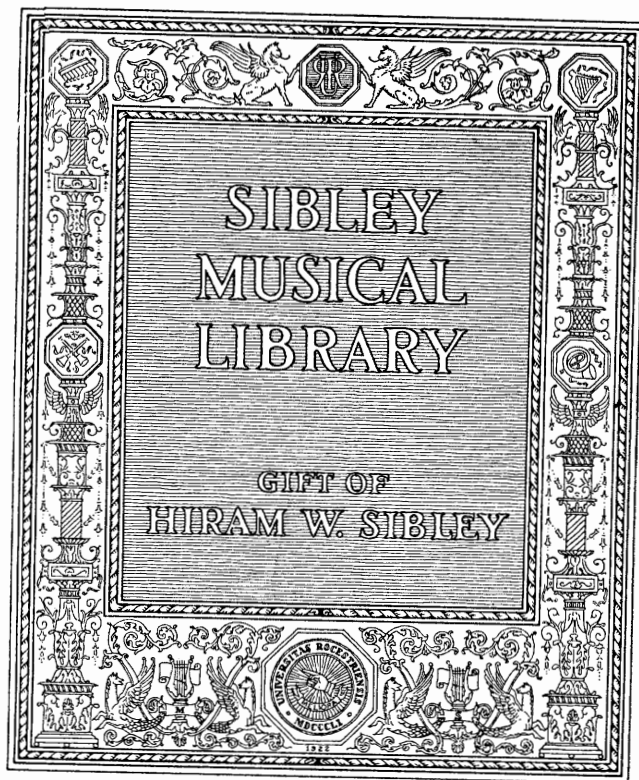


43631

Violoncello.



# Dem Andenken eines grossen Künstlers.

Violoncello.

## I. Pezzo elegiaco.

P.Tschaikowsky, Op.50.

Moderato assai.

*mf molto espressivo*

*f*

*mf*

*f*

Violoncello.

The musical score consists of ten staves of music for the cello. The first staff features a series of sixteenth-note patterns with slurs. The second staff includes a *ff* dynamic marking and triplet markings. The third staff is marked *ben sostenuto il tempo* and includes *p* and *mf* dynamics. The fourth staff shows a *cresc.* (crescendo) leading to *f* and then *p*. The fifth staff has *mf* and *p* dynamics with triplet markings. The sixth staff includes the lyrics *scen - do* and a *f* dynamic. The seventh staff is marked *un poco accel.* (un poco accelerando) and includes *cre -* and *stringendo molto al - do* with *ff* and *pizz.* markings. The eighth staff begins with *Allegro giusto.* and includes *mf*, *f*, *pizz.*, and *arco* markings. The ninth staff is marked *pesante* and includes *cresc.* and *ff*. The tenth staff is marked *In tempo, molto sostenuto.* and includes *un poco allargando* and a *7* measure rest.

# Violoncello.

**Animato**

Viol.

**L'istesso tempo.**

Violoncello.

Tempo giusto.

*ff* *p con anima*

*più f* *p con anima*

*più f* *mf cresc.*

*ff* *f*

*f* *dim.*

*p* *dolce p*

*p* *p* *p*

*p* *p molto espress. poco a poco*

*cre* *scen* *do* *mf cresc.*

*f* *p poco cre.*

*mf* *scen* *do* *di* *mi* *nu* *en* *do*

Violoncello.

*p*

*pp* *p* *pp* *p*

Adagio con duolo e ben sostenuto.

*mf*

*poco cresc.*

*f* *mf*

*cresc.*

Moderato assai.

*p* *mf* *p* *mf* *cresc.*

*f* *p* *mf*

*p* *mf* *cresc.* *scen*

*do* *f* *cresc.*

*un poco acceler.* *cresc.* *stringendo molto al* *ff*

Violoncello.

*pizz.* **Allegro giusto.** *arco*

*ff* *mf* **3**

*f* *pesante*

*cresc.* *ff*

**In tempo molto sostenuto.**

*un poco allargando* **7**

**Animato.**

*mf espress.* *cresc.*

*f* *cresc.*

*ff* *pizz.*

*arco*

*ff*

*dim.* *mf* *p*

*dim.* *mf* *p* **1**

Violoncello.

