

WALLER

VON

F. CHOPIN

für Violine mit Pianofortebegleitung

bearbeitet von

FERDINAND DAVID.

Nº 1. Op. 18 Es dur	Pr. 20 Ngr.	Nº 5. Op. 42 As dur	Pr. 20 Ngr.
„ 2. „ 34 Nº 1, As dur	„ 20 „	„ 6. „ 64 Nº 1, Des dur	„ 12½ „
„ 3. „ 34 „ 2, A moll	„ 12½ „	„ 7. „ 64 „ 2, Cis moll	„ 15 „
„ 4. „ 34 „ 3, F dur	„ 12½ „	„ 8. „ 64 „ 3, As dur	„ 12½ „

Eigentbum der Verleger.

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Joseph Joachim-Nachlaß



VALSE BRILLANTE.

Nº 2.

F. Chopin, Op. 34. Nº 1.

VIOLINE.

Vivace.

Vivace.

PIANOFORTE.

The musical score is arranged in two systems. The first system shows the beginning of the piece, with the Violin part starting on a treble clef and the Piano part on a grand staff (treble and bass clefs). The key signature is two sharps (D major) and the time signature is 3/4. The tempo is marked 'Vivace'. The first system includes dynamic markings of *f* (forte) and *mf* (mezzo-forte). The second system continues the piece, featuring a *resc.* (crescendo) marking and a *p* (piano) marking. The score is written in a clear, standard musical notation style with various articulations and phrasing slurs.

1. 2. *f* *fp* *cresc.*
f *f* *p cresc.*

f *f*

pp *fp cresc.*
f pp *cresc.*

Red. *

ff *pp* *mf*
ff *f pp*

Red. *

System 1: Treble clef with notes and dynamics *f* and *p*. Piano accompaniment in bass and treble clefs with dynamics *mf* and *p*.

System 2: Treble clef with notes and dynamics *mf*, *f*, and *pp*. Piano accompaniment in bass and treble clefs with dynamics *mf*, *f*, and *pp*.

System 3: Treble clef with notes and dynamics *mf* and *f*. Piano accompaniment in bass and treble clefs with dynamics *mf*, *f*, and *p*.

System 4: Treble clef with notes and dynamics *mf* and *f*. Piano accompaniment in bass and treble clefs with dynamics *mf*, *f*, and *pp*.

System 5: Treble clef with notes and dynamics *f*. Piano accompaniment in bass and treble clefs with dynamics *f*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a triplet of eighth notes. The piano accompaniment features chords and a bass line. A dynamic marking *p* is present at the end of the system. A rehearsal mark *Ad.* with an asterisk is located below the piano part.

Second system of musical notation. The vocal line has a dynamic marking *f* that changes to *p*. The piano accompaniment has a dynamic marking *p* that changes to *f* and back to *p*.

Third system of musical notation. The vocal line has a dynamic marking *mf* that changes to *f* and then *pp*. The piano accompaniment has a dynamic marking *mf* that changes to *f* and then *pp*.

Fourth system of musical notation. Both the vocal and piano parts feature a *cresc.* (crescendo) marking. The system concludes with a dynamic marking *f*.

Fifth system of musical notation. The vocal line has a dynamic marking *ff* that changes to *pp* and ends with *fp*. The piano accompaniment has a dynamic marking *cresc.* that changes to *ff* and then *pp*. A rehearsal mark *Ad.* with an asterisk is located below the piano part.

First system of musical notation. The upper staff (treble clef) begins with a *cresc.* marking and features a melodic line with a *f* dynamic. The lower staff (bass clef) is marked *p cresc.* and provides a harmonic accompaniment.

Second system of musical notation. The upper staff shows dynamics of *f*, *ff*, *dim.*, and *p*. The lower staff shows dynamics of *f*, *ff*, *dim.*, and *p*. A *Red.* marking and a star symbol are present below the lower staff.

Third system of musical notation. The upper staff contains a melodic line with a *p* dynamic. The lower staff contains a complex chordal accompaniment.

Fourth system of musical notation. The upper staff features a melodic line with a *p* dynamic. The lower staff contains a complex chordal accompaniment.

Fifth system of musical notation. The upper staff shows dynamics of *f*, *f*, and *pp*. The lower staff shows dynamics of *p*, *f*, and *f*.

