

# Compositionen für Violoncell

## mit Begleitung des Pianoforte.

	Preis $\mathcal{M}$
<b>Ashton, Algernon</b> , Op. 43. Arioso . . . . .	2 —
— Op. 75. Sonate (No. 2. G dur) . . . . .	8 —
<b>Bach, J. S.</b> , Sechs Sonaten (für Violoncell solo), herausgegeben von <i>N. Salter</i> . . . . .	3 —
<b>Bohm, Carl</b> , Op. 228 No. 1. Notturmo . . . . .	1,50
— No. 2. Mazurka . . . . .	1 —
— Op. 314 No. 2. Cavatine . . . . .	1,50
— Op. 329. Nordische Romanze . . . . .	2 —
— Serenata spagnola . . . . .	1 —
<b>Brahms, Johannes</b> , Op. 38. Sonate, E moll . . . . .	5 —
— Op. 78. Sonate, D dur . . . . .	7,50
— Op. 99. Sonate, F dur . . . . .	8 —
— Op. 116 No. 4. Intermezzo . . . . .	1,50
— Op. 117 No. 1. Intermezzo . . . . .	1,50
— Album, arr. von <i>N. Salter</i> . . . . .	2,40
— Ungarische Tänze, bearbeitet von <i>Piatti</i> , 4 Hefte. à . . . . .	5 —
<b>Bruch, Max</b> , Op. 47. Kol nidrei, Adagio nach hebräischen Melodien . . . . .	3 —
— Op. 56. Adagio, nach keltischen Melodien . . . . .	3 —
— Op. 61. Ave Maria, Concertstück . . . . .	3 —
— Op. 70. Vier Stücke: No. 1. Aria . . . . .	2 —
No. 2. Finnländisch . . . . .	2 —
No. 3. Tanz (Schwedisch) . . . . .	2 —
No. 4. Schottisch . . . . .	2 —
<b>Dvořák, A.</b> , Andante (aus Trio Op. 90), arr. par <i>G. Papini</i> . . . . .	2 —
— Op. 94. Rondo . . . . .	4 —
— Op. 104. Concert . . . . .	12 —
— Waldesruhe. Adagio . . . . .	1,50
<b>Ernest, Gustave</b> , Op. 8 No. 1. Sérénade . . . . .	2 —
— Op. 8 No. 2. Air de Ballet . . . . .	2 —
<b>Grünfeld, Alfred</b> , Op. 43 No. 1. Minnelied . . . . .	1,50
— Op. 43 No. 2. Mazourka mélancolique . . . . .	1,50
<b>Hiller, Ferdinand</b> , Op. 22. Sonate, Es dur . . . . .	9 —
<b>Hummel, Ferdinand</b> , Op. 9. Zweite Sonate, Adur . . . . .	6 —
<b>Kiel, Friedrich</b> , Op. 12. Drei Stücke: No. 1. Amoll . . . . .	1,50
No. 2. D moll Mk. 2,50. Nr. 3. C dur . . . . .	2 —
— Op. 52. Sonate, Amoll . . . . .	7 —
<b>Koch, Friedr. E.</b> , Op. 11. Vier Tanzstücke: No. 1. Gavotte. — No. 2. Menuett. — No. 3. Walzer. No. 4. Mazurka. . . . .	1 —
<b>Marcello, Benedetto</b> , Due Sonate, hrsg. v. <i>A. Piatti</i> . No. 1. (Sonata IV) G moll. — No. 2. (Sonata I) F dur à . . . . .	1,50
<b>Mendelssohn-Bartholdy, Felix</b> , Lieder ohne Worte, bearbeitet von <i>Alfr. Piatti</i> . Acht Hefte . . . . .	3,50
<b>Moffat, Alfred</b> , Zehn klassische Stücke. No. 1. Tempo di Sarabanda ( <i>Corelli</i> ) . . . . .	1 —
" 2. Notturmo ( <i>John Field</i> ) . . . . .	1 —

