

3

SIX

TRIOS

Concertants

POUR DEUX

Violons et Alto

OU VIOLONCELLE

Composés

PAR

*Anton
Brenn*

B. BRUNI

Chef d'Orchestre de l'Opera Buffa

A. J.

Divisés en deux Parties.

Op. 2.

1^{re} Partie

Prix: 12 f.

Paris chez A. L. L. L. Editeur de la Nouvelle Methode de Piano de H. Hunter et Fuchs



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3/4/52 Sketched, Hagnon

B. BRUNI.

Allegro con brio.

TRIO I^o

Op. 2.

Musical score for Violino I, Op. 2, Trio I by B. Bruni. The score consists of 12 staves of music. It begins with a treble clef and a common time signature. The tempo is "Allegro con brio". The score includes various dynamics such as "F" (forte), "p" (piano), "Dolce", and "sf" (sforzando). There are also performance markings like "tr" (trill) and "4d" (fourth finger). The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and some triplet markings. The piece concludes with a double bar line.

Violino I

This musical score for Violino I consists of ten staves of music. The notation includes various rhythmic values, slurs, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat. Dynamic markings include *f*, *fp*, *p*, *Mf.*, and *F*. Performance instructions such as *Morendo*, *Dolce.*, and *tr* are present. Fingerings are indicated with numbers 1, 2, and 3. Specific string techniques are noted as *4^o Cordo.* and *2^d*. The score concludes with a final *F* dynamic marking.

VIOLINO I^o

Tempo di
Minuetto.

pizzicato.

Sol

Coll'arco.

Dolce.

Pizzicato.

Coll'arco.

Dolce con grazia.

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V OLINO I

Solo. *coc*

Solo.

tr

F

8va

F

8va

8va

F

Allegro moderato. VIOLINO I

TRIO II.

Dolce.

First section of the Trio II, marked *Dolce*. The music is in 6/8 time and consists of three staves. The first staff contains the main melodic line with various ornaments and slurs. The second and third staves provide harmonic accompaniment with rhythmic patterns. Dynamics include *f* and *fz*.

Grazioso.

Second section of the Trio II, marked *Grazioso*. This section features a first violin part with trills and slurs, and a second violin part with rhythmic accompaniment. Dynamics include *f* and *fz*.

1^{da}

Third section of the Trio II, marked *1^{da}*. It consists of three staves. The first staff has a melodic line with *fp* dynamics. The second and third staves provide accompaniment. Dynamics include *fp*, *f*, and *fz*. The section ends with a *2^{da}* marking.

1^{da}

Cres.

Fourth section of the Trio II, marked *1^{da}*. It consists of three staves. The first staff features a melodic line with *fp* dynamics. The second and third staves provide accompaniment. Dynamics include *f*, *fp*, and *fz*.

Fifth section of the Trio II, marked *1^{da}*. It consists of three staves. The first staff features a melodic line with *f* and *fp* dynamics. The second and third staves provide accompaniment. Dynamics include *f* and *fp*.

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Sixth section of the Trio II, marked *p*. It consists of three staves. The first staff features a melodic line with *f* dynamics. The second and third staves provide accompaniment. Dynamics include *f* and *p*.

Scherzando.

Seventh section of the Trio II, marked *Scherzando*. It consists of three staves. The first staff features a melodic line with *f* dynamics. The second and third staves provide accompaniment. Dynamics include *f*.

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VIOLINO I

This page of a musical score for Violino I (Violin I) contains ten staves of music. The notation includes various dynamics such as *f*, *p*, *fp*, *ff*, *tr*, *Cres.*, and *Dolce.*. It also features performance directions like *Grazioso.* and *Andantino.*. The score includes complex rhythmic patterns, including sixteenth-note runs and trills. Fingerings are indicated by numbers 1-4. The piece concludes with the instruction *V. S.* (Vincenzo Scacchi).

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VIOLINO I.

stacato.

Solo.

Coda.

Dol. Ralentissez le mouvement.

Morendo.



VIOLINO I^o

Allegro agitato.

TRIO III.

The musical score consists of 14 staves. The first staff is in treble clef with a 3/4 time signature. The key signature has one flat (B-flat). The score includes various dynamic markings such as *f*, *p*, *ff*, and *pp*. Performance instructions include *Dolce* and *Crescendo*. There are also first and second endings marked with 'I' and 'II'. The notation includes slurs, accents, and phrasing slurs. The piece concludes with a double bar line.

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VIOLIN I

Violin I musical score, first system (measures 1-16). The score consists of eight staves. The first staff is the Violin I part, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with various dynamics including *f*, *ff*, and *p*. The second staff is the Violin II part, also in treble clef, with dynamics *f* and *ff*. The third staff is the Violoncello part, in bass clef, with dynamics *f* and *ff*. The fourth staff is the Double Bass part, in bass clef, with dynamics *f* and *ff*. The fifth staff is the Flute part, in treble clef, with dynamics *f* and *p*. The sixth staff is the Oboe part, in treble clef, with dynamics *f* and *p*. The seventh staff is the Clarinet part, in bass clef, with dynamics *fp* and *ff*. The eighth staff is the Bassoon part, in bass clef, with dynamics *fp* and *ff*. The system concludes with the instruction *Dolce.*

