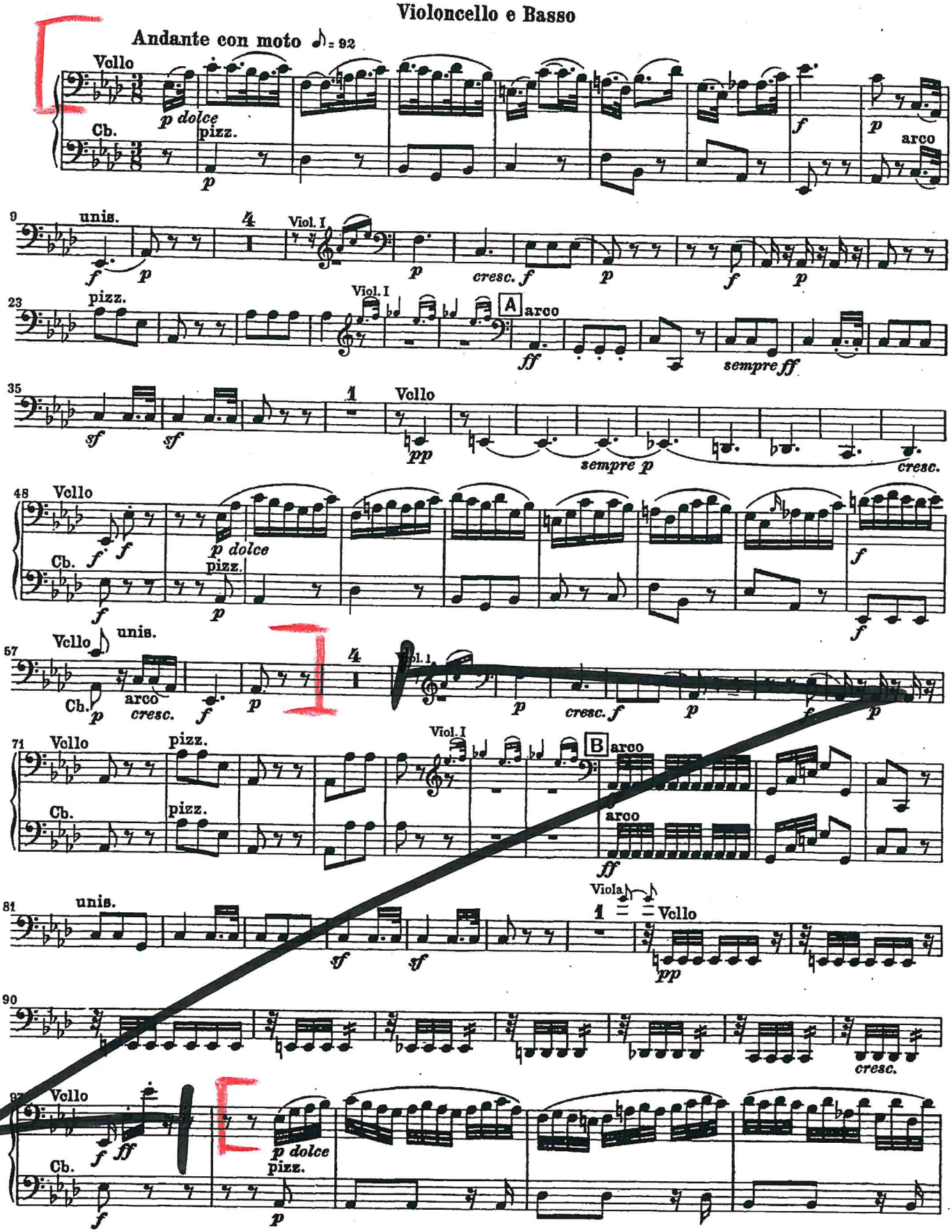
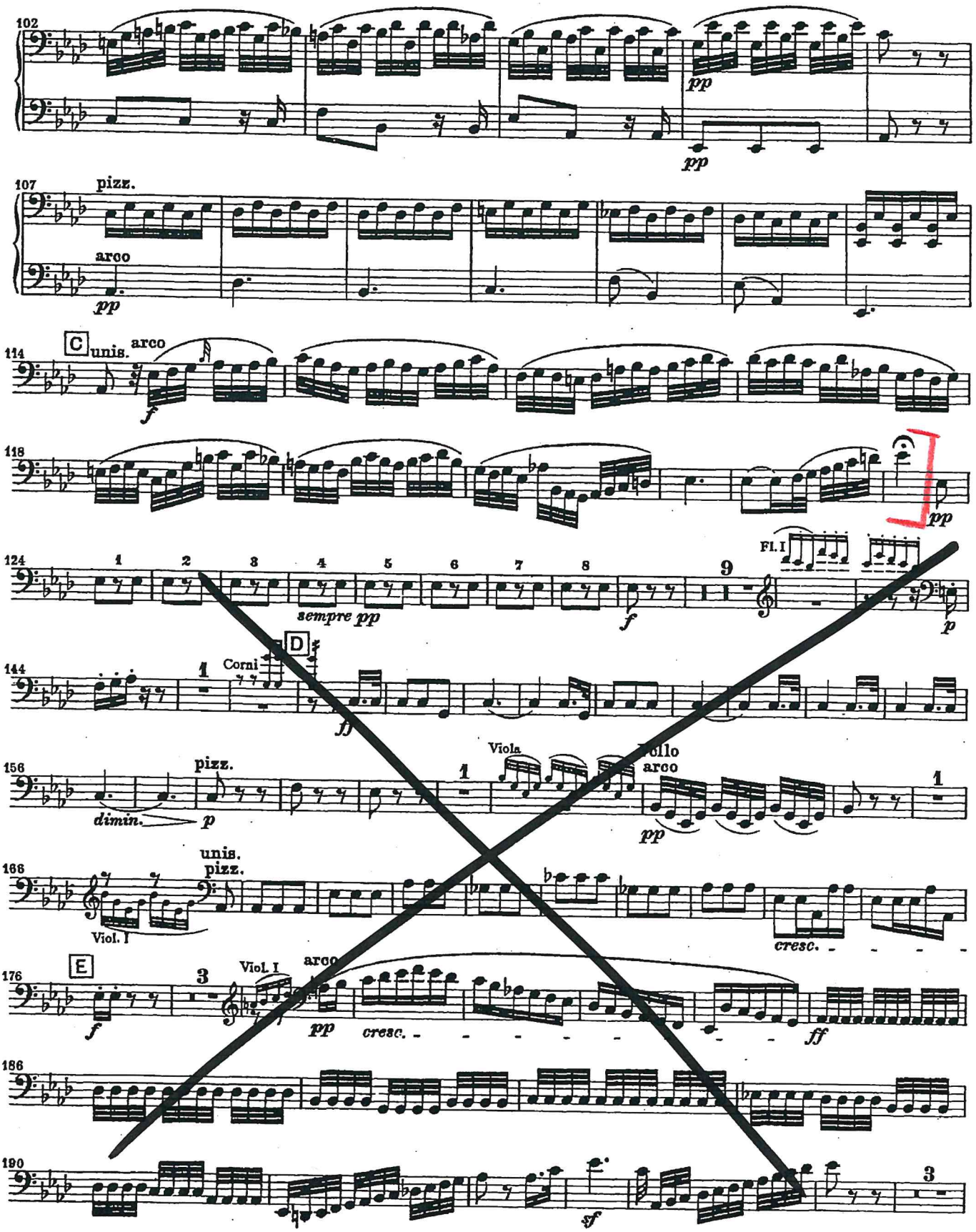
Beethoven — Symphony No. 5

Violoncello e Basso



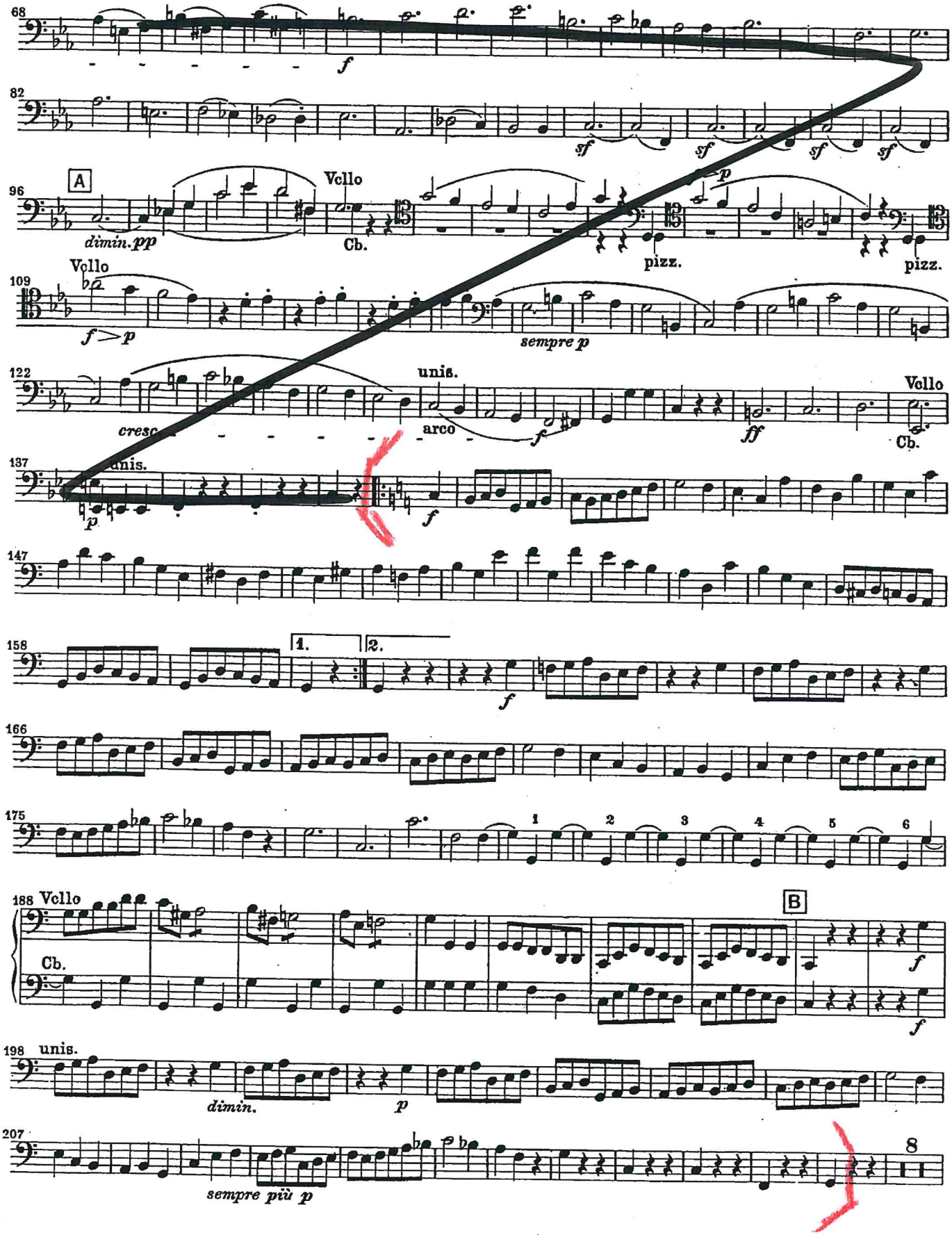
Beethoven — Symphony No. 5

Violoncello e Basso



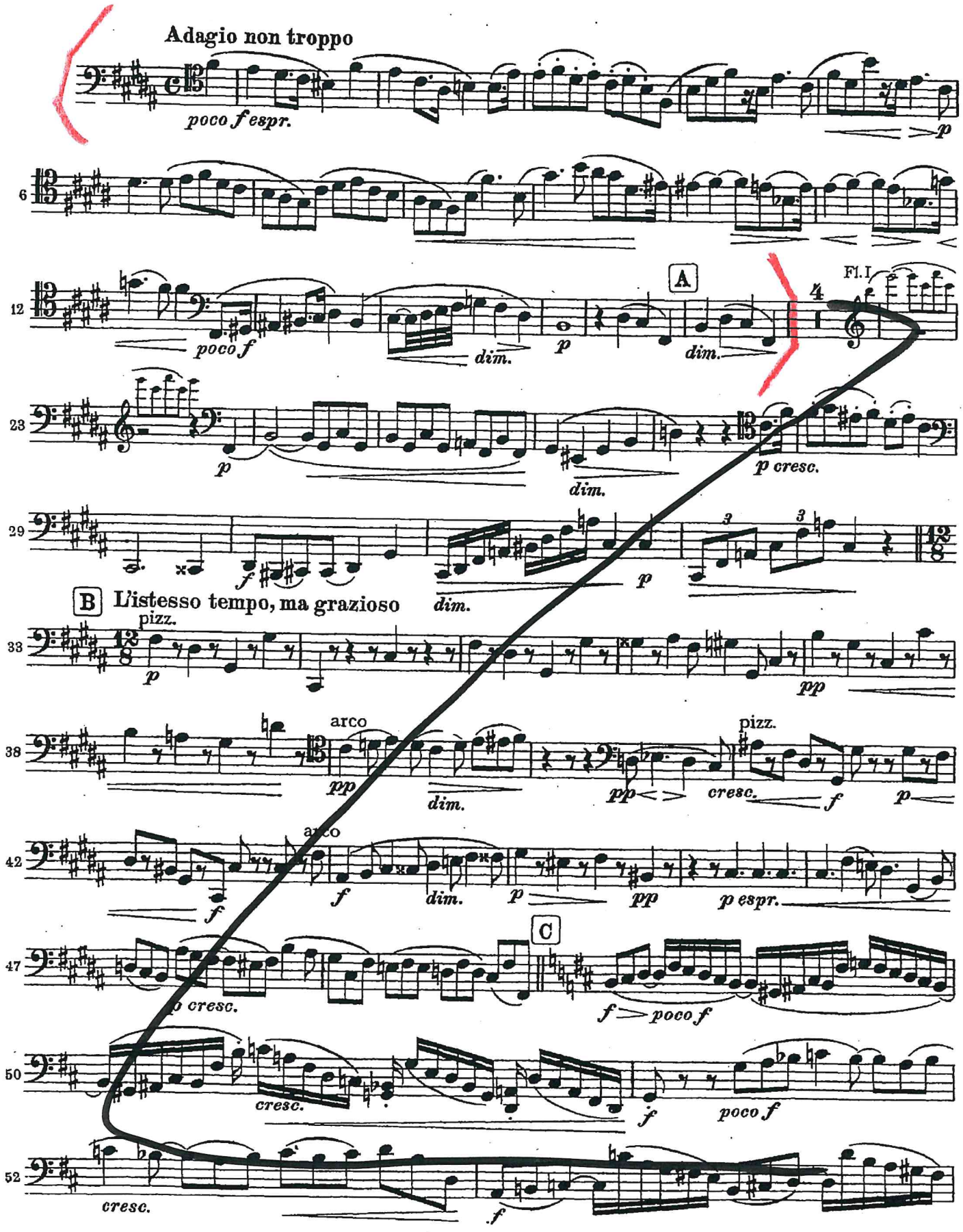
Beethoven — Symphony No. 5

Violoncello e Basso



J. Brahms - Sinfonia n.2

Violoncell



Symphonie Nr. 6

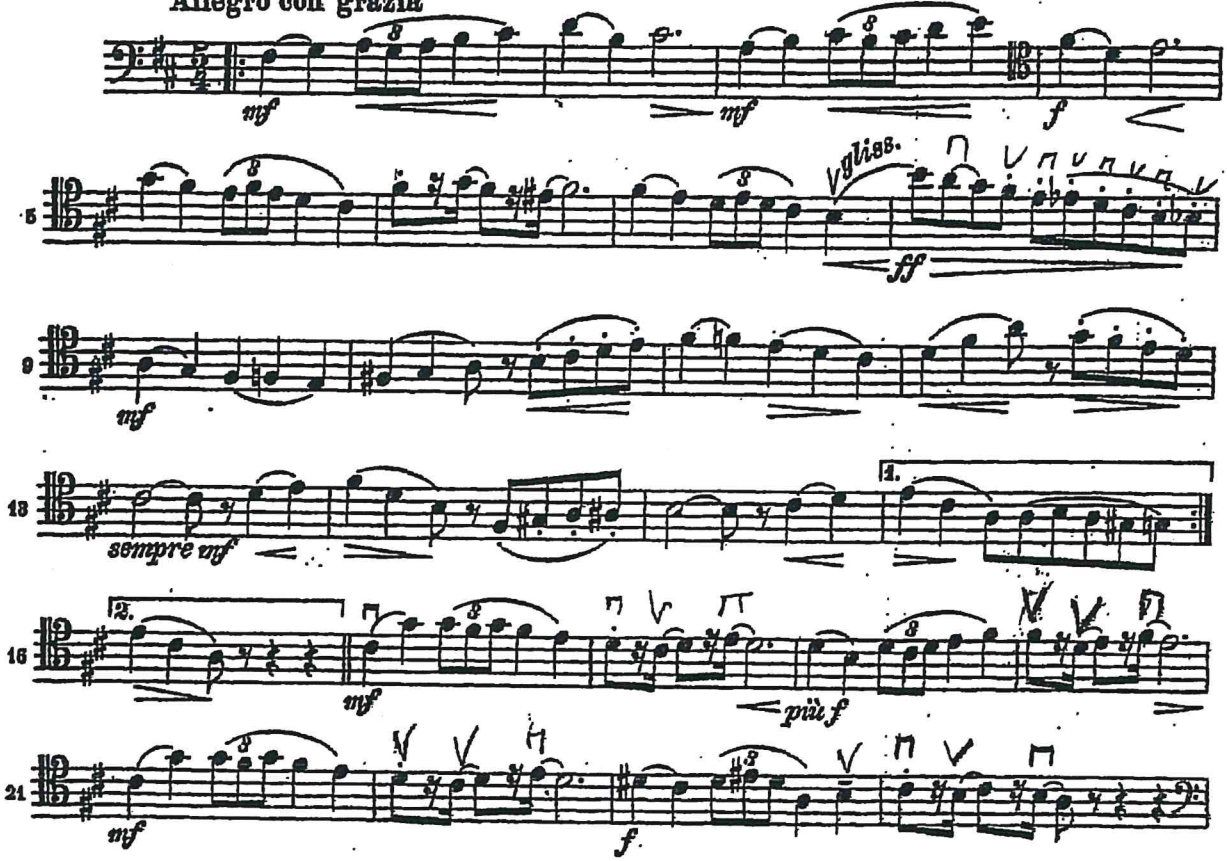
(Pathétique)

