

# Stücke alter Meister

für

## Violoncello

mit Klavierbegleitung übertragen von

# Jacques van Lier

zum Teil nach Bearbeitungen von Willy Burmester, Gustav Hollaender, Michael Press

Band I		Mk.
1. C. Ph. E. Bach, La Complaisante . . . . .	1.—	1.—
2. Couperin, Le Bavolet flottant . . . . .	1.—	1.—
3. Rameau, Gavotte . . . . .	1.—	1.—
4. Martini, Gavotte . . . . .	1.—	1.—
5. Mozart, Menuett, G dur, No. 1 . . . . .	1.—	1.—
6. Händel, Menuett . . . . .	1.—	1.—

Band II		Mk.
7. Beethoven, Menuett, Es dur, No. 1 . . . . .	1.—	1.—
8. Händel, Arioso . . . . .	1.—	1.—
9. Bach, Gavotte . . . . .	1.—	1.—
10. Bach, Hir auf der 6-Saite . . . . .	1.—	1.—
11. Haydn, Menuett . . . . .	1.—	1.—
12. Beethoven, Menuett, G dur, No. 2 . . . . .	1.—	1.—

Band III		Mk.
13. Mozart, Menuett, Es dur, No. 2 . . . . .	1.—	1.—
14. Pergolesi, Aria (Siciliana) . . . . .	1.—	1.—
15. Loeilly, Menuett . . . . .	1.—	1.—
16. Dittersdorf, Deutscher Tanz . . . . .	1.—	1.—
17. Mattheson, Hir auf der 6-Saite . . . . .	1.—	1.—
18. C. Ph. E. Bach, Menuett . . . . .	1.—	1.—

Band IV		Mk.
19. Händel, Bourrée . . . . .	1.—	1.—
20. Rameau, Rigaudon . . . . .	1.—	1.—
21. Mozart, Deutscher Tanz . . . . .	1.—	1.—
22. Kublau, Walzer . . . . .	1.—	1.—
23. Lully, Gavotte . . . . .	1.—	1.—
24. Gluck, Menuett . . . . .	1.—	1.—

Band V		Mk.
25. Händel, Präludium . . . . .	1.—	1.—
26. Gossec, Gavotte . . . . .	1.—	1.—
27. Grazioli, Menuett . . . . .	1.—	1.—
28. Gossec, Tambourin . . . . .	1.—	1.—
29. Händel, Terzen-Menuett . . . . .	1.—	1.—
30. Händel, Giga . . . . .	1.—	1.—

Band VI		Mk.
Joh. Seb. Bach.		
31. Bach, Canzonetta . . . . .	1.—	1.—
32. Bach, Arioso . . . . .	1.—	1.—
33. Bach, Menuetto . . . . .	1.—	1.—
34. Bach, Aria . . . . .	1.—	1.—
35. Bach, Preghiera . . . . .	1.—	1.—
36. Bach, Bourrée . . . . .	1.—	1.—

Band VII		Mk.
37. Paradis, Canzonetta . . . . .	1.—	1.—
38. Haydn, Capriccio . . . . .	1.—	1.—
39. Zipoli, Aria . . . . .	1.—	1.—
40. Händel, Sarabande . . . . .	1.—	1.—
41. Couperin, La Bandoline . . . . .	1.—	1.—
42. Mozart, Menuett, D dur, No. 3 . . . . .	1.—	1.—

Jeder Band Mk. 3.— netto

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Carl Haslinger qdm. Tobias, Wien I, Tuchlauben 11

# Aria.

Domenico Zipoli.  
(um 1700)

**Largo molto cantabile.**

Violoncello.

Klavier.

The musical score is arranged in four systems. The first system shows the Violoncello part on a single staff and the Klavier part on a grand staff (treble and bass clefs). The Violoncello part begins with a dynamic marking of *mp*. The second system features a *rinforz.* (ritornello) marking in the Violoncello part. The third system includes a *pp* (pianissimo) marking in the Klavier part. The fourth system continues the piece with various melodic and harmonic developments in both parts.



First system of musical notation, featuring a single melodic line in the upper register and a piano accompaniment in the lower register. The piano part consists of rhythmic patterns with slurs and ties.

Second system of musical notation. The upper line includes dynamic markings *mp* and *poco rinforz.*. The piano accompaniment continues with complex rhythmic textures.

Third system of musical notation, showing further development of the melodic and piano parts with various articulations and slurs.

Fourth system of musical notation, concluding the page. It features dynamic markings *sf*, *string.*, *sf*, *molto rinforz.*, and *f*. The tempo marking *allargando* is present above the upper line. The piano part includes the marking *espr.* and ends with a final *f* dynamic.

# VIOLONCELLO.

Stücke alter Meister N<sup>o</sup> 39  
bearb. v. Jacques van Lier.

