

An Frederick Emil Meyer.

SONATE

für
Violoncello und Pianoforte

componirt
von

H.W. NICHOLL.

Op. 13.

Pr. $\frac{M}{R} \frac{4}{2.40}$

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SONATA.

A-dur.

I.

Allegro con gran espressione. (M.M. $\text{♩} = 100$)

H. Wadham Nicholl, Op. 13.

Violoncello.

PIANO.

The musical score is written for Violoncello and Piano. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 3/4. The tempo and expression markings are "Allegro con gran espressione" and "M.M. $\text{♩} = 100$ ".

The score consists of four systems of music. The Violoncello part is written on a single staff, and the Piano part is written on a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and includes the instruction "con molto esp. e legatiss." (with much expression and very legato). The second system features a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the cello part, both with "cresc." (crescendo) markings. The third system continues with a mezzo-forte (*mf*) dynamic in the piano part and a piano (*p*) dynamic in the cello part, also with "cresc." markings. The fourth system concludes with a forte (*f*) dynamic in the piano part and a piano (*p*) dynamic in the cello part, with a final "cresc." marking. The score is marked with various musical notations including slurs, accents, and dynamic markings.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 12/8. The notation is as follows:

- System 1:** Treble staff begins with a half note F#4, followed by eighth notes G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, D6, E6, F#6, G#6, A6, B6, C#7, D7, E7, F#7, G#7, A7, B7, C#8, D8, E8, F#8, G#8, A8, B8, C#9, D9, E9, F#9, G#9, A9, B9, C#10, D10, E10, F#10, G#10, A10, B10, C#11, D11, E11, F#11, G#11, A11, B11, C#12, D12, E12, F#12, G#12, A12, B12, C#13, D13, E13, F#13, G#13, A13, B13, C#14, D14, E14, F#14, G#14, A14, B14, C#15, D15, E15, F#15, G#15, A15, B15, C#16, D16, E16, F#16, G#16, A16, B16, C#17, D17, E17, F#17, G#17, A17, B17, C#18, D18, E18, F#18, G#18, A18, B18, C#19, D19, E19, F#19, G#19, A19, B19, C#20, D20, E20, F#20, G#20, A20, B20, C#21, D21, E21, F#21, G#21, A21, B21, C#22, D22, E22, F#22, G#22, A22, B22, C#23, D23, E23, F#23, G#23, A23, B23, C#24, D24, E24, F#24, G#24, A24, B24, C#25, D25, E25, F#25, G#25, A25, B25, C#26, D26, E26, F#26, G#26, A26, B26, C#27, D27, E27, F#27, G#27, A27, B27, C#28, D28, E28, F#28, G#28, A28, B28, C#29, D29, E29, F#29, G#29, A29, B29, C#30, D30, E30, F#30, G#30, A30, B30, C#31, D31, E31, F#31, G#31, A31, B31, C#32, D32, E32, F#32, G#32, A32, B32, C#33, D33, E33, F#33, G#33, A33, B33, C#34, D34, E34, F#34, G#34, A34, B34, C#35, D35, E35, F#35, G#35, A35, B35, C#36, D36, E36, F#36, G#36, A36, B36, C#37, D37, E37, F#37, G#37, A37, B37, C#38, D38, E38, F#38, G#38, A38, B38, C#39, D39, E39, F#39, G#39, A39, B39, C#40, D40, E40, F#40, G#40, A40, B40, C#41, D41, E41, F#41, G#41, A41, B41, C#42, D42, E42, F#42, G#42, A42, B42, C#43, D43, E43, F#43, G#43, A43, B43, C#44, D44, E44, F#44, G#44, A44, B44, C#45, D45, E45, F#45, G#45, A45, B45, C#46, D46, E46, F#46, G#46, A46, B46, C#47, D47, E47, F#47, G#47, A47, B47, C#48, D48, E48, F#48, G#48, A48, B48, C#49, D49, E49, F#49, G#49, A49, B49, C#50, D50, E50, F#50, G#50, A50, B50, C#51, D51, E51, F#51, G#51, A51, B51, C#52, D52, E52, F#52, G#52, A52, B52, C#53, D53, E53, F#53, G#53, A53, B53, C#54, D54, E54, F#54, G#54, A54, B54, C#55, D55, E55, F#55, G#55, A55, B55, 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G#306, A306, B306, C#307, D307, E307, F#307, G#307, A307, B307, C#308, D308, E308, F#308, G#308, A308, B308, C#309, D309, E309, F#309, G#309, A309, B309, C#310, D310, E310, F#310, G#310, A310, B310, C#311, D311, E311, F#311, G#311, A311, B311, C#312, D312, E312, F#312, G#312, A312, B312, C#313, D313, E313, F#313, G#313, A313, B313, C#314, D314, E314, F#314, G#314, A314, B314, C#315, D315, E315, F#315, G#315, A315, B315, C#316, D316, E316, F#316, G#316, A316, B316, C#317, D317, E317, F#317, G#317, A317, B317, C#318, D318, E318, F#318, G#318, A318, B318, C#319, D319, E319, F#319, G#319, A319, B319, C#320, D320, E320, F#320, G#320, A320, B320, C#321, D321, E321, F#321, G#321, A321, B321, C#322, D322, E322, F#322, G#322, A322, B322, C#323, D323, E323, F#323, G#323, A323, B323, C#324, D324, E324, F#324, G#324, A324, B324, C#325, D325, E325, F#325, G#325, A325, B325, C#326, D326, E326, F#326, G#326, A326, B326, C#327, D327, E327, F#327, G#327, A327, B327, C#328, D328, E328, F#328, G#328, A328, B328, C#329, D329, E329, F#329, G#329, A329, B329, C#330, D330, E330, F#330, G#330, A330, B330, C#331, D331, E331, F#331, G#331, A331, B331, C#332, D332, E332, F#332, G#332, A332, B332, C#333, D333, E333, F#333, G#333, A333, B333, C#334, D334, E334, F#334, G#334, A334, B334, C#335, D335, E335, F#335, G#335, A335, B335, C#336, D336, E336, F#336, G#336, A336, B336, C#337, D337, E337, F#337, G#337, A337, B337, C#338, D338, E338, F#338, G#338, A338, B338, C#339, D339, E339, F#339, G#339, A339, B339, C#340, D340, E340, F#340, G#340, A340, B340, C#341, D341, E341, F#341, G#341, A341, B341, C#342, D342, E342, F#342, G

