

# Ausgewählte Vortragsstücke für Violine und Klavier

	Mk. Pf.		Mk. Pf.		Mk. Pf.
<b>Simon, A.</b>		<b>Steane, Br.</b>		<b>Thomas, E.</b>	
<i>m</i> Berceuse . . . . .	— 50	<i>m</i> Liebeslied . . . . .	1 50	<i>l</i> II. Fantasie über schottische Arien	1 50
<b>Simonetti, A.</b>		<b>Stern, L.</b>		<i>l</i> Feentanz (Danse des Fées) . . . . .	1 —
3 Stücke (Trois Pièces)		<i>m</i> Op. 8. Sérénade, F dur . . . . .	1 50	<i>m</i> Légende . . . . .	1 —
<i>m</i> No. 1. Cavatine . . . . .	1 50	<i>m</i> Op. 18. Nocturne, D dur . . . . .	1 50	<i>l</i> Méditation religieuse . . . . .	1 —
<i>m</i> No. 2. 2me Mazurka . . . . .	1 50	<b>Stiehl, H.</b>		<i>st</i> Polka . . . . .	1 —
<i>m</i> No. 3. Moment musical . . . . .	1 50	<i>m</i> Abendstimmung (Impressions du		<i>st</i> Sans-souci (Valse) . . . . .	1 50
<i>m</i> Méditation (mit Cello und Harm.		soir) . . . . .	1 50	<b>Thurn, G.</b>	
ad lib.) . . . . .	2 —	<b>Stojowski, S.</b>		<i>l</i> Op. 6. 3 Sonatinen in der I. Lage	
<i>l</i> Minuetto . . . . .	1 50	<i>m</i> Op. 1. Mélodie von <i>Ch. Lifka</i> . . . . .	1 50	zum Gebrauche beim	
<i>l</i> Notturmo . . . . .	1 50	<i>m</i> Op. 1. Mélodie von <i>A. Wilhelmy</i> . . . . .	1 50	Unterricht (G dur, a moll,	
<i>m</i> Réverie . . . . .	2 —	<i>m</i> Aubade . . . . .	1 50	D dur) . . . . . je n.	1 20
<i>m</i> Mazurka . . . . .	2 —	<b>Straus, O.</b>		<i>l</i> Op. 7. 3 Sonatinen in der I. Lage	
<b>Singer, E.</b>		<i>l-m</i> Op. 34. 2 Stücke (Mélodie, Dance		zum Gebrauche beim	
<i>m</i> Op. 4. Adieux à la patrie. Im-		bizarre) . . . . .	1 80	Unterricht (B dur, Es dur,	
promptus hongrois . . . . .	2 —	<b>Strelezki, A.</b>		A dur) . . . . . je n.	1 50
<i>m</i> Op. 13. La Sentimentale; Salon-		<i>m</i> Op. 191. No. 4 Sérénade . . . . .	1 20	<i>st</i> Op. 11. 3 leichte Vortragsstücke	
fantasie . . . . .	2 —	<i>m</i> L'Absence, Mélodie . . . . .	1 20	No. 1. Romanze . . . n.	— 80
<i>m</i> Op. 14. Sérénade, Caprice-Etude		<i>m</i> Appassionata . . . . .	1 50	2. Larghetto . . . n.	— 80
<i>m</i> Op. 15. Le Carnaval hongrois,		<i>m</i> Asphodel. Chant sans paroles		3. Fangspiel . . . n.	— 80
Variations burlesques . . . . .	2 50	( <i>Hermann</i> ) . . . . .	1 20	<i>l</i> Op. 12. 3 leichte Vortragsstücke	
<b>Sitt, H.</b>		<i>l</i> Cavatine, D dur . . . . .	1 20	No. 1. Largo . . . n.	— 80
<i>m</i> Wiegenlied ( <i>Esipoff</i> ) . . . . .	1 50	<i>l</i> Mélodie religieuse . . . . .	1 20	2. Tempo di Minu-	
<b>Sinigaglia, L.</b>		<i>m</i> Menuet à l'antique . . . . .	1 20	etto . . . . n.	— 80
Op. 25. Vier kleine Stücke.		<i>m</i> 4. Menuett ( <i>Hermann</i> ) . . . . .	1 20	3. Melodie . . . n.	— 80
<i>l</i> No. 1. Albumblatt . . . n.	1 —	<i>m</i> Romanza, g moll . . . . .	1 20	<b>Tolhurst, H.</b>	
<i>m</i> No. 2. Capriccio all' antica n.	1 —	<i>m</i> do. F dur . . . . .	1 20	2 Stücke	
<i>l</i> No. 3. Bagatelle . . . n.	1 —	<i>m</i> En Valsante. Esquisse . . . . .	1 50	<i>m</i> No. 1. La Charité . . . . .	1 50
<i>l</i> No. 4. Saltarelle . . . n.	1 20	<b>Struss, F.</b>		<i>l</i> No. 2. Madrigal . . . . .	1 —
<b>Smith, S.</b>		Op. 12. 2 Charakterstücke		<b>3 kleine Stücke.</b>	
<i>m</i> Op. 31. Chanson russe ( <i>J. Barreis</i> )	1 80	<i>l</i> No. 1. Gondoliera . . . . .	1 —	<i>l</i> No. 1. Sommerabend . . . . .	1 —
<b>Söchting E.</b>		<i>m</i> No. 2. Idylle . . . . .	1 50	<i>l</i> No. 2. Menuet . . . . .	1 —
<i>m</i> Op. 74. Mandolinen-Walzer . . . . .	1 50	<b>Székács, J.</b>		<i>m</i> No. 3. La Charme. Mélodie	1 —
<b>Sommervell, A.</b>		Op. 18. De la Solitude, Album-		<b>Tours, B.</b>	
<i>m</i> 3 Originalstücke.		blätter . . . . .	1 —	<i>m</i> Mélodie religieuse. Reponse à la	
No. 1. Romance . . . . .	1 —	<b>Tal, C. van</b>		Méditation de <i>Ch. Gounod.</i>	
No. 2. Barcarolle . . . . .	1 —	<i>l</i> Op. 2. l'Absence, Romance sans		(Violoncello u. Horn ad lib.) . . . . .	1 80
No. 3. Grillen . . . . .	1 20	paroles ( <i>F. Forberg</i> ) . . . . .	1 20	<i>m</i> Repos et Réveil. 2 Salonstücke . . . . .	1 80
<b>Souza, D. de</b>		<b>Taylor, H. J.</b>		<b>Trew, Ch. A.</b>	
<i>l</i> Op. 17. Doux sommeil, Berceuse	1 —	<i>m</i> Ein Sommer-Idyll . . . . .	1 50	<i>m</i> Allegretto grazioso . . . . .	1 20
<b>Squire, W. H.</b>		<b>Tenaglia, A. F.</b>		<i>m</i> Romanze . . . . .	1 20
<i>l</i> Op. 6. Gavotte humoristique . . . . .	1 50	<i>l</i> Aria ( <i>J. W. Statter</i> ) . . . . .	1 —	<b>Trew, S.</b>	
<i>l</i> Op. 10. Réverie . . . . .	1 —	<i>m</i> Canzone, Begl'occhi merce( <i>Schröder</i> )	— 60	<i>l</i> Barcarolle . . . . .	1 20
<i>m</i> Op. 11. Gavotte sentimentale . . . . .	1 50	<b>Terschak, A.</b>		2 Stücke (Deux Morceaux).	
<i>l</i> Op. 15. Sérénade . . . . .	2 —	<i>l</i> Populäre Melodien von England,		<i>l</i> No. 1. Chanson vénétienne . . . . .	1 20
<i>m</i> Op. 24. Bourrée . . . . .	1 50	Schottland und Irland		2. Saltarello . . . . .	1 20
<i>m</i> Op. 25. Méditation . . . . .	1 50	a) Englische Arien . . . . .	2 50	2 leichte Stücke (Deux Morceaux	
<i>m</i> Op. 26. Humoreske . . . . .	1 50	b) Schottische Arien . . . . .	2 50	faciles)	
<b>Stanford, C. W.</b>		c) Irische Arien . . . . .	2 50	<i>l</i> No. 1. Sérénade . . . . .	1 50
<i>m</i> Legende . . . . .	1 50	<b>Teschemacher, E.</b>		<i>st</i> No. 2. Berceuse . . . . .	1 20
<b>Stasny, L.</b>		<i>m</i> Prière à la Nuit. Chant religieux	1 50	<i>st</i> Deux Pensées mignonnes (Marche	
<i>l</i> Op. 157. Unter Palmen und Blumen	1 50	<b>Thomas, E.</b>		joyeuse. Réverie) . . . . .	1 50
<b>Statkowski, R.</b>		<i>l</i> Air de ballet . . . . .	1 —	<b>Trowell, A.</b>	
<i>m</i> Op. 32. Albumblätter No. 1. A une		<i>st</i> Danse lente . . . . .	1 —	<i>m</i> Op. 16. Nocturne . . . . .	1 75
Blonde . . . . .	1 50	<i>st</i> Danse rustique . . . . .	1 —	<i>m</i> Op. 56 No. 1. Passé lointain . . . . .	1 50
<i>m</i> No. 2. A une Brune . . . . .	1 50	<i>m</i> Danse sicilienne . . . . .	1 50	<i>m</i> No. 2. Valse bluette . . . . .	2 —
<i>m</i> Op. 34. 2 Stücke. No. 1. Triste		<i>l</i> I. Fantasie über schottische Arien	1 50	<i>m</i> No. 3. Minuetto rococo . . . . .	2 —
Berceuse . . . . .	1 50	<b>Thomas, E.</b>		<b>Tschalkowsky, P.</b>	
<i>m</i> No. 2. Oberek . . . . .	1 80	<i>l</i> Air de ballet . . . . .	1 —	<i>l</i> Op. 2. No. 3. Chant sans paroles	

