

**Drei**  
**Characterstücke**  
für

**VIOLONCELL UND PIANOFORTE**

componirt.  
**IGNAZ LACHNER**  
OP. 83.

Nº1. A la Hongroise.  
Nº2. Notturmo.  
Nº3. Alla Tarantella.

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# ALLA TARANTELLA.

Ignaz Lachner, Op. 83. No 3

Allegro vivo M. 132

Violoncello.

PIANO.

*f* *mp* *mf*

*m.v.* *p*

*mf* *mf*

*mp* *mf* *p* *mf*

*A* *A*

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 contains a melodic line with slurs and dynamic markings *mf* and *p*. The grand staff contains piano accompaniment with slurs and dynamic markings *mf* and *p*.

Second 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 contains a melodic line with slurs and a dynamic marking *m.v.*. The grand staff contains piano accompaniment with slurs.

Third 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 contains a melodic line with slurs, dynamic markings *f*, *mp*, and *cresc.*, and a section marker **B**. The grand staff contains piano accompaniment with slurs, dynamic markings *f*, *mp*, and *cresc.*, and a section marker **B**.

Fourth 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 contains a melodic line with slurs, dynamic markings *f*, and a dynamic marking *m.v.*. The grand staff contains piano accompaniment with slurs and dynamic markings *f*.

*un poco più lento*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in a soprano clef and features a melodic line with long, sweeping phrases and slurs. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines. The tempo marking *un poco più lento* is at the top left. The dynamic marking *dolce* is placed below the vocal line. The piano part begins with a *p* (piano) dynamic. The system concludes with a *ped.* (pedal) marking.

Second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line maintains its melodic flow with slurs. The piano accompaniment features a consistent rhythmic pattern. The dynamic marking *mf* (mezzo-forte) appears in both the vocal and piano parts.

Third system of musical notation. The vocal line continues with its melodic line. The piano accompaniment provides harmonic support. The dynamic marking *mf* is present in the vocal part, and *m.v.* (mezzo-vivace) is indicated in the piano part.

Fourth system of musical notation. The vocal line continues with its melodic line. The piano accompaniment provides harmonic support. The dynamic marking *mf* is present in both the vocal and piano parts. The system concludes with a *p* (piano) dynamic marking.

The musical score is written for piano and bass. It consists of five systems of staves. The first system includes the instruction *ritard.* above the bass staff, followed by *rit. C a tempo* above the piano staff. The piano part begins with a *pp* dynamic. The second system features a *mf* dynamic in the piano part. The third system has a *mf* dynamic in the piano part. The fourth system has a *p* dynamic in the piano part. The fifth system includes the instruction *poco ritard.* above the piano staff and *p* dynamics in both the piano and bass parts. The score is written in a key signature of one flat and a 4/4 time signature.

Tempo I

First system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The top staff begins with a dynamic marking of *m.v.* and a tempo marking of **Tempo I**. The grand staff below it starts with a dynamic marking of *p* and contains several measures of music with dynamic markings of *mf*.

Second system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The top staff has dynamic markings of *mp*, *mf*, *mp*, and *mf*, ending with a chord marked **D**. The grand staff below it has dynamic markings of *mp*, *mf*, and *mp*, also ending with a chord marked **D**.

Third system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The top staff has dynamic markings of *mf* and *p*. The grand staff below it has dynamic markings of *mf* and *p*.

Fourth system of musical notation. It consists of a single staff with a bass clef and a grand staff with treble and bass clefs. The top staff has dynamic markings of *mf* and *mf*. The grand staff below it has dynamic markings of *mf* and *mf*.

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 contains a melodic line with a fermata over a note and a dynamic marking of *cresc.*. The grand staff begins with a forte *f* dynamic. A chord symbol 'E' is placed above the second measure of the grand staff. The system concludes with a *cresc.* marking.

Second system of musical notation, continuing the grand staff from the first system. It features a *mf* string. marking in both the upper and lower staves. The system ends with a forte *f* dynamic marking.

Third system of musical notation, starting with a *Presto* tempo marking. It includes a first ending bracket marked with an '8' in the upper staff. The system concludes with a forte *f* dynamic marking.

Fourth system of musical notation, featuring a grand staff with a forte *f* dynamic marking. The system concludes with a double bar line.

# Auswahl beliebter Salonstücke, Fantasien, Nocturnos, Romanzen, Transcriptionen etc. mittelschwer bis schwer

## für Violoncello und Piano.

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