

E

Santalsie-Comrice

PAR

H. VIEUX TEMPS.

Op. 11.

Pr. M. 4. 25.

Propriété des Editeurs



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POUR

VIOLON AVEC ACCOMP. DE PIANO

1^{er} D^{egré}

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FANTASIE CAPRICE

par
H. Vieuxtemps
Op.11.



Son harmonique.



Son harmonique, \bullet doigt appuyé,
 \diamond doigt effleurant la corde, \bullet (petite note) effet.

☐ Tirez l'archet.
△ Poussez.

VIOLON.

Andantino.

PIANO.

pp

The musical score consists of three systems of music. The first system is for Violin and Piano, marked 'Andantino' and 'pp'. The second system continues the piece. The third system includes dynamic markings 'cres.', 'p', and 'cres.'.

First system of a musical score in G major, 3/4 time. The right hand features a complex texture of chords and arpeggios, while the left hand plays a steady eighth-note accompaniment.

Second system of the musical score. It includes performance markings: *Solo.* above the right hand, *pp Recit.* below the right hand, *dim.* below the left hand, and *tremolo.* above the right hand. The right hand has a tremolo effect on a single note, while the left hand continues its accompaniment.

Third system of the musical score. The right hand features a rapid, ascending scale-like passage with a *fz* (forzando) marking. The left hand continues with its accompaniment.

Fourth system of the musical score. The right hand has a complex melodic line with various ornaments and a *fz* marking. The left hand continues with its accompaniment.

Tempo 1°

pp

ppp

ff *risoluto. con forza.* *tremolo.* *ff* *risol.*

Recil. *8* *4° C.* *8* *4° C.*

ff *risol.* *con forza.* *f* *cres.*

8 *4° C.*

ff *pizz.* *p* *arco* *ff*

8

a tempo.

ff *ff* *ff* *fz* *p* *p* *ff*

Musical score system 1. The top staff is a single melodic line with dynamics *pp*, *fz*, *fz*, *fz*, *fz*, *fz*, *sf*, and *ff*. The bottom staff is a piano accompaniment with dynamics *pp sf*, *p sf*, *p sf*, *p sf*, *p sf*, *p sf*, and *p sf*. The tempo is marked *Allegretto*.

Musical score system 2. The top staff has dynamics *ff*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*, and *sf*. The bottom staff has dynamics *ff*, *p*, and *p il basso marcato*.

Musical score system 3. The top staff has dynamics *ff*, *ff*, and *dol.*. The bottom staff has dynamics *ff* and *pp*.

Musical score system 4. The top staff has dynamics *con delicatezza* and *rit.*. The bottom staff has *rit.*.

dol. con molto espress. sf *poco rit.*

This system contains two staves. The upper staff features a melodic line with triplets and slurs, starting with a dynamic of *sf* and ending with *poco rit.* The lower staff provides a piano accompaniment with chords and moving lines.

a tempo. *pp sf pp sf*

This system contains two staves. The upper staff begins with *a tempo.* and features dynamics of *pp* and *sf*. The lower staff continues the piano accompaniment with chords and rhythmic patterns.

f pp f *cres.*

This system contains two staves. The upper staff has dynamics of *f*, *pp*, and *f*, with a *cres.* marking. The lower staff features a steady piano accompaniment with chords.

cres. ff *cres. ff f*

This system contains two staves. The upper staff includes dynamics of *cres.* and *ff*. The lower staff features a piano accompaniment with chords and a *f* dynamic.

Tutti.
ff

sempre ff

Solo.
p
sempre ff
ff
p
p

poco rit.
poco rit.

dol. *Andante.*

TEMA.

p

ritard. *a tempo.*

pp

ritard. *a tempo.* *mf*

mf

cres. *f* *pp*

pp

cres. *cres.* *ritard.*

ritard.

con grazia. *cres.*

VAR. I.

f *risoluto.* *forza.* *sf* *sf* *sf* *cres.*

f *rit.* *con graz.* *p rit.* *p* *a tempo.*

8^{va} 8^{va}
1^a 8^{va} 9^a 8^{va}

cres. *f* *f*

pp *ritard.* *pp* *con grazia.*

First system of musical notation. The upper staff contains a melodic line with dynamic markings: *cres.*, *f rit.*, *f*, and *sf adobe! sf*. The lower staff contains a piano accompaniment with the marking *cres.*

Second system of musical notation. The upper staff features a melodic line with markings: *sf*, *rit.*, *p grazia.*, and *sf*. The lower staff includes piano accompaniment with markings: *colla parte.*, *ff*, *rit.*, *f*, and *ff*. First and second endings are indicated by *1^a* and *2^a* above the staff.

