

A Son Altesse Impériale

MADAME LA GRANDE DUCHESSE HELENE PAULOWNA
DE TOUTES LES RUSSIES.

2^e.



QUATUOR

POUR

deux VIOLONS, ALTO et VIOLONCELLE

composé par

ADOLPHE SCHIMON

OP. 25

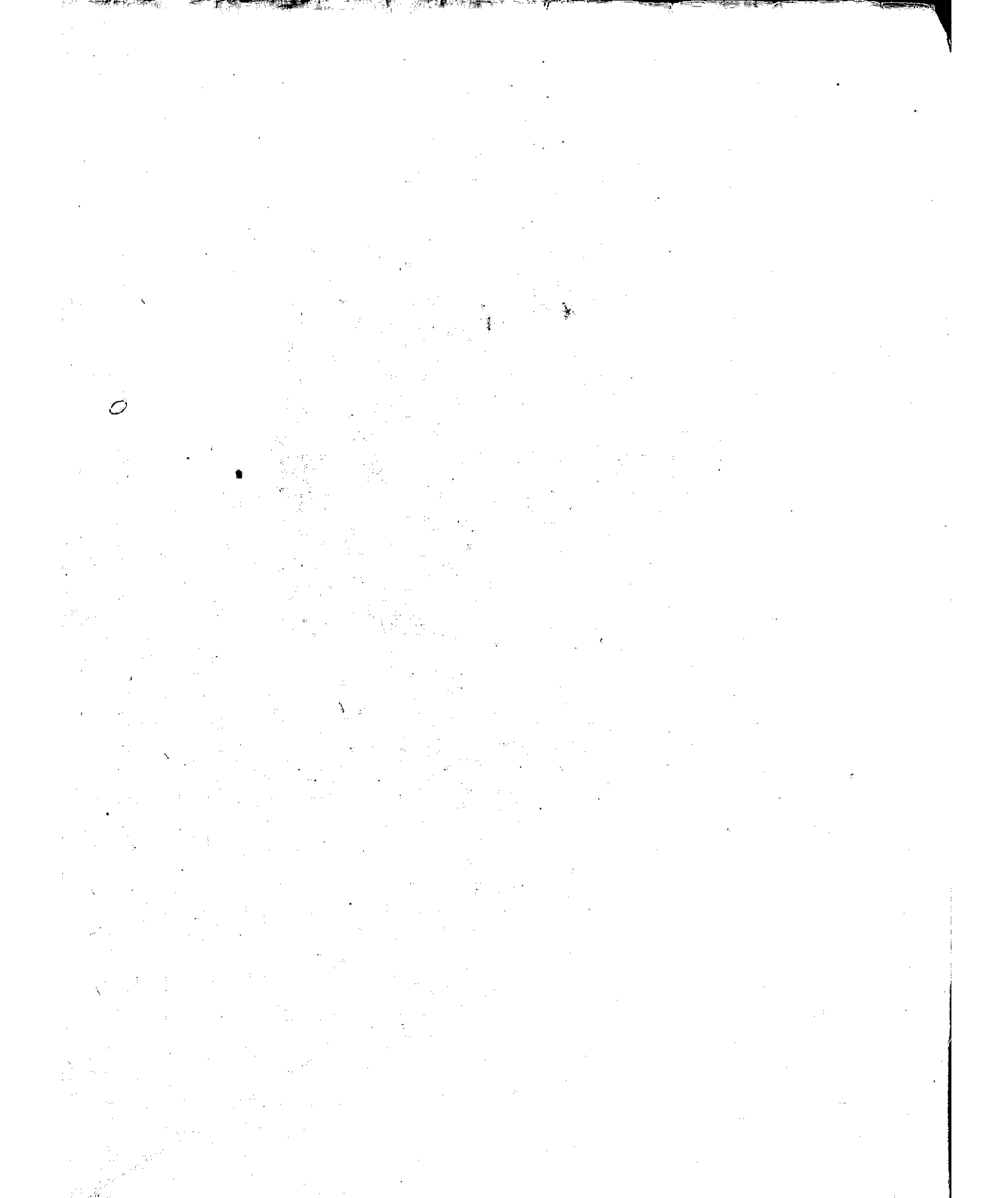
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A SON ALTESSE IMPÉRIALE
M^{te} la Grande Duchesse HELENE PAULOWNA de toutes les Russies.

