

3

con grazia *sul A*

p

sul D

A. J. B. 3401

sul A

V

First system of a musical score. It consists of a vocal line in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#). The vocal line features various ornaments and slurs. The piano accompaniment includes chords and melodic lines with slurs.

Second system of the musical score. The vocal line begins with the instruction *con melancolia* and a dynamic marking of *p*. The piano accompaniment continues with chords and melodic lines, also marked *p*.

Third system of the musical score. The vocal line includes the instruction *sul A - 4* and a dynamic marking of *pp*. The piano accompaniment features sustained chords and a dynamic marking of *pp*.

Fourth system of the musical score. The vocal line has a dynamic marking of *pp*. The piano accompaniment continues with sustained chords and a dynamic marking of *pp*.

espress.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with various ornaments and slurs. The piano accompaniment is in a grand staff (treble and bass clefs) and provides harmonic support with chords and moving lines.

Second system of the musical score, continuing the vocal and piano parts from the first system.

Third system of the musical score. The vocal line includes the instruction *piu ritentto*. The piano accompaniment includes the instruction *p* and *piu riten.*

Fourth system of the musical score. The vocal line includes the instruction *dim.* The piano accompaniment continues with sustained chords.

pp *mf* *m.g.* *pizz.* *arco*

ff *molto rigoroso e con brio.*

Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

N. Sokolowsky, Op. 3 № 11. Ungarischer Tanz. — Danse hongroise.

Andantino.

N. Sokolowsky, Op. 3 № 12. Ungarischer Tanz. — Danse hongroise.

Allegro vivace.

N. Sokolowsky, Op. 3 № 14. Mazurka. — Mazourka.

Allegro.

N. Sokolowsky, Op. 3 № 16. Canzonetta.

Allegretto.

N. Sokolowsky, Op. 3 № 18. Scherzo.

Allegro.

N. Sokolowsky, Op. 3 № 20. Tarantella. — Tarantelle.

Allegro vivace.

Harry Schloning, Op. 2 № 2. Berceuse.

Andante.
con Regtiao

Gustav Lange, Op. 40. Scheidegruß.

Andante non troppo. *rit.* *a tempo*

Arthur Seybold, Op. 56. Polonaise.

Allegro con fuoco.

Leone Sinigaglia, № 2. Résignation.

Andante sostenuto. M.M. 4. 50

Leone Sinigaglia, Am Altar.

Adagio religioso.

Emilio Pente, Op. 2. Chanson polonaise.

Allegro canabile.

Emilio Pente, Op. 2. Humoresque.

Allegretto.

Emilio Pente, Op. 4. Caprice hongrois.

Allegro mosso.

Emilio Pente, Op. 6. Frammento lirico.

Affettuoso. M.M. 4. 50

Emilio Pente, Op. 2. Fantaisie burlesque.

Allegro moderato.

VIOLON.

sul A
 sul D
 sul A
 a Frosch
 ff
 con melancolia
 p
 sul A
 pp
 pp

VIOLON.

The score consists of ten staves of music. The first five staves are in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The first staff begins with a *V* (Violin) marking and an *espress.* (espressivo) instruction. It features a melodic line with triplets and slurs. The second staff continues this line with another *espress.* marking. The third staff includes a *p* (piano) dynamic and a *V* marking. The fourth staff has a *più riten.* (più ritardando) instruction and a *p* dynamic. The fifth staff ends with a *dim.* (diminuendo) instruction. The sixth staff is a chordal passage marked *pizz.* (pizzicato) and *pp* (pianissimo), with *m.g.* (messa di voce) markings. The seventh staff changes key to two sharps (D major or F# minor) and time signature to 2/4, marked *arco* (arco) and *ff* (fortissimo). The eighth, ninth, and tenth staves continue this section with various *tr.* (trills) and *V* markings, ending with a *V* marking and a fermata.

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Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

Arthur Seybold, Op. 81 N^o 2.
Ländler. — Valse champêtre. — Rustic Waltz. — Ballo rustico.

Moderato.
pmp.
mp.
pp.

Arthur Seybold, Op. 81 N^o 4.
Begegnung. — Le rencontra. — The meeting. — En cunetro.
Valse.

mf.
p

Arthur Seybold, Op. 80. Sonatine.

Allegro.
mf
p

Adolf Weidig, Op. 5 N^o 1. Romanze.

Andante.
p
espressivo

N. Sokolowsky, Op. 3 N^o 2. Serenade. — Sérénade.

Moderato.
mp
p

N. Sokolowsky, Op. 3 N^o 4. Frage. — Question.

Moderato.
mf
p

N. Sokolowsky, Op. 3 N^o 6. Kleiner Walzer. — Valse miniature.

Moderato.
p

N. Sokolowsky, Op. 3 N^o 7. Scherzo.

Allegro.
pp

Emil Krause, Op. 82 N^o 2.
Treuens Gedenken. — Faithful remembrance.

Andante.
p
dol.

Emil Krause, Op. 82 N^o 4.
Andacht im Walde. — Devotion in forestgreen.
Adagio.

mf
p

Emil Krause, Op. 82 N^o 5.
Langsamer Walzer. — Slow tempered Waltz.

mf
p

Emil Krause, Op. 82 N^o 8.
Leichter Sinn. — Light winged sense.

Allegretto.
mf
p

Louis Kron, Op. 105. Die Stimme eines Engels. — Angels Voice.

Andante.
mf
p

Harry Schliming, Op. 2 N^o 3. Fantasiestück.

Moderato.
p

Louis Kron, Op. 105. In's Stammuch. — Albumleaf.

Adagio.
p
p dolce

Otto Fleischmann, Op. 20. Nocturno.

Andante.
p
legato
pp