

Prøvespill audition

Alternerende gruppeleder cello

Soloverk | *Solo pieces*

Haydn Konsert i D-dur, 1 sats med kadens

Dvorak *eller* Schumann Konsert, 1. Sats

Utdrag | *Excerpts*

Beethoven Symfoni nr. 5

Symfoni nr. 8

Brahms Klaverkonsert nr. 2

Symfoni nr. 2

Debussy *La Mer*

Mendelssohn *En midtsommernattsdrøm*

Prokofjev Symfoni nr. 5

Puccini Tosca

Rossini *William Tell ouverture*

Sjostakovitsj Symfoni nr. 15

R. Strauss *Don Quijote*

Don Juan

Tsjajkovskij Pianokonsert

Verdi Requiem

Kammermusikk | *Chamber Music*

Schubert Stryketrio i Bb

Beethoven – Symfoni nr. 5

Violoncello

Symphonie Nr. 5

c-moll · C minor
op. 67

Ludwig van Beethoven

Andante con moto

p dolce *f*

8 *p* *f* *p* *pizz.* *cresc.* *f* *p* *f* *p*

37 *pp* *sempre pp* *cresc.* *f* *f* *p dolce*

50 *f* *p* *cresc.*

58 *f* *p* *pizz.* *cresc.* *f* *p* *f* *p*

93 *cresc.* *f* *p dolce*

100 *f* *pizz.*

104 *pp* *pizz.*

Violoncello

Symphonie Nr. 8

F-dur · F major
op. 93

45 *Soli*
p 3 3 *cresc.*

50 1. 2. *p*

54 *cresc.*

59 *f* *p* *cresc.* *p*

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

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

74 *cresc.* *sf* *p* *dimin.* *pp* *Menuetto Da Capo al Fine*

Brahms – Klaverkonsert

Violoncello

A TEMPO

3 pizz. 3 3 [H] 1 arco

419 *ff molto marc.*

436 *ff ben marc.*

447

fz fz fz fz

Violoncell I Solo

Violoncell II III

mp espress.

div. p

p pizz.

4

f

mf arco

p pizz.

Vcell. I Solo

Vcell. II

Vcell. III

p

cresc.

cresc.

cresc.

13

mf

pizz.

p

dolce

arco mf

20

p

dolce

pizz.

pp rit.

in tempo

in tempo

8

8

Brahms – Klaverkonsert forts.

Violoncello

8

Klav. **B** Alle arco

34 *f* *fp* *fp* *fp* *fp* *fp*

39 *cresc.* *sf* *f* *f* *fp* *fp* *fp* *fp*

45 *fp* *sf* *f* *fp* *sf* *sf*

52 *sf* *mf* *pizz.* *p* *dim.* *pppp* *dim.* *ppp* *arco* *rit. molto*

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

V **Tempo I** **Tutti** **D**

Vcell. I Solo *pp dolce* *p div.* *pizz.* *f* *p* *mf arco*

70 *p* *dolce* *pizz.*

75 *p* *dolce* *pizz.*

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

Brahms – Klaverkonsert forts.

[illegible]

Brahms – Symfoni nr. 2

Symphonie Nr. 2

D-dur

Violoncello

Johannes Brahms op. 73

Handwritten musical score for a piece titled "Adagio non troppo". The score is written in 3/8 time and consists of three staves. The key signature has three sharps (F#, C#, G#). The first staff begins with a green bracket and the tempo marking "Adagio non troppo". It includes the instruction "poco fexpr." and ends with a green bracket. The second staff continues the melody. The third staff begins with a green bracket, includes the instruction "poco f", and ends with a green bracket. The score is marked with various performance instructions such as "dim." and "p". There are also handwritten notes like "A" and "FL.I" in the third staff. The score is heavily annotated with handwritten markings, including slurs, accents, and dynamic markings.

LA MER

Trois esquisses symphoniques pour orchestre

VOLONCELLES

Claude Debussy
edited by Clinton F. Nieweg
and Nancy Bradburd

N°1. – De l'aube à midi sur la mer

Un peu plus mouvementé

9

The musical score is for the Violoncelles part of the first movement of 'La Mer' by Claude Debussy. It consists of three systems of staves, each with four staves (two for the first cello and two for the second cello). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The first system (measures 9-16) is marked 'Un peu plus mouvementé' and includes a box with the number '9'. The second system (measures 17-24) continues the melodic and harmonic development. The third system (measures 25-32) features a variety of articulations and dynamics, including 'pizz.' (pizzicato), 'arco' (arco), 'pp' (pianissimo), 'p' (piano), 'cresc.' (crescendo), and 'dim.' (diminuendo). The score is written in a clear, professional notation style with various musical symbols and dynamics.

