

Ausgewählte Compositionen

für

VIOLONCELLO UND PIANOFORTE.

Lee, S., Op. 12. Divertiss. sur l'opéra Le Planteur, de Monpou.	1 50
— Op. 85. <i>Airs russes variés</i>	1 30
— Op. 86. <i>Sérénade russe</i>	1 50
— Op. 106. <i>Cantilena</i>	1 —
— Op. 107. <i>Jagdstück (Scène de chasse)</i>	2 —
— Op. 108. <i>Feenmärchen (Conte de fées)</i>	2 —
— 4 Transcriptionen:	
No. 1. <i>Célèbre Sicil. (Pergolese)</i>	— 80
» 2. <i>Air d'église (Stradella)</i>	1 50
» 3. <i>Mon coeur soupire (Mozart)</i>	1 —
» 4. <i>Adelaide (Beethoven)</i>	1 80
Lee, les frères S. & M. Fantaisie concertante sur un thème, de Monpou.	2 50
Lilieneron, F. von, <i>Soirées de Vienne.</i> <i>Valses-Capri. d'après F. Schubert</i> par Liszt. (No. 6) pour Violoncelle et Piano	2 —
Lindner, A., Op. 36. <i>Altes u. Neues</i> No. 1. <i>Sonate von Corelli</i>	2 —
» 2. <i>Adagio von Locatelli</i>	1 30
» 3. <i>Gavotte von Biber</i>	1 80
» 4. 4 Mel. v. A. Lindner (Lied. Interm., Deinged., Herzleid)	3 —
Mendelssohn-Bartholdy, F., Op. 17. <i>Variat. concert. (Edur)</i>	3 —
Mercadante, X., <i>Divertiss. (Fdur)</i>	2 —
Merk, J., Var. s. un thème fav. (C)	2 —
— Op. 5. <i>Potpourri à l'usage d. amat.</i>	2 50
» 6. <i>Valses brillantes</i>	2 —
» 8. Var. thème orig. (Gdur)	2 50
» 10. <i>Rondo (Gdur)</i>	3 —
» 12. <i>Adagio et Polonaise (Adur)</i>	3 —
» 13. <i>Aux amateurs.</i>	
No. 1. <i>Variat. et Rondo (Cdur)</i>	2 —
» 2. <i>Air varié et Rondo (Gdur)</i>	1 —
— Aux amat. No. 3. Op. 14 No. 4, Op. 22 No. 5, Op. 33 No. 6, Op. 24 No. 7, Op. 30 No. 8, Op. 32 No. 9, Op. 34.	
— Op. 14. <i>Aux amat. No. 3. Var. (D)</i>	2 —
» 21. <i>Intr. et Variations über Fr.</i> <i>Schubert's Trauerw. (Ddur)</i>	2 —
— Op. 22. <i>Aux amat. No. 4. Div.</i>	2 —
— Op. 23. <i>do. No. 5. Capriccio</i>	3 50
— » 24. <i>do. No. 6. Polonaise (F)</i>	3 50

