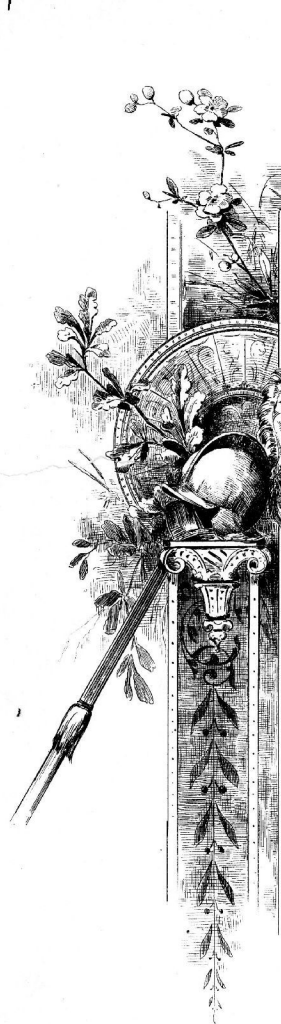


F



Deux  
**ROMANCES**  
 pour

**Violoncelle**

avec accompagnement de Piano

par

**Giuseppe Martucci.**

Op. 72.

- N<sup>o</sup> 1. Andantino con moto Pr. M. 1.50.*  
*N<sup>o</sup> 2. Moderato Pr. M. 1.50.*

Propriété de l'Editeur pour tous Pays, excepté l'Italie.  
 Enregistré aux Archives de l'Union.

**D. RAHTER, HAMBURG ET LEIPZIG.**  
 A. Büttner, St. Pétersbourg.

493. 494.

# Violoncell-Musik

aus dem Verlage von D. Kistner in Leipzig.

Ueber  
Kammermusik  
mit  
Violoncell

bitte besonderes  
Verzeichnis  
zu verlangen.

## Violoncell mit Orchester.

**Cui, César.**  
Op. 36. 2 Morceaux. No. 1. Scherz-  
stück. No. 2. Cantabile. . . . .  
Partitur . . . . . netto 4 50  
Principals timme . . . . . 1 20  
Orchesterstimmen . . . . . netto 6 —

**Förster, A.**  
Op. 93. Gedebblatt.  
Partitur . . . . . netto 1 50  
Principals timme . . . . . 50  
Orchesterstimmen . . . . . netto 3 —

**Neruda, Franz.**  
Op. 43. Ballade.  
Partitur . . . . . netto 4 —  
Principals timme . . . . . 75  
Orchesterstimmen . . . . . netto 6 75

**Popper, David.**  
Op. 39. Eltentanz.  
Partitur . . . . . netto 3  
Principals timme . . . . . 1 20  
Orchesterstimmen . . . . . netto 5  
Op. 59. In Walde. Suite f. Orchest.  
mit obligat. Solo-Violoncell. Partitur  
Solo-Violoncell . . . . . netto 2 50  
Orchesterstimmen . . . . . netto 12 —

Op. 59. Concert (No. 3, G dur,  
in einem Satze). . . . . netto 6 —  
Partitur . . . . . 1 50  
Principals timme . . . . . 1 50  
Orchesterstimmen . . . . . netto 9 —

**Tschakowsky, P.**  
Op. 33. Variations sur un thème  
récité.  
Partitur . . . . . netto 6 —  
Principals timme . . . . . 70  
Orchesterstimmen . . . . . netto 7 50  
Op. 62. Pezzo capriccioso. Morceau  
de Concert.  
Partitur . . . . . netto 3  
Principals timme . . . . . 40  
Orchesterstimmen . . . . . netto 4 50

**Violoncell mit Clavier.**

**Albrecht, Louis.**  
Élegie . . . . . 2 —

**Alois, Vladislav.**  
Op. 15. Bercoue . . . . . 1 50  
Op. 20. Tarentelle . . . . . 2 50

**Cui, César.**  
Op. 36. 2 Morceaux. . . . . 2 30  
Op. 4. Scherzstück. . . . . 2 30  
No. 2. Cantabile . . . . . 1 80

**Davidoff, Ch.**  
Op. 37. 2 Salonstücke (Album-  
blatt). Kleine Mazurka.  
2 russische Romanezen, „Der Abend“  
und „Die Spinnerin“ von Mo-  
nizusko, übertragen . . . . . 1 20

