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# Suite

( in Tanzform )

für

Violine, Violoncell und Pianoforte  
componirt von

## Oscar Straus

Op. 43.

- I. Præambule . . . M. 3. —.
- II. Walzer-Scherzo M. 2. 75.
- III. Intermezzo . . . M. 2. 50.
- IV. Finale . . . . . M. 3. —.

No. 26680.

Compl. M. 8. —.

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## SUITE

(in Tanzform.)

I.  
Preambule.

Oscar STRAUS, Op. 43.

Allegro moderato.

Violine.

Violoncell.

Pianoforte.

*p*

*meno f* *ff* *più f*

*meno f* *ff* *più f*

*ff* *più f*



*Poco più mosso.*

*ff mp*

*ff mp*

*Poco più mosso.*

*ff mf p pp*

*cresc.*

*p*

*(mit springendem Bogen)*

*mp cresc.*

*(mit springendem Bogen)*

*mp cresc.*

*cresc.*

*ff cresc.*

*ff p*

*f* *di* *mi* *nu* *en* *do*

*fp* *fp* *dim.*

*mf cantabile*

*p*

*mf cantabile*

*cresc.* *sempre piu*

*cresc.* *sempre piu*



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a melodic phrase in a major key, marked *espressivo*. The piano accompaniment features a rhythmic pattern of eighth notes, marked *f espressivo*.

Second system of musical notation. The vocal line continues with a melodic phrase, marked *f*. The piano accompaniment features a complex rhythmic pattern with sixteenth notes, marked *f*. The system concludes with a dynamic marking of *f* and the instruction *espressivo e strin.*

Third system of musical notation. The vocal line is mostly silent, with a few notes at the end of the system. The piano accompaniment features a series of chords, marked *p*. The system concludes with the instruction *Più tranquillo*.

Fourth system of musical notation. The vocal line features a melodic phrase, marked *cresc.*, *dim.*, and *espress.*. The piano accompaniment features a series of chords, marked *gendo*, *p subito*, and *cresc.*. The system concludes with a dynamic marking of *p*.

First system of musical notation. It consists of a vocal line (top) and a piano accompaniment (bottom). The vocal line has a few notes with rests. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. Dynamics include *p* and *pp*. The tempo marking *calando* is present above the piano part.

Second system of musical notation. The vocal line continues with notes and rests. The piano accompaniment has a more complex texture with sixteenth-note runs in the right hand. Dynamics include *pp* and *p*.

Third system of musical notation. The vocal line has a *pizz.* (pizzicato) marking. The piano accompaniment features a dense texture of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *ppp* and *pp*.

Fourth system of musical notation. The vocal line has a *Tempo I.* marking and a *p espress.* (piano, expressive) marking. The piano accompaniment has a simple bass line.

Fifth system of musical notation. The vocal line has a *Tempo I.* marking. The piano accompaniment features a complex texture of chords in the right hand and a rhythmic bass line in the left hand. Dynamics include *p*. There are some markings below the piano part, possibly *8*.



arco  
*p espress.*  
*cresc.*

*cresc.*

*rit.* *Piu animato*  
*f*

*f energico*

*piu f*

*ff*

The musical score is written for violin and piano. The violin part begins with a melodic line in the upper register, marked *arco* and *p espress.*, with a *cresc.* dynamic. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand, also marked *cresc.*. The second system introduces a *rit.* (ritardando) and *Piu animato* (more animated) section, with a forte (*f*) dynamic. The piano part becomes more rhythmic and driving, marked *f energico*. The third system features a *piu f* (piano fortissimo) dynamic. The final system is marked *ff* (fortississimo) and consists of dense, rapid chordal textures in both hands.

This system contains two systems of music. The top system has a vocal line with dynamics *rit.*, *dim.*, *meno f*, and *p cresc. e*. The bottom system has piano accompaniment with dynamics *rit.*, *a tempo*, and *p cresc. e*.

This system contains two systems of music. The top system has string parts with the label *string.*. The bottom system has piano accompaniment with the label *string.*.

This system contains two systems of music. The top system has vocal lines with dynamics *f* and *ff*. The bottom system has piano accompaniment with dynamic *f*.

This system contains two systems of music. The top system has vocal lines with dynamics *sp*, *cresc.*, *f*, and *mf*. The bottom system has piano accompaniment with dynamics *ff*, *f*, *p*, *cresc.*, and *mf*.



Tempo I.

9

First system of musical notation. It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The tempo is marked "Tempo I.". The piano part features a rhythmic accompaniment of chords and eighth notes.

Second system of musical notation. It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a rhythmic accompaniment of chords and eighth notes. The word "cresc." is written above the vocal line and below the piano line.

Third system of musical notation. It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a rhythmic accompaniment of chords and eighth notes. The word "ff" is written above the vocal line and below the piano line.

Fourth system of musical notation. It consists of two staves: a vocal line in the upper staff and a piano accompaniment in the lower staff. The piano part features a rhythmic accompaniment of chords and eighth notes.

This page of a musical score, numbered 10, features two systems of staves. The first system includes two vocal staves at the top and a grand staff (piano and bass) below. The piano part begins with a complex, rhythmic accompaniment. Key markings in this system include *molto espress. e restring.* and *più tranquillo*. The second system continues the vocal and piano parts. The piano part features a section with *p* (piano) dynamics, followed by *p subito* (piano subito) and *cresc.* (crescendo). The vocal parts are marked *f molto espress.* (forte molto espressivo). The piano part concludes with a section marked *dim.* (diminuendo), *mf* (mezzo-forte), *calando* (ritardando), and *p* (piano), ending with a *pp* (pianissimo) section.



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a *pp* dynamic and contains several notes with accents. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line includes the instruction *Un poco più lento.* and a *p* dynamic. The piano accompaniment has a *pp* dynamic and includes markings for *pizz.* and *arco*. The system concludes with another *Un poco più lento.* instruction.

Third system of musical notation. The vocal line features *cresc.* and *dim.* markings, along with the instruction *poco rall.*. The piano accompaniment also includes *cresc.* and *dim.* markings.

