

Violoncello

18. HOW DEAR TO ME THE HOUR (1)

Andantino amoroso [$\text{♩} = \text{c. } 80$]

L. van Beethoven

First line of musical notation in bass clef, 2/4 time, key of B-flat. Measure 1 has a whole rest. Measure 2 starts with a piano (*p*) dynamic and features a slur over a quarter note G, a quarter note A, and a quarter note B-flat. Measure 3 continues with a quarter note C, a quarter note B-flat, and a quarter note A. Measure 4 has a whole note G with a fermata.

Second line of musical notation, starting at measure 5. Measure 5 has a whole rest. Measure 6 has a quarter note G, a quarter note A, and a quarter note B-flat. Measure 7 has a quarter note C, a quarter note B-flat, and a quarter note A. Measure 8 has a whole note G with a fermata. The dynamic *cresc.* is indicated below measure 7.

Third line of musical notation, starting at measure 9. Measure 9 has a whole rest. Measure 10 has a quarter note G, a quarter note A, and a quarter note B-flat. Measure 11 has a quarter note C, a quarter note B-flat, and a quarter note A. Measure 12 has a whole note G with a fermata. Dynamics *cresc.* and *p* are indicated below measures 10 and 11 respectively.

Fourth line of musical notation, starting at measure 13. Measure 13 has a whole rest. Measure 14 has a quarter note G, a quarter note A, and a quarter note B-flat. Measure 15 has a quarter note C, a quarter note B-flat, and a quarter note A. Measure 16 has a whole note G with a fermata. Dynamics *cresc.* and *p* are indicated below measures 15 and 16 respectively.

Fifth line of musical notation, starting at measure 17. Measure 17 has a whole rest. Measure 18 has a quarter note G, a quarter note A, and a quarter note B-flat. Measure 19 has a quarter note C, a quarter note B-flat, and a quarter note A. Measure 20 has a whole note G with a fermata. First and second endings are indicated by '1.' and '2.' above the staff.