

Quartett No 3.

Violoncello.

S. de Lange, Op. 67.

Lento.

First staff of music for Cello. It begins with a bass clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked "Lento." The first measure is marked "p 3^a corda". The music features a series of eighth notes, some grouped in triplets, and a dynamic marking of "mf" (mezzo-forte) in the middle.

Second staff of music for Cello. It continues with eighth notes and triplets. Dynamic markings include "dim." (diminuendo), "pp" (pianissimo), and "cresc." (crescendo).

Third staff of music for Cello. It features a mix of eighth notes and triplets. Dynamic markings include "f" (forte) and "pp" (pianissimo).

Fourth staff of music for Cello. It includes a triplet and a half note. Dynamic markings include "dim.", "p" (piano), "poco cresc.", and "p poco cresc.". The tempo changes from "Lento" to "riten." (ritardando) and then to "a tempo (poco animato)".

Fifth staff of music for Cello. It consists of quarter notes and eighth notes. Dynamic markings include "decresc.", "mp cresc.", "f dim.", and "p". The tempo is marked "riten." (ritardando).

Sixth staff of music for Cello. It features eighth notes and quarter notes. Dynamic markings include "p", "pp", "più p", and "p". The tempo is marked "a tempo".

Seventh staff of music for Cello. It includes eighth notes and quarter notes. Dynamic markings include "mf", "dim.", and "pp". The staff ends with a "cresc." (crescendo) marking.

Eighth staff of music for Cello. It features eighth notes and quarter notes. Dynamic markings include "pp" (pianissimo).

Ninth staff of music for Cello. It begins with a triplet and a half note. Dynamic markings include "dim.", "riten.", and "accel.". The tempo changes to "Allegro appassionato e con fuoco." The staff ends with a fermata and the number "7".

Violoncello.

The musical score for the Violoncello part consists of ten staves of music. The notation includes various dynamics and performance instructions:

- Staff 1: *mf*, *cresc.*, *f*
- Staff 2: *f*, *ff*
- Staff 3: *p*
- Staff 4: *mf*, *più f*
- Staff 5: *cresc.*, *f*, *cresc.*
- Staff 6: *f marcato*
- Staff 7: *ff*
- Staff 8: *ff*, *p poco cresc.*
- Staff 9: *cresc.*, *f*, *cresc.*
- Staff 10: *p*

Other markings include accents (>), slurs, and fingerings (1, 3, 4, 6). The score concludes with a double bar line and a final *p* dynamic marking.

Violoncello.

1 *riten.* *a tempo*
p
pp
poco cresc. *riten.* *a tempo*
4 *pp*
pp *cresc.*
mf *cresc.* *f*
ff *3* *3* *3* *3* *3* *cresc.* *3* *3*
f sempre
cresc. *ff*
dim.

Violoncello.

Violoncello.

Musical score for Violoncello, measures 1-12. The score consists of five staves of music. The first staff begins with a dynamic marking of *ff*. The second staff has *ff* markings. The third staff has *dim.* and *p* markings. The fourth staff has *dim.* markings. The fifth staff has *pp*, *dim.*, and *f* markings. There are also first, second, and third endings indicated above the staff.

Poco Adagio.

Musical score for Violoncello, measures 13-24. The score consists of ten staves of music. The first staff has a *p* marking and triplets. The second staff has *cresc. poco* and *f* markings. The third staff has *cresc.* and *ff* markings. The fourth staff has *dim.* and *p* markings. The fifth staff has *2 dim.* markings. The sixth staff has *pp* and *poco cresc.* markings. The seventh staff has *p cantabile* markings and a triplet. The tempo is marked *Poco Adagio*.

Violoncello.

12 12
mf *p* *p*
rit. *attacca*
pp

Molto moderato.

mf *f* *ff* *mf*
ten. **1 Più moto.**
cresc.

2 Lo stesso tempo.

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

Violoncello.

f *f* *f sempre*

3

4 **Poco maestoso.**

p **5 Allegro un poco vivo.**

poco cresc.

p

cresc. *mf* *riten.* **1** *Alto.*

Violoncello.

Più tranquillo.