System 1: Treble clef with a melodic line of eighth notes. Piano accompaniment in bass clef with chords and eighth notes. Dynamic marking: *pp*.

System 2: Treble clef with a melodic line. Piano accompaniment in bass clef with chords. Dynamic markings: *f*, *fp*, *cresc.*, *p cresc.*.

System 3: Treble clef with a melodic line. Piano accompaniment in bass clef with chords. Dynamic markings: *f*, *pp*, *sf*.

System 4: Treble clef with a melodic line. Piano accompaniment in bass clef with chords. Dynamic markings: *sp cresc.*, *cresc.*. Includes a *rit.* marking and an asterisk.

System 5: Treble clef with a melodic line. Piano accompaniment in bass clef with chords. Dynamic markings: *ff*, *pp*, *f*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melody in treble clef, marked with dynamics *f*, *p*, and *sf cresc.*. The piano accompaniment is in grand staff (treble and bass clefs). The bass line includes several measures marked with *Ped.* and an asterisk (*). The key signature has two sharps (F# and C#).

Second system of musical notation. The vocal line continues with a melodic line marked *p animato*. The piano accompaniment features a rhythmic pattern in the bass line, also marked *animato*. The key signature remains two sharps.

Third system of musical notation. The vocal line has a melodic line marked *cresc.* and *f*. The piano accompaniment consists of chords in the treble clef and a bass line. The key signature remains two sharps.

Fourth system of musical notation. The vocal line has a melodic line marked *pp*, *cresc.*, and *f*. The piano accompaniment has a bass line marked *pp* and *cresc.*, and a treble line marked *f*. The key signature remains two sharps.

First system of musical notation. The upper staff features a melodic line with slurs and dynamic markings *sf*, *f*, *f*, *f*, and *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *Ped.* marking is present below the left hand, and an asterisk *** is placed below the right hand.

Second system of musical notation. The upper staff includes slurs, *ten.* markings, and a *dim.* dynamic marking. The piano accompaniment continues with chords and a bass line, also featuring a *dim.* marking.

Third system of musical notation. The upper staff has slurs, *ten.* markings, and a *dim.* dynamic marking. The piano accompaniment includes chords and a bass line, with a *dim.* marking and a *Ped.* marking below the left hand.

Fourth system of musical notation. The upper staff features slurs, *cresc.* markings, and dynamic markings *f* and *ff*. The piano accompaniment includes chords and a bass line, with a *cresc.* marking and a *f* dynamic marking.

WERKE FÜR KAMMERMUSIK

im Verlage von

Breitkopf und Härtel in Leipzig.

Septette, Sextette, Quintette und Quartette für das Pianoforte.

