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VOLONCELL UND PIANOFORTE

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von

IGNAZ LACHNER

OP. 83.

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N^o 2. Notturmo.

N^o 3. Alla Tarantella.

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Herrn Valentin Müller.

A LA HONGROISE.

Andantino, quasi allegretto. M. ♩ = 162.

Ignaz Lachner, Op. 83 No 1.

Violoncello.

PIANO.

First system of musical notation. It consists of two staves: a single treble clef staff on top and a grand staff (treble and bass clefs) on the bottom. The top staff contains a melodic line with slurs and a *cresc.* marking. The grand staff contains a piano accompaniment with sixteenth-note patterns and slurs. Dynamics include *p*, *cresc.*, and *mf*.

Second system of musical notation. It consists of two staves: a single treble clef staff on top and a grand staff on the bottom. The top staff has a melodic line with slurs and dynamics *mp*, *mf*, and *mp*. The grand staff has a piano accompaniment with chords and slurs, with dynamics *p*, *mf*, and *p*.

Third system of musical notation. It consists of two staves: a single treble clef staff on top and a grand staff on the bottom. The top staff has a melodic line with a *con espress.* marking and a *m.v.* marking. The grand staff has a piano accompaniment with slurs and dynamics *p*.

Fourth system of musical notation. It consists of two staves: a single treble clef staff on top and a grand staff on the bottom. The top staff has a melodic line with slurs and a section marker **B**. The grand staff has a piano accompaniment with slurs and dynamics *mf*.

m.v.
mp

a tempo.
poco rit. p
m.v.
a tempo
poco rit.

C
p

p
cresc.
mp
p
cresc.
mf
p

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *mf* dynamic and contains a melodic line with slurs and accents. The grand staff begins with a *mf* dynamic and contains a piano accompaniment with chords and moving lines. Dynamics include *mp* and *ff*. A section marked 'grave' begins with a fermata. A first ending bracket labeled 'A' spans the final measures, which end with a sixteenth-note flourish.

Second system of musical notation. It consists of a single bass clef staff and a grand staff. The bass staff contains a melodic line with a trill (*tr*) and a triplet of eighth notes. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *p* and *f*. Trills (*tr*) are marked in both the treble and bass staves of the grand staff.

Third system of musical notation. It consists of a single bass clef staff and a grand staff. The bass staff contains a melodic line with a sixteenth-note flourish and a section marked 'D'. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *m.v.*, *p*, *f*, and *p*. A section marked 'D' is indicated above the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with a crescendo (*cresc.*) and dynamics of *f*, *mf*, and *mp*. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *cresc.*, *mf*, and *p*.

The first system consists of two staves. The upper staff is a single melodic line starting with a *mf* dynamic, followed by a *mp* dynamic. The lower staff is a piano accompaniment with chords and moving lines, also marked with *mf* and *mp* dynamics.

The second system continues the piece with two staves. The upper staff features a melodic line with a *cresc.* marking. The piano accompaniment in the lower staff is marked with *mf* and *mp*.

The third system has two staves. The upper staff begins with a *m.v.* marking and a key signature change to E major, marked *con espress.*. The piano accompaniment in the lower staff starts with *mf* and later changes to *p*.

The fourth system consists of two staves. The upper staff includes a *cresc.* marking, a *mf* dynamic, and a *pizz. mf dolce* instruction. The lower staff also features a *cresc.* marking and a *mf* dynamic. The system concludes with an *arco* marking.

mf
p

leggiere
p *poco*
mf *mp* *poco*

a tempo
rallen. *mf*
a tempo
rallen. *p*

F
mf *mf* *mf* *mp*

Tempo I

dim. rallen. p mp

Tempo I

dim. rallent. mf p

G

f mp f

mf p mf

mf

f Led. mf

8o

p ff



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NOTTURNO.

Adagio M ♩ = 66

Ignaz Lachner, Op. 83. No 2.

