

Arthur



Hartmann

# TRANSCRIPTIONS

x FOR x

## VIOLIN AND PIANO

- 1 ALPHERAKY .....“SÉRÉNADE LÉVANTINE”
- 2 BALAKIREW .....“CHANT DU PÊCHEUR”
- 3 GLIÈRE .....“ROMANCE”
- 4 GLIÈRE .....“MÉLODIE”
- 5 GLINKA .....“MAZURKA”
- 6 GRETCHANINOFF ....“CHANT D'AUTOMNE”
- 7 KARAGITSCHEFF ....“EXALTATION”
- 8 KARGANOFF .....“MAZURKA”
- 9 KARGANOFF .....“IN THE GONDOLA”
- 10 NEMEROWSKY .....“ALLA MAZURKA”
- 11 TSCHAIKOWSKY ....“CHRISTMAS”
- 12 TSCHAIKOWSKY ....“HUMORESQUE”
- 13 BACH, W. F. ....“LARGO”
- 14 ERKEL .....“HUNGARIAN HYMN”
- 15 POLDINI .....“POUPÉE VALSANTE” (*Waltzing Doll*)

*Each, Net, 50c.*

BREITKOPF & HÄRTEL

NEW YORK

# 15. Poupée Valsante (Waltzing Doll)

Violin  
(with mute)

Ed. Poldini  
Free Transcription for Violin and Piano, by  
Arthur Hartmann

Tempo di Valse

arco  
pizz l.h. scherzando  
V  
A *f* *restez.*  
Ossia  
pizz arco  
l.h.  
1  
2  
pizz  
l.h. *f* arco 1 2 2 3  
A 3 1 2 A 3 4 0 V  
frog *f*  
p  
A 3 1 2 V 3 1 2

# Violin

The musical score consists of several staves of music. The first staff begins with a treble clef and a key signature of two sharps (F# and C#). It features various dynamics including *pizz*, *cresc.*, *ff*, and *p*. Fingerings are indicated with numbers 1-4. A star symbol is placed above the first measure. The second staff continues with *ff* and *arco p*. The third staff includes a *V* (vibrato) marking. The fourth staff has a note marked *A* and a *V* marking. Below this staff is the instruction "(Ossia 8va bassa beginning at low E)". The fifth staff has notes marked *D* and *A*, with a *cresc* dynamic. The sixth staff includes a *restez* instruction. The seventh staff is marked *Tempo I* and includes *quasi recit.* and *rit poco*. The eighth staff is marked *Ossia*. The ninth staff includes a *dim* dynamic. The tenth staff has a note marked *A* and a *V* marking. The eleventh staff includes the instruction "(on the fingerboard)" and a *tr* (trill) marking. The final staff ends with *gliss pizz* and *pizz* markings.

Hartmann-15

\*To immediately stop the vibration, press the thumb of the left hand against the open G string.

\*\*Pluck the strings for the entire chord and while in full vibration, slide *with intensity* from A to D with the first finger on the G String

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## TRANSCRIPTIONS:

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Free Transcription for Violin and Piano, by  
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Tempo di Valse

Violin  
(with mute)

pizz. arco

Piano

*mf*

*p scherzando*

*pp*

*mp*

*pp*

*f*

*restez*

pizz. arco

*mf*

*pp*

*p*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (F# and C#). The top staff features a melodic line with slurs and accents. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. The top staff begins with the instruction "pizz." (pizzicato) and "arco" (arco), followed by a dynamic marking of "f" (forte). The music continues with melodic and harmonic development across the three staves.

Third system of musical notation. This system includes dynamic markings of "p" (piano), "f" (forte), and "mf" (mezzo-forte). The notation features complex chordal textures and melodic lines with slurs and accents.

Fourth system of musical notation. It includes dynamic markings of "f" (forte) and "mf" (mezzo-forte). The system concludes with a "Ped." (pedal) instruction at the bottom right, indicating the end of the piece.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The music features a melodic line in the upper treble staff and a complex accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in the grand staff. A small asterisk (\*) is located below the first measure of the grand staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music continues with a melodic line and accompaniment. A dynamic marking of *pizz.* (pizzicato) is above the first measure of the upper treble staff. A dynamic marking of *p* is in the upper treble staff. A dynamic marking of *cresc* (crescendo) is in the grand staff, followed by a *ff* (fortissimo) marking. A fermata is placed over a measure in the upper treble staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music continues with a melodic line and accompaniment. A dynamic marking of *ff* is in the upper treble staff. A dynamic marking of *p* is in the upper treble staff. A dynamic marking of *arco* (arco) is above the first measure of the upper treble staff. A dynamic marking of *p* is in the grand staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music continues with a melodic line and accompaniment. A dynamic marking of *mp* (mezzo-piano) is in the grand staff.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has two sharps (F# and C#). The top staff features a melodic line with a long, sweeping slur and a dynamic marking of *f* (forte). The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

Second system of musical notation. It follows the same three-staff layout. The top staff continues the melodic line with a *cresc* (crescendo) marking. The grand staff accompaniment includes a variety of rhythmic patterns and chordal textures.

Third system of musical notation. The top staff shows a melodic line with a *restez* (ritardando) marking. The grand staff accompaniment features more complex chordal structures and some chromatic movement.

Fourth system of musical notation. The top staff continues the melodic line with various articulations and dynamics. The grand staff accompaniment includes some sixteenth-note patterns and sustained chords.



Quasi recit.

Tempo I

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked "Quasi recit." and "Tempo I". The piano accompaniment features a series of chords and arpeggiated figures. Performance markings include "rit poco" for both parts and "Broader and ad lib." for the piano accompaniment.

The second system continues the musical piece. The vocal line features a series of notes with slurs. The piano accompaniment consists of rhythmic patterns. Performance markings include "mp" (mezzo-piano) and "p" (piano).

The third system shows the vocal line with a "dim" (diminuendo) marking. The piano accompaniment features sustained chords and arpeggiated patterns.

The fourth system concludes the page. The vocal line includes a trill and a "pizz." (pizzicato) marking. The piano accompaniment features sustained chords and arpeggiated patterns. Performance markings include "10" and "pp" (pianissimo).