



EMANUEL MOÓR



SUITE

pour

violoncelle seul

Prix net: 3. FRS.



ÉDITIONS LITTÉRAIRES ET MUSICALES
A. Z. MATHOT

11, rue Bergère **PARIS** Téléphone 234-31

Tous droits d'exécution, de reproduction et d'arrangements réservés pour tous pays. U. S. A. Copyright 1912 by A. Z. Mathot, Editeur. Paris.

SUITE

POUR VIOLONCELLE SEUL

Emanuel MOÓR.

Op. 122.

I

Lento (molto)

p

p

pp

f

pp

cresc

dim. *poco rall.* *Tempo I°*

rit. *tr.*

a tempo

ff *p*

3

cresc

stringendo

cresc

f

cresc

pp *molto ritenuto*

Violoncelle

a tempo
pp

f
 Più animato

accelerando

Tempo 1°

tr. *tr.* *tr.* *rit.*
sf *sf* *pp*

ppp

cresc

rit. *pp* *rit.* *pp*

II

Allegro
f *p* *pp*

Violoncelle

This musical score for Violoncelle consists of 12 staves of music. The notation includes treble and bass clefs, various note values, rests, and dynamic markings. The score is divided into several systems, with some staves containing multiple systems of music. Key dynamic markings include *pp* (pianissimo), *p* (piano), *f* (forte), and *cresc* (crescendo). The music features complex rhythmic patterns and melodic lines, with some staves showing a mix of treble and bass clefs. The overall texture is dense and expressive.

Violoncelle

The first system consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and provides a harmonic accompaniment with eighth notes. Dynamics include *f* and *rit.*

Allegretto

III

The second system begins with a single bass staff in 3/4 time, marked *p*. It features a rhythmic pattern of eighth notes. The system continues with several staves of music, including a *cresc.* marking and an *energico* section marked *f*. The notation includes various rhythmic values, slurs, and dynamic markings.

First system of musical notation. The treble clef staff begins with a dynamic marking of *p*, followed by *pp*, and then *cresc*. The bass clef staff begins with a dynamic marking of *f*, followed by *sf*. The music consists of eighth and sixteenth notes.

IV

Second system of musical notation. It begins with the tempo marking *Lento* and the performance instruction *cantabile*. The music features several triplet markings (indicated by a '3' over the notes).

Third system of musical notation, continuing the triplet patterns from the previous system.

Fourth system of musical notation, continuing the triplet patterns.

Fifth system of musical notation, continuing the triplet patterns.

Sixth system of musical notation. It features a dynamic marking of *p* and a *cresc* marking.

Seventh system of musical notation. It features a *cresc* marking.

Eighth system of musical notation.

Ninth system of musical notation.

Tenth system of musical notation.

Eleventh system of musical notation. It ends with a *dim.* marking and a *pp* dynamic marking.

Violoncelle

FINALE

The musical score for the Violoncelle finale consists of ten staves. The first staff begins with a bass clef, a C-clef, and a common time signature. The second staff uses a bass clef with a G-clef. The third staff also uses a bass clef with a G-clef. The fourth staff is in treble clef with a G-clef and includes a *pp* dynamic marking. The fifth staff returns to a bass clef with a G-clef. The sixth staff continues in a bass clef with a G-clef. The seventh staff is in treble clef with a G-clef. The eighth staff is in a bass clef with a G-clef. The ninth staff is in a bass clef with a G-clef. The tenth staff is in a bass clef with a G-clef. The music is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, and various articulations such as slurs and accents.

Violoncelle

The musical score for the Cello part consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#), while the subsequent staves use a bass clef. The music is characterized by a complex rhythmic pattern of eighth and sixteenth notes, often grouped in pairs. The score includes several dynamic markings: *dolce* (softly) at the beginning of the first staff, *cresc* (crescendo) above the fourth staff, *ten* (tenuto) above the fifth and seventh staves, *dim.* (diminuendo) below the fifth staff, *dolce* below the sixth staff, *cresc* above the eighth staff, *ten.* above the ninth staff, and *stringendo* above the tenth staff. The notation includes various articulations such as slurs, accents, and hairpins, indicating a performance that shifts between delicate and more forceful passages.

Violoncelle

dim.

