

J. SCARLATESCU

Compositions

pour

Violon et Piano

Bagatelle Edition Schott 2592
(en style populaire roumain)

Nocturne Edition Schott 2593

Valse-Caprice Edition Schott 2594



B. SCHOTT'S SÖHNE, MAINZ

Printed in Germany - Imprimé en Allemagne

Edition Schott 2594

VALE-CAPRICE

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par

J. Scarlatescu



B. SCHOTT'S SÖHNE
MAINZ UND LEIPZIG

Paris: Editions Max Eschig
48 Rue de Rome



SCHOTT & Co., LTD.
LONDON W.1 48 Great Marlborough Str.

New York: 25 West 45th St. N.Y. City
Associated Music Publishers Inc.

Imprimé en Allemagne — Printed in Germany.

A Mme Alice Jonesco - Mihaesti amitié respectueuse
et reconnaissante

Valse - Caprice

J. Scarlatescu

Mouvement modéré de valse

VIOLON

PIANO

p
sfz
mf scherzando
poco rit. sfz
mf
p
f

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The piano accompaniment also begins with a piano (*p*) dynamic, with the right hand playing chords and the left hand playing a bass line.

Second system of musical notation. The vocal line continues with a forte (*f*) dynamic, then softens to piano (*p*) with the instruction *p grazioso*. The piano accompaniment features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Third system of musical notation. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic and the instruction *a tempo*. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes the instruction *poco cresc. e ritard.* (poco crescendo and ritardando), ending with a piano (*p*) dynamic and the instruction *a tempo*.

Fourth system of musical notation. The vocal line continues with a mezzo-forte (*mf*) dynamic and ends with a piano (*p*) dynamic. The piano accompaniment features a mezzo-forte (*mf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Fifth system of musical notation. The vocal line continues with a forte (*f*) dynamic. The piano accompaniment features a forte (*f*) dynamic in the right hand and a piano (*p*) dynamic in the left hand.

Più lento con affetto

First system of the musical score. The right hand (RH) features a melodic line with slurs and ties, starting with a mezzo-forte (*mf*) dynamic. The left hand (LH) provides a harmonic accompaniment with chords and single notes, also starting with *mf* and moving to piano (*p*) in the second measure.

Second system of the musical score. The RH continues with a melodic line, marked *p scherzando* in the first measure, *restez.* in the second, and *f loco* in the third. The LH accompaniment is marked *p* in the first measure and *f* in the third.

Third system of the musical score. The RH is marked *p* in the first measure, *mf* in the second, and *espress. e poco ritard.* in the third. The LH is marked *p* in the first measure, *mf* in the second, and *poco ritard.* in the third.

Fourth system of the musical score. The RH is marked *p con affetto* in the first measure. The LH is marked *p* in the first measure.

Fifth system of the musical score. The RH is marked *p colla melodia delicatamente* in the first measure. The LH is marked *p* in the first measure.

pp
m.g. pp
m.d. m.g.
m.d. m.g.
m.g.

poco rit. p
m.d. m.g. riten. p

pp espress. p

f mf

p cresc. mf allarg.
Red. Red. Red.

Tempo primo

First system of the musical score. The right hand (RH) is marked *mf scherzando* and features a melodic line with slurs and accents. The left hand (LH) is marked *mf* and provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. The RH continues with a melodic line, marked with *p* (piano) dynamics. The LH accompaniment also features *p* dynamics, with some chords held across measures.

Third system of the musical score. The RH shows dynamic contrasts with *f* (forte) and *p dolce* (piano dolce). The LH also has *f* and *p* markings. The system concludes with a *cresc. poco* (crescendo poco) marking in the RH.

Fourth system of the musical score. The RH is marked *mf* and *p grazioso* (piano grazioso). The LH is marked *poco* (poco) and *p*. The system ends with a *cresc.* (crescendo) marking in the LH.

