



CELLO - IBLIOTHEK

Klassischer Sonaten

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat · E. Cahnbley.

VIOLONCELLO UND KLAVIER

No.			No.		
1.	Locatelli, P. Sonate, D-dur	(Piatti)	34.	Gasparino, Q. Sonate, d-moll	(Schroeder)
2.	Porpora, N. Sonate, F-dur	•	35.	— Sonate, B-dur	•
3.	Simpson, Chr. 13 Divisions	•	36.	Pianelli. Sonate, D-dur	•
4.	Bach, J. S. 1. Suite, G-dur	•	37.	— Sonate II, F-dur	•
5.	Valentini, G. Sonate X, E-dur	•	38.	Guerini, F. Sonate, D-dur	•
6.	Veracini, F. M. Sonate, d-moll	•	39.	Bach, J. S. Sonate, C-dur	•
7.	Ariosti, A. Sonate, Es-dur	•	40.	Lanzetti, S. Sonate, A-dur	•
8.	— Sonate, A-dur	•	41.	— Sonate, G-dur	•
9.	— Sonate, e-moll	•	42.	Herveois, C. de. Suite I, A-dur	•
10.	— Sonate, F-dur	•	43.	— Suite II, D-dur	•
11.	— Sonate, e-moll	•	44.	Marais, R. Sonate, C-dur	•
12.	— Sonate, D-dur	•	45.	Forqueray, J. B. Suite I	•
13.	Trickler, J. Sonate I, F-dur	(de Swert)	46.	— Suite II, g-moll	•
14.	— Sonate II, B-dur	•	47.	Berteau. Sonate	•
15.	— Sonate III, C-dur	•	47.	Tillière, G. B. Sonate	•
16.	Loeillet, J. B. Grande Sonate	•	48.	Vandini. 2 Sonaten, G-dur, F-dur	•
17.	Buononcini, G. Sonate originale	•	49.	Galeotti. Sonate	•
18.	Pasqualini, P. Sonate originale	•	50.	Galuppi, B. Sonate, D-dur	•
19.	Martini, G. B. Sonate originale	•	51.	Antonioti, G. Sonate, F-moll	(Moffat)
20.	Bach, J. S. Sonate I, G-dur	(Schroeder)	52.	Gaillard, J. E. Sonate, e-moll	•
21.	Breval, J. B. Sonate I, C-dur	•	53.	Boni, P. G. Sonate, C-dur	•
22.	Marcello, B. 2 Sonaten, g-moll, F-dur	•	54.	De Fesch, W. Sonate, d-moll	•
23.	Cervetto, G. 2 Sonaten, B-dur, C-dur	•	55.	Sammartini, B. G. Sonate, G-dur	•
24.	Boccherini, L. Sonate, A-dur	•	56.	Marcello, B. Sonate, D-dur	•
25.	— Sonate, G-dur	•	57.	Händel, G. F. Sonate, c-moll (Orig. f. Oboe)	•
26.	Loeillet, J. B. Sonate, g-moll	•	58.	— Sonate, G-dur (Orig. f. Oboe)	•
27.	Pasqualini, P. Sonate, A-dur	•	59.	— Sonate, F-dur (Orig. f. Flöte)	•
	Martini, G. B. Sonate, a-moll	•	60.	Marcello, B. Sonate, a-moll	•
28.	Stiasni, J. Andante cantabile	•	61.	— Sonate, C-dur	•
	Buononcini, G. Sonate, A-dur	•	62.	— Sonate, G-dur	•
29.	Boccherini, L. Rondo	•	63.	— Sonate, e-moll	•
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	Marcello, B. Sonate, e-moll	•	66.	Eccles, Sonate, g-moll	(Cahnbley)
31.	Grazzoli, G. B. Sonate, F-dur	•	67.	Bréval, Sonate, G-dur	•
32.	Loeillet, J. B. Suite, g-moll	•			
33.	Guerini, F. Sonate, G-dur	•			

Jede Nummer n. 1.50

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EDITION SCHOTT

KLASSISCHE VIOLONCELL-MUSIK

berühmter Meister des 17. und 18. Jahrhunderts
für Violoncello mit Begleitung des Pianoforte
bearbeitet von

Carl Schröder

Serie I

(Die Sammlung umfasst 31 Hefte)

- | | | |
|---------------------|-------------------------------|-------------------------------------|
| S-2640 ^a | J. S. BACH | Sonate I . . . (G-Sol) |
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| S-2640 ^h | G. B. MARTINI | Sonate . . . (a moll-la mineur) |
| | J. STIASNI | Andante cantabile |
| S-2640 ⁱ | GIOVANNI BUONONCINI | Sonate . . . (A-La) |
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| S-2640 ^o | FRANCESCO GUERINI | Sonate . . . (G-Sol) |
| S-2640 ^p | QUIRINO GASPARINO | Sonate . . . (d moll-ré mineur) |

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

ANDANTE CANTABILE

von
J. STIASNI

Bearbeitet von CARL SCHROEDER

Violoncello

PIANO

p

p

f

mf

p

ritard. *animando*

ritard. *animando*

mf

System 1: Treble clef with a melodic line featuring slurs and ties. Bass clef with a piano accompaniment consisting of chords and eighth-note patterns.