Septette, Sextette, Quintette und Quartette für das Pianoforte.		Septette, Sextette, Quintette und Quartette für das Pianoforte.		Septette, Sextette, Quintette und Quartette für das Pianoforte.		Septette, Sextette, Quintette und Quartette für das Pianoforte.	
Abt.	Nr.	Abt.	Nr.	Abt.	Nr.	Abt.	Nr.
Beethoven, L. van., Op. 16. Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Es dur	1 15	Danzi, Op. 41. Quintett für Piano, Oboe, Clarinette, Cor et Basson	1 15	Kalkbrenner, F., Op. 132. Grand Septuor (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse	3 —	Mendelssohn Bartholdy, F., Op. 40. Concerto No. 2 D moll pour le Pianoforte avec Quintuor	2 10
— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. Es dur	1 —	Dussek, J. L., Op. 41. Grand Quintuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib.	1 10	Kuhlau, Op. 32. Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle	2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle	1 10
— 2 D dur	1 6	— Op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle E dur	1 15	Leidesdorf, Op. 66. Quintette pour Piano, Violon, Clarinette, Violoncelle et Basse	3 —	— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle	1 10
— 3 C dur	— 27	Field, J., Quintette pour Piano, 2 Violons, Alto et Violoncelle	— 20	Lobe, C., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle	1 20	— Quintett (Es dur) für Pfte., Oboe, Clar., Horn und Fagott. Neue Ausg.	1 10
— Quartett f. Pfte., Viol., Bratsche u. Vcell nach d. Quintett. Op. 16 Es dur n.	1 15	Gährich, W., Op. 4. Quartett für Pianoforte, Violine, Alto und Violoncell, C moll	1 20	— Op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle	1 15	— Quartett (E dur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe.	1 —
Bertini, H., jeune, Op. 79. No. 1. grand Sextuor pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse	3 10	Gernsheim, F., Op. 6. Quartett f. Pfte., Viol., Viola und Violon.	3 10	Louis, Ferd., Op. 5. Quatuor Es dur p. Piano, Violon, Viola et Violoncelle	2 15	Onslow, C., Op. 30. Sextuor (Es dur) p. Piano, Flüte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse).	3 15
— Dito Op. 85. No. 2	3 —	Grädener, C. G. P., Op. 7. Quintett in G moll, f. Pianoforte, 2 Violinen, Viola u. Violoncell	2 20	— Op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle	2 15	Schlesinger, D., Op. 14. Quatuor (C moll) p. Piano, Violon, Viola et Violoncelle	2 15
— Dito Op. 90. No. 3	3 5	Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in G dur (oeuv. posth. No. 4.)	1 10	Mendelssohn Bartholdy, F., Op. 22. Capriccio brillant pour le Pianoforte avec Quintuor	1 15	Schumann, R., Op. 44. Quintett in Es dur f. Pfte., 2 Viol., Bratsche u. Violoncell	3 —
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, Op. 114. No. 4	3 —	Kalkbrenner, F., Op. 81. Quintette pour Piano avec Violon (ou Clarinette) Viola ou (Cor), Violoncelle et Contrebasse	2 10	— Op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quintuor	2 20	Stiehl, H., Op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle	3 —
Brambach, C. J., Op. 5. Sextett f. Pfte., 2 Violinen, 2 Bratschen u. 2 Violoncell	3 15						
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle Es dur	1 —						
Danzi, Op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle	1 15						

Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van., Trios.		Gade, Niels W., Op. 42	2 10	Horsley, C. E., Op. 13. No. 2 H dur	3 —	Mozart, W. A., Trio. No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur	1 10
— No. 1. Op. 1. No. 1. Es dur	1 6	Gouvy, Th., Op. 8 E dur	2 20	Hünten, F., Op. 172. No. 3 B dur	1 15	Jadassohn, S., Op. 20. Trio. E dur	2 15
— 2. — 1. — 2. G dur	1 12	Goldschmidt, O., Op. 12 B dur	3 —	Jadassohn, S., Op. 20. Trio. E dur	2 15	Kalkbrenner, F., Op. 30 B dur	1 —
— 3. — 1. — 3. C moll	1 3	Hartknoch, C. E., Op. 4 E moll	1 —	— Op. 149. No. 5 As dur	1 20	Klengel, J., Op. 1. Trio für Pianoforte, Violine und Viola. Es dur	3 10
— 4. — 70. — 1. D dur	1 3	Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferdinand David.		— A., Op. 36 C moll	1 20	— A., Op. 36 C moll	1 20
— 5. — 70. — 2. Es dur	1 12	No. 1 G dur, No. 2 Fis moll, No. 3 C dur, No. 4 E dur, No. 5 Es dur, No. 6 D dur, No. 7 A dur, No. 8 C moll, No. 9 A dur, No. 10 E moll, No. 11 Es dur, No. 12 Es dur, No. 13 B dur, No. 14 G moll, No. 15 Es moll, No. 16 G moll, No. 17 Es dur, No. 18 C dur, No. 19 D moll, No. 20 Es dur, No. 21 D dur, No. 22 B dur, No. 23 F dur, No. 24 As dur, No. 25 F dur, No. 26 C dur, No. 27 F dur, No. 28 G dur, No. 29 F dur, No. 30 D dur, No. 31 G dur à 1 Thlr.		Kündinger, R., Op. 10. Premier grand Trio. Cismoll	3 —	Kündinger, R., Op. 10. Premier grand Trio. Cismoll	3 —
— 6. — 97. B dur	1 24			Landwehr, J., Trio. F dur	3 —	Landwehr, J., Trio. F dur	3 —
— 7. B dur. in 1 Satze	— 12			Leonhard, J. E., Op. 18. Zweites Trio. G moll	3 —	Leonhard, J. E., Op. 18. Zweites Trio. G moll	3 —
— 8. Es dur	— 21			Louis, Ferd., Op. 2 As dur	2 —	Louis, Ferd., Op. 2 As dur	2 —
— Variationen. Op. 121 ^a . in G dur	— 24			— Op. 3 Es dur	2 —	— Op. 3 Es dur	2 —
— 14 Variationen. Op. 44. Es dur	— 21			— Op. 10 Es dur	1 15	— Op. 10 Es dur	1 15
— Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 11. B dur	1 —			Lövenskiöld, H., de, Op. 2 F dur	2 —	Lövenskiöld, H., de, Op. 2 F dur	2 —
— Trio für Pfte., Violine u. Violoncell nach der Symphonie Op. 36. D dur. u. Violoncell. Op. 38. Es dur, nach dem Septett op. 20	1 24			Lux, Fr., Grosses Trio. Cismoll	2 20	Lux, Fr., Grosses Trio. Cismoll	2 20
Berens, H., Op. 20. No. 2 Es dur	2 15			Macfarren, G. A., Trio E dur	2 —	Macfarren, G. A., Trio E dur	2 —
Brahms, J., Op. 8. H dur	3 10			Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll	3 —	Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll	3 —
Bruch, M., Op. 5. Trio. C moll	2 15			— Op. 66. No. 2 C moll	3 15	— Op. 66. No. 2 C moll	3 15
Dietrich, A., Op. 9 C moll	3 —						
Dobrzynski, J. F., Op. 17 A moll	2 —						
Dupont, A., Op. 33. Grand Trio. G moll.	3 15						
Eckert, C., Op. 18. H moll	3 —						

