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# G. PIATIGORSKY

## KONZERT-TRANSKRIPTIONEN

(Transcriptions de Concert)

VIOLONCELLO und PIANO

	Edition Schott No.
1. <u>C. M. v. Weber, Sonate</u> C dur — Ut majeur . . . . .	2281
2. C. M. v. Weber, Sonate A—La	2282
3. J. B. de Lully, Courante . . . . .	2283
4. A. Scriabine, Etude . . . . .	2284

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# GREGOR PIATIGORSKY

## Konzert-Transkriptionen

Transcriptions de Concert

für

Violoncello und Piano

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Edition Schott  
No.

1. Weber, C. M. von, Sonate, Cdur - Ut majeur . 2281
2. Weber, C. M. von, Sonate A - La . . . . . 2282
3. Lully, B. J. de, Courante . . . . . 2283
4. A. Scriabine, Etude . . . . . 2284

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# SONATE

C dur - Ut majeur

Bearbeitet von Gregor Piatigorsky

C. M. von Weber

**Allegro con fuoco**

VIOLONCELLO

PIANO

The musical score is written for Violoncello and Piano. It begins with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked "Allegro con fuoco". The score is divided into three systems. The first system shows the Violoncello part starting with a dynamic marking of *mp* and the Piano part starting with *pp*. The second system features a section marked with a large "A" and *f sub.* in the Violoncello part, with the Piano part playing chords. The third system continues with the Violoncello part marked *subito p* and the Piano part also marked *subito p*. The score includes various musical notations such as slurs, accents, and dynamic markings.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs). The music features a complex rhythmic pattern with many sixteenth notes and eighth notes, and some rests.

Second system of musical notation, consisting of three staves. The middle staff begins with the dynamic marking *cresc.* and the bass staff with *f*. The system concludes with a *p* dynamic marking.

Third system of musical notation, consisting of three staves. A section marker **B** is placed above the first staff. The first staff has a *dolce* marking. The second staff begins with *pp* and the third staff with *stacc.*

Fourth system of musical notation, consisting of three staves. This system continues the rhythmic patterns established in the previous systems.

Fifth system of musical notation, consisting of three staves. The second and third staves both feature *pp* dynamic markings.

**C**

*mp*

*cresc.* *p*

*f* *ff*

*pizz.* *arco* *pp*

**D**

*f molto espressivo*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *ff* (fortissimo) and *p* (piano). The piano accompaniment features a complex texture with chords and moving lines in both hands, also marked *ff* and *p*.

Second system of the musical score. The vocal line is marked *E<sup>a</sup> tempo* and *mp* (mezzo-piano). The piano accompaniment includes a *dim.* (diminuendo) marking and a *p tempo* (piano tempo) marking. The texture is more rhythmic and chordal.

Third system of the musical score. This system is primarily instrumental for the piano, featuring a dense, rhythmic accompaniment with many chords and moving lines in both hands. The vocal line is not present in this system.

Fourth system of the musical score. The vocal line is marked *dim.* (diminuendo). The piano accompaniment continues with a rhythmic accompaniment, featuring chords and moving lines in both hands.

Fifth system of the musical score. The vocal line is marked *p* (piano). The piano accompaniment includes a *poco cal.* (poco rallentando) marking and a *p* (piano) marking. The texture is more sparse and chordal.

## F

*pp senza rit.*  
*f*  
*stacc.*  
*dolce*

*pp*

## G

*cresc.*  
*p*  
*f*  
*cresc.*  
*p*

*ff*  
*ff*

## Largo

*p espr.*  
*ten.*  
*ten.*  
*sempre pp*

**A**

*pp* *ff* *p* *pp*

*pp* *f* *mp* *pp*

*attacca subito*

**Polacca**

*pp con grazia*

*legato*

*pp II volta mp*

*dim.*

*dim.*

**B**

*mf*

*mf*

**C**

*p*

*p*

**D**

*ff* *fz* *fz*

**E**

*f* *p* *f* *p*

*mf* *cresc.* *ffz*

**F** *pizz.*

*p senza pedale*

arco  
pp

pp

rall.