Fourth system of musical notation. The vocal line includes *a tempo*, *cresc.*, and *ff* markings, ending with *accel.*. The piano accompaniment features *a tempo*, *cresc.*, and *ff* markings, also ending with *accel.*

## II. Walzer-Scherzo.

Allegretto assai.

*pizz.*  
*p*

Allegretto assai.

*p non legato*

*Meno vivo*

*cresc.* *arco*

*cresc.* *arco*

*cresc.*



1. 2.  
pizz.  
pizz.

Poco vivace e scherzando.

Poco vivace e scherzando.

*p leggiero*  
3 3 3 3

pizz.  
pp

pp

arco  
mf cantabile  
p arco

p

Musical score for page 14, featuring vocal and piano parts. The score is written in G major and 4/4 time. It consists of several systems of staves.

The first system shows the vocal line with a long melodic phrase and the piano accompaniment. Dynamics include *pp* (pianissimo) and *p* (piano).

The second system continues the vocal line, marked *p* and *pp*. The piano accompaniment features a steady eighth-note bass line and chords.

The third system shows the vocal line with *espressivo* markings and the piano accompaniment. Dynamics include *p* and *p espressivo*.

The fourth system continues the vocal line with *espressivo* markings and the piano accompaniment. Dynamics include *p* and *p espressivo*.

The fifth system shows the vocal line with *cresc. poco a poco* markings and the piano accompaniment. Dynamics include *p* and *cresc. poco a poco*.

The sixth system continues the vocal line with *cresc. poco a poco* markings and the piano accompaniment. Dynamics include *p* and *cresc. poco a poco*.



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords. Dynamics include *p* (piano) and *cresc.* (crescendo).

Second system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a steady bass line and chords. Dynamics include *f* (forte) and *piu f* (pianissimo forte).

Third system of musical notation. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment features a steady bass line and chords. Dynamics include *ff* (fortissimo), *pizz.* (pizzicato), *pp* (pianissimo), and *p leggiero* (piano leggiero).

Fourth system of musical notation. The vocal line continues with a melodic phrase. The piano accompaniment features a steady bass line and chords. Dynamics include *p* (piano).

pizz. arco      pizz. arco      pizz. arco      pizz. arco

*ff espressivo*

pizz. arco      pizz. arco

*p subito*

*Più stretto.*

*p cresc. poco a poco*

*p cresc. poco a poco*

*Più stretto.*

*cresc. poco a poco*

*sempre più stretto*

*p cresc.*

*p cresc.*

*p cresc.*



First system of music. The vocal line (top staff) consists of eighth and quarter notes. The piano accompaniment (bottom staff) features a steady eighth-note bass line and chords in the right hand.

Second system of music. The vocal line includes dynamic markings *f*, *ff*, and *meno f*. The piano accompaniment features chords with dynamic markings *f* and *ff*, and *meno f* in the right hand.

Third system of music. The vocal line includes dynamic markings *p* and *pizz.*. The piano accompaniment features chords with dynamic markings *p* and *pizz.*.

Fourth system of music. The vocal line includes dynamic markings *pp* and *G. P.*. The piano accompaniment features chords with dynamic markings *pp* and *G. P.*.

*Tempo I.*

*p*

*Tempo I.*

*p*

*cresc.*

*arco*

*Meno vivo.*

*cresc.*

*arco*

*cresc.*



Musical score for a piece, page 19. The score is arranged in two systems, each with a vocal line and a piano accompaniment.

**System 1:**

- Vocal:** Starts with *poco rit.* and *dim.*, then *Vivace*. Includes the marking *G.P.* and *p*.
- Piano:** Starts with *dim.*, then *Vivace.* Includes the marking *G.P.* and *p*.

**System 2:**

- Vocal:** Starts with *p*, then *pp*.
- Piano:** Starts with *pp*, then *pp sempre*.

**System 3:**

- Vocal:** Starts with *pizz.* and *p*, then *pp*.
- Piano:** Starts with *p*, then *pp*, *ppp*, and *pp*. Includes a *δ* marking.

### III. Intermezzo.

Andantino quasi Allegretto.

First system of musical notation. The vocal line (treble clef) begins with a piano (*p*) dynamic. The piano accompaniment (bass clef) also starts with a piano (*p*) dynamic. The key signature is one sharp (F#) and the time signature is 3/4.

Andantino quasi Allegretto.

Second system of musical notation. The piano accompaniment (bass clef) continues with a piano (*p*) dynamic. The key signature and time signature remain the same.

Third system of musical notation. The vocal line (treble clef) and piano accompaniment (bass clef) both include a *cresc.* (crescendo) marking. The key signature and time signature remain the same.

Fourth system of musical notation. The vocal line (treble clef) includes markings for *poco rit.* (poco ritardando) and *a tempo*. The piano accompaniment (bass clef) includes a *mf* (mezzo-forte) marking. The key signature and time signature remain the same.



*poco rit.* *a tempo*

*mf* *p* *p*

*cresc.* *cresc.* *cresc.*

*dim.* *dim.* *dim.* *accel.* *f*

*rit.* *dim.* *dim.* *rit.* *dim.* *p*

*Tempo I.*

*mf*

*mf espressivo*

*Tempo I.*

*p portamento*

This system contains two systems of music. The top system is for the voice, with a treble clef and a key signature of one sharp (F#). It begins with a rest and then has a melodic line starting with a half note G4, followed by quarter notes A4, B4, and C5. The dynamic marking is *mf*. The bottom system is for the piano, with a grand staff (treble and bass clefs) and a key signature of one sharp. It features a steady accompaniment of chords in the left hand and a melodic line in the right hand. The dynamic marking is *p portamento*.

*cresc.*

*p*

*cresc.*

*p*

This system continues the piece. The vocal line has a dynamic marking of *cresc.* and a piano dynamic marking of *p*. The piano accompaniment also has a *cresc.* marking in the right hand and a *p* marking in the left hand.

*dim.*

*f deciso*

*dim.*

*dim.*

*f*

This system shows a change in dynamics. The vocal line has a *dim.* marking and ends with a *f deciso* dynamic. The piano accompaniment has *dim.* markings in both hands and a *f* dynamic in the right hand.

