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**Introduction et air styrien pour la violon**

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**Aix la Chapelle, 1845**

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Introduction et Air Styrien  
pour le Violon

avec accompagnement de Piano

composée par

**I. W. KALLIWODA.**

Op. 211.

Propriété de l'Éditeur.

Pr. 27 $\frac{1}{2}$  Sgr.

**AIX LA CHAPELLE**

**CHEZ ERNEST TOR MEER**

81.

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**INTRODUCTION**  
ET  
**Air Styrien**  
par  
**J. W. KALLIWODA.**  
Op. 121.

**Introduction.**  
Adagio.

Violino solo.

Pianoforte.

1

pp

pp

pp

*p e stringendo e crescendo*

*f*

*pp*

*ritard.*

*pp*

*sf*

*trem.*

*ritard*

31

*con tutta forza*

*sf*

*p*

*pp*

*ritard.*

*diminuendo*

Vivace. *Recit. a piacere*

Vivace. *ff* *Recit.* *in tempo.*

*Recit.*

Allegretto grazioso. *ritard.*

Allegretto grazioso. *eres - cen - do* *f*

*pp*

7

ritard.

This system contains the first two staves of music. The upper staff features a melodic line with dynamic markings *f*, *p*, and *f*, ending with a *ritard.* instruction. The lower staff provides a harmonic accompaniment.

*dolce*

This system contains the next two staves. The upper staff begins with the *dolce* marking. The lower staff continues the accompaniment with a dynamic marking of *p*.

This system contains the third and fourth staves. The upper staff has dynamic markings *f*, *p*, *f*, and *p*. The lower staff has dynamic markings *f*, *p*, *f*, and *p*.

*ritard.*

*pp*

This system contains the fifth and sixth staves. The upper staff features trills and a *ritard.* instruction. The lower staff has a *pp* marking.

*ff*

This system contains the final two staves. The lower staff concludes with a *ff* marking.



The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line is mostly rests, with a few notes at the end of the system. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part is highly rhythmic and textured, with many chords and moving lines.

The second system begins with the instruction *brillante* in italics. The piano accompaniment continues with a dense, rhythmic texture. The vocal line has some notes, including a melodic phrase that starts with a grace note. The system ends with a fermata over the final note.

The third system begins with the instruction *dolce* in italics. The piano accompaniment becomes more melodic and less dense. The vocal line has a long, flowing melodic line. The system ends with a fermata over the final note.

The fourth system continues the musical piece. The piano accompaniment features a prominent bass line with a steady rhythm. The vocal line has a melodic phrase that ends with a fermata. The system concludes with a final chord in the piano part.

The fifth system concludes the piece. It features dynamic markings *mf* (mezzo-forte) and *pp* (pianissimo). The piano accompaniment has a more relaxed feel, with some chords held for longer durations. The vocal line has a few final notes. The system ends with a fermata over the final note.

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 music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line in the treble staff and a harmonic accompaniment in the grand staff. Dynamics include *f* (forte) and *pp* (pianissimo).

Second system of musical notation, consisting of three staves. The top staff continues the melodic line, while the grand staff provides accompaniment. Dynamics include *pp* and *f*.

Third system of musical notation, consisting of three staves. The top staff features a more active melodic line with some slurs. Dynamics include *p* (piano) and *ff* (fortissimo).

Fourth system of musical notation, consisting of three staves. The top staff continues with a melodic line. Dynamics include *p* and *ff*.

Fifth system of musical notation, consisting of three staves. The top staff features a melodic line with a final flourish. Dynamics include *pp*. The system concludes with a double bar line and repeat signs.

First system of musical notation. The top staff is a treble clef with a melodic line starting with a forte (*f*) dynamic. The bottom two staves are a grand staff with piano accompaniment, featuring a forte sostenuto (*sfz*) dynamic.

Second system of musical notation. The top staff continues the melodic line with a piano (*p*) dynamic and a *dim.e ritard.* marking. The bottom two staves continue the piano accompaniment.

Third system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment, marked with a pianissimo (*pp*) dynamic and the instruction *in tempo.*

Fourth system of musical notation. The top staff continues the melodic line. The bottom two staves continue the piano accompaniment.

Fifth system of musical notation. The top staff continues the melodic line with a forte (*f*) dynamic and a *ritard.* marking. The bottom two staves continue the piano accompaniment, marked with a fortissimo (*fff*) dynamic.

The musical score on page 11 consists of several systems of staves. The first system includes a vocal line starting with the instruction *dolce* and a piano accompaniment. The second system features a vocal line with dynamics *f* and *p*, and a piano accompaniment. The third system continues with a vocal line marked *p* and *ritard.*, and a piano accompaniment. The fourth system shows a vocal line with trills (*tr*) and a piano accompaniment. The fifth system includes a vocal line and a piano accompaniment with dynamics *f* and *sf*. The sixth system shows a vocal line and a piano accompaniment. The seventh system features a vocal line and a piano accompaniment. The eighth system includes a vocal line and a piano accompaniment. The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature.

*con espressione*

*p*

*dolce*

*pp*

*cresc. e stringendo* *f*

*p ritard.*

*mf*

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 final flourish. The lower staff is in bass clef and provides harmonic support with chords and moving lines.

The second system continues the piece. The upper staff features a melodic line with a *dolce* marking. The lower staff includes a *p* (piano) marking and contains complex rhythmic patterns.

The third system shows further development of the musical themes. The upper staff has a melodic line with slurs, and the lower staff continues with harmonic accompaniment.

The fourth system includes a *pp* (pianissimo) marking in the lower staff. The upper staff continues with a melodic line, and the lower staff features a more active bass line.

The fifth system concludes the page with melodic and harmonic elements. The upper staff has a melodic line with slurs, and the lower staff provides the final accompaniment.

The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The first measure of the piano part has a piano (*p*) dynamic marking.

The second system continues the piece. The piano part features a *f* (forte) dynamic marking in the middle of the system. The melodic line in the top staff has some slurs and accents.

The third system shows a change in dynamics for the piano part, marked *pp* (piano-piano) in the latter half. The melodic line continues with similar phrasing.

The fourth system is marked *con fuoco* and *molto vivace*. The piano part has a *mf* (mezzo-forte) dynamic marking. The tempo and mood are significantly more energetic.

The fifth system returns to a *pp* (piano-piano) dynamic for the piano part. The melodic line in the top staff has some grace notes and slurs.

*sempre cres* - *cen* - *do*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line has lyrics "sempre cres", "cen", and "do" with long horizontal lines underneath. The piano accompaniment consists of chords and moving lines in both hands.

*sempre cres* - *cen* - *do*

The second system continues the piano accompaniment from the first system. It features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line in the left hand. A dynamic marking of *ff* is present.

The third system shows the piano accompaniment continuing with intricate sixteenth-note patterns in the right hand and sustained chords in the left hand.

The fourth system continues the piano accompaniment with similar rhythmic complexity and harmonic structure.

The fifth system concludes the piano accompaniment on this page, ending with a double bar line and repeat signs.



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