

Herrn Professor Dr. H. Sommer
IN BRAUNSCHWEIG
in dankbarer Verehrung.

CONCERT-WALZER

für
vier Violoncelli
oder
für Violoncello solo mit Begleitung des Pianoforte
componirt
von
Wilhelm Fitzenhagen.

Op. 31.

- a) Ausgabe für vier Violoncelli. Partitur und Stimmen Pr. $\frac{M. 4. -}{R. 2. -}$
b) Ausgabe für Violoncello solo mit Pianofortebegleitung Pr. $\frac{M. 3. -}{R. 1. 50.}$

*Eigenthum des Verlegers für alle Länder.
Eingetragen in das Vereins-Archiv.*

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Concert-Walzer.

Introduction.

Tempo di Valse. (un poco più mosso.)

Wilhelm Fitzenhagen, Op. 31.

Violoncello I. *p* *cresc.* *pizz.* *arco* *pizz.*

Violoncello II. *p* *pizz.* *cresc.* *arco* *pizz.*

Violoncello III. *p* *pizz.* *cresc.* *arco* *pizz.*

Violoncello IV. *p* *cresc.* *arco* *pizz.*

f *arco* *dim.* *dim.* *dim.* *dim.* *p*

No. 1. (un poco tranquillo.)

p *f* *mf 2 mal pp* *mf 2 mal pp* *mf 2 mal pp* *mf 2 mal pp*

cresc. *arco* *cresc.* *arco* *cresc.* *f*

pizz. *pizz.* *cresc.* *arco* *cresc.* *f*

cresc. *2278*

First system of musical notation, measures 1-6. The system includes a treble staff and three bass staves. Dynamics include *p*, *pp*, *ff*, and *f*. A first ending bracket is present over measures 5 and 6, with a second ending marked with a '2.' and a final measure marked with a '3'.

Second system of musical notation, measures 7-12. The system includes a treble staff and three bass staves. Dynamics include *f*, *mf*, and *p*. The instruction *con anima spicc.* is written above the treble staff in measure 7.

Third system of musical notation, measures 13-18. The system includes a treble staff and three bass staves. Dynamics include *ff*, *mf*, and *p*. The instruction *dim.* is written above the treble staff in measure 16.

Fourth system of musical notation, measures 19-24. The system includes a treble staff and three bass staves. Dynamics include *p* and *spicc.*. The instruction *No 2. spiccato (scherzando).* is written above the treble staff in measure 19.

Fifth system of musical notation, measures 25-30. The system includes a treble staff and three bass staves. Dynamics include *f*, *dim.*, *pp*, and *mf*. The instruction *dim.* is written above the treble staff in measure 26.

Un poco animato.

This system contains measures 1 through 12 of the musical score. The tempo is marked *Un poco animato.* at the beginning. The score features a complex rhythmic pattern in the upper staves, primarily consisting of eighth and sixteenth notes. The lower staves provide harmonic support with chords and sustained notes. Performance instructions include *pizz.* (pizzicato) and *arco* (arco) for the lower strings, and *dim.* (diminuendo) for the upper strings. Dynamic markings such as *p* (piano), *pp* (pianissimo), *f* (forte), and *mf* (mezzo-forte) are used throughout. The system concludes with a repeat sign.

№ 3.

Un poco meno mosso.

Un poco meno mosso.

1.

p dolce
arco
f
dim.
p
f

p dolce
arco
f
dim.
p
f

p dolce
arco
mf
dim.
p
mf

p dolce
arco
mf
dim.
p
mf

2.

poco rit.
f
poco rit.
f
poco rit.
mf
poco rit.
p

poco rit.
f
poco rit.
f
poco rit.
mf
poco rit.
p

poco rit.
f
poco rit.
f
poco rit.
mf
poco rit.
p

poco rit.
f
poco rit.
f
poco rit.
mf
poco rit.
p

Un poco più mosso.

