

CASTELBARCO 4^o Mus. pr. 37434

9 Op. 34

f-d

All. espagn. lig. Violine I

(77/2000)

GRAND QUINTET

POUR

deux Violons, deux Altos et Violoncelle

COMPOSÉ ET DÉDIÉ

A Monsieur le Chevalier Commandeur

S P O N T I N I

Surintendant général de Musique, et 1^{er} Maître de Chapelle

de S. M. le Roi de Prusse

Membre de l'Institut Royal de France

et d'autres Académies d'Europe

Chevalier de plusieurs ordres, &c.

par le Comte

CÉSAR DE CASTELBARCO

1851 34

Déposé à la Bibl. A. B.

Bibl. Pr.

MILAN

Chez Louis Scotti Professeur et Editeur de Musique





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OP. 34
A. PASSARD DEL.

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C'est au compositeur de la Vestale, du Cortes et
de bien d'autres Ouvrages classiques que j'ai
l'honneur d'adresser ma nouvelle tentative dans
un art cheri que je ne puis cultiver comme je
voudrais. Votre indulgence m'a peut-être inspiré
à Rome trop de courage, si vous en avez été la
cause obligeante j'espère que votre amitié
voudra se rendre absolutoire pour moi, et
c'est dans cet espoir que ma faible composition
se présente à vous. J'ai l'honneur d'être,
Monsieur

Votre obéissant Serv. et admirateur
César de Castellaro

VIOLINO PRIMO

GRAN
QUINTETTO

All^o moderato

p

f stacc.

f

p

cres.

mf

con forza

VIOLINO PRIMO

3

con forza
cres. cres. f
f dolce
cres. tr tr f tr
1ma 2da 2

VIOLINO PRIMO

p *f* *cres.* *f* *dolce p* *p* *f* *stacc.* *cres.* *ff* *f* *legato* *p* *cres.* *p* *rinf.* *f* *decres.* *p* *rinf.* *p* *rinf.* *p*

VIOLINO PRIMO

5

dolce *f* *f*
p *f* *mf* *mf*
mf
f *p*
stacc. *leggere*
tr *tr* *pizz.*
mezza voce *risoluto* *arco*
cres.
f

Musical score for Violino Primo, page 5. The score is written in treble clef with a key signature of two sharps (F# and C#). It consists of 11 staves of music. The notation includes various dynamics (dolce, f, mf, p, cresc., mezzo voce, risoluto, arco, pizz.), articulation (staccato, trills), and fingerings (1, 2, 3). The music features a mix of eighth, sixteenth, and thirty-second notes, as well as rests and slurs. The page number 119 is visible at the bottom.

f *f* *p* *f*

f *f* *f*

f *con forza* *decres.*

f *cres.* *sf*

ff *p*

cres. *p stacc.* *tr.* *p*

p *cres.* *a poco* *a poco*

f *un poco affrettando*

119 *f*

VOLINO PRIMO

7

stacc.

sempre stacc. e crescendo

meno mosso

sensibile

più mosso

f' string.

tr

stacc.

VIOLINO PRIMO

Adagio mosso. *mezza voce*

rinf. 1

lo stesso tempo

pp *f*

decres. 2 2

cres. *f* *p* *cres.*

a poco a poco

cres. *f* *cres.* *sf* *decres.* *sensibile*

morendo allargando

a Tempo

ten. *ten.*

VIOLINO PRIMO

9

3

p

ten.

1

sensibile

rinforzando

p

sensibile

dim.

diminuendo

morendo

p

pp

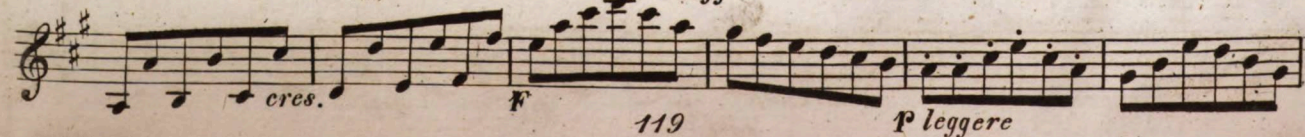
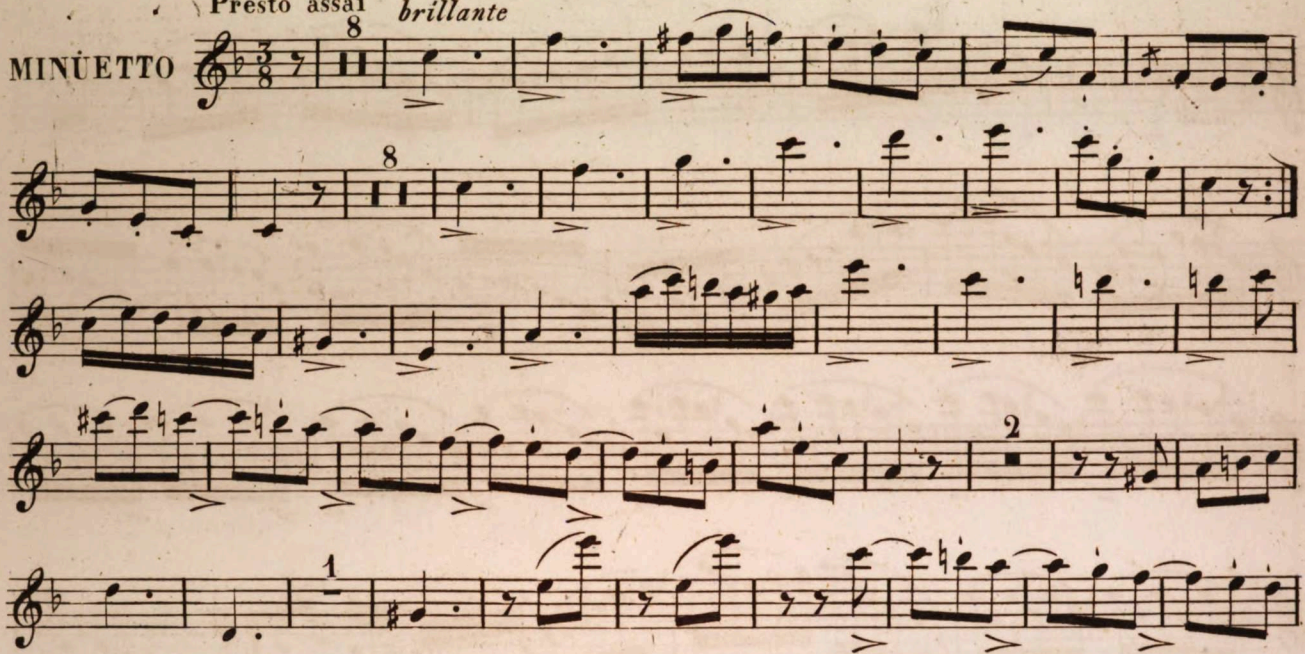
pp

