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**Alte Meister**  
des  
**Violinspiels**  
für den praktischen Gebrauch

zum ersten Mal herausgegeben  
von  
**ARNOLD SCHERING.**

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Eigentum des Verlegers.*  
9413

**LEIPZIG**  
**C. F. PETERS.**

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# SONATE.

## VIOLINO.

Archangelo Corelli.  
(1653-1713.)

### PRELUDIO. Largo, ma non troppo.

1. 

*p* *mf* *f* *dim. p* *cresc.* *f* *p* *mf* *f* *piu f* *cresc.* *ff* *dim. p* *fz* *piu p* *fz* *mf* *f* *cresc.* *f* *pp* *fz* *fp* *fp* *cresc.* *f*

GIGA.  
Allegro.

The musical score is written in treble clef, D major (two sharps), and 12/8 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). Performance markings include *cresc.* (crescendo), *dimin.* (diminuendo), *tr* (trills), and *scendo* (ritardando). Section markers 'B' and 'C' are present. The piece concludes with a *ritard.* (ritardando) and *a tempo* marking.

Adagio.

TEMPO DI GAVOTTA.  
Allegro.  
grazioso

# THEMA MIT VARIATIONEN.

Pietro Locatelli.  
(1693-1764.)

## THEMA. Cantabile.

2. *mf sf p*

*tr*

*mf sf mf*

*sf f sf*

*pp 1 2(4) 1 tr*

*cre - scen - do f*

## VAR. I.

*amabile p sf sf*

*4 0 2 tr*

*4 3 p mf f mf*

*f p pp 2 tr*

*tr 3 1 2 3 1 2 tr*

*cre - scen - do - - f p*

## VAR. II.

*p pp cresc. - f mf sf*

*4 0 2 2 2 2 2 2 1 4 0 C*

*f mf sf f f*

*4 0 2 2 2 2 2 2 1 4 0*

*pp 0 cre - scen - do - f p*

## VAR. III.

*p semplice*

*tr 2 4 restez tr*

1 2 1 2 tr mf

4 4 tr 2 sf

2 2 tr 2 V pp

mf f

VAR. IV. *cre - scen - - do - - f dim.*

capriccioso 3 p f

p mf

f p mf

fp cresc. - ff

mf cresc. - fp

ff p f

p cresc. -

mf cresc. f poco rit. Fine.

# SONATE.

Francesco Maria Veracini.  
(1685-1750)

## FANTASIA. Largo.

sul <sup>2</sup>A

3. *p* *f* *mf*

*f* *fp* *ff* *dim.* *mf* *f*

*dim.* *mf* *f* *dim.*

*mf* *p*

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

*f* *p* *mf* *f*

*p* *f* *p* *mf*

*cresc.* *f* *p*

*f* *mf* *cresc.*

*f*



Musical score for guitar, 12 staves. The score is in G major and 3/4 time. It features various guitar techniques such as vibrato (v), trills (tr), and triplets. Dynamics range from piano (p) to fortissimo (ff). The piece includes a section marked "Largo" and ends with a double bar line and repeat sign.

Chord diagrams: C, D, E<sub>4</sub>, F, G.

Dynamics: *mf*, *cresc.*, *f*, *p*, *f*, *ff*, *cresc. poco a poco*, *fp*, *cresc.*, *più f*, *mf*, *f*, *mf*, *p*, *cresc.*, *f*, *ff*.

Performance markings: *Largo*, *sul*, *cre - - - scen - - - do*, *allargando*.

ALLEMANDA.  
Moderato.

The musical score consists of ten staves of music in G major, 3/4 time, marked Moderato. The piece begins with a forte (f) dynamic and a triplet of eighth notes. It features a variety of dynamic markings including piano (p), piano piano (pp), mezzo-forte (mf), forte (f), fortissimo (sf), and fortissimo piano (f<sub>p</sub>). The score is adorned with numerous ornaments, including trills (tr), mordents (m), and grace notes (g). There are also dynamic hairpins for crescendo (cresc.) and decrescendo (dim.). The piece concludes with a decrescendo marked 'dimin. poco a poco' and a final forte (f) dynamic.

