Imitation des petits Tambours

POUR

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO

PAR

F. POLIAKIN.

Compositeur de „Le Canari."

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Mon ami RUDOLF CARLO.

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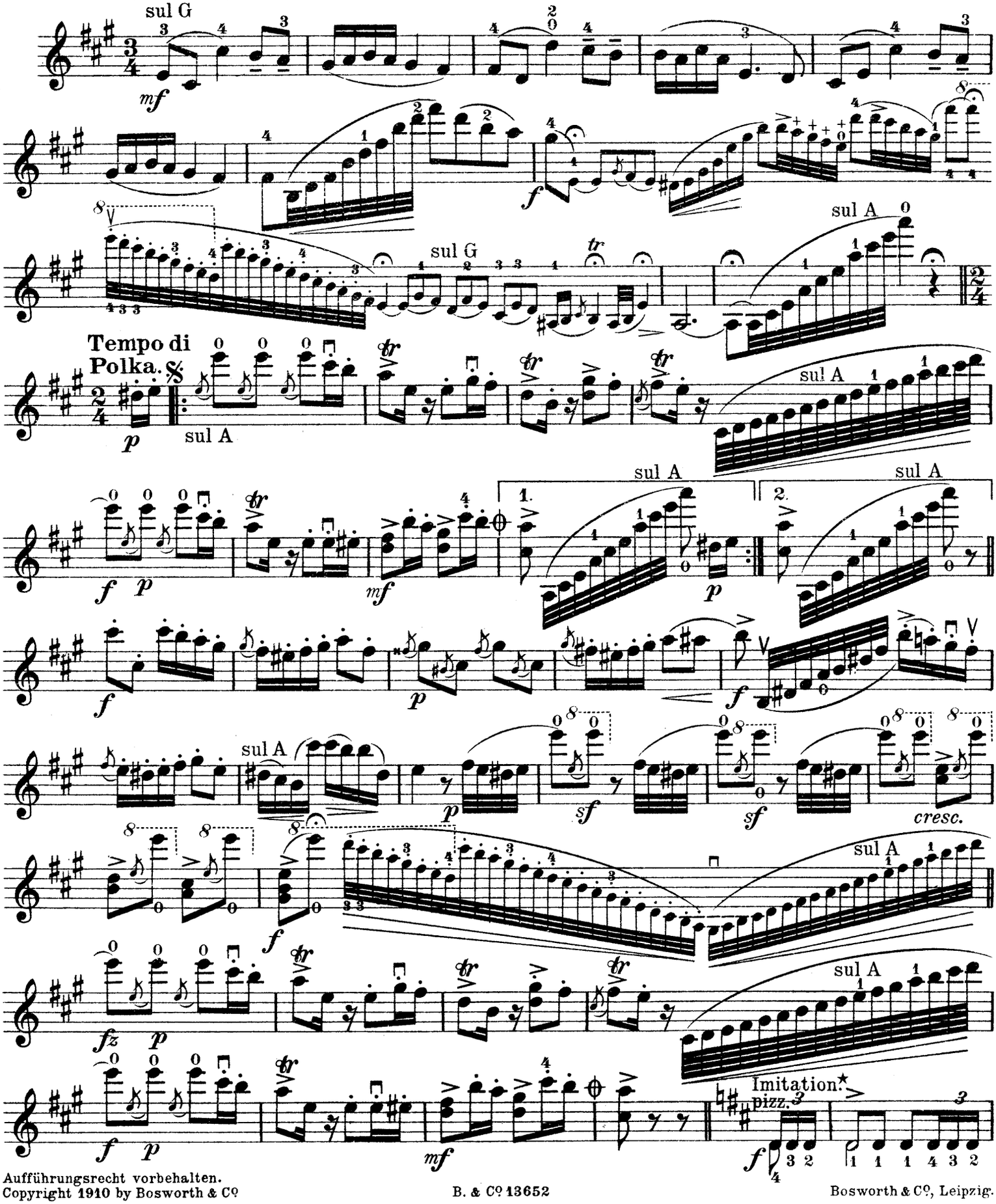

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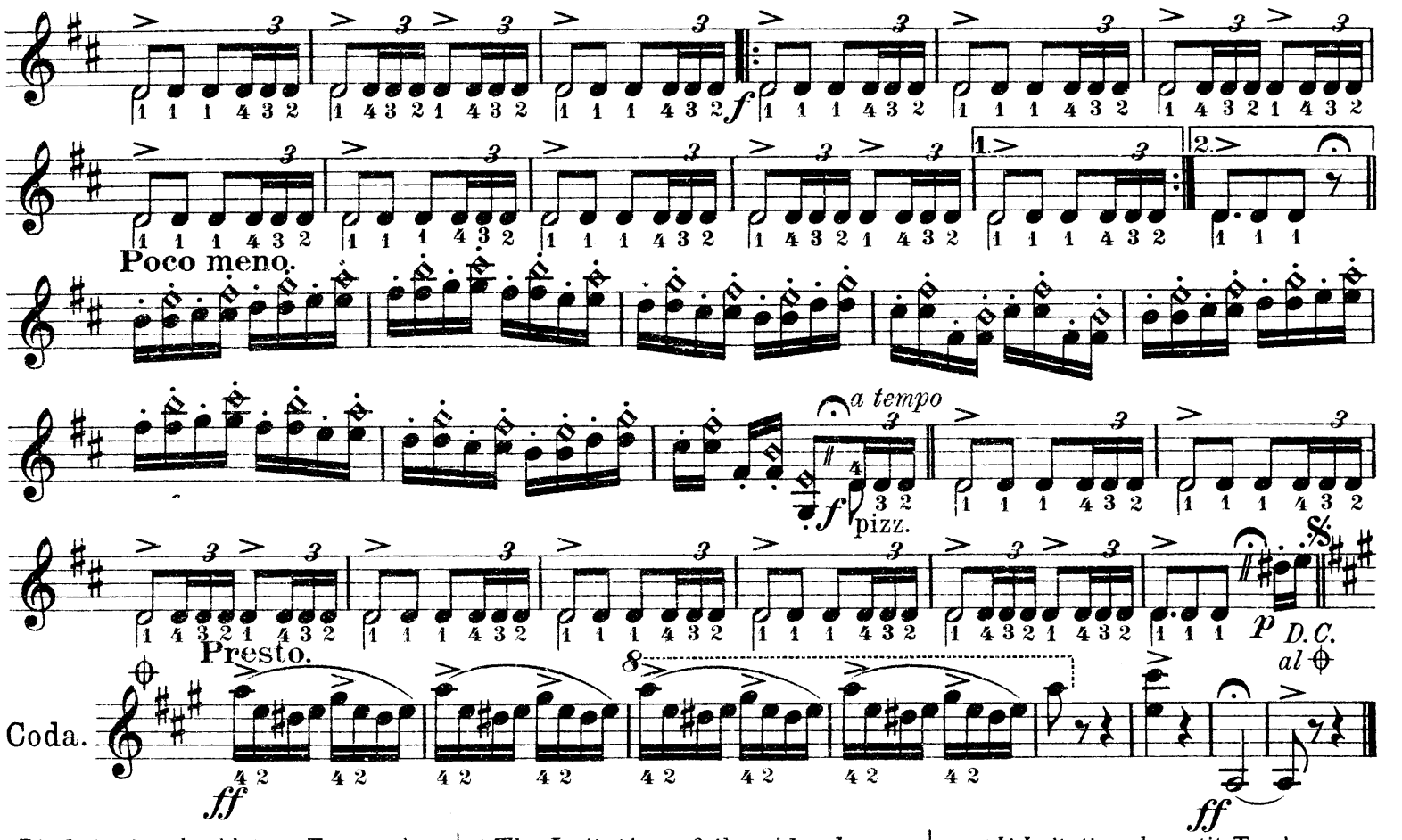