h-moll

Peter Iljitsch Tschaikowsky op. 74

II

Allegro con grazia



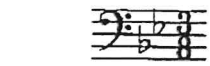
24

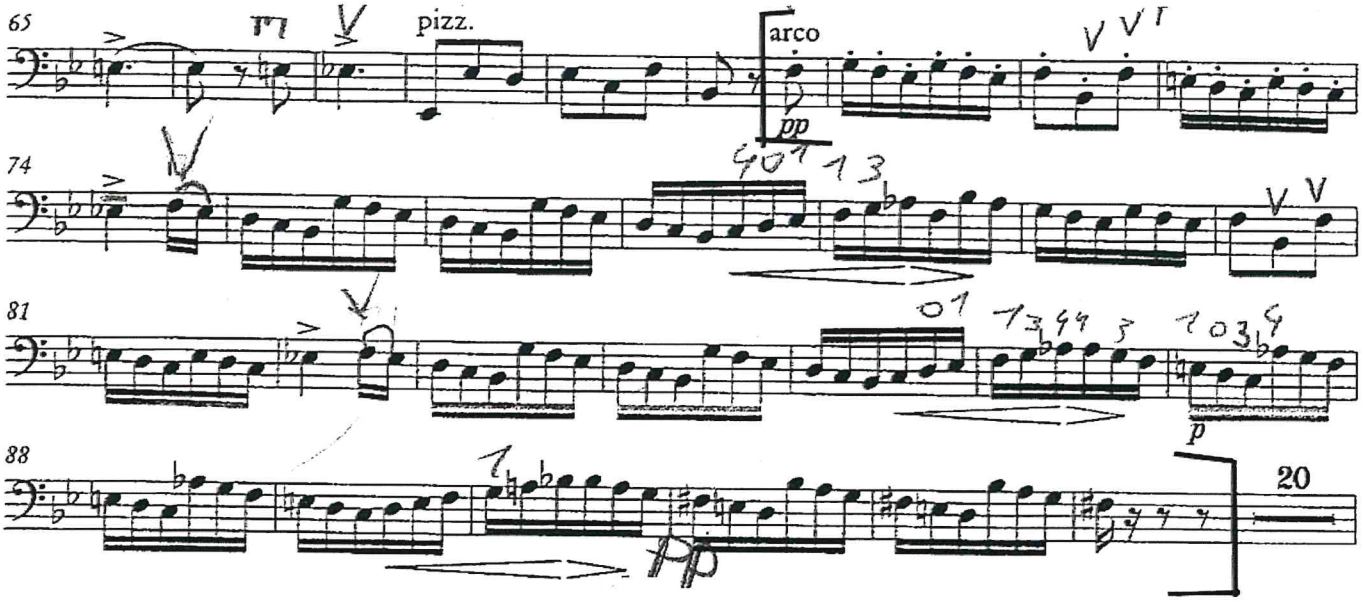
Violoncello

Mendelssohn, *Sogno di una notte di mezza estate*

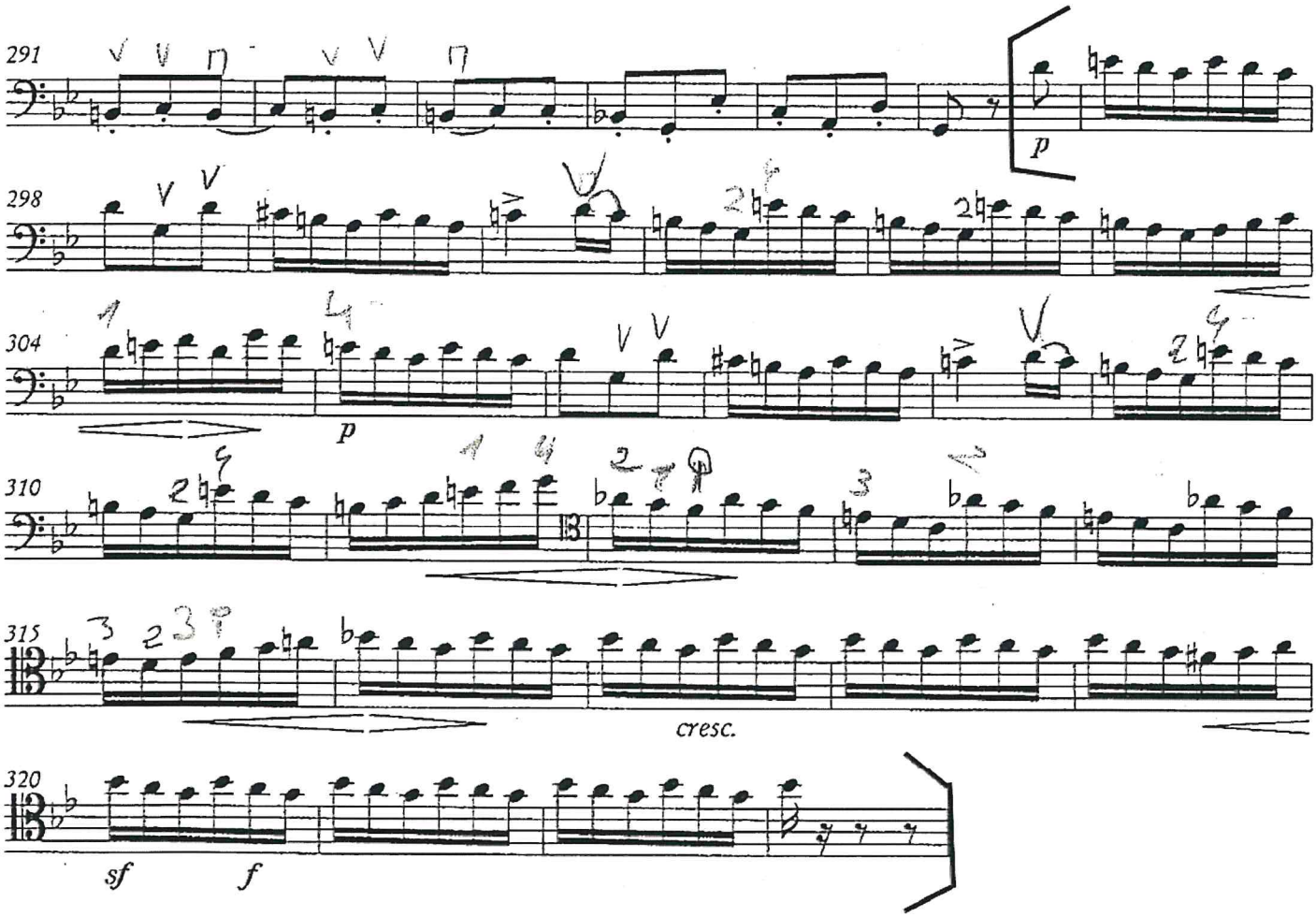
Scherzo

Allegro vivace



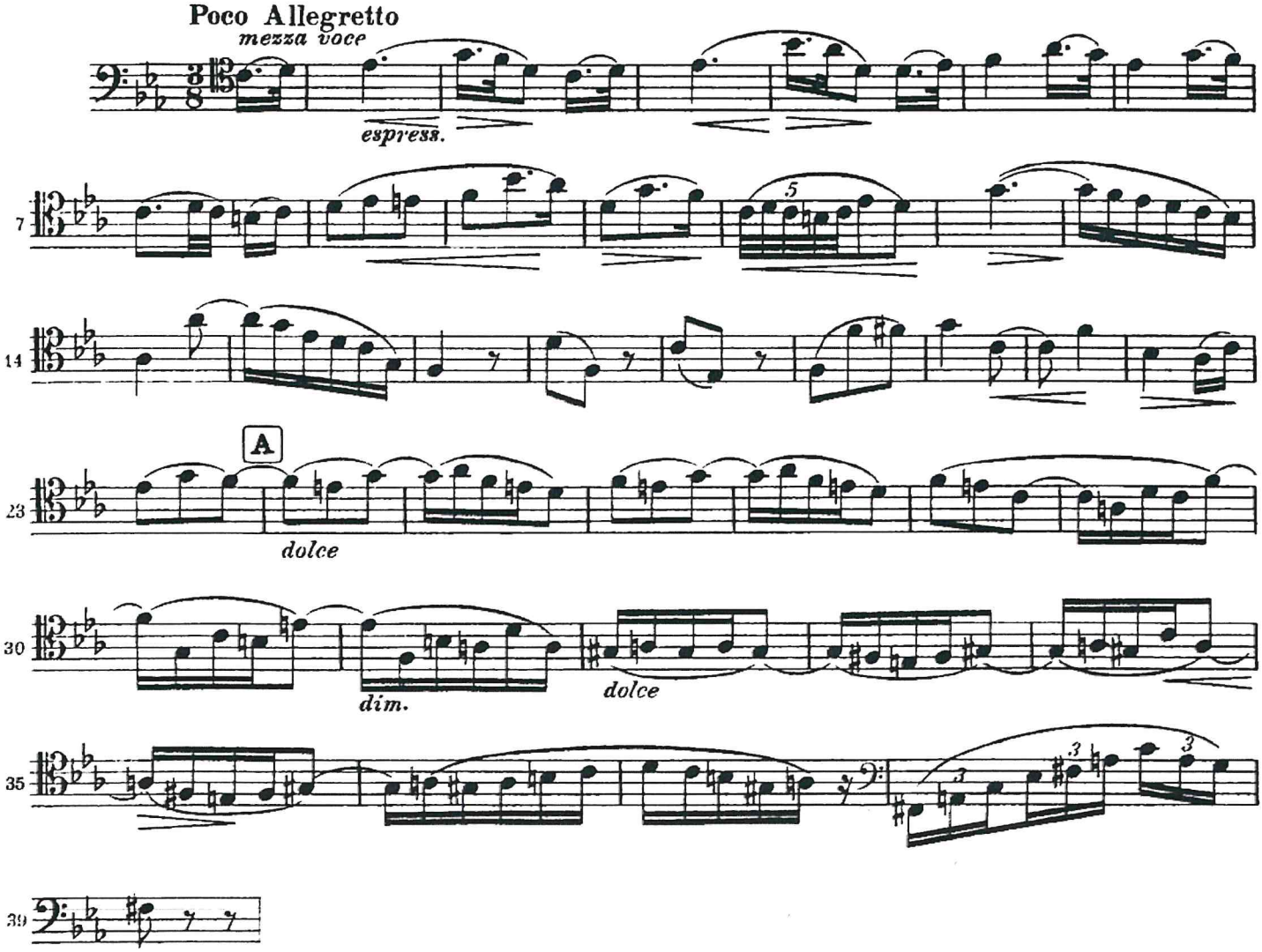


Violoncello



Brahms — Symphony No. 3 in F Major

'Cello

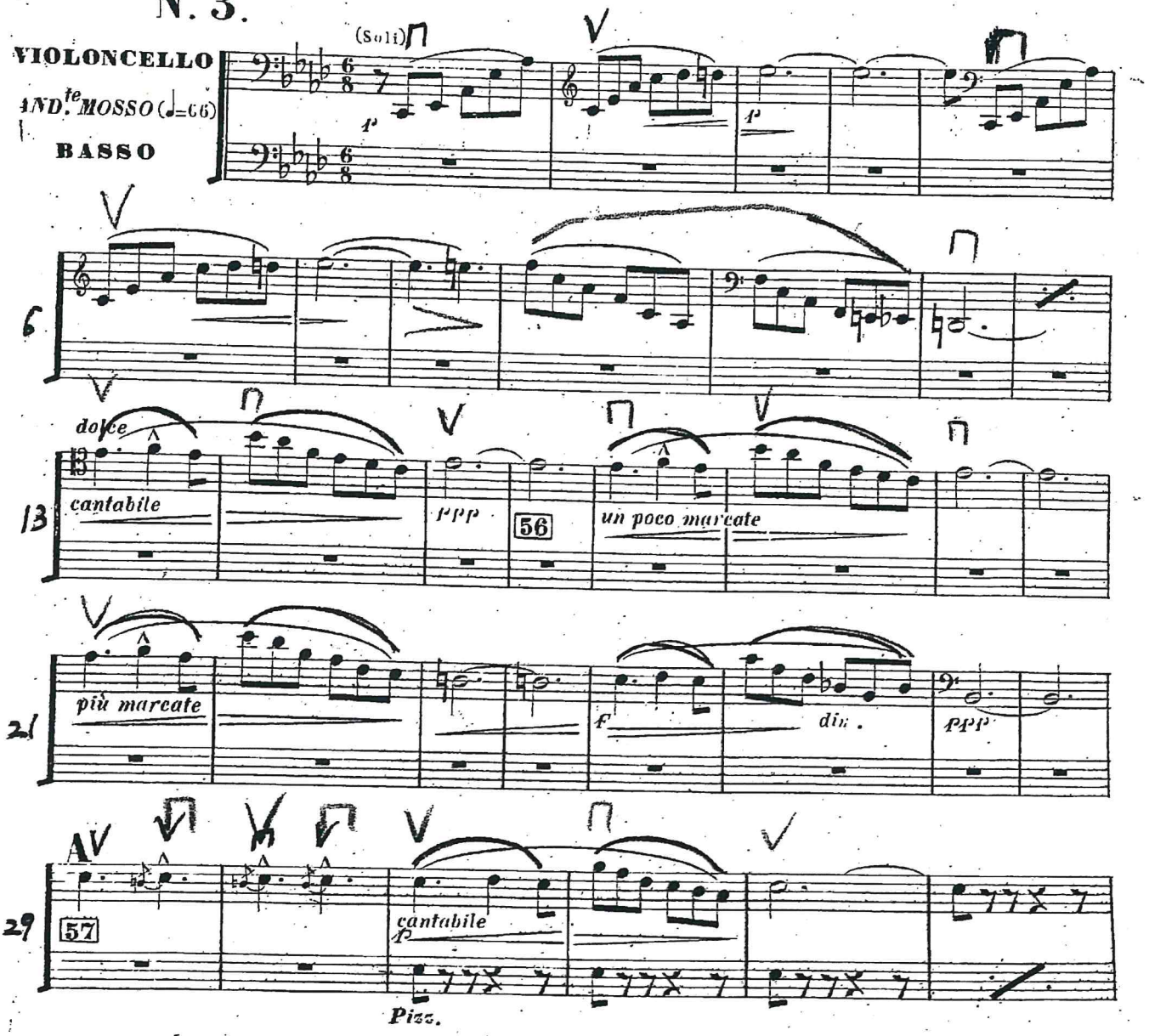


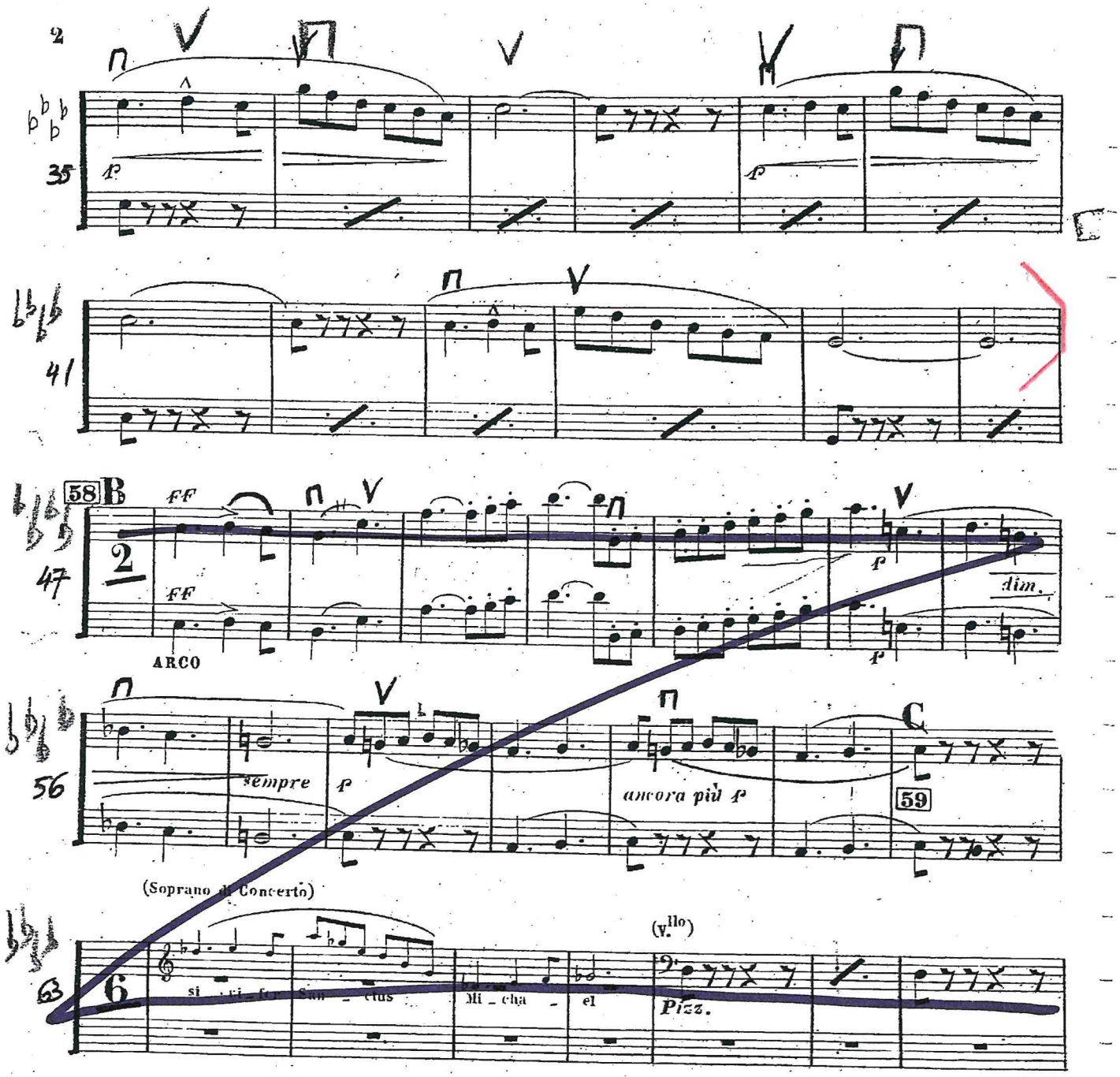
OFFERTORIO

VIOLONCELLO E BASSO

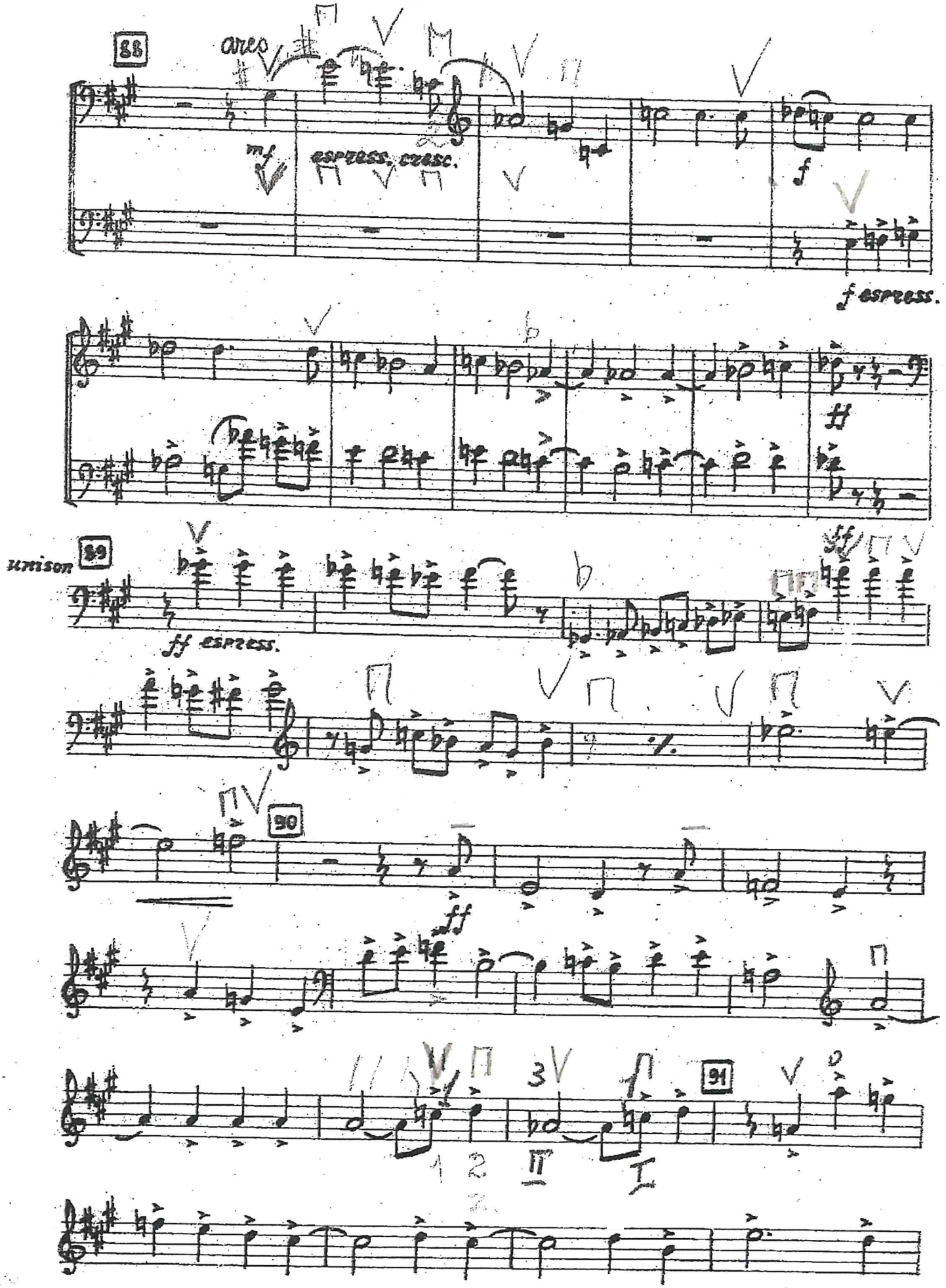
N.° 3.

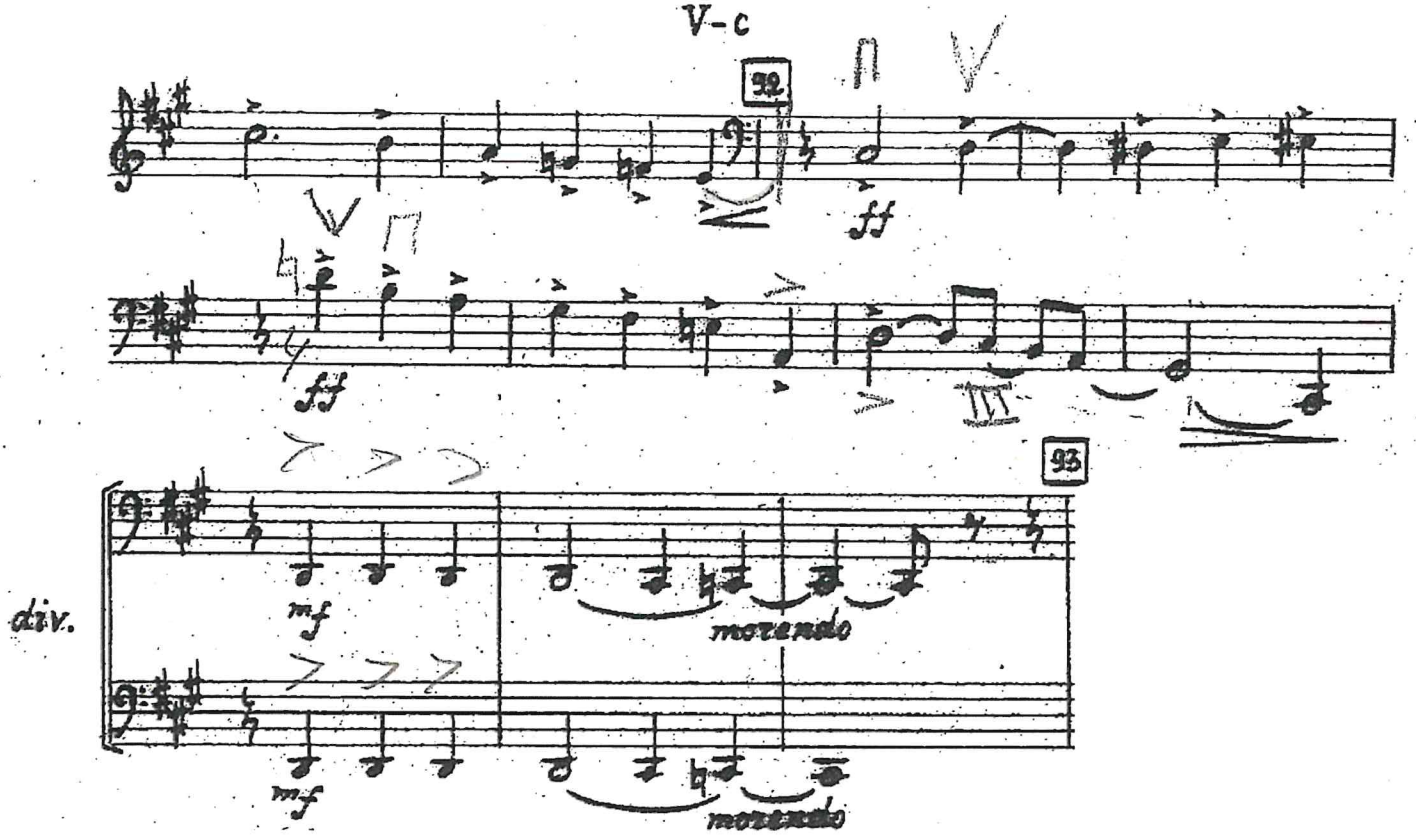
G. VERDI




2
35
41
58 B
47
2
FF
ARCO
dim.
56
sempre
ancora più
C
59
(Soprano di Concerto)
63
6
si - cri - fer San - ctus Mi - cha - el
(V.llo)
Pizz.

