

Soym dikom.

# Sonatine

für  
Violine und Pianoforte

von

# Ant. Dvořák.

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# Meister-Schule

der **de temps anciens** of the  
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## SAMMLUNG

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et publiées avec signes d'interprétation

par

# Alfred Moffat.

Gmoll, en sol min. von <b>Henry Purcell</b> (1658-1695) . . . Mk 1,50	16. Gdur, en sol maj. von <b>Lorenzo Somis</b> (geb. c. 1680/5)
Adur, en la maj. „ <b>G. Fr. Händel</b> (1685-1759) . . . „ 1,50	17. Amoll, en la min. „ <b>Robert Valentine</b> (c. 1670-1730)
Dmoll, en ré min. „ <b>Fr. Maria Veracini</b> (1685-1760) . . . „ 2-	18. Adur, en la maj. „ <b>Giuseppe Tartini</b> (1692-1770)
Ddur, en re maj. „ <b>J. M. Leclair</b> (1697-1764) . . . „ 2-	19. Gmoll, en sol min. „ <b>Emanuele Barbella</b> (1704-1773)
Gmoll, en ut min. „ <b>Giovanni Mossi</b> (c. 1690-1759) . . . „ 2-	20. Gdur, en sol maj. „ <b>J. B. Senallié</b> (1687-1730)
Emoll, en mi min. „ <b>François Francoeur</b> (1698-1787) . . . . . „ 2-	21. Emoll, on mi min. „ <b>J. B. Loelliet</b> († 1728) . . . . .
Gdur, en sol maj. „ <b>Pietro Locatelli</b> (1693-1764) . . . „ 2-	22. Adur, en la maj. „ <b>Franz Benda</b> (1709-1786)
Amoll, en la min. „ <b>Georgio Mehande</b> (c. 1700-50) . . . „ 1,50	23. Emoll, en si min. „ <b>Francesco Geminiani</b> (1680-1762) . . . . .
Gdur, en sol maj. „ <b>Louis Aubert</b> (1720-1771) . . . „ 2-	24. Adur, en la maj. „ <b>Michele Mascitti</b> (c. 1700-1750)
Gmoll, en sol min. „ <b>Antonio Vivaldi</b> († 1743) . . . „ 1,50	25. Ddur, en ré maj. „ <b>Pietro Nardini</b> (1722-1793)
Gdur, en ut maj. „ <b>Carlo Tassarini</b> (1690-1762) . . . „ 2-	26. Dmoll, en ré min. „ <b>J. B. Senallié</b> (1687-1730)
Amoll, en la min. „ <b>Richard Jones</b> (c. 1680-1740) . . . „ 2-	27. Ddur, en ré maj. „ <b>Niccola Porpora</b> (1686-1767)
Emoll, en mi min. „ <b>Arcangelo Corelli</b> (1653-1713) . . . „ 1,50	28. Gmoll, en sol min. „ <b>Evaristo Felice dall'Abaco</b> (1675-1742).
Ddur, en ré maj. „ <b>Pietro Nardini</b> (1722-1793) . . . „ 2-	29. Emoll, en mi min. „ <b>Felice de Giardini</b> (1716-1793)
Gmoll, en sol min. „ <b>Niccola Porpora</b> (1686-1767) . . . „ 2-	30. Gmoll, en sol min. „ <b>J. B. Senallié</b> (1687-1730)

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ALBERT LEBENBERG  
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(32)

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# SONATINE.

## I.

Ant. Dvořák, Op.100.

*Allegro risoluto.*

Violine.

Pianoforte.

The musical score is written for Violin and Piano. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked *Allegro risoluto.* The first system shows the violin playing a melodic line with accents, while the piano provides harmonic support with chords and moving bass lines. Dynamics range from *f* to *p*. The second system continues the theme, with the piano part becoming more active. Dynamics include *f*, *mp*, and *mf*. The third system features a *pp* section in the piano part, with *mf* in the violin. There are 'Ced.' and '\*' markings below the piano part. The fourth system returns to *f* dynamics. The fifth system concludes with *f*, *p*, and *dim.* markings, including triplet and quintuplet figures.

pp

pp

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Handwritten: *Capriccio*

dolce

p

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

f

crisc.

f

crisc.

fz fz fz

ff fz fz fz ff

fz fz fz

ff

fz fz

1. p

pp poco rit.

p

2. pp rit.

pp

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes in the right hand and a more rhythmic bass line. Dynamics include *pp* (pianissimo) and *p* (piano).

