

❖ Sammlung ❖  
**klassischer Stücke**  
für  
**VIOLONCELLO**  
mit Begleitung des Pianoforte  
zum Concertvortrag  
*bearbeitet und herausgegeben*  
von  
**FRIEDRICH HILPERT.**

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Nº 1. Fr. Couperin. Les Cherubins.....	M. 1,—
Nº 2. J. Ph. Rameau. Tambourin.....	„ 1,—
Nº 3. Joh. Seb. Bach, Air.....	„ 80.
Nº 4. Padre Martini, Gavotte.....	„ 1,—

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*Die Bearbeitung ist Eigenthum des Verlegers.*

**LEIPZIG, VERLAG VON F. E. C. LEUCKART.**  
(CONSTANTIN SANDER).

# Repertoire - Stücke

des

## Florentiner Quartett-Vereins von Jean Becker

im Verlage von  
F. E. C. Leuckart (Constantin Sander) in Leipzig.

### Quartett Nr. 2 in D-moll

für

zwei Violinen, Viola und Violoncello

componirt von

### Antonio Bazzini.

Op. 75. In Stimmen. Preis 6 Mk.

Hieraus einzeln: **Gavotte (Intermezzo).**

A. Für zwei Violinen, Viola und Violoncello (Original). In Stimmen	1 Mk. 50 Pf.
B. Für Pianoforte zu zwei Händen bearbeitet von Hermann John	1 Mk. 25 Pf.
C. Für Pianoforte zu vier Händen bearbeitet von Hermann John	1 Mk. 50 Pf.

### Scherzo von L. Cherubini.

Aus dem Quartett No. 1 in Es-dur.

A. Für zwei Violinen, Viola und Violoncello (nebst Contrabass ad libitum). Partitur und Stimmen	1 Mk. 50 Pf.
B. Für Violine und Pianoforte	1 Mk. 50 Pf.
C. Für Violoncello und Pianoforte	1 Mk. 50 Pf.
D. Für Pianoforte allein	1 Mk. — Pf.
E. Für Pianoforte zu vier Händen	1 Mk. 20 Pf.

### Marcia von Joseph Haydn.

A. Für zwei Violinen, Viola und Violoncello. In Stimmen	1 Mk. 50 Pf.
B. Für Violine mit Pianoforte	1 Mk. 50 Pf.
C. Für Violoncello mit Pianoforte	1 Mk. 50 Pf.
D. Für Pianoforte allein	1 Mk. — Pf.
E. Für Pianoforte zu vier Händen	1 Mk. 20 Pf.

### Adagio von Joseph Haydn

bekannt unter dem Titel:

#### Ein Traum.

A. Für zwei Violinen, Viola und Violoncello. In Stimmen	1 Mk. — Pf.
B. Für Violine mit Pianoforte	1 Mk. — Pf.
C. Für Violoncello mit Pianoforte	1 Mk. — Pf.
D. Für Pianoforte allein	— Mk. 75 Pf.
E. Für Pianoforte zu vier Händen	— Mk. 75 Pf.

### Menuett von Joseph Haydn

bekannt unter dem Titel:

#### Dudelsack-Menuett.

A. Für zwei Violinen, Viola und Violoncello. In Stimmen	1 Mk. — Pf.
B. Für Violine mit Pianoforte bearbeitet von Jean Becker	— Mk. 75 Pf.
C. Für Violine mit Pianoforte bearbeitet von Hermann John	— Mk. 75 Pf.
D. Für Violoncello mit Pianoforte	— Mk. 75 Pf.
E. Für Pianoforte allein	— Mk. 50 Pf.
F. Für Pianoforte zu vier Händen	— Mk. 75 Pf.

### Serenade von Joseph Haydn.

A. Für zwei Violinen, Viola und Violoncello. Partitur und Stimmen	1 Mk. — Pf.
B. Für Violine mit Pianoforte	1 Mk. — Pf.
C. Für Violoncello mit Pianoforte	1 Mk. — Pf.
D. Für Pianoforte allein in C-dur	— Mk. 50 Pf.
E. Für Pianoforte allein in B-dur	— Mk. 50 Pf.
F. Für Pianoforte allein frei bearbeitet in Es-dur von Theodor Herbert	— Mk. 75 Pf.
G. Für Pianoforte zu vier Händen	— Mk. 75 Pf.
H. Für Zither arrangirt von Fr. Gutmann	— Mk. 50 Pf.
J. Für Pianoforte treu nach dem Original bearbeitet von Julius Schäffer	— Mk. 75 Pf.
K. Für Flöte mit Pianoforte bearbeitet von W. Barge	1 Mk. — Pf.

### Quartette von S. de Lange.

Op. 15. Quartett No. 1 in E-moll für zwei Violinen, Viola und Violoncello.	
A. In Stimmen	4 Mk. 50 Pf.
B. Für Pianoforte zu vier Händen bearbeitet von F. Gustav Jansen	4 Mk. 50 Pf.
Op. 18. Quartett No. 2 in C-dur für zwei Violinen, Viola und Violoncello. Preisgekrönt von der Königl. Belgischen Akademie der Künste.	
Partitur in 8°. Geheftet	4 Mk. — Pf.
Stimmen	4 Mk. 50 Pf.
Für Pianoforte zu vier Händen bearbeitet vom Componisten	5 Mk. — Pf.

### Quartett in C-moll

für zwei Violinen, Viola und Violoncello

von

#### Josef Rheinberger.

Op. 89.

Partitur in 8°. Geheftet	4 Mk. — Pf.
Stimmen	7 Mk. 50 Pf.
Für Pianoforte zu vier Händen bearbeitet vom Componisten	7 Mk. 50 Pf.

