



First system of musical notation on page 17, featuring a vocal line and piano accompaniment. The key signature has two flats, and the time signature is 4/4. The piano part includes a *p.* dynamic marking.

Second system of musical notation. The vocal line includes a *cresc.* marking. The piano part features a *p.* dynamic marking and a triplet of eighth notes.

Third system of musical notation. The vocal line includes a *cresc.* marking. The piano part features a *f.* dynamic marking and a triplet of eighth notes.

Fourth system of musical notation. The vocal line includes a *cresc.* marking. The piano part features a *f.* dynamic marking and a *cresc.* marking.

Fifth system of musical notation. The piano part includes a *Red.* marking and an asterisk with a *Red.* marking.

Sixth system of musical notation. The vocal line includes a *dim. e rit.* marking. The piano part includes a *rit.* marking and an asterisk with a *Red.* marking.

Seventh system of musical notation. The vocal line includes a *a tempo* marking and a *tr* (trill) marking. The piano part includes a *p a tempo* marking.

Eighth system of musical notation. The vocal line includes an *espress.* marking. The piano part includes an *espress.* marking, a *tr* marking, and a *Red.* marking with an asterisk.

Etwas lebhafter.

Musical score for page 16, measures 1-16. The score is in 3/4 time with a key signature of two flats. It features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mf*, *cresc.*, and *ff*.

Musical score for page 5, measures 17-32. The score continues from page 16. It features a piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f*, *espress.*, *p*, and *cresc.*

*molto espress.*

*molto espress.*

*espress.*

*mp*

*p*

*p*

Musical score for the first system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part begins with a *p* dynamic and a *cresc.* marking. The right-hand part is marked *R. H.* and *p*, also with a *cresc.* marking.

Musical score for the second system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *dim.*.

Musical score for the third system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right).

Musical score for the fourth system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts feature trills, indicated by *tr* markings, and are marked *p*.

Musical score for the fifth system on page 14. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *p*.

Musical score for the first system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *dim.* and *p*. The right-hand part is marked *espress.* and *p*.

Musical score for the second system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). The piano part is marked *dim.* and *p*.

Musical score for the third system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *p*.

Musical score for the fourth system on page 7. It consists of two staves: a piano part (left) and a right-hand part (right). Both parts are marked *cresc.*

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

S. 8742 (1)

III.

Mässig bewegt.

Violine.

Viola.

Pianoforte.

*p* *dolce* *mf*

S. 8742 (1)

First system of musical notation on page 12, consisting of four staves. The top two staves are for piano and bass, and the bottom two are for piano and bass. Dynamic markings include *f* and *dim.*

Second system of musical notation on page 12, consisting of two staves. Dynamic markings include *p* and *pp*.

Third system of musical notation on page 12, consisting of two staves. Dynamic markings include *p* and *ppp*.

Fourth system of musical notation on page 12, consisting of two staves. Dynamic markings include *dim.*, *p*, and *ppp*.

Fifth system of musical notation on page 12, consisting of two staves. Dynamic markings include *dim.*, *p*, and *ppp*.

First system of musical notation on page 9, consisting of four staves. Dynamic markings include *p* and *cresc.*

Second system of musical notation on page 9, consisting of four staves. Dynamic markings include *mf* and *cresc.*

Third system of musical notation on page 9, consisting of two staves. Dynamic markings include *p* and *più cresc.*

Fourth system of musical notation on page 9, consisting of two staves. Dynamic markings include *p* and *più cresc.*

Fifth system of musical notation on page 9, consisting of four staves. Dynamic markings include *ff* and *ppp*.

## II.

Langsam, getragen.

Violine. *mf*

Viola. *mf*

Pianoforte. *mf* *p*

*p* *cresc.*

*p*

*cresc.*

*p* *cresc.*

*p*

*p* *cresc.*

*p* *cresc.*

*p*

*p*

*p*

*cresc.*

*cresc.*

*cresc.* *p* *mf*

*mf*

*cresc.* *mf*

*Red* \*

*p*

*p*



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Demem Freunde  
D<sup>r</sup> Eusebius Mandyczewski  
zugeeignet.

Sieben  
**Phantasiestücke**  
für  
Violine, Viola und Pianoforte  
von  
**Robert Fuchs.**  
OP. 57.  
Heft I (N<sup>o</sup> 1-3.)  
M. 4. —  
Heft II (N<sup>o</sup> 4-7.)  
M. 4. —  
BERLIN,  
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# Sieben Phantasiestücke.

