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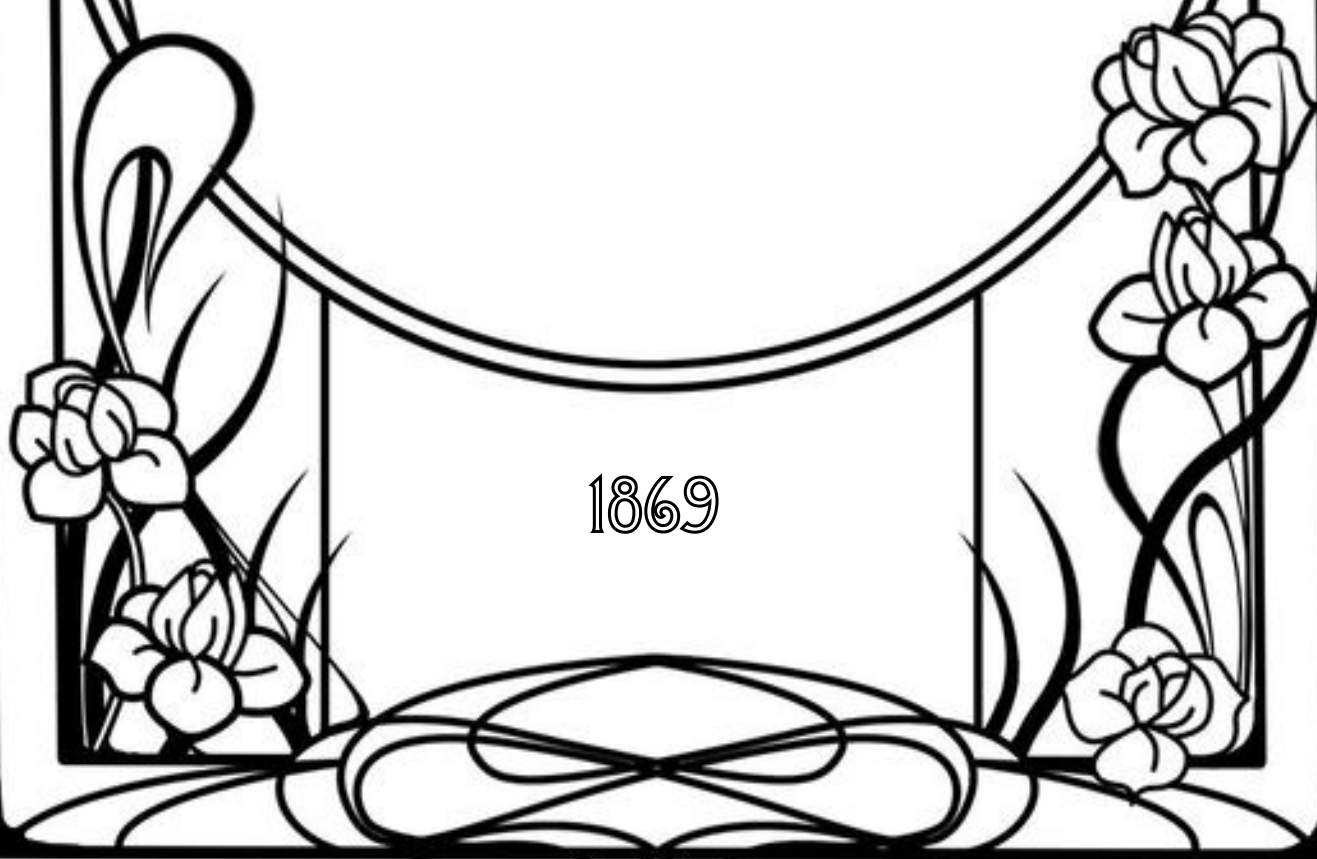


JULES ARMINGAUD

DEUX PIÈCES
POUR LE VIOLON, AVEC PIANO

OP. 49

1869



à madame Jules Massenet

Jules Armingaud

**Deux Pièces
pour le Violon, avec Piano**

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Jules Bertrand Armingaud (né à Bayonne le 8 mai 1820 - mort à Paris le 27 février 1900) est un violoniste et compositeur français.