### Quartette von Franz Schubert.

Zum Gebrauch des Florentiner Quartett-Vereins bezeichnet und herausgegeben von

#### Jean Becker.

<p>Op. 125. Zwei Quartette.</p> <p>No. 1. Quartett in Es-dur für zwei Violinen, Viola und Violoncello.</p> <p style="padding-left: 20px;">In Stimmen</p>	<p>Op. posth. Quartett in D-moll für zwei Violinen, Viola und Violoncello.</p> <p style="padding-left: 20px;">Partitur in 8°. Geheftet</p>		<p>4 Mk. — Pf.</p> <p>5 Mk. — Pf.</p> <p>6 Mk. — Pf.</p> <p>3 Mk. — Pf.</p>
Für Pianoforte zu vier Händen bearbeitet von Joseph Czerny	2 Mk. 40 Pf.		
Für Pianoforte zu vier Händen bearbeitet von C. Hübschmann.	2 Mk. 40 Pf.		
netto	1 Mk. 50 Pf.		
No. 2. Quartett in E-dur für zwei Violinen, Viola und Violoncello.			
In Stimmen	2 Mk. 40 Pf.		
Für Pianoforte zu vier Händen bearbeitet von Joseph Czerny	2 Mk. 40 Pf.		
Für Pianoforte zu vier Händen bearbeitet von C. Hübschmann.	1 Mk. 50 Pf.		
netto	1 Mk. 50 Pf.		

Hieraus einzeln:  
Andante con Variazioni (über: Der Tod und das Mädchen).

A. Für zwei Violinen, Viola und Violoncello. In Stimmen	1 Mk. 50 Pf.
B. Für Pianoforte, Violine und Violoncello	2 Mk. — Pf.
C. Für Pianoforte und Violine (Originalstimme)	1 Mk. 50 Pf.
D. Für Pianoforte und Violine (leicht)	1 Mk. 50 Pf.
E. Für Pianoforte allein	1 Mk. — Pf.
F. Für Pianoforte zu vier Händen	1 Mk. 50 Pf.

# GAVOTTE

VON

Padre Giambattista Martini.

Bearbeitet von Friedrich Hilpert.

Allegretto.

Violoncello.

Pianoforte.

The musical score is arranged in four systems, each with a Violoncello staff and a Pianoforte staff. The Violoncello part begins with a piano (*p*) dynamic and features a melodic line with slurs and accents. The Pianoforte part provides harmonic support with chords and moving lines. The second system introduces a mezzo-forte sostenuto (*mf sostenuto*) dynamic. The third system includes a crescendo (*cresc.*) marking. The fourth system starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The key signature is D major (two sharps) and the time signature is common time (C).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a 12/8 time signature. It features a melodic line with a trill (tr) and a dynamic marking of *f risoluto*. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The right hand has a chordal accompaniment, and the left hand has a bass line. A dynamic marking of *f* is present in the bass line.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a dynamic marking of *f*. The piano accompaniment has a dynamic marking of *f* in the right hand.

Third system of musical notation. The vocal line has a dynamic marking of *p*. The piano accompaniment has a dynamic marking of *p* in the bass line.

Fourth system of musical notation. The vocal line has a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *mf* in the right hand.

Fifth system of musical notation. The vocal line has a dynamic marking of *ff*. The piano accompaniment has a dynamic marking of *mf* in the right hand and *f* in the bass line.

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a *p* dynamic marking. The piano accompaniment also features a *p* dynamic marking.

Second system of musical notation. It continues the vocal and piano parts. The vocal line ends with the instruction *risoluto*.

Third system of musical notation. The piano accompaniment begins with a *f* dynamic marking and the instruction *risoluto f*. The vocal line has a *f* dynamic marking.

Fourth system of musical notation. The piano accompaniment has a *p* dynamic marking.

Fifth system of musical notation. The piano accompaniment has a *p creso.* dynamic marking.

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature is two sharps (F# and C#). The piano part begins with the dynamic marking *p cresc.*

Second system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature is two sharps. The piano part features dynamic markings of *ff* and *pp*.

Third system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature is two sharps.

Fourth system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature is two sharps. The piano part includes dynamic markings of *pizz.*, *p*, *pp*, and *p*. The system concludes with a double bar line.

# GAVOTTE

von

Padre Giambattista Martini.

Violoncello.

Allegretto.

Bearbeitet von Friedrich Hilpert.

The musical score is written for a single instrument, the Violoncello, in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegretto'. The score is arranged by Friedrich Hilpert. It consists of ten staves of music. The first staff begins with a piano (*p*) dynamic and includes fingering numbers 1, 2, 4, 3, 1, 1, 2, 4, 3, 4, 2, 1. The second staff includes a mezzo-forte (*mf*) dynamic and the instruction 'sostenuto'. The third staff includes a 'cresc.' (crescendo) marking. The fourth staff begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic marking. The fifth staff includes a trill (*tr*) and a 'Risoluto' marking. The sixth staff includes a forte (*f*) dynamic. The seventh staff includes a piano (*p*) dynamic. The eighth staff includes a mezzo-forte (*mf*) dynamic. The ninth staff includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic. The score concludes with a mezzo-forte (*mf*) dynamic.

# Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *ff* (fortissimo) and *p* (piano).
- Staff 2: Continuation of the melodic line.
- Staff 3: *tr* (trill) and *f Risoluto* (forte, risoluto).
- Staff 4: *f* (forte) and *III<sup>a</sup>* (third finger).
- Staff 5: *p* (piano).
- Staff 6: *tr* (trill).
- Staff 7: *p cresc.* (piano, crescendo).
- Staff 8: *ff* (fortissimo) and *pp* (pianissimo).
- Staff 9: Continuation of the melodic line.
- Staff 10: *pizz.* (pizzicato) and *tr* (trill).