

# 13. Largo

Wilhelm Friedemann Bach  
Free Transcription for Violin and Piano, by  
Arthur Hartmann

Violin

*mf*

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

(frog)

*f*

*p* *ff*

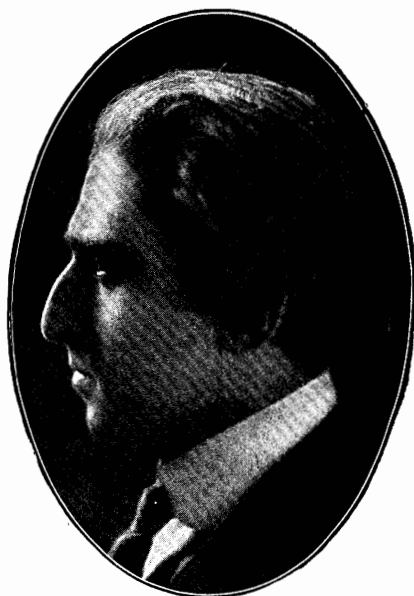
*rit.* *ff*

# STANDARD WORKS FOR VIOLIN AND PIANO

Beriot, op. 100. Ballet Scene . . . . .	- 50
Bizet, Carmen Fantasy . . . . .	- 50
<b>BURMESTER-TSCHAIKOWSKY</b> , Album for the Young, op. 39:	
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No. 2. Neapolitan Dance Song . . . . .	- 60
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Händel, Sonata in A (David) . . . . .	- 50
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TRANSCRIPTIONS:	
1. ALPHERAKY, Serenade Levantine . . . . .	n - 50
2. BALAKIREW, Chant du Pecheur . . . . .	n - 50
3. GLIERE, Romance . . . . .	n - 50
4. " Melodie . . . . .	n - 50
5. GLINKA, Mazurka . . . . .	n - 50
6. GRETCHANINOFF, Chant d'Automne . . . . .	n - 50
7. KARAGITSCHIEFF, Exaltation . . . . .	n - 50
8. KARGANOFF, Mazurka . . . . .	n - 50
9. " In the Gondola . . . . .	n - 50
10. NEMEROWSKY, Alla Mazurka . . . . .	n - 50
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Ysaye, op. 12. Poème élégiaque . . . . .	1 50

Arthur



Hartmann

# TRANSCRIPTIONS

x FOR x

## VIOLIN AND PIANO

- 1 ALPHERAKY ..... "SÉRÉNADE LÉVANTINE"
- 2 BALAKIREW ..... "CHANT DU PÊCHEUR"
- 3 GLIÈRE ..... "ROMANCE"
- 4 GLIÈRE ..... "MÉLODIE"
- 5 GLINKA ..... "MAZURKA"
- 6 GRETCHANINOFF .... "CHANT D'AUTOMNE"
- 7 KARAGITSCHEFF .... "EXALTATION"
- 8 KARGANOFF ..... "MAZURKA"
- 9 KARGANOFF ..... "IN THE GONDOLA"
- 10 NEMEROWSKY ..... "ALLA MAZURKA"
- 11 TSCHAIKOWSKY .... "CHRISTMAS"
- 12 TSCHAIKOWSKY .... "HUMORESQUE"
- 13 BACH, W. F. .... "LARGO"
- 14 ERKEL ..... "HUNGARIAN HYMN"
- 15 POLDINI ..... "POUPÉE VALSANTE" (*Waltzing Doll*)

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NEW YORK

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Free transcription for Violin and Piano, by  
Arthur Hartmann

Violin

Piano

*mf*

*pp*

*cresc.* *p*

*pp* *p*

*p*

First system of a musical score. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The vocal line features a melodic line with various ornaments and slurs. The piano accompaniment is characterized by dense chordal textures. The dynamic marking *sempre p* is placed above the piano right-hand part.

Second system of the musical score, continuing the vocal and piano parts from the first system. The piano accompaniment maintains its dense, chordal texture.

Third system of the musical score. The vocal line includes dynamic markings *f*, *p*, and *ff*. The piano accompaniment has dynamic markings *pp* and *ff*.

Fourth system of the musical score, concluding the piece. The piano accompaniment features dynamic markings *ff* and *rit.*. The system ends with a double bar line and a repeat sign.