1

VIOLINO PRIMO

Presto assai *brillante*

MINUETTO



VIOLINO PRIMO

41

cres. *f*

Adagio
colla parte

ad libitum

Tempo I? 8

sempre piano e leggero
p

sempre piano e leggere
f

f

1

All? vivace assai

FINALE

Violino Primo score for the finale of a piece, marked "All? vivace assai". The score consists of 14 staves of music in G major, 2/4 time. It features various musical techniques including triplets, marcato, scherzando, and p leggere markings, and ends with a final cadence marked with a 3.

13

Air nocturne qu'on chante à Rome dédié à la S^{te} Vierge

Primo tempo
brillante

dolce

f

cres.

8va

loco

tr

f

5

7

3

p

2

marcate

1

1

p

3

5

p

7

2

6

1

f

mez. voce

cres.

f

p

ff

cres.

4

dolce

7

incalzando

F *calt.* *p*

poco più f

dolce e piano

2 *3* *2* *3* *2* *3* *1*

3 *f*

3 *mf* *f*

ff *3*

mezz. voce *3* *p*

cres *a* *poco* *a* *poco*

119

VIOLINO PRIMO

47

f

ff

p

1 *Violino*
Violoncello mezza voce

f stacc.

sulla 4^a

cres *ff*

119

MUSIC

A page of musical notation, likely a manuscript or a printed score. The page is aged and yellowed. It features ten staves, each containing a single note. The notes are arranged in a vertical column, with each note occupying a full staff. The notes are simple, with a vertical stem and a horizontal bar. The page is framed by a double-line border. The text "MUSIC" is printed at the top center. The page number "147/731" is visible in the top left corner.

CATALOGO

della Musica pubblicata da

LUIGI SCOTTI

IN MILANO

Nro. di Stamp.	Autori	METODI E PRINCIPI	Ital. Lire Cent.		Autori	PER VIOLINO	Ital. Lire Cent.	
			It.	Cent.			It.	Cent.
82	Frasi.	Sinfonia a grand' Orchestra.....	6	—	53	C. Castelbarco, Divertimenti per due Violini, Viola e Vlo.....	4	—
50	Monzino	Metodo per Chitarra e Principj Elementari.....	7	—	58	Tre Duetti Concertanti per due Violini..... Op. 1.	7	—
51	—	Regola dimostrativa del manico della Chitarra.....	1	—	59	Divertimento per Violino e Basso.....	2	—
28	Negri.	Supplimento ai Metodi di Piano Forte.....	6	—	61	Sei Valtz ed una Polonese per 2 Viol. Viola e Vlo.....	3	50
	Fedrigotti.	Sinfonia a grand' Orchestra.....	8	—	62	Tre Duetti per due Violini.....	4	—
		PER CANTO CON ACCOMP. DI PIANO-FORTE.			63	7 Var. per Viol. con accomp. di Viola sul tema (Tucete non temete) nell' <i>Elisa e Claudio</i>	5	1 50
1	Rossini.	Cavatina in cont. (Quel dirmi oh Dio non t'amo) nell' O- pera la Pietra del Paragone.....	3	—	64	Gran Trio per due Violini e Violoncello.....	6	—
2	—	Rondo (Se per voi le cure io torno) nella dett' Opera.....	2	—	72	Gran Quartetto per 2 Viol. Viola e Violoncello.....	7	—
25	Bassi.	Sei Ariette.....	4	50	73	id. p. id.....	8	—
	Perrucchini.	24 Ariette in quattro fascicoli uniti.....	20	—	74	id. p. id.....	9	—
78	—	Idem divise a sei a sei. Primo fascicolo..... Op. 3.	6	—	80	Gran Quintetto per 2 Viol. 2 Viole e Violoncello.....	10	50
77	—	Id..... Secondo fasc.....	4	—	84	id. p. id.....	11	50
78	—	Id..... Terzo fasc.....	5	—	86	Sextuor pour 2 Viol. 2 Alto. Vclle. et Contrebasse.....	12	50
79	—	Id..... Quarto fasc.....	6	—	85	Gran Quartetto per due Viol. Viola e Vlo.....	13	—
89	Fedrigotti.	Sei Duettini da Camera per Tenore e Soprano.....	7	50	87	LE REDEMPTEUR SUR LA CROIX Sonates Caracteristiques pour deux Viol. Alto. Vclle. et Basso.....	14	50