*Die Imitation der kleinen Trommel:

Man setze die Spitze des Daumens der linken Hand auf den Rand des Griffbretts an der Stelle, wo man das eingestrichene D (𝄞) auf der G=Saite spielen würde, die andern Finger umschlingen haltend den Hals des Instruments. (Illustration I). Die Nagelfläche des Daumens berührt leicht die G=Saite, sodaß beim Anreissen derselben ein schnarrendes Geräusch entsteht. Der Bogen wird mit der inneren Handfläche und dem Daumen gehalten, (Illustration II) die übrigen Finger reissen abwechselnd von rechts nach links gleitend die D=und G=Saiten im Rhytmus an, wie es die Komposition vorschreibt.

Illustration:

I. Haltung der linken Hand und Stellung der rechten Hand über den Saiten.

II. Haltung des Bogens.

**The Imitation of the side drum:*

Place the tip of the thumb of the left hand on the edge of the fingerboard at the place where the D below the line (𝄞) would be played on the G=string, the other fingers encircling the neck of the instrument. (Illustration I). The surface of the thumb nail slightly touches the G=string so that a buzzing noise is produced by it when plucked. The bow is held with the thumb and the palm of the hand, (Illustration II) the rest of the fingers in turn gliding from right to left pluck the D= and G=strings in the rhythm as proscribed by the composition.

Illustration:

I. Showing how to hold the left hand and the position of the right hand over the strings.

II. Showing how to hold the bow.

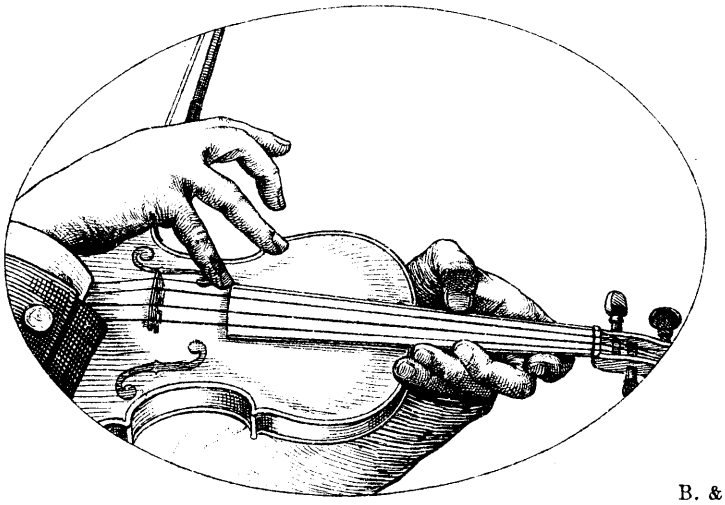
*L' Imitation du petit Tambour:

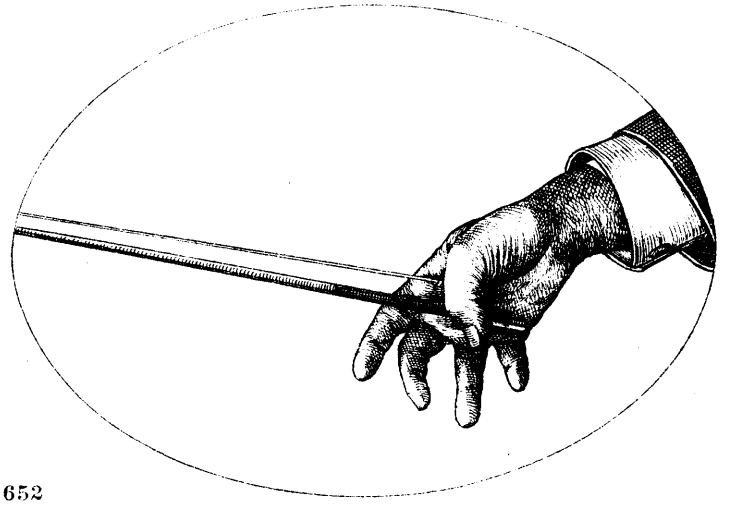
Placez le bout du pouce de la main gauche sur le manche sur la corde de Sol à l'endroit ou Ré serait joué en dessous de la ligne (𝄞) les autres doigts doivent entourer le manche de l'instrument. (Illustration I). La surface de l'ongle du pouce doit toucher légèrement la corde de Sol de facon à produire un bourdonnement quand on pince. L'archet se tient avec le pouce et la paume de la main. (Illustration II). Les autres doigts glissant, à tour de rôle, de droite à gauche, pincent les cordes de Ré et de Sol en observant le rythme indiqué dans le morceau.

