

INTRODUCTION

Variations et Presto finale

sur un Thème favori de l'Opéra de

NORMA

de Bellini,

Pour **Le Piano**

avec accomp^t d'Orchestre ou de Quatuor *ad libitum*

Publié par M^{rs} E. K. Coates,

PAR

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Opus 287.

Prix: { 15^{fr} Complet.
12^{fr} avec quatuor.
9^{fr} Piano seul.

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1887. R.



FLAUTO PRIMO.

(G. CZERNY op. 281)

Andante maestoso.

INTRODUCTION.

ff sf f Dol.
Solo. 21 pp ff Cres. f sf
p Cres. Cres. f ff Cadenza.

Allegro. 39 p Cres.
f ff Tutti.

7 11 p Dol. Cres. f ff Tutti.
sf sf

4 3 p Cres.
f f f ff Tutti.

FLAUTO PRIMO.

Molto vivo.

3^o Var. *ff* *P Dol.* *P Dol.* *Cres. f* *f Tutti.* *Solo. 2* *Rallent.*

Adagio non troppo.

4^o Var. *pp* *Cres. f* *sf* *sf* *pp* *pp Calando. Cadenza.*

Allegro molto quasi presto.

FINALE. *pp* *Cres. f* *ff Tutti.*

FLAUTO PRIMO .

Musical score for Flauto Primo, page 5. The score consists of 12 staves of music. It begins with a treble clef and a key signature of one flat. The first staff has a measure rest for 13 measures, followed by a solo section marked "Solo. *P Dol.*". The second staff starts with "*P Dol.*" and a measure rest for 7 measures. The third staff has a measure rest for 9 measures, followed by "*p*" and "*Dol.*". The fourth staff is marked "Cres.". The fifth staff has a measure rest for 9 measures, followed by "*f*", "*sf*", and "*P Cres.*". The sixth staff starts with "*f*" and "*p Dol.*". The seventh staff has a measure rest for 5 measures, followed by "*p Cres.*" and "*f*". The eighth staff has a measure rest for 4 measures, followed by "*p*", "*f*", and "*p Cres.*". The ninth staff has a measure rest for 3 measures, followed by "*p Cres.*", "*sf*", "*sf*", and "*f*". The tenth staff has a measure rest for 13 measures, followed by "*p Cres.*" and "*ff Tutti.*". The eleventh and twelfth staves continue the "*ff Tutti.*" section with various dynamics and articulations.

FLAUTO SECONDO.

(G. CZERNY. op. 284)

Andante maestoso.

INTRODUCTION.

ff sf p Dolce.

Solo. 34 Cres. f ff

Allegro. 47 Tutti. ff sf

sf sf

7 15 1.º 2.º ff Tutti.

sf sf sf

7 12 1.º 2.º f sf f

ff Tutti.

Molto vivo. 6 13 1.º 2.º sf Cres. f ff Tutti.

Rall.

FLAUTO SECONDO.

Adagio non troppo.
29
4° Var. *f sf*

pp *pp* Calando Cadenza

FINALE. All° molto quasi presto.
7 15 1° 2° *sf ff Tutti.*

pp

Solo. 1 41 *p f*

sf p Cres. f f

p Cres. f

p Cres. p Cres.

sf Presto sf

15 *Cres. ff Tutti.*

ff

OBOE PRIMO.

(G. CZERNY. Op. 281)

Andante maestoso.

INTRODUCTION.

ff sf p

Solo. 21

Dim. p Cres. sf

p Cres. sf pp Dol Cres. f ff Cadenza.

TEMA.

Allegro. 47 Tutti.

pp sf

1. Var.

7 12 1°

Cres. f

2°

ff Tutti. sf

2. Var.

7 10 1° 2°

pp f f f sf

Molto vivo.

3. Var.

5 7 Dol.

ff p

2 1° 2°

Cres. f ff Tutti.

2

OBOE PRIMO.

Adagio non troppo.

4^o Var. *pp* *Cres. f* *sf*

sf *pp* *pp* *Dol.* *pp* *Cadenza.*

All^o. molto quasi presto.

FINALE. *p* *Cres.*

f *ff* *Tutti.*

Solo. *p*

Dol. *pp* *Dol.* *p*

Cres. *f* *f*

sf *sf* *p* *Cres.*

f *p* *Dol.* *Cres.*

f *p* *Cres.* *f* *pp*

Cres. *sf*

sf *f* *p* *Cres.* *Presto.*

Cres.

