

A full-length photograph of a cello, oriented vertically. The cello is positioned on the left side of the frame, with its body and neck extending towards the center. The background is a light cream color, bisected by a large, diagonal, brownish-gold shape that resembles a stylized 'V' or a large triangle. The cello's body is a rich, warm brown with visible wood grain and some wear. The neck is dark, and the headstock is at the top. The f-holes are clearly visible on the body.

# THE GREAT CELLO SOLOS

ESSENTIAL REPERTOIRE FOR CELLO & PIANO  
SELECTED & EDITED BY

**JULIAN LLOYD WEBBER**

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PIANO ACCOMPANIMENT

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A composition which is in every cellist's repertoire, and rightly so for its enthusiasm drives on from first note to last.

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This haunting melody is so well suited to the cello that it is today probably heard more often than in its original song version, which was composed in 1865 to words by Bussine.

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The Swan (Le Cygne) from Le Carnaval des Animaux is surely the most famous piece of music ever written for the cello. For many years it was the only piece from the work which Saint-Saëns would allow to be published separately.

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This was Mendelssohn's very last composition, and it is not an arrangement of one of the famous Songs Without Words for piano but an original piece for cello and piano.

Mendelssohn was obviously drawn to the cello as he had previously written two fine sonatas for the instrument. If only he had written a concerto!

# ALLEGRO APPASSIONATO

Composed by Camille Saint-Saëns. Arranged by Julian Lloyd Webber.

**Allegro**

Cello

Piano

**Allegro**

33

33

*dim*

*p*

*ff*

**A**

*pp*

*f*

41

41

*mf*

*p*

*ff*

47

47

*dim.*

*p*

53

53

*p*

61

61

63

63

*pp*

*pp*

*più lento*

*string.*

76

76

*a tempo*

*f dim.*

*p*

*a tempo*

*colla parte*

85

B

85

*sempre p*

*p*

92

101

109

118

124

*ff*

*mf*

130

*dim.*

*p*

*dim.*

*p*

136

*cresc.*

*cresc.*

142

*f*

*f*



152

ff

p

D v

158

cresc.

164

p

169

173

p leggiero

f

p

150

*dim.*

*poco meno mosso*

*dolce*

*poco meno mosso*

*pp*

157

*a tempo*

*cresc.*

*a tempo*

*cresc.*

166

*f*

*f*

173

*ff*

*p*

*cresc.*

206

# APRÈS UN RÊVE

Composed by Gabriel Fauré. Arranged by Julian Lloyd Webber.

Andantino

Cello

Andantino

Piano

*pp*

*p dolce*

17

2

1

3 3

v

21

3

1

1

4

25

2

1

1

1

II

cresc. poco a poco

29

1

3

2

1

3

2

1

2

35

3

2

37

*rit.*

*rit.*

41

*f*

*p*

3

V

V

3

II

45

*pp*

*pp*

2

2

III

8va basso

# ARIOSO

Composed by Johann Sebastian Bach. Arranged by Julian Lloyd Webber.

**Adagio**

Cello

*mf cantabile*

**Adagio**

Piano

*mf*

*sim.*

3

6

7

1

2

1

*P*

First system of musical notation. The bass staff features a melodic line with slurs and fingerings (1, 2, 3, 4, 5). The treble staff contains block chords. The piano accompaniment in the bass staff consists of a steady eighth-note bass line. The system concludes with the instruction "Rit..." in the bass staff.

Second system of musical notation. The bass staff begins with a forte (*f*) dynamic and includes fingerings (9, 6, 3, 2, 4, 8). The treble staff continues with block chords. The piano accompaniment in the bass staff also starts with a forte (*f*) dynamic. The system ends with the instruction "(rit.)" in the bass staff.

Third system of musical notation. The bass staff starts with a piano (*p*) dynamic and includes a first ending bracket. The treble staff continues with block chords. The piano accompaniment in the bass staff begins with a piano (*p*) dynamic and a hairpin crescendo. The system concludes with the instruction "p" in the bass staff.