G

p dolce

a tempo

pp

dim.

dim.

pp

pp

H

espress.

p espress.

*sehr rhythmisch*

*cresc.* *ff*

*mf cresc.* *f* *ff*

*decresc.* *decresc.*

**I**

*p dolce leggiero*

*legato*

*p*

First system of the musical score. It consists of a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line. The vocal line has a melodic line with some grace notes. A key signature change to two sharps (D major) is indicated by a 'K<sub>2</sub>' symbol. The dynamic marking 'pp' (pianissimo) is present in the piano part, and 'pizz.' (pizzicato) is marked above the vocal line.

Second system of the musical score. The piano part continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes. A key signature change to one sharp (E major) is indicated by an '8' with a dotted line. The dynamic marking 'pp' is still present. The tempo marking 'Adagio' is written above the vocal line, and 'flegato' (legato) is written below the piano part.

Third system of the musical score. The piano part continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes. A key signature change to one sharp (E major) is indicated by an 'L'. The dynamic marking 'pp' is still present. The tempo marking 'Adagio' is still present.

Fourth system of the musical score. The piano part continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes. A key signature change to one sharp (E major) is indicated by an 'L'. The dynamic marking 'pp' is still present. The tempo marking 'Adagio' is still present. The dynamic marking 'mf cresc.' (mezzo-forte crescendo) is written below the piano part.

Fifth system of the musical score. The piano part continues with its eighth-note pattern. The vocal line has a melodic line with some grace notes. A key signature change to one sharp (E major) is indicated by an 'L'. The dynamic marking 'pp' is still present. The tempo marking 'Adagio' is still present. The dynamic marking 'mf cresc.' is still present.

# JOACHIM STUTSCHEWSKY

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# CELLO = BIBLIOTHEK

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bearbeitet und herausgegeben von – revues par

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C. W. Pearce, J. W. Slatter, J. Stutschewsky, A. Trowell

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1	Locatelli, P., Sonate, D dur – Ré majeur	(Piatti)	38	Guerini, F., Sonate, D dur – Ré majeur	(Schroeder)
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11	– Sonate, e moll – mi mineur			Tillière, C. B., Sonate	
12	– Sonate, e moll – mi mineur		48	Vandini, 2 Sonaten, G dur – Sol majeur	(Stutschewsky)
13	Tridclir, J., Sonate I, F dur – Fa majeur	(de Swert)		F dur – Fa majeur	
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opus 25 No. 3	1979	— Sonate D dur — Ré maj.	1981

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— Konzeri-Transkriptionen:		<b>Schulhess, W.,</b> opus 14, Variationen	1277
1. Laserna, Blas de, Tonedilla	2271	<b>Scott, Cyril,</b> Pierrat amoureux, Andante	1991
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## KONZERTE

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<b>Hindemith, P.,</b> opus 36 No. 2, Konzeri	1987	(nach der Arpeggione Sonate)	1550
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## SONATE

C dur-Ut majeur

## Violoncello

Bearbeitet von Gregor Platigorsky

C. M. von Weber

Allegro con fuoco



## Violoncello

ff  
 arco  
 p  
 pizz.  
 p  
 f molto espress.  
 ff  
 p  
 E a tempo  
 mp  
 f  
 dim.  
 p  
 F dolce  
 G  
 pp  
 cresc.  
 p  
 ff  
 Largo  
 ten.  
 1  
 ten.  
 1  
 p espr.

# Violoncello

**A**

*pp* *f* *p* *pp* *attacca subito*

**Polacca**

*pp con grazia*

**B**

*dim.* *mf*

**C**

*p*

**D**

*ff*

**E**

*f* *p* *f*

**F**

*mf cresc.*

**F pizz.**

*f*

**G**

*pp* *arco* *p dolce*

**H**

**H 1**

## Violoncello

