

Herrn Professor J. C. Lauterbach
Köngl. Sächs. erster Hofconcertmeister Ritter etc.
zugeeignet.

Drei Vortragsstücke
für Violine und Orgel
oder Harmonium oder Pianoforte
componirt
von
OSKAR WERMANN

OP. 49.

Die Violinstimme bezeichnet und bearbeitet von J. C. Lauterbach.

N^o 1. Andante sostenuto M 150.
N^o 2. Adagio M 150.
N^o 3. Largo assai M 150.

Eigenthum der Verleger für alle Länder.

Gebrüder Hug in Leipzig und Zürich,
Basel, Straßburg, S^t. Gallen, Luzern, Constanz, Feldkirch.

G. H. 388. 389. 390.

Lith. Anst. v. G. Rosen, Leipzig.

Joseph Joachim-Nachlaß

10849

Herrn Professor J. C. Lauterbach
Köngl. Sächs. erster Hofconcertmeister Ritter etc.
zugeeignet.

Drei Vortragsstücke
für Violine und Orgel
oder Harmonium oder Pianoforte
componirt
von
OSKAR WERMANN

OP. 49.

Die Violinstimme bezeichnet und bearbeitet von J. C. Lauterbach.

| | |
|-------------------------|---------|
| Nº 1. Andante sostenuto | M 1.50. |
| Nº 2. Adagio | M 1.50. |
| Nº 3. Largo assai | M 1.50. |

Eigenthum der Verleger für alle Länder.

Gebrüder Hug in Leipzig und Zürich.

Basel, Straßburg, St. Gallen, Luzern, Constanz, Feldkirch.

G. H. 388. 389. 390.



Joseph Jouchin-Nachlaß

Nº 2. Adagio.

Violino.

Oskar Wermann. Op. 49, Nº 2.

M. M. $\text{♩} = 69.$

mf

G Saite

D Saite

f

G Saite

mf

pp

p

mf

belebter

pp

p

cresc. e poco strin - gen - do

a tempo

f

p

decresc.

pp

f

p

cresc.

3

3

3

3

3

3

ruhiger

f

decresc. e rit. assai

pp

p

10849

1

No. 2. Adagio.

Oskar Wermann. Op. 49, No. 2.



M. M. ♩ = 69.

Violino.

Orgel
(Harmonium)
oder
Pianoforte.

Man.

G. H. 389

Stich und Druck der Röder'schen Offizin in Leipzig.

Joseph Joachim-Nachlaß

cresc.
cresc. e poco string.

a tempo
f
p
pp
a tempo
f
p
pp

f
p
f
p
f
decresc. e rit. assai

$\text{♩} = 69.$
pp
pp

p
p

First system of musical notation. The vocal line (top staff) begins with a forte (*f*) dynamic and includes markings for *riten.* and *a tempo*. The piano accompaniment (middle and bottom staves) starts with a mezzo-forte (*mf*) dynamic and includes markings for *poco riten.* and *a tempo*. The piano part features a prominent melody in the right hand.

Second system of musical notation. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment also features a piano (*p*) dynamic. The piano part continues with its melodic line in the right hand.

Third system of musical notation. The vocal line starts with a mezzo-forte (*mf*) dynamic and ends with a forte (*f*) dynamic. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic and includes markings for *poco* and *f*. The piano part continues with its melodic line in the right hand.

Fourth system of musical notation. The vocal line includes the lyrics "poco strin - gen - do" and features a *poco* marking. The piano accompaniment includes a *poco* marking and a *più f* dynamic. The piano part continues with its melodic line in the right hand.

Fifth system of musical notation. The vocal line features a *breiter* marking and a *ff* dynamic. The piano accompaniment includes a *breiter* marking and a *decresc. e ritard.* marking. The piano part continues with its melodic line in the right hand.

Ped.

Tempo I.

Man. *p mf* *mf*

f *p* *etwas belebend* *etwas belebend*

cresc. e poco string. *f* *breiter* *breiter* *cresc. e poco string.*

a tempo *f* *mf* *p* *a tempo* *mf* *decresc.* *p*

ruhiger *p* *poco* *a* *poco* *cresc.* *f* *pp* *pp* *pp* *Ped.*

Violino.

a tempo
f *ritard.* *pp*
p *mf* *poco* *a*
poco *cre* - - - *scen* - - - *do* *e*
strin - - - *gen* - - - *do* *ff* *decresc.*
Tempo I.
e *ritard.* *p* *mf*
p *mf*
etwas belebend
f *1* *p*
cresc.
e *poco* *string.* *f* *breiter* *a tempo* *mf*
ruhiger
p
poco *3* *a* *3* *poco* *cresc.* *f* *pp*