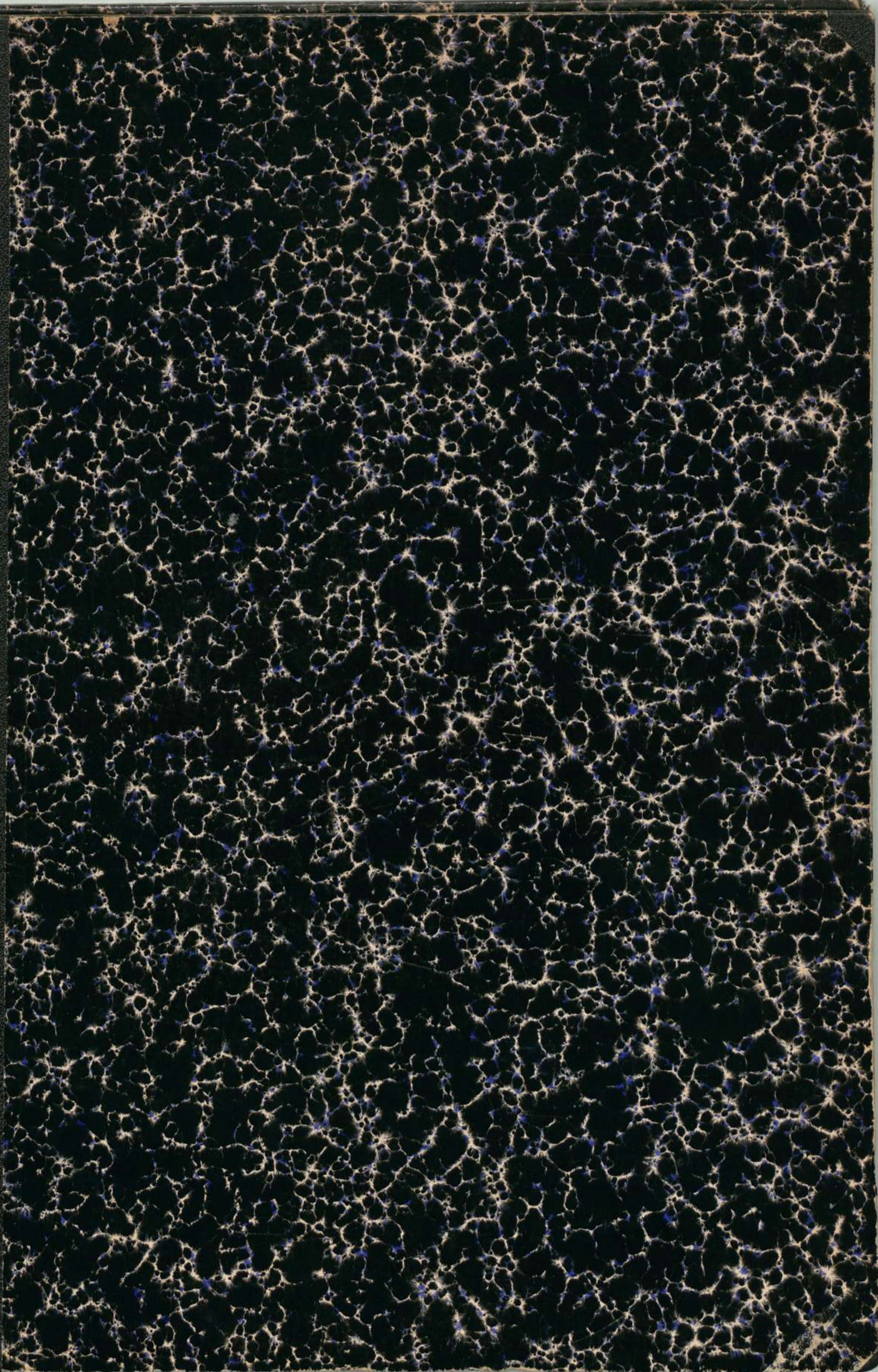


22  
(Mus. Pr.)  
6950

*Franch.  
Quatrième Pio. Op. 2.  
Partibus.*





Mrs. P. 2<sup>o</sup>

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Frank



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Mus. R. 20

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Frank

# Empfehlenswerthe Werke älterer und neuerer Meister

für

## Kammermusik.

No.	Trios.	Mk.
1535	Bach, O., Op. 7. Cis-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—
1536	Berens, H., Op. 6. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.—
1537	Berwald, F., Op. 1 in Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	6.50
1538	— Op. 2 in As. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50
1539	— Op. 3 in D. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	9.—
1540	Bonewitz, J. H., Op. 37. E-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	5.—
1542/4	Frank, O., Op. 1. Trois Trios conc. p. Piano, Viol. et Violoncelle. No. 1. Fis-moll. 2. B. 3. H-moll. . . . .	9.—
1545	— Op. 2. Trio H-dur . . . . .	6.50
1546	Goldbeck, R., Op. 39. D-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	9.—
2340	Grammann, C., Op. 37. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	7.50
1549	Henseit, A., Op. 24. A-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.—
1554	Hummel, J. N., Op. 93. Es. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1555a	Klughardt, A., Op. 28. Schilfflieder. Klavier, Oboe (oder Violine), Viola. Partitur und Stimmen . . . . .	5.—
1555b	— dieselben für Klavier, Violine und Cello. Partitur und Stimmen . . . . .	5.—
1557	Leonhard, J. E., Op. 12. F-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	6.75
2718	Mendelssohn-Barth., F., Op. 49. D-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	1.—
2720	— Op. 66. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	1.—
1558	Mollenhauer, E., Op. 6. 2 Violinen und Cello . . . . .	1.50
1559	Raff, J., Op. 102. C-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	10.50
1560	Schumann, R., Op. 80. F-dur. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	2.—
1640	Spohr, L., Op. 119. E-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1641	— Op. 123 in F. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1642	— Op. 124. A-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	2.—
1643	— Op. 133 in B. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1644	— Op. 142. G-moll. Klavier, Violine, Cello. Partitur und Stimmen . . . . .	3.—
1562	Sternberg, C., Sentiment poétique über R. Schumann's kleine Studie. Violine, Klavier, Harmonium. Partitur und Stimmen . . . . .	2.—
1563	Täglichsbeck, Th., Op. 26. D-moll. Klavier, Violine und Cello. Partitur und Stimmen . . . . .	7.—
1564	Terschak, A., Op. 22. C-dur. Klavier, Flöte, Cello . . . . .	5.—

No.		Mk.
1565	Turanyi, C. v., Op. 6. A-moll. Klavier, Violine, Cello. (Moscheles gew.) Partitur und Stimmen . . . . .	10.—
1567	Vollweiler, C., Op. 15. Trio concertant sur des thèmes italiens. D-dur. Klavier, Violine, Cello . . . . .	3.75

### Quartette.

173a	Ernst, H. W., Elegie. (Streichquartett arr. on Carl Schröder.) Mit Vorwort über Ursprung der Composition . . . . .	3.—
1569	Groenevelt, E., Streichquartett in D-dur . . . . .	4.50
524a	Nessler, V. E., Rattenfänger. Sextett als Streichquartett. (Carl Schröder) . . . . .	1.50
535a	— Liebeslied. Streichquartett. (Carl Schröder) . . . . .	1.50
3010	— Behüt dich Gott. Streichquartett . . . . .	1.50
1650	Raff, J., Op. 77. Erstes Streichquartett in D-moll. Stimmen . . . . .	6.50
1650a	— Partitur . . . . .	5.50
1651	— Op. 90. Zweites Streichquartett in A-dur. Stimmen . . . . .	9.—
1651a	— Partitur . . . . .	4.50
1652	— Op. 136. Drittes Streichquartett in C-moll. Stimmen . . . . .	8.—
1652a	— Partitur . . . . .	4.50
1653	— Op. 137. Viertes Streichquartett in A-moll. Stimmen . . . . .	8.—
1653a	— Partitur . . . . .	4.50
1654	— Op. 138. Fünftes Streichquartett in G-dur. (Rubinstein gewidmet.) Stimmen . . . . .	8.—
1654a	— Partitur . . . . .	4.50
2240	Rode, P., Op. 10. Air varié. Streichquartett . . . . .	1.50
1633	Rubinstein, A., Op. 55. Quintett in F-dur als Klavierquartett arrangirt . . . . .	15.—
114a	Schubert, Fr., „Ungarisch“ a. Moments music. (Schröder) Streichquartett . . . . .	1.50
1635	Schuberth, C., Op. 34. Erstes Streichquartett in C-dur . . . . .	4.50
1636	— Op. 35. Zweites Streichquartett in F-dur . . . . .	4.50
1637	— Op. 37. Drittes Streichquartett in D-dur. (Meine Reise in die Kirgisen-Steppen) . . . . .	4.50
1638	— Op. 40. Viertes Streichquartett (elegisches) in A-moll. (Herzog von Sachsen-Meiningen gewidmet) . . . . .	4.50
1648	Schuberth, L., Op. 22. Erstes Streichquartett in A-dur . . . . .	7.50
1649	— Op. 34. Zweites Streichquartett in C-moll . . . . .	9.—
680a	Schumann, R., Fröhlicher Landmann. Streichquartett (Carl Schröder) . . . . .	1.50
115a	— An den Sonnenschein. Streichquartett. (Carl Schröder) . . . . .	1.50
1655	— Abendlied. Streichquartett. (Carl Schröder) . . . . .	1.50
1656	Stähle, H., Op. 1. Klavierquartett in A-dur. Partitur und Stimmen . . . . .	8.—

