

OEUVRES POUR VIOLON

composées par

A. BAZZINI

	<i>M</i>	<i>S</i>		<i>M</i>	<i>S</i>
Op. 10. Fantaisie dramatique sur l'air final de l'op. Lucia di Lammermoor, avec accomp. de Piano	3	50	Op. 41. 3 Morceaux lyriques, avec accomp. de Piano.		
Avec accomp. d'Orchestre		7 75	N° 1. Nocturne	1	75
" 22. L'Absence, Mélodie, avec accomp. de Piano	1	75	2. Scherzo	3	50
" 23. Souvenir de Nâples, Fantaisie, avec accomp. de Piano	4	25	3. Berceuse	1	75
Avec accomp. d'Orchestre		9 50	" 42. Concerto Militaire, avec accomp. de Piano	4	25
" 24. Fantaisie sur des motifs de l'opéra Anna Boléna, avec accomp. de Piano	3	25	Avec accomp. d'Orchestre		9 50
Avec accomp. d'Orchestre		7 25	" " Preghiera	2	
" 25. La Ronde des Lutins, Scherzo fantastique, avec accomp. de Piano	3	50	" 43. N° 1. Ballade, Morceau fantastique, avec accomp. de Piano	3	50
" 26. 2 ^{me} Fantaisie sur La Sonnambula, avec accomp. de Piano	4	25	2. La Danse des Gnômes, Morceau fantastique, avec acc. de Piano		2 75
Avec accomp. d'Orchestre		9 50	" 44. 3 Morceaux en forme de Sonate, avec accomp. de Piano		
" 27. Il Pirata, Fantaisie de concert, avec accomp. de Piano	4	25	N° 1. Allegro	2	25
Avec accomp. d'Orchestre		9 50	2. Romance	1	75
" 29. Hymne triomphal, 3 ^{me} Concerto, avec accomp. de Piano	4	25	3. Finale	2	75
Avec accomp. d'Orchestre		8 75	" 45. 3 Morceaux caractéristiques, avec accomp. de Piano.		
" 35. 6 Morceaux lyriques, avec accomp. de Piano.			N° 1. Heure d'amour	2	75
N° 1. Elégie	2	25	2. Regrets	2	25
2. La Joie	2	75	3. Séguidille	3	25
3. Le Muletier	2	75	" 46. Morceaux de Salon, avec accomp. de Piano.		
4. Bavardage	2	25	N° 1. Une Matinée au Lido	2	25
5. Rêve de bonheur	2	25	2. Séparation	2	75
6. Boléro	2	75	3. Inquiétude	2	75
" 36. Le Carillon d'Arras, Air flamand varié, avec accomp. de Piano	3	50	" 49. 2 grandes Etudes, avec accomp. de Piano		
" 38. 4 ^{me} Concerto, avec accomp. de Piano	5	25	N° 1 et 2, chaque	2	75
Avec accomp. d'Orchestre		10 50	" 50. La Traviata, Fantaisie pour Violon avec accomp. de Piano	3	50
40. Fantaisie sur La Straniera, avec accomp. de Piano	4	25	" 51. Allegro dramatique pour Violon avec accomp. de Piano	4	25
			" 53. 3 Morceaux de Salon pour Violon avec accomp. de Piano		
			N° 1. Sotti I Salici	1	75
			2. Pourquoi	1	75
			3. Mignonne	2	25
			" 56. 2 ^{me} Polonaise pour Violon avec accomp. de Piano	3	50

Mayence: B. Schott's Söhne.

Londres: Schott & Co.

Paris: Editions Schott.

Bruxelles: Schott Frères.

Printed in Germany.

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GRANDES ETUDES.

A. BAZZINI Op. 49.

Nº 1.

Allegro vivace assai. (M.M. ♩ = 166.)

VIOLON.

Violin and Piano staves for the first system. The Violin staff contains a whole rest. The Piano part begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It starts with a dynamic marking *p* and a fingering of 8. The music consists of arpeggiated chords in both hands.

PIANO.

Second system of music. The Violin staff has a whole rest. The Piano staff continues with arpeggiated chords. A dynamic marking *crsc.* (crescendo) is present. The system concludes with a double bar line, a fermata, and a dynamic marking *f*. Below the staff, there is a 'V' marking.

