

# FRANZ DRDLA

## COMPOSITIONS POUR VIOLON ET PIANO.

FRANZ DRDLA.



N<sup>o</sup> 742.

COPYRIGHT.

Propriété des œuvres pour tous pays. Tous droits d'exécution, d'édition et d'arrangement réservés.  
Ausführungsverbot vorbehalten.  
Eigentum der Verleger für alle Länder.

LEIPZIG. BOSWORTH & CO., BRUXELLES

LONDON W. 8, Reddie St. Agent St.

WIEN I, Wollzeile 30.

ZÜRICH.

NEW YORK: T. B. Harms Co.

100% Zuschlag.

- |  |                        |                 |
|--|------------------------|-----------------|
| No. 1. <b>Romance.</b> A-dur A maj., la maj.                         | b) simplifiée          | M. 1.00         |
| a) Edition originale.  |                        | 4/4. Pp. 22/24  |
| 2. <b>Sérénade.</b> E-dur E maj., mi maj.                            | b) simplifiée          | M. 1.00         |
| a) Edition originale.  |                        | 4/4. Pp. 22/24  |
| 3. Op. 21. <b>Träumerei</b> (Dreaming). Des-dur D flat maj.          |                        | M. 1.50         |
| ré bémol maj.  |                        | 18/4. Pp. 15/16 |
| 4. Op. 22. <b>Première Mazurka</b> (on Marie Hall-Mazurka).          |                        | M. 2.-          |
| G-dur G maj., sol maj.   |                        | 3/4. Pp. 25/26  |
| 5. Op. 23. <b>Deuxième Mazurka.</b> G-dur G maj., sol maj.           |                        | 3/4. Pp. 25/26  |
| 6. Op. 24. <b>Troisième Mazurka.</b> A-dur A maj., la maj.           |                        | M. 1.50         |
| 7. Op. 25. <b>Madrigale.</b> A-dur A maj., la maj.                   |                        | 3/4. Pp. 25/26  |
| 8. Op. 26. No. 1. <b>Melodie.</b> F-dur F maj., fa maj.              |                        | 3/4. Pp. 15/16  |
| 2. <b>Au Printemps.</b> B-dur B flat maj.                            |                        | M. 1.50         |
| si bémol maj.  |                        | 18/4. Pp. 15/16 |
| 10. Op. 27. 1. <b>Dialogue.</b> G-dur G maj., sol maj.               |                        | 18/4. Pp. 15/16 |
| 2. <b>Tarantella.</b> D-dur D maj., ré maj.                          |                        | M. 1.50         |
| 12. Op. 28. <b>Vision.</b> Es-dur E flat maj., mi bémol maj.         |                        | 3/4. Pp. 25/26  |
| 13. Op. 29. <b>Le Songe.</b> Nocturne. D-dur D maj., ré maj.         |                        | 3/4. Pp. 25/26  |
| H Op. 30. <b>Dances hongroises</b> (Ungarische Tänze).               |                        | M. 1.50         |
| No. 1. Hej de Fényes No. 5. Kalvossai emlék.                         |                        | 3/4. Pp. 15/16  |
| 2. Hamis babám   | 6. Bartfai emlék       | M. 2.-          |
| 3. Ég a kunyhó   | 7. Rózsabokor esztendő | 3/4. Pp. 15/16  |
| 4. Hey, Hay!   | 8. Csak egy óráé lány  |                 |
| 22. Op. 31. <b>Chant d'amour.</b> Valse chanson. D-dur D maj.        |                        | M. 1.50         |
| 23. Op. 32. <b>Iresse.</b> F-dur F maj., fa maj.                     |                        | 2/4. Pp. 15/16  |
| 24. Op. 33. <b>Berceuse. Slumber Song. Wiegenlied.</b> Intermezzo.   |                        | M. 2.-          |
| C-dur C maj., ut maj.  |                        | 3/4. Pp. 15/16  |
| 25. Op. 34. No. 1. <b>Méditation.</b> C-dur C maj., ut maj.          |                        | M. 1.50         |
| 2. <b>Ballade.</b> G-moll G mineur., sol min.                        |                        | 18/4. Pp. 15/16 |
| 27. 3. <b>Au Soir.</b> F-dur F maj., fa maj.                         |                        | M. 1.50         |
| 28. 4. <b>Lenorica.</b> G-dur G maj., sol maj.                       |                        | 3/4. Pp. 25/26  |
| 29. Op. 35. <b>Danse des Sorcières. Dance of the Sorceress.</b>      |                        | M. 1.50         |
| Hexentanz. G-dur G maj., sol maj.                                    |                        | 3/4. Pp. 25/26  |
| 30. Op. 36. <b>Idylle.</b>   |                        | M. 2.-          |
| 31. Op. 37. No. 1. <b>Réverie.</b> Es-dur E flat maj., mi bémol maj. |                        | 3/4. Pp. 15/16  |
| 2. <b>Frühlings-Serenade</b> (A Spring Serenade).                    |                        | M. 1.50         |
| Sérénade de printemps. A-dur A maj., la maj.                         |                        | 3/4. Pp. 15/16  |
| 33. 3. <b>Feu Follet.</b> D-dur D maj., ré maj.                      |                        | M. 2.-          |
| 34. Op. 42. <b>Tarantelle pour deux Violons et Piano.</b>            |                        | 3/4. Pp. 25/26  |
| 35. Op. 43. <b>Chanson joyeuse.</b> D-dur D maj., ré maj.            |                        | 2/4. Pp. 25/26  |
| 36. Op. 50. <b>Danse gracieuse.</b> G-dur G maj., sol maj.           |                        | 3/4. Pp. 15/16  |
| 37. Op. 55. <b>Rezinka.</b> D-dur D maj., ré maj.                    |                        | M. 2.-          |
|  |                        | 3/4. Pp. 25/26  |