Duos für Pianoforte und Violine.

Alard, D., Op. 26. Grand Duo concertant pour Piano et Violon.	2 —	Dupont, A., Op. 14. Duo E dur	1 20	Klengel, J., Op. 2. Sonate No. 1	1 25	Onslow, G., Op. 11. No. 1. Sonate D dur	— 25
Bazzini, A., Op. 16. 2 Morceaux de Salon pour Piano et Violon.	1 —	Dussek, J. L., Op. 46. 6 leichte Souaten. Neue Ausgabe	— 10	— 3. — 2.	2 —	— Op. 11. No. 2. Sonate Es dur	— 25
Beethoven, L. van., Sonaten.		Gade, N. W., Op. 6 in A dur	1 20	Kuhlau, F., Op. 6. Sonate facile	— 15	— 3. Sonate F moll	— 25
— No. 1. Op. 12. No. 1. D dur	— 21	— Op. 21. Sonate D moll	1 20	Lindner, Op. 5. 4 Pièces	— 20	— 15. Duo F dur	1 10
— 2. — 12. — 2. A dur	— 21	Grädener, C. G. P., Op. 11. Sonate	1 20	Louis, A., Grande Caprice conc. (sur les Huguenots)	1 5	— 29. Sonate E dur	1 10
— 3. — 12. — 3. Es dur	— 24	Haydn, J., Sonaten. Neue Partitur-Ausg.		Lührs, C., Op. 21. No. 1. Sonate D dur	1 15	— 31. Duo G moll	1 15
— 4. — 23. A moll	— 21	— No. 1 G dur	— 20	— Op. 21. No. 2. Sonate G dur	1 15	Pixis, Op. 105. Thème varié	— 20
— 5. — 24. F dur	— 27	— 2 D dur	— 20	— 21. — 3. Sonate A dur	1 15	Radecke, R., Op. 1. 4 Stücke	1 10
— 6. — 30. No. 1. A dur	— 21	— 3 Es dur	— 15	Lumby, H. C., Traumbilder. Phantasie f. Orchester. Arrang. f. Pfte und Viol.		Reinecke, C., Op. 43. Drei Phantasiestücke f. Pfte. und Viola oder Violine	1 15
— 7. — 30. — 2. C moll	1 —	— 4 A dur	— 15	Maczewski, A., Op. 3. Sechs Stücke f. Pfte. u. Viola od. Viol. Heft I. Romanze. Eigenwille. Träumerei	1 20	Richter, E. F., Op. 26. Sonate	1 20
— 8. — 30. — 3. G dur	— 24	— 5 G dur	— 20	— 2. Ueberwundenes Leid. Humoreske. Nachtheinsamkeit	1 10	Ritter, G. A., Duo facile (s. le Prophète)	— 20
— 9. — 47. A dur	1 12	— 6 C dur	— 15	Moritz, Op. 2. Sonate G dur	1 —	Romberg, A., Op. 9. 3 Sonates	2 —
— 10. — 96. G dur	— 27	— 7 F dur	1 5	— 4. Sonate D dur	1 —	Rubinstein, A., Op. 19. Deuxième Sonate. A moll	2 20
— Rondo G dur	— 9	— 7 G dur (mit Flöte oder Violine)	1 —	Mozart, W. A., Sonate F dur No. 1	— 25	— Op. 49. Sonate pour Piano et Alto	2 —
— 12 Variat. (Se vuol ballare) F dur n.	— 12	Hermann, Fr., Op. 4. Serenade	1 15	— Sonate C dur No. 2	— 25	Ruckgaber, J., Op. 41. Duo	1 15
Chopin, Op. 26. Polonaises (Cismoll und Es moll).	1 —	Hiller, F., Op. 86. Suite in canon. Form	2 20	— Sonate F dur — 3.	— 25	Schumann, Clara., Op. 22. Drei Romanzen	1 —
— Op. 65. Sonate in G moll	2 —	Hummel, J. N., Op. 50. Sonate in D dur	— 20	— Sonate B dur — 4.	1 —	Schumann, R., Op. 121. Sonate	2 15
David, F., Op. 25. Salon-Duett	1 —	— Op. 64. Sonate A dur	— 20	— Sonate G dur — 5.	— 20	Seiss, J., Op. 1. Phantasiestücke	1 15
— Op. 28. 5 Salonstücke	1 —	Kalkbrenner et Lafont, Op. 133. Fantaisie brill. (sur les Huguenots)	1 10	— Sonate B dur — 4.	1 —	Sphor, L., Op. 95. Duo conc. in G dur	2 —
— 36. Kammerstücke. Heft 1	1 20	— Op. 164. Duo sur la Juive	1 5	— Sonate G dur — 5.	— 20	Streben, E., Op. 11. Liebesfrühling. Duo	— 25
— 36. — 2.	1 10	— 166. Duo sur la Favorite	1 5	— Sonate Es dur — 6.	— 25	Taubert, W., Op. 15. Sec. Duo in G moll	1 10
Doehler, Th., Op. 71. Andante	— 22 ¹	— 167. Duo sur la Reine de Chypre	1 5	— Sonate G dur — 7.	— 15	Tausch, J., Op. 3. Duo	1 10
Dreyschock et Panofka, Op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer	1 5	Kalkbrenner et Panofka, Op. 168. Duo sur Charles VI	1 5	Nicola, Op. 6. Sonate in D dur	1 —	Thalberg, S., et de Beriot, Op. 54. Duo sur Semiramis	1 5