Illustration:

I. Manière de tenir la main gauche et position de la main droite audessous des cordes.

II. Manière de tenir l'archet.





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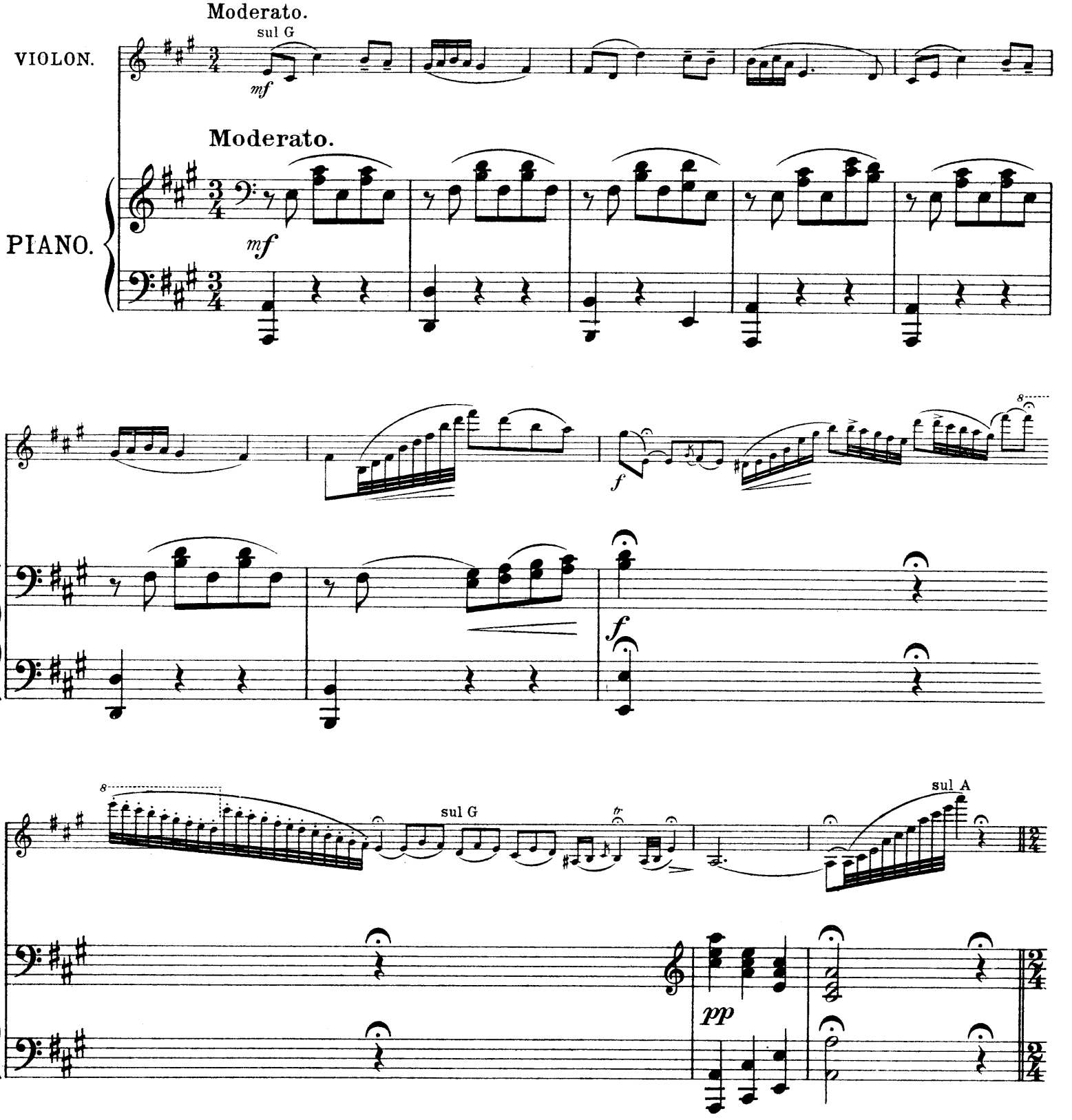

