

N°



LE CONCERT AU SALON

TRANSCRIPTIONS
de MORCEAUX CÉLÈBRES
pour PIANO & FLÛTE par

VOGEL, GARIBOLDI & RELLER

Deuxième Série.

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|----|--|-----|--|
| 31 | J. S. Bach. Air de la Pentecôte. | 46 | Haydn. Largo de la 16 ^e Symphonie. |
| 32 | — Deux Gavottes célèbres. | 47 | — Menuet de la Symphonie »La Reine«. |
| 33 | Beethoven. Adagio de la Sonate en ut dièse min. | 48 | — Menuet de la Symphonie »La Chasse«. |
| 34 | — Adagio du Trio Op. 1 No. 1. | 49 | Lulli. Marche de Turenne. |
| 35 | — Andante du Trio Op. 3. | 50 | Méhul. Femme sensible (<i>Air varié</i>). |
| 36 | — Andantino du Quatuor Op. 18 No. 4. | 51 | Mozart. Andante varié du Quintette en la majeur. |
| 37 | — Larghetto de la Symphonie en ré majeur. | 52 | — Menuet de la Symphonie en mi b majeur. |
| 38 | A. Fesca. Andante du Trio Op. 12. | 53 | — Sicilienne du Quatuor en ré mineur. |
| 39 | — Andante du Trio Op. 54. | 54 | — La Violette. (<i>Das Veilchen.</i>) |
| 40 | Field. Onzième Nocturne. | 55 | Rameau. Les Tendres Plaintes. |
| 41 | Gluck. Gavotte d'Iphigénie en Aulide. | 56 | — Rigaudon de Dardanus. |
| 42 | — Air d'Armide. | *57 | Schubert. Barcarolle. (<i>Auf dem Wasser zusingen.</i>) |
| 43 | Grétry. Sérénade de l'Amant Jaloux. | *58 | — Sois toujours mes seules Amours. (<i>Sei mir gegrüsst.</i>) |
| 44 | Haendel. Air varié. | *59 | — La plainte du jeune Pâtre. (<i>Schäfers Klagelied.</i>) |
| 45 | Haydn. Andante de la Symphonie »l'Impériale«. | *60 | — Paraphrase sur la Rose Sauvage. (<i>Haidenröslein.</i>) |

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Depose

Ent St Hall

BARCAROLLE
(Auf dem Wasser zu singen.)
DE FRANZ SCHUBERT.

Allegretto quasi Andantino.

VIOLON
(Velle. ou Flûte.)

PIANO.

Allegretto quasi Andantino.

dolce

p

mf

10577

The first system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line featuring slurs and accents. The lower staff is a grand staff (treble and bass clefs) with a complex accompaniment of chords and moving lines. The word "cresc." is written above the first measure of the upper staff and above the first measure of the lower staff.

The second system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a complex accompaniment. The word "p" is written at the beginning of the upper staff, and "cresc." is written above the first measure of the lower staff.

The third system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a complex accompaniment. The word "dolce" is written above the first measure of the upper staff, and "p" is written at the beginning of the lower staff.

The fourth system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a complex accompaniment.

The fifth system of music consists of two staves. The upper staff is a single treble clef staff with a melodic line. The lower staff is a grand staff with a complex accompaniment. The word "cresc." is written above the first measure of the upper staff, "f" is written above the first measure of the lower staff, and "mf" is written above the first measure of the lower staff.

First system of musical notation. The top staff is a treble clef with a whole note chord. The piano accompaniment consists of two staves: the right hand has arpeggiated chords, and the left hand has chords. Dynamics include *f* and *p*.

Second system of musical notation. The top staff is a treble clef with a melodic line. The piano accompaniment consists of two staves: the right hand has arpeggiated chords, and the left hand has chords. Dynamics include *dim.* and *p*.

Third system of musical notation. The top staff is a treble clef with a melodic line. The piano accompaniment consists of two staves: the right hand has arpeggiated chords, and the left hand has chords. Dynamics include *dolce* and *p*.

Fourth system of musical notation. The top staff is a treble clef with a melodic line. The piano accompaniment consists of two staves: the right hand has arpeggiated chords, and the left hand has chords. Dynamics include *mf* and *cresc.*

Fifth system of musical notation. The top staff is a treble clef with a melodic line. The piano accompaniment consists of two staves: the right hand has arpeggiated chords, and the left hand has chords. Dynamics include *p* and *cresc.*

The first system consists of a vocal line and piano accompaniment. The vocal line begins with a whole note rest, followed by a melodic phrase starting on a dotted quarter note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The dynamic marking *p* is placed at the beginning of the piano part, and the instruction *dolce* is written above the vocal line.

The second system continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment maintains its rhythmic texture. The dynamic marking *p* is present at the start of the piano part, and the instruction *cresc.* appears above the vocal line and to the right of the piano part.

The third system shows the vocal line with a melodic phrase and the piano accompaniment with a consistent eighth-note accompaniment. The dynamic marking *f* is placed above the vocal line, and *mf* is placed above the piano part. The system concludes with a double bar line.

The fourth system features a vocal line with a melodic line and the piano accompaniment with a steady eighth-note accompaniment. The dynamic marking *p* is placed above the piano part, and *dim.* is written above the vocal line towards the end of the system.

The fifth system is the final system on the page. The vocal line includes a melodic phrase with a fermata over the final note. The piano accompaniment features a steady eighth-note accompaniment. The dynamic marking *pp* is placed above the piano part, and the instruction *rall.* is written above the vocal line. The system concludes with a double bar line.

LE CONCERT AU SALON.

Transcriptions de Morceaux célèbres

Piano et Violon

par

Vogel et A. Lefort.

