



BOZEMAN SYMPHONY

Norman Huynh, Music Director

SECTION CELLO

Excerpt Packet

Mozart	Symphony No. 35	Mvt IV: ms. 134-E
Beethoven	Symphony No. 5	Mvt II: beginning – m. 10 ms. 49-59 ms. 98-106
Mendelssohn	A Midsummer Night's Dream	Scherzo: C-D N-O
Brahms	Symphony No. 2	Mvt II: beginning – m. 15 Ms. 49-55
Smetana	The Bartered Bride Overture	18 after A – 48 after A
Wagner	Overture to Die Meistersinger	J – L
Strauss	Don Juan	Beginning - D
Solo	One movement of a concerto or solo of the candidate's choice	

Mozart Symphony No. 35

- Movement IV: mm. 134-181

Cello

134

142

151

160

168

177

SCORE

Symphony No. 5 in C Minor, Op. 67

Written 1807-08. First perf. 22. December 1808 in Vienna, Theater an der Wien

Ad hoc orchestra, Ludwig van Beethoven (conductor)

Ludwig van Beethoven

(1779-1827)

2. Mov.: Andante con moto ♩ = 92

+ vla.
p dolce

7 **f sub. p** **f** **p** **p dolce** *+ vla.*

53 **f (sub)** **p cresc.** **f** **p**

98 **p dolce**

102 **pp (sub.)**

106 **pizz.** **arco + kb.** **f**
don't play this note

117

120 **pp** **pp**

180 **pp** **pp**

181

Mendelssohn - A Midsummer Night's Dream

Excerpt 1 - Scherzo: [C] to [D]

Cello



Excerpt 2 - Scherzo: [N] to [O]
Cello

The musical score is written for a cello and consists of four systems of music. The first system begins with a bracketed section labeled 'N' containing a sixteenth-note tremolo. The second system continues this tremolo with a 'pizz.' (pizzicato) marking. The third system features a 'cresc.' (crescendo) marking. The fourth system ends with a bracketed section labeled 'O' and includes 'f' (forte) and 'arzo' (arco) markings.



Symphony No. 2 in D major, Op. 73

II Mouvement

Written 1877. First perf. 30. December 1877 in Musikverein in Vienna,
Hans Richter Conductor, Vienna Philharmonic

Johannes Brahms
(1833-1897)

Red= Pencil marking
in Brahms's own score

Adagio non troppo

1
poco *f* *espressivo*

6

hairpins in Bassoon,
Horn & Doublebass

p in the rest of
the Orch. but not
in the Cellos

p

6

11

Brahms often starts hairpins a bit earlier than needed to achieve
a better connection of the phrase (same in end of bar 11)

11

17

poco f

p

dim.

17

A

23

dim.

p

dim.

p cresc.

23

29

f

dim.

p

3

3

29

49

C

f

poco f

cresc.

49

51

f

poco f

cresc.

f

54

99

f

99

101

Smetana, Bartered Bride (18 after A to 48 after A)
Violoncello I e II.

4

Start

arco

arco

p

più p

pp

pizz.

pp

p

p

arco

f cre - scen - do

cresc.

cresc.

End

ff

f

f

f

sf

sf

sf

sf

****Wagner- Die Meistersinger**

Excerpt: Reh. J to the downbeat of Reh. L**

2

CONTRABASSO

E Mässig im Hauptzeitmass
(*Nel movimento ma moderato*)

97 **6** pizz. arco
p p cresc. f > p

109 pizz. arco
cresc. f p f > p

Noch bewegter
(*Ancora piu animato*)

115 arco
cresc. piu cresc. molto cresc.

Im mässigen Hauptzeitmass
(*Nel movimento ma moderato*)

122 **G** pizz. **7** **3** arco
ff p f f dim.

138 pizz. **5** **6** **H** **2** *Tromb.
p p ff

J aber sehr markiert
(*ma molto marcato*)

158 *mf*

allmählig immer stärker
(*poco a poco piu di forza*)

164

nicht sehr gebunden, aber
(*non legato, ma molto*)

169 *tr* **f K**
marcato

sehr gehalten
(*sostenuto*)

175 *piu f*

180 *ff*

CONTRABASSO

185 *e piu f* **ff** **L**

189

193 **Sehr gewichtig**
M (Molto pesante)
stacc.
immer ff
(sempre ff)

197

199

201 *piu f*

208 **ff**

206 **ff** **N**

212 **ff**

219 *Fine.*

Violoncello

2

molto Vivo

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