

TROIS
MORCEAUX CARACTERISTIQUES
D'APRES PAGANINI
POUR LE
VIOLON
AVEC ACCOMP. DE PIANO
PAR

MAX VOGRICH

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A. d'Ambrosio



Compositions

pour

Violon et Piano

- Op. 5. Rêverie*
- Op. 24. Orientale*
- Op. 27. Romance*
- Op. 35. No. 1. Sonnet allègre* ..
- 2. Nocturne*
- Op. 39. Ballade*
- Op. 40. Serenata*



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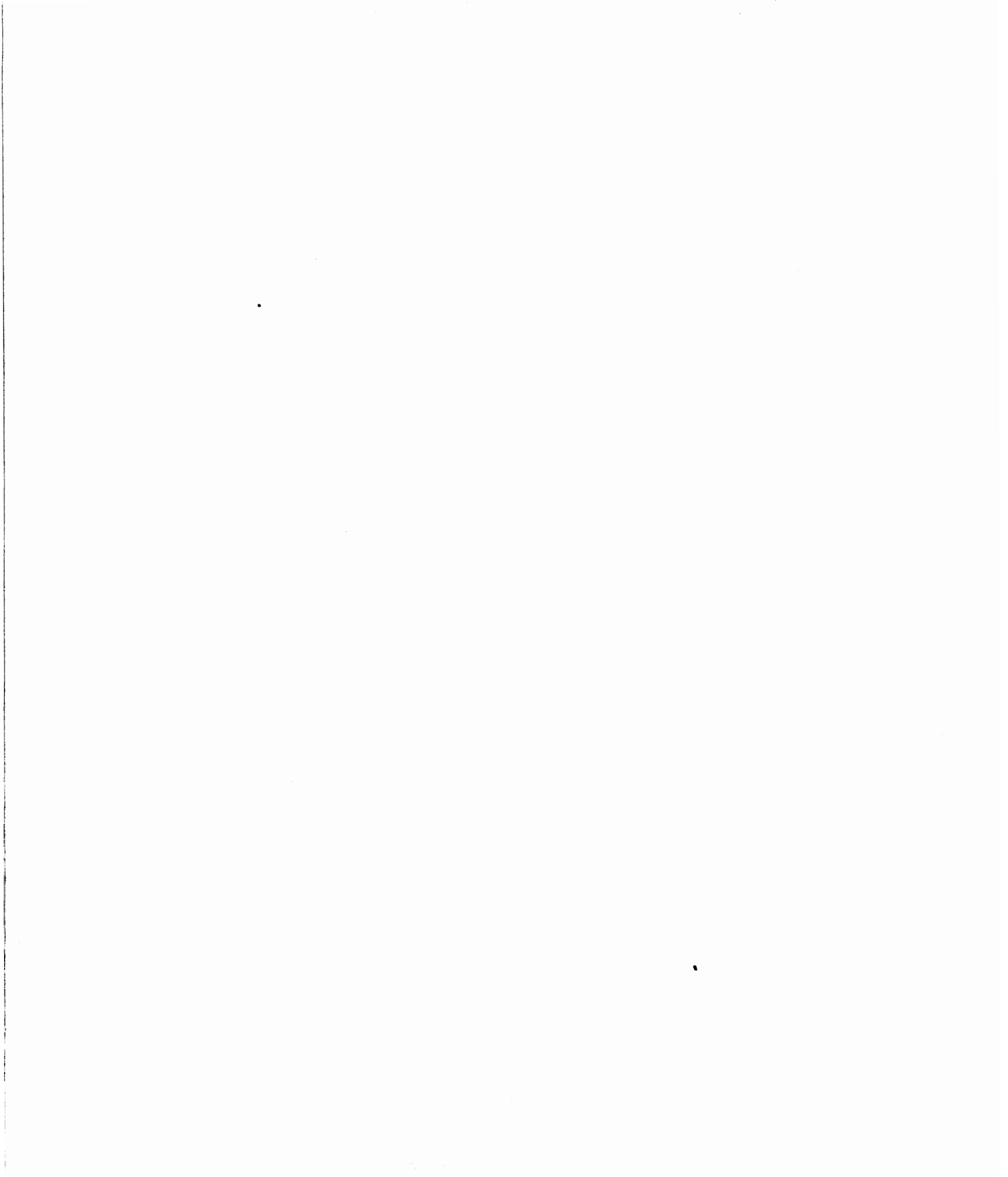
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DANS LES BOIS