*p* *f* *sf* *più f*  
*sf* *f* *assai* *p*  
*cresc.* *f* *fp* *dim.*  
*cresc.* *f* *rit.*

PASTORALE.  
Adagio.

*p*  
*f* *dim.* *mf*  
*p* *pp* *p* *cre - scen - do*  
*f* *dim.* *mf* *dim.*  
*p* *mf* *più f*  
*cresc.* *ff* *dim.* *mf* *dimin.* *p*

GIGA. *Allegro.*

The musical score consists of ten staves. The first staff is a piano introduction in G major, 6/8 time, starting with a forte (*f*) dynamic and moving to mezzo-forte (*mf*). The lyrics "cre - scen - do" are written below the notes. The second staff begins with a vocal line in *sf* (sforzando), followed by an "Echo" section in piano (*p*) and mezzo-forte (*mf*). The third staff continues the vocal line with "cre - scen - do" and includes another "Echo" section. The fourth staff features a mezzo-forte (*mf*) vocal line with "cre - scen - do" and a mezzo (*M*) section. The fifth staff is a piano line in mezzo-forte (*mf*). The sixth staff continues the piano line with "cre - scen - do" and includes a fortissimo (*ff*) section. The seventh staff is a piano line in fortissimo (*ff*) that gradually diminishes (*dim.*) to piano (*p*). The eighth staff is a piano line starting in fortissimo (*fz*), moving to mezzo-forte (*mf*), and ending in forte (*f*). The ninth staff is a piano line starting in fortissimo piano (*fp*), moving to forte (*f*), and ending in *dim.*. The tenth staff is a piano line starting in piano (*p*), moving to *cresc.* (crescendo), and ending in *sf* (sforzando). The score includes various musical notations such as slurs, accents, and dynamic markings.

*f* *p* *mf*  
*cresc.* *f* *p* *cresc.*  
*f* *p* *f* *pp* *f* *pp*  
*f* *pp* *a tempo* *p*  
*mf* *f* *mf*  
*P* *sf* *dim.*  
*f* *pp* *f*  
*ffp* *fp* *f*  
*dim.* *p* *mf* *cresc.*  
*fz* *dim.*  
*f* *mf* *f* *pp*  
*f* *allargando* *ff* *Fine.*

*tr* *tr*  
*Im Tempo zurückhaltend.* *(Echo)* *(Echo)*  
*rit.* *a tempo*  
*2/4* *6/8* *2/4*  
*4* *7* *1* *4*

# PRAELUDIUM.

Antonio Vivaldi.  
(ca 1680-1743.)

4. *Andante.*

*mf con passione* *f* *mp* *cresc.*

*f* *p cresc. f* *ppoco mf cresc.*

*p* *cresc. molto* *sff* *f* *p*

*fp* *mf* *f* *p*

*mf* *f* *p* *mf* *fp*

*f* *p subito* *mf* *cre*

*scen - - do* *ff* *sempre ff* *ten. poco rit.*

*B a tempo tranquillo*

*f* *p* *f* *p* *mf*

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

*sfz* *f* *p* *tr* *sfz*

*sul E* *fz* *cre - - scen - - do* *ff* *fz* *allargando* *tr* *ff*

# SONATE.

Giuseppe Tartini.  
(1692-1770.)

LARGO.  
Sehr frei im Vortrag.

5. *p* *cresc.* - *f* *tr* *fp*

*cresc.* - *f* *fp*

*cresc. f* *cresc.* - - - *ff dim.*

*p* *fz* *sff* *sff* *dim.*

*mf* *p* *cresc.* *f* *dim.* *f*

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

*pp* *mf* *p* *mf* *p* *cresc.* *tr* *mf* *pp*

*f* *sf* *pp* *f* *sf* *pp* *pp dolce*

*cresc.* - *fz* *dim.* *p*

*a tempo* *cre* - *scen* - *do* *poco ritenuto*

*ffz* *p* *f* *sf rit. e dim.* *p*

Allegro moderato, ma appassionato.

