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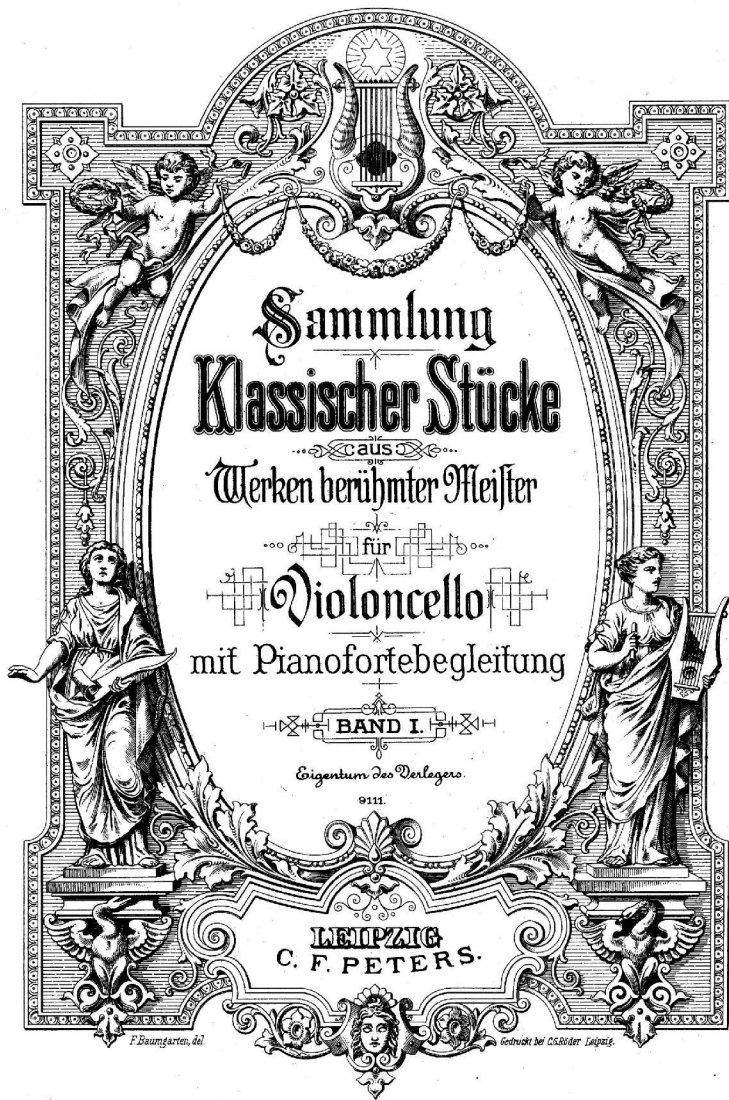
Nr. 1418^a

KLASSISCHE STÜCKE

Morceaux classiques – Classical Pieces

I

Violoncello und Klavier



F. Baumgarten, del.

Gedruckt bei C. S. Bider, Leipzig.

Sammlung klassischer Stücke.

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Sarabande.

Joh. Seb. Bach.

Largo.

Violoncello.

1.

Pianoforte.

Largo.

A

pp

pp

rit.

Ba tempo

rit.

a tempo

poco rit.

poco rit.

C *a tempo*

poco rit. **Da tempo**

poco rit. **E** *a tempo*

rit.

Ch. W. Gluck.

(La seconda volta pianissimo e con sordino ad libitum.)

Un. W. Gluck.

2.

p dolce

p dolce

fp

1.

2.

p

A

cre - scen - do

f

p dolce

cre - scen - do

f

p dolce

fp

B

Largo.

G. F. Händel.

3.

A

B

First system of musical notation. The bass staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a trill (tr) and a piano (p) dynamic marking. The piano staff features a harmonic accompaniment with a piano (p) dynamic marking.

Second system of musical notation. The bass staff starts with a common time signature (C). The piano staff has a piano (p) dynamic marking. The system concludes with a key signature change to one flat (Bb).

