

# Lieblinge der Musikwelt

Solostücke

für  
**VIOLINE mit KLAVIERBEGLEITUNG**

in leichter Bearbeitung  
 mit Fingersatz und Stricharten versehen.

von **RICHARD HOFMANN.**

Nº1. Schumann, Warum? Op. 12. Nº3. ....	M. 60.
Nº2. " " " Träumerei. Op. 15. Nº7. ....	" 60.
Nº3. " " " Abendlied. Op. 85. Nº12. ....	" 60.
Nº4. " " " Wiegenlied. ....	" 80.
Nº5. Warlamoff, Der rothe Sarafan Russisches Volkslied. ....	" 80.
Nº6. " " " Der Engel. Russisches Volkslied. ....	" 80.
Nº7. " " " Berggipfel. Russisches Volkslied. ....	" 60.
Nº8. Baron Bébé, Still der Garten schlief ein. Zigeunerlied. ....	" 80.
Nº9. Haydn, Serenade. ....	" 80.
Nº10. " " " Ein Traum. ....	" 80.
Nº11. Chopin, Trauermarsch. ....	" 80.
Nº12. Sadowsky, Mein Bivouak. Zigeunerlied. ....	" 80.
Nº13. Meyerbeer, Gnadenarie aus Robert der Teufel. ....	" 1.
Nº14. " " " Schattentanz aus Dinorah. ....	" 80.
Nº15. Schubert, Lebewohl. ....	" 60.

Nº16. Schubert, Ave Maria. ....	M. 80.
Nº17. Händel, Largo. ....	" 80.
Nº18. Mendelssohn, Frühlingslied (ohne Worte). ....	" 80.
Nº19. Meyerbeer, Krönungsmarsch a.d. Profeten. ....	" 1.
Nº20. " " " Pagenarie aus den Hugenotten. ....	" 60.
Nº21. Haydn, Rondo all' Ongherese. ....	" 1.
Nº22. Schubert, Leise flehen meine Lieder. ....	" 60.
Nº23. " " " Horch, horch die Lerch! ....	" 60.
Nº24. Schumann, Du meine Seele. ....	" 80.
Nº25. " " " Ich grolle nicht. ....	" 60.
Nº26. Bocherini, Menuett. ....	" 80.
Nº27. Mozart, Ständchen aus Don Juan. ....	" 80.
Nº28. Chopin, Mädchens Wunsch. ....	" 60.
Nº29. Sadowsky, Stille ringsum. Zigeunerlied. ....	" 80.
Nº30. Warlamoff, Ach Zeit, o Zeit. Zigeunerlied. ....	" 80.

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Schattentanz a. d. Op. „Dinorah.“  
Shadow-dance from “Dinorah.” Танецъ съ тѣнью изъ оп., „Динора.“

G. Meyerbeer.

Allegretto ben moderato.

Violine.

Pianoforte.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major. The upper staff contains a melodic line with eighth and sixteenth notes, starting with a *f* dynamic and ending with a *mf* dynamic. The lower staff contains a harmonic accompaniment of chords and single notes, also starting with a *f* dynamic and ending with a *mf* dynamic.

The second system of music continues the piece. The upper staff features a melodic line with eighth notes and rests, ending with a *p* dynamic. The lower staff provides a harmonic accompaniment with chords and single notes, also ending with a *p* dynamic.

The third system of music shows further development. The upper staff has a melodic line with eighth notes and rests, with dynamics ranging from *mf* to *f*. The lower staff has a harmonic accompaniment with chords and single notes, with dynamics ranging from *mf* to *f*.

The fourth system of music concludes the page. The upper staff has a melodic line with eighth notes and rests, ending with a *p* dynamic. The lower staff has a harmonic accompaniment with chords and single notes, with dynamics ranging from *mf* to *f*.

First system of musical notation, consisting of three staves (treble, piano, and bass clefs) in a key signature of two sharps (F# and C#). The music features a melodic line in the upper staves and a harmonic accompaniment in the lower staff.

Second system of musical notation, continuing the piece with similar notation and dynamics. The piano part includes a *mf* dynamic marking.

Con spirito.

Third system of musical notation, marked *Con spirito*. It features a change in tempo and dynamics, with *f* (forte) and *p* (piano) markings. The piano part includes a *p* dynamic marking.

Fourth system of musical notation, continuing the *Con spirito* section. The piano part includes a *mf* dynamic marking.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The key signature is two sharps (F# and C#). The vocal line begins with a *p* dynamic marking. The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand.

The second system continues the piece. The vocal line shows a dynamic progression from *p* to *mf* and finally *cresc.* The piano accompaniment also follows this dynamic path, starting at *p*, moving to *mf*, and ending with *cresc.*

The third system features a more active vocal line with a *f* dynamic marking. The piano accompaniment includes a *f* dynamic marking and a *cresc.* instruction. The right hand of the piano part has a more complex texture with some sixteenth-note patterns.

The fourth system concludes the piece. The vocal line starts with a *ff* dynamic marking. The piano accompaniment also begins with *ff*. The system ends with a double bar line and a repeat sign in the piano part.



# Richard Hofmann.

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Schattentanz a. d. Op., "Dinorah"

Shadow - dance from "Dinorah"

Танецъ съ тѣнью изъ оп., "Динора."

9452

Allegretto ben moderato.

G. Meyerbeer.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegretto ben moderato'. The score consists of eight staves of music. The first staff starts with a triplet of eighth notes, followed by a half rest, then a series of eighth notes with slurs and accents. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second staff continues with eighth notes and slurs. The third staff features a *mf* dynamic and includes a triplet. The fourth staff has a *f* (forte) dynamic and includes several accents. The fifth staff is marked *ff* (fortissimo) and consists of eighth notes with accents. The sixth staff has a *f* dynamic and includes a triplet and slurs. The seventh staff has a *p* dynamic and includes a triplet. The eighth staff ends with a triplet and a half rest, marked *f*.

*p*

*mf*

*f*

*p*

*mf*

*p*

*p*

*mf*

*cresc.*

*f*

*cresc.*

*ff*

Con spirito.