

AMOURETTE  
BERCEUSE IMPATIENCE  
TROIS  
ROMANCES SANS PAROLES

pour Violoncelle avec Piano

composées et dédiées à son Ami

le Docteur

Alexandre de Behrs

PAR

CHARLES SCHUBERTH.

Op. 20.

$\frac{5}{8}$  Rf.

Propriété des Editeurs.

*Schuberth & Comp.*

HAMBOURG

*(Bergstrasse)*

LEIPSIC

*(Neumarkt)*

ST. PETERSBOURG

*(am Gräffschen Hause)*

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1119.

# Berceuse.

## Violoncello.

Allegretto. M.M. ♩ = 108.

C. Schuberth, Op. 20, No 1.

*pp con simpl.*

*f*

*p* 2da

*pp*

*cresc.* *f*

*p* 3da *ritard.* *p a tempo.* *smorzando.*

*dimin.*

4ta

# Amourette.

## Violoncello.

Andante. M.M. ♩ = 100.

G. Schubert. Op. 20. No 2.

*p dolce.*

*f* *p*

*pp*

*pp* *f*

*a tempo.* *p*

*p poco riten.*

*p* *f*

## Violoncello.

*p* *poco a poco accelerando* - -  
*f*  
*sempre accelerando.* *cresc.*  
*a tempo.* *ff* *p* *poco più mosso*  
*pizzicello.*  
*ere - - - seen - - - do.*  
*ff* *Facilite.*  
*più lento.* **Tempo I?** *pizz.*

# Impatience.

## Violoncello.

**Allegro agitato.** M.M. ♩ = 144.

C. Schuberth, Op. 20. N° 3.

*mf*

*f*

*P dolce*

*2da*

*fz*

*fz*

*f*

*ritard.*

*più lento.*

*p*

*con espress.*

*sp*

*sp*

*poco più*

*mf*

*f*

*pp*

*f*

## Violoncello.

Tempo I?

Violoncello musical score, 3/4 time signature. The score consists of 12 staves of music. The key signature has one sharp (F#). The tempo is marked "Tempo I?". The score includes various dynamics and performance instructions:

- Staff 1:** *f* (forte)
- Staff 2:** *f* (forte)
- Staff 3:** *f* (forte)
- Staff 4:** *p* (piano), *ritard.* (ritardando)
- Staff 5:** *mf a tempo* (mezzo-forte, at tempo)
- Staff 6:** *f* (forte)
- Staff 7:** *pp* (pianissimo), *più moto* (more motion)
- Staff 8:** *f* (forte), *p* (piano)
- Staff 9:** *pp* (pianissimo)
- Staff 10:** *cresc.* (crescendo), *fz* (forzando), *pizz.* (pizzicato), *più mosso* (more motion), *f arco.* (forte, arco)
- Staff 11:** *f* (forte)
- Staff 12:** *f* (forte)

# Berceuse.

C. Schuberth. Op. 20 N<sup>o</sup> 1.

Allegretto. M.M. ♩ = 108

VIOLONCELLO.

PIANOFORTE.

Allegretto. M.M. ♩ = 108.

*pp con simpl.**ppp*

*pp*

*ppp con sordini.*

*p*

*cresc.*

*f*

*sf*

*senza sordini.*

*ritard.*

*a tempo.*

*smorz.*

*pp*

*poco a poco ritard.*

*dim.*

*ppp*

*poco a poco ritard.*



# Amourette.

Andante. M.M. ♩ = 100.

C. Schuberth Op. 20 No 2.

VIOLONCELLO.

Andante. M.M. ♩ = 100.

*p dol.*

This page of musical notation consists of five systems, each with a vocal line (soprano or alto clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4.

- System 1:** The vocal line begins with a *p* (piano) dynamic. The piano accompaniment features dense chords and arpeggiated figures, also marked *p*.
- System 2:** The vocal line has a *pp* (pianissimo) dynamic. The piano accompaniment continues with arpeggiated patterns, marked *pp*.
- System 3:** The vocal line is marked *f* (forte). The piano accompaniment is marked *mf* (mezzo-forte).
- System 4:** The vocal line includes the tempo marking *poco ritard.* (a little slowing down) and *a tempo.* (return to tempo). The piano accompaniment is marked *p*.
- System 5:** The vocal line includes the tempo marking *poco riten.* (a little more slowing down) and *a tempo.* The piano accompaniment is marked *p*.



First system of musical notation. The top staff is in bass clef with a key signature of one sharp (F#). It begins with a melodic line, followed by a section marked *f* (forte), and then a section marked *p* (piano) with a triplet of eighth notes. The bottom staff is in treble clef with a key signature of one sharp (F#), featuring a continuous eighth-note accompaniment.



Second system of musical notation. The top staff continues the melodic line, marked *poco accelerand.* (poco accelerando). The bottom staff continues the eighth-note accompaniment, marked *P. accelerando.* (Piano accelerando).



Third system of musical notation. The top staff continues the melodic line, marked *f* (forte). The bottom staff continues the eighth-note accompaniment, marked *sp* (sforzando). The system concludes with the instruction *sempre acceler.* (sempre accelerando).



Fourth system of musical notation. The top staff continues the melodic line, marked *cresc.* (crescendo) and *ff* (fortissimo). The bottom staff continues the eighth-note accompaniment, marked *cresc.* (crescendo).

*a tempo.**poco più moto.*

*p*

*a tempo.*

*poco più moto.*

*ponticello.*

*p*

*poco più moto.*

*cresc.*

*sf*

*cresc.*

*sf*

*sf*

*sf*

*più lento.*

*sf*

*Tempo I?*

*pizz.*

*sf sf*

*sf sf*

*pp*

*Tempo I?*

*sf sf*

*cong.....*

# Impatience.

Allegro agitato. M. M. ♩ = 144.

C. Schubert. Op. 20. No 3.

VIOLONCELLO.

PIANOFORTE.

Allegro agitato. M. M. ♩ = 144.

*p*

*sf*

*p dol.*

*pp*

*fz*

*sp*

*fz* *f* *ritard.*

*sf* *ritard.*

*più lento.*  
*p con espress.*  
*più lento.*  
*p*

*poco più*  
*sf* *sf* *mf*  
*poco più*  
*p*

*f* *pp* *mf*

Tempo I?

Tempo I?

*p*

*f*

*mf* hervorhebend die Melodie.

*dim.*

*dim.*

This musical score is written for piano and voice. It consists of five systems of staves. The first system shows a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The tempo is marked 'Tempo I?'. The second system continues the piano accompaniment with a 'p' (piano) dynamic marking. The third system introduces a 'f' (forte) dynamic marking. The fourth system features a vocal line with a 'mf' (mezzo-forte) dynamic marking and the instruction 'hervorhebend die Melodie.' (emphasizing the melody). The fifth system concludes with 'dim.' (diminuendo) markings in both the vocal and piano parts.

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*p* *ritard.* *a tempo.* *f*

*p* *ritard.* *a tempo.* *p*

*p* *sp*

*f* *pp*

*pp*

*più moto.* *f* *più moto.* *p*

*acceler.* *sp* *acceler.* *sp*



[illegible]