

# Stücke alter Meister

für

## Violoncello

mit Klavierbegleitung übertragen von

# Jacques van Lier

zum Teil nach Bearbeitungen von Willy Burmester, Gustav Hollaender, Michael Press

### Band I

- |  | Mk. |
|--|-----|
| 1. C. Ph. E. Bach, La Complaisante . . . . . | 1.— |
| 2. Couperin, Le Bavolet flottant . . . . .   | 1.— |
| 3. Rameau, Gavotte . . . . .                 | 1.— |
| 4. Martini, Gavotte . . . . .                | 1.— |
| 5. Mozart, Menuett, G dur, No. 1 . . . . .   | 1.— |
| 6. Händel, Menuett . . . . .                 | 1.— |

### Band II

- |  |     |
|--|-----|
| 7. Beethoven, Menuett, Es dur, No. 1 . . . . . | 1.— |
| 8. Händel, Arioso . . . . .                    | 1.— |
| 9. Bach, Gavotte . . . . .                     | 1.— |
| 10. Bach, Hir auf der G-Saite . . . . .        | 1.— |
| 11. Haydn, Menuett . . . . .                   | 1.— |
| 12. Beethoven, Menuett, G dur, No. 2 . . . . . | 1.— |

### Band III

- |  |     |
|--|-----|
| 13. Mozart, Menuett, Es dur, No. 2 . . . . . | 1.— |
| 14. Pergolesi, Aria (Siciliana) . . . . .    | 1.— |
| 15. Loëilly, Menuett . . . . .               | 1.— |
| 16. Dittersdorf, Deutscher Tanz . . . . .    | 1.— |
| 17. Mattheson, Hir auf der G-Saite . . . . . | 1.— |
| 18. C. Ph. E. Bach, Menuett . . . . .        | 1.— |

### Band IV

- |                                      |     |
|--------------------------------------|-----|
| 19. Händel, Bourrée . . . . .        | 1.— |
| 20. Rameau, Rigaudon . . . . .       | 1.— |
| 21. Mozart, Deutscher Tanz . . . . . | 1.— |
| 22. Kuhlau, Walzer . . . . .         | 1.— |
| 23. Lully, Gavotte . . . . .         | 1.— |
| 24. Gluck, Menuett . . . . .         | 1.— |

### Band V

- |                                      |     |
|--------------------------------------|-----|
| 25. Händel, Präludium . . . . .      | 1.— |
| 26. Gossec, Gavotte . . . . .        | 1.— |
| 27. Grazioli, Menuett . . . . .      | 1.— |
| 28. Gossec, Tambourin . . . . .      | 1.— |
| 29. Händel, Terzen-Menuett . . . . . | 1.— |
| 30. Händel, Giga . . . . .           | 1.— |

### Band VI

#### Joh. Seb. Bach.

- |                                | Mk. |
|--------------------------------|-----|
| 31. Bach, Canzonetta . . . . . | 1.— |
| 32. Bach, Arioso . . . . .     | 1.— |
| 33. Bach, Menuetto . . . . .   | 1.— |
| 34. Bach, Aria . . . . .       | 1.— |
| 35. Bach, Preghiera . . . . .  | 1.— |
| 36. Bach, Bourrée . . . . .    | 1.— |

### Band VII

- |   |     |
|---|-----|
| 37. Paradis, Canzonetta . . . . .           | 1.— |
| 38. Haydn, Capriccio . . . . .              | 1.— |
| 39. Zipoli, Aria . . . . .                  | 1.— |
| 40. Händel, Sarabande . . . . .             | 1.— |
| 41. Couperin, La Bandoline . . . . .        | 1.— |
| 42. Mozart, Menuett, D dur, No. 3 . . . . . | 1.— |

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Stücke alter Meister N° 23  
bearb. v. Willy Burmester

# Gavotte.

J. B. Lully  
(1633-1687)

**Allegretto**

Violine  
oder  
Cello

*p molto grazioso*

Klavier

*pp*

*pp schneller*

The musical score consists of four systems. Each system has a top staff for Violin or Cello and a bottom grand staff for Piano. The key signature has one flat (B-flat major). The time signature is 3/4. The tempo is 'Allegretto'. The first system includes the instruction 'p molto grazioso' for the violin and 'pp' for the piano. The second system includes 'V' markings above the violin staff. The third system includes an 'o' marking above the violin staff. The fourth system includes a trill 'tr' above the violin staff and 'pp schneller' for the piano. The score concludes with a double bar line.