The musical score consists of ten staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piece begins with a *mf* dynamic and a series of eighth-note patterns. The first staff includes a *p* dynamic and a *mf* dynamic. The second staff features a *p* dynamic and a *cresc.* instruction. The third staff has a *f* dynamic, a *piu f* dynamic, and a first ending bracket. The fourth staff includes a *mf* dynamic, a *sf* dynamic, a *sf* dynamic, and a *ff* dynamic. The fifth staff is marked *crescendo ed accel.* and includes a *fp* dynamic and a *f* dynamic. The sixth staff has a *ffz* dynamic, a *p* dynamic, a *f* dynamic, a *p* dynamic, a *cresc.* instruction, a *tr* (trill) marking, a *f* dynamic, and a *p* dynamic. The seventh staff includes a *cresc.* instruction, a *tr* marking, a *f* dynamic, a *p* dynamic, a *cresc.* instruction, a *tr* marking, a *f* dynamic, and a *p* dynamic. The eighth staff features a *cresc.* instruction, a *f* dynamic, a *fp* dynamic, and a *f* dynamic. The ninth staff has a *mf* dynamic, a *f* dynamic, a *mf* dynamic, and first ending brackets. The tenth staff includes a *f* dynamic, a *cresc.* instruction, a *ff* dynamic, and a *ff* dynamic. The eleventh staff is marked *poco rit.*, *Cad. ad lib.*, *rit.*, and *accelerando poco*, with a *ff* dynamic. The final staff is marked *a poco*, *p*, and *cresc.*



Musical score for a piano piece, featuring multiple staves with dynamic markings (fz, f, dim., mf, fp, ff, pp, sf, ff), articulation (accents, slurs), and performance instructions (ritard., tempo, rit. un poco, allargando, cresc.).

Dynamics: *fz*, *f*, *dim.*, *mf*, *di*, *mi*, *nu*, *do*, *e*, *ritard.*, *En tempo*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *fp*, *rit. un poco*, *ff*, *mf*, *a tempo*, *dim.*, *p*, *mf*, *pp*, *p*, *pp*, *p*, *pp*, *p*, *cre - scen - do*, *ff*, *sf*, *dim.*, *p*, *cresc.*, *allargando*, *ff*.

Performance instructions: *ritard.*, *En tempo*, *rit. un poco*, *a tempo*, *allargando*.

Andante.

*p dolce*  
*cresc. sf f sf f p*  
*p cresc. f dim. mf*  
*dim.*  
*p mf cresc. f p*

Allegro.

*p grazioso*  
*pp mf cresc. - - fp*  
*p mf cre - - scen -*  
*- do poco a poco - - ff dim. p*  
*poco rit.*

VAR. I.

*p leggiero*  
*sf p*  
*sf p*

1 *sf* *mf* *sf* *mf*

1 3 *sf* *f* *sf* *sf* *p* *f*

1 *p* *sf* *sf* *sf*

0 *sf* *cre - - sf - - scen -*

*do - - restez poco a poco*

*ff* *dim.* *p* *poco rit.*

**VAR. II.**  
**Andante.**

*p*

*mf* *cresc.* *f*

*p*

*mp* *cresc.* *mf* *cre - -*

*scen - - do* *f* *p*

VAR. III.  
Allegro.

*p* *fp* *fp* *mf* *fp*  
*cresc.* *fp* *f* *fz* *dim.* *p*  
*p* *fp* *fp* *mf* *f*  
*cre - scen -*  
*poco rit.*  
*do - - - ff dim. p*

VAR. IV. Impetuoso.

*f* *dim.* *sf* *dim.*  
*f* *dim.* *f* *dim.*  
*f* *dim.* *f* *dim.*  
*ff* *p* *f*  
*dim.* *f* *dim.* *p*  
*cre - scen -*  
*poco rit.*  
*do - - - ff dim. mf f*

## SONATE.

Niccolo Porpora.  
(1686-1766.)

6. PRAELUDIUM.

Grave. Presto.

