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EDITION SCHOTT

S-1694a

PALAESTRA

Sammlung

von

Solo-Stücken, -Sonaten, -Suiten und Konzertsätzen

Recueil de Pièces, Sonates, Suites et Pièces de Concert

IVa

HEIM

(VIOLINE & PIANO)

MT 275
.H 45

Die goldene Geige

Eine Sammlung von Erfolgen

für

Violine und Klavier

Band I

(2—6 Stufe)

1.	Gounod	Méditation
2.	Braga	Serenata
3.	Burmester-Dussek	Menuet
4.	Schubert-Wilhelmj	Abeille
5.	Singelée	Trovatore
6.	Gossec	Gavotte
7.	Wagner-Wilhelmj	Walthers Preislied
8.	Drdla	Canzonetta
9.	Wieniawski-Wilhelmj	Mazurka Op. 19 No. 1 (Obertass)
10.	Wieniawski-Wilhelmj	Mazurka Op. 19 No. 2 (Ménétrier)

Band II

(2—6 Stufe)

1.	Wagner	Liebeslied aus Walküre
2.	Gounod	Serenade
3.	Burmester-Cramer	Walzer
4.	Wagner-Singelée	Meistersinger Fantasie
5.	Vieuxtemps	Romance Op. 40 No. 1
6.	Barns	Hindoo Lament
7.	Hubay	Idylle
8.	Wieniawski-Wilhelmj	Legende
9.	Drdla	Scherzando
10.	Wieniawski-Wilhelmj	Souvenir de Moscou

Jeder Band eleg. brosch. M. 3.—

B. Schott's Söhne, Mainz

Leipzig – London – Brüssel – Paris

INHALT

				Seite Klavier	Violine
45	Bach, J. S.	Preludio		1	1
46	Veracini, F. M.	Minuetto		4	2
47	Bach, J. S.	Gavotta		8	4
48	Heim-Brem, Math. de.	Elegie		10	6
49	Strelezki, A.	Cavatina		13	7
50	Lachner, J.	Siesta e Polacca		17	8

A 243

acc. 1650

PALAESTRA

Heft IV A
Stücke bis zur 3ter Lage.
Wechsel zwischen 1ter und 3ter Lage ohne Portamento

Book IV A
Pieces up to the 3rd position.
Change between the 1st and 3rd position without Portamento.

Cahier IV A
Morceaux jusqu'à la 3ème position.
Changement entre la 1ère et la 3ème position sans portamento

PRELUDIO

J. S. Bach
Arr. v. F. Hermann

Allegro vivace

Violine

p leggieramente

45

PIANO

p

cresc.

cresc.

A

f

f

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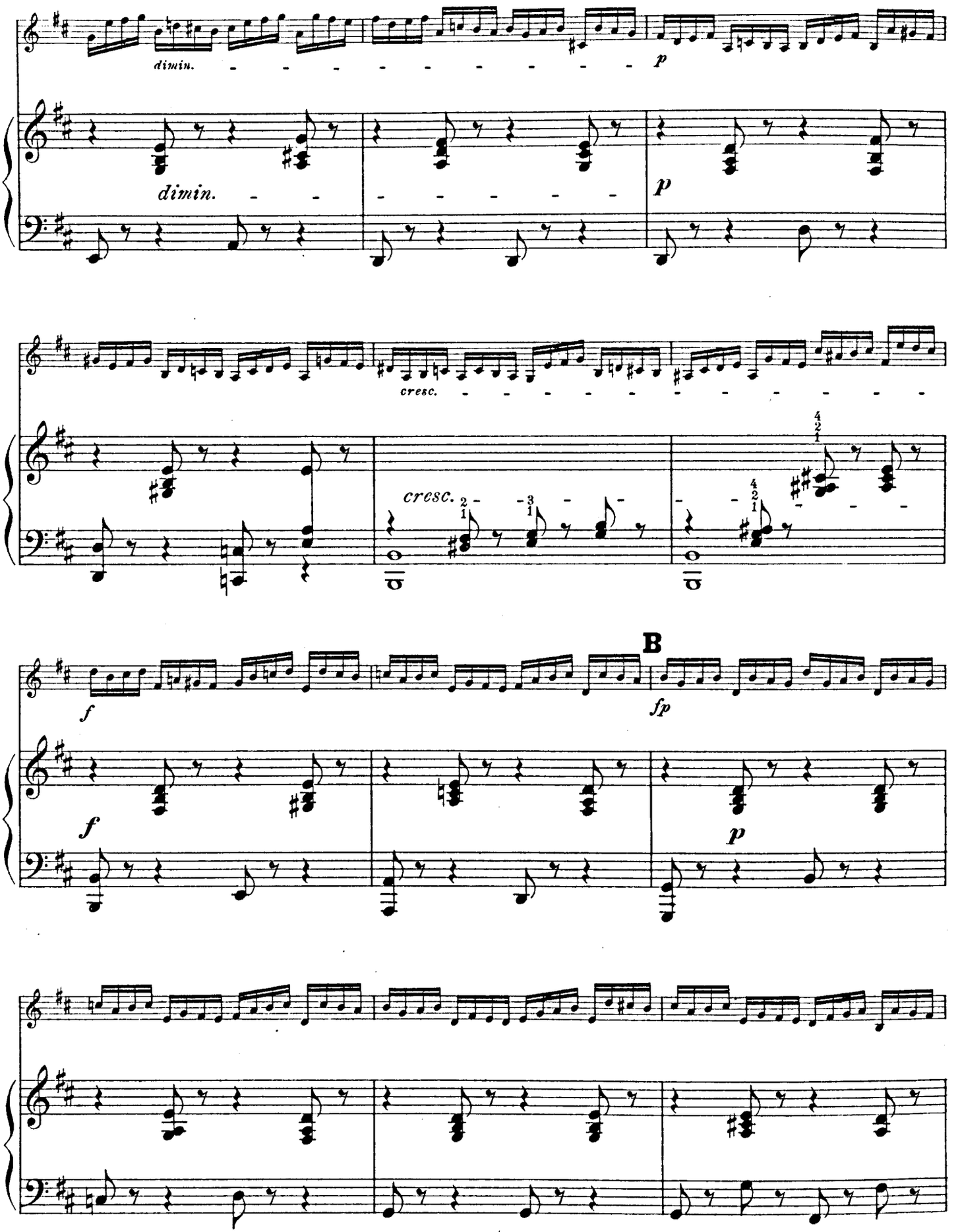
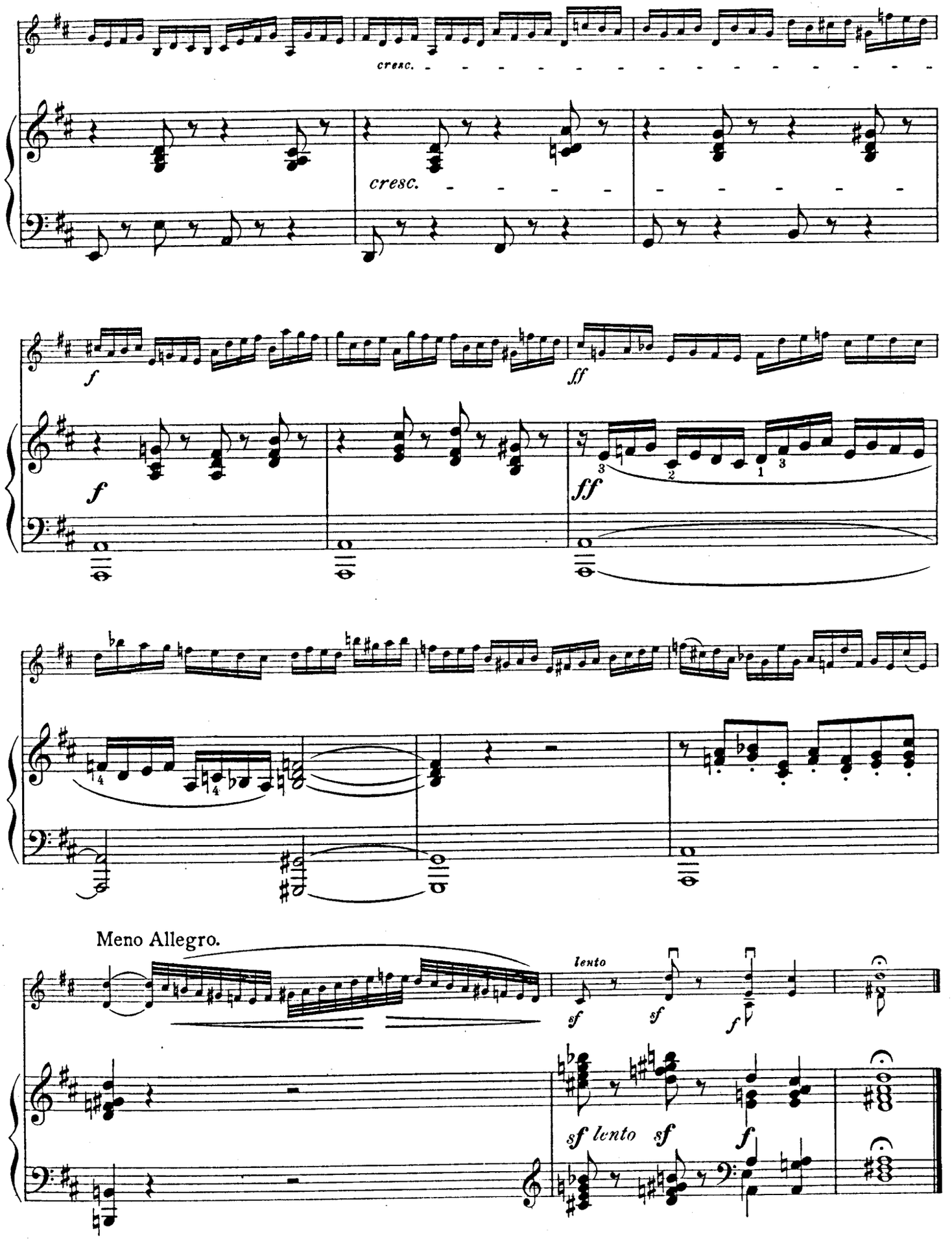
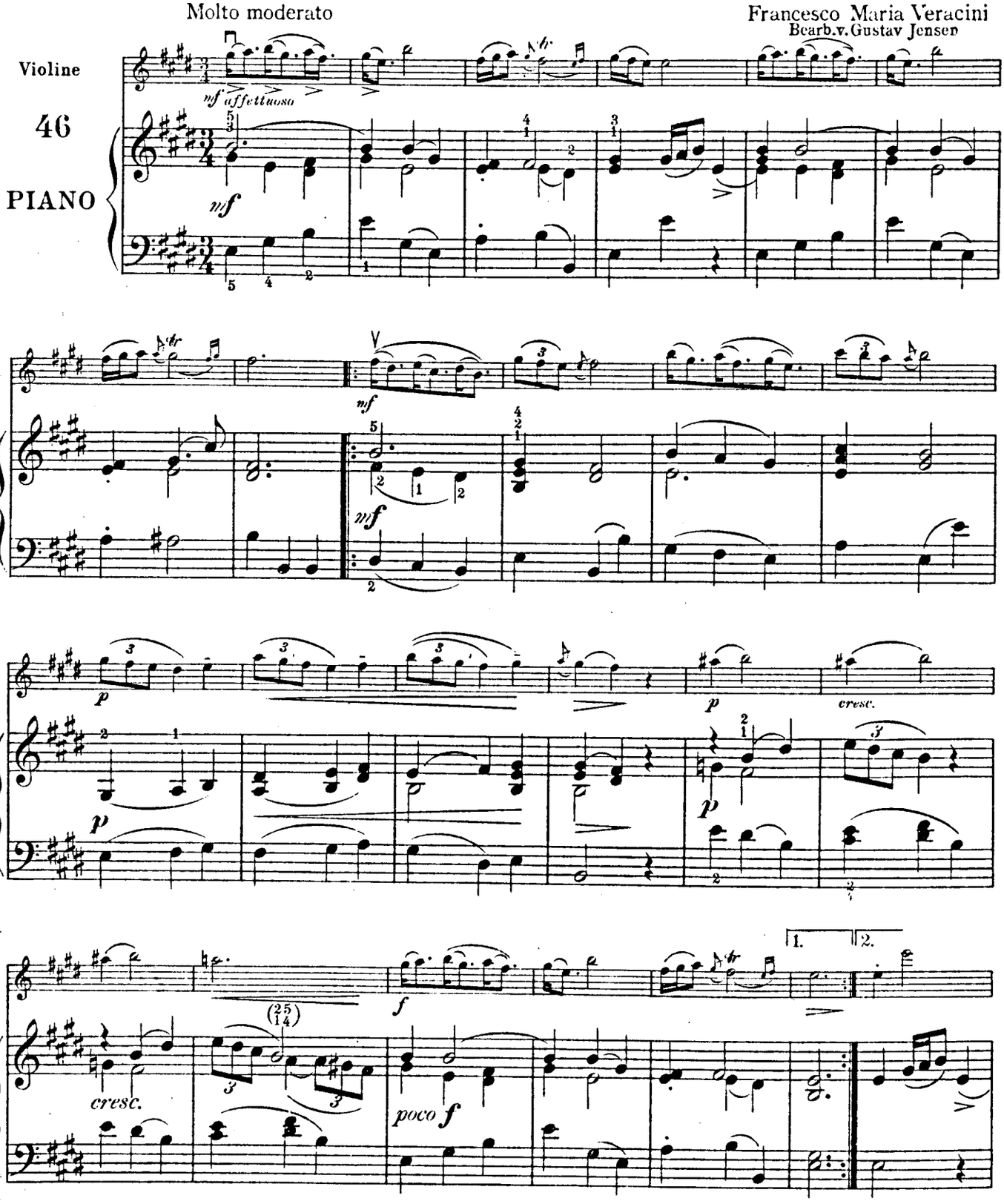
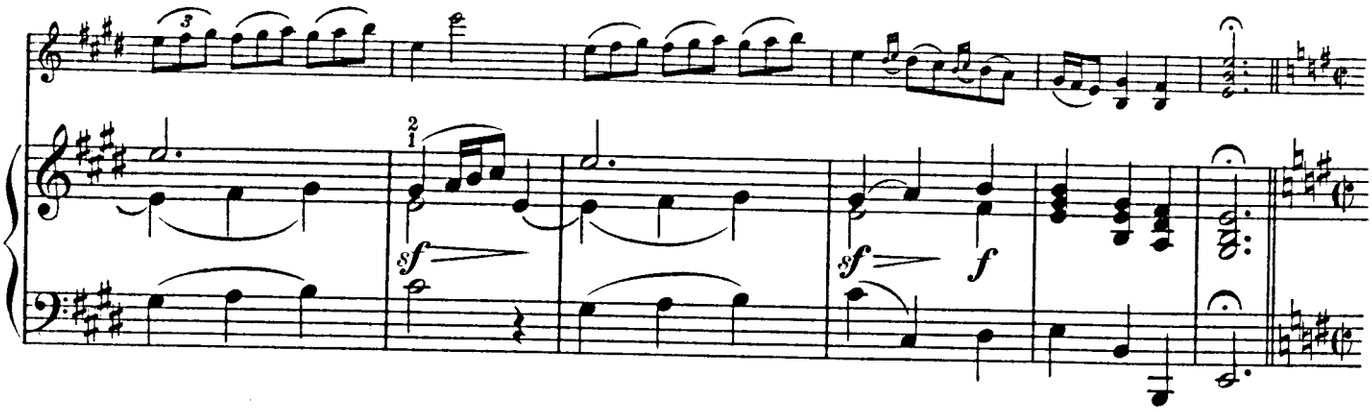

dimin.
p
dimin.
p
cresc.
cresc.
B
f
fp
f
p

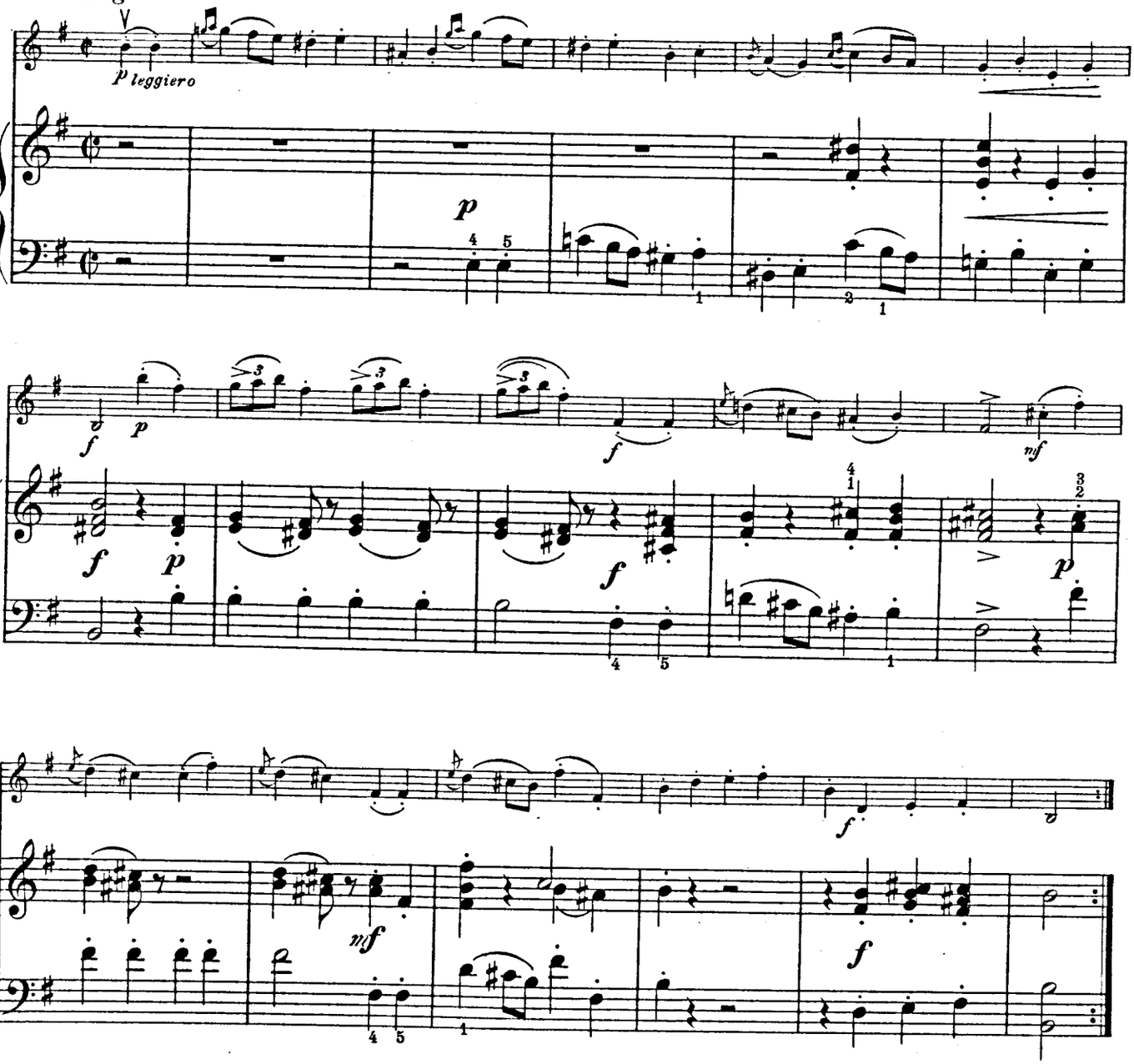

cresc.
cresc.
f
ff
f
ff
Meno Allegro.
lento
sf
sf
f
sf lento sf
f

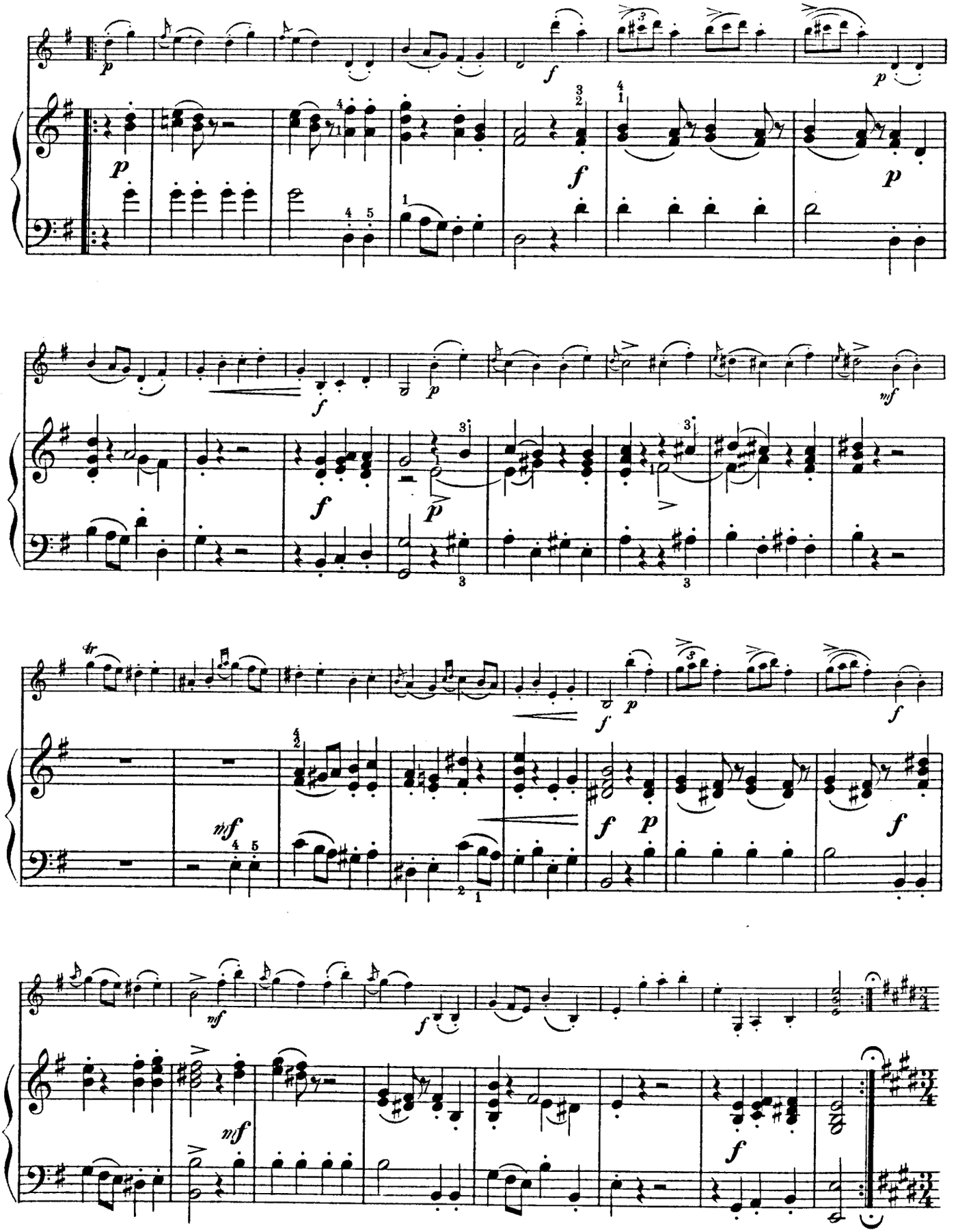
MINUETTO


Molto moderato
Francesco Maria Veracini
Bearb.v.Gustav Jensen
Violine
46
PIANO
mf affettuoso
mf
mf
mf
p
p
p
cresc.
cresc.
f
poco f
1.
2.

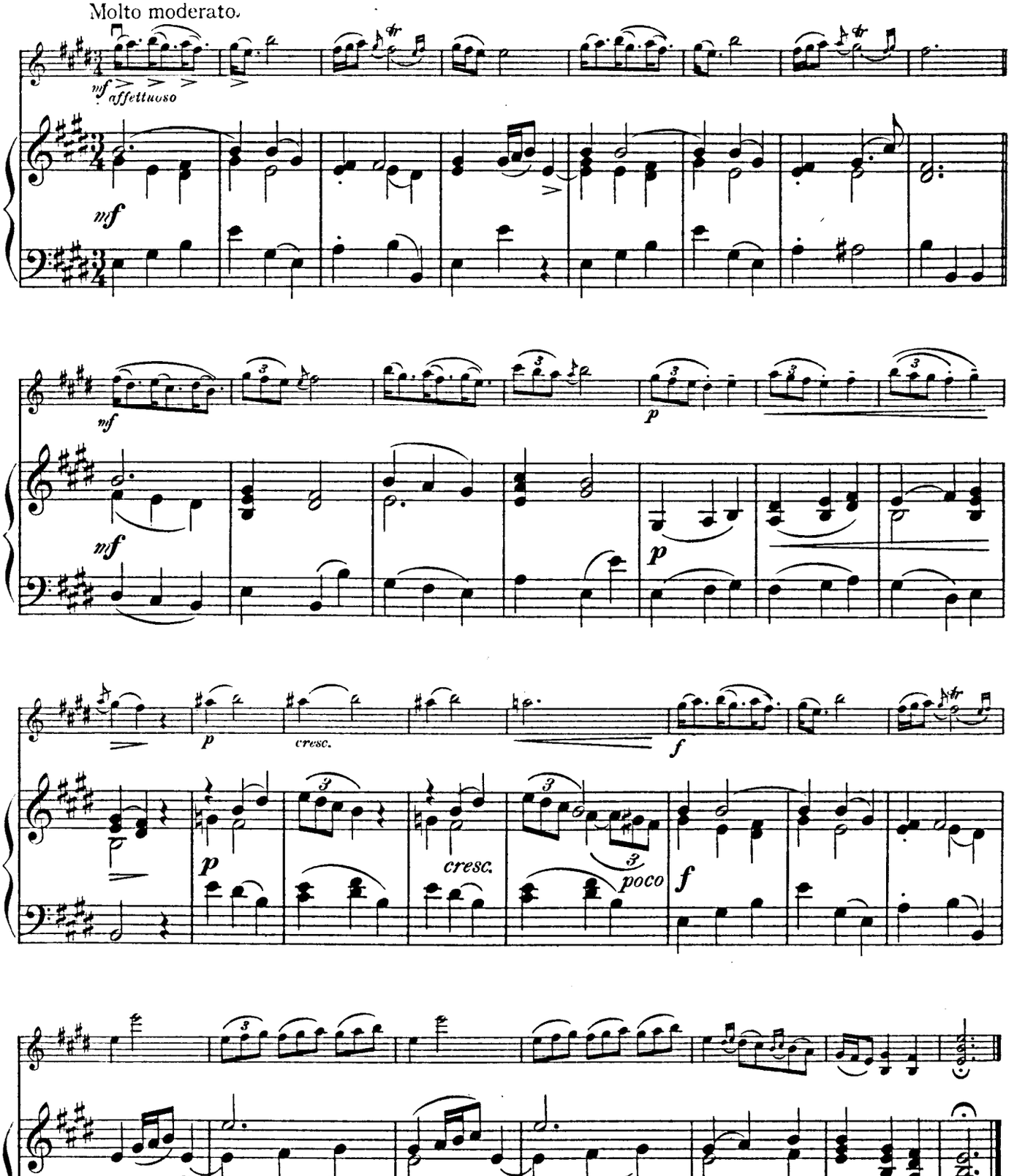


GAVOTTA.
Allegro.





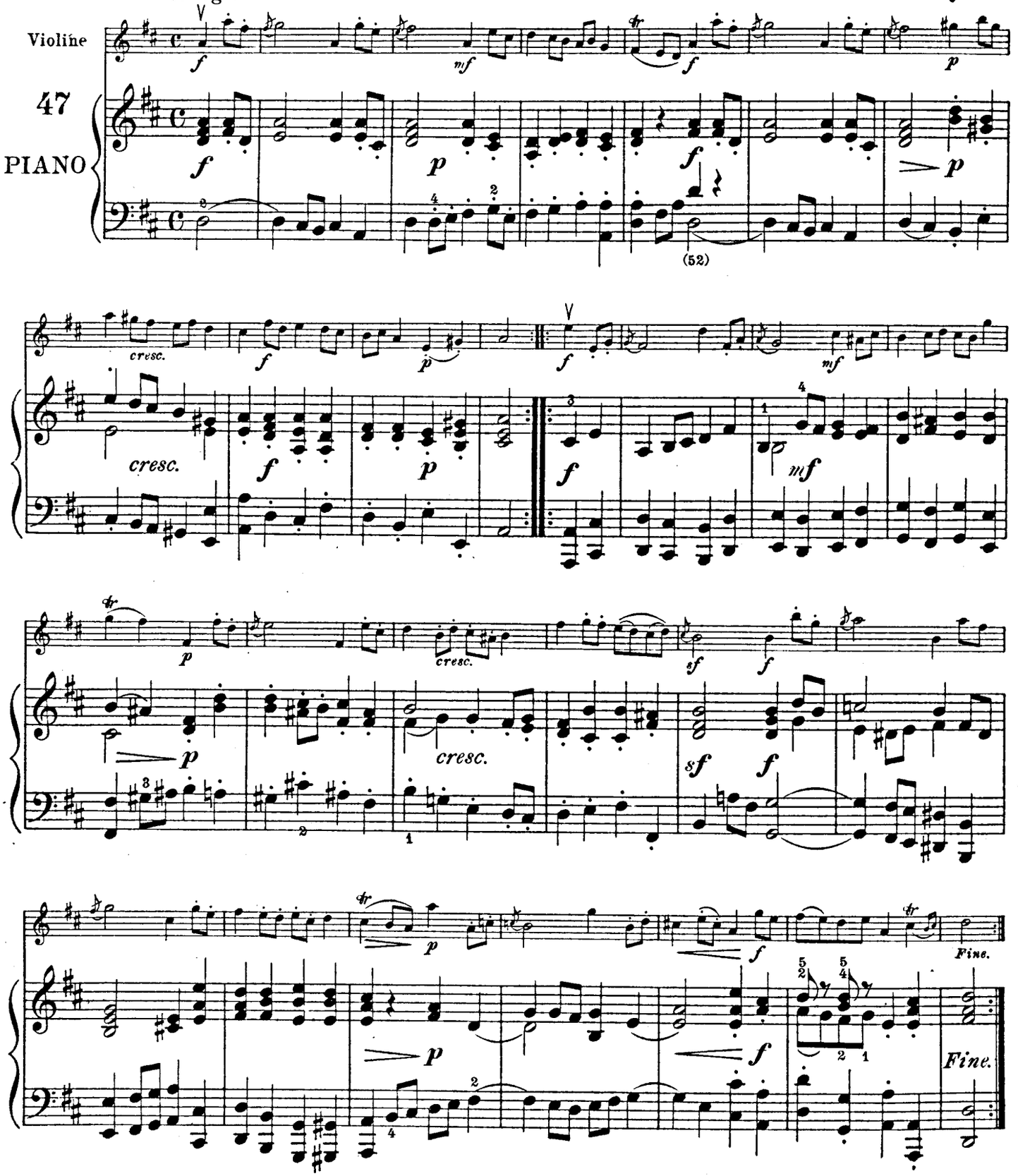
MINUETTO
MENUET
Molto moderato.



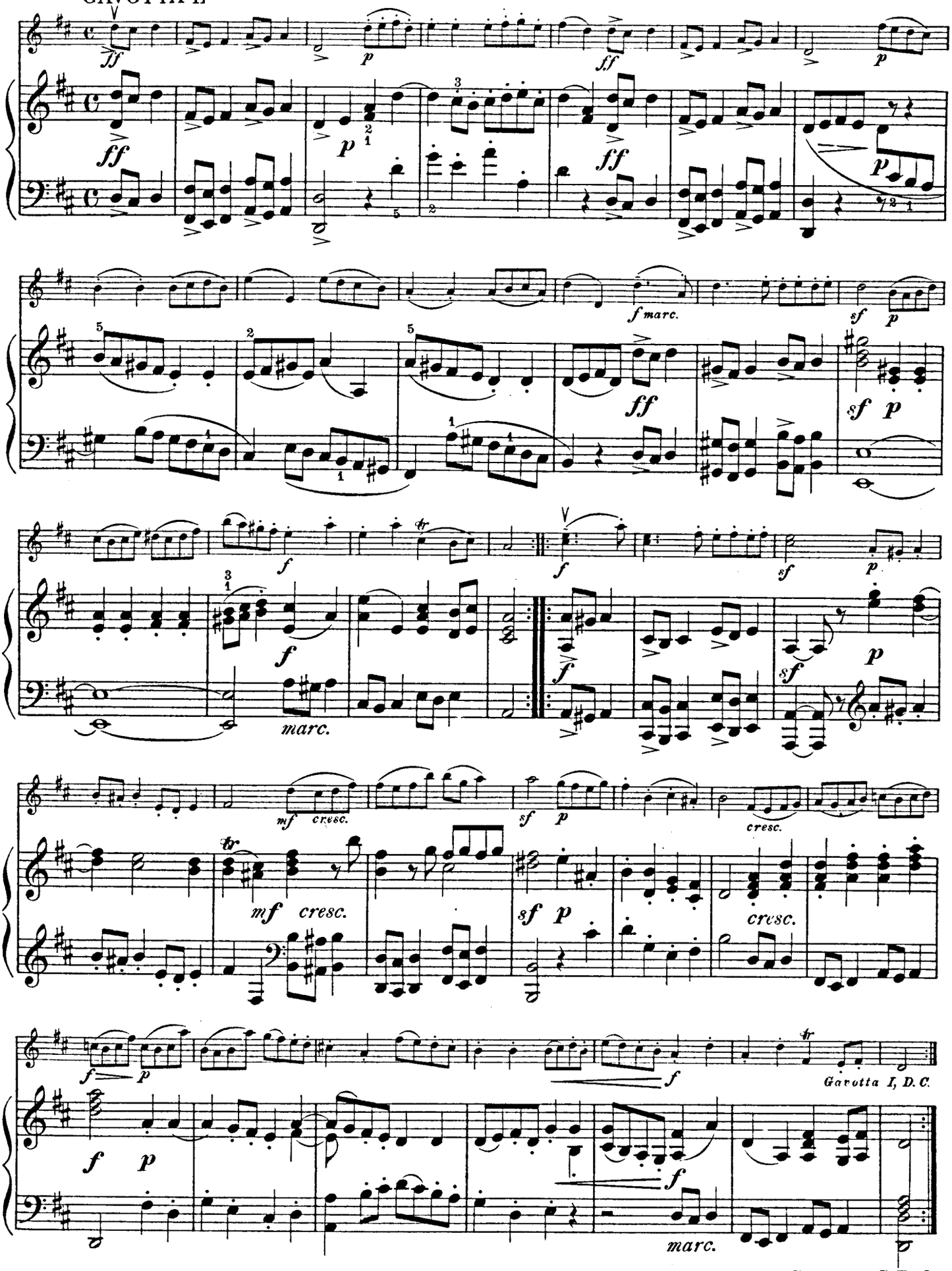
GAVOTTA

J. S. Bach.
Bearb. v. G. Jensen.

Allegro



GAVOTTA II


ff
p
ff
p
ff
p
f marc.
sf
p
ff
sf
p
f
f
sf
p
marc.
f
sf
p
mf cresc.
sf
p
cresc.
mf cresc.
sf
p
cresc.
f
p
f
Gavotta I, D.C.
f
p
f
marc.

Wechsel zwischen 1ter und 3ter Lage mit Portamento.

