

Violon et Piano.

**Esárdás**  
(RÓZSA)  
Danse Hongroise

**FENŐ HUBAY**

Mk.1.50  
4/.

# Franz Drdla

## Compositions pour Violon et Piano.

I. Lage. *Mäßig schwierig.*

### Melodie.

First position. *Moderately Difficult.*

Op. 26 No 1. M 1.20 3/- fros 5.-

Andante.

Copyright 1906 by Bosworth & Co.

Detailed description: This musical score is for a piece titled 'Melodie' in the first position, marked 'Moderately Difficult'. It is in 3/4 time and begins with an 'Andante' tempo. The score is written for violin and piano. The violin part starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, also starting with a piano (*p*) dynamic.

I. Lage. *Mäßig schwierig.*

### Dialogue.

First position. *Moderately Difficult.*

Op. 27 No 1. M 1.20 3/- fros 5.-

Allegro.

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Detailed description: This musical score is for a piece titled 'Dialogue' in the first position, marked 'Moderately Difficult'. It is in 3/4 time and begins with an 'Allegro' tempo. The score is written for violin and piano. The violin part starts with a mezzo-forte (*mf*) dynamic and features a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, also starting with a mezzo-forte (*mf*) dynamic. The piece includes dynamic markings such as *cresc.* and *f*.

I. Lage. *Schwierig.*

### Tarantella.

First position. *Difficult.*

Op. 27 No 2. M 1.80 4/- fros 6.-

Presto.

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Detailed description: This musical score is for a piece titled 'Tarantella' in the first position, marked 'Difficult'. It is in 3/8 time and begins with a 'Presto' tempo. The score is written for violin and piano. The violin part starts with a mezzo-forte (*mf*) dynamic and features a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, also starting with a mezzo-forte (*mf*) dynamic. The piece includes dynamic markings such as *sf*.

I. bis III. Lage. *Leicht.*

### Wiegenlied. — Slumber Song. — Berceuse.

Up to Third position. *Easy.*

Op. 33. M 1.50 2/- net. fros 5.-

Andante.

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Detailed description: This musical score is for a piece titled 'Wiegenlied' (Slumber Song) in the first, second, and third positions, marked 'Easy'. It is in 3/4 time and begins with an 'Andante' tempo. The score is written for violin and piano. The violin part starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, also starting with a piano (*p*) dynamic. The piece includes dynamic markings such as *sordini*, *sf*, and *rit.*

I. bis III. Lage. *Mäßig schwierig.*

### Madrigale.

Up to Third position. *Moderately Difficult.*

Op. 25. M 1.80 4/- fros 6.-

Andante.

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Detailed description: This musical score is for a piece titled 'Madrigale' in the first, second, and third positions, marked 'Moderately Difficult'. It is in 3/4 time and begins with an 'Andante' tempo. The score is written for violin and piano. The violin part starts with a piano (*p*) dynamic and features a series of eighth and sixteenth notes, with some slurs and accents. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand, also starting with a piano (*p*) dynamic. The piece includes dynamic markings such as *accel.*, *ritard.*, *a tempo*, and *cresc.*

# Rózsa-Csárdás.

Danse Hongroise. – Ungarischer Tanz.

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

Jenö Hubay.

Violon.

Piano.

The musical score is written for Violin and Piano. It begins with a Violin staff and a Piano grand staff. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante, quasi Allegretto' with a metronome marking of 66. The score is divided into four systems. The first system features a violin melody starting with a forte (f) dynamic, followed by a piano accompaniment. The second system includes a 'poco rall.' marking, followed by a return to 'Tempo.' with a mezzo-forte (mf) dynamic. The piano part in the second system has a piano (p) dynamic and a crescendo (cresc.) instruction. The third system continues the piano accompaniment with a piano (p) dynamic. The fourth system concludes the piece with a mezzo-forte (mf) dynamic in the violin and piano (p) dynamic in the piano part.

*mf* *cresc.* *ff*

*mp* *cresc.* *f*

Ped. \*

**Allegro.** (♩ = 132.)  
*pizz. m.d. pizz. m.d.*

*f* *arco* *mf sempre spiccato*

*pp* *pp e sempre staccato*

*p*

First system of musical notation. The upper staff (treble clef) features a melodic line with slurs and dynamic markings *cresc.* and *mf*. The lower staff (bass clef) provides accompaniment with chords and slurs, marked with *cresc.* and *p*.