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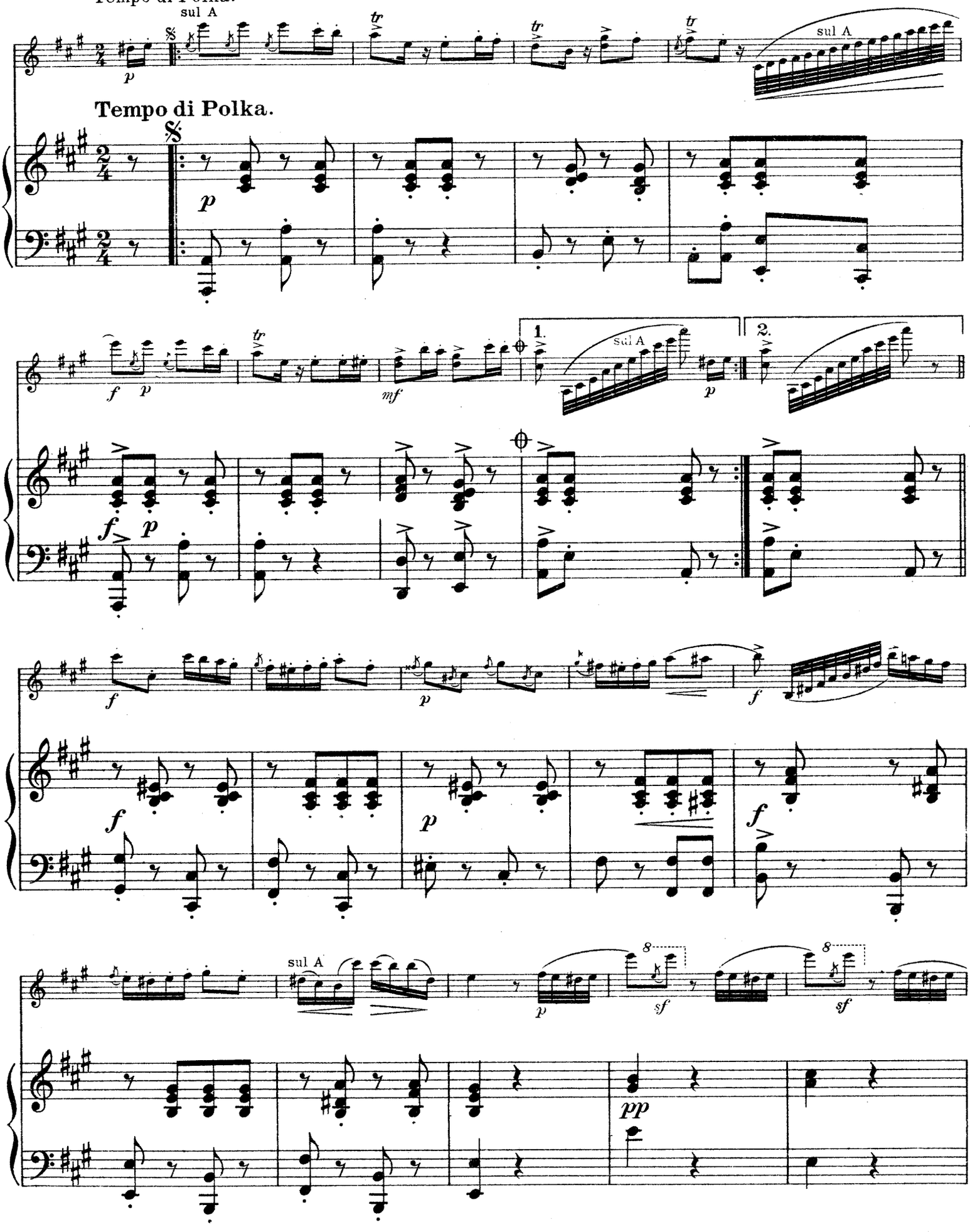
