

Violoncello. SONATA 1^a

Al suo amico Hugo Becker.

Allegro.

Alfredo Piatti Op. 28.

mf

poco rit.

ben marcato

p

cresc.

p

più tranquillo.

p

Violoncello.

animato

accelerando e cresc.

largamente

f *sf* *sf*

espressivo

cresc. *cresc.*

p *cresc.* *sf* *p*

pp *cresc. poco a poco* *sempre cresc.* *sf*

f *rit.* *ff*

Violoncello.

The musical score for Violoncello consists of 12 staves. The notation includes various dynamics and performance instructions:

- Staff 2: *f* (forte) and *p* (piano)
- Staff 4: *cresc.* (crescendo)
- Staff 5: *f* (forte) and *poco rit.* (poco ritardando)
- Staff 6: *f* (forte)
- Staff 7: *f* (forte), *ff* (fortissimo), *f* (forte), *calando* (diminuendo), and *p* (piano)
- Staff 8: *dolce* (dolce) and *più tranquillo* (più tranquillo)
- Staff 9: *animato* (animato)
- Staff 10: *affrettando* (affrettando)
- Staff 11: *un poco piacere* (un poco piacere)

Violoncello.

Più vivo.
marcato

The musical score is written for a cello and consists of 12 staves. The first two staves are in the treble clef, while the remaining ten staves are in the bass clef. The piece begins with a treble clef staff containing a series of triplet eighth notes. The first staff includes a *p* (piano) dynamic marking. The second staff features a *cresc.* (crescendo) marking. The third staff continues the triplet pattern. The fourth staff is the first of the bass clef staves, showing a melodic line with slurs and accents. The fifth staff continues this melodic line. The sixth staff shows a change in texture with more complex rhythmic patterns. The seventh staff continues the bass line. The eighth staff features a change in clef to a higher register. The ninth staff continues the melodic line. The tenth staff shows a *sf* (sforzando) dynamic marking. The eleventh and twelfth staves conclude the piece with a final melodic phrase and a double bar line.

Violoncello.

Andantino.

3

p

p

rall. - calando

p *mf*

p rall. *mf*

mf *p poco rit.*

espressivo *largamente*

p *poco rit.*

a tempo animato.

cresc. *con anima* *rall.*

Tempo I°

Violoncello.

rall.
mf

rall. A
pp *a tempo.* *rall.*

affrettando
sf

a tempo.
p *rall. molto* *attacca subito*

Presto
pp *tr*

f *sf*

p

p cresc.

sf *p* *tr*

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The notation includes various clefs (bass and treble), key signatures (one sharp), and time signatures. The piece begins with a piano (*p*) dynamic and features a series of ascending and descending melodic lines, often with slurs and accents. The dynamics fluctuate throughout, including *pp* (pianissimo), *mf* (mezzo-forte), and *sf* (sforzando). There are several trills (*tr*) and accents (*>*) used for emphasis. The score concludes with a *cresc.* (crescendo) leading to a *sf* (*sf*) dynamic, followed by the instruction *Presto D.C.* (Presto Da Capo).

Violoncello.

Agitato vivace.

The first section of the score is marked *Agitato vivace*. It begins with a *p* (piano) dynamic. The music is written in bass clef and features a complex, rhythmic pattern with many slurs and ties. A *Vivo.* marking appears above the staff. The section concludes with a *V* (ritardando) marking.

The second section is marked *Meno mosso*. It begins with a *rit.* (ritardando) marking. The tempo then changes to *largamente* (very slowly). The music is written in treble clef and features a more melodic and spacious texture. A *1* (first ending) marking is present. The section concludes with an *oppure* (or) marking.

The third section is marked *Tempo I.* and begins with a *f* (forte) dynamic. The music is written in treble clef and features a more rhythmic and driving texture. A *4* (fourth ending) marking is present. The section concludes with a *p* (piano) dynamic.

Violoncello.