Violoncello

PIANO

The musical score is written for Violoncello and Piano. It begins with a 2/4 time signature and a key signature of one flat (B-flat). The tempo is marked 'Adagio' with a metronome marking of 66. The piece is in the key of B-flat major. The score is divided into three systems. The first system shows the initial piano accompaniment with a dynamic marking of *p*. The second system features a *cantabile* section for the cello, marked *p dolce*, with a melodic line that is then taken up by the piano. The third system continues the piano accompaniment with dynamic markings of *mf* and *mp*. The score concludes with a final cadence in the piano part.

A

mf *pp* *mf* *p*

A

mf *pp* *mf* *p* *Ped.*

B

apassionato

Ped. *Ped.* *B* *mf* *apassionato*

Ped.

This musical score is arranged in four systems, each consisting of three staves. The top staff in each system is a single bass clef line. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings such as *p*, *cresc.*, *f*, and *mp*. Pedal markings (*ped.*) are present in the lower staves. The score concludes with a double bar line and a key signature change to two flats (B-flat major or D minor).

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 top staff begins with a *grave* marking and contains a melodic line with slurs and dynamic markings *f* and *mf*. The grand staff below features a complex texture with sixteenth-note patterns in the treble and a more rhythmic bass line. Dynamic markings *mf* and *f* are present.

Second system of musical notation, continuing the three-staff format. The top staff has a *sempre f* marking. The grand staff continues with intricate sixteenth-note passages and chordal textures. Dynamic markings include *f* and *ff*.

Third system of musical notation. The top staff concludes with a *dim.* marking and a sixteenth-note run ending with a '6' (sixteenth notes). The grand staff continues with similar textures. Dynamic markings include *mf*.

Fourth system of musical notation. The top staff features a *D* chord marking and dynamic markings *p*, *pp*, *m.v.*, and *p*. The grand staff continues with a *D* chord marking and dynamic markings *p*. The texture is primarily chordal and rhythmic.

mf mp pp

Musical score system 1. The bass line starts with a mezzo-forte (mf) dynamic, followed by mezzo-piano (mp) and piano-pianissimo (pp). The piano accompaniment features a complex texture with mf and pp dynamics.

mf p mf cresc.

mf p mf p

Musical score system 2. The bass line includes dynamics mf, p, mf, and a crescendo (cresc.). The piano accompaniment uses mf and p dynamics.

E con espress. dolce

mp mf p

E mf p p

Musical score system 3. The bass line features dynamics mp, mf, and p, with markings for 'con espress.' and 'dolce'. The piano accompaniment includes mf and p dynamics.

poco string. a tempo

cresc. mf p poco rit e dim. pp

poco string. cresc. mf a tempo p Led. poco rit e dim. Led. pp

Musical score system 4. The bass line includes dynamics mf, p, poco rit e dim., and pp, with markings for 'poco string.', 'a tempo', and 'Led.'. The piano accompaniment features mf, p, and Led. pp dynamics.

3

3

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Ignaz Lachner, Op. 83. N^o 3

Allegro vivo M. 132

Violoncello.

PIANO.

The musical score is written for Violoncello and Piano. It consists of four systems of music. The first system shows the beginning of the piece with dynamic markings *f*, *mp*, and *mf*. The second system includes the marking *m.v.* (moderato vivace) and *p*. The third system features *mf* markings. The fourth system includes *mp*, *mf*, and *p* markings, and ends with section markers 'A'. The piano part is characterized by a rhythmic accompaniment of eighth notes, while the cello part has a more melodic line with some slurs.

The first system of music consists of three staves. The top staff is a bass line with notes and rests, featuring dynamic markings *mf* and *p*. The middle staff is a piano part with a treble clef, containing a melodic line with slurs and dynamic markings *mf* and *p*. The bottom staff is a bass piano part with a bass clef, providing harmonic support with chords and single notes.

The second system of music consists of three staves. The top staff is a bass line with notes and rests, featuring a dynamic marking *m.v.*. The middle staff is a piano part with a treble clef, containing a melodic line with slurs. The bottom staff is a bass piano part with a bass clef, providing harmonic support with chords and single notes.