6 8 *Alto.*

p

pizz. *arco* 7 **Lento.**

p cantabile

cresc. *dim.* *rit.* 8 **Più lento.**

pp

riten. *pp*

riten. 9 **Allegro molto.**

f

1 2 3 4

dim.

riten. 10 **Andante.**

1 2 3 4 5 6

p

Violoncello.

7 8 9 10 11 *ten.*

p *cresc.* *mf*

p *dim.* *riten.*

Lento. *Viol. I.* *ad libitum* *Presto.* *Andante.*

f *Andante.* *f* *f*

Molto moderato. *accel.* *cresc.* *mf* *dim.*

p *pp* *accel.* *cresc.* *mf* *dim.*

Lento. *Viola.* *Poco Adagio.* *Lento.* *Poco Adagio.*

p *p*

Vivo. *Viol. I.* *tr.* *Vivo.* *tr.* *1* *tr.* *attaca*

f *attaca*

Violoncello.

FINALE.
Allegro.

f

mf

cresc. molto

f

p

pp

cresc. - - poco - -

1

Violoncello.

The musical score consists of ten staves of music in bass clef with a key signature of one sharp (F#). The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with the marking *a poco*. The second staff includes *sempre più* and *al*. The third staff is marked *ff*. The fourth staff features a *dim.* marking followed by a *f* marking. The fifth staff has a *dim.* marking. The sixth staff is marked *Lento.* and includes *più f*, *ff*, and *pp* markings. The seventh staff is marked *Maestoso.* and includes *pp* and *ff* markings. The score concludes with a final cadence on the tenth staff.



Violoncell-Musik

aus dem Verlage

von D. Rahter in Leipzig.

Violoncell mit Orchester.

Cui, César.	
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.	
Partitur netto	4 50
Principalstimme	1 20
Orchesterstimmen netto	6 —
Förster, Alban.	
Op. 93. Gedenkblatt.	
Partitur netto	1 50
Principalstimme	— 50
Orchesterstimmen netto	3 —
Neruda, Franz.	
Op. 43. Ballade.	
Partitur netto	4 —
Principalstimme	— 75
Orchesterstimmen netto	6 —
Popper, David.	
Op. 39. Elfentanz.	
Partitur netto	3 —
Principalstimme	1 20
Orchesterstimmen netto	5 —
Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell.	
Partitur netto	9 —
Solo-Violoncell	2 50
Orchesterstimmen netto	12 —
Op. 59. Concert (No. 3, G dur, in einem Satze).	
Partitur netto	6 —
Principalstimme	1 50
Orchesterstimmen netto	9 —
Tschaikowsky, P.	
Op. 33. Variations sur un thème rococo.	
Partitur netto	6 —
Principalstimme	2 —
Orchesterstimmen netto	7 50
Op. 62. Pezzo capriccioso. Morceau de Concert.	
Partitur netto	3 —
Principalstimme	— 60

Violoncell mit Clavier.

Albrecht, Louis.	
Elégie	2 —
Alois, Vladislav.	
Op. 18. Berceuse	1 50
Op. 20. Tarantelle	2 50
Cui, César.	
Op. 36. 2 Morceaux.	
No. 1. Scherzando	2 30
No. 2. Cantabile	1 80
Davidoff, Ch.	
Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka)	2 —
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen	1 20
Ebner, Carl.	
Op. 20. Widmung und Tarantelle. 2 Stücke	2 50
Fitzhagen, Wilhelm.	
Op. 31. Concert-Walzer	3 —
Op. 33. Concert-Mazurka (No. 2)	3 —
Förster, Alban.	
Op. 93. Gedenkblatt	1 50
Georg Alexander, Prinz von Mecklenburg.	
Romance	1 20
Henriques, Robert.	
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka	3 —
Huber, Hans.	
Op. 84. Pastoral-Sonate f. Vcll. u. Pfte. (Sonate No. 2.) A.	6 —
Kousnetzoff, A.	
Op. 3. Caprice	3 —
Op. 4. Au berceau	1 —
Op. 5. Un récit	1 80
Op. 7. Idylle	1 80
Op. 10. Le regret. Mélodie	1 50
Op. 12. Romance sans paroles	1 20

