

# OSKAR RIEDING

Compositions pour

## VIOLON

avec accompagnement de Piano.

Op. 21. Concertino in ungarischer  
Weise (in Hungarian Style) (I. u. III. Lage) M 3.50 7/-  
I. & III Position.

Mazurka von Chopin.

Op. 67 N° 3. arrangiert . . . . . M. 1.50 3/-

Op. 22. 4 leichte Vortragsstücke

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*Droits d'exécution réservés.*  
Propriété pour tous pays.

**BOSWORTH & C<sup>o</sup>**

LEIPZIG. LONDON, W. PARIS.  
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WIEN 1.  
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# MAZURKA

par

Chopin, Op. 67, N° 3.

Arrangée par  
Oskar Rieding.

Violon. *Allegretto.* *p*

Piano. *Allegretto.* *p*

*mf*

*f* *pizz.* *arco* *f* *pizz.*

*arco* *pizz.* *arco* *rit.* *8va*

*rit.*

The first system of music consists of two staves. The upper staff is a treble clef containing a melodic line with various ornaments and slurs. The lower staff is a grand staff (treble and bass clefs) containing a piano accompaniment. A dynamic marking of *mf* is present in the piano part.

The second system continues the musical piece. The upper staff shows further development of the melodic line with slurs and ornaments. The piano accompaniment in the grand staff below provides harmonic support.

The third system features more intricate melodic patterns in the upper staff, including slurs and ornaments. The piano accompaniment in the grand staff continues with harmonic accompaniment.

The fourth system concludes the page. Both the upper staff and the piano part of the grand staff feature first endings, indicated by the letter 'I.' enclosed in a box at the end of each line.

II. gilt für die  
Cadenza  
ad libitum.

Wenn die Cadenz  
ausbleibt, geht  
es weiter auf  
das Zeichen  $\Phi$

II. Cadenza ad lib.

The first system of music consists of two staves. The upper staff is for a violin, starting with a cadenza marked "II. Cadenza ad lib." containing trills (tr) and sixteenth-note runs. A symbol  $\Phi$  is placed above the staff. The lower staff is for piano accompaniment, showing a few notes and rests.

The second system continues the piano accompaniment in the lower staff and the violin part in the upper staff. The violin part features sixteenth-note passages and trills.

The third system continues the piano accompaniment in the lower staff and the violin part in the upper staff. The violin part features sixteenth-note passages and trills.

The fourth system continues the piano accompaniment in the lower staff and the violin part in the upper staff. The violin part features sixteenth-note passages and trills.

8 rit. pizz. arco pizz.

This system contains the first system of music. The upper staff features a melodic line with an 8-measure slur and a *rit.* marking. The lower staff provides harmonic accompaniment with chords and single notes.

arco rit.

This system contains the second system of music. The upper staff begins with an *arco* marking and includes a *rit.* marking. The lower staff continues the accompaniment.

8

This system contains the third system of music. The upper staff features a melodic line with an 8-measure slur. The lower staff continues the accompaniment.

8

This system contains the fourth system of music. The upper staff features a melodic line with an 8-measure slur. The lower staff continues the accompaniment.

### Rosza Csárdás. Danse Hongroise. — Ungarischer Tanz.

Andante, quasi Allegretto. (M. M. ♩=66.)

Allegro. pizz. pizz. m. d. m. d. + + + + + arco arco

Jenő Hubay, Op. 55.

*mp* *pp* *pp e stacc.* *sempre spicc.*



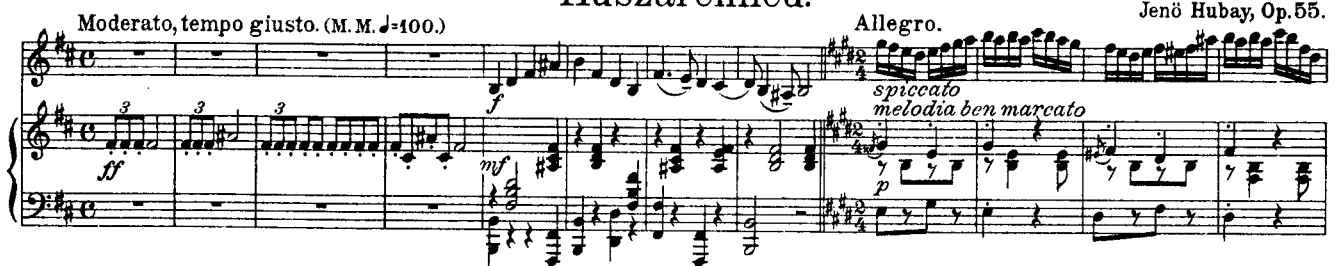
### Huszárenlied.

Moderato, tempo giusto. (M. M. ♩=100.)

Allegro.

Jenő Hubay, Op. 55.

*ff* *mf* *p* *pp* *spiccato* *melodia ben marcato*

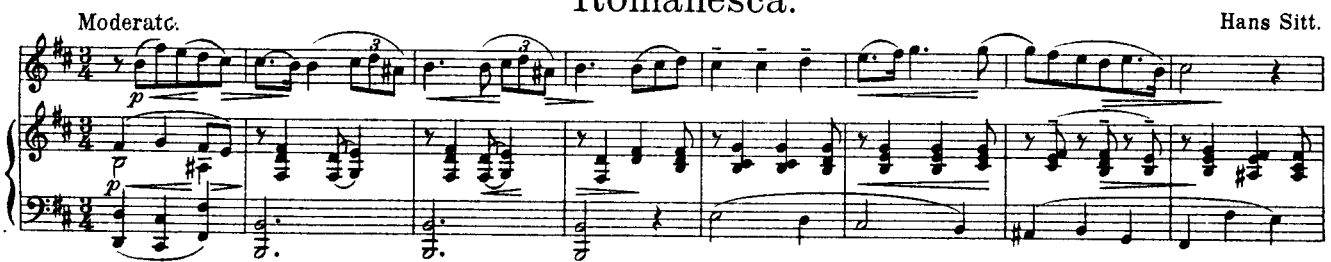


### Romanesca.

Moderato.

Hans Sitt.

*p* *p*



### Melodie.

Allegretto.

Hans Sitt.

*mf* *p* *sul G*



### Gondoliera.

Andantino.

Hans Sitt.

*p dolce* *sempre p* *sul A*