Mendelssohn – En midsommernattsdröm

Allegro vivace

The score is written for piano and violin. The piano part is in the left hand, and the violin part is in the right hand. The tempo is marked **Allegro vivace**. The key signature is one sharp (F#), and the time signature is 3/4. The score consists of 24 measures. The piano part has several dynamic markings: *f* (forte), *p* (piano), *pp* (pianissimo), and *cresc.* (crescendo). The violin part has markings for *pizz.* (pizzicato), *arco* (arco), and *cresc.* (crescendo). There are also fingerings and breath marks indicated throughout the score. The score is divided into systems of two staves each. The first system contains measures 1-8, the second system contains measures 9-16, the third system contains measures 17-24. The score ends with a double bar line and a repeat sign.

Measures 1-8: *f*, *pizz.*, *arco*, *pp*, *f*, *p*, *pp*, *f*.
Measures 9-16: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 17-24: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 25-32: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 33-40: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 41-48: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 49-56: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 57-64: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 65-72: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 73-80: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 81-88: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 89-96: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 97-104: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 105-112: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 113-120: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 121-128: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 129-136: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 137-144: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 145-152: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 153-160: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 161-168: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 169-176: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 177-184: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 185-192: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 193-200: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 201-208: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 209-216: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 217-224: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 225-232: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 233-240: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 241-248: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 249-256: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 257-264: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 265-272: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 273-280: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 281-288: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 289-296: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 297-304: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 305-312: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 313-320: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 321-328: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 329-336: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 337-344: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 345-352: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 353-360: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 361-368: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 369-376: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 377-384: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 385-392: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 393-400: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 401-408: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 409-416: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 417-424: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 425-432: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 433-440: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 441-448: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 449-456: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 457-464: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 465-472: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 473-480: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 481-488: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 489-496: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 497-504: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 505-512: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 513-520: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 521-528: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 529-536: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 537-544: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 545-552: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 553-560: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 561-568: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 569-576: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 577-584: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 585-592: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 593-600: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 601-608: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 609-616: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 617-624: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 625-632: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 633-640: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 641-648: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 649-656: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 657-664: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 665-672: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 673-680: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 681-688: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 689-696: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 697-704: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 705-712: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 713-720: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 721-728: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 729-736: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 737-744: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 745-752: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 753-760: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 761-768: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 769-776: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 777-784: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 785-792: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 793-800: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 801-808: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 809-816: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 817-824: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 825-832: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 833-840: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 841-848: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 849-856: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 857-864: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 865-872: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 873-880: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 881-888: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 889-896: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 897-904: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 905-912: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 913-920: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 921-928: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 929-936: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 937-944: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 945-952: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 953-960: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 961-968: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 969-976: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 977-984: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 985-992: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.
Measures 993-1000: *f*, *p*, *pp*, *f*, *p*, *pp*, *f*, *p*.

Prokofjev – Symfoni nr. 5

455 *f* *dim.* *mf*

458 *p* *dim.* *pp* *p* *ord.* 72

463 *mf* *dim.*

469 *p* *pizz.* *p* 73

482 *arco* *mf espress.* *ff*

486 *dim.* *p* 75

492 *p* *ten.* *5* *ten.* *5* *1*

495 *p* *ten.* *5* *ten.* *5* *3*

500 *mf* *mf* *ten.* *5* *ten.* *5*

503 *mf dim.* *p*

508 *cresc.* *mf* *p* 77 *Più lento*

Puccini – Tosca

9 Andante lento Cavaradossi **rall.**
 Io la-scio al mon - do u-na per-so - na ca - ra.

149

4 Soli (Cl.b., Fg.)

p dolce sostenuto e legato

154

pp legato

ppp

ppp

ppp

ppp

un sol

un sol

un sol

un sol

158

motto

p dolce e legato

rit.

p

163

10

p

p

p

p

f

f

f

f

Puccini – Tosc

Meno

168

p

172

allarg.

cresc. ed allarg.

175

f

pp

rit.

accel.

178

rall.

rall.

11

The image displays a page of a musical score for Puccini's opera 'Tosca'. The score is written for piano and features four systems of music. The first system, starting at measure 168, is marked 'Meno' and includes a piano (*p*) dynamic. The second system, starting at measure 172, includes markings for 'allarg.' (allargando) and 'cresc. ed allarg.' (crescendo and allargando). The third system, starting at measure 175, includes markings for 'rit.' (ritardando) and 'accel.' (accelerando), along with dynamics *f* (forte) and *pp* (pianissimo). The fourth system, starting at measure 178, includes markings for 'rall.' (rallentando) and a boxed number '11'. The score is written in G major (one sharp) and 3/4 time. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Rossini – William Tell ouverture

2

Guillaume Tell William Tell Overture

Violoncell.

Gioacchino Rossini

Andante. (♩=54)

1. Violoncell solo. *espress.*

2. Violoncell solo.

3. Violoncell solo. (Viola I.)

4. Violoncell solo. (Viola II.)

5. Violoncell solo.

7.

Vel. 5.

Vel. 5.

Rossini – *William Tell* ouverture forts.

Rossini — William Tell Overture

Violoncell.

3

16/

dolce

p

p

p

p

22/

pp

pp

pp

pp

pp

pp

29/

p

pp

pp

pp

pp

Rossini – *William Tell* ouverture forts.

