

H. VIREUX ET FILS

Six

MORCEAUX DE SALON

pour
Violon et Piano.

avec d'Orchestre.

Op. 22. N° 1



Premier

MORCEAU brillant DE SALON

POUR LE VIOLON

avec accompagnement de Piano

composé et dédié

à Son Excellence

Monsieur le Comte

FERD. DE TROYER

par

HENRY VIEUXTEMPS.

Op. 22. N° 1.

Pr. 22¹/₂ Sgr.

Propriété des Editions.

Enregistré aux Archives de l'Union.

BERLIN et BRESLAU

chez

Ed. Bote & G. Bock.

N° 1007

Saris, chez Poupens & C^e

St. Pétersbourg, chez Bernard.

Milan chez Ricordi.

LE MORCEAU BRILLANT DE SALON

Moderato.

pour Violon avec Piano.

Henry Vieuxtemps Op. 22. N° 1.

VIOLINO.

Violino musical notation, first system. Treble clef, 3/4 time signature. Notes: G4 (sf), A4 (sf), B4 (sf), C5 (sf), B4 (dimin.), A4 (p), G4. Dynamics: sf, f, dimin., p.

Piano.

Piano musical notation, first system. Treble and Bass clefs, 3/4 time signature. Treble clef notes: G4, A4, B4, C5, B4, A4, G4. Bass clef notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: f, p.

Violino musical notation, second system. Treble clef, 3/4 time signature. Notes: G4 (psf), A4 (sf), B4, C5, B4, A4, G4. Dynamics: psf, sf.

Piano musical notation, second system. Treble and Bass clefs, 3/4 time signature. Treble clef notes: G4, A4, B4, C5, B4, A4, G4. Bass clef notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: p.

Violino musical notation, third system. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: ff.

Piano musical notation, third system. Treble and Bass clefs, 3/4 time signature. Treble clef notes: G4, A4, B4, C5, B4, A4, G4. Bass clef notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: ff.

Violino musical notation, fourth system. Treble clef, 3/4 time signature. Notes: G4, A4, B4, C5, B4, A4, G4. Dynamics: p, leggiero.

Piano musical notation, fourth system. Treble and Bass clefs, 3/4 time signature. Treble clef notes: G4, A4, B4, C5, B4, A4, G4. Bass clef notes: G3, A3, B3, C4, B3, A3, G3. Dynamics: p.

sul A.

pp ff

p con grazie. pp

p molto espress. p ben marcato.

cresc. f cresc. cresc. cresc.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *ff* dynamic and contains several trills marked with *tr*. The grand staff begins with a *ff* dynamic and contains a *mf* dynamic marking.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff starts with a *p* dynamic and includes trills marked with *tr*. The grand staff starts with a *p* dynamic and includes *mf* and *f* dynamic markings, with a *cresc.* instruction.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff features *cresc.*, *ff*, and *sf* markings. The grand staff features *sf* markings. A performance instruction *p dolce con molto grazie.* is written below the grand staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has *cresc.*, *ff*, and *pp* markings. The grand staff has *ff* and *pp* markings.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has *pp* and *sf* markings. The grand staff has *pp* and *sf* markings. A performance instruction *poco cresc.* is written below the grand staff.

Sixth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff has a performance instruction *un poco marcato il canto.* written above it. The grand staff contains rhythmic accompaniment.

molto delicatezza
pp *sf* *sf*

mf *sf* *sf* *sf*

f

P

P

f

The first system consists of a single treble staff with a melodic line of eighth and sixteenth notes, and a grand staff (treble and bass clefs) with a harmonic accompaniment of chords and single notes.

The second system features a single treble staff with a melodic line and a grand staff with a harmonic accompaniment. The dynamic marking *ff* is present in both staves.

The third system continues with a single treble staff and a grand staff. The treble staff has a dense texture of chords, while the grand staff provides a steady harmonic accompaniment.

The fourth system includes a single treble staff with a melodic line and a grand staff. The dynamic marking *f con grandezza* is in the treble staff, and *p* is in the grand staff.

The musical score is divided into four systems, each with a violin part and a piano accompaniment. The first system features a violin melody with trills and dynamic markings *p*, *sf*, and *f*. The piano accompaniment consists of chords and moving lines. The second system continues the violin melody with trills and includes the instruction *sul A.* (sul tasto). The piano accompaniment has dynamic markings *p*, *sf*, and *f*. The third system shows the violin part with a complex rhythmic pattern and dynamic markings *p*, *pp*, and *sempre pp*. The piano accompaniment has *pp* markings. The fourth system features a highly technical violin part with rapid sixteenth-note passages and dynamic markings *pp* and *cresc.* (crescendo). The piano accompaniment has *pp* markings.

First system of musical notation. The upper staff features a complex rhythmic pattern with many sixteenth notes, starting with a dynamic marking of *f* and a *cresc.* (crescendo) instruction. The lower staff is mostly empty, with a few notes appearing at the end of the system, marked with *ff*. Measure numbers 20 and 30 are indicated above the upper staff.