Duos für Pianoforte und Violoncell.

Beethoven, L. van., Sonaten.		Beethoven, L. van., 12 Variationen (Ein Mädchen oder Weibchen). Op. 66. F dur	— 15	Dotzauer, Op. 55. 2 Thèmes variés	— 20	Romberg, Cipr., Op. 21. La Sérénade Melodie de Fr. Schubert variée	1 5
— No. 1. Op. 5. No. 1. F dur	1 3	— 7 Variationen (Bei Männern welche Liebe fühlen) Es dur	— 15	Gross, J. B., Op. 7. Sonate	1 10	Rubinstein, A., Op. 18. Sonate	2 5
— 2. — 5. — 2. G moll	1 3	Bertini et Franchomme, Thème varié	— 25	— Op. 8. Divertissement	— 15	— Op. 39. 2ème Sonate	2 —
— 3. — 69. A dur	1 3	Chopin, F., Op. 65. Sonate	2 —	— 37. Duo sur les Huguenots	1 —	Scholz, B., Op. 14. Sonate	1 —
— 4. — 102. No. 1. C dur	— 18	Dotzauer, Op. 24. Duo	1 10	Kruft, Sonate	1 —	— Op. 18. 7 Variat. av. Introd. et Finale	1 10
— 5. — 102. — 2. D dur	— 21			Onslow, G., Op. 16. 3 Sonaten	1 10	Udbye, M. A., Op. 3. Introduction und Variation. über eine nord. Volksweise	— 20

Für Pianoforte und Blasinstrumente.

