

370017

Herrn Kammervirtuos
Alwin Schroeder

freundschaftlichst zugeeignet.

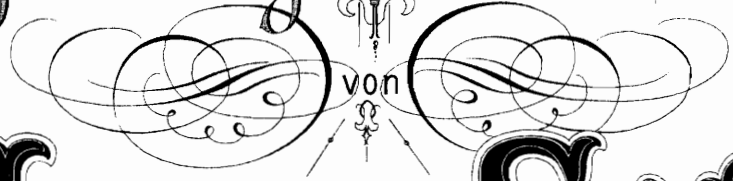


Concert

(N^o 2 in D moll)

für
Violoncell

mit Begleitung des Orchesters



von
Hans Siff.

OP. 38.

Ausgabe für Violoncell und Pianoforte.

Mk. 9. — netto.
Fr. 11.25 „

Principalstimme allein Mk. 3. — netto.



Eigenthum des Verlegers für alle Länder.

Leipzig, Martin Oberdörffer

(vormals A. F. Craz in Bremen.)

New York, G. Schirmer

Napoli, Società Musicale Napolitana.
Chicago, Lyon & Healy.

M. O. 1222.

London, Schott & C^o
Stockholm, Abr. Hirsch Förlag.

ZWEITES CONCERT

für
VIOLONCELL.

(D moll.)

Violoncell.

Hans Sitt, Op.38.

Allegro un poco agitato.

Tutti

p *cresc.*

Solo *f* *a tempo* *poco ritenuto* *p* *cresc.*

riten. *f* *a tempo* *p* *mf*

cresc. *f* *tr.* *mf*

p *Tutti* *sf* *A Solo* *mf*

Violoncell.

The musical score for Violoncell consists of 12 staves. The first six staves are in bass clef, and the last six are in treble clef. The music features complex rhythmic patterns, including triplets and sixteenth notes, with various dynamics and articulations. Key markings include *f*, *fp*, *cresc.*, *tr.*, *riten.*, *a tempo*, *p*, *mf*, and *dolce*. A section titled "Un poco tranquillo." begins on the eighth staff. The score concludes with a *mf* dynamic marking.

Violoncell.

p *mf*

cresc. *f*

poco agitato e cresc.

ff

p *p*

cresc. molto

f

The musical score is written for a cello in a single system. It begins in a key signature of one flat (B-flat) and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic and includes a mezzo-forte (*mf*) section. The second staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The third staff is marked *poco agitato e cresc.*. The fourth staff reaches fortissimo (*ff*). The fifth and sixth staves return to piano (*p*) dynamics. The seventh staff includes a *cresc. molto* section. The eighth staff concludes with a forte (*f*) dynamic. The score is filled with various musical notations, including slurs, accents, and fingerings (1-4) for both hands. The piece ends with a double bar line.

Violoncell.

The musical score for the Cello part consists of ten staves. The first two staves are in bass clef and feature complex rhythmic patterns with slurs and accents. The third staff is in bass clef and includes triplet markings. The fourth and fifth staves are in treble clef, showing a steady eighth-note accompaniment. The sixth staff is in treble clef and includes the marking *Tutti* and a dynamic marking *f*. The seventh, eighth, and ninth staves are in bass clef, with the eighth staff marked *D sempre f*. The tenth staff is in bass clef and concludes with the instruction *poco stringendo*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Violoncell.

Andante.

dolce p

cresc. mf

riten. p

F cresc. e poco animato

mf f

f

tr. ritenuto

a tempo

p

a tempo ritenuto

Violoncell.

Tempo I.

The musical score consists of ten staves. The first staff is in bass clef with a key signature of three sharps (F#, C#, G#) and a dynamic marking of *p*. The second and third staves are in treble clef with the same key signature. The fourth staff is in bass clef. The fifth staff is in bass clef with lyrics *nu - to* and *a tempo* above it, and a dynamic marking of *p*. The sixth staff is in bass clef with lyrics *poco ri - te -* and a dynamic marking of *cresc.*. The seventh staff is in treble clef with a key signature change to two sharps (F#, C#) and a dynamic marking of *mf*. The eighth staff is in treble clef with a dynamic marking of *f*. The ninth staff is in bass clef with a dynamic marking of *p*. The tenth staff is in bass clef with a dynamic marking of *pp* and the instruction *attacca.*

Violoncell.