	Preis $\mathcal{M}$
<b>Moffat, Alfred</b> , Zehn klassische Stücke. No. 3. Venetianisches Gondellied ( <i>Mendelssohn-Barth.</i> ) . . . . .	1 —
" 4. Adagio religioso ( <i>Corelli</i> ) . . . . .	1 —
" 5. Adagio ( <i>Sirruini</i> ) . . . . .	1 —
" 6. Gavotte ( <i>Biber</i> ) . . . . .	1 —
" 7. Cantabile ( <i>Händel</i> ) . . . . .	1 —
" 8. Lied ohne Worte ( <i>Mendelssohn-Bartholdy</i> ) . . . . .	1 —
" 9. Romanze ( <i>Schubert</i> ) . . . . .	1 —
" 10. Largo appassionato ( <i>Beethoven</i> ) . . . . .	1 —
<b>Móor, Em.</b> , Aria . . . . .	1,50
<b>Piatti, Alfredo</b> , Op. 24. Concerto, B dur . . . . .	7,50
— Op. 25. Dodici Capricci (12 Etuden) . . . . .	6 —
<b>Sarasate, Pablo de</b> , Op. 11. Spanische Tänze, Heft I, bearbeitet von <i>A. Fischer</i> . . . . .	4,50
— Op. 23. Spanische Tänze, Heft III, bearb. v. <i>A. Fischer</i> . . . . .	4,50
<b>Schuppan, Adolf</b> , Op. 7. Sonate . . . . .	4 —
<b>Schütt, Ed.</b> , Op. 53 No. 1. Elégie slave . . . . .	1,50
— Op. 53 No. 2. Valse-Bluette . . . . .	1,50
<b>Stanford, C. V.</b> , Op. 39. Zweite Sonate, D moll . . . . .	8 —
<b>Swert, Jules de</b> , Op. 16. Chant du soir. Romance . . . . .	1,50
— Op. 17. Scherzo capriccioso, D moll . . . . .	1,50
— Alte Violoncellmusik: Liv. 1. Air und 2 Gavotten, von <i>Joh. Seb. Bach</i> . . . . .	1,30
" 2. Siziliano, von <i>W. Fried. Bach</i> . . . . .	— 80
" 3. Adagio, von <i>L. Boccherini</i> . . . . .	1 —
" 4. Courante, Sarabande, 2 Menuetten und Gigue, G dur, von <i>Joh. Seb. Bach</i> . . . . .	1,50
" 5. Sarabande u. 2 Gavotten, D moll, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 6. Sarabande und 2 Loures, C dur, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 7. Sarabande und 2 Loures, Es dur, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 8. Sarabande und 2 Gavotten (für Violoncellsolo), D dur, von <i>Joh. Seb. Bach</i> . . . . .	— 80
" 9. Povera pellegrina. Andantino espressivo, von <i>Alessandro Scarlatti</i> . . . . .	1 —
" 10. Pur dicesti. Aria, von <i>Antonio Lotti</i> . . . . .	1,30
" 11. Aria, von <i>Antonio Sacchini</i> . . . . .	1 —
" 12. Adagio, von <i>J. Th. Kirnberger</i> . . . . .	1 —
" 13. Andante aus dem ital. Concert, v. <i>Joh. Seb. Bach</i> . . . . .	1 —
" 14. Adagio, A moll, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 15. Andante, D dur, von <i>Joh. Seb. Bach</i> . . . . .	— 80
" 16. Andante, A dur, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 17. Andante, Fis moll, von <i>Joh. Seb. Bach</i> . . . . .	— 80
" 18. Adagio, H moll, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 19. Adagio, D dur, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 20. Siciliano, C moll, von <i>Joh. Seb. Bach</i> . . . . .	— 80
" 21. Adagio, Es dur, von <i>Joh. Seb. Bach</i> . . . . .	1 —
" 22. Largo, F moll, von <i>Joh. Seb. Bach</i> . . . . .	1,30

### —••• Studien-Werke. •••—

<b>Kupfer, Richard</b> , Accord-Studien . . . . .	2 —
<b>Piatti, Alfredo</b> , 12 Etuden . . . . .	6 —
<b>Swert, Jules de</b> , Op. 28. Le Mécanisme du Violon- celle en 3 Suites. Suite I. Etudes élémentaires . . . . .	3 —
Suite II. Etudes progressives . . . . .	5 —
Suite III. Etudes brillantes . . . . .	6 —

**Schröder, Alwin**, Kammermusik-Studien, für  
Violoncell, enthaltend die obligaten und die durch  
technische Schwierigkeiten bemerkenswerthen Stellen  
aus sämtlichen Kammermusik-Werken von *Haydn*  
bis *Brahms*. Zum Unterricht eingeführt am Königl.  
Conservatorium zu Leipzig. . . . . 8 Hefte à 6 —

Verlag und Eigentum für alle Länder von  
**N. SIMROCK in BERLIN.**

# SONATA I

di

**Benedetto Marcello**

per il

Violoncello con accompagnamento di Piano

*d' Alfredo Piatti Op. 2.*

Largo.

