

CHARLES N. ALLEN

COMPOSITIONS

pour VIOLON

avec Accompagnement de

PIANO.

	\$	Cts.	Mk.	Pf.
Op. 1. Mazurka de Concert	—	60.	1.	30.
Op. 2. Chanson	—	75.	1.	50.
Op. 3. Mazurka Hongroise	—	60.	1.	30.
Op. 4. Valse lento e grazioso	—	75.	1.	50.
Op. 5. Souvenir de Strassbourg. Marche	—	75.	1.	50.
Op. 6. Romance	—	65.	1.	30.
Op. 7. No. 1. Introduction et Polonaise	1.	—	1.	80.
No. 2. Barcarolle et Tarantelle	1.	—	2.	—
Op. 8. Deuxième Mazurka	—	60.	1.	30.
Op. 9. Berceuse	—	65.	1.	30.
Op. 10. Introduction et Gavotte	—	75.	1.	50.
Op. 11. Six Morceaux pour Petits Doigts . each	—	65.	à 1. 30.	
No. 1. Valse. No. 4. Air.				
No. 2. Marche. No. 5. Scherzino.				
No. 3. Pastorale. No. 6. Mazurka.			\$	Cts.
Op. 12. Rêverie et Polonaise de Concert	1.	—	2.	—
Op. 13. Etude Caprice	—	75.	1.	50.
Op. 14. Ballade in D	—	75.	1.	50.
Op. 15. Menuet in D	—	75.	1.	50.
Op. 16. Les Plaisirs d'Enfants.				
No. 1. Marche à la Campagne (March to the Country) . .	—	50.	1.	—
No. 2. Rondino. Les Poupées (The Dolls)	—	50.	1.	—
No. 3. Valse gracieuse aux Fleurs (Waltz among the Flowers)	—	50.	1.	—
No. 4. Gavotte. La Balançoire (The Swing)	—	50.	1.	—
No. 5. Berceuse. Bonne Nuit, Maman (Good Night, Mama)	—	50.	1.	—
Op. 17. Petit Boléro	—	50.	1.	—
Op. 18. <u>Andante et Allegro caractéristique.</u>	—	90.	1.	80.
Op. 19. Sarabande et Bourrée	—	50.	1.	—
Op. 20. Valse joyeuse	—	75.	1.	50.
Op. 21. Staccato-Etude	—	65.	1.	30.
Op. 23. Danse Espagnole	1.	—	2.	—

ARTHUR P. SCHMIDT.

Boston

Leipzig

New York

146 Boylston Street.

136 Fifth Avenue.

Andante et Allegro caractéristique.

Charles N. Allen, Op. 18.

Vivo. **Andante con espress.**

Violon.

PIANO.

rit. *pp*
6
colla parte
6
*
20.

Più lento.

rit. *p*
pp

f Cad. ad lib. *p*

pp rit. *harm.*

4
Tempo I. Andante.

The first system of the musical score consists of three staves. The top staff is a single melodic line in a treble clef, marked with a piano (*p*) dynamic. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment, also marked with a piano (*p*) dynamic. The music is in a 4/4 time signature and features a mix of eighth and quarter notes.

The second system continues the musical piece with three staves. The top staff has a melodic line with some slurs and a fermata. The grand staff below provides accompaniment with various textures, including chords and moving lines. The piano (*p*) dynamic is maintained throughout.

The third system concludes the 'Andante' section. It features a melodic line that ends with a fermata. The piano accompaniment includes a section marked 'rall.' (rallentando) and 'p' (piano). The system ends with the instruction 'attacca' in the bottom right corner, indicating the start of the next section.

Allegretto vivo.

The first system of the 'Allegretto vivo' section consists of three staves. The top staff is a melodic line in a treble clef, marked with a piano (*p*) dynamic and the instruction 'energico' (energetic). The grand staff below provides accompaniment with a piano (*p*) dynamic. The music is in a 2/4 time signature and features a more rhythmic, eighth-note pattern.

The second system continues the 'Allegretto vivo' section with three staves. The melodic line and piano accompaniment maintain the energetic character established in the first system. The piano (*p*) dynamic is consistent.

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 top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with chords and moving lines. Performance markings include *ten.* (tension) above the grand staff and *legato* above the top staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff continues the melodic line with slurs and accents. The grand staff continues the accompaniment. Performance markings include *cresc.* (crescendo) above the top staff and *p leggiero* above the grand staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff continues the melodic line with slurs and accents. The grand staff continues the accompaniment. Performance markings include *f* (forte) above the top staff and *ff* (fortissimo) above the grand staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff contains a melodic line with slurs and accents. The grand staff contains a complex accompaniment with chords and moving lines. Performance markings include *deciso* above the top staff and *ff stacc.* (fortissimo staccato) above the grand staff.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff below. The top staff continues the melodic line with slurs and accents. The grand staff continues the accompaniment. Performance markings include *f* (forte) above the top staff and *f* (forte) above the grand staff.

