

OEUVRES POUR VIOLON

composées par

A. BAZZINI

	<i>M</i>	<i>S</i>		<i>M</i>	<i>S</i>
Op. 10. Fantaisie dramatique sur l'air final de l'op. Lucia di Lammermoor, avec accomp. de Piano	3	50	Op. 41. 3 Morceaux lyriques, avec accomp. de Piano.		
Avec accomp. d'Orchestre		7 75	N° 1. Nocturne	1	75
" 22. L'Absence, Mélodie, avec accomp. de Piano	1	75	2. Scherzo	3	50
" 23. Souvenir de Nâples, Fantaisie, avec accomp. de Piano	4	25	3. Berceuse	1	75
Avec accomp. d'Orchestre		9 50	" 42. Concerto Militaire, avec accomp. de Piano	4	25
" 24. Fantaisie sur des motifs de l'opéra Anna Boléna, avec accomp. de Piano	3	25	Avec accomp. d'Orchestre		9 50
Avec accomp. d'Orchestre		7 25	" " Preghiera	2	
" 25. La Ronde des Lutins, Scherzo fantastique, avec accomp. de Piano	3	50	" 43. N° 1. Ballade, Morceau fantastique, avec accomp. de Piano	3	50
" 26. 2 ^{me} Fantaisie sur La Sonnambula, avec accomp. de Piano	4	25	2. La Danse des Gnômes, Morceau fantastique, avec acc. de Piano	2	75
Avec accomp. d'Orchestre		9 50	" 44. 3 Morceaux en forme de Sonate, avec accomp. de Piano		
" 27. Il Pirata, Fantaisie de concert, avec accomp. de Piano	4	25	N° 1. Allegro	2	25
Avec accomp. d'Orchestre		9 50	2. Romance	1	75
" 29. Hymne triomphal, 3 ^{me} Concerto, avec accomp. de Piano	4	25	3. Finale	2	75
Avec accomp. d'Orchestre		8 75	" 45. 3 Morceaux caractéristiques, avec accomp. de Piano.		
" 35. 6 Morceaux lyriques, avec accomp. de Piano.			N° 1. Heure d'amour	2	75
N° 1. Elégie	2	25	2. Regrets	2	25
2. La Joie	2	75	3. Séguidille	3	25
3. Le Muletier	2	75	" 46. Morceaux de Salon, avec accomp. de Piano.		
4. Bavardage	2	25	N° 1. Une Matinée au Lido	2	25
5. Rêve de bonheur	2	25	2. Séparation	2	75
6. Boléro	2	75	3. Inquiétude	2	75
" 36. Le Carillon d'Arras, Air flamand varié, avec accomp. de Piano	3	50	" 49. 2 grandes Etudes, avec accomp. de Piano		
" 38. 4 ^{me} Concerto, avec accomp. de Piano	5	25	N° 1 et 2, chaque	2	75
Avec accomp. d'Orchestre		10 50	" 50. La Traviata, Fantaisie pour Violon avec accomp. de Piano	3	50
40. Fantaisie sur La Straniera, avec accomp. de Piano	4	25	" 51. Allegro dramatique pour Violon avec accomp. de Piano	4	25
			" 53. 3 Morceaux de Salon pour Violon avec accomp. de Piano		
			N° 1. Sotti I Salici	1	75
			2. Pourquoi	1	75
			3. Mignonne	2	25
			" 56. 2 ^{me} Polonaise pour Violon avec accomp. de Piano	3	50

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2 GRANDES ETUDES.

A. BAZZINI Op. 49.

Nº 1.

Allegro vivace assai. (M.M. $\text{♩} = 166$.)

VIOLON.

Violin part: Treble clef, C major, common time. The first measure is a whole rest. The second measure begins with an eighth rest (8) followed by a series of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in both hands, starting with a piano (*p*) dynamic.

Violin part: Continues with eighth notes. A first ending bracket (8) spans the first two measures of this system. A second ending bracket (8) spans the next two measures. A fermata is placed over the final note of the second ending. The piano part features a crescendo (*cresc.*) leading to a forte (*f*) dynamic. A first ending bracket (8) is also present in the piano part. A trill (tr) is marked in the piano part.

Violin part: Continues with eighth notes. A first ending bracket (8) spans the first two measures. A trill (tr) is marked in the piano part. The system concludes with a first ending bracket (8) and a trill (tr) in the piano part.

