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E

À Son Excellence  
LE COMTE MATHIEU WIELHORSKY.

ÉLÉGIE

pour Violon

AVEC ACCOMPAGNEMENT DE PIANO

composée

par

H. VIEUXTEMPS.

OP. 30.

Propriété pour tous pays.

OFFENBACH & M, chez JEAN ANDRÉ.

V. & Pf. Pr. M. 2. —

All. & Pf. " M. 2. —

V. & Pf. " M. 2. —

*La partie de Violon est arrangée par l'Autour lui-même.*

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# ELÉGIE

pour le Violon.

Andante con moto.

H. Vieuxtemps, Op. 30.

Violino.

PIANO.

The musical score is divided into four systems, each with a Violino staff and a Piano grand staff. The key signature is G minor (three flats) and the time signature is 3/4. The tempo is marked "Andante con moto".

- System 1:** The Violino part begins with a whole note G3. The Piano part features a series of chords in the right hand and a rhythmic pattern in the left hand. Dynamics include *pp* and *poco cresc.*
- System 2:** The Violino part has a melodic line with a *ben sosten.* marking. The Piano part continues with chords and a steady left-hand accompaniment. Dynamics include *dim.* and *pp*.
- System 3:** The Violino part has a melodic line with a *sul G* marking. The Piano part continues with chords and a steady left-hand accompaniment. Dynamics include *poco*.
- System 4:** The Violino part has a melodic line with a *sul A* marking. The Piano part continues with chords and a steady left-hand accompaniment. Dynamics include *cresc.*, *mf*, *p*, and *pp*.

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 treble staff contains a melodic line with dynamics *f*, *cresc.*, *f*, *dim.*, and *p*. The grand staff contains accompaniment with dynamics *cresc.* and *mf*. The key signature has two flats, and the time signature is 3/4.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff contains a melodic line with dynamics *mf*, *p*, *f*, and *cresc.*. The grand staff contains accompaniment with dynamics *sf* and *cresc.*. The key signature has two flats, and the time signature is 3/4.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff contains a melodic line with dynamics *p*, *dim.*, and *cresc.*. The grand staff contains accompaniment with dynamics *p* and *mf*. The key signature has two flats, and the time signature is 3/4.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff contains a melodic line with dynamics *sempre cresc.*, *f*, and *con forza*. The grand staff contains accompaniment with dynamics *sempre cresc.* and *f*. The key signature has two flats, and the time signature is 3/4. The system ends with a *sul G* instruction.

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with a slur and a fermata. The piano accompaniment includes a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line. A dynamic marking of *p* is present.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a treble line with a melodic line and a bass line with chords. A dynamic marking of *p* is present.

Third system of musical notation. It consists of three staves. The vocal line is marked *f molto espress.* and features a melodic line with slurs and accents. The piano accompaniment includes a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line. A dynamic marking of *mf* is present.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a treble line with a melodic line and a bass line with chords. A dynamic marking of *f* is present.

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has two flats. The piano part features a complex texture with sixteenth-note runs and chords, marked with a '6' for a sixteenth-note figure. The vocal line has a melodic line with some grace notes.

Second system of musical notation. The vocal line is marked *sostenuto* and *dolce*. The piano accompaniment continues with sixteenth-note patterns, marked with a '6'. The texture is dense and intricate.

Third system of musical notation. The vocal line is marked *con grazia*. The piano accompaniment features a triplet of sixteenth notes, marked with a '3'. The texture remains complex with many sixteenth notes.

Fourth system of musical notation. The vocal line is marked *dim.* and features a long, flowing melodic line. The piano accompaniment is mostly rests, with some sparse notes in the bass line.

musical score system 1. Treble clef: *molto espress.* Bass clef: *p*, *pp*. Includes sixteenth-note runs and slurs.

musical score system 2. Treble clef: *cresc.* Bass clef: *cresc.*. Includes sixteenth-note runs and slurs.

musical score system 3. Treble clef: *mf*. Includes sixteenth-note runs and slurs.

musical score system 4. Treble clef: *dim.*, *sul G*, *sempre dim.* Bass clef: *p*. Includes sixteenth-note runs and slurs.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with sixteenth-note runs and sixteenth-note chords, many of which are marked with a '6' indicating a sixteenth-note figure. The system concludes with a forte (*f*) dynamic marking.

