

À SON AMI W. DE KOLLOGRIWOW.

SONATE

pour Piano et Violoncelle

composée

par

CHARLES VOLLWEILER.

Op. 52.

Pr. 2 Thlr. 25 Sgr.

Propriété de l'Éditeur

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NEUE MUSIKALIEN

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Classe 1, 2 u. 3.

Quintette, Quartette und Trio's für Piano mit Begleitung.

Thlr. Sgr.

Haydn. J., Kindersinfonie für Piano a 4 ms.,	— 25
2 Violinen, Cello und 8 Instrumente.	
— do. Piano à 4ms. u. 8 Instrumente.	— 17½
Kässmayer , M., Musikalische Mesalliancen f.	
Streichquartett m. Piano à 4ms. Progr.:	
1) Beethoven-Strauss. 2) Haydn-Offenbach.	
3) Schubert-Kässmayer. 4) Bach-Lieber	
Augustin. op. 22. Stimmen.	1 5
Vollweiler , Ch., Trio f. Piano, Violine und	
Violoncello. (A-moll.) op. 49.	3 10

Classe 4.

Duos für Piano und Violine.

Bach, J. S. , Arie a. d. Suite (D-dur) f. Violin line m. Piano. (Gesp. von Wilhelmj.)	—	7½
Böhmer, A. , Elegie f. Violine m. Piano, op. 11.—	10	
Kässmayer, M. , Ungarische Tänze f. Viol. mit Piano, op. 26. Heft I. u. II. à	1	—
Rehbaum, Th. , Romanze f. d. Violine mit Piano, op. 6.	—	12½
Wilhelmj, A. , Romanze f. d. Violine m. Piano, op. 10.	—	15
— 2 Nocturnes v. Chopin (op. 32.) f. d. Viol. übertr. m. Piano: No. 1. 12½ Sgr. No. 2. —	15	
— Larghetto von Mozart (op. 108.), f. d. Violine übertragen m. Piano.	—	—

Classe 6.

Duos für Piano und Flöte.

*Fürstenau, A. B. , Les Délices de l'Opera:	
op. 140. 4. Livr.	
Nr. 1. Donizetti, Regiments-Tochter.	1 5
" Auber, Teufels Antheil.	— 25
" 3. — La Sirène - Die Sirene.	— 20
" 4. Halévy, Les Mousquetaires.	— 221
— Les Délices de l'Opera: op. 144. 3. Livr.	
No. 1. Meyerbeer, Struensee. Rondino.	— 25
" 2. — L'Etoile du Nord - Nordstern.	—
" 3. Flotow, Stradella. Rondino.	— 25

Classe 7.

Duos für Piano und Clarinette.

Gollmert, W., Luna. Nocturne f. d. Clarinette m. Piano — 20

Classe S.

Für 2 Pianos zu 8 Händen.

Beethoven, L. v. , Ouv. Fidelio, arrangirt v. Lessmann.	1	10
Schubert, Fr. , Ouv. Rosamunde, arr. v. Jansen.	2	—
— Divertissement en forme d'une marche brillante. op. 63. Arrangirt v. Jansen	1	25
Weber, C. M. v. , Finale a. d. Freischütz, arrangirt von F. G. Jansen.	1	15
— I. Finale aus Euryanthe, arr. v. Jansen	1	15

Classe 9.

Für 2 Pianos zu 4 Händen.

Beethoven, L. v., Ouv. Egmont, arrang. v.
C. Burchardt. — 25
Weber, C. M. v., Gr. Sonate. op. 48. (Piano
m. Clarinette) f. 2 Pianos bearbeitet von
Ad. Henselt. — 2 —

Classe 10.

Für Piano zu 4 Händen.

Brah-Müller, G., Lose Ranken. 7 kl. vier-händige Clavierstücke. op. 19. compl. 1 10
 No. 1. Reigen $7\frac{1}{2}$ Sgr. No. 2. Ständchen $7\frac{1}{2}$ Sgr. No. 3. Capriccietto $7\frac{1}{2}$ Sgr. No. 4. Spinalliedchen 5 Sgr. No. 5. Naenie $7\frac{1}{2}$ Sgr. No. 6. Ballerina $7\frac{1}{2}$ Sgr. No. 7. Maskenscherz 5 Sgr.

