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A Critical Edition**

Sharon Meilstrup  
*Brigham Young University - Provo*

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CONCERTO FOR VIOLONCELLO AND ORCHESTRA, OP. 27  
BY PAUL WRANITZKY: A CRITICAL EDITION

by

Sharon Meilstrup

A thesis submitted to the faculty of

Brigham Young University

in partial fulfillment of the requirements for the degree of

Master of Arts

School of Music

Brigham Young University

December 2009



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BRIGHAM YOUNG UNIVERSITY

GRADUATE COMMITTEE APPROVAL

of a thesis submitted by

Sharon Meilstrup

This thesis has been read by each member of the following graduate committee and by majority vote has been found to be satisfactory.

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Date

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BRIGHAM YOUNG UNIVERSITY

As chair of the candidate's graduate committee, I have read the thesis of Sharon Meilstrup in its final form and have found that (1) its format, citations, and bibliographical style are consistent and acceptable and fulfill university and department style requirements; (2) its illustrative materials including figures, tables, and charts are in place; and (3) the final manuscript is satisfactory to the graduate committee and is ready for submission to the university library.

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## ABSTRACT

### CONCERTO FOR VIOLONCELLO AND ORCHESTRA, OP. 27 BY PAUL WRANITZKY: A CRITICAL EDITION

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School of Music

Master of Arts

The Czech composer Paul Wranitzky (1756–1808) worked primarily in Vienna during the height of musical Classicism. He was well-respected among the higher artistic circles during his day as a composer, violinist, and conductor. His excellence in conducting was recognized by Haydn and Beethoven. His compositions were favored by Empress Marie Therese. Despite his contemporary fame and esteem, his works are relatively unknown today. His works are being revived today, bringing these once-popular compositions back to the public. This thesis presents a critical edition of Wranitzky's cello concerto in C Major, appearing for the first time in a scholarly edition. This will allow for its study and performance, and allow musicologists to determine Wranitzky's influence on Viennese string and orchestral music.



## ACKNOWLEDGEMENTS

I would like to thank my advisor, Harrison Powley, for his assistance and support in preparing this thesis. I would specifically like to thank him for obtaining from Vienna copies of the printed parts of this concerto. I also appreciate the support of my family and other professors throughout all of my education. I would like to thank Johnn Judd for his continually support throughout my work, as well as editing my various drafts. I especially want to thank my father for instilling in me a love of music, as well as my mother for helping me to see the long-term value in practicing for years.



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CONCERTO FOR VIOLONCELLO AND ORCHESTRA, OP. 27  
BY PAUL WRANITZKY: A CRITICAL EDITION

*Introduction*

Paul Wranitzky (1756–1808) was a Czech composer, violinist, and conductor who worked primarily in Vienna. Though relatively unknown today, Wranitzky was famous within the higher musical circles of Vienna in his day. Empress Marie Therese of Austria favored his compositions. Haydn and Beethoven recognized his excellence in conducting. Indeed, even when compared to Haydn's compositions, Wranitzky's works were considered to be of a high-quality nature. Notwithstanding, his music was forgotten shortly after his death, at least in part due to German antagonism toward Austrian composers. Today, however, musicologists are reviving his works, bringing these once-loved compositions back to the public.

This thesis presents a critical edition of Wranitzky's Concerto for Violoncello and Orchestra in C Major, Op. 27. This concerto appears for the first time in a scholarly edition, allowing for its study and performance, and facilitating musicologists' efforts to determine Wranitzky's influence on Viennese string and orchestral music. One modern edition has been made previously, in 1958 in Prague by Český Hudební Fond, but it is out of print and unavailable to the public. This thesis presents an Urtext edition.

*The Composer*

Paul Wranitzky was born on 30 December 1756 in the Moravian town of Nová Říše (today located in southeastern Czech Republic), and unlike many of his musical contemporaries, he did not come from a family of musicians, but rather from a large farming family. His younger brother Antonín was the only other musician in the family. None of his ancestors are known to have had musical inclinations.<sup>1</sup> By contrast, despite his coming from an agricultural family in a rural town, musicians surrounded Wranitzky during his early years. It seems that this area housed an atypical number of talented musicians.

Music was in fact a large part of the culture in Nová Říše. Music of all types was found there, including opera and other secular music, in addition to religious music. The large cultural force in the town was the Premonstratesian monastery. It was at this monastery that Wranitzky attended the lower classes of grammar school.<sup>2</sup> Part of his education included a good foundation in music, including learning to play the violin, viola, piano, and organ.<sup>3</sup> Such musical training eventually led Wranitzky away from studying theology, which was what his family wanted him to study. His brother Antonín likewise left studying law and also became a conductor and composer.<sup>4</sup>

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<sup>1</sup> Marta Vyšínová and Olga Zuckerová, “Pavel Vranický: Quartetti per archi,” *Musica Antiqua Bohemica*, ed. Stanislav Ondracek, vol. 1 (Prague: Editio Supraphon, 1986), xxii.

<sup>2</sup> Jan Racek, *Pavel Vranický: Quartetto d’archi: Si-bemolle maggiore*, *Musica Antiqua Bohemica*, Part 1, trans. Antonín Němec (Prague: Státní Hudební Vydavatelství, 1965), ix.

<sup>3</sup> Vyšínová and Zuckerová, xxii.

<sup>4</sup> *Ibid.*

After his early education in Nová Říše, Wranitzky attended the higher grades in Jihlava (north of Nová Říše), studying poetics and rhetoric at the Jesuit grammar school beginning in 1770. He left Jihlava to finish in Olomouc (located in the eastern part of the Czech Republic), and then in 1776 moved to Vienna to study theology at a seminary. Wranitzky continued his musical studies and was put in charge of the choral singing at the Vienna seminary.<sup>5</sup> While in Vienna, he was in contact with Johann Georg Albrechtsberger (1736–1809), the well-known musical theoretician, who at the time taught several Czech composers, including Leopold Koželuh, Josef Antonín Štěpán, and Jan Vaňhal.<sup>6</sup> Christopher Hogwood and Jan Smaczny note that “by far the largest concentration of Czech composers was in Vienna. Between the early eighteenth century and [1850], twenty-seven Czech composers either visited or made their home in the Austrian capital.”<sup>7</sup> While Wranitzky did not officially study with Albrechtsberger, who is known to have taught Beethoven while Haydn was in London, he did receive some guidance and musical advice from time to time.

Wranitzky studied composition and music theory formally with Josef Martin Kraus (1756–1792). Kraus was the same age as Wranitzky, but as the court conductor in Stockholm, he had more artistic experience. Wranitzky’s change from theology to music probably came from his intensive musical instruction with Kraus.<sup>8</sup> At this same time, during the early 1780s, Wranitzky became very successful in his musical endeavors.

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<sup>5</sup> Ibid.

<sup>6</sup> Jan Racek, ix.

<sup>7</sup> Quoted in Neal Zaslaw, ed., *The Classical Era: From the 1740s to the End of the 18<sup>th</sup> Century* (Hampshire: Macmillan, 1989), 193.

<sup>8</sup> Vyšínová and Zuckerová, xxii.

First, he became the *Musikdirektor* of Count Johann Nepomuk Esterházy of Galantha. Through this employment Wranitzky met Haydn, who was employed by Prince Nikolaus Esterházy at Eisenstadt.<sup>9</sup> Then Wranitzky became orchestra director (*Direktor bei der Violine*) of both Royal opera houses in Vienna—the Burgtheater and the Kärntnertortheater—posts he kept until his death.

Wranitzky published his works continuously during the 1790s, which facilitated regular performances in Viennese musical circles. In 1792 Franz II (1768–1835) commissioned Wranitzky to write a symphony for his coronation as the Holy Roman Emperor. Both the emperor and the empress were musical, and furthermore they enjoyed spending lavishly for their court’s musical events. Marie Therese (1772–1807), the empress, “considered Wranitzky one of her favorite composers, especially of symphonies.”<sup>10</sup> She owned a large collection of Wranitzky’s works, and even kept her own musicians to perform them at her bidding. Her particular affection for his writings raised his reputation among musical Viennese circles.<sup>11</sup> In turn, commissions often came to Wranitzky to write symphonies or other works specifically for royal functions. It is noted that “the products of these commissions represent some of his finest work, and certainly may be held in comparison to the works of Haydn and even Mozart, both of whom were intimate friends.”<sup>12</sup>

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<sup>9</sup> Ibid.

<sup>10</sup> Milan Poštolka and Roger Hickman, “Paul Wranitzky,” in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2<sup>nd</sup> ed., 29 vols. (London: Macmillan, 2001), 27:575.

<sup>11</sup> Robert Bonkowski, “The Symphonist,” The Wranitzky Project, <http://www.wranitzky.com/biography.htm> (accessed June 25, 2009).

<sup>12</sup> Poštolka and Hickman, 27:575.

On 15 February 1793 Wranitzky became the Secretary of the Vienna *Tonkünstler-Societät*, a society that supported widows and orphans of musical artists.<sup>13</sup> Wranitzky's friendship, along with his position in the society, encouraged Haydn to join the society. Haydn had applied earlier to be a member of the society, but had withdrawn his application due to the excessive demands that would be placed on him in order to join. Wranitzky wrote Haydn a letter, apologizing "for the way in which the Society had treated the composer in 1779," as it had required him to "provide [the society] with oratorios, cantatas, and so forth, as they needed them." Wranitzky's letter offered Haydn "a free ticket of admissions for all future concerts of the Society . . . as a small token of [the society's] gratitude."<sup>14</sup> In addition, Wranitzky exempted Haydn from paying dues.<sup>15</sup> Pohl notes that Haydn accepted the diplomatic gesture, after "Herr Wranizky . . . made a fitting speech to Herr Haydn."<sup>16</sup> After Haydn officially joined as a member of the *Tonkünstler-Societät*, he bequeathed his oratorios *Die Sieben letzten Worte unseres Erlösers am Kreuze* (The Last Seven Words), *Die Schöpfung* (The Creation) and *Die Jahreszeiten* (The Seasons) to the society. He allowed the society "to do with them as it chose—but with the note that the first violin must always be played by 'Secretary Vranický'."<sup>17</sup>

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<sup>13</sup> Racek, ix.

<sup>14</sup> H. C. Robbins Landon, *Haydn: Chronicle and Works*, 5 vols. (Bloomington: Indiana University Press, 1980), 4:246.

<sup>15</sup> Vyšínová and Zuckerová, xxiii.

<sup>16</sup> Quoted in Landon, *Haydn*, 5:266–67.

<sup>17</sup> Vyšínová and Zuckerová, xxiii.

Wranitzky also had connections with Mozart, although not quite as personal as his association with Haydn. The two composers were both members of the same Masonic lodge, *Zur neugekrönten Hoffnung* (“Newly Crowned Hope”). After Mozart’s death, Wranitzky assisted Mozart’s widow Constanze in the legal matters regarding the publishing of her husband’s works.<sup>18</sup> He often served as a mediator between Constanze and Johann Anton André, the publisher in Offenbach.

In addition to Haydn and Mozart, Wranitzky had friendly connections with Beethoven. Beethoven, however, recognized Wranitzky more as a conductor than as a composer. A writer for the *Allgemeine musikalische Zeitung* praised Wranitzky’s performances of Haydn’s and Mozart’s operas, stating that they were “much better played than in the other [Italian opera house], a circumstance for which the worthy director, Herr Paul Wranizky, is largely responsible.”<sup>19</sup> Another writer of the *Allgemeine musikalische Zeitung* stated that “Beethoven thought quite rightly that he could entrust the conducting not to Herr Conti [the usual conductor] but to Herr Wranitzky.”<sup>20</sup> In fact, Beethoven requested Wranitzky to conduct the premiere of his First Symphony on 2 April 1800 at the Vienna Court Theatre. Moreover, Beethoven based his Twelve Variations for Piano in A Major on the Theme of a Russian Dance in 1796 from a theme from Wranitzky’s ballet *Das Waldmädchen*.

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<sup>18</sup> Emily Anderson, *The Letters of Mozart and His Family*, 3 vols. (London: Macmillan, 1938), 3:1480.

<sup>19</sup> Landon, *Haydn*, 4:39.

<sup>20</sup> Elliot Forbes, ed., *Thayer’s Life of Beethoven* (Princeton, N.J.: Princeton University Press, 1967), 255.

Wranitzky was well-known among famous musicians in Vienna. In 1803, Carl Maria von Weber visited Wranitzky in Vienna. Carl Czerny wrote about a gathering in Beethoven's home of the Wranitzky brothers, and several other artists.<sup>21</sup> The Swedish musician Johan Fredrik Berwald describes a similar gathering at the home of Johann Moritz, Count von Fries: "Haydn, Beethoven, Weigle, Sussmayer, [and] both the Wranitzkys" were all present, according to Berwald, who noted that all of the guests were "more or less famous men."<sup>22</sup> These instances were not anomalies—but rather evinced Wranitzky's popularity and fame among the higher musical circles in Vienna.

Paul Wranitzky died on 29 September 1808 of a "nervous fever," a term then used for an infection. A month following his death, a festive requiem was given in his memory in the Church of St. Nicholas in the Lesser Town—"Todesfeyer, bei welcher sie (the Praguers) ihn mit einer vortrefflichen großen Trauermusik beim abgehaltenen Seelenamte beehrt haben."<sup>23</sup> Despite this positive gesture, the Leipzig *Allgemeine musikalische Zeitung* (AMZ) published an insulting notice rather than an obituary in November of that year:

Dass Paul Wranitzky, als Konzertmeister bey den kaiserl. Hoftheatern angestellt, verstorben ist, haben andere Blätter schon früher gemeldet. Bekanntlich hatte er die Oper, *Oberon*, und mehrere Sinfonien, Quartetten etc. komponiert, welche alle nicht ohne Beifall blieben, aber auch ein ausgezeichnetes Glück nie machten und nie verdienten. Als Konzertmeister (Vorspieler) konnte er viel Gutes leisten, wenn er eben wollte. [Paul Wranitzky, concertmaster. Employed by Hoftheater, has died, others have reported. We know he wrote the opera, *Oberon*, and several symphonies, quartets, etc., all of which were not without applause, but which

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<sup>21</sup> Vyšínová and Zuckerová, xxiii.

<sup>22</sup> Landon, *Haydn*, 4:30.

<sup>23</sup> Gottfried Johann Dlabacz, *Allgemeines historisches Künstler-Lexikon* (Prague: n.p., 1815), as quoted in Vyšínová and Zuckerová, xxiii.



never deserved or created great happiness. As a concertmaster, he could afford a lot of good if he wanted to.]<sup>24</sup>

Vyšínová and Zuckerová suggest that this wording indicates considerable tension, or possibly even hostility, between Wranitzky and the German aesthetes of the Leipzig AMZ group, who valued highly allusions to different literary themes” and unfavorably influenced the evaluations of Viennese musical Classicism.<sup>25</sup> Some scholars believe that this tension could be related to Wranitzky’s parody on Benda’s *Medea*, a work held in high esteem in Northern German culture. The tension of this insulting obituary may indicate a cause for why Wranitzky’s works have gone unknown until recently.<sup>26</sup> This German antagonism toward the Austrian composers is shown clearly by Riehl’s remark that “Wranitzky . . . hat . . . bloß als echter Oesterreicher für Oesterreicher geschrieben.” [He (as a Czech composer) has written as real Austrians write.]<sup>27</sup> Thus, if not for the dislike between the Austrian composers and the German aesthetes, Wranitzky’s music may still be known and commonly performed today. The genius of Beethoven’s music caused many of his contemporaries to become unknown to future generations, which also lessens the general knowledge of Wranitzky’s music today.

### *His Music*

Wranitzky is known most for his symphonies and his stage works. He composed fifty-one symphonies between the years of 1786 and 1805. He wrote twenty-one musical

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<sup>24</sup> *Allgemeine musikalische Zeitung* (Leipzig), 9 November 1808, no. 6, col. 92.

<sup>25</sup> Vyšínová and Zuckerová, xxiv.

<sup>26</sup> *Ibid.*

<sup>27</sup> *Ibid.*

works for the stage between 1790 and 1805, including operas; operettas; singspiels, including *Merkur, der Heiratsstifter* and *Die Poststation*; and ballets, including *Der Tyroler Jahmarkt* and the very successful *Waldmädchen* (1796). Additionally, he wrote a mass and secular vocal music. He also wrote many instrumental chamber works, including more than sixty string quartets, twenty-five string quintets, thirty-one string trios, and numerous chamber works for other instrumental combinations. He wrote only five concertos: three for violin, one for flute, and one for cello, which is included in this edition.

Wranitzky's best-known singspiel is his *Oberon*, written in 1789. Its production was two years later, on 15 October 1791, in Frankfurt-am-Main at the coronation of Leopold II as Holy Roman Emperor. An Augsburg actor, J. K. Gieseck, wrote this singspiel's libretto. The subject of the singspiel is permeated with the humanitarian ideas of freemasonry. Its success was probably one factor that inspired Emanuel Schikaneder to write the libretto for Mozart's *Magic Flute*, which was written the following year. Despite the connection between these two works, Wranitzky's work "does not . . . achieve Mozart's dramatic pathos, but today it is still attractive for the Rococo classicism of its musical expression, its Early Romantic elements and several stylistic peculiarities which point to the musical idiom of Beethoven."<sup>28</sup>

Though later overshadowed by Carl Maria von Weber's opera in 1826, Wranitzky's *Oberon* was extremely successful and popular at the time. Racek notes that "the compositional art of Pavel Vranický was highly esteemed not only by Beethoven, but also earned the appreciative commendation of Johann Wolfgang Goethe, in two of his

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<sup>28</sup> Racek, x.

letters, dated Jan. 24 and April 6 1796, respectively.”<sup>29</sup> The popularity of the work seemed to inspire Goethe to write a continuation of the story. He asked Wranitzky to compose music to his continuation,<sup>30</sup> but this collaboration never did occur.