Third system of musical notation. The upper staff contains a melodic line with a *ff* marking. The lower staff contains a piano accompaniment with a *ff* marking.

Fourth system of musical notation. The upper staff contains a melodic line with a *ff* marking. The lower staff contains a piano accompaniment with a *ff* marking.

Fifth system of musical notation. The upper staff contains a melodic line with a *ff* marking. The lower staff contains a piano accompaniment with a *ff* marking. A first ending is indicated by *1^a* above the staff.

p semplice. *cres.* *f*

VAR. II. *p* *f*

The first system of the musical score for 'VAR. II.' consists of two staves. The upper staff is in treble clef with a 3/4 time signature. It begins with a piano (*p*) dynamic and a 'semplice' marking. The music features a series of eighth-note chords that gradually increase in volume, marked with a crescendo (*cres.*) and ending at a forte (*f*) dynamic. The lower staff is in bass clef and provides a harmonic accompaniment with sustained chords.

son forza. *pp* *cres.*

ppp tremolo.

The second system continues the piece. The upper staff starts with a fortissimo (*ff*) dynamic and a 'son forza' marking, followed by a piano (*pp*) dynamic. It features a tremolo effect. The lower staff begins with a pianissimo (*ppp*) dynamic and a 'tremolo.' marking, with a crescendo (*cres.*) leading to a forte (*f*) dynamic.

f *pp* *pp*

tremolo. *ff* *ff* *riten.*

The third system features a fortissimo (*ff*) dynamic in the upper staff, which then softens to a piano (*pp*) dynamic. The lower staff starts with a forte (*f*) dynamic and includes a 'tremolo.' marking. The music then moves to a fortissimo (*ff*) dynamic with a 'riten.' (ritardando) marking.

ppp *f* *ff*

tremolo. *ppp* *sempre tremolo.* *f* *cres.*

The fourth system begins with a pianissimo (*ppp*) dynamic in the upper staff, which then increases to a forte (*f*) and fortissimo (*ff*) dynamic. The lower staff starts with a 'tremolo.' marking and a pianissimo (*ppp*) dynamic, followed by a 'sempre tremolo.' marking, a forte (*f*) dynamic, and a final crescendo (*cres.*).

First system of musical notation. The top staff features a melodic line with a *forza.* marking. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A *trem.* marking is present in the right hand of the second measure.

Second system of musical notation. The piano accompaniment is marked *ff* in both hands. The right hand has a *riten.* marking. The top staff continues with a melodic line.

Third system of musical notation. The piano accompaniment is marked *ff* in both hands. The right hand has a *trem.* marking. The top staff continues with a melodic line.

Fourth system of musical notation. The piano accompaniment is marked *forza.* in the right hand. The top staff continues with a melodic line.

First system of musical notation. The bass staff begins with a forte (*ff*) dynamic marking. The music features a complex rhythmic pattern in the bass and a more melodic line in the treble.

Second system of musical notation. The bass staff continues with a steady rhythmic accompaniment. The treble staff has a melodic line with some chromaticism.

Third system of musical notation. The treble staff begins with a piano (*p*) dynamic and the instruction *leggiero*. The bass staff has a piano (*p*) dynamic. The system concludes with a *rit.* (ritardando) marking.

Fourth system of musical notation. The treble staff starts with the instruction *a tempo*. The bass staff has a piano (*pp*) dynamic. The system ends with a *pp* dynamic marking.

