

Badische Landesbibliothek Karlsruhe

Digitale Sammlung der Badischen Landesbibliothek Karlsruhe

Le Carnaval de Venise

Schulhoff, Julius

Mayence [u.a.], [ca. 1846]

[urn:nbn:de:bsz:31-290700](https://nbn-resolving.org/urn:nbn:de:bsz:31-290700)

Druck. 2566

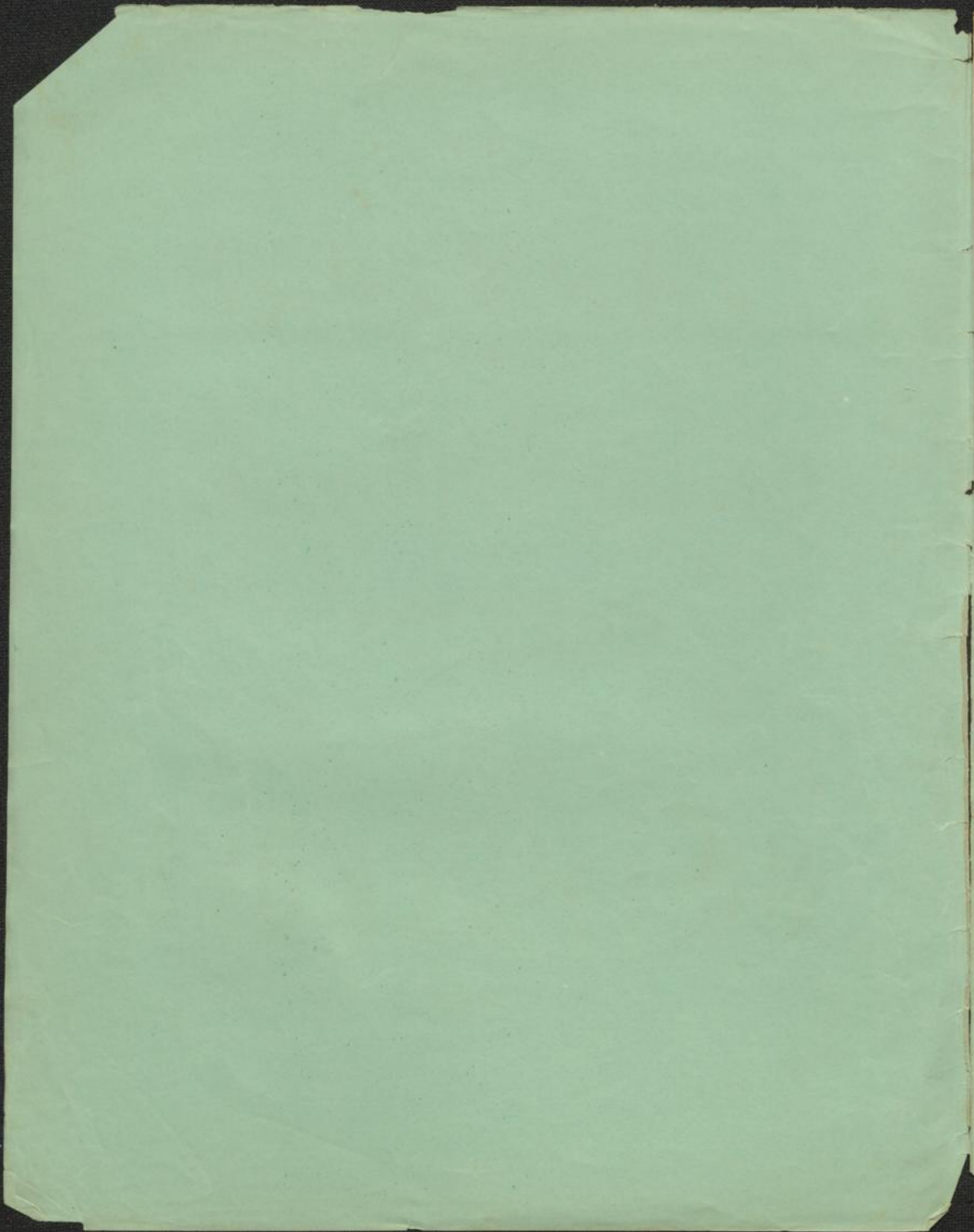
LE
CARNAVAL

de Venise

J. SCHULHOFF.

Op. 22.





à son ami

OLE BULL

LE

Carnaval de Venise

arrangé pour

PIANO

par

Jules Schullhoff

OP. 22.

