

GKM 153

# Antonio Vivaldi

## Sonate a-Moll

für Violoncello (Fagott) und Gitarre  
(Walter Haberl)

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# Gitarre – Kammermusik

herausgegeben von Karl Scheit

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# Doblinger



# MUSICA PER CHITARRA

- LBENIZ, I.  
- Two Spanish Dances for two guitars, op. 164 (Tokos)
- RCAS, J.  
- Spanish Guitar Music (Benkő)
- ACH, C. P. E.  
- Ten Pieces for guitar (Tokos)
- ACH, J. S.  
- Lute Works for guitar (Sárközy)  
- Suite for Lute (arranged for guitar) (Tokos)  
- Sonate e partite for guitar (Mosóczi)  
Vol. 1  
Vol. 2
- ACH, W. Fr.  
- Six Pieces for guitar (Tokos)
- AKFARK B.  
- The Lyons Lute-Book for guitar (Homolya, Benkő)  
- The Cracow Lute-Book for guitar (Homolya, Benkő)  
- Miscellaneous Works for guitar (Homolya, Benkő)
- BEETHOVEN, L. van  
- Sonatina e adagio for two guitars (Benkő)  
- Sonatina e variazioni for two guitars (Benkő)
- ROCA, J.  
- Spanish Guitar Music (Benkő)
- ABEZON, A. de  
- Eight Easy Pieces for guitar (Mosóczi)
- APIROLA, V.  
- Fantasies and Dances for guitar (Benkő)
- ARULLI, F.  
- Performance Pieces for guitar (Benkő)
- HOPIN, F.  
- Four Mazurkas for guitar (Tokos)
- OUPERIN, Fr.  
- Twelve Pieces for guitar (Vereczkey)  
- Les folies françaises, ou Les dominos for two guitars (Mosóczi)  
- Le carillon de Cythère – Les petits moulins à vent for two guitars (Kováts)  
- Six Pieces for two guitars (Vereczkey)
- AQUIN, L. C.  
- Le Coucou for two guitars (Kováts)
- EBUSSY, C.  
- Golliwogg's Cake Walk for two guitars (Roth)  
- Six Pieces for guitar (Vereczkey)  
- Six Pieces for two guitars (Vereczkey)
- DIABELLI, A.  
8866 — Sonata per chitarra (Benkő)
- DOWLAND, J.  
8769 — Dances and Fantasies for guitar (Benkő)  
8479 — Twelve Easy Pieces for guitar (Benkő)
- FRESCOBALDI, G.  
13248 — Dances and Variations for guitar (Mosóczi, Zaszlavik)
- FUSZ, J.  
7381 — Quartetto per chitarra, violino, viola e violoncello (Vereczkey)  
Parts
- GIULIANI, M.  
8932 — Sonata brillante per chitarra, op. 15 (Benkő)  
8931 — Ten Easy Pieces for guitar (Benkő)  
12182 — Three Rondos for guitar (Benkő)  
12046 — Duo concertante per flauto (o violino) e chitarra, op. 85 (Benkő)
- HANDEL, G. F.  
13175 — Air con variazioni, for two guitars (Tokos)  
12243 — Easy Pieces for guitar (Tokos)
- JOPLIN, S.  
12183 — Ragtime. Two Pieces for guitar (Fodor)  
12496 — Ragtime. Two Pieces for two guitars (Benkő)
- LE ROY, A.  
12274 — Fantasies and Dances for guitar (Ortega)
- MERTZ, J. K.  
13408 — Exercises and Easy Studies in Style for guitar (Szendrey-Karper)  
13157 — 6 Ländler for guitar (Tokos)  
13519 — Six Selected Pieces for guitar (Szendrey-Karper)
- MILANO, Fr. da  
13269 — 14 Fantasie per chitarra (Mosóczi, Zaszlavik)
- MILANO, Fr. da — MATELART, J.  
12236 — 7 Duets for two guitars (Benkő)
- MOZART, W. A.  
12858 — 14 Small Pieces for guitar (Tokos)
- NEWSIDLER, H.  
8880 — Ten Easy Dances for lute (for guitar) (Benkő)  
8564 OLD ENGLISH MUSIC for two guitars (Mosóczi)  
8900 OLD FRENCH MUSIC for two guitars (Mosóczi)  
8998 OLD SPANISH MUSIC for guitar (Mosóczi)
- PURCELL, H.  
8537 — Pieces for guitar (Sárközy)
- RAMEAU, J. Ph.  
12273 — Three Pieces for two guitars (Ortega)
- 12901 ROMANTIC PERFORMANCE PIECES for guitar (Tokos)
- ROSSINI, G. — CARULLI, F.  
12036 — La gazza ladra (Overture) per flauto, violino e chitarra (Benkő, Pallagi)
- SCARLATTI, D.  
7665 — Five Sonatas for two guitars (Fodor, Mosóczi)
- SILINSKAS, S.  
13445 — Fifteen Melodies from the Vilnius Tablature Book for guitar
- SILVA-LEITE, A. da  
8798 — 41 Duets for two guitars (Benkő)
- SOR, F.  
8799 — Five Concert Pieces for guitar (Benkő)  
13189 — "L'Encouragement" Fantasie for two guitars, op. 34 (Tokos)  
12160 — Le premier pas vers moi for two guitars, op. 53 (Tokos)  
13179 — Sonata in C major for guitar (Mosóczi, Zaszlavik)
- SWEELINCK, J. P.  
7819 — Lute Pieces for guitar (Benkő)
- TÁRREGA, F.  
8653 — The Carnival of Venice for guitar (Benkő)  
8327 — Romantic Pieces for guitar (Benkő)
- TELEMANN, G. Ph.  
8765 — Fantasy for two guitars (Kováts)
- VIÑAS, J.  
8756 — Spanish Guitar Music (Benkő)
- VIVALDI, A.  
7374 — Concerto in re maggiore per liuto (chitarra), due violini e violoncello, RV 93 (Benkő)  
Parts  
8269 — Trio in do maggiore per liuto (chitarra), violino e violoncello, RV 82 (Benkő)  
Score and parts  
8422 — Trio in sol minore per liuto (chitarra), violino e violoncello, RV 85 (Benkő)  
Score and parts
- WAISSSEL, M.  
12405 — Dances for guitar or two guitars (Benkő)
- WEISS, S. L.  
12061 — Tombeau — Fantasy for guitar (Kováts)



