

à Adolphe Fischer.

# Lied

pour  
Violoncelle et Orchestre (ou Piano.)

## Violoncelle.

V. d'Indy, Op. 19.

Andantino non troppo.

Violoncelle musical score, first system (measures 1-12). The score is written in bass clef with a key signature of two flats (B-flat and E-flat). The time signature is 9/8. The first measure has a '4' above it. The second measure has a '3' above it. The third measure has a '1' above it. The fourth measure has a '2' above it. The fifth measure has a '1' above it. The sixth measure has a '1' above it. The seventh measure has a '1' above it. The eighth measure has a '4' above it. The ninth measure has a '4' above it. The tenth measure has a '4' above it. The eleventh measure has a '2' above it. The twelfth measure has a '1' above it. The score includes dynamic markings: *pespr.* (measures 1-2), *cresc.* (measures 3-4), *f* (measures 5-6), *rit.* (measures 7-8), *p* (measures 9-10), *cresc.* (measures 11-12), and *espr.* (measures 11-12). There are also fingering numbers (1, 2, 3, 4) and slurs throughout the piece.

**A** a tempo

Plus animé.

Violoncelle musical score, second system (measures 13-24). The score is written in bass clef with a key signature of two flats. The time signature is 3/4. The first measure has a '2' above it. The second measure has a '1' above it. The third measure has a '1' above it. The fourth measure has a '1' above it. The fifth measure has a '1' above it. The sixth measure has a '1' above it. The seventh measure has a '1' above it. The eighth measure has a '1' above it. The ninth measure has a '1' above it. The tenth measure has a '1' above it. The eleventh measure has a '1' above it. The twelfth measure has a '1' above it. The thirteenth measure has a '1' above it. The fourteenth measure has a '1' above it. The fifteenth measure has a '1' above it. The sixteenth measure has a '1' above it. The seventeenth measure has a '1' above it. The eighteenth measure has a '1' above it. The nineteenth measure has a '1' above it. The twentieth measure has a '1' above it. The twenty-first measure has a '1' above it. The twenty-second measure has a '1' above it. The twenty-third measure has a '1' above it. The twenty-fourth measure has a '1' above it. The score includes dynamic markings: *soutenu* (measures 13-14), *f* (measures 15-16), *diminu - en - do* (measures 17-18), *p* (measures 19-20), and *ff* (measures 21-22). There are also fingering numbers (1, 2, 3, 4, 5) and slurs throughout the piece.

# Violoncelle.

*ff*  
*très-soutenu*  
*dimin.*

*p*  
*soutenu*

*f*

*accelerando*  
*cres- - - cen - - -*

*do*  
*molto rit.*

Un peu plus lent.

*p*  
*sempre più riten.*

Andantino. (come I<sup>o</sup>)

*f et très-soutenu*  
*molta cresc.*  
*riten.*

**C** a tempo

*p*  
*cresc.*  
*f*

*dimin.*  
*p*  
*espress.*

Violoncelle.

*poco string.* - - - *riten. molto* *a tempo*

*p* *p* *très doux*

**D**

*espr.*

*p subito*

Un peu plus vite.

OSSIA: *Harmoniques* *pp*

Un peu plus vite.

*rit.* *a tempo* *pp* *sempre pp*

Pos. nat.

*espress.* *espress.* *molto riten.* *Lent.*

Harmoniques

*riten.* - *a tempo*

3<sup>e</sup> C<sup>de</sup> - - - 2<sup>e</sup> C<sup>de</sup> 1<sup>re</sup> C<sup>de</sup>

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# Lied

pour

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V. d'Indy, Op. 19.

Violoncelle. *Andantino non troppo.*

Piano. *Andantino non troppo.*

First system of musical notation, measures 13-16. It features a vocal line with a melodic line and a piano accompaniment with chords and arpeggiated figures. A dynamic marking of *p* is present in the piano part.

Second system of musical notation, measures 17-20. The piano part includes a dynamic marking of *pp*.

Third system of musical notation, measures 21-24. It includes dynamic markings of *cresc.*, *p*, and *espr.* in both the vocal and piano parts.