Fifth system of musical notation. The treble staff begins with a forte (*ff*) dynamic. The bass staff has a piano (*pp*) dynamic. The system concludes with a piano (*p*) dynamic marking.

molto espress.

pp *cres*

FINALE

Allegretto.

pp *cres*

dim.

ff rall. *pp* *cres.* *f*

a tempo.

ff *rall.* *pp*

rit. *a tempo.* *pp*

fz *rit.* *pp*

cres. *rit.* *f* *a tempo.* *rit.* *a tempo.*

cres. *rit.* *mf* *pp* *rit.*

risoluto. *ff* *ritenuto.*

The musical score is written for piano and bass. It begins with a piano (*pp*) dynamic and a *crescendo* marking. The tempo is marked *Allegretto.* The score is divided into five systems. The first system shows the piano part with *pp* and *cres.* markings. The second system features a *dim.* marking and a *ff rall.* marking in the piano part, with *pp* and *cres.* markings in the bass part. The tempo changes to *a tempo.* The third system has *ff* and *rall.* markings in the piano part, and *pp* in the bass part. The fourth system includes *rit.* and *a tempo.* markings in both parts, with *fz* and *pp* dynamics. The fifth system shows *cres.* and *rit.* markings in the piano part, and *cres.*, *rit.*, *mf*, *pp*, and *rit.* markings in the bass part. The final system is marked *risoluto.* and *ff* in the piano part, and *ff* and *ritenuto.* in the bass part, ending with a fermata and a final chord.

leggera.

rit. **a tempo.** *rit.* **Piu mosso.** 8

pp *rit.* *pp* *mf marcato.* *pp* *mf marcato.*

sf *sf*

8 *marcato.* 8 *marcato.*

sf *sf*

8 *pp*

ff *p* *ff* *p* *ff* *p* *ff* *p*

f *p* *f* *p* *f* *p* *f* *p*

8 *f* *crés.* *crés.* *ff*

p *crés.* *ff*

f

System 1: Treble clef with a melodic line featuring sixteenth-note patterns and slurs. Piano accompaniment in bass clef with chords and eighth-note accompaniment.

System 2: Continuation of the melodic and piano accompaniment from the first system.

System 3: Melodic line includes dynamics *pp*, *fz*, *mf marcato.*, *p*, and *sf*. Piano accompaniment includes dynamics *pp*, *sf*, and *p*. An 8-measure rest is indicated above the melodic line.

System 4: Melodic line includes dynamics *ppp*, *sf*, and *forza.*. Piano accompaniment includes dynamics *ppp*, *sf*, and *forza.*

System 5: Melodic line includes dynamics *pp* and *ff*. Piano accompaniment includes dynamics *pp* and *ff*.

This page of musical notation consists of five systems of staves. Each system includes a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/4.

The first system begins with a treble clef staff containing a melodic line with slurs and accents, marked with dynamics *p*, *ff*, *p*, *ff*, *p*, and *ff*. The bass clef staff provides a harmonic accompaniment with chords and a bass line, marked with dynamics *f*, *f*, and *f*.

The second system continues the melodic and harmonic development. The treble clef staff features a melodic line with slurs and accents, marked with dynamics *p*, *ff*, and *ff*. The bass clef staff has a chordal accompaniment with a steady bass line, marked with dynamics *f*, *cres.*, *cres.*, and *ff*.

The third system shows a more complex texture. The treble clef staff has a melodic line with slurs and accents, marked with dynamics *f*, *f*, *f*, *f*, *f*, and *f*. The bass clef staff has a chordal accompaniment with a steady bass line, marked with dynamics *f*, *f*, *f*, *f*, *f*, and *f*.

The fourth system features a more active bass line. The treble clef staff has a melodic line with slurs and accents, marked with dynamics *f*, *f*, *f*, *f*, *f*, and *f*. The bass clef staff has a chordal accompaniment with a steady bass line, marked with dynamics *f*, *f*, *f*, *f*, *f*, and *f*.

The fifth system concludes with a tempo change. The treble clef staff has a melodic line with slurs and accents, marked with dynamics *p*, *cres.*, *ff*, and *f*. The bass clef staff has a chordal accompaniment with a steady bass line, marked with dynamics *p*, *cres.*, *f*, and *f*.

The instruction "Piu presto." is written above the treble clef staff in the fifth system.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *p*, and a *cres.* (crescendo) marking.