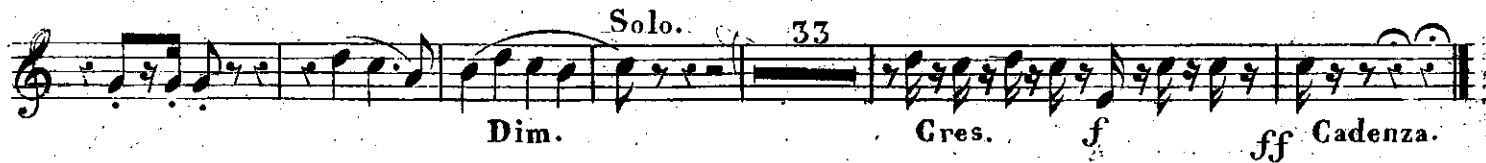
OBOE SECONDO.

(C. CZERNY. Op. 281)

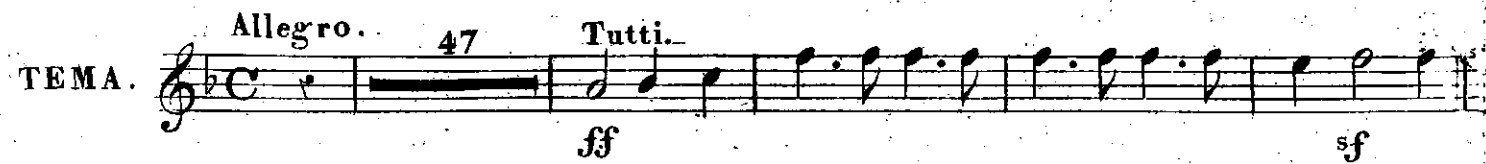
INTRODUCTION. *Andante maestoso.*




Solo. 33




TEMA. *Allegro.* 47 *Tutti.*



1^o. Var. 7 15 1^o *Tutti* 2^o



2^o. Var. 7 12 f f f 1^o *Tutti* 2^o ff



3^o. Var. *Molto vivo.* 6 13 *Cres.* f 1^o *Tutti* 2^o ff



OBOE SECONDO.

Adagio non troppo.

4^o Var.

All^o molto quasi presto.

FINALE

1^o Tutti, 2^o

Solo. 49

10 Dol.

3 6 Cres. 7

Cres.

15 Presto. Tutti.

CLARINETTO PRIMO in B.

(G. CZERNY op. 281) 1

Andante maestoso.

INTRODUCTION.

Musical notation for the Introduction section, consisting of four staves. Dynamics include *ff*, *Solo.*, *sf*, *p Dol.*, *p Dol. f*, *Dim.*, *pp*, *pp*, *Cres.*, *f*, *pp*, *Cres.*, *sf*, *pp*, *p*, *Cres.*, *f*, and *ff*. Articulations include *Gadenza.* and *Allegro. 37*. Fingerings are indicated with numbers 1, 5, 7, and 1.

TEMA.

Musical notation for the Tema section, consisting of three staves. Dynamics include *Cres.*, *f*, *ff*, *sf*, and *sf*. Articulations include *Tutti.*

1^o Var.

Musical notation for the first variation, consisting of two staves. Dynamics include *p*, *Cres.*, *f*, *f*, and *f*. Articulations include *Tutti.* and *sf*. Fingerings are indicated with numbers 7, 13, 1^o, and 2^o.

2^o Var.

Musical notation for the second variation, consisting of two staves. Dynamics include *sf*, *p*, *f*, *f*, *f*, *f*, and *ff*. Articulations include *Tutti.* and *sf*. Fingerings are indicated with numbers 4, 1, 2, 1^o, and 2^o.

3^o Var.

Musical notation for the third variation, consisting of three staves. Dynamics include *ff*, *p*, *p*, *pp Dol.*, *Cres.*, *f*, *Tutti.*, *ff*, and *Tutti.* Articulations include *Molto vivo.* and *Rallentando.* Fingerings are indicated with numbers 4, 7, 1^o, 2^o, and 2.

CLARINETTO PRIMO in B.

Adagio non troppo.

4.^o Var.

Allegro molto quasi presto..

FINALE.

ff Tutti.

Solo. 2

pp Dol.

p

10 *p*

p Dol.

Cres.

f

7 *sf*

p

Cres.

f

p Dol.

7 *f*

11 *p*

15 *p*

Cres.

sf sf f sf

Presto.

ff Tutti.

CLARINETTO SECONDO in B.

(G. CZERNY. Op 231.)

Andante maestoso.

INTRODUCTION.

Musical notation for the Introduction section, measures 1-9. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings such as *ff*, *p*, *pp*, *f*, and *sf*, and performance instructions like *Dol.* and *Cres.*. Measure numbers 1, 8, and 9 are indicated above the staff.

