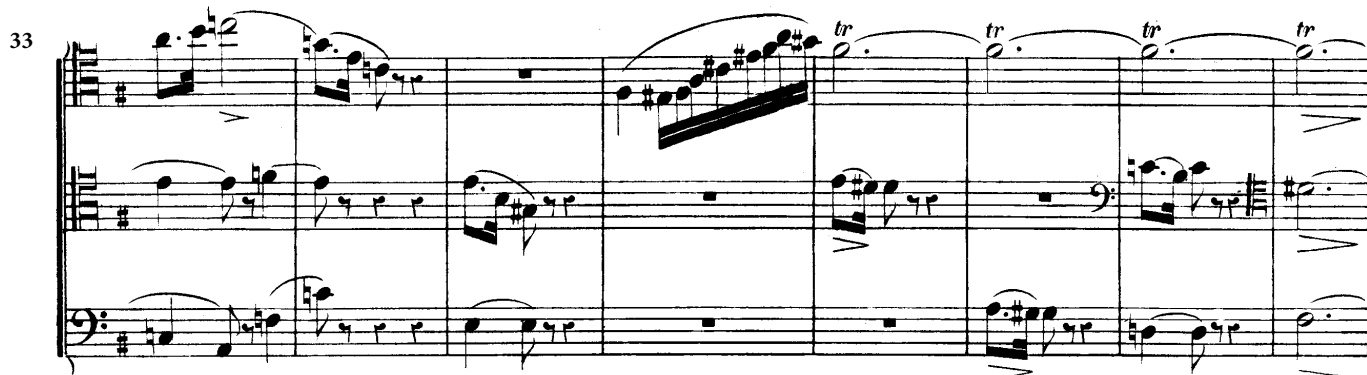
7

16

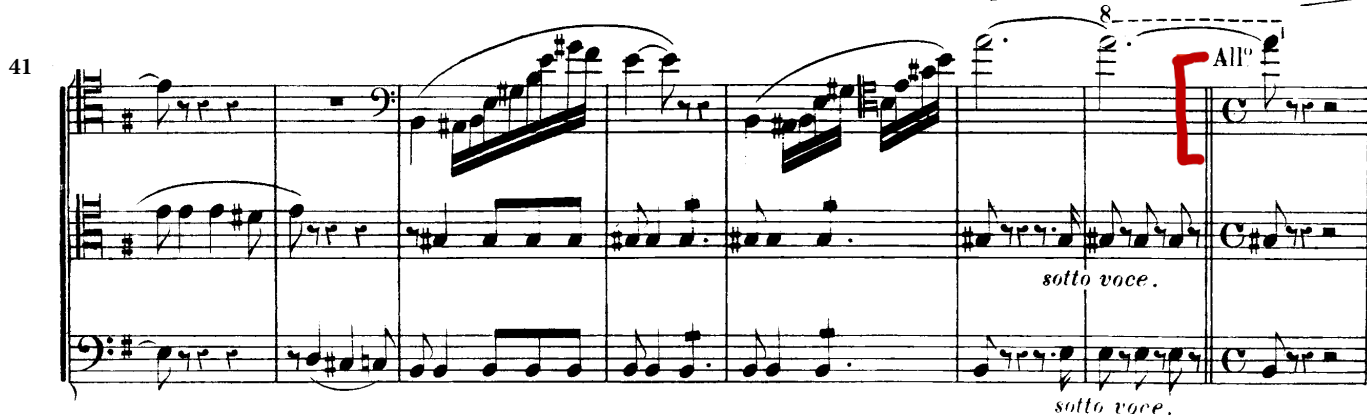
25

VIOLONCELLES.

33



41



19

Von



Violoncelle. 2 3 4 5 6 7 8 9

p

cresc.



10 11 12 13 14

rinf.

ff





VIOLONCELLES.

sf f f f f f ff  
 f  
 smorz.  
 5  
 1 2 3 4 5  
 pizz.  
 4 Andantino.  
 sempre pizz  
 1 1 1 2  
 1 2  
 p  
 All<sup>o</sup> vivace. 16 arco.  
 pp pp  
 f pp  
 f ff  
 ff  
 pizz. arco.  
 pp  
 f pp

VIOLONCELLES.

