

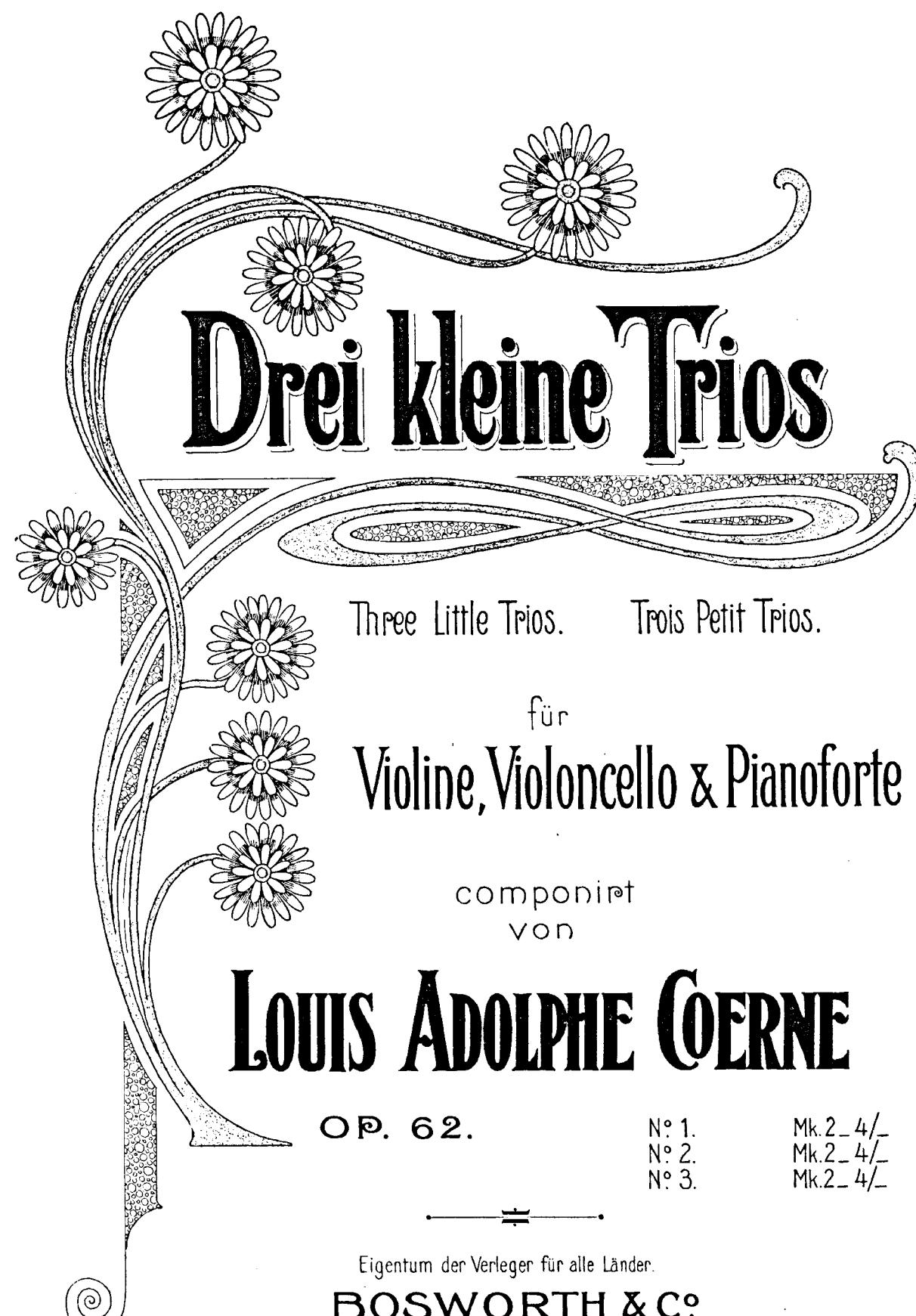
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(Liszt). Complet. 560 pag.



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für

Violine, Violoncello & Pianoforte

componirt
von

Louis Adolphe Coerne

OP. 62.

Nº 1.

Nº 2.

Nº 3.

Mk. 2 - 4/-

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Drei kleine Trios

in Canonischer Form.

I.

Louis Adolphe Coerne, Op. 62 N° 1.

Allegretto.

Violine.

Violoncello.

Pianoforte.

Allegretto.

The musical score consists of six staves of music for three instruments: Violin (Violine), Cello (Violoncello), and Piano (Pianoforte). The score is divided into three sections, each starting with a piano introduction followed by a canon between the violin and cello. The instrumentation changes in each section: in the first section, the piano provides harmonic support; in the second, it plays a melodic line; and in the third, it provides harmonic support again. The music is written in common time, with various dynamics and performance instructions like 'riten.' (ritenante) and 'a tempo'.

