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## Mazurka.

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# Compositions

FOR

## VIOLIN AND PIANO

Nº1. Home sweet home.....	Fantasia.....	E.Mollenhauer.	Pr \$ 1.00.
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..5. Romance.....		Chas. Anckermann.	.. 35.
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..16. Les Melodies des Alpes.....		H.Scheuer.	.. 75.
..17. Berceuse.....		F.Renard.	.. 75.
..18. Andante Religioso.....		Francis Thomé.	.. 75.
..19. Maiden's Song. (Meyer-Helmund.).....		Transcribed by Max Vogrich.	.. 50.
..20. Mazurka in G. (by Moszkowski.).....		Arr. by A.Delorme.	.. 50.

*Elégie with Spohr's introduction H.W. Ernst*

NEW YORK  
G. SCHIRMER, 35 UNION SQUARE.

5-9

# Mazurka.

M. MOSZKOWSKI.  
arr. by ARMAND DELORME.

VIOLINO. *Allegro.*

PIANO. *f*

*pp*

*poco rit.*

*a tempo.*

*p dolce.*

*a tempo.*

*p dolce.*

*a tempo.*

*rit.*

*rit.*

*a tempo.*

4

The first system of music consists of three staves. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a dynamic marking of *f*. The middle and bottom staves are a grand staff (treble and bass clefs) with a dynamic marking of *mf*. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Fingerings are indicated with numbers 1-5.

The second system continues the piece with three staves. The top staff has a dynamic marking of *f*. The grand staff below has a dynamic marking of *mf*. The music includes various melodic and harmonic textures with detailed fingerings throughout.

The third system features three staves. The top staff has a dynamic marking of *f*. The grand staff below has a dynamic marking of *mf*. This system includes two *cresc.* markings and a blue handwritten annotation "chord" in the bass staff. The piece concludes with a double bar line and a fermata.

The fourth system consists of three staves. The top staff has a dynamic marking of *f*. The grand staff below has a dynamic marking of *pp*. The music features a melodic line in the treble and a harmonic accompaniment in the bass, ending with a double bar line and a fermata.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand of the grand staff features a complex melodic line with many slurs and ties. The left hand provides a rhythmic accompaniment with chords and single notes. Performance markings include *cresc.* and *più f*. Fingering numbers (1-5) are placed above and below notes throughout the system.

Second system of musical notation, continuing the piece. It follows the same staff layout as the first system. The melodic line in the right hand continues with intricate phrasing. The left hand accompaniment remains consistent. The system concludes with a double bar line.

Third system of musical notation, featuring a first ending. The system is divided into two parts by a double bar line. The first part is marked *1.* and *rubato.*. The second part is marked *2.* and *a tempo.*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Fingering numbers are present. The system ends with a repeat sign.

Fourth system of musical notation, featuring a second ending. The system is divided into two parts by a double bar line. The first part is marked *2.* and *con fuoco.*. The second part is marked *2.* and *colla parte. a tempo. f*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Fingering numbers are present. The system ends with a repeat sign.

Bach, E., Solfeggetto, rev. and fing. and arr. for left hand solo ad lib. by A. R. Parsons... 30 35
Bach, J. S., Air, from Suite in D, transcr. by A. R. Parsons... 35
Gavotte, E. Transcr. by C. Saint-Saëns. (Fingered.)... 35
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