	Thlr. Sgr.	Thlr. Sgr.
Haydn, J. , Kindersinfonie, arrang. v. E. D. Wagner (Dies. mit Instrum. s. Classe 1.) — 12½		
Hoffmann, L. , 3 Polonaisen, op. 17. No. 1. E-dur. No. 2. Es-dur. No. 3 D-dur à — 10		
Kässmayer, M. , Ungarische Tänze, f. Piano à 4ms. bearbeitet, op. 26. Heft I. II. à 1 10		
Liszt, F. , Rakoczy-Marsch. (Rhaps. hongr. No. 15.) arr. v. F. G. Jansen. — 1 —		
— Marche du supplice (Berlioz). — 10		
Mozart, W. A. , Ouvertüren, arrang. von C. Klage. Neue Ausgabe. 1. Cosa fan tutti. 2. Entführung. 3. Idomeneo. 4. Titus. 5. Schauspiel-Director. 6. Don Juan. 7. Figaro's Hochzeit. 8. Zauberflöte. à — 7½		
Pariser Einzugsmarsch , arr. v. Wagner. — 7½		
Sieber, F. , Fest-Parademarsch f. Cavall. op. 90. K. Arneemarsch. No. 65. arrang. v. Mannstädt. — 10		
Weber, C. M. v. , Gr. Marsch aus Oberon. — 7½		
Wagner, E. D. , das junge Geschwisterpaar. Frère et soeur. op. 36. Heft XI. u. XII. à — 10		
<hr/>		
Classe 12, 13, 14 u. 15.		
Für Piano zu 2 Händen.		
Anthologie classique. Sammlung von Clavierstückchen aus den Werken von Bach, Couperin, Händel, Scarlatti, Rameau etc. mit genauer Bezeichnung des Vortrages und Fingersatzes von Liszt, Kullack, Henselt, Bülow etc.		
No. 9. Händel , Gavotte variée (G-dur) — 7½		
” 13. Bach, Ph. Em. , Rondo (D-dur) — 12½		
” 16. Bach, Friedem. , Capriccio (D-moll) — 12½		
” 20. Bach, J. S. , Gigue (A-moll) — 5		
” 30. — Gigue, (E-dur) — 5		
” 45. Couperin , La bersan — 5		
” 46. — Sarabande (A-moll) — 5		
” 49. Pergolese , Air (F-moll) — 5		
” 50. Haydn , Adagio (E-dur) — 7½		
” 51. Gluck , Andante serioso — 5		
” 52. — Gavotte (A-dur) aus Iphigenie — 5		
Beethoven , Türk. Marsch a. d. Ruinen v. Athen. — 5		
Breslaur, Em. , 4 leichte Charakterstücke, op. 19. Heimweh. Ueber Berg und Thal. Am Bach. Daheim. — 12½		
Chopin, Fr. , 2 Valses, doigtées et arrangées à l'usage des Instituts music. par Ad. Henselt, op. 69. No. 1. (As-dur), No. 2 (H-moll) à — 12½		
— 5 Valses et 11 Mazurkas. op. 59. 67—70. en un volume 8. Nouv. Edit. (Chopin Vol. I.) netto 1 10		
— 3 Nocturnes, 3 Etudes, Fantais. Impromptu, Marche funèbre. op. 32. 66. 72. Nouv. Edit. S. (Chopin Vol. II.) netto 1 —		
— 3 Polonoises, 2 Rondos, Chant du tombeau, op. 71. 73. 75. Nouv. Edit. S. (Chopin Vol. III.) netto 1 10		
Gluck , Andante serioso — 5		
— Ber. Gavotte a. Iphigenie (A-dur), gesp. v. Clara Schumann. — 5		
Händel, G. F. , 2 Gigue. E-moll u. B-dur. — 5		
Haydn, J. , Adagio (B-dur). — 7½		
— Sonate Nr. 2 (D-dur). — 10		
Heller, St. , Scherzo fantastique, op. 57. Neue vom Autor umgearb. Ausgabe. 1 5		
— 21 Variationen über ein Thema aus der Sonate op. 57 v. Beethoven. op. 133. 1 20		
Henselt, Ad. , C. M. v. Weber's ausgewählte Werke mit Varianten, erläuternden Vortragszeichen u. Fingers. bearbeitet. (S. Weber.) Ouverture z. Oberon, f. d. Concertvortrag neu bearbeitet. (2. Ausgabe.) 1 —		
— Max-Arie a. d. Freischütz: Durch d. Wälder. op. 19. No. 5. neu bearbeitet. (2. Ausg.) — 17½		
— Arie der Agathe aus dem Freischütz: Wie nahte mir der Schlummer. op. 19. No. 6. neu bearbeitet. (2. Ausgabe.) — 17½		
— 2 Valses de Chopin (s. Chopin). — 17½		
Hoffmann, L. , 2 Walzer f. d. Piano. op. 26. No 1 (G-dur) 12½ Sgr., No. 2 (Es-dur) — 12½		
— 8 Tambours f. d. Piano. op. 27. No. 1. Scherzo, 7½ Sgr. No. 2. Romanze, 5 Sgr.		
No. 3. Capriccio, 5 Sgr. No. 4. Fuge, 5 Sgr. No. 5. Walzer, 7½ Sgr. No. 6. Canon, 5 Sgr. No. 7. Praeclaudium, 7½ Sgr. No. 8. Notturno, 10 Sgr.		
Hoffmann, L. , Dieselben complet. op. 27. 1 5		
Näuwerk, E. , Rêverie. — 7½		
Oesten, Th. , Blumen und Perlen. Leichte Tonstücke über beliebte Lieder, ohne Octavenspannung mit Fingersatz. op. 380. No. 17. Die Botschaft (Kücken). — 10 ” 19. O bitt' euch l. Vögelein (Gumbert) — 10		
Pergolese , Célèbre Air (F-moll) gesp. von Willh. Claus. — 5		
Plothow, O. , Capriccio. op. 5. — 10		
Promberger, J. , Kobolds-Reigen. Valse fan- tastique, pour Piano. op. 19. — 15 — Bravoure et Légereté. Galop brillant. op. 20. — 10		
Richards, B. , Abendlied. op. 71. — 10 — Victoria. op. 26. — 10		
Rosen, Walter v. , Kleine Fantasie üb. Robert der Teufel m. Fingersatz. leicht. — 7½		
Saro, H. , Gnadenarie aus Robert. Fantasie f. Piano. op. 61. — 7½		
Seiss, J. , Fantasie in Form einer Toccata f. Pianoforte. op. 11. — 25		
— Präludien in Form von Etüden für Pianoforte. op. 12. 1 —		
Vogt, Jean , 12 Vorbereitungs-Etuden, mit ganz besonderer Berücksichtigung der gleichen Ausbildung beider Hände. op. 90. — 25		
— Präludium u. Fuge f. Pianoforte. op. 91. — 10		
— Drei leichte Sonatinen für den Unterricht. No. 1. (C-dur). op. 92. — 10 No. 2. (C-dur) op. 93. — 15		
Wagner, E. D. , Transcriptions faciles: No. 48. Lebewohl-Walzer (Nadaud) — 7½		
” 49. Sextett a. Lucia (Donizetti) — 10		
” 50. Schwerterweih aus den Hu- genotten (Meyerbeer) — 15		
— Récréations du jeune Pianiste. Erholungen am Klavier. Die schönsten Opern-Melodien f. Piano leicht bearbeitet. op. 38.		
No. 31. Armide (Gluck) — 10 ” 32. Diebische Elster (Rossini) — 10 ” 33. Entführung (Mozart) — 10 ” 34. Titus (Mozart) — 10 ” 35. Die Nachtwandlerin (Bellini) — 10 ” 36. Zampa (Herold) — 10 ” 37. Euryanthe (Weber) — 10		
— Stunden der Andacht. Choräle u. geistl. Lieder f. Piano bearbeitet. op. 39. Heft VII. No. 19—21. — 17½		
No. 19. Choral: Es ist gewisslich ” 20. Arie: Gott sei mir gnädig (Men- delssohn.) — 10		
” 21. Choral: Schmücke dich, o liebe Heft VIII. No. 22—25. — 17½		
No. 22. Choral. O dass ich tausend. ” 23. Lied. Die Himmel röhmen. ” 24. Choral. Ach bleib' mit deiner ” 25. Lieder. Wie sie so sanft ruhn. — Auferstehn, ja Auferstehn! — Lieder von Mendelssohn, f. Piano über- tragen. op. 42. — 17½		
No. 16. Da lieg' ich unter d. Bäumen — 7½ ” 17. Suleika: Ach um Deine. — 7½ ” 18. Entzagung: Herr zu Dir. — 7½		
— Die musikalische Kinderlaube. Die schön- sten Opernmelodien, Volkslieder etc. ohne Octavenspannung, mit Fingersatz für den allerersten Anfang ganz leicht bearbeitet. op. 48. 5 Heft. à — 10		
— Potpourris in mittlerer Schwierigkeit. No. 10. Meyerbeer. Der Nordstern. — 20 ” 31. Bellini. Norma. — 20 ” 32. Nachtwandlerin. — 20 ” 33. Donizetti. Lucia. — 20 ” 34. Boieldieu. Weisse Dame. — 20		
Weber, C. M. v. , Ausgewählte Clavierwerke mit Varianten, erläuternden Zusätzen und Fingersatz, herausgeg. v. Adolf Henselt. No. 1. Momento capriccioso. op. 12. — 17½ ” 2. Gr. Sonate No. 1. (C-dur). op. 24. 2 —		

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BERLIN,

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SONATA.

