

Der Vorschule der Dresdener Musikschule  
(Direktor Hans Schneider)  
gewidmet.

✓ Zwei  
Leichte Sonatinen  
für Violine  
(1. Lage)

mit Begleitung des Pianoforte (ad lib.) ✓  
von

Otto Müller  
Op. 65. ✓

№ 1. C dur M 1.50.



№ 2. F dur M 1.50.

Eigentum des Verlegers für alle Länder.

Property of the publisher for all countries.

Alle Rechte, auch  
Aufführungsrecht vorbehalten.

Nachdruck verboten laut dem russischen  
Autorengesetz vom 20. März 1911.

The right of public performance  
and all other rights reserved.

Перепечатка воспрещается (российский законъ  
объ авторскомъ правѣ отъ 20 Марта 1911 г.)



C. F. KAHNT NACHFOLGER, LEIPZIG ✓

Herzogl. Anhalt. Hof-



Musikalienhändler

Copyright, 1913, by C. F. Kahnt Nachfolger, Leipzig.

# SONATINE.

Otto Müller, Op.65. N°1.

Allegro ma non troppo.

Violine.

*f marc.*

Allegro ma non troppo.

Klavier.

*mf*

The first system of the score shows the beginning of the piece. The Violine part starts with a half note G4, followed by quarter notes A4, B4, and C5. The Klavier part features a rhythmic accompaniment of eighth notes in the right hand and quarter notes in the left hand. Fingerings are indicated with numbers 1-5.

The second system continues the musical development. The Violine part has a half note G4, followed by quarter notes A4, B4, and C5. The Klavier part continues with similar rhythmic patterns, including some sixteenth-note passages in the right hand. Dynamics include *f marc.* and *mf*.

The third system shows further melodic and harmonic progression. The Violine part has a half note G4, followed by quarter notes A4, B4, and C5. The Klavier part features more complex rhythmic patterns, including some sixteenth-note passages in the right hand. Dynamics include *p* and *mf*.

The fourth system concludes the piece. The Violine part has a half note G4, followed by quarter notes A4, B4, and C5. The Klavier part features more complex rhythmic patterns, including some sixteenth-note passages in the right hand. Dynamics include *mf*, *cresc.*, and *f*.

1. 2.

mf p

This system contains the first two measures of the piece. It features a vocal line at the top and a piano accompaniment below. The piano part includes intricate fingerings and dynamic markings of *mf* and *p*.

cresc. mf f marc. mf

This system contains measures 3 through 7. The piano part features a complex sequence of chords and arpeggios with detailed fingerings. Dynamic markings include *cresc.*, *mf*, *f marc.*, and *mf*.

p

This system contains measures 8 through 12. The piano part continues with arpeggiated figures and includes a *p* dynamic marking.

mf marc. marc. dimin.

This system contains measures 13 through 17. It features a *dimin.* marking and a *V* (crescendo) hairpin. The piano part has dense chordal textures.

p mf mf p

This system contains measures 18 through 22. It includes a *V* (crescendo) hairpin and a *p* dynamic marking. The piano part features a prominent arpeggiated line.

Andantino.

*p dolce* *mf*

*Andantino.*

*p*

*p*

5 4 2 1 3

*p*

5 4 2 1 3

1 3 1

*mf*

*p*

*p* *poco a poco cresc.* *f*

*pleggiero* *fz* *fz* *mf*

1 2 4

*a tempo*  
ritard. *p dolce* *mf*

*a tempo*  
ritard. *p* *mf*

**Rondino.**  
*Allegretto.*

*mf leggiero*  
*Allegretto.*  
*p leggiero*

*p*

*mf*  
*p*

First system of musical notation. The vocal line (top staff) begins with a treble clef and a key signature of one flat. The piano accompaniment (bottom two staves) starts with a bass clef. The piano part includes a *cresc.* marking and a *mf* dynamic. Fingerings 1, 2, and 3 are indicated in the right hand.

Second system of musical notation. The vocal line continues with a *mf leggiero* marking. The piano accompaniment features a *p leggiero* marking. Fingerings 5 and 4 are indicated in the right hand.

Third system of musical notation. The piano accompaniment includes a *p* marking. Fingerings 5, 2, 1, and 1, 2 are indicated in the right and left hands.