It is suggested that part of Wranitzky’s success was due to “his good appearance and his very pleasant manner.”<sup>31</sup> Yet, despite his usual tact and pleasantness, he soon found himself in a rather precarious situation at the court. Emperor Franz I/II banned his *Grand symphonie caractéristique pour la paix avec la République Francaise, op. 31* (Grand Symphony on the Peace Treaty Signed with the French Republic) in official decree on 20 December 1797 because of its provocative title.<sup>32</sup> This demonstrates that the ban was not because of a progressive nature of the actual music, but rather a result of Wranitzky’s commenting on a complex political situation. The peace treaty of 1797 was signed in Campo Formio, and was in fact disliked by the Austrians, as Napoleon imposed it on Austria. The court clearly did not want to celebrate it, and Wranitzky’s title was doing just that. Emperor Franz I/II realized that Wranitzky was not intentionally offending the Austrians, and therefore he was able to remain in his post as before.

Despite the political ban, the symphony was published shortly afterwards in Bavaria. The symphony has a unique feature in its inclusion of a funeral march for its slow movement, just as Beethoven’s *Eroica* would a few years later. This funeral march

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<sup>29</sup> Ibid.

<sup>30</sup> Robert B. McFarland, “*Mann und Weib*, and Baby Makes Two: Gender and Family in Johann Wolfgang von Goethe’s Sequel to *The Magic Flute*,” *BYU Studies* 43, no. 3 (2004): 206–17.

<sup>31</sup> Vyšínová and Zuckerová, xxiii.

<sup>32</sup> Ibid.

movement is entitled “The Fate and Death of Louis XVI,” showing his loyalties to the royal court and its former monarch.

Notwithstanding his career with the court theaters, the majority of Wranitzky’s music is instrumental, especially that written in the 1790s. His use of “absolute music” tended to prove quite successful, especially with his symphonies, chamber music, and concerti. Most of his instrumental compositions follow the typical classical formal structures, both with the number of movements (three or four depending on genre), and the formal structures of each movement. Vyšínová and Zuckerová write that “Vranický’s development in quartet music underwent several stages (like Haydn’s), ranging from pre-classical forms to the advanced sonata cycle pattern of late Classicism.”<sup>33</sup>

Some scholars believe that Wranitzky was a pupil of Haydn’s, but this claim is unsubstantiated. Despite this, it is clearly evident that he studied Haydn’s writing, and gained inspiration and musical ideas from it. “Vranický has something in common with Haydn in the sense of intellectual ambiance and equilibrium, even in his inclination towards ingeniously constructed musical witticism.”<sup>34</sup> Racek also notes that Wranitzky’s music mirrors the stylistic atmosphere of Haydn-Mozart Classicism, with his use of modulations and use of tone color, yet he keeps an air of expression that is more Czech in nature, “especially in the melodic invention, as well as clear anticipations of Romanticist musical feeling and expression.”<sup>35</sup> Fétis, a music historian of the mid-nineteenth century, remarked that

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<sup>33</sup> Vyšínová and Zuckerová, xxv.

<sup>34</sup> Ibid.

<sup>35</sup> Racek, x.

the music of Wranitzky was in fashion when it was new because of his natural melodies and brilliant style . . . . I recall that, in my youth, his works held up very well in comparison with those of Haydn. Their premature abandonment of today has been for me a source of astonishment.<sup>36</sup>

Surely many of the influences in style come from local musical idioms rather than a direct influence from Mozart or Haydn, as is evident from Wranitzky's individual style.

Wranitzky came from a farming family that lived in a rural town, so it is no wonder that many of his compositions, particularly slow movements, possess a certain pastoral or folk quality, with shorter melodic ideas and a content feeling of repose through slower harmonic progressions. This folk quality may be viewed as a positive trait, but some scholars see it as a defect: "The evaluation of Vranický and other Czech composers must have suffered since they contributed to the crystallization of musical Classicism by the powerful contribution of the folk element," and that he was not alone in this, as "even Mozart was not spared such a lack of understanding—Wagner's condemnation of his opera *Così fan tutte* is proof of this."<sup>37</sup> It seems that Viennese audiences were more in favor of these folk elements than international audiences.

Pastoral and folk tendencies were not the only censures of Wranitzky's music. W. H. Riehl (1823–1897), a German music historian, "rebukes Vranický for introducing the tone of the local theatre comic manners ('Lokalposse') into his symphonies and quartets," in his book *Musikalische Charakterköpfe*.<sup>38</sup> This use of theater manners, however, may have served in Wranitzky's favor. Instead of limiting his audience by using a singular, sophisticated style, he catered more to a broad social spectrum. "He was

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<sup>36</sup> Poštolka and Hickman, 27:576.

<sup>37</sup> Vyšínová and Zuckerová, xxiv.

<sup>38</sup> *Ibid.*

able to attract various kinds of public—from the aristocratic and patrician to people of the city’s outskirts—the craftsmen, small shop owners and even wage earners—who, incidentally, formed the first public to hear Mozart’s *Magic Flute*.<sup>39</sup> His ability to write particularly memorable melodies aided in his broad appeal to all audiences.

Wranitzky’s music was also well-liked because of its forward looking and Romantic Czech characteristics. His string quartets in particular “explored the emerging Romantic style with daring harmonic progressions, theatrical gestures, and virtuoso display.”<sup>40</sup> Many of these characteristics are present in other Viennese contemporaries, but the high degree of their use are more unique to Wranitzky’s compositions. Vyšínová and Zuckerová write that “on the whole it is very spontaneous music, harmonically rich, and in places even audacious; its core and force of ideas sometimes recalls Antonín Dvořák.”<sup>41</sup>

In general, Wranitzky’s music is typical of Viennese Classicism. He studied the masterworks of Haydn and other composers and was thereby able to assimilate high quality musical gestures into his own writing. His unique background, however, allowed his music to have a particular interest and excitement that was distinctive and exciting to people of all social levels.

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<sup>39</sup> Vyšínová and Zuckerová, xxiv.

<sup>40</sup> Poštolka and Hickman, 27:576.

<sup>41</sup> Vyšínová and Zuckerová, xxv.

*Joseph Odrowąż Siedlnicki*

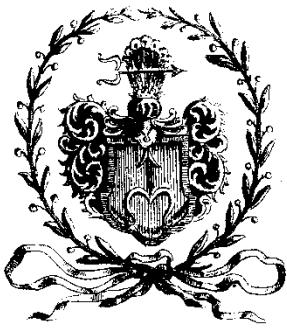
Paul Wranitzky dedicated his cello concerto to Joseph Odrowąż Siedlnicki. The Odrowąż Coat of Arms is pictured on the concerto's title page (see fig. 1.) Odrowąż is a Polish Coat of Arms, and Siedlnicki is a family within the Odrowąż clan. The coat of arms contains a red arrow in a white box, below a crown of jewels.

Joseph Odrowąż, Reichsgraf von Sedlnitzky (Siedlnicky, Siedlnicki) is from Geppersdorf, Nassedl, Iwronin, Löwitz.<sup>42</sup> He was the father of Josef Graf Sedlnitzky von Choltic, Anton Sedlnitzky, and Leopold Graf von Sedlnitzky. It is probable that Wranitzky dedicated the concerto to the father, Joseph Odrowąż, Reichsgraf von Sedlnitzky, rather than the son, Josef Graf Sedlnitzky von Choltic, but nothing more is known about the father. The family owned a castle in Kończyce Małe in southern Poland. There was a Karol Józef Sidlnicki who was a favorite of Augustus III of Poland, but he is unlikely as the dedicatee, as he died in 1761, just five years after Wranitzky's birth.

Count Josef Sedlnitzky, the son, was born in Opavice, Troplowitz (now Czech Republic) on 8 January 1778 and died on 21 June 1855 in Baden (southern Austria). Thus, he would have been only sixteen years old when the concerto was published and even younger when it was composed. While it is possible to receive a dedication at such an early age, it is improbable due to his later career. Count Sedlnitzky became the Vice President of the Supreme Police and Censorship Office in Vienna from 1817–1848. He was known for his strictness and his use of secret agents, “maintaining public order and

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<sup>42</sup> D. Erdmann, “Sedlnitzky, Leopold Graf von,” in *Allgemeine Deutsche Biographie*, ed. Historische Commission bei der königlichen Akademie der Wissenschaften, vol. 33, *Hermann Schulze–G. Semper* (Leipzig: Duncker & Humblot, 1891), 532.




CONCERTO  
 pour le Violoncelle,  
 avec accompagnement de grand orchestre,  
 composé et dédié  
 à Monsieur le Comte  
 Joseph Odrzywizny-Siedlitzki,  
 Chambellan actuel de Sa Majesté le Roi de Prusse,  
 Seigneur des Seigneuries Geppersdorf et Sapsdorf,  
 et des Terres Lecowitz et Wronin, &c.  
 par  
 Paul Wranitzky.

Oeuvre 27<sup>me</sup>

1798. Prix 2<sup>1/2</sup>

A Offenbach sur le Mein,  
 chez Jean André.



MS. 37352

92. 180

Fig. 1. Title page of concerto, Offenbach: André, 1794. (Courtesy of Österreichische Nationalbibliothek, Vienna.)



upholding absolute monarchy and [meeting] with strong opposition from the liberal forces of the Revolution of 1848.”<sup>43</sup> Franz Schubert was known to have an encounter with Sedlnitzky which delayed his composing in the 1820s.<sup>44</sup>

### *The Concerto's Structure*

Wranitzky's cello concerto follows the normal formal plan of the late-eighteenth century concerto, although it has remaining aspects of ritornello form as well. The phrases are typically regular and symmetrical, although repetitions often extend to demonstrate flashy technique by the soloist. The first movement clearly shows the use of a sonata-allegro form, with two main contrasting themes in the tonic and dominant keys, respectively, that then both recapitulate in the tonic key at the end of the movement (see table 1). This clarity, however, can be masked by the opening orchestral exposition.

The orchestral exposition appears to be more in a ritornello structure than the classical sonata-allegro form, but from the beginning of the solo exposition to the end of the movement, it follows the standard of the later part of the century. Additionally, there is no formal cadenza at the end of the first movement, but rather a lengthy coda that demonstrates great technical demands. The melodic material stated by the orchestra after the opening chords (mm. 2–6) serves as a primary group theme in the orchestral

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<sup>43</sup> M. M. Daffinger, “Josef Graf Sedlnitzky,” in *AEIOU Encyclopedia*, vol. 16, *Schwurgerichtshof – Seefeld-Großkadolz* (Graz: n.p., n.d.), available from <http://www.aeiou.at/aeiou.encyclp.s/s482961.htm> (accessed 31 July 2009).

<sup>44</sup> Elizabeth Norman McKay, *Franz Schubert: A Biography* (Oxford: Oxford University Press, 1996), 104–6. Schubert's arrest occurred when the police searched his friend Johann Senn's home. Senn was known to be a member of a radical student association Burschenschaftlicher Studentenverein that rose against the government. Senn and four others present at the search were arrested in March 1820, supporting Senn and insulting the official. Schubert received a black eye in addition to his arrest.

Table 1. Formal Analysis of First Movement, *Allegro maestoso*

<b>Section</b>	<b>Measures</b>	<b>Theme</b>	<b>Tonality</b>
Orchestral	1–2	P1	C Major (I)
Exposition	2–6	P2	C Major (I)
	6–14	P3	C Major (I)
	15–36	P4	C Major (I)
	37–62	P5 / K	G Major (V)
	63–74	P6	C Major (I)
	Solo Exposition	75–110	P (P1, P4)
110–37		T (new material, scalar)	C Major (I) to G Major (V)
137–45		S (= P2)	G Major (V)
146–72		K (P5)	G Major (V)
172–86		P4 / transition by orchestra	G Major (V)
Development		187–214	P3
	215–34	P4	D Minor (ii)
	234–60	Retransition (P4, P6)	D Minor (ii) to G Major (V)
	Recapitulation	260–70	P (abbreviated)
	270–92	T (new)	C Major (I)
	292–315	S	C Major (I)
	Coda	315–66	P1, new (scales, arpeggios)

exposition, yet it is evidently used as a secondary theme in the solo exposition.

The middle slow movement also follows a basic sonata-allegro formal plan, although this time it only has a single exposition. This is the only movement in the concerto that has a designated cadenza, coming right before the coda (see table 2). The movement is in F Major, the overall subdominant of the concerto key.

The last movement also fits the structural mold of the late eighteenth century, that of a five-part rondo (see table 3.) Almost the entire movement is played in the cello's higher tessitura, with only the minor episode being played in a lower range. Even this lower range is still nearly entirely above  $c^1$ .

Table 2. Formal Analysis of Second Movement, *Adagio non troppo*

Section	Measures	Theme	Tonality
Exposition	1–22	P	F Major (I)
	23–32	T	D Minor (vi) to G Major (V/V)
	32–43	S	C Major (V)
	43–51	K	C Major (V)
Development	51–68	T, P	C Major (V) to G Major (V/V) to C Major (V)
Recapitulation	68–73	P	F Major (I)
	73–80	T (new)	G Minor (ii)
	81–96	S	F Major (I)
	97–103	K (new)	F Major (I)
	103	Cadenza	F Major (I <sup>6</sup> )
Coda	104–13	P	F Major (I)

Table 3. Formal Analysis of Third Movement, *Finale. Rondo. Allegro di molto*

Section	Measures	Tonality
A	1–62	C Major (I)
B	62–120	G Major (V)
A'	120–42	C Major (I)
C	142–91	C Minor (i)
	191–208	G Major (V)
A''	208–74	C Major (I)

### *Performing the Concerto*

Like most cello concertos of the eighteenth and nineteenth centuries, Wranitzky's Violoncello Concerto in C Major, Op. 27 uses multiple clefs for the solo cello part. In actuality, cello concertos of this time period commonly used a combination of eleven clefs<sup>45</sup> (see fig. 2). The most common combinations included either bass and tenor, or bass and transposed treble clefs. When using the treble clef (G clef), some composers

<sup>45</sup> Kathryn W. Reisswig, "Performance Aspects of Selected Violoncello Concerti from the Period 1700–1820" (D.M.A. diss., University of Missouri–Kansas City, 1985), 69.



Fig. 2. Various clefs found in cello concertos in the eighteenth and nineteenth centuries.

intended it to be played as written and other composers intended for it to sound an octave lower than written (here referred to as the transposed treble clef). Even though the music does not indicate this octave transposition, it is implied because playing the music at the notated pitch would result in a disjunct line that leaps more than an octave.<sup>46</sup> In 1824 an anonymous writer explained that:

The violoncello is not confined to any clef, but includes all. While the hand continues in the ordinary position, the bass clef is used, but when the melody rises higher, the G-clef is generally used, the notes being played an octave lower than written. In ripieno parts the tenor clef is marked when the part rises above E or F, or when the violoncello is to play without the bass.<sup>47</sup>

The different uses of clef combinations can somewhat be attributed to a particular region and time period. For example, Italian composers writing earlier in the eighteenth century used the treble clef as written, not transposing it down an octave. This can be seen in works by Demachi, Porpora, and Vivaldi, as well as the German composers Filtz and Gerber. However, those concertos written in the early nineteenth century by Le Baron de Poissl, Romberg, and Tricklir use a combination of bass, tenor, and treble clefs as written.<sup>48</sup>

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<sup>46</sup> Eugene Schweitzer, “The Transposing Cello Clef in Cello Music,” *The Strad* 93 (August 1982): 258.

<sup>47</sup> “On the Rise and Progress of the Violoncello,” *Quarterly Musical Magazine and Review* 6 (1824): 353.

<sup>48</sup> Reiswig, 74–75.

Despite the regional preferences, the most typical use of the treble clef in cello concertos during the late eighteenth century was that sounding an octave lower than written. This is evident in Duport's *Essai*, written ca. 1806,<sup>49</sup> where he wrote, "I do not use the G clef as it is employed in the general system of clefs, but according to the method adopted during the last thirty years for the Violoncello."<sup>50</sup> This usage of a transposed treble clef seems to stem "from the practice of cellists performing violin music on their instruments an octave lower than written."<sup>51</sup>

Berlioz and others attempted to find a standard procedure for when to use each clef.<sup>52</sup> The "rule" was that "the treble clef was notated at sounding pitch when following tenor clef or at the beginning of a section, but was notated an octave higher than the sounding pitch when following the bass clef."<sup>53</sup> This "rule" was generally used throughout the eighteenth century and "can be seen in the symphonies and chamber music of Beethoven, Dvořák, Tchaikovsky, Mahler, Bruckner and others."<sup>54</sup> Romberg advocated a simpler use of multiple clefs, that of using the bass and tenor clefs along with

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<sup>49</sup> Schweitzer, 257; Gordon James Kinney, "The Musical Literature for Unaccompanied Violoncello," Ph.D. diss., Indiana University, 1973, 167, n. 143.

<sup>50</sup> Jean Louis Duport, *Essay on Fingering the Violoncello, and on the Conduct of the Bow*, trans. John Bishop (London: Augener, [1850]), 4.

<sup>51</sup> Edward W. Brombach, "The 'False' Violoncello Clef," *American String Teacher* 16 (1966): 11.