Fourth system of musical notation. The bass staff features a complex melodic line with multiple slurs and fingerings (1, 3, 2, 4, 1, 3, 4, 5). The treble staff continues with block chords. The piano accompaniment in the bass staff includes a first ending bracket. The system ends with the instruction "Rit..." in the bass staff.

15

3 3 1

II *pp*

*pp*

17

0 4 4 4

II

8va basso...

19

4 0 2

IV

(8va).....



# ELÉGIE

Composed by Gabriel Fauré. Arranged by Julian Lloyd Webber.

**Molto adagio**

Cello

Piano

*mf* *dim.* *p*

III *sempre f* II *pp*

*pp dolcissimo* *sim.*

*legato*

III *p* *cresc.*

*sempre legato*

*f* II *p*

*mf* *p*

15

*molto cresc.**ff**ppp*

19

23 **A** (sempre molto adagio)*pp*

(sempre molto adagio)

*cantabile espressivo*

25

1 2

3

3

20

*espressivo*

28

*sempre pp*

*dolce*

29

*poco rit.* *a tempo*

*espressivo*

*a tempo*

*pp*

*legato*

31

32

*poco a poco cresc.*

*poco a poco cresc.*

Handwritten musical score for 'The Rose Tree'. The score is written on three systems of staves. The first system has a treble clef and a key signature of one flat (B-flat). The second system has a treble clef and a key signature of one flat. The third system has a bass clef and a key signature of one flat. The music is in 2/4 time. The first system contains measures 1 through 4, with a '3' written below the first measure and a '34' written above the fourth measure. The second system contains measures 5 through 8, with a '3' written below the fifth measure and a '3' written below the eighth measure. The third system contains measures 9 through 12, with a '3' written below the ninth measure and a '3' written below the twelfth measure. The score is marked with 'f' (forte) and 'p' (piano) dynamics. There are also handwritten notes and markings, including a large '2' at the bottom left and a large '3' at the bottom right.

[illegible][illegible]

Handwritten musical score with multiple systems. The notation includes treble and bass staves, often with grand staves. The score features various musical notations such as notes, rests, and dynamic markings. Handwritten annotations and fingerings are present throughout the score.

Key markings and annotations include:

- 8va* (Octave 8)
- poco rit.* (poco ritardando)
- a tempo*
- ff* (fortissimo)
- sim.* (simile)
- Handwritten numbers: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100

41

Measures 41-42. The score is in 12/8 time with a key signature of two flats. Measure 41 features a melody in the upper voice and a complex accompaniment in the piano with sixteenth-note patterns. Measure 42 continues the piano accompaniment with a 'sim.' (sustained) marking.

42

Measures 42-43. Measure 42 continues the piano accompaniment with a 'sim.' (sustained) marking. Measure 43 features a melody in the upper voice and a piano accompaniment with a 'dim.' (diminuendo) marking.

43

Measures 43-44. Measure 43 features a melody in the upper voice and a piano accompaniment with a 'dim.' (diminuendo) marking. Measure 44 features a melody in the upper voice and a piano accompaniment with a 'dim.' (diminuendo) marking. The piano part includes fingerings: 1, 1, 1, 3, 1, 2, 5, 1, 2, 3.

44

Measures 44-45. Measure 44 features a melody in the upper voice and a piano accompaniment with a 'p' (piano) marking. Measure 45 features a melody in the upper voice and a piano accompaniment with a 'pp' (pianissimo) marking. The piano part includes fingerings: 1, 2, 2, 2, 3, 4, 5, 1, 2.

Handwritten musical score for piano, measures 40 to 51. The score is written for three systems, each with a bass staff and a grand staff (treble and bass). The key signature is B-flat major (two flats). The time signature is 3/4.

**Measure 40:** Bass staff has a whole note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 41:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 42:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 43:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 44:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 45:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 46:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 47:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 48:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 49:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 50:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

**Measure 51:** Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). Bass staff has a half note chord (B-flat, D-flat, F). Treble staff has a half note chord (B-flat, D-flat, F). *pp*

Handwritten annotations include: *sempre dim.*, *ppp*, *dolcissimo*, *sempre ppp*, and various fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51).