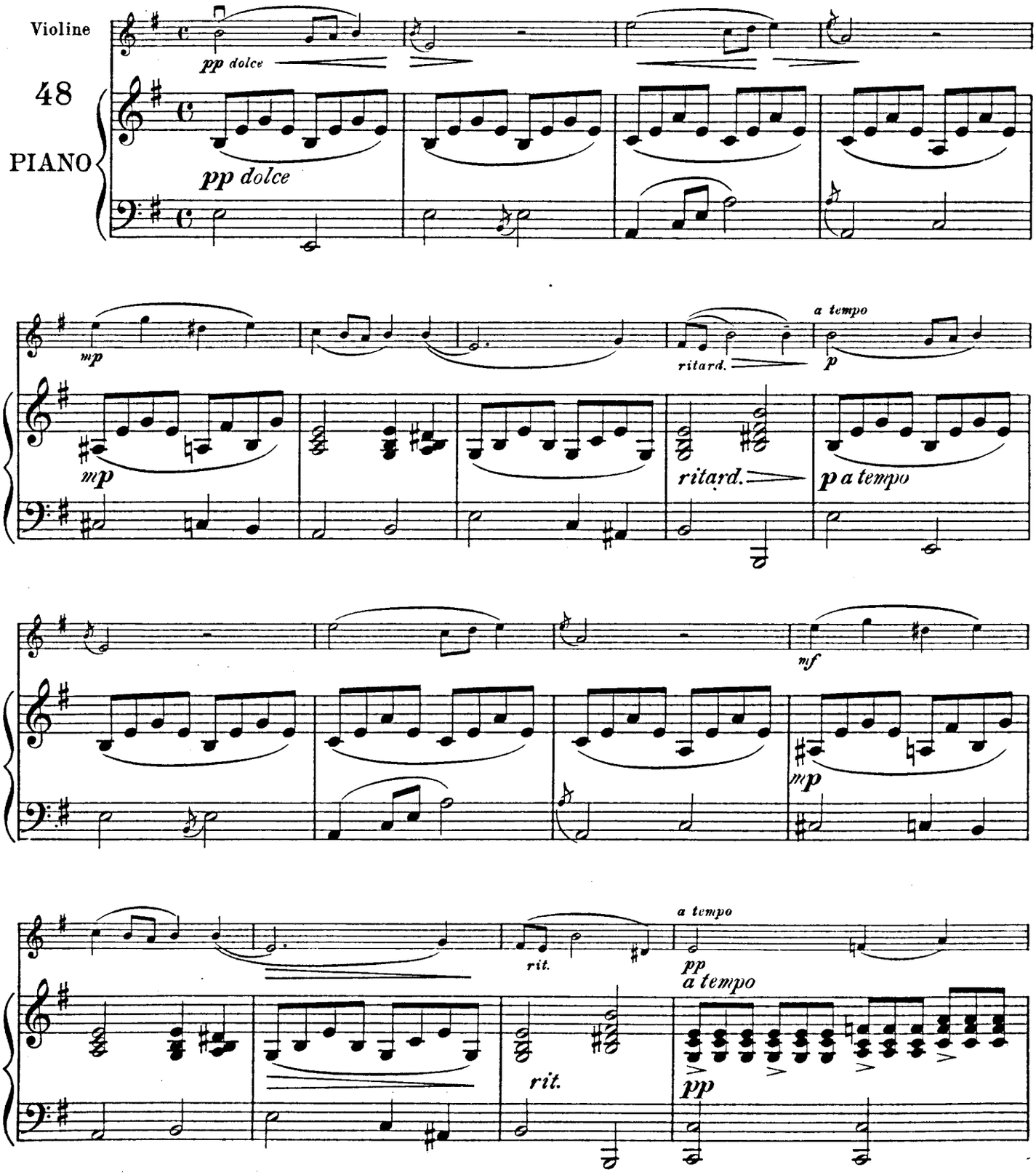
Change between the 1st and 3rd Position with Portamento.

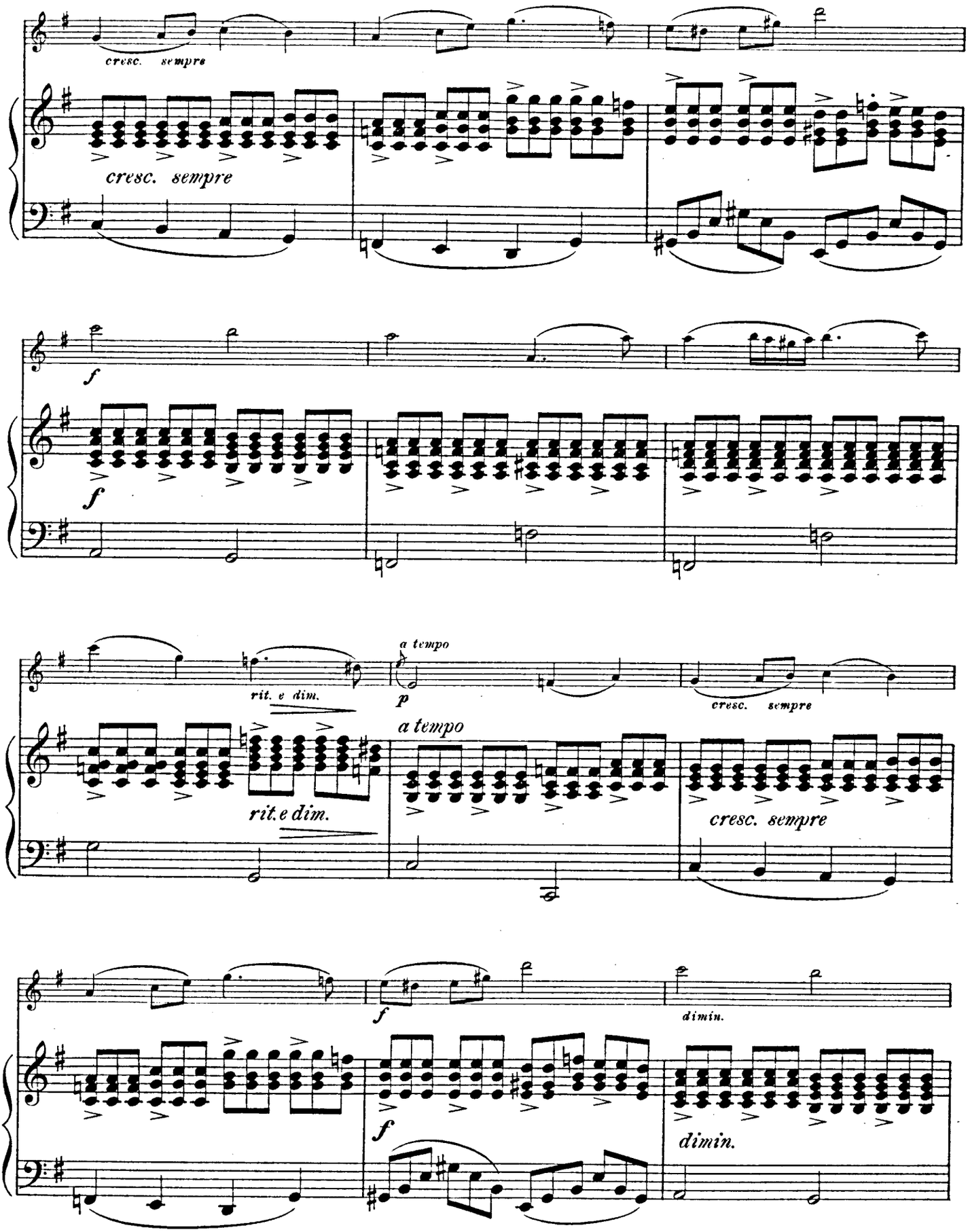
Changement entre la 1ère et la 3ème position avec Portamento.

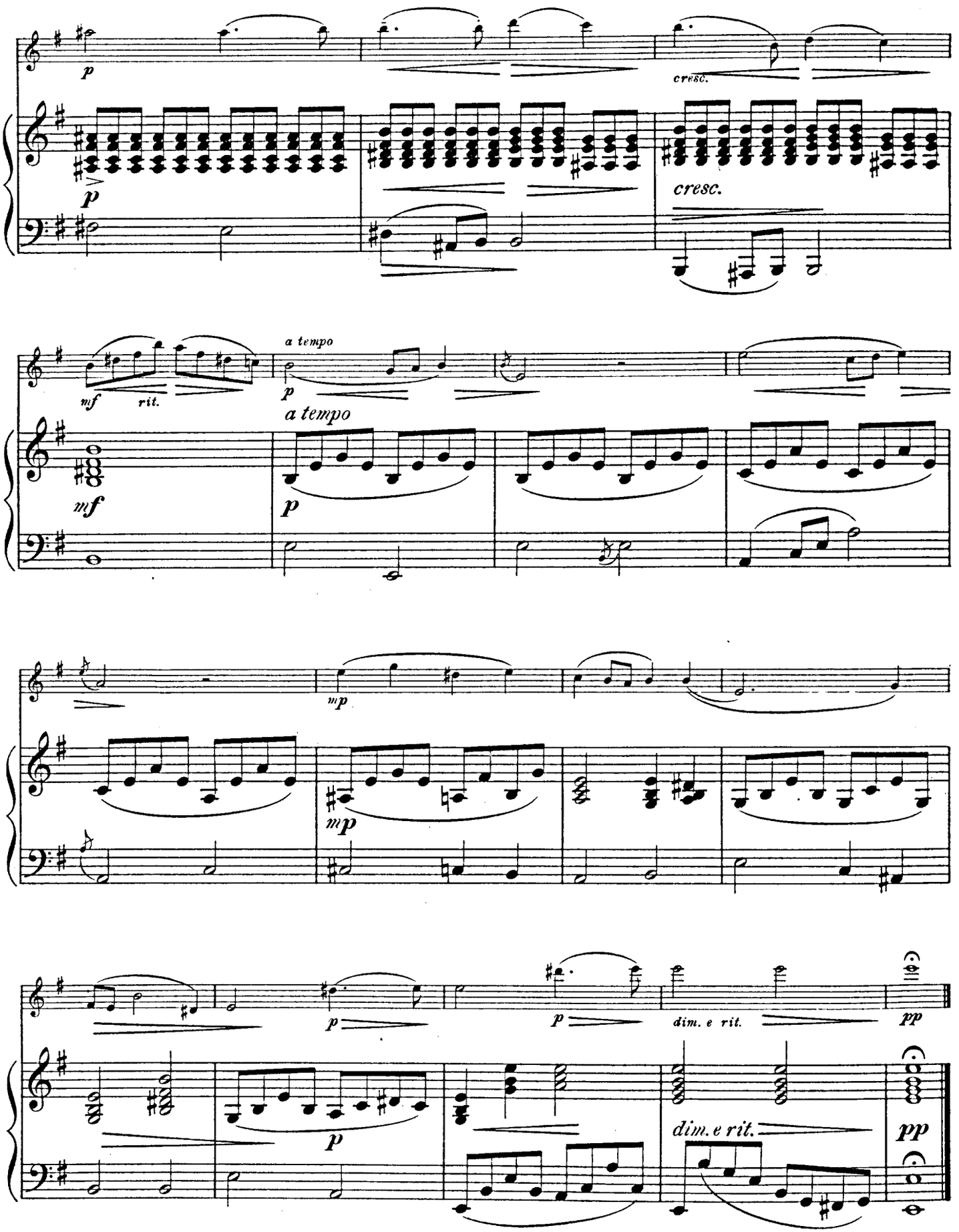
ELEGIA
über ein Motiv von Gräfin H.L.

Allegretto, piu tosto andantino

Mathilde Heim-Brem




cresc. sempre
cresc. sempre
f
f
rit. e dim.
a tempo
p
a tempo
rit. e dim.
cresc. sempre
cresc. sempre
f
dimin.
f
dimin.

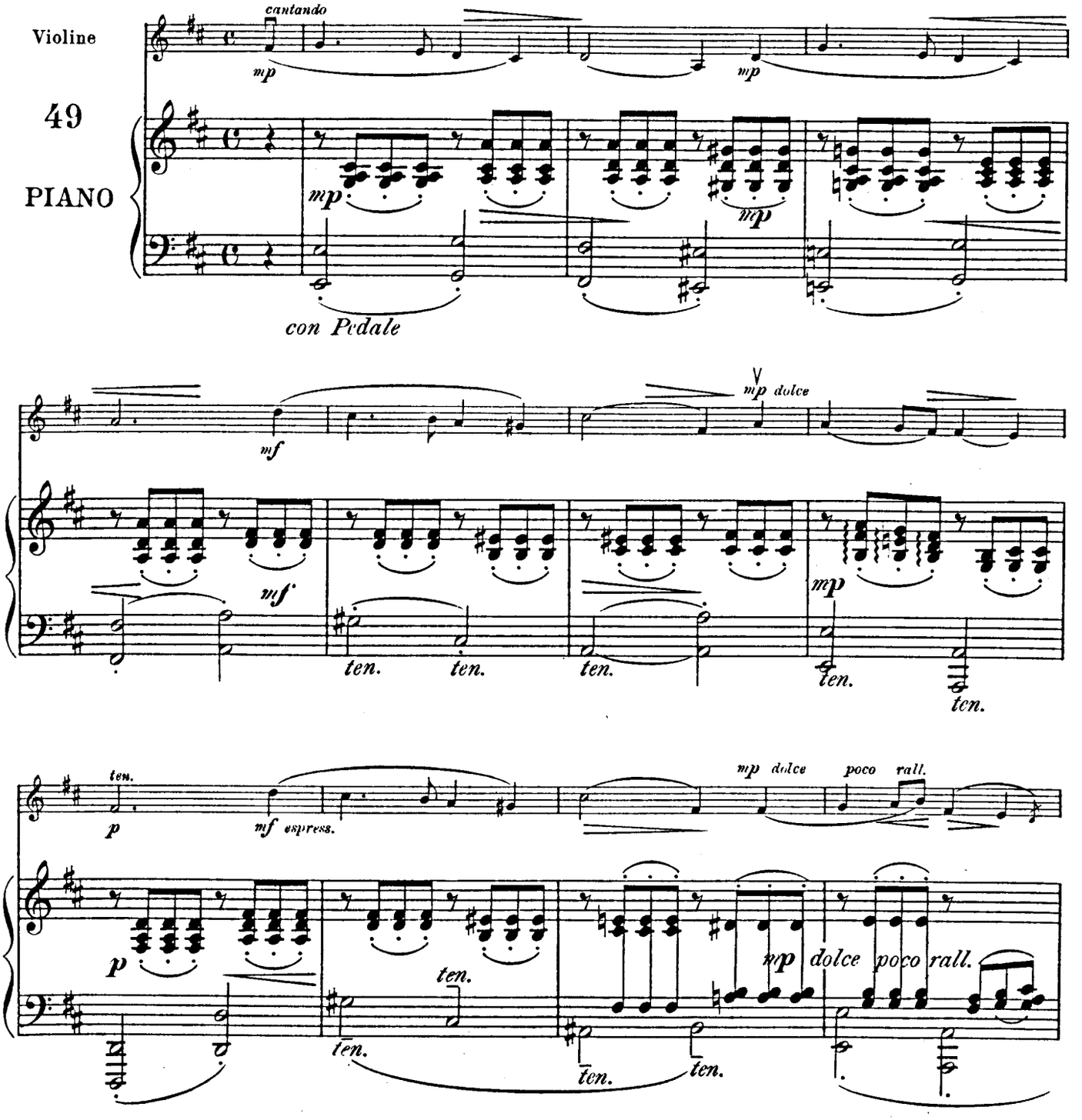

p
cresc.
p
cresc.
mf
rit.
a tempo
p
a tempo
mf
p
mp
mp
p
p
dim. e rit.
pp
p
dim. e rit.
pp

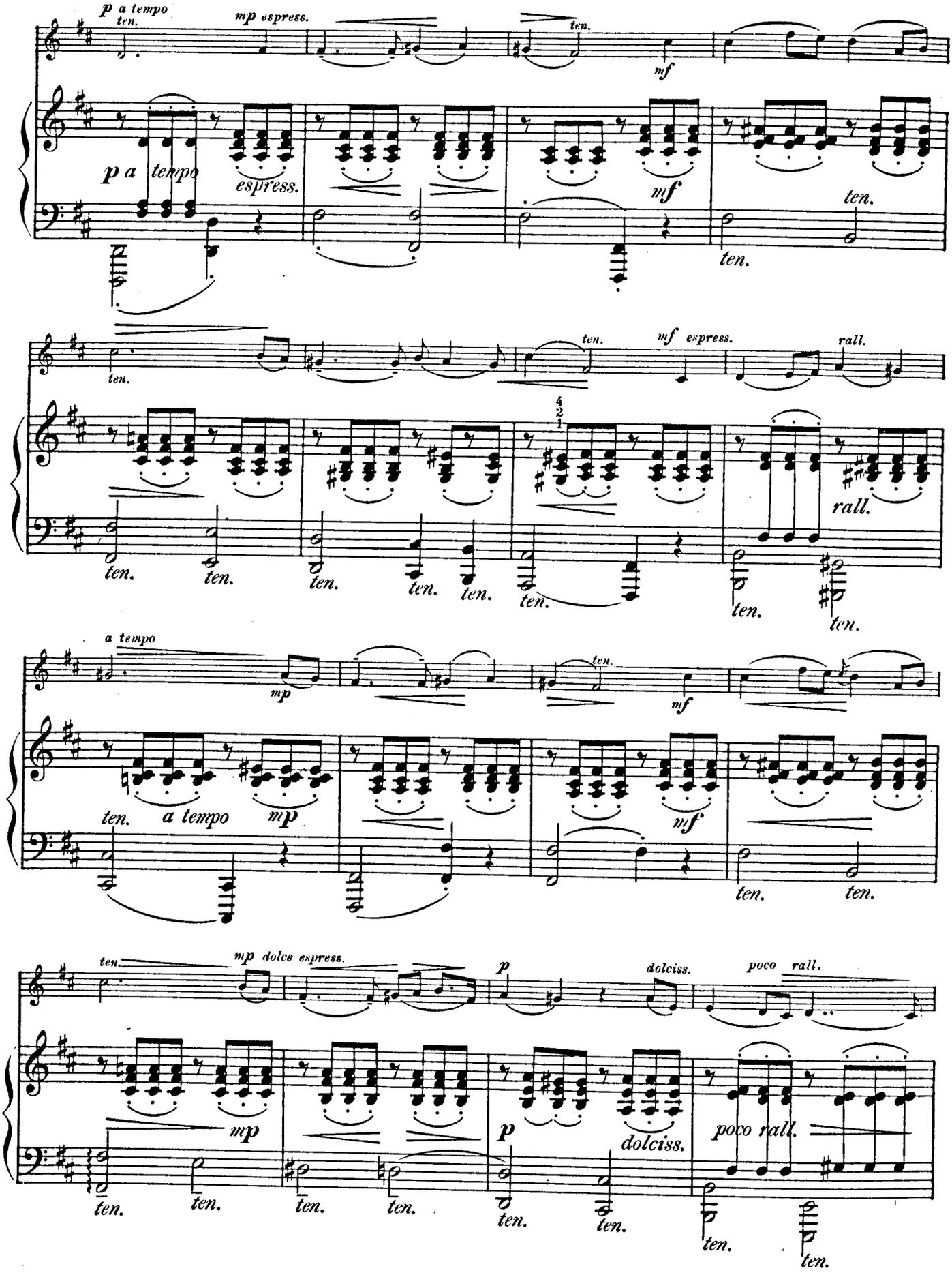
CAVATINA

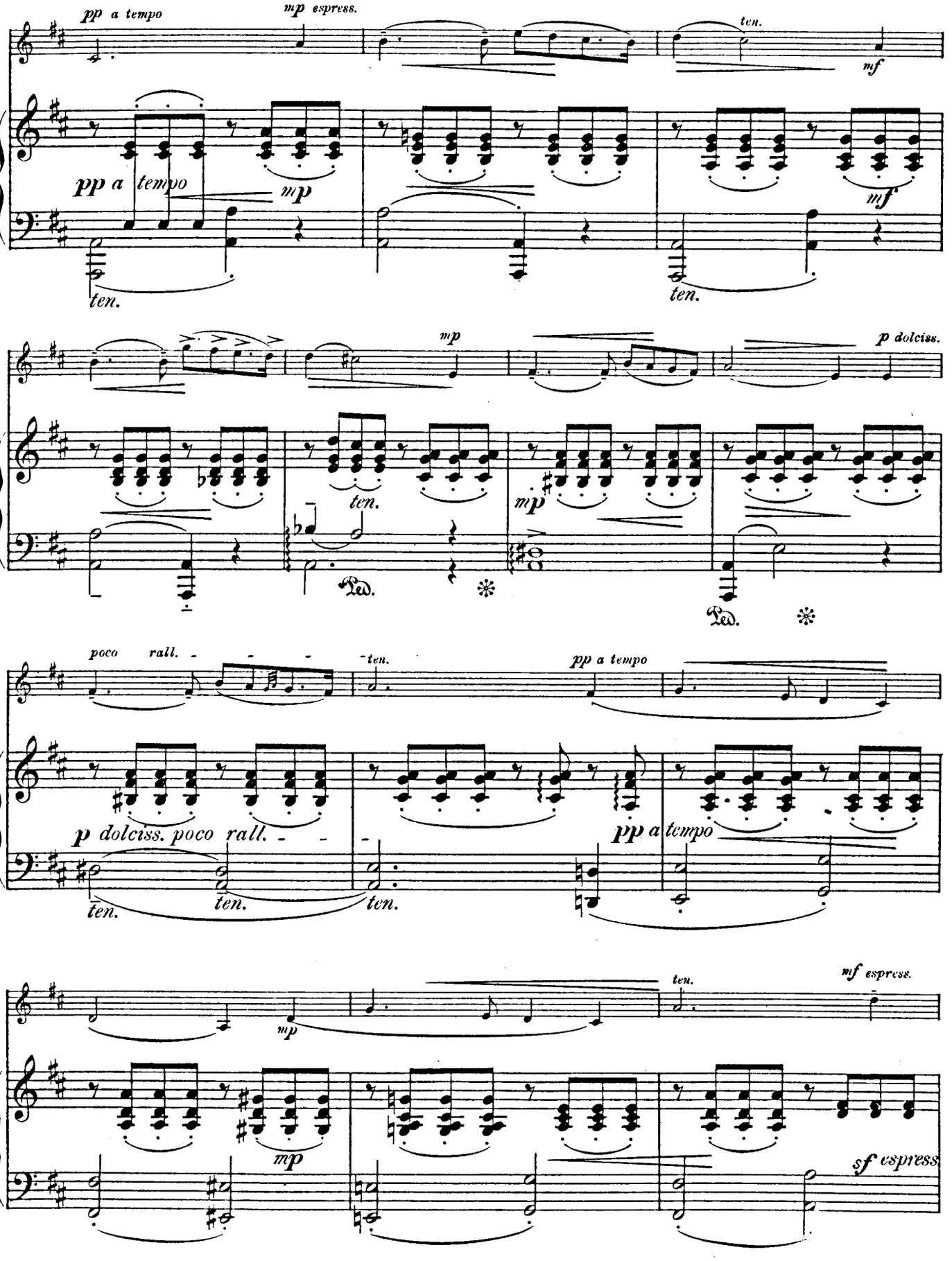
en Ré majeur

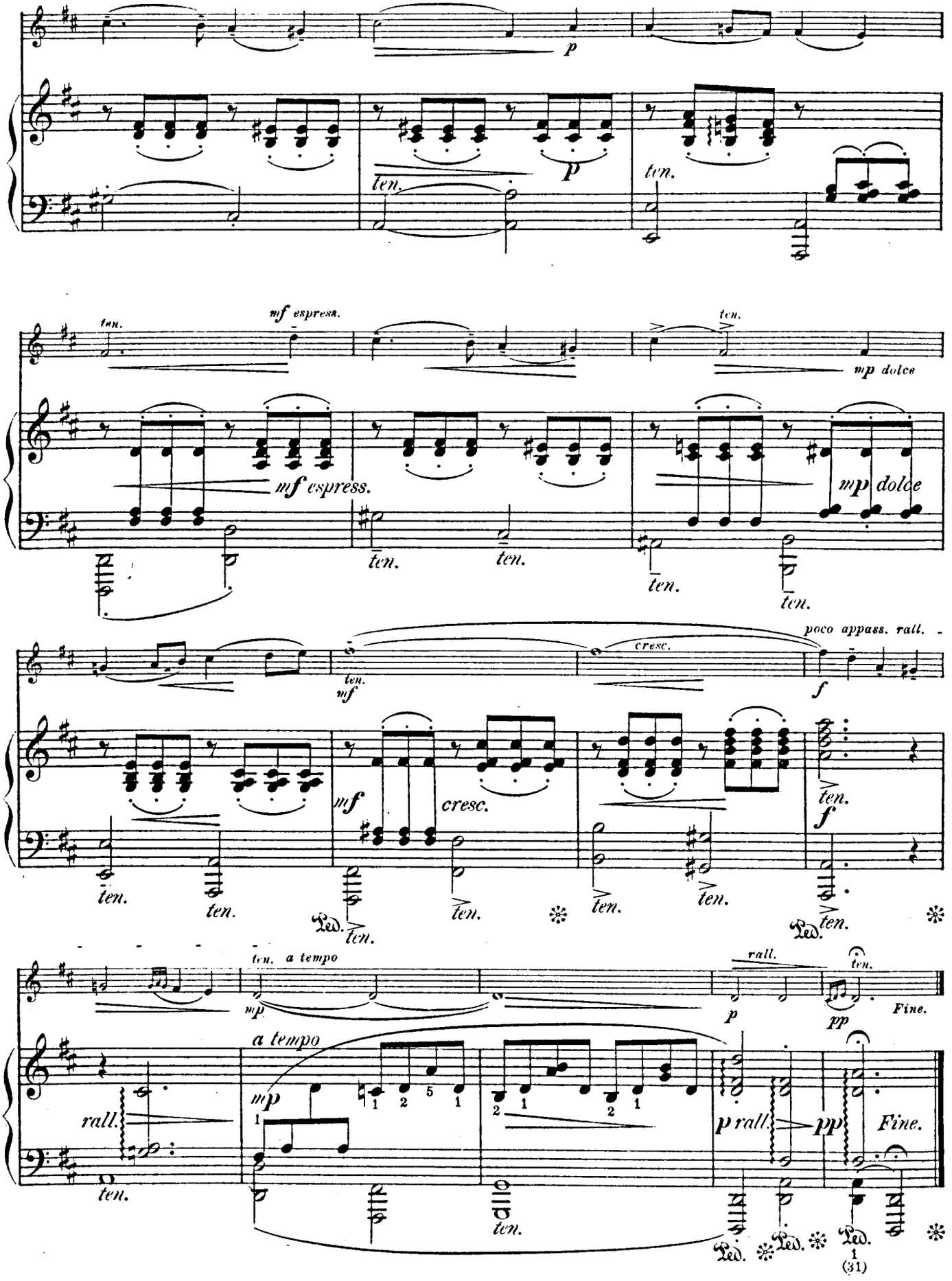
Allegretto con moto

Anton Strelezki




p a tempo
ten.
mp espress.
ten.
mf
p a tempo
espress.
mf
ten.
ten.
ten.
mf espress.
rall.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
rall.
a tempo
mp
ten.
mf
ten.
a tempo
mp
mf
ten.
ten.
ten.
mp dolce espress.
p
dolciss.
poco rall.
mp
p
dolciss.
poco rall.
ten.
ten.
ten.
ten.
ten.
ten.
ten.
ten.


pp a tempo
mp espress.
ten.
mf
pp a tempo
mp
mf
ten.
ten.
mp
p dolciss.
ten.
mp
Ped.
Ped.
poco rall.
ten.
pp a tempo
p dolciss. poco rall.
pp a tempo
ten.
ten.
ten.
mf espress.
ten.
mp
mp
sf espress.

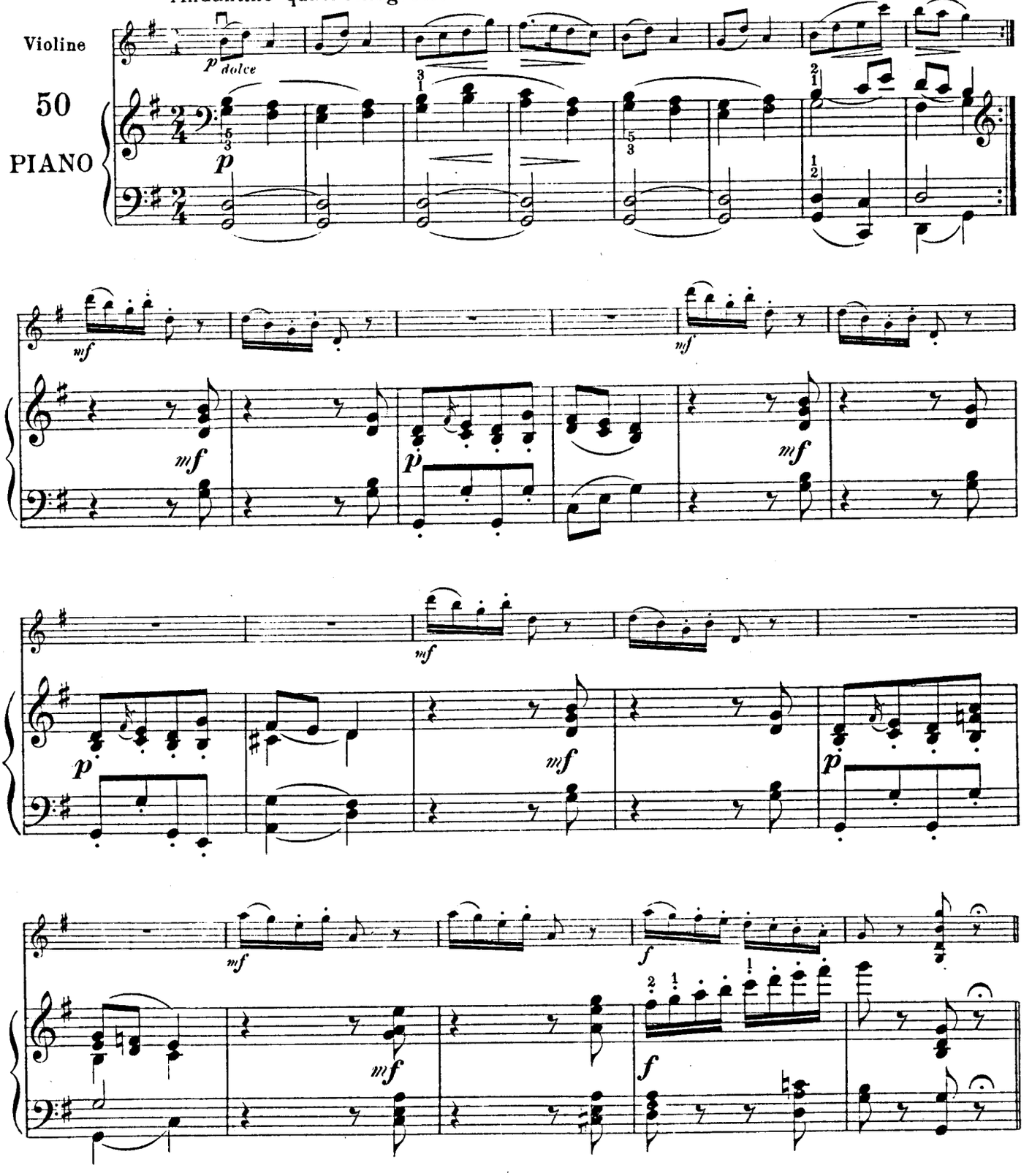

p
ten.
p
ten.
mf espress.
ten.
mp dolce
mf espress.
ten.
ten.
ten.
ten.
mp dolce
poco appass. rall.
cresc.
ten.
mf
f
mf
cresc.
ten.
f
ten.
ten.
ten.
ten.
ten.
ten.
Ped.
Ped.
ten. a tempo
rall.
ten.
mp
p
pp
Fine.
a tempo
rall.
mp
p rall.
pp
Fine.
ten.
ten.
Ped.
Ped.
Ped.
1
(31)