A Bayonne, après avoir pris des leçons de violon avec un bon professeur, qui avait développé son talent naturel, il se rend à Paris et il tenta d'entrer au Conservatoire en 1839 mais se vit refuser l'admission, selon Fétis, en raison de son talent déjà avancé et individualiste, pouvant se passer d'un autre professeur. Il se perfectionna en privé auprès de Delphin Alard et devint membre de l'orchestre Valentino en 1840.

Il fut choisi par Alard pour être second violon dans sa Société de quatuors fondée en 1847, poste qu'il occupa jusqu'en 1852. Il fut un cofondateur de l'Association des artistes musiciens en 1848 et fut engagé en 1850 dans l'orchestre de l'Opéra-Comique, et pendant la révolution de 1848, il a été actif, avec Edouard Lalo, dans l'Association des Artistes Musiciens de gauche.

En 1855, il forme, avec Lalo, Joseph Mas et Léon Jacquard, un quatuor à cordes dans lequel il joue le premier violon. Le quatuor jouissait d'une grande réputation pour les œuvres de Mendelssohn et de Beethoven ; beaucoup de leurs quatuors avaient rarement été joués auparavant. Clara Schumann aurait joué avec le quatuor Armingaud lors de séjours à Paris en 1862 et 1863. L'ensemble a ensuite été transformé en 1872 par l'ajout d'instruments à vent, en Société de Musique Classique.

Armingaud a été loué pour son jeu gracieux mais solide et sa belle sonorité.

Ses compositions, qui vont au moins jusqu'à l'op.53, sont principalement des œuvres légères pour violon et piano, décrites par van der Straeten comme "fleuries [et] voyantes", mais elles incluent également une fantaisie sur des thèmes de Lohengrin et un chœur avec orchestre.

Il publie deux livres d'anecdotes musicaux, Consonances et dissonances (Paris, 1882) et Modulations (Paris, 1895).

à ma bonne et jolie cousine Ninon
présentement allée au maître Jules II

Souvenir affectueux

J. Armingand

1867.

à madame Jules Massenet

Deux Pièces

pour le violon, avec piano.

N° 1. Allegro appassionato

N° 2. Couplets

par

J. Armingand.

op. 49.

1. Allegro Appassionato

$\text{♩} = 100$

Violoncelle

Piano

3

Vlc

Pia.

5

Vlc

Pia.

8

Vlc

Pia.

The musical score is for the first movement, '1. Allegro Appassionato', in 12/8 time with a tempo of 100 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each featuring a Violoncelle (Vlc) and Piano (Pia.) part. The first system shows the initial entry of the instruments with dynamic markings of *mf* and *sf*. The second system introduces a triplet figure in the Violoncelle and Piano parts, with dynamics of *p* and *cresc.*. The third system continues the development with *cresc.* and *f* markings. The fourth system concludes the passage with a final *f* dynamic. The Violoncelle part is written in a single staff, while the Piano part is written in a grand staff (treble and bass clefs).

10

Vlc

Pia.

dim. *cresc.*

12

Vlc

Pia.

f *sf*

14

Vlc

Pia.

sf *f*

16

Vlc

Pia.

18

Vlc

Pia.

f

sf mf

20

Vlc

Pia.

f

f

dim.

dim.

23

Vlc

Pia.

(dim.)

p

dim.

dolce

(dim.)

p

dim.

dolce

26

Vlc

Pia.

29

Vlc

Pia.

32

Vlc

Pia.

pp

poco piu f

cresc.

35

Vlc

Pia.

cresc.

37

Vlc

Pia.

f

mf

sf

f

f

Violoncello (Vlc) and Piano (Pia.) score, measures 38-40. The key signature is one flat (B-flat). Measure 38: Vlc plays a melodic line starting on G4, moving stepwise down to D4. Pia. plays a series of chords: F4-A4-Bb4, F4-A4-Bb4, F4-A4-Bb4, and F4-A4-Bb4. Measure 39: Vlc continues the melodic line, moving stepwise down to G3. Pia. plays a series of chords: F4-A4-Bb4, F4-A4-Bb4, F4-A4-Bb4, and F4-A4-Bb4. Measure 40: Vlc plays a melodic line starting on G3, moving stepwise up to D4. Pia. plays a series of chords: F4-A4-Bb4, F4-A4-Bb4, F4-A4-Bb4, and F4-A4-Bb4. The score includes dynamic markings: *dim.* (diminuendo) and *p* (piano).