Fourth system of musical notation. The piano accompaniment includes a *mf* marking with an accent (>) and a *p* marking. Fingerings 1, 4, and 3 are indicated in the right hand.

Fifth system of musical notation. The piano accompaniment includes fingerings 2, 4, 1, 3, 2, 4, 4, 5, 3, 2, and 5 in the right and left hands.

First system of musical notation. The upper staff (treble clef) begins with a dynamic marking of *f* and contains a melodic line with various articulations. The lower staff (bass clef) starts with a dynamic marking of *p* and includes fingerings such as 2, 1, 4, 1, 3, and 2.

Second system of musical notation. The upper staff is marked *mf* *leggiero* and ends with *p dolce*. The lower staff is marked *p* *leggiero* and features a steady accompaniment pattern.

Third system of musical notation. The upper staff begins with a dynamic marking of *p*. The lower staff contains a complex rhythmic accompaniment with numerous fingerings, including 1, 2, 3, 4, and 5.

Fourth system of musical notation. The upper staff is marked *mf* *leggiero* and ends with *mf*. The lower staff is marked *mf* and *p*, featuring a melodic line with a dynamic shift and fingerings 5 and 4.

Fifth system of musical notation. The upper staff begins with a dynamic marking of *f*. The lower staff is marked *mf* and includes fingerings 1, 2, 1, 2, 1, 3, 2, 1, and 3.

# Ausgewählte Kompositionen für Violine und Klavier.

## Verlag von C. F. Kahnt Nachfolger, Leipzig.

Romanze aus Goby Eberhardt, Op. 86. Melodienschule, 5 Hefte. Heft 1. 3. 4. 5. à M 2. 50. Heft 2 M 3. -

*Andante.*

Romanze von Anton Rubinstein, Op. 44. N<sup>o</sup> 1. Bearb. v. R. Hofmann. M 1. 50.

*Andante con moto.*  
*p espress.*

Träumerei von Hans Sitt, Op. 14. N<sup>o</sup> 3. M 1. -

*Andante.*

Menuetto von Rich. Hofmann, Op. 127. N<sup>o</sup> 1. M - 80.

*Allegretto.*

Album-Blätter von Niels W. Gade. Arr. v. Ferd. Hüllweck. 3 Stücke komplett M 2. -

*Andantino. cantabile*  
*Pianof.*

Schüler-Concertino N<sup>o</sup> 2 von Adolf Huber, Op. 6. M 2. -

*Allegro moderato.*

Zwischenspiel II aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M 1. -

*Andantino quasi Allegretto. ♩ = 88.*  
*p dolce*

Rokoko-Menuett von Edm. Parlow, Op. 97. N<sup>o</sup> 4. Arr. v. Rich. Hofmann. M 1. 20.

*Allegretto grazioso.*

Scherzino von Jul. Handrock, Op. 64. N<sup>o</sup> 2. Arr. v. Rich. Hofmann. M 1. 20.

*Allegretto.*  
*f leggiero*

Einsame Blumen von Rob. Schumann, Op. 82. N<sup>o</sup> 3. Bearb. v. Rich. Lange. M - 80.

*Einfach.*

Hausmütterchen von Max Oesten, Op. 211. N<sup>o</sup> 2. M 1. 25.

*Andantino.*

Träumerei am Abend von Oskar Köhler, Op. 175. M 1. -

*Ruhig, innig.*

Heimatsklänge von W. Schuster, Op. 45. Arr. v. Rich. Hofmann. M 1. 20.

*Moderato.*

I. Ungarisch von Gust. Hille, Op. 32. 4 Stücke komplett M 2. -

*Allegro.*

Schüler-Concertino N<sup>o</sup> 4 von Adolf Huber, Op. 8. M 1. 50.

*Allegro moderato.*

Romanze von C. Arthur Richter, Op. 16. N<sup>o</sup> 1. M 1. 50.

*Etwas bewegt.*

Gavotte von Erwin Banck, Op. 9. N<sup>o</sup> 2. M 1. 20.

Lied ohne Worte von Bernhard Dessau, Op. 29. N<sup>o</sup> 1. M 1. 50.