Third system of music. The Violin staff contains a complex, rapid arpeggiated passage with fingering numbers 1 and 2. The Piano staff is mostly empty, with a few notes in the bass line. Fingerings 1 and 2 are indicated for the Violin part.

Fourth system of music. The Violin staff continues with arpeggiated chords, marked *dim.* and *rit.*, and then *a tempo*. The Piano staff has a few notes in the bass line, marked *p* and *a tempo*. The system ends with a double bar line and a fermata.

2^a corda -

First system of musical notation. The top staff (treble clef) features a complex, rapid melodic line with many slurs and ties. The grand staff below (treble and bass clefs) provides a simple harmonic accompaniment with sustained notes and some rhythmic movement.

Second system of musical notation. The treble staff continues the complex melodic line with slurs and ties. The grand staff continues the harmonic accompaniment.

Third system of musical notation. The treble staff continues the complex melodic line. The grand staff continues the harmonic accompaniment.

Fourth system of musical notation. The treble staff continues the complex melodic line. The grand staff continues the harmonic accompaniment. At the end of the system, there are markings: *dim.* and *p rit.*

a tempo.

Fifth system of musical notation. The treble staff continues the complex melodic line. The grand staff continues the harmonic accompaniment. At the beginning of the system, there is a marking: *p*. At the end of the system, there is a marking: *rit.*

a tempo.

p

cresc.

rinf

dim. *p* *poco rit.* *a tempo.* *pp*

poco rit. *pp*

rinf *pp*

p *mp*

p

f *p*

rinf *p stacc.*

cresc. *p*

cresc. *p*

cresc. *f*

48 corda - - - - - 39 corda -

dim.

a tempo.

p poco rit.

pp
a tempo.

rit.

p

rit f

8

p

cres.

1

8

f

1 0 4 0 1 0 4 0

dim.

2^a corda - a tempo.

2^a corda - a tempo.

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a complex, rapid sixteenth-note passage with many slurs. The grand staff contains a more melodic line with some slurs and rests.

Second system of musical notation. The treble staff continues with the rapid sixteenth-note passage, marked with *mf*. The grand staff features a melodic line with a *crese.* (crescendo) marking. The system concludes with a *sfz* (sforzando) dynamic marking.

Third system of musical notation. The treble staff continues with the rapid sixteenth-note passage. The grand staff features a melodic line with *p* (piano) and *sfz* markings. The system concludes with a *sfz* dynamic marking.

Fourth system of musical notation. The treble staff continues with the rapid sixteenth-note passage. The grand staff features a melodic line with *p* and *sfz* markings. The system concludes with a *sfz* dynamic marking.

Fifth system of musical notation. The treble staff continues with the rapid sixteenth-note passage. The grand staff features a melodic line with a *p* marking. The system concludes with a *sfz* dynamic marking. The word "2^a corda" is written above the treble staff.

restez à la position.

This system contains the first system of a musical score. It features a single melodic line on a treble clef staff with a key signature of two sharps (F# and C#). The music consists of a series of sixteenth-note runs, some with slurs and fingering numbers (1, 3, 5). Below the staff, the instruction "restez à la position." is written. The piano accompaniment is shown in two staves (treble and bass clefs) with chords and moving lines. A dynamic marking "p" is present in the right-hand piano staff.

This system contains the second system of the musical score. It continues the melodic line from the first system. The piano accompaniment continues with chords and moving lines. A dynamic marking "p" is present in the right-hand piano staff.

2^e corda -

This system contains the third system of the musical score. The melodic line continues with sixteenth-note runs. The instruction "2^e corda -" is written above the first measure of the melodic line. The piano accompaniment continues with chords and moving lines. A dynamic marking "p" is present in the right-hand piano staff.

This system contains the fourth system of the musical score. It continues the melodic line and piano accompaniment. A dynamic marking "p" is present in the right-hand piano staff.

