

Serie
Schüler-Concerte:

CONCERTINO



in
D dur ss
D major



für
VIOLINE UND PIANO
in der 1^{ten} und 3^{ten} Lage ausführbar
Playable in the 1st and 3rd Positions
Cadenz ad libitum

componirt
von

LOUIS ADOLPHE COERNE

Mk. 3. 50.
3/6 net.

1. Jntroducione, Allegro *ssssssss*
2. Romance et Intermezzo *ssss*
3. Rondo *ssssssssssssssssss*

Eigentum für alle Länder

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CONCERTINO.

I. Introduzione; Allegro.

Louis Adolphe Coerne, Op. 63.

Violine. *Andante sostenuto.*

Pianoforte. *Andante sostenuto.*
f pesante
p dolce

Allegro.

mf

Allegro.

First system of musical notation. The upper staff (treble clef) begins with a *cresc.* marking and reaches a dynamic of *f*. The lower staff (bass clef) also begins with a *cresc.* marking and reaches a dynamic of *f*. The bass line features several triplet patterns, with some notes marked with '1' and '2' below them. The system concludes with five 'ped.' markings.

Second system of musical notation. The upper staff starts with a *mf* dynamic and includes a *cresc.* marking. The lower staff starts with a *mf* dynamic and includes a *cresc.* marking. The bass line continues with triplet patterns and includes a '*' symbol.

Third system of musical notation. The upper staff begins with a circled '1' and a *p* dynamic. The lower staff begins with a circled '1' and a *p* dynamic. The bass line includes a '*' symbol.

Fourth system of musical notation. The upper staff ends with a *p* dynamic. The lower staff begins with a *pp* dynamic and ends with a *p* dynamic. The bass line features a series of chords.

Fifth system of musical notation. The upper staff starts with a *mf* dynamic and ends with a *rit.* marking. The lower staff starts with a *p* dynamic and ends with a *mf* dynamic and a *rit.* marking. The bass line includes several triplet patterns and '*' symbols.

tempo

tempo

Lev. *Lev.* *Lev.* *Lev.* *Lev.* *Lev.* *Lev.* *Lev.* *Lev.* *Lev.*

f *dim.* *Lev. sempre*

p dolce *p dolce* *pp* *pp*

mp cresc. e accel. *mp cresc. e accel.* *Lev.*

allarg. *tempo* *p subito* *tempo* *p subito*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a trill marked with a circled '3' and a 'Led.' instruction.

Second system of musical notation. The piano part features a trill marked with a circled '3' and the instruction 'mf string. e cresc.'. The system concludes with a 'Led. sempre' instruction.

Third system of musical notation. The piano part includes 'allarg.' markings and 'string.' markings. The system concludes with a 'Led. sempre' instruction.

Fourth system of musical notation. The piano part features 'rit.' markings and 'Tempo I.' markings. The system concludes with a 'Led.' instruction.

Fifth system of musical notation. The piano part includes 'cresc.' markings and 'Led.' instructions. The system concludes with a 'Led.' instruction.

First system of musical notation. Treble clef with a key signature of two sharps (F# and C#). The melody features a series of eighth notes and quarter notes, with a dynamic marking of *mf*. The piano accompaniment consists of eighth-note chords. The system concludes with a cadence marked "Ced." and an asterisk.

Second system of musical notation. The melody continues with a dynamic marking of *p*. The piano accompaniment features a rhythmic pattern of eighth notes. The system ends with a cadence marked "Ced." and an asterisk.

Third system of musical notation. The melody includes a trill and a dynamic marking of *mf*. The piano accompaniment has a dynamic marking of *dolce*. The system concludes with a cadence marked "Ced." and an asterisk.

Fourth system of musical notation. The melody features a dynamic marking of *f*. The piano accompaniment includes a dynamic marking of *f*. The system ends with a cadence marked "Ced." and an asterisk.

Fifth system of musical notation. The melody is marked "brillante" and includes a dynamic marking of *f*. The piano accompaniment is mostly rests. The system concludes with a cadence marked "Ced." and an asterisk.

◆ - ◆ (ohne Cadenz)
(without Cadenza)

mf mp p mf f

rit. Tempo sostenuto. ten. mf ff rit. Tempo sostenuto. mf

ten. dolce largamente mf dolce largamente

molto p pp L.H. R.H. pp

II. Romance et Intermezzo.

Adagio.

