

HERRN FRANZ COENEN IN AMSTERDAM  
freundschaftlichst gewidmet.

# Schwedische Weisen und Tänze.

Für  
Violine und Clavier

von  
**JULIUS UND AMANDA RÖNTGEN.**

*Eigenthum der Verleger für alle Länder.*

LEIPZIG UND BRÜSSEL,  
BREITKOPF & HÄRTEL.

PR.  $\frac{M. 5.}{Fr. 6. 25.}$

*Eingetragen in das Verzeichniss  
des Reichsarchivs.*

17471.

*Paris, A. Durville & Co., 11<sup>bis</sup> Boulevard Haussmann.*

# Schwedische Weisen und Tänze

— für Violine und Clavier —

von

## JULIUS UND AMANDA RÖNTGEN.



### I.

Moderato ed espressivo.

Violine.

Clavier.

*con espress.*  
*un poco più animato*

*pizz.*

*con espress.* 3

*ped.* \* *segue*

*arco*  
*mf*

*pizz.*

*mf*

*arco*  
*rit.*

*rit.*

Tempo I.

Tempo I.

# II.

Allegro non troppo.

*pizz.*  
*p* *cresc.* *f* *arco* *p*

*poco sost.* *a tempo* *f* *ff*

*poco sost.* *a tempo* *f* *ff* *sf*

*f* *ff*

*f* *ff*

*ritard.* *dimin.* *p un poco sost.* *f* *a tempo*

*ritard.* *dimin.* *p un poco sost.* *f* *a tempo*

*Ped.* \* *Ped.* \*

*poco sost.* *f sempre* *a tempo* *ff*

*poco sost.* *f sempre* *ff*

*Ped.* \*

*molto rit.* *a tempo* *sul G.* *f marcato*

*molto rit.* *f* *f* *f*

*f marcato, non legato*

First system of musical notation. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line features a series of eighth-note runs with slurs and accents, marked "sul A." and "8". The grand staff contains a piano accompaniment with chords and moving lines. The dynamic marking "meno f" is placed at the end of the system.

Second system of musical notation. It features a single melodic line and a grand staff. The melodic line has a long slur over the first few notes, followed by a "crescendo" marking. The grand staff accompaniment also includes a "crescendo" marking and ends with a dynamic of "f".

Third system of musical notation. It features a single melodic line and a grand staff. The melodic line is highly rhythmic with many sixteenth notes. The grand staff accompaniment consists of block chords. The dynamic marking "ff molto marc." is placed at the end of the system.

Fourth system of musical notation. It features a single melodic line and a grand staff. The melodic line has a long slur and ends with a "lunga" marking. The grand staff accompaniment is marked "molto rit." and features a series of chords. The dynamic marking "molto rit." is also present at the bottom of the system.

*pizz.*  
*p* *cresc.* *f* *arco* *p* *poco sost.*

*p* *cresc.* *f* *p* *poco sost.*

*Red.* \*

*a tempo*  
*f* *ff* *f*

*a tempo*  
*f* *ff* *f* *f*

*Red.* \*

*ff* *ff*

*Red.* \*

*ritard.* *dimin.* *p un poco sost.* *f* *a tempo* *poco sost.*

*ritard.* *dimin.* *p un poco sost.* *f* *a tempo* *poco sost.*

*Red.* \*



*a tempo*  
*f sempre*  
*a tempo*  
*f sempre*  
*ff*  
*ff*  
 Ped. \*

*rit.* - - - *più rit.* - - - *ad lib.* *f molto animato*  
*rit.* - - - *più rit.* - - - *ad lib.* *f molto animato*  
 Ped. \*

*ff*

*brillante*  
*brillante*  
 8 6 6

### III.

Andante.

*espress.*

*sostenuto*

*p*

*mf*

*f*

*f*

*f*

*con Ped.*

*p*

*p*

*f*

*rit.*

*p*

*f*

*rit.*

*a tempo*  
*p espress.*  
*a tempo*  
*p espress.*  
*f*  
*con Ped.*

*pp*  
*f*  
*pp*  
*f*

*f*  
*p rit. espress.*  
*pp*  
*f*  
*p rit. espress.*

*più rit.*  
*pp*  
*f*  
*slentando dimin.*  
*pizz.*  
*p*  
*arco*  
*pp*  
*f*  
*slentando dimin.*  
*p*

# IV.

Allegro.

