

Compositionen für Violoncello und Piano.

CARL BOHM, Op. 366, № 8. Estella. Arietta	1.20 Pf. — 60 cts.
RUDOLF FRIML, Op. 36, № 2. Crépuscule	1.20 Pf. — 60 cts.
DAVID DE SOUZA, Op. 17. Doux Sommeil. Berceuse.	1. — Pf. — 50 cts.
ARTHUR FOOTE, Op. 33. Romanza	1.50 Pf. — 75 cts.
EDWARD MAC DOWELL, Op. 51 № 1. An eine wilde Rose. (To a wild rose.) arrangiert von Julius Klengel	1. — Pf. — 50 cts.
EDWARD MAC DOWELL, Op. 51 № 3. Beim alten Stell- dichein. (At an old trysting place.) arrangiert v. Julius Klengel	1. — Pf. — 50 cts.
EDWARD MAC DOWELL, Op. 51 № 6. An eine Wasserlilie (To a Water-lily) arrangiert von Julius Klengel	1. — Pf. — 50 cts.
EDWARD MAC DOWELL, Op. 51 № 8. Eine verödete Hütte (A deserted farm.) arrangiert von Julius Klengel	1. — Pf. — 50 cts.
● EDWARD MAC DOWELL, Op. 51 № 10. Beim Sonnen- untergang (Told at Sunset.) arrangiert v. Julius Klengel	1.20 Pf. — 60 cts. 13

✻

ARTHUR P. SCHMIDT,
BOSTON, LEIPZIG, NEW YORK,
120 Boylston St. Lindenstrasse 16. 11 West 36th Street.

B. SCHOTT'S SÖHNE

Fold at Sunset. Beim Sonnenuntergang.

Edward Mac Dowell, Op. 51 No 10.

Arranged by JULIUS KLENGEL.

Patetico.

Violoncello.

Piano.

The first system of music consists of two staves. The top staff is for Violoncello (Cello) and the bottom staff is for Piano. Both parts begin with a piano (*p*) dynamic. The music is in a minor key and features a slow, expressive tempo. The piano part includes a prominent chordal accompaniment.

The second system continues the musical piece. The Violoncello part has a melodic line with some slurs. The Piano part continues with its accompaniment, showing some dynamic changes.

The third system shows the continuation of the piece. The Violoncello part has a *dim.* (diminuendo) marking. The Piano part also has a *dim.* marking. The dynamics are *p* and *pp*.

The fourth system is the final system on this page. It concludes the piece with a *pp* (pianissimo) dynamic. The Violoncello part has a *pp* marking, and the Piano part also has a *pp* marking.

Copyright 1898 by F. L. Jung.
Assigned 1898 to Arthur P. Schmidt.
Copyright 1909 by Arthur P. Schmidt.

A.P.S. 9280

Più Allegro e risoluto.

First system of musical notation. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and a triplet of eighth notes. Dynamic markings include *ppp ma rigoroso* and *pp*. The lower staff is a grand staff with treble and bass clefs, containing a piano accompaniment of chords and eighth notes. It also includes the dynamic marking *ppp ma rigoroso* and *pp*.

Second system of musical notation. The upper staff continues the melodic line with a triplet and a *p* dynamic marking. The lower staff continues the piano accompaniment with a *p* dynamic marking.

Third system of musical notation. The upper staff features a triplet and a *mf* dynamic marking. The lower staff continues the piano accompaniment with a *mf* dynamic marking.

Fourth system of musical notation. The upper staff includes a triplet and dynamic markings of *f* and *ff*. The lower staff continues the piano accompaniment with *f* and *ff* dynamic markings.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves with a grand staff (treble and bass clefs). The top staff contains a melodic line with slurs and accents, marked with dynamics *f* and *mf*. The lower staves contain a complex piano accompaniment with many chords and arpeggios. A triplet of eighth notes is marked with a '3' in the top staff.

Second system of musical notation. It consists of three staves. The top staff continues the melodic line with dynamics *mp* and *p*. The lower staves continue the piano accompaniment with dynamics *mp* and *p*. A triplet of eighth notes is marked with a '3' in the top staff.

Third system of musical notation. It consists of three staves. The top staff continues the melodic line with dynamics *pp*. The lower staves continue the piano accompaniment with dynamics *pp*. A triplet of eighth notes is marked with a '3' in the top staff.

Fourth system of musical notation. It consists of three staves. The top staff continues the melodic line with dynamics *pp* and a *ritard.* marking. The lower staves continue the piano accompaniment with dynamics *pp* and a *ritard.* marking. A triplet of eighth notes is marked with a '3' in the top staff.

Come primo.

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a *mp* dynamic and includes a *pp* dynamic marking. The piano accompaniment starts with a *pp* dynamic and includes a *pp* dynamic marking. The key signature has three flats, and the time signature is 4/4.

