

# COMPOSITIONS FAVORITES

pour

## VIOLON

### AVEC ACCOMPAGNEMENT DE PIANO.

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\* In the first Position. — \* Dans la première position. — \* In der ersten Lage.  
† Ne se vendent pas en France et Belgique.

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# RÉVERIE.

Paul Colberg 1896.

VIOLINE. *Lento.*

PIANO. *pp*

*mf* II. I.

*p* *pp*

*poco animato*

*mf* II. *mf* 3

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a treble clef, a key signature of two flats, and a common time signature. It features a melodic line with various dynamics including *p* and *V*. The piano accompaniment is written for the right and left hands, with the right hand playing a flowing, arched melody and the left hand providing harmonic support with chords and moving lines.

Second system of musical notation. The vocal line begins with a first ending bracket marked '1' and a dynamic of *mf*, leading to a *f* dynamic at the end. The piano accompaniment continues with its characteristic arched melodic lines in the right hand and harmonic accompaniment in the left hand.

Third system of musical notation. The tempo is marked *largamente*. The vocal line has a dynamic of *p*. The piano accompaniment features a section labeled *colla parte* in the right hand, where it plays chords in unison with the vocal line. The left hand continues with its accompaniment.

Fourth system of musical notation. The tempo is marked *Tempo I.*. The vocal line has dynamics of *p* and *pp*. The piano accompaniment features a section with a dynamic of *pp* in the right hand, playing chords in unison with the vocal line. The left hand continues with its accompaniment.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over a quarter note, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line with some chords in the left hand.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment has a dynamic marking of *p* (piano) at the start, followed by *poco a poco cresc.* (poco a poco crescendo) and *f grandioso* (forte grandioso) later in the system.

Third system of musical notation. The vocal line features a melodic phrase with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment has a dynamic marking of *p* (piano) and includes some chordal textures.

Fourth system of musical notation. The vocal line starts with a dynamic marking of *f mf* (forte mezzo-forte) and ends with *dim.* (diminuendo). The piano accompaniment begins with a dynamic marking of *f* (forte) and includes various textures, ending with a dynamic marking of *pp* (pianissimo).

# RÊVERIE.

VIOLINE.

Paul Colberg 1896.

**Lento.**

**p** **mf**

**poco animato**

**p** **mf**

**II.** **4** **4** **4** **2** **1**

**p** **mf** **largamente**

**p** **pp**

**p** **poco a poco cresc.** **f grandioso**

**mf**

**f** **mf** **dim.** **pp**