

BRAHMS Piano Concerto No. 2

Third movement

Andante (♩ = 84)

Andante (♩ = 84)

Vc solo

mp espress.

f

gli altri

div. *p* pizz.

p

mf arco

mf

5

mp

p

p pizz.

p

9

p

p

p

cre - - - scen - - - do

cre - - - scen - - - do

cre - - - scen - - - do

mf arco

mf

14

solo

p

dolce

gli altri unis. *pizz.*

p

arco

20

p

dolce

pp

dolce

pizz.

pp

rit. in tempo

8

8

BRAHMS Piano Concerto No. 2

[same tempo]

D Tempo I

71 *solo*
p dolce
f *p*
gli altri *p*
div. *pizz.*
mf
arco
p *mf*

75
dolce
p
p
pizz.
p

79
cre - - - scen - - - do *mf*
cre - - - scen - - - do *mf*
arco
cre - - - scen - - - do *mf*

83 **E**
dolce
pizz.
p *pizz.*
p

continues

BRAHMS Piano Concerto No. 2

87 *solo*

gli altri unis.

arco *cresc.*

91 *rit.* *Più Adagio*

f *mf* *dim.* *p dim.* *p* *pp*

pizz. arco

95

ad lib. 3 3

pizz. arco

pp

ROSSINI Guillaume Tell

Overture

Andante (♩ = 54)

Andante (♩ = 54)

Violoncello 1 solo

espress.

dolce

pp

p

espr.

Andante (♩ = 108)

19

* Please observe a brief pause before continuing

SUPPÉ Poet and Peasant

Andante maestoso.

Musical notation for measures 1-14. The piece is in 2/4 time with a key signature of two sharps (F# and C#). Measure 1 contains an octuplet of eighth notes. The dynamic is *pp* (pianissimo) until measure 13, where it changes to *ff* (fortissimo). Measures 13-14 feature triplet eighth notes.

Musical notation for measures 15-20. Measure 15 is marked with a red bracket and the word **SOLO.** The dynamic is *mf* (mezzo-forte). Measures 19-20 feature triplet eighth notes.

Musical notation for measures 21-25. Measures 21-23 feature triplet eighth notes. The instruction *rall un poco.* (rally a little) is written below the staff.

Musical notation for measures 26-29. Measures 27-29 feature triplet eighth notes.

Musical notation for measures 30-34. Measures 30-31 feature triplet eighth notes. Measure 34 features a triplet eighth note.

Musical notation for measures 35-39. Measures 37-39 feature triplet eighth notes.

Musical notation for measures 40-45. Measures 40-41 feature triplet eighth notes. Measures 42-43 feature triplet eighth notes. Measures 44-45 feature triplet eighth notes. A hairpin crescendo symbol is positioned below the staff.

Musical notation for measures 46-50. Measures 47-48 feature triplet eighth notes. Measure 49 features a triplet eighth note. Measure 50 features a triplet eighth note. A red bracket is placed under the final measure. The dynamic is *p* (piano). The instruction *morendo.* (diminuendo) is written below the staff.

HAYDN Paukenmesse

Cello Solo
Adagio. 125

Cello et Ba.Bo 125 *fz* *fz* 130

p

1 135 135

p

140 140 145 145 1

150 150 *fz* *fz* *fz* *f* *p*

155 155 *fz* *p* *f* *rit.* *f*

a tempo 160 160 *f* *p* 165 165 *f* *p*

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

RIMSKY-KORSAKOV Sheherezade

I. movement

Allegro non troppo. Tranquillo.

Solo arco

p
pizz.

