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MUZIEKBIBLIOTHEEK H.C.O.



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Zwei
ROMANZEN
FÜR
Pianoforte und Violoncell
componirt
und
D. POPPER
in größter Verehrung
zugeeignet
von
Hans Huber.
OP. 30. — Pr. No. 2.

*Eigentum des Verlegers.
Eingetragen in das Vereins-Archiv.*

LEIPZIG, FR. KISTNER.
(K. k. Oesterr. goldene Medaille)

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I.

Hans Huber Op. 30.

In gehender Bewegung.

VOLONCELL.

In gehender Bewegung.

Pianoforte.

p

cresc.

piu f

cresc.

f

dimin.

1.

p

1.

rit.

2. *f* *agitato*

2. *f* *agitato*

p

cresc.

cresc.

f *frei im Takt* *ritard.*

ritard.

Detailed description of the musical score: The score is for a piano piece in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. It consists of six systems of staves. The first system shows a melodic line in the right hand and a bass line in the left hand, both starting with a second ending bracket. The second system features a more complex texture with sixteenth-note patterns in the right hand and a steady bass line. The third system continues with similar rhythmic patterns. The fourth system is characterized by a 'cresc.' (crescendo) marking and features a dense, rhythmic texture in the right hand. The fifth system includes a 'f' (forte) dynamic and a 'frei im Takt' (ad libitum) instruction, with a 'ritard.' (ritardando) marking at the end. The sixth system concludes with a 'ritard.' marking and a final cadence.

Musical score for a piano piece, page 4. The score is in 3/4 time and features a complex texture with multiple voices. It includes dynamic markings such as *p*, *cresc.*, *p/f*, *f*, and *dimin.*, and performance instructions like *ritard.* and *mf*.

The score is arranged in five systems, each with three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature is three flats (B-flat, E-flat, A-flat).

System 1:

- Top staff: Bass clef, starts with a half note, followed by quarter notes. Dynamic: *p*. Marking: *cresc.*
- Middle staff: Treble clef, starts with a half note, followed by eighth notes. Dynamic: *p*. Marking: *cresc.*
- Bottom staff: Bass clef, starts with a half note, followed by eighth notes. Dynamic: *p*. Marking: *cresc.*

System 2:

- Top staff: Bass clef, starts with a half note, followed by quarter notes. Dynamic: *p/f*. Marking: *cresc.*
- Middle staff: Treble clef, starts with a half note, followed by eighth notes. Dynamic: *p/f*. Marking: *cresc.*
- Bottom staff: Bass clef, starts with a half note, followed by eighth notes. Dynamic: *p/f*. Marking: *cresc.*

System 3:

- Top staff: Bass clef, starts with a half note, followed by quarter notes. Dynamic: *f*. Marking: *dimin.*
- Middle staff: Treble clef, starts with a half note, followed by eighth notes. Dynamic: *f*. Marking: *dimin.*
- Bottom staff: Bass clef, starts with a half note, followed by eighth notes. Dynamic: *f*. Marking: *dimin.*

System 4:

- Top staff: Bass clef, starts with a half note, followed by quarter notes. Dynamic: *mf*. Marking: *ritard.*
- Middle staff: Treble clef, starts with a half note, followed by eighth notes. Dynamic: *mf*. Marking: *ritard.*
- Bottom staff: Bass clef, starts with a half note, followed by eighth notes. Dynamic: *mf*. Marking: *ritard.*

First system of the musical score. It consists of a bass line and a grand staff (treble and bass clefs). The bass line features a melodic line with slurs and a dynamic marking *f*. The grand staff contains a complex accompaniment with many chords and moving lines. A dynamic marking *sempre p* is present in the right hand of the grand staff.

Second system of the musical score. The bass line has a dynamic marking *dimin.* followed by *p*. The grand staff continues with complex accompaniment, including a section marked *pp* in the right hand.

Third system of the musical score. The bass line has a dynamic marking *pp*. The grand staff features a section marked *sempre dimin* and a dynamic marking *pp*. The instruction *Bass hervorhebend* is written below the grand staff.

Fourth system of the musical score. The bass line has a dynamic marking *pp*. The grand staff has a dynamic marking *pp* and the instruction *schr leise, fast ganz verschwindend*. A section of the grand staff is marked with a circled *8*. The system concludes with a dynamic marking *pp* and a *plac.* marking in the bass line.

II.

Nicht schleppend.

VIOLONCELL.

Nicht schleppend.

