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COLLECTION LITOLFF.

No. 812.

PAGANINI.
NON PIÙ MESTA

Variationen über ein Thema von ROSSINI

Uebertragen für

Violoncell und Pianoforte

von

ROBERT EMIL BOCKMÜHL.

COLLECTION LITOLFF.

Seinem Freunde
CARL SCHRÖDER
Professor am Königl. Conservatorium zu Leipzig.
gewidmet.

NON PIÙ MESTA

Variationen über ein Thema von ROSSINI

GROSSE CONCERT-ÉTUDE
von

NIC. PAGANINI.

Uebersetzen für
VIOLONCELL
mit Begleitung des Pianoforte
von
ROBERT EMIL BOCKMÜHL.

*Bigenthum für alle Länder.
Ent. St. Hall. Déposé.*

BRAUNSCHWEIG.
HENRY LITOLFF'S VERLAG.

NON PIÙ MESTA.

Variationen über ein Thema von Rossini.

INTRODUZIONE.

Adagio Cantabile.

Nic. Paganini, Op. 12.

VIOLONCELLO.

Adagio Cantabile.

PIANO.

The musical score is written for Violoncello and Piano. The Violoncello part is in the upper staff, and the Piano part is in the lower staff. The key signature is D major (two sharps). The time signature is 3/4. The tempo and mood are marked 'Adagio Cantabile'. The score includes various dynamic markings: *f* (forte), *mf* (mezzo-forte), *dolce con molta anima*, *p* (piano), and *cresc.* (crescendo). The piano part features intricate rhythmic patterns, including sixteenth and thirty-second notes, and arpeggiated figures. The Violoncello part is more melodic, with long phrases and some trills. The score is divided into four systems, each with a Violoncello staff and a Piano staff.

The musical score is written for piano and includes the following elements:

- System 1:**
 - Staff 1 (Soprano): *dim.*, *dol.*
 - Staff 2 (Treble): *dim.*, *pp*
 - Staff 3 (Bass): *pp*
- System 2:**
 - Staff 1: *sf*
 - Staff 2: *sf*
 - Staff 3: *sf*
- System 3:**
 - Staff 1: *ad libitum*, *a Tempo*, *dol.*
 - Staff 2: *a Tempo*, *suivez*, *mf*, *p*
 - Staff 3: *mf*, *p*
- System 4:**
 - Staff 1: *poco cresc.*, *molto cresc.*
 - Staff 2: *poco cresc.*, *molto cresc.*
 - Staff 3: *poco cresc.*, *molto cresc.*
- System 5:**
 - Staff 1: *f*, *mf*, *fz*
 - Staff 2: *f*, *mf*, *fz*
 - Staff 3: *f*, *mf*, *fz*

The notation includes various musical symbols such as notes, rests, trills (*tr*), and dynamic markings (*dim.*, *dol.*, *pp*, *sf*, *mf*, *p*, *f*, *fz*). The piece concludes with a double bar line.

TEMA.

Moderato.

dolce *ffz* *dolce*

Moderato.

p *fz* *p*

mf *cresc.* *fz*

cresc. *mf* *fz*

VAR. 1.

dolce con molta grazia

p

mf *mf*



First system of musical notation. The top staff (treble clef) begins with a forte (*f*) dynamic and features a complex, flowing melodic line with many sixteenth and thirty-second notes. The bottom staff (bass clef) provides a harmonic accompaniment with chords and single notes, marked with *f* and *p* dynamics.



Second system of musical notation. The top staff continues the melodic line, marked with a *dol.* (dolando) instruction. The bottom staff continues the accompaniment, marked with a *p* dynamic.



Third system of musical notation. The top staff features a melodic line marked with a *mf* (mezzo-forte) dynamic. The bottom staff continues the accompaniment.



Fourth system of musical notation. The top staff begins with a *mf* dynamic, followed by a *f* dynamic. The bottom staff continues the accompaniment, marked with *f* and *p* dynamics.



