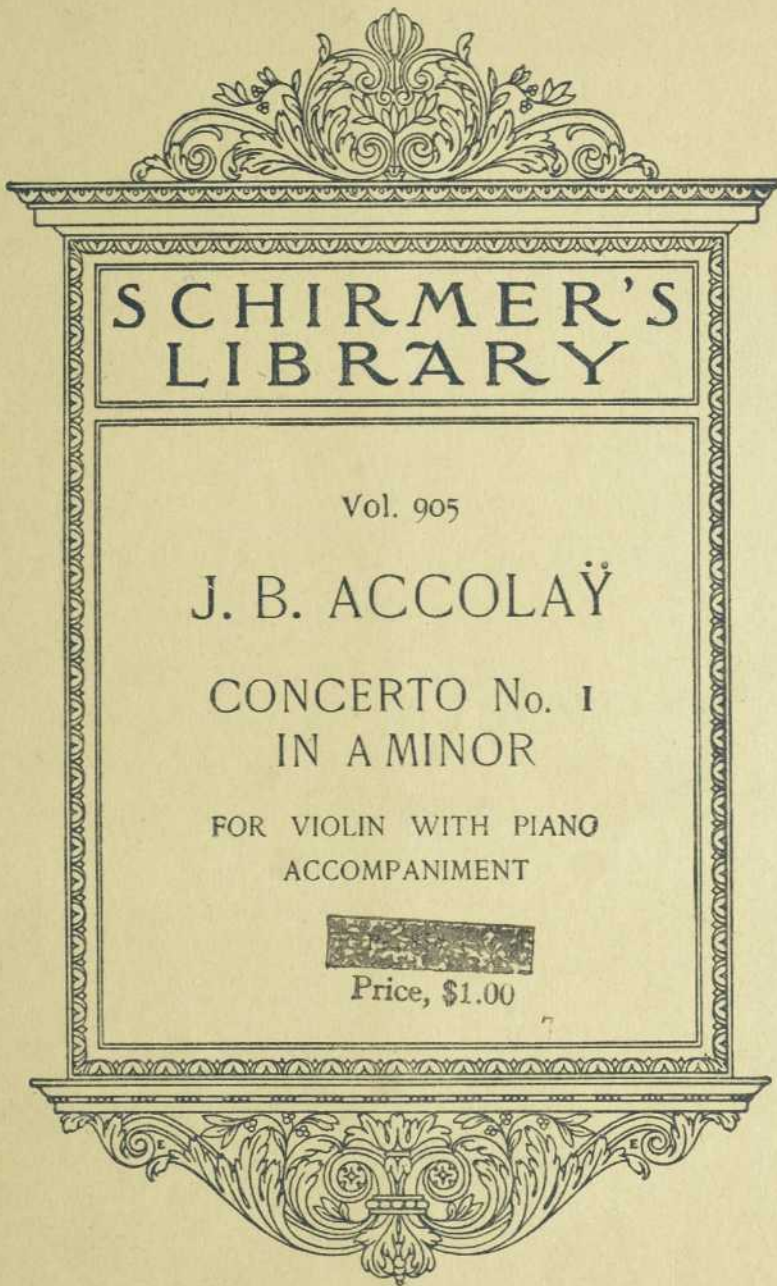


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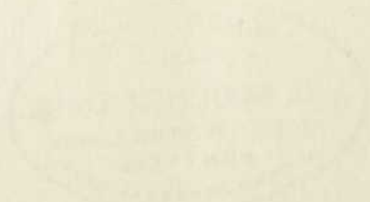
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FOR VIOLIN  
WITH  
PIANO ACCOMPANIMENT



EDITED AND FINGERED BY  
OTTO K. SCHILL

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# Concerto

J. B. Accolaÿ

Allegro moderato

Piano

*ff*

The musical score is written for piano and consists of five systems of two staves each. The tempo is marked 'Allegro moderato'. The first system begins with a treble clef and a common time signature, with a dynamic marking of *ff*. The bass clef part features a complex rhythmic pattern with triplets. The second system continues the melodic and harmonic development. The third system shows a change in dynamics to *p* in the bass line. The fourth system features a dynamic marking of *f*. The fifth system concludes with a dynamic marking of *p*. The score includes various musical notations such as slurs, accents, and slurs over groups of notes.