The second system continues the vocal and piano parts. The vocal line has dynamics of *mf*, *f*, *dim.*, and *p*. The piano accompaniment has dynamics of *mf*, *f*, *dim.*, and *p*. The piano part includes a triplet in the right hand.

The third system shows the vocal line with dynamics *p*, *p*, *pp*, and *p*. The piano accompaniment has dynamics *p*, *p*, *pp*, and *p*. The piano part features a triplet in the right hand.

The fourth system concludes the piece with a *ritard.* marking. The vocal line has dynamics *p*, *ff*, and *fff*. The piano accompaniment has dynamics *p*, *ff*, and *fff*. The piano part includes a *serioso* marking and a *ritard.* marking. The piano part features a triplet in the right hand.

VIOLIN-KOMPOSITIONEN

im Verlage von **ARTHUR P. SCHMIDT** * LEIPZIG, BOSTON UND NEW YORK.

Für 4 Violinen.

Charles N. Allen. Op. 22. Scène pittoresque (Introduction et Valse). Quatuor pour 4 Violons	2,—	1,—
Charles Dancla. Op. 203. La Réunion. 3 Pièces faciles pour 4 Violons.		
No. 1. Résolution	1,50	—,75
No. 2. Doux Repos	1,50	—,75
No. 3. Recueillement	1,50	—,75
Emil Söchting. Op. 58. Suite für 4 Violinen	3,—	1,50

Für 3 Violinen und Violoncell.

Emil Söchting. Op. 54a. 3 leichte Quartette für 3 Violinen und Violoncell.		
No. 1. Gdur	2,—	1,—
No. 2. Cdur	2,—	1,—
No. 3. Gdur	2,—	1,—

Für 2 Violinen, Viola und Violoncell.

Arthur Foote. Op. 4. Quartett in Gmoll. Stimmen	7,—	3,50
Op. 32. Tema con Variazioni (A minor) für String Quartette. Part. u. St.	6,—	2,50
Friedrich Hermann. Aus den Werken der Meister. In leichte Streichquartettsätze übertragen. (Easy Transcriptions for String Quartette.)		
No. 1. W. A. Mozart, Allegro aus einem Trio für Streichinstrumente	1,30	—,65
No. 2. F. Mendelssohn-Bartholdy, Op. 30 No. 1. Lied ohne Worte	1,30	—,50
No. 3. C. M. v. Weber, Allegretto aus der Klavier-Sonate Op. 70	1,30	—,65
No. 4. L. van Beethoven, Andante con Variazioni, aus der Klavier-Sonate Op. 26	1,30	—,50
No. 5. Franz Schubert, Andantino aus der Klavier-Sonate in A, Op. posth.	1,30	—,65
No. 6. J. Haydn, Finale aus einer Symphonie in D	1,30	—,75

Hermann Mohr. Op. 67. 3 leichte Quartette für 2 Violinen, Viola und Violoncell. No. 1. Allegro. No. 2. Andante. No. 3. Allegro vivace	3,—	1,25
--	-----	------

Für 3 Violinen.

G. P. Ritter. Op. 69. Leichtes Trio für 3 Violinen. In der ersten Lage. (First Position)	1,80	—,75
---	------	------

Für 2 Violinen und Violoncell.

Emil Söchting. Op. 54c. 3 leichte Trios für 2 Violinen und Violoncell.		
No. 1. Gdur	1,50	—,75
No. 2. Cdur	1,50	—,75
No. 3. Gdur	1,50	—,75

Für 2 Violinen.

Emil Söchting. Op. 54b. 3 leichte Duette für 2 Violinen.		
No. 1. Gdur	1,—	—,50
No. 2. Cdur	1,—	—,50
No. 3. Gdur	1,—	—,50

Für Pianoforte und Streichinstrumente.

Ludvig Schytte. Op. 60. Barcarolle pour Piano avec accompagnement d'Instruments à cordes (ou d'un second Piano). Partition	2,40	1,20
Parties des Instruments à cordes: Violon I, Violon II, Alto, Violoncelle, Basse, chaque	—,60	=
\$ —,30 net	3,—	1,50
Arrangement pour 2 Pianos par l'Auteur	3,—	1,50

Für Pianoforte, 2 Violinen, Viola und Violoncell.

G. W. Chadwick. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. (I. Allegro sostenuto. — II. Andante cantabile. — III. Intermezzo. — IV. Finale.) Es	15,—	7,50
Arthur Foote. Op. 38. Quintett in Amoll für Klavier, 2 Violinen, Bratsche und Violoncell	15,—	7,50

Für Pianoforte, 2 Violinen und Violoncell.

