

Konzert

für Violoncello und Orchester
(transkription für Violoncello und Streichorchester)

Josef Haydn
(1732-1809)

Allegro moderato

Violoncello-solo *p*

Violino I *p*

Violino II *p*

Viola I + II *p*

Violoncello / Basso *p*

6

Vc.-solo

VI. I *f* *p* *fz* *fz* *fz* *fz* *fz* *f*

VI. II *f* *p* *fz* *fz* *fz* *fz* *fz* *f*

Vla. *f* *p* *f* *fz*

Vc. / B. *f* (con Basso) *p* *f* *fz*

11

Vc.-solo *p*

VI. I *p* *fz* *p*

VI. II *f* *fz* *p*

Vla. *p*

Vc. / B. *p*

15

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

cresc.

cresc.

cresc.

cresc.

19

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

f

f

f

f

p

p

f

f

f

f

22

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p

tr

p

p

p

p

25

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

f

f

f

f

29

Vc.-solo *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. / B. *p*

34

Vc.-solo *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. / B. *p*

37

Vc.-solo *f*

VI. I *f*

VI. II *f*

Vla. *f*

Vc. / B. *f*

40

Vc.-solo *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. / B. *p*

43

Vc.-solo *p*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. / B. *p*

46

Vc.-solo *tr*

VI. I

VI. II

Vla.

Vc. / B.

f

50

Vc.-solo *Sul Corda G*

VI. I

VI. II

Vla.

Vc. / B.

f

p

54

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p

58

Vc.-solo *tr*

VI. I

VI. II

Vla.

Vc. / B.

Q

6

possibly c sharp but unlikely

61

Vc.-solo *Q*

VI. I

VI. II

Vla.

Vc. / B.

64

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p *div.*

67

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p

70

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p

74

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p *tr*

77

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

p *f* *Tutti*

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

86

p

p

p

p

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

90

f

f

f

f

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

94

p

p

p

p

6

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

99

f

f

f

f

p

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

6

p

102

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

106

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

109

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

112

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

115

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

118

This page of a musical score contains measures 118 through 134. The score is arranged in systems, with each system containing staves for Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello/Double Bass (Vc. / B.), and Solo Violin (Vc.-solo). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as trills (tr), dynamics (f, p), and articulation marks. Measure numbers 122, 126, and 130 are indicated at the beginning of their respective systems. A section number '6' is placed below the Solo Violin staff in measure 134.

139

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

143

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

147

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

150

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

154

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

159

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

163

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

166

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

170

Vc.-solo

VI. I

VI. II

Vla.

Vc. / B.

174

Vc.-solo

Flautino

VI. I

VI. II

Vla.

Vc. / B.

178 *0* *tr* *Tutti* 11

Vc.-solo
VI. I
VI. II
Vla.
Vc. / B.

182

Vc.-solo
VI. I
VI. II
Vla.
Vc. / B.

185

Vc.-solo
VI. I
VI. II
Vla.
Vc. / B.

Violoncello-solo

Konzert

für Violoncello und Orchester

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Herausgegeben von Orfeo Mandozzi

Wien, am 10.3.2014

Josef Haydn

(1732-1809)

