

MASTER PIECES

FOR THE
VIOLIN

WITH PIANO ACCOMPANIMENT

ARRANGED AND EDITED
BY

ARTHUR HARTMANN

13220 SERENADE,	F. SCHUBERT	60
13753 ROMANCE,	JOHAN S. SVENDSEN	75
13782 LA CINQUANTAINE,	GABRIEL-MARIE	50
13711 ITALIAN CRADLE SONG,	A. CIPOLLONE	60
13961 PETITE BERCEUSE,	E. SCHÜTT	40
14297 VALSE, Op. 39, No. 8,	P. I. TSCHAIKOWSKI	40
14298 RÁKOCZI MARCH,		40
14489 NEAPOLITAN DANCE SONG	P. I. TSCHAIKOWSKI	50
14685 ITALIAN SONG	P. I. TSCHAIKOWSKI	30
14684 BERCEUSE	S. BARMOTINE	50
14898 PLAYERA, Op. 5, No. 5, Spanish Dance	E. GRANADOS	75
15156 MI TERESITA	TERESA CARREÑO	60
15205 ORIENTALE	NICOLAS AMANI	40
15206 TAMBOURIN	JEAN PHILLIPE RAMREAU	40

Philadelphia
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MI TERESITA

Violin

TERESA CARREÑO

Transcription for violin and piano by
ARTHUR HARTMANN*

Allegretto (Tempo di Valse) M. M. ♩ = 48

The score is written for violin in G major (one sharp) and 3/4 time. It begins with a key signature of one sharp and a tempo marking of Allegretto (Tempo di Valse) with a metronome marking of 48 beats per minute. The music is transcribed for violin and piano by Arthur Hartmann. The score consists of 10 staves of music. The first staff starts with a forte (f) dynamic and a sixteenth-note figure. The second staff has a piano (p) dynamic and a crescendo. The third staff has a decrescendo (dim.) and a pianissimo (pp) dynamic. The fourth staff has a piano (p) dynamic and a crescendo. The fifth staff has a string section (string.) and a crescendo, followed by a decrescendo (dim.) and a ritardando (rit.) leading to a piano (p) dynamic with an accent (acc.). The sixth staff has a mezzo-forte (mf) dynamic and a crescendo, followed by a decrescendo (dim.) and a ritardando (rit.) leading to a tempo change (a tempo). The seventh staff has a piano (p) dynamic and a crescendo, followed by a mezzo-forte (mf) dynamic and a decrescendo (dim.). The eighth staff has a mezzo-forte (mf) dynamic and a decrescendo (dim.). The ninth staff has a mezzo-forte (mf) dynamic and a decrescendo (dim.). The tenth staff has a mezzo-forte (mf) dynamic and a decrescendo (dim.), followed by a crescendo (cresc.) and a decrescendo (dim.) leading to a forte (f) dynamic and a ritardando (rit.).

* When played in public, Mr. Hartmann's name *must* be mentioned on the program.

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Con brio
a tempo

ff *cresc.*

poco a poco dim.

p (point _____)

point

ff

p

pp