

—Nº 7594c—

VIOLON & PIANO

— ✦ —
Rênerie.

OP. 22, Nº3.

Violon & Piano.

✦
(F. HERMANN.)
✦

WINDS & THOMSON,
23, GEORGE STREET,
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16

Augener & Co's Edition,
N^o 75949

RÊVERIE

Adagio

POUR VIOLON

avec accompagnement de Piano

1212

H. VIEUXTEMPS.

OP. 22. N^o 3.

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RÊVERIE.

Henry Vieuxtemps. Op. 22, N° 3.

Adagio.

VIOLINO.



p espress. *p* *cresc.*

PIANO.





pp *p* *pp* *p* *cresc.*



f *poco dim.* *sempre dimin.* *p molto espress.*



f *poco dim.* *sempre dimin.* *p*



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 top staff contains a melodic line with dynamics *cresc.*, *sf*, and *dimin.*. The grand staff contains a complex accompaniment with many chords and sixteenth notes, also marked with *cresc.*, *sf*, and *dimin.*.

Second system of musical notation, similar in structure to the first. The top staff starts with *pp* and *cresc.*. The grand staff starts with *pp* and *cresc.*.

Third system of musical notation. The top staff has a *dim* marking and a section marker **A**. The grand staff has a *dim.* marking.

Fourth system of musical notation. The top staff starts with *p* and *cresc.*. The grand staff starts with *cresc.*.

sf *dimin.* *cresc.*

sf

This system contains the first system of a musical score. It features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. The upper staff begins with a forte (*sf*) dynamic, followed by a decrescendo (*dimin.*) and then a crescendo (*cresc.*). The piano accompaniment starts with a forte (*sf*) dynamic.

f ben marcato *sempre cresc.*

f *sempre cresc.*

This system contains the second system of the musical score. The upper staff is marked *f ben marcato* and *sempre cresc.*. The piano accompaniment is marked *f* and *sempre cresc.*.

molto espress. **B** *ff* *dim.* *Cadenza* *con forza*

ff *dim.* *p* *Cadenza*

This system contains the third system of the musical score. The upper staff is marked *molto espress.*, **B**, *ff*, *dim.*, *Cadenza*, and *con forza*. The piano accompaniment is marked *ff*, *dim.*, *p*, and *Cadenza*.

Poco più mosso.

marcato il canto *p agitato*

mf *p*

agitato

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The vocal line starts with a rest, then enters with a melodic phrase. The piano accompaniment consists of a right hand with triplets and a left hand with chords. Dynamic markings include *mf* and *p*. Performance instructions include *marcato il canto* and *p agitato*.

cresc. *f* *cresc.*

cresc. *f* *cresc.*

This system contains the second system of music. The vocal line continues with a melodic phrase, marked with *cresc.* and *f*. The piano accompaniment features a right hand with a rhythmic pattern and a left hand with chords, also marked with *cresc.* and *f*.

ff *espress. con forza*

fff *ff*

This system contains the third system of music. The vocal line is marked *ff* and *espress. con forza*. The piano accompaniment is marked *fff* and *ff*. It features a right hand with sixteenth-note chords and a left hand with chords, both marked with a '6' above them.

energico *dimin.* **C**

fff *mf*

This system contains the fourth system of music. The vocal line is marked *energico* and *dimin.*, and ends with a **C** time signature. The piano accompaniment is marked *fff* and *mf*. It features a right hand with chords and a left hand with chords.

First system of musical notation. The top staff features a melodic line with a trill (tr) and a slur. The middle staff contains a piano accompaniment with triplets and a dynamic marking of *dim. p*. The bottom staff provides a bass line with chords and a slur.

Second system of musical notation. The top staff has a melodic line with a slur and a dynamic marking of *f*. The middle staff features a piano accompaniment with triplets and a dynamic marking of *cresc.*. The bottom staff has a bass line with chords and a slur.

Third system of musical notation. The top staff is marked *Tempo I.* and *ff*. The middle staff has a piano accompaniment with chords and a dynamic marking of *ff*. The bottom staff has a bass line with chords. Dynamic markings include *poco dim.* and *con espress.*.