TEMA.

Musical notation for the Tema section, measures 10-15. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings such as *f*, *sf*, and *ff*, and performance instructions like *Tutti.* and *Cres.*. Measure numbers 15 and 16 are indicated above the staff.

1° Var.

Musical notation for the first variation, measures 16-21. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings such as *sf* and *ff*, and performance instructions like *Tutti 1°* and *Tutti 2°*. Measure numbers 15, 16, and 17 are indicated above the staff.

2° Var.

Musical notation for the second variation, measures 22-27. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like *Tutti 1°* and *Tutti 2°*. Measure numbers 4, 6, and 7 are indicated above the staff.

3° Var.

Musical notation for the third variation, measures 28-33. The key signature is one sharp (F#) and the time signature is common time (C). The notation includes dynamic markings such as *ff*, *p*, and *pp*, and performance instructions like *Molto vivo.*, *Dol.*, and *Rall.*. Measure numbers 5, 7, and 8 are indicated above the staff.

CLARINETTO SECONDO in B.

Adagio non troppo.

4° Var. *p* *pp* *f* *sf* *pp* *f* *pp*

pp Galando. Cadenza.

FINALE.. *pp* *f*

All° molto quasi presto.

ff Tutti.

pp *f* *pp* *p* *p* *p* *Dol.*

pp *p* *p* *Dol.*

f *sf* *p* *Gres.*

f *f* *f* *p* *Gres.* *sf* *Presto.*

p *sf* *Presto.*

sf *f* *p* *Gres.* *ff* Tutti.

FAGOTTO PRIMO

(C. CZERNY op. 281.)¹

Andante maestoso.

INTRODUCTION

Introduction musical notation on a single staff. Dynamics include *sf*, *sf*, *p*, *Dim.*, *pp*, *f*, *sf*, *p*, *sf*. Includes a fermata over a measure with a '1' below it. A 'Cadenza.' marking is at the end.

TEMA.

Tema musical notation on a single staff. Dynamics include *pp*, *Cres.*, *f*, *sf*, *f*, *sf*, *f*. Includes a 'Tutti.' marking and a 'Cres.' marking.

1° Var.

1° Var. musical notation on a single staff. Dynamics include *f*, *Dol.*, *Cres.*, *f*, *sf*, *sf*. Includes 'Tutti. 1°' and 'Tutti. 2°' markings.

2° Var.

2° Var. musical notation on a single staff. Dynamics include *f*, *p*, *f*, *f*, *sf*, *sf*. Includes 'Tutti. 1°' and 'Tutti. 2°' markings.

3° Var.

3° Var. musical notation on a single staff. Dynamics include *sf*, *f*, *p*, *f*, *Cres.*, *f*, *sf*. Includes 'Tutti. 1°' and 'Tutti. 2°' markings. Ends with a '2' below a measure.

FAGOTTO PRIMO.

4^e Var. *pp* *Cres. f* *sf*

sf *pp* *Cres. f* *sf*

FINALE. *pp* *Calando. Cadenza.*

f *Gres.* *f* *1^o Tutti. 2^o*

p *Dol.* *p* *sf*

p *6* *p* *Dol.*

p *3* *p*

f *3* *f* *p*

sf *p* *Cres.* *f* *p*

p *3* *p* *Cres.* *f* *p*

Cres. *f* *p* *Cres.* *f* *p*

Cres. *11* *p* *Cres.*

Presto. sf *p* *Cres.*

sf Tutti.

FAGOTTO SECONDO.

(G. CZERNY, Op. 281.)

And^{te} maestoso.

INTRODUCTION

ff sf f Dim. pp f sf Cadenza.

Musical notation for the Introduction section, featuring bass clef, common time, and various dynamics and articulations. It includes markings for *ff*, *sf*, *f*, *Dim.*, *pp*, *f*, *sf*, and *Cadenza.* with measure numbers 9, 7, and 3.

TEMA.

pp All^o 36 Cres. f sf

Musical notation for the Tema section, featuring bass clef, common time, and dynamics. It includes markings for *pp*, *All^o*, *Cres.*, *f*, and *sf* with measure numbers 36 and 3.

Tutti. sf sf sf

Musical notation for the first variation, featuring bass clef, common time, and dynamics. It includes markings for *Tutti.*, *sf*, and *1^{ma} Tutti. 2^{da}* with measure numbers 7 and 15.

Var: 2. f f f sf sf sf

Musical notation for the second variation, featuring bass clef, common time, and dynamics. It includes markings for *f*, *f*, *f*, *sf*, *sf*, and *sf* with measure numbers 6 and 2.

