

ALOIS  
HÁBA

Sämtliche mikrotonale Werke

# DUO

für 2 Violinen  
im Sechsteltonsystem

Op. 49  
(1937)

EH 6

Musikedition Nymphenburg 2001



Herausgegeben von Ivo Vyhnálek



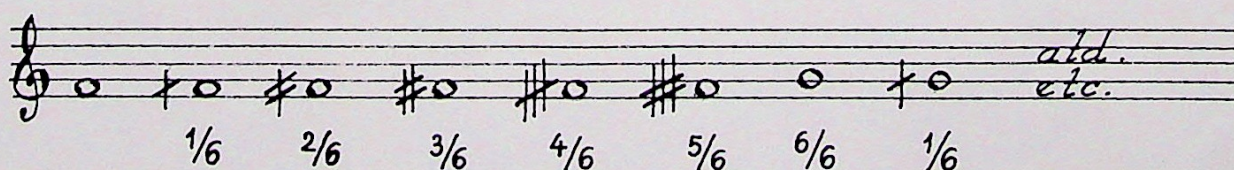
# POSUVKY

## DIE VERSETZUNGSZEICHEN · LES SIGNES DE TRANSPOSITION

*značí zvýšení tónu*  
*bedeuten Erhöhung des Tones*  
*signifient l'élévation du ton*

|                            |   |                                    |
|----------------------------|---|------------------------------------|
|                            |   | <i>o</i><br><i>um</i><br><i>de</i> |
| $\sharp$                   | = | $\frac{1}{6}$                      |
| $\sharp\sharp$             | = | $\frac{2}{6}$                      |
| $\sharp\sharp\sharp$       | = | $\frac{4}{6}$                      |
| $\sharp\sharp\sharp\sharp$ | = | $\frac{5}{6}$                      |

## STUPNICE DIE TONLEITER LA GAMME



*Posuvky platí zásadně jen pro jednu notu.*  
*Die Versetzungszeichen gelten grundsätzlich nur für eine Note.*  
*Les signes de transposition ne sont valables que chaque fois pour une seule note.*



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# I

Allegro moderato

*p* *mp* *mf* *mf* *mp* *mp* *p* *p* *mp* *mf*



First system of musical notation. The upper staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 4/4. It contains two measures of music, both marked *mf* (mezzo-forte). The lower staff begins with a treble clef and a key signature of one sharp. It contains two measures of music, both marked *mp* (mezzo-piano). A crescendo hairpin is placed between the two staves, starting under the first measure of the lower staff and ending under the second measure.

Second system of musical notation, marked with a circled 2. The upper staff contains two measures of music, both marked *f* (forte). The lower staff contains two measures of music, both marked *f*. The key signature remains one sharp.

Third system of musical notation. The upper staff contains two measures of music, both marked *f*. The lower staff contains two measures of music, both marked *f*. The key signature remains one sharp.

Fourth system of musical notation. The upper staff contains two measures of music, both marked *mf*. The lower staff contains two measures of music, both marked *mf*. The key signature remains one sharp.

Fifth system of musical notation, marked with a circled 3. The upper staff contains two measures of music, both marked *mp*. The lower staff contains two measures of music, both marked *mf*. The key signature remains one sharp.



Handwritten musical score for a piano piece, page 3. The score is written on ten staves (five systems of two staves each). It features complex melodic lines with many accidentals (sharps, naturals, flats) and dynamic markings. The first system starts with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The second system begins with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The third system starts with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The fourth system begins with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The fifth system starts with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The sixth system begins with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The seventh system starts with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The eighth system begins with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The ninth system starts with a half note, followed by a half note, then a half note with a fermata, and ends with a half note. The tenth system begins with a half note, followed by a half note, then a half note with a fermata, and ends with a half note.

Dynamic markings and performance instructions include:

- mf* (mezzo-forte)
- cresc.* (crescendo)
- cresc. poco a poco* (crescendo poco a poco)
- f* (forte)
- f* (forte)
- 3* (triplets)
- 4* (quartet)



First system of a musical score. The upper staff begins with a melodic phrase marked *mf*. The lower staff provides a harmonic accompaniment starting with a forte (*f*) chord.

