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Urtext of the
New Schubert
Edition

Rondo in h

für Violine und Klavier

Rondo in B minor

for Violin and Piano

D 895 — op. 70



Bärenreiter

BA 5618



Urtextausgabe aus: *Franz Schubert, Neue Ausgabe sämtlicher Werke*, herausgegeben von der Internationalen Schubert-Gesellschaft, Serie VI: *Kammermusik*, Band 8, *Werke für Klavier und ein Instrument* (BA 5505), vorgelegt von Helmut Wirth.

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Rondo in h

für Violine und Klavier
D 895 - op. 70

Oktober 1826

Andante

5

9

13

f

fz

p

f

fz

p

fz

p

fz

p

pp

tr

decresc.

dolce

15

pp

pp

This system contains measures 15, 16, and 17. Measure 15 features a treble clef with a melodic line and a piano (pp) dynamic marking. Measures 16 and 17 are for the piano, with a right-hand part featuring a continuous sixteenth-note pattern and a left-hand part with a more rhythmic accompaniment. Both piano parts are marked pp.

18

3

6

6

6

6

This system contains measures 18, 19, and 20. Measure 18 has a treble clef with a melodic line and a triplet of eighth notes marked '3'. Measures 19 and 20 are for the piano, with the right hand playing a sixteenth-note pattern (marked '6') and the left hand providing a rhythmic accompaniment. The piano part in measure 20 includes a trill marked 'tr'.

21

tr

This system contains measures 21, 22, and 23. Measure 21 has a treble clef with a melodic line. Measures 22 and 23 are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. A trill marked 'tr' is present in the right hand of measure 23.

24

tr

tr

This system contains measures 24, 25, and 26. Measure 24 has a treble clef with a melodic line. Measures 25 and 26 are for the piano, with the right hand playing chords and the left hand playing a rhythmic accompaniment. Trills marked 'tr' are present in the right hand of measures 25 and 26.

27

3

6

decresc.

decresc.

tr

This system contains measures 27, 28, and 29. Measure 27 has a treble clef with a melodic line, featuring a triplet of eighth notes marked '3' and a sixteenth-note pattern marked '6'. Measures 28 and 29 are for the piano, with the right hand playing a sixteenth-note pattern (marked '6') and the left hand providing a rhythmic accompaniment. Both piano parts are marked 'decresc.' (decrescendo). A trill marked 'tr' is present in the right hand of measure 29.

30

33

37

41

45

f

fz

cresc.

ff

decresc.^{)}*

p

^{*)} Takt 46, 47, *decresc.*: Aus der Erstausgabe übernommen. / Mm. 46, 47, *decresc.*: Taken from the first edition.

Allegro

50

ff

p

57

fz

f

fz

pp

65

pp

75

cresc.

mf

cresc.

f

ffz

81

fz

89

fz

fz

fz

95

Measures 95-100. Treble clef: *fz*, *fz*, *fz*, *fz*, *fz*, *fz*. Bass clef: *fz*, *ffz*, *fz*, *fz*. Dynamics include accents (>) and a crescendo line.

100

Measures 100-107. Treble clef: *fz*, *ff*. Bass clef: *fz*, *ffz*, *ff*, *ffz*. Dynamics include accents (>) and a crescendo line.

107

Measures 107-113. Treble clef: *cresc.*, *fp*, *pp*. Bass clef: *cresc.*, *fp*, *pp*. Dynamics include accents (>) and a crescendo line.

113

Measures 113-120. Treble clef: *fp*, *pp*, *fp*, *pp*. Bass clef: *pp*, *p*. Dynamics include accents (>) and a crescendo line.

120

Measures 120-127. Treble clef: *cresc.*, *p*, *f*, *fz*. Bass clef: *cresc.*, *p*, *f*, *fz*. Dynamics include accents (>) and a crescendo line.

133

139

145

151

151

First system of the musical score for 'The Swan' from 'The Nutcracker'. It features a single melodic line on a treble clef staff. The key signature is one sharp (F#). The tempo is marked 'And.te' and the time signature is 3/4. The dynamics include *fz* (forzando), *cresc.* (crescendo), and *ff* (fortissimo). The melody consists of eighth and sixteenth notes, with a final measure containing a triplet of sixteenth notes.

156

Measures 156-161. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music is in 2/4 time, featuring eighth and sixteenth notes.

162

Measures 162-167. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music continues with eighth and sixteenth notes.