Fifth system of musical notation. The top staff features a melodic line marked with a *dol.* instruction, followed by a *cresc.* (crescendo) instruction, and ends with a *f* dynamic. The bottom staff continues the accompaniment, marked with *cresc.* and *mf* dynamics.

VAR. 2.

Musical score for Variation 2, featuring piano and bass staves. The score is written in 12/8 time and includes various dynamics and articulations.

First System:

- Piano staff: *mf*, *p*, *f*, *p dol.*, *cresc.*
- Bass staff: *p*, *f*, *p*, *cresc.*

Second System:

- Piano staff: *f*, *mf*, *p*, *f*, *p dol.*
- Bass staff: *mf*, *p*, *f*, *p*

Third System:

- Piano staff: *cresc.*, *f*, *p dol.*, *cresc.*
- Bass staff: *cresc.*, *mf*, *f*, *p*

Fourth System:

- Piano staff: *f*, *dol. p*, *cresc.*, *mf*, *p*
- Bass staff: *cresc.*, *f*, *p*, *p*

Fifth System:

- Piano staff: *f*, *dol. p*, *cresc.*, *f*
- Bass staff: *rf*, *p*, *cresc.*, *mf*

VAR. 3.

Alla marcia funebre.

The musical score is written for piano and features a variety of dynamic markings and articulations. The notation includes treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The score is divided into five systems, each with two staves. The first system begins with a melody in the treble staff marked *mf* and a piano accompaniment in the bass staff marked *p*. The second system features a more complex texture with a melody marked *f* and *mf*, and a piano accompaniment marked *p*. The third system includes a melody marked *f* and a piano accompaniment marked *pp*. The fourth system features a melody marked *mf* and a piano accompaniment marked *pp*. The fifth system concludes with a melody marked *cresc.* and *f dim.*, and a piano accompaniment marked *p* and *pp*. The score is characterized by its use of slurs, ties, and various dynamic markings to create a sense of movement and drama.

VAR. 4.

This musical score is for Variation 4, featuring a piano and a violin. The key signature is one sharp (F#) and the time signature is common time (C). The score is organized into five systems, each with a violin staff on top and a piano staff on the bottom. The piano part is characterized by dense, rhythmic chordal textures, often using triplets and sixteenth notes. The violin part consists of flowing, melodic lines with some triplets and slurs. Dynamics are indicated throughout, including *mf dol.*, *p*, *pp*, and *ritard.e dim.*. The piece concludes with a final measure in the piano staff.

mf dol.

p

pp

mf dol.

p

pp

mf dol.

p

pp

ritard.e dim.

ritard.e dim.

FINALE.

Allegro.

The musical score is written for piano and violin. The piano part is in G major, 2/4 time, and the violin part is in G major, 2/4 time. The tempo is Allegro. The score consists of five systems of music. The first system shows the piano part with a forte (f) dynamic and the violin part with a piano (p) dynamic. The second system shows the piano part with a mezzo-forte (mf) dynamic and the violin part with a crescendo (cresc.) dynamic. The third system shows the piano part with a forte (f) dynamic and the violin part with a mezzo-forte (mf) dynamic. The fourth system shows the piano part with a mezzo-forte (mf) dynamic and the violin part with a mezzo-forte (mf) dynamic. The fifth system shows the piano part with a mezzo-forte (mf) dynamic and the violin part with a mezzo-forte (mf) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

f *Allegro.* *p* *mf* *cresc.* *dim.* *mf* *pma marc.* *cresc.* *cresc.* *mf* *p*

First system of musical notation. The top staff is a single melodic line in G major, 2/4 time, starting with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bottom staff is a piano accompaniment with a bass line of quarter notes and a treble line of eighth notes. The tempo/mood marking *con espress.* is written above the final measure of the top staff.

Second system of musical notation. The top staff continues the melodic line with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bottom staff continues the piano accompaniment. The tempo/mood marking *f con energia* is written above the final measure of the top staff. The bottom staff has a *mf* marking.

