

Al Guido Papini.

# Sonate

en Sol majeur  
pour

Piano et Violon

par

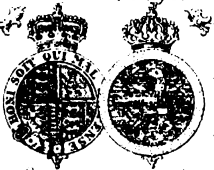
# Michele Esposito.

OP. 32.

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VE stands for Very Easy.  
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# SONATE

## EN SOL MAJEUR.

Michele Esposito, Op.32.

Moderato. (M.M. ♩ = 72.)

VIOLON.

PIANO.

The musical score is written for Violin and Piano. It begins with a tempo marking of Moderato (M.M. ♩ = 72.) in the key of G major (one sharp). The Violin part starts with a single eighth note followed by a series of eighth notes. The Piano part features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics range from piano (p) to mezzo-forte (mf). The score includes performance markings such as 'Ped.' and asterisks to indicate where the sustain pedal should be used.



First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a five-measure rest. The piano accompaniment also begins with *f*. The system concludes with a piano (*p*) dynamic marking.

Second system of musical notation. The vocal line features tempo markings: *poco rit.*, *a tempo*, and *poco rit.*. The piano accompaniment includes markings for *poco rit.* and *a tempo*. The system ends with a *p* dynamic marking.

Third system of musical notation. The vocal line includes the marking *espressivo*. The piano accompaniment features *poco rit.* and *a tempo* markings.

Fourth system of musical notation. Both the vocal line and piano accompaniment include a *cresc.* (crescendo) marking.

Fifth system of musical notation. The piano accompaniment features a forte (*f*) dynamic marking.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains a piano accompaniment with a *cresc.* marking and a series of *ped.* and *\** markings.

Second system of musical notation. The upper staff features dynamics *f* and *p*. The lower staff features dynamics *f* and *p*, and a series of *ped.* and *\** markings.

Third system of musical notation. The upper staff includes a *poco rit.* marking. The lower staff includes a *poco rit.* marking and a series of *ped.* and *\** markings.

Fourth system of musical notation. The upper staff includes *a tempo* markings and a *p* dynamic. The lower staff includes a *dolce* marking and a series of *ped.* and *\** markings, ending with *sempre ped.*

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 is in a key with one sharp (F#) and a 2/4 time signature. The top staff has a few notes with rests. The grand staff features a complex, flowing melody with many slurs and ties.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melody in the grand staff continues with similar rhythmic patterns and slurs.

Third system of musical notation. The grand staff continues with the melody. The word "cresc." is written below the grand staff in two places, indicating a crescendo. The top staff has a melodic line with some accidentals.

Fourth system of musical notation. The grand staff continues with the melody. The word "f" is written below the grand staff at the beginning. At the bottom of the page, there are several markings: "Ped." followed by an asterisk, then "Ped." followed by an asterisk, and so on, indicating pedal points. The top staff continues with the melodic line.

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 key signature has one sharp (F#). The first staff contains a melodic line with many slurs and accents, ending with a *p* dynamic marking. The grand staff contains a complex accompaniment with many slurs and accents, starting with a *ff* dynamic marking and ending with a *p* dynamic marking.

Second system of musical notation, continuing the three-staff format. The melodic line continues with slurs and accents. The accompaniment in the grand staff continues with similar slurs and accents.

Third system of musical notation. The melodic line features a *cresc.* marking and ends with a *ff* dynamic marking. The accompaniment also features a *cresc.* marking and ends with a *ff* dynamic marking. There are additional markings: *leg.* in the bass staff and an asterisk *\** in the bass staff.

Fourth system of musical notation. The melodic line ends with a *p* dynamic marking. The accompaniment in the grand staff includes the instruction *pp una corda*.



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 upper treble and a more rhythmic accompaniment in the grand staff. The key signature has one sharp (F#).

Second system of musical notation. It features the same three-staff layout. The upper treble staff begins with a *cresc.* marking. The grand staff has a *p* (piano) dynamic marking. There are some performance markings below the grand staff, including a double bar line with a repeat sign and a star symbol.

Third system of musical notation. The upper treble staff has a *cresc.* marking. The grand staff has a *cresc.* marking. The system concludes with a *tre corde* instruction and a double bar line with a repeat sign.

