



CELLO - IBLIOTHEK

Klassischer Sonaten

zusammengestellt von

A. Piatti • J. de Swert • C. Schroeder • A. Moffat

VIOLONCELLO UND KLAVIER

No.	n. M.	No.	n. M.
1. Locatelli, P. Sonate, D-dur	(Piatti) 150	34. Gasparino, Q. Sonate, d-moll	(Schroeder) 1-
2. Porpora, N. Sonate, F-dur	120	35. — Sonate, B-dur	1-
3. Simpson, Chr. 13 Divisions	120	36. Pianelli. Sonate, D-dur	1-
4. Bach, J. S. 1. Suite, G-dur	150	37. — Sonate II, F-dur	1-
5. Valentini, G. Sonate X, E-dur	150	38. Guerini, F. Sonate, D-dur	1-
6. Veracini, F. M. Sonate, d-moll	150	39. Bach, J. S. Sonate, C-dur	1-
7. Ariosti, A. Sonate, Es-dur	150	40. Lanzetti, S. Sonate, A-dur	1-
8. — Sonate, A-dur	150	41. — Sonate, G-dur	1-
9. — Sonate, e-moll	150	42. Herveolse, C. de. Suite I, A-dur	1-
10. — Sonate, F-dur	150	43. — Suite II, D-dur	1-
11. — Sonate, e-moll	150	44. Marats, R. Sonate, C-dur	1-
12. — Sonate, D-dur	150	45. Forqueray, J. B. Suite I	1-
13. Trichler, J. Sonate I, F-dur	(de Swert) 1-	46. — Suite II, g-moll	1-
14. — Sonate II, B-dur	1-	47. Berteau. Sonate	1-
15. — Sonate III, C-dur	1-	Tillière, G. B. Sonate	1-
16. Loeillet, J. B. Grande Sonate	1-	48. Vandini. 2 Sonaten, G-dur, F-dur	1-
17. Buononcini, G. Sonate originale	1-	49. Galeotti. Sonate	1-
18. Pasqualini, P. Sonate originale	1-	50. Galuppi, B. Sonate, D-dur	1-
19. Martini, G. B. Sonate originale	1-	51. Antonioti, G. Sonate, F-moll	(Moffat) 150
20. Bach, J. S. Sonate I, G-dur	(Schroeder) 1-	52. Gaillard, J. E. Sonate, e-moll	150
21. Brevai, J. B. Sonate I, C-dur	1-	53. Boni, P. G. Sonate, C-dur	150
22. Marcello, B. 2 Sonaten, g-moll, F-dur	1-	54. De Fesch, W. Sonate, d-moll	150
23. Cervetto, G. 2 Sonaten, B-dur, C-dur	1-	55. Sammartini, B. G. Sonate, G-dur	150
24. Boccherini, L. Sonate, A-dur	1-	56. Marcello, B. Sonate, D-dur	150
25. — Sonate, G-dur	1-	57. Händel, G. F. Sonate, a-moll (Orig. f. Oboe)	1-
26. Loeillet, J. B. Sonate, g-moll	1-	58. — Sonate, G-dur (Orig. f. Oboe)	1-
27. Pasqualini, P. Sonate, A-dur	1-	59. — Sonate, F-dur (Orig. f. Flöte)	1-
Martini, G. B. Sonate, a-moll	1-	60. Marcello, B. Sonate, a-moll	1-
Stiasni, J. Andante cantabile	1-	61. — Sonate, C-dur	1-
Buononcini, G. Sonate, A-dur	1-	62. — Sonate, G-dur	1-
Boccherini, L. Rondo	1-	63. — Sonate, e-moll	1-
Marcello, B. Sonate, a-moll	1-	64. — Sonate, F-dur	1-
30. Marcello, B. 2 Sonaten, G-dur, C-dur	1-	65. — Sonate, g-moll	1-
31. Marcello, B. Sonate, e-moll	1-		
Grazioli, G. B. Sonate, F-dur	1-		
Loeillet, J. B. Suite, g-moll	1-		
33. Guerini, F. Sonate, G-dur	1-		

MAINZ — B. SCHOTT'S SÖHNE — LEIPZIG
LONDON — BRÜSSEL — PARIS

COLLECTION
DE
MORCEAUX CHOISIS
DES
MAITRES CLASSIQUES
POUR
VIOLONCELLE AVEC ACCOMP. DE PIANO
TRANSCRITS PAR
JULES DE SWERT.