168

Measures 168-172. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music features a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

173

Measures 173-177. Treble and bass staves. Treble staff has a piano (*p*) dynamic. Bass staff has a piano (*p*) dynamic. The music features a crescendo (*cresc.*) leading to a fortissimo (*ff*) dynamic.

178

Measures 178-183. Treble and bass staves. Treble staff has a fortissimo (*f*) dynamic. Bass staff has a fortissimo (*f*) dynamic. The music features a piano (*pp*) dynamic. The music continues with eighth and sixteenth notes.

183

fp cresc.

188

ff pp

193

fp pp fp> pp

199

fp p cresc. f

205

ff

210

Measures 210-215. The score is in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *fz* (forzando) and *fz* with accents.

216

Measures 216-223. The right hand continues the melodic development. The left hand features a series of chords. Dynamic markings include *fz*, *fz* with accents, *decresc.* (decrescendo), and *p* (piano).

224

Measures 224-231. The right hand has a melodic line with some rests. The left hand features a series of chords. Dynamic markings include *fp* (forzando piano) with accents.

232

Measures 232-238. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *ffz* (fortissimoforzando) and *fz* with accents.

239

Measures 239-245. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *fz* with accents, *decresc.* (decrescendo), and *p* (piano).

248

256

263

269

276

284

p *f*

291

p *f*

298

p

306

cresc. *f* *ff* *fz*

312

fz

320

fz *fz* *fz* *fz* *fz* *fz*

327

fz *fz* *fz* *fz* *fz* *fz*

332

fz *ff* *fz* *ff* *fz*

339

cresc. *cresc.* *cresc.* *fz* *cresc.*

345

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

351

[ホ] [ホ]

cresc.

cresc.

356

fz p

p

fz p >

p

361

decresc.

pp

decresc.

pp

366

mf

mf

371

[ホ]

377

Measures 377-382. The score is in G major (one sharp). The right hand has a melodic line with some rests. The left hand features a continuous eighth-note accompaniment. Dynamics include *cresc.* (measures 377-380), *fz p* (measures 381-382), and *fz* (measures 378-379). There are also *fz* markings above the right hand in measures 381 and 382.

383

Measures 383-388. The right hand has a melodic line with some rests. The left hand features a continuous eighth-note accompaniment. Dynamics include *p* (measures 383-384), *decresc.* (measures 385-388), and *fz* (measures 386-388). There are also *fz* markings above the right hand in measures 386 and 388.

389

Measures 389-394. The right hand has a melodic line with some rests. The left hand features a continuous eighth-note accompaniment. Dynamics include *pp* (measures 389-394). There are also *pp* markings above the right hand in measures 391 and 393.

395

Measures 395-400. The right hand has a melodic line with some rests. The left hand features a continuous eighth-note accompaniment. Dynamics include *cresc.* (measures 395-398), *fz* (measures 399-400), and *fz* (measures 396-397). There are also *fz* markings above the right hand in measures 396 and 398.

401

Measures 401-406. The right hand has a melodic line with some rests. The left hand features a continuous eighth-note accompaniment. Dynamics include *f* (measures 401-402), *fz* (measures 403-404), *p* (measures 405-406), and *fz* (measures 401-402). There are also *fz* markings above the right hand in measures 401 and 403.

407

pp

pp

413

f

fp

f

p

fz

419

got up

p

f

fp

f

424

fz

fz

fz

fz

430

fz

fz

fz

fz

TUAN 5L

436

fz *p* *cresc.*

442

p *p>* *cresc.*

448

cresc. *f* *cresc.*

454

ff *fz* *fz* *fz* *fz* *fp*

460

decresc. *decresc.*

467

p

473

[*tr*] [*tr*]

cresc. *fz p*

479

p *decresc.* *decresc.*

485

pp *p*

491

p

497

cresc. *fz* *cresc.* *fz*

503

p *decresc.*

509

pp

515

cresc. *fz* *cresc.* *fz>*

521

cresc. *fz* *pp* *cresc.* *fz>* *pp*

527

Measures 527-532. Treble clef: *f*, *fp*, *p*, *f*, *fz*. Bass clef: *f*, *p*, *f*. Dynamics include *f*, *fp*, *p*, *f*, and *fz*. The key signature has one sharp (F#).

533

Measures 533-538. Treble clef: *fp*, *p*, *f*, *fz*. Bass clef: *p*, *f*. Dynamics include *fp*, *p*, *f*, and *fz*. The key signature has one sharp (F#).