N° 9831

B 1 H. 306

Reproduit sur autorisation de l'éditeur par
MAYENCE
chez les fils de B. Schott.

à Bruxelles chez Schott frères

Depôt général de notes livres de Musique.
LEIPZIG ROTTERDAM
G. & Seede. W. & Lichtenauer

BADISCHE LANDESBIBLIOTHEK

Baden-Württemberg

CARNAVAL DE VENISE.

Arrangé pour PIANO

par Jules SCHULHOFF.

Op. 22.

INTRODUCTION.

Cadenza ad lib:

f *sempre.* *precipitato.* *sf* *ff* *f*

Ped. m.g.

legg. *f* *p* *dim.* *pp* *smorz.*

Ped. *

Andantino. *dolce cantabile.*

p *p* *Ped.*

Ped. *

Ped. *

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) at the start, *cres.* (crescendo) in the middle. The music consists of flowing sixteenth-note passages in both hands.

Second system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo) at the start, *tr* (trills) in the middle, *ril.* (ritardando) in the middle, and *dolce cantabile.* (sweetly and cantabile) at the end. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. Fingerings: 1 2 1 2 1 2 1 2 1 2.

Third system of musical notation. Treble clef, bass clef. Pedal markings: *Ped.*, ** Ped.*, ** Ped.*, ** Ped.*. Fingerings: 1 2 1 2 1 2 1 2 1 2.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) at the start, *p* (piano) in the middle, and *cresc.* (crescendo) at the end.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *cresc.* (crescendo) and *cen* (crescendo) markings.

do *f* *f* *rit.* *f* *dim.* *pp* *delicatamente.*

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

p Ped. * *pp* *delicatamente.* Ped. * Ped. *

legg. *pp* Ped. *smorz.* *ppp* Ped. *

semplice poco ritenuto.

Cadenza ad lib: *f* *sempre* *precipitato.* *ff*

Ped. m.d. m.g.

legg. *f* *p* *dim.* *pp* *smorz.*

Ped. * Ped. * Ped. *

Allegretto non troppo.

L'accompagnamento sempre un poco marcato.

f staccato.

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth notes with slurs, some marked with accents. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes, starting with a forte (*f*) dynamic and a staccato articulation.

The second system continues the musical piece with similar rhythmic patterns in both staves, maintaining the accompaniment's character.

pp

f scherzando.

The third system is marked *scherzando*. It features a more playful and rhythmic melody in the upper staff, with a forte (*f*) dynamic. The lower staff continues with a steady accompaniment. A *pp* marking is placed above the upper staff in the middle of the system.

cantabile.

f

The fourth system is marked *cantabile*. The upper staff features a more melodic and flowing line, starting with a forte (*f*) dynamic. The lower staff provides a steady accompaniment. A piano (*p*) dynamic marking is visible in the lower staff towards the end of the system.

The fifth system concludes the piece with a final melodic phrase in the upper staff and a corresponding accompaniment in the lower staff.

Facilité.

The musical score is arranged in four systems. The first system features a vocal line on a single staff and piano accompaniment on two staves. The vocal line begins with a dynamic marking of *p* and includes a melodic line with some grace notes. The piano accompaniment starts with a *p* dynamic and features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The second system continues the piano accompaniment, with a dynamic shift to *f* in the right hand. The third and fourth systems show a more complex texture, with the right hand playing sixteenth-note patterns and the left hand providing harmonic support. Dynamics of *s* (sforzando) are used in these sections. There are also markings for *8* and *8va* throughout the score, indicating octave transpositions.

The page contains four systems of musical notation, each consisting of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is written in a single staff with a soprano clef. The music is in a minor key, indicated by the key signature of one flat. The first system includes the dynamic markings *f* and *pp*, and the instruction *f leggiero.*. The second system includes *f* and *pp*. The third system includes *pp* and *f legg.*. The fourth system includes *f* and *pp*. The piano accompaniment features a complex, chromatic texture in the right hand, while the left hand provides a steady harmonic foundation with chords and moving lines. The vocal line consists of a melodic line with various ornaments and phrasing marks.

First system of musical notation. The right hand (treble clef) features a melodic line with accents and a dynamic marking of *f marcato*. The left hand (bass clef) provides a rhythmic accompaniment. A dynamic marking of *pp legg.* is present in the second measure. An 8-measure phrase is indicated by a dashed line above the staff.

