

Variations sur un Thème rococo.

Violoncello.

P. Tschaikowsky, Op. 33.

Nouvelle Edition avec Cadence par Hugo Becker.

Moderato assai, quasi andante.

Moderato semplice.

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Thema.

p *espressivo*

f *p* *p* *f* *pp*

gliss.

rit. p II^a

Tempo della Thema.

a tempo

Var. I.

cresc. *f* *cresc.*

ff *p*

mf

rit. *p* *mf*

Tempo della Thema.

Var. II.

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Tempo della Thema.

Var. II.

Violoncello.

restez

gliss.

cresc.

dim.

a piacere

pp

Andante sostenute.

Var. III.

Handwritten musical score for "Andante sostenute." in 3/4 time. The score consists of three staves, each with a treble clef and a key signature of one sharp (F#). The first staff is labeled "Var. III." and begins with a 3/4 time signature. The tempo/mood is "Andante sostenute." The first staff includes the instruction "p cantabile" and a crescendo marking "cresc.". The second staff includes the instruction "f" (forte) and a decrescendo marking "mf" (mezzo-forte). The third staff includes the instruction "f" (forte) and a decrescendo marking "p" (piano). The score is heavily annotated with handwritten notes, including fingerings (1-4), slurs, and dynamic markings. The notation includes eighth and sixteenth notes, rests, and various accidentals (sharps, naturals, flats). The score is written on aged, slightly yellowed paper.

Violoncello.

calando

f *p* *f* *cresc.*

mp poco a poco stringendo *p* *mf*

f cresc. *ff*

a tempo *rit* *f*

p *cresc.* *f* *mp*

mp cresc. e stringendo

f cresc. *ff a piacere*

un poco tranquillo dolce

trmm

pp Ia IIa *rall. e dim.* *ppp*

This musical score for Violoncello consists of ten staves. The notation includes various musical symbols such as notes, rests, and slurs. Dynamic markings like *f*, *p*, *mf*, *ff*, *pp*, and *ppp* are used throughout. Performance instructions such as *calando*, *cresc.*, *stringendo*, *a tempo*, *rit*, *un poco tranquillo dolce*, *rall. e dim.*, and *a piacere* are included. Fingerings are indicated by numbers 1-4 and 0. There are also some handwritten annotations in blue ink, including 'V', '3', '4', and 'rit'. The score ends with a key signature change to three sharps and a 2/4 time signature.

Violoncello.

Andante grazioso.

Var. IV.

Handwritten annotations: *V*, *rit.*, *a tempo*, *cresc.*, *Ia*, *un poco animato*, *mf*, *ff*, *spiccato*, *dim.*, *Tempo I.*, *p*, *f*, *pp*, *cresc.*, *un poco animato*, *IIa*, *f*, *rit.*, *p*.

The score is for Violoncello, featuring several staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piece is marked "Andante grazioso." and includes a variation labeled "Var. IV." The music is characterized by flowing, melodic lines with many slurs and ties. Dynamic markings include *p* (piano), *f* (forte), *pp* (pianissimo), *mf* (mezzo-forte), and *ff* (fortissimo). The tempo changes from "Andante grazioso." to "un poco animato" and then to "Tempo I." The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4). There are also handwritten annotations in red and blue ink, including the letters "V", "rit.", "a tempo", "cresc.", "Ia", "mf", "ff", "spiccato", "dim.", "Tempo I.", "p", "f", "pp", "cresc.", "un poco animato", "IIa", "f", "rit.", and "p".

Violoncello.

Violoncello musical score, page 7. The score is written for a single instrument, the Violoncello, and consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various dynamic markings and performance instructions.

Staff 1: Starts with a red bracket above the first measure. Dynamic marking: *mf*. Fingering numbers (1, 2, 3, 4) are written above the notes.

Staff 2: Dynamic marking: *dim.*

Staff 3: Dynamic marking: *mp*. A red bracket spans across this staff and the previous one.

Staff 4: Dynamic marking: *p*. Instruction: *Tempo I.*

Staff 5: Dynamic marking: *f*. Instruction: *rit.*

Staff 6: Dynamic marking: *ppp*. Instruction: *a tempo*.

Staff 7: Dynamic marking: *f*. Instruction: *un poco animato*.

Staff 8: Dynamic marking: *cresc.*

Staff 9: Dynamic marking: *f*. Instruction: *dim.*

Staff 10: Dynamic marking: *p*. Instruction: *accel.*

The score is heavily annotated with handwritten notes, including fingering numbers (1, 2, 3, 4) and performance markings (e.g., *rit.*, *Tempo I.*, *a tempo*, *un poco animato*, *accel.*, *dim.*, *tr*).

Allegro moderato.

Var. V.

Allegro moderato.