**Ehonor, Carl.**  
Op. 2. Widmung und Tarentelle.  
2 Stücke . . . . . 2 50

**Fitzhagen, Wilhelm.**  
Op. 31. Concert-Walzer . . . . . 3 —  
Op. 33. Concert-Mazurka (No. 2)  
Op. 93. Gedebblatt . . . . . 1 50

**Georg Alexander, Prinz von**  
Hecklingburg. . . . . 1 20

**Henriques, Robert.**  
Op. 5. 3 Stücke. 1. Märchen.  
Op. 6. Humoreske. 3. Mazurka  
Op. 84. Pastoral-Sonate f. Vell.  
u. Pflö. (Sonate No. 2.) A. . . . . 6 —

**Jeral, Wilhelm.**  
Op. 47. Bercoue u. Zigenertanz.  
No. 1. Bercoue . . . . . 1 80  
No. 2. Zigenertanz . . . . . 1 80

**Kousnetzoff, A.**  
Op. 3. Capriccio . . . . . 3 —  
Op. 4. Au bercoue . . . . . 1 —  
Op. 5. Un récit . . . . . 1 80  
Op. 7. Idylle . . . . . 1 80  
Op. 10. Le regret. Mélodie. 1 50

**Kousnetzoff, A.**  
Op. 12. Romance sans paroles. 1 20  
**Lotti, Ant.** (1690—1740).  
Aria für Vell. mit Bass, des Pflö.  
oder der Orgel od. Klav. arr. von  
Wilhelm Fitzhagen . . . . . 1 50

**Martucci, Giuseppe.**  
Op. 72. 2 Romanezen.  
No. 1. Andantino con moto 1 50  
No. 2. Moderato . . . . . 1 50

**Marx-Markus, Charles.**  
Op. 20. Feuilles d'Album . . . . . 2 —  
Op. 28. 12 Pièces mélodiques in-  
structives, faciles et progres-  
sives (sans emploi du piano).  
Cahier I. 1. a) Choral. b) Imita-  
tion. 2. Melodia. 3. Duettino.  
4. Grázioso. 5. Menuetto. 6. Alla  
cosacca . . . . . 2 —

Cahier II. 7. Canzonetta. 8. Tara-  
ntella. 9. Rondeletto. 10. Ar-  
peggio. 11. Capriccietto. 12.  
Mazurka . . . . . 2 50  
Op. 39. Gavotte . . . . . 1 80  
Op. 34. Albumblatt-Stimmungsbild  
Op. 36. Aphorismen. . . . . 2 —  
Cahier I (No. 1, 2) . . . . . 2 —  
Cahier II (No. 3, 4) . . . . . 2 —

Op. 43. Widmung . . . . . 1 20  
La Coquette. Etude de Stouzman-  
nann, transcritte. . . . . 1 50

**Mendelssohn-Bartholdy, F.**  
Op. 50 No. 3. Lied ohne Worte  
(J. Seifert) . . . . . 80

**Monizusko, S.**  
Russische Romanezen „Der Abend“  
und „Die Spinnerin“ übertra-  
gen von Ch. Davidoff . . . . . 1 20

**Nápravník, Eduard.**  
Op. 36. Zes Suite pour Violon-  
celle et Piano. 1. Polonaise. 2.  
Scherzo. 3. Romaneze. 4. Alla  
russe) . . . . . 7 50

Op. 37. 3 Morceaux.  
No. 1. Marcia . . . . . 1 75  
No. 2. Barcarole . . . . . 1 60  
No. 3. Introduction et Valse . . . . . 2 25

**Neruda, Franz.**  
Op. 11. Bercoue suave d'après un  
potonsai . . . . . 1 20  
Op. 43. Ballade für Violine 2 —  
Op. 45. Notturmo für Violine 1 50  
Op. 47. Romaneze . . . . . 2 30  
Op. 50. Tarentelle . . . . . 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. Mazurk . . . . . 2 50

**Nicholl, H. W.**  
Op. 47. Tarentelle nocturne (H. Rob.  
Schumann) . . . . . 1 20  
Op. 51. Sonate f. Vell. u. Pflö. 4 —

