

Ihrer Kaiserlichen Hoheit  
der Durchlauchtigsten  
Frau Großfürstin **HELENE** von Russland.

**SUITE**

für

**Pianoforte & Violine**

VON

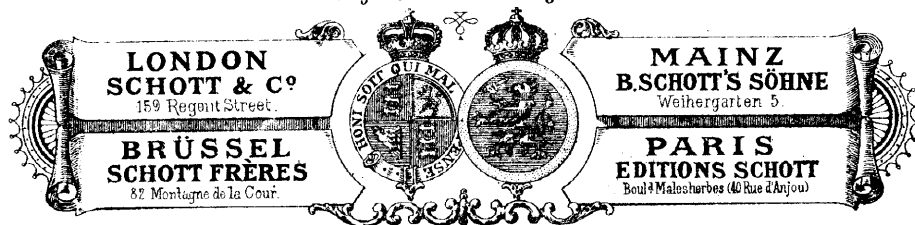
**CARL GOLDMARK**

OP. II.

N<sup>o</sup> 19621.

Pr. M. 6, 25.

Eigenthum der Verleger.



Printed in Germany.

# SUITE.

VIOLINO.

CARL GOLDMARK. Op. 11.

## I.

Allegro.  $\text{♩} = 152.$

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with a tempo marking of 'Allegro' and a metronome marking of 152 quarter notes per minute. The score is divided into measures, with first and second endings indicated by '1' and '2' above the staff. The music features a variety of dynamics, including fortissimo (f), piano (p), mezzo-forte (mf), and pianissimo (pp), as well as crescendo (cres.) and decrescendo (dim.) markings. Performance instructions include 'a Tempo', 'ritard.' (ritardando), 'poco rall.' (poco rallentando), 'sul D.' (sul tasto), and 'D.S. al Fine' (Da Segno al Fine). The score concludes with a double bar line and a final chord.



VIOLINO.

III.

Allegro ma non troppo.

The score consists of 12 staves of music. The first staff begins with a piano (*p*) dynamic and a forte (*f*) dynamic. The second staff starts with piano (*p*) and ends with piano (*p*). The third staff features dynamics of *f*, *dim.*, *mf*, and *dim.*. The fourth staff starts with piano (*p*). The fifth staff includes *dim.*, *p*, *rit.*, *a Tempo.*, and *cres.*. The sixth staff starts with piano (*p*) and includes *cres.*. The seventh staff includes *dim.* and *p*. The eighth staff includes *cres.*, *sul G.*, *f*, and *p tranquillo.*. The ninth staff ends with piano (*p*). The tenth staff starts with *pp* and includes *p*. The eleventh staff includes *pp*, *p*, and *cres.*. The twelfth staff ends with *pp*. The tempo instruction *poco a poco piu mosso.* is placed between the tenth and eleventh staves.

VIOLINO.

a Tempo.

The score consists of ten staves of music. The first staff begins with a *cres.* marking and a *ff* dynamic. The second staff includes *mf*, *p*, and *rall.* markings. The third staff features *cres.*, *f*, and *rit.* markings. The fourth staff has *f* and *p* markings. The fifth staff ends with a *f* marking. The sixth staff includes *dim.*, *mf*, and *p* markings. The seventh staff has *f* and *p* markings. The eighth staff begins with a first ending bracket, *rit.*, *p*, and *cres.* markings. The ninth staff includes *cres.*, *f*, and *dim.* markings. The tenth staff starts with a *p* marking, followed by a *5* fingering, and then *sul G.*, *poco piu mosso.*, and *energico.* markings. The eleventh staff has *f*, *cres.*, *ff*, *dim.*, and *p* markings. The final staff includes a *pizz.* marking and first ending brackets.

IV.

Allegro moderato quasi Allegretto.

VIOLINO.

Presto.

V

All<sup>o</sup> vivace.

The score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The tempo is marked 'Presto' and 'All<sup>o</sup> vivace'. The music begins with a series of rests, each marked with a '1' above it. The first staff includes a dynamic marking of *p*. The second staff features a triplet of eighth notes. The third staff includes trills (*tr*) and a dynamic marking of *f*. The fourth staff starts with *pizz.* and *arco.* markings, followed by a *cres.* marking. The fifth staff has a dynamic marking of *f* and a sixteenth-note triplet. The sixth staff features a dynamic marking of *ff*. The seventh staff begins with *dim.* and *pizz.* markings. The eighth staff starts with *arco.*. The ninth staff includes *pizz.* and *arco.* markings, with a dynamic marking of *p*. The final staff concludes with a dynamic marking of *f*, a sixteenth-note triplet, and a *rit.* marking.