Merk, J., Op. 25. <i>More. de Salon. Fant.</i> sur: <i>Il Giuramento, de Mercadante</i>	3 —
— Op. 26. <i>Fleurs d'Italie. Fantaisies.</i>	
Ch. 1. <i>Lucrezia Borgia</i>	2 50
» 2. <i>Lucia di Lammermoor</i>	2 50
» 3. <i>Torquato Tasso</i>	2 50
» 4. <i>Dom Sebastian</i>	2 50
— Op. 27. <i>Humoreske</i>	2 50
» 28. <i>Divertissement</i>	3 —
» 30. <i>Aux amat. Ch. 7 Capr.</i>	2 50
» 31. <i>Fleurs d'Italie. Ch. 5 Ernani</i>	2 50
» 32. <i>Aux amat. Ch. 8. Air suisse</i> <i>varié et Rondo</i>	2 50
» 34. <i>Aux amat. Ch. 9. Intr. et</i> <i>Rondo</i>	2 50
» 36. <i>Fantaisie et Var. thème fav.</i>	2 50
» 37. <i>Air final Sonnamb. varié</i>	2 50
— Fant. et Var. brill. concert. sur un thème original (Edur)	3 —
Merk, J. & Reissiger, C. G., <i>Variat.</i> <i>concert. sur un thème favori (A)</i>	4 —
— Fant. et Var. brill. sur un thème orig. pour Vcllo. et Pfte. conc. (E)	3 —
— Op. 162. <i>Intr. et Variat. brill. et</i> <i>concert. sur un thème orig. (Ddur)</i>	4 —
Mozart, W. A., <i>Andante nach einer</i> <i>im Mozarteum zu Salzburg befindl.</i> <i>Originalskizze ausgef. v. Otto Bach</i> — <i>Das Veilchen, transcr. von A. Gowa</i>	2 —
— <i>An Chloë, transcr. von A. Gowa</i>	1 —
Reber, H., Op. 15. <i>Six Pièces transcr.</i> par S. Lee. No. 1	2 50
No. 2 und 3.	2 —
Reissiger, C. G. & Merk, J., <i>Variat.</i> <i>concert. sur un thème fav. (Adur)</i>	4 —
— Fant. et Variat. brill. thème orig. (E)	3 —
— et Kummer, F. A., Op. 151. <i>Intr. et</i> <i>Var. brill. concert. sur un thème orig.</i>	4 —
Roeber, H. <i>Andante v. Fr. Schubert</i> — <i>Menuett von Fr. Schubert</i>	1 —
Romberg, Bernhard, Op. 4. <i>Pot-</i> <i>pourri (Gdur)</i>	2 —
Romberg, Ch., Op. 19. <i>Impressions</i> <i>de Voyage.</i>	3 —
— 20. <i>Scène</i>	2 —
Rosenhain, J., Op. 19. <i>Tabl. de genre,</i> <i>Trois Idylles.</i>	
No. 1. <i>Matinée d'été (Sommernorgen)</i>	1 30
» 2. <i>Fête villageoise (Ländl. Fest)</i>	2 —
» 3. <i>Dans la nuit (In der Nacht)</i>	1 30

Schröder, Carl. <i>Stücke u. Transcr.</i>	
Originalcompositionen:	
— Op. 24. No. 1. <i>Impromptu</i>	1 60
No. 2. <i>Scherzo</i>	1 80
» 3. <i>Serenade</i>	1 60
» 4. <i>Tarantella</i>	1 80
Transcriptionen	
italien., deutsch. u. franz. Musikstücke aus dem 17. u. 18. Jahrhundert.	
— Op. 30. No. 1. <i>Rom. v. Giorgetti</i>	3 —
No. 2. <i>Gavotte v. Kirnberger</i>	
» 3. <i>Air von Rameau</i>	
» 4. <i>Tambourin v. Rameau</i>	
Stransky, J., Op. 1. <i>Variat. thème</i> <i>favori Norma</i>	1 50
— Op. 2. <i>Rondo</i>	2 —
— Op. 26. <i>Lieder. v. Fr. Schubert transcr.</i>	
No. 1. <i>Ave Maria</i>	1 30
» 2. <i>Der Alpenjäger</i>	1 —
» 3. <i>Lob der Thränen</i>	
» 4. <i>Lied der Mignon</i>	
» 5. <i>Der Blumenbrief</i>	
» 6. <i>Rosamunde, Romanze</i>	
— Op. 27. <i>Morceau differents avec</i> <i>acc. de Piano.</i>	
No. 1. <i>Les Huguen., de Meyerbeer</i>	2 —
» 2. <i>Fant. sur 2 thèmes de Beeth.</i>	2 —
» 3. <i>La Traviata, Opéra de Verdi</i>	2 —
— Op. 31. 8 leichte Studien f. d. Vello. m. Begleitung des Pfte. ad libitum	2 80
Swert, J. de, Op. 36. <i>Sérénade pour</i> <i>Vclle. avec accomp. de Pfte.</i>	1 80
(mit Orchester)	
— Op. 38. 2me <i>Concerto pour le Vclle.</i> <i>avec acc. de Pfte.</i>	3 50
(mit Orchester)	
Terschak, A., Op. 64. 6 Lieder ohne Worte. Ausgabe für Violoncello u. Pianoforte. <i>Complet</i>	3 50
Heft 1, 2	2 —
Thalberg, S., Op. 7. <i>Grand Diver-</i> <i>tissement (F)</i>	5 —
Zellner, L. A. <i>Trois morceaux caractér.</i>	
No. 1. <i>L'impatience</i>	1 50
» 2. <i>La Resignation</i>	
» 3. <i>Chant de Mai</i>	
Zellner, J. 10 Stücke mit Begl. des Pfte. Heft 1. No. 1—5	3 25