Second system of musical notation, continuing the vocal and piano parts. The piano part includes a *cres.* (crescendo) marking.

Third system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *ff*. The tempo instruction *Piu presto.* is written above the piano part.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *ff*.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes dynamic markings *ff* and *ff*.

OEUVRES

pour
Violon avec accomp. de Piano
par
J. B. SINGELÉE

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94.	Il Trovatore, Fantaisie	2 75
95.	Othello, Fantaisie	2 75
96.	L'Elisire d'amore, Fantaisie	2 75
97.	Robin des Bois (Der Freischütz), Fantaisie	3 25
98.	Fantaisie élégante	2 75
112.	Roméo et Juliette, Fantaisie	3 25
113.	Ernani, Fantaisie	3 25
117.	Guillaume Tell, Fantaisie	3 50
118.	Rigoletto, Fantaisie	2 75
123.	Lohengrin, Fantaisie	3 25
127.	Aïda, Fantaisie	3 25
129.	Le Cheval de Bronze, Fantaisie	4 25
130.	La Reine d'un Jour, Fantaisie	3 50
131.	Tannhäuser, Fantaisie	4 25
133.	Le Domino noir, Fantaisie	3 25
134.	Stabat mater de Rossini, Fantaisie	2 75
135.	La Dame blanche, Fantaisie	3 50
137.	Les Maîtres Chanteurs de Nuremberg, Fantaisie	2 75
138.	La Juive, Fantaisie	3 25

Propriété pour tous pays.



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Nouvelles Compositions et Transcriptions

POUR

VIOLON AVEC ACCOMP. DE PIANO

2^{me} DÉGRÉ

Morceaux faciles

(1^{re} à 3^{me} Positions)

GOLTERMANN, G. 10 Morceaux caractéristiques (Follétter).

No. 5. Religioso	1 50
6. Chanson sans paroles	1 75
7. Idylle	1 50
8. Légende	1 50
9. Nocturne	1 75
10. Alla Polaca	2 —

— Morceaux favoris, Op. 102 (C. Weber):

No. 1. Nocturne	1 75
2. Etude	1 75
3. Berceuse	1 75
4. Gavotte	1 75

GOTTSCALK, L. M. Le Bananier, Danse Nègre, Op. 5 (Ritter)

— Berceuse, Op. 47 (Ritter) 2 —

GOUNOD, CH. Ave Maria (Méditation) en Sol, facilitée par

E. W. Ritter 1 50

HARTOG, H. Bonheur, Sérénade-Gavotte

— Un petit Rém 1 50

HOLLAENDER, G. Notturmo, Op. 13

KETTERER, E. Gâteaux, Mazurka, Op. 101 (Ritter) 2 —

— La Norvégienne, Caprice, Op. 104 (Ritter) 2 —

— Valse des Fleurs, Op. 116 2 50

KINKEL, G. Confidences, Valse (Ritter)

KOVEN, R. DE. Nocturne 1 75

KOWALSKI, H. Trianon, Bourrée, Op. 16, No. 6 (Ritter)

— La Malmaison, Gavotte, Op. 16, No. 12 (Ritter) 1 75

KRUG, D. La Rose, Romance, Op. 328 (Ritter)

LABITZKY, J. L'Adieu, Romance sans paroles, Op. 286 (Ritter) 2 —

LÄCHNER, J. Marche célèbre de la 1^{re} Suite, Op. 113 (Diets)

LAHEE, H. Suite 5 75

No. 1. Romance 1 75

2. Menuet 1 50

3. Mélodie 1 50

4. Danse à l'Espagnole 1 50

5. Prière pendant l'orage 2 —

6. Gavotte 1 50

LEBIERRE, O. Fidélité, Danse Espagnole, Op. 33 (Ritter)

LEE, S. 7 Pièces mignonnes, Op. 31 (Krahl). En 2 Cahiers, chaque 3 25

— Berceuse, Op. 71 (Ritter) 1 50

LEONARD, H. 12 petites Pièces intimes, Op. 57:

No. 1. La Captive 1 25

2. Gigue 1 25

3. Mélancolie 1 50

12. Mouvement perpétuel 1 75

LEYBACH, J. 5^{me} Nocturne, Op. 52 (Ritter)

