

# Compositions de Salon

pour

## Piano et Violon

par

# J. W. HARMSTON.

Op. 28. <b>Chanson sans paroles</b> . . . . .	10 Sgr.
Le même pour Piano et <b>Violoncelle</b> . . . . .	10 „
Op. 29. <b>Romance Hongroise</b> . . . . .	15 „
Le même pour Piano et <b>Violoncelle</b> . . . . .	15 „
Op. 30. <b>Elégie</b> . . . . .	12½ „
Le même pour Piano et <b>Violoncelle</b> . . . . .	12½ „
Op. 31. <b>Romance Anglaise</b> . . . . .	20 „
Le même pour Piano et <b>Violoncelle</b> . . . . .	20 „
Op. 32. <b>Impromptu</b> . . . . .	12½ „
Le même pour Piano et <b>Violoncelle</b> . . . . .	12½ „
Op. 33. <b>Sérénade</b> . . . . .	15 „
Le même pour Piano et <b>Violoncelle</b> . . . . .	15 „

*Propriété de l'Editeur.*

HAMBOURG.

G. W. NIEMEYER.

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# ELEGIE.

J. W. Harmston Op. 80.

Adagio con gran espressione.

VIOLINO. *p*

PIANO. *mf fz p*

*cresc. f dim. a poco.*

*cresc. dim. p dim.*

*pp mp fz*

*pp fz*

*Ped \**

ffz cresc. ff

cresc.

ff

Ped. \*

dim

dimi - nu - en

p f dim e calando.

cal - an - do.

do. a poco. p a poco.

a tempo con passione.

p mf cres - - - cen - - - f - do.

a tempo cres - - - cen - - - do.

pp cresc. mf

ff *dim. a poco.* *mp cresc.* *cresc.*

This system contains the first two staves of music. The top staff begins with a treble clef, a key signature of two flats, and a dynamic marking of *ff*. It features a melodic line with slurs and accents, followed by a *dim. a poco.* section and a *mp cresc.* section. The piano accompaniment consists of two staves with chords and rhythmic patterns. The piano part also includes a *dim.* section and a *mp* section.

*ff* *cal.* *a tempo* *dim.* *cal. col. parte.*

This system contains the next two staves. The top staff starts with *ff* and includes a *cal.* (calando) section and a *a tempo* section. The piano part features a *dim.* section and a *cal. col. parte.* section. The piano part continues with complex rhythmic patterns and chords.

*un poco piu animo* *mf*

This system contains the third two staves. The top staff begins with the instruction *un poco piu animo* and a dynamic marking of *mf*. The piano part continues with rhythmic patterns and chords.

*mf* *ff* *ff*

This system contains the final two staves. The top staff starts with *mf* and ends with *ff*. The piano part continues with rhythmic patterns and chords, ending with a *ff* dynamic marking.

dim p mf

*cres* *cen*

*cres - - cen - - do.* *f* *ff*

*do - a poco*

dim. p

*dimi - nuen - - do.* *Ite* *Tempo.*

*une poco cal.* p

mp

*mf cresc.* *ff* *dimi - -*

*cres - - cen - - do.* *ff* *dimi - -*

nu - en - do. *pp* *mf*

nu - en - do. *pp*

*fz* *mf* *ffz* *cresc.* *cresc.*

*ffz*

*fff* *dimi* *nu* *dimi* *nu*

*ff*

en - do. *mp*

en - do. *p* *poco a poco.*

*a tempo.* *calando.* *p* *dim. e ralent* *mp 4a corda.*

*a tempo* *pp* *mp* *cal.* *pp*

*piu calando.*