90	—	Id. divisi a tre a tre. Libro 1 e 2.....	3	75	39	Carli, Andante con Var. ed All. per 2 Viol. Viola e Basso.....	1	—
92	—	Salmo XXII (Dominus regit me) per Soprano. Volga- rizzato da P. Saverio Mattei in piena Partitura.....	6	—	60	Rathgeber, 3 Grands Duos et un Air Russe avec Variations pour 2 Viol. ded. a S. M. ALEXANDRE I.....	5	50
116	C. Castelbarco.	L'Augurio Arietta con accomp. di Piano Forte Op. 32.	8	—	54	Rolla, 3 Duetti per 2 Viol. comp. per uso degli Allie- vi del R. Conser. di Milano.....	4	—
		PER PIANO FORTE CON ALTR' ISTRUMENTI			70	— 3. Sonate per Viol. solo con l'accomp. di Viola..... le dette con l'accompagnam. di Violoncello.....	6	—
56	Blasis.	Gran Trio per Piano Forte, Violino e Violoncello.....	4	50	29	Krommer, 6 Valtz per due Violini e Basso.....	1	50
93	C. Castelbarco.	Trio pour Piano Forte, Violon et Violoncelle tire du Quintuor LE REDEMPTEUR SUR LA CROIX.....	1	50	7	Santambrogio, id. id.....	1	50
57	Soliva.	Grande Sonate pour Piano, Violon et Violoncelle.....	6	—	14	— 12 Monfrine per id.....	1	50
31	Savj.	Sonata per Piano Forte Violino e Violoncello.....	3	50	69	Manara, Sonata per Violino solo.....	1	50
112	Trevani.	Duetto per Piano Forte e Violino sul tema della Sonnambula. (Ah non giunge uman pensiero).....	2	—	6	Pontelibera, 3 Quartetti per due Violini, Viola e Violoncello.....	5	12
105	C. Castelbarco.	Sonates Caracteristiques sur la CREATION pour Piano Forte, Violon et Violoncelle Op. 15.....	10	—	94	C. Castelbarco, Sonates Caracteristiques sur la CREATION pour 2 Violons, Alto, Violoncelle et Contrebasse.....	15	—
120	Hummel.	Notturmo ridotto per Piano Forte e Violino Op. 99.....	5	50	—	Grand Quatuor pour 2 Violons, Alto et Violoncelle.....	16	—
		PER PIANO FORTE SOLO			—	Serenade pour Violon, Alto, Guitare et Violoncelle.....	17	—
88	Branca.	Introduzione e Tema con 6 Variazioni.....	2	—	—	Grand Quatuor pour 2 Violons, Alto et Violoncelle.....	18	—
68	Gordigiani.	Gran Walse.....	1	—	—	Id..... pour id.....	19	—
99	Asioli.	Toccata.....	2	—	—	Id..... pour id.....	20	—
22	Krommer.	Sei Valtz con Trio.....	1	50	—	Id..... pour id.....	21	—
43	Lipausky.	Variazioni nel Ba sammi Re d' Egitto.....	2	50	—	Id..... pour id.....	22	—
5	Fanna.	Variazioni.....	2	50	—	Id..... pour id.....	23	—
47	C. Cavriani.	Sei Walzer con Trio, 4 Scozzese, 4 Monf. e 1 Quattr.....	5	—	—	Id..... pour id.....	24	—
85	Migliavacca.	Due partite Scozzese.....	1	—	—	Id..... pour id.....	25	—
111	F. Nava D'Adda.	Sonata.....	5	50	—	Id..... pour id.....	26	—
115	—	Id. per 2. Piano Forte.....	5	—	—	Id..... pour id.....	27	—
100	Soliva.	Gran Sonata a 4. mani.....	7	—	—	Id..... pour id.....	28	—
102	Prina.	Fantasia patetica per Piano Forte.....	1	—	—	Id..... pour id.....	29	—
					—	Id..... pour id.....	30	—
104	Tasistro.	Duetto per due Clarinetti.....	2	50	—	Id..... pour id.....	31	—
35	Guanzani.	Quartetto per Arpa, Clarinetto, Fagotto e Corno.....	5	—	—	Id..... pour id.....	32	—
71	Fedrigotti.	Caprice et Grandes Variations pour la Harpe Op. 8.....	3	—	—	Id..... pour id.....	33	—
75	—	Tre Preludj Fugati per l'Arpa..... Op. 10.....	2	—	—	Id..... pour id.....	34	—
110	F. Nava D'Adda.	Duetto per Arpa e Piano Forte.....	1	—	—	Id..... pour id.....	35	—