VIOLINO.

*a Tempo. accel.*  
*rit. dim. p*  
*cres. p rall.*  
*a tempo. ritard. p*  
*cres. p*  
*dim. f*  
*tr*  
*1*  
*1*  
*ff*  
*dim. p pp*  
*dim.*  
*p*  
*cres.*  
*3*  
*f*  
*cres. f*



The musical score consists of 12 staves of music in G major (one sharp). The notation includes various dynamics such as *ff*, *p*, *f*, *pp*, and *f*. Performance instructions include *rit.*, *molto.*, *a Tempo.*, *pizz.*, *arco.*, *cres.*, and *dim.*. Fingerings are indicated with numbers 1 through 6. Trills are marked with *tr*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

VIOLINO.

The musical score consists of 12 staves of music in G major. The first staff begins with a forte (*f*) dynamic and a crescendo (*cres.*) marking. The second and third staves continue the melodic line with various dynamics. The fourth staff features a *cres.* marking. The fifth staff includes a fermata over a measure, a *p* dynamic, and a *f* dynamic with a *rit.* marking. The sixth staff shows a *dim.* dynamic, a *p* dynamic, a *cres.* marking, and another *dim.* dynamic. The seventh staff has a *p* dynamic, a *f* dynamic, and a *coll.* marking. The eighth staff contains a *rit.* marking, a *p* dynamic, and a *cres.* marking. The ninth staff starts with a *p* dynamic and a *cres.* marking. The tenth staff is marked *con fuoco.* and includes a *dim.* marking and a *f* dynamic. The eleventh staff features a *cres.* marking and a *Poco più mosso ff* instruction. The final staff concludes with a *dim.* marking and a *p* dynamic.

*dim.*

1

*dim.*

**Piu mosso.**

*pp spiccato.*

*cres. mf dim. pp*

*dim.*

*pizz.*

*cres. arco.*

*pizz. f arco*

*cres. p*

*cres. f*

*cres. ff*

8 1 1

# AD. HERMAN

## Compositions pour Violon

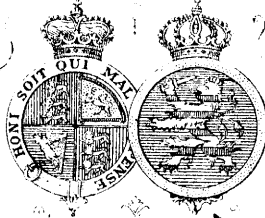
avec accompagnement de Piano

	<i>M. S.</i>
Op. 11. Lucia di Lammermoor, Fantaisie . . . . .	3 25
" 51. Lalla Roukh, Fantaisie . . . . .	2 75
" 58. Le Pré aux Clercs, Fantaisie . . . . .	3 25
" 59. La Favorite, Fantaisie . . . . .	2 75
" 60. Galathée, Fantaisie . . . . .	2 25
" 61. Guillaume Tell, Fantaisie . . . . .	3 50
" 62. Le Barbier de Séville, Fantaisie-Caprice . . . . .	3 25
" 63. Les Noces de Jeanette, Divertissement . . . . .	2 75
" 73. Don Pasquale, Fantaisie-Sérénade . . . . .	2 75
" 74. Norma, Fantaisie . . . . .	2 25
" 75. Richard Coeur de Lion, Fantaisie . . . . .	2 75
" 77. Freischütz (Robin des bois), Fantaisie . . . . .	2 75
" 78. Les Puritains, Fantaisie . . . . .	3 25
" 79. La Sonnambula, Fantaisie . . . . .	3 25
Op. 91. 6 Morceaux de salon.	
No. 1. Souvenir des Alpes . . . . .	2 —
2. Flotow. Martha . . . . .	2 —
3. Rossini. Stabat mater . . . . .	2 —
4. Meyerbeer. Robert le Diable . . . . .	2 75
5. Meyerbeer. Le Prophète . . . . .	2 75
6. Meyerbeer. Les Huguenots . . . . .	2 75
Op. 95. Les Succès du jeune Violoniste.	
No. 1. Mozart. La Flûte enchantée . . . . .	1 75
2. Kücken. Le Chant du Bivouac . . . . .	1 75
3. Donizetti. L'Elisire d'Amore . . . . .	1 75
4. Mozart. Le Mariage de Figaro . . . . .	1 75
5. Bellini. Le Pirale . . . . .	1 75
6. Le Carnaval de Venise . . . . .	1 75
7. Bellini. I Montecchi ed I Capuletti . . . . .	1 75
8. Rossini. L'Italienne à Alger . . . . .	1 75
9. Rossini. La Cenerentola . . . . .	1 75
10. Adam. Cantique de Noël . . . . .	1 75
11. Méhul. La Chasse du jeune Henri . . . . .	1 75
12. Rossini. Otello . . . . .	1 75
13. Bellini. La Straniera . . . . .	1 75
14. Rossini. La Gazza ladra . . . . .	1 75
15. Weber. Obéron . . . . .	1 75
16. Bellini. Beatrice di Tonda . . . . .	1 75
17. Fantaisie espagnole . . . . .	1 75
18. Le Ranz des Vaches . . . . .	1 75
19. Rossini. Moïse . . . . .	2 —
20. Airs russes . . . . .	2 —
Op. 103. Messe solennelle de Rossini, Chants variés . . . . .	2 75
" 155. 6 Fantaisies de Salon sur des Airs favoris anglais et américains.	
No. 1. The Last Rose of summer . . . . .	1 75
2. Home sweet home . . . . .	1 75
3. The Star spangled banner . . . . .	1 75
4. What are the wild waves saying . . . . .	1 75
5. Kathleen Mavourneen . . . . .	1 75
6. Hail Columbia . . . . .	1 75