S/12-3

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# Sonate a - Moll

für Violoncello (Fagott) und Gitarre

Antonio Vivaldi

(1678 - 1741)

Gitarre - Continuo : WALTER HABERL

Largo

6

11

17

22

27

35

Allegro

Gitarre

II

The musical score is written for guitar and consists of ten staves of music. The notation includes various rhythmic values, accidentals, and dynamic markings. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score includes several dynamic markings: 'p' (piano) at the beginning of the third staff, 'f' (forte) at the end of the second staff, and 'p' again at the beginning of the fourth staff. There are also several '8' markings, likely indicating eighth notes. The score is divided into measures, with measure numbers 8, 12, 16, 20, 24, 28, 32, and 36 clearly marked. There are also some boxed numbers like '5' and '20'. The notation includes various guitar-specific symbols such as 'y' (pizzicato), 'tr' (trill), and 'acc' (accents). The score concludes with a double bar line and repeat dots at the end of the tenth staff.

Musical notation for guitar, measures 40-45. The notation is on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex melodic line with many accidentals and a bass line with chords and single notes. Measure numbers 40, 45, and 50 are indicated at the start of their respective lines.

Largo

III

Musical notation for guitar, measures 5-31, marked Largo. The notation is on a single staff in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a complex melodic line with many accidentals and a bass line with chords and single notes. Measure numbers 5, 10, 14, 19, 23, 27, and 31 are indicated at the start of their respective lines. The piece includes several triplets and slurs.

Gitarre

Allegro

IV

The score is written for guitar in 2/4 time, marked Allegro. It consists of ten staves of music. The key signature has one sharp (F#). The score includes various musical notations such as chords, arpeggios, and melodic lines. Fingerings are indicated by numbers 1-4. Dynamics like *p* (piano) and *m* (mezzo) are used. There are several circled numbers (2, 3, 4, 6) and Roman numerals (I, III, VII, VIII) marking specific sections or techniques. The piece concludes with a double bar line and repeat dots.

Herausgegeben von  
KARL SCHEIT

GKM 153

# Sonate a - Moll

für Violoncello (Fagott) und Gitarre

Antonio Vivaldi

(1678 - 1741)

Gitarre Continuo: WALTER HABERL

Largo

Violoncello

Gitarre

6

11

17

22

28

31

35

39

43

46



### III

Largo

Measures 1-4 of the piece. The bass staff features a melodic line with triplets and slurs. The treble staff provides harmonic accompaniment with chords and triplets.

