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Andante, Variationen und Bolero

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Wien, [1827]

Andantino con Variazioni.

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VIOLONCELLO et BASSO.

ff arco. p cres. mf

sp decres. cres. ff Cadenza.

ANDANTINO con Variazioni. Violonc. p

Tutti. P Basso.

ff p

Violonc:

ff p

ff p

p 2

Tutti. P Basso. cres. ff

2

p 2

VIOLONCELLO et BASSO.

Violoncello and Bass score, page 4. The score includes dynamics such as *pp*, *p*, *mf*, *f*, and *ff*. It also features articulations like *pizz.* and *arco.*. The tempo is marked *Allegro.* in the eighth staff. The piece concludes with a *ff* dynamic.

T. H. 5038.

pizz.
arco. *cres.*
ff *p* *cres.*
Tutti.
decres. *pp* *Basso.* *morendo.*
cres. *mf* *decres.* *pp*

This section of the score is for Violoncello and Bass. It begins with a *pizz.* (pizzicato) instruction. The first staff features a melodic line with a *ff* dynamic. The second staff provides harmonic support with a *cres.* (crescendo) instruction. The third staff is for the Violone, marked with a *p* dynamic and a *cres.* instruction. The fourth staff continues the Violone part with a *cres.* instruction. The fifth staff is marked *Tutti.* and features a *decres.* (decrescendo) instruction leading to a *pp* (pianissimo) dynamic. The sixth staff is for the Bass, marked *Basso.* and features a *morendo.* (morendo) instruction, with dynamics ranging from *cres.* to *pp*.

Allegro moderato.
BOLEROS. *pp* *staccato.*

This section is titled **BOLEROS.** and is marked **Allegro moderato.** The first staff begins with a *pp* (pianissimo) dynamic and a *staccato.* (staccato) instruction.

The second and third staves of the Boleros section continue the rhythmic pattern. The second staff is marked *Bassi.* (Bassi).

The fourth and fifth staves of the Boleros section continue the rhythmic pattern. The fourth staff is marked *Tutti.* and *ff* (fortissimo). The fifth staff is marked *p* (piano).