*Andantino.*



Aufführungsrecht  
vorbehalten.

# SONATINE.

Otto Müller, Op. 65. N°1.

**Allegro ma non troppo.**

**Andantino.**



2 Rondino.  
Allegretto.

Violine.

*mf leggiero*

*mf*

*f* *mf leggiero*

*f*

*mf leggiero*

*p dolce*

*mf* *leggiero* *mf*

*f*

*Der Vorschule der Dresdener Musikschule*  
*(Direktor Hans Schneider)*  
*gewidmet.*

*Zwei*  
*Leichte Sonatinen*  
*für Violine*  
*(1. Lage)*

*mit Begleitung des Pianoforte (ad lib.)*

*von*

*Otto Müller*  
*Op. 65.*

*№ 1. C dur M. 150.*



*№ 2. F dur M. 150.*

Eigentum des Verlegers für alle Länder.

Property of the publisher for all countries.

Alle Rechte, auch  
Aufführungsrecht vorbehalten.

Nachdruck verboten laut dem russischen  
Autorenrecht vom 20. März 1911.

The right of public performance  
and all other rights reserved.

Перепечатка воспрещается (российский законъ  
объ авторскомъ правѣ отъ 20 Марта 1911 г.)



C. F. KAHNT NACHFOLGER, LEIPZIG

Herzogl. Anhalt: Hof-



Musikalienhändler

Copyright, 1913, by C. F. Kahnt Nachfolger, Leipzig.

Violine.

Un poco vivace.

*p*

*mf*

Violin part: Treble clef, C major, 4/4 time. Starts with a forte (*f*) dynamic and features several accents. The piece is marked "Un poco vivace".

Piano part: Treble and Bass clefs, C major, 4/4 time. Starts with a piano (*p*) dynamic. The bass line includes fingerings 2, 4, 5, 4, 3, 4.

*f*

*mf cantabile*

*p*

*p cantabile*

Violin part: Treble clef, C major, 4/4 time. Features a forte (*f*) dynamic and a *mf cantabile* section. Includes a *V* (Vibrato) marking.

Piano part: Treble and Bass clefs, C major, 4/4 time. Features a piano (*p*) dynamic and a *p cantabile* section. Includes triplets and fingerings 3, 3, 3, 1, 2.

*mf cantabile*

*p cantabile*

Violin part: Treble clef, C major, 4/4 time. Features a *mf cantabile* section and a *V* marking.

Piano part: Treble and Bass clefs, C major, 4/4 time. Features a *p cantabile* section. Includes fingerings 4, 1, 2, 3, 1, 3, 4, 2.

*f*

*mf*

*ritard.*

Violin part: Treble clef, C major, 4/4 time. Features a forte (*f*) dynamic and a *ritard.* (ritardando) section. Includes a *V* marking.

Piano part: Treble and Bass clefs, C major, 4/4 time. Features a *mf* dynamic and a *ritard.* section. Includes fingerings 5, 4, 2, 5, 4, 3, 1, 4, 1.

First system of a musical score. The upper staff (treble clef) contains a melodic line with slurs and accents. The lower staff (bass clef) contains a bass line with a 4-measure rest at the beginning and a 3-measure rest later. The dynamic marking *p* is present in the first measure.

Second system of a musical score. The upper staff has a melodic line with slurs and accents, and a dynamic marking of *mf*. The lower staff has a bass line with slurs and accents, and a dynamic marking of *mf*. Fingering numbers 1, 2, 3, 4, and 5 are indicated above notes in the upper staff.

Third system of a musical score. The upper staff has a melodic line with slurs and accents, and dynamic markings of *molto ritard.* and *a tempo*. The lower staff has a bass line with slurs and accents, and dynamic markings of *molto ritard.* and *p*. Fingering numbers 1, 2, 3, and 4 are indicated above notes in the upper staff.

