

Violino Solo

SCHOTTISCH

SUR

LA

DAME DE PIQUE

Opéra de F. Halévy.

POUR

Orchestre

Par

PILODO

A la font.

Grand Orch.^e 7.^e50.^e

Petit Orch.^e 4.^e50.^e

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SCHOTTISCH

SUP

PILODO.

LA DAME DE PIQUE.

1^{er} VIOLON.

And.^{no}

Introduction

ff

f fp fp fp animez

cres cen do ff

SCHOTTISCH

p

1^a 2^a f

ff

1^a 2^a

TRIO

Flûte.

p

1^a 2^a
mf

The first system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with first and second endings (1^a and 2^a). The lower staff provides harmonic support with chords and moving lines. A dynamic marking of *mf* is present.

ff 2^e fois *f* Fl: *p*

The second system continues with two staves. The upper staff features a melodic line with slurs and accents, marked with a dynamic of *ff*. The lower staff includes a flute part (Fl:) with a dynamic of *p* and a marking for the second time (2^e fois *f*).

1^a 2^a

The third system consists of two staves with melodic lines and harmonic support. It includes first and second endings (1^a and 2^a) for the upper staff.

CODA. *f*

The CODA section begins with a treble clef and a dynamic marking of *f*. It consists of a single melodic line on one staff.

ff *f* *p* *pizz.*

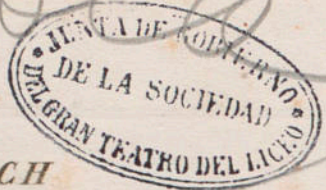
The fourth system consists of two staves. The upper staff has a melodic line with slurs and accents, marked with dynamics *ff*, *f*, and *p*, and a *pizz.* instruction. The lower staff provides harmonic support.

1^a 2^a *f*

The fifth system consists of two staves with melodic lines and harmonic support. It includes first and second endings (1^a and 2^a) and a dynamic marking of *f*.

The sixth system consists of two staves, concluding the piece with a final cadence. The upper staff has a melodic line with slurs and accents, and the lower staff provides harmonic support.

Handwritten signature



SCHOTTISCH

sur

PILODO.

LA DAME DE PIQUE

And.^{no} 2^d VIOLON.

Introduction.

Musical notation for the introduction, starting with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The first measure contains a whole note chord of B-flat, D-flat, and F. The second measure contains a whole note chord of G, B-flat, and D. The third and fourth measures contain whole note chords of B-flat, D-flat, and F. The dynamic marking *ff* is placed below the first measure.

Musical notation for the first staff of the introduction, featuring a melodic line with eighth notes and a bass line with eighth notes. The dynamic marking *animez* is placed at the end of the staff.

Musical notation for the second staff of the introduction, continuing the melodic and bass lines. The dynamic marking *ff* is placed at the end of the staff.

SCHOTTISCH.

Musical notation for the first staff of the Schottisch section, starting with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The first measure contains a whole note chord of F-sharp, A, and C. The dynamic marking *p* is placed below the first measure.

Musical notation for the second staff of the Schottisch section, featuring a melodic line with eighth notes and a bass line with eighth notes. The first ending is marked *1^a* and the second ending is marked *2^a*. The dynamic marking *ff* is placed at the end of the staff.

Musical notation for the third staff of the Schottisch section, featuring a melodic line with eighth notes and a bass line with eighth notes.

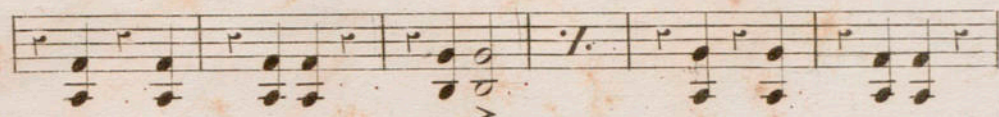
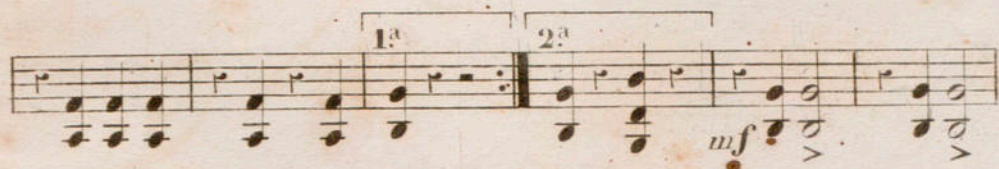
Musical notation for the fourth staff of the Schottisch section, featuring a melodic line with eighth notes and a bass line with eighth notes. The dynamic marking *ff* is placed below the staff.

Musical notation for the fifth staff of the Schottisch section, featuring a melodic line with eighth notes and a bass line with eighth notes. The first ending is marked *1^a* and the second ending is marked *2^a*.

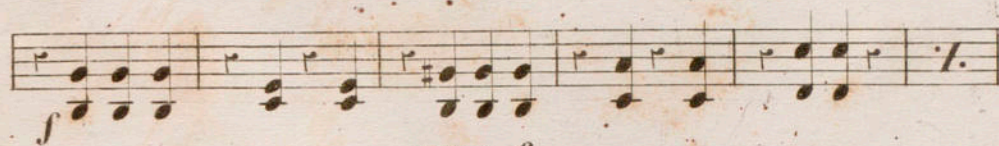
TRIO.

Musical notation for the first staff of the Trio section, starting with a treble clef, a key signature of one sharp (F-sharp), and a common time signature (C). The first measure contains a whole note chord of F-sharp, A, and C. The dynamic marking *p* is placed below the first measure.

