

*Salvatore Maras*

*A Mesdemoiselles MARIANNE et CLARA EISSLER*

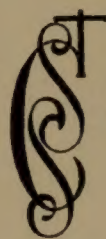


# FANTASIE

*pour VIOLON et HARPE*

PAR

**C. Saint-Saëns** (Op. 124)



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# FANTAISIE



Violon et Harpe

C. SAINT-SAËNS  
Op. 124

**Poco allegretto**

**VIOLON**

**HARPE**

*p*

*p* 3

Rit. a Tempo

Rit. a Tempo

*poco cresc.*

*poco cresc.*

*mf*

*mf*

Rit. a Tempo

*dim.*

*dim.*

Rit. a Tempo

RIT.

*p*

Handwritten notes: D# B#

Handwritten notes: D# B# B# 4 D# B#

Handwritten notes: B# 4 G# E#

Handwritten notes: Eb D#

Handwritten note: for gliss.

Handwritten musical score system 1. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The top staff contains a melodic line with slurs and dynamics *cresc.* and *mf*. The grand staff contains a piano accompaniment with a *glissando* in the right hand and *pp* in the left hand. The piano part includes *cresc.* and *mf* markings. There are some handwritten notes and a circled 'c' in the piano part.

Handwritten musical score system 2. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is two sharps. The top staff has dynamics *cresc.*, *f*, *dim.*, and *p*. The grand staff has dynamics *f* and *dim.* and *p*. There are handwritten notes *F#*, *D# E#*, and *C# G#* written below the piano part.

Handwritten musical score system 3. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is two sharps. The top staff has a circled '1' and the instruction *sempre p*. The grand staff has the instruction *sempre p* and handwritten notes *D# B#*.

Handwritten musical score system 4. It consists of three staves: a single treble staff at the top and a grand staff below. The key signature is two sharps. The top staff has a circled '3' and a circled '4'. The grand staff has a circled '4' and a circled '5'. There are some handwritten notes and a circled 'R' in the piano part.

Handwritten annotations: *sf*, *sf*, *3 2 1*, *4*, *D# B# - G D#*

Handwritten annotations: *sf*, *mf*, *dim.*, *p*, *pp 1/2*, *sf*, *F#*

Handwritten annotations: *Rit.*, *pp*, *Rit.*, *p*, *2*, *4*, *INC*

Handwritten annotations: *cresc.*, *mf*, *sf*, *p*, *7*, *cresc.*, *dim.*

*F*, *Bb*, *INF*

**2** Allegro

*appassionato*

*mf*

**Allegro** *mf*

Handwritten notes:  $\sqrt{4}$  1) 2 1

*dim.*

*dim.*

Handwritten note:  $C\sharp$

Poco a poco più animato

*p*

Poco a poco più animato

*p*

Handwritten note:  $G\sharp$

*cresc.*

*cresc.*

Più allegro

Musical staff with treble clef, 3/2 time signature, and dynamic marking *f*. The melody consists of eighth and sixteenth notes with slurs.

Più allegro

Piano accompaniment staves with dynamic markings *f* and *sf*. The left hand plays chords and the right hand plays chords with some rests.

G<sup>4</sup>  
C<sup>4</sup>

A<sup>b</sup>

E<sup>b</sup>  
D<sup>b</sup>

*sempre f*

Musical staff with dynamic marking *sempre f* and handwritten notes "43 2 V". The melody features slurs and ties.

*sempre f*

IN A<sup>b</sup>

4, 1

⊕

8

Musical staff with dynamic marking *più f* and handwritten notes "1 2 4 1 2 4 1 2 4 1 2 4 E<sup>b</sup>". The melody is highly rhythmic with slurs.

1 2 4 1 2 4 1 2 4 1 2 4 E<sup>b</sup>

*più f*

Piano accompaniment staves with dynamic marking *più f* and handwritten note "B<sup>b</sup>". The left hand plays chords and the right hand plays chords with slurs.

B<sup>b</sup>

ff

R R R

L L L L

R R R

L L L L

R R R

L L

sf sf sf

sf sf sf

Eb

sempre ff

sempre ff

1 1 2 3 4 6 6

1 2 3

D4



Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes a descending sixteenth-note scale with fingering 1 1 6 6 6 (23) and a circled ending. Handwritten annotations include '4' in the bass line and a circled '4' in the piano part.

