

SELECTED VIOLIN MUSIC

SERIES 2.

		Net			Net
		s. d.			s. d.
ALFRED MOFFAT (arranged by)—					
1	Vieille Chanson d'Amour (<i>Toscane</i>)	2 0	19	Valse. Op. 80, No. 1 from "Four Dance Measures"	2 0
2	Ballata d'une Sérénade (<i>Antoine D'auvergne</i>)	2 0	20	Polka. Op. 80, No. 2 " "	2 0
3	Le Galant Coureur (<i>François Cupis</i>)	2 0	21	Sarabande. Op. 80, No. 3 " "	2 0
4	Avril, Gavotta Français (<i>J. P. Rameau</i>) ...	2 0	22	Jig. Op. 80, No. 4 " "	2 0
5	Largo Serioso (<i>Benedetto Marcello</i>)	2 0	GEORGE DYSON—		
6	Deux Danses de Ballet (<i>Giuseppe Sammartini</i>)	2 0	23	Réverie. Op. 10b, No. 1, from "Three Lyrics"	2 0
A. d'AMBROSIO—					
7	Feuille d'Album. Op. 21	2 0	24	Arabesque. Op. 10b, No. 2 " " "	2 0
8	Chanson Napolitaine. Op. 37, No. 1 from "Petite Suite"	2 0	25	Barcarolle. Op. 10b, No. 3 " " "	2 0
9	Mélancolie. Op. 37, No. 2 " "	2 0	IVY HERBERT—		
10	Valse. Op. 37, No. 3 " "	2 0	26	Melody. Op. 2, No. 1, in C	2 0
11	Ariette. Op. 23	2 0	27	Melody. Op. 2, No. 2, in D	2 0
12	Burlesque. Op. 43	2 0	RUBY HOLLAND—		
13	Racconto. Op. 44	2 0	28	Idylle	2 0
14	Tarantelle Napolitaine. Op. 45	2 6	E. MARKHAM LEE—		
15	Élégie. Op. 46	2 0	29	Réverie	2 0
16	Souvenance (Mélodie)	2 0	SCRIABINE—		
ALFRED EARNSHAW—					
17	Ritournelle	2 0	30	Impromptu à la Mazur. Op. 2, No. 3	2 0
STANLEY MARCHANT—					
18	Old Irish Melody	2 0			

SERIES 3.

		Net			Net
		s. d.			s. d.
ROWSBY WOOF—					
1	The North Wind	2 0	16	Berceuse (<i>Wessely</i>)	2 0
2	A Romp	2 0	H. WESSELY—		
CHAS. H. LLOYD—					
3	Morning Song. No. 1, from "Four Miniatures"	2 0	17	Mazurka, No. 1	2 0
4	Lullaby. No. 2 " " "	2 0	18	Mazurka, No. 2	2 0
5	Dirge. No. 3 " " "	2 0	19	Polonaise	2 0
6	Hornpipe. No. 4 " " "	2 0	20	Feu Follet (Will-o'-the-Wisp)	2 0
P. TSCHAIKOWSKY—					
7	Scherzo. Op. 42, No. 2	2 6	21	Gavotte et Musette	2 0
ARTHUR HINTON—					
8	Children's Dance. No. 1, from "Three Dances"	2 0	22	Caprice	2 0
9	Graceful Dance. No. 2 " " "	2 0	23	Bolero	2 0
10	Peasant's Dance. No. 3 " " "	2 0	24	Little Waltz (Petite Valse)	2 0
LOUIS GODOWSKY—					
11	Bagatelle. Op. 15	2 0	TARTINI—		
WADDINGTON COOKE—					
12	Romanoe	2 0	25	Adagio (<i>Wessely</i>)	2 0
TIVADAR NACHÉZ—					
13	Poème de la Puszta. Op. 83, No. 1	3 0	JENÖ HUBAY—		
14	Poème de la Puszta. Op. 83, No. 2	3 0	26	Ballade. Op. 48, No. 1, from "Trois Morceaux"	2 0
15	Poème de la Puszta. Op. 84	3 0	27	Intermezzo. Op. 48, No. 2 " " "	2 0
A. C. MACKENZIE—					
GEORGE DYSON—					
IVY HERBERT—					
RUBY HOLLAND—					
E. MARKHAM LEE—					
SCRIABINE—					
ROWSBY WOOF—					
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IVY HERBERT—					
RUBY HOLLAND—					
E. MARKHAM LEE—					
SCRIABINE—					

London: JOSEPH WILLIAMS, Ltd., 32, Great Portland Street, W.1

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NOT FOR SALE.

LIBRARY OF CLASSICS

FOR THE VIOLIN

with Pianoforte accompaniment.

ARRANGED AND FINGERED BY

SPENCER · DYKE ·

Series 2

No.			Net.		No.			Net.	
			s.	d.				s.	d.
1.	Schubert, F., <i>Serenade</i> ...	(MD)	2	0	11.	Handel, G. F., <i>Largo in G</i> ...	(ME)	2	0
2.	Beethoven, L. van, <i>Adagio from "Moonlight" Sonata</i> ...	(ME)	2	0	12.	Rameau, J. P., <i>Gavotte in D</i> ...	(MD)	2	0
3.	Corelli, A., <i>Largo, Adagio and Giga (from Sonata in A major)</i> ...	(MD)	2	0	13.	Schumann, R., <i>Slumber Song</i> ...	(ME)	2	0
4.	Chopin, F., <i>Marche funèbre</i> ...	(MD)	2	0	14.	Schubert, F., <i>Andantino and Allegretto grazioso</i> ...	(MD)	2	0
5.	Schubert, F., <i>Ave Maria</i> ...	(MD)	2	0	15.	Raff, Joachim, <i>Cavatina</i> ...	(MD)	2	0
6.	Handel, G. F., <i>Largo in D</i> ...	(E)	2	0	16.	Handel, G. F., <i>Andante and Allegretto moderato (from Sonata in A major)</i> ...	(MD)	2	0
7.	Handel, G. F., <i>Largo in D min.</i> ...	(E)	2	0					
8.	Handel, G. F., <i>Arioso</i> ...	(ME)	2	0					
9.	Weber, C. M. von, <i>Invitation to Dance</i> ...	(ME)	2	0					
10.	Corelli, A., <i>Sonata in D</i> ...	(D)	2	0					

(E) = Easy. (ME) = Moderately easy. (MD) = Moderately difficult. (D) = Difficult.

LONDON.
JOSEPH WILLIAMS, LTD.
32, GREAT PORTLAND STREET, W.1.

SERENADE.

LIBRARY OF CLASSICS
SERIES 2 N^o 1 ✓

Arranged and fingered by
SPENCER DYKE. ✓

F. SCHUBERT.
(1797-1828)

Moderato.

VIOLIN.

PIANO.

pp

simile

mf

p

cresc.

mf

The first system consists of a single treble staff and a grand staff. The single treble staff contains a melodic line with various ornaments and dynamics, including a *p* marking. The grand staff features a piano accompaniment with chords and arpeggios, marked with *pp*.

The second system continues the musical piece with a single treble staff and a grand staff. The piano accompaniment in the grand staff is more active, featuring arpeggiated chords and a steady bass line.

The third system shows further development of the melody and accompaniment. The single treble staff includes a *p* dynamic marking. The grand staff continues with complex piano textures.

The fourth system concludes the page's musical content. It features a single treble staff and a grand staff, with the piano accompaniment marked *pp*.

The first system consists of two staves. The upper staff is a single melodic line in treble clef, starting with a *mf* dynamic. It contains several measures with fingerings (1, 3, 4, 0, 4, 3) and slurs. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), also marked *mf*, with a steady eighth-note accompaniment.

The second system continues the piece. The upper staff has a *cresc.* marking. The piano accompaniment also has a *cresc.* marking. The melodic line continues with similar fingerings and slurs.

The third system shows a change in dynamics. The upper staff ends with a *p* marking. The piano accompaniment has a *pp* marking. The melodic line continues with slurs and fingerings.

The fourth system concludes the page. It features the same melodic and piano parts as the previous systems, with various slurs and fingerings throughout.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a melodic phrase marked with a forte (*f*) dynamic, followed by a phrase marked piano (*p*). The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. Dynamics include *f* and *p cresc.* (piano crescendo).

The second system continues the musical piece. The vocal line features a melodic phrase marked *f*. The piano accompaniment maintains its rhythmic pattern. Dynamics include *f* and *p*.

The third system shows the vocal line with a melodic phrase marked *p* and another marked *f*. The piano accompaniment continues with its characteristic rhythmic accompaniment. Dynamics include *p* and *f*.

The fourth system concludes the piece. The vocal line features a melodic phrase marked *decrsc.* (decrescendo) and another marked *p*. The piano accompaniment continues with its rhythmic accompaniment. Dynamics include *decrsc.* and *p*.

SERENADE.

LIBRARY OF CLASSICS
SERIES 2 No 1

Arranged and fingered by
SPENCER DYKE.

VIOLIN.

F. SCHUBERT.
(1797-1828)

Moderato.

The musical score is written for a single violin in 3/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score is divided into 11 staves. The first staff starts with a dynamic of *p* (piano) and includes a fingering of 4. The second staff has a *cresc.* (crescendo) marking. The third and fourth staves also begin with *p*. The fifth staff has a *p* marking. The sixth staff has a *mf* (mezzo-forte) marking. The seventh staff has a *cresc.* marking. The eighth staff has a *p* marking. The ninth staff has a *f* (forte) marking. The tenth staff has a *f* marking. The eleventh staff ends with a *decresc.* (decrescendo) marking and a final *p* dynamic. The score includes various musical notations such as slurs, ties, and fingerings (0-4).

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2	Ballata d'une Sérénade (<i>Antoine D'Auvergne</i>)	2 0	19	Valse. Op. 80, No. 1	2 0
3	Le Galant Coureur (<i>François Cupis</i>)	2 0		from "Four Dance Measures"	
4	Avril, Gavotte Française (<i>J. P. Rameau</i>) ...	2 0	20	Poika. Op. 80, No. 2	2 0
5	Largo Serinso (<i>Benedetto Marcello</i>)	2 0	21	Sarabande. Op. 80, No. 3	2 0
6	Deux Danses de Ballet (<i>Guisepte Sammartini</i>)	2 0	22	Jig. Op. 80, No. 4	2 0
A. d'AMBROSIO—					
7	Feuille d'Album. Op. 21	2 0	GEORGE DYSON—		
8	Chanson Napolitaine. Op. 37, No. 1	2 0	23	Rêverie. Op. 10b, No. 1, from "Three Lyrics"	2 0
	from "Petite Suite"	2 0	24	Arabesque. Op. 10b, No. 2	2 0
9	Mélancolie. Op. 37, No. 2	2 0	25	Barcarolle. Op. 10b, No. 3	2 0
10	Valse. Op. 37, No. 3	2 0	IVY HERBERT—		
11	Ariette. Op. 23	2 0	26	Melody. Op. 2, No. 1, in C	2 0
12	Burlesque. Op. 43	2 0	27	Melody. Op. 2, No. 2, in D	2 0
13	Racconto. Op. 44	2 0	RUBY HOLLAND—		
14	Tarantelle Napolitaine. Op. 45	2 6	28	Idylle	2 0
15	Elégie. Op. 46	2 0	E. MARKHAM LEE—		
16	Souvenance (Mélodie)	2 0	29	Rêverie	2 0
ALFRED EARNSHAW—					
17	Ritournelle	2 0	SCRIABINE—		
STANLEY MARCHANT—					
18	Old Irish Melody	2 0	30	Impromptu à la Mazur. Op. 2, No. 8	2 0

SERIES 3.