# KOL NIDREI

Composed by Max Bruch. Arranged by Julian Lloyd Webber.

**Adagio ma non troppo**

Cello

Piano

**Adagio ma non troppo**

*pp*

8

**A**

*espress.*

*ten.* *ten.* *ten.* *ten.* *ten.*

*p*

13

*ten.* *ten.* *ten.* *ten.* *ten.*

*pp*

17

*cresc.*

*dolce*

*pp legato*

*p*



21

2

4

3

*mf*

*p*

*ten.*

*p*

26

*cresc.*

*f*

*ten.*

*ten.*

*ten.*

*cresc.*

*pp*

*ff*

**B**

31

*p*

*p*

*ff*

*p*

36

*cresc.*

*p*

*cresc.*

*cresc.*

39 *f* *com lyris* *fp* *dolce* **C**

42 *p* *fp*

45 *p* *espress.: tremolo* *ten. cresc. ten. ten.* **D**

49 *f* *fp* *f* *L.H. trem*

52 *p* *pp*

*p dim.* *ten.* *ten.* *Un poco più animato* *ten.*

*pp* *pp sempre*

6 6 6

66

66

V 2 1

*p*

*pp*

*R*

*L*

68

68

*f*

70

70

*dolce*

*cresc.*

*sim.*

*R*

*L*

73

73

*f*

*p*

*f*



90 **G** a tempo

[illegible][illegible][illegible]

# SONG WITHOUT WORDS

Composed by Felix Mendelssohn. Arranged by Julian Lloyd Webber.

Andante (con moto)

Cello

Andante (con moto)

Piano

4

*p*

4

*pp*

*cresc.*

4

*pp*

*cresc.*

5

*ff*

*dim.*

*ff*

*mf*

*ff*

*dim.*

*ff*

*mf*

4

*dim.*

*p*

*ff*

*dim.*

*p*

19

Handwritten musical score for 'The Rose Tree'. The score is written on three staves. The top staff is for the Treble Clef, the middle for the Alto Clef, and the bottom for the Bass Clef. The key signature is one sharp (F#). The tempo is marked 'Allegretto'. The score includes various musical notations such as notes, rests, and dynamic markings like 'dim.'. The piece concludes with a double bar line and a repeat sign.

[illegible]

28

*f* *dim.*

*f* *dim.*



30

*mf* *cresc.*

*mf* *cresc.*

32

*f*

*f*

34

*dim.* *p* *cresc.*

*dim.* *p* *cresc.*

36

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

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

38

40

42

45

ritard.

11 *pp* tranquillo

ritard.

*pp* tranquillo

**D** a tempo

49

*p*

a tempo

*p*

50

*p* *cresc.*

*p* *cresc.*

51

*p* *f*

*p* *f*

52

*p* *cresc.*

*cresc.*

**E**

58 *f* *sf*

60 *f dim.*

62 *p dolce*

65 *rit.* *dim.* *pp*

# THE SWAN

Composed by Camille Saint-Saëns. Arranged by Julian Lloyd Webber.

*Andantino grazioso* \*

*Andantino grazioso*

*pp*

*sim.*

2

*p*

4

6

\* Although often marked 'Adagio' in arrangements, this is the marking in the full score.



15

15

17

17

*p*

*pp*

19

19

*f*

21

21

*mf*

23

dim.

25

rit. Lento a tempo

pp

rit. Lento a tempo

pp

pp

pp

27

rit.



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**CELLO PART**

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# ALLEGRO APPASSIONATO

Composed by Camille Saint-Saëns. Arranged by Julian Lloyd Webber.

