

**Oslo
Filharmonien**

+

**Co-principal Cello
Orchestral excerpts**

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Part 1

Solo excerpts

1: Beethoven

Creatures of Prometheus, Ballet



Andante quasi Allegretto.

Orch. B. 18/10

2: Brahms:

Piano concerto no.2, 3. mvt.

A:

Andante (M. M. ♩ = 84)

Tutti

Violoncell I Solo

Violoncell II III

mp espress.

div. p

p pizz.

f

mf arco

mp

p

Vcell. I Solo

Vcell. II

Vcell. III

p

cresc.

cresc.

cresc.

p

p

p

Solo

mf

pizz.

p

dolce

arco

mf

p

dolce

p

dolce

B:

Tempo I

[D]

Vcell. I Solo
Tutti

p dolce
p div.
pizz.

70

Vcell. II. III

f *p*
mf arco

75

p
dolce
Solo
pizz.

79

Tutti

cresc.
mf
cresc.
mf arco

[E]

83

p
p
pizz.
dolce

88

Solo

cresc.
f
rit.
dim.
rit.
mf
p dim.

Più Adagio

93

pp
-pizz.
arco
ad lib.
pizz.
arco
pp

3 Shostakovich

Symphony no.15, 2. mvt.

II

52

Adagio ♩ = 108

Tr. I, II



10

1

53

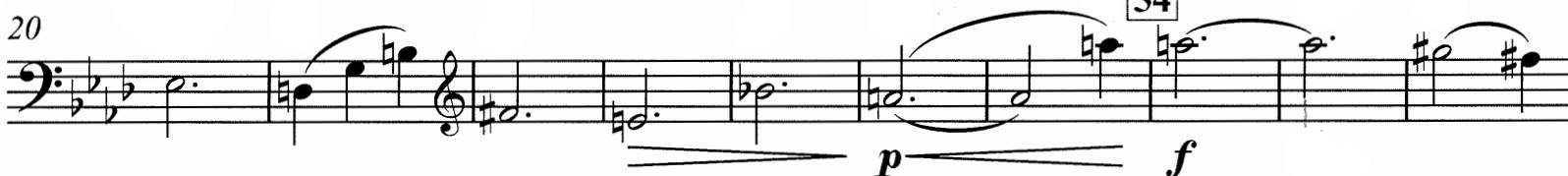
I. solo



f espr.

20

54



30

dim.

p



39

55

(I. solo)



p espr.

48

1 (I. solo)

56

10



65

Cor. I, III

Tr. I, II

(I. solo)

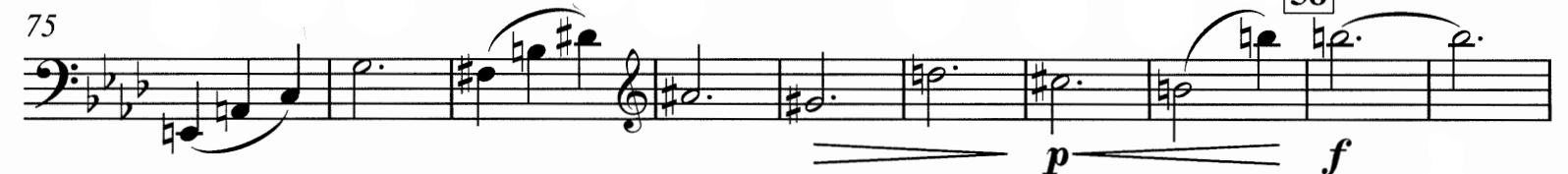
57



f espr.

75

58



85

1



mf

mf dim.

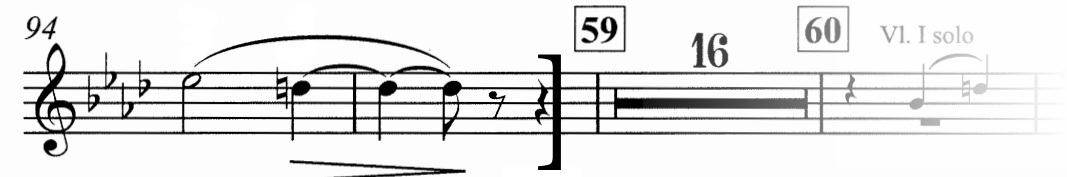
94

59

16

60

VI. I solo



4: Strauss: Don Quixote

A:

Don Quixote, der Ritter von der traurigen Gestalt.

