



# Compositions

pour le  
Violoncelle

avec accompagnement de PIANO

par

## AUG. NÖLCK.

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Leipzig, Aug. Cranz.      Bruxelles, A. Cranz.  
London, Cranz & Co

Printed by C. F. Peters, Leipzig



ROMANCE SANS PAROLES.

Lied ohne Worte.

August Nölek, Op.19.

Violoncello. *Allegretto.* *p espress.*

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

The first system of the score 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 half note G3, followed by quarter notes A3, B3, and C4, all under a slur. The Piano part is in treble and bass clefs with the same key signature and time signature. The right hand features a series of triplet eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *mp con Ped.* and *p*.

The second system continues the musical themes. The Cello part maintains its melodic line with slurs. The Piano part continues with the triplet eighth-note pattern in the right hand and the eighth-note accompaniment in the left hand.

The third system shows further development of the musical material. The Cello part has a slur over the first two measures. The Piano part continues with the characteristic triplet and eighth-note textures.

The fourth system concludes the page's musical notation. The Cello part has a slur over the final two measures. The Piano part maintains the consistent rhythmic and melodic patterns established in the previous systems.

First system of musical notation. It consists of three staves: a vocal line in alto clef (C4-C5) and a piano accompaniment in G major with a 13/8 time signature. The vocal line begins with a piano (*p*) dynamic and features a melodic line with several grace notes. The piano accompaniment is in a rhythmic pattern of eighth and sixteenth notes, with a piano (*p*) dynamic.

Second system of musical notation. The vocal line continues with a *cresc.* (crescendo) marking. The piano accompaniment features a *p* dynamic in the middle and a *cresc.* marking in the final measure. The piano part includes a complex rhythmic pattern with many sixteenth notes.

Third system of musical notation. The vocal line has a *mf* (mezzo-forte) dynamic. The piano accompaniment features a *mf* dynamic and includes several triplet markings (indicated by a '3' over the notes) in both the treble and bass staves.

Fourth system of musical notation. Both the vocal line and piano accompaniment feature a *cresc.* (crescendo) marking. The piano accompaniment continues with triplet markings in the treble and bass staves.

First system of musical notation. It consists of three staves: a vocal line in alto clef (C4-C5) and a piano accompaniment in G major with a 3/4 time signature. The piano part features a rhythmic pattern of eighth notes with triplet markings. The vocal line begins with a *mf* dynamic and includes a *cresc.* marking. The system concludes with a fermata over the final note.

Second system of musical notation. The piano accompaniment continues with the same rhythmic pattern. The vocal line starts with a *p* dynamic. The system ends with a fermata.

Third system of musical notation. The piano accompaniment continues. The vocal line begins with a *pp* dynamic. The system ends with a fermata.

Fourth system of musical notation. The piano accompaniment continues. The vocal line starts with a *rit.* marking. The piano part includes a *rit.* marking and a *p* dynamic. The system concludes with a double bar line.

Animato.

*f con fuoco.* *cresc.*

Animato.

*f* *cresc.*

*p cresc.*

*con Ped.* *mf* *p* *con Ped.* *mf* *p* *p cresc.*

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

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

*f a tempo.*

*f a tempo.* *con Ped.* *mf* *p*

First system of musical notation. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase and includes the instruction *cresc.* (crescendo). The bottom staff is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. It starts with a rest, followed by chords and a bass line. The instruction *con Ped.* (con pedal) is placed above the piano staff. Dynamic markings include *mf* (mezzo-forte) and *p* (piano), with a *cresc.* marking in the piano part.

Second system of musical notation. The top staff continues the vocal line, featuring *dim.* (diminuendo) and *rit.* (ritardando) markings. It concludes with *p pizz.* (piano pizzicato) and *Mit Ruhe. mp* (Mit Ruhe, mezzo-piano). The piano accompaniment includes *dim.*, *p rit.* (piano ritardando), and *pp* (pianissimo) markings, ending with *pp con Ped.*

Third system of musical notation. The top staff is a bass line with a bass clef, starting with *da:* and *sotto voce.* (sotto voce). The piano accompaniment features *f* (forte) and *pp* markings.

Fourth system of musical notation. The top staff is a bass line with a bass clef, including *pp pizz.* (pianissimo pizzicato). The piano accompaniment includes *p* and *pp* markings, with an *8* (octave) marking above the right hand.

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