

Compositionen für Violoncell

mit Begleitung des Pianoforte.

	Preis M
Ashton, Algernon , Op. 43. Arioso	2 —
— Op. 75. Sonate (No. 2. G dur)	8 —
Bach, J. S. , Sechs Sonaten (für Violoncell solo), herausgegeben von <i>N. Salter</i>	3 —
Bohm, Carl , 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 —
Brahms, Johannes , Op. 10 No. 4, arr. von <i>J. Spengel</i>	1,50
— 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 —
Bruch, Max , 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. No. 2. Finn- ländisch. No. 3. Tanz (Schwedisch). No. 4. Schottisch à	2 —
Dvořák, A. , Andante (aus Trio Op. 90), arr. par <i>G. Papini</i>	2 —
— Op. 94. Rondo	4 —
— Op. 104. Concert	12 —
— Waldesruhe. Adagio	1,50
Ernest, Gustave , Op. 8 No. 1. Sérénade	2 —
— Op. 8 No. 2. Air de Ballet	2 —
Faisst, C. , Op. 7. Drei Stücke: No. 1. Adagio consolante	1 —
No. 2. Allegretto grazioso	80 —
No. 3. Religioso	80 —
Grünfeld, Alfred , Op. 43 No. 1. Minnelied	1,50
— Op. 43 No. 2. Mazurka mélancolique	1,50
Heinrich XXIV. , Fürst Reuss, Sonate, Cdur	9 —
Hiller, Ferdinand , Op. 22. Sonate, Es dur	9 —
Holländer, Alexis , op. 58. Sechs Charakterstücke: No. 1. Wiegenlied	1 —
No. 2. Ballade	2 —
No. 3. Ständchen	1 —
No. 4. Fantasiestück	1 —
No. 5. Tarantella	1 —
No. 6. Andante religioso	1 —
Hummel, Ferdinand , Op. 9. Zweite Sonate, A dur	6 —
Kiel, Friedrich , Op. 12. Drei Stücke: No. 1. A moll	1,50
No. 2. D moll Mk. 2,50. No. 3. C dur	2 —
— Op. 52. Sonate, A moll	7 —
Koch, Friedr. E. , Op. 11. Vier Tanzstücke: No. 1. Gavotte. — No. 2. Menuett. — No. 3. Walzer. No. 4. Mazurka	1 —
Lago, N. , Op. 66. Sonate	4,50
Lampe, Walther , Op. 4. Sonate	8 —
Marcello, Benedetto , Due Sonate, hrsg. v. <i>A. Piatti</i> . No. 1. (Sonata IV) Gmoll. — No. 2. (Sonata I) F dur à	1,50
Mendelssohn-Bartholdy, Felix , Lieder ohne Worte, bearbeitet von <i>Alfr. Piatti</i> . Acht Hefte	3,50
Moffat, Alfred , Zehn klassische Stücke. No. 1. Tempo di Sarabanda (<i>Corelli</i>). No. 2. Notturmo (<i>John Field</i>). No. 3. Venetianisches Gondellied (<i>Mendelssohn-Barth.</i>). No. 4. Adagio religioso (<i>Corelli</i>) à	1 —

	Preis M
Moffat, Alfred , Zehn klassische Stücke. No. 5. Adagio (<i>Sirutini</i>). No. 6. Gavotte (<i>Biber</i>). No. 7. Cantabile (<i>Händel</i>). No. 8. Lied ohne Worte (<i>Mendelssohn-Bartholdy</i>). No. 9. Romanze (<i>Schubert</i>). No. 10. Largo appassionato (<i>Beethoven</i>)	1 —
Móor, Em. , Aria	1,50
Ondříček, Franz , Op. 2. Romanze	3 —
Piatti, Alfredo , Op. 24. Concerto, B dur	7,50
— Op. 25. Dodici Capricci (12 Etuden)	6 —
Pressel, G. , „An der Weser“, arr. von <i>Chr. Wagner</i>	1,50
Rubio, Agustin , Op. 12. 3 Morceaux faciles: No. 1. Une plainte. No. 2. Chanson guerrière. No. 3. Histoire d'enfant à	1 —
— Op. 17. Deuxième Mazourka	1,50
Sarasate, Pablo de , Op. 21. 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
Schrattenholz, Leo , Drei leichte Vortragsstücke (erste Lage): No. 1. Siciliano. — No. 2. Canzona. — No. 3. Romancetta	1 —
Schuppan, Adolf , Op. 7. Sonate	4 —
Schütt, Ed. , Op. 53 No. 1. Elégie slave	1,50
— Op. 53 No. 2. Valse-Bluette	1,50
— Op. 63. Fantasie A dur	6 —
Stanford, C. V. , Op. 39. Zweite Sonate, D moll.	8 —
Suk, Jos. , Op. 3. Ballade und Serenade	3 —
Swert, Jules de , 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
Witkowski, Paul . Zwei Vortragstücke: No. 1. Romanze	1,50
No. 2. Scherzando	1,50