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The first staff (bass clef) begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The second staff (treble clef) also begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. Both staves feature complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Second system of musical notation, measures 5-8. The first staff (bass clef) begins with a fortissimo (*ff*) dynamic. The second staff (treble clef) also begins with a fortissimo (*ff*) dynamic. Both staves continue with complex rhythmic patterns and beamed notes.

Third system of musical notation, measures 9-12. The first staff (bass clef) includes a decrescendo (*dim.*) marking. The second staff (treble clef) includes a decrescendo (*dim.*) marking and a piano (*p*) dynamic marking. Both staves continue with complex rhythmic patterns and beamed notes.

Fourth system of musical notation, measures 13-16. The first staff (bass clef) begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic with an accent (*con esp.*). The second staff (treble clef) begins with a piano (*p*) dynamic. Both staves continue with complex rhythmic patterns and beamed notes.

Fifth system of musical notation, measures 17-20. The first staff (bass clef) includes a forte (*f*) dynamic with an accent (*con esp.*). The second staff (treble clef) includes a fortissimo (*ff*) dynamic with the marking *grandioso*. Both staves continue with complex rhythmic patterns and beamed notes. The system concludes with a double bar line.

*brillante.**ff*

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The music is in 3/4 time. The first staff (bass clef) features a rapid, ascending scale-like passage. The second staff (treble clef) contains a complex, arpeggiated figure. The third staff (bass clef) has a more rhythmic, eighth-note pattern.

Second system of musical notation, measures 5-8. The first staff (bass clef) continues the rapid passage. The second staff (treble clef) features a series of chords and arpeggios. The third staff (bass clef) has a rhythmic pattern with some triplets.

Third system of musical notation, measures 9-12. The first staff (bass clef) has a melodic line with a *con esp.* (con sordina) marking. The second staff (treble clef) has a melodic line with a *dim.* (diminuendo) marking. The third staff (bass clef) has a rhythmic pattern. A *vel.* (velocita) marking is present at the end of the system.

Fourth system of musical notation, measures 13-16. The first staff (bass clef) has a melodic line with a *poco rall.* (poco rallentando) marking. The second staff (treble clef) has a melodic line with a *p* (piano) marking. The third staff (bass clef) has a rhythmic pattern with a *pp* (pianissimo) marking. A *con esp.* (con sordina) marking is present at the end of the system.

Fifth system of musical notation, measures 17-20. The first staff (bass clef) has a melodic line with a *a tempo* marking. The second staff (treble clef) has a melodic line with a *mf con molto passione* (mezzo-forte con molto passione) marking. The third staff (bass clef) has a rhythmic pattern with a *p* (piano) marking. A *a tempo* marking is present at the end of the system.

First system of musical notation, measures 1-4. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *f* (forte) and *sf* (sforzando).