Allegro con fuoco. (M. M. $\text{J} = 138$.)

Ch. Vollweiler, Op. 52.

VIOLONCELLO.

Allegro con fuoco. (M. M. $\text{J} = 138$.)

PIANOFORTE.

decresc.

sf

espress.

21

cresc.

22

pp

p

cresc.

mf

f

rallent.

dimin.

decresc.

pp

poco

rallent.

a piacere

colla parte

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a tempo.

cresc. *f a piacere dinin.*

a tempo.

colla parte *p*

Ped. *Ped.*

poco lento

a tempo.

molto cresc. *smorz. dolce* *p scherzando*

animato *cresc.*

scherzando

animato *cresc.*

*Ped. ** *Ped. ** *Ped. ** *5 4 3 5 4 3 4*

dinin. *p* *smorz.*

cresc.

cresc.

scendo

p 2 1 2 3

scendo

p 2 1 2 3

cresc.

decresc.

dimin.

mf

ped.

** Ped.*

ped.

ped.

p

f

ped.

4

p

scherz.

cre - scendo

7

decrec.

poco a poco crescendo

cresc.

molto

cresc.

f

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2.

8.....

marcato *cresc.*

Ped.

cresc.

f *marc.*

Ped. *

dimin.

decresc.

tranquillo

dim.

p dolce

p

Ped. * *Ped.* * *Ped.* *

S.6245

dimin.

cresc.

diminuendo

smorz.

pp

smorz.

p

poco cresc.

decrese.

pp

dimin.

smorz.

pp

poco agitato

poco agitato

Musical score for orchestra and piano, page 10, measures 1-10. The score consists of five systems of music. Measure 1: Bassoon 1 (cresc.) and Bassoon 2 (cresc.). Measure 2: Bassoon 1 (p) and Bassoon 2 (p). Measure 3: Bassoon 1 (p) and Bassoon 2 (p). Measure 4: Bassoon 1 (p) and Bassoon 2 (p). Measure 5: Bassoon 1 (p) and Bassoon 2 (p). Measure 6: Bassoon 1 (p) and Bassoon 2 (p). Measure 7: Bassoon 1 (p) and Bassoon 2 (p). Measure 8: Bassoon 1 (p) and Bassoon 2 (p). Measure 9: Bassoon 1 (p) and Bassoon 2 (p). Measure 10: Bassoon 1 (p) and Bassoon 2 (p). The score includes dynamic markings such as *cresc.*, *p*, *pp marcato*, *cresc.*, *p*, *pp*, *cresc.*, *p*, *decresc.*, *dimin.*, and *ped.*

11

p *cresc.* *f*

p *cresc.* *dimin.*

pp *pp* *cresc.* *p*

cresc. *p* *più cre-*
scendo *f* *ff*

scendo *f* *ff*

ff

s risoluto
ff
mf *decresc.*
f *decresc.*
p *Ped.* *

p *5* *4 1 2 1*

p *13* *5* *4* *5*

11

The musical score consists of six staves of piano music. The first staff begins with a bass clef, followed by a treble clef, and then another bass clef. The second staff starts with a treble clef. The third staff begins with a bass clef. The fourth staff starts with a treble clef. The fifth staff begins with a bass clef. The sixth staff begins with a treble clef. The music includes dynamic markings such as *a tempo.*, *cresc.*, *p scherz.*, *p a piacere*, *animato cresc.*, *f*, *decresc.*, *p smorz.*, *pp*, *dolce*, and *smorz.*. Performance instructions like *ped.* and *** are also present. Measure numbers 1 through 10 are indicated above the staves.

Musical score page 15, featuring five staves of piano music. The score includes dynamics such as *p*, *f*, *poco a poco crescendo*, *mf*, *cresc.*, *f*, *p*, *p_2*, and *dimin.*. Measure 15 consists of five measures of music, starting with a dynamic of *p* and ending with a dynamic of *dimin.*.

3
> dimin.

p *f* *p* *p* *p*

Reed. ***

mf *p*

f *v* *s.* *p*

Reed ***

crescendo *8* *v*

dimin. *p*

v *v* *decresc.*

17

The musical score consists of four systems of piano music, each with three staves (treble, middle, and bass). The key signature varies by system, and the time signature is mostly common time.

- System 1:** Dynamics include **p**, **cresc.**, and **ff**. Measure 1 shows eighth-note patterns in the treble and bass staves. Measures 2-4 show sixteenth-note patterns. Measure 5 ends with a dynamic **ff**.
- System 2:** Dynamics include **molto cresc.**, **più cresc.**, **f**, and **marcato**. Measure 1 has eighth-note patterns. Measures 2-4 show sixteenth-note patterns. Measure 5 ends with a dynamic **marcato**.
- System 3:** Dynamics include **8**, **decresc.**, and **leggiero**. Measures 1-4 show eighth-note patterns. Measures 5-6 show sixteenth-note patterns.
- System 4:** Dynamics include **p**, **smorz.**, **ff**, and **ff**. Measures 1-3 show eighth-note patterns. Measures 4-5 show sixteenth-note patterns. Measures 6-7 show eighth-note patterns.

SCHERZO.

Allegro vivace. $\text{♩} = 176$.*sempre leggierissimo e giocoso**pp*

Allegro vivace.

 $\text{♩} = 176$.

Musical score for three staves, numbered 1 through 8. The score consists of six systems of music.

- Staff 1:** Treble clef, B-flat key signature. Dynamics: *pp*, *p*. Measure 45 is enclosed in parentheses.
- Staff 2:** Bass clef, F-sharp key signature. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with eighth notes.
- Staff 3:** Bass clef, B-flat key signature. Measures 1-4 show eighth-note patterns. Measure 5 shows a bass line with eighth notes.

System 1: Treble clef, B-flat key signature. Dynamics: *pp*, *p*. Measure 45 is enclosed in parentheses.

System 2: Treble clef, B-flat key signature. Dynamics: *cresc.*, *p*.

System 3: Treble clef, B-flat key signature. Dynamics: *mf*, *f*.

System 4: Treble clef, B-flat key signature. Dynamics: *cresc.*, *f*.

System 5: Treble clef, B-flat key signature. Dynamics: *f*.

System 6: Treble clef, B-flat key signature. Dynamics: *p*.

System 7: Treble clef, B-flat key signature. Dynamics: *8.....*, *decresc.*, *p*.