<sup>52</sup> Hector Berlioz, *Treatise on Instrumentation*, ed. Richard Strauss (New York: Kalmus, 1948), 77; François Auguste Gevaert, *Nouveau traité d'instrumentation* (Paris: Lemoine & Fils, 1885), 55–56; Richard Hofmann, *Praktische Instrumentationslehre* (Leipzig: Dörrfling & Franke, 1893), 21; and Charles Marie Widor, *The Technique of the Modern Orchestra*, trans. Edward Suddard (London: Joseph Williams, 1906), 182.

<sup>53</sup> Reiswig, 233.

<sup>54</sup> *Ibid.*, 102.

the untransposed treble clef. In his opinion, this would clear up any confusion that a performer might encounter. Boccherini eventually changed from using up to six clefs in one concerto to using Romberg's simplified method.<sup>55</sup> Romberg's method did not become standard until about 1904, when Berlioz's "rule" became obsolete.<sup>56</sup>

The usage of multiple clefs was not the only non-standardized aspect of cello music; the size of the instrument itself varied greatly throughout the eighteenth century.

In 1752, Quantz noted that cellists needed two instruments:

Those who not only accompany on the violoncello, but also play solos on it, would do well to have two special instruments, one for solos, the other for ripieno parts in large ensembles. The latter must be larger, and must be equipped with thicker strings than the former. If a small instrument with thin strings were employed for both types of parts, the accompaniment in a large ensemble would have no effect whatsoever.<sup>57</sup>

Nona Pyron believes that "when Quantz refers to the need for cellists to possess two instruments—a larger one for continuo playing and a smaller one for solos—he actually had in mind the violoncello and the former tenor (which by then had grown to become a small solo cello)."<sup>58</sup>

Regardless of instruments' varying roles, even the larger versions of the violoncello prior to 1800 were approximately 1" – 1¼" shorter than today.<sup>59</sup> After about

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<sup>55</sup> Bernhard Romberg, *A Complete Theoretical and Practical School for the Violoncello* (London: T. Boosey, 1816), 61.

<sup>56</sup> Schweitzer, 257.

<sup>57</sup> Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly, 2<sup>nd</sup> ed. (London: Faber & Faber, 1971), 241.

<sup>58</sup> Nona Pyron, "An Introduction to the History of the Violoncello," in *Cello* by William Pleeth, ed. by Nona Pyron (London: Macdonald, 1982), 222.

<sup>59</sup> Suzanne Wijsman. "Violoncello, §II," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie, 2<sup>nd</sup> ed., 26:750 (London: Macmillan, 2001).

1800, the entire violin family experienced many changes, including the lengthening of the neck and the angling of the fingerboard. Even during the late-eighteenth century, some techniques were easier to perform than they are today, due to the smaller size of the instrument, including passages of parallel tenths. This technique is found in works by some Austrian, German, and French composers, but rarely in Italian composers.<sup>60</sup>

Turn-of-the century changes other than the size of the instrument also effected musical technique. The new Tourte bow allowed for new bowing techniques, including *sforzando*, *martelé*, and *spiccato*, as well as allowing a more legato line to be produced.<sup>61</sup> These changes are readily seen in concertos of the late eighteenth century.

In many technical aspects, Wranitzky's Concerto for Violoncello in C Major is comparable to other contemporary cello concertos. Almost all of the cello concertos of the late eighteenth century have the solo cello playing during the tutti sections. The concertos of Leo and Lanzetti are exceptions to this practice<sup>62</sup> (see table 5). In large part, this was due to the small size of the orchestra. For example, Haydn's orchestra at Esterhaza in 1776 consisted only of eight or nine violins, one or two violas, two celli, one double bass and a pair of flutes, oboes, bassoons, and horns.<sup>63</sup> The size of Haydn's orchestra was common at his time.<sup>64</sup> In modern practice, the soloist rarely joins during

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<sup>60</sup> Reiswig, 25.

<sup>61</sup> *Ibid.*, 236.

<sup>62</sup> *Ibid.*, 66.

<sup>63</sup> Landon, *Haydn*, 2:92; Sonja Gerlach, ed., *Joseph Haydn Werke* (Munich: G. Henle, 1981), Vorwort, vii.

<sup>64</sup> Heinrich Christoph Koch, *Musikalisches Lexicon: Welches die theoretische und praktische Tonkunst, encyclopädisch bearbeitet, alle alten und neuen Kunstwörter*

these tutti sections. By contrast, in Wranitzky's concerto there are a few instances during the tutti sections where the solo cello line is slightly different than the cello section line, indicating that at least in this concerto, the soloist is indeed intended to play during the tutti sections (see 1<sup>st</sup> movement, mm. 3–14).

Most cello concertos written in the early- and mid-eighteenth century maintain a fairly similar instrumentation, generally consisting of two violin sections, violas, and basses, as well as two oboes and two horns. Haydn's Concerto in D Major is different in that it is written for strings alone, although its first printed edition by Jean André in 1803–4 also included parts for oboes and horns. The Gerber concerto and the Pleyel Concerto in C Major include additional instruments, clarini and tympani. The Brevall Concerto in C Major adds a flute, and the Michael Haydn Concerto adds a bassoon. The Ditters concerto adds to the string section by including a second viola section.<sup>65</sup>

Concertos written later in the eighteenth century tended to expand the orchestration. After about 1760, two flutes and two bassoons became more common. Müntz-berger and Uber added the trumpet; Le Baron de Poissl, Lamare [Auber], and Platel added the trombone; Danzi, Pleyel, Uber, and Wranitzky added the clarinet; Le Baron de Poissl, Müntz-berger, Pleyel, Uber, and Wranitzky added tympani.<sup>66</sup>

Trills and appoggiaturas are the most common ornaments found in cello concertos of the eighteenth century. Trills started from the note above the written pitch. Quantz

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*erklärt, und die alten und neuen Instrumente beschrieben, enthält* (Frankfurt am Main: A. Hermann dem Jüngern, 1802), 2:32.

<sup>65</sup> Reiswig, 47–48.

<sup>66</sup> *Ibid.*, 55–56.



writes, “Each shake begins with the appoggiatura that precedes its note.”<sup>67</sup> There were three or four differing speeds to play trills. Tartini describes three speeds in his letter to Signora Maddalena Lombardini: “adagio, andante, and presto...for the same shake will not serve with equal propriety for a slow movement as for a quick one,” as well as a trill that gradually increases speed and volume.<sup>68</sup> Leopold Mozart describes four speeds: “slow, medium, rapid, and accelerating . . . [which] were used mostly in cadenzas, and were also usually accompanied by an increase in volume.”<sup>69</sup> A “turned ending” or a note of anticipation then ended these trills.<sup>70</sup>

Appoggiaturas are treated as they typically are for any music written in the late eighteenth century. Quantz writes that “it is a general rule that one must make a slight separation between the appoggiatura and the note that precedes it, particularly if both are on the same pitch.”<sup>71</sup> Additionally, it is to be slurred to the note it resolves to, and begins on the beat.<sup>72</sup> In Wranitzky’s concerto, some appoggiaturas are written-out, while others are notated by different methods, including the use of sixteenth, eighth, and quarter notes to indicate an appoggiatura. C. P. E. Bach advocated using various note values to dictate

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<sup>67</sup> Quantz, 103.

<sup>68</sup> Joseph Tartini, *A Letter from the Late Signor Tartini to Signora Maddalena Lombardini (Now Signora Sirmen), Published as an Important Lesson to Performers on the Violin*, trans. Charles Burney (London: Bremner, 1779), 13.

<sup>69</sup> Leopold Mozart, *A Treatise on the Fundamental Principles of Violin Playing*, 2<sup>nd</sup> ed. (London: Oxford University Press, 1951), 189.

<sup>70</sup> Reiswig, 204.

<sup>71</sup> Quantz, 73–74.

<sup>72</sup> See Mozart, 166–67; Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, 1753, trans. William J. Mitchell (New York: Norton, 1949), 88; and Quantz, 93.

the length of the appoggiatura, without requiring them to be realized explicitly in the manuscript.<sup>73</sup> Grace note ornaments are also indicated, where it would be unfeasible to follow a strict appoggiatura, due to its fast tempo or the use of a sequence. This became more common in cello concertos after about 1790.<sup>74</sup> Turns were also written out using grace notes, rather than using the traditional symbol for a turn. Wranitzky uses both the symbol and written-out methods in his cello concerto, although it is more often written-out.

Wranitzky's cello concerto contains two cadenzas, one at the end of the second movement, and the other near the end of the third movement, right before the last return of the A section. Fermatas indicate these cadenzas, as was typical of the day, and are not previously composed. In fact, in Reiswig's study of 126 cello concertos, only ten had composed cadenzas, one of which had two written cadenzas.<sup>75</sup> The most common location for a cadenza in cello concertos of the eighteenth century was near the end of the first movement. Wranitzky did not write an explicit cadenza in that location, but rather wrote highly ornamented music that is accompanied by the orchestra. This practice became more and more common throughout the late eighteenth century.

Expanded use of difficult left hand techniques are found in Wranitzky's cello concerto. The use of thumb position is frequent, especially in the first and third movements (see fig. 3.) In addition, shifting in thumb position is found frequently, particularly in sequences, whereas that technique was rare in concertos written only a

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<sup>73</sup> Bach, 87.

<sup>74</sup> Reiswig, 208–9.

<sup>75</sup> *Ibid.*, 226.

4 VIOLONCELLO PRINCIPALE. Solo

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Fig. 3. Third page of music of the *violioncello principale* part. (Courtesy of Österreichische Nationalbibliothek, Vienna.)

few decades earlier.<sup>76</sup> This increase is illustrated in table 4, where the highest pitches of each movement of selected late-eighteenth century concertos are shown.

In addition to thumb position, concertos of the late eighteenth century use double stops and other multiple stops in increasing amounts. During this time period, it was common to arpeggiate these chords from the bottom to the top, sustaining only the top note, rather than to play them strictly as a chord. This performance practice is described by many treatises of the seventeenth and eighteenth centuries, including those by Christopher Simpson, Rousseau, Rameau, Quantz, Romberg, among others.<sup>77</sup>

Right hand (bowing) technique also demonstrates some of the more difficult techniques available at the end of the eighteenth century. A common specialty bowing of the period was the *batterie* (see fig. 4.) In 1768 J. J. Rousseau defined the *batterie* as “a continuous arpeggio with all the notes detached, not slurred as in an arpeggio.”<sup>78</sup> Earlier,

Table 4. Highest Pitches in Selected Concertos

Concerto	Year	1 <sup>st</sup> Mvt.	2 <sup>nd</sup> Mvt.	3 <sup>rd</sup> Mvt.
Boccherini, D Major, Op. 34	1782	g <sup>2</sup>	a <sup>3</sup>	d <sup>3</sup>
J. Haydn, C Major	1762–65	g <sup>2</sup>	g <sup>2</sup>	g <sup>2</sup>
J. Haydn, D Major	1803–4	g <sup>3</sup>	f-sharp <sup>2</sup>	b-flat <sup>2</sup>
Romberg, No. 2 in D Major, Op. 3		a <sup>3</sup>	a <sup>3</sup>	e <sup>3</sup>
Stamitz, No. 1 in G Major		d <sup>3</sup>	f <sup>2</sup>	g <sup>2</sup>
Wranitzky, C Major, Op. 27	1794	c <sup>3</sup>	g <sup>2</sup>	g <sup>2</sup>

<sup>76</sup> Ibid., 148.

<sup>77</sup> See David D. Boyden, *The History of Violin Playing from its Origins to 1761 and Its Relationship to the Violin and Violin Music* (London: Oxford University Press, 1965), 429–30, 436–37; Robert Donington, *String Playing in the Baroque Era* (New York: Charles Scribner’s Sons, 1977), 60; Robert Donington, *A Performer’s Guide to Baroque Music* (New York: Charles Scribner’s Sons, 1973), 92–93.

<sup>78</sup> Jean-Jacques Rousseau, *Dictionnaire de musique* (Paris: n.p., 1768); Boyden, *History of Violin Playing*, 406.

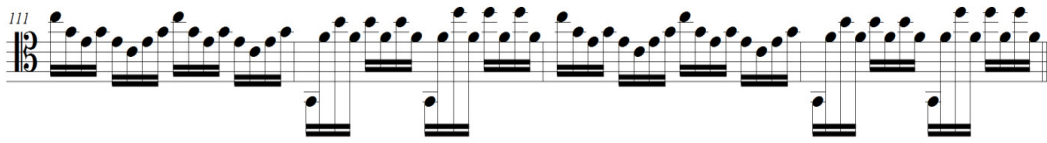


Fig. 4. Batterie in Wranitzky Cello Concerto, 1<sup>st</sup> mvt., mm. 111–14.

Leopold Mozart made the same remark.<sup>79</sup> The bowing for *batteries* is such that the string crossings will be the most natural. This is described in Azais’ “Ninth Rule”: “When, in playing batteries, the first note is low and the second is high, it is necessary to push the first [play it up-bow] and pull the second [play it down-bow]. One should do just the opposite if the first note is high and the second is low.”<sup>80</sup> Pincherle gave a slightly different definition for a *batterie*, not distinguishing anything about the specific bowing to be used: “a comprising repetitions either of a note or a design.”<sup>81</sup>

Idiomatically, the cello concertos written between 1760 and 1790 fall into two general categories: works in a pre-classic style, retaining many Baroque aspects, and works in a clearly classical idiom. Concertos in the first category include those by Boccherini, Graziani, Borghi, and Domenico Lanzetti. Those in the latter category include works by Arnold, Baiczka, Bréval, Danzi, Ditters, Facius, Fiala, Gerber, Graff, Michael Haydn, Joseph Haydn, Anton Kraft, Pertoja, Pleyel, Ritter, Schlick, Tricklier, and Wranitzky.

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<sup>79</sup> Mozart, 161.

<sup>80</sup> Michel Corrette, “The Theoretical and Practical Method for Cello” (Ph.D. diss., Michigan State University, 1972), 287.

<sup>81</sup> Boyden, *History of Violin Playing*, 406.

Works written shortly thereafter, from 1790 until about 1820 include idioms characteristic of both late classicism and early romanticism. These works include concertos by Auber, Baudiot, Danzi, Duport, Hus-Deforges, Kriegck, Müntzberger, Poissl, Platel, Pleyel, Reicha, Romberg, Schönebeck, Stiastry, Tricklir, Uber, and Wineberger.<sup>82</sup> These later concertos changed stylistically, by lengthening the various formal sections with additional virtuosic passage work, episodes in various keys, and the addition of new themes in the development or recapitulation. Wranitzky's concerto exhibits a few of these changes (including the use of new themes) though not to the extent of composers writing a decade later. Concertos written after about 1790 also increased in chromatic harmonic progressions. While Wranitzky writes chromatic inflections within a theme, the actual harmonic progressions are convincingly classic in their idiom. In contrast, those of Danzi, Poissl, Tricklir, Reicha, Uber, and Wineberger use much more chromatic harmonic progressions between main themes.<sup>83</sup>

Wranitzky's cello concerto is fairly unique in that it is one of only nine classical-style cello concertos that were published near the time of composition. The other eight are concertos by Pleyel, Danzi, Kraft, J. Haydn, Arnold, Schlick, and Graff. Those written shortly thereafter were almost all published (see table 5). The effect of the increased publishing allowed many more concertos to be available to performers, including a burgeoning group of amateurs.

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<sup>82</sup> Reiswig, 231–32.

<sup>83</sup> *Ibid.*, 54.