Molto vivo. 5 ff pp 1^{ma} Tutti. 2^{da}

Musical notation for the fifth variation, featuring bass clef, common time, and dynamics. It includes markings for *Molto vivo.*, *ff*, *pp*, *1^{ma}*, and *Tutti. 2^{da}* with measure numbers 5, 4, and 2.

Adagio non troppo. FAGOTTO SECONDO.

Var:4. *pp* *pp*

pp *f* *sf*

sf *pp*

FINALE *pp* *f* *1ma*

sf *f* *2da* *Tutti.* *Cres.*

pp *Dol.* *1 Solo. 7*

f *24*

Cres. *f*

sf *f* *Cres.* *f*

f

f *2* *60* *0* *40*

f *Cres.* *f* *3* *f*

f *5*

sf *f* *13* *f* *Cres.* *ff* *Tutti.* *Presto.*

ff *f* *f* *Cres.* *ff*

ff

CORNO PRIMO in F.

(C. CZERNY. Op. 281)

Andante maestoso.

INTRODUCTION.

1 *ff* 10 *sf* 10 *f* *ff* Cres. *f*

f Dim. *pp* Dol. *f* *ff* Cres. *f*

1 *f* Cres. *pp* Dol. Cres. *f* *ff* Cadenza.

TEMA.

pp *Tutti* *f* *ff* *sf* *sf*

sf *sf*

1° Var.

7 7 *p* Cres.

1° *Tutti* 2° *ff* *sf*

sf *sf*

2° Var.

4 *p* 2

1 *f* 3 *f* *f* *f* *f* 1° *pp* *Tutti* 2° *ff*

sf *sf*

3° Var.

Molto vivo.

3 1 2

ff *p*

2 *p* *p* *f* 1° *ff* *Tutti* 2°

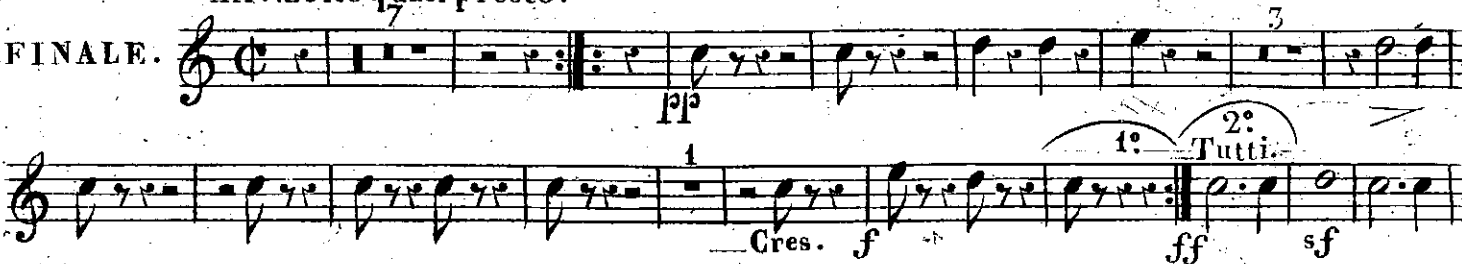
sf *sf*

CORNO PRIMO in F.

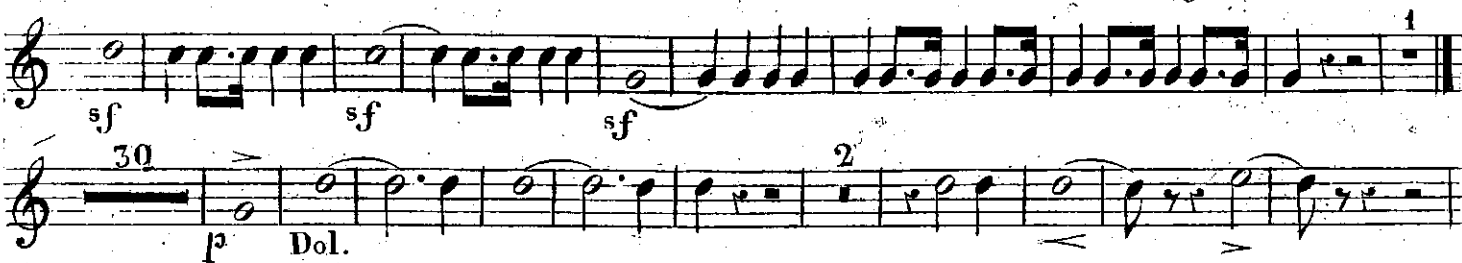
Adagio non troppo.