Fourth system of musical notation. The upper treble staff has a *f* (forte) dynamic marking, followed by a *ff* (fortissimo) marking. The grand staff also has a *f* marking, followed by a *ff* marking. The system ends with a double bar line and a star symbol.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with many slurs and accents. The piano accompaniment has a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The system concludes with a *ped.* marking and two asterisks.

Second system of musical notation. The vocal line continues with a few notes. The piano accompaniment features a *dim.* marking and a *p* dynamic marking. The system concludes with a *ped.* marking and an asterisk.

Third system of musical notation. The vocal line begins with a *p* dynamic marking. The piano accompaniment continues with a consistent rhythmic pattern. The system concludes with a *ped.* marking.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains the rhythmic pattern. The system concludes with a *ped.* 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 is in a key with one sharp (F#) and a common time signature. The first staff contains a melodic line with slurs and dynamic markings *mf* and *f*. The grand staff contains a piano accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line in the top staff continues with slurs and dynamic markings *mf*. The piano accompaniment in the grand staff consists of chords and moving lines.

Third system of musical notation. The top staff has a melodic line with slurs and a dynamic marking *f*. The piano accompaniment in the grand staff features chords and moving lines.

Fourth system of musical notation. The top staff has a melodic line with slurs and dynamic markings *p*, *poco rit.*, *a tempo*, and *poco rit.*. The piano accompaniment in the grand staff has chords and moving lines with dynamic markings *p*, *poco rit.*, *a tempo*, and *poco rit.*.

*a tempo*

*a tempo*

*mf espressivo*

*mf espressivo*

*Red. \* Red. \* Red. \* Red. \**

*f*

*Red. \**

*p*

*Red. \* Red. \* Red. \* Red. \**

musical notation system 1, including treble and bass clefs, notes, rests, and dynamic markings like *poco rit.*

musical notation system 2, including treble and bass clefs, notes, rests, and dynamic markings like *a tempo*, *dolce*, and *p*.

musical notation system 3, including treble and bass clefs, notes, rests, and dynamic markings like *sempre Ad.*

musical notation system 4, including treble and bass clefs, notes, rests, and dynamic markings like *sempre p*.

musical notation system 5, including treble and bass clefs, notes, rests, and dynamic markings like *a piacere rit.*, *rit.*, and *pp*.

Lento. (M.M. ♩ = 44.)

*con molto sentimento*

*p*

*sempre  $\text{cresc.}$*

*p*

*p*

*p*

*mf*

*p*

*mf*

*p*

*cresc. ed animando*

*p*

*cresc. ed animando*

*sempre cresc.*

*f*

*sempre cresc.*

*f*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The key signature has three sharps (F#, C#, G#). The vocal line features a triplet of eighth notes. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The instruction *rimettendosi* is written above the vocal line.

Second system of musical notation. It features a vocal line and piano accompaniment. The key signature remains three sharps. The vocal line has a triplet of eighth notes and a dynamic marking of *p*. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The instruction *a tempo* appears above the vocal line, and *dim. e rit.* is written below the piano accompaniment.

Third system of musical notation. It features a vocal line and piano accompaniment. The key signature is three sharps. The vocal line has a triplet of eighth notes and a dynamic marking of *pp*. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The instruction *una corda* is written above the piano accompaniment, and *dolce* is written above the vocal line.

Fourth system of musical notation. It features a vocal line and piano accompaniment. The key signature is three sharps. The vocal line has a triplet of eighth notes and a dynamic marking of *pp*. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The instruction *una corda* is written above the piano accompaniment, and *dolce* is written above the vocal line.

Fifth system of musical notation. It features a vocal line and piano accompaniment. The key signature is three sharps. The vocal line has a triplet of eighth notes and a dynamic marking of *pp*. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand. The instruction *una corda* is written above the piano accompaniment, and *dolce* is written above the vocal line.

First system of musical notation. Treble clef, key signature of three sharps (F#, C#, G#). The right hand features a melodic line with triplets and sixteenth-note patterns. The left hand has a bass line with sixteenth-note accompaniment. The instruction *tre corde* is written in the left hand.

Second system of musical notation. Continuation of the first system, showing more of the melodic and accompanimental lines.

