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# CELLO

*Orquesta Sinfónica de Madrid*

Número **19**

SEPTIMA SINFONIA

BEETHOVEN



EGSA

*Cello*

4

# Orchester-Bibliothek

## Symphonien, Phantasien u. dergl.

Nummer und Orchesterstimme je 30 Pf.

- |  |   |
|--|---|
| <p>621/22. <b>Abert</b>, Frühlings-Symphonie.<br/>1336/37. <b>Bach, Joh. Seb.</b>, Konzert Nr. 6, Fdur. (<i>Mottl.</i>)<br/>1. <b>Bach, Ph. Em.</b>, Symphonie, Ddur.<br/>1334/35. <b>Bantock, Helena</b>. Variation über das Thema H. F. B.<br/>2/3. <b>Bargiel</b>, Symphonie, Cdur.<br/>4. <b>Beethoven</b>, Symphonie Nr. 1, Cdur. Op. 21.<br/>5/6. — Symphonie Nr. 2, Ddur. Op. 36.<br/>7/8. — Symphonie Nr. 3, Esdur. Op. 55.<br/>9. — Symphonie Nr. 4, Bdur. Op. 60.<br/>10. — Symphonie Nr. 5, Cmoll. Op. 67.<br/>11. — Symphonie Nr. 6, Fdur. Op. 68.<br/>12/13. — Symphonie Nr. 7, Adur. Op. 92.<br/>14/15. — Symphonie Nr. 8, Fdur. Op. 93.<br/>16/17. — Symphonie Nr. 9, Dmoll. Op. 125.<br/>18/19. — Die Geschöpfe des Prometheus. Ballet. Op. 43.<br/>20. — Musik zu Goethes Egmont. Op. 84.<br/>21. — Wellingtons Sieg oder die Schlacht bei Vittoria. Op. 91.<br/>525/27. <b>Berger</b>, Symphonie, Bdur. Op. 71.<br/><b>Berlioz</b>. Siehe besonderen Titel.<br/>22/23. <b>v. Bronsart</b>, Frühlings-Fantasie. Op. 11.<br/>648/50. <b>Bruch</b>, Symphonie Nr. 3, Edur. Op. 51.<br/>1117/18. <b>Busoni</b>, 2. Geharnischte Suite. Op. 34a.<br/>1307/8. <b>Chevillard</b>, Fantaisie symphonique. Op. 10.<br/>520/22. <b>Cowen</b>, Symphonie Nr. 6, Edur. (<i>Idyllische.</i>)<br/>1113/14. <b>Dittersdorf</b>, Symphonie, Cdur. (<i>H. Kretzschmar.</i>)<br/>593. <b>Ellerton</b>, Waldsymphonie, Dmoll.<br/>1101. <b>Enna, Cleopatra</b>. Phantasie daraus. (<i>G. Sandré.</i>)<br/>382/83. <b>Floersheim</b>, Suite miniature. Liebesnovelle.<br/>24/25. <b>Gade</b>, Symphonie Nr. 2, Edur. Op. 10.<br/>26/27. — Symphonie Nr. 3, Amoll. Op. 15.<br/>28/29. — Symphonie Nr. 5, Dmoll. Op. 25.</p> | <p>30/31. <b>Gade</b>, Symphonie Nr. 7, Fdur. Op. 45.<br/>32/33. — Sommertag auf dem Lande. Fünf Stücke. Op. 55.<br/>34/35. — Holbergiana. Suite. Op. 61.<br/>1106. <b>Gilson</b>, Fanfare inaugurale.<br/>545/49. — Das Meer. Symphonische Skizzen. (<i>Streichstimmen.</i>)<br/>400. — Phantasie über canadische Volksweisen.<br/>36. <b>v. Goldschmidt</b>, Eine symphonische Dichtung.<br/>518/19. <b>Gouvy</b>, Symphonie Nr. 2, Fdur. Op. 11.<br/>607/8. — Symphonie, Gmoll. Op. 87.<br/>544. — Symphonische Paraphrasen. Op. 88.<br/>37. <b>Hamerik</b>, Jüdische Trilogie. Op. 19.<br/>625. — Nordische Suite, Cdur. Op. 22.<br/>38/39. — Vierte nordische Suite, Ddur. Op. 25.<br/>605/6. — Symphonie sérieuse, Gmoll. Op. 36.<br/>1129/30. <b>Händel</b>, Konzert Nr. 2, Fdur.<br/>40. <b>Haydn</b>, Symphonie Nr. 1, Esdur. Mit dem Paukenwirbel.<br/>41. — Symphonie Nr. 2, Ddur.<br/>42. — Symphonie Nr. 3, Esdur.<br/>43. — Symphonie Nr. 4, Ddur.<br/>44. — Symphonie Nr. 5, Ddur.<br/>45. — Symphonie Nr. 6, Gdur. Mit dem Paukenschlage.<br/>46. — Symphonie Nr. 7, Cdur.<br/>47. — Symphonie Nr. 8, Bdur.<br/>48. — Symphonie Nr. 9, Cmoll.<br/>49. — Symphonie Nr. 10, Ddur.<br/>50. — Symphonie Nr. 11, Gdur.<br/>51. — Symphonie Nr. 12, Bdur.<br/>52. — Symphonie Nr. 13, Gdur.<br/>53. — Symphonie Nr. 14, Ddur.</p> |
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**Breitkopf & Härtel,**  
Leipzig, Brüssel, London, New York.