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

- Staff 1:** Starts with a forte (*f*) dynamic. Includes a quintuplet (5) in the final measure.
- Staff 2:** Continues the melodic line.
- Staff 3:** Features a piano-pianissimo (*pp*) dynamic marking.
- Staff 4:** Includes a piano (*p*) dynamic marking and a *VIII* fingering instruction.
- Staff 5:** Shows fingering numbers 1, 2, 3, 4, 2, 1, 2, 3, 4, 2, 1.
- Staff 6:** Includes a *dim.* (diminuendo) marking.
- Staff 7:** Includes a *rit.* (ritardando) marking.
- Staff 8:** Includes a *p con anima* marking and a *cresc.* (crescendo) marking.
- Staff 9:** Starts with a piano (*p*) dynamic.
- Staff 10:** Starts with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking.

Violoncello.

molto rit. *meno mosso.*

più animato

p *cresc.*

calando

p *cresc.*

ff

F. SERVVAIS

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SONATA 2^{da}

à son ami
F.C. Pavle. Esq^{re}

Alfredo Piatti, Op. 29

Lento.

First staff of music in bass clef, 2/4 time signature. It begins with a dynamic marking of *sf* and a tempo marking of *Lento.* The staff contains several measures of music, including a *rall.* marking and a dynamic marking of *p*.

Allegro spiritoso.

Second staff of music in bass clef, 6/8 time signature. It begins with a dynamic marking of *f* and a tempo marking of *Allegro spiritoso.*

Third staff of music in bass clef, 6/8 time signature. It features a dynamic marking of *sf* and includes a fermata over a measure.

Fourth staff of music in bass clef, 6/8 time signature. It includes a dynamic marking of *f* and contains triplet markings (3) and fingering numbers (1, 2, 3).

Fifth staff of music in bass clef, 6/8 time signature. It features a dynamic marking of *f* and includes various articulation marks.

Sixth staff of music in bass clef, 6/8 time signature. It includes a dynamic marking of *f* and continues the melodic line.

Seventh staff of music in bass clef, 6/8 time signature. It features a dynamic marking of *dolce* and includes a fermata.

Eighth staff of music in bass clef, 6/8 time signature. It includes a dynamic marking of *p* and continues the melodic line.

Ninth staff of music in bass clef, 6/8 time signature. It features a dynamic marking of *p* and a tempo marking of *con anima*.

Tenth staff of music in bass clef, 6/8 time signature. It includes a dynamic marking of *p* and contains triplet markings (3) and fingering numbers (1, 2, 3).

Eleventh staff of music in bass clef, 6/8 time signature. It features a dynamic marking of *cresc. sf* and includes a fermata.

Twelfth staff of music in bass clef, 6/8 time signature. It includes a dynamic marking of *sf*, a tempo marking of *affrettando*, and a final dynamic marking of *sf rit.* The staff ends with a double bar line and the number 8.

VIOLONCELLO.

con espress.
sf >

poco rit. - - 4^o - - - *a tempo* 2

largamente
con espress. sf >

sf > *p*

sempre calando *pp*

rit. 4 *Poco meno.* *p*

sf *sf* >

Agitato fino al Tempo I.
cresc.

Tempo I. *pizz*
f *sf* *sf* *sf*

arco

VIOLONCELLO.

VIOLONCELLO.

Adagio lento.

3
con espressione

sf

sf *rall.* tempo

4 1 4 *p* *a piacere* *p* 3^e

1 *cresc.* *ril.* *f* *sf* 3

p *pp*

f *ff* *ril.* *p* Tempo I. 3^e Corda

pp *calando* *p* *a piacere*

rall. *attacca*

Allegro moderato. (Variazioni del I^o Tempo)

grazioso

VIOLONCELLO.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *p* and a hairpin crescendo. The second and third staves feature numerous triplet markings (indicated by a '3' above the notes) and are marked with *p*. The fourth and fifth staves continue with triplet patterns and are also marked with *p*. The sixth staff includes a *cresc.* marking and features a mix of triplet and sixteenth-note patterns. The seventh and eighth staves are marked with *cresc.* and contain complex rhythmic patterns with slurs and accents. The ninth staff is marked with *con forza* and includes several accents (^) above the notes. The tenth staff concludes the piece with various fingering numbers (1, 2, 3, 4) and a final dynamic marking of *p*.