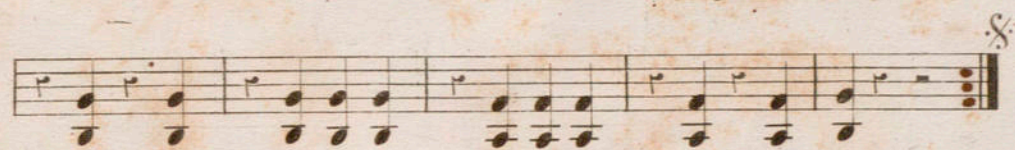
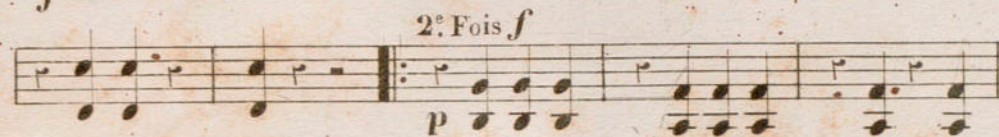
1^a 2^a
mf



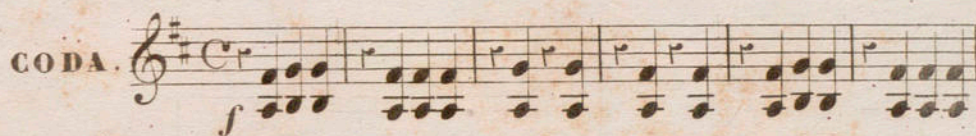
f



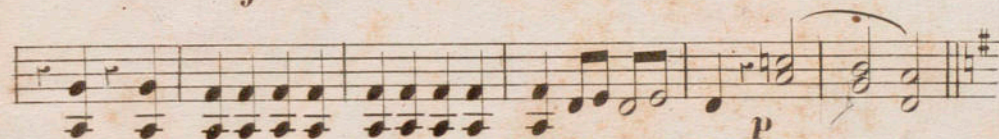
2^e Fois *f*
p



CODA. *f*



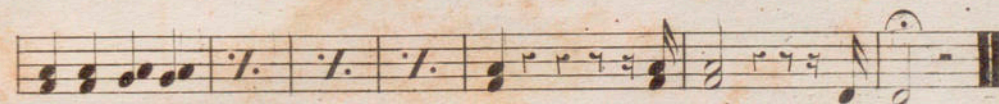
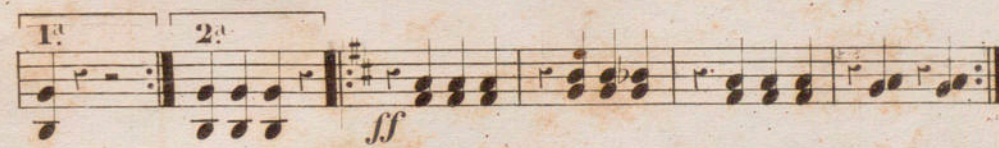
p

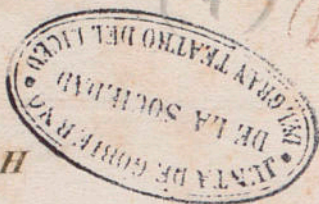


f



1^a 2^a
ff





(1) Viola

SCHOTTISCH

sup

PILODO.

LA DAME DE PIQUE.

Introduction. *And.^{no}* ALTO.

f

animez

cres *cen* *do.* *ff*

SCHOTTISCH

p

1^a 2^a

f

ff

1^a 2^a

TRIO.

p

141297-2

1^a 2^a *mf*

ff

2^e. Fois *f*
p

CODA. *f*

p

f

1^a 2^a *ff*

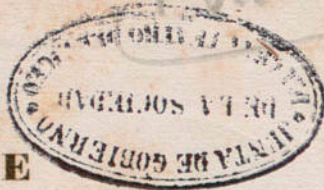
SCHOTTISCH

SUR

LA DAME DE PIQUE

V^{lle} et C^{re} BASSE.

PILODO.



Introduction.

Andantino.

Unis.

Introduction musical notation (bass clef, C major, 2/4 time). First staff: *ff* chords. Second staff: *sp* eighth notes.

Musical notation with dynamics: *sp*, *sp*, *allegro cresc*, *ff*.

SCHOTTISCH

SCHOTTISCH musical notation (bass clef, C major, 2/4 time). Starts with *p*.

First system of the Schottisch (bass clef, C major, 2/4 time). Includes first and second endings. Dynamics: *ff*.

Second system of the Schottisch (bass clef, C major, 2/4 time). Dynamics: *f*.

Third system of the Schottisch (bass clef, C major, 2/4 time). Includes first and second endings. Dynamics: *f*.

TRIO.

TRIO musical notation (bass clef, C major, 2/4 time). Dynamics: *p*.

2^a

mf

Unis.

ff

p

2^e Fois *f*

p

CODA

f

Unis.

Unis.

Unis.

Unis.

ff

ff



SCHOTTISCH
sur **PILODO.**
LA DAME DE PIQUE FLÛTE.

Introduction *Andantino* **ff**

animez

cres *cen* *do.* **f**

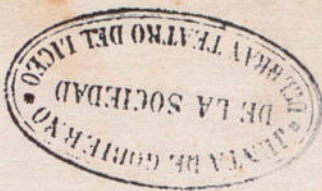
SCHOTTISCH *p*

1^a *2^a* **f**

1^a *2^a*

TRIO. *p*

The image shows a page of handwritten musical notation, likely for a piano or similar instrument. The score is organized into ten horizontal staves. The notation is dense, featuring many sixteenth and thirty-second notes, often beamed together. There are several first and second endings marked with "1^a" and "2^a". Dynamic markings include accents (>), mezzo-forte (mf), fortissimo (ff), piano (p), and a second fortissimo (2^e fois f). A section labeled "CODA" begins on the sixth staff, marked with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The piece concludes with a repeat sign (double bar line with dots) on the tenth staff.



SCHOTTISCH
sur **PILODO.**
LA DAME DE PIQUE

1^{re} CLARINETTE en La.

