

Trois
QUATUORS
pour

deux Violons, Alto et Violoncelle

Dédiés à son Père

— et composés —

PAR

J. C. DE ARRIAGA

1.ER LIVRE DE QUATUORS

3^{ME} EDITION

1910

Propriété de l'Éditeur

Prix : francs net



En vente à la MAISON DOTESIO

MAGASIN DE MUSIQUE ET D'INSTRUMENTS

Rue María Muñoz, 8

BILBAO

BARCELONA

1 y 3, Puerta del Ángel

SANTANDER

7, Wad-Ras

PARIS

47, Rue Vivienne

MADRID

34, Carrera San Jerónimo

VALENCIA

Psz. 15

J. C. de Arriaga

Arriaga (Jean Chrysostome de), Né à Bilbao, en 1808, (*) montra dès son enfance les plus heureuses dispositions pour la musique. Il apprit les premiers principes de cet art presque sans maître, guidé par son génie. Sans avoir aucune connaissance de l'harmonie, il écrivit un opéra espagnol où se trouvaient des idées charmantes et toutes originales.

A l'âge de treize ans il fut envoyé à Paris pour y faire de sérieuses études au Conservatoire de son art; il y devint élève de Baillot pour le violon, et de l'auteur de ce Dictionnaire pour l'harmonie et le contre-point, au mois d'octobre 1821.

Ses progrès tinrent du prodige; moins de trois mois lui suffirent pour acquérir une connaissance parfaite de l'harmonie; et, au bout de deux années, il n'était aucune difficulté du contre-point et de la fugue dont il ne se jouât.

Arriaga avait reçu de la nature deux facultés qui se rencontrent rarement chez le même artiste: le don de l'invention et l'aptitude la plus complète à toutes les difficultés de la science.

Rien ne prouve mieux cette aptitude qu'une *Fugue* à huit voix qu'il écrivit sur les paroles du Credo, *Et vitam venturi*: la perfection de ce morceau était telle, que Cherubini, si bon juge en cette matière, n'hésita pas à le déclarer un chef-d'œuvre.

Des classes de répétition pour l'harmonie et le contre-point ayant été établies au

(*) **Arriaga y Balzola (Juan Crisóstomo, Jacobo, Antonio)** Musicien espagnol, naquit à Bilbao le 27 janvier 1806.

Je rétablis ici d'une façon précise les noms, prénoms et date de naissance de cet artiste intéressant, d'après Mr. Baltasar Saldoni (*Efemérides de músicos españoles*) qui a eu sous les yeux son acte de baptême.

(Supplément et complément, publiés sous la direction de Mr. Arthur Pougin.—1878.)

Arriaga (Juan Crisóstomo de), Nacido en Bilbao, en 1808, (*) mostró desde su infancia las más felices disposiciones para la música. Aprendió los principios rudimentarios de este arte casi sin maestro, guiado únicamente por su genio. Sin conocimiento alguno de la armonía, escribió una ópera española en la que se descubrían ideas encantadoras y completamente originales.

A la edad de trece años fué enviado á París para comenzar los estudios serios de la música en aquel Conservatorio de su arte, donde tuvo por profesor de violín á Baillot, y al autor de este Diccionario en armonía y contrapunto en el mes de octubre de 1821.

Sus progresos rayaron en prodigio, pues le bastaron menos de tres meses para adquirir un perfecto conocimiento de la armonía, y al cabo de dos años, no había dificultad en el contrapunto, ni en la fuga que no fuese un juego para él.

Arriaga había recibido de la naturaleza dos facultades que rara vez se encuentran reunidas en un mismo artista: el don de la inventiva y la aptitud más completa para todas las dificultades de la ciencia.

Nada prueba mejor esa aptitud, que una *Fuga* á ocho voces que escribió sobre las palabras del Credo *Et vitam venturi*: era tal la perfección de esta pieza, que Cherubini, tan buen juez en la materia, no vaciló en calificar de obra maestra.

