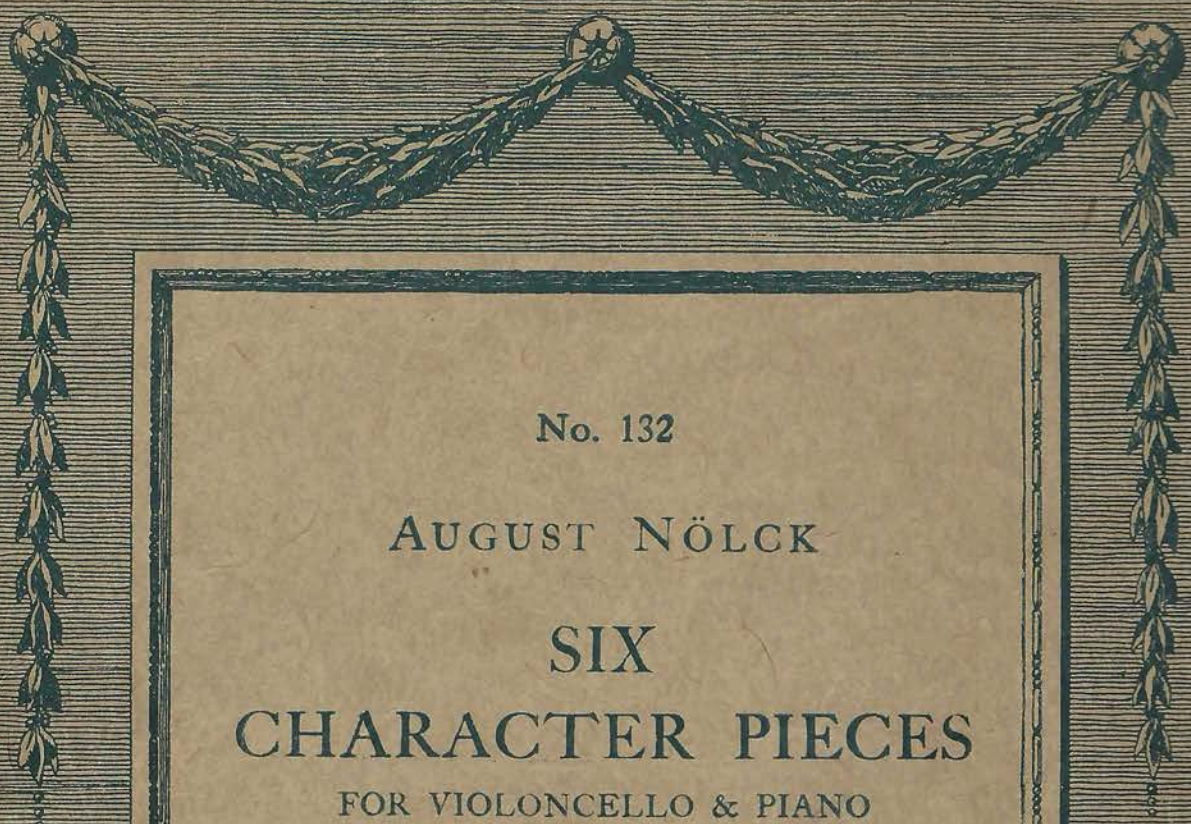


*Philip D. Chase*



No. 132

AUGUST NÖLCK

SIX  
CHARACTER PIECES

FOR VIOLONCELLO & PIANO

comp. n. .75

*The Boston Music Company*  
*Edition*

# SIX CHARACTER PIECES

FOR VIOLONCELLO & PIANO

*By*

AUGUST NÖLCK

1. SPRING SONG
2. SPANISH MARCH
3. ROMANCE
4. GAVOT
5. STUDY
6. NOCTURNE

*Also published separately*



BOSTON, MASS.

