

Cello Excerpts

dedicated to F. J. von Lobkowitz and Graf A. von Rasumovsky

Symphony No. 5 in C Minor, Op. 67

II Mouvement

Edited by
Orfeo Mandozzi

Written 1807-08. First perf. 22. Dez. 1808 in Vienna, Theater an der Wien
Ad hoc orchestra, Ludwig van Beethoven (conductor)

Ludwig van Beethoven
(1779-1827)

Andante con moto ♩ = 92

1 *p dolce*

7 *f (sub.) p* *f* *p* *p dolce*

53 *f (sub)* *p cresc.* *f* *p*

98 *p dolce*

102 *pp (sub.)*

106 *arco* *f* *pizz.* dont play this note

117

121 *pp* *pp cresc.*

180

182 *ff*

Symphony No. 9, Op. 125

Cello Excerpt

IV Mouvement

Written 1822-24. First perf. 7. May 1824 in Kärntnertheater in Vienna,
Michael Umlauf and Ludwig van Beethoven (co-conductor)

Presto $\text{♩} = 96$

in the character of a recitativo but in tempo

9 24

Tempo 1°

30

Poco adagio

Tempo 1°

37

Tempo 1° Allegro

45

53

60

Allegro assai $\text{♩} = 80$

67

94

102

Beethoven — Symphony No. 9

Violoncello e Contrabasso

8

Molto vivace $\text{♩} = 116$

1 1 Timp. 2 Viol. II 2 Viola

ff G.P. *f* G.P. *ff* G.P.

17 *pp* div. *pp*

30 *sempre pp* 1 2 3 4 5 6 7 8 9 10 *sempre pp*

43 *cresc.* 11 12 13 14 15 16 17 18 19 20 21 22 23 *cresc.*

57 **A** unis *ff*

71 **B** 2 2 Viola 2 Viola *p*

86 unis pizz: **C** arco 1 2 3 4 5 6 *p cresc.* *ff*

99 7 8 9 10 11 12 13 14 15 16 1

113 **D** 1 6 1 *p* *f* *f* *f*

135 *f* *f* *f* *f* *pp* *pp* *sempre pp* 1 3 G.P. 1 3 G.P. *sempre pp*

Symphony No. 2 in D major, Op. 73

II Mouvement

Written 1877. First perf. 30. December 1877 in Musikverein in Vienna,
Hans Richter Conductor, Vienna Philharmonic

Red= Pencil marking
in Brahms's own score

Johannes Brahms
(1833-1897)

Adagio non troppo

poco f espresso

hairpins in Bassoon,
Horn & Doublebass

p in the rest of
the Orch. but not
in the Cellos

p

Brahms often starts hairpins a bit earlier than needed to achieve
a better connection of the phrase (same in end of bar 11)

poco f

p

dim.

dim.

p

p cresc.

dim.

f

p

dim.

f

poco f

cresc.

f

poco f

cresc.

f

f

99

sf

sf

p

p

p

Richard Strauss Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

The score is written for a single cello. It begins with a *ff* dynamic and a *pizz.* (pizzicato) instruction. The first system contains two staves. The second system contains two staves, with the upper staff marked *arco* and *mf*. The third system contains two staves, with the upper staff marked *pizz.* and *arco*, and the lower staff marked *pizz.* and *arco*. The fourth system contains two staves, with the upper staff marked *arco* and *ff*, and the lower staff marked *ff*. The fifth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The sixth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The seventh system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The eighth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The ninth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The tenth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The eleventh system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The twelfth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The thirteenth system contains two staves, with the upper staff marked *ff* and the lower staff marked *ff*. The piece concludes with a *p* dynamic and a *sul ponticello* instruction.

Violoncello

molto Vivo

f

p

espr.

cresc.

rapidamente

sfz

triquillo

ppp

triquillo

pp

triquillo

p

pp

viefach geteilt

cresc.

pp

pp

pp

espr.

dim

p

poco a poco più vivente

pp

molto espr.

F

espr.

dim.

p

cresc.

f