

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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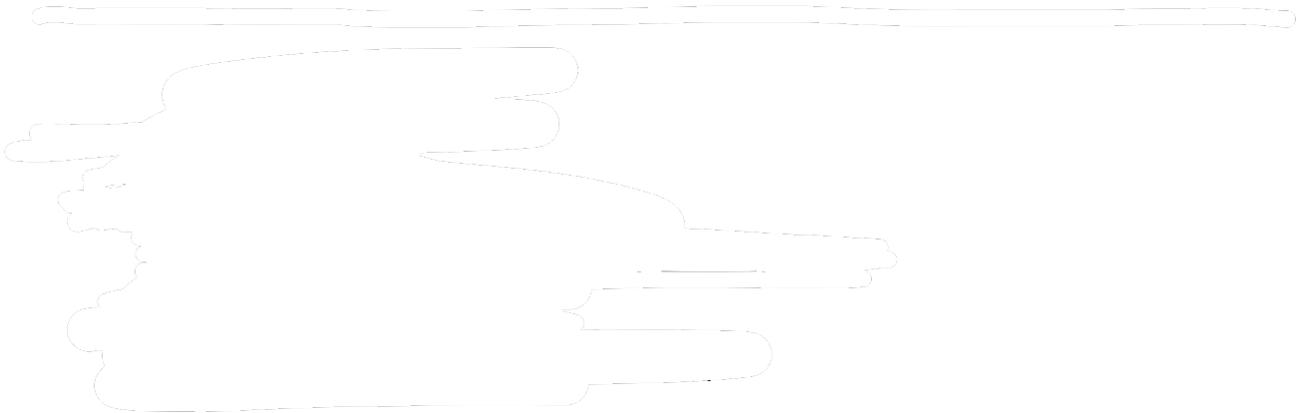
ORCHESTRAL SOLOS

- **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)
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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

6

Violoncello

Tempo di Menuetto ♩ = 126

The musical score is written in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of several systems of music. The first system (measures 1-5) starts with a forte (*f*) dynamic and includes accents (*sf*) and a piano (*p*) dynamic. The second system (measures 6-10) features a first ending and a second ending. The third system (measures 11-16) includes accents (*sf*) and a piano (*p*) dynamic. The fourth system (measures 17-24) is marked *pizz.* (pizzicato) and includes dynamics *p*, *dimin.* (diminuendo), and *pp* (pianissimo). The fifth system (measures 25-30) includes a crescendo (*cresc.*). The sixth system (measures 31-37) includes dynamics *f*, *più f*, and *ff* (fortissimo), and is marked *sempre ff*. The seventh system (measures 38-44) includes a first ending, a second ending, and a *Fine* marking. The eighth system (measures 45-49) is marked *Solo ** and includes a piano (*p*) dynamic and *Bassi pizz.* (Bass pizzicato). The ninth system (measures 50-54) includes a piano (*p*) dynamic and first and second endings.

*) *Solo* could signify *solì*; but perhaps Beethoven did intend one player? In that case, tutti Vc play the lower stave, *col Basso*. / *Solo* könnte hier für *solì* 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 *p* *cresc.* *pizz.* *p*

f *p*

arco

64

cresc. *sf* *p* *cresc.* *sf*

cresc. *sf* *sf* *p* *cresc.* *sf*

69

sf *p* *cresc.* *sf* *p*

sf *p* *cresc.* *sf* *p*

74

cresc. *sf* *p* *dimin.* *pp*

cresc. *sf* *p* *dimin.* *pp*

Menuetto Da Capo al Fine

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

Tempo I
Tutti

Vcell. I Solo
D

p dolce
p div.

70 Vcell. II. III
pizz. *mf arco* *f* *p*

p *Solo* *dolce* *p*

75 *pizz.*

Tutti *Solo*

79 *cresc.* *mf* *mf arco*

cresc. *mf*

Violoncell

83

E

Tutti

p

pizz.

dolce

88

Solo

pizz.

arco

cresc.

f

dim.

rit.

mf

p dim.

93

Più Adagio

pp

-pizz.

arco

ad lib.

pp

pizz.

arco

Guillaume Tell

William Tell Overture

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo. *p*

3. Violoncell solo. (Viola I.) *p*

4. Violoncell solo. (Viola II.) *p*

5. Violoncell solo. *p*

7

* *Vel. 5.*

* *Vel. 5.*

Violoncell.

16/

dolce

p

p

p

p

22/

1 A

pp

pp

pp

pp

pp

29/

*Vel. 5.

p

pp

pp

pp

Rossini — William Tell Overture

Violoncell.