Musical score system 2, starting with a boxed measure number '3'. It includes dynamic markings *dim.*, *poco a poco*, and *poco*. Handwritten annotations include 'INC' in the bass line and '21' in the piano part.

Musical score system 3, featuring a piano part with a circled melodic line and a circled ending. Handwritten annotations include '3 2 1 2 3 4' above the piano part.

Musical score system 4, featuring a piano part with a circled melodic line and a circled ending. The dynamic marking *poco espressivo* is present.

G 4 C# C#

Handwritten notes: C7, G# ——— G7, C# ——— G#

Dynamic markings: *f*

Handwritten notes: G7, Bb ——— G# ——— B7

Dynamic markings: *mf*, *sf*, *dim.*

Handwritten notes: Bb ——— G#

Dynamic markings: *p*, *dim.*

Handwritten notes: Bb, G7

Dynamic markings: *pp*

4 Vivo e grazioso

*p leggierissimo*

Vivo e grazioso

*pp*

*poco cresc.*

*espress.*

*cresc. sf dim. cresc.*

*cresc.*

G# ———— D# ————

D. & F. 6910

First system of musical notation. The top staff is a single treble clef line with a melody starting on a whole note, marked *f*, and ending with a *dim.* marking. The bottom staff is a grand staff (treble and bass clefs) with a piano accompaniment. The piano part starts with a *f* dynamic. There are some handwritten notes below the bass staff, including "E#".

Second system of musical notation. The top staff continues the melody with a *p* dynamic and a *leggiero* marking. The bottom staff continues the piano accompaniment with a *p* dynamic. There are handwritten notes "67 67" and "L" in this system.

Third system of musical notation. The top staff continues the melody with a *p* dynamic. The bottom staff continues the piano accompaniment with a *p* dynamic. There are handwritten notes "67 67" and "L" in this system.

Fourth system of musical notation. The top staff continues the melody with a *p* dynamic and a *cresc.* marking. The bottom staff continues the piano accompaniment with a *p* dynamic and a *cresc.* marking. There are handwritten notes "67 67" and "E#".

Handwritten musical notes and fingerings: 1-2-3, 1-2, 1-2, 1-2-3, G#2

mf dim. p

mf dim. p

Handwritten notes:  $E \rightarrow G \rightarrow A$  (under bass clef),  $G \#$  (under treble clef),  $B \flat$  (under bass clef)

5 Largamente

Largamente mf

Handwritten notes:  $F \#$  (under bass clef),  $A \flat$  (under bass clef),  $C \#$  (under bass clef)

cresc.

Handwritten notes:  $A \#$  (under bass clef)

f

Handwritten notes:  $F \#$  (under bass clef),  $B \#$  (under bass clef),  $C \#$  (under bass clef)

Handwritten: 4 3 2

Handwritten: 1 5

Handwritten: 5 (3) 1 2

*p*

*dim.*

*p*

A#

G#

D#

*cresc.*

*cresc.*

A7

A7

*sf*

*dim.*

*dim.*

*(Solo)*

D9

*Rit.*

*a Tempo*

*p*

*Rit.*

*a Tempo*

*pp*

*p*

G#

D9

The first system consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The melodic line features a series of eighth notes with a long slur over the first two measures.

6

The second system is marked with a box containing the number '6'. It includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Both the treble and bass staves of the grand staff are marked with 'cresc.'. Handwritten annotations include '3', '2', and '1' under the bass line notes.

The third system features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The grand staff is marked with 'f' (forte). Handwritten annotations include '2' and '1' under the bass line notes.

The fourth system includes a treble clef staff with a melodic line and a grand staff with piano accompaniment. Handwritten annotations include 'simile' and 'Cedez'. At the bottom, there are handwritten notes: 'A#', '1 2 1', and 'Bb'.

dim.

dim.

(La)

Handwritten notes: *castro*, *1 2 1 2 3*

This system contains three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). It begins with a whole note chord and a slur over the next two notes, with the dynamic marking *dim.* below. The middle staff is a grand staff (treble and bass clefs) with a complex rhythmic pattern of eighth notes. The bottom staff is a bass clef staff with a few notes, including a circled one. Handwritten annotations include the word *castro* in the upper right, and the numbers *1 2 1 2 3* with a bracket under the first five notes of the bottom staff.

pizz.

