

Serenade for Strings, Op. 48

Violoncello

Peter Ilyich Tchaikovsky

I. Pezzo in forma di Sonatina

Andante non troppo

f *sempre marcatisimo* *ff* *marcatisimo* *ff* *f* *mf* *p dim.* *pp*

A *Allegro moderato* *f* *cresc.* *ff*

B *p* *cresc. al.*

C *ff* *ff* *f*

Violoncello

86 *fff* **D** *pizz.* *p*

93 *p* *arco* *pp*

100 *pp* **E** *p*

108 *più f* *p* *più f*

114 *cresc.* *mf* *f* *pizz.*

121 *arco* **F** *pizz.* *arco* *ff*

128 *ff* *sempre ff*

135 *div.* **G** *ff p* *ff* *p cresc. poco a poco*

141 *unis.*

146 *ff*

154 **H**

163 *cresc.* *ff*

172 *p* *cresc. al*

176 *ff*

Midsummer Night's Dream

Ein Sommernachtstraum Op.61, MWV M13

Written 1842. First perf. 14. October 1843 in Neuen Palais Potsdam (near Berlin)

Felix Mendelssohn Conductor

Felix Mendelssohn-Bartholdy

(1809-1847)

70 **C** N° 1: Scherzo. Allegro vivace

Musical staff 70-77: Bass clef, 3/8 time signature. Starts with a *pp* dynamic marking. The music features a rhythmic pattern of eighth notes and quarter notes with various articulations.

78

Musical staff 78-84: Continuation of the bass line. Includes a *(pp)* dynamic marking and a crescendo hairpin.

85

Musical staff 85-90: Continuation of the bass line. Includes a *p* dynamic marking and a crescendo hairpin.

91

Musical staff 91-100: Includes a **D** chord box, a triplet of eighth notes, and an **F** chord box. Dynamics include *p* and *cresc.*

101

Musical staff 101-110: Continuation of the bass line. Dynamics include *f*, *cresc.*, and *ff*.

111

Musical staff 111-118: Includes a **N** chord box and a triplet of eighth notes. Dynamics include *sf* and *p*.

119

Musical staff 119-124: Continuation of the bass line. Includes a *p* dynamic marking and a crescendo hairpin.

125

Musical staff 125-130: Continuation of the bass line. Includes a *p* dynamic marking and a crescendo hairpin.

131

Musical staff 131-135: Continuation of the bass line. Includes a *(p)* dynamic marking and a *cresc.* hairpin.

136

Musical staff 136-140: Continuation of the bass line. Includes *sf* and *f* dynamic markings. Ends with a **O** chord box and a triplet of eighth notes.

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

49

f sub. p

f

p

+ vla.

p dolce

53

f (sub)

p cresc.

f

p

98

p dolce

102

pp (sub.)

106

114

arco + kb.

pizz. dont play this note

f

117

120

180

pp

pp

181

cresc.

ff

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

Red= Pencil marking
in Brahms's own score

Johannes Brahms
(1833-1897)

Adagio non troppo

poco f espressivo

hairpins in Bassoon,
Horn & Doublebass

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

p

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

poco f

p

dim.

A

23

dim.

p

p cresc.

f

dim.

p

3 3

12
8

C

f

poco f

cresc.

f

poco f

cresc.

f

f

99

101

sf

sf

p

n

p