BRAHMS

SONATE No. 2

F dur – Fa majeur – Opus 99

Violoncello und Klavier

(BECKER - FRIEDBERG)

Klavierstimme

Violoncello-Stimme hierzu 09498

EDITION SCHOTT

Nr. 09499/501

CELLO-BIBLIOTHEK

KLASSISCHER SONATEN

zusammengestellt von

A. Piatti · J. de Swert · C. Schroeder · A. Moffat · E. Cahnbley

VIOLONCELLO UND KLAVIER

No.		
1.	*Locatelli, P.*, Sonate, D-dur	⟨Piatti⟩
2.	*Porpora, N.*, Sonate, F-dur	»
3.	*Simpson, Chr.*, 13 Divisions	»
4.	*Bach, J. S.*, 1. Suite, G-dur	»
5.	*Valentini, G.*, Sonate X, E-dur	»
6.	*Veracini, F. M.*, Sonate, d-moll	»
7.	*Ariosti, A.*, Sonate, Es-dur	»
8.	— Sonate, A-dur	»
9.	— Sonate, e-moll	»
10.	— Sonate, F-dur	»
11.	— Sonate, e-moll	»
12.	— Sonate D-dur	»
13.	*Tricklir, J.*, Sonate I, F-dur	⟨de Swert⟩
14.	— Sonate II, B-dur	»
15.	— Sonate III, C-dur	»
16.	*Loeillet, J. B.*, Grande Sonate	»
17.	*Buononcini, G.*, Sonate originale	»
18.	*Pasqualini, P.*, Sonate originale	»
19.	*Martini, G. B.*, Sonate originale	»
20.	*Bach, J. S.*, Sonate I, G-dur	⟨Schroeder⟩
21.	*Breval, J. B.*, Sonate I, C-dur	»
22.	*Marcello, B.*, 2 Sonaten, g-moll, F-dur	»
23.	*Cervetto, G.*, 2 Sonaten, B-dur, C-dur	»
24.	*Boccherini, L.*, Sonate, A-dur	»
25.	— Sonate, G-dur	»
26.	*Loeillet, J. B.*, Sonate, g-moll	»
27.	*Pasqualini, P.*, Sonate, A-dur *Martini, G. B.*, Sonate a-moll	» »
28.	*Stiasni, J.*, Andante cantabile *Buononcini, G.*, Sonate, A-dur	» »
29.	*Boccherini, L.*, Rondo *Marcello, B.*, Sonate, a-moll	» »
30.	*Marcello, B.*, 2 Sonaten, G-dur, C-dur	»
31.	*Marcello, B.*, Sonate, e-moll *Grazioli, G. B.*, Sonate, F-dur	» »
32.	*Loeillet, J. B.*, Suite, g-moll	»
33.	*Guerini, F.*, Sonate, G-dur	»
34.	*Gasparino, Q.*, Sonate, d-moll	⟨Schroeder⟩
35.	— Sonate, B-dur	»
36.	*Pianelli, G.*, Sonate, D-dur	»
37.	— Sonate II, F-dur	»
38.	*Guerini, F.*, Sonate, D-dur	»
39.	*Bach, J. S.*, Sonate, C-dur	»
40.	*Lanzetti, S.*, Sonate, A-dur	»
41.	— Sonate, G-dur	»
42.	*Hervelois, C. de*, Suite I, A-dur	»
43.	— Suite II, D-dur	»
44.	*Marais, R.*, Sonate, C-dur	»
45.	*Forqueray, J. B.*, Suite I	»
46.	— Suite II, g-moll	»
47.	*Berteau, M.*, Sonate *Tillière, G. B.*, Sonate	» »
48.	*Vandini*, 2 Sonaten, G-dur, F-dur	»
49.	*Galeotti, S.*, Sonate	»
50.	*Galuppi, B.*, Sonate, D-dur	»
51.	*Antoniotti, G.*, Sonate, fis-moll	Moffat
52.	*Gaillard, J. E.*, Sonate, e-moll	»
53.	*Boni, P. G.*, Sonate, C-dur	»
54.	*De Fesch, W.*, Sonate, d-moll	»
55.	*Sammartini, B. G.*, Sonate G-dur	»
56.	*Marcello, B.*, Sonate, D-dur	»
57.	*Händel, G. F.*, Sonate, a-moll ⟨Orig. f. Oboe⟩	»
58.	— Sonate, G-dur ⟨Orig. f. Oboe⟩	»
59.	— Sonate, F-dur ⟨Orig. f. Oboe⟩	»
60.	*Marcello, B.*, Sonate, a-moll	»
61.	— Sonate, C-dur	»
62.	— Sonate, G-dur	»
63.	— Sonate, e-moll	»
64.	— Sonate, F-dur	»
65.	— Sonate, g-moll	»
66.	*Eccles, J.*, Sonate, g-moll	Chanbley
67.	*Bréval, J. B.*, Sonate, G-dur	»

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG, LONDON, BRÜSSEL, PARIS

BRAHMS

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JOHANNES BRAHMS

CELLO-SONATEN

Neuausgabe von

Hugo Becker und Carl Friedberg

★

		Ed. Schott No.
Nr. 1 Opus 38 ⟨e moll – mi mineur⟩		
	Cellostimme	09494
	Klavierstimme	09495/7
Nr. 2 Opus 99 ⟨F dur – Fa majeur⟩		
	Cellostimme	09498
	Klavierstimme	09499/501

B. Schott's Söhne, Mainz und Leipzig

Schott & Co. Ltd., London
48 Gr. Marlborough Str.

