

Tosca

1^o all.
1^a p^o.

3. Akt

4 Violoncelli soli

Giacomo Puccini

Andante lento

I *p dolce sostenuto e legato* *ppp*

II *pp legato* *pp*

III *pp legato* *ppp*

IV *pp legato* *ppp*

I *p dolce e legato* *ppp*

II *pp legato* *pp*

III *pp legato* *ppp*

IV *pp legato* *ppp*

I *p dolcissimo espressivo* *p* *f*

II *p* *f*

III *p* *f*

IV *p* *f*

Tosca e pag.

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

cresc. ed allarg. *f* *p* *f*
cresc. ed allarg. *f* *p* *f*
cresc. ed allarg. *f* *pp* *f*
cresc. ed allarg. *f* *pp* *f*
rit. *accel.* *rit.* *accel.* *rit.* *accel.*

rall. e dim. *rall.* (11)
rall. e dim. *rall.*
rall. e dim. *rall.*
rall. e dim. *rall.*

Wilhelm Tell

Gioacchino Rossini

Ouvertüre

Andante $\text{♩} = 54$

Solo

espr.

8 2. Vcl. 1

16 3 3

22 dolce 1 (A) 1 pp

29 3 3

35 1 1

43

Ariadne auf Naxos

Arie der Zerbinetta

Rondo Allegro $\text{♩} = 54$ *sehr lebhaft*Richard Strauss
op. 60

123 *f* *tranquillo* *p espr.*

124 *zart* *noch ruhiger* 3 1 *p espr.*

125 1

126 *accel.* *p cresc. f* Tempo I

Rigoletto

2. Akt, Nr. 9, Arie des Rigoletto

Giuseppe Verdi

Meno mosso $\text{♩} = 56$

Solo

pp 6 6 6

115

117

118

120

121

123

124

126

127

129

Don Carlos

3. Akt, Nr. 10

Giuseppe Verdi

Andante sostenuto $\text{♩} = 76$

Solo

f *pp*

8

cantando *p*

19

37

con sord.

espr. *p*

48

s. sord. [lento]

51

Die Macht des Schicksals

1. Akt, Nr. 2, Romanze

Giuseppe Verdi

Andante Solo

pp p pp p

Othello

1^e Reg.

Solo con sord.

p pp

Lo stesso movimento ♩ = 66

morendo

Solo

con espressione

p

Altri tre
Violoncelli
con sordine

Otello 2^a pag.

Poco più ♩ = 72

pp legatiss.

pp legatiss.

pp legatiss.

f

dim.

f

dim.

f

dim.

f

dim.

pp

cresc.

ppp

pp

cresc.

ppp

pp

cresc.

ppp

pp

cresc.

ppp

55

152 [mf]

Allegro assai 209

218 [p]

223 [f]

Don Giovanni

1^a pp.

1. Akt, Nr. 12, Arie
Andante grazioso
Solo

Wolfgang Amadeus Mozart
KV 527

[p]

5

10

15

20

Don Giovanni 2^o puz.

25 

30 

35 

40 

45 

50 

55 

59  61 

62 

65 

Don Giovanni 2^o Ag.

* Die Streichung der Takte 78-85 ist von Mozart für die "Wiener Fassung" vorgenommen worden (Vgl. NMA, Serie II, Werkgruppe 5, Band 17, S. 171 f).

Der Bürger als Edelmann

von

Richard Strauss

Violoncello I^{tes} Pult (4^{ter} Spieler)

№1 Ouverture zum I. Aufzug

(Jourdain - der Bürger)

Schnell Metr. J. = 128
Molto allegro

The musical score consists of five systems of music, each with a treble and bass staff. The first system begins with a dynamic marking of *p sf* and a tempo marking of *Molto allegro*. The second system includes a dynamic marking of *mf sf*. The third system features a dynamic marking of *sf*. The fourth system includes a dynamic marking of *f sf*. The fifth system concludes with a dynamic marking of *dim. - pp*. The score is annotated with various performance markings, including accents, slurs, and dynamic changes. There are also several boxed numbers (1, 2, 3, 4, 5) and handwritten notes throughout the piece.