The Voice of the Woods Waldstimmen

d'après Paganini

Max Vogrich

Allegretto sulla tastiera, quasi Flauto

VIOLON *p dolce*

PIANO *pp delicatissimo*

quasi Corni

espressivo molto

pp delicatissimo

f rit. molto

più lento

rit. molto

poco espressivo

p legato

IV -

rit. 3

rit. colla parte

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The tempo marking *a tempo* is placed above the first staff. The piano marking *pp armonioso* is placed below the grand staff. The system concludes with a *ped.* (pedal) marking.

Second system of musical notation, continuing from the first system. It features the same three-staff layout and key signature. The system includes several *ped.* markings and an asterisk (*) symbol.

Third system of musical notation. It features the same three-staff layout and key signature. The system includes piano markings *p* and *più p*.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout and key signature. The system includes piano markings *p* and *pp*.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a trill marked '8' and a fermata. The grand staff contains a piano accompaniment. Dynamics include *mf*, *p*, *trem.*, *pp*, and *mf*.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with a trill marked '8' and a fermata. The grand staff contains a piano accompaniment. Dynamics include *mf*, *p*, and *pp*. The word *restez* is written above the treble staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with a *sotto voce* marking. The grand staff contains a piano accompaniment. Dynamics include *pp*.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with a fermata. The grand staff contains a piano accompaniment.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The top staff contains a melodic line with a series of eighth notes and a dotted quarter note, marked with a forte *f* dynamic. The grand staff features a complex accompaniment with sixteenth-note patterns in the bass and a more melodic line in the treble. Dynamics include *f*, *pp*, and *mf*. There are also markings for eighth notes (*8*) and a fermata.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff continues the melodic line. The grand staff accompaniment includes a piano *p* dynamic in the bass and a *pp* dynamic in the treble. The system concludes with a fermata over the final notes.

Third system of musical notation. The top staff continues with a melodic line featuring some chromaticism. The grand staff accompaniment consists of sustained chords and moving bass lines, with a *p* dynamic in the bass.

Fourth system of musical notation. The top staff continues with a melodic line. The grand staff accompaniment features sustained chords in the bass and a more active treble line. The system ends with a fermata over the final notes.

8

poco cresc.

f *p* *dim.*

This system contains the first system of music. It features a treble clef staff with a melodic line and an 8-measure slur. The piano accompaniment is in bass clef and includes dynamic markings: *poco cresc.*, *f*, *p*, and *dim.*

pp *f* *pp* *p* *pp quasi*

This system contains the second system of music. The piano accompaniment includes dynamic markings: *pp*, *f*, *pp*, *p*, and *pp quasi*.

quasi Flauti

pp

niente

pp

This system contains the third system of music. It includes the instruction *quasi Flauti* above the treble staff and dynamic markings *pp*, *niente*, and *pp* in the piano accompaniment.

pp *delicatissimo* *pp*

una corda sempre

This system contains the fourth system of music. It features intricate piano accompaniment with dynamic markings *pp*, *delicatissimo*, and *pp*. The instruction *una corda sempre* is written at the bottom. The treble staff includes fingerings 1, 2, 3, and 4.

quasi Corni

The first system of music consists of three staves. The top staff is for a 'quasi Corni' (quasi-corn) instrument, showing a melodic line with some grace notes. The middle and bottom staves are for piano accompaniment, featuring arpeggiated chords and a bass line. There are fingering numbers 5, 4, 4, 3, 2, and 3 above the notes in the middle staff.

The second system of music consists of three staves for piano accompaniment. The top staff has a melodic line with dynamics *p* and *pp*. The middle and bottom staves continue the arpeggiated accompaniment.

The third system of music consists of three staves for piano accompaniment. The top staff has dynamics *p* and *pp*, and the instruction *dim. sempre*. The middle staff has *pp sempre*. There are octavation markings (8) above the notes in the top and middle staves.