4

36/

espr.

tr.

Vel. 4.

Vel. 3.

44/

Allegro. (♩=108)

pp.

pp

pp

pp

unis. 19

unis. 19

unis. 19

unis. 19

unis. 19

pp

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. Solo. *(hervortretend)*

grazioso

13 v

II

Violoncell Solo.

mf dim. p mf dim. pp

(Sancho Panza.)
Maggiore.

Bass Clar.

Var. I.
Gemächlich.
Solo (mit breitem Strich.)

poco rit.
mf

grazioso
p

dim.
cresc.

f

ff

p

cresc.
ff

Violoncell Solo.

20

f *ff*

hervortretend

fff *dim.*

P (*ausdrucksvoll*)

sfz III

f *f*

Var. V.
Solo. Sehr langsam.

p
Frei declamierend, sentimental im Vortrag.

48

f *p* *pp* *f* *pp*

dim. *p* *pp*

49

mf *f* *f*

cresc. e accelerando - - - - - *molto*

Erstes Zeitmass. 50 *Schnell.*

rit. e dim. pp *sehnsüchtig* *quasi Cadenza ff* *molto appassionato*

molto rit. *wieder erstes Zeitmass.*

51

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

dim. *pp*

Violoncell Solo.

75 *f* *dim.*

76 *p* **Finale. (sehr ruhig)** *espr.*

cresc. *f*

77 *sfz* *sfz*

78 *agitato* *etwas drügend* *ff*

zurückhaltend 79 *sehr ruhig* *p* *molto espr.*

80

81 *immer ruhiger werden*

82 *allmählich immer mehr*

abnehmend *dim.* *pp*

CELLO-BASS

dolce, sostenuto e legato

1.^o
2.^o
3.^o
4.^o
BASSI

Io lascio al mondo, una persona cara

PP legato

PP legato

PP legato

1.^o
2.^o
3.^o
4.^o
BASSI

Consente ch'io le scriva un sol

PPP

PPP

PPP

PPP

CELLO-BASS

82

dolce e legato

motto? *p* *rit.*

10 *p* *P PIZZ.*

CELLO-BASS

MENO

p *dolcissimo espressivo*

p

p

p

MENO

cres. *allarg. p* *cres. ed allarg.* *f*

p

cres. *allarg. p* *cres. ed allarg.* *f*

f

PIZZ.

CELLO-BASS

vn rit.

p *f* *rall. e dim.*

p *f* *rall. e dim.*

pp *f* *rall. e dim.*

pp *f* *rall. e dim.*

Detailed description: This block contains the first four measures of a musical score for Cello-Bass. It consists of five staves. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It begins with a piano (*p*) dynamic and a *rit.* (ritardando) marking. The second staff is also in treble clef, starting with *p* and *rit.*. The third and fourth staves are in bass clef, starting with *pp* and *rit.*. The fifth staff is empty. Dynamics change to *f* (forte) at the start of the second measure. A *rall. e dim.* (rallentando e diminuendo) marking appears at the start of the third measure. The music features melodic lines with slurs and ties, and some chromatic movement.

II

PIZZ.

pp

Detailed description: This block contains the fifth and sixth measures of the musical score. It consists of five staves. The top staff is in treble clef, starting with a double bar line and a repeat sign (II). The second, third, and fourth staves are in bass clef. The fifth staff is in bass clef and contains the instruction *PIZZ.* (pizzicato) and a *pp* (pianissimo) dynamic. The music continues with melodic lines and rests.

Violoncello

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

Andante con moto

p dolce *f*

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

f

104

vp

Brahms Symphony No. 2, mvt II, beginning - [E]
Violoncell

6

Adagio non troppo

poco f espr. *p*

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.* *pp* *cresc.* *f* *p* *pizz.*

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 **D** *p* *cresc.* *f* *p* *dim.*

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

68 **E** *arco*

73 *p*

77 *poco f* *f* *dim.* *3* *p* *dolce dim.*

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

87 *f* *dim.* *12* *8*

VIOLONCELLO e BASSO.

Scherzo.

Allegro vivace.

16

Nº 1.

p

A

cresc.

p

B

cresc.

sf *sf* *sf* *p* *sf*

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

C

pp

pp

pp

D

Mendelssohn — Midsummer Night's Dream

VIOLONCELLO e BASSO.

Marco *sf*
p *cresc.* *sf* *sf* *p* *sf*

sf *sf* *p* *V*

N *p* *pizz.*

p

cresc.

