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BARCAROLLE

POUR

VIOLON ET PIANO



PAR LE MÊME AUTEUR:

HUMORESQUE

POUR VIOLON ET PIANO



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# A. VON AHN-CARSE

## COMPOSITIONS POUR VIOLON ET PIANO

- |  |   |
|--|---|
| Air der ballet (Der fortschreit.<br>Violinist Stufe 4 No. 30)  | Melodie G-dur (Der fortschr.<br>Violinist Stufe 1 No. 12)             |
| Aubade printanière   | Rondino (Der fortschr. Violinist<br>Stufe 1 No. 25)                   |
| Berceuse   | Rondo caprice   |
| Cavatine   | Scherzo caprice (Der fortschr.<br>Violinist Stufe 4 No. 26)           |
| Chanson d'amour  | Schlummerlied (Der fortschreit.<br>Violinist Stufe 1 No. 16)          |
| Chanson sans Paroles   | Serenade (d-moll, 1. Lage) (Der<br>fortschr. Violinist Stufe 3 No. 4) |
| Feierlicher Marsch (Der fortschr.<br>Violinist Stufe 1 No. 20) | Serenata D-dur  |
| Frühlingslied (Der fortschreit.<br>Violinist Stufe 2 No. 3)    | Sonatine D-dur  |
| Gavotte (1.—3. Lage)   | Sonatine g-moll   |
| Klage (Der fortschr. Violinist<br>Stufe 2 No. 29)              | Träumerei (Der fortschr. Violinist<br>Stufe 1 No. 24)                 |
| Liebeslied (Der fortschr. Violinist<br>Stufe 1 No. 21)         | Valse amoureuse (Der fortschr.<br>Violinist Stufe 1 No. 23)           |
| Marsch (Der fortschr. Violinist<br>Stufe 3 No. 22)             | Valse   |
| Meditation (Der fortschr. Violinist<br>Stufe 1 No. 11)         | Valse lente (1.—3. Lage)  |
| Meditation, Larghetto religioso                                | Wiegenlied (Der fortschr. Violinist<br>Stufe 3 No. 12)                |
| Melodie D-dur  |   |

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The musical score is divided into four systems. The first system is for the piano, marked *Andantino* and *mp*. It features a treble and bass clef with a 3/8 time signature. The piano part includes a triplet of eighth notes in the first measure and a *poco rit.* marking in the fourth measure. The second system is for the vocal line, marked *tempo. legatissimo sempre* and *p dolce e espress.*, with a *con Ped.* instruction below. The third system continues the vocal line, marked *con sord.* and *p espress.*, with a *pp* dynamic in the piano accompaniment. The fourth system shows the final measures of the piece, including a *ped.* marking and an asterisk.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a *dim.* marking. The lower staff (bass clef) contains a piano accompaniment with *dim.* and *pp* markings. The key signature has two flats and the time signature is 3/4. There are two asterisks (\*) in the bass staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with a *molto espr.* marking. The lower staff (bass clef) contains a piano accompaniment with a *dolciss.* marking. The key signature has two flats and the time signature is 3/4. There are two asterisks (\*) in the bass staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line. The lower staff (bass clef) contains a piano accompaniment. The key signature has two flats and the time signature is 3/4.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with *cresc.* and *dim.* markings. The lower staff (bass clef) contains a piano accompaniment with *poco cresc.* and *dim.* markings. The key signature has two flats and the time signature is 3/4. There are two asterisks (\*) in the bass staff.

musical score system 1, featuring piano and vocal staves with dynamics like *poco rit.* and *p*.

*poco rit.*

*p*

*p*

*poco rit.*

*dim.*

*ped.* \*

musical score system 2, featuring piano and vocal staves with dynamics like *tempo*, *espr.*, *mp*, *senza sord.*, and *p sempre legato*.

*tempo*

*senza sord.*

*mp*

*espr.*

*mp*

*p sempre legato*

**B**

musical score system 3, featuring piano and vocal staves with dynamics like *poco cresc.*.

*poco cresc.*

*poco cresc.*

musical score system 4, featuring piano and vocal staves with dynamics like *dim.* and *legato*.

*dim.*

*legato*

First system of musical notation. The upper staff features a melodic line with slurs and accents, marked *poco cresc.*. The lower staff contains a piano accompaniment with chords and a bass line, marked *poco*.