*dim.*

*f deciso*

*f deciso*

This system continues with the vocal line marked *dim.* and the piano accompaniment marked *f deciso* in both hands.



First system of musical notation. It consists of two staves: a vocal line (top) and a piano accompaniment (bottom). The vocal line begins with a melodic phrase marked *cresc.* and *f*. The piano accompaniment features a complex texture with chords and moving lines in both hands.

Second system of musical notation. The vocal line continues with a melodic phrase marked *cresc.* and *ff*. The piano accompaniment includes a trill (*tr*) in the right hand and chords in the left hand, marked *più f* and *ff*.

Third system of musical notation. The vocal line has a melodic phrase marked *poco cresc.*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand, marked *p* and *poco cresc.*.

Fourth system of musical notation. The vocal line has a melodic phrase marked *p*. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, marked *p*.

First system of musical notation. It consists of two vocal staves (treble and bass clef) and a grand piano accompaniment (treble and bass clef). The vocal lines begin with a *cresc.* marking. The piano accompaniment also features a *cresc.* marking. The key signature has one sharp (F#).

Second system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal lines include markings for *mf*, *poco rit.*, and *a tempo*. The piano accompaniment includes markings for *mf* and *p*.

Third system of musical notation. It consists of two vocal staves and a grand piano accompaniment. The vocal lines include markings for *poco rit.*, *a tempo*, and *p*. The piano accompaniment includes markings for *p* and *cresc.*.

Fourth system of musical notation. It consists of two vocal staves and a grand piano accompaniment. This system does not contain any dynamic or tempo markings.



*accel.* *rit.*  
*accel.* *rit.*  
*dim.*

*dim.* *dim.* *Poco più lento.* *Poco più lento.*  
*pp*

*accel.* *allargando*  
*P accel.*  
*pp* *accel.* *allargando*

*poco a poco* *pp* *Flag.*  
*poco a poco* *pp*

# IV. Finale.

Allegretto giocoso.

pizz.

Allegretto giocoso.

*p*

arco

*p*

*dim.*

*dim.*

*dim.*

The musical score is arranged in three systems. The first system shows the violin and cello parts with a 'pizz.' instruction and a piano dynamic 'p'. The piano part is written in grand staff with complex triplet patterns. The second system continues the string parts, with the violin part marked 'arco' and 'p'. The piano part continues with similar rhythmic patterns. The third system features 'dim.' (diminuendo) markings in all three parts, indicating a gradual decrease in volume.



The musical score is arranged in three systems, each with a violin part (top staff) and a piano accompaniment (bottom two staves). The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:** The violin part begins with a *cresc.* (crescendo) marking. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line.

**System 2:** The violin part has a *dim.* (diminuendo) marking. The piano accompaniment includes a section marked *arco* (arco) and *dim.* (diminuendo). The system concludes with a first ending bracket labeled "1." and a *pizz.* (pizzicato) marking.

**System 3:** This system contains two first endings. The first ending is marked "1." and leads to a section with *dim.* (diminuendo). The second ending is marked "2." and leads to a section with *cresc.* (crescendo). The piano accompaniment continues with a consistent rhythmic pattern.

Musical score for a piece, page 28. The score is arranged in four systems, each with a vocal line and a piano accompaniment.

System 1: Vocal line with *cresc.* marking. Piano accompaniment with *p cresc.* marking.

System 2: Vocal line with *pizz.* marking. Piano accompaniment with *pizz.* marking and dynamic markings *f* and *ff*.

System 3: Vocal line with *dim.* marking. Piano accompaniment with *dim.* marking and *p* dynamic.

System 4: Vocal line with *arco* marking. Piano accompaniment with *tr.* (trills) and *ril.* (ritardando) marking.



Più tranquillo.

mp

arco

mp

Più tranquillo.

p

cresc.

f

cresc.

cresc.

dim.

rit.

a tempo

mf

mf

mf

rit.

a tempo

mf

string.  
string.

string.  
string.

*sempre string.*  
*f espress.*

*sempre string.*  
*f espress.*

3

3

266804

Detailed description: This page of a musical score is for strings and piano. It consists of six systems of music. The first system has two staves, both labeled 'string.'. The second system has two staves, both labeled 'string.'. The third system has two staves, both labeled 'sempre string.', with 'f espress.' written above the right-hand staff. The fourth system has two staves, both labeled 'sempre string.', with 'f espress.' written above the right-hand staff. The fifth system has two staves, both labeled 'sempre string.', with 'f espress.' written above the right-hand staff. The sixth system has two staves, both labeled 'sempre string.', with 'f espress.' written above the right-hand staff. The score includes various musical notations such as notes, rests, and dynamic markings.



musical score system 1, featuring vocal lines and piano accompaniment. The vocal lines are in treble and bass clefs. The piano accompaniment is in grand staff. The key signature has two flats. The first vocal line includes the instruction *molto cresc.* and the second vocal line also includes *molto cresc.* The piano accompaniment includes the instruction *cresc.*

musical score system 2, continuing the vocal and piano parts from the previous system.

musical score system 3, featuring vocal lines and piano accompaniment. The vocal lines include the instruction *rit. e dim.* and the piano accompaniment includes *dim.*. The system concludes with the instruction *Più tranquillo* and *pp smorz.* over a triplet of notes.

musical score system 4, featuring vocal lines and piano accompaniment. The vocal lines include the instruction *stringendo e accel.* and *molto cresc.*. The piano accompaniment includes *pp*, *plaz.*, and *molto cresc.*. The system concludes with *stringendo e accel.* and *molto cresc.* over a triplet of notes.

Tempo I.

*p*

Tempo I.

*p*

*dim.* *cresc.*

*dim.* *cresc.*

*dim.*

*arco*

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First system of musical notation. It consists of two staves. The upper staff is a single melodic line with a treble clef and a key signature of one sharp (F#). The lower staff is a piano accompaniment with a bass clef and a key signature of one sharp. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The word *dim.* (diminuendo) is written below the piano part.

