

# FLONZALEY FAVORITE



## Encore Albums

BY

# ALFRED POCHON

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Carl Fischer Inc.  
NEW YORK

THE *FLONZALEY QUARTET*, INTERNATIONALLY FAMOUS AS ONE OF THE FOREMOST STRING ENSEMBLES OF MODERN TIMES, FREQUENTLY VARIED ITS CONCERT REPERTOIRE OF SERIOUS WORKS WITH THE PERFORMANCE OF SHORT NUMBERS IN LIGHTER VEIN AS "ENCORES."

THE VARIOUS COMPOSITIONS CONTAINED IN THESE ALBUMS REPRESENT THE MOST SUCCESSFUL NUMBERS OF SUCH A NATURE. THEIR REVISION AND REARRANGEMENT BY ONE OF THEIR OWN MEMBERS, *ALFRED POCHON*, ADDS AN UNDENIABLE TOUCH OF AUTHORITY, AND AN INTIMATE INSIGHT INTO THE QUARTET'S ARTISTIC INTERPRETATIONS IS OFFERED BY THE PROVISION OF FINGERING, PHRASING, BOWING AND DYNAMIC MARKS GENERALLY USED BY THEM.

*THE PUBLISHERS*

1st Violin

# Scherzo

(from String Quartet No. 1)  
(E flat Major)

LUIGI CHERUBINI \*)  
Adapted and Edited  
by ALFRED POCHON \*\*)

Allegretto moderato (♩ = about 116)

\*) B. Florence, 1760. D. Paris, 1842.

\*\*\*) When playing this composition in public, the name of the composer and editor must be jointly mentioned on the program..... THE PUBLISHERS

1st VIOLIN

③

*pp*

*f* *p* *f* *pp* *rallent.* *peu à peu*

*ramenez le 1er mouvement* *espressivo*

Trio (♩ = 120)

*pp* *légèrement et détachées*

*ff*

*sempre stacc.*

④

*pp* *ppp*

1st VIOLIN

*pp légèrement*

*simile*

*cedendo*

Tempo I

*p*

*f* *p*

*f* *pp rallent.* *peu à peu*

*ramenez le 1<sup>er</sup> mouvement*

*ff*

To Mrs. Anne Archbold  
**Turkey in the Straw** \*)

(Old Zip Coon)

1st Violin

Lively ( $\text{♩} = 128$ )

Arranged by ALFRED POCHON \*\*)

The musical score is written for a single violin in treble clef, 2/4 time. It begins with a tempo marking of 'Lively' and a metronome setting of 128. The score is divided into several measures, with dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are four marked sections: (A), (B), (C), and (D). Section (A) is marked *p*. Section (B) is marked *f*. Section (C) is marked *p*. Section (D) is marked *fp* (fortissimo piano). The score includes various musical notations such as slurs, accents, and fingerings.

\*) "Turkey in the Straw" was already an "old melody" when Dan Emmett used it as a coda for a "plantation walk-around" which he composed for Bryant's Minstrels in 1841. The origin of the melody is unknown. Its character is that of a "reel" and to qualify it as a "Virginia Reel" is probably safe enough.  
(From information obtained through the Music Division of the Library of Congress)

\*\*\*) When playing this composition in public, the name of its arranger must be mentioned on the program.

THE PUBLISHERS

1st VIOLIN *Slower*  
*Tranquillo*

⑤ *pp*

Tempo primo

*p*

⑥ *sf f sf sf sf*

⑦ *sf pp*

*molto*

*pp*

*rit*

⑧ *Slower rit*  
*Poco piu lento rit*

*f*

*pesante*

*2nd Viol.*

*sf*

*sf*

*acc.*

*alla corda*

*ff più accel.*

To Walter S. Fischer

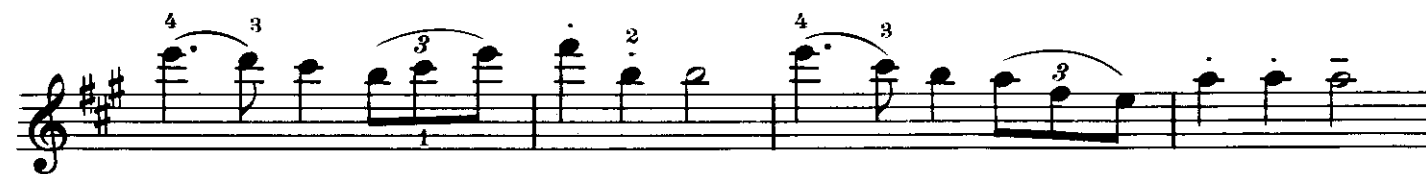
# Killarney\*)

## 1st Violin

M. W. BALFE (1808-1870)

Arranged by ALFRED POCHON\*\*)

Tempo di marcia (♩ = about 108)



\*) Said to be the last of Balfe's Songs

\*\*) When playing this composition in public the names of the composer and arranger must be jointly mentioned on the program.