The third system of music consists of three staves. The top staff is a bass line with notes and rests, featuring dynamic markings *f*, *mp*, and *cresc.*, and a section marker **B**. The middle staff is a piano part with a treble clef, containing a melodic line with slurs and dynamic markings *f*, *mp*, and *cresc.*, and a section marker **B**. The bottom staff is a bass piano part with a bass clef, providing harmonic support with chords and single notes.

The fourth system of music consists of three staves. The top staff is a bass line with notes and rests, featuring a dynamic marking *f* and a section marker *m.v.*. The middle staff is a piano part with a treble clef, containing a melodic line with slurs and dynamic markings *f*. The bottom staff is a bass piano part with a bass clef, providing harmonic support with chords and single notes.

un poco più lento

dolce

p

ped.

mf

m.v.

mf

p

mf

p

The musical score consists of two staves: a bass staff and a piano staff. The bass staff begins with a melodic line marked *dolce*. The piano staff provides accompaniment, starting with a *p* dynamic. The score is divided into several systems. The first system includes a *ped.* marking. The second system features a *mf* dynamic. The third system is marked *m.v.*. The fourth system has *mf* and *p* markings. The fifth system includes *mf* and *p* markings. The piece concludes with a *p* dynamic.

ritard. *rit. C a tempo*

pp *p*

mf *f*

mf *p*

poco ritard.

p *p*

Tempo I

The musical score is organized into five systems, each containing a bass line and a piano accompaniment. The first system includes a vocal line with the tempo marking 'Tempo I' and dynamic markings of *m.v*, *mf*, and *mf*. The piano accompaniment begins with a *p* dynamic. The second system features a key signature change to D major, indicated by a 'D' above the staff, with dynamics of *mp*, *mf*, and *mp*. The third system continues with dynamics of *mf* and *p*. The fourth system maintains a *mf* dynamic. The fifth system concludes with a *mf* dynamic. The score is written in a style typical of 19th-century piano literature, with clear articulation and dynamic contrast.

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 top staff begins with a forte (*f*) dynamic and includes a crescendo (*cresc.*) marking. The grand staff begins with a forte (*f*) dynamic and includes a piano (*p*) dynamic and a crescendo (*cresc.*) marking. A chord symbol 'E' is placed above the top staff.

Second system of musical notation, consisting of three staves. The top staff is marked *mf string.* and includes a fermata over the first measure. The grand staff below is also marked *mf string.* and includes a forte (*f*) dynamic marking.

Third system of musical notation, consisting of three staves. The top staff is marked *Presto* and includes a fermata over the first measure. The grand staff below is also marked *Presto* and includes a forte (*f*) dynamic marking.

Fourth system of musical notation, consisting of three staves. The top staff is marked *ff*. The grand staff below is also marked *ff*.

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Violoncello

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Herrn Valentin Müller.

2

A LA HONGROISE.

VIOLONCELLO.

Andante quasi allegretto. M. $\text{♩} = 120$.

Ignaz Lachner, Op. 83 N^o 1.

The musical score is written for Violoncello. It begins with a treble clef staff and a bass clef staff. The tempo is marked 'Andante quasi allegretto' with a metronome marking of $\text{♩} = 120$. The piece is in 2/4 time. The key signature has one sharp (F#). The score includes various dynamics such as *mf*, *mp*, *ff*, *f*, and *m.v.* (more vivace). There are also articulation marks like accents and slurs, and ornaments like trills and triplets. Section markers 'A' and 'B' are used to denote specific parts of the piece. The score concludes with a final measure marked with the number '4'.

VOLONCELLO.

a tempo

6 *poco rit.* *p* *m.v.*

6

C *p* *tr* *tr* *tr* *tr* *p* *tr* *tr* *tr* *tr*

mf *mp* *mf*

grave *mp* *f*

tr *3* *m.v.*

D *p* *6* *1* *6* *6* *6*

cresc. *6* *6* *mf* *mp*

mf *mp* *m.v.* *7*

E con espress. *cresc.*

f *pizz.* *mf* *arco* *m.v.*

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VIOLONCELLO.

mf

p

a tempo
poco rallent. *m.v.*

mf *f*

dim. poco rallent.