Violoncello.

Largo.

PIANOFORTE.

The musical score is presented in four systems. Each system contains three staves: a single staff for the Violoncello (Cello) and a grand staff for the PIANOFORTE (Piano), consisting of a Treble Clef staff and a Bass Clef staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The tempo is marked 'Largo'. The first system includes a piano dynamic marking (*p*). The score features a variety of musical notations, including eighth and sixteenth notes, rests, and slurs, indicating a slow and expressive performance style.

Allegro.

mf  
Allegro.  
p  
cresc.

cresc.  
p  
cresc. f p

f  
mf  
p  
sf

cresc.  
cresc.  
f  
p  
cresc.

f  
f  
f  
f  
p  
mf  
sf  
p

13

*sf*

*p*

*cresc.*

*mf*

System 1: Treble clef with a melodic line starting on G4, moving up stepwise with grace notes. Bass clef with a rhythmic accompaniment of eighth notes. Dynamics include *sf* in the treble, *p* in the bass, and *cresc.* and *mf* markings.

*mf*

*tr*

System 2: Treble clef with a melodic line featuring a trill on G4. Bass clef with a rhythmic accompaniment. Dynamics include *mf* and *tr*.

*p*

*cresc.*

*f*

*cresc.*

*f*

System 3: Treble clef with a melodic line of quarter notes. Bass clef with a rhythmic accompaniment. Dynamics include *p*, *cresc.*, and *f* in both staves.

Largo.

Largo.

*pp*

*p*

*tr*

System 4: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Tempo marking *Largo.* and dynamics *pp* and *p* are present.

*dim.*

*rall.*

*p*

*tr*

System 5: Treble clef with a melodic line. Bass clef with a rhythmic accompaniment. Dynamics include *dim.*, *rall.*, and *p*.

Presto.

Musical notation for the first system, including piano and bass staves. The tempo is marked **Presto.** and the character is *leggero*. A dynamic marking of *p.* is present in the piano part.

Musical notation for the second system, including piano and bass staves.

Musical notation for the third system, including piano and bass staves. Dynamic markings include *p cresc.* in both parts.

Musical notation for the fourth system, including piano and bass staves. It features first and second endings in both parts, marked with *f* and *p*.

Musical notation for the fifth system, including piano and bass staves.

System 1: Bass clef, treble clef, and bass clef. The music features a complex rhythmic pattern with eighth and sixteenth notes, including trills and slurs.

System 2: Bass clef, treble clef, and bass clef. Includes dynamic markings *pp* and *p*, and trill markings *tr*. The bass line features a triplet of eighth notes.

System 3: Bass clef, treble clef, and bass clef. Includes dynamic markings *cresc.* and *mf*. The music continues with complex rhythmic patterns and trills.

System 4: Bass clef, treble clef, and bass clef. Includes dynamic markings *p* and *pp*. The bass line has a triplet of eighth notes. The system concludes with a fermata.

System 5: Bass clef, treble clef, and bass clef. Features a first ending bracket with a repeat sign and a second ending. Includes the instruction *2<sup>da</sup> molto rall.* and a *2. volta* marking. The system ends with a double bar line and repeat signs.

# SONATA I

di

**Benedetto Marcello**

per il

Violoncello con accompagnamento di Piano

*d'Alfredo Piatti Op.2*

## Violoncello.

**Largo.**

The Largo section consists of four staves. The first staff is the cello line, and the following three are the piano accompaniment. The music is in 3/4 time with a key signature of one flat. It features a melodic line in the cello with trills and a piano accompaniment of chords and moving lines. The section concludes with a repeat sign.

**Allegro.**

The Allegro section consists of ten staves. The first staff is the cello line, and the following nine are the piano accompaniment. The music is in 3/4 time with a key signature of one flat. It features a rhythmic and melodic cello line with trills and a piano accompaniment of chords and moving lines. The section includes dynamic markings such as *mf*, *p*, *cresc.*, *f*, and *sf*, and concludes with a repeat sign.



# Violoncello.

*cresc.* *sf* *mf* *tr*

## Largo.

*p* *tr* *dim. e rall.* *p*

## Presto.

*p* *p cresc.*

*p cresc.* *f* *p*

*p* *cresc.*

*2da* *p* *cresc.*

*2da volta* *p* *cresc.*

*f* *2da volta rall.*