—x— Studien-Werke. —x—

Bach, Joh. Seb. , Sechs Sonaten für Violoncell, heraus- gegeben von <i>Norbert Salter</i> netto	3 —
Kupfer, Richard , Accord-Studien	2 —
Piatti, Alfredo , 12 Etuden	6 —
Swert, Jules de , Op. 28. Le Mécanisme du Violon- celle en 3 Suites. Suite I. Etudes élémentaires	3 —
Suite II. Etudes progressives	5 —

Swert, Jules de , Op. 28. 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 <i>Haydn</i> bis <i>Brahms</i> . Zum Unterrichts eingeführt am Königl. Conservatorium zu Leipzig.	3 Hefte à 6 —

Aufführungsrecht vorbehalten.

Verlag und Eigentum für alle Länder von
N. SIMROCK, G. m. b. H., in BERLIN.

Copyright for the British Empire by Alfred Lengnick, London.

CONCERTO

con accompagnamento d' Orchestra o Pianoforte

d'Alfredo Piatti.

Violoncello.

Op. 24.

Allegro moderato.

50 2 12

riten. a tempo

cons.

Solo

Tutti.

calando

p

sf

rall.

a tempo

f

calando

Violoncello.

1 2 3 3
rall. a tempo

3^a 2

2 1
rall. p a tempo

3 3 3 3
p

3 4 0 3 0

f 2 0 2 1 4 1 2 2

1 2 3 0 2 2 2 2

Più animato. 2 4 0 2 1

2 4 0 1 1

2 4 0 1 2 1 2 1 1 1

Tempo I. Tutti. ff 16 Tutti.

Violoncello.

Solo.

dolce

cresc.

Tutti 6

The musical score consists of ten staves of music for the cello. The first staff begins with the instruction 'Solo.' and contains a melodic line with triplets and slurs. The second staff features a more complex texture with multiple voices and the instruction 'dolce'. The third and fourth staves continue the melodic and harmonic development with various fingering and articulation marks. The fifth and sixth staves show a more rhythmic and technically demanding section with many sixteenth notes and slurs. The seventh staff is marked 'cresc.' and features a dense, rapid sixteenth-note passage. The eighth and ninth staves continue this dense texture with various fingering and articulation marks. The final staff is marked 'Tutti' and ends with a measure containing the number '6', likely indicating the end of the piece or a section.

Violoncello.

Solo.

a tempo

rall.

a tempo

rall.

p

f

Più animato.

cresc.

riten.

ff

energico

f a piacere

lento

agitato

The musical score is written for a cello and consists of several systems of staves. The first system includes a treble clef staff with a *Solo.* marking and a *a tempo* marking. The second system has a bass clef staff with a *rall.* marking. The third system features a treble clef staff with a *a tempo* marking and a *p* dynamic. The fourth system has a bass clef staff with a *rall.* marking. The fifth system includes a treble clef staff with a *f* dynamic. The sixth system has a bass clef staff with a *cresc.* marking. The seventh system features a treble clef staff with a *riten.* marking and a *ff* dynamic. The eighth system includes a bass clef staff with a *energico* marking and a *f a piacere* dynamic. The ninth system has a treble clef staff with a *lento* marking. The tenth system features a bass clef staff with a *agitato* marking. The score is filled with various musical notations, including slurs, triplets, and fingerings.

Violoncello.

Plù lento.



rall. *a tempo*



Presto.



Tempo I.

calando *rall.* *a tempo* *p dolce* *cresc.*



tr *f*



Violoncello.

Adagio.

Solo.

The musical score is written for a solo cello in 3/4 time, featuring a key signature of two flats (B-flat and E-flat). The tempo is marked 'Adagio'. The score is divided into several systems, each containing one or two staves. The first system begins with a treble clef and a 3/4 time signature. The music is characterized by flowing eighth and sixteenth notes, often with slurs and accents. Dynamics range from piano (*p*) to fortissimo (*sf*). Tempo markings include *poco riten.* (slowing down slightly), *a tempo* (returning to the original tempo), and *rall.* (ritardando). Technical markings include trills (*tr*) and various fingerings (1-4) and bowings (0, 2, 3, 4). The score concludes with a double bar line and repeat signs.

Violoncello.

Musical staff 1: Treble clef, 4/4 time signature. Starts with a bass line in the left hand and a treble line in the right hand. Includes fingerings 4, 2, 3 and a dynamic marking *p*. A first ending bracket labeled '1' spans the final two measures.