Second system of musical notation. The upper staff continues the melodic line, marked *p dolce* and *cresc. poco*. The lower staff features a complex piano accompaniment with chords and a bass line, marked *p* and *cresc. poco*. A circled 'C' is present above the first measure of the lower staff.

Third system of musical notation. The upper staff continues the melodic line, marked *a poco*. The lower staff features a complex piano accompaniment with chords and a bass line, marked *a poco* and *f*. A circled 'D' is present above the first measure of the lower staff.

Fourth system of musical notation. The upper staff continues the melodic line, marked *agitato e cresc.*. The lower staff features a complex piano accompaniment with chords and a bass line, marked *cresc.*. A circled 'D' is present above the first measure of the lower staff.

First system of musical notation. The upper staff contains a melodic line with notes and rests, including dynamic markings *pp.* and *più cresc.*. The lower staff contains a piano accompaniment with chords and moving lines, including the marking *accel.*. The tempo marking *And. simile* is located below the piano part.

Second system of musical notation. The upper staff continues the melodic line with dynamic markings *pp.*. The lower staff continues the piano accompaniment with the marking *fcresc.*. A first ending bracket is present above the piano part.

Third system of musical notation. The upper staff features a melodic line with dynamic markings *fff* and *dim. e allargando*. The lower staff features a piano accompaniment with dynamic markings *ff feroce*, *sf*, and *dim. e allargando*. The tempo marking *And.* appears below the piano part.

Fourth system of musical notation. The upper staff continues the melodic line with dynamic markings *p*. The lower staff continues the piano accompaniment with dynamic markings *mp*. The tempo marking *And.* appears below the piano part.



*tr. tranquillo poco a poco rit.*

*mp espr.* *dim.*

*red.* *simile*

*mf molto espr.* *p*

**E** *tr. p*

*sempre legato*

*tr. legg.*

*tr. 1 3 5 8 1 2 1 4*

*red.* \*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a melodic phrase, followed by a rest, and then continues. The piano accompaniment features a complex texture with many sixteenth notes. Performance markings include *poco rit.*, *p*, and *poco creso.*. There are also some handwritten annotations like "Led." and "\*" below the piano part.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a more rhythmic and chordal texture. Performance markings include *poco cresc.* and *p*. There are several "Led." and "\*" annotations below the piano part.

Third system of musical notation. The vocal line features a melodic line with some slurs. The piano accompaniment has a steady rhythmic pattern. Performance markings include *p*, *F* (forte), and *cresc.*. There are "Led." and "\*" annotations below the piano part.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a steady rhythmic pattern. Performance markings include *p dolciss.* and *p*. There are "Led." and "\*" annotations below the piano part.

espr. mp p dolciss. mf

2ed. \*

This system features a vocal line with a melodic line and a piano accompaniment. The piano part has a complex texture with many chords and some triplets. Dynamics include *espr.*, *mp*, *p dolciss.*, and *mf*. There are two first endings marked with a double bar line and a star, with the second ending labeled "2ed.".

poco cresc.

2ed. \*

This system continues the piano accompaniment with a melodic line. The piano part features a steady accompaniment with some triplet patterns. The dynamic marking is *poco cresc.*. There are two first endings marked with a double bar line and a star, with the second ending labeled "2ed.".

molto espr. mp

2ed. \*

This system shows the piano accompaniment with a melodic line. The piano part has a more active accompaniment with some triplet patterns. The dynamic marking is *mp*. The tempo or mood is marked *molto espr.*. There are two first endings marked with a double bar line and a star, with the second ending labeled "2ed.".

cresc. cresc.

28711<sup>2</sup> 2ed. \*

This system concludes the piano accompaniment with a melodic line. The piano part has a steady accompaniment with some triplet patterns. The dynamic marking is *cresc.*. There are two first endings marked with a double bar line and a star, with the second ending labeled "2ed.". A reference number "28711<sup>2</sup>" is located below the piano part.

First system of musical notation. The upper staff features a melodic line with the dynamic marking *f appassion.*. The lower staff is a piano accompaniment with the dynamic marking *mf*. A *ped.* (pedal) marking is present in the lower staff, and a decorative asterisk symbol is located below the staff.

Second system of musical notation. The upper staff begins with the dynamic marking *dim.* and ends with *p*. The lower staff also begins with *dim.*. This system continues the melodic and accompanimental lines from the first system.

Third system of musical notation. The upper staff includes markings for *rit.*, *dim.*, and *pp dolciss.*. The lower staff includes markings for *espr.* and *dim. e rit.*. The piano accompaniment features complex chordal textures.