Third system of musical notation. The top staff continues the melodic line with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The bottom staff continues the piano accompaniment. The system ends with a double bar line.

Fourth system of musical notation. The top staff is marked *Più presto.* and *mf*. It features a rapid melodic line with many sixteenth notes. The bottom staff is marked *Più presto.* and *p*. It features a piano accompaniment with a bass line of quarter notes and a treble line of eighth notes. The system ends with a double bar line.

Fifth system of musical notation. The top staff continues the rapid melodic line with a *cresc.* marking. The bottom staff continues the piano accompaniment with a *cresc.* marking. The system ends with a double bar line.

First system of musical notation. The top staff features a melodic line with a *dim.* (diminuendo) marking. The piano accompaniment consists of chords and single notes in the right and left hands, with dynamic markings *p* (piano) and *fz* (forzando) in the right hand.

Second system of musical notation. Similar to the first, it features a melodic line with a *dim.* marking and piano accompaniment with *p* and *fz* dynamics.

Third system of musical notation. The melodic line and piano accompaniment both feature a *cresc.* (crescendo) marking, indicating a gradual increase in volume.

Fourth system of musical notation. The system begins with the instruction *Tutti.* and *ff* (fortissimo). The piano part features a dense, rapid sixteenth-note accompaniment in both hands.

Fifth system of musical notation. This system continues the dense sixteenth-note accompaniment in the piano part, with the melodic line in the upper staff.

DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.

NON PIÙ MESTA.

Variationen über ein Thema von Rossini.

INTRODUZIONE.
Adagio Cantabile.

VIOLONCELLO.

Nic. Paganini, Op. 12.

TEMA.
Moderato.

COLLECTION LITOLFF No. 812

1985 K 1795/144



Mus. III. 115.063

VIOLONCELLO.

VAR.1.

dolce con molta grazia
restez..... restez.....

1ma 2da.....

mf restez.....

1ma 2da..... f res.

tez..... restez..... 1ma dol.

restez..... 1ma restez.....

1ma 2da.....

mf 1ma

mf 2da..... f res.

tez..... res.

VIOLONCELLO.

3

First system of musical notation for Violoncello. The treble staff begins with a *tez.....* marking. The bass staff includes a *cresc.* marking. Both staves feature complex fingering numbers (1-4) and dynamic markings such as *1ma dol.* and *1ma*. The system concludes with a *f 2da.....* marking.

VAR. 2.

Second system of musical notation, labeled **VAR. 2.**. This system consists of ten staves, alternating between treble and bass clefs. It contains a variety of musical notations, including notes, rests, and dynamic markings such as *2da mf*, *p 1ma*, *f*, *p dol.*, *2da cresc.*, *2da*, *1ma*, *f*, *2da*, *2da mf*, *p 1ma*, *f*, *dol. p*, *2da cresc.*, *1ma restez.....*, *f*, *f 1ma*, *dol. p*, *4ta cresc.*, *f*, *dol. p 2da*, *4ta cresc.*, *mf*, *Flag.....*, *2da P*, *restez.....*, *f 2da*, *dol. p*, *2da restez.....*, *cresc.*, *2da*, *1ma*, and *restez.....*. The notation is highly detailed with many fingering numbers and slurs.

VAR. 3.

VIOLONCELLO.

Alla marcia funebre.

Musical score for Violoncello, Variation 3, "Alla marcia funebre." The score is written in G major (one sharp) and common time (C). It consists of five systems of music. The first system begins with a *mf* dynamic and a half note, followed by a series of eighth and sixteenth notes. The second system continues with a *f* dynamic and includes a triplet of eighth notes. The third system features a *mf* dynamic and includes a section labeled "plus facile" with a *f* dynamic. The fourth system includes a *mf* dynamic and a section labeled "come sopra". The fifth system ends with a *p* dynamic and a *cresc.* marking.

VAR. 4.