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The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with several slurs and a dynamic marking of *ff* (fortissimo) in the second measure. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes.

The second system begins with a *Solo* section in the upper staff, marked with a dynamic of *f* (forte). The lower staff continues with accompaniment, including a *p* (piano) dynamic marking. The system concludes with a *mf* (mezzo-forte) dynamic marking and triplet markings (indicated by a '3' over the notes) in both staves.

The third system features intricate rhythmic patterns in both staves. The upper staff has a melodic line with slurs and triplet markings. The lower staff has a complex accompaniment with many beamed notes and slurs.

The fourth system continues the musical piece. The upper staff has a melodic line with a dynamic marking of *f* (forte) at the beginning. The lower staff has a rhythmic accompaniment with a dynamic marking of *mf* (mezzo-forte) at the beginning.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and features a melodic line with some grace notes. The piano accompaniment includes a treble clef with chords and a bass clef with a steady eighth-note pattern. A forte (*f*) dynamic is also indicated in the piano part.

Second system of musical notation. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note pattern. A piano (*p*) dynamic is indicated in the piano part.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note pattern.

Fourth system of musical notation. The vocal line includes the lyrics "cre - seen - do". The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note pattern. A crescendo (*cre-sc.*) dynamic is indicated in the piano part.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a treble clef with chords and a bass clef with a steady eighth-note pattern. A forte (*f*) dynamic is indicated in the piano part.

*p*  
*p*  
*cresc.*  
*f*  
*cresc.*  
*f*  
*a tempo*  
*poco a poco rit.*  
*p con espressione*  
*a tempo*  
*p*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The vocal line features a melodic line with various intervals and rests. The piano accompaniment includes chords and moving lines in both hands.

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the instruction *cresc.* and *p*. The piano accompaniment includes the instruction *cresc.* and *p*.

Third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the instruction *cresc.*. The piano accompaniment includes the instruction *cresc.*.

Fourth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the instruction *f largamente* and *a tempo*. The piano accompaniment includes the instruction *colla parte* and *mf a tempo*.

Fifth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line includes the instruction *p*. The piano accompaniment includes the instruction *p*.

The first system consists of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment. The word *cresc.* is written above the vocal staff and below the piano accompaniment.

The second system consists of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment. The dynamic marking *f* is present at the beginning of the system.

The third system consists of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment. The dynamic marking *con fuoco ff* is written above the vocal staff. The dynamic marking *ff Tutti* is written below the piano accompaniment.

The fourth system consists of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment. The dynamic marking *ff* is written below the piano accompaniment.

The fifth system consists of three staves. The top staff is a vocal line with a melodic line and lyrics. The middle and bottom staves are piano accompaniment. The dynamic marking *ff* is written below the piano accompaniment.

The musical score on page 8 consists of seven systems of music. The first system shows the beginning of the piece with a violin part and piano accompaniment. The second system includes dynamic markings *p* and *mf*. The third system features *p*, *mf*, and *f*. The fourth system has a *Solo* marking for the violin and *f* for the piano. The fifth system includes *dim.* and *mf*. The sixth system continues the piano accompaniment. The seventh system concludes the page with a *mf* marking. The score is written in G major and 3/4 time, with various musical notations including slurs, accents, and dynamic markings.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The treble staff begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The grand staff accompaniment also starts with a piano (*p*) dynamic and includes a *cresc.* marking. The music features flowing sixteenth-note passages in the treble and a steady eighth-note accompaniment in the bass.

Second system of musical notation. The treble staff shows a dynamic shift from *f* (forte) to *ff* (fortissimo) with the instruction *largamente e ritenuto* (largely and ritardando). The grand staff accompaniment also shifts from *f* to *ff* and includes the instruction *colla parte* (with the part). The texture becomes more dense and slower-moving.