Second system of musical notation. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the piano accompaniment. The word *cresc.* (crescendo) is written below the piano part in two locations.

Third system of musical notation. It consists of two staves. The upper staff features a more complex melodic line with sixteenth-note passages. The lower staff continues the piano accompaniment with a consistent eighth-note pattern.

Fourth system of musical notation. It consists of two staves. The upper staff has a melodic line with some rests. The lower staff continues the piano accompaniment. The word *cresc.* is written below the piano part. The final measure of the system includes a fermata over the piano part.

pizz. *dim.*  
*dim.*  
*sf* *f* *dim.*  
 arco *p*  
*p*  
*Molto tranquillo*  
*p smorz.*  
*p smorz.*  
*Molto tranquillo*  
*tr* *tr* *sf* *pp*  
*Presto.*  
*Presto.*  
*ff* *m.g.* *m.d.* *m.g.*



# ALFRED MOFFAT

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|   |        |
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| Partie II 8.50  |        |
| 2 Violons et Piano.   |        |
| Op. 16. Transcriptionen klassischer Stücke für 2 Violinen mit Klavierbegleitung (Violoneell ad libit.).                             |        |
| No. 1. <i>Mendelssohn</i> . Venetianisches Gondellied . . . . .   | 1.—    |
| 2. <i>Schubert</i> . Wiegenlied . . . . .   | 1.—    |
| 3. <i>Bach</i> . Minuetto . . . . .   | 1.—    |
| 4. <i>Gluck</i> . Ballet . . . . .  | 1.—    |
| 5. <i>Corelli</i> . Corrente . . . . .  | 1.—    |
| 6. <i>Mozart</i> . Minuetto . . . . .   | 1.—    |
| 7. <i>Gluck</i> . Amabile . . . . .   | 1.—    |
| 8. <i>Schubert</i> . Frühlingsglaube . . . . .  | 1.—    |
| 9. <i>Händel</i> . Affettuoso . . . . .   | 1.—    |
| 10. <i>Bach</i> . Sarabande . . . . .   | 1.—    |
| 11. <i>Rameau</i> . 2 Menuette . . . . .  | 1.—    |
| 12. <i>Händel</i> . Gavotte . . . . .   | 1.—    |
| 13. <i>Spohr</i> . Larghetto . . . . .  | 1.—    |
| 14. <i>Händel</i> . Arioso . . . . .  | 1.—    |
| 15. <i>Bach</i> . Sarabande . . . . .   | 1.—    |
| 16. <i>Tartini</i> . Larghetto . . . . .  | 1.—    |
| 17. <i>Händel</i> . Menuett . . . . .   | 1.—    |
| 18. <i>Schubert</i> . Lied . . . . .  | 1.—    |
| 19. <i>Händel</i> . Largo . . . . .   | 1.—    |
| 20. <i>Himmel</i> . Marsch . . . . .  | 1.—    |
| 21. <i>Mozart</i> . Ave verum . . . . .   | 1.—    |
| 22. <i>Haydn</i> . Arie . . . . .   | 1.—    |
| 23. <i>Mendelssohn</i> . Lied ohne Worte . . . . .  | 1.—    |
| 24. <i>Händel</i> . Menuett . . . . .   | 1.—    |
| 25. <i>Mendelssohn</i> . Adagio . . . . .   | 1.—    |
| 26. <i>Händel</i> . Sarabande . . . . .   | 1.—    |
| 27. <i>Mendelssohn</i> . Adagio tranquillo . . . . .  | 1.—    |
| 28. <i>Händel</i> . Bourrée . . . . .   | 1.—    |
| 29. <i>Bach</i> . Fuguetta . . . . .  | 1.—    |
| 30. <i>Mendelssohn</i> . Andante religioso . . . . .  | 1.—    |
| 31. <i>Purcell</i> . Golden Sonata . . . . .  | 1.—    |
| Op. 31. Petit Duo symphonique (en Sol), (avec Violoneelle ad libit.) . . . . .  | 3.50   |

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BRUXELLES,  
SCHOTT FRÈRES.

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# A. FAUCHEUX

## Violon avec accomp. de Piano.

|  | M. Pf.       |
|--|--------------|
| Op. 19. Deux Romances sans paroles (No. 1. en Ré-majeur. No. 2. en Sol-majeur)                         | 2 —          |
| „ 20. Romance sans paroles en Ut-majeur, Morceau très facile   | 1 50         |
| „ 23. Andante cantabile pour Violon et Violoncelle, avec acc. de Piano ou Orgue ad lib.                | 2 —          |
| „ 24. Mélodie en La-majeur   | 1 50         |
| „ 25. Fantaisie Cavatine sur la Somnambule de <i>Bellini</i>   | 2 —          |
| „ 26. 2 <sup>me</sup> Romance sans paroles en Ut-majeur, pour Violon ou Violoncelle                    | 1 50         |
| „ 27. Idylle, Mélodie  | 2 —          |
| „ 28. Une Fête au Collège, Andante et Valse, Morceau de Salon  | 2 50         |
| „ 29. Sérénade, Morceau de Salon   | 2 25         |
| „ 30. Alla Stella confidente, Romance de <i>Robaudi</i> pour Violon et Violoncelle, Harmonium et Piano | 3 25         |
| „ 31. Espoir secret, Impromptu sur une Mélodie d' <i>Adelina Patti</i>                                 | 2 —          |
| „ 32. Petite Mosaïque sur <i>Freischütz</i> de C. M. de <i>Weber</i>                                   | 2 —          |
| „ 34. Romance sans paroles, pour Violon  | 1 75         |
| „ 34. „ „ pour Violoncelle   | 1 75         |
| <b>Cavatine appassionata</b>   | 2 —          |
| Danse de Cosaques de <i>Gust. Michiels</i> , arr. pour Violon et Piano (2 <sup>d</sup> Violon ad lib.) | 2 25         |
| „ „ „ „ „ (Violoncelle ad lib.)  | 2 25         |
| Élégie   | 2 —          |
| Méditation   | 1 50         |
| 2 <sup>me</sup> Mosaïque sur <i>Freischütz</i> de C. M. de <i>Weber</i>                                | 2 —          |
| 4 petites Pièces très faciles  | Complet 3 75 |