THE PUBLISHERS



1st VIOLIN

Ⓢ Solo

pp

First staff of music, treble clef, key signature of three sharps (F#, C#, G#). It begins with a triplet of eighth notes. The dynamic marking *pp* is centered below the staff.

pp mf

Second staff of music, treble clef, key signature of three sharps. It contains a triplet of eighth notes. The dynamic markings *pp* and *mf* are placed below the staff.

Ⓣ f

Third staff of music, treble clef, key signature of three sharps. It features a triplet of eighth notes with fingerings 1, 1, 3. The dynamic marking *f* is centered below the staff.

Fourth staff of music, treble clef, key signature of three sharps. It contains a triplet of eighth notes with fingerings 1, 1, 3.

allargando p più f p

Fifth staff of music, treble clef, key signature of three sharps. It features a triplet of eighth notes. The dynamic markings *p*, *più f*, and *p* are placed below the staff. The tempo marking *allargando* is positioned above the staff.

più lento Ⓣ Tempo f quasi ff dim. sempre

Sixth staff of music, treble clef, key signature of three sharps. It features a triplet of eighth notes with fingerings 1, 1, 3. The dynamic markings *f*, *quasi ff*, and *dim. sempre* are placed below the staff. The tempo marking *più lento* is above the staff, and *Ⓣ Tempo* is in a circle above the staff.

Seventh staff of music, treble clef, key signature of three sharps. It features a triplet of eighth notes with fingerings 1, 1, 3.

rit, molto e sempre dim. pp ppp

Eighth staff of music, treble clef, key signature of three sharps. It features a triplet of eighth notes with fingerings 1, 1, 3. The dynamic markings *pp* and *ppp* are placed below the staff. The tempo marking *rit, molto e sempre dim.* is placed below the staff.

# Scottish Dances

The lily of the vale is sweet—Drap O' Capie O!

## 1st Violin

Allegro (♩ = about 144)

Arranged by ALFRED POCHON \*)

The musical score is written for a single violin in 2/4 time. It consists of ten staves of music. The piece begins with a *mf* dynamic and a tempo marking of Allegro (♩ = about 144). The score includes several marked sections: Section A (measures 13-16), Section B (measures 21-24), Section C (measures 29-32), Section D (measures 37-40), Section E (measures 45-48), and Section F (measures 53-56). Dynamics range from *pp* to *f*. Performance instructions include *calando*, *arco legato rit.*, and *pizz*. The score is heavily annotated with fingerings (0-4), bowings (V), and accents (>).

\*) When playing this composition in public the name of the arranger must be mentioned on the program.

THE PUBLISHERS

1st VIOLIN

*a tempo*  
*p*

*Solo* (G) *f*

*legato* *rit.*

*pa tempo*

(H) *legato* *f*

*p* *f* (I)

(K) *p*

*rit.* *a tempo* (L) *p* *mf* *p*

*cresc.* *f* *poco animato* *cresc.*

*harm.* *fff*

*fff* *Viol. II* *Viola*

# Minuetto

1st Violin

(from the String Quintet in E Major)

LUIGI BOCCHERINI\*)

Arranged by ALFRED POCHON\*\*)

(♩ = about 104)

con sordino *p*

**(A)** *mf* *pp*

*rit.*

**TRIO** *Poco più vivo* (♩ = 112) *mf* *pp* *Fine*

2nd Viol. *mf* **(B)** *mf*

*pp*

2nd Viol. *pp*

*mf* **DC**

\*) B. Lucca, 1743. D. Madrid, 1805

*poi Minuetto da Capo ma senza replica*

\*\*\*) When playing this composition in public, the name of the composer and arranger must be jointly mentioned on the program.

au Prince Henri de Croÿ  
Adeste Fideles \*)

(Christmas Hymn)

1st Violin

Arranged by ALFRED POCHON \*\*)

Moderato (♩ = about 138)

The musical score is written for a single violin in G major (one sharp) and 4/4 time. It consists of ten staves of music. The tempo is marked 'Moderato' with a quarter note equal to approximately 138 beats per minute. The score includes various dynamics such as *mf*, *p*, *f*, *pp*, and *ff*, as well as performance instructions like *p dolce*, *rit. molto*, and *allargando*. There are several first endings marked with circled letters A, B, C, D, E, and F. The piece concludes with a double bar line and a fermata over the final chord.

