SOLO SELECTIONS

- **J.S. Bach** – *Prelude or one movement from Cello Suites No. 2-5*
- **Haydn** – Cello Concerto in D major, 1st movement exposition

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ORCHESTRAL SOLOS

- **Beethoven** – *Symphony No. 8*
  - III: mm. 45–78 with repeat
- **Brahms** – *Piano Concerto No. 2*
  - III: D – end
- **Rossini** – *William Tell Overture*
  - mm. 1–48 (top line solo)
- **Strauss, R.** – *Don Quixote*
  - Theme (Don Quixote)
  - Variation I
  - Variation V
  - Five after Reh. 76 – end (m. 689–end)
- **Puccini** – *Tosca*
  - Act III: 5 bars after Reh. [9] to Reh. [11] (top line)

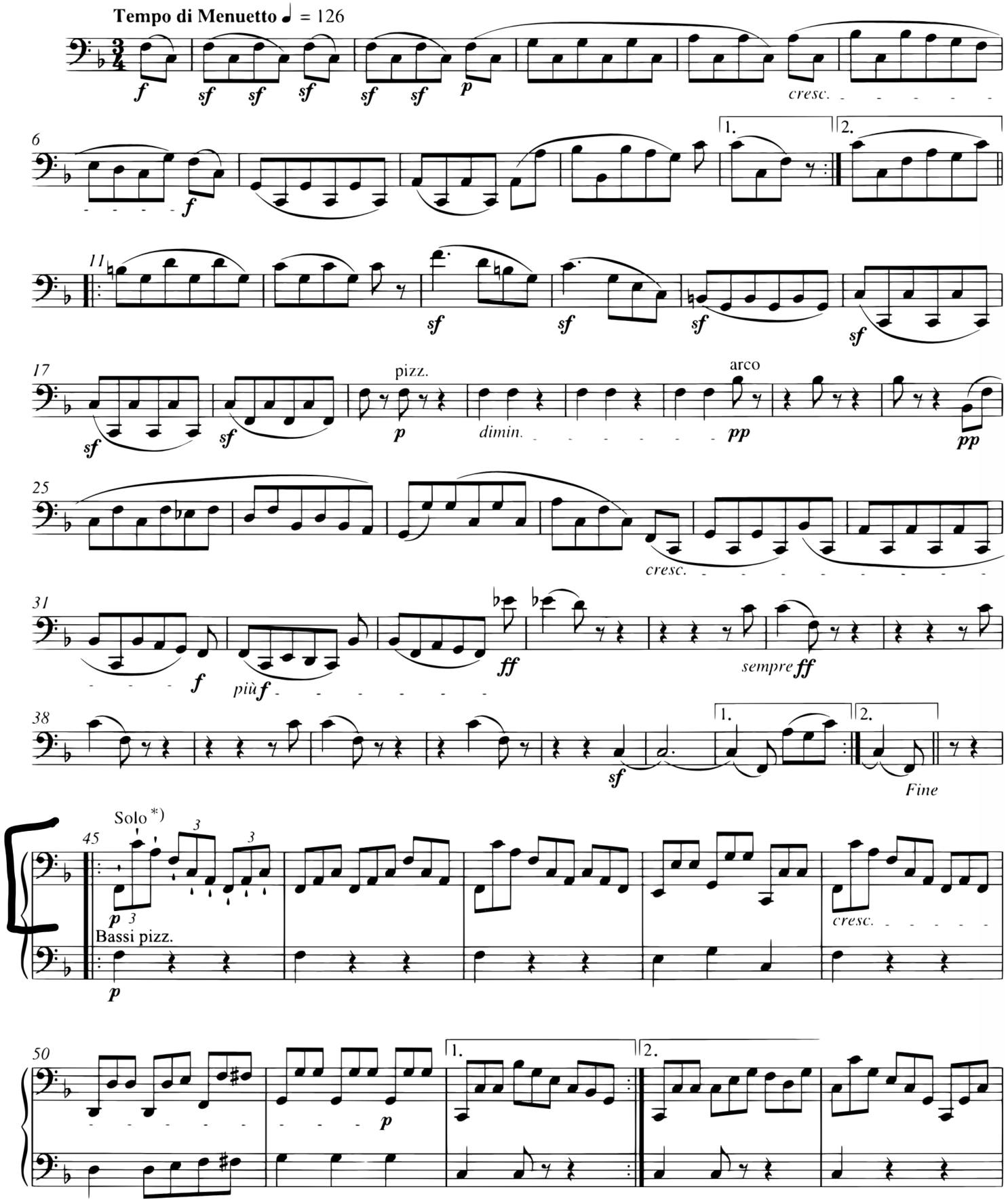
ORCHESTRAL TUTTI / REPERTOIRE

- **Beethoven** – *Symphony No. 5*
  - II: Theme & Variations 1–2
- **Brahms** – *Symphony No. 2*
  - II: Beg - E
- **Mendelssohn** – *A Midsummer Night's Dream*
  - Scherzo: C-D, N-O
- **Mozart** – *Symphony No. 35 "Haffner"*
  - IV: mm. 134–181
- **Smetana** – *The Bartered Bride Overture*
  - Beginning – downbeat of A (top line divisi)
- **Strauss, R.** – *Ein Heldenleben*

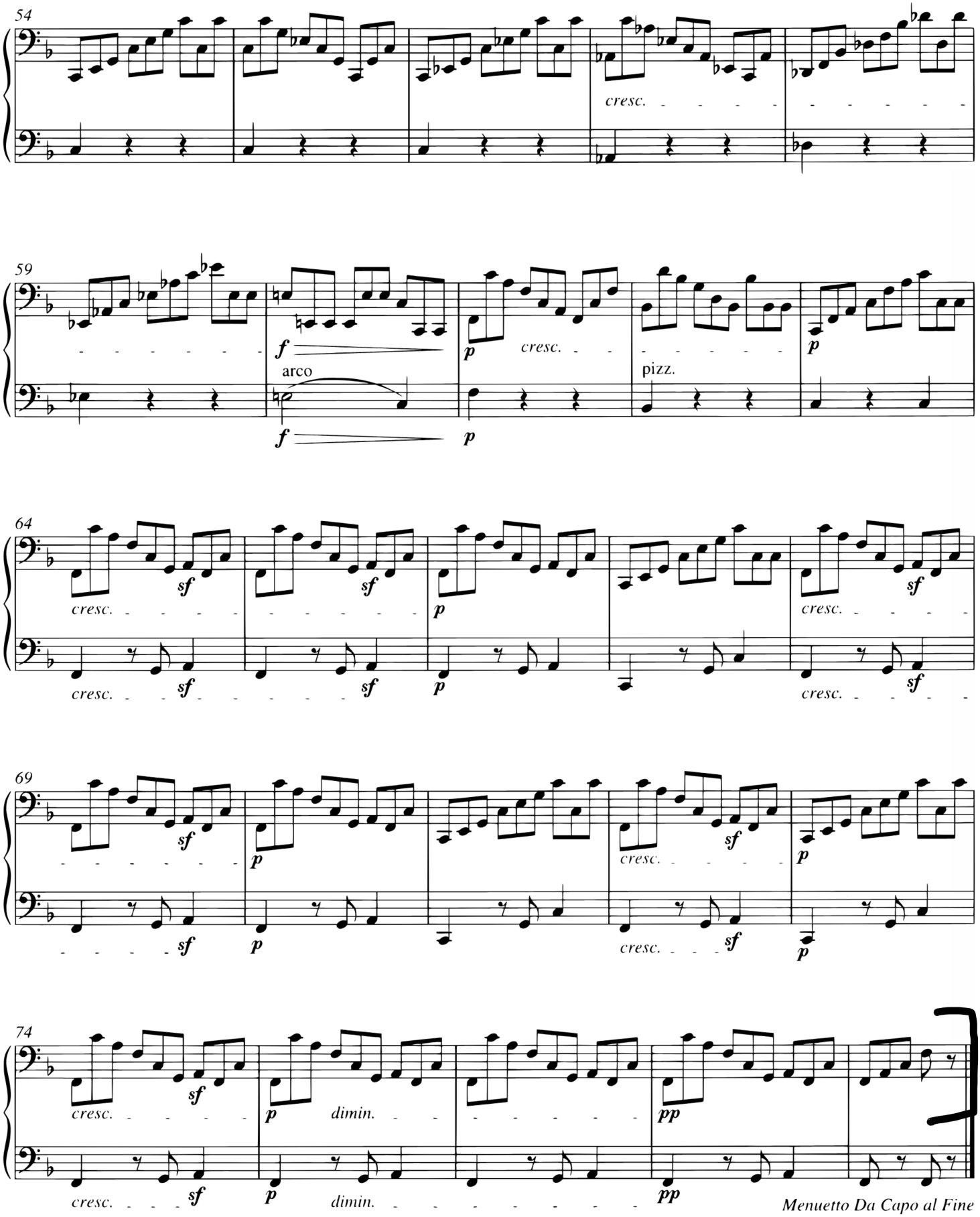
    - Beginning – seven after Reh. 13
- **Schoenberg** – *Verklärte Nacht (Cello 1)*
    - mm. 310–344
- **Strauss, R.** – *Don Juan*
    - Beginning – Reh. [D]
    - 9 bars after Reh. [F] – 7 bars before Reh. [H]
    - Reh. [R] – 2 after Reh. [T]
- **Prokofiev** – *Romeo and Juliet*, Suite No. 2
    - VII: Reh. [62] – 5 bars before Reh. [64]

Beethoven Symphony 8, mvt. 3, mm 45-78 with repeat

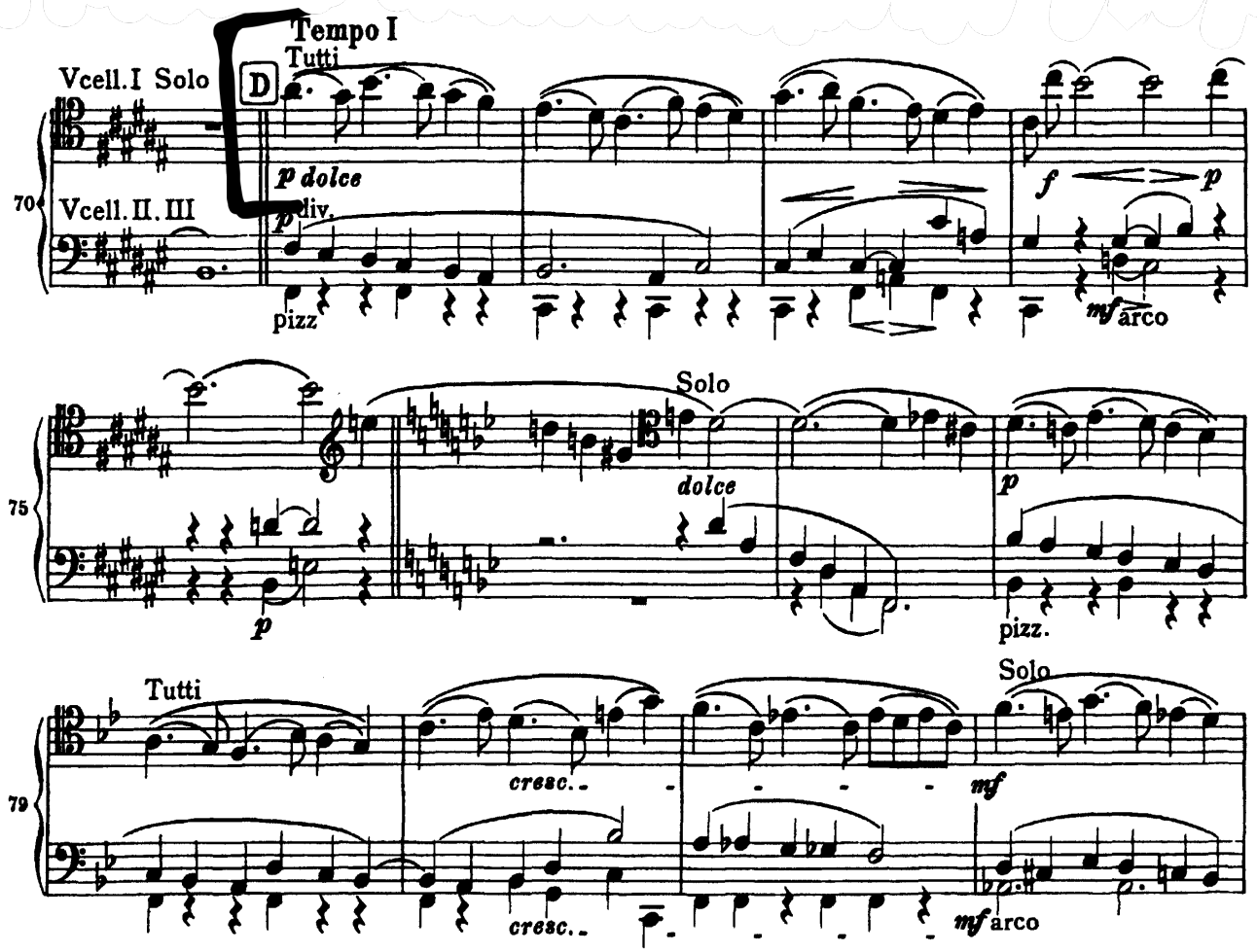
Violoncello

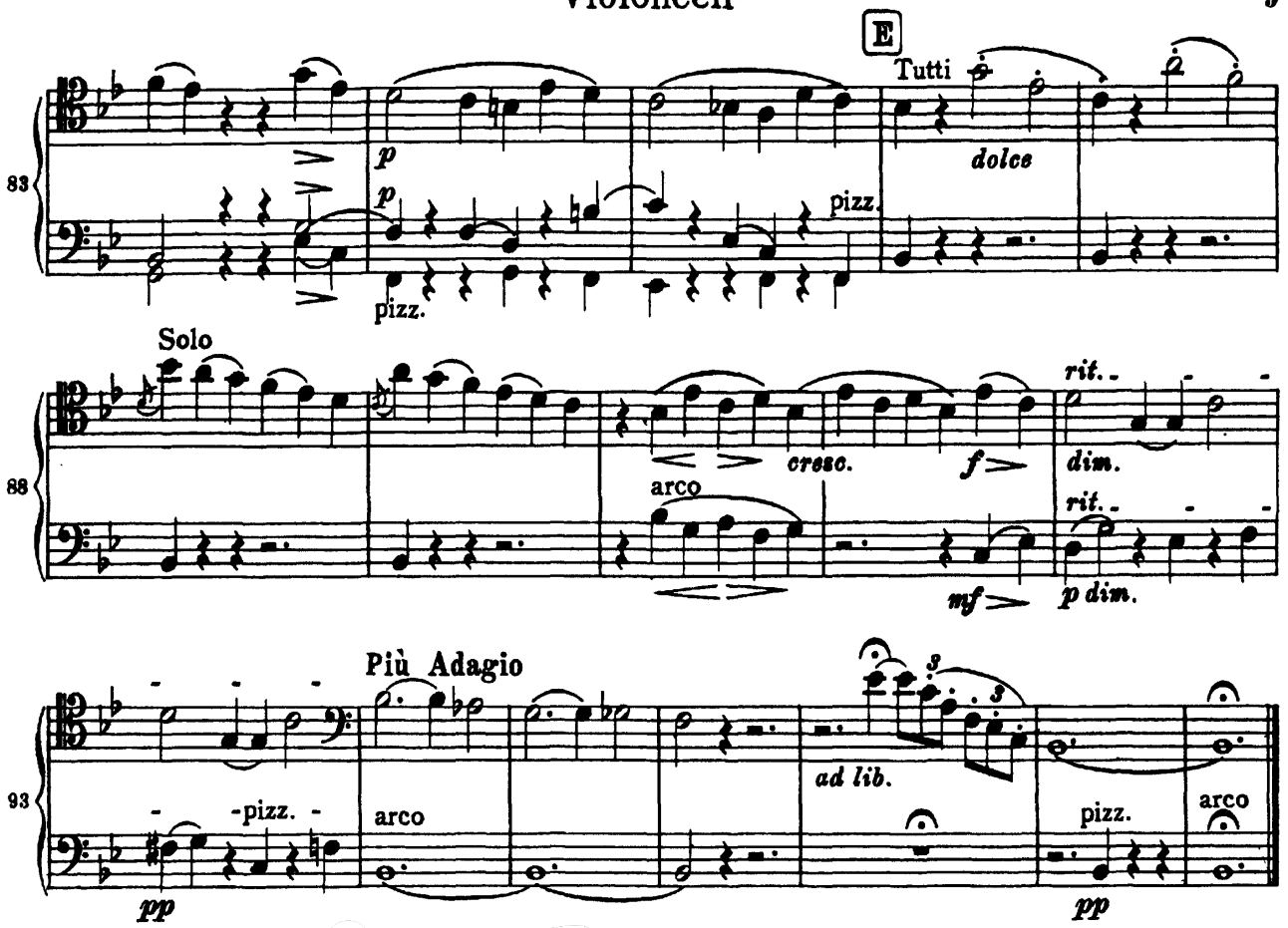


*) *Solo* could signify *soli;* but perhaps Beethoven did intend one player? In that case, tutti Vc play the lower stave, *col Basso.* / *Solo* könnte hier für *soli* stehen; möglicherweise dachte Beethoven aber an nur einen Spieler? In diesem Fall spielen die Tutti Vc. im unteren System *col Basso.*