MALLET, L. B. 2 Romances sans paroles, Nos. 1 et 2, chaque 3 50

— Gavotte en Ré 1 75

— Panoms Valse 2 —

MERKEL, G. Noël, Pastorale, Op. 56 (C. Weber)

— Romance, Beaux jours passés, Op. 66 (Ritter) 2 —

— Idylle, Repos du Soir, Op. 50, No. 2 (Ritter) 2 —

MORSCH, G. Cavatina

— Barcarolle 1 75

OBERTHÜR, C. Berceuse, Op. 297

d'ORSO, F. Habanera, Op. 33 (Ritter) 1 75

PAPINI, G. Souvenir de Dillington, Op. 63, No. 1, Nuit étoilée,

Romance en Sol 1 50

— 6 Morceaux de Salon, Op. 66.

No. 1. Solitude, Mélodie 2 —

2. Mauresque 2 —

3. Le Retour, Episode 2 —

4. Les Adieux, Romance 2 —

5. Picciola, Ballade 2 —

6. Ronde champêtre 2 —

— 2 Morceaux mélodiques, Op. 103, No. 1, Ballade Italienne 1 50

— No. 2. Mainée de Printemps, Romance 1 50

PRAAG, M. VAN. Elégie

RAVINA, H. Petit Bolero, Op. 62 (Ritter) 1 75

— Adoremus, Mélodie religieuse, Op. 72 (Ritter) 1 75

RITTER, E. W. 6 Transcriptions:

No. 1. „Von meinem Bergli“, Tyrolienne 1 75

2. „Im Rosenduft“, Mélodie suisse 1 75

3. „Long, long ago“, Mélodie irlandaise 1 75

4. „Robin Adair“, Ballade écossaise 1 75

5. „Le Sarafan rouge“, Mélodie russe 1 75

6. „Santa Lucia“, Mélodie napolitaine 1 75

ROBAUDI, V. Alla stella confidente, Romance (C. Weber)

ROUBIER, H. Suavité, Mazurka (Ritter) 2 —

SALAMAN, C. Cloëlia, Romance sans paroles, Op. 20 (Ritter)

SCHAD, J. Le Soupir, Mélodie, Op. 19 (Ritter) 1 75

SCHNITZLER, J. Barcarolle

SCHULHOFF, J. 2^{me} Syrienne originale, Op. 18 (Ritter) 2 25

— Chant de la Berceuse, Op. 43 (Ritter) 1 50

— Confidence, Impromptu, Op. 8, No. 1 (Ritter) 1 50

SCHUMANN, R. Abendlied (Chant du Soir), (E. Kross)

SPIES, E. Ballade, Op. 41 1 50

— Sonatine, Op. 44 3 75

— Scherzo, Op. 57 2 25

SWEPSTONE, E. Cavatine

TREW, CH. A. Romance 1 50

TSCHAIKOWSKY, P. Chant sans paroles, Op. 2 (Ritter)

WAGNER, R. Trilème, Transcription 1 50

— La Valkyrie, Chant d'Amour (Barbis) 1 75

YOUNG, H. Impromptu, Rondino 1 75

YRADIER, S. La Paloma, Sérénade Espagnole (Langey) 1 75

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Nouvelles Compositions et Transcriptions

POUR

VIOLON AVEC ACCOMP. DE PIANO

3^{ME} D'ÉGRÉ

Morceaux d'une difficulté moyenne.