*mf*

*f*

*mf*

*rit.*

*Red.*

*a tempo*

*f*

*a tempo*

*f*

*Red.*

*rit.*

*rit.*

*Red.*

*a tempo*  
*p*  
*molto cresc.*  
*ff*

*a tempo*  
*p*  
*molto cresc.*  
*ff marcato*

*Red.* \*

*rit.*  
*sf*  
*a tempo*  
*p*  
*a tempo*

*rit.*  
*f*  
*p*

*Red.* \*

*molto cresc.*  
*ff marcato*

*molto cresc.*  
*ff*

*rit.*  
*sf*

*rit.*  
*sf*  
*sost.*

*Red.* \*

Molto meno mosso.

*p con espress.*

*tranq. ed espr.*

*p*

*con Ped.*

Ped. \* Ped. \* Ped. \*

*p*

*mf*

*p*

*mf molto espress.*

Ped. \* Ped. \*

*molto espress.*

*a tempo, ma molto tranquillo*

*p*

*a tempo, ma molto tranquillo*

*f*

*p*

*p*

*f*

ri - tar - dan - do

ri - tar - dan - do

*molto rit.*

*pp*

*p molto rit.*

*pp sosten.*

Ped. \* Ped. \*

Tempo I.  
pizz.  
pp

Tempo I.  
pp tranquillo, poco a poco più animato

arco

marcato cresc. rit. f

p cresc. rit. sf

a tempo

f a tempo

f

Ed. \*

a tempo

rit. p

a tempo

rit. sf p

Ed. \*

musical score system 1, featuring piano and violin parts. The piano part includes the instruction *molto cresc.* and *ff marcato*. The violin part includes *molto cresc.* and *ff*.

musical score system 2, featuring piano and violin parts. The piano part includes *rit.*, *sf*, *a tempo*, and *p*. The violin part includes *rit.*, *sf*, and *a tempo*. A *Red.* (Reduction) symbol is present at the end of the system.

musical score system 3, featuring piano and violin parts. The piano part includes *molto cresc.* and *ff*. The violin part includes *molto cresc.* and *ff*. A *Red.* (Reduction) symbol is present at the end of the system.

musical score system 4, featuring piano and violin parts. The piano part includes *sf* and *f*. The violin part includes *sf*. A *Red.* (Reduction) symbol is present at the end of the system.



V.

Andante.

Musical score for the first system, marked "Andante." It consists of a single melodic line in treble clef and a grand staff (treble and bass clefs) with a 4/4 time signature. The melody begins with a mezzo-forte (*mf*) dynamic and includes markings for *rit.* (ritardando), *dim.* (diminuendo), and *pp* (pianissimo). The grand staff contains sustained chords.

Molto sostenuto.

Musical score for the second system, marked "Molto sostenuto." It features a single melodic line in treble clef and a grand staff. The tempo is slower and more sustained. The melody starts with a forte (*f*) dynamic and includes a *con Ped.* (con pedal) marking. The grand staff shows complex harmonic accompaniment with various chordal textures.

Musical score for the third system, continuing the "Molto sostenuto." section. It includes a single melodic line in treble clef and a grand staff. The melody is marked *p* (piano) and features a *rit.* marking. The grand staff includes several *Ped.* (pedal) markings, some accompanied by asterisks (\*).

Musical score for the fourth system, marked "sul A." (sulcino). It consists of a single melodic line in treble clef and a grand staff. The melody is marked *mf* (mezzo-forte) and includes a *rit.* marking. The grand staff features complex accompaniment with multiple *Ped.* markings and asterisks.

rit. *dimin.* *p molto tranq.*  
*rit.* *dimin.* *p*  
*con Ped.*

*cresc. e string.* *rit.* *f* *ff*  
*ff*  
*Ped.*

**Lo stesso tempo.**

*p* *tranquillo* *espress.*

*sul G.* *p espress.* *molto p* *con Ped.*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a common time signature. The top staff begins with a piano (*p*) dynamic. The grand staff begins with a piano (*p*) dynamic and the instruction *press.* (pizzicato). There are several triplet markings (3) in the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The top staff includes the instruction *ritard.* (ritardando) and a mezzo-forte (*mf*) dynamic. The grand staff includes the instruction *ritard.* and *mf*. There are also markings for *pp* (pianissimo) and *pp* (pianissimo) in the grand staff. The system includes markings for *sul A.* and *sul D.* (sul ponticello).