Sianoforte.

p einfach *cresc.*

mf *f* *breit* *dimin.*

p *ritard.* *pp* *mf* *cresc.*

rit. *pp* *mf* *cresc.*

f *f*

von hier an treibend

von hier an treibend

dimin. *p*

fz dimin *p*

pp *ritard.* *pp* **a tempo**

a tempo *ritard.* *ppp*

cresc.

cresc.

f *sempre cresc.*

f *sempre cresc.*

Musical score for a piano and voice piece, page 8. The score is in 3/4 time with a key signature of two flats. It consists of five systems of music.

The first system shows the vocal line and piano accompaniment. The piano part features a complex texture with many chords and moving lines.

The second system continues the vocal line and piano accompaniment. Dynamics include *ff* and *dimin.*

The third system features a vocal line with trills (*tr*) and accents (*^*). Dynamics include *p*, *f*, and *sempre f*. The piano part includes triplets (*3*).

The fourth system continues the piano accompaniment with triplets and dynamics like *cresc.* and *sempre f*.

Musical score for a piano piece, page 9. The score is in 3/4 time and features a complex texture with multiple staves. The first system includes a vocal line and piano accompaniment with dynamics like *ff diminu.* and *ritard.*. The second system shows a bass line and piano accompaniment with *cresc.* markings. The third system continues the piano accompaniment with *mf* and *p zart* dynamics. The fourth system features a vocal line and piano accompaniment with *mf* and *p zart* dynamics. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Tempo I.

pp *mp*

Tempo I. *sempre stacc.*

pp *cresc.* *cresc.*

f *cresc.* *mf* *f*

The musical score consists of five systems, each with a bass staff and a grand staff (treble and bass clefs). The first system shows a bass line with a *pp* dynamic and a grand staff with a *mp* dynamic. The second system is marked **Tempo I.** and *sempre stacc.*, with a *pp* dynamic in the grand staff. The third system features a *cresc.* marking in both the bass and grand staves. The fourth system has a *f* dynamic in the bass staff. The fifth system includes *cresc.*, *mf*, and *f* dynamics across the staves, with triplets in the bass line.

First system of musical notation. It consists of two staves: a bass staff on top and a grand staff (treble and bass) below. The bass staff begins with a whole note and a half note, followed by a melodic line with slurs and a *più f* dynamic marking. The grand staff features a complex accompaniment with chords and moving lines in both hands.

Second system of musical notation. The bass staff has a melodic line with a *ritard. e dimin.* marking and a *p* dynamic. The grand staff continues the accompaniment with a *ritard. e dimin.* marking and a *p* dynamic. The right hand has a triplet of eighth notes.

Third system of musical notation. The bass staff has a melodic line with a *sempre dimin.* marking. The grand staff continues the accompaniment with a *sempre dimin.* marking. The right hand features a large, sweeping melodic phrase.

Fourth system of musical notation. The bass staff has a melodic line with a *pp* dynamic. The grand staff continues the accompaniment with a *ppp* dynamic. The right hand has a series of chords with a *ppp* dynamic. The system ends with a double bar line.

Musik für Violoncell mit Pianoforte.

l = leicht, *m* = mittelschwer, *s* = schwer, *ss* = sehr schwer.