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VIOLINO SECONDO

3

dolce

rinf.

f

f

cres.

4ma

2da

f

p

1

f

p

rinf.

2

f

p

f

decres.

p

f

stacc.

solo

1

p

f

f

p

1

VIOLINO SECONDO

1

p *f* *p*

stac. *pp* *solo*

f *pp* *mf* 3 3

4 4

pp

f

1 *p*

p

f 3 3

tr 3

2 *p stacc.*

5

VOLINO SECONDO

This page contains the musical score for the Violino Secondo part, measures 112 through 127. The music is written on ten staves. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Performance instructions like 'pizz.' (pizzicato), 'arco' (arco), 'piu mosso' (faster), 'slacc.' (staccato), 'Primo tempo' (first tempo), and 'cres:' (crescendo) are present. Measure numbers 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, and 127 are indicated at the bottom of the staves. The page number 119 is centered at the bottom.

112

113

114

115

116

117

118

119

120

121

122

123

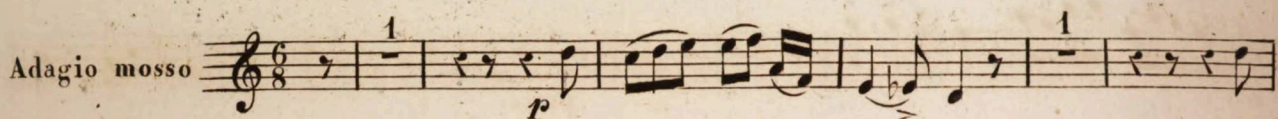
124

125

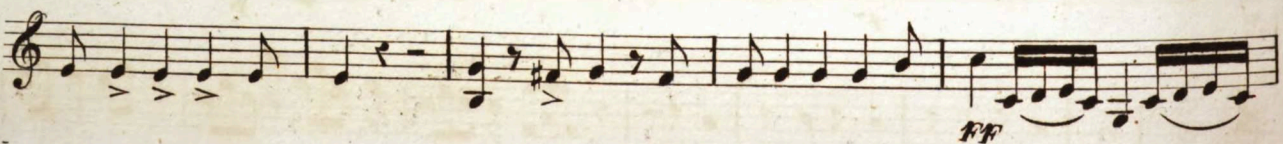
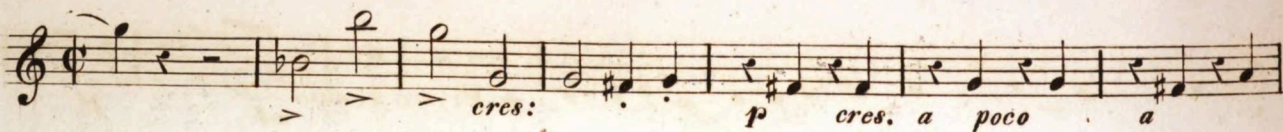
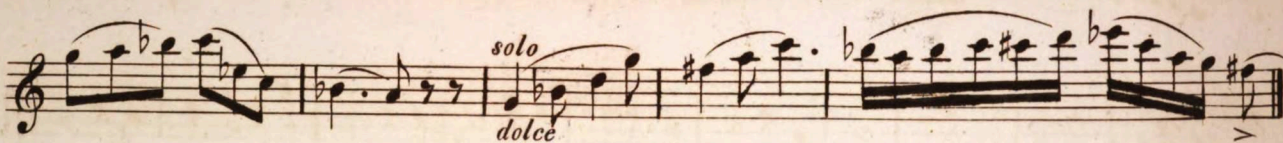
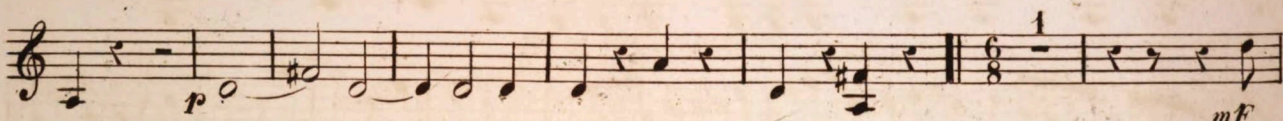
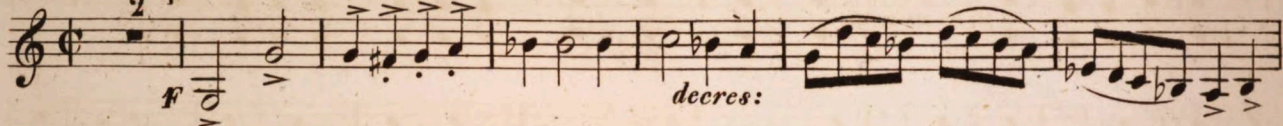
126

127

VIOLINO SECONDO



lo stesso tempo



VIOLINO SECONDO

7

f *p* *mf* *f* *p* *f* *p* *sensibili* *f* *dim.* *p* *pp* *pp*

119

VIOLINO SECONDO

MINUETTO *Presto assai*

4
pizz. cresc. arco

4
pizz. cresc. arco

1
f

7
ritardando il tempo
p

cres.

Le Postillon de Milan

12
primo tempo solo

ten.

pizz.

1 2 3 4 5 6 7 8 9 1

2 3 4 5 6 7 8 9 1

Tempo di Valz

più moderato arco p

1ma 2da

p

VIOLINO SECONDO

9

cres.
F
cres.
colla parte
colla parte
Tempo 1.º
presto assai
Pizz.
cres.
arco
cres.
F
arco
1
6
leggero
pp
7
pp
1
leggero
pp
2
pp
2
p
3
p
2
p
2
F
F
F
F
1
1

VIOLINO SECONDO

FINALE *All.^o vivace assai*

p *stacc.* *p* *f* *p* *sensibile* *brillante* *stacc.* *rinf.* *cres.* *f* *pp* *legato* *p* *mf* *p* *stacc.* *mf* *f* *3* *p* *1*

VIOLINO SECONDO

41

1 1 1 2

1 1 p p

2 f 2

3 p f

1 1 1 p mf

Air nocturne qu'on chante á Rome dedié
á la S^{te} Vierge

1 p 1 p 2

VIOLINO SECONDO

pp

p

f

m f

cres. *ff* *p*

f *stacc.*

VIOLINO SECONDO

45

Musical score for Violino Secondo, page 45. The score consists of 12 staves of music in G major (one sharp). The notation includes various musical symbols such as treble clefs, notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above notes. The piece concludes with a double bar line on the 12th staff.

VIOLINO SECONDO

Handwritten musical score for a single melodic line, likely for a violin or flute. The score consists of 12 staves of music. The key signature is D major (two sharps). The time signature is 4/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The dynamics range from fortissimo (ff) to piano (p). The score includes several slurs, ties, and fingering indications (1, 2, 3). The piece concludes with a double bar line and repeat dots.



C.C. CASTELBARCO
OPERA 34

VIOLA PRIMA



GRAN
QUINTETTO

All.^o moderato

GRAN
QUINTETTO

All. moderato

0

1

3

1

2

pp

f

pp

f

cres.

p

cres.

cres.

f

p

f

p

espressivo

p

espressivo

f

cres.

f

1. ma

2. da

2

VIOLA PRIMA.

p pizz: *arco*

1 *f* *p*

p *rinf:*

2 *solo dolce* *f* *p*

p

p

stacc: *cres:* *p*

solo *f*

p *f* *p*

p *ff* *p*

pp

5

Handwritten musical score for a single melodic line, likely for a violin or flute. The score is written on 11 staves. It begins in 3/8 time and changes to 6/8 time at the end of the first staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Performance instructions like "morendo e rall." and "a tempo" are present. The score concludes with a first ending bracket.

VIOLA PRIMA.

Presto assai.

MINUETTO.

1
pizz. cres: arco
1
pizz. cres:
arco
1
F
1
F
1
2
ritardando il tempo
pp

Le Postillon de Milan

12 1 1 2 3 4 5 6 7
F primo tempo pizz:
8 9 1 2 3 4 5 6 7 8 9 1
pizz:

Tempo di Valz.

2 3 4 5 6 7 8 9 1
arco
più moderato p
1.
2.
1
cres: F

VIOLA PRIMA.

1

f tutti

Adagio

colla parte

colla parte

Tempo 4.^{mo}

1

presto assai *pizz.* *cres:*

arco

1

pizz.

cres:

arco

1

f

1

p

Sole legate

f

f

f

f

f

1

f

1

1

[illegible][illegible]

VIOLA PRIMA

41

p
p
mf
p
f
f
stac.
f
3
2
1
1
1
2
2
1
mf
cres.
f
ff
1
1

1. The first part of the text discusses the importance of maintaining accurate records of all transactions, including sales, purchases, and expenses. It emphasizes the need for regular audits and the use of standardized accounting methods to ensure consistency and reliability of the data.