Tutti

p

f
arco

RIMSKY-KORSAKOV Sheherazade

E
ff

F *pizz.* *p* *dim.* *arco* *Solo* *dolce*

div. *p* *Solo* *pizz.* *1* *1*

RIMSKY-KORSAKOV Sheherazade

G

p

H Tutti
f arco

ff

K

L Tranquillo
p

1 2 3 4 5 6 7 8 9 10

M Solo
div. p

pp

pizz.
p

pizz. sempre
p

1

arco
p

pizz.
p

Detailed description: This is a page of a musical score for Rimsky-Korsakov's 'Sheherazade'. The score is written in bass clef with a key signature of two sharps (D major). It features several systems of staves. The first system includes a grand staff with a treble clef staff containing chords marked 'G' and a bass clef staff with a piano (*p*) dynamic. The second system is for a horn part, marked 'H Tutti', with dynamics *f* and *ff*, and the instruction 'arco'. The third system continues the horn part with a fortissimo (*ff*) dynamic. The fourth system is for a keyboard instrument, marked 'K', with accents and a piano (*p*) dynamic. The fifth system is for a string part, marked 'L Tranquillo', with a piano (*p*) dynamic and a sequence of notes numbered 1 through 10. The sixth system is for a solo instrument, marked 'M Solo', with a *div. p* dynamic and a pianissimo (*pp*) dynamic. The seventh system continues the solo part with a piano (*p*) dynamic and the instruction 'pizz.'. The eighth system continues the solo part with a piano (*p*) dynamic and the instruction 'pizz. sempre'. The ninth system continues the solo part with a piano (*p*) dynamic and the instruction 'pizz.'. The tenth system continues the solo part with a piano (*p*) dynamic and the instruction 'pizz.'. A blue diagonal line is drawn across the first five systems, and a red bracket is placed on the sixth system.

II.

Recit. Lento. Andantino. rit. a tempo

3 20 1 A pizz. p

Cad. Viol.

colla parte ten. B Tempo giusto. (Poco più mosso.)

arco p poco più f

div. pizz. mf

arco sf accel. rit. a tempo, un poco

unis. pizz. più animato

Solo arco p più tranquillo pizz. p

pizz.

ATTO III^o
PARTE PRIMA

N^o 10

INTRODUZIONE E SCENA

I. Solo

VOLONCELLO
AND^{te} SOST^{to}
BASSO

$\text{♩} = 76$

f

f

pp

p

TUTTI PIZZ.

pp
PIZZ.

pp

ARCO

pp

pp

PIZZ.

1

2

1

2

A

Ella giammai m'a...

VERDI Don Carlo

PIZZ. *p* *espress.* *CON SORDINE*
-mò! no! quel cor chiuso m'è, amor per me non ha, per me non ha!

p PIZZ.
p dim. e rall.
No, amor per me non ha! Amor per me non

B *lento*
ha! Ove son? Quei doppièr presso a fi -

-nir! L'aurora imbianca il mio ve - ron... già spunta il

VERDI Don Carlo

PIÙ ANIMATO

di: Pas-sar Dio, sparì da' miei occhi lan-
VIA LE SORDINE

CAND.^{te} MOSSO ♩ - 56

-guen - - ti.
Lungo silenzio
p

col canto

Da tempo

là nell'avel dell' Escuri. all
pp

string. ed animando
ff
nei cor, che Dio sol può ve-

VERDI Don Carlo

1.^o TEMPO

p
-der! Se dorme il prence,

dim. allarg. Dormirò sol nel manto mio re-

pp -gal, quando la mia **2** *pp* là nell'avel dell'Escu-
col canto

E mf rial! *pp* *col canto* nei cor!
mf *f*

Ella giammai mi a-mò! no! quel cor chiuso m'è, amor per me non
Lungo silenzio *f*

dim. *p* ha, amor per me non ha! *dim. rall.*
dim. *p*

Richard Strauss Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

ff **pizz.** **ff** **arco** **mf** **arco** **mf** **arco** **ff** **fff** **ff** **ff** **ff** **ff** **ff** **ff** **ff** **pp subito** **tranquillo** **sul ponticello** **p**

Violoncello

2

molto Vivo

f *p* *espr.* *cresc.* *rapidamente* *ff* *triquillo* *ppp* *tranquillo* *sfz* *ppp* *tranquillo* *p* *pp* *pp* *cresc.* *dim.* *pp* *espr.* *p* *espr.* *cresc.* *molto espr.* *pp* *espr.* *dim.* *p* *espr.* *cresc.* *f*

poco a poco più vivente

7

7 *vierfach geteilt*

F

Ouvertüre

zur Oper
Die verkaufte Braut
(Prodaná nevěsta)

Violoncello

Bedřich Smetana
(1824 - 1884)

Vivacissimo

ff

sf non legato

6

11

17 Viol. I

32 A

16

53 B

sf p/p subito

58

63

68

73 C

div.