Bach, J. S. <i>4</i> m Air et Gavotte de la Symphonie-Suite (Bockmühl) <i>1.50</i> Bennett, W. St. <i>5.50</i> m Op. 32. Sonate. A. <i>5.50</i> Bischoff, K. J. <i>2.50</i> m Op. 91. Erinnerung an J. S. Bach Bockmühl, R. E., u. Bischoff, K. J. <i>2.50</i> 3 ältere Tänzchen nach den Orchesterpartituren übertragen No. 1. Passacaille (Wachtelschritt), von J. B. Lully. <i>1.50</i> No. 2. Musette (Dudelsack), von G. F. Händel. <i>1.50</i> 4 Gesangsstücke No. 1. Adagio, von Haydn. <i>2.00</i> No. 2. Andante, von Mozart. <i>1.25</i> No. 3. Adagio (aus Op. 31 No. 2), von Beethoven. <i>1.25</i> No. 4. Adagio (aus Op. 22), von Beethoven. <i>1.25</i>	Forster, A. <i>4</i> m Op. 36 2 Stücke. <i>2.50</i> Fuchs, R. <i>6.00</i> s Op. 1. Sonate. Dm. <i>6.00</i> Grützmaier, L. <i>2.00</i> m-s Transkriptionen klassischer Musikstücke <i>2.00</i> No. 1. Cantate d'Arcangelo del Lelio (1698). — No. 2. Largo di Luigi Boccherini 1785—1805. — No. 3. Aria aus R. Schumanns Klavier-Son. Op. 11. Hartmann, E. <i>5.00</i> s Op. 28. Konzert. Dm. <i>5.00</i> Hartog, Ed. de. <i>1.50</i> s Op. 14. Sonate. No. 3. <i>1.50</i> Henriques, R. <i>1.00</i> m Op. 4. Albumblatt. <i>1.00</i> Hetzl, M. <i>1.00</i> m Op. 12. Berceuse. <i>1.00</i> Hiller, F. <i>4.50</i> s Op. 140. Serenade. Dm. <i>4.50</i> Huber, H. <i>2.00</i> m Op. 30. 2 Romanezen. <i>2.00</i> s Op. 114. Sonate. No. 3. <i>7.50</i> Kücken, Fr. <i>2.50</i> m Op. 101. Divertissement. <i>2.50</i> Op. 112b. 3 Stücke. <i>1.00</i> No. 1. Capriccio-Etude. <i>1.00</i> No. 2. Romaneze. <i>1.00</i> No. 3. Andantino u. Scherzo. <i>1.00</i> Kummer, F. A. <i>2.00</i> m Op. 168. Melodienkrautüber Motive aus der Oper „Die Folskinger“ von Edmond Kretschmer <i>2.00</i> m Op. 170. Transkriptionen über Motive a. d. Oper „Heinrich der Löwe“ von Edmond Kretschmer <i>3.00</i>	Mollue, B. <i>4</i> ss Op. 45. Konzert D. (C. Schröder) <i>3.00</i> ss Op. 45. Konzert D. (J. Klengel) <i>3.00</i> Moschies, S. <i>7.50</i> s Op. 124. Sonate. E. <i>7.50</i> m-s Op. 187a. Melodisch-kontrapunktische Studien. Eine Auswahl von 10 Præludien aus J. S. Bachs wohltemperiertem Klavier mit einer hinzukomponierten obligaten Violoncell-Stimme. <i>7.50</i> s Op. 188b. Feuillet d'Album de Rossini. <i>2.00</i> Näprávik, J. <i>8.00</i> m-s Op. 29. Suite. D. <i>8.00</i> Séparément: I. Alla Marcia. <i>2.00</i> II. Scherzo. <i>2.50</i> III. Berceuse. <i>1.50</i> IV. Tarantella. <i>3.00</i> Neruda, Fr. <i>1.50</i> m Op. 4. 2 Phantasiestücke. <i>2.00</i> Op. 39. 3 Stücke. <i>1.50</i> No. 1. Ständchen. <i>1.50</i> No. 2. Menuetto grazioso. <i>2.00</i> No. 3. Polonaise. <i>1.50</i> Op. 43. 3 Stücke. <i>1.50</i> No. 1. Gavotte. <i>1.50</i> No. 2. Mazurka. <i>1.50</i> No. 3. Norvegisch. <i>2.00</i> Norman, L. <i>6.50</i> s Op. 28. Sonate D. <i>6.50</i> Paganini, N. <i>3.00</i> ss Prière de l'Opéra „Moïse“ de Rossini, et Variations brillantes sur un Thème du même Opéra (Bockmühl et Bischoff) <i>3.00</i> Parlow, E. <i>1.00</i> m Op. 30. 3 Stücke. No. 1. Mazurka. <i>1.00</i> No. 2. Kavatine. <i>1.00</i> No. 3. Perpetuum mobile. <i>1.00</i> Raaf, J. <i>6.50</i> Op. 85. 6 Morceaux. (Hermonn.) <i>6.50</i> m-s Complet <i>6.50</i> Séparément: No. 1. Marcia. <i>2.00</i> No. 2. Pastorale. <i>1.50</i> No. 3. Gavatina. <i>1.50</i> No. 4. Scherzino. <i>2.00</i> No. 5. Canzona. <i>1.50</i> No. 6. Tarantella. <i>2.00</i> Reinecke, C. <i>1.50</i> m Op. 112. Notturno. <i>1.50</i> Reichold, H. <i>1.00</i> m Op. 13. Romaneze. <i>1.00</i> m-s Op. 42. Romaneze und Menuett <i>1.50</i> Rheinberger, J. <i>1.50</i> m Op. 112. Notturno. <i>1.50</i> Ries, F. <i>4.50</i> s Op. 125. Grande Sonate. Gm. <i>4.50</i> Rietz, J. <i>5.00</i> ss Op. 18. Konzert. E. (A. Schröder) <i>5.00</i> Romberg, B. <i>1.75</i> m Op. 61. Thème avec Variations et Rondeau. (Pièce facile) D. <i>1.75</i> Rubinstein, A. <i>1.50</i> m Op. 30. No. 1. Barcarolle. (Henriques) <i>1.50</i> Rübner, C. <i>1.50</i> s Op. 4. Serenade. <i>1.50</i>	Röfer, Ph. <i>4</i> Op. 13. 