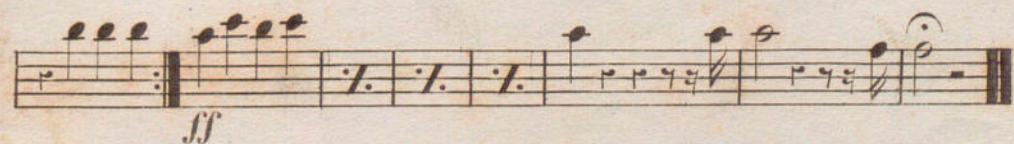
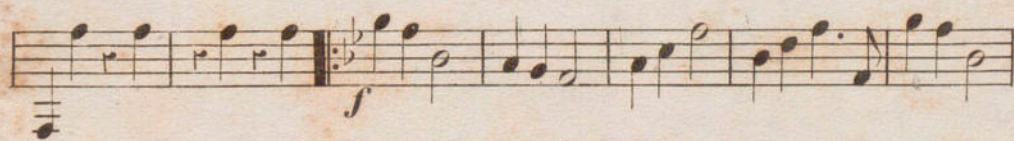
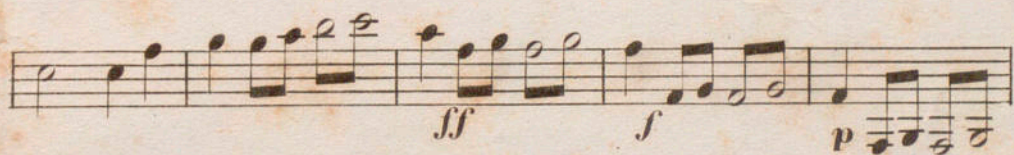
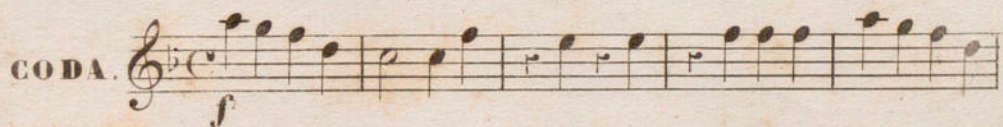
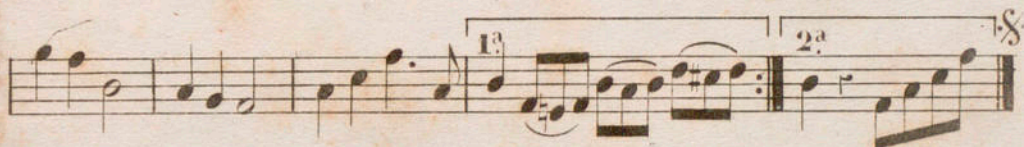
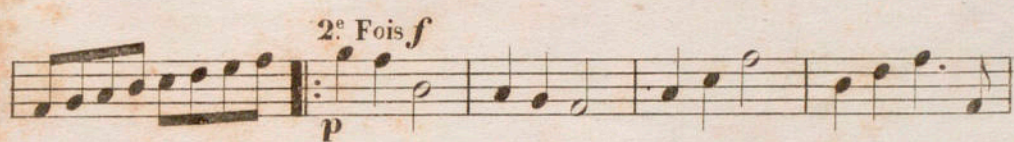
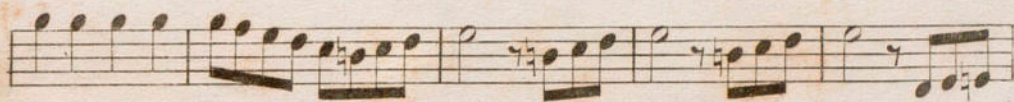
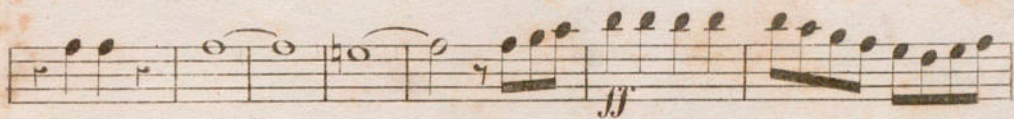
Introduction. *Andantino.* *ff*

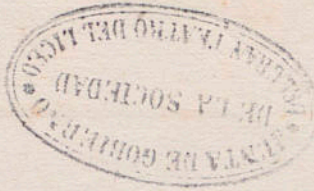
animez.
cres - *cel* - *do.* *ff*

Solo. *f*

SCHOTTISCH

TRIO. *p*





SCHOTTISCH
 SUR
LA DAME DE PIQUE. **PILODO.**

And.^{mo} 2^o CLARINETTE en La.

Introduction. *ff*

cres

animez.

ff

SCHOTTISCH *p*

p
f
ff
ff

TRIO. *p*

1^a 2^a
mf

ff

2^e Fois *f*
p

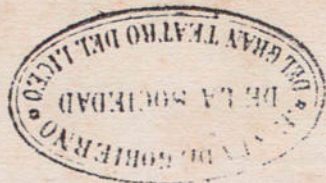
1^a 2^a §

CODA. *f*

ff ff p

f

1^a 2^a
ff



SCHOTTISCH
sup
LA DAME DE PIQUE.

PILODO.

Introduction. *And.^{no}* **CORS en Ré.**

ff *f* *f* *cresc* *ff*

SCHOTTISCH

p *f* *ff*

1^a 2^a

Solo.

p *ff*

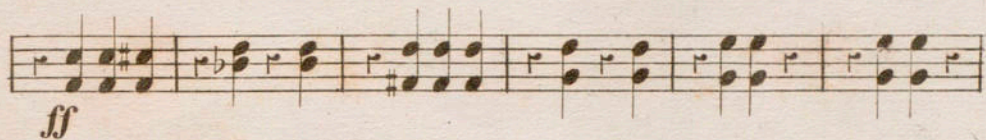
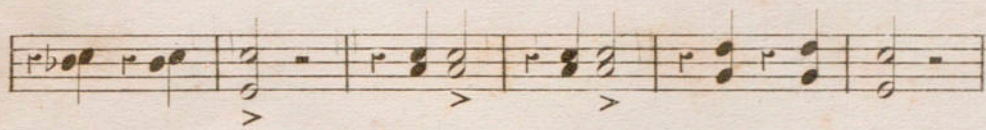
1^a 2^a

TRIO.

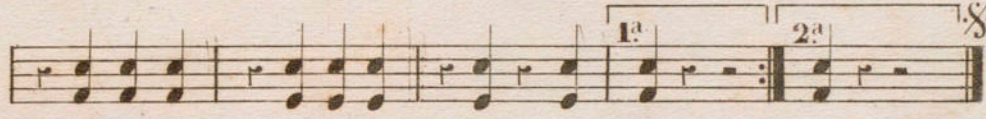
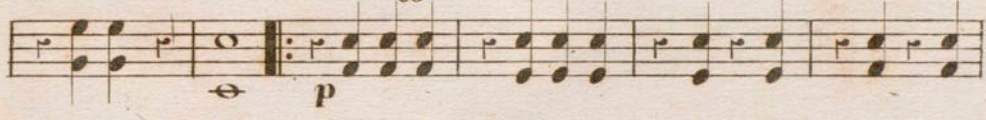
p