Measures 5-8. The bass staff continues the melodic development with slurs and triplets. The treble staff accompaniment includes chords and rhythmic patterns.

Measures 9-13. The bass staff shows a more active melodic line with frequent slurs. The treble staff accompaniment consists of chords and rhythmic accompaniment.

Measures 14-17. The bass staff features a melodic line with slurs and triplets. The treble staff accompaniment includes chords and rhythmic patterns.

Measures 18-21. The bass staff continues the melodic line with slurs and triplets. The treble staff accompaniment includes chords and rhythmic patterns.

Musical notation for measures 22-25. The system consists of two staves: a bass staff on top and a treble staff on the bottom. Measure 22 starts with a bass staff containing a triplet of eighth notes. The treble staff has a whole note chord. Measures 23-25 continue with similar rhythmic patterns, including triplets and slurs.

Musical notation for measures 26-30. The system consists of two staves: a bass staff on top and a treble staff on the bottom. Measure 26 starts with a bass staff containing a triplet of eighth notes. The treble staff has a whole note chord. Measures 27-30 continue with similar rhythmic patterns, including triplets and slurs.

Musical notation for measures 31-35. The system consists of two staves: a bass staff on top and a treble staff on the bottom. Measure 31 starts with a bass staff containing a triplet of eighth notes. The treble staff has a whole note chord. Measures 32-35 continue with similar rhythmic patterns, including triplets and slurs.

# IV

Allegro

Musical notation for measures 1-7. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The time signature is 2/4. Measure 1 starts with a bass staff containing a quarter note. The treble staff has a whole note chord. Measures 2-7 continue with similar rhythmic patterns, including slurs and accents.

Musical notation for measures 8-14. The system consists of two staves: a bass staff on top and a treble staff on the bottom. Measure 8 starts with a bass staff containing a quarter note. The treble staff has a whole note chord. Measures 9-14 continue with similar rhythmic patterns, including slurs and accents.

15

Musical notation for measures 15-21. The bass staff features a complex, rhythmic melody with many sixteenth notes and slurs. The treble staff provides a harmonic accompaniment with chords and some melodic lines.

22

Musical notation for measures 22-28. The bass staff continues with its intricate melodic pattern. The treble staff shows a more active accompaniment with frequent chord changes.

29

Musical notation for measures 29-35. This system includes a double bar line with repeat dots, indicating a section that is repeated. The bass staff has a melodic line with some rests, and the treble staff has a steady accompaniment.

36

Musical notation for measures 36-42. The bass staff features a melodic line with some slurs and ties. The treble staff continues with a harmonic accompaniment.

43

Musical notation for measures 43-49. The bass staff has a melodic line with a '+' sign above a note in measure 45. The treble staff provides a consistent accompaniment.

50

Musical notation for measures 50-55. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The treble staff contains a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

56

Musical notation for measures 56-61. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff continues the melodic line with slurs and accents. The treble staff continues the harmonic accompaniment. The key signature has one sharp (F#).

62

Musical notation for measures 62-67. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff continues the melodic line with slurs and accents. The treble staff continues the harmonic accompaniment. The key signature has one sharp (F#).

68

Musical notation for measures 68-73. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff continues the melodic line with slurs and accents. The treble staff continues the harmonic accompaniment. The key signature has one sharp (F#).

74

Musical notation for measures 74-79. The system consists of two staves: a bass staff on top and a treble staff on the bottom. The bass staff continues the melodic line with slurs and accents. The treble staff continues the harmonic accompaniment. The key signature has one sharp (F#).

