

Violon et Pianoforte.

à  
BRONISLAW HUBERMAN

*Mit Frankfurter ...*  
*Op. 90*

# Scène Espagnole Mazurka Tarantella

par

# IGNAZ BRÜLL

Op. 90.

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## \* \* VON O. ŠEVČIK. \* \*

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# 3. Tarantella.

Ign. Brüll, Op. 90. N<sup>o</sup> 3.

Violine. *Presto.*

Klavier.

*mf* *dim.* *p*

*mf* *dim.* *p* *mf*

*dim.* *p*

First system of musical notation. The top staff is a single melodic line with a *cresc.* marking. The bottom staff is a grand staff with treble and bass clefs, featuring a piano accompaniment with a *cresc.* marking.

Second system of musical notation. The top staff continues the melodic line with a *mf* marking. The bottom staff continues the piano accompaniment with a *mf* marking.

Third system of musical notation. The top staff continues the melodic line. The bottom staff continues the piano accompaniment.

Fourth system of musical notation. The top staff continues the melodic line with a *cresc.* marking. The bottom staff continues the piano accompaniment with a *cresc.* marking.

Fifth system of musical notation. The top staff features a more complex melodic line with a *f* marking. The bottom staff continues the piano accompaniment with a *f* marking.

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 features a melodic line in the treble clef and a complex accompaniment in the grand staff with various chords and intervals.

Second 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 continues with melodic and accompaniment parts. A dynamic marking of *sf* (sforzando) is present in the second measure of the treble staff.

Third 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 includes melodic lines and accompaniment. Dynamic markings of *sf* and *p* (piano) are used. Fingering numbers (1, 2, 3) are visible above the notes in the treble staff.

Fourth 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. This system is characterized by extensive fingering numbers (1, 2, 3, 4) written above the notes in the treble staff, indicating complex technical passages.

Fifth 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 concludes with melodic lines and accompaniment. Fingering numbers (1, 2, 3, 4) are present above the notes in the treble staff.

*dolce*

*p*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. \*

*f*

*f*

Ped. \*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a steady eighth-note bass line and chords in the right hand. The vocal line has a melodic line with some grace notes. There are two asterisks (\*) in the piano part, one above the bass line and one at the end of the system.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with eighth-note patterns. There are three instances of the marking "Ped." (pedal) in the piano part, and one asterisk (\*) at the end of the system.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active right hand with chords and some sixteenth-note patterns. There are two instances of the marking "dim." (diminuendo) and one instance of "p." (piano) in the piano part.

Fourth system of musical notation. The vocal line has a long, sweeping melodic line. The piano accompaniment provides harmonic support with chords and some eighth-note patterns.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. There is an "8" marking above the vocal line, indicating an octave.



The first system of music consists of a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with piano accompaniment. The key signature has one flat, and the time signature is 4/4. The melody is composed of eighth and sixteenth notes.

Poco meno mosso.

The second system continues the piece with dynamic markings. The piano part features a *f* (forte) dynamic in the first two measures, followed by a *p* (piano) dynamic in the third measure. There are also markings for *rit.* (ritardando) and an asterisk (\*) below the piano part.

The third system shows more complex piano accompaniment with chords and arpeggios. It includes dynamic markings of *f* and *p*, and markings for *rit.* and an asterisk (\*) below the piano part.

The fourth system includes the instruction *poco rit.* (poco ritardando) and **Tempo I.** (Allegro). It features dynamic markings of *f* and *p*, and markings for *dim.* (diminuendo) and *rit.* below the piano part.

The fifth system concludes the piece with a final melodic flourish in the treble clef and a corresponding piano accompaniment. The key signature remains one flat.

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 top staff contains a melodic line with eighth notes and a long slur. The grand staff contains a piano accompaniment with chords and a bass line. The word "cresc." is written below the first two staves.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with eighth notes and a long slur. The grand staff contains a piano accompaniment with chords and a bass line. The dynamic marking "f" is present at the beginning of the system.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with eighth notes and a long slur. The grand staff contains a piano accompaniment with chords and a bass line. The dynamic marking "f" is present at the beginning of the system.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with eighth notes and a long slur. The grand staff contains a piano accompaniment with chords and a bass line.

The first system of music features a treble clef staff with a melodic line of eighth notes, some beamed in pairs. The piano accompaniment consists of a right-hand staff with chords and a left-hand staff with a bass line of chords and eighth notes.

The second system continues the piece. The treble staff has a melodic line with a dynamic marking of *f* (forte). The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a bass line. A dynamic marking of *f* is also present in the piano part.

The third system shows the continuation of the musical theme. The treble staff contains a melodic line with eighth notes. The piano accompaniment features a right-hand staff with chords and a left-hand staff with a bass line.

