

TOSCA

3

10B4

82

Att. 3°

81

Sarà richiesta la parte del 1° violoncello.

*dolce, sostenuto e legato*

1°  
2°  
3°  
4°  
BASSI

4 VIOLONELLI SOLE DIVISI

Io lascio al mondo, una persona cara

Io lascio al mondo, una persona cara

Consente ch'io le scriva un sol

Consente ch'io le scriva un sol

*dolce e legato*

*rit.*

Musical score for page 82, measures 12-15. The score consists of five staves. The top staff is in Treble clef, and the other four are in Bass clefs. The key signature has one sharp (F#). The tempo/mood is marked *dolce e legato*. Measure 12 starts with a triplet of eighth notes. Measures 13 and 14 continue with triplets and slurs. Measure 15 includes a *rit.* marking. Dynamic markings include *p* (piano) and *rit.* (ritardando).

10

Musical score for page 83, measures 10-13. The score consists of five staves. The top staff is in Treble clef, and the other four are in Bass clefs. The key signature has one sharp (F#). Measure 10 starts with a *p* (piano) dynamic and a triplet. Measure 11 has a *p* dynamic. Measure 12 has a *f* (forte) dynamic. Measure 13 has a *f* dynamic. The score ends with a *P PIZZ.* (Pizzicato) marking.

103059

DD

-10-

MENO

18

*p* *dolcissimo espressivo*

*p*

*p*

*p*

MENO

22

*cres.* *allarg.* *p* *cres. ed allarg.* *f*

*p* *f*

*cres.* *allarg.* *p* *cres. ed allarg.* *f*

*f*

PIZZ.

Musical score for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The score is divided into three measures. The first measure has dynamics *p* and *rit.*. The second measure has dynamics *f* and *accel.*. The third measure has dynamics *rall. e dim.*. There are also *pp* markings in the third and fourth staves.

30

11

AND.<sup>te</sup> LENTO  
Appassionato molto

Musical score for five staves. The first two staves are in treble clef, and the last three are in bass clef. The key signature has one sharp (F#). The score is divided into three measures. The first measure has dynamics *pp* and *PIZZ.*. The second measure has dynamics *f* and *accel.*. The third measure has dynamics *rall. e dim.*. There are also *pp* markings in the third and fourth staves. The lyrics "e un passo sfiorava la rena..." are written under the second and third measures. There are also markings "8" under the second and third measures.

103059

DD

91

-12-

# Violoncello e Basso

## SINFONIA

GUGLIELMO TELL  
N.º ROSSINI.

1. V. cello

2. V. cello

3. V. cello

4. V. cello

5. V. cello

6. V. cello

Un solo Basso

The musical score is written for six cellos and one bass. The first staff (1. V. cello) is highlighted with a red box. The music is in 2/4 time with a key signature of one sharp (F#). The first measure (1.º) features a dynamic marking of *p* and a slur over the first two notes. The second measure (2.º) has a dynamic marking of *f*. The third measure (3.º) has a dynamic marking of *ppp*. The fourth measure (4.º) has a dynamic marking of *f*. The fifth measure (5.º) has a dynamic marking of *ppp*. The sixth measure (6.º) has a dynamic marking of *f*. The bass part (Un solo Basso) is indicated by a 'y' symbol in the first measure and a 'x' symbol in the subsequent measures.

This musical score consists of six systems of staves, numbered 1 through 6. The top system (1) includes a Bassoon (B.) part and a Timpani part. The second system (2) includes strings 1 through 5 (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>) and a Bassoon (B.) part. The third system (3) includes strings 1 through 5 (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>) and a Bassoon (B.) part. The fourth system (4) includes strings 1 through 5 (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>) and a Bassoon (B.) part. The fifth system (5) includes strings 1 through 5 (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>) and a Bassoon (B.) part. The sixth system (6) includes strings 1 through 5 (1<sup>o</sup>, 2<sup>o</sup>, 3<sup>o</sup>, 4<sup>o</sup>, 5<sup>o</sup>) and a Bassoon (B.) part. The score features various musical notations including notes, rests, slurs, and dynamic markings such as *p*, *pp*, *mp*, *ppz*, and *plz*. The key signature has two sharps (F# and C#), and the time signature is 2/4. The page number '2' is located at the bottom left, and the number '4' is positioned between the first and second systems.

The image displays two systems of musical notation, labeled A and B, arranged vertically. Each system consists of six staves, numbered 1 through 6 from top to bottom. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings like *ppp*. System A features a complex rhythmic pattern in the upper staves, with some notes beamed together. System B shows a more melodic line in the upper staves, with a section marked "ARCO" in the lower staves. The overall layout is a standard musical score for a multi-staff instrument.