Phrygische 9.
2. Prage

Violoncello I^{tes} Pult (1^{ter} Spieler)

6

cresc. *f*

7

breit, d. = 1/4 des 7/4 (largamente) *cresc.* *ff*

8

molto accelerando

9

tempo primo, schnell (Allegro con spirito)

10

TROMBA *mf*

11

p *cresc.*

Roughness for 3-piano

Handwritten musical notation on two staves. The upper staff is heavily scribbled over with black ink. The lower staff contains notes with dynamic markings *ff* and *sfc*. A section is labeled *Solo Andante* and includes fingering numbers 1, 3, and 2.

Handwritten musical notation on a single staff with various fingering numbers above the notes, including 1, 4, 3, 2, 1, 4, 1, 3, and 2.

Handwritten musical notation on a single staff with extensive fingering numbers (1 3 2, 3, 2 1 2 1 3, 2 2 9 2, 3, 1 3 2, 1 3 2, 3) and dynamic markings *cresc.*, *f dim.*, and *p*.

Handwritten musical notation on a single staff with dynamic markings *cresc.* and *dim.*, and fingering numbers 1, 3, 2, 2, 3, 3, 2, 4.

Handwritten musical notation on a single staff with dynamic markings *cresc.*, *dim.*, and *p*, and fingering numbers 1, 3, 3, 1, 1, 1, 2, 1, 1, 3, 1, 12, 3. A section is labeled *poco rit.*

Handwritten musical notation on a single staff with dynamic markings *dim.* and *p*, and fingering numbers 2, 2, 2, 3, 2, 4, 2. A section is labeled *poco allando tutti*.

Handwritten musical notation on a single staff with dynamic markings *Prestissimo* and *cresc.*, and fingering numbers 1, 3, 1, 1, 3, 1, 4, 1, 2, 1.

Handwritten musical notation on a single staff with dynamic markings *mp* and *pp*, and fingering numbers 1, 1, 1, 1, 0, 1, 9, 3, 9.

Handwritten musical notation on a single staff with dynamic markings *sf* and *sf*, and fingering numbers 1, 1, 1, 1, 0, 1, 9, 3, 9.

Handwritten musical notation on a single staff with dynamic markings *sf* and *sf*, and fingering numbers 1, 1, 1, 1, 0, 1, 9, 3, 9.

Dornröschen

Nr. 15

Andante cantabile

Peter I. Tchaikowsky

op. 66

3 Solo

p molto espr. pp

mf

9 *pochissimo più animato*

p *mf*

16 *f mp p f dim. p*

23 *f dim. mp f dim.*

29 *ff mf* *ritenuto*

35 Tempo I

p

41 *p*

45 *p*

50 *p pp*

55 *mp*

59 *mp*

CHOSTAKOVITCH - Symphonie n° 8

2

160 *Adagio*

fff *sf* *fff* *sf*

poco animato [161] *Piu mosso*

fff

Adagio rit
Pesante tenuto

[162] *Allegretto* [163]

fff *p*

[164] *Violon solo*

[165] *v. no 6 solo* *Cl B*

* *Celli solo*

pizz.

pp

[166]

f *f#* *f* *f* *f#* *f#* *f*

cresc.

pp *f* *dim.* *p*

[167]

pp sempre

15 *rit.*

Konzert Nr. 2 für Klavier und Orchester

B-Dur / Bb major

3. Satz

Johannes Brahms

op. 83

Andante ♩ = 84

Solo

mp espress. f

mp p

p cresc.

A

mf p dolce

f p dolce

p cresc.

mf p

dolce

cresc. f dim. rit. più Adagio

ad lib.