Third system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with sixteenth-note accompaniment. The instruction *p cresc. ed animando* is written in both hands.

Fourth system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with sixteenth-note accompaniment. The instruction *f calmando* is written in both hands. Pedal markings are present at the bottom of the system.

Fifth system of musical notation. The right hand has a melodic line with triplets. The left hand has a bass line with sixteenth-note accompaniment. The instruction *pp una corda* is written in the left hand. Pedal markings are present at the bottom of the system.



First system of musical notation. It consists of three staves: a vocal line at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The vocal line features a melodic line with slurs and accents. The grand staff contains a complex piano accompaniment with many sixteenth notes. The word "Ped." is written below the bass staff at the beginning and in the middle, with asterisks indicating pedal points.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The grand staff features a piano accompaniment with sixteenth-note patterns. The word "mf" is written above the vocal staff, and "tre corde" is written below the grand staff. The number "6" is written above several groups of sixteenth notes in the piano part.

Third system of musical notation. It consists of three staves. The vocal line continues with a melodic line. The grand staff features a piano accompaniment with sixteenth-note patterns. The key signature remains three sharps.

Fourth system of musical notation. It consists of three staves. The vocal line features triplet markings (3) above several notes. The word "cresc. ed animando" is written below the vocal staff and the grand staff. The piano accompaniment continues with sixteenth-note patterns.

Fifth system of musical notation. It consists of three staves. The vocal line features a triplet marking (3) and an eighth-note marking (8) above a note. The word "calmando" is written below the vocal staff and the grand staff. The piano accompaniment continues with sixteenth-note patterns. The word "Ped." is written below the bass staff at the end of the system, with asterisks indicating pedal points.

*a tempo*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a forte (*f*) dynamic and includes a decrescendo (*dim.*) and a piano (*p*) dynamic. The piano accompaniment also starts with *f* and includes *dim.* and *p*. There are three asterisks (\*) below the piano part, each with the word "Ped." underneath it.

Second system of musical notation. The vocal line includes a ritardando (*rit.*) and a return to *a tempo*. The piano accompaniment includes *rit.*, *espressivo a tempo*, and *una corda*. The instruction "sempre Ped." is written below the piano part.

Third system of musical notation, primarily piano accompaniment. It features a complex rhythmic pattern with many sixteenth notes and slurs.

Fourth system of musical notation. The vocal line has a triplet of eighth notes marked with a "3" above it. The piano accompaniment includes a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation. The vocal line starts with a piano (*p*) dynamic and includes the instruction *cresc. ed animandosi*. The piano accompaniment includes the instruction *tre corde cresc. ed animandosi*.

First system of musical notation, including a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#).

Second system of musical notation, including a vocal line and piano accompaniment. Dynamics include *f* (forte).

Third system of musical notation, including a vocal line and piano accompaniment. Dynamics include *ff* (fortissimo).

Fourth system of musical notation, including a vocal line and piano accompaniment. Dynamics include *rit.* (ritardando), *p* (piano), and *una corda* (una corda).

Fifth system of musical notation, including a vocal line and piano accompaniment. Dynamics include *rall.* (rallentando) and *pp e sempre rall.* (pianissimo e sempre rallentando).

Allegro vivace. (M.M. ♩ = 160.)

This musical score is for a piece in 2/4 time, marked "Allegro vivace" with a tempo of 160 beats per minute. It is written for piano and violin. The score consists of six systems of staves. The piano part is written in the left hand, and the violin part is written in the right hand. The key signature is one flat (B-flat major or D minor). The score includes various dynamics such as *f* (forte), *mf* (mezzo-forte), and *p* (piano). There are also performance markings like *cresc.* (crescendo) and *Red.* (ritardando). The score is divided into measures by bar lines, and some measures contain asterisks (\*). The page number 1567 is located at the bottom center.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and some sixteenth-note passages. There are several asterisks (\*) and dynamic markings like *ff* and *mf* throughout the system.

Second system of musical notation. The piano part continues with a similar complex texture. It includes dynamic markings such as *dim.*, *p*, and *p sempre staccato*. There are also some sharp signs (#) in the piano part.