No.		Mk.
1664	Willmers, R., Op. 85. Klavierquartett in G-moll. Partitur und Stimmen . . . . .	7.—

### Quintette, Septette, Octette.

1665	Berwald, Fr., Op. 5. Erstes grosses Klavierquintett in C-moll. Partitur und Stimmen . . . . .	10.—
1666	— Op. 6. Zweites grosses Klavierquintett in A-dur. (Franz Liszt gewidmet.) Partitur und Stimmen . . . . .	15.—
1667	Gebel, Fr., Op. 27. Streichquintett in B-dur . . . . .	5.—
1668	— Op. 28. Doppel-Streichquintett in D-moll . . . . .	10.50
1079a	Händel, G. F., Oboeconcert. Oboe und Streichquintett. Partitur . . . . .	2.—
1079b	— Stimmen . . . . .	2.—
2145	Hermann, G., Op. 3. Octett in D-dur. (Herzog Ernst von Sachsen-Coburg-Gotha gewidmet.) Stimmen . . . . .	10.50
1670	Hummel, J. N., Op. 74. Grosses Septett in D-moll. (Liszt.) Stimmen . . . . .	3.—
1670a	— Partitur . . . . .	3.—
1671	— als Klavierquintett. (Liszt) . . . . .	3.—
1672	Mozart, W. A., Op. 108. Quintett für Clarinette, 2 Violinen, Alto und Cello . . . . .	2.—
1673	— für Alto obl., 2 Violinen, Alto II und Cello. (Vieuxtemps) . . . . .	2.—
1674	— für Cello obl., 2 Violinen, Alto und Cello II. (C. Schuberth) . . . . .	2.—
1675	— für Flöte, 2 Violinen, Alto und Cello. (Soussmann) . . . . .	2.—
1676	— für Oboe, 2 Violinen, Alto und Cello. (Brod) . . . . .	2.—
2309	Paganini, N., Bravour-Variationen über Themas aus Moses, für Violine und Streichquartett. (Mollenhauer). Stimmen . . . . .	3.—
1677	Raff, J., Op. 107. Klavierquintett in A-moll. (König der Niederlande Wilhelm III. gewidmet.) Partitur und Stimmen . . . . .	13.50
1679	Rubinstein, A., Op. 55. Quintett für Klavier, Flöte, Clarinette, Horn und Fagott in F-dur. Partitur und Stimmen . . . . .	15.—
1680	Schuberth, C., Op. 15. Erstes Streichquintett in D-dur. Stimmen . . . . .	7.50
1681	— Op. 24. Zweites Streichquintett in A-dur. Stimmen . . . . .	7.50
1682	— Op. 19. Fantaisie concertant für 4 Celli und 1 Basso in D-dur. Stimmen . . . . .	3.—
1683a	— Op. 23. Grosses Octetto für 4 Violinen, 2 Altos, Cello und Basso in E-dur. Stimmen . . . . .	8.25
1683b	— Partitur . . . . .	4.50
1684	Schumann, R., Op. 56 als Klavierquintett in F-dur. Partitur und Stimmen . . . . .	7.50
1685	Spohr, L., Op. 130. Klavierquintett in D-moll. Partitur und Stimmen . . . . .	10.—
2146	Walther, C., Op. 106. Mühle im Walde. Charakterstück f. Waldhorn u. Streichquartett . . . . .	2.50

Eigentum des Verlegers für alle Länder.  
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schuberth & Co., Leipzig.

(1913) 4912

Mus. D. 58/25



Empfehlenswerthe Werke älterer und neuerer Meister

II. Sammlung.

für Violine.

No.	Violine und Klavier.	Mk.
1902	<b>Beethoven, L. van</b> , Op. 40. Romanze in G-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Vieuxtemps	—80
1908	— Op. 50. Romanze in F-dur. Pianoforte-Begleitung von J. Raff. Violin-Arrang. von H. Vieuxtemps	—90
8856	<b>Damrosch, L.</b> , Op. 10. Romanze	1.50
	<b>Krug, D.</b> , Op. 78. Le petit Répertoire populaire. — Volksrepertorium. Fantasien und Variationen im leichtesten Style.	
8558	No. 1. Carneval von Venedig	—80
8560	„ 3. Weber's letzter Gedanke	—80
8561	„ 4. Walzer eines Wahnsinnigen	—80
8562	„ 5. Beethoven, Sehnsuchts-Walzer	—80
8563	„ 6. An Alexis, von Himmel	—80
8564	„ 7. An Adelheid, von Krebs	—80
8565	„ 8. Die Heimath, von Krebs	—80
8566	„ 9. Vater, ich rufe Dich! v. Himmel	—80
8567	„ 10. Steh nur auf, Schweizerbue	—80
8568	„ 11. Loreley. Transcription	—80
8569	„ 12. Von m. Bergen muss I scheiden	—80
8571	„ 14. Marsellaise. Fantasie	—80
8572	„ 15. Thüringer Volkslied	—80
8574	„ 17. Letzte Rose. Kl. Fantasie	—80
8575	„ 18. Wenn die Schwalben	—80
8577	„ 20. Der Tyroler und sein Kind	—80
8578	„ 21. Der Heimathstern	—80
8579	„ 22. Champagner-Galopp, v. Lumby	—80
8580	„ 23. Neue Annen-Polka, von Strauss	—80
795	<b>Paganini, N.</b> , Carneval von Venedig. Zehn Variationen mit Introduction im leichten Style von Samethini	1.—
796	— Bravour-Variationen aus Rossini's Moses. Auf der 4. Saite allein auszuführen. (Mollenhauer)	2.—
411a	— Hexentanz-Variationen. Le Streghe. (Cernicchiaro)	1.—
802	<b>Poznanski, J. P.</b> , (Elève de H. Vieuxtemps). Op. 1. Nocturne	1.—
803	— Op. 2. Star spangled banner. Caprice de Concert sur l'hymne national américain. (A la société Philharmonique de New-York)	2.—
804	— Op. 3. Tarantelle. (A Madame H. Vieuxtemps)	1.50
805	— Op. 5. Deux morceaux de salon. (Au village et Chant d'amour)	2.—
659a	<b>Prume, F.</b> , Op. 3. Andante u. Rondino über Themen aus Herold's „Pré aux clercs“ (Jul. Schuberth gewidmet)	2.—
661	— Op. 6. Air militaire varié in D. (A Charles de Hoffmanns)	3.—
662	— Op. 7. Variations de Concert (Fantastiques). A Ambroise Delaveux	3.—
663	— Op. 15. Romance et Grande Valse aus „Robert der Teufel“ Salon-Fantasie	3.—
664	— Op. 16 und Thalberg, Tremolo. Grand Nocturne concertant	2.—
2788	<b>Pychowsky, J. N.</b> , Op. 8. Grosse Sonate	6.—
	<b>Raff, J.</b> , Op. 58. 2 Fantasiestücke. (Ferd. David gewidmet).	
800	No. 1	2.50
801	„ 2	2.50
807	— Op. 59. Grosses Duo. (Bernh. Gossmann gewidmet)	5.—
	— siehe auch Beethoven.	
808	<b>Rode, P.</b> , Op. 10. Air varié. Rev. von Prume	—60
8025a	— Op. 16. Andante mit Variationen. (Neu rev. von Prof. Alb. Tottmann)	1.50