System 2: Treble clef with a melodic line. Bass clef with a piano accompaniment of chords and eighth-note patterns. Dynamics include *f*, *pp*, and *cresc.*

System 3: Treble clef with a melodic line. Bass clef with a piano accompaniment of chords and eighth-note patterns. Dynamics include *f*, *mf*, and *3* (triplets).

System 4: Treble clef with a melodic line. Bass clef with a piano accompaniment of chords and eighth-note patterns. Dynamics include *rit.*, *p a tempo*, and *p*.

System 5: Treble clef with a melodic line. Bass clef with a piano accompaniment of chords and eighth-note patterns. Dynamics include *f*, *mf*, *p*, and *pp*. The system concludes with a double bar line and repeat signs.

SONATE

von
GIOVANNI BUONONCINI

Bearbeitet von CARL SCHROEDE

Grave

The first system of musical notation consists of three staves. The top staff is a single treble clef staff with a common time signature (C) and a mezzo-forte (*mf*) dynamic marking. The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom, both in common time. The middle staff begins with a mezzo-forte (*mf*) dynamic marking. The music features a slow, melodic line in the upper voice and a more rhythmic, accompanimental line in the lower voice.

The second system of musical notation consists of three staves. The top staff is a single treble clef staff with a piano (*p*) dynamic marking. The middle and bottom staves are grand staff notation, with a piano (*p*) dynamic marking in the middle staff. The music continues with a similar melodic and accompanimental structure, showing some dynamic contrast between the upper and lower voices.

The third system of musical notation consists of three staves. The top staff is a single treble clef staff with a piano (*p*) dynamic marking. The middle and bottom staves are grand staff notation, with a piano (*p*) dynamic marking in the middle staff. The music continues with a similar melodic and accompanimental structure, showing some dynamic contrast between the upper and lower voices.

The fourth system of musical notation consists of three staves. The top staff is a single treble clef staff with a forte (*f*) dynamic marking. The middle and bottom staves are grand staff notation, with a forte (*f*) dynamic marking in the middle staff. The music concludes with a similar melodic and accompanimental structure, showing some dynamic contrast between the upper and lower voices.

First system of a musical score. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line begins with a dynamic marking of *mf* and features a melodic line with slurs and ties. The piano accompaniment also starts with *mf* and includes chords and a bass line with eighth-note patterns.

Second system of the musical score. The vocal line continues with a dynamic marking of *p*. The piano accompaniment features a dynamic marking of *f* in the first measure and *p* in the third measure, with various chordal textures and a bass line.

Third system of the musical score. The vocal line has a dotted line above it, indicating a long note or a breath mark. The piano accompaniment continues with a steady bass line and chordal accompaniment.

Fourth system of the musical score. The vocal line begins with a dynamic marking of *p*. The piano accompaniment starts with *p* and later has a dynamic marking of *f*. The system concludes with a double bar line and repeat dots.

Allegro

This musical score is for an Allegro piece. It consists of four systems of music, each with a grand staff (treble and bass clefs) and a separate bass line. The dynamics and articulations are as follows:

- System 1:**
 - Bass line: *f* (first measure), *p* (second measure), *f* (third measure).
 - Grand staff: *f* (first measure), *p* (second measure), *f* (third measure).
- System 2:**
 - Bass line: *p* (first measure), *f* (second measure).
 - Grand staff: *p* (first measure), *f* (second measure).
- System 3:**
 - Bass line: *p* (first measure), *mf* (second measure).
 - Grand staff: *p* (first measure).
- System 4:**
 - Bass line: *f* (first measure), *p* (second measure).
 - Grand staff: *mf* (first measure), *f* (second measure), *p* (third measure).

System 1: Treble clef melody with dynamics *mf* and *mf*. Piano accompaniment in grand staff with dynamics *mf* and *p*.

System 2: Treble clef melody with dynamics *p*. Piano accompaniment in grand staff with dynamics *mf* and *p*.

System 3: Treble clef melody with dynamics *mf*, *rit.*, and *f a tempo*. Piano accompaniment in grand staff with dynamics *mf*, *rit.*, *f a tempo*, and *p*.

System 4: Treble clef melody with dynamics *f*, *rit.*, and *ff*. Piano accompaniment in grand staff with dynamics *f*, *rit.*, and *ff*.