4

3



BRAHMS, Concerto per pianoforte

Violoncello

419 *f* 3 pizz. 3 3 [H] 1 arco *ff molto marc.* Tutti

436 *f* Solo *ff ben marc.*

447 *fz fz fz fz*

Andante (M. M. ♩ = 84)

Violoncell I Solo *mp espress.*

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

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

Vcell. I Solo *p*

8 Vcell. II *p* *cresc.*

Vcell. III *p* *cresc.*

13 Solo *mf* *p* *dolce* *arco mf* [A]

Vcell. II, III *mf* *p* *dolce* *arco mf*

20 *p* *dolce* *pp rit.* *in tempo* 8

Solo *pp rit.* *in tempo* 8

Violoncello

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

59 *Più Adagio* *rit. dim.*  
*pp sempre*

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

75 *Solo dolce p pizz.*

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

Violoncello

88 **E** Tutti dolce

*p* *pizz.*

88 Solo *rit.* *mf* *p dim.*

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

93 **Più Adagio** *ad lib.* *pizz.* *arco*

*pp* *-pizz.* *arco* *pp*

Allegretto grazioso (M.M. ♩=104)

Solo Br. *pizz.* *p*

14 *p* *dim.*

29 **A** *pizz.* *cresc.* *f* *sf*

*pp* *p* *arco* *Tutti*

42 Solo *sf cresc. sf* *sf* *ff* *ff*

*1* *Tutti* *Solo* *1* *Tutti*

53 Solo *5* *pizz.* *p* *poco f espr.*

70 *3* *2*

# Der Bürger als Edelmann.

1

„Freie Bühnenbearbeitung in 3 Aufzügen“

von

Richard Strauss.

Violoncello I<sup>tes</sup> Pult. (1<sup>ter</sup> Spieler.)

Nº 1. Overture zum I. Aufzug.

Schnell. Metr.  $\text{♩} = 138$

*Molto allegro.*

*p sfz*

1

*mf sfz sfz*

2

*sfz sfz p*

3

*cresc.*

4

*f sfz*

5

*p*

*dim. pp*

Violoncello I<sup>tes</sup> Part. (1<sup>ter</sup> Spieler.)

6

cresc.

f

7

cresc.

ff

breit = d des 7/4 (largamente)

8

molto accelerando

9

tempo primo, schnell (Allegro con spirito)

f

10

mf

N<sup>o</sup> 2. Auftritt des Jourdain.

*Stichwort:* Nicole: Pst! Mir scheint, Euer Vater ist auf und kommt hierher. Er braucht uns hier nicht beisammen zu sehen. Wir wollen in Euer Zimmer hinübergehen. (Beide ab nach rechts, Coville folgt ihnen).

*Schnell (vivo)*

N<sup>o</sup> 2a (Einlage) Couplet des Jourdain.

*Stichwort:* Jourdain: „Ich habe letzthin ein Liedchen gelernt, das recht artig war. Warten Sie — Jet — wie war es doch?“  
 Tanzmeister: „Das weiß ich wahrhaftig nicht.“  
 Jourdain: „Es ist was von Kätzchen drinnen.“  
 Tanzmeister: „Von Kätzchen?“  
 Jourdain: „Ja. Ach! nun habe ich's“

Metz:  $\text{♩} = 152$   
 [19] *Schnell. (vivo)* *pizz.*

Violoncello I<sup>tes</sup> Pult (1<sup>ter</sup> Spieler.)

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

85 *f dim.* *p* *cresc.*

86 *cresc.* *f* *dim.*

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

88 *poco calando* *p* *poco accelerando*

89 Moderato.  
*pp* *leggiero*

90 *p*

91 *f* *mf* *p*

92 *p* *pizz.* *arco*

93 *pizz.* *arco* *p* *dim.*

**MENUETTO. Violoncello e Basso.**

Violoncello and Basso part, first system. The music is in 3/4 time with a key signature of two flats. It features dynamic markings of *p*, *f*, and *pp*. The notation includes various rhythmic patterns and articulations.

Cello and Basso part, second system. The Cello part is marked *f* and *ff*. The Basso part is marked *f*. The system includes a *pizz.* (pizzicato) marking and a *p* dynamic marking.

Violoncello Solo part, third system. The music is marked *pizz.* and *p*. It features a complex rhythmic pattern with many sixteenth notes.

Violoncello Solo part, fourth system. The music continues with a complex rhythmic pattern, marked *p*. A red bracket is visible on the right side of the system.

Men. D. C.

