

à Mess^{rs} Aug. Franckomme.

M. Modzelewski. 1859. Kieff

MUSIQUE
Vmg 6697

A M^{lle} Feliçe Wojchitzka.

WALSE

POUR
VIOLONCELLE

avec accompagnement

DE
PIANO

PAR

M. MODZELEWSKI.

OP. 10.

Pr. 45 Kop.
15 Agr.

VARSOVIE, CHEZ G. GEBETHNER & C^o

Rue Faubourg de Cracovie N^o 415.

Vilna et Kieff, chez J. Zawadzki.

Leipsic, chez B. Senff.

Vmg. 5597

Just. Lith. de C.G. Röder à Leipsic.

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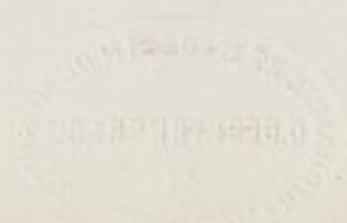


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DON
6399



VALSE.

Violoncelle.

Introduction.

Valse.

M. Modzelewski Op. 10.

Allegro un poco vivo.

13 1

ritard. *p* Corde D

cresc. *f*

p *ad libit.*

Poco più lento. *p*

1. 2. *sf*

Poco più vivo. *mf* *cresc.*

f *p*

Ving. 6697



Violoncelle.

cresc. *f* *dimin.* *ritard.*

a tempo. *espressivo* *fz*

p *p*

cresc. *f* *dimin.* *ritard.*

a tempo. *p*

f *dim.* *p*

cresc. *fz* *ritard.* *a tempo.* *p*

cresc.

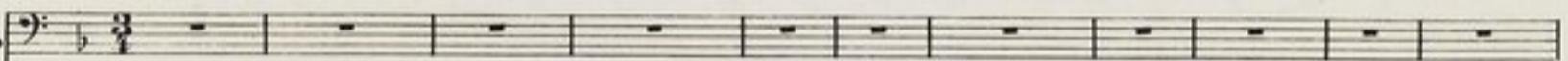
fz *ritard.* *dim.*

Vivace. *ff*

VALSE.


Introduction.
Vivace.

M. Modzelewski, Op. 10.

Violoncelle. 

PIANO

Vivace.



Valse.
Allegro un poco vivo.



ritard.

Allegro un poco vivo.



Ving. 6697



cresc.

cresc.

p

p

ad libitum

ad libitum

Poco più lento.

Poco più lento.

p *ped*

1.

Poco più vivo.

2. *sp* *mf*

Poco più vivo.

2. *sf* *cresc.*

cresc.

f *dimin.*

The musical score consists of six systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system begins with a piano (*p*) dynamic. The second system includes a *cresc.* (crescendo) instruction and a *ritard.* (ritardando) instruction. The third system features a *dim.* (diminuendo) instruction, a double bar line, and an *espress.* (espressivo) instruction. The fourth system includes a *dim.* instruction, a double bar line, and an *a tempo.* instruction. The fifth system includes an *fz* (forzando) instruction. The sixth system concludes with a *fz* instruction.

The first system consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a piano (*p*) dynamic and features a series of eighth notes. The piano accompaniment includes chords and a bass line with eighth notes. A repeat sign is present in both staves.

The second system continues the vocal and piano parts. The vocal line has a *cresc.* (crescendo) marking. The piano accompaniment features chords with accents and a bass line with eighth notes. A *cresc.* marking is also present in the piano part.

The third system shows the vocal line with a *ritard.* (ritardando) marking and a *f* (forte) dynamic. The piano accompaniment has a *dim.* (diminuendo) marking. The system concludes with an *a tempo.* marking and a *p* (piano) dynamic.

The fourth system continues with a *ritard.* marking in the vocal line and a *dim.* marking in the piano part. It concludes with an *a tempo.* marking.

The fifth system features a vocal line with a *ritard.* marking and a piano accompaniment with chords and a bass line. The system concludes with a final chord in the piano part.



cresc.

cresc.

f

dim.

p

dim.

p

cresc.

cresc.

f

ritard.

a tempo.

f

ritard.

a tempo.

p

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the bass staff with slurs and accents, and a piano accompaniment in the grand staff. The word *cresc.* is written below the grand staff.

Second system of musical notation, continuing the three-staff format. The piano accompaniment in the grand staff shows a steady progression of chords and moving lines. The word *cresc.* is written below the grand staff.

Third system of musical notation. The bass staff begins with a dynamic marking of *ff*. The word *ritard* is written below the bass staff, followed by *dim.* The piano accompaniment in the grand staff also features *ritard.* and *dim.* markings.

Fourth system of musical notation. The bass staff is marked *Vivace.* and *ff*. The music is more rhythmic and active.

Fifth system of musical notation. The grand staff is marked *Vivace.* and *ff*. The piano accompaniment consists of block chords and rhythmic patterns. The system concludes with a double bar line.