Allegro.
Tutti

p *cresc.* *f* *pp* *a tempo* *f* *p* *ritenuto molto* *p* *a tempo* *riten.* *f* *mf* *a tempo* *ritenuto* *p* *riten.* *a tempo* *p* *a tempo* *3 riten.*

The musical score consists of ten staves. The first staff is in bass clef with a 2/4 time signature. The key signature has one flat (B-flat). The score includes various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *cresc.* (crescendo). Tempo markings include *Allegro.*, *Tutti*, *a tempo*, and *ritenuto* (with *riten. molto* and *3 riten.* for specific sections). The notation features numerous slurs, accents, and fingerings (e.g., 1, 2, 3, 4). There are also some performance instructions like *I* and *x* above notes.

Violoncell.

This page of a musical score for Violoncell (Cello) contains ten systems of music. The notation is primarily in bass clef, with some systems using a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Performance markings include *Tutti*, *Solo*, *f* (forte), *mf* (mezzo-forte), *p* (piano), and *ritenuto*. Fingerings are indicated by numbers 1-4 above or below notes. A key signature change to one flat is visible in the lower systems. The score concludes with the instruction *Un poco meno mosso.*

Violoncell.

p *f* *poco ritenuto* *a tempo* *p* *cresc.* *f* *p* *Animato.* *ritenuto* *pp*

The musical score is written for a cello in 3/4 time. It begins with a piano (*p*) dynamic and features several triplet figures. The first system includes a crescendo leading to a forte (*f*) dynamic. The second system is marked *poco ritenuto* and *a tempo*, starting with a piano (*p*) dynamic and a crescendo. The third system is marked *f* and contains triplet and doublet figures. The fourth system is marked *p* and *Animato.*, with a *ritenuto* marking at the beginning. The fifth system is marked *pp* and features complex rhythmic patterns with doublets and triplets. The score concludes with a final melodic line.

Violoncell.

Solo
f

Tranquillo molto.
p
ritenuto

a tempo
molto ritenuto
f

N
p

Tutti

Solo
p

This page of a cello score contains ten staves of music. The first staff begins with a 'Solo' instruction and a forte 'f' dynamic. The music features complex rhythmic patterns with many triplets and slurs. The second staff introduces a 'Tranquillo molto' tempo change and a piano 'p' dynamic, with a 'ritenuto' marking. The third staff continues with 'a tempo' and 'molto ritenuto' markings, along with a forte 'f' dynamic. The fourth staff has a 'N' marking and a piano 'p' dynamic. The fifth staff is marked 'Tutti'. The sixth staff returns to 'Solo' and piano 'p' dynamics. The score is filled with detailed fingering numbers (1-4) and articulation marks like slurs and accents.

Violoncell.

f

a tempo

ritenuto

Un poco meno mosso.

molto ritenuto

p

f

p

f

poco ritenuto

a tempo

p

cresc.

f

p

ritenuto

The musical score is written for a cello, featuring a variety of rhythmic patterns and articulations. It includes several dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo), as well as tempo and performance instructions like *a tempo*, *ritenuto*, *molto ritenuto*, and *Un poco meno mosso.*. The score is divided into systems, with some measures containing fingerings (e.g., 1, 2, 3, 4) and accents. The key signature is one sharp (F#), and the time signature is 3/4.

Violoncell.

Animato.

p

p

pp

pp

1

1

2 1

1

Musical staff 1: Treble clef, key signature of two sharps (F# and C#). The staff contains a series of eighth-note chords. Fingerings are indicated by numbers 1, 2, and 3 above the notes. The dynamic marking *pp* is at the beginning.

2 1

2

1 3 0

0

Musical staff 2: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern. Fingerings 2, 1, 2, 1, 3, 0, 0 are shown.

0 Più animato.

cresc.

Musical staff 3: Treble clef, key signature of two sharps. The tempo and dynamics increase. The dynamic marking *cresc.* is present.

f

Musical staff 4: Treble clef, key signature of two sharps. The music becomes more intense. The dynamic marking *f* is present.

Musical staff 5: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern.

Musical staff 6: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern.

Musical staff 7: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern.

Musical staff 8: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern.

1 3 1

Musical staff 9: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern. Fingerings 1, 3, 1 are shown at the end.

3 1 3 1

4

Musical staff 10: Treble clef, key signature of two sharps. Continuation of the eighth-note chord pattern. Fingerings 3, 1, 3, 1, 4 are shown. The staff ends with a double bar line.

Instrumental-Musik.

Musik für Violine.

Duette für zwei Violinen.