THE BOSTON MUSIC COMPANY

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# I Spring Song

AUGUST NÖLCK, Op. 43, No 1

Violoncello *Con moto*  
*p*

Piano *Con moto*  
*p*  
*legato sempre*

*poco cresc.*

*poco cresc.*

*mf*

*mf*

dim. rit. p a tempo

rit. a tempo

dim. legato

This system contains the first three staves of music. The top staff is a single melodic line in bass clef. The middle and bottom staves are a grand staff in treble and bass clefs. The music is in G major and 4/4 time. It begins with a *dim.* marking, followed by a *rit.* section, and then returns to *p a tempo*. The grand staff features a *dim.* marking in the treble clef and a *legato* marking in the bass clef.

This system contains the next three staves of music, continuing the grand staff from the previous system. It features a consistent rhythmic pattern of eighth notes in the treble clef and a steady bass line in the bass clef.

dim.

dim.

This system contains the next three staves of music. It begins with a *dim.* marking in the top staff, followed by another *dim.* marking in the middle staff. The music continues with the established rhythmic and melodic patterns.

dim. pizz. pp

pp

Red \*

This system contains the final three staves of music on the page. It begins with a *dim.* marking in the top staff. The music concludes with a *pizz.* (pizzicato) marking in the top staff and a *pp* (pianissimo) marking in the middle staff. The bottom staff ends with a *Red \** marking. The piece concludes with a double bar line and a fermata over the final notes.

The musical score consists of two systems. The first system includes a grand staff with piano accompaniment and a cello part. The piano part features dynamic markings of *d* (piano) and *f* (forte), along with articulation marks like accents and slurs. The cello part is marked *pizz.* (pizzicato). The second system continues the piano accompaniment with similar dynamics and includes a *Piano* section with a *Tempo di marcia* marking. The *Violoncello* part also has a *Tempo di marcia* marking and a *f* dynamic.

AUGUST NÖLCK, Op. 43 No 2

# Spanish March

## II

First system of musical notation. It consists of three staves: a single bass staff at the top, and a grand staff (treble and bass) below. The key signature has one sharp (F#) and the time signature is 3/4. The music features a mix of chords and melodic lines. Dynamic markings include *f* (forte) and *p* (piano).

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The dynamics fluctuate between *f* and *p*, with some notes marked with accents.

Third system of musical notation. The top staff includes the instruction *arco* above a measure. The dynamics are marked *f* and *p*.

Fourth system of musical notation, the final system on the page. It concludes with a double bar line and the word *Fine* written in the right margin. The dynamics are marked *f*.

Trio

*dolce*

Trio

*p*

*dolce*

The first system of music consists of two staves. The upper staff is a single line in bass clef, labeled 'Trio' at the beginning. It contains a melodic line with several slurs and a 'dolce' marking. The lower staff is a grand staff (treble and bass clefs) also labeled 'Trio'. It contains a piano accompaniment starting with a 'p' marking and a 'dolce' marking. The key signature has two sharps (F# and C#).

*p*

The second system continues the Trio section. The upper staff (solo line) continues with slurs and a 'dolce' marking. The lower staff (piano accompaniment) is marked 'p' and features a crescendo hairpin. The key signature remains two sharps.

*p*

*pizz.*

*p*

*d*

*mp*

The third system continues the Trio section. The upper staff (solo line) is marked 'p' and 'pizz.' (pizzicato). The lower staff (piano accompaniment) is marked 'p' and 'mp' (mezzo-piano). The key signature remains two sharps.

The fourth system continues the Trio section. The upper staff (solo line) continues with slurs. The lower staff (piano accompaniment) features a crescendo hairpin. The key signature remains two sharps.

The first system of music features a bass staff with a melodic line in G major. The piano accompaniment consists of chords in the right hand and single notes in the left hand, with a crescendo hairpin.

The second system begins with the instruction "arco" above the bass staff. The piano part starts with a piano (*p*) dynamic. The bass staff contains a melodic line with slurs, while the piano part features chords and rhythmic patterns.

