

UNIVERSIDADE FEDERAL DO RIO GRANDE DO SUL  
INSTITUTO DE ARTES  
PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA

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**FANTASIA DE CONCERTO PARA VIOLINO E  
ORQUESTRA DE OCTÁVIO MENELEU CAMPOS:  
UMA PROPOSTA PEDAGÓGICA**

**VOLUME 2**

**ANEXOS**

Porto Alegre  
2007

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ORQUESTRA DE OCTÁVIO MENELEU CAMPOS:  
UMA PROPOSTA PEDAGÓGICA**

Volume 2

**ANEXOS**

Dissertação submetida como requisito parcial  
para obtenção do título de Mestre em Música  
Área de Concentração: Práticas Interpre-  
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## **ANEXOS**

**ANEXO A – Lista de algumas obras de Meneleu Campos**

**Lista de obras de Meneleu Campos em que o violino é proeminente,  
extraída da Revista de Cultura do Pará (Salles, 1972)<sup>1</sup>**

**Violino e piano / Orquestra**

1- Fantasia de Concerto em mi menor. 1901 – Manuscrito

Composta em Mosqueiro, Pará em agosto de 1901. 1ª. audição dada no Pará a 18.01.1903 por Zulima Redig e orquestra sob a regência do autor; 2ª. audição dada em Milão a 22.5.1903, por Antonio Coggi e orquestra dirigida por Ettore Panizza.

2- Malinconia.

Impressa sem data e sem a indicação do editor

3- Notturmo e Allegro scherzando. (sem data) – A. Bernardi, Milão

A 1ª. audição foi dada em Belém, numa versão para 2 violinos e orquestra no concerto dirigido pelo autor em 19.9.1901. Solista : Luigi Sarti e Mamede Costa.

4- Sonata. 1898

Teria sido composta em Milão a 21.5.1898 como prova do exame final do Conservatório. Salles relata não ter encontrado o original.

**Quartetos**

5- Quarteto em sol maior. 1899 – Manuscrito

- a) Allegro non troppo
- b) Adágio
- c) Scherzo
- d) Finale- Allegro non troppo

6- Quarteto em Lá maior. 1899 – Manuscrito

- a) Allegretto
- b) Adágio allá minuetto
- c) Scherzo
- d) Finale- Andante mosso

7- Quarteto em ré maior. 1901 – Manuscrito

- a) Andante um pó mosso
- b) Largo
- c) Scherzo
- d) Finale- Allegro ma non tropp

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<sup>1</sup> Para uma pesquisa mais completa de todas as obras de Meneleu Campos, vide: SALLES, Vicente, Centenário de Meneleu Campos. In: **Revista de Cultura do Pará**. Ano 2, n. 8 e 9. jul.-dez., Belém, Pará, 1972; Ed. do Conselho estadual de Cultura. p.179-186.



- 8- Quarteto em Mi maior. 1901/2 – Manuscrito
- a) Andante sostenuto
  - b) Minuetto
  - c) Scherzo
  - d) Finale- Allegro spirituoso

## **ANEXO B – Partituras**

**ANEXO B1 – Partitura  
Manuscrito – 1901-BUFPA**

**ANEXO B2 – Partitura  
Manuscrito – 1915 – BNRJ**

**ANEXO B3 – Partitura**  
**Edição Marena Salles – 1984**

**ANEXO B4 – Partitura**  
**Edição Luís Passos – 2007**

# O. MENELEU CAMPOS

## FANTASIA DE CONCERTO

para violino e orquestra

Edição e revisão, de Luís Passos,  
da restauração e revisão de Marena I. Salles  
junho, 2006

Orquestra:

2 Flautas

1 Oboé

2 Clarinetas em lá

2 Trompas em fá

2 Trompetes em lá

2 Trombones

1 Trombone ou 1 Tuba

Tímpanos

Primeiros violinos

Segundos violinos

Violas

Violoncelos

Contrabaixos



# Fantasia de concerto

O. Meneleu Campos

Revisão (2006) Luís Passos\*

Larghetto,  $\text{♩} = 96$

The musical score is arranged in a standard orchestral format. The top staves include woodwinds (Flautas, Oboé, Clarineta em Lá, Trompa em Fá, Trompete em Lá) and brasses (Trombones, Tímpanos). The bottom staves include strings (Violino Solo, I Violinos, II Violinos, Violas, Violoncelos, Contrabaixos). The woodwinds and strings play a rhythmic pattern of eighth notes, while the brasses play a more melodic line. The dynamic is marked *mf* throughout. The score is in 3/4 time and G major.