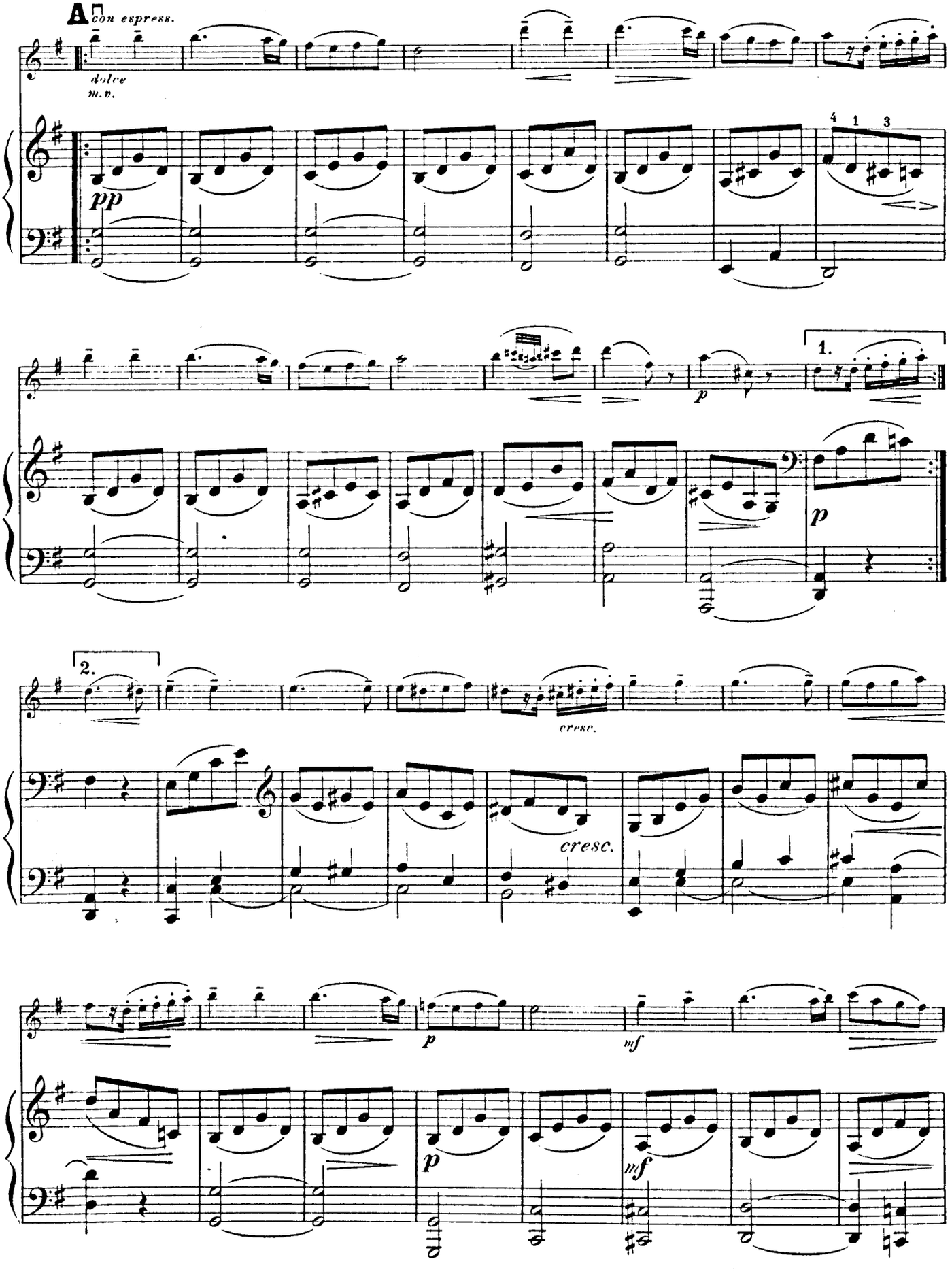
SIESTA E POLACCA

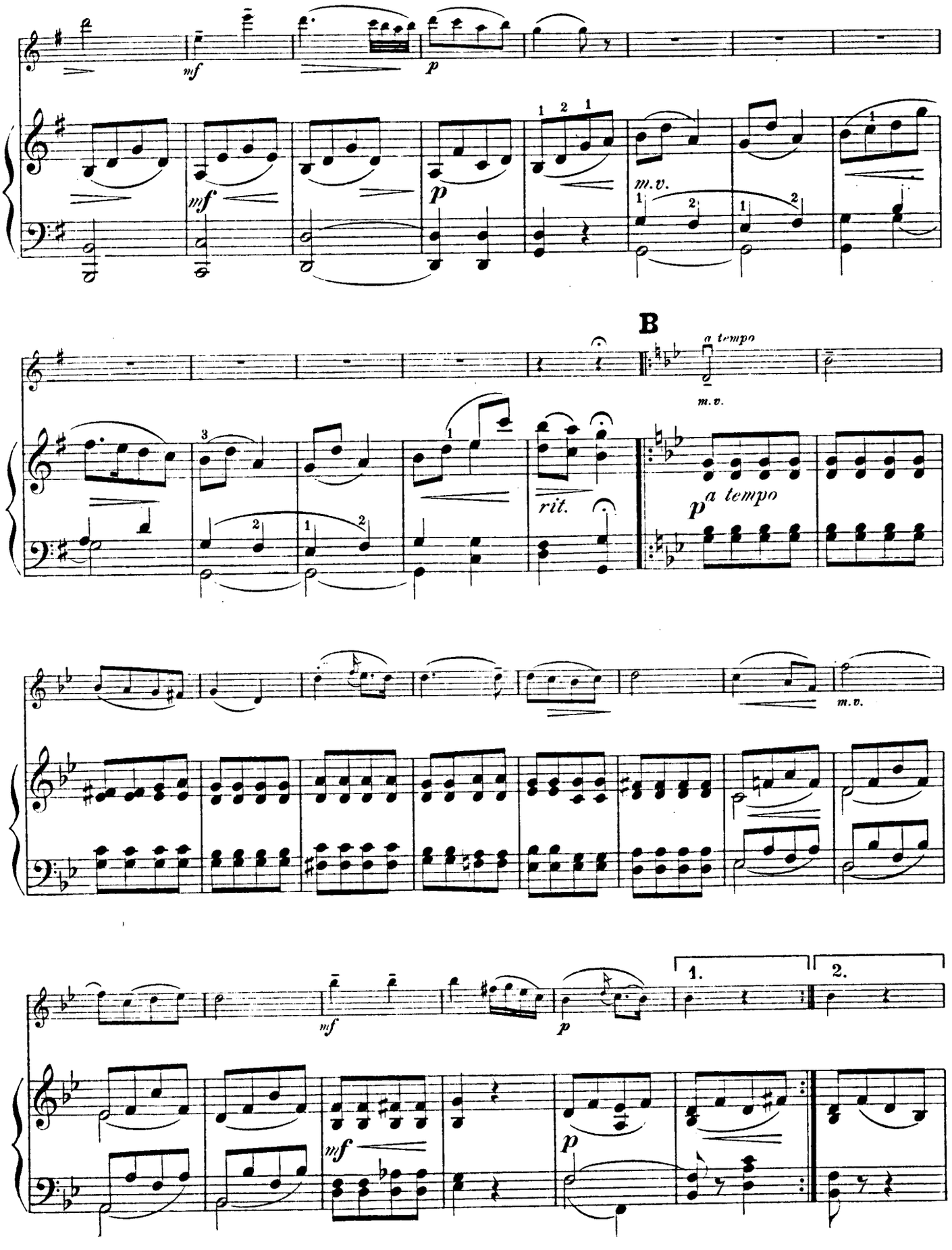
I. SIESTA

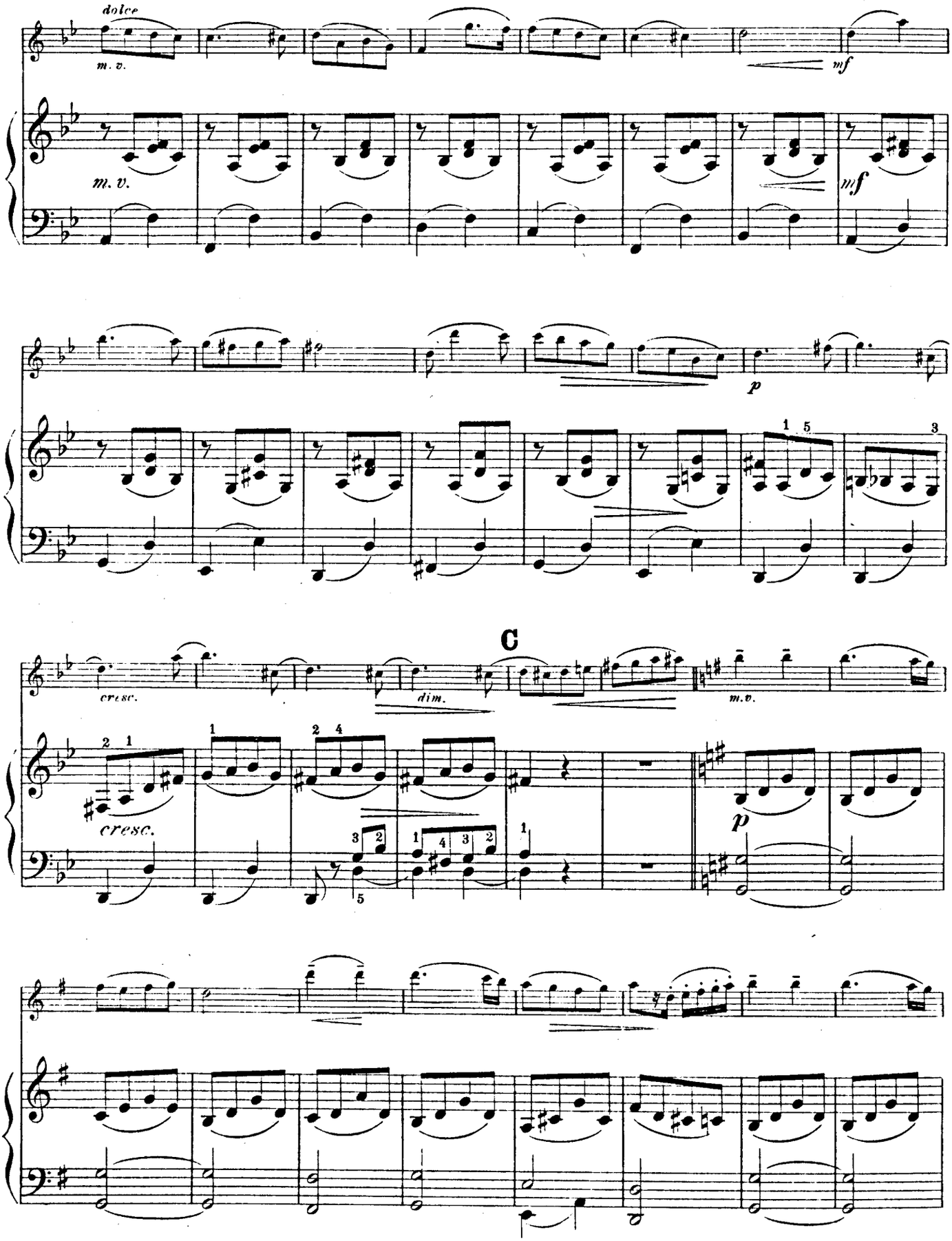
Andantino quasi Allegretto

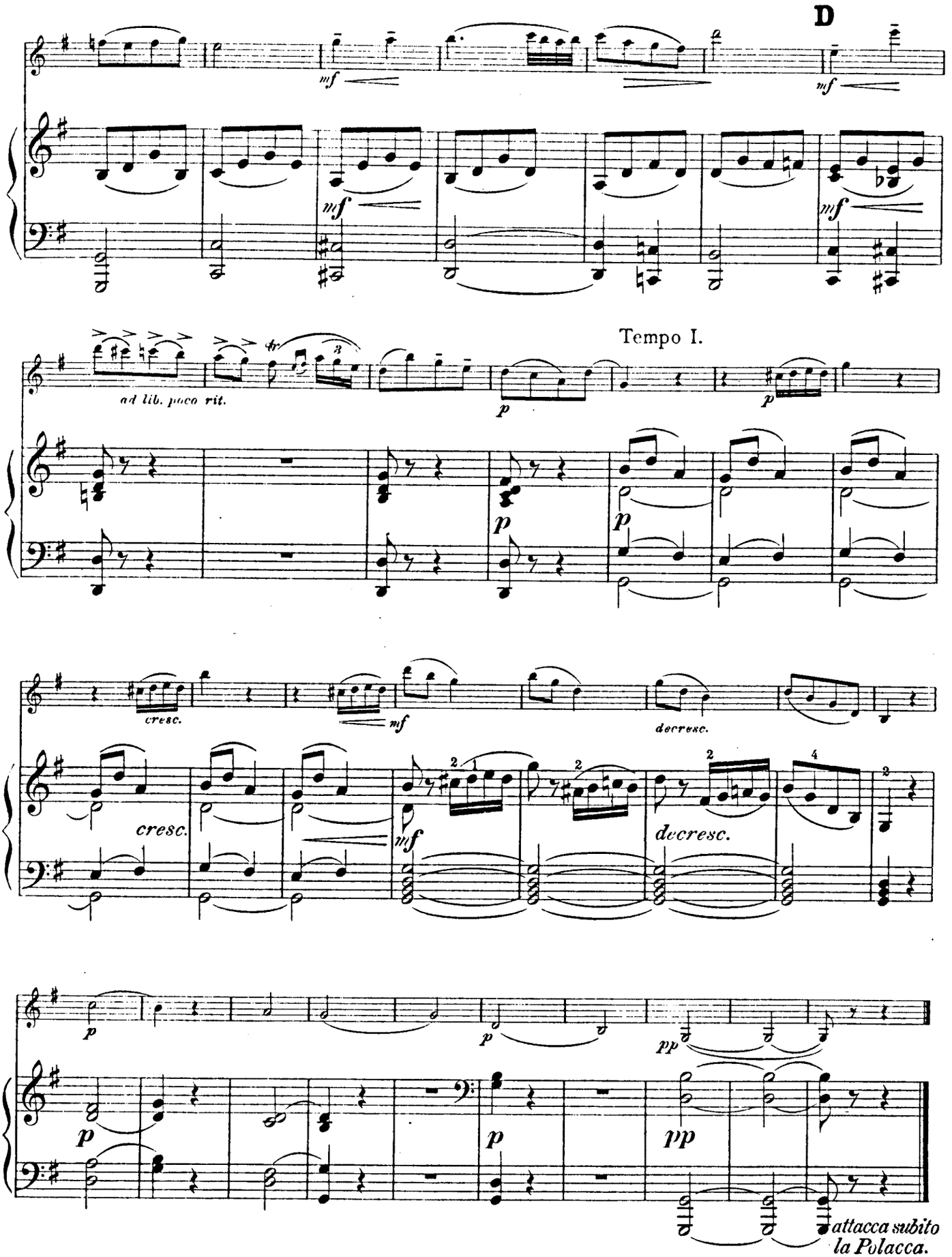
Ignaz Lachner




A
con espress.
dolce
m.v.
pp
4 1 3
1.
p
2.
cresc.
cresc.
p
mf
p
mf


mf
p
m.v.
B
a tempo
rit.
p a tempo
m.v.
mf
p
1.
2.
mf
p

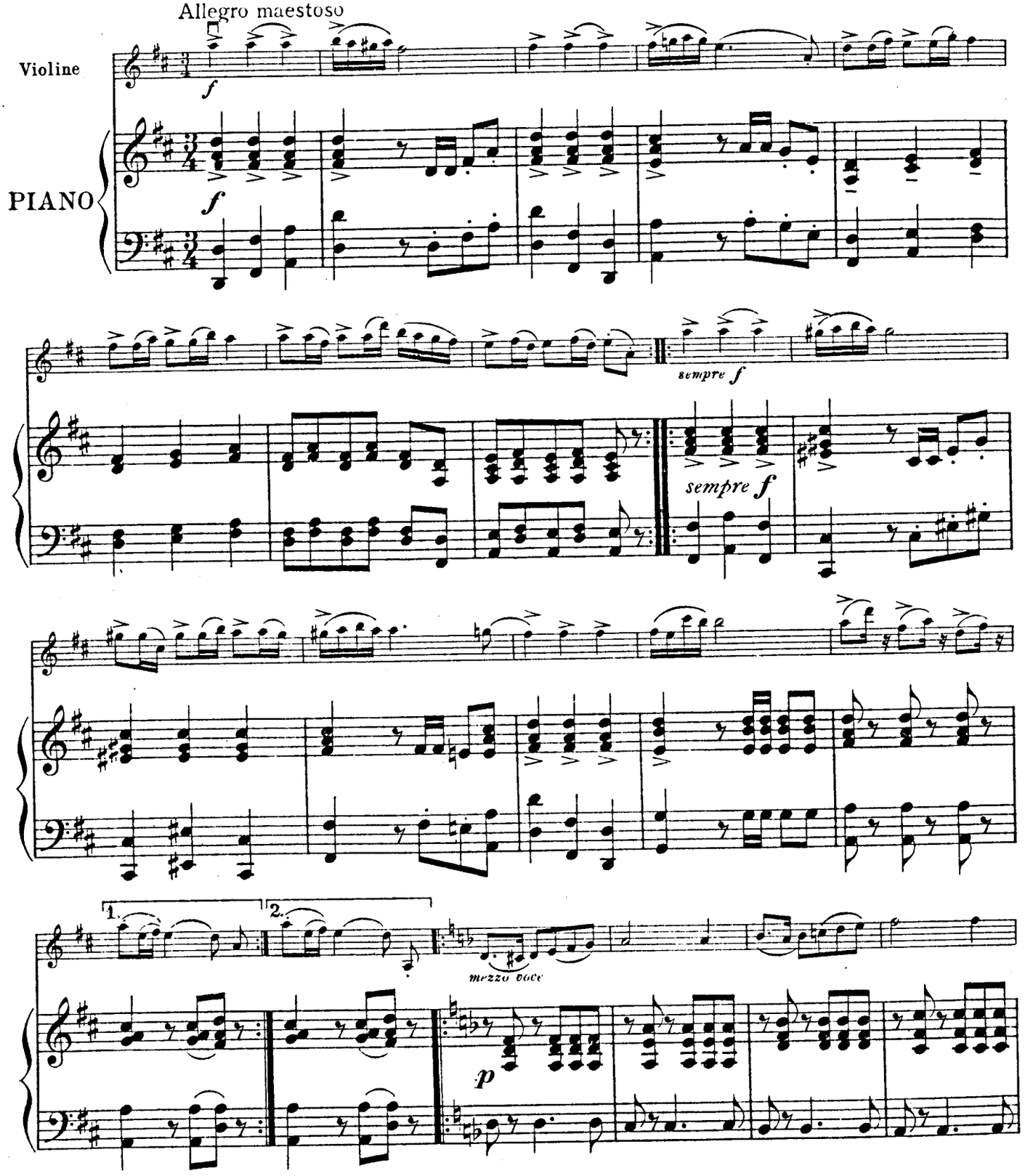

dolce
m. v.
mf
m. v.
mf
p
C
cresc.
dim.
m. v.
cresc.
p

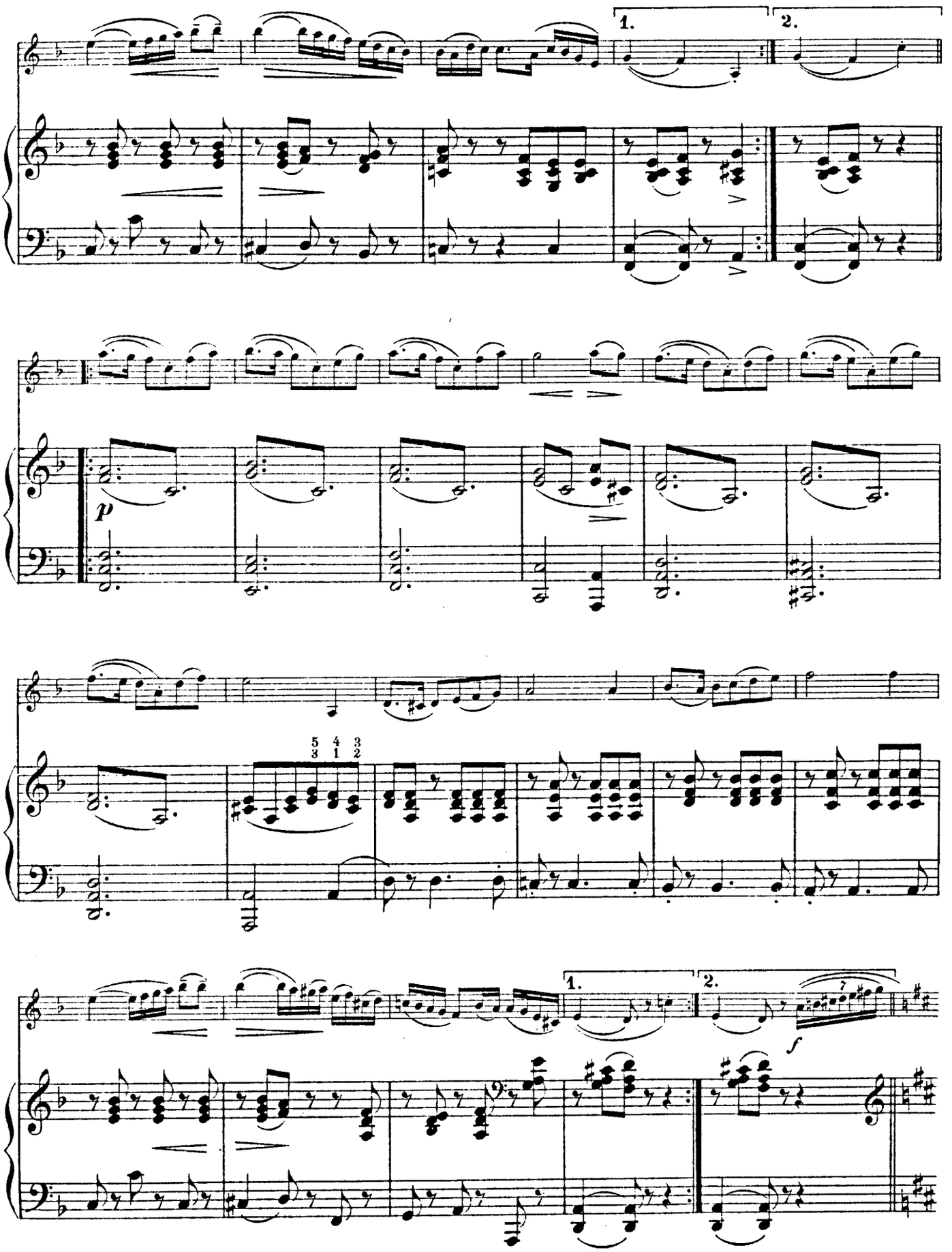

D
mf
mf
mf
ad lib. poco rit.
Tempo I.
p
p
p
cresc.
mf
decresc.
cresc.
mf
decresc.
p
p
pp
p
pp
attacca subito
la Polacca.

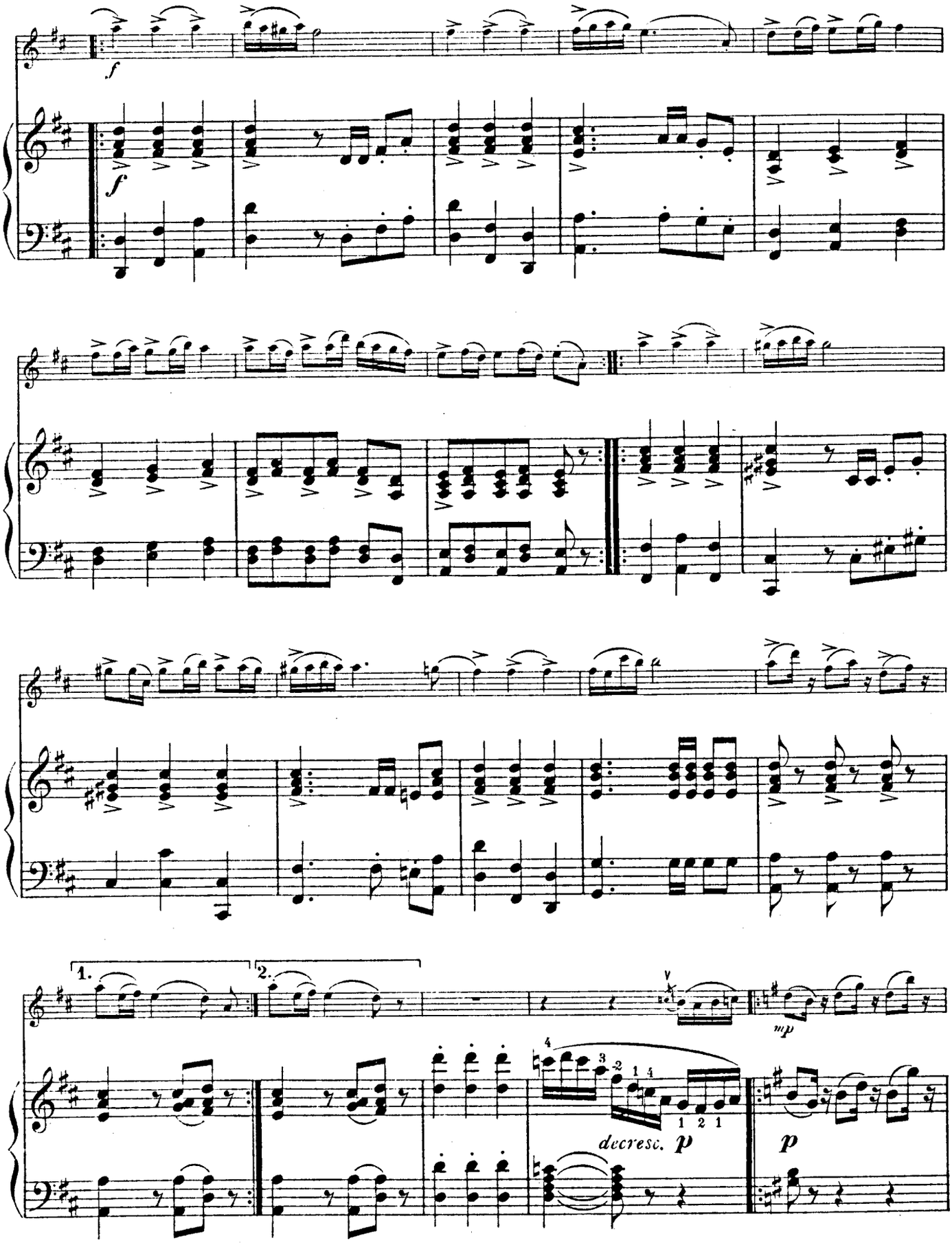
Ignaz Lachner.

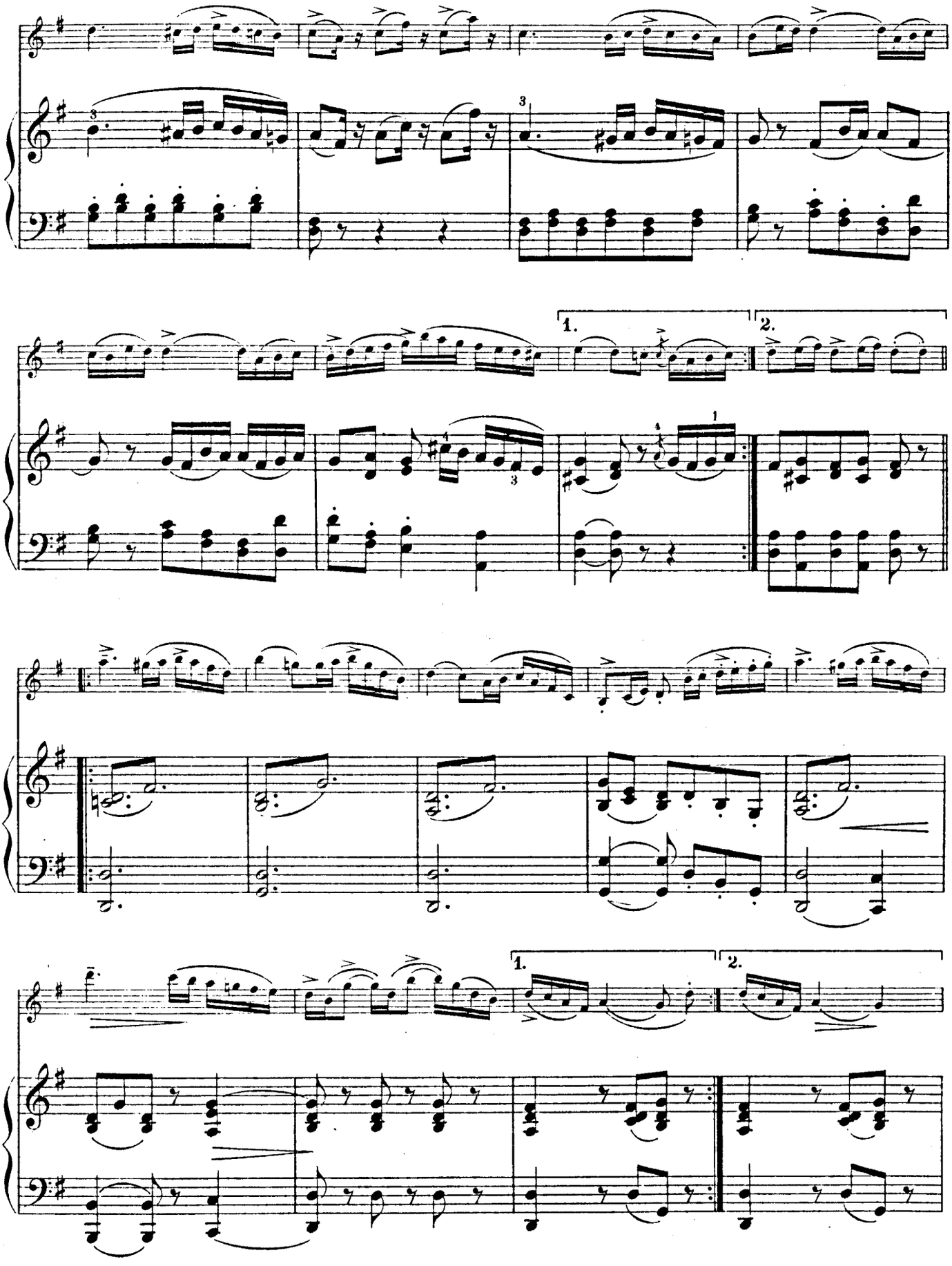
II. POLACCA

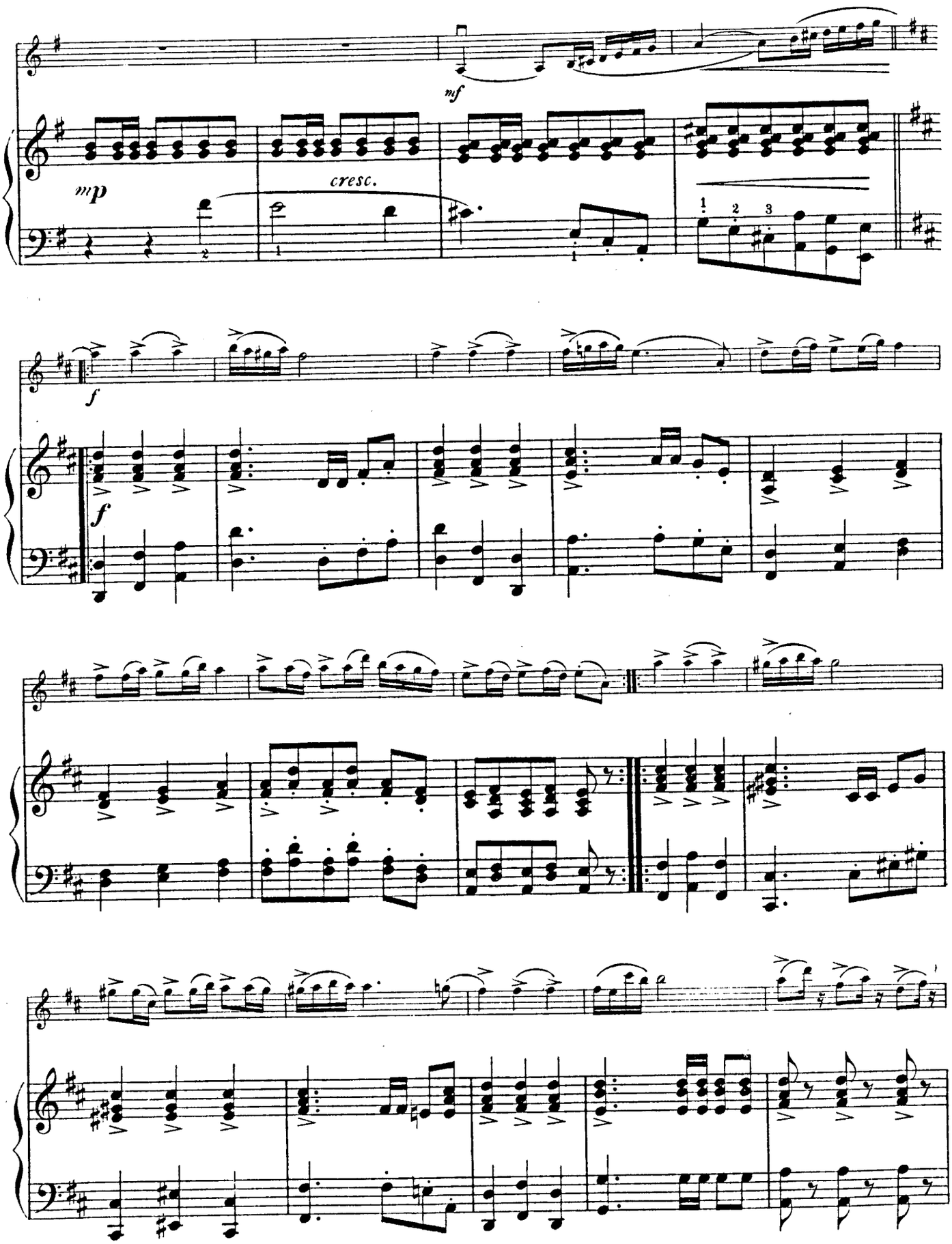
Allegro maestoso

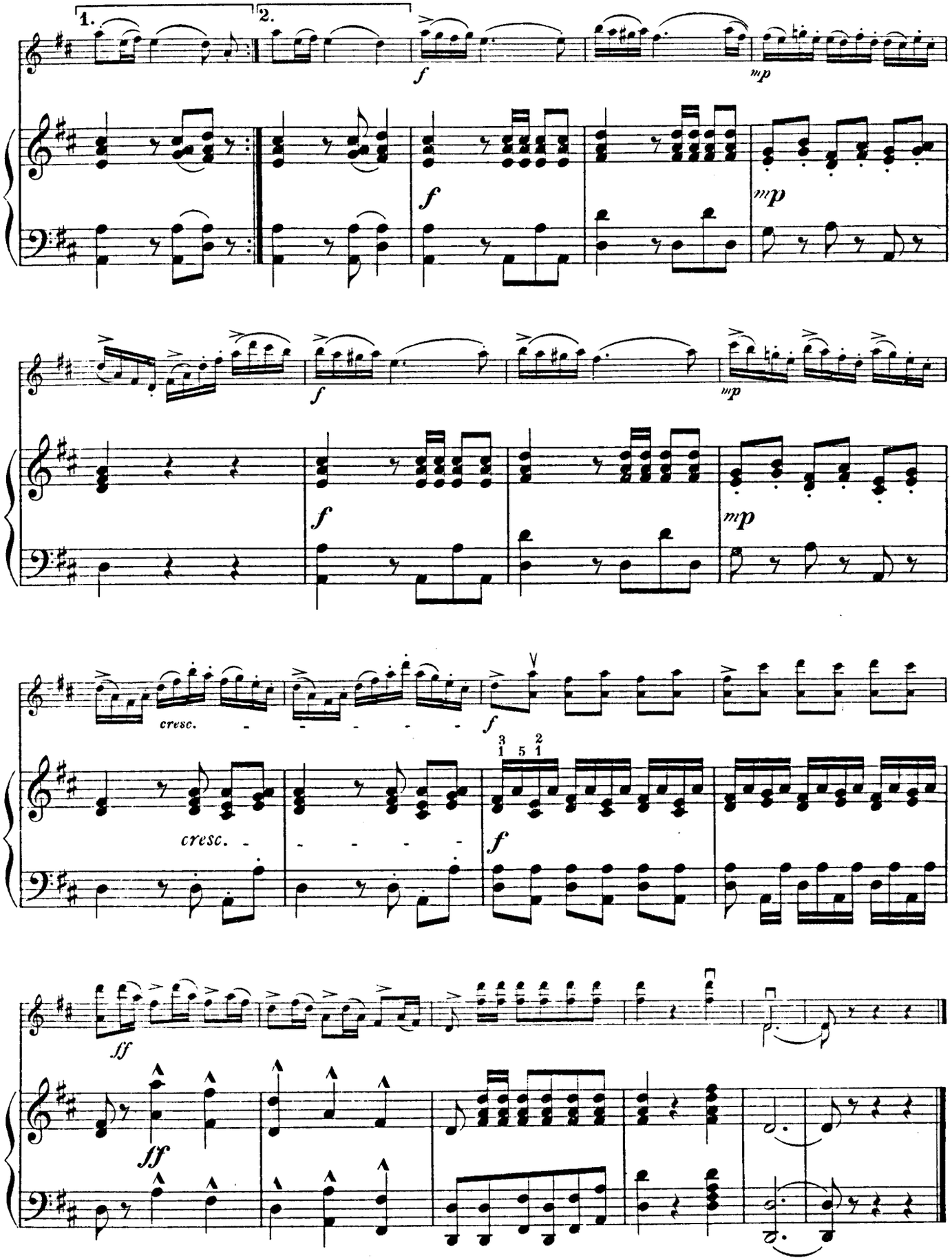



1.
2.
p
5 4 3
3 1 2
1.
2.
f


f
f
1.
2.
mp
decresc.
p
p




mf
mp
cresc.
f
f


1.
2.
f
mp
f
mp
f
mp
f
mp
cresc.
cresc.
f
ff
ff

ERNST SCHMIDT

LEICHTE STÜCKE

FÜR

VIOLINE

Violine & Klavier

Op. 19. 12 Melodien in der ersten Lage.

No. 1. Mélancolie
2. Romance
3. Canzonetta
} auf 2 Saiten

4. Valse
5. Ballade
6. Idylle
} auf 3 Saiten

7. Sérénade
8. Alla turca
9. Madrigal
10. Nocturne
11. Mazurka
12. Perpetuum mobile
} auf 4 Saiten

jede No. Mk. —.75

Op. 28. Neun Vortragsstücke.

Heft I. (I. Position.)

No. 1. Gavotte
2. Ständchen
3. Walzer

Heft II. (II. Position.)

No. 4. Abendlied
5. Sarabande
6. Spinnstunde

Heft III. (III. Position.)

No. 7. Kinderreigen
8. Legende
9. Scherzo

jedes Heft Mk. 1.50

Op. 31. 3 Stücke im alten Styl (I. Lage)

No. 1. Sarabande
2. Minuetto (Op. 15 No. 3)
3. Bourrée

complet n. Mk. 1.20

Unterrichtswerke

Op. 21. **Das Studium der Verzierungen** für die Violine n. Mk. 2.—
(mit einer begleitenden II. Violine zur rythmischen Unterstützung)

Die Anfangsgründe des Violinspiels (Vorschule) n. Mk. 1.50

2 Violinen & Klavier

Op. 30. Drei Stücke (Erste Lage)

1. Moderato . . . . . n. Mk. 1.—
2. Minuetto . . . . . „ „ 1.—
3. Rondo . . . . . „ „ 1.—

4 Violinen

(auch in mehrfacher Besetzung)

Op. 15. 1. Andante-Allegro . . . . . 3.—
2. Barcarole 2.50
3. Minuetto 2.50
4. All'Albanese 3.50

Partitur à n. Mk. 1.—

Violine, Klavier, Harmonium & Violoncell ad lib.