1^a 2^a

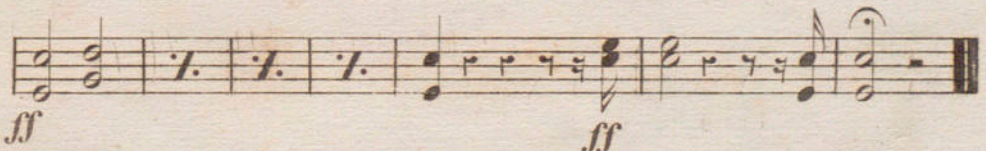
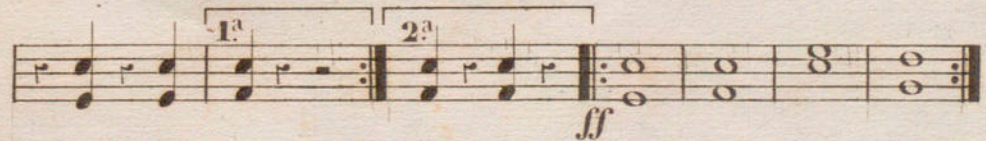
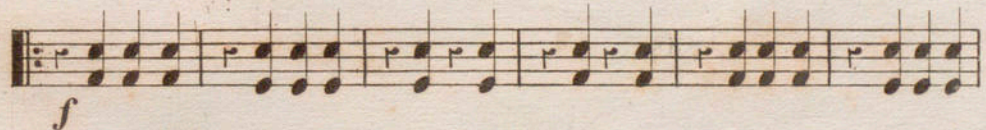
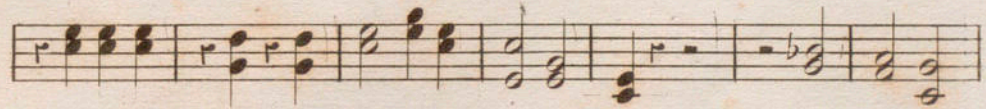
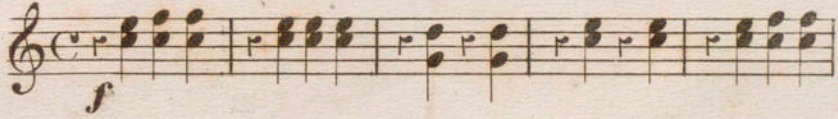
mf



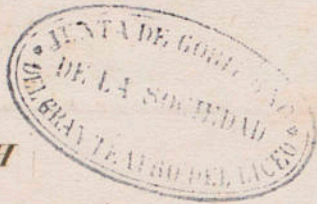
2^e. Fois *ff*



CODA.



Joseph Dancy



SCHOTTISCH

sup

PILODO.

LA DAME DE PIQUE.

And^{no} 1^o PISTON en La \flat

Introduction.

ff

1

cresc. - - - ff

SCHOTTISCH

p

Alternez.

1^a

2^a

ff

ff

1^a

2^a

TRIO.

Alternez.

p

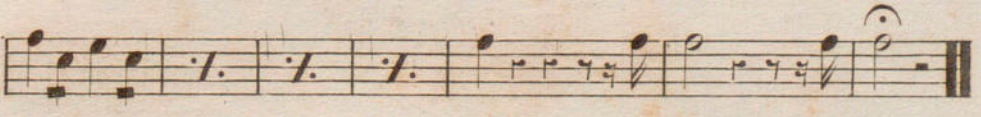
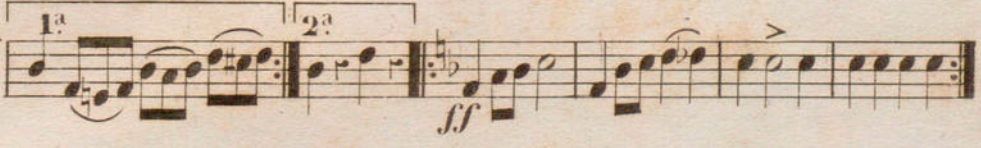
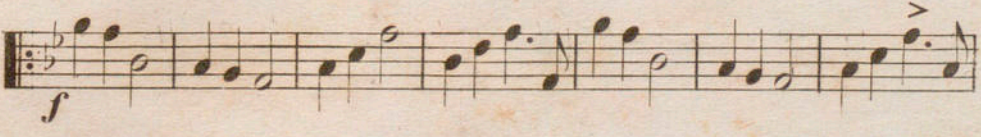
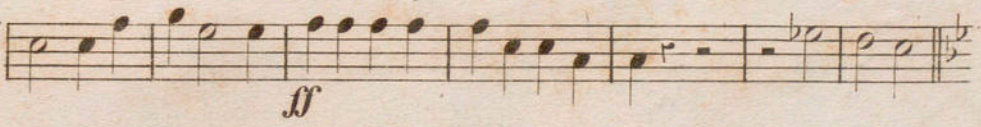
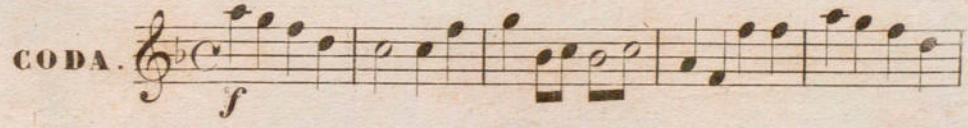
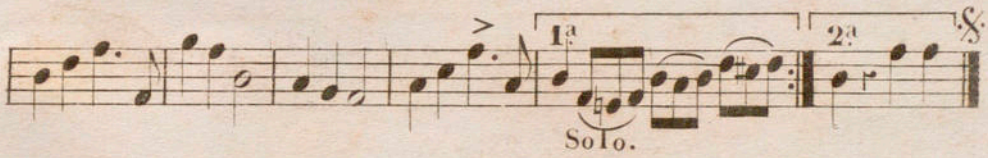
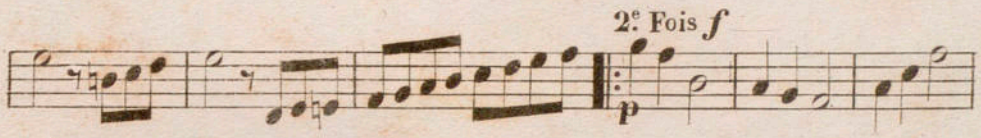
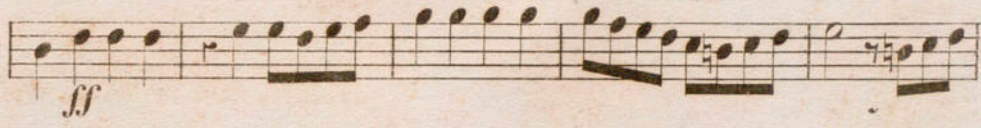
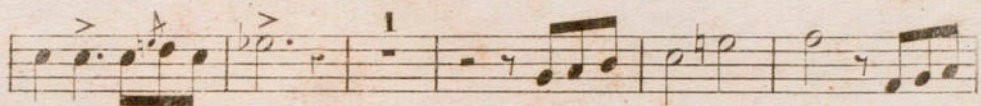
1^a

