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Rêverie

Lauterbach, Johann Christoph

Leipzig, [1869]

Rêverie. Violon. Andante cantabile.

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RÉVERIE.

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Staatl. Hochschule für Musik
Rheinland Köln
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M 9349/2

Violon.

Andante cantabile.

The first section of the piece, 'Andante cantabile', is written for violin. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The tempo is marked 'Andante cantabile'. The music features a series of eighth and sixteenth notes, often beamed together. Dynamics include piano (p), crescendo (cresc.), mezzo-forte (mf), and forte (f). The section concludes with a ritardando (ritard.) marking and a piano (p) dynamic.

Più mosso.

The second section, 'Più mosso', is marked with a treble clef, a key signature of two sharps (F-sharp and C-sharp), and a common time signature. The tempo is 'Più mosso'. The music is characterized by a more rhythmic and active feel, with frequent sixteenth and thirty-second notes. Dynamics range from pianissimo (pp) to fortissimo (ff). The section ends with a ritardando (ritard.) marking and a mezzo-forte (mf) dynamic.

Tempo I. un poco animato.

The third section, 'Tempo I. un poco animato', returns to the key signature of two flats and common time. The tempo is 'Tempo I. un poco animato'. The music is more rhythmic and active than the first section. Dynamics include pianissimo (pp), mezzo-forte (mf), and piano (p). The section concludes with a ritardando (ritard.) marking and a pianissimo (pp) dynamic.

J. Lauterbach, Réverie.

Staatliche Hochschule für Musik
Köln

M 9349/2

Leipzig, Gustav Heinze.

B
sh

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Violon.

Agitato.

The score is written for a violin and consists of ten staves of music. The key signature is G minor (three flats) and the time signature is 6/8. The tempo is marked **Agitato.** The dynamics range from *pp* (pianissimo) to *f* (forte). The score includes various articulations such as *ritard.* (ritardando) and *a tempo*. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. The first staff begins with a *p* dynamic and a slur over the first four measures. The second staff continues with similar rapid passages. The third staff features a *f* dynamic and a slur. The fourth staff has a *f* dynamic, followed by a *mf* dynamic, and then a *p* dynamic. The fifth staff starts with a *pp* dynamic. The sixth staff has a *mf* dynamic, followed by a *f* dynamic, and ends with a *ritard.* marking. The seventh staff is marked *a tempo* and starts with a *p* dynamic. The eighth staff has a *cresc.* (crescendo) marking. The ninth staff is marked *stringendo* and starts with a *p* dynamic. The tenth staff has a *cresc.* marking, followed by *mf* and *f* dynamics.

G. 856 H.

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Violon.

ff *largement* *ritard.*

ff

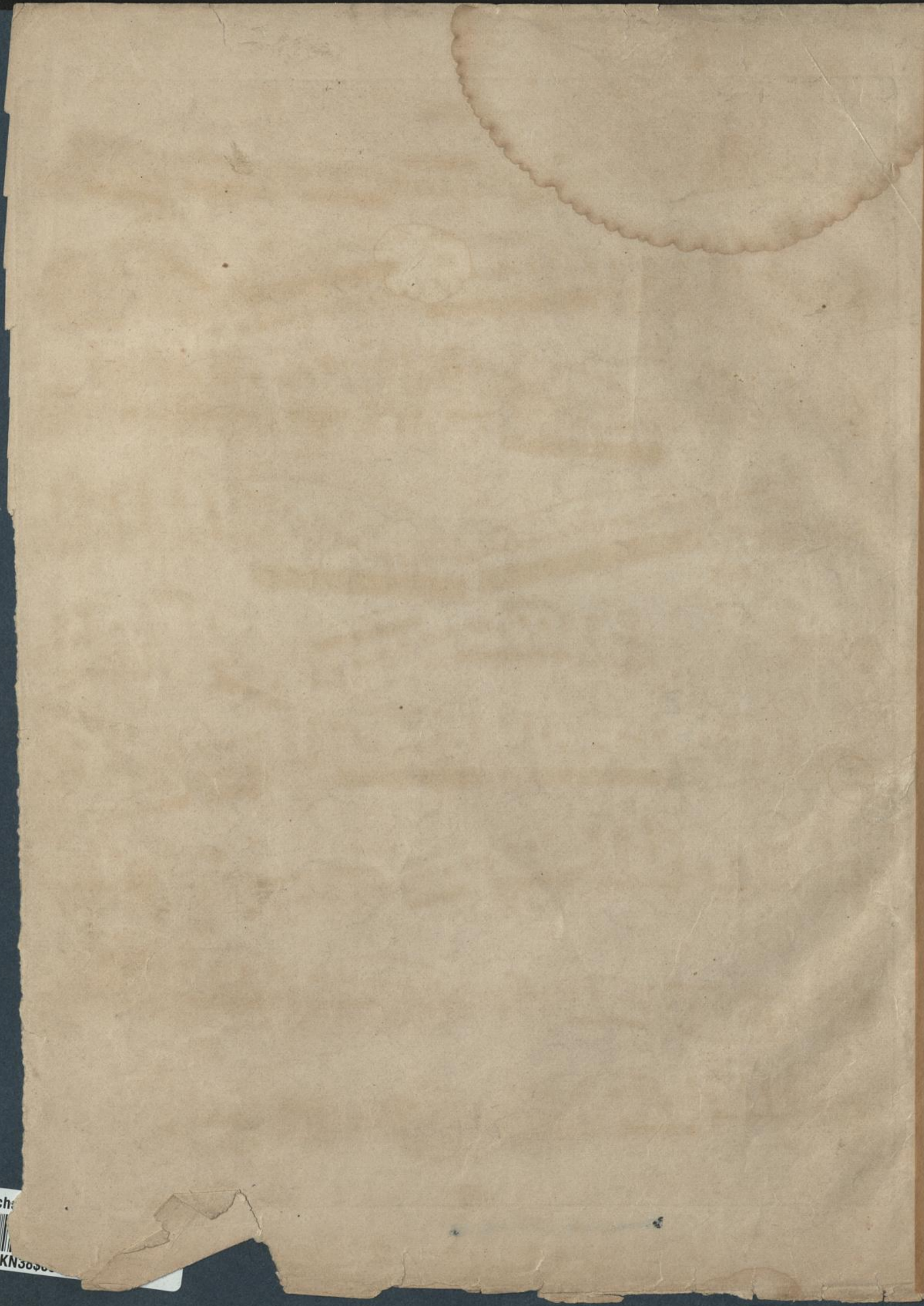
tr *tr*

ritard. *pù lento* *pp*

pp

G.856 H.

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