*mf* *sf* *tr* *sf* *fp* *sf*<sup>2</sup> *tr* *sf* *ff*

*cresc.*

*fp* *cresc.* *f*

*p* *f*

*p* *f*

*p* *f*

*p* *f* *mf* *cresc.*

*f* *dim.* *mf* *cresc.*

*f* *p* *cresc.* *f* *tr* *tr* *cresc.* *ff*

**Allegro.**

0 tr

*p* *sf* *mf*

*fz* *p* *fp* *cresc.*

*f* *f* *tr* **A**

*dim.* *tr* *tr* **B** *fp* *tr*

scen - do *f* *ff* *mf* *sf*

*p* *tr* *cresc.* 3

*f* 1 0 *tr* 2 *tr* *dim.* *mf* *cresc.* *cre - scen - do*

*f* **C** *dim.* *mf* di - mi - nu - en - do

2 *p* *poco cresc.*

*mf* *dim.* *p* 4 0

*mf* 4 *tr* *tr* *cre - scen.*

do *f*

*dim.* *p* **D**

*sempre p* *cre - - scen -*  
*do* *f*  
*p* *f*  
*p*  
*f*  
*E* *p* *f*  
*dim.*  
*tr* *p* *cre - - scen - - do*  
*ff* *F*  
*p subito*  
*cre - - scen - - do*  
*f* *3* *3* *3*  
*Adagio. largamente* *allarg e cresc. tr*  
*f* *mf* *tr* *ff*





A musical score for a single melodic line in G major (one sharp). The score consists of ten staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The music features a variety of dynamics: *sf*, *p*, *fp*, and *fp*. The second staff includes trills (*tr*) and the lyrics "cre - scen - do -" with a *f* dynamic. The third staff shows dynamics *p*, *mf cresc.*, *f*, and *ff*. The fourth staff has *mf* dynamics and the lyrics "cre - scen - do -". The fifth staff features *f*, *p*, and *mf* dynamics. The sixth staff includes *p*, *mf*, and trills. The seventh staff has *p*, *cresc.*, and *f* dynamics. The eighth staff shows *p*, *f*, *dim.*, *p*, *cresc.*, and *sf* dynamics. The ninth staff includes *p*, *fp*, and *fp* dynamics, along with the letter "I" and several trills. The tenth staff has *p*, *tr*, *tr*, *tr*, *tr*, *tr*, *tr*, *f*, and *tr* dynamics. The final staff concludes with *p*, *mf cresc.*, *f*, *cresc.*, *ff*, and the word "Fine."

# RONDO.

LES CLOCHES.  
(1705)

Jean Ferry Rebel.  
(1669-1747.)

*Spiritoso.*

7. *f sf sf p mf*

*p cresc. - f sf sf p*

*>f p*

*cre - scen - do f dim.*

*p pp cresc. - f Fine. f*

*1. 2. Poco meno mosso. mf tr cresc. f dim. f*

*p poco a poco più mosso cresc. sf p cresc.*

*f sf sf dim.*

*p tr vivo ff*

*p poco rit. A tempo tr*

*cresc. sff sf sf p*

*mf cre - scen - do*

*f accelerando mf fp*

*pp cre - scen - do mf rit. f*

# SONATE.

Tremais.  
(1736.)

8. Adagio.

*mf* *sf* *sff* *sf cresc.* *sf* *sf* *ff dim.* *p*

*p cresc.* *sf* *f* *f* *dim.* *p cresc.*

*f* *mf* *p*

*cresc.* *f*

*cresc.* *tr* *ff* *sf* *mf* *cresc.* *f* *dim.*

*p* *sfp* *mf* *cresc.*

*f* *p* *tr rit.*

Allegro, ma non presto.

*p* *mp* *mf* *dim.* *f* *sf* *sf* *sf* *sf* *f* *p* *f* *mf* *f* *dim.* *p* *f* *p* *f* *mf* *cresc.* *p* *f* *mf* *ffz* *f* *fz* *f* *mf* *sf* *cresc.* *fp* *f* *sf* *p* *mf* *dim.*

3 *p cresc.* **D** 3 1 *mf p*

*f ff dim.*

*p tr fp mf sf*

*mf ff f*

2 4 2 *p f p f mf* **E**

*p mf p*

*mf cre scen do poco a*

*poco cre scen fp*

*do cresc.*

*e ritard. sf ff trincis Cad. ad lib. string. p*

*sf vivo largamente f cresc. ff*

ARIA.  
Grazioso.