Fourth system of musical notation. The upper staff includes markings for *tempo*, *ritard.*, and *p*. The lower staff includes markings for *p tempo*, *rit.*, and *dim.*. A *ped.* marking is present in the lower staff, and a decorative asterisk symbol is located below the staff.

# Willy Burmester

## Alte Weisen

für

### Violine mit Klavierbegleitung

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| <i>m</i> 3. Méhul, Gavotte                   | <i>l</i> 21. Gluck, Gavotte                 |
| <i>m</i> 4. Mozart, Menuet                   | <i>l</i> 22. Händel, Gigue                  |
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| <i>m</i> 7. Haydn, Capriccio                 | <i>l</i> 25. Hummel, Walzer                 |
| <i>s</i> 8. Milandre, Menuetto               | <i>l</i> 26. Beethoven, Rondo               |
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| <i>l</i> 16. Bach, Gavotte                   | <i>l</i> 34. Rameau, Rigaudon               |
| <i>m</i> 17. Beethoven, Menuet (Es-dur)      | <i>l</i> 35. „ Gavotte                      |
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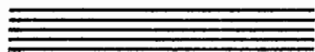
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VIOLON

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VIOLON

Andantino  
4 rit. 7 Con Sordino v  
p espress.

A 1  
molto  
espress.  
p cresc.  
dim. mf  
poco rit.  
p

*tempo* senza Sordino **B**

*mp* *poco cresc.*

*p*

*poco cresc.*

**C** *p dolce* *cresc.*

*poco a poco*

**D** *agitato e cresc.*

*accel.* *f* *cresc.*

*ff* *dim. e allarg.*

*p* **4 rit.**

E  
*mf molto espress.*

III *poco rit.* *tempo*  
*p*

*poco cresc.*

F  
*p*

*cresc.* *p dolce*

*espress.*

Musical staff 1: Treble clef, key signature of three flats (B-flat, E-flat, A-flat). The staff begins with a melodic line. A chord symbol 'G' is placed above the staff. The dynamics are marked *mp* and *poco cresc.*

Musical staff 2: Treble clef, key signature of three flats. The staff contains a melodic line with a first fingering '1' indicated above a note. The dynamic is marked *mp*.

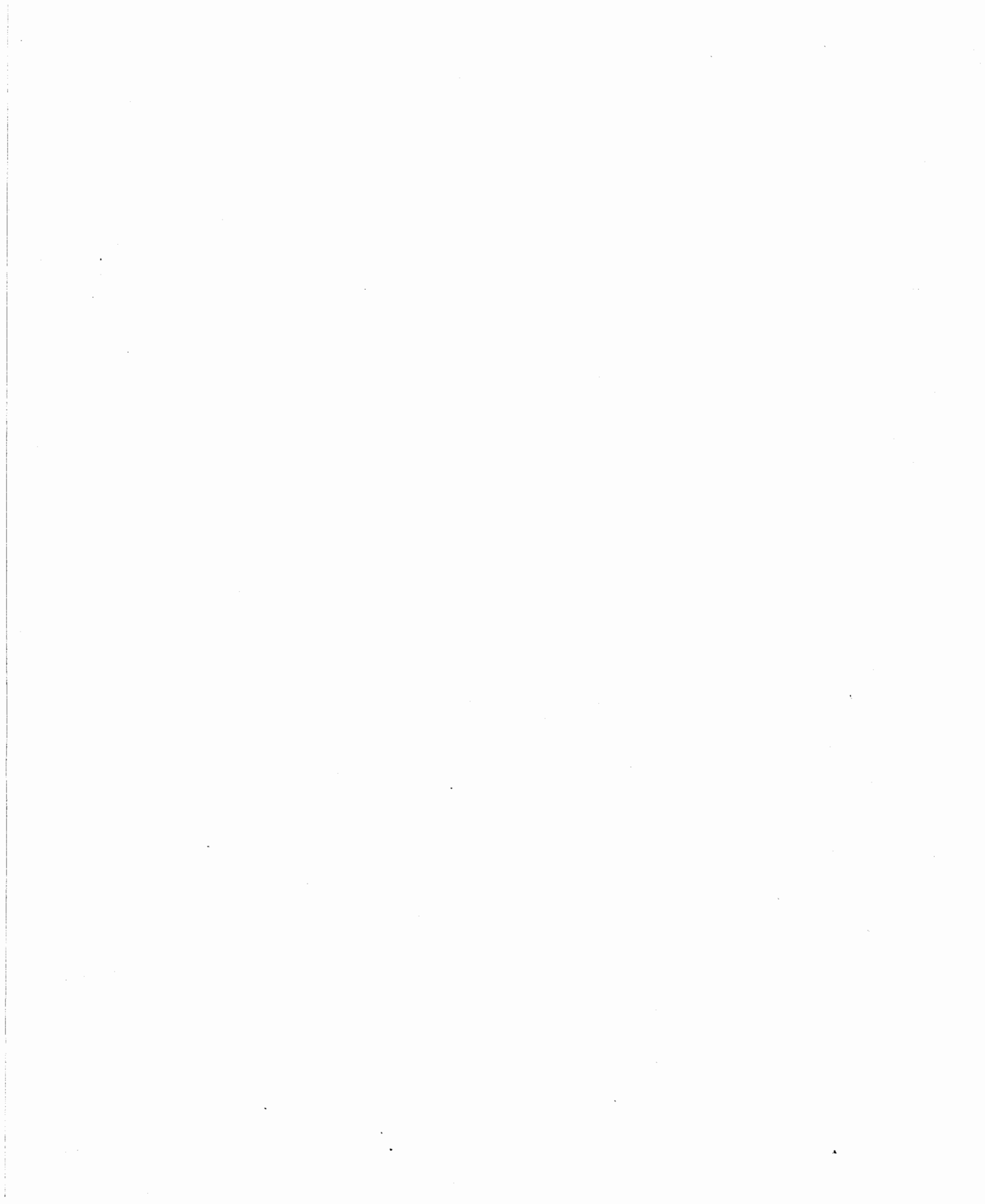
Musical staff 3: Treble clef, key signature of three flats. The staff features a melodic line with slurs. The dynamic is marked *molto espress.*