Second system, marked with a circled 5. The upper staff continues the melody, ending with a phrase marked *mp*. The lower staff continues the accompaniment, marked *mf*.

Third system. The upper staff features a melodic line with a crescendo leading to a phrase marked *p*. The lower staff continues the accompaniment, marked *mp* and *mf*.

Fourth system. The upper staff has a melodic line with a decrescendo leading to a phrase marked *pp*. The lower staff continues the accompaniment, marked *f*.

## II

Andante cantabile

Fifth system, marked "Andante cantabile". The upper staff begins with a melodic phrase marked *mp*. The lower staff provides a harmonic accompaniment marked *mf*.







②

*mp*

*p*

*pp*

*pp*

③

*p*







⑤

First system of musical notation, measures 5-7. The key signature has two sharps (F# and C#). The music is written for two staves. Measure 5 starts with a whole rest on the top staff and a half note F# on the bottom staff. Measure 6 features a complex sixteenth-note pattern on the top staff and a half note F# on the bottom staff. Measure 7 continues the sixteenth-note pattern on the top staff and a half note F# on the bottom staff. Dynamic markings include *p* and *mp*.

Second system of musical notation, measures 5-7. The music continues from the first system. Measure 5 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 6 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 7 has a half note F# on the top staff and a half note F# on the bottom staff. Dynamic markings include *p* and *mp*.

Third system of musical notation, measures 5-7. The music continues from the second system. Measure 5 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 6 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 7 has a half note F# on the top staff and a half note F# on the bottom staff. Dynamic markings include *p* and *mp*.

⑥

First system of musical notation, measures 6-8. The key signature has two sharps (F# and C#). The music is written for two staves. Measure 6 starts with a half note F# on the top staff and a half note F# on the bottom staff. Measure 7 features a complex sixteenth-note pattern on the top staff and a half note F# on the bottom staff. Measure 8 continues the sixteenth-note pattern on the top staff and a half note F# on the bottom staff. Dynamic markings include *mf* and *mp*.

Second system of musical notation, measures 6-8. The music continues from the first system. Measure 6 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 7 has a half note F# on the top staff and a half note F# on the bottom staff. Measure 8 has a half note F# on the top staff and a half note F# on the bottom staff. Dynamic markings include *mp* and *mf*.





