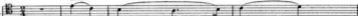


Romance.

Andantino con moto. ($\text{♩} = 72$)

Giuseppe Martucci, Op. 72. N° 1.

VIOLONCELLO.



PIANO.



First system of musical notation. It consists of a grand staff with a vocal line on the top staff and a piano accompaniment on the bottom two staves. The vocal line features a melodic phrase with a slur and a fermata. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. A piano dynamic marking (*p*) is present in the piano accompaniment. The vocal line continues with a melodic phrase.

Third system of musical notation. It continues the musical piece with a vocal line and piano accompaniment. The piano accompaniment features a consistent rhythmic pattern.

Fourth system of musical notation. It concludes the piece with a vocal line and piano accompaniment. The piano accompaniment includes a final cadence.

First system of a musical score. It consists of a vocal line on a soprano staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line features a melodic line with slurs and ties. The piano accompaniment includes a treble staff with sixteenth-note patterns and a bass staff with a simple harmonic accompaniment.

Second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment features more complex rhythmic patterns in the treble staff.

Third system of the musical score. The piano accompaniment in the bass staff includes a section marked *dolce* with triplet markings (3) over groups of notes.

Fourth system of the musical score, concluding the page. It continues the vocal and piano parts, with the piano accompaniment featuring triplet markings (3) in both the treble and bass staves.

First system of musical notation. The top staff is a grand staff with treble and bass clefs. The music begins with a key signature of two flats and a common time signature. The tempo marking *agitato* is written above the first measure. The right hand features a melodic line with triplets and slurs. The left hand provides a rhythmic accompaniment with triplets and slurs.

Second system of musical notation. The right hand continues with a melodic line, while the left hand features a more active accompaniment with triplets and slurs. The dynamic marking *p* (piano) is present in both hands.

Third system of musical notation. The right hand has a melodic line with a *poco riten.* (poco ritardando) marking. The left hand has a melodic line with a *a tempo* marking. The dynamic marking *p* is present in the right hand.

Fourth system of musical notation. The right hand has a melodic line with a *a tempo* marking. The left hand has a melodic line with a *a tempo* marking. The dynamic marking *p* is present in the right hand.

First system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The vocal line features a melodic line with a slur and a fermata. The piano accompaniment includes a rhythmic pattern in the right hand and a bass line in the left hand. A dynamic marking of *p* is present in the piano part.

Second system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern in the right hand and a bass line. A dynamic marking of *f* is present in the piano part.

Third system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern in the right hand and a bass line. Dynamic markings of *pp* are present in both the vocal and piano parts.

Fourth system of musical notation. It consists of a vocal line (soprano clef) and a piano accompaniment (treble and bass clefs). The vocal line continues with a melodic line. The piano accompaniment features a rhythmic pattern in the right hand and a bass line.

First system of musical notation. The upper staff contains a melodic line with a *pp* dynamic marking. The lower staff contains a bass line with a *p* dynamic marking and features several triplet markings.

Second system of musical notation. The upper staff continues the melodic line with triplet markings. The lower staff continues the bass line with triplet markings.

Third system of musical notation. The upper staff includes the instruction *poco a poco più lento sino alla Fine.* The lower staff continues the bass line with triplet markings.

Fourth system of musical notation. The upper staff includes the instruction *poco a poco più lento sino alla Fine.* The lower staff includes the instruction *pp* and features a large slur over the bass line.

252/981

Romance.

Violoncello.

Andantino con moto. ($\text{♩} = 72$)

Giuseppe Martucci, Op. 72, N.º 1.

dolce.

p

Piano.

p

agitato

poco riten. a tempo

f

pp

2

1

2ª Corda

1

poco a poco più lento

p

sino alla Fine.

pizz.

Violoncell-Musik

aus dem Verlage von **V. Kaffler in Leipzig.**

Ueber
Kammermusik
mit
Violoncell

bittet beständiges
Verzeichnisse
zu verlangen.

Violoncell mit Orchester.

Cul, César.
Op. 36. 2 *Romances* No. 1. Scherz-
schlo. C. Cariblie. Partitur netto 4 80
Principalsstimme netto 1 80
Orchesterstimmen netto 6 —

Förster, Alban.
Op. 93. Gedächtnislied.
Partitur netto 1 80
Principalsstimme netto 4 80
Orchesterstimmen netto 3 —

Neruda, Franz.
Op. 43. *Balade*.
Partitur netto 4 —
Principalsstimme netto 75
Orchesterstimmen netto 6 75

Popper, David.
Op. 39. *Elstosaz*.
Partitur netto 3 —
Principalsstimme netto 1 80
Orchesterstimmen netto 5 —

