



# LEXCERPTS

Orchestral Excerpts for Cello

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# Beethoven - Symphony No. 3

## Excerpt 1 - Movement III: Beginning to m. 166

Cello

The musical score is for the Cello part of the third movement, 'Scherzo', from Beethoven's Symphony No. 3. It begins with the tempo 'Allegro vivace' and a quarter note equal to 116 beats. The score is written in bass clef with a key signature of two flats (B-flat major or D-flat minor) and a 3/4 time signature. The piece is marked 'pp sempre e staccato'. The score includes markings for 'Vc.' (Violoncello) and 'Bässe' (Basses). It features various dynamic markings such as 'pp', 'p', 'f', 'ff', and 'cresc.'. There are also performance instructions like 'sempre pp', 'tr', and 'B'. The score is divided into systems with measure numbers 11, 23, 35, 47, 63, 78, 90, 102, 115, 129, 141, and 159. The piece concludes with two first endings (1. and 2.).

SCORE



Excerpt 2 - Movement IV: 44-77

Cello

The musical score is divided into four systems. The first system (measures 34-44) features a Cello line with dynamics *ff*, *p*, and *p*, and a Piano line with dynamics *p* and *p*. The second system (measures 45-57) includes first and second endings for the Cello, with dynamics *cresc.* and *p*. The third system (measures 58-69) shows a Cello line with triplets and dynamics *p*, *cresc.*, and *p*. The fourth system (measures 70-77) continues the Cello line with dynamics *cresc.*, *p*, *cresc.*, and *p*. Performance instructions include *arco*, *pizz.*, and *Vc. arco*.





# Beethoven - Symphony No. 5

Excerpt 1 - Movement II: Pickups to mm. 1-10

Cello

**Andante con moto** ♩ = 92

Vcllo  
Cb. *p dolce pizz.*  
*p*  
*f* *p* arco

9 unis. *f* *p* *cresc. f* *p* *f* *p* Viol. I

Excerpt 2 - Movement II: mm. 49-59

Cello

48 Vcllo  
Cb. *f* *f* *p dolce pizz.*  
*f* *p* *f*

57 Vcllo unis. *f* *p* *cresc. f* *p* *f* *p* Cb. arco *cresc.* Viol. I

Excerpt 3 - Movement II: mm. 98-106

Cello

97 Vcllo  
Cb. *f ff* *p dolce pizz.*  
*f* *p*

102 *pp* *pp*

Excerpt 4 - Movement III: Pickup to mm. 1-18

Cello

Allegro  $\text{♩} = 96$   
unis.  
*pp*  
*poco rit.* *a tempo*  
*pp* *sf*  
*a tempo*  
Corni  
*f*

SCORE



Excerpt 5 - Movement III: Pickup to mm. 141-218

Cello

137 unis.  
*p* *f*  
147  
158 1. 2. *f*  
166  
175 1 2 3 4 5 6  
188 Vello [B] *f*  
Cb. *f*  
198 unis. *dimin.* *p*  
207 *sempre più p* 8

SCORE



# Beethoven - Symphony No. 6

Excerpt 1 - Movement II: Beginning to [A]  
Cello

Szene am Bach  
Andante molto moto (♩ = 50)

*p*  
*pizz.*  
*p*

4  
*cresc.* *fp* *cresc.* *p*

8

11  
*cresc.* *fp* *cresc.* *p* *cresc.* *p*

16  
*cresc.* *p* *A* *pizz.* *arco* *pp*

SCORE



Excerpt 2 - Movement V: mm. 25-56  
Cello

25 arco  
ff arco  
ff

32 H ten. ten. ten. tr. tr.

37 tr. ff ff

43

50 fp cresc. f fp cresc. cresc. f cresc. f

54 ff ff 4 4 p cresc. I pizz. p pizz. p



Excerpt 3 - Movement V: mm. 133-164

Cello

SCORE



The musical score is presented in six systems, each with a treble and bass staff. Measure numbers 132, 137, 142, 149, 157, and 161 are indicated at the start of their respective systems. The notation includes various dynamics such as *ff*, *sf*, *f*, *fp*, *p dim.*, and *pp*. Performance instructions include *arco*, *tr*, *ten.*, *cresc.*, and *3 Va.*. A section marked 'M' begins at measure 149. The score concludes with a triplet of eighth notes in the treble staff at measure 164.

# Beethoven - Symphony No. 8

Excerpt 1 - Movement III: mm. 45-78 (Trio)

Cello

SCORE



The musical score for Cello in the Trio of the third movement of Beethoven's Symphony No. 8, measures 45-78. The score is written in bass clef with a key signature of two flats (B-flat major/D minor) and a 3/4 time signature. It consists of seven systems of two staves each. The first system (measures 45-49) features a piano (*p*) dynamic with triplet patterns in the right hand and a pizzicato (*pizz.*) accompaniment in the left hand. The second system (measures 50-53) includes vocal-like lyrics: "scen - - - do" and "1. 2." indicating first and second endings. The third system (measures 54-58) continues with lyrics "cre - - - scen - - -". The fourth system (measures 59-63) features a forte (*f*) dynamic with an *arco* section in the right hand and a piano (*p*) dynamic with *pizz.* in the left hand. The fifth system (measures 64-68) shows a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. The sixth system (measures 69-73) continues with *cresc.* and *sf* dynamics. The seventh system (measures 74-78) concludes with a decrescendo (*dimin.*) leading to a pianissimo (*pp*) dynamic. The piece ends with the instruction "Menuetto da capo al Fine".