First system of musical notation. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with notes G#4, A#4, B4, C5, D5, E5, F#5, G#5, A#5, B5, C6, D6, E6, F#6, G#6, A#6, B6, C7, D7, E7, F#7, G#7, A#7, B7, C8, D8, E8, F#8, G#8, A#8, B8, C9, D9, E9, F#9, G#9, A#9, B9, C10, D10, E10, F#10, G#10, A#10, B10, C11, D11, E11, F#11, G#11, A#11, B11, C12, D12, E12, F#12, G#12, A#12, B12, C13, D13, E13, F#13, G#13, A#13, B13, C14, D14, E14, F#14, G#14, A#14, B14, C15, D15, E15, F#15, G#15, A#15, B15, C16, D16, E16, F#16, G#16, A#16, B16, C17, D17, E17, F#17, G#17, A#17, B17, C18, D18, E18, F#18, G#18, A#18, B18, C19, D19, E19, F#19, G#19, A#19, B19, C20, D20, E20, F#20, G#20, A#20, B20, C21, D21, E21, F#21, G#21, A#21, B21, C22, D22, E22, F#22, G#22, A#22, B22, C23, D23, E23, F#23, G#23, A#23, B23, C24, D24, E24, F#24, G#24, A#24, B24, C25, D25, E25, F#25, G#25, A#25, B25, C26, D26, E26, F#26, G#26, A#26, B26, C27, D27, E27, F#27, G#27, A#27, B27, C28, D28, E28, F#28, G#28, A#28, B28, C29, D29, E29, F#29, G#29, A#29, B29, C30, D30, E30, F#30, G#30, A#30, B30, C31, D31, E31, F#31, G#31, A#31, B31, C32, D32, E32, F#32, G#32, A#32, B32, C33, D33, E33, F#33, G#33, A#33, B33, C34, D34, E34, F#34, G#34, A#34, B34, C35, D35, E35, F#35, G#35, A#35, B35, C36, D36, E36, F#36, G#36, A#36, B36, C37, D37, E37, F#37, G#37, A#37, B37, C38, D38, E38, F#38, G#38, A#38, B38, C39, D39, E39, F#39, G#39, A#39, B39, C40, D40, E40, F#40, G#40, A#40, B40, C41, D41, E41, F#41, G#41, A#41, B41, C42, D42, E42, F#42, G#42, A#42, B42, C43, D43, E43, F#43, G#43, A#43, B43, C44, D44, E44, F#44, G#44, A#44, B44, C45, D45, E45, F#45, G#45, A#45, B45, C46, D46, E46, F#46, G#46, A#46, B46, C47, D47, E47, F#47, G#47, A#47, B47, C48, D48, E48, F#48, G#48, A#48, B48, C49, D49, E49, F#49, G#49, A#49, B49, C50, D50, E50, F#50, G#50, A#50, B50, C51, D51, E51, F#51, G#51, A#51, B51, C52, D52, E52, F#52, G#52, A#52, B52, C53, D53, E53, F#53, G#53, A#53, B53, C54, D54, E54, F#54, G#54, A#54, B54, C55, D55, E55, F#55, G#55, A#55, B55, C56, D56, E56, F#56, G#56, A#56, B56, C57, 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C241, D241, E241, F#241, G#241, A#241, B241, C242, D242, E242, F#242, G#242, A#242, B242, C243, D243, E243, F#243, G#243, A#243, B243, C244, D244, E244, F#244, G#244, A#244, B244, C245, D245, E245, F#245, G#245, A#245, B245, C246, D246, E246, F#246, G#246, A#246, B246, C247, D247, E247, F#247, G#247, A#247, B247, C248, D248, E248, F#248, G#248, A#248, B248, C249, D249, E249, F#249, G#249, A#249, B249, C250, D250, E250, F#250, G#250, A#250, B250, C251, D251, E251, F#251, G#251, A#251, B251, C252, D252, E252, F#252, G#252, A#252, B252, C253, D253, E253, F#253, G#253, A#253, B253, C254, D254, E254, F#254, G#254, A#254, B254, C255, D255, E255, F#255, G#255, A#255, B255, C256, D256, E256, F#256, G#256, A#256, B256, C257, D257, E257, F#257, G#257, A#257, B257, C258, D258, E258, F#258, G#258, A#258, B258, C259, D259, E259, F#259, G#259, A#259, B259, C260, D260, E260, F#260, G#260, A#260, B260, C261, D261, E261, F#261, G#261, A#261, B261, C262, D262, E262, F#262, G#262, A#262, B262, C263, D263, E263, F#263, G#263, A#263, B263, C264, D264, E264, F#264, G#264, A#264, B264, C265, D265, E265, F#265, G#265, A#265, B265, C266, D266, E266, F#266, G#266, A#266, B266, C267, D267, E267, F#267, G#267, A#267, B267, C268, D268, E268, F#268, G#268, A#268, B268, C269, D269, E269, F#269, G#269, A#269, B269, C