ALARD, D. Pièces caractéristiques (extraits de sa Méthode).	
No. 6. Elégie	1 25
7. Polonaise	1 75
8. Valse mignonne	1 25
9. Prière (Double cordes)	1 75
ASCHER, J. Mazurka des Traisceaux (<i>Weber</i>)	2 —
BACHMANN, G. Gigue Bretonne (<i>Poussard</i>)	2 25
— Les Sylphes, Valse Impromptu (<i>Poussard</i>)	2 25
BANKWITZ, C. 2 Morceaux:	
No. 1. Chanson d'Amour	1 50
2. Souvenir de Varsavia	2 —
BETHOVEN, L. van. Adagio molto cantabile de la 9 ^{ME} Symphonie (<i>Bisini</i>)	2 25
BESEKIRSKY, G. Scène lyrique, Op. 14	2 —
BRAGA, G. La Sérénata, Légende Valaque (<i>Pollittier</i>)	1 75
BRICKDALE-CORBETT, H. M. Cavatins, Op. 10	2 25
BRUCH, W. Romance	2 —
CARON, C. Andante et Boléro, Op. 23	2 75
DARBE, J. Amour maternel, Berceuse, Op. 17	2 —
— Révérité, Op. 28	2 —
DANCLA, CH. Introduction, Cantabile et Allegro espagnol, Op. 152	2 50
— Andante et petit Rondeau, Op. 154	1 75
— Barcarolle, Op. 157	2 50
— Pensée poétique du Soir, Op. 158	2 25
— Le Berceau. Conte d'Enfance, Op. 165	2 —
— Simple Histoire. Idylle, Op. 166	2 —
DREYSCHOCK, F. Romance et Habanera, Op. 6	3 25
ELGAR, E. Gavotte	2 25
— Romance	2 —
HAAN, W. de. 3 Fantasia-Stricke, Op. 15	4 25
HADDOCK, G. Stabat Mater de <i>Rossini</i> , 2 Transcriptions.	
No. 1. Cujus animam	2 —
2. Infammatum	2 25
— Nouvelles Transcriptions de Morceaux classiques.	
No. 1. <i>Mendelssohn, F.</i> Andante du 4 ^{ME} Quatuor en Mineur	2 —
2. <i>Ostrow, G.</i> Andante non troppo lento du 6 ^{ME} Quatuor	2 —
3. <i>Ostrow, G.</i> Adagio religioso du 11 ^{ME} Quatuor en Mi-b-mol	2 25
HÄNDEL, G. F. Sonate célèbre en La majeur (<i>E. Kreuz</i>)	2 —
— Sonate en Ut majeur (<i>Moffat</i>)	2 —
— 3 Sonates (<i>A. Moffat</i>):	
No. 1. En Ut mineur	2 —
2. En Sol	2 —
3. En Fa	2 —
HAYNES, B. Romance, Op. 10	2 —
HUBER, H. 9 Pièces romantiques	Cah. I 4 75
.	II 3 25
KES, W. Danse caractéristique (à l'Hongroise)	2 25
KUFFERATH, L. Réponse à l'Élégie d'Ernst, Op. 9 (<i>Kreuz</i>)	2 25
LAMOURY, P. Berceuse, Op. 16	1 50
LANGE, S. de. Romance, Op. 39	2 —
LÉONARD, H. Suits, Op. 53	3 75
Séparément:	
No. 1. Pensée intime	1 50
2. Gavotte	1 50
3. Conte de la Grand' mère	1 50
4. Aven	1 50
5. La Ronde qui passe	1 50