Violin part: Continues with eighth notes. A first ending bracket (8) spans the first two measures. A trill (tr) is marked in the piano part. The system concludes with a first ending bracket (8) and a trill (tr) in the piano part.

2^a corda -

First system of musical notation. The top staff (treble clef) features a complex, rapid melodic line with many slurs and ties. The bottom two staves (grand staff) provide a simple harmonic accompaniment with sustained chords and moving bass lines.

Second system of musical notation. The top staff continues the complex melodic line with dynamic markings *sf* (sforzando) appearing. The grand staff accompaniment remains consistent with the first system.

Third system of musical notation. The top staff continues the melodic line with dynamic markings *sf*. The grand staff accompaniment continues with sustained chords.

Fourth system of musical notation. The top staff shows a change in the melodic line, with dynamic markings *dim.* (diminuendo) and *p rit.* (piano ritardando). Below the staff, the fingering sequence "1 0 4 0 1 0 4 0" is written. The grand staff accompaniment is mostly empty, with the word *rit.* (ritardando) written in the right-hand part.

a tempo.

Fifth system of musical notation. The top staff begins with the instruction *a tempo.* and a dynamic marking *p* (piano). It returns to the complex melodic line seen in the first system. The grand staff accompaniment also begins with a dynamic marking *p*.

The musical score consists of seven systems of staves. Each system includes a right-hand treble clef staff and a left-hand bass clef staff. The music is written in a key signature of one sharp (F#) and a 3/4 time signature. The score features various dynamic markings and performance instructions:

- System 1:** Right-hand staff has a *cresc.* marking. The left-hand staff has a *mf* marking.
- System 2:** Right-hand staff has *dim.*, *p*, and *poco rit.* markings. The left-hand staff has a *pp* marking. The system concludes with the instruction *a tempo.*
- System 3:** The left-hand staff has a *poco rit.* marking. The system concludes with a *pp* marking.
- System 4:** Right-hand staff has a *mf* marking. The left-hand staff has a *pp* marking.
- System 5:** Right-hand staff has a *p* marking. The left-hand staff has a *mp* marking.
- System 6:** Right-hand staff has a *p* marking.

rinf

p stacc.

cresc.

p

cresc.

f

4a corda

3a corda

dim.

a tempo.

p poco rit.

pp
a tempo.

rit.

p

rit f

8

p

cres.

1

8

f

1 0 4 0 1 0 4 0

dim.

2ª corda - a tempo.

First system (measures 1-4): The right hand features a tremolo pattern starting with a *p* dynamic and a *rit.* marking. The left hand provides a simple accompaniment starting with a *p* dynamic.

Second system (measures 5-8): The right hand continues the tremolo pattern. The left hand accompaniment continues with a *p* dynamic.

Third system (measures 9-12): The right hand continues the tremolo pattern with *sf* markings. The left hand accompaniment continues with a *p* dynamic.

Fourth system (measures 13-16): The right hand continues the tremolo pattern with *sf* markings. The left hand accompaniment continues with a *p* dynamic.

Fifth system (measures 17-20): The right hand has a tremolo pattern with *dim.*, *rit.*, and *a tempo.* markings. The left hand has a simple accompaniment with *rit.* and *p* markings.

First system of musical notation. The top staff is a treble clef with a complex melodic line featuring many sixteenth notes and slurs. The bottom two staves are a grand staff (treble and bass clefs) with a bass line consisting of quarter and eighth notes.

Second system of musical notation. The top staff continues the melodic line with the dynamic marking *rinf*. The grand staff below has the dynamic marking *cresc.* and features some rests in the upper voice.

Third system of musical notation. The top staff continues the melodic line. The grand staff below has dynamic markings *p* and *sf* in both the upper and lower voices.

Fourth system of musical notation. The top staff continues the melodic line. The grand staff below has dynamic markings *p* and *sf* in both the upper and lower voices.

Fifth system of musical notation. The top staff continues the melodic line with the instruction *2da corda*. The grand staff below has a dynamic marking *p* in the lower voice.

restez à la position.

