

**DREI**  
**QUARTETTE**

*Für zwei Violinen, Bratsche und Violoncell*

*(der Quatuors N<sup>o</sup> 6. 7. und 8.)*

**N<sup>o</sup> 1.**

Suite älterer Form: 1. Präludium, 2. Menuett,  
3. Gavotte mit Musette, 4. Arie, 5. Gigue-Finale.

**N<sup>o</sup> 2.**

Die schöne Müllerin: Cyklische Tondichtung:  
1. Der Jüngling, 2. Die Mühle, 3. Die Müllerin,  
4. Unruhe, 5. Erklärung, 6. Zum Polterabend.

**N<sup>o</sup> 3.**

Suite in Canonform: 1. Marsch, 2. Sarabande,  
3. Capriccio, 4. Arie, 5. Menuett, 6. Gavotte  
und Musette, 7. Gigue.

*compouirt von*

**JOACHIM RAFF.**

**OP. 192.**

Ausgabe in Partitur

N<sup>o</sup> 1. Pr. 3 M. n. N<sup>o</sup> 2. Pr. 4 M. n. N<sup>o</sup> 3. Pr. 3 M. n.

Ausgabe in Stimmen N<sup>o</sup> 1. Pr. 8 M. N<sup>o</sup> 2. Pr. 10 M. N<sup>o</sup> 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen  
vom Componisten.

N<sup>o</sup> 1. Pr. 7 M. N<sup>o</sup> 2. Pr. 7 M. N<sup>o</sup> 3. Pr. 6 M.

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Eigenthum des Verlegers für alle Länder:*

Leipzig, C. F. Kahnt Nachfolger.

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Die Mühle. Stimmen M. 3. —

Erklärung. „ „ 2. —

# QUATUOR. (N<sup>o</sup> 7. in D.)

(Die schöne Müllerin.)

## VIOLONCELLO.

### I. Der Jüngling.

J. Raff, Op. 192. II.

Allegretto. ♩ = 126.

The musical score is written for the cello part of a quartet. It begins with a tempo marking of 'Allegretto' and a metronome marking of 126 beats per minute. The key signature is D major (two sharps). The score is divided into several sections marked with letters A, B, C, and D. Dynamic markings include *mf*, *p*, *f*, and *cresc.*. The notation features various rhythmic values, including eighth and sixteenth notes, often beamed together, and rests. There are also some slurs and accents throughout the piece.

VIOLONCELLO.

The image displays a musical score for the cello, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score is marked with various dynamics and includes several lettered sections: E, F, G, H, and I. The first staff begins with a forte (*f*) dynamic. The second staff also starts with *f* and ends with mezzo-piano (*mp*). The third staff, labeled 'E', starts with piano (*p*) and ends with pianissimo (*pp*). The fourth staff is marked with *p*. The fifth staff, labeled 'F', is marked with *p*. The sixth staff, labeled 'G', is marked with *f*. The seventh staff is marked with *p*. The eighth staff, labeled 'H', is marked with *p*. The ninth staff is marked with *p*. The tenth staff, labeled 'I', is marked with *p*. The music features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and slurs.

# VIOLONCELLO.

The musical score for Violoncello consists of ten staves of music in G major (one sharp). The notation includes various dynamics and articulations:

- Staff 1: *cresc.*
- Staff 2: *cresc.*, *f*, *mf*, *p*
- Staff 3: *f*, *p*, *f*
- Staff 4: *p*
- Staff 5: *mf*
- Staff 6: *p*, *f*
- Staff 7: *p*
- Staff 8: *cresc.*, *f*
- Staff 9: *p*, *pp*, *f*
- Staff 10: *f*

Section markers J, K, and L are placed above the staves. The score concludes with a double bar line and repeat dots.

VOLONCELLO.

The musical score for Violoncello 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 dynamics and markings:

- Staff 1: *p*
- Staff 2: **M**, *p*
- Staff 3: *f*, *f*, *mf*, **1**, **1**
- Staff 4: **N**, *p*, *pp*
- Staff 5: *p*, *mf*, *f*, *pp*
- Staff 6: *p*, *mf*, *mf*
- Staff 7: *ff*, *f*
- Staff 8: *mf*, *p*, *pp*, *pp*
- Staff 9: *ossia*, *mf*, *p*
- Staff 10: *ossia*, *f*

VOLONCELLO.

II. Die Mühle.

Allegro. ♩ = 176.