Op. 33. Weihnachten . . . . . 3.—
do. mit Klavier 4 händig 3.50

B. SCHOTT'S SÖHNE MAINZ
LEIPZIG – LONDON – BRÜSSEL – PARIS

PALAESTRA

Heft IV.A

Stücke bis zur 3ten Lage.
Wechsel zwischen 1ter und 3ter Lage ohne Portamento

Book IV.A

Pieces up to the third position.
Change between the 1st and the 3rd position without portamento

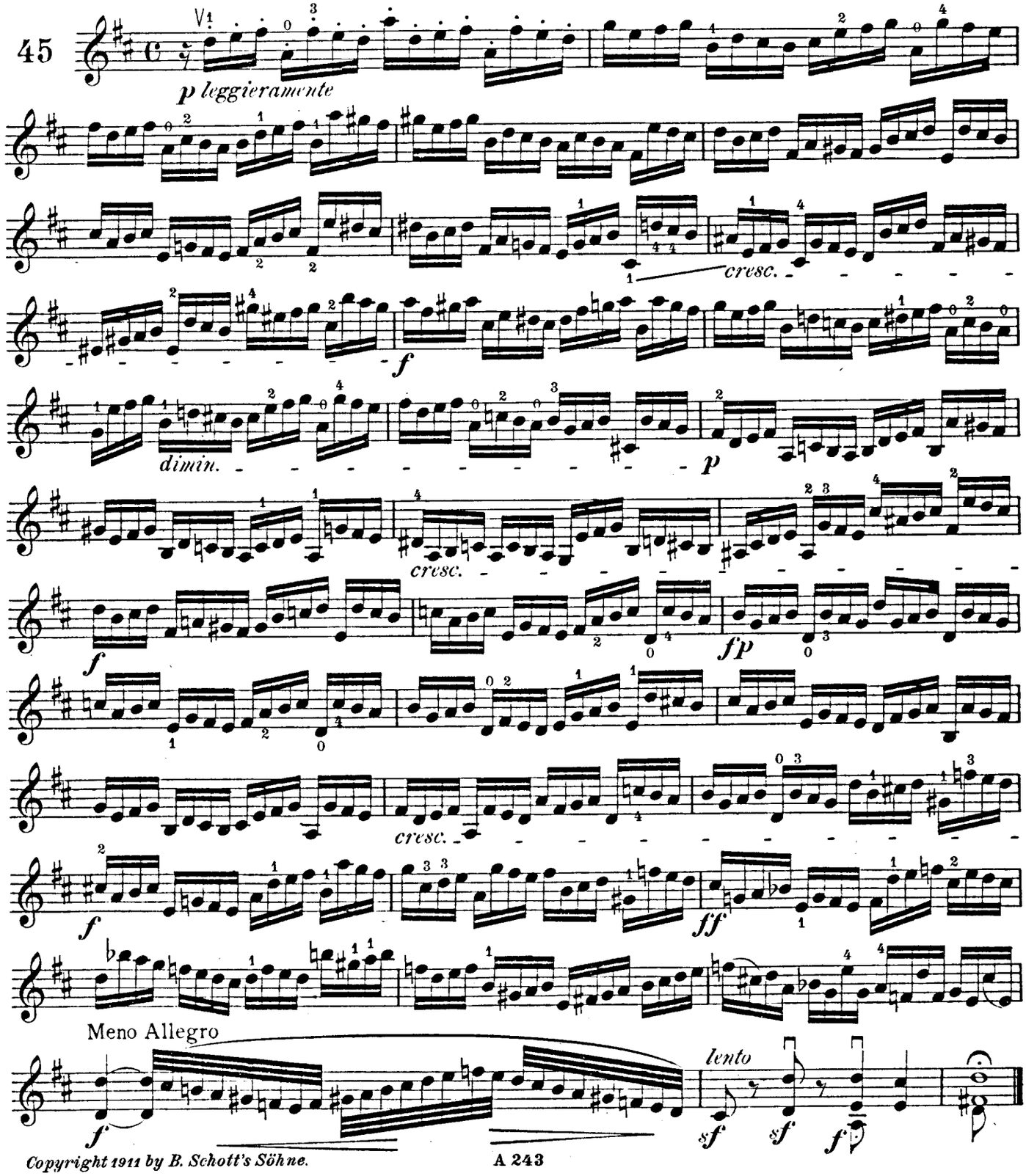
Cahier IV.A

Morceaux jusqu'à la 3ème position.
Changement entre la 1ère et la 3ème position sans portamento

PRELUDIO

J. S. Bach
Arr. v. F. Hermann

Allegro vivace



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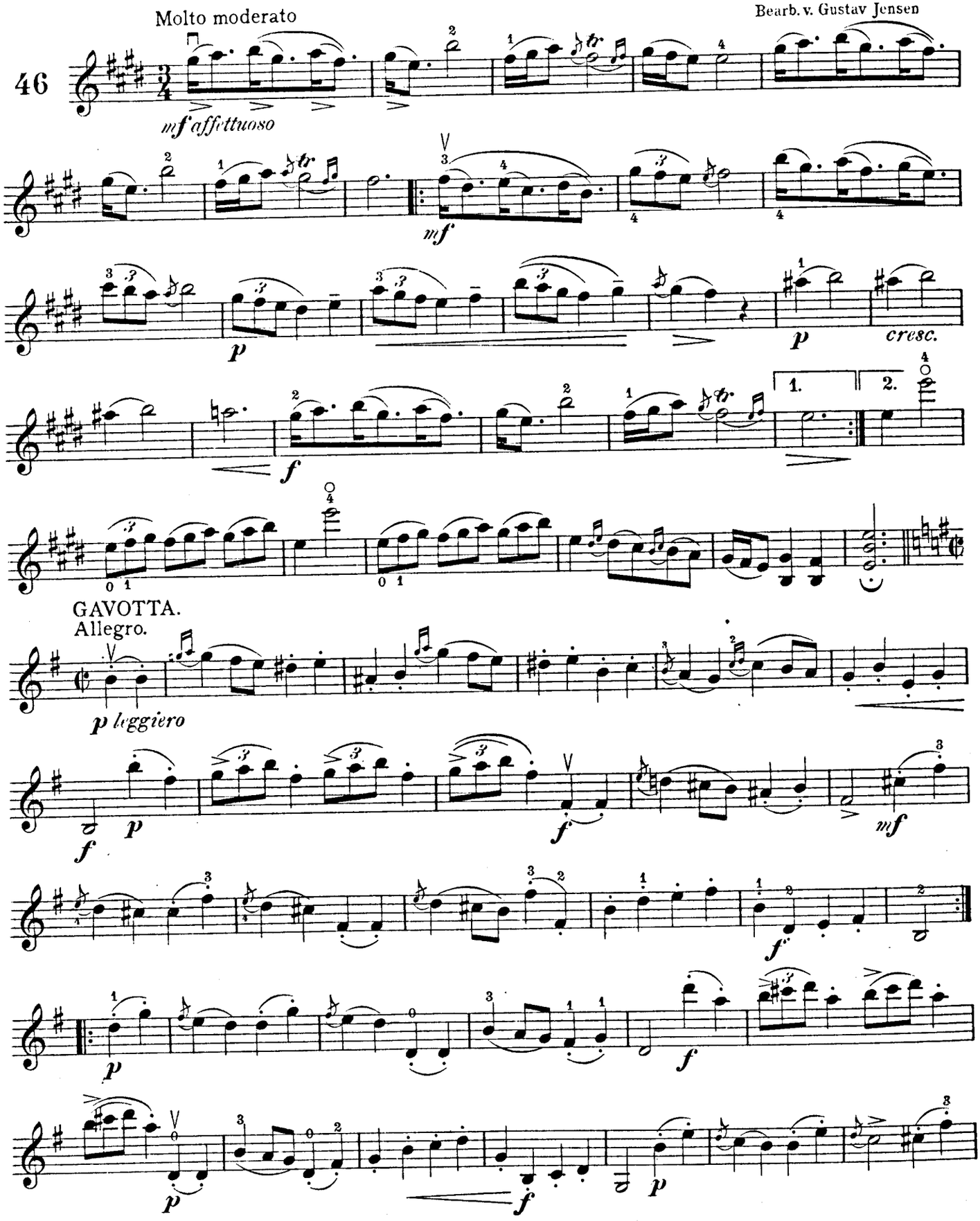
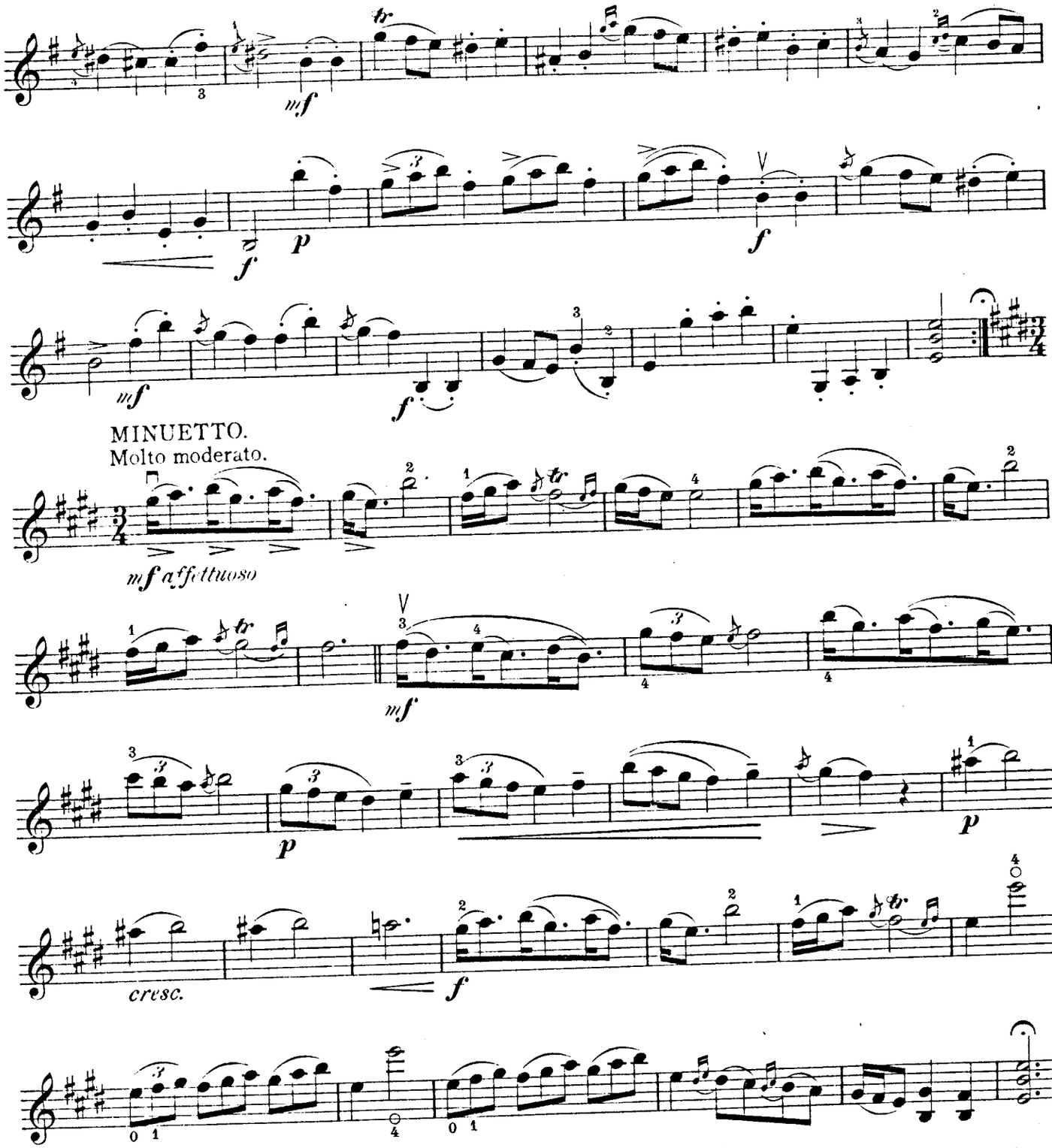
MINUETTO

Francesco Maria Veracini
Bearb. v. Gustav Jensen





Der bezifferte Bass, welcher dieser und anderen Meistercompositionen aus dem XVI und XVII Jahrhundert zu Grunde liegt, ist von Gustav Jensen mit ausserordentlichem Geschick, künstlerischem Geschmack, und stets stylgerecht bearbeitet. Wir machen deshalb besonders auf diese Musterbearbeitungen aufmerksam.

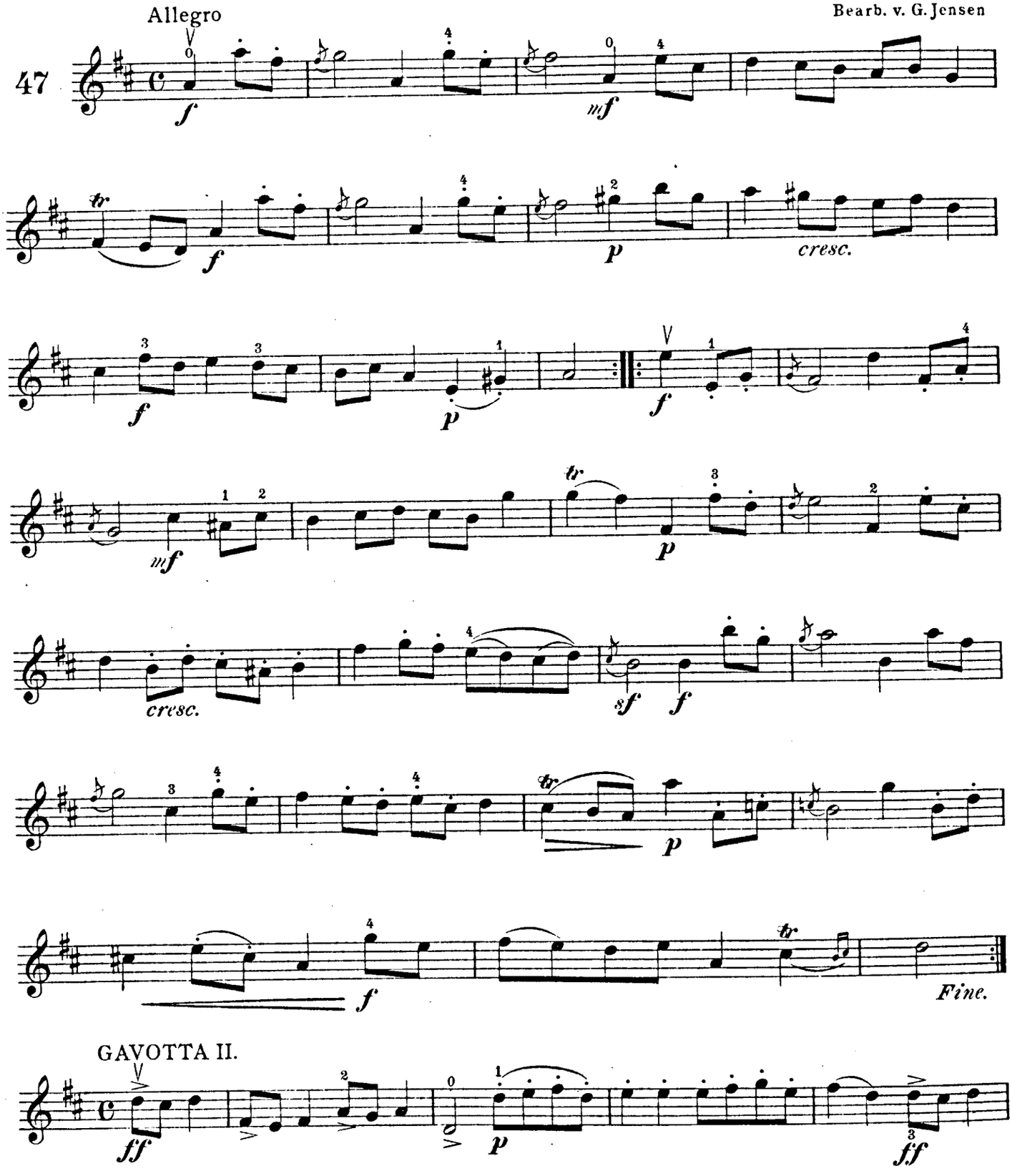
The figured bass in this and in other master works of the 17th and 18th centuries, has been worked out by Gustav Jensen with extraordinary ability, artistic taste, and throughout in correct style. We therefore call attention to this skilful piece of work.

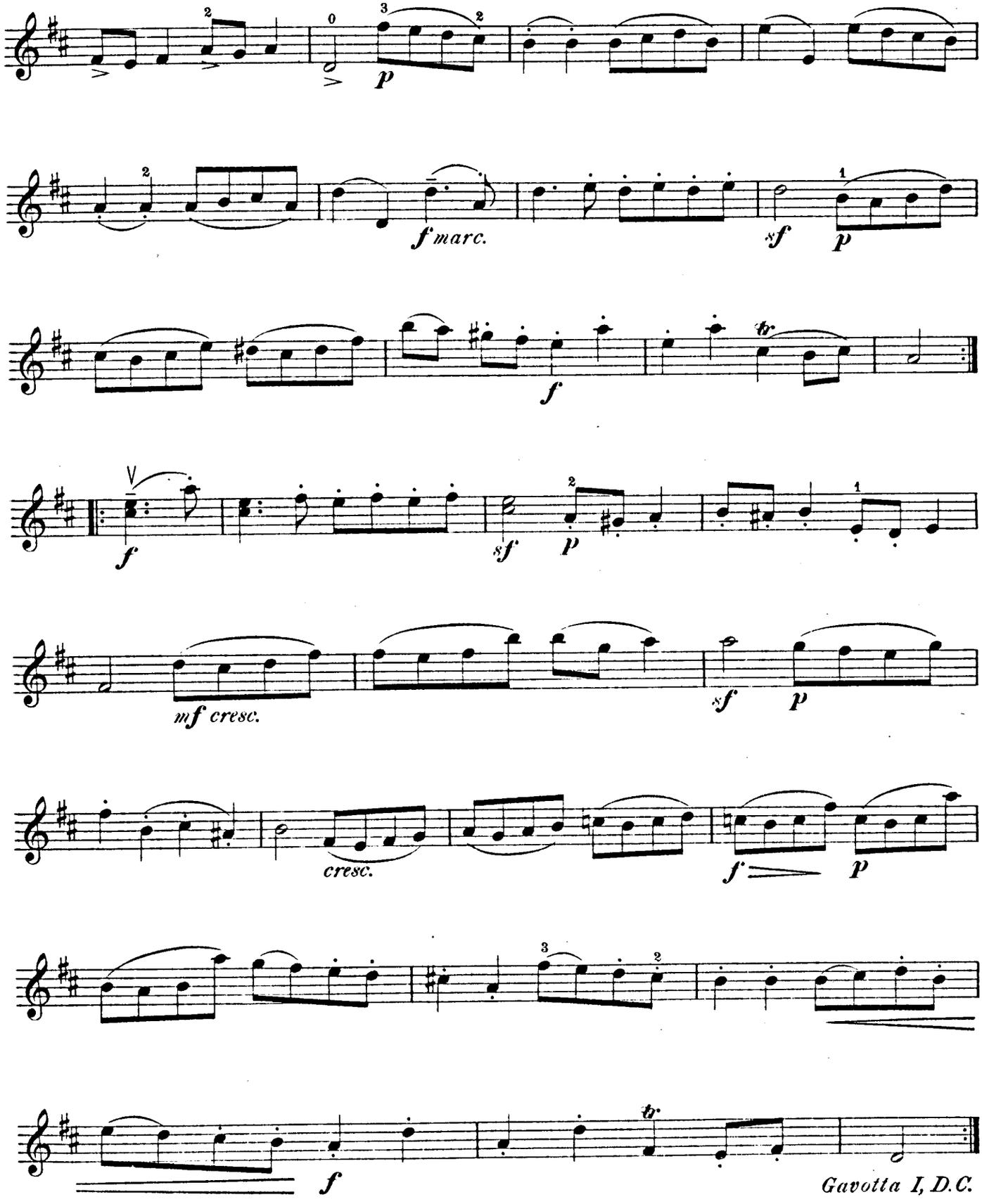
La basse chiffrée indiquée sous cette composition, et sous d'autres compositions de maîtres du XVIème et du XVIIème siècle, est élaborée par Gustav Jensen avec une habileté extraordinaire, un goût artistique, et une justesse de style, remarquables. C'est pourquoi nous attirons l'attention surtout sur ce modèle.

GAVOTTA

J. S. Bach

Bearb. v. G. Jensen




p
f marc.
sf
p
f
f
sf
p
mf cresc.
sf
p
cresc.
f
p
f
Gavotta I, D.C.

Wechsel zwischen 1ter und 3ter Lage mit Portamento.

Die Regeln über die Portamenti *sind genau zu befolgen wie dieselben im Heft* 4 *des „Gradus ad Parnassum" Seite* 9 *angegeben sind. Auch dem Beben, Vibrato oder Tremolo ist die grösste Aufmerksamkeit zu widmen. Siehe darüber „Gradus ad Parnassum" Heft* 4, *Seite* 18.

Change between the 1st and 3rd position with portamento.

The rules concerning *portamenti* must be followed exactly as indicated in the 4th book of the "Gradus ad Parnassum" p. 9. Also the greatest attention must be paid to the "Vibrato" or "Tremolo." See "Gradus ad Parnassum," Book 4, p. 18.

Changement entre la 1ère et la 3ème position avec portamento.

Les règles sur les portamenti *sont à suivre exactement comme celles données dans le 4ème cahier du "Gradus ad Parnassum" page* 9. *Il faut consacrer aussi la plus grande attention au Tremblement, Vibrato ou Tremolo. Voir là dessus "Gradus ad Parnassum" cahier* 4. *page* 18.

ELEGIA

über ein Motiv von Gräfin H.L.

Elegy on a theme by Countess H.L.

Mathilde Heim-Brem

Allegretto, più tosto andantino

48

pp dolce — *mf*

ritard. — *a tempo* — *p* — *mf*

rit. — *a tempo* — *pp* — *cresc. sempre*

f — *rit. e dim.*

a tempo — *p* — *cresc. sempre* — *f* — *dimin.*

p — *cresc.* — *mf* — *rit.* — *a tempo* — *p*

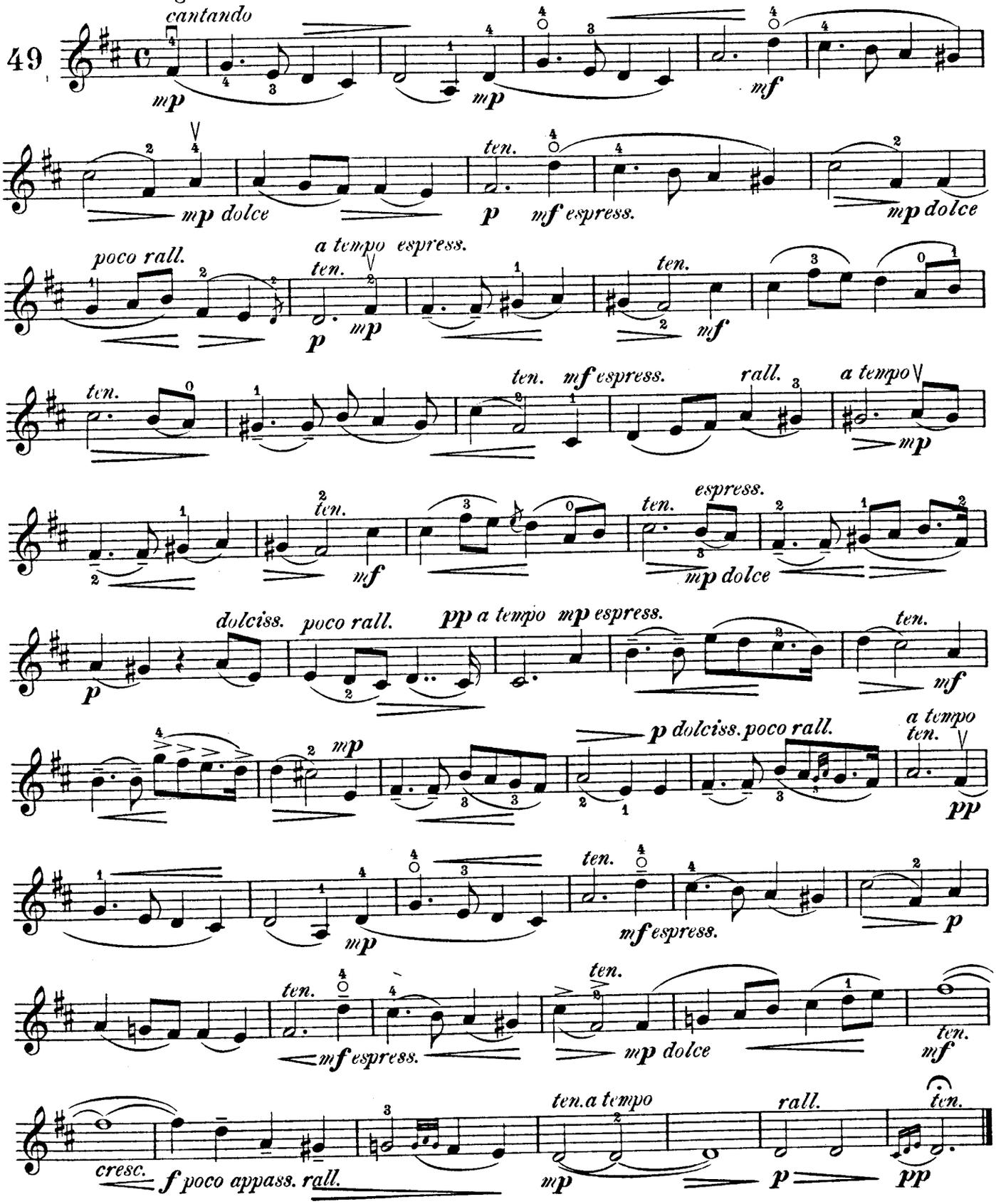
mp

p — *p* — *dim. e rit.* — *pp*

CAVATINA

Allegretto con moto

Anton Strelezki

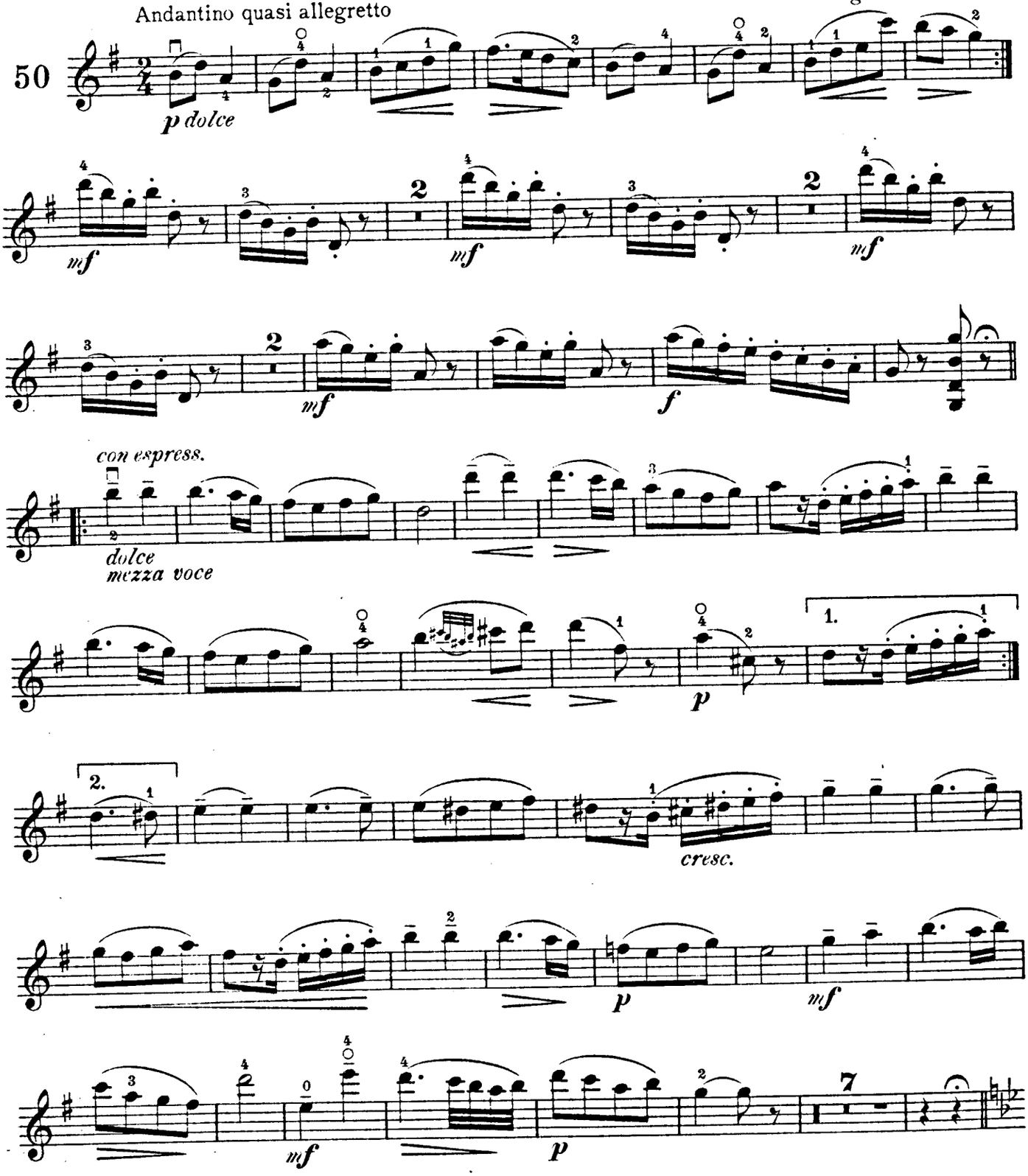


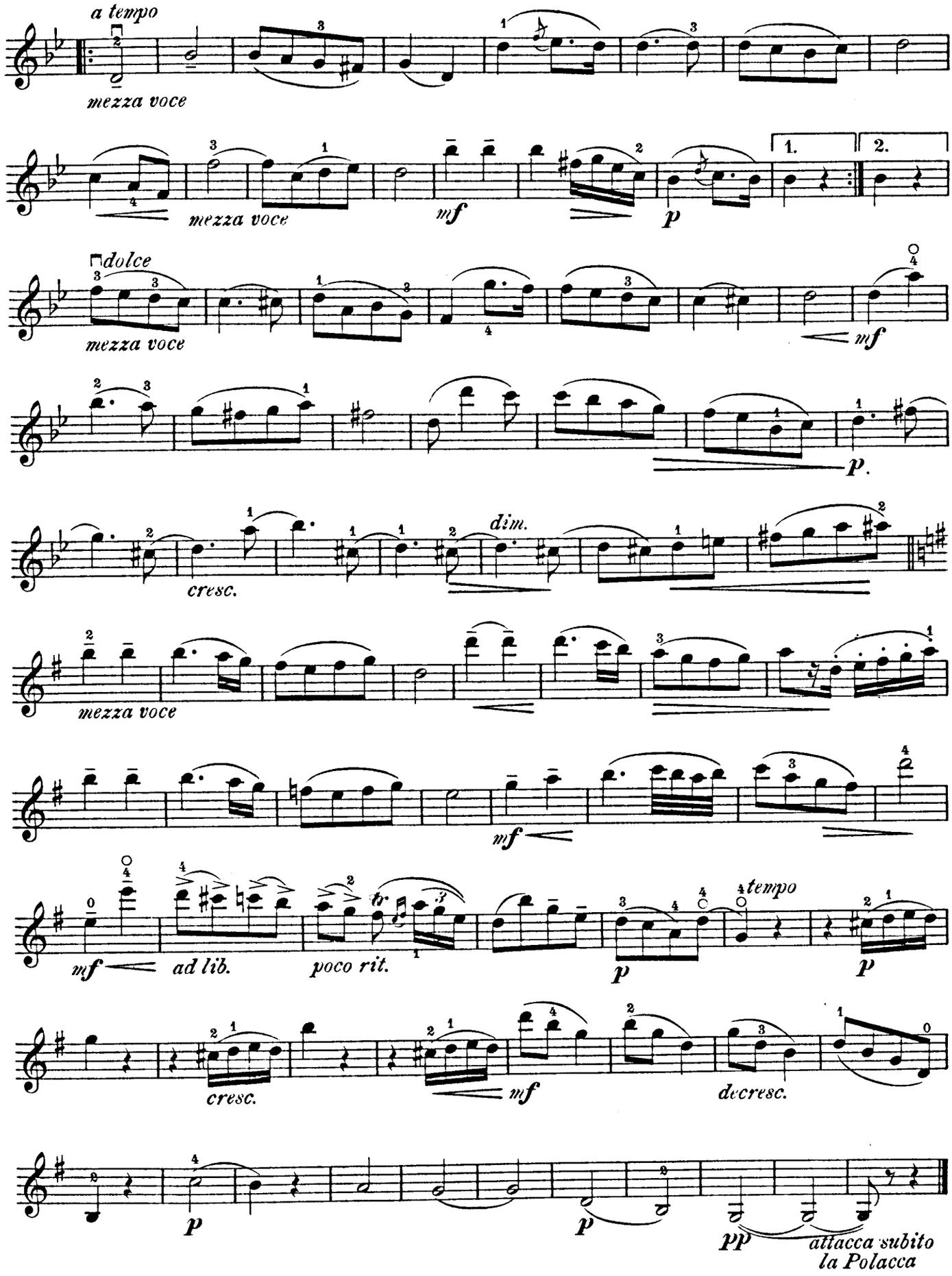
SIESTA E POLACCA

I. SIESTA

Andantino quasi allegretto

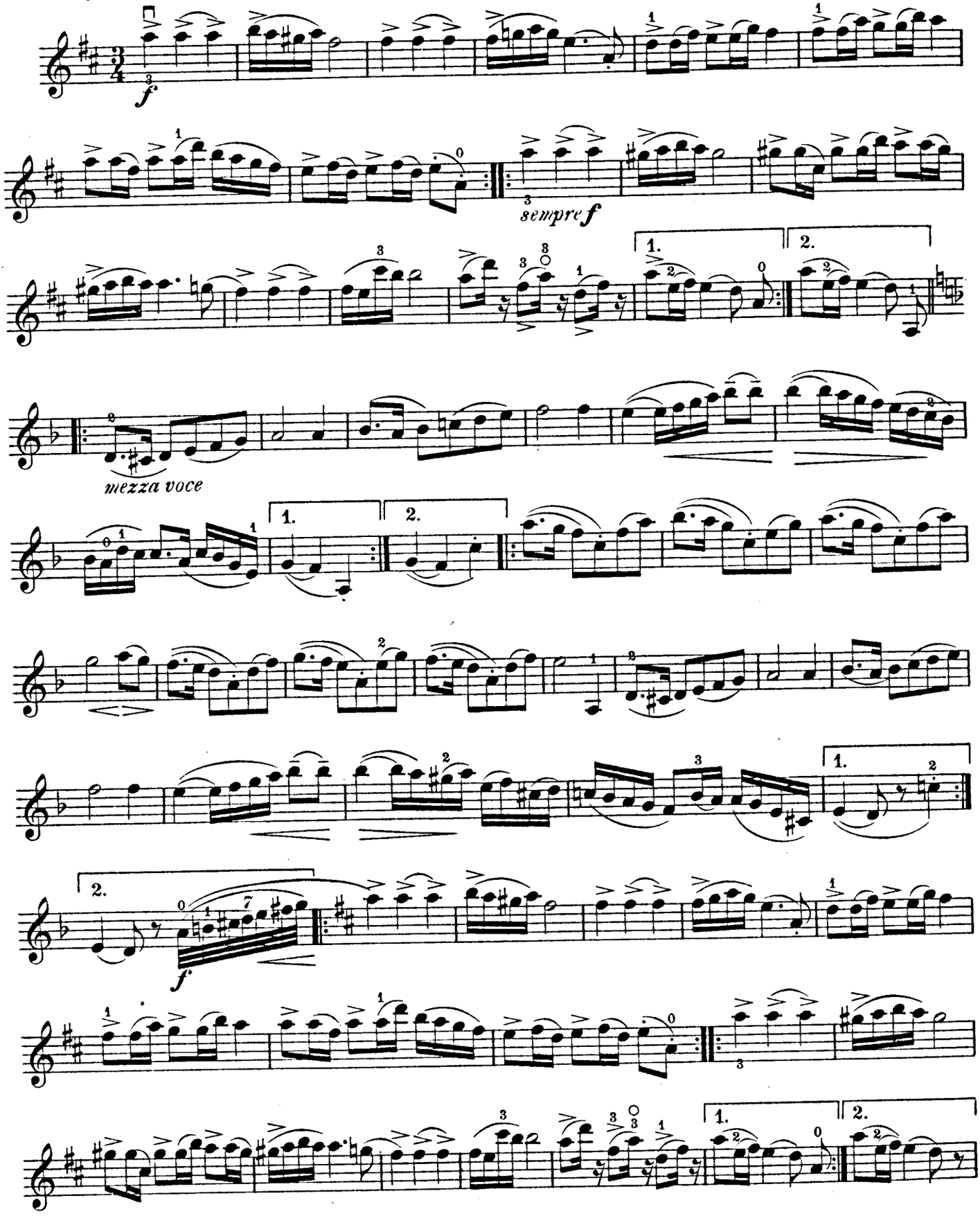
Ignaz Lachner

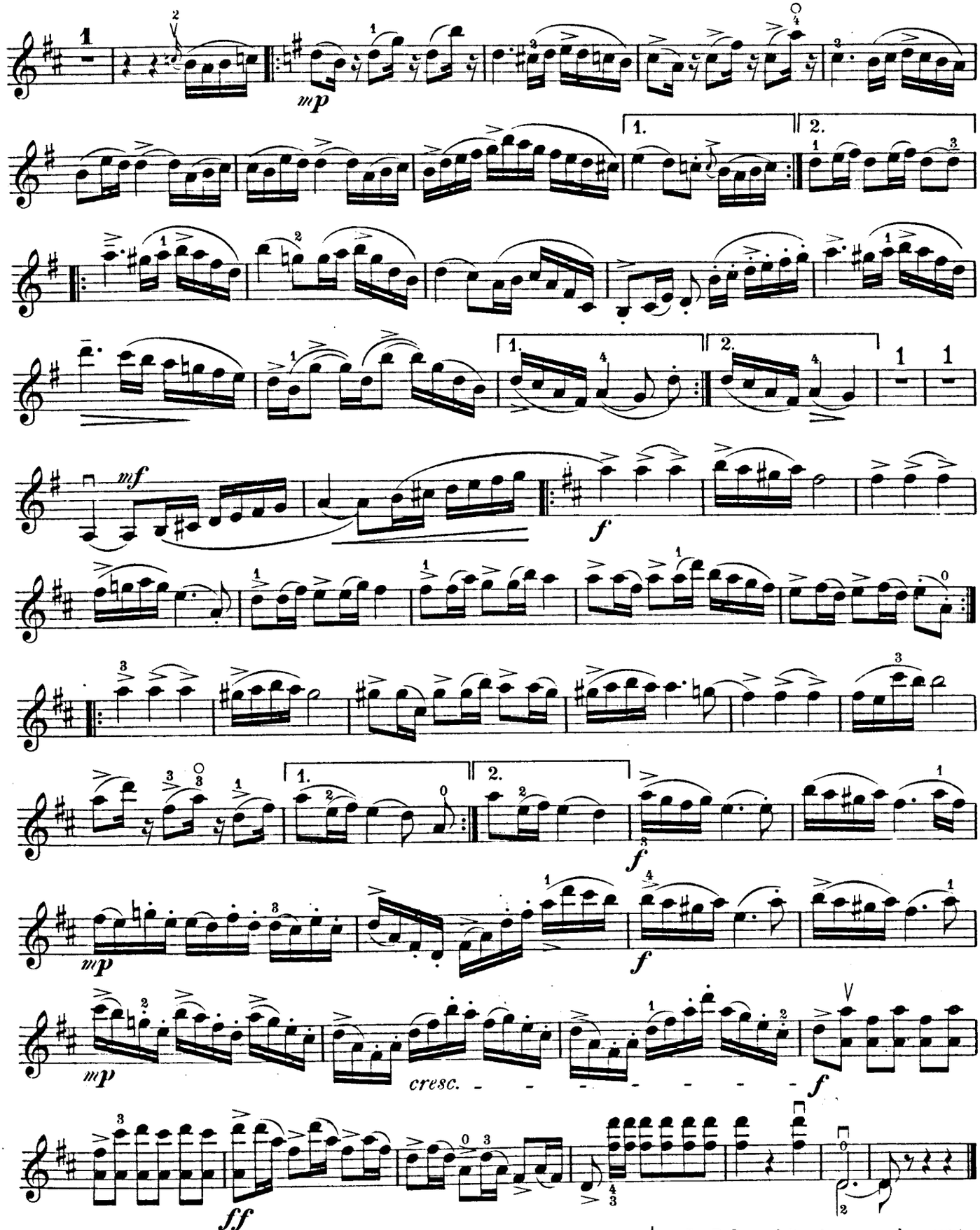



a tempo
mezza voce
mezza voce
mf
p
1.
2.
dolce
mezza voce
mf
p.
dim.
cresc.
mezza voce
mf
mf
ad lib.
poco rit.
p
tempo
p
cresc.
mf
decresc.
p
p
pp
attacca subito
la Polacca

II. POLACCA

Allegro maestoso





Die Polacca soll schwungvoll gespielt werden. Das Tempo ist ja nicht zu schnell zu nehmen, da das Stück sonst seinen noblen Charakter verliert und trivial klingt

The Polacca must be played with animation. The *tempo* must not be too rapid; the piece would thereby lose its noble character and sound commonplace

La Polacca doit se jouer avec beaucoup d'aplomb. Cependant il ne faut pas la jouer d'une manière trop rapide qui ferait perdre au morceau toute la noblesse de son caractère et le rendrait trivial.