2^e corda -

This musical score consists of seven systems of staves. The first system has three staves: a top staff with a complex melodic line, and two lower staves with accompaniment. The second system has two staves with a similar accompaniment pattern. The third system has two staves with dynamic markings *f* and *p* alternating. The fourth system has two staves with a melodic line in the upper staff and accompaniment in the lower staff, featuring a *ff* dynamic. The fifth system has two staves with a melodic line in the upper staff and accompaniment in the lower staff, including a *p* dynamic and a *cresc.* marking. The sixth system has two staves with a melodic line in the upper staff and accompaniment in the lower staff, including a *ff* dynamic. The seventh system has two staves with a melodic line in the upper staff and accompaniment in the lower staff, including a *ff* dynamic and a *V* marking.

H. VIEUXTEMPS

OEUVRES POUR VIOLON

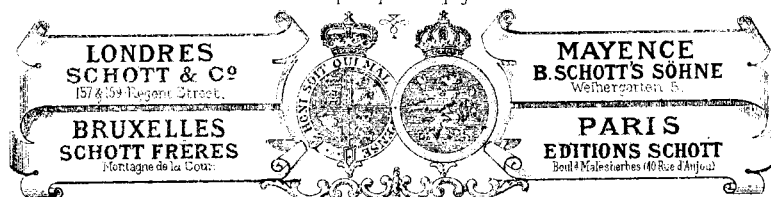
Old England, Caprice sur des Airs Anglais du 16 ^e & 17 ^e Siècle. Op. 42, avec acc. de Piano	4 25
Avec accomp. d'Orchestre	7 25
Grand Concerto. Op. 10. Avec accomp. de Piano	9 50
Avec accomp. de Quatuor	9 50
Avec accomp. d'Orchestre	16 75
La partie de Violon principal	3 50
Fantaisie-Caprice. Op. 11, avec accomp. de Piano	4 25
Avec accomp. d'Orchestre	8 50
id. transcr. pour Violoncelle	
avec accomp. de Piano	4 25
avec accomp. d'Orchestre	8 50
id. transcr. pour Piano seul	2 75
id. arr. pour grand Orchestre	10 50
Grande Sonate pour Piano et Violon. Op. 12.	8 50
6 Divertissements d'Amateurs sur des Mélodies russes. Op. 24, avec accomp. de Piano.	
No. 1. Romance de Gourileff	2 25
" 2. Le Rossignol d'Alabiéff	2 25
" 3. Romance de Dargomijsky	2 25
" 4. Romance de Wielhorsky (avec acc. de Violoncelle ad lib.)	3 25
" 5. Chanson russe	2 75
" 6. Deux Chansons russes	2 75
Duo brillant pour Violon et Violoncelle (ou Alto) Op. 39, avec accomp. de Piano	7 25
Avec accomp. d'Orchestre	10 50
Feuilles d'Album, 3 Morceaux, Op. 40, avec acc. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25
id. transcr. pour Violoncelle avec accomp. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25

Ouverture avec l'hymne national belge à grand Orchestre. Op. 41.	Partition	7 25
	Parties d'Orchestre	11 50
Voix intimes. Pensées mélodiques avec accomp. de Piano. Op. 45.		
Cahier I.	{ No. 1. Douleurs	3 50
	" 2. Espoir	
	" 3. Foi	
Cahier II.	{ " 4. Déception	4 25
	" 5. Sérénité	
	" 6. Contemplation	
Concerto pour Violoncelle avec acc. d'Orchestre ou de Piano. Op. 46. Avec accomp. de Piano		7 75
	L'Accomp. d'Orchestre n.	10 50
Grand Duo pour Violon et Violoncelle sur Les Huguenots		3 25
Fantaisie brill. sur Ernani , avec accomp. de Piano		3 50
Fantaisie sur l' Lombardi , avec accomp. de Piano		2 75
Fantaisie sur Luisa Miller , avec acc. de Piano		3 50
Chanson russes, transcrites et variées, avec acc. de Piano		2 75

Collection de Duos concertants pour Piano et Violon.

No. 1. Avec Erkel. Airs hongrois	4 25
No. 2. " Gregoir. Les Huguenots	4 25
No. 3. " Wolff. Le Duc d'Orlonne	4 25
No. 4. " — Obéron	4 75
No. 5. " Rubinstein. Le Propnète	4 25
No. 6. " Wolff. Raymond	4 25
No. 7. " — Orphée de Gluck	4 25
No. 8. " — Les Noces de Figaro	4 25
No. 9. " — Preciosa	4 25

Propriété pour tous pays.



Printed in Germany.