



Compositions

pour le
Violoncelle

avec accompagnement de PIANO

par

AUG. NÖLCK.

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ROMANCE SANS PAROLES.

Lied ohne Worte.

August Nölek, Op.19.

Violoncello. *Allegretto.* *p espress.*

Piano. *Allegretto.* *mp con Ped.* *p*

The first system of music shows the Cello and Piano parts. The Cello part is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a whole note G3, followed by a half note A3, and a quarter note B3. The Piano part is in treble and bass clefs with the same key signature and time signature. It features a melodic line in the right hand with triplets and a bass line with quarter notes and rests. Dynamics include *mp con Ped.* and *p*.

The second system continues the musical piece. The Cello part has a half note C4, a quarter note D4, and a quarter note E4. The Piano part continues with its melodic and bass lines, maintaining the triplet patterns and dynamic markings.

The third system shows the Cello part with a half note F#4, a quarter note G4, and a quarter note A4. The Piano part continues with its melodic and bass lines, maintaining the triplet patterns and dynamic markings.

The fourth system shows the Cello part with a half note B4, a quarter note C5, and a quarter note D5. The Piano part continues with its melodic and bass lines, maintaining the triplet patterns and dynamic markings.

First system of musical notation. It consists of three staves: a vocal line in 13/8 time with a key signature of one sharp (F#) and a dynamic marking of *p*; a piano right-hand part with a melodic line and a piano left-hand part with a rhythmic accompaniment. The piano part features a series of eighth-note chords with a '7' marking, suggesting a seventh chord.

Second system of musical notation. The vocal line continues with a *cresc.* marking. The piano accompaniment features a *p* dynamic marking in the right hand and a *cresc.* marking in the left hand. The piano part continues with eighth-note chords and a '7' marking.

Third system of musical notation. The vocal line has a *mf* dynamic marking. The piano accompaniment features a *mf* dynamic marking. The piano part includes triplets in both the right and left hands, indicated by a '3' above the notes.

Fourth system of musical notation. Both the vocal line and piano accompaniment feature a *cresc.* marking. The piano part continues with triplets in both hands, marked with a '3'.

First system of musical notation. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with a *mf* dynamic and includes a *cresc.* marking. The piano accompaniment features a prominent triplet pattern in the right hand and a steady eighth-note bass line in the left hand.

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment maintains the triplet pattern in the right hand and the eighth-note bass line in the left hand.

Third system of musical notation. The vocal line features a *pp* dynamic. The piano accompaniment continues with the triplet pattern in the right hand and the eighth-note bass line in the left hand.

Fourth system of musical notation, concluding the page. The vocal line includes a *rit.* marking. The piano accompaniment features a *rit.* marking and a *p* dynamic. The system ends with a double bar line.

Animato.

f con fuoco. *cresc.*

Animato.
f *cresc.*

The first system consists of a vocal line in 3/4 time and a piano accompaniment. The vocal line begins with a melodic phrase marked *f con fuoco.* and *cresc.* The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked *f* and *cresc.*

p cresc.

con Ped. *con Ped.*

mf *p* *mf* *p* *p cresc.*

The second system continues the vocal and piano parts. The vocal line has a melodic phrase marked *p cresc.* The piano accompaniment includes two measures marked *con Ped.* with dynamics *mf* and *p*, followed by a final phrase marked *p cresc.*

stringendo. *f* *dim.* *rit.*

stringendo. *f* *dim.* *rit.* *sf*

The third system features a vocal line with dynamics *stringendo.*, *f*, *dim.*, and *rit.* The piano accompaniment mirrors these dynamics, ending with a fortissimo (*sf*) chord.

f a tempo. *con Ped.*

f a tempo. *mf* *p*

The fourth system concludes the piece. The vocal line is marked *f a tempo.* and *con Ped.* The piano accompaniment is marked *f a tempo.*, *mf*, and *p*.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs. The piano part begins with a *mf* dynamic and includes the instruction *con Ped.*. The vocal line has a *cresc.* marking. The piano part features chords and moving lines in both hands, with a *p* dynamic and *cresc.* marking in the right hand.

Second system of the musical score. The vocal line continues with a *dim.* marking, followed by a *rit.* marking. The piano accompaniment also has a *dim.* marking. The system concludes with a *pp pizz.* marking and the instruction *Mit Ruhe.* in the vocal line. The piano part ends with *pp con Ped.* markings.

Third system of the musical score. The vocal line begins with a *sotto voce.* marking. The piano accompaniment features a *f* dynamic marking. The system ends with a *pp* dynamic marking.

Fourth system of the musical score. The vocal line has a *pp pizz.* marking. The piano accompaniment includes a first ending bracket with an *8* measure rest. The system concludes with *p pp* and *pp* dynamic markings.

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