**Overbeck, A.**  
Op. 72. 3 Lieder ohne Worte.  
No. 1. Andante con moto. No. 2.  
No. 3. Allegretto . . . . . 1 50

**Popper, David.**  
Op. 32 No. 1. 2. Nocturne . . . . . 2 —  
No. 3. Mazurka (A dur) . . . . . 2 —  
Op. 39. Eltentanz . . . . . 4 50  
Op. 46. 2 Transcriptionen.  
No. 1. Schummerlied aus der  
„Mazurka“ von Rimsky-  
Korskoff . . . . . 1 50  
No. 2. Trümlerei aus den „Kin-  
derseezen“, Op. 15, von R. ob.  
Schumann . . . . . 1 20

Op. 47. Viertes Nocturne (H. Rob.  
Schumann) . . . . . 2 80  
Op. 50. In Walde. Suite f. Orchest.  
mit obligat. Solo-Vell. Compl. 8 —  
No. 1. Eintritt . . . . . 2 80  
No. 2. Frohgemut . . . . . 2 —  
No. 3. Andacht . . . . . 1 20  
No. 4. Reigen . . . . . 1 20  
No. 5. Herbstblume . . . . . 2 —  
No. 6. Heimkehr . . . . . 2 —

**Popper, David.**  
Op. 52 No. 1. Feuillet d'Album. 2 50  
No. 2. Mazurka lastant. (H. Mol) 2 80

**Spanius, J.**  
No. 1. Zur Gartlure . . . . . 3 —  
No. 2. Serenade . . . . . 2 50  
No. 3. Spanischer Carneval . . . . . 2 50  
No. 4. L'Allice . . . . . 2 50  
No. 5. Vito . . . . . 3 —

Op. 55. 2 Concert-Etudien.  
No. 1. Spinellid . . . . . 4 —  
No. 2. Jagdstück . . . . . 3 —  
Op. 57. Zweite Tarentella (D dur)  
Op. 58. Concert (No. 3, G dur,  
in einem Satze) . . . . . 5 —  
Op. 60. Walzer-Suite . . . . . 5 —  
Op. 64. 5 Stücke.  
No. 1. „Wie einst in schönern  
Tagen“ . . . . . 3 —  
No. 2. Tarentelle (No. 3, A dur)  
No. 3. Wiegenlied . . . . . 5 —

**Popper, Wilhelm.**  
Op. 1. Der Traum. (Lo Réve).  
Romaneze . . . . . 1 —  
Op. 2. Lebewohl. (L'adieu). Elegie  
Op. 3. Mazurka (G moll) . . . . . 1 20  
Op. 4. Mazurka No. 2 (A moll) . . . . . 1 20  
Op. 6. Improplu . . . . . 1 80

**Rimsky-Korskoff, N. A.**  
Schummerlied aus der „Mazur-  
nacht“, übertr. von David  
Opfer . . . . . No. 46 No. 1 1 50

**Scheel, Boris.**  
Op. 117. Réverie . . . . . 2 —  
Op. 118. Romaneze sans paroles. 2 —

**Schnitzler, Louis.**  
Op. 4. Romaneze . . . . . 1 50

**Schumann, Robert.**  
Op. 12 No. 3. „Wurm?“ aus den  
Phantasiestücken, übertr. von  
Ch. Davidoff . . . . . 80  
Op. 15 No. 7. „Trümlerei“ aus den  
„Kinderseezen“, übertr. von  
David Popper. Op. 46 No. 2 1 20

Aus dem Album für die Jugend, Op. 68  
(Ch. Davidoff). No. 19. Kleine  
Romaneze No. 21. \* No. 22.  
Rundgesang. No. 23. Reterstück.  
No. 26. \* No. 28. Erinnerung.  
No. 30. \* No. 32. Abendlied, übertr.  
von Ch. Davidoff . . . . . 80  
— übertr. von J. Seifert . . . . . 80  
Siehe Seifert, J. Op. 16 u. 17.