Editions Max Eschig, Paris
48 Rue de Rome

Schott Frères, Bruxelles
30 Rue St. Jean

Printed in Germany — Imprimé en Allemagne

II. SONATE

F majeur F dur F major

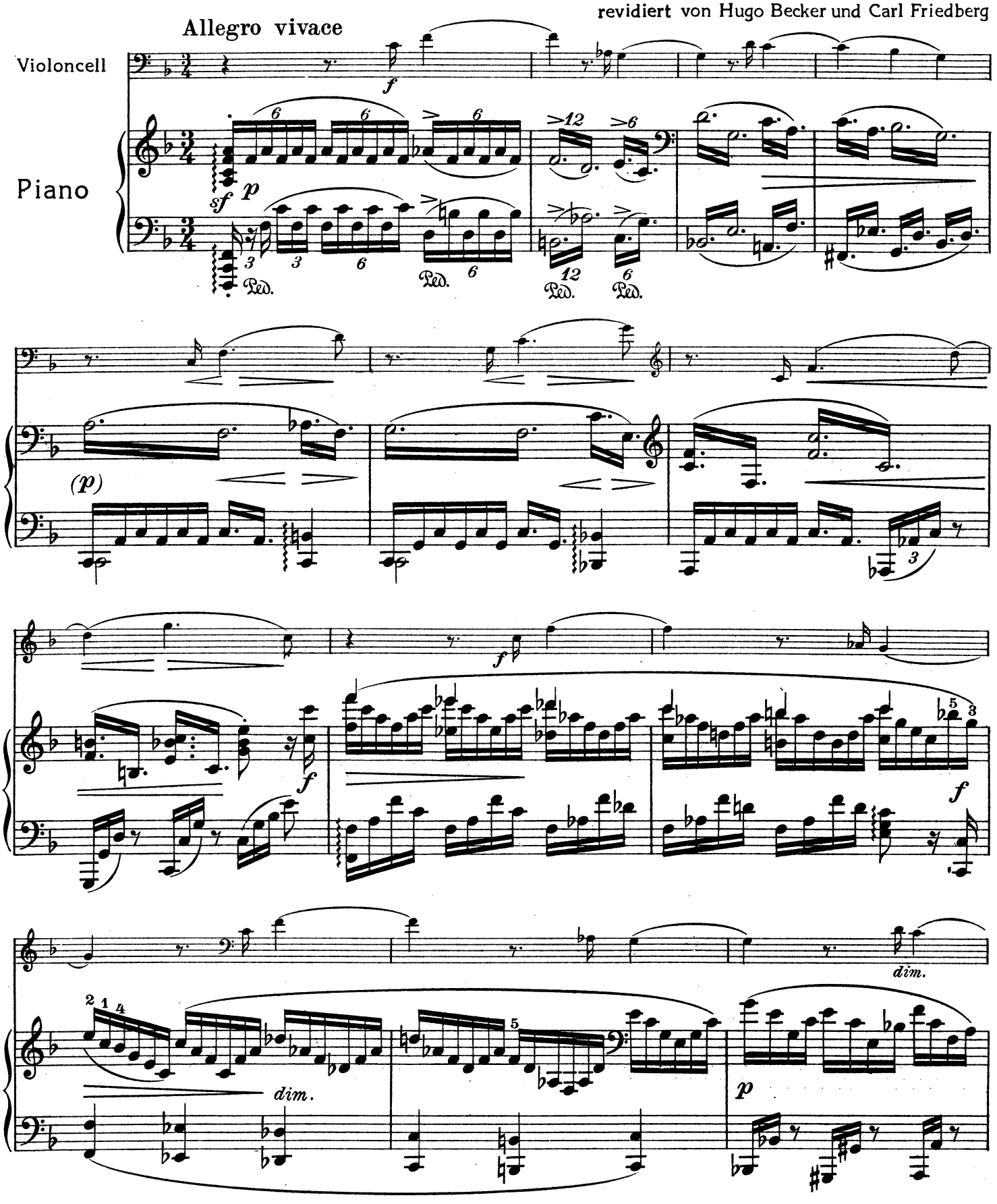
Johannes Brahms, Op. 99

revidiert von Hugo Becker und Carl Friedberg

Allegro vivace

Violoncell

Piano



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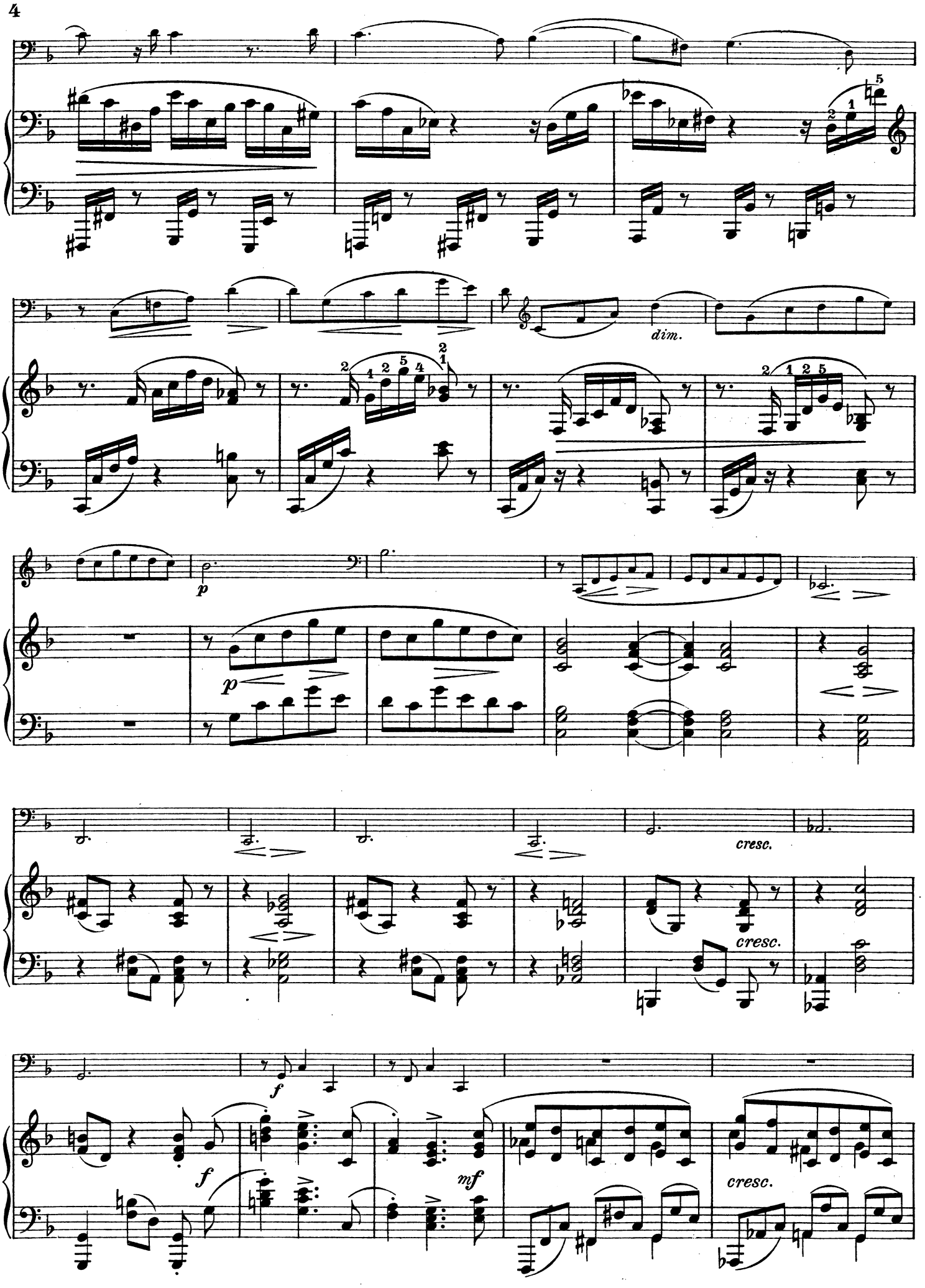
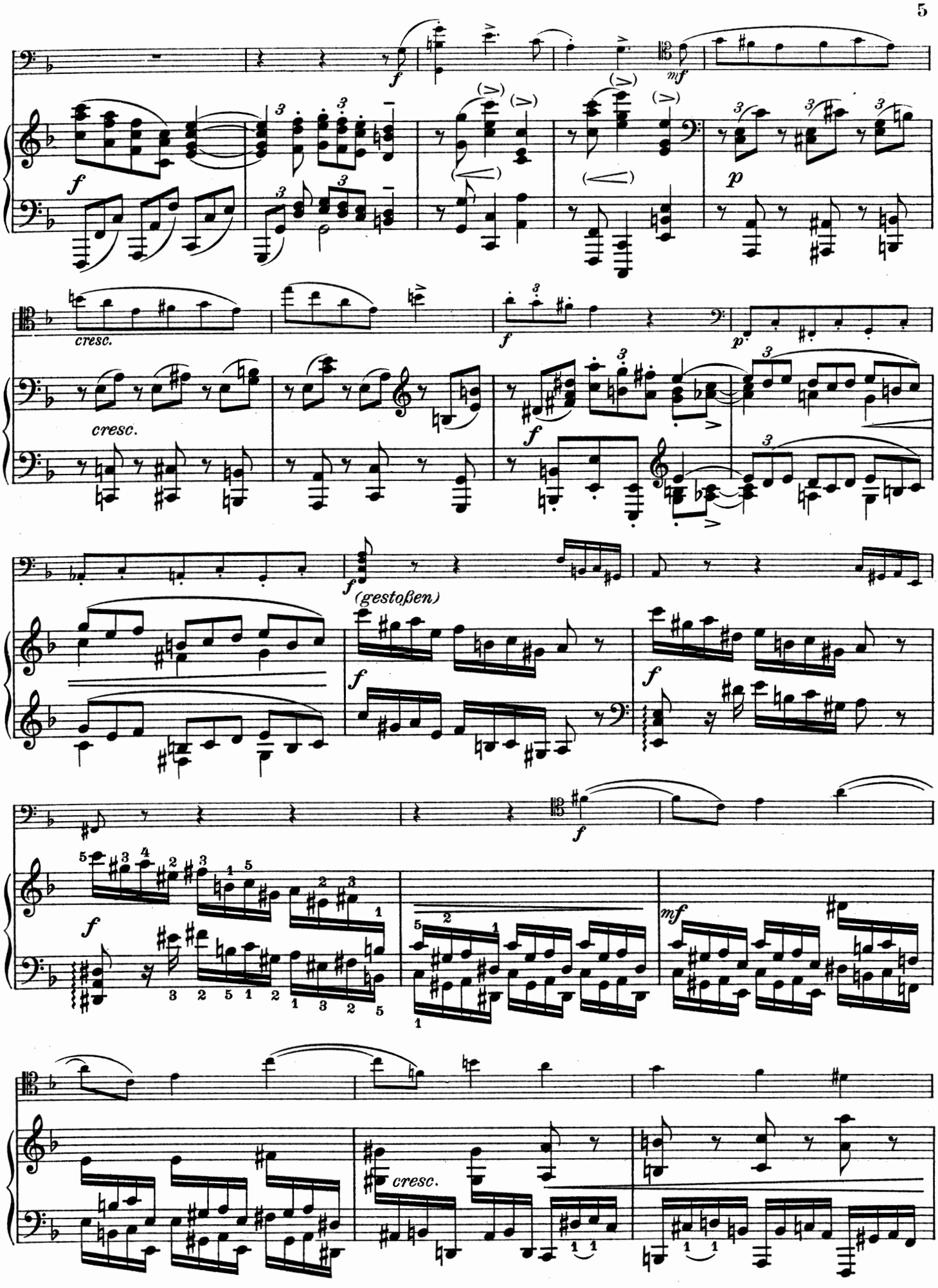
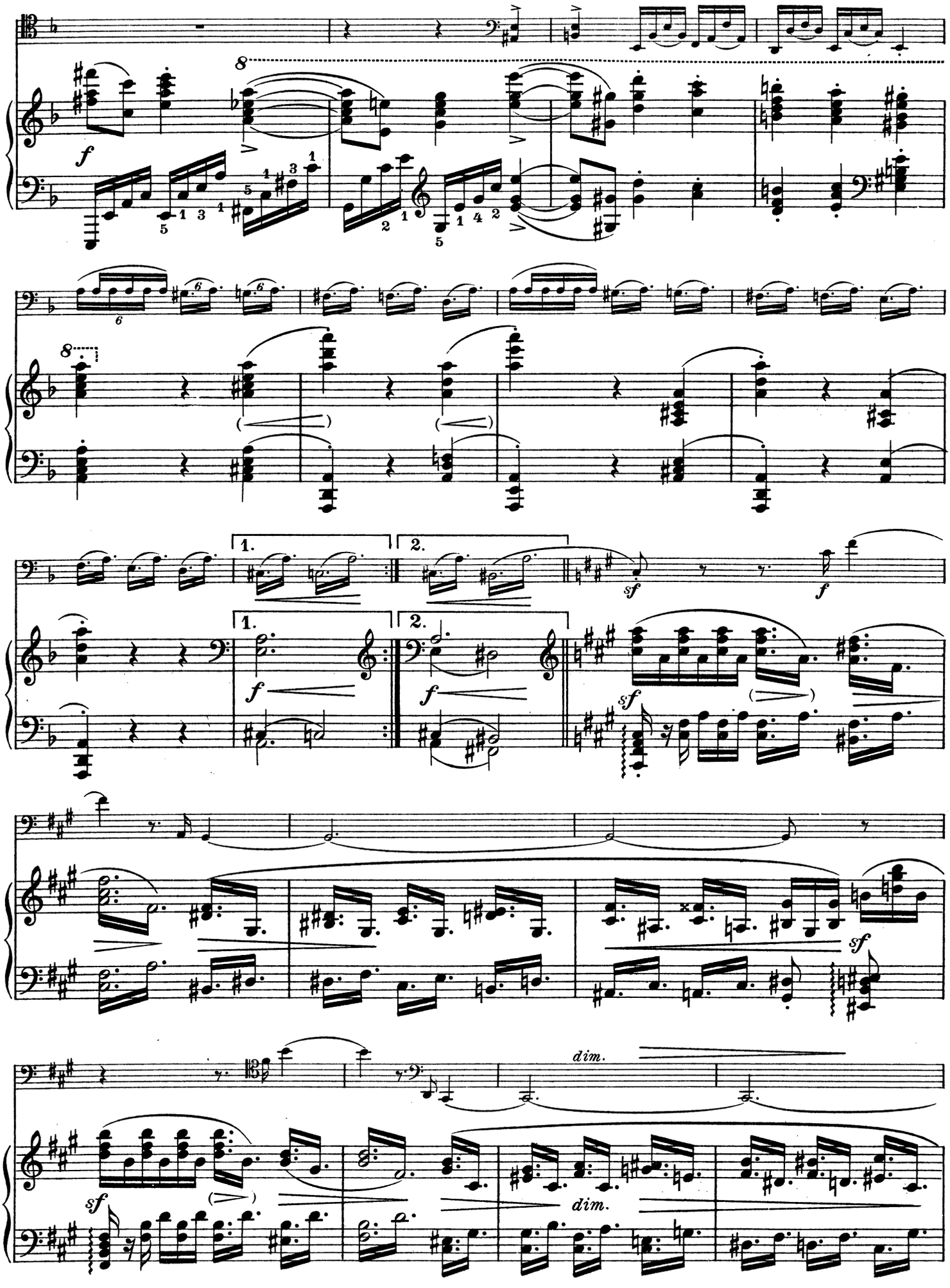
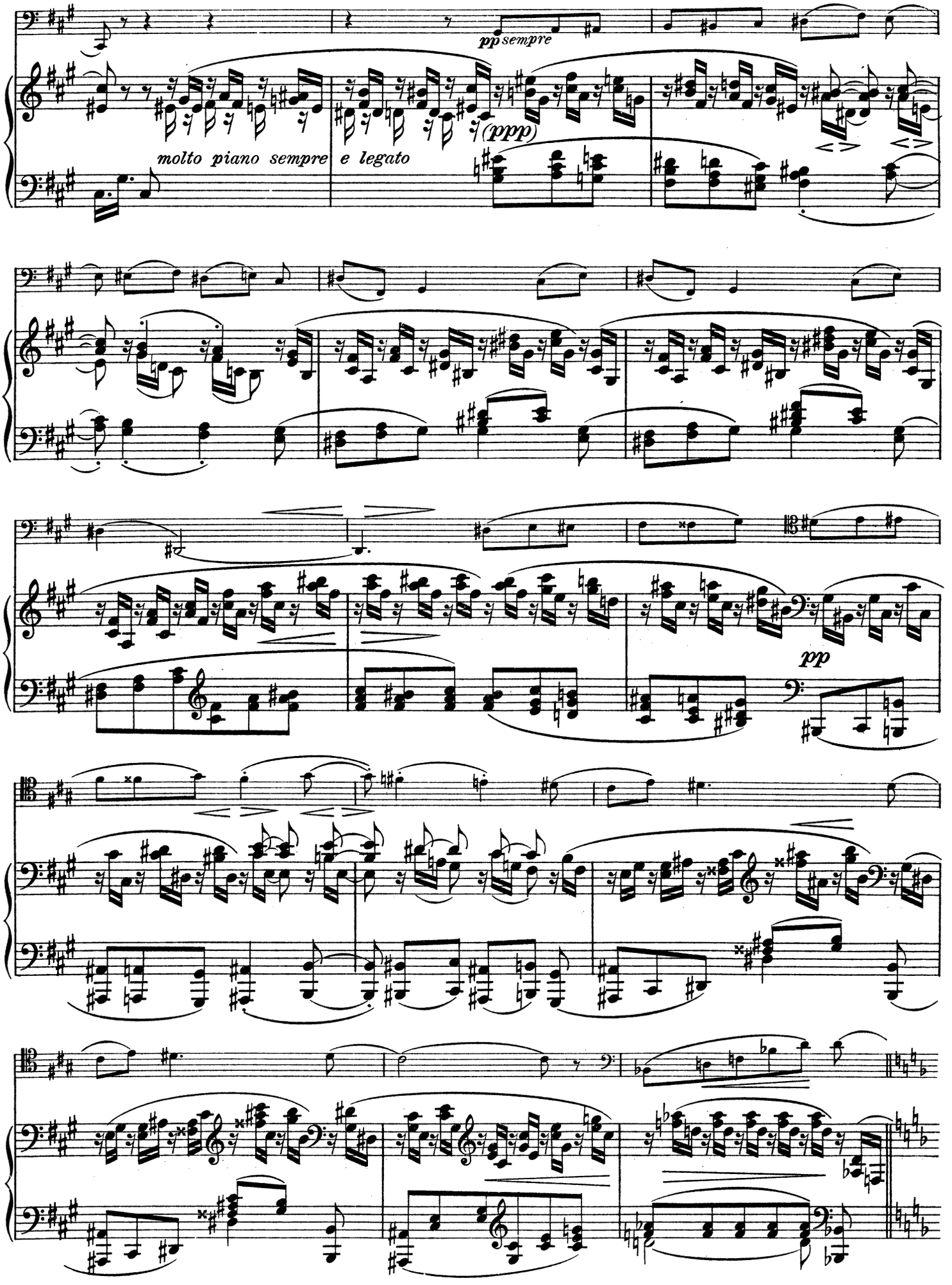
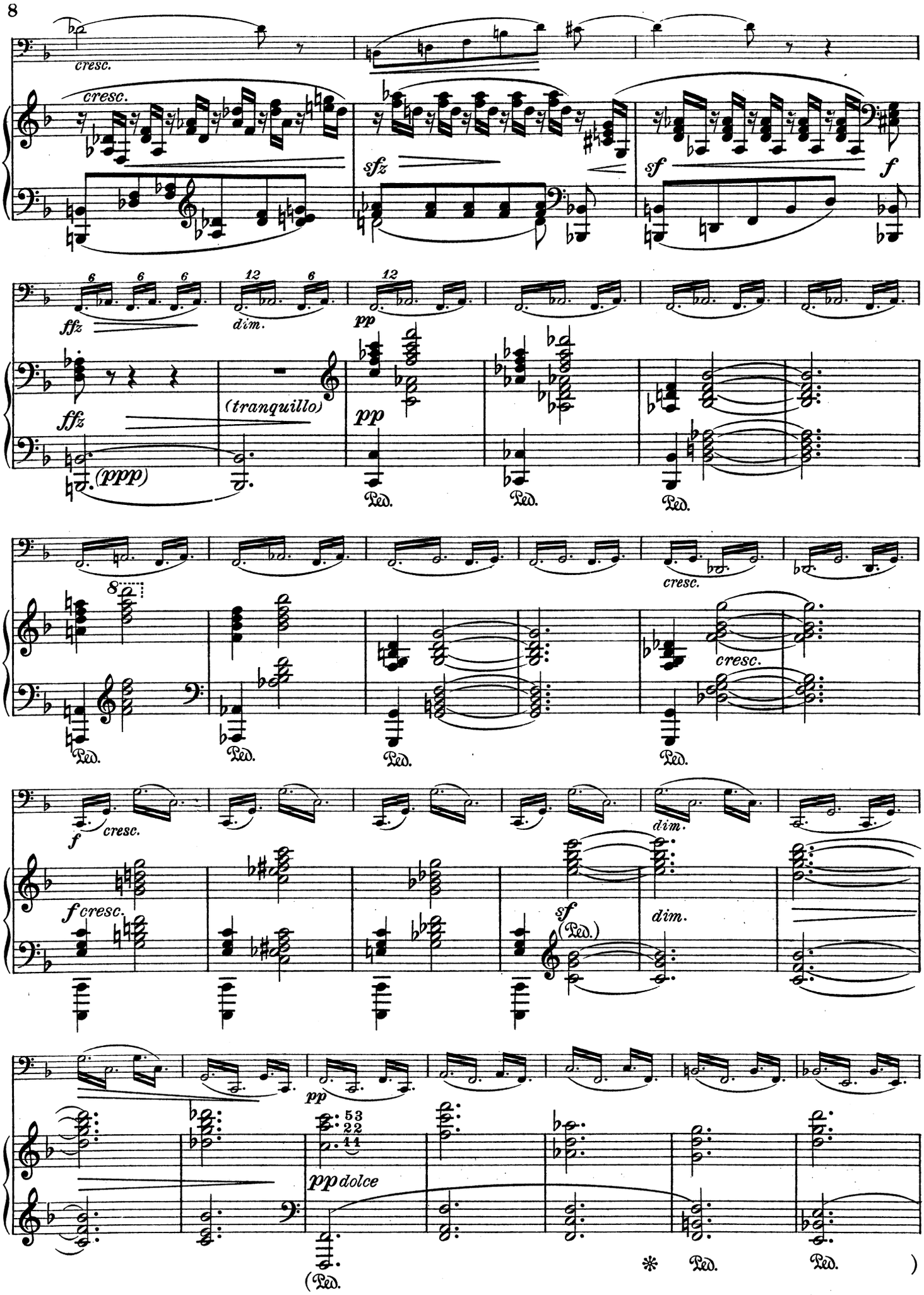
Edition Schott No. 09499/09501

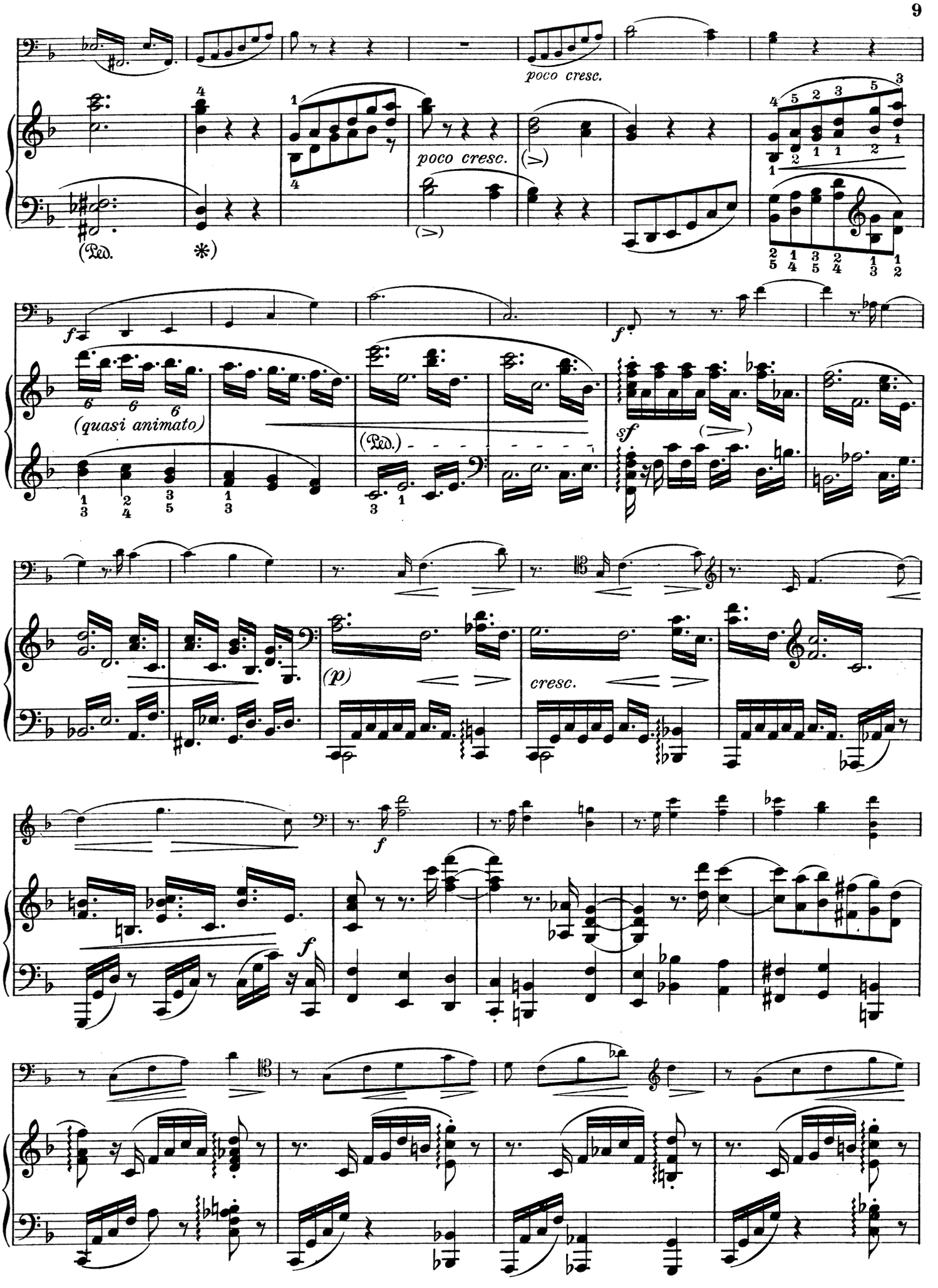

dim.
p
p
cresc.
cresc.
f
f
mf
cresc.

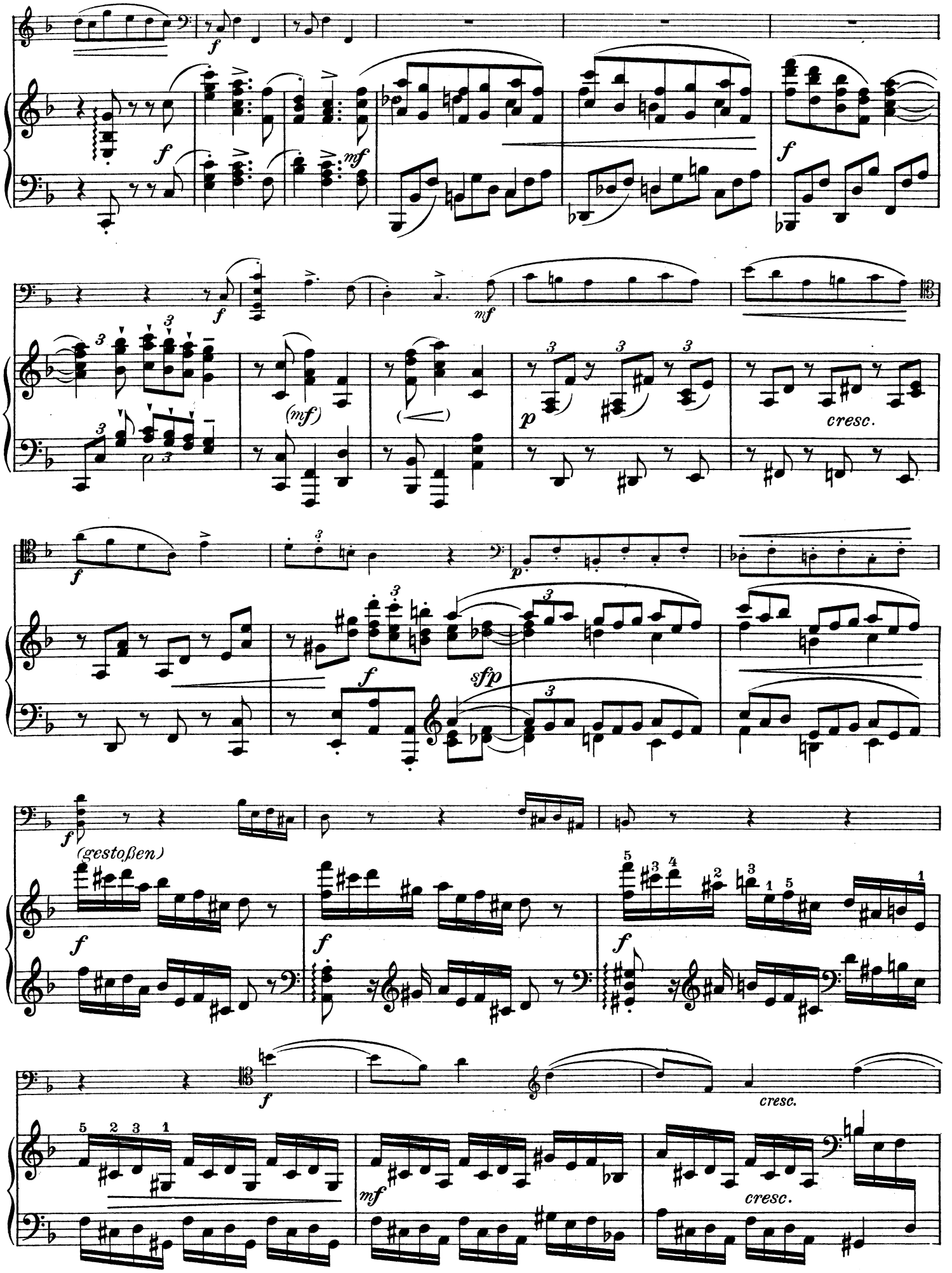

f
mf
p
cresc.
f
p
f
(gestoßen)
f
f
f
f
mf
cresc.