Allegro moderato

1
p **6**

13
p **3**

19
f *p*

24
f

28
p **6**

32

34 *vi.*

37

38

41



43



45



50

Sul Corda G



54



57



59



61



possibly c sharp
but unlikely

63



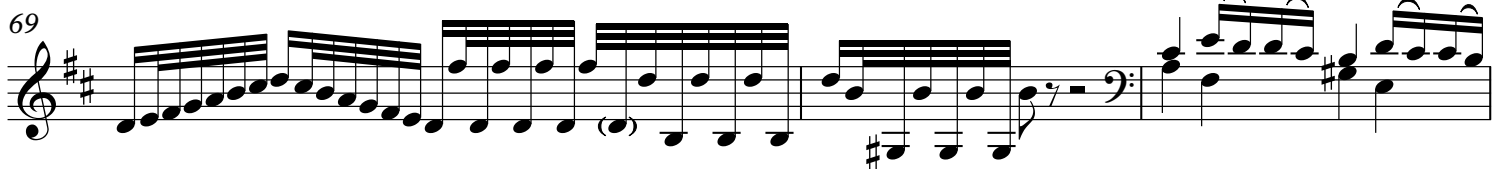
65



67



69



72

75

77

11

91

6

95

98

6

101

103

tr

107

6

109

6

111

3

114

116

119

121

123

125

129

139

141

144

147

149

151

tr

f

7

6

6

tr

Sul D

Detailed description: This page of a cello solo score contains measures 116 through 151. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The score is presented in a grand staff format, with the right-hand part (treble clef) and left-hand part (bass clef) on separate staves. The right-hand part features complex rhythmic patterns, including sixteenth-note runs and triplets, often with trills (tr) and slurs. The left-hand part provides a steady accompaniment with eighth-note patterns and occasional sixteenth-note runs. Measure 129 includes a '7' above the staff, and measure 144 includes a '6' above the staff. Measure 151 includes the instruction 'Sul D' below the staff. Dynamics include a forte (*f*) marking in measure 125. The page number '4' is in the top left, and the instrument name 'Violoncello-solo' is at the top center.

155

Musical staff 155: Bass clef, key signature of two sharps (F# and C#). The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

159

Musical staff 159: Treble clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring a triplet of sixteenth notes.

162

Musical staff 162: Treble clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring several triplet markings.

164

Musical staff 164: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring two triplet markings.

166

Musical staff 166: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, ending with a whole note chord.

169

Musical staff 169: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, including a triplet of sixteenth notes.

172

Musical staff 172: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring a triplet of sixteenth notes.

175

Musical staff 175: Treble clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring a triplet of sixteenth notes. The word "Flautino" is written below the staff.

178

Musical staff 178: Treble clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, featuring a triplet of sixteenth notes. The word "Tutti" is written above the staff.

182

Musical staff 182: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, ending with a dynamic marking of *p*.

185

Musical staff 185: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, ending with a dynamic marking of *f*.

187

Musical staff 187: Bass clef, key signature of two sharps. The staff contains a complex rhythmic pattern with sixteenth notes and rests, ending with a double bar line.

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Allegro moderato

1 *p*

5 *f*

8 *p* *fz* *fz* *fz* *fz* *fz* *f*

11 *p* *fz* *p*

14 *cresc.*

18 *f* *p* *f*

22 *tr* *p*

25 *f*

27 *p* **2**

33



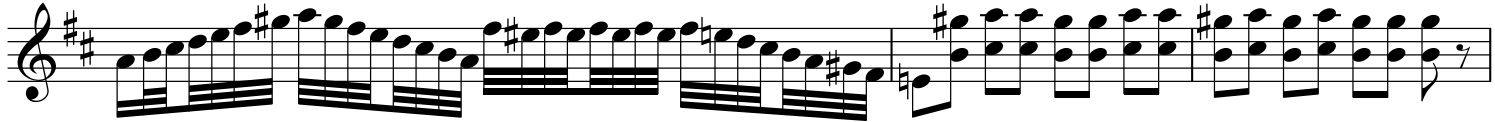
38



42



47



50



54



59



65



70



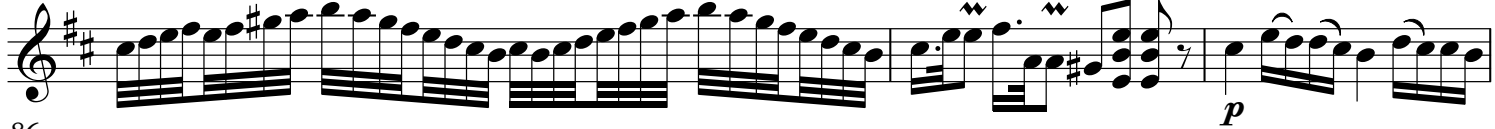
76



80



83



86



89



92

97 *p*

101 *f* *p*

105 *f* *p*

109

113

116

120

124

128

130 *f*

133 *p*

135 *f* *p* 2

Detailed description: This page of a Violino I score contains measures 92 through 135. The music is written in a single staff with a treble clef and a key signature of two sharps (F# and C#). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout: *p* (piano) at measures 97, 101, 105, 133, and 135; *f* (forte) at measures 101, 105, 130, and 135. A fermata is present at the end of measure 135, with a '2' above it, indicating a second ending. The notation includes slurs, ties, and various articulation marks.