*p*

*dim.*

Handwritten notes: *3 2 1 2 2 2 2*

This system contains three staves. The top staff has a treble clef and a key signature of two sharps. It starts with a whole note chord and a slur over the next two notes, with the dynamic marking *pizz.* below. The middle staff is a grand staff with a rhythmic pattern of eighth notes. The bottom staff is a bass clef staff with a few notes. Handwritten annotations include the numbers *3 2 1 2 2 2 2* with a bracket under the first seven notes of the bottom staff.

*pp*

This system contains three staves. The top staff has a treble clef and a key signature of two sharps. It starts with a whole note chord and a slur over the next two notes, with the dynamic marking *pp* below. The middle staff is a grand staff with a rhythmic pattern of eighth notes. The bottom staff is a bass clef staff with a few notes.

*p*

Handwritten notes: *1 2 1 2*

This system contains three staves. The top staff has a treble clef and a key signature of two sharps. It starts with a whole note chord and a slur over the next two notes, with the dynamic marking *p* below. The middle staff is a grand staff with a rhythmic pattern of eighth notes. The bottom staff is a bass clef staff with a few notes. Handwritten annotations include the numbers *1 2 1 2* with a bracket under the first four notes of the bottom staff.



arco  
p

8

*perdendosi*

(La ♭ Do ♭)

1 2 3 4 5

*mf*

*cresc.*

*mf*

(Ré ♯)

*cresc.*

1 4 1 2 4 3 1

*f*

*f*

*dim.*

*dim.*

1 2 3 4 5 6 7

*p*

*marcato*

*p*

(Ré ♭)

*pp*

The first system consists of a vocal line and piano accompaniment. The vocal line starts with a half note, followed by a series of eighth notes. Dynamics include *mf* and *p*. The piano accompaniment features chords and arpeggiated figures. A handwritten *4/4* time signature is present in the piano part.

F<sup>b</sup>  
C<sup>#</sup> - # - 5

The second system continues the vocal and piano parts. The vocal line includes a *dim.* (diminuendo) and *pp* (pianissimo) dynamic. The piano accompaniment has a *pp* dynamic. Handwritten notes include *C<sup>#</sup>* and *#*.

7 And<sup>te</sup> con moto

The third system begins with a boxed number 7 and the tempo marking *And<sup>te</sup> con moto*. The vocal line starts with a *p* dynamic. The piano accompaniment features a rhythmic pattern of eighth notes in both hands.

The fourth system continues the *And<sup>te</sup> con moto* section. The piano accompaniment maintains the eighth-note rhythmic pattern.

*poco a poco cresc.*

*sempre p*

*poco a poco cresc.*

The first system consists of a single staff at the top and a grand staff below. The single staff contains a melodic line with a crescendo marking. The grand staff features a piano accompaniment with a 'sempre p' marking and a 'poco a poco cresc.' marking.

The second system continues the musical piece. The single staff features a melodic line with a triplet of eighth notes. The grand staff continues the piano accompaniment.

*f*

*f*

The third system features a dynamic shift to *f* (forte). The single staff has a melodic line with accents. The grand staff has a piano accompaniment with a *f* marking.

The fourth system continues the musical piece. The single staff features a melodic line with a triplet of eighth notes. The grand staff continues the piano accompaniment.

*ff*

*ff*

*passionato*

*poco a poco dim.*

*poco a poco dim.*

*p* *pp*

*p*

The musical score is arranged in six systems, each with a violin part on a single staff and a piano part on a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The first system features a violin part with a *tr* (trill) marking and a *ff* dynamic. The piano part also begins with *ff*. The second system has a violin part marked *passionato*. The third system includes a *poco a poco dim.* instruction in both parts. The fourth system continues the *poco a poco dim.* instruction. The fifth system shows a violin part with *p* and *pp* dynamics. The sixth system features a *p* dynamic in the piano part.

8 Poco più mosso (Tempo I<sup>o</sup>)

pp Poco più mosso (Tempo I<sup>o</sup>)

(La ♯)

pp

This system contains the first two staves of music. The upper staff features a melodic line with a triplet of eighth notes at the end. The lower staff provides harmonic accompaniment. The tempo is marked 'Poco più mosso (Tempo I<sup>o</sup>)' and the dynamic is 'pp'.

poco cresc.

poco cresc.

