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pour

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Althaus, B. Tarantelle . . . . .	4 0	4 0	— Sérénade . . . . .	4 0	4 0
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Boccherini. Célèbre Menuet . . . . .	3 0	3 0	— Romance sans paroles . . . . .	4 0	4 0
Bohm, C. Mein Sternlein . . . . .	4 0	4 0	Kleffel, A. Cantilena . . . . .	3 0	3 0
— Süßes Träumen . . . . .	4 0	4 0	Kling, H. Une Soirée à Madrid, Bolero . . . . .	4 0	4 0
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— Menuet à l'antique . . . . .	4 0	4 0	— Vision, Larghetto . . . . .	4 0	4 0
Bruno, F. Elégie . . . . .	3 0	3 0	— Rose et Bleu, Capriccetto . . . . .	4 0	4 0
Danbé, J. Canzonetta . . . . .	5 0	5 0	Laehner, J. Sérénade . . . . .	4 0	4 0
— Sérénade . . . . .	5 0	5 0	Lindroth, A. F. Romance . . . . .	4 0	4 0
— Villanelle . . . . .	5 0	5 0	— Aragonese . . . . .	6 0	6 0
— Elégie . . . . .	5 0	5 0	Malkoff, A. La Gracieuse . . . . .	4 0	4 0
Dolmetsch, A. Rondeau . . . . .	4 0	4 0	Marchot, A. Berceuse . . . . .	4 0	4 0
— Sérénade . . . . .	4 0	4 0	Marie, Gabriel. La Cinquantaine . . . . .	5 0	5 0
Ernst. Elégie . . . . .	4 0	4 0	— Sérénade badine . . . . .	5 0	5 0
d'Evry, E. Pastorale . . . . .	3 0	3 0	Mendelssohn. Spring-Song . . . . .	3 0	3 0
— Idylle et Aubade . . . . .	4 0	4 0	Mozart. Célèbre Larghetto . . . . .	4 0	4 0
Faucheux, A. Désespoir . . . . .	4 0	4 0	Muscat, H. Cavatine . . . . .	3 0	3 0
— Minuit Sérénade . . . . .	4 0	4 0	— Boléro . . . . .	4 0	4 0
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— Gavotte . . . . .	5 0	5 0	— Barcarolle . . . . .	4	4 0
— Sérénade Andalouse . . . . .	5 0	5 0	— Menuet . . . . .	5	4 0
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— Watchman's Song and Folk-Song . . . . .	4 0	4 0	— Bourrée . . . . .	23 " 2	4 0
— Humoresque . . . . .	4 0	4 0	Proust, G. A. Pensée Sicilienne . . . . .	4 0	4 0
— Menuet . . . . .	4 0	4 0	— Tarantelle . . . . .	4 0	4 0
Händel, G. F. Largo in G . . . . .	3 0	3 0	Ragghianti, I. Gavotte et Musette . . . . .	4 0	4 0
Hann, L. Sérénade Angélique . . . . .	4 0	4 0	Schneider, F. L. Mélodie . . . . .	4 0	4 0
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— Divertissement . . . . .	5 0	5 0	— Berceuse . . . . .	4 0	4 0
Have, ten W. Allegro Brillant. Op. 19 . . . . .	6 0	6 0	— Le Soir . . . . .	4 0	4 0
— Lied. Op. 21 No. 1 . . . . .	4 0	4 0	— Bonne Nuit . . . . .	2 0	2 0
— Intermezzo. " 21 " 2 . . . . .	4 0	4 0	Singelée, J. B. Fantaisie Lucrecia Borgia . . . . .	7 0	7 0
— Capriccio " 24 " . . . . .	5 0	5 0	— Fantaisie Norma . . . . .	7 0	7 0
— Sérénade " 26 . . . . .	4 0	4 0	— Fantaisie Mélodique . . . . .	5 0	5 0
— Rêverie. " 27 . . . . .	4 0	4 0	Sjögren, E. Sonata. Op. 24 . . . . .	net	7 0
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— Chant du Berceau . . . . .	4 0	4 0	— Pastorale . . . . .	4 0	4 0
Herrmann, Th. Chanson slave. Op. 65 . . . . .	4 0	4 0	Svendsen, J. Mélodies Suédoises . . . . .	4 0	4 0
— Saltarella. Op. 66 . . . . .	4 0	4 0	— Romance. Op. 26 . . . . .	5 0	5 0
— Aragonese. " 67 . . . . .	4 0	4 0	Trew, S. Romance . . . . .	4 0	4 0
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# Invocation.

Moderato.

Felix Borowski.

Violon.

Piano.

*p*

*p*

*large*

*cre - sci - tu - do*

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a dynamic marking of *f*. The piano accompaniment features chords and moving lines in both hands.

Second system of musical notation. It continues the vocal and piano parts. The piano accompaniment includes large, sweeping arpeggiated figures in both the treble and bass staves. A dynamic marking of *p* is present in the vocal line.

Third system of musical notation. The piano accompaniment features a prominent, rhythmic pattern of chords in the bass line. The vocal line has a dynamic marking of *f*. A *p* marking is also visible in the piano part.

Fourth system of musical notation. The piano accompaniment continues with the rhythmic chordal pattern. The vocal line has a dynamic marking of *cresc.* (crescendo).

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps (F# and C#). The music features a melodic line in the upper treble and a harmonic accompaniment in the grand staff. A fermata is placed over a note in the upper treble staff.

Second system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music continues with melodic and harmonic development. A dynamic marking of *f* (forte) is present in the upper treble staff.

Third system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music features a melodic line in the upper treble and a harmonic accompaniment in the grand staff. Dynamic markings of *dim.* (diminuendo) are present in both the upper treble and the grand staff.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two sharps. The music features a melodic line in the upper treble and a harmonic accompaniment in the grand staff. Dynamic markings of *p* (piano) and *poco rall.* (poco rallentando) are present. The system concludes with a double bar line and repeat signs.

# Invocation.

Violon.

Felix Borowski.

Moderato.

Piano. *p*

*large*

*cre - - scen -*

*do* *f*

*p*

*f*

*dim.*

*p* *poco rall.*

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