

*Carl Fischer Edition***B♭ CLARINET SOLOS***with Piano Accompaniment***Selected for CONTESTS**

†*Beneath Thy Window. Serenade (S6309).....	C. LeThiere	.50
Berceuse, Op. 13, No. 7 (W1427).....	A. Ilyinsky	.50
*Blue Bells of Scotland. Air and Variations (S6251).....	P. deVille	.60
Canzonetta (S6293) arr. Heald.....	B. Godard	.60
*Cavatina, from "Ernani" (S6307) arr. Lazarus.....	G. Verdi	.60
Celebrated Serenade (S6351).....	A. E. Tiel	.50
†*Concertino (S6346).....	C. M. Weber	.90
Cujus Animam, from "Stabat Mater" (S6312) arr. Liverani.....	G. Rossini	1.00
†*Down in the Deep Cellar. Grand Fantasia (S6303).....	F. Kroepsch	.90
Erwinn Fantasie (W608) arr. Langenus.....	F. Meister	1.50
*Fantasia di Concerto. (Sounds from the Riviera).....	E. Boccalari	1.25
Fantasia and Rondo, Op. 34 (W606) arr. Langenus.....	F. Weber	1.50
Intermezzo Polka (W192).....	B. Labate	.75
Kuyawiak (W246).....	H. Wieniauski	.60
Liebesfreud (W1288) arr. Langenus .....	F. Kreisler	.80
†*Long, Long Ago. Fantasia (S6334).....	R. Ritter	.60
Miami Moon. Waltz (W1365).....	J. deBueris	1.00
Nocturne, Op. 9, No. 2 (S6277).....	F. Chopin	.50
Nocturno, Op. 55 (S6278).....	F. Chopin	.60
Nuit d'Eté. Reverie (S6332).....	I. Pillevestre	.50
The Old Refrain (W1291) arr. Langenus.....	F. Kreisler	.80
On the Meadow (S6311).....	H. Lichner	.50
Polonaise (W160).....	A. Chiaffarelli	1.00
†*Polonaise, from "Mignon" (S6340).....	A. Thomas	1.00
► Puritani. Fantasia (W1984).....	L. Bassi	1.00
*Rigoletto. Grand Fantasia (S6259).....	L. Bassi	1.00
Romance (S6260).....	J. Becker	.50
Romance, from Second Concerto (W224).....	A. Mozart	.60
Romance Without Words (S6319).....	F. Mendelssohn	.50
Scene And Air "Luisa Di Montfort" (S6265).....	M. Bergson	.75
Schoen Rosmarin (W1290) arr. Langenus .....	F. Kreisler	.80
Serenade (S6326).....	M. Moszkowski	.50
Serenade, from "Les Millions d'Arlequin" (W174).....	R. Drigo	.75
Serenade Badine (S6290) arr. Heald.....	Gabriel-Marie	.60
Solvejg's Song (S6297).....	E. Grieg	.50
Spanish Dance, No. 2 (W1428) arr. Heald.....	M. Moszkowski	.60
Spring's Awakening (S6272).....	E. Bach	.50
*Spring Song (S6321).....	F. Mendelssohn	.50
To a Poppy, arr. Langenus.....	S. Verroust	.60
Villanella (W434).....	B. Labate	1.00

\*Band Accompaniment published. †Orchestra Accompaniment published.

Fantasia  
from  
**I Puritani.**

(Bellini.)

*Solo for B<sub>b</sub> Clarinet.*

LUIGI BASSI.

*As played by C. L. Staats.*

**Piano.** Allegro.

*Silently.*

Largo.

Largo.

R

Largo.

*pp con espressione.*

Largo.



Musical score for three voices (Soprano, Alto, Bass) in common time. The score consists of eight staves of music, each with a different vocal line. The vocal parts are separated by brace lines. The music includes various dynamics such as *f*, *p*, *pp*, *rall.*, *veloci.*, and *a piacere*. The Soprano part features several melodic lines with grace notes and slurs. The Alto part has sustained notes and rhythmic patterns. The Bass part provides harmonic support with sustained notes and bass clef. The score is written on five-line staff paper.

