

# J. SCARLATESCU

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## Compositions

pour

## Violon et Piano

Bagatelle . . . . . Edition Schott 2592  
(en style populaire roumain)

Nocturne . . . . . Edition Schott 2593

Valse-Caprice . . . . . Edition Schott 2594



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# BAGATELLE

pour

Violon et Piano

par

J. Scarlatescu



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# BAGATELLE

Johannes Scarlatescu

**Allegretto scherzoso** (M.M. ♩ = 90)

VIOLIN

PIANO

*mp*

*simile*

*pp*

*p*

*pp*

*mf*

*pp*

*mf*

The musical score is written for Violin and Piano. It begins with a tempo marking of 'Allegretto scherzoso' and a metronome marking of quarter note = 90. The key signature has two flats (B-flat major), and the time signature is 2/4. The piano part consists of a steady eighth-note accompaniment in both hands, with some chords in the bass. The violin part starts with a few rests, then enters with a melodic line. Dynamics include mezzo-piano (mp), pianissimo (pp), piano (p), and mezzo-forte (mf). The word 'simile' is used to indicate that the piano part should continue with a similar character. The score is divided into four systems, each with a violin staff and a grand piano staff.



The first system of music features a treble staff with a melodic line starting on a half rest, followed by eighth notes and quarter notes. A piano (*p*) dynamic marking is present. The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line.

The second system continues the melodic and accompanimental patterns. It includes dynamic markings for *p*, *mf*, and *poco rit.* in both the treble and piano staves.

The third system shows the continuation of the piece, with a *p* dynamic marking in the treble staff and the piano accompaniment.

The fourth system features a *p* dynamic marking in the treble staff and a *p* dynamic marking in the piano staff.

The fifth system concludes the page with the final melodic and accompanimental lines.



The musical score consists of six systems of staves. Each system includes a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is B-flat major (two flats). The score features various dynamic markings: *p* (piano), *pp* (pianissimo), *f* (forte), *mp* (mezzo-piano), and *poco riten.* (poco ritardando). The piano accompaniment includes complex rhythmic patterns, such as sixteenth-note runs and chords, often with accents. The vocal line consists of melodic phrases with some slurs and ties. The overall structure is a continuous piece of music.



pp sfz p mf pp

p mf pp cresc. molto

poco rall. mf a tempo

poco rall. mf

pp p



Violino

BAGATELLE

Joué par Geôrge Enescu

Johannes Scarlatescu

Allegretto scherzoso (M.M. ♩ = 90)

The musical score is written for a single violin. It begins with a treble clef, a key signature of one flat (G minor), and a 2/4 time signature. The tempo is marked 'Allegretto scherzoso' with a metronome marking of quarter note = 90. The score contains ten staves of music. Dynamics include mezzo-piano (mp), piano (p), pianissimo (pp), mezzo-forte (mf), and forte (f). Performance instructions include 'poco rit.' (poco ritardando) and 'restez' (hold). The piece concludes with a first ending bracket.



# Violino

The musical score for Violino consists of ten staves of music. The key signature is one flat (B-flat major or D minor). The score includes various dynamics and performance instructions:

- Staff 1: *p* (piano), *pp* (pianissimo), *sfz* (sforzando), and a first ending bracket labeled "1".
- Staff 2: *p*, *mf* (mezzo-forte), *pp*, *p*, *mf*, and *pp cresc. molto* (pianissimo, crescendo, molto).
- Staff 3: *poco rall.* (poco rallentando), *a tempo*, and *mf* with an accent (>).
- Staff 4: *pp* (pianissimo).
- Staff 5: *p* (piano) and *mf* (mezzo-forte).
- Staff 6: *p* (piano).
- Staff 7: *poco rit.* (poco ritardando), *p* (piano), and *mf* (mezzo-forte).
- Staff 8: *p* (piano).
- Staff 9: *p* (piano), *cresc.* (crescendo), *sfz* (sforzando), and *mf* (mezzo-forte).
- Staff 10: *f* (forte).



# Violino

(M. M. ♩ = 104)

*f* *giocoso*

*mf*

*f*

*f* *un poco più vivo*

*mf* *grazioso*

*sfz*

*f* *sempre*

*sfz*

*f* *sempre*



**Successes**  
for Violin and Piano

**Welterfolge**  
für Violine und Klavier

**Succès**  
pour Violon et Piano

\* Fr. Kreisler, "Alter Refrain" (Volkslieder aus Oesterreich No. 2)

Andante con moto  
*p* gesanglich  
a tempo  
wienerisch

\* J. Albeniz, Tango (Dushkin, Transkr. No. 14)

Andantino  
*p* arco  
*mf*

\* E. Elgar, Salut d'Amour

Andantino  
*p* dolce  
legatissimo  
Tempo  
dolcissimo

\* G. Braga, La Serenata

Andante con moto  
*p* con passione  
*mf* affretando

\* Cyril Scott, Cherry Ripe

Allegretto molto moderato  
*mp*  
ten.  
poco più mosso e sonore

Fr. Kreisler, Aloha Oe - Hawaisches Lied (Transkr. No. 25)

Andante  
*mf*

\* Boccherini, Canzonetta (Dushkin, Transkr. No. 5)

Andantino gentile  
*p*  
*p*  
rall.  
a tempo

Paradis, Sicilienne (Dushkin, Transkr. No. 6)

Andantino  
*f*  
*mf*  
*f*  
*p*

\* Mischa Elman, Canto amoroso

Andante amoroso  
*mf*  
cresc.  
*f* con passione  
cresc. e string.