# Die Geschöpfe des Prometheus

## Op. 43 Nr.5 Ballett

Comp. 1800/1 (Uraufführung erfolgte am 28. März 1801 am  
Wiener Hofburgtheater zum Benefiz der Primaballerina Maria Cassentini)  
in der Spielzeit 1801/02 insgesamt 29-mal gegeben.  
Salvatore Viganò (Libretto und Choreographie)

### Adagio

1  
cadenza

### Andante quasi Allegretto

4  
1 2 1 *decresc.* *dolce*

5  
1 3 1 3 1 *f*

10  
*f (sub.)*

14  
*sf* *p*

18  
*sf*

23  
*p*

27  
*cresc.* *sf*

31  
*p* *cresc.* *p* (*p no cresc.*)

36  
*pp* (*p no cresc.*) *cresc.* *p sub.*

40 *p* *cresc.* *p*

46 *sf* *tr* *V* *tr* *tr*

52 *tr* *tr* *Winds* *p*

58 *cresc.* *f* *(sf)*

61 *p* *cresc.* *sf*

66 *p* *ff* *p* *cresc.* *p* *sf* *p*

73 *pizz.* *arco*

79 *dolce* *fg.* *2*

85 *p* *cresc.* *p* *sf* *p* *decresc.*

92 *p* *cresc.* *p* *pizz.*

# Sinfonie Nr. 5

c-Moll / C minor

Ludwig van Beethoven  
op. 67

## 2. Satz

Andante con moto ♩ = 92

*p dolce*

6 *f p f p*

49 *p dolce*

54 *f p cresc. f p*

98 *p dolce*

101

104 *pp*

114 *f*

117

120

**Allegro** (♩. = 96)

*pp* *poco ritard.* *a tempo* *pp*

11 *sf* *poco ritard.* *a tempo* **1** *f*

21 *f*

30 *sf*

40 *sf sf sf dim. pp*

50 *poco ritard.* *a tempo* *pp*

59 *cresc.*

68 *f*

77 *ff*

87 **A** *sf sf sf sf dim.*

97 *pp p f > p*

107 *f > p sempre p*

\* Wiederholung ad lib. / repetition ad lib.

**Allegro**

132 *ff* *p* *f* *V* *V* *V*

145

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

167

176 1-6 2 3 4 5 6

189 *V* *B* *V* *f*

199 *V* *V* *V*

209 *dimin.* *p*

*sempre più piano*

Schönberg, Verklärte Nacht op. 4 (parte primi violoncelli) da batt. 294 a batt. 345

CON CIVO

Violoncello I

9

277 rit. *p* 3 3 3 3 3 3 *p* 3 3 3 3 3 3

279 *p* **Meno mosso**

282

285

288

291 *p cresc.* poco a poco accel.

294 *p espr.* **Più mosso, Moderato**

+ LENTO

298 rit. a tempo *p* *p* *pp* *fp*

Handwritten scribbles at the bottom right of the page.



2. ascolta contrab

Violoncello I

334

337

340

346

351

356

359

362

# SYMPHONY No. 3

("Scotch")

Assai animato (♩ = 120.)

FELIX MENDELSSOHN, Op. 56

*p* *cresc.* *scen* *do sf* *p* *f*

*p cantabile* *f*

*dim.*

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

Vivace non troppo

*ff* *sf* *piuf*

*mf* *cresc.* *cresc.* *f*

*sf* *sf* *sf*

**Adagio** (♩ = 76.)

*f* *dim.* *p* *cantabile e marcato* *sf*

*f* *dim.* *cresc.* *sf*

*dim.* **Allegro vivacissimo** (♩ = 126.) *p* *pp*

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

*cresc.*

**Allegro maestoso assai** (♩ = 104.) *ff*

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

# Overture "Don Giovanni"

**Allegro molto**

2 W. A. MOZART. K527

*f*

0 2 4 0 2 3 1 0 4 1 0

0 2 4 0 2 3 1 0 1 1 0 1 1 3

1 0 2 3 1 0 2 3 1

4 1 4 1 4



*più animato*

Andante

*f* *cantabile* *mf* *dim.*

Allegro

*fz* *f* *pp*

*marcato*

Vivo

*f*

# SYMPHONY No. 2

JOHANNES BRAHMS, Op. 73

Allegro non troppo

*p dolce* *dim.* *sf* *p cant.*

*più f*

*ff*

*4 cresc.*

*pp perdendosi dim.*

*Soli*

*cant.*

*Adagio non troppo*

*poco f espr. p*

*p cresc. p*

*f1 poco f cresc. f*

*p1 cresc. f f*

*mp1 sf1 sf p1 p*

*Allegro con spirito*

*pp*

*dim. sf sf*