Op. 59. *Im Walde*. Suite f. Orchest.
mit obligaten Solo-Violoncell.
Partitur netto 2 80
Solo-Violoncell netto 2 80
Orchesterstimmen netto 12 —

Op. 69. Concert (No. 3, G dur,
in einem Satz).
Partitur netto 6 —
Principalsstimme netto 1 80
Orchesterstimmen netto 9 —

Tschakowsky, P.
Op. 33. Variationen aus thème
racco.
Partitur netto 6 —
Principalsstimme netto 2 —
Orchesterstimmen netto 7 80

Op. 62. *Pezzo capriccioso*. Mor-
cean de Concert.
Partitur netto 3 —
Principalsstimme netto 60
Orchesterstimmen netto 4 80

Violoncell mit Clavier.

Albrecht, Louis.
Elegie netto 2 —

Alois, Vladislav.
Op. 18. *Romance* netto 1 80
Op. 80. *Tanzstille* netto 2 50

Cul, César.
Op. 36. 2 *Romances*
No. 1. Scherzschlo. C. Cariblie. netto 2 80
Op. 2. *Castelle* netto 1 80

Davidoff, Ch.
Op. 37. 2 *Schönliche* (Album-
stücke). Kleine *Mazurka*.
Französische *Romance*, „Der Abend“
und „Die Spinnerei“ von Men-
nuszkow, übertragen netto 1 80

Ebner, Carl.
Op. 3. *Stimmung* und *Tanzstille*.
2 Stücke netto 2 50

Fitzhagen, Wilhelm.
Op. 31. *General-Walzer*
Concert *Mazurka* (No. 2)

Förster, Alban.
Op. 93. Gedächtnislied netto 1 50

Georg Alexander, Prinz von
Sachsenburg netto 1 50

Henriques, Robert.
Op. 5. 3 *Stücke*. 1. *Märchen*.
2. *Herrscher*. 3. *Mazurka* netto 3 —

Herr, Hans.
Op. 41. *Patruel-Sonate* f. Viol.
u. Pfla. (Sonata No. 2.) A. 6 —

Joral, Wilhelm.
Op. 1. *Romance* u. *Zigunarien*.
No. 1. *Romance* netto 1 80
No. 2. *Zigunarien* netto 1 80

Kousnetzoff, A.
Op. 3. *Caprice* netto 2 —
Op. 4. *An herzen* netto 2 —
Op. 8. *Un récit* netto 1 80
Op. 7. *Idylle* netto 1 80
Op. 10. *Le regret*. *Mélopie* 1 50

Kousnetzoff, A.
Op. 12. *Romance sans paroles* 1 80

Loth, Arnt. (1899—1940).
Lied für Viol. mit Begl. des Pfla.
aus der Orgel aus 1910, arr. von
Wilhelm Fitzhagen 1 50

Martucci, Giuseppe.
Op. 72. 2 *Romances*.
No. 1. *Andantino con moto* 1 50
No. 2. *Moderato* 1 50

Marx-Markus, Charles.
Op. 20. *Fautille* d'Album 2 —

Op. 28. 12 *Pieces melodiques* in-
structives, faciles et progres-
sives (sans emploi du plectrum).
Cahier I. 1. a. *Cherub*. 3. *Ballade*.
2. *Mélopie*. 3. *Ballade*.
4. *Gravioso*. 5. *Nemette*. 6. *Alla*
Caprice. 7. *Canzonetta*. 8. *Tar-*
antella. 9. *Sonnetto*. 10. *Ar-*
peggio. 11. *Capricciolo*. 12.
Mazurka.

Op. 30. *Saxette* netto 9 50
Op. 34. *Albumlied*. *Stimmungsbild*
Op. 38. *Scherzstücke* netto 1 80
Cahier II (No. 1, 2) netto 2 —
Cahier III (No. 3, 4) netto 2 —
Op. 43. *Widmung* netto 1 20
Die *Capotte*. *Romance* de Stou-
mann, transcrit. 1 50

Mendelssohn-Bartholdy, F.
Op. 59. 30 *Lied ohne Worte*
(J. Seifert) netto — 80

Moniuszko, S.
Französische *Romance*, „Der Abend“
und „Die Spinnerei“ übertra-
gen von Ch. Davidoff 1 20

Nápravník, Eduard.
Op. 26. *Deux Saite* pour Violon-
celle et Piano. 1. *Polonaise*. 2.
Scherzo. 3. *Romance*. 4. *Alla*
russe. netto 7 80

Op. 37. 3 *Romances*.
No. 1. *Caprice* netto 1 60
No. 2. *Romance* netto 1 60
No. 3. *Introduction et Valse* netto 3 95