Second system of musical notation, measures 5-8. The key signature changes to two sharps (F#, C#). The music continues with complex textures. Dynamics include *f* (forte), *sf* (sforzando), *cresc.* (crescendo), and *dim.* (diminuendo). The instruction *f espansione* is written above the first measure.

Third system of musical notation, measures 9-12. The key signature changes to one sharp (F#). The music features complex textures. Dynamics include *ff* (fortissimo), *p* (piano), *mp* (mezzo-piano), and *con esp.* (con espressione). The instruction *p cantabile* is written above the right-hand part in measure 12.

Fourth system of musical notation, measures 13-16. The key signature changes to one flat (Bb). The music features complex textures. Dynamics include *p* (piano) and *mf con molto esp.* (mezzo-forte con molto espressione).

Fifth system of musical notation, measures 17-20. The key signature changes to two flats (Bb, Eb). The music features complex textures. Dynamics include *mf* (mezzo-forte).

First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The music is in 3/4 time. The right hand (treble clef) starts with a half note F#4, followed by a quarter rest, then a half note G#4, and a quarter note F#4. The left hand (bass clef) has a half note F#3, followed by a quarter rest, then a half note G#3, and a quarter note F#3. Dynamics include *p* (piano) and *con esp.* (con sordina).

Second system of musical notation, measures 5-8. The right hand continues with a half note A#4, followed by a quarter note G#4, and a half note F#4. The left hand continues with a half note F#3, followed by a quarter note G#3, and a half note F#3. Dynamics include *f* (forte) and *p* (piano).

Third system of musical notation, measures 9-12. The right hand starts with a half note F#4, followed by a quarter note G#4, and a half note F#4. The left hand starts with a half note F#3, followed by a quarter note G#3, and a half note F#3. Dynamics include *poco rall.* (poco rallentando), *mf* (mezzo-forte), *cresc.* (crescendo), and *f* (forte). The tempo marking **Tempo I.** is present.

Fourth system of musical notation, measures 13-16. The right hand continues with a half note A#4, followed by a quarter note G#4, and a half note F#4. The left hand continues with a half note F#3, followed by a quarter note G#3, and a half note F#3. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).

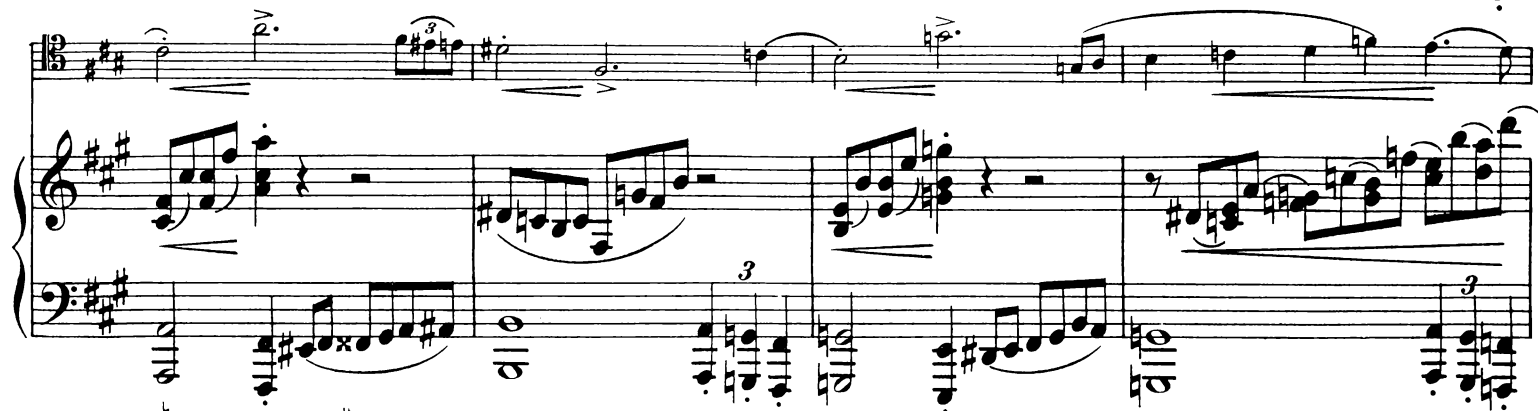
Fifth system of musical notation, measures 17-20. The right hand continues with a half note A#4, followed by a quarter note G#4, and a half note F#4. The left hand continues with a half note F#3, followed by a quarter note G#3, and a half note F#3. Dynamics include *p* (piano), *cresc.* (crescendo), and *f* (forte).



