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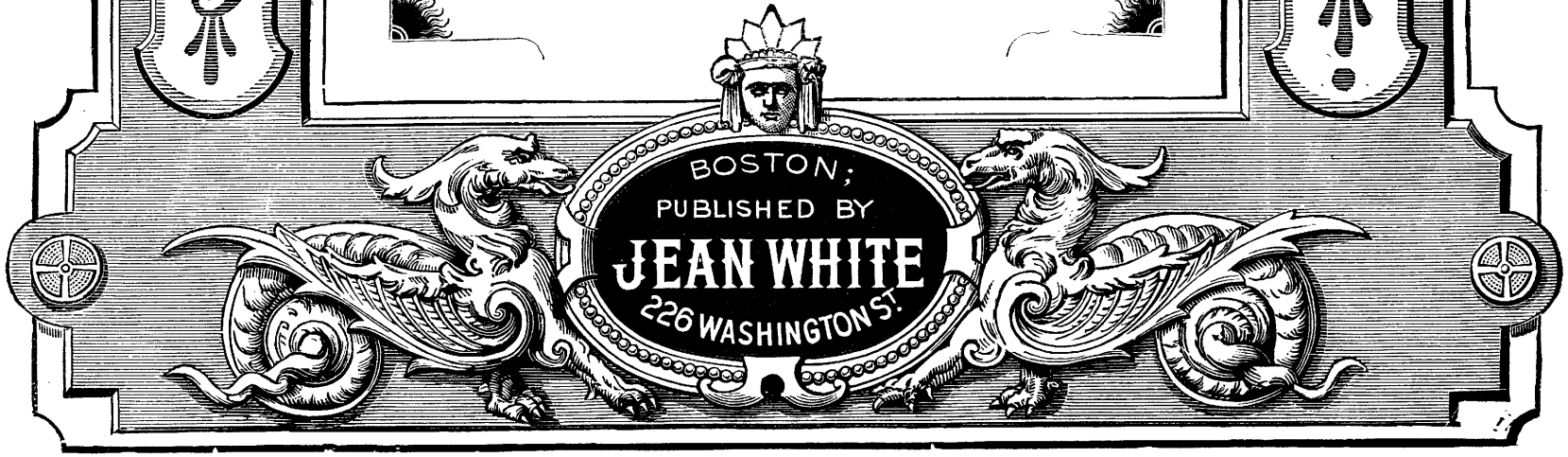
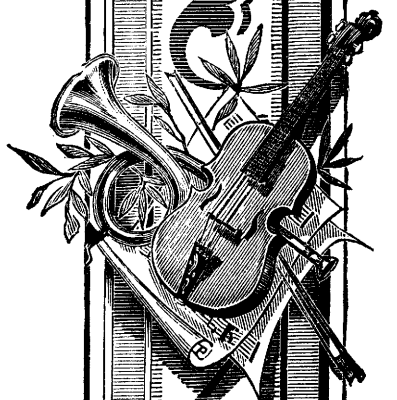
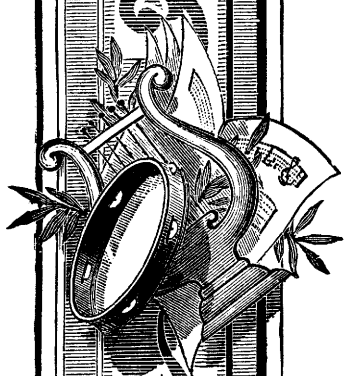
VIOLIN,

WITH AN AD LIB. ACCOMPANIMENT PART FOR 2D VIOLIN.

BY

CH. DANCLA.

OP. 68.



FIFTEEN STUDIES

for

VIOLIN

⏏ Down bow.

⏏ Up bow.

with *ad lib.* part for 2nd Violin.

CH. DANCLA. Op. 68.

Allegro moderato.

N^o 1.