The musical score is written in 4/4 time and consists of four systems. Each system includes a vocal line and a piano accompaniment. The tempo is marked 'Adagio'. The score features various musical notations including dynamics (p, p dolce, mf), articulation (rit., tempo, dim.), and phrasing (trills, slurs). There are also performance markings such as 'Ped.' and asterisks. The key signature changes from one sharp (F#) to two flats (Bb) in the second system. The piece concludes with first and second endings in the final system.

Adagio.

p *dim.*

p *dim.*

rit. - - *tempo*

p dolce *rit.* *tempo*

p dolce *p*

dim.

dim.

rit. *tempo*

p dolce *p* *mf*

mf

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation. The upper staff features a melodic line with dynamics *dim.*, *p*, and *rit.* ending with *p dolce*. The lower staff features a piano accompaniment with dynamics *dim.*, *p*, and *p dolce*. The system includes various musical notations such as slurs, ties, and ornaments.

Second system of musical notation. The upper staff begins with *tempo* and *f*, ending with *meno. f*. The lower staff features a piano accompaniment with *f* and *meno. f*. The system includes various musical notations such as slurs, ties, and ornaments.

Third system of musical notation. The upper staff includes *allarg.*, *tempo*, *rit.*, and *Molto vivace.* with dynamics *pp*, *p*, *dim.*, *pp*, and *mf staccato*. The lower staff includes *allarg.*, *tempo*, *rit.*, and *Molto vivace.* with dynamics *pp*, *p*, *dim.*, and *pp*. The system includes various musical notations such as slurs, ties, and ornaments.

Fourth system of musical notation. This system consists of two staves with various musical notations, including slurs, ties, and ornaments, but no dynamic markings.

Fifth system of musical notation. This system consists of two staves with various musical notations, including slurs, ties, and ornaments, but no dynamic markings.

② *pizz.*
mp (zurücktretend) *mf*

mf legato *f*

2 8 2 1 2 1 2 3 1 2 2 3

Ad. *Ad.* *Ad.* *Ad.*

p subito *p subito*

2 1 2 1 2 3 2 3

Ad. *Ad.* *Ad.* *Ad.* *Ad.*

1. 2. *arco*
mf staccato

p *p*

Ad. * *

Adagio. *Adagio* *dim.*

p *dim.*

Ad. *

rit. tempo
p dolce rit. tempo
p dolce

dim. rit. tempo
dim. p dolce rit. tempo
p dolce

mf dim. p rit. p dolce rit.
mf dim. p p dolce rit.

tempo f meno f allarg. pp
tempo f meno f allarg. pp

tempo p dim. e morendo - - - ppp
tempo p dim. e morendo - - - ppp

III Rondo.

Allegro brillante.

Allegro brillante.

f

poco rit. *tempo*

mf *p*

mf

mf

*

8 1 8 1 5 3

1) *mf*
p

f

ff
sempre

meno f
p subito
dim.

Allegretto grazioso.

Allegretto grazioso.

p

This system contains the first two measures of the piece. The vocal line begins with a rest followed by a melodic phrase. The piano accompaniment features a flowing eighth-note pattern in the right hand and a supporting bass line in the left hand.

This system contains measures 3 and 4. The vocal line continues its melodic line with some grace notes. The piano accompaniment maintains its rhythmic accompaniment.

This system contains measures 5 and 6. A second ending bracket is present in both the vocal and piano parts, indicating a repeat of the final two measures of the system.

This system contains measures 7 and 8, concluding the piece. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

a tempo

p cresc. e string.

a tempo

p

③ Allegro come prima.

mf

③ Allegro come prima.

poco rit.

tempo

The first system of music features a treble staff with a melodic line of eighth and sixteenth notes, and a bass staff with a piano accompaniment of chords and single notes. A piano (*p*) dynamic marking is present in the bass staff.

The second system continues the melodic and harmonic development, with similar rhythmic patterns and chordal textures.

The third system introduces a mezzo-forte (*mf*) dynamic marking. The melodic line includes a triplet of eighth notes.

The fourth system shows detailed fingering for the right hand (e.g., 3, 1, 3, 1, 5, 2, 3) and concludes with a double bar line.

Allegretto scherzando.

The fifth system begins with a piano (*p*) dynamic marking and ends with a *p*subito marking. The tempo is *Allegretto scherzando*.

Allegretto scherzando.

The sixth system continues the *Allegretto scherzando* section, starting with a piano (*p*) dynamic marking and ending with a *p*subito marking.

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a prominent bass line with sustained notes and moving lines in the right hand.

④ Allegro.

Second system of musical notation. The piano part features a complex texture with rapid sixteenth-note passages in the right hand and a steady bass line. Dynamics include *p subito* and *mf*.

