

Symphonie Nr. 35

(„Haffner“)

D-dur

Wolfgang Amadeus Mozart KV 385

Violoncello/Kontrabaß

Allegro con spirito

The image shows a page of a musical score for the Violoncello/Kontrabaß part of Mozart's Symphony No. 35, 'Haffner'. The score is written in bass clef with a key signature of two sharps (D major). It consists of ten staves of music, numbered 9, 17, 23, 28, 33, 38, 44, 50, 58, and 63. The tempo is marked 'Allegro con spirito'. The score includes various musical notations such as notes, rests, slurs, and dynamics like *p* (piano) and *sp* (sforzando). There are also handwritten annotations in pencil, including slurs, accents, and fingerings. A large red bracket is drawn on the left side of the first staff, and another red bracket is drawn on the right side of the last staff, spanning from measure 63 to the end of the page. The page number '4' is visible at the end of the last staff.

Violoncello/Kontrabaß

41 *fp*

49 *f* 3

59 *fp fp fp fp* B

65 *fp fp f sfp sfp p*

74 *sfp p*

83 *f p*

91 *f p f*

98 *p f p mf*

106 *p fp!*

115 *fp fp*

123 *D* *3*

V.S.

Beethoven — Symphony No. 5

Violoncello e Basso

4

Andante con moto $\text{♩} = 92$

Measures 1-8: Vello. *p dolce pizz.* *f* *p* arco

Measures 9-16: unis. *f* *p* *pizz.* *Viol. I* *p* *cresc. f* *p* *f* *p*

Measures 17-22: *Viol. I* *ff* *arco* *sempre ff*

Measures 23-34: *Viol. I* *ff* *arco* *sempre ff*

Measures 35-47: Vello. *sf* *sf* *pp* *sempre p* *cresc.*

Measures 48-56: Vello. *f* *f* *p dolce pizz.* *f*

Measures 57-66: Vello. unis. *arco cresc.* *f* *p* *Viol. I* *p* *cresc. f* *p* *f* *p*

Measures 67-70: Vello. *pizz.* *Viol. I* *ff* *arco* *ff* *arco*

Measures 71-80: Vello. *pizz.* *Viol. I* *ff* *arco* *ff* *arco*

Measures 81-89: unis. *f* *f* *Viola* *pp* *Vello* *pp*

Measures 90-96: *cresc.*

Measures 97-100: Vello. *f* *ff* *p dolce pizz.* *p*

Beethoven — Symphony No. 5

Violoncello e Basso

102 *pp*

107 *pizz.*
arco
pp

114 **C** *unis. arco*

118 *pp*

124 1 2 3 4 5 6 7 8 9 *sempre pp* *f* *p*

144 **D** *ff*

156 *pizz.* *diman.* *p* *Viola* *Vello arco* *pp*

166 *unis. pizz.* *Viol. I* *cresc.*

176 **E** *Viol. I* *arco* *pp* *cresc.* *ff*

186

190 *sf* 3

Violoncello

Presto $\text{♩} = 66$

f Selon le caractère d'un Recitativ mais, in tempo. *dimin.*

16 *p* *f*

Allegro ma non troppo $\text{♩} = 88$

30 *pp* *f* *ff* **Tempo I**

41 *dimin.* *ritard.* *poco adagio* **Vivace** *pizz.* *p*

50 *f* **Tempo I** *arco*

60 *dimin.* *p* **Adagio cantabile** **Tempo I** *Fag. II*

70 *cresc.* *ff* **Allegro assai** $\text{♩} = 80$ *f*

81 **Tempo I** *f* *sf*

89 **Allegro assai** $\text{♩} = 80$ *p*

99 *cresc.* *p*

108 *cresc.* *p* *p*

117 *sempre piano*

319 *tr* *ff* *ben marcato* *sf* *ff*

Allegro assai vivace ♩. = 84
alla Marcia **24** Fl. picc.

327 *ff* *tenuto*

357 *pp* *H* *Fl. picc.* *pp*

376 *11* *Fl. picc.* *poco cresc.* *11* *Fl. picc.*

405 *poco f* *7* *più f* *f*

420 *più f* *ff*

429 *sempre ff* *sempre l'istesso tempo* *sf* *sf*

437 *sf* *sf* **6**

451

459

467 *sf* *sf*

475 **4**

486

493 L

502

510

517

529

546

553

560

567

574

581

Violoncello

588

Andante maestoso $\text{♩} = 72$

595

sf *sf*

ff *sf* *sf* *sf*

Brahms — Symphony No. 3 in F Major
'Cello

8

Poco Allegretto
mezza voce

espress.