\* Edição revisada da restauração e revisão de Marena I. Salles

\*\* 3º Trombone ou tuba



14

Fl. *meno secca*

Ob. *secca*

Cl. Lá *secca*

Tpa. Fá *meno secca*

Tpt. Lá *secca*

1  
2  
Tbn. 3

Timp. *meno*

Vln. solo *meno*

I Vln. *meno secca*

II Vln. *secca*

Vla. *secca*

Vc. *secca*

Cb. *secca*

8va

Cl. Lá

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*a tempo*

*p*

*pp*

Fl.

Cl. Lá

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*cresc.*

*f*

*ff*

*mf*

*mf*

*mf*

*mf*

*mf*

35 *loco*

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*p* *decresc.*

39

Cl. Lá

Vln. solo

I Vln.

Vc.

*p* *8va---*

43

Cl. Lá

Vln. solo

I Vln.

Vc.

*dim.*

Musical score for measures 46-51. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. Lá), Violin solo (Vln. solo), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

- Measures 46-51: Flute and Oboe play a melodic line starting with a *p* dynamic. The Clarinet in B-flat has a whole rest.
- Violin solo: Starts at measure 46 with a *p* dynamic, followed by a *p* dynamic with a hairpin. From measure 50, it plays a *pizzicato* (*pizz.*) line with a *p* dynamic, marked *crescendo pouco a pouco*.
- Violin I and II: Play a *pp* dynamic line from measure 46 to 49. From measure 50, they play a *pizz.* line with a *p* dynamic.
- Viola: Plays a *pp* dynamic line from measure 46 to 49. From measure 50, it plays a *pizz.* line with a *p* dynamic.
- Violoncello and Contrabass: Play a *pp* dynamic line from measure 46 to 49. From measure 50, they play a *pizz.* line with a *p* dynamic.

Musical score for measures 52-55. The score includes parts for Violin solo (Vln. solo), Violin I (I Vln.), Violin II (II Vln.), and Viola (Vla.).

- Measures 52-55: Violin solo, Violin I, Violin II, and Viola play a complex rhythmic pattern with accents.

56

Vln. solo

I Vln.

II Vln.

Vla.

61

Fl.

Ob.

Cl. Lá

Vln. solo

I Vln.

II Vln.

Vla.

*p* *fp* *fp* *fp*

*grr-----*

65

Fl. *fp*

Ob. *fp*

Cl. Lá *fp* (8<sup>va</sup>)

Vln. solo *8<sup>va</sup>*

I Vln. *f* *fp* *arco* *divisi*

II Vln. *f* *fp* *arco*

Vla. *f* *fp*

Vc. *f* *fp*

69

Fl. *cresc.*

Ob. *cresc.*

Cl. Lá *cresc.*

Vln. solo *8<sup>va</sup>* *loco* *f*

I Vln. *fp* *cresc.* *f* *pizz.* *p* *arco* *f* *divisi*

II Vln. *fp* *cresc.* *f* *pizz.* *pp* *f* *arco*

Vla. *fp* *cresc.* *f* *pizz.* *f* *arco*

Vc. *fp* *cresc.* *f* *pizz.* *pp* *f* *arco*

Cb. *fp* *cresc.* *f* *pizz.* *f* *arco*



74

Fl.

Ob.

Cl. Lá

Vln. solo

8<sup>va</sup> loco

I Vln.

II Vln.

Vla.

Vc.

Cb.

