

REVUE DES ALBUMS
3

MORCEAUX

pour

VIOLON avec accompagnement de PIANO

composés par

H. VIEUXTEMPS.

OP. 40.

TRANSCRITS POUR VIOLONCELLE

PAR

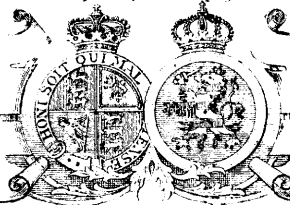
R. E. BOCKMÜHL.

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FEUILLES D'ALBUM

TROIS MORCEAUX.

N^o 1. ROMANCE.

H. VIEUXTEMPS, Op. 40.

VIOLON.

PIANO.

p

Andante espressivo.

p *p*

p

dim.

dim. *pp*

pp

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *cresc.* marking and dynamic markings *ff* and *pp*. The lower staff (grand staff) contains piano accompaniment with dynamic markings *mf*, *f*, and *pp*. The system concludes with a double bar line.

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

Third system of musical notation. The upper staff features a melodic line with dynamic markings *f*, *dim.*, *p*, and *pp*. The lower staff features piano accompaniment with dynamic markings *f*, *dim.*, and *p*. The system concludes with a double bar line.

Fourth system of musical notation. The upper staff features a melodic line with dynamic markings *sempre più pp* and *f*. The lower staff features piano accompaniment. The system concludes with a double bar line.

ff
Energico.
ff p *ff p*
ff *ff*
espress.
f p *ff p*
ff *ff* *f*
ff p *ff* *f*
dim. *dim.*

This musical score is for a piano piece, likely in 6/8 time, marked "Energico." It consists of four systems of staves. The first system includes a vocal line and a grand staff (treble and bass clefs). The second system features a vocal line and a grand staff with a key signature change to one sharp (F#). The third system continues with a vocal line and a grand staff. The fourth system concludes with a vocal line and a grand staff, ending with a "dim." (diminuendo) instruction. Dynamics such as *ff* (fortissimo) and *p* (piano) are used throughout to indicate volume changes. The notation includes various rhythmic values, slurs, and articulation marks.

First system of musical notation. The top staff (treble clef) features a melodic line with a slur and a crescendo marking (*cresc.*). The piano accompaniment (grand staff) includes chords and moving lines, with dynamic markings *f*, *p*, and *mf*, and a *poco cresc.* marking.

Second system of musical notation. The top staff (treble clef) has a melodic line with a slur and a dynamic marking *f*, followed by a *cresc.* marking. The piano accompaniment (grand staff) features chords and moving lines, with a dynamic marking *f*.

Third system of musical notation. The top staff (treble clef) begins with a dynamic marking *ff*, followed by a *dim.* marking, and ends with a *p* marking. The piano accompaniment (grand staff) starts with a *ff* marking and a *dim.* marking, and ends with a *p* marking. The system concludes with a double bar line and a 2/4 time signature.

Fourth system of musical notation. The top staff (treble clef) starts with a *p* marking and a *dim.* marking. The piano accompaniment (grand staff) begins with a *p* marking. The system concludes with a double bar line and a 2/4 time signature.

pp poco cresc. dim.

pp cresc. dim.

This system contains two staves. The upper staff begins with a piano (*pp*) dynamic and includes markings for *poco cresc.* and *dim.*. It features a melodic line with a triplet of eighth notes. The lower staff is a piano accompaniment starting with *pp*, marked *cresc.* and *dim.*, consisting of a steady eighth-note accompaniment.

ff sf

f p

This system contains two staves. The upper staff features a melodic line with accents and dynamic markings of *ff* and *sf*. The lower staff is a piano accompaniment with dynamic markings of *f* and *p*, including a section with sustained chords.

p pp

This system contains two staves. The upper staff begins with a piano (*p*) dynamic and includes a *pp* marking. The lower staff is a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

This system contains two staves. The upper staff is a melodic line with a long phrase. The lower staff is a piano accompaniment with a rhythmic pattern of eighth notes.

N. PAGANINI

	<i>N. S.</i>		<i>N. S.</i>
Op. 2. 1 ^{re} Sonate (Alard. Les Maîtres classiques No. 10)	1 50	Op. 11. <i>Moto perpetuo</i> (<i>Mouvement perpétuel</i>) avec acc. de Piano . . .	2 —
Op. 3. 12 ^{me} Sonate (Alard. Les Maîtres classiques No. 30)	1 75	L'Orchestre séparément	2 —
Op. 6. Premier Concerto, avec acc. de Piano	21 —	Op. 12. <i>Non piu mesta</i> , avec acc. de Piano	3 —
L'Orchestre séparément n.	21 —	L'Orchestre séparément	5 25
Op. 6 ^{bis} . Rondo du 1 ^r Concerto	—	Op. 13. <i>I palpiti</i> , avec acc. de Piano	6 25
<i>Allegro</i> du 1 ^r Concerto. Refait et réinstrumenté avec une Cadence par <i>G. Besekirsky</i>	4 25	L'Orchestre séparément n.	6 25
avec acc. d'Orchestre	7 75	Op. 14. <i>Etudes en 60 Variations</i> sur l'air Barucaba, pour Violon solo. En trois Suites, chaque	2 —
Op. 7. Second Concerto (<i>Clochette</i>), avec acc. de Piano	16 75	<i>Sonata</i> , avec acc. de Piano	—
L'Orchestre séparément	16 75	" " de Violon et Violoncello	—
Op. 7 ^{bis} . <i>La Clochette</i> , Rondo du 2 ^d Concerto	4 25	Introduction et Variations sur „Nel cor piu non mi sento“ de l'Op. Molinara pour Violon solo	—
Op. 8. <i>Le Streghe</i> (<i>Danse des Sorcières</i>), avec acc. de Piano	7 —	* 24 Capricen nebst Perpetuum mobile und Duo für eine Violine	1 50
L'Orchestre séparément n.	7 —	* 60 Variationen über das Lied Barucaba (als Vorbereitung zu den 24 Capricen)	—
Op. 9. <i>God Save the Queen</i> , avec acc. de Piano	3 25	<i>Oeuvres posthumes</i> , pour Violon avec accomp. de Piano (Op. 6 à 13, Sonata) Edition originale et complète, ornée du Portrait de l'Auteur	9 —
L'Orchestre séparément	5 25		
Op. 10. <i>Le Carnaval de Venise</i> , avec acc. de Piano	—		

* Bearbeitet von Emil Kross.

3 *Airs* with Variations, illustrating the Art of Playing on the fourth string with Pianoforte accompt.

Morceaux détachés

pour Violoncello avec acc. de Piano:

2 <i>Etudes</i> de Concert transcr. par <i>R. E. Bockmühl</i> .	
No. 1. <i>Le Carnaval de Venise</i>	2 75
„ 2. <i>Mouvement perpétuel</i>	2 50

pour Flûte avec acc. de Piano:

Op. 8. <i>Le Streghe</i> (<i>Danse des Sorcières</i>) fameuses Variations arr. par <i>G. Briccialdi</i>	3 25
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pour Piano seul:

Op. 7 ^{bis} . <i>La Clochette</i> , Rondo du 2 ^d Concerto transcr. par <i>F. Beyer</i>	1 50
Op. 8. <i>Le Streghe</i> (<i>Danse des Sorcières</i>) transcr. par <i>H. Rupp</i>	1 50

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