7

14

A

23

dolce

30

dim. *dolce*

35

39

B

Richard Strauss
Don Juan, Op.20

VIOLONCELLO

Allegro, molto con brio

ff

pizz.

arco

arco

pizz.

arco

ff

ff

fff

ff

ff

B

ff

pp subito

tranquillo

sul ponticello -

p

Violoncello

molto Vivo

f *p* *espr.* *cresc.* *ff* *tranquillo* *ppp* *tranquillo* *ppp* *tranquillo* *p* *pp* *pp* *pp* *p* *cresc.* *dim* *p espr.* *cresc.* *pp* *poco a poco più vivente* *p espr.* *cresc.* *molto espr.* *f* *espr.* *dim.* *p espr.* *cresc.* *f*

Violoncello

espr.
mf *f* *cresc.* *ffmolto espr.*
molto appassionato e sempre un poco stringendo
un poco più lento
fff
poco calando **Tempo, vivo** *poco sostenuto*
p senza espr. *mf*
calando **Tempo vivo** *poco stringendo*
a tempo molto vivace *p* **H pizz.**
mf cresc. *a tempo molto vivace* *ff* *ff* *pizz.*

VIOLONCELLO e BASSO

106 *p*
114 *f*
120
126
131 **C**

Beethoven, Symphony no. 8: III mov (Trio)

45 *Soli*
p 3 3 *cresc.*

50 *p* 1. 2.

54 *cresc.*

59 *f* *p* *cresc.* *p*

64 *cresc.* *sf* *sf* *n* *cresc.* *sf*

69 *sf* *p* *cresc.* *sf* *p*

74 *cresc.* *sf* *p* *dimin.* *pp* *Menuetto Da Capo al Fine*

The Bartered Bride

Die verkaufte Braut

(Prodaná nevěsta)

Overture

Bedrich Smetana

Violoncello I e II.

Vivacissimo.

ff *sf non legato*

sf *sf* *sf*

ff *sf* *sf* *sf*

sf *sf*

sf p subito *sf p subito*

sempre p *sf* *sf* *sf* *sf*

pp *pp*

36

Viol. 37 I.Solo

Violoncello I e II.

First system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The music features a continuous eighth-note pattern in the right hand and a similar pattern in the left hand. A key signature change to one flat is indicated by a 'B' with a flat symbol.

Second system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The music continues with the eighth-note patterns from the first system. A key signature change to one flat is indicated by a 'B' with a flat symbol.

Third system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The music continues with the eighth-note patterns. The right-hand staff includes the dynamic markings *cresc.*, *poco a poco*, and *cresc.*

Fourth system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The right-hand staff features a melodic line with slurs and dynamic markings *ff*, *sf*, *sf*, *sf*, and *sf*. The left-hand staff continues with the eighth-note pattern and dynamic markings *ff*, *sf*, *sf*, *sf*, and *sf*. A section marker 'A' is placed above the first measure of the right-hand staff.

Fifth system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The right-hand staff includes dynamic markings *f*, *pizz.*, and *arco*. The left-hand staff includes dynamic markings *f*, *pizz.*, and *mf*.

Sixth system of musical notation for Violoncello I and II. It consists of two staves, both in bass clef. The right-hand staff includes dynamic markings *p* and *pizz.*. The left-hand staff includes dynamic markings *p*. A red bracket is drawn across the right-hand staff, spanning from the beginning of the system to the end of the first measure of the second system.

Brahms, Piano Concerto no.2: Andante

Andante (M.M. ♩ = 84)
Tutti

Violoncell I Solo
mp espress.

Violoncell II III
div. p.
p pizz.

f
mf arco
p pizz.

Vcell. I Solo
p

Vcell. II
p
cresc. -

Vcell. III
p
cresc. -

Solo
mf
pizz.
p
dolce
arco mf

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

Violoncell

34 Klav. **B** Alle arco
f *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *sf* *f* *f* *fp* *fp* *fp*

45 *fp* *sf* *f* *fp* *sf* *sf*

52 *fp* *mf* *p* *dim.* *pp dim.* *ppp*
C pizz. arco *rit. molto*

59 Più Adagio *ppp* *rit.* *dim.*

70 **D** Tempo I Tutti
 Vcell. I Sol *p dolce*
 Vcell. II, III *p div.* *f* *p*
 pizz. *mf arco*

75 Solo *dolce* *p*
 pizz.

79 Tutti Solo
cresc. *mf*
cresc. *mf arco*

Violoncell

83

E

Tutti

p

dolce

pizz.

88

Solo

p

arco

cresc.

f

dim.

rit.

mf

p dim.

93

Più Adagio

pp

-pizz. -

arco

ad lib.

pizz.

arco

pp

Violoncello

DIVERTIMENTO

Written for the Basle Chamber Orchestra

BÉLA BARTÓK

III

Allegro assai, $\text{♩} = 104$

Musical staff 1: Bass clef, 2/4 time signature. Starts with a red bracket. Dynamics: *f*.

Musical staff 2: Bass clef, 2/4 time signature. Includes markings: *poco rall.*, **14**, *a tempo*, *Solo*, *f*. Ends with a red bracket.