Menuetto da capo al Fine

# Beethoven - Symphony No. 9

## Excerpt 1 - Movement II: Beginning to [A]

Cello

Molto vivace  $\text{♩} = 116$



*ff* *G.P. sf* *G.P.* *ff* *G.P.* *Viol. II* *2* *Viola*

17 *pp* *div.* *pp*

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

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

57 **A** *unis* *ff* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f* *f*

SCORE



Excerpt 2 - Movement IV: mm. 8-90  
Cello

**Presto**  $\text{♩} = 96$   
Legni *f*

11 *dim.* *p* Fag. 2

22 Fag. *f*

**Allegro ma non troppo**  $\text{♩} = 88$   
div. *pp* 1 2 3 4 5 6 7 8

38 **Tempo I** unis. *f* *ff* *dim.* *ritard.*

45 poco Adagio Vello. *p* Vivace *pizz.*

56 **Tempo I** Vello. arco *f* *dim.* Adagio cantabile Fag. I

65 **Tempo I Allegro** *p* *cresc.* *ff*

75 Fag. I **Allegro assai**  $\text{♩} = 80$  **Tempo I Allegro** *f* *f*

84 *f* Fag.

SCORE





Excerpt 3 - Movement IV: mm. 92-164

Cello

SCORE



92 *Allegro assai*  $\text{♩} = 80$

*p*

102 *cresc.* *p* *cresc.*

112 *div. p* *p* *sempre p*

122 *cresc.* *p* *cresc.* *p*

131 *cresc.* *p* *cresc.* *p*

140 **A**

150 *cresc.* *p* *cresc.* *cresc.* *p* *cresc.*

160 **B** *f*

Bizet - Carmen

Excerpt 1 - Act I, No. 8: Beginning to 9 measures after [48]

Cello

SCORE



All<sup>o</sup> vivo.

*f*

*cre - scen - do.* *ff*

UNIS.

Velle

*pp*

*scen - do.* *f* *ff*

46

47

*pp*

2 3 4 5 *pizz.* *arco.*

*mf* *f* *pp*

*pizz.* *arco.*

*mf* *f* *p* *f*

*p* *f* *p* *cre -*

48

*scen - do.* *molto.* *f* *ff*

*p* *suivez.*

Excerpt 2 - Act III, No. 24: 11 measures before [46] to 8 measures after [46]

Cello

SCORE



The musical score is presented in four systems. The first system (measures 1-6) features a treble clef with a key signature of two flats and a common time signature. The music is marked *p* and *espress.* with the instruction "Velles DIVISES." below the staff. The second system (measures 7-12) continues in the same clef and key signature, marked *p* and *mod<sup>to</sup>*. It includes dynamic markings *sf*, *dim.*, and *p*. A box containing the number "46" is placed above measure 11. The third system (measures 13-15) is in a bass clef with a key signature of two flats and a common time signature, marked *cre-scen-do - molto,*. The fourth system (measures 16-18) is also in a bass clef with a key signature of two flats and a common time signature, marked *a Tempo,* and *arco,*. It includes dynamic markings *ff* *stacc.* and *pp*.

# Brahms - Piano Concerto No. 2

Excerpt 1 - Movement III: mm. 1-25

Cello

Andante (M.M. ♩ = 84)

Tutti

Violoncell I Solo *mp espress.*

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

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

Vcell. I Solo *p*

Vcell. II *p* *cresc. -*

Vcell. III *p* *cresc. -*

13 *Solo* *mf* *pizz.* *p* *dolce* *arco* *mf*

20 *Solo* *rit.* *pp* *dolce* *pizz.* *pp rit.* *in tempo* 8

SCORE



Excerpt 2 - Movement III: [D] to end  
Cello

SCORE



Tempo I

Vcell. I Solo **D** Tutti

Vcell. II, III *p dolce* *p div.* *f* *p*

*pizz.* *mf arco*

70

Solo *dolce* *p*

*pizz.*

75

Tutti *cresc.* *mf* Solo

*cresc.* *mf arco*

79

**E** Tutti *dolce*

*p* *pizz.*

83

Solo *arco* *cresc.* *f* *rit.* *dim.*

*mf* *p dim.*

88

Più Adagio

*pp* *-pizz.* *arco* *ad lib.* *pizz.* *arco*

*pp*

93

# Brahms - Symphony No. 2

Excerpt 1 - Movement II: mm. 1-15

Cello

**Adagio non troppo**

*poco f espr.* *p*

6

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

SCORE



Excerpt 2 - Movement II: mm. 40-55

Cello

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

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

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

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

52 *cresc.* *f*

54 *f* *p* *dim.* 12 4

SCORE



# Brahms - Symphony No. 3

Excerpt 1 - Movement I: mm. 77-98

Cello

78 *ff* *f agitato* **E**

78 *ben marc.*

82

86 *cresc.* *f* *mf* **F**

91 *dim.* *p* *dim.*

96 *f*

SCORE



Excerpt 2 - Movement III: Pickups to mm. 1-39

Cello

**Poco Allegretto**  
*mezza voce*

*espress.*

7

14

**A**

23

*dolce*

30

*dim.* *dolce*

35

**B**

39

*p legg.*

SCORE





Excerpt 3 - Movement IV: mm. 1-18

Cello

SCORE



The musical score is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It consists of five staves of music. The first staff begins with the tempo marking 'Allegro' and the dynamic 'p e sotto voce'. The second staff includes 'dim.' and 'legg.' markings. The third staff has a 'pp' marking. The fourth staff includes a 'dim.' marking. The fifth staff starts with a boxed letter 'A', followed by 'pizz.' and 'div. arco' markings, and ends with a 'pp' marking. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 3, 4).