System 8: Treble clef, B-flat key signature. Dynamics: *p*.

mf *decrese.*

mf

decrese.

p

leggiero

cresc.

cresc.

f

decrese.

p delicato

p

A page of musical notation for string instruments, featuring six staves of music. The notation includes various dynamics such as *decrec.*, *scherzando*, *dimin.*, *pizz.*, *p*, *arco*, *pp*, and *fp*. Performance instructions like *<>* and *1 2 3 4 5* are also present. The music consists of six staves, likely for two violins, viola, cello, double bass, and bassoon. The first staff is in B-flat major, the second in G major, the third in A major, the fourth in D major, the fifth in E major, and the sixth in C major.

22

pp

p

p

p

p

Sheet music for piano, page 23, featuring four staves of musical notation. The music includes dynamic markings such as *poco a poco cresc.*, *poco a poco crescendo*, *decrescendo*, *decrec.*, *dimin.*, and *p*. Fingerings are indicated by numbers 1 through 5 above or below the keys. Measure numbers 8 and 9 are present. The music consists of a treble clef staff, a bass clef staff, a treble clef staff, and a bass clef staff.

poco a poco cresc.

poco a poco crescendo

decrescendo

decrec.

dimin.

p

Musical score page 24, system 1. The score consists of four staves. The top staff is bass clef, B-flat key signature, common time. The second staff is treble clef, B-flat key signature, common time. The third staff is bass clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Measure 1 starts with eighth-note pairs in the bass and eighth-note chords in the treble. Measure 2 continues with eighth-note pairs and chords. Measure 3 begins with a sixteenth-note pattern in the bass. Measure 4 features a sixteenth-note pattern in the bass. Measure 5 concludes with a sixteenth-note pattern in the bass.

Musical score page 24, system 2. The score consists of four staves. The top staff is bass clef, B-flat key signature, common time. The second staff is treble clef, B-flat key signature, common time. The third staff is bass clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Measure 1 starts with eighth-note pairs in the bass and eighth-note chords in the treble. Measure 2 continues with eighth-note pairs and chords. Measure 3 begins with a sixteenth-note pattern in the bass. Measure 4 features a sixteenth-note pattern in the bass. Measure 5 concludes with a sixteenth-note pattern in the bass.

Musical score page 24, system 3. The score consists of four staves. The top staff is bass clef, B-flat key signature, common time. The second staff is treble clef, B-flat key signature, common time. The third staff is bass clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Measure 1 starts with eighth-note pairs in the bass and eighth-note chords in the treble. Measure 2 continues with eighth-note pairs and chords. Measure 3 begins with a sixteenth-note pattern in the bass. Measure 4 features a sixteenth-note pattern in the bass. Measure 5 concludes with a sixteenth-note pattern in the bass.

Musical score page 24, system 4. The score consists of four staves. The top staff is bass clef, B-flat key signature, common time. The second staff is treble clef, B-flat key signature, common time. The third staff is bass clef, B-flat key signature, common time. The bottom staff is bass clef, B-flat key signature, common time. Measure 1 starts with eighth-note pairs in the bass and eighth-note chords in the treble. Measure 2 continues with eighth-note pairs and chords. Measure 3 begins with a sixteenth-note pattern in the bass. Measure 4 features a sixteenth-note pattern in the bass. Measure 5 concludes with a sixteenth-note pattern in the bass.

Musical score for two staves, page 25. The top staff uses a bass clef and has a key signature of one sharp. The bottom staff uses a treble clef and has a key signature of three sharps. The music consists of six systems of four measures each.

System 1: Measures 1-4. Dynamics: *p*, *pp*. Articulation: *1 2*, *1*, *2*. Measure 4: Measure number 45. Measure 5: Measure number 5.

System 2: Measures 5-8. Articulation: *1 2*, *1*, *2*.

System 3: Measures 9-12. Articulation: *1 2*, *1*, *2*. Measure 12: *cre -*

System 4: Measures 13-16. Articulation: *1 2*, *1*, *2*. Measure 16: *mf*. Measure 17: *f*. Measure 18: *f*. Measure 19: *scendo*. Measure 20: *f*. Measure 21: *v*. Measure 22: *v*. Measure 23: *v*.

System 5: Measures 24-27. Articulation: *1 2*, *1*, *2*. Measure 27: Measure number 8. Measure 28: *f*. Measure 29: *v*. Measure 30: *v*. Measure 31: *v*.

System 6: Measures 32-35. Articulation: *1 2*, *1*, *2*. Measure 35: *decresc.* Measure 36: *p*. Measure 37: *p*.

mf

3 3 > 4
mf 2 1 2 1 decre - scendo

p crescendo

4 4 4 4 5 4 legg. ore - scendo

f

8..... f > > > >

8: decresc. p 5 4 5 4 cresc.

decresc. p

p

1 4

2 1 2 1

5

2 1 2 1

5

2 1 8

3 2 4

4

3 5

5

Red.

*

8

1 5

5

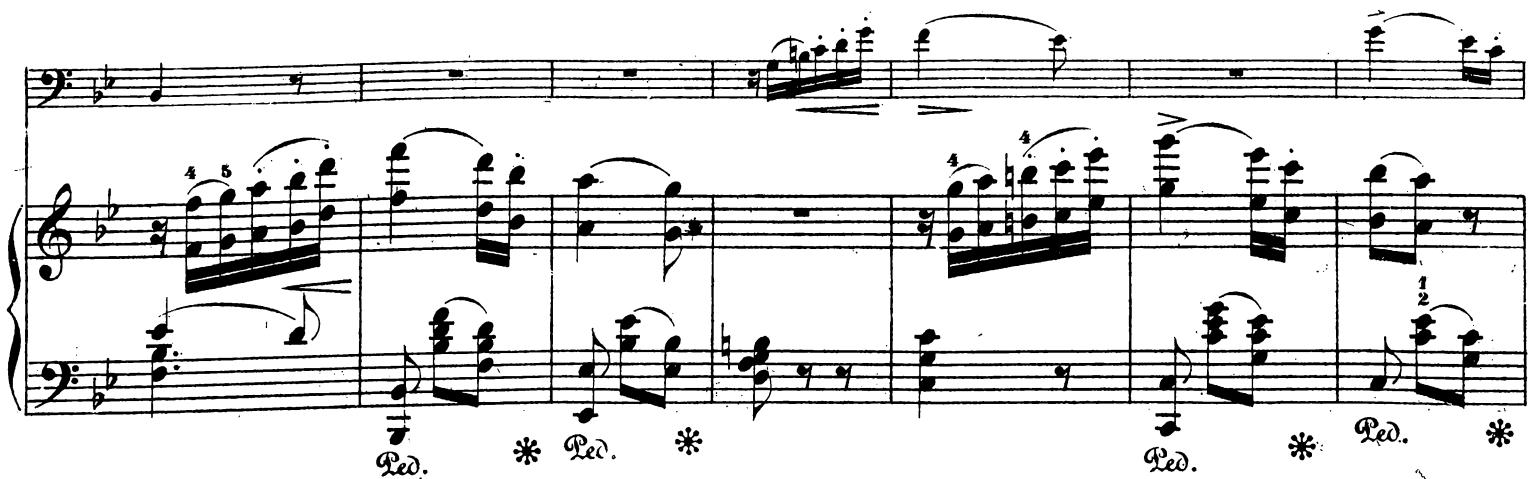
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Musical score for orchestra and piano, page 10, measures 8-15. The score consists of eight staves. Measures 8-10 show woodwind entries with dynamic *pp*. Measure 11 features a piano solo with a rhythmic pattern and dynamic *poco marc.*. Measures 12-13 show woodwind entries with dynamic *pp*. Measure 14 begins with a piano dynamic *sempre pp*. Measures 15-16 show woodwind entries with dynamic *pizz.*

Andante con moto, espress. ♩ = 92.



