

Violon et Pianoforte

Z 74151

Romance
par
Natalie Duesberg.

LAFFOR
MOR
MONTAGNE
S. 111

Propriété pour tous pays.

LEIPZIG. BOSWORTH & C^o PARIS.

LONDON, W.5 Princes Str. Oxford Str.

WIEN I, Wollzeile 1.

BLÄTTER UND BLÜTEN

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par

RICHARD HOFMANN, HANS SITT, EMIL KROSS.

No.	Composer	Title	M.	Sh.	Pr.	No.	Composer	Title	M.	Sh.	Pr.
No. 1.	Mendelssohn, F.	Op. 81. No. 4. Hochzeitmarsch	1.—	3/4	1.50	No. 49.	Schumann, R.	Op. 25. No. 24. Du bist wie eine Blume	—	80	2/6 1.—
2.	Strauss, Joh.	Op. 228. Radezky-Marsch	1.—	3/4	1.50	50.	—	Op. 36. No. 4. An den Sonnenschein	—	80	2/6 1.—
3.	Chopin, F.	a. Op. 35. Trauermarsch	—	80	2/6 1.—	51.	—	Op. 25. No. 1. Widmung „Du meine Seele“	1.—	3/4	1.50
4.	Schubert, Fr.	Ständchen „Horch, horch“ (Serenade)	1.—	3/4	1.50	52.	—	Op. 85. No. 3. Wanderlied „Wohlauf noch getrunken“	1.—	3/4	1.50
5.	Mendelssohn, F.	Frühlingssch. Chanson du Printemps Spring Song (Lieder ohne Worte No. 30)	1.—	3/4	1.50	53.	—	Op. 194. No. 16 Schummerlied	1.—	3/4	1.50
6.	Schubert, Fr.	Op. 52. No. 8. Ave Maria	—	80	2/6 1.—	54.	Oesterl. Nationalhymne (Haydn's Hymn to the Emperor)	—	80	2/6 1.—	
7.	Haydn, Jos.	Serenade	1.—	3/4	1.50	55.	Lortzing, A.	Waffenschmied „Auch ich war ein Jüngling“	—	80	2/6 1.—
8.	Schubert, Fr.	Am Meer	—	80	2/6 1.—	56.	Weber, C. M. v.	Claron. Lied der Neermädchen	—	80	2/6 1.—
9.	Mendelssohn, F.	Op. 34. No. 2. Auf Flügeln des Gesanges. On Wings of Song	1.—	3/4	1.50	57.	Schubert, F.	Ständchen „Leise Tönen meine Lieder“	—	80	2/6 1.—
10.	Schubert, Fr.	Op. 51. No. 1. Marche militaire	1.—	3/4	1.50	58.	Lortzing, A.	„Ganz und Zimmermann: „Sonst spielt' ich“	—	80	2/6 1.—
11.	Beethoven, L. v.	Op. 46. Adèle	1.50	4/2	—	59.	Mendelssohn, F.	Lieder ohne Worte No. 19	1.—	3/4	1.50
12.	Schubert, Fr.	Op. 32. Die Forelle. The Trout	1.—	3/4	1.50	60.	Chopin, F.	Op. 64. No. 1. Walzer	1.—	3/4	1.50
13.	Herold, F.	Ouverture „Lampes“	1.50	4/2	—	61.	Clement, M.	Op. 86. No. 4. Sonatine in Dur	1.—	3/4	1.50
14.	Niccolai, O.	Ouverture. Die lustigen Weiber: Merry Wives	1.50	4/2	—	62.	Diabelli, A.	Op. 36. No. 6. Sonatine in Dur	1.—	3/4	1.50
15.	Chopin, F.	Op. 18. Valse	1.50	4/2	—	63.	Diabelli, A.	Op. 24. No. 2. Sonatine in Dur	1.—	3/4	1.70
16.	Weber, C. M. v.	Op. 65. Aufforderung zum Tanz. Invitation to the dance	1.50	4/2	—	64.	—	Rondo militaire	1.—	3/4	1.60
17.	Curschmann, Fr.	Op. 15. No. 1. An Rose	1.—	3/4	1.50	65.	Meyer-Helmund, E.	Serenade Rocco	1.50	4/2	—
18.	Prume, Fr.	Op. 1. La Mélancoüe	1.—	3/4	1.50	66.	—	Petite Serenade	1.50	4/2	—
19.	Lanner, J.	Op. 93. Pester-Walzer	1.50	4/2	—	67.	—	Chanson d'amour	1.50	4/2	—
20.	Boieldieu, A.	Ouverture „Die weiße Dame“ La Dame blanche	1.50	4/2	—	68.	—	Petite Valse Melancolique	1.50	4/2	—
21.	Schubert, Fr.	Op. 25. No. 7. Ungeduld. Impatience	—	80	2/6 1.—	69.	—	Heseka (Il Mazurka)	1.50	4/2	—
22.	—	Op. 25. No. 1. Das Wandern	—	80	2/6 1.—	70.	Czibulka, Alph.	Op. 336. Songe d'amour. Love's Dream	2.—	4/2	2.50