# Brahms - Symphony No. 4

Excerpt 1 - Movement II: [C] to m. 55

Cello

Musical score for Cello, Brahms - Symphony No. 4, Movement II, measures 38 to 55. The score is written in bass clef with a key signature of two sharps (F# and C#). The time signature is 3/4. The score consists of five staves. The first staff (measures 38-41) features a triplet of eighth notes and a first ending bracket. The second staff (measures 42-46) includes a fermata and a dynamic marking of *f*. The third staff (measures 47-50) starts with a dynamic marking of *p* and ends with *dim.*. The fourth staff (measures 51-54) features a dynamic marking of *f*. The fifth staff (measures 55) starts with a dynamic marking of *p* and ends with a first ending bracket. A circled 'C' is placed above the first staff at measure 41. Performance markings include *f*, *p*, *espr.*, and *dim.*

SCORE



Excerpt 2 - Movement IV: [B] to [D]

Cello

40

46

51

55

59

64

69

75

*B*

*cresc.*

*f* *f* *piu f*

*cresc.* *ff*

*f* *sf* *sf*

*fp* *dim.*

*fp dim.* *p<->*

*C*

*D*

SCORE



# Brahms - Variations on a Theme by Haydn

Excerpt 1 - Variation I.

Cello

**Var. I**  
**Poco più animato**

30 *arco* *p* *mf*

36 *f*

43 *p* *cresc.* *f*

51 *f* *dim.* *p*

SCORE



Excerpt 2 - Variation V.  
Cello

**Var. V**  
Vivace

SCORE



206 *sfp legg.* *f p* *f p* *f*

212 *pp legg.* *pp legg.* *sfp*

218 *f* *f* *f* *pp* 1

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

231 *pp sempre*

238 *pizz.* *pizz.*

245 **I** *arco* *f* *f* *p* *p*

251 *pp legg.* *pp legg.*

257 *pp* *pizz.*

# Bruckner - Symphony No. 7

Excerpt 1 - Movement I: [E] to [G]

Cello

**E** *a tempo*  
*pp*

*pp* *cresc.*

130 *p*

**F** *f*

*pp*

*f*

*cresc. sempre*

140

*f*

*cresc.* *fff*

**G** *pizz.*

150 *pp*

SCORE



Excerpt 2 - Movement I: 2 measures before [U] to 9 measures after [V]

Cello

SCORE



Excerpt 3 - Movement IV: [A] to [B]  
Cello

*Bewegt, doch nicht schnell* 10 A *Spitze*

9 1 *p*

*Spitze* *mf* *Spitze* *poco a poco cresc*

*ff*

B 20 30 C *pizz*

10 3 *p*

SCORE





Excerpt 4 - Movement IV: [F] to [I]  
Cello

**F** *immer markig gestrichen*  
*ff* *schwer*

*markig* *schwer*

**100** *ff marc. sempre*

**H**

**110** *ff marc* *p* *poco a poco cresc.*

**I**  
1

SCORE



# Debussy - La Mer

Excerpt 1 - Movement I: 2 measures before [9] to 6 measures after [9]

Cello

Un peu plus mouvementé

[9]

SCORE



En animant

# Dvořák - Carnival Overture

Excerpt 1 - [C] to 17 measures after [C]

Cello

The musical score consists of five staves of music. The first staff begins with a *ff* dynamic and includes a *dimin.* marking. The second staff also features a *ff* dynamic. The third staff continues the melodic line. The fourth staff starts with a *ff* dynamic and ends with a *dimin.* marking. The fifth staff begins with a *p* dynamic and includes a slur over the first few notes.

SCORE



Excerpt 2 - [E] to [F]  
Cello

*pp* **E** Poco tranquillo. *p non legato*

*cresc.*

*f* *dim.*

*cresc.*

*dimin. p*

**F** *pizz.* *pp*

SCORE



Excerpt 3 - [L] to 4 measures before [M]

Cello

*ritard.* **L Allegro.Tempo I.** 1 5

*ppp*

3

*pp*

3

*pp*

4

SCORE



# Dvořák - Symphony No. 8

Excerpt 1 - Movement I: Beginning to 9 measures before [A]

Cello

*Allegro con brio.*

mf P PP

mf PP PP

ppp PP PP

SCORE



Excerpt 2 - Movement IV: [A] to [D]

Cello

*Allegro ma non troppo.*

16 2 Timp.

*mp*

*fz dim. p p*

*fz f p dim. pp*

*ff*

*ff fz fz più f*

*ff*

*pizz. pp*

*1*

SCORE



Excerpt 3 - Movement IV: 6 measures before [N] to [Q]  
Cello

pp poco rit. Tempo I. pp

p fz fz f dim. p pp

p

p fz f f rit. a tempo pp

fz fz p dim. pp plzz. pp

p

fz fz fz pp pp

SCORE





# Elgar - Enigma Variations

## Excerpt 1 - Variation XII. (B.G.N.)

Cello

The musical score is written for Cello and consists of two staves. It begins at measure 52 with the tempo marking 'Andante. ad lib.' and the instruction 'SOLO.' above the staff. The first staff contains measures 52-53, with dynamics 'p molto espress.', 'pp', and 'largamente espress.'. The second staff contains measures 53-54, with dynamics 'cresc. f', 'dim.', 'p cantabile', 'ff', 'dim.', and 'p dim.'. Measure 54 begins with 'pp' and 'cresc.'. The score continues with measures 54-55, marked 'sul A. - 3 largamente', with dynamics 'mf', 'cresc.', 'ff', and 'sf dim. molto'. The final system includes measures 55-56, with 'SOLO.' above the first staff and 'TUTTI.' below the second. Dynamics include 'p', 'pp', 'rit.', 'lunga.', 'pp', 'rit.', 'dim..', and 'ppp'. The piece concludes with the instruction 'attacca.' and a double bar line.