**Schütt, Eduard.**  
Op. 33. Ariso . . . . . 1 50

**Seifert, J.**  
Op. 10. Lied ohne Worte . . . . . 1 20  
Op. 11. Le Strás . . . . . 1 50  
Op. 14. Am Génand von Terjoki  
Op. 15. Zwieschück. Romaneze  
Op. 16. 6 Stücke von Robert  
Schumann, übertragen für  
Vell. u. Piano! 1. Sheher-  
zade, aus dem Jugendalbum  
Op. 68. 2. Am Kamin, aus  
den Kindersenen, Op. 15. —  
3. Kleine Romaneze, a. d. Jugend-  
album, Op. 68. 4. Bittendes  
Kind, aus dem Kindersenen,  
Op. 15. — 5. Mal, lieber Mal, aus  
dem Jugendalbum, Op. 68. —  
6. Erteilendes, a. d. Jugend-  
album, Op. 68. —

Op. 17. 6 Stücke von Robert  
Schumann, übertragen für  
Vell. u. Piano! orte. 1. Armes  
Widmänn, aus dem Jugend-  
album, Op. 68. — 2. Sylvester-  
lied, aus dem Jugendalbum,  
Op. 68. — 3. Walzer, aus den  
Albumblättern, Op. 124. — 4.  
Frohgemut, aus dem Jugend-  
album, Op. 68. — 5. Leides  
Abnung, aus den Album-  
blättern, Op. 124. — 6. Bol-  
schaft, a. d. Albumbl., Op. 124. 2 —

**Seifert, J.**  
Transcriptionen für Vell. u. Pflö.  
No. 1. Andante cantabile aus  
dem Streichquartett Op. 11  
von P. Tschakowsky . . . . . 1 80  
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

**Stouzman, L.**  
La Coquette. Romaneze, transp.  
par Charles Marx-Markus 1 50

**Sulzer, Joseph.**  
Op. 8. Sarabande . . . . . 1 —

**Tschakowsky, P.**  
Op. 19 No. 3. Concert sans paroles.  
(G. Fitzhagen) . . . . . 1 80  
Andante cantabile aus d. Streich-  
quartett Op. 11 (J. Seifert)  
Op. 19 No. 3. Nocturne (G.  
Fitzhagen) . . . . . 1 50  
Op. 33. Variations sur un thème  
rocooco . . . . . 5 —  
Op. 40 No. 2. Chanson triste  
(Alexand. Wierzbowski) 1 20  
Op. 62. Pezzo capriccioso. Morceau  
de Concert . . . . . 3 —

Ariso a der Oper „Figue Dame“  
von Schaefer . . . . . 1 20  
Élegie für Streicherorchester (A.  
Kleinecke) . . . . . 1 80

## Violoncell mit Harmonium oder Orgel.

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

## Violoncell allein.

Die 24 diatonischen Tonleitern und  
Chromatik für Violoncello . . . . . 1 20

## 2 Violoncelle.

**Marx-Markus, Charles.**  
Op. 12. 12 Pièces mélodiques in-  
structives, faciles et progres-  
sives (sans emploi du piano) pour  
Violoncelle avec Piano. Arr.  
pour 2 Violoncelles par l'auteur.  
Cahier I. 1. a) Choral. b) Imita-  
tion. 2. Melodia. 3. Duettino.  
4. Grázioso. 5. Menuetto.  
6. Alla cosacca . . . . . 1 50  
Cahier II. 7. Canzonetta. 8.  
Tarentella. 9. Rondeletto.  
10. Arpeggio. 11. Capriccietto.  
12. Mazurka . . . . . 1 50  
Op. 30. Gavotte . . . . . 1 —

## 3 Violoncelle mit Orchester oder Clavier.

**Popper, David.**  
Op. 60. Requiem. Adagio für 3  
Violoncelle und Orchester (od.  
Piano! orte). . . . . netto 6 —  
Partitur . . . . . netto 6 —  
Die 3 Violoncell-Stimmen 2 —  
Orcler II. 2 Stimmen netto 2 —  
Für 3 Violoncelle u. Piano! orte. 5 —

## 4 Violoncelle.

**Fitzhagen, Wilhelm.**  
Op. 31. Concert-Walzer. Partitur  
und Stimmen . . . . . 4 —

**Marx-Markus, Charles.**  
Op. 24. 2 Morceaux (Notturmo  
religioso—Adagio-Eugatte) 1 80  
Op. 32. 2 Morceaux.  
No. 1. Nocturne pastoral . . . . . 1 50  
No. 2. Improplu . . . . . 2 30

## Romance.

Andantino con moto. ( $\text{♩} = 72$ )Giuseppe Martucci, Op. 72. N<sup>o</sup> 1.

VIOLONCELLO.

PIANO.