Fourth system of musical notation, measures 25-28. It includes dynamic markings of *p* and *espr.* in the piano part.

Fifth system of musical notation, measures 29-32. It includes dynamic markings of *poco rit.* and *f*. The system concludes with a double bar line and a final cadence.

Plus animé.

*sottenu*

Plus animé.

*pp*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \* *Ad.*

\* *Ad.* \* *Ad.* \*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*p*

*poco*

*pp*

*Ad.* \* *Ad.* \*

*cres - cen - do.* *f* *dimin.*  
*cresc. - - - - - più f* *dimin. -*

♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \* ♩. \*

*en - do* **B**  
*- - - - - molto*  
*p*

♩. \* ♩. \* ♩. \* ♩. \* 4 4 2

*molto* *cresc.* *f*

4 4 4 3 1 3 2 1 2 1 4 2

*ff*

♩. \*

First system of musical notation. It consists of three staves. The top staff is a single line with a treble clef and a key signature of two flats. The middle and bottom staves are a grand staff with treble and bass clefs. The music features a complex texture with many beamed notes and slurs. A dynamic marking *più f* is present in the middle staff.

Second system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are a grand staff. Dynamics include *sf* in the top staff, *très-soutenu* in the middle staff, and *mf* in the bottom staff. There is a *ced.* marking in the bottom staff and an asterisk *\** in the middle staff.

Third system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are a grand staff. Dynamics include *dimin.* and *p* in the top staff, *espr.* in the middle staff, and *dim.* and *pp* in the bottom staff.

Fourth system of musical notation. It consists of three staves. The top staff has a treble clef and a key signature of two flats. The middle and bottom staves are a grand staff. Dynamics include *soutenu* in the top staff and *marqué* in the bottom staff.

dimin. . . . . sempre *pp.* *p e espr.*

*accelerando* *cres - - cen - - do* *molto rit.*  
*accelerando* *soutenu* *molto rit.*

*Un peu plus lent.* *p* *sempre più rit.*  
*Un peu plus lent.* *pp* *sempre più rit.*

Andantino (come 19).

*f et très soutenu*  
Andantino (come 19). *molto cresc.*

*marqué*

*mf*

Red. \* Red. \* Red. \* Red. \*

*riten.* *a tempo* *p* *cresc.*

*riten.* *a tempo*

*dim.* *p*

*f* *dimin.*

*sf* *cresc.*

Red. \* Red. \*

*dimin.* *pp* *espr.*

Red. \*

*poco string.* *p* *rit. molto*

*pp poco string.* *rit. molto*

Ped. \*

*a tempo*  
*p très doux*  
*a tempo*

6

*ppp* 6

Ped. \*

Ped. \*

D

*ppp*

Ped. \*

Ped. \*

First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The music is in a key with one flat and a 3/4 time signature. The vocal line features a melodic line with a slur. The grand staff contains dense chordal accompaniment in the right hand and a rhythmic bass line in the left hand.

Second system of musical notation. It consists of three staves. The vocal line continues with a slur. The grand staff features a *cresc.* marking in the right hand and a *ppp* marking in the left hand. A *p subito* marking appears above the vocal line. A *ped.* marking is present in the left hand. An asterisk (\*) is placed below the grand staff.

OSSIA: Harmoniques - -

Third system of musical notation. It consists of three staves. The vocal line includes markings for *espr.*, *rit.*, and *a tempo*. The grand staff includes markings for *rit.* and *a tempo*. A *pp* marking is present in the right hand. The system concludes with a double bar line.

Fourth system of musical notation. It consists of three staves. The vocal line begins with the instruction *Un peu plus vite.* The grand staff begins with *sempre pp* and *Un peu plus vite.* The system concludes with a *poco sf* marking in the right hand.

Pos. nat. 2

*pp* *poco sf* *sp*

*espress.*

*molto riten.* - - - *Lent.*

*molto riten.* - - - *Lent.*

*pp*

*Ped. \** *Ped. \**

Harmoniques -

*sempre*

*riten.* *a tempo*

*riten. più* *dimin.* *a tempo* *m.g.* *p* *pp*

*Ped.* *io* *is* \*