EDITION SCHOTT

S-1694b

PALAESTRA

Sammlung

von

Solo-Stücken, -Sonaten, -Suiten und Konzertsätzen

Recueil de Pièces, Sonates, Suites et Pièces de Concert

IV b

HEIM

(VIOLINE & PIANO)

MT 275
.H 45

Die goldene Geige

Eine Sammlung von Erfolgen

für

Violine und Klavier

Band I
(2—6 Stufe)

1.	Gounod	Méditation
2.	Braga	Serenata
3.	Burmester-Dussek	Menuet
4.	Schubert-Wilhelmj	Abeille
5.	Singelée	Trovatore
6.	Gossec	Gavotte
7.	Wagner-Wilhelmj	Walthers Preislied
8.	Drdla	Canzonetta
9.	Wieniawski-Wilhelmj	Mazurka Op. 19 No. 1 (Obertass)
10.	Wieniawski-Wilhelmj	Mazurka Op. 19 No. 2 (Ménétrier)

Band II
(2—6 Stufe)

1.	Wagner	Liebeslied aus Walküre
2.	Gounod	Serenade
3.	Burmester-Cramer	Walzer
4.	Wagner-Singelée	Meistersinger Fantasie
5.	Vieuxtemps	Romance Op. 40 No. 1
6.	Barns	Hindoo Lament
7.	Hubay	Idylle
8.	Wieniawski-Wilhelmj	Legende
9.	Drdla	Scherzando
10.	Wieniawski-Wilhelmj	Souvenir de Moscou

Jeder Band eleg. brosch. M. 3.—

B. Schott's Söhne, Mainz

Leipzig – London – Brüssel – Paris

INHALT

			Seite Klavier	Violine
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52	Haydn, J.	Adagio-recitativo	33	14
53	Lachner, J.	Tarantella	36	16
54	Händel, G. F.	Adagio ed Allegro	41	18
55	Mendelssohn, F.	Spinnerlied . . . . . Chant des fileuses	46	20

PALAESTRA

Heft IV.B

Stücke bis zur 3ten Lage

Wechsel zwischen 1ter 2ter und 3ter Lage

Book IV.B

Pieces up to the 3rd position

Change between the 1st 2nd and 3rd positions

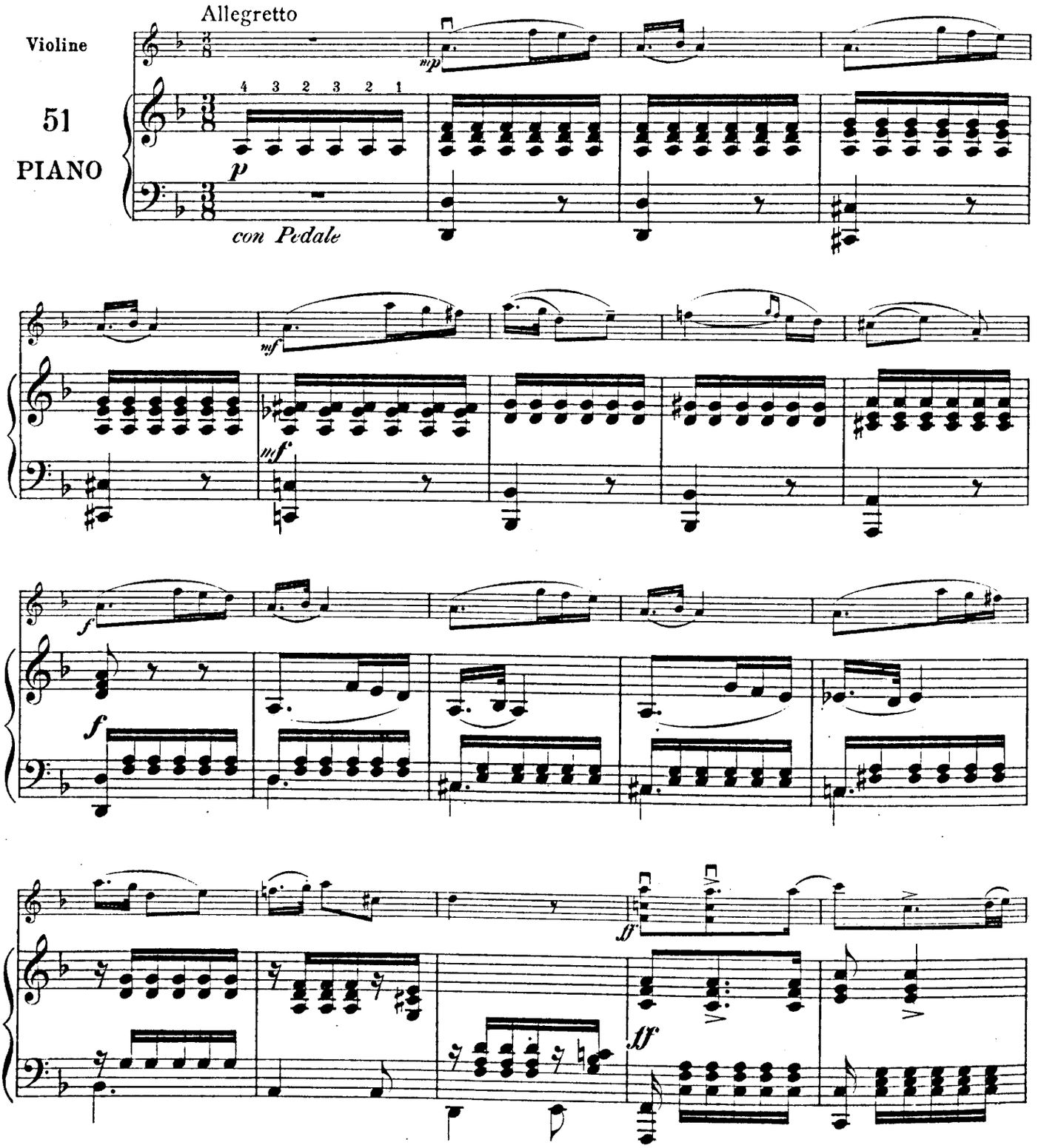
Cahier IV.B

Morceaux jusqu'à la 3ème position

Changement entre la 1ère, la 2ème et la 3ème position

INTERMEZZO

C. Gurlitt



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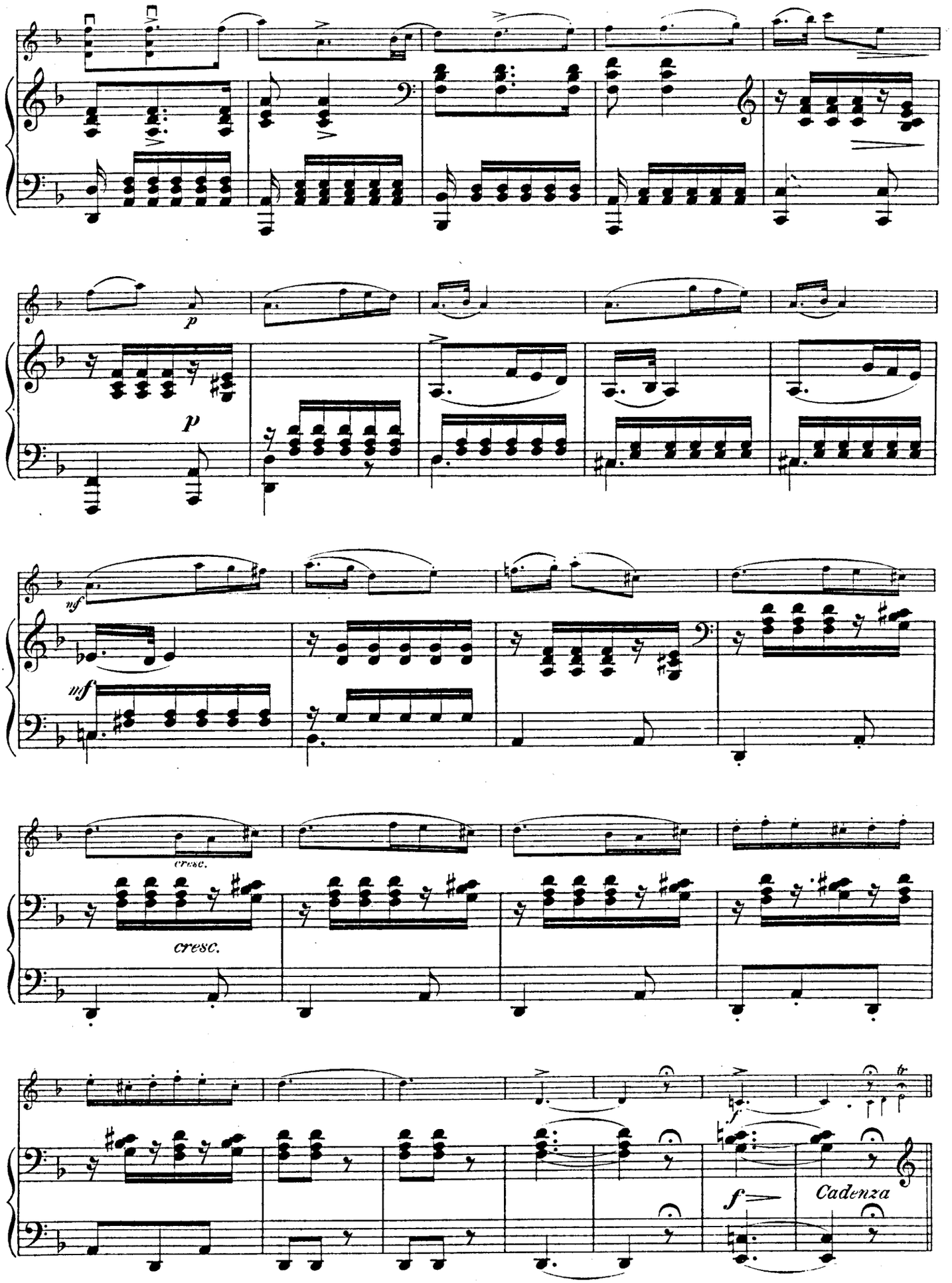
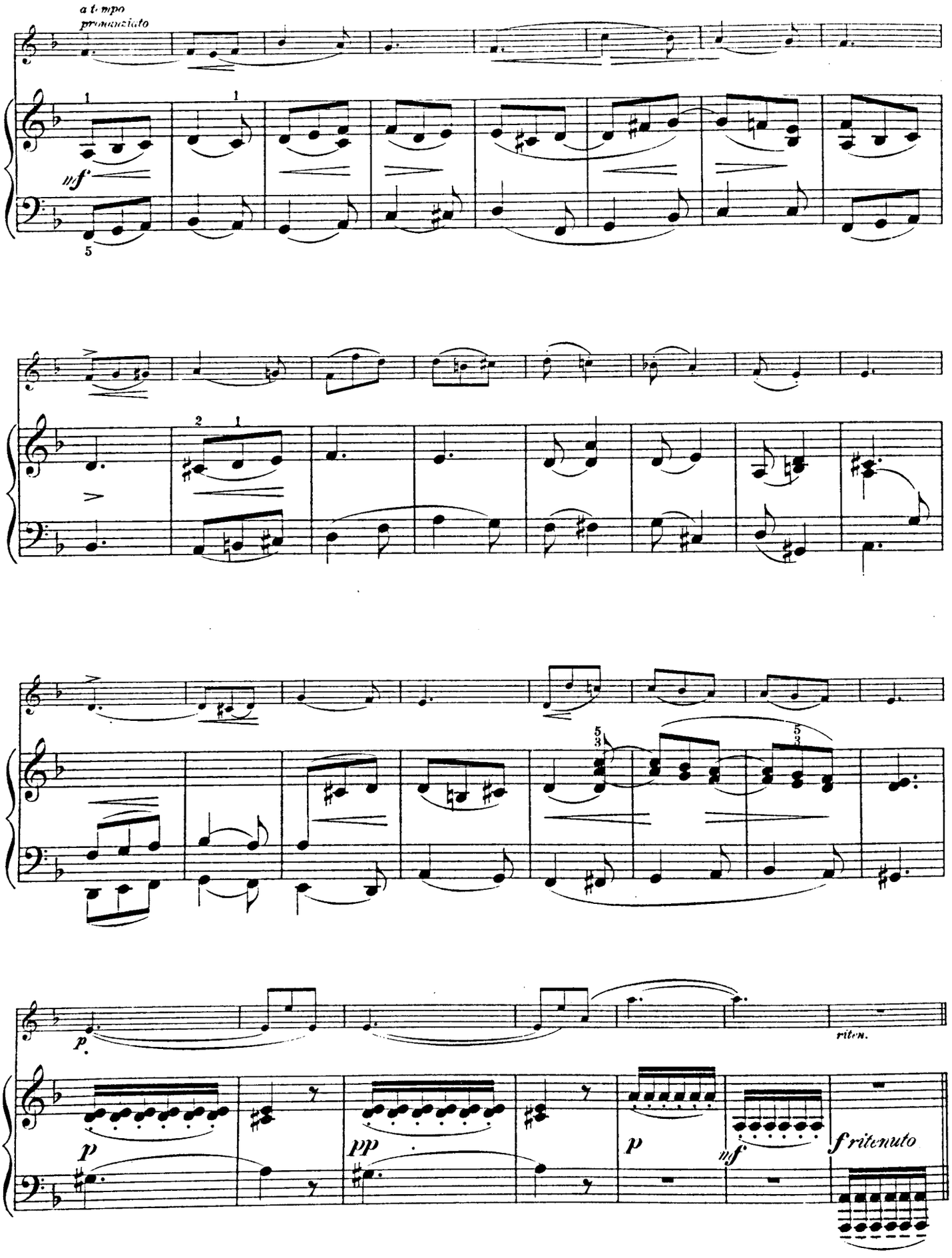
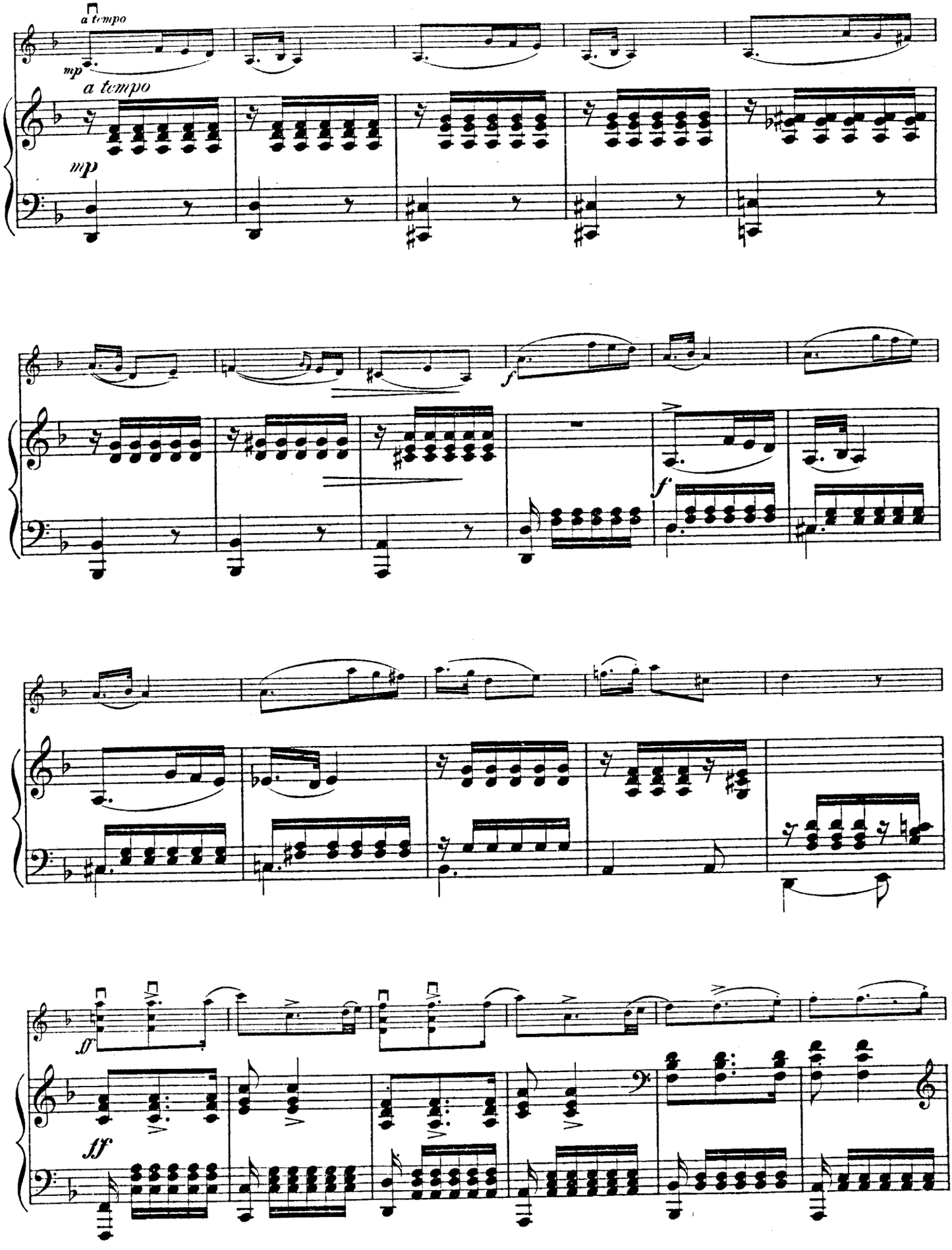
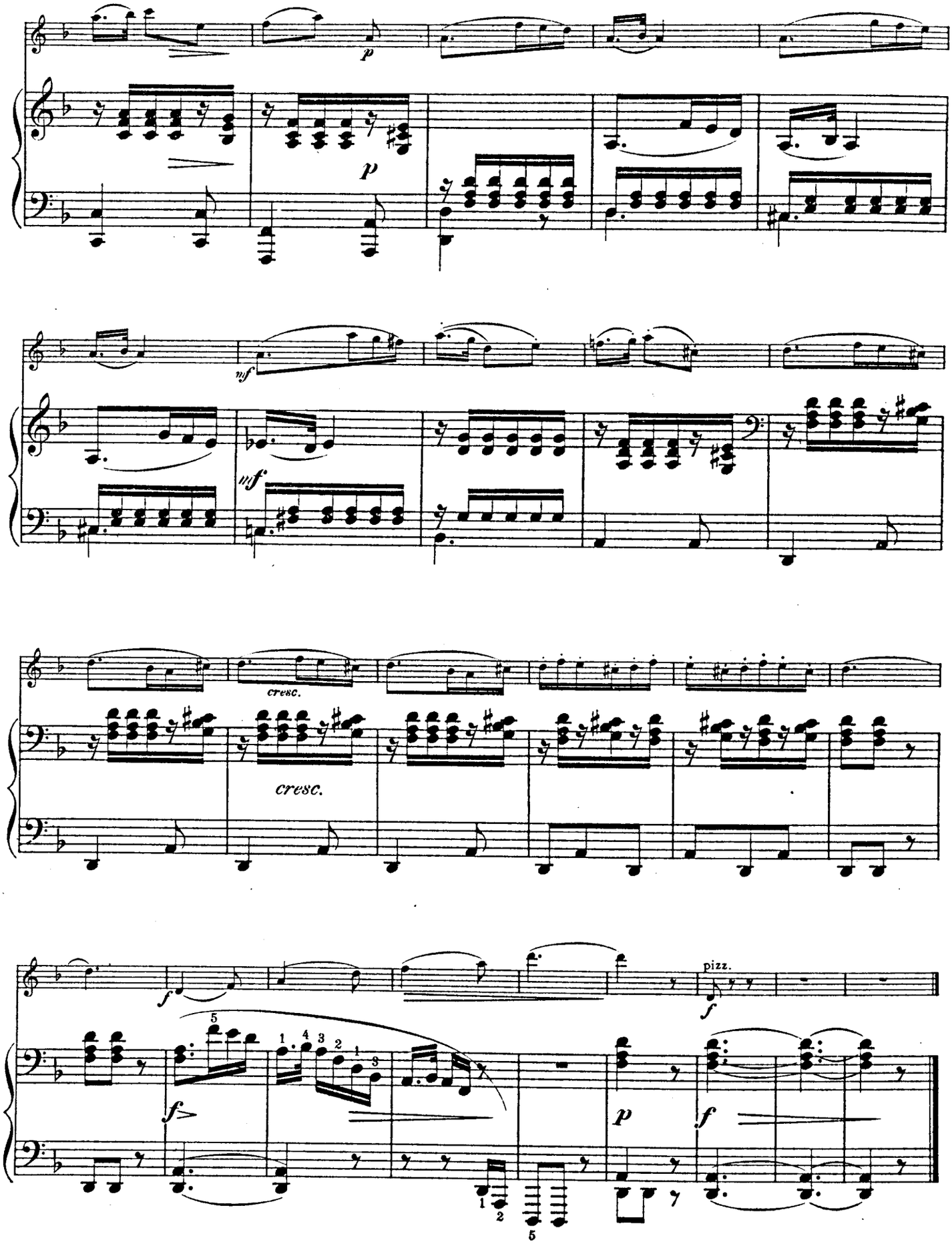