The musical score is divided into four systems, each containing four staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics like *p* (piano), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. Tempo markings include *a tempo*, *schizzando*, *espress.* (espressivo), *cresc.* (crescendo), *dim.* (diminuendo), *poco rit.* (poco ritardando), and *tranquillo*. The score also features triplets and other complex rhythmic patterns. The key signature is one flat (B-flat), and the time signature is 12/8.

System 1: Starts with *a tempo scherzando* and *a tempo*. Dynamics include *p* and *espress.*. Crescendo markings (*cresc.*) are present in the upper staves.

System 2: Features a variety of dynamics including *p*, *ff*, *f*, and *p*. There are also markings for *tr* (trills) and *3* (triplets).

System 3: Includes markings for *dim.*, *poco rit.*, *p*, *tranquillo*, *dolce*, *f*, and *mf*. The tempo is marked *poco rit.* and *tranquillo*.

System 4: Continues with *p*, *f*, *mf*, and *p*. It includes *poco rit.* markings and ends with a *p* dynamic.

tranquillo

A musical score for the song 'The Rose Tree'. The score is written for four staves. The first staff is the vocal line, featuring a melody with various note values and rests. The second staff is the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The third and fourth staves are for the organ, with the third staff playing chords and the fourth staff playing a simple bass line. The key signature is one flat (B-flat), and the time signature is 12/8. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents.

№ 5.

This musical score is for the Act II of 'The Merry Widow'. It features four staves: a vocal line (Soprano/Alto) and three piano accompaniment staves (Right Hand, Left Hand, and a lower Left Hand part). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is marked with a forte (*ff*) dynamic and includes a *marcato* tempo indication. The music is characterized by its rhythmic complexity, with many sixteenth and thirty-second notes, and frequent use of triplets. The vocal line is highly melodic and expressive, while the piano accompaniment provides a rich, rhythmic foundation. The score is divided into measures by vertical bar lines, and the music concludes with a final cadence.

Klang.

dim. - - - pp

pp

pp

pp

pp

ppp

ppp

ppp

ppp

ppp

p

p

p

p

pp

pp

pp

pp

dim. - - - ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

G.P.

G.P.

G.P.

G.P.

G.P.

G.P.

dim. - - - ppp

8 **Finale.**
Un poco più mosso.

First system of musical notation, measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). It features four staves: Treble, Violin I, Violin II, and Bass. Dynamics include *p* (piano) and *cresc.* (crescendo). The Violin I and II parts have *pp* (pianissimo) markings.

Second system of musical notation, measures 5-8. The score continues with the same instrumentation. Dynamics include *ff* (fortissimo) and *pizz.* (pizzicato). The Violin I and II parts have *ff* markings.

Third system of musical notation, measures 9-12. The score continues with the same instrumentation. Dynamics include *mf* (mezzo-forte) and *a tempo tranquillo*. The Violin I and II parts have *mf* markings. The Bass part has *a tempo tranquillo* markings.

Fourth system of musical notation, measures 13-16. The score continues with the same instrumentation. Dynamics include *ff* (fortissimo), *p* (piano), and *mf* (mezzo-forte). The Violin I and II parts have *ff* markings. The Bass part has *mf* markings.

Fifth system of musical notation, measures 17-20. The score continues with the same instrumentation. Dynamics include *p* (piano), *ff* (fortissimo), and *dim.* (diminuendo). The Violin I and II parts have *p* markings. The Bass part has *mf* markings.



Violoncell-Musik

aus dem Verlage von D. Rahter in Leipzig.



Ueber
Kammermusik
mit
Violoncell

bitte besonderes Ver-
zeichniss zu verlangen.

Violoncell mit Orchester.