Second system of musical notation. The right hand continues the melodic line with accents. The left hand accompaniment remains. A dynamic marking of *pp* is present in the second measure. An 8-measure phrase is indicated by a dashed line above the staff.

Third system of musical notation. The right hand features a melodic line with accents and a dynamic marking of *f*. The left hand accompaniment continues. A dynamic marking of *p* is present in the second measure. An 8-measure phrase is indicated by a dashed line above the staff.

Fourth system of musical notation. The right hand features a melodic line with accents and a dynamic marking of *f*. The left hand accompaniment continues. A dynamic marking of *p* is present in the second measure. An 8-measure phrase is indicated by a dashed line above the staff.

Fifth system of musical notation. The right hand features a melodic line with accents and a dynamic marking of *p*. The left hand accompaniment continues. Dynamic markings of *f*, *pp*, and *rit.* are present. The system concludes with the instruction *a Tempo*.

Musical system 1: Treble clef staff begins with a piano (*p*) dynamic. The bass clef staff provides harmonic support. Dynamics include *f* (forte) and *pp* (pianissimo). Tempo markings include *a Tempo.* and *rit.* (ritardando).

Musical system 2: Treble clef staff features a forte (*f*) dynamic and numerous accents (*>*). The bass clef staff continues with a steady accompaniment.

Musical system 3: Treble clef staff begins with a piano (*pp*) dynamic and a *legg.* (leggiero) marking. The bass clef staff maintains the accompaniment.

Musical system 4: Treble clef staff is marked *dolce cantabile.* and begins with a piano (*p*) dynamic. The bass clef staff continues with the accompaniment.

Musical system 5: Treble clef staff begins with a piano (*pp*) dynamic and a *veloce.* (veloce) marking. The bass clef staff continues with the accompaniment.

Piu animato.

Ped. *

Facilité.

Ped. *

trem.

Ped.

* Ped.

* Ped.

9851.

The musical score consists of five systems of staves. Each system includes a single treble clef staff and a grand staff (treble and bass clefs). The notation is in a minor key, indicated by one flat in the key signature. The first system features a melodic line in the treble clef and a rhythmic accompaniment in the grand staff. A pedaling instruction, marked with an asterisk and the word "Ped.", is placed below the grand staff. The second system introduces the instruction "marcato." above the treble clef staff. The third system continues the accompaniment. The fourth system features the instruction "f sempre stacc." above the grand staff. The fifth system features the instruction "sempre f" above the grand staff. The number "9871." is printed at the bottom center of the page.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many sixteenth notes and slurs. The bass clef part provides a steady accompaniment. The instruction *f brillante.* is written in the treble clef.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental parts with various slurs and articulation marks.

Third system of musical notation, continuing the piece. It features similar melodic and accompanimental parts with various slurs and articulation marks.

Fourth system of musical notation, starting with the instruction *con grazia.* and *p Meno mosso.* in the treble clef. The treble clef part features a series of slurs over the notes.

Fifth system of musical notation, starting with the instruction *pp* and *poco rit.* in the treble clef. The treble clef part features a series of slurs over the notes.

a Tempo.

tr

marcato il canto, m.g. m.d. m.g. m.d. m.g.

tr

f

tr

Piu presto.

tr

poco a poco cres cen do.

sempre piu presto.

8

stringendo.

8

sempre cres.

8

ff con bravura.

8

rit.

Presto.

ff tumultuoso

Ped. *tremolo*

sf precipitato.

con tutta forza.

glissando.

rit.

Ped.

Catalogue des Ouvrages pour le Piano

de
Ch. Döhler, A. Dreyschock, F. Liszt, J. Schulhoff & S. Thalberg,

publiés par

LES FILS DE B. SCHOTT à MAYENCE.

Bruxelles, chez SCHOTT FRÈRES.

Londres, chez SCHOTT & Comp.