The third system continues the musical piece with similar notation to the previous systems, showing the progression of the bass line and piano accompaniment.

The fourth system concludes the piece. It includes dynamic markings for piano (*p*) and forte (*f*). The instruction "D.C. al Fine" appears twice, once above the bass staff and once above the piano staff, indicating a double bar line and repeat sign. The piano part features a more active rhythmic pattern in the final measures.

# III Romance

AUGUST NÖLCK, Op. 43, N<sup>o</sup> 3

Moderato

Violoncello

*p espressivo* *sfz*

Piano

Moderato

*p*

*dim.* *dolce*

*dim.* *dolce*

*sfz*

*dim.*

sfz rit. à tempo

rit. à tempo

This system contains the first two systems of music. The first system features a vocal line with a dynamic marking of *sfz* and tempo markings of *rit.* and *à tempo*. The piano accompaniment includes a double bar line with repeat dots.

This system contains the second system of music, featuring a vocal line and piano accompaniment.

con sordino  
sotto voce

pp sempre

This system contains the third system of music. The vocal line is marked *con sordino* and *sotto voce*. The piano accompaniment is marked *pp sempre*.

sfz poco rit. dim.

poco rit. dim.

This system contains the fourth system of music. The vocal line has dynamic markings of *sfz* and *dim.*, and tempo markings of *poco rit.*. The piano accompaniment also has dynamic markings of *sfz* and *dim.*.

# IV Gavot

AUGUST NÖLCK, Op. 43, No 4

Moderato

Violoncello

*mp con grazia*

Piano

Moderato

The musical score is arranged in four systems. Each system contains a Violoncello line and a Piano line. The Violoncello part begins with a melodic line in bass clef, marked *mp con grazia*. The Piano part is in grand staff, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Dynamics vary throughout, including *p*, *f*, and *pizz.* (pizzicato). The piece concludes with a final chord in the piano part.

First system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top bass staff begins with a *p* dynamic marking. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The accompaniment starts with a *p* dynamic and later transitions to a *f* dynamic.

Second system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is marked *arco* and *rit.*, with a *a tempo* marking at the end. The grand staff also features a *rit.* marking and a *a tempo* marking. The music includes various articulations and dynamic changes.

Third system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is marked *pizz.* and *p*. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The accompaniment starts with a *f* dynamic and later transitions to a *p* dynamic.

Fourth system of musical notation. It consists of three staves: a single bass staff at the top and a grand staff (treble and bass) below. The key signature has two sharps. The top bass staff is mostly empty. The grand staff features a melodic line in the treble clef and a harmonic accompaniment in the bass clef. The accompaniment starts with a *f* dynamic and later transitions to a *dim.* dynamic. The system concludes with a *rit.* marking.

*mp a tempo con grazia*

*a tempo*

*mp*

*f*

*mp*

*p*

*cresc.*

*cresc.*

*pizz.*

*f*

*p*

*più lento*

*più lento*

*f*

*p*

*arco*

*ff a tempo accel.*

*a tempo accel.*

*ff*

# V Study

AUGUST NÖLCK, Op. 43, No. 5

Moderato

Violoncello

Piano

*p*

*mf*

*dim.*

*sfz*

*p*

*simile sempre*

First system of musical notation. The top staff is a single melodic line in bass clef. The bottom two staves are a grand staff in treble and bass clefs. Dynamics include *p* in the top staff and *p* in the grand staff.

Second system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *cresc.* in the top staff, *cresc.* in the grand staff, and *p* in the grand staff.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *cresc.* in the top staff, *sfz* in the grand staff, and a fermata over a note in the grand staff.

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *f* in the top staff and *f* in the grand staff.

Fifth system of musical notation. The top staff continues the melodic line. The bottom two staves are a grand staff. Dynamics include *p* in the top staff, *pizz.*, *poco rit.*, *a tempo*, and *pp* in the top staff, and *p* and *pp* in the grand staff.