*p* *staccato sempre*

*mf*

**A** *f*

*p* *pp*

**B** *mf* *p*

*mf* *p* **C**

*f* *mf* *f*

*mf* *p*

*pp*

*ppp* *f*

**D** *p* *mf*

# VIOLONCELLO.

This musical score for Violoncello consists of 14 staves of music. The notation includes various dynamic markings such as *f*, *mf*, *p*, and *pp*, as well as fingering numbers (1-5) above the notes. The score is divided into sections marked with **E** and **F**. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The key signature changes from one flat to two flats, and the time signature is 4/4. The piece concludes with a final cadence on the 14th staff.

VIOLONCELLO.

III. Die Müllerin.

Andante, quasi Adagietto.  $\text{♩} = 132.$

The score is written for cello in bass clef, 6/8 time, with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with the tempo marking 'Andante, quasi Adagietto' and a metronome marking of 132 quarter notes per minute. The piece is marked 'pespresioso' (pizzicato). The dynamics range from *pp* (pianissimo) to *f* (forte). There are three distinct sections labeled A, B, and C. Section A starts at the beginning of the third staff. Section B starts at the beginning of the seventh staff. Section C starts at the beginning of the ninth staff. The score includes various musical notations such as slurs, accents, and dynamic hairpins.



# VIOLONCELLO.

*un pochettino stringendo - ff* *ffz* *ffz* *p* *rall* *a tempo pizz*

**D**

*p* *mf* *p*

*arco* *p* *mf* *flargamente*

*tr* *mf*

*p* *pp* *f*

**E**

*p* *pp* *mf* *f* *p* *pp*

*mf* *f* *p* *pp*

**F**

*f* *p* *f* *p* *f*

*mf* *p* *pp* *f* *mf* *p* *pp*

*to*

VOLONCELLO.

IV. Unruhe.

Allegro.  $\text{♩} = 116.$

The score is written for a single cello in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes first, second, and third endings. The second staff continues the melodic line with a *p* dynamic. The third staff features a *mf* dynamic and a *p* dynamic, with a section labeled 'A'. The fourth staff has *mf* and *p* dynamics. The fifth staff includes *f*, *p*, *mf*, and *p* dynamics. The sixth staff has *ff*, *f*, *mf*, and *p* dynamics. The seventh staff features *pp*, *ppp*, and *pp* dynamics, with a section labeled 'B'. The eighth staff has *p*, *mf*, and *f* dynamics. The ninth staff includes *p*, *f*, and *pp* dynamics, with a section labeled 'C' and a '3' indicating a triplet. The tenth staff has *p*, *mf*, and *f* dynamics. The score concludes with a final cadence.

VIOLONCELLO.

D

ff f ff

mf f

E

p mf p mf p

mf p mf p

f ff f mf

p pp

F

f mf ff p pp

pizz. 3 arco pizz.

f p

V. Erklärung.

Andantino, quasi Allegretto. ♩=138.

1

pespressivo

3

p

3 A

p mf

mf f

3

# VIOLONCELLO.

*stringendo*

**B**

*p* *pp* *a tempo* *mf* *pp* *p* *poco a poco*

*Più moto, quasi Allegro. ♩ = 168.*

*rit.* *a tempo*

*flargamente* *mf* *pp* *p*

**C**

*mf* *f* *p* *pp*

**D**

*mf* *p* *mf* *p* *mf* *f* *ff*

*Tempo I.* **2**

*f* *p* *rit.* *pp* *pizz.*

## VI. Zum Polterabend.

**Vivace. ♩ = 164.**

*mf* *pizz.* *arco* *p* *mf* *mf* *f* *f* **A** *f*

*f* *mf* *f* *f*

*p* *f* *p* *f*

VIOLONCELLO.

The musical score is written for a cello in bass clef with a key signature of two sharps (F# and C#). It consists of 12 staves of music. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Section markers B, C, D, and E are placed above the staves. The score includes various musical notations such as slurs, accents, and triplets. The first staff begins with a *p* dynamic, followed by *f*, *p*, and *f*. Section B starts at the beginning of the second staff. The third staff continues with *p* and *f*. The fourth staff has *mf* and *f*. The fifth staff has *p*, *f*, and *f*. Section C begins at the start of the sixth staff with *p* and *f*. The seventh staff has *mf* and *f*. The eighth staff has *f* and *f*. The ninth staff has *f* and *mf*. The tenth staff has *f* and *mf*. The eleventh staff has *p* and *pp*. Section D starts at the beginning of the eleventh staff with *p* and *pp*. The twelfth staff has *pp* and *p*. Section E begins at the start of the twelfth staff with *pp* and *p*. The final staff ends with a first ending bracket labeled '1'.

VOLONCELLO.