Second system of musical notation. The piano accompaniment continues with dense chordal textures. The vocal line has some rests. Dynamics include *p* (piano) and *dim.* (diminuendo).

Third system of musical notation. The piano part has a steady accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *pp* (pianissimo) at the end.

Fourth system of musical notation. The piano part features a melodic line in the right hand. Dynamics include *mf* (mezzo-forte), *dim.* (diminuendo), *p* (piano), and *p dim.* (piano diminuendo).

Fifth system of musical notation. The piano part includes a complex rhythmic figure with triplets and sixteenth notes. Dynamics include *pp* (pianissimo), *cresc.* (crescendo), *f* (forte), and *f* (forte). The system ends with a triplet figure in the right hand.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex rhythmic pattern with many triplets and sixteenth notes. The key signature has one sharp (F#) and the time signature is 3/4. Dynamics include *f* (forte).

Second system of musical notation. The piano part continues with dense chordal textures and moving bass lines. Dynamics include *f* and *ff* (fortissimo).

Third system of musical notation. The piano part has a more sparse texture with some rests. Dynamics include *dim.* (diminuendo), *p* (piano), and *fz* (forzando).

Fourth system of musical notation. The piano part features a prominent bass line with some rests. Dynamics include *p*, *pp* (pianissimo), and *f*.

Fifth system of musical notation. The piano part has a more active texture. Dynamics include *mp* (mezzo-piano) and *dim.*.

First system of musical notation. The upper staff (treble clef) begins with a *pp* dynamic marking and a *mf* *espressivo* marking. The lower staff (bass clef) also begins with a *pp* dynamic marking. The music features a series of chords and melodic lines with slurs.

Second system of musical notation. The upper staff features a *f* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.

Third system of musical notation. The upper staff features a *f* dynamic marking. The lower staff features a *ff* dynamic marking. The music includes triplets and slurs.

Fourth system of musical notation. The upper staff features a *pp* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.

Fifth system of musical notation. The upper staff features a *fz* dynamic marking. The lower staff features a *fz* dynamic marking. The music includes triplets and slurs.



First system of musical notation. The upper staff features a melodic line with triplets and accents, marked *ff*. The lower staff provides a harmonic accompaniment with chords and moving bass lines, also marked *ff*. The key signature is one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line with various dynamics including *fz*, *tr* (trills), and *ff*. The lower staff features a rhythmic accompaniment with chords and moving bass lines, marked with *ff* and *fz*.

Third system of musical notation. The upper staff shows a melodic line with dynamics *mp*, *fz*, *p*, and *dim.*. The lower staff features a harmonic accompaniment with chords and moving bass lines, marked with *mp*, *fz*, *p*, and *dim.*.

Fourth system of musical notation. The upper staff begins with *pp* and includes markings for *ritard.* and *in tempo ma molto tranquillo*. The lower staff features a harmonic accompaniment with chords and moving bass lines, also marked with *pp*, *ritard.*, and *in tempo ma molto tranquillo*.

Fifth system of musical notation. The upper staff includes dynamics *p*, *dim.*, *pp*, *fp*, and *pp*, along with the marking *poco rit.*. The lower staff features a harmonic accompaniment with chords and moving bass lines, marked with *fp poco rit.* and *pp*. The system concludes with a double bar line and repeat signs.

# II.

Larghetto:

The musical score is divided into four systems, each with a vocal line and a piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Larghetto'.

- System 1:** The vocal line begins with a melody marked *mp*. The piano accompaniment features a steady bass line and chords, also marked *mp*.
- System 2:** The vocal line continues with a melody marked *mf*, then *pp*. The piano accompaniment includes a section marked *sul D.* (sul tasto) and *pp*.
- System 3:** The vocal line features a melody marked *f*, *dim.*, *p rit.*, and *pp*. The piano accompaniment includes a section marked *f*, *dim.*, *p rit.*, and *pp in tempo*.
- System 4:** The vocal line continues with a melody marked *pp* and *mf*. The piano accompaniment includes a section marked *mf*.