2^a

1

Solo.

mf





SCHOTTISCH

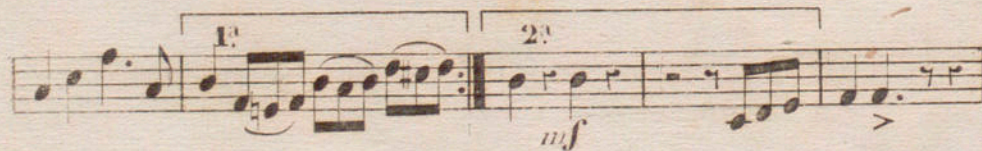
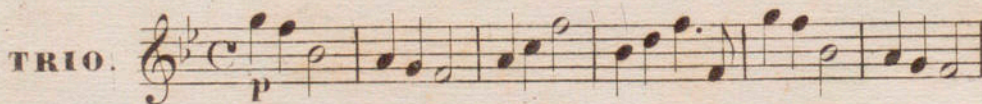
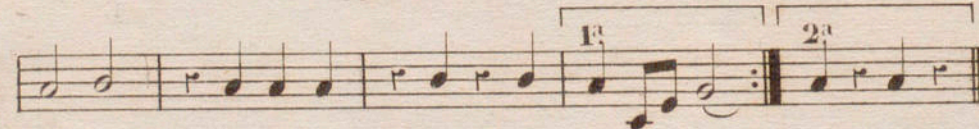
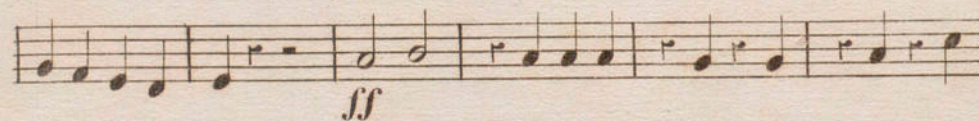
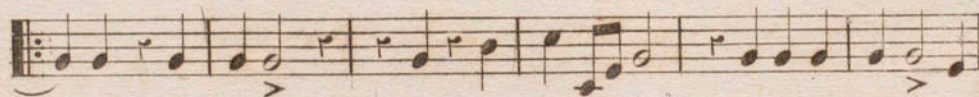
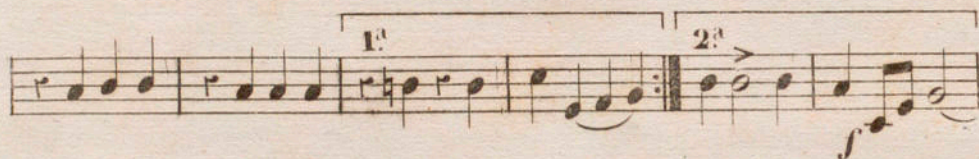
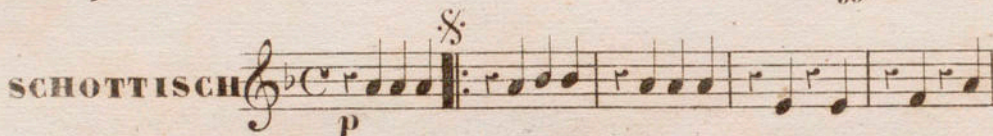
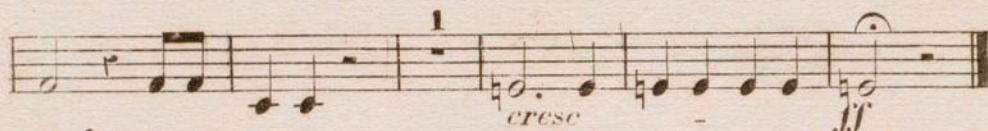
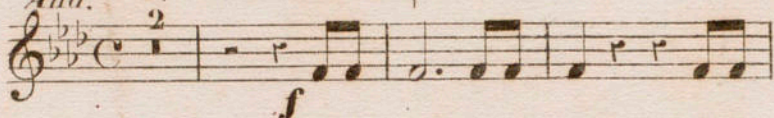
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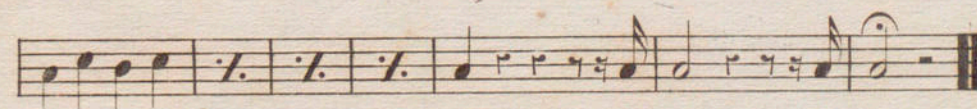
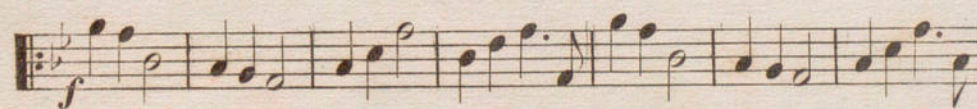
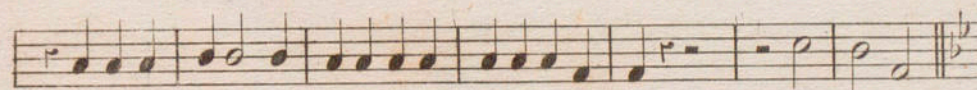
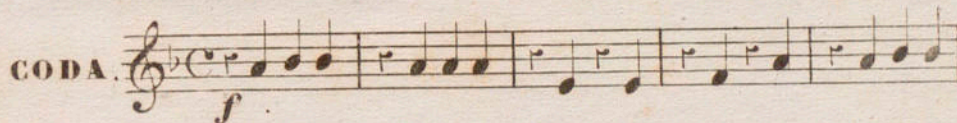
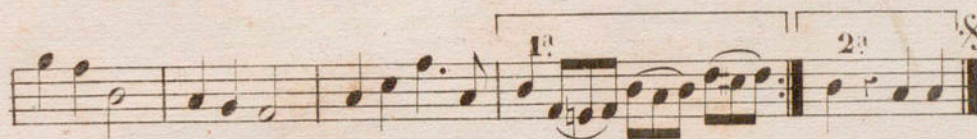
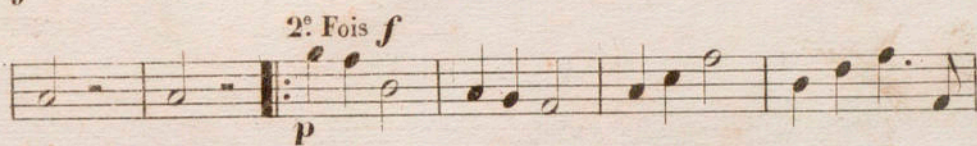
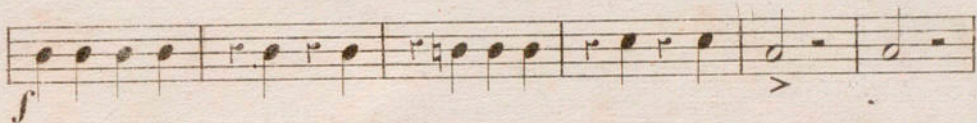
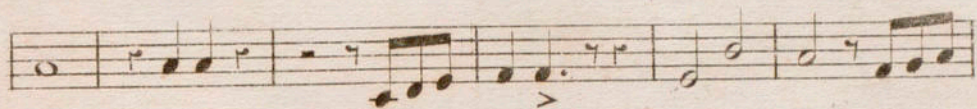
PILODO.

