

VIOLON et PIANO

In
dritter Lage. In the
third position.

N° 1.
Meditation.

N° 2.
Ballade.

N° 3.
Au Soir.

N° 4.
Lenorka.

FRANZ DRDLA

Op. 34.

N° 1. $\frac{M. 1.20}{n. 1/6 \text{ fr. } 2.-n.}$
N° 2. $\frac{M. 1.50}{n. 2/- \text{ fr. } 2.-n.}$

N° 3. $\frac{M. 1.80}{n. 2/- \text{ fr. } 2.50 n.}$
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FRANZ DRDLA

COMPOSITIONS POUR VIOLON ET PIANO.

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„ 3. Ég a kunyhó.	
„ 4. Hej, Haj!	
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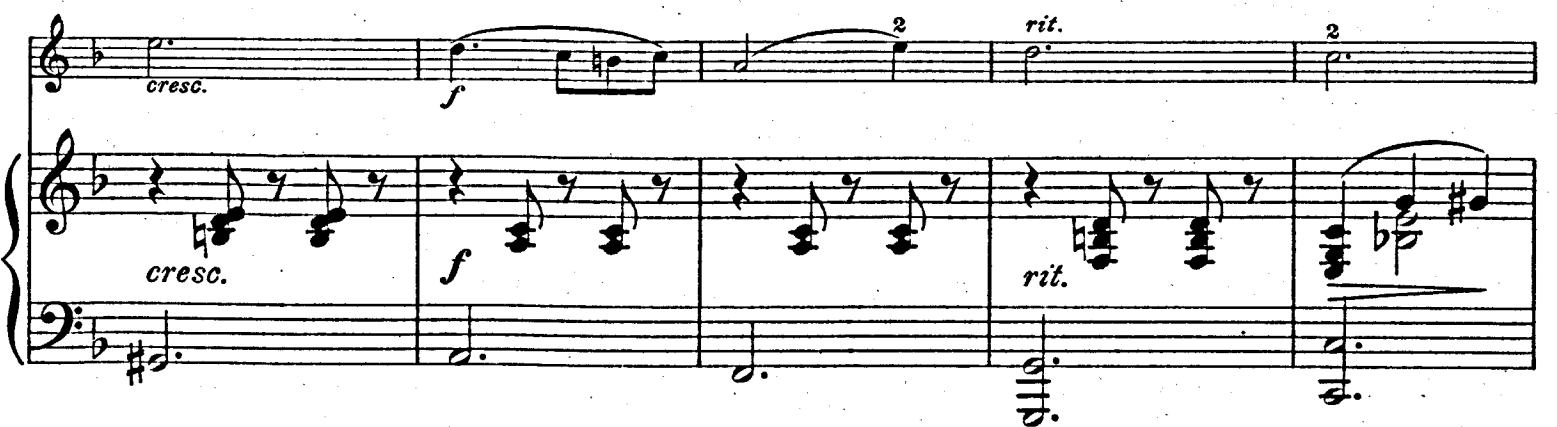
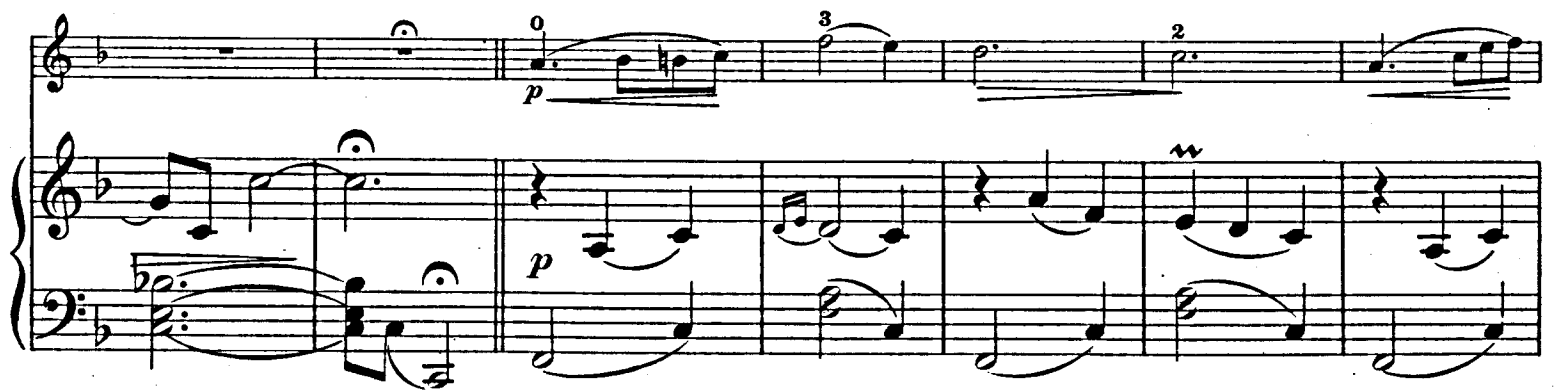
ZÜRICH, V. Seefeldstr. 15.

