

# D. ALARD

## Compositions pour Violon.

\*Op. 27. 3 DUOS BRILLANTS pour 2 Violons, complet M. 6.20.  
No. 1. Fdur Fa maj. No. 2. Edur Mi maj. No. 3. Fdur Fa maj, à M. 2.60

\*Op. 28. „LA FILLE DU RÉGIMENT“ de Donizetti, Fantaisie pour { Violon & Orchestre M. 5.50  
Violon & Piano M. 3.60

\*Op. 49. MORCEAUX DE SALON pour Violon & Piano.

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|-------------------------------------|---------------------------------|
| Cah. 1. Villanelle — La Gitana M. 2 | Cah. 6. Styrienne M. 2.         |
| „ 2. Arioso — Air de ballet M. 2.   | „ 7. L'Adieu — L'Absence M. 2.  |
| „ 3. Minuetto — Le Retour M. 2.     | „ 8. Berceuse — Tyrolenne M. 2. |
| „ 4. La Sevilliana M. 1.80          | „ 9. Scherzo — Speranza M. 2.   |
| „ 5. Marche M. 2.                   | „ 10. Brindisi-Valse M. 2.      |

\*Op. 50. FANTASIES FACILES sur des opéras choisis, pour Violon & Piano.

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|------------------------------------|---|
| 1. Sémiramide de Rossini, M. 2.30  | 4. Moïse de Rossini, M. 2.                    |
| 2. Don Juan de Mozart, M. 2.       | 5. Maçon d'Auber, M. 2.30                     |
| 3. Aina Bolena de Donizetti, M. 2. | 6. Zauberflöte (Flûte ench.) de Mozart, M. 2. |

\*Op. 51. CHANT DU CYGNE, 3 Mélodies de Schubert, transcr. & variées, pour Violon & Piano.

1. Sérénade (*Leise sehen*) M. 1.50
2. Au bord de la mer (*Am Meer*) M. 1.80
3. Ballade (*Herch, horeh*) M. 1.80

\*Op. 53. L'ART MODERNE, 20 Etudes pour Violon solo,

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|--------------------------|---------------------------|
| Cah. 1. (No. 1—5) M. 2.  | Cah. 3. (No. 11—15) M. 2. |
| Cah. 2. (No. 6—10) M. 2. | Cah. 4. (No. 16—20) M. 2. |

Propriété de l'Editeur

Johann André, Offenbach s/Mein.

\* Ne se vendent pas en France.

N° 10.

L'ADIEU.

D. Alard, Op. 49, Cah. 7, N° 10.

Larghetto.

VIOLINO. *p* *agitato* *espress.*

Prte. 3<sup>e</sup> Corde.

*f* *agitato.* **Tempo I.** *p*

4<sup>e</sup> Corde

# Nº 11. L'ABSENCE.

D. Alard, Op. 49. Cab. 7. Nº 11.

Lento.

VIOLINO.

The score is written for a single violin in G minor (one flat) and 4/4 time. It begins with a tempo marking of 'Lento.' and a dynamic of 'dolce'. The first staff contains a 4-measure rest followed by a melodic line with slurs and accents. The second staff starts with a 'cresc.' marking and a dynamic of 'f'. The third staff is marked 'animato' and 'f'. The fourth staff is marked 'f' and 'pagitato'. The fifth staff is marked 'cresc.' and 'f'. The sixth staff is marked 'dim.' and 'p', with a 'Tempo.' marking at the end. The seventh staff is marked 'cresc.' and 'f'. The eighth staff is marked 'f' and 'p'. The ninth staff is marked 'f' and 'pp'. The tenth staff is marked 'ad lib.' and 'pp'. The score concludes with a final cadence.