Musical staff 4: Treble clef, key signature of three flats. The staff contains a melodic line. The dynamic is marked *cresc.*

Musical staff 5: Treble clef, key signature of three flats. The staff features a melodic line with slurs. The dynamics are marked *f appassion.* and *dim.*

Musical staff 6: Treble clef, key signature of three flats. The staff contains a melodic line with slurs. The dynamics are marked *p* and *molto vibrato*.

Musical staff 7: Treble clef, key signature of three flats. The staff features a melodic line with slurs. The dynamics and tempo markings are *rit.*, *dim. pp dolciss.*, *tempo*, *mf*, *ritard.*, and *p*.



A.d'Ambrosio, Op.35.Nº1.

A.d'Ambrosio, Op.35.Nº2.

Allegro.

Violon.

PIANO.

*mf*

*p*

*pizz.*

*mf*

*pp*

*mf*

*pp*

Price 2/- net.

2!50 net

Andante.

Violin.

PIANO.

*rit.*

*a tempo*

*p*

*poco a poco cresc.*

*poco a poco cresc.*

Price 2/- net.

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Tango.

E.Fernandez-Arbós, Op.6, Nº3.

Allegro moderato.

Violon.

PIANO.

*p*

*poco rit.*

*a tempo*

*arco*

*pizz.*

*arco*

*pizz.*

*arco*

*a tempo*

*arco*

*pizz.*

*a tempo*

*p poco rit.*

Price 2/- net.

3!75 net

Swing Song.

L'Escarpolette.

Ethel Barns.

Played by  
Mischa Elman  
and others.

Allegretto grazioso.

Violon.

PIANO.

*p*

*p*

*rall.*

*rall.*

*a tempo*

*a tempo*

Price 2/- net.

Price 2/- net.

2! net

# Canzonetta

Franz Drdla, Op. 67.

Andantino.

Violon. *con sord.* *pp*

PIANO. *pp*

*colla parte*

*tenuto*

*a tempo*

*colla parte*

*cresc. mf*

*tenuto*

*ritard.*

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# Nocturne.

A. d'Ambrosio, Op. 35. N.º 2.

Andante.

Violin.

PIANO.

*rit.*

*a tempo*

*poco a poco cresc.*

*poco a poco cresc.*

Price 2/- net.

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# Ronde Champêtre.

Guido Papini Op. 66.

Quasi Allegro con spirito.

Violin.

PIANO.

*mp legg. con spirito*

*p stacc. e legg.*

2/- net.

# Swing Song

L'Escarpolette.

Ethel Barns.

Allegretto grazioso.

Violin.

PIANO.

*p*

*rall.*

*rall.*

*a tempo*

*a tempo*

Price 2/- net.

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