

à Madame  
*Alexandrine Davidoff*

# Reverie

POUR LE

**VIOLON** avec accompagnement de **PIANO**

PAR

# Seopold Huer.

Op. 3.

M. 1. 50.

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Editeurs de Musique

de S. M. l'Empereur et Roi, et de S. A. R. le Prince Albrecht de Prusse

ZALA MÓR

szépművészeti kiállítás

VI. kiállítás 1894. évi

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mit Begleitung des Orchesters oder Quartetts.

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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                   |                            |                       |

## Violine.

| Partitur<br>H.                                                                                                                                                 | Orchester-<br>stimme<br>H. | Solo-<br>stimme<br>H. |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------|-----------------------|
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                                                                                    |                            |                       |
| <b>Kudelski, C. M.</b> Op. 1. Concert . . .                                                                                                                    | 8,-                        | 7,50 1,50             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                                                                                    |                            |                       |
| Op. 5. Concert . . .                                                                                                                                           | 6,-                        | 1,-                   |

## Violine.

| Partitur<br>H.                                                                                           | Orchester-<br>stimme<br>H. | Solo-<br>stimme<br>H. |
|----------------------------------------------------------------------------------------------------------|----------------------------|-----------------------|
| <b>Lalo, Ed.</b> Romance-Sérénade . . .                                                                  | 3,-                        | 5,- 50,-              |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| <b>Moszkowski, M.</b> Op. 30. Concert . . .                                                              | 17,-                       | 20,- 2,50             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| <b>Reisemann, A.</b> Op. 30. Concert . . .                                                               | -                          | 13,- 3,-              |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| <b>Ries, H.</b> Op. 2. Variations brillantes sur la dernière pensée de Ch. M. de Weber . . .             | -                          | 6,- 1,-               |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| Op. 14. Second thème varié avec accompagnement d'un second Violon, Alto et Violoncelle . . .             | -                          | 4,50 1,-              |
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| Op. 16. II. Concert (A moll) . . .                                                                       | -                          | 6,- 1,-               |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| <b>Rudorff, E.</b> Op. 41. Romance . . .                                                                 | 4,-                        | 8,- 50,-              |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| <b>Schumann, R.</b> Capriccio und Am Springbrunnen aus Op. 25. Arrangement von E. Rudorff . . .          | 3,-                        | 5,- 80,-              |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
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| Op. 37. Concert (A moll) . . .                                                                           | -                          | 7,50 1,50             |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |
| Op. 28. Mazurka . . .                                                                                    | -                          | 5,70 80,-             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                                              |                            |                       |

## Violoncell.

| Partitur<br>H.                                                                       | Orchester-<br>stimme<br>H. | Solo-<br>stimme<br>H. |
|--------------------------------------------------------------------------------------|----------------------------|-----------------------|
| <b>Beckmühl, R. E.</b> Op. 65. Grand Concert (Adur) . . .                            | -                          | 14,50 1,80            |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                          |                            |                       |
| <b>Eckert, C.</b> Op. 28. Concert . . .                                              | -                          | 10,30 1,-             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                          |                            |                       |
| <b>Kudelski, C. M.</b> Op. 28. Concert . . .                                         | -                          | 9,70 1,30             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                          |                            |                       |
| <b>Lalo, Ed.</b> Concert (D dur) . . .                                               | 8,-                        | 13,- 1,80             |
| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                          |                            |                       |
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| Viol. I - 50, Viol. II - 50, Br. - 50, Viol. - 50, B. - 50.                          |                            |                       |

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Hofmusikalienhändler

Sr. Maj. des Kaisers und Königs, I. M. der Kaiserin Friedrich und Sr. K. H. des Prinzen Albrecht von Preussen.

# RÉVERIE.

Leopold Auer, Op. 3.

Andante sostenuto.

Violon.

Andante sostenuto.

Piano.

*p*

*pp*

Tempo I.

*accel.*

Tempo I.

