Andante con moto. \( \frac{9}{8} \)

Violoncello and Basso.  

2nd Mvt. 

DE HEBHVEN
Don't get sharp
Intense, consistent vibrato

Violoncell

2nd MVT.

Adagio non troppo

Poco f espri.

Dim.

P cresc.

L'istesso tempo, ma grazioso

Pizz.

Arco

Dim.

PP -> cresc.

F

P

P espri.

P cresc.

F

有意的平滑

F
DON JUAN.

Violoncello.

LH' Allegro molto con brio

Verdi, Offertorio, opening

This is a great moment for the cello and it is often asked to be mpletely comfortable with it. The good news is that you don't need to have the whole part in your library... at the first page of the Offertorio is enough.

As we ascend to the high “E flat” must be clean and without des. The piano marking must be observed, and the clarity of the sound should also be light and airy. This type of bow control excerpt in that the bow should move smoothly and evenly. Portato should be avoided. Would think of the crescendo as an expressive marking rather than a dynamic since it is not LOUD that is needed much as a feeling of arrival.

Let’s see what the points of interest are. The passage is preceded by a couple of pages of almost all the remaining runs. You can see the end of some of those runs the top of the page. I recommend finding a copy of the complete part if this appears on an audition list... but it is not often included. In any case, the passage from [E] to [F] is the one to learn well, and it responds to practice.

We work for velocity. There are a number of replacement fingerings, where the note just played by the finger in the last group of three must now be played by the fourth finger in the next group of three... and it sound exactly the same both times. There are also awkward moments where some flapping or hopping will be required. For example, in the sixth bar before you find it easiest to square my left hand and move up “A” and “D” strings to play the second half of the above fourth position, and in the last three bars be things get pretty gnarly. This is especially true when the conductor moves forward into the Molto vivace at [Janos Starker’s recording “The Road to Cello Playi] shows how even the most simple, basic cadences can like music when given a direction and sweep by a of the instrument. The reverse is also true: a dramatic piece of music like Wagner’s Overture to Tannhauser sound like an etude if it is played only for the note.

So, while you are learning the notes in this excerpt to keep a sense of direction in mind. It will help or the passage musically, and it should also help tech One signpost is the fortissimo marking in the ninth the passage. This is a good place to renew your dy and it is a good first destination in the passage. In the triplet passage each measure is a sweep up to the the first three notes followed by three groups of th cascade down. The triplet passage also starts with that repeat... the first four bars are repeated in the four, then two bars lead to the first break in our argio/cascade figure. Two more bars lead to the “go-luck” bars at the end of the passage and we are do