Musical score for piano, page 3, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *f*, *R.H.*, and *mf*. Articulation marks like dots and dashes are present. Measure numbers 1 and 2 are circled above specific measures. The music consists of two systems of six measures each. The first system starts with treble and bass staves, followed by two systems of two staves each. The key signature changes from C major to G major. Measures 11 and 12 show a transition with *cresc.*, *f*, and *R.H.* markings. The score concludes with a dynamic of *mf*.

Adagio.

p dolce

Adagio.

p dolce

(3)

dolce

(3)

mf

p

5

riten. (4) *a tempo*

f sempre

p (4) *a tempo*

f sempre

riten.

Ped. *

f

Ped. *

Ped. *

Ped. *

L.H. R.H. *mf*

Ped. *

Ped. *

riten. C

riten. C

dim. *R.H.*

Tempo I.



Tempo I.

Continuation of the musical score. The top staff starts with a dotted half note followed by a quarter note. The bottom staff begins with a dotted half note followed by a quarter note.



Continuation of the musical score. The top staff shows a series of eighth-note patterns with grace notes. The bottom staff follows the same pattern.



Continuation of the musical score. The top staff shows a series of eighth-note patterns with grace notes. The bottom staff follows the same pattern.

Continuation of the musical score. The top staff shows a series of eighth-note patterns with grace notes. The bottom staff follows the same pattern.

6

Morceaux Célèbres

TRANSCRIPTIONS

pour

VIOLON

avec accompagnement de Piano

par

Hans Sitt, E. Kross,

R. Hofmann, B. Althaus.

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Andante.

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in Canonischer Form.

Violine.

I.

Louis Adolphe Coerne, Op. 62 N° 1.

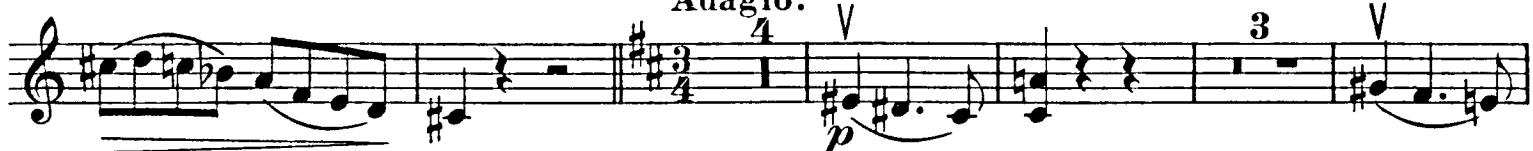
Allegretto. *riten.*

6 Pft. *a tempo*

mf



Adagio.



Violine.

3

(4) *a tempo*

f sempre

1

riten.

8 1

Tempo I.

mf

5

2

6

cresc.

f

p

mf

riten.

8

p

Drei kleine Trios

in Canonischer Form.

Violoncello.

I.

Louis Adolphe Coerne, Op. 62 N° 1.

Allegretto.

8

Viol.

cresc. - - - *f*

Adagio.

p dolce

doice

Violoncello.

3

riten.

(4) *a tempo*

f sempre

Pfte. 1

V

riten. Tempo I. 1

mf

V

(5) 2 V

riten.

cresc. - - f

p

riten.

mf

riten.

p

Morceaux Célèbres

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pour

VIOLONCELLE

avec accompagnement de Piano

par

GEORG GOLTERMANN.

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Krug-Waldsee, Jos., op. 7. Romance	1.50
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Proch, H., op. 163. Lied ohne Worte	1.50
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Weber, Edmond, op. 26. Romance	1.50
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J'y Pense!

Ritornell.

Andante.

Erik Meyer-Helmund.

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Troisième-Mazurka.

Erik Meyer-Helmund.

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Am Bach.

Phantasie-Stück.

Andante.

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Chanson Triste.

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Valse romantique.

Tempo rubato.

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Menuett.

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Nº 47. Leipzig.

M.C. 16/2

London. W.

Paris.

II.

Louis Adolphe Coerne, Op. 62 N° 2.

Violine. Andante sostenuto.

Violoncello.

Pianoforte. Andante sostenuto.
hervortretend

The musical score consists of six staves of music. The top staff is for Violin (Violine), the second for Cello (Violoncello), and the bottom three are for Piano (Pianoforte). The first two staves begin with a dynamic of *p*. The third staff starts with *p* and includes the instruction *hervortretend*. The fourth staff begins with *cresc.*, followed by *mf*. The fifth staff begins with *cresc.*, followed by *mf* and *R.H.* (right hand). The sixth staff begins with *mf*. The piano part includes pedal markings like 'Ped.', '*' (double bar line), and 'L.H.' (left hand). The score is in 2/4 time throughout.