539

Measures 539-544. Treble clef: *fz*, *fz*, *fz*. Bass clef: *fz*, *fz*. Dynamics include *fz*. The key signature has one sharp (F#).

545

Measures 545-550. Treble clef: *fz*, *fz*, *p*. Bass clef: *fz*, *fz*, *p>*. Dynamics include *fz*, *p*, and *p>*. The key signature has one sharp (F#).

551

Measures 551-556. Treble clef: *cresc.*. Bass clef: *cresc.*. Dynamics include *cresc.*. The key signature changes from one sharp (F#) to one flat (Bb) in measure 554.

557

p *cresc.*

563

f *cresc.* *ff*

568

fz *fz* *fz* *fz* *fp* *decresc.* *p*

574

pp *fp* *pp*

580

fp *cre* *scen* *do* *ff*

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

586

p *f*

594

fz *fz* *p*

601

pp

611

cresc. *f* *fz*

617

fz *fz* *fz*

This musical score is for a piano and voice piece, spanning measures 624 to 647. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

Measure 624: The vocal line begins with a half note F#4, followed by a quarter note G#4, and then a half note A4. The piano accompaniment features a steady eighth-note pattern in the right hand and a half-note pattern in the left hand. Dynamic markings include *fz* (forzando) at measures 625 and 626.

Measure 631: The vocal line continues with a half note B4, followed by a quarter note C5, and then a half note D5. The piano accompaniment maintains the eighth-note pattern. A *fz* marking is present at measure 632.

Measure 637: The vocal line starts with a half note E5, followed by a quarter note F#5, and then a half note G5. The piano accompaniment continues with the eighth-note pattern. *fz* markings are present at measures 638, 639, 640, 641, and 642.

Measure 642: The vocal line begins with a half note A5, followed by a quarter note B5, and then a half note C6. The piano accompaniment continues with the eighth-note pattern. *fz* markings are present at measures 643, 644, 645, and 646.

Measure 647: The vocal line ends with a half note D6. The piano accompaniment continues with the eighth-note pattern. Dynamic markings include *ffz* (fortissimo forzando) at measure 648 and *ff* (fortissimo) at measure 649.

653

ff

fz

661

cresc.

cresc.

più mosso

667

ff pp *fp* *pp*

ff pp *fp>* *pp*

673

fp *p* *cresc.*

fp> *p* *cresc.*

679

f *ff*

f *ff*

684

Measures 684-689. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes, starting with a *p* dynamic and ending with a *f* dynamic. The piano accompaniment has a treble and bass staff. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment. Dynamics include *p*, *cresc.*, and *f*.

690

Measures 690-695. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes, starting with a *p* dynamic and ending with a *ff* dynamic. The piano accompaniment has a treble and bass staff. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment. Dynamics include *p*, *cresc.*, *f*, and *ff>*.

696

Measures 696-700. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a treble and bass staff. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment.

701

Measures 701-706. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a treble and bass staff. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment. Dynamics include *fz*.

707

Measures 707-712. The system consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with eighth and sixteenth notes. The piano accompaniment has a treble and bass staff. The treble staff has a melodic line with eighth notes, and the bass staff has a harmonic accompaniment.

Franz Schubert

Rondo in h

für Violine und Klavier

Rondo in B minor

for Violin and Piano

D 895 — op. 70

Vorgelegt von / Edited by
Helmut Wirth

Urtext der Neuen Schubert-Ausgabe
Urtext of the New Schubert Edition

Violino



Bärenreiter Kassel · Basel · London · New York · Prag · BA 5618

VORWORT

Das Rondo in h (D 895), 1826 komponiert und 1827 bei Artaria & Co. als *Rondeau brillant pour Pianoforte et Violon ... Op. 70* erschienen, wurde, wie Kreißle berichtet¹, Anfang 1827 im Hause des Verlegers durch den Geiger Josef Slawijk und Karl Maria von Bocklet am Klavier in Anwesenheit Schuberts wohl zum erstenmal aufgeführt. Ein Jahr später, am 7. Juni 1828, erschien eine erste ausführliche Rezension des Werkes in der *Wiener Zeitschrift für Kunst*:

