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Demem Freunde
D^r Eusebius Mandyczewski
zugeeignet.

Sieben
Phantasiestücke
für
Violine, Viola und Pianoforte
von
Robert Fuchs.
OP. 57.
Heft I (N^o 1-3.)
M. 4. Heft II (N^o 4-7.)
M. 4.

BERLIN,
Schlesinger'sche Buch- & Musikhandlung.
(ROB. LIENAU.)
Wien, Carl Haslinger qdm. Tobias.
S. 87+2.

Lith. Anst. von C. F. Röber Leipzig.

Sieben Phantasiestücke.

IV.

Robert Fuchs, Op. 57 Heft II.

Sehr gemüthvoll.

Violine.

Viola.

Pianoforte.

p *fz.* * *fz.* * *simile*

cresc. *dim.*

cresc. *dim.*

p *d.*

p *fz.*

p *fz.*

p *fz.*

dim.

dim.

dim.

p dolce

p dolce

p dolce

simile

S. 8742 (2)

cresc.

cresc.

espress.

espress.

espress.

S. 8742 (2)

passionato
cresc.
passionato
mp
cresc.
passionato
mp
cresc.
f
ff
dolce
p dolce

p
cresc.
cresc.
mf
p
mf
ff
Schluss.
ff

VII.

Etwas bewegt.

Violine.

Viola.

Pianoforte.

Musical notation for Violin, Viola, and Piano parts, measures 1-8. The Violin and Viola parts start with a forte (*f*) dynamic and transition to mezzo-forte (*mf*). The Piano part starts with *f* and transitions to mezzo-piano (*mp*). There are repeat signs at the end of the first system.

Musical notation for Violin, Viola, and Piano parts, measures 9-24. This section continues the melodic and harmonic development of the piece.

Musical notation for Violin, Viola, and Piano parts, measures 25-48. This section includes various dynamics such as piano (*p*), mezzo-piano (*mp*), and fortissimo (*ff*). It also features tempo markings like *a tempo*, *rit.* (ritardando), and *espress.* (espressivo). There are also numerical markings like 5/2, 3, and 2/3.

dim. dolce pp dolce pp

sfp dim. pp sfp dim. pp

p cresc. f cresc. f

p p p p sfp espress. p

morendo morendo

pp pp pp pp

V.

tr

tr

3

3

p dolce

p dolce

p dolce

p

3

3

3

1

p

cresc.

cresc.

cresc.

Ped.

S. 8742 (2)

ped.

Anmuthig bewegt.

Violine. *p*

Viola. *pizz.* *p* *arco*

Pianoforte. *p*

cresc.

f

f

1. 2.

dim.

p

p.

p.

Musical score for page 8, measures 1-12. The score is written for piano and includes a melody in the right hand and accompaniment in the left hand. The key signature is one sharp (F#) and the time signature is 4/4. The score begins with a piano (*p*) dynamic. The melody features a series of eighth and sixteenth notes, often beamed together. The accompaniment consists of chords and moving lines in the bass. Performance markings include *p*, *f*, *cresc.*, *a tempo*, *poco cresc.*, and *poco rit.*. There are also some decorative symbols like asterisks and a 'ced.' symbol.

Musical score for page 13, measures 1-12. The score continues the piece with a more complex melodic line in the right hand, including triplets and slurs. The key signature remains one sharp (F#) and the time signature is 4/4. The score includes dynamic markings such as *p* and performance instructions like *a tempo*. The melody features a series of eighth and sixteenth notes, often beamed together, with some triplets indicated by '1 3 5'. The accompaniment continues with chords and moving lines in the bass.

System 1, measures 1-4. The vocal line features a melodic phrase with a slur. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *p* and *mf*.

System 2, measures 5-8. The vocal line continues with a melodic phrase. The piano accompaniment features a more active texture. Dynamics include *mf* and *pp*.

System 3, measures 9-12. The vocal line has a melodic phrase with a slur. The piano accompaniment includes a triplet in the right hand. Dynamics include *mp* and *pp*.

System 4, measures 13-16. The vocal line features a melodic phrase. The piano accompaniment includes a triplet in the right hand. Dynamics include *mp* and *pp*.