*dolce*

The musical score is arranged in four systems. Each system contains a Violoncello staff and a Piano grand staff. The Violoncello part features long, flowing lines with slurs and some grace notes. The Piano part provides a rhythmic accompaniment with eighth and sixteenth notes, often grouped with slurs. Dynamic markings include *p* (piano) and *dolce* (sweetly). The key signature has one sharp (F#) and the time signature is 3/4.



First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with slurs and ties. The grand staff contains a piano accompaniment with eighth and sixteenth notes, including a triplet in the bass line.

Second system of musical notation. It features a single treble clef staff and a grand staff. The treble staff has a melodic line with a slur and a triplet. The grand staff includes piano accompaniment with a dynamic marking of *p* (piano) in the bass line.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with slurs. The grand staff features piano accompaniment with a dynamic marking of *p* in the bass line.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a melodic line with slurs. The grand staff includes piano accompaniment with a dynamic marking of *p* in the bass line.

First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff, including eighth and sixteenth notes.

Second system of musical notation. The upper staff continues the melodic line with some grace notes. The lower staff features a more active accompaniment with eighth and sixteenth notes, including some triplets.

Third system of musical notation. The upper staff has a long melodic phrase. The lower staff features a prominent triplet accompaniment. The word *dolce* is written above the first triplet. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a consistent triplet accompaniment. The system concludes with a fermata over the final notes.

First system of musical notation. The top staff is a vocal line with a fermata over the first measure and the tempo marking *agitato*. The piano accompaniment consists of two staves (treble and bass clef) featuring triplet patterns in both hands.

Second system of musical notation. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment continues with triplet patterns, also marked with *p*.

Third system of musical notation. The vocal line includes tempo markings *poco riten.* and *a tempo*. The piano accompaniment also includes *poco riten.* and *a tempo* markings, with a change in the bass line pattern.

Fourth system of musical notation. This system shows the continuation of the piano accompaniment with flowing eighth-note patterns in both hands.

First system of musical notation. It consists of a vocal line on a soprano staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A dynamic marking of *p* (piano) is present in both parts.

Second system of musical notation. The vocal line continues with a half note C5, followed by a quarter note D5, and then a half note E5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *f* (forte) is present in both parts.

Third system of musical notation. The vocal line continues with a half note F5, followed by a quarter note G5, and then a half note A5. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* (pianissimo) is present in both parts.

Fourth system of musical notation. The vocal line continues with a half note B5, followed by a quarter note C6, and then a half note D6. The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *pp* (pianissimo) is present in both parts.

First system of the musical score. The upper staff (treble clef) begins with a whole rest, followed by a half note G4, and then a half note F#4. The lower staff (bass clef) features a rhythmic pattern of eighth notes: G4, A4, B4, C5, G4, A4, B4, C5. Dynamic markings include *pp* above the first measure and *p* above the second measure. Trills are indicated above the eighth notes in the second and fourth measures.

Second system of the musical score. The upper staff continues with eighth notes: D5, E5, F#5, G5, A5, B5, C6, B5, A5, G5, F#5, E5, D5. The lower staff has a whole rest in the first measure, followed by a half note G4, and then a half note F#4. Trills are marked above the eighth notes in the second and fourth measures.

Third system of the musical score. The upper staff begins with a whole note G4, followed by a whole note F#4, and then a whole note E5. The lower staff has a whole rest in the first measure, followed by a half note G4, and then a half note F#4. Dynamic markings include *poco a poco* above the first measure and *più lento sino alla Fine.* above the second measure. Trills are marked above the eighth notes in the second and fourth measures.

Fourth system of the musical score. The upper staff begins with a whole note G4, followed by a whole note F#4, and then a whole note E5. The lower staff has a whole rest in the first measure, followed by a half note G4, and then a half note F#4. Dynamic markings include *p* above the first measure, *pp* above the second measure, and *pizz.* above the fifth measure. A *Red.* (Reduction) marking is present below the bass staff.

# Romance.

Violoncello.

Andantino con moto. (♩ = 72.)

Giuseppe Martucci, Op. 72. N.º 1.

1 dolce.

1

3

p

Piano.

p

agitato

poco riten. a tempo

p

f

pp

1 2<sup>a</sup> Corda 1

poco a poco più lento

pp

p

sino alla Fine.

pizz.