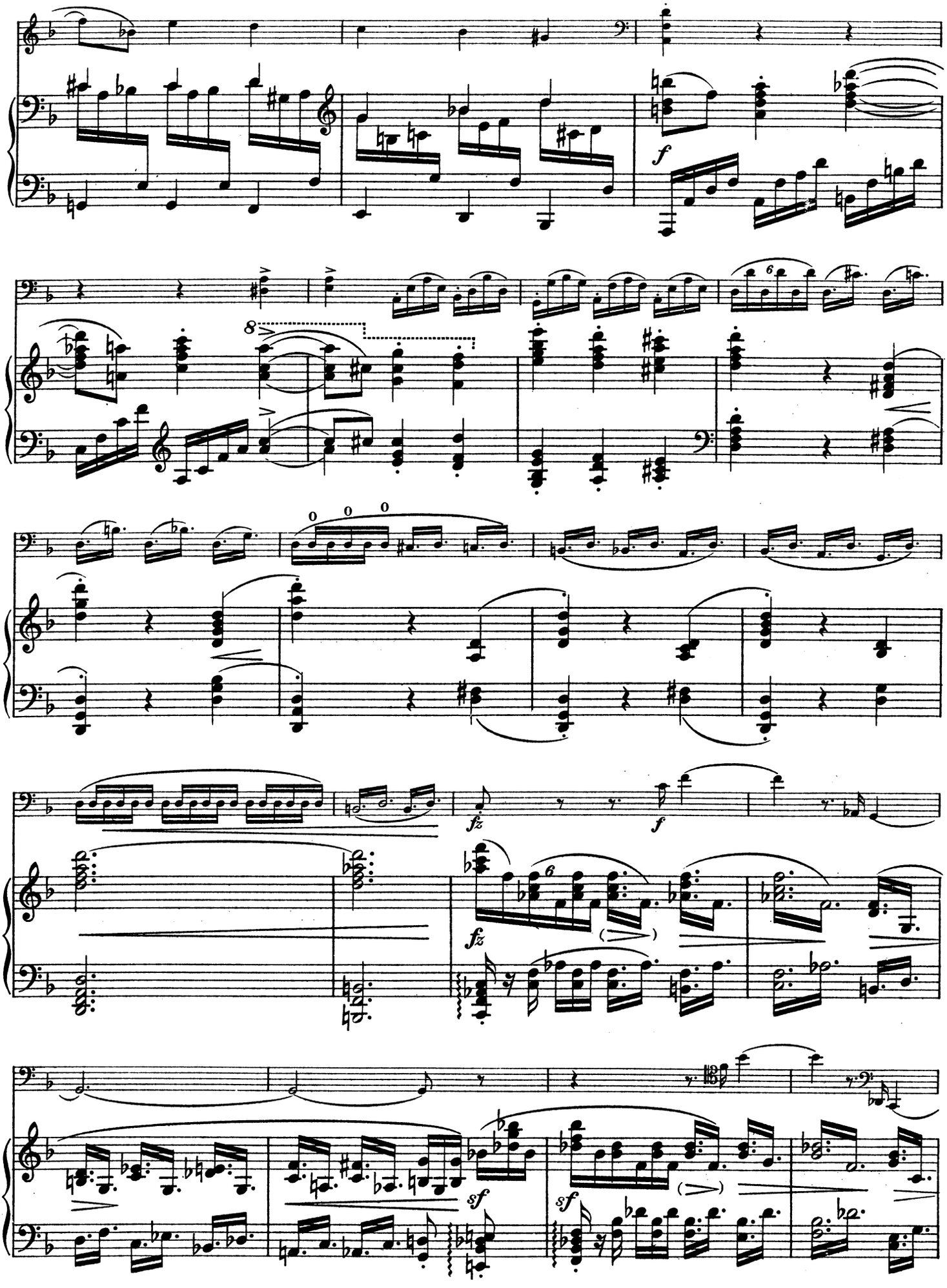

f
8
6
1.
2.
sf
f
dim.

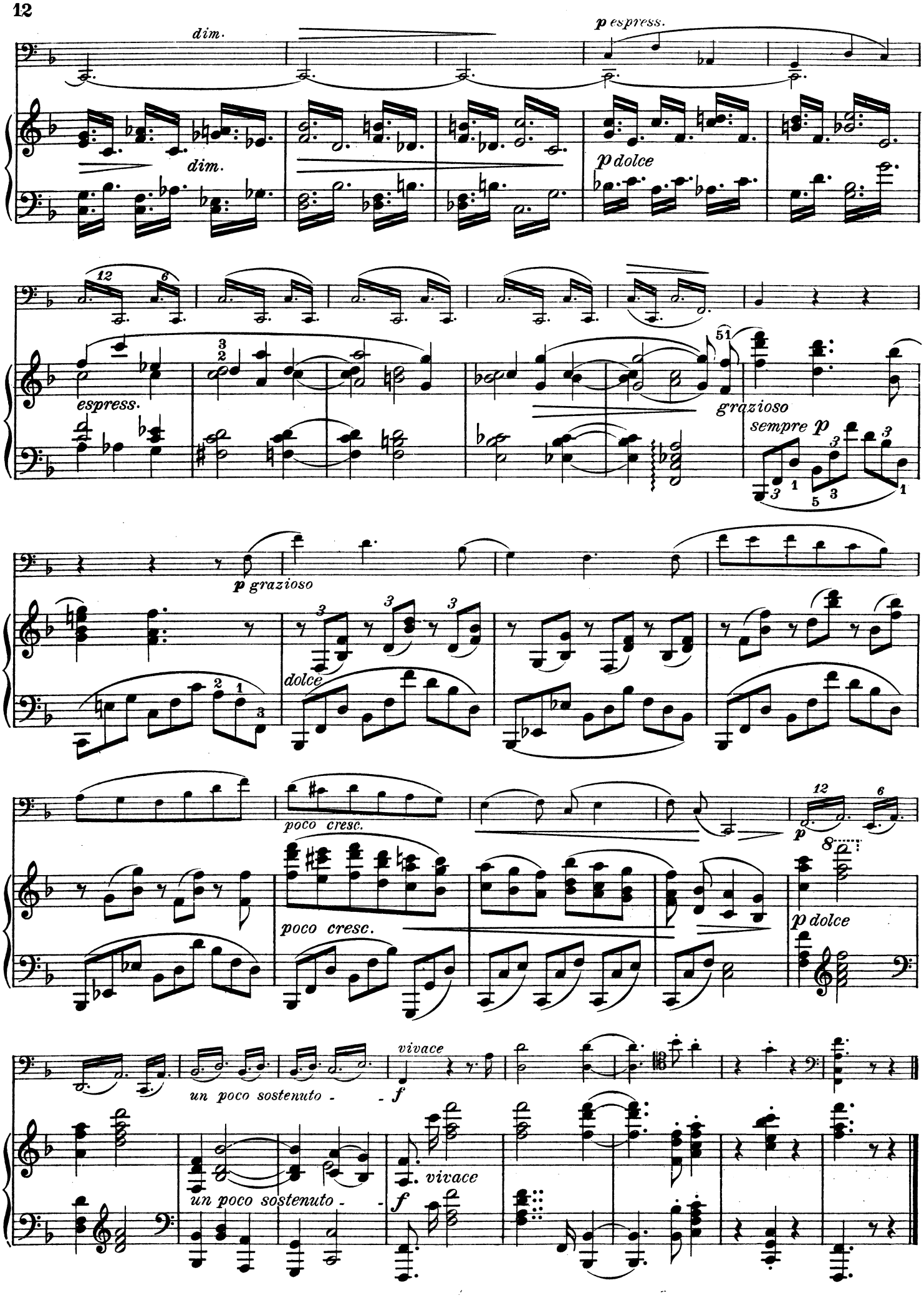

pp sempre
(ppp)
molto piano sempre e legato
pp

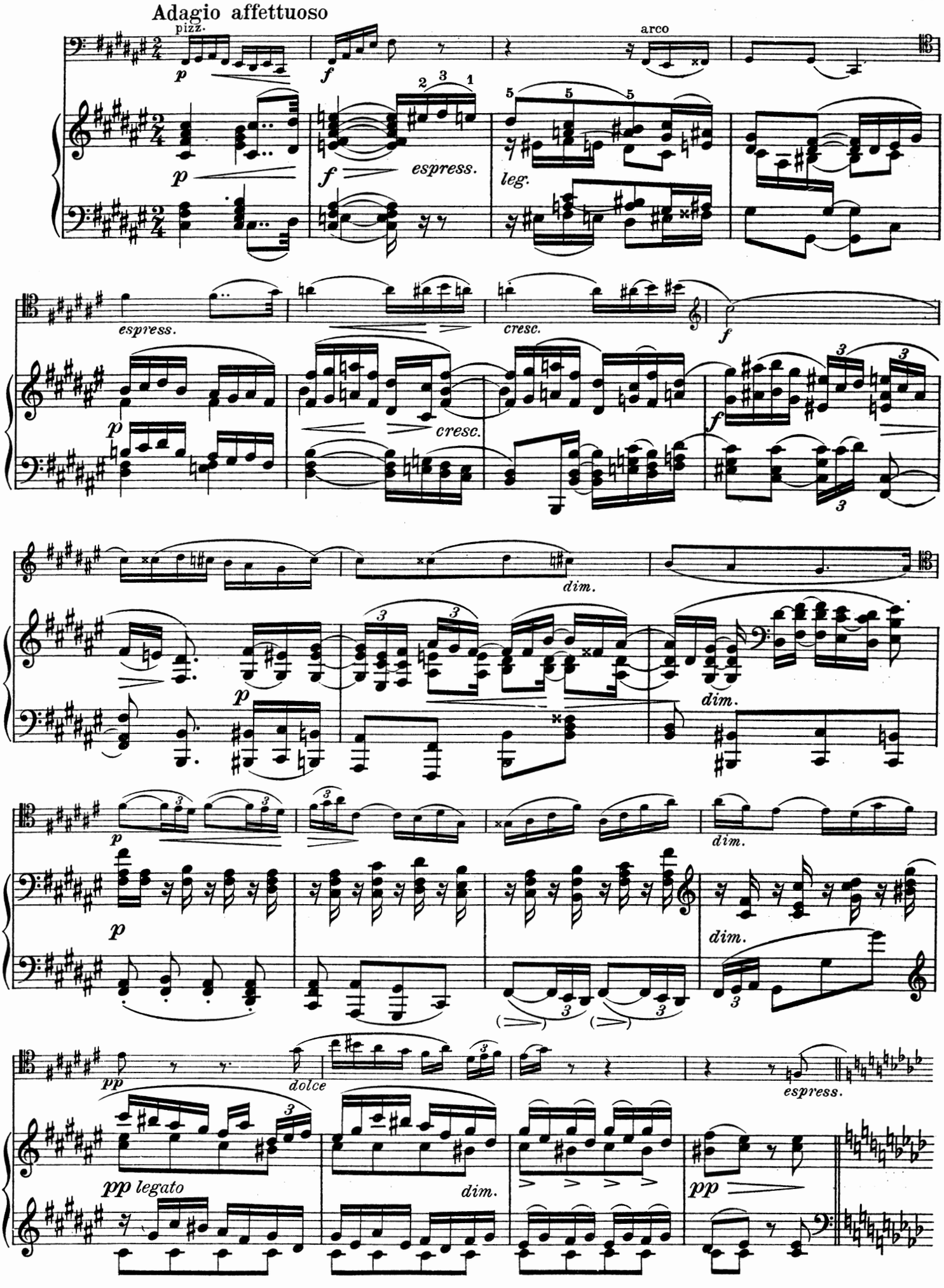

cresc.
cresc.
sfz
sf
f
ffz
dim.
pp
ffz
(tranquillo)
(ppp)
pp
Ped.
Ped.
Ped.
cresc.
Ped.
Ped.
Ped.
Ped.
cresc.
f
cresc.
f cresc.
sf
(Ped.)
dim.
dim.
pp
pp dolce
(Ped.)
Ped.
Ped.

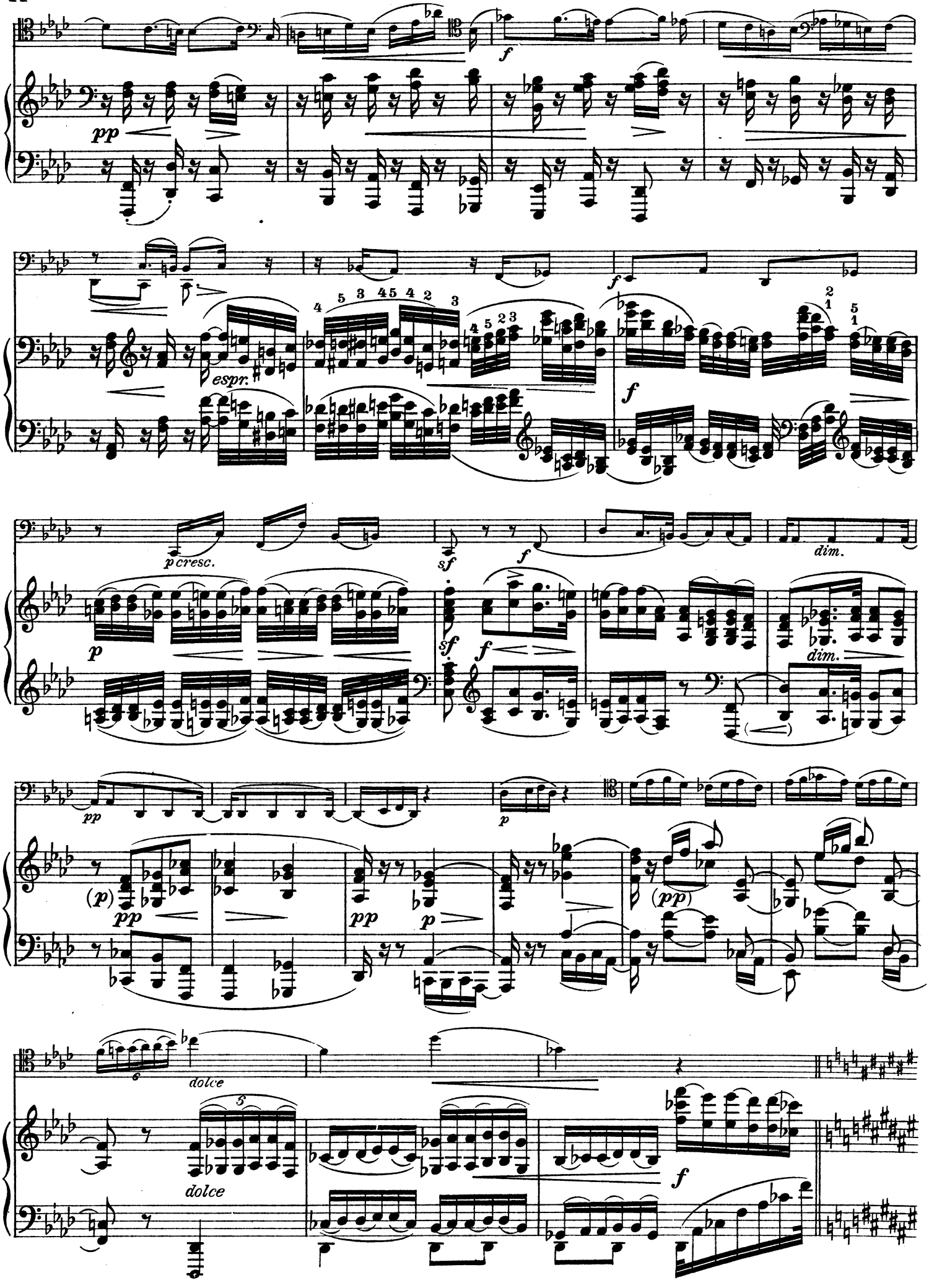

poco cresc.
poco cresc.
(Ped.
*)
f
f
(quasi animato)
(Ped.)
sf
(p)
cresc.
f
f

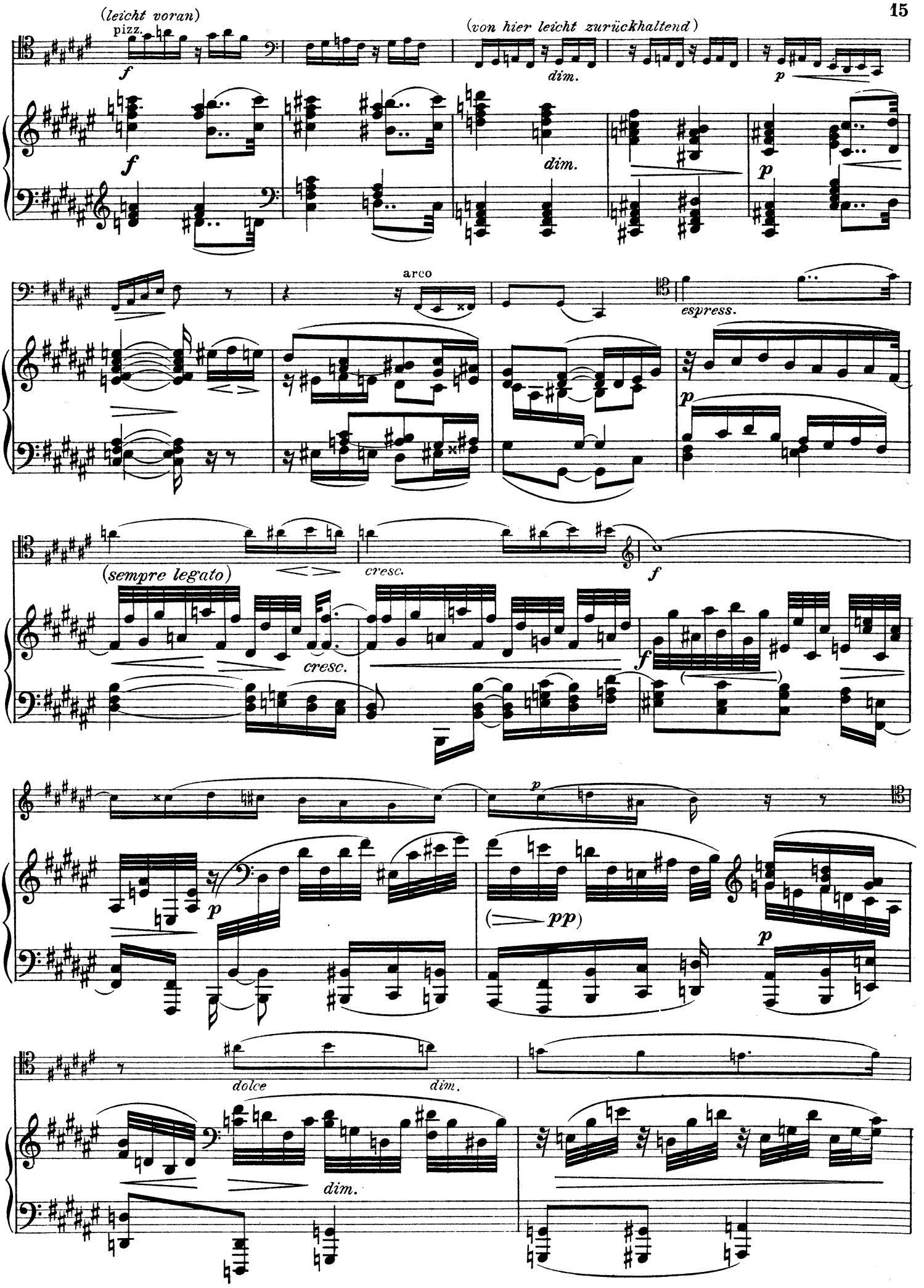

f
mf
(mf)
p
cresc.
sfp
(gestoßen)