7

Detailed description: This page of a musical score for a Fantasy Concerto, page 11, features eight staves. The top three staves are for Flute (Fl.), Oboe (Ob.), and Clarinet in B-flat (Cl. Lá). The fourth staff is for Violin solo (Vln. solo), which includes an 8va trill and a loco passage marked with a '7'. The bottom five staves are for Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key with one sharp (F#) and a common time signature. The music is characterized by rhythmic patterns and dynamic markings such as accents (>) and slurs.

79

Fl.

Ob.

Cl. Lá

Tpa. Fá

Tbn.3

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*uniti*

*divisi*

*uniti*

*enérgico*

*enérgico*

*marcato il basso*

*p*

*f*

*p*

*p*

*p*

*p*

*p*

84

Fl.

Ob.

Cl. Lá

84

Tpa. Fá

1

2

Tbn.

3

84

Timp.

84

I Vln.

II Vln.

Vla.

Vc.

Cb.

*p*

*f*

*mf*

*pp*

*pizz.*

*arco*

92

Fl.

Ob.

Cl. Lá

Tpt. Lá

92

Timp.

92

I Vln.

II Vln.

Vla.

Vc.

Cb.

*pp*

*p*

*ppp*

*mf*

*mf*

*mf*

*mf*

*mf*

99

Fl.

Ob.

Cl. Lá

Tpt. Lá

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*cresc.*

*ff*

*enérgico*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

*pp*

*cresc.*

*f*

3 3 3

108

Fl.

Vln. solo

I Vln.

II Vln.

*p*

*pp*

*pp*

*loco*

113 *Meno assai*

Fl. *pp*

Cl. Lá *p*

Vln. solo *Meno assai* *loco* *rall. molto*

I Vln. *pp* *rall. molto*

II Vln. *pp*

117 *a tempo*

Fl. *f*

Ob. *f*

Cl. Lá *f*

Timp. *a tempo*

Vln. solo *f* *a tempo*

I Vln. *f* *a tempo*

II Vln. *f*

Vla. *f*

Vc. *f*

Cb. *f*

*sempre animado e crescendo*

Musical score for measures 123-128. The score is for Flute (Fl.), Violin solo (Vln. solo), Violin I (I Vln.), and Violin II (II Vln.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is *sempre animado e crescendo*. Measure numbers 123, 124, 125, 126, 127, and 128 are indicated at the start of their respective staves.

Musical score for measures 129-134. The score is for Flute (Fl.), Violin solo (Vln. solo), Violin I (I Vln.), Violin II (II Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one sharp (F#) and the time signature is 4/4. The tempo/mood is *Largo*, with a metronome marking of  $\text{♩} = 69$ . Measure numbers 129, 130, 131, 132, 133, and 134 are indicated at the start of their respective staves. Dynamics include *dim.*, *pp* *ma energico*, *f*, and *p*.







167

Fl.

Cl. Lá

Vln. solo

I Violino Spalla

I Vln.

II Vln.

Vla.

Vc.

Cb.

*p* *col canto*

*p* *col canto*

*8<sup>va</sup>* *ten.* *loco*

*cresc.* *f* *insieme*

*p* *mf* *cresc.* *col canto* *f*

*p* *mf* *cresc.* *col canto* *f*

*p* *mf* *cresc.* *col canto* *f*

*p* *mf* *cresc.* *col canto* *f*

*p* *mf* *cresc.* *col canto* *f*

1° Tempo mas più mosso

174

Tpa. Fá

Tpt. Lá

Timp.

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

*f* *1° Solo*

*f*

*f*

*senza sord.* *pp* *f*

*senza sord.* *pp* *f*

*senza sord.* *pp* *f*

*senza sord.* *pp* *f*

*senza sord.* *pp* *f*

*pp*

180 *f* *rall.* *a tempo* *fp*

Fl.

180 *f* *rall.* *a tempo* *fp*

Ob.

180 *f* *rall.* *a tempo* *fp*

Cl. Lá

180 *f* *rall.* *a tempo* *fp*

Tpa. Fá

180 *f* *rall.* *a tempo* *fp*

Tpt. Lá

1 2 3 *ff* *rall.* *a tempo* *fp*

Tbn.