VIOLONCELLO.

3 1 0 *ff*

rall. Più lento.

Adagio. *p* 3 3

p 3 3 *con espress.*

cresc. molto *tr*

Presto ma non troppo. *p*

f 1 1 2 2 3 1

1 1 1 1 2 2 3

cresc. 1 1 1 1 3 4

VIOLONCELLO.

0 . . . 2 3 2 3 2
1 2 1 1 0 1 0 2 0 p1 0

1 1 0 2 2 2 2 1 1

1 2 p cresc.

0 3 1 2 2

Come il I^o Tempo.

1 2 3 1 3

p

cresc. 1 1 0 0

f

Animato

3 0 ff pp

SONATA 3a

à Mrs Josephine May (New York)

Allegro energico.

Alfredo Piatti, Op. 30.

The musical score is written for a single instrument, the Violoncello. It begins with a treble clef and a 2/4 time signature. The first staff starts with a forte (*f*) dynamic and includes a trill (*tr*) and a mezzo-forte (*mf*) dynamic. The second staff is in bass clef and features a *mf* dynamic and the instruction *animato*. The third staff returns to treble clef with a *pp* dynamic and a *cresc.* marking. The fourth staff is in treble clef with a *p* dynamic, *cresc.*, and *Allargando.* instruction. The fifth staff is in treble clef with a *f* dynamic and *affrettando* instruction. The sixth staff is in bass clef with a *rall.* marking, *p dolce* dynamic, and *3a* first ending. The seventh staff is in bass clef with a *calando p* dynamic and *cresc.* marking. The eighth staff is in treble clef with a *p* dynamic and *cresc.* marking. The ninth staff is in bass clef with a *p* dynamic and *cresc.* marking. The tenth staff is in treble clef with a *mf* dynamic, *cresc.*, and *f* dynamic. The eleventh staff is in bass clef with a *f* dynamic. The twelfth staff is in bass clef with a *calando* instruction. The thirteenth staff is in bass clef with a *poco rit* instruction, *sf* dynamic, and *4a* first ending. The fourteenth staff is in bass clef with a *sf* dynamic and *p* dynamic. The fifteenth staff is in bass clef with a *cresc.* marking and *D.C.* instruction.

VOLONCELLO.

Tempo I.

energico

4^a

sf

dim.

a tempo

3^a

p

calando

f

pp

p

poco a poco cresc.

sempre cresc.

ff

dim.

p

f

energico

tr

mf

animato

p

3

0

VIOLONCELLO.

allargando
meno mosso. *sf* *affrettando* *rall.* Poco-

p *calando* *p* *cresc.*

cresc. *tr* *mf* *cresc.*

poco rit. *sf* *sf* *p* *cresc.* *appassionato*

dim. *dolce* *ppp* *rall.* *Tempo.* *p* *Poco meno*

pp *pizz* *ppp*

VIOLONCELLO.

Romanza.

Lento.

p

poco rit.

2^a - 0 - - 0 - 4

poco rit.

pp

sf

p dolce

1 2 3

pp

mf

calando

pp

cantando

agitato e cresc.

allargando

f

calando

2^a - -

p

rit.

2^a

p

cresc.

sf

rall.

4^a - -

a piacere

p

p

rall.

pp

Finale.

Allegro ma non troppo.

The score is written for a single cello. It begins with a tempo marking of "Allegro ma non troppo" and a dynamic of *p*. The first staff includes the instruction *cantabile*. The second staff has *poco rit.* and *Animato.*. The third staff features a *p* dynamic. The fourth staff includes *pleggiato* and *Poco meno.*. The fifth staff has *tr*, *rit.*, *p*, and *mezza voce*. The sixth staff includes *calando*, *p*, and *cresc.*. The seventh staff has *Tempo I.*, *tr*, *sf*, *p*, and *Poco meno.*. The eighth staff includes *rit.*. The ninth staff has *p*. The tenth staff includes *cresc.*, *3*, and *2*. The eleventh staff has *a tempo*, *3^a*, and *rit.*. The twelfth staff includes *dim.* and *p*. The piece concludes with a final *p* dynamic and a 4-measure rest.