**Allegro**  
4

9

16

24

31

38

45

52

61

67

*ff*

*dim.*

*p*

*ff*

*dim.*

*p*

*pp*

**A**

73 *più lento* *string.*

79 *a tempo* *cresc.* *f dim.* *p*

85 **[B]** *sempre p*

91 1

99

106 *cresc.*

112 *dim.* *ff* *mf* *ff* *dim.*

119 2 3

126 *dim.*

132 4 2 3 1 4 *p*

140 *cresc.* *f*

147

152

157 **D**

163

171

*p leggiero*

177

*p* *dim.*

183 *poco meno mosso*

*dolce* *3* *2* *3* *3* *1*

190 *a tempo*

*cresc.* *3* *3* *3* *3* *3*

197

*f*

203

*ff*

211

# APRES UN REVE

Composed by Gabriel Fauré. Arranged by Julian Lloyd Webber.

Andantino



# ARIOSO

Composed by Johann Sebastian Bach. Arranged by Julian Lloyd Webber.

**Adagio**

I *mf cantabile*

### III

3

5

88

10

12

14

12

19

IV

# ELEGIE

Composed by Gabriel Fauré. Arranged by Julian Lloyd Webber.

Molto adagio







# KOL NIDREI

Composed by Max Bruch. Arranged by Julian Lloyd Webber.

Adagio ma non troppo

7 **A** 2

*espress.*

11 4 2

15 1 4 2 4 1 3 4

*cresc.*

19 1 2 4 3

*dolce*

23 4 5 2

*p* *cresc.*

27 **B** 2

33 1 3 3 2 4 3 1 3 4

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

39 3 1 4 0 **C** *con brio* 2 2 2

*f* *sfz*

42 3 6 3 3 6 14

*sfz*

44 2 2 2 3 **D** *espress.*

48 3 3

52 *cresc.* 2 3 1 2 2 *f*

56 *V V* [E] *Un poco più animato* *V* 1

68 1 1 *p dim.* *p* 3

73 *f* [F] *dolce* *cresc.*

77 *f* 3 2 4 2

80 2 4 4 3 3 2 2 1 3 2

83 *mf* 4 1 4 4 1 *f* *V* 2 1

85 3 1 2 1 2 1

87 4 2 1 1 3 2 1 2 1 *rit. br.* [G] *a tempo* *pp*

91 *poco* *p* *cresc.* *pp*

97 1 3 4 3

103 [H] 2 1 1 1 4 2

109 1 1 3 2 1 2 1 *tranquillo* *morendo*

# SONG WITHOUT WORDS

Composed by Felix Mendelssohn. Arranged by Julian Lloyd Webber.

Andante (con moto)

*p*

*pp* *cresc.* *sf* *dim.*

10 **A** *sf* *mf* *dim.*

14 *p* *sf* *p*

18 *sf* *mf* *dim.*

22 *p* *sf* *p*

26 **B** *mf agitato* *cresc.* *f*

29 *dim.* *mf* *cresc.*

32 *f* *dim.* *p* *p cresc.*

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

39 *sf* *mf* *sf* *mf* *f* *sf*

43 *sf* *dim.* *pp* *II pp tranquillo* *ritard.*

47 *mf* *p* *a tempo*

51 *p cresc.* *I*

55 *sf* *p cresc.* *I*

59 *f* *sf* *sf* *f dim.* *p dolce*

63 *rit.* *dim.* *pp*

# THE SWAN

Composed by Camille Saint-Saëns. Arranged by Julian Lloyd Webber.

*Andantino grazioso* \*

The musical score for 'The Swan' is written for a single melodic line in G major (one sharp) and 3/4 time. The tempo is marked 'Andantino grazioso'. The score consists of 25 measures, with measure numbers 1, 5, 8, 11, 14, 18, 21, and 25 indicated at the start of their respective lines. The dynamics are marked as *p* (piano) at measures 1, 18, and 25, *mf* (mezzo-forte) at measure 21, and *dim.* (diminuendo) at measure 24. The articulation includes slurs, fingerings (1, 2, 3, 4), and breath marks (v). The tempo changes are marked as *rit.* (ritardando) at measure 23, *Lento* at measure 24, and *a tempo* at measure 25. The score ends with a double bar line at measure 25.

\* Although often marked 'Adagio' in arrangements, this is the marking in the full score.

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