Third system of musical notation. The piano staff includes a mezzo-forte (mf) dynamic marking and a diminuendo (dim.) marking. The system ends with a key signature change to one flat (Bb).

Fourth system of musical notation. The bass staff begins with a common time signature (C) and a key signature of one flat (Bb). It features a piano (p) dynamic marking and a trill (tr). The piano staff also has a piano (p) dynamic marking.

Fifth system of musical notation. This system continues the musical piece with a piano (p) dynamic marking in the piano staff.

This page contains five systems of musical notation for a piano piece. Each system is composed of three staves: a top bass staff, a middle treble staff, and a bottom bass staff. The key signature is G major (one sharp) for the first four systems, and it changes to E major (two sharps) in the third system, as indicated by the 'E' above the staff. The time signature is 4/4. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings like 'p' (piano). The piece concludes with a double bar line and repeat dots in the final system.

Bourrée I u. II.

Joh. Seb. Bach

4. Poco Allegro. *mf* *tr*

Poco Allegro. *mf* *p*

A *mf*

rit. *a tempo* *p*

rit. *a tempo* *p*

f

rit. *a tempo* *mf* *p*

rit. - a tempo

p *f*

rit. -

p *f* *rit. -* *p*

Bourrée II.

B

p *f*

C

mf *f*

p *f*

Bourrée I.

D

Sarabande.

G. F. Händel.

5. *Largo.*

p

cresc.

f

p

cresc.

f

cresc.

f

A

5. *Largo.*

p

cresc.

f

p

cresc.

f

cresc.

f

A

The musical score is written for piano and consists of five systems, each with a treble and bass staff. The key signature is one flat (B-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

The first system begins with a treble staff containing a melodic line and a bass staff with a harmonic accompaniment. A large 'B' is placed above the first measure of the treble staff. The second system continues the melodic and harmonic development. The third system features a more complex melodic line in the treble staff. The fourth system begins with a large 'C' above the first measure of the treble staff. The fifth system concludes the piece with a final chord in the treble staff and a sustained bass line.

Dynamic markings include *p* (piano) and *f* (forte). Crescendo markings are indicated by the word *cresc.* written below the staff.

First system of music. Bass clef, key signature of one flat (B-flat). The system begins with a dynamic marking of *pp* (pianissimo) and a tempo marking of *D* (Allegretto). The music features a melody in the bass line and a piano accompaniment in the treble and bass staves. The system concludes with a *cresc.* (crescendo) marking.

Second system of music. Continues the melody and piano accompaniment. The piano part features a complex, arpeggiated texture in the left hand.

Third system of music. Continues the melody and piano accompaniment. The piano part features a complex, arpeggiated texture in the left hand.

Fourth system of music. The system begins with a dynamic marking of *E* (Allegretto). The melody and piano accompaniment continue. The piano part features a complex, arpeggiated texture in the left hand.

Fifth system of music. The system concludes with a *rit.* (ritardando) marking. The melody and piano accompaniment continue. The piano part features a complex, arpeggiated texture in the left hand.

Menuett.

W. A. Mozart.

No. 6.

Moderato.

p

f

sf

ppp tranquillo

Fine.

Trio.

p

mf

mf

p

cresc.

mf

p

rit.

mf

mf rit.

D. C. al Fine.

Kavatine.

L. van Beethoven.

Adagio molto espressivo.

7. *sotto voce p*
Adagio molto espressivo.
p sotto voce

p *cresc.*

p *cresc.*

p *cresc.* *f*
sotto voce *p* *cresc.* *f*

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

Musical score for "L'Espresso" by Giuseppe Verdi. The score is in 3/4 time, key of B-flat major, and consists of two systems. The first system features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics "L'Espresso" and "L'Espresso". The piano accompaniment features a prominent arpeggiated figure in the right hand. The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "L'Espresso" and "L'Espresso". The piano accompaniment continues with the arpeggiated figure. The score is marked with "cresc." and "D".

