

# COMPOSITIONS MODERNES

pour

## VIOLON ET PIANO.

- |   |                              |   |                             |
|---|------------------------------|---|-----------------------------|
| Nr. 1. DRDLA, Franz. Romance. en La (A dur)                       |                              | Nr. 24. HENLEY, William. Salut au Printemps.            | M. 1.50<br>4/-              |
| a., Edition originale)  | M. 1.80                      | Nr. 25. _____ Scène Caractéristique                     | M. 1.50<br>4/-              |
| b., „ simplifiée)   | 4/- frs. 6.-                 | Nr. 26. HENRY, Harold. J. Cavatina                      | M. 1.50<br>4/-              |
| Nr. 2. DRDLA, Franz. Sérénade en Mi (E dur)                       |                              | Nr. 29. DRDLA, Franz. Op. 29. Le Songe. Nocturne        | M. 1.50<br>4/- frs. 5.-     |
| a., Edition originale)  | M. 1.80                      | Nr. 30. Op. 30. Danses Hongroises N° 1. (Hej de Fényes) | M. 2.-<br>2/- net. fr. 6.-  |
| b., „ simplifiée)   | 4/- frs. 6.-                 | Nr. 31. _____ N° 2. (Hamis babam)                       | M. 2.-<br>2/- net. fr. 6.-  |
| Nr. 3. PAGANINI, N. Op. 11. Moto perpetuo.                        |                              | Nr. 32. _____ N° 3. (Eg a kunyhó)                       | M. 2.-<br>2/- net. fr. 6.-  |
| (Mouvement perpétuel.) Nouvelle Edition revue                     | M. 1.80                      | Nr. 33. _____ N° 4. (Hey, Hay!)                         | M. 2.-<br>2/- net. fr. 6.-  |
| et doigté par Max Adler.  | 4/- frs. 25.00               | Nr. 34. Op. 31. Chant d'Amour. Valse Chanson            | M. 1.80<br>2/- net. fr. 6.- |
| Nr. 4. NESVERA, Jos. Berceuse (Wiegenlied)                        | M. 1.20                      | Nr. 35. Op. 32. Ivresse                                 | M. 2.-<br>2/- net. fr. 6.-  |
| Nr. 5. PEINIGER, Otto. Humming Bird. (Colibri)                    | M. 1.80                      | Nr. 36. DRDLA, Franz. Op. 33. Wiegenlied.               |                             |
| Nr. 6. MARTIN, F. Easthope Castanets. Bolero                      | 4/- frs. 6.-                 | Slumber song. Berceuse. (Intermezzo)                    | M. 1.50<br>2/- net. fr. 5.- |
| Nr. 7. CARRODUS, Bernhard. Nocturne                               | M. 2.-                       | Nr. 37. Op. 35. Danse des Sorcières.                    |                             |
| Nr. 8. DRDLA, Franz. Op. 21. Traumerei. (Dreaming)                | 4/- frs. 6.-                 | (Hexentanz) Dance of the Sorcerers.                     | M. 3.-<br>3/- net. fr. 7.50 |
| Nr. 9. _____ Op. 22. Première Mazurka                             | M. 1.20                      | Nr. 38. KLUMP, JUL. Op. 23 N° 1. Menuett                | M. 1.50<br>4/0 net.         |
| Nr. 10. _____ Op. 23. Deuxième Mazurka                            | 4/- frs. 6.-                 | Nr. 39. _____ Op. 23 N° 2. Gavotte                      | M. 1.50<br>1.6 net.         |
| Nr. 11. FOGES, Rudolf, Romance                                    | M. 2.-                       |   |                             |
| Nr. 12. AMBROSIO, A. d' Op. 17. Aubade                            | 4/- frs. 5.-                 |   |                             |
| Nr. 13. _____ Op. 18. Rêverie                                     | M. 1.80                      |   |                             |
| Nr. 14. WILHELMJ, A. Albumblatt                                   | 4/- frs. 2.50                |   |                             |
| Nr. 15. BONAWITZ, J. H. Ungarische Tänze. (Hungarian Dances) arr. | M. 1.50                      |   |                             |
| Nr. 16. DRDLA, Franz. Op. 24. Troisième Mazurka. A-maj            | M. 2.-                       |   |                             |
| A-dur   | 2/- net.                     |   |                             |
| Nr. 17. _____ Op. 25. Madrigale. A-maj. A-dur                     | M. 1.80                      |   |                             |
| Nr. 18. _____ Op. 26. et 27. Cycle (I. Position)                  | 4/- frs. 6.-                 |   |                             |
| Op. 26 N° 1. Melodie  | M. 1.20                      |   |                             |
| Op. 27 „ 1. Dialogue  | 3/- frs. 5.-                 |   |                             |
| „ 2. Tarantelle   | Nr. 2. Au Printemps. M. 1.80 |   |                             |
|   | 4/- frs. 6.-                 |   |                             |
| Nr. 19. _____ Op. 28. Vision                                      | M. 1.80                      |   |                             |
|   | 4/- frs. 6.-                 |   |                             |