Table 5. Violoncello Concerti from the Period 1700–1820

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Anonymous	Concerto a Violoncello Principale in C Major	Manuscript	–
	Concerto a 5 in G Major	Manuscript	–
	Concerto pour Violoncello Principale, in A Major	Manuscript	–
	Concerto pour Violoncelle in C Major	Manuscript	–
	Concerto per Violoncello Principale, in C Major	Manuscript	–
Arnold, Johann Gottfried	Premier Concerto pour Violoncelle, Op. 1	Offenbach: André	1806
Auber, Daniel- François-Esprit (attributed to Jacques Michel Lamare)	Troisième Concerto de Violoncelle in B-bémol Major	Paris: Pleyel	c. 1802
Baiczka, Franz Xaver [also Vorczika, Woczitka, Woschitka]	Concerto in D a Violoncello Principal	Manuscript	–
Baudiot, Charles Nicolas	First Concerto a Violoncelle Principal, D Minor	Paris: Richault	1891
	Second Concerto pour le Violoncelle, Op. 5, A Minor	Paris: Richault	1890
Boccherini, Luigi	1er Concerto pour le Violoncelle in C Major	Paris: Naderman	1770–71
	2me Concerto pour le Violoncelle in D Major	Paris: Naderman	1770
	3me Concerto pour le Violoncelle in G Major	Paris: Naderman	1770
	4me Concerto pour le Violoncelle in C Major	Paris: Naderman	1770–71

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Boccherini, Luigi	Concerto per il Violoncello in D Major, Op. 34	Amsterdam: J. H. Henning	1782
Borghy, M. Luigi	Concerto a Violoncelle Principal in D Major	Bonn: Simrock	1785
	Concerto a Violoncelle Principal in G Major	Manuscript	1788
Bréval, Jean Baptiste	Premier Concerto per Violoncello Principal in A Major	Manuscript	1784
	Second Concerto per Violoncello Principal in G Major	Manuscript	1784
	Troisième Concerto per Violoncello Principal in F Major	Manuscript	1785
	Quatrième Concerto per Violoncello Principal in C Major	Manuscript	1786
	Cinquième Concerto per Violoncello Principal	Manuscript	1786
	Sixième Concerto per Violoncello Principal in C Major	Manuscript	1786
	Septième Concerto per Violoncello Principal in A Major	Manuscript	1794
Canavassi, Pietro Paolo	Concerto a piu strumenti con violoncello Principale in D Major	Manuscript	–
Danzi, François	Concerto pour Violoncelle in A Major	Zurich: Jean George Naiguéli	1791 or later
	Concerto No. 2 pour Violoncelle in B-bémol Major	Zurich: Jean George Nailguéli	1791 or later



<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Danzi, François	Concertino pour le Violoncello, Op. 46, D Major	Leipzig: Kühnel	1813
Demachi, Joseph	Symphonia Concertante	Paris	–
Ditters von Dittersdorf, Carl	Violoncello Concerto in D Major	Manuscript	–
Duport, Jean Louis	Concerto a Violoncelle Principale, Op. 1, in A Major	Berlin: Hummel	1792
	Concerto a Violoncelle Principale, E Minor	Paris: Imbault	1788
Facius, J. Henri	Concerto pour le Violoncello, Op. 1, A Major	Manuscript	–
Fiala, Joseph	Concertto [sic] in D Major	Manuscript	–
	Concerto a Violoncello Principale, G Major	Manuscript	–
	Concerto a Violoncello Principale, D Minor	Manuscript	–
	Concerto a Violoncello Principale, C-sharp Minor	Manuscript	–
	Concerto a Violoncello Principale, E Major	Manuscript	–
	Concerto a Violoncello Principale, D Major	Manuscript	–
Fick, J. P.	Concerto a 4	Manuscript	–
	Concerto a 5	Manuscript	–
Fils, Anton	A Concerto in Seven Parts for the Violoncello in C Major	London: Gardom & Soldathis Music Shop	–
	Concerto in G Major	Manuscript	–
	Concerto in D Major	Manuscript	–
	Concerto in F Major	Manuscript	–
	Concerto in B Major	Manuscript	–

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Fils, Anton	Concerto for Violoncello	Manuscript	–
	Concerto for Violoncello	Manuscript	–
Gerber, Ernest Ludwig	Concerto fur Violoncello in D Major	Manuscript	1768
Graff, M.	Concerto a Violoncelle Principal in D Major	Paris	–
Graziani, Carlo	Concerto per il Violoncello in A Major	Manuscript	–
Haydn, Joseph	Konzert in C Major	Offenbach: Jean André	1762– 1765
	Concerto a 5 in D	Offenbach: Jean André	1803–4
Haydn, Michael	Concerto in B Major	Manuscript	c. 1772
Hiller, Jos.	Concerto per il Violoncello Principale in C Major	Manuscript	–
Hofmann, Leopold	Concertino in C Major	Manuscript	–
Hus-Desforges, Pierre Louis	Quatrieme Concerto Pour Violoncelle in A Minor	Paris: Frey	After 1811
Kraft, Anton	Concerto pour le Violoncelle, Op. 4 in C Major	Leipzig: Breitkopf & Härtel	1792
Kriegck, J. J.	Concerto pour le Violoncelle, Op. 2 in D Major	Offenbach: André	1795
	Concerto pour le Violoncelle in C Major	Offenbach: André	1796
	Concerto pour le Violoncelle, Op. 4 in G Major	Offenbach: André	1797
Lanzetti, Domenico	Concerto a Violoncello in D Major	Manuscript	–
	Concerto a Violoncello in F Major	Manuscript	–

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Lanzetti, Dominico	Concerto a Violoncello in E Major	Manuscript	–
	Concerto a Violoncello in F Major	Manuscript	–
	Concerto a Violoncello in G Major	Manuscript	–
Leo, Leonardo	Concerto Per Violoncello in B-flat	Manuscript	1739
	Concerto Per Violoncello in A	Manuscript	1737
	Concerto Per Violoncello in A	Manuscript	1737–38
	Concerto Per Violoncello in D Minor	Manuscript	1738
	Concerto Per Violoncello in F Minor	Manuscript	1737–38
Monn, Matthias Georg	Concerto per Violoncello o Cembalo	Manuscript	1740
Müntzberger, Joseph le Jeune	Deuxième Concerto a Violoncelle Principal, Op. 34, No. 2 in G Major	Paris: Aug. Le Duc	c. 1790s
	Troisième Concerto Pour Violoncelle in D Major	Zurich: Jean George Naigueh	After 1791
		Paris: Frey	After 1811
Perroni, Carlo	Concerto a 5 col Violoncello obbligato in A Major	Manuscript	–
Perroni, Giovanni	Concerto per il Violoncello in D Minor	Manuscript	–
	Concerto per il Violoncello in E Major	Manuscript	–
	Concerto per il Violoncello in G Major	Manuscript	–

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Perroni, Giovanni	Concerto per il Violoncello in A Major	Manuscript	–
	Concerto per il Violoncello in B Major	Manuscript	–
	Concerto per il Violoncello in D Major	Manuscript	–
Pertoja	Concerto in C per Violoncello Principal	Manuscript	–
Platel, Nicolas Joseph	Concerto No. 1, Op. 3 in E Minor	Manuscript	–
	Concerto No. 2	Manuscript	–
	Concerto No. 3 in C Major	Brussels	–
	Quatrième Concerto de Violoncelle in D Minor	Van Tetroode	–
	Concerto No. 5	Manuscript	–
Pleyel, Ignaz Joseph	Concerto pour le Violoncelle in C Major	Offenbach: André	1782–84
	Concerto for the Violoncello, No. 2 in D Major	London: W. Forster	1782–84
	Concerto per Violoncello Principale, C Major	Vienna: Artaria	1789
	Concerto pour le Violoncelle, Op. 60 in C Major	Offenbach: André	1797
Poissl, Johann Nepomuk (Le Baron du Poissl)	Concerto pour Violoncelle in D Minor	Leipzig: Breitkopf & Härtel	c. 1817
Porpora, Nicolo	Concerto in G Major per Violoncello	Milan: Ricordi	1970
Reicha, Joseph	Concerto in G a Violoncelle Principale	Manuscript	c. 1774
	Concerto in D Major	Manuscript	1792

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Reicha, Joseph	Concerto pour le Violoncelle, Op. 2, in E-bémol Major	Offenbach: André Bonn: Simrock	–
	Concerto a Violoncelle Principale, Op. 2, F Minor	Bonn: Simrock	1799
	Concerto, Op. 2, in C Major	Bonn: Simrock	1799
	Concerto pour le Violoncelle, Op. 4a in A Major	Bonn: Simrock	1803
Ritter, Peter	Concerto in E Major pour Violoncelle Principale	Manuscript	–
	Concerto No. 2	Manuscript	–
	Concerto No. 3	Manuscript	–
	Concerto No. 4	Manuscript	–
	Concerto No. 5	Manuscript	–
	Concerto No. 6	Manuscript	–
	Concerto No. 7	Manuscript	–
	Concerto No. 8	Manuscript	–
	Concerto No. 9	Manuscript	–
	Concerto No. 10	Manuscript	–
Romberg, Bernhard	Premier Concerto, Op. 2 in B-bémol Major	Offenbach: André	–
	2me Concerto, Op. 3 in D Major	Manuscript	–
	Concerto in G Major, Op. 6	Manuscript	–
	Quatrième Concerto, Op. 7 in E Minor	Paris: Costallat	–
	Concerto in F-sharp Minor, Op. 30	Manuscript	–
	Concerto “Militaire” in F Major, Op. 31	Manuscript	–

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Romberg, Bernhard	Concerto "Suisse" in C Major, Op. 44	Manuscript	–
	Grand Concerto No. 48, "Brillant" in A Major	Paris: Lemoine	–
	Concertino in D Minor, Op. 51	Manuscript	–
	Concerto in B Minor, Op. 56	Manuscript	–
	10me Concerto Brillant, Op. 75 in E Major	Offenbach: André	–
	Concertino Suisse (No. 7), Op. 78 in D Minor	Offenbach: André	–
Schonebeck, Karl Siegmund	Concerto pour le Violoncelle, Op. 1 in G Major	Offenbach: André	1796
Schlick, Johann Konrad	Concerto in D for Violoncello Principale	Manuscript	–
	Concerto pour le Violoncelle, Op. 5 in E Minor	Leipzig: Kühnel	1814
	Concerto in E-flat Major	Manuscript	–
Shiverlein	Concerto a 5 a violoncello obbligato in D Major	Manuscript	–
Stamitz, Carl	Concerto No. 1 in G Major for Violoncello Principale	Kassel & Basel: Bärenreiter	After 1923
	Concerto No. 2 in A Major for Violoncello Principale	Kassel & Basel: Bärenreiter	After 1923
	Concerto No. 3 in C Major for Violoncello Principale	Manuscript	1777
Stiastny, Jean	Concertino pour le Violoncelle Principal, Op. 7 in E Minor	Bonn & Cologne: Simrock	1817–18
Tricklir, Jean	Concerto in G Major per Violoncel Principal	Manuscript	1779

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Tricklir, Jean	Concerto in B Major	Manuscript	1779
	Concerto, Violoncello Principale in B-flat Major	Manuscript	1779–80
	Concerto a Violoncello Principale in C Major	Manuscript	1782
	Concerto in F Major	Manuscript	1782
	Concerto in E Minor	Manuscript	1782
	Concerto in C Major, Op. 1	Manuscript	1783
	Concerto in F Major, Op. 1	Manuscript	1783
	Concerto in E Major, Op. 1	Manuscript	1783
	Concerto in C Major	Manuscript	1783
	Concerto in D Major, Op. 2	Manuscript	1783
	Concerto in A Minor, Op. 2	Manuscript	1783
	Concerto in G Major, Op. 2	Manuscript	1783
	Concerto a Violoncello Principale in A Major	Manuscript	1787
	Concerto a Violoncel Principal in G Major	Paris: Imbault	c. 1787
	Quatrième Concerto in D Major	–	1787
	Cinquième Concerto in E Major	–	1787
	Sixième Concerto in G Major	–	1787
	Septième Concerto in B- flat Major	–	–
	1 <sup>st</sup> Nouveau Concerto in F-sharp Minor, Violoncelle Seul	Paris: Imbault	1806–14

<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Uber, Alex	Concerto, Op. 12 in G Minor	Offenbach: André	1817
Vandini, Antonio	Concerto a Violoncello in D Major	Manuscript	–
Vivaldi, Antonio	Concerto in C Major, RV. 398	Milan: Ricordi	–
	Concerto in C Major, RV. 399	Milan: Ricordi	–
	Concerto in C Major, RV. 400	Milan: Ricordi	–
	Concerto in C Minor, RV. 401	Milan: Ricordi	–
	Concerto in C Minor, RV. 402	Milan: Ricordi	–
	Concerto in D Major, RV. 403	Milan: Ricordi	–
	Concerto in D Major, RV. 404	Milan: Ricordi	–
	Concerto in D Minor, RV. 405	Milan: Ricordi	–
	Concerto in D Minor, RV. 406	Milan: Ricordi	–
	Concerto in D Minor, RV. 407	Milan: Ricordi	–
	Concerto in E-flat Major, RV. 408	Milan: Ricordi	–
	Concerto in E Minor, RV. 409	Milan: Ricordi	–
	Concerto in E Minor, RV. 787	–	–
	Concerto in F Major, RV. 410	Milan: Ricordi	–
Concerto in F Major, RV. 411	Milan: Ricordi	–	



<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Vivaldi, Antonio	Concerto in F Major, RV. 412	Milan: Ricordi	–
	Concerto in G Major, RV. 413	Milan: Ricordi	–
	Concerto in G Major, RV. 414	Milan: Ricordi	–
	Concerto in G Major, RV. 415	Milan: Ricordi	–
	Concerto in G Minor, RV. 416	Milan: Ricordi	–
	Concerto in G Minor, RV. 417	Milan: Ricordi	–
	Concerto in A Minor, RV. 418	Milan: Ricordi	–
	Concerto in A Minor, RV. 419	Milan: Ricordi	–
	Concerto in A Minor, RV. 420	Milan: Ricordi	–
	Concerto in A Minor, RV. 421	Milan: Ricordi	–
	Concerto in A Minor, RV. 422	Milan: Ricordi	–
	Concerto in B-flat Major, RV. 423	Milan: Ricordi	–
	Concerto in B-flat Major, RV. 788	–	–
	Concerto in B Minor, RV. 424	Milan: Ricordi	–
	Wagenseil, Georg Christoph	Concerto in A Major	Vienna & Munich: Ludwig Doblinger
Concerto in C Major		Vienna & Munich: Ludwig Doblinger	1763

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<b>Composer</b>	<b>Concerto Title</b>	<b>Publisher</b>	<b>Year</b>
Wineberger, Paul	Concerto pour le Violoncelle, No. 1 in D Major	Mainz: Schott	1797
	Concerto pour le Violoncelle, No. 2 in D Minor	Mainz: Schott	1797
Wranitzky, Paul	Concerto pour le Violoncelle, Op. 27 in C Major	Offenbach: André	1794

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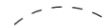
## THE EDITION OF THE MUSIC

### *Source*

The print used to make this edition, as no manuscript exists, is located in the Musiksammlung in the Österreichische Nationalbibliothek in Vienna (A-Wn). The concerto is catalogued as Concerto pour le Violoncelle, M.S. 37352 (see fig. 1). Only the orchestral parts survive; no score exists. Offenbach published the concerto on 18 April 1794, with publishing number 678.

### *Editorial Method*

The edition follows the original parts as closely as possible. Notational conventions were modernized; beaming and notation were modernized; redundant accidentals and dynamic markings were removed without further comment in the score; notational abbreviations were realized, such as half-notes with one stroke through the stem, indicating eighth notes. Slurs were not added to grace notes for the sake of clarity in the score.

Editorial additions include articulations, dynamic markings, slurs, additions of occasional rests, and pitch alterations. Editorial articulations, dynamic markings, additions of text, and other small additions are placed in brackets [ ]. Dashed lines  notate editorial slurs. Erroneous notes are corrected and identified in the critical notes with no comment in the score. Where the editorial additions contradict the original

parts, the original reading is notated in the critical notes. Otherwise, they are additions that have been made to match similar passages in the music. In numbering the notes, rests are not counted, but grace notes are.

Various passages in the original *Violoncello principale* part use the treble clef customary of the day, which, when used for bass and tenor instruments, would sound an octave lower than modern music written in treble clef. In all instances, these passages have been transposed down one octave and then changed to an appropriate modern clef. These newly assigned clefs include bass, tenor, and treble clefs, depending on the specific passage. The critical notes specify these changes.

The staccato marks have been unified throughout the concerto without additional specific mention. The manuscript inconsistently mixes staccato marks and wedges above the notes. Rather than implementing the wedges, creating a marked, sharp staccato, all of these marks have been changed to notate a staccato typical of the late eighteenth century, as it appears that they are used interchangeably.<sup>84</sup>

The Violoncello and Basso sections play together for the majority of the concerto, and in such instances, they share a staff. For clarity, the two sections are separated onto two separate staves when only the violoncello section plays or when the two sections play different material. This is done without further mention in the critical notes.

The following designations are used to determine pitch register: C = two octaves below middle C; c = one octave below middle C; c<sup>1</sup> = middle C; c<sup>2</sup> = one octave above middle C; c<sup>3</sup> = two octaves above middle C.

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<sup>84</sup> Reiswig, 178–79.



*Critical Notes*

The notes below show the original readings that were rejected and corrected in the edition. M(m). = measure(s); Fl. = Flute; Ob. 1 = Oboe primo; Ob. 2 = Oboe secondo; Fag. 1 = Fagotto primo; Fag. 2 = Fagotto secondo; Cor. 1 = Corno primo; Cor. 2 = Corno secondo; Cla. 1 = Clarino primo; Cla. 2 = Clarino secondo; Timp. = Timpani; Vn. 1 = Violino primo; Vn. 2 = Violino secondo; Va. = Viola; Vc. P. = Violoncello principale; Vc./B. = Violoncello è Basso; Vc. = Violoncello; B. = Basso.

Concerto in C Major for Violoncello, M.S. 37352

Source / Concerto / pour le Violoncelle/ avec accompagnement de grand orchestre / composé et dédié / à Monsieur le Comte / Joseph Odrovqz Siedlnicki / Chambellan actuel de Sa Majeste le Roi de Prusse / Seigneur des Seigneuries Gepperidorf et Nassedl / et des Torres Loervitz et Wronin, &c. / par / Paul Wranizky / Oeuvre 27me.

I. Allegro maestoso

- M. 15, Vn. 1, notes 5 and 9, grace notes .
- M. 24, Vn. 1, notes 1 and 5, grace notes .
- M. 37, Vc. P. and Vc., note 1, *p*.
- M. 45, Fag. 2, note 1, *f*.
- M. 47, Vc. P. and Vc./B., note 1, *p*.
- M. 54, Timp., note 1, *p*.
- M. 72, Vn. 1 and Va., note 1, *f*.
- M. 75, Cla. 1 and 2, *f*.
- M. 76, Vc. P., note 1, transposed treble clef.
- M. 79, Vn. 1 and 2, *p*.
- M. 88, Ob. 1, Fag. 1 and 2, Cor. 2, Cla. 1 and 2, Timp., Vn. 1 and 2, and Va., Solo.
- M. 89, Vc. P., note 6, transposed treble clef.
- M. 91, Vc. P., note 4, transposed treble clef.
- M. 96, Vc. P., note 1, transposed treble clef.
- M. 104, Ob. 2 and Fag. 1, note 1, *p*.
- M. 110, Vc. P., note 1, transposed treble clef.
- M. 117, Vc. P., note 1, transposed treble clef.
- M. 133, Vc. P., note 1, transposed treble clef.
- M. 139, Fl., note 1, staccato.
- M. 139, Fl., notes 2 and 3, slur.