„Das großartige Talent des rühmlich bekannten Lieder- und Romanzen-Kompositeurs ist vielseitig und versucht sich in allen Fächern, wie alle Geister von einer wahren, aufwärts strebenden Kraft. Das vorliegende Werk zeigt den kühnen Meister in der Harmonie ... Eine feurige Phantasie belebt dieses Tonstück ... Obwohl das Ganze brillant ist, so verdankt es doch nicht seine Existenz den bloßen Figuren, die uns aus mancher Komposition in tausendfältigen Verrenkungen angrinsen und die Seele ermüden. Der Geist des Erfinders hat hier oft recht kräftig seinen Fittich geschwungen und uns mit ihm erhoben. Sowohl das Pianoforte als die Geige braucht einen geübten Spieler, der sich auf Perioden gefaßt machen muß, die nicht durch unzähligen Gebrauch etwa ihr Bürgerrecht erlangt haben, sondern die eine neue und begeisterte Ideenfolge kund tun. Der Spieler wird sich durch schönen Harmonienwechsel auf eine interessante Art angezogen fühlen“².

Das Autograph ist erhalten, jedoch nicht die Stichvorlage für den Erstdruck gewesen – wahrscheinlich war es nur die Vorlage für eine Verlagskopie. Ob Schubert diese Kopie durchgesehen und Korrekturen des Erstdruckes gelesen hat, ist nicht mehr festzustellen. Abweichungen des Druckes gegenüber dem Autograph lassen jedoch zumindest das erstere als ziemlich sicher erscheinen. Daher sind verschiedentlich dynamische Zeichen aus dem Druck in die Neuausgabe übernommen, jedoch wie Ergänzungen in der üblichen Weise gekennzeichnet.

¹ H. Kreißle von Hellborn, *Franz Schubert*, Wien 1865, S. 392.

² O. E. Deutsch, *Schubert. Die Dokumente seines Lebens* (Neue Schubert-Ausgabe Serie VIII, Band 5), Kassel etc. 1964, S. 521.

PREFACE

The Rondo in B minor, D 895, was written in 1826 and published the following year by Artaria & Co. as *Rondeau brillant pour Pianoforte et Violon ... Op. 70*. As reported by Kreißle,¹ it was performed in the composer's presence, presumably for the first time, early in 1827 at the publisher's premises, with Josef Slawijk playing the violin and Karl Maria von Bocklet playing the piano. One year later, on 7 June 1828, the first detailed review of the work appeared in the *Wiener Zeitschrift für Kunst*: "The glorious talent of this well-known and highly esteemed composer of lieder and romances is many-sided and tries its hand in all fields, as do all spirits imbued with a genuine and aspiring energy. The present work shows the bold master of harmony ... A fiery imagination pervades this piece of music ... Though brilliant on the whole, the work owes its existence not merely to those figures that leer at us from so many compositions in thousand-fold gyrations to tax the spirit. Here, the mind of the inventor has often spread its wings with considerable force and carries us along with him. Both the piano and the violin require experienced players who must be prepared to encounter periods which, rather than owing their birthright to countless repetition, proclaim a new and inspired succession of ideas. The player will find himself attracted in an interesting manner by lovely changes of harmony."²

The autograph manuscript has survived, but it did not serve as the engraver's copy for the first edition (the autograph probably served merely as the basis for a publisher's copy). Whether Schubert examined this copy and proofread the first edition can no longer be ascertained. Discrepancies between the first edition and the autograph, however, suggest that the former assumption at least is highly likely. For this reason we have occasionally incorporated dynamic marks from the print in our new edition, where, however, they are indicated in the customary manner as editorial additions.

¹ H. Kreißle von Hellborn, *Franz Schubert* (Vienna, 1865), p. 392.

² O. E. Deutsch, *Schubert: Die Dokumente seines Lebens*, New Schubert Edition, Series 8, Volume 5 (Kassel etc. 1964), p. 521.

Zur Editionstechnik

Der Ausgabe liegen die Editionsprinzipien der *Neuen Schubert-Ausgabe* zugrunde. Danach sind Zusätze des Herausgebers folgendermaßen gekennzeichnet: Buchstaben und Ziffern durch Kursive (da die Ziffern 3 und 6 bei Triolen und Sextolen etc. jedoch immer kursiv erscheinen, sind hier die ergänzten kleiner gestochen); Hauptnoten, Akzidenzien vor Hauptnoten, Pausen, Punkte und Striche, Fermaten und Ornamente durch Kleinstich; Akzentzeichen, Crescendo- und Decrescendo-Gabeln durch dünneren Stich; Bögen durch Strichelung; Vorschlags- und Ziernoten, Akzidenzien vor solchen Noten durch eckige Klammern. Ohne Kennzeichnung werden ergänzt: Akzidenzien, die sich auf Grund von Schuberts Notierungsweise als selbstverständlich ergeben oder durch andere Stimmen oder Parallelstellen belegt sind; fehlende Schlüssel; fehlende Ganztaktpausen; Bögen von der Vorschlags- zur Hauptnote.