140

145 *tr* *f* *6* *p*

149 *f* *p*

154

159

165 *p*

171

177 *f*

182 *f* *tr* *p*

185 *f*

187

Detailed description: This page of a Violino I score contains ten staves of music, numbered 140 to 187. The key signature is one sharp (F#) and the time signature is 3/4. The music features a variety of textures and dynamics. Measures 140-144 show a melodic line with eighth notes and quarter notes. Measures 145-148 are characterized by a fast, sixteenth-note tremolo, marked with a forte (*f*) dynamic and a sixteenth-note triplet (*6*). A trill (*tr*) is indicated above the first measure of this section. Measures 149-153 show a more melodic passage with some rests, marked with forte (*f*) and piano (*p*). Measures 154-158 continue with a melodic line. Measures 159-164 feature a melodic line with some rests, marked with piano (*p*). Measures 165-170 show a melodic line with some rests. Measures 171-176 feature a melodic line with some rests. Measures 177-181 are dominated by a fast, sixteenth-note tremolo, marked with forte (*f*). Measures 182-184 continue with a fast, sixteenth-note tremolo, marked with forte (*f*), and end with a trill (*tr*) marked piano (*p*). Measures 185-186 feature a melodic line with some rests, marked with forte (*f*). Measures 187-191 show a melodic line with some rests.

