

Melodie.

Violine.

Franz Drdla, Op. 26. I.

Andante. 3

p *cresc.* *ritard.* *f* *a tempo* *mf* *cresc.* *p* *cresc.* *f* *tenuto* *ff* *a tempo* *ritard.* *p* *p* *cresc.* *f* *a tempo* *ritard.* *pp* *meno* *sf* *ritard.*

Melodie

Franz Drdla Op.26. I.

Violine. *Andante.*

Piano. *Andante.*

Violin part: Treble clef, 2/4 time, key signature of one flat. Starts with a whole rest, then a quarter note G4, followed by a half note A4-B4. Dynamics: *p*, *V*.

Piano part: Treble and Bass clefs, 3/4 time, key signature of one flat. Starts with a whole rest, then a quarter note G3, followed by a half note A3-B3. Dynamics: *p*.

Violin part: Treble clef, 2/4 time, key signature of one flat. Eighth notes: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Dynamics: *p*, *V*.

Piano part: Treble and Bass clefs, 3/4 time, key signature of one flat. Chords: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

Violin part: Treble clef, 2/4 time, key signature of one flat. Crescendo: *cresc.* *f*. Melody: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

Piano part: Treble and Bass clefs, 3/4 time, key signature of one flat. Right hand: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Left hand: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

Violin part: Treble clef, 2/4 time, key signature of one flat. *f* *ritard.* Melody: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4.

Piano part: Treble and Bass clefs, 3/4 time, key signature of one flat. Right hand: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. Left hand: G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3, G3-A3-B3.

a tempo
mf *cresc.*

a tempo
mf

Red. *Red.* * *Red.* *

p *cresc.*

f *tenuto* *ff*

tenuto

a tempo *ritard.* *p* *p*

a tempo *ritard.* *p*

First system of musical notation. The vocal line (top) features a melodic line with a fermata over the fourth measure, a dynamic marking of *p*, and a breath mark *v*. The piano accompaniment (bottom) consists of chords and a bass line, with a dynamic marking of *p* and a *cresc.* instruction.

Second system of musical notation. The vocal line begins with *cresc.* and *f*, followed by a *tenuto* marking. The piano accompaniment features a more active bass line and chords, with a dynamic marking of *f* and a *tenuto* marking.

Third system of musical notation. The vocal line starts with *ritard.* and *pp*, then returns to *a tempo*. The piano accompaniment also begins with *ritard.* and *pp*, then returns to *a tempo*.

Fourth system of musical notation. The vocal line starts with *meno* and *v*, followed by *sf* and *ritard.*. The piano accompaniment includes *meno*, *poco a poco sf*, and *ritard.* markings. A *Ped.* marking is present at the bottom of the system.