Editorial Note

The edition follows the principles of the *Neue Schubert-Ausgabe* (New Schubert Edition). Editorial additions are accordingly shown as follows: letters and numerals in italics (since the numbers 3 and 6 are always used in italics for triplets, sextuplets, etc., added ones are here printed smaller); main notes, accidentals preceding main notes, rests, dots and bowing marks, fermatas and ornaments in lighter type; slurs and ties by a stroke; appoggiaturas and grace notes, accidentals preceding them, in square brackets. The following are supplied without comment: accidentals which are self-evident in the context of Schubert's notation or from other voices or parallel passages; missing clefs; missing whole-bar rests; slurs from an appoggiatura to a main note.

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Rondo in h

für Violine und Klavier
D 895 - op. 70

Oktober 1826

Andante

Handwritten annotations in blue ink include:

- Fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44)
- Slurs and ties
- Dynamic markings (e.g., *fz*, *p*, *decresc.*, *pp*, *ff*, *f*, *decresc.*)
- Articulation marks (e.g., *tr*, *acc.*)
- Phrasing slurs
- Handwritten 'V' and 'M' marks

Violino score, page 5, Allegro. The score consists of ten staves of music in G major, 2/4 time. It features various dynamics, articulations, and fingerings.

Staff 1 (Measures 45-58): Dynamics include *ff*, *p*, and *f*. Fingerings 1, 2, and 3 are indicated. A large '2' is written above the staff.

Staff 2 (Measures 59-67): Dynamics include *fz* and *pp*. Fingerings 3, 4, and 7 are indicated.

Staff 3 (Measures 68-77): Dynamics include *pp*, *cresc.*, and *mf*. Fingerings 1, 2, and 3 are indicated.

Staff 4 (Measures 78-85): Dynamics include *cresc.*, *f*, *ffz*, and *fz*. Fingerings 1, 2, and 3 are indicated.

Staff 5 (Measures 86-94): Dynamics include *fz* and *fz*. Fingerings 1, 2, and 3 are indicated.

Staff 6 (Measures 95-102): Dynamics include *fz* and *fz*. Fingerings 1, 2, and 3 are indicated.

Staff 7 (Measures 103-110): Dynamics include *ff* and *cresc.*. Fingerings 1, 2, and 3 are indicated.

Staff 8 (Measures 111-115): Dynamics include *fp* and *pp*. Fingerings 1, 2, and 3 are indicated.

Staff 9 (Measures 116-121): Dynamics include *fp*, *pp*, and *cresc.*. Fingerings 1, 2, and 3 are indicated.

Staff 10 (Measures 122-127): Dynamics include *p*, *f*, and *fz*. Fingerings 1, 2, and 3 are indicated.

Staff 11 (Measures 128-133): Dynamics include *fz* and *p*. Fingerings 1, 2, and 3 are indicated.

Staff 12 (Measures 134-138): Dynamics include *p* and *f*. Fingerings 1, 2, and 3 are indicated.

Violino musical score, measures 141-226. The score is written in treble clef with a key signature of two sharps (F# and C#). The tempo is marked *Allegro*. The score includes various dynamic markings and articulations.

Measures 141-147: *fz* (forzando), *fz* (forzando), *fz* (forzando).

Measures 148-153: *p* (piano), *p* (piano), *fz* (forzando), *cresc.* (crescendo), *fz* (forzando).

Measures 154-159: *ff* (fortissimo), *p* (piano).

Measures 160-165: *p* (piano), *p* (piano).

Measures 166-171: *p* (piano), *cresc.* (crescendo).

Measures 172-178: *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), *pp* (pianissimo), *f* (forte).

Measures 179-185: *fp* (forzando piano), *pp* (pianissimo), *fp* (forzando piano).

Measures 186-193: *cresc.* (crescendo), *ff* (fortissimo), *pp* (pianissimo).

Measures 194-200: *fp* (forzando piano), *pp* (pianissimo), *fp* (forzando piano).

Measures 201-207: *p* (piano), *cresc.* (crescendo), *f* (forte), *ff* (fortissimo).

Measures 208-214: *fz* (forzando), *fz* (forzando), *fz* (forzando), *fz* (forzando), *decresc.* (decrescendo), *p* (piano).

Measures 215-226: *ffz* (fortissimo forzando), *fz* (forzando), *fz* (forzando), *fz* (forzando).