Second system of musical notation. The upper staff (treble clef) contains a rapid sixteenth-note passage marked *f*. The lower staff (bass clef) has a steady accompaniment marked *p*.

Third system of musical notation. The upper staff (treble clef) has a melodic line with slurs, marked *p*. The lower staff (bass clef) has an accompaniment marked *pp*.

Fourth system of musical notation. The upper staff (treble clef) features a melodic line with slurs and dynamic markings *mf*, *cresc.*, and *ff*. The lower staff (bass clef) has an accompaniment marked *cresc.* and *ff*.

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*Sehr leicht, in erster Lage ausführbar.*

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*Jedes Stück ist eine Perle und von Dilettanten leicht zu spielen.*  
 Sehr sorgfältig bezeichnet und erleichtert.

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*GOSSEC, Gavotte.*  
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*SQUIRE, Consolation.*

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Liebeslied.—Wiegenlied.—Schifferlied.—Die Launenhafte.—Abendlied.—Dorflied.—Die Sehnsucht.—Minnelied.—Frühlingserwachen.—Deutsches Volkslied.

### Band II.

Sizilianisches Hirtenlied.—An die Heimat. Original Ungarischer.—Impromptu.—Scherzo.—Die Blume.—Der Traum — Das Fischermädchen.—Das Wiedersehen.

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von Rich. Hofmann.

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- Boieldieu, Weiße Dame.**  
**Herold, Zampa.**  
**Mozart, Zauberflöte.**  
**Weber, Freischütz.**

### Band II.

- Boieldieu, Calif von Bagdad.**  
**Nicolai, Lustige Weiber.**  
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**Weber, Jubel-Ouverture.**

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- HÄNDEL, Largo (Hymne).*  
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*BOCCHERINI, Menuett.*  
*RUBINSTEIN, Melodie.*  
*TSCHAIKOWSKY, Chant sans paroles.*  
*LULLY, Menuett.*  
*RAMEAU, Gavotte.*  
*MENDELSSOHN, F., Auf Flügeln des Gesanges.*  
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(Sitt, Kross, Hofmann.)

- MOZART, Ave verum.*  
*DURANTE, Arie.*  
*BACH, J. S., Air.*  
*HAYDN, Serenade.*  
*MENDELSSOHN, F., Lied ohne Worte.*  
 № 30. Frühlingslied.  
*SCHUBERT, Ave Maria.*  
*SCHUMANN, Am Kamin.*  
*FRUME, La Mélancolie.*  
*MENDELSSOHN, F., Un Fragment.*  
*TSCHAIKOWSKY, Canzonetta a. Violinkonzert.*  
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- BACH, Air auf der G-Saite.*  
*BEETHOVEN, Mondschein-Sonate, erster Satz.*  
*SCHUMANN, Abendlied.*  
*SCHUBERT, Moment musical № 3.*  
*PARADIES, Canzonetta.*  
*STRADELLA, Kirchen-Arie.*  
*CHOPIN, Trauermarsch.*  
*BACH, La Complaisante.*  
*MENDELSSOHN, Lied ohne Worte № 19.*  
*TSCHAIKOWSKI, Chanson triste.*  
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- BACH, Frühlings Erwachen.*  
*LORTZING, Auch ich war ein Jüngling.*  
*SCHUBERT, Ständchen. Leise flehen.*  
 Webers letzter Gedanke.  
*Robin Adair.*  
*LORTZING, Sonst spielt' ich.*  
*WEBER, Lied der Meermädchen.*  
*SCHUMANN, Wohlauf noch getrunken.*  
*MENDELSSOHN, Hochzeitsmarsch.*  
*MEYER-HELMUND, Chanson d'amour.*  
*BURROW, Polnisches Lied.*  
*CZIBULKA, Liebesträum nach dem Balle.*

== Mk. 2.- 2/- n ==

# Oskar Rieding. Compositions pour Violon et Piano.

## Schlummerlied. - Berceuse.

I. Lage. Leicht.

First position. Easy.  
Op. 22 N°1. M.1, 3/-

Andante.