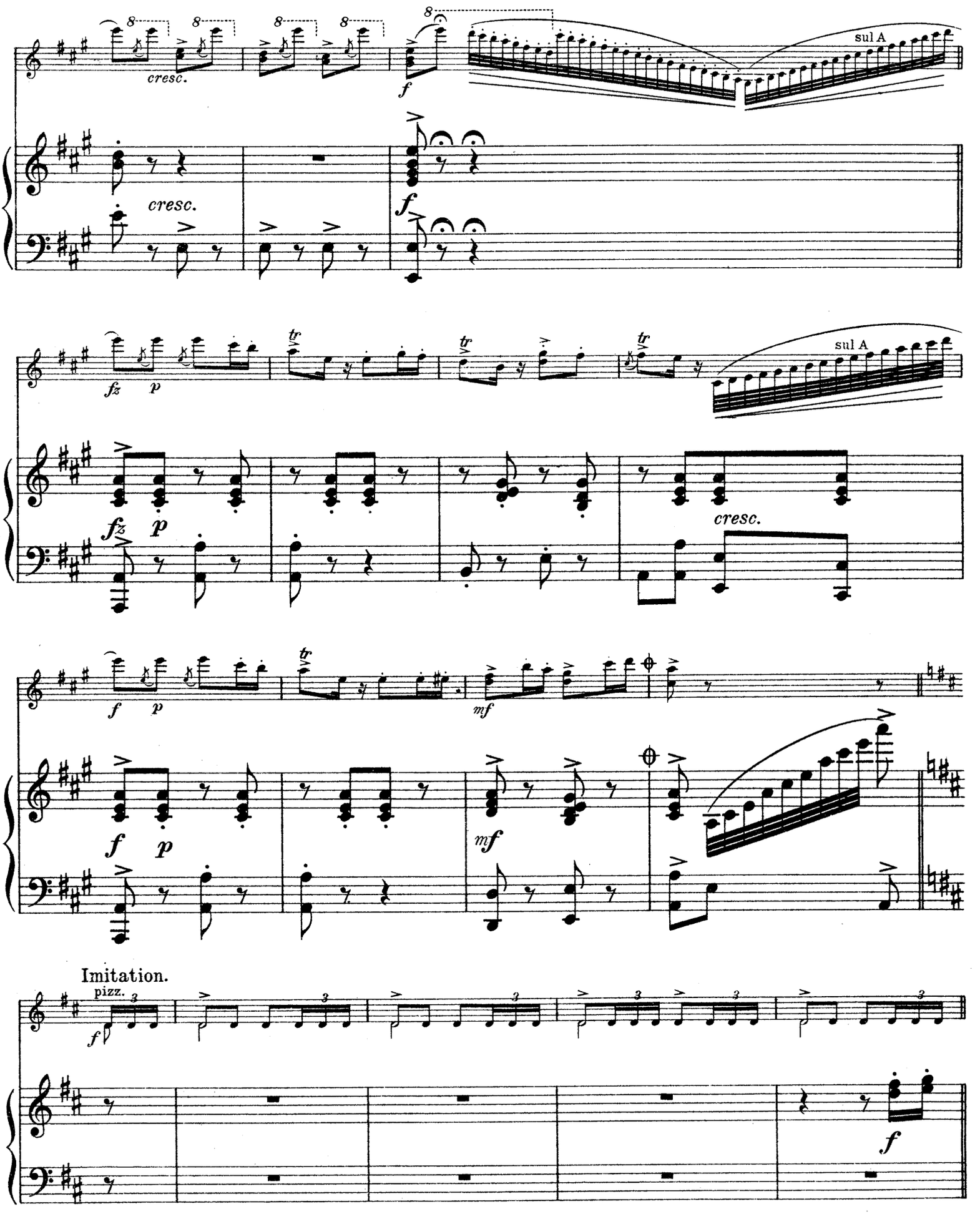
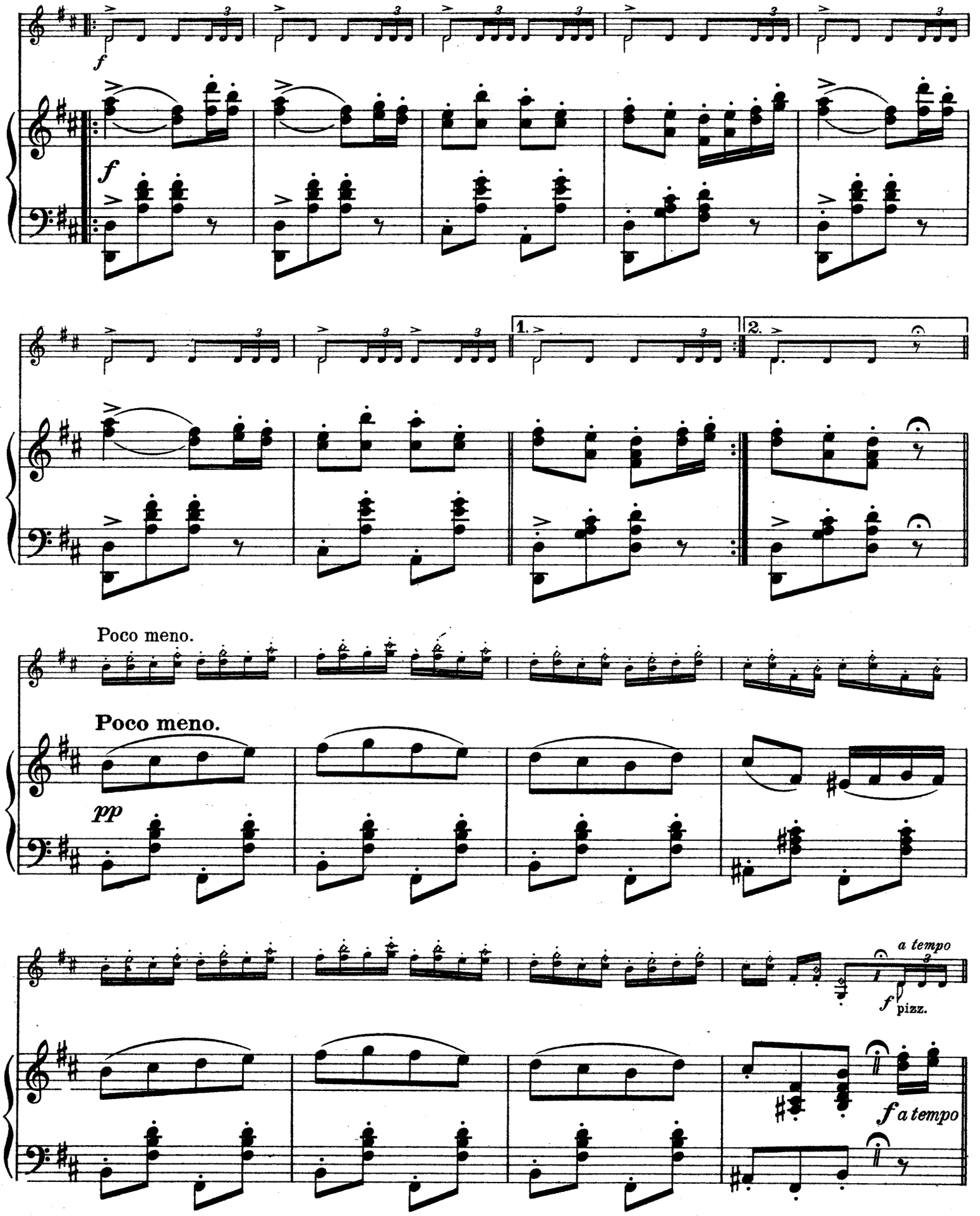
