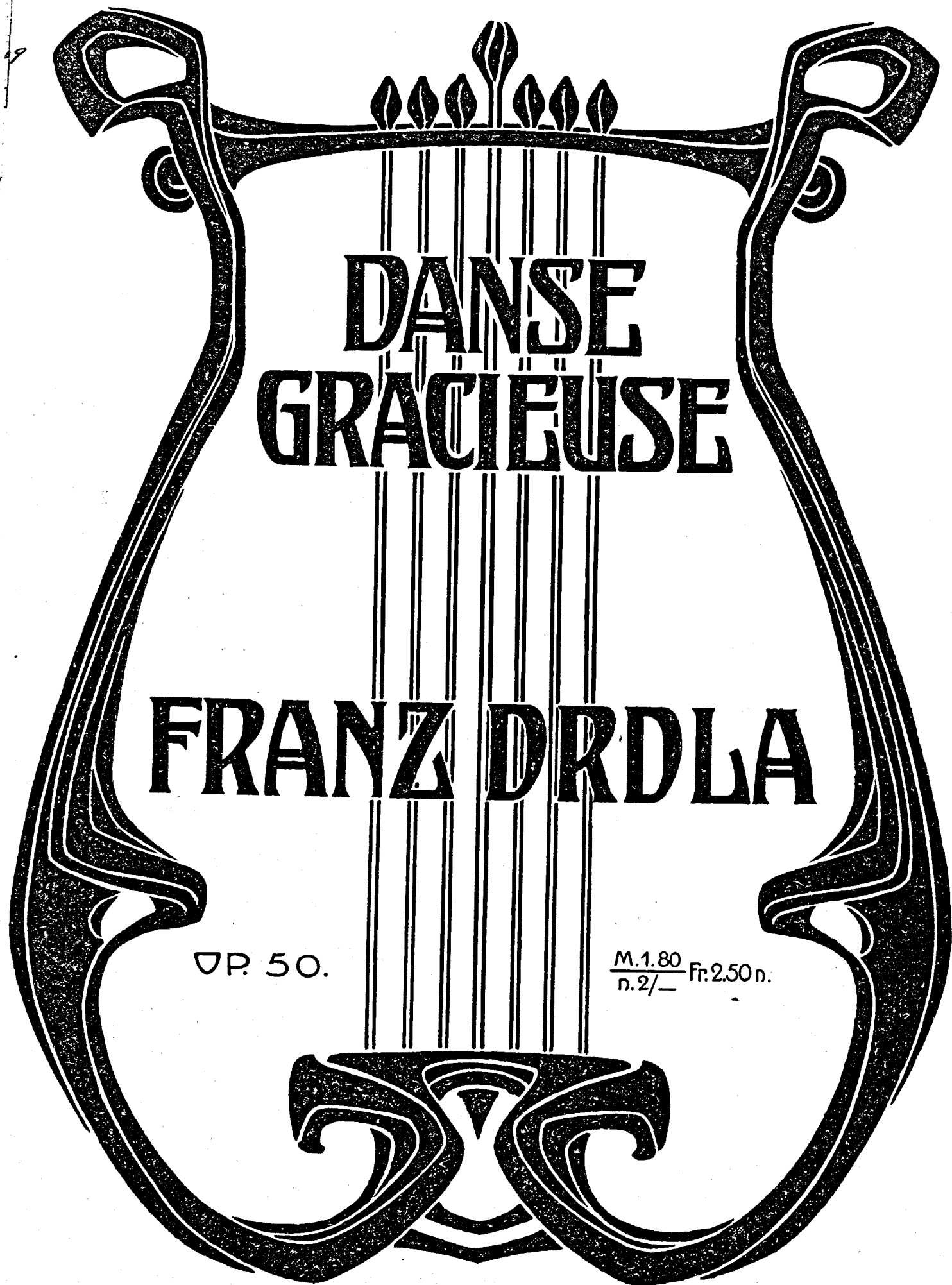


VIOLON et PIANO



OP. 50.