Rossini — William Tell Overture
Violoncell.

4

36/

espr.

Vel. 4.

Vel. 3.

The musical score for 'The Rose Tree' is presented in a five-staff format. The top staff features a treble clef and a key signature of one sharp (F#). It begins with a melodic line in the first measure, followed by a series of rests and then a more active line in the final measure, marked with 'espr.' (espressivo). The second staff, marked 'Vel. 4.', contains a melodic line that starts in the second measure and continues through the fourth measure. The third staff, marked 'Vel. 3.', contains a melodic line that starts in the second measure and continues through the fourth measure. The fourth and fifth staves contain a continuous melodic line starting from the second measure and continuing through the end of the piece. The score is written in a style typical of early 20th-century musical notation, with clear staff lines and distinct note heads.

44

Allegro. (♩ = 108)

unis. 19

pp

unis. 19

pp

unis. 19

pp

unis. 19

pp

Fl.

68

Viol. II.

Viol. I.

Clar.

This musical score is for measures 68 through 72. It features three staves: Violin II (Viol. II.) in the bass clef, Violin I (Viol. I.) in the treble clef, and Clarinet (Clar.) in the bass clef. The key signature is one sharp (F#). The Violin II part has a melodic line with some slurs. The Violin I part has a more active, rhythmic line. The Clarinet part has a melodic line with some slurs. The measures are numbered 68, 69, 70, 71, and 72.

78 **B** 1 2 3 4 5 6 7 8 9 10 11

pp *cresc.*

89 **12** **13** **14** **C**

f - - - *ff*

96

Sjostakovitsj – Symfoni nr. 15

II

Adagio

13 Sz-be, Sz-ni 3

Solo

f *espe.*

53

54

55

dim.

56

15

Sjostakovitsj – Symfoni nr. 15 forts.

Se-be, Se-ni 3

Solo

57

f espr.

58

p

59

16

60 V-cello solo

61

3 V-cello solo

p

62

tz

Solo

Altz

pizz.

p

R. Strauss – Don Quijote

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. Solo. *(hervortretend)*

grazioso

mf dim. p mf dim. pp

(Sancho Panza.)
Maggiore.

Bass Clar.

Var. I.
Gemächlich. Solo (mit breitem Strich.)

poco rit.

mf

grazioso

dim. p cresc. f

R. Strauss – *Don Quijote* forts.

The musical score consists of several systems of staves. The first system includes measures 18 and 19, with dynamics *ff* and *p*. The second system includes measures 20 and 21, with dynamics *f* and *ff*. The third system includes measures 46 and 47, with dynamics *ff* and *dim.*. The fourth system includes measures 48 and 49, with dynamics *p* and *pp*. The score includes various musical notations such as notes, rests, and fingerings. Performance instructions include *sempre ff*, *lebhaft*, *dim.*, *Frei declamierend, sentimental im Vortrag.*, and *Sehr langsam.*

18 *ff*

p

f *cresc.* *ff*

20 *ff* *dim.*

46 *etwas ruhiger* *ff* *lebhaft* *dim.*

Var. V. *Sehr langsam.* *p* *Frei declamierend, sentimental im Vortrag.* *pp*

48 *dim.* *p* *pp*

DON JUAN

Violoncello

Tone Poem after Nicolaus Lenau

Richard Strauss, Op. 20
Edited by Clinton F. Nieweg
and Nancy Bradburd

Allegro, molto con brio

Edited by Carlton F. Newey and Nancy Bradburd

poco calando

Tempo, vivo

p senza espr.

calando

Tempo vivo

poco stringendo

a tempo molto vivace

a tempo molto vivace

pizz.

pizz.

Viol. II.

pizz.

Tsjajkovskij – Pianokonsert

Andantino semplice
con sord.
pizz.

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 *riten. a tempo*

17 18 19 20 21 22 23 24

25 26 27 28 29 30 31 32

33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

p molto espresa.

Tutti

Verdi – Requiem

3. Offertorio

Andante mosso $\text{♩} = 66\sqrt{}$

1 2 3 4 5 6 7 8

9 10 11 12 13 14 15 16 *cantabile dolce* *ppp*

17 18 19 20 21 22 23 24 *un poco marcato* *più marcato*

25 26 27 28 29 30 31 32 *f* *dim.* *ppp* *cantabile*

33 34 35 36 37 38 39 40

41 42 43 44 45 46 47 48

TRIO

Allegro **CELLO** **FRANZ SCHUBERT**

10 20 30 40 50 60 70

pp *p* *f* *pp* *p* *f* *cresc.* *fp*

CELLO

80 *f* *p* *cresc.*

90 *cre - scen - do*

100 *de - cre - scen - do* *p* *pp* *dim.*

110 *(p)*

120

130 *p*

140 *f* *p* *tr* *V* *b.* *V*

150 *p*

160 *p* *f* *p*

170 *f* *p* *f* *p*

180 *pp* *cresc.*

190 *fp* *f* *pp* *fp*

200