Studienwerke für das Violoncello.

Eingeführt in den bedeutendsten Conservatorien des In- und Auslandes.

Bockmühl, Rob. Emil, <i>Studien für</i> <i>Violoncello aus B. Romberg's Werken</i> <i>gesammelt und mit Fingersatz und</i> <i>genauer Bezeichnung versehen.</i>	
Heft I. <i>Studien aus Duos, Trios etc.</i>	3 —
» II. <i>Studien aus Concertstücken,</i> <i>Variationen</i>	6 —
Kayser, H. E., Op. 20. 36 <i>Etudes élé-</i> <i>mentaires et progressives pour</i> <i>Violon. Arrangées pour Vclle.</i> <i>seul par Louis Lee. Part. 1.2</i>	2 50
Kummer, F. A., Op. 125. 60 täg- liche Uebungen für angehende	

<i>Violoncellospieler mit Beglei-</i> <i>tung eines zweiten Violoncells ad</i> <i>libitum. Heft 1. 2</i>	3 50
Kummer, F. A., <i>Quarante Morceaux</i> <i>sur des mélodies d'opéras favorites,</i> <i>chansons nationales et populaires.</i>	
— <i>Edition pour Violoncelle seul.</i>	
Cah. I	1 —
» II	1 30
— <i>Edition pour deux Violoncelles.</i>	
Cah. I	1 50
» II	2 —
Lee, S., Op. 100. <i>Douze Etudes-Cap-</i> <i>rices caractéristiques p. Violoncelle</i>	2 50

Lee, S., Op. 101. <i>Die ersten Schritte</i> <i>des jungen Violoncellospielers. 50</i> <i>sehr leichte Stücke (1. Lage) in fort-</i> <i>schreitender Ordnung f. Violoncello</i> <i>(2. Violoncello ad libitum)</i>	4 50
Eingef. im Conservat. der Musik zu Stuttgart.	
Schröder, Carl, Op. 22. <i>Tägl. Uebung.</i>	3 —
Op. 23. <i>Special-Uebungen</i>	3 —
» 29. <i>Die Schule der Tonleitern</i> <i>und Accorde, zum Gebrauche am</i> <i>Conservatorium der Musik zu Leipzig</i>	3 —
Stransky, J., Op. 31. 8 leichte Stud. f. d. Vello. m. Begl. d. Pfte. ad libit.	2 80

Eigenthum des Verlegers.

London. Ent. Sta. Hall.

Hamburg, Aug. Cranz.

Wien, C. A. Spina, Verlags- und Kunsthandlung. (Alwin Cranz.)

[um 1900]

SPECIAL ÜBUNGEN

für Violoncell

für vorgeschrittene Spieler berechnet.

Übung für den grossen abgestossenen Bogenstrich.

Ausführung mit ganzem Bogen und denselben in schnellster Bewegung geführt.

EXERCICES SPÉCIAUX

pour le violoncelle

destinés aux joueurs avancés.

1.