Third system of musical notation. The piano part features more melodic lines with slurs and accents. Dynamic markings include *f* and *mp*. The vocal line continues with its melodic line.

Fourth system of musical notation. Both the vocal and piano parts show a clear *cresc.* (crescendo) marking. The piano part has a more active, rhythmic accompaniment. A dynamic marking of *f* is present.

Fifth system of musical notation. This system features a large, sweeping melodic line in the piano part that spans across the system. It includes trills (*tr*) and a dynamic marking of *ff*. The system ends with a first ending bracket labeled '1'.

Meno mosso. (M. M. ♩ = 126.)

*p con espressione*

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 3/4 time signature. It begins with a half rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand starts with a half rest, followed by a series of eighth notes. The left hand starts with a half rest, followed by a series of quarter notes. The dynamic marking *p con espressione* is placed above the vocal line.

The second system continues the vocal and piano parts. The vocal line features a melodic line with some grace notes. The piano accompaniment has a more active right hand with eighth notes and a steady bass line. The dynamic marking *p* is present.

*espressivo*

The third system introduces the dynamic marking *espressivo*. The vocal line has a long, sweeping melodic line. The piano accompaniment features triplets in both hands. The dynamic marking *p* is also present.

The fourth system continues the expressive piano accompaniment with triplets. The vocal line has a more active melodic line. The dynamic marking *p* is present.

*meno*

*pp meno*

The fifth system features a change in dynamics. The vocal line is marked *meno*. The piano accompaniment is marked *pp meno*. The piano part has a more rhythmic, eighth-note accompaniment.

*a tempo* *cresc.*

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat). The tempo is marked *a tempo*. The piano part includes a *cresc.* (crescendo) marking. There are several accidentals (sharps and flats) throughout the system. The piano accompaniment includes some notes marked with a pedaling symbol (ped.) and asterisks.

*f*

The second system continues the musical piece. The piano part is marked with a forte *f* dynamic. The vocal line and piano accompaniment continue with similar rhythmic patterns and melodic lines. Pedaling symbols and asterisks are present in the piano part.

*dim.*

The third system shows a decrescendo in the piano part, marked with *dim.* (diminuendo). The vocal line continues with a melodic line. Pedaling symbols and asterisks are used in the piano accompaniment.

*p* *p una corda* *riten.*

The fourth system begins with a piano *p* dynamic and a *p una corda* instruction. The tempo is marked *riten.* (ritardando). The piano part features a steady accompaniment with some melodic movement in the right hand. Pedaling symbols and asterisks are present.

*pp* *pp* *ripigliando il tempo a*

The fifth system starts with a pianissimo *pp* dynamic. The piano part continues with a similar accompaniment. The instruction *ripigliando il tempo a* (re-taking the tempo) is written at the end of the system. Pedaling symbols and asterisks are present.

First system of musical notation. The top staff features a melodic line with dynamics *p*, *incalzando*, and *cresc.*. The piano accompaniment in the bottom two staves includes the instruction *poco a poco* and *incalzando*.

Second system of musical notation. The top staff includes *a tempo*, *mf marc.*, and *stentato*. The piano accompaniment features *f*, *stentato*, and *p a tempo*.

Third system of musical notation, continuing the piano accompaniment with various rhythmic patterns and articulation marks.

Fourth system of musical notation. The top staff includes *f*, *mf*, and *cresc.*. The piano accompaniment includes *f*, *p*, and *cresc.*.

Fifth system of musical notation. The top staff includes *f*, *pizz.*, and *p*. The piano accompaniment includes *f* and *p*. The system concludes with a double bar line, a key signature change to two sharps, and a fermata.



The first system consists of a single melodic line in the treble clef and a piano accompaniment in the grand staff. The melody is composed of eighth notes with various accidentals. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

The second system includes dynamic markings: *arco* above the first measure, *p* below the first measure of the piano part, and *cresc.* above the fifth measure of the piano part. The piano part begins with a forte (*f*) dynamic.

The third system continues the melodic and piano parts from the previous systems, maintaining the same rhythmic and harmonic structure.

The fourth system features a dense piano accompaniment with a complex rhythmic pattern in the right hand and chords in the left hand.