System 5, measures 17-20. The vocal line features a melodic phrase. The piano accompaniment includes a triplet in the right hand. Dynamics include *cresc.*

System 6, measures 21-24. The vocal line features a melodic phrase. The piano accompaniment includes a triplet in the right hand. Dynamics include *dim.* and *p*.

System 7, measures 25-28. The vocal line features a melodic phrase. The piano accompaniment includes a triplet in the right hand. Dynamics include *morendo* and *p*.

System 8, measures 29-32. The vocal line features a melodic phrase. The piano accompaniment includes a triplet in the right hand. Dynamics include *pizz.* and *pp*.

VI.

Lebhaft, zart.

Violine.

Viola.

Pianoforte.

Musical score for Violin, Viola, and Piano on page 10. The Violin and Viola parts are in treble and alto clefs respectively, both in 3/4 time. The Piano part is in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The tempo is marked 'Lebhaft, zart.' and the dynamics are 'p' (piano).

Musical score for Violin, Viola, and Piano on page 10. This system continues the previous system with similar notation and dynamics.

Musical score for Violin, Viola, and Piano on page 10. This system includes first and second endings, marked '1.' and '2.'.

Musical score for Violin, Viola, and Piano on page 11. The Violin and Viola parts are in treble and alto clefs. The Piano part is in grand staff. The key signature has two sharps. The dynamics are 'p' and 'p dolce'.

Musical score for Violin, Viola, and Piano on page 11. This system continues the previous system with similar notation and dynamics.

Musical score for Violin, Viola, and Piano on page 11. This system includes a 'poco rit.' (poco ritardando) marking.

Musical score for Violin, Viola, and Piano on page 11. This system includes an 'a tempo' marking.

Violine.

VII.

Etwas bewegt.

f *mf* *p* *cresc.* *mf* *Fine.* *p dolce* *dim.* *ff*

Dal Segno al Fine e poi

Sieben Phantasiestücke.

Violine.

IV.

Robert Fuchs, Op. 57, Heft II.

Sehr gemüthvoll.

p *cresc.* *p* *cresc.* *f* *ff* *p dolce* *cresc.* *riten.* *a tempo* *mp* *cresc.* *ff* *dim.* *pp dolce* *sfp* *dim.* *pp*

Violine.

V.

Anmuthig bewegt.

Musical score for Violin V, measures 1-14. The score is in G major and 6/8 time. It features a variety of dynamics including *p*, *f*, *cresc.*, and *dim.* (decrescendo), and includes first and second endings.

VI.

Lebhaft, zart.

Musical score for Violin V, measures 15-18. The score is in G major and 3/4 time. It includes dynamics like *p*, *dolce*, and *tr* (trills), and first and second endings.

Violine.

Musical score for Violin I, measures 1-18. The score is in G major and 6/8 time. It includes dynamics like *p*, *mf*, *pp*, *cresc.*, and *morendo* (decrescendo), and includes first and second endings.

Viola.
VII.

Etwas bewegt.

Musical score for Viola VII, starting with 'Etwas bewegt.' The score consists of 14 staves of music. It begins with a forte (*f*) dynamic and includes markings for *mf*, *p*, *cresc.*, and *mf*. There are first and second endings marked with '1' and '2'. The piece concludes with 'Fine.' and 'p dolce'. A 'Da Capo al Fine e poi.' instruction is located at the bottom right of the score.

Sieben Phantasiestücke.

Viola.
IV.

Sehr gemüthvoll.

Robert Fuchs, Op. 57. Heft II.

Musical score for Viola IV, starting with 'Sehr gemüthvoll.' The score consists of 14 staves of music. It begins with a piano (*p*) dynamic and includes markings for *cresc.*, *espr.*, *p*, *passionato*, *espress.*, *cresc.*, *f*, *ff*, *p*, *ritard.*, *mp*, *a tempo*, *cresc.*, *ff*, *dim.*, *pp*, *dolce*, *fp*, *dim.*, and *pp*. There are first, second, and third endings marked with '1', '2', and '3'. The piece concludes with 'Da Capo al Fine e poi.' instructions.

Viola.

V.

Anmuthig bewegt.

pizz.

arco

VI.

Lebhaft, zart.

Viola.

Seinen Freunden
Dr. Eusebius Mandyczewski
zugeeignet.

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