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ROWSBY WOOF—					
1	The North Wind	2 0	GESAR CUI—		
2	A Romp	2 0	16	Berceuse (<i>Wessely</i>)	2 0
CHAS. H. LLOYD—					
3	Morning Song. No. 1, from "Four Miniatures"	2 0	H. WESSELY—		
4	Lullaby. No. 2	2 0	17	Mazurka, No. 1	2 0
5	Dirge. No. 3	2 0	18	Mazurka, No. 2	2 0
6	Hornpipe. No. 4	2 0	19	Polonaise	2 0
P. TSCHAIKOWSKY—					
7	Scherzo. Op. 42, No. 2	2 6	20	Feu Follet (Will-o'-the-Wisp)	2 0
ARTHUR HINTON—					
8	Children's Dance. No. 1, from "Three Dances"	2 0	21	Gavotte et Musette	2 0
9	Graceful Dance. No. 2	2 0	22	Caprice	2 0
10	Peasant's Dance. No. 3	2 0	23	Bolero	2 0
LOUIS GODOWSKY—					
11	Bagatelle. Op. 15	2 0	24	Little Waltz (Petite Valse)	2 0
WADDINGTON COOKE—					
12	Romance	2 0	TARTINI—		
TIVADAR NACHÉZ—					
13	Poème de la Puszta. Op. 33, No. 1	3 0	25	Adagio (<i>Wessely</i>)	2 0
14	Poème de la Puszta. Op. 33, No. 2	3 0	JENŐ HUBAY—		
15	Poème de la Puszta. Op. 34	3 0	26	Ballade. Op. 48, No. 1, from "Trois Morceaux"	2 0
G. PIERNÉ—					
A. RANDEGGER, Jun.					
30 Gavotte and Musette (<i>Gerussz</i>) 2 0					

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1.	Schubert, F., Serenade (MD)	2	0	11.	Handel, G. F., Largo in G (ME)	2	0
2.	Beethoven, L. van, Adagio from "Moonlight" Sonata (ME)	2	0	12.	Rameau, J. P., Gavotte in D (MD)	2	0
3.	Corelli, A., Largo, Adagio and Giga (from Sonata in A major) (MD)	2	0	13.	Schumann, R., Slumber Song... .. (ME)	2	0
4.	Chopin, F., Marche funèbre (MD)	2	0	14.	Schubert, F., Andantino and Allegretto grazioso (MD)	2	0
5.	Schubert, F., Ave Maria (MD)	2	0	15.	Raff, Joachim, Cavatina (MD)	2	0
6.	Handel, G. F., Largo in D (E)	2	0	16.	Handel, G. F., Andante and Allegretto moderato (from Sonata in A major)... .. (MD)	2	0
7.	Handel, G. F., Largo in D min. (E)	2	0				
8.	Handel, G. F., Arioso (ME)	2	0				
9.	Weber, C. M. von, Invitation to Dance (ME)	2	0				
10.	Corelli, A., Sonata in D (D)	2	0				

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32, GREAT PORTLAND STREET, W.1.

ADAGIO from "MOONLIGHT" SONATA.

LIBRARY OF CLASSICS
SERIES 2 No 2.

Arranged and fingered by
SPENCER DYKE.

L. van BEETHOVEN. Op. 27.
(1770-1827)

Adagio.

VIOLIN.

PIANO.

The first system of music features a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The tempo is marked 'Adagio.' The key signature has one sharp (F#). The piano part begins with a *pp* (pianissimo) dynamic and a *legato* marking. The piano part consists of a continuous eighth-note melody in the right hand and a simple harmonic accompaniment in the left hand. The violin part is mostly silent in this system.

The second system continues the musical notation. The piano part's right hand continues with eighth-note patterns, while the left hand provides harmonic support. The violin part remains silent.

The third system continues the musical notation. The piano part's right hand continues with eighth-note patterns, while the left hand provides harmonic support. The violin part remains silent.

The fourth system continues the musical notation. The piano part's right hand continues with eighth-note patterns, while the left hand provides harmonic support. The violin part remains silent.

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 one sharp (F#). The music features a melodic line in the upper treble and a more rhythmic accompaniment in the grand staff.

Second 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 one sharp (F#). The music continues with similar melodic and accompanimental lines. A fermata is present over a note in the upper treble staff.

Third 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 one sharp (F#). The music continues with similar melodic and accompanimental lines. A fermata is present over a note in the upper treble staff.

Fourth 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 one sharp (F#). The music continues with similar melodic and accompanimental lines. A fermata is present over a note in the upper treble staff.

Fifth 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 one sharp (F#). The music continues with similar melodic and accompanimental lines. The word "cresc." is written above the first measure of the upper treble staff and below the first measure of the grand staff.

First system of musical notation. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs. Dynamics include *p* in both staves.

Second system of musical notation. The top staff has *poco cresc.* above the final measure. The bottom staff has *legato* above a slur and *poco cresc.* below the final measure.

Third system of musical notation. The top staff is a single treble clef line. The bottom staff is a grand staff with treble and bass clefs.

Fourth system of musical notation. The top staff has *decresc.* above the first measure and a *V* above the final measure. The bottom staff has *decresc.* above the first measure.

Fifth system of musical notation. The top staff has *decresc.* above the final measure. The bottom staff has *decresc.* above the first measure.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a rest, followed by a triplet of eighth notes marked with a 'V' and a '3' above it, and a dynamic marking of 'p'. The piano accompaniment features a continuous eighth-note melody in the right hand and a bass line in the left hand, starting with a dynamic marking of 'pp'.

Second system of musical notation. The vocal line continues with a melodic line, including a dynamic marking of 'p'. The piano accompaniment maintains the eighth-note melody in the right hand and a bass line in the left hand.

Third system of musical notation. Both the vocal and piano parts feature a dynamic marking of 'cresc.' (crescendo). The piano accompaniment continues with the eighth-note melody and bass line.

Fourth system of musical notation. The vocal line begins with a second ending bracket labeled '2' and a dynamic marking of 'p'. It includes a triplet of eighth notes marked with a 'V' and a '3' above it. The piano accompaniment continues with the eighth-note melody and bass line, also marked with a dynamic of 'p'.

Fifth system of musical notation. The vocal line continues with a melodic line, marked with a dynamic of 'p'. The piano accompaniment continues with the eighth-note melody and bass line, also marked with a dynamic of 'p'.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of quarter notes, followed by a half note, and ends with a half note marked *p*. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and eighth notes. A dynamic marking *p* is placed below the piano part.

The second system continues the piece. The vocal line starts with a half rest, followed by a half note marked *p*, and then a half note marked *cresc.*. A fermata is placed over the final note. The piano accompaniment features a right-hand part with a continuous eighth-note pattern, marked *pp* at the beginning and *legato* later. The left-hand part provides harmonic support with chords and eighth notes.

The third system shows the vocal line with a half note marked *mp* and a half note marked *decresc.*. A fermata is placed over the final note. The piano accompaniment has a right-hand part with a melodic line and a left-hand part with chords and eighth notes. Dynamic markings *decresc.* and *mp* are present.

The fourth system concludes the piece. The vocal line has a half note marked *pp* and a half note marked *pp*. A fermata is placed over the final note. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with chords and eighth notes. Dynamic markings *decresc.* and *pp* are present.

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3	Le Galant Coureur (<i>François Cupis</i>)	2	0	20	Polka. Op. 80, No. 2	"	"
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5	Largo Serioso (<i>Benedetto Marcello</i>)	2	0	22	Jig. Op. 80, No. 4	"	"
6	Deux Danses de Ballet (<i>Giuseppe Sammartini</i>)	2	0	GEORGE DYSON—			
A. d'AMBROSIO—							
7	Feuille d'Album. Op. 21	2	0	23	Rêverie. Op. 10b, No. 1, from "Three Lyrics"	2	0
8	Chanson Napolitaine. Op. 37, No. 1	2	0	24	Arabesque. Op. 10b, No. 2	"	"
	from "Petite Suite"	2	0	25	Barcarolle. Op. 10b, No. 3	"	"
9	Mélancolie. Op. 37, No. 2	"	"	IVY HERBERT—			
10	Valse. Op. 37, No. 3	"	"	26	Melody. Op. 2, No. 1, in C	2	0
11	Ariette. Op. 23	2	0	27	Melody. Op. 2, No. 2, in D	2	0
12	Burlesque. Op. 43	2	0	RUBY HOLLAND—			
13	Racconto. Op. 44	2	0	28	Idylle	2	0
14	Tarantelle Napolitaine. Op. 45	2	6	E. MARKHAM LEE—			
15	Elégie. Op. 46	2	0	29	Rêverie	2	0
16	Souvenance (Mélodie)	2	0	SCRIABINE—			
ALFRED EARNSHAW—							
17	Ritournelle	2	0	30	Impromptu à la Mazur. Op. 2, No. 3	2	0
STANLEY MARCHANT—							
18	Old Irish Melody	2	0				

SERIES 3.

		Net				Net	
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ROWSBY WOOLF—							
1	The North Wind	2	0	18	Berceuse (<i>Wessely</i>)	2	0
2	A Romp	2	0	H. WESSELY—			
CHAS. H. LLOYD—							
3	Morning Song. No. 1, from "Four Miniatures"	2	0	17	Mazurka, No. 1	2	0
4	Lullaby. No. 2	"	"	18	Mazurka, No. 2	2	0
5	Dirge. No. 3	"	"	19	Polonaise	2	0
6	Hornpipe. No. 4	"	"	20	Feu Follet (Will-o'-the-Wisp)	2	0
P. TSCHAIKOWSKY—							
7	Scherzo. Op. 42, No. 2	2	6	21	Gavotte et Musette	2	0
ARTHUR HINTON—							
8	Children's Dance. No. 1, from "Three Dances"	2	0	22	Caprice	2	0
9	Graceful Dance. No. 2	"	"	23	Bolero	2	0
10	Peasant's Dance. No. 3	"	"	24	Little Waltz (Petite Valse)	2	0
LOUIS GODOWSKY—							
11	Bagatelle. Op. 15	2	0	TARTINI—			
WADDINGTON COOKE—							
12	Romance	2	0	25	Adagio (<i>Wessely</i>)	2	0
TIVADAR NACHÉZ—							
13	Poème de la Puszta. Op. 33, No. 1	3	0	JENŐ HUBAY—			
14	Poème de la Puszta. Op. 33, No. 2	3	0	26	Ballade. Op. 48, No. 1, from "Trois Morceaux"	2	0
15	Poème de la Puszta. Op. 34	3	0	27	Intermezzo. Op. 48, No. 2	"	"
G. PIERNÉ—							
29	Serenade. Op. 7, in B or A flat	2	0	28	Serenata. Op. 48, No. 3	"	"
A. RANDEGGER, Jun.							
30	Gavotte and Musette (<i>Gerussi</i>)	2	0				

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ADAGIO from "MOONLIGHT" SONATA.