52 *Andante. ad lib.*  
SOLO.  
*p molto espress.*  
TUTTI.  
*pp*  
*pp*  
*largamente espress.*

53  
*cresc. f*  
*dim.*  
*cresc.*  
*f*  
*dim.*  
*p cantabile*

54  
*pp*  
*cresc.*  
*sul A. - 3 largamente*  
*mf*  
*cresc.*  
*ff*  
*sf dim. molto*

SOLO.  
*p*  
TUTTI.  
*p*  
*pp*  
*rit.*  
*pp*  
*lunga.*  
*pp*  
*rit.*  
*dim..*  
*ppp*  
attacca.

SCORE



\* This bar should be omitted except when Var. XII is played separately.

# Haydn - Symphony No. 31

Excerpt 1 - Movement IV: Variation 2 (with repeats)

Cello

Var. 2.  
Vel. Solo

Vel. u. Baß

SCORE



# Mahler - Symphony No. 2

## Excerpt 1 - Movement I: Beginning to [2]

Cello

*Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.*

1 *sf* *fff* wild 1 *sf* *ff* *accel.* *sf* *f*

*a tempo* *mf* *mf* *immer wuchtig*

*p subito* *f* *p* *f* *p* *f* *p*

*ppp* *sempre pp*

*fp*

*mf* *sempre cresc.* *tr* 1

*fff*

# Mahler - Symphony No. 4

Excerpt 1 - Movement I: Beginning to 14 measures after [3]

Cello

SCORE



**Bedächtig, nicht eilen.** **Recht gemächlich. (Haupttempo.)**

*pizz.* *arco V* *poco cresc.*

*sf* *p* *p* *p* *sf* *p* *fp* *mf* *fp* *mf*

*pp* *cresc.* *f* *pp* *dim.*

*pp legg.* *geth.*

*pp* *geth.* *p* *fp* *mf* *fp* *mf*

*unis.* *2 Frisch.* *mf*

*geth.* *ff* *ff* *p*

**3 Breit gesungen.** *pizz.* *arco* *Schwungvoll* *a tempo*

*unis. Ton! espress.* *p* *p* *pp*

*arco* *p espress.* *pizz.* *arco* *f* *poco rit.* *a tempo* *p*

*p* *f* *poco rit.* *p*

Excerpt 2 - Movement I: Pickup to [7] to [8]  
Cello

Wieder sehr ruhig und etwas zurückhaltend.

*p* *fp=f* *p* *f* *f* *f*  
*f* *pp* *pp* *pp riten. dim.*  
*morendo* *ppp* *f* *p*

Tempo I. *pizz.*

SCORE



Excerpt 3 - Movement III: mm. 1-26  
Cello

Ruhevoll. (Poco adagio.)

im Ausdruck

*pp espress.* *p* *pp espress.* *pp espress.* *pp* *sempre pp*  
*sehr gesangvoll*  
*geth. zu gleichen Theilen*  
*geth.* *pp espress.*  
*steigernd* *pp größere Hälfte* *pizz.* *sempre pp*  
*arco* *pizz.* *pp*

SCORE



Excerpt 4 - Movement III: [4] to [5]  
Cello

SCORE



Anmuthig bewegt.  
4/4 grössere Hälfte.

arco

10

*pp* < >  
geth.  
pizz.

*p*

*pp cresc.*

*dim. pp*

*pp*

sempre pizz.

*pp*

*pp*

arco

*pp* < >

*zart.*

*f*

*pp subito*

5

Excerpt 5 - Movement III: 3 measures before [9] to 16 measures after [9]  
Cello

9 Andante.

geth. *ppp* *pp* *pp* *sempre pp*  
*pp* Nicht rit. *pp*

*pp* *pizz.* *pp* *pp* *pizz.* *poco* *pp* *poco*

Allegretto subito. (Nicht eilen.)  
arco *pp* *pizz.* *poco*

SCORE



# Mahler - Symphony No. 5

Excerpt 1 - Movement II: 11 measures after [11] to [13]

Cello

ff ff 2 [11] drängend  
3 rit. 1 Langsam, aber immer am Griffbrett.  
dim. p zögernd dim. pp klagend  
sempre pp ma espressivo  
allmählich fließender sempre pp Tempo moderato die Hälfte  
etwas drängend poco cresc. pp immer am Griffbrett  
rato  
Multi breit gestrichen  
sempre pp  
[13] pp subito  
Von hier an nicht mehr schleppen.



Excerpt 2 - Movement V: Pickup to [2] to 3 measures before [3]

Cello

3 2 *sempre l'istesso Tempo*

*f p p marcato f f*

*sf sfz sfz p leggiero*

*f p cresc. p subito*

*leggiero p*

*f sfz sfz f 3*

3 2 3

SCORE



# Mendelssohn - A Midsummer Night's Dream

Excerpt 1 - Scherzo: [C] to [D]

Cello

SCORE



Excerpt 2 - Scherzo: [N] to [O]

Cello

Musical score for Cello, Excerpt 2 - Scherzo: [N] to [O]. The score is written in bass clef with a key signature of one flat (B-flat). It consists of four systems of music. The first system starts with a fermata over a note labeled 'N' and includes dynamics 'p' and 'pizz.'. The second system continues with 'p' dynamics. The third system features 'cresc.' markings. The fourth system begins with 'sf' dynamics, followed by a fermata over a note labeled 'O', and ends with 'p' and 'arco' markings.

