

69007

787.3 (78.087.2)

Alte und neue Vortragsstücke

V I O L O N C E L L

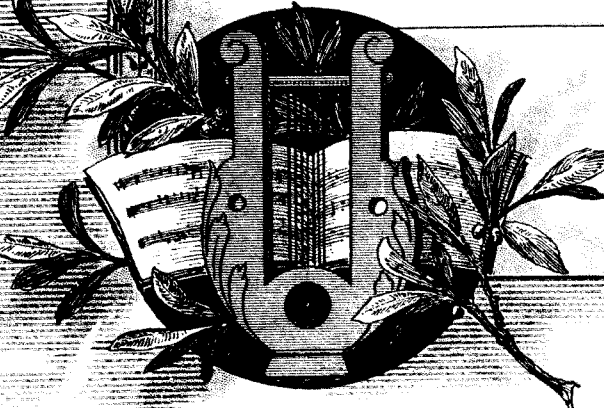
bearbeitet von LEO SCHULZ.

mit Begleitung des Pianoforte

| No. | Mk. | No. | Mk. |
|---|-------|--|-------|
| 1. Bach, Air | 1.— | 18. Mozart, Ave verum | 80. |
| 2. — Siciliano | 80. | 19. Pollini, Adagio | 1.20. |
| 3. Chopin, Nocturno, op. 9 No. 2 | 80. | 20. Rentsch, Romance, op. 6 | 1.— |
| 4. Corelli, Sarabande | 80. | 21. Rubinstein, Melodie, op. 3 No. 1 | 80. |
| 5. Händel, Lydisches Brautlied | 80. | 22. Schubert, Wiegenlied | 80. |
| 6. — Arie aus Rinaldo | 80. | 23. Schumann, Träumerei, op. 15 No. 7 | 80. |
| 7. Kratzer, Polnisches Lied | 1.— | 24. — Abendlied, op. 85 No. 12 | 80. |
| 8. Leclair, Sarabande | 80. | 25. Simon, Berceuse | 1.20. |
| 9. — Musette | 80. | 26. Stradella, Kirchenarie | 1.— |
| 10. Locatelli, Siciliano | 80. | 27. Troschel, Gondellied | 1.— |
| 11. — Cantabile | 80. | 28. Tschaikowsky, Chant sans paroles, op. 2 No. 3 | 1.— |
| 12. Lotti, Arie | 1.— | 29. — Romance, op. 5 | 1.50. |
| 13. Mattheson, Menuett | 80. | 30. — Mazurka, op. 9 No. 3 | 1.20. |
| 14. — Arie | 80. | 31. — Nocturne, op. 19 No. 4 | 1.20. |
| 15. Mendelssohn, Lied ohne Worte, op. 19 No. 2 | 1.— | 32. — Barcarolle, op. 37 No. 6 | 1.20. |
| 16. — Nocturne aus „Sommer- nachtstraum“ | 1.— | 33. — Herbstlied, op. 37 No. 10 | 1.20. |
| 17. Moniuszko, Barcarolle | 1.20. | | |

Eigenthum der Verleger.

Gebrüder Hug & Co., Leipzig und Zürich,
Basel, St. Gallen, Luzern, Neuchâtel, Winterthur, Lugano,
Solothurn, Lörrach.
G. H. 2205-2257.



Lith. Anst. v. G. Röder, Leipzig

kolto, lermez, könyv
Tudós-utca 1. Légy-utca 21.
Tel.: 1-282-14. 1-03-10

Violoncello.

N° 16. Chant sans paroles von P. Tschaiikowsky.
Op. 2. N° 3.

Allegretto grazioso.

The musical score is written for a single cello. It begins with a *mf* dynamic and features intricate fingering throughout. The first section concludes with a *dim.* marking. The second section starts with a *poco rit.* tempo change and a *p* dynamic, followed by a *Tempo I.* section with a *f* dynamic. The score includes various technical challenges such as triplets, sixteenth-note runs, and slurs. The final section ends with a *dim. pp* dynamic.