Piano et Flûte

par

Vogel, Gariboldi et Reller.

Piano et Violoncelle

par

Vogel et H. Guérout.

Première Série.

- 1 **J. S. Bach.** Gavotte et Musette.
- 2 **Beethoven.** Air de Ballet de Prométhée.
- 3 — Polonaise de la Sérénade Op. 8.
- 4 — Air varié de la Sérénade Op. 8.
- *5 — Adagio du Septuor.
- 6 — Adagio de la Sonate Pathétique.
- 7 **Boccherini.** Menuet célèbre.
- 8 **A. Fesca.** Barcarolle du Trio Op. 23.
- 9 **Field.** Nocturne célèbre.
- *10 **Haydn.** Hymne Autrichien.
- 11 — Sérénade.
- 12 — Romance de la Symphonie »La Reine«.
- 13 **Martini.** Plaisir d'Amour.
- 14 — Gavotte. (*Les Moutons.*)
- *15 **Mozart.** Larghetto du Quintette en la majeur.
- 16 — Menuet de la Symphonie en sol mineur.
- 17 — Adagio de la Symphonie en ut majeur.
- 18 — Andante du Quatuor en ré mineur.
- 19 **Rameau.** Menuet (*Castor et Pollux.*)
- *20 **Schubert.** Sérénade. (*Leise flehen meine Lieder.*)
- *21 — L'Adieu.
- *22 — Ave Maria.
- *23 — Les Plaintes de la Jeune Fille. (*Des Mädchens Klage.*)
- *24 — L'Éloge des larmes. (*Lob der Thränen.*)
- 25 — Andante varié du 4^e Quatuor.
- *26 **Weber.** Andante du Trio Op. 63.
- 27 **La Romanesca.** (*Air de danse du XVI^e Siècle.*)
- 28 **Adeste fidèles.** (*Cantique de Noël.*)
- 29 **La dernière Rose.** (*Mélodie Irlandaise.*)
- 30 **La Pavane** (*XVI^e Siècle.*)

Deuxième Série.

- 31 **J. S. Bach.** Air de la Pentecôte.
- 32 — Deux Gavottes célèbres.
- 33 **Beethoven.** Adagio de la Sonate en ut dièze min.
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- 36 — Andantino du Quatuor Op. 18 No. 4.
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- 39 — Andante du Trio Op. 54.
- 40 **Field.** Onzième Nocturne.
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- 48 — Menuet de la Symphonie »La Chasse«.
- 49 **Lulli.** Marche de Turenne.
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- 51 **Mozart.** Andante varié du Quintette en la majeur.
- 52 — Menuet de la Symphonie en mi b majeur.
- 53 — Sicilienne du Quatuor en ré mineur.
- 54 — La Violette. (*Das Veilchen.*)
- 55 **Rameau.** Les Tendres Plaintes.
- 56 — Rigaudon de Dardanus.
- *57 **Schubert.** Barcarolle. (*Auf dem Wasser zu singen.*)
- *58 — Sois toujours mes seules Amours. (*Sei mir gegrüsst.*)
- *59 — La plainte du jeune Pâtre. (*Schäfers Klagelied.*)
- *60 — Paraphrase sur la Rose Sauvage. (*Haidenröslein.*)

Troisième Série.

- 61 **Beethoven.** Six Valses.
- 62 — Marche funèbre. Op. 26.
- *63 **Chopin.** Valse en mi bémol majeur. Op. 18.
- *64 — Valse en la mineur Op. 34 No. 2.
- 65 — Valse en ut dièze mineur. Op. 64 No. 2.
- 66 — Marche funèbre Op. 35.
- 67 **Corelli.** Sarabande et Gigue en fa majeur.
- 68 — Gigue en la majeur.
- 69 **Haydn.** Menuet du Boeuf.
- 70 — Rondo all' Ongarese.
- 71 **Mendelssohn.** Allegretto de la Symphonie Cantate.
- 72 — Adagio de la Symphonie Ecossoise.
- †73 — Andante de la Symphonie Italienne.
- †74 — Troisième Partie de la Symphonie Italienne.
- †75 — Allegro de la Symphonie »Reformation«.
- †76 — Marche des Prêtres d'Athalie.
- †77 — Duo d'Athalie. (*Bienheureux mille fois.*)
- 78 — Nocturne du Songe d'une Nuit d'Été.
- 79 — Canzonetta du premier Quatuor.
- 80 — Andante du quatrième Quatuor.
- 81 — Allegretto de la 4^e Sonate pour Orgue.
- 82 — Chanson du Printemps. (*Frühlingslied.*)
- 83 — Berceuse. (*Bei der Wiege.*)
- 84 — Madrigal. (*O sah' ich auf der Haide dort.*)
- 85 — Fleurs de Mai. (*Maiglöckchen und die Blümlein.*)
- 86 — Barcarolle. (*Ich wollt', meine Lieb' ergösse sich.*)
- 87 — Sur les ailes durève. (*Auf Flügeln des Gesanges.*)
- 88 — Adieu à la Forêt. (*Abschied vom Walde.*)
- 89 **Rameau.** Le Tambourin.
- 90 Home, sweet home. (*Mélodie Anglaise.*)

BARCAROLLE
(Auf dem Wasser zu singen.)
DE FRANZ SCHUBERT.

Allegretto quasi Andantino.

FLÛTE.

Arr. par
Vogel & H. Reller.

8
dolce

mf *cresc.*

p *cresc.* 1

dolce *cresc.*

f *dolce* 4 1

mf

cresc. *p* *cresc.*

1 *dolce* *cresc.*

f *dolce* *dim.* *rall.* 3 *pp*