

Herrn Andreas Grabau zugeeignet

# Fünf Stücke im Volkston

Violine

Robert Schumann op. 102  
herausgegeben von Joachim Draheim

I

„Vanitas vanitatum“

Mit Humor  $\text{♩} = 126$

7

13

19

25

30

35

40

46



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Violine

123 *sfp* **1** *f*

Musical staff 123-127. Starts with a dynamic marking of *sfp* and a first ending bracket labeled '1'. The staff contains a series of notes with various articulations and dynamics, including *f*.

128 *f*

Musical staff 128-132. Features a dynamic marking of *f* and includes slurs and accents over the notes.

133 *f f p*

Musical staff 133-137. Includes dynamic markings of *f*, *f*, and *p*. The staff shows a melodic line with various note values and slurs.

138 *fp*

Musical staff 138-143. Features a dynamic marking of *fp* and contains a sequence of notes with slurs.

144 *fp* **7 cresc.** **7** *sf* pizz.

Musical staff 144-148. Includes dynamic markings of *fp*, *sf*, and *pizz.*. It features a 7-measure crescendo and a 7-measure section, ending with a pizzicato marking.

II

Langsam ♩ = 74

*p* *pp*

Musical staff 1-8. Starts with a dynamic marking of *p* and ends with *pp*. The tempo is marked 'Langsam' with a quarter note equal to 74 beats per minute.

9 **3**

Musical staff 9-15. Includes a triplet marking '3' and features a melodic line with slurs.

16 *mf*

Musical staff 16-22. Ends with a dynamic marking of *mf*. The staff contains a melodic line with various note values and slurs.

Violine

III

Nicht schnell, mit viel Ton zu spielen  $\text{♩} = 56$

Musical score for Violin III, measures 6-30. The score is written in treble clef with a key signature of two sharps (F# and C#) and a time signature of 8/8. The tempo is marked 'Nicht schnell, mit viel Ton zu spielen' with a quarter note equal to 56 beats per minute. The dynamics range from *mf* to *f*. The score includes first and second endings at measures 16-17 and a *p dolce* section at measure 18. Measure 20 features a *f* dynamic. Measure 25 has a fermata over the final note. Measure 30 ends with a fermata.



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