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 begins with a melodic line marked *dim.* and *p*. The grand staff features a complex accompaniment with sixteenth-note patterns in the right hand and sustained chords in the left hand.

Second system of musical notation. The top staff continues the melodic line with a *p* dynamic and includes a *cresc.* marking. The grand staff accompaniment continues with sixteenth-note figures and includes a *p* dynamic and *cresc.* marking. The system concludes with a *5* fingering instruction.

Third system of musical notation. The top staff features dynamics of *f*, *dim.*, and *p dim.*. The grand staff accompaniment includes *f* and *dim.* markings. The system ends with a *p dim.* dynamic.

Fourth system of musical notation. The top staff starts with *pp rit.* and *pp*, followed by *fz>* and *fz>*, and ends with *dim.*. The grand staff accompaniment begins with *pp rit.* and *pp*, followed by *fz* and *p*. The system concludes with a double bar line.

**Poco più mosso.**

*spiccato*  
*pp*

8

*pp*

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

8

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

**Meno mosso, Tempo I.**

*pp*

*pp*

*pp*

*pp*

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 key signature has one sharp (F#) and the time signature is 3/4. The top staff begins with a melodic line and a dynamic marking of *f*. The grand staff features a complex accompaniment with a *ppp* dynamic marking. A *Red.* marking with an asterisk is placed below the bass staff.

Second system of musical notation, continuing the three-staff format. The top staff has a melodic line with a *f* dynamic marking. The grand staff accompaniment starts with a *pp* dynamic marking and ends with a *f* dynamic marking.

Third system of musical notation. The top staff shows a melodic line with dynamics *f*, *p*, *f*, and *p*. The grand staff accompaniment features a rhythmic pattern with dynamics *f*, *p*, and *f*.

Fourth system of musical notation, the final system on the page. The top staff includes dynamics *f*, *p*, *dim.*, and *rit.*, ending with a *ppp* dynamic. The grand staff accompaniment includes dynamics *f*, *p*, *dim.*, and *rit.*. A *Red.* marking with an asterisk is located at the bottom right of the system.

## III.

Scherzo.  
Molto vivace.

The musical score is written for a piano and features a 3/4 time signature and a key signature of one sharp (F#). The piece is marked "Scherzo. Molto vivace." and is divided into several systems of music. The first system begins with a piano (*pp*) dynamic. The piano part consists of a rhythmic accompaniment with chords and eighth notes. The second system includes dynamics such as *cresc.* and *mf*, and features a *Red.* (ritardando) marking. The third system is marked *f* and includes three *Red.* markings. The fourth system is marked *f* and *ff*. The fifth system begins with a piano (*p*) dynamic and includes a *pp* marking. The score concludes with a final cadence.

*Tutti*

mp cresc. mf Fine.

Trio.

p f p

f fz

fz

p f p

*D.C. Scherzo al Fine.*

*D.C. Scherzo al Fine.*

## IV.

Finale.  
Allegro.

The musical score is written in 2/4 time and the key of D major. It consists of four systems of music, each with a vocal line and a piano accompaniment. The piano part is divided into two staves (treble and bass clef). The score includes various dynamics such as *mp*, *f*, *ff*, and *p*, as well as articulation marks like accents and slurs. There are also triplets and fermatas indicated throughout the piece.

System 1: The vocal line begins with a melody starting on a half note, followed by quarter notes. Dynamics include *mp*, *f*, *p*, and *mp*. The piano accompaniment features chords and moving lines in both hands, with dynamics *mp*, *p*, *mp*, and *p*. A triplet of eighth notes is marked in the piano's right hand.

System 2: The vocal line continues with a melody of quarter and eighth notes. Dynamics include *f*, *ff*, and *f*. The piano accompaniment has a more active texture with chords and moving lines, marked with *f* dynamics.

System 3: The vocal line has a melodic phrase followed by a fermata. Dynamics include *p*. The piano accompaniment features a series of triplets in the right hand, with dynamics *ff* and *p*.