The musical score consists of ten staves of music in a single system. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 3/8. The piece is marked 'ARIA. Grazioso.' and begins with a piano (*p*) dynamic. The first staff includes a *cresc.* marking. The second staff features dynamics of *sf*, *mf*, and *p*, along with a trill (*tr*). The third staff includes *cresc.*, *f*, *p*, *f*, and *p*, with a trill and a fermata over the letter 'F'. The fourth staff starts with *f* and ends with *p*. The fifth staff features *f*, *f*, *sf*, and *sf*. The sixth staff includes *sf*, *cresc.*, *f*, and *pp*. The seventh staff is marked *poco rit.* and *a tempo*, with dynamics of *cresc.*, *mf*, and *p*. The eighth staff features *sf*, *pp*, and *tr*. The ninth staff includes *cresc.*, *f*, *p*, and *sf*, with a fermata over the letter 'G'. The tenth staff is marked *amabile* and ends with *mf*. Various trills (*tr*) and articulations are used throughout the piece.

cre - - scen - - do - - f

*p* *cresc.*

*sf* *mf* *p* *tr*

*cresc.* *tr* **Un poco Allegro.** *mf* *f* *p*

*mf* *f* *p* *mf*

*p* *f* *tr*

**I** *p* *f* *sf* *p* *ten.*

*f* *p* *f* *sf* *dimin.* *ten.*

*tr* *a tempo* **K** *mf* *f* *p*

*mf* *f* *p* *mf*

*p* *f* *tr*

Musical score for a piano piece, page 32. The score consists of 12 staves of music in a single system. It features various dynamics (f, sf, p, mf, ff, cresc.), articulations (tr, accents), and performance instructions like "L", "M", "Tempo I.", and "Un poco riten.". The key signature has one flat and the time signature is 4/4.



## ADAGIO.

Pierre Vachon.  
(1781-1802.)

9. *Adagio.*

The musical score consists of ten staves of music in G major and 3/4 time. The tempo is marked *Adagio*. The score includes various dynamics such as *mf*, *p*, *f*, *sf*, *ff*, *pp*, *cresc.*, and *rit.*. Performance instructions include *scen - do*, *dolce espressivo*, *ten.*, *colla parte*, and *rit.*. Technical markings include *sul D*, *sul A*, *tr*, and *rit.*. The score is numbered 9 at the beginning of the first staff.

*mf* *p* *cre -*

*scen - do* *f* *p* *p*

*mf* *cresc. f* *p* *f*

*p* *f* *dolce espressivo*

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

*f* *p* *f* *p* *f*

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

*f* *mf* *cresc.* *f* *pp* *cresc. molto*

*ff* *p* *mf* *cresc. f*

*p* *f* *p* *f* *mf* *cresc.* *p* *mf*

*mf* *cresc. e rit.* *f* *mf* *cresc.* *f* *rit.*

# PRAELUDIUM UND VARIATIONEN.

(1688)

Johann Jakob Walther.  
(1650-17.)

## PRAELUDIUM.

*simile*

10. 

## ARIA.

Andante semplice.



## VAR. I.

Un poco animato.



VAR. II.  
*energico*

Musical notation for Variation II, featuring two staves of music. The first staff begins with a forte (*f*) dynamic, followed by piano (*p*), forte (*f*), piano (*p*), and forte (*f*). The second staff includes piano-piano (*pp*), mezzo-forte (*mf*), piano (*p*), crescendo (*cresc.*), forte (*f*), and decrescendo (*dim.*) leading to piano (*p*).

VAR. III.

Musical notation for Variation III, featuring two staves of music. The first staff starts with piano (*p*) and mezzo-piano (*mp*). The second staff includes piano (*p*) and mezzo-forte (*mf*). The third staff begins with piano-piano (*pp*) and piano (*p*). The fourth staff includes piano (*p*), fortissimo (*fz*), crescendo (*cresc.*), fortissimo (*fz*), mezzo-forte (*mf*), decrescendo (*dim.*), and piano (*p*).