32

p

cresc.

p *Led.*

cresc. *Led.* *Led.* *Led.* *Led.*

cresc. *mf*

mf *pR.H.* *p dolce*

p dolce

p dolce

R.H. *L.H.* *Led.* ***

pp

pp

pp

Led. *Led.* *Led.* *Led.* *Led.* ***

B. & C° 4564

Violoncello.

II.

Louis Adolphe Coerne, Op. 62 N° 2.

Andante sostenuto.

3
p

cresc. - - - - - mf - - - - -

2 ① 3
più p

pp mf

dim. 2 ② f

p cresc.

mf p dolce

pp

Violine.

II.

Andante sostenuto.

Louis Adolphe Coerne, Op. 62 N° 2.

The sheet music for Violin, Op. 62 No. 2 by Louis Adolphe Coerne, Op. 62 N° 2. The music is in 2/4 time, Andante sostenuto. The score is composed of ten staves of musical notation, each with its own unique set of dynamics and performance instructions. The dynamics include *Vel.*, *p*, *cresc.*, *mf*, *più p*, *pp*, *trb*, *dim.*, *mf*, *f*, *p dolce*, and *cresc.*. The performance instructions include tempo markings like '3' and '2', and slurs indicating sustained notes or rhythmic patterns. The music is divided into sections labeled ① and ②.

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Ritornell.

Andante.

Erik Meyer-Helmund.

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Troisième-Mazurka.

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Am Bach.

Phantasie-Stück.

Andante.

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Valse romantique.

Tempo rubato.

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Menuett.

Erik Meyer-Helmund.

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III.

Louis Adolphe Coerne, Op. 62 N° 3.

Violine.

Violoncello.

Pianoforte.

Allegro.

Allegro.

B. & C° 4565

A musical score for piano and voice, page 4. The score consists of eight staves of music. The top two staves are for the piano (treble and bass clef), followed by a brace for both. The next two staves are for the voice (treble clef) with dynamic markings *f* and *più f*. The bottom two staves are for the piano. Measure numbers 1 and 2 are indicated above the vocal parts. The music includes various note heads, stems, and rests, with dynamics like *mf*, *p*, and *f*.

4

1

2

B. & C° 4565

Sheet music for piano, page 10, showing measures 11-15. The music is in common time and consists of two staves. Measure 11 starts with a dynamic *p*. Measure 12 begins with *mf*. Measure 13 starts with *p*. Measure 14 starts with *mf*. Measure 15 starts with *f*. Measure 16 begins with *p legato*. Measure 17 begins with *p legato*. Measure 18 starts with *mf*, followed by *p* and *dim.*. Measure 19 starts with *riten.*. Measure 20 starts with *a tempo*. Measure 21 starts with *mf*. Measure 22 starts with *f*. Measure 23 starts with *f*. Measure 24 starts with *riten.*. Measure 25 starts with *a tempo*. Measure 26 starts with *mf*. Measure 27 starts with *f*. Measure 28 starts with *f*. Measure 29 starts with *ped. sempre*.

Violoncello.

III.

Louis Adolphe Coerne, Op. 62 N° 3.

Allegro.

The sheet music consists of ten staves of musical notation for cello. The first staff begins with a dynamic of *mf*. The second staff starts with *p*, followed by *mf*. The third staff starts with *f*. The fourth staff starts with *più f*. The fifth staff starts with *1*. The sixth staff starts with *mf*, followed by *2*. The seventh staff starts with *p*, followed by *mf*. The eighth staff starts with *f*. The ninth staff starts with *3*, followed by *1*, and includes the instruction *p legato*. The tenth staff ends with *a tempo* and *mf*. Various slurs, grace notes, and dynamic markings like *v* and *riten.* are present throughout the piece.

Violine.

III.

Allegro.

Louis Adolphe Coerne, Op. 62 N° 3.

The sheet music consists of ten staves of violin notation. The key signature is one sharp (F#). The time signature varies between common time and 2/4. The dynamics include *mf*, *p*, *f*, *mf*, *p*, *mf*, *p*, *mf*, *p*, *mf*, *a tempo*, and *f*. The first staff begins with a measure of 2/4 followed by a measure of common time. The second staff starts with a measure of common time. The third staff begins with a measure of common time followed by a measure of 2/4. The fourth staff starts with a measure of 2/4. The fifth staff begins with a measure of common time followed by a measure of 2/4. The sixth staff starts with a measure of 2/4. The seventh staff begins with a measure of common time followed by a measure of 2/4. The eighth staff starts with a measure of 2/4. The ninth staff begins with a measure of common time followed by a measure of 2/4. The tenth staff ends with a measure of common time.