

Moritz Moszkowski

Op. 77, No. 10

Le célèbre

Menuet



Pour Piano à 2 mains
Pour Piano à 4 mains
Pour Violon et Piano par A. Wilhelmj
Pour petit Orchestre net.

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Pour tous pays.

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MENUET.

Maurice Moszkowski, Op.77.Nº 10.

Molto moderato.

VIOLON. *pizz.*
p *sourdine*

PIANO. *m. s.*
molto p

arco
pp

un poco f

triumm

*Red. **

triumm

pp

*Red. **

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff contains a melodic line with slurs and ties. The grand staff contains a piano accompaniment with chords and moving lines. Performance markings include *tr* (trills) above the first staff and *pp* (pianissimo) in the bass staff. There are four asterisks (*) placed below the bass staff, alternating with the word *Red.* (likely a typo for *Red.* or *Red.*).

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff has a melodic line with slurs and ties, marked with *pizz.* (pizzicato) and *pp*. The grand staff continues the piano accompaniment with chords and moving lines.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff has a melodic line with slurs and ties, marked with *arco* (arco) and *cresc.* (crescendo), ending with *mp* (mezzo-piano). The grand staff continues the piano accompaniment with chords and moving lines, also marked with *cresc.* and *mp*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains two sharps. The first staff has a melodic line with slurs and ties, marked with *poco ritard.* (poco ritardando), *dim.* (diminuendo), and *pp*. The grand staff continues the piano accompaniment with chords and moving lines, also marked with *poco ritard.*, *dim.*, and *pp*. The system concludes with the word *Fine.* in the grand staff.

f marc. *mezzo stacc.*

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a series of eighth notes, followed by a half note, and then a series of quarter notes. The piano accompaniment is written in two staves (treble and bass clefs) and features a series of chords and single notes, with a dynamic marking of *f* (forte) at the beginning.

The second system of music continues the vocal line and piano accompaniment. The vocal line features a series of quarter notes and half notes. The piano accompaniment continues with chords and single notes, maintaining the same dynamic level.

marc.

The third system of music features a vocal line with a series of quarter notes and half notes, and a piano accompaniment with chords and single notes. A dynamic marking of *marc.* (marcato) is present above the piano staff.

dim.

The fourth system of music features a vocal line with a series of quarter notes and half notes, and a piano accompaniment with chords and single notes. A dynamic marking of *dim.* (diminuendo) is present above the piano staff.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a dynamic marking of *p* and later *pp*, ending with the instruction *molto p grazioso*. The piano accompaniment also starts with *p* and *pp*, and includes the instruction *molto p graz.*. There are some markings below the piano part, including *Red.* and asterisks.

Second system of musical notation. The vocal line is marked *più sosten.*. The piano accompaniment features a *tr* (trill) marking. Below the piano part, there are several *Red.* markings and asterisks.

Third system of musical notation. The piano accompaniment has a *Red.* marking and asterisks. The system concludes with a double bar line.

Fourth system of musical notation. Both the vocal and piano parts are marked *poco rit.*. The system ends with the instruction *Da Capo al Fine.*

POPULAR MUSIC FOR VIOLIN AND PIANO.

VE stands for Very Easy.
M " " Moderately Advanced.

E stands for Easy.
D " " Difficult.

All the following Compositions are for Violin with Piano Accomp., unless marked with C, in which case they are Concertante Duets.