# Siebente Symphonie.

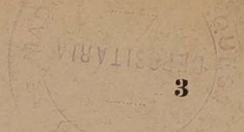
Violoncello e Basso.

Poco sostenuto. ♩ = 69.

L. van Beethoven, Op. 92.

Handwritten annotations in the score include:  
 - Measure 1: *f*, *f*, *f*, *f*, *p*, *dimin.*, *pp*  
 - Measure 2: *cresc.*, *ff*  
 - Measure 3: *dimin.*  
 - Measure 4: *p*, *pp*, *Vcl.*, *Basso.*, *Basso.*, *cresc.*, *ff*  
 - Measure 5: *ff*, *ff*  
 - Measure 6: *ff*, *dimin.*, *pizz.*, *p*  
 - Measure 7: *arco*, *pp*, *cresc.*, *B.*, *Vcl.*, *ffp*, *p*  
 - Measure 8: *Bassi.*, *fp*, *p*, *5*, *Vivace. ♩ = 104.*, *Bassi.*, *ffp*, *p*  
 - Measure 9: *fp*, *p*, *3*, *p*  
 - Measure 10: *sfp*, *sfp*, *f > p*, *f*, *f*  
 - Measure 11: *f*, *f*, *f*, *f*, *ff*, *simile*  
 - Measure 12: *p*  
 - Measure 13: *cresc.*, *stacc.*

Violoncello e Basso.



The musical score consists of 12 staves. The first 11 staves are for the Violoncello and Bass, and the 12th staff is for the Piano accompaniment. The score is in the key of D major and 3/4 time. It features various dynamics including *ff*, *p*, *cresc.*, *f*, *pp*, *ppp*, *sf*, *ten.*, and *dimin.*. There are also markings for *Vel.* and *Bass*. Fingerings are indicated by numbers 1-5. Chords C, D, and F are marked. The score includes many slurs, accents, and other performance markings. A double bar line with repeat dots appears at the end of the 11th staff.

# Violoncello e Basso.

Handwritten notation: *SP*

**pp**

*1*

*2*

*cresc. poco a poco*

**f**

**H**

**ff**

*ff*

*V*

*3*

**p**

**ff**

*1*

*2*

*1*

*14 4 1*

*14 3*

*14 2*

*1*

*2*

*pizz.*

*arco*

**p**

*pizz.*

*pizz.*

**p**

**p**

8 en

Violoncello e Basso.

pp

pp sempre

cresc.

ff arco

ff

p

cresc.

f

f

p

dolce

ff

dimin.

p

pp

pp

cresc. poco a poco

ff

pp

cresc

ff

pp

cresc. ff

sf

sf

ten.

ff

ff

Bassi.