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The music is in common time. The piano part features a prominent bass line with a 'cresc.' (crescendo) marking. The voice part has a 'cresc.' marking at the end of the first line. The score is divided into two systems, each with a repeat sign at the beginning.

Musical score for "L'Allegretto" by Franz Schubert, Op. 137, No. 3. The score is in 3/4 time, D major, and consists of 16 measures. It features a piano introduction with a "cresc." (crescendo) and "dim." (diminuendo) marking, followed by a "ritard." (ritardando) marking. The main melody is in the right hand, and the accompaniment is in the left hand. The score is from the "Edition" of the "Musikverlag G. Henle Verlag".

Andante cantabile.

G. Tartini.

8. *p dolce e semplice* *mf*

p dolce

p *mf* *tr* *tr* *p*

p *mf* *tr* *tr* *p*

p *mf* *tr* *tr* *p*

B *mf* *p* *p* *ore - scen - do*

mf *p* *ore - scen - do*

al f *dim. -* *mf* *p* *dim. rit. pp*

al f *dim. -* *p* *dim. rit. pp*

Bourée.

G. F. Händel.

9. Moderato.

f

pp

pp

A

B

f

f

First system of musical notation. The upper staff (treble clef) begins with a melodic line in G major, marked *cresc.* and *p*. The lower staff (bass clef) provides harmonic support with chords and a bass line, also marked *cresc.* and *p*.

Second system of musical notation. The upper staff features a melodic line with a trill (tr) and a fermata, marked *pp*. The lower staff has a bass line with a fermata, marked *f* and *pp*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff provides harmonic support with chords and a bass line.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff provides harmonic support with chords and a bass line.

Fifth system of musical notation. The upper staff begins with a melodic line marked *p*, followed by a *cresc.* section and a *ritard.* section. The lower staff provides harmonic support, marked *p* and *ritard.*

Nocturne.

J. Field.

Moderato.
*cantabile**p dolce*

Moderato.

*p dolce**grazioso*

A

*pp**sf**pp**p**p*B *a tempo**poco rallent.**a tempo**ff**p**poco rallent.**pp*

The musical score is written for piano and consists of five systems of staves. The notation includes various dynamics and performance markings:

- System 1:**
 - First staff: *pp* (pianissimo), *p* (piano), *f* (forte), *rall.* (rallentando).
 - Second staff: *sempre p* (sempre piano), *pp*, *f*, *rall.*
- System 2:**
 - First staff: *piaz.* (pizzicato), *arco* (arco), *C* (Crescendo), *p*, *f*, *rall.*
 - Second staff: *p*, *p*, *f*, *rall.*
- System 3:**
 - First staff: *ossia* (ossia), *pp*, *p*, *cresc.* (crescendo).
 - Second staff: *pp*, *p*, *cresc.*
- System 4:**
 - First staff: *f* (forte), *p* (piano), *f.* (forzando), *p*, *f.*
 - Second staff: *f.*, *p*, *f.*
- System 5:**
 - First staff: *D* (Dynamics), *p*, *riten.* (ritardando), *p*, *pp* (pianissimo), *p*, *pp*, *p*.
 - Second staff: *p*, *riten.*, *p*, *pp*, *p*.

First system of musical notation. Treble and bass staves. Key signature: two flats. The system includes dynamic markings *mf* and *pp*, and a fermata over a measure in the treble staff.

Second system of musical notation. Treble and bass staves. The system includes dynamic markings *f*, *p*, and *rit.* (ritardando).

E

Third system of musical notation, marked with a large 'E'. Treble and bass staves. The system includes the tempo marking *a tempo* and dynamic markings *pp* and *p*.

Fourth system of musical notation. Treble and bass staves. The system includes dynamic markings *f* and *sempre p* (sempre piano).

Fifth system of musical notation. Treble and bass staves. The system includes dynamic markings *dimin.* (diminuendo), *rallent.* (rallentando), and *pp*. The system concludes with a double bar line and a fermata.

Romanze.