Musical score for Violoncello, Variation 4. The score is written in G major (one sharp) and common time (C). It consists of five systems of music. The first system begins with a *mf* dynamic and a *dol.* marking, followed by a *restez.....* section. The second system continues with a *mf* dynamic and a *dolce* marking. The third system includes a *mf* dynamic and a *dol.* marking, followed by a *restez.....* section. The fourth system includes a *mf* dynamic and a *dol.* marking, followed by a *restez.....* section. The fifth system includes a *mf* dynamic and a *dol.* marking, followed by a *restez.....* section. The score is marked with various dynamics including *mf*, *f*, *p*, *cresc.*, *dim.*, *ritard. e dim.*, and *restez.....*.

Allegro.

VIOLONCELLO.

5

This page of musical notation is for a piano piece, likely a sonata or concerto, in the key of D major (two sharps) and common time (C). The tempo is marked "Allegro." at the top left. The notation is arranged in several systems, each containing multiple staves. The first system includes a treble staff with a forte (*f*) dynamic and a bass staff. The second system continues the treble staff with a *restez.* instruction and a mezzo-forte (*mf*) dynamic. The third system includes a treble staff with a *cresc.* instruction and a *restez.* instruction, and a bass staff with a *dim.* instruction. The fourth system includes a treble staff with a *mf* dynamic and a bass staff with a *dim.* instruction. The fifth system includes a treble staff with a *mf* dynamic and a bass staff. The sixth system includes a treble staff with a *cresc.* instruction and a bass staff. The seventh system includes a treble staff with a *f* dynamic and a bass staff. The eighth system includes a treble staff with a *f* dynamic and a bass staff. The ninth system includes a treble staff with a *f* dynamic and a bass staff. The tenth system includes a treble staff with a *f* dynamic and a bass staff. The eleventh system includes a treble staff with a *f* dynamic and a bass staff. The twelfth system includes a treble staff with a *f* dynamic and a bass staff. The thirteenth system includes a treble staff with a *f* dynamic and a bass staff. The fourteenth system includes a treble staff with a *f* dynamic and a bass staff. The fifteenth system includes a treble staff with a *f* dynamic and a bass staff. The sixteenth system includes a treble staff with a *f* dynamic and a bass staff. The seventeenth system includes a treble staff with a *f* dynamic and a bass staff. The eighteenth system includes a treble staff with a *f* dynamic and a bass staff. The nineteenth system includes a treble staff with a *f* dynamic and a bass staff. The twentieth system includes a treble staff with a *f* dynamic and a bass staff. The notation is highly detailed, with many fingerings indicated by numbers 1-5 above or below notes. Dynamics such as *f*, *mf*, *cresc.*, *dim.*, and *con espress.* are used throughout. Performance instructions like *restez.*, *Ossia*, and *Come sopra* are also present. The piece concludes with a final chord in the treble staff.

Più Presto.

VIOLONCELLO.

Violoncello musical score for "Più Presto". The score is written for a single instrument in G major (one sharp) and 3/4 time. It consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-4 above or below notes. The score includes several trills and triplets. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The piece concludes with a *Tutti* marking and a final *ff* dynamic.

Key markings and features include:

- Staff 1:** *mf* 3^a 2^{da} *restez.* 2^{da} 3^a 3^a 4^{ta} 3^a 2^{da} *restez.* 2^{da} 3^a 3^a 4^{ta}
- Staff 2:** 3^a 2^{da} *restez.* 2^{da} 3^a 3^a 4^{ta} 3^a 2^{da} 2^{da} 3^a 3^a 4^{ta}
- Staff 3:** 3^a *cresc.* 1^{ma} 2^{da}
- Staff 4:** *f* 1^{ma} 2^{da} 1^{ma}
- Staff 5:** *dim.* 2^{da} & 3^a *f* 1^{ma}
- Staff 6:** *dim.* 2^{da} & 3^a
- Staff 7:** 1^{ma} *f* *restez.* 3^a *cresc.*
- Staff 8:** 1^{ma} 1^{ma} *ff* *Tutti*
- Staff 9:** *ff*

Man verlange ausdrücklich

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