The fourth system of music consists of three staves for piano accompaniment. The top staff has dynamics *pp* and the instruction *pizz.*. The middle and bottom staves have dynamics *ppp*. There are octavation markings (8) above the notes in the top and middle staves.

Canzonetta

Franz Drdla, Op. 67.

Andantino.

Violon. *con sord.* *pp* *colla parte*

PIANO. *pp* *tenuto*

tenuto *p* *a tempo*

colla parte *cresc. mf* *tenuto*

ritard.

75 cts.

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Sonnet allègre.

A. d'Ambrosio, Op. 35. N°1.

Allegro.

Violon.

PIANO.

mf *p*

plzz.

mf

pp

pp *mf*

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Franz Drdla



Compositions

pour

Violon et Piano



Op. 62. Scherzando

Op. 65. Poème

Op. 67. Canzonetta

Op. 67. Canzonetta transcr. pour Viola et Piano par H. Dessauer



New York, Carl Fischer, Cooper Square
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Willy Burmester

Alte Weisen

(Old Airs)

for

Violin and Piano

- | | | |
|-------------------------------|-------------------------------------|------------------------------------|
| 1. Händel, Sarabande | 13. Französisches Lied (18. Jahrh.) | 24. Beethoven, Menuet (F-dur) |
| 2. Beethoven, Menuet (Es-dur) | 14. Steibelt, Walser | 25. Hummel, Walser |
| 3. Méhul, Gavotte | 15. Couperin, Sœur monique | 26. Beethoven, Rondo |
| 4. Mozart, Menuet | 16. Bach, Gavotte | 27. Dittersdorf, Anglaise |
| 5. Beethoven, Contre-Canz | 17. Beethoven, Menuet (Es-dur) | 28. Dittersdorf, Alter Canz |
| 6. Dussek, Menuet | 18. Hummel, Deutscher Canz | 29. Gluck, Andante |
| 7. Haydn, Capriccio | 19. Haydn, Menuet | 30. Gluck, Gavotte |
| 8. Milandre, Menuetto | 20. Händel, Courante | 31. Haydn, Capriccietto |
| 9. Lully, Canz | 21. Gluck, Gavotte | 32. Haydn, Gavotte |
| 10. Cramer, Walser | 22. Händel, Gigue | 33. Mozart, Deutscher Canz (B-dur) |
| 11. Haydn, Menuet | 23. Haydn, Rondo | 34. Rameau, Rigaudon |
| 12. Mozart, Deutscher Canz | | 35. Rameau, Gavotte |

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DANS LES BOIS

The Voice of the Woods

Waldstimmen

d'après Paganini

VIOLON

sulla tastiera
quasi Flauti

Max Vogrich

Allegretto

The musical score is written for a violin and is in G major (one sharp) and 2/4 time. It begins with the tempo marking 'Allegretto' and the performance instruction 'sulla tastiera quasi Flauti' (on the keyboard, like flutes), with a dynamic of 'p dolce'. The piece features a variety of dynamics, including 'f' (forte), 'pp' (pianissimo), and 'rit. molto' (ritardando molto). The score is divided into sections, with a section marked 'IV' starting on the ninth staff. The piece concludes with a 'rit.' (ritardando) marking and a triplet of eighth notes.

f *p*
mp *f* *p* *f*
tr
restez

The musical score consists of ten staves. The first six staves feature a melodic line with various articulations, including slurs, accents, and dynamic markings such as *pp*. The seventh staff is labeled "quasi Flauti" and contains a series of chords. The eighth staff is labeled "quasi Corni" and features a rhythmic pattern of chords, with dynamics ranging from *f* to *pp*. The ninth and tenth staves continue the melodic line, with the tenth staff marked "pizz." and *pp*. The score includes several octaves (8) and slurs, indicating complex rhythmic and melodic structures.

Played by
Mischa Elman
and others.

Swing Song.

L'Escarpolette.

Ethel Barns.

Violon. *Allegretto grazioso.*

PIANO. *p*

rall.

a tempo

60 cts.

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