Grazioso

A musical score for a piece titled "Grazioso". The score is written for a single melodic line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece begins with a piano (*p*) dynamic. The first system shows the melodic line with a trill on the first measure and the piano accompaniment starting with a piano (*p*) dynamic. The second system features a mezzo-forte (*mf*) dynamic, with a repeat sign in the piano part. The third system returns to a piano (*p*) dynamic. The fourth system is marked forte (*f*). The fifth system returns to piano (*p*). The score concludes with a final cadence in the piano part.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The key signature has two sharps (F# and C#). The vocal line features a melodic line with some grace notes. The piano accompaniment includes chords and a rhythmic pattern in the bass line. Dynamics markings include *f* and *p*.

Second system of musical notation. Similar to the first system, it features a vocal line and piano accompaniment. The piano part continues with chords and a rhythmic bass line. Dynamics markings include *pp*.

Third system of musical notation. The piano accompaniment features a more active bass line with eighth notes. Dynamics markings include *f* and *p*.

Fourth system of musical notation. The piano accompaniment continues with a rhythmic bass line. Dynamics markings include *f*.

Fifth system of musical notation. The piano accompaniment features a rhythmic bass line. Dynamics markings include *p*.

System 1: Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. The piano accompaniment begins with a quarter rest, followed by eighth notes G3, A3, B3, C4, and a quarter note D4. A dynamic marking of *f* (forte) appears in the piano part.

System 2: Treble clef, key signature of two sharps. The melody continues with quarter notes E5, D5, C5, B4, and a quarter note A4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is present.

System 3: Treble clef, key signature of two sharps. The melody has a trill on G4, followed by quarter notes A4, B4, and C5. The piano accompaniment has a quarter rest in the right hand and eighth notes in the left hand. Dynamic markings of *f* and *p* are used.

System 4: Treble clef, key signature of two sharps. The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and C5. The piano accompaniment has a steady eighth-note bass line. A dynamic marking of *mf* (mezzo-forte) is present.

System 5: Treble clef, key signature of two sharps. The melody continues with quarter notes D5, C5, B4, and A4. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

First system of a musical score in G major (one sharp) and 2/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked with a fermata and a dynamic of *mf*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *p* is present in the piano part.

Second system of the musical score. The vocal line continues with a melodic phrase marked with a fermata and a dynamic of *p*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. A dynamic marking of *f* is present in the piano part.

Third system of the musical score. The vocal line continues with a melodic phrase marked with a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand.

Fourth system of the musical score. The vocal line continues with a melodic phrase marked with a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. Dynamic markings of *f* and *p* are present in the piano part.

Fifth system of the musical score. The vocal line continues with a melodic phrase marked with a fermata and a dynamic of *f*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand. Dynamic markings of *f* and *rit.* are present in the piano part.

MODERNE VIOLONCELLO-MUSIK



VIOLONCELLO SOLO

WINDSPERGER, L.

Sonate d moll



WINDSPERGER, L.

Sonate D dur

VIOLONCELLO UND PIANO

BECKER, HUGO

Konzert A dur, op. 10

DOHNANYI, E. v.

Sonate B dur, op. 8

GOLDMARK, C.

Sonate F dur, op. 39

HINDEMITH, P.

Sonate op. 11 No. 3

HUBER, H.

Sonate D dur, op. 33



REGER, MAX

Sonate Nr. 1 fmoll, op. 5

SCHARWENKA, X.

Sonate op. 46

WINDSPERGER, L.

Sonate D dur

Kleine Konzert-Suite d moll

Sonate für Violoncello und Orgel

E dur



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für

Violoncello und Klavier

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| 2. <i>Beethoven</i> , Menuett Es-dur | 7. <i>Haydn</i> , Capriccio | 12. <i>Mozart</i> , Deutscher Tanz |
| 3. <i>Méul</i> , Gavotte | 8. <i>Milandra</i> , Menuetto | 13. <i>Franzö's. Lied</i> (18. Jahrh.) |
| 4. <i>Mozart</i> , Menuett | 9. <i>Lully</i> , Tanz | 14. <i>Steibelt</i> , Walzer |
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Jede Nummer n. 1.50 Hierzu Teuerungsanschlag

VERLAG B. SCHOTT'S SÖHNE, MAINZ / LEIPZIG

ANDANTE CANTABILE

von
J. STIASNI
VIOLONCELLO

Bearbeitet von CARL SCHROEDER

p

f

f

p

ritard. op. animato

f

pp

cresc.

f

rit. p a tempo

f

p

pp

SONATE

von
GIOVANNI BUONONCINI

VIOLONCELLO

Bearbeitet von CARL SCHROEDER

Grave

mf *p* *f* *p* *f* *mf* *p* *f*

Allegro

f *p* *f* *p* *f* *p* *mf*

VIOLONCELLO



Grazioso



VIOLONCELLO

A page of musical notation for the Violoncello part, consisting of 12 staves. The music is written in a key signature of two sharps (D major or F# minor) and a 3/4 time signature. The notation includes various dynamics such as *f* (forte), *p* (piano), and *rit.* (ritardando). There are also trill ornaments and slurs throughout the piece. The score begins with a *f* dynamic and ends with a *rit.* marking.