

# CAPRICES

## POUR LE VIOLON ET PIANO

No. 1	Le vent.....	Prix	<u>Cour. 3</u> — netto
	2 Cascade.....		<u>Mk. 2</u> —
	3 Valse macabre.....		<u>Cour. 3</u> — netto
	4 Badinage.....		<u>Mk. 2</u> —
	5 La lune glisse à travers les Nuages ..		
	6 Octaves dansantes.....		
	7 Clair de lune.....		
	8 Feu d'étincelles.....		
	9 Reflêts dans l'eau.....		
	10 Pensée fantastique.....		
	11 Caprice No. V.....		<u>Cour. 3</u> — netto
			<u>Mk. 2</u> —

# VECSEY



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**RÓZSAVÖLGYI & C<sup>IE</sup>**  
ÉDITEURS DE MUSIQUE DE LA COUR  
BUDAPEST ET LEIPZIG.

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À ma chère amie, Marquise Giustina Crivelli.

## Caprice No 5.

„La lune glisse à travers les nuages.“

Franz von Vecsey.

Adagio.

Violon.

Piano.

Adagio.

*pp*

*pp*

*mf*

*pp*

*cresc.*

*cresc.*

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex, rhythmic melody with many sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *mf*.

Second system of musical notation. The treble staff continues with a similar rhythmic pattern. The bass staff has a more active line. Dynamics include *cresc.*, *pp misterioso*, and *sempre*.

Third system of musical notation. The treble staff features a dense texture of sixteenth notes. The bass staff has a steady accompaniment. Dynamics include *pp* and *sempre pp*.

Fourth system of musical notation. The treble staff continues with a complex rhythmic pattern. The bass staff has a steady accompaniment. Dynamics include *legato*.

Fifth system of musical notation. The treble staff continues with a complex rhythmic pattern. The bass staff has a steady accompaniment. Dynamics include *legato*.

First system of musical notation. The upper staff contains a melodic line with a *cresc. poco a poco* marking. The lower staff contains a piano accompaniment.

Second system of musical notation. The upper staff continues the melodic line with a *cresc.* marking. The lower staff continues the piano accompaniment with a *cresc.* marking.

Third system of musical notation. The upper staff continues the melodic line with a *pp* marking. The lower staff continues the piano accompaniment with a *pp* marking.

Fourth system of musical notation. The upper staff continues the melodic line with a *cresc.* marking. The lower staff continues the piano accompaniment with a *cresc.* marking.

Fifth system of musical notation. The upper staff continues the melodic line with a *sempre cresc.* marking. The lower staff continues the piano accompaniment with a *sempre cresc.* marking.

First system of a musical score. The upper staff is a treble clef with a melodic line of eighth notes, marked *mf*. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and moving lines, marked *mf*.

Second system of a musical score. The upper staff continues the melodic line, marked *p*. The lower staff continues the piano accompaniment, marked *p*.

Third system of a musical score. The upper staff continues the melodic line, marked *p*. The lower staff continues the piano accompaniment, marked *p*. A fermata is present at the end of the system.

Fourth system of a musical score. The upper staff continues the melodic line, marked *p*. The lower staff continues the piano accompaniment, marked *p*. A fermata is present at the end of the system.

Fifth system of a musical score. The upper staff continues the melodic line, marked *morendo* and *mp*. The lower staff continues the piano accompaniment, marked *rit.*, *molto rit.*, and *mp*.

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# Caprice N<sup>o</sup> 5.

„La lune glisse à travers les nuages.“

Les notes marquées d'une +  
 doivent se faire pizz.

Die mit + versehenen Noten sollen  
 pizz. gespielt werden.

Violon.

Franz von Vecsey.

Adagio.

accorder le sol au fa.  
 Die G Saite auf F stimmen.

*pp*

12 12 12

III e IV

*cresc.*

*mf*

I e II

*pp misterioso*

*sempre pp*