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SERIES 2 No 2.

Arranged and fingered by
SPENCER DYKE.

VIOLIN.

L.van BEETHOVEN. Op. 27.
(1770-1827)

Adagio.

p

cresc.

poco cresc.

p

mp *decresc.* *pp*

prestez.

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5	Largo Seriso (<i>Beneditto Marcello</i>)	2	0	22	Jig. Op. 80, No. 4	2	0
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8	Chanson Napolitaine. Op. 37, No. 1	2	0	24	Arabesque. Op. 10b, No. 2	2	0
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9	Mélancolie. Op. 37, No. 2	2	0	25	Barcarolle. Op. 10b, No. 3	2	0
10	Valse. Op. 37, No. 3	2	0	IVY HERBERT—			
11	Ariette. Op. 23	2	0	26	Melody. Op. 2, No. 1, in C	2	0
12	Burlesque. Op. 43	2	0	27	Melody. Op. 2, No. 2, in D	2	0
13	Racconto. Op. 44	2	0	RUBY HOLLAND—			
14	Tarantelle Napolitaine. Op. 45	2	6	28	Idylle	2	0
15	Élégie. Op. 46	2	0	E. MARKHAM LEE—			
16	Souvenance (Mélodie)	2	0	29	Réverie	2	0
ALFRED EARNSHAW—							
17	Ritournelle	2	0	SCRIABINE—			
STANLEY MARCHANT—							
18	Old Irish Melody	2	0	30	Impromptu à la Mazur. Op. 2, No. 8	2	0

SERIES 3.

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2	A Romp	2	0	H. WESSELY—			
CHAS. H. LLOYD—							
3	Morning Song. No. 1, from "Four Miniatures"	2	0	17	Mazurka, No. 1	2	0
4	Lullaby. No. 2	2	0	18	Mazurka, No. 2	2	0
5	Dirge. No. 3	2	0	19	Polonaise	2	0
6	Hornpipe. No. 4	2	0	20	Feu Follet (<i>Will-o'-the-Wisp</i>)	2	0
P. TSCAIKOWSKY—							
7	Scherzo. Op. 42, No. 2	2	6	21	Gavotte et Musette	2	0
ARTHUR HINTON—							
8	Children's Dance. No. 1, from "Three Dances"	2	0	22	Caprice	2	0
9	Graceful Dance. No. 2	2	0	23	Bolero	2	0
10	Peasant's Dance. No. 3	2	0	24	Little Waltz (<i>Petite Valse</i>)	2	0
LOUIS GODOWSKY—							
11	Bagatelle. Op. 15	2	0	TARTINI—			
WADDINGTON COOKE—							
12	Romance	2	0	25	Adagio (<i>Wessely</i>)	2	0
TIVADAR NACHÉZ—							
13	Poème de la Puszta. Op. 33, No. 1	3	0	JENŐ HUBAY—			
14	Poème de la Puszta. Op. 33, No. 2	3	0	26	Ballade. Op. 48, No. 1, from "Trois Morceaux"	2	0
15	Poème de la Puszta. Op. 34	3	0	27	Intermezzo. Op. 48, No. 2	2	0
				28	Serenata. Op. 48, No. 3	2	0
G. PIERNÉ—							
29	Serenade. Op. 7, in B or A flat	2	0	A. RANDEGGER, Jun.			
				30	Gavotte and Musette (<i>Gerussa</i>)	2	0

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3.	Corelli, A., Largo, Adagio and Giga (from Sonata in A major)	(MD)	2 0	13.	Schumann, R., Slumber Song...	(ME)	2 0
4.	Chopin, F., Marche funèbre	(MD)	2 0	14.	Schubert, F., Andantino and Allegretto grazioso	(MD)	2 0
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10.	Corelli, A., Sonata in D	(D)	2 0					

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SONATA in A.

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(Largo, Adagio and Giga.)

A. CORELLI.
1653 - 1713

PRELUDIO. Largo

VIOLIN.

The first system of the prelude consists of two staves. The top staff is for the Violin, starting with a treble clef, a key signature of two sharps (F# and C#), and a common time signature (C). The music begins with a forte dynamic (*ff*) and features a series of eighth and sixteenth notes, some with slurs and accents. The bottom staff is for the Piano, starting with a grand staff (treble and bass clefs), the same key signature, and common time. It begins with a forte dynamic (*f*) and a *legato* marking, featuring a series of chords and moving lines in both hands.

The second system continues the prelude. The Violin part (top staff) features a trill (*tr*) and a dynamic marking of *p* (piano). The Piano part (bottom staff) continues with chords and moving lines, also marked with *p*. The notation includes various note values and rests, maintaining the overall texture of the piece.

The third system concludes the prelude. The Violin part (top staff) features a dynamic marking of *cresc.* (crescendo) followed by *ff* (fortissimo) and includes a trill (*tr*). The Piano part (bottom staff) also features a *cresc.* marking and a *f* (forte) dynamic. The system ends with a double bar line and repeat dots.

First system of musical notation, measures 1-4. The right hand features a melodic line with slurs and accents, while the left hand provides a bass line with chords and slurs. Dynamics include *f* and *V*.

Second system of musical notation, measures 5-8. The right hand includes trills and slurs, and the left hand has a complex chordal texture. Dynamics include *p*, *cresc.*, and *f*.

Third system of musical notation, measures 9-12. The right hand has slurs and trills, and the left hand has a steady bass line. Dynamics include *f* and *pp*.

Fourth system of musical notation, measures 13-16. The right hand has slurs and trills, and the left hand has a steady bass line. Dynamics include *ritard.*, *f*, and *pp*.

Fifth system of musical notation, measures 17-20. The right hand has a slower melodic line with slurs, and the left hand has a steady bass line. Dynamics include *Adagio.*, *mf*, and *f*.

GIGA.
Allegro.

The first system of the Giga consists of a treble clef staff and a grand staff. The treble clef staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 12/8 time signature. The music starts with a *mf* dynamic marking. The grand staff (treble and bass clefs) also begins with a treble clef, the same key signature, and a 12/8 time signature. The piano accompaniment starts with a *mf* dynamic marking. The system concludes with a repeat sign.

The second system continues the Giga. The treble clef staff features a *p* dynamic marking, followed by the instruction *sempre legato*, and then a *cresc.* marking leading to a *f* dynamic. The grand staff includes a *p* dynamic marking and a *cresc.* marking. The system concludes with a repeat sign.

The third system of the Giga features a *f* dynamic marking in the treble clef staff. The grand staff includes a *f* dynamic marking. The piano accompaniment in the bass clef has a long, sustained line. The system concludes with a repeat sign.

The fourth system of the Giga features a *mp* dynamic marking in the treble clef staff. The grand staff includes a *mp* dynamic marking. The system concludes with a repeat sign.

The fifth system of the Giga features a *p* dynamic marking in the treble clef staff. The grand staff includes a *p* dynamic marking. The system concludes with a repeat sign.

mp mf

f f

mp mp

p p

First system of musical notation. The top staff is a violin part starting with a *V* marking and a *cresc.* instruction. The bottom two staves are a piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The system concludes with a *f* dynamic marking.

Second system of musical notation. The violin part features first and third fingerings (1, 3) and includes a trill. The piano accompaniment continues with chords and moving lines. The system concludes with a *f* dynamic marking.

Third system of musical notation. The violin part includes a trill and a *mp* dynamic marking. The piano accompaniment features a long, sustained chord in the right hand. The system concludes with a *mp* dynamic marking.

Fourth system of musical notation. The violin part includes first and third fingerings (1, 3) and a *ff* dynamic marking. The piano accompaniment features a long, sustained chord in the right hand. The system concludes with a *ff* dynamic marking and the instruction *rall e molto cresc.*

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mp sotto voce espressivo.

p sotto voce.

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Animato con moto.

mf con calore.

mp

Sérénade Créole.

Moderato ma animato.

mf con calore.

Chant Arabe. BALLADE.

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express.

p sempre.

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express.

mp

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Moderato.

poco rit.

a tempo.

express.

p

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SONATA in A.

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(Largo, Adagio and Giga.)

A. CORELLI.
1653 - 1713

PRELUDIO.

Largo.

Adagio:

D

A

GIGA.

Allegro.

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mf con calore.

mp

Sérénade Créole.

Moderato ma animato.

mf con calore.

Chant Arabe. BALLADE.

Calmò espressivo.

espress.

p sempre.

Le Départ. ROMANCE en Re.

Moderato cantabile.

espress.

mp

En Norvège. MOUVEMENT DE VALSE.

Moderato. *a tempo.*

poco rit. *espress.*

p

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f

mp

p

tr

mp

mf

f

mp

p

cresc.

f

mf

f

rall. e molto cresc.

ff

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14	Tarantelle Napolitaine. Op. 45	2 6	E. MARKHAM LEE—		
15	Élégie. Op. 46	2 0	29	Réverie	2 0
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4	Lullaby. No. 2 " " "	2 0	18	Mazurka, No. 2	2 0
5	Dirge. No. 3 " " "	2 0	19	Polonaise	2 0
6	Hornpipe. No. 4 " " "	2 0	20	Feu Follet (<i>Will-o'-the-Wisp</i>)	2 0
P. TSCHAIKOWSKY—					
7	Scherzo. Op. 42, No. 2	2 6	21	Gavotte et Musette	2 0
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9	Graceful Dance. No. 2 " " "	2 0	23	Bolero	2 0
10	Peasant's Dance. No. 3 " " "	2 0	24	Little Waltz (<i>Petite Valse</i>)	2 0
LOUIS GODOWSKY—					
11	Bagatelle. Op. 15	2 0	TARTINI—		
WADDINGTON COOKE—					
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8.	Handel, G. F., Arioso (ME)	2 0			
9.	Weber, C. M. von, Invitation to Dance (ME)	2 0			
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(E) = Easy. (ME) = Moderately easy. (MD) = Moderately difficult. (D) = Difficult.

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MARCHE FUNÈBRE.

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Arranged and fingered by
SPENCER DYKE.

VIOLIN.

F. CHOPIN.
(1810-1849)

Grave.

The musical score is written for violin in G major (one sharp) and 3/4 time. It begins with the tempo marking 'Grave'. The first staff starts with a piano (*pp*) dynamic and includes a slur over the first four notes. The second staff has a *cresc.* marking. The third staff features a *cresc.* marking followed by a *sf* (sforzando) dynamic and a 'point.' instruction with a downward bow stroke symbol. The fourth staff includes a *f p* dynamic marking. The fifth staff has a *p* dynamic followed by a *f* dynamic and a *dim.* (diminuendo) marking. The sixth and seventh staves also show *p* and *f* dynamics with *dim.* markings. The eighth staff includes a *p* dynamic and a 'Sul A' instruction. The final staff concludes with various slurs and fingerings.