The fourth system concludes the page. The treble staff has a melodic line with a dynamic marking of *dim.* (diminuendo). The piano accompaniment includes a right-hand staff with chords and a left-hand staff with a bass line. The system ends with a double bar line.

The image shows a musical score for piano with a vocal line. The score is divided into four systems, each with a vocal staff and a grand piano staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The first system is marked *dolce* and *p*. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of dotted half notes in the right hand. The vocal line consists of a series of notes, some with slurs. The second system continues the piano accompaniment and vocal line. The third system introduces a more complex piano accompaniment with chords in the right hand and a bass line that includes a double bar line and a fermata. The fourth system concludes the piece with a final chord in the piano and a vocal line ending with a double bar line.

*f*  
*f*  
*con Rit.*

*ff*  
*poco rit.*  
*ff*  
*poco rit.*

Prestissimo.

The first system of music consists of a treble clef staff and a grand staff. The treble staff contains a melodic line with eighth and sixteenth notes, marked with a forte dynamic (*ff*). The grand staff (treble and bass clefs) provides a piano accompaniment with chords and moving lines, also marked with a forte dynamic (*ff*).

The second system continues the melodic and piano accompaniment. The treble staff features a melodic line with various rhythmic values and slurs. The grand staff continues the piano accompaniment with complex chordal textures and moving bass lines.

The third system includes a melodic line with a slur and a fermata over a measure. The piano accompaniment features a triplet in the bass line, indicated by a '3' below the notes. The dynamic remains strong.

The fourth system concludes the piece with a final melodic phrase in the treble staff and a corresponding piano accompaniment in the grand staff. The music ends with a final chord and a fermata.

The first system of music features a single melodic line in the upper staff with eighth-note patterns and slurs. The lower staff contains a piano accompaniment with chords and eighth-note figures.

The second system continues the melodic and accompanimental lines. The upper staff has a long slur over a series of eighth notes. The piano accompaniment in the lower staff consists of chords and rhythmic patterns.

The third system includes a section labeled "Ossia." in the upper staff, indicated by a dotted line. This section contains a melodic line with trills and slurs. The piano accompaniment in the lower staff continues with chords and eighth notes.

The fourth system concludes the piece with a final melodic line in the upper staff and piano accompaniment in the lower staff. The music ends with a double bar line and repeat signs.

### Andante religioso.

Alban Förster, Op.132.  
*poco rit.*

Andante religioso.

### Spinnlied. Spinning Song.

Alban Förster.

Andantino.

### Arlequinade.

Pantomime.

Charles Godard.

Moderato, un poco rubato.

### Priere. Gebet.

Jenö Hubay, Op.49. N°4.

Moderato.  
*largamente*

### Plainte d'amour.

Melodie.

A. Tellier.

Andantino ma non troppo lento.



# Violon et Piano.

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## Dans la Montagne.

Allegretto moderato.

Chanson.

Guido Papini, Op. 87. N° 1.

Musical score for 'Dans la Montagne'. The score is in G major and 3/4 time. The violin part begins with a melody marked *mp*. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, marked *p sempre e staccato*.

## Souvenir - Berceuse.

Andantino con moto.

con sord.

Guido Papini, Op. 87. N° 2.

Musical score for 'Souvenir - Berceuse'. The score is in G major and 2/4 time. The violin part starts with a melody marked *mp* and includes the instruction *con sord.* The piano accompaniment consists of a simple eighth-note accompaniment in the right hand and a similar pattern in the left hand, marked *p* and *piu p*. The overall texture is marked *mp semplice ed espress.*

## Lisette! -

Moderato con moto.

Mouvement de Valse.

Guido Papini, Op. 87. N° 3.

Musical score for 'Lisette! -'. The score is in G major and 3/8 time. The violin part features a melody marked *mf*. The piano accompaniment is a lively waltz-like accompaniment in the right hand and a similar pattern in the left hand, marked *p*.

## Dorine.

Tempo di Gavotta. Moderato.

Gavotte Sentimentale.

Guido Papini, Op. 87. N° 4.

Musical score for 'Dorine'. The score is in G major and 3/4 time. The violin part begins with a melody marked *mp con grazia*. The piano accompaniment features a steady eighth-note accompaniment in the right hand and a similar pattern in the left hand, marked *mp* and *p*. The overall texture is marked *p sempre*.

## Le petit Muletier.

Allegretto vivo.

Episode.

Guido Papini, Op. 87. N° 5.

Musical score for 'Le petit Muletier'. The score is in G major and 3/4 time. The violin part features a melody marked *mf con calore*. The piano accompaniment is a lively eighth-note accompaniment in the right hand and a similar pattern in the left hand, marked *mf*.

## Topsy.

Allegro con spirito.

Danse Nègre.

Guido Papini, Op. 87. N° 6.