4^o Var. 

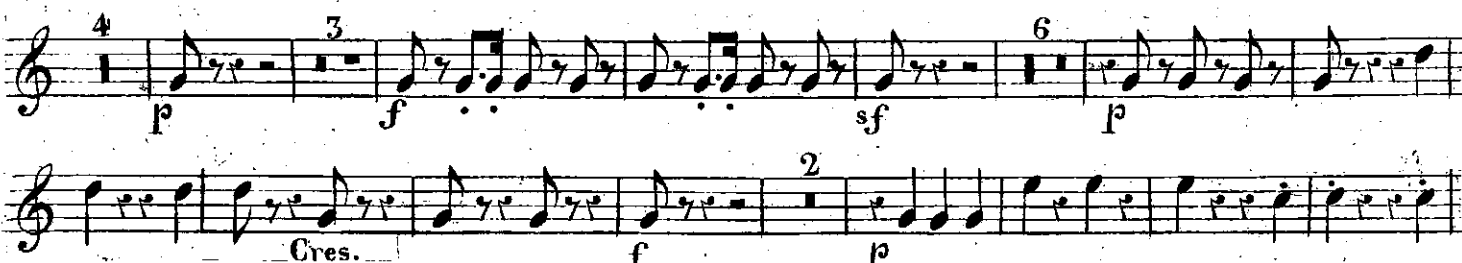
sf pp All^o. molto quasi presto. *p Dol.* *pp* Calendo. Cadenza.

FINALE. 

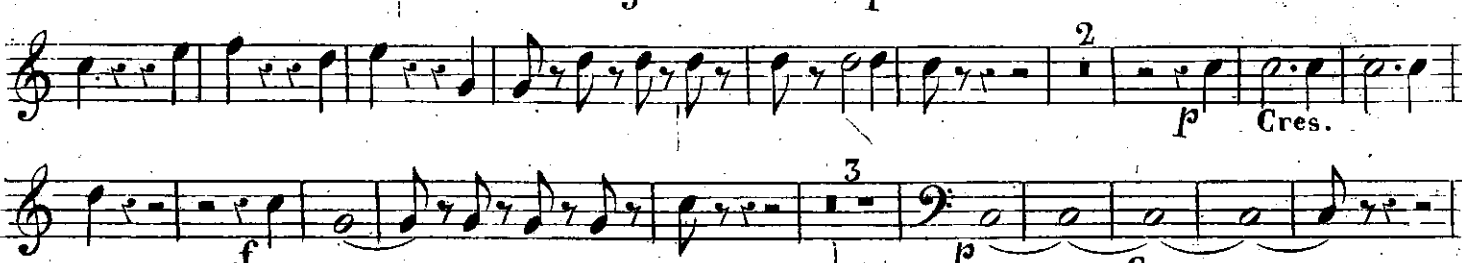
pp *Cres. f* *ff* *sf*



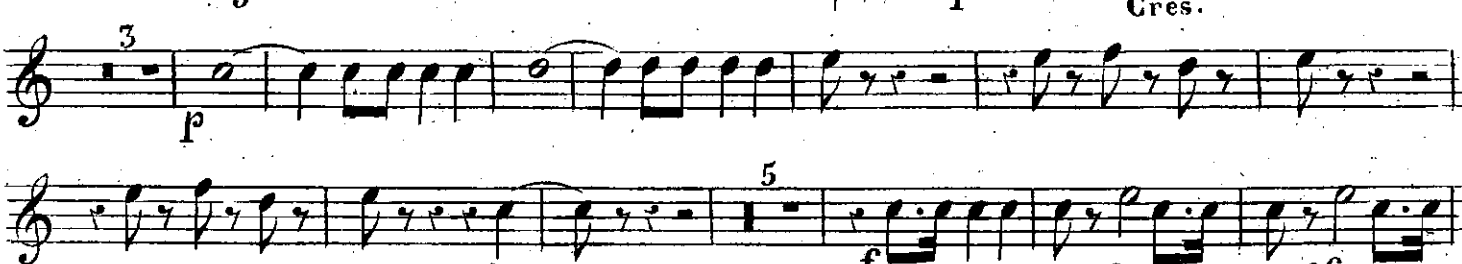
sf *Dol.*




p *f* *sf*



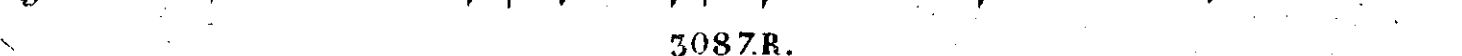
p *Cres.*



f *p*



p *Cres.* *f* *sf* *ff*



p *Cres.*

CORNO SECONDO in F.