Musical staff 3: Bass clef, 2/4 time signature. Marking: *Tutti*, *f*.

Musical staff 4: Bass clef, 2/4 time signature. Markings: **26**, *Solo*, *f*, *Tutti*, *f*.

Musical staff 5: Bass clef, 2/4 time signature. Markings: **36**, *Solo pizz.*, *f*.

Musical staff 6: Bass clef, 2/4 time signature. Markings: *arco*, **49**, *Tutti*, *f*.

Musical staff 7: Bass clef, 2/4 time signature. Continuation of the previous staff.

Musical staff 8: Bass clef, 2/4 time signature. Markings: **62**, *Solo*, *f*, *Tutti*, *f*, **68**, **12**.

Tutti Solo Tutti

f *p* *cresc.* *ff*

184 $\text{♩} = 96-100$

ff

192

200

mf

207

214

ff

222 230

8 6

poco a poco ritard..

Solo

f espr.

al

248 Più lento, $\text{♩} = 100$

rallentando.

Tutti

p

Violino I solo

molte volte ad lib.

colla parte fin al

pp

sf *sf*

rallent. molto

257 *Ancor* lento, ♩=120 264 Tempo I, ♩=100

p *sf* *p*

274 *Tutti* Solo

p

285 *Tutti*

290 *Solo*

p

303 *Tutti*

p *p*

314 317 325

Meno mosso, ♩=84 *ff*

330 *Solo*

accelerando.

Tempo I, ♩=104

342 Tutti

f *ff* 6

348

f *ff*

355

360 Solo pizz. *p*

370

Tutti *p* arco *f*

381

Solo *p* Tutti *p* *mf* *f* *p*

389

pizz. *cresc.* arco *mf*

Tutti

ff

403 Più mosso, ♩=108

f *mf*

415

f

427

sf *sf* *sf* *sf*

436 **3** **442** **4**

ff sf

446

ff sf

453 Vivacissimo, $\text{♩} = 120$ **460**

mf cresc.

467

f

Solo *tr* **476** Tutti

p più f

Solo poco a poco rallentando Tutti pizz.

f p

487 arco

più p mp p mf mp dim.

499 **5** **3** Lento, $\text{♩} = 100$

p

513 Grazioso, scherzando, poco rubato, $\text{♩} = 68$
pizz.

519

526

Detailed description: This block contains the musical notation for measures 513 through 526. It is written in bass clef with a key signature of one flat (B-flat). The tempo and mood are 'Grazioso, scherzando, poco rubato' with a quarter note equal to 68 beats. The starting dynamic is piano (p). The music consists of chords and single notes with accents. Measure 519 has a dynamic marking of *p*. Measure 526 has a dynamic marking of *f*.

533

arco Vivace, $\text{♩} = 108$

546

Vivacissimo, $\text{♩} = 120$

Detailed description: This block contains the musical notation for measures 533 through 546. It is written in bass clef with a key signature of one flat. The tempo changes to 'Vivace' (quarter note = 108) and then 'Vivacissimo' (quarter note = 120). The playing style changes from pizzicato to arco. Dynamics include *f* and *ff*. There are triplets and a 4-measure rest in measure 533. Measure 546 has a dynamic marking of *f*.

555

561

Detailed description: This block contains the musical notation for measures 555 through 561. It is written in bass clef with a key signature of one flat. Measure 561 has a dynamic marking of *più f*.

568

pizz.

arco

stringendo

574

Tempo I, $\text{♩} = 100$

Detailed description: This block contains the musical notation for measures 568 through 574. It is written in treble clef with a key signature of one flat. The tempo is 'Tempo I' (quarter note = 100). The playing style changes from pizzicato to arco. Dynamics include *f* and *più f*. Measure 574 has a dynamic marking of *f*.

583

Tutti pizz.

arco

Vivacissimo, $\text{♩} = 112$

590

Detailed description: This block contains the musical notation for measures 583 through 590. It is written in treble clef with a key signature of one flat. The tempo is 'Vivacissimo' (quarter note = 112). The playing style changes from tutti pizzicato to arco. Dynamics include *ff*. Measure 590 has a dynamic marking of *ff*. A red bracket is drawn on the right side of the page, encompassing the end of the score.

Dvorák, String Quartet No.12, Op.96: II Movement

30 *pp* **1** *p* *arco* *cresc.* *f* 35

mf *f* *dim.* *p* *pp* 40

mp *f* *p* *fz* *p* 45

fz *p* *pp* *cresc.* 50

ff *dim.* *p* 55

60 *dim.* *pp* **6** *fz* *pp* *cresc.* 65

ff *p* *pp* *cresc.* 70

cresc. *f* *dim.* *mp* 75

dim. *pp* *rit.* *arco* 80

pp *f* *p* 85

pp *PPP* *morendo* 90 95