

DREI
QUARTETTE

Für zwei Violinen, Bratsche und Violoncell

(der Quatuors N^o 6. 7. und 8.)

N^o 1.

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

N^o 2.

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

N^o 3.

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

compouirt von

JOACHIM RAFF.

OP. 192.

Ausgabe in Partitur

N^o 1. Pr. 3 M. n. N^o 2. Pr. 4 M. n. N^o 3. Pr. 3 M. n.

Ausgabe in Stimmen N^o 1. Pr. 8 M. N^o 2. Pr. 10 M. N^o 3. Pr. 6 M.

Ausgabe für das Pianoforte zu vier Händen
vom Componisten.

N^o 1. Pr. 7 M. N^o 2. Pr. 7 M. N^o 3. Pr. 6 M.

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Leipzig, C. F. Kahnt Nachfolger.

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Die Mühle. Stimmen M. 3. —

Erklärung. „ „ 2. —

QUATUOR. (N^o 7. in D.)

(Die schöne Müllerin.)

VIOLONCELLO.

I. Der Jüngling.

J. Raff, Op. 192. II.

Allegretto. ♩ = 126.

The musical score is written for the cello part of a string quartet. It begins with a tempo marking of 'Allegretto' and a metronome indication of 126 beats per minute. The key signature is D major (two sharps). The score is divided into ten staves. The first staff starts with a dynamic marking of *mf* and includes accents. The second staff is marked with *p* and contains section marker 'A'. The third staff continues the melodic line. The fourth staff is marked with *f*. The fifth staff is marked with *p* and contains section marker 'B'. The sixth staff is marked with *f* and contains section marker 'C'. The seventh staff is marked with *mf*. The eighth staff is marked with *p* and contains section marker 'D'. The ninth staff is marked with *f* and includes a *cresc.* marking. The tenth staff ends with a dynamic marking of *pp*.

VIOLONCELLO.

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

VIOLONCELLO.

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

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

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

VOLONCELLO.

The musical score for the Violoncello part consists of ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

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

VOLONCELLO.

II. Die Mühle.

Allegro. ♩ = 176.

p *staccato sempre*

mf

A *f*

p *pp*

B *mf* *p*

mf *p* **C**

f *mf* *f*

mf *p*

pp

ppp *f*

D *p* *mf*

VIOLONCELLO.

The musical score consists of 14 staves of music in bass clef. The first two staves are in B-flat major. The third staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The fourth staff begins with a key signature change to F major (indicated by a sharp sign above the staff). The fifth staff begins with a key signature change to B-flat major (indicated by a flat sign below the staff). The sixth staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The seventh staff begins with a key signature change to B-flat major (indicated by a flat sign below the staff). The eighth staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The ninth staff begins with a key signature change to B-flat major (indicated by a flat sign below the staff). The tenth staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The eleventh staff begins with a key signature change to B-flat major (indicated by a flat sign below the staff). The twelfth staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The thirteenth staff begins with a key signature change to B-flat major (indicated by a flat sign below the staff). The fourteenth staff begins with a key signature change to E major (indicated by a sharp sign above the staff). The score includes various dynamic markings such as *f*, *mf*, *p*, and *pp*, as well as fingering numbers (1-5) and slurs. The music is primarily composed of eighth and sixteenth notes.

VIOLONCELLO.

III. Die Müllerin.

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

The score is written for cello in bass clef, 6/8 time, with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with the tempo and metronome marking. The score includes various dynamic markings such as *pespresioso*, *mf*, *p*, *pp*, *f*, and *espresiro*. There are also performance instructions like accents and slurs. Section markers 'A', 'B', and 'C' are placed above the staves to indicate specific parts of the piece. The music features a mix of eighth and sixteenth notes, often beamed together, and some longer note values with slurs.

VIOLONCELLO.

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

D

p *mf* *p*

arco *p* *mf* *flargamente*

tr *mf*

p *pp* *f*

E

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

mf *f* *p* *pp*

F

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

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

to

VOLONCELLO.