VIOLIN.

The musical score consists of ten staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical elements such as trills, triplets, slurs, and dynamic markings. The first staff begins with a trill (tr) and a fermata (O). The second staff features the lyrics "cen" and "do." with a fermata (O) above the "do." The third staff has a fermata (O) and a dynamic marking of *p*. The fourth staff includes a trill (tr) and a fermata (O). The fifth staff starts with a dynamic marking of *pp* and includes a *p* marking and a *cresc.* marking. The sixth staff has a *cresc.* marking and a fermata (V) above the staff. The seventh staff features dynamic markings of *sf*, *sf*, and *f p*. The eighth staff includes a fermata (V) and a dynamic marking of *f*, ending with a *dim.* marking. The ninth staff starts with a dynamic marking of *p* and includes a *f* marking. The tenth staff begins with a dynamic marking of *f*, followed by a *dim.* marking and a *p* marking. The score concludes with a double bar line.

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2	Ballata d'une Sérénade (<i>Antoine D'Auvergne</i>)	2	0				
3	Le Galant Coureur (<i>François Cupis</i>)	2	0				
4	Avril, Gavotte Français (<i>J. P. Rameau</i>) ...	2	0				
5	Largo Serioso (<i>Benedetto Marcello</i>) ...	2	0				
6	Deux Danses de Ballet (<i>Guisepe Sammartini</i>)	2	0				
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8	Chanson Napolitaine. Op. 37, No. 1 from "Petite Suite"	2	0				
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10	Valse. Op. 37, No. 3 " "	2	0				
11	Ariette. Op. 23	2	0				
12	Burlesque. Op. 43	2	0				
13	Racconto. Op. 44	2	0				
14	Tarantelle Napolitaine. Op. 45	2	6				
15	Élégie. Op. 46	2	0				
16	Souvenance (Mélodie)	2	0				
ALFRED EARNSHAW—							
17	Ritournelle	2	0				
STANLEY MARCHANT—							
18	Old Irish Melody	2	0				
A. C. MACKENZIE—							
19	Valse. Op. 80, No. 1 from "Four Dance Measures"	2	0				
20	Polka. Op. 80, No. 2 " "	2	0				
21	Sarabande. Op. 80, No. 3 " "	2	0				
22	Jig. Op. 80, No. 4 " "	2	0				
GEORGE DYSON—							
23	Rêverie. Op. 10b, No. 1, from "Three Lyrics" ...	2	0				
24	Arabesque. Op. 10b, No. 2 " " "	2	0				
25	Barcarolle. Op. 10b, No. 3 " " "	2	0				
IVY HERBERT—							
26	Melody. Op. 2, No. 1, in C	2	0				
27	Melody. Op. 2, No. 2, in D	2	0				
RUBY HOLLAND—							
28	Idylle	2	0				
E. MARKHAM LEE—							
29	Rêverie	2	0				
SCRIABINE—							
30	Impromptu à la Mazur. Op. 2, No. 3	2	0				

SERIES 3.

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ROWSBY WOOF—							
1	The North Wind	2	0				
2	A Romp	2	0				
CHAS. H. LLOYD—							
3	Morning Song. No. 1, from "Four Miniatures" ...	2	0				
4	Lullaby. No. 2 " " "	2	0				
5	Dirge. No. 3 " " "	2	0				
6	Hornpipe. No. 4 " " "	2	0				
P. TSCHAIKOWSKY—							
7	Scherzo. Op. 42, No. 2	2	6				
ARTHUR HINTON—							
8	Children's Dance. No. 1, from "Three Dances" ...	2	0				
9	Graceful Dance. No. 2 " " "	2	0				
10	Peasant's Dance. No. 3 " " "	2	0				
LOUIS GODOWSKY—							
11	Bagatelle. Op. 15	2	0				
WADDINGTON COOKE—							
12	Romance	2	0				
TIVADAR NACHÉZ—							
13	Poème de la Puszta. Op. 33, No. 1	3	0				
14	Poème de la Puszta. Op. 33, No. 2	3	0				
15	Poème de la Puszta. Op. 34	3	0				
CESAR CUI—							
16	Berceuse (<i>Wessely</i>)	2	0				
H. WESSELY—							
17	Mazurka, No. 1	2	0				
18	Mazurka, No. 2	2	0				
19	Polonaise	2	0				
20	Feu Follet (<i>Will-o'-the-Wisp</i>)	2	0				
21	Gavotte et Musette	2	0				
22	Caprice	2	0				
23	Bolero	2	0				
24	Little Waltz (<i>Petite Valse</i>)	2	0				
TARTINI—							
25	Adagio (<i>Wessely</i>)	2	0				
JENŐ HUBAY—							
26	Ballade. Op. 48, No. 1, from "Trois Morceaux" ...	2	0				
27	Intermezzo. Op. 48, No. 2 " " "	2	0				
28	Serenata. Op. 48, No. 3 " " "	2	0				
G. PIERNÉ—							
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MARCHE FUNÈBRE.

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SERIES 2 No 4. ✓

Arranged and fingered by
SPENCER DYKE. ✓

F. CHOPIN. ✓
(1809 - 1848.)

Grave.

VIOLIN.

Musical notation for Violin and Piano, measures 1-4. The Violin part starts with a *pp* dynamic and a *p* dynamic. The Piano part starts with a *pp* dynamic and a *p* dynamic. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for Violin and Piano, measures 5-8. The Violin part includes a *cresc.* marking. The Piano part includes a *cresc.* marking. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for Violin and Piano, measures 9-12. The Violin part includes a *cresc.* marking and a *sf* marking. The Piano part includes a *sf* marking. The key signature is one sharp (F#) and the time signature is common time (C).

Musical notation for Violin and Piano, measures 13-16. The Violin part includes a *f p* marking and a *p* marking. The Piano part includes a *f p* marking and a *p* marking. The key signature is one sharp (F#) and the time signature is common time (C).

Red. * Red. * Red. * Red. * Red. *

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a dynamic marking of *f*, followed by *dim.* and *p*, and ends with *f*. The grand staff begins with *f*, followed by *dim.* and *p*, and ends with *f*. There are several *ped.* markings with asterisks in the bass staff.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with *f* and ends with *dim.*. The grand staff begins with *f* and ends with *dim.*. There are several *ped.* markings with asterisks in the bass staff.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with *p* and includes a *Sul A* marking. The grand staff begins with *p* and *pp*. There are several *ped.* markings with asterisks in the bass staff.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff begins with *p* and includes a *cres* marking. The grand staff begins with *p* and *cres*. There are several *ped.* markings with asterisks in the bass staff.

First system of musical notation. The vocal line (top staff) features a melody with lyrics "cen - do." and includes fingerings (3, 1, 4) and a breath mark (V). The piano accompaniment (bottom staff) consists of arpeggiated chords in the right hand and a steady bass line in the left hand.

Second system of musical notation. The vocal line (top staff) continues the melody with lyrics "cen - do." and includes fingerings (3, 4, 3, 8, 3, 1, 3) and a dynamic marking of *p*. The piano accompaniment (bottom staff) features a dynamic marking of *pp* and continues with arpeggiated chords.

Third system of musical notation. The vocal line (top staff) includes a trill (tr) and dynamic markings of *pp* and *p*. The piano accompaniment (bottom staff) features a dynamic marking of *pp* and *p*, with a shift from arpeggiated chords to block chords.

Fourth system of musical notation. The vocal line (top staff) includes a breath mark (V) and dynamic markings of *cresc.*. The piano accompaniment (bottom staff) features a dynamic marking of *cresc.* and continues with block chords.

The first system of music features a vocal line and piano accompaniment. The vocal line begins with a forte (*sf*) dynamic, followed by a piano (*p*) dynamic. The piano accompaniment also starts with *sf* and *p* dynamics. The system concludes with a *Red.* marking and an asterisk.

The second system continues the piece. The vocal line includes a *dim.* (diminuendo) marking. The piano accompaniment features a *f* dynamic and another *dim.* marking. The system ends with a *Red.* marking and an asterisk.

The third system shows the vocal line with a *p* dynamic and a *f* dynamic. The piano accompaniment includes a *p* dynamic and a *f* dynamic. The system concludes with a *Red.* marking and an asterisk.

The fourth system features the vocal line with a *f* dynamic, a *dim.* marking, and a *p* dynamic. The piano accompaniment includes a *f* dynamic, a *dim.* marking, and a *p* dynamic. The system ends with a *Red.* marking and an asterisk.

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AVE MARIA.

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F. SCHUBERT. /
(1797-1828)

Adagio.

VIOLIN.

PIANO.

pp

Col Pedale

The first system of the musical score features a Violin part on a single staff and a Piano part on two staves. The Violin part begins with a whole rest. The Piano part starts with a piano (*pp*) dynamic and a *Col Pedale* instruction. The right hand of the piano plays a series of chords, with the first three marked with a '6' and a slur. The left hand plays a simple bass line of quarter notes.

p

simile

The second system continues the musical score. The Violin part has a melodic line starting with a *p* dynamic. The Piano part continues with the same chordal texture, marked *simile*. The right hand features a series of chords with slurs and accents, while the left hand maintains the quarter-note bass line.

The third system shows the continuation of the piece. The Violin part has a melodic line with a *For* marking. The Piano part continues with the same chordal texture, with the right hand playing chords and the left hand playing the bass line.

First system of musical notation. The top staff (treble clef) features a melodic line with a triplet of eighth notes, a *cresc.* marking, and a *sost.* marking with a triplet of eighth notes. The bottom two staves (piano accompaniment) consist of a right-hand part with a steady eighth-note accompaniment and a left-hand part with a simple bass line.

Second system of musical notation. The top staff (treble clef) includes a *a tempo* marking and a *p* dynamic marking. The bottom two staves (piano accompaniment) continue with the eighth-note accompaniment in the right hand and the bass line in the left hand.

Third system of musical notation. The top staff (treble clef) features a *cresc.* marking and a *p* dynamic marking. The bottom two staves (piano accompaniment) include a *fp* dynamic marking in the right-hand part. The right-hand part has a melodic line with a triplet of eighth notes.

Fourth system of musical notation. The top staff (treble clef) includes a *p* dynamic marking. The bottom two staves (piano accompaniment) include a *pp* dynamic marking in the right-hand part. The right-hand part has a melodic line with a triplet of eighth notes.

The musical score is arranged in five systems. Each system consists of a vocal line (top staff) and a piano accompaniment (bottom two staves). The piano accompaniment is highly rhythmic, featuring a constant stream of chords and sixteenth-note patterns. The vocal line contains several melodic phrases, some with slurs and ornaments. Dynamics include *p* (piano), *cresc.* (crescendo), and *p* (piano). There are also some markings like "2." and "3." above notes, possibly indicating fingerings or breath marks. The score is written in a key with two flats and a 3/4 time signature.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a melodic phrase with a slur and a fermata, followed by a rest and a vocal flourish marked with a 'V'. The piano accompaniment includes a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

The second system continues the musical piece. The vocal line features a melodic phrase with a slur and a fermata, followed by a rest and a vocal flourish marked with a 'V'. The piano accompaniment includes a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamic markings include *fp* and *pp*.