3 Stücke. <i>1.75</i> No. 1. Am. <i>1.75</i> No. 2. Hm. <i>2.00</i> No. 3. Hm. <i>3.25</i> Scheel, B. <i>1.00</i> m Op. 127. Pastorale. <i>1.00</i> m Op. 129. Barcarolle. <i>1.50</i> m Op. 130. A travers Champs. Chant. <i>1.00</i> m Op. 131. Valse. <i>1.50</i> m Op. 132. Au Bord d'un Ruissseau. Idylle. <i>2.00</i> m Op. 134. Nocturne. <i>1.00</i> Schröder, C. <i>3.00</i> s Op. 38. Konzertstück No. 1. D. <i>3.00</i> s Op. 51. Konzertstück No. 2. E. <i>3.00</i> s Op. 56. Konzertstück No. 3. A. m Transkriptionen klassischer Stücke aus der alten deutschen Schule. <i>1.50</i> No. 1. Courante von J. S. Bach (1661—1744). — No. 2. Air von demselben. — No. 3. Menuett von demselben. — No. 4. Courante von demselben. — No. 5. Gavotte von J. S. Bach (1733—1782). Schwabe, O. <i>1.50</i> m Op. 3. Romaneze. <i>1.50</i> m Op. 4. Adagio. <i>1.50</i> Sherwood, F. <i>7.50</i> s Op. 10. Sonate. D. <i>7.50</i> Sitt, H. <i>1.50</i> Op. 45. 3 kleine Stücke. <i>1.50</i> I. No. 1. Intermezzo. <i>1.50</i> I. No. 2. Albumblatt. <i>1.50</i> I. No. 3. Walzer. <i>1.50</i> Suchlandt, L. <i>1.50</i> Op. 18. 3 Stücke (J.-H. Lago) für Unterricht und Vortrag: I. No. 1. Albumblatt. <i>1.00</i> I. No. 2. Moto perpetuo. <i>1.00</i> I. No. 3. Menuett. <i>1.00</i> Op. 18. 3 Stücke. No. 1. Polonaise. <i>1.00</i> No. 2. Notturno. <i>1.00</i> No. 3. Romaneze No. 2. <i>1.00</i> Op. 18. 3 Stücke (J.-H. Lago) für Unterricht und Vortrag: I. No. 1. Andante cantabile. <i>1.50</i> I. No. 2. Gavotte. <i>1.50</i> I. No. 3. Polonaise. <i>1.50</i> m No. 1. Romaneze No. 3. <i>1.50</i> m No. 2. Allegretto scherzando. <i>1.50</i> m No. 3. Scherzo. <i>1.50</i> Tartini, G. <i>4.00</i> s Der Teufelsritzer — Le Trille du Diab. (Bockmühl u. Bischoff) <i>4.00</i> Volkmann, R. <i>1.60</i> m Op. 10. Chant du Troubadour. <i>1.60</i> m Op. 74. Capriccio. <i>2.00</i> Werner, J. <i>1.50</i> m Op. 7. No. 1. Romaneze. <i>1.50</i> m Op. 7. No. 2. Cárdas. <i>1.50</i> m Op. 8. No. 1. Adagio. <i>2.00</i> m Op. 8. No. 2. Gavotte. <i>1.50</i> m Op. 9. No. 1. Lied ohne Worte. <i>2.00</i> m Op. 9. No. 2. Improromptu. <i>1.50</i> Wickenhauser, R. <i>7.50</i> m Op. 18. Sonate. F. <i>7.50</i> Wieniawski, H. <i>2.00</i> s Op. 17. Légende. (Marksewicz) <i>2.00</i> Winterberger, A. <i>3.00</i> m-s Op. 78. Romaneze und Barcarole. <i>3.00</i> Zelenski, L. <i>2.50</i> m-s Op. 40. Romaneze. <i>2.50</i>
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LEIPZIG * FR. KISTNER.



114403

VIOLONCELL.



I.

In gehender Bewegung.

Hans Huber Op. 30.

Musical score for Violoncello, Op. 30, I. The score is in bass clef with a key signature of two flats (B-flat and E-flat) and a 3/8 time signature. It consists of ten staves of music.

Dynamics and performance markings include: *p*, *cresc.*, *più, f*, *f*, *dimin.*, *f*, *agitato*, *f*, *cresc.*, *f*, *frei im Takt*, *ritard.*, *p*, *cresc.*, *più, f*, *f*, *dimin.*, *ritard.*, *mf*, *f*, *dimin.*, *p*, *pp*, and *pizz.*

The score features various musical notations such as slurs, accents, and dynamic hairpins. A first and second ending bracket is present in the third staff. The piece concludes with a *pizz.* (pizzicato) marking in the final staff.