- M. 146, Fag. 1 and 2, note 1, *p*.  
M. 146, Vc. P., note 1, transposed treble clef.  
M. 150, Ob. 1 and 2, note 1, *p*.  
M. 152, Fag. 1, note 1, *p*.  
M. 158, Vc. P., note 1, transposed treble clef.  
M. 167, Vc. P., notes 2, 4, and 6, a<sup>1</sup>.  
M. 172, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., and Vc./B., Tutti.  
M. 187, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 2, Va., and Vc./B., Solo.  
M. 207, Vc. P., note 1, transposed treble clef.  
M. 214, Vc. P., note 1, transposed treble clef.  
M. 215, Vn. 2, note 1, *p*.  
M. 227, Vc. P., note 8, b<sup>1</sup>.  
M. 234, Ob. 1 and 2, Fag. 1, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, and Va., Tutti.  
M. 234, Vn. 1, notes 5 and 9, grace notes ♪.  
M. 236, Vn. 1, notes 5 and 9, grace notes ♪.  
M. 239, Vn. 1, notes 5 and 9, grace notes ♪.  
M. 247, Ob. 1, Fag. 1 and 2, and Vc./B., Tutti.  
M. 258, Ob. 2, Tutti.  
M. 260, Cor. 1 and 2, Timp., and Vn. 1, Solo.  
M. 261, Vc. P., note 6, transposed treble clef.  
M. 263, Vn. 1 and Vc. P., note 1, grace note ♪.  
M. 265, Vc. P., note 8, b<sup>1</sup>.  
M. 266, Fag. 2, measure of rests added.  
M. 271, Cla. 2, Solo.  
M. 272, Fag. 1, Solo.  
M. 272, Vc. P., note 1, transposed treble clef.  
M. 278, Vc. P., note 1, transposed treble clef.  
M. 283, Cla. 1 and 2, Soli.  
M. 283, Timp., Solo.  
M. 283, Vc. P., note 1, bass clef.  
M. 287, Vc. P., note 1, transposed treble clef.  
M. 288, Vc. P., note 1, bass clef.  
M. 292, Vc. P., note 1, transposed treble clef.  
M. 293, Vc. P., articulation changed to match M. 295.  
M. 293, Cla. 2, Solo.  
M. 297, Vc. P., note 1, transposed treble clef.  
M. 302, Vc. P., note 9, transposed treble clef.  
M. 303, Vc. P., notes 3, 5, and 7, d.  
M. 306, Vc. P., note 1, transposed treble clef.  
M. 315, Cor. 1, “soli.”  
M. 319, Vc. P., note 6, grace note ♪.  
M. 320, Vc. P., note 6, grace note ♪.  
M. 321, Vc. P., note 6, grace note ♪.  
M. 322, Vc. P., note 6, grace note ♪.

- M. 323, Vc. P., note 1, transposed treble clef.  
 M. 323, Vc. P., note 10,  $d^1$ .  
 M. 330, Vc. P., note 1, grace note  $\text{♪}$ .  
 M. 331, Vc. P., notes 7 and 12, grace notes  $\text{♪}$ .  
 M. 332, Vc. P., notes 7 and 12, grace notes  $\text{♪}$ .  
 M. 333, Vc. P., note 2, transposed treble clef.  
 M. 334, Cor. 1 and 2, Soli.  
 M. 334, Vc. P., note 3, transposed treble clef.  
 M. 334, Vc. P., note 11, transposed treble clef.  
 M. 335, Vc. P., note 3, transposed treble clef.  
 M. 338, Vc. P., note 1, transposed treble clef.  
 M. 347, Vc. P., note 1, transposed treble clef.  
 M. 352, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., and Vc./B., Tutti.  
 M. 356, Cla. 1 and 2, note 1, *f*.



## II. Adagio non troppo








- M. 8, Fl., notes 3 and 4, quarter note.  
 M. 8, Vn. 1, note 7, sixteenth note, not a grace note.  
 M. 8, Vn. 1, note 8, sixteenth note.  
 M. 13, Cor. 1, Va., Vc. P., and Vc./B., Solo.  
 M. 18, Fag. 1 and 2, note 1, *p*.  
 M. 22, Fl., Ob. 1 and 2, Fag. 1 and 2, note 1, *p*.  
 M. 27, Vc. P., notes 3 and 4, quarter note.  
 M. 28, Fl., Ob. 1 and 2, Fag. 1 and 2, note 1, *p*.  
 M. 32, Vc. P., note 1, transposed treble clef.  
 M. 34, Vc. P., note 3, dotted eighth note.  
 M. 37, Vc. P., note 1, grace note  $\text{♪}$ .  
 M. 38, Vc. P., notes 2 and 5, grace note  $\text{♪}$ .  
 M. 43, Vc. P., note 2, transposed treble clef.  
 M. 44, Vc. P., note 1, transposed treble clef.  
 M. 47, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Vn. 1 and 2, Va., and Vc./B., Tutti.  
 M. 55, Fag. 1, Vn. 1 and 2, Solo.  
 M. 55, Vc. P., note 7, b-flat.  
 M. 56, Fl., Ob. 1 and 2, Fag. 1 and 2, note 1, *p*.  
 M. 59, Vc. P., note 1, transposed treble clef.  
 M. 60, Vc. P., note 13, transposed treble clef.  
 M. 62, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Vn. 1 and 2, Va., and Vc./B., Tutti.  
 M. 68, Ob. 1, Fag. 1 and 2, Cor. 1 and 2, Vn. 1 and 2, and Va., Solo.  
 M. 75, Vc. P., note 1, transposed treble clef.  
 M. 78, Fag. 1 and Cor. 1, note 1, *p*.  
 M. 80, Cor. 1 and 2, note 1, *p*.  
 M. 80, Vc. P., notes 1 and 2, eighth notes.  
 M. 82, Vc. P., notes 1 and 2, eighth notes.








- M. 83, Vc. P., note 3, dotted eighth note.
- M. 84, Cor. 1 and 2, note 1, *p*.
- M. 86, Vc. P., note 1, grace note .
- M. 87, Vc. P., notes 2 and 5, grace note .
- M. 88, Vc. P., note 1, grace note .
- M. 89, Vc. P., note 1, transposed treble clef.
- M. 92, Ob. 1 and 2, and Cor. 1 and 2, note 1, *p*.
- M. 93, Vc. and B., note 1, *p*.
- M. 94, Fl., Ob. 1, and Fag. 1 and 2, note 1, *p*.
- M. 97, Vc. P., notes 3, 6, and 9, grace note .
- M. 100, Cor. 1, Tutti.
- M. 103, Vn. 1 and 2, beat 3, Cadenza.
- M. 106, Vn. 2, note 1, grace note .

### III. Finale. Rondo. Allegro di molto

- M. 0, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1, Timp., Vn. 1 and 2, Va., and Vc./B., Solo.
- M. 0, Vc. P., note 1, transposed treble clef.
- Mm. 7–8, Vn. 2, notes tied.
- M. 9, Va., note 1, *fp*.
- Mm. 11–12, Vn. 2, notes tied.
- M. 17, Vc. P., notes 4 and 5, notes tied.
- Mm. 27–29, Cla. 2, measures of rests added.
- M. 29, Vc. P., note 3, grace note .
- M. 30, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., and Vc./B., Tutti.
- M. 31, Vn. 1, note 1, grace note .
- M. 41, Ob. 1 and 2, Fag. 1 and 2, Cor. 1, Cla. 2, Timp., Vn. 1 and 2, and Va., Solo.
- M. 41, Vc. P., note 1, transposed treble clef.
- M. 50, Vn. 2, note 1, *p*.
- M. 54, Vn. 2, note 1, whole note.
- M. 57, Vn. 1 and 2, and Vc./B., Tutti.
- M. 58, B., note 1, *f*.
- M. 58, B., Tutti.
- M. 62, Vn. 1 and 2, and Vc./B., Solo.
- M. 78, Fl., Ob. 1, and Fag. 1, note 1, *p*.
- M. 81, Vc. P., note 1, *f*<sup>1</sup>.
- M. 82, Vc. P., notes 2 and 4, to be played with the open string.
- M. 82, Ob. 1 and Fag. 2, note 1, *p*.
- M. 84, Vc. P., notes 2 and 4, to be played with the open string.
- M. 86, Va., note 1, *p*.
- M. 90, Vc. P., note 1, transposed treble clef.
- M. 92, Fl. And Ob. 1, note 1, *p*.
- M. 94, Vc. P., note 1, transposed treble clef.
- M. 96–97, Va., slur f-sharp to g.

- M. 106, B., measure of rests added.
- M. 108, Vc. P., note 4, B.
- M. 108, Ob. 2 and Vc./B., note 1, *p*.
- Mm. 108–109, Ob. 1, slur  $g^1$  to  $d^2$ .
- Mm. 108–109, Ob. 2, slur  $d^1$  to  $b^1$ .
- Mm. 108–109, Fag. 2, slur *g* to B.
- M. 109, Fag. 1, slur *d* to B.
- M. 110, Fag. 1 and 2, note 1, quarter note tied to an eighth note.
- Mm. 112–113, Ob. 1, slur  $g^1$  to  $d^2$ .
- Mm. 112–113, Ob. 2, slur  $d^1$  to  $b^1$ .
- Mm. 112–113, Fag. 1 and 2, slur *g* to B.
- M. 114–115, Vc. P., note 5, dotted eighth note “tied” over the measure.
- M. 117, Vc. P., note 1, grace note .
- M. 120, Vc. P., note 1, transposed treble clef.
- Mm. 127–128, Vn. 2, notes tied.
- M. 129, Vc. P., note 3,  $a^1$ .
- M. 129, Vc. P., note 6,  $a^1$ .
- M. 129, Va., note 1, *fp*.
- Mm. 131–132, Vn. 2, notes tied.
- M. 134, Vn. 1, note 2, Tutti.
- M. 135, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 2, Va., and Vc./B., Tutti.
- M. 137, Vn. 1, note 1, grace note .
- M. 138, Vn. 1, note 1, grace note .
- M. 143, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., and V./B., Minore.
- M. 143, Ob. 1 and 2, Fag. 1, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1, Va., and Vc./B., Solo.
- M. 147, Va., note 1, grace note .
- M. 149, Vc. P., note 1, grace note .
- M. 153, Va., note 2, grace note .
- M. 153, Vc. P., note 1, transposed treble clef.
- M. 155, Vc. P., note 1, transposed treble clef.
- M. 168, Va., note 1, *p*.
- M. 169, Va., entire measure slurred.
- M. 171, Va., entire measure slurred.
- M. 172, Va., entire measure slurred.
- M. 176, Va., entire measure slurred.
- M. 177, Va., entire measure slurred.
- M. 177, Va., measure added, identical to M. 172 to match repeat.
- M. 178, Va., entire measure slurred.
- M. 188, Va., note 1, grace note .
- M. 188, Vc. P., note 1, bass clef.
- M. 191, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., Vc. P., and Vc./B., Maggiore.
- M. 191, Vn. 1, first four notes slurred, second four notes slurred.

- M. 191, Vc. P., note 1, transposed treble clef.  
M. 201, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., Vc. P., and Vc./B., beat 2, Adagio.  
M. 203, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., Vc. P., and Vc./B., Tempo primo.  
M. 203, Cor. 1 and Cla. 1, Solo.  
Mm. 215–216, Vn. 2, notes tied.  
Mm. 219–220, Vn. 2, notes tied.  
M. 225, Vc. P., notes 4 and 5, tied.  
M. 238, Ob. 1 and 2, Fag. 1 and 2, Cor. 1 and 2, Cla. 1 and 2, Timp., Vn. 1 and 2, Va., and Vc./B., Tutti.  
M. 239, Vn. 1, note 1, grace note .  
M. 249, Vc. P., note 1, transposed treble clef.  
M. 250, Vn. 1 and 2, Solo.  
M. 256, Vn. 1, notes 1 and 5, grace note .  
M. 257, Vn. 1, note 1, grace note .  
M. 267, Vc. P., note 3, grace note .  
M. 268, Cor. 2, measure added, identical to M. 267 to match Cor. 1.  
M. 269, Vn. 2, note 1, *p*.  
M. 270, Va., note 1, *p*.  
M. 271, Vc. P., note 3, grace note .

# Concerto in C Major for Violoncello

Paul Wranizky

(1756-1808)

Op. 27

Score

**Allegro maestoso**

# I

*Edited by Sharon Meilstrup*

Flauto *f*

Oboe primo *f*

Oboe secondo *f*

Fagotto primo *f*

Fagotto secondo *f*

Corno primo [in C basso] *f*

Corno secondo [in C basso] *f*

Clarino primo [in C] *f*

Clarino secondo [in C] *f*

Timpani [C, G] *f*

Violino primo *f* *p*

Violino secondo *f* *p*

Viola *f* *p*

Violoncello Principale *f*

Violoncello à Basso *f* pizz.

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Concerto in C Major for Violoncello  
Score

5

Fl.

Ob. 1

Fag. 1

Vn. 1

Vn. 2

Va.

Vc. P.

Vc./B.

Solo

Solo

Solo

tr

*p*

arco

*p*

Concerto in C Major for Violoncello  
Score

9

Fl.

Ob. 1

Ob. 2

Fag. 1

Cor. 1  
[in C]

Cor. 2  
[in C]

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Soli

*R*Soli

*p*

*tr*

Concerto in C Major for Violoncello  
Score

This musical score page features 13 staves for various instruments. The top staff is for Flute (Fl.), followed by two Oboe staves (Ob. 1 and Ob. 2), two Bassoon staves (Fag. 1 and Fag. 2), two Cor staves (Cor. 1 and Cor. 2 in C), two Clarinet staves (Cln. 1 and Cln. 2 in C), a Tympani staff (Timp.), two Violin staves (Vn. 1 and Vn. 2), a Viola staff (Va.), a Violoncello/Piccolo staff (Vc. P.), and a Violoncello/Bass staff (Vc./B.). The score begins at measure 13, indicated by a '13' above the Flute staff. A dynamic marking of *f* (forte) is placed below the Flute staff at measure 14 and below the Bassoon, Clarinet, and Violoncello/Bass staves at measure 15. The Violoncello/Piccolo staff has a *f* marking at measure 15. The Violin 2 staff features a dense, rhythmic texture of sixteenth notes starting in measure 15. The Violoncello/Bass staff has a *f* marking at measure 16. The score continues through measure 16.

Concerto in C Major for Violoncello  
Score

17

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.



Concerto in C Major for Violoncello  
Score

20

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

20

Cor. 1  
[in C]

Cor. 2  
[in C]

Cln. 1  
[in C]

Cln. 2  
[in C]

20

Timp.

20

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

23

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

23

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

23

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

26

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

26

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

26

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

29

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

29

Cor. 1  
[in C]

Cor. 2  
[in C]

Cln. 1  
[in C]

Cln. 2  
[in C]

29

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

The image shows a page of a musical score for a concerto. The page is numbered 59 in the top right corner. The title is "Concerto in C Major for Violoncello Score". The score is for measures 29-31. The instruments listed are Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Horn 1 (Cor. 1 [in C]), Horn 2 (Cor. 2 [in C]), Trumpet 1 (Cln. 1 [in C]), Trumpet 2 (Cln. 2 [in C]), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Double Bass (Vc. / B.). The Flute, Violin 1, and Violoncello parts have a melodic line starting with a sixteenth-note pattern. The Oboe and Bassoon parts have a similar rhythmic pattern. The Horns and Trumpets play a steady accompaniment. The Viola and Double Bass parts have a rhythmic pattern of eighth notes. The Violin 2 part has a complex rhythmic pattern of sixteenth notes.

Concerto in C Major for Violoncello  
Score

32 Fl. [Solo] *p*

32 Ob. 1 Solo *p*

32 Ob. 2

32 Fag. 1 *p*

32 Fag. 2 *p*

32 Cor. 1 [in C]

32 Cor. 2 [in C]

32 Cln. 1 [in C]

32 Cln. 2 [in C]

32 Vn. 1 *p*

32 Vn. 2 *p*

32 Va. *p*

32 Vc. P. *p*

32 Vc. *p*

32 B. *p*

Concerto in C Major for Violoncello  
Score

37

Fl.

Ob. 1

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Detailed description of the musical score: The score is for measures 37-40. The Flute (Fl.) and Oboe 1 (Ob. 1) parts have melodic lines with slurs and accents. The Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) parts play a rhythmic pattern of eighth notes. The Violin 1 (Vn. 1) part has a melodic line with slurs and accents. The Violin 2 (Vn. 2) part plays a rhythmic pattern of eighth notes. The Viola (Va.) part has a melodic line with slurs and accents. The Violoncello/Più (Vc. P.) and Violoncello/Bass (Vc. / B.) parts play a rhythmic pattern of eighth notes. The dynamic marking *p* is at the bottom left.

Concerto in C Major for Violoncello  
Score

41

Fl.

Ob. 1

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

The musical score for page 62 of the Concerto in C Major for Violoncello. The page is numbered 41 at the start of the first staff. The score is arranged in two systems. The first system includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Bassoon 1 (Fag. 1), and Bassoon 2 (Fag. 2). The second system includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Double Bass (Vc. / B.). The Flute and Oboe 1 parts feature melodic lines with slurs and accents. The Bassoon parts provide harmonic support with sustained notes. The Violin and Viola parts play rhythmic patterns, while the Violoncello and Double Bass parts play a steady eighth-note accompaniment.