The third system continues the musical piece. The vocal line features a melodic phrase with a slur and a fermata, followed by a rest and a vocal flourish marked with a 'V'. The piano accompaniment includes a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamic markings include *pp*.

The fourth system concludes the musical piece. The vocal line features a melodic phrase with a slur and a fermata, followed by a rest and a vocal flourish marked with a 'V'. The piano accompaniment includes a treble staff with a complex rhythmic pattern of eighth and sixteenth notes, and a bass staff with a simpler eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamic markings include *dim.* and *pp*.

AVE MARIA.

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VIOLIN.

Arranged and fingered by
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F. SCHUBERT.
(1797-1828)

Adagio.

Musical score for Violin, Ave Maria by F. Schubert, arranged by Spencer Dyke. The score is in G major, 3/4 time, and consists of 12 staves of music. It includes various musical notations such as dynamics (*p*, *pp*, *cresc.*, *dim.*), articulation (accents, slurs), and performance instructions (*Sul. D.*, *ten. 3*, *a tempo*, *V*, *D*, *A*). The piece begins with a 2-measure rest, followed by a series of eighth and sixteenth notes, including triplets and slurs. The tempo is marked Adagio. The score concludes with a final cadence marked *pp*.

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14	Poème de la Pusztá. Op. 33, No. 2	3 0	26	Ballade. Op. 48, No. 1, from "Trois Morceaux"	2 0
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10.	Corelli, A., Sonata in D (D)	2	0					

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Largo in D.

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G. F. HANDEL. ✓
(1685-1759).

The musical score is presented in three systems. The first system shows the Violin part (top staff) and the Piano accompaniment (bottom two staves). The Violin part begins with a melodic line in D major, 3/4 time, marked with a piano (*p*) dynamic. The Piano accompaniment features a rhythmic pattern of chords in the right hand and a bass line in the left hand, also marked *p*. The second system continues the piece, with the Violin part moving to a higher register and the Piano accompaniment maintaining its harmonic support. A dynamic marking of *p simile* is present. The third system concludes the page, with the Violin part featuring a melodic flourish marked *mf* and the Piano accompaniment providing a steady harmonic foundation.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff begins with a fermata over a whole note, followed by a series of eighth notes. A dynamic marking 'v' is placed above the first note. The grand staff features a dense texture of chords in the treble and a simple bass line.

Second system of musical notation. Similar to the first, it has a treble staff and a grand staff. The treble staff contains a melodic line with a dynamic marking 'p' below it. The grand staff continues with chordal accompaniment and a bass line.

Third system of musical notation. The treble staff shows a melodic line with a dynamic marking 'p' below it. The grand staff provides harmonic support with chords and a bass line.

Fourth system of musical notation. The treble staff features a melodic line with dynamic markings 'p' and 'cresc.' below it. The grand staff continues with chordal accompaniment and a bass line, also marked with 'cresc.'.

The first system of musical notation consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a dynamic marking of *mf* and a *cresc.* marking. The grand staff provides harmonic accompaniment, with *mf* and *cresc.* markings.

The second system of musical notation features a treble staff with a melodic line marked *f* and a grand staff with accompaniment also marked *f*.

The third system of musical notation shows a treble staff with a melodic line marked *p* and a grand staff with accompaniment marked *p*.

The fourth system of musical notation includes a treble staff with a melodic line marked *cresc.*, *ten.*, and *f*, and a grand staff with accompaniment marked *cresc.* and *f*.

VIOLIN.

Largo in D.

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G. F. HANDEL.
(1685-1759)

Arranged and fingered by
SPENCER DYKE.

p

mf

p

cresc.

mf

cresc.

f

crescendo.

ten.

f

This piece may be played in the 1st position by using the fingering in brackets.

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LARGO IN D MINOR.

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SPENCER DYKE. /

G. F. HANDEL.
(1685-1759)

Largo.

VIOLIN.

PIANO.

The musical score is written for Violin and Piano. It begins with a tempo marking of 'Largo.' and a key signature of one flat (D minor). The time signature is 3/4. The piece starts with a piano (p) dynamic. The violin part features a melodic line with various ornaments and trills. The piano accompaniment consists of rich harmonic textures, including arpeggiated chords and sustained bass notes. Dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). The score includes several trills (tr) and a mezzo-forte (mf) dynamic marking.

M 222
596

First system of musical notation. The vocal line (top staff) contains several trills marked 'tr' and a piano dynamic marking 'p'. The piano accompaniment (bottom two staves) features a series of chords in the right hand and a bass line in the left hand.

Second system of musical notation. The vocal line (top staff) includes a trill marked 'tr'. The piano accompaniment (bottom two staves) features a crescendo marking 'cres.' and various chordal textures.

Third system of musical notation. The vocal line (top staff) contains a trill marked 'tr' and a forte dynamic marking 'f'. The piano accompaniment (bottom two staves) features a series of chords and a bass line.

Fourth system of musical notation. The vocal line (top staff) includes trills marked 'tr' and a piano piano dynamic marking 'pp'. The piano accompaniment (bottom two staves) features a series of chords and a bass line, with a 'rall.' marking in the right hand.

VIOLIN.

LARGO IN D MINOR.

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G. F. HANDEL.
(1685-1759)

Largo.

The musical score is written for violin in D minor, 3/4 time, and is marked 'Largo'. It consists of nine staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is 'Largo'. The first staff has a dynamic marking of *p* and a fingering of 4 above the first note. The second staff has a trill (*tr*) and a fingering of 1 above the note, with a (3) below it. The third staff has a dynamic marking of *mf*, a triplet of 3 notes with fingerings (o) and (4) below, and a trill (*tr*) with a fingering of 2 above and (3) below. The fourth staff has a dynamic marking of *mp*, a triplet of 3 notes with a (1) below, a note with a 2 above and (4) below, another triplet of 3 notes, and a trill (*tr*) with a note above. The fifth staff has a trill (*tr*) with a note above, a note with a 2 above and *p*(4) below, and another note with a 2 above. The sixth staff has a triplet of 3 notes with a (1) below, a note with a 2 above and (o) below, a trill (*tr*) with a 2 above, a note with a 1 above and (3) below, and a note with a *cres*(4) and (o) below. The seventh staff has a note with a 2 above, a note with a 4 above and (o) below, a note with a 2 above and (o) below, a trill (*tr*) with a note above, a note with a *f* below, and a note with a *p* below. The eighth staff has a trill (*tr*) with a note above, a note with a *rall.* below, a note with a 2 above and (3) below, and a note with a *pp* below. The piece ends with a double bar line and a fermata.

This piece may be played in the 1st position by using the fingering in brackets.

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ARIOSO. ✓

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G. F. HÄNDEL. ✓
(1685 - 1759)

Andante con moto.

✓ VIOLIN.

PIANO. *p*

The musical score consists of three systems. The first system features a violin line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system continues the piano accompaniment, marked with a piano (*p*) dynamic. The third system shows the violin line and piano accompaniment continuing. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is 'Andante con moto'.

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J. W. 7984.

The first system of musical notation consists of three staves. The top staff is a single treble clef line. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The music is in a key with two flats and a 3/4 time signature. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of musical notation continues the piece. It includes dynamic markings: *cresc.* (crescendo) in the first measure of the top staff and *mf* (mezzo-forte) in the second measure. The piano accompaniment maintains its rhythmic pattern while the melody in the top staff develops.

The third system of musical notation features a *p* (piano) dynamic marking in the second measure of the top staff. The piano accompaniment continues with its characteristic eighth-note texture.

The fourth system of musical notation concludes the page. It shows the final measures of the piece, with the piano accompaniment providing a solid harmonic and rhythmic foundation for the melody.

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a dynamic marking of *mf* and includes a *p cresc.* marking. The piano accompaniment also starts with *mf* and features a *p cresc.* marking. The key signature has one flat, and the time signature is 3/4.

The second system continues the vocal and piano parts. The vocal line has a *f* dynamic marking and a *ritard.* instruction. The piano accompaniment also features a *f* dynamic marking and a *ritard.* instruction. The key signature and time signature remain consistent with the first system.

The third system shows the vocal and piano parts. The vocal line starts with a *mp* dynamic marking and includes a *v* (accents) marking. The piano accompaniment begins with *pp* and includes an *a tempo* instruction. The key signature and time signature are maintained.

The fourth system concludes the page. The vocal line has a *cresc.* marking, followed by a *f* dynamic marking and a *ten.* (tenuto) instruction. The piano accompaniment features a *cresc.* marking and a *f marcato.* instruction. The system ends with a double bar line and repeat dots.

VIOLIN.

ARIOSO.

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Arranged and fingered by
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G. F. HANDEL.
(1685 - 1759)

Andante con moto.

The musical score is written for a single violin in G minor (one flat) and 3/4 time. It begins with a dynamic of *p* (piano) and a tempo marking of *Andante con moto*. The first staff contains a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The third staff features a half note G5, a quarter note A5, a quarter note Bb5, and a half note C6. The fourth staff has a quarter note D6, a quarter note E6, a quarter note F6, and a half note G6. The fifth staff begins with a half note G6, followed by a quarter note A6, a quarter note Bb6, and a half note C7. The sixth staff contains a quarter note D7, a quarter note E7, a quarter note F7, and a half note G7. The seventh staff has a quarter note A7, a quarter note Bb7, a quarter note C8, and a half note D8. The eighth staff features a quarter note E8, a quarter note F8, a quarter note G8, and a half note A8. The ninth staff contains a quarter note Bb8, a quarter note C9, a quarter note D9, and a half note E9. The tenth staff has a quarter note F9, a quarter note G9, a quarter note A9, and a half note B9. The score includes various dynamics such as *p*, *mf*, *f*, and *pp*, as well as articulation like *cres.*, *ritard.*, and *ten.*. Technical markings include fingerings (1-4), breath marks (V), and trills.

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WALTZ.

CARL M. von WEBER.
(1786-1826)

Arranged and fingered by
SPENCER DYKE.

Moderato.

VIOLIN.

PIANO.

The musical score is arranged in four systems. Each system contains a Violin staff and a Piano staff. The key signature is one flat (B-flat major/D minor) and the time signature is 3/4. The tempo is marked 'Moderato'. The score includes various musical notations such as slurs, accents, and dynamic markings like 'p' (piano) and 'pizz.' (pizzicato). The first system shows the beginning of the piece with a 'V' marking above the violin staff. The second system continues the melody with a 'V' marking. The third system features a 'V' marking and a 'poco rit.' (poco ritardando) marking. The fourth system includes 'pizz.' and 'arco.' markings, indicating a change in playing technique, and ends with a 'poco rit.' and 'p' marking.