(*) **Arriaga y Balzola (Juan Crisóstomo, Jacobo Antonio)** Músico español, nació en Bilbao el 27 de enero de 1806.

Restablezco de una manera precisa los nombres, apellidos y fecha de nacimiento de este interesante artista, según don Baltasar Saldoni, (*Efemérides de músicos españoles*) que ha tenido á la vista la fe de bautismo.

(Supplément et complément publiés sous la direction de Mr. Arthur Pougin.—1878.)

Conservatoire en 1824, **Arriaga** fut choisi comme répétiteur d'une de ces classes.

Les progrès de ce jeune artiste dans l'art de jouer du violon ne furent pas moins rapides: la nature l'avait organisé pour faire bien tout ce qui est du domaine de la musique.

Le besoin de produire le tourmentait, comme il tourmente tout homme de génie. Son premier ouvrage fut un œuvre de *Trois Quatuors* pour le violon, qui parut à Paris, en 1824, chez Ph. Petit. Il est impossible d'imaginer rien de plus original, de plus élégant, de plus purement écrit que ces *Quatuors*, qui ne sont pas assez connus. Chaque fois qu'ils étaient exécutés par leur jeune auteur, ils excitaient l'admiration de ceux qui les entendaient. La composition de cet ouvrage fut suivie de celle d'une *Ouverture*, d'une *Symphonie* à grand orchestre, d'une *Messe* à quatre voix, d'un *Salve Regina*, de plusieurs *Cantates* françaises et de quelques *Romances*.

Tous ces ouvrages, où brillent le plus beau génie et l'art d'écrire poussé aussi loin qu'il est possible, sont restés en manuscrit.

Tant de travaux faits avant l'âge de dix-huit ans avaient sans doute porté atteinte à la bonne constitution d'**Arriaga**; une maladie de langueur se déclara à la fin de 1825: elle le conduisit au tombeau dans les derniers jours du mois de février de l'année suivante, et le monde musical fut privé de l'avenir d'un homme destiné à contribuer puissamment à l'avancement de son art, comme les amis du jeune artiste le furent de l'âme la plus candide et la plus pure.

Cuando en 1824 se establecieron en el Conservatorio de París clases de repetición para la armonía y contrapunto, **Arriaga** fué nombrado repetidor de una de ellas.

Los progresos de este joven artista, en el arte de tocar el violín no fueron menos rápidos: parece que la naturaleza le había organizado para hacer con perfección todo lo que fuese del dominio de la música.

La necesidad de componer le torturaba, como tortura á todo hombre de genio, y la primera obra con que se dió á conocer consistió en *Tres Cuartetos* para violín publicados en 1824 por la casa Ph. Pétit. No es posible imaginar nada más original, ni más elegante, ni más pura y correctamente escrito que estos *Cuartetos* que no se han dado bastante á conocer. Cada vez que los ejecutaba su joven autor, llamaba la atención de su auditorio. A esta composición siguieron una *Overture*, una *Sinfonía* á grande orquesta, una *Misa* á cuatro voces, una *Salve Regina*, muchas *Cantatas* francesas y varias *Romanzas*.

Todas estas obras, en que palpita el más brillante genio y el arte de escribir llevado al último grado de perfección han quedado en manuscrito.

Tantos trabajos realizados antes de los dieciocho años, alteraron sin duda la robusta constitución de **Arriaga**; á quien á fines de 1825 se le declaró una afección de languidez que le llevó al sepulcro en los últimos días de febrero del año siguiente, y el mundo musical perdió el porvenir de un hombre destinado á contribuir poderosamente al progreso del arte, como los amigos del joven artista se vieron privados del alma más cándida y pura.

F. J. Fétis

Biographie universelle des Musiciens et Bibliographie générale de la Musique. Deuxième édition entièrement refondue et augmentée de plus de la moitié par **F. J. Fétis** Maître de Chapelle du roi des Belges; Directeur du Conservatoire Royal de Musique de Bruxelles etc. Tome premier - Paris - 1866.

