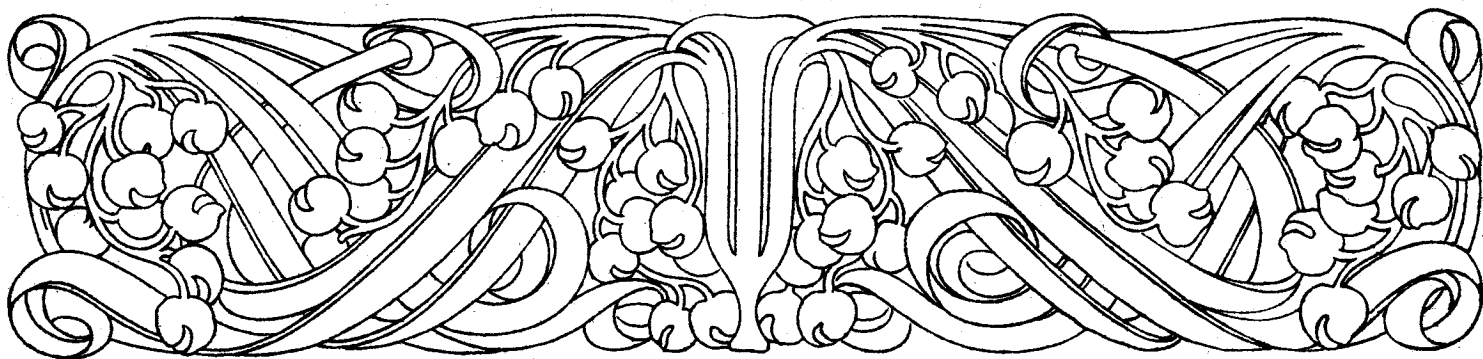




I. L. BELLA
ZWEI SONATEN
FÜR DREI VIOLINEN IN ERSTER LAGE

OP. 4. ERSTE SONATE GDUR

E. B. 3391

OP. 13. ZWEITE SONATE ESDUR

E. B. 3610

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Zweite Sonate für drei Violinen

in der ersten Lage.

Violine III.

I.

J. L. Bella, Op. 13.

Allegro moderato.

The musical score for Violin III, first movement, is written in 3/4 time and B-flat major. It consists of 14 staves of music. The tempo is marked 'Allegro moderato.' The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *cresc. molto* (crescendo molto). There are also articulation marks like accents and slurs. The score is divided into two systems of seven staves each. The first system ends with a double bar line and a repeat sign. The second system begins with a first ending bracket marked '1'.

f *fp* *f* *fp* *f* *p*
f *p dolce*
pp *pp*
cresc. molto *f* *p* *mf*
sf *p* *fp*
f *p* *mf*
f *cresc. molto*
ff *f* *pp* *f* *ff* *p* *rit.*
a tempo *a tempo*
f *rfz* *p* *f*

1 2 3 4
 1 2 3 4
 1 2 3 4
 1 2 3 4

V. A. 3610.

II.

Andante cantabile con moto.

mf

p

f

p

p

mf

f

fz *p*

p

rfz *mf*

p

cresc. poco a poco

p

mf

f

ff

sf

sf *dim.* *p*

f

p

mf

f

p

pp

Scherzo.
Vivace.

III.

First system of the Scherzo section, measures 1-16. The music is in 3/4 time, key of B-flat major. It features a mix of pizzicato and arco playing. Dynamics include *p*, *mf*, *f*, *fz*, and *sf*. The section concludes with a *Fine.* marking.

Second system of the Scherzo section, measures 17-48. This section is marked "Trio. Grazioso." and features a more melodic and lyrical style. Dynamics include *mf*, *p*, *fz*, *pp*, *cresc.*, and *cresc. sempre*. The section concludes with a *Fine.* marking.

IV.

Adagio.

Adagio. Musical score for Violin III, Adagio section. The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). The tempo is marked 'Adagio.' The dynamics include *p* (piano), *rfz* (rassente forte), *f* (forte), and *p* (piano). The second staff continues the melody with dynamics *p*, *sf* (sforzando), *p*, *f*, and *p*. The third staff has a tempo change to 'molto' and includes the instruction 'sulla tastiera' (on the keyboard) above the staff, with dynamics *rfz*, *ppp* (pianissimo), *mf* (mezzo-forte), *f*, and *sf*. The fourth staff is marked 'string.' and 'cresc. ed accel.' (crescendo and acceleration), with dynamics *mf*, *f*, *sf*, and *ff*. The fifth staff ends with a 2/4 time signature and a *sf* dynamic.

Allegro.

Allegro. Musical score for Violin III, Allegro section. The score is written on five staves. The first staff begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The tempo is marked 'Allegro.' The dynamics include *f* (forte), *p* (piano), *f*, and *ff* (fortissimo). The second staff continues with *p*, *f*, and *ff*. The third staff has dynamics *p*, *mf* (mezzo-forte), and *p*. The fourth staff includes a tempo change to 'Adagio.' and dynamics *f*, *p*, and *pp* (pianissimo). The fifth staff has dynamics *rfz*, *p*, and *pp*. The sixth staff has dynamics *mf*, *f*, *ff*, and *rfz*. The seventh staff has dynamics *mf*, *p*, and *pp*. The eighth staff has dynamics *mf*, *p*, and *pp*. The section ends with a common time signature (C).

Adagio.

Allegro.

Adagio.

Adagio. Musical score for Violin III, Adagio section. The score is written on two staves. The first staff begins with a treble clef, a key signature of two flats, and a common time signature (C). The tempo is marked 'Adagio.' The dynamics include *p*, *sf*, and *f*. The second staff continues with dynamics *p*, *mf*, and *f*. The section ends with a common time signature (C).

Allegro.

Allegro.

pizz.

arco

quasi corni

quasi trombe

The musical score for Violin III consists of 12 staves. The first staff begins with a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a 2/4 time signature. It features a series of eighth-note patterns with dynamic markings: *sf*, *mf*, *f*, and *ff*. Above the staff, there are 'V' markings and a 'pizz.' instruction. The second staff continues the eighth-note pattern with dynamics *p* and *f*, and includes an 'arco' instruction. The third staff shows a transition with dynamics *ff*, *p*, and *mf*. The fourth staff includes a triplet of eighth notes with dynamics *p* and *f*, and a 'rfz' marking. The fifth staff features a series of half notes with dynamics *dim.*, *pp*, *ppp*, *p*, and *fz*. The sixth staff continues with dynamics *mf*, *f*, and *ff*. The seventh staff shows a transition with dynamics *f* and *p*. The eighth staff features a series of eighth notes with dynamics *f* and *mf*. The ninth staff includes a 'quasi corni' instruction and dynamics *ff*, *p*, and *mf*. The tenth staff features a 'quasi trombe' instruction and dynamics *ff*, *dim.*, *p*, *f*, and *ff*. The eleventh staff continues with dynamics *ff* and *f*. The twelfth staff concludes with a series of half notes and dynamics *f* and *ff*.