This system continues the piece. Both the upper and lower staves are marked with 'poco cresc.' (poco crescendo). The music maintains the same tempo and dynamic level.

dim.

poco cresc.

dim.

(Si ♯)

pp

This system includes a dynamic change to 'dim.' (diminuendo) in the upper staff. The lower staff has a handwritten 'dim.' and a note labeled '(Si ♯)'. The system concludes with a triplet of eighth notes and a 'pp' dynamic marking.

dim.

p

This system shows a 'dim.' marking in the upper staff and a 'p' (piano) dynamic marking in the lower staff. The music continues with a steady accompaniment.

p

pp

This final system on the page begins with a 'p' dynamic in the upper staff. The lower staff features a 'pp' dynamic and a prominent triplet of eighth notes. The system ends with a double bar line.

Poco adagio  
molto espressivo

*dolce*

Poco adagio

*p*

4 3 =

*cresc.*

*cresc.*

*f*

*f*

A7

F7 ————— Fb

A#

G7  
Db

8

*glissando*

*p*

*f*

Bb

A7  
D#

*poco a poco dim.*

*p* *mf*

G# F# E#  
C# B#

A#  
D#

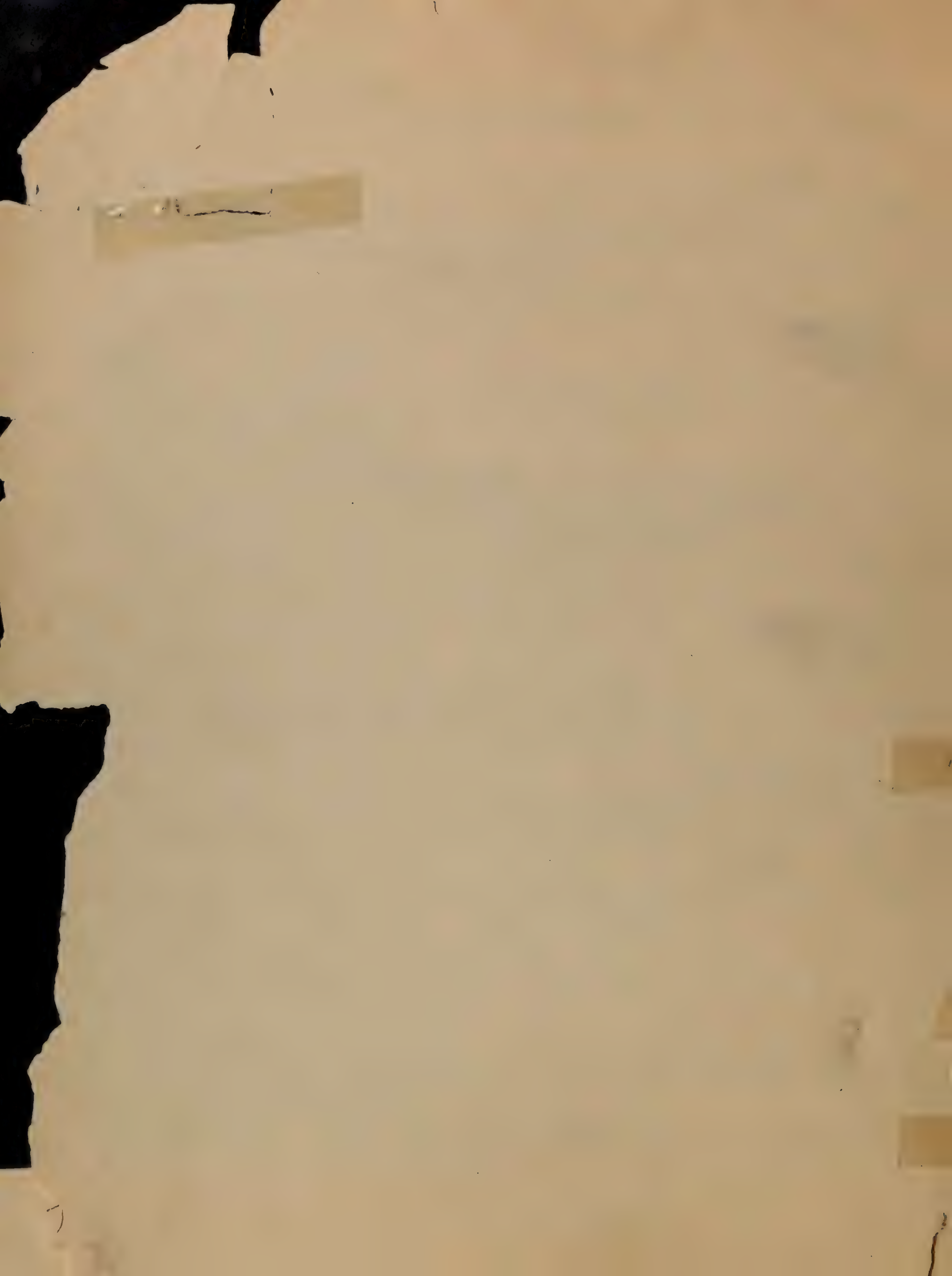
*p* *dim.*

G# F# E#  
C# B#

*pp* *p* *dim.* *pp*

A#  
C# E# F#

*pp*





# FANTAISIE



Violon et Harpe

C. SAINT-S  
Op. 124

## VIOLON

**Poco allegretto** **Harpe** **VIOLON** **Rit.**

**a Tempo** *poco cresc.* *mf*

**Rit.** **a Tempo** *dim.* *p*

*cresc.* *mf* *cresc.*

*f* *dim.* *p*

**1** *sempre p*

*mf*

**Rit.** *dim.* *p* *pp*

Detailed description: This block contains the first 12 measures of the violin part. It begins with a treble clef, a key signature of two sharps (D major), and a 12/8 time signature. The tempo is 'Poco allegretto'. The first measure is a whole rest, with a '1' above it and 'Harpe' written above the staff. The second measure starts with a quarter note D4, followed by eighth notes. The third measure has a 'p' dynamic and a triplet of eighth notes. The fourth measure has a '3' above it. The fifth measure has a 'Rit.' marking. The sixth measure has a '3' above it. The seventh measure has a '3' above it. The eighth measure has a '3' above it. The ninth measure has a '3' above it. The tenth measure has a '3' above it. The eleventh measure has a '3' above it. The twelfth measure has a '3' above it. The thirteenth measure has a '3' above it. The fourteenth measure has a '3' above it. The fifteenth measure has a '3' above it. The sixteenth measure has a '3' above it. The seventeenth measure has a '3' above it. The eighteenth measure has a '3' above it. The nineteenth measure has a '3' above it. The twentieth measure has a '3' above it. The twenty-first measure has a '3' above it. The twenty-second measure has a '3' above it. The twenty-third measure has a '3' above it. The twenty-fourth measure has a '3' above it. The twenty-fifth measure has a '3' above it. The twenty-sixth measure has a '3' above it. The twenty-seventh measure has a '3' above it. The twenty-eighth measure has a '3' above it. The twenty-ninth measure has a '3' above it. The thirtieth measure has a '3' above it. The thirty-first measure has a '3' above it. The thirty-second measure has a '3' above it. The thirty-third measure has a '3' above it. The thirty-fourth measure has a '3' above it. The thirty-fifth measure has a '3' above it. The thirty-sixth measure has a '3' above it. The thirty-seventh measure has a '3' above it. The thirty-eighth measure has a '3' above it. The thirty-ninth measure has a '3' above it. The fortieth measure has a '3' above it. The forty-first measure has a '3' above it. The forty-second measure has a '3' above it. The forty-third measure has a '3' above it. The forty-fourth measure has a '3' above it. The forty-fifth measure has a '3' above it. The forty-sixth measure has a '3' above it. The forty-seventh measure has a '3' above it. The