180 *p* *rall.* *a tempo*

Timp.

180 *f* *rall.* *a tempo*

Vln. solo

180 *f* *rall.* *a tempo*

I Vln.

180 *fp* *rall.* *a tempo* *fp* *divisi*

II Vln.

180 *fp* *rall.* *a tempo* *fp*

Vla.

180 *fp* *rall.* *a tempo* *fp*

Vc.

180 *fp* *rall.* *a tempo* *fp*

Cb.

180 *fp* *rall.* *a tempo* *fp*

186

Fl.

Ob.

Timp.

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

193

Fl.

Ob.

Cl. Lá

Timp.

Vln. solo

I Vln.

II Vln.

Vla.

Vc.

Cb.

198

Fl. *pp* *p*

Ob. *pp* *p*

Cl. Lá *pp* *p*

198

Timp.

198

Vln. solo

198

I Vln. *pp* *pizz.*

II Vln. *pp* *pizz.*

Vla. *pp* *pizz.*

Vc. *pp*

Cb. *pp*

203

Fl.  
Ob.  
Cl. Lá  
Vln. solo  
I Vln.  
II Vln.  
Vla.

Detailed description: This system contains measures 203 through 207. The Flute (Fl.) part features a melodic line with slurs and accents. The Oboe (Ob.) part has a similar melodic line. The Clarinet in B-flat (Cl. Lá) part provides a harmonic accompaniment with chords and slurs. The Violin solo (Vln. solo) part has a complex, fast-moving melodic line with many slurs and accents. The Violin I (I Vln.) and Violin II (II Vln.) parts have a steady eighth-note accompaniment. The Viola (Vla.) part has a steady eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.

208

Fl.  
Ob.  
Cl. Lá  
Vln. solo  
I Vln.  
II Vln.  
Vla.

*fp*  
*fp*  
*fp*  
*arco*  
*fp*  
*arco*  
*fp*  
*arco*  
*fp*

Detailed description: This system contains measures 208 through 212. The Flute (Fl.) part continues its melodic line. The Oboe (Ob.) part continues its melodic line. The Clarinet in B-flat (Cl. Lá) part continues its harmonic accompaniment. The Violin solo (Vln. solo) part continues its complex melodic line, ending with a flourish in measure 212. The Violin I (I Vln.) and Violin II (II Vln.) parts continue their eighth-note accompaniment. The Viola (Vla.) part continues its eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. Dynamic markings include *fp* (fortissimo piano) and *arco* (arco).

213

Fl. *fp*

Ob. *fp*

Cl. Lá *fp*

Vln. solo

I Vln. *fp*

II Vln. *fp* *divisi*

Vla. *fp*

*fp* *fp* *fp* *fp*

8<sup>va</sup> 8<sup>va</sup>

Largo,  $\text{♩} = 58$

218

Fl. *pp* *cresc.* *ff* sempre forte

Ob. *pp* *cresc.* *ff* sempre forte

Cl. Lá *pp* *cresc.* *ff* sempre forte

Timp. *cresc.* *ff* sempre forte

Vln. solo (8<sup>va</sup>) *cresc.* *ff* sempre forte

I Vln. *pp* *pp* *cresc.* *ff* sempre forte

II Vln. *pp* *pp* *cresc.* *ff* sempre forte

Vla. *pp* *pp* *cresc.* *ff* sempre forte

Vc. *pp* *pp* *cresc.* *ff* sempre forte

Cb. *pp* *pp* *cresc.* *ff* sempre forte



Presto, ♩ = 126

Fl. 223 *ten.*

Ob. 223 *ten.*

Cl. Lá 223 *ten.* *p*

Timp. 223

(8<sup>va</sup>)