Exercice du grand coup d'archet détaché.

User de l'archet dans toute sa longueur et lui donner le mouvement le plus rapide.

EJERCICIOS ESPECIALES

para el violoncello

destinados á los discipulos adelantados.

Ejercicios del gran golpe de arco destacado.

Usar el arco de todo su largo y darle el movimiento mas rápido.

Allegro moderato assai.

f



Handwritten musical score on ten staves. The notation includes various musical symbols such as notes, rests, and accidentals. The score is annotated with handwritten numbers and dynamic markings.

Annotations include:

- Staff 1: 1 4 0 1 2
- Staff 2: 2 1 4
- Staff 3: *ff*
- Staff 4: 1 2 2 2 1 1 2 0 1 4 1 0
- Staff 5: 4 4 4 4 1 1 2 2 1 1 3 1 4 2 1 2
- Staff 6: 4
- Staff 7: 1 3 4 1 4
- Staff 8: 4 2 4 2 4 1 3 1 4 2 4 7 4
- Staff 9: *ff*
- Staff 10: *fff*

Uebung für den abgestossenen
Strich des Vorderarms.

Ausführung von Mitte bis Spitze des Bo-
gens mit dem Vorderarm.

Exercice du coup d'archet dé-
taché de l'avant bras.

à exécuter du milieu à la pointe de l'ar-
chet avec l'avant bras.

Ejercicio del golpe de arco
destacado del antebrazo.

se practica del medio hácia la punta del
arco con el antebrazo.

Allegro moderato.

f

p

dim.

cresc.

ff

Handwritten musical score, likely for a piano or organ, featuring ten staves. The notation includes various musical symbols, dynamics, and fingerings.

Staff 1: Treble clef, key signature of one flat (B-flat). Contains a sequence of eighth and sixteenth notes. Dynamics: *mf*. Fingerings: 1 3 3, 3 2 3, 3 2 3, 1 3.

Staff 2: Treble clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *mf*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 3: Treble clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *mf*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 4: Treble clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *p*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 5: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *cresc.*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 6: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *f*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 7: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *f*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 8: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *f*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 9: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *f*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

Staff 10: Bass clef, key signature of one flat. Contains a sequence of eighth and sixteenth notes. Dynamics: *ff*. Fingerings: 3 2 3, 3 2 3, 3 2 3, 1 3.

3.

Übung für den gehämmerten Strich
als Vorbereitung zum staccato.

Ausführung an der Spitze durchaus mit
dem Handgelenk.

Exercice du coup d'archet martelé
comme préparation au staccato.

A pratiquer à la pointe de l'archet par
le poignet exclusivement.

Ejercicios del golpe martillado
como preparacion al staccato.

se practica con la punta del arco por
la muñeca exclusivamente.

Allegro moderato.

NB. Es ist zweckmässig vorstehende Uebung auch mit dem Strich des Vorderarms zu spielen.

NB. Il sera bon de jouer l'exercice qui précède aussi du coup de l'avant bras.

NB. será bueno tocar el ejercicio que antecede tambien con el golpe del antebrazo.

Uebung für den hüpfenden Bogenstrich.

Ausführung in der Mitte des Bogens mit dem Gelenk.

Allegro vivace.

4. Exercices pour le sautillé.

employer le milieu de l'archet et le poignet.

Ejercicios para el saltillo.

se practica con el medio del arco y la muñeca.

This page of musical notation is for a piano piece, featuring multiple staves with complex rhythmic patterns, dynamic markings, and fingerings. The notation is written in bass clef for the first seven staves and treble clef for the last three. The key signature is one flat (B-flat). The piece begins with a forte (*f*) dynamic and a series of rapid sixteenth-note passages. The third staff introduces a fortissimo (*ff*) section with a piano (*p*) dynamic marking. The fourth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The fifth staff continues the piano (*p*) dynamic. The sixth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The seventh staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The eighth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The ninth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The tenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The eleventh staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The twelfth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The thirteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The fourteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The fifteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The sixteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The seventeenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The eighteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The nineteenth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The twentieth staff features a piano (*p*) dynamic and a series of sixteenth-note passages. The piece concludes with a piano (*p*) dynamic and a series of sixteenth-note passages.

f

ff

p

cresc.

f

ff

dim.

p

pizz.