270, D270, E270, F#270, G#270, A#270, B270, C271, D271, E271, F#271, G#271, A#271, B271, C272, D272, E272, F#272, G#272, A#272, B272, C273, D273, E273, F#273, G#273, A#273, B273, C274, D274, E274, F#274, G#274, A#274, B274, C275, D275, E275, F#275, G#275, A#275, B275, C276, D276, E276, F#276, G#276, A#276, B276, C277, D277, E277, F#277, G#277, A#277, B277, C278, D278, E278, F#278, G#278, A#278, B278, C279, D279, E279, F#279, G#279, A#279, B279, C280, D280, E280, F#280, G#280, A#280, B280, C281, D281, E281, F#281, G#281, A#281, B281, C282, D282, E282, F#282, G#282, A#282, B282, C283, D283, E283, F#283, G#283, A#283, B283, C284, D284, E284, F#284, G#284, A#284, B284, C285, D285, E285, F#285, G#285, A#285, B285, C286, D286, E286, F#286, G#286, A#286, B286, C287, D287, E287, F#287, G#287, A#287, B287, C288, D288, E288, F#288, G#288, A#288, B288, C289, D289, E289, F#289, G#289, A#289, B289, C290, D290, E290, F#290, G#290, A#290, B290, C291, D291, E291, F#291, G#291, A#291, B291, C292, D292, E292, F#292, G#292, A#292, B292, C293, D293, E293, F#293, G#293, A#293, B293, C294, D294, E294, F#294, G#294, A#294, B294, C295, D295, E295, F#295, G#295, A#295, B295, C296, D296, E296, F#296, G#296, A#296, B296, C297, D297, E297, F#297, G#297, A#297, B297, C298, D298, E298, F#298, G#298, A#298, B298, C299, D299, E299, F#299, G#299, A#299, B299, C300, D300, E300, F#300, G#300, A#300, B300, C301, D301, E301, F#301, G#301, A#301, B301, C302, D302, E302, F#302, G#302, A#302, B302, C303, D303, E303, F#303, G#303, A#303, B303, C304, D304, E304, F#304, G#304, A#304, B304, C305, D305, E305, F#305, G#305, A#305, B305, C306, D306, E306, F#306, G#306, A#306, B306, C307, D307, E307, F#307, G#307, A#307, B307, C308, D308, E308, F#308, G#308, A#308, B308, C309, D309, E309, F#309, G#309, A#309, B309, C310, D310, E310, F#310, G#310, A#310, B310, C311, D311, E311, F#311, G#311, A#311, B311, C312, D312, E312, F#312, G#312, A#312, B312, C313, D313, E313, F#313, G#313, A#313, B313, C314, D314, E314, F#314, G#314, A#314, B314, C315, D315, E315, F#315, G#315, A#315, B315, C316, D316, E316, F#316, G#316, A#316, B316, C317, D317, E317, F#317, G#317, A#317, B317, C318, D318, E318, F#318, G#318, A#318, B318, C319, D319, E319, F#319, G#319, A#319, B319, C320, D320, E320, F#320, G#320, A#320, B320, C321, D321, E321, F#321, G#321, A#321, B321, C322, D322, E322, F#322, G#322, A#322, B322, C323, D323, E323, F#323, G#323, A#323, B323, C324, D324, E324, F#324, G#324, A#324, B324, C325, D325, E325, F#325, G#325, A#325, B325, C326, D326, E326, F#326, G#326, A#326, B326, C327, D327, E327, F#327, G#327, A#327, B327, C328, D328, E328, F#328, G#328, A#328, B328, C329, D329, E329, F#329, G#329, A#329, B329, C330, D330, E330, F#330, G#330, A#330, B330, C331, D331, E331, F#331, G#331, A#331, B331, C332, D332, E332, F#332, G#332, A#332, B332, C333, D333, E333, F#333, G#333, A#333, B333, C334, D334, E334, F#334, G#334, A#334, B334, C335, D335, E335, F#335, G#335, A#335, B335, C336, D336, E336, F#336, G#336, A#336, B336, C337, D337, E337, F#337, G#337, A#337, B337, C338, D338, E338, F#338, G#338, A#338, B338, C339, D339, E339, F#339, G#339, A#339, B339, C340, D340, E340, F#340, G#340, A#340, B340, C341, D341, E341, F#341, G#341, A#341, B341, C342, D342, E342, F#342, G#342, A#342, B342, C343, D343, E343, F#343, G#343, A#343, B343, C344, D344, E344, F#344, G#344, A#344, B344, C345, D345, E345, F#345, G#345, A#345,