Beethoven, L. van., Op. 17. Sonate mit Horn, in F dur	— 18	Beethoven, L. van., Op. 105. Heft 2. 6 variierte Themen für Pianoforte allein oder mit Flöte oder Violine	— 15	Beethoven, L. van., Op. 107. Heft 2. 10 variierte Themen f. Pianoforte allein oder mit Flöte oder Violine	— 12	Beethoven, L. van., Op. 107. Heft 4. 10 variierte Themen f. Pianoforte allein oder mit Flöte oder Violine	— 12
— Op. 105. Heft 1. 6 variierte Themen für Pianoforte allein oder mit Flöte oder Violine	— 21	— Op. 107. Heft 1. 10 variierte Themen do. do.	— 12	— Op. 107. Heft 3. 10 variierte Themen do. do.	— 15	— Op. 107. Heft 5. 10 variierte Themen do. do.	— 12

VALE BRILLANTE.

Nº 2. **Vivace.**

VIOLINE.

F. Chopin, Op. 34. Nº1.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Vivace'. The score is divided into ten staves. The first staff starts with a forte (*f*) dynamic and includes the instruction 'au talon' with a forte (*f*) dynamic. The second staff features a piano (*p*) dynamic, a crescendo (*cresc.*), and a forte (*f*) dynamic. The third staff is marked piano (*p*). The fourth staff includes a second ending bracket and the instruction 'n'allongez'. The fifth staff is marked 'pas l'archet' and includes a forte (*f*) and pianissimo (*pp*) dynamic. The sixth staff continues with various dynamics and includes first and second ending brackets. The seventh staff starts with a forte (*f*) dynamic, followed by a fortissimo (*fp*) and a crescendo (*cresc.*). The eighth staff includes a fortissimo (*fp*) dynamic and a piano (*p*) dynamic. The ninth staff is marked fortissimo (*fp*) and includes a crescendo (*cresc.*). The final staff ends with a fortissimo (*ff*) dynamic.

VIOLINE.

Violin score for page 3, measures 1-24. The music is in G major (one sharp) and 3/4 time. The score consists of ten staves of music. The first staff begins with a dynamic marking of *pp* and ends with *mf*. The second staff has a dynamic marking of *f > p*. The third staff starts with *mf* and has a dynamic marking of *f pp*. The fourth staff has a dynamic marking of *mf* and ends with *f > p*. The fifth staff has a dynamic marking of *mf* and ends with *f > pp*. The sixth staff has a dynamic marking of *f*. The seventh staff has a dynamic marking of *p*. The eighth staff has a dynamic marking of *f > p* and ends with *mf*. The ninth staff has a dynamic marking of *f > pp*. The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4, 5). There are also some markings like 'V' and '3' above notes.

VIOLINE.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various dynamics and performance instructions:

- Staff 1: *cresc.*, *ff*, *pp*
- Staff 2: *fp*, *cresc.*, *sf*
- Staff 3: *ff*, *dim.*, *p*
- Staff 4: *sf*, *pp*
- Staff 5: *sf*, *fp*, *cresc.*
- Staff 6: *sf*
- Staff 7: *pp*, *fp*, *cresc.*

Fingering numbers (1-5) are indicated throughout the score. The piece concludes with a double bar line and a fermata.

VIOLINE.

The musical score consists of ten staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation includes various dynamics, articulations, and technical markings:

- Staff 1:** Starts with a forte (*f*) dynamic and features a long, sweeping melodic line with a fermata.
- Staff 2:** Begins with fortissimo (*ff*), followed by piano (*pp*), and ends with sfz (*sf*).
- Staff 3:** Starts with piano (*p*), moves to sfz (*sf*) with a *cresc.* marking, then *p animato*.
- Staff 4:** Continues with *cresc.* and features several triplet markings.
- Staff 5:** Ends with a forte (*f*) dynamic.
- Staff 6:** Starts with pianissimo (*pp*) and includes a *cresc.* marking. Fingerings like 1 1 2 2 and 2 2 3 3 are indicated.
- Staff 7:** Features a series of four sfz (*sf*) dynamics.
- Staff 8:** Starts with forte (*f*), then piano (*p*), and includes *ten.* (tension) markings.
- Staff 9:** Includes *dim.* (diminuendo) markings and *ten.* markings. A triplet of 3 is marked.
- Staff 10:** Ends with a fortissimo (*ff*) dynamic and a fermata.