A musical score page featuring six staves of music for orchestra. The top staff shows woodwind parts with dynamic markings like 'rall. molto' and 'molto adagio.'. The second staff shows brass parts with 'molto adagio.' markings. The third staff is a bassoon part labeled 'Allegretto.'. The fourth staff shows woodwind parts with dynamics 'sf p' and 'p'. The fifth staff shows brass parts with dynamics 'f'. The bottom staff shows bassoon parts with dynamics 'ff' and 'p'. The score includes various time signatures and key changes throughout the staves.

Largo.

Clarinet in E♭.

Allegro moderato.

Allegro moderato.

*con anima.*

*a piacere.*

*p*

*ff*

A musical score for piano, featuring four staves. The top staff uses a treble clef, the second and third staves use a bass clef, and the bottom staff uses a bass clef. Measure 1 (measures 11579-10) starts with a forte dynamic (f) in common time. The first measure consists of sixteenth-note patterns in the treble and bass staves. The second measure begins with a bass note followed by eighth-note pairs. The third measure starts with a bass note followed by eighth-note pairs, with a dynamic instruction "ff" (fortissimo) above the bass staff. The fourth measure features eighth-note pairs in the bass staff. The fifth measure consists of eighth-note pairs in the bass staff. The sixth measure starts with a bass note followed by eighth-note pairs. The seventh measure consists of eighth-note pairs in the bass staff. The eighth measure starts with a bass note followed by eighth-note pairs. The ninth measure consists of eighth-note pairs in the bass staff. The tenth measure starts with a bass note followed by eighth-note pairs.

VARIATION.  
Tempo I.

The musical score consists of four staves of piano music. The top staff shows a melodic line with various note heads and stems. The second staff is a harmonic bass line, marked with *pp*. The third staff continues the melodic line. The fourth staff is another harmonic bass line. The music is in common time, with a key signature of one flat. Measures 1 through 4 are shown, followed by a repeat sign and measures 5 through 8. Measure 9 begins with a dynamic *p*, and measure 10 begins with a dynamic *p*.

A musical score for piano, consisting of four systems of music. The score is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom staff. The key signature changes between systems, starting in G major (no sharps or flats) and moving through various keys including A major, F# minor, E major, D major, and C major.

The score includes the following elements:

- System 1:** Starts with a treble clef. The vocal line has a melodic line with grace notes and a dynamic marking *a piacere.*
- System 2:** Starts with a bass clef. The vocal line continues with eighth-note chords and a dynamic marking *p.*
- System 3:** Starts with a treble clef. The vocal line features a melodic line with grace notes and a dynamic marking *p.*
- System 4:** Starts with a bass clef. The vocal line has a melodic line with grace notes and a dynamic marking *f.*
- System 5:** Starts with a treble clef. The vocal line has a melodic line with grace notes and a dynamic marking *f.*
- System 6:** Starts with a bass clef. The vocal line has a melodic line with grace notes and a dynamic marking *p.*

Performance instructions include *a piacere.* and dynamic markings such as *p.*, *f.*, and *p.*

11579 - 10

Passo Finale.

Poco piu.

Musical score page 11, featuring six staves of music for two voices (Soprano and Alto) and piano. The score consists of two systems of music.

**System 1 (Measures 1-6):**

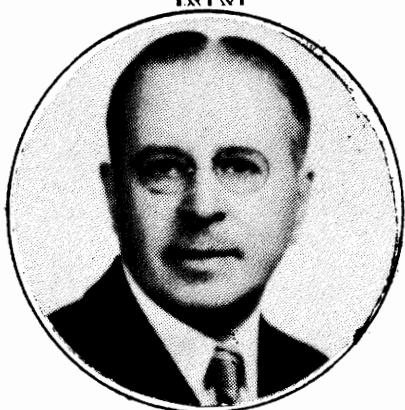
- Staff 1 (Soprano):** Starts with eighth-note patterns. Dynamics: *p*, *p*, *cresc a*.
- Staff 2 (Alto):** Features eighth-note chords.
- Staff 3 (Piano):** Features eighth-note chords.
- Staff 4 (Soprano):** Starts with eighth-note patterns. Dynamics: *poco*, *a*, *poco.*, *f*, *pp*.
- Staff 5 (Alto):** Features eighth-note chords.
- Staff 6 (Piano):** Features eighth-note chords.