Second system of musical notation. The upper staff continues with dense sixteenth-note passages. The lower staff provides harmonic support with chords and moving lines. The system concludes with a *p* (piano) dynamic marking.

Third system of musical notation. The upper staff shows a continuation of the sixteenth-note texture. The lower staff features a *ff* (fortissimo) dynamic marking in the middle, followed by a *p* (piano) dynamic marking at the end of the system.

Fourth system of musical notation. The upper staff includes a *cresc.* (crescendo) instruction. The lower staff also features a *cresc.* instruction and ends with a *p* (piano) dynamic marking.

ff Più vivace.

ff Più vivace.

This system contains the first two staves of music. The top staff features a complex melodic line with many beamed sixteenth notes and slurs. The bottom staff provides a harmonic accompaniment with chords and moving lines. The tempo and dynamics are marked as *ff Più vivace.*

ff

ff

This system contains the next two staves. The top staff continues with dense sixteenth-note patterns. The bottom staff has a more rhythmic accompaniment. The dynamics are marked as *ff*.

This system contains the third and fourth staves. The top staff maintains the intricate sixteenth-note texture. The bottom staff continues with its accompaniment. There are no explicit dynamic markings in this system.

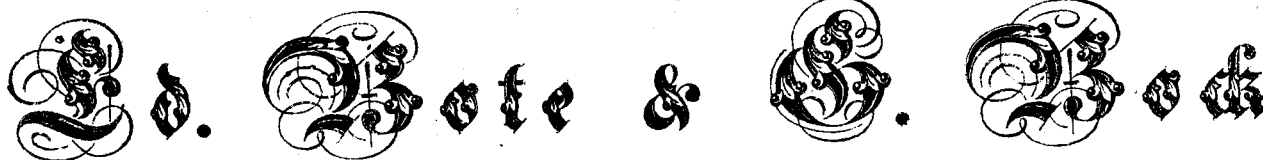
8^a

ff

This system contains the final two staves. The top staff concludes with a series of chords. The bottom staff features a final, more active accompaniment. A first ending bracket labeled *8^a* is present. The dynamics are marked as *ff*.

Empfehlenswerthe Pianoforte-Compositionen

aus dem Verlage von



(G. Bock, Königl. Hof-Musikhändler in Berlin und Posen).

J. F. Dobrozynski.

| | Thir. | Sgr. |
|--|-------|------|
| Deux Mazurka. Op. 37. | — | 20 |
| Resignation, Morc. de Salon. Op. 48. in As | — | 15 |
| do. do. do. 4 ms. arr. v. Brissler | — | 17½ |
| Nocturne (in A) suivie d'une mélodie polonaise transcrite. Op. 52. | — | 15 |
| La Primavera, Rayon d'espérance, Morc. brill. Op. 55. in Des | — | 20 |
| Fant. sur des thèmes de l'Opera Don Giovanni. Op. 59. | 1 | 5 |
| Mouvement et Repos, Etude. Op. 60. | — | 20 |
| Tarantella. Op. 61. | — | 15 |
| Marche funèbre sur la mort de Beethoven. | — | 15 |
| Ah to źie Splewka | — | 7½ |

St. Heller.

| | | |
|---|---|-----|
| La Marguerite du Val d'Andorre, Caprice brill. Op. 66. | 1 | — |
| „Auf Flügeln des Gesanges“, Lied von F. Mendelssohn-Bartholdy. Improvisata für Klavier. Op. 67. | — | 25 |
| Dasselbe im leichten Arrangement | — | 20 |
| Dasselbe à 4 ms. arrangirt von Brissler | — | 27½ |
| „Horch die Larch' im Ätherblau“, Ständchen von F. Schubert. Op. 68. | — | 25 |
| „Es ist bestimmt in Gottes Rath“, Volkslied von F. Mendelssohn-Bartholdy, Fant. in Form einer Sonate. Op. 69. | 1 | 5 |
| Dasselbe im leichten Arrangement | — | 20 |
| Traumbilder, 6 Pianoforte-Stücke. Op. 79. Cah. 1. | — | 20 |
| Cah. 2. | — | 20 |
| Serenade | — | 10 |
| Skizze | — | 10 |

Ant. de Kontski.

| | | |
|--|---|-----|
| Variations brill: sur un Duo de la Norma. Op. 26. | — | 25 |
| Les Reproches. Morceau. Op. 41. | — | 15 |
| Sur Mer, Méditation. Op. 56 | — | 15 |
| L'Espagne. Op. 63. Morceau caractèr. | — | 15 |
| La Pologne. Op. 65. do. | — | 10 |
| Souvenir du Château d'Eu. Valses brill: Op. 69. | — | 20 |
| Farewell. Valse mélancolique. Op. 78. | — | 7½ |
| Fantasie sur Montano et Stephanie de Berton. Op. 80. | 1 | — |
| Impromptu sur le Choeur de Gretry: La Garde passco. Op. 95. | — | 15 |
| Esquisse mélodique sur la Romance: Rappelle-toi. Op. 99 | — | 15 |
| Souvenir d'Espagne. Fantaisie sur des Airs nationaux espagnols. Op. 148. | 1 | 10 |
| Le Carneval de Berlin. Galop brill: Op. 149. | — | 20 |
| Souvenir de Carlsbad. Valse. Op. 151. | — | 17½ |
| Ne m'oubliez pas. Romance sans paroles. Op. 152. | — | 15 |
| Grande Sonate. Op. 156 | 1 | 10 |
| Grande Fantaisie sur le Trovatore. Op. 157. | 1 | 15 |

