

Cello Excerpts

2022-2023

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

Symphony No. 5 in C Minor, Op. 67

Edited by
Orfeo Mandozzi

II Mouvement
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

7 *p dolce*

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

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

102 *pp (sub.)*

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

117

121 *pp* *pp cresc.*

182 *ff*

Brahms Sym #2

Violoncell

Cello Excerpts

Pg 2

6

Adagio non troppo

poco f espr. *p*

6

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

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

29 *f* *dim.* *p*

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.* *f* *poco f* **C**

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

52 *cresc.* *f*

Don Juan Op. 20

Written 1889. First perf. 11. Nov. 1890 in Weimar,
Hofkapelle Weimar, Richard Strauss Conductor

Richard Strauss
(1864-1949)

Allegro, molto con brio ♩ = 84

The musical score is written in bass clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *ff* and a tempo marking of **Allegro, molto con brio** with a metronome marking of ♩ = 84. The score includes various musical notations such as slurs, accents, and dynamic changes. Key features include:

- Measures 1-25: *ff* dynamics, featuring triplets and sixteenth-note patterns.
- Measure 25: Marked with a boxed 'A' and a triplet.
- Measures 30-34: *ff* dynamics, continuing with triplet patterns.
- Measure 34: Marked with a boxed 'B' and a *fff* dynamic.
- Measures 39-43: *ff* dynamics, featuring a *pp subito* marking and a *V* (vibrato) marking.
- Measures 49-55: *pp* dynamics, marked *tranquillo sul pont.* (triplets), with a boxed 'C' and a *f* dynamic.
- Measures 58-62: *p* dynamics, marked *cresc.* and *rapidamente*.
- Measures 65-68: *ff* dynamics, ending with a *sfz* marking and a final flourish.



Mendelssohn — Midsummer Night's Dream
VIOLONCELLO e BASSO.

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

sf *sf* *p*

N
p *pizz.*

p

cresc.

cresc.

sf *f* *p* *arco*

pizz. 1 2 3 4 5 6 7 8 1 2 3
sempre più pp

4 5 6 7 8 9 10 11 12 3 4 5
dim.

6 7 8 9 *arco* *pizz.*

He Geist! Wo geht die Reise hin?
attacca