SCORE



# Mendelssohn - Symphony No. 4

Excerpt 1 - Movement I: mm. 25-86

Cello

SCORE



Excerpt 2 - Movement IV: mm. 34-52

Cello

Musical score for Cello, measures 34-52. The score is written in bass clef and includes dynamic markings such as *ff* and *p*. The music features complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 34, 38, 42, 46, and 51 are indicated at the start of their respective staves.

SCORE



Excerpt 3 - Movement IV: mm. 166-202

Cello

155 *p* *cresc.* *cresc.*

167 *f*

173

178 *ff* *simile*

182 *ff*

186

194 *fp*

199

SCORE



Excerpt 4 - Movement IV: mm. 222-230

Cello

220 *f*

225

230

SCORE



# Mendelssohn - The Hebrides (Fingal's Cave)

Excerpt 1 - mm. 1-33

Cello

*Allegro moderato*



*p*

6

10 I

*dim.*

*f* *dim.*

16

*p* *f* *cresc.* *ff dim.*

*p* *f* *cresc.* *ff dim.*

21

*pp* *p* *f*

28

*p* *f* *p*

SCORE



# Mozart - Die Zauberflöte

Excerpt 1 - Overture: mm. 27-54

Cello

16 **Allegro.** 10 **Vel.**

Bassi

30

36

43

49

SCORE



Excerpt 2 - Overture: mm. 105-126

Cello

103 **Allegro.** **Vel.** **Bassi**

112

121

13

SCORE





# Mozart - Symphony No. 35

Excerpt 1 - Movement I: Beginning to [B]  
Cello

**Allegro con spirito**

SCORE



Excerpt 2 - Movement IV: mm. 134-181

Cello

Musical score for Cello, measures 134-181. The score is written in bass clef with a key signature of one sharp (F#). It consists of six staves of music. The first staff (measures 134-141) begins with a *p* dynamic and features a melodic line with slurs and a *p* dynamic marking at the end. The second staff (measures 142-150) continues the melodic line. The third staff (measures 151-159) shows a more rhythmic passage. The fourth staff (measures 160-167) continues the rhythmic pattern. The fifth staff (measures 168-176) features a melodic line with a *sf* dynamic marking. The sixth staff (measures 177-181) concludes the excerpt with a melodic line and dynamic markings of *p*, *sf*, and *fp*.

SCORE



# Mozart - Symphony No. 39

Excerpt 1 - Movement I: mm. 13-21

Cello

Musical score for Excerpt 1, Movement I, mm. 13-21, Cello part. The score consists of three staves of music in bass clef, 3/4 time, with a key signature of two flats (B-flat major). The first staff (m. 13) features a rhythmic pattern of eighth notes and quarter notes. The second staff (m. 16) includes a dynamic marking of *p* and a first ending bracket. The third staff (m. 19) concludes with a dynamic marking of *p* and a first ending bracket.

SCORE



Excerpt 2 - Movement I: mm. 40-97

Cello

Musical score for Excerpt 2, Movement I, mm. 40-97, Cello part. The score consists of six staves of music in bass clef, 3/4 time, with a key signature of two flats. The first staff (m. 40) shows a melodic line. The second staff (m. 53) is marked with a box 'A' and a dynamic marking of *f*. The third staff (m. 61) includes dynamic markings of *fon.* and *b2.*, and is marked with a box 'B'. The fourth staff (m. 74) continues the melodic line. The fifth staff (m. 86) features a dynamic marking of *fp*. The sixth staff (m. 92) is marked with a box 'C' and includes the text 'Cello' and 'Basso' with a dynamic marking of *fp*.

SCORE



Excerpt 3 - Movement II: mm. 9-21

Cello

Andante con moto

Cello Bassi Cello Bassi

11

19

Bassi Cello Bassi Cello

2

SCORE



Excerpt 4 - Movement II: mm. 40-50

Cello

37

45

SCORE



Excerpt 5 - Movement IV: mm. 9-15

Cello

Finale Allegro

8

12

Cello Basso Bassi

SCORE



Excerpt 6 - Movement IV: Pickups to mm. 105-137

Cello

SCORE



Musical score for Cello, measures 97-133. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It features various musical notations including slurs, accents, and dynamic markings such as *f* (forte) and *p* (piano). Measure 108 includes a first ending bracket labeled '8'. Measure 133 includes a 'C' time signature change and a '1' measure rest. The word 'Cello' is written above the staff at the end of the excerpt.

# Mozart - Symphony No. 40

Excerpt 1 - Movement I: Pickups to mm. 115-138

Cello

114 *f*

120

126

131 C

136 Viol. I Vcl.

SCORE



Excerpt 2 - Movement I: mm. 191-225

Cello

189 *p* 1

192

197

204

210

215 *f*

222 E 1

SCORE



Excerpt 3 - Movement IV: mm. 49-63

Cello

Musical score for Cello, measures 46-63. The score is written in bass clef with a key signature of one flat (B-flat). It consists of three staves of music. The first staff starts at measure 46 and ends at measure 51. The second staff starts at measure 52 and ends at measure 56. The third staff starts at measure 57 and ends at measure 63. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests.