# Gitarre-Kammermusik

herausgegeben von Karl Scheit

## VIOLINE UND GITARRE

- Ludwig v. Beethoven** (1770 — 1827)  
56 Sonatine d-Moll (K. Scheit)
- Waldemar Bloch** (1906)  
16 Sonate
- Arcangelo Corelli** (1683 — 1713)  
46 Op. 5/7. Sonata d-Moll (R. Brojer)  
19 Op. 5/8. Sonata e-Moll (E. Schaller)
- Anton Diabelli** (1781 — 1858)  
118 Duo A-Dur (K. Scheit)
- Georg Friedr. Händel** (1685 — 1759)  
95 Op. 1/3. Sonata A-Dur (E. Schaller)  
23 Op. 1/4. Sonata a-Moll (K. Scheit)  
24 Sonata d-Moll (E. Schaller)  
29 Sonata g-Moll (K. Scheit)  
37 Sonata C-Dur (K. Scheit)  
59 Sonata A-Dur (R. Brojer)
- Wolff J. Lauffensteiner** (1672 — 1760)  
55b Duetto A-Dur (E. Schaller)
- 141 **Leichte Stücke** aus Alt-England (K. Scheit)
- Pietro Locatelli** (1695 — 1764)  
11 Sinfonia d-Moll (R. Brojer)  
47 Sonata G-Dur (R. Brojer)  
34 Sonata D-Dur (R. Brojer)
- Jean Bapt. Loeillet de Gant** (1688 — 1720)  
13 Op. 1/1. Sonate a-Moll (R. Brojer)  
63 Op. 1/3. Sonate G-Dur (R. Brojer)
- Joh. Christoph Pepusch** (1667 — 1752)  
12 Sonate G-Dur (R. Brojer)
- Albert Reiter** (1905 — 1970)  
7 Sonatine
- Christian Gottl. Scheidler** (1752 — 1815)  
119 Duo D-Dur (K. Scheit)
- Otto Siegl** (1896 — 1978)  
2 Sonatine d-Moll
- Jenő Takács** (1902)  
75 Op. 77. Dialoge  
140 Op. 61a. Divertimento
- Georg Ph. Telemann** (1681 — 1767)  
Aus „Die kleine Kammermusik“:  
54 Partita Nr. 5 G-Dur (W. Kämmerling)  
96 Partita Nr. 5 e-Moll (W. Kämmerling)
- Fr. M. Veracini** (1690 — 1750)  
110 Largo D-Dur aus op. 2/6 (K. Scheit)
- Antonio Vivaldi** (1678 — 1741)  
20 Op. 2/1. Sonata g-Moll (R. Brojer)  
45 Op. 2/3. Sonata d-Moll (R. Brojer)

## VIOLA UND GITARRE

- 55c **Wolff J. Lauffensteiner** (1672 — 1760)  
Duetto A-Dur (E. Schaller)

## VIOLONCELLO UND GITARRE

- 145 **Antonio Vivaldi** (1678 — 1741)  
Sonata Nr. 5 e-Moll (W. Haberl)

## SOPRANBLOCKFLÖTE UND GITARRE

- 81 **Anonymus** (17. Jh.)  
Greensleeves to a ground. Variationen über ein englisches Volkslied (E. Schaller)

## ALTBLOCKFLÖTE UND GITARRE

- Georg Friedr. Händel** (1685 — 1759)  
GKM 23 Op. 1/4. Sonata a-Moll (K. Scheit)  
GKM 9 Op. 1/11. Sonata F-Dur (E. Schaller)  
GKM 24 Sonata d-Moll (E. Schaller)  
GKM 29 Sonata g-Moll (K. Scheit)  
GKM 37 Sonata C-Dur (K. Scheit)
- Heinz Kratochwil** (1933)  
GKM 126 Op. 101. Suite
- GKM 141 **Leichte Stücke** aus Alt-England (K. Scheit)
- Jean Bapt. Loeillet de Gant** (1688 — 1720)  
GKM 13 Op. 1/1. Sonate a-Moll (R. Brojer)  
GKM 63 Op. 1/3. Sonate G-Dur (R. Brojer)
- Joh. Christoph Pepusch** (1667 — 1752)  
GKM 10 Sonate d-Moll (E. Schaller)  
GKM 12 Sonate G-Dur (R. Brojer)
- Helmut Schiff** (1918)  
GKM 120 Partita Brevis
- Otto Schneider** (1912)  
GKM 125 Op. 20. Suite
- Balduin Sulzer** (1932)  
GKM 124 Musica tonalis II
- Georg Ph. Telemann** (1681 — 1767)  
Aus „Die kleine Kammermusik“:  
GKM 54 Partita Nr. 2 G-Dur (W. Kämmerling)  
GKM 96 Partita Nr. 5 e-Moll (W. Kämmerling)  
GKM 68 Sonate F-Dur (K. Trötzmüller)  
GKM 69 Sonate d-Moll (K. Trötzmüller)
- Ferdinand Weiß** (1933)  
GKM 123 Kleine Suite