2. The second part of the text focuses on the role of management in overseeing the financial health of the organization. It highlights the importance of setting clear financial goals, monitoring performance, and making informed decisions based on the available financial information.

3. The third part of the text addresses the challenges of managing cash flow and controlling costs. It provides practical advice on how to optimize working capital, negotiate better terms with suppliers, and implement cost-saving measures without compromising the quality of products or services.

4. The fourth part of the text discusses the importance of transparency and communication in financial reporting. It stresses the need for clear and concise reports that provide a comprehensive overview of the organization's financial position and performance, enabling stakeholders to make informed decisions.

5. The fifth part of the text concludes by emphasizing the long-term benefits of sound financial management. It notes that consistent financial discipline and strategic planning can lead to sustained growth, improved profitability, and increased resilience in the face of market fluctuations.

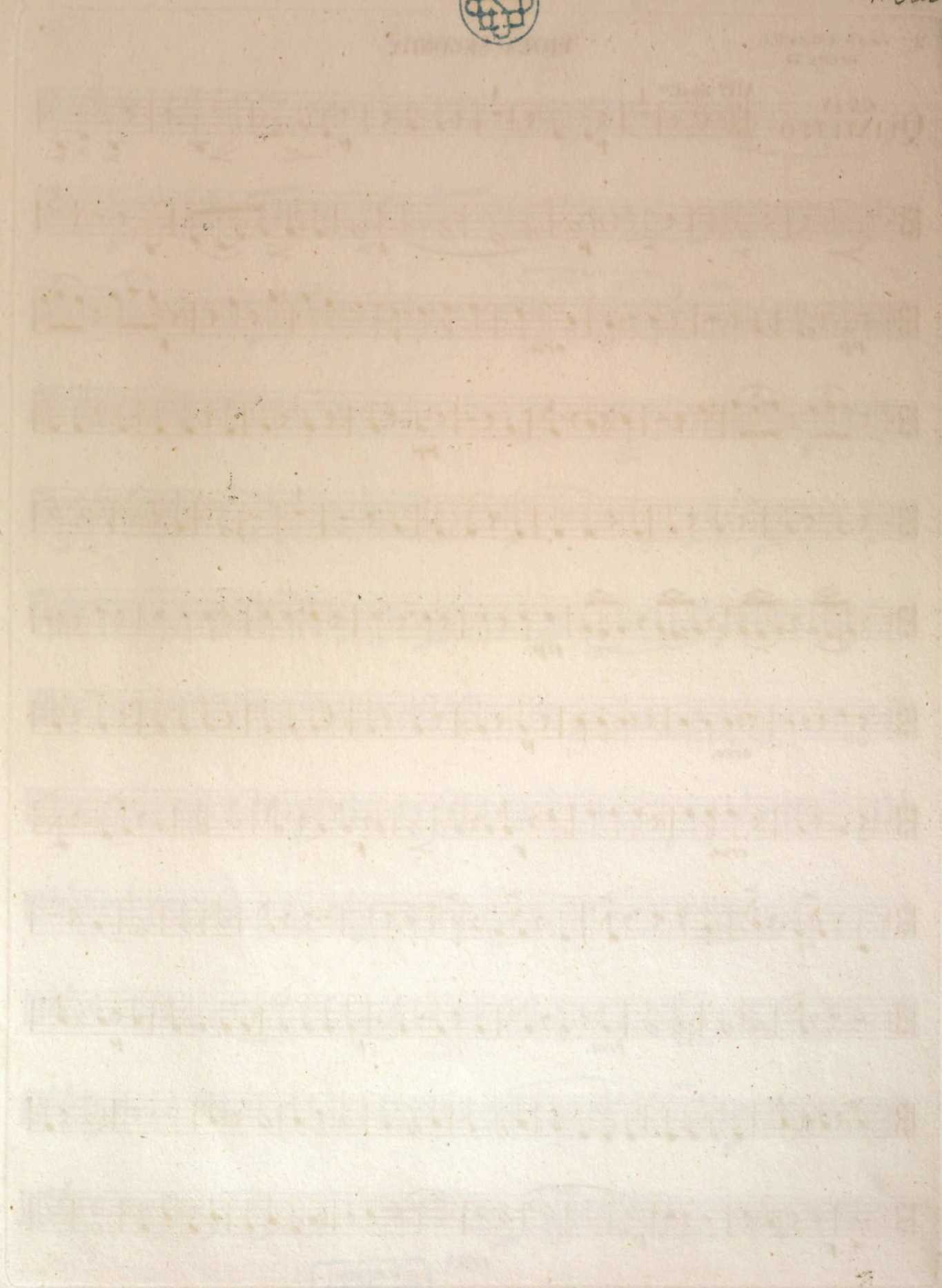
4° Mus. pr. 37434



Viola II

V. Castelharco

Op 34



GRAN
QUINTETTO

All.^o mod.^o

1

p

p

p

pp

cres.

f

pp

pp

cres.

p

cres.

f

f

cres.

f

p

f

p

VIOLA SECONDA

3

Musical score for Viola Seconda, page 3. The score consists of 12 staves of music in 3/4 time. The key signature changes from two flats (B-flat, E-flat) to two sharps (F-sharp, C-sharp) at the end of the eighth staff. The music includes various dynamics (f, p, mf), articulations (accents, staccato, crescendo), and performance instructions (arco, pizzicato, first and second endings).