23.	Weber, C. M. v.	Ouverture „Der Freischütz“ Jubil-Ouverture	1.50	4/2	—	71.	Tschaikowsky, F.	Op. 4. No. 6. Nur wer die Sehnsucht kennt. Mypon's Lament	1.—	3/4	1.50
24.	—	—	1.50	4/2	—	72.	Meyerbeer, G.	Krönungsarsch. A. Prophet	1.50	4/2	—
25.	Schubert, Fr.	Op. 94. No. 1. Der Wanderer	1.—	3/4	1.50	73.	Sousa, I. P.	Cadetten-Marsch. High School Cadets	1.30	3/4	1.50
26.	—	Op. 94. No. 3. Moment musical	1.—	3/4	1.50	74.	2 Weihnachtslieder: Stille Nacht, heilige Nacht. Holy Night O sanctissima	1.50	4/2	—	
27.	Boieldieu, A.	Ouverture „Der Call von Ebad“	1.50	4/2	—	75.	Rossini, J.	Ueber den Wellen Over the Waves	1.50	4/2	—
28.	Mendelssohn, F.	a. Op. 74. Kriegsmarsch aus Athalia (War March)	1.30	3/4	1.70	76.	Bach, J. S.	Chaconne	1.50	4/2	—
29.	Chopin, F.	Op. 7. No. 1. Mazurka	1.—	3/4	1.50	77.	Stradella, A.	Kirchen-Arie. Church Air. Air d'Eglise	1.50	4/2	—
30.	Schubert, Fr.	Op. 2. No. 3. Der Tod und das Mädchen	—	80	2/6 1.—	78.	Tschaikowsky, F.	Op. 40. No. 2. Chanson triste	1.—	3/4	1.50
31.	Schubert, Fr.	Op. 25. No. 18. Trockne Blumen	1.—	3/4	1.50	79.	Bach, E.	Frühlingserwachen	1.20	3/4	1.50
32.	Chopin, F.	Op. 9. No. 2. Nocturne	1.—	3/4	1.50	80.	Burou, C.	Polnisches Lied. Polish Song. Chant de Pologne	1.—	3/4	1.50
33.	Mozart, W. A.	Ouverture „Don Juan“	1.50	4/2	—	81.	Händel, G. F.	Largo	1.20	3/4	1.50
34.	—	Ouverture „Die Zauberflöte“ Flauto Magico	1.50	4/2	—	82.	Bocherini, L.	Menuet	1.—	3/4	1.50
35.	Chopin, F.	Op. 40. No. 1. Polonaise	1.50	4/2	—	83.	Rubinstein, A.	Melodie	1.20	3/4	1.50
36.	Weber's letzter Gedanke (Last Thought)	—	—	80	2/6 1.—	84.	Tschaikowsky, F.	Chant sans paroles	1.20	3/4	1.50
37.	Beethoven, L. v.	Op. 27. No. 1. Satz 4. Mondschein-Sonate	1.—	3/4	1.50	85.	Lully, G. B.	Menuet	1.20	3/4	1.50
38.	Torgauer-Marsch	—	—	80	2/6 1.—	86.	Rameau, J. P.	Gavotte	1.50	4/2	—
39.	Hünter, Op. 30. No. 2. Der kleine Tambour. Petit Tambour	1.30	3/4	1.50	87.	Schytte, L.	Berceuse	1.20	3/4	1.50	
40.	—	Op. 30. No. 3. La Cenerentola	1.30	3/4	1.50	88.	Fergiolini, G. E.	Siциenne (Tre giorni)	1.50	4/2	—
41.	Field, J.	Nocturno in Esdur (E♭ major)	1.—	3/4	1.50	89.	Mozart, W. A.	Ave verum	1.—	3/4	1.50
42.	Strauss, Joh.	Op. 104. Loreley-Rheinklänge Walzer	1.50	4/2	—	90.	Durante, F.	Arie	1.—	3/4	1.50
43.	Schumann, R.	Op. 85. No. 1. Abendlied. Evening Song	—	80	2/6 1.—	91.	Bach, J. S.	Air	1.—	3/4	1.50
44.	—	Op. 15. No. 7. Träumerei. Reverie	—	80	2/6 1.—	92.	Kathleen Mavourneen	—	1.50	4/2	—
45.	—	Op. 15. No. 8. Am Camin. By the Fireside	—	80	2/6 1.—	93.	Robin Adair, Schott. Volklied	1.20	3/4	1.50	
46.	—	Op. 42. No. 1. Seit ich ihn gesehen	—	80	2/6 1.—	94.	Beethoven, L. v.	Op. 40. Romance G	1.—	3/4	1.50
47.	—	Op. 42. No. 2. Er der Herrlichste von Allen	1.—	3/4	1.50	95.	—	Op. 90. Romance F	1.—	3/4	1.50
48.	—	Op. 48. No. 7. Ich grolle nicht	—	80	2/6 1.—	96.	—	Schwanzentanz. Letztes Adagio des Meisters	1.30	3/4	1.50

Eigentum der Verleger für alle Länder.