**Allegro con fuoco.**

Third system of musical notation, starting with the tempo change. It consists of three staves. The top staff includes markings for *cresc.* (crescendo), *più rit.* (più ritardando), and *molto cresc.* (molto crescendo), ending with a forte (*f*) dynamic. The grand staff includes markings for *cresc.*, *più rit.*, and *molto cresc.*, ending with a forte (*f*) dynamic.

Fourth system of musical notation, continuing the *Allegro con fuoco* section. It consists of three staves. The top staff includes a forte (*f*) dynamic and the instruction *sciolto* (ad libitum). The grand staff includes a forte (*f*) dynamic and the instruction *senza Ped.* (senza pedale).

First system of musical notation, featuring a single melodic line in the upper register with intricate sixteenth-note patterns.

Second system of musical notation, featuring a grand staff with piano accompaniment. The right hand has a melodic line with slurs, and the left hand has a bass line with chords. Dynamics include *ff* and *rit. (2da volta molto rit.)*. The instruction *con Ped.* is written below the left hand.

Third system of musical notation, featuring a grand staff. The right hand has a melodic line with *pp veloce* and *cresc. ed accel.* markings. The left hand has a bass line with *pp* and *cresc. ed accel.* markings. The instruction *con Ped.* is written below the left hand. The system ends with a *pizz.* instruction and a double bar line.

Fourth system of musical notation, featuring a grand staff. The right hand has a melodic line with *Andante.*, *arco*, *p (pizz. ad lib.)*, *p*, *rit.*, *dim.*, *pp*, and *pp (arco)* markings. The left hand has a bass line with *pp* markings. The system ends with a double bar line.

# VI.

Allegro.

*f*

*f*

*Ped.* \*

*Ped.* \*

*sempre f*

*sempre f*

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature, and a piano accompaniment in G major with a common time signature. The piano part has two staves, treble and bass. The vocal line begins with a dynamic marking of *ff*. The piano accompaniment also starts with *ff*. There are two asterisks (\*) in the bass line, one under the first measure and one under the eighth measure. The word "Ped." is written below the bass line at the beginning and again under the eighth measure.

Second system of musical notation, continuing the piano accompaniment from the first system. It features the same three-staff structure. The piano part continues with various chords and melodic lines. The word "Ped." appears again in the bass line under the fifth measure. There are two asterisks (\*) in the bass line, one under the second measure and one under the sixth measure.

Third system of musical notation. The vocal line is present with the instruction "un poco più lento" above it and a dynamic marking of *p espress.* below. The piano accompaniment also has the instruction "un poco più lento" above it and a dynamic marking of *p* below. The piano part features sustained chords and a slower melodic line. The word "Ped." is written below the bass line at the beginning.

Fourth system of musical notation. The vocal line has the instruction "p tranq." above it and a dynamic marking of *p* below. The piano accompaniment has a dynamic marking of *p* below. The word "rit." is written above the vocal line and below the piano part. There are two asterisks (\*) in the bass line, one under the second measure and one under the fourth measure. The word "segue" is written at the bottom center. The word "Ped." is written below the bass line at the beginning.

a tempo  
sul G.

a tempo

con Ped.

Tempo I.

Tempo I.

8.....

*sempre f*

*sempre f*

*Ped.*

*ff*

*ff*

*Ped.*

*Ped.*

*Ped.*

8.....

*sost.*

*sost.*

*f*

*Ped.*



# FERDINAND DAVID'S WERKE

im Verlage von Breitkopf & Härtel in Leipzig.

## Originale.

### Für Orchester.

	M	Fr
Op. 3. Concertino No. 1 für Viol. mit Orch. A dur. Part. gesch. M 19.20. Stimmen . . .	9	—
Op. 6. Introduction u. Variat. über ein russ. Thema für Violine mit Orch. (Der rothe Sarafan). E dur. Part. gesch. M 13.80. Stimmen . . . . .	6	50
Op. 8. Introduction u. Variat. (Sehnsuchtswalzer) für Clarinette mit Orch. B dur . . . . .	5	—
Op. 10. Concert No. 1 für Viol. mit Orch. E moll. Part. gesch. M 37.—, Stimmen . . .	10	50
Op. 11. Introd. u. Variat. über ein Thema v. Mozart (Wenn die Lieb' aus deinen blauen Augen) für Violine mit Orch. A dur . . .	7	—
Op. 15. Introd. u. Variat. (Lob der Thränen) für Violine mit Orch. A dur . . . . .	6	—
Op. 16. Andante u. Scherzo caprice. für Violine mit Orch. D dur . . . . .	7	—
Op. 18. Concert-Variationen (Original-Thema) für Violine mit Orch. G dur . . . . .	6	50
Op. 21. Introd. u. Variat. über ein schottisches Lied für Violine mit Orch. E dur. . . . .	7	50
Op. 23. Concert No. 4 für Violine mit Orch. E dur. Part. gesch. M 40.—, Stimmen . . .	14	—
Op. 35. Concert No. 5 für Violine mit Orch. D moll. Part. gesch. M 37.—, Stimmen . . .	13	—