Musical score for 'Topsy'. The score is in G major and 3/4 time. The violin part features a melody marked *mf a la pointe bien stacc.* The piano accompaniment is a lively eighth-note accompaniment in the right hand and a similar pattern in the left hand, marked *mp* and *staccato*.

# 3. Tarantella.

Violine.

Ign. Brüll, Op. 90. N<sup>o</sup> 3.

*Presto.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*mf*

*dim.*

*p*

*p*

*cresc.*

*mf*

Violine.

The musical score consists of ten staves. The first nine staves are for the Violin, and the tenth is for the Piano. The Violin part begins with a treble clef and a key signature of one sharp (F#). The first staff contains a series of eighth and sixteenth notes. The second staff includes the instruction *cresc.* above the notes. The third staff features a dynamic marking *f* at the end. The fourth staff shows a sequence of chords and melodic lines. The fifth staff continues with melodic phrases. The sixth staff has a dynamic marking *sf* below the notes. The seventh staff also has a dynamic marking *sf* below the notes. The eighth staff begins with a dynamic marking *p* below the notes. The ninth staff contains various rhythmic patterns and dynamics. The tenth staff is for the Piano, featuring a treble clef and a key signature of one flat (Bb), with dynamic markings *p* and *f* and fingerings 2, 3, and 4 indicated above the notes.

Klavier.

# Violine.

The image shows a single system of a violin score, consisting of ten staves of music. The key signature is one flat (B-flat major). The piece begins with a *dolce* marking. The first staff contains a melodic line with slurs and accents. The second and third staves continue the melody with various phrasing. The fourth staff features a more rhythmic passage with slurs. The fifth staff has a *f* (forte) marking and includes some double bar lines. The sixth and seventh staves continue the melodic development. The eighth staff begins with a *dim.* (diminuendo) marking and ends with a *p* (piano) marking. The ninth and tenth staves conclude the piece with melodic lines and slurs.

Violine.

Musical notation for the first system of the violin part, consisting of four staves. The first staff contains a melodic line with eighth notes and slurs. The second staff features a large slur over a sequence of notes, with an '8' above it indicating an octave. The third and fourth staves continue the melodic development with various slurs and dynamics, including a forte 'f' marking at the end of the fourth staff.

*Poco meno mosso.*

Musical notation for the second system of the violin part, consisting of four staves. This section is marked 'Poco meno mosso'. It features complex melodic lines with many slurs and dynamic markings. The first staff has a forte 'f' marking. The second and third staves also have 'f' markings. The fourth staff includes a 'dim.' (diminuendo) marking and a 'poco rit.' (poco ritardando) marking.

*Tempo I.*

Musical notation for the third system of the violin part, consisting of two staves. This section is marked 'Tempo I.'. The first staff begins with a piano 'p' marking and contains a melodic line with slurs. The second staff continues the melodic line with a large slur and concludes with a double bar line.

Violine.

*cresc.*

*f*

*f*

*f*

*f*

*pp*

*dim.*

*dolce*

*f*

Violine.

*ff* *poco rit.*

**Prestissimo.** *ff*

Ossia. *tr.*

# Violon et Piano.

à Mk. 1.20. 3/.

## Lied ohne Worte.

H. Sitt.

Andante.  
*p dolce*

## Legende.

H. Sitt.

Moderato.  
*mf*

## Idylle.

H. Sitt.

Andante.  
*dolce*

## Im Kahn.

H. Sitt.

Allegretto.  
*mf dolce*

## Stilles Glück.

H. Sitt.

Andante.  
*mf dolce*

## Im Frühling.

H. Sitt.

Allegretto.  
*p dolce*



# EMIL KROSS

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Von EMIL KROSS, dem genialen Verfasser und Bearbeiter bedeutender Studienwerke, liefern wir hierdurch, neben seinem vorzüglichem „Gradus ad Parnassum“, ein praktisch-theoretisches Werk, eine Anzahl Revisionen von Etuden- und Solo-  
werken, sowie Arrangements für Violine und Klavier, wie solche seit langer Zeit in der Violinliteratur nicht geboten worden sind. Jeder Violinlehrer und jeder Lernende wird derartiges mit Freuden begrüßen, gibt es doch nur sehr wenige Violin-  
Pädagogen von so ausgezeichneten und so sicher zum Ziele führenden Prinzipien für Technik und Vortrag von solcher Gründlichkeit und mit solcher feinsinnigen Sorgfalt wie E. KROSS. In der Violin-  
literatur ist der Name E. KROSS einer der besten, und sind dessen Werke überall von den ersten Meistern und Pädagogen (wie N. W. Gade, Joachim, E. Singer, J. Bott, Kömpel, J. Lauterbach, H. Heermann, H. de Ahna, Rappoldi, R. Heckmann u. a. m.) rühmlichst anerkannt worden.

