

Measures 1-18 of the Cello part. The score includes dynamic markings such as *p*, *sf*, *f*, and *cresc.*. It features various articulations like accents and slurs, and includes fingerings (1, 2, 3, 4) and bowings (V). A first ending bracket is present over measures 15-18. The key signature has one sharp (F#) and the time signature is 4/4.

Scherzo.
Allegretto.

Measures 19-32 of the Cello part, starting the Scherzo section. The time signature changes to 3/4. Dynamic markings include *sotto voce*, *mezza voce*, *p*, *rfz*, and *f*. The score includes slurs, accents, and trills (tr). A first ending bracket is present over measures 29-32. The key signature has one sharp (F#).

Fine.

D. C. al Fine.

Adagio.

The Adagio section consists of 14 staves of music. It begins with a bass clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music features a variety of dynamics including *p*, *sf*, *f*, and *pp*. There are several first and second endings marked with '1' and '2'. Section markers 'A', 'B', and 'C' are placed above the staves. The section concludes with a double bar line and a *pp* dynamic marking.

Finale.
Rondo. Presto.

The Finale section consists of two staves of music. It begins with a bass clef, a key signature of one flat (B-flat), and a 2/4 time signature. The music is characterized by a fast tempo and features a variety of dynamics including *p*, *f*, and *mf*. The section concludes with a double bar line.

The image displays the Cello part of Haydn's Quartet No. 32 in C Major, 'The Bird'. The score is written in bass clef and consists of 14 staves. It begins with a first ending bracket (1. 1) and a forte (*fz*) dynamic. The first staff contains a series of eighth notes, followed by a first ending bracket (1. 1) and a forte (*fz*) dynamic. The second staff starts with a first ending bracket (2. 1) and a forte (*f*) dynamic, followed by a first ending bracket (1) and a forte (*fz*) dynamic. The third staff begins with a first ending bracket (3) and a forte (*f*) dynamic, followed by a first ending bracket (1) and a forte (*fz*) dynamic. The fourth staff starts with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, then a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a forte (*f*) dynamic. The fifth staff begins with a first ending bracket (5) and a mezzo-forte (*mf*) dynamic, followed by a first ending bracket (4) and a mezzo-forte (*mf*) dynamic. The sixth staff starts with a first ending bracket (1) and a forte (*f*) dynamic, followed by a first ending bracket (1) and a forte (*fz*) dynamic, and finally a first ending bracket (1) and a forte (*fz*) dynamic. The seventh staff begins with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic. The eighth staff starts with a first ending bracket (5) and a piano (*p*) dynamic, followed by a first ending bracket (5) and a piano (*p*) dynamic, and finally a first ending bracket (5) and a piano (*p*) dynamic. The ninth staff begins with a first ending bracket (5) and a forte (*f*) dynamic, followed by a first ending bracket (5) and a mezzo-forte (*mf*) dynamic. The tenth staff starts with a first ending bracket (1) and a forte (*f*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic. The eleventh staff begins with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic. The twelfth staff starts with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic. The thirteenth staff begins with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic. The fourteenth staff starts with a first ending bracket (1) and a piano (*p*) dynamic, followed by a first ending bracket (1) and a piano (*p*) dynamic, and finally a first ending bracket (1) and a piano (*p*) dynamic.