SCORE



Excerpt 4 - Movement IV: mm. 125-206

Cello

125 *f*

131 *p*

141 **C** 6 Viol. II *f*

155

161 1

169 **D**

176

183 *p* Vell.

191 Bassi *f*

198 *f f f* 1



Excerpt 5 - Movement IV: mm. 229-236

Cello

225

232





## Mozart - Symphony No. 41

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Excerpt 1 - Movement I: mm. 89-99

Cello

SCORE



---

Excerpt 2 - Movement I: mm. 133-153

Cello

SCORE



---

Excerpt 3 - Movement II: mm. 60-67

Cello

SCORE



Excerpt 4 - Movement IV: mm. 46-73

Cello

35 10 Cello *p* *f* Bassi

56

66

72 *p*

SCORE



Excerpt 5 - Movement IV: mm. 362-405

Cello

351 Cello *f* *p*

366 *f*

383 *f*

394 *f*

404 *f*

SCORE



# Mozart - The Marriage of Figaro

Excerpt 1 - Overture: mm. 1-8

Cello

**Presto**

5 1 2 3 4 5 6 7

*pp* *ff*

SCORE



Excerpt 2 - Overture: mm. 74-107

Cello

67 6 1 1 1

*p* *f* *f* *f* *f*

83

93 B 1 1 1

*p*

103 1 2 3 4 5

SCORE



Excerpt 3 - Overture: m. 156 to [D]

Cello

156 *p*

162 1 2 3 4 5 6

171 D 7 5 1 1 1 1

*p* *p* *f* *f* *f* *f*

SCORE



Puccini - Tosca

Excerpt 1 - Act III: 12 measures before [10] to [11]

Cello

SCORE



4 Vc.

I. *rall:.....*

*Pdolce sostenuto e legato*

*ppp*

II.

*pp legato*

*ppp*

III.

*pp legato*

*ppp*

IV.

4 Vc.

*dolce e legato*

*p*

Vc.

*rit.*

*p*

4 Vc.

10

# Ravel - La Valse

## Excerpt 1 - [36] to [38]

Cello

36 *argco*

*pizz.* *mf* *f* *ff* *f*

37 *ff* *f* *ff* *f*

38 *ff* *f* *p* *f*

Detailed description: This musical score is for the cello part of Ravel's 'La Valse', covering measures 36 to 38. It is written in bass clef with a key signature of one flat (B-flat). Measure 36 begins with a pizzicato (pizz.) instruction and a dynamic of mezzo-forte (mf). The music features a series of eighth notes and quarter notes, with dynamics increasing to fortissimo (ff) and then forte (f). A box labeled '36' with 'argco' (arco) below it indicates the end of the pizzicato section. Measure 37 continues with a dynamic of fortissimo (ff) and features a melodic line with triplets. Measure 38 starts with fortissimo (ff), moves to forte (f), then piano (p), and ends with forte (f). The score includes various articulations like accents and slurs.

SCORE



## Excerpt 2 - [85] to 4 measures after [86]

Cello

85 *Mouv<sup>t</sup> du début*

*ff* *gliss.* *ff*

86 *8-7* *Presssez* *mf* *cresc.*

Detailed description: This musical score is for the cello part of Ravel's 'La Valse', covering measures 85 and 86. It is written in bass clef with a key signature of one flat (B-flat). Measure 85 is marked '85 Mouv<sup>t</sup> du début' and starts with fortissimo (ff). It features a glissando (gliss.) over a sustained note. Measure 86 is marked '86' and includes a fingering '8-7'. The music continues with fortissimo (ff), then mezzo-forte (mf), and a crescendo (cresc.) leading to a dynamic of mezzo-forte (mf). The instruction 'Presssez' is written above the staff. The score includes various articulations like accents and slurs.

SCORE



Excerpt 3 - [88] to [95]

Cello

SCORE



The musical score for Cello, measures 87-95, is presented in a single system with six staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo is marked 'Assez animé'. The score includes various dynamics such as *f*, *sf*, *ff*, *mf*, *p*, and *pp*. Performance instructions include 'DIV.' (divisi), 'UNIS' (united), 'arco' (arco), 'pizz.' (pizzicato), and 'gliss.' (glissando). Measure numbers 87, 89, 90, 91, 92, 93, 94, and 95 are indicated in boxes above the staves. The score features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic contrasts.

# Rossini - William Tell

Excerpt 1 - Overture: mm. 1-48

Cello

1. Violoncell solo.

Andante. (♩=54)

*espress.*

7

16

*dolce*

22

29

*p*

36

*espr.*

44

Allegro. (♩=108)

unis.

19

SCORE



# Schoenberg - Verklärte Nacht

Excerpt 1 - mm. 303-344

Cello

305 *steigernd*

*cresc.* *cresc.*

310 *etwas bewegter*  
*pp dolce*

*mf* *pp dolce*

*mf* *p* *f cresc.*

315 *f* *ff*

*ff* *rit.*

320 *Etwas bewegt.*  
*p dolce*

325 *steigernd*

330 *beschleunigend*  
*steigern* *cresc.*

SCORE





SCORE



The image displays five staves of musical notation for string excerpts. The notation includes various dynamics such as *crsso.*, *ff*, *ff*, *molto rit.*, and *ff esp.*. It also features performance markings like **335** and **340** in boxes, and the instruction *H groß*. The music is written in bass clef with a 3/8 time signature and a key signature of one flat.