Döhler, Th.		Dreyschock, A.		Liszt, F.		Schulhoff, J.	
Op.	f. kr.	Op.	f. kr.	Op.	f. kr.	Op.	f. kr.
Op. 23. 3 Rondeaux sur des Airs de ballet de l'opéra Les Martyrs.	1 12	Op. 46. Souvenir de Nâples, Tarantelle.	1 30	Six Airs irlandais transcrits en forme d'Études.	1 30	Op. 3. Andante et Étude.	1 12
N° 1. La Lutte.	1 12	Op. 48. 2 Fantaisies sur des motifs de l'op. Nabuccodonosor. N° 1 & 2, chaque (Revue des opéras italiens Cah. 1 & 2.)	1 30	Six Airs anglais transcrits en forme d'Études.	1 30	Op. 5. 4 Mazurkas, en 2 Suites, chaque	54
2. Le Tournoi.	1 12	Op. 53. 3 Mazurkas.	1 48			Op. 6. Grande Valse brillante.	1 12
3. L'Allégresse.	1 12	Séparément:		Liszt, F.		Op. 7. 2 Scherzi.	1 30
Op. 25. 2 Nocturnes.	1 —	N° 1. La Mélodieuse.	— 54	Op. 7. Rémiscences de l'op. Les Puritains, grande Fantaisie. 2 ^{me} Edit.	2 —	Op. 8. 3 Impromptus.	1 30
Op. 26. Valses brillantes.	1 12	2. L'Harmoiseuse.	— 54	Op. 8. 2 grandes Fantaisies sur des motifs des Soirées musicales de Rossini, 2 ^{me} Edition.		Séparément:	
Op. 27. Grande Fantaisie sur des motifs de l'op. The Gipsy's Warning.	2 —	3. La Dansante.	— 45	N° 1. La Sérénade et l'Orgia.	1 48	N° 1. Confiance.	— 18
Op. 28. Grande Fantaisie et Variations sur des motifs de l'opéra Guillaume Tell.	1 48	Op. 59. 2 Fantaisies sur des motifs de l'op. I Lombardi. N° 1 & 2, chaque (Revue des opéras italiens Cah. 3 & 4.)	1 30	2. La Pastorella dell' Alpi et I Marinari.	1 48	2. Chanson à boire.	— 36
Op. 29. 3 Morceaux brillants de salon, sur des thèmes favoris.		Op. 63. Le Postillon, Rondeau brillant.	1 12	Nuits d'été à Paussilippe, 3 Amusemens sur des motifs de Donizetti.	1 48	3. Barcarolle.	— 36
N° 1. Divertissement sur un motif de Jean d'Arc de Balfe.	1 12	Op. 66. Grande Fantaisie sur des motifs de l'op. La Sonnambula.	2 —	Soirées musicales de Rossini, transcrites. En 2 Suites, chaque	2 24	Op. 9. 2 Mazurkas.	1 —
2. Fantaisie sur des motifs de l'op. Les Treize de Halévy.	1 12	Op. 67. Les Sirènes, Valses dansantes.	1 12	Séparément:		Op. 10. Caprice sur des Airs bohémiens.	1 48
3. Divertissement sur un motif de Betty de Donizetti.	1 12	La Renaissance, Bagatelle à la Valse sur Lucie de Lammermoor.	— 54	N° 1. La Promessa, Canzonetta.	— 36	Op. 11. Nocturne.	— 54
Op. 30. 12 Études de concert, en 2 Suites, chaque	2 42	La Caille, petite Fantaisie facile sur des motifs de l'op. Beatrice di Tenda.	— 45	2. La Regata veneziana, Notturmo.	— 45	Op. 12. Le Tournoi, Étude.	— 54
Séparément:		L'Inconstante, Valse brillante.	— 45	3. L'Incito, Bolero.	— 36	Op. 13. 12 Études de concert. En 2 Suites, chaque	2 —
N° 1. Étude in C-Dur.	— 36	Oeuvres posthumes, en 4 Cahiers.		4. La Gita in goodia, Barcarola.	— 27	Op. 13. N° 6. Le Trille, Étude.	— 36
2. " " A-Moll.	— 36	Cah. 1.		5. Il Rimpovero, Canzonetta.	— 36	Op. 16. 2 Pensées fugitives.	— 54
3. " " E-Moll.	— 36	N° 1. Chant du voyageur.	1 12	6. La Pastorella dell' Alpi, Tyrolienne.	— 27	Op. 17. Galop di bravura.	1 12
4. " " Des-Dur.	— 36	2. Ne m'oubliez pas.	1 12	7. La Partenza, Canzonetta.	— 36	Op. 18. 2 Styriennes originales et 1 Mazurka, N° 1 à 3, chaque	45
