

QUARTETT 38.

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VIOLONCELLO.

Op. 33 No 2.

Allegro moderato, cantabile.

The musical score for Violoncello consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score includes various dynamics such as *mf*, *p*, *f*, *sf*, and *crese.* (crescendo). It features several marked sections: Section A (measures 15-20), Section B (measures 25-30), Section C (measures 35-40), and Section D (measures 45-50). There are also first and second endings indicated by '1' and '2'. The score includes various musical notations such as slurs, accents, and dynamic markings.

VOLONCELLO.

Scherzo.
Allegro.

First system of the Scherzo, Allegro section. It consists of five staves of music in bass clef, 3/4 time signature. The first staff begins with a dynamic marking of *f* and includes first and second endings. The second staff continues with *f* dynamics and ends with a *Fine.* marking. The third staff starts with a *p* dynamic. The fourth and fifth staves continue the rhythmic pattern. The section concludes with the instruction *Scherzo D.C.*

Largo sostenuto.

Second section of the score, *Largo sostenuto*. It consists of ten staves of music in bass clef, 3/4 time signature. The first staff begins with a *p* dynamic. The second staff features a *pp* dynamic and a triplet of eighth notes. The third staff has a *ff* dynamic. The fourth staff includes dynamic markings of *p*, *f sf sf sf*, *f*, and *pp*. The fifth staff has *f sf sf sf*, *f*, *pp*, *f*, and *fz dim.* markings. The sixth staff includes a *6* measure rest, a *Viol. In. II* part, and dynamics of *p*, *f sf sf sf*, *f*, *pp*, and *f sf sf sf*. The seventh staff has *f*, *pp*, *mf*, and *p* markings. The eighth staff has *p*, *p*, *f*, and *p* markings. The ninth staff has *cresc.*, *mf*, and *p* markings. The tenth staff ends with a *1* measure rest and a *pp* dynamic.

Finale.
Presto.

The musical score is written for the cello in bass clef, two flats key signature, and 6/8 time. It begins with a *p* dynamic and includes several first and second endings. The piece features a variety of articulation, including slurs, accents, and breath marks. Dynamics range from *p* to *f*, with some sections marked *sf* (sforzando). A *cresc.* (crescendo) is indicated in the middle section. The tempo is marked *Presto*. The score concludes with a *pp* (pianissimo) dynamic and a *G.P.* (Grave) instruction.

*) Ohne die vom Herausgeber zugesetzten Marcato-Zeichen würde die an dieser Stelle von Haydn angewendete Schreibart $\left| \overset{\cdot}{\underset{\cdot}{\text{p}}} \right|$ genau dieselbe Ausführung zur Folge haben wie bei Schreibart $\left| \overset{\cdot}{\text{p}} \right|$. Da Haydn hier sich beider Formen bedient, so unterliegt es keinem Zweife, dass er einen Unterschied in der Ausführung verlangt. Wenn man jede der beiden $\left| \overset{\cdot}{\underset{\cdot}{\text{p}}} \right|$, ohne die Bindung zu unterbrechen, durch einen leichten, sofort nachlassenden Druck markirt, so dürfte damit vielleicht die Absicht des Meisters getroffen sein. 9667