Lotti, Ant. (1660—1740.)	
Aria, für Vcll. mit Begl. des Pfte. oder der Orgel ad libit. arr. von Wilhelm Fitzenhagen	1 50
Martucci, Giuseppe.	
Op. 72. 2 Romances.	
No. 1. Andantino con moto	1 50
No. 2. Moderato	1 50
Marx-Markus, Charles.	
Op. 20. Feuilles d'Album	2 —
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce). Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	2 —
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondolletto. 10. Arpeggio. 11. Capricciotto. 12. Mazurka	2 50
Op. 30. Gavotte	1 80
Op. 34. Albumblatt. Stimmungsbild	1 20
Op. 36. Aphorismes.	
Cahier I (No. 1, 2)	2 —
Cahier II (No. 3, 4)	2 —
La Coquette. Romance de Stouzman, transcrit	1 50
Mendelssohn-Bartholdy, F.	
Op. 30 No. 3. Lied ohne Worte (J. Seifert)	— 80
Moniuszko, S.	
2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff	1 20
Nápravnik, Eduard.	
Op. 36. 2 ^{me} Suite pour Violoncell et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe.)	7 50
Op. 37. 3 Morceaux.	
No. 1. Marciale	1 60
No. 2. Barcarolle	1 75
No. 3. Introduction et Valse	2 25
Neruda, Franz.	
Op. 11. Berceuse slave d'après un chant polonais	1 20
Op. 43. Ballade für Violine	2 —
Op. 45. Notturmo für Violine	1 50
Op. 47. Romanze	2 —
Op. 50. Mazurek	2 30
Op. 51. Réverie d'après un thème russe	1 50
Op. 52. Humoreske	2 30
Op. 53. Mazurka	2 50
Op. 54. Gavotte	2 50
Op. 56. Sérénade slave	1 20
Op. 64. Mazurek	2 50
Nicholl, H. W.	
Op. 13. Sonate f. Vcll. u. Pfte.	4 —
Overbeck, A.	
Op. 72. Drei Lieder ohne Worte. No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied	1 50
Popper, David.	
Op. 32 No. 1. Nocturne	2 —
— No. 2. Mazurka (A dur)	2 —
Op. 33. Tarantelle	4 —
Op. 39. Elfentanz	4 50
Op. 46. 2 Transcriptionen.	
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow	1 50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann	1 20
Op. 47. Viertes Nocturne	2 80
Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Complet	8 —
No. 1. Eintritt	2 30
No. 2. Gnomentanz	2 —
No. 3. Andacht	1 40
No. 4. Reigen	2 —
No. 5. Herbstblume	1 20
No. 6. Heimkehr	2 —

