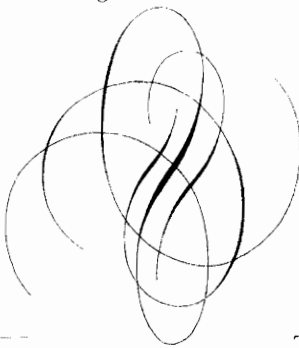


Olga de Prosperi

gewidmet.



**Sonate**

(No. 2. Cdur)

für Violine und Pianoforte

componirt  
von

**M. ENRICO BOSSI.**

OP. 117. Pr. M 7.50.

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# Sonate.

## I.

### VIOLINE.

M. Enrico Bossi Op. 117.

Moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The first two staves feature a melody with dynamics ranging from *p* (piano) to *cresc.* (crescendo). The third staff continues the melody with a dynamic of *f* (forte). The fourth staff marks the beginning of section 'A Deciso.' with a dynamic of *mf* (mezzo-forte). The fifth and sixth staves are filled with triplet patterns, with dynamics alternating between *mf* and *sf* (sforzando). The seventh staff begins section 'B' with a dynamic of *sf* and includes a *cresc.* marking. The eighth and ninth staves continue with triplet patterns and dynamics of *mp* (mezzo-piano), *sf*, and *più f* (più forte). The final staff concludes with a *dim.* (diminuendo) marking and a final chord marked 'C 4'.

VIOLINE.

*dolce espressivo* *p* *p*

**Grazioso.**  
*pdolce* *p* *con anima*

*con calore* *p*

*mf* *dim.*

**Deciso.**  
*mpsciolte* *f* *sf* *f* *sf* *f* *pizz.*

**E** arco  
*mf* *sciolte*

*f*

*più f* *ff*

VIOLINE.

The score consists of ten staves of music. The first four staves are highly technical, featuring rapid sixteenth-note passages with various articulations and dynamics such as *ff* and *sempre ff*. The fifth staff begins a new section marked *Tempo I.* and *dim.*, with dynamics ranging from *p* to *cresc.*. The sixth staff is marked *Deciso.* and features a *G* section with triplets and dynamics like *mf* and *sf*. The seventh and eighth staves continue with complex rhythmic patterns and dynamics including *cresc.* and *mf*. The ninth staff is marked *mf ma con anima* and features a *cresc.* dynamic. The final staff is marked *H 4* and includes dynamics like *dim.* and *sf*.

VIOLINE.

The score consists of ten staves of music. The first staff begins with the instruction *dolce* and a dynamic marking of *p*. The second staff is marked *I Grazioso.* and includes a triplet. The third staff is marked *Con anima* and *p*. The fourth staff is marked *mf* and includes a triplet. The fifth staff is marked *ff* and includes a triplet. The sixth staff is marked *cresc. e con più fuoco* and includes a triplet. The seventh staff is marked *L con calore* and *cresc. molto*. The eighth staff is marked *ff* and includes a triplet. The ninth staff is marked *sf* and includes a triplet. The tenth staff is marked *ff* and includes a triplet. The score concludes with the instruction *poco più largo* and *4<sup>a</sup> Corda*.

VIOLINE.

Scherzoso.

II.

pp

pizz.

arco

p

cresc.

f

mf

2 A

f

f<sup>b</sup>

p

f

più f

pizz.

f

Poco meno mosso. 4

poco rall.





VIOLINE.

0 3 1

*mp sf sf sf*

*sf*

*molto*

*cresc.*

*ff sf sf*

*cresc. mp cresc. molto piano tutto mp*

*cresc. f*

*poco rall. F a tempo arco*

*ff*

*pizz. p cresc.*

*Con anima.*

*arco sf cresc. con più f f*

*ff*

*cresc.*

*f pizz. p arco sf*

*sf*

*tutto piano*

*pizz. p*

VIOLINE.

III.

Adagio elegiaco.  
Con tristezza.

1

*p*

4 3 3 1

*cresc.* *più f*

1 3

*f*

A 8 B *pp* *pdelicatissimo, con tenerezza*

*quasi f*

*cresc. molto* *quasi f*

C *Con vita*

*cresc.*

D *ff con passione*

VIOLINE.