54
cresc.
59
f
arco
f
p
cresc.
pizz.
p
64
cresc.
sf
p
cresc.
69
sf
p
cresc.
74
cresc.
sf
p
dimin.
pp
Menuetto Da Capo al Fine

Brahms Piano Concerto No. 2, mvt III, rehearsal [D] - end



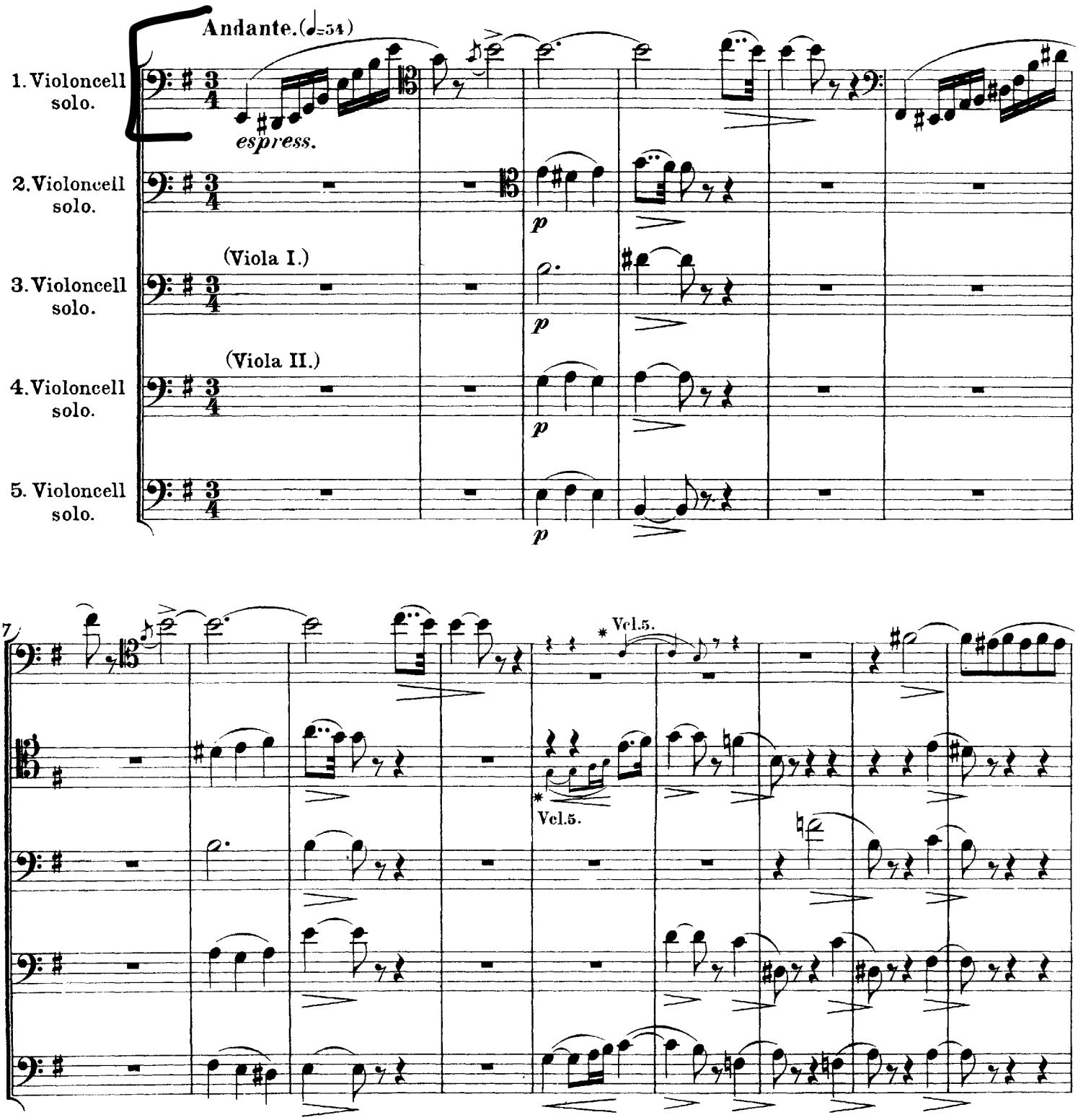

E
Tutti
dolce
p
pizz.
83
Solo
cresc.
f
arco
rit.
dim.
mf
p dim.
88
Più Adagio
ad lib.
pizz.
arco
pp
93

Guillaume Tell

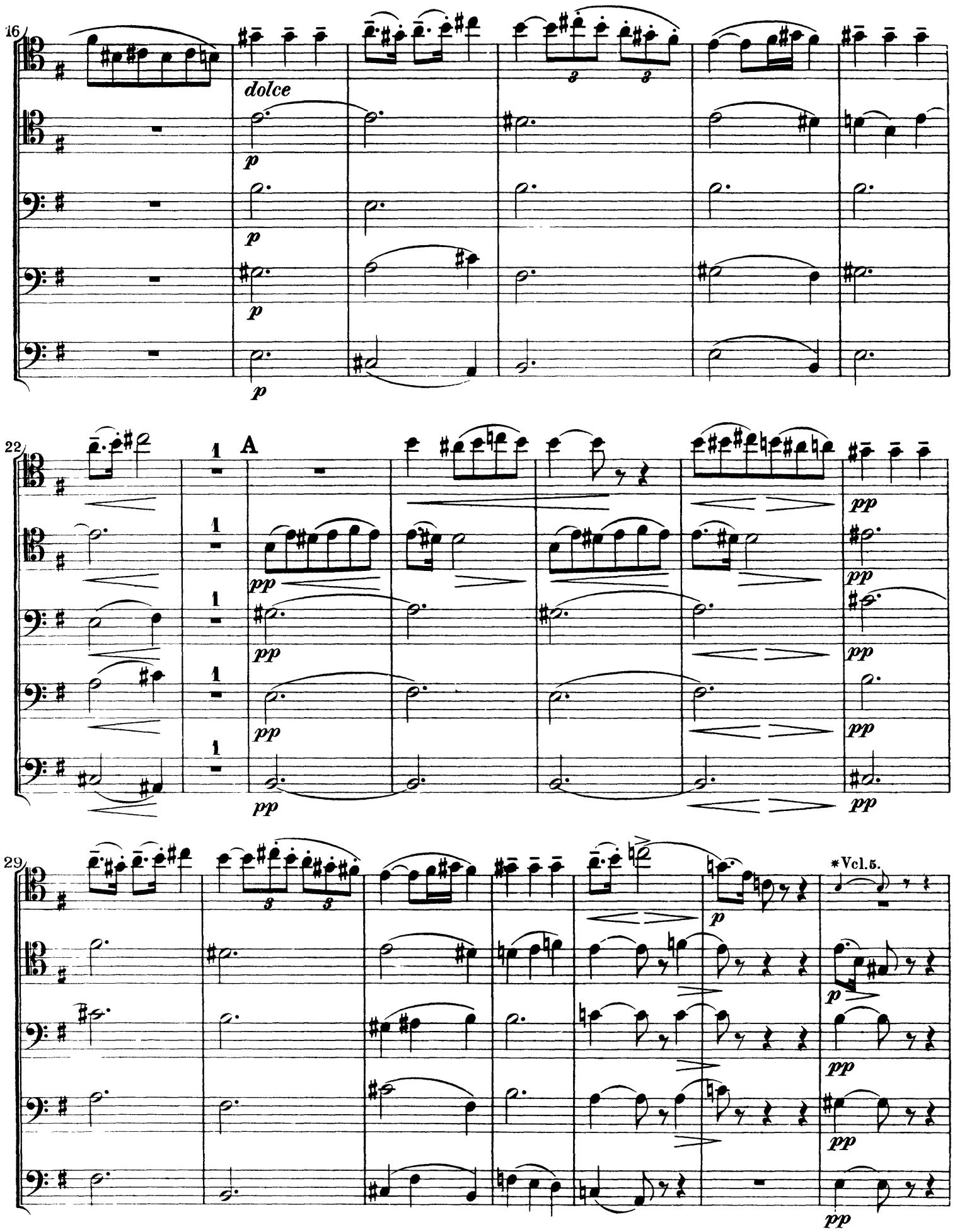
William Tell Overture

Violoncell.

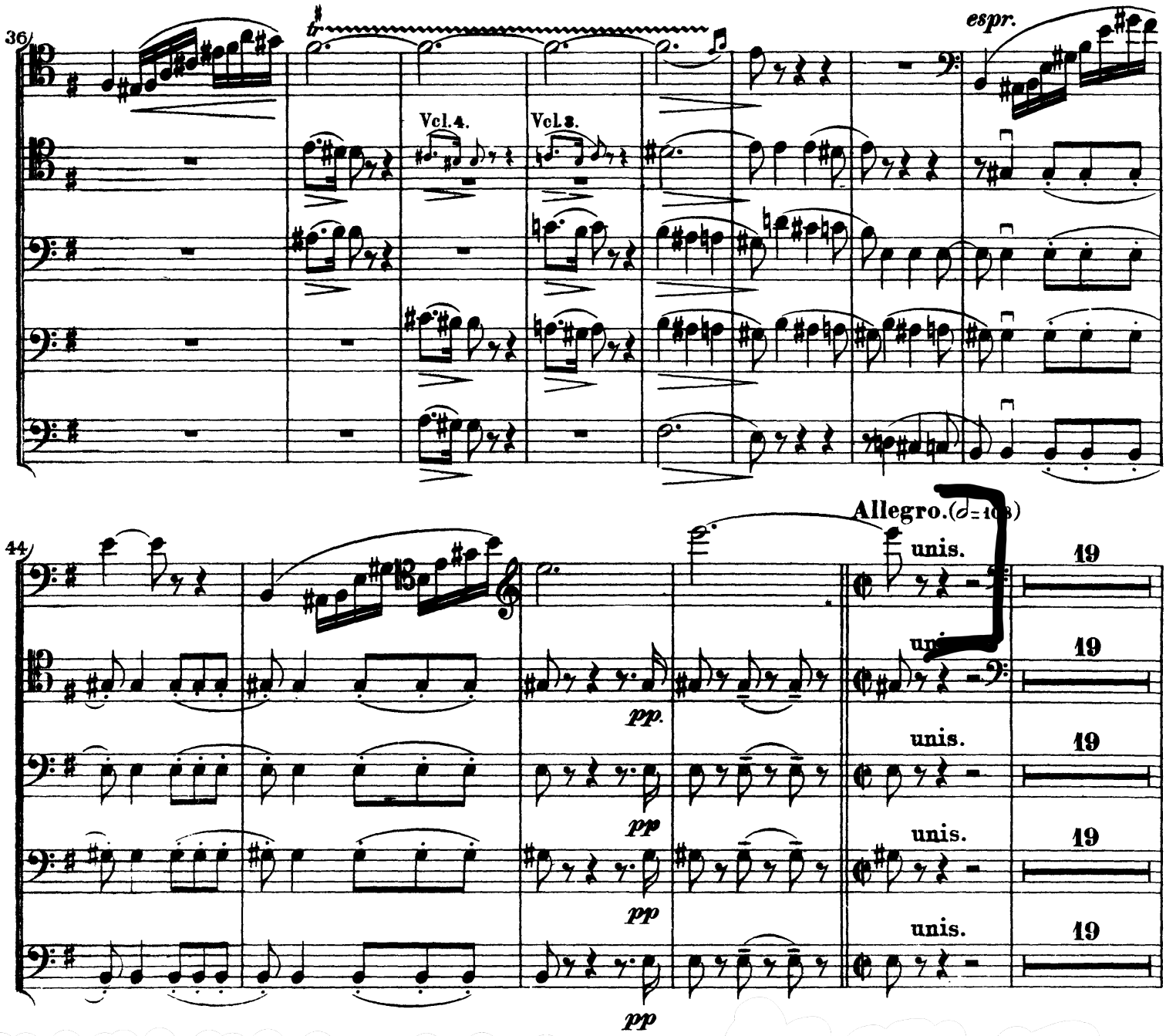
Gioacchino Rossini



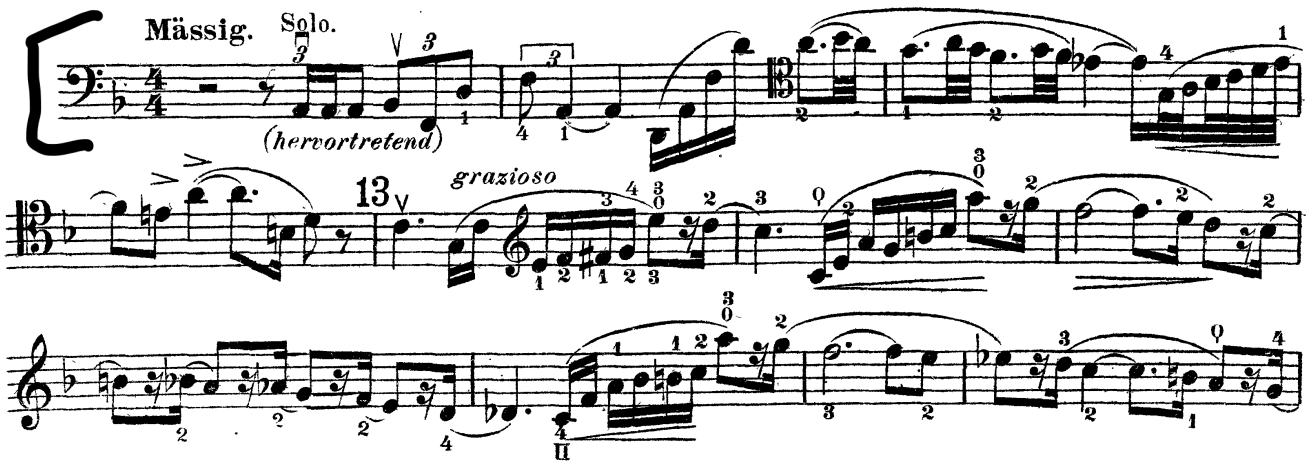
Violoncell.