forty-eighth measure has a '3' above it. The forty-ninth measure has a '3' above it. The fiftieth measure has a '3' above it. The fifty-first measure has a '3' above it. The fifty-second measure has a '3' above it. The fifty-third measure has a '3' above it. The fifty-fourth measure has a '3' above it. The fifty-fifth measure has a '3' above it. The fifty-sixth measure has a '3' above it. The fifty-seventh measure has a '3' above it. The fifty-eighth measure has a '3' above it. The fifty-ninth measure has a '3' above it. The sixtieth measure has a '3' above it. The sixty-first measure has a '3' above it. The sixty-second measure has a '3' above it. The sixty-third measure has a '3' above it. The sixty-fourth measure has a '3' above it. The sixty-fifth measure has a '3' above it. The sixty-sixth measure has a '3' above it. The sixty-seventh measure has a '3' above it. The sixty-eighth measure has a '3' above it. The sixty-ninth measure has a '3' above it. The seventieth measure has a '3' above it. The seventy-first measure has a '3' above it. The seventy-second measure has a '3' above it. The seventy-third measure has a '3' above it. The seventy-fourth measure has a '3' above it. The seventy-fifth measure has a '3' above it. The seventy-sixth measure has a '3' above it. The seventy-seventh measure has a '3' above it. The seventy-eighth measure has a '3' above it. The seventy-ninth measure has a '3' above it. The eightieth measure has a '3' above it. The eighty-first measure has a '3' above it. The eighty-second measure has a '3' above it. The eighty-third measure has a '3' above it. The eighty-fourth measure has a '3' above it. The eighty-fifth measure has a '3' above it. The eighty-sixth measure has a '3' above it. The eighty-seventh measure has a '3' above it. The eighty-eighth measure has a '3' above it. The eighty-ninth measure has a '3' above it. The ninetieth measure has a '3' above it. The hundredth measure has a '3' above it. The hundred and first measure has a '3' above it. The hundred and second measure has a '3' above it. The hundred and third measure has a '3' above it. The hundred and fourth measure has a '3' above it. The hundred and fifth measure has a '3' above it. The hundred and sixth measure has a '3' above it. The hundred and seventh measure has a '3' above it. The hundred and eighth measure has a '3' above it. The hundred and ninth measure has a '3' above it. The hundred and tenth measure has a '3' above it. The hundred and eleventh measure has a '3' above it. The hundred and twelfth measure has a '3' above it. The hundred and thirteenth measure has a '3' above it. The hundred and fourteenth measure has a '3' above it. The hundred and fifteenth measure has a '3' above it. The hundred and sixteenth measure has a '3' above it. The hundred and seventeenth measure has a '3' above it. The hundred and eighteenth measure has a '3' above it. The hundred and nineteenth measure has a '3' above it. The hundred and twentieth measure has a '3' above it. The hundred and twenty-first measure has a '3' above it. The hundred and twenty-second measure has a '3' above it. The hundred and twenty-third measure has a '3' above it. The hundred and twenty-fourth measure has a '3' above it. The hundred and twenty-fifth measure has a '3' above it. The hundred and twenty-sixth measure has a '3' above it. The hundred and twenty-seventh measure has a '3' above it. The hundred and twenty-eighth measure has a '3' above it. The hundred and twenty-ninth measure has a '3' above it. The hundred and thirtieth measure has a '3' above it. The hundred and thirty-first measure has a '3' above it. The hundred and thirty-second measure has a '3' above it. The hundred and thirty-third measure has a '3' above it. The hundred and