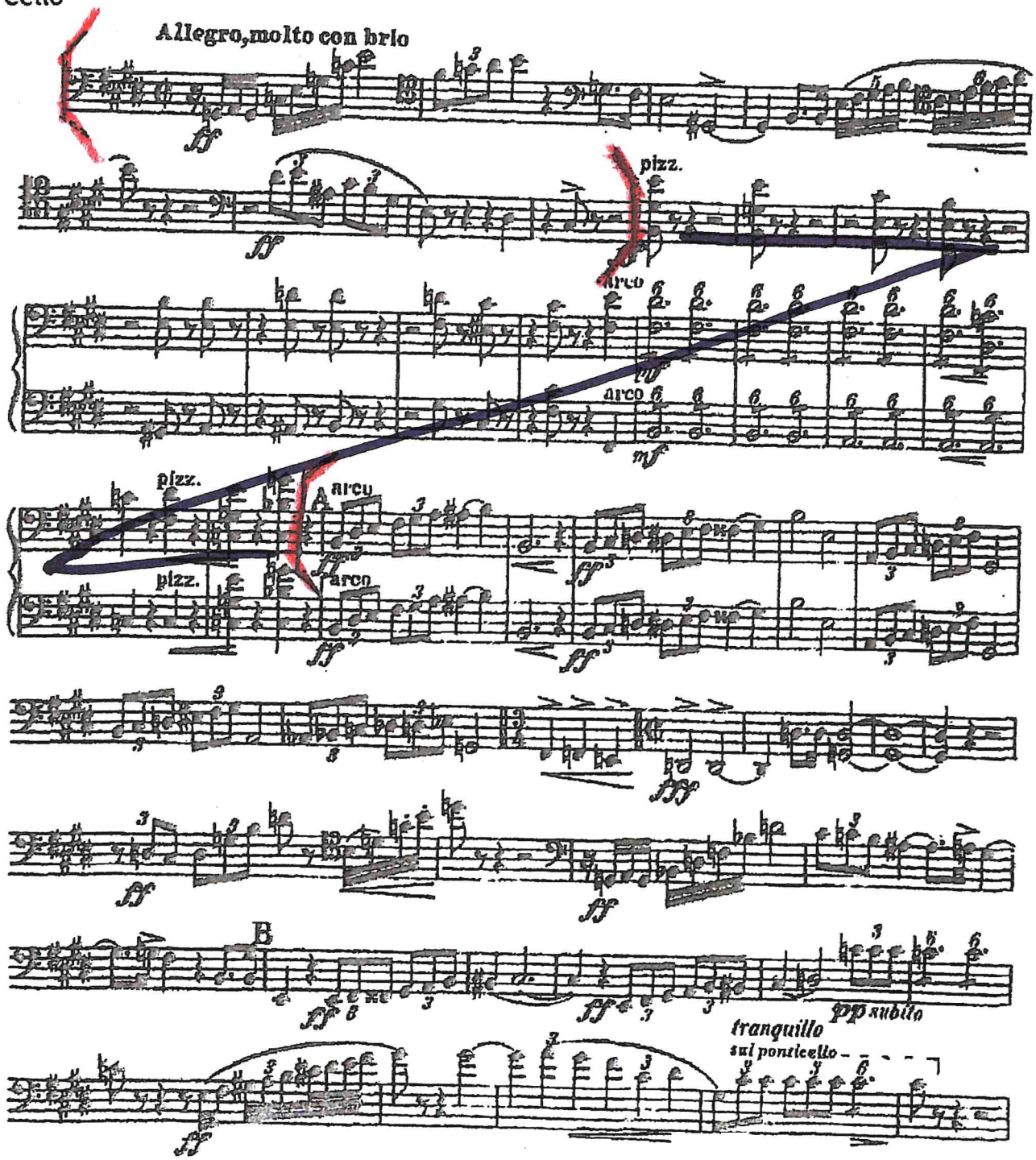
Shostakovich - sinfonia 5 - Largo



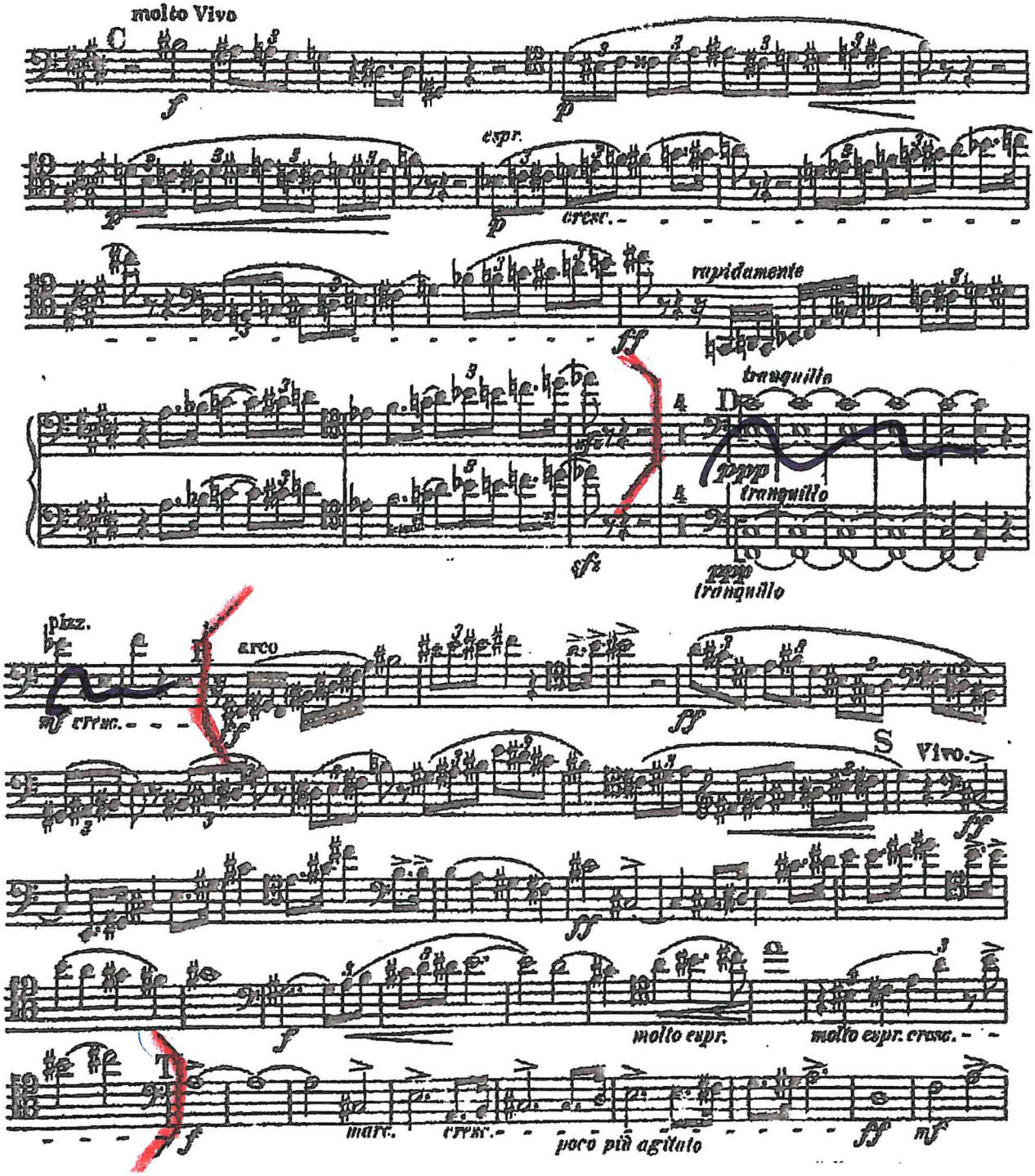

V-c
92
ff
ff
93
div.
mf
morendo
mf
morendo

Strauss - Don Juan

Cello



20


molto Vivo
C
espr.
cresc.
rapidamente
tranquillo
D
pppp
tranquillo
pizz.
arco
cresc.
S
Vivo.
molto espr.
molto espr. cresc.
T
marc.
cresc.
poco più agitato

Violoncello e Basso.

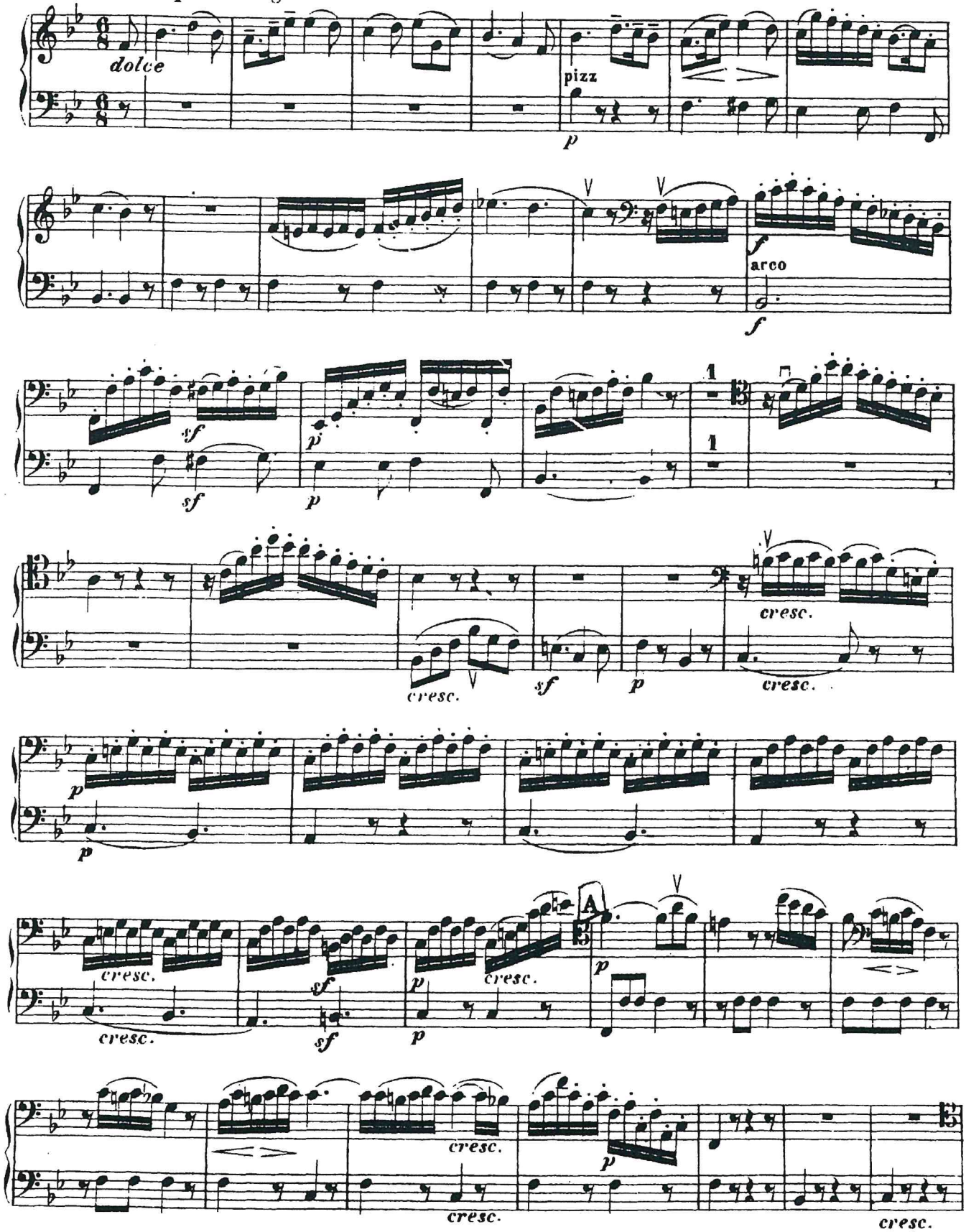
Zweiter Act.

L. van Beethoven
Le creature di Prometeo

Nº5. Adagio.

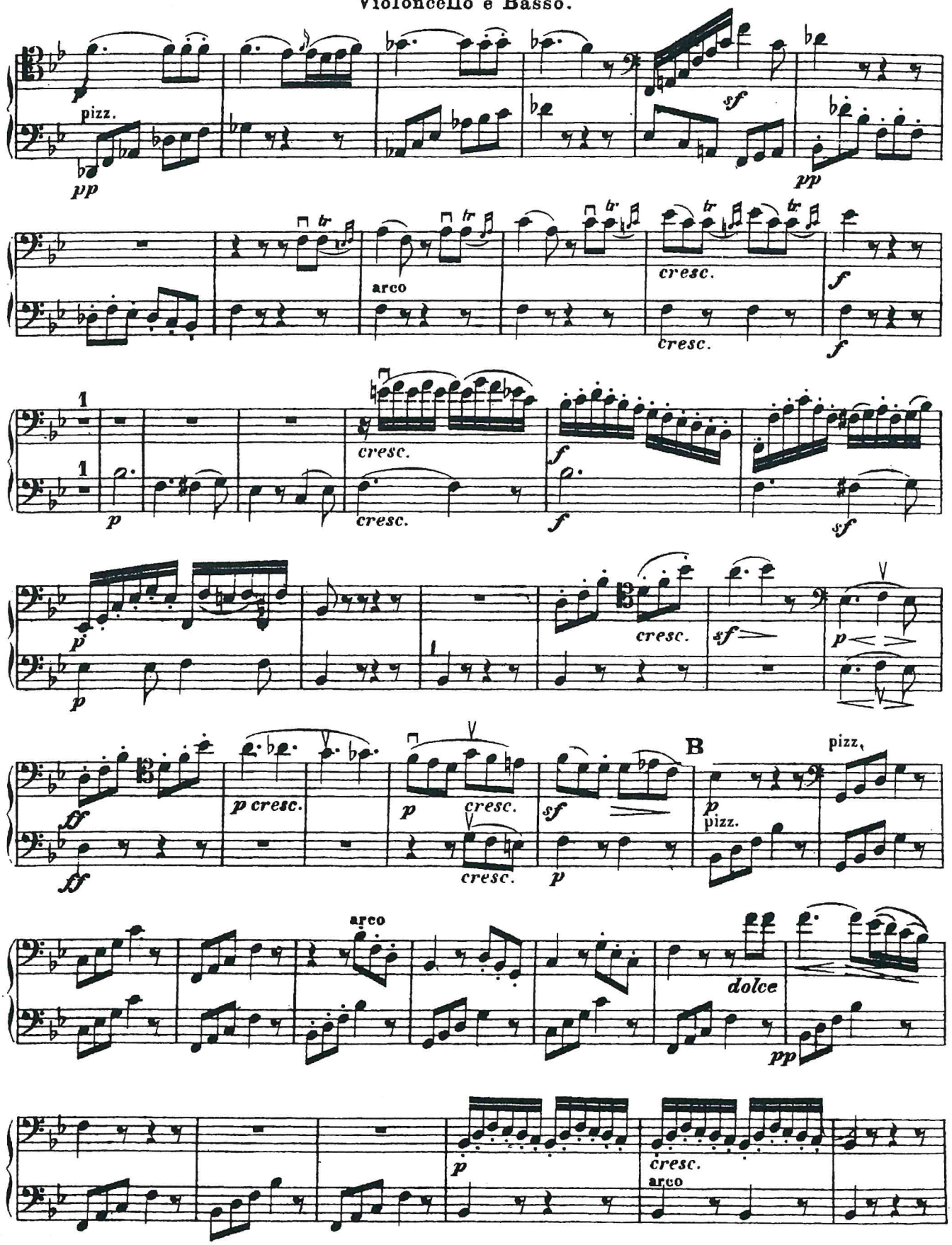
4

Andante quasi Allegretto.

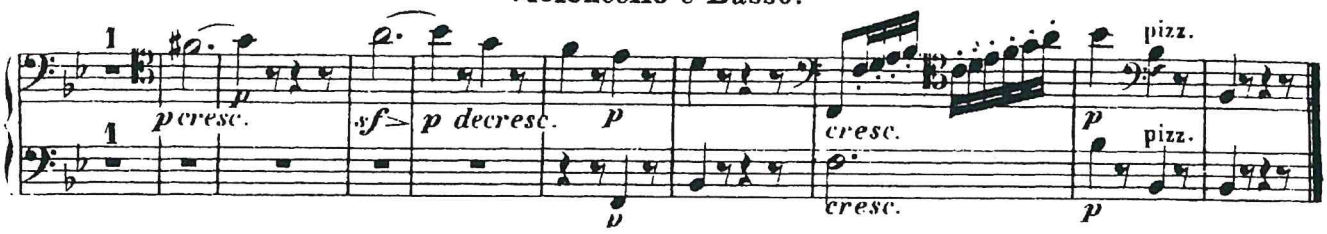


8

Violoncello e Basso.

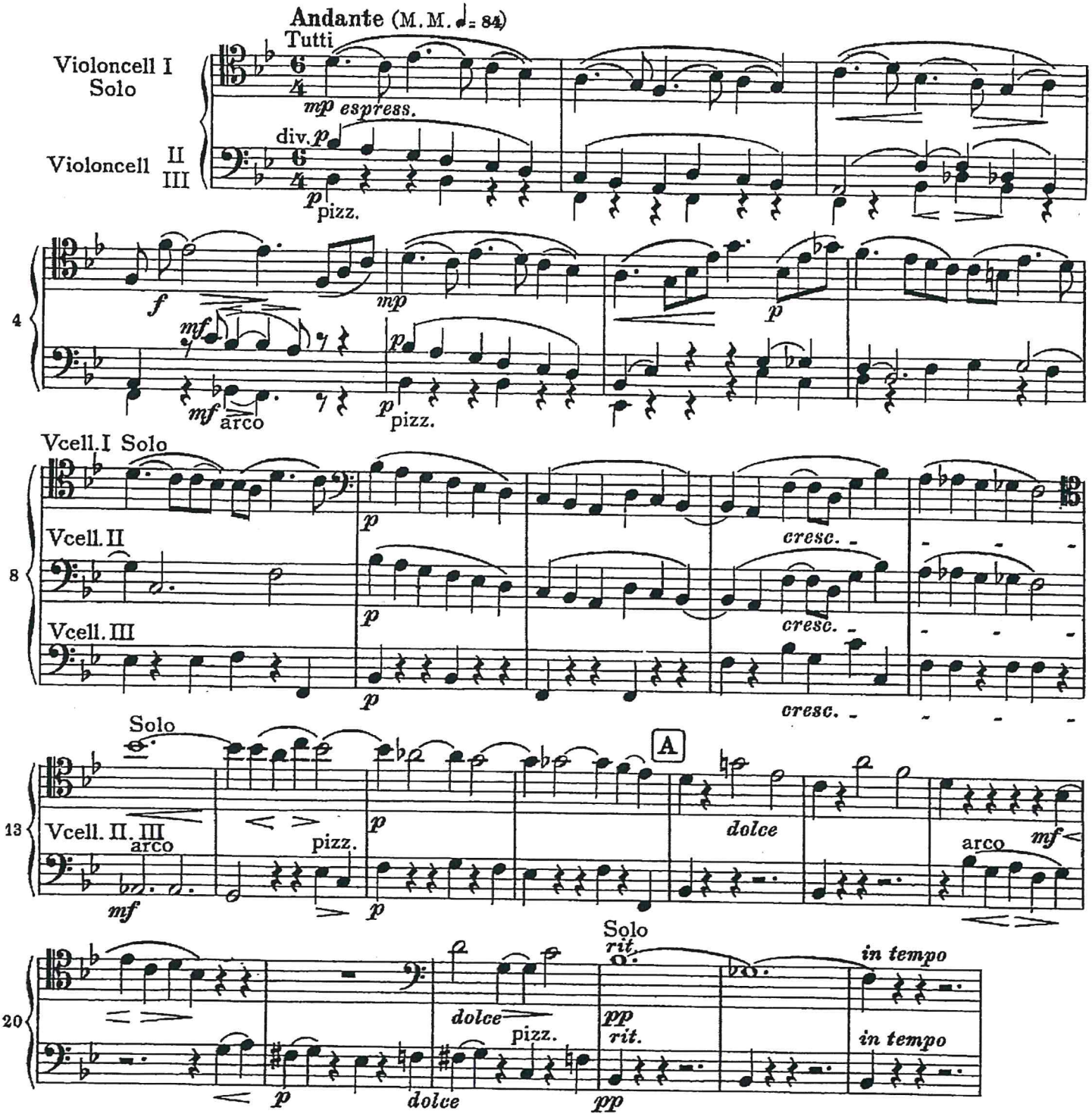


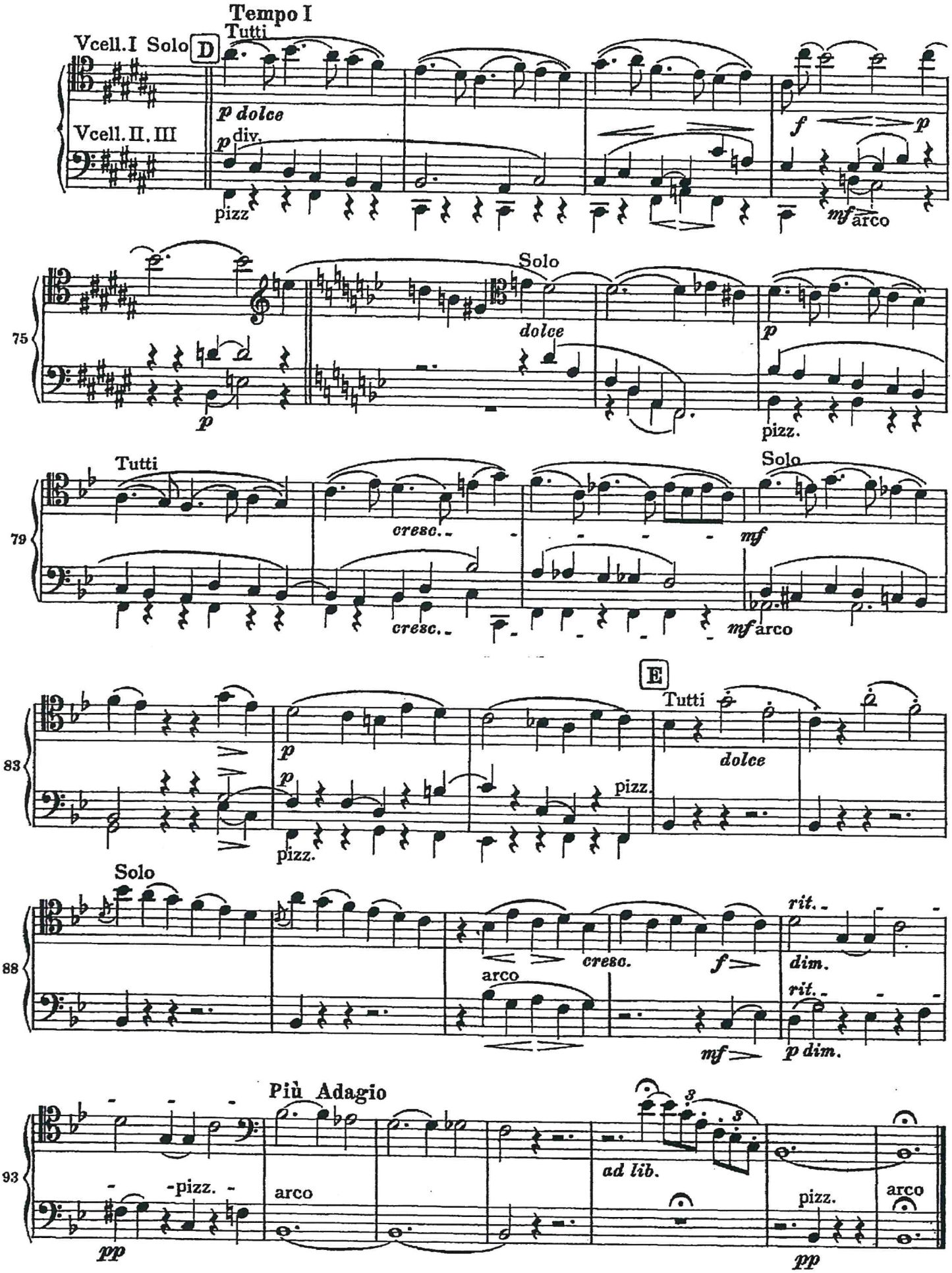
Violoncello e Basso.



