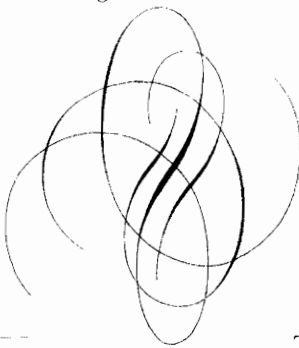


Olga de Prosperi

gewidmet.



Sonate

(Nº 2. Cdur)

für Violine und Pianoforte

componirt
von

M. ENRICO BOSSI.

OP. 117. Pr. M 7.50.

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

Copyright 1899 by Fr. Kistner.

9108.

Lith. Anst v C. G. Roder, Leipzig

Sonate.

I.

VIOLINE.

M. Enrico Bossi Op. 117.

Moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first two staves feature a melodic line with dynamics ranging from *p* (piano) to *cresc.* (crescendo). The third staff continues the melodic development with a dynamic of *f* (forte). The fourth staff marks the beginning of section 'A Deciso.' with a dynamic of *mf* (mezzo-forte). The fifth and sixth staves are characterized by rapid triplet patterns, with dynamics increasing from *mf* to *sf* (sforzando). The seventh staff begins section 'B' with a dynamic of *mp* (mezzo-piano) and includes a *cresc.* marking. The eighth and ninth staves continue with complex rhythmic patterns, including triplets and sixteenth notes, with dynamics ranging from *mp* to *più f* (più forte). The final staff concludes with a *dim.* (diminuendo) marking and a final cadence labeled 'C 4'.

VIOLINE.

dolce espressivo *p* *p*

Grazioso.
pdolce *con anima*

con calore *p*

mf *dim.*

Deciso.
mpsciolte *pizz.* *f* *sf* *f* *sf* *f*

E *arco* *mf* *sciolte*

f

più f *ff*

VIOLINE.

The score consists of ten staves of music. The first four staves feature a complex, rhythmic passage with many slurs and accents. The fifth staff begins with a *dim.* marking and a *Tempo I.* instruction. The sixth and seventh staves continue with melodic lines, including a *p* dynamic and a *cresc.* marking. The eighth staff is marked *G Deciso.* and features a *mf* dynamic. The ninth and tenth staves contain more melodic and rhythmic material, with dynamics ranging from *sf* to *mf* and *dim.* markings. The piece concludes with a *H 4* marking.

VIOLINE.

The score consists of ten staves of music. The first staff begins with the instruction *dolce* and a dynamic marking of *p*. The second staff is marked *I Grazioso.* and includes a triplet. The third staff is marked *Con anima* and *p*. The fourth staff is marked *mf* and *cresc. e con più fuoco*. The fifth staff is marked *ff*. The sixth staff is marked *L con calore* and *cresc. molto*. The seventh staff is marked *ff*. The eighth staff is marked *sf* and *poco più largo*. The ninth staff is marked *a tempo* and *ff*. The tenth staff concludes the piece.

VIOLINE.

Scherzoso.

II.

pp

pizz.

arco

p

cresc.

f

mf

f

f

f

p

f

pizz.

f

Poco meno mosso. 4

poco rall.

VIOLINE.

a tempo
dolce
p
cresc.
animando
ff
arco
mp
sf
ff
1ff
cresc.
f
ff
ff
Calmo.
dim.
18
p dolce
dim.
cresc.
cresc. f
pp
poco cresc.
cresc.
Ripigliando il I^o Movimento.
p
pizz.
arco
1

The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/8 time signature. The tempo is marked 'a tempo' and the mood 'dolce'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from piano (p) to fortissimo (ff). Performance instructions include 'arco' (bowed), 'pizz.' (pizzicato), and 'animando' (increasing speed). The score includes several measures with triplets and slurs. A section marked 'Calmo.' (calm) and 'dim.' (diminuendo) begins at measure 18, where the key signature changes to two flats (Bb) and the time signature changes to 2/4. The tempo is slower, and the dynamics are softer. The score concludes with a section marked 'Ripigliando il I^o Movimento.' (restarting the first movement), where the tempo returns to 'a tempo' and the key signature changes back to one sharp. The final measure is marked with a first ending bracket and the number '1'.