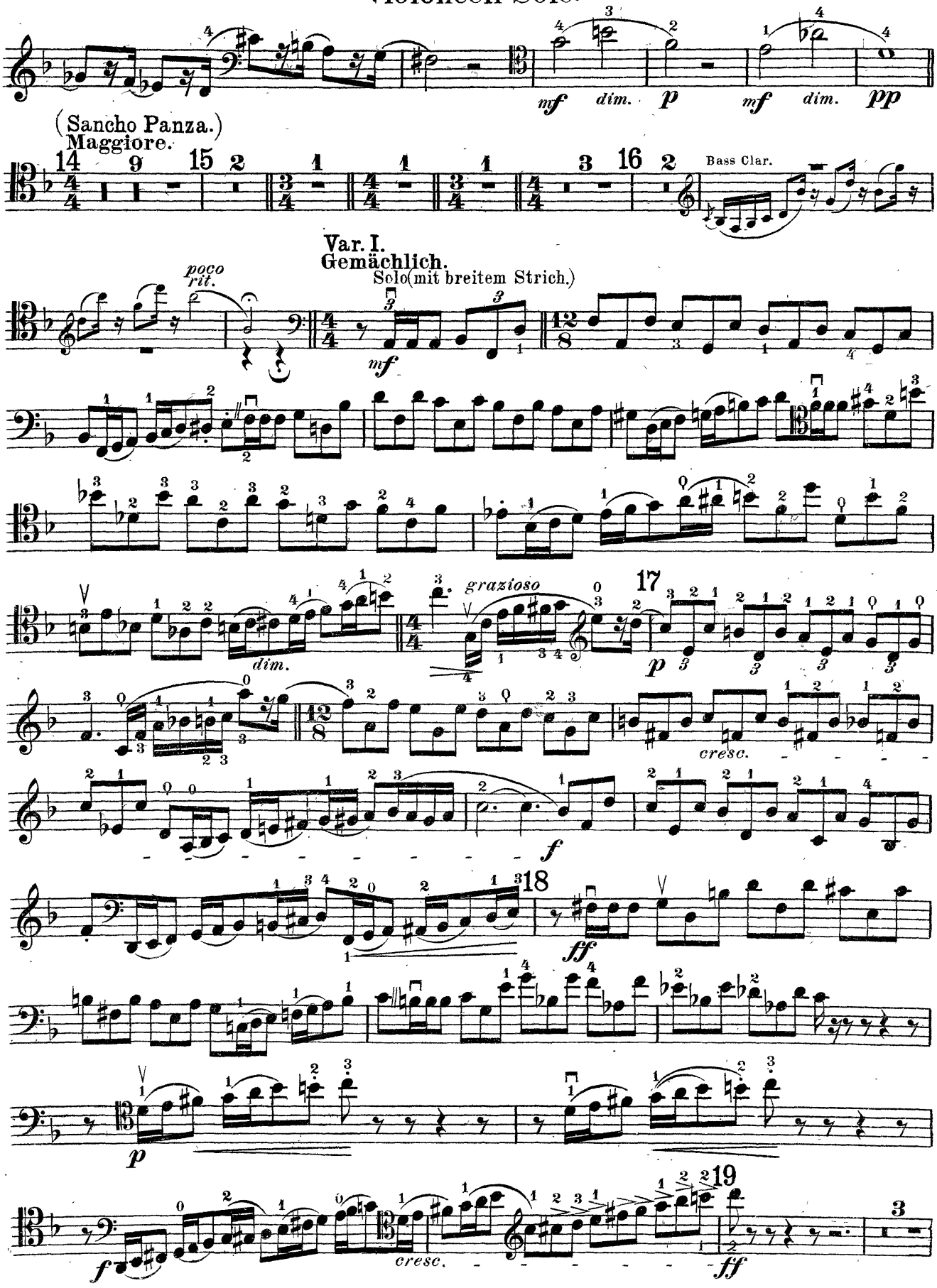
Violoncell.



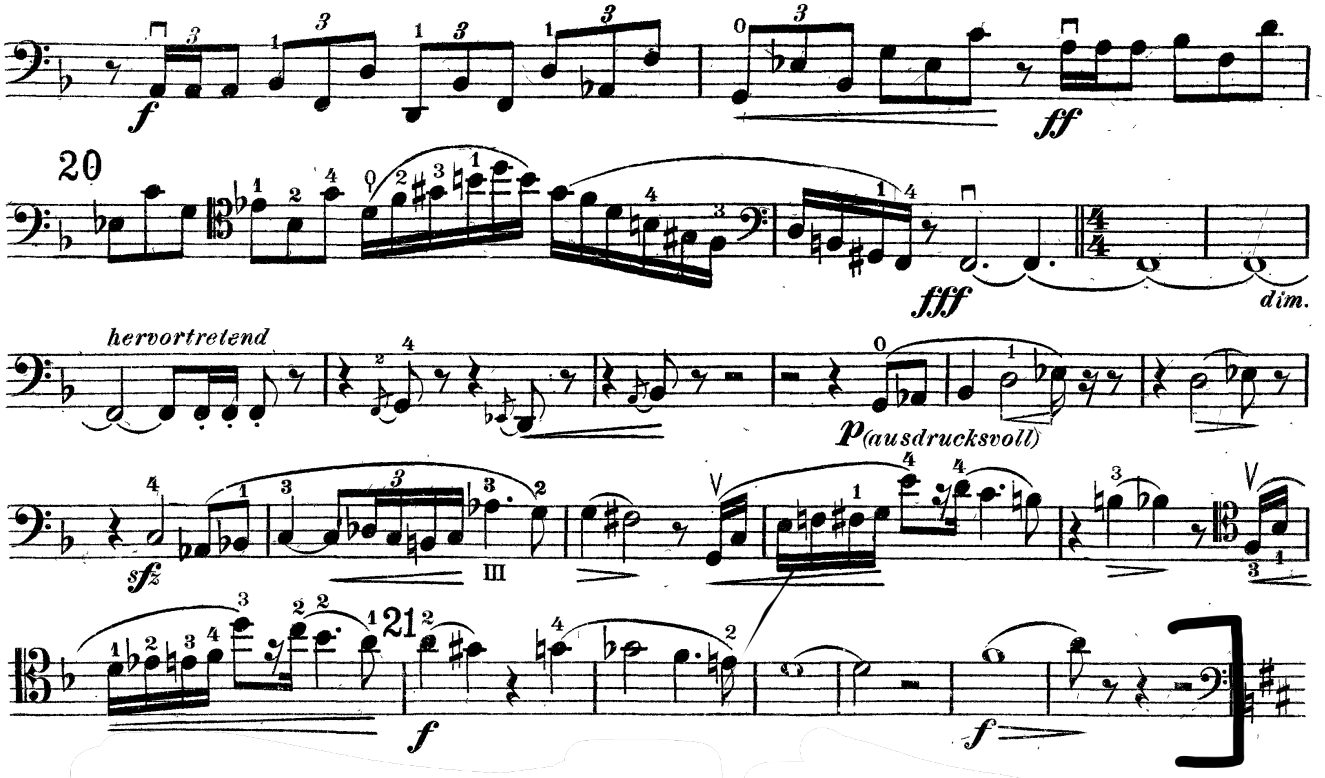
Don Quixote, der Ritter von der traurigen Gestalt.

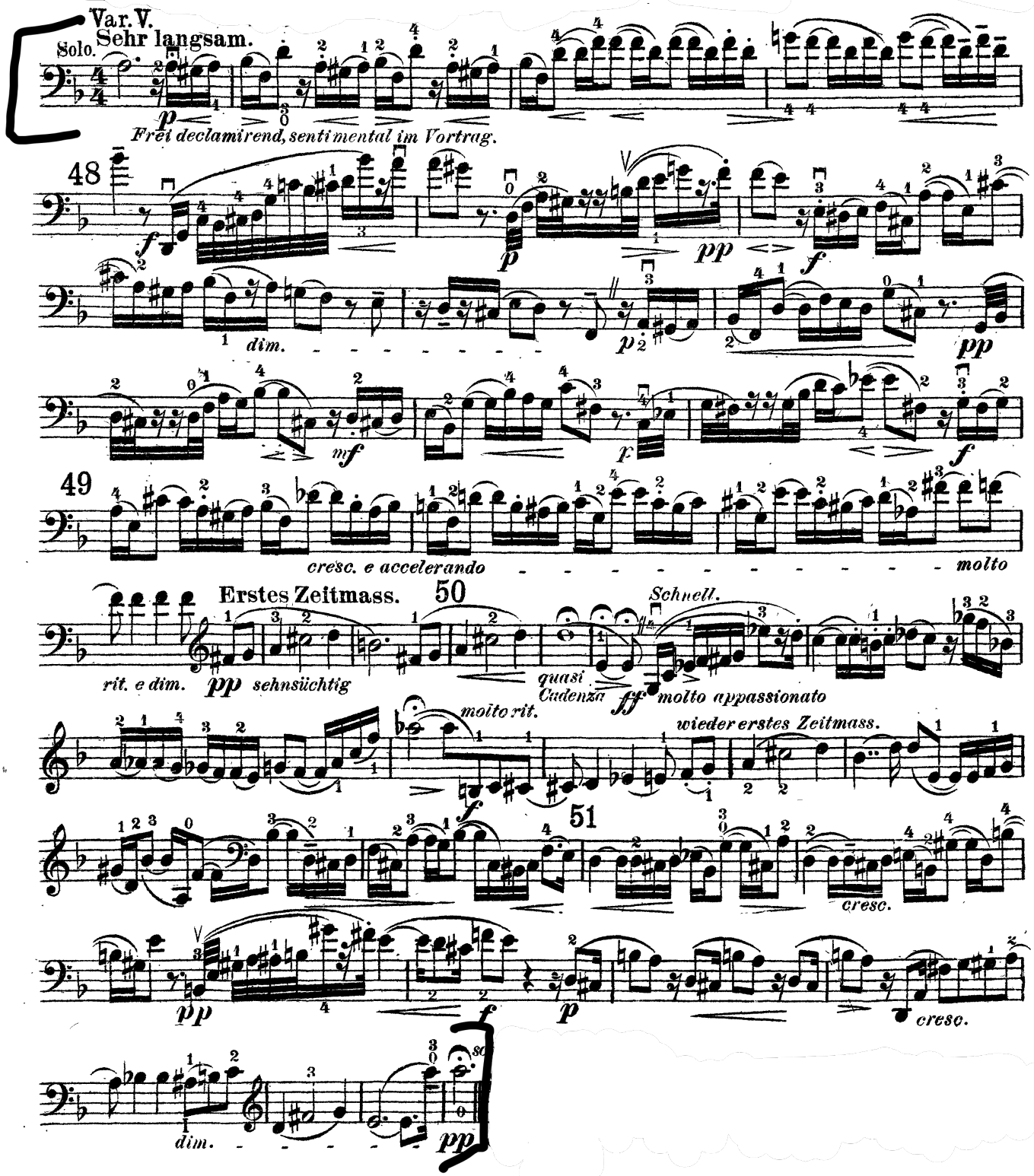


Violoncell Solo.

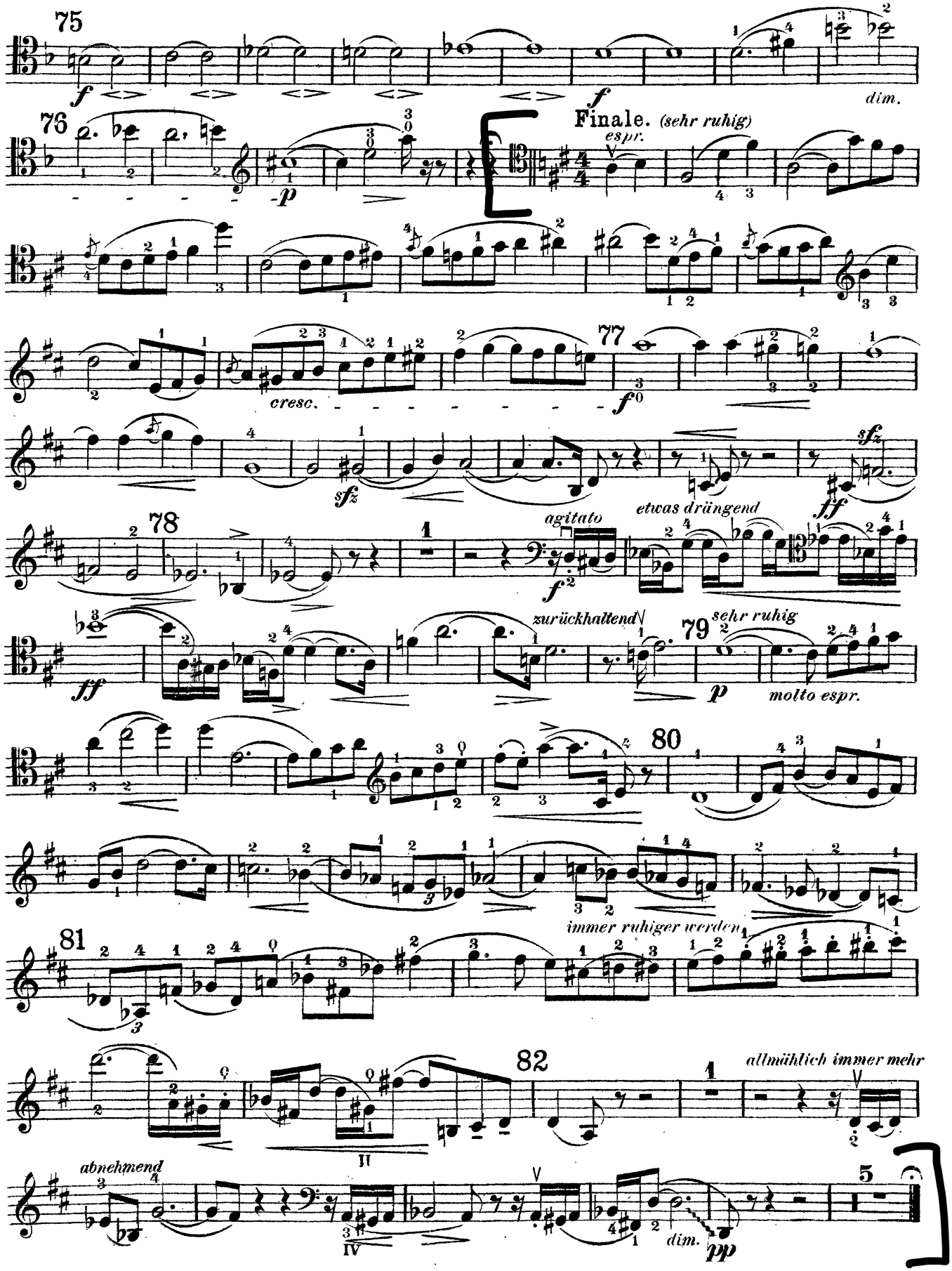


Violoncell Solo.



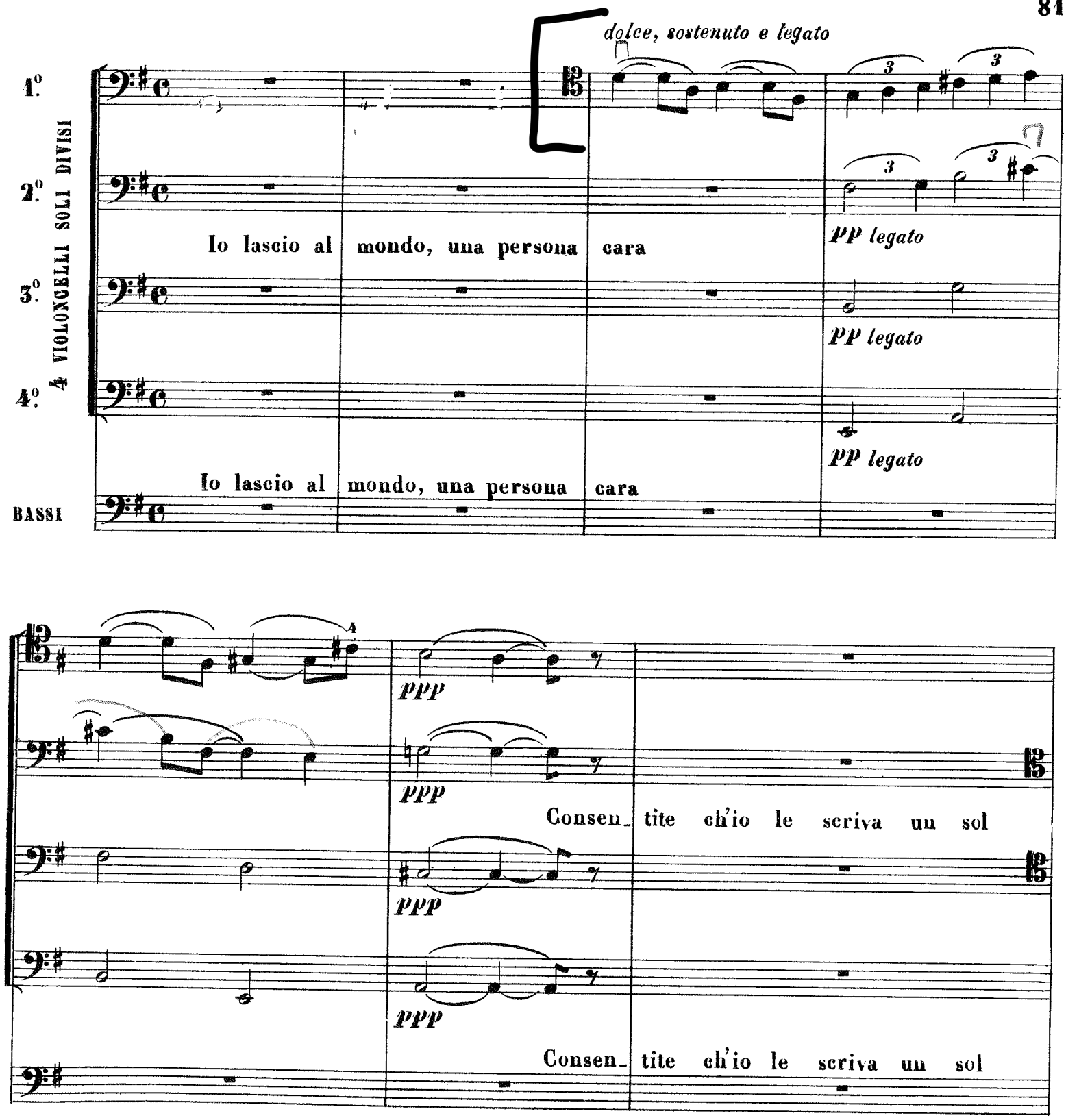

Var. V.
Sehr langsam.
Solo.
p
Frei declamirend, sentimental im Vortrag.
48
f
p
pp
f
dim.
p
pp
mf
p
f
49
cresc. e accelerando
molto
Erstes Zeitmass.
50
Schnell.
rit. e dim.
pp
sehnsüchtig
quasi Cadenza
ff
molto appassionato
molto rit.
wieder erstes Zeitmass.
f
51
cresc.
pp
f
p
cresc.
dim.
pp

Violoncell Solo.