Fourth system of musical notation. The top staff has a melodic line with a piano accompaniment of sixteenth notes and a dynamic marking of *pp*. The middle staff has a piano accompaniment with chords and a dynamic marking of *pp*. The bottom staff has a bass line with chords. Dynamic markings include *cresc.*, *mf*, and *dim.*.

D *ben sostenuto con espress.*

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 key signature has two flats (B-flat and E-flat). The top staff begins with a piano (*p*) dynamic marking. The music features a melodic line with a long slur and a piano accompaniment with a complex, rhythmic pattern.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The piano accompaniment continues with its intricate rhythmic texture.

Third system of musical notation. A *cresc.* (crescendo) marking is placed above the top staff. The melodic line shows a slight upward inflection.

Fourth system of musical notation. A *dim.* (diminuendo) marking is placed above the top staff, and a *dimin.* (diminuendo) marking is placed below the piano accompaniment staff. The music concludes with a final chord in the bass.

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 key signature has two flats (B-flat and E-flat). The top staff contains a melodic line with a long slur. The grand staff contains a complex piano accompaniment with many sixteenth notes and chords.

Second system of musical notation. It follows the same three-staff layout as the first system. The top staff has a *cresc.* (crescendo) marking. The piano accompaniment in the grand staff continues with similar rhythmic patterns.

Third system of musical notation. The top staff has a *f* (forte) marking at the beginning and a *dimin.* (diminuendo) marking later. The grand staff also has a *f* marking at the beginning and a *dimin.* marking. The piano accompaniment features dense sixteenth-note passages.

Fourth system of musical notation. The top staff has a *p* (piano) marking. The piano accompaniment in the grand staff concludes with a final chord in the bass clef.

E
dolce

p

This system contains the first system of music. It features a vocal line in the upper staff with a melodic line starting on a whole note 'E' and moving through a phrase. The piano accompaniment consists of a right-hand part with a complex rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a simple harmonic accompaniment. The key signature has two flats, and the time signature is 3/4.

This system contains the second system of music. The vocal line continues with a melodic phrase that includes a trill-like figure. The piano accompaniment continues with the same rhythmic pattern. The key signature and time signature remain the same.

f

f

This system contains the third system of music. The vocal line begins with a dynamic marking of *f* (forte). The piano accompaniment also has a dynamic marking of *f*. The melodic line in the vocal part is more active, with some chromaticism. The piano accompaniment features some chromatic movement in the right hand. The key signature and time signature remain the same.

cresc.

cresc.

This system contains the fourth system of music. Both the vocal and piano parts have a dynamic marking of *cresc.* (crescendo). The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic pattern. The key signature and time signature remain the same.

Grandioso.

The musical score is arranged in four systems, each consisting of three staves: a single treble clef staff at the top, and a grand piano (G-clef) system with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat). The first system begins with a forte (*ff*) dynamic. The second system includes a *cresc.* marking. The third system includes a *molto espress.* marking. The fourth system features a **F** dynamic marking and a *sempre ff* instruction. The score concludes with a double bar line and the letters 'di' written vertically below the bass staff.

longue

espress.
p *morendo*

p *morendo*

This system contains the first system of music. It features a vocal line at the top with a melodic phrase marked 'longue' and a dynamic of *p*. Below it is a piano accompaniment with a complex rhythmic pattern in the left hand and a more melodic line in the right hand. The piano part is marked *p* and *morendo*. The key signature has two flats, and the time signature is 7/8.

This system continues the piano accompaniment from the first system. The right hand has a long, flowing melodic line with a slur, while the left hand maintains its rhythmic accompaniment. The dynamics remain *p* and *morendo*.

pp

pp

This system shows the piano accompaniment continuing. The right hand has a long, sustained note with a slur, and the left hand continues its rhythmic accompaniment. The dynamics are marked *pp*.

morendo

morendo e rit.

This system is the final system on the page. It features a long, sustained note in the right hand with a slur, and the piano accompaniment in the left hand. The dynamics are marked *morendo* and *morendo e rit.*. The system concludes with a double bar line and repeat signs.

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