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(Prices current 2007)

VIOLIN

Saxifraga

Violon et Violoncelle

composés

L. JANSZA

Oeuv. 72, 1^e

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No. 2007

VIOLINO.

L. Jansa, Op. 72.

DUETTO VI. *Allegro.*

10 *p* *cresc.* *f*

20 *f* *f* *f*

30

40 *p*

50

60 *ff*

70

80 *p*

VIOLINO

Violino musical score, measures 90-170. The score is written in a single system with ten staves. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a variety of dynamics and articulations, including accents, slurs, and hairpins. Measure numbers 90, 100, 110, 120, 130, 140, 160, and 170 are indicated above the staves. Dynamics include *f*, *sf*, *p*, *sf*, *ff*, *p*, *cresc.*, and *p*. The notation includes eighth and sixteenth notes, rests, and various ornaments.

ADAGIO.

Violino score page 8, measures 110-160. The music is in a key with two flats and a 3/4 time signature. It features various dynamics including *p*, *f*, *pp*, and *espress.*. Measure numbers 110, 120, 130, 140, 150, and 160 are clearly marked. The piece concludes with a *f* dynamic in measure 160.

Violino score page 5, measures 30-90. The music is in a key with one sharp and a 3/4 time signature. It features various dynamics including *f*, *p*, *cresc.*, *dimin.*, and *espress.*. Measure numbers 30, 40, 50, 60, 70, 80, and 90 are clearly marked. The piece concludes with a *p* dynamic in measure 90.

RONDO FINALE. *Allegro.*

10
20 *dimin.*
30
40
50 *decresc.* *p*

60 *espress.*
70
80 *p* *f*
90
100 *pp* *f* *p*

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VIOLONCELLO

SIX DUOS

Violon et Violoncelle

composés

L. JANSZA

Oeuv. 72. A°

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No. 2007

VOLONCELLO.

L. Jansa, Op. 72.

Allegro.

DUETTO VI.

1

p *f* *p*

10 *cresc.* *f*

20 *f* *f*

30

40 *dimin.* *dolce*

50

60

70

80 *ff* *p*

VOLONCELLO.

The musical score consists of ten staves of music in bass clef, with a key signature of one flat (B-flat). The piece is marked with various dynamics and tempo changes. The first staff begins with a forte (*f*) dynamic and a tempo marking of 90. The second staff continues with *f* dynamics and a tempo marking of 100. The third staff starts with a piano (*p*) dynamic, followed by *f* and *fp* dynamics, with a tempo marking of 110. The fourth staff features a fortissimo (*ff*) dynamic and a tempo marking of 120. The fifth staff begins with a piano (*p*) dynamic and a tempo marking of 130. The sixth staff continues with piano (*p*) dynamics. The seventh staff starts with a piano (*p*) dynamic and a tempo marking of 140. The eighth staff includes a crescendo (*cresc.*) marking, followed by *f* and *p* dynamics, with a tempo marking of 150. The ninth staff features a crescendo (*cresc.*) marking, followed by *f* dynamics, with a tempo marking of 160. The tenth staff begins with a piano (*p*) dynamic and a tempo marking of 170, ending with a diminuendo (*dimin.*) marking. The final staff concludes with a dolce (*dolce*) marking.

VIOLONCELLO.

180

190

200

210

220

230

240

250.

ADAGIO.

10

VIOLONCELLO.

f

170

p

180

cresc. f p

f

190

p

f

200

p f

210

ff

VOLONCELLO.

VOLONCELLO.

110

f

p *cresc.* *f*

120

dimin. *pp*

130

f *p* *f*

140

p *f*

150

p *f* *p*

f *p* *f* *p*

160

20

p

cresc. *f* *tranquillo*

30

cresc. *f* *p*

40

f *p*

50

f *dimin.* *p*

60

cresc.

f *p*

70

f *cresc.*

80

f *p* *f* *p* *cresc.* *f* *f* *p* *cresc.*

90

f dim. p

VIOLONCELLO.

Allegro.
RONDO.
FINALE.

Violoncello score for the Rondo Finale, measures 1 through 50. The piece is in 6/8 time and begins with a piano (*p*) dynamic. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings include *p*, *f*, and *dimin.*. Measure numbers 10, 20, 30, 40, and 50 are clearly marked above the staves.

VIOLONCELLO.

Continuation of the Violoncello score for the Rondo Finale, measures 51 through 100. The piece continues with complex rhythmic textures and dynamic contrasts. Dynamic markings include *p*, *f*, and *pp*. Measure numbers 60, 70, 80, 90, and 100 are clearly marked above the staves.

Leopold Jansa (1795 - 1875) was a Bohemian violinist and composer. He was a member of the Imperial Orchestra in Vienna and in 1834 was appointed musical director and professor of the violin at the University of Vienna. Among his pupils was Wilma Neruda who became Lady Hallé and was the first female violinist to establish a truly international reputation. He became the leader of the famous Schuppanzigh quartet after the death of Ignaz Schuppanzigh..

In 1851 he was invited to London as a member of the jury of string instrument specialists at the Great Exhibition, and while there took part in a concert in aid of Hungarian refugees, failing to take account of the fact that it was his employers in Vienna who had caused the Hungarians to leave. The Imperial Court were not amused, deprived him of his rank and banished him from Austria. For nearly 20 years he enriched the musical life of London as player and teacher. He was pardoned in 1868 and returned to Vienna in 1870

S. F. X. D. E. D. S.

pour

Violon et Violoncelle

composés

P.B.

L. JANSKA

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