### Für mehrere Streichinstrumente.

Op. 11. Introd. u. Variat. über ein Thema v. Mozart (Wenn die Lieb' aus deinen blauen Augen) f. Violine mit Quartetbegl. A dur . . . . .	4	—
Op. 32. Quartett für 2 Violinen, Bratsche und Violoncell. A moll . . . . .	7	—
Op. 38. Sextett für 3 Violinen, Bratsche und 2 Violoncelle. G dur . . . . .	9	—

### Für 1 und 2 Violinen.

Op. 39. Dur und Moll. 25 Etuden, Capricen etc. für 1 Violine. Heft I . . . . .	6	—
Heft II . . . . .	5	—
Op. 44. Zur Violschule. 24 Etuden für Anfänger in der ersten Lage mit Begl. einer Viol. ad libit. Zwei Hefte . . . . .	3	50

Op. 45. Zur Violschule. 18 Etuden mit Benutzung der höheren Lagen und Begl. einer 2. Violine. Heft I . . . . .	3	—
Heft II . . . . .	3	—
Liebliche, Unsere. Die beliebtesten Melodien alter und neuer Zeit, in leichter Bearbeitung für die Violine (in der ersten Lage) mit Begleitung einer zweiten Violine. Grün cartonnirt. Erstes Heft . . . . .	n.	3 —
Zweites Heft . . . . .	n.	3 —
Drittes Heft . . . . .	n.	3 —
Cadenzen zu Beethoven's Violin-Concert. Op. 61. Violin-Schule. Deutsch und franz. Cart. . . . .	18	—
— Dieselbe (I. Theil: Der Anfänger . . . . .	8	—
(II. — Der vorgerückte Schüler . . . . .	10	—
Violin-school. Complet. Cartonnirt . . . . .	18	—

### Für Pianoforte zu 2 und 4 Händen.

Op. 39. Dur und Moll. 25 Etuden. Capricen etc. 2händig. Heft I . . . . .	9	—
Heft II . . . . .	8	—
Op. 32. Streich-Quartett. A moll. Für Pfte. zu 4 Händen arr. . . . .	6	—
Op. 37. Vier Märsche. Für Pfte. zu 4 Hdn. (Origin.) . . . . .	4	50

### Für Violoncell und Pianoforte.

Op. 34. 7 Stücke (Romanze, Capriccio, Notturmo, Barcarole, Etude, Lied, Quasi Marcia . . . . .	6	—
--	---	---

### Für Clarinette und Pianoforte.

Op. 8. Introduction und Variation (Sehnsuchtswalzer). B dur . . . . .	2	50
---	---	----

### Für Gesang.

Op. 29. 6 Lieder für 1 Singstimme mit Pfte. (3. Liederheft) . . . . .	2	—
Op. 31. 6 Lieder für eine Singst. mit Pfte. (4. Liederheft) . . . . .	2	—
Op. 33. Psalm: „Mein Aug' erhebe' ich“, für 2 Sopr. mit Pfte. . . . .	1	—