Brahms Cuarto pf n 2

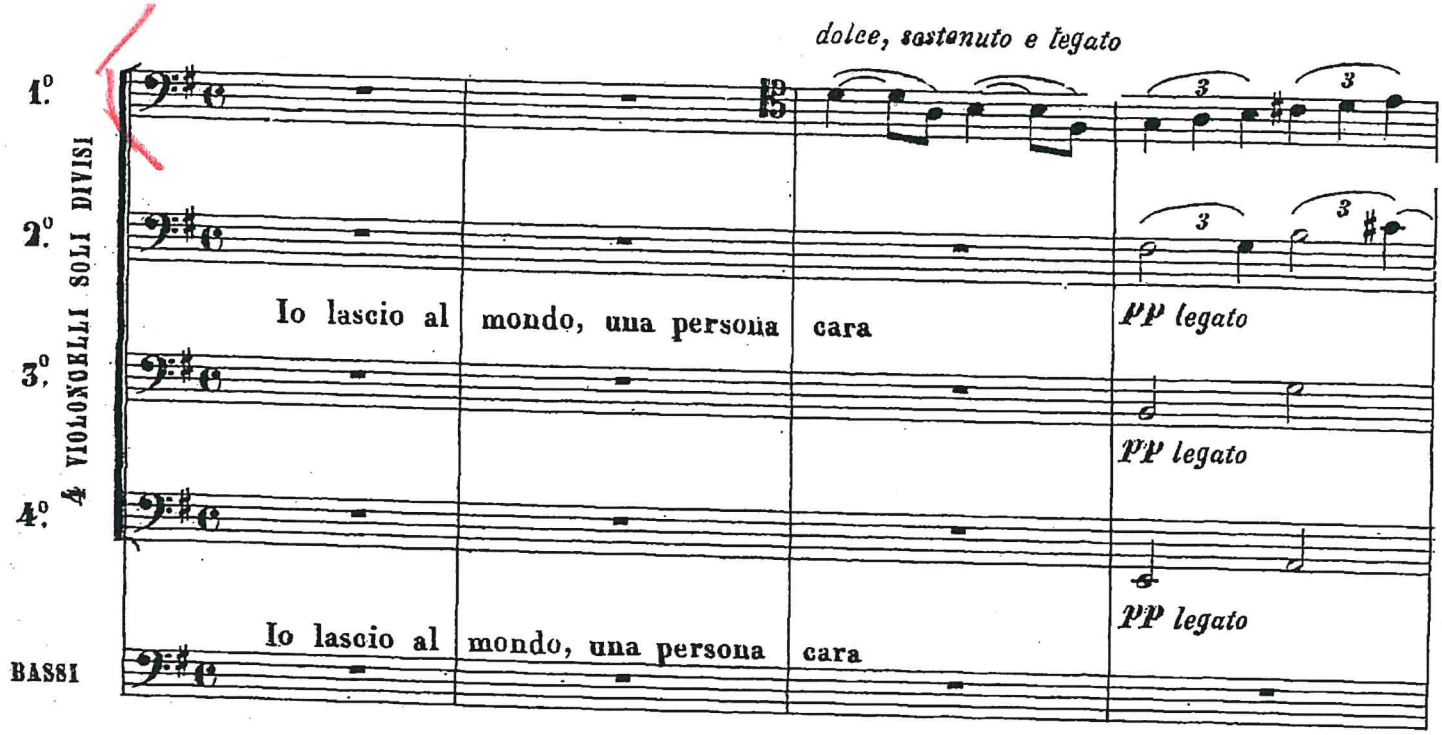
Violoncell

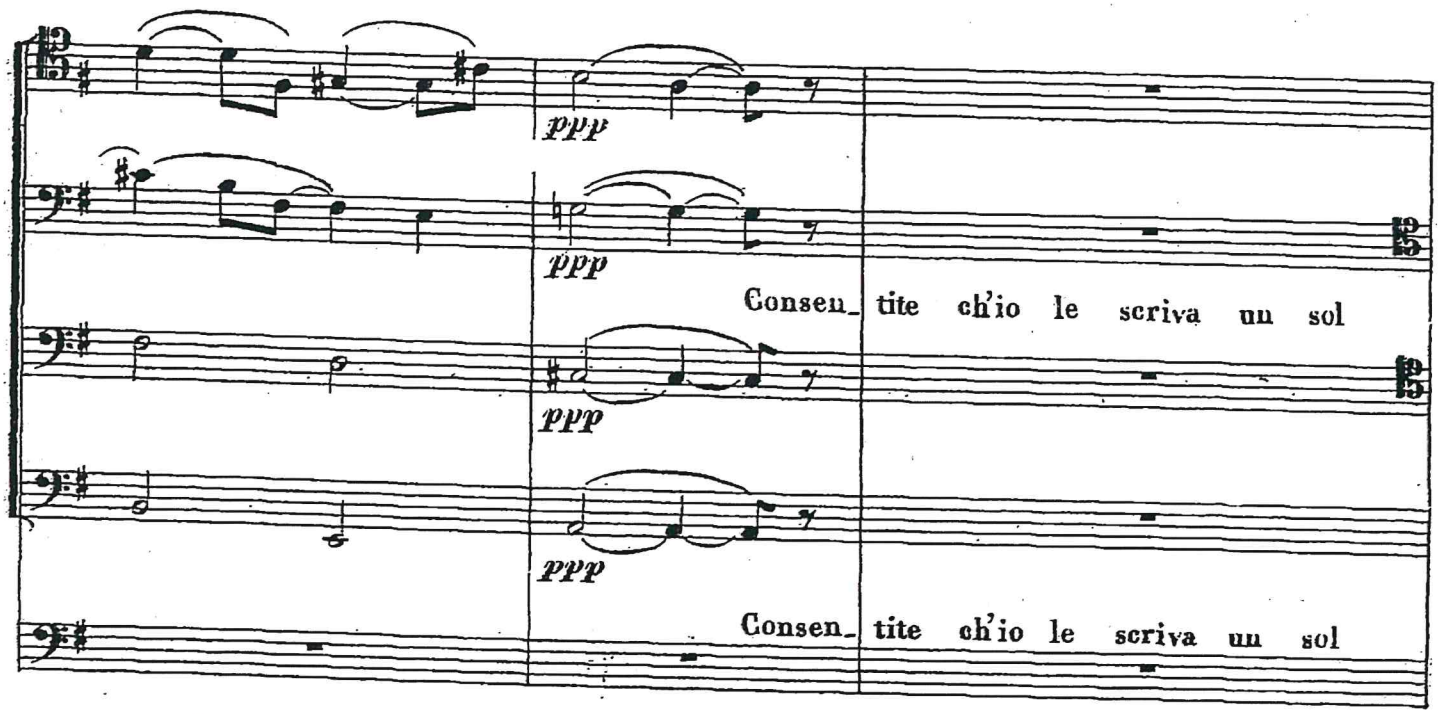



Tempo I
Tutti
Vcell. I Solo
D
Vcell. II, III
p dolce
p
div.
pizz
f
p
mf
arco
75
Solo
dolce
p
p
pizz.
79
Tutti
cresc.
cresc.
Solo
mf
mf
arco
83
E
Tutti
p
p
pizz.
pizz.
dolce
88
Solo
arco
cresc.
f
rit.
dim.
rit.
mf
p dim.
93
Più Adagio
-pizz.
pp
arco
ad lib.
pizz.
pp
arco