The musical score for Study No. 1 consists of six systems of music. Each system contains a piano part (left hand) and a violin part (right hand). The piano part is written in a grand staff (treble and bass clefs), and the violin part is in a single treble clef. The key signature has one sharp (F#) and the time signature is common time (C). The score includes various performance markings: *p* (piano), *f* (forte), *cantante*, and *marcato*. It also features technical markings such as *with the Point*, *0 4*, and *4*. The piece begins with a down-bow stroke (⏏) and includes several triplet and sixteenth-note passages. The score concludes with a final cadence in the piano part.

Moderato.

No 2

f with the Point

Allegro moderato.

No 3.

f risoluto

The musical score consists of seven systems, each with a piano (piano) staff on the left and a violin staff on the right. The key signature is one sharp (F#) and the time signature is common time (C). The score begins with a forte (*f*) dynamic and a *risoluto* (determined) articulation. The first system includes a *broad* marking and fingerings of 4 and 3. The second system features a *p* (piano) dynamic and a *dolce* (sweet) articulation. The third system includes a *f* dynamic and a *broad* marking. The fourth system features a *p* dynamic and a *dolce* articulation. The fifth system includes a *f* dynamic and a *broad* marking. The sixth system features a *p* dynamic and a *dolce* articulation. The seventh system includes a *f* dynamic and a *broad* marking. The score concludes with a final cadence in the violin staff.

Allegro moderato.

No 4.

f broad, with the middle of the bow.

The first system of music features a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5. A slur covers the first two measures, with a '1' above the first measure and a '2' above the second. The third measure contains a triplet of eighth notes (D5, E5, F#5) with a '3' above. The fourth measure has a quarter note G5 with a '4' above. The fifth measure has a quarter note F#5 with a '4' above. The sixth measure has a quarter note E5 with a '4' above. The seventh measure has a quarter note D5 with a '4' above. The eighth measure has a quarter note C5 with a '4' above. The bass clef accompaniment consists of a steady eighth-note pattern: G3, A3, B3, C4, D4, E4, F#4, G4.

The second system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '4' above. The second measure has a quarter note A4 with a '1' above. The third measure has a quarter note B4 with a '1' above. The fourth measure has a quarter note C5 with a '1' above. The fifth measure has a quarter note D5 with a '1' above. The sixth measure has a quarter note E5 with a '4' above. The seventh measure has a quarter note F#5 with a '4' above. The eighth measure has a quarter note G5 with a '4' above. The bass clef accompaniment continues with the eighth-note pattern.

The third system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '4' above. The second measure has a quarter note A4 with a '4' above. The third measure has a quarter note B4 with a '4' above. The fourth measure has a quarter note C5 with a '4' above. The fifth measure has a quarter note D5 with a '4' above. The sixth measure has a quarter note E5 with a '4' above. The seventh measure has a quarter note F#5 with a '4' above. The eighth measure has a quarter note G5 with a '4' above. The bass clef accompaniment continues with the eighth-note pattern.

The fourth system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '1' above. The second measure has a quarter note A4 with a '2' above. The third measure has a quarter note B4 with a '3' above. The fourth measure has a quarter note C5 with a '3' above. The fifth measure has a quarter note D5 with a '1' above. The sixth measure has a quarter note E5 with a '0' above. The seventh measure has a quarter note F#5 with a '0' above. The eighth measure has a quarter note G5 with a '4' above. The bass clef accompaniment continues with the eighth-note pattern.

The fifth system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '1' above. The second measure has a quarter note A4 with a '1' above. The third measure has a quarter note B4 with a '1' above. The fourth measure has a quarter note C5 with a '0' above. The fifth measure has a quarter note D5 with a '1' above. The sixth measure has a quarter note E5 with a '1' above. The seventh measure has a quarter note F#5 with a '4' above. The eighth measure has a quarter note G5 with a '4' above. The bass clef accompaniment continues with the eighth-note pattern.