System 4: The vocal line has a melodic phrase followed by a fermata. Dynamics include *p*. The piano accompaniment features a series of triplets in the right hand, with dynamics *f* and *p*.



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 top staff begins with a *ritard.* marking and a *pp* dynamic, then transitions to *in tempo* with a *mf* dynamic and ends with a *fz* dynamic. The grand staff features a *ritard.* marking and a *pp* dynamic, with several triplet markings (indicated by a '3' over the notes) and a *mf* dynamic. The *in tempo* marking is also present above the grand staff.

Second system of musical notation, consisting of a grand staff (treble and bass clefs). The music is marked with a *f* dynamic and includes several accents (>) over notes. The *ff* dynamic appears later in the system.

Third system of musical notation, consisting of a grand staff (treble and bass clefs). The music is marked with a *ff* dynamic. The bass line contains several triplet markings (indicated by a '3' over the notes).

Fourth system of musical notation, consisting of a grand staff (treble and bass clefs). The music is marked with a *dim.* (diminuendo) dynamic and a *p poco a poco ritardando* (poco a poco ritardando) tempo marking. The system concludes with two triplet markings (indicated by a '3' over the notes).

Fifth system of musical notation, consisting of a grand staff (treble and bass clefs). The music is marked with a *pp* dynamic and an *in tempo* marking. The system concludes with two triplet markings (indicated by a '3' over the notes).

First system of the musical score. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with dynamics *mf* and *cresc.*. The grand staff begins with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth-note triplets. The bass line includes a section marked *cresc.* and *fz*. A fermata is placed over the final measure of the system.

Second system of the musical score. The top staff continues the melodic line with dynamics *ff*, *fz fz fz fz fz fz*, and *f*. The grand staff continues the rhythmic accompaniment with dynamics *ff* and *fz fz fz fz fz fz*. The bass line features a section marked *f*. A fermata is placed over the final measure of the system.

Third system of the musical score. The top staff continues the melodic line with dynamics *fz fz fz fz fz fz* and *f*. The grand staff continues the rhythmic accompaniment with dynamics *fz fz fz fz* and *f*. A fermata is placed over the final measure of the system.

Fourth system of the musical score. This system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The top staff continues the melodic line. The grand staff continues the rhythmic accompaniment. A fermata is placed over the final measure of the system.

Fifth system of the musical score. The top staff continues the melodic line with dynamics *fz fz* and *dim.*. The grand staff continues the rhythmic accompaniment with dynamics *fz fz* and *dim.*. The system concludes with a double bar line and a key signature change to two sharps (F# and C#).

Molto tranquillo.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a *pp* dynamic and includes a triplet of eighth notes. The piano accompaniment also starts with *pp* and features a triplet of eighth notes in the right hand. Both parts include a *dim.* (diminuendo) marking.

The second system continues the vocal and piano parts. The vocal line has a *pp* dynamic, and the piano accompaniment has a *ppp* dynamic. The piano part features a triplet of eighth notes in the right hand.

The third system shows the vocal line with a *pp* dynamic and the piano accompaniment with a *p* dynamic. The piano part features a triplet of eighth notes in the right hand. The system concludes with a *mf* (mezzo-forte) dynamic marking.

The fourth system features the vocal line with a *pp* dynamic and the piano accompaniment with a *pp* dynamic. Both parts include a *dim.* marking. The piano part features a triplet of eighth notes in the right hand. The system ends with a *ped.* (pedal) marking.

Tempo I.

The fifth system, marked 'Tempo I', features a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and includes a *cresc.* (crescendo) marking. The piano accompaniment also starts with a *pp* dynamic and includes a *cresc.* marking. The system concludes with a *f* (forte) dynamic marking.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff (treble and bass clefs). Dynamics include *fz* and *f*. The system contains 8 measures.

Second system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz* and *f*. The system contains 8 measures.

Third system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz*, *ff*, and *f*. The system contains 8 measures.

Fourth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz* and *f*. The system contains 8 measures.

Fifth system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The piano accompaniment is in grand staff. Dynamics include *fz*, *f*, and *ff*. The system contains 8 measures.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with triplets and dynamic markings of *f*, *dim.*, and *p*. The piano accompaniment includes chords and arpeggiated figures, with a *dim.* marking and a *p* dynamic at the end.