Au Soir.

Franz Drdla, Op. 34 No 3.

VIOLON. *Allegretto.* *rit.*

PIANO. *Allegretto.* *p* *f* *rit.*



The first system of music consists of three staves. The top staff is a single treble clef staff with a melodic line featuring a triplet of eighth notes (fingerings 0, 3) and a sixteenth-note triplet (fingerings 0, 1). The grand staff below contains piano accompaniment with chords and moving lines in both the treble and bass clefs.

The second system continues the piece. The top staff has a melodic line with a *rit.* (ritardando) marking and a *a tempo* marking. It features a triplet of eighth notes (fingerings 0, 3). The grand staff includes dynamic markings such as *f* (forte) and *p* (piano), along with *rit.* and *p a tempo* markings.

The third system features a melodic line in the top staff with a *animato* (allegretto) marking. It includes a triplet of eighth notes (fingerings 0, 2) and a sixteenth-note triplet (fingerings 0, 2). The grand staff accompaniment is marked *animato*.

The fourth system concludes the page. The top staff has a melodic line with a *cresc.* (crescendo) marking, a *f* (forte) dynamic, and a *rit.* marking. It features a triplet of eighth notes (fingerings 3, 2) and a sixteenth-note triplet (fingerings 2). The grand staff accompaniment is also marked *cresc.* and *rit.*

a tempo

animato

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section marked *rit.* with a first ending bracket. It concludes with a mezzo-forte (*mf*) section marked *a tempo*. The lower staff (grand staff) begins with a piano (*p*) dynamic, followed by a fortissimo (*ff*) section marked *rit.*, then a piano (*p*) section, and finally a pianissimo (*pp*) section marked *a tempo*.

Second system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff continues with a piano (*p*) dynamic, then a pianissimo (*pp*) section.

Third system of musical notation. The upper staff continues with a mezzo-forte (*mf*) dynamic. The lower staff continues with a piano (*p*) dynamic.

Fourth system of musical notation. The upper staff begins with a piano (*p*) dynamic, followed by a section marked *Langsam.* (Ad libitum) with a tempo change. It concludes with a pianissimo (*pp*) section. The lower staff begins with a piano (*p*) dynamic, followed by a section marked *rit.* (ritardando), and concludes with a pianissimo (*pp*) section. The system ends with a double bar line and a repeat sign.

Franz Drdla

Compositions pour Violon et Piano.

I. Lage. *Mäßig schwierig.*

Melodie.

First position. *Moderately Difficult.*

Op. 26 N^o 1. M 1.20 3/- fros 5.-

Andante.

The score for 'Melodie' consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of one flat. The lower staff is for the piano, starting with a bass clef and the same key signature. The tempo is marked 'Andante' and the dynamics include piano (*p*) and *p* in the piano part.