Second system of musical notation. The vocal line begins with a *cresc.* (crescendo) marking and reaches a forte (*f*) dynamic. The piano accompaniment continues with intricate sixteenth-note patterns, also marked with '6's.

Third system of musical notation. The vocal line is marked *rit.* (ritardando) and *sul G* (sustained on G), with a tempo marking of *a tempo*. The piano accompaniment features a *f* (forte) dynamic and a *riten.* (ritardando) marking, followed by a return to *a tempo*. The piano part continues with sixteenth-note figures marked with '6's.

Fourth system of musical notation. The piano accompaniment continues with sixteenth-note patterns. The system ends with a double bar line and a repeat sign. The final measure of the piano part is marked with a '6' and a '12' above it, indicating a sixteenth-note figure. The system concludes with a forte (*f*) dynamic marking.



pp

p

p

*apassionato*

*forza*

*cresc.*

This musical score is written for piano and violin. It consists of six systems of staves. The piano part is written in two staves (treble and bass clef), and the violin part is written in a single staff (treble clef). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics and performance markings: *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *energico* (energetic), and *poco* (a little). The first system shows a piano introduction with a strong bass line and a violin melody that begins to rise. The second system features a piano melody with a *f p* dynamic and a violin part with a *poco* marking. The third system continues the piano's rhythmic pattern and the violin's melodic line, with a *cresc.* marking. The fourth system shows a more complex piano texture and a violin part with a *mf cresc.* marking. The fifth system is marked *f energico* and features a very active piano part with sixteenth-note patterns and a violin part with a *f* dynamic. The sixth system concludes the page with a final piano chord and a violin note.

First system of musical notation. The top staff (treble clef) features a complex melodic line with many sixteenth notes, marked with a forte *f* dynamic. The bottom two staves (grand staff) provide harmonic support with chords and single notes, marked with a mezzo-forte *mf* dynamic. The key signature has two flats.

Second system of musical notation, continuing the melodic and harmonic development from the first system. The dynamics and notation remain consistent with the previous system.

Third system of musical notation. The top staff continues with intricate melodic patterns. The bottom two staves feature a bass line with a *sempre cresc.* (always increasing) dynamic marking, indicating a gradual increase in volume.

Fourth system of musical notation, the final system on the page. It includes a *f trem.* (forte tremolo) marking in the lower left, a *ff* (fortissimo) marking in the middle, and a *sul G.* (sul G string) instruction in the upper right. The system concludes with a *Fine* marking.

# ELÉGIE POUR ALTO TRANSCRITE POUR VIOLON

VIOLON.

Signes: Tirez  $\square$   
Poussez  $\wedge$

Andante con moto.  
*ben sost.*

H. Vieuxtemps, Op. 30.

The musical score is written for a violin and is transcribed from an original alto part. It begins with a treble clef, a key signature of three flats (G minor), and a 3/4 time signature. The tempo is marked 'Andante con moto' with the instruction 'ben sost.' (ben sostenuto). The score contains ten staves of music. The first staff starts with a dynamic of *p* (piano) and includes a fingering of 6. The second staff features a dynamic of *sf* (sforzando) and a 'poco cresc.' (poco crescendo) instruction. The third staff has a dynamic of *mf* (mezzo-forte) and a 'cresc.' instruction. The fourth staff includes a dynamic of *f* (forte) and a 'dim.' (diminuendo) instruction. The fifth staff has a dynamic of *mf* (mezzo-forte). The sixth staff has a dynamic of *p* (piano) and a 'sempre cresc.' (sempre crescendo) instruction. The seventh staff has a dynamic of *f* (forte) and a 'con forza' instruction. The eighth staff has a dynamic of *p* (piano) and a 'Sul G.' instruction. The ninth staff has a dynamic of *p* (piano). The tenth staff ends with a series of six right-pointing chevrons (>>>>>>).