Musical staff 2: Bass clef, 4/4 time signature. Features a melodic line with slurs and accents. Dynamic marking *sf* is present.

Musical staff 3: Bass clef, 4/4 time signature. Includes fingerings 4, 3, 3 and dynamic markings *sf* and *pp*. The phrase *poco ritenuto* is written below the staff.

Musical staff 4: Treble clef, 4/4 time signature. Features a melodic line with slurs and accents. Dynamic markings *rall.* and *perdendosi* are present.

Finale. Allegro vivo. Allegretto.

Musical staff 5: Bass clef, 2/4 time signature. Starts with a rest for 7 measures, then begins a rhythmic pattern. Includes fingerings 0, 3, 3.

Musical staff 6: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes fingerings 4, 2, 4, 1, 1.

Musical staff 7: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes fingerings 3, 3, 2, 1, 1.

Musical staff 8: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes fingerings 1, 2, 4, 4, 2, 2, 3.

Musical staff 9: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes a dynamic marking *sf poco rit.* and a fingerings 3.

Musical staff 10: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes a dynamic marking *p*.

Musical staff 11: Bass clef, 2/4 time signature. Features a rhythmic pattern with slurs and accents. Includes a dynamic marking *cresc.* and a first ending bracket labeled '19'.

Violoncello.

Tutti.

Solo.

2 1 4 2 3 2 1

f

3 2 1 4 3 2 1

2 da

3 2 1 4 3 2 1

p

4 2 1

calando rall.

gettate

p

tr

p

tr

dolce

f

poco rit.

Violoncello.

Poco più animato.

p

tr

tr

1 *3* *4* *1* *3* *4* *1* *2* *1* *4*

2 *2* *1* *1* *2* *1* *2*

1 *3* *1* *1* *1* *1* *1* *1*

1 *1* *1* *1* *1* *1* *1* *1*

poco ritenuto entrando al Tempo I.

Tempo I.

Tutti

12

Violoncello.

Solo

mf *sf*

dim. *p*

Poco meno.

sf *sf poco ritenuto*

Violoncello.

Tempo

First staff of music in bass clef, 12/8 time signature. It begins with a series of eighth notes, some beamed together, and includes fingerings such as 1, 3, and 4. The key signature has two flats.

Più vivo.

Second staff of music in bass clef, 12/8 time signature. It features a more rhythmic eighth-note pattern with fingerings 4, 0, and 1. A dynamic marking of *sf* (sforzando) is present.

Third staff of music in bass clef, 12/8 time signature. It contains complex sixteenth-note passages with fingerings 3, 4, and 0. A dynamic marking of *sf* is present.

Fourth staff of music in bass clef, 12/8 time signature. It continues with sixteenth-note patterns and includes fingerings 0, 1, and 1. A dynamic marking of *sf* is present.

Fifth staff of music in bass clef, 12/8 time signature. It features sixteenth-note runs with fingerings 1, 1, and 1 3. A dynamic marking of *p* (piano) is present.

Sixth staff of music in bass clef, 12/8 time signature. It contains sixteenth-note passages with fingerings 3, 0, and 1. A dynamic marking of *p* is present.

Tempo I.

Seventh staff of music in bass clef, 12/8 time signature. It features a slower eighth-note pattern with a trill (*tr*) and fingerings 1, 3, and 3. A dynamic marking of *p* is present.

Eighth staff of music in bass clef, 12/8 time signature. It contains sixteenth-note passages with trills (*tr*) and fingerings 3, 2, 2, 2, and 3. A dynamic marking of *p* is present.

Ninth staff of music in bass clef, 12/8 time signature. It features sixteenth-note passages with trills (*tr*) and fingerings 1, 2, 2, 4, and 1. A dynamic marking of *p* is present.

Violoncello.

dolce

cresc.

riten. **f** *Con forza* **f**

rall. **f** *a tempo*

pp

f

Violoncello.

First system of music in bass clef, featuring eighth and sixteenth notes with various articulations and dynamics.

Second system of music in bass clef, continuing the melodic line with various articulations and dynamics.

Third system of music in bass clef, featuring a *p* dynamic marking and various articulations.

Fourth system of music in bass clef, including a *cresc.* marking and various articulations.

Fifth system of music in bass clef, featuring various articulations and dynamics.

Sixth system of music in bass clef, featuring various articulations and dynamics.

Seventh system of music in treble clef, featuring a *Meno mosso.* marking and various articulations.

Eighth system of music in bass clef, featuring a *Presto.* marking and various articulations.

Ninth system of music in bass clef, featuring various articulations and dynamics.

Tenth system of music in treble clef, featuring a *f* dynamic marking and various articulations.

Eleventh system of music in treble clef, featuring a *10* measure rest and various articulations.