### Séparément:

|   |          |              |        |
|---|----------|--------------|--------|
| No. 1. Polka                                | M. 1 50. | No. 3. Valse | M. 2 — |
| 2. Redowa                                   | „ 1 25.  | 4. Galop     | „ 2 —  |
| <b>Si j'étais Roi, d'A. Adam, Fantaisie</b> |          |              | 2 25   |
| <b>Tarentelle</b>                           |          |              | 3 —    |
| <b>Valse de Salon</b>                       |          |              | 2 25   |

## 2 Violons avec accomp. de Piano.

|  |                                    |
|--|------------------------------------|
| <b>Souvenirs de Grétry, 2 Duos faciles</b> No. 1. en Mi-mineur | 1 75                               |
| „ „ „ „ No. 2. en Sol-mineur                                   | 2 50                               |
| <b>Don Juan, Souvenir de Mozart</b>                            | 2 —                                |
| <b>Heup Trilby! Chansonnette</b>                               | 1 75                               |
| <b>Le Torrent, Valse de Marccailhou</b>                        | 3 —                                |
| <b>Indiana, Valse de Marccailhou</b>                           | 2 75                               |
| <b>Au clair de la lune, Fantaisie variée</b>                   | 3 —                                |
| <b>Italia et Espana, Duo caractéristique</b>                   | 2 75                               |
| <b>6 Duettini.</b> Cah. I. M. 2 75.                            |                                    |
| No. 1. Pastorale.  | Cah. II. M. 3 50.                  |
| 2. Au Lido, Barcarole.   | No. 3. Sensitive, Fantaisie-Valse. |
|  | 4. Fantaisie-Redowa.               |

Cah. III. M. 3 25.

No. 5. Polka.  
6. Mazurka.

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| Printed in Germany  |   |   |



# SUITE

(in Tanzform.)

Maurits Frank  
Albersweiler  
Rheinpfalz

## I. Preambule.

VIOLINE.

Oscar STRAUS, Op. 43

*Allegro moderato.*

*p*

*f*

*meno f*

*pff*

*mp*

*Poco più mosso.* *9* (*mit springendem Bogen*)

*mp*

*cresc.*

*ff*

*ff*

*f*

*dimin.*

*p*

*mf cantabile*

*cresc.*

*sempre più*

*f*

*espressivo*

*string.*



## VIOLINE.

*Più tranquillo*

*p* *cresc.* *dim.* *espress*

*rit.* *catando* *p*

*pp* *Vel.* *9*

*Tempo I.* *p espress.*

*cresc.* *1* *3* *4*

*rit.* *Più animato* *f* *1* *2* *f*

*1* *più f* *2* *ff* *1* *2* *3* *4*

*ff* *rit.* *dim.* *a tempo* *meno f*

*p cresc. e string.*

*f*



VIOLINE.

*ff* *Tempo I.* *tr. calando* *fp* *cresc.* *f*  
*f* *cresc.*  
*ff*  
*string.* *p poco rall.*  
*f molto espress.*  
*p* *pp*  
*Un poco più lento.* *p*  
*poco rall.* *cresc.* *dim.*  
*a tempo* *cresc.* *accel.* *ff*

VIOLINE.  
II.  
Walzer-Scherzo.

Allegretto assai.

pizz.

*p*

*cresc.*

*arco* *Meno vivo*

1. *pizz.* *Poco vivace e scherzando.* *arco*  
2. *vel.* *mf cantabile*

*espressivo*

*cresc. poco a poco*

*p cresc.*

*più f* *ff* *pp*

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

*p* *ff*



VIOLINE.

*pizz. arco*  
*pizz. arco*  
*pizz. arco*  
*pizz. arco*  
*Più stretto:*  
*p cresc. poco a poco*  
*f*  
*sempre più stretto*  
*p cresc.*  
*f*  
*ff*  
*meno f*  
*pizz.*  
*pp*  
*Tempo I.*  
*G.P.*  
*p*  
*cresc.*  
*arco*  
*Meno vivo*  
*poco rit.*  
*dim.*  
*G.P.*  
*Vivace.*  
*p*  
*pp*  
*7*  
*pizz.*  
*p*  
*pp*

## VIOLINE.

III.  
Intermezzo.

Andantino quasi Allegretto.

*p*  
*cresc.*  
*mf* *poco rit.* *a tempo* *mf* *poco rit.* *p*  
*a tempo* *cresc.*  
*dim.* *accel.* *f*  
*rit.* *dimin.* *p*  
*mf* *cresc.* *8*  
*p* *dim.* *f deciso* *3*  
*dim.*  
*cresc.* *f tempo* *1*



VIOLINE.

*tr*  
*cresc.* *ff*  
*p* *poco cresc.* *p*  
*cresc.*  
*mf* *poco rit.*  
*a tempo* *poco rit.* *a tempo* *p*  
*cresc.*  
*accel.* *f*  
*rit.* *dim.* *Poco più lento.* *p*  
*accel.* *p*  
*allargando poco a poco* *pp* *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14* *15* *16* *17* *18* *19* *20* *21* *22* *23* *24* *25* *26* *27* *28* *29* *30* *31* *32* *33* *34* *35* *36* *37* *38* *39* *40* *41* *42* *43* *44* *45* *46* *47* *48* *49* *50* *51* *52* *53* *54* *55* *56* *57* *58* *59* *60* *61* *62* *63* *64* *65* *66* *67* *68* *69* *70* *71* *72* *73* *74* *75* *76* *77* *78* *79* *80* *81* *82* *83* *84* *85* *86* *87* *88* *89* *90* *91* *92* *93* *94* *95* *96* *97* *98* *99* *100*  
*Flag.*

## VIOLINE.

IV.  
Finale.

Allegretto giocoso.

arco  
p

dim.  
cresc.  
p

1. 1.

2.

cresc.

1. 2. 3. 4.

cresc.

f

pizz.  
arco  
p  
tr.  
tr.  
tr.  
ril.

Più tranquillo.  
mp



VIOLINE.

