

Sammlung
klassischer Stücke

für
VIOLONCELLO

mit Begleitung des Pianoforte

zum Concertvortrag

bearbeitet und herausgegeben

VON
FRIEDRICH HILPERT.

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| Nº 1. Fr. Couperin. Les Cherubins..... | M. 1,— |
| Nº 2. J. Ph. Rameau. Tambourin..... | » 1,— |
| Nº 3. Joh. Seb. Bach. Air..... | » 80,— |
| Nº 4. Padre Martini. Gavotte..... | » 1,— |

Die Bearbeitung ist Eigenthum des Verlegers.

LEIPZIG, VERLAG VON F. E. C. LEUCKART.
(CONSTANTIN SANDER).

Repertoire - Stücke

Florentiner Quartett-Vereins von Jean Becker

des
im Verlage von
F. E. C. Leuckart (Constantin Sander) in Leipzig.

Quartett Nr. 2 in D-moll

für

zwei Violinen, Viola und Violoncello

componirt von

Antonio Bazzini.

Op. 75. In Stimmen. Preis 6 Mk.

Hieraus einzeln: **Gavotte (Intermezzo).**

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| A. Für zwei Violinen, Viola und Violoncello (Original). In Stimmen | 1 Mk. 50 Pf. |
| B. Für Pianoforte zu zwei Händen bearbeitet von Hermann John | 1 Mk. 25 Pf. |
| C. Für Pianoforte zu vier Händen bearbeitet von Hermann John | 1 Mk. 50 Pf. |

Scherzo von L. Cherubini.

Aus dem Quartett No. 4 in Es-dur.

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| A. Für zwei Violinen, Viola und Violoncello (nebst Contrabass ad libitum). Partitur und Stimmen | 1 Mk. 50 Pf. |
| B. Für Violine und Pianoforte | 1 Mk. 50 Pf. |
| C. Für Violoncello und Pianoforte | 1 Mk. 50 Pf. |
| D. Für Pianoforte allein | 1 Mk. — Pf. |
| E. Für Pianoforte zu vier Händen | 1 Mk. 50 Pf. |

Marcia von Joseph Haydn.

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| A. Für zwei Violinen, Viola und Violoncello. In Stimmen | 1 Mk. 50 Pf. |
| B. Für Violine mit Pianoforte | 1 Mk. 25 Pf. |
| C. Für Violoncello mit Pianoforte | 1 Mk. 50 Pf. |
| D. Für Pianoforte allein | 1 Mk. — Pf. |
| E. Für Pianoforte zu vier Händen | 1 Mk. 25 Pf. |

Adagio von Joseph Haydn

bekannt unter dem Titel:

Hier Traum.

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| A. Für zwei Violinen, Viola und Violoncello. In Stimmen | 1 Mk. — Pf. |
| B. Für Violine mit Pianoforte | 1 Mk. — Pf. |
| C. Für Violoncello mit Pianoforte | 1 Mk. — Pf. |
| D. Für Pianoforte allein | — Mk. 75 Pf. |
| E. Für Pianoforte zu vier Händen | — Mk. 75 Pf. |

Menuett von Joseph Haydn

bekannt unter dem Titel:

Dudelsack-Menuett.

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| A. Für zwei Violinen, Viola und Violoncello. In Stimmen | 1 Mk. — Pf. |
| B. Für Violine mit Pianoforte bearbeitet von Jean Becker | — Mk. 75 Pf. |
| C. Für Violoncello mit Pianoforte | — Mk. 75 Pf. |
| D. Für Pianoforte allein | — Mk. 75 Pf. |
| E. Für Pianoforte zu vier Händen | — Mk. 75 Pf. |

Serenade von Joseph Haydn.

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| A. Für zwei Violinen, Viola und Violoncello. Partitur und Stimmen | 1 Mk. — Pf. |
| B. Für Violine mit Pianoforte | 1 Mk. — Pf. |
| C. Für Violoncello mit Pianoforte | 1 Mk. — Pf. |
| D. Für Pianoforte allein in C-dur | — Mk. 50 Pf. |
| E. Für Pianoforte allein in B-dur | — Mk. 50 Pf. |

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| F. Für Pianoforte allein frei bearbeitet in Es-dur von Theodor Herberich | — Mk. 75 Pf. |
| G. Für Pianoforte zu vier Händen | — Mk. 75 Pf. |
| H. Für Zither arrangirt von F. Gatmann | — Mk. 50 Pf. |
| J. Für Pianoforte treu nach dem Original bearbeitet von Julius Schiffer | — Mk. 75 Pf. |
| K. Für Flöte mit Pianoforte bearbeitet von W. Barge | — Mk. — Pf. |

Quartette von S. de Lange.

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| Op. 15. Quartett No. 1 in E-moll für zwei Violinen, Viola und Violoncello. | |
| A. In Stimmen | 4 Mk. 50 Pf. |
| B. Für Pianoforte zu vier Händen bearbeitet von F. Gustav Jansen | 4 Mk. 50 Pf. |
| Op. 18. Quartett No. 2 in C-dur für zwei Violinen, Viola und Violoncello. Preisgekrönt von der Königl. Belgischen Akademie der Künste. | |
| Partitur in 8 ^{te} . Geheftet | 4 Mk. — Pf. |
| Stimmen | 4 Mk. 50 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von Componisten | 5 Mk. — Pf. |

Quartett in C-moll für zwei Violinen, Viola und Violoncello

von

Josef Rheinberger.