\* J. Massenet, Elegie

Lento, con gran sentimento  
*p*  
*f*  
*pp*  
*mf*  
*p*

\* Fr. Kreisler, Marche Miniature Viennoise (Kleine Stücke No. 6)

Bén deciso e ritmico  
*p* alla punta  
sul D

\* Fr. Kreisler, Rondino (Thema v. Beethoven) (Original Kompositionen No. 6)

Allegro grazioso  
*p*  
cresc.

Fiocco, Allegro

Allegro  
*f*  
*p*  
stacc.  
*mf*

\*) Auch für Orchester in: — Also for orchestra in: — Existe également pour Orchestre:  
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First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (piano and bass) below. The key signature has two flats (B-flat and E-flat). The first staff has dynamic markings *mf* and *p*. The piano part has *mf* and *p* markings. The bass part has a simple accompaniment.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (piano and bass) below. The key signature has two flats. The first staff has a dynamic marking *p*. The piano part has a *p* marking. The bass part continues with a simple accompaniment.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (piano and bass) below. The key signature has two flats. The first staff has markings *poco rit.* and *mf*. The piano part has a *poco rit.* marking and an *mf* marking. The bass part has an *mf* marking.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (piano and bass) below. The key signature has two flats. The first staff has a dynamic marking *p*. The piano part has a *p* marking. The bass part continues with a simple accompaniment.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (piano and bass) below. The key signature has two flats. The first staff has a dynamic marking *p* and a *cresc.* marking. The piano part has a *p* marking and a *cresc.* marking. The bass part has a *p* marking and a *cresc.* marking.



Musical notation for the first system, including treble and bass staves. Dynamic markings include *-sfz* and *mf*.

Musical notation for the second system, including treble and bass staves. Dynamic markings include *mf* and *f*. The instruction *f non legato* is present.

Musical notation for the third system, including treble and bass staves.

Musical notation for the fourth system, including treble and bass staves. Tempo marking: *M.M. ♩ = 104*. Dynamic marking: *f giocoso*.

Musical notation for the fifth system, including treble and bass staves.



First system of musical notation. It consists of three staves: a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a dynamic marking of *mf* and features a melodic line with various ornaments and slurs. The piano accompaniment features a rhythmic pattern of eighth notes in the bass and chords in the treble.

Second system of musical notation, continuing the piece. The vocal line starts with a dynamic marking of *f*. The piano accompaniment continues with the established rhythmic and harmonic patterns.

Third system of musical notation. The vocal line begins with the instruction *f un poco più vivo*. The piano accompaniment also features this instruction. The tempo and dynamics are increased.

Fourth system of musical notation. The vocal line starts with the instruction *mf grazioso*. The piano accompaniment also features this instruction. The tempo is moderated and the dynamics are softened.

Fifth system of musical notation. The vocal line begins with a dynamic marking of *sfz*. The piano accompaniment continues with the established rhythmic and harmonic patterns.



*f sempre*

The first system of music features a treble staff with a melodic line of eighth notes, some with accents and slurs. The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

The second system continues the melodic and accompanimental patterns. A *sfz* (sforzando) marking appears at the end of the system in the treble staff.

The third system includes a treble staff with a few notes and a bass staff with a more active line. Fingerings are indicated by numbers 1-5 above and below notes. A *f* (forte) marking is present in the bass staff.

The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Fingerings are clearly marked throughout. A *f sempre* marking is present in the treble staff.

The fifth system concludes the page with a treble staff featuring slurs and accents, and a bass staff with chords and a melodic line. *ff* (fortissimo) and *sfz* markings are used in the bass staff.







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- ALBENIZ, J., Tango (Dushkin; Kreisler; Ries) . . . . .
- BOCCHERINI, L., Canzonetta (Dushkin) . . . . .
- BRAHMS, J., Walzer op. 39 No. 15, A dur – La majeur – A major (Willms)
- FALLA, M. de, Spanischer Tanz aus »La vida breve« (Kreisler) . . . . .
- FIOCCO, J. H., Allegro (O'Neill) . . . . .
- HÄNDEL, G. F., Gebet aus »Te Deum« (Larsen) . . . . .
- KREISLER, F., Liebesfreud . . . . .
- KREISLER, F., Liebesleid . . . . .
- KREISLER, F., Caprice viennois . . . . .
- KREISLER, F., Rondino über ein Thema von Beethoven . . . . .
- LISZT, F., Liebesträume (Notturmo No. 3) As dur (Larsen) . . . . .
- MENDELSSOHN, F., Auf Flügeln des Gesanges, op. 34 No. 2 (Larsen)
- PARADIS, M. TH. v., Sicilienne (Dushkin) . . . . .
- RIMSKY-KORSAKOW, N., Hymne au Soleil (Kreisler) . . . . .
- RIMSKY-KORSAKOW, N., Chant Hindou (Kreisler) . . . . .
- SAMMARTINI, G., Canto amaro (Elman) . . . . .
- SAMMARTINI, G., Passacaglia (Nachèz) . . . . .
- SCHUBERT, F., Ave Maria und am Meer (Wilhelmj) . . . . .
- STRAWINSKY, I., Berceuse aus »Feuervogel« (Dushkin u. Strawinsky)
- STRAWINSKY, I., Scherzo aus »Feuervogel« (Dushkin und Strawinsky)

**CONCERTOS**

- BOCCHERINI, L., D dur – Ré majeur – D major (Dushkin) . . . . .
- MOZART, W. A., D dur – Ré majeur – D major (»Adelaide«) (Casadesus)
- VIVALDI, A., C dur – Ut majeur – C major (Kreisler) . . . . .
- VIVALDI, A., a moll – la mineur – a minor (Nachèz) . . . . .
- VIVALDI, A., g moll – sol mineur – g minor (Nachèz) . . . . .

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

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

## 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, I., 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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