

\$11.00

DOTZAUER

# 113 STUDIES

BOOK I

FOR CELLO

(KLINGENBERG)



*William Molina*

*Violoncellista*

No. 1312

INTERNATIONAL MUSIC COMPANY  
NEW YORK

# Contents

## BOOK 1 (Nos. 1-34)

1. Allegro.

2. Allegro.

3. Allegro.

4. Allegro.

5. Allegro.

6. Allegro.

7. Moderato.

8. Allegro.

9. Allegro moderato.

10. Andante.

11. Moderato.

12. Allegro.

13. Allegro.

14. Allegro.

15. Allegro.

16. Maestoso.

17. Andante sostenuto.

18. Allegro.

19. Allegro.

20. Allegro.

21. Allegro moderato.

22. Allegro non troppo.

23. Allegro.

24. Allegro.

25. Allegro non troppo.

26. Allegro.

27. Allegro.

28. Allegro.

29. Allegro.

30. Allegro non troppo.

31. Allegro.

32. Allegro non troppo.

33. Allegro non troppo.

34. Allegro non tanto.

Edited by J. KLINGENBERG

CELLO

FRIEDRICH DOTZAUER

(1783-1860)

**Allegro.**

1. 

## Allegro.

2. *mf* *simile*

*cresc.* *f*

*dimin. poco a poco*

*p*

*cresc.*

*f* *p*

*cresc.*

*f*

*dim.* *p*

*cresc.*

*f* *dim.* *p* *cresc.* *f* *Ossia* *rit.*

### Allegro.

3. *mf*

*f* *mf* *cresc.* *f* *dim.* *mf* *cresc.* *f* *rall.*

## Allegro.

4. *mf*

*p*

*cresc.*

*p*

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*f*

*cresc. e rallent.*

*ff*

5. *Allegro.* *f marcato* *simile*

*cresc.* *ff* *dim.* *p* *cresc.* *f* *dim.* *p* *cresc.* *mf* *dim.* *p* *cresc.* *f* *p* *cresc.* *f* *pesante*

## Allegro.

6. *f* *risoluto*

*dim.*

*p.*

*cresc.* *f*

*dim.* *p*

*cresc.*

*f* *p* *cresc.*

*f*

*rall.*





## Moderato.

7. *f*

## Allegro.

8. *mf* *cresc.* *f* *dim.* *mf* *cresc.* *f*

## Allegro moderato.

9.

*p*

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*mf*

*f*

*dim.*

*p*

*cresc.*

*f*

*p*

## Andante.

10.

*p*

*cresc.*

*mf*

*p*

*dolce*

*cresc.*

*f*

## Moderato.

11. *p* *cresc.* *mf* *cresc.* *f* *dimin.* *p* *mf* *mf* *mf* *mf* *mf* *f rit.* *p*

## Allegro.

12. *p* *f* *p* *f* *p cresc.* *f* *dim.* *cresc.* *f* *dim.* *p* *pp* *dim. e rall.*

## Allegro.

13.

*p*

*cresc.* *f* *dim.*

*p*

*cresc.*

*f*

*dim.*

*p*

*cresc.* *f*

*p* *cresc.*

Three staves of musical notation in bass clef. The first staff contains notes with dynamics *mf* and *dim.*. The second staff contains notes with dynamics *p* and *f*. The third staff contains notes with dynamics *rall.* and *ff*.

**Allegro.**

14.

Seven staves of musical notation in bass clef for exercise 14. The first staff begins with *p*. The second staff has *f* and *p*. The third staff has *mf*. The fourth staff has *f* and *p*. The fifth staff has *f*. The sixth staff has *cresc.*. The seventh staff has *f*, *p*, *dim.*, *e*, *rall.*, and *pp*.

## Allegro.

15. *p*

*cresc.*

*f*

*dim.*

*p*

*dim.*

*pp*

*cresc.*

*p*

*cresc.*

*mf cresc.*  
*f*  
*dim.*  
*p*  
*sempre dim.*  
*poco rallent.*  
*pp*

Stricharten.—Coups d'archet.—Bowings.