- Cui, César.**
Op. 36. 2 Morceaux. No. 1. Scherzando. No. 2. Cantabile.
Partitur netto 4,50
Principalstimme 1,20
Orchesterstimmen netto 6,—
- Förster, Alban.**
Op. 93. Gedenkblatt.
Partitur netto 1,50
Principalstimme —50
Orchesterstimmen netto 3,—
- Neruda, Franz.**
Op. 43. Ballade.
Partitur netto 4,—
Principalstimme —75
Orchesterstimmen netto 6,75
- Popper, David.**
Op. 89. Elfentanz.
Partitur netto 3,—
Principalstimme 1,20
Orchesterstimmen netto 5,—
- Op. 50. Im Walde. Suite f. Orchest. mit obligatem Solo-Violoncell.
Partitur netto 9,—
Solo-Violoncell 2,50
Orchesterstimmen netto 12,—
- Op. 59. Concert (No. 3, G dur, in einem Satze).
Partitur netto 6,—
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- Tschaikowsky, P.**
Op. 33. Variations sur un thème rococo.
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Partitur netto 3,—
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- Albrecht, Louis.**
Elégie 2,—
- Alois, Vladislav.**
Op. 18. Berceuse 1,50
Op. 20. Tarantelle 2,50
- Cui, César.**
Op. 36. 2 Morceaux.
No. 1. Scherzando 2,30
No. 2. Cantabile 1,80
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2 russische Romanzen („Der Abend“ und „Die Spinnerin“), von Moniuszko, übertragen 1,20
- Drilmsa, Arnold.**
Op. 12. 5 Vortragsstücke.
No. 1. Marsch 1,20
No. 2. Rückblick 1,20
No. 3. Gavotte 1,50
No. 4. Abendlied 1,—
No. 5. Tarantelle 2,—
- Ebner, Carl.**
Op. 20. Widmung und Tarantelle. 2 Stücke 2,50
- Fitzenhagen, Wilhelm.**
Op. 31. Concert-Walzer 3,—
Op. 33. Concert-Mazurka (No. 2) 3,—
- Förster, Alban.**
Op. 93. Gedenkblatt 1,50
- Georg Alexander, Prinz von Mecklenburg.**
Romance 1,20
- Giarda, Luigi Stefano.**
Op. 23. Sonate in A dur für Violoncell und Pianoforte 8,—
Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise) 2,—
— Ausgabe für Anfänger, in der I. Lage 2,—
- Goens, Daniel van.**
Op. 34. Cantabile 2,—
Op. 35. Saltarello 2,50
- Henriques, Robert.**
Op. 5. 3 Stücke. 1. Märchen. 2. Humoreske. 3. Mazurka 3,—
- Huber, Hans.**
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- Jeral, Wilhelm.**
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Op. 4. Au berceau 1,—
Op. 5. Un récit 1,80
Op. 7. Idylle 1,80
Op. 10. Le regret. Mélodie 1,50
Op. 12. Romanze sans paroles 1,20
- Lotti, Ant. (1660—1740.)**
Aria, für Vcll. mit Begl. d. Pfte. oder der Orgel ad libit. arr. v. Wilhelm Fitzenhagen 1,50
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Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 2,—
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 2,50
Op. 30. Gavotte 1,80
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Op. 36. Aphorismes.
Cahier I (No. 1, 2) 2,—
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Op. 43. Widmung 1,20
Op. 44. Romanze 1,20
La Coquette. Romance de Stouzmänn, transcrit 1,50
- Mendelssohn-Bartholdy, F.**
Op. 30. No. 3. Lied ohne Worte. (J. Seifert) —80
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2 russische Romanzen („Der Abend“ und „Die Spinnerin“) übertragen von Ch. Davidoff 1,20
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Op. 37. 3 Morceaux.
No. 1. Marciale 1,60
No. 2. Barcarolle 1,75
No. 3. Introduction et Valse 2,25
- Neruda, Franz.**
Op. 11. Berceuse slave d'après un chant polonais 1,20
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Op. 54. Gavotte 2,50
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Op. 70. Mazurka. (No. 6, F dur) 1,50
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- Nicholl, H. W.**
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- Nölek, August.**
Op. 29. Bourrée 1,50
Op. 33. Prinzessin Ilse. Charakterstück 3,—
- Overbeck, A.**
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- Popper, David.**
Op. 32. No. 1. 2. Nocturne 2,—
— No. 2. Mazurka (A dur) 2,—
Op. 33. Tarantelle (G dur) 4,—
Op. 39. Elfentanz 4,50