thirty-fourth measure has a '3' above it. The hundred and thirty-fifth measure has a '3' above it. The hundred and thirty-sixth measure has a '3' above it. The hundred and thirty-seventh measure has a '3' above it. The hundred and thirty-eighth measure has a '3' above it. The hundred and thirty-ninth measure has a '3' above it. The hundred and fortieth measure has a '3' above it. The hundred and forty-first measure has a '3' above it. The hundred and forty-second measure has a '3' above it. The hundred and forty-third measure has a '3' above it. The hundred and forty-fourth measure has a '3' above it. The hundred and forty-fifth measure has a '3' above it. The hundred and forty-sixth measure has a '3' above it. The hundred and forty-seventh measure has a '3' above it. The hundred and forty-eighth measure has a '3' above it. The hundred and forty-ninth measure has a '3' above it. The hundred and fiftieth measure has a '3' above it. The hundred and fifty-first measure has a '3' above it. The hundred and fifty-second measure has a '3' above it. The hundred and fifty-third measure has a '3' above it. The hundred and fifty-fourth measure has a '3' above it. The hundred and fifty-fifth measure has a '3' above it. The hundred and fifty-sixth measure has a '3' above it. The hundred and fifty-seventh measure has a '3' above it. The hundred and fifty-eighth measure has a '3' above it. The hundred and fifty-ninth measure has a '3' above it. The hundred and sixtieth measure has a '3' above it. The hundred and sixty-first measure has a '3' above it. The hundred and sixty-second measure has a '3' above it. The hundred and sixty-third measure has a '3' above it. The hundred and sixty-fourth measure has a '3' above it. The hundred and sixty-fifth measure has a '3' above it. The hundred and sixty-sixth measure has a '3' above it. The hundred and sixty-seventh measure has a '3' above it. The hundred and sixty-eighth measure has a '3' above it. The hundred and sixty-ninth measure has a '3' above it. The hundred and seventieth measure has a '3' above it. The hundred and seventy-first measure has a '3' above it. The hundred and seventy-second measure has a '3' above it. The hundred and seventy-third measure has a '3' above it. The hundred and seventy-fourth measure has a '3' above it. The hundred and seventy-fifth measure has a '3' above it. The hundred and seventy-sixth measure has a '3' above it. The hundred and seventy-seventh measure has a '3' above it. The hundred and seventy-eighth measure has a '3' above it. The hundred and seventy-ninth measure has a '3' above it. The hundred and eightieth measure has a '3' above it. The hundred and eighty-first measure has a '3' above it. The hundred and eighty-second measure has a '3' above it. The hundred and eighty-third measure has a '3' above it. The hundred and eighty-fourth measure has a '3' above it. The hundred and eighty-fifth measure has a '3' above it. The hundred and eighty-sixth measure has a '3' above it. The hundred and eighty-seventh measure has a '3' above it. The hundred and eighty-eighth measure has a '3' above it. The hundred and eighty-ninth measure has a '3' above it. The hundred and ninetieth measure has a '3' above it. The hundred and ninety-first measure has a '3' above it. The hundred and ninety-second measure has a '3' above it. The hundred and ninety-third measure has a '3' above it. The hundred and ninety-fourth measure has a '3' above it. The hundred and ninety-fifth measure has a '3' above it. The hundred and ninety-sixth measure has a '3' above it. The hundred and ninety-seventh measure has a '3' above it. The hundred and ninety-eighth measure has a '3' above it. The hundred and ninety-ninth measure has a '3' above it. The hundredth measure has a '3' above it.