2^{ME} QUATUOR

Pour
2 VIOLONS, ALTO et VIOLONCELLE.

Par
ADOLPHE SCHIMON. Op. 25.

1^{er} VIOLON.



(M.M. ♩ = 58)

Allegro
non troppo.

1 3

p cre - scen - do - un poco.

p

mf *cresc.* *mf*

f *p*

p *crescendo.*

p *f*

p

f *p* *cre*

scendo. *p* *cre - scen - do.*

1^o

2^o

1

1^{er} VIOLON.

con espressione.

1^{er} VIOLON

Adagio
con molta
espressione.

(M.M. ♩ = 69)

1^{er} VIOLON.

p *crescendo.*

p cre - scen - do. *p*

p

p

cre - scen - do *f*

p

p

fp *fp*

f

p *mf* *p*

pizz. *arco.* *pp*

Allegretto. (M.M. ♩. 66)

MINUETTO

p cre - scen - do.

p *f*

p

f 4

cre - scen - do. *p*

Tempo
riten. pochissimo. f 1^e e 2^a

Subito il Trio,
poi da Capo
il Minuetto e Coda.

CODA. 3^a

p rallent. un poco.

TRIO. 2

p 2

cre -

- scen - do. *p*

1^e 2^a Da Capo
il Minuetto.

(M.M. ♩ = 112)

Allegro non troppo.

pp *cresc. poco.* *p>*

mf> *p* *p*

f *f* *f* *cre - scen - do.*

dim e poco ritenuto. *p*

p *mf*

marcato.

cre - scen - do.

p *cre - scendo.* *sf>*

dimin. *p* *f* *mf*

p *f*

cresc *f*

pp

cre - scen - do. *f*
fp *fp*
f *dimin.*
riten un poco. *Tempo.* *p*
pizz. *cre*
- scen - do *arco.* *marcato.*
cre - scen - do. *p*
f *p* *cre - scendo.* *f* *p*
ben marcato.
cre - scendo.
cre - scen - do. *f* *cre - scen - do.*
f *f* *f* *f* *ff*



À SON ALTESSE IMPERIALE

M^{lle} la Grande Duchesse, HÉLÈNE PAULOWNA de toutes les Russies

2^{ME} QUATUOR



Pour

Par

2 VIOLONS, ALTO et VIOLONCELLE.

ADOLPHE SCHIMON. Op. 25

2^d VIOLON.

(M.M. $\text{♩} = 58$)

Allegro non troppo.

p, *cresc.*, *f*, *mf*, *cresc.*, *f*, *p*, *crescendo.*, *f*, *dimin.*, *p*, *cresc.*, *f*, *dimin.*, *p*, *cresc.*, *dimin.*, *p*, *cresc.*, *dimin.*

The musical score for the 2nd Violin part consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It features a series of eighth-note patterns with dynamics *p*, *p*, *p*, and *mf*. The second staff continues with similar patterns, including *fp* dynamics. The third staff starts with a forte *f* dynamic and includes a key signature change to one flat (B-flat). The fourth staff features a melodic line with a *f* dynamic and a *cresc. un poco* instruction. The fifth staff continues with a *p* dynamic. The sixth staff has a *cresc. un poco* instruction. The seventh staff begins with a *p* dynamic. The eighth staff starts with a forte *f* dynamic and includes a *cresc. e riten. ma poco* instruction. The ninth staff continues with a *cresc.* instruction. The tenth and final staff begins with a *mf* dynamic and includes a *cresc.* instruction.

2^d VIOLON.

f

p

p

f

p

f

f *dimin.* *p*

fp *cre - scen - do.* *ff*

dimin. *p*

p *pp*

2^d VIOLON.