The first system of music consists of a single melodic line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The melodic line begins with a piano (*p*) dynamic marking and contains several sixteenth-note passages.

The second system continues the musical piece. It includes a *ritard.* marking over a melodic phrase, followed by a piano (*p*) dynamic marking and a *a tempo* instruction. The piano accompaniment features a *pp* (pianissimo) dynamic marking in the right hand.

The third system shows the continuation of the piano accompaniment, with the right hand playing chords and the left hand providing a steady bass line.

The fourth system features a *rec.* (ritardando) marking at the end of the melodic line. The piano accompaniment continues with a consistent rhythmic pattern.

The fifth system concludes the piece. It includes a *ritard.* marking, a trill (*tr*) on the final note of the melodic line, and a *mf* (mezzo-forte) dynamic marking in the piano accompaniment.

# Violoncello

Stücke alter Meister No 23  
bearb. v. Willy Burmester

Bearbeitung f. Violoncello  
v. J. van Lier

## Gavotte

J. B. Lully  
(1633-1687)

The musical score is written for Cello in 3/4 time, featuring various dynamics and articulations. It includes the following markings and features:

- Tempo:** *Allegretto* at the beginning, *schneller* in the middle section, and *a tempo* in the final section.
- Dynamics:** *p* (piano), *con grazia*, *breit.* (broad), *tr.* (trill), *ritard.* (ritardando), and *f* (forte).
- Articulation:** *V* (accents), *tr.* (trills), and *breit.* (broad).
- Technical Elements:** Fingerings (1-3), slurs, and a double bar line with a repeat sign.



# „Singen und Klingen!“



Für Violoncello  
und Klavier

## Anthologie

Für Violoncello  
und Klavier

### Konzertstücke :: Vortragstücke :: Salonstücke

Herausgegeben  
und gespielt von

Jaques van Lier, Joseph Press, F. A. Kummer u. A.

*Anthologie of Pieces for Violoncello and Piano, newly edited by celebrated masters*