7

236

fz fz fz> decresc. p

248

260

f cresc.

268

fz

277

p cresc. f ff p

288

f

294

p

306

cresc. f ff fz

313

fz fz fz fz fz

321

fz fz fz fz fz

328

fz fz fz fz f

334

ff cresc.

341

cresc. f

8

347 *p* *cresc.* *fz* *p* *decresc.*

355 *pp* *mf*

372

383 *p* *decresc.* *pp*

394 *cresc.* *fz* *f* *fz*

403 *p* *pp*

413 *f*

418 *fz* *p* *f* *fz*

425

431 *fz* *p* *fz* *cresc.*

438 *fz* *p* *fz* *cresc.*

443 *p* *fz* *cresc.*

Violino musical score, page 9, measures 448-538. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamics, articulations, and fingerings.

Measures 448-452: *cresc.* (crescendo), *f* (forte). Includes a *W* marking above measure 448.

Measures 453-457: *cresc.* (crescendo), *ff* (fortissimo), *fz* (forzando).

Measures 458-464: *fz* (forzando), *fp* (forzando piano), *decresc.* (decrescendo).

Measures 465-471: *p* (piano), *cresc.* (crescendo), *fz* (forzando), *p* (piano).

Measures 472-479: *cresc.* (crescendo), *fz* (forzando), *p* (piano).

Measures 480-487: *decresc.* (decrescendo), *pp* (pianissimo).

Measures 488-493: *p* (piano), triplets.

Measures 494-504: *p* (piano), triplets, *fz* (forzando), *p* (piano).

Measures 505-513: *decresc.* (decrescendo), *pp* (pianissimo).

Measures 514-521: *cresc.* (crescendo), *fz* (forzando), *cresc.* (crescendo).

Measures 522-530: *fz* (forzando), *pp* (pianissimo), *f* (forte), *fp* (forzando piano), *p* (piano).

Measures 531-537: *f* (forte), *fz* (forzando), *fp* (forzando piano), *p* (piano), *f* (forte).

Measures 538-544: *fz* (forzando), *fz* (forzando), *fz* (forzando), *fz* (forzando).

Violino musical score, measures 546-629. The score is written for a violin in G major (one sharp). It features various dynamic markings, articulations, and performance instructions.

Measures 546-552: *fz*, *p*, *cresc.*, *p*. Includes accents and slurs.

Measures 553-558: *cresc.*, *p*. Includes accents and slurs.

Measures 559-563: *cresc.*, *f*. Includes accents and slurs.

Measures 564-568: *cresc.*, *ff*. Includes accents and slurs.

Measures 569-574: *fz*, *fp*, *decresc.*, *p*. Includes accents and slurs.

Measures 575-580: *pp*, *fp*, *pp*. Includes accents and slurs.

Measures 581-591: *fp*, *cre - - scen - - do ff*, *p*. Includes accents and slurs.

Measures 592-598: *f*, *fz*, *fz*. Includes accents and slurs.

Measures 599-612: *pp*, *cresc.*. Includes accents and slurs.

Measures 613-619: *f*, *fz*, *fz*. Includes accents and slurs.

Measures 620-628: *fz*, *fz*, *fz*. Includes accents and slurs.

Measures 629-635: *fz*, *fz*. Includes accents and slurs.

Violino musical score, page 11, measures 637-706. The score is written for a single violin in treble clef, key of D major (two sharps). The tempo is marked *più mosso*. The score includes various dynamic markings and performance instructions.

Measures 637-643: *fz* (forzando), *fz*, *fz*, *fz*, *fz*. Handwritten fingerings: 2, 1, 3.

Measures 649-657: *ff* (fortissimo), *cresc.* (crescendo). Handwritten fingerings: 1, 2, 1, 2.

Measures 664-669: *ff pp* (fortissimo piano), *più mosso*. Handwritten fingerings: 4, 1, 2.

Measures 675-682: *p* (piano), *cresc.* (crescendo), *f* (forte). Handwritten fingerings: 1, 2, 3, 4.

Measures 688-693: *f* (forte), *ff* (fortissimo). Handwritten fingerings: 1, 2, 4, 2.

Measures 699-706: *f* (forte), *ff* (fortissimo). Handwritten fingerings: 1, 4, 3, 1, 1.

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der neuen
Gesamtausgaben
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Johann Sebastian Bach

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für zwei Violinen, Streicher und
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- in D KV 218. Klavierauszug
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