*p* *mf cresc.* *piu* *f* *cre - - scen -*  
*do* *mf cresc.*  
*ff*  
*p molto espressivo* *poco - - a - - poco - cresc.*  
*mf cresc.* *f*  
*p poco cre - scen - do - - mf di -*  
*mi - - ni - - en - - do* *p*  
*pp*  
*p* *p*  
*pp* *1 2 3 4 5 6*



Tema. **II. A. Tema con Variazioni.**  
Andante con moto. VAR. I.

20

Piano Solo.

VAR. II.  
Più mosso.

VAR. III.  
Allegro moderato.

1 pizz.

# Violoncello.

## VAR. IV.

L'istesso tempo. (Allegro moderato.)

arco

*f*

*mf*

*f*

*cresc.* - - - *ff*

## VAR. V.

L'istesso tempo.

*pp*

*pp* - - - - - *f*

## VAR. VI.

Tempo di Valse.

*p grazioso*

*mf*

*p*

*mf*

*cresc.*

*poco*

*cresc.*

*mf*

Violoncello.

The musical score for the Violoncello part on page 11 consists of ten staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, accents, and fingerings. Dynamics range from *p* (piano) to *ff* (fortissimo). Articulations include *marcatissimo* and *dim.* (diminuendo). The lyrics "scen do" are written below the staves. The score concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

*f* *marcatissimo*  
*ff*  
*p*  
*mf* *p*  
*mf. dim.*  
*p* *mf*  
*p* *poco a poco cre-*  
*scen do* *mf sempre cresc.*  
*marcatissimo* *f*  
*ff* *f*  
*mf*

Violoncello.

VAR. VII.

Allegro moderato.

VAR. VIII. FUGA.

Allegro moderato. (♩ = ♩ wie vorübergehend.)

Violoncello.

This page of a cello score contains 13 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is characterized by dense, rapid sixteenth-note passages, often with slurs and accents. Fingerings are indicated by numbers 1-4 above or below notes. Dynamic markings include *p*, *f*, *ff*, *mf*, *pp*, *sempre ff*, *restez*, *cresc.*, and *mf*. A *V* marking appears at the beginning of the first staff. A *marcato il tema* instruction is placed above the fourth staff. A *2a* marking is present in the second staff. The score concludes with a double bar line and repeat signs.

# Violoncello.

## VAR. IX.

Andante flebile ma non tanto.

cre - scen - do

7  
con sordina  
lamentoso  
p  
un poco  
p  
più f  
mf  
dim.  
p  
p  
mf  
p  
mf  
f<sup>2</sup>  
f  
riten.  
ritard. molto  
p

## VAR. X.

Tempo di Mazurka.

Piano Solo

8 11 17 4  
alzate la sordina  
senza sordina  
ff

Violoncello.

*p*

*accel.*

VAR. XI.  
Moderato.

*pizz.*

*p*

*arco*

*mf* *f* *p* *dim.* *pp*

*pp*

6

## B. Variazione Finale e Coda.

Allegro risoluto e con fuoco.

The musical score is written for Cello in G major (one sharp) and 2/4 time. It begins with a first-measure rest followed by a series of eighth notes. The first staff includes a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The second staff features a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The third staff contains a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The fourth staff shows a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The fifth staff includes a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The sixth staff features a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The seventh staff contains a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The eighth staff shows a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The ninth staff includes a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest. The tenth staff features a first-measure rest and a first-measure rest, with a first-measure rest and a first-measure rest.

\*) On peut passer directement du signe § au signe §.

\*) Man kann bei Verkürzung direkt von § zu § springen.



Violoncello.

The musical score for the Violoncello part on page 17 consists of ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes various dynamics such as *f*, *mf*, *ff*, *p*, and *cresc.*. Technical markings include fingerings (1-4), slurs, and accents. The music features a mix of melodic lines and rhythmic patterns, including triplets and sixteenth-note passages. The piece concludes with a final cadence on the tenth staff.

Violoncello.

The musical score for the Violoncello part consists of 12 staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece features a variety of dynamic markings and articulations. Fingerings are indicated by numbers 1-4 above or below notes. The score includes several slurs and accents. The dynamics range from piano (*p*) to fortissimo (*ff*), with many passages marked *cresc.* (crescendo) and *f sempre cresc.* (faster crescendo). The notation includes sixteenth and thirty-second notes, often beamed together, as well as triplets and sixteenth-note triplets. The piece concludes with a final cadence.