Var. V.

p *Ia* *cresc.* *fr cresc.*

ff *pesante* *4 presto e legg.* *tranquillo* *3 leggiero* *accél.*

fr cresc. *pp* *f* *p* *f*

p *tranquillo* *ff* *energico* *Ia* *tr* *a tempo*

tr *a tempo* *p* *cresc.*

f *ff* *Quasi improvvisando.* *pp*

cresc. *f* *p a piacere*

cresc. *rit.* *Cadenza.* *pp* *ff* *mf* *cresc.*

Violoncello.

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The musical score is written for a cello and consists of several systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 0 above the notes. The score includes a variety of dynamics, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *pizz.* (pizzicato) and *lunga* (long). The tempo and mood are indicated by *Adagio. (quasi Elegia.)* and *Var. VI.*. The score includes a variety of musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 0 above the notes. The score includes a variety of dynamics, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *pizz.* (pizzicato) and *lunga* (long). The tempo and mood are indicated by *Adagio. (quasi Elegia.)* and *Var. VI.*. The score includes a variety of musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1, 2, and 0 above the notes. The score includes a variety of dynamics, including *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo). There are also markings for *pizz.* (pizzicato) and *lunga* (long). The tempo and mood are indicated by *Adagio. (quasi Elegia.)* and *Var. VI.*.

Coda.

Violoncello.

Allegro vivo.

Var.VII.

mf spicc. cresc.

ff pp cresc.

f cresc.

ff

f dim.

p cresc. f cresc.

ff fp

dim.

mf cresc. f pp

p cresc. f

f mf

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Fine

Violoncell=Musik aus dem Verlage von D. Rahter in Leipzig.

(l = leicht, m = mittelschwer, s = schwer, ss = sehr schwer.)