## Maestoso.

16. *f*

*mf* *p* *cresc.*

*mf* *cresc.* *f* *p*

*cresc.*

*mf* *cresc.* *f* *dim.*

*p*

*cresc.* *f*

*dim.* *cresc.* *f* *dim.*

*p* *cresc.* *f* *dim.* *p*

*cresc.* *f* *pesante*

The musical score is written for a single staff in bass clef with a common time signature (C). It begins with a forte (*f*) dynamic and a series of eighth and sixteenth notes, some beamed together. The piece is marked 'Maestoso'. The score includes various dynamic markings: *f*, *mf*, *p*, *cresc.*, and *dim.*. There are numerous fingering numbers (0, 1, 2, 3, 4) and slurs throughout the piece. The key signature has one sharp (F#). The piece concludes with a final *f* dynamic and the instruction 'pesante'.



## Andante sostenuto.

17. 

*p*

*mf* *p*

*p*

*cresc.* *f*

*dim.* *p dim.*

*pp*

*p* *p*

*mf* *mf* *mf* *p*

*mf*

*dim.* *e* *ritard.* *pp*

**Allegro.**

18. *And.te.*

*p* *mf* *simile* *mf* *mf* *cresc.* *mf* *f* *f* *f*



Stricharten.—Coups d'archet.—Bowings.



19. *Allegro.*

The musical score for exercise 19 consists of ten staves of music in G major (one sharp). The tempo is marked *Allegro.* The piece begins with a piano (*p*) dynamic and features a variety of musical elements:

- Staff 1:** Starts with a piano (*p*) dynamic. Includes slurs and fingerings (1, 2, 3, 4).
- Staff 2:** Continues the melodic line with slurs and fingerings.
- Staff 3:** Includes slurs and fingerings.
- Staff 4:** Features a crescendo (*cresc.*) leading to a forte (*f*) dynamic.
- Staff 5:** Includes a decrescendo (*dim.*) marking.
- Staff 6:** Starts with a piano (*p*) dynamic and a *dolce* marking.
- Staff 7:** Includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*).
- Staff 8:** Starts with a piano (*p*) dynamic.
- Staff 9:** Includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*).
- Staff 10:** Includes a crescendo (*cresc.*) leading to a forte (*f*) dynamic, followed by a decrescendo (*dim.*).

Technical markings include fingerings (1, 2, 3, 4) and a *2<sup>a</sup>* marking on the ninth staff.

*dolce*  
*p*

*cresc.*

*f*

*dim.*  
*p*

(2<sup>a</sup> volta *cresc.*)

*f*

*dim. e rall. poco a poco* - - - - - *p*

## Allegro.

20. 

*p*

*p*

*dim.*

*pp*

*dim.*

*pp*

*cresc.*

*mf*

*f*

*p*

*mf*

*p*

*mp*

*p*

*cresc.*

*f*

*dim.*

*p*

*cresc.*

*f* *dim.*

*p* *sempre dim. e rall.* *pp*

**Allegro moderato.**

21. *mf*

*f* *dim.*

*mf* *f* *rall.* *mf*

## Allegro non troppo.

22. *p*

*cresc.*

*mf* *dim.* *sempre staccato* *p*

*cresc.*

*f*

*p*

*dim.* *pp*

*cresc.*

*mf*

1<sup>a</sup>



*dim.* *rallent.* *p*

### Allegro.

23. *mf* *cresc.*

*mf* *cresc.* *f* *dim.* *cresc.* *f* *dim.* *p* *mf* *dim.* *p* *dim. e rallent.* *pp*

**24. Allegro.**

*p grazioso*

*pp*

*cresc.*

*mf* *dim.* *p*

*cresc.* *mf* *dim.*

*p* *dim. e morendo* *pp*

**25. Allegro ma non troppo.**

*mf* *dim.*

*simile* *p*

This page contains ten staves of musical notation in bass clef, featuring various fingerings, dynamics, and articulations. The notation includes numerous slurs, ties, and specific fingering numbers (1-4, 0 for natural). Dynamics such as *cresc.*, *mf*, *f*, *dim.*, *p*, and *rall. e dim.* are used throughout. The piece concludes with a fermata and a *p* dynamic marking.