VIOLONCELLO.

The musical score consists of 14 staves. The first three staves are in bass clef, while the remaining staves are in treble clef. The score includes various dynamic markings such as *cresc.*, *sf*, *mf*, *ff*, *p*, *pp*, *f*, *sempre p*, and *mezza voce*. Performance instructions include *calando*, *poco rit.*, *Animato.*, *Poco meno.*, and *Tempo!*. Technical markings include *tr* (trills), *btr* (bowed trills), and fingerings (1, 2, 3). The score concludes with *poco rit. p^o* and a final *tr* marking.

VIOLONCELLO.

The musical score for Violoncello consists of multiple systems of staves. The notation includes various dynamics such as *f*, *ff*, *p*, *pp*, *cresc.*, and *dim.*. Tempo markings include *Meno mosso.*, *Lento.*, *All: molto.*, and *Più presto.*. Performance instructions like *ritard.*, *Tempo I e incalzando poco a poco.*, and *a poco* are present. The score features complex rhythmic patterns, including triplets and sixteenth-note runs, and includes fingerings and bowing indications.

COLLECTION DE MORCEAUX CLASSIQUES

POUR

VIOLONCELLE

avec accomp. de Piano.

No	Mk. Pf.	No.	Mk. Pf.	No.	Mk. Pf.
Bach, Joh. Seb. (1685—1750).		Haendel, G. F. (1685—1759)		Rameau, J. Ph. (1683—1764).	
1. Wiegenlied aus dem «Weihnachts-Oratorium». (E. de Hartog)	1 75	49. Larghetto (en Sol-min.). (J. de Swert)	— 75	95. Gavotte aus «Der Ruhmestempel». (E. Kross)	1 75
2. Sarabanda. (A. Moffat)	— 75	50. Larghetto (en Fa). (J. de Swert)	— 75	96. 2 Menuette. (A. Moffat)	— 75
3. Menuet. (Moffat: 12 Stücke, Heft II)	2 50	51. Andante. (J. de Swert)	— 75	97. La Romanesca, Air célèbre. (G. Goltermann)	1 50
4. 1 ^{re} Suite en Sol. (A. Piatti)	2 75	Haydn, Fr. J. (1732—1809).		Rossini, G. (1792—1868).	
5. Andante. (J. de Swert)	1 —	52. Sérénade. (Ph. Lamoury)	1 50	98. Larghetto. (A. Moffat)	— 75
6. Adagio. (J. de Swert)	— 75	53. Adagio cantab. de l'op. 42. (Ph. Lamoury)	1 50	Schubert, F. (1797—1828).	
Beethoven, L. van. (1770—1827).		54. Adagio cantab. de l'op. 64. (Ph. Lamoury)	1 50	99. Menuet. (S. Bürger)	1 75
7. Gebet. (A. Moffat: 12 Stücke, Heft I)	2 75	55. Adagio cantab. de l'op. 67. (Ph. Lamoury)	1 50	100. Andantino de l'entr'acte No. 2 de «Rose-monde». (J. Lidel)	1 75
8. Adagio cantabile de la Sonate Op. 13. (Ph. Lamoury)	1 50	56. Adagio (L'Aurore) de l'op. 68. (Ph. Lamoury)	1 50	101. Ständchen. (A. Moffat)	— 75
9. Adelaïde. (J. de Swert)	2 —	57. Adagio non lento de l'op. 44. (Ph. Lamoury)	1 50	102. Litancy. (A. Moffat: 12 Stücke, Heft I)	2 75
Boccherini, L. (1743—1805).		58. Presto. (Ph. Lamoury)	1 50	103. Adagio. (A. Moffat: 12 Stücke, Heft II)	2 50