The fifth system includes a *Ped.* marking at the bottom left and two asterisks (\*) at the bottom center and right. The piano part features a complex rhythmic pattern in the right hand and chords in the left hand.

This musical score page contains six systems of music. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4. The score includes various performance markings such as *ff*, *espressivo*, *mf*, *dim.*, and *p*. It also features dynamic hairpins, accents, and specific fingering instructions like '6' and '3'. Pedal markings are indicated by 'Ped.' and asterisks. The music is characterized by flowing melodic lines in the vocal part and complex harmonic textures in the piano part, including triplets and sixteenth-note passages.

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 melody with triplets and slurs, and a piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*. There are also markings for *ped.* and asterisks.

Second system of musical notation. It consists of three staves. The top staff has a melody with *cresc.* markings. The grand staff below has a piano accompaniment with *cresc.* markings. Dynamics include *p* and *pp*. There are also markings for *ped.* and asterisks.

Third system of musical notation. It consists of three staves. The top staff has a melody with slurs. The grand staff below has a piano accompaniment with chords and moving lines. Dynamics include *p* and *pp*. There are also markings for *ped.* and asterisks.

Fourth system of musical notation. It consists of three staves. The top staff has a melody with slurs. The grand staff below has a piano accompaniment with chords and moving lines. Dynamics include *f* and *pp*. There are also markings for *ped.* and asterisks.

Fifth system of musical notation. It consists of three staves. The top staff has a melody with slurs. The grand staff below has a piano accompaniment with chords and moving lines. Dynamics include *f* and *pp*. There are also markings for *ped.* and asterisks.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a piano (*p*) dynamic and includes the instruction *dim. e rall.* (diminuendo e rallentando). The piano accompaniment also begins with *p* and features triplets in both the right and left hands. The right hand has a melodic line with slurs, while the left hand plays a rhythmic triplet accompaniment. There are two fermatas in the bass line, each marked with a star and the word *Ped.* (pedal).

Second system of the musical score. The vocal line continues with a *lento* tempo marking and a *p* dynamic. The piano accompaniment continues with the same triplet accompaniment. There are two fermatas in the bass line, each marked with a star and the word *Ped.*

Third system of the musical score. The vocal line features a *stringendo e cresc.* (stringendo e crescendo) instruction and a *f* (forte) dynamic. The piano accompaniment is mostly empty, with some notes in the bass line. The system ends with a double bar line and a key signature change to one flat.

Fourth system of the musical score. The vocal line is marked *a tempo* and *p*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Both parts include a *cresc.* (crescendo) instruction. The system ends with a double bar line and a key signature change to one flat.

Fifth system of the musical score. The vocal line is marked *affrettando* and *f*. The piano accompaniment is marked *affrettando* and *f*. Both parts feature a rapid, rhythmic accompaniment. The system ends with a double bar line and a key signature change to one flat.

sempre *f*

sempre *f*

This system contains the first two staves of music. The upper staff is a single melodic line with various ornaments and dynamics. The lower staff is a piano accompaniment with chords and moving lines. The tempo is marked *sempre f* in both staves.

This system contains the third and fourth staves. The music continues with similar textures and dynamics. There are some trills and ornaments in the upper staff.

This system contains the fifth and sixth staves. The piano accompaniment features more complex chordal structures and rhythmic patterns.

**Presto.**

*ff*

This system contains the seventh and eighth staves. The tempo changes to **Presto.** and the dynamics increase to *ff*. The music becomes more rhythmic and driving.

*stentato*

*stentato*

This system contains the ninth and tenth staves. The tempo is marked *stentato*. The music is slower and more expressive, with a focus on sustained chords and melodic lines.