- Popper, David.**
Op. 46. 2 Transcriptionen.
No. 1. Schlummerlied aus der „Mainacht“ von Rimsky-Korsakow 1,50
No. 2. Träumerei aus den „Kinderscenen“, Op. 15, von Rob. Schumann 1,20
Op. 47. Viertes Nocturne (H moll) 2,80
Op. 50. Im Walde. Suite für Orchester mit obligatem Solo-Violoncell Compl. 8,—
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No. 2. Gnomentanz 2,—
No. 3. Andacht 1,40
No. 4. Reigen 2,—
No. 5. Herbstblume 1,20
No. 6. Heimkehr 2,—
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No. 2. Serenade 2,50
No. 3. Spanischer Carneval 4,—
No. 4. L'Andalouse 2,50
No. 5. Vito 3,—
Op. 55. 2 Concert-Etuden.
No. 1. Spinnlied 4,—
No. 2. Jagdstück 3,—
Op. 57. Zweite Tarantella (D dur) 5,—
Op. 59. Concert (No. 3, G dur, in einem Satze) 5,—
Op. 60. Walzer-Suite 5,—
Op. 64. 3 Stücke.
No. 1. „Wie einst in schönern Tagen“ 3,—
No. 2. Tarantelle (No. 3, A dur) 5,—
No. 3. Wiegenlied 3,—
- Popper, Wilhelm.**
Op. 1. Der Traum. (Le rêve.) Romanze 1,—
Op. 2. Lebewohl. (L'adieu.) Elegie 1,—
Op. 3. Mazurka (G moll) 1,20
Op. 5. Mazurka No. 2. (A moll) 1,20
Op. 6. Impromptu 1,80
- Rimsky-Korsakow, N. A.**
Schlummerlied aus der „Mainacht“, übertragen v. David Popper. Op. 46 No. 1 1,50
- Scheel, Boris.**
Op. 117. Réverie 2,—
Op. 118. Romanze sans paroles 2,—
- Schnitzler, Louis.**
Op. 4. Romanze 1,50
- Schumann, Robert.**
Op. 12. No. 3. „Warum?“ aus den Phantasiestücken, übertr. von Ch. Davidoff —80
Op. 15. No. 7. „Träumerei“ aus den „Kinderscenen“, übertr. von David Popper. Op. 46 No. 2 1,20
Aus dem Album für die Jugend, Op. 68 (Ch. Davidoff). No. 19. Kleine Romanze. No. 21. * * No. 22. Rundgesang. No. 23. Reiterstück. No. 26. * * No. 28. Erinnerung. No. 30. * * 2,—
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— übertr. von J. Seifert —80
Siehe: Seifert, J., Op. 16 u. 17.
- Schütt, Eduard.**
Op. 33. Arioso 1,50
- Seifert, J.**
Op. 10. Lied ohne Worte 1,30
Op. 11. Le désir 1,50
Op. 14. Am Strande von Terijoki 3,—
Op. 15. Zwiegespräch. Romanze 1,—
Op. 16. 6 Stücke von Robert Schumann, übertragen für Violoncell und Pianoforte 2,—
Op. 17. 6 Stücke von Robert Schumann, übertragen für Violoncell und Pianoforte 2,—
Transcriptionen für Vcll. u. Pfte.
No. 1. Andante cantabile aus dem Streichquartett Op. 11 von P. Tschaikowsky 1,30
No. 2. Lied ohne Worte von Fel. Mendelssohn-Bartholdy, Op. 30 No. 3 —80

- Seifert, J.**
Transcriptionen für Vcll. u. Pfte.
No. 3. Abendlied von Robert Schumann, Op. 85 No. 12 —80
- Stouzmänn.**
La Coquette. Romance, transc. par Charles Marx-Markus 1,50
- Sulzer, Joseph.**
Op. 8. Sarabande 1,—
- Tschaikowsky, P.**
Op. 2. No. 3. Chant sans paroles. (G. Fitzenhagen) 1,80
Andante cantabile aus d. Streichquartett Op. 11 (J. Seifert) 1,30
Op. 19. No. 4. Nocturne (G. Fitzenhagen) 1,50
Op. 33. Variations sur un thème rococo 5,—
Canzonetta aus dem Violin-Concert, Op. 35 (Jaques van Lier) 1,50
Op. 40. No. 2. Chanson triste (Wierzbilowicz) 1,20
Op. 62. Pezzo capriccioso 3,—
Aus d. Oper „Pique-Dame“, Op. 68.
Arioso (Schaefer) 1,20
Romanze Paulinens (v. Glehn) 1,20
Elegie (No. 2, G dur), Kleinecke 1,80

Violoncell mit Harmonium oder Orgel.