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Allegro moderato

6 *p*

9 *f* *p*

12 *fz fz fz fz fz f f fz p*

16 *cresc.* *f*

20 *p* *f*

23 *p*

25 *p*

28 *p*

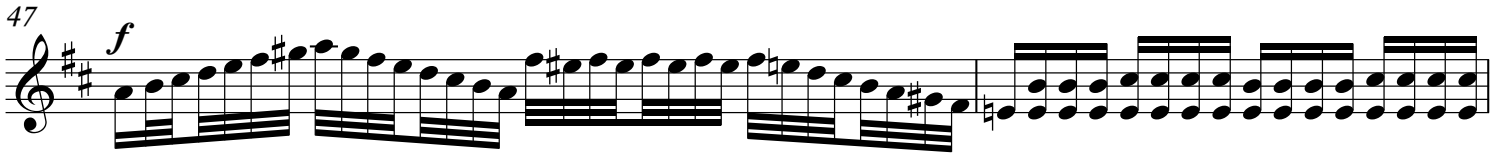
33 *p*

38 *f* *p*

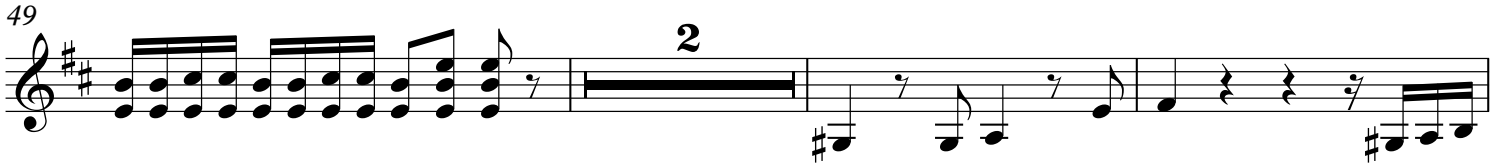
42



47 *f*



49 **2**



54



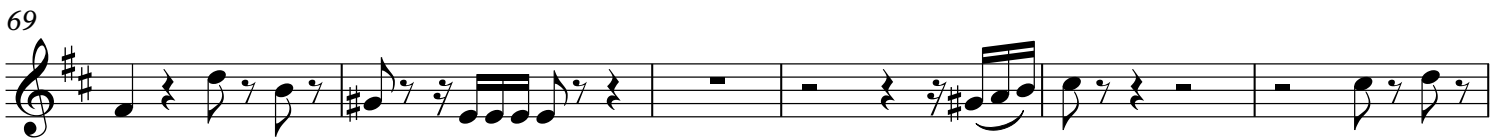
58



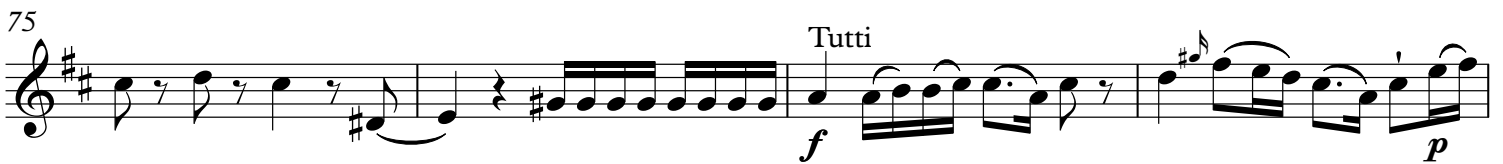
64 *div.*



69



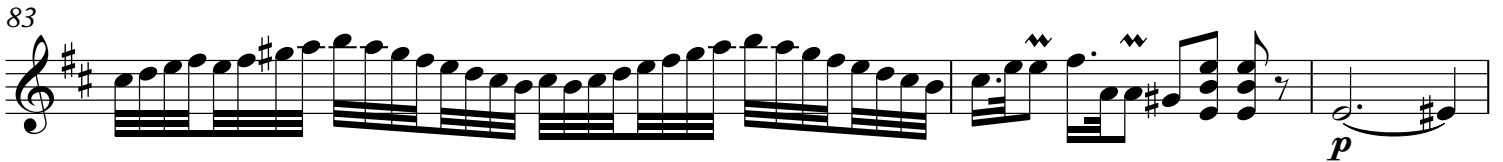
75 *Tutti* *f* *p*



79



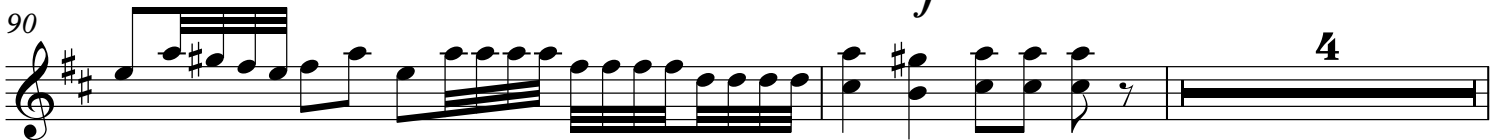
83 *p*



86 *f*



90 **4**



96



101



106



111



114



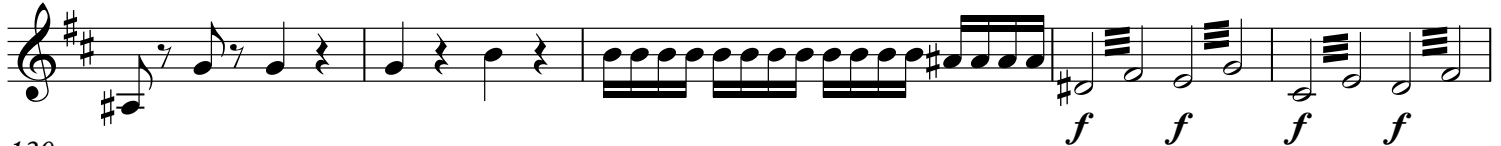
117



121



125



130



134



138



143



147



153



159



165



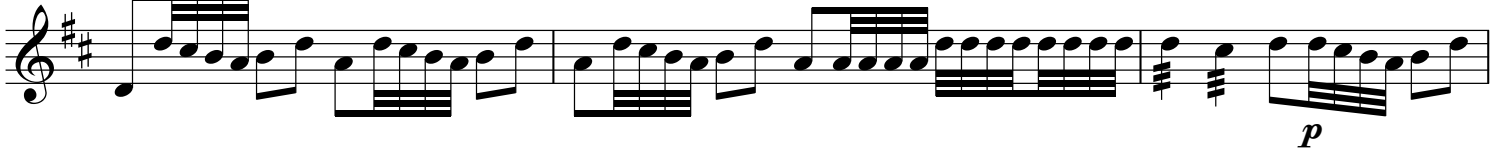
171



177



182



185



187



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(1732-1809)