A musical score for the cello, consisting of ten staves of music. The score is written in bass clef and includes various dynamic markings and articulations. The first staff begins with a series of sixteenth-note runs, followed by a half-note melody. The second staff continues with similar sixteenth-note patterns, marked *ff*. The third staff features a half-note melody with a dynamic marking of *p*, followed by a section marked *pp* and then *p*. The fourth staff shows a half-note melody with a dynamic marking of *f*. The fifth staff contains a half-note melody with dynamic markings of *p*, *f*, *p*, *mf*, *f*, and *ff*. The sixth staff begins with a section marked *pp*, followed by a section marked *mf* and then *f*. The seventh staff is marked *mf*. The eighth staff is marked *f*. The ninth and tenth staves feature a series of sixteenth-note runs, with the ninth staff marked *f* and the tenth staff marked *G*.

VIOLONCELLO.

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a forte (*f*) dynamic and a crescendo leading to fortissimo (*ff*). The second staff is marked with a forte (*f*) dynamic and includes a section labeled 'H'. The third staff features alternating dynamics of piano (*p*) and forte (*f*). The fourth staff continues with alternating dynamics of forte (*f*) and piano (*p*). The fifth staff shows dynamics of piano (*p*), forte (*f*), piano (*p*), forte (*f*), and mezzo-forte (*mf*). The sixth staff includes dynamics of forte (*f*), fortissimo (*ff*), piano (*p*), and fortissimo (*ff*), with a section labeled 'I'. The seventh staff features piano (*p*) and forte (*f*) dynamics. The eighth staff is marked 'Un poco più moto.' and includes piano (*p*) and forte (*f*) dynamics. The ninth staff features fortissimo (*ff*) and forte (*f*) dynamics. The tenth staff includes mezzo-forte (*mf*) and fortissimo (*ff*) dynamics, ending with a tenuto (*ten.*) marking.

# Ausgewählte Compositionen

für Violoncello und Pianoforte aus dem Verlage von  
C. F. Kahnt Nachfolger, Leipzig.

## Barth, Rud.,

Op. 11. **Sonate** für Violoncello und Pianoforte. M. 6.—.

## Beliczay, Julius v.

Op. 47 **Adagio** für Violoncello mit Begleitung des Pianoforte. M. 1.50.

## Busoni, F. B.,

Op. 23. **Kleine Suite** für Violoncello und Pianoforte. M. 4.—. Moderato, ma energico, Andantino ma gracia, Altes Tanzliedchen, Sostenuto ed espressivo, Allegro moderato, ma con brio.

## Chopin, Friedrich,

**Nocturne** Cismoll (nachgelassenes Werk) für Violine oder Violoncello mit Begleitung des Pianoforte bearbeitet von **Richard Lange**. M. 1.20.

— Op. 58. **Largo** aus der Klaviersonate (Hmoll). Für Pianoforte und Violine (oder Violoncello) bearbeitet von **Richard Lange**. M. 1.80.

## Fabian, J.,

Op. 13. **Die Loreley** (Rheinsage). Romantische Scene für Violoncello und Pianoforte. M. 1.50.

## Förster, Adolph M.,

Op. 24. **Ein Albumblatt** für Violoncello und Klavier. M. 1.—.

## Gade, Niels W.,

**Albumblätter**. Drei Pianofortestücke. Dieselben für Pianoforte und Cello arrangirt von **Carl Schröder**. M. 2.—.

## Grützmacher, Friedrich,

Op. 19b. No. 3. **Romanze** für Cello mit Begleitung des Orchesters M. 3.—. Mit Begleitung des Quartetts M. 1.50. Mit Begleitung des Pianoforte M. 1.50.

— Op. 46. **Concert** No. 3 (Emoll) für Violoncello mit Begleitung des Orchesters M. 11.—. Mit Begleitung des Quartetts M. 5.—. Mit Begleitung des Pianoforte M. 4.50.

— Op. 60. **Transcriptionen** classischer Musikstücke für Violoncello und Pianoforte.

— No. 1. **Adagio** von **Mozart** (aus dem Clarinet-Quintett). M. 1.50.

— No. 2. **Serenade** von **Haydn**. M. 1.25.

— No. 3. **Air und Gavotte** von **J. S. Bach**. M. 1.50.

— No. 4. **Zehn Walzer** von **Franz Schubert**. M. 2.25.

— No. 5. **Romanesca**. Melodie aus dem 16. Jahrhundert. M. 1.25.

— No. 6. **Perpetuum mobile** von **C. M. v. Weber**. M. 2.50.

— No. 7. **Gavotte** von **Padre Martini**. M. 1.50.

— No. 8. **Rondo** von **Luigi Boccherini**. M. 2.25.

— No. 9. **Reigen seliger Geister und Furientanz** von **Gluck**. M. 2.25.

— No. 10. **Cavatina** von **L. v. Beethoven**. M. 1.50.

