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In the same compass.

LEGENDE. . . Op. 84. . . 2 -

NOVELLETTE. Op. 86. . . 2 -

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Franz Drdla. Op. 88.

Andante moderato.

con sordino

VIOLIN.

PIANO.

The musical score consists of four systems. Each system contains a violin staff and a piano grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante moderato' with the instruction 'con sordino'. The score includes various dynamic markings: *mf*, *p*, *p meno*, *pp meno*, and *f*. Tempo markings include *tempo*. The word 'segue' is written in the piano part of the first system. The score is written for a violin and piano.

animato *ritard.* *a tempo*

crescendo *p* *p*

animato

crescendo *ritard.* *p a tempo*

meno *tempo* *mf*

meno *tempo*

p *mf*

p

crescendo *mf* *f* *ritard.*

crescendo *mf* *ritard.*

61452. Roberto Cotroneo at Music

a tempo
mf *crescendo*

f *ritard.*

a tempo
mf *f* *ritard.*

a tempo
pp *p* *mf* *ritard.*

a tempo
ff *arco* *pizz.* *arco* *pizz.* *mf* *p*

f *mf a tempo* *p*

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 system includes dynamic markings: *f*, *ritard*, *ff*, *arco*, *pizz.*, *arco*, *pizz.*, *mf*, and *a tempo arco*. There are also performance instructions like *ritard.* and *ff* in the piano part.

Second system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The key signature has one sharp. The system includes dynamic markings: *f*, *ritard.*, *pizz.*, *arco*, *dim.*, *a tempo*, *p*, and *p a tempo*. Performance instructions like *ritard.* and *p* are present in the piano part.

Third system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The key signature has one sharp. The system includes dynamic markings: *f* and *p*. Performance instructions like *ritard.* and *p* are present in the piano part.

Fourth system of musical notation. It consists of a single melodic line on a treble clef staff and a grand staff for piano accompaniment. The key signature has one sharp. The system includes dynamic markings: *f*, *ritard.*, *mf*, and *rit.*. Performance instructions like *ritard.* and *rit.* are present in the piano part.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic and an *a tempo* marking. It features a melodic line with a slur over the first two measures and a fermata over the first note of the third measure. The lower staff (grand staff) provides accompaniment with chords and moving lines in both hands. Dynamics include *p*, *p meno*, and *tempo*.

Second system of musical notation. The upper staff continues the melodic line with a slur and a fermata. The lower staff continues the accompaniment. Dynamics include *p*, *p meno*, and *tempo*.

Third system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Dynamics include *mf* and *p*.

Fourth system of musical notation. The upper staff features a melodic line with a slur and a fermata. The lower staff continues the accompaniment. Dynamics include *p*, *mp*, and *pp*.

animato
crescendo
p
ritard.

a tempo
mf
p meno
p a tempo
p meno.
tempo

p meno
tempo
mp
p
p meno
tempo
p

animato
ritard.
a tempo
pp
animato
p ritard.
pp a tempo cresc.
p
pp

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Sonatine en UT (C). Op. 88, No. 1 ... 4 - J. SCHMITT. Sonatine en RE (D)... 3 - F. KUHLAU. Sonatine en LA mineur (A minor). Op. 88, No. 3... 4 - J. SCHMITT. Sonatine en UT (C)... 3 - C. REINECKE. Sonate miniature en SI mineur (B minor) en ... 5 - A. DIABELLI. Sonatine en SOL (G) ... 4 - F. RIES. Sonatine en LA mineur (A minor) ... 4 - I. LACHNER. Sonatine en SOL (G). Op. 101 ... 4 - F. RIES. Sonatine en FA (F) ... 4 - I. LACHNER. Sonatine en SI bémol (B flat). Op. 100 ... 6 - (Violin Part in higher positions.) F. KUHLAU. Sonatine en SOL (G). Op. 88, No. 2 ... 4 - F. RIES. Sonatine en UT (C) ... 4 - F. KUHLAU. Sonatine en FA (F). Op. 88, No. 4 ... 4 - E. THOMAS. Sonatine en UT (C) ... 5 - F. SCHUBERT. Sonatine en RE (D). Op. 137, No. 1 ... 6 - C. GURLITT. Sonatine en FA (F). Op. 134, No. 2 ... 7 6 F. SCHUBERT. Sonatine en LA mineur (A minor) Op. 137, No. 2 ... 6 - C. GURLITT. Sonatine en LA (A). Op. 134, No. 1 ... 5 - F. SCHUBERT. Sonatine en SOL (G). Op. 137, No. 3 ... 6 -</p> <p>SPOHR, L. Morceaux favoris. (Hermann):— No. 22. Romance ... 2 6 30. Barcarole ... 3 - 39. Alla Tedesca ... 3 - Sarabande. Op. 135 ... 3 -</p> <p>SQUIRE, W. H. Gavotte humoristique... 4 - Gavotte sentimentale ... 4 - Rêverie ... 3 - Serenade ... 4 -</p> <p>STANFORD, C. VILLIERS. Legend ... 4 -</p> <p>STRELEZKI, A. Appassionata ... 4 - Asphodel. Chant sans Paroles ... 3 - Cavatina (in D major)... 3 - En Valsante. Esquisse ... 4 - L'Absence. Mélodie ... 3 - Mélodie religieuse ... 3 - Romanza (in F) ... 3 - Romanza (in E flat) ... 3 -</p> <p>SUTCLIFFE, WALLACE. Andante ... 3 - Gavotte romantique ... 3 - Romance ... 3 -</p> <p>SVENDSEN, J. S. Romance. Op. 26 ... 4 -</p>
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VIOLIN.

GUITARRERO.

Herrn Efrem Zimbalist
in Freundschaft gewidmet.

Franz Drdla. Op. 88.

Andante moderato.

VIOLIN.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a dynamic of *mf* and a tempo marking of *a tempo*. It features various articulations such as slurs, accents, and fingerings (e.g., 2, 0, 2). The dynamics progress to *f* and then *ff*. Performance instructions include *arco* and *pizz.* (pizzicato). The second staff continues with *a tempo* and *arco*, reaching *f* and *ff*. The third staff starts with *mf* and *a tempo*, includes a *V* (vibrato) marking, and ends with *f*, *pizz.*, *ritard.*, and *arco*. The fourth staff begins with *p* and *a tempo*, moving to *f*. The fifth staff starts with *f* and *ritard.*, returning to *a tempo*. The sixth staff begins with *p* and *meno* (ritardando), moving to *mf*. The seventh staff starts with *p* and *mf*. The eighth staff begins with *p*, *animato*, and *crescendo*, moving to *p* and *ritard.*. The ninth staff starts with *mf*, *a tempo*, and *p*, moving to *meno*. The tenth staff begins with *p*, *tempo*, and *sf*, moving through *p*, *ritard.*, *a tempo*, and ending with *pp*. The score concludes with a *V* marking.

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