DIEHL, J.	s. d.		ERNST, H. W.	s. d.	FORBERG, F.	s. d.	
M Romanze	Op. 8	4 0	D 3 Morceaux de Salon.	Op. 8	4 6	No. 3. Normas	7 0
DIETZ, A.			No. 1. 2 Nocturnes	Op. 9	6 0	4. Les Huguenots	8 0
D Halka de <i>Moniuszko</i> , Fantaisie de Concert	9 0		2. Thème allemand varié	Op. 10	4 0	5. Robert le Diable	7 0
DIETZ, F. W.			3. Elégie, Chant (<i>Pollitzer</i>)	Op. 10	4 0	6. Lucia di Lammermoor	8 0
C Marche célèbre de la 1re Suite de <i>F. Lachner</i>	Op. 113	5 0	D Fantaisie brillante sur la Marche et la Romance	Op. 11	7 0	C Œuvres favorites arrangées	
DÖHLER, TH.			d'Othello	Op. 11	7 0	<i>Ascher, J.</i> , Danse espagnole	Op. 24
C Souvenir de Nâples, Tarantelle	Op. 46	8 0	E Feuillet d'Album	2 6		<i>Chopin, F.</i> , Polonaise en Sol-b.	Op. posth.
DONIZETTI, G.			E La Romanesca, célèbre Danse du 16e Siècle	2 6		<i>Chopin, F.</i> , Valse en Mi mineur	Op. posth.
C La Fille du Régiment, Opéra complet arrangé net	12 0		(See also OSBORNE & ERNST and SCHUNKE & ERNST).			<i>Rummel, J.</i> , Je t'écoute, Romance sans Paroles	Op. posth.
Ouvertures (Violon ad lib.)			ESSER, H.			<i>Schulhoff, J.</i> , Grande Valse brillante	Op. 6
La Fille du Régiment	4 0		E Chanson de Printemps (<i>E. W. Ritter</i>)	4 0		<i>Schulhoff, J.</i> , Nocturne	Op. 11
Lucie di Lammermoor	4 6		EVAN-JONES, H.			<i>Talxy, A.</i> , Etude-Mazurka	Op. 19
Les Martyrs	4 6		M Ballade	Op. 10	4 0	<i>Tal, C. van, L.</i> , Absence, Romance	Op. 2
D'ORSO, FR.			FAUCHEUX, A.			FÖRSTER, ALBAN.	
E Habanera (<i>Ritter</i>)	Op. 33	4 0	E 2 Romances sans Paroles	Op. 19	4 0	E 3 leichte Character-Stücke (Scherzo, Liebeslied,	
DREYSCHOCK, F.			VE Romance sans Paroles (in C)	Op. 20	3 6	Valse Caprice)	Op. 73
M 2 Morceaux Romance, Habanera	Op. 6	7 0	E Mélodie en La (in A)	Op. 24	3 0	FRANCOEUR, F.	
DREYSCHOCK, R.			VE 2me Romance sans Paroles, en Ut (in C)	Op. 26	3 6	E 4me Sonate (in E) (<i>Alard</i>)	5 0
M Divertissement	4 0		E Idylle, Mélodie	Op. 27	4 0	E Aria et Sarabanda (<i>Alard</i>)	3 6
DUFAURE, A.			E Une Fête au Collège, Andante et Valse	Op. 28	5 0	E Sarabanda (<i>A. Mozart</i>)	2 0
VE Nazareth, by <i>Ch. Gounod</i> , transcr.	2 0		E Sérénade, Morceau de Salon	Op. 29	4 6	FRANK, G.	
DUPONT, A.			E Espoir secret, Impromptu sur la Mélodie de <i>Patti</i>	Op. 31	4 0	E Gavotte en Sol (in G)	3 6
C Une Chanson de Jeune Fille, transcr.	Op. 18	4 0	VE Robin des Bois (<i>Freischütz</i>), Petite Mosaïque	Op. 32	4 0	FRÄNZL, F.	
C 3 Impromptus de Concert	Op. 34		VE Romance sans Paroles (in G)	Op. 34	4 0	M Concertino en forme de Fantaisie	Op. 20
No. 1. Appassionato	4 6		E Elégie	4 0		FRIEDRICH, S.	
2. Tarantelle-Scherzo	6 0		E Robin des Bois (<i>Freischütz</i>) 2m Mosaïque	5 0		E Fantaisie élégante sur Le Carnaval de Venise	6 0
3. Invocation	4 6		E Danse de Cosaques de <i>Gust. Michiels</i> arr. avec			FRUGATA, G.	
C 4me Impromptu	Op. 45	6 0	2d Violon ad lib	5 0		E Feuillet d'Album, Mélodie (<i>Campanari</i>)	4 0
DUPUIS, J.			E Si j'étais Roi d' <i>Adam</i> , Fantaisie	5 0		C Andante du Quatuor, arr.	5 0
D Morceau de Concert	Op. 4	8 0	M Méditation	4 0		GABRIELLI, L.	
D Tarantelle	Op. 5	7 0	M Cavatina appassionata	4 0		VE 8 Morceaux très faciles (1st position).	