Staff 1: *cresc.*  
 Staff 2: *mf*, *cresc.*, *2a*  
 Staff 3: *f*  
 Staff 4: *dim.*, *mf*  
 Staff 5: *cresc.*  
 Staff 6: *f*, *p*  
 Staff 7: *cresc.*  
 Staff 8: *rall. e dim.*, *p*

### Arpeggios.

**Allegro.**

26. *Allegro.*

*p* *cresc.* *f* *dim.* *p* *cresc.* *f* *dim.* *p* *dim.* *e rall.* *pp*

**Stricharten.—Coups d'Archet.—Bowings.**

A musical score for the song 'The Rose Tree'. It features two staves, both in bass clef with a key signature of one flat (B-flat). The top staff contains the melody, which is a simple, catchy tune. The bottom staff provides a harmonic accompaniment, primarily using chords and single notes. The music is written in a clear, legible font, with notes and rests clearly defined. The overall style is that of a traditional folk song.

**Allegro.**

**27.**

This musical exercise is written for the bass clef in 6/8 time. It begins with a key signature of one flat (B-flat) and a common time signature of C. The piece starts with a mezzo-forte (*mf*) dynamic. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and triplets. There are several slurs indicating phrasing. Fingerings are indicated by numbers 1 through 4 above the notes. A trill-like figure appears in the middle section. The dynamics vary throughout, including forte (*f*) and mezzo-forte (*mf*). The exercise concludes with a final flourish. The tempo/mood is marked "Allegro." at the top left.