Concerto in C Major for Violoncello  
Score

45

Fl.

Ob. 1

Fag. 1

Fag. 2

45

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

The musical score for page 63 of the Concerto in C Major for Violoncello. The page contains measures 45 through 48. The instrumentation includes Flute (Fl.), Oboe 1 (Ob. 1), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Violoncello/Bass (Vc. / B.). The Flute part has a melodic line starting in measure 47. The Oboe 1 part is mostly silent. The Bassoon 1 part has a melodic line starting in measure 47. The Bassoon 2 part is mostly silent. The Violin 1 part has a rhythmic pattern of eighth notes. The Violin 2 part has a rhythmic pattern of eighth notes. The Viola part has a melodic line starting in measure 46. The Violoncello (Vc. P.) part has a melodic line starting in measure 46. The Violoncello/Bass (Vc. / B.) part has a melodic line starting in measure 46. The score is in C major and 4/4 time.



Concerto in C Major for Violoncello  
Score

49

Fl. *p* *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

49

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *f*

Clno. 2 [in C] *f*

49

Timp. *f*

49

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f*

Vc. / B. *f*

Concerto in C Major for Violoncello  
Score

54

Fl. *fp* *fp* *fp* *fp* *f*

Ob. 1 *fp* *fp* *fp* *fp* *f*

Ob. 2 *fp* *fp* *fp* *fp* *f*

Fag. 1 *fp* *fp* *fp* *fp* *f*

Fag. 2 *fp* *fp* *fp* *fp* *f*

Cor. 1 [in C] *fp* *fp* *fp* *fp* *f*

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp. *[fp]*

Vn. 1 *p* *p* *f* *p* *[f]* *[p]* *[f]*

Vn. 2 *f* *p* *f* *p* *f* *p* *f*

Va. *fp* *fp* *fp* *fp* *f*

Vc. P. *fp* *fp* *fp* *fp* *f*

Vc. *fp* *fp* *fp* *fp* *f*

B. *fp* *fp* *fp* *fp* *f*



Concerto in C Major for Violoncello  
Score

64

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

64

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

64

Timp.

64

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

This page of the musical score, numbered 68, features the following instruments and parts:

- Flute (Fl.):** Treble clef, melodic line with dynamic markings *p* and *f*.
- Oboe 1 (Ob. 1):** Treble clef, melodic line with dynamic markings *p* and *f*.
- Oboe 2 (Ob. 2):** Treble clef, melodic line with dynamic markings *p* and *f*.
- Fagot 1 (Fag. 1):** Bass clef, melodic line with dynamic markings *p* and *f*.
- Fagot 2 (Fag. 2):** Bass clef, melodic line with dynamic markings *p* and *f*.
- Coro 1 (Cor. 1 [in C]):** Treble clef, harmonic support with dynamic markings *p* and [*f*].
- Coro 2 (Cor. 2 [in C]):** Treble clef, harmonic support with dynamic markings *p* and *f*.
- Clarineto 1 (Cln. 1 [in C]):** Treble clef, harmonic support with dynamic markings *p* and [*f*].
- Clarineto 2 (Cln. 2 [in C]):** Treble clef, harmonic support with dynamic markings *p* and [*f*].
- Timp.:** Bass clef, rhythmic accompaniment with dynamic markings *p* and [*f*].
- Violino 1 (Vn. 1):** Treble clef, melodic line with dynamic markings *p* and [*f*].
- Violino 2 (Vn. 2):** Treble clef, melodic line with dynamic markings *p* and *f*.
- Viola (Va.):** Alto clef, melodic line with dynamic markings *p* and [*f*].
- Violoncello (Vc. P.):** Bass clef, melodic line with dynamic markings *p* and *f*.
- Violoncello / Contrabasso (Vc. / B.):** Bass clef, melodic line with dynamic markings *p* and *f*.

Concerto in C Major for Violoncello  
Score

73

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

[p]

Solo

*p*

Solo

*p*

Solo

*p*

[p]

[f]

[p]

[f]

[p]

[f]

Solo

*p*

[p]

[f]

Concerto in C Major for Violoncello  
Score

The image shows a page of a musical score for a concerto. The page is numbered 70 in the top left corner. The title of the piece is "Concerto in C Major for Violoncello" and it is labeled as a "Score". The score is written for a full orchestra and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Cor 1 [in C], Cor 2 [in C], Clarinet 1 [in C] (Cln. 1), Clarinet 2 [in C] (Cln. 2), Timp., Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Double Bass (Vc. / B.). The score is in 3/4 time. The key signature is C major. The score begins at measure 78. The Flute part starts with a trill (tr) and a forte (f) dynamic. The Oboe 1 part starts with a forte (f) dynamic. The Oboe 2 part starts with a piano (p) dynamic. The Bassoon 1 part starts with a forte (f) dynamic. The Bassoon 2 part starts with a forte (f) dynamic. The Cor 1 and Cor 2 parts start with a forte (f) dynamic. The Clarinet 1 part starts with a forte (f) dynamic. The Clarinet 2 part starts with a forte (f) dynamic. The Timp. part starts with a forte (f) dynamic. The Violin 1 part starts with a piano (p) dynamic. The Violin 2 part starts with a piano (p) dynamic. The Viola part starts with a piano (p) dynamic. The Violoncello part starts with a forte (f) dynamic. The Double Bass part starts with a piano (p) dynamic. The score features various dynamics such as piano (p), forte (f), and fortissimo (ff). The score also includes a trill (tr) and a fermata (f) marking.

Concerto in C Major for Violoncello  
Score

83

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

83

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

83

Timp.

83

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

[•]



Concerto in C Major for Violoncello  
Score

86 Solo

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

*f*

*p*

*p*

Concerto in C Major for Violoncello  
Score

92

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description: This system of musical notation covers measures 92 to 96. It includes staves for Violin 1, Violin 2, Viola, Violoncello/Pedals (Vc. P.), and Violoncello/Bass (Vc. / B.). The Violoncello/Pedals part features a prominent melodic line with slurs and a dashed line indicating a breath mark. The other instruments provide harmonic support with various rhythmic patterns.

97

Fl.

Ob. 1

Ob. 2

Fag. 1

Solo

*p*

Solo

*p*

Solo

*p*

Detailed description: This system covers measures 97 to 100. It includes staves for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), and Bassoon (Fag. 1). All four woodwind parts have a 'Solo' marking above them in measure 100, with a dynamic marking of *p* (piano). The Flute part has a melodic line with a slur and a breath mark. The Oboe 1 part has a long note with a slur. The Bassoon part has a melodic line with a slur and a breath mark.

97

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description: This system covers measures 97 to 100. It includes staves for Violin 1, Violin 2, Viola, Violoncello/Pedals (Vc. P.), and Violoncello/Bass (Vc. / B.). The Violoncello/Pedals part has a complex rhythmic pattern with many sixteenth notes. The Violin 1 and Violin 2 parts have melodic lines with slurs. The Viola part has a melodic line with slurs. The Violoncello/Bass part has a melodic line with slurs.

Concerto in C Major for Violoncello  
Score

101

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

*p*

101

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

106

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Tutti

*f* Tutti

[Tutti]

Tutti

*f*

110  
Fl.  
Ob. 1  
Ob. 2  
Fag. 1  
Fag. 2  
Cor. 1 [in C]  
Cor. 2 [in C]  
Cln. 1 [in C]  
Cln. 2 [in C]  
Timp.  
Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

*p*  
*p*  
*p*  
*p*  
*p*  
Solo  
Solo  
Solo  
Solo

Concerto in C Major for Violoncello  
Score

113

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Vc. P.

Vc. / B.  
pizz.  
[p]

117

Vn. 1

Vn. 2

Va.

Vc. P.

Concerto in C Major for Violoncello  
Score

121

Ob. 1

Ob. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

*fp*

[pizz.]

*p*

Detailed description: This system of musical notation covers measures 121 to 124. It includes staves for two Oboes (Ob. 1 and Ob. 2), two Violins (Vn. 1 and Vn. 2), Viola (Va.), Violoncello/Piçcolo (Vc. P.), and Violoncello/Bass (Vc. / B.). The Oboe parts are mostly rests, with a single note in measure 124 marked *p*. The Violin and Viola parts feature a dynamic marking of *fp* in measure 123. The Violoncello/Piçcolo part has a complex rhythmic pattern with many sixteenth notes, and a *pizz.* marking in measure 124. The Violoncello/Bass part has rests in measures 121-123 and a note in measure 124 marked *p*.

125

Ob. 1

Ob. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description: This system of musical notation covers measures 125 to 128. It includes staves for two Oboes (Ob. 1 and Ob. 2), two Violins (Vn. 1 and Vn. 2), Viola (Va.), Violoncello/Piçcolo (Vc. P.), and Violoncello/Bass (Vc. / B.). The Oboe parts play a simple harmonic line of quarter notes. The Violin and Viola parts play a rhythmic pattern of quarter notes. The Violoncello/Piçcolo part has a complex rhythmic pattern with many sixteenth notes. The Violoncello/Bass part has rests in measures 125-127 and a note in measure 128.

## Concerto in C Major for Violoncello

## Score

129

Vn. 1 *rfz*

Vn. 2 *rfz*

Va. *rfz*

Vc. P.

Vc. / B. arco *p*

133

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

133

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f* *tr* [*p*]

Vc. / B. *f*



Concerto in C Major for Violoncello  
Score

Musical score for measures 138-142. The score is divided into two systems. The first system includes Flute (Fl.), Bassoon 1 (Fag. 1), and Bassoon 2 (Fag. 2). The second system includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Principal (Vc. P.), and Violoncello/Double Bass (Vc. / B.).

Measure 138: Flute (Fl.) has a rest. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have rests. Violin 1 (Vn. 1) has a rest. Violin 2 (Vn. 2) plays a quarter note G4. Viola (Va.) plays a quarter note G2. Violoncello Principal (Vc. P.) has a dotted quarter note G2. Violoncello/Double Bass (Vc. / B.) has a dotted quarter note G2. Dynamics are marked *p*.

Measure 139: Flute (Fl.) has a rest. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have rests. Violin 1 (Vn. 1) has a rest. Violin 2 (Vn. 2) plays a quarter note A4. Viola (Va.) has a rest. Violoncello Principal (Vc. P.) has a dotted quarter note A2. Violoncello/Double Bass (Vc. / B.) has a dotted quarter note A2. Dynamics are marked *p*.

Measure 140: Flute (Fl.) has a rest. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have rests. Violin 1 (Vn. 1) has a rest. Violin 2 (Vn. 2) plays a quarter note B4. Viola (Va.) has a rest. Violoncello Principal (Vc. P.) has a dotted quarter note B2. Violoncello/Double Bass (Vc. / B.) has a dotted quarter note B2. Dynamics are marked *p*.

Measure 141: Flute (Fl.) has a rest. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have rests. Violin 1 (Vn. 1) has a rest. Violin 2 (Vn. 2) plays a quarter note C5. Viola (Va.) has a rest. Violoncello Principal (Vc. P.) has a dotted quarter note C3. Violoncello/Double Bass (Vc. / B.) has a dotted quarter note C3. Dynamics are marked *p*.

Measure 142: Flute (Fl.) has a rest. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have rests. Violin 1 (Vn. 1) has a rest. Violin 2 (Vn. 2) plays a quarter note D5. Viola (Va.) has a rest. Violoncello Principal (Vc. P.) has a dotted quarter note D3. Violoncello/Double Bass (Vc. / B.) has a dotted quarter note D3. Dynamics are marked *p*.

Concerto in C Major for Violoncello  
Score

143

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Concerto in C Major for Violoncello  
Score

148

Ob. 1

Ob. 2

Fag. 1

Solo

148

Vn. 1

Vn. 2

Va.

Vc. P.

Vc./B.

Detailed description: This page of the score covers measures 148 through 151. The woodwind section (Ob. 1, Ob. 2, Fag. 1) has mostly rests, with some activity in measures 149 and 150. The strings (Vn. 1, Vn. 2, Va., Vc. P., Vc./B.) are more active, with the first violin (Vn. 1) and viola (Va.) playing melodic lines, and the cello (Vc. P.) and double bass (Vc./B.) providing harmonic support. A 'Solo' marking is placed above the bassoon (Fag. 1) part in measure 151, indicating a solo passage for that instrument.

Concerto in C Major for Violoncello  
Score

153

Fag. 1

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

157

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

161

Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

This system of musical notation covers measures 161 to 165. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The Violin 1 part begins with a melodic phrase in measure 161, while the Violoncello Part plays a rhythmic accompaniment. The Viola and Violoncello/Bass parts provide harmonic support with sustained notes and rests.

166

Vn. 1  
Vn. 2  
Vc. P.  
Vc. / B.

This system of musical notation covers measures 166 to 170. It features four staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The Violoncello Part has a prominent role in measure 166 with a fast, rhythmic passage. The Violin 1 part has a melodic line, and the Violoncello/Bass part provides a steady bass line.

Concerto in C Major for Violoncello  
Score

170 *Tutti* *f*

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

170 *f*

Cor. 1  
[in C]

Cor. 2  
[in C]

Cln. 1  
[in C]

Cln. 2  
[in C]

170 *f*

Timp.

170 *f*

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

175

Fl. *fp* *fp* *fp* *fp*

Ob. 1 *fp* *fp* *fp* *fp*

Ob. 2 *fp* *fp* *fp* *fp*

Fag. 1 *fp* *fp* *fp* *fp*

Fag. 2 *fp* *fp* *fp* *fp*

Cor. 1 [in C] 175

Cor. 2 [in C]

Cln. 1 [in C]

Cln. 2 [in C]

Timp. *p*

Vn. 1 *p* *fp* *fp* *fp*

Vn. 2 *p* *f* *p* *f* *p* *f* *p*

Va. *fp* *fp* *fp* *fp*

Vc. P. *fp* *fp* *fp* *fp*

Vc. 175 *fp* *fp* *fp* *fp*

B. 175 *fp* *fp* *fp* *fp*

## Concerto in C Major for Violoncello

## Score

179 *f*

Fl.

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp. *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f*

Vc. *f*

B. *f*



Concerto in C Major for Violoncello  
Score

184

Fl. Solo

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P. Solo *f*

Vc. / B. *p*

*p*

*p*

Concerto in C Major for Violoncello  
Score

190

[Solo]

Fl. *p*

Ob. 1 *Solo p* [*p*]

Vn. 1 *p*

Vn. 2

Va.

Vc. P. *p*

Vc. / B. *p*

Concerto in C Major for Violoncello  
Score

196

Fl.

Ob. 1

Ob. 2

Fag. 1

Solo

[p]

*p*

196

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

201

Fl.

Ob. 1

Ob. 2

Fag. 1

201

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

206

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

Concerto in C Major for Violoncello  
Score

210

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p* *f* *p*

[*p*] [*f*] [*p*]

Solo

Concerto in C Major for Violoncello  
Score

215

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Fag. 1 *p*

Fag. 2 *p*

215

Vn. 1 *f* *p*

Vn. 2 *f* *p*

Va. *f* *p*

Vc. P. *f* *p*

Vc. / B. *f* *p*

## Concerto in C Major for Violoncello

## Score

220

Violoncello (Vc. / B.) and string ensemble (Vn. 1, Vn. 2, Va., Vc. P.) score for measures 220-223. The Violoncello part features a melodic line with dynamics *[p]* and *[fp]*. The string ensemble provides accompaniment with dynamics *fp* and *[fp]*.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

224

Woodwind and string ensemble score for measures 224-227. The woodwinds (Fl., Ob. 1, Ob. 2, Fag. 1, Fag. 2) and strings (Vn. 1, Vn. 2, Va., Vc. P., Vc. / B.) are shown. Dynamics include *[p]*, *p*, and *[fp]*.

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.



Concerto in C Major for Violoncello  
Score

228

Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

Detailed description: This system covers measures 228 to 231. The Violin 1 part has a melodic line with some rests. The Violin 2 part has a similar melodic line. The Viola part has a steady eighth-note accompaniment. The Violoncello/Pedale part features a complex, rhythmic pattern with many sixteenth and thirty-second notes. The Double Bass part has a simple bass line with quarter notes and rests.

232 **Tutti**

Fl.  
Ob. 1  
Ob. 2  
Fag. 1  
Fag. 2  
Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

Detailed description: This system covers measures 232 to 235. It begins with a **Tutti** marking. The Flute, Oboe 1, and Oboe 2 parts enter with sustained notes. The Bassoon 1 and Bassoon 2 parts have a rhythmic accompaniment. The Violin 1 part has a melodic line. The Violin 2 part has a fast, rhythmic accompaniment. The Viola part has a steady eighth-note accompaniment. The Violoncello/Pedale part has a complex, rhythmic pattern. The Double Bass part has a simple bass line. Dynamics include *f* (forte) and *tr* (trill).

Concerto in C Major for Violoncello  
Score

236

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

236

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

236

Timp.

236

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

The musical score for page 97 of the Concerto in C Major for Violoncello. The page contains 15 staves of music. The top section (measures 236-239) includes Flute, Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2. The middle section (measures 236-239) includes Horn 1 (in C), Horn 2 (in C), Clarinet 1 (in C), Clarinet 2 (in C), and Timpani. The bottom section (measures 236-239) includes Violin 1, Violin 2, Viola, Violoncello, and Double Bass. The score is in C major and 4/4 time. The Flute part begins with a melodic line, while the Oboe and Bassoon parts play sustained notes. The Horns, Clarinets, and Timpani enter at measure 237 with a rhythmic pattern. The Violin 1 part has a melodic line, and the Violin 2 part has a rhythmic accompaniment. The Viola, Violoncello, and Double Bass parts play sustained notes.