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Mr. EMILE KROSS, l'auteur célèbre d'Etudes pour le Violon les plus en renom, nous donne — à côté de son „Gradus ad Parnassum“ qui est un excellent Guide théorique-pratique par ses „Revisions d'Etudes, Soli et Arrangements pour Violon et Piano“ des œuvres que le monde n'a plus rencontrées depuis fort longtemps. Elles seront les bienvenues, non seulement à MM. les professeurs, mais aussi à tout violoniste épris de son art. Il y a de fait, peu de maîtres qui aient des principes conduisant aussi sûrement au but que les siens, et qui aient sa profondeur sous le rapport des parties techniques de son art et de la belle exécution. Le nom de Mr. E. KROSS figure parmi les plus universellement connus et des œuvres sont recherchées partout et recommandées par les premiers maîtres et professeurs (tels que N. W. Gade, Joachim, E. Singer, J. Bott, Kömpel, J. Lauterbach, H. Heermann, H. de Ahna, Rappoldi, R. Heckmann et autres).

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# Rosza Csárdás.

Danse Hongroise. — Ungarischer Tanz.

Andante, quasi Allegretto. (M. M. ♩=66.)

Allegro. pizz. m. d. m. d. arco

Jenö Hubay, Op. 55.

*mp* *pp* *arco* *sempre spicc.* *pp e stacc.*



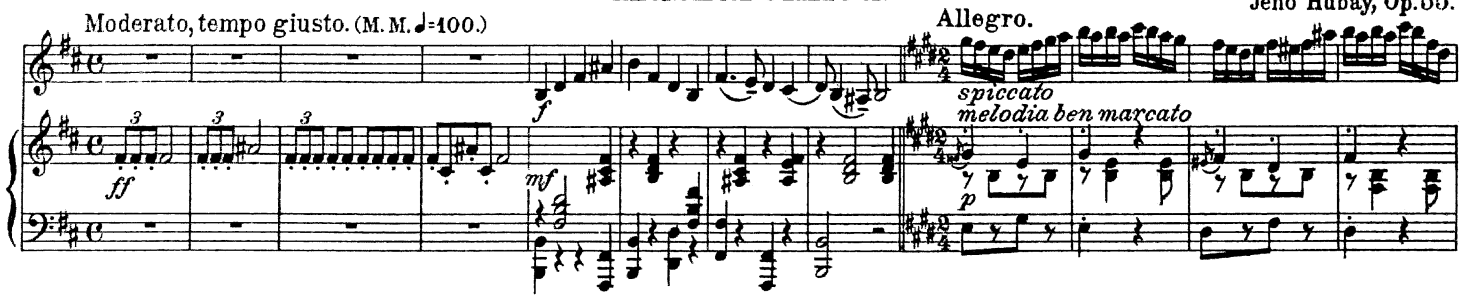
# Huszárenlied.

Moderato, tempo giusto. (M. M. ♩=100.)

Allegro.

Jenö Hubay, Op. 55.

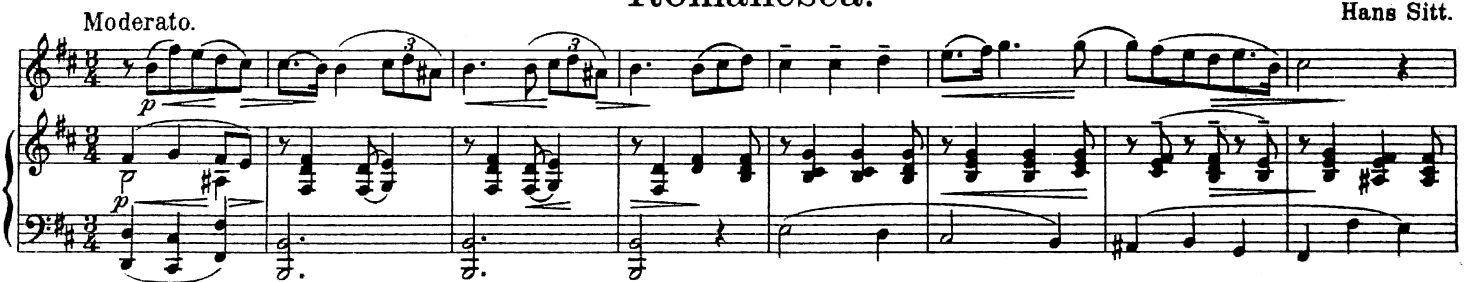
*ff* *mf* *spiccato* *melodia ben marcato* *p*



# Romanesca.

Moderato.

Hans Sitt.



# Melodie.

Allegretto.

sul G

Hans Sitt.



# Gondoliera.

Andantino.

p dolce

sempre p

sul A

Hans Sitt.

