

TROIS PIÈCES

pour


VIOLON AVEC ACC. DE PIANO

- N^o 1. Cavatina.....
N^o 2. Seconde Mazurka..
N^o 3. Moment musical.....

par

A. Simonetti.

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MOMENT MUSICAL.

A. Simonetti.

VIOLON.

Allegretto.

con grazia

*2^{da} Corda **f***

***f** cresc. **f** **p** e molto espressivo*

***p** cresc. rall.*

tempo

poco cresc.

***p** con grazia*

3^a Corda

ERNST SPIES

COMPOSITIONEN

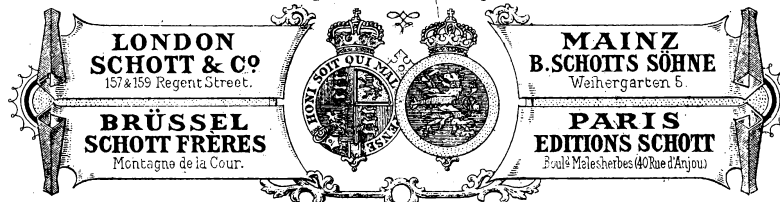
Für Violine und Klavier.

Op. 39.	Introduction und Polonaise	3 50
„ 41.	Ballade	1 50
„ 43.	Tarantelle	2 —
„ 44.	Sonatine	3 75
„ 45.	6 Stücke zum Gebrauch beim Anfangsunterricht:	
No. 1.	Marsch der Karawane	1 75
„ 2.	Romanze	1 25
„ 3.	Capriccio	1 25
No. 4.	Schlummerlied	1 25
„ 5.	Minuetto	1 25
„ 6.	Serenade	1 25
Op. 57.	Scherzo	2 25
„ 59.	6 Stücke zum Gebrauch beim Unterricht	Heft I 2 50
		Heft II 2 50
„ 64.	24 Stücke zum instructiven Gebrauch, in allen Tonarten, I. Abtheilung, No. 1—8	netto 3 —

Für 3 Violinen.

Op. 27.	Rondo de Concert	3 25
„ 48.	Etude, Nocturne u. Scherzo capriccioso z. instructiv. Gebrauch — —	

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mp

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 music is in G major and 2/4 time. The first staff contains a melodic line with eighth and sixteenth notes. The grand staff provides harmonic accompaniment with chords and moving lines.

Second system of musical notation. It features three staves. The top staff has dynamic markings *f*, *cresc.*, *f*, and *p e molto espressivo*. The middle staff has *cresc.* and *f*. The bottom staff has *dolcissimo*. The music continues with various rhythmic patterns and dynamic changes.

Third system of musical notation. It consists of three staves. The top staff has dynamic markings *p* and *cresc.*. The middle and bottom staves continue the accompaniment. The system concludes with a double bar line.

Fourth system of musical notation. It features three staves. The top staff has markings *rall.* and *a tempo*. The middle staff has *dim.* and *rall.*. The bottom staff continues the accompaniment. The system concludes with a double bar line.

Fifth system of musical notation. It consists of three staves. The top staff continues the melodic line. The grand staff provides accompaniment. The system concludes with a double bar line.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The piano part consists of chords and arpeggiated figures.

Second system of musical notation. The vocal line includes the instruction *poco cresc.*. The piano accompaniment includes the instruction *dolce un poco cresc.*

Third system of musical notation. The vocal line includes the instruction *con*. The piano accompaniment includes the instruction *un poco animato*. The system concludes with a double bar line.

Fourth system of musical notation. The vocal line begins with the word *grazie*. The piano accompaniment continues with chords and arpeggiated figures.

Fifth system of musical notation. The vocal line features a long melodic phrase with the instruction *cal* repeated three times. The piano accompaniment includes a final chord with a fermata.

F. L. SCHNEIDER

COMPOSITIONS

pour

Violon avec accomp. de Piano:

M. Pf.

Solitude, Rêverie	1. 50
Trois Pièces mignonnes (dans la 1 ^{re} Position).	
No. 1. Menuet	1. 25
2. Gavotte	1. 50
3. Berceuse villageoise	1. 50
2 ^{me} Menuet (en La-min.)	1. 25
2 ^{me} Gavotte (en Sol)	1. 50
Op. 48. Andante et Boléro	1. 50
Op. 49. Trois Prières, No. 1. Dans la Chapelle, Adagio religioso	1. 75
Op. 50. id. 2. L'Heure du Couvre-Feu	1. 75
Op. 51. id. 3. Chant du Soir	1. 75
Op. 53. Scènes Hongroises	2. —
Op. 79. Deux Silhouettes Hongroises:	
No. 1, en Sol	2. —
2, en Si mineur	2. —


Pour 2 Violons avec accomp. de Piano:

Sur le Lac, Sérénade	1. 75
Arlequin et Colombine, Duo mélodique	1. 75
Op. 39. Gondoliera	1. 75
Op. 78. Saltarello	2. 50

Pour Viole d'Amour ou Alto avec accomp. de Piano:

Sur le Lac, Sérénade	1. 50
Solitude, Rêverie	1. 50
Deux Morceaux lyriques	2. —

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