## III

Allegro scherzando  
con sord. (arco)

simile

(senza sord.) pizz.

The first system of musical notation consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 9/8 time signature. It contains a continuous eighth-note melody. The bottom staff is in bass clef with the same key signature and time signature. It contains a pizzicato accompaniment of eighth notes. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The second system continues the musical piece. The top staff features a melody with some rests and slurs. The bottom staff continues the pizzicato accompaniment. The time signature changes from 9/8 to 8/8 in the middle of the system.

The third system continues the musical piece. The top staff has a melody with slurs and accents. The bottom staff continues the pizzicato accompaniment. Dynamics include *mp* (mezzo-piano) and *p* (piano).

The fourth system begins with a first ending bracket labeled with a circled '1'. The top staff has a melody with slurs and accents. The bottom staff continues the pizzicato accompaniment. Dynamics include *cresc.* (crescendo), *poco* (poco), and *mp* (mezzo-piano).

The fifth system continues the musical piece. The top staff has a melody with slurs and accents. The bottom staff continues the pizzicato accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 9/8. It contains a melodic line with eighth and sixteenth notes, marked with accents and dynamic markings *poco a poco* and *mp*. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 9/8, containing a bass line with eighth and sixteenth notes, also marked with accents.

Second system of musical notation. The top staff continues the melodic line with dynamic markings *mf* and *cresc.*. The bottom staff continues the bass line. The system concludes with a double bar line.

Third system of musical notation, beginning with a circled number 2. The top staff features a melodic line with dynamic marking *f*. The bottom staff continues the bass line. The system concludes with a double bar line.

Fourth system of musical notation. The top staff features a melodic line with dynamic marking *mf*. The bottom staff continues the bass line with dynamic marking *mf*. The system concludes with a double bar line.

Fifth system of musical notation, beginning with a circled number 3. The top staff features a melodic line with dynamic marking *f*. The bottom staff continues the bass line with dynamic marking *mf*. The system concludes with a double bar line.



con sord.  
arco

*f*

senza sord.  
pizz.

*mf*

*mp*

*mf*

*mp*

*mf*

*mp*

④

*mf*

*mp*

*mf*

*mp*





First system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It features a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking.



Second system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/8. It begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 3/8. It features a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking.



Third system of musical notation, marked with a circled 5. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It features a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking.



Fourth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It features a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking.



Fifth system of musical notation. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking. The lower staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. It features a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc.*) marking.



First system of musical notation, measures 1-4. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features eighth and sixteenth notes with various accidentals. Dynamic markings include *mf* and *cresc.*

Second system of musical notation, measures 5-8. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. A circled number 6 is above measure 6. Dynamic markings include *f*.

Third system of musical notation, measures 9-12. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 7/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 7/8. Dynamic markings include *p* and *mf*.

Fourth system of musical notation, measures 13-16. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 8/8. The music features eighth and sixteenth notes with various accidentals.

Fifth system of musical notation, measures 17-20. The top staff is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The bottom staff is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. Dynamic markings include *mp*.



First system of music, measures 1-8. The score is written for two staves. Measures 1-4 are in 7/8 time, and measures 5-8 are in 5/8 time. The key signature has two sharps (F# and C#). Dynamics include *mf* (measures 1-4) and *mp* (measures 5-8). There are accents (>) and breath marks (v) throughout. A circled number 7 is above measure 5. The system ends with a double bar line.

## IV

Moderato cantabile

Second system of music, measures 9-16. The score is written for two staves in common time (C). The key signature has two sharps (F# and C#). Dynamics include *pp* (measures 9-10) and *p* (measures 11-16). There are accents (>) and breath marks (v) throughout. The system ends with a double bar line.



①

First system of musical notation, measures 1-2. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with slurs and accents.

Second system of musical notation, measures 3-4. Treble and bass staves. Treble staff continues the melodic line. Bass staff continues the rhythmic accompaniment.

Third system of musical notation, measures 5-6. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a rhythmic accompaniment with slurs and accents.

