

COMPOSITIONS

FOR

VIOLIN AND PIANO

FOURTH SERIES.

d'Ambrosio, A.	*Serenade, in D. Op. 4 . . . . .	.75
Aulin, Tor	*Berceuse (Vaggsång) . . . . .	.50
Beethoven, Ludwig van	†Minuet, in G . . . . .	.40
Bergh, Arthur	Evening (A Reverie) . . . . .	.60
do.	Meditation , in A ^b . . . . .	.60
do.	Serénade Coquette . . . . .	.75
Blair, Frederick	Intermezzo, in G . . . . .	.60
Cui, César	*Orientale (Kaleidoscope, No. 9) . . . . .	.50
Dittersdorf, Karl Ditters von	†German Dance (Deutscher Tanz) . . . . .	.40
Donizetti, Gaetano	†Sextet from "Lucia di Lammermoor." Arr. by G. Bellenghi . . . . .	.60
Drdla, Franz	*Madrigale. Op. 25 . . . . .	.60
Gossec, François Joseph	†Gavotte, in D . . . . .	.40
Halvorsen, Johan	*Song of a Maiden (Chant de Veslemöy) . . . . .	.40
Hamilton, Eber C.	Barbara Gavotte. Op. 10 . . . . .	.60
do.	Fatima (Oriental Dance). Op. 11 . . . . .	.60
Kramer, A. Walter	Intermède Arabe. Op. 32, No. 4 . . . . .	.60
Nesvera, Josef	*Cradle Song (Wiegenlied.) Op. 25 . . . . .	.40
Rissland, Karl	Romanza, in G . . . . .	.60
Schumann, Robert	*Garden Melody (Gartenmelodie). Op. 85, No. 3 . . . . .	.50
Tchaikovsky, P. I.	†Canzonetta from the Violin Concerto. Op. 35 . . . . .	.60
do.	*Melody, in E ^b . Op. 42, No. 3 . . . . .	.50
Wood, Mary Knight	Berceuse, in D . . . . .	.50

Storage

M
221
E49m

Edited by Eugene Gruenberg Edited by Franz C. Bornschein.

New York
CHAS. H. DITSON & CO.

BOSTON
OLIVER DITSON COMPANY

Chicago
LYON & HEALY

MEDITATION

ARTHUR BERGH
Op.15, No 2

VIOLIN *Andante tranquillo*

PIANO *Andante tranquillo*

p

mf

f

p

f

mf

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note with a slur over it. The piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*. There are also slurs and accents in the piano part.

Second system of the musical score. The vocal line continues with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment has a more active bass line with triplets. Dynamic markings include *cresc.*, *p*, and *pp*.

Third system of the musical score. The vocal line features a half note, a quarter note, and a half note with a slur. The piano accompaniment has a complex texture with many chords in the right hand and a bass line in the left hand. Dynamic markings include *pp* and *cresc.*.

Fourth system of the musical score. The vocal line starts with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment has a strong bass line with chords in the right hand. Dynamic markings include *f* and *mf*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a series of chords in the right hand and a simple bass line in the left hand. The tempo is marked *cresc.* and the dynamic is *f*.

Second system of musical notation. The tempo is marked *meno mosso*. The piano part has a more active accompaniment with chords in the right hand and a melodic line in the left hand. The dynamic is *mf*.

Third system of musical notation. The piano part features a complex accompaniment with chords in the right hand and a melodic line in the left hand. The dynamic is *p* in the beginning and *f* later in the system.

Fourth system of musical notation. The tempo is marked *cresc. ed accel.*. The piano part has a complex accompaniment with chords in the right hand and a melodic line in the left hand. The dynamic is *mf* in the beginning and *f* later in the system.

rit. molto

rit. molto

mf

This system contains the first two staves of music. The top staff has a melodic line starting with a sixteenth-note triplet. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo is marked 'rit. molto' and the dynamic is 'mf'.

Tempo I

mf

Tempo I

p

This system contains the next two staves. The tempo is marked 'Tempo I'. The top staff has a melodic line with a dynamic of 'mf'. The piano accompaniment features chords in the right hand and a steady bass line in the left hand, with a dynamic of 'p'.

This system contains the next two staves. The piano accompaniment in the right hand includes a triplet of eighth notes. The bass line in the left hand continues with a steady eighth-note pattern.

meno mosso

p

rit. molto

pp

meno mosso

p

rit. molto

pp

This system contains the final two staves. The tempo is marked 'meno mosso'. The top staff has a melodic line with a dynamic of 'p', followed by a 'rit. molto' section and a 'pp' section. The piano accompaniment in the right hand has a dynamic of 'p', followed by a 'rit. molto' section and a 'pp' section. The bass line in the left hand continues with a steady eighth-note pattern.

COMPOSITIONS FOR VIOLIN AND PIANO

SECOND SERIES.