SUITE I.

- Nr. 1. BACH, J. S., Andante
- 2. HAENDEL, Larghetto
- 3. VERACINI, Sarabande
- 4. HAENDEL, Larghetto
- 5. CORELLI, Andante

SUITE II.

- Nr. 6. LOCATELLI, Cantabile
- 7. BACH, J. S., Adagio
- 8. HAENDEL, Andante
- 9. LOCATELLI, Siciliano
- 10. TARTINI, Largo

SUITE III.

- Nr. 11. PERGOLESE, Andante
- 12. LOCATELLI, Aria
- 13. TARTINI, Andante
- 14. CORELLI, Adagio
- 15. LECLAIR, Andante

SUITE IV.

- Nr. 16. TRICKLIR, 1^{re} Sonate
- 17. TRICKLIR, 2^{me} Sonate
- 18. TRICKLIR, 3^{me} Sonate

SUITE V.

LOEILLET, Grande Sonate.

SUITE VI.

BUONONCINI, Sonate originale.

SUITE VII.

PASQUALINI, Sonate originale.

SUITE VIII.

MARTINI, Sonate originale.

SUITES VI, VII, VIII, arr. avec acc. d'un 2^d Violoncelle seul.

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A. PIATTI

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29. Sonate No. 2		4 —
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13 à 26 édités par <i>A. Maffei & W. E. Whitehouse</i>		1 50

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für

Violoncello und Klavier

	n. Mark
<i>Bennett, St. W.</i> op. 32. Sonate, A-dur	5—
<i>Del Valle de Paz, E.</i> op. 10. Sonate, A-dur	„ 5—
<i>Dohnányi, E. von.</i> op. 8. Sonate, B-dur	„ 5—
<i>Gernsheim, F.</i> op. 12. Sonate, d-moll	„ 3—
<i>Goldmark, C.</i> op. 39. Sonate, F-dur	„ 5—
<i>Hauptmann, M.</i> op. 6. Sonate, F-dur	„ 1—
<i>Huber, H.</i> op. 33. Sonate, D-dur	„ 5—
<i>Jensen, G.</i> op. 26. Sonate Nr. 2, a-moll	„ 5—
<i>Montrichard, A. de.</i> Sonate, d-moll	„ 5—
<i>Reger, M.</i> op. 5. Sonate f-moll	„ 5—
<i>Scharwenka, X.</i> op. 46. Sonate, e-moll	„ 5—
<i>Stiehl, H.</i> op. 37. Preis-Sonate, a-moll	„ 5—
<i>Stojowski, S.</i> op. 18. Sonate, A-dur	„ 3—
<i>Tovey, D. F.</i> op. 4. Sonate, F-dur	„ 5—

Alte Stücke in neuen Bearbeitungen
für
Violoncello und Klavier

Willy Burmester

Alte Weisen

arr. von A. MOFFAT

- | | |
|--------------------------------------|---------------------------------------|
| 1. <i>Händel</i> , Sarabande | 9. <i>Lully</i> , Tanz |
| 2. <i>Beethoven</i> , Menuett Es-dur | 10. <i>Cramer</i> , Walzer |
| 3. <i>Méhul</i> , Gavotte | 11. <i>Haydn</i> , Menuett |
| 4. <i>Mozart</i> , Menuett | 12. <i>Mozart</i> , Deutscher Tanz |
| 5. <i>Beethoven</i> , Contre-Tanz | 13. <i>Französ. Lied</i> (18. Jahrh.) |
| 6. <i>Dussek</i> , Menuett | 14. <i>Steibelt</i> , Walzer |
| 7. <i>Haydn</i> , Capriccio | 15. <i>Couperin</i> , Sœur Monique |
| 8. <i>Milandre</i> , Menuetto | |

Jede Nummer n. Mark 1.—

Fritz Kreisler

Klassische Manuskripte

- Louis Couperin*, Chanson Louis XIII. und Pavane
Padre Martini, Andantino
Louis Couperin, La Précieuse
François Francœur, Sicilienne und Rigaudon
K. v. Dittersdorf, Scherzo
Luigi Boccherini, Allegretto

Alt-Wiener Tanzweisen:

- Nr. 1 Liebesfreud
2 Liebesleid
3 Schön Rosmarin

Jede Nummer n. Mark 1.50

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B. SCHOTT'S SÖHNE
MAINZ — LEIPZIG
LONDON — BRÜSSEL — PARIS

3 SONATES

par
J. TRICKLIR

J. de Swert N°1

VOLONCELLE. *mf*
Adagio.