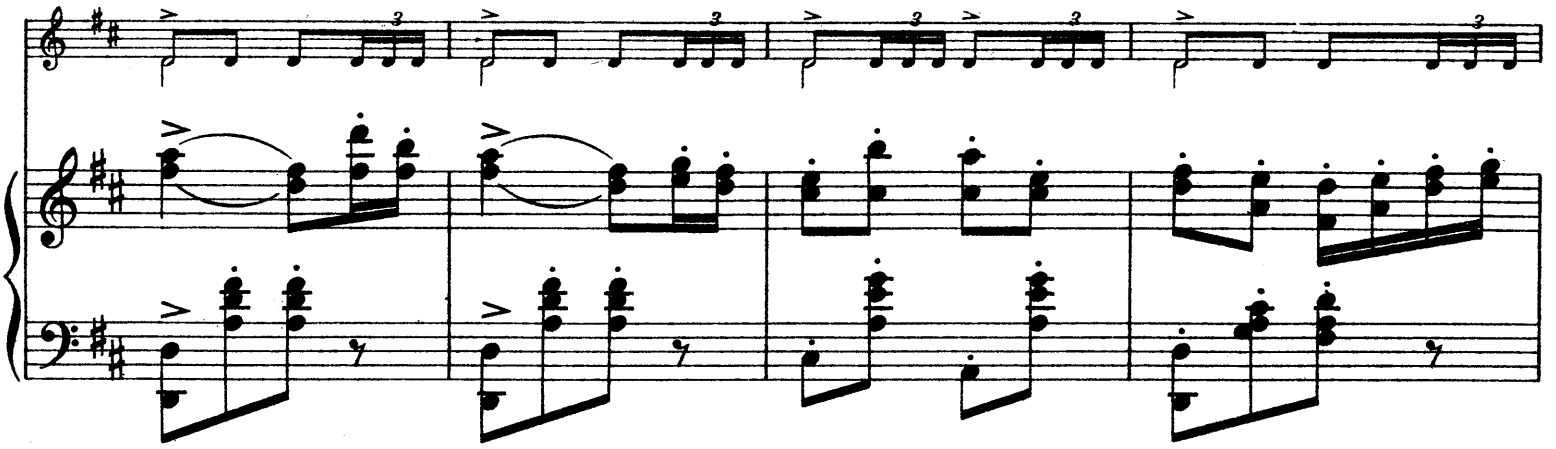
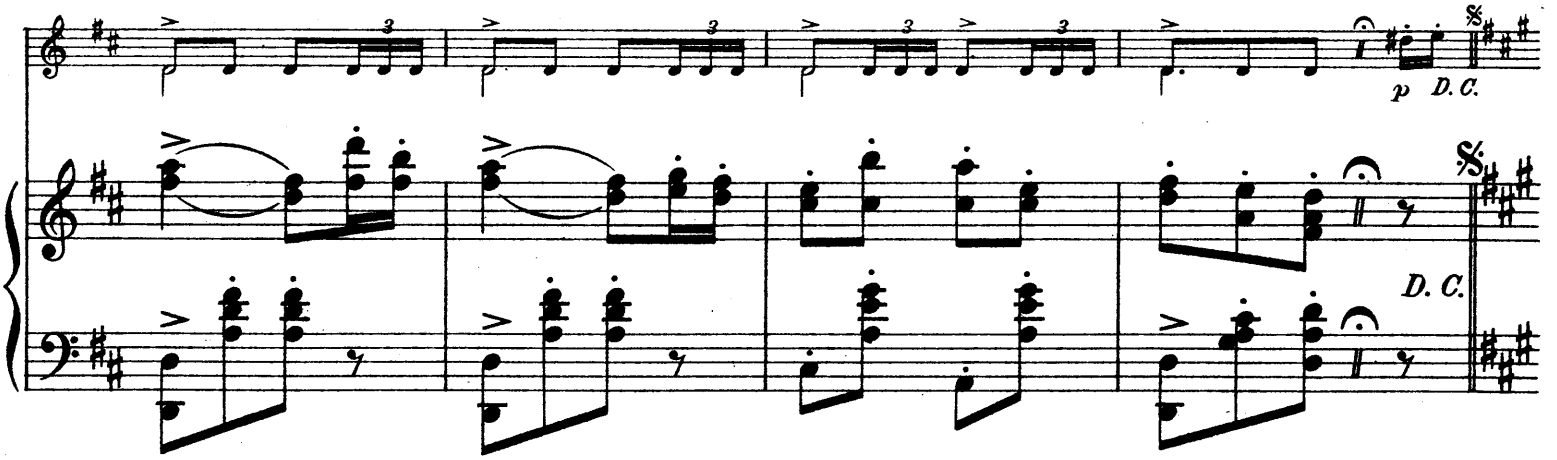
Tempo di Polka.