*E a tempo* sul G -

*dim. assai pp* *poco* *rall.* *mf*

*p delicato* *f* *sf poco rall.*

*con vita* *1* *V*

*f*

*cresc. molto* *con grande passione* *ff*

*dim. assai* *pp* *sul G*

*H 3* *con sordina* *mp*

*più sensibile* *cresc.* *f*

*dim.* *con dolore* *p* *rall. a poco rall.*

Detailed description of the musical score: The score is written for a violin in G major. It consists of ten staves of music. The first staff begins with a dynamic of *pp* and includes markings for *dim. assai*, *poco*, *rall.*, and *mf*. The second staff features *sf* and *sf poco rall.*. The third staff starts with *p delicato* and *f*, and includes fingering numbers 0, 2, 3, and 4. The fourth staff has *con vita* and a first ending bracket. The fifth staff is marked *f*. The sixth staff includes *cresc. molto*, *con grande passione*, and *ff*. The seventh staff has *dim. assai*, *pp*, and *sul G*. The eighth staff is marked *H 3*, *con sordina*, and *mp*. The ninth staff is marked *più sensibile*, *cresc.*, and *f*. The tenth staff includes *dim.*, *con dolore*, *p*, and *rall. a poco rall.*. Various fingering numbers (3, 4, 5) and performance techniques like *FV* and *V* are indicated throughout the score.

VIOLINE.

IV.

Allegro con fuoco.

6

*ff*

*mf*

*cresc.* *con insistenza* *poco stent.* *a tempo*

*mf*

*cresc.* *ff*

*ff* *mf*

C

D

3

VIOLINE.

The score consists of 12 staves of music. The first staff begins with a *ff* dynamic and includes a *dim.* instruction. The second staff features a *p* dynamic and contains triplets and a four-note group. The third staff has a *mp* dynamic and a *ff* dynamic. The fourth staff includes a *cresc.* instruction and a *ff* dynamic. The fifth staff has a *ff* dynamic and includes *V<sub>3</sub>* markings. The sixth staff has a *mp* dynamic. The seventh staff includes a *p* dynamic, a *mf* dynamic, and a *cresc.* instruction. The eighth staff has a *mp* dynamic and a *cresc.* instruction. The ninth staff includes a *dim.* instruction, a *rall.* instruction, and a *G a tempo* marking. The tenth staff has a *mp* dynamic and a *cresc. f* instruction. The eleventh staff has a *cresc.* instruction. The twelfth staff includes a *f* dynamic, a *ff* dynamic, and a *I 3* marking.

Riprendendo il I<sup>o</sup> Movimento.

VIOLINE.

ff

cresc.

p

molto

ff

mf

cresc.

più f con insistenza

poco stent. ff a

M.

tempo

mf

cresc.

mf

cresc.

f

più f

Ni Poco meno.

f

più f

più sensibile

ff

cresc.

molto

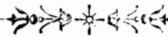
mp

VIOLINE.

The score consists of ten staves of music. The first staff begins with a *cresc.* marking and a *dim. a poco* instruction, followed by a *poco rall.* and a *P* dynamic. The second staff includes the instruction *Cantando con grande espressione* and a *p* dynamic. The third staff starts with *mf* and *cresc.*. The fourth staff features *dim.*, *rall.*, and *1 Q a tempo*. The fifth staff includes *sf*, *mf*, and *cresc.*. The sixth staff begins with *mp* and *cresc.*, followed by *f*, *movendo*, and *animando*. The seventh staff is marked *Riprendendo il Iº Movimento* and includes *mp*, *f stent.*, *a tempo*, *cresc.*, and *più f*. The eighth staff starts with *mf*. The ninth staff includes *ff*, *più f*, and *ff con fuoco*. The tenth staff begins with *mf* and *cresc.*. The final staff is marked *molto* and *fff più vivo*.



# STUDIENWERKE FÜR VIOLINE.



## Leicht.

### a. Für Violine allein.

- Eberhardt, G., Op. 84. Tägliche Violin-Uebungen f. Anfänger — Op. 89. Materialien für den Anfangsunterricht im Violinspiel  
 Hofmann, R., Op. 25. Die ersten Etuden.  
 Heft I. Der Anfänger  
 Heft II. Der Fortgeschrittene  
 Heft III. Der Geübtere  
 — Op. 63b. 10 Præludien

### b. Für 2 Violinen.

- Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.  
 Band I (No. 1—45)  
 Band II (No. 46—86)

### c. Für 3 Violinen.

- Schröder, H., Op. 13. Kleine Trios.  
 No. 1. C dur  
 No. 2. G dur  
 No. 3. F dur

### d. Für Violine und Pianoforte.

- Hofmann, R., Op. 63. 10 Stücke mit vorangehenden kleinen Præludien.  
 No. 1 C, No. 2 Am., No. 3 G, No. 4 Em., No. 5 F, No. 6 Dm., No. 7 D, No. 8 Hm., No. 9 B, No. 10 Gm.  
 Schumacher, P., Op. 28. No. 1. Sonatine G.

