

FERRUCCIO BONAVIA

MORCEAUX CLASSIQUES ET MODERNES POUR VIOLON ET PIANO

- No. 1 Martini, Suite en Ut
- 2 Blangini, Ariette
- 3 Couperin, Les Papillons
- 4 Gluck, Mélodie
- 5 Couperin, Sœur Monique
- 6 Bonavia, Aria (de la Suite)

B. SCHOTT & SOHN
MAINZ

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Suite del Padre Martini

I. Preludio

Willy Hess gewidmet

arrangirt von F. Bonavia

Vivo

VIOLON

PIANO

The musical score consists of two staves: Violin and Piano. The Violin staff is in treble clef, and the Piano staff is in grand staff (treble and bass clefs). The time signature is common time (C). The piece is marked 'Vivo'. The Violin part starts with a forte (f) dynamic and a series of eighth-note patterns. The Piano part provides harmonic support with chords and bass lines. The score includes dynamic markings such as f, p, mf, and sf, and a fermata at the end of the first line.

First system of a musical score. The upper staff contains a melodic line with sixteenth-note patterns and rests, marked *sempre f*. The lower staff is a piano accompaniment with chords and a long, sustained note in the bass.

Second system of a musical score. The upper staff continues the melodic line. The lower staff features a piano accompaniment with chords, marked *p* and *cresc.* leading to *f*.

II. Siciliana

Third system of a musical score, titled *Andantino*. The tempo is *Andantino* and the key signature has three flats. The upper staff is marked *p* and includes the instruction *sul La*. The lower staff is also marked *p*.

Fourth system of a musical score, continuing the *Andantino* piece. It shows further development of the melodic and piano accompaniment lines.

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 four flats (B-flat, E-flat, A-flat, D-flat). The music features a melodic line in the upper treble staff and a more rhythmic accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in the grand staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line continues with some grace notes. The grand staff accompaniment includes a *p* dynamic marking.

Third system of musical notation. The upper treble staff features a *sul Sol* marking, indicating a natural harmonic on the G string. The grand staff accompaniment continues with various rhythmic patterns.

Fourth system of musical notation. This system concludes with a double bar line and repeat dots. The grand staff accompaniment has a *p* dynamic marking.

Fifth system of musical notation. It begins with a double bar line and repeat dots. The music features a *p* dynamic marking in the grand staff.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase and ends with the instruction "sul La" and a dynamic marking of *p*. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line in the left hand.

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment maintains its rhythmic accompaniment, with some chordal textures in the right hand.

Third system of musical notation. The vocal line includes trills (*tr*) and a dynamic marking of *p*. The piano accompaniment features a more active bass line with some chordal textures in the right hand.

Fourth system of musical notation. The vocal line starts with a dynamic marking of *f* and includes trills (*tr*). The piano accompaniment features a more active bass line with some chordal textures in the right hand.

Fifth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a more active bass line with some chordal textures in the right hand. The system concludes with a double bar line.

III. Aria con Variazioni

Andante

sul La

p largo

The first system of the musical score is in 2/4 time. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4, and finally a half note A4. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked 'Andante' and 'p largo'.

The second system continues the vocal line with quarter notes G4, A4, B4, and C5, followed by a half note B4. The piano accompaniment continues with eighth-note patterns and rests. A dynamic marking of *p* is present.

The third system concludes the main theme. The vocal line features quarter notes G4, A4, B4, and C5, followed by a half note B4. The piano accompaniment includes a final cadence with a double bar line. The key signature changes to two flats (B-flat major or D-flat minor).

Var. 1

Poco più mosso

p elegante

The first variation is in 2/4 time. The vocal line (treble clef) consists of eighth-note patterns: G4-A4-B4, A4-B4-C5, B4-A4-G4, and A4-B4-C5. The piano accompaniment (grand staff) features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The tempo is marked 'Poco più mosso' and the style is 'p elegante'.

The second system of the first variation continues the eighth-note patterns in both vocal and piano parts. It concludes with a double bar line and repeat signs.

First system of musical notation, featuring a treble and bass clef staff with piano accompaniment. The music is in a minor key and includes various rhythmic patterns and dynamics.

Second system of musical notation, continuing the piece with a treble and bass clef staff. It includes a repeat sign and a key signature change to 6/8 time.

Var. 2 *simile*

Third system of musical notation, labeled 'Var. 2' and 'simile'. It features a treble and bass clef staff with piano accompaniment. The tempo/mood is marked 'p staccato, leggero'. The music is in 6/8 time.

Fourth system of musical notation, featuring a treble and bass clef staff. It includes a repeat sign and a key signature change to 2/4 time.

Fifth system of musical notation, featuring a treble and bass clef staff. It includes a repeat sign and a key signature change to 2/4 time.