No.	Roeder, M., Op. 56. Quatre morceaux caractéristiques:	Mk.
3389a	No. 1. Preghiera (Adagio religioso. Gebet) Prof. Ferd. Arbós, Madrid gew.	1.50
3389b	„ 2. Impromptu. (Contessa Franchi-Verny gewidmet)	1.50
3389c	„ 3. Berceuse et Conte. (An der Wiege.) (Prof. De Angelis, Mailand gew.)	2.—
3389d	„ 4. Gavotte moderne. (Prof. Th. Werner, Dublin gewidmet)	1.50
	<b>Rubinstein, Ant.</b> , Op. 11. Neun Characterstücke:	
3832a	No. 1. Drängen und Sehnen	Josef Joachim gewidmet 2.50
3833a	„ 2. Abendstimmung. Notturmo	Neu revid. vom Componisten. 2.50
3834a	„ 3. Geisterspuk, Scherzo	2.50
3835a	„ 4. In Einsamkeit	Carl Schuberth gewidmet. 2.50
3836a	„ 5. Durch Flur und Wald, Idylle	Arrang. von Hans Sitt. 2.50
3837a	„ 6. Aus der Ritterzeit	2.50
3838a	„ 7. Erotica	2.50
3839a	„ 8. Flüchtige Gedanken	Jos. von Wasielewski gewidmet. 2.50
8840a	„ 9. Aus dem russischen Volksleben	Arrang. von Hans Sitt. 2.50
795	<b>Samethini, S.</b> , Op. 14. Zehn Variationen mit Introduction über Paganini's Carneval von Venedig im leichten Style (M. Hauser)	1.—
3206	<b>Scarlatti, Dom.</b> , Berühmte Pastorale.	1.25
900	<b>Schuberth, Carl</b> , Op. 8. Adieu. Grande Nocturne élégiaque	1.—
901	— Op. 9. A l'espoir de se revoir. Romanze	1.—
902	— Op. 10. Vier Elegien: La mort d'une jeune femme; Crépuscule; Élogie russe; Poème d'amour	2.50
903	— Op. 17. Adieu et Revoir, Adagio und Mazurka	2.—
904	— Op. 18. Mystification. Capriccio	2.—
905	— Op. 20. Trois Romances: Berceuse (Wiegenlied), Amourette (Liebeslied), Impatience (Ungeduld)	2.50
906	— Op. 21. Fantaisie mélodique	3.—
907	— Op. 22. Melancolie et Résignation. 2 Romances sans paroles	2.—
908	— Op. 23. Le désir (Sehnsucht). Romance	1.50
909	— Op. 26. Fantaisie russe	2.—
910	— Op. 27. Ballade élégiaque et Rondino grazioso. Morceaux caractéristiques.	2.25
911	— Op. 28. Andante und Rondo élégant	2.—
912	— Op. 29. Andante und Caprice	2.—
913	— Op. 30. Le Regret. Chant sentimental	1.50
914	— Op. 32. Souvenir de Hugonots. Capriccio de Concert. (Ein reizendes, dankbares Effectstück)	2.—
915	— Op. 33. La Barcarolle. Morceau de Salon	1.50
916	— Op. 39. Vergissmeinnicht. Romanze	1.25
917	— Op. 43. Grosse Sonate. (Ant. Rubinstein und Davidoff gewidmet)	6.—
2218	— Les Soupirs de la harpe celtique. Deux Nocturnes par Kalkbrenner. Transcriptions	2.—
2219	— Ave Maria von Franz Schubert. Transcription	1.—
791	— Larghetto (Adagio) von Mozart. Transcription	1.—
2220	— Marche funèbre. Elegie de Vollweiler. Transcription	2.—
2221	— Souvenir de Henselt. Romanze und Nocturne: La Fontaine	2.—
3330	<b>Schulz-Bentzen, H.</b> , Op. 37. Concert-Romanze. (Emile Sauret gewidmet)	3.—
1660	<b>Schumann, Rob.</b> , Op. 85. No. 12. Abendlied, arrang. von J. Joachim	1.—
658	<b>Singer, O.</b> , Grosses Duo (in Sonatenform) in einem Satze	3.50
	<b>Sitt, Hans</b> , siehe List Rubinstein, Spohr.	
810	<b>Sivori, C.</b> , Andante Cantabile	1.—

No.	Sommer, Chas. G., Romanze. (Miss Marguerite Wuertz gewidmet)	Mk.
840	<b>Spohr, L.</b> , Op. 113. Sonate concertant. Es-dur	5.—
841	— Op. 114. Sonate concertant. Es-dur	5.—
842	— Op. 115. Sonate concertant. As-dur	6.—
2790	— Op. 118. Fantasie über Themata von Händel und Abbé Vogler	3.—
	— Op. 127. Elegisch und Humoristisch:	
874	— No. 1. Allegro in Es-dur	1.50
875	— „ 2. Larghetto in G-dur	1.75
876	— „ 3. Andante in E-moll	1.50
877	— „ 4. Adagio in A-dur	1.25
878	— „ 5. Allegro moderato in H-moll	2.—
879	— „ 6. Rondo vivace in E-dur	2.50
843	— Op. 128. 15. Violin-Concert (Dont)	1.50
844	— Larghetto aus dem 15. Violin-Concert Op. 128 mit hinzugefügtem Schlusse v. J. Dont	1.—
	— Op. 135. 6 Salonstücke:	
880	— No. 1. Barcarole in G-dur	1.25
881	— „ 2. Scherzo in D-dur	1.75
882	— „ 3. Sarabande in H-moll	1.75
883	— „ 4. Siciliano in C-dur	1.25
884	— „ 5. Air varié in F-dur	1.75
885	— „ 6. Mazurka in D-moll	1.75
2791	<b>Sponholtz, A. H.</b> , Preislied: Es rauscht das rothe Laub zu meinen Füßen als Salonstück arrang. von L. de Saint-Lubin	1.50
407a	<b>Stradella, A.</b> , Air d'église	1.—
860	<b>Täglichsbeck, Th.</b> , Sonate in G-dur. Op. 30. No. 1	2.—
861	— Sonate in A-moll. Op. 30. No. 2	3.—
862	— Sonate in C-dur. Op. 30. No. 3	3.75
863	— Grosse Sonate in A-moll. Op. 16	5.—
864	— Duos über Themata von Spohr. Op. 37. in D-dur	3.—
2149	<b>Terschak, A.</b> , Op. 157. Rubens. Concertstück (Hausenblass)	4.50
664	<b>Thalberg, S.</b> , Op. 35 und Prume, Tremolo. Grand Nocturne concertant	2.—
	<b>Vogel, Bernh.</b> , Op. 40. 2 Characterstücke:	
3859	— No. 1. Frieden	2.—
3860	— No. 2. Freude	2.—
711	<b>Wallace, W. V.</b> , Op. 74. Des Sommers letzte Rose. Last rose of summer. Bravour-Variationen. (Vieuxtemps gewidmet)	1.—
1699	<b>Weber, v.</b> , Op. 13. 6 Sonaten (Hermann)	1.—
	<b>Wehrle, Hugo</b> , Ungarische Tänze. (Edmund Singer gewidmet):	
783	— No. 1 in E-dur	1.75
784	— „ 2 in A-moll	1.75
785	— „ 3 in E-moll	1.75
710	— Romanze in ungarischer Weise. (Frau Emilie von Breuls gewidmet)	1.75

Für Violine und Orchester.  
Siche Orchester-Verzeichnis.

Eigentum des Verlegers für alle Länder.  
Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schuberth & Co., Leipzig.



QUATRIÈME

TRIO

concertant

pour

Piano, Violon et Violoncelle

composé et dédié à son ami

FR. LISZT.

par

CÉSAR AUGUSTE FRANCK

de Liège.

op. 2.

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# QUATRIÈME TRIO.

Cesar Auguste Franck. Op. 2.

**Allegro. (♩ = 152.)**

**VIOLON.**

**VIOLONCELLO.**

**PIANOFORTE.**

**Allegro. (♩ = 152.)**

*p* *cresc.*

*p* *cresc.*

*p* *Ped.* *cresc.*

*f* *Ped.*

*f* *Ped.* *cresc.*

*f* *Ped.* *1600.*



**Più lento. (♩ = 88)**

*espres*

*dolce*

**Più lento. (♩ = 88)**

*din.* *p sostenuto.* *dolce.*

**Più presto. (♩ = 152)**

*f*

**Più presto. (♩ = 152)**

**Più lento. (♩ = 88)**

*dim.*

**Più lento. (♩ = 88)**

*pp*

**Più presto. (♩ = 152)**

*con forza.*

**Più lento. (♩ = 88)**

*pp*

**Più presto. (♩ = 152)**

*con forza.*

**Più lento. (♩ = 88)**

*pp md.*



Tempo 1<sup>o</sup> ♩ = 152

rall. pp molto cresc. f cresc.

