

LEAVES and BLOSSOMS. \* FEUILLES et FLEURS.

# BLÄTTER UND BLÜTEN

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édité par

R. Hofmann, H. Sitt, E. Kross, R. Jockisch etc.

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	#	St
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# Oskar Rieding. Compositions pour Violon et Piano.

## Schlummerlied. – Berceuse.

I. Lage. Leicht.

First position. Easy.  
Op. 22 N<sup>o</sup> 1. M. 1. 3/—

Andante.

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## Rondo.

I. Lage. Leicht.

First position. Easy.  
Op. 22 N<sup>o</sup> 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<sup>o</sup> 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<sup>o</sup> 2. M. 1, 50. 3/—

Allegretto.

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## Concertino

in ungarischer Weise. – in Hungarian Style.

I. u. III. Lage. Ziemlich leicht.

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

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.

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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.

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## Libellentanz. – Dance of the Dragon Flies.

V. Lage überschreitend. Nicht schwer, sehr effectvoll.

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

Allegro moderato.

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# Frühlings Erwachen.

E. BACH.

Für Violine und Klavier arrangirt  
von Emil Kross.

Andante con espressione.

Violine.

Andante con espressione.

Pianoforte.

*mf*

*p*

*riten.*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The first staff begins with a piano (*p*) dynamic and a *mf* dynamic later. The grand staff features a piano accompaniment with chords and moving lines in both hands.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature remains three sharps. The first staff has a piano (*p*) dynamic. The grand staff includes a *p* dynamic and a *ritard.* (ritardando) marking. Fingerings are indicated with numbers 1-5 above notes in the right hand.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is three sharps. The first staff is marked *a tempo* and *p espress.* (piano, expressive), with a *fz* (forzando) dynamic later. The grand staff also features *a tempo* and *p espress.* markings, along with a *fz* dynamic.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The key signature is three sharps. The first staff has a *mf* dynamic. The grand staff continues the piano accompaniment with various rhythmic patterns and chordal textures.

ritard. a tempo

a tempo

ritard.

This system contains three staves of music. The top staff has a melodic line with a 'ritard.' marking followed by 'a tempo'. The middle staff has a piano accompaniment with a 'a tempo' marking. The bottom staff has a bass line with a 'ritard.' marking.

mf

mf marcato

This system contains three staves of music. The top staff has a melodic line starting with a 'mf' dynamic. The middle staff has a piano accompaniment with a 'mf marcato' dynamic. The bottom staff has a bass line.

ff p dolce

p

This system contains three staves of music. The top staff has a melodic line with a 'ff' dynamic followed by 'p dolce'. The middle staff has a piano accompaniment with a 'p' dynamic. The bottom staff has a bass line.

This system contains three staves of music. The top staff has a melodic line. The middle staff has a piano accompaniment. The bottom staff has a bass line.

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 key signature has three sharps (F#, C#, G#). The first staff begins with a dynamic marking of *f*. The grand staff features a complex texture with many sixteenth notes and slurs.

Second system of musical notation. It consists of three staves. The top staff has a dynamic marking of *p* followed by *mf*. The middle staff has a *trem.* marking. The bottom staff has a *p* marking followed by *mf*. The music includes tremolos and complex rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff has a *p* marking followed by *cresc.*. The middle staff has a *p* marking followed by *cresc.*. The bottom staff has a *cresc.* marking. The music shows a clear crescendo across the system.

Fourth system of musical notation. It consists of three staves. The top staff has a *f* marking followed by *cresc.* and *ff*. The middle staff has a *f* marking followed by *cresc.* and *ff*. The bottom staff has a *f* marking followed by *cresc.* and *ff*. The music reaches a fortissimo climax.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature is three sharps (F#, C#, G#). The music features melodic lines with slurs and accents in the upper staves, and a complex, rhythmic accompaniment in the lower staves.

Second system of musical notation. It consists of three staves. The upper staves have melodic lines with slurs. The lower staves feature a more active accompaniment with slurs and accents. A dynamic marking of *ff* (fortissimo) is present in both the upper and lower staves.

Third system of musical notation. It consists of three staves. The upper staves continue with melodic lines. The lower staves have a complex accompaniment with slurs and accents. A dynamic marking of *ff* (fortissimo) is present in the lower staff.

Fourth system of musical notation, the final system on the page. It consists of three staves. The upper staff begins with a *ritard.* (ritardando) marking and a dynamic of *f* (forte). The lower staff begins with a *riten.* (ritardando) marking and a dynamic of *f*. The system concludes with a *dim.* (diminuendo) marking and dynamics of *mf*, *p*, and *pp* (pianissimo) across the staves. The piece ends with a double bar line.

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