Allegro moderato

6

11

15

19

22

27

32

37

42

47

50



55



61



67



75



80



84



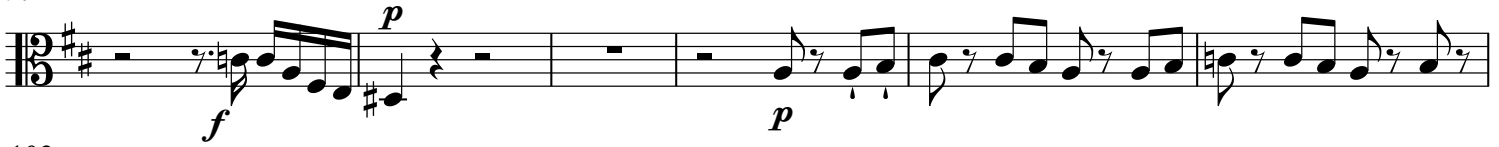
89



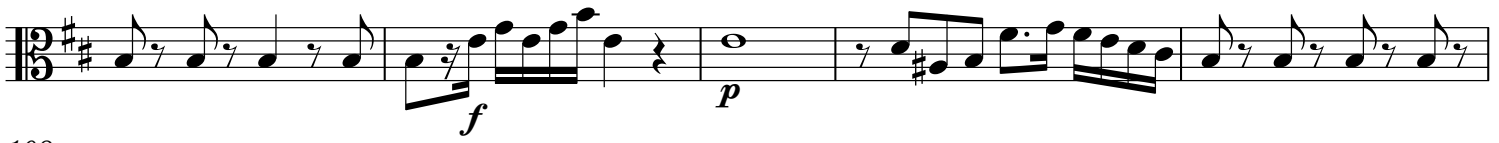
91



97



103



108



112



115



119



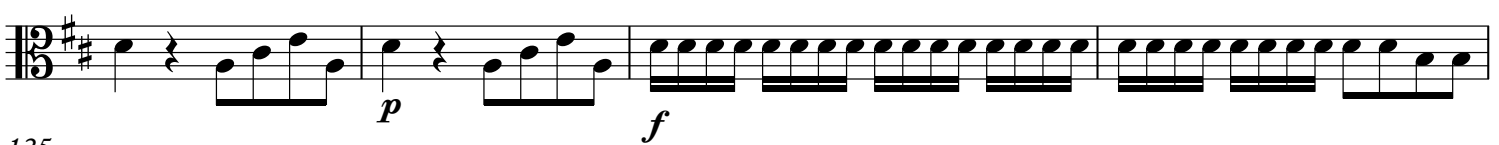
124



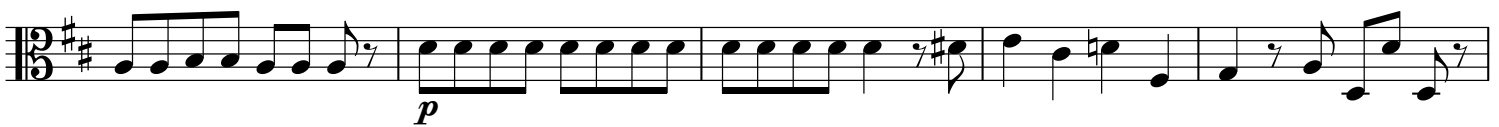
128



131



135



140



145



150

Musical staff 150-153. The staff begins with a whole note G4, followed by a quarter rest, then a quarter note A4 with a sharp sign. This is followed by a quarter rest, a quarter note B4, and a quarter note C5. The staff concludes with a sixteenth-note triplet of D5, E5, and F5. Dynamic markings *f* and *p* are placed below the staff.

154

Musical staff 154-158. The staff starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter rest, a quarter note E5, and a quarter note F5. The staff concludes with a quarter rest, a quarter note G4, and a quarter note A4. Dynamic markings *p*, *f*, and *p* are placed below the staff.

159

Musical staff 159-164. The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *f* and *p* are placed below the staff.

165

Musical staff 165-170. The staff starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *p* and *p* are placed below the staff.

171

Musical staff 171-176. The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *f* and *p* are placed below the staff.

177

Musical staff 177-180. The staff starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *f* and *f* are placed below the staff.

181

Musical staff 181-184. The staff begins with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *f* and *f* are placed below the staff.