f sf

Violoncello

78 *sempre p* *pp*

84

90 *cresc.* *cresc.*

96 *poco a poco cresc.* *f* *ff sf sf sf sf*

MÁ VLAST I.
VYŠEHRAÐ

Allegro vivo ma non agitato

The musical score is written for the bassoon in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Allegro vivo ma non agitato'. The score consists of six staves of music. The first staff begins with the instruction 'arco' and 'pp ben marcato'. The second staff includes 'cresc.', 'f', and 'sf'. The third staff starts with 'p ma marcato' and 'cresc.'. The fourth staff features repeated 'sf' markings. The fifth staff includes 'sf', 'sf ff', and 'sf'. The sixth staff begins with 'cresc.' and ends with 'ff' and 'sf'. Measure numbers 8, 9, 10, and 11 are circled above the staves. The piece concludes with a final measure marked with a '4' above the staff.

Beethoven — Symphony No. 5

Violoncello e Basso

Andante con moto ♩ = 92

System 1: Vcllo (p), Cb. (*p dolce pizz.*), *p ARCO*

System 2: Vcllo (*unis.*), Cb. (*f p*), Viol. I (*4*), *p cresc. f p f p*

System 3: Vcllo (*f*), Cb. (*f p dolce pizz.*), *f*

System 4: Vcllo (*unis.*), Cb. (*p arco cresc. f p*), Viol. I (*4*), *p cresc. f p f p*

System 5: Vcllo (*f ff*), Cb. (*p dolce pizz.*), *p*

System 6: *pp*, *pp*

System 7: Vcllo (*unis. arco*), *f*

System 8: *pp*

Beethoven — Symphony No. 5

6

Violoncello e Basso

199 *Viol. I* *Più moto* $\text{♩} = 116$
p *pp*

208 *Vcllo*
Cb. *cresc.* *- f*

215 *Tempo I*
p cresc. *f* *p cresc.* *ff* *cresc.* *f sf* *f sf*
f *cresc. ff* *cresc. f sf* *f sf*

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

239 *f* *ff* *ff* *p* *ff*

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

14 *poco rit.* *a tempo* *Corni* *f*

27 *f* *sf* *sf*

42 *sf* *sf* *dimin. pp* *poco rit.* *a tempo* *pp*

55 *cresc.*

Beethoven — Symphony No. 5

Violoncello e Basso

82 *f*

82 *sf sf sf sf sf*

96 **A** *dimin. pp* *f > p* *pizz.* *pizz.*

Vello Cb.

109 *f > p* *sempre p*

Vello

122 *cresc.* *arco* *f* *ff*

unis. Vello Cb.

137 *p* *f*

unis.

147

158 **1.** **2.** *f*

166

175 1 2 3 4 5 6

188 **B** *f* *f*

Vello Cb.

198 *dimin.* *p*

unis.

207 *sempre più p* 8

VIOLONCELLO

507

II

Allegro con grazia

The musical score is written for the cello part of the second movement of Tchaikovsky's Symphony No. 6. It begins at measure 8 and ends at measure 24. The key signature is one sharp (F#) and the time signature is 5/4. The tempo is marked 'Allegro con grazia'. The score is divided into six systems, each containing one or two staves. The first system (measures 8-12) starts with a *mf* dynamic and includes a triplet. The second system (measures 13-15) features a *ff* dynamic and a glissando. The third system (measures 16-17) has a *mf* dynamic. The fourth system (measures 18-20) includes a first ending and a *più f* dynamic. The fifth system (measures 21-24) starts with a *mf* dynamic and ends with a *f* dynamic. The score is annotated with various performance markings, including accents, slurs, and dynamic hairpins.

Dvořák: Symfónia č. 8

Allegro con brio

Musical score for bassoon in D major, measures 75-100. The score consists of five staves. The first staff begins at measure 75 with a *pp* dynamic and a first ending bracket. The second staff starts at measure 80. The third staff starts at measure 85. The fourth staff starts at measure 90. The fifth staff starts at measure 95 and ends with a first ending bracket. Dynamics include *pp*, *p*, *fp*, *f*, and *ff*. Performance markings include *cresc.* and *V V*. The key signature is D major, and the time signature is 3/4. The piece concludes with a first ending bracket and a final measure marked with a '1'.