Stan. de Kontski.

| | | |
|---------------------------|---|-----|
| Loin de sa Patrie. Op. 4. | — | 17½ |
| Mazurka favor: Op. 7. | — | 7½ |
| Saltarello. Op. 8. | — | 17½ |
| La Sentimentale. Op. 10. | — | 12½ |
| Réverie. Op. 14. | — | 15 |

A. Loeschhorn.

| | Sgr. |
|--|------|
| Op. 14. Tarantelle pour le Piano (A-moll) | 17½ |
| 15. Idylle, Pièce caractéristique (As-dur) | 15 |
| 16. Romance (As-dur) | 15 |
| 17. Airs nationaux transcrits pour le Piano. | |
| No. 1. Kriegers Morgenlied (G-dur) | 15 |

| | |
|--|-----|
| No. 2. Jägerlied (D-dur) | 15 |
| 3. Schweizers Heimweh (E-dur) | 15 |
| 4. Barcarole (G) | 15 |
| 5. Das Lied von Blücher (G-dur) | 15 |
| Petite Tarantelle (A-moll) | 15 |
| Op. 19. Impromptu (G-dur) | 15 |
| 24. Romance, Bolero et Marcia de l'opéra Indra transcrits et variés pour le Piano. | 20 |
| 25. La belle Amazone, Pièce caractéristique à 2 mains | 15 |
| do. do. à 4 mains. | 27½ |
| 26. Deux Valses styriennes. | 10 |
| 27. Discour d'amour, Nocturne (F-dur) | 17½ |
| 28. Salon-Fantasien. | |
| No. 1. Die lustigen Weiber von Windsor v. O. Nicolai | 25 |
| 2. Die Nibelungen von H. Dorn | 25 |
| 29. La tourterelle, 2me Valse Impromptu (F-dur) | 25 |
| 30. Trois Portraits. | |
| No. 1. La Blondine, Nocturne (As-dur) | 17½ |
| 2. La Brunette, Morceau de Salon (E-dur) | 17½ |
| 3. La Taquine, Morceau de Salon (As-dur) | 17½ |
| 31. L'attaque d'amour, Pièce caract. (B-dur) | 20 |
| 32. Transcriptions des opéras italiennes. | |
| No. 1. Il Trovatore | 20 |
| 2. Sicilienne des vêpres siciliennes | 20 |
| 3. Hernani | 22½ |
| 4. Simon Boccanegra | 22½ |
| 5. La Traviata | |
| 36. Diana, Pièce caract. (Des-dur) | 22½ |
| 39. Impromptu (As-dur) | 15 |
| 40. 2me Petit Nécessaire musical. | |
| No. 1. Polonaise (D-dur) | 15 |
| 2. Nocturne (G-moll) | 15 |
| 3. Mazourka (D-dur) | 17½ |
| 4. Fantaisie (D-dur) (les Puritains) | 17½ |
| 5. Invitation à la Polka (B-dur) | 17½ |
| 6. Yankee doodle, Variat. burlesq. (C-dur) | 20 |

A. Rubinstein.

| | Thir. | Sgr. |
|---|-------|------|
| Le Bal, Fant. p. Piano en dix Numéros. Op. 14. compl. | 4 | 15 |
| In einzelnen Nummern: No. 1. Impatience | — | 17½ |
| 2. Polonaise | — | 22½ |
| 3. Contredanse | — | 20 |
| 4. Valse | — | 25 |
| 5. Intermezzo | — | 15 |
| 6. Polka | — | 15 |
| 7. Polka-Mazurka | — | 17½ |
| 8. Mazurka | — | 12½ |
| 9. Galop | — | 17½ |
| 10. Le Réve | — | 20 |
| 3iems Concert pour Piano seul. Op. 45. | 2 | 5 |
| do. mit Begleitung des Orchesters. Op. 45. | 5 | 5 |
| Deux Mélodies | — | 15 |

G. Schumann.

| | | |
|---|---|----|
| 3 pièces caractéristiques (le Moulin in As, le Souvenir in Fis, les Adieux in As). Op. 2. | — | 15 |
| Grande Fantaisie sur de motifs de l'Opera Lucrezia Borgia de Donizetti. Op. 3. in E | 1 | — |
| 2 Nocturnes in D-moll und As. Op. 4. | — | 15 |
| Rondo. Op. 5. | 1 | — |
| 3 Mazourkas. Op. 8. | — | 15 |
| Impromptu | — | 10 |
| Scherzo | — | 10 |