5036

Staccato.

Allegro. *v*

The musical score consists of ten staves of music, all in bass clef and common time (C). The tempo is marked 'Allegro.' with a 'v' (vivace) indication. The piece is marked 'Staccato.' at the beginning. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte) and 'p' (piano). The music is written in a single system across ten staves, with some staves containing multiple measures of music. The notation is dense, with many notes and rests, and includes some slurs and phrasing marks. The page number '5.' is at the top center, and '9' is at the top right. The number '5036' is at the bottom center.

1

V

f

p

b

13

1 1 1 1 1 1 2 3

pizz.

6.

Fingerübung.

Exercices de doigts.

Ejercicio de los dedos.

Allegro assai.

The musical score is written for piano and features various musical notations including treble and bass clefs, key signatures, time signatures, and dynamic markings. The score is divided into three main sections: Fingerübung, Exercices de doigts, and Ejercicio de los dedos. The tempo is marked Allegro assai. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The score also includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The score is written in 3/4 time and features various musical notations including treble and bass clefs, key signatures, and time signatures. The score is divided into three main sections: Fingerübung, Exercices de doigts, and Ejercicio de los dedos. The tempo is marked Allegro assai. The score includes dynamic markings such as *p* (piano), *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The score also includes fingerings (1, 2, 3, 4) and articulation marks (accents, slurs). The score is written in 3/4 time and features various musical notations including treble and bass clefs, key signatures, and time signatures.

This page contains a handwritten musical score consisting of ten staves. The notation is primarily in treble and bass clefs, with some staves featuring a C-clef (alto clef) and a 12/8 time signature. The music is characterized by rapid, continuous sixteenth-note passages, often grouped in beams. Numerous handwritten numbers (1, 2, 3, 4) are placed above the notes, indicating fingerings. Some staves include a 'do' symbol (a circle with a dot) and a '12do' marking. A dynamic marking 'f' (forte) is present on the eighth staff. The score is written on aged, slightly yellowed paper.

Handgelenkübung.

Exercices du poignet.

Ejercicios de la muñeca.

Allegro non troppo.

A musical score for a handwrist exercise, consisting of ten staves of music in bass clef with a key signature of one sharp (F#). The tempo is marked 'Allegro non troppo'. The score includes various dynamic markings: *f* (forte), *p* (piano), and *mf* (mezzo-forte). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Fingering numbers (1, 2, 3, 4) are indicated above many notes. The score is divided into sections by vertical lines. The final measure of the piece is marked with a double bar line.

Handwritten annotations and markings include:

- Staff 1: Fingering numbers 2, 4, 2, 4, 1, 1, 2.
- Staff 3: *pp* (pianissimo).
- Staff 4: *cresc.* (crescendo).
- Staff 5: *ff* (fortissimo).
- Staff 6: Fingering numbers 4, 1, 3, 4, 1, 3, 4, 1.
- Staff 7: *mj* (mezzo-forte).
- Staff 10: *ritard.* (ritardando), *pizz. L.H.* (pizzicato left hand).

Handwritten numbers and symbols include:

- Staff 1: 2, 4, 2, 4, 1, 1, 2.
- Staff 3: *pp*.
- Staff 4: *cresc.*.
- Staff 5: *ff*.
- Staff 6: 4, 1, 3, 4, 1, 3, 4, 1.
- Staff 7: *mj*.
- Staff 10: *ritard.*, *pizz. L.H.*.

Octaven.
Allegro vivo.

Octaves.

Octavas.