*p* *pp* *accel. forte* *p*

This page of musical notation is for a piano piece, featuring a single melodic line and a complex piano accompaniment. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation is arranged in six systems, each with a single staff for the melody and a grand staff (treble and bass clef) for the piano accompaniment. The piano part includes various textures, including chords, arpeggios, and moving lines. Dynamics such as *p* (piano) and *f* (forte) are indicated. The piece concludes with a final cadence in the key of D major.

First system of musical notation. The top staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with complex chords and arpeggios. The tempo marking *riten.* (ritardando) is present in both staves.

Second system of musical notation. The top staff continues the vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with complex chords and arpeggios. The tempo marking *crescen* (crescendo) is present in both staves. The word *do* is written below the vocal line.

Third system of musical notation. The top staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with complex chords and arpeggios. The tempo marking *crescen* (crescendo) is present in both staves. The word *do* is written below the vocal line.

Fourth system of musical notation. The top staff is a vocal line with a melodic line and a lower line. The bottom staff is a piano accompaniment with complex chords and arpeggios. The tempo marking *Sur la 4. corde* (On the 4th string) is present in both staves.

Vivace ed appassionato.

Vivace ed appassionato.

*a tempo*

*tenuto*

This musical score is for a piano and voice piece, page 7. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into three systems. The first system includes a vocal line with a wavy line indicating a breath or a long note, and a piano introduction. The second system shows the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment, with a *tenuto* marking. The piano part features complex chordal textures and arpeggiated figures.

trillo

*tranquillo*

*p*

*ritenuto*

This system contains three staves. The top staff is a vocal line with a trillo (trill) indicated above the first measure. The middle and bottom staves are piano accompaniment. The middle staff is marked *tranquillo* and *p* (piano). The bottom staff is marked *ritenuto* (ritardando). The music is in G major and 4/4 time.

Tempo I.

*pp*

This system contains two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The tempo is marked *Tempo I.* and the dynamics are marked *pp* (pianissimo). The music is in G major and 4/4 time.

*pp*

This system contains two staves. The top staff is a vocal line. The bottom staff is piano accompaniment. The dynamics are marked *pp* (pianissimo). The music is in G major and 4/4 time.

First system of musical notation. The top staff (treble clef) begins with a melodic line, followed by a dense, rapid sixteenth-note passage marked with a fermata and the number '14'. The bottom staff (bass clef) provides harmonic support. Dynamics include *accl.* (accelerando) in the top staff and *f<sup>o</sup> accel.* (fortissimo accelerando) in the bottom staff, followed by *p* (piano).

Second system of musical notation. The top staff continues the melodic line. The bottom staff features a series of chords and sustained notes, with a dynamic marking of *ff* (fortissimo).

Third system of musical notation. The top staff concludes with a melodic phrase. The bottom staff features a series of chords and sustained notes, with a dynamic marking of *p* (piano) and *dimin.* (diminuendo).

81/54-1962.

**RÉVERIE.**

Violon.

Leopold Auer, Op.3.

**Andante sostenuto.**

8

*p*

Tempo I.

*faccet...*

*p*

*riten.*

*cresc.*

sur la 4. corde

Vivace ed appassionato.

Violon. score for the first section, "Vivace ed appassionato." The music is in 3/4 time with a key signature of one sharp (F#). It consists of eight staves. The first staff begins with a piano (*p*) dynamic and features a series of eighth-note patterns. The second staff introduces a forte (*f*) dynamic. The third staff includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fourth staff is marked *a tempo* and features a complex, rapid sixteenth-note passage. The fifth staff continues with a forte (*f*) dynamic. The sixth staff includes trills (*tr*) and tremolos (*trem.*). The seventh staff is marked *tenuto*. The eighth staff features a rapid sixteenth-note passage with fingerings (1, 3, 3, 3) and a trill (*tr*).

Tempo I.

Violon. score for the second section, "Tempo I." The music is in 3/4 time with a key signature of one sharp (F#). It consists of three staves. The first staff features a series of eighth-note patterns. The second staff includes a trill (*tr*) and a forte (*f*) dynamic. The third staff is marked *f accel.* and *p*, featuring a series of eighth-note patterns.