185

Musical staff 185-188. The staff starts with a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note C5, and a quarter note D5. The staff continues with a quarter note E5, a quarter note F5, and a quarter note G5. The staff concludes with a quarter note A5, a quarter note B5, and a quarter note C6. Dynamic markings *f*, *f*, and *p* are placed below the staff.

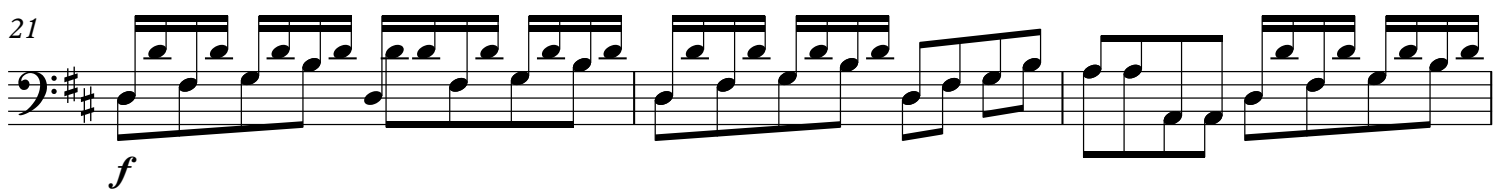
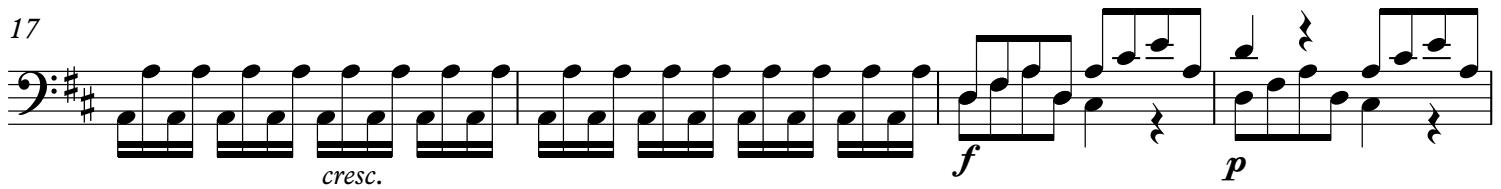
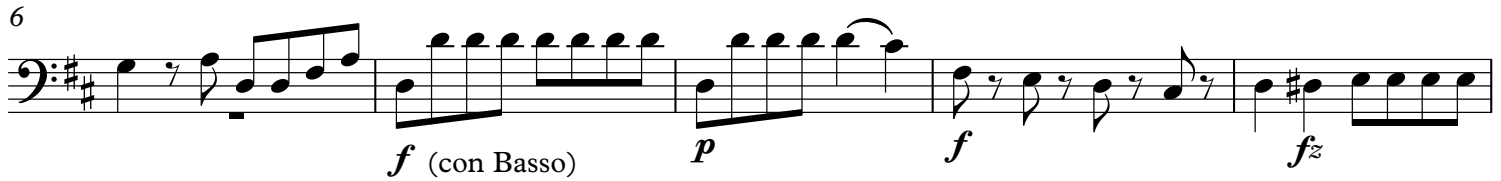
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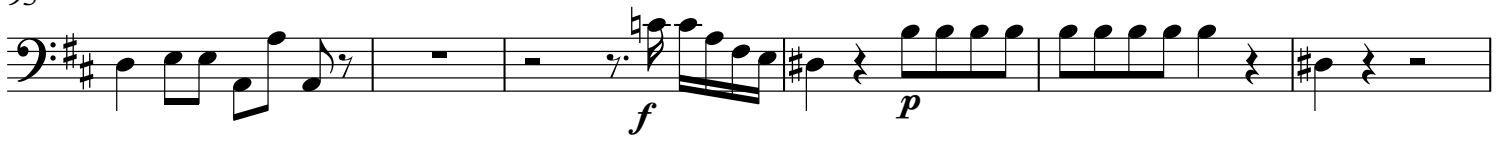
Allegro moderato