First system of musical notation. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef with the same key signature. The music features a complex, flowing melody in the right hand and a more rhythmic, accompanimental line in the left hand. The notation includes various note values, rests, and dynamic markings.



Second system of musical notation. The top staff continues the melody, featuring a prominent G note. The bottom staff includes a triplet of eighth notes in the left hand. The music maintains its complex, flowing character.



Third system of musical notation. The top staff features a triplet of eighth notes in the right hand. The bottom staff includes a triplet of eighth notes in the left hand. The music continues with complex, flowing passages.



Fourth system of musical notation. The top staff begins with a *ff* (fortissimo) dynamic marking, followed by a *cantabile* marking. The bottom staff begins with a *ff* marking, followed by a *mf* (mezzo-forte) marking. The music features a more melodic, cantabile style in the right hand and a more rhythmic accompaniment in the left hand.



Fifth system of musical notation. The top staff begins with a *mf* (mezzo-forte) dynamic marking. The bottom staff begins with a *f* (forte) dynamic marking. The music continues with complex, flowing passages.

10

H $\text{p} \text{v}$

f *espansione*

mf *cresc.*

f

mf *con esp.*

mf

brillante

The musical score is written for piano and consists of five systems of staves. The key signature is D major (two sharps). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The first system features a treble and bass staff. The bass staff has a *cresc.* marking. The treble staff has a *cresc.* marking. The system ends with a *ff* marking.

System 2: The second system continues the piece. The bass staff has a *ff marcatis.* marking. The treble staff has a *ff con molto passione* marking. The system ends with a *ff* marking.

System 3: The third system continues the piece. The bass staff has a *sf* marking. The treble staff has a *sf* marking. The system ends with a *sf* marking.

System 4: The fourth system continues the piece. The bass staff has a *sf* marking. The treble staff has a *sf* marking. The system ends with a *sf* marking.

System 5: The fifth system continues the piece. The bass staff has a *molto rall. e con maestà* marking. The treble staff has a *molto rall. e marcatis.* marking. The system ends with a *ff* marking.

Additional markings include *Tempo I.*, *sehr breit.*, and *Andante maestoso.*

II.

Lento e con maestà. (M.M. ♩ = 63)

The musical score is written for piano and consists of four systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo and style are indicated as "Lento e con maestà. (M.M. ♩ = 63)".

System 1: The piano enters with a forte (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand plays a rhythmic pattern of eighth notes. The system ends with a fortissimo (*ff*) dynamic.

System 2: The piano continues with a mezzo-forte (*mf*) dynamic, marked "con maestà". The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *f*, *mf*, and *p* (piano).

System 3: The piano continues with a forte (*f*) dynamic. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *f* and *ff*.

System 4: The piano concludes with a fortissimo (*ff*) dynamic, marked "zart." (zartissimo). The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *ff*, *mf*, and *p* (piano). The system ends with a "con" marking.

A

First system of the musical score. The key signature is three sharps (F#, C#, G#). The system consists of a grand staff with a treble and bass clef. The right hand plays a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. The word *dolore* is written above the first measure, and *cresc.* is written above the third measure. The left hand has a *Ped.* marking under the first measure, followed by an asterisk and *Ped.* under the second, another asterisk and *Ped.* under the third, and a final asterisk and *Ped. simile.* under the fourth.

Second system of the musical score. It continues the grand staff notation. The right hand has a *f* (forte) dynamic marking under the second measure and a *dim.* (diminuendo) marking under the fourth measure. The left hand continues its accompaniment.

Third system of the musical score. The right hand begins with a *p* (piano) dynamic marking under the first measure. The system continues with complex melodic and harmonic textures in both hands.

Fourth system of the musical score. The right hand has a *f* (forte) dynamic marking under the third measure. The system concludes with a final cadence in both hands.

dim. *mf*

dim. *p* *mf*

con esp.

B

f *cresc.*

ff con molto maestà

C

pomposo

This page of musical notation, numbered 15, contains four systems of staves. Each system consists of a grand staff with a treble clef and a bass clef. The music is written in a key signature of three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. The dynamics used are *ff* (fortissimo), *p* (piano), *f* (forte), and *pp* (pianissimo). The first system begins with a *ff* marking in the bass staff and a *p* marking in the treble staff. The second system features a *f* marking in the bass staff and a *pp* marking in the treble staff. The third system includes a *f* marking in the bass staff and a *ff* marking in the treble staff. The fourth system starts with a *f* marking in the bass staff and a *ff* marking in the treble staff. The notation is complex, with many notes and slurs, suggesting a technically demanding piece.

appassionato

zart

p

mf

con dolore

cresc.

p con espr.

f

dim.

mf

p

F *con molto espr.*

ff *p* *mp* *mf*

f *ff* *f* *ff*

f *p* *mf* *mf*

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

dim. e rall. *p* *pp*

III.