Mässig. Solo. *(hervortretend)*

grazioso

13 *v*

mf dim. p mf dim. pp

B:

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

poco rit.

mf

dim.

grazioso

p

cresc.

f

ff

p

f

cresc.

ff

ff

20

fff

C: this excerpt will be performed with piano accompaniment

Var. V.
Solo. Sehr langsam.

p *Frei declamierend, sentimental im Vortrag.*

48 *f* *p* *pp* *f* *pp* *dim.*

mf *p* *f*

49 *cresc. e accelerando* *molto*

Erstes Zeitmass. 50 *Schnell.*

rit. e dim. pp sehnsüchtig *quasi Cadenza ff molto appassionato*

molto rit. *wiedererstes Zeitmass.*

51 *cresc.*

pp *f* *p* *cresc.*

52 Var. VI. *schnell*

dim. *pp* Oboe I.

D: this excerpt will be performed with piano accompaniment

Finale. (sehr ruhig)
espr.

76 *p*

cresc. *f*

sfz

77 *sfz*

agitato *etwas drängend* *ff*

zurückhaltend *sehr ruhig* *p* *molto espr.*

78

79

80

immer ruhiger werden

81

82 *allmählich immer mehr*

abnehmend *dim.* *pp*

II

IV

V

5 Suppé Morning, Noon and Night in Vienna, Overture

1 Andante amoroso SUPPÉ

dolce con molto espressione

con passione *cresc.*

about 8 bars of Tutti

dolce

poco rall. *pp*

Tutti excerpts

Music for strings, Percussion and Celesta

12

senza sord.

mf **3** *f*

350

360

dim, *p*

370 *allarg.* *cresc. molto* *- - - sf* *al tempo* *f*

380

390

7 Beethoven

Symphony no.8, 3. mvt.

Play repeat
Soli

45 *p* 3 3 *cresc.*

50 *p* 1. 2.

54 *cresc.*

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

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

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

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

8 Brahms

Symphony no.2, 2. mvt.

Adagio non troppo

poco f espressivo

5 *p*

10 *poco f* *dim.*

15 *p* *dim.* *p*

9 Brahms

Symphony no.4, 4. mvt.

30

41 **B** *f* *cresc.*

47 *mf* *cresc.* 3 3 3 3 3 3

53 3 3 3 3 3 3 *f* *f* *più f*

57 **C** *cresc.*

62 *ff* *f* *sf*

68 *sf* *fp* *dim.* *f* 6 3 3

75 6 *fp dim.* *p* **DV**

10 Bruckner

Symphony no.7, 1. mvt.

Allegro moderato

2 *lang gezogen*

mf

8

10

poco a poco cresc.

13

gezogen

18

20

dim.

1

11 Grieg Anitra's Dance

A:

Measures 9-17 of section A. The score is in 3/4 time. Measures 9-11 show a piano (p) melody in the right hand with a bass line in the left hand. Dynamics include *cresc.* and *dim.*. Measure 12 introduces a new melody in the right hand marked *arco* and *pp*. Measures 13-17 continue this melody with a bass line. Measure 17 ends with a first ending bracket.

B:

Measures 63-78 of section B. The score is in 3/4 time. Measures 63-70 show a piano (p) melody in the right hand with a bass line in the left hand. Dynamics include *dim.* and *p*. Measures 71-78 continue this melody with a bass line. Measure 78 ends with a first ending bracket.

C

Measures 78-85 of section C. The score is in 3/4 time. Measures 78-85 show a piano (p) melody in the right hand with a bass line in the left hand. Dynamics include *pp*, *dim.*, and *f*. Measure 85 ends with a first ending bracket.

I. *sempre p*
 II. *f sf*
pp
pp
cresc. *poco a poco cresc.*
A *ff sf* *sf sf* *sf* *sf*

This page of musical notation consists of six systems of staves. The first system has two staves, with the first staff marked 'I.' and 'sempre p', and the second staff marked 'II.' and 'f sf'. The second system has two staves, both marked 'pp'. The third system has two staves. The fourth system has two staves, with a 13/8 time signature change. The fifth system has two staves, with 'cresc.' and 'poco a poco cresc.' markings. The sixth system has two staves, with a section marked 'A' and 'ff sf' markings.