Tempo 1<sup>o</sup>

rall. pp p m.g. molto cresc. f cresc.

p sempre dim.

p sempre dim.

Tempo 1<sup>o</sup> ♩ = 152

rall. f

Tempo 1<sup>o</sup>

rall. dolce.

rall.



*a Tempo.*

*mf* *cresc.*

*mf a Tempo.* *cresc.* *dim.* *rall.*

*a Tempo.* *rall.*

*p* *rall.*

*p* *cresc.* *dim rall molto.*

*p* *cresc.* *dim rall molto.*

*a Tempo.*

*dolce*

*p a Tempo.* *Ped.* *Ped.* *Ped.*



The first system consists of four staves. The top two staves are vocal parts (soprano and alto). The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The piano part features a complex texture with many chords and moving lines. The word *dolce.* is written above the piano part in the final measure of the system.

The second system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part has a more rhythmic and chordal texture. The word *rall.* is written above the piano part in the second measure, and *a Tempo.* is written above in the fourth measure. Dynamic markings *pp* and *m.d.* are present in the piano part.

The third system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part features a dense texture with many chords and moving lines. The word *p dolce.* is written above the piano part in the second measure, and *rall.* is written above in the fourth measure. Fingerings are indicated with numbers 1-5 in the piano part.

The fourth system consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. The piano part has a more rhythmic and chordal texture. The word *a Tempo.* is written above the piano part in the second measure. Pedal markings *Ped.* with a circled cross symbol are present in the piano part.



The musical score consists of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The score includes the following performance instructions:

- Pizz.**: Pizzicato, appearing in the first and third systems.
- Arco.**: Arco, appearing in the fifth system.
- sempre legato.**: Always legato, appearing in the sixth system.

The piano accompaniment features complex rhythmic patterns, including sixteenth-note runs and chords. The vocal line consists of melodic phrases with some rests. The score concludes with a double bar line and the page number 852.



dim. rall. pp

dim. rall. pp

a Tempo.  
gravement.

a Tempo.  
sotto voce.

p segue.

cre - scen - do.

cre - scen - do. rit.



*f* a Tempo.

*sempre legato.*  
*a Tempo.*

*f*

852

Detailed description: This page of a musical score is for piano and strings. It consists of seven systems of staves. The first system shows a string part with long notes and a piano part with chords. The second system features a piano part with a complex rhythmic pattern of eighth and sixteenth notes, including fingerings (1, 2, 3, 4) and accents. The third system has a string part with long notes and a piano part with a similar rhythmic pattern. The fourth system shows a string part with long notes and a piano part with a rhythmic pattern. The fifth system has a string part with long notes and a piano part with a rhythmic pattern. The sixth system shows a string part with long notes and a piano part with a rhythmic pattern. The seventh system has a string part with long notes and a piano part with a rhythmic pattern. The score includes various musical notations such as notes, rests, and dynamic markings.



The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with a half note chord, followed by a dynamic marking of *p*. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, with a dynamic marking of *p* appearing in the second measure.

The second system shows the vocal line and piano accompaniment. The vocal line has a half note chord followed by a long, sustained note. The piano accompaniment also features sustained chords in both hands, with a dynamic marking of *f* in the second measure.

The third system continues the piano accompaniment. The right hand has a melodic line with fingerings 1 and 3 indicated. The left hand continues with a rhythmic pattern. A dynamic marking of *f* is present in the second measure.

The fourth system shows the vocal line and piano accompaniment. The vocal line has a half note chord followed by a long, sustained note. The piano accompaniment also features sustained chords in both hands, with a dynamic marking of *f* in the second measure.

The fifth system continues the piano accompaniment. The right hand has a melodic line with sustained notes. The left hand continues with a rhythmic pattern. A dynamic marking of *f* is present in the second measure.

The sixth system shows the vocal line and piano accompaniment. The vocal line has a half note chord followed by a long, sustained note. The piano accompaniment also features sustained chords in both hands, with a dynamic marking of *f* in the second measure.

The seventh system continues the piano accompaniment. The right hand has a melodic line with sustained notes. The left hand continues with a rhythmic pattern. A dynamic marking of *f* is present in the second measure.



This page contains a musical score for piano and strings, organized into eight systems. Each system consists of a grand piano (G) staff and a string quartet (S) staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system features a piano introduction with a *cresc.* marking. The second system shows a more active piano part with a *cresc.* marking. The third system continues the piano part with a *ff* dynamic. The fourth system shows the piano part with a *ff* dynamic and a *dim.* marking. The fifth system continues the piano part with a *ff* dynamic. The sixth system shows the piano part with a *ff* dynamic and a *dim.* marking. The seventh system continues the piano part with a *ff* dynamic. The eighth system shows the piano part with a *ff* dynamic and a *dim.* marking. The page number 852 is located at the bottom center.



Musical score for voice and piano. The score consists of several systems of staves. The top system shows a vocal line with a long note and a piano accompaniment. Dynamics include *pp* and *rall.*. The second system features a piano accompaniment with a *a Tempo.* marking. The third system includes the instruction *avec la plus grande expression.* for the vocal line. The fourth system shows a piano accompaniment with a *pa Tempo.* marking. The fifth system includes another *avec la plus grande expression.* instruction. The sixth system features a piano accompaniment with a *pp* marking. The seventh system includes *molto cresc. e rit.* and *a Tempo.* markings. The eighth system includes *a Tempo sempre legato.* and *p* markings. The score concludes with a *molto cresc. e rit.* instruction and a page number *132* at the bottom.



First system of musical notation, including vocal line and piano accompaniment.

Second system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics "cre -".

Third system of musical notation, including vocal line and piano accompaniment. The vocal line contains the lyrics "scen - do. dim.".

Fourth system of musical notation, including vocal line and piano accompaniment. The piano part includes the dynamic marking "pp".



System 1: Treble and Bass staves with a grand staff. The top two staves show a melodic line with a long slur. The grand staff below contains a bass line with eighth notes and a piano accompaniment of chords.

System 2: Treble and Bass staves with a grand staff. Similar to system 1, but with a *pp* dynamic marking in the grand staff. The bass line continues with eighth notes and chords.

System 3: Treble and Bass staves with a grand staff. The melodic line in the top two staves continues with slurs. The grand staff shows the bass line and piano accompaniment.

System 4: Treble and Bass staves with a grand staff. This system includes a *pp* dynamic marking in the grand staff. The bass line features a change in rhythm and includes a *pp* marking.



The musical score on page 16 is divided into several systems. The first system includes a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The second system continues the piano and string parts. The third system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The fourth system continues the piano and string parts. The fifth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The sixth system continues the piano and string parts. The seventh system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The eighth system continues the piano and string parts. The ninth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The tenth system continues the piano and string parts. The eleventh system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The twelfth system continues the piano and string parts. The thirteenth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The fourteenth system continues the piano and string parts. The fifteenth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The sixteenth system continues the piano and string parts. The seventeenth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The eighteenth system continues the piano and string parts. The nineteenth system features a piano part with a treble clef and a bass clef, and two string staves. Dynamics 'cresc.' and 'pp' are present. The twentieth system continues the piano and string parts.



This page of a musical score, numbered 17, features a piano accompaniment and a vocal line. The piano part is written in a grand staff with two staves per system. The vocal line is written in a single staff above the piano staves. The score is divided into four systems. The first system shows the vocal line with a *pp* dynamic marking and a melodic line with four measures of music, each marked with a fermata. The piano accompaniment begins in the second measure of the first system. The second system continues the piano accompaniment with a *pp* dynamic marking. The third system shows the vocal line with a *pp* dynamic marking and a melodic line with four measures of music, each marked with a fermata. The piano accompaniment continues. The fourth system shows the vocal line with a *pp* dynamic marking and a melodic line with four measures of music, each marked with a fermata. The piano accompaniment continues. The score is written in a key signature of one sharp (F#) and a time signature of 7/8. The piano part features a complex rhythmic pattern with many eighth and sixteenth notes. The vocal line is a simple melodic line with a fermata at the end of each measure.



The musical score on page 18 is arranged in six systems. The first system contains vocal staves with lyrics and piano accompaniment. The second system continues the vocal line, marked with *pp* and *cresc.*. The third system features piano accompaniment, also marked with *pp* and *cresc.*. The fourth system shows piano accompaniment with *pp*. The fifth system continues the piano accompaniment. The sixth system shows piano accompaniment with *pp*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.