### Für Violine mit Pianoforte.

Op. 3. Concertino No. 1. A dur . . . . .	4	50
Op. 6. Introd. u. Variat. über ein russisches Thema. E dur . . . . .	3	50
Op. 8. Introd. u. Variat. (Sehnsuchtswalzer) B d . . . . .	5	—
Op. 10. Concert No. 1. E moll . . . . .	6	—
Op. 11. Introd. u. Variat. über ein Thema von Mozart (Wenn die Lieb' aus deinen blauen Augen). A dur . . . . .	3	50
Op. 15. Introd. u. Variat. (Lob d. Thränen) A d . . . . .	3	25
Op. 16. Andante u. Scherzo caprice. D dur . . . . .	3	—
Op. 18. Concert-Variationen (Orig.-Thema) G d . . . . .	3	—
Op. 21. Introd. u. Variat. über ein schottisches Lied. E dur . . . . .	3	50
Op. 23. Concert No. 4. E dur . . . . .	7	—
Op. 24. 12 Salonstücke. Heft I. No. 1. Präludium. C d. No. 2. Scherzo. Am. No. 3. Tanz. G d. No. 4. Romanze. Em. . . . .	4	—
Heft II. No. 5. Rondo. D d. No. 6. Ballade. H m. No. 7. Lied. A d. No. 8. Marsch. Fis m. . . . .	4	—
Heft III. No. 9. Impromptu. E d. No. 10. Canon. Cism. No. 11. Ständchen. H d. No. 12. Capriccio. Gism. . . . .	4	—
Op. 25. Salon-Duett über ein Lied von Haase „Der kecke Finlay“ für Pfte. u. Vln. D d . . . . .	3	—
Op. 28. 5 Salon-Stücke (Notturmo, Lied, Capriccio, Romanze, Barcarole) . . . . .	5	—
Op. 35. Concert No. 5. D moll . . . . .	7	50
Op. 36. Kammerstücke. Heft I. No. 1. Klage. No. 2. Frisch und lebendig. No. 3. Agitato. No. 4. Scherzo gracioso. . . . .	5	—
Heft II. No. 5. Lied. No. 6. Notturmo pastor. No. 7. In polnischer Weise. No. 8. Saltarello . . . . .	4	—
Op. 39. Dur und Moll. 25 Etuden, Capricen etc. Heft I . . . . .	15	—
Heft II . . . . .	13	—
Am Springquell. Charakterstück aus Op. 39. No. 6 . . . . .	2	—
Salonstücke (Op. 24, 25, 28, 36). V.-A. 416. 7 50 In elegantem Originalband. 2 Bde. . . . .	11	50

## Bearbeitungen.

### Die hohe Schule des Violspiels.

Werke berühmter Meister des 17. und 18. Jahrhunderts, für Violine und Pianoforte bearbeitet. Zum Gebrauch am Conservatorium der Musik zu Leipzig und zum öffentlichen Vortrage.

No. 1. Biber, Sonate (Cmoll) . . . . .	3	50
- 2. Corelli, Folies d'Espagne (Variationen) . . . . .	3	50
- 3. Porpora, Sonate . . . . .	2	50
- 4. Vivaldi, Sonate . . . . .	2	25
- 5. Leclair, Sonate (Le Tombeau) . . . . .	3	—
- 6. — Sonate (G dur) . . . . .	4	—
- 7. Nardini, Sonate (D dur) . . . . .	3	75
- 8. Veracini, Sonate (E moll) . . . . .	4	—
- 9. Bach, Joh. Seb., Sonate (F moll) . . . . .	3	—
- 10. — Sonate (C moll) . . . . .	3	75
- 11. Händel, Sonate (A dur) . . . . .	2	50
- 12. Tartini, Sonate (D dur) . . . . .	3	—
- 13. Vitali, Ciacona (G moll) . . . . .	3	50
- 14. Locatelli, Sonate (G moll) . . . . .	2	50
- 15. Geminiani, Sonate (C moll) . . . . .	3	75
- 16. Sonate (A moll) . . . . .	3	—
- 17. Sonate (Es dur) } Ohne Autornamen . . . . .	3	—
- 18. Sonate (C moll) } . . . . .	2	75
- 19. Fr. Benda, Mestrino, Stamitz, Locatelli, Capricen . . . . .	5	25
- 20. W. A. Mozart, Andante, Menuett u. Rondo (G dur) . . . . .	4	50

### Die hohe Schule des Violspiels.

Werke berühmter Meister des 17. und 18. Jahrhunderts, für Violine und Pianoforte bearbeitet. Zum Gebrauch am Conservatorium der Musik zu Leipzig und zum öffentlichen Vortrage.

No. 1—20 complet in 2 Bänden. V.-A. (375) n. . . . .	12	—
In elegantem Originalleinband . . . . .	16	—
Neue Folge.		
No. 21. Leclair, Andante und Chaconne . . . . .	3	—
- 22. — Sarabande und Tambourin . . . . .	2	25
- 23. — Menuett, Gavotte und La Chasse . . . . .	3	—

### Violinconcerte neuerer Meister.

Zum Gebrauch am Conservatorium der Musik zu Leipzig genau bezeichnet und mit Weglassung der Orchesterbegleitung herausgegeben.