②

risoluto

cresc. poco a poco

Fourth system of musical notation, measures 7-8. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with slurs and accents. Dynamics include *mp* and *cresc. poco a poco*.

animato

accel. poco a poco

Fifth system of musical notation, measures 9-10. Treble and bass staves. Treble staff has a melodic line with a slur and a fermata. Bass staff has a rhythmic accompaniment with slurs and accents. Dynamics include *animato* and *accel. poco a poco*.

attacca



## V

Allegro con spirito

First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melody with eighth and sixteenth notes, accented with 'v' marks. The bottom staff is in bass clef and contains a bass line with eighth and sixteenth notes. The dynamic marking 'mf' is placed below the first measure of the bass staff.

Second system of musical notation. The top staff continues the melody with various chords and single notes, some accented. The bottom staff continues the bass line with eighth and sixteenth notes, including some beamed sixteenth notes.

Third system of musical notation, marked with a first ending bracket (1) at the beginning. The top staff continues the melody. The bottom staff continues the bass line, featuring a sequence of beamed sixteenth notes.

Fourth system of musical notation. The top staff continues the melody. The bottom staff continues the bass line, which includes a triplet of eighth notes and a final flourish of beamed sixteenth notes.

Fifth system of musical notation, marked with a second ending bracket (2). The top staff continues the melody. The bottom staff continues the bass line with a complex pattern of beamed sixteenth and thirty-second notes.



First system of musical notation. The upper staff contains a melodic line with various accidentals and a *mp* dynamic marking. The lower staff contains a more complex, rhythmic accompaniment. A crescendo hairpin is visible in the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the accompaniment. A *cresc. poco a poco* instruction is written above the lower staff.

Third system of musical notation, marked with a circled 3. The upper staff features a melodic line with a *mf* dynamic marking. The lower staff continues the accompaniment, with a *f* dynamic marking appearing later in the system.

Fourth system of musical notation. The upper staff continues the melodic line with various accidentals. The lower staff continues the accompaniment.

Fifth system of musical notation, marked with a circled 4. The upper staff continues the melodic line. The lower staff continues the accompaniment.



First system of musical notation. The upper staff features a melodic line with various accidentals (sharps and naturals) and slurs. The lower staff provides a rhythmic accompaniment with eighth and sixteenth notes. A dynamic marking of *mf* (mezzo-forte) is present in the lower staff.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active rhythmic pattern. A *cresc.* (crescendo) marking is placed in the lower staff.

Third system of musical notation, beginning with a circled number 5. The upper staff has a melodic line with some rests. The lower staff has a rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the lower staff.

Fifth system of musical notation, beginning with a circled number 6. The upper staff has a melodic line. The lower staff features a rhythmic accompaniment. A *cresc.* (crescendo) marking is present in the lower staff.



First system of a musical score. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. It contains a melodic line with slurs and accents, marked *mf*. The lower staff is in bass clef with the same key signature and time signature, containing a rhythmic accompaniment of eighth and sixteenth notes, marked *mp*.

