

F. J. Haydn

Cello Concerto in C Major  
Hob. VII b:1  
(1st Mt)

Arranged for Soloist with Rehearsal 2nd Cello  
by  
David Johnstone

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**Moderato**

1 Solo *f* *marc.* *V V*

2 Acc. *f*

4

1

2 *II*

7

1 *f* *V* *f* *A*

2 *tr* *f* *mp*

10

1 *mp* *f* *A*

2 *f* *mp*

13

1 *tr*

2 *f* *p* *V* *sim.*

17

1

2

*sim.*

20

1

2

*sim.*

23

1

2

*pp*

26

1

2

*f*

*p*

*cresc.*-----

29

1

2

32

1

2

*cresc.*-----

35

1 *mf*

2 *f*

38

1

2

41

1

2 *tr* *mf* *mp*

44

1

2 *mp*

47

1 *tr*

2 *p*

50

1

2 *mf*

52

1

2

54

1

2

56

1

2

*sim.*

58

1

2

*cresc.*-----

60

1

2

*mf*

63

1

2

*cresc.*

*f*

67

1

2

*p*

71

1

2

*mf*

*f*

74

1

2

6

76

1

2

*f*

*mf*

79

1

2

*f*

*f*

82

1

2

*p*

*p*

85

1 *mf* 6 *tr* 6 *tr*

2

Detailed description: This system covers measures 85 to 87. The upper staff (treble clef) features a melodic line with sixteenth-note runs, slurs, and trills. The lower staff (bass clef) provides a harmonic accompaniment with chords and rests. The dynamic marking is *mf*.

88

1 *tr*

2

Detailed description: This system covers measures 88 to 90. The upper staff continues with sixteenth-note runs and a trill. The lower staff has a more active accompaniment. The dynamic marking is *mf*.

91

1 *f* 3 3 6 6

2 *p* 3 3 3

Detailed description: This system covers measures 91 and 92. The upper staff has a melodic line with triplets and sixteenth-note runs. The lower staff has a rhythmic accompaniment with triplets. The dynamic marking is *f* in the first measure and *p* in the second.

93

1 6 6 6

2 3 3 3 3

Detailed description: This system covers measures 93 and 94. The upper staff features sixteenth-note runs with slurs. The lower staff has a rhythmic accompaniment with triplets. The dynamic marking is *f*.

95

1 *tr*

2

Detailed description: This system covers measures 95 to 97. The upper staff has a melodic line with slurs and a trill. The lower staff has a rhythmic accompaniment with chords and rests. The dynamic marking is *f*.

98

1 *b*

2

Detailed description: This system covers measures 98 to 100. The upper staff has a melodic line with a slur and a flat. The lower staff has a rhythmic accompaniment with sixteenth-note runs. The dynamic marking is *f*.

101

1

2

*f*

*p*

104

1

2

*p*

*pp*

*p*

107

1

2

*p*

*rall.*

Cadenza

**Final**  
**tutti**

110

1

2

*f*

112

1

2

114

1

2

*tr*



## Notes:

The two Haydn cello concertos - played by virtually all advanced cellists today - were composed in the early 1760s (C Major concerto) and in 1783 (the D Major concerto). They are the pinnacle of classical period writing for cello soloist with orchestra. In general most concertos need piano reductions as something necessary, but musically speaking the result is not always as convincing as having string instruments accompany the cello soloist. I have therefore made numerous transcriptions of cello concertos and cello works for solo cellist accompanied by an ensemble of cellos (for example, the concertos of Dvorak and Saint-Saens, the 'Rococo Variations', Faure - Elegy, Paganini Variations, Carmen Fantasy and a long etc., all available in my web page.

However, with the first movements to the Haydn Concertos we have a special consideration. It is that these works almost invariably feature on orchestral auditions, especially across Europe, and are also found in the syllabus of many advanced course conservatoires and music schools across the globe. They are so used that I thought of the possibility of producing these movements for just TWO CELLOS. Logically this might be the teacher/professor playing the other part, or two colleagues in further education - or for that matter already in a professional orchestra - maybe taking it in turns to be the star 'soloist'!

The easy thing for me would have been simply to take the orchestral cello-bass part from the main score and that's that. But in that case a lot of small melodic motives for the higher strings would go unnoticed, and occasions where the harmonic sequence would be blurred. Therefore I have gone carefully bar-by-bar to produce a second cello part which is quite interesting for the musician, on occasions having the same difficulty as the first part, and overall gaining a specific chamber music feel which might even allow it to be programmed as a concert duo in performances. The performance sensation is heightened compared to playing with 'only' a pianist!

In the orchestral 'tutti' passages the second cello takes the melodic preference and the soloist relaxes in an accompanying role until his or her next solo entrance. Some of these tuttis have been somewhat shortened, but not as much as one usually hears by pianists in auditions. The links have been made musically so a non-cello audience would hardly realize that a cut has in fact been made!

Cello Concerto in C Major Hob. VII b:1 (1st Mt)

*First movement - moderato*

Arranged for Soloist with Rehearsal 2nd Cello by David Johnstone

Music Score Preparation and Edition: Javier Navascues Allue

Dedication: Spanish cellist Brian Fasla

Cello Concerto in D Major Hob. VII b:2 (1st Mt)

*First movement - Allegro moderato*

Arranged for Soloist with Rehearsal 2nd Cello by David Johnstone

Music Score Preparation and Edition: Javier Navascués Allué

Dedication: Spanish cellist Javier Navascués Allue

Hoping that these efforts will serve all the situations that I have explained, I wish you enjoyment in playing these. If anyone records them one day then please write to tell me!



Franz Joseph Haydn

Web Page 'Johnstone-Music': <https://johnstone-music.com>

Please do see other original works for many different instruments and groupings, and also special transcriptions for cellists, and cellists with other instruments on the *Johnstone-Music* web page

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