*l = leicht (easy), m = mittelschwer (medium), s = schwer (difficult)*

<i>Al</i>		<i>Al</i>	
1. Bach. <i>Air auf der G-Saite (van Lier)</i> . . . . .	m. 1,—	41. Romberg. <i>Concertino facile, op. 51</i> . . . . .	m. 2,—
2. Beethoven. <i>Menuett, D dur, No. 1 (van Lier)</i> . . . . .	l. 1,—	42. Röver. <i>Sérénade du Savoyard, op. 11</i> . . . . .	s. 2,—
3. Boccherini. <i>Menuett</i> . . . . .	m. 1,—	43. Zipoli. <i>Aria (van Lier)</i> . . . . .	m. 1,—
4. Chopin. <i>Elegie, op. 25 No. 7 (Rehfeld)</i> . . . . .	m. 1,—	44. Wagner. <i>Abendstern (van Lier)</i> . . . . .	l. 1,—
5. — <i>Nocturne, op. 32, No. 1 (Cossmann)</i> . . . . .	m. 1,50	45. Schubert. <i>Litanei (Röver)</i> . . . . .	m. 1,50
6. Dittersdorf. <i>Deutscher Tanz (van Lier)</i> . . . . .	l. 1,—	46. Schumann. <i>Abendlied</i> . . . . .	m.—80
7. Duport. <i>Célèbre Romance (C-dur)</i> . . . . .	s.—80	47. — <i>Träumerei (Press)</i> . . . . .	m.—80
8. Epstein. <i>Orientalisches Lied (hebräisch)</i> . . . . .	m. 1,50	48. Simon. <i>Berceuse</i> . . . . .	m. 1,—
9. Goens. <i>Réverie et Mazourka, op. 1</i> . . . . .	m. 1,50	49. Bach. <i>Preghiera (van Lier)</i> . . . . .	l. 1,—
10. — <i>Adagio, op. 2</i> . . . . .	m. 1,50	50. Tschaikowsky. <i>Sérénade mélancolique, op. 26 (Press)</i> . . . . .	s. 1,50
11. — <i>Aria, op. 5 No. 1</i> . . . . .	m. 1,—	51. Raff. <i>Kavatine, op. 85 No. 3 (Press)</i> . . . . .	s. 1,—
12. — <i>Gavotte, op. 5 No. 2</i> . . . . .	m. 1,80	52. Sibelius. <i>Solitude (Krein)</i> . . . . .	m. 1,20
13. Gossec. <i>Gavotte (van Lier)</i> . . . . .	m. 1,—	53. Beethoven. <i>Menuett A dur (van Lier)</i> . . . . .	m. 1,—
14. Händel <i>Largo</i> . . . . .	l.—80	54. Kuhlau. <i>Walzer (van Lier)</i> . . . . .	l. 1,—
15. — <i>Arioso (van Lier)</i> . . . . .	l. 1,—	55. Becce. <i>Légende d'amour, op. 11</i> . . . . .	m. 1,20
16. Heiser. <i>Das Grab auf der Heide, op. 30</i> . . . . .	m. 1,50	56. Wagner. <i>Gebet (van Lier)</i> . . . . .	l. 1,—
17. Hermann. <i>Adagio (van Lier)</i> . . . . .	m. 2,—	57. Bach. <i>Bourrée (van Lier)</i> . . . . .	m. 1,—
18. — <i>Gavotte-Intermezzo (van Lier)</i> . . . . .	m. 2,—	58. Paradies. <i>Canzonetta (van Lier)</i> . . . . .	l. 1,—
19. Bach. <i>Canzonetta (van Lier)</i> . . . . .	m. 1,—	59. Hulisch. <i>Abendlied der Kaschka</i> . . . . .	l.—80
20. Wagner. <i>Albumblatt (van Lier)</i> . . . . .	m. 1,—	60. Wagner. <i>Am stillen Herd (van Lier)</i> . . . . .	m. 1,—
21. — <i>Träume (van Lier)</i> . . . . .	l. 1,—	61. Bach-Gounod. <i>Méditation (Ave Maria)</i> . . . . .	m. 1,50
22. Jacob. <i>Andante religioso, op. 3</i> . . . . .	l. 1,—	62. Billhaud. <i>Enjôlement (Liebeslocken)</i> . . . . .	m. 1,20
23. Juon. <i>Märchen, op. 8</i> . . . . .	s. 2,—	63. Florebassini. <i>Chanson Pastorale</i> . . . . .	m. 1,25
24. — <i>Romanze, op. 7b</i> . . . . .	m. 1,—	64. — <i>Gavotte dans le style ancien</i> . . . . .	m. 1,25
25. Krall. <i>Larghetto, Freud und Leid, op. 5, I</i> . . . . .	l. 1,50	65. — <i>Arlequin triste</i> . . . . .	m. 1,25
26. — <i>Wiegenlied und Gavotte, op. 5, II</i> . . . . .	l. 1,50	66. — <i>Scherzo</i> . . . . .	m. 2,—
27. Kol Nidre. <i>Hebräische Melodie (E. D. Wagner)</i> . . . . .	l. 1,—	67. Meinhard. <i>Nocturne, op. 6</i> . . . . .	m. 1,—
28. Martini. <i>Gavotte (van Lier)</i> . . . . .	l. 1,—	68. Romberg. <i>Cantabile et Thème varié, op. 50</i> . . . . .	m. 2,—
29. Mattheson. <i>Air auf der G-Saite (van Lier)</i> . . . . .	l. 1,—	69. Röver. <i>Un soir aux Alpes. Idylle, op. 1</i> . . . . .	m. 1,50
30. Wagner. <i>Preislied (van Lier)</i> . . . . .	m. 1,—	70. — <i>Caprice sur des Mélodies hongroises, op. 2</i> . . . . .	s. 2,50
31. Mozart. <i>Larghetto (Kummer)</i> . . . . .	m. 1,50	71. — <i>Saltarella, op. 5</i> . . . . .	s. 2,50
32. — <i>Menuett, B dur, No. 1 (van Lier)</i> . . . . .	m. 1,—	72. — <i>Mazurka, op. 8</i> . . . . .	m. 2,—
33. — <i>Menuett, D dur, No. 2 (van Lier)</i> . . . . .	m. 1,—	73. Schubert. <i>Impromptu, op. 90 Nr. 3 (Röver)</i> . . . . .	m. 2,—
34. — <i>Deutscher Tanz (van Lier)</i> . . . . .	l. 1,—		
35. Nedbal. <i>Romanze, op. 12 No. 1</i> . . . . .	m. 1,50		
36. — <i>Capriccio, op. 12 No. 2</i> . . . . .	s. 2,—		
37. Noren. <i>Berceuse, op. 12</i> . . . . .	m. 1,50		
38. Offenbach. <i>Musette, op. 24 (Salter)</i> . . . . .	m. 2,—		
39. Pergolese. <i>Aria (Siciliana) (van Lier)</i> . . . . .	l. 1,—		
40. Rameau. <i>Gavotte (van Lier)</i> . . . . .	l. 1,—		