8 *loco.*

This system contains the first system of music. It features a vocal line with a long note and a piano accompaniment. The piano part includes a section marked '8 loco.' with a dotted line above it, indicating a specific performance instruction.

cre - - - - - scen

cre - - - - - scen

This system contains the second system of music. The vocal line has lyrics 'cre' and 'scen' with long dashes indicating a sustained note. The piano accompaniment includes a section with a '3' above it, indicating a triplet.

do.

do.

This system contains the third system of music. The vocal line has the lyric 'do.' with a long dash. The piano accompaniment includes a section with a '3' above it, indicating a triplet.



dim. loco.

dim.

This system contains the first two systems of music. The first system consists of two staves with a *dim.* marking. The second system consists of a grand staff with a *dim.* marking in the left hand and a *loco.* marking in the right hand.

ppp

This system contains the third and fourth systems of music. The third system consists of two staves. The fourth system consists of a grand staff with a *ppp* marking in the left hand.

poco

poco

This system contains the fifth and sixth systems of music. The fifth system consists of two staves with a *poco* marking. The sixth system consists of a grand staff with a *poco* marking in the right hand.

a - poco. - cre

scen

This system contains the seventh system of music, consisting of two staves with the lyrics *a - poco. - cre* and *scen*.

a - poco - cre

scen

This system contains the eighth system of music, consisting of a grand staff with the lyrics *a - poco - cre* and *scen*.



A musical score for voice and piano. The score is written in G major and 4/4 time. It consists of six systems of staves. The first system includes a vocal line with the lyrics "do." and "al". The piano accompaniment features a complex texture with many beamed sixteenth notes and slurs. The second system shows the piano part continuing with similar rhythmic patterns. The third system features a more melodic piano line with slurs. The fourth system has a piano part with a strong rhythmic pulse. The fifth system shows the piano part with chords and some melodic movement. The sixth system concludes with a piano part consisting of chords and some melodic fragments.



The first system of music features two vocal staves at the top, each with a treble clef and a key signature of one sharp (F#). The vocal lines consist of eighth-note patterns. Below them is a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The piano accompaniment includes chords and single notes.

The second system continues the vocal and piano parts. The vocal staves show eighth-note patterns. The piano accompaniment includes chords and single notes. A *dim.* (diminuendo) marking is present in the lower vocal staff towards the end of the system.

The third system features vocal staves with eighth-note patterns and piano accompaniment. A *cresc.* (crescendo) marking is in the lower vocal staff, followed by a *rit.* (ritardando) marking. The system concludes with a *ff a Tempo.* (fortissimo at tempo) marking.

The fourth system is primarily piano accompaniment. It includes a grand staff with treble and bass clefs. The piano part features chords and single notes. A *cresc.* marking is in the lower staff, followed by a *rit.* marking. The system ends with a *ff a Tempo.* marking and a series of notes with fingering numbers: 4, 2, 5, 1, 5.

The fifth system features piano accompaniment. It includes a grand staff with treble and bass clefs. The piano part features chords and single notes. An 8-measure rest is indicated in the upper staff with the number '8' and a dotted line, followed by the word *loco.* (loco). The system concludes with a *ff a Tempo.* marking.



System 1: Treble and bass staves with notes and rests. Below, a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with chords. The word "loco." is written above the treble staff, and the number "8" is written above the treble staff.

System 2: Treble and bass staves with notes and rests. Below, a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with chords. The word "Pizz." is written above the treble staff, and "Arco." is written above the bass staff. Dynamic markings include "ff", "dim", and "p".

System 3: Treble and bass staves with notes and rests. Below, a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with chords. The word "Pizz." is written above the treble staff, and "pp" is written above the bass staff. Dynamic markings include "pp", "Pizz.", "pp dim", and "ppp". The word "coll' 8" is written below the bass staff.

System 4: Treble and bass staves with notes and rests. Below, a grand staff with a treble clef staff containing a melodic line with slurs and a bass clef staff with chords. The word "Arco" is written above the treble staff, and "pp" is written above the bass staff. The number "8" is written below the bass staff.







First system of musical notation, consisting of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The piano part features a complex texture with many beamed notes and slurs.

*coll'8*

Second system of musical notation, consisting of four staves. Similar to the first system, it includes vocal and piano parts with intricate piano accompaniment.

*coll'8*

Third system of musical notation, consisting of four staves. The piano part includes a *rit.* (ritardando) marking. The system concludes with a double bar line.

*coll'8*

*W a Tempo.*

Fourth system of musical notation, consisting of four staves. The piano part includes a *W a Tempo.* (ritardando) marking. The system concludes with a double bar line.



This page of a musical score, numbered 26, features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) and consists of six systems. The first system shows a vocal line with a long melisma over the first two measures, followed by a piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. The second system continues the vocal line and piano accompaniment. The third system introduces a more complex piano texture with sixteenth-note runs in both hands. The fourth system features a vocal line with a melisma and piano accompaniment with sixteenth-note patterns. The fifth system shows a vocal line with a melisma and piano accompaniment with sixteenth-note patterns. The sixth system concludes the page with a vocal line and piano accompaniment. The score is written in a key signature of two sharps (F# and C#) and a 3/4 time signature. The piano part includes various ornaments and techniques such as sixteenth-note runs and chords.



First system of musical notation. It consists of two staves for the vocal line (treble and bass clefs) and two staves for the piano accompaniment (treble and bass clefs). The piano part features a complex, rhythmic pattern in the bass register. Dynamic markings include *ff pp* and *pp*. A performance instruction *Gra bassa.....* is written below the piano part.

Second system of musical notation, continuing the vocal and piano parts from the first system. The piano accompaniment continues with its intricate bass-line pattern.

Third system of musical notation. The piano part includes the instruction *molto cresc.* (molto crescendo) in both the upper and lower staves, indicating a significant increase in volume.

Fourth system of musical notation. The piano part features a section with a treble clef and includes performance markings such as *mf*, *mf*, and *mf*. Fingering numbers (1, 2, 3) are visible below the notes. The system concludes with a double bar line.



This page of musical notation consists of ten systems of staves. Each system typically includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The music is written in a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The notation includes various note values, rests, and dynamic markings such as *ff.* (fortissimo) and *sfz.* (sforzando). There are also some numerical markings like '1 2' and '1 5' above notes. The piece concludes with a final cadence in the piano part.



*a Tempo.*

*a Tempo.* segue.

*a Tempo.* rit.

*a Tempo.* rit.

*a Tempo.*

*a Tempo.* *pp*

*molto.*



This musical score is arranged in four systems, each containing a violin/viola part and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The violin/viola part is in a single staff. The score includes various dynamics such as *f*, *ff*, *mf*, and *p legato*. It also features articulations like accents (^) and slurs. A section marked *loco.* with a dotted line and the number 8 is present in the lower systems. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.



First system of musical notation, consisting of two staves (treble and bass clef) with a grand staff below them. The music features melodic lines with slurs and chords.

Second system of musical notation, consisting of two staves (treble and bass clef) with a grand staff below them. The music includes chords and melodic passages. A dynamic marking *mf* is present in the grand staff.

Third system of musical notation, consisting of two staves (treble and bass clef) with a grand staff below them. This system includes performance instructions: *p legato* in the upper staff, *loco* in the middle staff, and *p legato* in the grand staff. Fingerings are indicated with numbers 1-5.

Fourth system of musical notation, consisting of two staves (treble and bass clef) with a grand staff below them. The music continues with melodic and harmonic development, including various fingerings.



This musical score is arranged in systems of staves. The first system consists of a single staff with a treble clef, marked *mf*. The second system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *mf*. The third system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *p*. The fourth system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *p*. The fifth system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *pizz.*. The sixth system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *pizz.*. The seventh system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *pp*. The eighth system consists of two staves: the upper staff has a treble clef and the lower staff has a bass clef, both marked *pp*.



Arco.  
p

m.d.

Arco.  
p

m.g.

Pizz.

dim. e poco rall.

p Arco.

dim e poco rall.

pp

a Tempo.

pp

a Tempo.