VAR. IV.  
*grazioso*

Musical notation for Variation IV, featuring two staves of music. The first staff includes mezzo-forte (*mf*), piano (*p*), and mezzo-forte (*mf*). The second staff includes piano (*p*), mezzo-forte (*mf*), piano-piano (*pp*), crescendo (*cresc.*), forte (*f*), and piano (*p*). The third staff includes piano (*p*), crescendo (*cresc.*), forte (*f*), decrescendo (*dim.*), and piano (*p*).

VAR. V.

Musical notation for Variation V, featuring two staves of music. The first staff includes forte (*f*), piano (*p*), mezzo-forte (*mf*), forte (*f*), mezzo-forte (*mf*), and forte (*f*). The second staff includes piano (*p*), forte (*f*), piano (*p*), crescendo (*cresc.*), forte (*f*), ritardando (*rit.*), crescendo (*cresc.*), and fortissimo (*ff*).

# ANDANTE

aus einem Violinkonzert.

Johann Georg Pisendel.  
(1687-1755.)

11. *Andante flebile.*

5 *mf* *p* *mf* *cresc.* *f*

*p* *mf*

*cresc.* *f* *mf* *cresc.* *ten.*

*f* *1* *dolce* *p* *pp*

*cresc.* *mf* *cresc.* *tr*

*f* *tr* *mf* *p* *tr* *mf*

*cre - scen - do* *f* *cresc.* *ff* *dim.*

*f* *sf* *dim.* *p* *p*

*tr* *mf* *cresc.* *V* *f* *dim.* *pp* *molto rit.*

## SICILIANO.

Johann Adam Birkenstock.  
(1687-1733.)

Anmutig bewegt.

12. *mf* *tr* *tr* *mf*

*p* *mf* *f* *p*

*f* *p* *cre - - scen - - do - -*

*f* *p* *A* *f* *p*

*mf* *tr* *dolce* *pp* *p*

*mf* *cresc.* *f* *p*

*cre - - scen - - do - -* *f* *tr*

*B* *pp* *cresc.* *mf* *pp* *tr*

*mf* *f* *mf* *dim.*

*p* *f* *p* *mf* *cre - scen - do* *ff* *dim.*

*pp* *mf* *cresc.* *f* *dim.* *tr* *poco rit.* *p*

## SONATE.

Franz Benda.  
(1709-1786.)

13. *Andante con moto.*

*mf* *p* *poco f* *tr* *mf* *f* *p* *mf* *f* *tr* *dim.* *mf* *p* *tr* *mf* *cresc.* *f* *3* *3* *3* *tr* *1.* *2.* *p* *3* *2* *3* *tr* *cresc.* *f* *3* *3* *3* *tr* *B* *mf* *p*

sul A

*f* *tr* *mf* *p* *tr* *mf* *cresc.* *f*

1. 2.

**POLONAISE.**  
Moderato.

*f* *fp* *fp* *cresc.* *ff* *tr* *tr* *tr* *tr*

*f* *fz* *fz* *fp* *cresc.* *ff*

*fp* *fp*

*fp* *cresc.* *f*

*cresc.* *ffp* *cresc.* *f*

**Un poco presto.**  
leggiero

*p* *cre -*

scen - do *f* *p*

*cre -* scen - do *f*

*mf* *fp* *cresc.* *f* *p*  
*p* *p* *f* *sf* *p* *pp* *tr*  
*p* *f* *p* *pp* *p* *f* *p*  
*cre - scen - do* *f* *pp* *C*  
*cresc.* *mf* *mf*  
*cresc.* *f* *p* *mf* *v*  
*p* *cre - scen - do* *f* *poco f*  
*meno f*  
*f* *p* *f* *p* *D* *mf*  
*p* *cre - scen - do* *ff* *fp* *rit. assai*  
*a tempo* *p* *cre - scen - do* *f*  
*ritard.* *un poco più lento* *f* *pp*