(G. CZERNY, Op. 281.)

Andante maestoso.

INTRODUCTION.

Musical notation for the Introduction, measures 1-25. Dynamics include *ff*, *sf*, and *p*. A *Cadenza* is indicated at the end of the section.

TEMA.

Musical notation for the Tema, measures 26-36. Dynamics include *f*, *pp*, *Tutti*, and *Cres.*

1° Var.

Musical notation for the first variation, measures 37-47. Dynamics include *sf*, *p*, and *Cres.*

2° Var.

Musical notation for the second variation, measures 48-58. Dynamics include *ff*, *sf*, and *Tutti*.

3° Var.

Musical notation for the third variation, measures 59-69. Dynamics include *sf*, *f*, *ff*, *p*, and *Tutti*.

Musical notation for the end of the third variation, measures 70-79. Dynamics include *sf*, *f*, *ff*, *p*, and *Tutti*.

Musical notation for the final section, measures 80-89. Dynamics include *f*, *ff*, *p*, and *Rall.*

CORNO SECONDO in F.

Adagio non troppo.

4. Var. ²⁷ *p* Cres. *f* *sf* *sf*

³ *p* Dol. *pp* Calando. Cadenza.

Allegromolto quasi Presto

FINALE. ⁷ *pp* ³

⁴ *Cres. f* ^{1^o} Tutti ^{2^o} *ff* *sf* *sf*

¹ ³⁹ *sf* *sf*

⁴ *p* *Cres.*

⁶ *f* *sf* *p*

² *Cres.* *f* *p*

⁶ *f*

³ *p* ³ *p*

⁶ *f*

¹⁵ *sf* *sf* *p* *Cres.* *Presto.* *ff* Tutti.

Detailed description: This page of a musical score is for the second horn in F. It begins with a tempo marking of 'Adagio non troppo' and a first variation starting at measure 27. The music features a variety of dynamics, including piano (p), fortissimo (ff), and sforzando (sf). A 'Dol.' (dolente) marking is present, followed by 'Calando' and a 'Cadenza'. The tempo changes to 'Allegromolto quasi Presto' for the 'FINALE' section, which starts at measure 7. The finale includes 'Tutti' markings and further dynamic changes. The score concludes with a 'Presto' tempo and a 'ff Tutti' dynamic. Measure numbers 27, 3, 7, 4, 1, 39, 4, 6, 2, 6, 3, 3, 6, 15, and 3 are indicated throughout the score.

CLARINO PRIMO in F.

(G. CZERNY op. 281)

Andante maestoso.

INTRODUCTION.

TEMA.

1° Var.

2° Var.

3° Var.

4° Var.

FINALE.

CLARINO SECONDO in F.

(C. CZERNY op. 281)¹

Andante maestoso.

INTRODUCTION. *sf* 39 Cadenza.

Allegro. *ff* 47 Tutti.

TEMA. *ff sf sf sf*

1^o Var. *sf ff tutti.*

2^o Var. *sf ff tutti.*

3^o Var. *sf Molto vivo. ff tutti.*

4^o Var. *Adagio non troppo. p*

FINALE. *All^o molto quasi presto. f sf sf sf sf*

ff 17 Presto. *f f*

TIMPANI in F e C.

(G. CZERNY, Op. 281)

INTRODUCTION. *And^{te} maestoso.* 59 Cadenza.

TEMA. *All^o* 47 *Tutti.* *sf*

Var: 1. 7 15 *1^{ma}* *Tutti 2^{da}* *sf*

Var: 2. 7 15 *1^{ma}* *Tutti 2^{da}* *sf*

Var: 3. *Molto vivo.* 7 15 *1^{ma}* *Tutti 2^{da}* *sf*

Var: 4. *Adagio non troppo.* 35 *pp* Rall: Cadenza.

FINALE. *All^o molto quasi presto.* 7 15 *1^{ma}* *Tutti 2^{da}* *sf*

11 3 *f* *pp* 1 50 *f*

10 27 17 *f* *sf* *Tutti.* *Presto.*

VIOLINO PRIMO.

(C. CZERNY. op. 281.)

Andante maestoso.

INTRODUCTION.

Musical notation for the Introduction section, measures 1-15. The score consists of five staves. The first staff begins with a *ff* dynamic and includes markings for *Solo.*, *Dim.*, *pp*, and *Pizz.*. The second staff features *pp*, *f*, *Arco.*, *p*, *Dim.*, and *pp*. The third staff includes *Pizz.*. The fourth staff has *Arco.*, *Cres.*, *f*, *Dim.*, *<f*, and *sf*. The fifth staff contains *Pizz.*, *Cres.*, *f*, *p*, *Cres.*, *f*, and *p*. The section concludes with *Arco.*, *Cres.*, *f*, and *ff* leading into a *Cadenza.*

TEMA.