\*) The origin of this hymn is unknown. The Latin words come from an old Italian hymn of the 13th Century. The tune has been variously attributed to one of three sources: either John Reading, or Thurley (known amongst English composers of the 17th and 18th Century) or to the Cistercian Monks. It is recorded that the hymn was sung at the Chapel of the Portuguese Embassy in London in 1797.

The Editor

\*\*\*) When playing this composition in public, the name of its arranger must be mentioned on the program.

The Publishers

# Sally in our Alley

(Old English Tune)

1st Violin

Adagio (♩ = about 63)

Arranged by ALFRED POCHON \*

The musical score is written for a single violin in treble clef, with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Adagio' with a note equal to approximately 63 beats per minute. The score consists of ten staves of music. It begins with a dynamic marking of *p* (piano) and the instruction 'with tenderness'. The first staff includes a triplet of eighth notes and a first ending bracket. The second staff features a crescendo leading to a first ending marked with a circled 'A'. The third staff shows a fortissimo (*ff*) dynamic. The fourth staff is marked 'semplice' (simple) and begins with a circled 'B' and a piano (*p*) dynamic. The fifth staff includes a circled 'C' and a crescendo marking. The sixth staff is marked 'allargando' (rushing) and 'a tempo' (at tempo), with dynamics ranging from *f* to *pp*. The seventh staff includes a circled 'D' and a mezzo-forte (*mf*) dynamic. The eighth staff features a fortissimo (*ff*) dynamic. The ninth staff is marked 'poco più lento' (a little slower) and begins with a circled 'E' and a pianissimo (*pp*) dynamic, followed by the instruction 'dolcissimo' (very sweetly). The final staff includes a 'rit. molto' (ritardando) marking and ends with a piano (*pp*) dynamic. Various fingering numbers (1-4) and articulation marks (accents, slurs) are present throughout the score.

\*When playing this composition in public, the name of its arranger must be mentioned on the program. THE PUBLISHERS

# The Bonnie Banks O'Loch Lomond\*

(Scottish Folk-Song)

1st Violin

Adagio (♩ = about 76)

Con sordino

Arranged by ALFRED POCHON\*\*

The musical score is written for a 1st Violin in G major (one sharp) and 4/4 time. It consists of eight staves of music. The first staff begins with a dynamic of *mf* and a *Con sordino* instruction. The second staff includes dynamics *p*, *rit.*, *a tempo*, and *ppp*, with a circled letter 'A' marking a section. The third staff has dynamics *poco* and *pp*. The fourth staff is marked *Poco più vivo* (♩ = about 92) and includes dynamics *rit.* and *mf*, with a circled letter 'B' marking a section. The fifth staff has a dynamic of *f* and ends with *più lento*. The sixth staff is for the Viola part, marked *Tempo I. harm.* and includes dynamics *rit.* and *p*, with a circled letter 'C' marking a section. The seventh staff has dynamics *p* and *mf*. The eighth staff is marked *più tranquillo* and *rit. molto*, with dynamics *p* and *ppp*, and a circled letter 'D' marking a section. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

\* Jacobite air probably in vogue in Scotland between 1700 and 1745.

\*\* When playing this composition in public the name of the arranger must be mentioned on the program.

THE PUBLISHERS.

To Carl Engel

2nd ed.

1st Violin

# Barberini's Minuet

\*) JOHANN ADOLF HASSE (1699-1783)

Arranged by ALFRED POCHON\*\*)

Moderato (♩ about 184)

(A) *legato*

(B)

*cresc. poco a poco*

(C)

(D)

*rit.*

\*) This music for "Barberini's Minuet" found in the Library of Congress, Washington, D. C., was composed by Johann Adolf Hasse (1699-1783) and was written for Barberini, a popular dancer of that time, hence the name. THE EDITOR  
 \*\*) When playing this composition in public the name of the composer and arranger must be jointly mentioned on the program. THE PUBLISHERS.