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2. Chansonnette militaire . . . . .	3 0	D La Follia, Variations sérieuses, avec Cadenza par H. Léonard . . . . .	—	5. Ronlo de Concerto (Style ancien) . . . . .	5 0
3. A la Russe, Chansonnette . . . . .	3 0	E Sarabande, arr. (A. Moffat) . . . . .	2 0	6. Polonaise brillante . . . . .	5 0
<b>BRUCH, W.</b>		M 1re Sonate (in D) (Alard) . . . . .	Op. 5 5 0	6 Morceaux de Salon.	
M Romance . . . . .	4 0	D 12me Sonate (Follia) (Alard) . . . . .	Op. 5 7 0	M No. 1. 2e Andante appassionato . . . . .	4 0
<b>BÜLOW, H. de, et SINGER, E.</b>		<b>CRAWER, H.</b>		M 2. Rondo caractéristique . . . . .	5 0
C Tannhäuser, Fantaisie concertante . . . . .	12 0	E La Paloma d'Yradier, transcr., Op. 171, No. 1 bis . . . . .	4 6	M 3. Jeune-Valse . . . . .	5 0
C Ilka de Doppler, Fantaisie concertante . . . . .	12 0	<b>CZIBULKA, A.</b>		E 4. Gavotte de J. B. Lulli . . . . .	3 0
<b>BURGMÜLLER, F.</b>		C Scène de Ballet (Ritter) . . . . .	Op. 268 5 0	E 5. Menuet (Style ancien) . . . . .	3 0
E 3 Nocturnes . . . . .	6 0	C Gavotte Stephanie, arr. . . . .	Op. 312 4 6	E 6. Hymne National russe . . . . .	3 0
Separate Nos. 1, 2 and 3 . . . . .	each 3 0	C Chants d'Hyménée, Valses (Gobbaerts) . . . . .	Op. 313 4 6	E 20 Transcriptions faciles et progressives.	
E La Chaconne d'Offenbach (Ritter) . . . . .	4 0	C Pavane Rodolphe, w.r. . . . .	Op. 314 4 6	No. 1. Martini. Les Moutons . . . . .	3 0
E La Fête des Gondoliers, Schottisch brillante (E. W. Ritter) . . . . .	4 0	C Gavotte Royale (Ritter) . . . . .	Op. 315 4 0	2. La Romanesca, Air célèbre du XVme siècle . . . . .	3 0
C Le Juif errant, Gr. Valse brillante . . . . .	5 0	C Gavotte de la Princesse, arr. . . . .	Op. 334 3 0	3. Martini. Plaisir d'Amour . . . . .	3 0
C Les Yeux bleus, Gr. Valse brillante . . . . .	5 0	<b>D'ALQUEN, F.</b>		4. Lully. Menuet du Bourgeois Gentilhomme . . . . .	3 0
<b>CAMPAGNOLI, B.</b>		E 2 Morceaux de Genre.		5. Gluck. Pas des Esclaves d'Iphigénie en Aulide . . . . .	3 0
M Allegro spiritoso (Ragghianti) . . . . .	6 0	No. 1. Romance . . . . .	4 0	6. Boccherini. Célèbre Menuet . . . . .	3 0
<b>CARAFÀ, M.</b>		2. Alla Tarentella . . . . .	4 0	7. Stradella. Air d'Eglise . . . . .	3 0
La Prison d'Edimbourg, Ouverture (Violon ad lib.) . . . . .	4 6	E 2 Romances sans Paroles . . . . .	4 0	8. Grétry. Choeur des Deux Avares, Sarabande de l'Épreuve villageoise . . . . .	3 0
<b>CARON, C.</b>		E Mazurka . . . . .	4 0	9. Beethoven. Valse du Désir . . . . .	3 0
C Andant et Boléro . . . . .	Op. 23 6 0	E Tarentella . . . . .	4 0	10. Rameau. Tambourin . . . . .	3 0
<b>CARRODUS, J. T.</b>		<b>DAMCKE, B.</b>		11. Mozart. Romance de Chérubin des Noces de Figaro . . . . .	3 0
D Il Trovatore, Fantaisie . . . . .	9 0	C La Veillée, Pastorale . . . . .	Op. 38 4 0	12. Rossini. Andante d'une célèbre Sonate . . . . .	3 0
D Fantasia on Scotch Melodies . . . . .	7 0	E 2 Morceaux de Salon . . . . .	Op. 39	13. Rossini. Prière de Moïse . . . . .	3 0
		No. 1. Chant d'Amour . . . . .	4 0	14. Lambert de Beaulieu. Ballet de la Reine organisé par Balthazar de Beaujoyeux . . . . .	3 0
		2. Berceuse . . . . .	4 0	15. Field. Nocturne . . . . .	3 0
				16. Haydn. Sérénade du Quatuor . . . . .	3 0
				17. Mozart. Bourrée des Amours de Rogonde . . . . .	3 0
				18. Mendelssohn. Chanson de Printemps . . . . .	3 0
				19. Mendelssohn. Andante tranquillo du Songe d'une Nuit d'été . . . . .	3 0
				20. Mozart. Marche Turque . . . . .	3 0
				E La Valkyrie de Wagner, Chant d'Amour, transcrit . . . . .	4 0