119

VIOLA SECONDA

5

Musical score for Viola Seconda, page 5. The score consists of 11 staves of music in 3/4 time. The key signature has one flat (B-flat). The music includes various dynamics (p, f, pizz., arco), articulation (accents), and tempo changes (piu mosso, primo tempo). The score ends with a double bar line.

lo stesso tempo

MINUETTO

Presto assai *pizz.* *arco*

cres. *stacc.*

MINUETTO

MINUETTO

Presto assai *pizz.* *arco*

cres. *stacc.*

VIOLA SECONDA

7

2 1 f p 1

3 sciolte p rallen-

-tando il tempo 8 f 12 1 2 3 4 5 6

7 8 9 10 pizz. 1 2 3 4 5 6 7 8 9 1 2 3 4 5

Tempo di Valtz arco più moderato

4ma 2da p cres. f

colla parte 1^o Tempo 3 pizz. arco Adagio

colla parte 3 pizz. arco stac. f

2 1 f p 1

legato f

f 1 1 1

VIOLA SECONDA

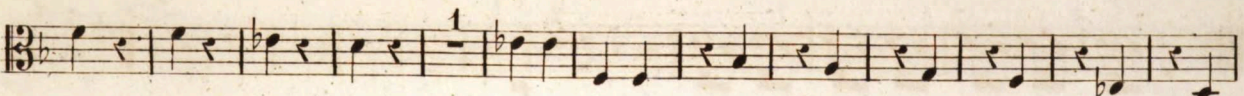
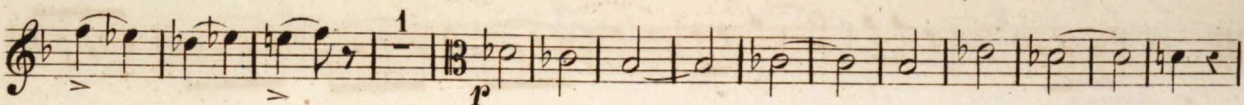
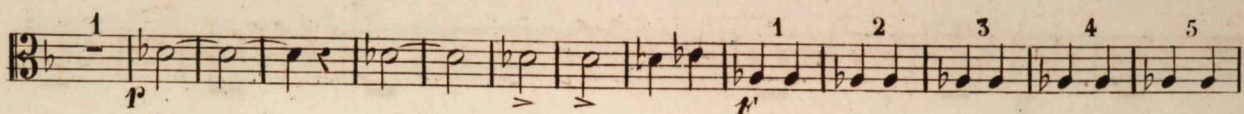
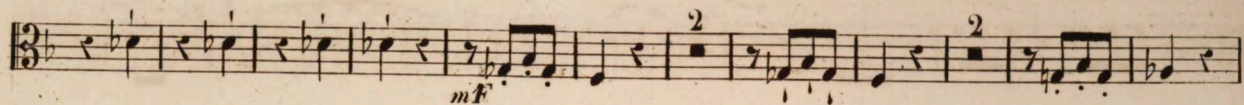
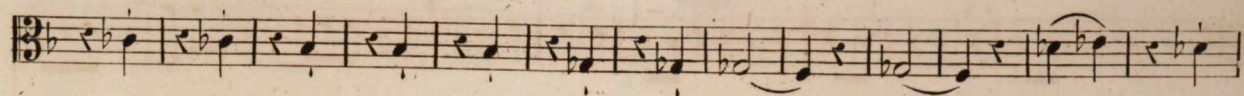
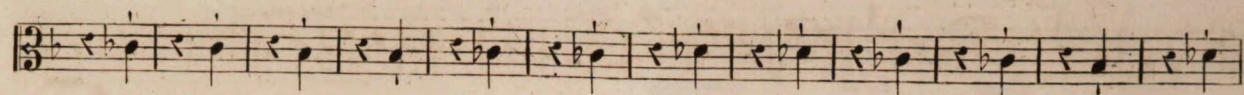
FINALE

FINALE

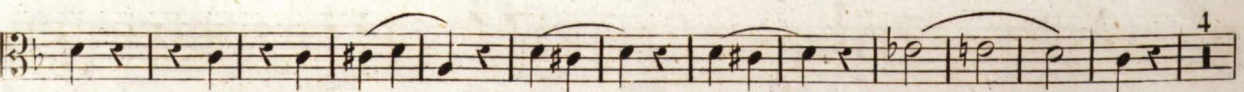
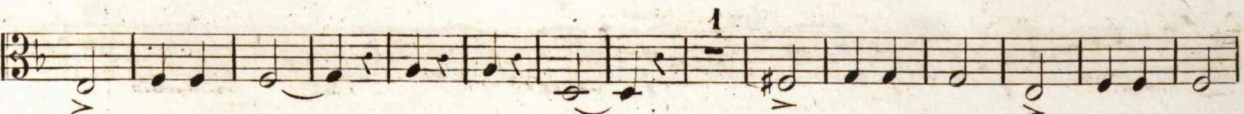
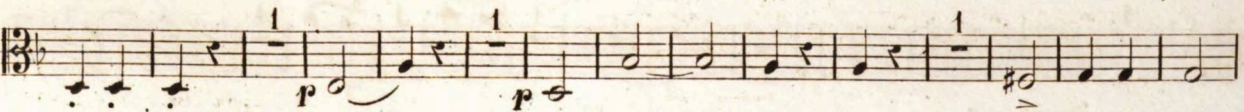
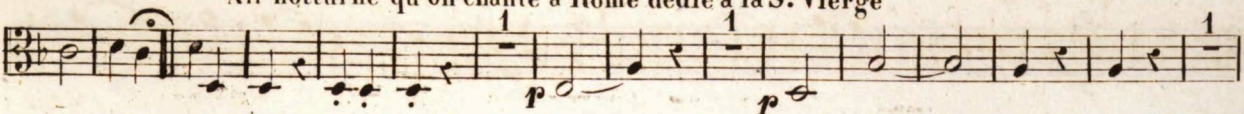
The musical score is written for a piano and consists of ten staves. The key signature is B-flat major (two flats) and the time signature is 3/4. The score begins with a 'FINALE' marking. The first staff has a 4-measure rest followed by a melodic line. The second staff has a 2-measure rest followed by a melodic line. The third staff has a 7-measure rest followed by a melodic line. The fourth staff has a 2-measure rest followed by a melodic line. The fifth staff has a 1-measure rest followed by a melodic line. The sixth staff has a 1-measure rest followed by a melodic line. The seventh staff has a 1-measure rest followed by a melodic line. The eighth staff has a 1-measure rest followed by a melodic line. The ninth staff has a 1-measure rest followed by a melodic line. The tenth staff has a 1-measure rest followed by a melodic line. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), *mf* (mezzo-forte), and *stacc.* (staccato). The piece concludes with a final chord.