Tempo di Valse.

p *cresc.*

p *cresc.*

dim. *p*

dim. *p*

cresc. *f*

cresc. *f*

dim. *Lusingando* *p*

dim. *p*

cresc. *dim.*

cresc. *dim.*

p *segue* *cresc.*

p *cresc.*

The first system consists of two staves. The upper staff is a treble clef with a melodic line starting on a whole note, followed by quarter notes, and ending with a half note. The lower staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and moving lines. Dynamics include *p*, *segue*, and *cresc.*

espress. *f* *dim.*

f *dim.*

The second system continues the piece. The upper staff features a melodic line with a forte *f* dynamic and a *dim.* instruction. The piano part has a *f* dynamic and *dim.* instruction. The word *espress.* is written above the first measure of the upper staff.

pp

pp

The third system shows a change in dynamics. The upper staff begins with a *pp* dynamic. The piano part also starts with *pp*. There are accents (>) over several notes in the piano part.

pp

The fourth system continues with a *pp* dynamic. The piano part features a series of chords and moving lines, with accents (>) over some notes.

cresc.

cresc.

The fifth system concludes the page with a *cresc.* dynamic. The upper staff has a melodic line with a *cresc.* instruction. The piano part also has a *cresc.* instruction and features a series of chords and moving lines.

dim. pp

dim. pp

p segue

p

cresc. dim.

cresc. dim.

cresc.

cresc.

f

f

p dim.

pp

pp

cresc.

cresc.

dim.

pp

dim.

pp

p

lusingando

First system of musical notation. The upper staff (treble clef) contains a melodic line with dynamics *cresc.* and *dim.*. The lower staff (piano) contains a harmonic accompaniment with *cresc.* and *dim.* markings.

Second system of musical notation. The upper staff continues the melodic line with a *cresc.* marking. The lower staff continues the piano accompaniment with a *cresc.* marking.

Third system of musical notation. The upper staff begins with a first ending bracket labeled *8va ad lib* and includes dynamics *f* *passionato* and *ff* *Vivace*. The lower staff includes dynamics *f* and *ff* *Vivace*.

Fourth system of musical notation. The upper staff features a *ff* dynamic and a *V* (trill) marking. The lower staff features a *ff* dynamic.

Fifth system of musical notation. The upper staff includes a first ending bracket labeled *8va ad lib* and dynamics *rall. e dim.* and *p*. The lower staff includes dynamics *rall. e dim.* and *p*.

VIOLIN.

INVITATION

TO DANCE.

WALTZ.

CARL M. von WEBER.
(1786-1826)

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SERIES 2 N° 9.

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SPENCER DYKE.

Moderato.

Piano.

pizz. arco.

Tempo di Valse.

p poco rit. p

cresc.

dim. p cresc.

f espress. dim. Lusingando pp

cresc. dim.

pp segue

cresc. dim.

1. 8va (ad lib).....

f passionato

2.

ff vivace

8va (ad lib).....

rall. p1

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FOR THE VIOLIN

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SONATA in D.

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SPENCER DYKE. ✓

A. CORELLI. ✓
1653-1713

VIOLIN.

Grave. *p*

Allegro. *V* *4*

PIANO. ✓

p *mp*

cres.

f

Adagio.

p *cresc.* *f*

Grave. **Allegro.**

Adagio.

1 2 1 1 2 2
cres. f

cres. f

Allegro.

mf V

mf

The first system of music consists of a single treble staff and a grand staff. The treble staff begins with a melodic line featuring eighth and sixteenth notes, with a dynamic marking of *p* and a *tr* (trill) marking. The grand staff below it provides harmonic support with chords and moving lines in both the treble and bass clefs.

The second system continues the musical piece. The treble staff features a triplet of eighth notes and a dynamic marking of *p*. The grand staff continues with complex chordal textures and melodic fragments in both hands.

The third system shows further development of the musical themes. The treble staff has a dynamic marking of *p*. The grand staff features a prominent bass line with eighth notes and chords in the treble.

The fourth system concludes the page's musical content. The treble staff includes a dynamic marking of *p* and a *V* (crescendo) marking. The grand staff continues with intricate harmonic and melodic patterns.

The first system of music features a treble clef staff with a key signature of two sharps (F# and C#). It begins with a triplet of eighth notes, followed by a series of eighth notes with slurs. The grand staff below consists of a treble and bass clef. The bass clef part starts with a forte (*f*) dynamic marking and contains a steady eighth-note accompaniment. The treble clef part of the grand staff provides harmonic support with chords and occasional melodic lines.

The second system continues the melodic development in the treble clef staff, maintaining the eighth-note rhythmic pattern. The grand staff accompaniment remains consistent, with the bass clef part providing a steady eighth-note accompaniment and the treble clef part adding harmonic texture.

The third system introduces more complex rhythmic patterns in the treble clef staff, including sixteenth-note runs and slurs. The grand staff accompaniment continues to support the melody with a steady eighth-note accompaniment in the bass clef and harmonic accompaniment in the treble clef.

The fourth system concludes the piece with a piano (*p*) dynamic marking. The treble clef staff features a final melodic flourish with slurs and ties. The grand staff accompaniment ends with a steady eighth-note accompaniment in the bass clef and harmonic accompaniment in the treble clef.

Adagio.

4 3 2

p *pff*

2 2

p *mp*

2 4 1 2 3

p *poco a poco crescendo*

1 2 3

f *p*

f *p*

pp

pp

cresc.

p sempre *molto rit.*

Allegro.

The first system of music consists of a treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with a dynamic marking of *f* (forte) at the beginning and *mp* (mezzo-piano) later. The grand staff accompaniment starts with a dynamic marking of *mf* (mezzo-forte) and ends with *p* (piano). The key signature has two sharps (F# and C#), and the time signature is common time (C).

The second system continues the musical piece. The treble staff features a melodic line with dynamic markings of *f* and *mf*. The grand staff accompaniment includes a dynamic marking of *mf*. The notation includes various rhythmic patterns and articulation marks.

The third system shows further development of the melody and accompaniment. The treble staff has a dynamic marking of *f* and includes a fingering '4' above a note. The grand staff accompaniment features a dynamic marking of *mf* and includes a slur over several notes in the right hand.

The fourth system concludes the page's musical content. The treble staff has a dynamic marking of *f p* (fortissimo piano). The grand staff accompaniment includes a dynamic marking of *p* (piano) and features a slur over notes in the right hand.

cresc. *f*

cresc. *f*

cresc. *f*

cresc. *f*

cresc. molto *allargando*

cresc. molto *allargando*

Allegro

mf marcato *mf* *cresc.* *mf poco marcato* *cresc.*

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

tr *mf* *mp* *mp* *mp* *f* *p* *tr* *p* *mf* *f* *p*

simile *f mp* *f mp*

First system of musical notation. The upper staff (treble clef) begins with a *cresc.* marking, followed by a dynamic of *f p*. It features a complex rhythmic pattern with many sixteenth notes and some triplet markings. The lower staff (bass clef) also starts with a *cresc.* marking and *f p* dynamic, with a *f* dynamic appearing later in the system.

Second system of musical notation. The upper staff begins with a *f p* dynamic and a *cresc.* marking. The lower staff begins with a *f p* dynamic and a *cresc.* marking. Both staves contain intricate rhythmic patterns with various note values and rests.

Third system of musical notation. The upper staff starts with a *f sost.* dynamic, followed by *mf a tempo* and *mp mp*. It includes a trill (*tr*) and a fermata. The lower staff starts with a *f sost.* dynamic, followed by *mf a tempo*. It features a series of rhythmic patterns with accents.

Fourth system of musical notation. The upper staff begins with a *f* dynamic, followed by *ff più largamente*. It includes a trill (*tr*) and a fermata. The lower staff begins with a *f* dynamic, followed by *ff più largamente*. It features a series of rhythmic patterns with accents.

SONATA in D.

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Arranged and fingered by
SPENCER DYKE.

ARCANGELO CORELLI.
(1653-1713)

Grave. *p* *mp* **Allegro.** *mp* *cres.* *simile* *f*

Adagio. *p* *cresc.* *f*

Grave. *p* *mp* **Allegro.** *mp* *cres.* *f*

Adagio. *p* *cresc.* *mf* *f* *tr*

Allegro.

mf

p

tr

p

V

V

V

V

V

V

V

V

V

V

simile

1 3 2 1 4 1

mf *rall.* *Adagio.* *f* *tr* *V*

Adagio. *p* *mp* *p* *poco a poco cresc.* *f* *p* *pp* *cresc.* *p sempre* *molto rit.*

Allegro.

f *simile* *mp* *f* *fp* *simile* *cresc.* *f* *simile* *cresc. molto.* *allargando.* *ff*

VIOLIN.

Allegro.

The score consists of ten staves of music. The first staff begins with a *mf marcato* dynamic and a *V* marking. The second staff includes a *cresc.* marking and a *f mf* dynamic. The third staff features a *cresc.* marking, a *f* dynamic, and a *tr* (trill) marking. The fourth staff has a *p* dynamic and a *simile* marking. The fifth staff shows a *f mp* dynamic. The sixth staff includes a *cresc.* marking and a *fp* dynamic. The seventh staff has a *fp* dynamic. The eighth staff features a *cresc.* marking. The ninth staff includes a *f sost.* marking. The tenth staff begins with an *a tempo* marking, followed by *mp mp f* dynamics, and ends with a *più largamente.* marking and a *ff* dynamic.

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LARGO IN G.

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G. F. HÄNDEL. /
(1685 1759)

Largo.

VIOLIN.

PIANO.

The first system of the score shows the beginning of the piece. The Violin part is on a single staff with a treble clef, and the Piano part is on two staves (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Largo.' and the dynamic is 'mf'. The piano part begins with a series of chords in the right hand and a bass line in the left hand.

The second system continues the musical score. The Violin part remains on a single staff, and the Piano part continues on two staves. The notation includes various rhythmic values and articulation marks.

tempo

rall.

tempo

pp

The third system of the score features a change in dynamics and tempo. The Violin part has a dynamic marking of 'p' and a 'tempo' marking. The Piano part has a 'rall.' (rallentando) marking, followed by a 'tempo' marking and a 'pp' (pianissimo) marking. The notation includes various rhythmic values and articulation marks.

The first system of music features a violin line on a single staff and a piano accompaniment on two staves. The violin line begins with a first ending bracket (1) and a second ending bracket (2). A dynamic marking of *p* is placed below the violin staff. The piano accompaniment consists of chords in both hands, with a *p* dynamic marking in the right hand.

The second system continues the piece. The violin line has a *cresc.* marking above it, followed by a *f* dynamic marking. A trill (tr) is indicated above the final note. The piano accompaniment also features a *cresc.* marking and a *f* dynamic marking.

The third system shows the violin line with a *p* dynamic marking and a second ending bracket (2). The piano accompaniment starts with a *p* dynamic marking and later includes a *cresc.* marking.