5. Tremolo-Étude.	— 54	3. Romance sans paroles.	1 12	8. La Pesca, Notturmo.	— 45	Op. 19. Deuxième Nocturne.	— 54
6. Étude in A-Dur.	— 36	Cah. 2.		9. La Danza, Tarantella.	1 —	Op. 20. Seconde Valse brillante.	— 54
7. Étude für die linke Hand.	— 36	N° 1. Doux Souvenir.	1 12	10. La Serenata, Notturmo.	— 45	Op. 22. Le Carnaval de Venise, arrangé et varié.	1 30
8. Étude in F-Dur.	— 27	2. Marche.	1 12	11. L'Orgia, Arietta.	— 45	Op. 23. 3 Idylles, 1 ^{re} Suite.	1 30
9. " " E-Moll.	— 36	3. Polka originale.	1 12	12. Li Marinari, Duetto.	1 —	Séparément:	
10. Der Wetstreit, Étude.	— 36	Cah. 3.		Soirées italiennes, 6 Amusemens sur des motifs de Mercadante.	4 12	N° 1. Chant du berger.	— 27
11. Étude in As-Dur.	— 45	3 Études de salon.	1 12	Soirées italiennes, Collection de Morceaux favoris.		2. Dans les Montagnes.	— 45
12. Triller-Étude.	— 45	Séparément, chaque Numéro.	— 27	N° 1. La Primavera, de Mercadante.	— 48	3. Danse rustique.	— 36
Op. 31. 2 Nocturnes.	1 12	Dreyschock, A.		2. Il Galop, " "	1 —	Op. 24. Souvenir de la Grande-Bretagne, grand Caprice.	1 38
Op. 32. Andante.	1 12	Op. 4. Nationaltänze mit Eingang und Anhang.	1 12	3. Il Pastore avizzero, " "	1 12	Op. 25. Chanson des Payans de Bohême.	— 45
Op. 33. Grand Divertissement sur des thèmes populaires irlandais.	2 —	Op. 6. 7 & 8. 3 Thèmes variés: thème slavonnais et 2 thèmes originiaux.	1 12	4. La Serenata del marinaro, " "	1 12	Op. 26. Cantabile.	— 4 3
Op. 34. Souvenirs de Florence, deux Nocturnes.	1 21	Op. 9. Klischnigglade, Divertissement, unserer Zeit dedieirt.	— 54	5. Il Brudiol, " "	1 12	Op. 27. 3 Idylles, 2 ^{me} Suite.	1 30
Op. 35. Divertissement brillant sur des motifs de l'opéra Guisarrero.	1 45	Op. 19. Scherzo.	1 —	6. La Zingarella spagnola, " "	1 48	Séparément:	
Op. 36. N° 1. Vola l'agile barchetta, Barcarolle.	— 54	Op. 23. Andante inquietoso.	1 30	7. Il Barajuolo, de Donizetti.	1 —	N° 1. Pres de la Fontaine.	— 45
2. A un Ruscelletto, Romanza.	— 36	Op. 24. Le Ruisseau, Romance sans paroles.	— 45	8. L'Alite di bice, " "	— 48	2. Dans les bois.	— 27
Op. 37. Grand Caprice sur des motifs de l'opéra Guido et Ginevra.	2 24	Op. 25. La Coupe, Chanson à boire sans paroles.	— 45	9. La Torre de Bisone, " "	1 —	3. Dimanche matin.	— 27
Op. 38. Fantaisie brillante sur les plus jolis motifs de l'opéra Beatrice di Tenda.	1 30	Op. 26. Le Vallon, Idylle.	— 45	10. Prélude.	1 12	Op. 34. Tarantella.	1 —
Op. 40. Album. Huit Morceaux brillants et faciles.	7 12	Op. 27. Morceau de concert.	2 —	Introduction et Polonoise de l'op. I Puritani. Lorie de Lammermoor, Marche et Cavatine.	1 12	Op. 36. 3 Idylles, 3 ^{me} Suite.	1 30
Séparément:		Op. 28. Nocturne. (Bouquet de Paris No 2.)	— 54	Réminiscences de l'opéra Norma, grande Fantaisie.	2 24	Séparément:	
N° 1. Rondino villageois sur un thème d'Auber.	1 —	Op. 29. L'Inquiétude, Morceau de concert.	1 30	Ouverture des Francs-Juges de H. Berlioz, transcrite.	2 —	N° 1. Doux reproche.	— 36
2. Bagatelle sur un Air favori de Nice.	1 —	Op. 30. Grande Sonate.	2 42	Ouverture de l'op. Guillaume Tell, transcr.	2 24	2. Étoile du soir.	— 36