## Mittelschwer.

### a. Für Violine allein.

- Hofmann, R., Op. 51. 24 Etuden.  
 Heft I (No. 1—8)  
 Heft II (No. 9—16)  
 Heft III (No. 17—24)  
 Schwendemann, W., Lagenwechsel-Uebungen — Exercises in Changes of Position

### b. Für 2 Violinen.

- Meves, W., Op. 19. 3 Duetten  
 Schradieck, H., Op. 2. Der junge Violinspieler  
 Violin-Duette aus den Werken älterer Meister, für Anfänger als ergänzendes Material zu jeder Violinschule herausgegeben von Richard Hofmann.  
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 Band IV (No. 111—128)

### c. Für 3 Violinen.

- Schröder, H., Op. 14. Kleine Trios.  
 No. 1. D  
 No. 2. Am  
 No. 3. B  
 Hermann, Fr., Op. 9. Buzleske

### d. Für Violine und Pianoforte.

- Bach, J. S., Sarabanden (F. David).  
 Heft I (No. 1—3)  
 Heft II (No. 4—6)  
 Corelli, A., Sonate (F. O. Dessoff und J. Hellmesberger)  
 Hofmann, R., Op. 64. Suite  
 Schradieck, H., Perpetuum mobile  
 Schumacher, P., Op. 28. Sonatinen.  
 No. 2. F  
 No. 3. A  
 No. 4. C

## Schwer.

### a. Für Violine allein.

- David, F., Op. 9. 6 Caprices  
 — Op. 20. 6 Caprices  
 Eberhardt, G., Op. 92. Tägliche Violin-Uebungen für die Verbindung schwieriger Doppelgriffe  
 Hofmann, R., Op. 52. 32 Special-Etuden.  
 Heft I (No. 1—8)  
 Heft II (No. 9—16)  
 Heft III (No. 17—24)  
 Heft IV (No. 25—32)  
 Kotski, Ap. de, Op. 5. L'Echo. Caprice-Etude  
 Kreutzer, R., 42 Etuden. (Herm. Schröder)  
 Sauret, E., Op. 24. 20 grandes Etudes.  
 Livre I (No. 1—7)  
 Livre II (No. 8—13)  
 Livre III (No. 14—20)  
 Schradieck, H., Op. 1. 25 Studien.  
 Heft I (No. 1—13)  
 Heft II (No. 14—25)  
 — Anleitung zum Studium der Accorde  
 — Tonleiterstudien  
 Schubert, Fr. (de Dresde), Op. 3. 9 Etudes  
 Singer, E., Op. 8. L'Arpeggio. Etude de Concert  
 Sitt, H., Nachtrag zu H. Schradieck's Tonleiterstudien

### b. Für 2 Violinen.

- Hermann, Fr., Op. 7. 3 Caprices brillants  
 Wieniawski, H., Op. 18. Etudes-Caprices.  
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 Livre II (No. 5—8)

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- Hermann, Fr., Op. 17. Suite Dm.  
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### d. Für Violine und Pianoforte.

- David, F., Op. 20. 6 Caprices.  
 Livre I (No. 1—3)  
 Livre II (No. 4—6)  
 Kotski, Ap. de, Op. 16. 6 Caprices-Etudes artistiques.  
 Livre I (No. 1—3)  
 Schröder, H., Op. 10. 2 Concert-Etuden.  
 No. 1. Die Biene. (Eine Bearbeitung v. R. Kreutzer's Etude No. 9)  
 No. 2. Mückentanz. (Original-Etude f. hohe Lagen u. Arpeggio im springenden Bogen)

- Sitt, H., Op. 24. 2 Etuden zum Concert-Gebrauch.  
 No. 1. Am.  
 No. 2. Dm.

- Tartini, G., Le Trille du Diable. Sonate (Rob. Volkmann)

## Sehr Schwer.

### a. Für Violine allein.

- Bach, J. S., 6 Sonaten (F. David).  
 Heft I No. 1 Gm., No. 2 Hm.  
 Heft II No. 3 Am., No. 4 Dm.  
 Heft III No. 5 C, No. 6 E  
 — Neue von Hans Sitt revidirte Ausgabe  
 Lipinski, C., Op. 10. 3 Capricci  
 Lubin, L. de St., Op. 42. Hommage aux Artistes. 6 grands Caprices brillants  
 Moscheles, I., 20 Studien für vorgerückte Spieler, nach den Pianoforte-Studien Op. 70 bearbeitet von Ferd. David.  
 Heft I (No. 1—10)  
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 Cah. I (No. 1—4)  
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- Singer, E., Op. 5. Prélude (Impromptu)  
 — Cadenzen zu Beethoven's Violin-Concert

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 — Op. 23. 3 Caprices

## Schulen.

- Hofmann, R., Op. 31. Violin-Schule. Theoretisch-praktischer Lehrgang zur Erlernung des Violinspiels, in 2 Theilen. — Violin School. Theoretic-practical Course for the Study of the Violin, in 2 Parts, edited and revised by W. E. Heimendahl.  
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