



Le Rêve



Morceau

POUR

Violon ou Violoncelle et Piano



PAR

E. KREUZ.

Op. 45, No 3.

PRICE 3/6

AUGENER & CO LONDON,

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Le Rêve.

Emil Kreuz. Op. 45, N^o 3.

Andante e molto espressivo.

Violin or Violoncello.

mf

PIANO.

mf

cresc.

cresc.

f

rit.

f

rit.



L'istesso tempo. (♩ = ♩)

The first system of musical notation consists of three staves. The top staff is a single treble clef with a melodic line starting on a half note, marked *mf*. The middle staff is a grand staff (treble and bass clefs) with a dense texture of chords and triplets, also marked *mf*. The bottom staff is a single bass clef with a simple harmonic line.

The second system continues the musical piece. The top staff has a melodic line with some chromatic movement. The middle staff features a complex texture of chords and triplets. The bottom staff has a simple harmonic line with some chromaticism.

The third system shows a dynamic shift. The top staff is marked *cresc.* and *ff*. The middle staff has a dense texture of chords and triplets, marked *f*. The bottom staff has a simple harmonic line.

The fourth system continues the musical piece. The top staff has a melodic line with some chromatic movement. The middle staff features a complex texture of chords and triplets. The bottom staff has a simple harmonic line.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with slurs and a fermata at the end. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The word "rit." (ritardando) is written below the vocal staff and the piano accompaniment staff.

Second system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with the tempo marking "a tempo" and the dynamic marking "mf". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The dynamic marking "mf a tempo" is written below the piano accompaniment staff.

Third system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line features a melodic line with slurs and a fermata at the end. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The word "cresc." (crescendo) is written below the vocal staff and the piano accompaniment staff.

Fourth system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand treble staff and a left-hand bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The vocal line starts with the dynamic marking "f" and ends with a fermata. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line of quarter notes in the left hand. The dynamic marking "f" is written below the piano accompaniment staff. The word "rit." (ritardando) is written below the vocal staff and the piano accompaniment staff.

L'istesso tempo. (♩ = ♩)

First system of the musical score. It consists of three staves: a vocal line in treble clef, a piano right-hand part in treble clef, and a piano left-hand part in bass clef. The key signature is two sharps (F# and C#) and the time signature is common time (C). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano right hand plays a steady eighth-note accompaniment of chords, with the first four measures marked with a *mf* dynamic and a triplet bracket. The piano left hand plays a simple bass line with a half note G3 and a half note C4.

Second system of the musical score. The vocal line continues with quarter notes D5, E5, and F5, followed by a half note E5. The piano accompaniment continues with the same eighth-note chordal texture. The piano left hand continues with a half note G3 and a half note C4.

Third system of the musical score. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano right hand continues with the eighth-note accompaniment. The piano left hand has a half note G3, followed by a half note chord consisting of F#3, C#4, and G3, and then a half note C4.

Fourth system of the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano right hand continues with the eighth-note accompaniment, which becomes more dense in the final measures. The piano left hand has a half note G3, followed by a half note chord consisting of F#3, C#4, and G3, and then a half note C4. The system concludes with a *ff* dynamic marking.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note G4, followed by a half note A4, and then a melodic phrase of eighth notes: B4, A4, G4, F#4, E4, D4, C#4, B3. The piano accompaniment is in G major and 2/4 time. The right hand plays a steady eighth-note accompaniment, while the left hand plays a simple bass line with quarter notes.

The second system is marked *poco agitato*. The vocal line continues with a melodic phrase of eighth notes: B3, A3, G3, F#3, E3, D3, C#3, B2. The piano accompaniment maintains the eighth-note texture in the right hand and a bass line in the left hand.

The third system is marked *ff molto rit.*. The vocal line features a melodic phrase of eighth notes: B2, A2, G2, F#2, E2, D2, C#2, B1. The piano accompaniment continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

The fourth system concludes the piece. The vocal line has a dynamic marking of *mf* and ends with a fermata over a whole note G3. The piano accompaniment features a dynamic marking of *mf* and ends with a fermata over a whole note G2. The final chord is a G major triad (G2, B2, D3) in the bass and a G major triad (G4, B4, D5) in the treble. The system ends with a double bar line and a fermata over the final chord. There are some handwritten markings at the bottom right, including a star symbol and some illegible text.

VIOLIN and PIANOFORTE Music published by AUGENER & Co.

