

106779

LYRISCHE STÜCKE

für

VIOLONCELL UND PIANOFORTE.

ZUM GEBRAUCH FÜR CONCERT UND SALON.

	<i>M</i>	<i>S</i>		<i>M</i>	<i>S</i>
Nr. 1. Mozart, W. A., Larghetto aus dem Quintett in A dur.	1	50	Nr. 28. Gluck, Christoph W., Arie des Pylades aus der Oper »Iphigenia auf Tauris«	1	—
- 2. Pergolese, Tre Giorni. Romanze.	1	—	- 29. Leclair, Allegro. Emoll.	1	25
- 3. Bach, Joh. Seb., Adagio. E dur.	1	—	- 30. — Aria. A dur.	1	—
- 4. Chopin, F., Largo aus der G moll-Sonate. Op. 65	—	75	- 31. Chopin, F., Präludium (Op. 28, Nr. 15.)	1	—
- 5. Biber, Gavotte.	1	—	- 32. Mozart, W. A., Romanze.	1	—
- 6. Bach, Joh. Seb., Adagio	—	75	- 33. Schumann, Rob., Manfreds Ansprache an Astarte	1	—
- 7. Händel, G. F., Allegretto moderato	1	—	- 34. — 3 Stücke aus Manfred: Erscheinung eines Zauberbildes. Zwischenaktmusik. Ein Friede kam auf mich unsüßlich still	1	25
- 8. Leclair, Largo.	—	75	- 35. Händel, G. F., Recitativo ed Aria nel Rinaldo	1	—
- 9. Veracini, Menuett	1	—	- 36. Mendelssohn Bartholdy, F., Tenorarie aus dem Lobgesang	1	—
- 10. Nardini, Largo.	1	—	- 37. Gluck, Christoph W., Ballet aus der Oper »Orpheus und Eurydice«	—	75
- 11. Larghetto. (Autor unbekannt)	1	50	- 38. Mendelssohn Bartholdy, F., Allegretto aus dem Lobgesang	1	—
- 12. Reinecke, C., Andante aus der Oper »König Manfred«	1	—	- 39. Mozart, W. A., Ave verum corpus	—	75
- 13. Engels, H., Romanze.	1	25	- 40. Goltermann, Georg, Andante aus dem A moll- Concert. Op. 14.	—	75
- 14. Martini, Padre, Gavotte	1	—	- 41. Schumann, Rob., Melodie »Du bist wie eine Blume« (Op. 25, Nr. 24)	—	75
- 15. Rosenhain, J., Romanze	1	25	- 42. Kalkbrenner, F., Notturmo	1	—
- 16. Leclair, Gavotte. C dur.	1	25	- 43. Gluck, Christoph W., Lento aus der Oper »Iphigenia auf Tauris«	—	75
- 17. — Aria. F dur.	1	25	- 44. Chopin, Fr., Präludium (Op. 28, Nr. 4)	—	75
- 18. Corelli, Preludio. Emoll.	—	75	- 45. Händel, G. F., Adagio aus einer Sonate	—	75
- 19. — Adagio und Allegro. A dur.	—	75	- 46. Reissiger, C. G., Lied	—	75
- 20. Méhul, F., Arie aus der Oper »Joseph und seine Brüder«	1	25	- 47. Mendelssohn Bartholdy, F., Andante reli- gioso aus der Orgelsonate Op. 65.	—	75
- 21. Gluck, Christoph W., Chor und Arie aus der Oper »Iphigenia auf Tauris«.	1	25	- 48. Bach, Joh. Seb., Sarabande aus einer Suite für Klavier	—	75
- 22. Haydn, J., Adagio aus der Sonate für Piano- forte in D dur. (Nr. 9 der Breitkopf & Härtel'schen Ausgabe.)	1	25	- 49. Veracini, F., Gavotte aus einer Sonate	—	75
- 23. Leclair, Musette. G dur.	—	75	- 50. Cherubini, L., Arietta	—	75
- 24. — Gavotta. B dur.	—	75			
- 25. Gluck, Christoph W., Arie der Iphigenia aus der Oper »Iphigenia auf Tauris«	—	75			
- 26. Reinecke, C., Klage aus der Oper »Manfred«	1	—			
- 27. Mendelssohn Bartholdy, F., Romanze. (Aus Op. 8. Gesänge Nr. 10)	—	75			

LEIPZIG UND BRÜSSEL, BREITKOPF & HÄRTEL.

Aus der Violin-Sonate in E moll,
Nr 8 der hohen Schule des Violinspiels
von Ferd. David.

MENUET und GAVOTTA

VON

FRANCESCO M. VERACINI.

(1714 in Venedig, 1720 in Dresden.)

Arr. von C.v. Radecki.

MENUET.

Violoncello.

Pianoforte.

p

cresc. *mf* *pp*

cresce. *mf* *pp*

cresce molto *f* *ff* *f*

cresce molto *f* *ff*

M
236
V474s
Op. 2, n. 11 MR

First system of musical notation. The top staff is in alto clef (C4), and the bottom two staves are in treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with a trill (tr) and a dynamic marking of *p*. The piano accompaniment consists of chords and eighth notes, with a dynamic marking of *p*.

Second system of musical notation. The top staff continues the melodic line with a dynamic marking of *p*, followed by a *cresc.* leading to *mf*, and finally *pp*. The piano accompaniment also features a *cresc.* and *mf* dynamic, with a *pp* section at the end. There are triplets and a first ending bracket (1) in the piano part.

Third system of musical notation. The top staff shows a *cresc. molto* leading to *f* and *ff*. The piano accompaniment also has a *cresc. molto* and reaches *ff*. There are triplets and a trill (tr) in the piano part.

Fourth system of musical notation. The top staff starts with *f*, then *p*, and ends with *f*. It includes a trill (tr). The piano accompaniment starts with *p* and ends with *f*.

GAVOTTA.

Allegro.

Allegro. (Die halben Takte wie vorher die Viertel.)

Fine.

pp ff sf p cresc.

ff sf p cresc.

First system of musical notation, featuring a single melodic line in the bass clef and a grand staff (treble and bass clefs) below. Dynamics include *pp*, *ff*, *sf*, *p*, and *cresc.*

f sf sf sf ff

f ff

Second system of musical notation, featuring a single melodic line in the bass clef with trills and a grand staff below. Dynamics include *f*, *sf*, *sf*, *sf*, *ff*, and *ff*.

f p f p

f p f p

Third system of musical notation, featuring a single melodic line in the bass clef with triplets and a grand staff below. Dynamics include *f*, *p*, *f*, and *p*.

f pp ff sf p

f ff sf p

Fourth system of musical notation, featuring a single melodic line in the bass clef and a grand staff below. Dynamics include *f*, *pp*, *ff*, *sf*, and *p*. The system concludes with a double bar line.

M. D. C. senza replica
sin'al Fine. 106779