VIOLINE.

0 3 1

mp sf sf sf

sf

molto

cresc.

ff sf sf

cresc. mp cresc. molto piano tutto mp

cresc. f

poco rall. F a tempo arco

ff

pizz. p cresc.

arco sf cresc. con più f f

ff

cresc.

f pizz. p arco sf

sf

tutto piano

pizz. p

VIOLINE.

III.

Adagio elegiaco.
Con tristezza.

1

p

4 3 3 1

cresc. *più f*

1 3

f

A 8 B *pp* *pdelicatissimo, con tenerezza*

quasi f

cresc. molto *quasi f*

C *Con vita*

cresc.

D *ff con passione*

VIOLINE.

E a tempo sul G -

dim. assai pp *poco* *rall.* *mf*

p delicato *f* *sf poco rall.*

con vita *1* *V*

f *cresc. molto* *con grande passione* *ff*

dim. assai *pp* *sul G*

H 3 *con sordina* *mp*

più sensibile *cresc.* *f*

dim. *p* *con dolore* *rall. a poco rall.*

Detailed description of the musical score: The score is for a violin part, page 11. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'E a tempo' and the starting position is 'sul G'. The first staff contains a melodic line with a 4-measure phrase, dynamics from 'pp' to 'mf', and markings for 'dim. assai', 'poco', and 'rall.'. The second staff continues the melody with 'sf' and 'sf poco rall.'. The third staff features a 'p delicato' section with triplets and a 'f' section with more triplets. The fourth staff has 'con vita' and first endings. The fifth staff is marked 'f' and includes quintuplets. The sixth staff is marked 'ff' and 'con grande passione', with a 'cresc. molto' section. The seventh staff is marked 'pp' and 'dim. assai', with a 'sul G' instruction. The eighth staff is marked 'mp' and 'con sordina', with a 'H 3' marking. The ninth staff is marked 'più sensibile' and 'cresc.' leading to 'f'. The final staff is marked 'p', 'dim.', 'con dolore', and 'rall. a poco rall.', ending with a fermata.

VIOLINE.

IV.

Allegro con fuoco.

6

ff

mf

cresc. *con insistenza* *poco stent.* *a tempo*

mf

cresc. *ff*

ff *mf*

D *3*

VIOLINE.

The score consists of 12 staves of music. The first six staves contain a complex melodic line with various dynamics including *ff*, *p*, *mp*, *cresc.*, and *ff*. It includes technical markings such as *V3*, *3*, *4*, and *3*, and a *dim.* instruction. The seventh and eighth staves feature a section marked *2 Cantando* with dynamics *p*, *mf con grande espressione*, and *cresc.*. The ninth and tenth staves continue with dynamics *mp*, *cresc.*, *sf*, *p*, and *cresc.*, and include the instruction *rall. 1 G a tempo*. The eleventh and twelfth staves are marked *H Riprendendo il I^o Movimento.* and feature dynamics *mp*, *cresc.*, *f*, and *ff*.

VIOLINE.

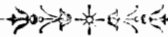
ff
cresc.
p
molto
ff
mf
cresc.
più f con insistenza
poco stent. ff a
M.
tempo
mf
cresc.
cresc.
mf
f
più f
N. Poco meno.
f
più f
più sensibile
ff
cresc.
molto
mp
6

VIOLINE.

Musical score for Violin, page 15. The score consists of 12 staves of music. Key features include:

- Staff 1:** Starts with a *cresc.* marking, followed by *dim. a poco* and *poco rall.*. A sixteenth-note figure is marked with a '6' above it.
- Staff 2:** Features the instruction *Cantando con grande espressione* and a dynamic of *p*.
- Staff 3:** Includes *mf*, *cresc.*, and *dim.* markings.
- Staff 4:** Contains *rall.*, *1 Q*, and *a tempo* markings.
- Staff 5:** Shows *sf*, *mf*, and *cresc.* markings.
- Staff 6:** Includes *mp*, *cresc.*, *f*, *movendo*, and *animando* markings.
- Staff 7:** Features the instruction *Riprendendo il Iº Movimento.* and a dynamic of *mp*.
- Staff 8:** Includes *f stent.*, *a tempo*, *cresc.*, and *più f* markings.
- Staff 9:** Shows *mf* and *animando* markings.
- Staff 10:** Includes *ff*, *più f*, and *animando* markings.
- Staff 11:** Features *ff*, *con fuoco*, and *cresc.* markings.
- Staff 12:** Includes *molto*, *fff più vivo*, and *cresc.* markings.