L'œuvre *Trois Quatuors* pour deux violons, alto et violoncelle dont l'éminent **Fétis** s'en occupe dans la précédente biographie est en vente au prix de 9 francs l'exemplaire:



La obra *Tres Cuartetos* para dos violines, viola y violoncello de la que se ocupa el eminente **Fétis** en la precedente biografía, véndese al precio de 9 pesetas ejemplar:

Sociedad Anónima CASA DOTÉSIO Editorial de Música

Bilbao: 8 Doña María Muñoz y Bidebarrieta, 3.—París: 47, Rue Vivienne.—Madrid: 34, Carrera de San Jerónimo.—Barcelona: 1 y 3, Puerta del Angel.—Valencia: Paz, 15.—Santander: Wad-Ras, 7.

Violino I.

Tres Cuartetos

PARA

DOS VIOLINES, VIOLA Y VIOLONCELLO

Dedicados a su Padre

y compuestos

POR

J. C. DE ARRIAGA.

1.^{ER} LIBRO DE CUARTETOS

3.^A EDICIÓN

Precio: 9 pesetas neto

1910

De venta en la CASA DOTESIO

ALMACÉN DE MÚSICA É INSTRUMENTOS

Calle María Muñoz, 8

BILBAO

BARCELONA

SANTANDER

PARÍS

MADRID

VALENCIA

1 y 3, Puerta del Ángel

7, calle de Wad-Ras

47, Rue Vivienne

34, Carrera San Jerónimo

Calle de la Paz, 15

M
456
A.77

1^{er} QUATUOR.

Violino I.

ARRIAGA - Q^{ors} I^{er} liv.

Allegro. $\text{♩} = 76.$

The musical score for Violino I consists of 14 staves of music. The key signature is one flat (B-flat), and the time signature is common time (C). The tempo is marked 'Allegro' with a quarter note equal to 76 beats per minute. The score includes various dynamics such as *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), *pp* (pianissimo), *sfz* (sforzando), and *ffz* (fortissimo sfz). Articulations include accents, slurs, and hairpins. Performance markings include *dolce*, *dolce espress.*, and *cresc.*. The score features several first and second endings, indicated by '1' and '2' above the staves. The piece concludes with a final cadence marked with a double bar line and a repeat sign.

4/24/47

Violino I.

This page of a Violino I score contains 14 staves of music. The notation includes various rhythmic patterns, slurs, and dynamic markings. Key features include:

- Staff 1:** Starts with a *dol.* marking and contains a triplet of eighth notes.
- Staff 2:** Features a *f* dynamic marking.
- Staff 3:** Includes a *p* dynamic marking.
- Staff 4:** Contains a *cresc. poco a poco* instruction.
- Staff 5:** Shows a *f* dynamic marking and a *cresc.* marking.
- Staff 6:** Includes a *p* dynamic marking and a *cresc.* marking.
- Staff 7:** Features a *cresc.* marking and a *ff* dynamic marking.
- Staff 8:** Includes a *dol.* marking.
- Staff 9:** Starts with a *f* dynamic marking and a *dol.* marking.

Violino I.

This page of a musical score for Violino I contains ten staves of music. The first six staves are in a minor key and feature various dynamics including *p*, *f*, and *con espressione*. The seventh staff marks the beginning of a section in a major key, indicated by the word "Majeur." and a key signature change to two sharps. This section includes complex rhythmic patterns and dynamics such as *ff*, *p*, *dim.*, *pp*, and *f*. The score concludes with a final staff on the page.

Violino I.

Adagio con espressione. ♩ = 58

f *p*

f *p*

ff *f* *f* *ff*

p *dol*

dim. *p*

f *con*

espressione

13

15

3

Violino I.