90



95



101



107



111



115



119



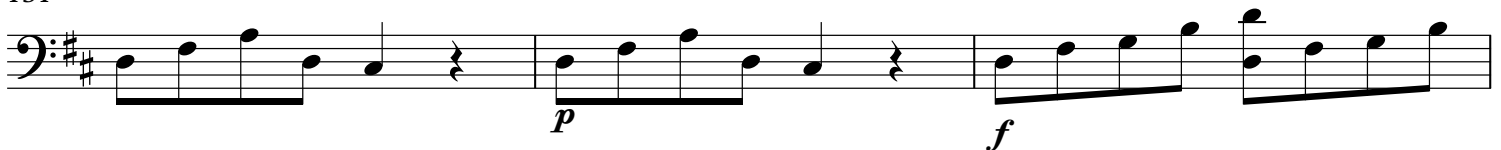
124



128



131



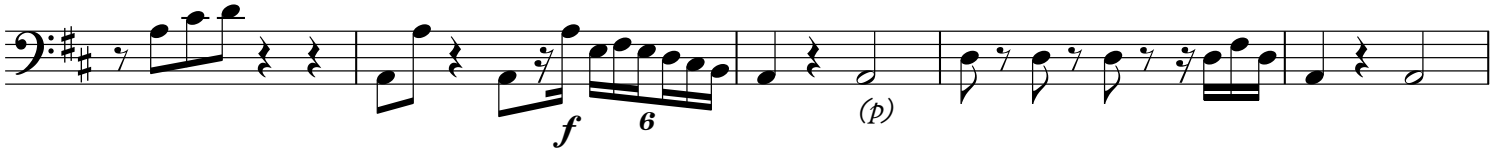
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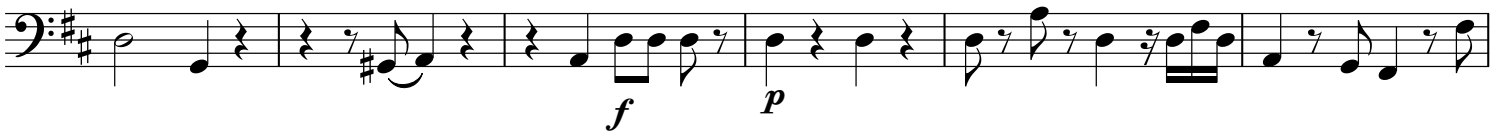
139



145



150



156



161



168



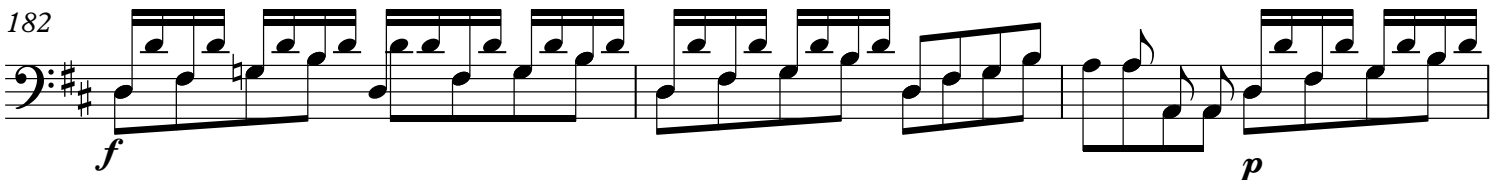
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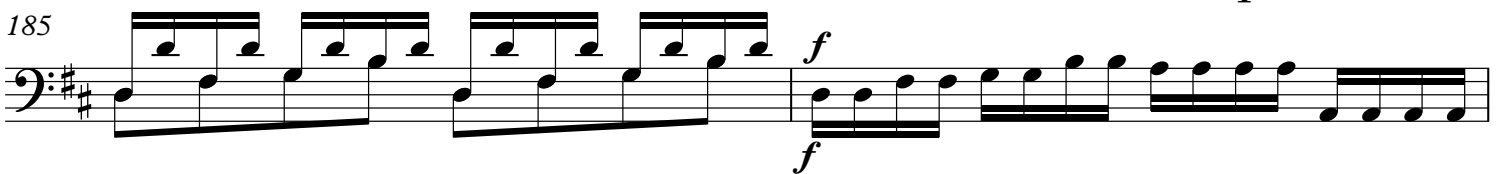
179



182



185



187