VIOLON

1

*p* *cresc.* *mf* *sf* *p*

**Allegro**  
*appassionato*

*mf*

*dim.* *p* *cresc.*

**Poco a poco più animato**

**Più allegro**

*f*

*sf* *3* *sempre f*

*più f*

*ff*

*8*

*sf* *sempre ff*

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. It contains a melodic line with dynamics *p*, *cresc.*, *mf*, *sf*, and *p*. The second staff has a 4/4 time signature and starts with *mf*. The third staff is marked *dim.*, *p*, and *cresc.*. The fourth staff is marked *f*. The fifth staff has *sf*, a triplet of eighth notes, and *sempre f*. The sixth staff has *più f*. The seventh staff has *ff*. The eighth staff has *sf* and *sempre ff*. The ninth and tenth staves continue the melodic and harmonic development.

3

dim. poco a poco

*p*

*poco espressivo*

*f* *mf*

*sf* *dim.* *p*

*dim.* *pp*

3

2/4

Detailed description: This block contains the first system of music, measures 3 through 12. It consists of six staves. The first staff begins with a treble clef and a 3-measure triplet. The music features various dynamics including *dim.*, *poco a poco*, *p*, *poco espressivo*, *f*, *mf*, *sf*, *dim.*, *p*, *dim.*, and *pp*. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a 3-measure triplet and a 2/4 time signature.

4

Vivo e grazioso

*p leggerissimo*

*pp*

*poco cresc.*

Detailed description: This block contains the second system of music, measures 13 through 16. It consists of four staves. The music is marked *Vivo e grazioso*. The first staff begins with a treble clef and a 5/4 time signature. The dynamics include *p leggerissimo*, *pp*, and *poco cresc.*. The music features rapid sixteenth-note passages and slurs.