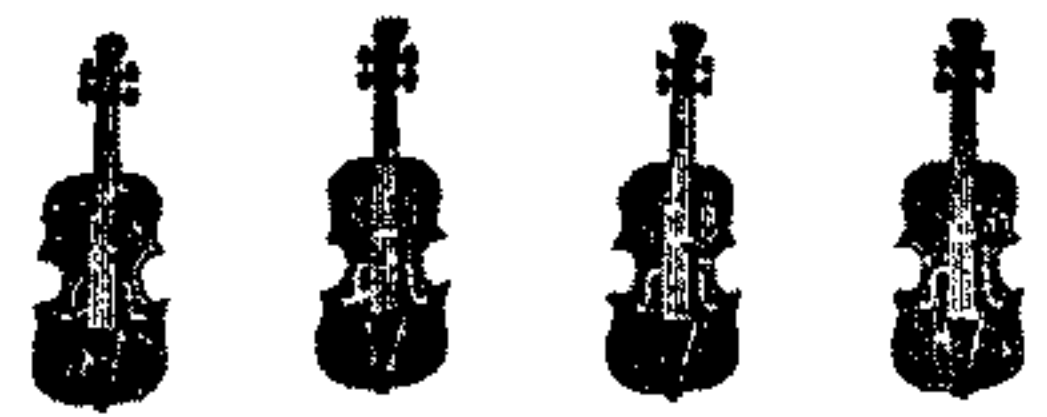
## Aria.

Domenico Zipoli.  
(um 1700)

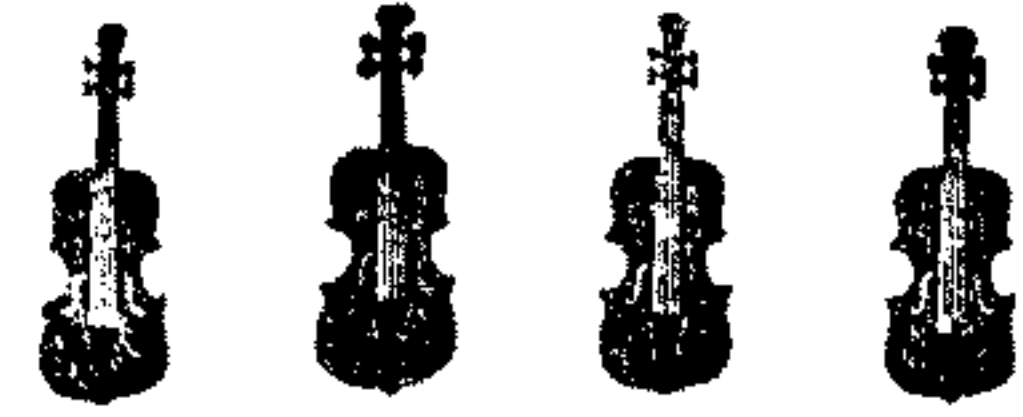
Largo molto cantabile.

The musical score consists of ten staves of music for the cello. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Largo molto cantabile'. The score includes various dynamics such as *mp*, *poco rinforz.*, *rinforz.*, *sf*, *string.*, *sf*, *molto rinforz.*, and *f*. Performance instructions include *allargando* and *string.*. The music features complex fingering patterns, including triplets and sixteenth-note runs. Fingerings are indicated by numbers 1-4 above or below notes. Bowing techniques like *V* (vibrato) and *V* (vibrato) are also marked. The score concludes with a final *f* dynamic.





# „Singen und Klingen!“



Für Violoncello  
und Klavier

## Anthologie

Für Violoncello  
und Klavier

### Konzertstücke :: Vortragstücke :: Salonstücke

Herausgegeben  
und gespielt von

Jaques van Lier, Joseph Press, F. A. Kummer u. A.

★ *Anthologie of 50 Pieces for Violoncello and Piano, newly edited by celebrated masters* ★