	<i>M. S.</i>
Les Perles du jeune Violoniste.	
No. 1. Paladilhe. Mandolinata . . . . .	1 75
2. Massenet. Sérénade . . . . .	1 75
3. Brisson. Pavane de Louis XIV. . . . .	1 75
4. Pognac. Lamento . . . . .	1 75
5. La Styrienne, Airs populaires . . . . .	1 75
6. Rameau. Rigodon de Dardanus . . . . .	1 75
Les Premiers Pas du Violoniste.	
No. 1. Un Rêve d'Enfant. Nocturne . . . . .	1 50
2. Rossini. La Donna del Lago . . . . .	1 50
3. Rossini. Guillaume Tell . . . . .	1 50
4. Mozart. Don Juan . . . . .	1 50
5. Souvenir du Tyrol . . . . .	1 50
6. Hérold. Le Pré aux Clercs . . . . .	1 50
7. Weber. Freischütz . . . . .	1 50
8. Les Alpes . . . . .	1 50
9. Marcellhou. Le Torrent, Valse . . . . .	1 50
10. Donizetti. L'Elisire d'Amore . . . . .	1 50
11. Massé. Les Noces de Jeanette . . . . .	1 50
12. Il pleut Bergère . . . . .	1 50
13. Les Cloches au village . . . . .	1 50
14. Massé. Galathée . . . . .	1 50
15. Gondolina . . . . .	1 50
16. Weber. Invitation à la Valse . . . . .	1 50
Ecole du Violoniste.	
No. 1. Flotow. Alessandro Stradella . . . . .	2 50
2. Auber. Les Diamants de la couronne . . . . .	2 50
3. Auber. La Muette de Portici . . . . .	2 50
4. Meyerbeer. L'Etoile du Nord . . . . .	2 50
5. Auber. La Part du Diable . . . . .	2 50
6. Adam. Le Postillon de Lonjumeau . . . . .	2 50
7. Auber. Fra Diavolo . . . . .	2 50
8. Meyerbeer. Le Pardon de Ploërmel . . . . .	2 50
9. Maillart. Les Dragons de Villars . . . . .	2 50
10. Auber. Le Domino noir . . . . .	2 50
11. Offenbach. La Grande Duchesse . . . . .	2 50
12. Rossini. Le Comte Ory . . . . .	2 50
Méodies célèbres de Ch. Gounod.	
No. 1. Sérénade . . . . .	1 75
2. Hymne à St. Cécile . . . . .	1 75
3. Menuet . . . . .	1 75
4. L'Angelus et les Pifferari . . . . .	1 75
5. Valse . . . . .	1 75
6. Musette . . . . .	1 75
7. Près du fleuve . . . . .	1 75
8. Royal Menuet . . . . .	1 75
9. Nazareth . . . . .	1 75
10. Prélude . . . . .	1 75
11. Invocation . . . . .	1 75
12. Prière . . . . .	1 75
La Coupe du Roi de Thulé, Fantaisie . . . . .	3 25
Cinq Mars. Fantaisie gracieuse et brillante . . . . .	3 —
Cinq Mars. Cantilène . . . . .	2 25

SCHOTT & C<sup>o</sup>  
LONDRES

159 Regent Street



B. SCHOTT'S SOHNE  
MAYENCE

Weinergarten