*mf* *dim.* *p*

*cresc.*

*mf* *f*

*mf* *f* *mf*

*dim.* *p*

*pp*

*mf* *p*

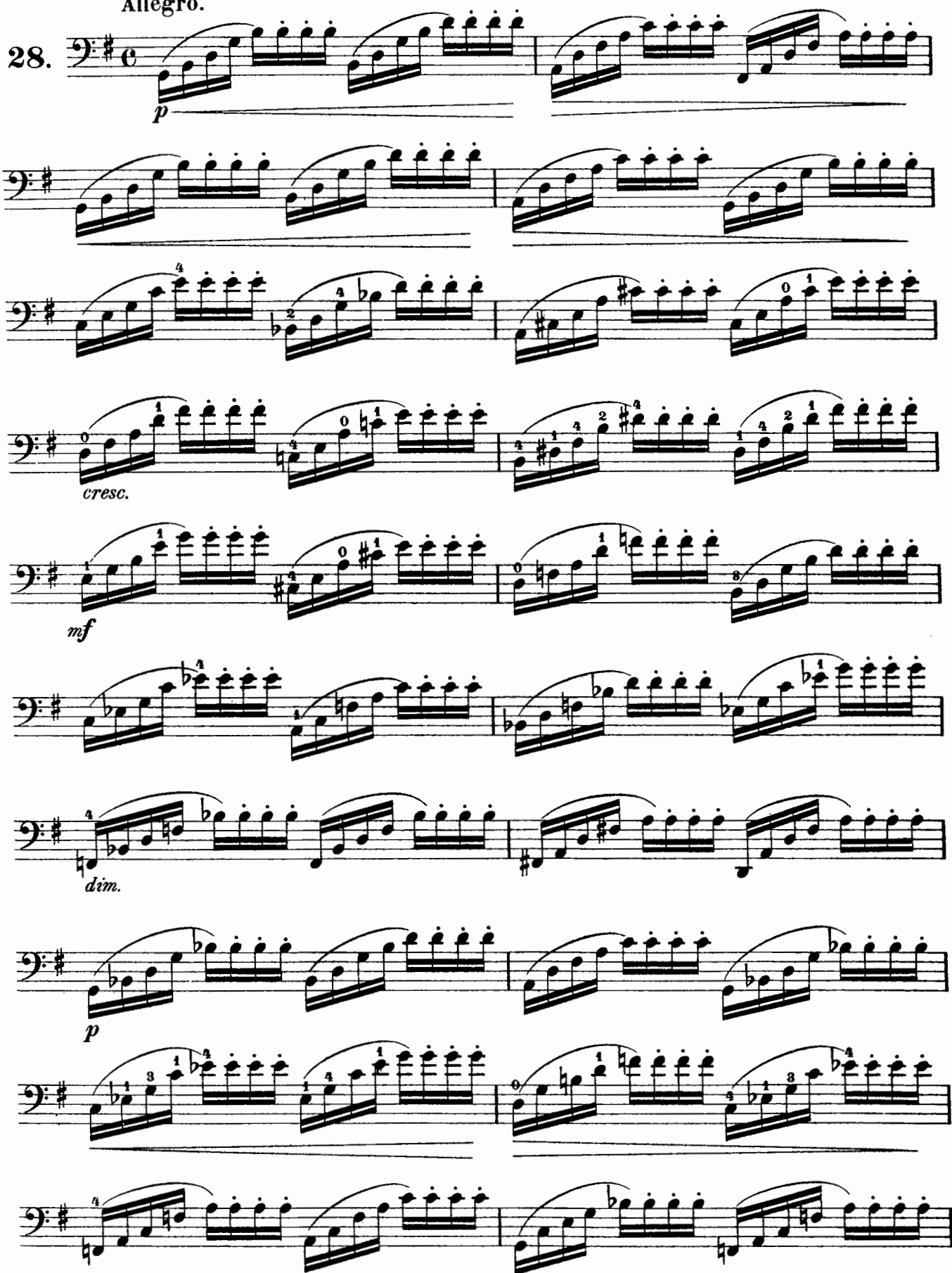
*cresc.* *mf*

*cresc.*

*f* *dim.*

*p* *rallent.* *p*

## Allegro.

28.   
*p*  
*cresc.*  
*mf*  
*dim.*  
*p*

Musical score for a bass instrument, likely a double bass, in G major (one sharp). The score consists of ten staves of music. The notation includes various fingerings (1, 2, 3, 4, 0), slurs, and dynamic markings: *dim.*, *pp*, *poco cresc.*, *cresc.*, *mf cresc.*, *f*, *pesante*, and *ff*. The piece concludes with a double bar line and a repeat sign.

## Allegro.

29. *mf*

*dim.*

*p cresc.*

*f dim.*

*p cresc.*

*mf*

*dim.*

*p*

*f*

*p*

*f*



This page contains ten staves of musical notation for a bass instrument, likely a double bass or electric bass. The notation includes various dynamics, articulations, and fingerings.

The first staff begins with a key signature of one flat (B-flat) and a 4/4 time signature. It features a series of eighth and sixteenth notes with fingerings (2, 1, 1, 3, 2, 2, 2, 1, 4, 1, 2, 1, 4).

The second staff continues the melodic line with similar rhythmic patterns and fingerings (2, 0, 1, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

The third staff introduces a crescendo (*cresc.*) and a forte (*f*) dynamic. It includes a key signature change to two flats (B-flat, E-flat) and fingerings (4, 1, 0, 1, 4, 1, 4, 3, 1, 1, 2, 4, 2, 1, 4).

The fourth staff features a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (4, 1, 1, 8, 0, 8, 2, 0, 1, 4, 1, 2, 4).

The fifth staff continues with a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (4, 4, 4, 4, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2, 2).

The sixth staff features a decrescendo (*dim.*) and a piano (*p*) dynamic, followed by a crescendo (*cresc.*). It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (1, 2, 8, 1, 3, 2, 1, 3, 8, 2, 1, 1, 4, 2, 1, 4).

The seventh staff includes a forte (*f*) dynamic and a key signature change to two sharps (F-sharp, C-sharp). It features a 2<sup>a</sup> (second ending) and a 1<sup>a</sup> (first ending) marking. Fingerings include (0, 3, 1, 1, 3, 2, 1, 3, 1, 8, 2, 1, 1, 4, 2, 1, 4).