p
p
mf
mf
cresc.
cresc.
f
f
Cadenza
tr

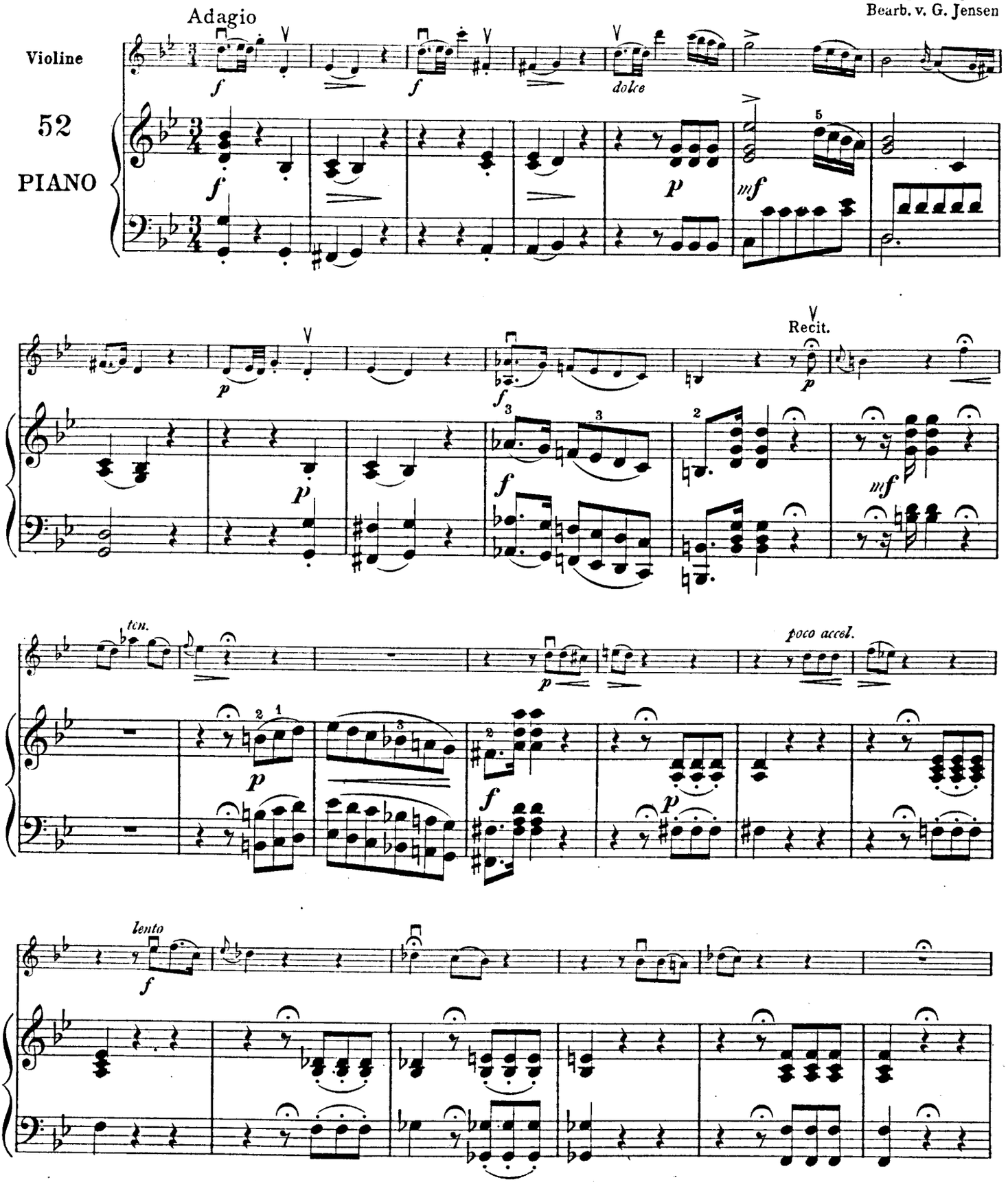

a tempo
pronunziato
mf
p
riten.
p
pp
p
mf
f ritenuto

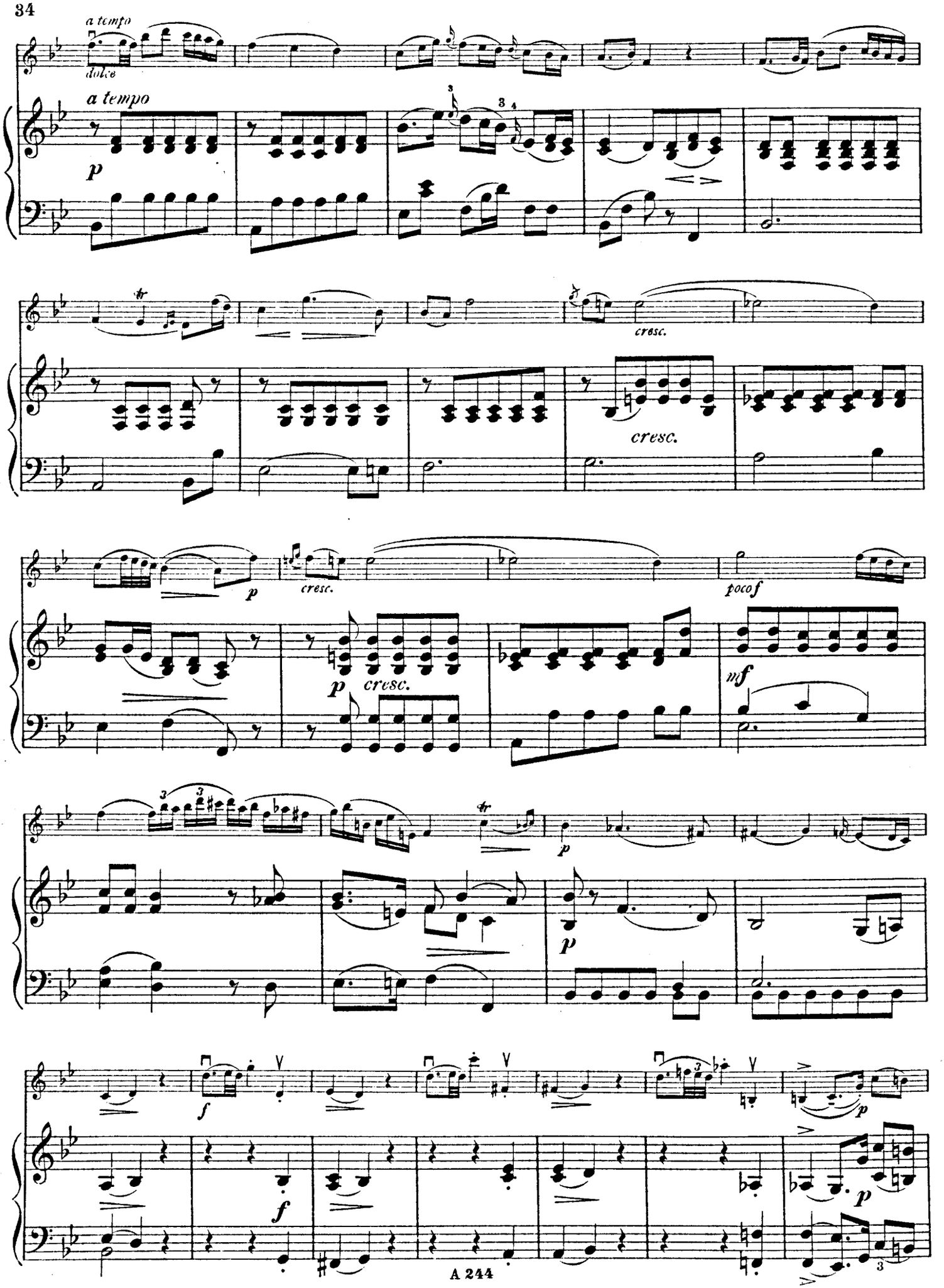

a tempo
mp
a tempo
mp
f
f
ff
ff

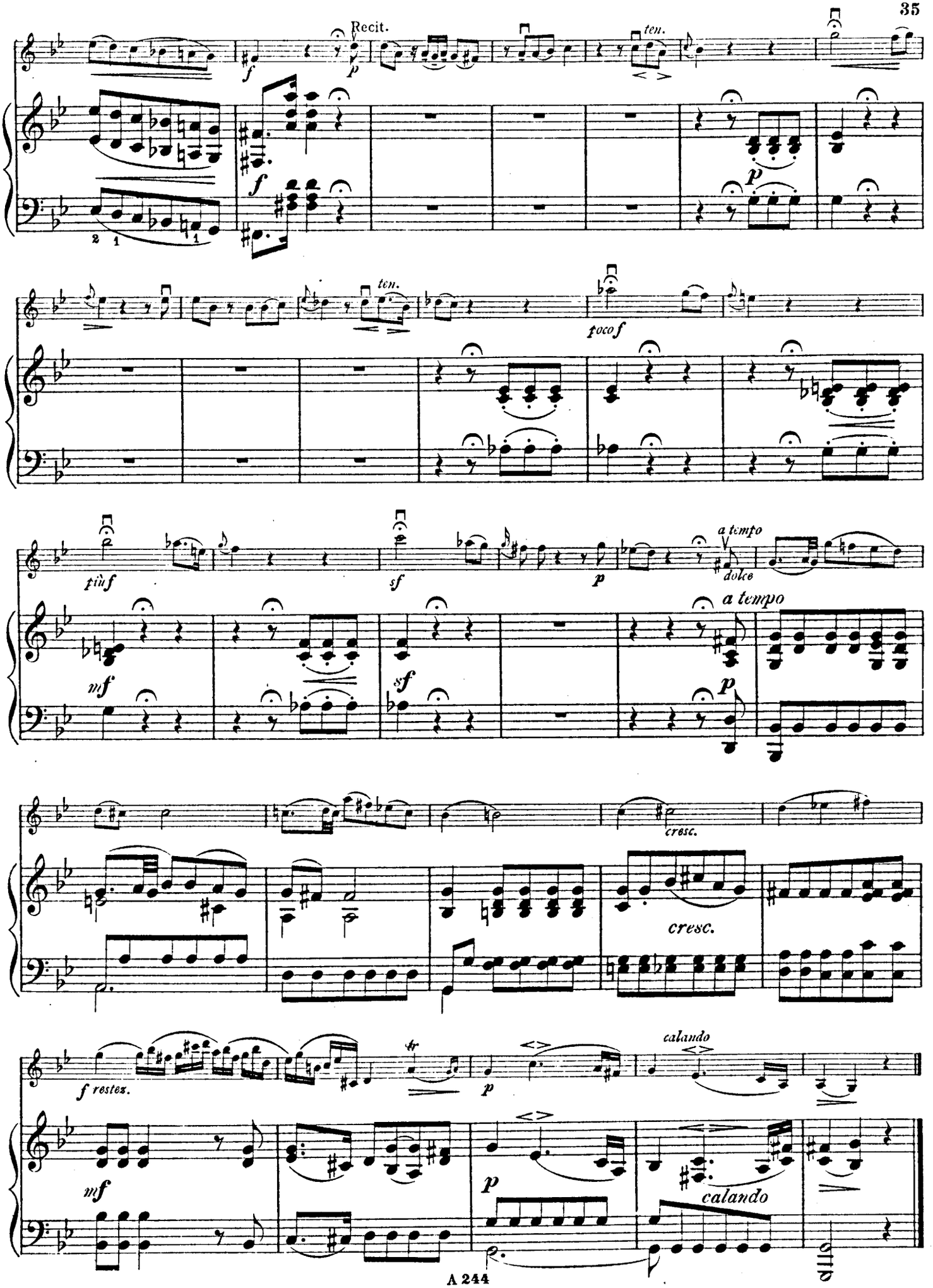

p
p
mf
mf
cresc.
cresc.
f
pizz.
f
f>
p
f

ADAGIO-RECITATIVO

Joseph Haydn
Bearb. v. G. Jensen



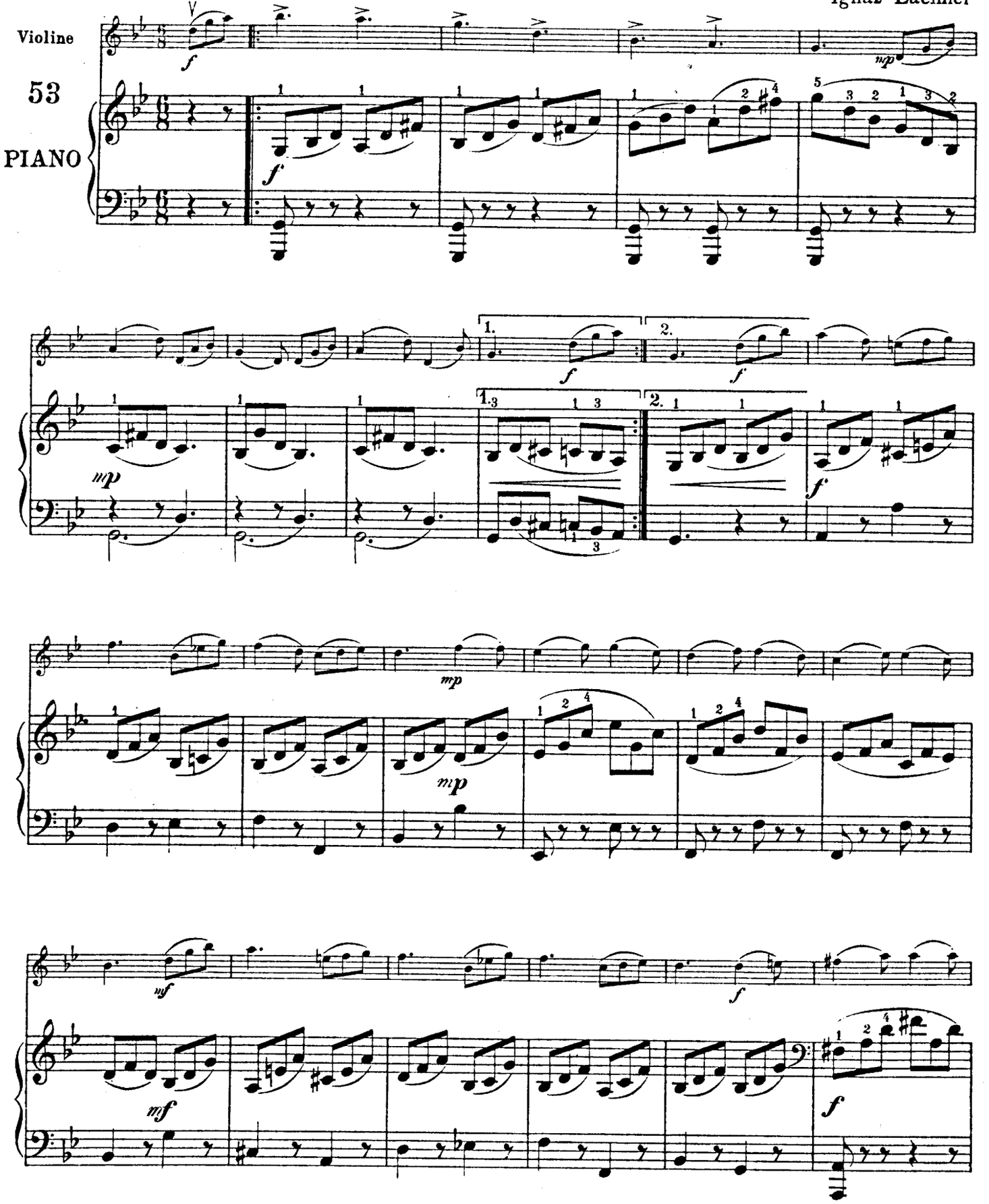

a tempo
dolce
a tempo
p
cresc.
cresc.
p
cresc.
pocof
p
cresc.
mf
p
p
f
f
p
p

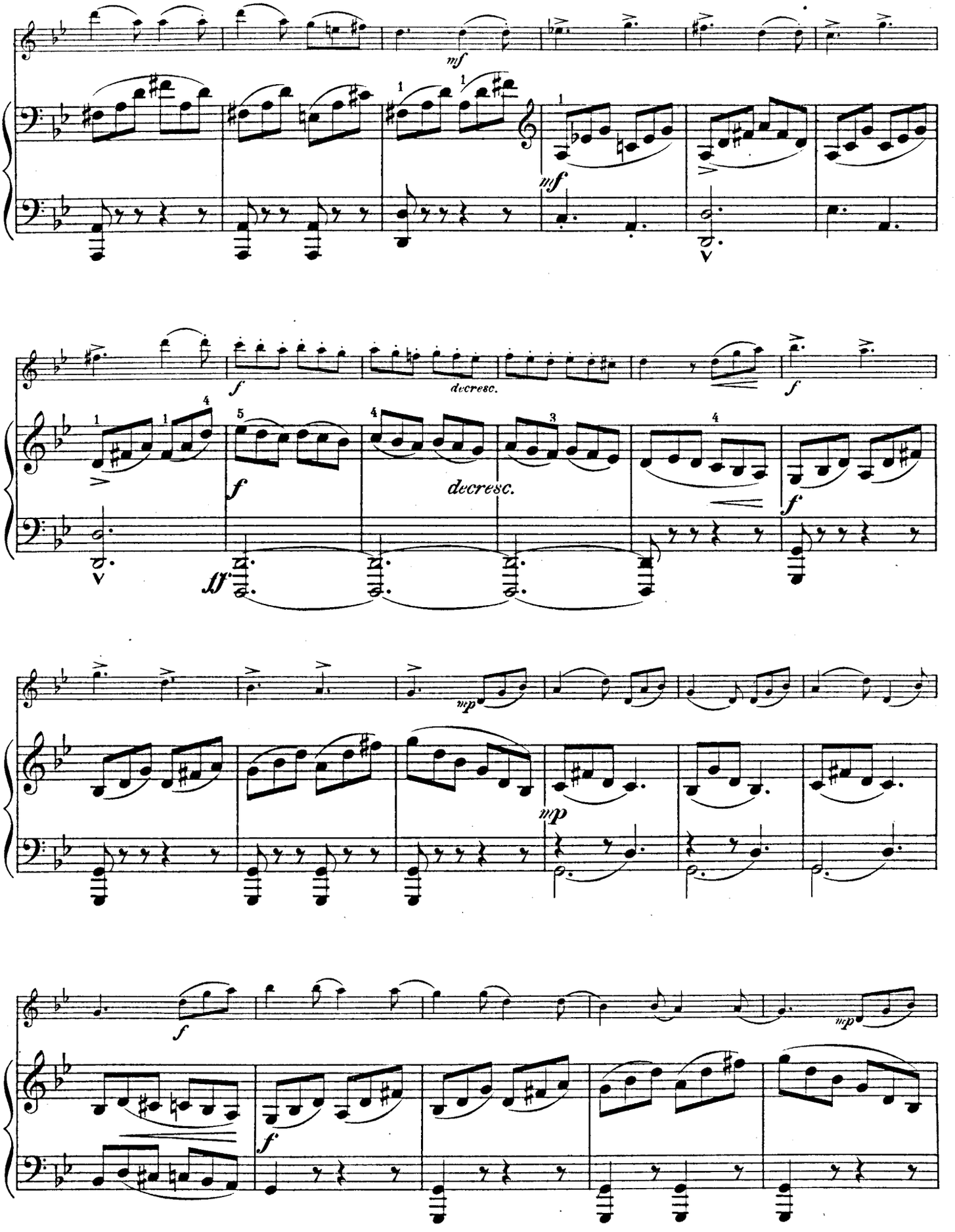

Recit.
ten.
ten.
poco f
più f
sf
p
a tempo
dolce
a tempo
mf
sf
p
cresc.
cresc.
f restez.
p
calando
mf
p
calando

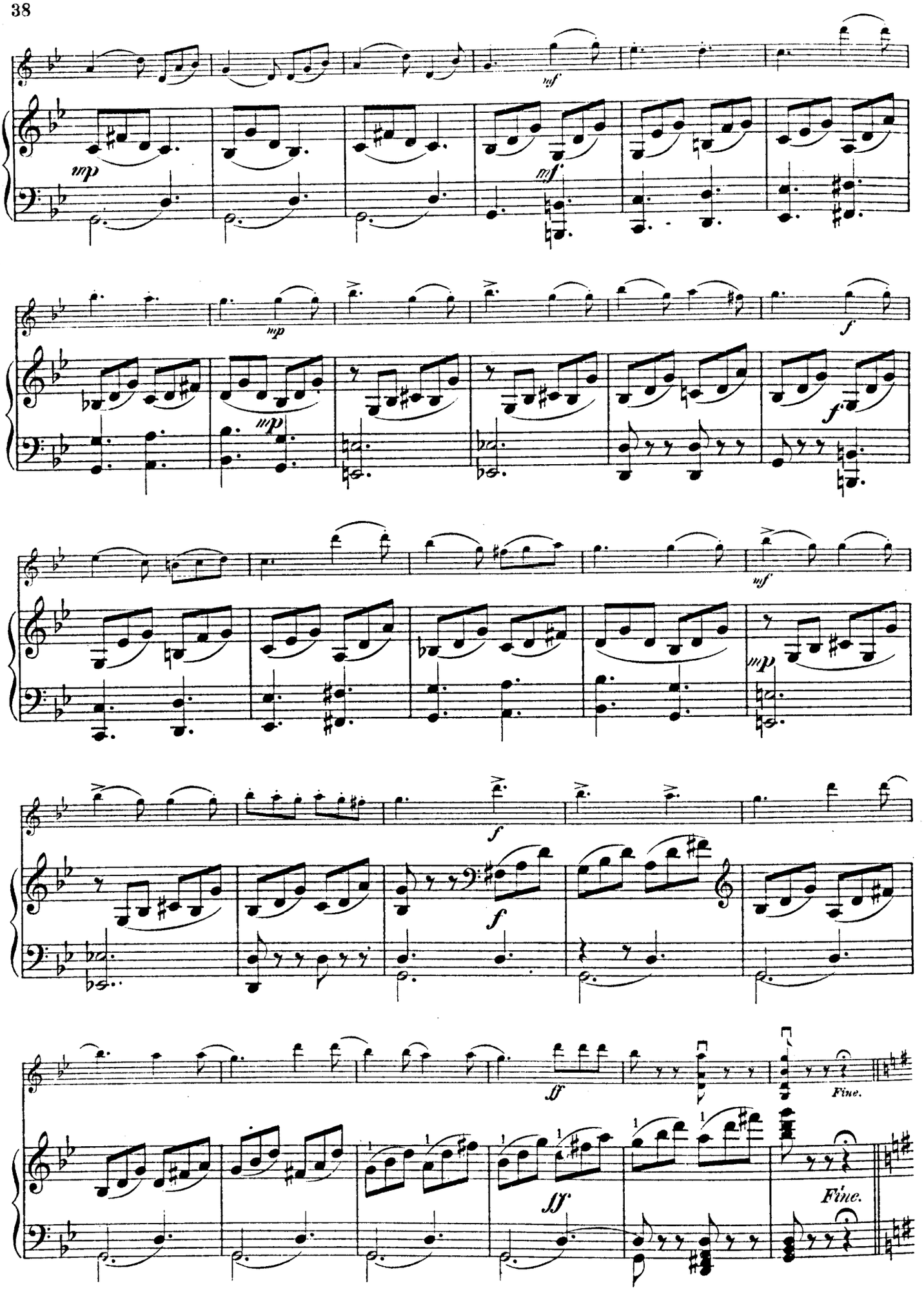
TARANTELLA

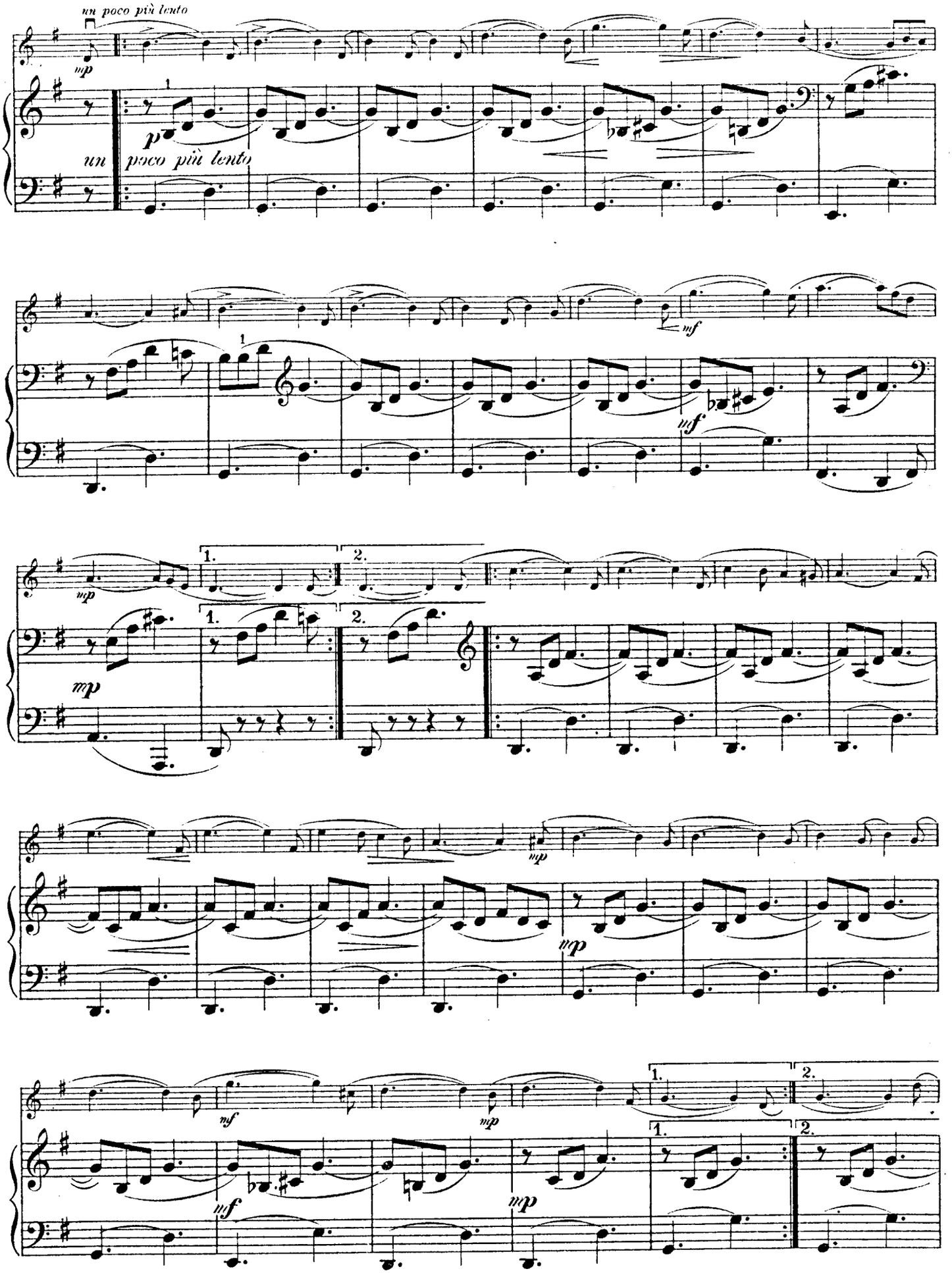
Allegro vivace.

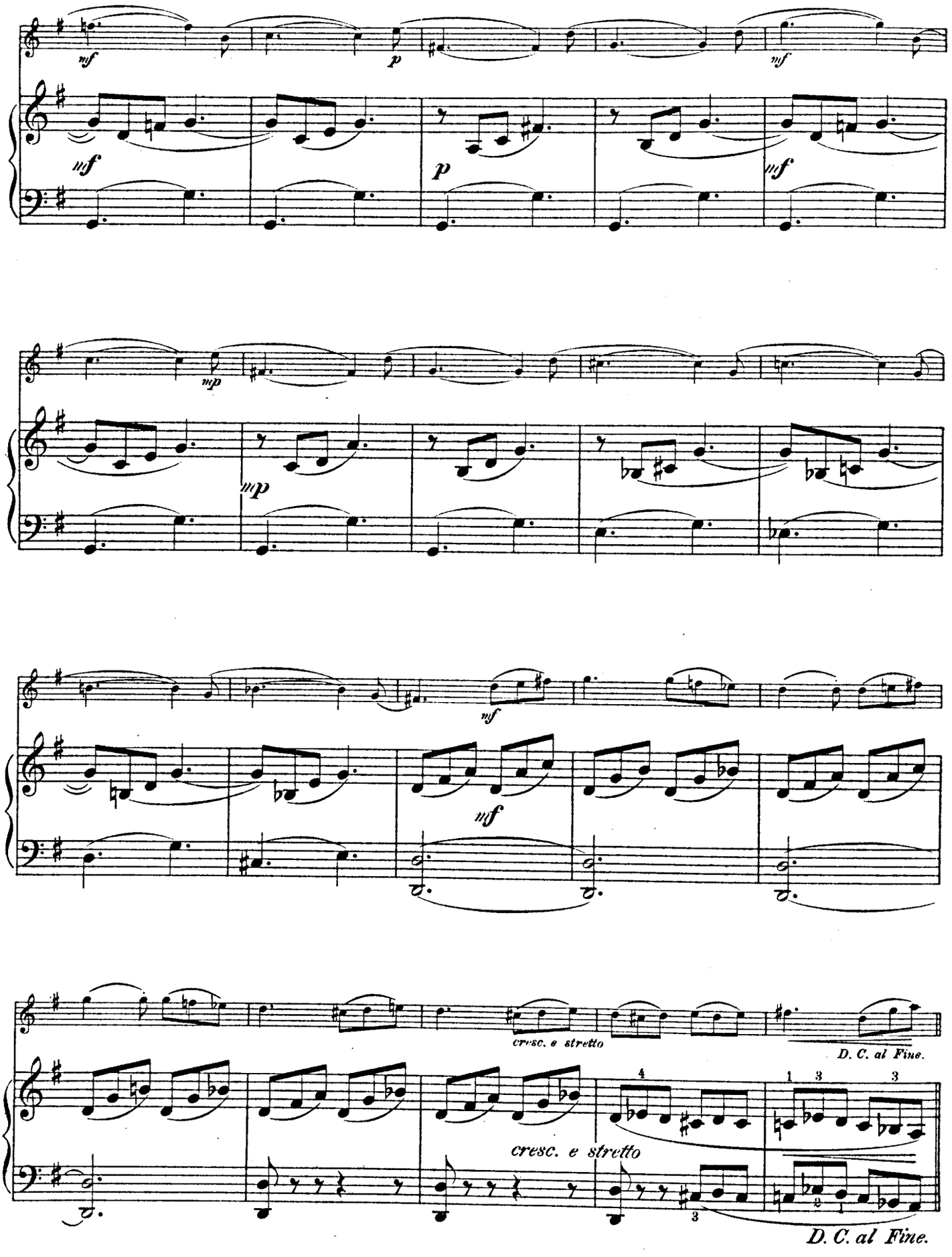
Ignaz Lachner




mf
mf
f
decresc.
f
f
decresc.
ff
mp
mp
f
f
mp


mf
mp
mf
mp
mp
f
f
mf
mp
f
f
ff
Fine.
ff
Fine.


un poco più lento
mp
p
un poco più lento
mf
mp
1.
2.
mp
mf
mp


mf
p
mf
mf
p
mf
mp
mp
mf
mf
cresc. e stretto
D. C. al Fine.
cresc. e stretto
D. C. al Fine.

Wechsel zwischen Halber, 1ter, 2ter und 3ter Lage.

Change between the half, 1st, 2nd and 3rd positions.

Changement entre la demi 1ère, 2ème et 3ème position.

ADAGIO ed ALLEGRO

G. F. Händel

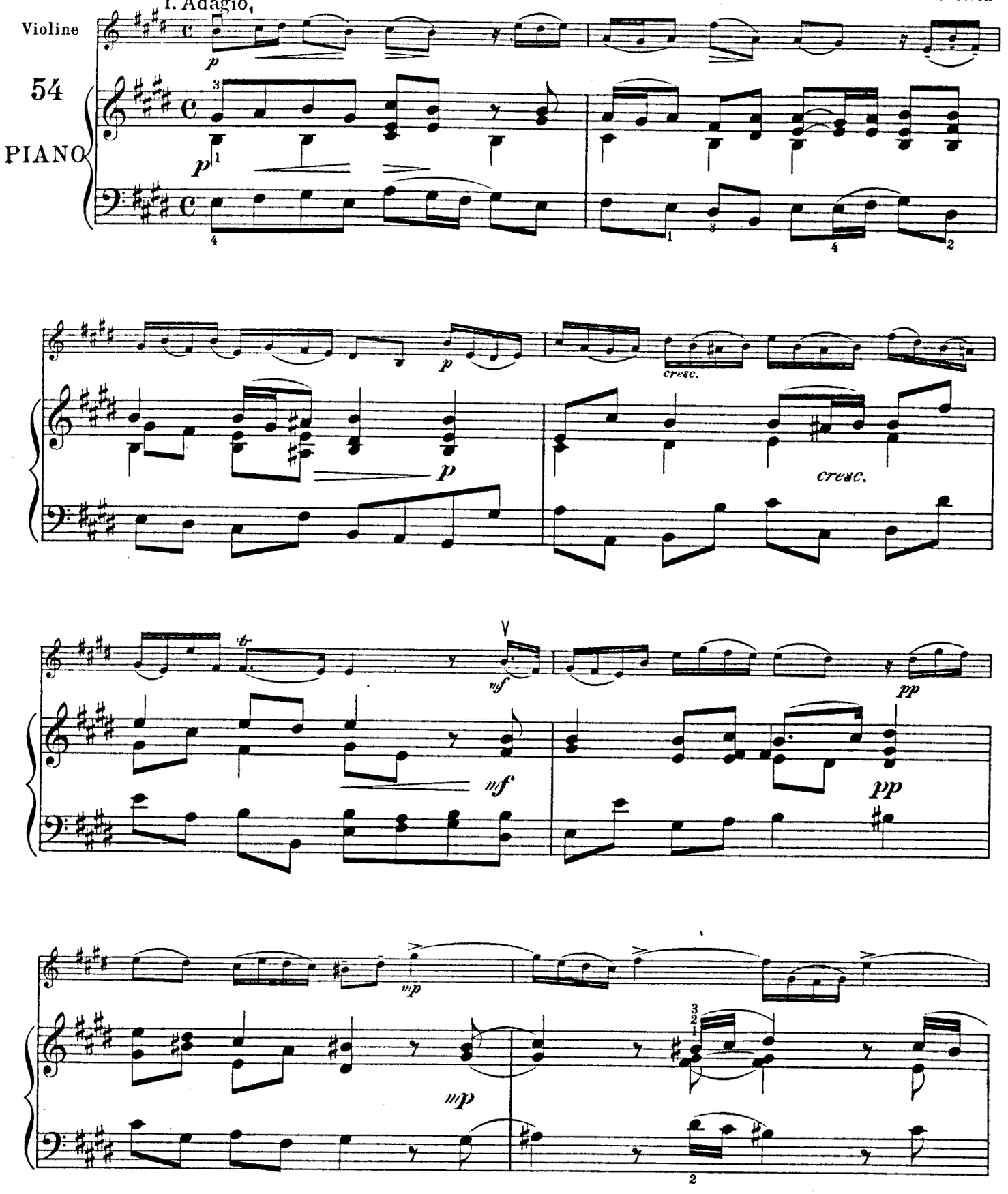
Nach d. bz. Bass bearbeitet von A. Gibson

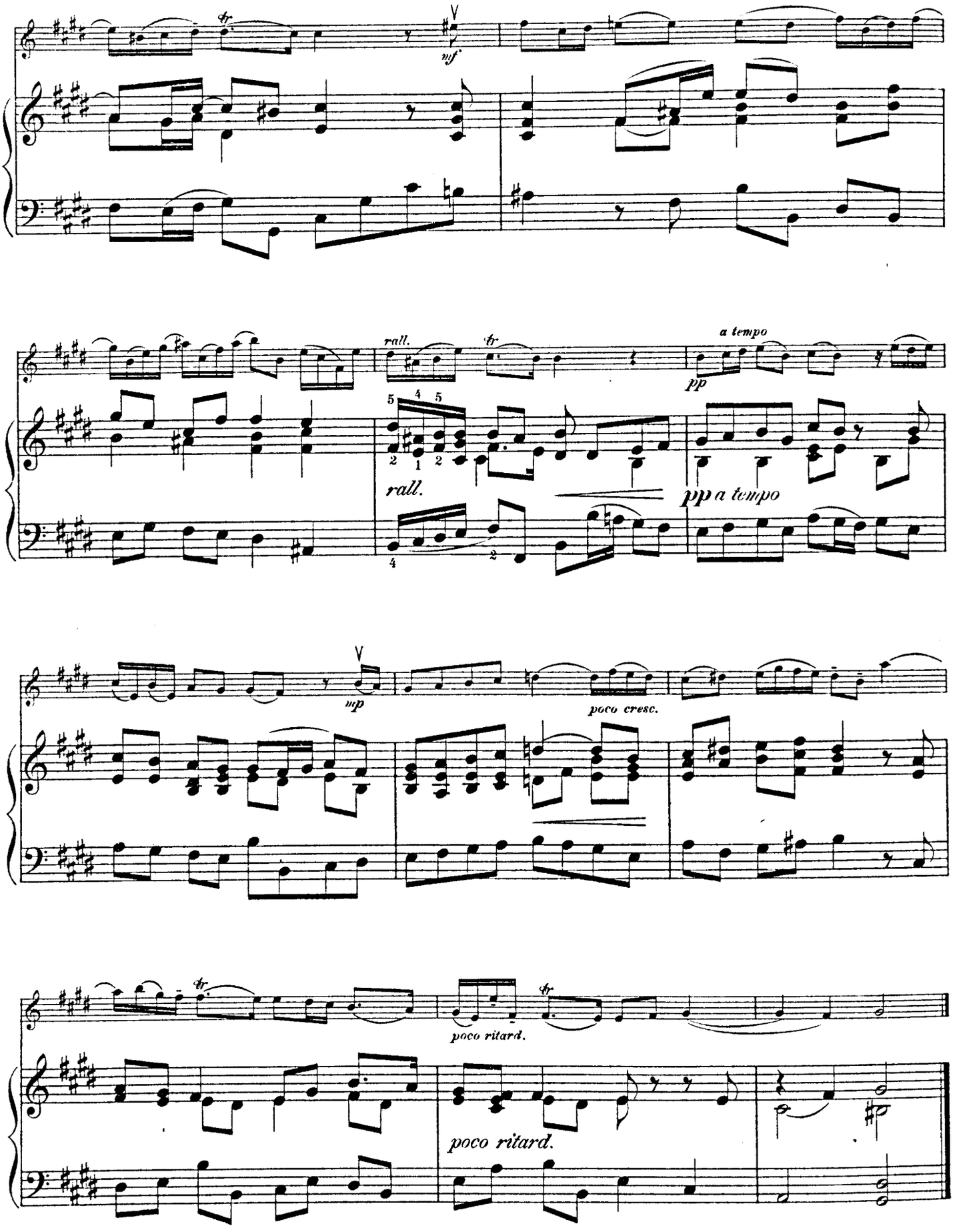
I. Adagio.

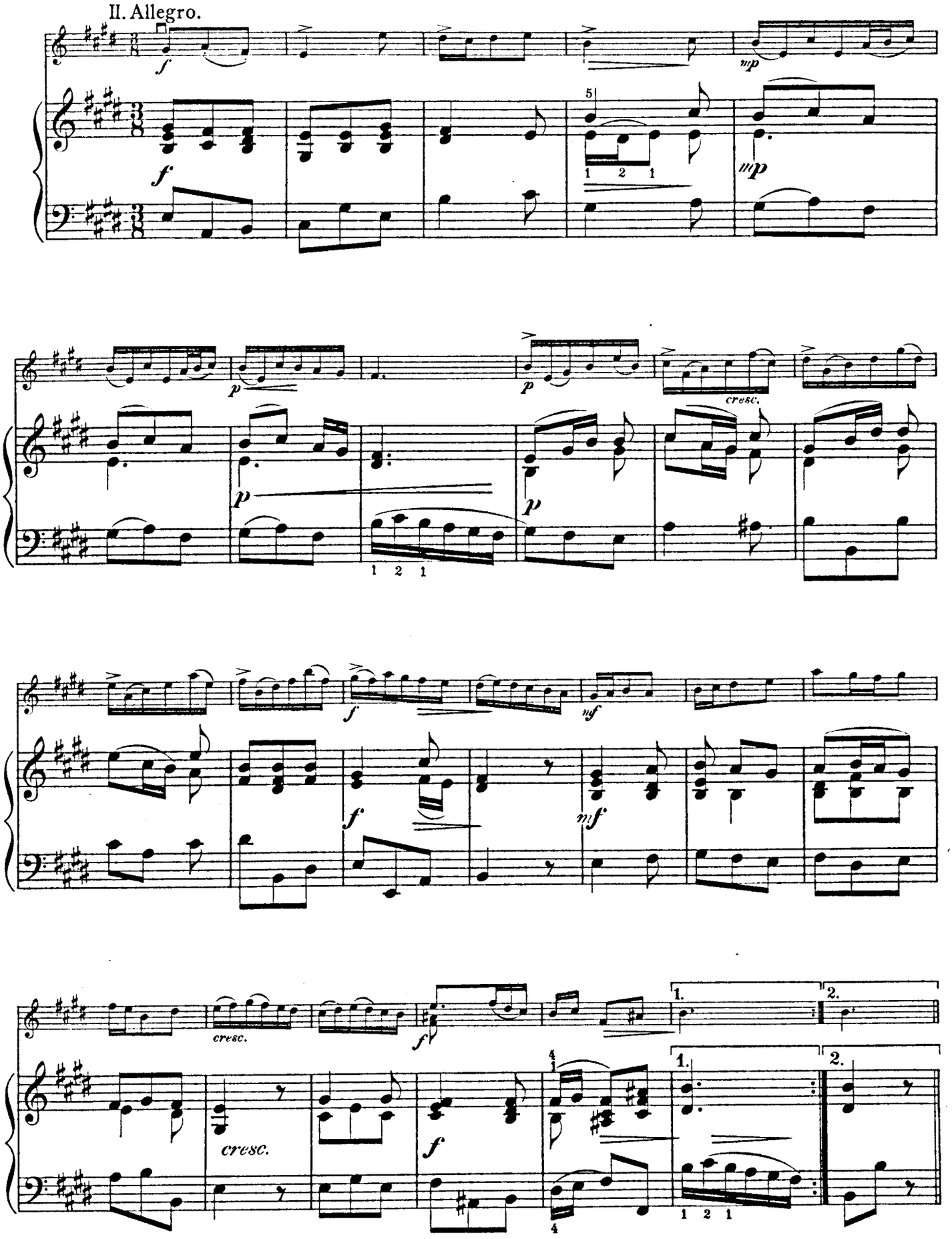
Violine

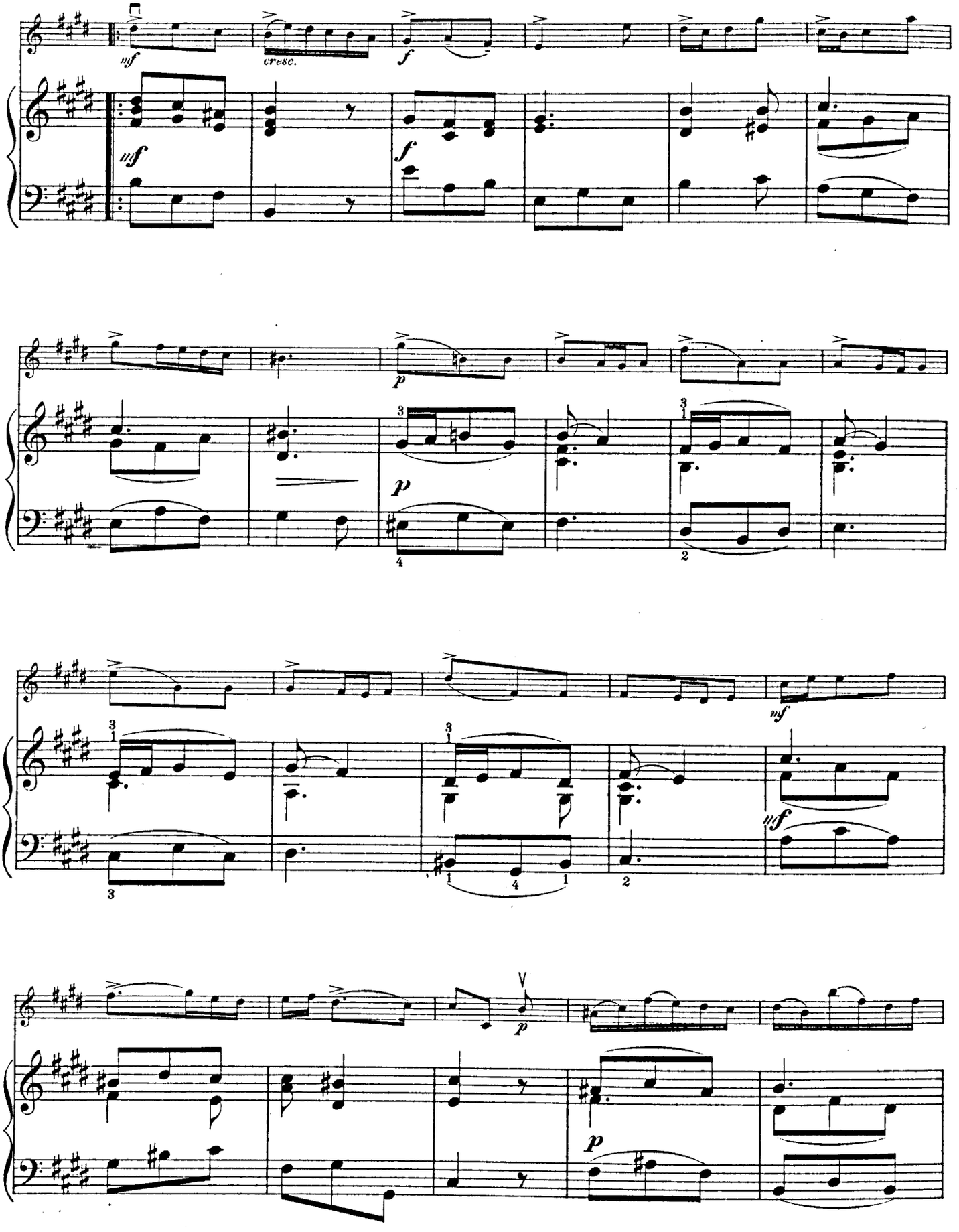
54

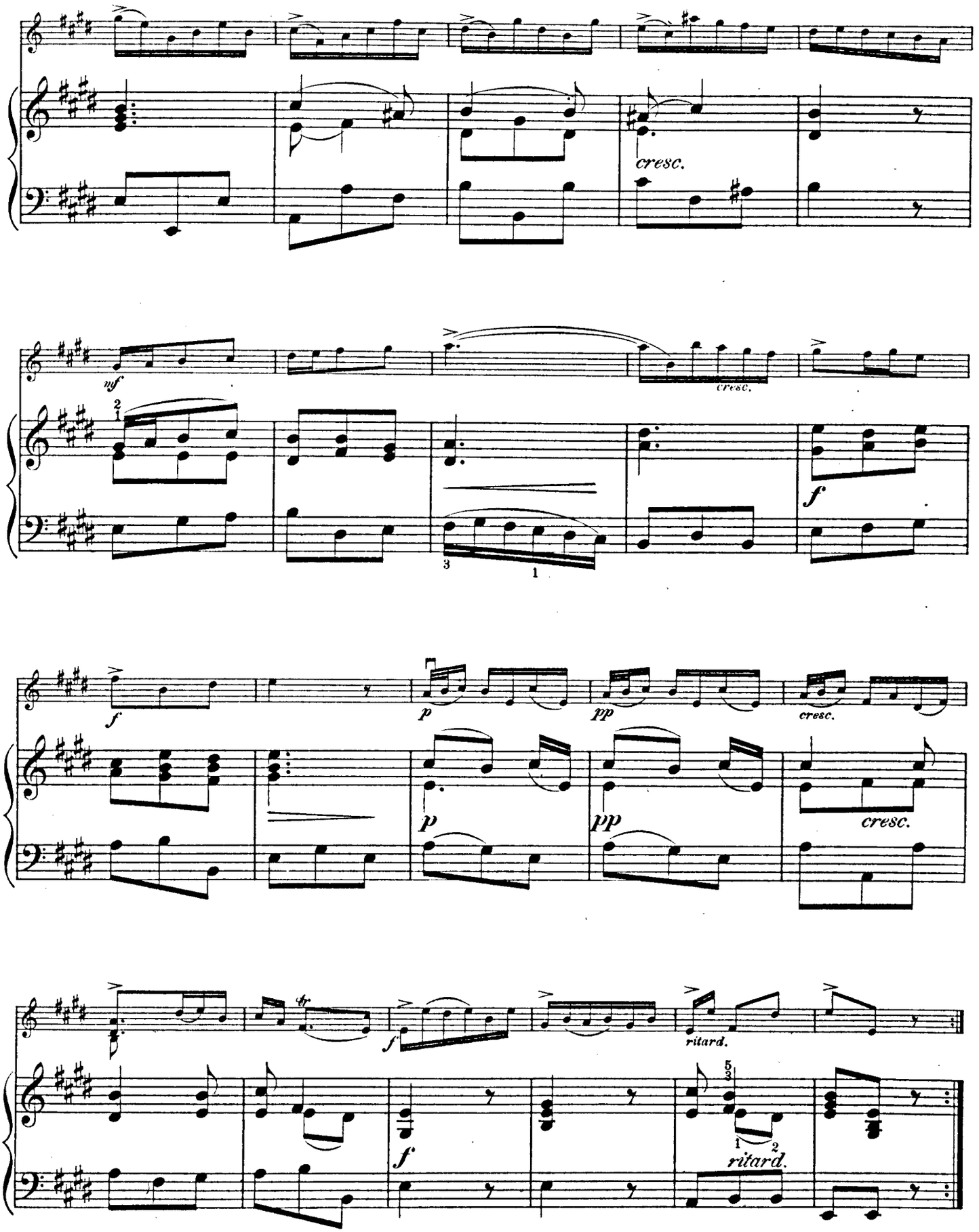
PIANO




mf
rall.
a tempo
pp
rall.
pp a tempo
mp
poco cresc.
poco ritard.
poco ritard.