Fifth system of the musical score. The RH is marked *mf* and *poco cresc. e ritard.* (poco crescendo e ritardando), ending with a *a tempo* marking. The LH is marked *mf* and *poco cresc. e ritard.* and concludes with a *p* (piano) marking.

First system of musical notation. The right-hand part (treble clef) features a melodic line with slurs and accents. Dynamics include *p*, *mf*, *p*, and *mp espress.*. The left-hand part (bass clef) provides harmonic support with chords and moving lines. Dynamics include *mf* and *p*.

Second system of musical notation. The right-hand part continues the melodic line. A *restez.* instruction is present. Dynamics include *mf* and *p*. The left-hand part continues with harmonic accompaniment.

Third system of musical notation. The right-hand part begins with *p con delicatezza*. Dynamics include *p*. The left-hand part features chords and moving lines, with a *p* dynamic marking.

Fourth system of musical notation. The right-hand part starts with *p* and includes a *cresc.* instruction. The left-hand part also starts with *p* and includes a *cresc.* instruction.

Fifth system of musical notation. The right-hand part begins with *f* and includes *sfz* markings. The left-hand part also includes *sfz* markings. The system concludes with *Ado.* markings in both staves.

NEUE VIOLIN-MUSIK

SONATEN

Ed. Schott
No.

Violine allein

Hindemith, P., op. 31 Nr. 1 Sonate	1901
— op. 31 Nr. 2 Sonate	1902
Jarnach, Ph., op. 13 Sonate	1903
Windsperger, L., op. 13 Nr. 1 Sonate	1904

Violine und Klavier

Badings, Sonate	2289
Andrae, V., op. 4 Sonate D dur	1911
Beck, C., Sonatine	2067
Brahms, J., op. 78, Sonate G dur	1661
— op. 100 Sonate A dur	1662
— op. 108 Sonate d moll	1663
Françaix, Jean, Sonatine	2451
Franck, C., Sonate A dur	1135
Goldmark, C., op. 25 Sonate	423
Hindemith, P., op. 11 Nr. 1 Sonate Es dur	1918
— op. 11 Nr. 2 Sonate D dur	1919
Hubay, Jenö, op. 5 Suite G dur	1922
Kellermann, H., op. 9 Sonate c moll	1924
Reger, M., op. 1 Sonate d moll	840
— op. 3 Sonate G dur	850
Reutter, H., op. 20 Sonate	1932
Schmid, H. K., op. 27 Sonate a moll	1933
Schulhoff, E., Sonate	2088
Schultheß, W., op. 8 Sonate G dur	1935
— op. 11 Sonate F dur	1936
Scott, Cyril, op. 59 Sonate C dur	1449
Slavenski, J., op. 5 Slawische Sonate	1952
Tansman, A., Sonate Nr. 2	3042
Weigl, K., op. 16 Sonate C dur	1954
Windsperger, L., op. 26 Sonate d moll	1962

KONZERTE

Albinoni-Pente, Konzert A dur	1222
Benda-Dushkin, Violin-Konzert	1610
Boccherini-Dushkin, Konzert D dur	690
Bohnke, E., op. 11 Violin-Konzert D dur	3030
Brahms, J., op. 77 Violin-Konzert D dur	1664
Françaix, Jean, Suite	2452
Händel, G. F., Violin-Konzert B dur	2450
Hindemith, P., op. 36 Nr. 3 Violin-Konzert	1920
Kreisler-Vivaldi, Konzert C dur	1224
Lalo, E., op. 29 Concerto russe	800
Mozart, W. A., Konzert D dur (Adelaide)	2290
Müller-Zürich, P., op. 25 Violinkonzert G dur	2513
Schultheß, W., op. 7 Concertino A dur	1934
Scott, Cyril, Violin-Konzert	1940
Stephan, R., Musik für Geige und Orchester	1953
Strawinsky, Concerto D dur	2190
Vivaldi-Nachéz, Konzert a moll	900
— Konzert g moll	901
— Konzert G dur	902
— Konzert B dur	903
— Konzert d moll	1223
— Konzert A dur	1258
Vivaldi-Moffat, Konzert e moll	904
Windsperger, L., op. 39 Violin-Konzert	1247