Allegro.

Musical notation for the Tema section, measures 16-30. The score consists of five staves. The first staff starts at measure 16 with *Pizz.*, *Cres.*, *f*, *p*, and *Cres.*. The second staff includes *Arco.*, *Cres.*, *f*, and *Tutti.* with *ff*. The third staff features *sf sf sf sf sf sf*. The fourth staff has *sf*. The section ends with *sf*.

VIOLINO PRIMO.

1^o Var. *pp*
Pizz.
Cres. Cres.
1^o Tutti. 2^o
f Arco. *sf sf sf*

2^o Var. *pp*
pp Cres. *f*
p Cres. *ff ff f*
1^o Tutti. 2^o
ff

3^o Var. *pp* *ff* Pizz. Arco. *p* Cres. *f*
Pizz. Arco. *sf*
p Cres. *f*
1^o Tutti. 2^o
ff

Rallent. 2

VIOLINO PRIMO

4° Var. *Adagio non troppo.*

pp *Pizz.*

pp *pp* *Arco.* *pp*

Arco. *Cres.* *f*

Pizz. *p* *Pizz.* *pp*

sf *sf*

pp *Calando. Cadenza.*

FINALE. *All^o molto quasi presto.*

pp *Arco.*

Cres.

f *1°* *Tutti 2°* *ff* *sf*

sf *sf*

p *Solo.* *Pizz.*

VIOLINO PRIMO:

Arco.
p^o Dol.
Cres.
p
pp
Cres.
5 Arco.
sf sf Pizz. Cres.
2 Pizz. Glar.
f p
p
Cres.
Arco.
f pp
Cres. p
f Pizz.
Cres.
Arco.
f sf sf
3 1 Arco.
f Pizz. p Tutti. Presto.
Cres. ff
p

VIOLINO SECONDO.

(C. CZERNY, Op. 281)

And. maestoso.

INTRODUCTION.

ff Solo. pDol.
Dim. pp Pizz.
pp Arco. f p Dim. pp Cres. Arco. Dim.
f sf Pizz. Cres. f p Cres. f
p Arco. Cres. f ff Cadenza.

Allegro. 8

16

TEMA.

p Pizz. Cres. f p Cres. sf Tutti

1. Var.

pp Cres. f sf f 1. 2. Tutti. 2. sf Arco.

2^o Var.

3^o Var.

4^o Var.

VIOLINO SECONDO.

fz *Arco.*
fz *Pizz.* *ppp* *Calando.*
ppp *Cadenza.*

All.^o molto quasi presto.
FINALE. *ppp*

Cres.

f *Tutti 1^o* *ff* *Tutti 2^o*

Solo. *Pizz.* *p*

Cres. Arco. *p*

Arco. Cres. *Pizz.*

f *sf* *5*

VIOLINO SECONDO.

Pizz. Cres. 2

Arco. p Cres.

f p

Cres.

Pizz. Cres. f p

Arco. f sf f

3 1 Arco. p

Cres. Presto. ff

VIOLA.

(G. CZERNY, Op. 284)

Andante maestoso.

INTRODUCTION.

ff sf p
Dim. pp Solo.
Pizz. pp f p
pp
Pizz. Cres. f Arco.
Dim. <f> p Pizz.
Cres. f p f p
Allegro. Arco. Cres. ff Cadenza.

TEMA.

f Pizz.
16 Pizz.
f p Cres. Arco. Cres.
f ff sf sf sf sf
sf

VIOLA.

1^o Var. *pp*
Pizz.
Cres.
Cres. *f*
1^o Tutti 2^o *ff* Arco.

2^o Var. *pp*
f *p* Cres. *ff*
1^o Tutti 2^o *ff*

Molto vivo.
3^o Var. *ff* Pizz. Cres. Arco.
f *pp* Pizz. Cres.
f 1^o Tutti 2^o *ff*

5087.R.

The musical score is written for Viola in 3/4 time with a key signature of one flat (B-flat). It consists of three variations. The first variation begins with a piano (*pp*) dynamic and a pizzicato (*Pizz.*) instruction. It features a melodic line with a crescendo (*Cres.*) leading to a fortissimo (*f*) section, which then transitions to a first ending (*1^o*) and a second ending (*2^o*) marked *ff* and *Arco.* The second variation starts with *pp* and includes dynamics of *f*, *p*, *ff*, and *ff*, with first and second endings marked *1^o* and *2^o*. The third variation is marked *Molto vivo.* and begins with *ff*, *Pizz.*, and *Cres.*, followed by *f*, *pp*, *Pizz.*, *Cres.*, and a final section marked *1^o* and *2^o* with *ff* dynamics. The score concludes with the number 5087.R.