# Schubert - Symphony No. 8

Excerpt 1 - Movement I: mm. 1-10

Cello

**Allegro moderato**

*pp* *pizz.*

SCORE



Excerpt 2 - Movement I: mm. 258-268

Cello

*pp* *pp* *decres.*

SCORE



Excerpt 3 - Movement II: mm. 244-256

Cello

*ff* *ff* *p* *cresc.*

SCORE



# Schubert - Symphony No. 9

## Excerpt 1 - Movement III: 1-56

Cello

**Allegro vivace**

8

*f f<sub>2</sub> f*

16 *f<sub>2</sub> p p*

25 *cresc. f p fp*

35 *pp cresc.*

46 *f ff f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub>*

SCORE

## Excerpt 2 - Movement IV: 1-37

Cello

**Allegro vivace**

*ff p ff p*

12 *cresc. ff f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub>*

25 *f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> f<sub>2</sub> p*

SCORE

# Smetana - The Bartered Bride

Excerpt 1 - Overture: Beginning to 5 measures after [A]

Cello

*Vivacissimo.*

*ff* *sf non legato*

36

*ff* *sf* *sf* *sf*

Viol. 37 I.Solo *ff* *sf* *sf* *sf*

*sf p subito*

I. *sempre p*

II. *f* *sf* *sf* *sf*

*pp*

*pp*

SCORE





# Strauss - Also sprach Zarathustra

Excerpt 1 - 4 measures before [3] to 11 measures after [4]

Cello

Früheres Zeitmass (mässig langsam)

11 *ppp* *Orce.*

1. Pult.

2. 3. Pult.

1. Pult.

1. 2. Pult.

*ff* *sf* *f* *f(geheilt)*

*ff* *accelerando*

*Bewegt.*



SCORE



The image shows a page of a musical score for strings, consisting of five staves. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The score includes various musical notations such as triplets, slurs, and dynamic markings. The first staff has a triplet of eighth notes. The second staff has a triplet of eighth notes and a dynamic marking of *ff*. The third staff has a dynamic marking of *ff* and the instruction *noch bewegter, sehr leidenschaftlich*. The fourth staff has a dynamic marking of *sfz*. The fifth staff has dynamic markings of *ff*, *f*, *ff*, and *sfz*. There are also some numerical markings like '10' and '4' above the notes.

Strauss - Don Juan

Excerpt 1 - Beginning to [D]

Cello

**Allegro, molto con brio**

ff

pizz.

arco

mf

pizz.

arco

ff

ff

ff

ff

ff

B

ff

pp subito

tranquillo sul ponticello

p

SCORE





*molto Vivo*

*f* *p* *espr.* *cresc.* *rapidamente* *ff* *tranquillo* *ppp* *tranquillo* *ppp* *tranquillo*

SCORE



Excerpt 2 - 7 measures before [G] to [H]  
Cello

*un poco più lento*

*fff* *poco calando* **Tempo vivo** *poco sostenuto* *mf* *p senza espr.* *calando* **Tempo vivo** *poco stringendo* *a tempo molto vivace* *p* *mf* *cresc.* *a tempo molto vivace* *ff* *H pizz.* *ff* *pizz.* *ff*

SCORE



Excerpt 3 - [R] to [T]

Cello

SCORE



Excerpt 4 - 10 measures after [V] to 4 measures after [W]

Cello

SCORE



# Strauss - Don Quixote

## Excerpt 1 - Theme

Cello

Mässig. Solo.  
(hervortretend)

grazioso

*mf dim. p mf dim. pp*

SCORE



Excerpt 2 - Variation I.  
Cello

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

*poco rit.*  
*mf*  
*dim.*  
*p*  
*f*  
*ff*  
*p*  
*cresc.*  
*ff*

17  
18  
19



SCORE



20

*f* *ff*

*hervortretend*

*fff* *dim.*

*p* (*ausdrucksvoll*)

*sfz* *f*

Excerpt 3 - Variation II.

Cello

Var. II.  
*Kriegerisch.*

*ff* (3 Solo Celli.) *ff*

*ff*

*langsam*  
22 5 23 4 1. Flöte.

Wieder doppelt so schnell. 3

3 Soli Celli. *ff* *restez* *ff*

*ff* *sfz* *fff*

24 *etwas ruhiger werdend* 25

SCORE



Excerpt 4 - Variation V.  
Cello

Var. V.  
Solo. Sehr langsam.

*p*  
Frei declamierend, sentimental im Vortrag.

48

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

49

*mf* *f* *f*

*cresc. e accelerando* *molto*

Erstes Zeitmass. 50

*rit. e dim.* *pp* sehnsüchtig *quasi Cadenza* *ff* *Schnell.* *molto appassionato* wieder erstes Zeitmass.

51

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

52 Var. VI.

*dim.* *pp* *schnell* Oboe I.



# Strauss - Ein Heldenleben

Excerpt 1 - Beginning to 4 measures after [5]

Cello

Lebhaft bewegt.

The image displays a musical score for Cello and Piano. The Cello part is written in bass clef with a key signature of two flats and a 4/4 time signature. It begins with a dynamic marking of *f* and includes various articulations such as slurs, triplets, and accents. The Piano part is written in grand staff (treble and bass clefs) with the same key signature and time signature. It features a variety of textures, including arpeggiated chords, triplets, and dynamic markings ranging from *pp* to *ff*. Specific performance instructions like *geteilt*, *arco*, *pizz.*, and *espr.* are present. The score is divided into measures, with measure numbers 1, 2, 3, 4, and 5 indicated. A QR code labeled 'SCORE' is located in the upper right corner of the page.