M. 1.80
n. 2/— Fr. 2.50 n.

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M 221
D

Danse Gracieuse.

Franz Drdla, Op. 50.

a la Gavotte.

Violon. *p*

Piano. *p*

Ossia.

rit. *tempo*

rit. *tempo*

rit. *tempo*

p

rit. *p*

Ossia.

rit.

rit.



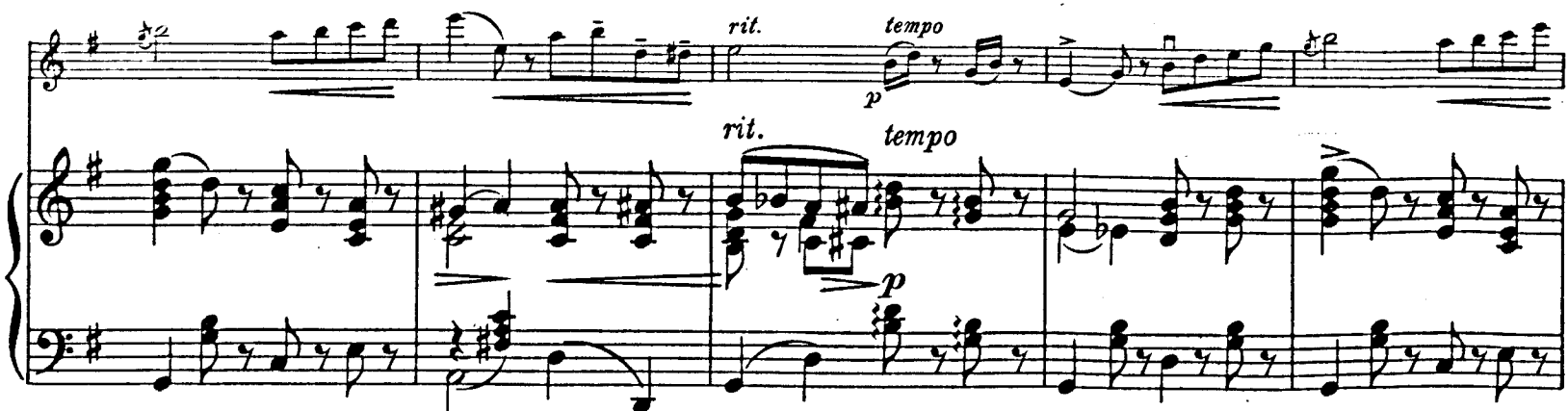
First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic, followed by a piano (*p*) section, a ritardando (*rit.*) section, and ends with a forte (*f*) section marked *tempo*. The lower staff (bass clef) begins with a forte (*f*) section, followed by a piano (*p*) section, a piano fortissimo (*sfp*) section, a ritardando (*rit.*) section, and ends with a forte (*f*) section marked *tempo*.



Second system of musical notation. The upper staff (treble clef) begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section. The lower staff (bass clef) begins with a piano (*p*) section, followed by a mezzo-forte (*mf*) section, and ends with a piano (*p*) section.



Third system of musical notation. The upper staff (treble clef) begins with a mezzo-forte (*mf*) section, followed by a ritardando (*ritard.*) section, a piano (*p*) section marked *tempo*, and ends with a piano (*p*) section. The lower staff (bass clef) begins with a mezzo-forte (*mf*) section, followed by a ritardando (*ritard.*) section, a piano (*p*) section marked *tempo*, and ends with a piano (*p*) section.



Fourth system of musical notation. The upper staff (treble clef) begins with a piano (*p*) section, followed by a ritardando (*rit.*) section, a piano (*p*) section marked *tempo*, and ends with a piano (*p*) section. The lower staff (bass clef) begins with a piano (*p*) section, followed by a ritardando (*rit.*) section, a piano (*p*) section marked *tempo*, and ends with a piano (*p*) section.