Musical score for Violin, page 9. The score consists of ten staves of music in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The music features various rhythmic patterns, including triplets and slurs. Dynamic markings include *cresc.*, *f*, *dim.*, *mf*, *a tempo*, *string.*, *sempre string.*, *f espress.*, *molto cresc.*, and *Più tranquillo*. There are also handwritten annotations in blue ink, including numbers 1, 2, 3, 4, and the word *breve*.

## VIOLINE.

*stringendo e accel.*  
pizz. *molto* *Tempo I.* 6 arco *p*

*dim.*

*cresc.*

*cresc.*

*cresc.*

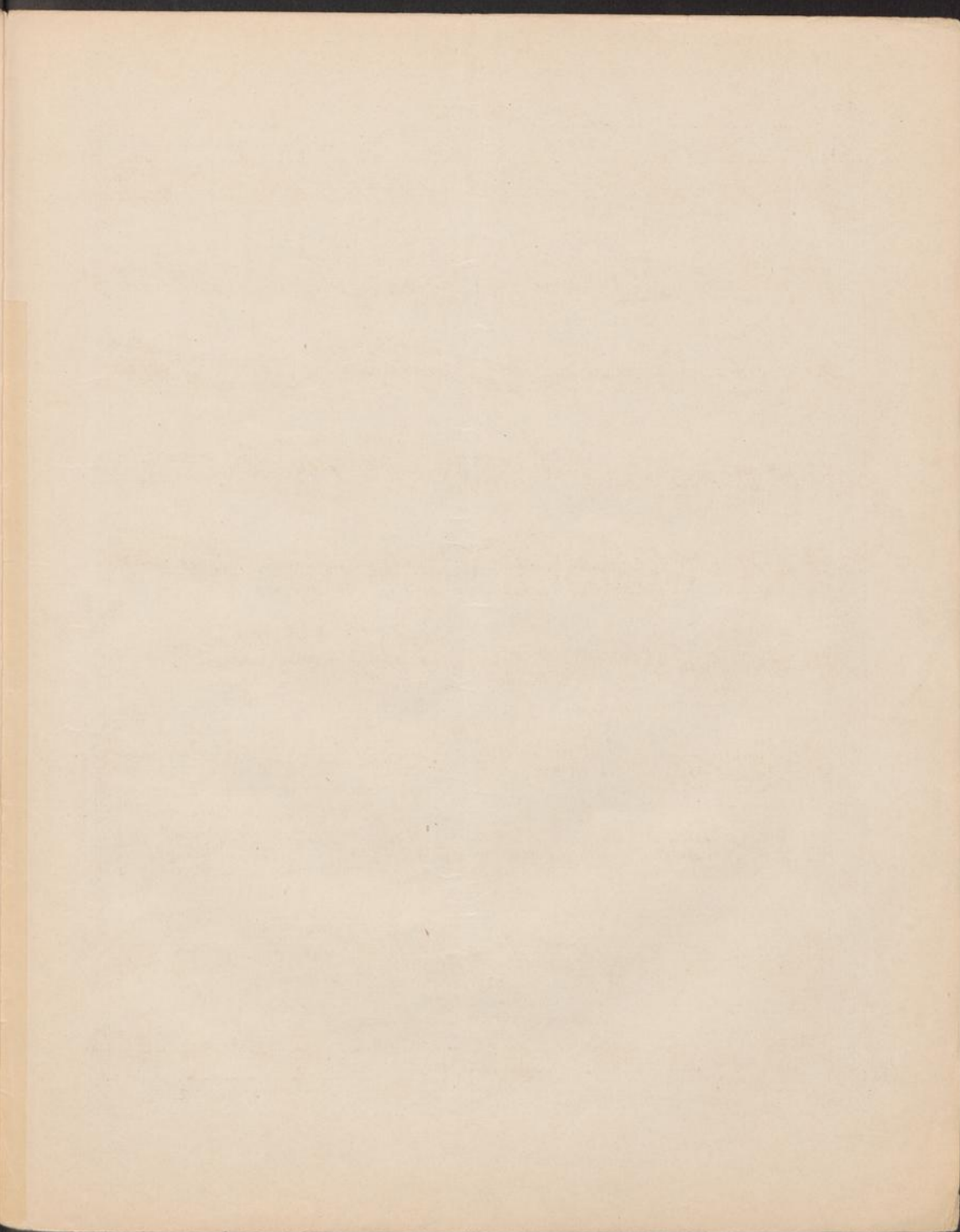
*f*

pizz. arco *tr* *p* *tr* *tr*

*Molto tranquillo.* *Presto.*  
*p smorz.* *ff*

Detailed description of the musical score: The score is written for a violin in G major. It begins with a pizzicato section marked 'molto' and 'Tempo I.' with a 6-measure rest. This is followed by an arco section starting with a piano (p) dynamic. The music features several passages of sixteenth-note runs, some with triplets and slurs. Dynamic markings include 'dim.', 'cresc.', and 'f'. There are also trills and a final section marked 'Molto tranquillo' and 'Presto' with dynamics 'p smorz.' and 'ff'. Handwritten blue numbers (1, 2, 3, 4, 5, 6, 7) are present above various notes, likely indicating fingerings or bowing techniques.





# Nouveaux Trios

pour Piano, Violon et Violoncelle.