Concerto in C Major for Violoncello  
Score

Musical score for Concerto in C Major for Violoncello, page 98, measures 240-245. The score includes parts for Flute, Oboes 1 & 2, Fagott 1 & 2, Cori 1 & 2, Clarineti 1 & 2, Timpani, Violini 1 & 2, Viola, Violoncello, and Basso. The music is in C major and 4/4 time. The flute part features a solo in measure 245 with a *p* dynamic. The oboe 1 part also features a solo in measure 245 with a *p* dynamic. The violin 1 part has a *p* dynamic marking in measure 240. The viola part has a *p* dynamic marking in measure 243. The cello part has a *p* dynamic marking in measure 244. The bass part has a *p* dynamic marking in measure 244.

Concerto in C Major for Violoncello  
Score

[Tutti]

246

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc.

B.

Concerto in C Major for Violoncello  
Score

252

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Solo

[p]

Solo

[p]

Solo

p

ten.

p

ten.

252

252

Concerto in C Major for Violoncello  
Score

Musical score for measures 257-262. The score includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon (Fag. 1), Cor. 1 [in C], Cor. 2 [in C], Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Violoncello (Vc. P.).

Measure 257: Flute (Fl.) has a [Solo] marking. Oboe 2 (Ob. 2) has a *Tutti* marking and a *p* dynamic. Bassoon (Fag. 1) has a *p* dynamic. Violin 1 (Vn. 1) has a *p* dynamic. Violoncello (Vc. P.) has a *Solo* marking and a *p* dynamic.

Measures 258-262: The Flute (Fl.) part continues with a [Solo] marking. The Oboe 2 (Ob. 2) part has a *Tutti* marking. The Violoncello (Vc. P.) part has a *Solo* marking and a *p* dynamic. The Violin 1 (Vn. 1) part has a *p* dynamic. The Violin 2 (Vn. 2) part has a *p* dynamic. The Bassoon (Fag. 1) part has a *p* dynamic. The Cor. 1 and Cor. 2 parts have a *p* dynamic.

Musical score for measures 263-268. The score includes parts for Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Violoncello/Bass (Vc. / B.).

Measure 263: Violoncello (Vc. P.) has a *Solo* marking and a *p* dynamic. Violoncello/Bass (Vc. / B.) has a *p* dynamic.

Measures 264-268: The Violoncello (Vc. P.) part has a *Solo* marking and a *fz* dynamic. The Violoncello/Bass (Vc. / B.) part has a *p* dynamic. The Violin 1 (Vn. 1) part has a *p* dynamic. The Violin 2 (Vn. 2) part has a *p* dynamic. The Viola (Va.) part has a *p* dynamic.

Concerto in C Major for Violoncello  
Score

267 [Solo]

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *Tutti* *f*

Clno. 2 [in C] *Tutti* *f*

Timp. *f*

Vn. 1 *f* [*f*] *p*

Vn. 2 *f* [*f*] *p*

Va. *f*

Vc. P. [*f*] [*p*]

Vc. / B. *f*

Concerto in C Major for Violoncello  
Score

272  $\flat$   $\sharp$

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Fag. 1 *p*

Vn. 1 *p*

Vn. 2 *p*

Vc. P. *p*

Vc. / B. *p*



Concerto in C Major for Violoncello  
Score

277

Fl.

Ob. 1

Ob. 2

Fag. 1

277

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Detailed description of the musical score: The score is for page 104 of the Concerto in C Major for Violoncello. It features a woodwind section (Flute, Oboe 1, Oboe 2, Bassoon 1) and a string section (Violin 1, Violin 2, Viola, Violoncello/Piccolo, Double Bass). The woodwinds are mostly silent, with some rests and occasional notes. The strings are active, with the Violin 1 and Violin 2 parts playing a rhythmic pattern of eighth notes. The Viola part has a few notes, and the Violoncello/Piccolo part has a melodic line. The Double Bass part provides a bass line. The page number 277 is written above the first staff of each system. The dynamic marking *p* (piano) is present in the Viola part.

Concerto in C Major for Violoncello  
Score

281

Fag. 1

Cln. 1  
[in C]

Cln. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Solo

*p*

Solo

*p*

Solo

*p*

[*p*]

[*f*]

Concerto in C Major for Violoncello  
Score

284

Fag. 1

Cln. 1  
[in C]

Cln. 2  
[in C]

284

Timp.

284

Vn. 1

Vn. 2

Va.

Vc. P.

[p]

Vc. / B.

Concerto in C Major for Violoncello  
Score

287

Fl.

Ob. 1

Ob. 2

Fag. 1

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Solo

Solo

Solo

*p*

*f*

[*f*]

*f*

*f*

Concerto in C Major for Violoncello  
Score

[Solo]

292

Fl. *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f*

Fag. 1 *f* *p*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *f*

Clno. 2 [in C] *f*

Timp. *f*

Vn. 1 *f* *p*

Vn. 2 *f* [*p*]

Va. *f*

Vc. P. Solo *f* *p*

Vc. *f*

B. *f* *p*



Concerto in C Major for Violoncello  
Score

The image shows a page of a musical score for a concerto in C major for cello. The page is numbered 110 in the top left corner. The title of the piece is "Concerto in C Major for Violoncello" and it is labeled as a "Score". The score is arranged in two systems. The first system contains the parts for Flute (Fl.), Bassoon (Fag. 1), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Violoncello (Vc.). The second system contains the parts for Violoncello (Vc. P.) and Violoncello (Vc.). The page number 301 is marked at the beginning of each staff. The Flute and Bassoon parts are mostly rests. The Violin 1 part has a melodic line with eighth notes. The Violin 2 part has a melodic line with eighth notes. The Viola part has a melodic line with eighth notes. The Violoncello (Vc. P.) part has a melodic line with eighth notes. The Violoncello (Vc.) part has a rhythmic pattern of eighth notes.

Concerto in C Major for Violoncello  
Score

306

Vn. 1

Vn. 2

Vc. P.

Vc.

306

This system of music covers measures 306 to 308. It features four staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Violoncello Part (Vc. P.), and Violoncello (Vc.). The Violin 1 part has a treble clef and contains chords and a sixteenth-note pattern. The Violin 2 part has a treble clef and contains a steady eighth-note accompaniment. The Violoncello Part has a treble clef and contains a complex sixteenth-note pattern. The Violoncello part has a bass clef and contains a simple eighth-note accompaniment. The measure numbers 306 and 308 are indicated at the beginning of their respective staves.

309

Vn. 1

Vn. 2

Vc. P.

This system of music covers measures 309 to 311. It features three staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), and Violoncello Part (Vc. P.). The Violin 1 part has a treble clef and contains a steady eighth-note accompaniment. The Violin 2 part has a treble clef and contains a steady eighth-note accompaniment. The Violoncello Part has a treble clef and contains a complex sixteenth-note pattern. The measure number 309 is indicated at the beginning of the first staff. A bracketed note [.] is present at the end of the Violoncello Part staff in the third measure.



Concerto in C Major for Violoncello  
Score

312

Fl. *f* Solo *p*

Ob. 1 *f* Solo *p*

Ob. 2 *f* Solo [*p*] Solo *p*

Fag. 1 *f* Solo *p*

Fag. 2 *f*

312

Cor. 1 [in C] Solo *p*

Cor. 2 [in C] Solo *p*

Cln. 1 [in C] *f*

Cln. 2 [in C] *f*

312

Timp. *f*

312

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f*

312

Vc. *f*

Concerto in C Major for Violoncello  
Score

318

Fl.

Ob. 1

Ob. 2

Fag. 1

318

Cor. 1  
[in C]

Cor. 2  
[in C]

318

Vn. 1

Vn. 2

Va.

Vc. P.

318

Vc.

*p*

Concerto in C Major for Violoncello  
Score

323

Fl.

Ob. 1

Ob. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc.

*fz*

326

Vn. 1

Vn. 2

Vc. P.

*fz* *fz*

Concerto in C Major for Violoncello  
Score

330

Vn. 1

Vn. 2

Vc. P.

Vc.

Detailed description: This system contains measures 330, 331, and 332. The Violin 1 part (Vn. 1) plays a steady eighth-note pattern in the first measure, then rests. The Violin 2 part (Vn. 2) plays a sixteenth-note pattern in the first measure, then rests. The Violoncello part (Vc. P.) features a trill (tr) in the first measure, followed by a sixteenth-note pattern. The Violoncello part (Vc.) plays a steady eighth-note pattern in the first measure, then rests. The key signature is C major and the time signature is 4/4.

333

Cor. 1  
[in C]

Cor. 2  
[in C]

Vn. 1

Vn. 2

Vc. P.

Vc.

Detailed description: This system contains measures 333, 334, and 335. The Cor. 1 part (Cor. 1 [in C]) and Cor. 2 part (Cor. 2 [in C]) both play a dotted quarter note followed by an eighth note, starting in measure 333. The Violin 1 part (Vn. 1) plays a dotted quarter note followed by an eighth note in measure 333, then rests. The Violin 2 part (Vn. 2) plays a dotted quarter note followed by an eighth note in measure 333, then rests. The Violoncello part (Vc. P.) plays a sixteenth-note pattern in measure 333, then rests. The Violoncello part (Vc.) plays a dotted quarter note followed by an eighth note in measure 333, then rests. The key signature is C major and the time signature is 4/4.

Concerto in C Major for Violoncello  
Score

336

Ob. 1 *p*

Fag. 1 *p*

336

Cor. 1 [in C]

Cor. 2 [in C]

336

Vn. 1

Vn. 2

Vc. P.

Vc. 336

339

Vn. 1

Vn. 2

Vc. P.

Vc. 339 [*p*]

Concerto in C Major for Violoncello  
Score

343

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Vn. 1

Vn. 2

Vc. P.

Vc.

*p*

*p*

*p*

*p*

*p*

*f*

348

Vn. 1

Vn. 2

Vc. P.

Vc.

348

Concerto in C Major for Violoncello  
Score

351 *tr* **Tutti**

Fl.

Ob. 1 *tr*

Ob. 2

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *f*

Clno. 2 [in C] *f*

Timp. *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *tr* **Tutti**

Vc. *f*

B. *f*

Concerto in C Major for Violoncello  
Score

355

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

355

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

355

Timp.

355

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.



Concerto in C Major for Violoncello  
Score

358

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

358

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

358

Timp.

358

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

361

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

361

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

361

Timp.

361

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

## II

## Adagio non troppo

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Fag. 1 *p*

Fag. 2 *p*

Cor. 1 [in F] *p*

Cor. 2 [in F] *p*

Vn. 1 [*mf*] mezza voce

Vn. 2 *mf* mezza voce

Va. *p*

Vc. P. *p*

Vc. / B. *p*

Concerto in C Major for Violoncello  
Score



This page of the musical score for the Concerto in C Major for Violoncello includes the following parts:

- Fl. (Flute) - Part 1
- Ob. 1 (Oboe) - Part 1
- Ob. 2 (Oboe) - Part 2
- Fag. 1 (Bassoon) - Part 1
- Fag. 2 (Bassoon) - Part 2
- Cor. 1 (in F) (Horn) - Part 1
- Cor. 2 (in F) (Horn) - Part 2
- Vn. 1 (Violin) - Part 1
- Vn. 2 (Violin) - Part 2
- Va. (Viola)
- Vc. P. (Violoncello - Part) 1
- Vc. / B. (Violoncello - Part / Double Bass) 1

The score features a variety of musical textures and dynamics. The Flute, Oboes, Fagots, and Cori parts often play sustained chords or simple harmonic lines, while the Violins and Viola provide rhythmic accompaniment. The Violoncello and Double Bass parts feature more complex rhythmic patterns, including eighth-note and sixteenth-note figures. The dynamic marking *f* (forte) is used throughout the score, indicating a strong, powerful sound.

Concerto in C Major for Violoncello  
Score

13 Solo

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in F]

Cor. 2  
[in F]

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Concerto in C Major for Violoncello  
Score

19

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

19

Cor. 1  
[in F]

19

Cor. 2  
[in F]

19

Vn. 1

Vn. 2

Va.

Vc. P.

*fz*

*fz*

Concerto in C Major for Violoncello  
Score

24

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

24

Vn. 1

Vn. 2

Va.

Vc. P.

Concerto in C Major for Violoncello  
Score

The image shows a page of a musical score for the Concerto in C Major for Violoncello, page 127. The score is for measures 29-31 and includes parts for Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello (Vc. P.), and Violoncello/Bass (Vc. / B.).

The score is written in C major and 4/4 time. The key signature has one flat (Bb) and the time signature is 4/4. The music is in the key of C major, which is represented by a Bb in the key signature.

The Flute part (Fl.) starts with a melodic line in measure 29, followed by a rest in measure 30, and a final note in measure 31. The Oboe 1 (Ob. 1) and Oboe 2 (Ob. 2) parts have similar melodic lines. The Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) parts have a rhythmic pattern of eighth notes. The Violin 1 (Vn. 1) and Violin 2 (Vn. 2) parts have a rhythmic pattern of eighth notes. The Viola (Va.) part has a rhythmic pattern of eighth notes. The Violoncello (Vc. P.) part has a complex melodic line with many sixteenth notes. The Violoncello/Bass (Vc. / B.) part has a simple rhythmic pattern of eighth notes.



Concerto in C Major for Violoncello  
Score

33

Fl.

Ob. 1 [Solo]

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

38

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description: This page of a musical score contains measures 33 through 38. The score is arranged in three systems. The first system (measures 33-37) includes parts for Flute, Oboe 1 (marked [Solo]), Oboe 2, Bassoon 1, and Bassoon 2. The second system (measures 33-37) includes parts for Violin 1, Violin 2, Viola, Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The third system (measures 38) includes parts for Violin 1, Violin 2, Viola, Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The key signature is one flat (B-flat major/C minor). The time signature is 4/4. The Oboe 1 part features a solo in measures 33-37. The Violoncello Part has a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern with a sixteenth rest in measure 38. The Viola part has a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern in measure 38. The Violin 1 and Violin 2 parts have a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern in measure 38. The Bassoon 1 and Bassoon 2 parts have a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern in measure 38. The Flute part has a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern in measure 38. The Violoncello/Bass part has a sixteenth-note pattern in measures 33-37 and a sixteenth-note pattern in measure 38.

Concerto in C Major for Violoncello  
Score

41

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

41

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

*p*

*p*

*p*

*p*

*p*

6

6

6

6

*tr*

Concerto in C Major for Violoncello  
Score

44 *Tutti*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in F] *f*

Cor. 2 [in F] *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f* [Tutti]

Vc./B. *f*

Concerto in C Major for Violoncello  
Score

48 Fl. [p]

48 Ob. 1 Solo [p]

48 Ob. 2 Solo [p]

48 Fag. 1 [p]

48 Fag. 2 [p]

48 Cor. 1 Solo [in F]

48 Cor. 2 [in F]

48 Vn. 1 [p]

48 Vn. 2 [p]

48 Va. [p]

48 Vc. / B. [p]

Concerto in C Major for Violoncello  
Score

54 [Solo] *p*

Fl.

Ob. 1 *p*

Ob. 2 *p*

Fag. 1 *p*

Fag. 2 *p*

54

Vn. 1

Vn. 2

Va.

Vc. P. *p* Solo

Concerto in C Major for Violoncello  
Score

58

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Concerto in C Major for Violoncello  
Score

62 *Tutti*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in F] *f*

Cor. 2 [in F] *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *f*

Vc. / B. *f*

Concerto in C Major for Violoncello  
Score

66 Fl. [Solo]

Ob. 1

Ob. 2

Fag. 1

Fag. 2

66 Cor. 1 [in F]

66 Cor. 2 [in F]

66 Vn. 1

Vn. 2 *p*

Va. *p*

Vc. P. Solo *p*

Vc. / B. *p*



Concerto in C Major for Violoncello  
Score

72

Fl.

*p*

Ob. 1

*p*

Ob. 2

*p*

Fag. 1

*p*

Fag. 2

*p*

72

Cor. 1  
[in F]

*p*

72

Cor. 2  
[in F]

*p*

72

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description of the musical score: The score is for measures 72-75 of the Concerto in C Major for Violoncello. It features a woodwind section with Flute, Oboe 1, Oboe 2, Bassoon 1, and Bassoon 2, all playing a melodic line starting in measure 72. The Flute and Oboe 1 parts are marked *p*. The Bassoon parts play a rhythmic accompaniment. The brass section consists of two Cor Anglais (in F), both playing a sustained note in measure 72, marked *p*. The string section includes Violin 1 and Violin 2, Viola, Violoncello 1, and Violoncello/Bass. The Violin 1 and Violin 2 parts have complex rhythmic patterns, with some notes circled. The Viola part plays a sustained note. The Violoncello 1 and Violoncello/Bass parts play a rhythmic accompaniment.

Concerto in C Major for Violoncello  
Score

78

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

78

Cor. 1  
[in F]

78

Cor. 2  
[in F]

78

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

83

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

83

Cor. 1  
[in F]

83

Cor. 2  
[in F]

83

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Detailed description: This page of the musical score covers measures 83 to 86. The key signature is one flat (B-flat major). The score is arranged in a system of staves. The Flute (Fl.) part has a melodic line starting in measure 83. Oboe 1 (Ob. 1) has a woodwind texture with sixteenth-note patterns. Oboe 2 (Ob. 2) has a sustained note in measure 83. Bassoon 1 (Fag. 1) and Bassoon 2 (Fag. 2) have sustained notes. Cor 1 (in F) and Cor 2 (in F) have sustained notes. Violin 1 (Vn. 1) and Violin 2 (Vn. 2) play a rhythmic eighth-note pattern. Viola (Va.) plays a similar rhythmic pattern. Violoncello Part 1 (Vc. P.) has a complex rhythmic pattern with sixteenth notes and slurs. Violoncello/Bass (Vc. / B.) has a simple bass line with sustained notes.