Third system of musical notation. The treble staff is marked *a tempo* and *p* (piano). The grand staff accompaniment is also marked *a tempo* and *p*. The music returns to a more regular tempo with a clear piano accompaniment.

Fourth system of musical notation. The treble staff features a rapid sixteenth-note passage with *ten.* (tenuto) markings above several notes. The grand staff accompaniment continues with a steady eighth-note pattern.

Fifth system of musical notation. Similar to the fourth system, the treble staff has a rapid sixteenth-note passage with *ten.* markings. The grand staff accompaniment remains consistent with the previous system.

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and accents, marked with *cresc.* and *f*. The lower staff (grand staff) provides harmonic accompaniment with chords and moving lines, also marked with *cresc.* and *f*.

Second system of musical notation. The upper staff continues the melodic line, marked with *p* and *cresc.*. The lower staff continues the accompaniment, marked with *p* and *cresc.*.

Third system of musical notation. The upper staff features a melodic line marked with *f poco a poco rit.*. The lower staff provides accompaniment, also marked with *f poco a poco rit.*. The system concludes with a double bar line and a key signature change to three sharps.

Fourth system of musical notation, labeled "Maggiore" in both staves. The upper staff begins with *p a tempo*. The lower staff begins with *p a tempo*. The system concludes with a double bar line and a key signature change to two sharps.

Fifth system of musical notation, continuing the "Maggiore" section. It features melodic lines in both staves with various articulations and dynamics.

First system of musical notation, consisting of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the upper treble and a rhythmic accompaniment in the grand staff.

Second system of musical notation, consisting of three staves. It includes the instruction *cresc.* in both the upper treble and the grand staff. The music continues with melodic and rhythmic development.

Third system of musical notation, consisting of three staves. It includes the instruction *p* (piano) in both the upper treble and the grand staff. The music features a more delicate melodic line and accompaniment.

Fourth system of musical notation, consisting of three staves. It includes the instruction *f* *largamente* in the upper treble, *f* *colla parte* in the grand staff, and *fp* *a tempo* in the upper treble. The music transitions to a more powerful and slower section.

Fifth system of musical notation, consisting of three staves. The music continues with a complex melodic line in the upper treble and a rhythmic accompaniment in the grand staff.

The first system of music features a treble staff with a complex melodic line of sixteenth notes, often beamed in groups of four. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a simple bass line.

The second system continues the melodic development in the treble staff. The piano accompaniment includes a 'cresc.' marking in the right hand and another 'cresc.' marking in the left hand, indicating a gradual increase in volume.

The third system shows a more intense melodic passage in the treble staff, marked with a forte 'f' dynamic. The piano accompaniment also features a 'f' marking, with a more active bass line.

The fourth system features a highly rhythmic and melodic treble staff. The piano accompaniment is characterized by a steady, rhythmic pattern of chords in both hands.

