

Kompositionen berühmter russischer Meister

Z 73038/16

für Violine und Pianoforte
revidiert und
bezeichnet von **Arthur Seybold**

Au berceau In der Wiege

von

M. Antzef

Op. 9 n.º 2

240



VERLAG VON
ANTON J. BENJAMIN
KGL. SCHWED. HOFMUSIKALIENHANDLER
HAMBURG

Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

Arthur Seybold, Op. 81 N^o 2.

Ländler. — Valse champêtre. — Rustic Waltz. — Ballo rustico.

Moderato.
p
ppp
mf

Arthur Seybold, Op. 81 N^o 4.

Begegnung. — Le rencontre. — The meeting. — En ouentro.

Valse.
mf

Arthur Seybold, Op. 80. Sonatine.

Allegro.
mf

Adolf Weidig, Op. 8 N^o 1. Romanze.

Andante.
p
espressivo

N. Sokolowsky, Op. 8 N^o 2. Serenade. — Sérénade.

Moderato.
p

N. Sokolowsky, Op. 8 N^o 4. Frage. — Question.

Moderato.
mf

N. Sokolowsky, Op. 8 N^o 5. Kleiner Walzer. — Valse miniature.

Moderato.
p
pp

N. Sokolowsky, Op. 8 N^o 7. Scherzo.

Allegro.
p
ppp

Emil Krause, Op. 82 N^o 2.

Treues Gedenken. — Faithful remembrance.

Andante.
p
dol.

Emil Krause, Op. 82 N^o 4.

Andacht im Walde. — Devotion in forestgreen.

Adagio.
p

Emil Krause, Op. 82 N^o 5.

Langsamer Walzer. — Slow tempered Waltz.

mf

Emil Krause, Op. 82 N^o 8.

Leichter Sinn. — Light winged senso.

Allegretto.
mf

Louis Kron, Op. 105. Die Stimme eines Engels. — Angels Voice.

Andante.
p

Harry Schliming, Op. 2 N^o 5. Fantasiestück.

Moderato.
p

Louis Kron, Op. 105. In's Stammbuch. — Albumleaf.

Adagio.
p
pedale

Otto Fleischmann, Op. 20. Nocturno.

Andante.
p
legato



Beliebte Compositionen für Violine und Klavier

Leichte, mittelschwere und schwerere Salon- und Vortragsstücke.

N. Sokolowsky, Op. 3 № 11. Ungarischer Tanz. — Danse hongroise.

Andantino.
Allegro vivace.

N. Sokolowsky, Op. 3 № 12. Ungarischer Tanz. — Danse hongroise.

Allegro vivace.

N. Sokolowsky, Op. 3 № 14. Mazurka. — Mazourka.

Allegro.

N. Sokolowsky, Op. 3 № 16. Canzonetta.

Allegretto.

N. Sokolowsky, Op. 3 № 18. Scherzo.

Allegro.
pp

N. Sokolowsky, Op. 3 № 20. Tarantella. — Tarantelle.

Allegro vivace.
mf

Harry Schöning, Op. 2 № 2. Berceuse.

Andante.
non troppo
progressivo
pp

Gustav Lange, Op. 40. Scheidegruß.

Andante non troppo.
a tempo
dolce tranquillo
mf dolce tranquillo
rit.

Arthur Seybold, Op. 88. Polonaise.

Allegro con fuoco.

Leone Sinigaglia, № 3. Résignation.

Andante sostenuto. M. M. a. 60
pianamente
cresc.

Leone Sinigaglia. Am Altar.

Adagio religioso.
poco accento
Plegato molto.
dim.

Emilio Pente, Op. 2. Chanson polonaise.

Allegro cantabile.
crescendo
88 Corde
pp a tempo
pp

Emilio Pente, Op. 3. Humoresque.

Allegretto.
mf

Emilio Pente, Op. 4. Caprice hongrois.

Allegro mosso.
mf

Emilio Pente, Op. 5. Frammento lirico.

Affettuoso. M. M. a. 60
mf con tristezza

Emilio Pente, Op. 7. Fantasia burlesque.

Allegro moderato.
poco delicatezza
legg. scherzando

Au berceau.

M. Antzeff, Op. 9. N^o 2.
Rev. u. bezeichnet von A. Seybold.

Moderato quasi allegretto.

Violon. *p* con sordino

Moderato quasi allegretto.

Piano. *pp* legato

sul D

First system of a musical score. The top staff is a single melodic line in treble clef, starting with a *mf* dynamic. The bottom staff is a grand staff (treble and bass clefs) with a *p* dynamic. The key signature has two sharps (F# and C#), and the time signature is 3/4. The system contains five measures.

Second system of the musical score, continuing the grand staff from the first system. It contains five measures.

Third system of the musical score. The top staff includes dynamics *cresc.*, *f*, and *rit.*. The bottom staff includes *cresc.* and *rit.*. It contains five measures.

Fourth system of the musical score. The top staff includes dynamics *pp* and *a tempo*. The bottom staff includes *pp* and *a tempo*. It contains five measures.

First system of musical notation. The top staff is a single melodic line with a treble clef, key signature of two sharps (F# and C#), and a 3/4 time signature. It features a series of eighth notes with a slur and a '4' above it, followed by a half note, and then a series of eighth notes with a slur and a '3' above it. The bottom two staves are a grand staff with treble and bass clefs, showing a piano accompaniment of eighth notes with a slur and a '4' above it. Dynamics include *mf* and *p*.

Second system of musical notation. The top staff continues the melodic line with a slur and a '4' above it, followed by a half note, and then a series of eighth notes with a slur and a '3' above it. The bottom two staves continue the piano accompaniment with a slur and a '4' above it. Dynamics include *p* and *pp*.

Third system of musical notation. The top staff continues the melodic line with a slur and a '3' above it, followed by a half note, and then a series of eighth notes with a slur and a '3' above it. The bottom two staves continue the piano accompaniment with a slur and a '4' above it. Dynamics include *pp*.

Fourth system of musical notation. The top staff continues the melodic line with a slur and a '3' above it, followed by a half note, and then a series of eighth notes with a slur and a '3' above it. The bottom two staves continue the piano accompaniment with a slur and a '4' above it. Dynamics include *pp*. The system ends with a double bar line and a repeat sign.



Au berceau.

Violon.

M. Antzeff, Op. 9. N^o 2.
Rev. u. bezeichnet von A. Seybold.

Moderato quasi allegretto.

p con sordino

mf

cresc.

f rit.

pp a tempo

mf

pp

smorz.

sul D