## TENORBLOCKFLÖTE UND GITARRE

- GKM 144 **Friedrich Neumann** (1915)  
Sonatine

## QUERFLÖTE UND GITARRE

- GKM 56 **Ludwig van Beethoven** (1770 — 1827)  
Sonatine d-Moll (K. Scheit)
- GKM 114 **Fridolin Dallinger** (1933)  
Sonatine
- GKM 118 **Anton Diabelli** (1781 — 1858)  
Duo A-Dur (K. Scheit)
- GKM 108 **Heimo Erbse** (1924)  
Op. 30. Drei Studien
- GKM 23 **Georg Friedr. Händel** (1685 — 1759)  
Op. 1/4. Sonata a-Moll (K. Scheit)  
GKM 24 Sonata d-Moll (E. Schaller)  
GKM 29 Sonata g-Moll (K. Scheit)  
GKM 37 Sonata C-Dur (K. Scheit)
- GKM 142 **Ernst Kölz** (1929)  
Kleine Variationen über „La douce saison“
- GKM 72 **Paul Kont** (1920)  
Ballade
- GKM 126 **Heinz Kratochwil** (1933)  
Op. 101. Suite

- GKM 122 **Augustinus Franz Kropfreiter** (1936)  
Tanz-Ballade
- GKM 55b **Wolff J. Lauffensteiner** (1672 — 1760)  
Duetto A-Dur (E. Schaller)
- GKM 141 **Leichte Stücke** aus Alt-England (K. Scheit)
- GKM 47 **Pietro Locatelli** (1695 — 1764)  
Sonata G-Dur (R. Brojer)  
GKM 34 Sonata D-Dur (R. Brojer)
- GKM 144 **Friedrich Neumann** (1915)  
Sonatine
- GKM 125 **Otto Schneider** (1912)  
Op. 20. Suite
- GKM 124 **Balduin Sulzer** (1932)  
Musica tonalis II
- GKM 54 **Georg Ph. Telemann** (1681 — 1767)  
Aus „Die kleine Kammermusik“:  
GKM 96 Partita Nr. 2 G-Dur (W. Kämmerling)  
Partita Nr. 5 e-Moll (W. Kämmerling)
- GKM 110 **Francesco M. Veracini** (1690 — 1750)  
Largo D-Dur (aus op. 2/6) (K. Scheit)
- GKM 123 **Ferdinand Weiß** (1933)  
Kleine Suite
- GKM 121 **Eberhard Werdin** (1911)  
Capriziose Impressionen — aus einem Aquarium —

## OBOE UND GITARRE

- GKM 23 **Georg Friedr. Händel** (1685 — 1759)  
Op. 1/4. Sonata a-Moll (K. Scheit)  
GKM 24 Sonata d-Moll (E. Schaller)  
GKM 29 Sonata g-Moll (K. Scheit)  
GKM 37 Sonata C-Dur (K. Scheit)
- GKM 55b **Wolff J. Lauffensteiner** (1672 — 1760)  
Duetto A-Dur (E. Schaller)
- GKM 141 **Leichte Stücke** aus Alt-England (K. Scheit)
- GKM 47 **Pietro Locatelli** (1695 — 1764)  
Sonata G-Dur (R. Brojer)  
GKM 34 Sonata D-Dur (R. Brojer)
- GKM 13 **Jean Bapt. Loeillet de Gant** (1688 — 1720)  
Op. 1/1. Sonate a-Moll (R. Brojer)  
GKM 63 Op. 1/3. Sonate G-Dur (R. Brojer)
- GKM 12 **Joh. Christoph Pepusch** (1667 — 1752)  
Sonate G-Dur (R. Brojer)
- GKM 98 **Karl Pilss** (1902 — 1979)  
Sonatine A-Dur
- GKM 124 **Balduin Sulzer** (1932)  
Musica tonalis II
- GKM 54 **Georg Ph. Telemann** (1681 — 1767)  
Aus „Die kleine Kammermusik“:  
GKM 96 Partita Nr. 2 G-Dur (W. Kämmerling)  
Partita Nr. 5 e-Moll (W. Kämmerling)

## FAGOTT UND GITARRE

- GKM 145 **Antonio Vivaldi** (1678 — 1741)  
Sonata Nr. 5 e-Moll (W. Haberl)

## GITARRE UND KLAVIER / CEMBALO

- GKM 18 **Bernardo Pasquini** (1637 — 1710)  
Sonata III d-Moll (E. Schaller)
- GKM 53 **Georg Chr. Wagenseil** (1715 — 1777)  
Divertimento D-Dur (W. Kämmerling)

Doblinger  
Wien — München