Allegro con brio ($\text{♩} = 100.$)

The musical score is written for piano and bass. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked "Allegro con brio" with a quarter note equal to 100 beats per minute. The score is divided into five systems, each with a piano staff (treble clef) and a bass staff (bass clef). The piano staff contains the main melodic lines, often featuring triplets and slurs. The bass staff provides harmonic support with chords and single notes. Dynamics include piano (p), forte (f), and crescendo (cresc.). Articulation marks like accents and slurs are used throughout. A section marked "A" begins in the third system. The score concludes with a final cadence in the fifth system.

This page of musical notation, numbered 19, contains five systems of staves. The music is written for piano, with a key signature of two sharps (F# and C#) and a common time signature (C). The notation includes various dynamics and articulations:

- System 1:** The first system features a *cresc.* (crescendo) marking in both the upper and lower staves, followed by a *f* (forte) dynamic. The upper staff has a *p* (piano) dynamic marking.
- System 2:** The second system begins with a *cresc.* marking in the upper staff, followed by a *f* dynamic. The lower staff has a *p* dynamic marking. A section marked *B* (Basso) is indicated in the upper staff.
- System 3:** The third system features a *f* dynamic in the upper staff and a *p* dynamic in the lower staff.
- System 4:** The fourth system features a *f* dynamic in the upper staff and a *p* dynamic in the lower staff.
- System 5:** The fifth system features a *f* dynamic in the upper staff and a *p* dynamic in the lower staff. The system concludes with a *rall.* (rallentando) marking in the upper staff and a *f* dynamic in the lower staff.

C

p cantabile e con espr.
ten.
p con espr.

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

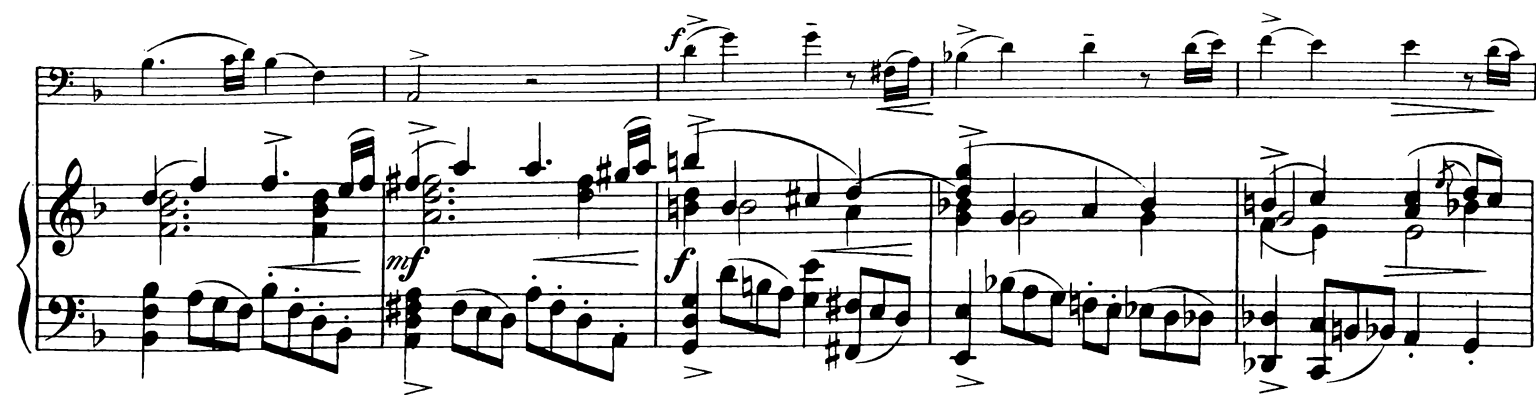
cresc.