*s l* = sehr leicht. *l* = leicht. *m* = mittelschwer. *s* = schwer. *ss* = sehr schwer.

# Ausgewählte Vortragsstücke für Violine und Klavier

	Mk.	Pf.		Mk.	Pf.
<b>Tschaikowsky, P.</b>			<b>Warner, H. E.</b>		
<i>l</i> Op. 5. Romanze . . . . .	1	—	<i>l</i> Op. 27. Nocturne . . . . .	1	—
<i>m</i> Op. 9 No. 3. Mazurka ( <i>J. W. Slatter</i> ) . . . . .	1	—	Op. 30. 3 kleine Stücke.		
<i>l</i> Op. 11. Andante cantabile . . . . .	1	—	<i>sl</i> No. 1. Abendlied . . . . .	1	—
<i>m</i> Op. 19 No. 4. Nocturne ( <i>J. W. Slatter</i> ) . . . . .	1	—	<i>sl</i> 2. Walzer . . . . .	1	—
<i>m</i> Op. 26. Sérénade mélancolique ( <i>A. Wilhelmj</i> ) . . . . .	n.	1 50	<i>l</i> 3. Gavotte . . . . .	1	20
<i>m</i> Op. 37 No. 5. Barcarolle ( <i>J. W. Slatter</i> ) . . . . .	1	—	<i>l</i> Op. 31. Pastorella . . . . .	1	80
<i>l</i> Op. 37 No. 11. Troika . . . . .	1	—	<i>l</i> Op. 44. Rondo grazioso . . . . .	1	50
<i>m</i> Op. 37 No. 12. Weihnachten . . . . .	1	—	<i>m</i> Op. 53. Réverie . . . . .	1	50
<i>sl</i> Op. 39. Jugendalbum, leicht. Stücke (nach der Art d. Schumann'schen Kinderscenen) ( <i>N. Messer</i> ) . . . . .	n.	1 50	<i>sl</i> Op. 54. Gondoliera . . . . .	1	50
<i>l</i> Op. 40 No. 2. Chanson triste . . . . .	1	—	<b>Webber, A.</b>		
<i>l</i> Op. 40 No. 2. Chanson triste ( <i>J. W. Slatter</i> ) . . . . .	1	—	<i>m</i> Feuille volante . . . . .	1	50
<b>Vitali, T.</b>			<i>m</i> Trauergesang . . . . .	2	—
<i>ss</i> Chaconne ( <i>F. David</i> ) . . . . .	n.	1 —	<b>Weber, C.</b>		
<b>Volkman, R.</b>			<i>l</i> l'Innocence, Melodie ( <i>J. W. Slatter</i> ) . . . . .	1	—
<i>m</i> Op. 31. Rhapsodie . . . . .	n.	1 50	<b>Weber, F.</b>		
<i>m</i> Op. 63. Sérénade No. 2. F dur n. . . . .	2	—	Op. 16. 6 leichte Stücke.		
<i>m</i> Op. 69. Sérénade No. 3. d moll n. . . . .	1	50	<i>l</i> Heft 1. Abendruhe, Morgenlüfte, Ländler . . . . .	n.	1 20
<b>Waldteufel, E.</b>			<i>sl</i> 2. Gebet, Marsch, Ständchen . . . . .	n.	1 20
<i>l</i> Amour et Printemps, Walzer . . . . .	1	50	<i>l</i> Op. 17. Six Duos.		
<b>Walenn, G.</b>			Heft 1. Melodie, Rondino, Kermesse . . . . .	n.	1 20
<i>l</i> 5 leichte Stücke.			2. Réverie, Valse, Elegie . . . . .	n.	1 50
No. 1. Chanson sans paroles . . . . .	1	25	<b>Widor, Ch. M.</b>		
2. Humoresque . . . . .	1	25	<i>m</i> Trois Pièces choisies, übertragen v. <i>F. L. Schneider</i> .		
3. Chant du soir . . . . .	1	25	No. 1. Cantabile . . . . .	1	80
4. Rondo Villageoise . . . . .	1	25	2. Nocturne . . . . .	1	20
5. Valse lente . . . . .	1	25	3. Sérénade . . . . .	1	50
Charakteristische Stücke.			<b>Wiener, W.</b>		
<i>l</i> No. 1. Albulblatt . . . . .	1	50	<i>s</i> Danse bohémienne . . . . .	1	50
<i>m</i> 2. Harlequinade . . . . .	1	50	<i>sl</i> 2 kleine Stücke.		
<i>m</i> 3. Les Cloches . . . . .	1	50	No. 1. Wiegenlied (Cradle Song) . . . . .	1	20
<i>l</i> 4. Berceuse . . . . .	1	50	2. Rococo . . . . .	1	50
<i>l</i> 5. Scherzando . . . . .	1	50	<b>Wilhelmj, A.</b>		
<i>l</i> 6. Chanson tyrolienne . . . . .	1	50	<i>s</i> Fantasiestück (Ballade) . . . . .	n.	2 —
<i>l</i> 7. Sérénade . . . . .	1	50	<i>m</i> Mélodie danoise (d'après Grainger) . . . . .	n.	1 —
<i>l</i> 8. Alla Tarantella . . . . .	2	—	<b>Witting, C.</b>		
<b>Waley, S. W.</b>			<i>l</i> 3 Morceaux (Aria, Romance, Bourrée) . . . . .	2	50
2 Romanzen.					
<i>sl</i> No. 1. B dur . . . . .	1	50			
<i>m</i> 2. D dur . . . . .	1	50			
			<b>Wolf, Hugo</b>		
			Wiegenlied . . . . .	n.	1 —
			<b>Wolff, C. A. H.</b>		
			<i>l</i> Op. 53. No. 1. Réverie d'amour . . . . .	1	20
			<i>m</i> 2. Span. Romanze . . . . .	1	20
			<b>Wolff, J.</b>		
			<i>m</i> Romanze D dur . . . . .	1	50
			<i>m</i> Melodie . . . . .	1	50
			<b>Wood, H.</b>		
			<i>s</i> Souvenance (Sérénade) . . . . .	1	—
			<b>Wurm, M.</b>		
			<i>m</i> Estera, Gavotte . . . . .	1	—
			<i>sl</i> Marsch . . . . .	—	80
			<i>sl</i> Wiegenlied . . . . .	—	80
			<b>Young, G. C.</b>		
			<i>l</i> Arietta . . . . .	1	50
			<b>Yradler, S. de</b>		
			<i>l</i> La Paloma (Die Taube) ( <i>H. Cramer</i> ) . . . . .	n.	— 50
			" ( <i>O. Langey</i> ) . . . . .	n.	— 50
			<b>Yung, Ch.</b>		
			<i>l</i> Les Réveries de Marguerite (Mélodie-Mazurka) . . . . .	1	20
			<b>Zsolt, N.</b>		
			<i>m</i> Berceuse . . . . .	n.	1 20
			<i>m</i> Valse Caprice . . . . .	n.	2 —
			<b>Zerlett, J. B.</b>		
			<i>l</i> Op. 182. Albulblatt . . . . .	1	20
			<i>l</i> Op. 218. Wiegenlied „Schlaf ein“ . . . . .	—	80
			<b>Zilcher, P.</b>		
			<i>sl</i> Barcarole . . . . .	—	80
			<i>l</i> Gavotte . . . . .	—	60
			<i>sl</i> Klage . . . . .	—	80
			<i>ll</i> Kleiner Walzer . . . . .	—	80
			<i>sl</i> Ländler . . . . .	—	80
			<i>sl</i> Lied . . . . .	—	60
			<i>sl</i> Melodie . . . . .	—	60
			<i>sl</i> Nordlichter . . . . .	—	60
			<b>Zulehner, C.</b>		
			<i>sl</i> Mainzer Narrhalla-Marsch . . . . .	—	80