This page of a musical score for Violino I contains ten staves of music. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The score features various dynamic markings and performance instructions:

- Staff 1: *ff* (fortissimo), includes a first ending bracket labeled "13".
- Staff 2: *ff* (fortissimo), includes a first ending bracket labeled "13", and ends with *dim.* (diminuendo).
- Staff 3: *p* (piano).
- Staff 4: *f* (forte), includes *dimin.* (diminuendo).
- Staff 5: *f* (forte).
- Staff 6: *f* (forte), includes a triplet of eighth notes, and ends with *p con espress.* (piano con espressione).
- Staff 7: *f* (forte).
- Staff 8: *f* (forte), includes *p* (piano) and *dim.* (diminuendo).
- Staff 9: *pp* (pianissimo), includes *pizz.* (pizzicato) and *arco* (arco).

Violino I.

MENUETTO.
Allegro. $\text{♩} = 92.$

f *p* *tr* *mp* *cresc.* *f* *p* *f*

Trio.

Più moderato. $\text{♩} = 60.$

p *f* *p* *p* *p* *p* *cresc.* *f* *p* *D.C.*

Adagio. $\text{♩} = 50.$

f *p* *f* *p* *pp*

Violino I.

Allegretto. ♩ = 88.

This page of a musical score for Violino I consists of 15 staves of music. The piece is in 6/8 time and begins with a piano (*p*) dynamic. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several dynamic markings throughout, including *p*, *f*, *ff*, and *craso.* (crescendo). The score features a variety of articulations, including slurs, accents, and hairpins. A first ending bracket is present at the bottom of the page, marked with the number 4. The page concludes with a double bar line and a common time signature (C).

Violino I.

Tempo I.

Allegretto.

The musical score for Violino I consists of 14 staves of music. It begins with a treble clef and a key signature of one flat (B-flat). The first staff contains the tempo markings 'Tempo I.' and 'Allegretto.' and includes dynamic markings *f*, *p*, *f*, *p*, *f*, *p*, and *pp*. A double bar line is followed by a 6/8 time signature and a '2' below the staff, with the instruction *cresc.* (crescendo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout. A first ending bracket labeled '1' is present in the second staff. The piece concludes with a double bar line and a key signature change to two sharps (D major).

Violino I.

Majeur.

Musical score for Violino I, Major section, measures 1-10. The score consists of ten staves of music. It begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature. The first staff has a measure rest for 8 measures, followed by a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a *cresc.* marking. The fourth staff has a fortissimo (*ff*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a forte (*f*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a forte (*f*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a forte (*f*) dynamic.

Mineur.

Musical score for Violino I, Minor section, measures 11-20. The score consists of ten staves of music. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first staff has a piano (*p*) dynamic. The second staff has a forte (*f*) dynamic. The third staff has a fortissimo (*ff*) dynamic. The fourth staff has a piano (*p*) dynamic. The fifth staff has a piano (*p*) dynamic. The sixth staff has a piano (*p*) dynamic. The seventh staff has a piano (*p*) dynamic. The eighth staff has a piano (*p*) dynamic. The ninth staff has a piano (*p*) dynamic. The tenth staff has a piano (*p*) dynamic, followed by a *p dol.* marking, a *pp dim.* marking, and a *Fine.* marking.

2^e QUATUOR.

Violino I.

Allegro con brio. $\text{♩} = 88.$

ARRIAGA

The musical score for Violino I is written in G major (one sharp) and 2/4 time. The tempo is marked "Allegro con brio" with a quarter note equal to 88 beats per minute. The score consists of 11 staves of music. The first staff begins with a forte (*f*) dynamic and includes a trill (*tr*) and an accent (*>*). The second staff features a first fingering (*1*) and a piano (*p*) dynamic. The third staff shows a dynamic decrease (*dim.*) followed by a forte (*f*) dynamic and a trill (*tr*). The fourth staff starts with a forte (*f*) dynamic. The fifth staff includes a piano (*p*) dynamic, a crescendo (*cresc.*), a forte (*f*) dynamic, and a piano (*p*) dynamic. The sixth staff ends with a *dol.* (dolce) marking. The seventh staff contains a first fingering (*1*). The eighth staff features a pianissimo (*pp*) dynamic and a crescendo (*cresc.*). The ninth staff includes a forte (*f*) dynamic and a piano (*p*) dynamic, ending with a fourth fingering (*4*). The tenth staff begins with a piano (*p*) dynamic and a third fingering (*3*), followed by a crescendo (*cresc.*).