No. 1. Beethoven Op. 61. Concert in D dur. . . . .	3	—
- 2. Mendelssohn, Op. 64. Concert in E moll . . . . .	2	50
- 3. Ernst, Op. 23. Concert in Fis moll. . . . .	1	50
- 4. Lipinski, Op. 21. Concerto milit. in D dur. . . . .	3	—
- 5. Paganini, Concert Op. 6. in D dur . . . . .	2	75
- 6. David, Concert. Op. 35. in D moll . . . . .	3	—
Dieselben complet. V.-A. (377) . . . . .	3	—
In elegantem Originalleinband . . . . .	5	—

### Vorstudien zur hohen Schule des Violspiels.

Leichtere Stücke aus Werken berühmter Meister des 17. und 18. Jahrhunderts für Violine und Pianoforte bearbeitet. — Zum Gebrauch am Conservatorium der Musik zu Leipzig.

Heft 1. Leclair, Allegretto. Giga. Adagio. Corrente. Gavotta . . . . .	3	50
- 2. — Allem. Aria. Giga. Musette. Gavotta . . . . .	4	—
- 3. — Allegro. Sarabanda. Allegro. Scherzo. Gavotta. Giga. . . . .	4	25
- 4. Aubert (père). Aria. Presto. Gavotta. Giga. Presto . . . . .	3	50
- 5. Leclair. Largo. Gavotta. Largo Aria. Giga. . . . .	3	—
- 6. — Sarabanda. Giga. Allegro. Sarabanda. Allegro . . . . .	3	75
- 7. Corelli. { No. 1. Preludio. Corrente. Sarabanda. Giga. . . . . } 3 Suiten. { No. 2. Preludio. Allemanda. Sarabanda. Giga. . . . . } { No. 3. Preludio. Allegretto. Adagio. Gavotta. . . . . }	3	75
- 8. Leclair. Aria. Allegro. Prestissimo. Adagio. Gavotta . . . . .	3	—
- 9. — Aria. Allegro. Giga. Andante. Aria . . . . .	3	—
- 10. Corelli. { No. 1. Preludio. Allemanda. Sarabanda. Gavotta. Giga. . . . . } 2 Suiten. { No. 2. Preludio. Allegro. Adagio. Vivace. Gavotta . . . . . }	3	—
Dieselben complet. 2 Bde. V.-A. (376) n. . . . .	6	—
In elegantem Originalleinband . . . . .	10	—

# Schwedische Weisen und Tänze

— für Violine und Clavier —

von

JULIUS UND AMANDA RÖNTGEN.

Violine.

Moderato ed espressivo.

I.

*p* *mf*

*p* *poco più f* *f*

*un poco più animato*

*pizz.* *con espress.* *arco* *mf*

*pizz.*

*arco* *Tempo I.* *p*

*rit.*

*mf* *p* *poco più f*

*p*

*espress.* *dim.* *pp* *morendo* *ppp*

II.

Allegro non troppo.

pizz. arco  
 p cresc. f p  
 a tempo poco sost. f ff  
 f ff dimen.  
 a tempo ritard. a tempo  
 p un poco sost. f poco sost. f sempre  
 ff molto rit.  
 sul G. f marcato  
 sul A. s  
 s  
 crescendo

Violine.

The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The second staff includes the instruction *molto rit.* followed by *lunga* and *pizz.* with a *p* dynamic. The third staff starts with *arco* and *f*, then *p*, *poco sost.*, and *a tempo*. The fourth staff features *ff*. The fifth staff has *ff*. The sixth staff includes *rit.*, *dimin.*, and *p un poco sost.*. The seventh staff has *a tempo*, *f*, *poco sost.*, *a tempo*, and *f sempre*. The eighth staff includes *ff*, *ritard.*, and *più rit.*. The ninth staff starts with *ad lib.* and *f molto animato*. The tenth staff begins with *brillante* and contains a long melodic line with a fermata and a dotted line above it.

III.

Andante.

*espress.*

Musical score for the first section of 'III.' in 3/8 time. The piece begins with a first ending bracket over the first measure. The tempo is marked 'Andante' and the style is 'espress.'. The dynamics range from *f* (forte) to *p* (piano). The music features a mix of eighth and sixteenth notes, often beamed together, with various articulations and slurs.

a tempo

*tr.*

*rit.*

Musical score for the second section of 'III.'. The tempo changes to 'a tempo'. The dynamics include *p espress.*, *f*, *pp*, and *f*. A trill is indicated above a note in the fifth measure. A large slur covers a series of notes in the sixth measure. The style is 'espress.'. The music continues with various rhythmic patterns and articulations.