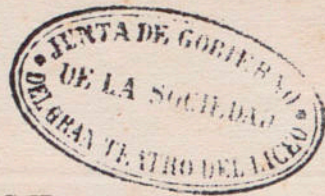
LA DAME DE PIQUE.

And.^{no} 2^d PISTON en La \flat

Introduction.







Timpani

SCHOTTISCH.

SUR

PILODO.

LA DAME DE PIQUE.

And.^{te} 1^{er} et 2^{me} TROMBONES.

Introduction. *ff* *a 2.*

animez. *crese* *ff*

SCHOTTISCH *p*

1^a 2^a *f*

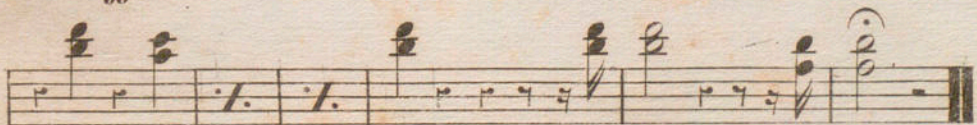
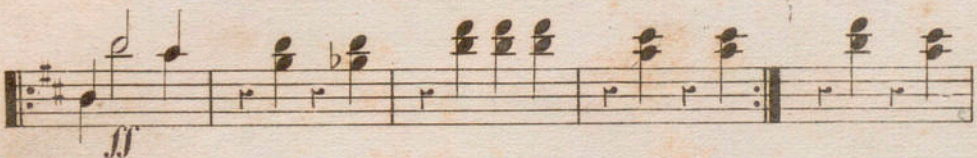
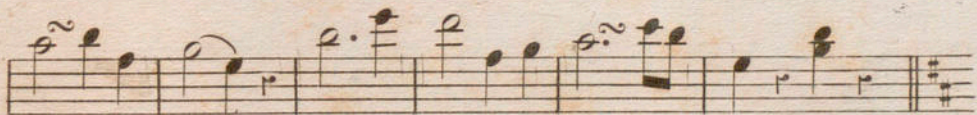
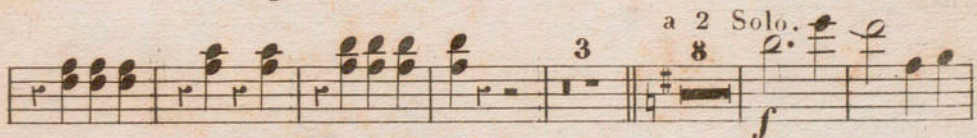
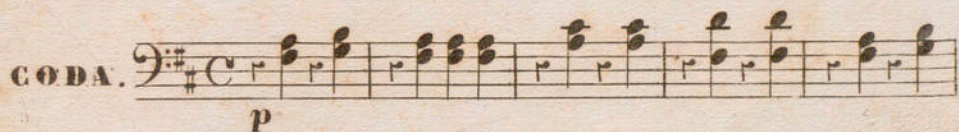
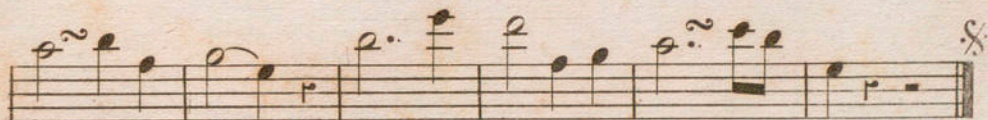
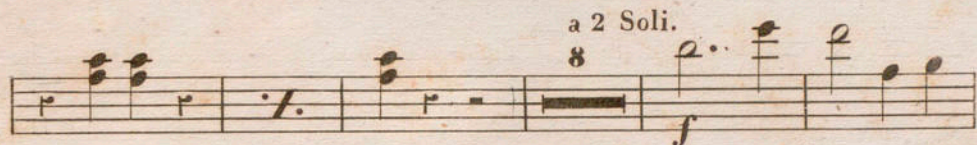
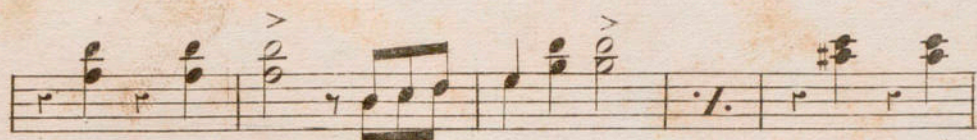
f

ff

1^a 2^a

TRIO *p* Solo.

mf





SCHOTTISCH

SUP

PILODO.

LA DAME DE PIQUE

Aud.^{no} 3^o TROMBONE. 2

Introduction. *ff* *f* *f*

animez. *crese* - - *ff*

SCHOTTISCH 1 *p*

1^a 2^a *f*

f

ff

1^a 2^a

TRIO. 8 *Solo.* *p*

mf

41297-2

Musical score for the first system, consisting of four staves. The first staff has a dynamic marking *f* and accents. The second staff has a dynamic marking *f*. The third staff has a dynamic marking *f* and a "Solo." instruction. The fourth staff has a dynamic marking *f* and a "Solo." instruction.

CODA.

Musical score for the CODA section, consisting of five staves. The first staff has a dynamic marking *f*. The second staff has a dynamic marking *f* and a "Solo." instruction. The third staff has a dynamic marking *f*. The fourth staff has a dynamic marking *ff*. The fifth staff has a dynamic marking *ff*.



SCHOTTISCH

SUP

PILODO.

LA DAME DE PIQUE.

Introduction. *And.^{no}* > OPHICLEÏDE.