Tempo 1°

sf

ŒUVRES D'EMANUEL MOOR

Piano 2 mains.		Fr.
Op. 86.	IMPRESSIONS pour piano (Recueil)	5.—
	Séparément : N° 1.	1.75
	N° 2.	1.50
	N° 3.	1.50
	N° 4.	1.50
	N° 5.	1.75
	N° 6.	1.75
Op. 99.	TROIS PIÈCES (Harpe chromatique ou piano)	4.—
Op. 102.	PRÉLUDE	2.—
Op. 103.	DEUXIÈME SONATE	6.—
Op. 106.	DEUXIÈME SUITE	5.—
	PRÆLUDIUM ET FUGA (ut mineur) (Bach) transcrit dans l'esprit de l'orgue	3.50
	PRÆLUDIUM ET FUGA (la mineur) (Bach) transcrit dans l'esprit de l'orgue	3.50
	PRÆLUDIUM ET FUGA (mi mineur) (Bach) transcrit dans l'esprit de l'orgue	5.—
	PRÆLUDIUM ET FUGA (ré majeur) (Bach) transcrit dans l'esprit de l'orgue	3.50
	FANTASIA ET FUGA (sol mineur) (Bach) transcrit dans l'esprit de l'orgue	3.50
Op. 124.	INTERMEZZO	
Op. 134.	QUATRE LÉGENDES	
Op. 136.	INTERMEZZO N° 2	2.50
Op. 113.	MENUET	3.—
Op. 121.	PRELUDE ET FUGUE	
Violon et piano.		
Op. 54.	SONATE.	8.—
Op. 84.	RHAPSODIE	5.—
Op. 101.	LARGO (avec piano ou orgue)	3.50
Op. 123.	PRÉLUDE N° 1	2.50
Op. 120.	NOCTURNE	2.—
Op. 135.	TROIS MORCEAUX LYRIQUES, N° 1.	2.—
	N° 2.	2.—
	N° 3.	2.75
Violon et orchestre.		
Op. 84.	RHAPSODIE. Matériel	12.—
	Partition	12.—
	Parties supplémentaires.	0.75
Violon seul.		
Op. 100.	QUATRE PRÉLUDES.	3.—
Trois violons.		
Op. 133.	SUITE	4.50
Violon et violoncelle.		
Op. 109.	SUITE	4.—
Violoncelle et piano.		
Op. 76.	SONATE.	7.—
Op. 105.	LARGO	2.—
Op. 117.	SUITE	5.—
Op. 123.	PRÉLUDE N° 1	2.50
Op. 128.	PRÉLUDE N° 2	3.—
Violoncelle seul.		
Op. 122.	SUITE	3.—
Deux Violoncelles seuls.		
Op. 110.	SUITE	4.—

Piano, violon et violoncelle.		Fr.
Op. 81.	TRIO	10.—
Double quintette.		
Op. 103.	SUITE pour instruments à cordes et à vent . . .	
Grand orchestre.		
Op. 75.	PENSÉES SYMPHONIQUES Partition	18.—
Op. 85.	CONCERTO (piano et orchestre) . . . (en location)	
Op. 113.	CONCERTSTUCK (piano et orchestre) (en location)	
Op. 93.	RHAPSODIE Partition d'orchestre	15.—
Deux pianos à 2 mains.		
Op. 85.	CONCERTO (Réduction de l'orchestre).	12.—
Op. 113.	CONCERTSTUCK (Réduction de l'orchestre).	8.—
Piano et chant.		
Op. 88.	PREMIER RECUEIL DE MÉLODIES N° 1 à 7	6.—
	Séparément : N° 1. Bonjour mon cœur (Ronsard).	2.—
	N° 2. Mignonne allons voir (Ronsard)	1.50
	N° 3. Sonnet pour Marie (Ronsard).	1.50
	N° 4. Terre ouvre-moi (Ronsard).	1.75
	N° 5. A vous troupe légère (J. du Bellay) 1.25	
	N° 6. Chanson (Ronsard)	1.50
	N° 7. Quand je te vois (Ronsard)	1.50
Op. 91.	DEUXIÈME RECUEIL DE MÉLODIES N° 1 à 6	6.—
	Séparément : N° 1. Tristesse (A. de Musset)	1.25
	N° 2. Extase (V. Hugo).	1.50
	N° 3. La Nuit (L. Bussy)	1.50
	N° 4. Menuets (F. Gregh)	1.50
	N° 5. Fuite de Centaures (J. M. de Hérédia) 1.75	
	N° 6. Chanson (Th. Gautier)	2.50
Op. 112.	TROISIÈME RECUEIL DE MÉLODIES N° 1 à 6	6.—
	Séparément : N° 1. Thestilis, Mezzo-soprano (A. Chénier) 1.50	
	N° 2. Chanson des yeux (A. Chénier)	1.50
	N° 3. L'Aube (A. Chénier).	1.50
	N° 4. L'Etoile (A. Chénier)	1.50
	N° 5. L'Appel (A. Chénier)	1.50
	N° 6. La Mort d'Hercule (A. Chénier)	2.—
Op. 118.	QUATRIÈME RECUEIL DE MÉLODIES (texte anglais) 6/	
	Séparément : N° 1. The Lake-Isle of Innisfree (W. B. Yeats) 1/6	
	N° 2. Romance (R. L. Stevenson)	1/6
	N° 3. Ireland (Dora Sigerson).	1/6
	N° 4. It was a lover and his Lass (Shakespeare) 1/9	
	N° 5. A white rose (John Boyle O'Reilly) 1/3	
	N° 6. A Litany (Phineas Fletcher)	1/3
	N° 7. A Cradle Song (W. B. Yeats)	1/3
	N° 8. Dirge (Shakespeare)	1/3
Op. 104.	LA JEUNE TARENTINE (A. Chénier)	3.—
Op. 94.	LIEDER (Texte français et allemand) traduction française de M ^{me} Chevillard	
	I. Wiegenlied (Berceuse) (Brentano)	1.25
	II. Gretchen (Goethe).	1.75
	III. Es fällt ein Stern (Un astre tombe) (Heine)	1.50
	IV. Man glaubt, dass ich mich gräme (Chacun voyant ma peine) (Heine)	1.50
	V. Lebe wohl (Adieu) (inconnu)	1.50
Op. 111.	N° 1. LES TROIS FILS D'OR (Leconte de Lisle)	1.75
Op. 111.	N° 2. PLAINTIVE TOURTERELLE (Th. Gautier)	1.75
Op. 111.	N° 3. LA CHANSON DU ROUET (Leconte de Lisle)	2.50