Op. 89.

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| Partitur in 8 ^{te} . Geheftet | 4 Mk. — Pf. |
| Stimmen | 7 Mk. 50 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von Componisten | 7 Mk. 50 Pf. |

Quartette von Franz Schubert.

Zum Gebrauch des Florentiner Quartett-Vereins bezeichnet und herausgegeben von
Jean Becker.

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| Op. 125. Zwei Quartette. | |
| No. 1. Quartett in Es-dur für zwei Violinen, Viola und Violoncello. | |
| In Stimmen | 2 Mk. 40 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von Joseph Czeray | 2 Mk. 40 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von C. Hübshammann | 1 Mk. 50 Pf. |
| No. 2. Quartett in E-dur für zwei Violinen, Viola und Violoncello. | |
| In Stimmen | 2 Mk. 40 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von Joseph Czeray | 2 Mk. 40 Pf. |
| Für Pianoforte zu vier Händen bearbeitet von C. Hübshammann | 1 Mk. 50 Pf. |

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| Op. posth. Quartett in D-moll für zwei Violinen, Viola und Violoncello. | |
| Partitur in 8 ^{te} . Geheftet | 4 Mk. — Pf. |
| Stimmen | 5 Mk. — Pf. |
| Für Pianoforte zu vier Händen bearbeitet von Robert Franz | 6 Mk. — Pf. |
| Für Pianoforte zu vier Händen bearbeitet von C. Hübshammann | 3 Mk. — Pf. |
| Hieraus einzeln: | |
| Andante con Variazioni (über: Der Tod und das Mädchen) | |
| A. Für zwei Violinen, Viola und Violoncello. In Stimmen | 1 Mk. 50 Pf. |
| B. Für Pianoforte, Violine und Violoncello | 2 Mk. — Pf. |
| C. Für Pianoforte und Violine (Originalstimme) | 1 Mk. 50 Pf. |
| D. Für Pianoforte und Violine (leicht) | 1 Mk. 50 Pf. |
| E. Für Pianoforte allein | 3 Mk. — Pf. |
| F. Für Pianoforte zu vier Händen | 1 Mk. 50 Pf. |

GAVOTTE

VON

Padre Giambattista Martini.

Allegretto.

Bearbeitet von Friedrich Hilpert.

Violoncello.

Pianoforte.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and a left-hand (bass) staff. The key signature has two sharps (F# and C#), and the time signature is 2/4. The vocal line begins with a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *f* and *f risoluto*.

Second system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and a left-hand (bass) staff. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *f*.

Third system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and a left-hand (bass) staff. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *p*.

Fourth system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and a left-hand (bass) staff. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mf*.

Fifth system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and a left-hand (bass) staff. The vocal line continues with a melodic phrase. The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mf* and *f*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a fermata on the second measure. The piano accompaniment includes a treble and bass staff. A dynamic marking of *p* is present in the piano part.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *f* and the word *risoluto* written above the staff.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *f* and the word *risoluto* written above the staff.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. A dynamic marking of *p* is present in the piano part.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* and the word *credo.* written above the staff.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part begins with a dynamic marking of *p cresc.* (piano, crescendo). The vocal line features a melodic line with eighth and quarter notes.

Second system of the musical score. The piano accompaniment features dynamic markings of *ff* (fortissimo) and *pp* (pianissimo). The vocal line continues with a melodic line, including some slurs and ties.

Third system of the musical score. The piano accompaniment consists of a steady eighth-note bass line. The vocal line continues with a melodic line, featuring some slurs and ties.

Fourth system of the musical score, ending with a double bar line. The piano accompaniment features dynamic markings of *p* (piano), *pp* (pianissimo), and *p* (piano). The vocal line concludes with a final melodic phrase. The piano part includes a *pizz.* (pizzicato) marking in the right hand.

GAVOTTE

von

Padre Giambattista Martini.

Violoncello.

Allegretto.

Bearbeitet von Friedrich Hilpert.

The musical score is written for Violoncello in G major (one sharp) and 3/4 time. It begins with the tempo marking "Allegretto" and the dynamic "p". The score includes various musical notations such as slurs, accents, and trills. Dynamics range from "p" (piano) to "f" (forte) and "sf" (sforzando). There are also markings for "cresc." (crescendo) and "mf sostenuto". The piece concludes with the marking "f Risoluto".



Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various dynamic markings and performance instructions:

- Staff 1: *ff* (fortissimo) and *p* (piano).
- Staff 2: No markings.
- Staff 3: *f Risoluto* (forte, risoluto).
- Staff 4: *f* (forte) and *II^a* (second ending).
- Staff 5: *p* (piano).
- Staff 6: *tr* (trill).
- Staff 7: *p cresc.* (piano, crescendo).
- Staff 8: *ff* (fortissimo) and *pp* (pianissimo).
- Staff 9: No markings.
- Staff 10: *pizz.* (pizzicato).