VIOLON

*espressivo*

*cresc.* *sf* *dim.* *cresc.*

*f* *dim.*

*p*

*leggiero*

*p* *cresc.*

*mf* *dim.* *p*

**5** *Largamente*

*mf*

*f*

*p*

VIOLON

*cresc.*

*sf dim.* *Rit.*

*p* *a Tempo*

**6** *cresc.*

*f dim.* *pizz.* **1**

*p* *arco* *p* *mf* *cresc.*

*dim.*

*p*

*mf* *p*

*dim.* *pp*

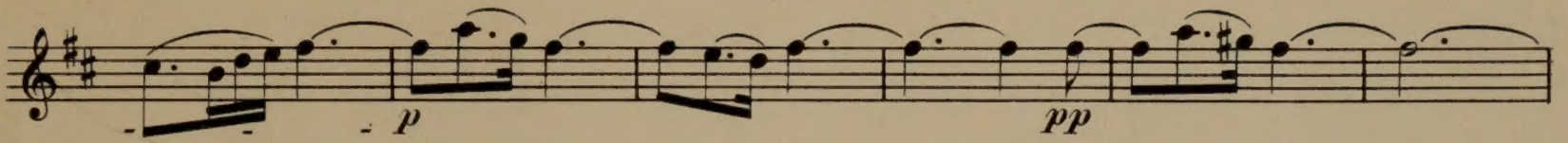
# VIOLON

## 7 Andante con moto

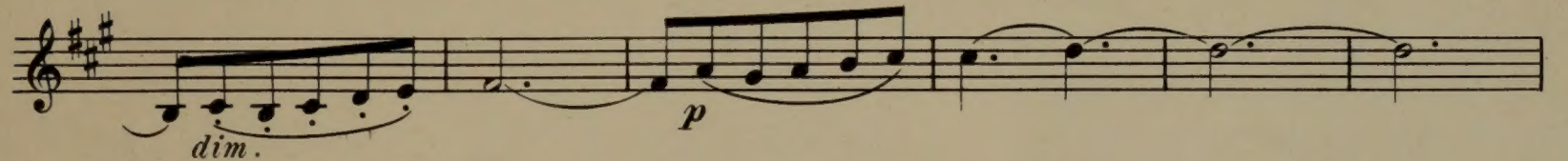
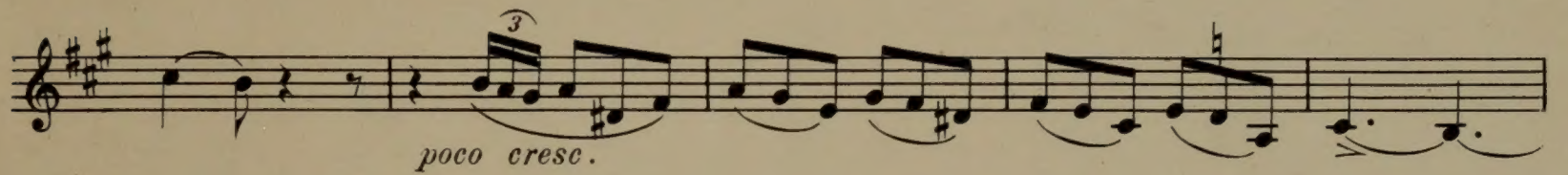
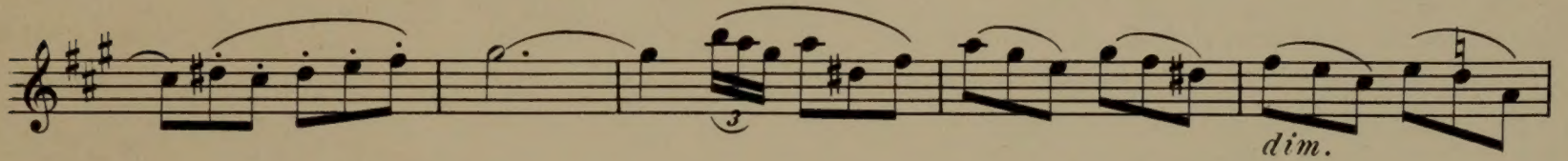
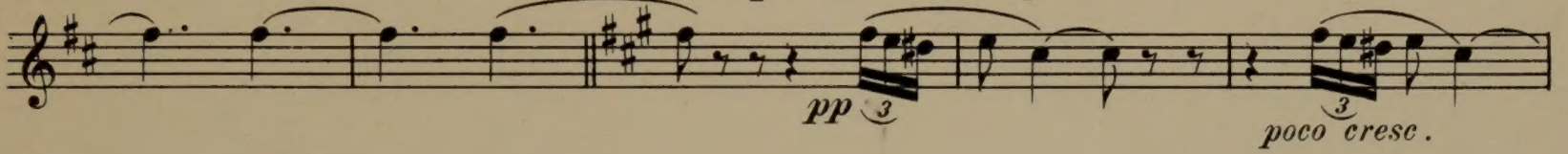
Harpe

VIOLON

VIOLON



8 Poco più mosso (Tempo I°)



Poco adagio  
molto espress.