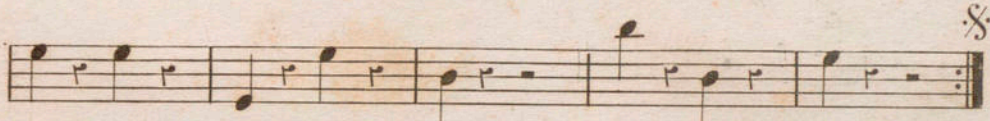
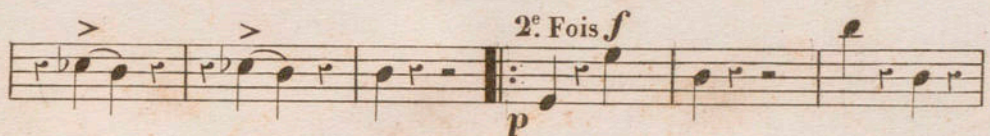
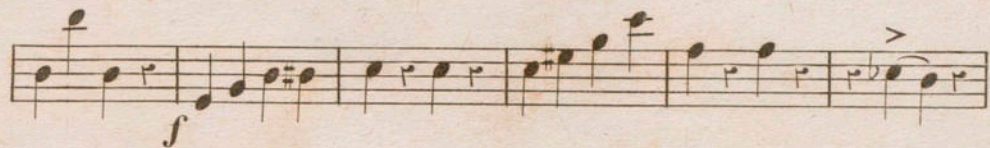
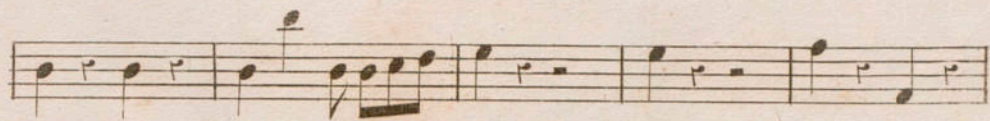
ff
animez.
cresc - *f*

SCHOTTISCH

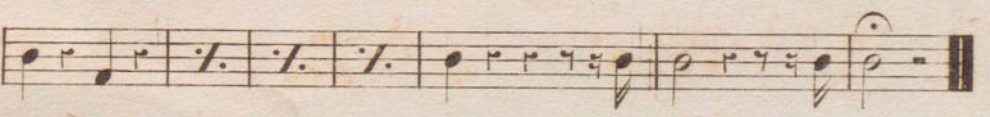
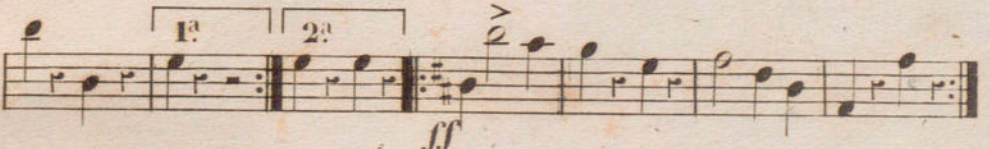
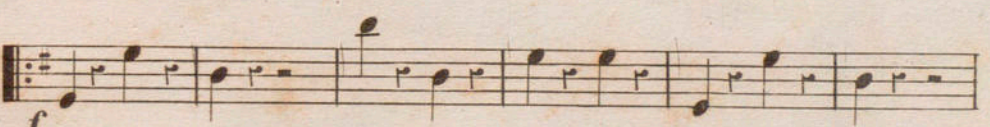
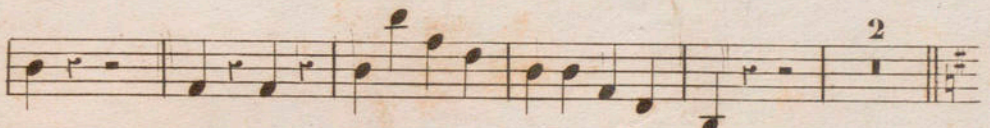
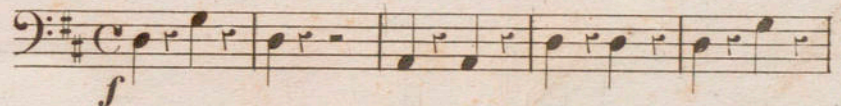
p
f
f
f

TRIO.

p
mf



CODA.



SCHOTTISCH

sup

LA DAME DE PIQUE



PILODO.

TAMBOUR.

SCHOTTISCH.

And.^{no}
10

Introduction.

Introduction. Bass clef, C time signature. First measure has a fermata. Second measure has a fermata. Third measure has a fermata. Fourth measure has a fermata. Fifth measure has a fermata. Sixth measure has a fermata. Seventh measure has a fermata. Eighth measure has a fermata. Ninth measure has a fermata. Tenth measure has a fermata. Eleventh measure has a fermata. Twelfth measure has a fermata. Thirteenth measure has a fermata. Fourteenth measure has a fermata. Fifteenth measure has a fermata. Sixteenth measure has a fermata. Seventeenth measure has a fermata. Eighteenth measure has a fermata. Nineteenth measure has a fermata. Twentieth measure has a fermata. Dynamics: p

First and second endings. First ending: Bass clef, C time signature. Measures 1-4. Second ending: Bass clef, C time signature. Measures 5-8. Dynamics: f

Third and fourth endings. Bass clef, C time signature. Measures 9-12. Dynamics: ff

Fifth and sixth endings. Bass clef, C time signature. Measures 13-16. Dynamics: f