The sixth system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '1' above. The second measure has a quarter note A4 with a '3' above. The third measure has a quarter note B4 with a '2' above. The fourth measure has a quarter note C5 with a '2' above. The fifth measure has a quarter note D5 with a '4' above. The sixth measure has a quarter note E5 with a '4' above. The seventh measure has a quarter note F#5 with a '4' above. The eighth measure has a quarter note G5 with a '4' above. The bass clef accompaniment continues with the eighth-note pattern.

The seventh system continues the piece. The treble clef melody features a series of eighth-note runs. The first measure has a quarter note G4 with a '1' above. The second measure has a quarter note A4 with a '2' above. The third measure has a quarter note B4 with a '2' above. The fourth measure has a quarter note C5 with a '4' above. The fifth measure has a quarter note D5 with a '4' above. The sixth measure has a quarter note E5 with a '1' above. The seventh measure has a quarter note F#5 with a '1' above. The eighth measure has a quarter note G5 with a '1' above. The bass clef accompaniment continues with the eighth-note pattern.

No 5.

p with the point of the bow without leaving the string.

Allegretto grazioso.

No. 6.

p dolce

p

p

f

p cantante *cresc.* *dim.* *cresc. - poco*

poco *a* *poco* *f* *p dolce*

p

Allegro moderato.

Nº 7.

cantante

First system of musical notation. The upper staff contains a melodic line with various rhythmic values and accidentals. The lower staff provides harmonic accompaniment. The word *risoluto* is written above the upper staff towards the right side. There are some markings above the notes, possibly indicating fingerings or bowings.

Second system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the first system.

Third system of musical notation. The word *risoluto* appears again in the middle of the system. There are some markings above the notes, possibly indicating fingerings or bowings.

№ 8.

Maestoso.

Fourth system of musical notation, starting with the title **№ 8.** and the tempo marking **Maestoso.** The upper staff begins with a dynamic marking *f* and the instruction *broad*. The lower staff has a dynamic marking *f*. The instruction *middle of the bow* is written in the right margin. The system includes a fermata over a note in the upper staff.

Fifth system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the previous systems.

Sixth system of musical notation, continuing the piece. It features similar melodic and harmonic patterns to the previous systems.

The first system of music consists of two staves. The upper staff (treble clef) contains a melodic line with eighth and sixteenth notes, including slurs and various accidentals (sharps and flats). The lower staff (bass clef) features a rhythmic accompaniment of chords and single notes, with some rests.

The second system continues the piece. The upper staff includes several trills marked with 'tr'. The lower staff has a 'cresc.' (crescendo) marking followed by a 'f' (forte) dynamic marking. The bass line consists of chords and single notes.

The third system shows a triplet of eighth notes in the upper staff. The lower staff continues with chords and single notes. Trills are also present in the upper staff.

The fourth system includes the instruction 'middle of the bow' written in the lower staff. The upper staff features a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment of chords.

The fifth system features a complex rhythmic pattern in the upper staff, possibly a sixteenth-note run. The lower staff continues with a steady accompaniment of chords.

The sixth system concludes the piece. The upper staff has a melodic line with slurs and accents. The lower staff ends with a final cadence of chords.

Allegretto cantabile.

№ 9.

p dolce

p

f

p

p dolce

sautillé

sautillé

+) sautillé = bounding bow.

Fifteen Studies for Violin.

The first system consists of two staves. The upper staff begins with a piano (*f*) dynamic and contains a series of sixteenth-note runs with various slurs and ties. The lower staff provides harmonic support with chords and single notes, also marked with a piano (*f*) dynamic. Fingering numbers like 4 and 3 are visible in the upper staff.

Andante con moto e sostenuto.

№ 10.

The second system is marked with a piano (*p*) dynamic. It features a melody in the upper staff with a mix of eighth and sixteenth notes, and a bass line in the lower staff with a similar rhythmic pattern. The key signature has two sharps.