*f* *ff*

*p*

*ff*

*pizz.* *arco.* *pp*

*f* *ff*

*stringendo.*

*sf sf sf sf*

*sf sf sf sf*

*sf*

*1*

Richard Strauss  
Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

The musical score for Violoncello in Don Juan, Op. 20 by Richard Strauss, is written in 2/4 time with a key signature of two sharps (D major). The tempo is marked "Allegro, molto con brio". The score consists of several systems of music, each with a bass clef and a key signature of two sharps. The first system begins with a forte (*ff*) dynamic and features a series of eighth and sixteenth notes, some with triplets. The second system continues with *ff* dynamics and includes a *pizz.* (pizzicato) instruction. The third system is a grand staff with two staves, featuring *arco* (arco) and *mf* dynamics. The fourth system includes *pizz.* and *arco* markings, with *ff* dynamics and triplet markings. The fifth system features *fff* dynamics and triplet markings. The sixth system includes *ff* dynamics and triplet markings. The seventh system is marked with a section letter "B" and *ff* dynamics. The eighth system features *pp subito* (pianissimo subito) dynamics and includes the instruction "tranquillo sul ponticello" (piano sul ponticello). The score concludes with a *p* (piano) dynamic.

# Violoncello

*molto Vivo*

*f* *p* *espr.* *cresc.* *rapidamente* *ff* *tranquillo* *ppp* *tranquillo* *ppp* *tranquillo* *p* *pp* *vierfach geteilt* *cresc.* *espr.* *p* *cresc.* *dim.* *p espr.* *cresc.* *pp* *poco a poco più vivente* *p espr.* *cresc.* *molto espr.* *F* *espr.* *dim.* *p espr.* *cresc.* *f*

# Violoncello

*espr.*  
*mf* *f* *cresc.* *ff* *molto espr.*  
*molto appassionato e sempre un poco stringendo*

*un poco più lento*  
*fff*  
*poco calando* **Tempo, vivo** *p senza espr.* *calando* *poco sostenuto* *mf*

*a tempo molto vivace* *p* **H** *pizz.* *ff*  
*a tempo molto vivace* *ff* *pizz.* *ff*

*arco* *arco* *I pizz.* *arco*

*ff* *ff* *un poco cal.* **K** *a tempo* *molto appassion.* *2 pizz.* *3 1* *pp*



Verdi, Requiem

Violoncello

*animando un poco* *come prima*

657 *p* *pp* *f*

665 *Sopr. - Solo* *div.* *mf*

(do) - na e - is re - qui -

682 *legato e pp* *pp* *ancora più p*

690 *morendo ed allarg.* *1* *ppp* *f* *pp*

Nr. 3. Offertorio

*Andante mosso* (♩=66)

9 *p* *ppp* *p* *un poco marcato*

19 *più marcato* *f* *ppp*

30 *cantabile*

39 *dim.*

49 *f* *p*

58 *p* *ancora più p* *Sopr. - Solo* *cantabile dolcissimo* *6* *si - gni - fer san - - ctus -*

# Ein Morgen, ein Mittag, ein Abend in Wien

Violoncello

Ouverture (1844)

Franz von Suppé

**Andante maestoso**  $q = 58$

6 *ff* pizz. arco *p*  $\leftarrow$  *f*  $\rightarrow$  *ff*

12 *ff* pizz. arco *ff*

**Andante amoroso**  $e = 92$

12 pizz. Solo arco  
[pp] [p] *dolce, con molta espress.*

17

22 *con passione*

27 *p* *p*

32 Tutti *p* *f*

37 1. Solo *dolce*

41 [p] *trm* *trm* *pp*

46 **Andante maestoso**  $q = 58$  pizz. arco *fz*  $\rightarrow$  *fz*  $\rightarrow$  *ff* *ff*

The musical score is written for a single cello. It begins with a bass clef and a common time signature. The first section is marked 'Andante maestoso' with a tempo of quarter note = 58. It features a variety of dynamics from fortissimo (ff) to piano (p), and articulations like pizzicato (pizz.) and arco. A key signature change to three flats occurs at measure 12. The second section is 'Andante amoroso' with a tempo of eighth note = 92. It includes a 'Solo arco' section starting at measure 15, marked with [p] and 'dolce, con molta espress.'. The score continues with various rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from [pp] to f. A 'Tutti' section begins at measure 32. The piece concludes with a return to 'Andante maestoso' at measure 46, ending with a double bar line and a repeat sign. The final dynamics are ff.