IV. Unruhe.

Allegro. $\text{♩} = 116.$

Violoncello score for 'IV. Unruhe'. The score is written in bass clef with a key signature of one flat (B-flat). The tempo is marked 'Allegro' with a metronome marking of 116 quarter notes per minute. The score consists of ten staves of music. The first staff begins with a dynamic marking of *p* and includes first, second, and third endings. The second staff continues the melody with a *p* dynamic. The third staff features a *mf* dynamic and a *p* dynamic, with a section labeled 'A'. The fourth staff has *mf* and *p* dynamics. The fifth staff includes *f*, *p*, *mf*, and *p* dynamics. The sixth staff has *ff*, *f*, *mf*, and *p* dynamics. The seventh staff features *pp*, *ppp*, and *pp* dynamics, with a section labeled 'B'. The eighth staff has *p*, *mf*, and *f* dynamics. The ninth staff includes *p*, *f*, and *pp* dynamics, with a section labeled 'C' and a '3' marking. The tenth staff has *p*, *mf*, and *f* dynamics. The score concludes with a final *f* dynamic marking.

VIOLONCELLO.

D

ff f ff

mf f

E

p mf p mf p

mf p mf p

f ff f mf

p pp

F

f mf ff p pp

pizz. 3 arco pizz.

f p

V. Erklärung.

Andantino, quasi Allegretto. ♩=138.

1

p *espressivo*

3

p

3 A

p mf

mf f

VIOLONCELLO.

stringendo

B

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

rit. *a tempo*

Più moto, quasi Allegro. ♩ = 168.

flargamente *mf* *pp* *p*

C

mf *p*

D

mf *f* *p* *pp*

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

Tempo I. 2

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

VI. Zum Polterabend.

Vivace. ♩ = 164.

mf *pizz.* *arco*

p *mf*

mf

fz *mf* *f* **A** *f*

p *f* *p* *f*

VIOLONCELLO.

This musical score for Violoncello consists of ten systems of staves. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *f*, *mf*, *ff*, and *pp*. Section markers B, C, D, and E are placed above specific staves. The score concludes with a first ending bracket labeled '1'.

VOLONCELLO.

A musical score for Violoncello, consisting of ten staves of music. The score is written in bass clef and includes various dynamic markings and articulations. The first staff begins with a *f* dynamic. The second staff starts with *ff*. The third staff features a *p* dynamic, a fermata over the letter 'F', and a *pp* dynamic. The fourth staff includes a *f* dynamic. The fifth staff has *p*, *f*, *p*, *mf*, *f*, and *ff* dynamics. The sixth staff starts with *pp* and *mf*. The seventh staff has *mf*. The eighth staff includes *f* dynamics. The ninth staff begins with *f* and a fermata over the letter 'G'. The tenth staff continues the musical line.

VIOLONCELLO.

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

Ausgewählte Compositionen

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

Barth, Rud.,

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

Beliczay, Julius v.

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

Busoni, F. B.,

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

Chopin, Friedrich,

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

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

Fabian, J.,

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

Förster, Adolph M.,

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

Gade, Niels W.,

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

Grützmacher, Friedrich,

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Gunkel, Adolf,

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

Henriques, Robert,

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

— No. 1. Romanze. M. 1.—.

— No. 2. Capriccietto. M. 1.50.

Kletzer, F.,

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

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

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

Krause, Emil,

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

Kunkel, G.,

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

Lange, S. de,

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

Liszt, Franz,

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

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

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

Raff, J.,

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

Rossi, M.,

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

Rubinstein, A.,

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

— No. 2. **Pregiera**. M. 1.80.

— No. 3. **Nocturne**. M. 2.—.

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

Schlemüller, Gustav,

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

Schröder, Alwin,

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

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

Spielter, H.,

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

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

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

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

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

Voss, Charles,

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

Werner, Josef,

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

Tägliche Uebungen für Violoncello

von

Friedrich Grützmacher.