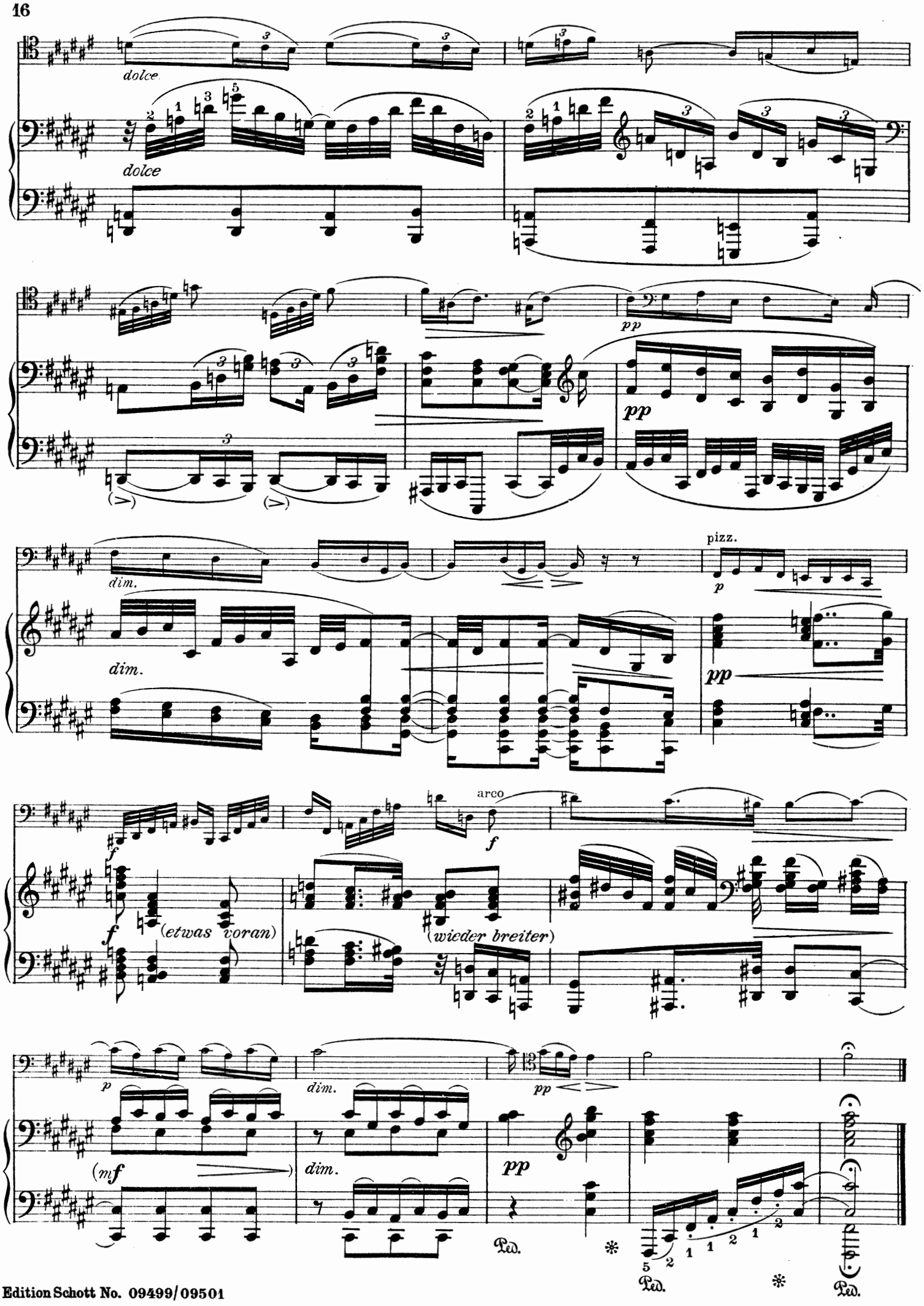

f
8
fz
f
fz
sf
sf


dim.
dim.
p espress.
p dolce
espress.
grazioso
sempre p
p grazioso
dolce
poco cresc.
poco cresc.
p
p dolce
un poco sostenuto -
- f
vivace
un poco sostenuto -
- f
vivace

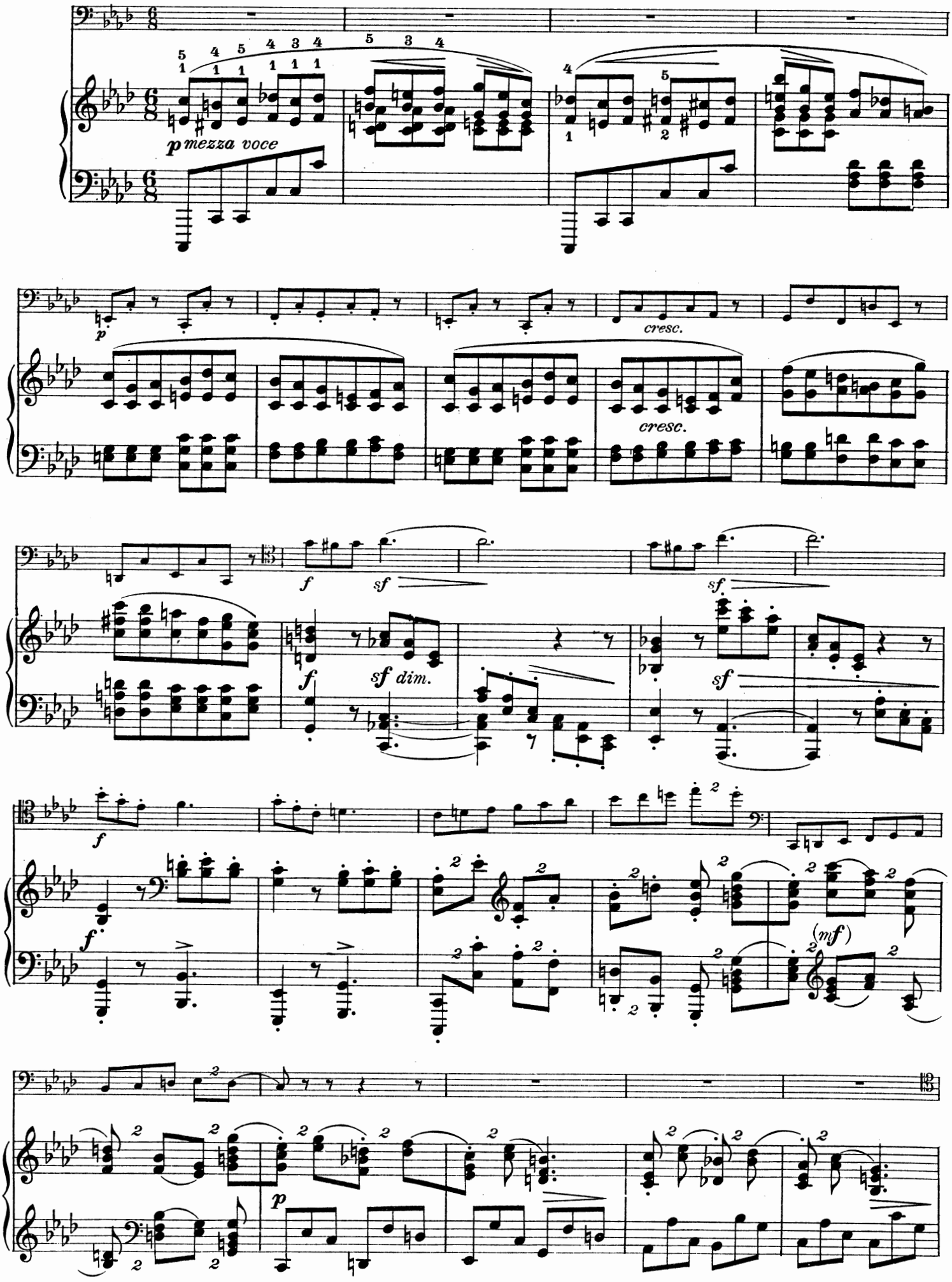

Adagio affettuoso
pizz.
arco
espress.
leg.
cresc.
dim.
dolce
pp legato

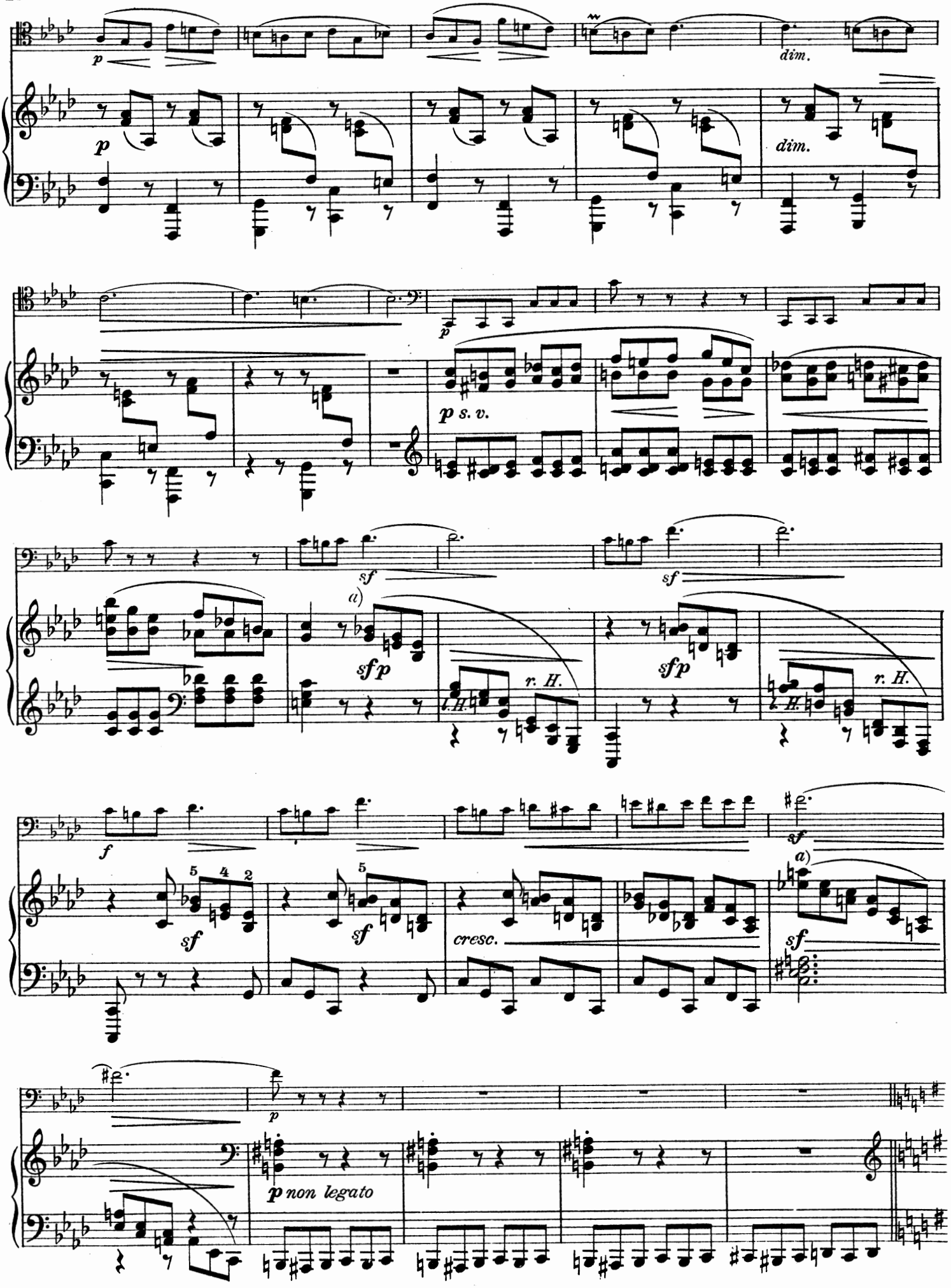

pp
f
espr.
f
p cresc.
sf
f
dim.
p
sf
f
dim.
pp
p
(p)
pp
pp
p
(pp)
dolce
dolce
f


(leicht voran)
pizz.
f
(von hier leicht zurückhaltend)
dim.
p
arco
espress.
(sempre legato)
cresc.
(pp)
dolce

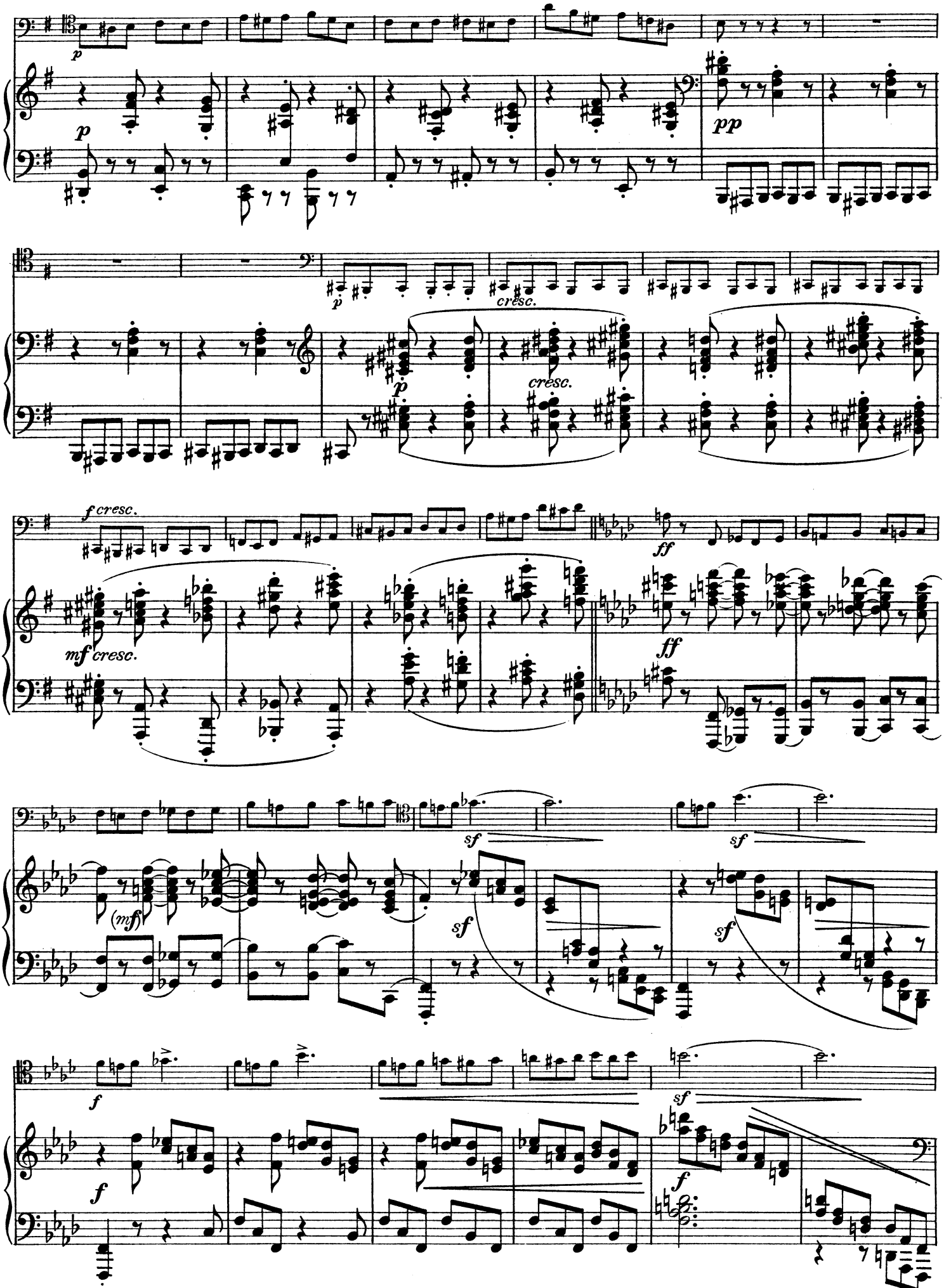

dolce
dolce
pp
pp
dim.
dim.
pizz.
p
pp
arco
f
f
f
(etwas voran)
(wieder breiter)
p
dim.
pp
(mf
dim.
pp
Ped.
Ped.
Ped.

