

1/1

Wolfgang Amadeus Mozart  
The Marriage of Figaro: Overture

Violoncello

**Presto**

*pp*

5 1 2 3 4 5 6 7

14 8 9 *ff*

22 1 2 3 4 5 6

30 7 8 9 *ff*

42 *f p f p f p f*

51 1 2 3 4 5 6 A 7 *p*

67 6 1 1 1 *p f f f f*

83

93 B 1 1 1 *p*

103 1 2 3 4 5

115 1 1 1 *f f f*

129 1 C 3 *f f f f*

Mozart — The Marriage of Figaro, K. 492: Overture

Violoncello

139 *pp*

145 1 2 3 4 5 6 7 8 9 *ff*

156 *p*

162 1 2 3 4 5 6

171 *D* 7 5 1 1 *b* 1 1 *p p f f f f*

195 2 3 4

206 *E* 1 1 1 *p*

218 1 2 3 4 5 1 2 3 4 5

234 1 2 3 4 5 6 7 8 *pp*

244 9 10 11 12 1 2 3 4 *F* *cresc. f*

253

262 *tr*

272 *tr* *tr* *tr*

283 1 2 3 4 5 6



# Beethoven — Symphony No. 5

## Violoncello e Basso

4

Andante con moto  $\text{♩} = 92$

The score is written for Violoncello and Contrabasso. It begins with a red bracket spanning measures 4 to 9. The first system (measures 4-9) features the Vello and Cb. parts. The Vello part starts with a *p dolce pizz.* dynamic and includes a *p arco* section at the end. The Cb. part starts with a *p* dynamic. The second system (measures 9-22) includes the Vello and Viol. I parts. The Vello part has a *p* dynamic, and the Viol. I part has a *p* dynamic. The third system (measures 23-34) includes the Vello and Viol. I parts. The Vello part has a *pizz.* dynamic, and the Viol. I part has a *ff* dynamic. The fourth system (measures 35-47) features the Vello part with a *pp* dynamic and a *sempre p* dynamic. The fifth system (measures 48-56) features the Vello and Cb. parts. The Vello part has a *p dolce pizz.* dynamic, and the Cb. part has a *f* dynamic. The sixth system (measures 57-70) includes the Vello and Viol. I parts. The Vello part has a *p* dynamic, and the Viol. I part has a *p* dynamic. The seventh system (measures 71-80) features the Vello and Cb. parts. The Vello part has a *pizz.* dynamic, and the Cb. part has a *pizz.* dynamic. The eighth system (measures 81-89) includes the Vello and Viola parts. The Vello part has a *pp* dynamic, and the Viola part has a *pp* dynamic. The ninth system (measures 90-96) features the Vello and Cb. parts. The Vello part has a *f* dynamic, and the Cb. part has a *f* dynamic. The final system (measures 97-100) features the Vello and Cb. parts. The Vello part has a *p dolce pizz.* dynamic, and the Cb. part has a *p* dynamic.



# 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* Fl. I

144 1 *Corni* *ff*

156 *pizz.* *dimin.* *p* *pp* Viola *arco* *pp* *arco* *pp*

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

176 **E** 3 *Viol. I arco* *pp* *cresc.* *ff*

186

190 3



# Beethoven — Symphony No. 5

6

## Violoncello e Basso

199 *Viol. I* *Più moto* ♩ = 116

208 *Vello*

215 *Tempo I*

227

239

*Allegro* ♩ = 98 *unis.*

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

27 *f* *sf* *sf*

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

55 *cresc. -*



# Beethoven — Symphony No. 5

## Violoncello e Basso

7

68 *f*

82 *sf sf sf sf*

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

Vello Cb.

109 *f > p* *sempre p*

Vello

122 *cresc.* *arco* *ff* *unis.* *Vello* *Cb.*

137 *unis.* *p* *f*

147

158 *f* 1. 2.

166

175 1 2 3 4 5 6

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

Vello Cb.