Var. 3

Musical score for Var. 3, 2/4 time signature, key of B-flat major. The score consists of three systems. The first system is a single staff with a forte (*f*) dynamic and the instruction "Piano tacet". The second system is a single staff with a repeat sign and an alternative ending marked "oppure:". The third system consists of two staves with a piano (*p*) dynamic.

Var. 4

Musical score for Var. 4, 2/4 time signature, key of B-flat major. The score consists of three systems. The first system is a grand staff (treble and bass clefs) with a piano (*p*) dynamic and the instruction "pizz. arco". The second system is a grand staff with a mezzo-forte (*mf*) dynamic and the instruction "arco". The third system is a grand staff with a mezzo-piano (*mp*) dynamic and the instruction "pizz. arco".

The first system of the musical score consists of three staves. The top staff is a single treble clef staff with a melodic line. The bottom two staves are a grand staff (treble and bass clefs) providing piano accompaniment. The music is in a key with two flats and a 2/4 time signature. It features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Var. 5

The second system, labeled 'Var. 5', begins with a 2/4 time signature. The top staff contains a rapid, sixteenth-note passage marked 'brillante'. The middle and bottom staves provide accompaniment. The middle staff has a 'marcato il canto' marking over a series of notes. The system concludes with a repeat sign and a key signature change to two sharps.

The third system continues the piano accompaniment from the previous system. It features a mix of eighth and sixteenth notes in both the treble and bass staves, with some rests and dynamic markings.

The fourth system includes a triplet of eighth notes in the treble staff. The piano accompaniment continues with various rhythmic patterns and rests. The system ends with a repeat sign and a key signature change to two sharps.

The fifth system concludes the piece with a final melodic flourish in the treble staff and a steady accompaniment in the bass staff. It features a key signature change to two sharps and ends with a final cadence.

First system of musical notation. The top staff features a melodic line with a dynamic marking of *p* and the instruction *cresc. e animando*. The bottom two staves provide piano accompaniment.

Second system of musical notation, labeled *Cadenza ad lib.* at the top right. It consists of three staves of music.

Third system of musical notation, consisting of a single staff with a complex melodic line.

Fourth system of musical notation, consisting of a single staff with a complex melodic line. A dynamic marking of *rapido* is present.

Fifth system of musical notation. The top staff begins with a dynamic marking of *p* and the instruction *sul La*. The bottom staff contains rhythmic patterns with a dynamic marking of *f*.

Sixth system of musical notation, consisting of a single staff with a rhythmic pattern. The instruction *in tempo, scherzando* is written above the staff.

The first system consists of four staves of music. The top two staves contain melodic lines with eighth and sixteenth notes. The third staff features a melodic line with a *cresc.* marking, followed by a *f* dynamic and the instruction *lungo l'arco*, leading to a long, sweeping melodic line. The fourth staff contains a series of chords and a melodic line.

Andante
sul La

The second system is a piano-vocal setting. The vocal line is marked *p* and begins with the instruction *sul La*. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand, also marked *p*.

The third system continues the piano-vocal setting. The vocal line is marked *pp* and includes the instruction *sul La*. The piano accompaniment features chords in the right hand and a bass line in the left hand, marked *pp*.

Willy Burmester

Alte Weisen

107

Violine mit Klavierbegleitung

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| 1. Händel, Sackbunde | 17. Haydn, Menuet |
| 2. Beethoven, Menuet 1. u. 2. u. 3. u. | 18. Händel, Concerto |
| 3. Michel, Gavotte | 19. G. Haydn, Concerto |
| 4. Mozart, Menuet | 20. Händel, Concerto |
| 5. Beethoven, Contre-Tanz | 21. G. Haydn, Concerto |
| 6. Dussek, Menuet | 22. Händel, Concerto |
| 7. Heydn, Capriccio | 23. G. Haydn, Concerto |
| 8. Mendelssohn, Menuetto | 24. Händel, Concerto, Menuet 1. u. 2. |
| 9. Lully, Tanz | 25. Beethoven, Concerto |
| 10. Camer, Walzer | 26. Beethoven, Concerto |
| 11. Haydn, Menuet | 27. Beethoven, Concerto |
| 12. Mozart, Deutscher Tanz | 28. Beethoven, Concerto |
| 13. Franzos, deutsches Lied (1. u. 2. u. 3. u. 4.) | 29. Beethoven, Concerto |
| 14. Schubert, Walzer | 30. Beethoven, Concerto |
| 15. Lauperti, Souv. Memphis | 31. Beethoven, Concerto |
| 16. Bach, Gavotte | 32. Beethoven, Concerto |
| 17. Beethoven, Menuet 1. u. 2. u. 3. u. 4. | 33. Beethoven, Concerto |
| 18. Hummel, Deutscher Tanz | 34. Beethoven, Concerto |

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4. schwer (Stufe 4-5) 5. sehr schwer (Stufe 5-6)

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