*l = leicht (easy), m = mittelschwer (medium), s = schwer (difficult)*

1. <b>Bach.</b> <i>Air auf der G-Saite (van Lier)</i> . . . . .	<i>m.</i>	1,—
2. <b>Beethoven.</b> <i>Menuett, D dur, No. 1 (van Lier)</i> . . . . .	<i>l.</i>	1,—
3. <b>Boccherini.</b> <i>Menuett</i> . . . . .	<i>m.</i>	1,—
4. <b>Chopin.</b> <i>Elegie, op. 25 No. 7 (Rehfeld)</i> . . . . .	<i>m.</i>	1,—
5. — <i>Nocturne, op. 32 No. 1 (Cossmann)</i> . . . . .	<i>m.</i>	1,50
6. <b>Dittersdorf.</b> <i>Deutscher Tanz (van Lier)</i> . . . . .	<i>l.</i>	1,—
7. <b>Duport.</b> <i>Célèbre Romance (C dur)</i> . . . . .	<i>s.</i>	—,80
8. <b>Epstein.</b> <i>Orientalisches Lied (hebräisch)</i> . . . . .	<i>m.</i>	1,50
9. <b>Goens.</b> <i>Réverie et Mazourka, op. 1</i> . . . . .	<i>m.</i>	1,50
10. — <i>Adagio, op. 2</i> . . . . .	<i>m.</i>	2,—
11. — <i>Aria, op. 5 No. 1</i> . . . . .	<i>m.</i>	1,50
12. — <i>Gavotte, op. 5 No. 2</i> . . . . .	<i>m.</i>	2,50
13. <b>Gossec.</b> <i>Gavotte (van Lier)</i> . . . . .	<i>l.</i>	1,—
14. <b>Händel.</b> <i>Largo</i> . . . . .	<i>l.</i>	—,80
15. — <i>Arioso (van Lier)</i> . . . . .	<i>l.</i>	1,—
16. <b>Heiser.</b> <i>Das Grab auf der Haide, op. 30, Transcription.</i> . . . . .		1,50
17. <b>Hermann.</b> <i>Adagio (van Lier)</i> . . . . .	<i>m.</i>	2,—
18. — <i>Gavotte-Intermezzo (van Lier)</i> . . . . .	<i>m.</i>	2,—
19. <b>Horst, von.</b> <i>Sarabande</i> . . . . .	<i>m.</i>	1,50
20. — <i>Poème d'amour</i> . . . . .	<i>m.</i>	1,50
21. — <i>Barcarole</i> . . . . .	<i>m.</i>	1,50
22. <b>Jacob.</b> <i>Andante religioso, op. 3</i> . . . . .	<i>l.</i>	1,—
23. <b>Juon.</b> <i>Märchen, op. 8</i> . . . . .	<i>s.</i>	2,—
24. — <i>Romanze, op. 7b</i> . . . . .	<i>m.</i>	1,—
25. <b>Krall.</b> <i>Larghetto, Freud und Leid, op. 5, I</i> . . . . .	<i>l.</i>	1,50
26. — <i>Wiegenlied und Gavotte, op. 5, II</i> . . . . .	<i>l.</i>	1,50
27. <b>Kol Nidre.</b> <i>Hebräische Melodie (E. D. Wagner)</i> . . . . .	<i>l.</i>	1,—
28. <b>Martini.</b> <i>Gavotte (van Lier)</i> . . . . .	<i>l.</i>	1,—
29. <b>Mattheson.</b> <i>Air auf der G-Saite (van Lier)</i> . . . . .	<i>l.</i>	1,—
30. <b>Meinhard.</b> <i>Concertino, op. 7</i> . . . . .	<i>s.</i>	2,—

31. <b>Mozart.</b> <i>Larghetto (Kummer)</i> . . . . .	<i>m.</i>	1,50
32. — <i>Menuett, B dur, No. 1 (van Lier)</i> . . . . .	<i>m.</i>	1,—
33. — <i>Menuett, D dur, No. 2 (van Lier)</i> . . . . .	<i>m.</i>	1,—
34. — <i>Deutscher Tanz (van Lier)</i> . . . . .	<i>l.</i>	1,—
35. <b>Nedbal.</b> <i>Romanze, op. 12 No. 1</i> . . . . .	<i>m.</i>	1,50
36. — <i>Capriccio, op. 12 No. 2</i> . . . . .	<i>s.</i>	2,—
37. <b>Noren.</b> <i>Berceuse, op. 12</i> . . . . .	<i>m.</i>	1,50
38. <b>Offenbach.</b> <i>Musette, op. 24 (Saller)</i> . . . . .	<i>m.</i>	2,—
39. <b>Pergolese.</b> <i>Aria (Siciliana) (van Lier)</i> . . . . .	<i>l.</i>	1,—
40. <b>Rameau.</b> <i>Gavotte (van Lier)</i> . . . . .	<i>l.</i>	1,—
41. <b>Romberg.</b> <i>Concertino facile, op. 51</i> . . . . .	<i>m.</i>	2,—
42. <b>Röver.</b> <i>Sérénade du Savoyard, op. 11</i> . . . . .	<i>s.</i>	2,—
43. <b>Schmidt.</b> <i>Wiegenlied, op. 6 No. 1</i> . . . . .	<i>l.</i>	1,—
44. — <i>Mazourka mélancolique, op. 6 No. 2</i> . . . . .	<i>m.</i>	1,—
45. <b>Schubert.</b> <i>Litanei (Röver)</i> . . . . .	<i>m.</i>	1,50
46. <b>Schumann.</b> <i>Abendlied</i> . . . . .	<i>m.</i>	—,80
47. — <i>Träumerei (Press)</i> . . . . .	<i>m.</i>	—,80
48. <b>Simon.</b> <i>Berceuse</i> . . . . .	<i>m.</i>	1,—
49. <b>Sulzer.</b> <i>Sommernacht. Adagio, op. 12</i> . . . . .	<i>m.</i>	1,20
50. <b>Tschaikowsky.</b> <i>Sérénade mélancolique, op. 26 (Press)</i> . . . . .	<i>s.</i>	1,50
51. <b>Raff.</b> <i>Kavatine, op. 85 No. 3 (Press)</i> . . . . .	<i>m.</i>	1,—
52. <b>Sibelius.</b> <i>Solitude (Krein)</i> . . . . .	<i>m.</i>	1,20