Vel.

M

VS

Orch. B.  $12/13$ .

Violoncello e Basso.

1

*p* *pp*

*sempre pp*

*sol.* N Basso. *1*

*Vcl.*

2 3 4 5

*cresc.*

6 7 8 9

10

*più cresc.*

*ff*

*Bassi.*

*Allegretto.*  $\text{♩} = 76.$

2 *ten.*

Violoncello I.

2 *p* *ten.*

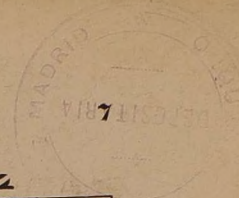
Violoncello II e Basso.

*p*

*pp*

*pp*

Violoncello e Basso.



Handwritten musical score for Violoncello and Bass. The score is divided into sections A, B, and C, with various dynamic markings and performance instructions.

**Section A:** Starts with a *p* dynamic in the cello and *pp* in the bass. Includes a *cresc. poco a poco* instruction.

**Section B:** Features a *cresc. poco a poco* instruction in both parts, leading to a *f* dynamic.

**Section C:** Includes a *più f* dynamic in the cello and *ff* in the bass. The section concludes with *dimin.* and *sempre dimin.* markings, ending at a *p* dynamic.

Handwritten annotations include "divvri" above the C section and various fingerings (e.g., 2, 3, 1) and slurs throughout the score.



Violoncello e Basso.

pizz. **D** 1 2 3 4 5 6 7 8 9 10  
*p*  
 11 12 1 2 3 4 5 6 7  
*pp*  
*cresc.* - - - *dimin.* - - *pp* *cresc.* - - -  
*dimin.* *p* 1 2 3 4 5 2  
*cresc.*  
 arco 3 3 3 3 **E** pizz. *p*  
*f* *ff*  
*sempre p*  
*cresc.* - - -  
**F** 7 arco. *pp* *sempre pp*  
*dimin.*  
*cresc.*  
**G** ten. *ff* ten. 2 pizz. 1 2  
*p*  
 3 4 5 6 7 8 9 10 11 12  
 13 14 15 16 17 18 arco **S. VI B.**  
*dimin.* *pp* *ff*

Violoncello e Basso.

Handwritten notes: *ten.*, *ten.*, *1*, *pizz.*

*p* *ff* *p* *p*

*arco* *f*

Presto.  $\text{♩} = 132$ .

Handwritten notes: *Vclli.*, *Bassi.*, *15*, *12*, *4 pizz.*, *arco*

*f* *p*

*cresc* *sf* *sf* *f*

*f* *sf* *pp* *ff* *pp* *ff*

*p* *cresc. poco a poco*

*arco*

Handwritten notes: *A*, *arco*, *pizz.*

*ff* *p*

*arco* *pizz.*

*p* *cresc.* *f* *sf* *sf* *sf* *sf*

*cresc.* *f* *sf* *sf* *sf* *sf*

Handwritten notes: *arco*

*p* *cresc.* *ff*

*arco*

*f* *sf* *sf*

Handwritten notes: *1.*, *2.*, *31*

*sf* *sf* *ff* *p*

Assai meno presto.  $\text{♩} = 84$ .

Violoncello e Basso.

24 *cresc.* - *ff*

*p* *sempre dimin.*

**Presto.**

*ppp* *f* *p*

Vcl. Bassi. *cresc.* *f* *f* *f*

*p* *sempre p*

Vcl. Bassi. *p*

(no cresc)

15 12 4 pizz.

*pp* *pp*

*cresc. poco a poco*

arco

Vcl. pizz. arco *f* *ff*

Bassi. pizz. *p*

*p* *p*

Bassi. arco

*cresc.* - *f* *sf* *sf* *sf* *p* *cresc.*

*ff*

2

*sf* *sf* *sf* *sf*

Violoncello e Basso.