Excerpt 2 - [6] to [14]

Cello

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

7 *p* *cresc.* *f*

8 *cresc.* *ff*

9 *cresc.* *ff*

10 *fff* (geteilt) *f* *cresc.*

11 *geteilt* *ff* *ff*

12 *geteilt* *ff*

13 *fff* *fff*

14 *fff*

Etwas langsamer.

Oboe I. *3*

SCORE





Excerpt 3 - 1 measure before [46] to 5 measures after [49]

Cello

46 *mit Steigerung* **f** *sehr ausdrucksvoll*

47 *p* *schr ausdrucksvoll*

48 *cresc.*

49 **ff** **ff** **Festes Zeitmass. (sehr lebhaft.)**



# Strauss - Le bourgeois gentilhomme

Excerpt 1 - No. 9: 1 measure before [84] to [89]

Cello

84 Andante.  $\text{♩} = \text{♩ des } \frac{3}{4}$   
*p espr.*

85 *f dim. p*

86 *cresc. f dim.*

87 *etwas zurückhaltend (poco ritenuto)*  
*p dim.*

88 *poco calando p*

89 *poco accelerando Moderato. pp leggiero*

SCORE



# Suppé - Morning, Noon, and Night in Vienna

Excerpt 1 - Overture: Opening solo  
Cello

arco  
*ff*  
**Andante amoroso.**  
pizz.  
arco  
*Solo, dolce con molta espress.*  
*con passione*  
*cresc.*  
*p*  
*tutti*  
*p*  
*f*  
*Solo.*  
*dolce*  
**Andante maestoso.**  
*tutti*  
pizz.  
arco  
*dim.*  
*pp*  
*ff*  
*fs*  
*fs*  
*ff*

SCORE



# Suppé - Poet and Peasant

## Excerpt 1 - Overture: Opening solo

Cello

The musical score is written for Cello. It begins with a Trombone (Tromb.) part in the upper staff, marked *ff*. The Solo part is in the lower staff, marked *mf*. The music features several triplet figures and slurs. The tempo is marked *Allegro strepitoso.* and the dynamics range from *ff* to *p*.

SCORE



# Tchaikovsky - Swan Lake

Excerpt 1 - No. 4. Scène: 3 measures before [6] to end  
Cello

Solo con sordino *p* Solo ritenuto Altri *pizz.* **6** *pp* **Tempo I** *con molto espressione*

*p* *pp* *poco cresc.* *mf* *poco f* *riten.* *p* *pp* *Tutti pizz.*

SCORE



# Tchaikovsky - Symphony No. 4

Excerpt 1 - Movement I: mm. 27-36

Cello

Moderato con anima (♩. = In movimento di Valse)

27 *p espr.*

31 *poco cresc.*

34 *f* *mf*

Detailed description: This block contains the musical score for the Cello part of Excerpt 1, measures 27-36. It is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 9/8 time signature. The tempo is 'Moderato con anima' with a note equal to a waltz movement. The score is divided into three systems. The first system (measures 27-30) starts with a dynamic of *p espr.*. The second system (measures 31-33) is marked *poco cresc.*. The third system (measures 34-36) features dynamics of *f* and *mf*.

SCORE



Excerpt 2 - Movement II: mm. 21-42

Cello

17 *arco* *p grazioso*

24

30 *espr.*

37 *mf* **A**

Detailed description: This block contains the musical score for the Cello part of Excerpt 2, measures 21-42. It is written in bass clef with a key signature of two flats and a 9/8 time signature. The score is divided into four systems. The first system (measures 21-23) is marked *arco* and *p grazioso*. The second system (measures 24-29) continues the melodic line. The third system (measures 30-36) is marked *espr.*. The fourth system (measures 37-42) is marked *mf* and includes a section marker **A**.

SCORE



# Tchaikovsky - Symphony No. 6

Excerpt 1 - Movement II: mm. 1-16

Cello

*Allegro con grazia*

mf *f* *ff* *più f*

5 9 13 16

*gliss.*

SCORE



# Verdi - Requiem

Excerpt 1 - Offertorio: mm. 1-62

Cello

*Andante mosso* (♩=66)

*p* *p* *dolce* *un poco marcato* *ppp* *p*

*più marcato* *f* *ppp*

*cantabile*

*dim.*

*f* *p*

*ancora più p* *Sopr. Solo cantabile dolcissimo* *6*

*si-gni-fer sen - - ctus*

SCORE





# Wagner - Tannhäuser

Excerpt 1 - [I] to 2 measures after [K]

Cello

238 *f più f*

242 *ff* **I Tempo I**

245

250 *ff*

255 *ff*

259

263

267

270

273 **K Molto vivace** *ff*

1 *ff* 2

SCORE



# Wagner - Tristan und Isolde

## Excerpt 1 - Prelude to Act I: Beginning to [A]

Cello

*Langsam und schmachkend.  
Lento e languido.*

*pp* *cresc.* *dim.* *cresc.*

*f > p* *f* *p* *pizz.* *arco*

*f* *dim.* *p* *poco rall.* *riten.* *a tempo* *f dim.* *dolce* *p*

*dim.* *p* *cresc.* *f* *p* *cresc.* *f* *p dim.* **A 3**

SCORE



## Excerpt 2 - Prelude to Act I: mm. 55-77

Cello

*a tempo*

*a tempo* *f > p* *f > f* *1*

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

*f* *più f* *ff*

*meno f* *sempre più f* *f*

*f* *più f* **B**

*ff* *dim.* *2*

SCORE