First system of musical notation. The voice part (top staff) begins with a *ritard.* (ritardando) and a *f* (forte) dynamic. The piano accompaniment (bottom staves) also begins with a *ritard.* and a *f* dynamic. The key signature has one sharp (F#).

Second system of musical notation. The voice part continues with a *p* (piano) dynamic and a *tenuto* (sustained) marking. The piano accompaniment features a *p* dynamic and a *f tenuto p* marking. The key signature has one sharp (F#).

Third system of musical notation. The voice part begins with a *ritard.* and a *f* dynamic, followed by a *tempo* (return to tempo) marking. The piano accompaniment also begins with a *ritard.* and a *f* dynamic, followed by a *p* dynamic. The key signature has one sharp (F#).

Fourth system of musical notation. The voice part begins with a *ritard.* and a *tempo* marking. The piano accompaniment begins with a *p* dynamic and a *ritard.* marking. The key signature has one sharp (F#).

*) Für minder Vorgeschriftene ohne Doppelgriffe.
 *) If found too difficult play single notes only.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic. The piano accompaniment in the grand staff begins with a piano (*p*) dynamic, followed by a piano-piano (*pp*) dynamic. The key signature is one sharp (F#).

Second system of musical notation. The treble clef staff includes tempo markings: *rit.* (ritardando), *tempo*, and *ritard.*. The piano accompaniment includes *rit.*, *tempo*, and *ritard.* markings. Dynamics include *p* (piano) and *pp* (piano-piano). The key signature is one sharp (F#).

Third system of musical notation. The treble clef staff includes a forte (*f*) dynamic and a *ritard.* marking. The piano accompaniment includes *f*, *sfp* (sforzando piano), *p*, and *ritard.* markings. The key signature is one sharp (F#).

Fourth system of musical notation. The treble clef staff includes a *tempo* marking and a forte (*f*) dynamic. The piano accompaniment includes *f*, *tempo*, *p*, and *mf* (mezzo-forte) markings. The key signature is one sharp (F#).

First system of musical notation. The upper staff features a melodic line with a fermata and a *ritard.* marking. The lower staff provides harmonic accompaniment. Dynamics include *p* (piano) and *tempo* markings.

Second system of musical notation. The upper staff continues the melody with a *tenuto* marking. The lower staff features a *pp* (pianissimo) dynamic. The system concludes with a *tempo* marking.

Third system of musical notation. The upper staff includes a section labeled "Ossia." with a *ritard.* marking. The lower staff also features a *ritard.* marking and a *pp* dynamic.

Fourth system of musical notation. The upper staff includes a section labeled "Allegro." with a *f* (forte) dynamic and a *pizz.* (pizzicato) marking. The lower staff includes a section labeled "Allegro." with a *pp* *morendo* (diminuendo) marking, followed by *p* and *f* dynamics. The system concludes with a *sf* (sforzando) dynamic.

Franz Drdla

Compositions pour Violon et Piano.

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Allegro.

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Up to Third position. *Moderately Difficult.*

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Andante.

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Danse Gracieuse.

Violon.

Franz Drdla, Op. 50.

a la Gavotte.

tempo

rit. p

Ossia.

tempo

rit. p

tempo

rit. p

Ossia.

f

p

tempo

rit. f

p

ritard.

tempo

p

Ossia.

rit. tempo

p

rit.

f

*) Für minder Vorgeschriftene ohne Doppelgriffen.

*) If found too difficult play single notes only

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tenuto tempo

p *ritard.* *f*

ritard. *tempo* *p*

rit. *tempo*

ritard. *f* *p*

ritard. *f* *p*

ritard. *tempo* *p*

ritard. *p* *rit.* *tempo*

ritard. *tempo* *p*

ritard. *rit.* *f* *pizz.* **Allegro.**