TOSCA

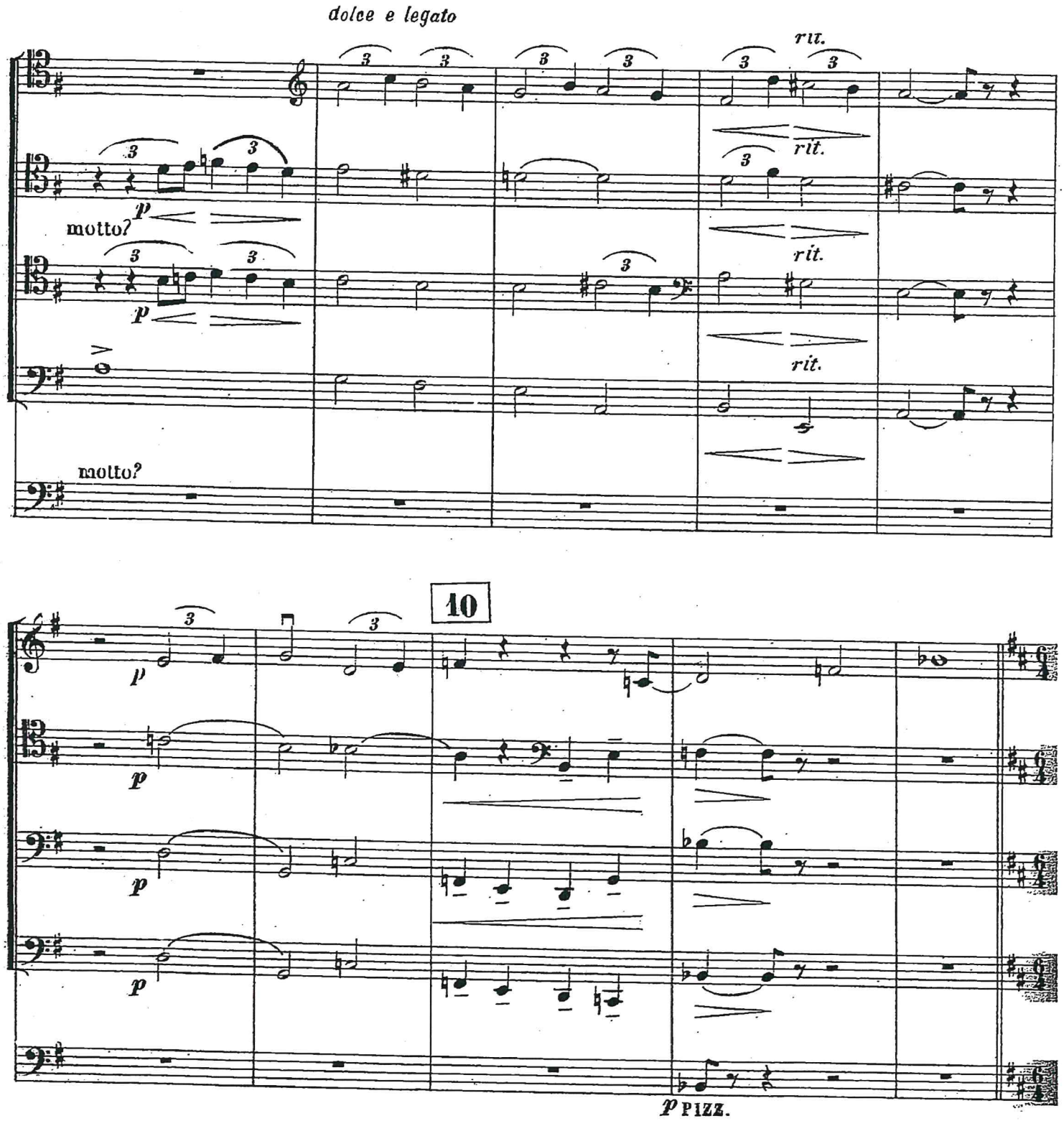
CELLO-BASS





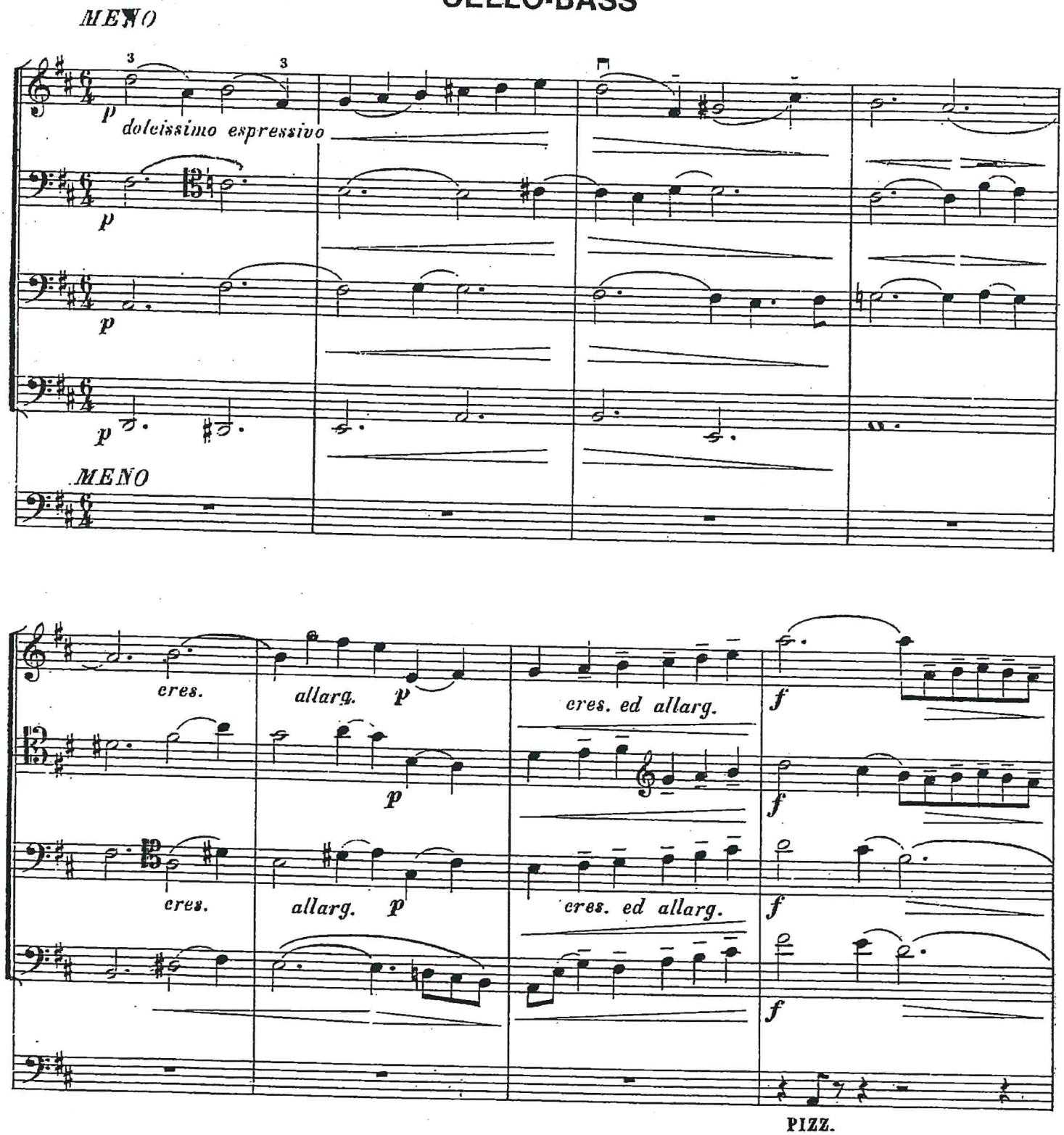
13

CELLO-BASS



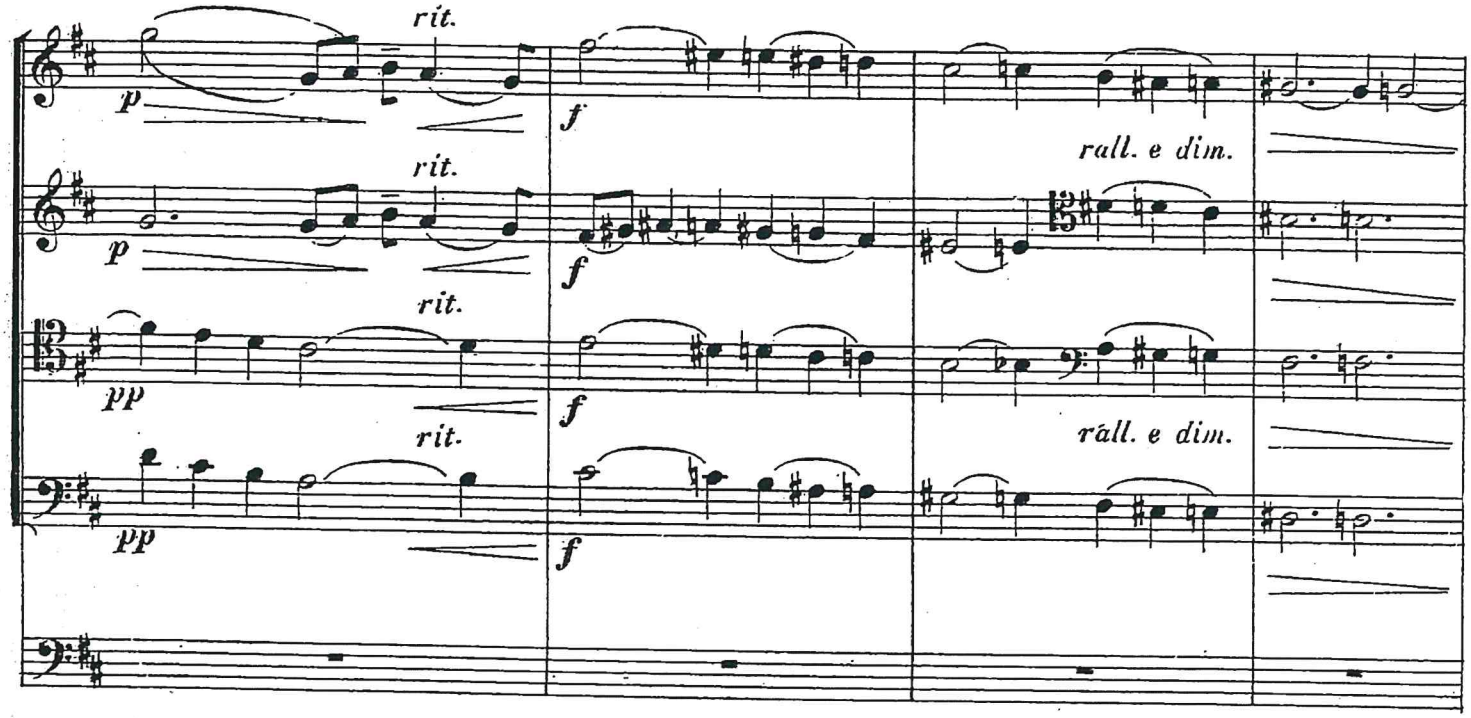
14

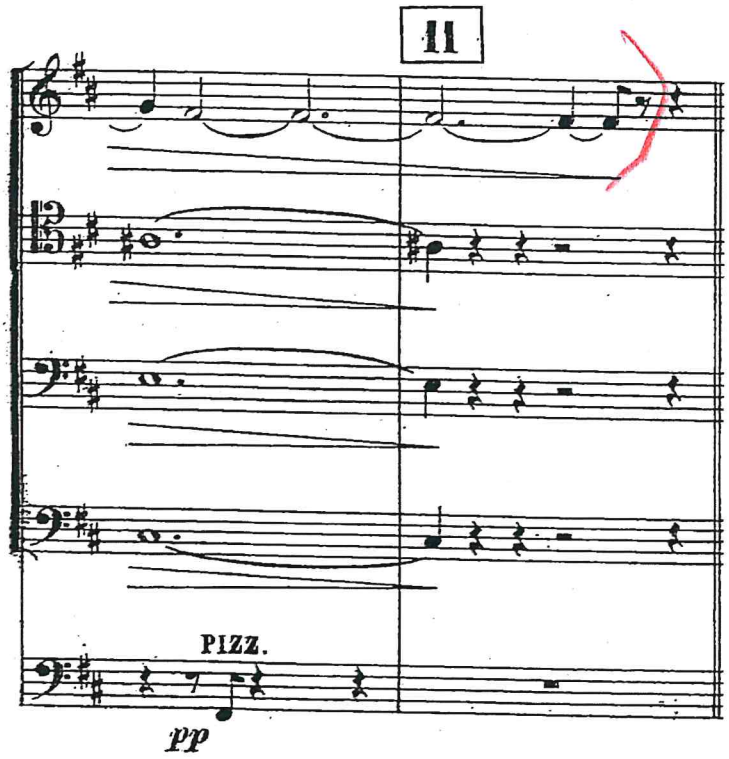
CELLO-BASS



13

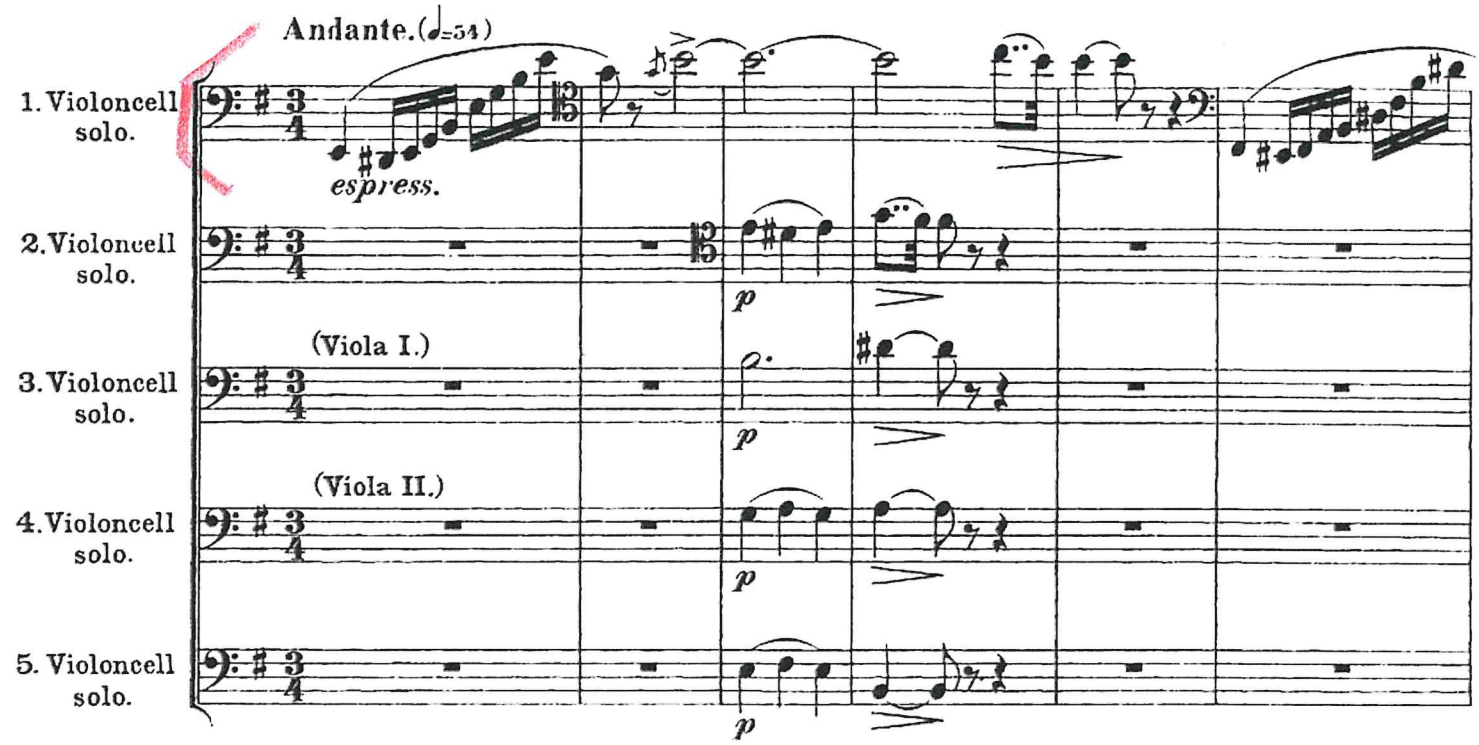
CELLO-BASS

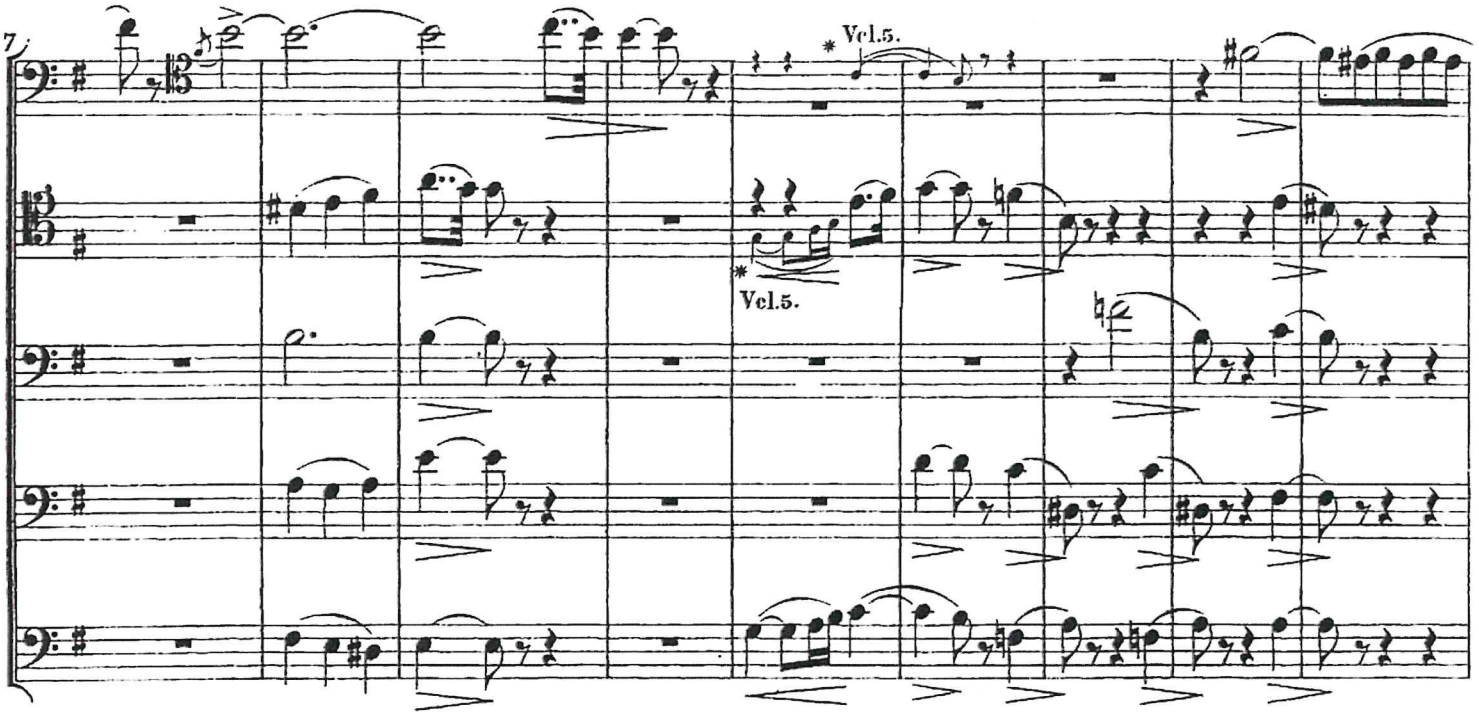




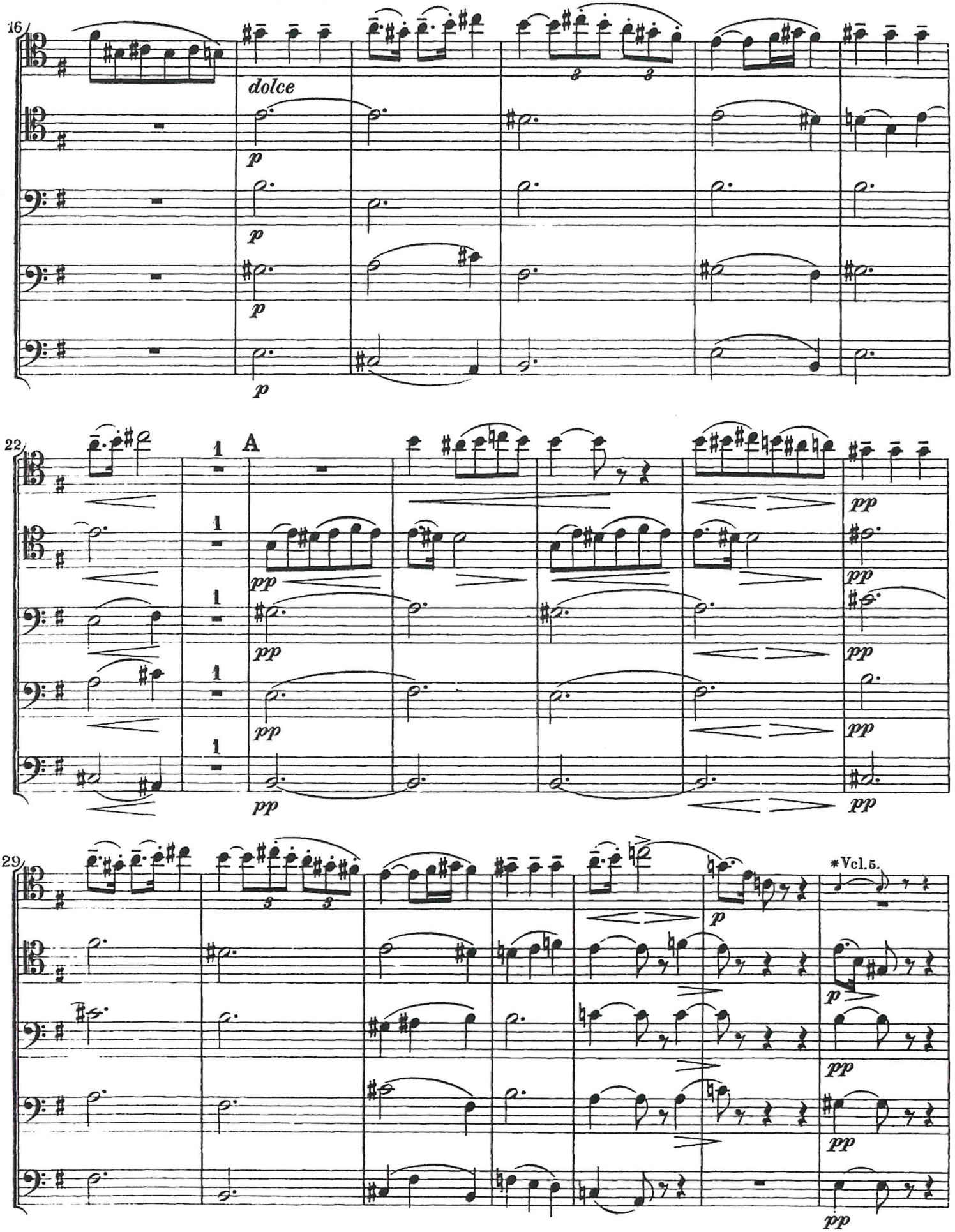
16

G. Rossini, Guglielmo Tell, Sinfonia (Violoncello 1, batt. 1-48)

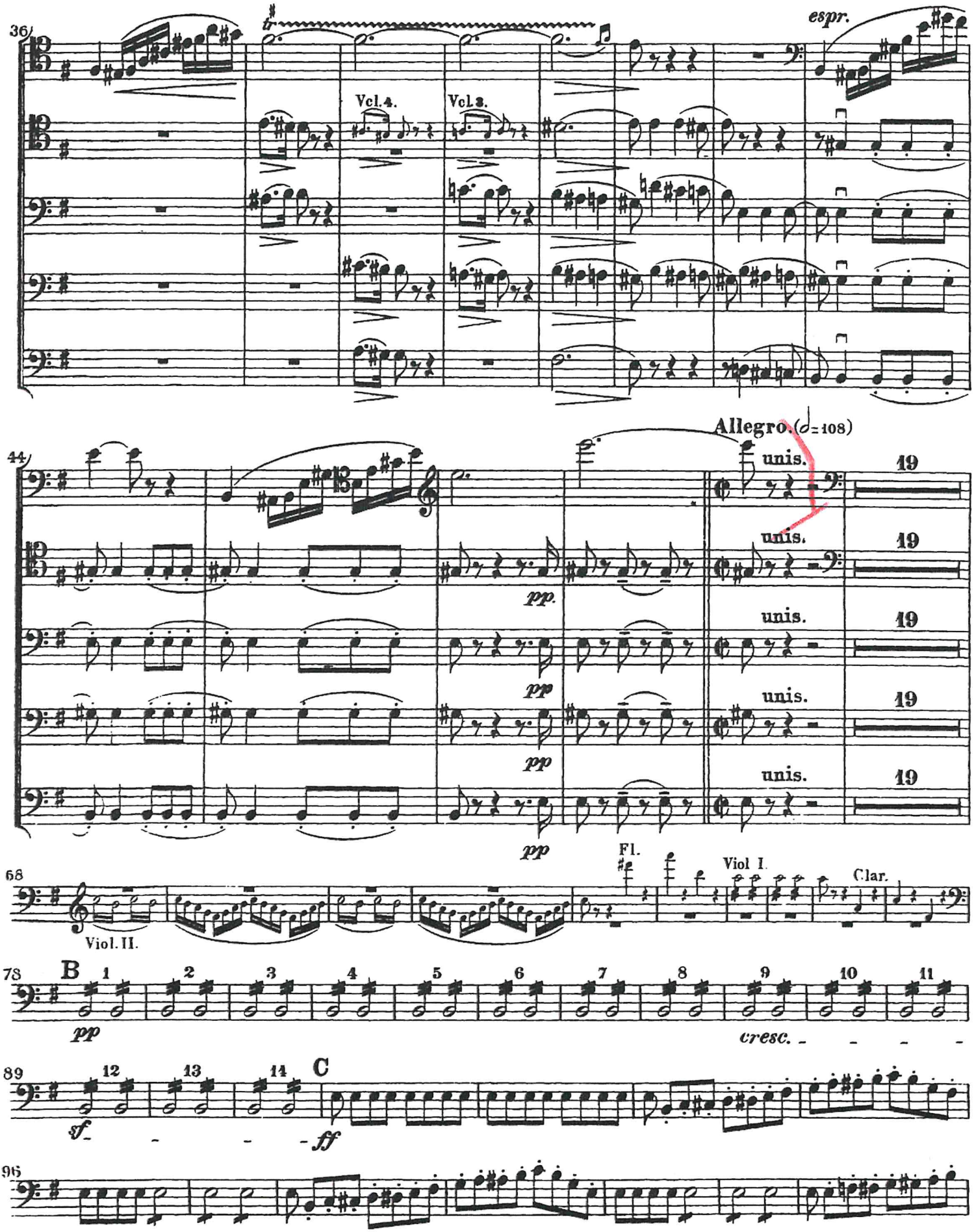




(Cont.)



(Cont.)


36
Vcl. 4.
Vcl. 3.
espr.
Allegro. (♩= 108)
44
unis.
19
pp.
68
Viol. II.
Fl.
Viol I.
Clar.
78
B
pp
cresc.
89
C
sf
ff
96

MOZART - DON GIOVANNI n 12

— RECITATIVO —

Violoncello e Basso.

Nº 12 Aria.

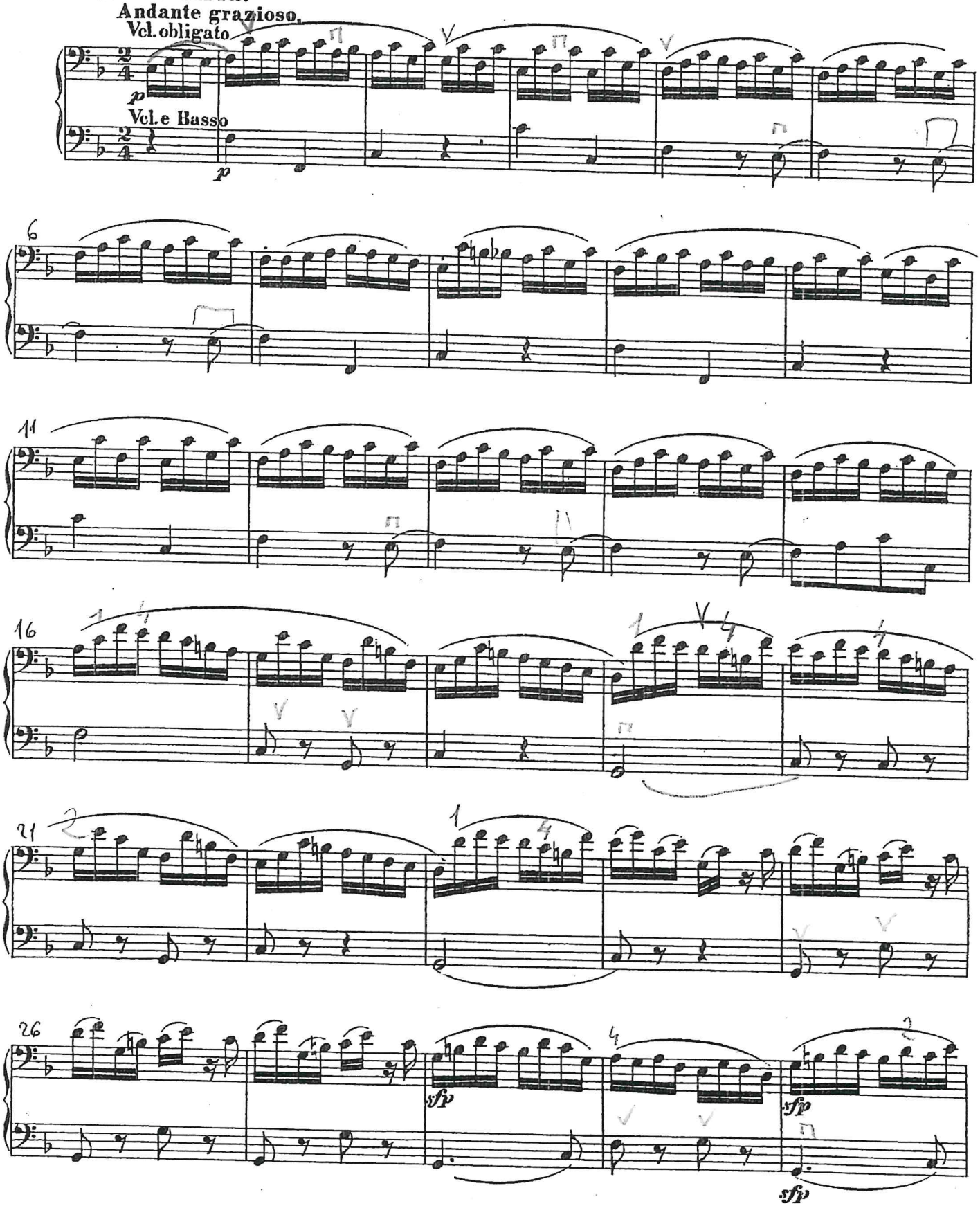
Andante grazioso.

