

Violoncello 1^{mo}.

Allegro.

Sixième
QUINTUOR.

So oft hab ich gefühlt, das eine oder die andere Mittelstimme hervor treten muss, ohne jedoch eine andere Bezeichnung als *p.* oder *pp.* & machen zu können — also deswegen dieses Zeichen $\therefore$ angenommen; die Noten oder Takte so bezeichnet müssen vom Spieler nur so viel herausgehoben werden, dass man ihn nur etwas bedeutender als die andern hört.

V. S.

2.

Violoncello 1^{mo}.

Violoncello 1^{mo} musical score, page 171. The score is written in bass clef with a key signature of one flat (B-flat). It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The tempo is marked *f a tempo*. The score includes several measures of rests and some measures with multiple notes beamed together. The piece concludes with a *decres.* (decrescendo) marking.

p *p* *f* *ff* *sempre più forte.* *ff* *p* *cres* *f* *cres* *f* *ppp* *cres* *f* *cres* *f* *pp* *decres.* *ppp* *cres* *f* *p* *pp* *cres* *f* *poco calan - do.* *f a tempo.* *cres* *decres.*

2

5.

G.

77

4

cres

f

Musical score for the bass line of "The Swan" from "The Nutcracker". The score is in 3/4 time, key of D major, and features a melodic line with a crescendo, fortissimo, and piano sections.

A musical score for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. The score includes dynamic markings: *f* (forte) at the beginning, *cres* (crescendo) in the middle, and *ff* (fortissimo) towards the end. The piece concludes with a double bar line.

parlante espress.

parlante espress.

p *cres* *f* *p*

First system of the musical score for 'The Merry Widow' waltz. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music consists of eighth and sixteenth notes, with some rests. Dynamics markings 'cres', 'f', 'p', and 'p' are indicated below the staff.

The first system of the musical score is written on a single five-line staff in bass clef. The key signature has one flat (B-flat), and the time signature is 7/8. The music begins with a treble clef and a key signature change to one flat. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. There are several slurs over the first few measures. The piece concludes with a double bar line and a repeat sign. The word 'p' (piano) is written below the staff towards the end of the system.

Handwritten musical score for a piece titled "H." in 2/4 time. The score is written on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Allegretto". The score includes various dynamics: *cres* (crescendo), *f* (forte), *p* (piano), and *pp* (pianissimo). There are also articulations such as slurs and accents. The piece concludes with a double bar line and a final measure marked with a "2".

Н.

[illegible]

The first system of the musical score for 'The Swan Song' by Robert Schumann. It consists of two staves. The upper staff is for the piano (p) and the lower staff is for the forte (ff). The piano part is in 2/4 time, and the forte part is in 12/16 time. The score includes various musical notations such as notes, rests, and dynamic markings.

Handwritten musical score for the bass line of 'The Rose Tree'. The notation is on a single staff in bass clef, with a key signature of one flat (B-flat). The piece begins with a forte (*ff*) dynamic, marked with a series of eighth notes. It then transitions to a piano (*pp*) dynamic, featuring a mix of eighth and sixteenth notes. The final section is marked *pp* pizz. (pizzicato), consisting of eighth notes. The score concludes with a double bar line and a final chord.

4.

Violoncello 1^{mo}.Allegro
Scherzando.

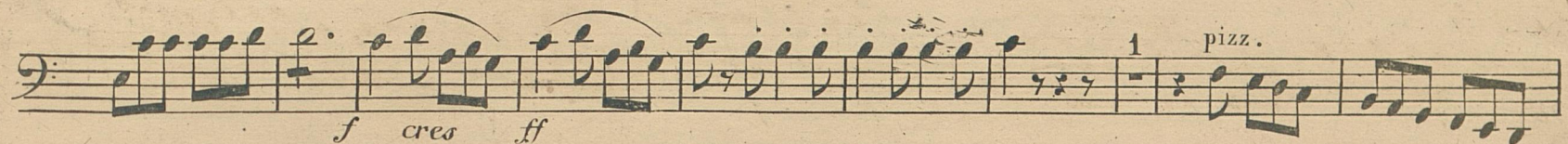
Violoncello 1^{mo} score, measures 1-24. The piece is in 6/8 time, marked Allegro Scherzando. The key signature has one sharp (F#). The score includes various dynamics (pp, ff, f, p, cresc., pizz.) and articulations (arco., pizz.). Fingerings and bowings are indicated throughout. The piece concludes with a repeat sign and a first ending bracket.

Measures 1-24:

- Measures 1-4: *pp* arco. (F#4, F#5, F#6, F#7)
- Measures 5-8: *ff* (F#4, F#5, F#6, F#7)
- Measures 9-12: *pp* (F#4, F#5, F#6, F#7)
- Measures 13-16: *f* (F#4, F#5, F#6, F#7)
- Measures 17-20: *ff* (F#4, F#5, F#6, F#7)
- Measures 21-24: *f* (F#4, F#5, F#6, F#7)

Violoncello 1^{mo}.

5.



Attacca il Finale.

6.

Violoncello 1^{mo}.

All.^o molto .

Finale.

Finale.

pp

cres

p *pp* *f* *ff*

f *p* *pp*

I.

f *p*

cres *p* *pp* *f*

calando. Andantino.

ff *p* *pp*

pp *cres* *mezza voce.* *poco calando.*

Tempo 1^{mo}

pp

cres *p*

M.

pp *f* *ff*

f *p* *pp*

Violoncello 1^{mo}.

7.

Violoncello 1^{mo} musical score, measures 7-16. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics are: *cres*, *f*, *p*, *pp*, *N.*, *p*, *cres*, *f*, *cres*, *ff*, *f*, *f*, *p*, *decre.*, *pp*, *cres*, *p*, *pp*, *f*, *ff*, *p*, *calando..*, *pp*, *p*, *cres*, *p*. The tempo marking *Andantino* appears above measure 14. The score is divided into measures by vertical bar lines, with measure numbers 7 through 16 indicated at the beginning of each line. Fingerings (1, 2, 3, 4, 5) are indicated above certain notes. A repeat sign with first and second endings is present at the end of measure 16.

Violoncello 1^{mo}.

poco ca - lan - do .

Tempo 1^{mo}

arco.

pizz.

mezzo *f*

F

J

ff

A

J

7

$p =$

crea

Р

Più mosso .

crea

cre s

cen

ff

p-6

crea

J

of

calando.

Andantino.

pp

decreas.

The

sempre più piano .

Presto.

poco ca - lan - do.

ff

Fine.