Emil Söchting. Op. 54f. 3 leichte Quartette für 2 Violinen, Violoncell und Pianoforte.		
No. 1. Gdur	3,—	1,50
No. 2. Cdur	3,—	1,50
No. 3. Gdur	3,—	1,50
Op. 63. Danses bohémiennes pour 2 Violons, Violoncelle et Piano.		
No. 1. Adagio con molto espressione. Am.	2,—	1,—
No. 2. Allegro. Dm.	2,50	1,25
No. 3. Allegro. Am.	3,—	1,50

Für Pianoforte, Violine, Viola und Violoncell.

Arthur Foote. Op. 23. Quartett in Cdur für Klavier, Violine, Bratsche und Violoncell. (I. Allegro comodo. II. Scherzo. III. Adagio, ma con moto. IV. Allegro non troppo)	8,—	4,—
---	-----	-----

Für 2 Violinen und Pianoforte.

Charles N. Allen. Op. 26. Allegro moderato pour 2 Violons avec accompagnement de Piano	2,—	1,—
Otto Hubl. Op. 8. 4 Morceaux pour 2 Violons et Piano.		
No. 1. Caprice	1,50	—,75
No. 2. Légende (Fairy Tale)	1,30	—,65
No. 3. Chant du Soir (Evening Song)	1,30	—,65
No. 4. Valse mignonne	1,80	—,90
Op. 12. Concertino pour 2 Violons avec accompagnement de Piano	2,50	1,25
Emil Söchting. Op. 54d. 3 leichte Trios für 2 Violinen und Pianoforte.		
No. 1. Gdur	2,—	1,—
No. 2. Cdur	2,—	1,—
No. 3. Gdur	2,—	1,—

Für Pianoforte, Violine und Violoncell.

Benjamin Cutter. Op. 24. Trio in Amoll für Pianoforte, Violine und Violoncell	7,50	3,75
Cornelius Gurliitt. Op. 200. 2 Miniatur-Trios für Pianoforte, Violine und Violoncell.		
No. 1. Fdur	2,—	1,—
No. 2. Gdur	2,—	1,—
Richard Hofmann. Op. 73. Serenade für Pianoforte, Violine und Violoncell	5,—	2,50
G. P. Ritter. Op. 70. Leichtes Trio für Pianoforte, Violine und Violoncell	3,—	1,25
Emil Söchting. Op. 54e. 3 leichte Trios für Violine, Violoncell und Pianoforte.		
No. 1. Gdur	2,—	1,—
No. 2. Cdur	2,—	1,—
No. 3. Gdur	2,—	1,—
S. B. Whitney. Op. 30. Trio für Pianoforte, Violine und Violoncell	9,—	4,50

Für Violine und Orgel.

Mrs. H. H. A. Beach. Op. 55. Invocation for Violin with Organ Accompaniment	1,20	—,60
--	------	------

Etüden.

Basil Althaus. Op. 65. Legato- und Staccato-Uebungen für die Violine in progressiver Ordnung. (Legato and Staccato Studies for the Violin composed and progressively arranged. — Etudes pour les coups d'archet pour le Violon composées et arrangées en ordre de difficulté) netto	3,—	1,—
Carl Bohm. Op. 367. 40 leichte und fördernde Etüden für die Violine.		
Heft I (No. 1—20)	2,—	1,—
Heft II (No. 21—40)	2,—	1,—
Charles Dancla. Op. 194. Petite Ecole classique. 12 Etudes faciles et mélodiques pour Violon avec accompagn. de 2me Violon. 1er Livre	3,—	—,75
Friedrich Hermann. Op. 29. 36 Etüden für Violine.		
Heft I. 12 Etüden für Anfänger, in der ersten Lage	2,—	—,75
Heft II. 12 leichte Etüden, für den Wechsel zwischen der ersten und dritten Lage	2,—	—,75
Heft III. 12 Spezial-Etüden, in der ersten bis siebenten Lage	3,—	—,75
Th. Herrmann. Op. 100. 12 Etudes mélodiques pour Violon (à la 1re Position) avec accompagnement d'un second Violon. 2 Cahiers à	2,—	1,—
Gustav Hille. Op. 41. 12 Studien für die Entwicklung des Handgelenks, f. Violine. (12 Wrist Studies)	2,—	1,—
Op. 42. Tonleitern und Uebungen für Anfänger, für Violine. (Scale and Finger Exercises for Beginners.)	2,—	1,—
Richard Hofmann. Op. 74. 14 leichte Uebungsstücke für Violine mit Begleitung einer zweiten Violine. (14 Easy Etudes for the Violin with accompaniment of a second Violin.) 2 Hefte je	2,—	1,—

Told at Sunset. Beim Sonnenuntergang.

VIOLONCELLO.

Edward Mac Dowell, Op. 51 N° 10.

Arranged by JULIUS KLENGEL.

Patetico.

Più Allegro e risoluto.

VIOLONCELLO.

f *mf*

mp *p*

p *pp*

Come primo.

ritard. *pp*

pp

mf *f*

dim. *p*

pp *p* *ritard.* *serioso* *p*

p *ff* *fff*