Popper, David.	
Op. 52 No. 1. Feuillet d'Album	2 50
— No. 2. Mazurka fantast. (H moll)	2 80
Op. 54. Spanische Tänze.	
No. 1. Zur Gitarre	3 —
No. 2. Serenade	2 50
No. 3. Spanischer Carneval	4 —
No. 4. L'Andalouse	2 50
No. 5. Vito	3 —
Op. 55. 2 Concert-Etuden.	
No. 1. Spinnlied	4 —
No. 2. Jagdstück	3 —
Op. 57. Zweite Tarantella	5 —
Op. 59. Concert (No. 3, G dur, in einem Satze)	5 —
Op. 60. Walzer-Suite	5 —
Op. 64. 3 Stücke.	
No. 1. „Wie einst in schönern Tagen“	3 —
No. 2. Tarantelle (No. 3, A dur)	5 —
No. 3. Wiegenlied	3 —
Popper, Wilhelm.	
Op. 1. Der Traum. (Le rêve.) Romanze	1 —
Op. 2. Lebewohl. (L'adieu.) Elegie	1 —
Op. 3. Mazurka (G moll)	1 20
Op. 5. Mazurka No. 2 (A moll)	1 20
Op. 6. Impromptu	1 80
Rimsky-Korsakow, N. A.	
Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1	1 50
Scheel, Boris.	
Op. 117. Réverie	2 —
Op. 118. Romance sans paroles	2 —
Schnitzler, Louis.	
Op. 4. Romanze	1 50
Schumann, Robert.	
Op. 12 No. 3. „Warum?“ aus den Phantasiebüchern, übertr. von Ch. Davidoff	— 80
Op. 15 No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2	1 20
Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * * *. No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * * *. No. 28. Erinnerung. No. 30. * * *	2 —
Op. 85 No. 12. Abendlied, übertr. von Ch. Davidoff	— 80
— übertr. von J. Seifert	— 80
Siehe Seifert, J., Op. 16 u. 17.	
Schütt, Eduard.	
Op. 33. Arioso	1 50
Seifert, J.	
Op. 10. Lied ohne Worte	1 30
Op. 11. Le désir	1 50
Op. 14. Am Strande von Terijoki	2 —
Op. 15. Zwiegespräch. Romanze	1 —
Op. 16. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianof. 1. Sheherazade, aus dem Jugendalbum, Op. 68. — 2. Am Kamin, aus den Kinderscenen, Op. 15. — 3. Kleine Romanze, a. d. Jugendalbum, Op. 68. — 4. Bittendes Kind, a. d. Kinderscenen, Op. 15. — 5. Mai, lieber Mai, a. d. Jugendalb., Op. 68. — 6. Ernteliedchen, a. d. Jugendalbum, Op. 68	2 —
Op. 17. 6 Stücke von Robert Schumann, übertragen für Vcll. u. Pianoforte. 1. Armes Waisenkind, aus dem Jugendalbum, Op. 68. — 2. Sylvestertied, aus dem Jugendalbum, Op. 68. — 3. Walzer, aus den Albumblättern, Op. 124. — 4. Fröhlicher Landmann, aus dem Jugendalbum, Op. 68. — 5. Leides Ahnung, aus den Albumblättern, Op. 124. — 6. Botschaft, a. d. Albumbl., Op. 124	2 —

Seifert, J.	
Transcriptionen für Vcll. u. Pfte.	
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky	1 30
No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3	— 80
No. 3. Abendlied von Robert Schumann, Op. 85 No. 12	— 80
Stouzman.	
La Coquette. Romance, transc. par Charles Marx-Markus	1 50
Sulzer, Joseph.	
Op. 8. Sarabande	1 —
Tschaikowsky, P.	
Op. 2 No. 3. Chant sans paroles. (G. Fitzenhagen)	1 80
Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert)	1 30
Op. 19 No. 4. Nocturne (G. Fitzenhagen)	1 50
Op. 33. Variations sur un thème rococo	5 —
Op. 40 No. 2. Chanson triste (Alexand. Wierzbilowicz)	1 20
Op. 62. Pezzo capriccioso. Morceau de Concert	3 —
Elegie für Streichorchester (A. Kleinecke)	1 80

Violoncell mit Harmonium oder Orgel.

Marx-Markus, Charles.	
Op. 24 No. 1. Notturmo religioso	— 80
Sulzer, Joseph.	
Op. 8. Sarabande	1 —

Violoncell allein.

Marx-Markus, Carl.	
Die 24 diatonischen Tonleitern und Chromatik für Violoncello	1 20

2 Violoncelle.

Marx-Markus, Charles.	
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur. Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca	1 50
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondolletto. 10. Arpeggio. 11. Capricciotto. 12. Mazurka	1 50
Op. 30. Gavotte	1 —

3 Violoncelle mit Orchester oder Clavier.

Popper, David.	
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).	6 —
Partitur netto	6 —
Die 3 Violoncell-Stimmen	2 —
Orchester-Stimmen netto	6 —
Für 3 Violoncelli u. Pianofte.	5 —

4 Violoncelle.

Fitzhagen, Wilhelm.	
Op. 31. Concert-Walzer. Partitur und Stimmen	4 —
Marx-Markus, Charles.	
Op. 24. 2 Morceaux (Notturmo religioso—Adagio et Fuguette)	1 80
Op. 32. 2 Morceaux.	
No. 1. Nocturne pastoral	1 50
No. 2. Impromptu	2 30