1911  
1912







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beliebter und berühmter Studien und Stücke

## für Violoncello und für Viola.

No.	Violoncello solo.	Mk.	No.	Kücken, Fr., Acht Sonaten:	Mk.	No.	Schuberth, C., Op. 33. La Barcarolla.	Mk.
263	Heberlein, H., Die ersten Violoncell-Übungen . . . . .	1.50	990	Op. 12, No. 1 in F-dur . . . . .	3.—	961	Morceau de salon . . . . .	1.50
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<b>2 Violoncelli mit Klavierbegleitung.</b>			896	Heft III . . . . .	6.—	870b	Bull, Ole, Op. 1. Adagio religioso. Partitur . . . . .	2.50
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<b>Violoncell und Klavier.</b>			918	Op. 33. Concert-Mazurka . . . . .	1.50	899b	Schröder, C., Op. 32. Erstes Concert D-moll. Stimmen . . . . .	10.75
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119	Berens, H., Fünf Salonlieder (Schröder) . . . . .	2.50	924	Burgundisches Volkslied . . . . .	1.—	927b	Schuberth, C., Op. 3. Souvenir de Hollande. Stimmen . . . . .	5.—
88	Ballade und Romanze . . . . .	2.—	926	Ritter von Alcantara (Ballade) . . . . .	1.50	929b	Op. 5. Erstes Concert. Stimmen . . . . .	9.—
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855	Op. 30. Lucia und Elisir . . . . .	1.75	928d	Op. 4. Caprices de Concert . . . . .	2.50	939b	Op. 8. Carneval Suisse. Stimmen . . . . .	4.—
857	Drei Salonstücke: Boieldieu's „Komm, o holde Dame“, Schmitt's „Nocturne“ und Bellini's „Casta Diva“ . . . . .	2.—	929a	Op. 5. Grosses Concert . . . . .	4.—	942b	Op. 11. Andante religioso. Stimmen . . . . .	7.50
870a	Bull, Ole, Op. 1. Adagio religioso . . . . .	2.—	937	Op. 6. Adieu. Grand Nocturne . . . . .	1.—	946b	Op. 14. Fantaisie ou Caprice (Puritains) Stimmen . . . . .	6.75
871a	Op. 2. Nocturne . . . . .	1.50	938a	Op. 7. Souvenir de Donizetti, Fantasia brillante italiens . . . . .	2.50	947b	Op. 16. Tarantella. Stimmen . . . . .	6.75
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8297	Op. 10. O die du meine Seele labst (Schröder) . . . . .	2.—	946a	Op. 14. Fantaisie ou Caprice sur la marche des Puritains . . . . .	3.—	716	Händel, F., Oboe-Concert . . . . .	2.—
2569	Grammann, C., Op. 46. Romanze . . . . .	1.25	947a	Op. 16. Tarantelle . . . . .	3.50	3317	Damrosch, L., Liebesgesang (Ritter) . . . . .	1.50
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			954	Op. 26. Fantaisie russe . . . . .	2.—	781	Schumann, R., Abendlied (Böckmühl) . . . . .	1.—
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			958	Op. 29. Andante und Caprice . . . . .	2.—			
			959	Op. 30. Le Regret. Chant sentimental . . . . .	1.50			
			960	Op. 32. Souvenir de Hugonots, Capricciotto de Concert . . . . .	2.—			

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Alle Arrangements, sowie Aufführungsrecht vorbehalten.

J. Schuberth & Co., Leipzig.



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Violine solo.		No.		No.		No.	
No.	Mk.	No.	Mk.	No.	Mk.	No.	Mk.
409a	1.—	780	2.50	2749	1.50	2784	3.—
Cernicchiaro, V., Op. 5. Cadenza zum Paganini'schen Concert No. 1		Berens, H., 5 Salonlieder. (Wilhelmine Neruda gewidmet)		Hauser, M., Op. 57. Pensée fugitive		Jelski, M., Op. 5. Hommage au Printemps	
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638 Eichler, F. W., Op. 4. 3 Lieder ohne Worte		705 — Op. 14. La Polka. Caprice burlesque. (A son Altesse royal Frédéric Guillaume I. Electeur de Hesse)		763 Op. 13, No. 3 in G-dur		764 Op. 16, No. 1 in G-dur	
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657 Lipinski, C., Op. 29. Drei Capricen (A. Mr. Gustave Adolphe Bernard)		723 Bull, Ole, Op. 1. Adagio religioso		767 Op. 90, No. 2 in C-moll		754 Liszt, Fr., Rhapsodie hongroise (Jochim)	
659 Lubin, Leon de Saint, Beethoven's Adelaide in Form einer Etude (Vieuxtemps gewidmet)		724 — Op. 2. Nocturne		755 — Benediktus aus Ung. Krönungs-messe		756 — Offertorium aus do.	
655a Mollenhauer, E., 30 Elementar-Übungen. Mit deutschem und engl. Text		2769 — Op. 3. Fantaisie et Variations sur thèmes de Bellini		3369 — Gretchen. Paraphrase zum Concertvortrag (Hans Sitt)		768 Lubin, Léon de Saint, Op. 44. Adagio religioso	
655b — 34 technische Übungen. Mit deutschem und englischem Text		408a Cernicchiaro, V., Op. 4. Chant de Coeur		768 Lubin, Léon de Saint, Op. 44. Adagio religioso		769 — Op. 45. La Jota aragonesa	
655c — 5 Etuden für vorgertickte Spieler. Mit deutschem und englischem Text		410a — Op. 6. Preludio		770 — Op. 47. No. 1. Rondino		771 — Op. 47, No. 2. Polonaise	
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		2568 Grammann, C., Op. 45. Sonate		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		708 Gurliitt, C., Op. 3. Sonate in D		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		709 — Sonate in H		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
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		3350 Hause, C., Barcarole in G		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
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		738 — No. 2. Air russe		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		739 — Op. 7. Souvenir de Donizetti		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		740 — Op. 10. Bolero		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		741 — Op. 32. Lucrezia		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
		743 — Op. 35. Lucia		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	
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		792 Mozart, W. A., Fantasie und Sonate in C (Dont)		3206 Nessler, V. E., Rattenfänger. Ouvert.		3206 Nessler, V. E., Rattenfänger. Ouvert.	

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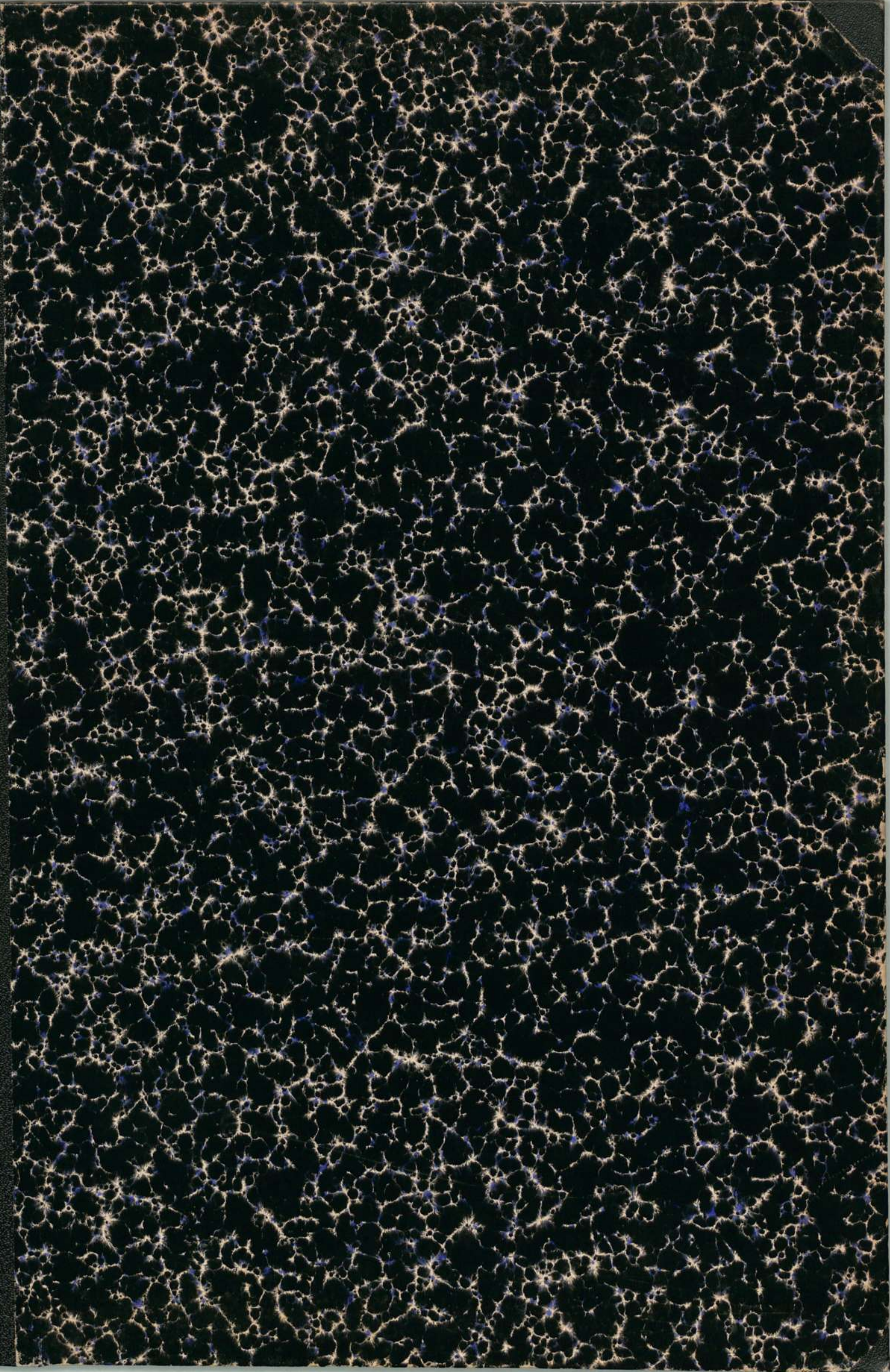




0045557

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6950

Frank  
Quatrième Trio  
Violino.