Andante con moto, espress. ♩ = 92.



A musical score page showing measures 8 through 12. The top staff is for the strings (double bass), with a dynamic marking 'pizz.' at the beginning and 'arco' later on. The middle staff is for the piano, with a dynamic marking 'p' and fingerings 1-5 above the notes. The bottom staff is also for the piano, showing sixteenth-note patterns. The score includes measure numbers 8, 9, and 10, with measure 11 spanning across the page.

A musical score for piano, showing three staves. The top staff is bass clef, the middle staff is treble clef, and the bottom staff is bass clef. Measure 52 starts with a bass note followed by a treble note. Measure 53 begins with a treble note, followed by a bass note, then a series of eighth-note patterns with grace notes labeled 3, 5, 3, 4, and 4. Measure 54 starts with a bass note, followed by a treble note, then a series of eighth-note patterns with grace notes labeled 4, 4, 4, and 4. Measure 55 begins with a bass note, followed by a treble note, then a series of eighth-note patterns with grace notes labeled 4 and 5. The page number 52 is at the bottom left, and measure numbers 52, 53, 54, and 55 are at the bottom right.

poco agitato 3. Corde

cresc. *string.*

dim. rall.

poco agitato

cresc. string.

dim. rall.

The musical score consists of three staves. The top staff is for the right hand, starting with a dynamic of *p* and a tempo marking. The middle staff is for the left hand, with a dynamic of *p* and a marking *string.*. The bottom staff is also for the left hand. The score includes dynamic markings such as *cresc.*, *accelerando*, and *3. Corde*. Fingerings are indicated above the notes, and measure numbers 1 through 5 are shown below the staves.

Musical score for piano, page 10, measures 11-12. The score consists of four staves. The top staff (treble clef) has dynamic markings *pp* and *a tempo*. The second staff (treble clef) has dynamic *p dolente*. The third staff (bass clef) has a dynamic marking *p*. The fourth staff (bass clef) has dynamic marking *poco cresc.*. The music features eighth-note patterns with grace notes and slurs.

mf grandioso dim.

mf *f* *p* *cresc.*

pizz.

p *p* *p* *p*

arco *agitato.* *cresc.* *cresc. poco* *cresc.*

cresc. string. *a tempo* *a tempo* *dim.* *rall.* *a tempo* *a tempo*

e string. *dim.* *rall.* *p*

Musical score for orchestra and piano, page 13, measures 54-60. The score consists of six systems of music. Measure 54: Violins play eighth-note chords, piano has eighth-note chords. Measure 55: Violins play eighth-note chords, piano has eighth-note chords. Measure 56: Violins play eighth-note chords, piano has eighth-note chords. Measure 57: Violins play eighth-note chords, piano has eighth-note chords. Measure 58: Violins play eighth-note chords, piano has eighth-note chords. Measure 59: Violins play eighth-note chords, piano has eighth-note chords. Measure 60: Violins play eighth-note chords, piano has eighth-note chords.

FINALE.

Allegro vivace. $\text{d} = 132$.

pp

Allegro vivace. $\text{d} = 132$.

pp

poco cresc. *dimin.* *poco slentando*

poco cresc. *dimin.* *poco slentando*

rall. *a tempo* *scherz.*

rall. *p* *p*

Bassoon part:

calando *a tempo*

mf *a tempo*

colla parte mf

cresc.

pizz..

scherz.

legg.

arco

leggiero

S.6245

cresc.

f

cresc.

f *p* *vivo*

p

cresc.

p

poco a poco cresc.

poco a poco cresc.

cresc.

f

Ped

13

13

p cresc.

p molto cre - scendo

Ped.

poco riten. a tempo

f simile a tempo

poco riten.

p

dimin.

cresc. \longleftrightarrow

p cresc.

Ped.

** Ped.*

Musical score page 38, featuring four systems of music for piano. The score consists of multiple staves with various dynamics, articulations, and performance instructions.

System 1: Dynamics include *mf*, *f*, and *Ped.*. Articulations include *riten.* and asterisks (*). Performance instruction: *Ped.*

System 2: Dynamics include *s* and *Ped.*. Articulations include asterisks (*).

System 3: Dynamics include *decrec.*, *p*, *poco a poco cresc.*, and *Ped.*. Articulations include *riten.* and asterisks (*).

System 4: Dynamics include *a tempo*, *e riten.*, *cresc.*, *e riten.*, *p legg.*, and *a tempo*. Articulations include *riten.*, *cresc.*, *e riten.*, *p legg.*, and *a tempo*.

Musical score for string quartet, page 39, featuring five staves of music:

- Staff 1 (Top):** Bass clef, 3/4 time, dynamic *p*. Measures show eighth-note patterns with slurs and grace notes.
- Staff 2 (Second from top):** Treble clef, dynamic *p*. Measures show sixteenth-note patterns with slurs and grace notes.
- Staff 3 (Third from top):** Bass clef, dynamic *p*. Measures show eighth-note patterns with slurs and grace notes.
- Staff 4 (Fourth from top):** Treble clef, dynamic *p*, instruction *pizz.* Measures show sixteenth-note patterns with slurs and grace notes. Includes markings *cresc.* and *p*.
- Staff 5 (Bottom):** Bass clef, dynamic *p*, instruction *cresc.* Measures show eighth-note patterns with slurs and grace notes. Includes markings *p*, *legg.*, and *cresc.*
- Staff 6 (Second from bottom):** Treble clef, dynamic *p*, instruction *arcò*. Measures show eighth-note patterns with slurs and grace notes. Includes markings *p* and *cresc.*
- Staff 7 (Bottom):** Bass clef, dynamic *p*, instruction *Red.* Measures show eighth-note patterns with slurs and grace notes. Includes markings *p* and *4/5*.

A page of musical notation for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music includes various dynamics like crescendo (cresc.), più cresc., and marc., as well as performance instructions like Ped. (pedal) and simile. The page is numbered 8 at the top right.