3. Romance et Cavatine de La Fille du Régiment, variées.	1 —	Op. 31. Fantaisie (Adagio, Veloce et Allegro spirituosissimo).	2 —	La Chanson du Béarn, transcrite.	— 54	3. Le Ruisseau.	— 36
4. Petite Fantaisie sur des motifs de Norma.	1 —	Op. 32. Salut à Vienne (Gruss an Wien), Ronde brillant.	1 48	Farjolo pasteur, Chanson transcrite.	— 54	Op. 37. Sonate.	2 24
5. Nocturne sentimental sur une Romance d'Adam.	1 —	Op. 35. Prélude e Fuga.	— 54	Feuilles d'Album.	— 36	Op. 38. Grande Marche.	1 48
6. Fantaisie sur une Mélodie de Meyerbeer.	1 —	Op. 43. Saltarella, Morceau de concert. Nouvelle Edition.	1 —	Il n'aurait tant, Mélodie transcrite.	— 54	Op. 42. Andade (Morgenstündchen).	1 —
7. Caprice brillant, Ranz et Valse suisse.	1 —	Op. 45. Morceau caractéristique.	1 12	Salve Maria de l'op. Jérusalem (I Lombardi), transcrite.	— 54	Op. 43. Au près du herceau. N° 1. Méditation. N° 2. Chant de la berceuse.	1 —
8. Cavatine de la Donna del lago, variée.	1 —	Op. 46. Rhapsodie.	1 —	Années de Pélerinage, Suite de compositions. 1 ^{re} Année, la Suisse.	7 12	Op. 44. Polonoise.	1 30
Op. 42. 50 Études de salon.		Op. 47. Andantino et Allegro appassionato.	1 12	Séparément:		Op. 46. Morceau caractéristique sur des Mélodies bohémiennes-russes.	1 —
En 2 Suites, chaque	4 48	Op. 51. Andantino con Variazioni.	1 —	N° 1. Chapelle de Guillaume Tell.	— 54	Op. 47. Capriccio.	1 12
En 6 Cahiers, chaque	2 —	Op. 53. Bluettes.	— 45	2. Au Lac de Wallenstadt.	— 36	Feuille d'Album.	— 18
Op. 44. 6 Mélodies sans paroles.	2 24	Op. 54. Nocturne.	— 54	3. Pastorale.	— 36	Ouverture du jeune Henri de Méhul, Morceau de concert.	1 48
Séparément:		Op. 55. Fantaisie.	1 —	4. Au Bord d'une source.	— 54		
N° 1. Il Pianto dell' Amante (Die Klage des Geliebten).	— 45	Op. 56. Galop brillant.	— 54	5. Orage.	1 —		
2. La Rübenbauza (Die Erlösenerne).	— 36	Op. 57. Allegro spirituosissimo.	— 45	6. Vallée d'Obermann.	1 30		
3. L'Affilia (Die Trauernde).	— 36	Op. 58. Impromptu.	1 —	7. Eglogue.	— 36		
4. A Mezzanotte (Um Mitternacht).	— 45	Op. 59. La Gentillesse, Rondoletto.	1 —	8. Le Mal du pays.	— 45		
5. Il Dolore (Der Schmerz).	— 36	Op. 60. Le jeune Guerrier, Impromptu martial.	— 45	9. Les Cloches de Genève.	— 54		
6. Il Gondoliere Fortunato (Der glückliche Gondolier).	— 45	Op. 61. Première Scène champêtre.	— 45	Années de Pélerinage, Suite de compositions. 2 ^{me} Année, Italie.	6 —		
		Op. 62. Le Voyageur, Nocturne.	— 45	Séparément:			
		Op. 63. Zwei Lieber ohne Worte (Romances sans paroles).	— 54	N° 1. Spozialio.	— 45		
		Op. 64. Mazurka sur une Mélodie anglaise.	— 45	2. Il Pedesoro.	— 27		
		Op. 65. Deuxième Scène champêtre.	— 45	3. Canzonetta del Salvatore Resp.	— 36		
		Op. 79. 2 Mélodies sans paroles.	— 45	4, 5 & 6. Tre Sonetti de Petrarca, N° 47, 104 & 123, chaque	— 45		
		N° 1. La Capricieuse.	— 45	7. Après une lecture du Dante, Fantasia quasi Sonata.	2 —		
		2. La Giacintosa.	— 45				
		Op. 97. Le Contrat.	1 —				
		Six Airs écossais transcrits en forme d'Études.	1 30				