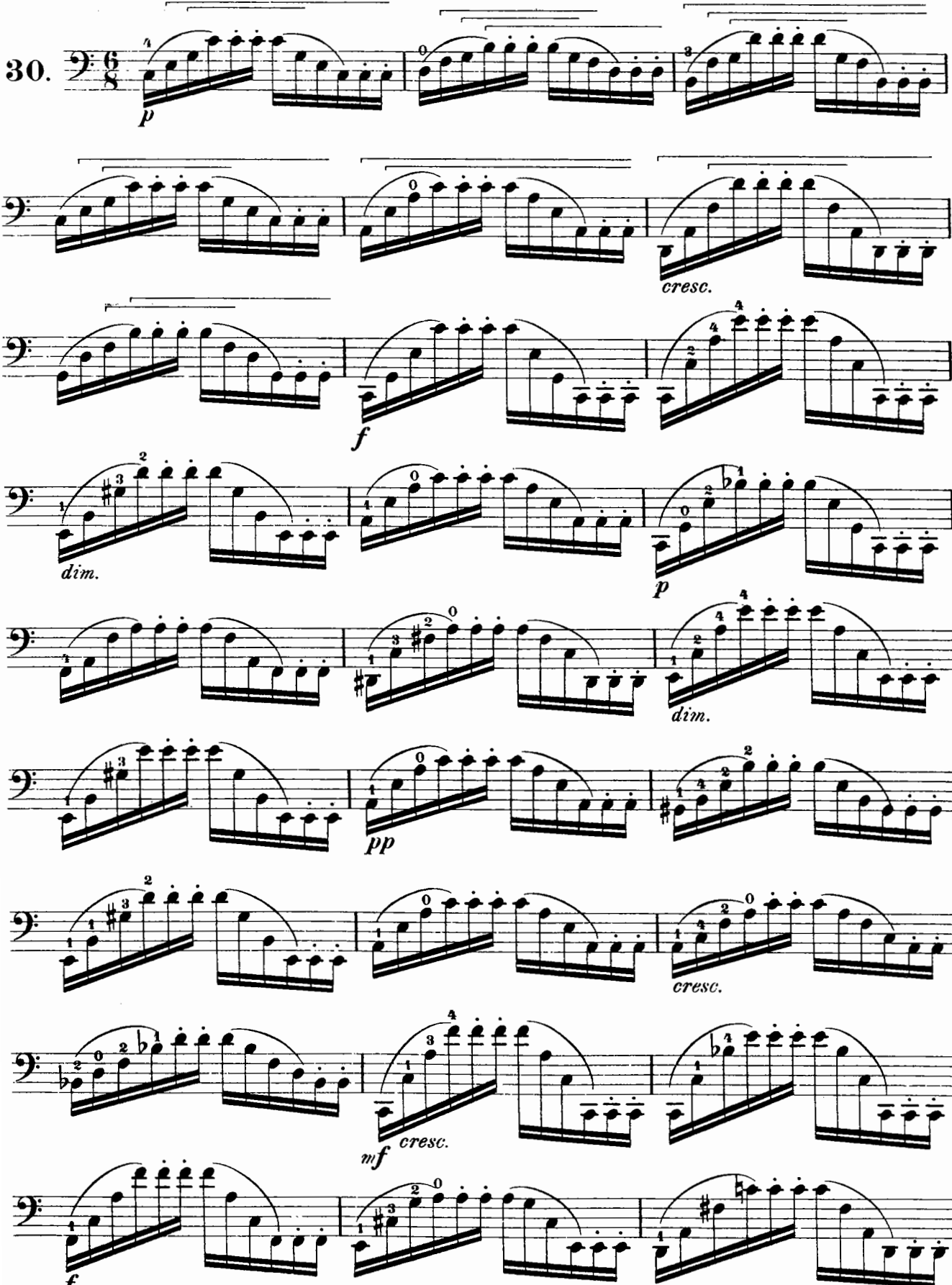
The eighth staff features a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (1, 4, 4, 0, 8, 2, 0, 1, 4, 1, 2, 4, 4, 4, 4, 4, 4).