Fourth system of a musical score. The upper staff has a melodic line with slurs and accents, and dynamic markings of *mf*, *f*, and *ritard.*. The lower staff has a bass line with slurs and accents, and dynamic markings of *mf* and *ritard.*.

mf cantabile

p cantabile

3 1 4 2

2 4 3 1 1 4 2 5

4 1 2

5 3 2

Detailed description: This system contains two staves. The upper staff is a vocal line with a melodic line and lyrics. The lower staff is a piano accompaniment with chords and arpeggiated figures. Fingerings are indicated with numbers 1-5.

ritard. molto

p

ritard. molto

p dolce

2

5

Detailed description: This system continues the piano accompaniment. It features a 'ritard. molto' marking and a 'p dolce' dynamic. The piano part includes arpeggiated chords and sustained notes.

Tranquillo ed espressivo.

p dolce

Tranquillo ed espressivo.

p

mf

Detailed description: This system begins with the tempo and mood marking 'Tranquillo ed espressivo.' The piano part features a rhythmic pattern of eighth notes and chords. Dynamics range from piano (p) to mezzo-forte (mf).

p

cresc.

p

1 3 1 4

2 4 2

5

Detailed description: This system continues the piano accompaniment. It includes a 'cresc.' (crescendo) marking. The piano part features a rhythmic pattern of eighth notes and chords. Fingerings are indicated with numbers 1-5.

Musical score system 1, featuring a vocal line and piano accompaniment. The piano part includes fingerings (5, 4, 3, 2, 1) and dynamic markings *mf*.

Musical score system 2, featuring a vocal line and piano accompaniment. The piano part includes fingerings (3, 4) and dynamic markings *p dolce* and *mf*.

Musical score system 3, featuring a vocal line and piano accompaniment. The piano part includes fingerings (1, 2, 3, 4) and dynamic markings *f marc.*, *dimin.*, *p dolce*, and *mf marc.*

Musical score system 4, featuring a vocal line and piano accompaniment. The piano part includes fingerings (2, 4, 1, 2, 4) and *f*. The system concludes with a double bar line.

Tempo di Minuetto.

*f* *leggiero*

Tempo di Minuetto.

*f*

*mf*

*f*

*cresc.* *f* *leggiero*

*f*

*Fine.*

*f*



Trio.

*p dolce sempre*

*p dolce sempre*

35

*mf*

*mf*

35

*poco a poco molto ritard.* *M. D. C. al Fine.*

*poco a poco molto ritard.*

*M. D. C. al Fine.*

35

# Ausgewählte Kompositionen für Violine und Klavier.

## Verlag von C. F. Kahnt Nachfolger, Leipzig.

Romanze von Joseph Joachim. M 1. 50.

*Bewegt.*  
*dolce espress.* *cresc.* *f* *dim.* *p* *pp* *poco rit.*

Canzona von Hans Sitt, Op. 44. N<sup>o</sup> 1. M 1. -

*Moderato.*  
*p dolce* *mf* *f*

Romanze von Ant. Rubinstein, Op. 44. N<sup>o</sup> 1. Arr. v. H. Wieniawski. M 2. -

*Andante con moto.* *sul D*

Barcarole von Ant. Rubinstein, Op. 50. N<sup>o</sup> 3. Arr. v. Leop. Auer. M 1. 50.

*Moderato assai.* *cresc.* *f* *espr.*

Berceuse Estonienne von E. Adaiewsky. M 1. 50.

*Andante con moto.* *con sord.* *p* *poco più animato*

L'Inquiétude von Goby Eberhardt, Op. 87. N<sup>o</sup> 1. M 1. -

*Leidenschaftlich bewegt.* *Piano.* *mf* *f* *mf*

Albumblatt von Rob. Schumann, Op. 99. N<sup>o</sup> 5. Bearb. v. Rich. Lange. M - 60.

*Langsam. sehr ausdrucksvoll* *p* *fp*

Sérénade Française von Spiro Samara. Arr. v. Arthur Rösel. M 1. 50.

*Allegretto moderato.*

Romanze von N. H. Rice, Op. 5. M 1. 80.

*Andante.* *sul G* *mf* *espress.* *cresc.* *p* *cresc.*

Gondellied von Goby Eberhardt, Op. 86. Aus: Melodienschule, 5 Hefte. Heft 1. 3. 4. 5 à M 2. 50. Heft 2 M 3. -

*Allegretto.* *p* *p dolce*

Habanera aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M 1. 20.