Allegro passionato

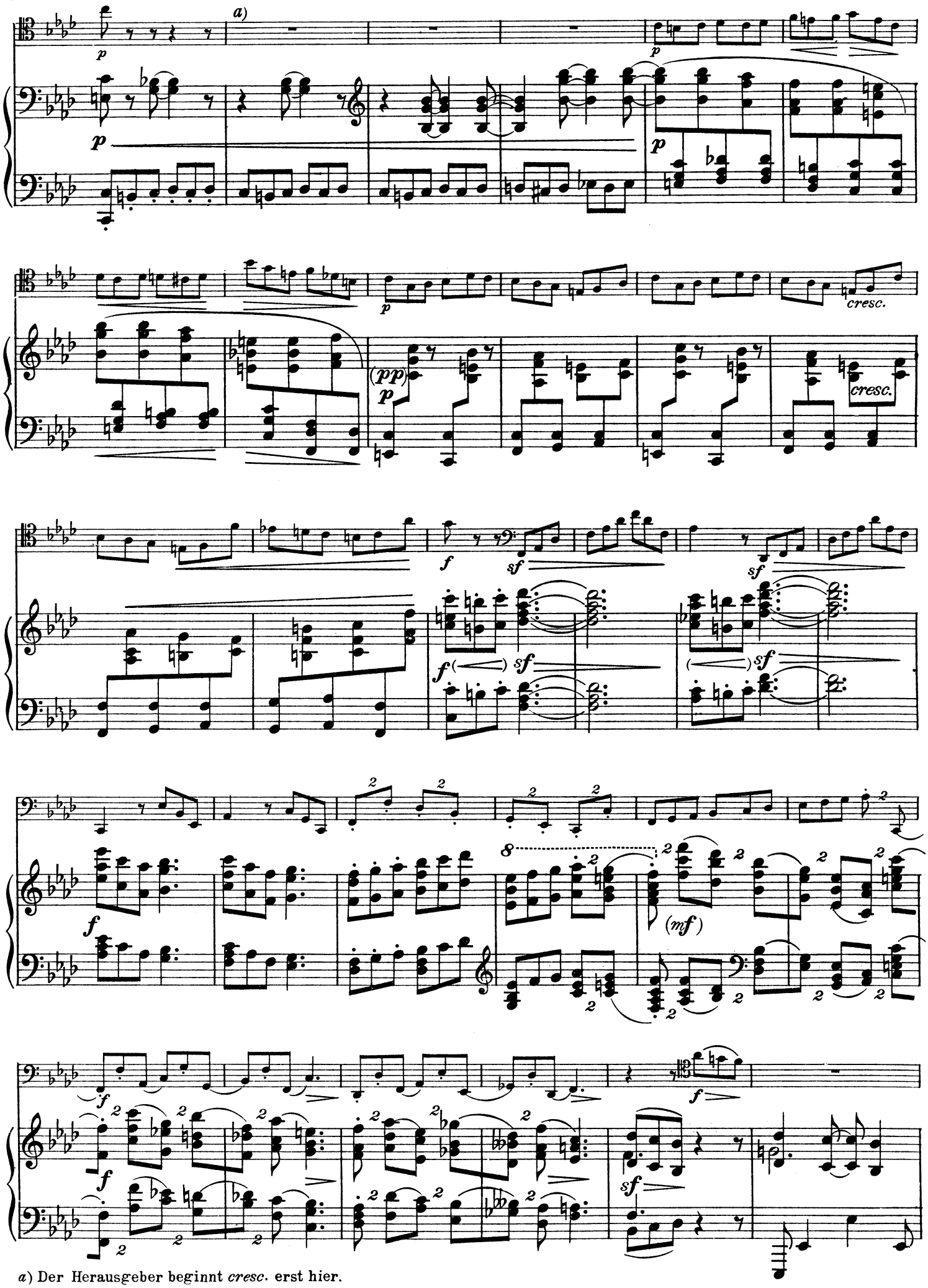




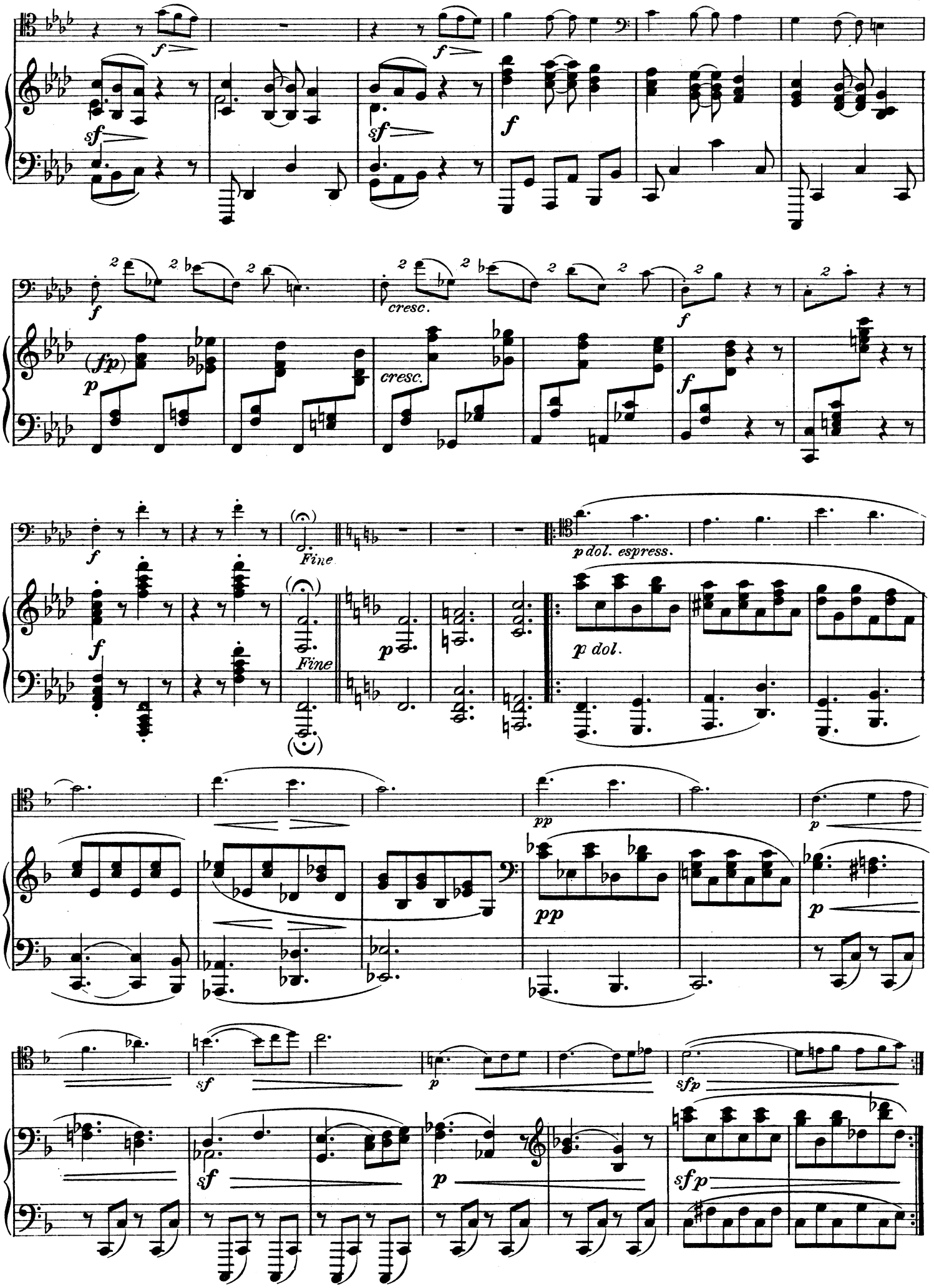
a) Der Herausgeber

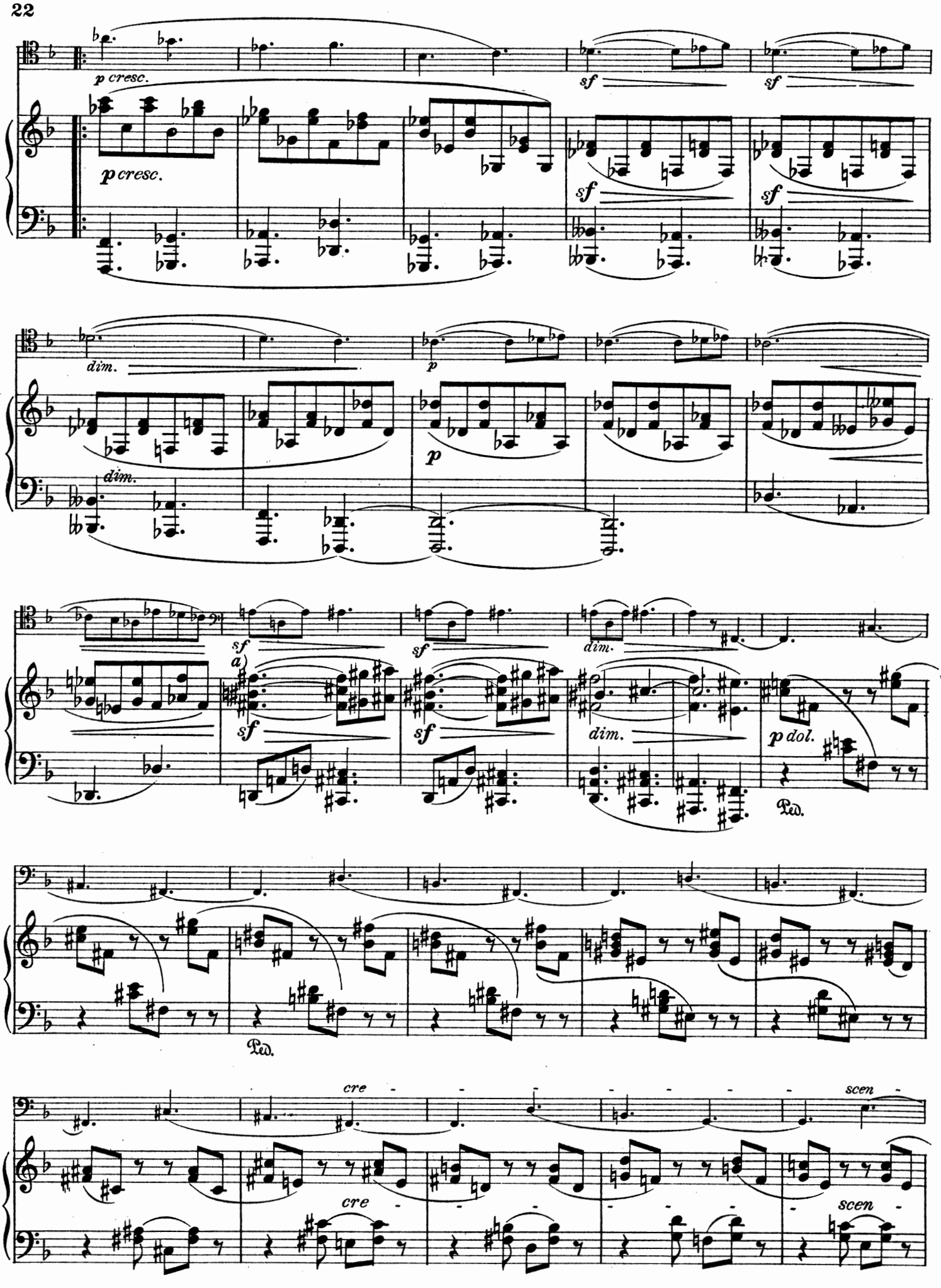


a) Siehe vorige Seite

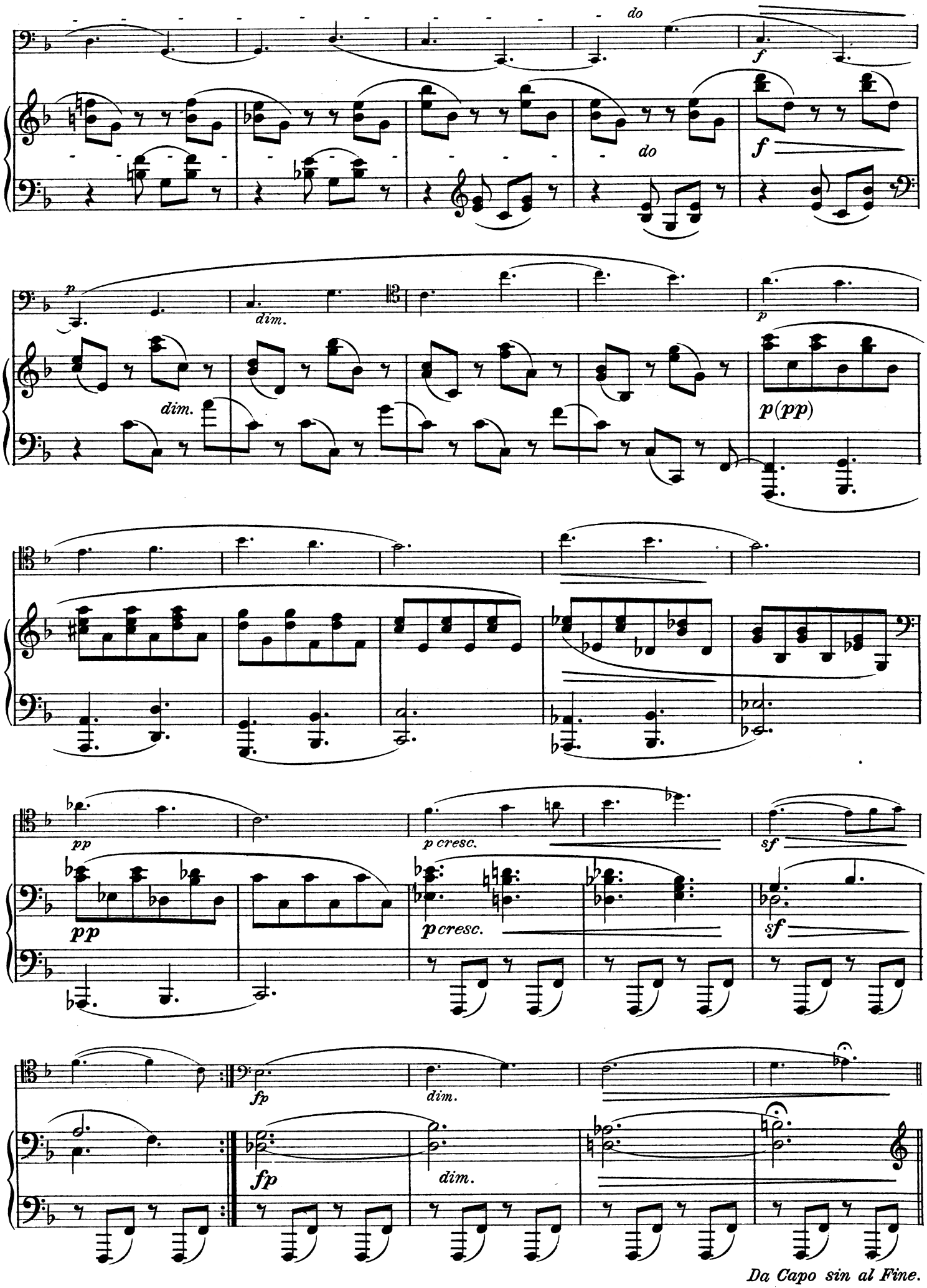


a) Der Herausgeber beginnt *cresc.* erst hier.

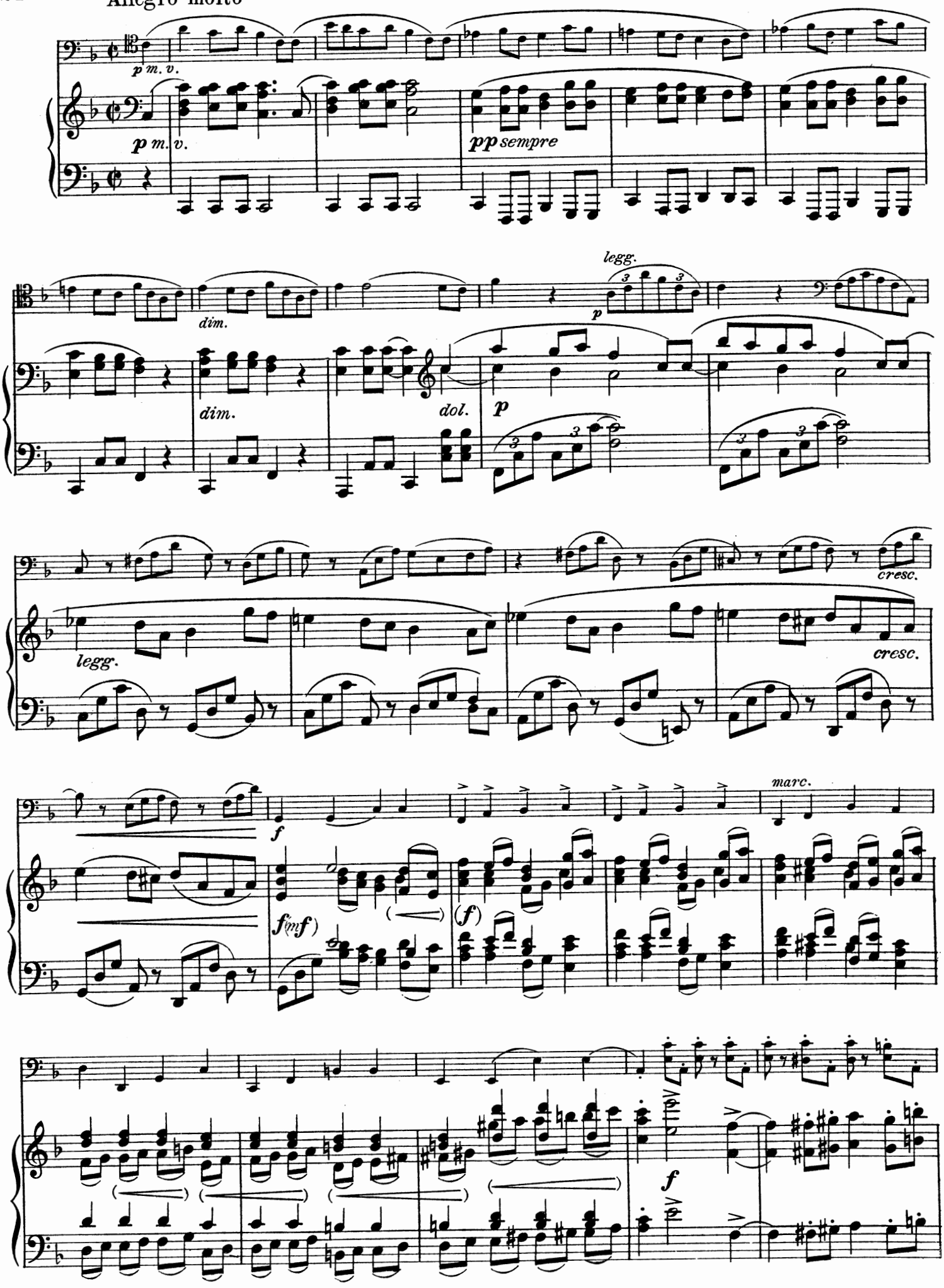

f
sf
f
sf
f
cresc.
f
(fp)
p
cresc.
f
f
Fine
p
Fine
p dol. espress.
p dol.
pp
p
pp
p
sf
p
sf
p
sfp