VIOLON.

*molto espress.*  
*p*  
*f*  
*dolce*  
*p*  
*f*  
*con grazia*  
*p*  
*f*  
*f*  
*dim*  
*p*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*tr*  
*molto espress.*  
*cresc.*  
*mf*  
*dim.*  
*Sul.G.*  
*sempre dim.*  
*f*  
*f*  
*cresc.*  
*f*  
*Sul.G.*  
*a tempo*  
*ril.*  
*p*

VIOLON.

The image shows a page of a violin score with ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music is written in a single system. The first staff begins with a treble clef and a key signature of three flats. The second staff has the instruction *appassionato* and features a triplet of eighth notes. The third staff has the instruction *forza*. The fourth staff has the instruction *cresc.* and features a triplet of eighth notes. The fifth staff has the instruction *f* and features a triplet of eighth notes. The sixth staff has the instruction *f* and features a triplet of eighth notes. The seventh staff has the instruction *f* and features a triplet of eighth notes. The eighth staff has the instruction *f* and features a triplet of eighth notes. The ninth staff has the instruction *f* and features a triplet of eighth notes. The tenth staff has the instruction *Sul.G.* and features a triplet of eighth notes. The music is characterized by a strong rhythmic pulse and a variety of articulations, including slurs, accents, and dynamic markings.