Mrs. P<sup>r</sup> 2<sup>o</sup>  
6950

Frank



# QUATRIEME TAIT.

Violon

Musique

Violon

A musical staff with a treble clef, containing several notes and rests, likely the beginning of a piece.

A musical staff with a treble clef, containing several notes and rests.

A musical staff with a treble clef, containing several notes and rests.

A musical staff with a treble clef, containing several notes and rests.

Violon

Violon

A musical staff with a treble clef, containing several notes and rests.

Musique

Musique

Musique

A musical staff with a treble clef, containing several notes and rests.

Musique

Musique

A musical staff with a treble clef, containing several notes and rests.

A musical staff with a treble clef, containing several notes and rests.

A musical staff with a treble clef, containing several notes and rests.







Mus. Pr 2<sup>o</sup>  
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# QUATRIÈME TRIO.

## VIOLINO.

Cesar. Auguste. Franck. Op. 2.

**Allegro.** (♩=152)

*p* *cresc.*

**Più lento.** (♩=88)

**Più lento.** (♩=88)

*f* *pp* *dim.*

**Più presto.** (♩=152)

**Tempo 1<sup>o</sup>** (♩=152)

*con forza* *pp* *rall. pp* *p* *molto cresc.*

**Pianof. 1**

**Tempo 1<sup>o</sup>** (♩=152)

*f* *cresc.* *ff* *p* *rall.*

**Viol. a Tempo.**

*p* *mf* *p*

*cresc.*

*dim.*

**Pianof.**

*p* *mf* *p* *p*

49/2





VIOLINO.

Violino. *cresc.* *rall.* *dim.*

*Viol.* *p a Tempo.* *cresc.* *dim.* *rall.*

*Viol.* *Viollo, dolce.* *molto.* *a Tempo.* *Pianof.*

*p* *p molto cresc.* *dim.*

*rall.* *a Tempo.*

*Viol.* *p dolce.* *rall.*

*a Tempo.*

*cresc.*



VIOLINO.

*pp dim e rall.* *V. Cello.* *a Tempo.*

*cre* *scen* *do* *rit* *Viol* *a Tempo*

*p* *ff* *ff*

*ff* *cresc.* *ff*

*ff* *dim.* *pp rall.* *a Tempo.* *avec la plus*

*grande expression.*

*pp*

*a Tempo.* *molto cresc e rit.* *p*

*cresc.* *dim.* *V. Cello.*



VIOLINO.

The musical score for the Violino part consists of ten staves. The first two staves are in bass clef, and the remaining eight are in treble clef. The music features various dynamics and articulations:

- Staff 1: Bass clef, measures 3-14. Dynamics: *pp*.
- Staff 2: Bass clef, measures 15-16. Dynamics: *pp*, *cresc.*, *pp*. Includes the instruction "Viol." above the staff.
- Staff 3: Treble clef, measures 1-4. Dynamics: *cresc.*, *pp*.
- Staff 4: Treble clef, measures 5-7. Dynamics: *pp*.
- Staff 5: Treble clef, measures 8-10. Dynamics: *pp*, *cresc.*, *pp*.
- Staff 6: Treble clef, measures 11-13. Dynamics: *dim*. Includes lyrics: "cre - - - scen - - - do."
- Staff 7: Treble clef, measures 14-16. Dynamics: *ppp*. Includes lyrics: "poco a poco cre - scen - - do."
- Staff 8: Treble clef, measures 17-19. Dynamics: *al*, *f*, *ff*.
- Staff 9: Treble clef, measures 20-22. Dynamics: *ff*.



VIOLINO.

The musical score consists of several staves. The first three staves are in treble clef and contain a melodic line with slurs and various dynamics. The fourth staff is also in treble clef and features a 'cresc. e rit.' marking. The fifth staff is in treble clef, marked 'a Tempo', and contains a series of notes with a 'ff' dynamic. The sixth staff is in treble clef, marked 'Pizz.', and includes a 'dim.' marking. The seventh staff is in treble clef, marked 'Arco.', and includes 'p' and 'pp' dynamics. The eighth staff is in bass clef and contains a series of notes with fingerings 3 through 11. The ninth staff is in bass clef and contains notes with fingerings 12 through 17, ending with a 'Viol Arco.' marking and a 'pp' dynamic.

852  
⊕ Hier ist die A Saite <sup>hinguf</sup> wieder zurück zu stimmen nach G. H.



VIOLINO.

*segue.*

*cresc. poco - a - poco cre - scen - do, sempre*

*più cre - - scen - - do, cresc.*

*al* *aTempo.*

1<sup>o</sup> Corde. 4<sup>o</sup> Corde. 3<sup>o</sup> Corde. 3<sup>o</sup> Corde.

3<sup>o</sup> Corde. 3<sup>o</sup> Corde. 3<sup>o</sup> Corde. 3<sup>o</sup> Corde. 3<sup>o</sup> Corde. *rit.* *ff* 2<sup>o</sup> Corde.

1<sup>o</sup> Corde. 2<sup>o</sup> Corde.

1 2 3 4 5 6 7 8 9

10 11 12 *ff* *pp*

*rit.* *aTempo.*

*rit.*

*redescendes la seconde corde au la.*

*Pianof.*

1 2 3 4

*aTempo.* *molto ritf*

5 6 *Viol.* *f* *ff*

⊕ Hier ist die A Saite wieder zurück zu stimmen nach A.



VIOLINO.

legato.  
p

*ff*

legato.  
p

*ff*

1 Pizz.  
p

Arco.  
4  
p

*dim*

*e poco. rall. pp* *Tempo.*

*molto cresc.* *ff*

FINE.

























(Mus. Pr.)  
6950

Frank.  
Quatrième Trio  
Violoncello. Op. 2





Mrs. Pe 2<sup>d</sup>  
6950

Frank



004557

QUARTET TRIO.

VIOLIN I.

First Edition, 1875.

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Violin II. Part. No. 2. First Edition, 1875.

Violin III. Part. No. 3. First Edition, 1875.

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Violin VII. Part. No. 7. First Edition, 1875.

Violin VIII. Part. No. 8. First Edition, 1875.

Violin IX. Part. No. 9. First Edition, 1875.

Violin X. Part. No. 10. First Edition, 1875.







Mus. P. 2°

6950

# QUATRIÈME TRIO.

## VIOLONCELLO.

Cesar. Auguste. Franck. Op. 2.

**Allegro.** (♩=152)

First system of the Violoncello part, marked **Allegro** (♩=152). It consists of five staves of music in bass clef with a key signature of one sharp (F#). The first staff begins with a *p* dynamic and includes a *cresc.* marking. The second staff ends with a *f* dynamic. The third staff begins with a *p* dynamic and includes a *cresc.* marking. The fourth staff begins with a *p* dynamic and includes a *cresc.* marking. The fifth staff begins with a *f* dynamic and includes a *Pianof.* marking with first, second, and third endings.

**Più lento.** (♩=88)

*V. Cello.*

Second system of the Violoncello part, marked **Più lento** (♩=88). It consists of one staff of music in treble clef with a key signature of one sharp (F#). The staff begins with an *espres.* marking and ends with a *f* dynamic.

**Più presto.** (♩=152)

**Più lento.** (♩=88)

*2<sup>a</sup> Corde.*

Third system of the Violoncello part, consisting of two staves. The first staff is marked **Più presto** (♩=152) and begins with a *f* dynamic, followed by a *dim.* marking. The second staff is marked **Più lento** (♩=88) and begins with a *con forza.* marking.

