

Principal Cello Excerpts

- Tchaikovsky: *Symphony No. 6* —
 - Mvmt 1, mm. 89-101
 - Mvmt 3, mm. 37-51
- Schumann: *Symphony No. 3* — Mvmt 2, beginning to mm. 32.
- Dukas: *Symphony in C* — Mvmt 1, beginning to downbeat of m. 23.
- Rimsky-Korsakov: *Scheherazade* — Excerpts from 2nd and 3rd movements, as marked.
- Suppé: *Overture to Poet & Peasant* — Excerpt as marked.
- Stravinsky: *The Rite of Spring, Jeu du Rapt* — Rehearsal 37-48.
- Bartok: *The Miraculous Mandarin* — Excerpt as marked.

VIOLONCELLO

89 *Andante con sord.* *teneramente, molto cantabile, con espansione* *incalzando*
p *f*

95 *ritenuto* *come prima* *ritenuto*
mf *f* *mf* *f*

101 *Moderato mosso* *pizz.* *arco* *pizz.*
p *mp* *p*

107 *E* *arco*
mf *p* *mp*

114 *poco cresc.* *mf* *dim.* *F* *p*

118 *pizz.* *arco* *cresc.* *mf* *poco cresc.* *f*

125 *ritenuto* *Andante* *senza sord.* *p* *sempre p*
ff

132 *incalzando*
p *mf*

136 *ritenuto* *incalzando*
sf *p* *mf* *p* *mf*

140 *ritenuto* *Moderato assai*
sf *p* *mf* *mf* *mp* *p*

145 *G* *rallent.*
pp *dim.* *ppp*

VIOLONCELLO

The image shows a page of a musical score for the Violoncello part of Tchaikovsky's Symphony No. 6, 3rd Movement. The page is numbered 12. The score is written in 4/4 time with a key signature of one sharp (F#). It consists of eight systems of music, each with a treble and bass staff. The first system (measures 37-40) features a melody in the treble staff starting with a piano (p) dynamic, moving to mezzo-forte (mf) and then arco piano (p arco). The second system (measures 41-44) has a piano (p) dynamic throughout. The third system (measures 45-47) is marked forte (f) and includes a 'V' marking. The fourth system (measures 48-50) is marked fortissimo (ff). The fifth system (measures 51-53) is marked fortissimo (ff) and includes the instruction 'F unis.' and a 'V' marking. The sixth system (measures 54-56) is marked mezzo-piano (mp) and ends with a forte (f) dynamic. The seventh system (measures 57-59) is marked mezzo-piano (mp). The eighth system (measures 60-63) is marked piano (p) and includes the instruction 'p cresc. poco a poco'. The score concludes with a final system (measures 63-66) marked piano (p).

VIOLONCELLO

554
565
577

sfz *ff*
f

SCHERZO **II**
Sehr mäßig (♩ = 100)

mf *mf*
poco rit. Im Tempo *p*
f *p*
tr *f*
tr *f*
1. *2.* *p* *pp*
3 *pp*
sempre pp *pp* *5.* *5.* *5.* *5.* *5.* *5.*
1. *2.* *pp* *f*
ff
A *p* *ff*
B *3* *p*

Paul Dukas Symphony in C

Violoncelles

I

Allegro non troppo vivace, ma con fuoco

The musical score for Violoncelles, Part I, by Paul Dukas, is written in 6/8 time. It begins with the tempo marking "Allegro non troppo vivace, ma con fuoco". The score is divided into two main sections. The first section starts with a double bar line and a first ending bracket labeled "1". The second section begins with a second ending bracket labeled "2" and the instruction "Laissez le Mouvt s'animer".

Key performance instructions and dynamics include:

- Tempo:** Allegro non troppo vivace, ma con fuoco
- Time Signature:** 6/8
- Articulation:** DIV. (divisi), UNIS (united), PIZZ. (pizzicato), ARCO (arco), sfz (sforzando), sf (sforzato), p (piano), p cresc. (piano crescendo), cresc. (crescendo), r/z (ritardando/ritardando), marcato (marked).
- Dynamics:** mf (mezzo-forte), f (forte), sfz (sforzando), sf (sforzato), p (piano), p cresc. (piano crescendo), cresc. (crescendo), r/z (ritardando/ritardando), marcato (marked).
- Other markings:** A (crescendo hairpin), V (accents), > (accents), >> (strong accents).

Violoncello.

II.

Recit. Lento. Andantino. rit. a tempo

3 20 1 A pizz. *p*

Cad. Viol.

colla parte ten. **B** Tempo giusto. (Poco più mosso.)

p

arco *p* *poco più f*

div. pizz. *mf*

arco *sf accel.* *rit.* *a tempo, un poco*

sf sf sf sf sf

unis. pizz. *più animato*

Solo arco *p* *più tranquillo* pizz. *p*

pizz.

2 1

Violoncello.

III.

Andantino quasi Allegretto.

pp
divisi (à 2)
pp

poco cresc. mf dim. p
poco cresc. mf dim. p

ten. pp ten. pp
A Soli dolce e espressivo

unis. (sul D)

cresc. f (sul A) gliss. dolce pp
colla parte

B
div. p sf

OVERTURE to POET & PEASANT

Poète & Paysan / Dichter und Bauer (1846).

Edited by: Jawher MATMATI.
Editée par: Jawher MATMATI.

Fanz Von SUPPÉ
(1819-1895)

Andante maestoso.

8

pp

ff

15

SOLO.

mf

21

rall un poco.

26


30

35

40

p

VIOLONCELLO.

46 

morendo.

Allegro strepitoso.

52 TUTTI.

ff *ff*

60

ff *ff*

67

ff *ff* pizz.

73

arco. pizz. *ff* *f* arco.

Allegro.

78

ff

86

cresc.-----ff

96

ff

107

ff *ff*

Stravinsky — The Rite of Spring

Celli

32 arco *ff* *ff* *mf*

33 pizz

34 arco *ff* *ff* *ff* *ff*

35 *ff* *ff* *ff* *ff*

36 *ff* *ff* *ff* *ff*

37 **JEU DU RAPT**
Presto *sf*

38 4 pizz *f*

39 1

Stravinsky — The Rite of Spring

Celli

(40) *pizz.* *f* 5 2 2 2 *pizz.*

(41) *arco* *f* *ff*

(42) *pizz* *f* *ff*

(43) *arco* *f* *ff* *mf* *div.*

(44) *mf*

(45) *ff* *fff* *sf*

(46) *sf*

(47) *sf* *ff*

(48) RONDES PRINTANIÈRES (tranquillo) 1 1 3 1

(49) Sostenuito e pesante *pizz* *mf* *mf* 1

Bartok — The Miraculous Mandarin

Vc.

Sempre vivace (♩ = 132)

62 pizz. *f* arco *f ruvido*

63

64 pizz. *f*

65

66 arco *f*

The image shows a page of musical notation for the Violin part of Bartok's 'The Miraculous Mandarin'. The score is in 3/2 time and consists of ten staves. The tempo is 'Sempre vivace' with a quarter note equal to 132 beats per minute. The key signature has one sharp (F#). The piece begins with a pizzicato section (measures 62-64) marked 'f' (forte), followed by an arco section (measures 65-66) marked 'f ruvido' (furious). The notation includes various articulations such as accents, slurs, and dynamic markings. Measure numbers 62, 63, 64, 65, and 66 are boxed. There are several handwritten annotations in blue ink, including a bracket around the first measure, a bracket around measure 64, and various fingerings and accents. The score ends with a double bar line and repeat signs.