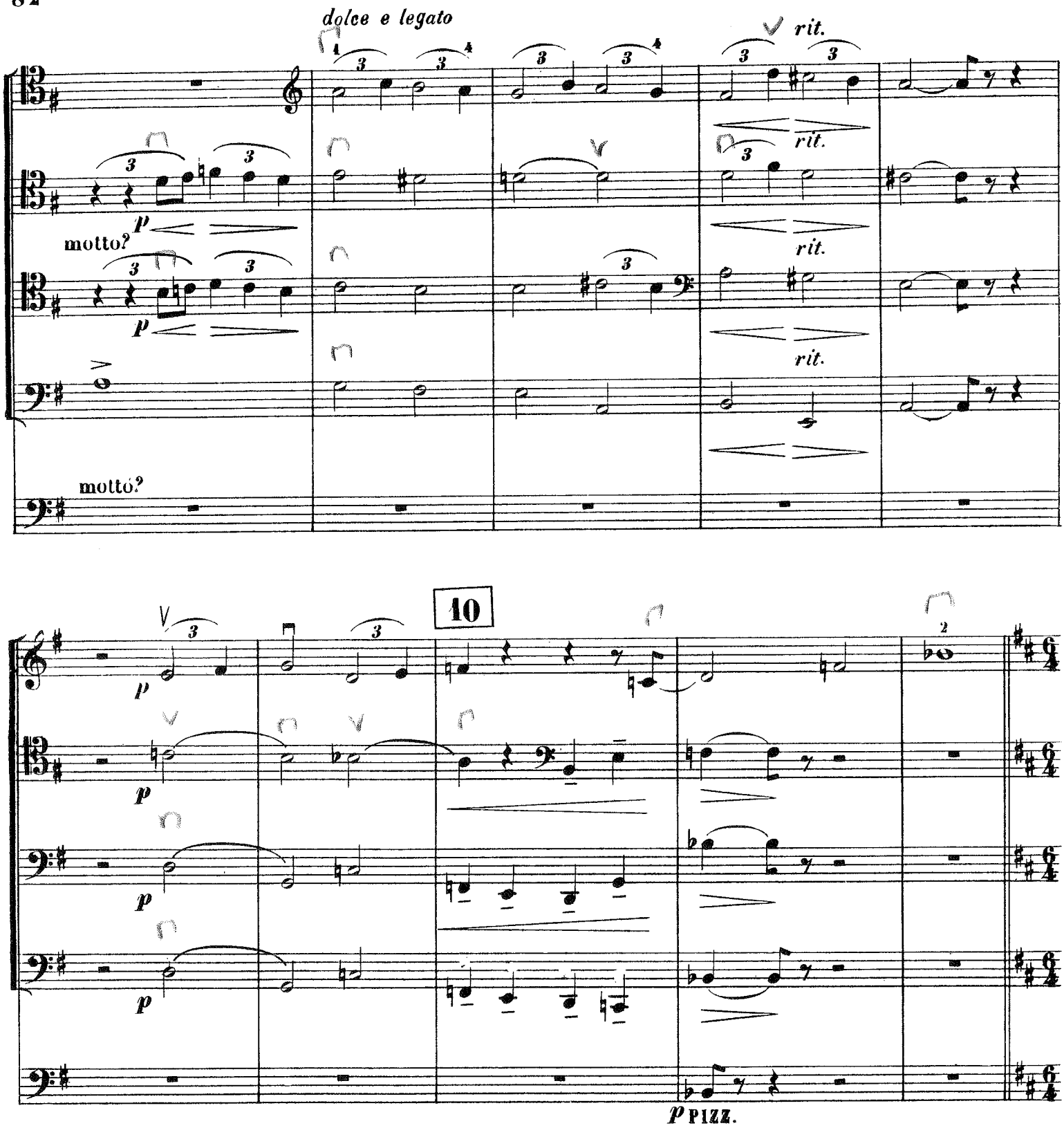


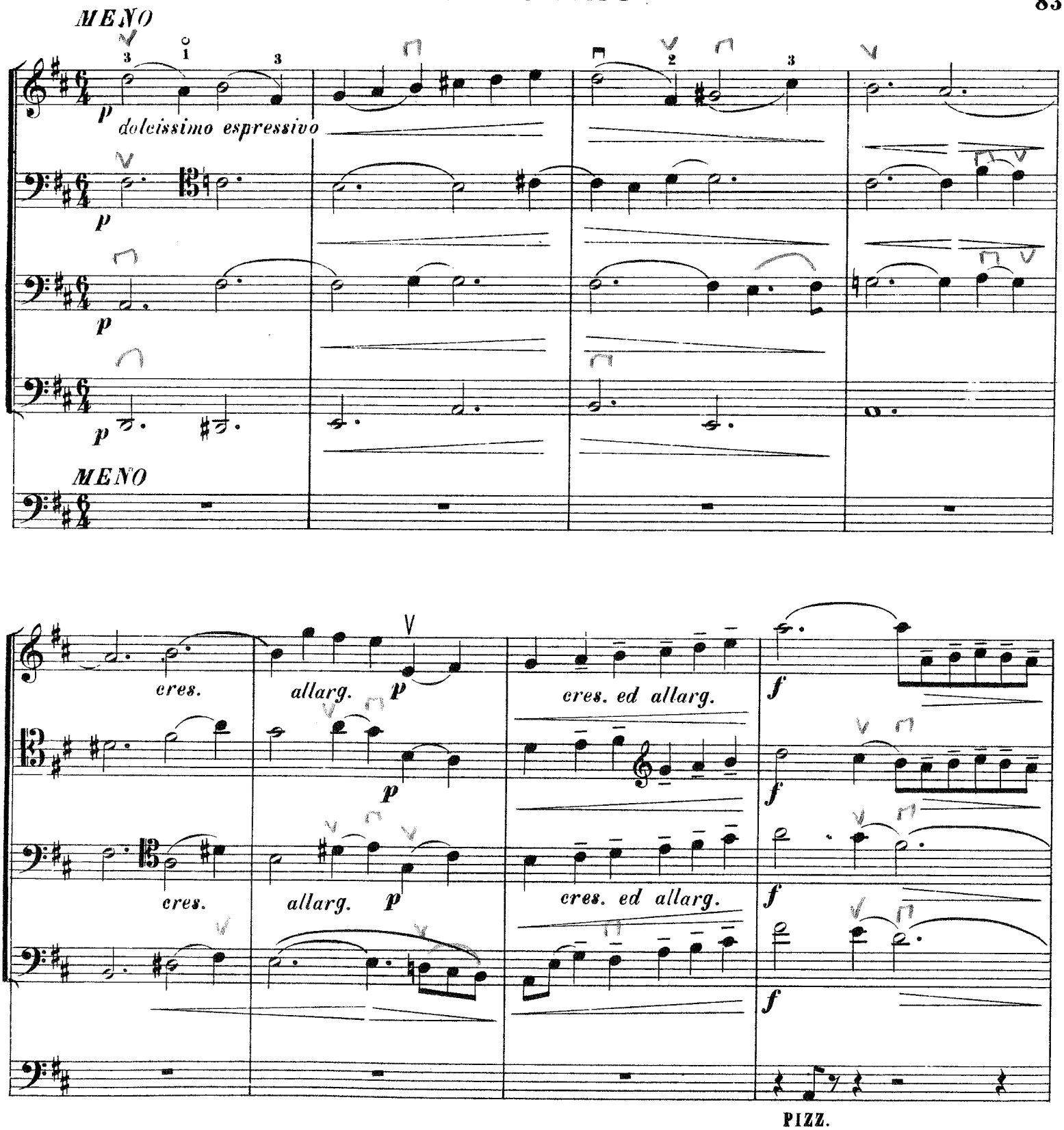
Puccini Tosca, Act III, 5 bars after [9] to [11]

CELLO-BASS

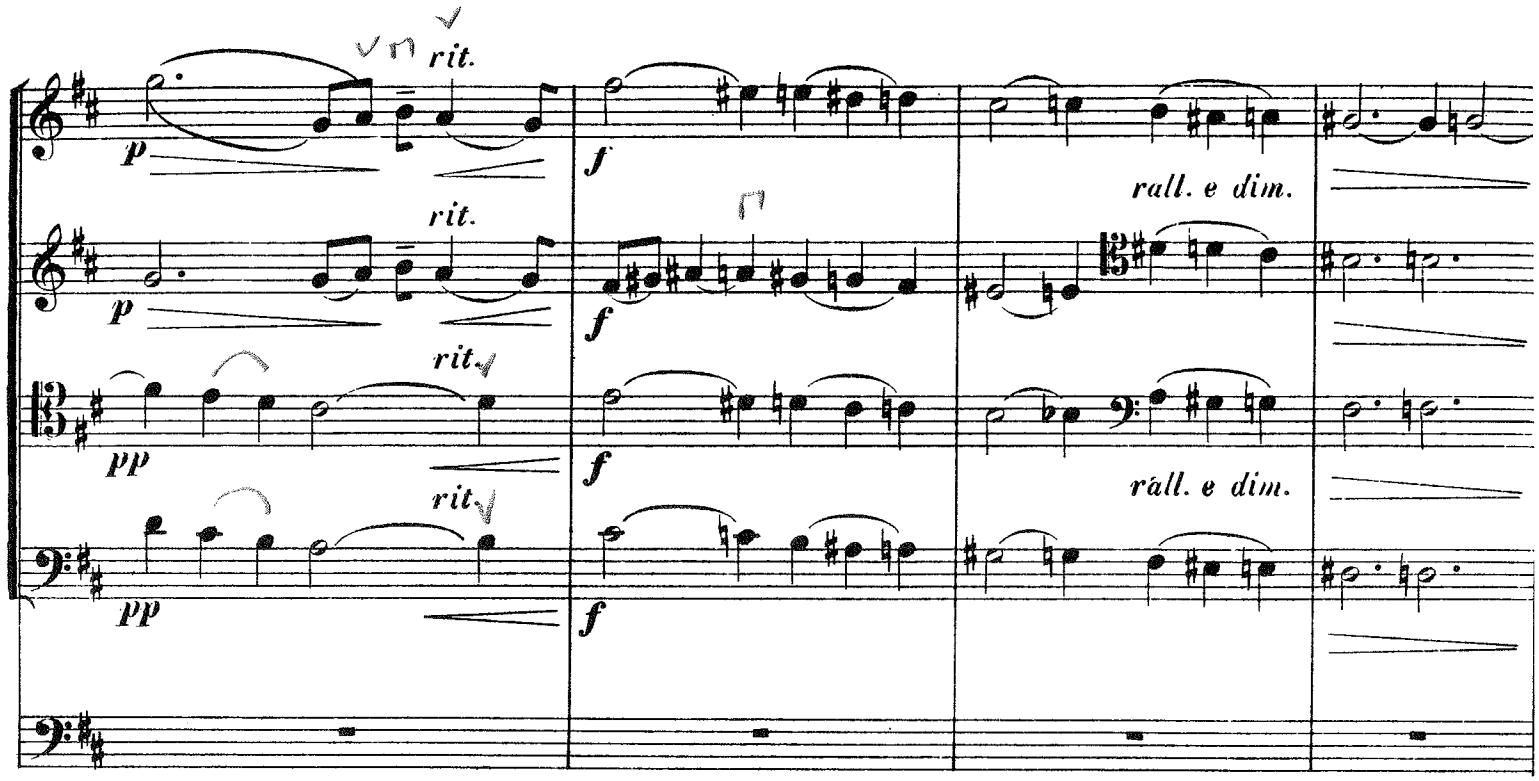


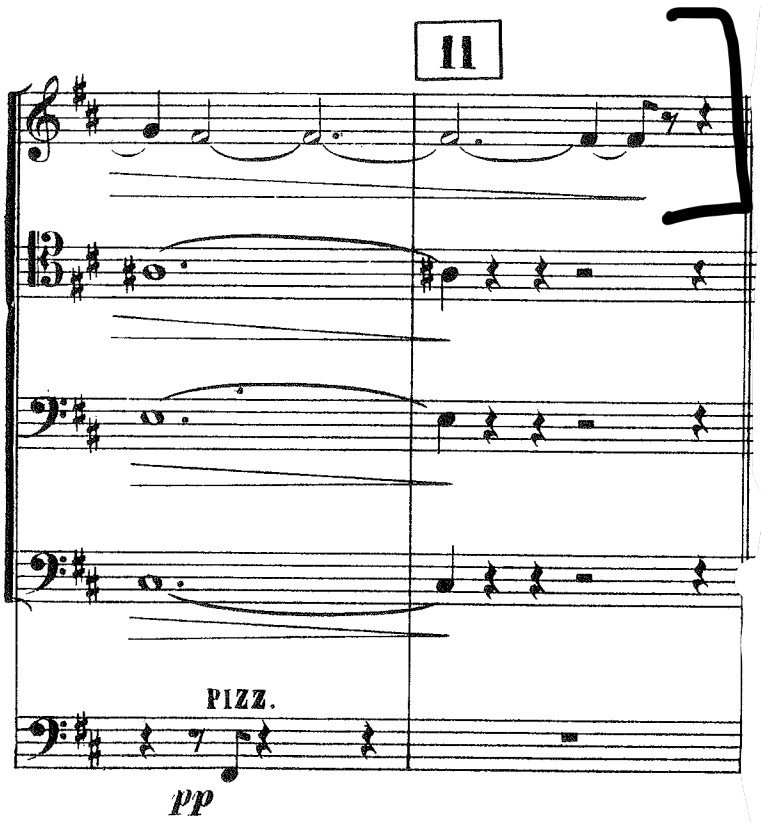
CELLO-BASS



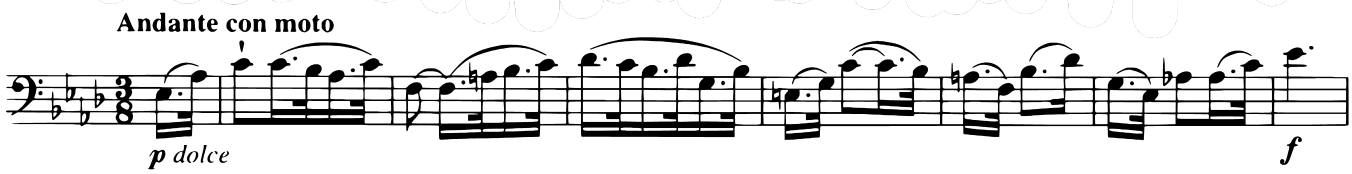

MENO
p
dolcissimo espressivo
p
p
p
MENO
cres.
allarg.
p
cres. ed allarg.
f
p
f
cres.
allarg.
p
cres. ed allarg.
f
f
PIZZ.