Meerts, L. J. , Quatre Sonatines pour deux Violons.	M N	
Serie I (No. 16) 2 Sonatinen in G und Ddur		1 50
Serie II (No. 17) 2 Sonatinen in Fdur und Amoll		2 —
Beide Serien cplt. in einem Bande		3 —

Musik für Violine Solo.

Casorti, Aug. , Technique de l'Archet	3 —
--	-----

Musik für Violoncello.

Ein- und mehrstimmig.

Pape, Louis , Nachlass No. 2. Sechs Serenaden für 4 Violoncelli. Stimmen	3 —
---	-----

Musik für Piano.

Mit Begleitung von Instrumenten.

1) Piano mit Streichquartett.

Scholz, B. , Op. 25. Quintett für Piano, 2 Violinen, Viola und Violoncell. Partitur und Stimmen	7 75
--	------

2) Piano und Violine.

Bohlmann, G. C. , Op. 15. Romanze	1 75
— Op. 18. Impromptu	1 25
Casorti, Aug. , Op. 38 No. 1. Tarantella	1 50
No. 2. Meditation	1 30
" 3. Sur les bords de la Loire	1 30
" 4. Bolero	2 —
" 5. Pensée	1 50
— Op. 49. Salonstück	2 —
— Op. 53. L'Entrevue	2 50
Schubert, Fr. , Op. 41. Lyrische Stücke aus Hentschel's Oper „Die schöne Melusine“.	
No. 1. Vorspiel	1 20
" 2. Sei mir gegrüsst, du wonnig holder Morgen	1 —
" 3. Zum frohen Fest Euch zu geleiten	1 50
" 4. Es liegt in weiter Ferne	1 —
" 5. Weh' mir, Raimund, was thatest du	1 20
" 6. Ein heimatloser Pilger	1 —
" 7. Hoher Geist der reinen Liebe	1 —
" 8. Kann dich mein bitt'res Leid	1 —
" 9. Wonnige Mondesnacht	1 20
— Op. 42. Lyrische Stücke aus Hentschel's Oper „Lancelot“.	
No. 1. „Der Mond steigt auf“ und „im Walde von Brechliande“	1 20
" 2. Kann ich dein Loos nicht von dir wenden	1 —
" 3. Leb' wohl, mein Sohn	1 50
" 4. Lasst mich allein	1 —
" 5. Himmlisch verklärt	1 —
" 6. (Cello solo)	1 —
" 7. Zieh' hin in weite Ferne	1 —
" 8. Romanze, Azenor	1 —
Simon, Antony , Op. 28 No. 1. Wiegenlied	1 20

4) Piano und Violoncello.

Cabisius, Julius , Op. 1. Aus alter Zeit, Romanze	1 50
Ausgabe mit Orchester	3 —
— Op. 3. Impromptu	1 50
Meinardus, Ludwig , Op. 32. Duo	5 —
Müller, Othon , Op. 9. Dix Préludes (auch mit Harmonium).	
Cah. I. 1—5	2 —
Cah. II. 6—10	2 —
Swert, de Jules , Op. 3. Grande Fantaisie de Bravoure	3 —

5) Piano und Waldhorn.

Bohlmann, G. C. , Op. 7. Romanze	2 30
---	------

Musik für Piano zu vier Händen.

Beethoven, van Ludwig , Alexander-Marsch	— 50
Hentschel, Theodor , Drei Scenen aus der Oper „Die schöne Melusine“.	
No. 1. Melusine in ihrem Bereiche	1 50
" 2. Festmarsch	1 20
" 3. Raimund's Wanderung	1 —
— Hochzeitsreigen aus der Oper „Lancelot“	1 50
Ramann, Bruno , Vier Charactermärsche.	
Op. 24 (Heft I)	2 —
Op. 28 (Heft II)	2 —
Scholz, Bernhard , Op. 24. Vierhändige Walzer.	
Grosse Ausgabe } No. 1	2 —
" 2	2 50
Kleine "	2 —
Schubert, Franz , Vierhändige Märsche.	
Op. 27, 40, 51	n. 3 —

Ouverturen für das Piano zu vier Händen.

Kreutzer, Conradin , Das Nachtlager zu Granada	1 —
---	-----

Musik für Piano zu zwei Händen.