# Compositionen für Violine mit Klavier.

<p><b>Alard, D.</b>, op. 49. Morceaux de Salon. <span style="float: right;">Mark.</span></p> <p>Heft I. Villanelle. — La Gitana . . . 2 —</p> <p>» 2. Arioso. — Air de ballet . . . 2 —</p> <p>» 3. Minuetto. — Le retour . . . 2 —</p> <p>» 4. La Sevilliana . . . 2 —</p> <p>» 5. Marche . . . 2 —</p> <p>» 6. Styrienne . . . 2 —</p> <p>» 7. L'Adieu. — L'Absence . . . 2 —</p> <p>» 8. Berceuse — Tyrolenne . . . 2 —</p> <p>» 9. Scherzo — Speranza . . . 2 —</p> <p>» 10. Brindisi-Valse . . . 2 —</p> <p>— op. 51. Chant du Cygne, 3 <i>Méodies</i> de Schubert, transcr. et variées.</p> <p>No. 1. Sérénade (Lise sehen) . . . 1 50</p> <p>» 2. Au bord de la mer (Am Meer) . 1 30</p> <p>» 3. Ballade (Horch, horch) . . . 1 80</p> <p><b>Baselt, Fritz</b>, op. 23. Berceuse . . . 1 —</p> <p><b>Blumenstengel, A.</b>, op. 13. Fantaisies.</p> <p>No. 1. Czarenlied. <i>Lortzing</i> . . . 1 80</p> <p>» 2. Ungeduld (Impatience), <i>Schubert</i> . 1 80</p> <p>» 3. Auf Flügeln des Gesanges. <i>Mendelssohn</i> . . . 2 —</p> <p>» 4. Christus animam aus »Stabat mater«, <i>Verdi</i> . . . 2 —</p> <p>» 5. Miserere aus <i>Trovatore</i> . . . 1 80</p> <p>» 6. Ave Maria, <i>Gounod</i> . . . 2 —</p> <p>» 7. O bitte euch, Hebe Vögelein (Giselaus Eger), <i>Gumbert</i> . . . 2 —</p> <p>» 8. O du mein holder Abendstern aus »Tannhäuser«, <i>Wagner</i> . . . 2 —</p> <p><b>Eberhardt, G.</b>, op. 20. Lieder ohne Worte.</p> <p>No. 1. Wiegenlied. No. 2. Albumblatt . . 1 50</p> <p>» 3. Kinderlied . . . 1 50</p> <p>— op. 25. Musikalische Genrebilder.</p> <p>Heft I. Gnomentanz, Effentanz . . . 2 —</p> <p>» II. Die Launenhafte. Die Biene. Die Mühle . . . 2 —</p> <p>— op. 76. 2 Mazurkas de Concert.</p> <p>No. 1. A moll. No. 2. D moll . . . &amp; 1 20</p> <p><b>Goltermann, G.</b>, op. 17. Romance, E moll <i>Alti m.</i> . . . 1 30</p> <p>— op. 22. Romance, C dur <i>De maf.</i> . . . 1 —</p> <p><b>Hauser, M.</b>, op. 39. 6 Morceaux de Salon.</p> <p>Heft I. II. III. . . . . 2 —</p> <p>Heft I. No. 1. Air varié . . . 1 30</p> <p>» 2. Scherzo . . . 1 30</p> <p>» II. » 3. Réverie . . . 1 30</p> <p>» 4. Nocturne . . . 1 30</p> <p>» III. » 5. Capriccio . . . 1 30</p> <p>» 6. Tarantelle . . . 1 30</p> <p><b>Hauser &amp; Wichtl</b>, op. 21. Amusements sur des chansons favorites.</p> <p>No. 1. Drang in die Ferne, <i>Schubert</i> . 1 30</p> <p>» 2. Danksagung a. d. Bach, <i>Schubert</i> . 1 30</p> <p>» 3. Suleika, <i>Mendelssohn</i> . . . 1 30</p> <p>» 4. Trockene Blumen (Fleurs fanées), <i>Schubert</i> . . . 1 30</p> <p>» 5. Maurisches Ständchen <i>Kücken</i> . . 1 30</p> <p>» 6. Halt! <i>Schubert</i> . . . 1 30</p> <p>» 7. Wohin? (Départ), <i>Schubert</i> . . . 1 30</p> <p>» 8. Die böse Farbe, <i>Schubert</i> . . . 1 30</p> <p>» 9. Mädchen von Juda, <i>Kücken</i> . . . 1 30</p> <p>» 10. Mein, <i>Caracoman</i> . . . 1 30</p> <p>» 11. Les Adieux, <i>Schubert</i> . . . 1 30</p> <p>» 12. Venet. Gondellied, <i>Mendelssohn</i> . 1 30</p>	<p><b>Herman, Ad.</b>, op. 180. Le Violoniste chanteur. 20 Morceaux.</p> <p>No. 1. Muette (Masaniello), Prière et Barcarolle . . . 1 —</p> <p>» 2. Air de Rinaldo, <i>Händel</i> . . . 1 —</p> <p>» 3. Chant du voyageur. Légende populaire . . . 1 —</p> <p>» 4. Canzonetta. Plaisir des Champs . 1 —</p> <p>» 5. Don Juan, <i>Mozette</i> . . . 1 —</p> <p>» 6. L'Addio a Napoli, <i>Coltra</i> . . . 1 —</p> <p>» 7. Ave Maria, <i>Schubert</i> . . . 1 —</p> <p>» 8. The long and weary day, Chant populaire . . . 1 —</p> <p>» 9. Carnaval de Venise . . . 1 —</p> <p>» 10. Air de Ballet du roi Louis XIII. . 1 —</p> <p>» 11. J'ai perdu mon Eurydice, <i>Gluck</i> . 1 —</p> <p>» 12. Freischütz, Prière et Air . . . 1 —</p> <p>» 13. Obéron, Barcarolle . . . 1 —</p> <p>» 14. Célèbre Menuetto, <i>Becherini</i> . . 1 —</p> <p>» 15. Romance de Joconde, <i>Louvard</i> . 1 —</p> <p>» 16. Cavatine de Niobe, <i>Bellini</i> . . 1 —</p> <p>» 17. Les saisons, Duetto, <i>Haydn</i> . . 1 —</p> <p>» 18. Muette (Masaniello), Air de sommeil et Barcarolle, <i>Auber</i> . . . 1 —</p> <p>» 19. O, dites-moi Romance . . . 