(M.M. ♩ = 69)

Adagio
con molta
espressione.

pizz.
p *cresc.* *p* *arco.*

fp *fp* *f*

dimin. *p* *pizz.* *crescendo.* *arco.*

pp *p*

cre - scen - do. *f* *p* *mf* *p*

3 *p* *cre - scen - do.*

p *cre - scen - do.*

pp

p

cre - scen - do. *f*

pizz. *p*

arco.

p *fp*

f *mf* *p*

f *pizz.* *arco.* *pp*

Allegro. (♩ = 66)

MINUETTO.

p

cre - scen - do. *p*

f *p*

mf *p*

cre - scen - do.

p

cre - scen - do. *p*

riten. pochissimo. Tempo.

f

1^o e 2^o

Subito il Trio,
poi da Capo
il Minuetto e Coda.

CODA. 3^a

p

rallent un poco.

TRIO. 10

p

cre - scen - do. *p*

1^o 2^o

p

1^o 2^o

Da Capo
il Minuetto.

(M.M. ♩ = 112)

Allegro non troppo.

pp *cresc. un poco.* *p*

mf *f* *p* *fz* *fz*

dimin. e poco ritenuto.

cre - scen - do.

p *mf*

p

cre - scen - do.

p *cre - scen - do.*

dimin. *fz* *p*

marcato. *p* *cresc.* *f*

pp

cre - scen - do. *fp* *marcato.*

fp *fp*

f *p*

riten. poco. *Tempo.*

pizz.