Violine.

## I.

Robert Fuchs, Op. 57. Heft I.

Mässig bewegt, leidenschaftlich.

The musical score is written for a single violin in 3/4 time, with a key signature of two flats (B-flat and E-flat). It consists of ten staves of music. The first staff begins with a dynamic marking of *mp* and a fingering of 8. The second staff continues the melodic line. The third staff features a *cresc.* marking and reaches a dynamic of *f*. The fourth staff also has a *cresc.* marking and reaches *f*. The fifth staff has a *cresc.* marking and reaches *ff*. The sixth staff begins with a *p* dynamic and a *press.* marking. The seventh staff continues with a *cresc.* marking. The eighth staff has a *molto espress.* marking. The ninth and tenth staves feature complex passages with fingering 5 and a *5* marking above a rapid sixteenth-note run.

Violine.

Violin score for page 3, measures 1-12. The music is in a key with two flats (B-flat major or D-flat minor) and a 3/4 time signature. The score consists of 12 staves of music. The first staff begins with a melodic line marked *dim.*. The second staff starts with a piano (*p*) dynamic and *espress.* marking. The third staff includes a first finger (*1*) fingering. The fourth staff features a second finger (*2*) fingering and a *cresc.* marking. The fifth staff begins with a forte (*f*) dynamic, followed by *dim.* and *p*. The sixth staff continues the melodic line. The seventh staff is marked *espress.* and *cresc.*. The eighth staff includes the instruction *più cresc.* and ends with *f passionato*. The ninth staff starts with a mezzo-forte (*mf*) dynamic. The tenth staff is marked *cresc.* and *più cresc.*. The eleventh staff begins with a fortissimo (*ff*) dynamic. The twelfth staff concludes the page with a final *ff* dynamic and a double bar line.

Violine.

II.

Langsam, getragen.

Musical score for Violin II, measures 1-12. The score is in G minor, 3/4 time. It features a variety of dynamics including *mf*, *p*, *cresc.*, *p.. cresc.*, *p*, *mf*, *f*, *dim.*, *pp*, and *ppp*. There are also first and second endings marked with '1' and '2'.

III.

Mässig bewegt.

R. FUCHS: OP. 57, No. 3:

Musical score for Violin II, measures 13-16. The score is in G minor, 3/4 time. It features dynamics including *p*, *mf*, *p*, *cresc.*, and *dim.*

Violine.

Musical score for Violin I, measures 1-16. The score is in G minor, 3/4 time. It features a variety of dynamics including *p*, *mf*, *f*, *ff*, *sf*, *dim. e riten.*, *tra tempo*, *p*, *f*, *p dolce*, *morendo*, and *pp*. There are also trills and triplets marked with 'tr' and '3'.

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VIOLA

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# Sieben Phantasiestücke.

Viola.

I.

Robert Fuchs, Op. 57. Heft I.

Mässig bewegt, leidenschaftlich.

The musical score is written for Viola in 3/4 time, key of B-flat major. It begins with a mezzo-piano (*mp*) dynamic. The first staff contains the initial melody. The second staff continues the melody with a slur. The third staff features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The fourth staff includes a first ending marked with a '1' and a slur. The fifth staff continues with a crescendo (*cresc.*) and forte (*f*) dynamic. The sixth staff features a crescendo (*cresc.*) leading to fortissimo (*ff*) and then forte (*f*) dynamics. The seventh staff includes a first ending marked with a '1' and a piano (*p*) dynamic. The eighth and ninth staves continue the melodic line with slurs. The tenth staff concludes with a crescendo (*cresc.*) dynamic.

Viola.

*molto espress.*

*p espress.*

*cresc.*

*f*

*f passionato*

*mf*

*cresc.*

*più cresc.*

*ff*

Viola.

II.

Langsam, getragen.

mf p cresc. p cresc. mf 3 3 f dimin. dim. pp ppp

III.

Mässig bewegt.

R. FUCHS: OP.57: No.3.

p mf cresc.

Viola.

dim. p cresc. p cresc. ff f sf sf sf a tempo dim. e rit. p sf p dolce tr cresc. tr tr tr tr tr tr tr tr tr tr dim. pp



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