Neruda, Franz.
Op. 11. *Balade* slave d'après son
paysan 1 80
Op. 43. *Stille* für Violino 2 —
Op. 46. *Notturmo* für Violino 1 80
Op. 47. *Romance* netto 2 —
Op. 49. *Mazurka* netto 2 —
Op. 51. *Scherzo d'après un thème*
russe netto 1 50

Op. 62. *Romance* netto 2 30
Op. 63. *Mazurka* netto 2 50
Op. 64. *Saxette* netto 2 50
Op. 66. *Sérénade slave* netto 1 20
Op. 64. *Mazurka* netto 2 50

Nicolini, H. W.
Op. 12. *Sonata* f. Viol. u. Pfla. 4 —

Overbeck, A.
Op. 72. 3 *Lieder* ohne Worte.
No. 1. *Andantino con moto*. No. 2.
Allegretto. No. 3. *Scherzstück* 1 80

Popper, David.
Op. 32 No. 1. 2. *Nemette* 2 —
No. 3. *Mazurka* (A dur) 2 —
No. 4. *Tanzstille* (G dur) 4 50
Op. 38. *Elstosaz* netto 4 50

Op. 46. 2 *Transcriptions*.
No. 1. *Scherzstück* aus der
„Malmich“ von Rimsky-
Korsakow netto 1 50
No. 2. *Tänzerin* aus den „Kin-
dererzählungen“, Op. 15, von Rob.
Schumann netto 1 20
Op. 47. *Viola* *Barbara* (H. moll)
Op. 59. *Im Walde*. Suite f. Orchest.
in obligaten Solo-Voll. Compil. 8 —
No. 1. *Elstosaz* netto 2 30
No. 2. *Mazurka* netto 2 30
No. 3. *Andacht* netto 1 40
No. 4. *Relig.* netto 2 —
No. 5. *Herrsbäume* netto 1 30
No. 4. *Herrsbäume* netto 2 —

Popper, David.
Op. 52 No. 1. *Fautille* d'Album 2 50
No. 2. *Mazurka* *brava*. (H. moll) 2 80
Op. 54. *Scherzstück*. *Race*. netto 3 —
No. 1. *Der Gürtler* netto 3 —
No. 2. *Serenade* netto 3 50
No. 3. *Spanischer Cervical* 4 —
No. 4. *L'adieu* netto 2 50
No. 5. *Valse* netto 3 —

Op. 55. 2 *General-Elstosaz*.
No. 1. *Spinnlied* netto 4 —
No. 2. *Agitato* netto 3 —
Op. 57. *Saxette* *Fantasia* (D dur)
Op. 58. Concert (No. 3, G dur,
in einem Satz) netto 5 —
Op. 69. *Walter-Suite* netto 3 —
Op. 64. 3 *Stücke*.
No. 1. „Wie einst in schönerer
Tages“ netto 3 —
No. 2. *Tarantella* (No. 3, A dur)
No. 3. *Wagissimo* netto 3 —

Popper, Wilhelm.
Op. 1. *Der Traum*. (Es über).
Romance netto 1 —
Op. 2. *Lebewohl*. (L'adieu). *Elegie*
Op. 3. *Mazurka* (G moll) 1 20
Op. 4. *Mazurka* No. 2 (A moll) 1 20
Op. 6. *Impromptu* netto 1 80

Rimsky-Korsakow, N.A.
Scherzstück aus der „Mal-
nacht“, abtr. von David
Popper, Op. 63 No. 1 1 50

Scherz Boris.
Op. 117. *Romance* netto 2 —
Op. 118. *Romance sans paroles* 2 —

Schnitzler, Louis.
Op. 4. *Romance* netto 1 50

Schumann, Robert.
Op. 12 No. 3. „Wen“ aus den
„Phantasieblüthen“, abtr. von
Ch. Davidoff netto — 80

Op. 16 No. 7. „Tränen“ aus den
„Phantasieblüthen“, abtr. von
David Popper, Op. 60 No. 2
Aus den *Album für die Jugend*, Op. 68
(Ch. Davidoff), Op. 18. *Kleine*
Mazurka, No. 21. 5. *Op. 24.*
Romance, No. 23. *Kehrlied*.
No. 29. 7. 5. No. 28. *Erntesong*.
No. 39. 2. 2 netto 2 —

Op. 63 No. 12. *Abschied*, abtr. von
Ch. Davidoff netto — 80
— abtr. von J. Seifert netto — 80

Siele Seifert, J. Op. 16 u. 17.