M. P.

|   |    |      |
|---|----|------|
| Andreae, V. Op. 1. Trio en Fa-min. . . . .  | n. | 6. — |
| Bastard, W. Op. 3. Trio en Sol-min. . . . . | n. | 6. — |
| Cactani, R. Op. 5. Trio . . . . .           | n. | 5. — |
| Klassert, M. Op. 35. Trio facile . . . . .  | n. | 2. — |
| Straus, O. Op. 43. Suite . . . . .          | n. | 5. — |

Séparément :

|   |    |       |
|---|----|-------|
| No. 1. Prémabule . . . . .  | n. | 1. 80 |
| 2. Walzer-Scherzo . . . . .                                       | n. | 1. 50 |
| 3. Intermezzo . . . . .   | n. | 1. 50 |
| 4. Finale . . . . .   | n. | 1. 80 |
| Tovey, D. Fr. Op. 8. Trio en Ut-min. (Style tragique) . . . . .   | n. | 5. —  |
| Zilcher, P. Op. 42. Trio pour des Enfants (Kinder-Trio) . . . . . |    | 1. 80 |

# Morceaux divers

pour Piano, Violon et Violoncelle.

|   |    |       |
|---|----|-------|
| Liszt, Fr. Rhapsodies No. 9 (Le Carnaval de Pesth) ( <i>Volbach</i> ) . . . . .   | n. | 4. —  |
| d'Avigdor, M. Papillons noirs, Morceau de Genre . . . . .                         |    | 2. —  |
| Humperdinck, E. Hänsel & Gretel, Sélection en trio ( <i>Sandré</i> ) . . . . .    | n. | 2. 50 |
| Mendelssohn-Bartholdy, F. „Cavatina“ Air de St. Paul ( <i>Slatter</i> ) . . . . . |    | 1. 20 |
| Papini, G. Andante en La-majeur . . . . .   |    | 2. 50 |
| Rossini, G. Tell-Ouverture arr. . . . .   | n. | 1. 20 |
| Stiehl, H. Impression du Soir, Mélodie ( <i>Slatter</i> ) . . . . .               |    | 1. 50 |
| Tschaikowski, P. Op. 2. Chant sans paroles ( <i>Slatter</i> ) . . . . .           |    | 1. 20 |
| Wagner, R. Rêves ( <i>Slatter</i> ) . . . . .                                     |    | 1. 50 |
| — La Walkyrie. Sélection en trio ( <i>Sandré</i> ) . . . . .                      |    | 4. —  |
| — „Chant d'Amour“ ( <i>Wickede</i> ) . . . . .                                    |    | 2. —  |
| — Crépuscule des Dieux, Sélection en trio ( <i>Sandré</i> ) . . . . .             |    | 4. —  |
| — Les Maîtres chanteurs de Nuremberg en trio ( <i>Sandré</i> ) . . . . .          |    | 4. —  |
| — „Chant de Concours de Walther“ ( <i>Moffat</i> ) . . . . .                      |    | 2. —  |

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# SUITE

(in Tanzform.)

Maurits Frank  
Albersweiler  
Rheinplatz

## I. Preambule.

VIOLONCELL.

Oscar STRAUS, Op. 43.

Allegro moderato.

*p*

*f*

*meno f*

*rfz*

*più f*

*ff*

*Poco più mosso* 9 (mit springendem Bogen)

*mp*

*mp*

*cresc.*

*ff*

*ffz*

*fp*

*mf cantabile*

*cresc.*

*sempre più*

*f espressivo*

4

## VIOLONCELL.

*Più tranquillo.*  
Viol.

*p*

*p* *pp* *p* *pp*

*1* *pizz.* *2* *pp* *2* *pp*

*Tempo I.* *arco* *p espress.*

*cresc.* *rit.* *Più animato.* *f*

*f* *più f* *ff*

*ril.* *a tempo*

*p cresc. e string.*

*f* *ff*

*calando* *p* *cresc.* *4*



VIOLONCELL.

*Tempo I.*

*f* *mf* *f* *cresc.* *ff*

*Più tranquillo.*

*string.* *p* *p*

*f molto espress.*

*p* *pp* *p* *pp*

*Un poco più lento.*

*pizz.* *arco* *p*

*poco rall.*

*cresc.* *dim.* *rit.*

*a tempo* *accel.*

*cresc.* *ff*

## VIOLONCELL.

II.  
Walzer - Scherzo.

Allegretto assai.

pizz.  
p

Meno vivo  
cresc. arco

1. 2.  
pizz.

Poco vivace e scherzando.  
9 pizz. pp arco p

pp

p espressivo

cresc. poco a poco

p cresc.

f più f ff



VIOLONCELL.

pizz. *pp* *p* *3*

arco *ff* *espressivo*

*Più stretto*  
*p cresc. poco a poco*

*f* *sempre più stretto* *p cresc.* *f*

*ff* *meno f*

pizz. *p* *pp* *2*

*Tempo I.*  
G. P. *p*

*Meno vivo* *arco*

*cresc.* *poco rit.* *dim.* *1* G. P.

*Vivace.* *p* *9*

Viol. *pp* *1* pizz. *p* *4* *pp* *1*

## VIOLONCELL.

III.  
Intermezzo.

Andante quasi Allegretto.

*p* *cresc.*

*mf* *rit.* *p*

*a tempo* *mf* *poco rit.* *a tempo* *cresc.*

*dim.* *f* *rit.* *di*

*mi - nu - en - do* *p* *mf espressivo*

*mf* *cresc.*

*p*

*dim.* *f deciso*

*f*



VIOLONCELL.

tr. tr. tr. tr. *cresc.* *f* *p*

*poco cresc.* *p*

*cresc.*

*mf* *poco rit.* *a tempo*

*a tempo* *poco rit.* *p* *cresc.*

*accel.* *f* *rit.* *dim.*

*Poco più lento* *4* *p* *p*

*1* *accel.* *p* *allargando poco a poco*

*pp*

## VIOLONCELL.

IV.  
Finale.

Allegretto giocoso.

*pizz.*  
*p*

*dim.*

*arco*

*dim.*

1. *pizz.*

2. 1.

3.

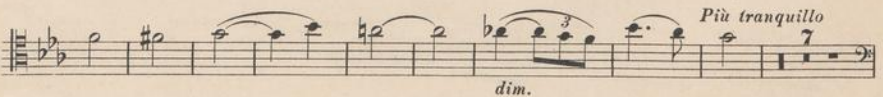
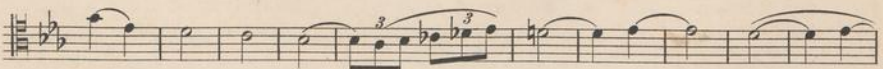
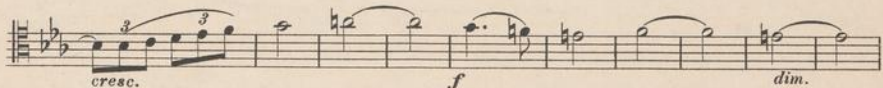
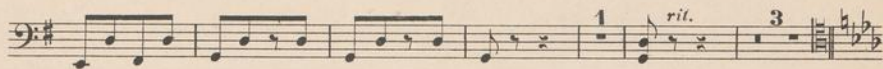
*f*

*pizz.*  
*ff*

*dim.*



VIOLONCELL.