10. Menuet. (Ph. Lamoury)	1 50	59. Minueto. (Ph. Lamoury)	1 50	104. Suite I. (Der Neugierige, Im Haine, Ungeduld)	2 —
11. Menuet. (J. Lasserre)	1 50	60. Andante. (F. Weidinger)	1 25	105. « II. (Trockene Blumen, Abschied, Morgenlied)	2 —
12. Célèbre Sonate. (J. Lasserre)	2 50	Leclair, J. M. (1697—1764).		106. « III. (Am Erlafsee, Der Blumenbrief, Drang in die Ferne)	2 —
13. Larghetto et Rondo, tiré des Quintettes (G. Paque)	2 25	61. Sonate. (Ph. Lamoury)	1 50	107. « IV. (Der Müller und der Bach, Am See, Wohin)	2 —
14. Sonate en Sol. (G. Paque)	1 75	62. Sarabande. (A. Moffat)	— 75	Passe-temps sentimental. (A. Piatti)	
Buononcini, G. (1640—1678).		63. Andante. (J. de Swert)	— 75	108. No. 1. Chant religieux	1 75
15. Sonate originale. (J. de Swert)	2 —	Locatelli, P. (1693—1764).		109. « 2. Romance	1 75
Chopin, F. (1809—1849).		64. Cantabile. (J. de Swert)	— 75	110. « 3. Litanie	1 50
16. Etude en Fa-mineur. (B. Cossmann)	1 75	65. Siciliano. (J. de Swert)	— 75	Schumann, Rob. (1810—1856).	
17. Cantabile. (A. Moffat)	— 75	66. Aria. (J. de Swert)	— 75	111. Träumerei aus den «Kinderscenen». (E. Kross)	1 25
18. Nocturne. Op. 9. No. 2. (F. Servais)	1 25	67. Sonata en Ré. (A. Piatti)	3 25	112. Schlummerlied a. d. «Albumbllättern». (E. Kross)	2 —
19. Deux Mazurkas. (F. Servais)	2 —	L'Oeillet, J. B. (?—1728).		Vier Lieder. (S. Lee)	
Trois Nocturnes. Op. 15. (J. de Swert)		68. Grande Sonate. (J. de Swert)	2 25	113. No. 1. Er der Herrlichste	1 50
20. No. 1. En Fa-mineur	1 50	Lully, J. B. (1633—1687).		114. « 2. Du meine Seele (Widmung)	1 50
21. « 2. En Fa-dièze-majeur	1 50	69. Gavotte und Rondo. (E. Kross)	1 50	115. « 3. Ich grolle nicht	1 25
22. « 3. En Sol-mineur	1 50	Marcello, B. (1686—1739).		116. « 4. Abendlied	1 25
Deux Nocturnes. Op. 27. (J. de Swert)		Vier Sonaten. (A. Moffat)		117. Brautlied. (A. Moffat: 12 Stücke, Heft II)	2 50
23. No. 1. En Ré-mineur	1 50	70. No. 1. A-moll (La-mineur)	1 75	118. Gesang der Peri aus «Paradies und Peri» (J. Zingsem)	— —
24. « 2. En Ré-bé-majeur	1 75	71. « 2. C-dur (Ut)	2 —	Simpson, Ch. (1670—?).	
25. Nocturne. Op. 55. No. 1. En La-mineur (J. de Swert)	1 50	72. « 3. G-dur (Sol)	2 —	119. 13 Divisions ou Variations (A. Piatti)	2 25
26. Etude. Op. 25. No. 7. En Ut-dièze-mineur. (J. de Swert)	1 50	73. « 4. E-moll (Mi-mineur)	2 —	Spoehr, L. (1784—1859).	
Corelli, A. (1653—1713).		Martini, G. (1706—1784).		120. Melodie. (A. Moffat: 12 Stücke, Heft II)	2 50
27. Sarabande. (A. Moffat)	— 75	74. Gavotte. (E. Kross)	1 50	121. Adagio, D-dur. (C. Rundnagel)	2 —
28. Andante. (J. de Swert)	— 75	75. Sonate originale. (J. de Swert)	2 —	122. Adagio, F-dur. (O. Seeger)	1 75