STUDIENWERKE FÜR VIOLINE.



Leicht.

a. Für Violine allein.

- Eberhardt, G., Op. 84. Tägliche Violin-Uebungen f. Anfänger — Op. 89. Materialien für den Anfangsunterricht im Violinspiel 2 —
- Hofmann, R., Op. 25. Die ersten Etuden.
Heft I. Der Anfänger . . . 2 50
Heft II. Der Fortgeschrittene 2 —
Heft III. Der Geübtere . . . 2 50
— Op. 63b. 10 Præludien . . . 1 50

b. Für 2 Violinen.

- Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.
Band I (No. 1—45) 2 —
Band II (No. 46—86) 2 —

c. Für 3 Violinen.

- Schröder, H., Op. 13. Kleine Trios.
No. 1. C dur 3 —
No. 2. G dur 3 —
No. 3. F dur 3 —

d. Für Violine und Pianoforte.

- Hofmann, R., Op. 63. 10 Stücke mit vorangehenden kleinen Præludien.
No. 1 C, No. 2 Am., No. 3 G, No. 4 Em., No. 5 F, No. 6 Dm., No. 7 D, No. 8 Hm., No. 9 B, No. 10 Gm. je 1 —
- Schumacher, P., Op. 28. No. 1. Sonatine G 1 50

Mittelschwer.

a. Für Violine allein.

- Hofmann, R., Op. 51. 24 Etuden.
Heft I (No. 1—8) 2 —
Heft II (No. 9—16) 2 50
Heft III (No. 17—24) 2 50
- Schwendemann, W., Lagenwechsel-Uebungen — Exercises in Changes of Position 3 —

b. Für 2 Violinen.

- Meves, W., Op. 19. 3 Duetten . . . 3 50
- Schrädleek, H., Op. 2. Der junge Violinspieler 3 —
- Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.
Band III (No. 87—110) . . . 2 50
Band IV (No. 111—128) . . . 2 50

c. Für 3 Violinen.

- Schröder, H., Op. 14. Kleine Trios.
No. 1. D 3 —
No. 2. Am 3 —
No. 3. B 3 —
- Hermann, Fr., Op. 9. Buzleske . . . 2 —

d. Für Violine und Pianoforte.

- Bach, J. S., Sarabanden (F. David).
Heft I (No. 1—3) 2 50
Heft II (No. 4—6) 2 —
- Corelli, A., Sonate (F. O. Dessoff und J. Hellmesberger) 3 —
- Hofmann, R., Op. 64. Suite 3 —
- Schrädleek, H., Perpetuum mobile 1 50
- Schumacher, P., Op. 28. Sonatinen.
No. 2. F 2 —
No. 3. A 2 50
No. 4. C 3 50

Schwer.

a. Für Violine allein.

- David, F., Op. 9. 6 Caprices . . . 3 —
— Op. 20. 6 Caprices 3 50
- Eberhardt, G., Op. 92. Tägliche Violin-Uebungen für die Verbindung schwieriger Doppelgriffe 2 —
- Hofmann, R., Op. 52. 32 Special-Etuden.
Heft I (No. 1—8) 2 50
Heft II (No. 9—16) 2 50
Heft III (No. 17—24) 2 50
Heft IV (No. 25—32) 2 50
- Kontski, Ap. de, Op. 5. L'Echo. Caprice-Etude 1 50
- Kreutzer, R., 42 Etuden. (Herm. Schröder) 3 —
- Sauret, E., Op. 24. 20 grandes Etudes.
Livre I (No. 1—7) 3 50
Livre II (No. 8—13) 4 —
Livre III (No. 14—20) 4 50
- Schrädleek, H., Op. 1. 25 Studien.
Heft I (No. 1—13) 5 50
Heft II (No. 14—25) 5 —

- Anleitung zum Studium der Accorde 2 —
— Tonleiterstudien 3 —
- Schubert, Fr. (de Dresde), Op. 3. 9 Etudes 1 —
- Singer, E., Op. 8. L'Arpeggio. Etude de Concert 1 —
- Sitt, H., Nachtrag zu H. Schrädleek's Tonleiterstudien . . . 2 —

b. Für 2 Violinen.