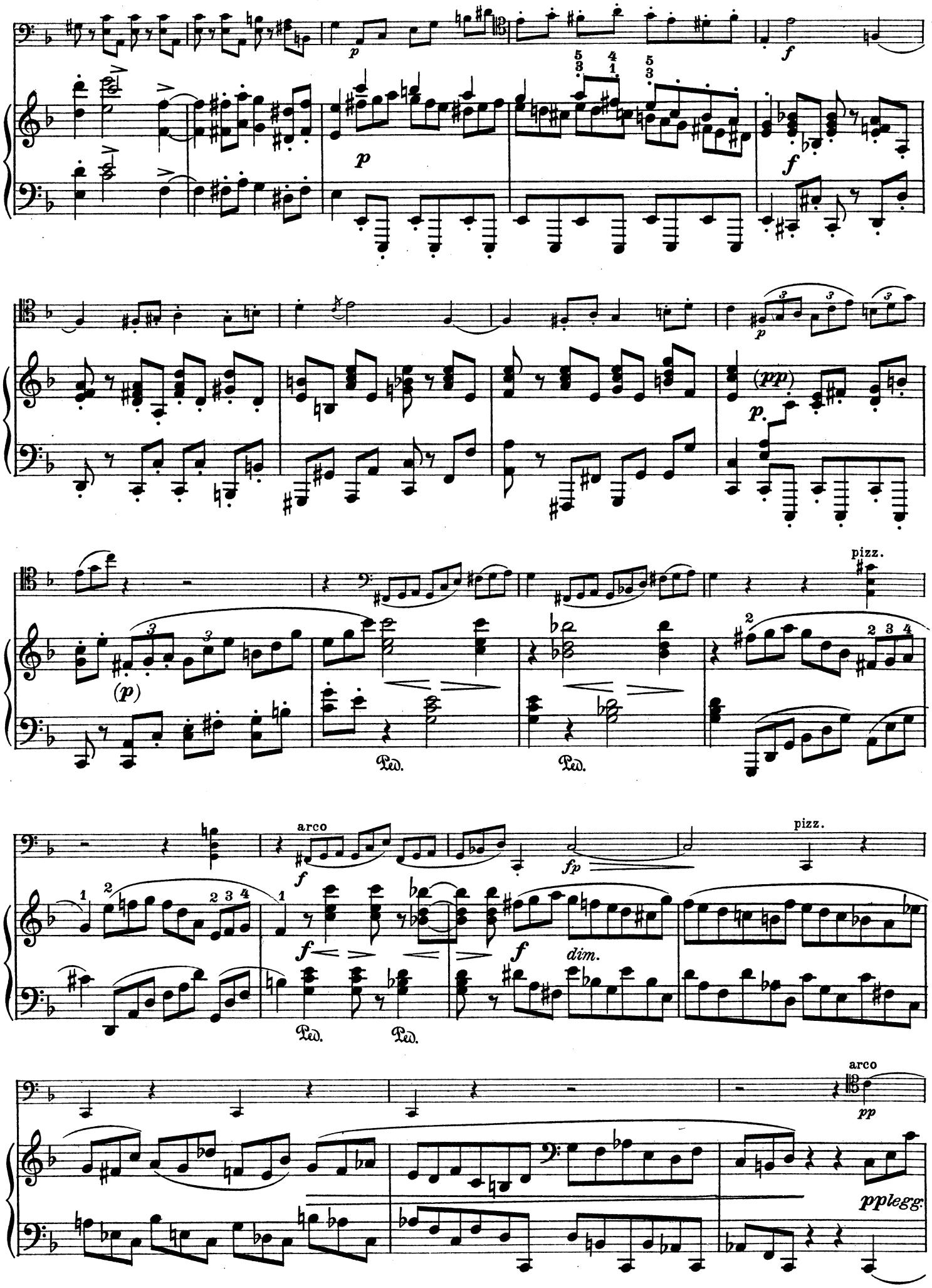


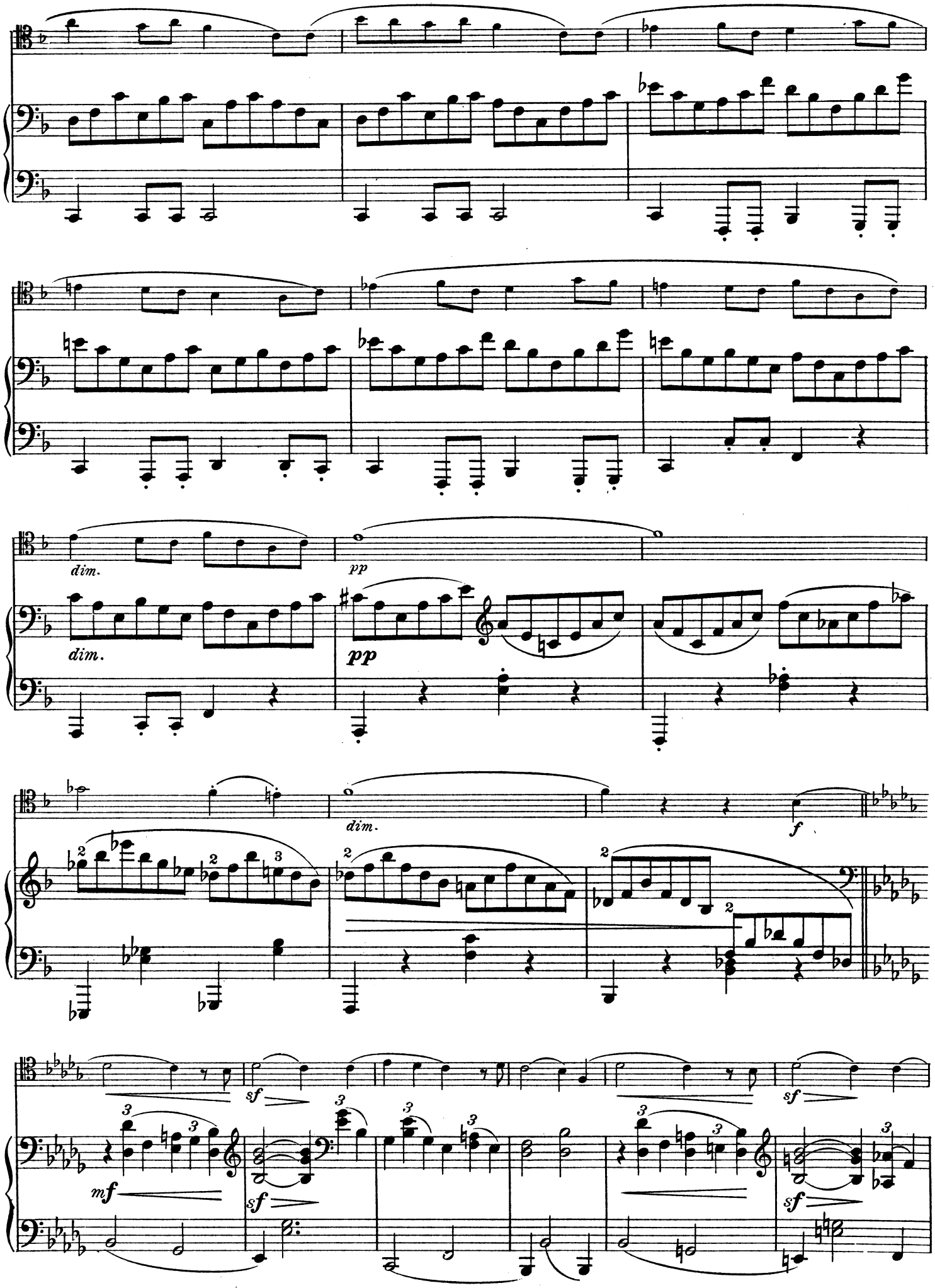
a) Die Mittelstimme etwas hervorheben.

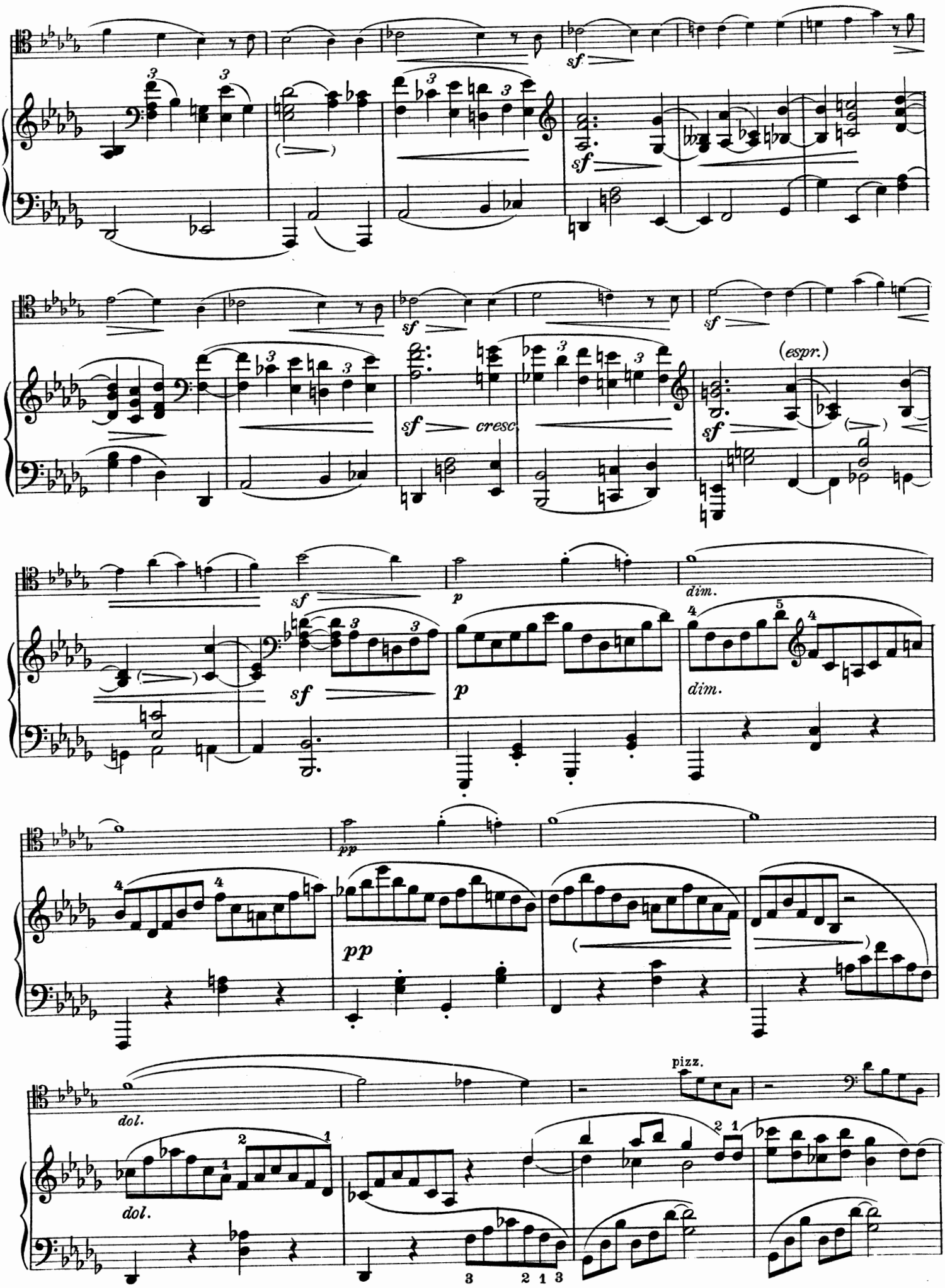

do
f
do
f
p
dim.
p
dim.
p(pp)
pp
p cresc.
sf
pp
p cresc.
sf
fp
dim.
fp
dim.
Da Capo sin al Fine.

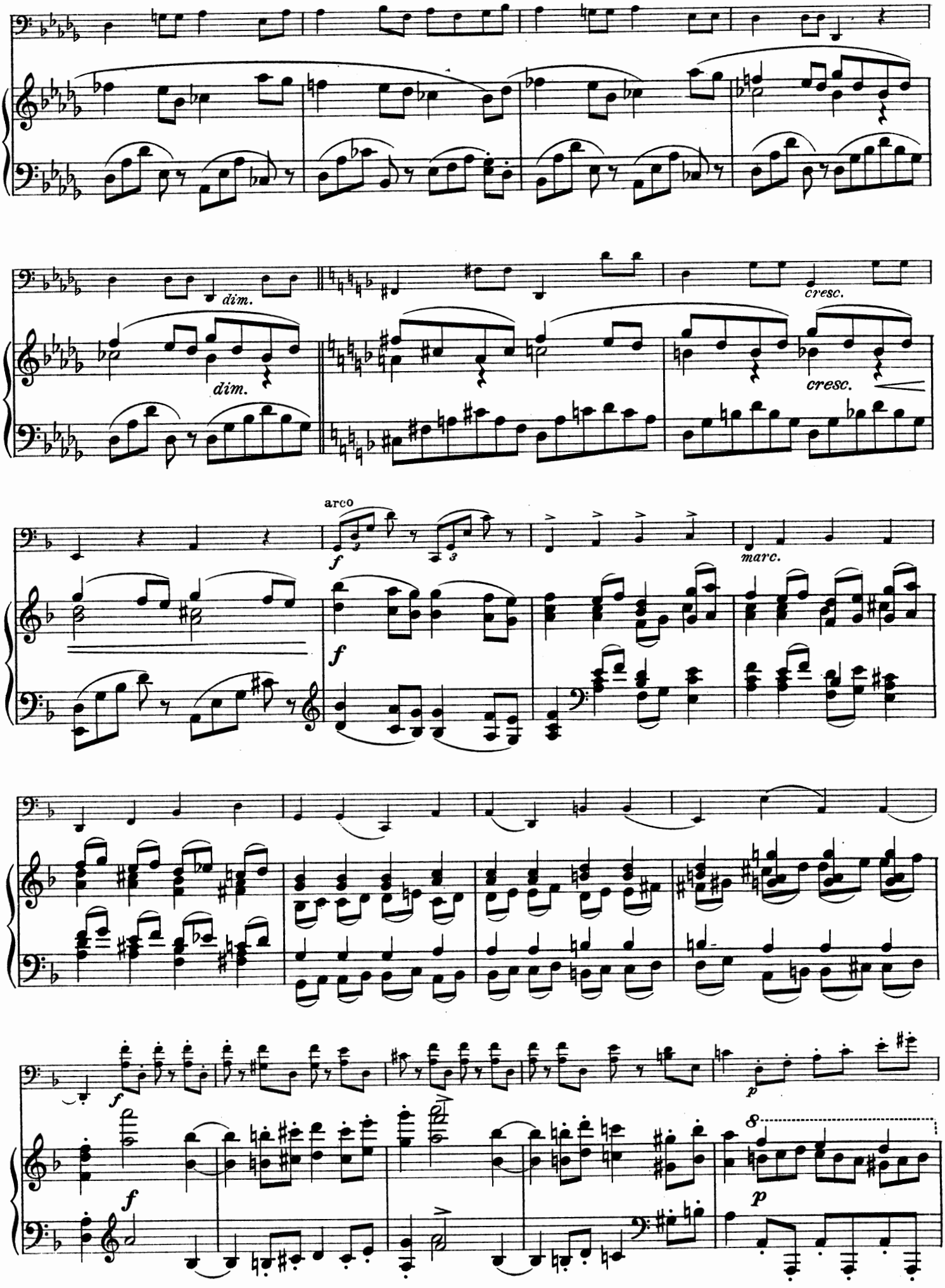
Allegro molto

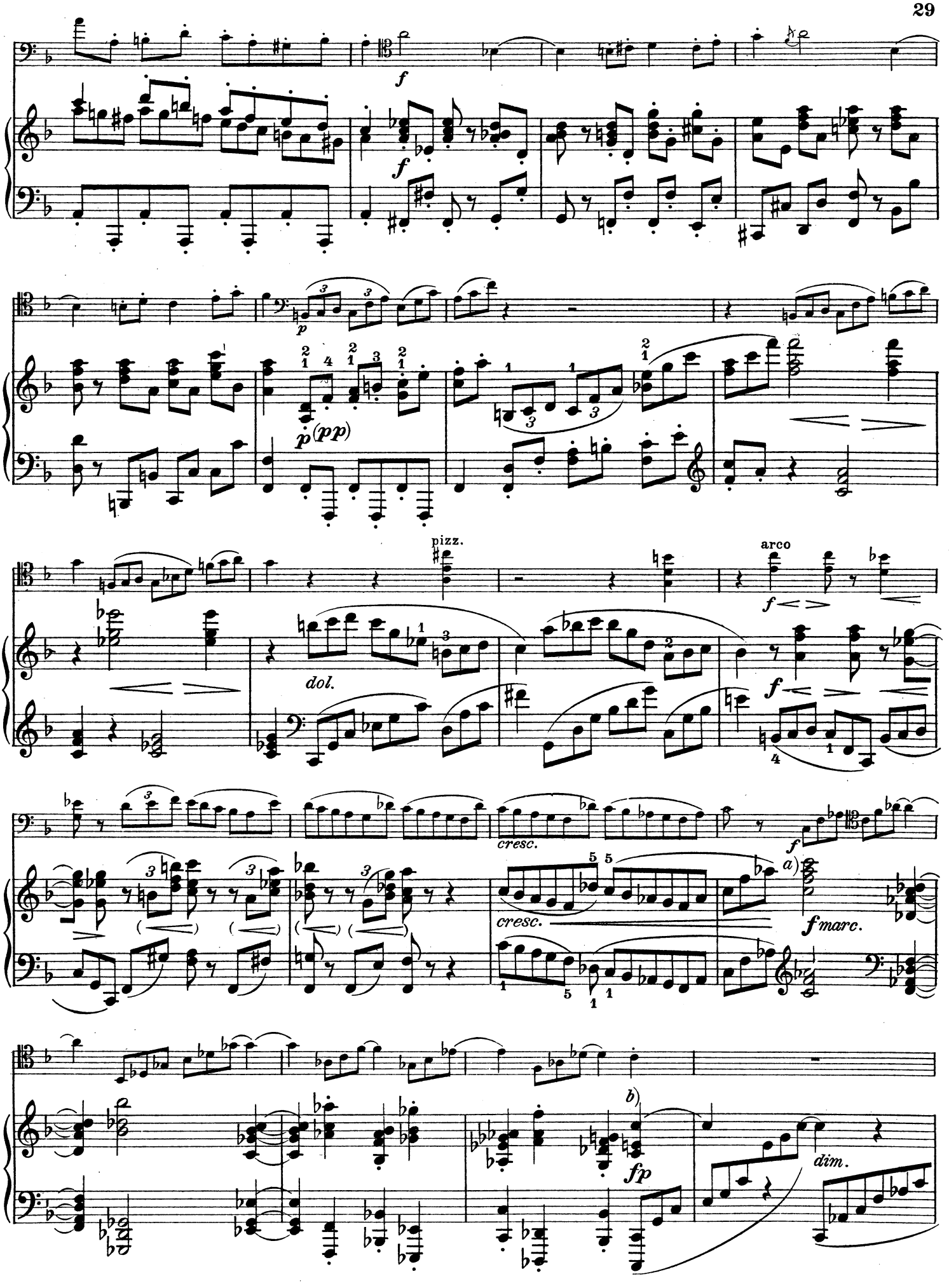



p
f
p
f
p
(pp)
p.
pizz.
(p)
Ped.
Ped.
arco
f
fp
pizz.
f
Ped.
Ped.
f
dim.
arco
pp
pplegg.


dim.
pp
dim.
pp
dim.
f
sf
sf
mf
sf
sf


sf
sf
sf
sf
sf
cresc.
(espr.)
sf
sf
p
dim.
sf
p
dim.
pp
pp
dol.
pizz.
dol.

