



First system of musical notation on page 17, consisting of vocal and piano staves. The vocal line begins with a melodic phrase, and the piano accompaniment provides harmonic support.

Second system of musical notation on page 17. The vocal line includes a *cresc.* marking. The piano part features a *p.* dynamic marking and includes some arpeggiated figures.

Third system of musical notation on page 17. The vocal line starts with a *f.* dynamic marking and includes a *cresc.* marking. The piano part has a *f.* dynamic marking and continues with harmonic accompaniment.

Fourth system of musical notation on page 17. The vocal line begins with a *f.* dynamic marking and includes a *cresc.* marking. The piano part also features a *f.* dynamic marking and includes some chordal textures.

First system of musical notation on page 18. The piano part includes a *Ped.* marking and a *\* Ped.* marking, indicating pedal effects.

Second system of musical notation on page 18. The vocal line includes a *dim. e rit.* marking. The piano part features a *rit.* marking, indicating a ritardando.

Third system of musical notation on page 18. The vocal line includes a *tr* (trill) marking and a *p a tempo* marking. The piano part also features a *p a tempo* marking.

Fourth system of musical notation on page 18. The vocal line includes an *espress.* (espressivo) marking. The piano part features a *tr* (trill) marking and includes some arpeggiated figures.

Etwas lebhafter.

Musical score for page 16, measures 1-16. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *mf*, *cresc.*, and *ff*.

Musical score for page 5, measures 17-32. The score continues from page 16. It features a piano accompaniment with a melodic line in the right hand and a rhythmic bass line in the left hand. Dynamics include *ff*, *espress.*, and *cresc.*



Musical score for the first system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part begins with a *p* dynamic and a *cresc.* marking. The right-hand part is marked *R. H.* and *p*, also with a *cresc.* marking.

Musical score for the second system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *dim.*.

Musical score for the third system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right).

Musical score for the fourth system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts feature trills, indicated by *tr* markings, and are marked *p*.

Musical score for the fifth system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *p*.

Musical score for the first system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *dim.* and *p*. The right-hand part is marked *espress.* and *p*.

Musical score for the second system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *dim.* and *p*.

Musical score for the third system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *p*.

Musical score for the fourth system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *cresc.*

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

III.

Mässig bewegt.

Violine.

Viola.

Pianoforte.

*p* *dolce* *mf*



First system of musical notation on page 12, consisting of two staves. The upper staff begins with a dynamic marking of *f* (forte) and ends with *dim.* (diminuendo). The lower staff also begins with *f* and ends with *dim.*. The music features complex rhythmic patterns and articulation.

Second system of musical notation on page 12, consisting of two staves. Both staves begin with a dynamic marking of *p* (piano) and end with *pp* (pianissimo).

Third system of musical notation on page 12, consisting of two staves. The upper staff begins with *dim.* and ends with *ppp* (pianississimo). The lower staff begins with *dim.* and ends with *ppp*.

Fourth system of musical notation on page 12, consisting of two staves. Both staves begin with a dynamic marking of *p* and end with *ppp*.

Fifth system of musical notation on page 12, consisting of two staves. The upper staff begins with *dim.*, followed by *p*, and ends with *ppp*. The lower staff begins with *dim.*, followed by *p*, and ends with *ppp*.

First system of musical notation on page 9, consisting of two staves. The upper staff begins with a dynamic marking of *p* and ends with *cresc.* (crescendo). The lower staff begins with *p* and ends with *cresc.*.

Second system of musical notation on page 9, consisting of two staves. Both staves begin with a dynamic marking of *mf* (mezzo-forte) and end with *cresc.*.

Third system of musical notation on page 9, consisting of two staves. Both staves begin with a dynamic marking of *p* and end with *più cresc.* (più crescendo).

Fourth system of musical notation on page 9, consisting of two staves. Both staves begin with a dynamic marking of *p* and end with *più cresc.*.

Fifth system of musical notation on page 9, consisting of two staves. Both staves begin with a dynamic marking of *ff* (fortissimo) and end with *ppp*. The lower staff includes a *rit.* (ritardando) marking.

## II.

Langsam, getragen.