# VI Nocturne

AUGUST NÖLCK, Op. 43, No 6

Andante con moto

Violoncello

Andante con moto

Piano

*mp dolce*

*p*

*p molto espressivo*

*cresc.*

*dim.*

*p*

*f*

*cresc.*

*dim.*

*p*

Poco animato

Musical score for the first system, featuring piano and bass staves with various notes and slurs.

Poco animato

Musical score for the second system, including a treble clef staff with a forte (*f*) dynamic marking.

*dim.*

*rit.*

*mp a tempo*

*rit.*

*a tempo*

*p*

*con Pedale*

Musical score for the third system, showing dynamic changes and tempo markings.

Musical score for the fourth system, featuring complex rhythmic patterns and slurs.

Tempo I

*rit.*

*dim.*

*p*

*più rit.  
più rit.*

Tempo I

*rit.*

*dim.*

*p*

*p*

Musical score for the fifth system, including tempo markings and dynamic changes.

The first system of musical notation consists of three staves. The top staff is a bass clef staff with a melodic line. The middle staff is a treble clef staff with a complex accompaniment of chords and arpeggios. The bottom staff is a bass clef staff with a similar accompaniment. The key signature has one sharp (F#).

The second system of musical notation continues the piece. It features the same three-staff structure. The bottom staff has a *cresc.* marking above it. The middle staff has a *cresc.* marking below it. The music shows a gradual increase in volume.

The third system of musical notation continues the piece. It features the same three-staff structure. The top staff has a *dim.* marking above it. The middle staff has a *dim.* marking below it. The bottom staff has a *p* marking above it. The music shows a gradual decrease in volume.

The fourth system of musical notation concludes the piece. It features the same three-staff structure. The top staff has a *pizz.* marking above it. The middle staff has an *arco* marking above it. The bottom staff has a *p* marking above it. The music shows a final dynamic shift to *pp*.

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213a-b	Cornelius, Six Christmas Songs, High and Low (Eng. and Ger.)	.60
223a-b	Cui, Six Songs, High and Low	.75
212a-b	Debussy, Six Songs (Eng. by Bliss Car- man) High and Low (Eng. and Fr.)	.75
208a-b	Dupart, Six Songs (Eng. by Bliss Car- man) High and Med. (Eng. & Fr.)	.75
215a-b	Fauré, Six Songs, High and Low (Eng. and Fr.)	.75
219a-b	Franch, Six Songs, High and Low (Eng. and Fr.)	.75
221a-b	Gaynor, Five Love Songs, High and Low	.60
210	Hahn, Songs in Gray, Med. (Eng. and French)	.75
201	Johns, Album of Songs, High or Medium	.60
211a-b	— Op. 18, Three French Songs, High and Med. (Eng. and Fr.)	.60
224	Martin, Five Concert Songs, Medium	1.00
202	Neo-French Song Album, 12 Songs for Medium Voice (Eng. and Fr.)	1.00
218	Nevin, Six Duets, Sop. and Alto	1.00
217	Five Old Italian Airs, with Sacred Words Medium. (Eng.)	.60
214a-b	Old Italian Masters, Twelve Arias, Me- dium. 2 Books	.75
225a-b	Rachmaninof, Six Songs, High and Low	.75
203	Rotoli Album of Songs, Medium Voice	1.00
207a-b	Russian Composers, Album of 10 Songs, High and Low	.75
222	Sinding, Six Songs, Medium	.75
220a-b	Strauss, Six Songs, High and Low	.75
205a-b	Whelpley, Album of 8 Songs, High and Low	.75
<b>VOCALISES</b>		
251	Giraudet, Vocal Gymnastics	1.00
<b>MANDOLIN &amp; PIANO</b>		
281	B. M. Co. Mandolin Album, Twelve Pieces arr. by Ch. Graziani-Walter	1.00
281a	— The same, Mandolin part alone	.50