*sl* = sehr leicht. *l* = leicht. *m* = mittelschwer. *s* = schwer. *ss* = sehr schwer.

# CAPRICCIO ALL'ANTICA

Leone Sinigaglia Op. 25. N°2.

Allegro molto.

VIOLINO.

PIANO.

*p*

*mf* *dim.* *p*

*f*

*rit.* *p* *p*

1. 2.

First system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff (treble and bass clefs) for piano accompaniment. The key signature has one sharp (F#). The melodic line starts with a repeat sign and a fermata. Dynamics include *sfp* (sforzando piano) and *pp* (pianissimo). There are several accents (*>*) and slurs over the notes.

Second system of musical notation. The melodic line continues with a *cresc.* (crescendo) marking and ends with *più cresc.* (more crescendo). The piano accompaniment also features *cresc.* and *più cresc.* markings. The system concludes with a fermata over the final notes.

Third system of musical notation. The melodic line shows a dynamic shift from *f* (forte) to *p* (piano). The piano accompaniment also transitions from *f* to *p*. The system ends with a long, sustained note in the bass clef.

Fourth system of musical notation. The melodic line includes a *cresc.* marking and a *4<sup>e</sup> Corde.* (4th string) instruction. The piano accompaniment also has a *cresc.* marking and a *f* (forte) dynamic. The system ends with a fermata over the final notes.

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *rit.* and *p*. The lower staff (piano) provides harmonic accompaniment, also marked *rit.* and *p*. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff features a melodic line with dynamics *mf*, *dim.*, and *p*. The lower staff has dynamics *mf*, *dim.*, and *p*. A key signature change to one sharp (F#) is indicated in the lower staff. The system ends with a fermata.

Third system of musical notation. The upper staff continues the melodic line with a dynamic of *f*. The lower staff has a dynamic of *f*. The system concludes with a fermata.

Fourth system of musical notation, featuring a first and second ending. The upper staff has dynamics *cresc.*, *e*, *rit.*, *p*, and *ff*. The lower staff has dynamics *cresc.*, *e*, *rit.*, *p*, and *ff*. The first ending is marked with a '1.' and the second ending with a '2.'. Both endings conclude with a double bar line and repeat sign.

# ETHEL BARNES

## COMPOSITIONS POUR VIOLON ET PIANO

- No. 1. Chant Elégiaque . . . . .
- 2. Danse Caractéristique . . . . .
- 3. Chanson Gracieuse . . . . .
- 4. Moto Perpetuo . . . . .
- 5. Romance en Sol . . . . .
- 6. 2<sup>me</sup> Sonate en La, Op. 9 . . . . .
- 7. Tarantella . . . . .
- 8. Valse - Caprice . . . . .
- 9. L'Escarpolette (Swing Song) . . . . .
- 10. Légende . . . . .
- 11. Hindoo Lament (Chanson indienne) . . . . .
- 12. Lullaby . . . . .
- 13. Petite Valse . . . . .
- 14. Sérénade . . . . .
- 15. Concertstück Op. 19 . . . . .
- 16. Idylle Pastorale . . . . .
- 17. Andante (sur la Corde de Sol) . . . . .
- 18. Adagio appassionato . . . . .
- 19. Canzonetta . . . . .
- 20. Danse nègre . . . . .
- 21. Humoresque . . . . .
- 22. 8 Pièces (1<sup>re</sup> Position) en 2 Cahiers
- 23. | I. II.
- 24. 4<sup>me</sup> Sonata, en Sol min. Op. 24 . . . . .
- 25. Elégie de la même . . . . .
- 26. Andante grazioso . . . . .
- 27. Andante espressivo . . . . .
- 28. Petite Pastorale . . . . .