The ninth staff begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

The tenth staff features a forte (*f*) dynamic, followed by a crescendo (*cresc.*), a decrescendo (*dim.*), and a fortissimo (*ff*) dynamic. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

The final staff includes a decrescendo (*dim.*), a fortissimo (*ff*) dynamic, and a rallentando (*rall.*) marking. It includes a key signature change to two sharps (F-sharp, C-sharp) and fingerings (4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4, 4).

## Allegro non troppo.

30.   
p  
cresc.  
f  
dim.  
p  
dim.  
pp  
cresc.  
mf cresc.  
f

dim.

*p*

*cresc.*

*mf cresc.*

*f*

*decresc. sempre*

*pp*

*cresc.*

*mf*

*dim. e rall.*

*p*

The musical score is written for a bass instrument, likely a double bass, in a single system. It consists of ten staves of music. The notation includes various dynamics such as *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), *decresc. sempre* (decrescendo sempre), *pp* (pianissimo), and *dim. e rall.* (diminuendo e rallentando). The music features a variety of articulations, including slurs, ties, and fingerings (e.g., 1, 2, 3, 4). The key signature is one flat (B-flat), and the time signature is 4/4. The piece concludes with a final *p* (piano) dynamic.

## Allegro.

31. *p* *simile* *cresc.* *mf* *cresc.* *f* *dim.* *p* *cresc.*

The musical score for exercise 31 consists of ten staves of music in bass clef, 6/8 time, with a key signature of one sharp (F#). The piece is marked 'Allegro.' and includes various dynamics and articulations. The first staff begins with a piano (*p*) dynamic and a 'simile' marking. The second staff features a crescendo (*cresc.*). The third staff is marked *mf* and includes a '3a' marking. The fourth staff is marked *f*. The fifth staff is marked *dim.*. The sixth staff is marked *p*. The seventh staff is marked *cresc.*. The eighth staff is marked *f*. The ninth staff is marked *dim.*. The tenth staff is marked *cresc.*. The music is characterized by eighth-note patterns, often beamed in groups of four, and includes various fingerings and slurs.

37

*f*

*dim.*

*mf*

*dim.*

*p*

*pp*

*p* *mf* *mf*

*mf* *rall.* *p*

## Allegro non troppo.

32. *f* *energico*

The musical score consists of seven staves of music for a bassoon. The first staff begins with measure 32, marked with a forte (*f*) dynamic and the instruction *energico*. The music is in a key of B-flat major (one flat) and 4/4 time. The notation includes numerous eighth and sixteenth notes, often beamed together, with various fingerings indicated by numbers 1-4 and 0 (for natural). The second staff continues the melodic line with similar rhythmic patterns. The third staff shows a continuation of the eighth-note passages. The fourth staff introduces some sixteenth-note runs. The fifth staff features more complex sixteenth-note passages with slurs. The sixth staff begins with a decrescendo (*dim.*) marking. The seventh staff concludes the passage with a piano (*p*) dynamic marking.

The musical score consists of eight staves of music, all in bass clef. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-4 and 0.

The first staff begins with a *cresc.* marking. The second staff features a *f* marking. The third staff continues the melodic line. The fourth staff includes a *dím.* marking. The fifth staff starts with a *p* marking. The sixth staff has a *cresc.* marking and a *f* marking. The seventh staff continues the melodic line. The eighth staff concludes with a *rall.* marking and a *ff* marking.

