

MISCELLANY OF FAVORITE PIECES FOR THE VIOLIN

WITH PIANO ACCOMPANIMENT

G. TARTINI

Larghetto and Presto Pr. .60

F. MENDELSSOHN

Frühlingslied (Spring Song), arr. by
J. Weiss " .50

R. SCHUMANN

Op. 23, No. 4. Nachtstück, arr. by
H. Tolhurst " .50

FRANÇOIS SCHUBERT

L'Abeille (The Bee) " .50

R. MASSART

Paroles du cœur, Mélodie de J. Th.
Radoux " .75

FRANZ DRDLA

Serenade in A major " .50

R. WAGNER

March from "Tannhäuser" (Hermann) " .50
Bridal Song from "Lohengrin"
(Hermann) " .75

J. S. BACH

Air (Wilhelmj) " .35

H. VIEUXTEMPS

Op. 45, No. 5. Sérénité " .35

A. ARENSKY

Op. 30, No. 3. Berceuse " .75

E. BACH

Frühlings Erwachen (Spring's
Awakening) Pr. .60

J. BECKER

Gavotte in G minor " .50

L. BOCCHERINI

Menuet from String-Quintet in E " .50

C. BOHM

Cantilena in F " .50

J. FIELD

Nocturne in B. " .50

D. VAN GOENS

Op. 12, No. 1. Romance sans paroles " .50

M. HAUSER

Op. 29, No. 6. Ungarischer " .50

J. HAYDN

Serenade in C " .50

V. HERBERT

Op. 12, No. 4. Canzonetta in B. " .50

G. HOLLÄNDER

Op. 3. Spinning Song " .75

NEW YORK
G. SCHIRMER

Musical score for a piece in A major, 3/4 time. The score is divided into four systems, each containing a vocal line and a piano accompaniment.

System 1: The vocal line begins with a half note, followed by a quarter note, and then a triplet of eighth notes. The piano accompaniment features a continuous eighth-note pattern in the left hand and a melody in the right hand. Dynamics include *f* (forte) and *dim.* (diminuendo).

System 2: The vocal line continues with a half note and a quarter note. The piano accompaniment maintains the eighth-note pattern. Dynamics include *p* (piano) and *pp* (pianissimo).

System 3: The vocal line features a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. Dynamics include *pp* and *Più mosso.* (More motion).

System 4: The vocal line concludes with a half note and a quarter note. The piano accompaniment continues with the eighth-note pattern. Dynamics include *pp* and *Più mosso.*

The score includes various musical notations such as treble and bass clefs, key signatures (three sharps), time signatures (3/4), and dynamic markings (*f*, *dim.*, *p*, *pp*). It also features articulation marks like accents and slurs, as well as performance instructions like *Più mosso.* and *Red. simile*.

p *mf*

Ped. *

pp

cresc. *f*

Ped. *

rit.

ritard.

Ped. *

Tempo I. *dolcissimo*

p *mf* *ppp*

17057

First system of musical notation. The top staff is a single melodic line in treble clef, marked *f* (forte). It features eighth and sixteenth notes with triplets. The bottom two staves are a grand staff (treble and bass clefs) with block chords and some moving lines. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of musical notation. The top staff continues the melody with a *p* (piano) dynamic and a triplet. The grand staff below has more complex textures with *p* and *pp* (pianissimo) dynamics. There are some markings like "Red." and "*" below the bass staff.

Third system of musical notation. The top staff has a *dim.* (diminuendo) marking and ends with *ppp* (pianississimo). The grand staff continues with *p* and *pp* dynamics. Below the grand staff, the lyrics "di - mi - nu - en -" are written under the notes.

Fourth system of musical notation. The top staff has a *ppp* marking. The grand staff continues with *pppp* (pianississimo) dynamics. Below the grand staff, the lyrics "do" are written under the notes.

RECENT SUCCESSFUL VIOLIN PIECES

PUBLISHED BY G. SCHIRMER, NEW YORK . THE BOSTON MUSIC CO., BOSTON

PRELUDES N°1 POEME EROTIQUE

An Herrn
Adolf Rehner

CYRIL SCOTT

VIOLINO Andante

PIANO *espr.*

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PRELUDES N°2 DANSE

For Miss Daisy Kennedy

CYRIL SCOTT

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PIANO *p*

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For Fritz Kreisler

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una corda

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THE GENTLE MAIDEN

(IRISH AIR)

To Max Mossel

CYRIL SCOTT

VIOLINO Andante

PIANO *p*

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