The fourth system concludes the page. The violin line starts with a *f* dynamic marking, followed by a *cresc.* marking, a *ten.* (tension) marking, a *ff* dynamic marking, and finally a *p1* dynamic marking. The piano accompaniment begins with a *f* dynamic marking and ends with a *rall.* (rallentando) marking.

a tempo.
p *f* *rall.*

mp *mp* *pp*

cresc. *cresc.* *f*

The musical score consists of six systems, each with a Violin part (top staff) and a Piano part (bottom two staves). The key signature is one sharp (F#) and the time signature is common time (C). The score includes various dynamics such as *f*, *mp*, *p*, *ff*, and *fff*, along with performance instructions like *poco a poco cresc.*, *rall.*, *a tempo*, *ten.*, and *tr.*. Fingerings (1, 2, 3) and bowing techniques (V) are indicated throughout the piece.

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GAVOTTE in D.

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SPENCER DYKE.

J. P. RAMEAU.
1683-1764

Allegro giusto.

The musical score is arranged in four systems, each with a Violin part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is D major (two sharps) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

VIOLIN: *f* *p* *f*

PIANO: *f* *p* *f* *ff* *p*

First system of the musical score. The violin part (top staff) begins with a *cres.* (crescendo) marking and reaches *sempre ff* (sostenuto fortissimo) later in the system. The piano accompaniment (bottom two staves) also starts with a *cres.* marking and reaches *ff* (fortissimo) in the second measure.

Second system of the musical score. The violin part includes fingering numbers (1, 1) and a *br* (breve) marking. The piano accompaniment continues with complex chordal textures.

Third system of the musical score, marked **Minore.** (Minor). The violin part starts with a *p* (piano) dynamic and includes fingering numbers (4, 4, 4, 4, 3, 4) and a *f* (forte) dynamic. The piano accompaniment starts with a *pp* (pianissimo) dynamic and reaches *f* (forte) later in the system.

Fourth system of the musical score. The violin part starts with a *pp* (pianissimo) dynamic and includes a *calando* (ritardando) marking. The piano accompaniment also starts with a *pp* (pianissimo) dynamic and includes a *calando* (ritardando) marking.

Violin: *p*, *f*, *pp*, *f*, *p*. Piano: *p*, *f*, *pp*, *f*, *pp*.

Violin: *pp*, *cres.*, *f*, *sempre p*. Piano: *cres.*, *f*, *pp*.

Violin: *calando*. Piano: *calando*.

Maggiore.

Violin: *f*, *p*, *f*, *ff*. Piano: *f*, *p*, *f*, *ff*.

Violin part: *p*, *tr.*, *V*, *3*, *1*.
Piano part: *pp*.

Violin part: *ff*, *V*, *1*, *tr.*, *V*, *4*, *4*, *p*.
Piano part: *f*, *p*.

Violin part: *f*, *4*, *p*, *cres.*, *tr.*, *sempre ff*.
Piano part: *f*, *p*, *cres.*, *f*.

Violin part: *V*, *1*, *V*, *tr.*, *allargando*.
Piano part: *sempre f*, *allargando*, **FINE**.

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GAVOTTE in D.

Arranged & fingered by
SPENCER DYKE.

J. P. RAMEAU.
1683-1764

Allegro giusto.

Minore.

VIOLIN.

p *f* *p* *f*

p *cres.* *f*

sempre p *sempre p*

calando

Maggiore. *f* *p* *f* *ff*

p

ff

f *p* *f* *p*

cres. *sempre ff*

allargando

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mp



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mp



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Moderato.

poco rit.

a tempo

espress.

p



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SLUMBER SONG.

Arranged and fingered by
SPENCER DYKE.

R. SCHUMANN.
(1810 - 1856)

Allegretto.

VIOLIN. *p*

2
cres.
3
3
1
ten.
rit.

cresc.
ritard.

This system contains the first two staves of music. The top staff is a vocal line in G major, featuring a melodic line with a crescendo, a triplet of eighth notes, and a tenuto note. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with sustained chords. Dynamics include *cres.*, *rit.*, *cresc.*, and *ritard.*

2
p a tempo

p a tempo.

This system contains the third and fourth staves. The vocal line continues with a melody marked *p a tempo*, featuring a triplet and a four-note group. The piano accompaniment has a right-hand part with eighth-note patterns and a left-hand part with sustained chords. Dynamics include *p a tempo* and *p a tempo.*

3
2
4
2
4

p

This system contains the fifth and sixth staves. The vocal line features a triplet, a two-note group, and a four-note group. The piano accompaniment continues with eighth-note patterns and sustained chords. Dynamics include *p*.

2
4
4
3
2
1
1

This system contains the seventh and eighth staves, concluding the piece. The vocal line ends with a melodic phrase marked with fingerings 2, 4, 4, 3, 2, 1, 1. The piano accompaniment concludes with eighth-note patterns and sustained chords.

Con brio.

mf *pp*

Con brio.

mf *mf*

Tempo Primo.

pp *p*

Tempo Primo.

p *p*

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The vocal line includes various ornaments, fingerings, and dynamic markings such as *mf*, *cresc.*, *rit.*, and *p a tempo*. The piano accompaniment features flowing arpeggiated patterns and harmonic support.

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line begins with a melodic phrase, followed by a triplet of eighth notes marked with a '3' above it, and then a pair of eighth notes marked with a '2' above them. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system continues the musical piece. The vocal line has a similar melodic structure to the first system. The piano accompaniment maintains the rhythmic pattern, with some changes in the bass line.

The third system shows the vocal line with a melodic phrase that includes a fourth note marked with a '4' above it. The piano accompaniment features a change in the right hand, moving to a more complex rhythmic pattern, and the left hand continues with a steady bass line. A dynamic marking of *pp* (pianissimo) is present in the piano part.

The fourth system concludes the piece. The vocal line ends with a melodic phrase marked with a '2' above it, followed by a *dim.* (diminuendo) marking. The piano accompaniment also features a *dim.* marking and ends with a *ppp* (pianississimo) dynamic marking. The piano part includes some chordal textures and a final cadence.

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SLUMBER SONG.

Arranged and fingered by
SPENCER DYKE.

R. SCHUMANN.
(1810 - 1856)

Allegretto. $\frac{4}{8}$

The musical score is written for a single violin in the key of B-flat major and 4/8 time. It begins with a dynamic marking of *p* (piano). The tempo is marked *Allegretto*. The score features several slurs and accents, along with specific fingerings indicated by numbers 1 through 4. Dynamic markings include *mf* (mezzo-forte), *cresc.* (crescendo), *rit.* (ritardando), *ten.* (tension), and *p a tempo* (piano at tempo). The piece concludes with a final cadence.

VIOLIN.

Con brio.

Tempo Primo.

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En Norvège. MOUVEMENT DE VALSE.

Moderato.

poco rit. *a tempo.* *espress.*

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LIBRARY OF CLASSICS

FOR THE VIOLIN

with Pianoforte accompaniment.

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SPENCER · DYKE ·

Series 2

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9.	Weber, C. M. von, Invitation to Dance (ME)	2 0			
10.	Corelli, A., Sonata in D (D)	2 0			

(E) = Easy. (ME) = Moderately easy. (MD) = Moderately difficult. (D) = Difficult.

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2 ANDANTINO AND ALLEGRETTO GRAZIOSO. ✓

LIBRARY OF CLASSICS
Series 2. No. 14 ✓

Arranged & fingered by
SPENCER DYKE. ✓

SCHUBERT. ✓
1797 - 1828

Andantino.

VIOLIN ✓

PIANO. ✓

The musical score is arranged in two systems. The first system consists of a Violin part and a Piano part. The Violin part begins with a treble clef, a key signature of two sharps (D major), and a 3/4 time signature. The tempo is marked 'Andantino' and the dynamics are 'mp dolce e semplice'. The Piano part is written for both the right and left hands, also in D major and 3/4 time, with 'mp dolce e semplice' dynamics. The second system continues the Violin and Piano parts. The Violin part includes a section with a 'G' marking and a 'V' marking. The Piano part includes a section with a 'p' marking. The third system continues the Violin and Piano parts. The Violin part includes a section with a 'p' marking and the lyrics 'cre - scen - do'. The Piano part includes a section with a 'p' marking and the lyrics 'cre - scen - do'. The score concludes with a final cadence in both parts.

f ad libitum

poco rit.

di - mi - nu - en - do

Tempo I

p dolce

Tempo I

p

rubato

A E

ten.

a tempo

di - mi - nu - en - do *p*

ten

a tempo

calando

pp

calando

pp

4th ANDANTINO AND ALLEGRETTO GRAZIOSO.

LIBRARY OF CLASSICS
Series 2, No. 14.

Arranged & fingered by
SPENCER DYKE.

SCHUBERT.
1797 - 1828

Allegretto grazioso.

VIOLIN.

p dolce

PIANO.

p

con brio

con brio

cres.

cres.

a tempo

calmato

dolce

calmato

p

a tempo

pp
dolcissimo

pp

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *pp* (pianissimo) is present in both staves, with *dolcissimo* (dolcissimo) written below the upper staff.

cres. dimin. G

cres. dimin. mp

This system contains the next two staves. The upper staff includes a *G* time signature change. Dynamic markings include *cres.* (crescendo), *dimin.* (diminuendo), and *mp* (mezzo-piano).

mp cres. f

mp mp cres. f

This system contains the third and fourth staves. The upper staff shows a progression from *mp* to *cres.* to *f* (forte). The lower staff also shows a progression from *mp* to *cres.* to *f*.

poco rubato dim. dimin. poco rit.

dim. dimin. poco rit.

This system contains the final two staves. The upper staff includes the marking *poco rubato* (poco rubato) and *dim.* (diminuendo). The lower staff includes *dim.* and *dimin. poco rit.* (diminuendo poco ritardando).

Tempo I

pp dolce cres.

Tempo I

pp cres.

p cres.

p cres. sf

p dimin. sost. f

p dimin. sost. f

ANDANTINO AND ALLEGRETTO GRAZIOSO.

LIBRARY OF CLASSICS
Series 2, No. 14

Arranged & fingered by
SPENCER DYKE.

SCHUBERT.
1797 - 1828

Andantino.

mp semplice e dolce

gliss.

f

f *p* *crescendo*

f ad libitum

poco rit. **Tempo I**

p dolce

f *rubato*

ten. *a tempo* *calando* *pp*

G & D

A — E

D & G

di - mi - nu -

en - do

en - do

di - mi - nu -

ANDANTINO AND ALLEGRETTO GRAZIOSO.

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Arranged & fingered by
SPENCER DYKE.

SCHUBERT.
1797-1828.

Allegretto grazioso.

The musical score consists of eight staves of music in treble clef, 6/8 time, with a key signature of two sharps (D major). The piece is titled "Allegretto grazioso." and includes the following performance instructions and markings:

- Staff 1:** *p dolce* (piano, dolce). Includes fingerings 4, 2, 2, and 3.
- Staff 2:** *con brio* (with spirit). Includes a *V* (Vibrato) marking and fingerings 3, 1, and 3.
- Staff 3:** *cres.* (crescendo). Includes fingerings 1, 1, 3, 1, 2, and 3.
- Staff 4:** *calmato* (calm) and *dolce* (dolce). Includes *a tempo* marking and fingerings 3, 3, 4, 2, and 2.
- Staff 5:** *pp dolcissimo* (pianissimo, dolcissimo). Includes a *A* (Accento) marking and fingerings 3, 4, 2, 3, 1, 2, 4, and 1.
- Staff 6:** *cres.* (crescendo). Includes fingerings 3, 3, 3, and 1.
- Staff 7:** *dimin.* (diminuendo). Includes a *G* (Grave) marking and fingerings 4, 3, 4, 1, 1, and 1.