D Valse de Concert	Op. 7	7 0	M Tarentelle	6 0		Book 1. Mélodie, Berceuse, Canzonetta, Chan-	
D Fantaisie vénitienne	Op. 8	7 0	E Valse de Salon	5 0		son du Laboureur	5 0
DYER, A. E.			VE Réverie, Morceau facile	4 0		VE Book 2. Carillon, Romance, Marche Militaire,	
E Dr. <i>Arne's</i> Air and Gavotte, arr.	4 0		VE Nocturne, Morceau facile	4 0		Serenata	5 0
EHMANT, A.			VE 4 Petites Pièces très faciles	8 0		E Musette et Scherzo, 2 Pièces mélodiques	4 0
M Cantabile et Appassionata	Op. 16		Separate:			E 3 Morceaux lyriques	5 0
No. 1. Cantabile	4 0		No. 1. Polka	3 0		No. 1. Marguerite, Chant de la Fileuse	—
2. Appassionata	5 0		2. Redowa	3 0		2. Mignon	—
M 2 Morceaux de Salon	Op. 21		3. Valse	4 0		3. Le Roi de Thulé	—
No. 1. En La-mineur	4 0		4. Galop	4 0		E 3 Sérénades	5 0
2. En Fa-dièze-mineur	3 6		FAUCONIER, A. et SNEL, F.			No. 1. Sérénade Italienne	—
EINZIG, L.			C La Dame blanche. Fantaisie et Variations	8 0		2. Sérénade de Bébé	—
Adagio molto Cantabile de la 9me Symphonie de			FAURE, J.			3. Sérénade Espagnole	—
<i>Beethoven</i> arr.	5 0		E Les Rameaux, Hymne (<i>Ritter</i>)	4 0		GALLENKOWSKY, A. de	
EISOLDT, C. A.			FERRADI, D.			M Fantaisie sur une Chanson de la petite Russie.	
E Sérénade, arr.	Op. 16	4 0	M 2me Sonate (in B flat) (<i>Alard</i>)	5 0		Op. 2	5 0
E Chanson d'Amour, arr.	Op. 36	4 0	M Rondo de la 2me Sonate (<i>Alard</i>)	3 6		M Fantaisie brillante sur deux Chansons de la petite	
ELGAR, E.			FESSY, A.			Russie	Op. 4
M Gavotte, Morceau de Salon	5 0		C Lucie di Lammermoor, Valses pour Piano et Violon			M Souvenir d'un beau Jour, 1re Mélodie	Op. 5
E Romance (in E minor)	4 0		ou Flûte	4 0		M Adieu à la petite Russie, 2me Mélodie	Op. 6
E Salut d'Amour, Morceau mignon	3 0		FESSY, A. et SINGER, E.			M Chant sans Paroles, 3me Mélodie	Op. 7
ELIASON, E.			C Le Perruquier de la Régence, Fantaisie concertante	6 0		M Souvenir de Kieff, Mazurka	Op. 8
D Andante suivi d'un Allegro agitato en mouvement			FIELD, J.			M Fantaisie sur une Chanson de la petite Russie	Op. 10
perpétuel	Op. 10	4 6	E Nocturne (<i>Dandé</i>)	3 0		GARIBOLDI, G.	
ELLER, L.			E 2 Nocturnes (<i>H. Oberhammer</i>)	5 0		C Petite Ecole de la Musique d'Ensemble et d'Accom-	
D Fantaisie sur des Thèmes espagnols	Op. 15	7 0	No. 1. In B flat	3 0		pagnement. Bouquets mélodiques et progressifs	
ELLICOTT, R. F.			2. In D	3 0		pour Piano avec Violon (ou Flûte).	
A. Sketch	4 0		M Romance, transcr. par <i>J. Arlot</i>	Op. 20	4 0	In 4 Books	each
ERDMANNSDÖRFER, M.			FIORILLO, F.			C Do. do. 2me Série. Op. 41.	each
C Sonate (in E minor)	Op. 25	16 0	M In Memoriam (<i>Ragghianti</i>)	6 0		In 4 Books	each
			FISCHEL, A.			C Adagio du Septuor de <i>Beethoven</i> arr.	Op. 20
			M Concerto	Op. 40	8 0	GAVINIÈS, P.	
			FORBERG, F.			M 2me Sonate (in G minor) (<i>Alard</i>)	Op. 1
			C Bouquets de Mélodies, de <i>Ferd. Beyer</i> arr.			GELLI, ETTORE.	
			No. 1. La Fille du Régiment	Op. 42	7 0	M Romance	4 0
			2. Martha	7 0		GENST, A. de	
						C Un Moment de Récréation, Polonaise pour Piano	
						et Violon (ou Flûte)	Op. 32
							4 6

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