

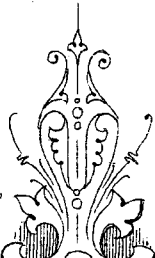
A Mademoiselle EMMY HOTTER.

— 1. —

BARCAROLLE

— 2. —

MAZURKA



SERENADE

— 3. —

TROIS
MORCEAUX DE SALON

POUR

Violon avec Piano

composés par

EMILE SAURET.

— OP. 6. —

N^o 1. Pr. M. 1,80.

N^o 2. Pr. M. 1,80.

N^o 3. Pr. M. 1,80.

Op. 6 N^o 1^o. (Seconde Edition) M. 1,80.

Propriété de l'éditeur pour tous pays.

Ent^d Stat. Hall.

Leipsic, F. Volckmar.

Stettin, E. Simon.

Vienne, C. Haslinger.

CARL SIMON

Berlin W. 58 Friedrichstr.

Hambourg, A. Cranz.

Petersbourg, J. Jürgenson.

Riga, J. Deubner.

Dépôt général: Wilh. Hansen, Copenhague.

Paris, Durand, Schoenewerk & C^o

C.S. 612. 613. 614. 781.

Harmonium-Magazin, Carl Simon, Berlin S.W. Markgrafenstr. 21, an der Kochstrasse.

1. BARCAROLLE.

Emile Sauret, Op. 6.

Andantino ma non troppo.

Violon.

Piano.

The first system of the musical score shows the Violon and Piano parts. The Violon part is on a single staff with a treble clef and a key signature of three flats. The Piano part is on a grand staff (treble and bass clefs). The piano part begins with a *p cresc.* marking and ends with a *dim.* marking. There are two *ped.* markings with asterisks in the bass line.

The second system continues the musical score. The Violon part has a long melodic line. The Piano part includes a *cresc.* marking. There are *ped.* markings with asterisks in the bass line.

The third system of the musical score. The Violon part has a melodic line with some grace notes. The Piano part includes the marking *espressivo ma semplice*, followed by *dim.* and *pp*. There are *ped.* markings with asterisks in the bass line.

The fourth system of the musical score. The Violon part has a melodic line. The Piano part includes a *p* marking and the marking *perdendosi*. There are *ped.* markings with asterisks in the bass line.

con espress. 3

rit.

f

rit.

ped. * *ped.* *

a tempo

a tempo

pp

f

sen dolore

dim.

f

dim.

con molto espress.

pp

p

p quasi niente *f appassionato*

rit. *pp*

ped. *

con molto espress.

The musical score is written for piano and voice. It consists of seven systems of staves. The first system includes a vocal line and a piano accompaniment. The piano part features a complex texture with many chords and moving lines. The score includes various performance instructions such as dynamics (p, f, pp), articulation (rit., ped.), and phrasing (quasi niente, appassionato, molto espress.). A fermata is present over a chord in the second system. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4.

The first system of musical notation consists of three staves. The top staff is a single melodic line. The middle and bottom staves are grouped together as a grand staff, with the middle staff in treble clef and the bottom staff in bass clef. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

The second system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. Performance markings include *f dolente* in the top staff, *rinf* in the middle staff, and *trem.* in the bottom staff. The notation features complex rhythmic patterns and dynamic markings.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. Performance markings include *espressivo ma semplice* in the top staff and *ped.* with an asterisk in the bottom staff. The notation includes slurs and dynamic markings.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. Performance markings include *con espress.* in the top staff, *perdendosi* in the middle staff, and *ff* in the bottom staff. The notation features rapid sixteenth-note passages and dynamic markings.

The fifth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves are a grand staff. Performance markings include *rit.* in the top staff and *rit.* in the middle staff. The notation includes triplets and dynamic markings.

a tempo

a tempo

pp

f

f con dolore

dim. ma senza rit.

dim.

con molto espress.

pp

p

a tempo

a tempo

p

f

p

p

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 a key with one flat (B-flat). The first staff begins with a dynamic marking of *f* (forte). The grand staff contains complex rhythmic patterns, including triplets and sixteenth notes. A *ped.* (pedal) marking with an asterisk is located below the bass staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The music continues with intricate rhythmic figures and chordal textures. A *p* (piano) dynamic marking is visible in the grand staff.

Third system of musical notation. The top staff has a *a tempo* marking above it. The grand staff has a *p* marking below it. The music shows a change in tempo and dynamics.

Fourth system of musical notation. The top staff has a *a tempo* marking. The grand staff has a *sempre p* (sempre piano) marking above it and a *morendo* (diminuendo) marking below it. A *p* marking is also present at the end of the system.

Fifth system of musical notation, the final system on the page. The grand staff has a *pp* (pianissimo) marking above it. The music concludes with a *lento* (slowly) marking and a final *pp* dynamic. A *ped.* marking with an asterisk is at the bottom center.

Classische und Moderne COMPOSITIONEN

für
VIOLINE UND PIANOFORTE

(auch für Viola oder für eine oder zwei Solo-Violinen mit Begleitung)

aus dem Verlage von

CARL SIMON, BERLIN W.

58, Friedrichstr.