Second system of musical notation. The vocal line continues with a melodic line, marked *pp*. The piano accompaniment features chords and arpeggiated patterns, with *p* and *pp* dynamics.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated patterns.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated patterns, with *f* dynamics.

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features chords and arpeggiated patterns, with *f* dynamics.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *p* dynamic. The piano accompaniment features a melody with triplets in the right hand and a bass line in the left hand. The key signature has one sharp (F#).

Second system of musical notation. The vocal line continues with a *p* dynamic. The piano accompaniment includes a *fz.* (forzando) marking in the right hand and a *p* dynamic in the left hand. The key signature has one sharp (F#).

Third system of musical notation. The vocal line includes a *poco ritard.* (poco ritardando) marking and a *pp* (pianissimo) dynamic. The piano accompaniment also features a *poco ritard.* marking and a *pp* dynamic. The key signature changes to two sharps (F# and C#).

Fourth system of musical notation. The vocal line is marked *in tempo* and *pp*. The piano accompaniment is also marked *in tempo* and *pp*. The key signature has two sharps (F# and C#).

Fifth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a sequence of triplets in the right hand, starting with a fermata over the first triplet. The key signature has two sharps (F# and C#).

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and triplets in the left hand. Dynamics include *cresc.* and *f*. A measure rest of 8 measures is indicated at the beginning of the piano part.

Second system of musical notation. The vocal line continues with a series of eighth notes. The piano accompaniment maintains the rhythmic pattern. Dynamics include *fz* and *f*.

Third system of musical notation. The vocal line continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fz* and *f*.

Fourth system of musical notation. The vocal line continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *fz* and *f*.

Fifth system of musical notation. The vocal line continues with eighth notes. The piano accompaniment continues with the same rhythmic pattern. Dynamics include *f*, *fz*, *p*, and *dim.*

pp dolce  
molto tranquillo

pp

pp

3

Detailed description: This system contains the first two staves of music. The upper staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a piano (*pp*) dynamic, a *dolce* marking, and a *molto tranquillo* tempo. The first measure features a triplet of eighth notes. The lower staff is a piano accompaniment in bass clef, also in F# major and common time, with a *pp* dynamic. It consists of sustained chords and simple rhythmic patterns.

pp

pp

Detailed description: This system contains the next two staves of music. The upper staff continues the melodic line from the previous system, maintaining the *pp* dynamic. The lower staff continues the piano accompaniment, with some chords being held across measures.

Detailed description: This system contains the next two staves of music. The upper staff continues the melodic line. The lower staff continues the piano accompaniment, featuring a more active bass line with eighth notes.

cresc.

mf

f

cresc.

mf

f

Detailed description: This system contains the next two staves of music. The upper staff shows a dynamic progression from *cresc.* to *mf* to *f*. The lower staff also shows a dynamic progression from *cresc.* to *mf* to *f*. The music becomes more rhythmic and energetic.

Tempo I.

p dim.

pp

p dim.

pp

cresc.

Detailed description: This system contains the final two staves of music on the page. The tempo is marked *Tempo I.* The upper staff begins with a *p dim.* marking and ends with a *pp* dynamic. The lower staff begins with a *p dim.* marking and ends with a *cresc.* marking. The music concludes with a final chord in the upper staff.



First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line begins with a melodic phrase and then features a series of sixteenth-note passages marked with *fz*. The piano accompaniment provides harmonic support with chords and rhythmic patterns.

Second system of musical notation. The vocal line continues with a melodic line, showing dynamics of *fz* and *f*. The piano accompaniment features a prominent eighth-note pattern in the right hand and a more active bass line.

Third system of musical notation. The vocal line has a melodic line with dynamics *fz*. The piano accompaniment continues with a rhythmic pattern in the right hand and a steady bass line.

Fourth system of musical notation. The tempo is marked *più mosso*. The vocal line has a melodic line with dynamics *cresc.*. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line.

Fifth system of musical notation. The tempo is marked *ff*. The vocal line has a melodic line with dynamics *ff*. The piano accompaniment features a rhythmic pattern in the right hand and a steady bass line.

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