Violoncell mit Orchester.	Violoncell mit Clavier.	Violoncell mit Clavier.	Violoncell mit Clavier.	Violoncell mit Clavier.
Cui, César. Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile. Partitur u. Orchesterstimmen in Abschrift. netto 4,50 s Principalstimme. 1,20 Orchesterstimmen netto 6,—	Gabriel-Marie, M. 3 Morceaux. m No. 1. Dans le calme du soir. 1,20 m No. 2. Fleur nouvelle. 1,20 l No. 3. Radotages. 1,20	Nápravnik, Eduard. Op. 37. 3 Morceaux. m No. 1. Marciale. 1,60 m No. 2. Barcarolle. 1,75 m No. 3. Introduction et Valse. 2,25	Rimsky-Korsakow, N. A. m Schlummerlied aus der „Mainacht“, übertr. von David Popper. Op. 46 No. 1. 1,50	Tschaikowsky, P. Aus d. Op. „Pique-Dame“, Op. 68. l Arioso (Schaefer). 1,20 l Romanze Paulinens (von Gledn). 1,20 m Elegie (No. 2, G dur), Kleinecke. 1,80
Förster, Alban. Op. 93. Gedenkblatt. Partitur netto 1,50 m Principalstimme. 50 Orchesterstimmen netto 3,—	Georg Alexander, Prinz von Mecklenburg. l Romance. 1,20	Neruda, Franz. m Op. 11. Berceuse slave d'après un chant polonais. 1,20 s Op. 43. Ballade. 2,— m Op. 45. Notturmo. 1,50 m Op. 47. Romanze. 2,— m Op. 50. Mazurek. 2,30 l Op. 51. Réverie d'après un thème russe. 1,50 s Op. 52. Humoreske. 2,30 ss Op. 53. Mazurka. 2,50 s Op. 54. Gavotte. 2,50 m Op. 56. Sérénade slave. 1,20 m Op. 64. Mazurek. 2,50 s Op. 70. Mazurka (No. 6, F dur). 1,50 m Op. 75. Dumka. 1,20	Scheel, Boris. m Op. 117. Réverie. 2,— m Op. 118. Romance sans paroles. 2,—	Violoncell mit Harmonium oder Orgel.
Goens, Daniel van. Op. 34. Cantabile. Partitur u. Orchesterstimmen in Abschrift. s Principalstimme. —,60 Op. 35. Saltarello. Partitur u. Orchesterstimmen in Abschrift. s Principalstimme. —,80	Giarda, Luigi Stefano. s Op. 23. Sonate in A dur für Violoncell u. Piano-forte. 8,— m Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise). 2,— l — Ausgabe für Anfänger, in der I. Lage. 2,—	Nicholl, H. W. s Op. 13. Sonate für Violoncell und Pianoforte. 4,—	Schnitzler, Louis. m Op. 4. Romanze. 1,50	Lotti, Ant. m Aria. 1,50
Kaun, Hugo. Op. 35. Gesangscene. Partitur u. Orchesterstimmen in Abschrift. m Principalstimme. —,60	Goens, Daniel van. s Op. 34. Cantabile. 2,— s Op. 35. Saltarello. 2,50	Nöck, August. m Op. 29. Bourrée. 1,50 s Op. 33. Prinzessin Ilse. Charakterstück. 3,—	Schumann, Robert. l Op. 12 No. 3. „Warum?“ aus den Phantasie-stücken, übertragen von Ch. Davidoff. —,80 m Op. 15 No. 7. Träumerei aus d. „Kinderscenen“, übertragen von David Popper. Op. 46 No. 2. 1,20 m 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. * Op. 85 No. 12. Abendlied, übertragen von Ch. Davidoff. —,80 l — übertr. v. J. Seifert. —,80 Siehe: Seifert, J., Op. 16 u. 17.	Marx-Markus, Carl. Op. 24 No. 1. Notturmo religioso. —,80
Neruda, Franz. Op. 43. Ballade. Partitur netto 4,— s Principalstimme. —,75 Orchesterstimmen netto 6,—	Huber, Hans. s Op. 84. Pastorale-Sonate für Violoncell u. Pianoforte (Sonate No. 2) A. 6,—	Overbeck, A. l Op. 72. 3 Lieder ohne Worte. No. 1. Andante con moto. No. 2. Allegretto. No. 3. Schlummerlied. 1,50	Schütt, Eduard. m Op. 33. Arioso. 1,50	Marx-Markus, Carl. Die 24 diatonischen Tonleitern und Chromatik für Violoncello. 1,20
Popper, David. Op. 33. Tarantelle (No. 1, G dur). Partitur netto 3,— ss Principalstimme. 1,20 Orchesterstimmen netto 5,— Op. 39. Elfentanz. Partitur netto 3,— ss Principalstimme. 1,20 Orchesterstimmen netto 5,— Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Partitur netto 9,— s Solo-Violoncell. 2,50 Orchesterstimmen netto 12,— Op. 59. Concert (No. 3, G dur, in einem Satze). Partitur netto 6,— ss Principalstimme. 1,50 Orchesterstimmen netto 9,—	Jeral, Wilhelm. s Op. 6 No. 1. Berceuse. 1,80 s — No. 2. Zigeunertanz. 1,80 m Op. 7 No. 2. In Memoriam. 1,80 s — No. 2. Gavotte (G moll). 1,80 m Op. 8. Romanze. 1,80	Popper, David. s Op. 82 No. 1. Il. Nocturne. 2,— s — No. 2. Mazurka (A dur). 2,— ss Op. 33. Tarantelle (G dur). 4,— ss Op. 39. Elfentanz. 4,50 m Op. 46. 2 Transcriptionen. No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow. 1,50 m No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann. 1,20 s Op. 47. Viertes Nocturne (H moll). 2,80 s Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell. Complet. 8,— s No. 1. Eintritt. 2,30 s No. 2. Gnomentanz. 2,— s No. 3. Andacht. 1,40 s No. 4. Reigen. 2,— s No. 5. Herbstblume. 