The musical score is written for a single melodic line, likely for a violin or flute, in the key of D major (two sharps) and 3/4 time. The tempo is marked 'Allegro vivo'. The score consists of 12 staves of music. The first staff begins with a dynamic marking of *mf* and includes triplet markings (3) over the first three measures. The second staff continues the melodic line. The third staff features a *cresc.* marking. The fourth staff is marked *ff* and includes a *p* marking later in the staff. The fifth staff continues the melodic line. The sixth staff features a *cresc.* marking. The seventh staff is marked *pp*. The eighth staff continues the melodic line. The ninth staff features a *f* marking. The tenth staff includes triplet markings (3) and fourth-note markings (4). The eleventh staff continues the melodic line. The twelfth staff features triplet markings (3) and fourth-note markings (4). The score is characterized by rapid sixteenth-note passages and complex rhythmic patterns.

This page of musical notation consists of 12 staves, each containing a system of two staves (treble and bass clef). The music is written in 3/8 time and a key signature of three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- riten.* (ritardando) on the third staff.
- a tempo* on the third staff.
- p* (piano) on the third staff.
- ff* (fortissimo) on the eighth staff.
- p* (piano) on the tenth staff.

Terzen, Sexten etc.

Tierces, Sixtes etc.

Terceras, sextas etc.

Allegretto.

p *f* *cresc.* *dim.* *p* *cresc.* *ff* *dim.* *e riten.* *tranquillo* *f* *dim.* *p*

même posit. *Il.u.IIIa*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

This page contains a musical score for a piano piece, likely a sonata or concerto movement. The notation is written for multiple staves, including treble and bass clefs. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and ornaments.

Key markings and instructions include:

- a tempo* (first staff)
- p* (piano) (multiple staves)
- riten.* (ritardando) (second staff)
- même posit.* (same position) (third staff)
- cresc.* (crescendo) (multiple staves)
- f* (forte) (multiple staves)
- ff* (fortissimo) (multiple staves)
- III^a*, *VI^a*, *III^a*, *VI^a* (fingerings for the left hand)
- II. u. III^a* (fingerings for the right hand)

The score is numbered 5036 at the bottom center.

10.

Uebung für Triller und ruhige
Bogenführung.

Exercice de trilles et du ma-
niement tranquille de l'archet.

Ejercicio de trinos y del ma-
nejo tranquilo del arco.

Molto Adagio.

The musical score is written in E-flat major (three flats) and 3/4 time. It is a single melodic line exercise. The notation includes numerous trills, slurs, and dynamic markings. The dynamics range from piano (p) to forte (f), with a crescendo and decrescendo section. Fingerings are indicated by numbers 1 through 4. The piece ends with a double bar line and the word 'dim.'.

Ausgewählte Compositionen

für

VIOLONCELLO UND PIANOFORTE.

ENTZWEIT
PAL 01/2014

Bach, J. S., Air aus der Suite (D) mit Pfte. (oder Orgel), übertr. v. A. Gowa	1 —	Kayser, H. E., Op. 61. Die leichtesten 3 Sonatinen für Pfte. u. Vln., arrang. für Pfte. und Vello.	2 —	Kummer, F. A., Op. 121. 6 Transcript. deutscher Volkslieder.	M. 83
Bachrich, S., Op. 4, No. 2. Frühlingsgedanken	1 50	Kölling, Ch., Op. 16. 4. Schäfer's Klage lied arr.	1 50	» 5. Untreue (In ein. kühl. Grunde)	1 80
Barth, R., Op. 2. Sonate für Pfte. und Vello. (Dmoll).	6 —	Krause, E., Op. 11. 2 Morceaux mélodiques pour Violoncello (ou Cor chromatique) et Piano	1 80	» 6. Treue Liebe (Steh' ich in finst'rer Mitternacht	1 30
Batta, A., 6 Lieder v. Schubert. No. 1-6		— Op. 27. Romanze	1 30	— Op. 122. Transcr. faciles sur des thèmes d'Opéras	
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