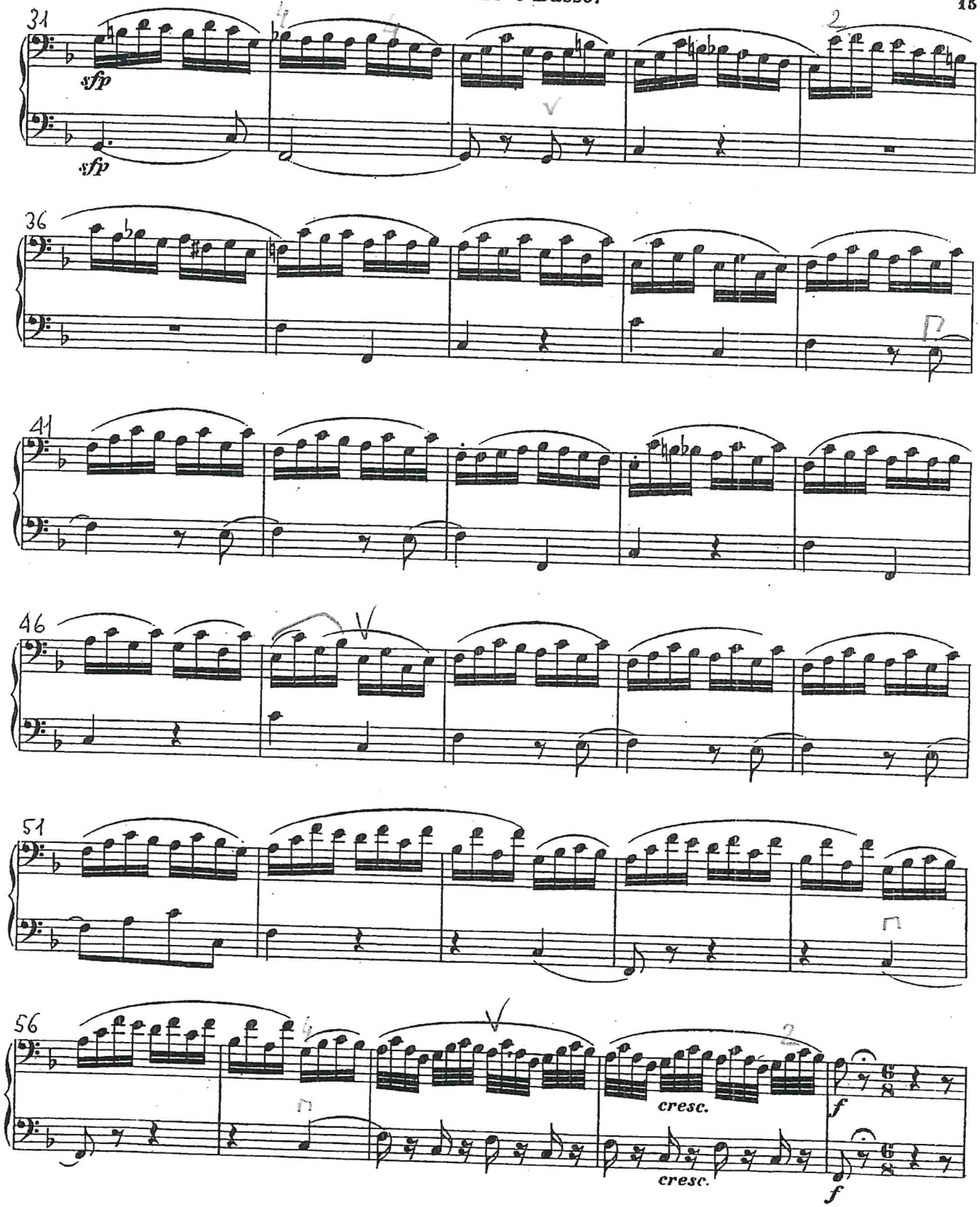
Vcl. obligato

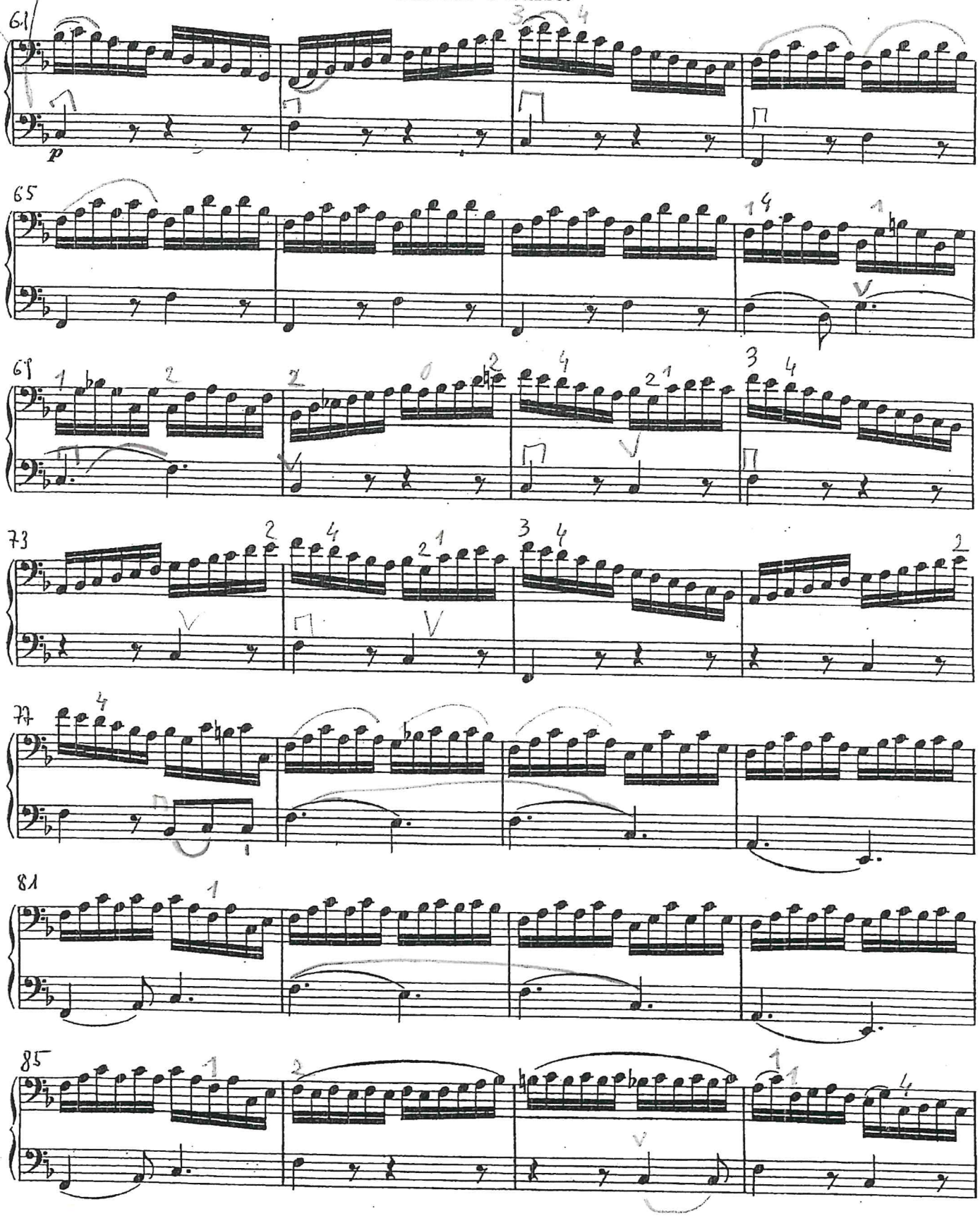
p

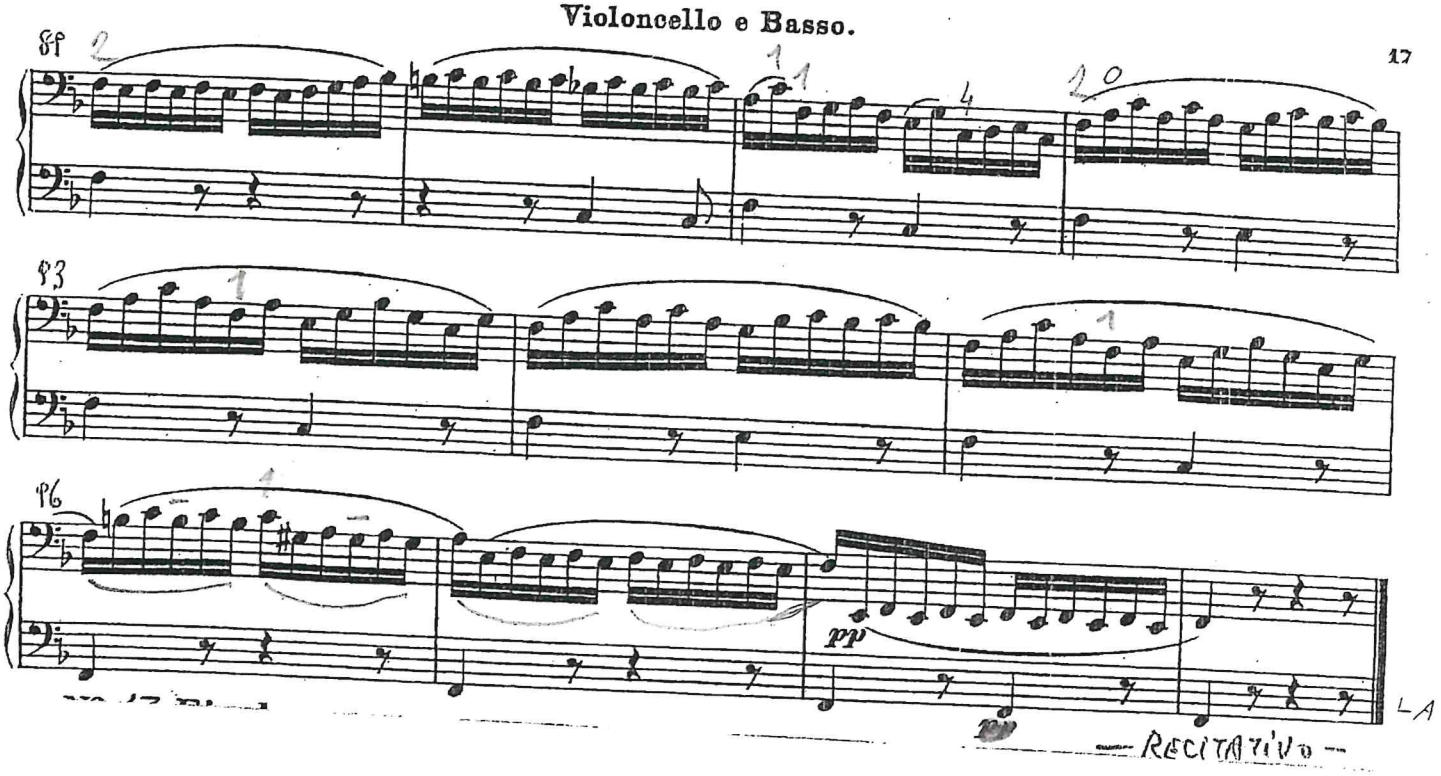
Vcl. e Basso

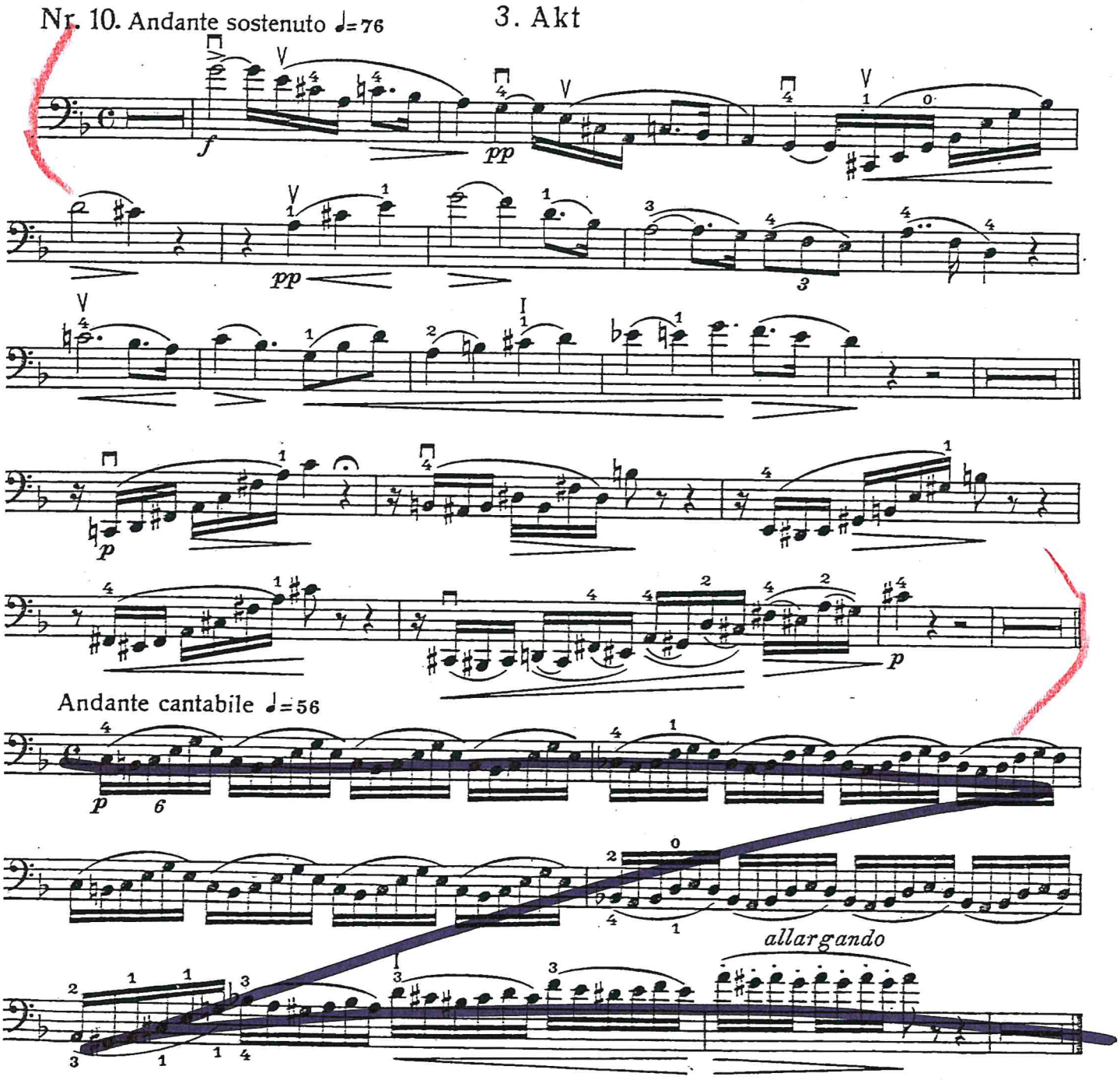
p



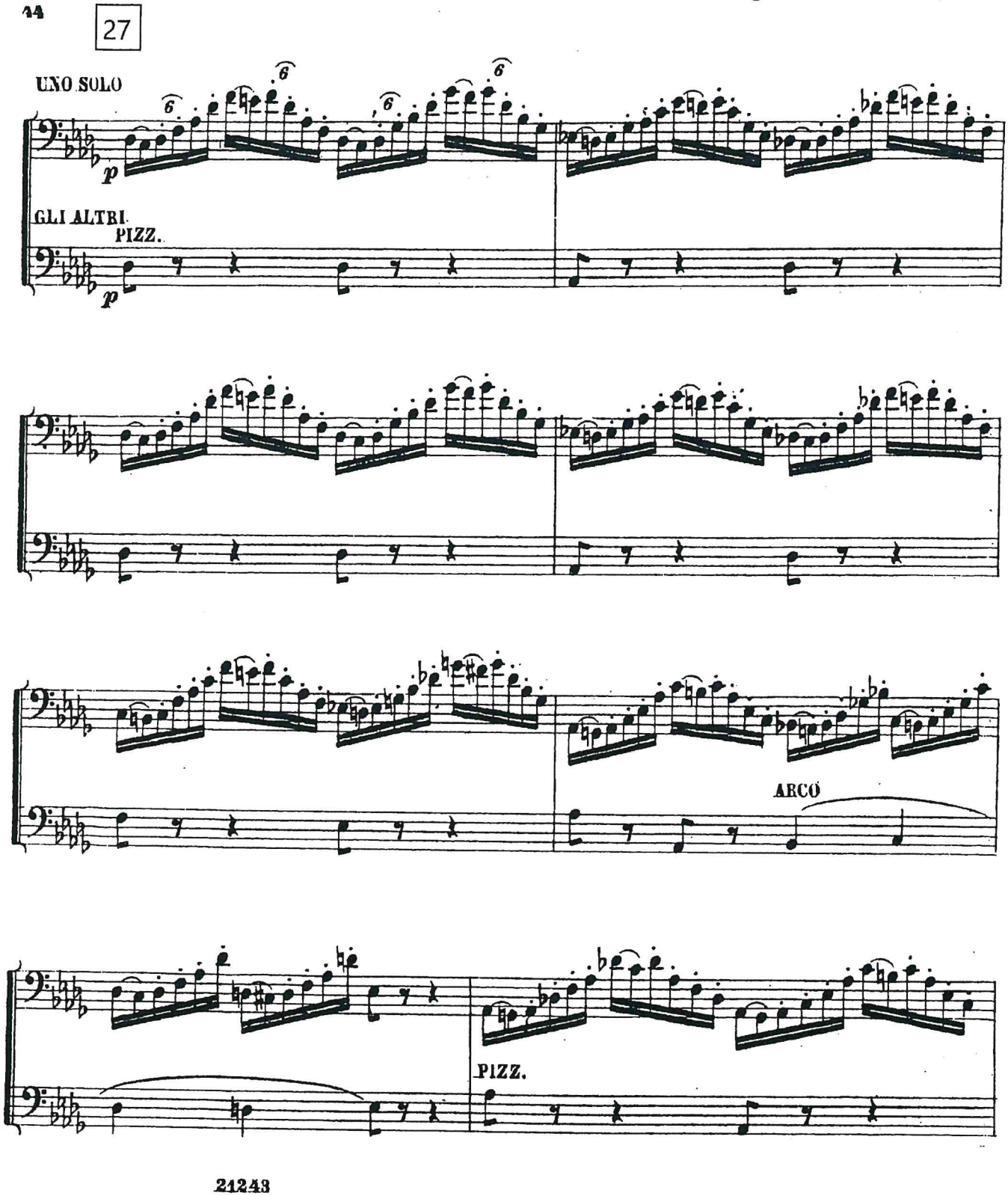

31
sfp
sfp
36
41
46
51
56
cresc.
cresc.
f
f


61
p
65
69
73
77
81
85

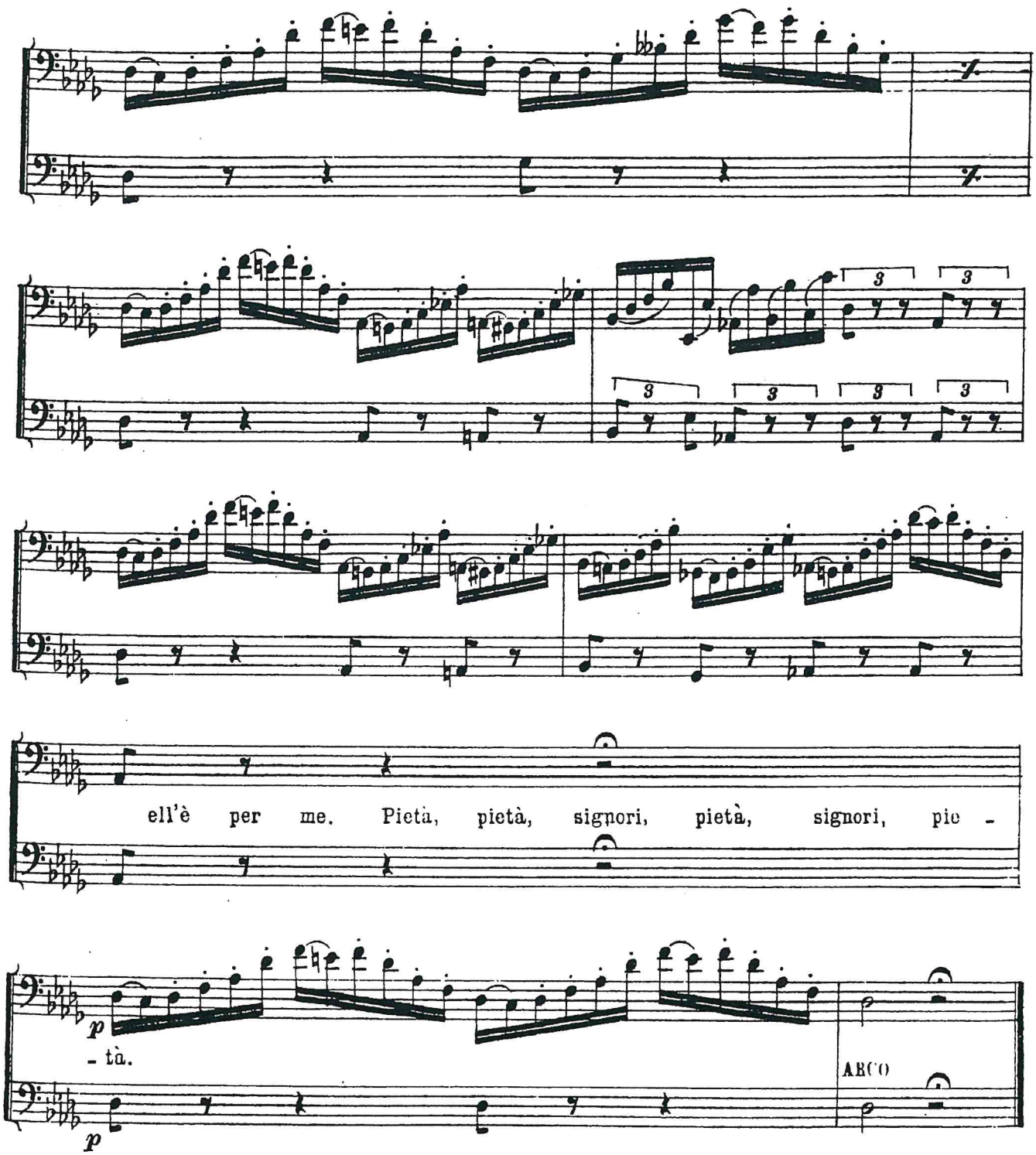

88
93
96
pp
— RECITATIVO —

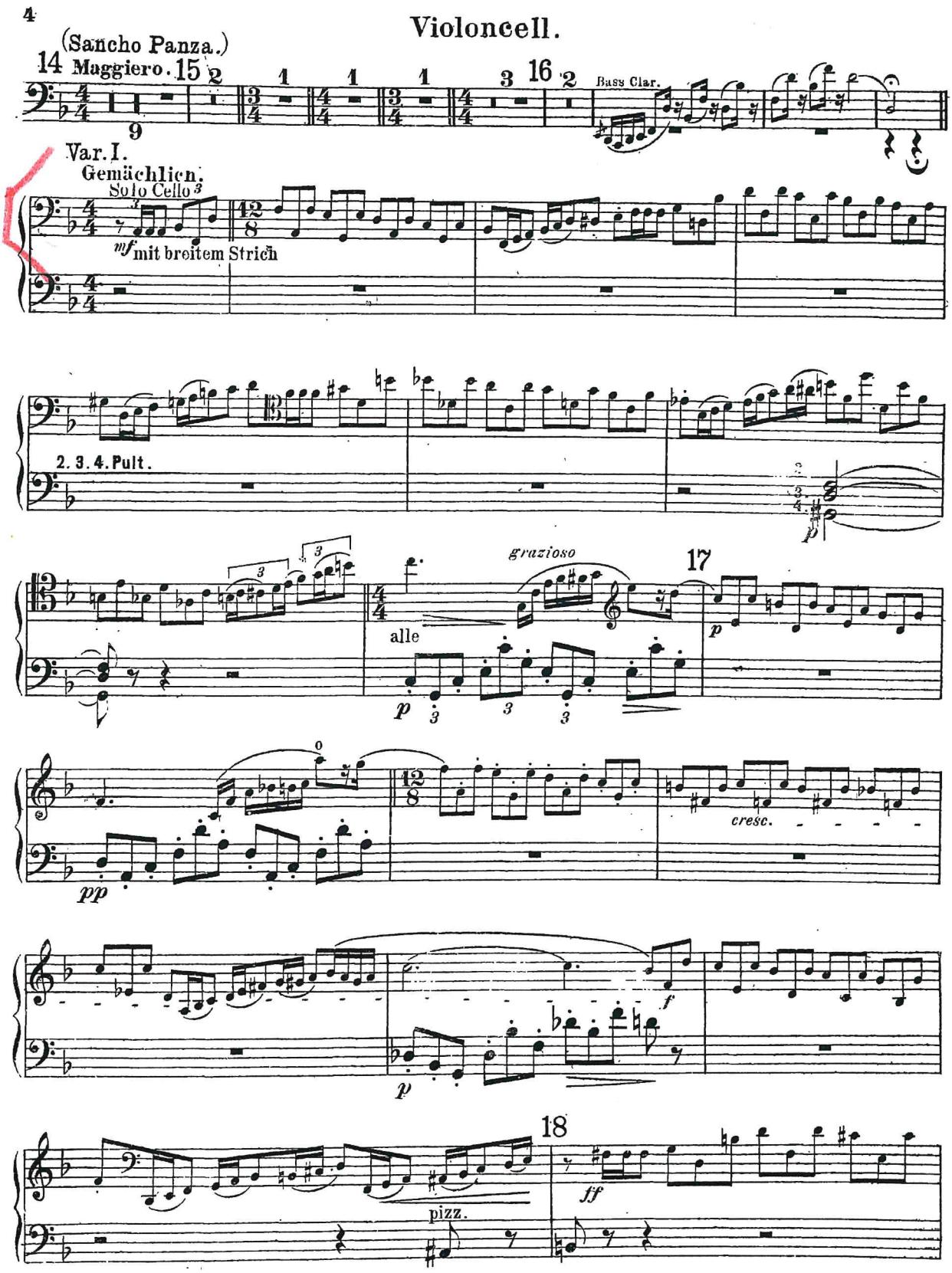

Nr. 10. Andante sostenuto ♩=76
3. Akt
Andante cantabile ♩=56
allargando

G. Verdi, Rigoletto - atto II, n. 9

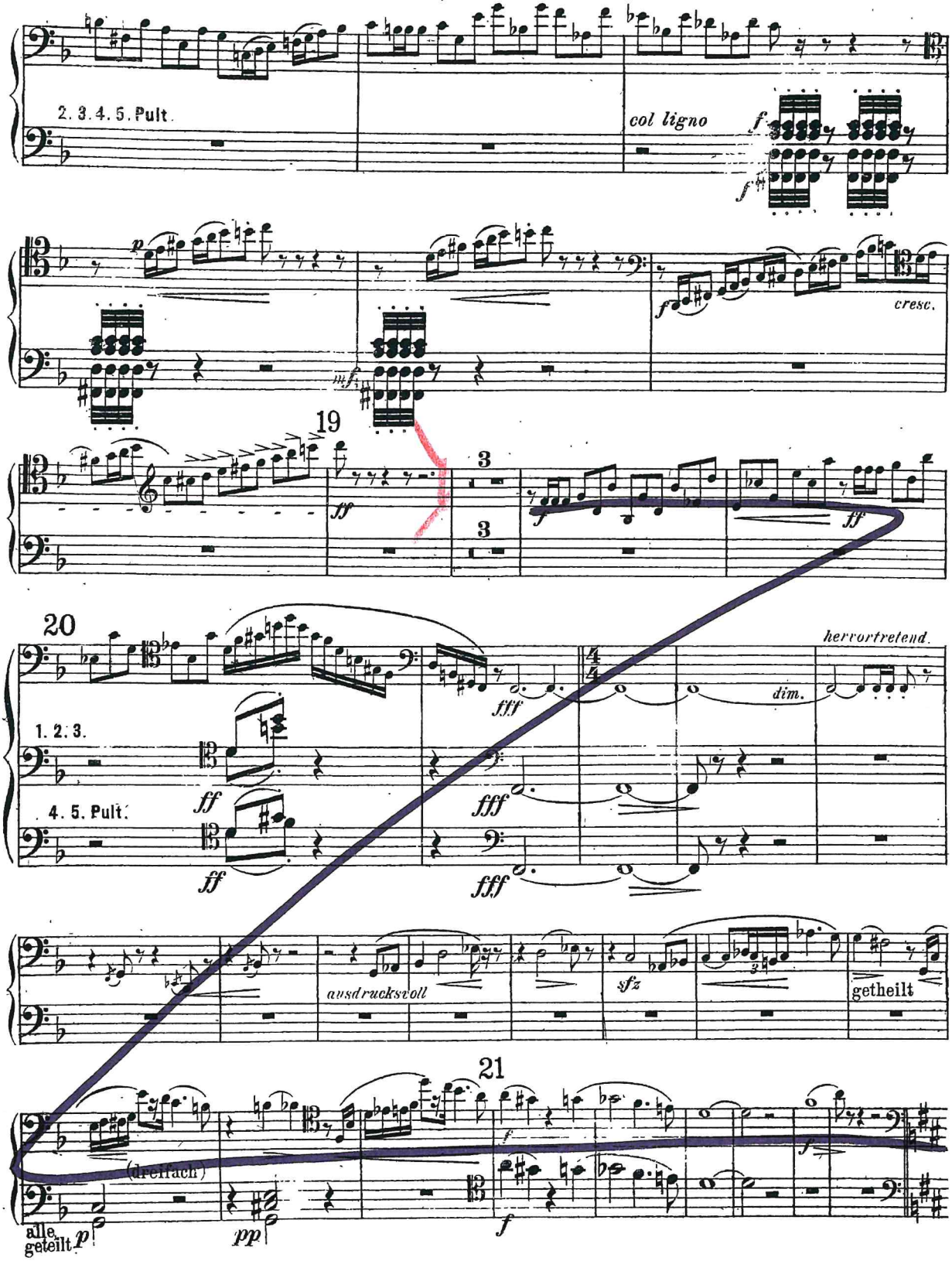


45

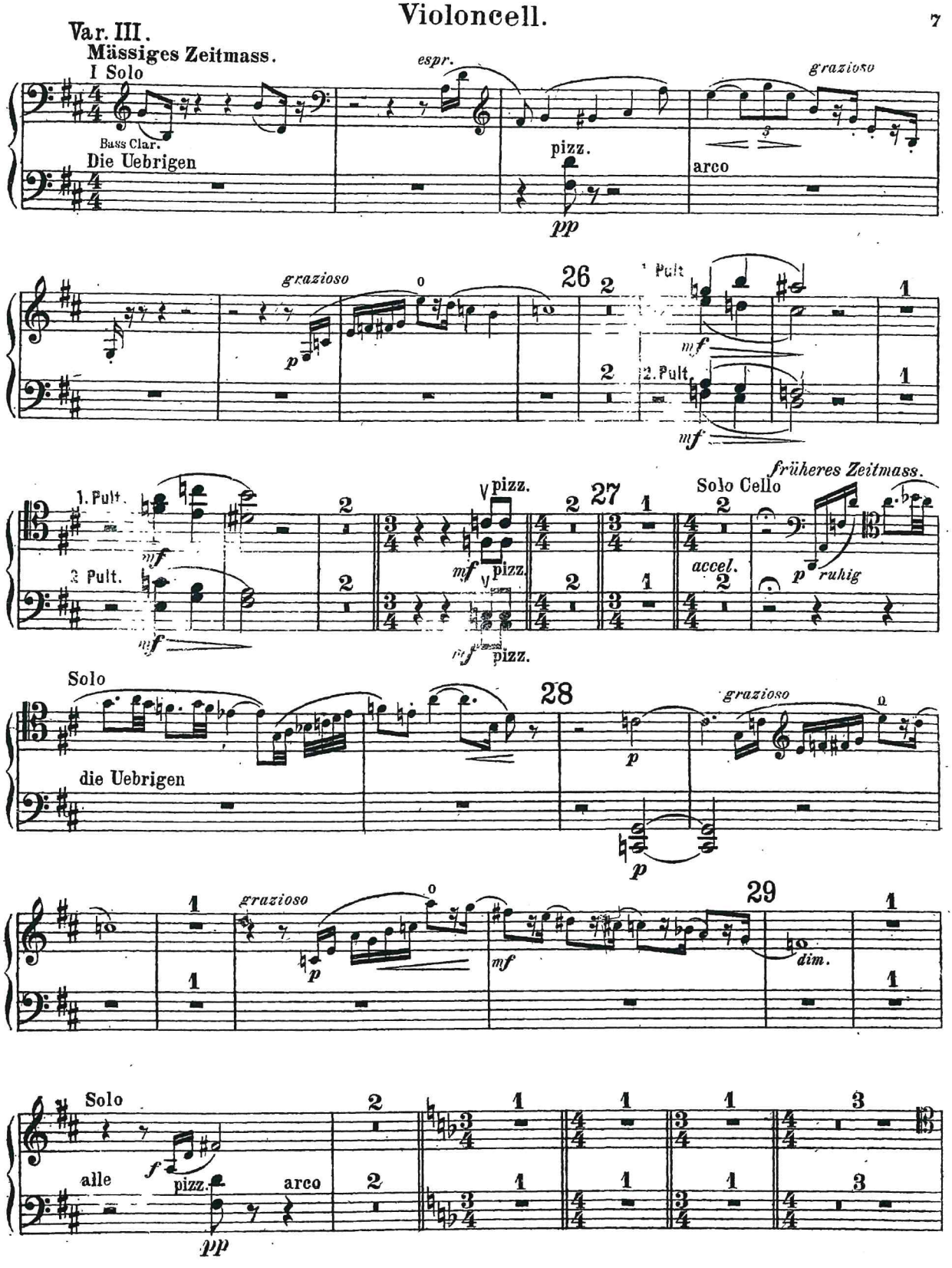



4
Violoncell.
(Sancho Panza.)
14 Maggiero. 15
16
Bass Clar.
Var. I.
Gemächlich.
Solo Cello
mf mit breitem Strich
