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# Compositions

## Violon et Piano

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145. WIENIAWSKI, H. Op. 22. 2 <sup>de</sup> Concerto.....	1-80.	146. THOMÉ, F. Op. 25. Simple avenu.....	30.
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155. ЦЕЛЛЕРЪ, К. „Мартинъ рудокопъ“ Вальсъ. Arr. Цибулька. 60.	60.	156. SUPPÉ, F. v. Ouverture zu Dichter und Bauer“ Arr. v. G. Wichtl. 75.	75.
157. GODARD, B. Op. 35. Concerto romantique....	1-70.	158. DANCLA, Ch. Op. 89. 4 <sup>e</sup> Air varié sur un Thème de DONIZETTI. 40.	40.
159. DANCLA, Ch. Op. 89. 5 <sup>e</sup> Air varié sur un Thème de WEIGL. 40.	40.	160. „ „ „ „ Op. 89. 6 <sup>e</sup> Air varié sur un Thème de MERCADANTE. 40.	40.
161. SCHEPOTIEFF, A. Adagio de L. van Beetho- ven. 85.	85.	162. SVENDSEN, Joh. S. Andante funèbre.....	30.
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167. STRADELLA, A. Air d'Eglise.....	30.	168. PANOFKA, H. Op. 17. Élégie.....	30.
169. THOMAS, A. Entr'acte-Gavotte de Mignon.....	30.	170. LISZT, F. Rhapsodie Nº 2. Arr. H. Sitt.....	1 —
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175. DANCLA, Ch. Op. 118. 2 <sup>me</sup> Air varié. La straniera. 45.	45.	176. MENDELSSOHN-BARTHOLDY. Frühlinglied. 40.	40.
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MOSCOU chez A. GUTHEIL,

Fournisseur de la cour IMPÉRIALE et des Theatres Imperiaux,  
au Pont des Marechaux, maison Junken

St-Petersbourg, chez A. J. Hansen. Perspective de Nevsky Nº 50.

KIEFF, chez L. IZIKOWSKI. VARGIN AU MAGAZIN „ECHO MUSICAL“

Imper. N. Tschernitschoff, ci-devant Imperialoff Sretenska, Daëff perowik. Nº 16

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A ma Sœur MAGDELEINE GODARD.

# ADAGIO PATHÉTIQUE

Benjamin GODARD.

Op. 128. N° 3.

Adagio quasi andante, molto cantando e largamente.

Sul G sempre

Violon

Piano

The first system of the score features a Violin part and a Piano accompaniment. The Violin part begins with a melodic line in G major, marked *mf* and *cresc.*. The Piano part provides a harmonic accompaniment with a *f* dynamic. The tempo is *Adagio quasi andante*.

The second system continues the musical development. The Violin part features a melodic line with a *f* dynamic, followed by a *p* dynamic section. The Piano part continues with a *f* dynamic, then a *p* dynamic section. Both parts include *cresc.* markings.

The third system concludes the piece. The Violin part features a melodic line with dynamics *f*, *cresc.*, *ff*, *tim.*, and *p*. The Piano part continues with a *cresc.* marking, followed by *ff*, *tim.*, and *f* dynamics.

First system of musical notation. The upper staff features a melodic line with triplets and dynamic markings *cresc.* and *f*. The lower staff is a piano accompaniment with a wavy, tremolo-like texture. The key signature has two flats.

Second system of musical notation. The upper staff begins with *ff sempre* and ends with *ff*. The lower staff has *f sempre* and *ff* markings, with a *cresc.* marking in the middle. The piano accompaniment continues with a wavy texture.

Third system of musical notation. The upper staff includes the instruction *sul A* and dynamic markings *ppp* and *pp*. The lower staff has a *dim.* marking and *ppp* dynamic. The piano accompaniment is more sparse and rhythmic.

Fourth system of musical notation. The upper staff includes *Sul D* and *Sul G* markings and dynamic markings *pp*, *mf*, and *p*. The lower staff has *cresc.* and *mf* markings. The piano accompaniment features a more active melodic line.

Sul D

*cresc.* *f* *p* *cresc.*

*pp* *cresc.* *mf* *p* *cresc.*

Sul D

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

*mf* *sf* *pp* *cresc.* *mf*

Sul D Sul A Sul G sempre

*cresc.* *ff*

*cresc.* *ff*

*p*

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The first system includes a vocal line with triplets and a piano accompaniment with a wavy texture. Dynamics include *cresc.* and *f*. The second system continues the vocal line with triplets and the piano accompaniment, featuring *cresc.* and *ff sempre*. The third system is marked *Sul A* and includes a vocal line with a triplet and a piano accompaniment with *f sempre*. The fourth system is marked *Sul E* and includes a vocal line with a triplet and a piano accompaniment with *dim.* and *dim.* markings.

*Sul G sempre*

*p* *cresc.*

*p* *cresc.*

*a tempo* *ff* *dim.*

*cresc.* *rall.* *a tempo* *pp*

*Tranquillo molto*

*p* *pp*

*pp sempre*