Violin I musical score, second system (measures 17-32). The system begins with the tempo marking **ADAGIO.** and the instruction *Sostenuto.* The first staff (Violin I) starts with a treble clef and a key signature of one flat (Bb). It features a melodic line with dynamics *f* and *p*. The second staff (Violin II) is in treble clef with dynamics *f* and *p*. The third staff (Violoncello) is in bass clef with dynamics *f* and *p*. The fourth staff (Double Bass) is in bass clef with dynamics *f* and *p*. The fifth staff (Flute) is in treble clef with dynamics *f* and *p*. The sixth staff (Oboe) is in treble clef with dynamics *f* and *p*. The seventh staff (Clarinet) is in bass clef with dynamics *f* and *p*. The eighth staff (Bassoon) is in bass clef with dynamics *f* and *p*. The system concludes with the instruction *Dolce.*

Allegretto

VIOLINO I

PASTORALE

Mineur.

Suivez le Majeur.

Majeur.

ÉCOLE ANCIENNE ET MODERNE

DU

VIOLONISTE,

graduée et classée progressivement.

N ^{os} 1.	GEBAUER	Op: 10. 12	Petits Duos très faciles 1 ^{re} Suite.	7 fr	50 c
2.		10.	d ^o ...d ^o ...d ^o ...2 ^{me} d ^o .	7	50
3.		12. 20	Petits Duos faciles.	7	50
4.	DUBOIS	4. 3	Duos faciles.	7	50
5.	BRUNI	29. 6	Petits Duos.	7	50
6.		6. 6	Petits Duos faciles.	7	50
7.	PETIT	6. 3	Duos faciles et chantants.	7	50
8.	MARTINN		Dbuze Duos brillants et faciles.	9.	"
9.	VIOTTI	Op: 7. 3	Duos concertans.	9	"
10.		6. 3	Duos.	9	"
11.	IGNACE PLEYEL	17. 6	Duos concertans 2 ^{me} Livre.	9	"
12.	VIOTTI	5. 6	d ^o ...d ^o ...1 ^{er} d ^o .	9	"
13.		6	d ^o ...d ^o ...2 ^{me} d ^o .	9	"
14.	J. GRAVRAND	1. 3	Duos concertans.	10	"
15.		2. 3	d ^o ...d ^o .	10	"
16.		3. 3	d ^o ...d ^o .	10	"
17.		4. 3	d ^o ...d ^o .	10	"
18.		5. 3	d ^o ...d ^o .	10	"
19.		7. 3	d ^o ...d ^o ...6 ^{me} Livre.	10	"
20.		8. 3	d ^o ...d ^o ...7 ^{me} d ^o .	10	"
21.	B. BRUNI	Six grands	Duos 20 ^{me} Livre.	12	"
22.		d ^o d ^o	d ^o ...21 ^e d ^o .	12	"
23.	A. ROLLA	Op: 6. 3	Duos 2 ^{me} Livre.	9	"
24.		3	d ^o ...3 ^e d ^o .	12	"
25.		3	d ^o ...4 ^e d ^o 1 ^{re} Suite.	6	"
26.		3	d ^o ...4 ^e d ^o 2 ^e Suite.	9	"
27.		Op: 9.	Grands Duos 1 ^{re} Suite.	7	50
28.		9.	d ^o ...d ^o ...2 ^e d ^o .	7	50
29.		9.	d ^o ...d ^o ...3 ^e d ^o .	7	50
	KREUTZER		Ouverture de Lodoïska, 2 Violons.	4.	50

MUSIQUE MODERNE POUR LE VIOLON.

C. DUBOIS.	METHODE Complète et Élémentaire de Violon d'après KREUTZER et VIOTTI, adoptée par les Conservatoires de France, d'Allemagne et d'Italie.	25 f	" c
	Petite Méthode Élémentaire.	12	"
KREUTZER et DUBOIS.	Études Élémentaires et graduées pour le Violon, 3 ^{me} Édition revue et doigtée par P. BAILLOT.	9	"
MAYSÉDER et ROLLA.	Grandes Études brillantes.	10	"
Ch. DANCLA.	Op. 18, 3 ^e Quatuor pour 2 Violons, Alto, et Violoncelle.	15	"
KREUTZER.	40 Études pour le Violon seul.	15	"
BÉRIOT.	12 Mélodies pour le Violon seul.	6	"
G. DUBCIS.	Air Favori de Boïeldieu pour le Violon seul.	5	"
LAGCANERE.	Les Délassements de la Jeunesse en 5 Suites. Chaque	5	"
V. ROBILLARD.	Les Perles ravissantes, danses des Salons.		
DANCLA.	Op. 17, 4 ^{me} Air Varié avec. acc ^l de Piano.	7	50
FAUVELLE.	— 12, Air Varié... id.	7	50
MAYSÉDER.	Fantaisie sur (à la Grâce de Dieu)	7	50
VIOLON SEUL.			
A. GIVRE.	Récréations sur un Ballet d'Adam, Violon seul.	7	50
ROBILLARD.	Les Perles Ravissantes, Danses nouvelles. Chaque.	5	"
	Les Fleurs Magiques, Danses nouvelles en 2 Suites.	5	"
BORELLI.	La Pluie d'Or des Jeunes Violonistes, Choix d'Airs en 4 Suites in 8 ^o .	5	"

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