Concerto in C Major for Violoncello  
Score

87

Vn. 1

Vn. 2

Va.

Vc. P.

87

Vc.

87

B.

Concerto in C Major for Violoncello  
Score

91

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

91

Cor. 1  
[in F]

91

Cor. 2  
[in F]

91

Vn. 1

Vn. 2

Va.

Vc. P.

91

Vc.

91

B.

Concerto in C Major for Violoncello  
Score

97

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

97

Cor. 1  
[in F]

97

Cor. 2  
[in F]

97

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

The musical score for page 141 of the Concerto in C Major for Violoncello. The page features ten staves of music. The top five staves are for woodwinds: Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), and Bassoon 2 (Fag. 2). The next two staves are for horns: Cor. 1 [in F] and Cor. 2 [in F]. The bottom three staves are for strings: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Part 1 (Vc. P.), and Violoncello/Bass (Vc. / B.). The score begins at measure 97. The woodwinds and horns play sustained notes with rests. The strings play a rhythmic pattern of eighth notes, with the Violoncello Part 1 and Violoncello/Bass parts featuring sixteenth-note runs and trills. The key signature is one flat (B-flat), and the time signature is 4/4.

Concerto in C Major for Violoncello  
Score

100 [Tutti] [Cadenza]

Fl. *f*

Ob. 1 [*f*] *p*

Ob. 2 *f*

Fag. 1 [*f*]

Fag. 2 [*f*]

Cor. 1 [in F] *f*

Cor. 2 [in F] *f*

Vn. 1 *f* *p* Tutti

Vn. 2 *f* *p*

Va. *f* *p* Cadenza *tr*

Vc. P. *pizz.*

Vc. / B. *p*

Concerto in C Major for Violoncello  
Score

105

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in F]

Cor. 2  
[in F]

Vn. 1

Vn. 2

Va.

Vc. / B.

*p*

*p*

*p*

*p*

*p*

*p*



Concerto in C Major for Violoncello  
Score

109 *p* *pp* Tutti

Fl.

Ob. 1 *pp*

Ob. 2 *pp*

Fag. 1 *pp*

Fag. 2 *pp* [*pp*]

Cor. 1 [in F] *pp*

Cor. 2 [in F] *pp*

Vn. 1 *p* *pp*

Vn. 2 *pp*

Va. *pp*

Vc. / B. *pp*

Concerto in C Major for Violoncello  
Score

## III

Finale. Rondo.  
Allegro di molto.

Solo

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

Concerto in C Major for Violoncello  
Score

7

Vn. 1  
*fp* *fp* *fp* *fp*

Vn. 2  
[*fp*] [*fp*] [*fp*] [*fp*]

Va.  
*fp* *fp* *fp* *fp*

Vc. P.  
*fp* *fp* *fp* *fp*

Vc./B.  
[*fp*] [*fp*]

13

Vn. 1

Vn. 2

Va.

Vc. P.

Vc./B.

Concerto in C Major for Violoncello  
Score

19

The image shows a page of a musical score for a Violoncello Concerto in C Major, page 147, starting at measure 19. The score is written for five parts: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The music is in C major and 4/4 time. Measure 19 features a rest for Vn. 1 and Vn. 2, while Va., Vc. P., and Vc. / B. play eighth notes. In measure 20, Vn. 1 and Vn. 2 enter with a sixteenth-note pattern, while Va., Vc. P., and Vc. / B. play quarter notes. Measure 21 shows Vn. 1 and Vn. 2 with a sixteenth-note pattern, Va. with a quarter note, and Vc. P. and Vc. / B. with quarter notes. Measure 22 has Vn. 1 and Vn. 2 with a sixteenth-note pattern, Va. with a quarter note, and Vc. P. and Vc. / B. with quarter notes. Measure 23 features Vn. 1 and Vn. 2 with a sixteenth-note pattern, Va. with a quarter note, and Vc. P. and Vc. / B. with quarter notes. Measure 24 shows Vn. 1 and Vn. 2 with a sixteenth-note pattern, Va. with a quarter note, and Vc. P. and Vc. / B. with quarter notes.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

25 *Tutti*

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *f*

Clno. 2 [in C] *f*

Timp. *f*

Vn. 1 *f*

Vn. 2 *f*

Va. *f*

Vc. P. *Tutti*

Vc. / B. *f*

Concerto in C Major for Violoncello  
Score

32

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

32

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

32

Timp.

32

Vn. 1

Vn. 2

Va.

Vc. / B.

Concerto in C Major for Violoncello  
Score

38

Fl. Solo

Ob. 1

Ob. 2

Fag. 1

Fag. 2

38

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

38

Timp.

38

Vn. 1

Vn. 2

Va.

Vc. P. Solo

Vc. / B.

Concerto in C Major for Violoncello  
Score

44

Vn. 1

Vn. 2

Vc. P.

50

Vn. 1

Vn. 2

Va.

Vc. P.

Vc.

*p*

[*p*]



Concerto in C Major for Violoncello  
Score

**[Tutti]**

The score consists of ten staves: Flute, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2, Violin 1, Violin 2, Viola, Violoncello (Vc. P.), and Double Bass (B.). Measures 56-60 show a 'Tutti' section starting with a forte (*f*) dynamic. The woodwinds play sustained notes with some grace notes, while the strings play rhythmic patterns. The Vc. P. staff has a *[Tutti]* marking above the first measure.

**56** *f* *f* *f* *f* *f*

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P. *[Tutti]*

Vc. *f*

B. *f*

Concerto in C Major for Violoncello  
Score

62 [Solo]

Fl. *p*

Ob. 1 *p*

Ob. 2 *p*

Fag. 1 *p*

Fag. 2 *p*

62

Vn. 1

Vn. 2

Va.

Vc. P. [Solo]

Vc. / B. *p*

Concerto in C Major for Violoncello  
Score

68

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

68

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

[p]

p

[p]

Detailed description: This page of the score covers measures 68 through 72. The woodwind section (Flute, Oboe 1, Oboe 2, Bassoon 1, Bassoon 2) has a melodic line starting in measure 68 with a quarter rest, followed by a quarter note, a half note, and a quarter note, all under a slur. The strings (Violin 1, Violin 2, Viola, Violoncello Part, Violoncello/Bass) have a more active part. Violin 1 and Violin 2 play a rhythmic pattern of quarter notes starting in measure 70, marked with a piano dynamic [p]. The Viola and Violoncello Part play a similar pattern, with the Violoncello Part marked with a piano dynamic p. The Violoncello/Bass part has a melodic line starting in measure 68 with a quarter rest, followed by a quarter note, a half note, and a quarter note, all under a slur. A dashed circle highlights the first two notes of the Violoncello Part in measure 68.

Concerto in C Major for Violoncello  
Score

74

Fl.

Ob. 1

Ob. 2

Fag. 1

74

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

80

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

86

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

86

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

[fp]

fp

Concerto in C Major for Violoncello  
Score

93

Fl.  
Ob. 1  
Ob. 2  
Fag. 1  
Fag. 2  
Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc./B.

100

Vn. 1  
Vn. 2  
Va.  
Vc. P.

Concerto in C Major for Violoncello  
Score

105

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

105

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

[pizz.]

arco

[*p*]



Concerto in C Major for Violoncello  
Score

111

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Vn. 1

Vn. 2

Va.

Vc. P.

Vc./B.

## Concerto in C Major for Violoncello

## Score

117

Fl. *fz*

Ob. 1 *fz*

Ob. 2

Fag. 1 [*fz*]

Fag. 2

Vn. 1 *p*

Vn. 2 *p*

Va. *p*

Vc. P. *p*

Vc. / B. *p*

124

Vn. 1 *fp* *fp*

Vn. 2 [*fp*] [*fp*]

Va. *fp* *fp*

Vc. P. *fp* *fp*

Vc. / B. [*fp*]

Concerto in C Major for Violoncello  
Score

*Tutti*

130

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*fp*

*fp*

*fp*

*fp*

*f*

*f*

Concerto in C Major for Violoncello  
Score

136

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

136

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

136

Timp.

136

Vn. 1

Vn. 2

Va.

Vc. / B.

Detailed description of the musical score: This page of the score, numbered 136, features a variety of instruments. The Flute (Fl.) part begins with a melodic line of eighth notes. The Oboe (Ob.) and Bassoon (Fag.) parts provide harmonic support with sustained notes and rhythmic patterns. The Horns (Cor.) and Clarinets (Clno.) play block chords. The Timpani (Timp.) part has a rhythmic pattern of eighth notes. The Violins (Vn.) and Viola (Va.) parts are highly active, with the Violins playing sixteenth-note passages and the Viola playing eighth-note patterns. The Violoncello/Double Bass (Vc. / B.) part follows a similar rhythmic pattern to the bassoons.

Concerto in C Major for Violoncello  
Score

141

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.  
Solo  
[p]

Vc. / B.  
p

Minore Solo

Concerto in C Major for Violoncello  
Score

147

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

154

Vn. 1

Vn. 2

Va.

Vc. P.

Concerto in C Major for Violoncello  
Score

160

Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

*p*

Detailed description: This system of musical notation covers measures 160 to 165. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Part (Vc. P.), and Violoncello/Bass (Vc. / B.). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The Vc. P. staff has a continuous sixteenth-note accompaniment. The Vc. / B. staff has a melodic line with slurs and a dynamic marking of *p* (piano) at the bottom.

166

Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc.  
B.

[*pp*]

166  
*pp*

Detailed description: This system of musical notation covers measures 166 to 171. It features six staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello Part (Vc. P.), Violoncello (Vc.), and Bass (B.). The key signature is two flats, and the time signature is 3/4. The Vc. P. staff has a sixteenth-note accompaniment with a dynamic marking of [*pp*] (pianissimo). The Vc. and B. staves have melodic lines with slurs and a dynamic marking of *pp* (pianissimo) at the bottom.

Concerto in C Major for Violoncello  
Score

Musical score for measures 171-175, featuring five staves: Vn. 1, Vn. 2, Va., Vc. P., and Vc. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 176-180, featuring five staves: Vn. 1, Vn. 2, Va., Vc. P., and B. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as slurs, ties, and dynamic markings. The bassoon part (B.) begins in measure 176. The dynamic marking *p* (piano) is indicated in measures 179 and 180.



Concerto in C Major for Violoncello  
Score

181

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

186

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

192

The musical score for measures 192-196 consists of five staves. The top two staves are for Violin 1 (Vn. 1) and Violin 2 (Vn. 2), both in treble clef. The third staff is for Viola (Va.) in bass clef. The fourth staff is for Violoncello Part (Vc. P.) in treble clef. The bottom staff is for Violoncello/Bass (Vc. / B.) in bass clef. Measures 192-196 show a rhythmic pattern of eighth notes in the strings, with the Violoncello Part featuring a melodic line that includes a chromatic descent and a sharp sign in the key signature.

Concerto in C Major for Violoncello  
Score

Adagio

197

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

Cor. 1 [in C]

Cor. 2 [in C]

Clno. 1 [in C]

Clno. 2 [in C]

Timp.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

203

Vn. 1  
Vn. 2  
Va.  
Vc. P.

*p*

Detailed description: This system of music covers measures 203 to 208. It features four staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello/Pi (Vc. P.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 203-205 show the strings playing chords in a rhythmic pattern. In measure 206, the Viola and Violoncello/Pi parts begin a melodic line marked with a piano (*p*) dynamic. The Violoncello/Pi part continues with a more complex rhythmic pattern in measures 207 and 208.

209

Vn. 1  
Vn. 2  
Va.  
Vc. P.  
Vc. / B.

*p*  
*p*  
*p*  
Solo  
*p*

Detailed description: This system of music covers measures 209 to 214. It features five staves: Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Violoncello/Pi (Vc. P.), and Violoncello/Bass (Vc. / B.). The key signature is one sharp (F#) and the time signature is 3/4. Measures 209-211 show the strings playing chords in a rhythmic pattern. In measure 212, the Violoncello/Pi part begins a melodic line marked with a piano (*p*) dynamic. The Violoncello/Bass part continues with a more complex rhythmic pattern in measures 213 and 214. The word "Solo" is written above the Violoncello/Pi staff in measure 212.

Concerto in C Major for Violoncello  
Score

215

Vn. 1  
*fp* *fp* *fp* *fp*

Vn. 2  
*fp* *fp* [*fp*] [*fp*]

Va.  
*fp* *fp* *fp* *fp*

Vc. P.  
*fp* *fp*

Vc./B.  
[*fp*] [*fp*]

221

Vn. 1

Vn. 2

Va.

Vc. P.

Vc./B.

Concerto in C Major for Violoncello  
Score

227

The image shows a musical score for measures 227 through 232 of a concerto. The score is arranged in five staves, labeled on the left as Vn. 1, Vn. 2, Va., Vc. P., and Vc. / B. The music is in C major and 4/4 time. Measures 227 and 228 feature a rhythmic pattern of eighth notes in the strings. In measure 229, the violins and viola play a sixteenth-note figure. Measures 230 and 231 show a more complex rhythmic pattern with sixteenth and thirty-second notes. Measure 232 concludes with a final chord.

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

Concerto in C Major for Violoncello  
Score

233 Tutti

Fl. *f*

Ob. 1 *f*

Ob. 2 *f*

Fag. 1 *f*

Fag. 2 *f*

Cor. 1 [in C] *f*

Cor. 2 [in C] *f*

Clno. 1 [in C] *f*

Clno. 2 [in C] *f*

Timp. *f*

Vn. 1 *f*

Vn. 2 [*f*]

Va. *f*

Vc. P. *f* Tutti

Vc. / B. *f*

Concerto in C Major for Violoncello  
Score

239

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

239

Cor. 1  
[in C]

Cor. 2  
[in C]

Cln. 1  
[in C]

Cln. 2  
[in C]

239

Timp.

239

Vn. 1

Vn. 2

Va.

Vc. / B.

Detailed description: This page of a musical score for a concerto in C major for cello. It covers measures 239 to 243. The score is arranged in a standard orchestral format with multiple staves. The woodwind section includes Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), Cor Anglais 1 (Cor. 1 [in C]), Cor Anglais 2 (Cor. 2 [in C]), Clarinet 1 (Cln. 1 [in C]), and Clarinet 2 (Cln. 2 [in C]). The percussion section includes Timpani (Timp.). The string section includes Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), and Violoncello/Double Bass (Vc. / B.). The Flute part features a melodic line with a sixteenth-note flourish in measure 240. The Oboe and Bassoon parts play sustained notes with some rhythmic patterns. The Horns and Clarinets play sustained notes with occasional eighth-note patterns. The Timpani part has a rhythmic pattern of eighth notes. The Violin 1 part has a melodic line with a sixteenth-note flourish in measure 240. The Violin 2 part plays a rhythmic pattern of eighth notes. The Viola part plays a rhythmic pattern of eighth notes. The Violoncello/Double Bass part plays a rhythmic pattern of eighth notes.



Concerto in C Major for Violoncello  
Score

244

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

244

Cor. 1  
[in C]

Cor. 2  
[in C]

Cln. 1  
[in C]

Cln. 2  
[in C]

244

Timp.

244

Vn. 1

Vn. 2

Va.

Vc. / B.

Concerto in C Major for Violoncello  
Score

249 [Solo] [Tutti]

The image displays a page of a musical score for a concerto in C major for cello. The page number 177 is in the top right. The title "Concerto in C Major for Violoncello Score" is centered at the top. The score begins at measure 249, which is labeled as a "Solo" section. The woodwind and brass sections enter at measure 250, which is labeled as the "[Tutti]" section. The woodwinds include Flute (Fl.), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Bassoon 1 (Fag. 1), Bassoon 2 (Fag. 2), and Cor Anglais 1 (Cor. 1 [in C]), Cor Anglais 2 (Cor. 2 [in C]). The brass includes Trumpet 1 (Cln. 1 [in C]) and Trumpet 2 (Cln. 2 [in C]). The strings include Violin 1 (Vn. 1), Violin 2 (Vn. 2), Viola (Va.), Cello (Vc. P.), and Double Bass (Vc. / B.). The timpani (Timp.) is also present. Dynamics are marked with *p* (piano) and *f* (forte). The score shows various note values, rests, and articulations for each instrument.

Concerto in C Major for Violoncello  
Score

[Solo]

255

Fl.

Ob. 1

Ob. 2

Fag. 1

Fag. 2

255

Cor. 1  
[in C]

Cor. 2  
[in C]

Clno. 1  
[in C]

Clno. 2  
[in C]

255

Timp.

255

Vn. 1

Vn. 2

Va.

Vc. P.

Vc. / B.

*p*

*p*

Concerto in C Major for Violoncello  
Score

[Tutti]

261

Fl. *f* *p*

Ob. 1 *f* *p*

Ob. 2 *f* *p*

Fag. 1 *f* *p*

Fag. 2 *f* *p*

Cor. 1 [in C] *f* *p*

Cor. 2 [in C] *f* *p*

Clno. 1 [in C] *f* *p*

Clno. 2 [in C] *f* *p*

Timp. *f* *p*

Vn. 1 *f* [*p*]

Vn. 2 *f* [*p*]

Va. *f* [*p*]

Vc. P. *f* [*p*] Solo

Vc. / B. *f* *p*



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