- Marx-Markus, Charles.**
Op. 24. No. 1. Notturmo religioso —80
- Sulzer, Joseph.**
Op. 8. Sarabande 1,—
- Tschaikowsky, P.**
Canzonetta aus dem Violinconcert Op. 35 (Reinhard) 1,50

Violoncell allein.

- Marx-Markus, Carl.**
Die 24 diatonischen Tonleitern und Chromatik für Violoncello 1,20
- Nölek, August.**
Op. 32. 14 Etuden.
Heft I (No. 1—7) 2,—
Heft II (No. 8—14) 2,—

2 Violoncelle.

- Marx-Markus, Charles.**
Op. 26. 12 Pièces mélodiques instructives, faciles et progressives (sans emploi du pouce) pour Violoncelle avec Piano. Arr. pour 2 Violoncelles p. l'auteur.
Cahier I. 1. a) Choral. b) Imitation. 2. Melodia. 3. Duettino. 4. Grazioso. 5. Menuetto. 6. Alla cosacca 1,50
Cahier II. 7. Canzonetta. 8. Tarantella. 9. Rondoletto. 10. Arpeggio. 11. Capriccietto. 12. Mazurka 1,50
Op. 30. Gavotte 1,—

3 Violoncelle mit Orchester oder Clavier.

- Popper, David.**
Op. 66. Requiem. Adagio für 3 Violoncelli und Orchester (od. Pianoforte).
Partitur netto 6,—
Die 3 Violoncell-Stimmen 2,—
Orchester-Stimmen netto 6,—
Für 3 Violoncelli u. Pianoforte 5,—

4 Violoncelle.

- Fitzenhagen, Wilhelm.**
Op. 31. Concert-Walzer. Partitur und Stimmen 4,—
- Kousnetzoff, A.**
Op. 4. Au Berceau. Partition et Parties séparées 1,50
- Marx-Markus, Charles.**
Op. 24. 2 Morceaux (Notturmo religioso — Adagio et Fuguetta) 1,80
Op. 32. 2 Morceaux.
No. 1. Notturmo pastoral 1,50
No. 2. Impromptu 2,80

Concert-Walzer.

Violoncello I.

Introduction.

Tempo di Valse. (un poco più mosso.)

W. Fitzenhagen, Op. 31.

p *cresc.* *f* *dim.* *p* *sf*

N°1. (un poco tranquillo.)

mf *mal* *pp* *cresc.* *f* *p* *pp* *ff* *p* *f* *con anima* *p* *ff* *dim.* *p*

Violoncello I.

Nº2.

pspicato (scherzando)

f *2^a* *dim.*

pp *f* *Un poco animato.* *dim.* *a tempo*

p *poco rit.* *f* *dim.*

Nº3.

Un poco meno mosso. 8

dolce *p* *f* *dim.* *p* *f*

poco rit. *f* *poco rit.* *p* *p*

Un poco più mosso.

scherzando *cresc.*

pp *ff*

Un poco tranquillo.

dim. *poco rit.* *pdolce* *f*

dim. *p* *f* *poco rit.* *p*

Violoncello I.

3

Nº 4.

Un poco tranquillo.

Nº 5.

FINALE.

Un poco più mosso.

Violoncello I.

a tempo tranquillo

mf 6

cresc. - *ff*

p *f* *ff con anima*

p *ff* *dim.* -

acceler. *cresc.* -

ff

Più mosso.
pizz.

p

pp

mf *p* *pp* *ff* *G. P.*

Presto.
arco

ff *G. P.* *ff*

fff

Concert-Walzer.