Nº 16. Chant sans paroles von P. Tschaikowsky, Op. 2. Nº 3.

Allegretto grazioso.

The musical score is written for piano and consists of four systems. Each system contains three staves: a single bass staff at the top and a grand staff (treble and bass) below. The music is in 3/4 time and the key signature has two flats (B-flat major). The first system includes the dynamic markings *mf* and *p staccato*. The score features a melodic line in the bass staff and a rhythmic accompaniment in the grand staff, characterized by frequent rests in the right hand and a steady eighth-note pattern in the left hand.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line features a melodic line with some slurs and a dynamic marking of *pp* (pianissimo) in the second measure.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment shows a steady rhythmic pattern in the bass line and chords in the treble.

Third system of musical notation. The vocal line has a dynamic marking of *mf* (mezzo-forte) at the beginning. The piano accompaniment features a more active bass line with some slurs and a dynamic marking of *mf* in the first measure.

Fourth system of musical notation. The vocal line starts with a dynamic marking of *f* (forte). The piano accompaniment includes a dynamic marking of *f* in the first measure. The system concludes with a *rit.* (ritardando) marking in the final measure of the piano part.

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The bass staff begins with a piano (*p*) dynamic. The grand staff begins with a pianissimo (*pp*) dynamic. The music is in a minor key and features a mix of eighth and sixteenth notes with various articulations.

Second system of musical notation, continuing the piece with the same three-staff layout. The dynamics and rhythmic patterns continue from the first system.

Third system of musical notation. The grand staff begins with a forte (*f*) dynamic. The music features more complex rhythmic patterns and some slurs.

Fourth system of musical notation. The grand staff begins with a fortissimo (*ff*) dynamic. The music is more intense, with dense chordal textures and some sixteenth-note passages.

Fifth system of musical notation. The grand staff begins with a forte (*f*) dynamic. The music concludes with some final chords and melodic lines. A repeat sign is visible at the beginning of the system.

First system of musical notation, featuring a bass line and a grand staff (treble and bass clefs).

Second system of musical notation, featuring a bass line and a grand staff. Dynamic markings *ff* and *f* are present.

Third system of musical notation, featuring a bass line and a grand staff. Dynamic markings *p* and *pp* are present.

Fourth system of musical notation, featuring a bass line and a grand staff.

Fifth system of musical notation, featuring a bass line and a grand staff. Dynamic markings *dim.* and *pp* are present.