The third system continues the piece with a piano (*p*) dynamic. The upper staff shows a melodic line with a '4 0' fingering. The lower staff has a bass line with a 'p' dynamic marking.

The fourth system includes a *cresc.* (crescendo) marking. The upper staff has a melodic line with various slurs and ties, and the lower staff has a bass line with a 'p' dynamic. Fingering numbers like 3, 0, 4, and 3 are present.

The fifth system is marked with a forte (*f*) dynamic. The upper staff features a melodic line with a '0' fingering, and the lower staff has a bass line with a 'f' dynamic. Fingering numbers like 1, 2, 1, and 2 are visible.

First system of musical notation. Treble clef, key signature of two sharps (F# and C#), common time. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and fingerings (1, 2). The left hand provides a harmonic accompaniment with slurs and fingerings (1, 2).

Second system of musical notation. The right hand continues with slurs and fingerings (1, 4, 0). The left hand features a more active accompaniment with slurs and fingerings (1, 4, 0). Dynamics range from *f* to *p*.

Third system of musical notation. The right hand has slurs and fingerings (1, 1). The left hand continues with slurs and fingerings (1, 1). The system concludes with a double bar line.

Moderato cantabile.

Fourth system of musical notation, labeled "№ 11." in the left margin. The tempo is *Moderato cantabile*. The right hand starts with a piano (*p dolce*) dynamic and includes slurs and fingerings (4, 0). The left hand has a steady accompaniment with slurs and fingerings (4).

Fifth system of musical notation. The right hand features slurs and fingerings (2, 1, 1, 1, 3, 2). The left hand has slurs and fingerings (1, 4, 3). Dynamics include *mf* and *molto cantante*.

Sixth system of musical notation. The right hand has slurs and fingerings (1, 1, 3, 2). The left hand has slurs and fingerings (1, 1). The system concludes with a double bar line. The dynamic is *leggiero*.

First system of musical notation. Treble staff contains a melodic line with fingerings 0 1 1, 2 4, 0 1 1, 2 4, 4, and 4. Bass staff provides harmonic accompaniment with eighth notes.

Second system of musical notation. Treble staff features trills (tr) and four-note chords (4). Bass staff has a dynamic marking of *f*.

Third system of musical notation. Treble staff continues the melodic line. Bass staff has a dynamic marking of *p*.

Fourth system of musical notation. Treble staff includes fingerings 4 0, 2 4 3 0, 1 3, and 7. Bass staff has dynamic markings of *leggero*, *legg.*, and *legg.*

Fifth system of musical notation. Treble staff includes fingerings 1, 2, 2, and 2. Bass staff has dynamic markings of *mf* and *p*.

Sixth system of musical notation. Treble staff includes fingerings 2, 2, 1, and 1. Bass staff has dynamic markings of *mf* and *p*. The system concludes with a *Harm.* (Harmonics) section.

Allegro vivo.

Middle of the bow and each note with a down bow.

No 12.

p molto staccato

pizz

arco

Moderato.

No 13.

f molto ritmico

f *p* *f* *p*

f *p* *f* *p*

This page contains six systems of musical notation for piano accompaniment. Each system consists of a grand staff with a treble and bass clef. The music is written in a key signature of one flat (B-flat major or D minor). The first system features a complex texture with sixteenth-note runs in the right hand and eighth-note patterns in the left hand, marked with a forte (*f*) dynamic. The second system continues with similar rhythmic patterns, including a section with a piano (*p*) dynamic. The third system shows a dynamic contrast between *f* and *p* in both hands. The fourth system features a more melodic line in the right hand with a forte (*f*) dynamic. The fifth system is marked *cantabile* and *p*, featuring a smooth, flowing melody in the right hand and a steady accompaniment in the left. The sixth system concludes with a return to a more active texture, marked with a forte (*f*) dynamic.

Andante cantabile.