> *tranquillo*



a tempo

mf *cresc.* *d.*

a tempo *cresc.* *mf* *f* *p*

pizz.
arco *legg.*

cresc. *p*

sf > p

9. *p*

12. *p dolce*

decrese.

dimin.

smorz.

Cantabile

decrec.
cresc. >> dimin.

45 4 3
decrec. cresc.

Ped. simile

p cresc. p

cresc. f

8.....
8

mf

decrec.

8

decrec.

ped.

ped.

decrec.

tranquillo

s

ped.

cresc.

dimin.

poco animato e cresc.

pp

poco animato

cresc.

f

ped.

a tempo

poco riten.

a tempo

Ped.

poco riten.

a tempo

Ped.

Ped.

** Ped.*

** Ped.*

dimin.

p

Ped.

dimin.

p

Ped.

cresc.

e poco riten.

p

cresc.

e poco riten.

45

45

a tempo

Musical score page 1. The top staff shows a bass line with dynamic *p*. The middle staff shows a treble line with dynamic *mf*, followed by a bass line with dynamic *p*. The bottom staff shows a bass line with dynamic *p*. Measure number 45 is indicated.

*pizz.**arco*

Musical score page 2. The top staff shows a bass line with dynamic *p*. The middle staff shows a treble line with dynamic *mf*, followed by a bass line with dynamic *p*. The bottom staff shows a bass line with dynamic *p*.

Musical score page 3. The top staff shows a bass line with dynamic *p*. The middle staff shows a treble line with dynamic *p*, followed by a bass line with dynamic *p*. The bottom staff shows a bass line with dynamic *p*.

Musical score page 4. The top staff shows a bass line with dynamic *pp*. The middle staff shows a treble line with dynamic *dimin.*, followed by a bass line with dynamic *smorz.*. The bottom staff shows a bass line with dynamic *p*.

p leggiero

pp

pp

p

Ped.

*** Ped.**

*** Ped.**

54

cre - scendo

cresc.

Ped.

*** Ped.**

*** Ped.**

*** Ped.**

*** Ped.**

5

molto cresc.

p animato

p animato cresc.

mf > cresc.

>

mf > cresc.

>

scendo

sf

Ped. *

* Ped.

8.....

sf

* Ped.

* Ped.

50 Più mosso.

p Più mosso. cresc. marc. cresc.

mf marc.

cresc.

Red. *

Red. *

ff Red. *

Red. *

marc. dimin. p

Red. * Red. *

dimin.

dimin.

tranquillo

tranquillo
pp

dolce

molto cresc. e vivo

Più Presto ed accelerando.

Più Presto ed accelerando.

ff

ff

	Thlr. Sgr.
No. 2 a. Perpetuum mobile. op. 24 a.	— 25
3. Gr. Sonate No. 2 (As-dur). op. 39.	2 15
4. Gr. Sonate No. 3 (D-moll). op. 49.	2 15
5. Aufforderung zum Tanz. op. 65.	1 —
6. Gr. Polónaise (E-dur). op. 72.	1 —
7. Concertstück (F-moll). op. 79.	—
f. d. Solo vortrag bearb.	2 15
Werner, A. , Zündnadelpolka. op. 10.	leicht. — 5
Wieprecht, W. , 2 Märsche zur Eröffnung d. Zoologischen Gartens in Berlin 1870.	—
No. 1. Polka-Marsch.	— 5
2. Fahnen-Marsch.	— 5

Classe 16.

Für das Harmonium.

Beethoven , Adagio aus der Sonate Cis-moll. op. 27.	No. 2. Für Harmonium und Piano übertr. v. Ch. Krug.	— 12½
— Adagio aus op. 31.	f. Harmon. m. Piano, übertr. v. J. Schöffl.	— 7½
— Adagio aus op. 13.	f. Harmon. m. Piano, v. J. Schöffl.	— 7½
Krug, Ch. , Tonstücke aus klassischen Meisterwerken f. Harmonium bearb., mit Angabe aller Register.	—	—
No. 10. Beethoven, Adagio a. d. Septett	— 10	—
11. — Andante (F-dur). op. 35.	— 7½	—
12. Weber, Schäfers Klage, op. 63.	— 5	—
13. Mozart, Adagio (H-moll)	— 7½	—
14. — Maurerische Trauermusik.	— 7½	—
15. — Andante (F-dur. Son. No. 6.)	— 7½	—

Classe 19.

Für Zither.

Beyer, Ed. , Walzer-Rondo v. Gumbert D'rum wenn ein Herz. F. Zither übertr.	— 7½
Renk, P. , Zither-Album. Heft I. 8 Lieder v. Gumbert. Das theure Vaterhaus. Grüß dich Gott. Männer so verliebt. O bitt euch. Was ich so tief. Das bettelnde Kind. Spielmanns Lied. Walzer-Rondo. Heft II. 8 Lieder von Schubert. Haidehörlein. Die Forelle. Schäfer's Klagelied. Neugierige. Wirthshaus. Frühlingsglaube. Ständchen. Horch, horch. Für die Zither übertragen.	— 15
Chopin, Fr. , Zbiór spiewów Polskich. op. 74.	—
No. 17. Leci liscie z drzewa — Chant du tombeau.	— 10
Fischer, C. A. , 4 Lieder f. eine Singstimme m. Piano. op. 10. cplt. 3. Heft d. Lieder.	— 20
No. 1. Zaunstudien.	— 7½
2. Einst wandert ich.	— 7½
3. Ich halte ihr die Augen zu.	— 5
4. Keine Antwort.	— 7½

Fischer, C. A. , 4 Lieder für eine Singstimme mit Piano. op. 11. cplt. 4. Heft d. Lieder.	— 25
No. 1. Gretchen v. d. mater dolorosa	— 10
2. Böser Traum.	— 10
3. Das tote Veilchen.	— 5
4. Schweizerlied.	— 5
— 3 Lieder für eine Singstimme mit Piano. op. 12. cplt. 5. Heft d. Lieder.	— 25
No. 1. Juchhe!	— 10
2. Wer's nur verstände.	— 10
3. Zwiegesang.	— 10
Kässmayer, M. , Der Himmelsschlüssel. Heiteres Lied. op. 17.	— 7½
— Licht und Schatten. Musikalisches Potpourri, Text von Treumann, op. 19.	— 1
— Biblische Geschichten (Text v. Weyl), komisches Lied. op. 20.	— 10
Kolbe, O. , Das Glück von Edenhall. Ballade mit melodramatischer Musik. op. 21.	— 17½
Lotti, Ant. , Aria: Pur dicesti — Leise tönte, deutsch von Grünbaum. (1774.)	— 7½
Löwe, C. , Drei Gesänge. op. 123. Einzeln.	—
No. 1. Sänger's Gebet.	— 10
2. Trommelständchen.	— 10
3. Die Uhr.	— 12½
Mendelssohn-Bartholdy, F. , 26 Lieder und Gesänge. Neue Ausgabe. 8. Für Soprano und für Alt.	netto 1 10
Dieselben einzeln für Soprano und für Alt.	—
No. 1. Minnelied im Mai: Holder klingt.	— 5
2. Das Heimweh: Was ist, das mir.	— 5
3. Italien.: Schöner und schöner.	— 5
4. Erntelied: Es ist ein Schnitter.	— 7½
5. Pilgerspruch: Lass dich nur nicht dauern.	— 5
6. Frühlingslied: Jetzt kommt der Frühling.	— 10
7. Maienlied: Man soll hören.	— 5
8. Anderes Maienlied: (Hexenl.) Die Schwalbe fliegt.	— 10
9. Romanze: Einmal aus seinen.	— 5
10. Im Grünen: Willkommen.	— 5
11. Abendlied: Das Tagewerk.	— 5