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## Rondo.

I. Lage. Leicht.

First position. Easy.  
Op. 22 N°3. M.1,20. 3/-

Allegretto moderato.

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## Pastorale.

I. u. III. Lage. Leicht.

First and third position. Easy.  
Op. 23 N°1. M.1,50. 3/-

Moderato.

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## Zigeuner-Marsch. - Gipsies March.

I. u. III. Lage. Leicht.

First and third position. Easy.  
Op. 23 N°2. M.1,50. 3/-

Allegretto.

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## Concertino

in ungarischer Weise. - in Hungarian Style.

First and third position. Rather easy.  
Op. 21. M.3, - 3/-net

I. u. III. Lage. Ziemlich leicht.  
Andante sostenuto.

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## Concertino in G dur. major.

First, third and fifth position. Moderately Difficult.  
Op. 24. M.3, - 3/-net

I. III. u. V. Lage. Mäßig schwierig.  
Allegro moderato.

Solo

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## Traumbild. - Dream Picture.

I. bis V. Lage. Ziemlich leicht.

The first to the fifth position. Rather easy.  
Op. 27. M.1,50. 2/-net

Adagio.

Copyright 1904 by Bosworth & Co.

## Libellentanz. - Dance of the Dragon Flies.

V. Lage überschreitend. Nicht schwer, sehr effectvoll.  
Allegro moderato.

Beyond fifth position. Not difficult very effective.  
Op. 20. M.1,50. 3/-

Solo

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 Nr. 4. **Kujawiak.**  
 Nr. 5. Op. 17. **Legende.**  
 Nr. 6. Op. posth. **Fantasie orientale.**  
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*Schr leicht, in erster Lage ausführbar.*

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**Herold, Zampa.**  
**Mozart, Zauberflöte.**  
**Weber, Freischütz.**

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- Boieldieu, Calif von Bagdad.**  
**Nicolai, Lustige Weiber.**  
**Mozart, Don Juan.**  
**Weber, Jubel-Ouverture.**

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## Morceaux Célèbres Bd. I.

(Sitt, Kross, Hofmann.)

- HÄNDEL, Largo (Hymne).*  
*SCHUMANN, Träumerei.*  
*SCHUMANN, Schlummerlied.*  
*CHOPIN, Nocturne Op. 9 Nr. 1.*  
*BOCCHERINI, Menuett.*  
*RUBINSTEIN, Melodie.*  
*TSCHAIKOWSKY, Chant sans paroles.*  
*LULLY, Menuett.*  
*RAMEAU, Gavotte.*  
*MENDELSSOHN, F. Auf Flügeln des Gesanges.*  
*SCHYTTÉ, Berceuse.*  
*FERGOLESE, Sicilienne.*

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*SCHUMANN, Am Kamin.*  
*PRUME, La Mélancolie.*  
*MENDELSSOHN, F., Un Fragment.*  
*TSCHAIKOWSKY, Canzonetta a. Violinkonzert.*  
*COUPERIN-KROSS, Le Bavolet flottant.*  
*TENAGLIA, Aria.*

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*STRADELLA, Kirchen-Arie.*  
*CHOPIN, Trauermarsch.*  
*BACH, La Complaisante.*  
*MENDELSSOHN, Lied ohne Worte No 19.*  
*TSCHAIKOWSKI, Chanson triste.*  
*MOZART, Menuett.*  
*HAYDN, Rondo alla Ongarese.*

==== Mk. 2.— 2/n

## Morceaux Célèbres Bd. IV.

(Sitt, Kross, Hofmann.)

- BACH, Frühlingserwachen.*  
*LORTZING, Auch ich war ein Jüngling.*  
*SCHUBERT, Ständchen: Leise flehen.*  
*Webers letzter Gedanke.*  
*Robin Adair.*  
*LORTZING, Sonst spielt' ich.*  
*WEBER, Lied der Meermädchen.*  
*SCHUMANN, Wohlaufr noch getrunken.*  
*MENDELSSOHN, Hochzeitsmarsch.*  
*MEYER-HELMUND, Chanson d'amour.*  
*BUROW, Polnisches Lied.*  
*CZIBULKA, Liebestraum nach dem Balle.*

==== Mk. 2.— 2/n