198 *unis.* *dimin.* *p*

207 *sempre più p* 8



# Beethoven — Symphony No. 5

## Violoncello e Basso

8

227 *pag. I* *pizz.* *p* *arco* *pp*

240 *poco rit.* *a tempo* *Vello* *pizz.* *p*

253 *poco rit.* *a tempo* *pp*

264 *sempre pp*

275

286 *sempre pp*

298

309

320 *unis.* *pizz.* *arco* *1* 2 3 4 5 6 7 8 9 10 11 12 *ppp*

336 13 14 15 *sempre pp*

349 1 2 3 4 5 6 7 8 9

360 10 11 12 13 14 15 1 2 3 4 5 6 7 8 *cresc.* *attaca*

**Allegro**  $\text{♩} = 84$

374 *Vello* *Cb.* *ff* *ff*





3/1

Mendelssohn — Symphony No. 3  
Violoncello und Kontrabaß

477 **O Assai animato**

485

493 **ff**

501 **P** **9** **6** **Fl. I** **pizz.** **pp** **attacca**

**Vivace non troppo** **13** **Clar.** **Vell.** **pizz.**

23 **arco** **A** **pizz.** **mf** **p**

39 **Vell.** **cresc.** **1** **pizz.** **2** **arco** **ff**

51 **sf** **sf** **sf** **sf**

60 **sf** **sf** **più f** **sf** **sf**

68 **Vell.** **Bassi** **sf** **p** **pp**

76 **pp**

84 **arco** **C** **3**



Mendelssohn — Symphony No. 3  
Violoncello und Kontrabaß

8

Vell.  
arco

96 *pp* *dim.* *pp* *mf*

105 *cresc.* *pizz.* *p* *cresc.* *f* *arco* *f*

113

120 *ff* *ff* *pizz.* *p* *pizz.* *p*

129 *cresc.* *arco* *p* *1* *arco* *p*

140 *cresc.* *1* *cresc.* *1* *cresc.* *1* *cresc.*

150 *f* *p* *sempre p* *sempre p*

160 *pp*



3/2

# Mendelssohn — Symphony No. 3

## Violoncello und Kontrabaß

9

170 *dim.* *dim.* *pp* *p* *crescendo* 6

186 *ff* F

195

201 *sf* *sf*

207 *ff*

215 *simile*

222 *sempre ff* *ff* G 1

231 *pizz.* *p*

240 *arco* *p* *dim.* *diminuendo*

256 *pp* *pp* *pp* *pizz.* *attacca* H 9 Vell. Bassi

Adagio  $\text{♩} = 76$  *arco* *p* *p* *ff* *dim.* *pp* *pizz.* *f* *pp* 1 1 2

13 *p* *cresc.*

23 *f* *p* *sf* *p* *p* *pp* *arco* B 3





4/11

# The Bartered Bride

## Die Verkaufte Braut

(Prodaná nevěsta)

Violoncello I e II.

Overture

Bedrich Smetana

**Vivacissimo.**

*sf* *sf non legato*

36

Viol. 37 I. Solo

*sf* *sf* *sf* *sf*

*sf p subito*

I. *sempre p*

II. *f sf* *sf* *sf* *sf*

*pp*

*pp*



Violoncello I e II.

*cresc.* *poco a poco* *cresc.*

*ff sf sf sf sf sf*

*f pizz. arco p mf*

*pizz. p*





Violoncello I e II.

First system of music for Violoncello I and II. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The music is in 2/4 time. The upper staff features a melodic line with slurs and accents, while the lower staff provides a rhythmic accompaniment. Dynamic markings include *sf* and *f*.

Second system of music. The upper staff continues the melodic line with slurs and accents. The lower staff features a steady eighth-note accompaniment. Dynamic markings include *sf* and *f*.

Third system of music. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment with some rests. Dynamic markings include *sf* and *f*.

Fourth system of music. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *sf* and *p*. A section labeled "Viol. II." begins in the upper staff, with measures 26, 27, and 28 indicated. The dynamic marking *p espress.* is present.

Fifth system of music. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *f* and *p*. A section labeled "B 7" is indicated in the upper staff.

Sixth system of music. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamic markings include *ff* and *sf*. A section labeled "14" is indicated in the upper staff.

413

6

# Violoncello I e II.

The musical score is arranged in three systems. The first system contains five staves: four for the Violoncello I and II parts and one for the Piano accompaniment. The Violoncello I part begins with a red bracket and the marking "I. Solo" above it, followed by a dynamic marking of *p*. The Violoncello II part starts with a dynamic marking of *sf*. The Piano accompaniment includes a *pizz.* (pizzicato) marking. The second system continues the Violoncello parts, with the Violoncello I part marked "I e II." and the Violoncello II part marked "I. Solo". The Piano accompaniment features a *arco* (arco) marking and a *cresc.* (crescendo) marking. The third system shows the Violoncello parts with various dynamic markings and the Piano accompaniment with a *cresc. molto* (crescendo molto) marking and a *C* (Crescendo) marking. The score concludes with a *ff* (fortissimo) marking in the Violoncello I part and a *sf* (sforzando) marking in the Piano accompaniment.