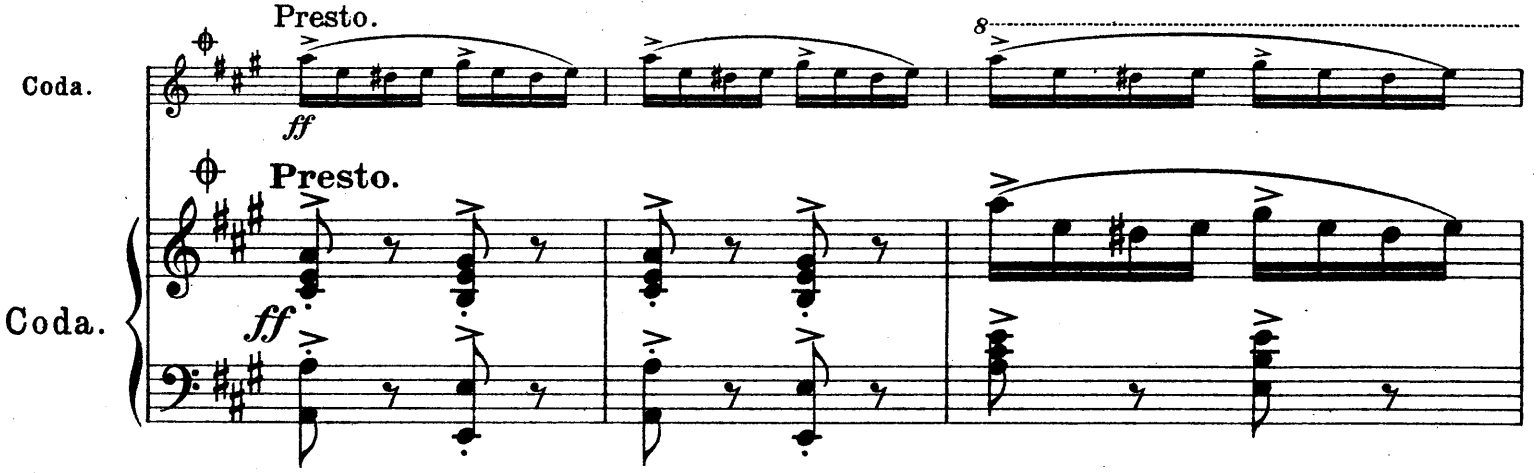


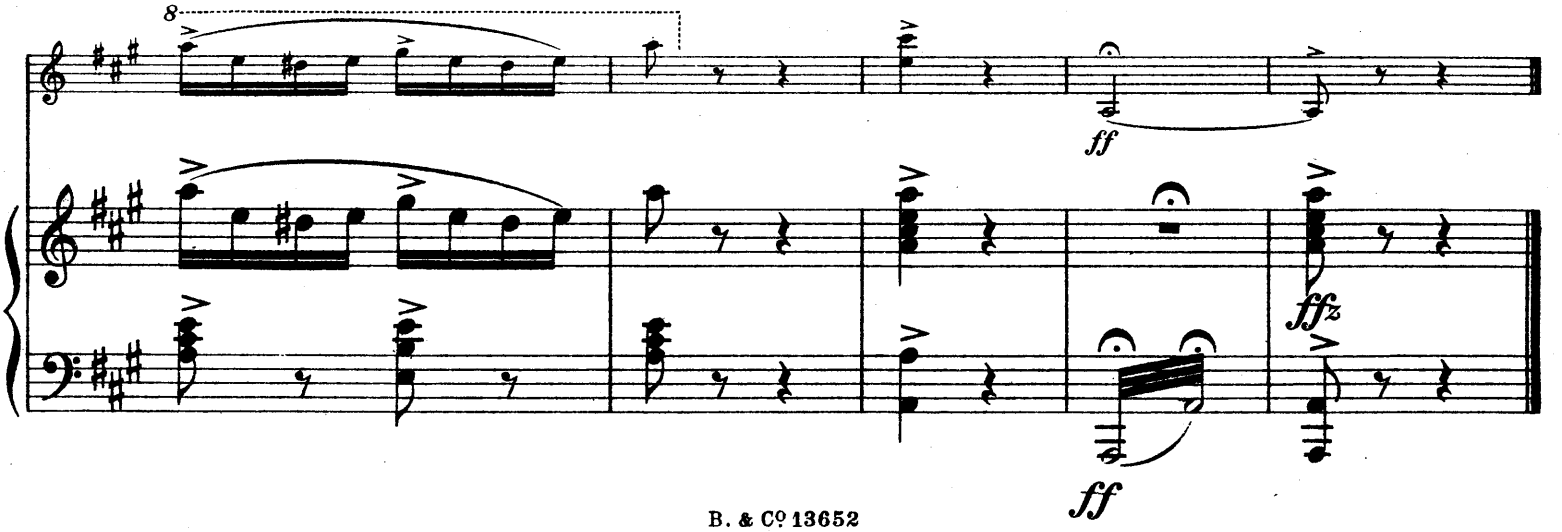

cresc.
f
sul A
cresc.
f
fz
p
tr
sul A
fz
p
cresc.
f
p
mf
f
p
mf
Imitation.
pizz.
f
f


f
1.
2.
Poco meno.
Poco meno.
pp
a tempo
f pizz.
f a tempo




p
D.C.
D. C.


Coda.
Presto.
ff
8
Coda.
Presto.
ff


8
ff
fffz
ff

Franz Drdla

Compositions pour Violon et Piano.

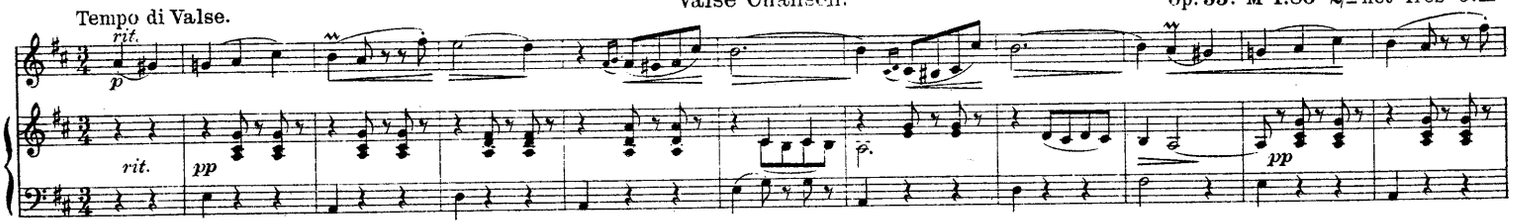
Chant d'Amour.

Valse Chanson.

III. Lage überschreitend. *Mäßig schwierig.* — Beyond Third position. *Moderately Difficult.*

Op. 33. M 1.80 2/– net frcs 6.–

Tempo di Valse.



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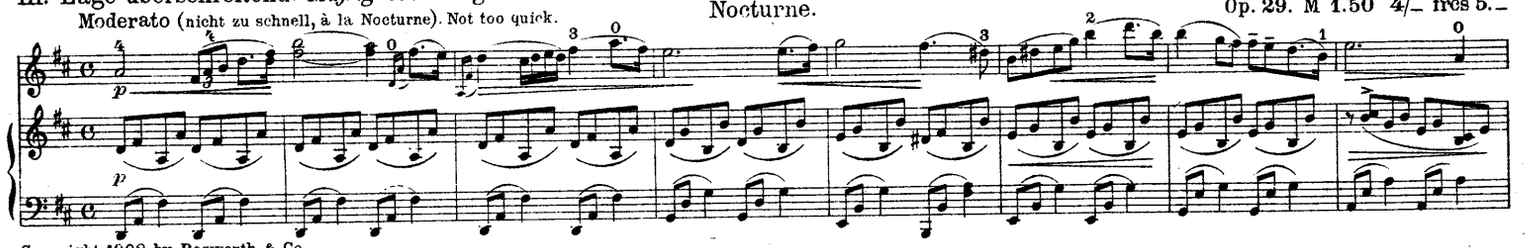
Le Songe.

Nocturne.

III. Lage überschreitend. *Mäßig schwierig.* — Beyond Third position. *Moderately Difficult.*

Op. 29. M 1.50 4/– frcs 5.–

Moderato (nicht zu schnell, à la Nocturne). Not too quick.