Violoncell-Musik

FÜR VIOLONCELL UND KLAVIER

| | M. |
|--|------|
| Braga, G., Meditazione | 1.80 |
| Feitel, G., Sonate in D-moll | 4.50 |
| Florida, P., Op. 9 No. 4. Madrigal. Bearbeitet von R. Heger | 1.50 |
| Ganter, L., Andante cantabile. Bearbeitet von R. Heger | 1.20 |
| Genilli, A., Canzone | 1.80 |
| Händel, G. F., Largo | 0.80 |
| Hanisch, M., Op. 116. Stille Nacht, heilige Nacht | 1.20 |
| Hiller, H., 2 geistliche Stücke: | |
| No. 1. Melodie | 1.50 |
| No. 2. Hymne | 1.50 |
| Hollaender, G., Op. 36. Cavatine | 1.80 |
| — Op. 37. Gavotte | 1.80 |
| Huber, Hans, Op. 130. Sonate in B-dur | 6.— |
| Kirchbach, M., Traumbild | 1.50 |
| Klein, Arth., Op. 57. Serenata serena (Heitere Serenate) | 2.— |
| Lang, W., Op. 9. Aria | 1.20 |
| Monhaupt, C., Konzertstück in einem Satz | 4.— |
| Mozart, W. A., Waldhorn-Konzert in Es-dur. Bearb. v. J. Stutschewsky | 3.— |
| Negri, G., Transcriptions: | |
| Bach, J., Allemande, Polonaise et Bourrée | 1.50 |
| — Sarabande et Loure | 1.50 |
| — Aria et Bourrée | 1.50 |
| — Sarabande et Gavotte | 1.50 |
| Chopin, F., Op. 32 No. 1. Nocturne | 1.20 |
| — Op. 55 No. 1. Nocturne | 1.20 |
| — Op. 24 No. 4. Mazurka | 1.50 |
| — Op. 34 No. 2. Valse | 1.50 |
| Gluck, C., Aria et Menuetto | 1.20 |
| — Mélodie | 1.20 |
| — Gavotte | 1.— |
| Mendelssohn-Bartholdy, F., Chant sans paroles No. 20 | 1.20 |
| — Chant sans paroles No. 36 | 1.20 |
| Schumann, R., Rêverie (Träumerei) | 1.— |
| — Reflet d'Orient | 1.— |
| — Berceuse a. Op. 124 | 1.50 |
| — Valse a. Op. 124 | 1.— |
| Niggli, F., Op. 6. Sonate A moll | 5.— |
| Pache, J., Es war ein Traum. Fantasiestück | 1.50 |
| Radecki, C. von, Op. 22. Sonate in G-dur | 3.— |
| Röntgen, E., Adagio tranquillo | 1.— |
| Schulz, Leo, Alte und neue Vortragsstücke: | |
| 1. Bach, Air | 1.— |
| 2. — Siciliano | 0.80 |
| 3. Chopin, Nocturno, Op. 9 No. 2 | 0.80 |
| 4. Corelli, Sarabande | 0.80 |
| 5. Händel, Lydisches Braullied | 0.80 |
| 6. — Arie aus „Rinaldo“ | 0.80 |
| 7. Kratzer, Polnisch. Lied | 1.— |
| 8. Leclair, Sarabande | 0.80 |
| 9. — Musette | 0.80 |
| 10. Locatelli, Siciliano | 0.80 |
| 11. — Cantabile | 0.80 |
| 12. Lotti, Arie | 1.— |
| 13. Mattheson, Menuett | 0.80 |
| 14. — Arie | 0.80 |
| 15. Mendelssohn, Lied ohne Worte, Op. 19 No. 2 | 1.— |
| 16. — Nocturne aus „Sommernachtsstraum“ | 1.— |
| 17. Moniuszko, Barcarolle | 1.20 |
| 18. Mozart, Ave verum | 0.80 |
| 19. Pollini, Adagio | 1.20 |
| 20. Rentsch, Romance, Op. 6 | 1.— |
| 21. Rubinstein, Melodie, Op. 3 No. 1 | 0.80 |
| 22. Schubert, Wiegenlied | 0.80 |
| 23. Schumann, Träumerei, Op. 15 No. 7 | 0.80 |
| 24. — Abendlied, Op. 85 No. 12 | 0.80 |