## Allegro non troppo.

33. *p*

*cresc.* *f*

*p*

*cresc.*

*f* *poco rall.*

*p*

*cresc.*

*f*

*dim.* *p*



*cresc.* *mf*  
*mf*  
*dim.* *p*  
*pp* *poco cresc.*  
*p*  
*cresc.*  
*f*  
*sempre f* *rall.* *ff*

## Allegro non tanto.

34. *p dolce*

The musical score is written in A major (two sharps) and 6/8 time. It begins with a treble clef and a key signature of two sharps. The tempo is marked 'Allegro non tanto.' The first staff is numbered 34. The music is characterized by a continuous eighth-note melody, often with slurs and ornaments. Fingerings are indicated by numbers 0-4 above the notes. The dynamics are marked as *p dolce* at the beginning, *cresc.* (crescendo) in the middle, and *mf* (mezzo-forte) at the end.

dim.

p

cresc.

mf

dim.

p

dim. e rall.

pp

# CELLO



# MUSIC

## CELLO AND PIANO

**LOEILLET, Jean-Baptiste**  
Sonata in B flat major (ROSE)  
Sonata in E minor (ROSE)

**MARCELLO, Benedetto**  
Two Sonatas (in C & G) (STARKER)  
Two Sonatas (No. 1 in F & No. 4 in g) (PLATT)  
Sonata No. 1 in C (ASSAD)  
Sonata No. 4 in A minor (ASSAD)  
Sonata in E minor (SCHROEDER)

**MENDELSSOHN, Felix**  
Op. 109, Song Without Words in D

**MOOR, Emanuel**  
Prelude, Opus 123

**MOZART, Wolfgang Amadeus**  
Alla Turca (ASSAD)  
Sonata in B flat, K. 292 (GRUETZMACHER)

**PAGANINI, Niccolò**  
Moto Perpetuo (ROSE)  
Variations on One String on a Theme from "Moses" by Rossini (FOURNIER)

**PERGOLESI, Giovanni Battista**  
Sinfonia in F major (ROSE)

**PONCE, Manuel**  
Estrellita (ASSAD)

**POPPER, David**  
Op. 3, Papillon (ROSE)  
Op. 11, No. 3, Mazurka in g minor  
Op. 23, Gavotte No. 2 (ROSE)  
Op. 33, Tarantella (ROSE)  
Op. 39, Dance of the Elves (FOURNIER)  
Op. 54, No. 2, Serenade (ROSE)  
Op. 54, No. 5, Vito (ROSE)  
Op. 55, No. 1, Spinning Song  
Op. 62, No. 2, Village Song  
Op. 64, No. 1, Wie einst in schöner'n Tagen (Happy Recollections) (FOURNIER)  
Op. 68, Hungarian Rhapsody (ROSE)

**PROKOFIEFF, Sergei**  
Op. 65, Waltz (PLATIGORSKY)  
Op. 119, Sonata (ROSTROPOVICH)  
Op. 125, Symphonie Concertante (NELSOVA)

**PURCELL, Henry**  
Aria (POPPER)

**RACHMANINOFF, Sergei**  
Op. 2, No. 1, Prelude (ROSE)  
Op. 2, No. 2, Dance Orientale (ROSE)  
Op. 19, Sonata in g minor (ROSE)  
Op. 34, No. 14, Vocalise (ROSE)

**RESPIGHI, Ottorino**  
Adagio con Variazioni

**RIMSKY-KORSAKOV, Nikolai**  
The Flight of the Bumble Bee (ROSE)

**ROMBERG, Bernhard**  
Op. 3, Concerto No. 2 in D maj. (ROSE)  
Op. 7, Concerto No. 4 in E min. (ROSE)  
Op. 38, No. 1, Sonata in E minor (JANSEN)  
Op. 38, No. 2, Sonata in G major (JANSEN)  
Op. 38, No. 3, Sonata in B flat (JANSEN)  
Op. 43, No. 1, Sonata in B flat (JANSEN)  
Op. 43, No. 2, Sonata in C major (JANSEN)  
Op. 43, No. 3, Sonata in G major (JANSEN)  
Op. 51, Concertino in d minor (ROSE)

**SAINT-SAËNS, Camille**  
Op. 32, Sonata No. 1 in E minor  
Op. 33, Concerto No. 1 in A minor (ROSE)  
Op. 36, Romance  
Op. 43, Allegro appassionato (ROSE)  
The Swan (ROSE)