IN SHEET MUSIC (FOLIO).

<p>ARENSKY, A. s. d. Serenade 3 -</p> <p>BACH, EMANUEL. Solfeggietto. Arr. by Oscar Wagner 4 -</p> <p>BACH, J. S. Air and Gavotte from the D major Suite (Jensen, V. 1) 3 - Andante from a minor Sonata No. 3 (Jensen, V. 13) 3 - Gavotte in D (Hermann, C.V.M. 9) ... 3 - Largo from a Sonata for Pianoforte and Flute (Jensen, V. 20) 2 - Siciliano from a Sonata for Pianoforte and Flute (Jensen, V. 21) 2 -</p> <p>BAILLOT, P. Rondo sur un Air moldavien (Hermann, C.V.M. 4) 3 -</p> <p>BATISTE, E. Voix céleste. (M.F. 70) 3 -</p> <p>BEAZLEY, J. C. 6 Little Pieces (in first position):— Book I., A Stray Thought, On the Lake, A Happy Moment 4 - Book II., Eventide, Meditation, March 4 - Sonatina in F 6 -</p> <p>BECKER, J. Romance. (M.F. 42) 3 -</p> <p>BEETHOVEN, L. van. Romanze. Op. 40, in G. (Jensen, V. 10) 3 - Romanze. Op. 50, in F. (Jensen, V. 11) 3 -</p> <p>BENNETT, W. STERNDALE. The Lake. (M.F. 78) 3 -</p> <p>BLAGROVE, STANLEY. Rêverie 4 -</p> <p>BOCCHERINI, L. Menuet from the Quintet in E. (Hermann, C.V.M. 11) 3 -</p> <p>CAMPAGNOLI, B. Etude. (Hermann, C.V.M. 3) 3 -</p> <p>CHAMBERLAYNE, E. A. Cradle Song 3 - Berceuse (with Violin II. <i>ad lib.</i>) ... 3 -</p> <p>CHOPIN, F. Mazurka. (M.F. 34) 2 6</p> <p>CLARK, SCOTSON. Meditation 2 6 Melody in A 2 6 Melody in D 2 6</p> <p>COLERIDGE-TAYLOR, S. Lament 3 - Merrymaking 3 -</p> <p>CORELLI, A. Adagio and Allegro. (Hermann, C.V.M. 1) 3 -</p> <p>D'ALQUEN, FRANK. Nocturne 3 -</p> <p>DANBÉ, J. Adagio & Rondo. (1st position) ... 3 - Cantabile & Allegro. ... do. ... 3 - Caprice do. ... 3 - Menuet do. ... 3 - Petite Barcarolle do. ... 3 - Petite Canzonette. do. ... 3 - Petite Valse do. ... 3 - Berceuse do. ... 3 - Mazurka de Salon do. ... 3 -</p> <p>DANCLA, J. C. 12 Melodies. Arrangées par Cornélius Gurlitt. 4 Books ... each 4 -</p>	<p>DAVID, FERD. s. d. Bunte Reihe. Morceaux. Op. 30:— Book I 6 - Books II., III., IV. ... each 7 6 Morceaux favoris. (Hermann):— No. 2. Scherzo 2 6 12. Kinderlied 2 6 36. Etude 3 - 69. Gondellied 3 -</p> <p>DE-ANGELIS, G. Andante religioso. Op. 7 3 -</p> <p>DEL VALLE DE PAZ, E. Sérénade italienne. Op. 28, No. 1 3 - Menuet. Op. 29, No. 2 3 -</p> <p>DIABELLI, A. Sonatina in G. (Emile Thomas) ... 4 -</p> <p>DOLMETSCH, ARNOLD. Romance en La 3 -</p> <p>D'OURVILLE, LEON. Gondolina. Arranged by Emile Thomas 3 - Soirées Musicales. Arranged by R. Hofmann:— The Mill 3 - The Smithy 3 - Spinning Song 3 - Swing Song 3 -</p> <p>DUNKLER, E. Morceau de Salon. (M.F. 48) ... 4 -</p> <p>FITZENHAGEN, W. Petits Morceaux. (Violin part within the compass of a Fourth):— 3 Morceaux. Op. 38. No. 1. Ave Maria 3 - 2. Barcarolle 3 - 3. Mazurka 3 - 3 Morceaux. Op. 39. No. 1. Cavatine 3 - 2. Ländler 3 - 3. Tarantelle 3 -</p> <p>GADE, N. W. Elegie. (M.F. 13) 2 6 Spring-flower. (M.F. 32) 2 6</p> <p>GLUCK, C. W. Andantino affettuoso (Jensen, V. 22) 3 -</p> <p>GOUNOD, C. Serenade. (M.F. 72) 3 -</p> <p>GUILLAUME, P. Mélancolie. Romance. Op. 4 ... 