## POUR PIANO, VIOLON ET VIOLONCELLE

Andante (du 2<sup>me</sup> Trio) . . . . .

B. SCHOTT'S SOHNE  
MAYENCE  
LEIPZIG - LONDON - BRUXELLES - PARIS

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# Ausgewählte Vortragsstücke für Violine und Klavier

	M. Pf.		Mk. Pf.		Mk. Pf.
<b>Orellana, J. A. de</b>		<b>Peiniger, O.</b>		<b>Radnitzky, Fr.</b>	
<i>l</i> Au Village . . . . .	1 —	<i>m</i> Pastorale . . . . .	1 20	<i>m</i> Serenata . . . . .	2 —
<i>m</i> Feuille d'Album . . . . .	1 —	<i>l</i> P'tit Chéri, Valse de Salon . . . . .	1 50	<b>Rasch, J.</b>	
<i>m</i> Romanze . . . . .	1 —	<i>st</i> Rondoletto . . . . .	1 —	<i>m</i> Rêverie . . . . .	1 50
<i>m</i> Saltarello . . . . .	1 50	<i>st</i> Drei leichte Walzer (D-G-A) je . . . . .	1 —	<b>Ravina, H.</b>	
<i>l</i> 3 Charakterstücke (Berceuse, Sérénade, Gavotte und Musette) . . . . .	1 50	<b>Pente, E.</b>		<i>m</i> Op. 31. Dernier Souvenir ( <i>Dabiero</i> ) . . . . .	1 20
<b>Orso, Fr. d'</b>		<i>s</i> Op. 10. 2 Stücke.		<i>l</i> Op. 62. Petit Boléro ( <i>Ritter</i> ) . . . . .	1 50
<i>m</i> Op. 33. Habanera ( <i>Ritter</i> ) . . . . .	1 20	No. 1. Interludio . . . . .	1 50	<i>l</i> Op. 71. Historiette ( <i>Ritter</i> ) . . . . .	1 50
<i>l</i> Op. 47. Rêve d'un Ange ( <i>Slatter</i> ) . . . . .	1 —	2. Plaisanterie . . . . .	2 —	<i>m</i> Op. 72. Adoremus (Mélodie religieuse) ( <i>Ritter</i> ) . . . . .	1 20
<i>l</i> Op. 85. l'Ange qui veille ( <i>Slatter</i> ) . . . . .	1 —	<i>m</i> Op. 11. Tendresse, Feuille d'Album . . . . .	1 50	<i>l</i> Op. 84. Andantino im alten Style. ( <i>Weber</i> ) . . . . .	1 20
<i>l</i> Op. 86. Historiette. ( <i>Slatter</i> ) . . . . .	1 —	<b>Pfeiffer, G.</b>		<b>Reber, H.</b>	
<i>m</i> Op. 91. Pour toi seule! ( <i>Slatter</i> ) . . . . .	1 —	<i>m</i> Melodie ( <i>J. Wolff</i> ) . . . . .	1 50	<i>l</i> Berceuse. ( <i>Hermann</i> ) . . . . .	1 —
<b>Ortmans, R.</b>		<b>Pitt, P.</b>		<b>Rehfeld, F.</b>	
<i>m</i> Op. 5. Andante religioso . . . . .	1 20	<i>m</i> Op. 8. No. 1. Canzonetta . . . . .	1 50	<i>m</i> Op. 37. No. 1. Romanze . . . . . n. 1 50	
<i>m</i> Op. 17. Alla Zingaresca . . . . .	1 50	<i>m</i> Op. 41. 3 Stücke.		2. Rondo capriccioso n. 2 —	
<b>Ourville, L. d'</b>		<i>l</i> No. 1. Air . . . . .	1 50	<i>s</i> Op. 89. 6 Stücke.	
<i>l</i> Gondolina ( <i>E. Thomas</i> ) . . . . .	1 —	<i>m</i> 2. Fileuse . . . . .	1 50	<i>m</i> No. 1. Präludium . . . . .	1 20
<i>m</i> 4 Soirées musicales ( <i>R. Hofmann</i> ) . . . . .	1 —	<i>m</i> 3. Pensée d'Automne . . . . .	1 50	<i>m</i> 2. Andante religioso . . . . .	1 20
Einzeln:		<b>Pittrich, G.</b>		<i>l</i> 3. Walzerreigen . . . . .	1 20
Auf der Schaukel, Charakterstück . . . . .	— 80	<i>l</i> Op. 21. Sérénade . . . . .	1 50	<i>l</i> 4. Abendlied . . . . .	1 20
Spinnerlied . . . . .	— 80	<i>m</i> Op. 36. Nocturne . . . . .	1 50	<i>l</i> 5. Pastorale . . . . .	1 20
Die Mühle, Charakterstück . . . . .	— 80	<i>m</i> Op. 41. Barcarolle . . . . .	1 50	<i>m</i> 6. Capriccio . . . . .	1 20
Die Schmiede, „ . . . . .	— 80	<b>Poznanski, J. B.</b>		<i>s</i> Op. 93. Elégie . . . . .	1 20
<b>Paladilhe, E.</b>		<i>l</i> l'Aveu . . . . .	1 —	<b>Reinecke, C.</b>	
<i>m</i> Mandolinata, Souvenir de Rome . . . . .	1 —	<i>l</i> Barcarolle (Gondellied) . . . . .	1 —	<i>st</i> Op. 213. 10 kleine Stücke (1. Lage) . . . . .	2 50
<i>l</i> do. leichte Ausgabe ( <i>Hermann</i> ) . . . . .	1 —	<i>m</i> Dors mon enfant, Berceuse . . . . .	1 —	<i>st</i> do No. 2. Primula veris . . . . .	— 60