43

Vlc

Pia.

cresc.

sf

cresc.

mf

46

Vlc

Pia.

p

cresc.

p

cresc.

This musical score shows measures 46 and 47 for a Violoncello (Vlc) and Piano (Pia.) ensemble. Measure 46 features a Vlc part with a melodic line and a Pia. part with a sustained chord and a moving bass line. Measure 47 continues the Vlc melody and the Pia. accompaniment, with dynamic markings of *p* and *cresc.* indicating a crescendo.

48

Vlc

Pia.

The image shows a musical score for Violoncello (Vlc) and Piano (Pia.) for measures 48 and 49. The Vlc part is in bass clef with a key signature of one flat (B-flat). It features a melodic line with eighth and sixteenth notes, including slurs and a crescendo leading to a fortissimo (ff) dynamic. The Pia. part consists of two staves. The right hand is in treble clef and the left hand is in bass clef, both with a key signature of one flat. The piano accompaniment includes chords and moving lines, with a crescendo and mezzo-forte (mf) dynamic marking. The score concludes with a repeat sign at the end of measure 49.

50

Vlc

Pia.

f

(cresc.)

52

Vlc

Pia.

dim.

54

Vlc

Pia.

cresc.

56

Vlc

Pia.

f *sf* *sf*

58

Vlc

Pia.

f

60

Vlc

Pia.

sf

62

Vlc

Pia.

p

cresc.

64

Vlc

Pia.

(cresc.)

66

Vlc

(cresc.) ----- *Cresc e accelerando*

Pia.

(cresc.) -----

21 8

68

Vlc

ff *rapido*

Pia.

ff

21 8

69

Vlc

f

Pia.

f

12 8

70

Vlc

p *tranquillo*

Pia.

p *tranquillo*

12 8

73

Vlc

Pia.

f

dim.

76

Vlc

Pia.

p

Calando

2. Couplets

$\text{♩} = 100$

Violoncelle

Piano

mf

dim.-----

5

Vlc

Pia.

p

mf

9

Vlc

Pia.

p

mf

dim.-----

13

Vlc

Pia.

tr

17

Vlc

p *cresc.*

Pia.

p *cresc.*

V

21

Vlc

f *p*

Pia.

f *p*

24

Vlc

f

Pia.

f

27

Vlc

p

Pia.

p

29

Vlc

p

Pia.

32

Vlc

Pia.

35

Vlc

Pia.

cresc.

cresc.

V

37

Vlc

f *p*

Pia.

f *p*

40

Vlc

Pia.

cresc. *f*

43

Vlc

Pia.

46

Vlc

Pia.

p

49

Vlc

Pia.

mf

dim.

53

Vlc

Pia.

p *mf*

57

Vlc

Pia.

p *mf* *dim.*

61

Vlc

Pia.

tr

65

Vlc

Pia.

p *cresc.*

69

Vlc

Pia.

f *p*

72

Vlc

Pia.

f

75

Vlc

Pia.

p

77

Vlc

Pia.

p

80

Vlc

Pia.

83

Vlc

Pia.

cresc.

cresc.

V

85

Vlc

Pia.

f

p

f

p

88

Vlc

Pia.

cresc.

f

f

91

Vlc

8

Pia.

The musical score consists of two staves. The top staff is for Violoncello (Vlc) and the bottom staff is for Piano (Pia.). The key signature has one sharp (F#) and the time signature is 3/8. Measure 91 is marked at the beginning of the Vlc staff. The Vlc part begins with a melodic line of eighth notes, slurred in groups of four, with a final eighth note followed by a quarter rest. The Pia. part provides harmonic support with chords in the right hand and single notes in the left hand. The piece concludes with a double bar line.

Cello

1. Allegro Appassionato

$\text{♩} = 100$

mf sf cresc. *p*

5 *(cresc.) sf* *cresc.* *f*

9 *dim.* *cresc.*

12 *f sf sf sf*

15 *f*

18 *f*

21 *dim.* *p* *dim.*

25 *dolce*

29 acc.