ten. *ten.* *ten.* *f*

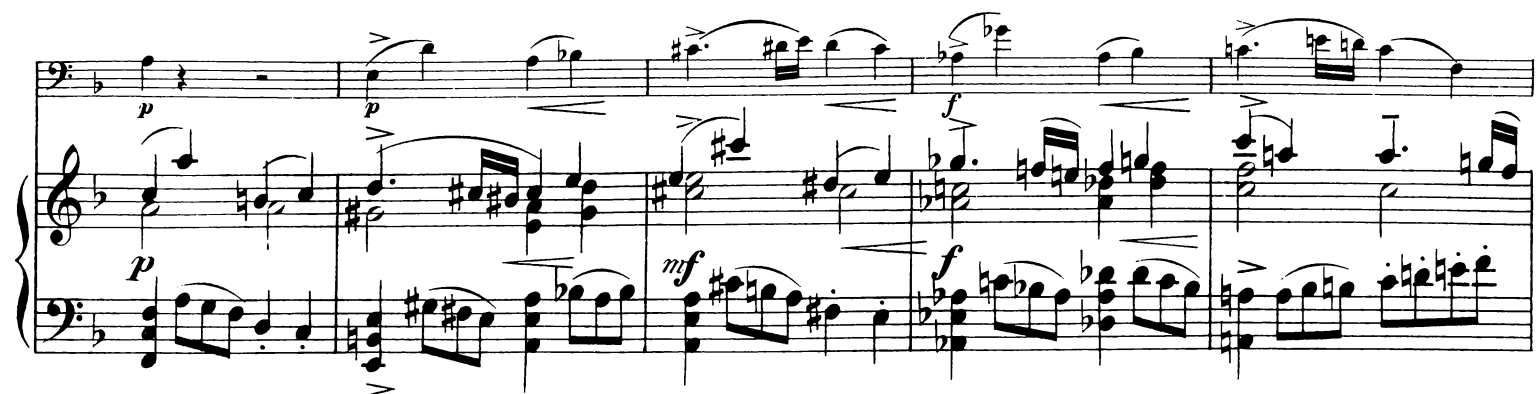
ff *ten.* *f* *ten.* *p*

D

p *mf* *mf*



First system of musical notation. The bass staff features a melodic line with accents and dynamic markings *f* and *mf*. The piano part consists of a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment.



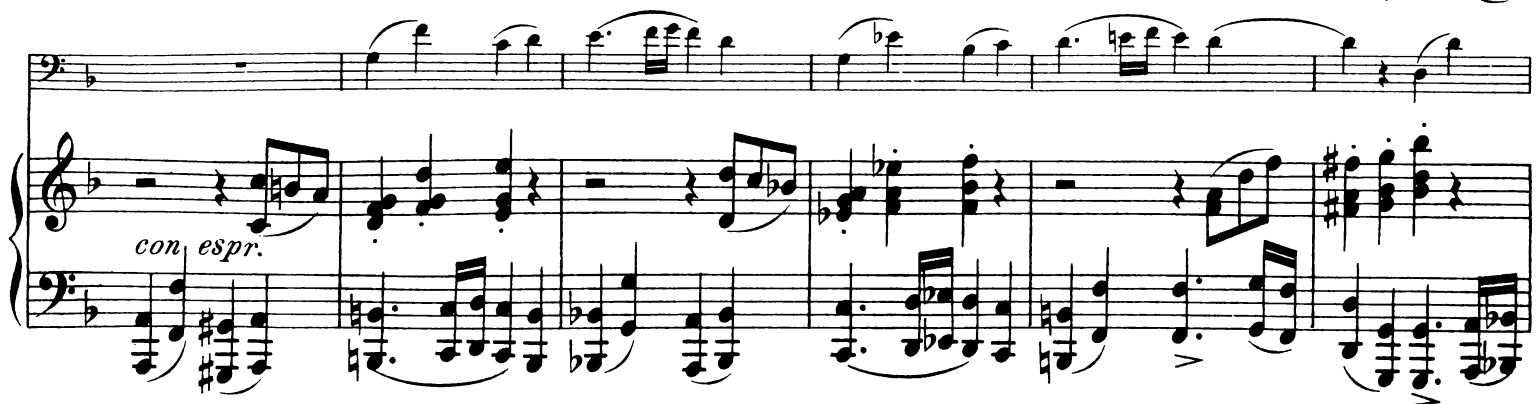
Second system of musical notation. The bass staff continues the melodic line with dynamic markings *p* and *f*. The piano part features a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment, including dynamic markings *p* and *mf*.



Third system of musical notation. The bass staff continues the melodic line. The piano part features a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment.



Fourth system of musical notation. The bass staff begins with a key signature change to E major, indicated by a large 'E' and a sharp sign. It features a melodic line with dynamic markings *f* and *ff*. The piano part features a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment, including dynamic markings *f* and *cresc.*.



Fifth system of musical notation. The bass staff continues the melodic line. The piano part features a right-hand staff with chords and a left-hand staff with a rhythmic accompaniment, including the marking *con. espr.*.

Tempo I.

a piacere

Tempo I.

First system of the musical score. It features a piano introduction in the left hand with a triplet of eighth notes. The right hand enters with a melody marked *a piacere* and *p con espr.*. The system concludes with the instruction *suivez.* and a piano (*p*) dynamic.

a piacere

Tempo I.