— No. 11. **Musette** von **G. F. Händel**. M. 2.40.

— No. 12. **Duett** von **Michael Haydn**. M. 1.80.

## Gunkel, Adolf,

Op. 8. **Suite** für Violoncello und Pianoforte. M. 7.—.

## Henriques, Robert,

Op. 1. **Zwei Stücke** für Violoncello und Pianoforte.

— No. 1. Romanze. M. 1.—.

— No. 2. Capriccietto. M. 1.50.

## Kletzer, F.,

Op. 7. **Ungarische Rhapsodie** für das Violoncello und Piano. M. 2.—.

Op. 17. **Trovatore de Verdi**. Fantaisie pour le Violoncelle avec. acc. de Piano. M. 3.—.

Op. 20. **Adagio** für das Violoncello mit Pianoforte. M. 1.25.

## Krause, Emil,

Op. 85. **Acht kleine Stücke** für Violoncello (oder Violine) mit Pianoforte. M. 3.50.

## Kunkel, G.,

Op. 50. **Zwei Charakterstücke** für Violoncello mit Begleitung des Pianoforte. M. 2.—.

## Lange, S. de,

Op. 16. **Concert** für Violoncello mit Begleitung des Orchesters oder des Pianoforte (*Friedrich Grützmacher* gewidmet). Ausgabe mit Begleitung des Pianoforte, Cmoll, M. 6.—. Orchester-Partitur und Stimmen (Copie) à Bogen n. M. —.80.

## Liszt, Franz,

— **Élégie**. En mémoire de Madame *Marie Moukhanoff* née Comtesse Nesselrode, pour Violoncelle et Piano. M. 2.—.

— **Élégie, Zweite**. Fräulein *Lina Ramann* gewidmet. Ausgabe II. Für Violine oder Violoncello mit Begleitung des Pianoforte. M. 2.50.

— **Mignon's Lied** (Kennst du das Land etc.). Bearbeitung für Violoncello und Pianoforte von **Friedrich Grützmacher**. M. 2.—.

## Raff, J.,

**Aria** du Quatuor en ut mineur Op. 192 No. 1 pour Violoncelle et Piano Transscrite par **Ant. Oudshoorn**. M. 1.50.

## Rossi, M.,

Op. 8. **Arioso** für Violine und Pianoforte. Ausgabe für Violoncello und Pianoforte von **Carl Ebner**. M. 1.—.

## Rubinstein, A.,

Op. 44. **Drei Stücke** für Pianoforte. Für Violoncello und Pianoforte bearbeitet von **Friedrich Grützmacher**. No. 1. **Romanze** Esdur. M. 1.50.

— No. 2. **Pregiera**. M. 1.80.

— No. 3. **Nocturne**. M. 2.—.

— Idem No. 1. **Romanze** Esdur für Violine oder Violoncello mit Pianoforte von **Prof. H. Sachs**. M. 1.50.

## Schlemüller, Gustav,

Op. 33. **Andante religioso** für Violoncello mit Pianoforte-, Orgel- oder Harmonium-Begleitung. M. 1.—.

## Schröder, Alwin,

**Sechs Solostücke** für Violoncello mit Pianofortebegleitung zum Concertgebrauch. Heft I. No. 1. Moment musical von **Fr. Schubert**. No. 2. Nocturne von **M. Glinka**. No. 3. Sarabande von **G. F. Händel**. M. 2.—.

— Heft II. No. 4. Larghetto von **G. F. Händel**. No. 5. Air von **G. F. Händel**. No. 6. Lento aus Op. 26 von **Fr. Chopin**. M. 2.—.

## Spielter, H.,

Op. 14. **Sonate** für Violoncello und Pianoforte. Ddur. M. 6.—.

Op. 16. **Drei Stücke** für Violoncello mit Pianofortebegleitung. No. 1. Albumblatt. No. 2. Romanze. No. 3. Wiegenlied. M. 2.—.

— Op. 17. **Andante religioso** für Violoncello mit Orgel oder Klavierbegleitung. M. 1.—.

— Op. 18. **Legende** für Violoncello und Pianoforte. M. 1.—.

Op. 29. **Der Kobold** für Violoncello und Pianoforte. M. 1.50.

## Voss, Charles,

Op. 20. **Grand Duo** sur Norma de *Bellini*, pour Piano et Cor naturel ou Violoncelle. La partie du Violoncelle a été rédigée par **Fréd. Grützmacher**. E dur. M. 5.50.

## Werner, Josef,

Op. 33. **Cantabile** für Violoncello mit Begleitung des Pianoforte. M. 1.50.

Tägliche Uebungen für Violoncello

von

**Friedrich Grützmacher.**