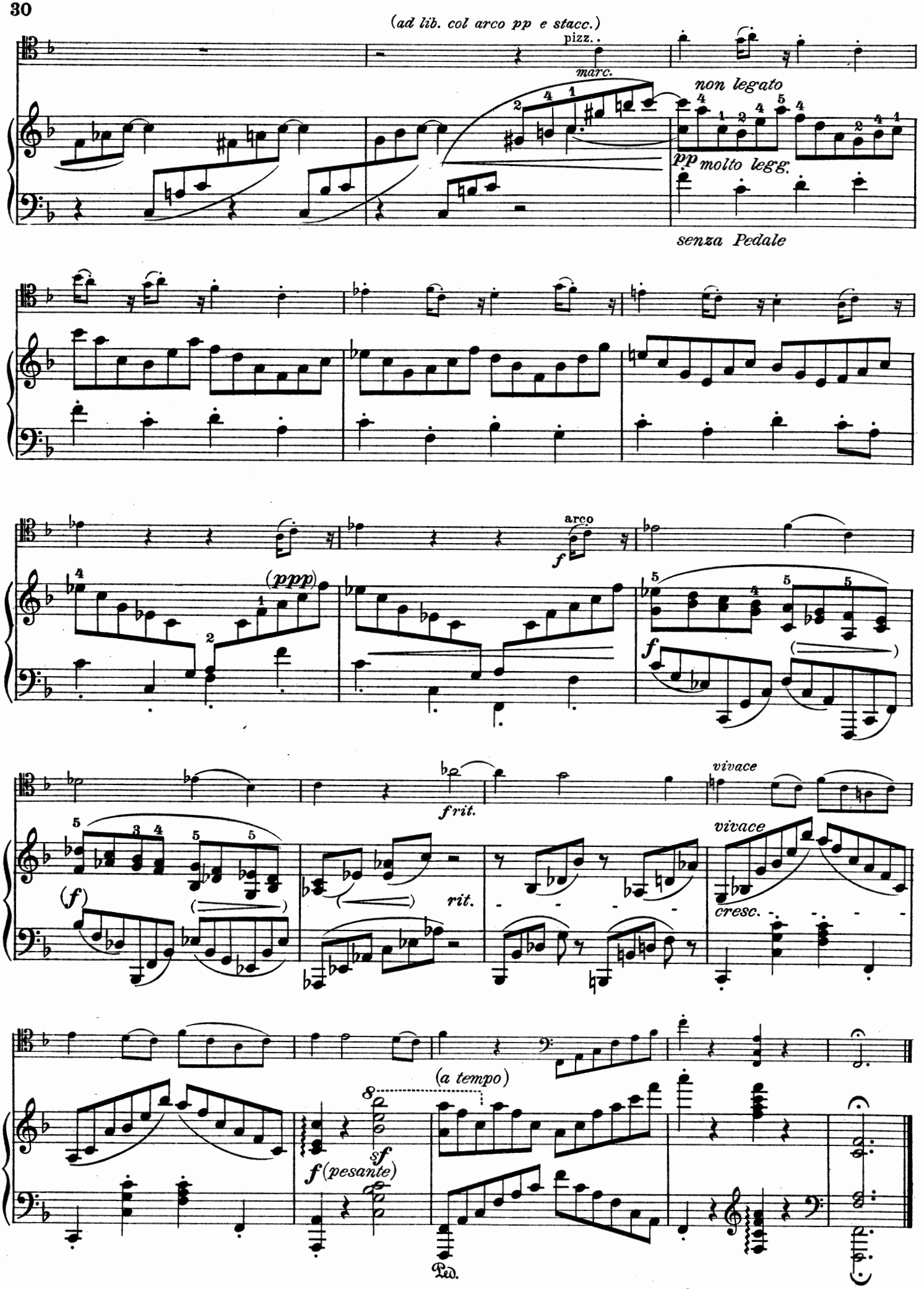

dim.
dim.
cresc.
cresc.
arco
f
marc.
f
f
p
f
p



a) ***as*** **und** ***c*** **der Mittelstimme hervortreten lassen**

b) **Statt** ***fp*** **allmählig schwächer werden zu empfehlen.**

Edition Schott No. 09499/09501



Edition Schott No. 09499/09501

Druck von B. Schott's Söhne in Mainz

II. SONATE

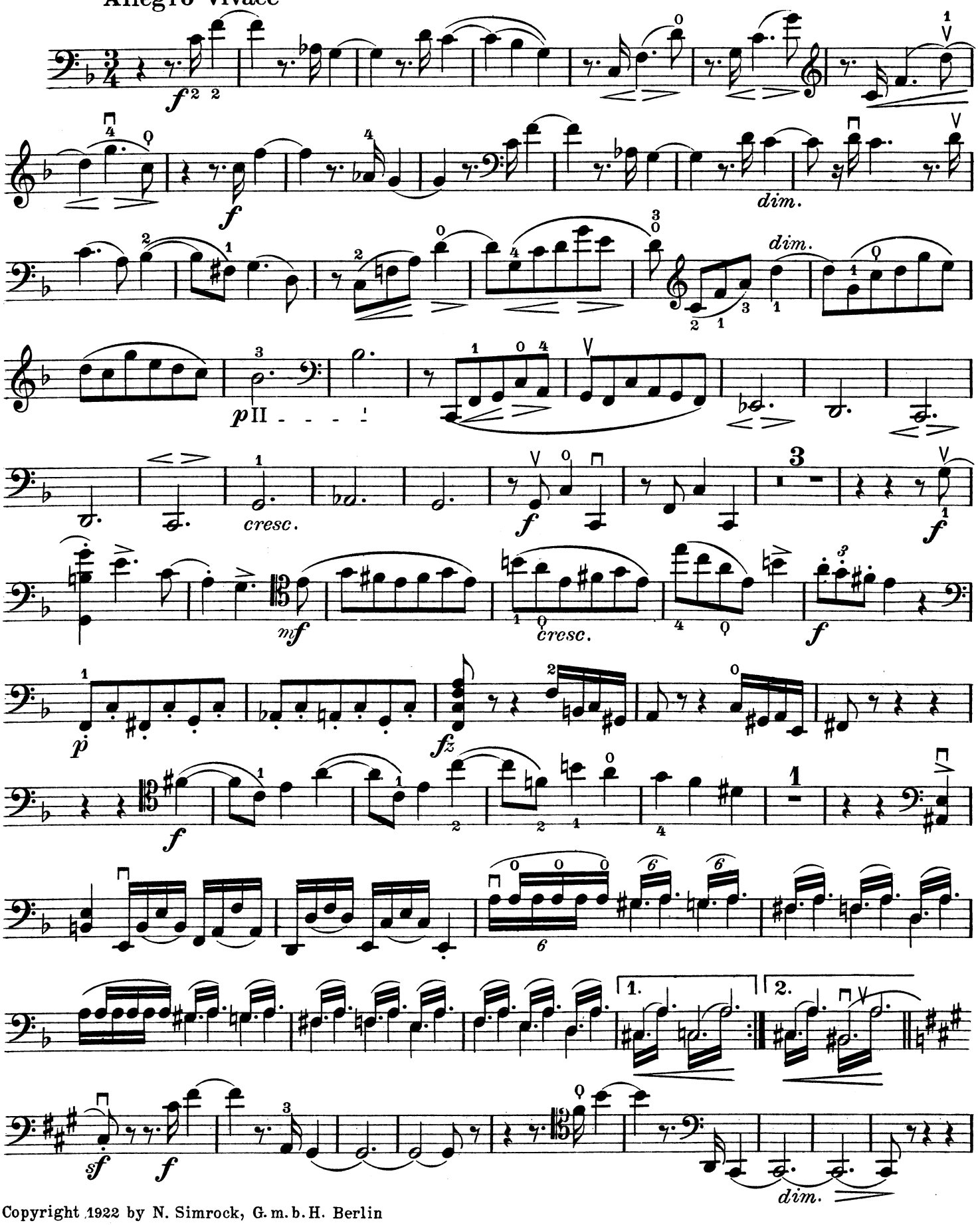
F majeur F dur F major

Johannes Brahms, Op. 99

revidiert von Hugo Becker

Violoncell

Allegro vivace



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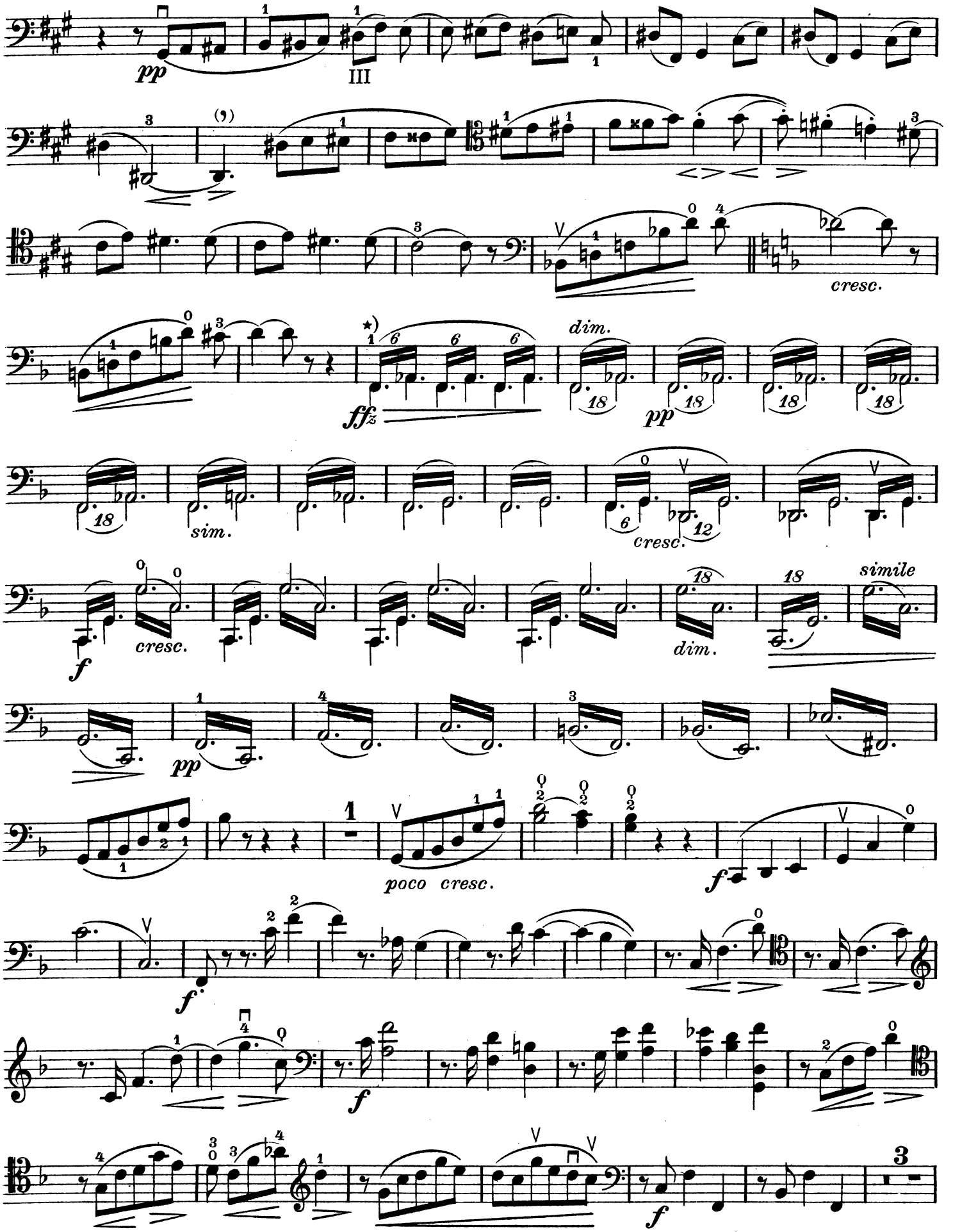
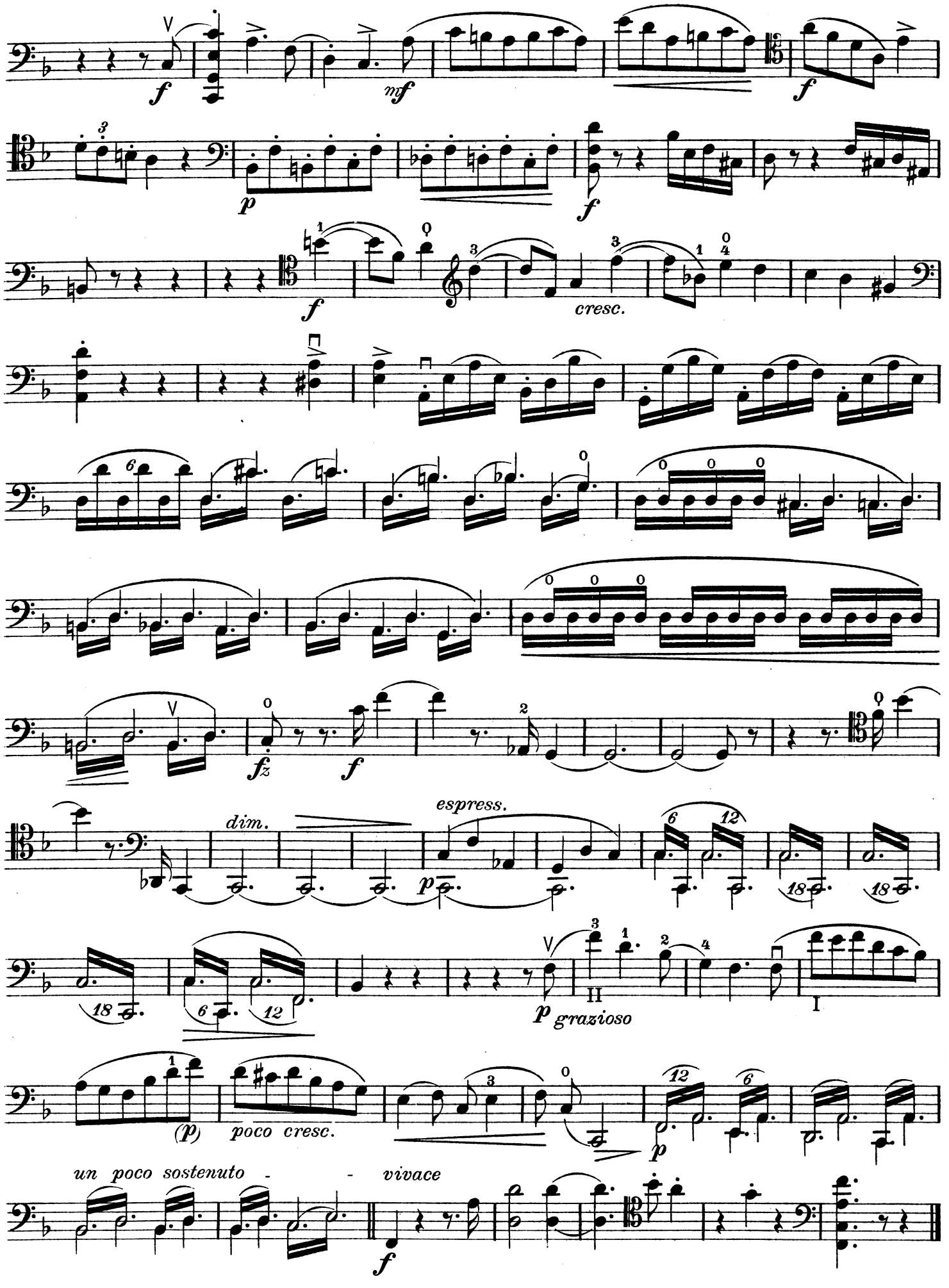
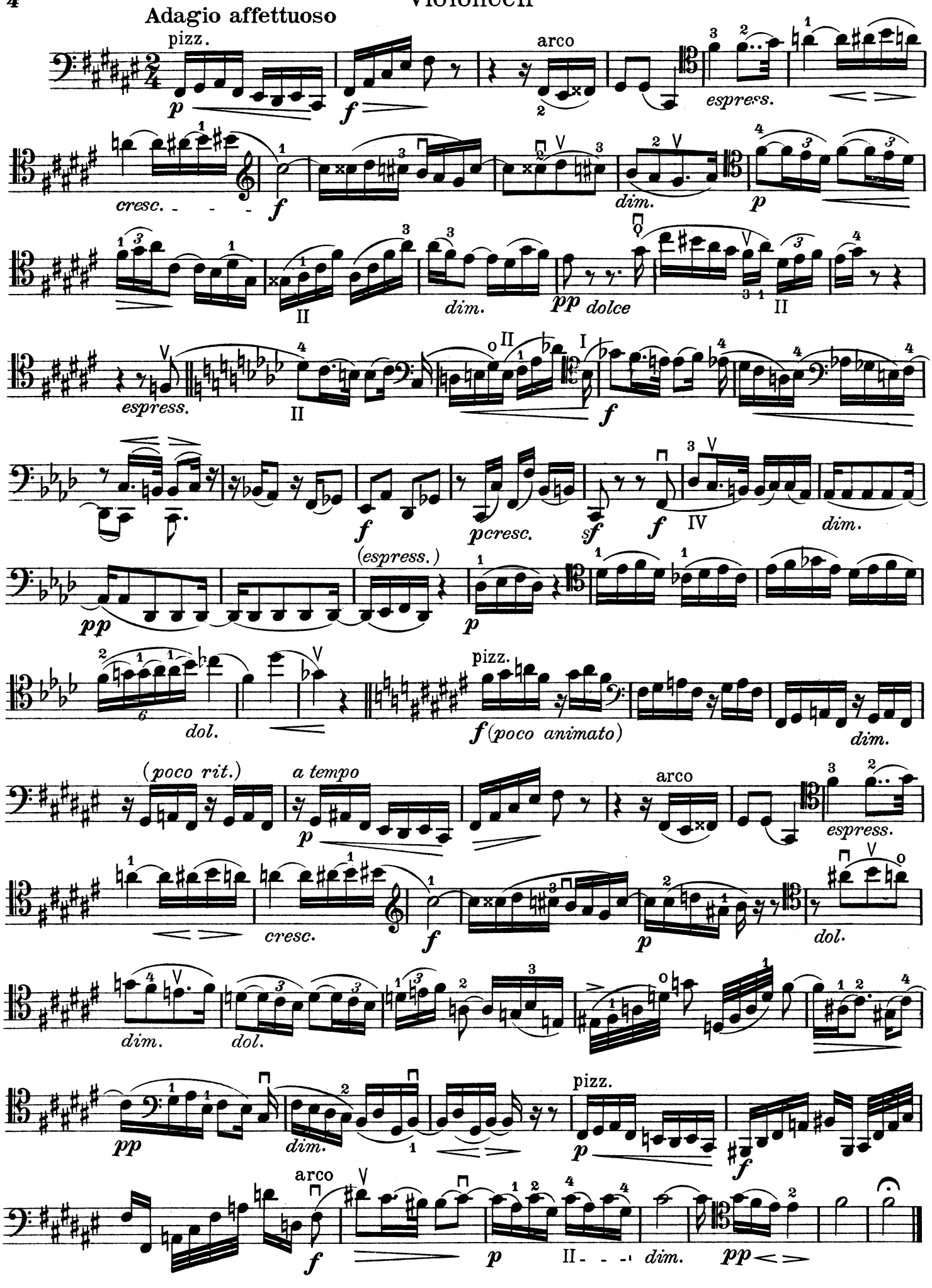
Edition Schott No. 09498