Violin solo.

LEIPZIG BOSWORTH & CO PARIS

Violin solo.

LONDON W. 5 Princes St. Oxford St.

WIEN I Wollzeile 1.

Publish by Bosworth & Co., Leipzig.

ZALA MOK

XENODU-ES KONYAROS
Kerék-köml 2. (Gyűjtemény 32-64)

First system of musical notation. The right hand plays a melodic line with a slur and a fermata. The left hand plays a bass line with a slur and a fermata. The tempo marking *cantabile* is written above the right hand.

Second system of musical notation. The right hand continues the melodic line with a slur and a fermata. The left hand continues the bass line with a slur and a fermata.

Third system of musical notation. The right hand has a *cresc.* marking. The left hand has a *cresc.* marking. The system ends with a *rit.* marking and an asterisk.

Fourth system of musical notation. The right hand has a *f* marking and a *breit* marking. The left hand has a *breit* marking. The system ends with a *rit.* marking and an asterisk.

Fifth system of musical notation. The right hand has a *breit* marking and a *rit.* marking. The left hand has a *rit.* marking. The system ends with a *rit.* marking.

Vivo.

ritard. *pp leggiero*

p tempo

mf *leggiero*

rit. *

p

f *rit.* *

First system of musical notation. It consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature has two sharps (F# and C#). The piano part features a rhythmic pattern of eighth notes and includes dynamic markings *f* and *rit.* (ritardando). There are also some numerical annotations above the piano part, possibly fingerings or articulations.

Tempo I.

Second system of musical notation, starting with the tempo marking "Tempo I.". It features a treble clef staff and a grand staff. The piano part begins with a *p* (piano) dynamic. The tempo is marked *mf* (mezzo-forte). The music is in a more active, rhythmic style.

Third system of musical notation. It continues the piece with a treble clef staff and a grand staff. The piano part has a *p* dynamic. There are markings for *cresc.* (crescendo) in both the treble and bass staves, indicating a gradual increase in volume.

Fourth system of musical notation. This system is more complex, featuring a treble clef staff with a melodic line and a grand staff. The piano part has a *f* (forte) dynamic. There are markings for *breis* (breve) and *ff* (fortissimo) in the treble staff, and *ped.* (pedal) in the bass staff. A double asterisk **** is placed at the end of the system.

Fifth system of musical notation. It features a treble clef staff and a grand staff. The tempo is marked *a tempo* in both the treble and bass staves. The piano part has a *p* dynamic. The music returns to a more moderate, steady pace.

breit *rit.* *pp* *a tempo*

p *p*

cresc. *cresc.*

f *cresc.* *r.H.* *l.H.* *Red.* *Red.*

ff *pp* *pp* *Red.* *Red.*

87/1151-1963



Andante religioso.

Alban Förster, Op.122.

Andante religioso.

p sul G *cresc.* *p cresc.* *f* *mf = p* *poco rit.*

p *cresc.* *p cresc.* *mf* *dim. poco rit.*

Spinnlied.

Spinning Song.

Alban Förster.

Andantino.

p *p*

Arlequinade.

Pantomime.

Charles Godard.

Moderato, un poco rubato.

mf *burlasco, ben accentuato*

p

Priere.

Gebet.

Jenö Hubay, Op. 49. N° 4.

Moderato.

largamente

f *p*

Plainte d'amour.

Melodie.

A. Teller.

Andantino ma non troppo lento.

mf *un poco rit.* *f*

p *un poco rit.*

ROMANZE.

VIOLENO.

Natalie Duesberg.

Andantino cantabile.

Musical score for Violino, Romanze by Natalie Duesberg. The score is in G major (one sharp) and 2/4 time. It consists of ten staves of music. The tempo is "Andantino cantabile". The score includes various musical notations such as dynamics (*p*, *mf*, *f*, *cresc.*), articulation (accents, slurs), and performance instructions (*Vivo*, *leggiero*, *rit.*, *rall.*, *breath*). Fingerings and bowings are indicated throughout. The piece concludes with a "rit." marking and a final cadence.