# Finale

## from the Quartet in G Minor Op. 74, No. 3

(RIDERS' QUARTET)

Joseph Haydn, as is well known, was of peasant origin. All his life he was a great lover of nature, being very fond of walking, hunting and horse-back riding.

The impressions of his childhood and of his mature years, the greater part of them spent on the beautiful estate of Prince Esterhazy, are clearly reflected not only in his oratorios ("The Seasons" – "The Creation"), but also in several of his string quartets.

Many of his "Minuetti", unlike those of Mozart, so thoroughly imbued with the aristocratic spirit of the 18th century's courts, have a decided peasant character. And, although none of Haydn's quartets has a distinct programmatic scheme, several of them have been nicknamed long ago by musicians according to the pictures and impressions that their themes or their most striking passages suggest. So, for instance, Quartet, Op. 33, No. 3, is known as the "Birds Quartet"; Op. 76, No. 4, as the "Sunrise Quartet"; Op. 64, No. 5, as "The Lark"; Op. 74, No. 3 as the "Riders' Quartet", etc.

The finale of this last named quartet is probably its most characteristic movement and fully justifies the nickname. Indeed, the special character of the part is essentially rhythmical. The first theme has a spirited motion resulting from the contra-tempo in the two first measures of the 1st Violin part, and from the syncopated rhythm of the 6th and 7th measures. At the letter "A" we reach the second theme, which also, through the accompaniment especially, has the motion of a cadenced trot. The entire development is along the same lines.

In performance a great regularity of rhythm should be observed and care taken to avoid any flabbiness in the manner in which the pointed notes are played. The vivacity, the grace and the lively joy should be constantly evident.

The passages in sixteenth notes more especially, should be very light. In fact the "saltati" used in similar passages in Haydn's quartets should always be played with crystalline lightness and with faultless precision.

It is most advisable while working on this Finale to use a metronome until one has completely mastered the rhythm and technic involved.

*THE EDITOR*

# Finale

from the Quartet in G Minor, Op. 74, No. 3

1st Violin

(RIDERS' QUARTET)

JOSEPH HAYDN

Arranged by ALFRED POCHON\*

Allegro con brio (♩ - about 144)

The musical score is written for the first violin part. It begins with a treble clef, a key signature of one flat (F major/G minor), and a 3/4 time signature. The tempo is marked 'Allegro con brio' with a note value of approximately 144 beats per minute. The score is divided into ten staves. The first staff starts with a forte (f) dynamic and includes a first ending bracket. The second staff has a second ending bracket. The third staff features a first ending bracket and a forte (f) dynamic. The fourth staff includes a first ending bracket and a forte (f) dynamic. The fifth staff has a circled 'A' above it and includes a first ending bracket. The sixth staff starts with a forte (f) dynamic and includes a first ending bracket. The seventh staff has a first ending bracket and a piano (p) dynamic. The eighth staff includes a first ending bracket and a piano (p) dynamic. The ninth staff has a first ending bracket and a piano (p) dynamic. The tenth staff has a circled 'B' above it and includes a first ending bracket. The score concludes with a final cadence.

\*When playing this composition in public the names of the composer and editor must be jointly mentioned on program.

THE PUBLISHERS

1st VIOLIN

The musical score for the 1st Violin part consists of ten staves of music. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from *ff* (fortissimo) to *p* (piano), with a *cresc.* (crescendo) marking at the end. Fingering is indicated by numbers 1, 2, 3, and 4. There are also some specific performance instructions like *V* (vibrato) and *arco* (arco). The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

1st VIOLIN

pp f pp (C)

1

2

ff 1 4

(D) 2

f

p cresc.

fz fz f p (E)

f

p fz

1st VIOLIN

The musical score for the 1st Violin consists of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics such as *mf*, *p*, *f*, *fz*, *cresc.*, and *remain f*. Performance markings include accents (>), breath marks (v), and fingering numbers (0, 1, 2, 3, 4). A circled 'F' is placed above the second staff, and a circled 'G' is placed above the sixth staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

# Three Albums for the VIOLINIST



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O Sole Mio.....	Di Capua
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