④ Allegro.

Third system of musical notation. The piano part continues with intricate rhythmic patterns, including triplets and sixteenth-note runs. Dynamics include *p* and *f*.

Fourth system of musical notation. The piano part features a series of chords in the right hand and a bass line with repeated notes. Dynamics include *f* and *mf*. The word *And* is written below the bass line.

Fifth system of musical notation. The piano part features a series of chords in the right hand and a bass line with repeated notes. Dynamics include *meno f* and *dim.*. The word *And sempre* is written below the bass line.

Allegretto grazioso.

Allegretto grazioso.

p

p

This system contains the first two staves of music. The top staff is a vocal line in treble clef, and the bottom two staves are piano accompaniment in treble and bass clefs. The tempo is marked 'Allegretto grazioso' and the dynamics include a piano (*p*) marking.

This system continues the musical piece with two staves. The vocal line and piano accompaniment are shown in treble and bass clefs respectively. The tempo remains 'Allegretto grazioso'.

This system features a fifth fingering (5) in both the vocal line and the piano accompaniment. The tempo is 'Allegretto grazioso'.

p cresc. e string.

p cresc. e string.

p

This system concludes the page with dynamic markings including 'p cresc. e string.' and 'p'. The tempo is 'Allegretto grazioso'.

⑥ Allegro.

⑥ Allegro.
mf

⑥ Allegro.

⑥ Allegro.
mf
Ped. sempre

⑦ Stretto.

⑦ Stretto.
ff

⑦ Stretto.

⑦ Stretto.
p

R. H. R. H. fff
Ped. sempre

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CONCERTINO.

I. Introduzione; Allegro.

VIOLINE.

Louis Adolphe Coerne, Op. 63.

Andante sostenuto.

Allegro.

15

mf *dim. sempre* *pp* *mf*

cresc. *f* *restez*

cresc. *p*

mf *p*

mf *rit.*

f

VIOLINE.

②

p dolce

pp

mp cresc. e accel.

tempo

p subito

mf string. e cresc.

f

allarg.

string.

rit.

Tempo I.

ff

mf

cresc.

f restez

mf

③

④

p

♩ Cadenz. ad lib.

⑥ Tempo sostenuto.

◆---◆ (ohne Cadenz)
(without Cadenza)

II Romance et Intermezzo.

Adagio.

p

dim.

p dolce

rit 3

tempo

dim.

p dolce

tempo

mf

dim

p

rit

p dolce

f

menof

allarg.

tempo

pp

p

rit.

dim.

pp

Molto vivace.

mf staccato

pizz.

mp (zurücktretend)

mf

p subito

arco
mf staccato

Adagio.

p
dim.

p dolce
tempo
dim.

p dolce
tempo
mf

dim.
p
p dolce

tempo
f
meno f
allarg.
pp

tempo
p
dim. e morendo
ppp

III Rondo.

Allegro brillante.

The score is written for violin in G major and 2/4 time. It begins with a dynamic of *f* and includes a *Solo* marking. The piece features several technical passages, including a *poco rit.* section and a *tempo* section. Dynamics range from *f* to *ff*, with a *dim.* marking at the end. Fingerings are indicated throughout, and there are several triplet markings. A circled '1' and a *Solo* marking appear in the sixth measure of the sixth staff.

Allegretto grazioso.

VIOLINE.

p

p cresc. e string.

a tempo

This section consists of five staves of music. The first staff begins with a dynamic marking of *p*. The second staff has a *V* (Violin) marking above it. The third staff has a circled '2' above it. The fourth staff has a *p cresc. e string.* marking below it. The fifth staff has an *a tempo* marking above it. The music is in G major and 3/8 time, featuring a melodic line with various fingering indications (0, 2, 3, 4) and slurs.

Allegro come prima.

Solo

mf

poco rit.

tempo

This section consists of five staves of music. The first staff has a circled '3' above it and a *Solo* marking above it. The second staff has a *mf* marking below it. The third staff has a *poco rit.* marking above it. The fourth staff has a *tempo* marking above it. The music is in G major and 2/4 time, featuring a more rhythmic and technically demanding passage with many slurs and accents. Fingering indications (0, 1, 2, 3, 4) are present throughout.

VIOLINE.

Allegretto scherzando.

Solo

pretez - - - - - *p subito*

p subito

Allegro.

mf

sf *f*

ff

meno f *dim.*

Allegretto grazioso.

p

5

p cresc. e string

Allegro.

mf *f*

ff *Stretto.*

restez.

fff