



Mischa Elman

⌘ Succès Classiques ⌘

pour

Violon et Piano

- | | | |
|--------|--------------------|----------------------|
| No. 1. | Gossec | Gavotte en Ré |
| 2. | Veracini | Giga all' antico |
| 3. | Cartini | Allegro animosamente |
| 4. | Gluck | Air de Ballet |
| 5. | Lully | Gavotte en Rondeau |
| 6. | d'Auvergne | Allegro appassionato |
| 7. | Mascitti | Allemanda |
| 8. | Corelli | Sarabanda e Giga |
| 9. | Lolli | Adagio e Allegro |
| 10. | Mouret | Deux Bourrées |
| 11. | Leclair | Gigue |
| 12. | Rousseau | Deux Menuets |
| 13. | Hellendaal | Gavotte en Ré-mineur |
| 14. | Giardini | Gigue |
| 15. | Giardini | Musette |
| 16. | Sammartini | Canto amoroso |

Chaque n.

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AIR DE BALLET

CHR.v. GLUCK

(1714-1787)

Succès classiques

N° 4

arr. par Mischa Elman

VIOLON

PIANO

mf

Andante espressivo

mf

p

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Die Verleger

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature is A major (three sharps). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

The second system continues the piece. The vocal line has a melodic line with some slurs. The piano accompaniment includes a forte (*f*) dynamic marking in the right hand. The bass line continues with eighth notes.

The third system features a vocal line and piano accompaniment. A forte (*f*) dynamic is present. The piano accompaniment includes a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The key signature remains A major.

The fourth system concludes the page. It includes dynamic markings: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *poco rit.* (poco ritardando). The vocal line and piano accompaniment both follow these markings. The piano accompaniment ends with a final chord in the right hand.



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Andante espressivo

IV.....

mf *p*

III
1 3 3

III.....

p

III...
2 3

f

4
0 2 3

II.....
3 3 3

p *cresc.* *mf* *poco rit.*