PIANO. *p*

p *espression.*

The first system of the musical score consists of two staves. The upper staff is a single melodic line with a dynamic marking of *p* and the instruction *espression.* The lower staff is a piano accompaniment featuring a steady eighth-note pattern in the right hand and a more melodic line in the left hand.

The second system continues the musical piece. The upper staff features a more complex melodic line with some grace notes. The piano accompaniment in the lower staff continues with its characteristic rhythmic patterns.

The third system shows further development of the melodic and accompaniment parts. The upper staff has a flowing line with some slurs, while the lower staff maintains the accompaniment's texture.

mf *p*

The fourth system includes dynamic markings of *mf* and *p*. The upper staff has a melodic line with a trill-like passage. The piano accompaniment in the lower staff features a dense texture of chords and rhythmic patterns.

dolce. *smorzando.*

pp *smorzando.*

The fifth and final system on the page. The upper staff is marked *dolce.* and *smorzando.*. The lower staff is marked *pp* and *smorzando.*. The music concludes with a soft, fading accompaniment.

RONDO.

f *Allegretto.* *p*

f *p* *mf* *p*

cresc. *f* *cresc.*

mf *1^o* *2^o* *1^o* *2^o*

cresc.

The image displays a page of musical notation, likely a score for a piano piece, consisting of six systems of staves. The notation is arranged in two columns, with the right column containing the upper staves and the left column containing the lower staves. The music is written in a standard staff format, featuring treble and bass clefs, various dynamics (f, mf, p, cresc.), and musical symbols such as slurs and accents. The piece begins with a dynamic marking of *f* (forte) in the upper right staff. The first system shows a melodic line in the upper right and a more rhythmic accompaniment in the lower left. The second system features a dynamic marking of *mf* (mezzo-forte) in the lower left. The third system includes a dynamic marking of *p* (piano) in the lower left. The fourth system shows a dynamic marking of *mf* in the lower left. The fifth system features a dynamic marking of *cresc.* (crescendo) in the lower right. The sixth system includes a dynamic marking of *f* in the upper right and *mf* in the lower left. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs and accents.

First system of musical notation. The top staff is a single melodic line starting with a forte (*f*) dynamic. The bottom staff is a grand staff (treble and bass clefs) with a mezzo-forte (*mf*) dynamic. The music features a complex rhythmic pattern with many beamed notes and rests.

Second system of musical notation. The top staff continues the melodic line with a piano (*p*) dynamic. The bottom staff continues the grand staff accompaniment with a piano (*p*) dynamic.

Third system of musical notation. The top staff has dynamics of *f*, *p*, and *f*. The bottom staff has dynamics of *p* and *pp*. The music continues with complex rhythmic patterns.

Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the grand staff accompaniment. The system concludes with a final cadence.

First system of musical notation. The piano staff (top) features a melodic line with slurs and ties. The bass staff (bottom) provides harmonic accompaniment with chords and moving lines. Dynamic markings include *mf* and *p*.

Second system of musical notation. The piano staff continues the melodic line. The bass staff features a prominent left-hand accompaniment consisting of repeated chords. Dynamic markings include *cresc.*, *mf*, and *f*.

Third system of musical notation. The piano staff has a more active melodic line. The bass staff continues with harmonic support. Dynamic markings include *f* and *p*.

Fourth system of musical notation. The piano staff has a melodic line with slurs. The bass staff features a more active accompaniment. Dynamic markings include *p*, *pp*, *f*, and *s*.



VIOLONGELLE.

3 SONATES

par

J. TRICKLIR

J.de Swert N° 1

3 SONATES

par
J. TRICKLIR

J. de Swert N° 1

VIOLONCELLE. *Adagio.*

mf

p

cresc.

p *tr* *V* *expressivo.*

dolce. *smorzando.*

RONDO. *Allegretto.*

f

p

cresc.

1^o *2^o* *mf*

VIOLONCELLE.

This page of a cello score contains 13 staves of music. The notation includes various dynamics such as *cresc.*, *f*, *p*, and *pp*, along with articulation marks like accents and slurs. The music is written in a key with one sharp (F#) and a 2/4 time signature. The score concludes with a double bar line and repeat dots.