Beethoven, van Ludwig , Op. 57. Sonate	M N	1 75
Bergmann, J. , Spinnlied		1 30
Biermann, Heinrich , Op. 4. Quellenrauschen, Impromptu		1 50
— Op. 5. Lection du jour, Galop brillant		1 75
— Op. 6. Le Songe d'Amour, Romanze		1 50
— Op. 7. Mignon, Polka-Mazourka		1 50
— Op. 8. Invitation à la Valse		1 75
— Op. 12. La Rose des Alpes, Tyrolienne		1 50
Bohlmann, G. C. , Op. 8. Vive la joie, Galop brillant		1 30
— Op. 9. L'humeur de Mister Falstaff, Polka		1 —
— Op. 10. Souvenir à Paris, Polka-Mazourka		1 50
— Op. 11. La belle Polonaise, Polka caracteristique		1 —
— Op. 12. Les Petites Diables dans le vin de Champagne, Galopp		1 50
— Op. 20. Feuilles d'Album. 4 Pièces caracteristiques.		
No. 1. La douleur		1 —
" 2. L déclaration d'amour		1 25
" 3. Les charmes de la vie champêtre		1 —
" 4. Dans des Sylphes		1 25
Brunner, C. T. , Op. 462. Bunte Skizzen.		
Heft I, Heft II	à	1 —
No. 1. An der Wiege.	No. 4. Sehnsucht.	
" 2. Ständchen.	" 5. Ohne Rast und Ruh'.	
" 3. Im Frühling.	" 6. Gondellied.	
Graue, Dietrich , Op. 8. Zwei Menuette		1 30
— Op. 10. Champagner-Toast		1 50
Hennes, Aloys , Op. 254. Wand'ersers Abendlied		1 30
Hentschel, Theodor , Blütenlese aus der Oper „Die schöne Melusine“.		
No. 1 u. 2 à	n.	1 50
" 3	n.	2 —
Melusine in ihrem Reiche		1 —
Festmarsch		1 —
Raimund's Wanderung		1 —
— Knospen. Transcriptionen aus der schönen Melusine.		
No. 1 u. 2	à	1 20
— Hochzeitsreigen aus der Oper „Lancelot“		1 —
Meinardus, Ludwig , Op. 31. Suite No. III		4 —
Daraus einzeln:		
No. 1. Polonaise		1 —
" 2. Galopp		1 —
" 3. Walzer		1 —
" 4. Polka		1 —
" 5. Mazurek		1 —
" 6. Tarantelle		1 50
Wohlfahrt, Op. 49. Drei Rondinos in Tanzform, cplt.		2 —
Einzeln:		
No. 1. Polka-Tempo. Thema aus „Lombardi“, von Verdi		— 80
" 2. Walzer-Tempo. Thema aus „Das Concert bei Hofe“, von Auber		— 80
" 3. Polonaisen-Tempo. Thema aus „IPuritani“, von Bellini		— 80

Ouverture für Pianoforte.

Kreutzer, Conradin , „Das Nachtlager zu Granada“	n. — 60
---	---------

Tänze für das Piano.

Casorti, Aug. , Lurlei, Boston Dip, Amerikanischer Walzer	1 20
— Op. 9. Une Bluette, Varsoviana	— 50
— Op. 40. La violette, Mazourka	— 80
— Op. 41. Ce qu'on aime, Double Polka	— 75
— Op. 44. Christine Nilson, Polka-Mazourka	1 —
— Op. 46. Le Desir, Valse	1 25
Gentsch, E. , Op. 2. Unsern Damen, Polka	— 50
— Op. 3. Durch Heck' und Strauch, Galopp	— 50
— Op. 4. Postillon d'amour, Polka	— 80
— Op. 5. Springinsfeld, Galopp	— 50
— Op. 6. Mein Röslein, Polka	— 50
— Op. 7. Immer feste, Marsch für das Pianoforte	— 50
— Op. 8. Bei Mutter, Polka	— 50
Haake, W. , Willkommen, Marsch	— 50
Lambert, Sidney , Treue Liebe, Polka-Mazurka	1 —
Rakemann, Ernst , Op. 21. Pech-Schulze, Marsch	— 60
Schlüter, W. , Gruss an Deutschlands Schützen, Marsch	— 50
Solis, Francisco , La Paz, Mazurka	1 20
Zech, J. , Op. 16. Bremer Rathskeller-Polka	— 75
— Op. 17. Georgen-Polka	— 75
— Op. 18. Minna-Polka	— 75
— Op. 19. Erinnerung an Wilfinghausen	— 75
— Op. 20. Jagd-Polka	— 50
— Op. 23. Der beste Mann, Polka-Mazurka	— 75
— Op. 50. Ländliche Bilder, Idylle und Polka	1 20

Musik für die Orgel oder das Harmonium.

Reinthal, Carl , Bremer Choralbuch, brosch.	n. 3 —
— Dasselbe, gebunden	n. 6 —