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I. Lage. *Mäßig schwierig.*

Dialogue.

First position. *Moderately Difficult.*

Op. 27 N^o 1. M 1.20 3/- fros 5.-

Allegro.

The score for 'Dialogue' consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of one sharp. The lower staff is for the piano, starting with a bass clef and the same key signature. The tempo is marked 'Allegro'. Dynamics include *mf*, *cresc.*, and *f* in the violin part, and *mf*, *p*, and *cresc.* in the piano part.

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I. Lage. *Schwierig.*

Tarantella.

First position. *Difficult.*

Op. 27 N^o 2. M 1.80 4/- fros 6.-

Presto.

The score for 'Tarantella' consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. The lower staff is for the piano, starting with a bass clef and the same key signature. The tempo is marked 'Presto'. Dynamics include *mf* and *sf* in both parts.

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I. bis III. Lage. *Leicht.*

Wiegenlied. — Slumber Song. — Berceuse.

Up to Third position. *Easy.*

Op. 33. M 1.50 2/- net. fros 5.-

Andante.

sordini.

Intermezzo.

The score for 'Wiegenlied' consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of one flat. The lower staff is for the piano, starting with a bass clef and the same key signature. The tempo is marked 'Andante'. Dynamics include *sf* and *rit.* in the violin part, and *rit.* in the piano part.

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I. bis III. Lage. *Mäßig schwierig.*

Madrigale.

Up to Third position. *Moderately Difficult.*

Op. 25. M 1.80 4/- fros 6.-

Andante.

accel. ritard. a tempo

The score for 'Madrigale' consists of two staves. The upper staff is for the violin, starting with a treble clef and a key signature of two sharps. The lower staff is for the piano, starting with a bass clef and the same key signature. The tempo is marked 'Andante'. Dynamics include *accel.*, *ritard.*, *a tempo*, *p*, and *cresc.* in both parts.

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Mischa Elman gewidmet.

Madrigale.

Franz Drdla, Op. 25

Violino. *Andante.*

Piano. *f* *Andante.*

accel. *ritard.* 3

a tempo

a tempo

p

accel. *ritard.* 3 *a tempo*

accel. *ritard.* *a tempo*

p *cresc.*

a *2* *3* *4* *V*

p

Au Soir.

Violon.

Franz Drdla, Op. 34 No 3.

Allegretto. rit.

p

animato

f *rit.* *a tempo* *p*

p

cresc. *f* *animato*

rit.

Violon.

a tempo
p

animato
cresc. f

rit. *a tempo*

animato

p

mf *cresc.* *f*

rit. *ff* *a tempo* *mf*

mf

rit. *Langsam.* *p* *pp*

Violon et Piano.

à Mk 1.20. 3/.

CAVATINA.

Henry Tolhurst.

Andante con moto.

TWILIGHT MUSINGS.

Abendgedanken.

Henry Tolhurst.

Andante.

SECOND REVERIE.

II^{te} Reverie.

Henry Tolhurst.

Andante.

UN REGRET.

Henry Tolhurst.

Allegretto.

AN EVENING REVERIE.

Abend Träumerei.

Henry Tolhurst.

Andante.

Copyright.

Nº 884

Andante religioso.

Alban Förster, Op.132.

Andante religioso. *poco rit.*

p sul G *cresc.* *p cresc.* *f* *mf* *p dim. poco rit.*

Spinnlied. Spinning Song.

Alban Förster.

Andantino.

p

Arlequinade.

Pantomime.

Charles Godard.

Moderato, un poco rubato.

mf *burlesco, ben accentuato* *p*

Priere. Gebet.

Jenö Hubay, Op. 49. N° 4.

Moderato. *largamente*

f *p*

Plainte d'amour.

Melodie.

A. Tellier.

Andantino ma non troppo lento.

mf *p* *un poco rit.*