J. N. Hummel.

11.

Musical score for "Romanze" by J. N. Hummel, page 26. The score is in G major, 3/4 time, and consists of four systems of piano and bass staves. The first system is marked with a piano (*p*) dynamic and includes a "cresc." marking. The second system features a section labeled "A" and continues with piano (*p*) dynamics. The third system includes forte (*f*) and piano (*p*) markings. The fourth system concludes with piano (*p*) and mezzo-forte (*mf*) markings. The score is published by Edition Peters.

First system of music. Bass staff (bottom) and Treble staff (top). Bass staff begins with a half note G2, followed by a half note F#2, then a half note E2, and a half note D2. Treble staff begins with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. Dynamics include *f* (forte) and *p* (piano).

Second system of music, labeled **B** above the staff. Bass staff (bottom) and Treble staff (top). Bass staff begins with a half note G2, followed by a half note F#2, then a half note E2, and a half note D2. Treble staff begins with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. Dynamics include *p* (piano) and *f* (forte).

Third system of music. Bass staff (bottom) and Treble staff (top). Bass staff begins with a half note G2, followed by a half note F#2, then a half note E2, and a half note D2. Treble staff begins with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. Dynamics include *p* (piano).

Fourth system of music. Bass staff (bottom) and Treble staff (top). Bass staff begins with a half note G2, followed by a half note F#2, then a half note E2, and a half note D2. Treble staff begins with a half note G4, followed by a half note F#4, then a half note E4, and a half note D4. Dynamics include *p* (piano) and *pp* (pianissimo).

C

p dolce

D

f *p*

E

p *f* *mf* *tr* *A* *f*

The musical score is written for piano, featuring three sections labeled C, D, and E. Section C is marked 'p dolce'. Section D features dynamics 'f' and 'p'. Section E features dynamics 'p', 'f', 'mf', and includes a trill 'tr' and an accent 'A'. The score is written for piano with treble and bass staves.

First system of musical notation. The bass staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The treble staff features complex chordal textures with various accidentals. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The bass staff starts with a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The treble staff includes a section marked with a forte (*f*) dynamic. The system ends with a piano (*p*) dynamic marking.

Third system of musical notation. The bass staff begins with a piano (*p*) dynamic. The treble staff features a section marked with a piano (*p*) dynamic. The system concludes with a piano (*p*) dynamic marking.

Fourth system of musical notation. The bass staff begins with a piano (*p*) dynamic, followed by a pianissimo (*pp*) dynamic. The treble staff includes a section marked with a piano (*p*) dynamic. The system concludes with a pianissimo (*pp*) dynamic marking.

Adagio.

(PREGHIERA.)

F. Schubert.

Adagio.

pp dolce Adagio.

12.

pp

mf *p decresc. e morendo* *pp* **A**

p decresc. e morendo *pp*

The musical score is written for piano and features a variety of textures and dynamics. It begins with a soft, slow introduction in the right hand, while the left hand plays a rhythmic pattern of eighth notes. The score is divided into four systems, each with a grand staff. The first system includes a measure number '12.' and a piano dynamic 'pp'. The second and third systems continue the piano part with complex chordal textures. The fourth system introduces a mezzo-forte 'mf' section for the piano, followed by a decrescendo and morendo section marked 'p decresc. e morendo' and 'pp'. A section marked 'A' begins with a new melodic line in the right hand. The score concludes with a final decrescendo and morendo section.

First system of musical notation. The bass staff features a melodic line with a slur and a fermata. The treble staff has a piano introduction with a *pp* dynamic marking. The grand staff includes a complex accompaniment in the bass with sixteenth-note patterns and rests.

Second system of musical notation. The bass staff continues the melodic line, marked *cresc.*. The treble staff also features a *cresc.* marking. The grand staff accompaniment continues with similar sixteenth-note patterns.

Third system of musical notation. The bass staff continues the melodic line. The treble staff has a *p* dynamic marking. The grand staff accompaniment continues with similar sixteenth-note patterns.