29. Adagio. (J. de Swert)	— 75	Mendelssohn, F. (1809—1847).		Stradella, A. (1645—1681).	
Field, J. (1782—1837).		76. Venetianisches Gondellied. (A. Moffat)	— 75	123. Air d'église. (Harmonium ad lib.) (Lefebure-Wély)	2 —
30. Deux Nocturnes. (H. Oberhoffer)	2 25	77. Lied o. Worte. Op. 19. No. 2. (A. Moffat)	— 75	124. Air d'église. (J. Lidel)	1 50
31. L'Innocente, Nocturne. (J. Lidel)	1 25	78. Melodie (aus «Elias»). (A. Moffat)	— 75	Tartini, G. (1692—1770).	
Francoeur, Fr. (1698—1787).		79. Arioso (aus «Elias»). (A. Moffat)	— 75	125. Largo. (J. de Swert)	— 75
32. Sarabande. (A. Moffat)	— 75	80. Religioso (aus «Paulus»). (A. Moffat)	— 75	126. Andante. (J. de Swert)	— 75
Gluck, Ch. W. (1714—1787).		81. Abendlied. (A. Moffat: 12 Stücke, Heft I)	2 75	Tricklir, J. (1750—1813).	
33. Melodie. (H. Grünfeld)	1 50	82. Arie. (A. Moffat: 12 Stücke, Heft II)	2 50	3 Sonates. (J. de Swert) Compl.	4 25
34. Gavotte a. «Iphigénie in Aulis». (E. Kross)	1 25	Mozart, W. A. (1756—1791).		127. No. 1. En Fa (F-dur)	1 25
35. Arie aus «Orpheus». (A. Moffat)	1 50	83. Larghetto du Quintetto en La. (A. Franchomme)	1 75	128. « 2. En Si-b (B-dur)	1 25
36. Arioso. (A. Moffat: 12 Stücke, Heft I)	2 75	84. Larghetto a. d. Clarinetten-Quintett. (E. Kross)	2 —	129. « 3. En Ut (C-dur)	1 50
Grétry, A. E. M. (1741—1813).		85. Menuet. (Ph. Lamoury)	1 50	Valentini, J. (1690—?).	
37. Romance de «Richard Coeur de lion». (A. Batta)	1 25	86. Andante. (Ph. Lamoury)	1 50	130. Sonata. (A. Piatti)	— —
Haendel, G. F. (1685—1759).		87. «Dove sono —», (Le Nozze di Figaro) (H. Léonard)	2 25	Veracini, F. M. (1685—1750).	
38. Adagio et Pastorale de la célèbre Sonate en La. (F. R. Cruise)	1 75	88. Ave verum. (A. Moffat)	— 75	131. Sarabanda. (J. de Swert)	— 75
39. Air de «Rinaldo». (Ph. Lamoury)	1 50	89. Cantabile. (A. Moffat)	— 75	132. Sonate en Ré-mineur. (A. Piatti)	— —
Drei Sonaten. (A. Moffat)		90. Minuet. (A. Moffat)	— 75	Weber, C. M. v. (1786—1826).	
40. No. 1. C-moll (Ut-mineur)	2 —	Pasqualini. (1610—?).		133. 6 Stücke (L. Grützschacher)	4 25
41. « 2. G-dur (Sol)	2 —	91. Sonate originale. (J. de Swert)	2 —	134. Romanze. (Moffat: 12 Stücke, Heft I)	2 75
42. « 3. F-dur (Fa)	2 —	Pergolese, G. B. (1710—1736).			
43. Aria «Verdi prati» (A. Moffat)	— 75	92. Nina, Canzonetta: «Tre giorni». (E. Kross)	1 25		
44. Largo. (A. Moffat: 12 Stücke, Heft I)	2 75	93. Andante. (J. de Swert)	— 75		
45. Lento. (A. Moffat: 12 Stücke, Heft II)	2 50	Porpora, N. (1686—1766).			
46—48. Händel-Album, 18 Stücke. (A. Moffat)	1 —	94. Sonata en Fa. (A. Piatti)	2 —		
In 3 Heften, à no					