Vln. solo 223 *loco*

I Vln. 223 *ten.* *pizz.*

II Vln. 223 *divisi* *ten.* *pizz.*

Vla. 223 *ten.* *pizz.*

Vc. 223 *ten.* *pizz.*

Cb. 223 *ten.* *pizz.*

228

Ob. *p* *f* *f*

Cl. Lá *p* *f* *f* *fp* *f*

228

Timp. *mf* *mf* *f secca*

228

Vln. solo *vibrata*

228

I Vln. *arco* *f* *fp* *secca* *f*

II Vln. *arco* *f* *divisi* *fp* *f secca*

Vla. *arco* *f* *fp* *secca* *f*

Vc. *arco* *f* *fp* *secca* *f*

Cb. *arco* *f* *fp* *secca* *f*

# Fantasia de concerto

Violino solo

O. Meneleu Campos

Larghetto, ♩ = 96

*meno*

14

19

24

*a tempo*

29

34

*ff*

*8va* *loco*

36

*p*

38

*p*

41

*8va*

44

*p*

48

*crescendo poco a poco*

*p*

52

55

58

61

64

*8va* -----

68

*(8va)* ----- *loco*

*f*

72

*8va* ----- *loco*

*f*

7

76

81

*f* 17 *enérgico*

102

107

*p* *f* *pizzicato*

111

Meno assai *pizzicato* *rall. molto*

117

*a tempo*

123

127

132

Largo, ♩ = 69 *pp* 2 *pp* V.S.

141 **Largo**, ♩ = 50

Musical staff 141-143: Treble clef, common time. Measures 141-143. Features a melodic line with slurs and ties, including a dotted quarter note in measure 142.

Musical staff 144-148: Treble clef, common time. Measures 144-148. Continuation of the melodic line with various rhythmic values and slurs.

Musical staff 149-153: Treble clef, common time. Measures 149-153. Includes a triplet of eighth notes in measure 150 and another triplet in measure 153.

Musical staff 154-159: Treble clef, common time. Measures 154-159. Includes a triplet of eighth notes in measure 154. Performance markings: *ten.* above measure 155, *pesanti* above measure 156, and *cresc.* below measure 154.

Musical staff 160-164: Treble clef, common time. Measures 160-164. Continuation of the melodic line with slurs and ties.

Musical staff 165-169: Treble clef, common time. Measures 165-169. Includes a triplet of eighth notes in measure 166. Performance markings: *stent.* above measure 165, *stent.* above measure 166, *f* below measure 167, and *ten.* above measure 168.

Musical staff 170-174: Treble clef, common time. Measures 170-174. Includes a triplet of eighth notes in measure 170. Performance markings: *cresc.* below measure 170, *f* below measure 172, *loco* above measure 172, and *1° tempo mas più mosso* above measure 173.

Musical staff 175-187: Treble clef, common time. Measures 175-187. Features a sequence of nine sixteenth notes in measure 175, indicated by a '9' above the staff.

Musical staff 188-192: Treble clef, common time. Measures 188-192. Continuation of the melodic line with slurs and ties.

193

3

3

Musical staff 193-196: Treble clef, key signature of one sharp (F#). Measures 193-196. Features a triplet of eighth notes in measures 193 and 194, and another triplet in measure 195. Slurs and accents are present.

197

3

Musical staff 197-200: Treble clef, key signature of one sharp (F#). Measures 197-200. Features a triplet of eighth notes in measure 197. Slurs and accents are present.

201

Musical staff 201-203: Treble clef, key signature of one sharp (F#). Measures 201-203. Features a slur over measures 201-202 and an accent in measure 203.

204

Musical staff 204-206: Treble clef, key signature of one sharp (F#). Measures 204-206. Features a series of eighth notes with accents in measures 204-205.

207

Musical staff 207-209: Treble clef, key signature of one sharp (F#). Measures 207-209. Features a series of eighth notes with accents in measures 207-208.

210

Musical staff 210-212: Treble clef, key signature of one sharp (F#). Measures 210-212. Features a series of eighth notes with accents in measures 210-211, followed by a slur in measure 212.

213

8va

Musical staff 213-215: Treble clef, key signature of one sharp (F#). Measures 213-215. Features a slur over measures 213-214 and an 8va marking above measure 215.