arco. *f*

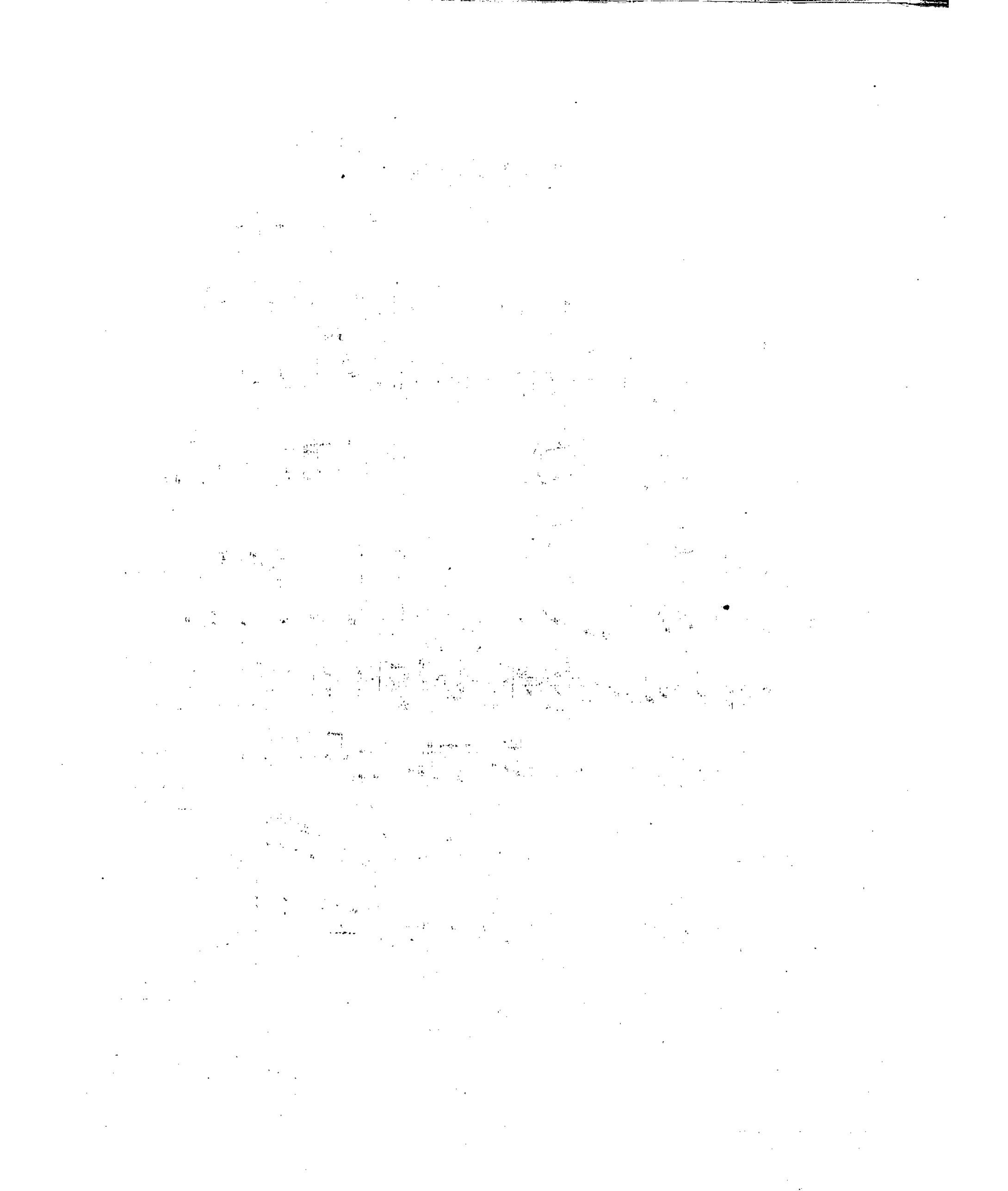
p *cresc.*

f *p* *crescendo.* *f*

p *cre - scen - do.*

crescendo. *p* *f* *crescendo.*

fz *ff* *ff*



M
397!

À SON ALTESSE IMPÉRIALE

1

M^{re} la Grande Duchesse HÉLÈNE PAULOWNA de toutes les Russies

2^{ME} QUATUOR



Pour

Par

2 VIOLONS, ALTO et VIOLONCELLE.

ADOLPHE SCHIMON. Op. 25.

ALTO.

(M. M. $\text{♩} = 58$)

Allegro
non troppo.

ALTO.

Musical score for Alto, page 2. The score consists of ten staves of music. The first staff begins with a first ending bracket and dynamic markings *mf*, *mf*, *p*, and *mf*. The second staff has dynamics *p*, *fp*, and *fp*. The third staff starts with *f*. The fourth staff has a first ending bracket. The fifth staff has a second ending bracket, dynamics *p*, and the instruction *cresc. un poco.*. The sixth staff starts with *f* and has *p* later. The seventh staff has *cresc. un poco.*. The eighth staff has *p* and *f*. The ninth staff has *cresc. e riten. ma poco.* and *mf*. The tenth staff has *cresc.* and *mf*.

The musical score for the Alto voice part on page 3 consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The dynamics and lyrics are as follows:

- Staff 1: *p*
- Staff 2: *p*
- Staff 3: *p*
- Staff 4: *f*
- Staff 5: *p*
- Staff 6: *f* *dimin.* *p*
- Staff 7: *fp* *erè - scen - do.* *ff*
- Staff 8: *dimin.* *p*
- Staff 9: *p* *pp*

ALTO.

Adagio
con molta
espressione.

(M.M. ♩ = 69)

pizz.

fp *fp* *f*
mf *p*

f *pizz.* *p* *arco.* *pp*

Allegretto. (♩ = 66)

MINUETTO. *p* *cre - scen - do.* *p*

f *p* *f*

p *cre - scen - do.* *p* *cre - scen -*

riten. pochissimo. *f* Tempo. *1. e 2.*

Subito il Trio,
poi da Capo
il Minuetto e Coda.

CODA. *3.* *un poco rallent.*

p

TRIO. *1* *2* *3* *4* *5* *6* *p*

p

cre - scen - do. *f*

p *1.* *2.*

Da Capo
il Minuetto.

(M.M. ♩ = 112)

Allegro
non troppo.

pp cresc un poco. p

mf f p

p f fz

fz cre - scen - do. dim e poco.

riten. p

f 3 2

p 1

p

p cre - scen - do.

fz dimin. p

f p 1

f cre - scen - do.

f pp

cre - scen - do. *fp*

fp 1 2 3 4 5 6 7 *fp*

8 *f* 2 *f* *p*

riten un poco. p

marcato. mf

1 *cre -*

- scen - do. *p*

f

p cre - scen - do. *f* *p*

cre - scen - do.

p cre - scen - do. *f* cre -

- scen - do. *f* *f* *f* *ff*

1. The first part of the document discusses the importance of maintaining accurate records of all transactions and activities. It emphasizes that this is essential for ensuring transparency and accountability in the organization's operations.