LÉONARD, H. 12 petites Pièces latines, Op. 57:	
No. 4. Un vieil Amateur	1 50
5. Angelus du Soir	1 25
6. Valse	1 75
7. Les deux Tourterelles	1 50
8. Dans un Songe	1 50
9. Pastorale	1 25
10. Scherzino	2 —
11. A une Étoile	1 50
12. Mouvement perpétuel	1 75
LEYBACH, J. Les Vendangeurs, Caprice, Op. 55 (<i>Ritter</i>)	2 25
— Premier Boléro brillant, Op. 64 (<i>Ritter</i>)	2 25
LUDWIG, JOS. 3 Ländler	2 25
MARSICK, M. Réveris, Op. 4	1 50
MERKEL, G. Adagio en Mi majeur, Op. 51 (<i>Ritter</i>)	2 —
MORET, V. 6 Valses de <i>Beethoven</i> , transcrits	3 25
— Trois Heures, Réveris, Op. 68	1 50
— Barcarolle d'Obolon, Élégie, Op. 69	1 50
— Hymne autrichien d' <i>Haydn</i> , Op. 71	1 50
MORLEY, H. Tarantelle	2 25
MÜLLER-BERGHHAUS, C. 3 Morceaux.	
No. 1. Impromptu	2 —
2. Souvenir des Montagnes	2 —
3. Capriccio à la Hongroise	2 —
NAGEL, J. Le Charme de l'Enfance, Introduction et Romance	1 75
— La Capriciosa, Scherzo	1 75
OBNISKI, ST. Caprice en forme d'une Valse, Op. 45	2 75
ORTMANS, R. Andante religioso, Op. 5	1 75
PAPINI, G. Sous les Lilas, Mouvement de Valse, Op. 63, No. 2	2 25
— Romance	2 —
RAGGIANTINI, J. 3 Pièces classiques (In Memoriam de <i>Pierillo</i>)	2 —
— Allegro spiritoso de <i>Campagnoli</i> ; Adagio et Allegro de <i>Rode</i>	3 —
REHFELD, F. 2 ^{ME} grande Polonaise, Op. 32	3 50
— Valse Caprice, Op. 38	3 50
— Nocturne, Op. 40	2 25
RENTSCH, E. Deux Morceaux, Op. 33.	
No. 1. Mélancolie	1 75
2. Humoresque	1 75
RIES, FR. Légende, Op. 15	2 75
SAURET, E. 2 Morceaux, Op. 30	
No. 1. Nocturne	2 —
2. Habanera	2 25
SCHNITZLER, J. Valse-Mazurka	2 25
SIMPSON, F. J. Cavatine, Op. 2	1 75
SGAMBATI, G. 2 Pezzi, Op. 24	2 75
No. 1. Andante cantabile.	
2. Serenata Napoletana.	
SPEAIGHT, J. W. Romance	1 50
SPIES, E. Introduction et Polonaise, Op. 39	3 50
— Tarantelle, Op. 43	2 —
SULZBACH, E. 3 Albumblätter	2 75
VIEUXTEMPS, H. Andante du Concerto, Op. 46	1 75
WAGNER, R. Parsifal, Prélude (<i>Heintz</i>)	1 75
— Parsifal, Charfreitagssauber (<i>Mahr</i>)	1 75
WIENIAWSKI, H. 2 Mazurkas, caractéristiques, Op. 19	3 25
ZERLETT, J. B. Andante, Op. 8	1 50
ZITZMANN, H. Romance en Fa	2 —

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VIOLON PRINCIPAL.

Tempo I^o

pp

Rec. *ff* risoluto. *4^e Corde.* con fuoco. *ff* risoluto. *4^e Corde.*

f *cresc.* *ff* *a tempo.* *main gauche Pizz.*

main droite *ou bien arco.* *ff* *pp* *ou bien. fz* *fz* *fz* *fz* *fz* *fz*

fz *ff* *ff* *fz* *fz* *fz* *fz* *fz* *fz*

fz *fz* *ff* *ff* *dolce.*

a tempo. *con delicatezza.* *poco rit.*

a tempo. *ritard.*

ff *p* *2^e Corde.*

Musical score for Violin Principal, page 3. The score consists of ten staves of music in G major. The first staff begins with a first ending bracket and includes dynamics *mf*, *sf*, and *f*. The second staff features *sf*, *ff*, *sf*, and a *cresc.* marking. The third staff includes *ff*, *p*, *p*, *p*, *dol.*, and *con molto espres.*. The fourth staff starts with *sf* and ends with *poco rit.*. The fifth staff is marked *a tempo.* and includes *pp*, *sf*, *espres.*, *sf*, *pp*, and *cresc. sf*. The sixth staff begins with *f* and contains *pp* and *f* dynamics. The seventh staff starts with *cresc.* and *ff*. The eighth staff is marked *TUTTI.* and *ff*. The ninth and tenth staves continue with *ff* and *p* dynamics.

VIOLON PRINCIPAL.

SOLO.

p

poco ritard.

ou bien

dimin.

rall. ou bien poco a poco

Andante. Cantabile.

TEMA.

dol.

cres.

*risoluto ma Cantando.**a Tempo.*

ritard.

p

ritard.

a Tempo.

mf

ritard.

a Tempo.

mf

poco rall.

a Tempo.

pp

cres.

f

ritard.

Moderato e molto Cantabile.