Meno.

ff
ff
sempre staccato

rall. e dim. poco a poco

rit.
p
largamente

First system of musical notation. The vocal line (top staff) begins with a piano (*p*) dynamic. The piano accompaniment (middle and bottom staves) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A *ped.* (pedal) marking and an asterisk (*) are present at the end of the system.

Second system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. Multiple *ped.* and asterisk (*) markings are present below the piano part.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand.

Fourth system of musical notation. The vocal line is mostly silent, with the instruction *sonore e sost.* above it. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand.

Fifth system of musical notation. The vocal line features a melodic line with the instruction *rall.* above it. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand. A *rall.* marking is also present below the piano part.

Più moto.

rit.

colla parte

p

The first system of music features a vocal line with a melodic line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and includes a *colla parte* instruction. The tempo is marked *rit.* (ritardando).

The second system continues the musical piece with a vocal line and piano accompaniment. The piano part features a series of chords and moving lines.

cresc.

f

The third system shows a vocal line and piano accompaniment. The piano part includes a *cresc.* (crescendo) instruction and a forte (*f*) dynamic marking.

The fourth system continues the musical piece with a vocal line and piano accompaniment. The piano part features a series of chords and moving lines.

largamente

f.

cresc.

The fifth system shows a vocal line and piano accompaniment. The piano part includes a *largamente* (ad libitum) instruction, a forte (*f.*) dynamic marking, and a *cresc.* (crescendo) instruction.

Allegro di marcia grandioso.

The first system of music features a grand staff with three staves. The top staff contains a melodic line with dynamics *ff* and *f*. The middle and bottom staves are for piano accompaniment, with the left hand playing a rhythmic pattern of eighth notes and the right hand playing chords. Dynamics include *ff* and *ten.* (tension).

The second system continues the piano accompaniment with a *cresc.* (crescendo) marking. The right hand features a series of chords, and the left hand continues with eighth-note patterns. Dynamics include *ten.* and *ff*.

The third system shows a change in the piano accompaniment, with the right hand playing a more active melodic line. Dynamics include *ff* and *ten.*

Vivo.

The fourth system begins with a *Vivo.* tempo change. The music is in 2/4 time. The piano accompaniment is more rhythmic, with the left hand playing eighth notes and the right hand playing chords. Dynamics include *f* and *ff*.

The fifth system concludes the piece with a final flourish in the piano accompaniment. Dynamics include *ff*.

VIOLIN-COMPOSITIONEN

im Verlage von

ARTHUR P. SCHMIDT * BOSTON, NEW YORK UND LEIPZIG.

Für Violine und Pianoforte.

Charles N. Allen. Compositions pour Violon avec accompagnement de Piano.	<i>M</i>	<i>\$</i>
Op. 6. Romance	1,30	—,65
Op. 7. No. 1. Introduction et Polonaise	1,80	1,—
No. 2. Barcarolle et Tarentelle	2,—	1,—
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Op. 9. Berceuse	1,30	—,65
Op. 10. Introduction et Gavotte	1,50	—,75
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No. 3. Pastorale	1,30	—,65
No. 4. Air	1,30	—,65
No. 5. Scherzino	1,30	—,65
No. 6. Mazurka	1,30	—,65
Op. 12. Réverie et Polonaise de Concert	2,—	1,—
Op. 13. Etude-Caprice	1,50	—,75
Op. 14. Ballade in D	1,50	—,75
Op. 15. Menuett in D	1,50	—,75
Op. 16. Les Plaisirs d'Enfants. Suite en 5 Morceaux pour Violon et Piano (Violon à la 1re Position).		
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No. 3. Valse gracieuse aux Fleurs (Waltz among the Flowers)	1,—	—,50
No. 4. Gavotte. La Balançoire (The Swing)	1,—	—,50
No. 5. Berceuse. Bonne Nuit, Maman (Good Night, Mama)	1,—	—,50
Op. 17. Petit Boléro	1,—	—,50
Op. 18. Andante et Allegro caractéristique	1,80	—,90
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Für Violine und Pianoforte.

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Für Pianoforte, Violine und Violoncell.

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No. 3. C. M. v. Weber , Allegretto aus der Clavier-Sonate Op. 70	1,30	—,65
No. 4. L. van Beethoven , Andante con Variazioni, aus der Clavier-Sonate Op. 26	1,30	—,65
No. 5. Franz Schubert , Andantino aus d. Clav.-Sonate in A, Op. posth.	1,30	—,65
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