Schütt, Eduard.
Op. 33. *Arioso* netto 1 50

Seifert, J.
Op. 15. *Lied ohne Worte* netto 1 20
Op. 11. *Le Génie* netto 1 50
Op. 14. *Am Strande* von Terzini
Op. 15. *Zwispiegel*. *Romance* 2 —
Op. 16. 6 *Stücke* von Robert
Schumann, übertragen für
Viol. u. Piano! 1. *Scherz-
stücke*, aus dem Jagdalbum
Op. 68. 2. *Am Rande*, aus
den *Kindererzählungen*, Op. 15. —
3. *Kleine Romant.*, a. d. Jagd-
album, Op. 58. 4. *Blühendes*
Land, d. d. *Kindererzählun-*
gen, Op. 15. — 5. *Wald, Silber Mal*, aus
dem Jagdalbum, Op. 68. —
6. *Ernteliedchen*, a. d. Jagd-
album, Op. 59. 6. *Erntesong*, aus
den *Kindererzählungen*, Op. 15. 2 —

Op. 17. 4 *Stücke* von Robert
Schumann, übertragen für
Viol. u. Piano! 1. *Ames*
Waldstück, aus dem Jagd-
album, Op. 68. 2. *Scherz-
stück*, aus dem Jagdalbum,
Op. 68. — 3. *Walter*, aus den
Albumblätter, Op. 124. — 4.
Freude, aus dem Jagd-
album, Op. 68. — 5.
Leides Abzug, aus den Album-
blättern, Op. 124. — 6. *Bot-
schaft*, a. d. Albumbl. Op. 124 2 —

Seifert, J.
Transcriptions für Viol. u. Pfla.
No. 1. *Andante* *castille* aus
dem Jagdalbum, Op. 11
von P. Tschakowsky 1 20
No. 2. *Lied ohne Worte* von
Felix Mendelssohn-Bartholdy,
Op. 59, No. 3 netto — 80
No. 3. *Abschied* von Robert
Schumann, Op. 88, No. 12 netto — 80

Stoumann.
Romance, *trance*.
aus Charles Marx-Markus 1 50

Sulzer, Joseph.
Op. 8. *Saxette* netto 1 —

Tschakowsky, P.
Op. 2 No. 2. *Romance sans paroles*.
(G. Fitzhagen) netto 1 80
Andante *castille* aus d. *Streich-*
quartet Op. 11 (J. Seifert) 1 20
Op. 18. *Romance* *Andante* (G.
Fitzhagen) netto 1 50

Op. 33. *Variationen sur un thème*
russo netto 5 —
Op. 40 No. 2. *Chanson brise*
(Alexand. Warschilow) 1 20
Op. 62. *Pezzo capriccioso*. Mor-
cean de Concert netto 3 —

Arioso a. der Oper „Pique Dame“
(Ch. Seifert) netto 1 20
Elegie für Streicherchor (A.
Kleinbeck) netto 1 80

Violoncell mit Harmonium oder Orgel.

Marx-Markus, Charles.
Op. 24 No. 1. *Notturmo religioso* netto 80

Sulzer, Joseph.
Op. 8. *Saxette* netto 1 —

Violoncell allein.

Marx-Markus, Carl.
Die 24 *diatonischen* *Tonleiter* sind
Chromatik für Violoncell netto 1 20

2 Violoncelle.

Marx-Markus, Charles.
Op. 28. 12 *Pieces melodiques* in-
structives, faciles et progres-
sives (sans emploi du plectrum)
pour Violoncelle avec Piano. Arr.
pour 2 Violoncelles p. l'auteur.
Cahier I. 1. a. *Cherub*. 3. *Ballade*.
2. *Mélopie*. 3. *Ballade*.
4. *Gravioso*. 5. *Nemette*. 6.
Alla caprice netto 1 50
Cahier II. 7. *Canzonetta*. 8.
Tarantella. 9. *Sonnetto*.
10. *Arpeggio*. 11. *Capricciolo*.
12. *Mazurka* netto 1 50
Op. 30. *Saxette* netto 1 —

3 Violoncelle mit Orchester oder Clavier.

Popper, David.
Op. 68. *Spizies*. *Adagio* für 3
Violoncelle und Orchester (od. Pfla.
Piano! etc.)
Partitur netto 6 —
Die 3 Violoncell-Stimmen netto 2 —
Orchester-Stimmen netto 6 —
Für 3 Violoncelli u. Piano! 6 —

4 Violoncelle.

Fitzhagen, Wilhelm.
Op. 31. *General-Walzer*. Partitur
und Stimmen netto 4 —

Marx-Markus, Charles.
Op. 23. 2 *Romances* („Notturmo
religioso—Adagio“ et *Peguesse*) 1 80
Op. 32. 2 *Romances*.
No. 1. *Notturmo pastoral* netto 1 50
No. 2. *Impromptu* netto 2 30