## VIOLONCELLI.

*string. e accel.*  
*pizz.* *Tempo I.*

*cresc. molto* *p*

*dim.* *cresc.*

*3* *arco* *dim.*

*1*

*3* *f* *pizz.* *f*

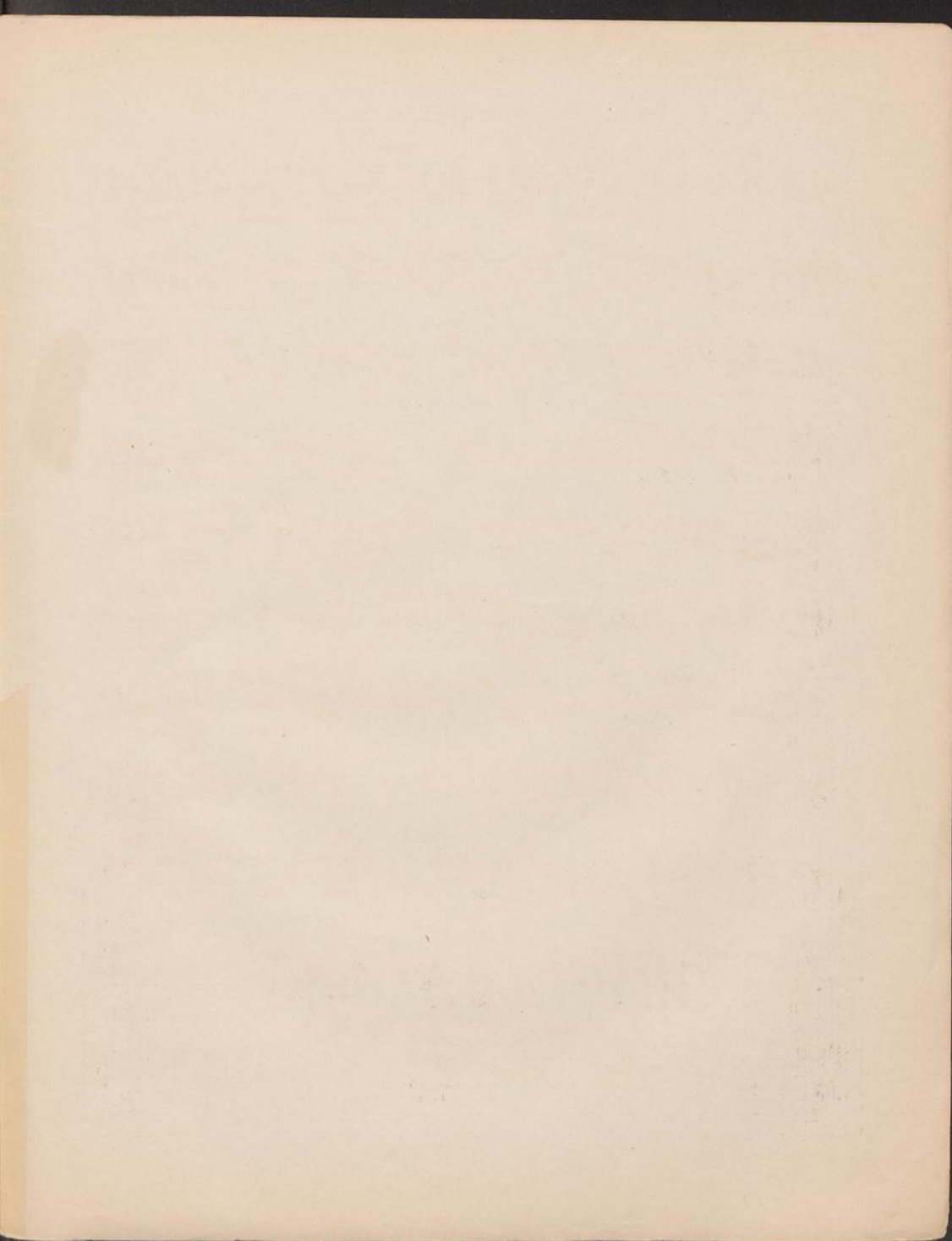
*dim.* *p*

*molto tranquillo* *1* *p smorz.* *4*

*Presto.* *1* *ff* *6*

Detailed description of the musical score: The score is for two violoncelli parts in G major, 2/4 time. It begins with a pizzicato section marked 'string. e accel.' and 'Tempo I'. The first staff has a 'cresc. molto' marking and a dynamic of 'p'. The second staff has 'dim.' and 'cresc.' markings. The third staff introduces an 'arco' section with a triplet of eighth notes and a 'dim.' marking. The fourth staff has a first ending bracket. The fifth staff continues with sixteenth-note patterns. The sixth staff has a triplet of eighth notes, a dynamic of 'f', and a 'pizz.' marking. The seventh staff has 'dim.' and 'p' markings. The eighth staff has 'molto tranquillo' and 'p smorz.' markings, with first and fourth ending brackets. The final staff is marked 'Presto.' and 'ff', featuring a sixteenth-note triplet and a first ending bracket.





# TRIOS

A. pour  
Violon, Violoncelle  
et Piano

B. pour  
Flûte, Violoncelle  
et Piano

C. pour  
Clarinete, Violoncelle  
et Piano

(Partie de Contrebasse ad lib.)

## R. WAGNER

Parsifal

Meistersinger (Maîtres Chanteurs)

• Walküre (Walkyrie)

Götterdämmerung (Crépuscule des Dieux)

## E. HUMPERDINCK

Hänsel und Gretel (Hansel et Gretel)

arrangés

chaque M. 4. —

par

Chaque partie suppl. net. M. —.50

# Gustave Sandré.

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