**System 2 (Measures 7-12):**

- Staff 1 (Soprano):** Starts with eighth-note patterns. Dynamics: *p*, *pp*.
- Staff 2 (Alto):** Features eighth-note chords.
- Staff 3 (Piano):** Features eighth-note chords.
- Staff 4 (Soprano):** Starts with eighth-note patterns. Dynamics: *ff*, *ff*, *ff*, *ff*, *pp*.
- Staff 5 (Alto):** Features eighth-note chords.
- Staff 6 (Piano):** Features eighth-note chords.

**Performance Instructions:**

- poco* (measures 1, 4)
- a* (measures 1, 4)
- poco.* (measure 4)
- f* (measure 4)
- cresc a* (measure 1)
- decresc.* (measure 7)
- ff* (measures 4, 7)



*Simeon Bellison*

SIMEON BELLISON was born in Moscow in 1881. When he was nine, he became a member of the various military bands which his father conducted. At eleven, he began his studies at the Moscow Imperial Conservatory, and seven years later he was graduated with high honors and with the degree of Bachelor of Arts. Besides teaching the clarinet in several important music schools in Moscow, he was the first clarinetist of the Opera and Symphony Orchestras for thirteen years. In 1908, he toured northern Europe with a chamber music organization. In 1915, he won the coveted position of first clarinetist in the orchestra of the St. Petersburg Imperial Opera. After having served with the army in the Russo-Japanese and World Wars, he left Russia, which was then in the throes of revolution.

In 1918, he organized a chamber music ensemble, "Zimro," and toured Siberia, China, Japan, India, and the Dutch East Indies. In 1919, Mr. Bellison and the "Zimro" toured the United States and Canada. In 1920, he was engaged as first clarinetist of the New York Philharmonic Symphony Orchestra, a position which he still holds (1944). During these years, he has been affiliated with almost every chamber music organization in the United States and Canada, and he has also played under all of the greatest conductors of his time in practically every capital of Europe.

# SIMEON BELLISON

*New Arrangements and  
Revisions, Solo and Piano*

## ARRANGEMENTS

BACH, J. S.—Sonata in G Major .....	\$2.00
MOZART, W. A.—*Concerto Rondo in Bb Major with a Cadenza (Mozartiana) by S. Bellison .....	1.75
Suite No. 1 in F Major .....	1.75
BEETHOVEN, L. van—Variations on a Theme of Mozart, in Bb Major from "Don Juan" .....	2.00
SCHUBERT, F.—Sonata-Concerto in G Minor .....	2.50
RIMSKY-KORSAKOFF, N.—Intermezzo, from "Tsar's Bride" .....	.50
Introduction and Hymn to the Sun, from "Golden Cockerel" .....	1.00
Oriental Song .....	.50
Song-Dance, of the Shepherd Lehl, from "Snow Maiden" .....	.75
TSCHAIKOWSKY, P.—Russian Dance, from the Ballet "Lake of Swans" .....	1.00

## REVISIONS

AIR VARIE—P. Rode, Op. 10 .....	.75
FANTASIE—C. G. Reissiger, Op. 146 .....	1.00
FANTASIE, from the Opera "Der Freischütz" by Carl Maria von Weber—Fritz Kroepsch, Op. 6 .....	1.00
INTRODUCTION THEME AND VARIATIONS on "Sehnsuchts-Walzer" by F. Schubert—Ferdinand David, Op. 8 .....	1.50
MORCEAU DE SALON—I. W. Kalliwoda, Op. 229 ..	1.50

\*Orchestral Accompaniment by S. Bellison, Score and Parts on rental.

PRICES SUBJECT TO CHANGE WITHOUT NOTICE

CARL FISCHER, Inc. 62 Cooper Square, N. Y. 3  
BOSTON • CHICAGO • DALLAS • LOS ANGELES