

SWING SONG.

L'Escarpolette

ETHEL BARNES.

Allegretto grazioso.

VIOLON.

PIANO.

Musical notation for the first system, featuring Violin and Piano parts. The Violin part starts with a rest followed by a melodic line. The Piano part consists of a rhythmic accompaniment with chords. Dynamics include 'p' (piano).

Musical notation for the second system. The Violin part has a melodic line with a 'rall.' (rallentando) section followed by 'a tempo'. The Piano part continues the accompaniment with similar dynamics.

Musical notation for the third system. The Violin part features a melodic line with 'dim.' (diminuendo) and 'prall.' (presto) markings. The Piano part also includes 'dim.' and 'pp rall.' markings.

a tempo

pp

This system contains the first two staves of music. The upper staff features a melodic line with various note values and rests, marked with *a tempo*. The lower staff is a piano accompaniment starting with a *pp* dynamic, consisting of eighth and sixteenth notes.

cresc. *cresc.* *f*

cresc. *f*

This system contains the next two staves. The upper staff includes dynamic markings *cresc.*, *cresc.*, and *f*. The lower staff includes *cresc.* and *f*. The piano accompaniment continues with similar rhythmic patterns.

f *cresc.*

cresc.

This system contains the third and fourth staves. The upper staff begins with a *f* dynamic and includes a *cresc.* marking. The lower staff includes a *cresc.* marking. The piano accompaniment features more complex chordal textures.

f *pp* *rall.* *a tempo*

pp

This system contains the final two staves. The upper staff has dynamics *f*, *pp*, *rall.*, and *a tempo*. The lower staff has a *pp* dynamic. The piece concludes with a *rall.* section followed by a return to *a tempo*.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic, followed by a *rall.* section, and then returns to *pp* with the instruction *a tempo*. The piano accompaniment mirrors these dynamics, with *pp* and *rall.* markings.

Second system of the musical score. The vocal line features a *rall.* marking. The piano accompaniment also includes a *rall.* marking.

Third system of the musical score. The vocal line has a *pp* dynamic. The piano accompaniment has *pp* markings in both the right and left hands.

Fourth system of the musical score. The vocal line has a *rit.* marking. The piano accompaniment also has a *rit.* marking.

Willy Burmester

Alte Weisen

für

Violine mit Klavierbegleitung

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|---------------------------------------|--------------------------------------|
| m 1. Händel, Sarabande | m 19. Haydn, Menuet |
| m 2. Beethoven, Menuet (Es-dur) | s 20. Händel, Courante |
| m 3. Méhul, Gavotte | i 21. Gluck, Gavotte |
| m 4. Mozart, Menuet | i 22. Händel, Gigue |
| m 5. Beethoven, Contre-Tanz | m 23. Haydn, Rondo |
| m 6. Dussek, Menuet | m 24. Beethoven, Menuet (F-dur) |
| m 7. Haydn, Capriccio | i 25. Hummel, Walzer |
| s 8. Milandre, Menuetto | i 26. Beethoven, Rondo |
| i 9. Lully, Tanz | i 27. Dittersdorf, Anglaise |
| m 10. Cramer, Walzer | i 28. „ „ Alter Tanz |
| i 11. Haydn, Menuet | i 29. Gluck, Andante |
| i 12. Mozart, Deutscher Tanz | i 30. „ Gavotte |
| i 13. Französisches Lied (18. Jahrh.) | i 31. Haydn, Capriccietto |
| m 14. Steibelt, Walzer | i 32. „ Gavotte |
| i 15. Couperin, Soeur Monique | i 33. Mozart, Deutscher Tanz (B-dur) |
| i 16. Bach, Gavotte | i 34. Rameau, Rigaudon |
| m 17. Beethoven, Menuet (Es-dur) | i 35. „ Gavotte |
| i 18. Hummel, Deutscher Tanz | |

Burmester-Album

Bd. I (No. 1, 2, 3, 6, 9, 14) — Bd. II (No. 4, 5, 7, 8, 10, 13.)
„ III (No. 11, 16, 17, 18, 20, 23) — „ IV (No. 12, 15, 19, 21, 22, 25.)

Konzert-Bearbeitungen

- m Schumann, Warum!
- m Schubert, Moment musical No. 3
- s Schumann, Abendlied
- m Mendelssohn, Capriccietto
- m „Sárba“. Rumänischer National-Tanz

s l = sehr leicht (Stufe 1 a b) l = leicht (Stufe 2) m = mittelschwer (Stufe 3—4)
s = schwer (Stufe 5) s s = sehr schwer (Stufe 6).

B. SCHOTT'S SÖHNE, MAINZ, LEIPZIG
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