Violino I.

This page of a musical score for Violino I contains 12 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Trills are indicated with 'tr' and fingerings are shown with numbers 1 and 2. The piece concludes with a *dim.* (diminuendo) marking.

dolce

p

f

p

f

ff

p

dim.

Violino I.

This page of a musical score for Violino I contains 14 staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics range from *f* (forte) to *pp* (pianissimo), with *p* (piano) and *p dol* (piano dolce) also present. Performance instructions include *cresc.* (crescendo) and *dol* (dolce). Fingerings are indicated with numbers 1, 2, 3, and 4. The tempo changes to **Più Allegro.** in the lower half of the page. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and expressive phrasing.

Violino I.

Andante. $\text{♩} = 58.$

Thema.

First system of the 'Thema' section, consisting of two staves. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The tempo is marked 'Andante' with a quarter note equal to 58 beats. The first staff contains a melodic line with various ornaments and dynamics, including 'dol' (dolce) and 'dim.' (diminuendo). The second staff provides harmonic support with chords and a dynamic marking of 'p'. A first ending bracket is present at the end of the system.

1^{re} Var.

First variation section, consisting of five staves. It begins with a treble clef, two sharps key signature, and common time. The tempo remains 'Andante'. The first staff starts with a 'dol.' marking. The variation is characterized by rapid sixteenth-note passages, often beamed together. Dynamics include 'p' and 'tr' (trills). The section concludes with a repeat sign and a first ending bracket.

Plus vite. $\text{♩} = 72.$

2^e Var.

Second variation section, consisting of three staves. It begins with a treble clef, two sharps key signature, and common time. The tempo is marked 'Plus vite' with a quarter note equal to 72 beats. The first staff starts with a 'p' dynamic. The second staff features a 'cresc.' (crescendo) marking. The third staff includes first and second endings, marked '1.' and '2.' respectively.

Lento. $\text{♩} = 50.7$

3^e Var.

Third variation section, consisting of a single staff. It begins with a treble clef, a key signature of one flat (F major/D minor), and common time. The tempo is marked 'Lento' with a quarter note equal to 50.7 beats. The staff contains a few notes with a first ending bracket.

Plus vite. $\text{♩} = 66.$

4^e Var.

Fourth variation section, consisting of three staves. It begins with a treble clef, two sharps key signature, and common time. The tempo is marked 'Plus vite' with a quarter note equal to 66 beats. The first staff starts with a 'pizz.' (pizzicato) marking and dynamic markings of 'p', 'f', 'p', 'f', 'p'. The second and third staves continue with similar rhythmic patterns and dynamics, including 'f', 'p', 'f', 'p', 'f', 'p'.

Violino I.

5^e Var. *arco*
f

Coda. Tempo I.
p cresc. f dim. p
dol
p dim. pp pizz. arco

MENUETTO.
Scherzo. $\text{♩} = 92$.

Violino I.

1 1 1
pp *Fin.*
Trio. 5 5
1 *p* *f* *p*
2 1. 2. 2
3
cresc. *dim.* 1 7
p *cresc.*
f *p* 3 *S*
D.C.

Andante ma non troppo. $\text{♩} = 88.$

p dol

Allegro. $\text{♩} = 126.$

pp *pp* *p* *cresc.* *p*
3/4

Violino I.

Tempo I.

p dolce

Allegro.

p

pp

cresc.

f

cresc.

f

p

p p p

p

tr

cresc.

cresc. f

ff pp

p

cresc.

f

p

Violino I.