Classe 28.

Schulen für Violine.

Rehbaum, Th. , Elementar-Violinschule. In methodisch geordneter Folge fortschreitender Lehrgang zur sorgfältigen Erlernung der Elemente des Violinspiels.	netto 1 —
Rehbaum , Bratschen-Schule z. Selbst-Unterr. f. Violinisten. Euth.: a) systematische Uebungen; b) practische Uebungen. Sammlung wichtiger und schwieriger Stellen für die Bratsche aus den Kammermusik-Werken v. Haydn, Mozart, Beethoven, Mendelssohn, Schubert, Schumann, genau bezeichnet. — 20	—
Classe 47.	—
Opern im Clavier-Auszuge mit Text.	—
Donizetti, G. , Die Favoritin — La Favorite. Vollst. Clav.-Auszug mit deutschem und französischem Text. N. Ausg. 8.	netto 3 —
Halevy, F. , Die Jüdin — La Juivé. Vollst. Clav.-Auszug mit deutsch. u. franz. Text. N. Ausg. 8.	netto 4 —
Händel, G. F. , Arie der Jole aus Herakles. (1744) für Mezzo-Soprano. Mein Vater — My father.	— 7½
Meyerbeer, G. , Robert der Teufel. Vollst. Clav.-Auszug m. deutsch. u. französ. Text. Neue Ausg. 8.	netto 4 —

Thlr. Sgr.

Classe 48.

Chorwerke mit Orchester.

Kässmayer, M. , Die Delegationen im Reiche des Bacchus. Gr. dramatische Scene für Bass-Solo m. Männerchor u. Orch. op. 25.	—
Orchester-St. 1 Thlr. 20 Sgr. Chor-St. —	10
Vollst. Clavier-Auszug	—
Löwe, C. , Die Hochzeit der Thetis. op. 120. Chorstimmen.	1 5

Thlr. Sgr.

Classe 49.

Gesänge u. Lieder für 1 Singstimme.

Brahmüller, G. , Wildröslein. Drei Lieder.	—
1. Im Wald am Busch. 2. Das Mägdlein.	—
3. Jung' Mägdlein. op. 20.	— 10

Chopin, Fr. , 17 poln. Lieder, deutsch von Gumbert, op. 74. N. Ausg. 8. Für Soprano od. Tenor u. f. Alt od. Baryton. cplt. netto 1 —	—
Dieselben einzeln in Ausgaben für Soprano und für Alt.	—

No. 1. Mädchens Wunsch.	— 7½
2. Frühling.	— 7½
3. Trübe Wellen.	— 7½
4. Bacchanal.	— 5
5. Was ein Mädchen.	— 5
6. Mir aus den Augen.	— 7½
7. Der Bote.	— 7½
8. Mein Geliebter.	— 5
9. Eine Melodie.	— 5
10. Reitersmann.	— 7½
11. Zwei Leichen.	— 7½
12. Meine Freuden.	— 7½
13. Melancholic.	— 7½
14. Das Ringlein.	— 7½
15. Heimkehr.	— 7½
16. Litthänisches Lied.	— 7½
17. Polens Grabgesang	— 10

Chopin, Fr. , Zbiór spiewów Polskich. op. 74.	—
No. 17. Leci liscie z drzewa — Chant du tombeau.	— 10

Fischer, C. A. , 4 Lieder f. eine Singstimme m. Piano. op. 10. cplt. 3. Heft d. Lieder.	— 20
No. 1. Zaunstudien.	— 7½
2. Einst wandert ich.	— 7½
3. Ich halte ihr die Augen zu.	— 5
4. Keine Antwort.	— 7½

Fischer, C. A. , 4 Lieder für eine Singstimme mit Piano. op. 11. cplt. 4. Heft d. Lieder.	— 25
No. 1. Gretchen v. d. mater dolorosa	— 10
2. Böser Traum.	— 10
3. Das tote Veilchen.	— 5
4. Schweizerlied.	— 5

— 3 Lieder für eine Singstimme mit Piano. op. 12. cplt. 5. Heft d. Lieder.	— 25
No. 1. Juchhe!	— 10
2. Wer's nur verstände.	— 10
3. Zwiegesang.	— 10

Kässmayer, M. , Der Himmelsschlüssel. Heiteres Lied. op. 17.	— 7½
— Licht und Schatten. Musikalisches Potpourri, Text von Treumann, op. 19.	— 1
— Biblische Geschichten (Text v. Weyl), komisches Lied. op. 20.	— 10
Kolbe, O. , Das Glück von Edenhall. Ballade mit melodramatischer Musik. op. 21.	— 17½
Lotti, Ant. , Aria: Pur dicesti — Leise tönte, deutsch von Grünbaum. (1774.)	— 7½
Löwe, C. , Drei Gesänge. op. 123. Einzeln.	—

No. 1. Sänger's Gebet.	— 10
2. Trommelständchen.	— 10
3. Die Uhr.	— 12½

Mendelssohn-Bartholdy, F. , 26 Lieder und Gesänge. Neue Ausgabe. 8. Für Soprano und für Alt.	—
Dieselben einzeln für Soprano und für Alt.	netto 1 10
No. 1. Minnelied im Mai: Holder klingt.	— 5
2. Das Heimweh: Was ist, das mir.	— 5
3. Italien.: Schöner und schöner.	— 5
4. Erntelied: Es ist ein Schnitter.	— 7½
5. Pilgerspruch: Lass dich nur nicht dauern.	— 5
6. Frühlingslied: Jetzt kommt der Frühling.	— 10
7. Maienlied: Man soll hören.	— 5
8. Anderes Maienlied: (Hexenl.) Die Schwalbe fliegt.	— 10
9. Romanze: Einmal aus seinen.	— 5
10. Im Grünen: Willkommen.	— 5
11. Abendlied: Das Tagewerk.	— 5

Rust, W. , 3 zweist. Gesänge m. Piano. op. 23.