TRIO. Bass clef, C time signature. Measure 17 has a fermata. Measure 18 has a fermata. Measure 19 has a fermata. Measure 20 has a fermata. Measure 21 has a fermata. Measure 22 has a fermata. Measure 23 has a fermata. Measure 24 has a fermata. Measure 25 has a fermata. Measure 26 has a fermata. Measure 27 has a fermata. Measure 28 has a fermata. Measure 29 has a fermata. Measure 30 has a fermata. Measure 31 has a fermata. Measure 32 has a fermata. Measure 33 has a fermata. Measure 34 has a fermata. Measure 35 has a fermata. Measure 36 has a fermata. Measure 37 has a fermata. Measure 38 has a fermata. Measure 39 has a fermata. Measure 40 has a fermata. Measure 41 has a fermata. Measure 42 has a fermata. Measure 43 has a fermata. Measure 44 has a fermata. Measure 45 has a fermata. Measure 46 has a fermata. Measure 47 has a fermata. Measure 48 has a fermata. Measure 49 has a fermata. Measure 50 has a fermata. Measure 51 has a fermata. Measure 52 has a fermata. Measure 53 has a fermata. Measure 54 has a fermata. Measure 55 has a fermata. Measure 56 has a fermata. Measure 57 has a fermata. Measure 58 has a fermata. Measure 59 has a fermata. Measure 60 has a fermata. Measure 61 has a fermata. Measure 62 has a fermata. Measure 63 has a fermata. Measure 64 has a fermata. Measure 65 has a fermata. Measure 66 has a fermata. Measure 67 has a fermata. Measure 68 has a fermata. Measure 69 has a fermata. Measure 70 has a fermata. Measure 71 has a fermata. Measure 72 has a fermata. Measure 73 has a fermata. Measure 74 has a fermata. Measure 75 has a fermata. Measure 76 has a fermata. Measure 77 has a fermata. Measure 78 has a fermata. Measure 79 has a fermata. Measure 80 has a fermata. Measure 81 has a fermata. Measure 82 has a fermata. Measure 83 has a fermata. Measure 84 has a fermata. Measure 85 has a fermata. Measure 86 has a fermata. Measure 87 has a fermata. Measure 88 has a fermata. Measure 89 has a fermata. Measure 90 has a fermata. Measure 91 has a fermata. Measure 92 has a fermata. Measure 93 has a fermata. Measure 94 has a fermata. Measure 95 has a fermata. Measure 96 has a fermata. Measure 97 has a fermata. Measure 98 has a fermata. Measure 99 has a fermata. Measure 100 has a fermata. Dynamics: f

Seventh and eighth endings. Bass clef, C time signature. Measures 17-20. Dynamics: f

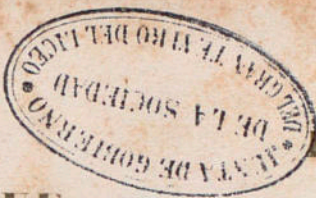
CODA. Bass clef, C time signature. Measure 101 has a fermata. Measure 102 has a fermata. Measure 103 has a fermata. Measure 104 has a fermata. Measure 105 has a fermata. Measure 106 has a fermata. Measure 107 has a fermata. Measure 108 has a fermata. Measure 109 has a fermata. Measure 110 has a fermata. Measure 111 has a fermata. Measure 112 has a fermata. Measure 113 has a fermata. Measure 114 has a fermata. Measure 115 has a fermata. Measure 116 has a fermata. Measure 117 has a fermata. Measure 118 has a fermata. Measure 119 has a fermata. Measure 120 has a fermata. Measure 121 has a fermata. Measure 122 has a fermata. Measure 123 has a fermata. Measure 124 has a fermata. Measure 125 has a fermata. Measure 126 has a fermata. Measure 127 has a fermata. Measure 128 has a fermata. Measure 129 has a fermata. Measure 130 has a fermata. Measure 131 has a fermata. Measure 132 has a fermata. Measure 133 has a fermata. Measure 134 has a fermata. Measure 135 has a fermata. Measure 136 has a fermata. Measure 137 has a fermata. Measure 138 has a fermata. Measure 139 has a fermata. Measure 140 has a fermata. Measure 141 has a fermata. Measure 142 has a fermata. Measure 143 has a fermata. Measure 144 has a fermata. Measure 145 has a fermata. Measure 146 has a fermata. Measure 147 has a fermata. Measure 148 has a fermata. Measure 149 has a fermata. Measure 150 has a fermata. Measure 151 has a fermata. Measure 152 has a fermata. Measure 153 has a fermata. Measure 154 has a fermata. Measure 155 has a fermata. Measure 156 has a fermata. Measure 157 has a fermata. Measure 158 has a fermata. Measure 159 has a fermata. Measure 160 has a fermata. Measure 161 has a fermata. Measure 162 has a fermata. Measure 163 has a fermata. Measure 164 has a fermata. Measure 165 has a fermata. Measure 166 has a fermata. Measure 167 has a fermata. Measure 168 has a fermata. Measure 169 has a fermata. Measure 170 has a fermata. Measure 171 has a fermata. Measure 172 has a fermata. Measure 173 has a fermata. Measure 174 has a fermata. Measure 175 has a fermata. Measure 176 has a fermata. Measure 177 has a fermata. Measure 178 has a fermata. Measure 179 has a fermata. Measure 180 has a fermata. Measure 181 has a fermata. Measure 182 has a fermata. Measure 183 has a fermata. Measure 184 has a fermata. Measure 185 has a fermata. Measure 186 has a fermata. Measure 187 has a fermata. Measure 188 has a fermata. Measure 189 has a fermata. Measure 190 has a fermata. Measure 191 has a fermata. Measure 192 has a fermata. Measure 193 has a fermata. Measure 194 has a fermata. Measure 195 has a fermata. Measure 196 has a fermata. Measure 197 has a fermata. Measure 198 has a fermata. Measure 199 has a fermata. Measure 200 has a fermata. Dynamics: f

Ninth and tenth endings. Bass clef, C time signature. Measures 101-104. Dynamics: ff

Eleventh and twelfth endings. Bass clef, C time signature. Measures 105-108. Dynamics: f

SCHOTTISCH

SUP



PILODO.

LA DAME DE PIQUE.

G^{SS}e CAISSE et TRIANGLE.

And^{no} 10

SCHOTTISCH

Introduction.

Musical notation for the Introduction, consisting of three staves. The first staff is in bass clef with a common time signature. It begins with a whole rest followed by a half note G, then a quarter note G, and a quarter note F. The second staff contains two first endings (1^a and 2^a) for a melodic line. The third staff continues the melodic line with a second ending (2^a). Dynamics include *p* and *ff*.

TRIO.

Triangle

Musical notation for the Trio section, consisting of three staves. The first staff is in bass clef with a common time signature, starting with a half note G and a quarter note F. The second staff shows two first endings (1^a and 2^a) for the Triangle part, followed by the G^{SS}e Caisse part. The third staff continues the G^{SS}e Caisse part. Dynamics include *p* and *f*.

Tri:

p 2^e fois *f*

G^{SS}e C^{SS}e

CODA.

Musical notation for the Coda section, consisting of three staves. The first staff is in bass clef with a common time signature, starting with a half note G and a quarter note F. The second staff shows a triplet of eighth notes (3) for the Triangle part, followed by two first endings (1^a and 2^a) for the G^{SS}e Caisse part. The third staff continues the G^{SS}e Caisse part. Dynamics include *f* and *ff*.

Handwritten initials: H. D. e.