2. 3. 4. Pult.
grazioso
17
alle
cresc.
pp
f
18
ff
pizz.

Violoncell.

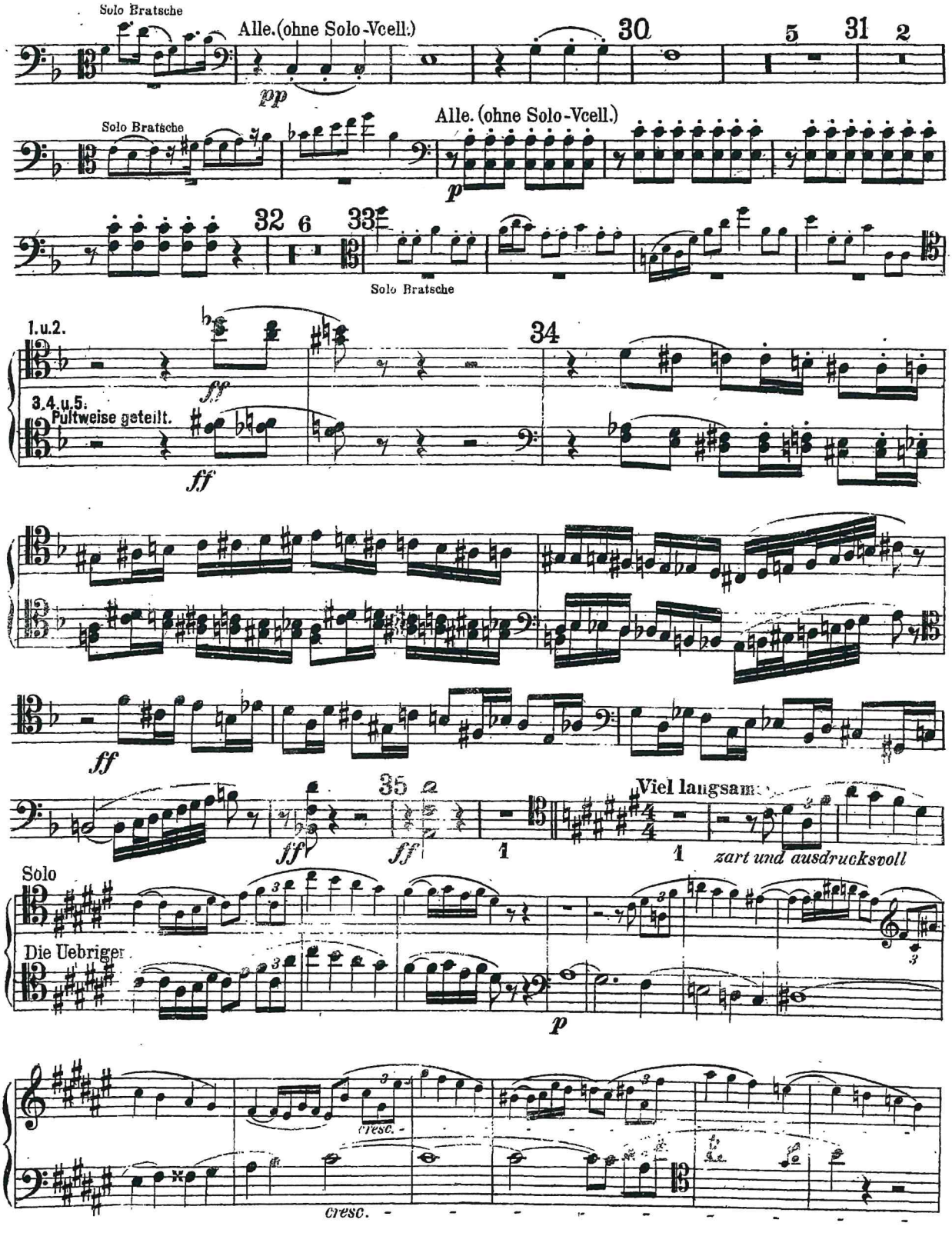

2. 3. 4. 5. Pult.
col ligno
cresc.
19
20
1. 2. 3.
4. 5. Pult.
hervortretend.
dim.
ausdrucksvoll
getheilt
21
(dreifach)
alle geteilt

Violoncell.

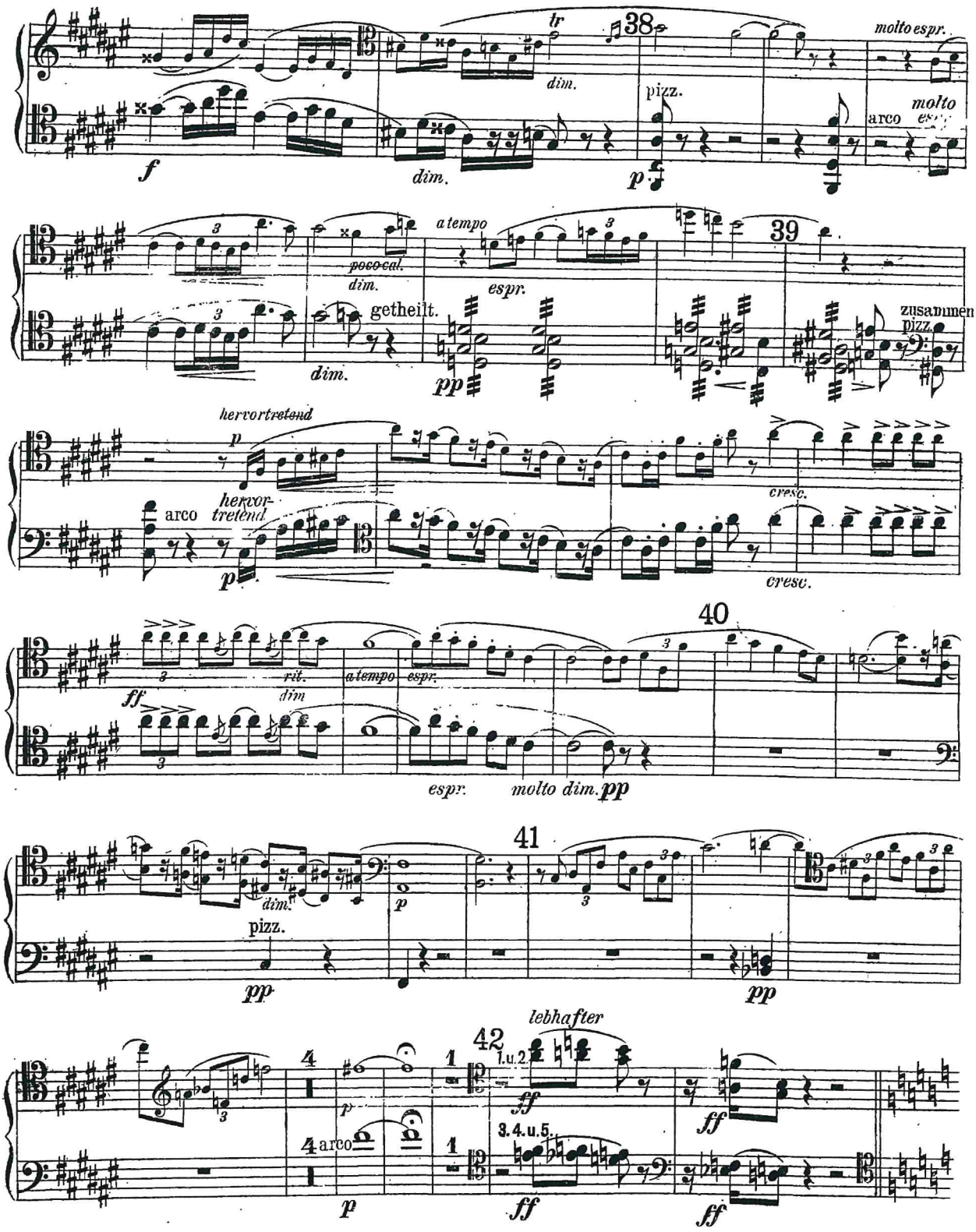

Var. III.
Mässiges Zeitmass.
I Solo
Bass Clar.
Die Uebrigen
espr.
pizz.
pp
grazioso
arco
grazioso
p
26
1. Pult
mf
2. Pult.
mf
1. Pult.
mf
3. Pult.
mf
pizz.
mf
pizz.
mf
pizz.
27
Solo Cello
frühéres Zeitmass.
accel.
p
ruhig
Solo
die Uebrigen
28
grazioso
p
p
grazioso
p
mf
29
dim.
Solo
alle
f
pizz.
arco
pp

8

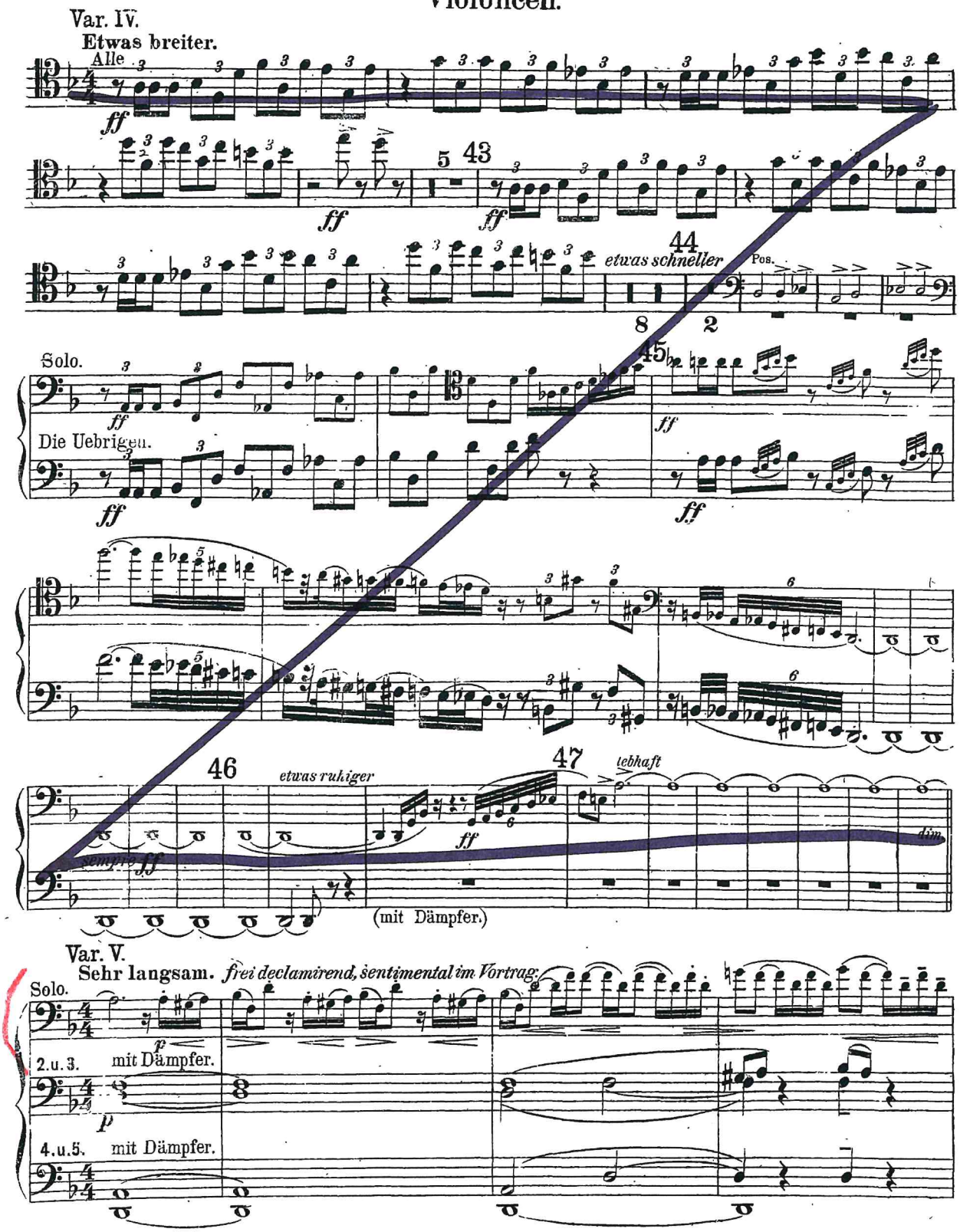
Violoncell.



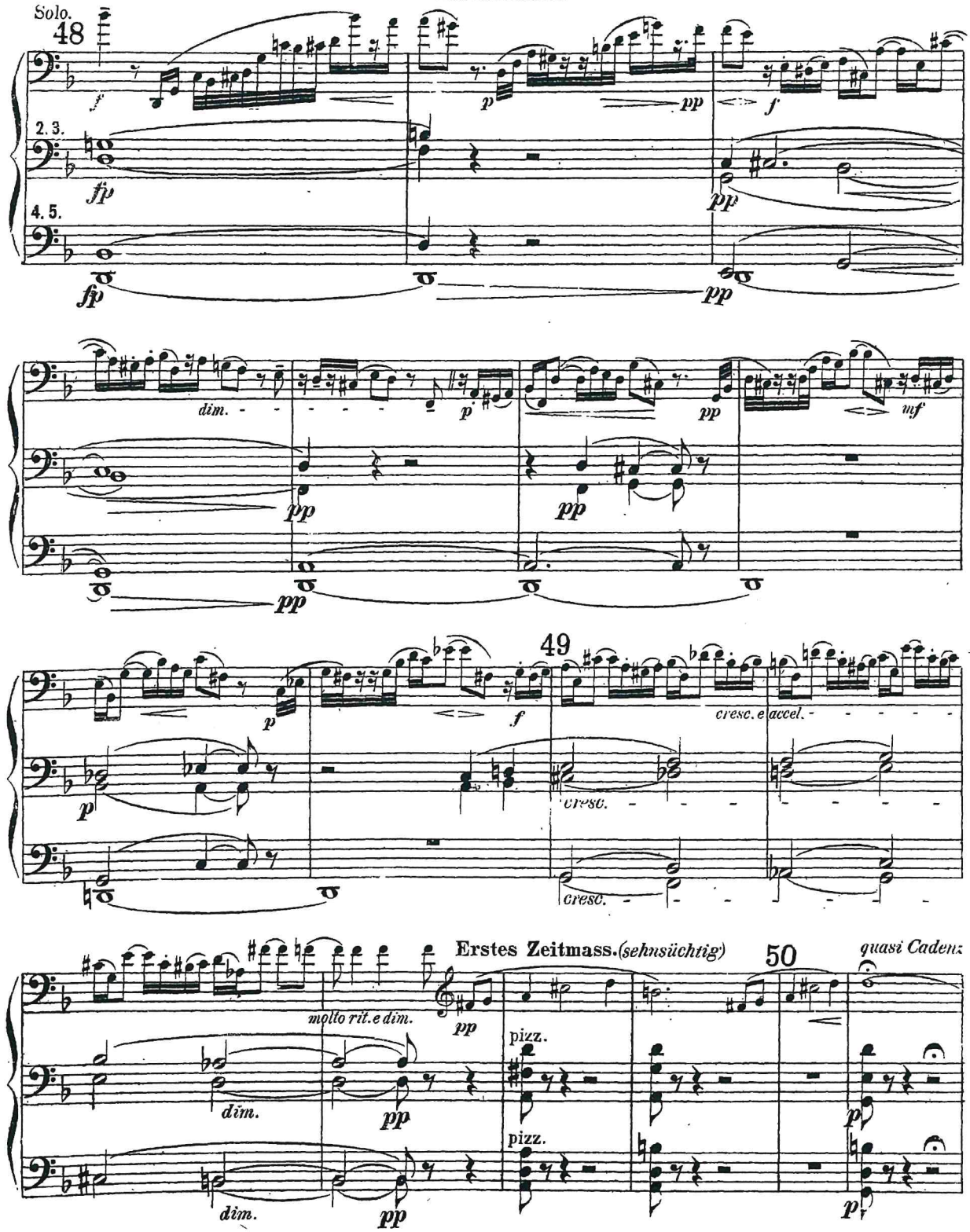
Violoncell.


