

Compliments of R.H. Prutting 1915

R H PRUTTING

TWO COMPOSITIONS

FOR

VIOLIN SOLO

WITH PIANO ACCOMPANIMENT

OP. 7.

No. 1

LEGENDE 60

No. 2

PASTEL 75

CARL FISCHER
COOPER SQUARE
NEW YORK CITY

BOSTON
380-382 BOYLSTON STREET

CHICAGO
L. B. MALECKI & CO.

R. H. Prutting, Op. 7, No 1.

Violin.

Piano.

sul A

20

sul G

 m_f

p

mf

See

2ed.

Leu.

2ed

220

Leu

cres

3

- *do*

dim. e rit.

cre.

- *ce*

dim. e rit.

See

24

22

Sp

The musical score is written for piano and voice. It consists of four systems of staves. The key signature is two sharps (F# and C#), and the time signature is 3/4. The piano part is written in a grand staff (treble and bass clef). The vocal part is written in a single staff with a soprano clef.

The first system shows the piano part with a *p* (piano) dynamic and the vocal part with a *p* dynamic. The piano part has a *ped.* (pedal) marking. The vocal part has a *0* marking.

The second system shows the piano part with a *p* dynamic and the vocal part with a *3* marking. The piano part has a *ped.* marking. The vocal part has a *cres -* (crescendo) marking.

The third system shows the piano part with a *ffz* (fortissimo with accent) dynamic and the vocal part with a *ffz* dynamic. The piano part has a *ped.* marking. The vocal part has a *2* marking.

The fourth system shows the piano part with a *f* (forte) dynamic and the vocal part with a *dim. e rit.* (diminuendo and ritardando) marking. The piano part has a *ped.* marking. The vocal part has a *4* marking.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The piano part features complex arpeggiated figures and sustained chords. The vocal part features melodic lines with various ornaments and dynamics.

Un poco più mosso.

First system of musical notation. The piano part is in 3/4 time, key of D major. The voice part enters with a melody. Dynamics include *mf* and *p*. There are first endings marked with '1'.

Second system of musical notation. The piano part continues with chords and moving lines. The voice part has a melodic line with a crescendo and a tenuto mark. Dynamics include *cres* and *ten.*

Third system of musical notation. The voice part has lyrics: "- cen - - do". The piano part features a dense chordal texture. Dynamics include *ff* and *molto allargando e cresc.*

Fourth system of musical notation. The piano part continues with a complex texture. The voice part has lyrics: "- cen - - do". Dynamics include *ff* and *ff a tempo*. There are first endings marked with '1' and '2'.

0 3 2 sul D 2 2

dim.

dim.

Red. *Red.*

sul A *f* 3 4 8

Red. *Red.* *Red.* *Red.* *Red.*

sul G 2 4 *mf* *p* 2 3 1 4

mf *p colla voce*

Red.

1 2 3 *p morendo* *pp* sul G

p morendo una corda *pp*

Red. *Red.* *Red.* *Red.*

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2

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2

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5

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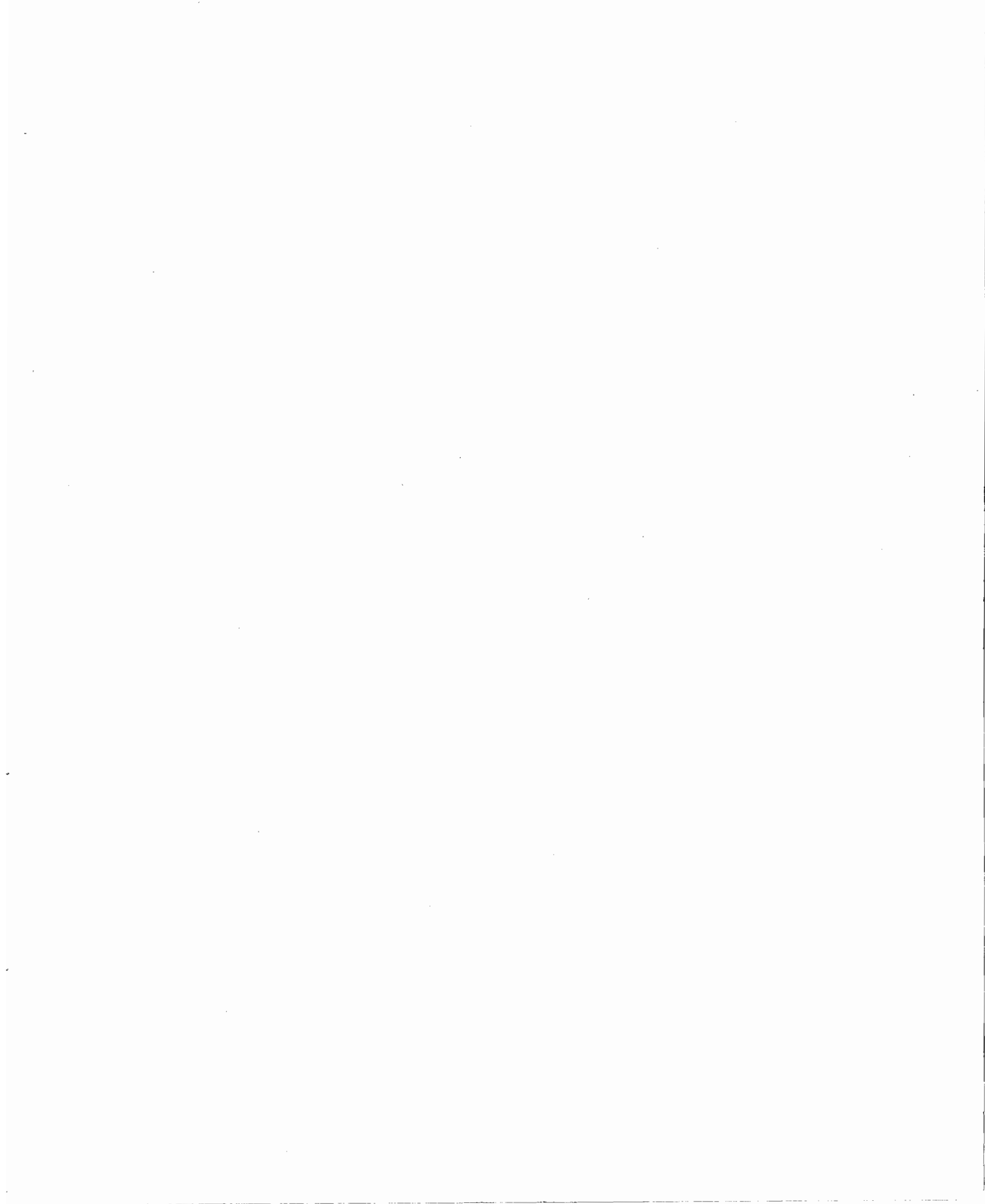
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CARL FISCHER

BOSTON:

Cooper Square

CHICAGO.



Violin.

Legende

R. H. Prutting, Op. 7, No 1.

Andante.

p

sul A

sul G

mf

cres - - - - *cen* - - - - *do* - - - -

dim. e rit.

p

(Harmonic)

cres - - - - *cen* - - - - *do* - - - -

ff

f

dim. e rit.

VIOLIN.

3

Un poco più mosso.

Piano
p
mf
cres- *-cen-* *-do*
ff *molto allargando e cresc.*
ff *ffa tempo* *dim.*
sul D *sul A*
f *sul G* *mf*
p
p *morendo* *pp* *sul G*