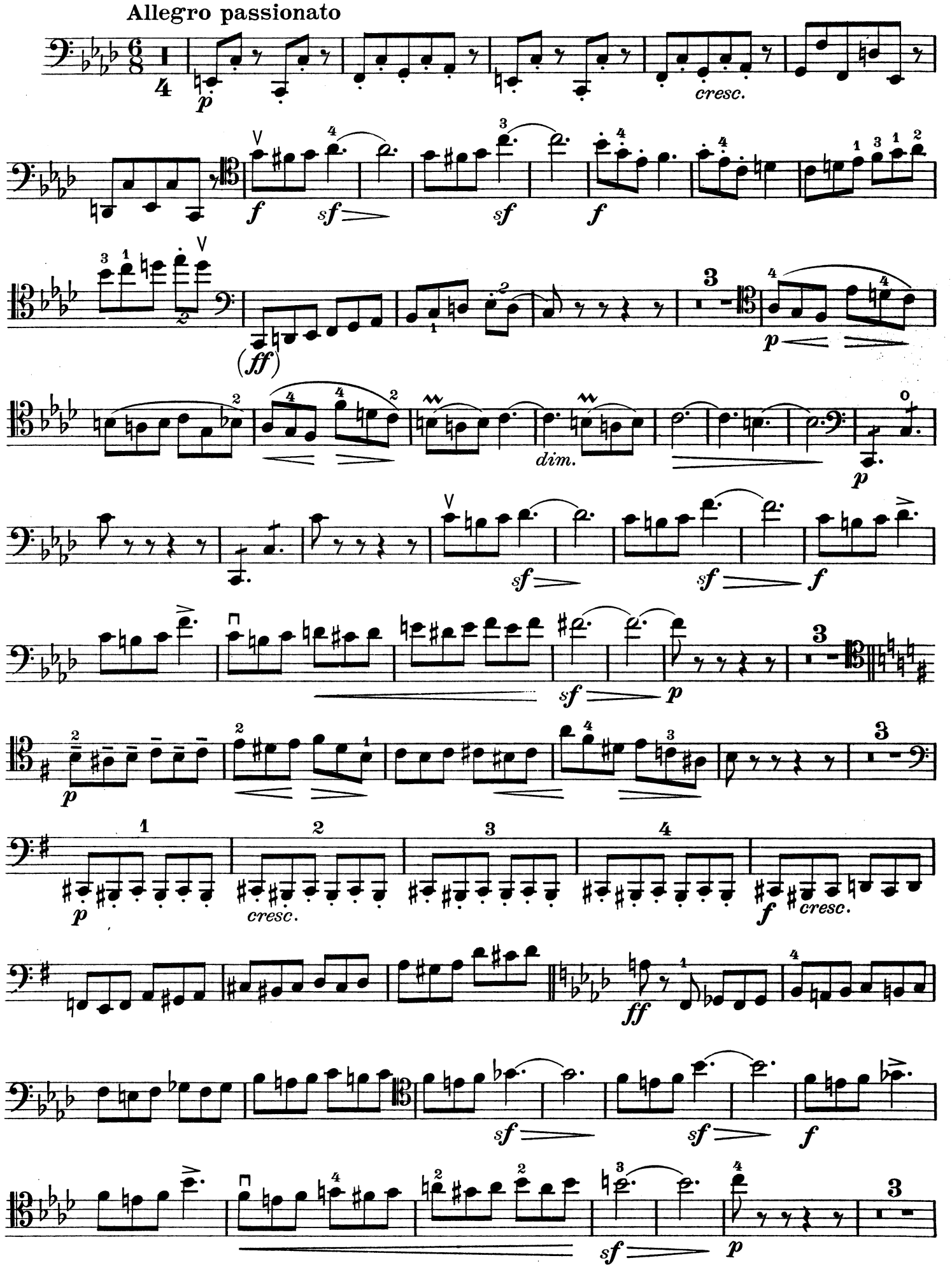
Violoncell

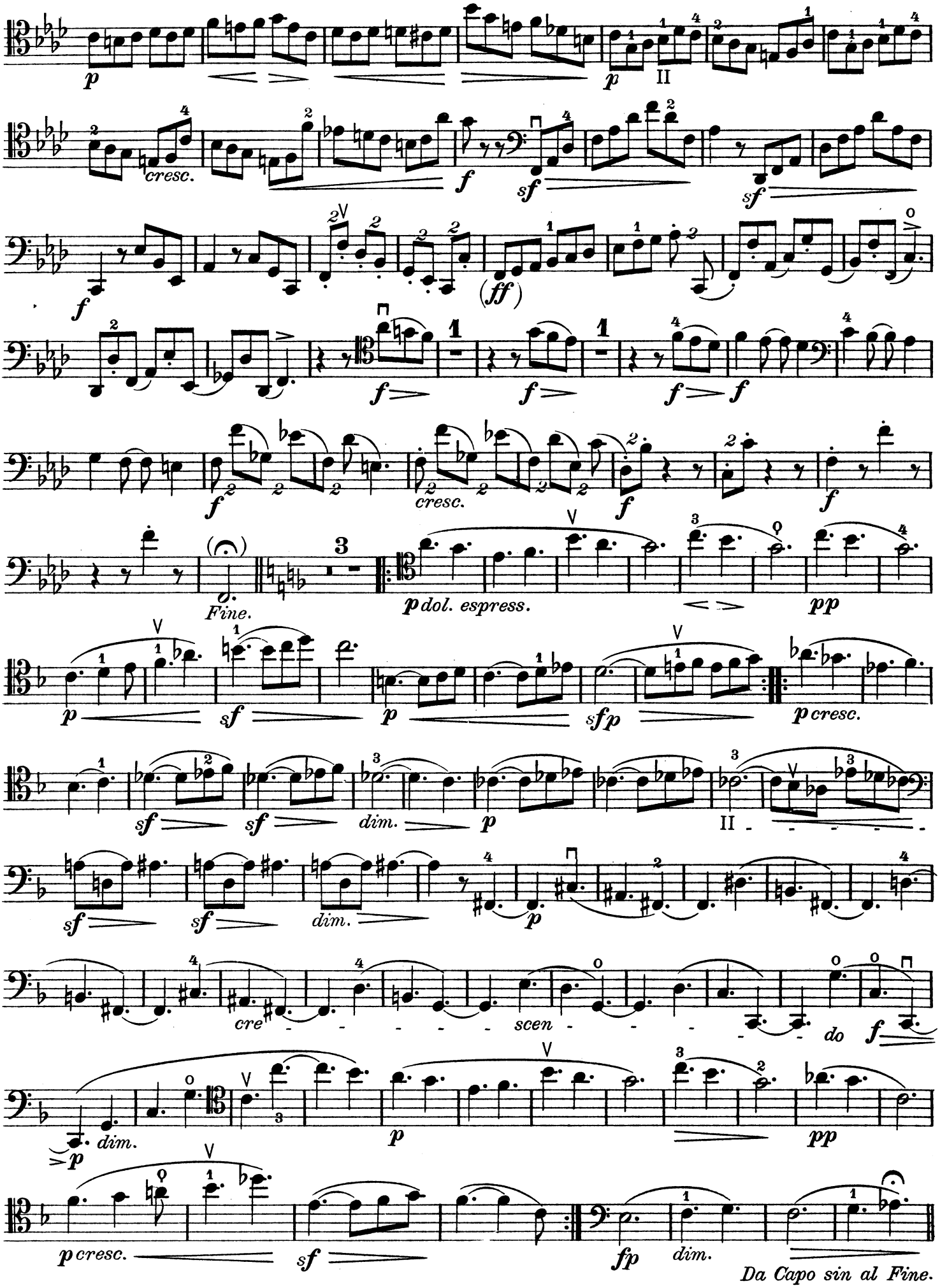


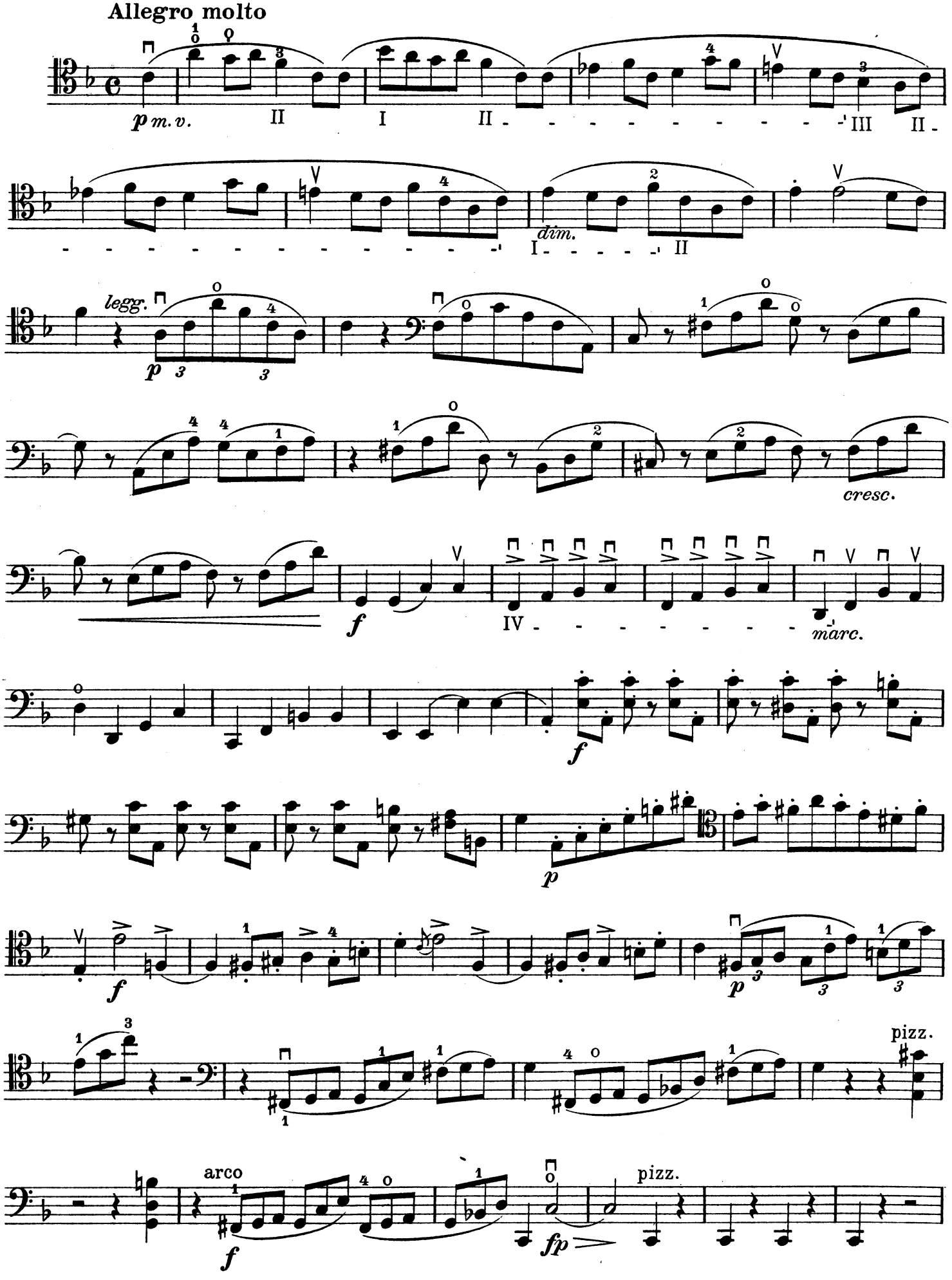
*) Zur Vermeidung des hörbaren Aufschlagens empfiehlt es sich diese Stelle mit ausgestreckten Fingern zu spielen, damit die weniger Hebelkraft besitzenden unteren Fingerglieder die Saite berühren können.

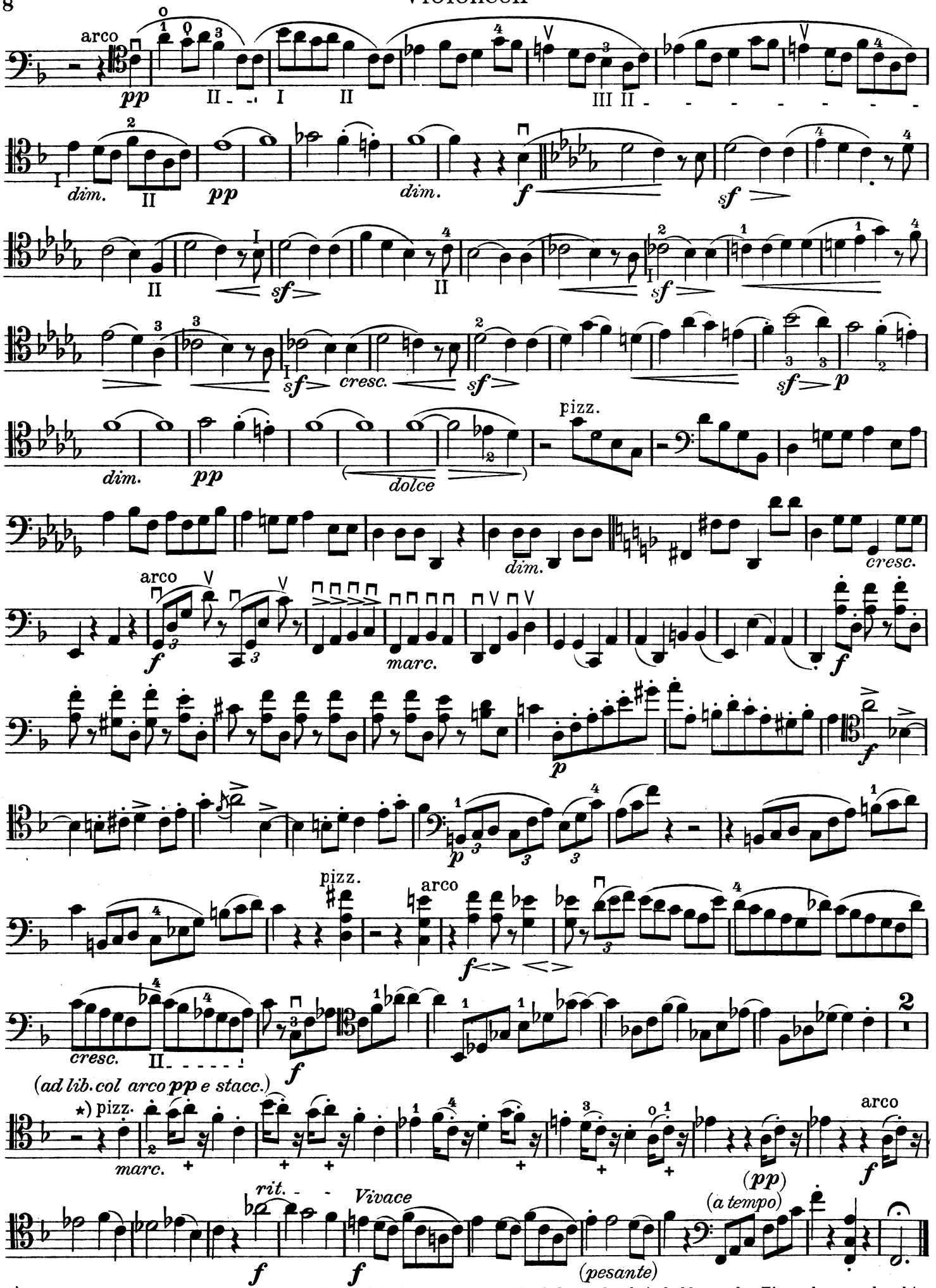

f
mf
f
p
f
f
cresc.
fz
f
dim.
espress.
p
p grazioso
I
II
(p)
poco cresc.
p
un poco sostenuto
vivace
f


Adagio affettuoso
pizz.
arco
espress.
cresc.
dim.
dolce
(espress.)
dol.
pizz.
(poco animato)
(poco rit.)
a tempo


Allegro passionato
cresc.
dim.
cresc.
cresc.


cresc.
Fine.
p dol. espress.
p cresc.
dim.
cre - scen - do
Da Capo sin al Fine.


Allegro molto
p m.v.
dim.
legg.
cresc.
f
IV
marc.
p
pizz.
arco
fp



★) Die mit + bezeichneten Tonstufen sollen durch Pizzicato der linken Hand, bezw. durch Aufschlagen der Finger hervorgebracht werden.

Druck von B. Schott's Söhne in Mainz