<b>Palaestra</b> siehe: Heim		<i>l</i> Interlaken . . . . .	1 —	<i>l</i> Romanze . . . . .	1 —
<b>Palaschko, J.</b>		<i>m</i> Légende . . . . .	1 —	<b>Rensch, G.</b>	
<i>st</i> Op. 31. Sechs Bagatellen (1. Lage)		<i>l</i> Mazurka sentimentale . . . . .	1 —	<i>st</i> Op. 28. Unter den Linden. Intermezzo, arr. v. <i>B. Althaus</i> . . . . .	1 50
No. 1. Spinnerlied . . . . .	1 20	<i>l</i> Pizzicato-Etüde . . . . .	1 —	<i>l</i> Op. 36. Rumänischer Tanz, arr. von <i>B. Althaus</i> . . . . .	1 50
2. Gondellied . . . . .	1 20	<i>l</i> La Paresse . . . . .	1 —	<b>Richter, W.</b>	
3. Rondo . . . . .	1 20	<i>l</i> 2 Charakteristische Stücke.		<i>l</i> Abendgesang (Chant du soir) . . . . .	1 50
4. Legende . . . . .	1 20	No. 1. Invocation . . . . .	1 —	Kleine Suite.	
5. Skizze . . . . .	1 20	2. Elfentanz . . . . .	1 —	<i>m</i> No. 1. Schlummerliedchen . . . . .	1 —
6. Ländlicher Tanz . . . . .	1 20	<i>l</i> 3 Originalstücke.		<i>m</i> 2. Humoreske . . . . .	1 —
<b>Palmer, G.</b>		No. 1. Voix plaintive . . . . .	1 20	<i>m</i> 3. Walzer . . . . .	1 —
<i>m</i> Ein Traum, Nocturne . . . . .	1 —	2. Danse sylvaine . . . . .	1 20	<i>l</i> 4. Gigue . . . . .	1 —
<b>Parkyns, B.</b>		3. Auprès du rivage . . . . .	1 20	<i>l</i> 5. Durchreisende Zigeuner . . . . .	1 20
<i>m</i> Berceuse . . . . .	1 —	<i>l</i> 6 Salonstücke.		<i>m</i> Liebeslied (Chant d'amour) . . . . .	1 50
<b>Parlow, E.</b>		No. 1. Bal champêtre . . . . .	1 20	<b>Ridley, F. R.</b>	
<i>st</i> Op. 89. Kleine Vortragsstücke.		2. Varsovie, 3. Mazurka . . . . .	1 20	<i>m</i> Tristesse . . . . .	1 50
No. 1. Wiegenlied . . . . .	— 80	3. Ma Mignonne, 3. Gav. . . . .	1 20	<i>m</i> Prière . . . . .	1 50
2. Kleiner Walzer . . . . .	— 80	4. 3. Romance sans paroles . . . . .	1 20	<b>Ries, Fr.</b>	
3. Kecker Sinn . . . . .	— 80	5. La Course . . . . .	1 20	<i>s</i> Op. 15. Légende . . . . .	1 80
4. Plauderstündchen . . . . .	— 80	6. Sur le Lac. Barcarolle . . . . .	1 20	<i>l</i> Romanze . . . . .	— 80
5. Süsster Traum . . . . .	— 80	<b>Pritchard, C. E.</b>		<b>Rode, P.</b>	
6. Die klein. Helden . . . . .	— 80	<i>m</i> Pas Espagnol . . . . .	1 80	<i>m</i> Op. 10. Air varie, G dur . . . . . n. — 60	
<b>Pechotsch, R.</b>		<b>Prume, F.</b>		<i>m</i> do. ( <i>Jensen</i> ) . . . . .	1 —
<i>s</i> Ungarische Rhapsodie . . . . .	1 50	<i>ss</i> Op. 1. La Mélancolie, Pastorale n. . . . .	1 —	<i>m</i> Adagio ( <i>Kross</i> ) Albumblätter . . . . . n. — 80	
<i>m</i> Chant du Berceau . . . . .	1 50	<i>ss</i> Op. 10. Souvenir villageois. Andante und Rondo . . . . . n. 1 80			
<b>Peiniger, O.</b>		<i>ss</i> Op. 12. Le retour à la vie ou les Arpèges, Caprice . . . . . n. 1 50			
<i>st</i> A. B. C. . . . .	— 80	<i>ss</i> Op. 13. La Danse des sorcières, Scherzo burlesque . . . . . n. 1 20			
<i>st</i> Alte Geschichte . . . . .	1 —	<b>Puget, P.</b>		<b>Roeckel, J. L.</b>	
<i>st</i> Blumentanz . . . . .	1 —	<i>l</i> Berceuse . . . . .	1 50	<i>l</i> Air de Dauphin, Ancienne Danse de la cour . . . . .	1 20
<i>st</i> Dorffest . . . . .	1 —	<b>Rachmaninoff, S.</b>		<i>m</i> Croquis musicales, 6 Stücke. 2 Hefte . . . . . je 1 —	
<i>st</i> In der Kirche . . . . .	1 —	<i>s</i> Romance . . . . .	1 —	<i>m</i> Air de Dauphin . . . . .	1 —
<i>st</i> John Gilpin . . . . .	1 —	<i>ss</i> Ungarischer Tanz . . . . .	1 50	<i>m</i> La Kermesse de St. Cloud . . . . .	1 —
<i>st</i> Der kleine Soldat . . . . .	1 —			<i>m</i> Minnelied . . . . .	1 50

