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Joseph Haydn

Cello Concerto No.2 in D

Cello solo score (sourced from IMSLP.org)

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Konzert

für Violoncell und Orchester
von
JOSEPH HAYDN.

Bearbeitet, neu instrumentiert und mit Kadenzen versehen

von
F. A. GEVAERT.



Opening tutti cut to 3 bars of piano solo before cello enters

Violoncello solo.

Allegro moderato.
Tutti

sostenuto



First system of the Violoncello solo. It begins with a *p* dynamic and a *Tutti* marking. The tempo is *Allegro moderato*. The music features a mix of eighth and sixteenth notes, with some *rin* and *f* dynamics. A section marked **A** begins with a *p* dynamic.

Piano starts here

Solo



Second system of the Violoncello solo. It begins with a *p cantabile* marking and a section marked **B**. The music is more melodic and features a *tr* (trill) marking.



Third system of the Violoncello solo. It features complex rhythmic patterns with triplets and sixteenth notes.



Fourth system of the Violoncello solo. It begins with a *Tutti* marking and a section marked **C**. The music is more rhythmic and features a *mf* dynamic.



Fifth system of the Violoncello solo. It features complex rhythmic patterns with triplets and sixteenth notes. A *cresc.* marking is present.



Sixth system of the Violoncello solo. It begins with a *mf* dynamic and a section marked **D**. The music is more melodic and features a *Tutti* marking.

Solo
mf

p

f

cresc.

III^a Solo
p con anima

I^a
più f

F
mf

p

ad lib.

cresc.

Tutti
f

p

rinf

Violoncello solo.

Solo

The musical score is written for a solo cello in G major, 2/4 time. It consists of 12 staves of music. The first staff begins with a dynamic of *f* and a *mf* marking. The second staff includes a *mf* dynamic and a *p* dynamic. The third staff features a *mf* dynamic and a *p* dynamic. The fourth staff has a *mf* dynamic and a *p* dynamic. The fifth staff starts with a *p* dynamic and includes a *cresc.* marking. The sixth staff has a *p* dynamic and a *f* dynamic. The seventh staff includes a *p* dynamic and a *cresc.* marking. The eighth staff has a *cresc.* marking and a *f* dynamic. The ninth staff starts with a *p* dynamic and includes a *f* dynamic and a *p* dynamic. The tenth staff has a *p* dynamic and a *cresc.* marking. The eleventh staff begins with a *f* dynamic and includes a *f* dynamic and a *p* dynamic. The twelfth staff concludes with a *f* dynamic and a *tr* marking, and is labeled **I Tutti**.

II^a Solo
ff *p* *f*

p

più f

cresc. **K** *mf* *p* *cre-*

scendo *mf*

p

Tutti *pp* Solo *p* Tutti Solo

Tutti *rinf.* Solo *mf*

tr *tr* *flag.* *f*

II^a *p* Tutti *tr*

Cadenza: 7 seconds of silence in piano part
before 4 click-beats indicate re-entry of piano

6

Violoncello solo.

Cadenza.
Solo

The Cadenza section for the Violoncello solo is written in bass clef with a key signature of two sharps (F# and C#). It consists of six staves of music. The first staff begins with a series of chords and eighth notes. The second and third staves feature a continuous eighth-note pattern. The fourth and fifth staves show a melodic line with a slight upward curve, followed by a series of chords. The sixth staff concludes the Cadenza with a final chord and a fermata.

Allegro.

pp

The piano accompaniment for the Allegro section is written in treble and bass clefs with a key signature of two sharps. It consists of four staves of music. The first staff begins with a series of chords and eighth notes, marked *pp*. The second and third staves feature a continuous eighth-note pattern, with the second staff marked *cresc.* and the third staff marked *più cresc.*. The fourth staff concludes the section with a final chord and a fermata, marked *ff*.

Cadenza: 7 seconds of silence in piano part
before 4 click-beats indicate re-entry of piano

The first system of the musical score consists of two staves. The upper staff is a bass clef line for the piano, starting with a forte (*f*) dynamic and a long, sweeping melodic line. It includes a 7-second silence in the piano part, followed by four click-beats. The lower staff is a treble clef line for the violin, featuring several trills (*tr*) and a melodic line.

Tutti

The second system is a bass clef line for the piano, marked *Tutti* and *ff*. It features a rhythmic pattern of eighth notes, with dynamics ranging from *p* to *f*.

Adagio. 4 click-beats at beginning

Solo

The third system is a bass clef line for the piano, marked *Adagio* and *Solo*. It features a melodic line with a *dolce* marking and a 4-click-beat introduction. The tempo is *2/4*.

dolce

The fourth system is a bass clef line for the piano, marked *Tutti* and *cresc.*. It features a melodic line with a *mf* dynamic and a 3-measure rest.

The fifth system is a bass clef line for the piano, marked *Solo* and *pp*. It features a melodic line with a *rinf.* marking and a *mf* dynamic.

The sixth system is a treble clef line for the violin, marked *p* and *mf*. It features a melodic line with a *mf* dynamic.

The seventh system is a treble clef line for the violin, marked *cresc.* and *f*. It features a melodic line with a *f* dynamic.

The eighth system is a treble clef line for the violin, marked *p*. It features a melodic line with a *p* dynamic.

The ninth system is a treble clef line for the violin, marked *Tutti*. It features a melodic line with a *Tutti* marking.

Violoncello solo.

Solo

mf

pp cresc. f

pp

Cadenza: 7 seconds of silence in piano part before 2 click-beats indicate re-entry of piano

mf

Solo

Adagio.

mf

Tutti

sf *sf* *pp*

2 click-beats at beginning

Allegro.

mf

mf

Tutti

mf

Solo

dolce

cresc.

II^a

mf

p

cresc. *f* *gliss.*

p

Tutti *mf* *Solo* 1 2

1 3 1

meno f **B**

cresc. 3 1 **C** *f* 3 2

mf 3 2 3 2

cresc. 3 3 **D** *f* *trm*

p

cresc. 3 0 *a tempo* *trm* *Tutti* *f* *sf*

gliss. rit.

Violoncello solo.

Solo *mf* *dim.*

Mineur.

I^a *f* *IV^a et III^a*

II^a et I^a

Tutti *f* Solo *dol. grazioso*

più f *E* *mf*

cresc. *III^a*

dim. *F^A* *dolce*

cresc. *V* *f*



Cadenza: 5 seconds of silence in piano part before 2 click-beats indicate re-entry of piano