Two staves of musical notation in 3/8 time. The first staff contains a melodic line with various ornaments and dynamics. The second staff contains a bass line with a fermata and a 'Ral:' marking at the end.

Adagio non troppo.

4. Var.

Staff of musical notation in common time (C), marked 'pp' and 'Pizz.'.

Staff of musical notation in 3/8 time, marked 'pp' and 'Arco.'.

Staff of musical notation in 3/8 time, marked 'pp', 'Pizz.', and 'Cres.'.

Staff of musical notation in 3/8 time, marked 'f', 'fz', and 'Pizz.'.

Staff of musical notation in 3/8 time, marked 'pp' and 'Arco.'.

Staff of musical notation in 3/8 time, marked 'pp' and 'Calendo.'.

All. molto quasi presto.

FINALE.

Staff of musical notation in common time (C), marked 'pp'.

Staff of musical notation in 3/8 time.

Staff of musical notation in 3/8 time, marked 'Cres.'.

Staff of musical notation in 3/8 time, marked '1°', 'Tutti 2°', and 'ff'.

Staff of musical notation in 3/8 time.

VIOLA.

Solo.

Pizz.

Arco. Cres. *p*

Arco. Cres. *f sf*

f Pizz. *f* Cres. *f* *p* Arco. *p*

Cres. *f*

p Pizz. *f* Arco. *sf sf*

1 3 1 Arco. *f*

Pizz.

Arco. *f*

Presto.

VIOLONCELLO e BASSO.

(C. CZERNY op. 281) ¹

Andante maestoso.

INTRODUCTION.

ff *sf* Solo. *pp* Solo. *pp* Arco. *Pizz.* *pp* *f* *P Dim.* *pp* *sf* *Pizz.* *Pizz.* Arco. *f* *P* *Gres. f* *sf* *Pizz.* *P* *Gres.* *P* *Gres.* *f* *P* *Pizz. P* *f* Arco. *Cres.* *ff* Cadenza.

Allegro. 8 16

TEMA.

Pizz. *f* *P* Arco. *Cres.* *f* *ff* Tutti. *sf sf sf sf* *sf*

VIOLONCELLO e BASSO.

1^o Var. *Vllo* *ppp* *Pizz.* *Cres.* *Basso.* *f* *1^o* *2^o* *ff* *Arco.* *Tutti.* *sf* *sf*

2^o Var. *Vllo* *ppp* *f* *sf* *sf* *sf* *sf* *sf* *sf* *p* *Basso.* *Cres.* *f* *1^o* *2^o* *ff* *Tutti.*

3^o Var. *Molto vivo.* *ff* *Vllo* *Pizz.* *Arco.* *Cres.* *f* *Arco.* *ppp* *Pizz.* *Basso.* *f* *1^o* *2^o* *ff* *Tutti.*

The musical score consists of three variations for Violoncello and Bass. Variation 1 starts with a piano (ppp) pizzicato texture in the Violoncello and a bass line. It features dynamic markings of f, sf, and sf, with first and second endings. Variation 2 begins with a piano (ppp) texture and includes dynamics like sf, p, f, and ff. Variation 3 is marked 'Molto vivo' and includes dynamics such as ff, p, f, and ff. The score uses various articulations including arco and pizzicato, and includes first and second endings for each variation.

sf *Adagio non troppo.* 2
Rallent.

4^e Var. *p* *Pizz.*

Arco. Vllo
B^o Basso.

Cres. *f* *sf* *p* *sf Pizz.* *pp*

pp *pp* Galando. Cadenza.

Allegro molto quasi presto.

FINALE *pp* *Arco.*

Cres.

f

1^o 2^o *ff* *Tutti.* *sf* *sf* *sf*

sf 1
V.S.

VIOLONCELLO e BASSO.

The musical score is written for Violoncello and Bass. It begins with a *p* dynamic and includes *Pizz.* (pizzicato) and *Vllo* markings. The first two staves are labeled *Vllo* and *Basso*. The score continues with various dynamics including *f*, *sf*, *pp*, and *ff*. Performance directions such as *Cres.*, *Arco.*, and *Pizz.* are used throughout. Fingerings (1, 3, 5) are indicated for specific notes. The piece concludes with a *Presto* tempo change and a *Tutti* marking.