2. The second part of the document outlines the various methods and tools used to collect and analyze data. It highlights the need for consistent data collection procedures and the use of advanced analytical techniques to derive meaningful insights from the data.

3. The third part of the document focuses on the role of technology in data management and analysis. It discusses the benefits of using cloud-based storage solutions and data visualization tools to facilitate data access and interpretation.

4. The fourth part of the document addresses the challenges associated with data security and privacy. It provides recommendations for implementing robust security measures and ensuring compliance with relevant data protection regulations.

5. The fifth part of the document concludes by summarizing the key findings and recommendations. It stresses the importance of ongoing monitoring and evaluation to ensure the effectiveness of the data management and analysis processes.

Mp
3975

À SON ALTESSE IMPÉRIALE

M^{lle} la Grande Duchesse HELENE PAULOWNA de toutes les Russies.

Pour
2 VIOLONS. ALTO et VIOLONCELLE.

2^{ME} QUATUOR

Par
ADOLPHE SCHIMON. Op. 25.



VIOLONCELLE.

(M.M., $\text{♩} = 58$)

Allegro
non troppo.

p *cresc. un poco.*

p *f*

mf *cresc.* *mf* *cresc.*

f *p*

p *crescendo.*

p *f*

f *dimin.* *p* *crescendo.* *fp*

2^a
p *crescendo.* *p*

crescendo. *dimin.* *p con espressione.*

crescendo. *mf*

VIOLONCELLE.

The musical score consists of ten staves of music for the cello. The first staff begins with a *mf* dynamic and includes first and second endings. The second staff features dynamics of *p*, *fp*, *fp*, and *f*. The third staff starts with *p* and contains a key signature change to one sharp. The fourth and fifth staves continue with melodic lines, with the fifth staff starting at *p*. The sixth staff includes the instruction *cresc. un poco.* and a dynamic of *f*. The seventh staff starts at *p* and ends with *cresc. un poco.*. The eighth staff begins with *p* and ends with *f*. The ninth staff includes the instruction *cresc. e riten ma poco.* and a dynamic of *mf*. The final staff starts with *mf* and concludes with a melodic phrase.

VIOLONCELLE.

VIOLONCELLE.

(M.M. ♩ = 69)

Adagio
con molta
espressione

pizz. arco.

p

fp fp f

dimin. pizz. arco.

ere - scen - do. *pp*

p

ere - scendo. *f p mf*

p ere -

- scen - do. *p* ere - scen - do.

1

p ere -

- scen - do. *f* pizz.

arco. *p*

VIOLONCELLE.

Allegretto (♩ = 66)

MINUETTO. *p* *cre - scen - do.*

Subito il Trio,
poi da Capo
il Minuetto e Coda.

CODA. 3^a

TRIO. *p*

Da Capo
il Minuetto.

VIOLONCELLE.

(M. M. $\text{♩} = 112$)
 Allegro non troppo

pp cresc. poco. p

mf f p

p fz fz

cre - scen - do. dimin - e -

-ritenuto. p

marcato. mf

pizz. arco. pizz. arco

p

cre - scen - do. fz dimin.