4th String (sul G.)

Nº 14.

First system of musical notation for 'Andante cantabile'. It consists of two staves. The upper staff is in treble clef with a common time signature (C). It begins with a piano (*p*) dynamic and contains a melodic line with various ornaments and fingerings (1, 2, 3). The lower staff is in bass clef with a common time signature (C) and contains a rhythmic accompaniment of eighth notes, starting with a *pizz* (pizzicato) instruction.

Second system of musical notation. The upper staff continues the melodic line with a *poco rall.* (poco rallentando) instruction. The lower staff continues the rhythmic accompaniment. The system concludes with an *a tempo* instruction.

Third system of musical notation. The upper staff features a melodic line with a *arco* instruction. The lower staff continues the rhythmic accompaniment. The system concludes with a *0* (natural) instruction.

Fourth system of musical notation. The upper staff begins with an *ad lib.* (ad libitum) instruction. The lower staff continues the rhythmic accompaniment. The system concludes with a *Risoluto e animato.* instruction and a *f marcato* dynamic.

Fifth system of musical notation. The upper staff continues the melodic line with various ornaments and fingerings (2, 3, 4). The lower staff continues the rhythmic accompaniment. The system concludes with a *4* (fourth position) instruction.

Sixth system of musical notation. The upper staff begins with a *marcato molto* instruction. The lower staff continues the rhythmic accompaniment. The system concludes with a *remain in the 4th position.* instruction.

18. Tempo I.

4th String (sul G) -

*p*₃
molto espressivo

p
pizz

poco rall.

a tempo

arco

ad lib.

Detailed description: This system contains the first four measures of exercise 18. The piano part (left) begins with a triplet of eighth notes (marked *p*₃ and *molto espressivo*) and continues with a steady eighth-note accompaniment. The violin part (right) starts with a half note G (marked *4th String (sul G)*), followed by eighth-note patterns with fingerings (1, 2, 1) and a triplet (3). The tempo changes from *poco rall.* to *a tempo*. The violin part includes a section marked *arco* and *ad lib.* with a complex melodic line.

Allegretto grazioso

№ 15.

p dolce

p

Detailed description: This system contains the first four measures of exercise 15. The piano part (left) features a melody with triplets and accents, marked *p dolce*. The violin part (right) has a steady eighth-note accompaniment with various fingerings (3, 4, 3, 4) and accents. The tempo is *Allegretto grazioso*.

First system of musical notation, measures 1-4. The right hand features a continuous sixteenth-note pattern with fingerings 1, 2, 1, 2. The left hand provides a harmonic accompaniment with accents.

Second system of musical notation, measures 5-8. The right hand continues the sixteenth-note pattern with fingerings 2, 1, 2, 1, 2, 1, 2, 1. The left hand accompaniment includes accents.

Third system of musical notation, measures 9-12. The right hand continues the sixteenth-note pattern with fingerings 2, 1, 2, 1, 2, 1, 2, 1. The left hand accompaniment includes accents.

Fourth system of musical notation, measures 13-16. The right hand continues the sixteenth-note pattern with fingerings 1, 3, 0, 2, 0, 3, 1, 2. The left hand accompaniment includes accents.

Fifth system of musical notation, measures 17-20. The right hand continues the sixteenth-note pattern with fingerings 1, 1, 4, 3, 1, 4, 2. The left hand accompaniment includes accents.

Sixth system of musical notation, measures 21-24. The right hand continues the sixteenth-note pattern with fingerings 0, 1, 2, 1, 2, 1, 2. The left hand accompaniment includes accents and a forte (*f*) dynamic marking.

Brillante e animato.

Seventh system of musical notation, measures 25-28. The right hand continues the sixteenth-note pattern with fingerings 2, 1, 3, 1, 0, 0. The left hand accompaniment includes accents, a forte (*f*) dynamic marking, and the instruction *restez*.



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1038.

15

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