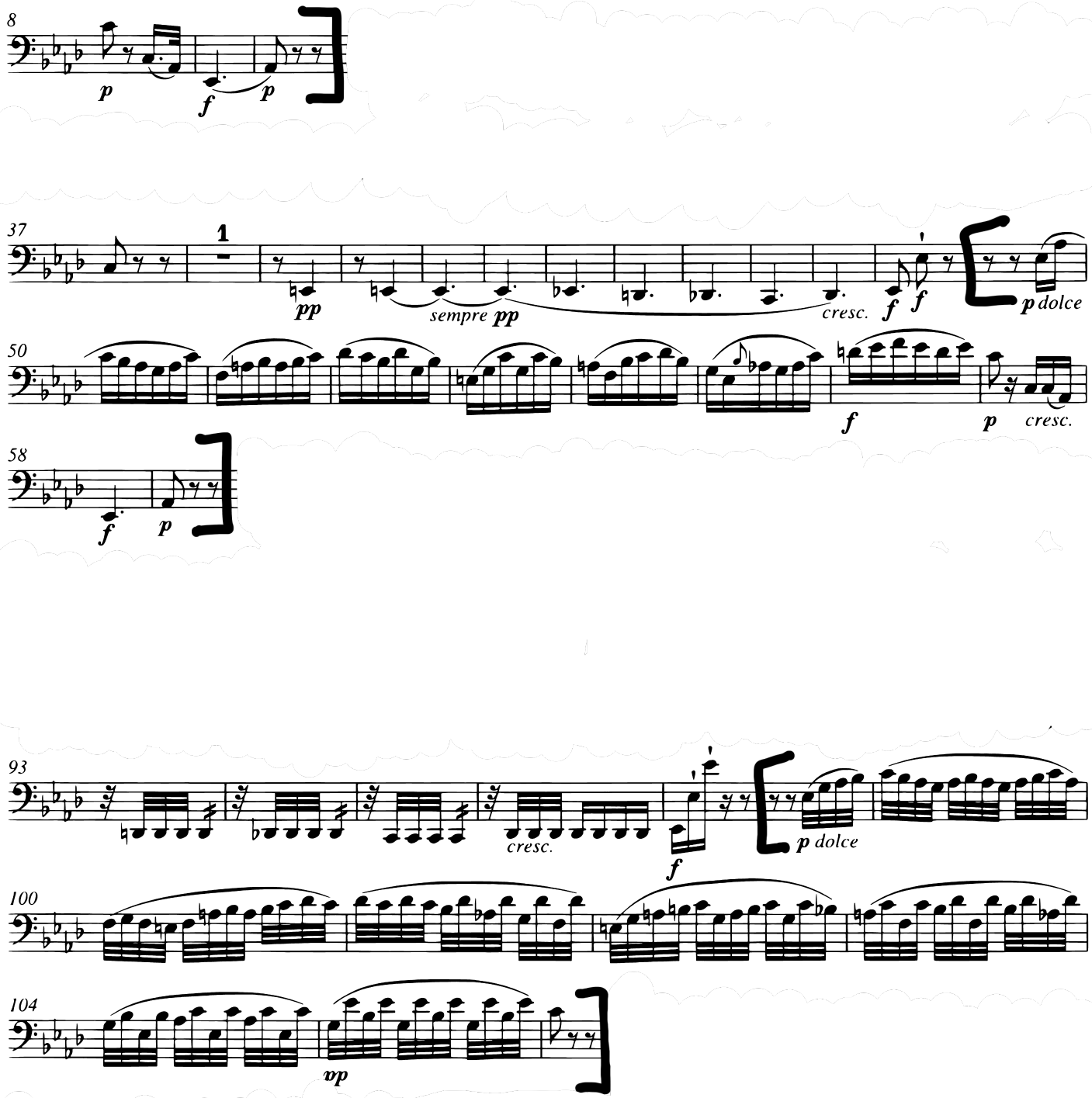
CELLO-BASS



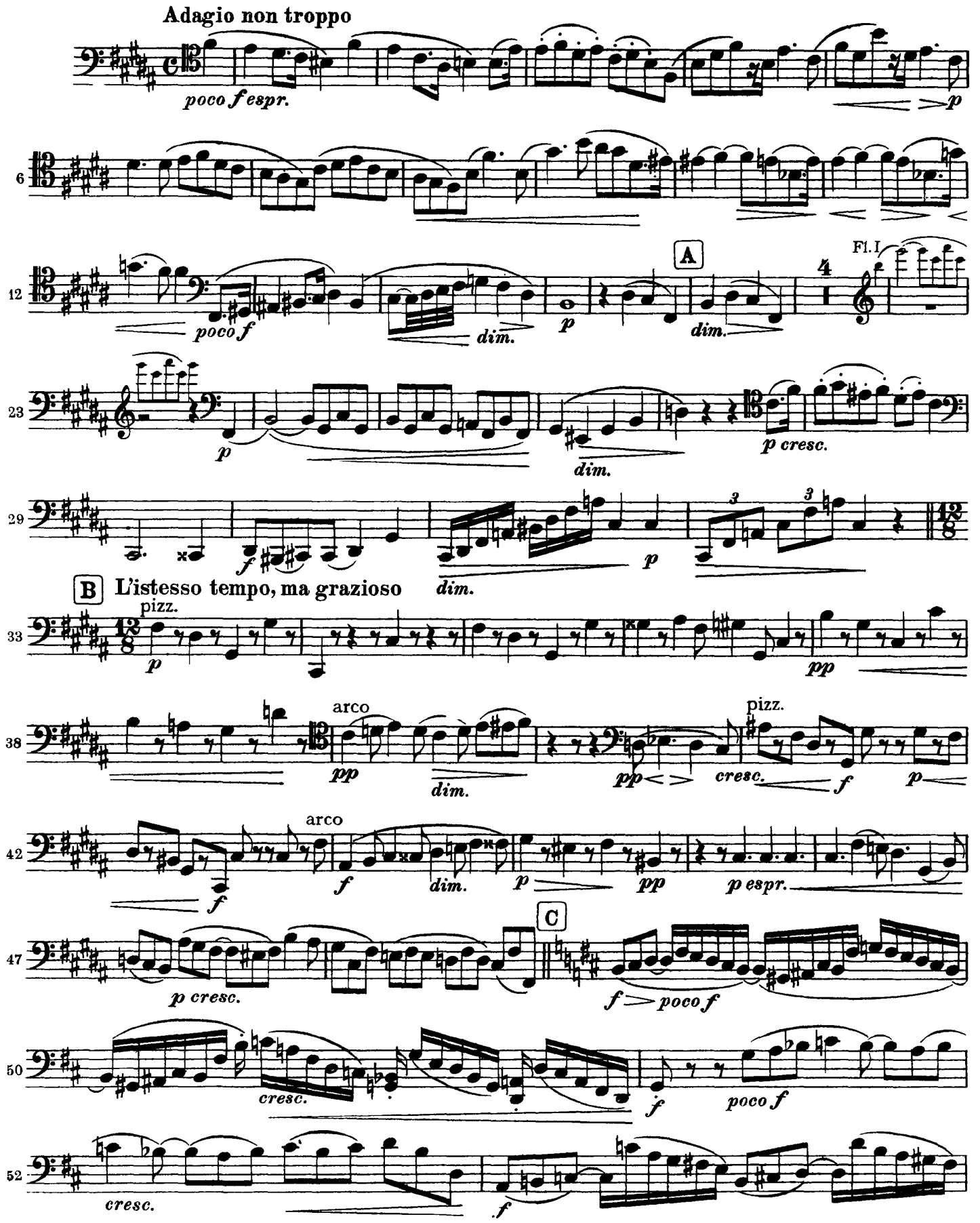


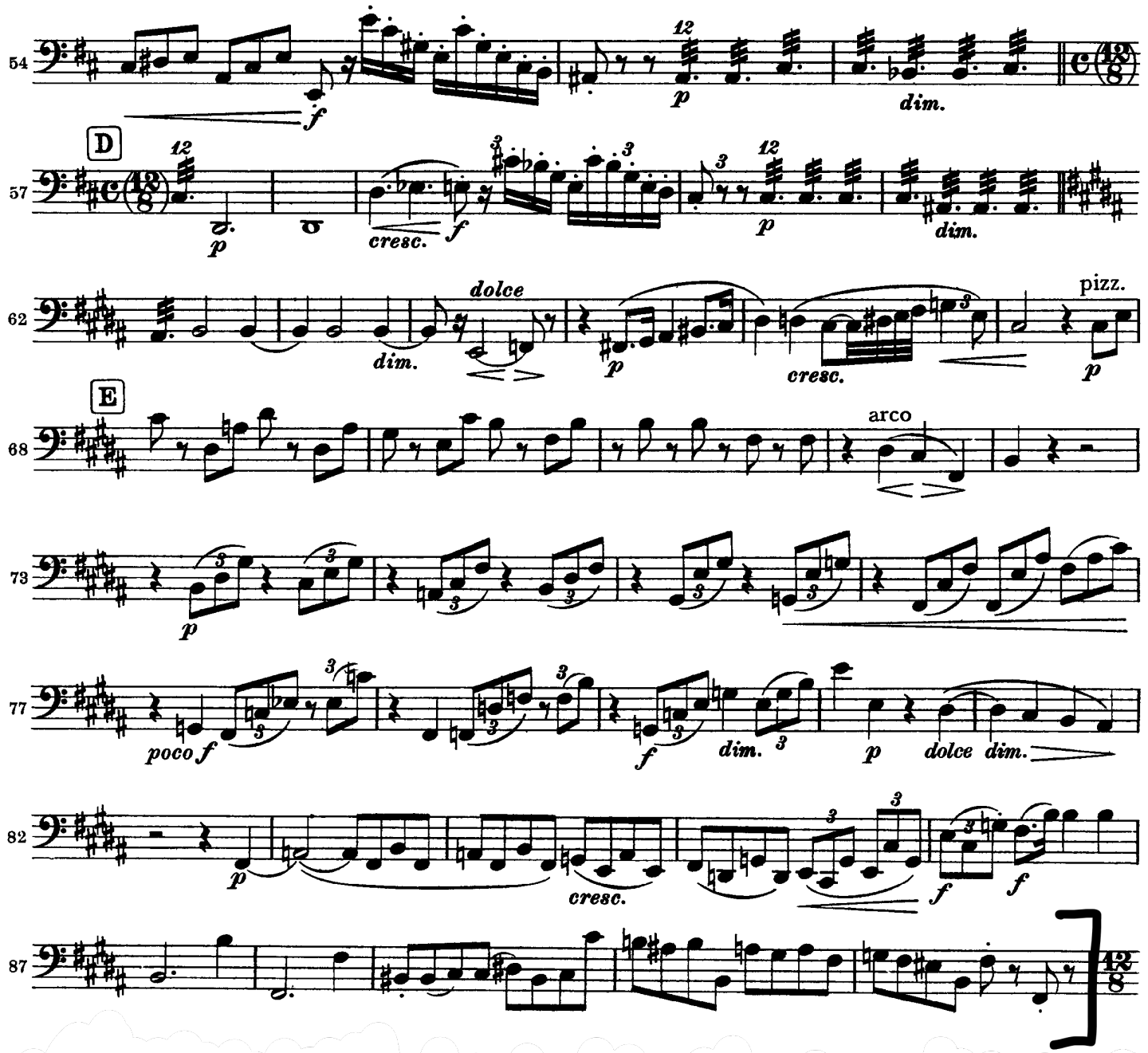
Beethoven Symphony No. 5, mvt II, mm 1-10, 50-59, and 99-106



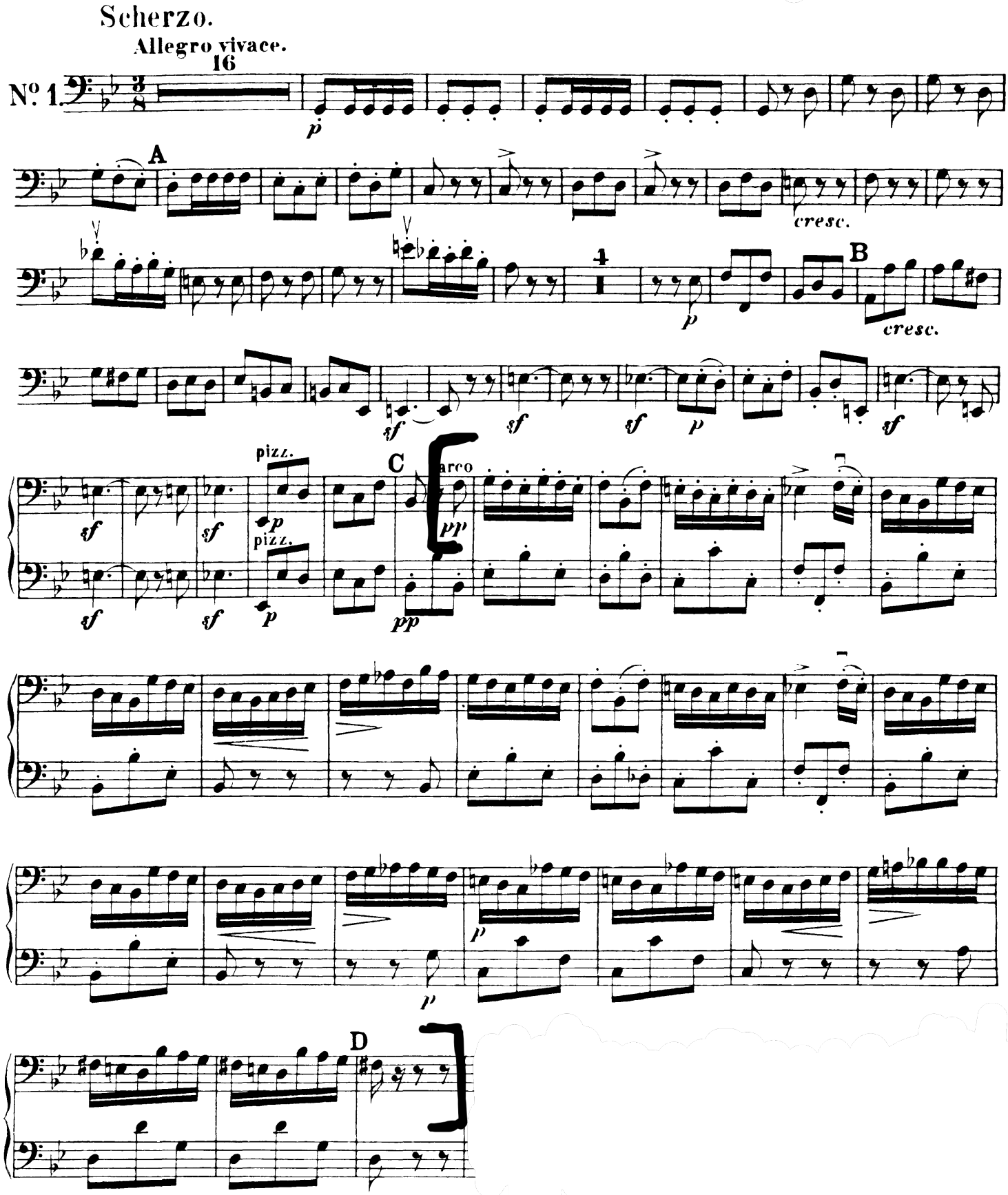

8
p
f
p
37
1
pp
sempre pp
cresc.
f
f
p dolce
50
f
p
cresc.
58
f
p
93
cresc.
f
p dolce
100
104
vp