This page of a musical score for Violino I, page 19, features 14 staves of music in G major (one sharp). The score is characterized by dynamic contrasts and technical challenges. It begins with a *cresc.* marking and a forte (*f*) dynamic. The first staff includes a *p* dynamic and accents (*>*) over notes. The second staff features a double bar line with a '2' above it. The third staff has a *cresc.* marking and a fortissimo (*ff*) dynamic. The fourth staff includes a *pp* dynamic and a double bar line with a '1' above it. The fifth staff has a *f* dynamic and a double bar line with a '1' above it. The sixth staff features a *p* dynamic and a double bar line with a '4' above it. The seventh staff includes a *f* dynamic, a *pp* dynamic, and a double bar line with a '2' above it. The eighth staff has a *f* dynamic and a double bar line with a '1' above it. The ninth staff features a fortissimo (*ff*) dynamic and a double bar line with a '7' above it. The tenth staff includes a *p* dynamic and the instruction *cresc. poco a poco*. The eleventh staff has a fortissimo (*ff*) dynamic. The twelfth staff features a fortissimo (*ff*) dynamic. The thirteenth staff includes a fortissimo (*ff*) dynamic. The fourteenth staff concludes with a *Fine.* marking and a double bar line.

3^o QUATUOR.

Violino I.

ARRIAGA

Allegro. ♩ = 152.

The musical score is written for Violino I and consists of 14 staves. The tempo is marked 'Allegro' with a quarter note equal to 152 beats per minute. The key signature is G minor (three flats) and the time signature is 3/4. The score includes various dynamic markings such as *p* (piano), *f* (forte), *pp* (pianissimo), and *cresc* (crescendo). It also features trills (*tr*) and slurs. The music is characterized by intricate rhythmic patterns and melodic lines.

Violino I.

This page of a musical score for Violino I contains 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 4/4. The music is characterized by dense, flowing passages with frequent sixteenth and thirty-second notes, often grouped in beams. Dynamic markings include *pp*, *p*, *f*, *cresc.*, *dim.*, and *tr.* (trills). The score features several trills and complex rhythmic patterns. The piece concludes with a final *pp* marking.

Violino I.

Violino I musical score, first system. The score consists of six staves of music in a key signature of two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. A second ending bracket is visible in the second staff. The system concludes with a *dim.* (diminuendo) marking and a *pp* (pianissimo) dynamic.

Pastorale.
Andantino . J. = 54.

Pastorale. Andantino . J. = 54. Violino I musical score, second system. The score consists of seven staves of music in a key signature of one sharp (F#) and a 6/8 time signature. The music is marked *p dolce* (piano dolce). The first staff has a tempo marking of 54. The music is characterized by a steady eighth-note accompaniment and a more melodic upper voice. There are several slurs and accents. The system concludes with a *pp* (pianissimo) dynamic.

Violino I.

dim.
Anime. ♩ = 69. *p* *cresc. poco a poco*

Tempo I.

dol

dim. *p*

pp

Violino I.

MENUETTO.

Allegro. $\text{♩} = 96.$

pp *con espress.* *ff* *p* *f* *f* *pp* *Fine.*

Trio.

Plus lent. $\text{♩} = 84.$

p *f* *f* *D.C.*

Violino I.

Presto agitato. ♩ = 96.

The musical score for Violino I on page 25 is written in 2/4 time with a tempo of Presto agitato (♩ = 96). The key signature is B-flat major. The score consists of 14 staves of music. It begins with a *p* dynamic and includes several *cresc.* markings. The piece features complex rhythmic patterns, including triplets and sixteenth-note runs. There are trills and accents throughout. The dynamics range from *p* to *ff*. The score concludes with a *dim.* marking and a *p* dynamic. Performance markings include first, second, and fourth endings, and a section marked *con duolo*.

Violino I.

This page of a musical score for Violino I contains 14 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The score is characterized by intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings such as *p*, *f*, *cresc.*, *dim.*, and *ff* are used throughout to indicate volume changes. Fingerings are indicated by numbers 1, 2, and 3. A *tr* (trill) marking is present in the third staff. The music concludes with a final *ff* dynamic marking and a fermata.

Violino I.

This page of a musical score for Violino I contains 16 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The score includes various musical notations such as dynamics (cresc., f, p, ff, dim.), articulation (trills), and performance instructions like *con duolo*. Measure numbers 1, 16, and 4 are indicated. The piece concludes with the word *Fine.*