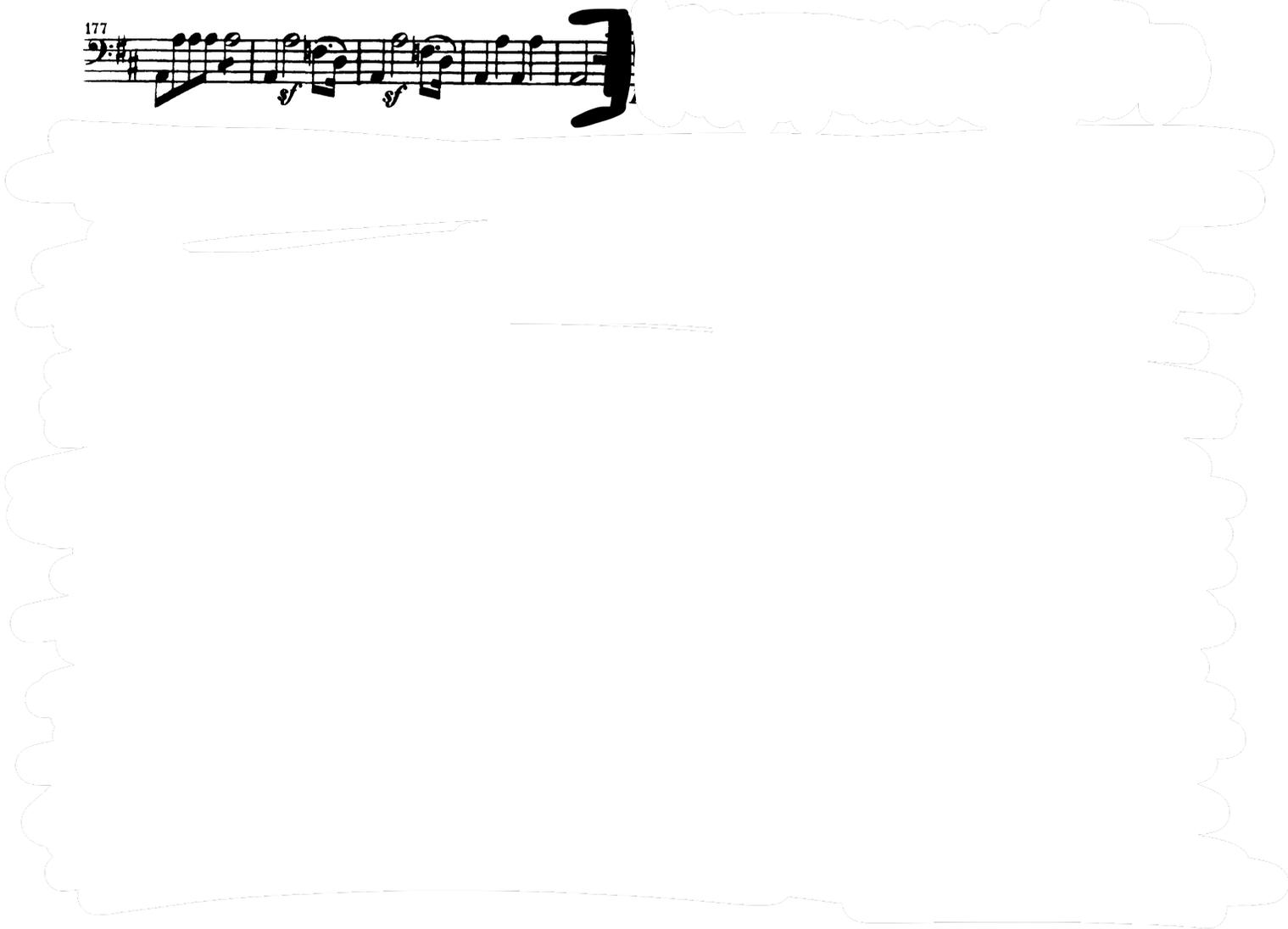
cresc.

sf *sf* *0*

Violoncello und Kontrabaß



Musical score for Cello and Double Bass, measures 134-177. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music. Measure 134 is marked with a piano (*p*) dynamic. Measure 142 is marked with a forte (*f*) dynamic. Measure 151 is marked with a piano (*p*) dynamic. Measure 160 is marked with a piano (*p*) dynamic. Measure 168 is marked with a piano (*p*) dynamic. Measure 177 is marked with a piano (*p*) dynamic. The score includes various musical notations such as slurs, ties, and dynamic markings.



The Bartered Bride

Die verkaufte Braut

(Prodaná nevěsta)

Violoncello I e II.