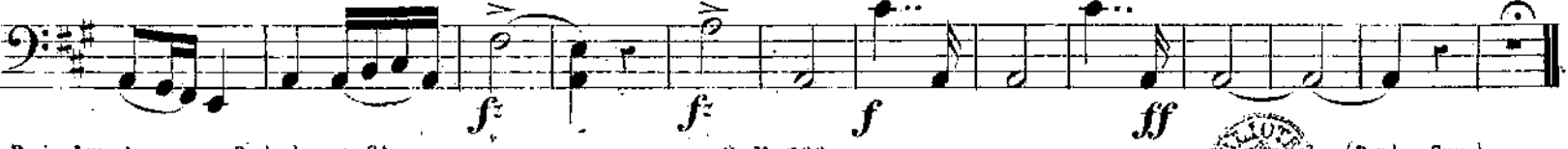
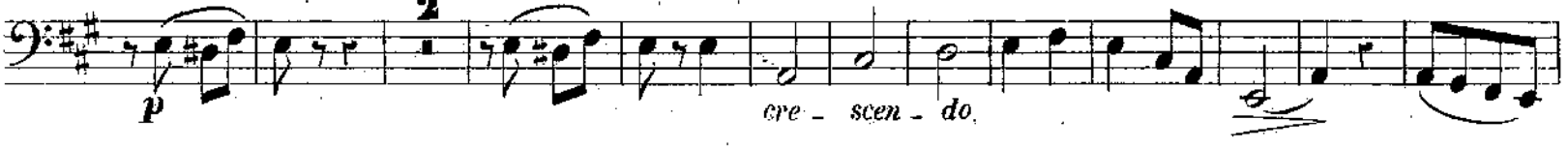
p