Violoncell

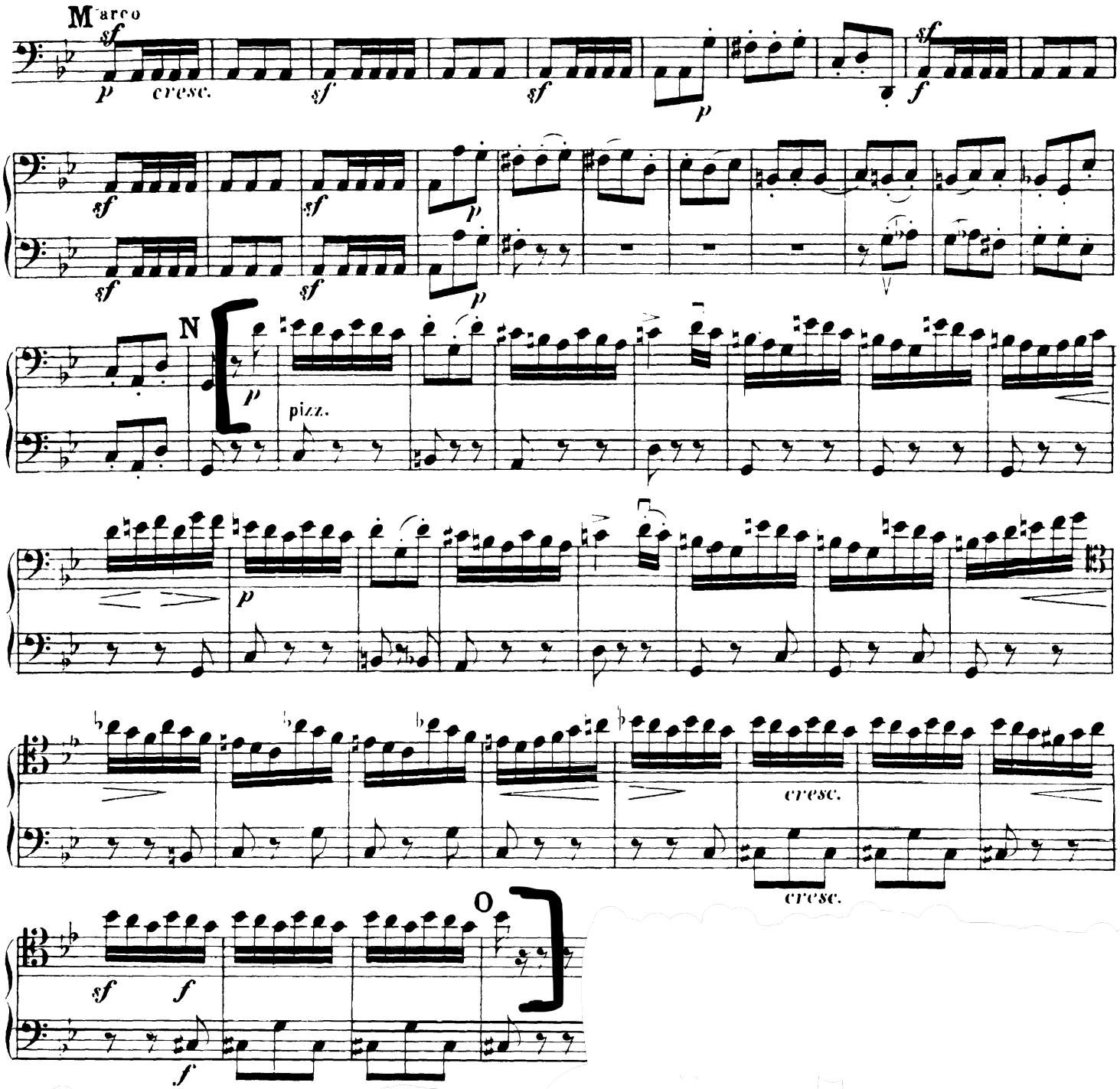

Adagio non troppo
poco f espr.
p
poco f
dim.
p
A
dim.
Fl. I
p
dim.
p cresc.
f
dim.
p
B
L'istesso tempo, ma grazioso
pizz.
p
pp
arco
pp
dim.
pp
cresc.
pizz.
f
p
arco
f
f
dim.
p
pp
p espr.
C
p cresc.
f
poco f
cresc.
f
poco f
cresc.
f


54
f
p
dim.
D
57
p
cresc.
f
p
dim.
62
dim.
dolce
p
cresc.
pizz.
p
E
68
arco
73
p
77
poco f
f
dim.
p
dolce
dim.
82
p
cresc.
f
f
87

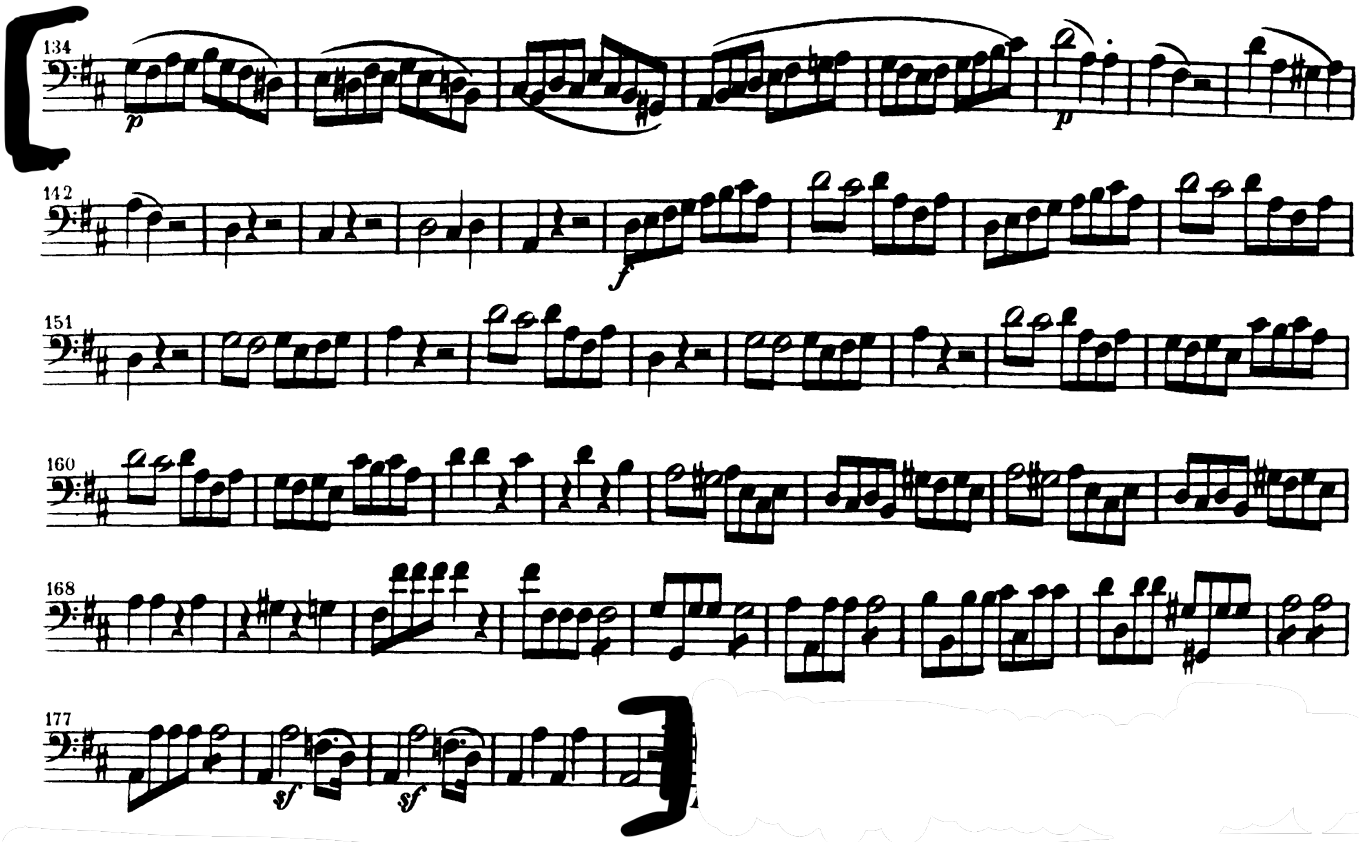
VIOLONCELLO e BASSO.



VIOLONCELLO e BASSO.



Violoncello und Kontrabaß

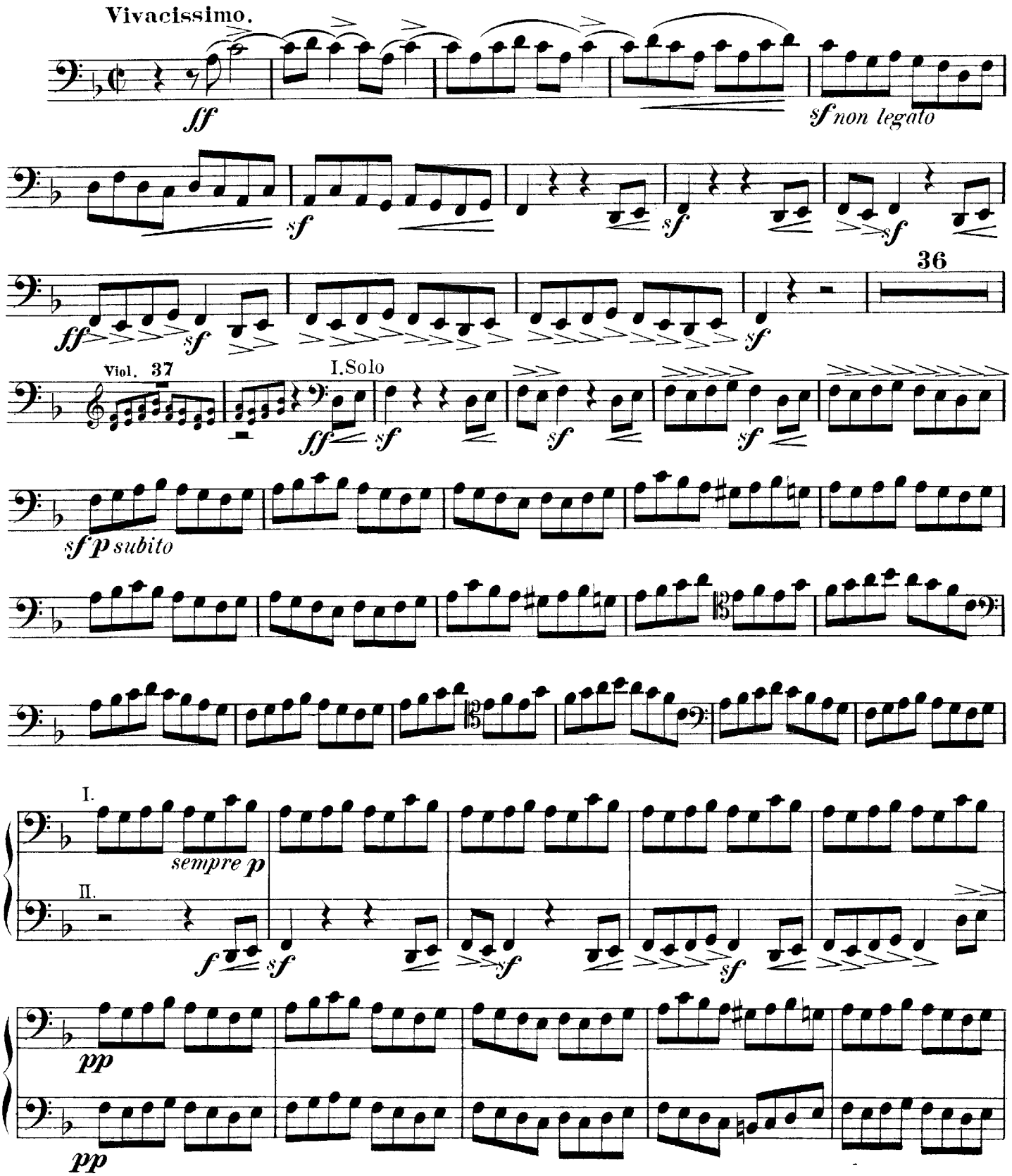


The Bartered Bride
Die Verkaufte Braut
(Prodaná nevěsta)

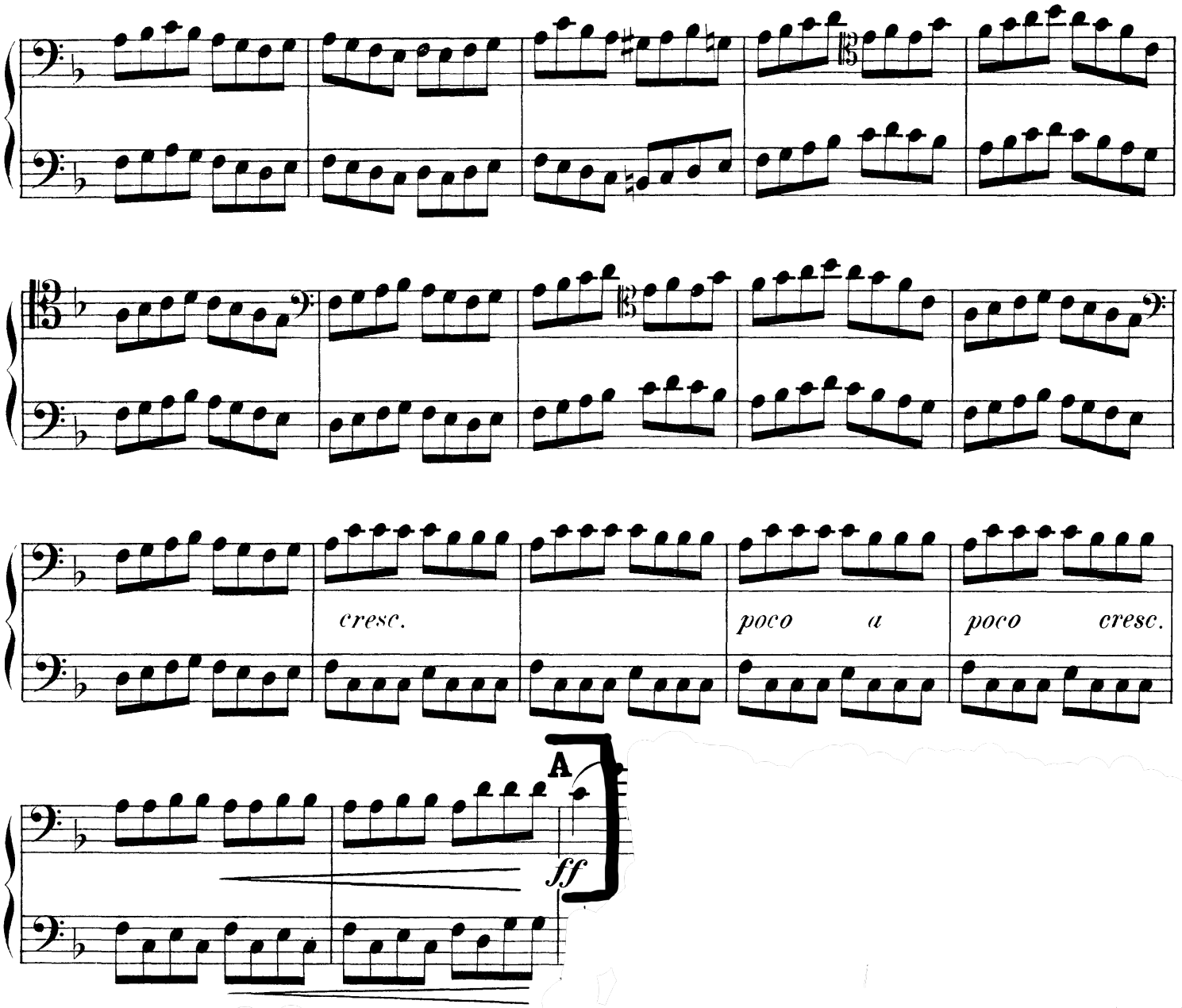
Overture

Violoncello I e II.