VERSCHIEDENE WERKE

Violine allein

Kreisler, Fr., Kadenzen zu Beethoven Violin-Konzert, op. 61	1446
— Kadenz zu Brahms-Violin-Konzert, op. 77	1447
Scott, Cyril, Bumble Bees (Die Hummeln)	1949
— Idyll	1950
Windsperger, L., op. 14 15 Improvisationen, 3 Hefte	1905/7

Violine und Klavier

Ed. Schott
No.

Albeniz, L., Suite espagnole (Dushkin)	
— Malaguena (Kreisler)	
— Cancion Catalan (Dushkin)	
— Tango, op. 165 Nr. 2 (Kreisler)	
— Jota aragonesa (Dushkin)	
Bruch, M., Romanze	1913
Chausson, E., op. 25 Poem	1532
Arbos, F., op. 6 3 Konzertstücke:	
Nr. 1 La Zambra — Nr. 2 Guajiras — Nr. 3 Tango	
Coopland, A., Nocturne	1914
— Ukulele Serenade	1915
Dushkin, S., Konzert-Transkriptionen (Auswahl):	
Borodine, Au Couvent	
Boccherini, Canzonetta	
Glazounow, Mélodie Arabe	
Kirman, Chant du Yemen	
Moussorgsky, Air de Boris Godounow	
Moussorgsky, Ripples (Le ruisseau)	
Moussorgsky, Hopak	
Paradis, Sicilienne	
Rachmaninoff, Danses Tziganes	
Reger, Deutscher Walzer	
Weber, Variationen über ein norwegisches Thema	
Fairchild, B., Danse russe	1916
Falla, M. de, Suite populaire espagnole	3031
(Le drap mauresque — Berceuse — Chanson — Polo	
— Asturienne — Jota)	
— Spanischer Tanz aus „Ein kurzes Leben“ (Kreisler)	
— Feuertanz aus „Liebeszauber“ (Kochanski)	2193
— Pantomime aus „Liebeszauber“ (Kochanski)	2194
— Tanz des Schreckens (Kochanski)	2376
Fiocco-O'Neill, Allegro	
Hindemith, P., Nachtstück	1921
Kadosa, P., op. 14 Partita	2191
— Ungarische Volkslieder	2189
Kreisler, Fr., Original-Kompositionen:	
1. Romance / 2. Caprice viennois / 3. Tambourin chi-	
nois / 5. Berceuse Romantique / 6. Rondino über	
ein Thema von Beethoven / 7. Polichinelle Sérénade	
/ 8. La Gitana, arabisch-spanisches Zigeunerlied aus	
dem 18. Jahrhundert / 9. Altdeutsches Schäfer-Ma-	
drigal / 10. Zigeuner-Capriccio	
Lopatnikoff, N., op. 17 3 Stücke	2185
Massenet, J., Elegie	1523
Nin, J., Suite espagnole	2123
Pachernegg, A., Ein Ländler	2085
Pierné, G., Impressions de Music Hall	1930
Ravel, M., Pavane zum Gedächtnis einer Infantin	3040
Scott, C., Cherry Ripe, Altenglisches Volkslied	1948
— The Gentle Maiden, Altirisches Volkslied	1947
— Talahassee-Suite	1450
Strawinsky, I., Prelude et Rondo des Princesses aus	
„Feuervogel“	2080
— Berceuse aus „Feuervogel“	2081
— Scherzo aus „Feuervogel“	2250
— Pastorale	2294
Windsperger, L., op. 12 Nr. 1, Konzertstück D dur	1959
— op. 16 Nr. 1 Scherzo h moll	1957
— op. 16 Nr. 2 Scherzo fis moll	1958

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