VIOLA SECONDA

9



Air nocturne qu'on chante a Rome dedié a la S. Vierge



1

f

1

1

f

2

p

1

1

1

1

2

7

f

VIOLA SECONDA

11

4
sola

2
m f

1
p

1
p

ff

2
f

5
1
3
marcate

1
p

1
f

1
p

1
p

4
2

1
p

f

p

2

112

VIOLA SECONDA

Handwritten musical score for "L'Espresso" by Franz Liszt, Op. 28, No. 12. The score is in 3/8 time, key of D major, and consists of 11 staves. It features various musical notations including eighth notes, sixteenth notes, and rests, with dynamic markings such as "p", "mezzof", "f", "cres", "a poco", and "ff". The piece concludes with a double bar line.

4° Mus. pr. 37434



Cello

V. Castelbarco

Op. 34

VOLONCELLO

GRAN All^o moderato
QUINTETTO

Solo

pp *cres.* *f* *pizz.* *arco* *pp* *cres.* *p* *cres.* *f* *p* *F*

VIOLONCELLO

5

Violoncello musical score page 5, measures 119-129. The score is written in bass clef with a key signature of one flat (B-flat). The music features various dynamics, articulations, and technical markings.

Measures 119-129 include the following markings and features:

- Measure 119:** *p* (piano), *tr* (trill), *2* (fingerings).
- Measure 120:** *Solo*, *dolce* (dolce), *2* (fingerings).
- Measure 121:** *f* (forte), *tr* (trill), *tr* (trill), *tr* (trill).
- Measure 122:** *f* (forte), *3* (fingerings), *3* (fingerings).
- Measure 123:** *f* (forte), *1^{ma}* (first ending), *2^{da}* (second ending), *pizz.* (pizzicato), *3* (fingerings), *arco* (arco).
- Measure 124:** *m^f* (mezzo-forte), *3* (fingerings), *1* (fingerings), *f* (forte), *3* (fingerings), *3* (fingerings).
- Measure 125:** *3* (fingerings), *p* (piano), *1* (fingerings), *m^f* (mezzo-forte), *3* (fingerings).
- Measure 126:** *f* (forte), *3* (fingerings), *p* (piano), *p* (piano).
- Measure 127:** *p* (piano), *3* (fingerings), *p* (piano).
- Measure 128:** *p* (piano), *p* (piano), *p* (piano).
- Measure 129:** *p* (piano), *2* (fingerings).

VOLONCELLO

This page of musical notation is for a string quartet, featuring ten staves of music. The notation includes various dynamics (p, f, pp, p'izz., arco), articulations (accents, slurs, triplets), and performance instructions (Solo, dolce, legato, loco). The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a mix of treble and bass clefs.

VIOLONCELLO

5

Violoncello musical score page 5. The page contains ten staves of music in bass clef, primarily in B-flat major. The score includes various musical notations such as dynamics (p, f, cresc., Solo), articulation (pizz., arco), and tempo markings (piu mosso, primo tempo). It features complex rhythmic patterns, including triplets and sixteenth-note runs. The page concludes with a double bar line and the page number 119.

Staff 1: *p*, *f*, *p*

Staff 2: *p*

Staff 3: *pizz.*

Staff 4: *2 arco*, *p*, *piu mosso*, *p*

Staff 5: *1*, *f*

Staff 6: *primo tempo*, *f*, *f*

Staff 7: *1*, *f*, *2*, *p*

Staff 8: *Solo*, *2*, *3*

Staff 9: *piu mosso*, *p*, *cres.*, *f*, *Solo*, *m f*

Staff 10: *cres.*, *f*, *3*, *f*

VIOLONCELLO

Adagio mosso. *a mezza voce*

Lo stesso tempo

solo *pp* *var*

a poco *call* *f* *cres*

decres *rall.* *morendo* *a tempo* *ff*

Solo *dolce*

ten. ten. *f*

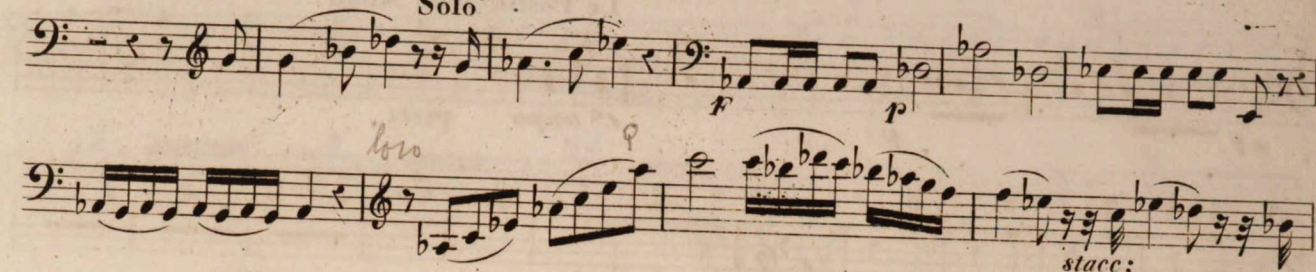
p *f*

VIOLONCELLO

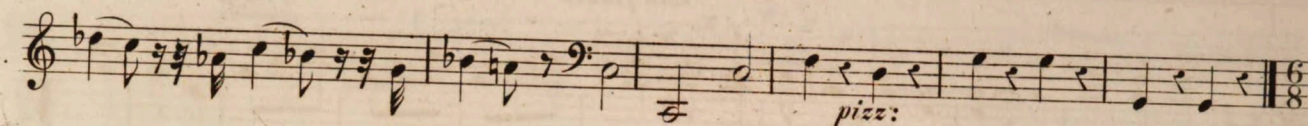
7

lento

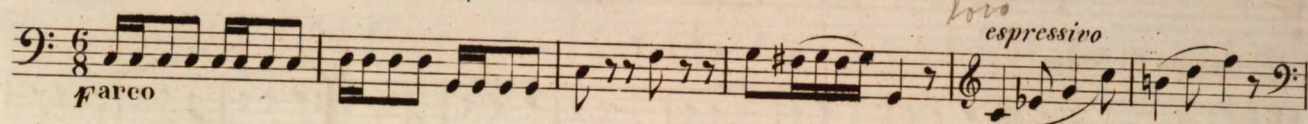
Solo



stacc.