Violine. *mf*

Viola. *mf*

Pianoforte. *mf* *p*

*p* *cresc.*

*p*

*cresc.*

*p* *cresc.*

*p*

*p* *cresc.*

*p* *cresc.*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.* *p* *mf*

*mf*

*cresc.* *mf*

*Red* \*

*p*

*p*



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Demem Freunde  
D<sup>r</sup> Eusebius Mandyczewski  
zugeeignet.

Sieben  
**Phantasiestücke**  
für  
Violine, Viola und Pianoforte  
von  
**Robert Fuchs.**  
OP. 57.  
Heft I (N<sup>o</sup> 1-3.)  
M. 4. —.  
Heft II (N<sup>o</sup> 4-7.)  
M. 4. —.

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# Sieben Phantasiestücke.

Violine.

## I.

Robert Fuchs, Op. 57. Heft I.

Mässig bewegt, leidenschaftlich.

8  
mp

cresc. cresc. f

cresc. ff

p espress.

cresc. molto espress.

5

5

Violine.

Violin score for page 3, measures 1-12. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of 12 staves of music. The first staff begins with a melodic line marked *dim.*. The second staff starts with a piano (*p*) and *espress.* marking. The third staff includes a first finger (*1*) fingering. The fourth staff features a second finger (*2*) fingering and a *cresc.* marking. The fifth staff begins with a forte (*f*) dynamic, followed by *dim.* and *p*. The sixth staff continues the melodic development. The seventh staff is marked *espress.* and *cresc.*. The eighth staff includes the instruction *più cresc.* and ends with *f passionato*. The ninth staff starts with a mezzo-forte (*mf*) dynamic. The tenth staff is marked *cresc.* and *più cresc.*. The eleventh staff begins with a fortissimo (*ff*) dynamic. The twelfth staff concludes the page with a final *ff* dynamic and a double bar line.

Violine.

II.

Langsam, getragen.

Musical score for Violin II, measures 1-12. The score is in G minor, 3/4 time. It features a variety of dynamics including *mf*, *p*, *cresc.*, *p.. cresc.*, *f*, *dim.*, *pp*, and *ppp*. There are also trills and triplets indicated.

III.

Mässig bewegt.

R. FUCHS: OP. 57, No. 3:

Musical score for Violin II, measures 13-16. The score is in G minor, 3/4 time. It features dynamics including *p*, *mf*, *p*, *cresc.*, and *dim.*. There are also trills indicated.

Violine.

Musical score for Violin I, measures 1-16. The score is in G minor, 3/4 time. It features a variety of dynamics including *p*, *mf*, *f*, *ff*, *sf*, *dim. e riten.*, *tra tempo*, *espress.*, *p dolce*, *morendo*, and *pp*. There are also trills and triplets indicated.

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VIOLA

Seinem Freunde

D<sup>r</sup> Eusebius Mandyczewski

zugeeignet.

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# Sieben Phantasiestücke.

Viola.

I.

Robert Fuchs, Op. 57. Heft I.

Mässig bewegt, leidenschaftlich.

The musical score is written for Viola in 3/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The first staff contains the initial melody. The second staff continues the melodic line. The third staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff continues with a first ending bracket and a forte (*f*) dynamic. The fifth staff shows a crescendo (*cresc.*) leading to fortissimo (*ff*) dynamics. The sixth staff features a first ending bracket and a piano (*p*) dynamic. The seventh and eighth staves consist of rhythmic accompaniment patterns. The ninth and tenth staves continue the accompaniment, ending with a crescendo (*cresc.*) dynamic.



Viola.

*molto espress.*

*p espress.*

*cresc.*

*f*

*f passionato*

*mf.*

*cresc.*

*più cresc.*

*ff*

Viola.

II.

Langsam, getragen.

Musical score for Viola, Section II, measures 1-12. The score is in 3/4 time with a key signature of two flats. It features various dynamics including *mf*, *p*, *cresc.*, and *f*, along with trills and slurs.

III.

Mässig bewegt.

R. FUCHS: OP.57: No. 3.

Musical score for Viola, Section III, measures 1-4. The score is in 2/4 time with a key signature of two flats. It features dynamics like *p*, *mf*, and *cresc.*, and includes trills.

Viola.

Musical score for Viola, measures 1-12. The score is in 3/4 time with a key signature of two flats. It features dynamics like *dim.*, *p*, *cresc.*, *ff*, *f*, *sf*, *a tempo*, and *pp*, along with trills and slurs.

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