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CELLO

Orquesta Sinfónica de Madrid

Número 70

LAS BODAS DE FIGARO / OVERTURA /

MOZART



Orchester-Bibliothek

Ouverturen.

Nummer und Orchesterstimme je 30 Pf.

1460. Halévy, Ouverture zu »Die Jüdin«.
1063. Händel, Ouverture zu »Agrippina«.
1057. Hérold, Ouverture zu »Zampa«.
183. Hiller, Op. 32. Konzert-Ouverture Dm.
1080. — Ouverture Ein Traum in der Christnacht.
1529. v. Holstein, Op. 30. Vorspiel zu »Der Erbe von Morley« mit Schluss von H. von Dameck.
184. — Ouverture zu »Der Hadeschacht«.
185. Huber, Op. 50. Eine Lustspiel-Ouverture.
1081. Joachim, Op. 4. Ouverture zu »Hamlet«.
1053. Kleinmichel, Op. 25. Phantasie-Ouverture.
1288/89. Klengel, Op. 36. Konzert-Ouverture.
1056. Kreutzer, Ouverture zu »Das Nachtlager in Granada«.
1066. Leo, Sinfonia del Oratorio »Sant' Elena al Calvario«.
1377. Lortzing, Ouverture zu »Die beiden Schützen«.
186. — Ouverture zu »Czar und Zimmermann«.
1075. — Ouverture zu »Die Opernprobe«.
1379. — Ouverture zu »Undine«.
1380. — Ouverture zu »Der Waffenschmied«.
1378. — Ouverture zu »Der Wildschütz«.
1352. Maillart, Ouverture zu »Das Glöckchen des Eremiten«.
1459. Marschner, Op. 42. Ouverture zu »Der Vampyr«.
1532. — Op. 80. Ouverture zu »Hans Heiling«.
187. Méhul, Ouverture zu »Die beiden Blinden (Les deux Aveugles)«.
188. — Ouverture zu »Die Jagd Heinrichs IV. (La Chasse du jeune Henri)«.
189. — Ouverture zu »Joseph«.
190. Mendelssohn, Op. 10. Ouverture zu »Die Hochzeit des Camacho«.
191. Mendelssohn, Op. 21. Ouverture zu »Sommer-
nachtstraum«.
192. — Op. 26. Ouverture z. d. »Hebriden (Fingals-
höhle)«.
193. — Op. 27. Ouverture »Meeresstille u. glück-
liche Fahrt«.
194. — Op. 32. Ouverture zum »Märchen von der
schönen Melusine«.
195. — Op. 36. Ouverture zu »Paulus«.
196. — Op. 74. Ouverture zu »Athalia«.
197. — Op. 89. Ouverture zur »Heimkehr aus der
Fremde«.
198. — Op. 95. Ouverture zu »Ruy Blas«.
199. — Op. 101. Trompeten-Ouverture.
1454. Meyerbeer, Ouverture zu »Die Afrikanerin«.
200. — Ouverture zu »Die Hugenotten«.
1455. — Ouverture zu »Der Prophet«.
1456. — Ouverture und Bacchanale aus »Robert der Teufel«.
1520. Mozart, Ouverture zu »Bastien und Bastienne.
[Werk 50.] Ausgabe für den Konzertgebrauch.
201. — Ouverture zu »Cosi fan tutte«. [588.]
202. — Ouverture zu »Don Juan«. [527.]
203. — Ouverture zu »Die Entführung aus dem
Serail«. [384.]
204. — Ouverture zu »Die Hochzeit des Figaro«.
[492.]
205. — Ouverture zu »Idomeneo«. [366.]
206. — Ouverture zu »Idomeneo«. Mit Schluss von
C. Reinecke. [366.]
207. — Ouverture zu »Der Schauspieldirektor«. [486.]
208. — Ouverture zu »Titus«. [621.]
209. — Ouverture zu »Die Zauberflöte«. [620.]

Eigentum der Verleger für alle Länder.

Breitkopf & Härtel,

Leipzig, Brüssel, London, New York.

Ouverture zur Oper „Die Hochzeit des Figaro“.

(Werk 492.)

Violoncello.

W. A. Mozart.

Presto.

The musical score for the Violoncello part is written in bass clef, 2/4 time, and D major. It begins with a *pp* dynamic and a *Presto* tempo. The score is divided into several systems, each containing one or two staves. The first system starts with a *pp* dynamic and includes measures 1 through 7. The second system includes measures 8 through 9, followed by measures 1 through 6 with a *ff* dynamic. The third system includes measures 7 through 9, followed by measures 1 through 6 with a *ff* dynamic. The fourth system includes measures 7 through 9, followed by measures 1 through 6 with a *f p* dynamic. The fifth system includes measures 1 through 7, followed by a section marked 'A' and measure 7 with a *p* dynamic. The sixth system includes measures 6 through 7, followed by measures 1 through 6 with a *f* dynamic. The seventh system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The eighth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The ninth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The tenth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The eleventh system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The twelfth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The thirteenth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The fourteenth system includes measures 1 through 5, followed by measures 1 through 6 with a *f* dynamic. The score concludes with a *f* dynamic and a *C* section.

Orch. B. 204.

Violoncello.

The musical score for Violoncello consists of 12 staves. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *pp* (pianissimo)
- Staff 2: Fingerings 1-9, *ff* (fortissimo)
- Staff 3: *p* (piano)
- Staff 4: Fingerings 1-6
- Staff 5: Chord **D**, dynamics *p*, *p*, *f*, *f*, *f*, *f*
- Staff 6: Fingerings 2-4, *p*
- Staff 7: Chord **E**, dynamics *p*, *espr.* (espressivo), *pp*
- Staff 8: Fingerings 1-5, 1-5
- Staff 9: Fingerings 1-8, *pp*
- Staff 10: Fingerings 9-12, 1-4, **F**, *cresc.* (crescendo), *f*
- Staff 11: *mf* (mezzo-forte), *tr* (trill), *f*
- Staff 12: *mf*, *tr*, *f*, *mf*, *tr*, *f*
- Staff 13: Fingerings 1-6