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- N°1. Sonate en Op. 28. R.
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- N°4. Sonata idillica. . . . „ 31. „

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MAYENCE
B. SCHOTT'S SOHNE

Violoncello.

SONATA IDILLICA.

Al Nobile Signor EMILIO FINARDI.

ALFREDO PIATTI, Op. 31.

Allegro assai moderato.

espressivo

mf

p sf > cresc. sf > dim.

p cresc.

sf > p

3 A

3 sf

calando

p tr sempre calando

espressivo mf animato

Violoncello.

The musical score for the Violoncello consists of ten staves of music. The notation includes various dynamics and performance markings:

- Staff 1:** *sf* *cresc.*
- Staff 2:** *rit.* *p cresc.* *sf* *ff* *sf*
- Staff 3:** *sf*
- Staff 4:** *cresc.*
- Staff 5:** *sf* *calando*
- Staff 6:** *tr* *sempre calando* *p*
- Staff 7:** *mf animato*
- Staff 8:** *p legato* *cresc.*
- Staff 9:** *dim.* *p*
- Staff 10:** *p* *sempre calando* *pp*

Violoncello.

INTERMEZZO.

Vivo ed agitato.

Musical notation for the first section of the Intermezzo, marked "Vivo ed agitato". It consists of five staves of music in 3/8 time. The first staff begins with a triplet of eighth notes. Dynamics include *p* (piano) and *f* (forte). Fingerings are indicated with numbers 1, 2, and 3.

Più tranquillo.

Musical notation for the second section of the Intermezzo, marked "Più tranquillo". It consists of three staves of music in 3/8 time. The first staff begins with a triplet of eighth notes. Dynamics include *pp dolce* (pianissimo dolce), *mf* (mezzo-forte), and *pp* (pianissimo). Fingerings are indicated with numbers 1, 2, 3, and 4.

Tempo I^o

Musical notation for the third section of the Intermezzo, marked "Tempo I^o". It consists of four staves of music in 3/8 time. The first staff begins with a *rall.* (rallentando) marking. Dynamics include *p* (piano), *sf* (sforzando), *pp* (pianissimo), *ppp* (pianississimo), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Fingerings are indicated with numbers 1, 2, 3, 3^a, and 4. A *cresc.* (crescendo) marking is present at the beginning of the fourth staff.

Violoncello.

Allegro ma tranquillo.

P Legato

p

p *pp*

p *sf* *p*

f *sp*

rit. Poco meno

p

p *pp*

cresc. *f*

2da

rall. *tranquillo*

Tempo I^o

p poco rit. *sf* *p* *tr* *tr*

p *calando* *p*

Detailed description: This is a page of a musical score for the Cello part of a piece titled "Allegro ma tranquillo". The score is written in 3/4 time with a key signature of one sharp (F#). It consists of 12 staves of music. The first staff begins with the tempo marking "Allegro ma tranquillo" and the dynamic marking "P Legato". The music features a variety of articulations, including slurs, accents, and fingerings (e.g., 2, 3, 1, 2, 0, 1, 2, 4, 5). Dynamic markings range from piano (p) to fortissimo (sf) and pianissimo (pp). The score includes several performance instructions: "rit. Poco meno" (ritardando, a little less), "cresc." (crescendo), "rall." (ritardando), "tranquillo" (calm), and "Tempo I^o" (first tempo). The piece concludes with the instruction "calando" (diminuendo) and a final dynamic of "p".

Violoncello.

p *cresc.* *f* *sfrit.* *p* *cresc.* *poco rit.* *sf* *Poco meno* *pp* *cresc.* *f* *tragg.* *rall.* *p* *espress.* *rit.* *poco rit.* *allargando molto* *sf* *rit.* *p* *pp* *pizz.*