*Allegretto quasi Andantino.* *♩ = 72.* *espr.*

Zigeuner-Ständchen von Alfred Wernicke, Op. 28. M 1. 50.

*Sehr ruhig und träumerisch.* *p* *f*

Canzonetta von Marcello Rossi, Op. 16. M 1. 30.

*Allegretto grazioso.* *p* *gliss. sul D* *a tempo* *p poco rit.* *mf*

Serenade von J. Fabian. Op. 8. M 1. -

*Moderato.* *p dolce* *pp dolce assai* *p*

Seguidilla aus der Oper „Carmen“ von G. Bizet. Arr. v. Otto Singer. M 1. 20.

*Allegretto.* *dolce espr.*

Reverie von Algernon Ashton, Op. 19. M 2. -

*Andantino.* *♩ = 116.* *espress.* *p*

Arioso von Marcello Rossi, Op. 8. M 1. -

*Andante religioso.* *3 poco rit. sul G.* *sul G.* *molto rit.* *a tempo* *mf* *cresc.* *f* *dim.* *p dolce*

Legende von Waldemar Meyer. M 1. 50.

*Moderato.* *♩ = 56.* *Solo.* *p con espressione* *Cadenz.*

Aufführungsrecht  
vorbehalten.

# SONATINE.

Otto Müller, Op. 65. N° 2.

Un poco vivace.

The first section of the sonatina, 'Un poco vivace', is written in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat). The score consists of ten staves of music. It starts with a dynamic marking of *f* (forte) and includes various articulations such as accents and slurs. The tempo is marked 'Un poco vivace'. The piece concludes with a *p* (piano) dynamic and a 'ritard. molto' (ritardando) instruction.

Tranquillo ed espressivo.

The second section of the sonatina, 'Tranquillo ed espressivo', is written in 2/4 time and begins with a treble clef and a key signature of one flat (B-flat). The score consists of two staves of music. It starts with a dynamic marking of *p dolce* (piano dolce) and includes various articulations such as accents and slurs. The tempo is marked 'Tranquillo ed espressivo'. The piece concludes with a dynamic marking of *mf* (mezzo-forte) and a 'cresc.' (crescendo) instruction.

# Violine.

Violin score for the first section, measures 1-12. The music is in G minor (one flat) and 3/4 time. It features a variety of dynamics and articulations. Measure 1 starts with *mf*. Measure 2 has a *4* (quadruple) marking. Measure 3 has a *>* (accent) marking. Measure 4 has a *vo* (vibrato) marking. Measure 5 has a *p dolce* marking. Measure 6 has a *>* marking. Measure 7 has a *V* (breath mark) marking. Measure 8 has a *>* marking. Measure 9 has a *>* marking. Measure 10 has a *>* marking. Measure 11 has a *>* marking. Measure 12 has a *>* marking.

## Tempo di Minuetto.

Violin score for the Minuetto section, measures 13-24. The music is in G minor (one flat) and 3/4 time. It features a variety of dynamics and articulations. Measure 13 starts with *mf marc.*. Measure 14 has a *f marc.* marking. Measure 15 has a *dimin.* marking. Measure 16 has a *p dolce* marking. Measure 17 has a *4* (quadruple) marking. Measure 18 has a *f* marking. Measure 19 has a *f* marking. Measure 20 has a *f* marking. Measure 21 has a *f* marking. Measure 22 has a *f* marking. Measure 23 has a *f* marking. Measure 24 has a *f* marking.

## Trio.

Violin score for the Trio section, measures 25-36. The music is in G minor (one flat) and 3/4 time. It features a variety of dynamics and articulations. Measure 25 starts with *p dolce sempre*. Measure 26 has a *p dolce sempre* marking. Measure 27 has a *p dolce sempre* marking. Measure 28 has a *p dolce sempre* marking. Measure 29 has a *p dolce sempre* marking. Measure 30 has a *p dolce sempre* marking. Measure 31 has a *p dolce sempre* marking. Measure 32 has a *p dolce sempre* marking. Measure 33 has a *p dolce sempre* marking. Measure 34 has a *p dolce sempre* marking. Measure 35 has a *p dolce sempre* marking. Measure 36 has a *p dolce sempre* marking.

*poco a poco molto ritard.*  
M.D.C. al Fine.