Bedrich Smetana



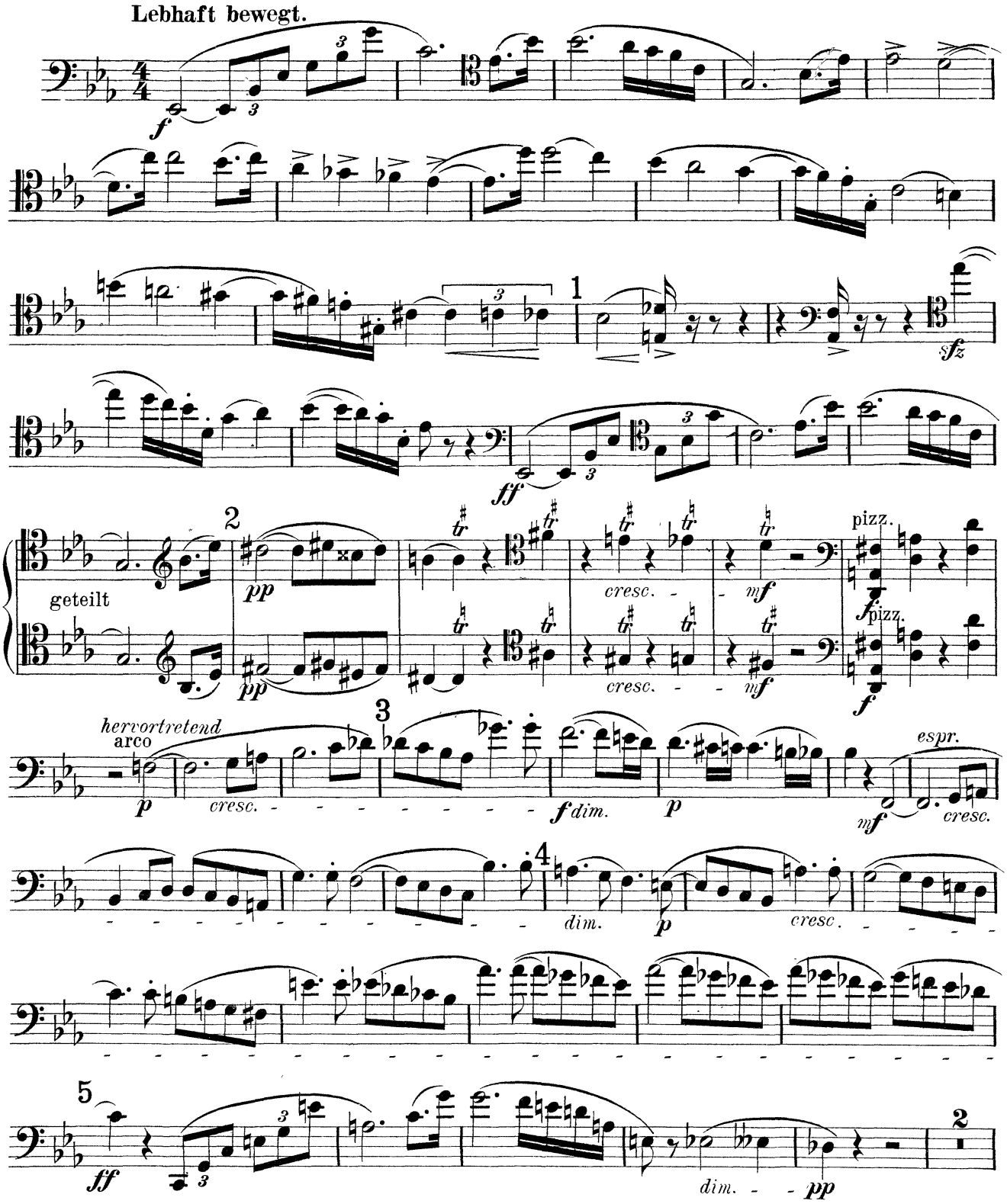
Violoncello I e II.



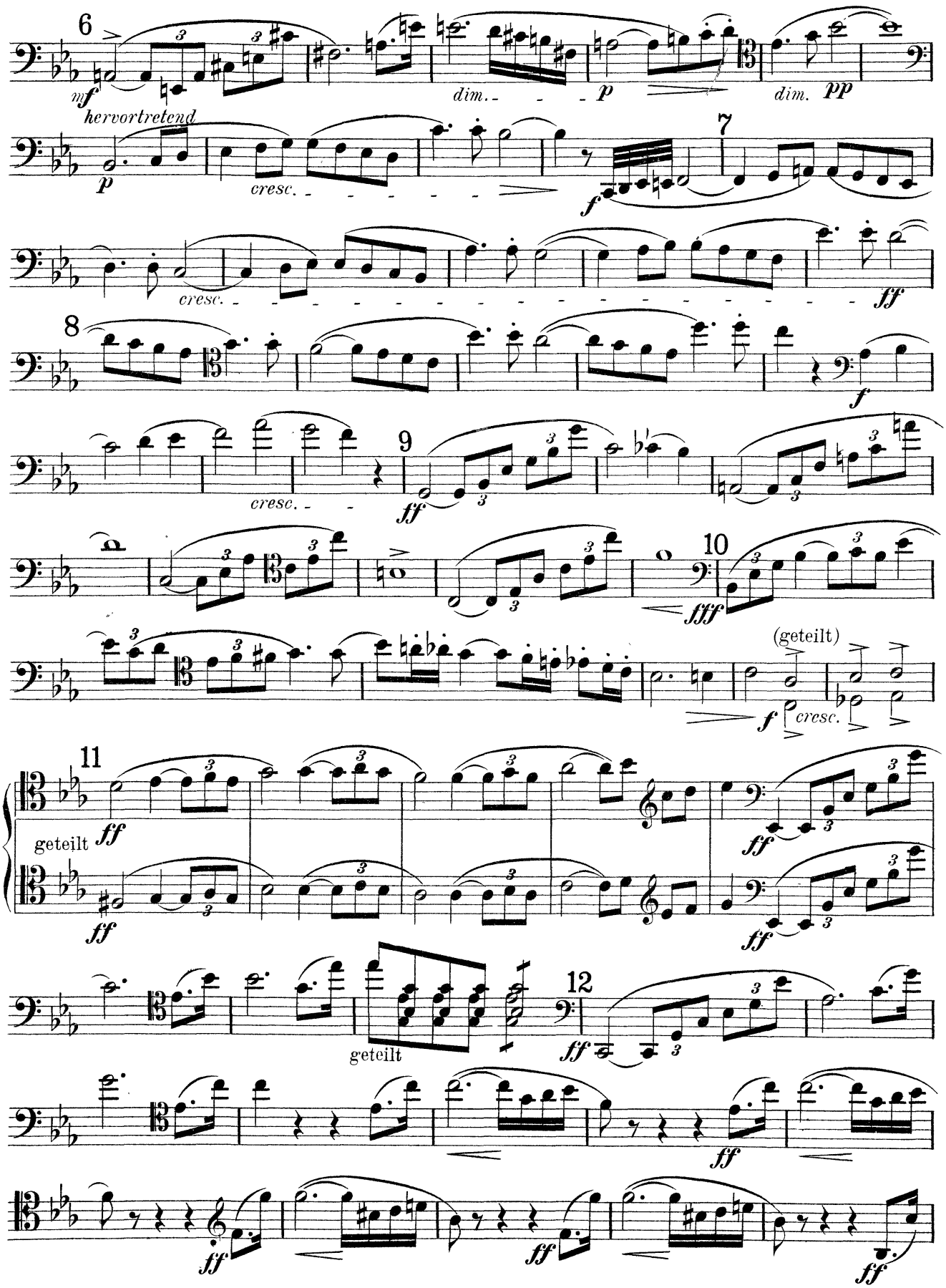
Richard Strauss

Ein Heldenleben, Op. 40

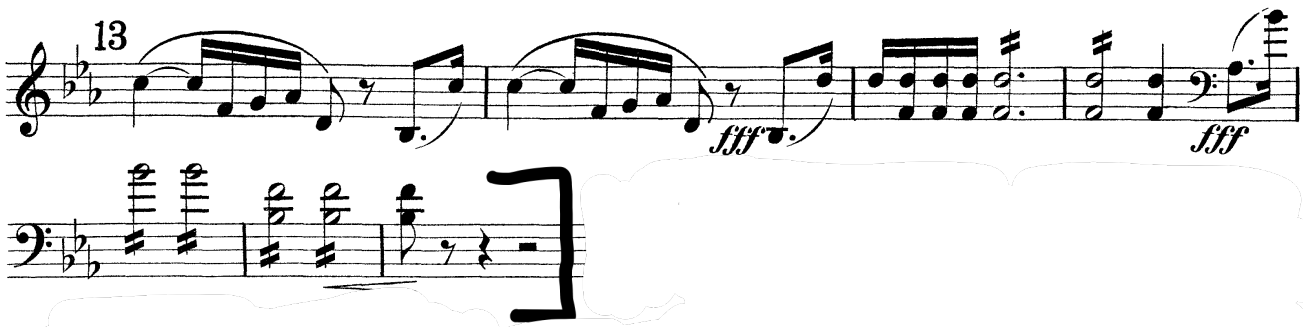
Violoncelle.



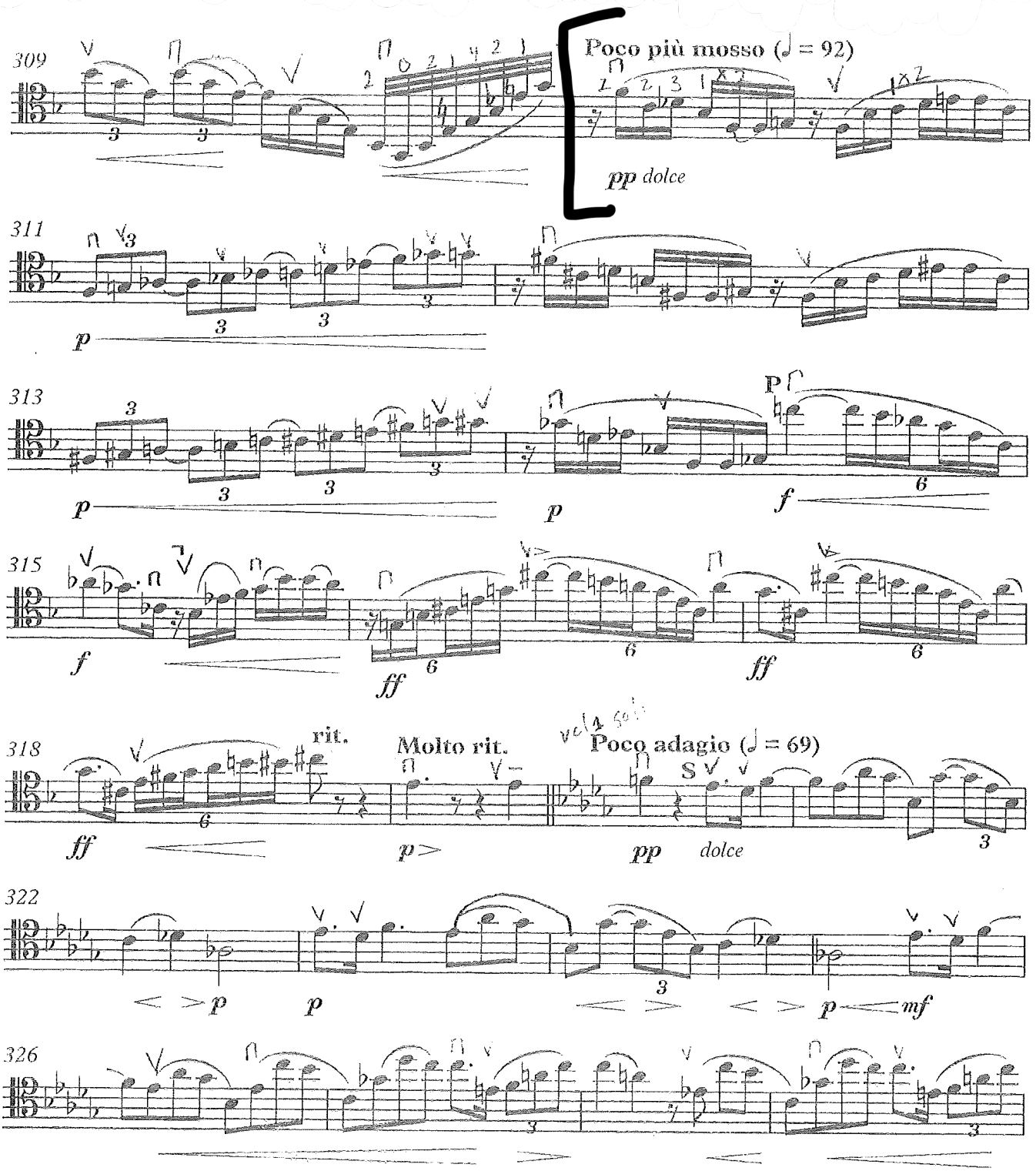
Violoncelle.

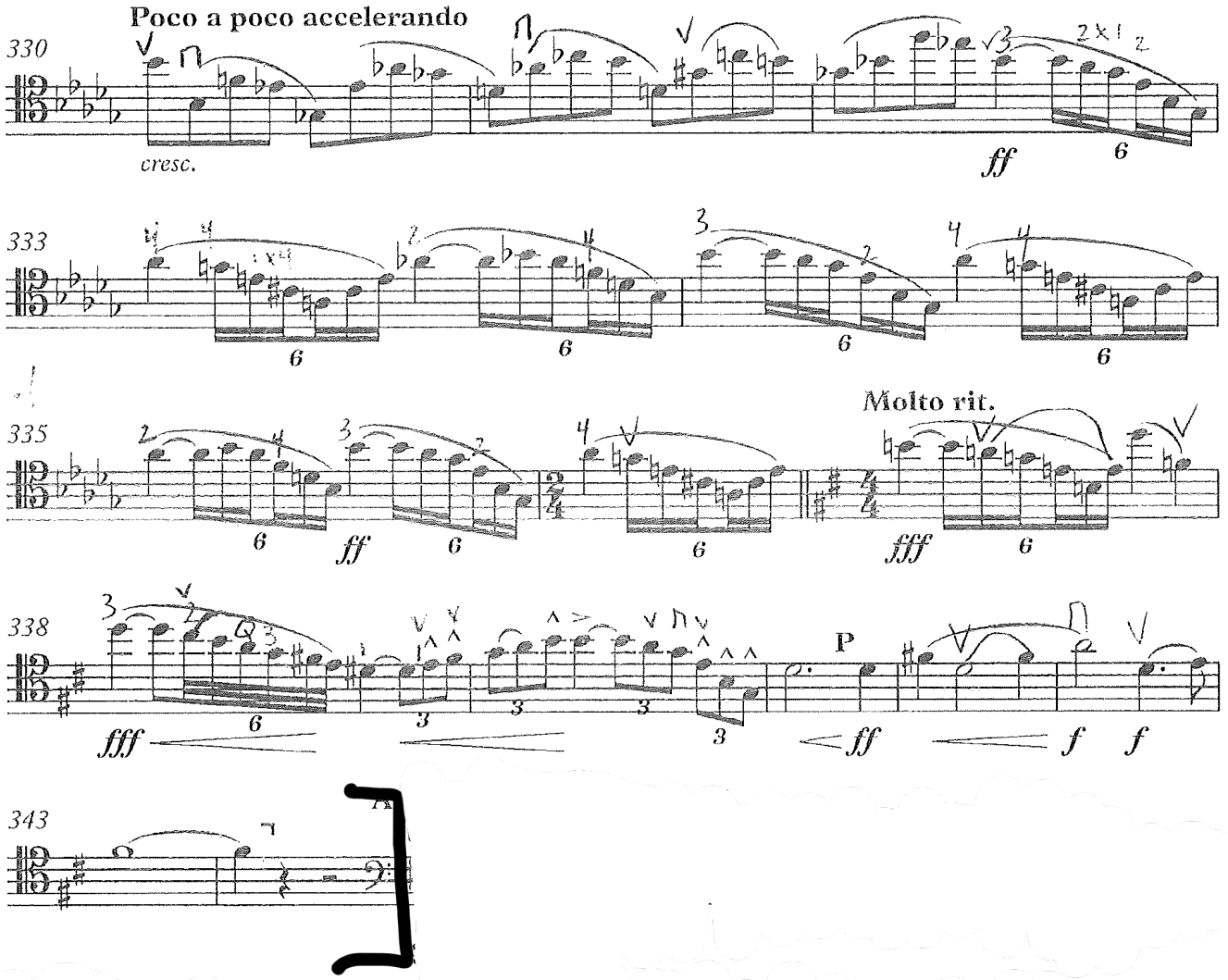


Violoncelle.