- Hermann, Fr., Op. 7. 3 Caprices brillants 3 —
- Wieniawski, H., Op. 18. Etudes-Caprices.
Livre I (No. 1—4) 8 —
Livre II (No. 5—8) 3 —

c. Für 3 Violinen.

- Hermann, Fr., Op. 17. Suite Dm. 5 50
- Mikuli, C., Op. 25. Scherzino. Cm. 2 50

d. Für Violine und Pianoforte.

- David, F., Op. 20. 6 Caprices.
Livre I (No. 1—3) 3 50
Livre II (No. 4—6) 3 50
- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.
Livre I (No. 1—3) 5 —
- Schröder, H., Op. 10. 2 Concert-Etuden.
No. 1. Die Biene. (Eine Bearbeitung v. R. Kreutzer's Etude No. 9) 1 50
No. 2. Mückentanz. (Original-Etude f. hohe Lagen u. Arpeggio im springenden Bogen) 1 50

- Sitt, H., Op. 24. 2 Etuden zum Concert-Gebrauch.
No. 1. Am 2 50
No. 2. Dm. 2 50

- Tartini, G., Le Trille du Diable. Sonate (Rob. Volkmann) 3 —

Sehr Schwer.

a. Für Violine allein.

- Bach, J. S., 6 Sonaten (F. David).
Heft I No. 1 Gm., No. 2 Hm. . . . 3 —
Heft II No. 3 Am., No. 4 Dm. . . . 3 —
Heft III No. 5 C, No. 6 E 3 —
- Neue von Hans Sitt revidirte Ausgabe 3 —
- Lipinski, C., Op. 10. 3 Capricci . . . 1 —
- Lubin, L. de St., Op. 42. Hommage aux Artistes. 6 grands Caprices brillants 2 50
- Moscheles, I., 20 Studien für vorgerückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David.
Heft I (No. 1—10) 3 —
Heft II (No. 11—20) 3 —
- Sauret, E., Op. 38. 12 Etudes artistiques.
Cah. I (No. 1—4) 4 —
Cah. II (No. 5—9) 4 —
Cah. III (No. 10—12) 4 —

- Singer, E., Op. 5. Prélude (Impromptu) 1 —
— Cadenzen zu Beethoven's Violin-Concert 1 —

b. Für Violine und Pianoforte.

- Kontski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.
Livre II (No. 4—6) 6 —
- Moscheles, I., 20 Studien für vorgerückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David. Pianofortebegleitung von I. Moscheles.
Heft I (No. 1—10) 7 50
Heft II (No. 11—20) 7 50
- Singer, E., Op. 9. Les Octaves — Le Spiccato — Le Staccato. 3 Caprices 2 50
— Op. 23. 3 Caprices 4 —

Schulen.

- Hofmann, R., Op. 31. Violin-Schule. Theoretisch-praktischer Lehrgang zur Erlernung des Violinspiels, in 2 Theilen. — Violin School. Theoretic-practical Course for the Study of the Violin, in 2 Parts, edited and revised by W. E. Heimendahl.
Theil I. Der Anfangs-Unterricht. — (Part. I. Elementary Instruction) no. 3 —
Theil II. Schule der Technik. — (Part. II. School of Technique) no. 3 —
- Op. 84. Elementar-Violin-Schule. Eine leichtfassliche Anleitung zur Erlernung des Violinspiels mit zahlreichen melodischen, Lust und Fleiss anregenden Musikstücken für 1 und 2 Violinen und vielen fördernden technischen Studien. —
Escuela elemental de Violin. Método fácil para aprender á tocar el Violin con numerosas piezas melódicas y recreativas para 1 y 2 violines que estimulan al entusiasmo y á la aplicación y muchos ejercicios técnicos que favorecen el estudio. —
Elementary Violin-Tutor. An easy method for learning to play the Violin, with numerous melodious, study-inciting and recreative music-pieces for 1 and 2 Violins and many technical exercises designed to facilitate the Study thereof no. 3 —