Aufführungsrecht vorbehalten.

Droits d'exécution réservés.

Propriété des Editeurs pour tous pays.

## BOSWORTH & C<sup>o</sup>

LEIPZIG.

PARIS.

LONDON, W.

WIEN, I.

Hungarian Dances.

Danses Hongroises.

# UNGARISCHE TÄNZE.

## Nº 1.

### Hej de Fényes.

Revised by A.E. Lloyd.

Franz Drdla, Op.30 Nº 1.

Moderato.

Violine.

Moderato.

Klavier.

*f*

*p, beim 2. Male pp*

*f*

*rit.*

*tempo*

*mf*

*f*

*rit.*

*p*

*f*

*p accelerando*

*rit.*

*rit.*

*f*

*p accelerando*

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *f* dynamic and a *rit.* marking. The piano accompaniment starts with a *f* dynamic and includes a *pp* dynamic and a *rit.* marking.

Second system of musical notation. The vocal line features dynamics of *f*, *ritard.*, and *ff*. The piano accompaniment features dynamics of *f*, *mf*, and *ritard.*

Third system of musical notation. It begins with the tempo instruction *Allegro. (Not too quick) (nicht zu schnell)* and the dynamic *mf*. The piano accompaniment includes a *cresc.* marking.

Fourth system of musical notation. The vocal line starts with a *f* dynamic. The piano accompaniment also starts with a *f* dynamic.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a complex rhythmic pattern in the right hand and a steady bass line in the left hand.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a more active right hand with chords and moving lines.

Third system of musical notation, showing further development of the vocal melody and piano accompaniment.

Fourth system of musical notation, concluding the page with dynamic markings *meno* and *ritard.* above the vocal line.

Andante.

*mf* *f*

Andante.

*p* *p*

Tempo I.

*p*

Tempo I.

*ritard.* *ff*

*mf* *p*

# Hungarian Dances. Danşes Hongroises. UNGARISCHE TÄNZE.

## Nº 1. Hej de Fényes.

### Violine.

Revised by A.E.Lloyd.

Franz Drdla, Op.30 Nº1.

Moderato.

*p, beim 2. Male pp* *f rit.*

*tempo* *mf* *f* *rit.* *p*

*tempo* *f* *p accelerando* *f a tempo*

*rit.*

*tempo* *f* *f ritard.* *ff*

*Allegro. (Not too quick.) (Nicht zu schnell.)* *f*

*mf* *mf*

Violine.

The image shows a page of a violin score, page 3. It consists of ten staves of music in G major. The score includes various musical notations and dynamics. The first staff begins with a forte (*f*) dynamic. The second staff features a *meno* dynamic marking and a *ritard.* (ritardando) instruction. The third staff is marked *Andante.* and begins with a mezzo-forte (*mf*) dynamic, ending with a forte (*f*) dynamic. The fourth staff is marked *Tempo I.* and includes a triplet of eighth notes. The fifth staff features a fortissimo (*ff*) dynamic. The sixth staff begins with a mezzo-forte (*mf*) dynamic. The seventh staff begins with a forte (*f*) dynamic. The eighth staff features a fortissimo (*ff*) dynamic. The ninth staff begins with a fortissimo (*ff*) dynamic. The tenth staff includes a *pizz.* (pizzicato) instruction and a fortissimo (*ff*) dynamic. The score concludes with a double bar line.