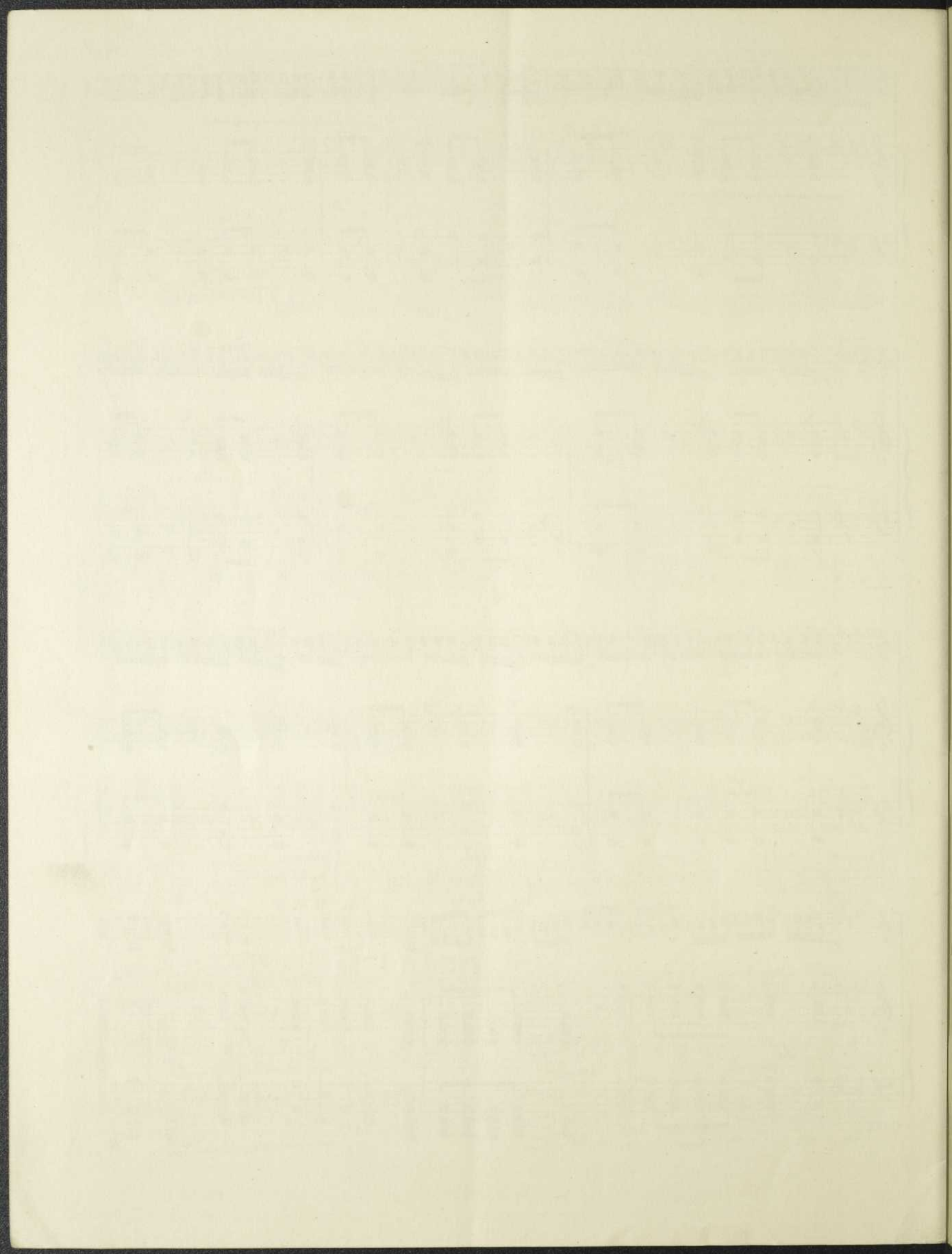
The fifth system concludes with a final melodic flourish in the treble staff, marked with a forte 'f' dynamic. The piano accompaniment provides a solid harmonic foundation.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a complex, rhythmic pattern of eighth and sixteenth notes. The middle and bottom staves are part of a grand staff, with the middle staff containing chords and the bottom staff containing a bass line with eighth notes.

The second system of musical notation is similar to the first, featuring a single melodic line on top and a grand staff below. The melodic line continues with intricate rhythmic patterns, while the grand staff provides harmonic support with chords and a steady bass line.

The third system of musical notation maintains the same three-staff structure. The melodic line shows a continuation of the rhythmic complexity, and the grand staff accompaniment remains consistent in style and rhythm.

The fourth system of musical notation concludes the piece. It features a final melodic flourish in the top staff, marked with a forte (*ff*) dynamic. The grand staff below has a more active role, with chords and bass notes that culminate in a final cadence. The system ends with a double bar line and a fermata over the final notes.



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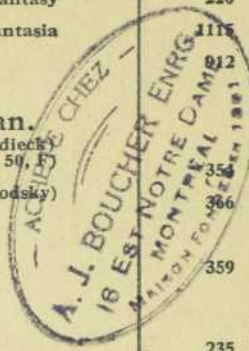
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