# POPULAR MUSIC FOR VIOLIN AND PIANO.

VE stands for Very Easy.  
M " " Moderately Advanced.

E stands for Easy.  
D " " Difficult.

All the following Compositions are for Violin with Piano Accomp., unless marked with C, in which case they are Concertante Duets.

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VE	Le Mélodiste, 12 Fantaisies très faciles Op. 86 bis		
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	2nd Book. Donna del Lago, Air suisse, Hymne Autrichien, Don Juan, Dernière Pensée de <i>Weber</i>	6	0
	3rd Book. Cenerentola, Fleur du Tage, La Romanesca, Les Noces de Figaro, Crociato, Le Cor des Alpes, Valse du Freischütz, Plaistr d'Amour	6	0
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	No. 1. Thème de <i>Pacini</i>	4	0
	2. Thème de <i>Rossini</i>	4	0
	3. Thème de <i>Bellini</i>	4	0
	4. Thème de <i>Donizetti</i>	4	0
	5. Thème de <i>Weigl</i>	4	0
	6. Thème de <i>Mercadante</i>	4	0
C	Souvenir d'Orphée de <i>Gluck</i> , Duo	Op. 96	4 6
C	Souvenir d'Arnica de <i>Gluck</i> , Duo	Op. 97	7 0
M	Romance et Mazurka	Op. 100	6 0
M	Tarantelle	Op. 102	9 0
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		2nd Book	4 6
VE	Les Perles de l'Italie, de la France et de l'Allemagne, 30 Mélodies favorites Op. 107bis		
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	Book 2. La Sonnambula, I Montecchi ed i Capuletti, L'Elisire d'Amore, Valse allemande, Semiramide	6	0
	Book 3. Andante d' <i>Haydn</i> , Air espagnol d' <i>Hérold</i> , Air de <i>Berton</i> , Le jeune Henri, Euryanthe	6	0
	Book 4. Armide, Le Barbier de Séville, La Gazza Ladra, Emma d' <i>Auber</i> , L'Amant jaloux	6	0
	Book 5. La Flûte enchantée, Romance de <i>Mendelssohn</i> , Nina de <i>D'Alayrac</i> , Il Crociato, Andante de la 5me Symphonie de <i>Beethoven</i>	6	0
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	No. 22. Romance du Printemps (Spring Song) de <i>Mendelssohn</i>	2	0
	No. 27. Sérénade de <i>Schubert</i>	2	0
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E	3 Fantaisies caractéristiques Op. 53		
	No. 1. <i>V. Massé</i> , La Mule de Pedro, Fant. esp.	5	0
	2. Crociato de <i>Meyerbeer</i> , Fantaisie chevaleresque	5	0
	3. <i>Poise</i> , Bonsoir voisin, Fant. mignonne	5	0
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	2. Bonheur du Retour		
	3. Au Bord du Lido, Barcarolle.		
C	Soirée dansante, Collection de Danses.		
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	2. La Plage de Home, Polka	4	6
	3. Gabrielle, Polka-Mazurka	4	6
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	DANZI, F.		
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	DAUVERGNE, A.		
M	6me Sonate (C minor) ( <i>Alard</i> )	6	0
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E	Adelaide von <i>Beethoven</i> , transcr.	4	6
E	Sonate de <i>L'Écuyer</i> , arr	5	0
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	2. <i>Händel</i> , Larghetto	2	0
	3. <i>Vercini</i> , Sarabande	2	0
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	8. <i>Händel</i> , Andante	2	0
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	10. <i>Tartini</i> , Largo	4	0
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	12. <i>Locatelli</i> , Aria	2	0
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	14. <i>Corelli</i> , Adagio	2	0
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