II. Allegro.
f
mp
5
1 2 1
mp
p
p
p
cresc.
1 2 1
f
mf
f
mf
cresc.
f
1.
2.
cresc.
f
4
1
4
1.
2.
1 2 1

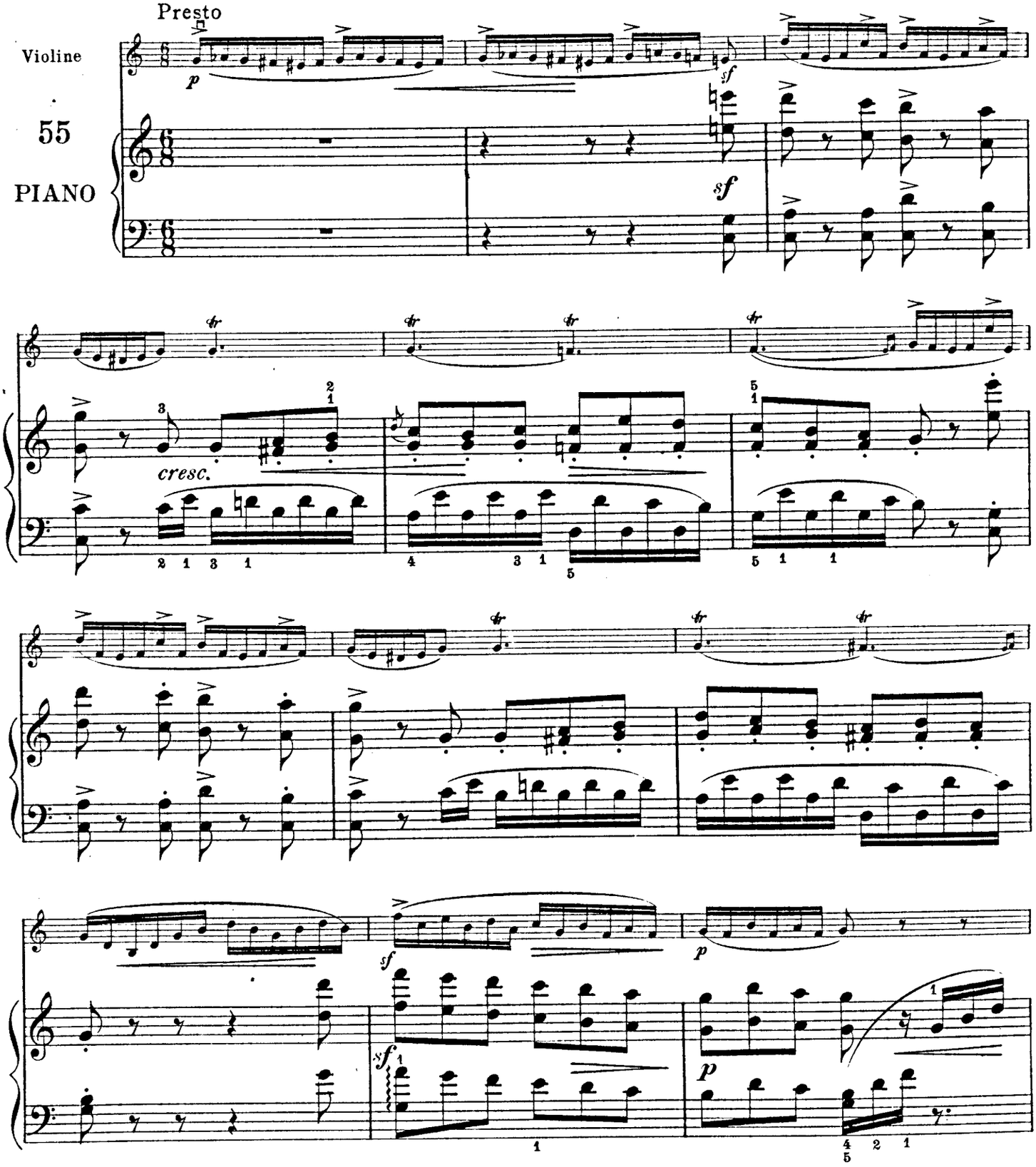

mf
cresc.
f
mf
f
p
p
mf
mf
V
p
p

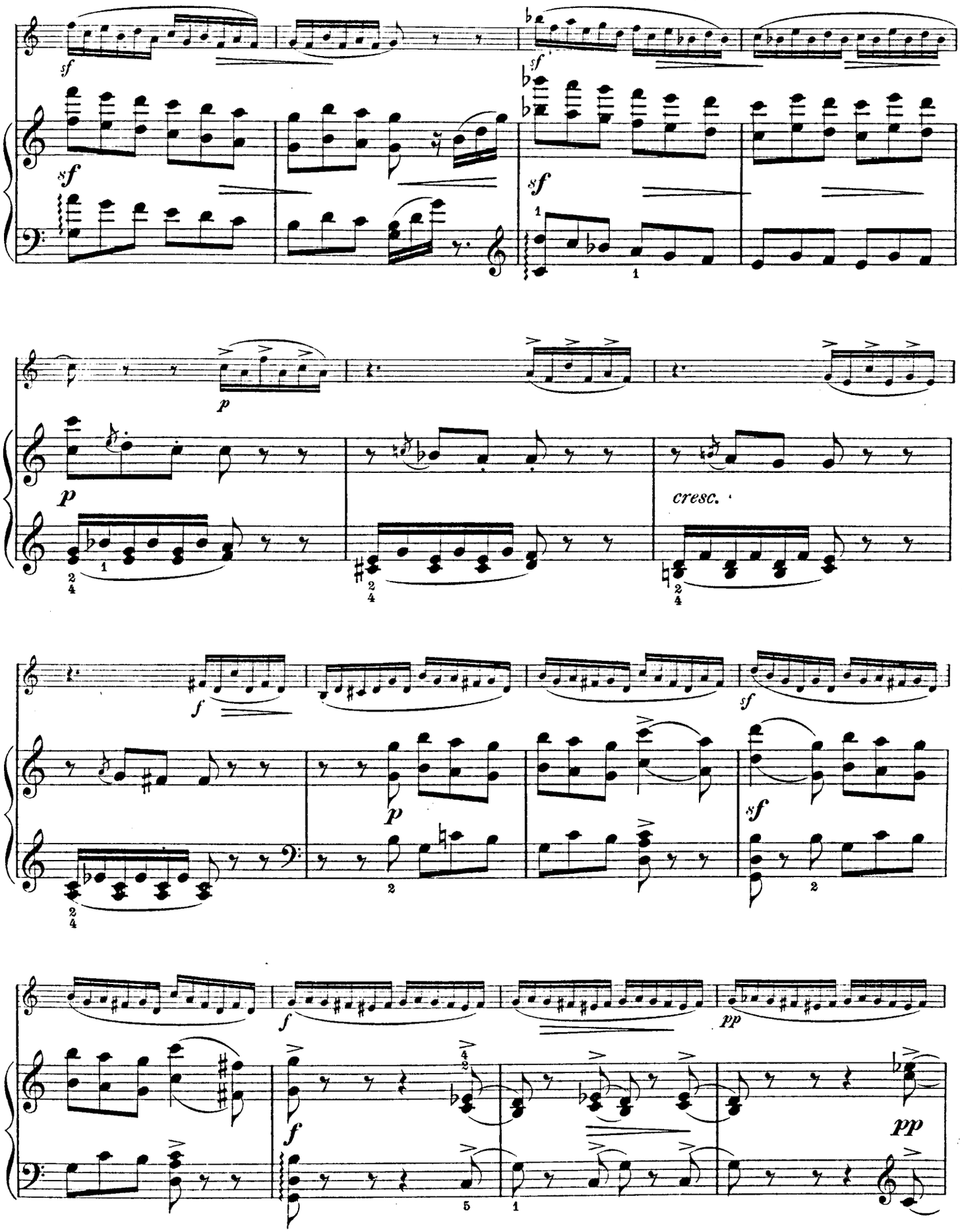

cresc.
mf
cresc.
f
f
p
pp
cresc.
p
pp
cresc.
fz
f
ritard.
f
ritard.

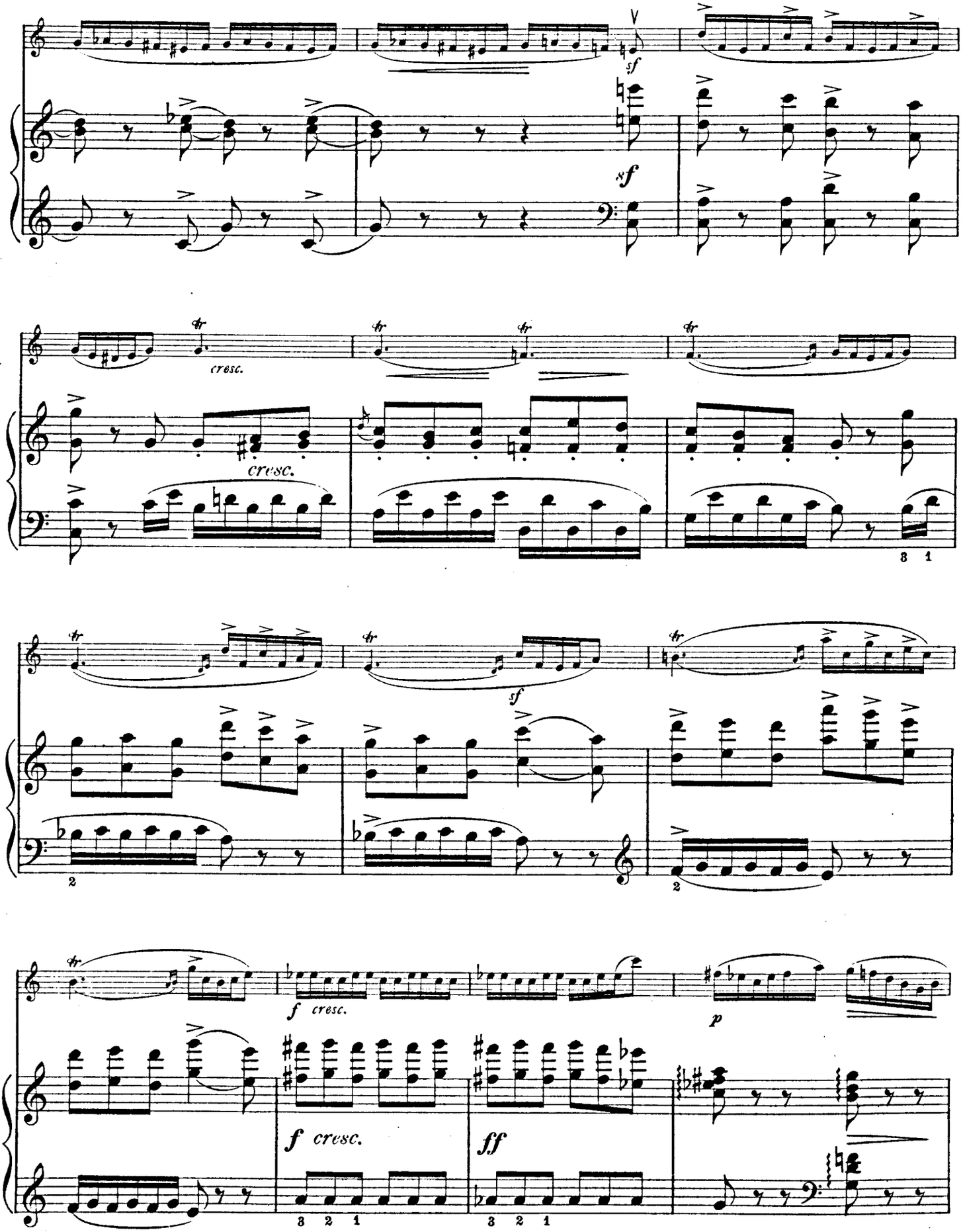
SPINNERLIED

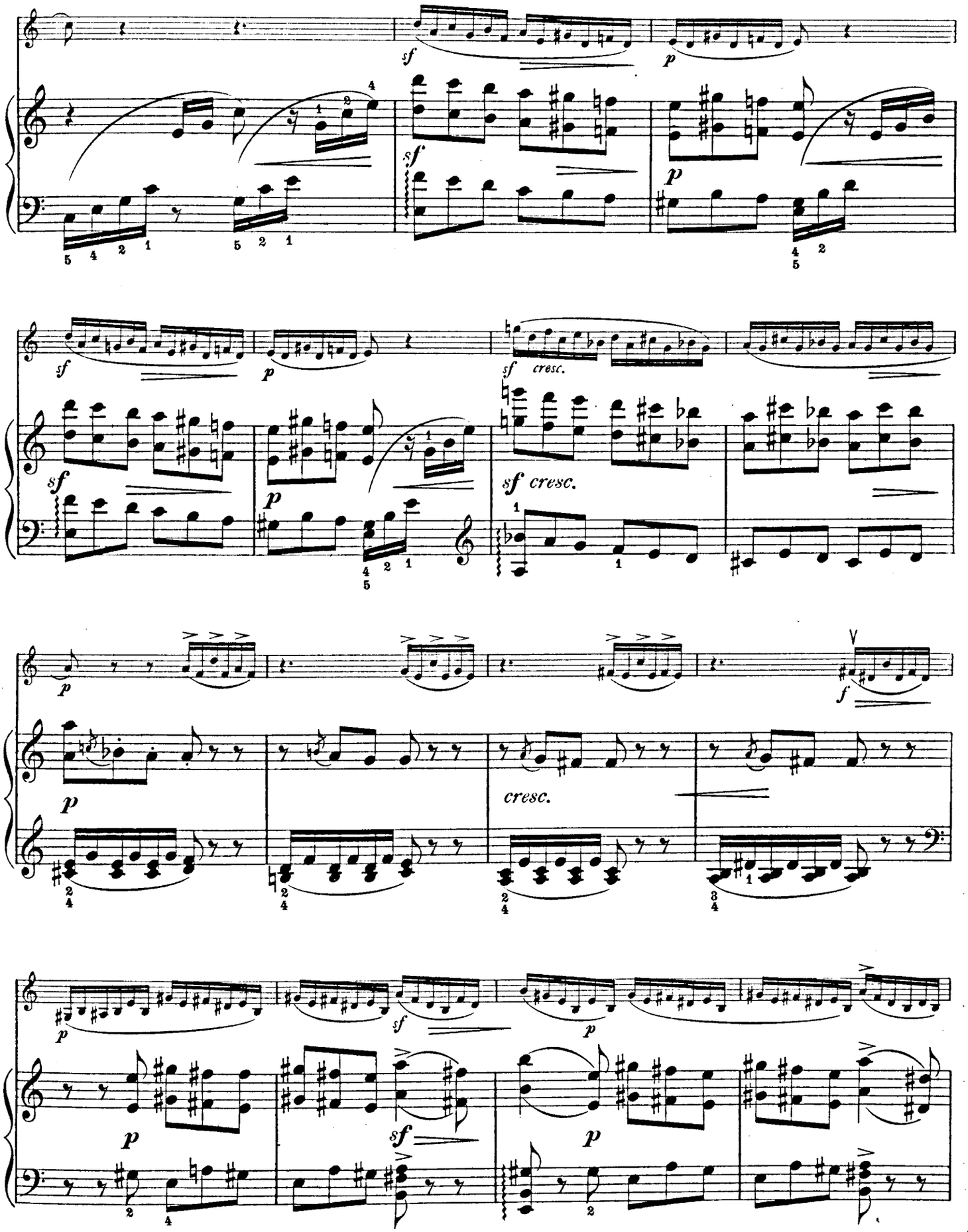
Spinning Song *Chant des fileuses*

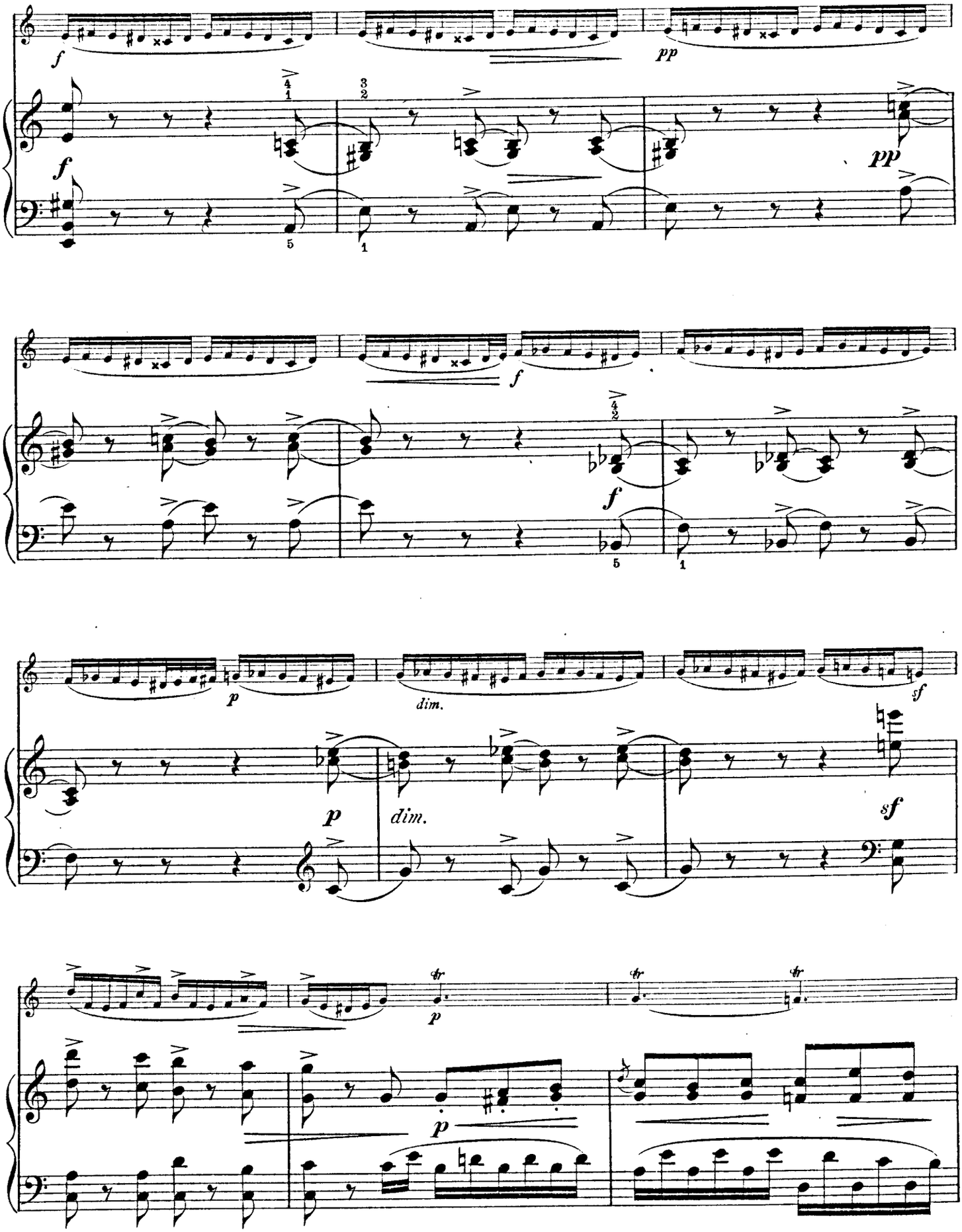
F. Mendelssohn
Arr. v. E. Heim

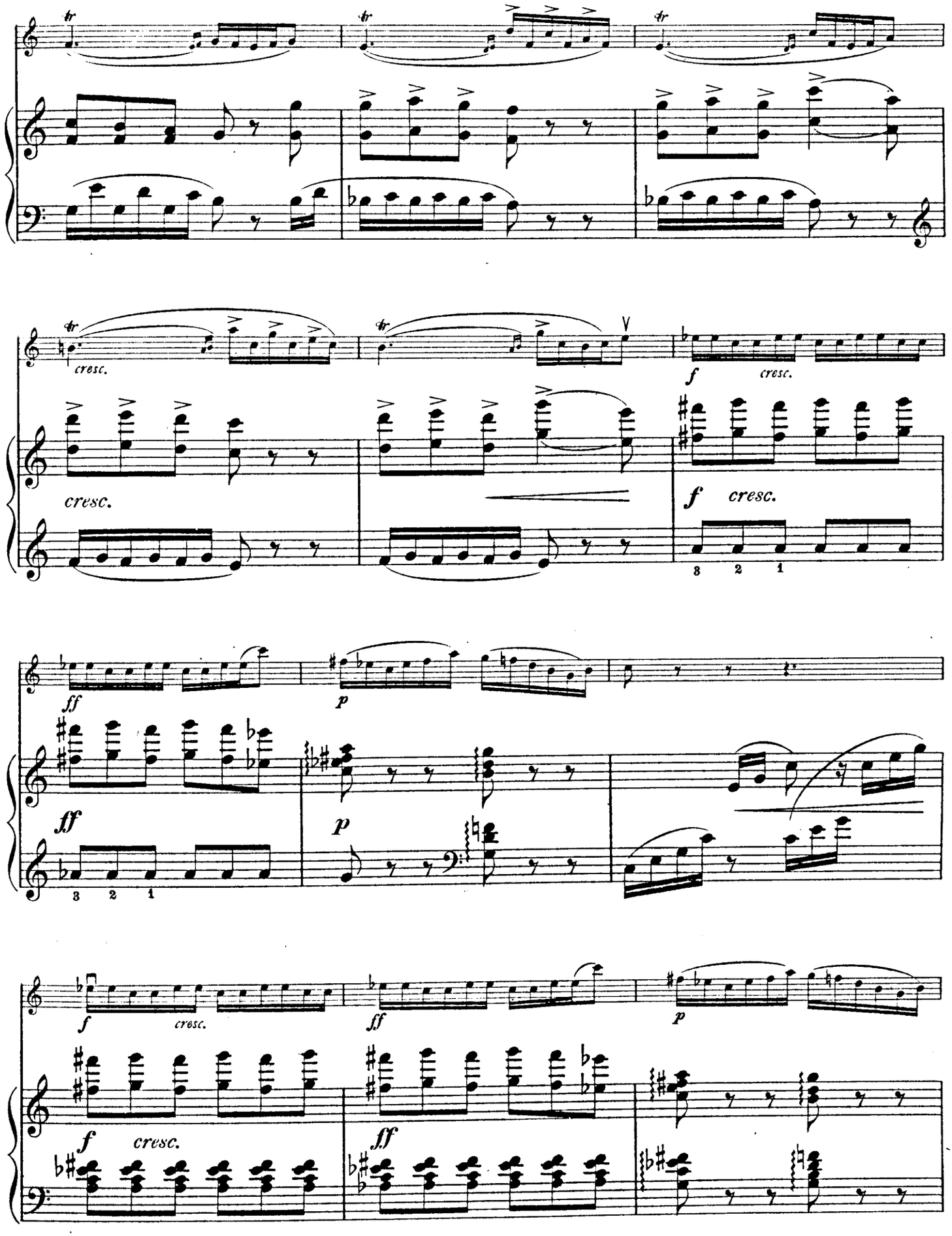


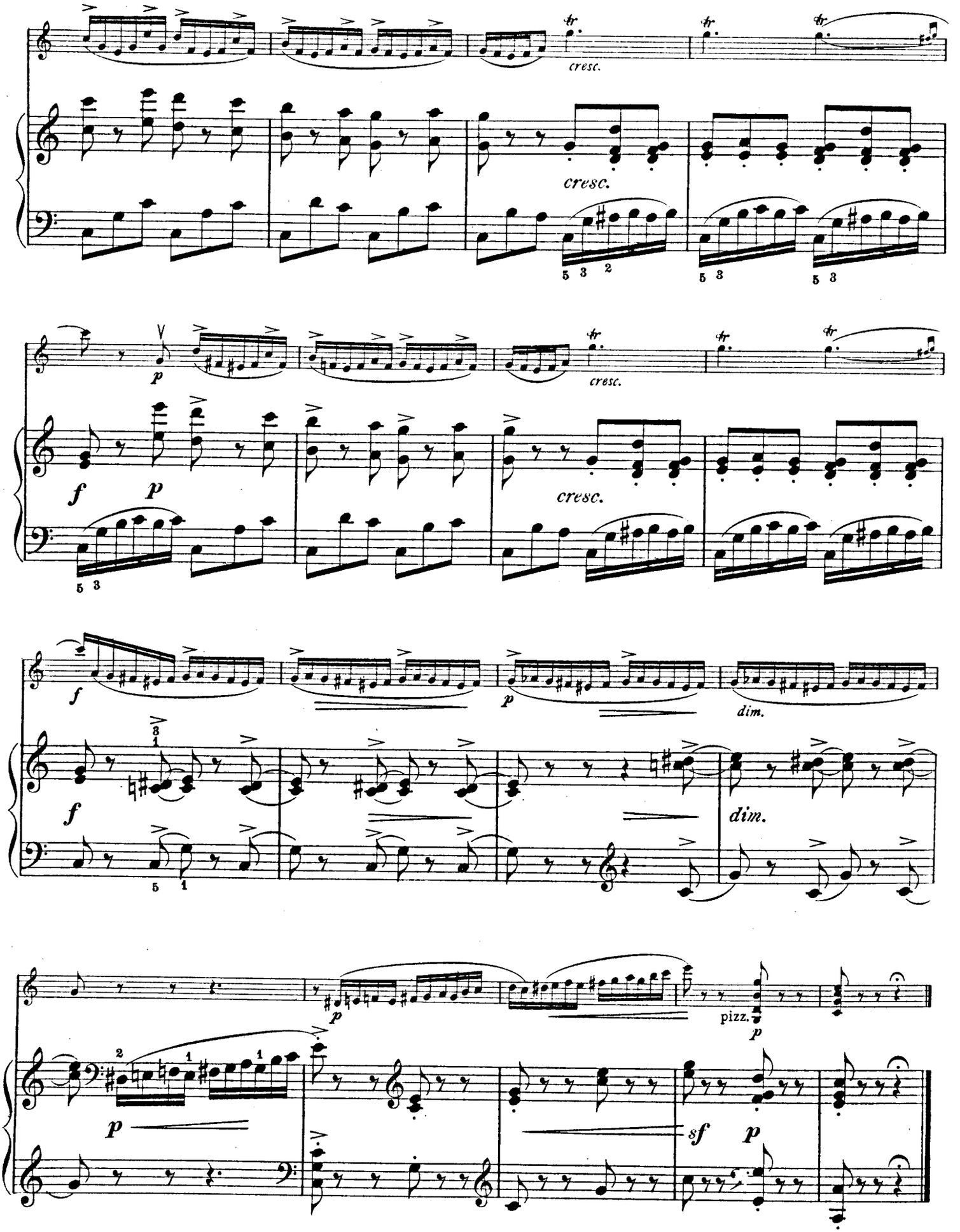

sf
sf
sf
sf
p
p
cresc.
f
sf
p
sf
f
pp
f
pp


sf
sf
cresc.
cresc.
sf
f cresc.
p
f cresc.
ff


sf
p
sf
p
sf
p
sf cresc.
sf cresc.
p
f
p
cresc.
p
sf
p
sf
p


f
pp
f
pp
f
f
p
dim.
sf
p
dim.
sf
tr
tr
tr
p
p


cresc.
f
cresc.
cresc.
f
cresc.
ff
p
ff
p
f
cresc.
ff
p
f
cresc.
ff


cresc.
cresc.
p
cresc.
f
p
cresc.
f
p
dim.
f
dim.
p
pizz.
p
p
sf
p

VIOLINE

PALAESTRA

Ernst Heim Heft IV B

PALAESTRA

Heft IV B

Stücke bis zum 3ten Lage.

Wechsel zwischen 1ter, 2ter und 3ter Lage

Book IV B

Pieces up to the 3rd position.

Change between the 1st, 2nd and 3rd position

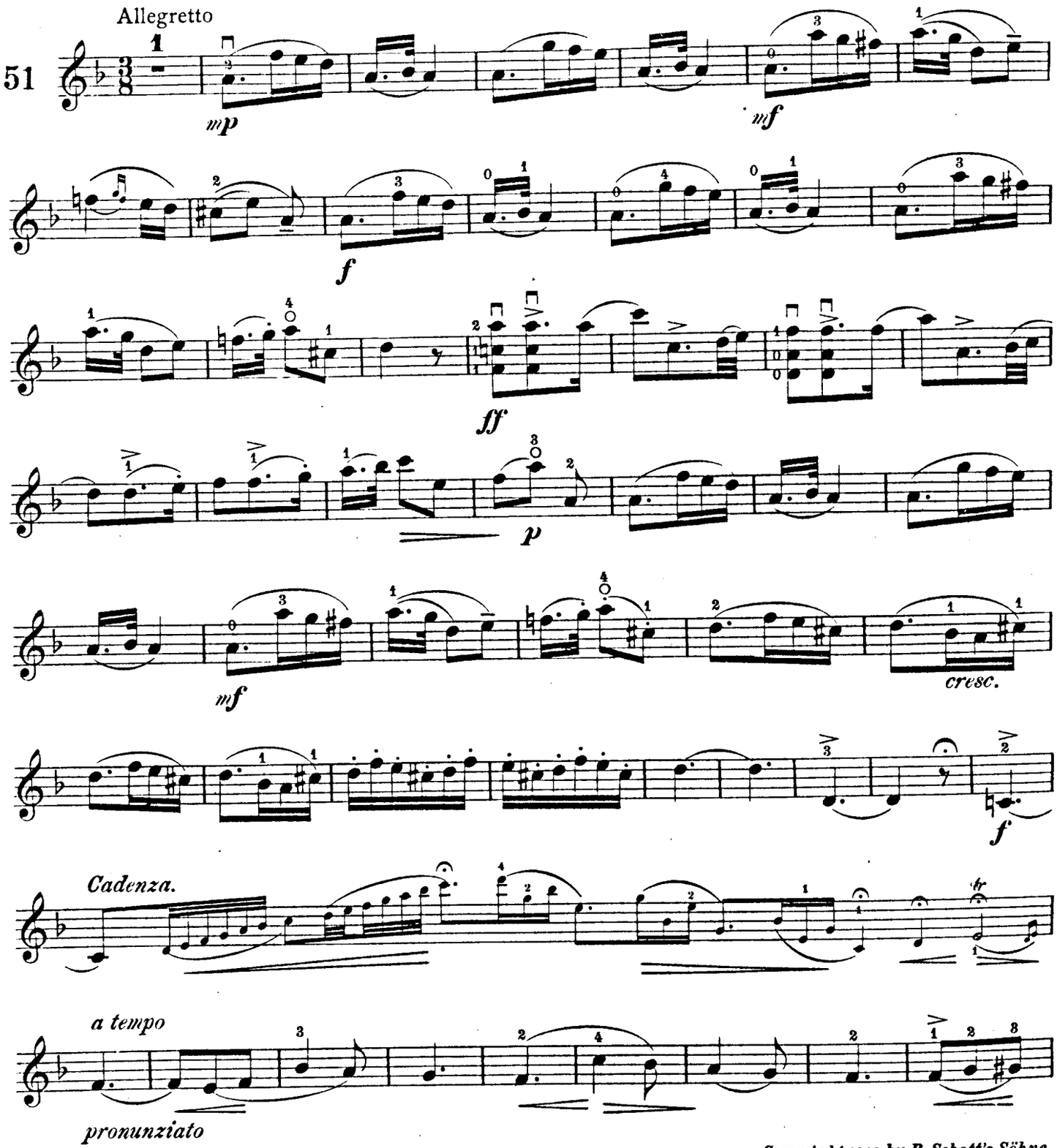
Cahier IV B

Morceaux jusqu'a la 3ème position.