Violoncello.

The musical score for the Violoncello part on page 19 consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece begins with a forte (*ff*) dynamic. The first staff contains a melodic line with a fingering of 1 and a dynamic marking of *ff*. The second staff continues the melody with a *ff* dynamic. The third and fourth staves feature a more complex, rhythmic texture with slurs and accents. The fifth and sixth staves show a return to a more melodic line with slurs and accents. The seventh and eighth staves contain a dense, technical passage with many slurs and accents. The ninth staff has a dynamic marking of *f* and a *mf* marking. The tenth staff concludes with a *mf* dynamic and a final fingering of 1.

Violoncello.

Violoncello.

4 0 2 1 0 1 4  
2a 1a *ff marcato*  
*sempre ff*

*Andante con moto.*  
1 *fff sempre*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

*sempre ff*

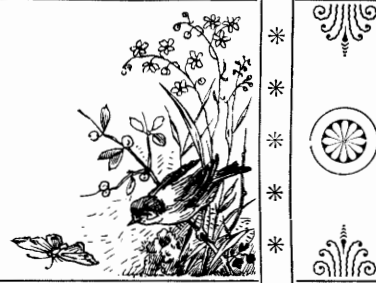
*Lugubre. (Listesso tempo.)*  
*p* *f*

1 3  
*piangendo* *p* *pp*



# Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.



## Violoncell mit Orchester.

- Cui, César.**
- Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile. Partitur netto 4 50  
 Principalstimme 1 20  
 Orchesterstimmen netto 6 —
- Förster, Alban.**
- Op. 93. Gedenkbblatt. Partitur netto 1 50  
 Principalstimme — 50  
 Orchesterstimmen netto 3 —
- Neruda, Franz.**
- Op. 43. Ballade. Partitur netto 4 —  
 Principalstimme — 75  
 Orchesterstimmen netto 6 —
- Popper, David.**
- Op. 39. Elfentanz. Partitur netto 3 —  
 Principalstimme 1 20  
 Orchesterstimmen netto 5 —
- Op. 59. Concert (No. 3, G dur, in einem Satze). Partitur netto 6 —  
 Principalstimme 1 50  
 Orchesterstimmen netto 9 —
- Tschaikowsky, P.**
- Op. 33. Variations sur un thème rococo. Partitur netto 6 —  
 Principalstimme 2 —  
 Orchesterstimmen netto 7 50
- Op. 62. Pezzo capriccioso. Morceau de Concert netto 3 —  
 — — — — — 60  
 — — — — — netto 4 50

## Violoncell mit Clavier.

- Albrecht, Louis.**
- Élégie 2 —
- Alois, Vladislav.**
- Op. 18. Berceuse 1 50  
 Op. 20. Tarantelle 2 50
- Cui, César.**
- Op. 36. 2 Morceaux. No. 1. Scherzando 2 30  
 No. 2. Cantabile 1 80
- Davidoff, Ch.**
- Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka) 2 —  
 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen 1 20
- Ebner, Carl.**
- Op. 20. Widmung und Tarantelle. 2 Stücke 2 50
- Fitzenhagen, Wilhelm.**
- Op. 31. Concert-Walzer 3 —  
 Op. 33. Concert-Mazurka (No. 2) 3 —
- Förster, Alban.**
- Op. 93. Gedenkbblatt 1 50
- Georg Alexander, Prinz von Mecklenburg.**
- Romance 1 20
- Henriques, Robert.**
- Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka 3 —
- Huber, Hans.**
- Op. 84. Pastoral-Sonate f. Vell. u. Pfte. (Sonate No. 2.) A. 6 —
- Kousnetzoff, A.**
- Op. 3. Caprice 3 —  
 Op. 4. Au berceau 1 —  
 Op. 5. Un récit 1 80  
 Op. 7. Idylle 1 80  
 Op. 10. Le regret. Mélodie 1 50  
 Op. 12. Romance sans paroles 1 20