Assai meno presto.

31 24

*p* *cresc.* *ff*

1

*p* *sempre dimin.*

Presto.

*ppp* *f* *p*

Vcl. Bassi.

*cresc.* *sf* *sf* *f*

15 12

*f* *pp* *ff*

4 pizz.

*pp* *ff* *p*

arco

*cresc. poco a poco*

D

*f* *ff*

pizz. arco

*p* *p*

pizz.

*p*

Bassi. arco.

*cresc.* *sf* *sf* *sf* *sf* *p* *cresc.*

*ff*

2

*f* *sf* *sf* *sf* *sf*

CODA.

Assai meno presto.

Presto.

*p* *ff*

Violoncello e Basso.

Allegro con brio.  $\text{♩} = 72$ .

1 1 2 3 4 5 6 7 1.

*ff* *sf* *sf* *sf* *sf* *sf* *sf* *sf* *sf*

2. 1. 2.

*ff* *ff* *ff*

A

*simile*

1 pizz. arco 1 pizz.

*p* *f* *p* *f*

B arco. *ten.* *Vel.* *Bassi.* *ten.*

*p* *f* *p* *f* *p* *f* *p* *f* *p* *f*

2 2

*cresce poco a poco* *cresce.*

C

1. 1.

*ff* *sf* *f* *sf* *f* *sf* *ff*

*sf* *sf* *sf* *sf* *sf* *f* *f* *f* *ff*

Violoncello e Basso.

VIOLA 13

The score is written for Violoncello and Bass. It begins with a key signature of two sharps (F# and C#) and a time signature of 3/4. The music is marked with various dynamics and articulations:

- Staff 1:** Starts with a *ff* dynamic. Includes first and second endings. A *Dal Segno.* instruction is present.
- Staff 2:** Features a *3<sup>za</sup> C.* (third C-sharp) marking and a *4<sup>ta</sup> C.* (fourth C-sharp) marking. Dynamics include *sf* and *f*.
- Staff 3:** Includes a *D* marking and a sequence of fingerings (1-6). Dynamics are *sf*.
- Staff 4:** Continues the melodic line with *sf* dynamics.
- Staff 5:** Features a *simile* marking, indicating a similar texture to the previous staff.
- Staff 6:** Continues with *sf* dynamics.
- Staff 7:** Includes a *dimin.* (diminuendo) marking and a *pp* (pianissimo) dynamic. A *E* marking is present.
- Staff 8:** Features a *pp* dynamic, a *cresc.* (crescendo) marking, and a *ff* dynamic. A *F* marking is present.
- Staff 9:** Includes a sequence of fingerings (1-7) and *sf* dynamics.
- Staff 10:** Continues with *sf* dynamics.

Violoncello e Basso.

The musical score is written for Violoncello and Bass. It consists of several systems of staves. The first system (measures 12-13) features a cello line starting with a fortissimo (*ff*) dynamic and a bass line with a *simile* marking. The second system includes a grand staff with piano (*p*) and fortissimo (*f*) dynamics, and a cello line with *pizz.* and *arco ten.* markings. The third system shows a grand staff with *cresc. poco a poco* markings and a cello line with *arco ten.* and *f* dynamics. The fourth system, marked with a large 'H', features a grand staff with fortissimo (*ff*) and sforzando (*sf*) dynamics, and a cello line with *sf* dynamics. The fifth system continues with a grand staff and a cello line, both featuring *sf* dynamics and articulation markings.

Violoncello e Basso.

1 I

2V

1 2 3 4

*sempre più f*

5 6 7 8 9 10 11 12 13 14 15 16 K 17

18 19 20

1 2 3 4 5 6 7 8

*fff*

L

*f sf sf sf p cresc.*

*fff*

*f sf sf sf sf sf*

*sf sf sf sf sf*

*sf sf sf sf sf*