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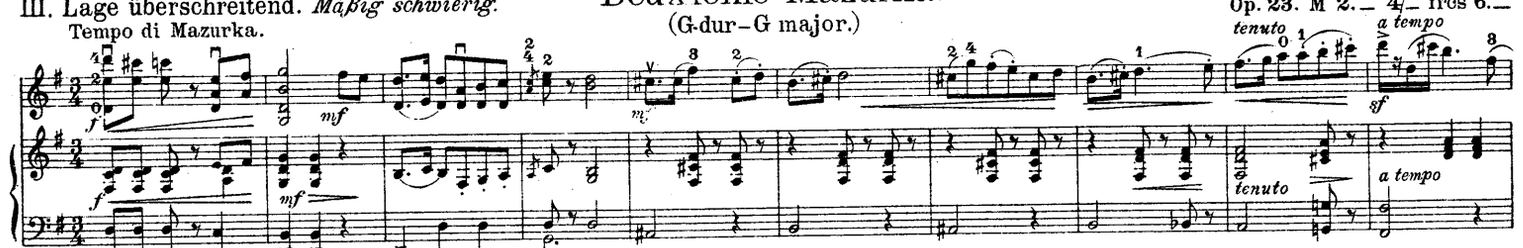
Deuxième Mazurka.

(G-dur–G major.)

III. Lage überschreitend. *Mäßig schwierig.* — Beyond Third position. *Moderately Difficult.*

Op. 23. M 2.– 4/– frcs 6.–

Tempo di Mazurka.



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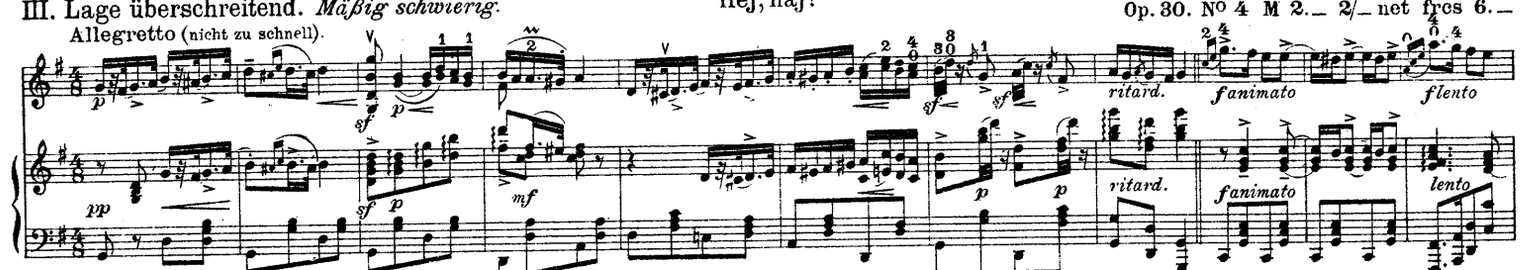
Danses hongroises. — Hungarian Dance.

Hej, haj!

III. Lage überschreitend. *Mäßig schwierig.* — Beyond Third position. *Moderately Difficult.*

Op. 30. No 4 M 2.– 2/– net frcs 6.–

Allegretto (nicht zu schnell).



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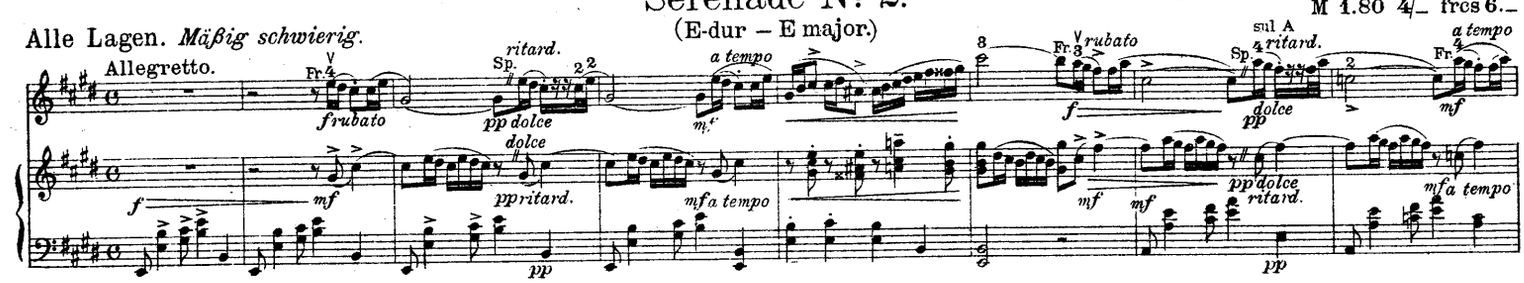
Serenade No 2.

(E-dur – E major.)

Alle Lagen. *Mäßig schwierig.* — In all positions. *Moderately Difficult.*

M 1.80 4/– frcs 6.–

Allegretto.



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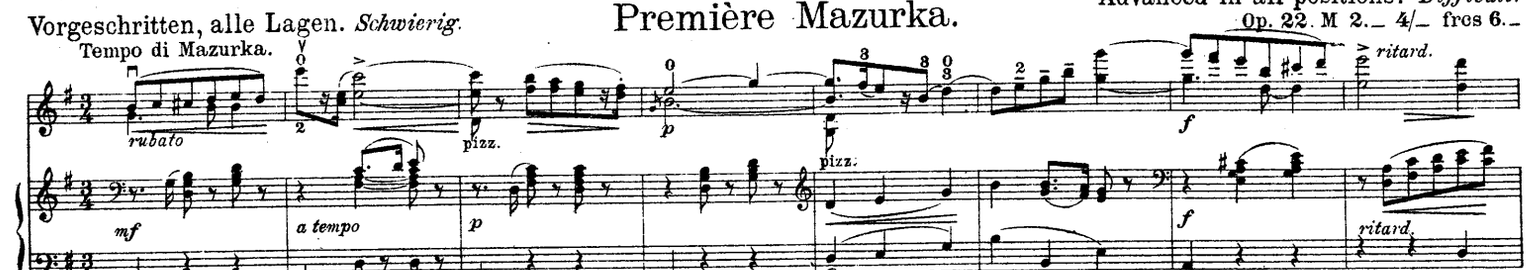
Première Mazurka.

Vorgeschritten, alle Lagen. *Schwierig.* — Advanced in all positions. *Difficult.*

Op. 22. M 2.– 4/– frcs 6.–

Tempo di Mazurka.



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