	M.		M.
Chopin-Stern, Op.18. Grande Valse brillante		Meyer, Carl, Op.14. Frühlingsfreuden. Rheinländer m. Pfte.	1 -
p. 2 Violons avec Piano	2,50	do Op.21. Der kleine Herzensdieb. Polka. „ „	1 -
Ersfeld, Chr. Op.10. Ständchen mit Pianoforte	1 -	do Op.25 ^a Am grünen Strand der Spree. Walzer. „ „	1 -
do Op.11. Schlummerlied f. 2 Violinen m. Pianoforte.	1,50	do Op.26. Des Königs Grenadiere. Marsch. „ „	1 -
do dasselbe für Violine I und Viola oder Violoncell		Moszkowski-Sauret, Op.12. Danses espagnoles	
(oder für 2 Violinen) mit Harmonium od. Pianoforte	1,80	p. Violon avec Piano. Cah. I.	4 -
do Op.12. Fantasiestück und Ballade mit Pianoforte	1,50	do Op.12. do do Cah. II.	3 -
do Op.13. Pensée mélancolique et Méditation pas-		Nicolai, Otto. Ouverture: Die lustigen Weiber v. Windsor.	n. 1 -
torale avec Piano.	1,50	Rehbaum, Th. Op.12. Nordische Melodien m. Pianof.	
Gade, Niels W. Sechs Nordische Melodien m. Pianof.		Sechs Paraphrasen nach N.W. Gade's Scandi-	
siehe Rehbaum Op.12. Heft I. II.	à 2 -	navischen Volksliedern. Heft I. II.	à 2 -
Grieg-Stern, Op.12 aus den Lyrischen kleinen Stücken		Reinhard, Aug. Aria von J.S. Bach aus der Orchester-	
Heft I. Stammbuchblatt, Wächterruf, mit Pianof.	1 -	Suite in D mit Pianoforte.	1 -
Heft II. Walzer, Norwegisch.	1 -	do Notturmo von P. Rode in A dur mit Pianoforte.	- 80
Haydn, Jos. Célèbre Largo. Fis dur mit Pianoforte.	1,30	Sauret, Emile. Op.6. Trois Morceaux de salon av. Piano.	
Hoffmann, Ludw. Op.20. Romauze mit Pianoforte.	1,20	do 1. Barcarolle. F.moll. 2. Mazurka. A.moll. 3. Sérénade. G.dur à	1,80
Kleffel, Arno. Op.3. Vier Phantasiestücke. N^o 1 u. N^o 3. a1.	-	do Op.6. N ^o 1 ^a Barcarolle (Seconde Edition)	1,80
Heft I. Idylle, Scherzo, Viol. mit Pianoforte.	2,50	do Op.13. Deux Impromptus. 1. Andante. G.moll. 2. Moderato. G.dur à	1,50
Heft II. Romanze, Humoreske „ „	3 -	do Danses espagnoles. siehe Moszkowski. Op.12.	
Kossmaly, C. Meditation über das 3. Präludium (II. Th.		Scharwenka, Xaver. Op.20 N^o 2. Gondoliera. D moll	1 -
des temp. Clav.) von J.S. Bach für Pianoforte		Söderman, Aug. Op.12. Schwed. Hochzeitsmarsch. l. l. l. für	1 -
und Violine. (oder Flöte oder Cello.)	2 -	do Op.13. Bröllops- (Hochzeits-Marsch) D dur a. d. Bauernhochz.	1,20
do Meditation über das 12. Präludium (I. Th. d. temp.		Sauret, Emile. Sérénade vénitienne avec Piano.	3 -
Clav.) von J.S. Bach für Violine und Pianof.		Bach, Emanuel. Frühlings Erwachen arr. v. J.G. Stern.	1 -
resp. Orgel oder Harmonium.	1,50	Hasse, Gust. Op.51. Materialien für den Violinunterricht mit Pianof.	3,60
Lehmann, Rob. Op.25^c Notturmo in A für Violine oder		do Op.54. Melodien-Sammlung. Heft I. II. III. m. Piano.	2,50
Cello und Piano. (Orgel oder Harmonium)	1,50	do Op.54. do für 2 Violinen allein. Heft I. II. III. à	1,50
do Op.27. Wiegenlied für Violine (Cello) mit Pianof.	1,30	Dessau, Bernh. Op.1. Spanische Serenade mit Piano.	2,50
do Op.28. Serenade f. Violine. (Cello) m. Pianof. (Harte)	1,30	Moszkowski-Scharwenka, Op.12. Spanische Tänze,	
do Op.29 ^a Elegie f. Violine (Cello) m. Pianof. resp. Harte.	2 -	(Salon-Ausgabe) Heft I.	3 -
do Op.29 ^c Elegie f. Viola mit Pianoforte resp. Harte	2 -	do Op.12. Heft II mit Pianof.	2,50
Mayer, Emilie. Op.48. Notturmo. D moll mit Pianoforte.	1,80	Scharwenka, Ph. Op.51. Ausg. A. Arie in D dur mit Pianof.	1,80
Meyer, Carl. Op.46. Aus der Tanzstunde, 6 leichte Tänze. Hft I. II à	2 -	Bendel, Franz. Frühlingsmorgen. (Salonstück N^o 5.)	1,20
do do für 2 Violinen u. Pianoforte. Heft I. II.	à 2,50	do Gute Nacht. (Salonstück N ^o 11.) arr. v. J.G. Stern.	1,20
		Viotti, J. B. Andante. F dur. arr. v. J. G. Stern.	1, -

Verlag und Eigenthum für alle Länder.

Den Verträgen gemäss geschützt. Arrangements vorbehalten.