**Più presto.** (♩=152)

**Tempo 1<sup>o</sup>** (♩=152)

Fourth system of the Violoncello part, consisting of two staves. The first staff is marked **Più presto** (♩=152) and begins with a *pp* dynamic. The second staff is marked **Tempo 1<sup>o</sup>** (♩=152) and begins with a *p* dynamic, followed by a *molto cresc.* marking and ends with a *f* dynamic.

**Più lento.** (♩=88) *rall. pp*

*p*

*molto cresc.*

*f*

Fifth system of the Violoncello part, consisting of one staff of music in bass clef with a key signature of one sharp (F#). It begins with a *cresc.* marking, includes a *Pianof.* marking with first, second, and third endings, and ends with a *sempre dim.* marking.

4917





VIOLONCELLO.

**Tempo 1<sup>o</sup>** (♩ = 152)  
*Pianof.*

*V. Cello. a Tempo.*  
*rall.* *m*

*cresc.* *dim.* *rall.*

*Pianof.*  
*a Tempo.* *rall.*

*V. Cello.*  
*p a Tempo.* *cresc.* *dim.*

*dolce.*  
*rall. molto.* *a Tempo.*

*p* *p molto. cresc.* *dim.*

*Pianof.*  
*rall.*

*V. Cello. a Tempo.*  
*p* *rall.*

*Viol.* *V. Cello. Pizz.*  
*a Tempo.* *p*

The musical score consists of ten staves. The first staff is the main cello part, starting with a piano dynamic and a tempo marking of 152 quarter notes per minute. The second staff is a first cello part, marked 'V. Cello. a Tempo.' with a 'rall.' instruction. The third staff continues the main cello part with 'cresc.', 'dim.', and 'rall.' markings. The fourth staff is a piano part, marked 'Pianof. a Tempo.' with a 'rall.' instruction. The fifth staff is a first cello part, marked 'V. Cello. p a Tempo.' with 'cresc.' and 'dim.' markings. The sixth staff is a first cello part, marked 'dolce.' with 'rall. molto.' and 'a Tempo.' markings. The seventh staff is a piano part with 'p', 'p molto. cresc.', and 'dim.' markings. The eighth staff is a piano part, marked 'Pianof.' with a 'rall.' instruction. The ninth staff is a first cello part, marked 'V. Cello. a Tempo.' with a 'p' dynamic and a 'rall.' instruction. The tenth staff is a violin part, marked 'Viol.' with 'a Tempo.', and a first cello part, marked 'V. Cello. Pizz.' with a 'p' dynamic.







VIOLONCELLO.

*V. Cello.* *avec la plus grande expression.*

7 8 9 10 11 12

1 2 3 4 5

*pp* *molto cresc.*

*V. Cello.*

*p a Tempo.* *cresc.*

6

1 2 3 4 5

*dim.* *pp*

7 8 9 10

*pp* *pp* *cresc.* *pp*

*Viol.*

8 9 10 11 12 13 14 15 16

*cresc.*

*V. Cello.* *cresc.*

1 2 3 4 5

*pp* *pp* *cre -*

*scen do.* *dim.* *pp*

1 2 3 4 5

*poco a poco cre - scen - do.*

1 2 3 4 5 6 7 8 9 10 11

*f*

1 2 3 4 5 6 7 8 9 10 11

*ff*



VIOLONCELLO.



VIOLONCELLO.

The musical score consists of ten staves of music for the cello. The notation includes various rhythmic patterns, slurs, and dynamic markings. The first staff features a series of sixteenth-note runs with fingerings 1 and 6. The second staff begins with a *rit.* marking and a *ff* dynamic, followed by a *a Tempo.* instruction. The third staff includes a *pp* dynamic and a sequence of notes numbered 1 through 7. The fourth staff starts with a *molto cresc.* instruction and notes numbered 8 through 12, followed by a *ff* dynamic. The fifth and sixth staves show melodic lines with *rit.* and *a Tempo.* markings. The seventh staff includes a *Pianof.* instruction and a *a Tempo.* marking. The eighth staff features a *f* dynamic and a *ff* dynamic. The ninth and tenth staves conclude with a *legato.* instruction and a *p* dynamic.



VIOLONCELLO.

The musical score consists of ten staves of music for the cello. The notation includes various dynamics and articulations:

- Staff 1: *ff*
- Staff 2: *p legato.*
- Staff 3: *ff*
- Staff 4: *p*
- Staff 5: *Pizz.*
- Staff 6: *Arco.*
- Staff 7: *p dim e poco rall. pp*
- Staff 8: *ff*
- Staff 9: *ff*
- Staff 10: *ff*







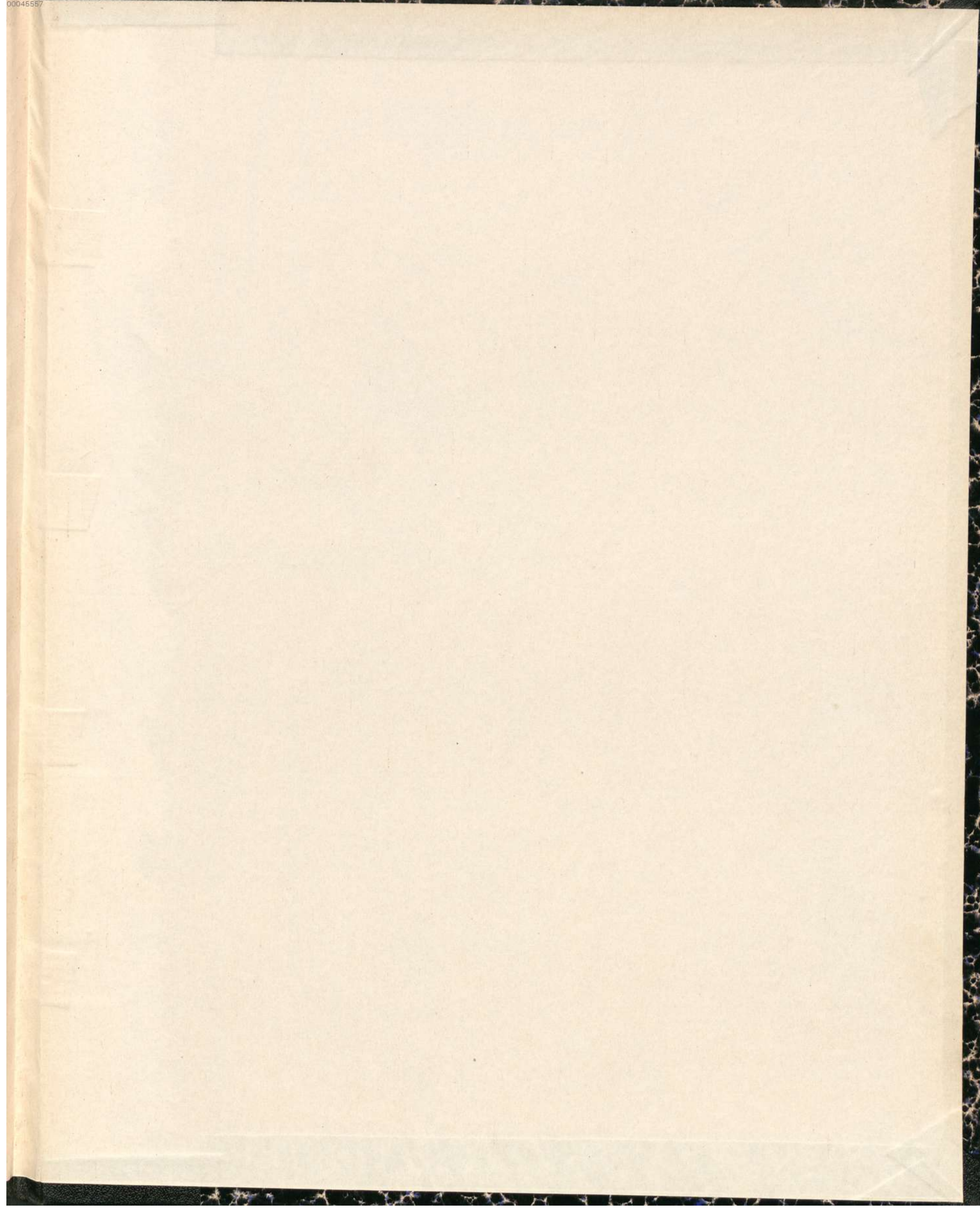














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