Violoncello II.

Introduction.

Tempo di Valse. (un poco più mosso.)

W. Fitzenhagen, Op. 31.

pizz. *arco* *cresc.*

pizz. *arco* *f*

dim. *p* *sf*

No 1. (un poco tranquillo.)

mf *2mal pp* *pizz.*

arco *cresc.* *f*

p *ff*

spicc. *f* *p*

dim. *p*

Nº 2.

Violoncello II.

spiccato (scherzando)

p

Un poco animato. *f* *dim.* *pp*

pizz. *p* *poco rit.*

Nº 3.

Un poco meno mosso.

arco *p* *f* *dim.* *p*

1. *f* *poco rit.*

2. *f* *poco rit.* *p*

Un poco più mosso. *p* *espress.* *mf* *espress. cresc.*

f *p* *f* *p* *rit.*

a tempo *p* *f* *p*

f *poco rit.* *p*

Nº 4.

Violoncello II.

tranne
arco
f *p* *a tempo scherzando*

tranne
rit. *f* *p* *a tempo*

pizz.
mf *f*

Nº 5.

ff *ff* *ff*

dim. *pp* *pp*

ppp *p*

pp

dim. *ppp* *G.P.*

FINALE.

Un poco più mosso.

pp *cresc.*

ff *pizz.* *f*

Violoncello II.

In Tempo. (tranquillo)

arco
mf

pizz. arco
cresc. *ff*

spicc. *p* *f*

f *dim.* *p* *cresc.*

acceler.

Più mosso.
pizz. *p*

pp

pp

Presto.
arco *ff* *G.P.* *ff*

fff

The musical score for Violoncello II is written in 13/8 time with a key signature of one sharp (F#). It begins with the tempo marking 'In Tempo. (tranquillo)'. The first staff starts with an 'arco' instruction and a mezzo-forte (*mf*) dynamic. The second staff introduces 'pizz.' (pizzicato) and 'arco' markings, with a crescendo leading to fortissimo (*ff*). The third staff features 'spicc.' (spiccato) and dynamics of piano (*p*) and forte (*f*). The fourth staff continues with forte (*f*) and includes fingerings. The fifth staff shows a decrescendo (*dim.*) to piano (*p*) followed by a crescendo. The sixth staff has a crescendo and fingerings. The seventh staff marks the beginning of a new section, 'Più mosso.', starting with pizzicato (*pizz.*) and piano (*p*). The eighth staff is marked piano-pianissimo (*pp*). The ninth staff is also marked *pp*. The tenth staff begins the 'Presto.' section with arco and fortissimo (*ff*) dynamics, including a 'G.P.' (Grave Point) marking. The final staff is marked fortissimo-fortissimo (*fff*).

Concert-Walzer.

Violoncello III.

Introduction.

Tempo di Valse. (un poco più mosso.)

W. Fitzenhagen, Op. 31.

p *cresc.* *f* *dim.* *p* *f* *pizz.* *arco* *cresc.* *f* *p* *mf* *pp* *mf* *dim.* *p*

Violoncello III.

Nº 2.

p

dim. *pp*

Un poco animato.
pizz.

p

a tempo *pizz.*

arco *p* *poco rit.*

Nº 3.

Un poco meno mosso.

arco

p dolce *mf* *dim.*

p *mf* *poco rit.*

mf *poco rit.* *p*

Un poco più mosso.
a tempo *p*

f *p* *f* *p* *rit.*

a tempo *p dolce* *mf* *dim.*

p *mf* *poco rit. p*

Nº 4.

Violoncello III.

First system of music for Violoncello III, measures 1-12. Includes markings: *pizz.*, *tranneillo*, *pizz.*, *f*, *tranneillo*, *p*, *a tempo*, *arco*, *pp*, *rit.*

Nº 5.

Second system of music for Violoncello III, measures 13-30. Includes markings: *ff*, *dim.*, *pp*, *ppp*, *p*, *pp*, *dim.*, *pp*, *ppp*, *G.P.*

FINALE.