1,20 m No. 6. Heimkehr. 2,— m Op. 52 No. 1. Feuillet d'Album. 2,50 s — No. 2. Mazurka fantastique (H moll). 2,80 Op. 54. Spanische Tänze. s No. 1. Zur Gitarre. 3,— s No. 2. Serenade. 2,50 ss No. 3. Spanischer Carneval. 4,— s No. 4. L'Andalouse. 2,50 s No. 5. Vito. 3,— Op. 55. 2 Concert-Etuden. ss No. 1. Spinnlied. 4,— ss No. 2. Jagdstück. 3,— ss Op. 57. Zweite Tarantella (D dur). 5,— Op. 59. Concert (No. 3, G dur, in einem Satze). 5,— ss Op. 60. Walzer-Suite. 5,— Op. 64. 3 Stücke. m No. 1. „Wie einst in schönern Tagen“. 3,— ss No. 2. Tarantelle (No. 3, A dur). 5,— m No. 3. Wiegenlied. 3,—	Seifert, J. m Op. 10. Lied ohne Worte. 1,30 s Op. 11. Le désir. 1,50 m Op. 14. Am Strande von Terijoki. 1,— l Op. 15. Zwiegespräch. Romanze. 1,— l Op. 17. Stücke von Schumann, für Violon-Pianoforte. 2,— l Stücke von Schumann, für Violon-Pianoforte. 2,— m Andante cantabile Streichquartett n P. Tschaikowsky. 1,30 l Lied ohne Worte Mendelssohn-ly, Op. 30 No. 3. 80 l Abendlied von Schumann, o. 12. —,80	Wille, Georg. Tonleiter-Studien (Text: deutsch, engl., franz.) 3,—
Tschaikowsky, P. Op. 33. Variations sur un thème rococo. Partitur netto 6,— ss Principalstimme. 2,— Orchesterstimmen netto 7,50 Op. 62. Pezzo Capriccioso. Morceau de Concert. Partitur netto 3,— ss Principalstimme. —,60 Orchesterstimmen netto 4,50	Kausnetzoff, A. s Op. 3. Caprice. 3,— m Op. 4. Au berceau. 1,— s Op. 5. Un récit. 1,80 m Op. 7. Idylle. 1,80 l Op. 10. Leregret. Mélodie. 1,50 m Op. 12. Romance sans paroles. 1,20	Sinaglia, Leone. Op. 16. 2 Stücke. m No. 1. Romanze. 1,20 s No. 2. Humoreske. 2,50	Stouzman, Charles. m La Coquette. Romance, transc. par Charles Marx-Markus. 1,50	2 Violoncelle.
Violoncell mit Clavier.	Martucci, Giuseppe. Op. 72. 2 Romances. l No. 1. Andantino con moto. 1,50 m No. 2. Moderato. 1,50	Sulzer, Joseph. l Op. 8. Sarabande. 1,—	Tschaikowsky, P. m Op. 2 No. 3. Chant sans paroles (G. Fitzenhagen). 1,80 m Andante cantabile aus dem Streichquartett Op. 11 (J. Seifert). 1,30 s Op. 19 No. 4. Nocturne (G. Fitzenhagen). 1,50 ss Op. 33. Variations sur un thème rococo. 5,— m Canzonetta aus dem Violon-Concert, Op. 35 (Jacques van Lier). 1,50 l Op. 40 No. 2. Chanson triste (Wierzbilowicz). 1,20 m Op. 42 No. 3. Melodie (Jacques van Lier). 1,50 ss Op. 62. Pezzo capriccioso. 3,—	Marx-Markus, Carl. Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles par l'auteur. l Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca. 1,50 s Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondolletto. 10. Arpeggio. 11. Capricciotto. 12. Mazurka. 1,50 s Op. 30. Gavotte. 1,—
Albrecht, Louis. s Elégie. 2,—	Moniuszko, S. l 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) von Moniuszko, übertragen. 1,20	Popper, Wilhelm. m Op. 1. Der Traum. (Le rêve.) Romanze. 1,— s Op. 2. Lebewohl. (L'adieu.) Elégie. 1,— m Op. 3. Mazurka (G moll). 1,20 s Op. 5. Mazurka No. 2. (A moll). 1,20 s Op. 6. Impromptu. 1,80 l Op. 10. Am See. 1,20 m Op. 11. Mazurka No. 3. (A moll). 1,50	Violoncell allein.	3 Violoncelle mit Orchester oder Clavier.
Alois, Vladislav. m Op. 18. Berceuse. 1,50 s Op. 20. Tarantelle. 2,50	Mendelssohn-Bartholdy, F. l Op. 30 No. 3. Lied ohne Worte. (J. Seifert). —,80	Fitzenhagen, Wilhelm. m Op. 31. Concert-Walzer. Partitur und Stimmen 4,—	Violoncell allein.	4 Violoncelle.
Cui, César. Op. 36. 2 Morceaux. s No. 1. Scherzando. 2,30 m No. 2. Cantabile. 1,80	Moniuszko, S. l 2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff. 1,20	Marx-Markus, Carl. l Op. 24. 2 Morceaux (Notturmo religioso-Adagio et Fuguettes). 1,80 Op. 32. 2 Morceaux. m No. 1. Nocturne pastoral. 1,50 m No. 2. Impromptu. 2,50	Violoncell allein.	
Davidoff, Ch. m Op. 37. 2 Salonstücke (Albumblatt — Kleine Mazurka). 2,—	Nápravnik, Eduard. s Op. 36. 2me Suite pour Violoncelle et Piano. (1. Polonaise. 2. Scherzo. 3. Romance. 4. Alla russe). 7,50			
Drillsma, Arnold. Op. 12. 5 Vortragsstücke. m No. 1. Marsch. 1,20 l No. 2. Rückblick. 1,20 m No. 3. Gavotte. 1,50 m No. 4. Abendlied. 1,— s No. 5. Tarantelle. 2,—				
Ebner, Carl. s Op. 20. Widmung und Tarantelle. 2 Stücke. 2,50				
Fitzenhagen, Wilhelm. s Op. 31. Concert-Walzer. 3,— ss Op. 33. Concert-Mazurka (No. 2). 3,—				
Förster, Alban. m Op. 93. Gedenkblatt. 1,50				

Ueber Kammermusik mit Violoncell bitte besonderes Verzeichniss zu verlangen.