Beethoven, L. van.	Adagio from Sonata Pathétique. Op. 13. Arr. by Ad. Grünwald. <i>Ed. and fing. by Gustav Strube.</i>	.50
do.	Adagio Cantabile, in D \flat , from Septette. Op. 20. <i>Ed. and fing. by Gustav Strube</i>	.40
Bohm, Carl.	Bolero, in A min. (Album Leaf.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Cantilène, in F. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Canzona, in F. Op. 314, No. 1. <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Gavotte, in G. Op. 314, No. 3. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Larghetto, in C. (Bagatelle.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Scherzoso, in B min. (Bagatelle.) <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Serenade, in D. <i>Ed. and fing. by Gustav Strube</i>	.40
Chopin, Fr.	Op. 7, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.35
do.	Nocturne, in E \flat . Op. 9, No. 2. Transc. by P. Sarasate. <i>Ed. and fing. by Gustav Strube</i>	.50
Cutter, Benjamin.	Impromptu, in G	.50
Fisher, Wm. Arms.	Elégie, in E min. Op. 10	.75
Godard, Benj.	Berceuse, from "Jocelyn." Author's transcription. <i>Ed. and fing. by Gustav Strube</i>	.50
do.	Canzonetta, in B \flat . Op. 35, No. 3. <i>Ed. and fing. by Gustav Strube</i>	.60
Grieg, Edvard.	Anitra's Dance. Op. 46, No. 3, from "Peer Gynt" Suite I. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Norwegian Dance, in A. Op. 35, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.40
Händel, G. F.	Larghetto, in B min., from Sonata in D. <i>Ed. and fing. by Gustav Strube</i>	.35
Haydn, J.	Serenade, in C. <i>Ed. and fing. by Gustav Strube</i>	.50
Hollaender, Gustav.	Cantilène, in F. <i>Ed. and fing. by Gustav Strube</i>	.40
Hopekirk, Helen.	Melody, in G	.50
Ilynski, Alex.	Berceuse, from Suite II. Op. 13. Transc. by W. Bésékirsky. <i>Ed. and fing. by Gustav Strube</i>	.50
Levett, D. M.	Berceuse, in A. Op. 21	.75
Lotti, Antonio.	Aria "Pur dicesti." <i>Ed. and fing. by Gustav Strube</i>	.40
Pierné, Gabriel.	Sérénade, in A. <i>Ed. and fing. by Gustav Strube</i>	.60
Rehfeld, Fabian.	Aria, for G string. Op. 67. <i>Ed. and fing. by Gustav Strube</i>	.50
Ries, Franz.	Romance, in F. Op. 27, No. 3, from Suite II. <i>Ed. and fing. by Gustav Strube</i>	.50
Schubert, Franz.	Ave Maria. Transc. by G. Papini. <i>Ed. and fing. by Gustav Strube</i>	.40
Schumann, Robert.	Abendlied (Evening Song). Arr. by A. Wilhelmj. <i>Ed. and fing. by Gustav Strube</i>	.25
do.	Schlummerlied (Slumber Song). Op. 124, No. 16. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.40
do.	Warum? (Why?) Op. 12, No. 3. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.35
do.	Wiegenliedchen (Lullaby). Op. 124, No. 6. Arr. by Hans Sitt. <i>Ed. and fing. by Gustav Strube</i>	.35
Spence, Wm. R.	Canzonetta, in G	.75
do.	Cavatina, in D	.60
do.	Wiegenlied (Lullaby), in F	.60
Spohr, Louis.	Barcarole, in G. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Romance (Rose softly blooming). Transc. by G. Papini. <i>Ed. and fing. by Gustav Strube</i>	.40
Svendsen, J. S.	Romance, in G. Op. 25. <i>Ed. and fing. by Gustav Strube</i>	.75
Thomé, Francis.	Andante Religioso, in D. <i>Ed. and fing. by Gustav Strube</i>	.75
do.	Simple Aveu (Romance sans Paroles). Op. 25. <i>Ed. and fing. by Gustav Strube</i>	.50
Tschaikowsky, P.	Andante Cantabile, in B \flat , from Op. 11. <i>Ed. and fing. by Gustav Strube</i>	.75
Wagner, Richard.	March and Chorus from "Tannhäuser." Arr. by Ferd. Hüllweck. <i>Ed. and fing. by Gustav Strube</i>	.60
do.	Walther's Preislied (Walter's Prize Song), from "Die Meistersinger." Paraphrase by Aug. Wilhelmj. <i>Ed. and fing. by Gustav Strube</i>	1.00
Wieniawski, H.	Chanson Polonaise (Mazurka). Op. 12, No. 2. <i>Ed. and fing. by Gustav Strube</i>	.50
Wilkinson, Walter O.	Romance, in A	.50

BOSTON

OLIVER DITSON COMPANY

NEW YORK

CHAS. H. DITSON & CO.

CHICAGO

LYON & HEALY