*s l* = sehr leicht. *l* = leicht. *m* = mittelschwer. *s* = schwer. *ss* = sehr schwer.

# Ausgewählte Vortragsstücke für Violine und Klavier

	Mk. Pf.		Mk. Pf.		Mk. Pf.
<b>Romanoff, E.</b>		<b>Sauret, E.</b>		<b>Schubert, Fr. (de Dresde)</b>	
<i>m</i> Op. 12. 2 Intermezzi ( <i>R. Lange</i> )	1 50	<i>m</i> Op. 30. 2 Salonstücke.		<i>l-m</i> Op. 13. Zwölf Bagatellen . kplt.	2 —
<b>Röze, R.</b>		No. 2. Habanéra, Sérénade espagnole	1 50	Einzel:	
<i>m</i> Op. 28. Extase d'amour (orig.)	1 80	Op. 45. 4 Salonstücke.		No. 1. Impromptu . . . . .	50
<i>m</i> Op. 28. Extase d'amour ( <i>Wilhelmj</i> )	1 80	No. 1. Vision . . . . .	1 80	2. Cantabile . . . . .	50
<b>Rubinstein, A.</b>		<i>s</i> 2. Capriccietto . . . . .	1 80	3. Allegretto grazioso . . . . .	50
<i>m</i> Op. 3 No. 1. Melodie ( <i>Hermann</i> )	— 80	<i>m</i> 3. Barcarola . . . . .	1 80	4. Allegretto agitato . . . . .	50
<i>l</i> do. ( <i>Slatter</i> )	1 20	<i>m</i> 4. Mazurka . . . . .	1 80	5. Andantino . . . . .	50
<i>l</i> Op. 10 No. 5. Romance ( <i>G. Sandré</i> )	1 20	Op. 47. Charakterstücke		6. Romanza espressiva . . . . .	50
<i>s</i> Op. 10 No. 22. Rêve angélique, Paraphrase ( <i>C. Monk</i> )	1 20	No. 1. Canzona . . . . .	2 —	7. Le Papillon . . . . .	50
<b>Ruffin, L.</b>		<i>m</i> 2. Impromptu . . . . .	2 —	8. Le Désir . . . . .	50
<i>l</i> Berceuse . . . . .	1 50	<i>s</i> 3. Scène polonaise	2 50	9. L'Abeille, bearbeitet v. A. Wilhelmj . . . . .	1 —
<b>Saint-Amory, A.</b>		Op. 50. Scènes villageoises.		10. Tyrolienne . . . . .	50
3 Stücke (Trois Pièces).		No. 1. Le Matin . . . . .	2 —	11. Chant plaintif . . . . .	50
<i>sl</i> No. 1. Berceuse . . . . .	1 —	<i>s</i> 2. Pastorale . . . . .	2 —	12. Barcarola . . . . .	50
<i>l</i> 2. Méditation . . . . .	1 —	<i>m</i> 3. Vieille Chanson	2 —		
<i>l</i> 3. Caprice espagnole . . . . .	1 —	<i>m</i> 4. Danse . . . . .	2 —	<b>Schulhoff, J.</b>	
4 Charakterstücke.		Op. 63. Souvenir d'Orient.		<i>m</i> Op. 6. Grande Valse brillante ( <i>F. Forberg</i> )	1 80
<i>l</i> No. 1. Lamento . . . . .	1 —	6 Stücke.		<i>l</i> Op. 8. No. 1. Confidence ( <i>Ritter</i> )	1 —
<i>m</i> 2. Tarantella . . . . .	1 20	Heft 1. Souvenir de Constantinople,	2 50	<i>m</i> Op. 11. Nocturne ( <i>F. Forberg</i> )	1 50
<i>l</i> 3. Elégie . . . . .	1 —	2. La Revue, Gondoliera, A Péra	2 50	<i>s</i> Op. 17. Galop di bravura ( <i>L. Yotti</i> )	1 80
<i>m</i> 4. Danse fantastique . . . . .	1 20	<b>Schild, C.</b>		<i>l</i> Op. 18. No. 2. 2. Styrienne originale ( <i>Ritter</i> )	1 50
5 Melodische Stücke (Cinq pièces mélodiques)		<i>l</i> Op. 65. D'Schwalberln. Ländler ( <i>F. Meyer</i> )	1 50	<i>m</i> Op. 23. No. 1. Chant du Berger, Idylle ( <i>Ritter</i> )	1 —
<i>sl</i> No. 1. Mélodie . . . . .	1 —	<b>Schmeidler, C.</b>		<i>s</i> Op. 23. No. 1. Chant du Berger, ( <i>E. Singer</i> )	1 —
<i>l</i> 2. Mazurka . . . . .	1 —	<i>m</i> Op. 46. 3 kleine Vortragsstücke .	1 —	<i>l</i> Op. 43. No. 2. Chant de la Berceuse ( <i>Ritter</i> )	1 —
<i>l</i> 3. Impromptu . . . . .	1 —	<b>Schmidt, E.</b>		<i>m</i> Op. 49. No. 1. Romance . . . . .	1 50
<i>l</i> 4. Légende . . . . .	1 —	<i>sl</i> Op. 19. 12 Melodien (1. Lage)		<i>m</i> Op. 54. Impromptu hongrois ( <i>C. Erben</i> )	1 50
<i>m</i> 5. Romance . . . . .	1 20	No. 1. Mélancolie . . . . . n.	— 60	<b>Schütt, E.</b>	
<b>Saint-George, G.</b>		2. Romance . . . . . n.	— 60	<i>m</i> Op. 38 No. 2. Romanze ( <i>Rossi</i> ) n.	1 50
<i>m</i> Op. 45. Rondo brillant . . . . .	1 80	3. Canzonetta . . . . . n.	— 60	<i>m</i> Op. 41. Solitude . . . . . n.	— 80
<i>m</i> Op. 55. Berceuse plaintive . . . . .	1 —	4. Valse . . . . . n.	— 60	<i>l</i> Un peu coquette, Intermezzo . n.	— 80
<i>m</i> Op. 56. All'Ongarese, Charakterstück . . . . .	1 —	5. Ballade . . . . . n.	— 60	<b>Schwab, L.</b>	
<i>m</i> Op. 57. Gavotte und Musette . . . . .	1 —	6. Idylle . . . . . n.	— 60	<i>m</i> Schottisches Wiegenlied . . . . .	1 50
<i>m</i> Canzonetta . . . . .	1 50	7. Sérénade . . . . . n.	— 60	<i>m</i> Berceuse . . . . .	1 50
<i>m</i> Chant sans paroles . . . . .	1 —	8. Alla turca . . . . . n.	— 60	<b>Servais, F.</b>	
<i>l</i> Impromptu appassionato . . . . .	1 20	9. Madrigal . . . . . n.	— 60	<i>m</i> Op. 2. Souvenir de Spa . . . . .	2 —
<i>sl</i> 2 Menuette . . . . .	— 80	10. Nocturne . . . . . n.	— 60	<b>Seybold, A.</b>	
<i>m</i> Morceau de Salon . . . . .	1 20	11. Mazurka . . . . . n.	— 60	<i>sl</i> Op. 110. 4 Erholungen.	
<i>m</i> Réverie . . . . .	1 50	12. Perpetuum mobile . n.	— 60	No. 1. La Tandresse . . . . .	1 20
<i>m</i> Tristesse . . . . .	1 —	Op. 28. 9 Vortragsstücke		2. Cavatine . . . . .	1 20
<i>m</i> Vieille Historie . . . . .	1 —	<i>sl</i> Heft 1. Erste Lage. (Gavotte, Ständchen, Walzer) n.	1 20	3. Aubade . . . . .	1 20
<b>Sainton, P.</b>		<i>l</i> 2. Zweite Lage. (Abendlied, Sarabande, Spinnstunde) . . . . . n.	1 20	4. Paulowna (Mazurka) . . . . .	1 20
<i>m</i> Op. 17. Rondo Mazurka . . . . .	2 —	<i>l</i> 3. Dritte Lage. (Kinderreig., Legende, Scherzo) . n	1 20	<i>l</i> Op. 115. Frühlingsnacht . . . . .	1 20
<i>m</i> Op. 18. 3 Romanzen (g moll, F dur, D dur) . . . . . n.	2 —	<i>sl</i> Op. 31. 3 Stücke im alten Stil (Sarabande, Minuetto, Bourrée) . . . . .	1 20	<i>s</i> Op. 116. Adagio concertante . . . . .	1 50
<i>m</i> Op. 20. Tarantelle . . . . .	1 50	<b>Scholz, R.</b>		<i>l</i> Op. 125. Capri (Italien. Romanze)	1 20
<b>Samary, F.</b>		<i>sl</i> Op. 20. 4 kleine Stücke (1. Lage)	1 —	<i>l</i> Op. 126. Aus alten Tagen . . . . .	1 50
<i>l</i> Op. 16. Rapelle toi ( <i>J. W. Slatter</i> )	1 20	daraus:		<i>sl</i> Op. 127. Und Pippa tanzt . . . . .	1 20
<b>Sarasate, P. de</b>		<i>sl</i> No. 2. Allegretto . . . . .	— 80	<i>l</i> Op. 133. Am Garda See . . . . .	1 50
<i>m</i> Op. 37. Danse espagnole: Adios Montanas mias. Célèbre Zortzibo de Joaquin Larreglá . . . . . n.	1 50	<i>l</i> 3. Allegro vivace . . . . .	— 60	<b>Sgambati, G.</b>	
<b>Sauer, E.</b>		<b>Schubert, C.</b>		<i>l</i> Op. 23 No. 1. Rapelle toi ( <i>J. W. Slatter</i> ) . . . . .	1 20
<i>m</i> Sérénade française ( <i>J. Lauterbach</i> )	2 50	<i>sl</i> Les Lanciers, Berühmte englische Quadrille . . . . .	1 —	<i>s</i> Op. 24. 2 Stücke . . . . .	2 75
<b>Sauret, E.</b>				(Andante cantabile, Serenata napoletana)	
<i>m</i> Op. 30. 2 Salonstücke.				<i>m</i> Op. 28. Te deum laudamus, Andante solenne . . . . .	1 50
No. 1. Nocturne . . . . .	1 50			<i>m</i> Op. 29. Gondoliera . . . . .	2 —

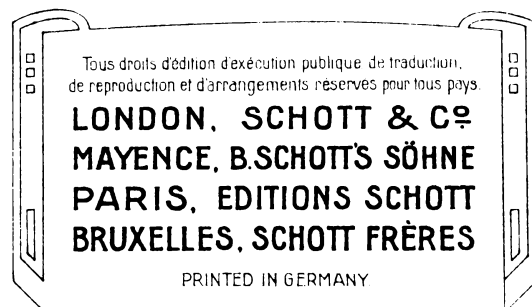
*sl* = sehr leicht. *l* = leicht. *m* = mittelschwer. *s* = schwer. *ss* = sehr schwer.