38
tr
dim.
pizz.
molto espr.
arco
molto
f
dim.
p
poco cal.
dim.
a tempo
espr.
39
getheilt.
zusammen
pizz.
pp
hervortretend
p
arco
hervor-
tretend
cresc.
40
ff
rit.
dim
a tempo
espr.
espr.
molto dim.
pp
41
dim.
pizz.
p
pp
pp
lebhafter
42
1.u.2.
ff
ff
3.4.u.5.
arco
p
ff
ff

Violoncell.

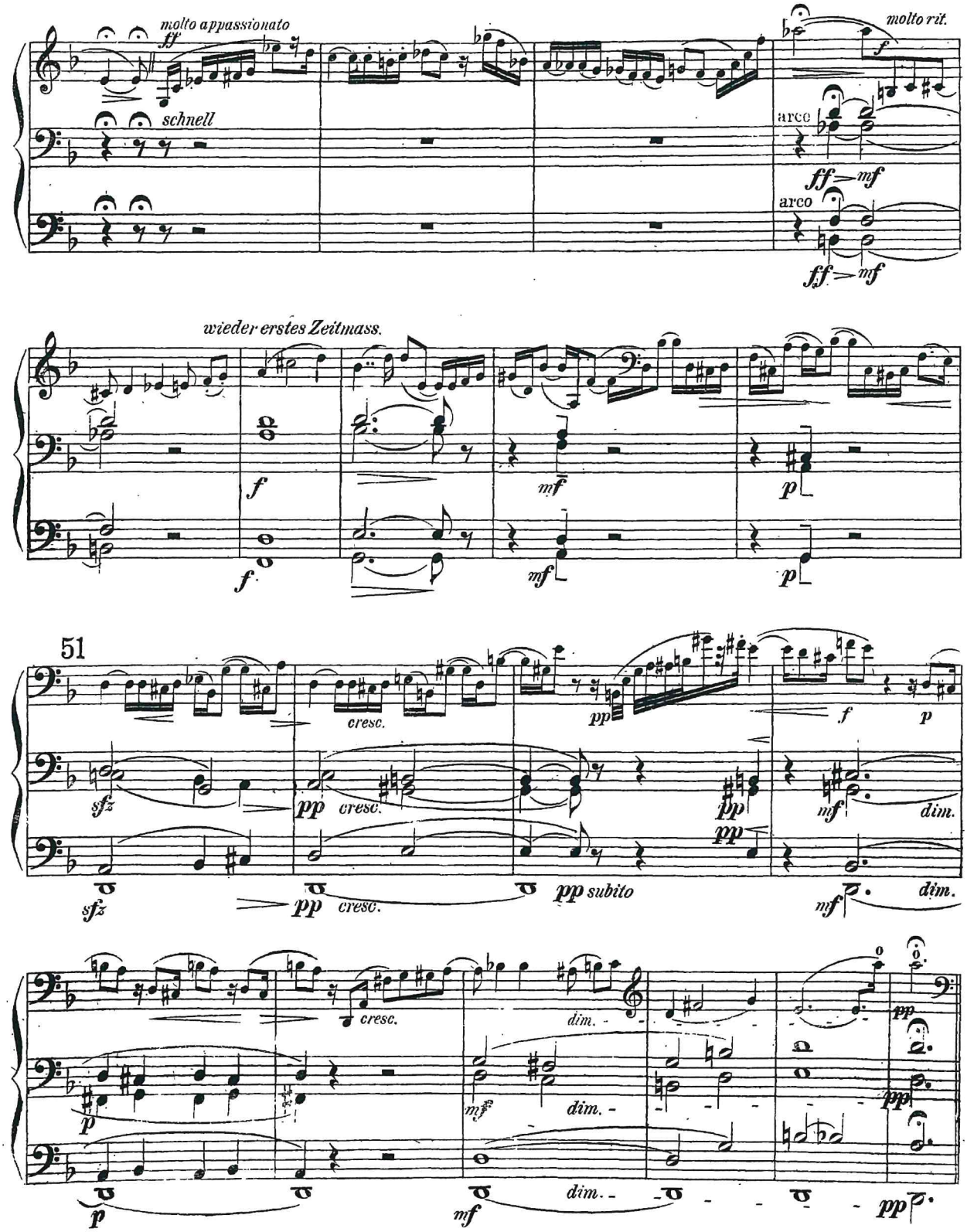

Var. IV.
Etwas breiter.
Alle
ff
5
43
ff
ff
44
etwas schneller
Pos.
8
2
Solo.
ff
45
ff
Die Uebrigen.
ff
ff
46
etwas ruhiger
47
lebhaft
ff
dim.
sempre ff
(mit Dämpfer.)
Var. V.
Sehr langsam. frei declamirend, sentimental im Vortrag.
Solo.
p
2.u.3. mit Dämpfer.
p
4.u.5. mit Dämpfer.

Violoncell.


Solo.
48
2. 3.
4. 5.
49
50
Erstes Zeitmass. (sehnsüchtig)
quasi Cadenz
molto rit. e dim.
pizz.
cresc. e accel.
cresc.

12

Violoncell.

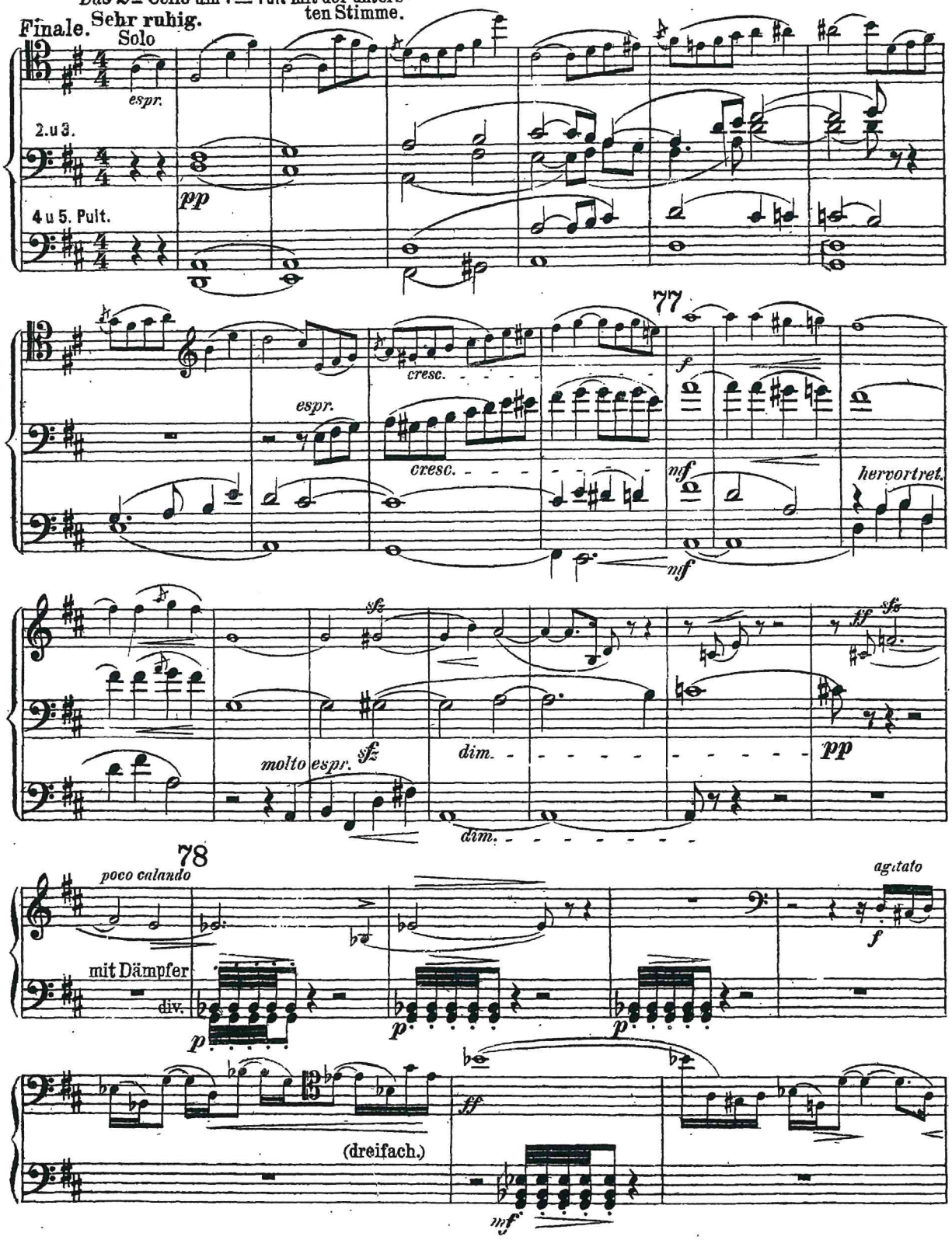


22

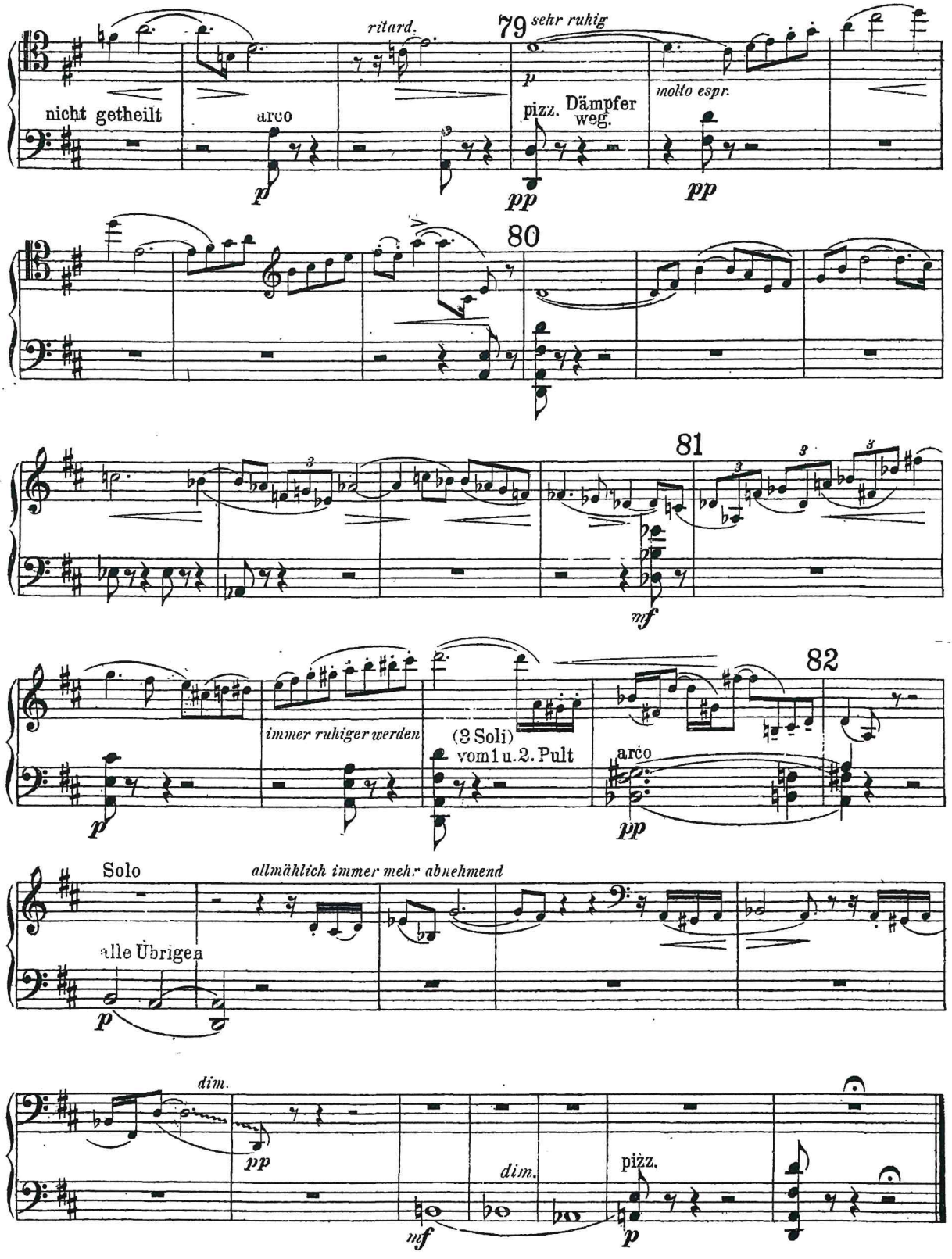
Violoncell.

Das 2te Cello am 1ten Pult mit der unters-ten Stimme.

Finale. Sehr ruhig.

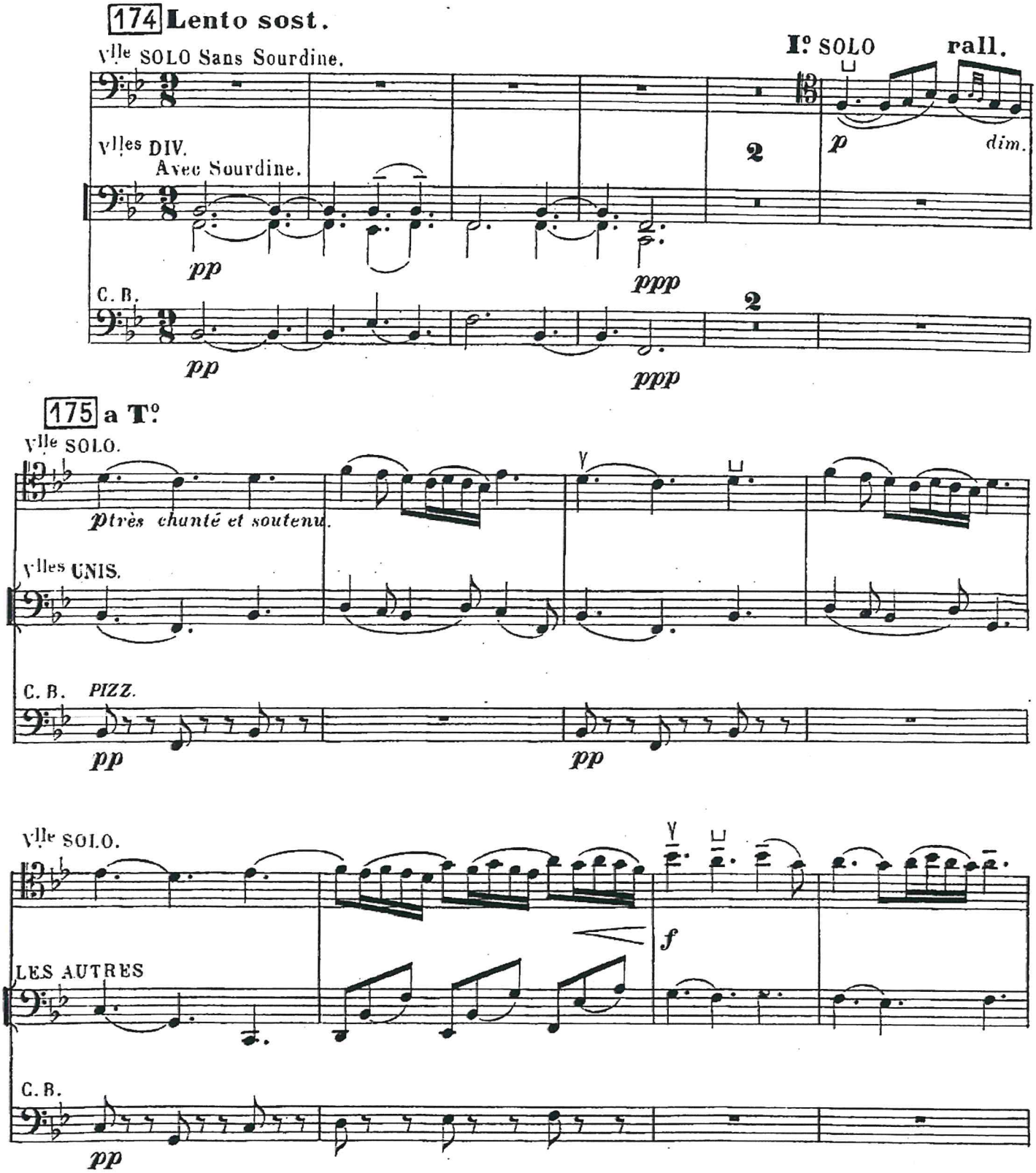


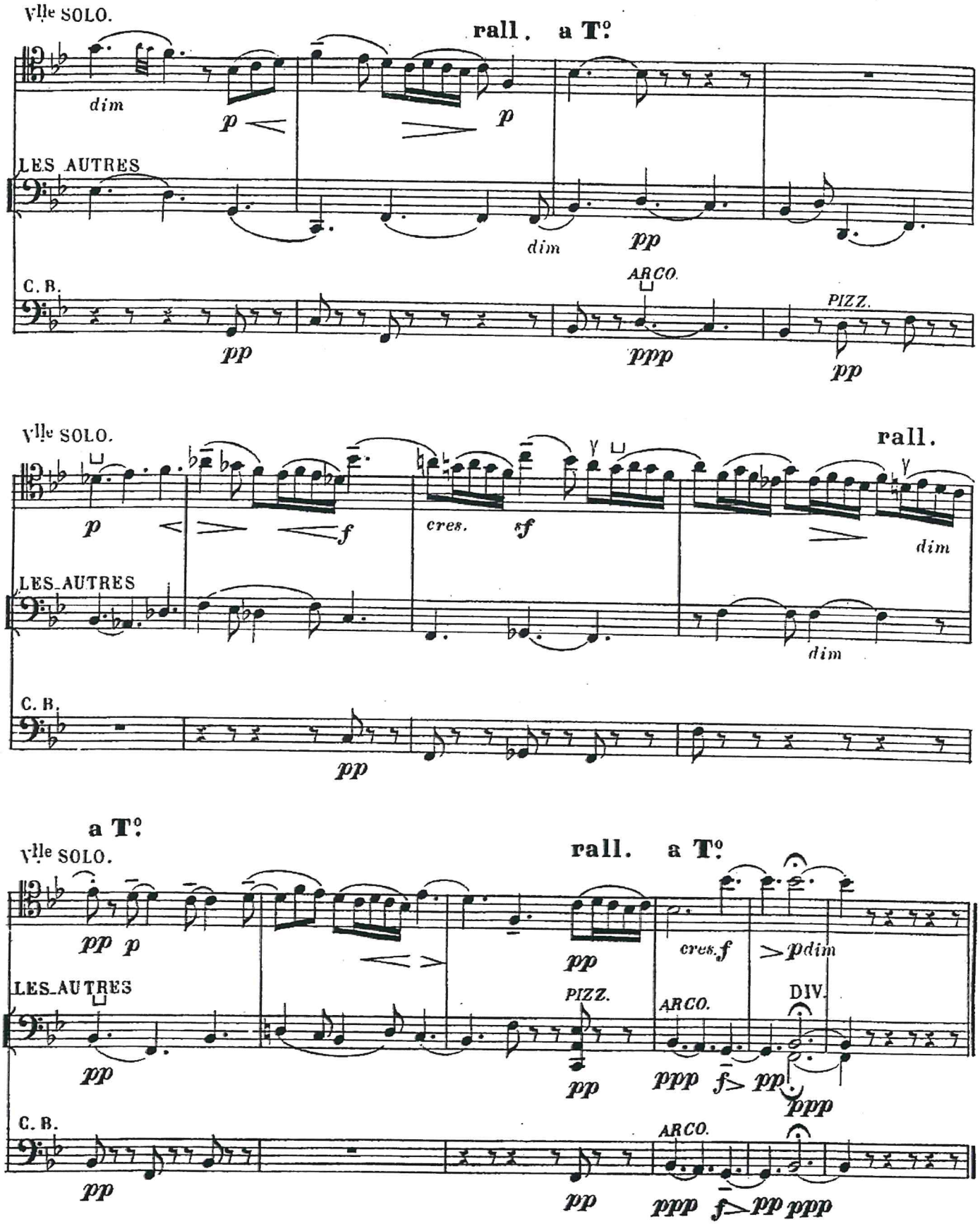
Violoncell.


ritard.
79
sehr ruhig
nicht getheilt
arco
pizz.
Dämpfer weg.
molto espr.
80
81
82
immer ruhiger werden
(3 Soli)
vom 1 u. 2. Pult
arco
Solo
allmählich immer mehr abnehmend
alle Übrigen
dim.
dim.
pizz.

MASSENET - Don Quixote - atto 5

2e INTERLUDE




Vlle SOLO.
rall. a T°
dim
p
p
LES AUTRES
dim
pp
C. B.
ARCO.
PIZZ.
pp
ppp
pp
Vlle SOLO.
rall.
p
f
cres.
sf
dim
LES AUTRES
dim
C. B.
pp
a T°
Vlle SOLO.
rall. a T°
pp p
pp
cres. f
pdim
LES AUTRES
PIZZ.
ARCO.
DIV.
pp
pp
ppp
f
pp
ppp
C. B.
ARCO.
pp
pp
ppp
f
pp ppp