3 -</p> <p>GUNGL, J. Oberländler. (M.F. 19) 2 6</p> <p>GURLITT, C. Sonatine en LA (A). Op. 134, No. 1. 5 - Sonatine en FA (F). Op. 134, No. 2. 7 6 Petits Morceaux de Salon. Op. 146:— No. 1. Ländler ... (1st position) ... 3 - 2. Neues Leben do. ... 3 - 3. Nocturne do. ... 3 - 4. Impromptu do. ... 3 - 5. Elégie do. ... 3 - 6. Ländlicher Tanz do. ... 3 - 7. Aufschwung do. ... 3 - 8. Romanze do. ... 3 - 9. Barcarolle do. ... 3 - 10. Capriccio do. ... 3 - 11. Andante religioso do. ... 3 - 12. Fantasie do. ... 3 -</p> <p>Snowflakes (Schneeflocken). Short Pieces. Op. 104:— No. 1. Humoreske do. ... 3 - 2. Notturmo do. ... 3 - 3. Ständchen do. ... 3 - 4. Bauertanz do. ... 3 - 5. Elégie do. ... 3 - 6. Canzonetta do. ... 3 - 7. Impromptu do. ... 3 - 8. Ländler do. ... 3 - 9. Intermezzo do. ... 3 - 10. Adagio do. ... 3 - 11. Rêverie do. ... 3 - 12. Valse noble do. ... 3 -</p>	<p>GURLITT, C. s. d. Sonate miniature en FA (F). Op. 180, No. 1 (in the first position) ... 3 - Sonate miniature en RÉ (D). Op. 180, No. 2 (in the first position) ... 3 - The Chase (Die Jagd). Op. 190, No. 6 3 - Under the Village Lime-tree (Unter der Dorflinde). Op. 190, No. 7 ... 3 - Idylle. (M.F. 14) 3 -</p> <p>HANDEL, G. F. Adagio religioso ed Allegro (Jensen, V. 19) 3 -</p> <p>HARRADEN, E. Gavotte 3 -</p> <p>HARTOG, HENRI. Berceuse, 1er Morceau de Salon ... 3 - Rêverie, 2d Morceau de Salon ... 3 - Prière, 3me Morceau de Salon ... 3 - Les Cloches, 5me Morceau de Salon. 4 -</p> <p>HAUPTMANN, M. Three Sonatinas. (Violin part in the first position.) (Hermann) ... 5 -</p> <p>HAUSER, M. Hungarian Dance (Ungarischer National Tanz) 4 - Morceaux favoris. (Hermann):— No. 4. Le Désir 3 - 11. Le Rêve 2 6 53. Chanson de Berceuse 2 - 54. Barcarolle 2 6 55. Die Blume (Preghiera) 2 - 56. Dorfied 2 6 71. Ungarisch 3 -</p> <p>HAYDN, J. Adagio recitativo. (Jensen, V. 3) ... 3 - Ox Minuet. (M.F. 43) 2 6 Serenade. (Jensen, V. 2) 3 - Variations on "Gott erhalte Franz den Kaiser." 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Le Rêve.

VIOLIN.

Emil Kreuz. Op. 45, N^o 3.

Andante e molto espressivo.

mf

cresc.

f

rit.

L'istesso tempo. (♩ = ♩)

mf

cresc.

ff

rit.

a tempo

mf

cresc.

f

rit.

L'istesso tempo. (♩ = ♩)

mf

cresc.

ff

poco agitato

ff molto rit.

mf

p



Le Rêve.

VIOLONCELLO.

Emil Kreuz. Op. 45, N° 3.

Andante e molto espressivo.

mf

cresc. f rit.

L'istesso tempo (♩ = ♩)

mf cresc.

8va ad libitum.....

ff rit.

a tempo

8^{va} mf

cresc. f rit.

L'istesso tempo (♩ = ♩)

mf cresc.

8va ad libitum.....

ff poco agitato

8 ff molto rit. mf p