Bosworth & Co. Leipzig.

Revised by L. Wiemann.

## Melodie.

Franz Drdla Op. 26. I.

Violine. *Andante.*

Piano. *Andante.*

*cresc.*

*ritard.*

*ritard.*

*a tempo*

*mf* *cresc.*

*a tempo*

*mf*

*f* *tenuto*

*tenuto*

*a tempo*

*ritard.* *p*

*a tempo*

*ritard.* *p*

First system of musical notation. The top staff is a vocal line with a melodic line. The bottom two staves are piano accompaniment. The piano part features a steady bass line in the left hand and chords in the right hand. Dynamics include *p* and *cresc.*

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a more active bass line. Dynamics include *cresc.*, *f*, and *tenuto*.

Third system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line. Dynamics include *ritard.*, *a tempo*, and *pp*.

Fourth system of musical notation. The vocal line has a melodic line with some rests. The piano accompaniment features a steady bass line. Dynamics include *meno*, *poco a poco*, *f*, and *ritard.*



Revised by L. Wiemann.

# Melodie.

Violine.

Franz Drdla, Op. 26. I.

Andante. 3

*p* *sul A*

*p* *sul A* *cresc.*

*ritard.* *sul A*

*a tempo* *mf* *sul A* *cresc. 1* *sul A*

*p* *sul A* *cresc.*

*f* *tenuto* *sul A* *ff*

*a tempo* *ritard.* *p* *sul D* *p* *sul D*

*sul A* *p*

*sul A* *cresc. f* *a tempo* *tenuto*

*ritard.* *pp*

*meno* *sf* *ritard.* *sul A*

Oberer Fingersatz ist für erste Lage.  
Fingering above the notes is for first position.

Unterer Fingersatz ist für höhere Lagen.  
Fingering below the notes is for higher positions.

Aufführungsrecht vorbehalten.  
B. & CO. 6900, 10202