The musical score is written for piano and consists of seven systems of staves. The first system features a treble staff with a complex melodic line and two bass staves with accompaniment. The second system continues the accompaniment with dynamics 'p'. The third system features a treble staff with dynamics 'f' and 'p' alternating, and a bass staff with 'cresc.'. The fourth system has a treble staff with 'ff' and a bass staff with 'p' and 'cresc.'. The fifth system has a treble staff with 'ff' and a bass staff with 'p' and 'cresc.'. The sixth system has a treble staff with 'ff' and a bass staff with 'ff'. The seventh system concludes with 'ff' and 'Fine.'

H. VIEUXTEMPS

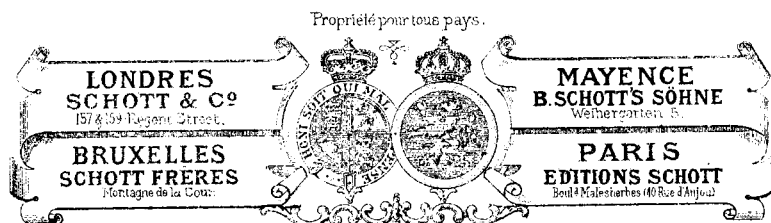
OEUVRES POUR VIOLON

Old England, Caprice sur des Airs Anglais du 16 ^e & 17 ^e Siècle. Op. 42, avec acc. de Piano	4 25
Avec accomp. d'Orchestre	7 25
Grand Concerto. Op. 10. Avec accomp. de Piano	9 50
Avec accomp. de Quatuor	9 50
Avec accomp. d'Orchestre	16 75
La partie de Violon principal	3 50
Fantaisie-Caprice. Op. 11, avec accomp. de Piano	4 25
Avec accomp. d'Orchestre	8 50
id. transcr. pour Violoncelle	
avec accomp. de Piano	4 25
avec accomp. d'Orchestre	8 50
id. transcr. pour Piano seul	2 75
id. arr. pour grand Orchestre	10 50
Grande Sonate pour Piano et Violon. Op. 12.	8 50
6 Divertissements d'Amateurs sur des Mélodies russes. Op. 24, avec accomp. de Piano.	
No. 1. Romance de Gourileff	2 25
" 2. Le Rossignol d'Alabiéff	2 25
" 3. Romance de Dargomijsky	2 25
" 4. Romance de Wielhorsky (avec acc. de Violoncelle ad lib.)	3 25
" 5. Chanson russe	2 75
" 6. Deux Chansons russes	2 75
Duo brillant pour Violon et Violoncelle (ou Alto)	
Op. 39, avec accomp. de Piano	7 25
Avec accomp. d'Orchestre	10 50
Feuilles d'Album, 3 Morceaux, Op. 40, avec acc. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25
id. transcr. pour Violoncelle avec accomp. de Piano.	
No. 1. Romance	1 75
" 2. Regrets	1 75
" 3. Bohémienne	3 25

Ouverture avec l'hymne national belge à grand Orchestre. Op. 41.	Partition 7 25
	Parties d'Orchestre 11 50
Voix intimes. Pensées mélodiques avec accomp. de Piano. Op. 45.	
Cahier I.	
No. 1. Douleurs	3 50
" 2. Espoir	
" 3. Foi	
Cahier II.	
" 4. Déception	4 25
" 5. Sérénité	
" 6. Contemplation	
Concerto pour Violoncelle avec acc. d'Orchestre ou de Piano. Op. 46. Avec accomp. de Piano	7 75
L'Accomp. d'Orchestre	n. 10 50
Grand Duo pour Violon et Violoncelle sur Les Huguenots	3 25
Fantaisie brill. sur Ernani , avec accomp. de Piano	3 50
Fantaisie sur l' Lombardi , avec accomp. de Piano	2 75
Fantaisie sur Luisa Miller , avec acc. de Piano	3 50
Chanson russes, transcrites et variées, avec acc. de Piano	2 75

Collection de Duos concertants pour Piano et Violon.

No. 1. Avec Erkel. Airs hongrois	4 25
No. 2. " Gregoir. Les Huguenots	4 25
No. 3. " Wolff. Le Duc d'Orlonne	4 25
No. 4. " — Obéron	4 75
No. 5. " Rubinstein. Le Propnète	4 25
No. 6. " Wolff. Raymond	4 25
No. 7. " — Orphée de Gluck	4 25
No. 8. " — Les Noces de Figaro	4 25
No. 9. " — Preciosa	4 25



Printed in Germany.