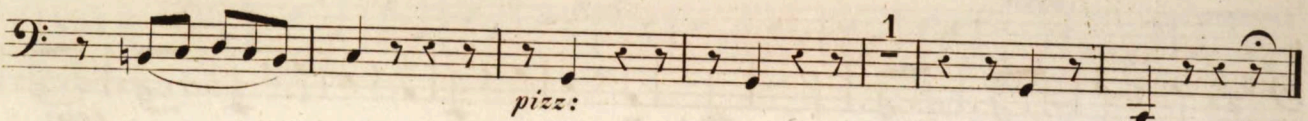
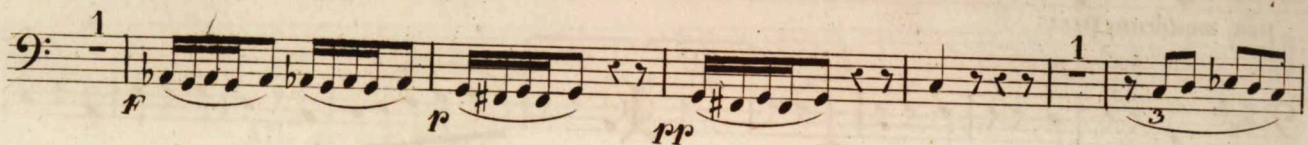


pizz.



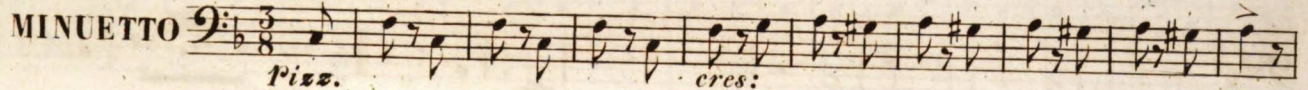
f arco

lento espressivo



pizz.

Presto assai



Pizz.

cres.



arco

Pizz.

cres.



stacc.

arco

f



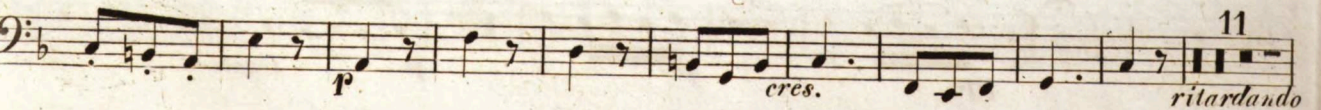
f

p



f

solo



f

cres.

ritardando

11

VIOLONCELLO

Le Postillon de Milan

3 12 1 2 3 4 5

mF *F* *4.^o tempo* *pizz:*

6 7 8 9

solo flauto

tenuta

Tempo di Valtz

più moderato pizz:

1^a 2^a

arco *p*

cres: *F* *p* *cres:*

F *ad libitum*

colta parte *4* *1.^o Tempo* *pizz:* *cres:* *arco*

pizz: *cres:*

arco *stacc.* *F* *2*

F *2* *p* *3* *5* *legg:* *pp* *p* *p* *legate*

VOLONCELLO.

9

Measures 1-10 of the Violoncello part. The key signature is one flat (B-flat). The first system contains measures 1-4, featuring a forte (*f*) dynamic and first/second endings. The second system contains measures 5-8, with a piano (*p*) dynamic and a forte (*f*) dynamic. The third system contains measures 9-10, marked *stacc.* (staccato). The fourth system contains measure 11, and the fifth system contains measure 12, both with first endings.

All.^o vivace assai

FINALE.

Measures 13-22 of the Violoncello part, marked *All.^o vivace assai*. The key signature remains one flat. Measure 13 is marked *pizz.* (pizzicato). Measures 14-15 are marked *arco* (arco). Measure 16 is marked *stacc.* (staccato). The sixth system contains measures 17-18, with a piano (*p*) dynamic. The seventh system contains measures 19-20, with a piano (*p*) dynamic and a forte (*f*) dynamic. The eighth system contains measures 21-22, with a forte (*f*) dynamic, a fortissimo (*ff*) dynamic, and a dolce (*dolce*) dynamic. The score concludes with a final chord marked with a double bar line and a repeat sign.

f *p* *f* *f* *mezza voce* *solo* *lois* *legato con espressione* *pizz:* *arco* *f* *p* *Solo* *Solo*

Air nocturne qu'on chante à Rome dédié à la S. Vierge.

VOLONCELLO

41

Musical score for Violoncello, page 41. The score consists of 12 staves. The first four staves are in treble clef, and the remaining eight are in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Performance instructions such as "pizz:", "arco", and "pp" are present. Fingering numbers (1, 4, 6) are indicated above certain notes. The key signature changes from one flat to two flats in the final staff.

VIOLONCELLO

Violoncello musical score, page 12. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of 12 staves of music. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1 through 5. The score concludes with a double bar line and a repeat sign.

Dynamic markings and performance instructions include:

- f* (forte)
- mf* (mezzo-forte)
- dolce* (sweetly)
- p* (piano)
- solo*
- marcate* (marked)
- loco* (handwritten)

Fingerings are indicated by numbers 1 through 5 above or below notes.

VOLONCELLO

43

Violoncello musical score page 43. The score is written in bass clef with a key signature of two sharps (F# and C#). The music features various dynamics and articulations. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The second system continues the bass line with dynamics *f*, *p*, *ff*, *mf*, and *p*. The third system includes a four-measure rest marked with a '4'. The fourth system includes first and second endings marked with '1' and '2'. The fifth system includes a first ending marked with '1'. The sixth system includes a first ending marked with '1' and a section marked 'pizz:'. The seventh system includes a section marked 'arco' and a dynamic *p*. The eighth system includes a dynamic *mf*. The ninth system includes a section marked 'cres... a poco... a poco'. The tenth system includes a dynamic *f*. The eleventh system includes a dynamic *ff* and first and second endings marked with '1'.