The musical score consists of ten staves of music in treble clef, with a key signature of two sharps (F# and C#). The notation includes various rhythmic values, slurs, and fingerings (1-4). Dynamic markings include *mp*, *cres.*, *p*, *f*, *pp dolce*, *dimin.*, and *sostenuto*. Performance instructions include *poco rubato* and *Tempo I*. The score features several trills and slurs, with some notes marked with a circled plus sign (+). The piece concludes with a fermata over a final chord.

APR 27 1925 ✓

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No. 15. Raff, Joachim, Cavatina

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FOR THE VIOLIN

with Pianoforte accompaniment.

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3.	Corelli, A., Largo, Adagio and Giga (from Sonata in A major) (MD)	2 0	13.	Schumann, R., Slumber Song... .. (ME)	2 0
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CAVATINA.

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Series 2. No.15. ✓

Arranged & fingered by
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JOACHIM RAFF. Op. 85. No. 3. ✓
1822-1882

Larghetto, quasi Andantino.

VIOLIN.

PIANO.

Sul G

p

pp

f

pp

f

pp

f

pp

f

pp

smorz.

First system of musical notation. The vocal line (top staff) features a melodic line with dynamics *p* and *cresc.*. The piano accompaniment (middle and bottom staves) includes chords and arpeggiated figures with dynamics *p* and *cresc.*. Fingerings 3, 2, 4, 2, and 2 are indicated above the vocal line.

Second system of musical notation. The vocal line (top staff) includes dynamics *f poco allargando* and *p*. The piano accompaniment (middle and bottom staves) features a dense texture with dynamics *f poco allargando* and *p*. Fingerings 2, 4, 3, and 2 are indicated above the vocal line.

Third system of musical notation. The vocal line (top staff) includes dynamics *cresc.* and *ff*. The piano accompaniment (middle and bottom staves) includes the lyrics "cre - scen - do" under the vocal line. Dynamics *p* and *ff* are present.

Fourth system of musical notation. The vocal line (top staff) includes dynamics *p*, *pp*, and *f*. The piano accompaniment (middle and bottom staves) features a very slow section with dynamics *f molto allargando*, *p*, *pp*, and *f*. Fingerings 3, 2, 3, and 3 are indicated above the vocal line.

Fifth system of musical notation. The vocal line (top staff) includes dynamics *p*. The piano accompaniment (middle and bottom staves) includes the lyrics "cre - scen - do" under the vocal line. Dynamics *p* and *pp* are present. Fingerings 4, 2, 4, and 3 are indicated above the vocal line.

grandioso

f

grandioso

ff string.

rinf.

ff string.

in Tempo

smorz.

sul Sol

smorz.

rall.

rall. p

a tempo

pp

The musical score is written for Violin and Piano. It begins with a key signature of two sharps (F# and C#) and a 4/4 time signature. The first system features a grandioso tempo with a forte (f) dynamic. The piano part has a complex texture with many sixteenth notes. The second system continues the grandioso tempo, with dynamics ranging from f to ff, and includes a 'string.' marking. The third system marks the beginning of the 'in Tempo' section, with dynamics of f and smorz. (smorzando). It includes a 'sul Sol' instruction. The fourth system continues the 'in Tempo' section with smorz. dynamics. The fifth system begins a 'rall.' (rallentando) section. The sixth system continues the 'rall.' section with a piano (p) dynamic. The seventh system returns to 'a tempo' with a piano (p) dynamic. The eighth system concludes with a pianissimo (pp) dynamic.

VIOLIN.

LIBRARY OF CLASSICS
Series 2. No 15.

CAVATINA.

Arranged & fingered by
SPENCER DYKE.

JOACHIM RAFF. Op. 85. No 3.
1822 - 1882

Larghetto, quasi Andantino.

Sul G

p

Sul D

pp *f* *pp*

f *smorz.* *p*

p *cresc.* *f poco allargando* *p*

cresc. *ff*

molto allargando *p* *pp* *f* *p*

f grandioso *rf*

in Tempo *ff string.* *f* *smorz.* *p*

ad libitum *rall.* *a tempo* *pp*

SIX Pieces for the Violin by GUIDO PAPINI.

Op. 129.

Berceuse Orientale.

Price 2/ net each.

Moderato tranquillo.

mp sotto voce espressivo.
p sotto voce.
2da

The score for 'Berceuse Orientale' consists of two staves. The upper staff is for the violin, marked 'Moderato tranquillo' and 'mp sotto voce espressivo'. The lower staff is for the piano accompaniment, marked 'p sotto voce'. The piece is in 3/4 time and G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Biondina. ROMANCE en Sol.

Animato con moto.

mf con calore.
mp

The score for 'Biondina' consists of two staves. The upper staff is for the violin, marked 'Animato con moto' and 'mf con calore'. The lower staff is for the piano accompaniment, marked 'mp'. The piece is in 2/4 time and G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Sérénade Créole.

Moderato ma animato.

mf con calore.

The score for 'Sérénade Créole' consists of two staves. The upper staff is for the violin, marked 'Moderato ma animato' and 'mf con calore'. The lower staff is for the piano accompaniment. The piece is in 2/4 time and G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Chant Arabe. BALLADE.

Calmo espressivo.

espress.
p sempre.

The score for 'Chant Arabe' consists of two staves. The upper staff is for the violin, marked 'Calmo espressivo' and 'espress.'. The lower staff is for the piano accompaniment, marked 'p sempre'. The piece is in 2/4 time and G major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Le Départ. ROMANCE en Re.

Moderato cantabile.

espress.
mp

The score for 'Le Départ' consists of two staves. The upper staff is for the violin, marked 'Moderato cantabile' and 'espress.'. The lower staff is for the piano accompaniment, marked 'mp'. The piece is in 3/4 time and D major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

En Norvège. MOUVEMENT DE VALSE.

Moderato.

a tempo.

poco rit. espress.
p

The score for 'En Norvège' consists of two staves. The upper staff is for the violin, marked 'Moderato' and 'a tempo'. The lower staff is for the piano accompaniment, marked 'poco rit.' and 'espress.'. The piece is in 3/4 time and D major. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

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ANDANTE AND ALLEGRETTO MODERATO.

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From Sonata in A Major.

Arranged and fingered by
SPENCER DYKE.

G. F. HÄNDEL.
1685-1759

Andante.

VIOLIN.

Violin part: *p cantabile*, *poco cresc.*, *tr.*

Piano part: *p*, *poco cresc.*

Violin part: *p*, *tr.*

Piano part: *p*

Violin part: *mf*, *cresc.*

Piano part: *mf*, *cresc.*

M 222
D96

First system of musical notation. The top staff is a single treble clef staff with dynamics *f* and *p*, and trills (*tr*). The grand staff below it consists of a treble clef staff and a bass clef staff, both with dynamics *f* and *p*.

Second system of musical notation. The top staff is a single treble clef staff with dynamics *cresc.* and *f*, and trills (*tr*). The grand staff below it consists of a treble clef staff and a bass clef staff, both with dynamics *cresc.* and *f*.

Third system of musical notation. The top staff is a single treble clef staff with dynamics *sf* and *p*. The grand staff below it consists of a treble clef staff and a bass clef staff, both with dynamics *p*.

Fourth system of musical notation. The top staff is a single treble clef staff with dynamics *cresc.*, *f p*, *cresc.*, *f*, and *attacca*. It includes the tempo marking *Adagio.* and a double bar line with a repeat sign. The grand staff below it consists of a treble clef staff and a bass clef staff, both with dynamics *cresc.*, *p*, *cresc.*, and *f*. It also includes a double bar line with a repeat sign.

First system of musical notation. Treble clef staff: *p* *mf*. Grand staff: *p* *mf*.

Second system of musical notation. Treble clef staff: *mp* *p*. Grand staff: *mp* *pp*.

Third system of musical notation. Treble clef staff: *cresc.*. Grand staff: *p*.

Fourth system of musical notation. Treble clef staff: *f* *dim.* *p* *cresc.*. Grand staff: *f* *dim.* *p* *cresc.*

First system of musical notation. The top staff is a single treble clef. The bottom two staves are a grand staff (treble and bass clefs). Dynamics include *f*, *mf*, and *pp*. A *Red.* (ritardando) marking is present in the bass staff, along with a star symbol.

Second system of musical notation. The top staff is a single treble clef. The bottom two staves are a grand staff. Dynamics include *p* and *mf*.

Third system of musical notation. The top staff is a single treble clef. The bottom two staves are a grand staff. Dynamics include *molto cresc.*, *ff*, and *f*. First endings are marked with "1." and repeat signs. A *Red.* marking and a star symbol are present in the bass staff.

Fourth system of musical notation. The top staff is a single treble clef. The bottom two staves are a grand staff. Dynamics include *p*, *ff*, and *molto rit.*. The tempo is marked *Lento.*. Second endings are marked with "2." and repeat signs.

SIX Pieces for the Violin by GUIDO PAPINI.

Op. 129.

Berceuse Orientale.

Price 2/ net each.

Moderato tranquillo.

mp sotto voce espressivo.

p sotto voce.

2^{da} Ed.

Biondina. ROMANCE en Sol.

Animato con moto.

mf con calore.

mp

Sérénade Créole.

Moderato ma animato.

mf con calore.

Chant Arabe. BALLADE.

Calmo espressivo.

expres.

p sempre.

Le Départ. ROMANCE en Re.

Moderato cantabile.

expres.

mp

En Norvège. MOUVEMENT DE VALSE.

Moderato.

poco rit.

a tempo.

expres.

p

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Series 2. No. 16.

From Sonata in A Major.

Arranged and fingered by
SPENCER DYKE.

G. F. HANDEL.
1685 - 1759

Andante.

p cantabile
cresc.
mf
cresc.
f
p
cresc.
f
sf
cresc.
f
p
Adagio.
attacca

Allegretto moderato

p espressivo
mf
p
cresc.
mf
f
pp
p
p
p
f
p
molto cresc.
ff

ANDANTE AND ALLEGRETTO MODERATO.

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1685 - 1759

Andante.

p cantabile *cresc.* *p*

mf

cresc. *f* *p*

cresc. *f* *f* *p*

cresc. *f* *p* *cresc.* *f* *attacca*

Adagio.

p espressivo *mf* *p*

mf

cresc. *mf* *f* *pp* *p*

p *p* *f* *p* *molto cresc.*

ff

VIOLIN.

p *mf*
mp. *p*
cresc. *f* *dim.*
p *cresc.* *f*
mf *pp* *p*
molto cresc. *ff*
p *p*
mf *p*
p *cresc.*
dim. *p* *cresc.*
mf *fp*
p *molto cresc.*
ff *molto rit.* *Lento.* *G*