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# Berceuse

Edited by Henry Clough-Leigher

CÉSAR CRI

Violin

Poco Andante (♩ = 63)

*mp*

*poco cresc.*

Piano

Poco Andante (♩ = 63)

*p*

*poco cresc.*

mf poco cresc.

mf poco cresc.

The image shows a page from a musical score for the piece "L'Espresso" by Franz Liszt. The score is written for piano and violin. The piano part is on the left, with a grand staff (treble and bass clefs). The violin part is on the right, with a single staff (treble clef). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *mf*, *dim*, *molto rit.*, *p*, and *a tempo*. The piano part features a prominent melody in the right hand, while the violin part provides a harmonic accompaniment. The score is presented in a clear, professional layout with standard musical notation.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staff notation (treble and bass clefs). The middle staff contains chords and some melodic fragments, while the bottom staff features a continuous bass line with frequent sixteenth-note patterns. The instruction *col Pedale* is written below the bottom staff.

*col Pedale*



The second system continues the musical piece. The top staff shows a melodic line with a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The middle staff has a *cresc.* marking and a *mf* (mezzo-forte) dynamic. The bottom staff continues the bass line with sixteenth-note patterns.

*cresc.* *f* *cresc.* *mf*



The third system of musical notation features dynamic markings *pp* (pianissimo) and *mf* (mezzo-forte) in the top staff, and *pp* and *mp* (mezzo-piano) in the middle staff. The bottom staff continues the bass line.

*pp* *mf* *pp* *mp*



The fourth system of musical notation includes dynamic markings *mp* and *p* (piano) in the middle staff. The bottom staff continues the bass line.

*mp* *p*

First system of musical notation. The upper staff (treble clef) begins with a melodic line marked *cresc.*, reaching a forte (*f*) dynamic, then softening to *pp*. The lower staff (bass clef) provides harmonic support, marked *poco cresc.*, with dynamics *mf* and *pp* indicated.

Second system of musical notation. The upper staff continues the melodic line, marked *mf cresc.* and *f*. The lower staff features a complex, rhythmic accompaniment marked *mp poco cresc.* and *mf*.

Third system of musical notation. The upper staff continues the melodic line, marked *mf cresc.* and *f*. The lower staff features a complex, rhythmic accompaniment marked *poco cresc.*, *mf*, and *mp*.

Fourth system of musical notation. The upper staff concludes the melodic line, marked *poco cresc.*, *mf dim. al fine*, *rall.*, and *p*. The lower staff concludes the accompaniment, marked *poco cresc.*, *mp*, *p dim. al fine*, and *pp*.

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Told at Twilight

Charles Huerter

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Love Song

Seymour Powell

★) Orchestra parts may be had of the publishers  
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Ethelbert Nevin, Op. 18, N<sup>o</sup> 1  
*Transcribed by Carl Engel*

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## Zwiesgespräch

E. Meyer-Helmund, Op. 135, No. 3  
*Arranged by Hans Sitt.*

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# Berceuse

Violin

Edited by Henry Clough-Leighter

CÉSAR CUI

Poco Andante (♩ = 63)



*mp* *poco cresc.* *mf*

*p poco cresc.* *mf* *dim.* *molto rit.*

*p*

*cresc.* *f* *pp* *mf*

*p*

*cresc.* *f*

*pp* *mf cresc.*

*f* *mf cresc.* *f* *mf*

*poco cresc.* *mf dim. al fine* *rall.* *p*

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## Berceuse

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Gustav Strube

Violin *Larghetto* *pp con sordino*

Piano *Larghetto* *pp*

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## A Southern Melody

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Gaylord Yost

Violin *Lento, ma non troppo* *Sul G*

Piano *Lento, ma non troppo* *p*

*con Pedale*

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*Allegretto*

H. Oswald

Violin *Allegretto* *p* *leggiere* *mf* *mp*

Piano *Allegretto* *p*

*con Pedale*

*riten.* *riten.*

*Animato* *p* *leggiere* *simile*

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## Elegy in G minor

Price. 80

A. Walter Kramer, Op. 32, No. 3

Violin *Lento: sentito molto* *Sul G*

Piano *Lento: sentito molto* *ff* *dim.* *mp*

*con Pedale*

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## AS AIDS

in the selection of choice Repertory Numbers and Teaching Pieces, we suggest reference to The B. M. Co. Thematic Handbook No. 9 (79 Successful Compositions for Violin in various grades) and "100 Gems of Violin Music," a classified and graded list embracing instructive ma-