32 *pp* *poco piu f*

35
cresc.-----*f*

38

41
dim.-----*p*

44
cresc.-----*sf*-----*p*-----*cresc.*-----

48
(cresc.)-----*sf*-----*cresc.*-----*f*

51
dim.-----

54
cresc.-----*f* *sf*

57
sf-----*f*-----

60
sf-----*p*-----

63
cresc.-----

66
(cresc.)-----*Cresc e accelerando*

21
8

68 *ff* *rapido*

Measures 68 and 69 of a musical score. Measure 68 is in 2/8 time and begins with a fortissimo (*ff*) dynamic and a 'rapido' tempo marking. It features a melodic line with a trill on the first note, followed by a series of eighth and sixteenth notes. Measure 69 continues this melodic line. The key signature has one flat.

69 *f*

Measures 69 and 70 of a musical score. Measure 69 continues the melodic line from the previous system, marked with a forte (*f*) dynamic. Measure 70 is in 12/8 time and features a melodic line with eighth and sixteenth notes. The key signature has one flat.

70 *p* *tranquillo* *f*

Measures 70 through 73 of a musical score. Measure 70 is in 12/8 time and begins with a piano (*p*) dynamic and a 'tranquillo' tempo marking. The melodic line consists of eighth and sixteenth notes. Measure 73 ends with a forte (*f*) dynamic marking. The key signature has one flat.

74 *dim.* *p*

Measures 74 through 77 of a musical score. Measure 74 is in 12/8 time and begins with a decrescendo (*dim.*) marking. The melodic line consists of eighth and sixteenth notes. Measure 77 ends with a piano (*p*) dynamic marking. The key signature has one flat.

78

Measures 78 and 79 of a musical score. Measure 78 is in 12/8 time and features a melodic line with eighth and sixteenth notes. Measure 79 ends with a fermata over a half note. The key signature has one flat.

2. Couplets

THE SWAN
Camille Saint-Saëns

♩ = 100

13/8

mf p mf

9 p mf tr

16 p cresc.

21 f p f

26 p

31

36 (cresc.) f p

40 cresc. f

44 6 mf p mf

57 p mf tr

2

64

64 65 66 67 68

p *cresc.* -----

Staff 64-68: Treble clef, key of D major (F#), 3/8 time. Measures 64-68 contain eighth and sixteenth notes with slurs. Measure 68 ends with a fermata and a 'V' marking. A dynamic marking *p* is below measure 65, and *cresc.* with a dashed line is below measure 67.

69

69 70 71 72 73

f ----- *p* *f*

Staff 69-73: Treble clef, key of D major (F#), 3/8 time. Measures 69-73 contain eighth and sixteenth notes with slurs. Measure 73 ends with a fermata. Dynamic markings *f*, *p*, and *f* are placed below the staff with horizontal lines.

74

74 75 76 77 78

p

Staff 74-78: Treble clef, key of D major (F#), 3/8 time. Measures 74-78 contain eighth and sixteenth notes with slurs. Measure 78 ends with a fermata. A dynamic marking *p* is below measure 77.

79

79 80 81 82 83

cresc. -----

Staff 79-83: Treble clef, key of D major (F#), 3/8 time. Measures 79-83 contain eighth and sixteenth notes with slurs. Measure 83 ends with a fermata. A *cresc.* with a dashed line is below measure 82.

84

84 85 86 87

(cresc.) ----- *f* ----- *p*

Staff 84-87: Treble clef, key of D major (F#), 3/8 time. Measures 84-87 contain eighth and sixteenth notes with slurs. Measure 87 ends with a fermata. Dynamic markings *(cresc.)*, *f*, and *p* are placed below the staff with horizontal lines. A 'V' marking is above measure 84.

88

88 89 90 91

cresc. ----- *f*

Staff 88-91: Treble clef, key of D major (F#), 3/8 time. Measures 88-91 contain eighth and sixteenth notes with slurs. Measure 91 ends with a fermata. A *cresc.* with a dashed line and a dynamic marking *f* are below measure 90.

92

92 93 94 95

8

Staff 92-95: Treble clef, key of D major (F#), 3/8 time. Measures 92-95 contain eighth and sixteenth notes with slurs. Measure 95 ends with a fermata. A dynamic marking *f* is below measure 90. A bracket with the number 8 is above measures 92-95.