Second system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The right hand melody is marked *a piacere*. The system ends with *suivez.* and a piano (*p*) dynamic.

a piacere

Tempo I.

Third system of the musical score. The piano accompaniment features a triplet of eighth notes. The right hand melody is marked *a piacere*. The system includes the instruction *suivez.* and a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.

Fourth system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The right hand melody is marked *a piacere*. The system includes the instruction *suivez.* and a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.

Fifth system of the musical score. The piano accompaniment continues with a steady eighth-note pattern. The right hand melody is marked *a piacere*. The system includes the instruction *suivez.* and a piano (*p*) dynamic, followed by a crescendo (*cresc.*) and a fortissimo (*f*) dynamic.



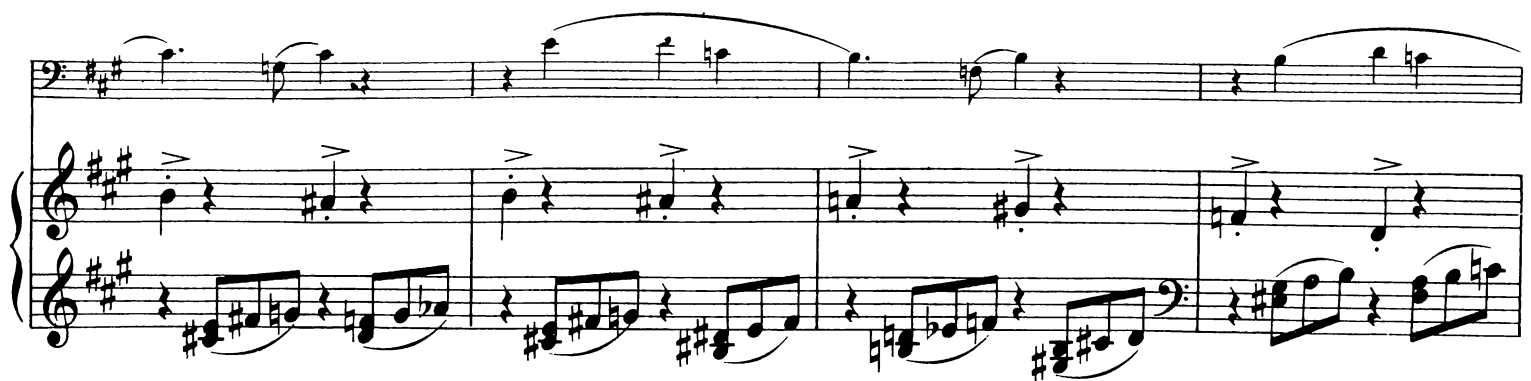
First system of musical notation. The score is in G major (one sharp) and 2/4 time. It features a piano introduction with a treble and bass staff. The bass staff begins with a half note G, followed by a quarter note A, and then a half note B. The treble staff has a whole rest. Dynamics include *f* (forte) and *p* (piano). A key signature change to F major (two sharps) occurs at the end of the system.



Second system of musical notation. The score continues in F major. The bass staff has a half note C, followed by a quarter note D, and then a half note E. The treble staff has a whole rest. Dynamics include *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo).



Third system of musical notation. The score continues in F major. The bass staff has a half note F, followed by a quarter note G, and then a half note A. The treble staff has a whole rest. Dynamics include *mf* (mezzo-forte), *cresc.* (crescendo), and *p* (piano).



Fourth system of musical notation. The score continues in F major. The bass staff has a half note B, followed by a quarter note C, and then a half note D. The treble staff has a whole rest. Dynamics include *p* (piano).



Fifth system of musical notation. The score continues in F major. The bass staff has a half note E, followed by a quarter note F, and then a half note G. The treble staff has a whole rest. Dynamics include *f* (forte), *ff* (fortissimo), and *rall.* (rallentando). The system concludes with a double bar line and a common time signature 'C'.

Tempo Moderato (♩ = ♩)

First System:

- Right Hand: *p sostenuto e con espr.* (piano, sustained and with expression)
- Left Hand: *mf con molto espr.* (mezzo-forte, with much expression)

Second System:

- Right Hand: *f* (forte), *dim.* (diminuendo), *p* (piano)
- Left Hand: *f* (forte), *p* (piano)

Third System:

- Right Hand: *cresc.* (crescendo), *f* (forte)
- Left Hand: *cresc.* (crescendo), *f* (forte)

Fourth System:

- Right Hand: *dim.* (diminuendo), *p* (piano)
- Left Hand: *dim.* (diminuendo), *p* (piano)

Andante con maestà (♩ = 72)

I

f con molto espr.

f breit

ff *dim.* *rall.* *a tempo* *mf*

ff *dim.* *rall.* *mf a tempo*

f *ff sehr breit* *dim.*

f *ff sehr breit* *dim.*

Allegro con brio

mf *rall.* *ff*

mf *rall.* *ff* *p* *cresc.*

This page of musical notation consists of five systems, each with a grand staff (treble and bass clef). The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings.