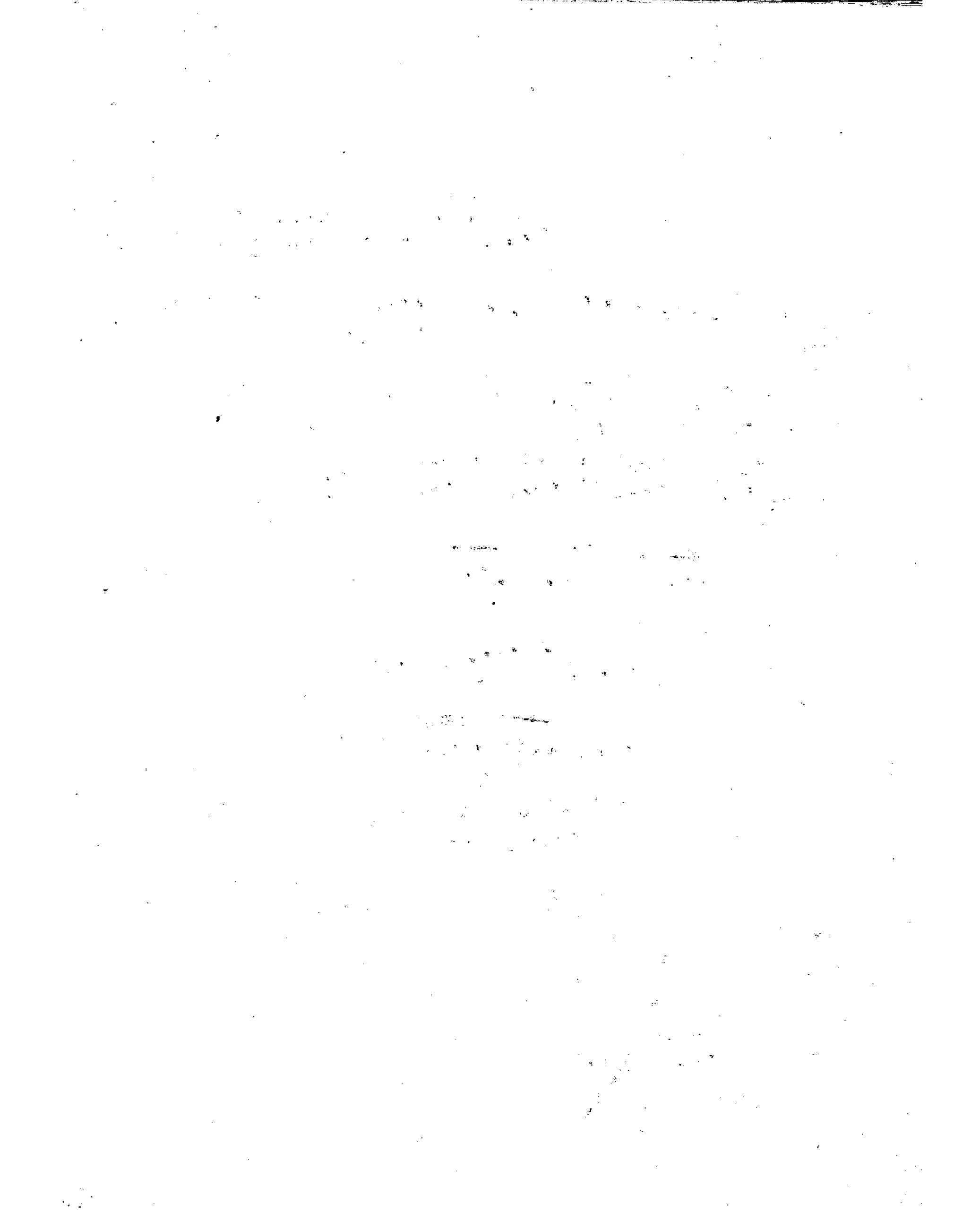
p f

p

cresc. f pp

VIOLONCELLE.





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Oeuvres publiées
de
AD. SCHIMON.

DEUX MARCHES pour le Piano à 4 Mains—(Op. 8)		<i>Forster et Co. Londres.</i>	9 "
TROIS MORCEAUX BRILLANTS pour le Piano } SÉRÉNADE, ROMANCE, PSAUME—(Op. 9)		<i>Heckner—Paris.</i>	7. 50
CINQ MORCEAUX CARACTÉRISTIQUES pour le Piano—(Op. 10)		" "	7. 50
AGITATO pour le Piano		<i>Heckner—Paris.</i>	6 "
PENSÉE—Nocturne pour le Piano		" "	2. 50
MAZURKA pour le Piano		" "	4 "
AIR DE DANSE ESPAGNOL pour le Piano—(Op. 13)		<i>Lemoine—Paris.</i>	5 "
BERCEUSE pour le Piano—(Op. 12)		" "	4 "
I WEEP THAT I AM ALL ALONE	Ballade Anglaise	<i>Campbell—Londres.</i>	" "
LIDI AMATI	Recit. e Romanza	<i>A. Novello—Londres.</i>	" "
BIMMI DI SÌ, DI NÒ	Stornello per Mezzo-Sopr.	<i>Choudens—Paris.</i>	3. 0
GIOVANOTTIN CHE TE NEVAI	" "	" "	4 "
MATER DOLOROSA	Pregliera per Mezzo-Sopr.	" "	5 "
AH S'IO POTESSI UN RONDININO AVERE.	Stornello per Sopr.	" "	4 "
OH SE TU FOSSI MECCO	Barcarola per Contralto.	" "	3. 0
IL RIMPROVERO	Canzonetta per Sopr.	" "	4 "
LIDI AMATI	Recit. e Romanza per Sopr.	" "	4. 50
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E' ECO	Duettino per Mezzo Sopr. e Tenore	" "	5. 0
E' ESTASI	Melodia per Sopr. o Tenore	" "	3. 0
NON TI SCORDAR DI ME	Melodia per Tenore	" "	5 "
LA SERA SUL LIDO	Duettino per Sopr. e Mezzo-Sopr.	" "	3. 0
MAIMES TU TOUJOURS	Méodie pour Soprano ou Ténor.	" "	5 "
PANTOUN	Méodie pour Soprano ou Ténor.	" "	3. 0
"	La même pour Contralto ou Baryton.	" "	3. 0
CHANSON DU CHASSEUR	Méodie pour Soprano ou Ténor.	" "	3. 0
"	La même pour Contralto ou Basse	" "	3. 0
OUVERTURE DE CONCERT arrangée pour le Piano à 4 mains—(Op. 17)		<i>Hartmann—Paris.</i>	9 "
TRIO pour Piano Violon et Violoncelle—(Op. 19)		<i>Richault—Paris.</i>	18 "
SONATE pour le Piano—(Op. 22)		<i>Hartmann—Paris.</i>	7. 50
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SONATE pour Violon et Piano—(Op. 20)		" "	18 "
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SUR LE LAC	Méodie pour le Piano	" "	6 "
MI LAGNERÒ TACENDO	Canzonetta per Sop.	" "	3. 0
STORNELLO TOSCANO	per Soprano	" "	4 "
SI VOUS N'AVEZ RIEN À ME DIRE (Victor Hugo)	Méodie pour Mezzo-Sop.	" "	3. 0