(8va)

8va

216

Musical staff 216-219: Treble clef, key signature of one sharp (F#). Measures 216-219. Features a slur over measures 216-217 and an 8va marking above measure 218.

(8va)

Largo, ♩ = 58

8va

220

Musical staff 220-222: Treble clef, key signature of one sharp (F#). Measures 220-222. Features a slur over measures 220-221 and an 8va marking above measure 222.

cresc.

**ff** sempre forte

Presto, ♩ = 126

(8<sup>va</sup>)

223

ten.

loco

227

230

vibrata



O. MENELEU CAMPOS

FANTASIA DE CONCERTO

para violino e orquestra

Redução para violino e piano de Luís Passos  
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# Fantasia de concerto

O. Meneleu Campos

Redução: Luís Passos

Larghetto, ♩ = 96

Violino solo

Piano

Pno.

Pno.

Pno.

The musical score is written for Violino solo and Piano. It is in 3/4 time and the key signature has one sharp (F#). The tempo is marked 'Larghetto' with a quarter note equal to 96 beats per minute. The score is divided into four systems, each containing a Violino solo staff and a Piano staff. The Piano part is marked with dynamics: *mf* (mezzo-forte) in the first system, *p* (piano) in the second system, and *cresc.* (crescendo) leading to *f* (forte) in the fourth system. The Violino solo part features a melodic line with slurs and accents. The Piano part consists of chords and arpeggiated figures. The score ends with a fermata over a whole note chord in the final measure.

Vln. *meno*

Pno. *meno*

17

Vln. *a tempo*

Pno. *p* *pp*

22

Vln.

Pno. *cresc.*

27

Vln. 31

Pno. 31

Violin part (Vln.) starts at measure 31 with a melodic line in G major, featuring slurs and a fermata at the end. The piano part (Pno.) consists of two staves: the right hand has chords and slurs, and the left hand has a bass line with chords and slurs.

Vln. 34 *ff* *loco*

Pno. 34 *mf*

Violin part (Vln.) starts at measure 34 with a fast, rhythmic pattern marked *loco* and *ff*. The piano part (Pno.) consists of two staves: the right hand has a rhythmic accompaniment marked *mf*, and the left hand has a bass line with chords and slurs.

Vln. 37 *p*

Pno. 37 *p*

Violin part (Vln.) starts at measure 37 with a melodic line in G major, featuring slurs and a fermata, marked *p*. The piano part (Pno.) consists of two staves: the right hand has a bass line with chords and slurs, marked *p*, and the left hand has a bass line with chords and slurs.

41

Vln.

8va-----,

Pno.

dim.

44

Vln.

p

Pno.

p

pp

48

Vln.

crescendo pouco a pouco

p

Pno.

p

Vln. 52

Pno. 52

Vln. 55

Pno. 55

Vln. 58

Pno. 58

Vln. 61

Pno. 61

*p* *fp* *fp*

Vln. 64

Pno. 64

*fp* *f* *fp* *fp*

Vln. 67

Pno. 67

*fp*

Vln. 70 *seca* *f*

Pno. *cresc.* *f* *p* *f*

Vln. 74 *8va* *loco* 7

Pno.

Vln. 77

Pno. *enérgico*



Vln. 81

Pno. 81

*f*

*p*

Pno. 85

*mf*

*f*

Pno. 89

*p*

*p*

Pno. 95

*mf*

*p*

101 *enérgico*

Vln.

Pno. *pp*

107

Vln. *8va* *loco*

Pno. *f* *pp*

111 *Meno assai* *8va* *loco*

Vln.

Pno. *pp* *p*

Vln. *rall. molto* *a tempo*

Pno. *rall. molto* *a tempo* *f*

Vln. *sempre animado e crescendo*

Pno. *sempre animado e crescendo*

Vln. *sempre animado e crescendo*

Pno. *sempre animado e crescendo*

Vln. 127

Pno. 127

dim.