Un poco più mosso.

Third system of music for Violoncello III, measures 31-40. Includes markings: *pp*, *cresc.*, *ff*, *pp*, *pizz.*

Violoncello III.

a tempo tranquillo

arco *mf* pizz.

cresc. *ff* *p*

mf

mf

dim. *p marcato* *accelerando e cresc.*

ff

Più mosso.
pizz. *p*

mf *p* *pp*

Presto.
arco *ff* *G.P. ff*

fff

The musical score for Violoncello III consists of ten staves. It begins with a tempo marking of 'a tempo tranquillo'. The first staff features a melodic line with slurs and a dynamic of 'mf', marked 'arco'. The second staff continues this line, adding a 'cresc.' marking and a 'pizz.' (pizzicato) section with a 'p' dynamic. The third staff shows a rhythmic pattern of eighth notes with a 'mf' dynamic. The fourth staff continues the eighth-note pattern, marked 'mf'. The fifth staff introduces a 'dim.' (diminuendo) section followed by a 'p marcato' section and an 'accelerando e cresc.' section. The sixth staff features a 'ff' (fortissimo) section. The seventh staff marks a tempo change to 'Più mosso.' and includes a 'pizz.' section with a 'p' dynamic. The eighth staff continues with a 'p' dynamic. The ninth staff features a 'pp' (pianissimo) section. The tenth staff marks a tempo change to 'Presto.' and includes an 'arco' section with a 'ff' dynamic, followed by a 'G.P. ff' (Grave-Presto fortissimo) section. The score concludes with a 'fff' (fortississimo) section.

Concert-Walzer.

Violoncello IV.

Introduction.

Tempo di Valse. (un poco più mosso.)

W. Fitzenhagen, Op. 31.

p *cresc.* *pizz.* *arco* *f* *dim.* *sf*

N°1. (un poco tranquillo.)

mf *pp* *cresc.* *f* *pp* *p* *mf* *dim.* *p*

Violoncello IV.

Nº 2.

p *dim.* *pp* *mf* *p* *arco* *pp* *un poco rit.* *mf* *a tempo* *pizz.*

Nº 3.

Un poco meno mosso.

arco

p *mf* *poco rit.* *2.* *mf* *poco rit.* *Più mosso.* *a tempo* *p* *cresc.* *p* *f* *rit.* *p* *mf* *dim.* *poco rit.* *p*

Violoncello IV.

Nº 4.

tranquillo
f
pizz.
p
pp a tempo
rit.
f
arco
tranquillo

Nº 5.

ff
marcato
pp
pp
ppp
pp1
dim.
ppp
G. P.

FINALE.

Un poco più mosso.

p
cresc.
ppizz.
ff
sf

Violoncello IV.

a tempo tranquillo
arco

p

cresc.

ff

p

mf

marcato

p

accelerando e cresc.

4 *5*

Più mosso. *ff*
pizz.

p

mf

p *pp* *f* *G. P.*

Presto.
arco

ff *fff*

3 *3* *2* *1*

The musical score for Violoncello IV is written in bass clef with a key signature of two sharps (F# and C#). It consists of ten staves of music. The first staff begins with a tempo marking of 'a tempo tranquillo' and a dynamic of 'p'. It features several triplet markings (indicated by a '3' over a group of notes) and a 'V' marking above a note. The second staff continues with a 'cresc.' marking and a 'ff' dynamic. The third staff has a 'p' dynamic, a 'mf' dynamic, and a 'V' marking. The fourth staff includes a 'marcato' marking and a 'p' dynamic. The fifth staff has an 'accelerando e cresc.' marking and a 'p' dynamic. The sixth staff begins with a 'Più mosso.' tempo change, a 'ff' dynamic, and a 'pizz.' (pizzicato) marking. The seventh and eighth staves continue with a 'p' dynamic and a 'mf' dynamic. The ninth staff has a 'Presto.' tempo change, an 'arco' marking, and dynamics of 'ff', 'fff', and 'G. P.'. The tenth staff concludes with a '3' marking and a '1' marking.