Fourth system of musical notation. The bass staff features a melodic line with a slur and a fermata, marked *mf*. The treble staff also has a *mf* marking. The grand staff accompaniment continues with similar sixteenth-note patterns. The system concludes with a section marked *B* and *decresc. e morendo*.

p dolce

pp

mf

tranquillo

p decresc. e morendo

pp

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4377 VERACINI: Sonate g moll
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ZWEI VIOLINEN UND CEMBALO (KLAVIER)

(* mit Violoncello ad libitum)

Triosonaten von *J. S. BACH, *C. PH. E. BACH, *CORELLI, HÄNDEL, *HAYDN, VIVALDI (Concerto)

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VIVALDI: 3 kleine Sinfonien; Violin(Pisendel)-Konzert A dur

Klassische Stücke.

1

VIOLONCELLO.

Sarabande.

Joh. Seb. Bach.

Largo.

1. 
p
A
pp
rit. a tempo
B
poco rit. - - - a tempo
C
p
a tempo
D
poco rit. - - - a tempo
E
p
rit.

Largo.

G. F. Händel.

3. 

14 A

3

II

p

B

p

C

D

p

E

Bourrée I. u. II.

Joh. Seb. Bach.

Poco Allegro.

4. *mf* *tr*

rit. - - - *p a tempo*

rit. - - -

Bourrée II.

p II

mf

p

Bourrée I.

mf *tr*

rit. - - - *p a tempo*

rit. - - -

Sarabande.

G. F. Händel.

Largo.

Largo.

5. *p* *cresc.* *f* *p* *cresc.* *f* *pp* *cresc.* *f* *rit.*

B *C* *D* *E*

Kavatine.

L. van Beethoven.

Adagio molto espressivo.

7. *p sotto voce*

cresc. *p*

cresc. *p*

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

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

C *Pfte.* *pp* *p*

cresc. *D* *sotto voce* *p*

cresc. *dim.* *p* *rit.*

Andante cantabile.

G. Tartini.

8. *p dolce e semplice*

mf *p*

A *mf* *p* I

B *mf* *p* I *p*

cre - - scen - - do al f dim. mf

p II *dim. rit. - pp - - -*

Bourrée.

G. F. Händel.

Moderato.

9. *f* *V* *4* *2* *4* *4* *4* *4* *0*

tr *V* *0* *A* *3* *4*

pp *II*

3 *4* *0* *4* *4* *0* *1* *1* *1*

1 *tr* *B* *3* *4* *4* *3* *2* *1* *1* *4* *4*

II *f*

cresc.

1 *4* *2* *1* *1* *0* *1* *tr* *V*

p *f* *pp*

C *3* *4* *4* *3* *2* *1* *1* *4* *1* *4*

II

0 *1* *1* *1* *1* *1* *2* *1*

1 *2* *1* *0* *tr*

II *p* *rit.* *1*

Nocturne.

J. Field.

Moderato cantabile

10. *p dolce* II

grazioso *pp*

sf II *p*

sf II *p* *poco rallent.*

B *a tempo* *pp* *p* *f* *rall.*

pizz. *arco* **C** *p* II *I*

ossia *pp* *pp* II *II* *p I*

f *p* II
p II I II.....II *p* *pp*
p I
mf I
f *p* *rit.*
pp *p* *f*
p I
dimin. *e* *rallent.* *pp*

riten.
a tempo
dimin. *e* *rallent.*

Adagio.

(PREGHIERA.)

F. Schubert.

Adagio.

12. *p dolce*

mf *p decresc. e morendo* *pp*

cresc.

mf *decresc. morendo*

B *p dolce*

tranquillo

mf *p decresc. e morendo*

ALS ERGÄNZUNG DIESER SAMMLUNG ERSCHIENEN

KLASSISCHE STÜCKE NEUE FOLGE

FÜR VIOLINE UND KLAVIER

HERAUSGEGEBEN VON

PAUL KLENGEL

Edition Peters Nr. 3855

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