Vln. 131

Pno. 131

Largo, ♩ = 69

*pp* *ma energico*

*p*

Vln. 136

Pno. 136

Largo, ♩ = 50

*pp*

*pp* *ppp* *pp*

*marcate*

142

Vln.

Pno.

147

Vln.

Pno.

151

Vln.

Pno.

*mf*

*cresc.*

*ten.*

*col canto*

Vln. 156 *pesanti* 3

Pno. 156 *p*

Vln. 161 *stent.*

Pno. 161

Vln. 166 *stent.* *f* 3

Pno. 166 *p* *mf* 3

171 *8va* *ten.* *loco* *f* *1° tempo mas più mosso*

Vln.

*cresc.* *ten.* *f* *1° tempo mas più mosso*

Pno.

*cresc.* *col canto* *f* *f*

Detailed description: This system covers measures 171 to 175. The Violin part begins with a melodic line marked *cresc.*, *ten.*, and *loco*. A triplet of eighth notes is marked with a '3'. The tempo changes to *1° tempo mas più mosso*. The Piano part features a similar melodic line in the right hand, marked *cresc.* and *col canto*, with a dynamic of *f*. The left hand provides harmonic support with chords and moving lines, also marked *f*.

176 *f*

Pno.

Detailed description: This system covers measures 176 to 180. The Piano part is dominated by a rhythmic pattern of eighth notes with accents (>) in both hands. The dynamic is marked *f*. The right hand has a more complex rhythmic pattern with some sixteenth notes.

181 *rall.* *a tempo*

Vln.

181 *fp*

Pno.

Detailed description: This system covers measures 181 to 185. The Violin part has a brief rest in measures 181-184, then enters with a melodic line. The tempo is marked *rall.* and then *a tempo*. The Piano part features a dense, rhythmic texture of eighth notes with accents (>) in both hands, marked *fp*.

Vln. 186

Pno. 186

This system covers measures 186 to 190. The Violin part (Vln.) features a melodic line with eighth-note patterns and slurs. The Piano part (Pno.) consists of a rhythmic accompaniment with chords and eighth-note figures in both hands. Dynamic markings include accents (>) and a crescendo hairpin.

Vln. 191

Pno. 191

This system covers measures 191 to 194. The Violin part continues with eighth-note patterns, including a triplet in measure 193. The Piano part features chords and eighth-note accompaniment, with a crescendo hairpin and accents (>) in the right hand.

Vln. 195

Pno. 195

This system covers measures 195 to 198. The Violin part includes eighth-note patterns with triplets in measures 196 and 197. The Piano part continues with chords and eighth-note accompaniment, featuring a crescendo hairpin and accents (>) in the right hand.



Vln. 199

Pno. *pp*

This system contains measures 199 to 202. The Violin part (Vln.) is written in a single staff with a treble clef and a key signature of one sharp (F#). It features a melodic line with slurs and accents. The Piano part (Pno.) is written in two staves (treble and bass clefs) with a key signature of one sharp. The piano part includes a dynamic marking of *pp* (pianissimo) and consists of chords and arpeggiated figures.

Vln. 203

Pno.

This system contains measures 203 to 206. The Violin part (Vln.) continues with a melodic line, featuring slurs and accents. The Piano part (Pno.) is written in two staves and consists of chords and arpeggiated figures, with some notes marked with accents.

Vln. 207

Pno.

This system contains measures 207 to 210. The Violin part (Vln.) continues with a melodic line, featuring slurs and accents. The Piano part (Pno.) is written in two staves and consists of chords and arpeggiated figures, with some notes marked with accents.

Vln. 211

Pno. 211

*fp*

Vln. 215

*8va*

Pno. 215

*fp*

Vln. 219

*8va*

*cresc.*

Pno. 219

*pp*

*cresc.*

*Largo*,  $\text{♩} = 58$  *Presto*,  $\text{♩} = 126$

Vln. *ff* *sempre forte* *ten.* *loco*

Pno. *ff* *sempre forte* *ten.*

Vln. *f*

Pno. *f*

Vln. *vibrata*

Pno. *fp* *f* *seca*