- Lotti, Ant. (1660—1740.)**
- Aria, für Vell. mit Begl. des Pfte. oder der Orgel ad libit. arr. von Wilhelm Fitzenhagen 1 50
- Martucci, Giuseppe.**
- Op. 72. 2 Romances. No. 1. Andantino con moto 1 50  
 No. 2. Moderato 1 50
- Marx-Markus, Charles.**
- Op. 20. Feuilles d'Album 2 —  
 Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duetтино. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 2 —  
 Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 2 50  
 Op. 30. Gavotte 1 80  
 Op. 34. Albumblatt. Stimmungsbild 1 20  
 Op. 36. Aphorismes. Cahier I (No. 1, 2) 2 —  
 Cahier II (No. 3, 4) 2 —  
 La Coquette. Romance de Stouzmman, transcribte 1 50
- Mendelssohn-Bartholdy, F.**
- Op. 30 No. 3. Lied ohne Worte (J. Seifert) — 80
- Moniuszko, S.**
- 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff 1 20
- Nápravník, Eduard.**
- Op. 36. 2me Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe.) 7 50
- Op. 37. 3 Morceaux. No. 1. Marciale 1 60  
 No. 2. Barcarolle 1 75  
 No. 3. Introduction et Valse 2 25
- Neruda, Franz.**
- Op. 11. Berceuse slave d'après un chant polonais 1 20  
 Op. 43. Ballade für Violine 2 —  
 Op. 45. Notturmo für Violine 1 50  
 Op. 47. Romanze 2 —  
 Op. 50. Mazurek 2 30  
 Op. 51. Réverie d'après un thème russe 1 50  
 Op. 52. Humoreske 2 30  
 Op. 53. Mazurka 2 50  
 Op. 54. Gavotte 2 50  
 Op. 56. Sérénade slave 1 20  
 Op. 64. Mazurek 2 50
- Nicholl, H. W.**
- Op. 13. Sonate f. Vell. u. Pfte. 4 —
- Overbeck, A.**
- Op. 72. 3 Lieder ohne Worte. No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schummerlied 1 50
- Popper, David.**
- Op. 32 No. 1. 2. Nocturne 2 —  
 — No. 2. Mazurka (A dur) 2 —  
 Op. 33. Tarantelle (G dur) 4 —  
 Op. 39. Elfentanz 4 50  
 Op. 46. 2 Transcriptionen. No. 1. Schummerlied aus der „Mainacht“ von Rimsky-Korsakow 1 50  
 No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann 1 20  
 Op. 47. Viertes Nocturne (H moll) 2 80  
 Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Complet. 8 —  
 No. 1. Eintritt 2 30  
 No. 2. Gnomentanz 2 —  
 No. 3. Andacht 1 40  
 No. 4. Reigen 2 —  
 No. 5. Herbstblume 1 20  
 No. 6. Heimkehr 2 —