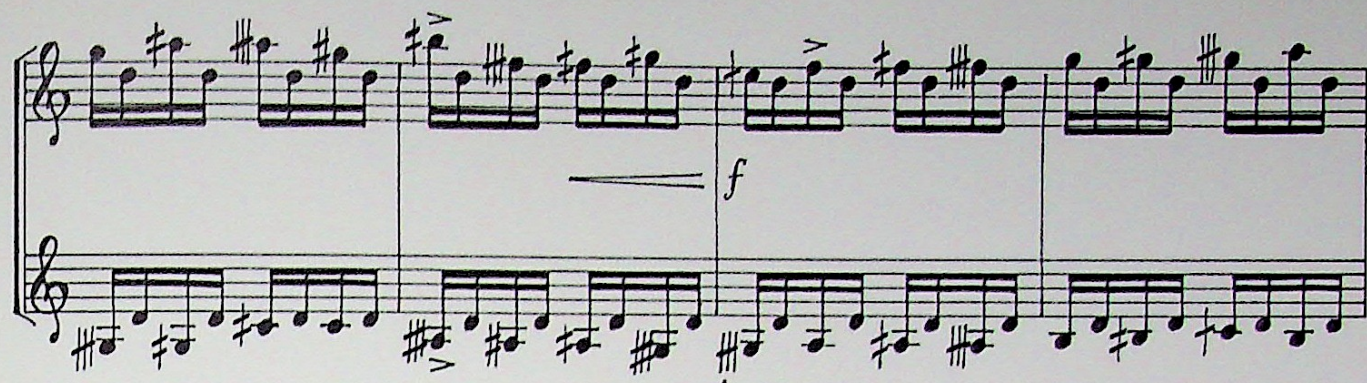
Second system of the musical score. The upper staff continues the melodic line, marked *mf*, with the instruction *cresc. poco a poco* written below it. The lower staff continues the rhythmic accompaniment.

Third system of the musical score, starting with a circled number 7. The upper staff features a more active melodic line with slurs and accents, marked *f*. The lower staff continues the rhythmic accompaniment.

Fourth system of the musical score. Both the upper and lower staves continue with their respective melodic and rhythmic parts, maintaining the key signature and time signature.

Fifth system of the musical score, starting with a circled number 8. The upper staff continues the melodic line, and the lower staff continues the rhythmic accompaniment. A *mf* dynamic marking appears in the lower staff towards the end of the system.





First system of musical notation, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed between the staves.



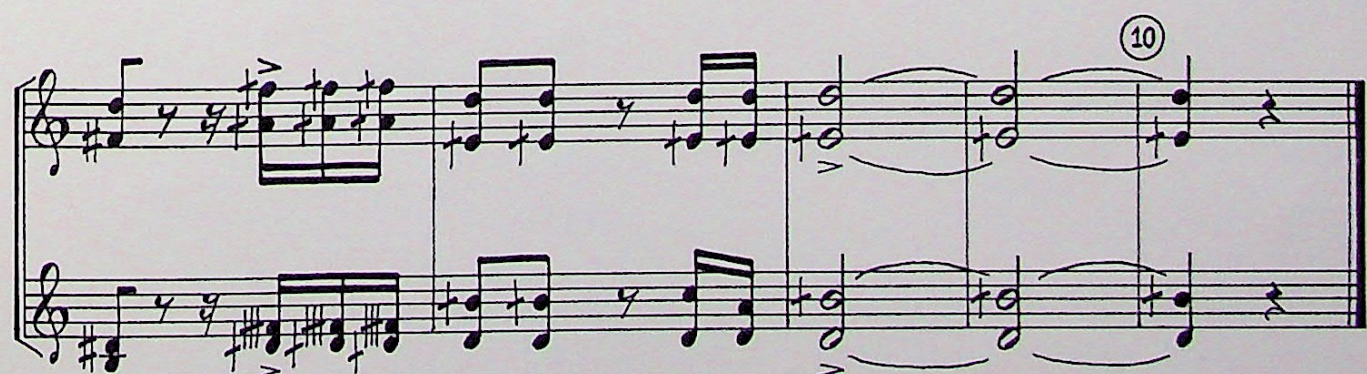
Second system of musical notation, consisting of two staves. The top staff continues the melodic line. The bottom staff continues the accompaniment. A *cresc.* (crescendo) marking is on the left, and a *ff* (fortissimo) marking is on the right.



Third system of musical notation, consisting of two staves. A circled number 9 is positioned above the first measure of the top staff. The musical notation continues with eighth and sixteenth notes.



Fourth system of musical notation, consisting of two staves. The top staff features a melodic line with eighth and sixteenth notes, including accents and slurs. The bottom staff provides a harmonic accompaniment with eighth and sixteenth notes.



Fifth system of musical notation, consisting of two staves. A circled number 10 is positioned above the first measure of the top staff. The musical notation continues with eighth and sixteenth notes, including slurs and accents.