*p rit. espress.*

*più rit.*

Musical score for the third section of 'III.'. The dynamics include *pp*, *f*, *p*, and *f*. The tempo is marked 'slentando dimin.'. The style is 'espress.'. The music concludes with a 'pizz.' (pizzicato) section and an 'arco' (arco) section.

IV.

Allegro.

The musical score is written for Violin IV in the key of D major (two sharps) and 3/4 time. It consists of ten staves of music. The first staff begins with a dynamic marking of *f* (forte) and includes several accents. The second staff starts with a dynamic marking of *mf* (mezzo-forte). The fifth staff features a tempo change to *a tempo* and includes dynamic markings of *rit.* (ritardando), *sf* (sforzando), and *f*. The final staff concludes with a *rit.* marking. The music is characterized by rhythmic patterns, including eighth and sixteenth notes, and various articulations such as accents and slurs.

Violine.

*a tempo*  
*p* *molto cresc.*

*ff*

*a tempo*  
*rit.* *f* *p*

*molto cresc.*

*ff marcato* *rit.*

*Molto meno mosso.*  
*fp* *p con espress.*

*p*

*molto espress.*  
*mf*

*a tempo, ma molto tranquillo* *ri - tar - dan - do*  
*p* *f*

*molto rit.* *pp*

**Tempo I.**  
*pizz.* *pp*

Violine.

The image shows a page of a violin score with ten staves of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamic markings and tempo instructions. The first staff begins with *marcato*, followed by *cresc.* and *rit.*, ending with *arco* and *sf*. The second staff is marked *a tempo* and *f*. The third staff continues the *a tempo* section. The fourth staff has *rit.* and *a tempo* markings, with dynamics *sf* and *p.*. The fifth staff is marked *molto cresc.* and *ff*. The sixth staff has *rit.* and *f*. The seventh staff is marked *a tempo* and *p*, followed by *molto cresc.*. The eighth staff has *più mosso.* and *ff*. The ninth staff continues the *più mosso.* section. The tenth staff ends with a fermata and a final note.



Violine.

V.

Andante.

Musical staff with notes and dynamics: *mf*, *p*, *dim.*, *rit.*, *pp*

Molto sostenuto.

Musical staff with notes and dynamics: *p*, *pp*

sul A.

Musical staff with notes and dynamics: *mf*, *rit.*

rit.

Musical staff with notes and dynamics: *f*, *p molto tranq.*, *dimin.*

cresc. e stringendo

rit. f

ff

Lo stesso tempo.

5

sul G.

p espress.

Musical staff with notes and dynamics: *p*

p

sul A.

sul D.

Musical staff with notes and dynamics: *pp*

*ritardando* - *mf* - - - *cresc.* - - *più rit.* - - *molto cresc.*

**Allegro con fuoco.**

*f sciolto*

*ff*

*rit.*  
*(2da volta molto rit.)*

*pp veloce*

*cresc. ed accel.* - - - *pizz.*  
*sf*

**Andante.**  
*arco*  
*p (pizz. ad lib.)* *p* *dim.* *pp (arco)* *rit.*

VI.

Allegro.

The first section of the score is marked 'Allegro.' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second staff features a rapid sixteenth-note passage, marked with an '8' and a dotted line. The third staff continues the melodic line, marked 'sempre *f*'. The fourth staff shows a more complex rhythmic pattern with sixteenth notes, marked 'ff'. The fifth and sixth staves continue the melodic and rhythmic development of the section.

un poco più lento

The second section is marked 'un poco più lento' and begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music starts with a piano (*p*) dynamic and is marked 'espress.'. The first staff shows a melodic line with eighth notes. The second staff continues this line, marked 'p tranquillo'. The third staff features a sixteenth-note passage, marked with an '8' and a dotted line, and includes a 'rit.' (ritardando) marking. The section concludes with a final melodic phrase.

*a tempo*  
sul G.

*f* *p* *rit.* *più rit.*

*a tempo*

*mf* *cresc.* *f* *rit.* *più rit.* *p*

*Tempo I.*

*p* *string.* *f*

*sempre f*

*ff*

*sost.*