Schoenberg Verklarte Nacht, mm. 310-344

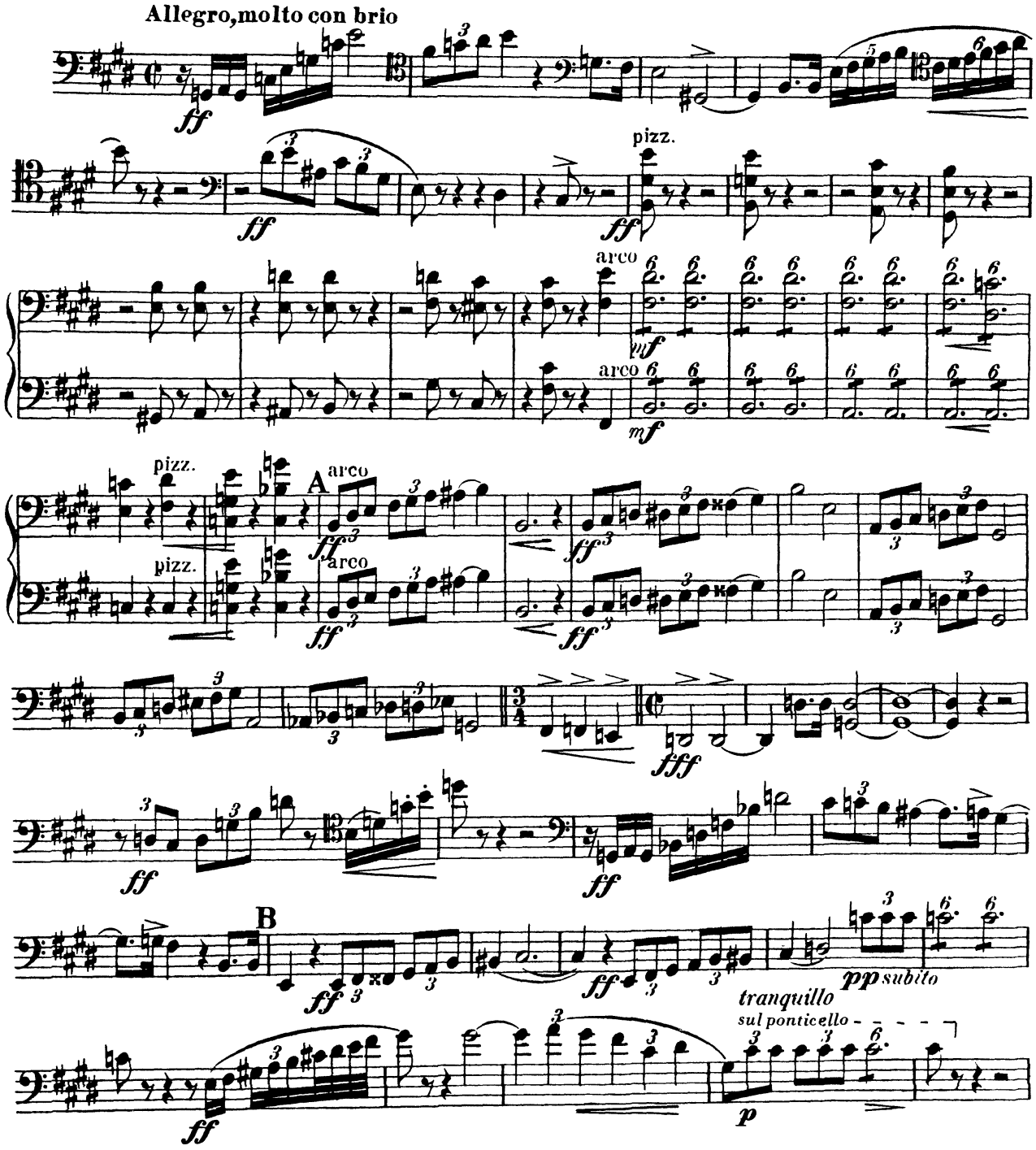



Poco a poco accelerando
330
cresc.
ff
333
335
ff
Molto rit.
fff
338
fff
P
ff
f
f
343

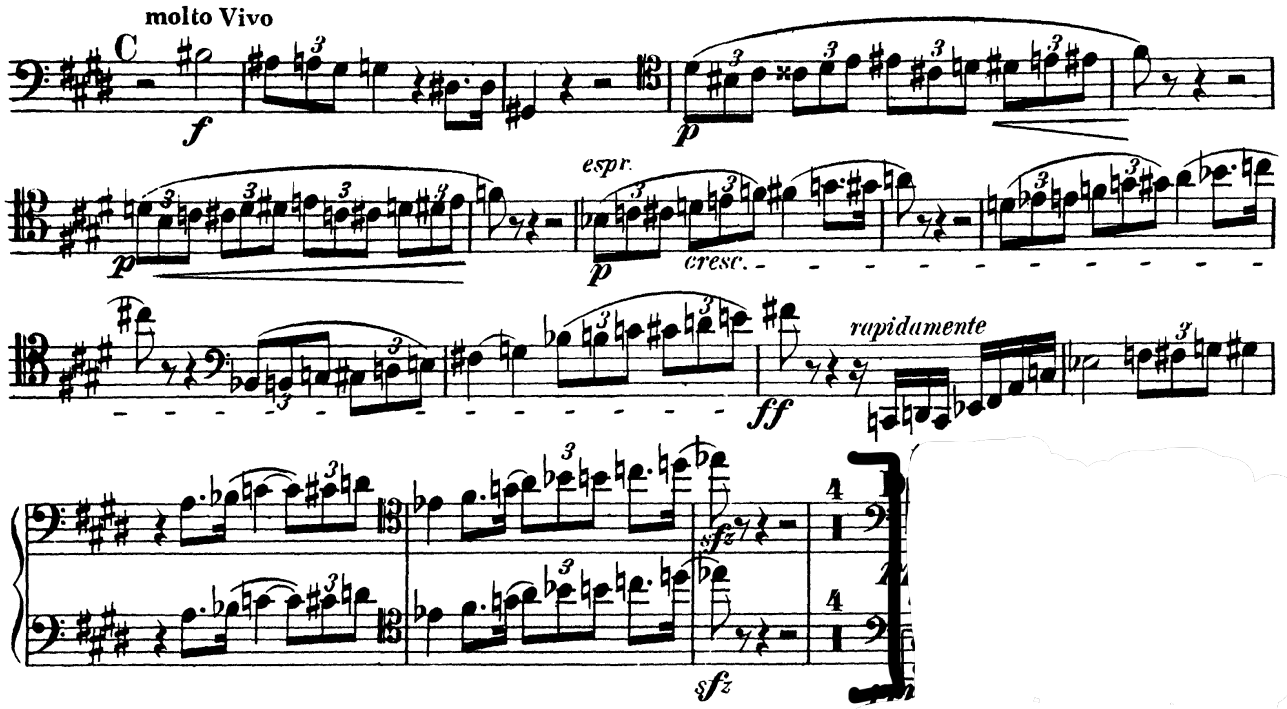
Richard Strauss

Don Juan, Op.20

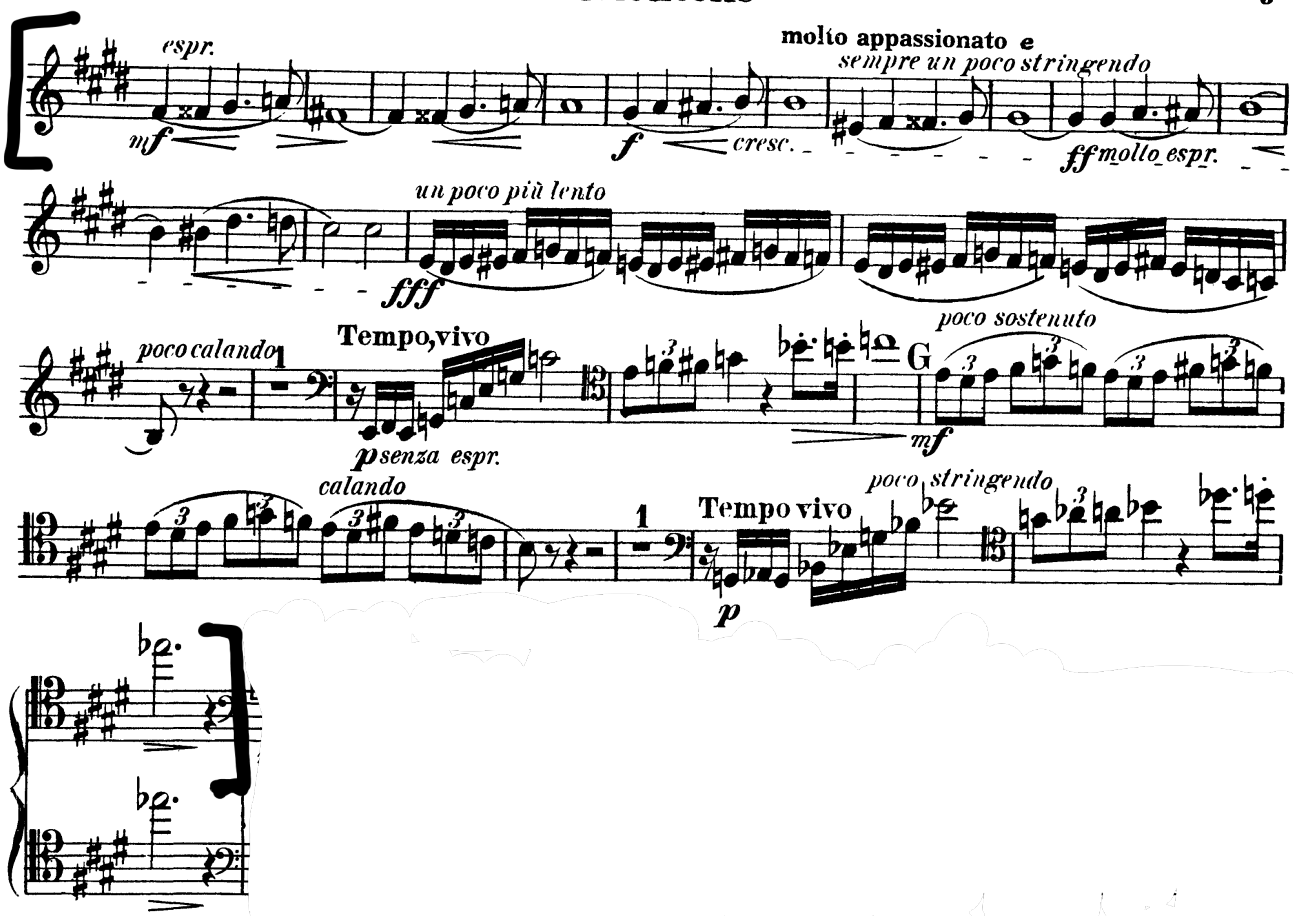
VIOLONCELLO



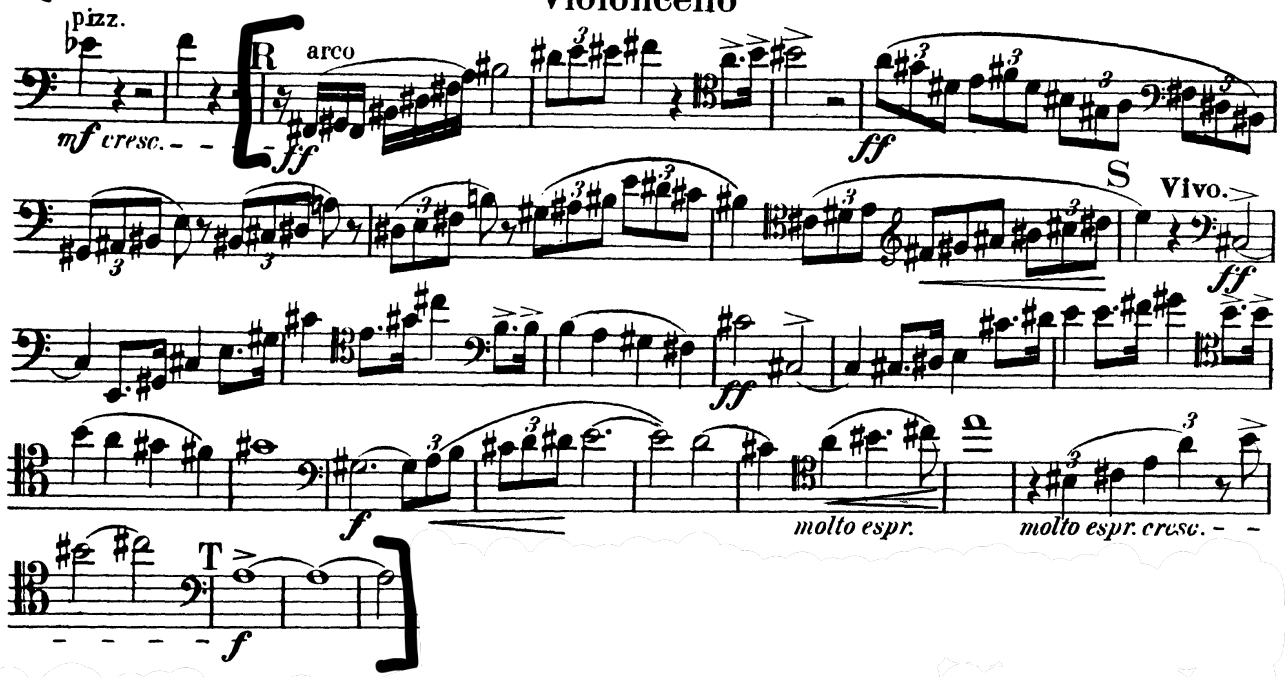
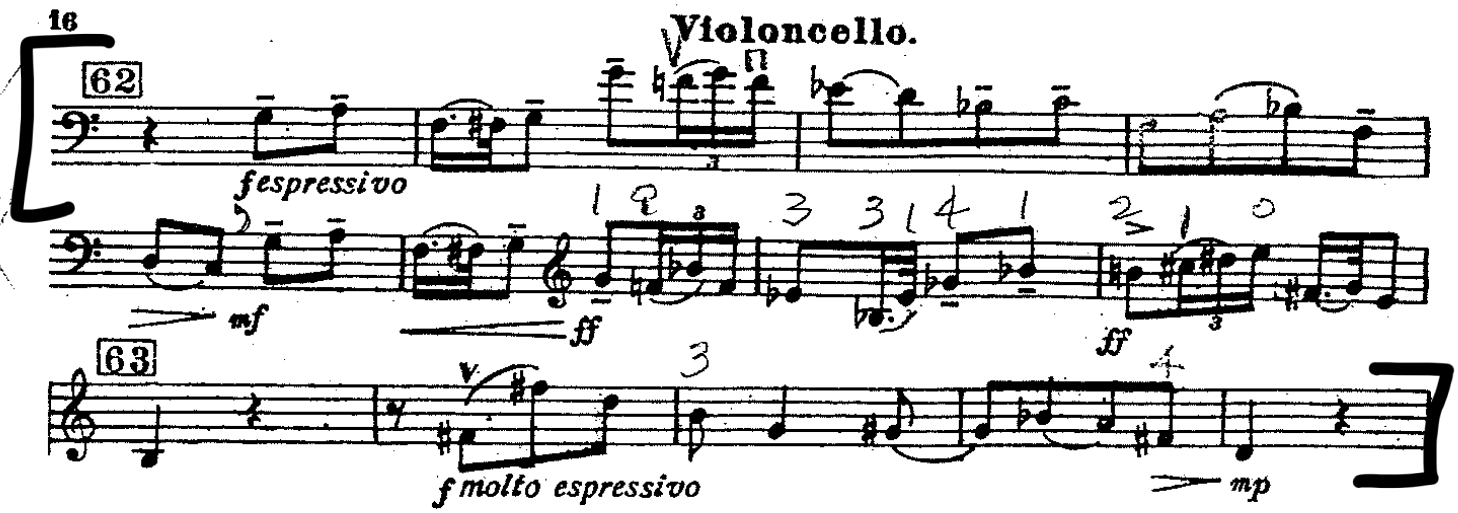
Violoncello



Violoncello



Violoncello



Prokofiev Romeo and Juilet Suite No. 2, mvt VII, [62] - 5 before [64]