1 —</p> <p>» 20. Je suis le petit tambour . . . 1 —</p> <p><b>Hollander, B.</b>, op. 6. Suite, D dur <i>Ré maf.</i> complet . . . n. 4 50</p> <p>No. 1. Prélude . . . 1 50</p> <p>» 2. Gavotte . . . 1 80</p> <p>» 3. Romance . . . 1 50</p> <p>» 4. Intermezzo . . . 2 —</p> <p>» 5. Aria . . . 1 50</p> <p>» 6. Tambourin . . . 2 —</p> <p><b>Jámbor, Eug.</b>, op. 25. Suite in sechs Sätzen, komplet n. 5 —</p> <p>I. Allegro risoluto.</p> <p>II. Siciliano.</p> <p>III. Scherzo.</p> <p>IV. Saltarello.</p> <p>V. La Malinconia.</p> <p>VI. Allegro con brio.</p> <p><b>Jansa, L.</b>, op. 61b. Der junge Opernfreund, <i>Variat. u. Potpourri.</i> Martha, Freischütz, Zampa, Traviata. <i>Trovatore</i>, <i>Rigoletto</i> . . . &amp; 1 80</p> <p><b>Lachner, Ign.</b>, op. 66. 2 Pièces.</p> <p>No. 1. Andantino . . . 1 80</p> <p>» 2. Nocturne . . . 1 80</p> <p>— op. 81. Sérénade . . . 1 30</p> <p><b>Léonard, H.</b>, op. 2. Souvenir de Haydn.</p> <p><i>Fantaisie</i>   Original . . . 3 20</p> <p>            Ausgabe (Dengremont) . . . 3 20</p> <p><b>Lindner, A.</b>, op. 18. Morceaux de Salon.</p> <p>No. 1. Ständchen (Sérénade), <i>Schubert</i> . 1 50</p> <p>» 2. Ave Maria, <i>Schubert</i> . . . 1 50</p> <p>» 3. Lob der Thränen, <i>Schubert</i> . . . 1 50</p> <p>» 4. Last rose, Chant populaire . . . 1 50</p> <p>» 5. Adélaïde, <i>Beethoven</i> . . . 1 50</p> <p>» 6. Hymne aus »Stradellas . . . 1 50</p> <p><b>Logé, H.</b>, Gavotte et Musette (Uebersetzung von B. Tours) . . . 2 —</p> <p><b>Molique, B.</b>, op. 60. Fandango, Solo . . 1 30</p>	<p><b>Nacház, Tivadar</b>, op. 18. Abendlied . . 1 50</p> <p><b>Pirant, Eug.</b>, Op. 31. Berceuse . . . 1 20</p> <p><b>Rossi, Marc.</b>, op. 10. Réverie . . . 2 —</p> <p>— op. 18. Berceuse . . . 1 20</p> <p>— Perles musicales, Pièces célèbres.</p> <p>No. 1. Chanson sans paroles von Tschalkowsky (op. 2 No. 3) . . . 1 50</p> <p>» 2. Du bist die Ruh!, <i>Schubert</i> . . . 1 50</p> <p>» 3. Melodie von Anton Rubinstein, op. 3 No. 1 . . . 1 50</p> <p>» 4. Ave Maria, Lied v. Frz. Schubert . 1 50</p> <p>» 5. Träumerei aus den Kinderscenen op. 15 No. 7 von Rob. Schumann . 1 —</p> <p>» 6. Abendlied von Rob. Schumann . 1 —</p> <p>» 7. Largo (<i>Händel</i>) . . . 1 50</p> <p><b>Singelée, J. B.</b>, Fantaisies.</p> <p>— op. 34. Lucrezia Borgta . . . 3 20</p> <p>— op. 90. Zampa . . . 2 80</p> <p>— op. 119. Fra Diavolo . . . 3 20</p> <p>— op. 120. Robert le Diable . . . 3 20</p> <p>— op. 121. Fantaisie mélodique . . . 2 —</p> <p>— op. 122. Mandolinata . . . 2 —</p> <p>— op. 124. Don Pasquale . . . 3 20</p> <p>— op. 125. Postillon . . . 8 80</p> <p>— op. 126. Ballo in Maschera . . . 2 80</p> <p>— op. 128. Der fliegende Holländer (Le Valseau fantôme) . . . 3 80</p> <p><b>Sivori, C.</b>, op. 23 No. 1. Romance célèb. 1 —</p> <p><b>Spohr, L.</b>, op. 55. Adagio aus IX. Concert, <i>F dur Fa maf.</i> . . . 1 50</p> <p><b>Stern, Lee</b>, op. 3. Chanson d'amour . . . 1 50</p> <p>— Schlummerlied . . . 1 50</p> <p><b>Tartini</b>, Trille du Diable, Sonate (Vieuxtemps), 250</p> <p><b>Triebel, B.</b>, Réverie, Pas de ballet . . . 1 50</p> <p><b>Vieuxtemps, H.</b>, op. 30. Elegie . . . 2 —</p> <p>— op. 31. Adagio religioso aus dem IV. Concert . . . 1 80</p> <p>— op. 32. Morceaux de Salon.</p> <p>No. 1. Souvenir de Beauxchamps . 2 —</p> <p>» 2. Rondino . . . 2 —</p> <p>» 3. La Chasse . . . 2 —</p> <p><b>Wichtl</b>, op. 22. Airs populaires avec Variat, brillantes et faciles.</p> <p>No. 1. Yankee doodle . . . 1 30</p> <p>» 2. Last Rose of Summer . . . 1 30</p> <p>» 3. Carnaval de Venise . . . 1 30</p> <p>» 4. Home, sweet home . . . 1 30</p> <p>» 5. Marsellaise . . . 1 30</p> <p>» 6. Fall Columbia . . . 1 30</p> <p>» 7. Star spangled banner . . . 1 30</p> <p>» 8. Loreley . . . 1 30</p> <p>» 9. Tyrolerlied (Von meinem Berg) . 1 30</p> <p>» 10. All alone (Mutterseelenallein) . . 1 30</p> <p>» 11. Santa Lucia, Chant popul. napol. . 1 30</p> <p><b>Zamara, Alfred jun.</b>, Barcarolle . . . 1 80</p>
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2 Violinen, Viola & Violoncello.