Changement entre la 1ère, la 2ème et la 3ème position

INTERMEZZO

C. Gurlitt



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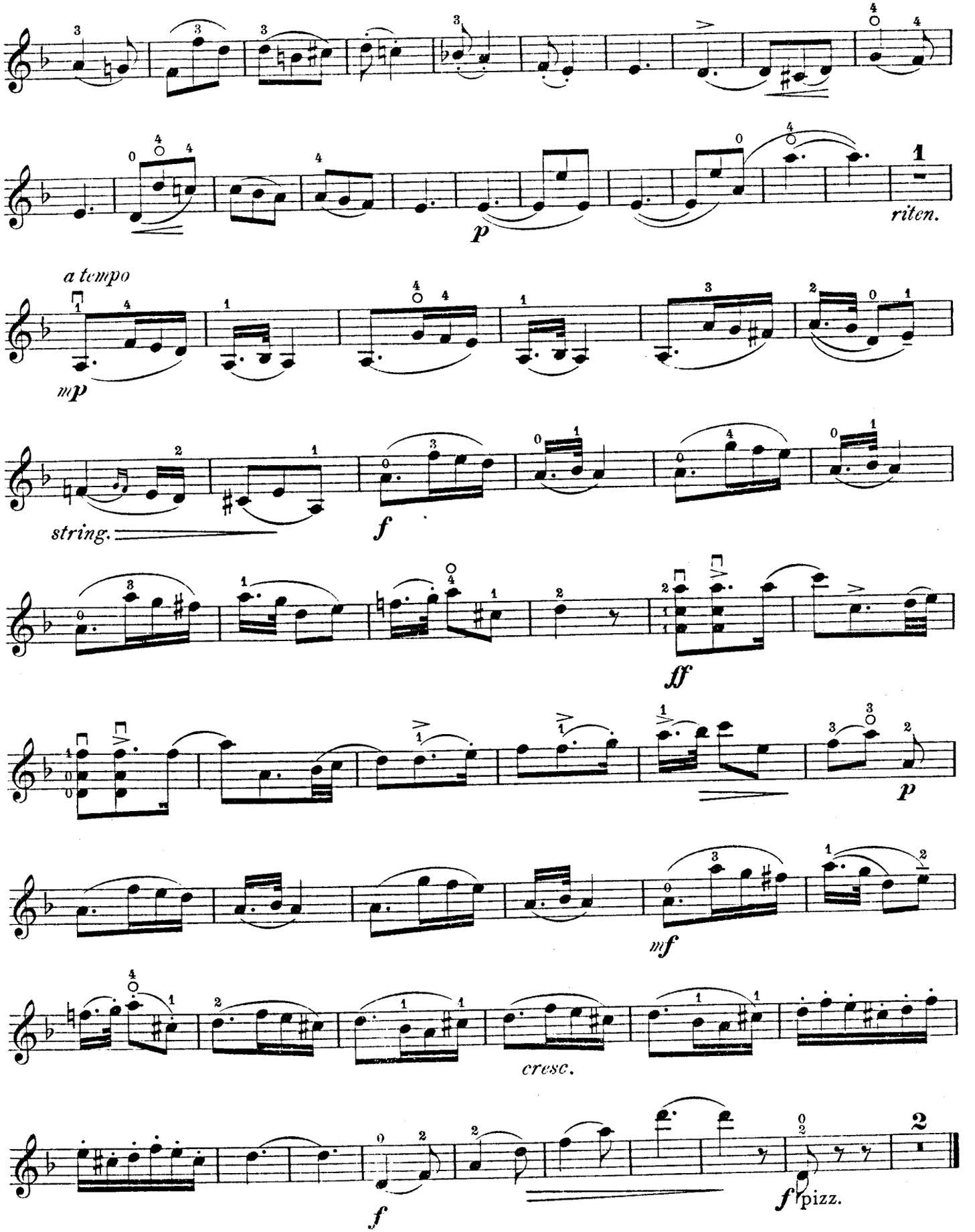
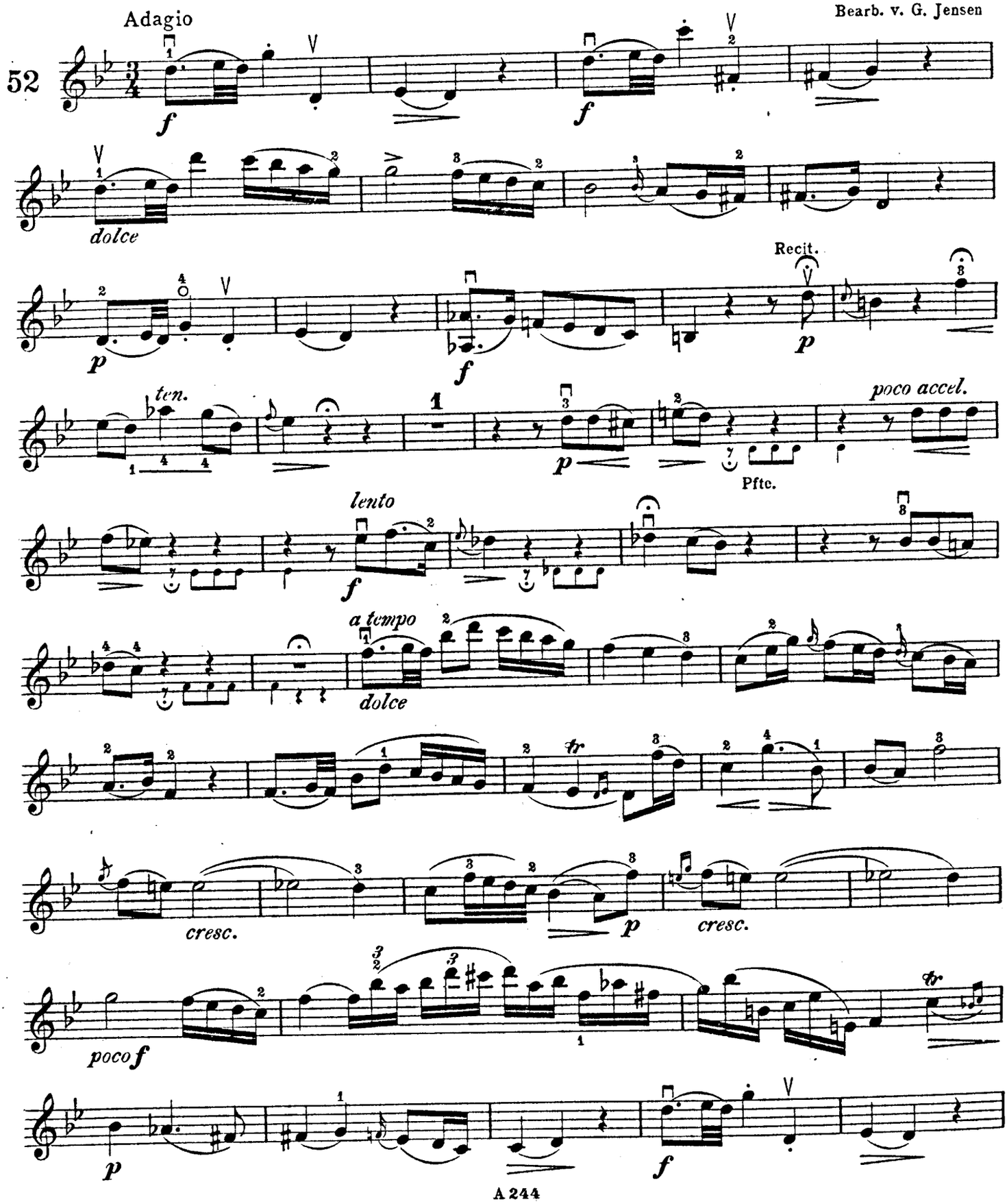
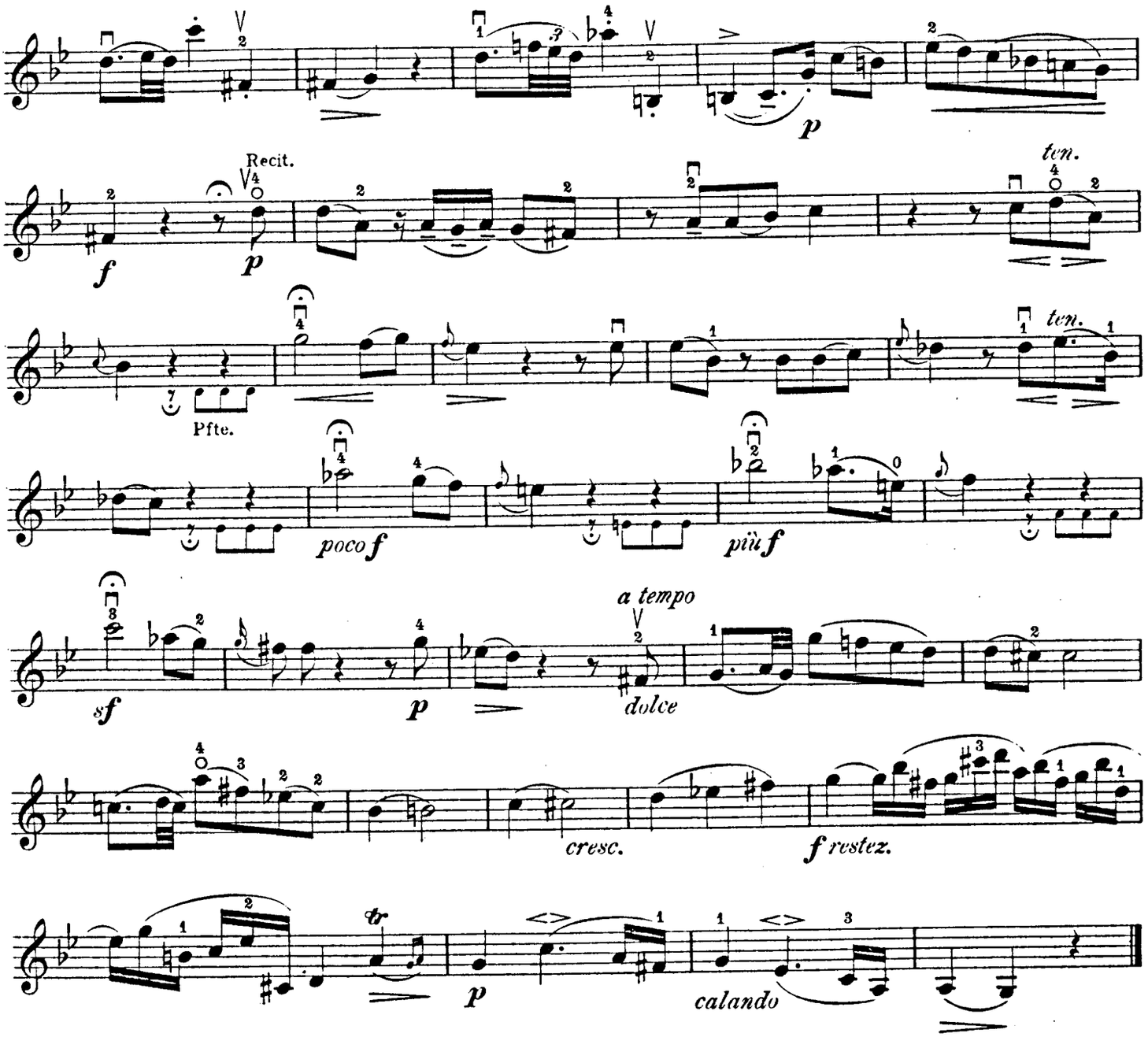

a tempo
mp
p
riten.
string.
f
ff
p
mf
cresc.
f
f pizz.

ADAGIO-RECITATIVO

Joseph Haydn
Bearb. v. G. Jensen





Das Recitativ in diesem wundervollen Adagio-recitativo ist ganz frei zu spielen, wie wenn den Noten Worte beigegeben wären und diese in erster Linie Rhytmus und Accente bestimmen würden. Die Fermaten sind genau zu beobachten. Die Begleitung, welche meistens nach Verklingen des Recitativs einsetzt, soll genau im Takt gespielt werden und ihrerseits wiederum verklingen bevor die recitirenden Stellen wieder beginnen. Ausnahmen in diesem Stücke bilden jene Stellen wo das Recitativ auf dem ersten Takttheil mit einer Fermate beginnt, welche mit dem letzten begleitenden Accord zusammen fallen soll. Die übrigen nicht recitirenden Stellen werden natürlich genau im Takt ausgeführt.

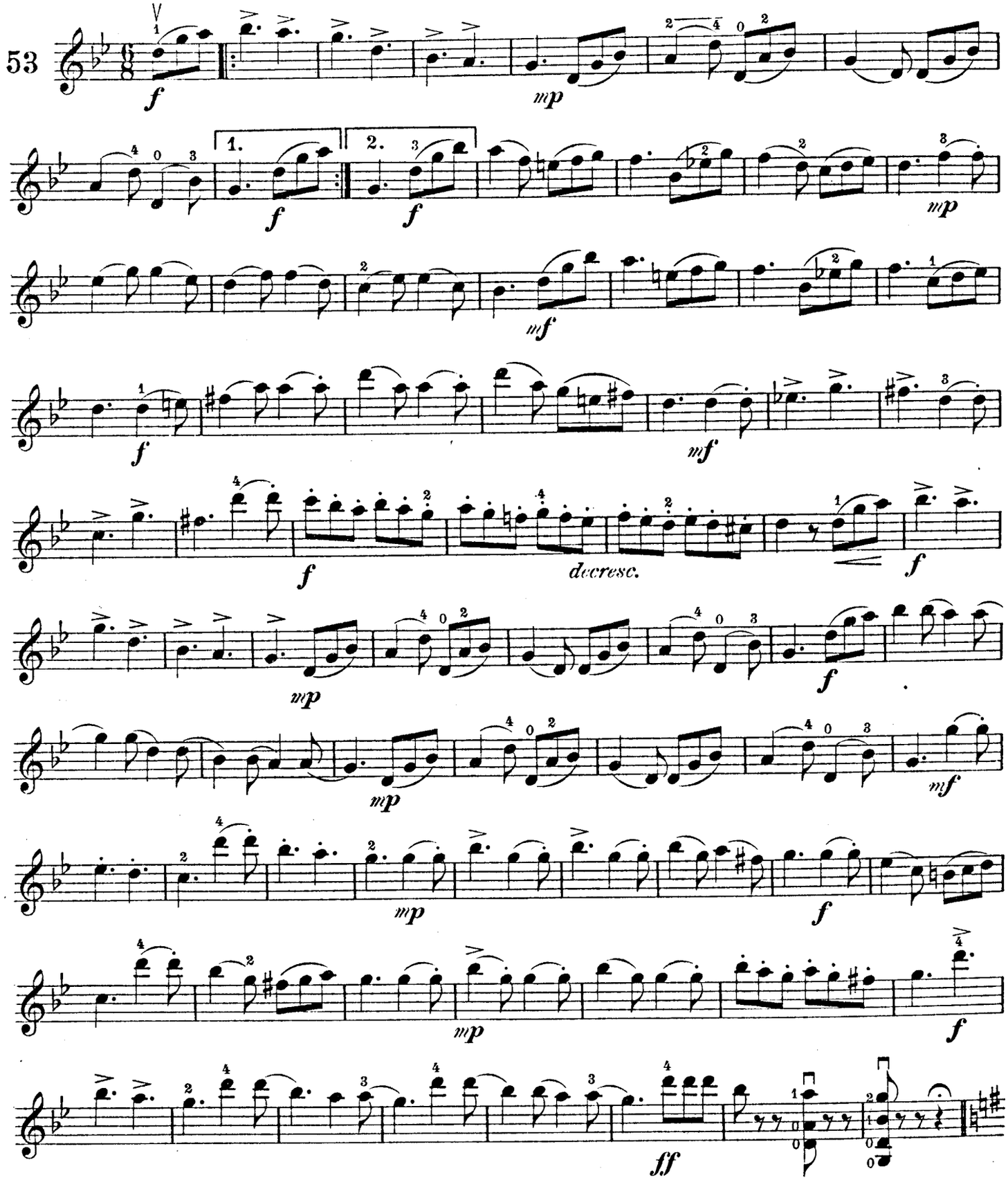
The recitative in this wonderful *Adagio-recitativo* must be played in quite free manner, as if the notes were associated with words determining to great extent rhythm and accent. The accompaniment which for the most part enters after the *recitative* has ceased sounding, must be played in strict time, and in its turn must cease sounding before the recitative passages commence afresh. Exceptional passages occur when the recitative commences on the first beat with a *fermate*; in that case it must be played simultaneously with the last accompanying chord. The other non-recitative passages must naturally be played in strict time.

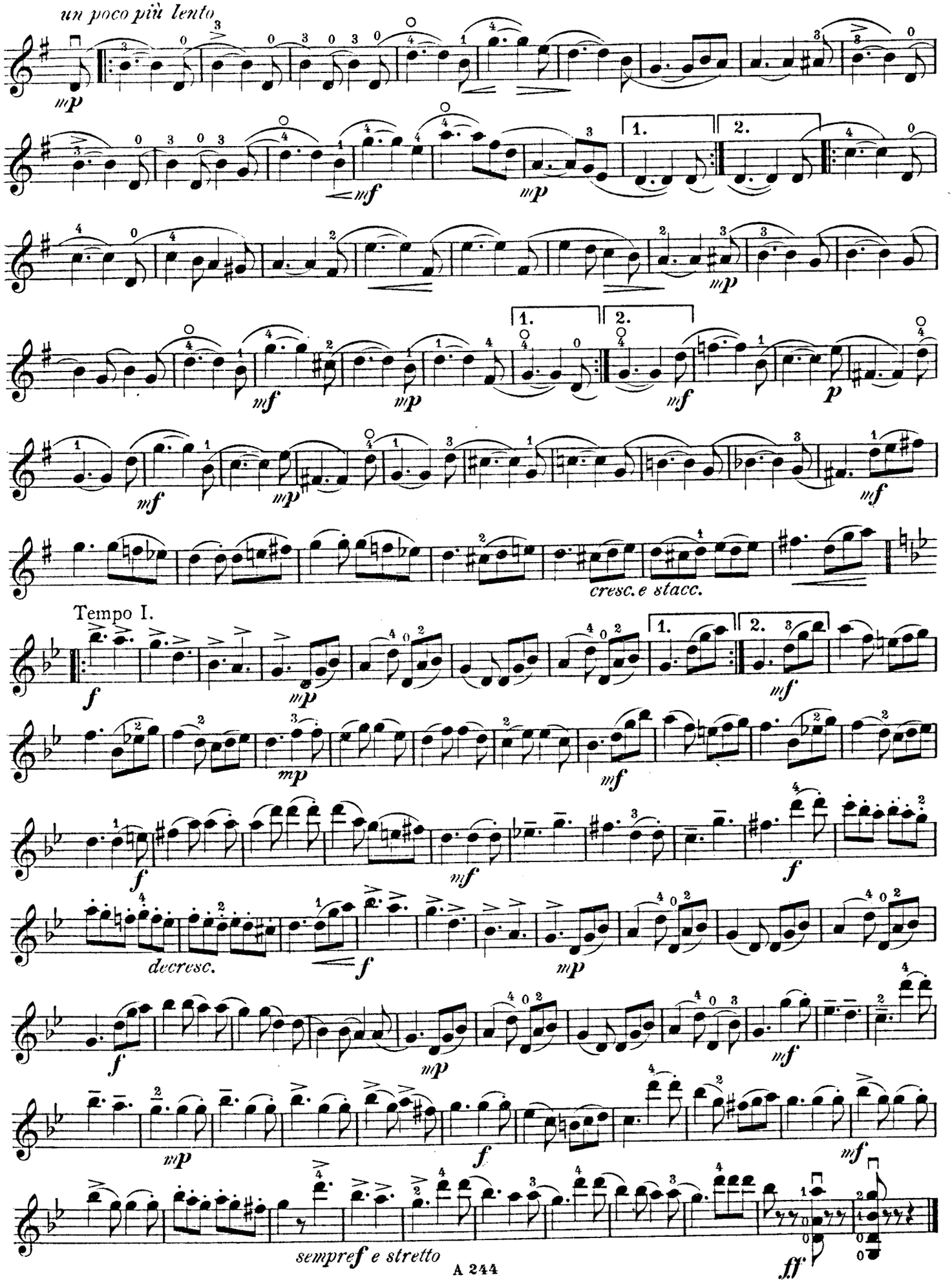
Dans cet admirable Adagio-recitativo, le récitatif doit être joué d'une manière tout-à-fait libre, comme si on y avait adapté des paroles prescrivant en première ligne le rythme et l'accent. Observer exactement les points d'orgue. L'accompagnement qui, la plupart du temps, vient après le chant du récitatif, doit être joué exactement en mesure et, de son côté, avant que les passages du récitatif recommencent. excepté où le récitatif commence avec un point d'orgue sur le premier temps de la mesure. Ce point d'orgue doit tomber sur le dernier accord de l'accompagnement. Les autres passages non récitatifs seront naturellement exécutés exactement en mesure.

TARANTELLA

Allegro vivace

Ignaz Lachner




un poco più lento
mp
mf
mp
1.
2.
mf
mp
mf
p
mf
mp
mf
cresc. e stacc.
Tempo I.
f
mp
1.
2.
mf
mp
mf
f
mf
f
decresc.
f
mp
f
mf
mp
f
mf
sempre f e stretto
ff

Wechsel zwischen Halber, 1ter, 2ter und 3ter Lage.

Change between the half, 1st, 2nd and 3rd position.

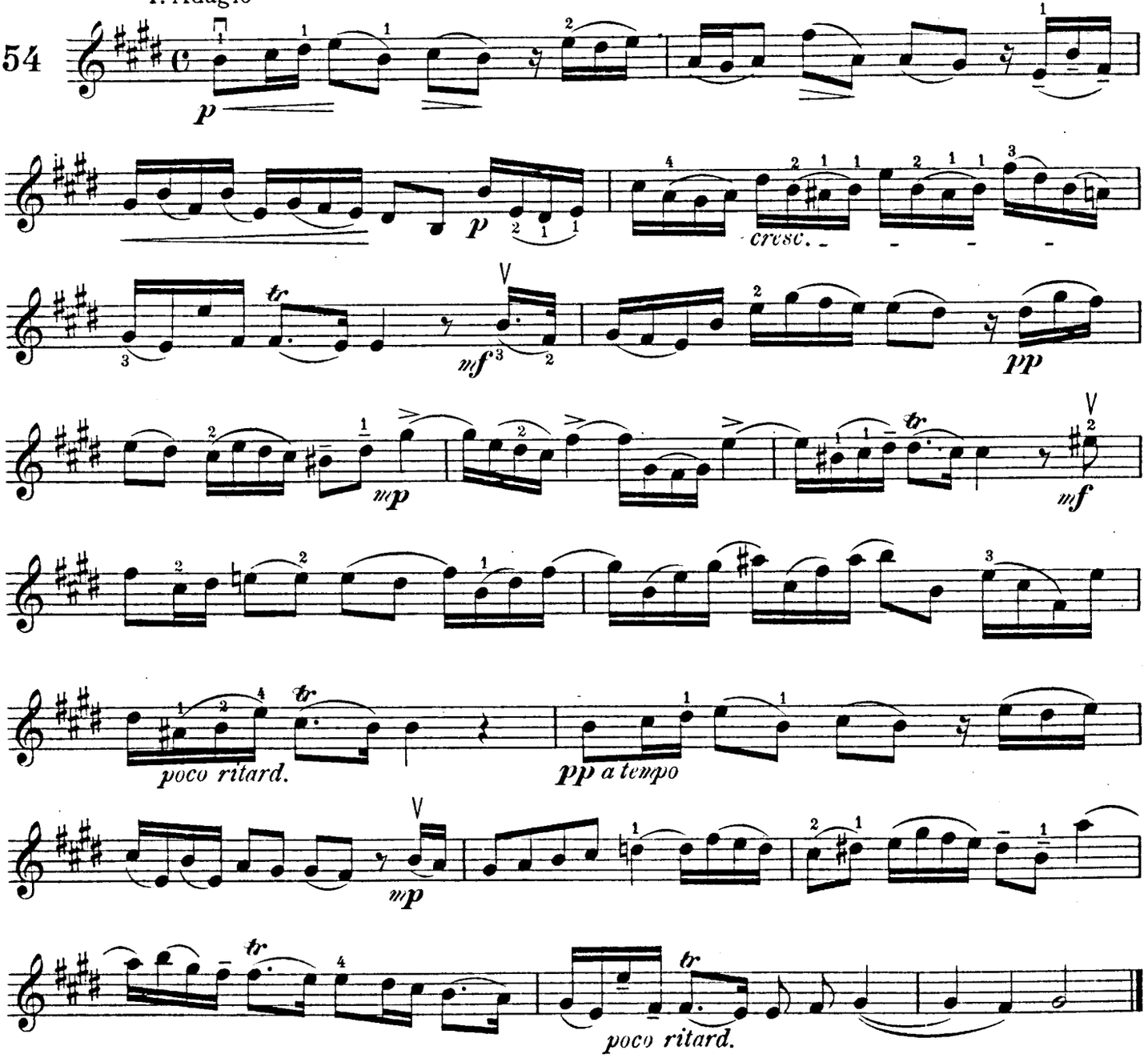
Changement entre la demi, 1ère, 2ème et 3ème position.

ADAGIO ed ALLEGRO

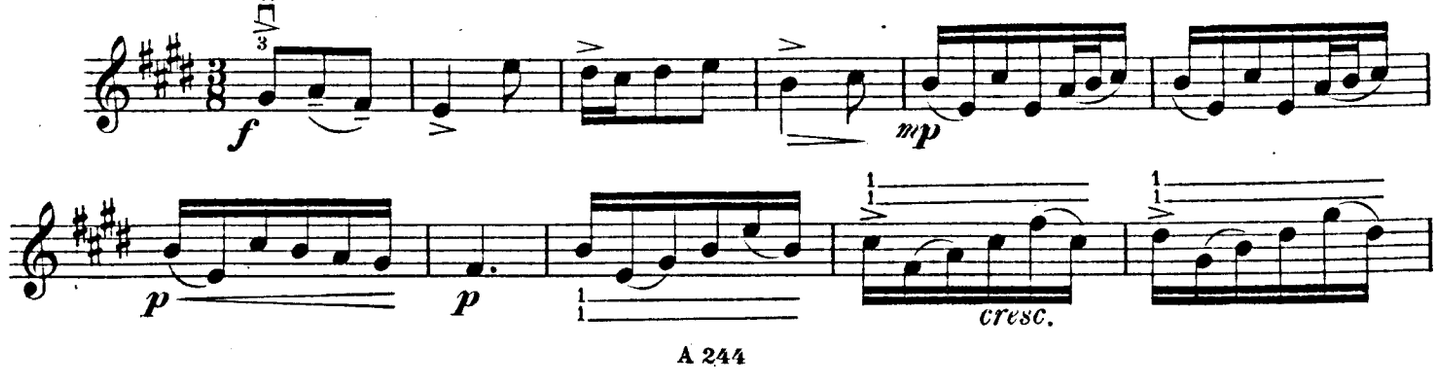
G.F.Händel

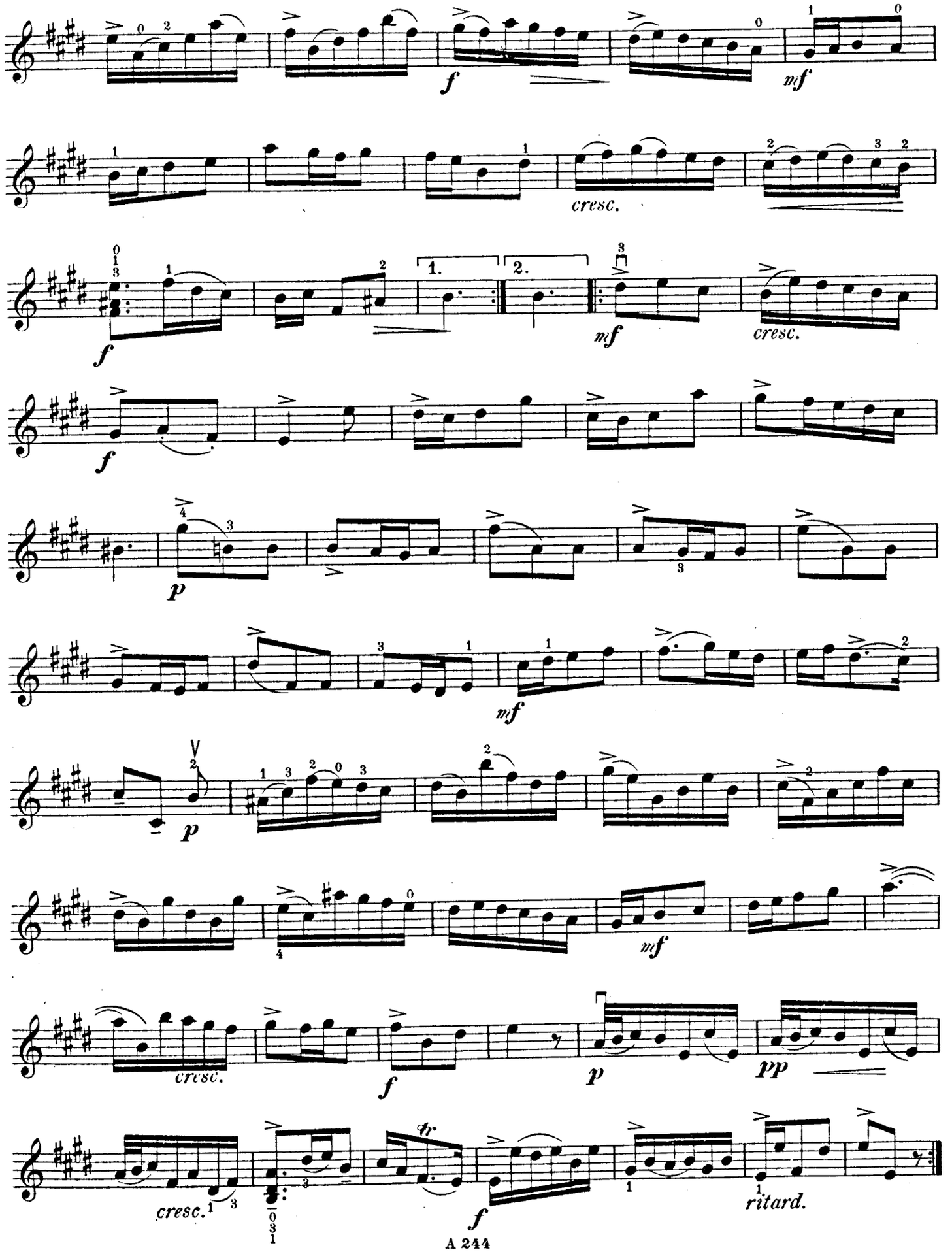
Nach d.bz.Bass bearbeitet von A.Gibson

I. Adagio



II. Allegro.




f
mf
cresc.
1.
2.
f
mf
cresc.
f
p
mf
p
mf
cresc.
f
p
pp
cresc.
f
ritard.

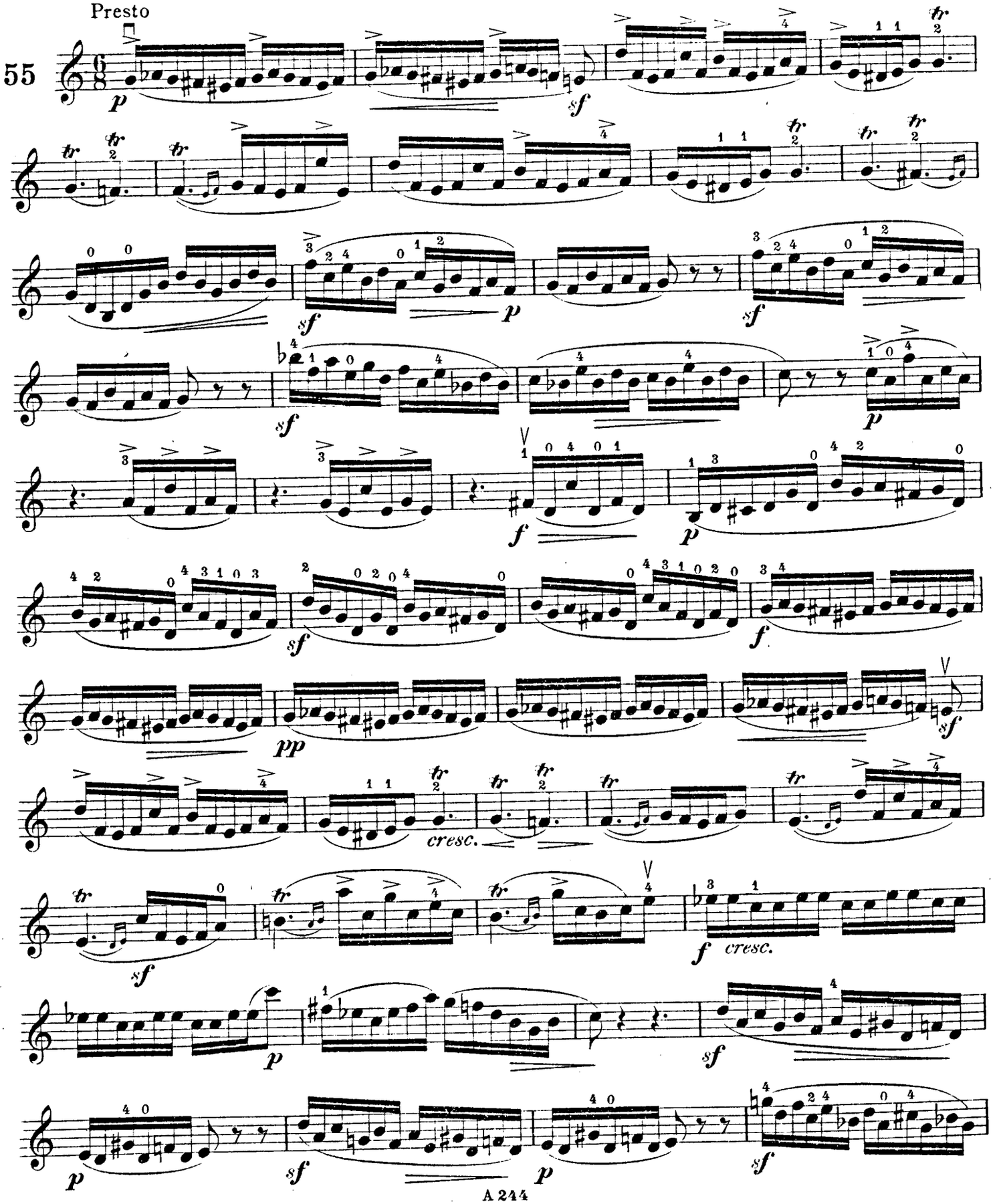
SPINNERLIED

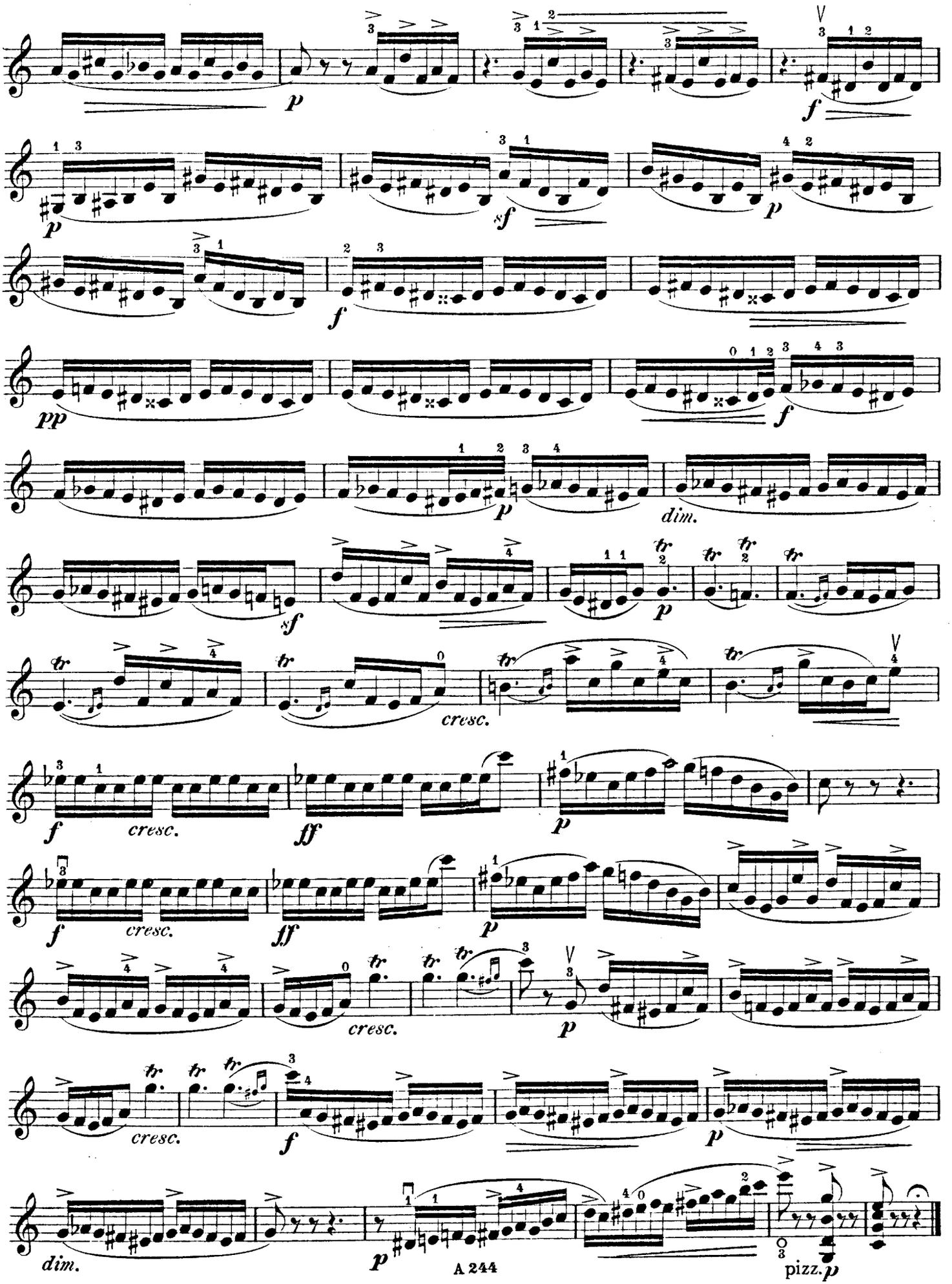
Spinning Song *Chant des fileuses*

F. Mendelssohn
Arr. v. E.Heim

Presto

55




p
f
p
sf
p
f
pp
f
p
dim.
sf
p
cresc.
f
cresc.
ff
p
f
cresc.
ff
p
cresc.
p
cresc.
f
p
dim.
p
A 244
pizz.p