Tempo I
f *mf* *f*

f

ff

ff

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2

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Characterstücke
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VIOLONCELLO

Ignaz Lachner, Op. 83, No 2.

Adagio $\text{♩} = 66$

The musical score is written for Violoncello in 2/4 time, with a tempo of Adagio (♩ = 66). It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a *dolce* section with dynamics *p* and *mp*. The second staff continues with dynamics *p*, *mf*, and *mp*. The third staff is marked *A* and contains dynamics *mf* and *pp*. The fourth staff features dynamics *mf*, *p*, *mf*, and *f*. The fifth staff is marked *B* and *apassionato*, with dynamics *p* and *mf*. The sixth staff includes a *cresc.* marking and dynamics *f* and *p*. The seventh staff is marked *C* and contains dynamics *mp* and *mf*. The eighth staff is marked *grave* and contains dynamics *mf* and *f*. The ninth and tenth staves conclude with *sempre f*.

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VIOLONCELLO

p *pp* *dim.*

p *poco rallent.* *p* *cresc.*

p *mf* *mp* *mf*

pp *mf* *p*

mf *cresc.*

mp *p* *mf* *con espress.*

dim. *mp* *dolce*

cresc. e string. *mf* *p* *dim.* *a tempo*

p *pp* *poco rallen. e dim.*

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für Violoncello und Piano.

<p>Abt, Frz., Op. 71 No. 3. Ob ich an dich gedacht? Transcription . . . 1 30</p> <p>— Op. 137 No. 2. Gute Nacht, du mein herziges Kind, Transcript. . . 1 30</p> <p>— Op. 213 No. 1. Ich denke dein, Transcr. . . 1 30</p> <p>— Op. 213 No. 3. Schlaf' wohl, du süßer Engel du, Transcription . . . 1 —</p> <p>d'Alquen, Frank, Le Reveil de l'Amour, Morceau 2 —</p> <p>— Una cara memoria (Pensiero amoroso) . . . 1 50</p> <p>Bach, J. S., Adagio aus der G moll-Sonate und Canon aus der A dur-Sonate (A. Lindner) 1 50</p> <p>Baldamus, G., Op. 66. Romanze 1 50</p> <p>Banger, G., Op. 36. Drei Romanzen . . . 2 —</p> <p>Bischoff, K. J., Op. 41 No. 1. Désir d'amore . . . 1 80</p> <p>— Op. 41 No. 3. Le Campanelle di vespero (Canto religioso) . . . 1 80</p> <p>Boccherini, Menuett aus dem berühmten Streichquartett No. 11 (Triebel) . . . 1 —</p> <p>Büchler, F., Drei Stücke aus den Cantaten des Alessandro Stradella . . . 2 —</p> <p>David, F., Le Chant de l'Exilé, Nocturne . . 1 30</p> <p>Dorn, Otto, Op. 19. 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1

ALLA TARANTELLA.

VIOLONCELLO

Allegro Vivo M. 132

Ignaz Lachner, Op. 83 No 3.

The musical score consists of ten staves of music. The first staff begins with a 6/8 time signature and a 4-measure rest. The music is written in bass clef with a key signature of one flat (B-flat). Dynamic markings include *mf*, *mp*, *f*, *cresc.*, and *ff*. Performance instructions include *con espress*, *dolce*, and *un poco più lento*. Section markers 'A' and 'B' are present. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The final staff concludes with a *mp* dynamic and a *un poco più lento* instruction.

VIOLONCELLO

The musical score consists of ten staves of music for the cello. The notation includes various dynamics such as *mf*, *mp*, *p*, *f*, and *decresc.*, as well as performance instructions like *rit.*, *a tempo*, *tr.*, *dim.*, and *poco rit.*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are also some fingerings indicated by numbers 0, 2, and 4 above notes.

VIOLONCELLO

Tempo I

mf

mf mp mf

mp m.v. D

mf mp m.v.

mf cresc. f

p cresc. - e - string. E

mf

f Presto ff