**SAMMARTINI, Giovanni Battista**  
Sonata in G major (ROSE)

**SARASATE, Pablo de**  
Op. 23, No. 2, Zapateado (ROSE)

## CELLO AND PIANO (cont'd)

**SCHUBERT, François**  
The Bee (L'Abeille) (CASALS)

**SCHUBERT, Franz**  
Moment Musical, Op. 94, No. 3  
Sonata in A min. "Arpeggione" (D.821) (ROSE)

**SCHUMANN, Robert**  
Op. 70, Adagio and Allegro (ROSE)  
Op. 73, Fantasy Pieces (GRUETZMACHER)  
Op. 102, Five Pieces in Folk Style (C.DAVIDOFF-JENSEN)  
Op. 129, Concerto in A (w. two Cadenzas) (ROSE)

**SENAILLÉ, Jean-Baptiste**  
Allegro Spiritoso (SALMON)

**SERVAIS, Adrien-François**  
Op. 2, Souvenir de Spa (STUTCH)

**SGAMBATI, Giovanni**  
Op. 24, Serenata Napoletana (ROSE)

**SHOSTAKOVICH, Dmitri**  
Op. 40, Sonata (ROSE)  
Op. 107, Concerto No. 1 (ROSTROPOVICH)  
Op. 126, Concerto No. 2 (ROSTROPOVICH)

**SKRYABIN, Alexander**  
Op. 8, No. 11, Etude (PLATIGORSKY)  
Op. 32, No. 1, Poem (PLATIGORSKY)

**SQUIRE, William Henry**  
Op. 23, Tarantella (FOURNIER)

**STRAUSS, Richard**  
Op. 6, Sonata in F maj. (ROSE)

**STRAVINSKY, Igor**  
Pastorale

**TARTINI, Giuseppe**  
Concerto in D maj. (GRUETZMACHER)  
Variations on a Theme by Corelli

**TCHAIKOVSKY, Peter I.**  
Op. 33, Variations on a Theme Rococo (ROSE)  
Op. 40, Chanson Triste  
Op. 51, No. 6, Valse Sentimentale (ROSE)  
Op. 62, Pezzo Capriccioso, Concertpiece

**TELMANN, Georg Philipp**  
Sonata in D major (LIPMEYER-STUTCH)

**VALENSIN, G.**  
Minuet in G

**VALENTINI, Giuseppe**  
Sonata in E major (PLATT)

**VERACINI, Francesco Maria**  
Largo (STARKER)

**Sonata in d minor (STARKER)**

**VIVALDI, Antonio**  
Concerto in G, F.III, n.12 (ROSTROPOVICH)  
Concerto in g, F.III, n.15 (ROSTROPOVICH)  
Concerto in e (Sonata No. 5 from Six Sonatas F.XIV, no.5) (LEONARD ROSE)  
Six Sonatas, F.XIV, Nos. 1, 2, 3, 4, 5, 6  
Realization of the Figured bass by LUTCI  
DALLAPICCOLA (Cello part edited by ROSE)  
Sonata No. 3 in A, F.XIV, n.3 (ROSE)  
Sonata No. 6 in Bb, F.XIV, n.6 (ROSE)

**WEBER, Carl Maria von**  
Adagio and Rondo (PLATIGORSKY)

## TWO CELLOS AND PIANO

**BACH, Johann Sebastian**  
Sonata in C. (S.1037) (LIDSTRÖM)

**GRIMM, Carl**  
Adagio in G major

**HANDEL, George Frederick**  
Op. 2, No. 8, Sonata in g min. (BEYER)

**KLENGEL, Julius**  
Op. 45, Concerto in E min.

**PIATTI, Alfredo**  
Serenade in D major

**VIVALDI, Antonio**  
Concerto in g, F.III, n.2. (GHEDINI-STARKER)

## THREE CELLOS AND PIANO

**POPPER, David**  
Op. 66, Requiem

# INTERNATIONAL MUSIC COMPANY

Complete catalog sent free on request