SONATA.

VIOLONCELLO.

Ch. Vollweiler, Op. 52.

Allegro con fuoco. (M. M. $\sigma = 138$.)

4 **Ω** decresc. pp
espress. **p** **poco cresc.** **cresc.**
dimin. **poco rallent.** **p**
a tempo. **cresc.** **f a piacere dim.** **animato.**
a tempo. **a tempo. Pft.** **a tempo.** **cresc.**
poco lento **3** **scherzando** **a tempo.**
smorz. **2** **Pft.** **crescendo**
decresc. **mf** **p**
f **p** **decresc.** **p**
1. **cresc.**
2. **1**
cresc. **f** **dimin.**

VIOLONCELLO.

p dolce

pp

dimin.

smorz. *pp*

poco cresc.

decrec.

poco agitato.

cresc. *p* *pp*

marcato

cresc. *p*

cresc.

f *pp* *p* *cresc.*

p *più crescendo* *f* *ff*

frisoluto

decrec. *p* *p*

VIOLONCELLO.

3

The sheet music consists of ten staves of musical notation for the cello. The music includes dynamic markings such as *p*, *cresc.*, *decresc.*, *poco calando*, *a tempo.*, *Pftr. a piacere.*, *tempo.*, *scherz.*, *animato cresc.*, *decresc.*, *psmorz.*, *pp*, *p*, *cresc.*, *poco a poco crescendo*, *f*, *crescendo*, *dimin. p*, *mf*, *p*, *molto cresc. f*, *smorzando*, and *ff*. Articulation marks like $\langle \rangle$ and $\triangleright \triangleleft$ are also present. The music is divided into measures by vertical bar lines, and some measures have specific time signatures like 3 and 4.

VIOLONCELLO.

SCHERZO.

Allegro vivace ($\text{♩} = 176$.)

4

pp sempre leggierissimo e giocoso.

p

pp

delicato.

pp

mf

f *p* *mf decresc.*

cresc. *f*

decresc. p delicato. *decresc. scherzando.*

pizz.

arco

p

VIOLONCELLO.

The sheet music consists of ten staves of musical notation for the cello. The music is written in common time, primarily in G major (indicated by a 'G' with a sharp sign) and includes sections in E major (indicated by a 'G' with a sharp sign), A major (indicated by a 'G' with a sharp sign), and B-flat major (indicated by a 'B' with a flat sign). The notation includes various note values (eighth, sixteenth, thirty-second), rests, and dynamic markings such as *p*, *pp*, *mf*, and *f*. Articulation marks like accents and slurs are also present. Performance instructions include *poco a poco cresc.*, *decresc.*, and *crescendo*. The music features melodic lines with harmonic support, including bassoon and cello parts. The overall style is expressive and dynamic, typical of a classical or romantic era composition.

VIOLONCELLO.

Violoncello part (measures 1-5):

- Measure 1: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 2: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 3: C major, common time. Dynamics: *f*, *ff*. Articulation: accents.
- Measure 4: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 5: C major, common time. Dynamics: *pp*. Articulation: accents.
- Measure 6: G major, 3/8 time. Dynamics: *p*. Articulation: accents. Measure starts with a bass note.
- Measure 7: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 8: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 9: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 10: G major, 3/8 time. Dynamics: *p*. Articulation: accents.

Andante con moto, espress. (♩=92.)

Violoncello part (measures 6-10):

- Measure 6: G major, 3/8 time. Dynamics: *p*. Articulation: accents. Measure starts with a bass note.
- Measure 7: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 8: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 9: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 10: G major, 3/8 time. Dynamics: *p*. Articulation: accents.
- Measure 11: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 12: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 13: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 14: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 15: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 16: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 17: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 18: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 19: C major, common time. Dynamics: *p*. Articulation: accents.
- Measure 20: C major, common time. Dynamics: *p*. Articulation: accents.

7
VIOLONCELLO.

3^{te} Corde.

a tempo. *p* *accelerando*

Pfte calando a tempo. *pp*

cresc.

calando *mf grandioso.*

pizz. *dimin.* arco. *pp*

agitato *cresc.*

string. a tempo. *a tempo.* *rall.* *pp* *dimin.*

pft. *p* *decresc.* *pp*

calando *poco string.* *a tempo.* *rall.* *f* *decresc.*

pft. *p* *attacca.*

8
VIOLONCELLO.

FINALE.

Allegro vivace. ($\text{d} = 132$.)

The sheet music consists of ten staves of musical notation for cello. The key signature is one flat, and the time signature varies between common time and 6/8. The dynamics and performance instructions include:

- Staff 1: pp , *rallent.*, *a tempo.*
- Staff 2: *poco cresc. dimin.*, *poco stentando*, p
- Staff 3: *scherz.*
- Staff 4: p , *cresc.*, *calando*, mf , *a tempo.*
- Staff 5: *pizz.*, p
- Staff 6: *arco*, *leggiero*, *cresc.*
- Staff 7: *sp*, p
- Staff 8: *poco a poco cresc.*
- Staff 9: *p*, *cresc.*, f , *poco rit.*
- Staff 10: *a tempo.*, p , *dimin.*, p , *cresc.*, mf

VIOLONCELLO.

The sheet music for Violoncello on page 9 contains ten staves of musical notation. The music includes dynamic markings such as *dim. p*, *poco a poco cresc.*, *e riten.*, *pizz.*, *a tempo.*, *p*, *cresc.*, *arco*, *più cresc.*, *marc.*, *p tranquillo*, *poco cresc. dimin.*, *p dolce*, *scherz.*, *p*, *calando*, *a tempo.*, *mf cresc.*, *p*, *pizz.*, *1 arco legg.*, *cresc.*, *> p*, and *2*. Articulation marks like short vertical lines and dots are also present. The music is divided into measures by vertical bar lines.

VIOLONCELLO.

The sheet music consists of ten staves of musical notation for the cello. The key signature is mostly B-flat major (two flats), with one staff in G major (one sharp). The time signature varies between common time and 12/8. The music includes dynamic markings such as *p*, *p dolce*, *pp*, *cresc.*, *decresc.*, *dimin.*, *f*, *ff*, and *poco animato e cresc.*. Performance instructions like *a tempo.*, *poco riten.*, *pizz.*, and *arco* are also present. Measure numbers 1, 2, 11, and 12 are indicated. The music features various note heads, stems, and beams, with some notes having vertical dashes through them.

VIOLONCELLO.

11

arco

pp

pp

crescendo

p animato

mf *cresc.*

Più mosso.

p *cresc.*

marc.

cresc.

ff

mf *marc.*

dimin.

p tranquillo

Più presto ed accelerando.

molto cresc. e vivo

f

ff