Violoncell

54 *f* *p* *dim.*

57 *p* *cresc.* *f* *p* *dim.*

62 *dim.* *dolce* *p* *cresc.* *pizz.* *p*

68 *E* *arco*

73 *p*

77 *poco f* *f* *dim.* *p* *dolce dim.*

82 *p* *cresc.* *f* *f*

87

92 *F* *f*

96 *pp* *mp* Fl. 1

101 *sf* *sf* *p* *p* *p*

5/2 BIV

Violoncell

Allegro con spirito

*p sotto voce*

8 *pp*

16 *dim.* **A**

24 *sf sf*

30 *sf sf sf sf*

36 *sf sf ff*

44

51 *cresc.* **B** *ff sf sf*

59 *f dim.* *pizz.* *p* *pp*

66 *1*

76 **C** *largamente* *arco* *mp*

83 *cresc.* *p*

Detailed description: This is a page of a musical score for Cello, numbered 10. The tempo is 'Allegro con spirito'. The score consists of ten staves of music, numbered 8 through 89. The key signature has two sharps (F# and C#). The music begins with a red bracket and the instruction 'p sotto voce'. The first staff (measure 8) is marked 'pp'. The second staff (measure 16) has a red bracket and 'dim.' below it, followed by a box labeled 'A'. The third staff (measure 24) has 'sf sf' below it. The fourth staff (measure 30) has 'sf sf sf sf' below it. The fifth staff (measure 36) has 'sf sf ff' below it, with a red bracket. The sixth staff (measure 44) is empty. The seventh staff (measure 51) has 'cresc.' below it, followed by a box labeled 'B' and 'ff sf sf'. The eighth staff (measure 59) has 'f dim.' below it, followed by 'pizz.', 'p', and 'pp'. The ninth staff (measure 66) has a '1' below it. The tenth staff (measure 76) has a box labeled 'C', 'largamente', 'arco', and 'mp'. The eleventh staff (measure 83) has 'cresc.' below it and 'p' below it.



Violoncell

90 *cresc.*

98 **D** *f sf sf f*

104 *sf sf p*

111 *f ben marc.*

119 **E** *pizz. p*

126 *div. pizz. p cresc.*

135 *unis. arco p cresc. f* **F**

140

146 *p*

155 **G** *p sotto voce pp sempre*

162

169 **H** *p*

Detailed description: This page of a cello score contains ten staves of music, numbered 90 to 189. The key signature is two sharps (F# and C#). The music features various dynamics including *cresc.*, *f*, *sf*, *p*, *pp*, *ben marc.*, *unis. arco*, *sotto voce*, and *sempre*. Performance techniques such as *pizz.* (pizzicato) and *div. pizz.* (divisi pizzicato) are indicated. There are several triplet markings (3) and a double bar line with a repeat sign. Section markers D, E, F, G, and H are enclosed in boxes. The notation includes eighth notes, quarter notes, and half notes, often with slurs and accents.

Violoncell

176

184 *f marc.* *sf sf sf sf*

193 *marc. cresc.*

201 **I** *Tranquillo* *ff* *p dolce*

211 *dolce legg.*

219 **K** *Sempre più tranquillo* *p*

225

234 *pp sempre più* *pp*

244 *in tempo* *pp*

252 **L** *pp sempre*

259 *f sempre più f*

266 *f*



Violoncell

271 *sf*

276 *sf sf sf* **M** *largamente*

283 *cresc.* *pf* *p*

291 *cresc.*

297 *f* *f* *sf* *sf* *f*

305 *sf* *sf*

312 *p* *f* *ben marc.*

321 **N** *pizz.* *p*

390 *p* *cresc.* *div.*

338 *unis. arco* *p cresc.* *f*

344 *più f*

360 *ff* *ff* **O** *fpp* *3 3 3 3 1*

Detailed description: This page of a cello score contains ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The music is marked with various dynamics including *sf*, *f*, *ff*, *p*, *pp*, *cresc.*, *div.*, *ben marc.*, and *un. arco*. Performance instructions include *largamente* (marked with a box 'M'), *pizz.* (pizzicato), and *div.* (divisi). There are also numerical markings: '3' for triplets and '1' for a single note. A red bracket highlights a passage in measure 283. The page number '13' is in the top right corner.

514

Violoncell

355 *molto pp e legg.*

361 *ff*

367

374 *p cresc.*

382 *sf* *sf* **P**

389 *sf* *cresc.*

397 *ff*

406

410

414 *ff*

421

Detailed description: This page of a musical score for Violoncell (Cello) contains ten staves of music, numbered 355 to 421. The music is written in bass clef with a key signature of one sharp (F#). The score includes various dynamic markings such as *molto pp e legg.*, *ff*, *p cresc.*, *sf*, and *cresc.*. A first ending bracket is present above measure 355. A performance instruction 'P' is enclosed in a box above measure 382. The notation features a variety of rhythmic values, including eighth and sixteenth notes, and rests.