2 Violinen, Viola & Bass.

2 Violinen, Violoncello & Piano.

2 Violinen, Bass & Orgel.

2 Violinen, Flöte & Piano.


Violine, Vlo. & Piano à 4 mains.

Violine, 2 Flöten & Piano.

Viol.-Flöte, Cornet à pist. & Piano.

**Violin-Trios.**

3 Violinen.

3 Violinen mit Piano  Viol.-Quartette.

2 Violinen & Viola.

2 Violinen & Violoncello.

### VIOLA (Alto).

**Viola-Duos.**

Viola & Violine.

Viola & Piano.

Viola & Harmonium.

**Violin-Trios.** (Fortsetzung)

2 Violinen & Bass.

2 Violinen & Fagott.

2 Violinen & Piano.

Violine, Viola & Violoncello.

Violine, Viola & Piano.

Violine, Vlo. & Piano à 4 mains

 Violin-Quartette.

Violine, Violoncello & Piano.

Violine, Violoncello & Orgel.

Violine, Vlo. & Harmonium.

Violine, Flöte & Piano.

Violine, Flöte & Harmonium.

Violine & Piano à 4 mains.

Violine, Piano & Harmonium.

**Violin-Duos.**

2 Violinen.

2 Viol. & Piano  Viol.-Trios.

Violine & Viola.

Violine & Violoncello.

Violine & Bass.

Violine & Flöte.

Violine & Gitarre oder Zither.

Violine & Piano à 4 mains

 Violin-Trios.

Violine mit Piano.

Violine & Orgel.

Violine & Harmonium.


**Violine allein.**

**Schulen & Etuden f. Violine.**

**Viola allein.**

**Schulen & Etuden für Viola.**

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