№ 27259. 3.

PR. M. 1.50.



# Sonnet allègre.

A. d'Ambrosio, Op. 35. N°1.

Violon. *Allegro.*

PIANO. *mf*

*pizz.* *mf*

*pp*

*pp* *mf*

# Nocturne.

A. d'Ambrosio, Op. 35. N°2.

Violin. *Andante.*

PIANO. *p*

*rit.* *a tempo*

*poco a poco cresc.*

*poco a poco cresc.*

# Tango.

E. Fernandez-Arbós, Op. 6, N°3.

Violon. *Allegro moderato.* *arco* *pizz.* *arco* *pizz.*

PIANO. *p* *poco rit.*

*a tempo*

*arco* *pizz.* *a tempo*

*p poco rit.*

# Swing Song.

L'Escarpolette.

Ethel Barns.

Violon. *Allegretto grazioso.*

PIANO. *p*

*rall.*

*rall.*

*a tempo*

*a tempo*

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# BAGATELLE.

Leone Sinigaglia Op. 25. N° 3.

Allegretto grazioso.

*v* (Sordini ad lib.)

VIOLINO.

PIANO.

The first system of music consists of two staves. The Violino staff (top) is in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a dynamic marking of *p semplice* and a hairpin crescendo leading to a *poco* marking. The Piano part (bottom) is in grand staff (treble and bass clefs) with the same key signature and time signature. It starts with a *pp* dynamic and includes various chordal textures and melodic lines.

The second system continues the musical piece. The Violino staff shows a *cresc.* marking followed by a *pp* dynamic and then a *p* dynamic. The Piano part continues with complex chordal accompaniment, featuring *pp* and *ppp* dynamics.

The third system concludes the piece. The Violino staff features a *mp* dynamic followed by a *pp* dynamic. The Piano part continues with intricate chordal patterns, including *mp* and *pp* dynamics.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The first staff contains a melodic line with notes and rests, marked with *mf*. The grand staff contains a piano accompaniment with chords and moving lines, also marked with *mf*. There are dynamic markings and slurs throughout the system.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a melodic line starting with *sf dim.* and ending with *p dolce*. The grand staff has a piano accompaniment starting with *sf dim.* and *p*. There are dynamic markings and slurs throughout the system.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a melodic line starting with *pp rall.*, *mf*, and *poco dim.*. The grand staff has a piano accompaniment starting with *pp rall.*, *ten. mf*, and *poco dim.*. There are dynamic markings, slurs, and a *ten.* marking throughout the system.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a melodic line starting with *mf*, *un poco rubato*, and *p*. The grand staff has a piano accompaniment starting with *mf* and *p*. There are dynamic markings, slurs, and a *rubato* marking throughout the system.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The top staff contains a melodic line with slurs and accents, ending with a *mp* dynamic marking. The grand staff contains a piano accompaniment with chords and moving lines, starting with a *dolce* marking and ending with a *mp* marking.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with *pp* and *p* dynamics. The grand staff continues the piano accompaniment with *pp* and *p* dynamics.

Third system of musical notation. It consists of three staves. The top staff features a melodic line with a *u* (breath mark) and *mp* dynamic. The grand staff continues the piano accompaniment with a *mp* dynamic.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line with a *pp* dynamic. The grand staff continues the piano accompaniment with a *pp* dynamic.

# Canzonetta

Franz Drdla, Op. 67.

Andantino.

Violon. *con sord.* *pp* *colla parte*

PIANO. *pp* *tenuto*

*tenuto* *p* *a tempo*

*colla parte* *cresc. mf* *tenuto*

*ritard.*

The musical score is written for Violon and Piano. The Violon part is in the upper staff, and the Piano part is in the lower staff. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The piece is marked 'Andantino'. The score includes various performance instructions such as 'con sord.' (with mutes), 'pp' (pianissimo), 'colla parte' (in part), 'tenuto' (sustained), 'p' (piano), 'a tempo' (return to tempo), 'cresc. mf' (crescendo mezzo-forte), and 'ritard.' (ritardando).

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**B. SCHOTT'S SÖHNE, MAYENCE**

SCHOTT & Co. EDITIONS SCHOTT SCHOTT FRÈRES

LONDON

PARIS

BRUXELLES

Printed in Germany.

Played by  
Mischa Elman  
and others.

# Bagatelle.

Leone Sinigaglia, Op. 25. N° 3.

Allegretto grazioso.

V. (Sordini ad lib.)

Violin.

PIANO.

# Nocturne en ré.

Leo Stern, Op. 18.

Andante. M. ♩ = 84.

Violon.

PIANO.

# Impressions du Soir.

Abendstimmung.

At Twilight.

MÉLODIE.

Henri Stiehl.

Violon.

PIANO.

# Danse bizarre.

Oscar Straus, Op. 34. N° 2.

Vivo.

Violin.

PIANO.

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# Capriccio all' antica.

Leone Sinigaglia, Op. 25, N° 2.

Allegro molto.

Violon. *p*

PIANO. *p*

*mf dim. p*

*mf dim. p*

# Mélodie.

S. Stojowsky.

Violon. *p molto cantabile*

PIANO. *p*

*a tempo*

*poco rit. mf cresc.*

*mf a tempo cresc.*

*poco rit.*

*rall. e dim.*

*espress.*

# Mélodie.

Oscar Straus, Op. 34, N° 1.

Andantino sostenuto.

Violon. *p cantabile*

PIANO. *p*

*cresc.*

*cresc.*

Extrait d'un recueil de deux morceaux

# Sérénade.

Leo Stern, Op. 8.

Legato.

Violin. *con espress.*

PIANO. *p*

*tra*

*tra*

*tra*

*tra*

For Violin and Piano .....  
For Violoncello and Piano..

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gewidmet.

**Vier**  
**kleine Stücke**  
für  
**VIOLINE**  
mit Klavierbegleitung  
von  
**LEONE SINIGAGLIA**

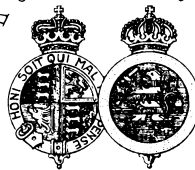
OP. 25.