- Popper, David.**
- Op. 52 No. 1. Feuillet d'Album 2 50  
 — No. 2. Mazurka fantast. (H moll) 2 80  
 Op. 54. Spanische Tänze. No. 1. Zur Gitarre 3 —  
 No. 2. Serenade 2 50  
 No. 3. Spanischer Carneval 4 —  
 No. 4. L'Andalouse 2 50  
 No. 5. Vito 3 —  
 Op. 55. 2 Concert-Etuden. No. 1. Spinnlied 4 —  
 No. 2. Jagdstück 3 —  
 Op. 57. Zweite Tarantella (D dur) 5 —  
 Op. 59. Concert (No. 3, G dur, in einem Satze) 5 —  
 Op. 60. Walzer-Suite 5 —  
 Op. 64. 3 Stücke. No. 1. „Wie einst in schönern Tagen“ 3 —  
 No. 2. Tarantelle (No. 3, A dur) 5 —  
 No. 3. Wiegenlied 3 —
- Popper, Wilhelm.**
- Op. 1. Der Traum. (Le rêve.) Romanze 1 —  
 Op. 2. Lebewohl. (L'adieu.) Elegie 1 —  
 Op. 3. Mazurka (G moll) 1 20  
 Op. 5. Mazurka No. 2 (A moll) 1 20  
 Op. 6. Improptu 1 80
- Rimsky-Korsakow, N.A.**
- Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1 1 50
- Scheel, Boris.**
- Op. 117. Réverie 2 —  
 Op. 118. Romance sans paroles 2 —
- Schnitzler, Louis.**
- Op. 4. Romanze 1 50
- Schumann, Robert.**
- Op. 12 No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff. — 80  
 Op. 15 No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2 aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. \* \* \*. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. \* \* \*. No. 28. Erinnerung. No. 30. \* \* \* 2 —  
 Op. 85 No. 12. Abendlied, übertr. von Ch. Davidoff — 80  
 — übertr. von J. Seifert — 80  
 Siehe Seifert, J., Op. 16 u. 17.
- Schütt, Eduard.**
- Op. 33. Arioso 1 50
- Seifert, J.**
- Op. 10. Lied ohne Worte 1 30  
 Op. 11. Le désir 1 50  
 Op. 14. Am Strande von Terijoki 3 —  
 Op. 15. Zwiegespräch. Romanze 1 —  
 Op. 16. 6 Stücke von Robert Schumann, übertragen für Vell. u. Pianof. 1. Sheherazade, aus dem Jugendalbum, Op. 68. — 2. Am Kamin, aus den Kinderscenen, Op. 15. — 3. Kleine Romanze, a. d. Jugendalbum, Op. 68. — 4. Bittendes Kind, a. d. Kinderscenen, Op. 15. — 5. Mai, lieber Mai, a. d. Jugendalbum, Op. 68. — 6. Ernteliedchen, a. d. Jugendalbum, Op. 68. — 2 —  
 Op. 17. 6 Stücke von Robert Schumann, übertragen für Vell. u. Pianoforte. 1. Armes Waisenkind, aus dem Jugendalbum, Op. 68. — 2. Sylvesterlied, aus dem Jugendalbum, Op. 68. — 3. Walzer, aus den Albumblättern, Op. 124. — 4. Fröhlicher Landmann, aus dem Jugendalbum, Op. 68. — 5. Leides Ahnung, aus den Albumblättern, Op. 124. — 6. Botschaft, a. d. Albumbl., Op. 124 2 —

- Seifert, J.**
- Transcriptionen für Vell u. Pfte. No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky 1 30  
 No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3 — 80  
 No. 3. Abendlied von Robert Schumann, Op. 85 No. 12 — 80
- Stouzmman.**
- La Coquette. Romance, transc. par Charles Marx-Markus 1 50
- Sulzer, Joseph.**
- Op. 8. Sarabande 1 —
- Tschaikowsky, P.**
- Op. 2 No. 3. Chant sans paroles. (G. Fitzenhagen) 1 80  
 Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert) 1 30  
 Op. 19 No. 4. Nocturne (G. Fitzenhagen) 1 50  
 Op. 33. Variations sur un thème rococo 5 —  
 Op. 40 No. 2. Chanson triste (Alexand. Wierzbilowicz) 1 20  
 Op. 62. Pezzo capriccioso. Morceau de Concert ? —  
 Elegie für Streichorchester (A. Kleinecke) 1 80

## Violoncell mit Harmonium oder Orgel.

- Marx-Markus, Charles.**
- Op. 24 No. 1. Notturmo religioso — 80
- Sulzer, Joseph.**
- Op. 8. Sarabande 1 —

## Violoncell allein.

- Marx-Markus, Carl.**
- Die 24 diatonischen Tonleitern und Chromatik für Violoncello 1 20

## 2 Violoncelle.

- Marx-Markus, Charles.**
- Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duetтино. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 1 50  
 Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 1 50  
 Op. 30. Gavotte 1 —

## 3 Violoncelle mit Orchester oder Clavier.

- Popper, David.**
- Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte). Partitur netto 6 —  
 Die 3 Violoncell-Stimmen 2 —  
 Orchester-Stimmen netto 6 —  
 Für 3 Violoncelli u. Pianoforte. 5 —

## 4 Violoncelle.

- Fitzenhagen, Wilhelm.**
- Op. 31. Concert-Walzer. Partitur und Stimmen 4 —
- Marx-Markus, Charles.**
- Op. 24. 2 Morceaux (Notturmo religioso — Adagio et Fuguette) 1 80  
 Op. 32. 2 Morceaux. No. 1. Nocturne pastoral . . . . .  
 No. 2. Improptu . . . . . 2 —