System 1: The first system shows a piano introduction. The bass staff begins with a series of eighth notes, while the treble staff has a series of chords. Dynamics include *f* (forte) and *p* (piano). A *cresc.* (crescendo) marking is present in the treble staff.

System 2: The second system continues the piano introduction. The bass staff features a series of eighth notes, and the treble staff has a series of chords. Dynamics include *f* (forte) and *p* (piano). A *cresc.* (crescendo) marking is present in the treble staff.

System 3: The third system shows a more complex piano introduction. The bass staff features a series of eighth notes, and the treble staff has a series of chords. Dynamics include *ff* (fortissimo) and *cresc.* (crescendo).

System 4: The fourth system shows a more complex piano introduction. The bass staff features a series of eighth notes, and the treble staff has a series of chords. Dynamics include *poco accel.* (poco accelerando) and *L* (Lento).

System 5: The fifth system shows a more complex piano introduction. The bass staff features a series of eighth notes, and the treble staff has a series of chords. Dynamics include *poco accel.* (poco accelerando).

Musical score for "Presto" in D major, Op. 10, No. 3 by Frédéric Chopin. The score is in 3/4 time and consists of 126 measures. It features a piano (p) and forte (ff) dynamic range, with a tempo marking of Presto (♩ = 126). The score is written for piano and includes a variety of musical notations such as eighth notes, sixteenth notes, and chords.

1

I.

H.Wadham Nicholl, Op.13.

Andante con gran espressione

6

p con molto passione

cresc.

f

p *cresc.*

f

mf

f

f

cresc.

ff

dim.

con esp.

p

mf

brillante

ff

con esp.

dim.

p

poco rall.

1 1

Violoncello.

a tempo
mf con molto passione

f *espansione* *ff*

ff *p*

p

F *Tempo I.* *poco rall.* *mf* *cresc.* *f* *p* *cresc.*

f

ff *p*

mf *f* *espansione*

f *cresc.* *f*

mf

cresc. *ff* *marcatiss.*

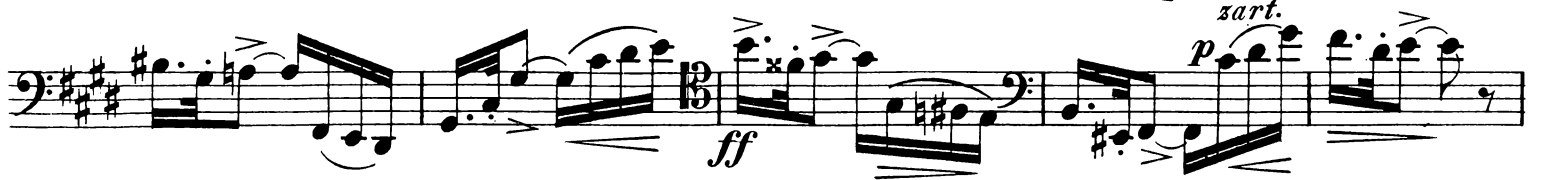
Violoncello.

3



II.

Lento e con maestà. (M.M. ♩ = 63)



Violoncello.

D
ff *f* *ff* *f* *ff*
passionato *zart.* *p* *p*
 E
con dolore
f *dim.*
 F
p con molto esp. *mf* *f*
ff *f* *p*
mf *f* *dim. e rall.* *p* *pp*

III.

Allegro con brio. (M. M. $\text{♩} = 100$)

7
mf *cresc.* *f* *cresc.*
 A
p *cresc.* *f* *p*
cresc. *f* *p*

Violoncello.

5



Tempo Moderato (♩ = ♩)



Violoncello.

a piacere **Tempo I.** **F 4**

p *cresc.* *f*

G *cresc.* *f*

ff *mf cresc.*

Tempo Moderato ($\text{♩} = \text{♩}$) **H**

ff rall. *p sostenuto e con espr.*

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

f *dim.* *p*

Andante e con maestà ($\text{♩} = 72$) **I**

f con molto espr.

ff *dim.* *rall.* *mf* *a tempo*

Violoncello.

7

f *ff sehr breit* *dim.*

mf *rall.* *ff* **K Allegro con brio.** 2 *f*

2 *f* 3 *f*

ff *cresc.*

poco accel.

Presto ($\text{♩} = 126.$) *fff*