VAR. 1.

con grazia.

cresc.

f

risoluto.

forza. sf

sf

VIOLON PRINCIPAL.

sf *f* *ritard. p con grazia.* *f* *p ritard.*
a Tempo. *p* *cres.*
f *sf* *on bien.*
pp *ritard. poco a poco.*
a Tempo. *pp con grazia.* *cres*
f risoluto. *f* *sf accel. sf* - - *f* - - *f* - -
ritard. *f* *p con grazia. forza.* *on bien.* *ff* **TUTTI**
ff

VIOLON PRINCIPAL.

VAR. 2.

Sostenuto.

P semplice. *crec.* *f*

con forza. *pp* *crec.*

f *ff* *sans violence.* *pp* *poco rall.*

a Tempo. *pp* *f* *ff*

forza *f*

ou bien. *poco rall.*

a Tempo. *ff*

forza.

TUTTI. *ff*

VIOLON PRINCIPAL.

A SOLO.
p leggiero.
a Tempo.
ritard.
sf
sf p

Allegretto.

FINALE. *mp molto espress.*

cres.
a Tempo.
ff dim. pp cres. f ritard.
a Tempo. pp cres.
a Tempo. ritard. f risoluto.
ritard. ou bien ff ritendo. ou bien. ritard.

Più mosso.

VIOLON PRINCIPAL.

The score is written for Violin Principal in G major (one sharp) and 4/4 time. It consists of seven systems of music.

- System 1:** Starts with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The tempo is marked "Più mosso." and the dynamics are "Leggiero." The first measure has a "4" above it, indicating a fourth finger. The melody is a series of eighth notes.
- System 2:** Continues the melody with various fingerings (1, 2, 3, 4) and slurs. A "4" above the first measure indicates a fourth finger.
- System 3:** Features a "restez." instruction. The dynamics are "dolce e Cantando". Fingerings include 1, 2, 3, 4, and 5. A "4" above the first measure indicates a fourth finger.
- System 4:** Dynamics include "cresc.", "ff", and "> p". Fingerings include 1, 2, 3, 4, and 5. A "4" above the first measure indicates a fourth finger.
- System 5:** Dynamics include "ff", "> p", "ff", "> p", and "ff". Fingerings include 1, 2, 3, 4, and 5. A "4" above the first measure indicates a fourth finger.
- System 6:** Dynamics include "> p", "cresc.", and ">". Fingerings include 1, 2, 3, 4, and 5. A "4" above the first measure indicates a fourth finger.
- System 7:** Marked "plus facile". Dynamics include "ff". Fingerings include 1, 2, 3, 4, and 5. A "4" above the first measure indicates a fourth finger.

The score includes various musical notations such as slurs, fingerings (1-5), and dynamic markings (ff, p, cresc., dolce e Cantando, plus facile). The piece concludes with a final cadence in the seventh system.

VIOLON PRINCIPAL.

This musical score for Violin Principal is written in D major (two sharps) and 4/4 time. It consists of ten systems of music. The first system includes a first ending bracketed with a dashed line. The second system features a first ending bracketed with a dashed line and the instruction "ou bien." followed by a first ending bracketed with a solid line. The third system contains the instruction "forza." twice. The fourth system includes the instruction "dolce." and a "cresc." marking. The fifth system features dynamic markings of *ff*, *> p*, and *ff*. The sixth system features dynamic markings of *ff* and *> p*. The seventh system includes a "cresc." marking and a *ff* dynamic. The eighth system includes a first ending bracketed with a dashed line. The ninth system includes a first ending bracketed with a dashed line. The score concludes with a final cadence.

VIOLON PRINCIPAL.

plus facile

First system of musical notation, including a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The music consists of two staves with various rhythmic patterns and dynamics.

Second system of musical notation, starting with the tempo marking *Più presto.* and dynamic markings *p* and *cresc.*

Third system of musical notation, featuring a forte dynamic marking *ff* and a *cresc.* marking.

Fourth system of musical notation, including a *cresc.* marking.

Fifth system of musical notation, ending with a forte dynamic marking *ff*.

Sixth system of musical notation, starting with a forte dynamic marking *ff* and the tempo marking *Più presto.*

Seventh system of musical notation, continuing the rhythmic patterns.

Eighth system of musical notation, concluding the piece.