Overture

Bedrich Smetana

Vivacissimo.

ff *sf non legato*

sf *sf* *sf* *sf*

36

ff *sf* *sf* *sf*

Viol. 37 I.Solo

ff *sf* *sf* *sf*

sf p subito

pp

pp

Violoncello I e II.

The first system consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It contains a melodic line with eighth-note patterns and some chromaticism. The lower staff is also in bass clef with the same key signature, providing a harmonic accompaniment with similar eighth-note patterns.

The second system continues the musical material from the first system. The upper staff features a melodic line with eighth-note runs and some chromatic movement. The lower staff provides a steady accompaniment with eighth-note patterns.

The third system continues the musical material. The upper staff has a melodic line with eighth-note patterns. The lower staff has an accompaniment with eighth-note patterns. Dynamic markings are present: *cresc.* in the second measure, *poco a poco cresc.* in the fourth measure, and *poco cresc.* in the fifth measure.

The fourth system concludes the musical material. The upper staff has a melodic line with eighth-note patterns. The lower staff has an accompaniment with eighth-note patterns. A dynamic marking of *ff* (fortissimo) is placed at the end of the system. A bracket labeled 'A' spans the final two measures of the upper staff.

Richard Strauss
Ein Heldenleben, Op. 40

Violoncelle.

Lebhaft bewegt.

The musical score for the Cello part of 'Ein Heldenleben, Op. 40' by Richard Strauss is presented in a single system with ten staves. The key signature is two flats (B-flat major/D minor) and the time signature is 4/4. The score begins with a dynamic marking of *f* and includes various performance instructions such as *tr* (trills), *pizz.* (pizzicato), *arco* (arco), *hervortretend* (prominent), *espr.* (espressivo), and dynamic markings like *pp*, *cresc.*, *mf*, *f*, *dim.*, and *ff*. The score features several measures with triplets and slurs, and includes measure numbers 1 through 5. The piece concludes with a final dynamic marking of *pp*.

Violoncelle.

6 *mf* hervortretend *dim.* *p* *dim.* *pp*

7 *p* *cresc.* *f*

8 *cresc.* *ff*

9 *cresc.* *ff*

10 *fff*

(geteilt) *f* *cresc.*

11 *ff* *ff* *ff* *ff*

12 *ff* *ff* *ff*

Detailed description: This page contains the cello part for measures 6 through 12 of Strauss's 'Ein Heldenleben'. The music is written in bass clef with a key signature of two flats (B-flat major or D-flat minor). Measure 6 begins with a mezzo-forte (*mf*) dynamic and the instruction 'hervortretend'. It features a melodic line with triplets and a descending chromatic line. Dynamics decrease through the measure to piano (*p*) and then pianissimo (*pp*). Measure 7 starts piano (*p*) and builds up with a crescendo (*cresc.*) to forte (*f*). Measure 8 continues the crescendo to fortissimo (*ff*). Measure 9 also features a crescendo to fortissimo (*ff*). Measure 10 reaches fortississimo (*fff*). Measure 11 is marked 'geteilt' (divided) and fortissimo (*ff*), with both hands playing complex rhythmic patterns. Measure 12 continues with fortissimo (*ff*) dynamics and 'geteilt' markings, showing intricate rhythmic textures in both hands.

Violoncelle.

13

fff

fff

]

Schoenberg Verklärte Nacht, mm. 310-344

309 *p* *pp dolce* **Poco più mosso** ($\text{♩} = 92$)

311 *p*

313 *p* *f*

315 *f* *ff* *ff*

318 *ff* *p* *pp dolce* **Poco adagio** ($\text{♩} = 69$) *rit.* *Molto rit.* *vel. solo*

322 *p* *mf*

326

Violoncello 1

Poco a poco accelerando

330

cresc. *ff*

333

335

Molto rit. *ff* *fff*

338

fff *ff* *f* *f*

343

Violoncello

2

molto Vivo

f *p* *espr.* *p* *cresc.* *rapidamente* *ff* *sfz*

Violoncello

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

un poco più lento
fff

poco calando **Tempo, vivo** *poco sostenuto* *mf*

p senza espr. *calando* **Tempo vivo** *poco stringendo* *p*

Two staves of piano accompaniment in G major, 3/4 time. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and single notes. The key signature has two sharps (F# and C#).

Violoncello

6

pizz.

arco

mf cresc. - - *ff* *ff* *S Vivo.* *ff*

f *molto espr.* *molto espr. cresc.* - -

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

16

Violoncello.

62

f *espressivo*

mf

ff

ff

63

f *molto espressivo*

mp