| | M. |
|---|------|
| Schulz, Leo, Alte und neue Vortragsstücke: | |
| 25. Simon, Berceuse | 1.20 |
| 26. Stradella, Kirchenarie | 1.— |
| 27. Troschel, Gondellied | 1.— |
| 28. Tschairowsky, Chant sans paroles, Op. 2 No. 3 | 1.— |
| 29. — Romance, Op. 5 | 1.50 |
| 30. Tschairowsky, Mazurka, Op. 9 No. 3 | 1.20 |
| 31. — Nocturne, Op. 19 No. 4 | 1.20 |
| 32. — Barcarolle, Op. 37 No. 6 | 1.20 |
| 33. — Herbsflied, Op. 37 No. 10 | 1.20 |
| Schumann, Rob., Op. 68. Album für die Jugend. Bearbeitet von Carl Hessel: | |
| Bd. I: 15 ausgew., progressiv geordnete Stücke (1. Lage). 2 Hefte je 2.— | |
| Bd. II: 20 Stücke f. d. Unterricht u. zum Konzertgebrauch. 2 Hefte je 2.50 | |
| Strube, G., Op. 12. Sechs kleine Stücke (in der ersten Lage): | |
| No. 1. Andante religioso. Morgenandacht | 1.— |
| No. 2. Menuett. Im Reifrock | 1.— |
| No. 3. Romanze. Trauliches Beisammensein | 1.— |
| No. 4. Walzer. Mit klopfendem Herzen | 1.— |
| No. 5. Lied. Verlassen und vergessen | 1.— |
| No. 6. Gavotte. Am Polterabend | 1.— |
| Stutschewsky, J., Bearbeitungen: | |
| 1. Grazioli, G. B. (1755—1820), Adagio | 1.50 |
| 2. Boccherini, Luigi (1743—1805), Rondo in C-Dur | 1.50 |
| 3. Händel, G. F. (1685—1759), Larghetto aus der Sonate IV für Violine und Klavier | 1.— |
| 4. Mozart, W. A. (1756—1791), Andante aus der Klaviersonate in C-Dur | 1.50 |
| 5. Tschairowsky, P. J. (1840—1893), Andante cantabile aus dem D-Dur-Quartett, Op. 11 | 1.50 |
| 6. Tartini, Guis. (1692—1770), Variationen über eine Gavotte von Corelli | 1.50 |
| 7. Stutschewsky, Éli, Éli lama asawthanu (nach einer jüdischen Volksmelodie) | 1.20 |
| 8. Stutschewsky, M'chol Kédem | 1.— |
| Szuk, L., Op. 5. Fantaisie sur des motifs de l'opéra hongrois „Bank Ban“ de F. Erkel | 3.— |
| Tauwitz, J., Op. 19. Elegie | 2.— |
| Veracini, F., Sonate in F-dur. Bearbeitet und herausgegeben von Giuseppe Negri | 2.50 |
| Violoncell-Album. Sammlung beliebter älterer und neuerer Vortragsstücke. Herausgeg. u. bezeichnet v. Leo Schulz. 2 Hefte: | |
| 1. Heft netto | 1.50 |
| 1. Bach, Air. 2. Händel, Lydisches Braullied. 3. Händel, Arie aus „Rinaldo“. 4. Lotti, Arie. 5. Mozart, Ave verum. 6. Pergolesi, Tre giorni. Arie. 7. Stradella, Kirchenarie. 8. Leo Schulz, Fantasie über hebräische Melodien. | |
| 2. Heft netto | 1.50 |
| 9. Chopin, Nocturno, Op. 9 No. 2. 10. Mendelssohn, Lied ohne Worte, Op. 19 No. 2. 11. Mendelssohn, Nocturno aus „Sommernachtsstraum“. 12. Moniuszko, Barcarolle. 13. Rentsch, Romanze, Op. 6. 14. Rubinstein, Melodie, Op. 3 Nr. 1. 15. Schumann, Träumerei. 16. Tschairowsky, Chant sans paroles, Op. 2 No. 3. | |
| Werner, J., Op. 10. Geistliches Tonstück über den Choral „Wer nur den lieben Gott läßt walten“ | 1.80 |
| Wiesner, R., Op. 28. Legende | 1.50 |

FÜR VIOLONCELL UND HARMONIUM ODER ORGEL

| | M. |
|--|------|
| Ganter, L., Andante cantabile (Orgel) | 1.20 |
| Glaus, A., Adagio (Orgel) | 1.20 |
| Händel, G. F., Largo (Harmonium) | 0.80 |
| Hiller, H., Zwei geistliche Stücke: No. 1. Melodie (Orgel) | 1.50 |
| No. 2. Hymne (Orgel) | 1.50 |

| | M. |
|--|------|
| Röntgen, E., Adagio tranquillo (Harmonium) | 1.— |
| Wagner, Rich., Fantasie Wolframs aus „Tannhäuser“. Bearbeitet von Ferd. Rebay (Harmonium) | 1.— |
| Werner, J., Op. 10. Geistliches Tonstück über den Choral „Wer nur den lieben Gott läßt walten“ (Orgel) | 1.80 |

Gebrüder Hug & Co. in Leipzig und Zürich