- Nº 1. Albumblatt.....  
Nº 2. Capriccio all'antica...  
Nº 3. Bagatelle.....  
Nº 4. Saltarello.....

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# SALTARELLO.

Leone Sinigaglia Op.25.N°4.

Allegro con brio.

VIOLINO. *p vivo*

PIANO. *sfp*

*cresc.* *f* *p*

*pp* *f* *sfp*

*p legg.*

*p leggiero*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 2/4 time signature. The first staff has a melodic line with various ornaments and dynamics including *f* and *dim.*. The grand staff has a rhythmic accompaniment with dynamics *f* and *p*.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *p leggiero* and *f con*. The grand staff below has a rhythmic accompaniment with dynamics *pp*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *fuoco* and *dim.*. The grand staff below has a rhythmic accompaniment with dynamics *p*.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *f* and *dim.*. The grand staff below has a rhythmic accompaniment with dynamics *mf* and *cresc.*.

First system of musical notation. The upper staff is marked *leggiero* and *p*. The lower staff is marked *p*. The key signature is one sharp (F#).

Second system of musical notation. The upper staff is marked *p*. The lower staff is marked *pp*. The key signature is one sharp (F#).

Third system of musical notation. The upper staff is marked *p* and *f*. The lower staff is marked *pp* and *mf*. The key signature is one sharp (F#).

Fourth system of musical notation. The upper staff is marked *p*. The lower staff is marked *pp*. The key signature is one sharp (F#).

First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with dynamics *p* and *p*. The grand staff contains a piano accompaniment with dynamics *p*, *f*, and *p*. The piano part features a steady bass line with dotted rhythms and chords in the right hand.

Second system of the musical score. It follows the same three-staff layout. The top staff has dynamics *f*. The grand staff has dynamics *mf* and *f*. The piano accompaniment continues with similar rhythmic patterns and chordal textures.

Third system of the musical score. The top staff starts with dynamics *pp* and *f*. The grand staff starts with *pp* and *f*. The piano accompaniment features a more active right hand with eighth-note chords.

Fourth system of the musical score. The top staff has dynamics *p* and *mf*. The grand staff has dynamics *pp*. The piano accompaniment continues with a consistent bass line and active right hand.

First system of a musical score. The top staff is a single melodic line with dynamics *cresc.*, *molto*, *e*, and *animato*. The bottom system is a grand staff with piano accompaniment, starting with *p* and including *cresc.*, *e*, and *animato*. The key signature has one sharp (F#).

Second system of the musical score. The top staff continues the melody with dynamics *ff* and *p*. The bottom system features piano accompaniment with dynamics *ff* and *pp*. The key signature remains one sharp.

Third system of the musical score. The top staff has a melodic line with the dynamic *f con fuoco*. The bottom system shows piano accompaniment with a *p* dynamic. The key signature is one sharp.

Fourth system of the musical score. The top staff begins with *dim.* and ends with *f*. The bottom system has piano accompaniment with dynamics *p* and *mf*. The key signature is one sharp.

dim. *leggiero*

*p*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked *dim. leggiero*. The lower staff is a piano accompaniment with chords and moving lines, marked *p*.

*p* *f* *dim.*

*pp* *f* *p*

This system contains the next two staves. The upper staff has dynamic markings *p*, *f*, and *dim.*. The lower staff has *pp*, *f*, and *p*. The music continues with complex harmonic textures.

*sf* *cresc.*

*sf* *p* *cresc.*

This system contains the third and fourth staves. The upper staff starts with *sf* and *cresc.*. The lower staff has *sf*, *p*, and *cresc.*. The piano part features a rhythmic accompaniment.

*f vivo*

*mf*

This system contains the final two staves. The upper staff is marked *f vivo*. The lower staff is marked *mf*. The music concludes with a series of chords and melodic fragments.



First system of a musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with slurs and dynamic markings *fp* and *p*. The grand staff contains a piano accompaniment with chords and rhythmic patterns, marked with *sfp* and *pp*. The key signature has one sharp (F#).

Second system of the musical score. It follows the same three-staff layout. The top staff features a melodic line with dynamics *cresc.*, *f*, and *p*. The grand staff accompaniment includes chords and rhythmic figures, marked with *f* and *sfp*. The key signature remains one sharp.

Third system of the musical score. The top staff has a melodic line with dynamics *p* and *legg.*. The grand staff accompaniment is marked with *p legg.*. The key signature is one sharp.

Fourth system of the musical score. The top staff has a melodic line with dynamics *f*, *dim.*, and *p*. The grand staff accompaniment includes chords and rests, marked with *f* and *p*. The key signature is one sharp.

8<sup>a</sup> ad lib....

*f* *p*

*sf* *p*

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The lower staff is a piano accompaniment with chords and moving lines, marked with *sf* and *p*.

*f* *p*

*pp* *f* *f*

This system contains the next two staves. The upper staff continues the melodic line with slurs and accents, marked with *f* and *p*. The lower staff features a piano accompaniment with sustained chords and moving lines, marked with *pp*, *f*, and *f*.

*p veloce e leggero*

*p* *pp*

This system contains the next two staves. The upper staff has a melodic line with slurs and accents, marked with *p veloce e leggero*. The lower staff features a piano accompaniment with sustained chords and moving lines, marked with *p* and *pp*.

pizz.

*pp* *pp*

8<sup>va</sup>

This system contains the final two staves. The upper staff has a melodic line with slurs and accents, marked with *pizz.* and *pp*. The lower staff features a piano accompaniment with sustained chords and moving lines, marked with *pp* and an 8<sup>va</sup> marking.

# Select Violin Pieces.

## Madrigal.

E. Gillet.

Allegro moderato. (♩=132)

Violin. *mf*

PIANO. *p*

*animato*  
*cresc.*

*súvez*

*Tempo*

*Tempo*

## Pamela.

P. Graener.

Allegretto grazioso.

Violin. *p*

PIANO.

*Cantabile.*

*mf*

*mf*

*poco riten.*

## Narcissus.

E. Nevin.

Andante con moto.

Violin. *p*

PIANO. *p*

*con grazia*

*p dolce*

## Tendresse.

G. Papini, Op. 64.

Andantino.

Violin. *mp*

PIANO.

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# Select Violin Pieces.

## Cradle Song.

W. Wiener.

Andantino.

Violin. *dolce*

PIANO. *p*

Violin. *un poco animato* *cre - - - scen - do f*

PIANO. *un poco animato* *cre - - - scen - do f*

## Sérénade.

George Aitken, Op.17.

Allegretto.

Violin. *p*

PIANO. *pp*

Violin. *rall.* *cresc.* *f*

PIANO. *rall.* *a tempo* *mf*

Violin. *rall.*

PIANO. *rall.*

## Chanson polonaise.

A. Weidig, Op.12.

Moderato assai.

Violin. *p*

PIANO. *p* *mf*

Violin. *p*

PIANO. *p*

Violin. *v*

PIANO. *v*

## Invocation.

J. B. Poznanski.

Andante.

Violin. *espress.* *p*

PIANO. *p*

Violin. *cresc.* *dim.*

PIANO. *cresc.* *dim.*