

105369

COMPOSITIONS

POUR LE

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. C.	№	R. C.
95. Hubay, J. Op. 30 № 2. Blumenleben (Valse des fleurs)	— 30	125. Dancla, Ch. Op. 89 № 1. Thème de Pacini	— 40
96. Vieuxtemps, H. Op. 40 № 1. Romance	— 40	126. — Op. 89 № 2. Thème de Rossini	— 40
97. Saint-Saëns, C. Le cygne	— 30	127. — Op. 89 № 3. Thème de Bellini	— 40
98. Hubay, J. Op. 30 № 5. Zéphir	— 40	128. Robaudi, V. Alla stella confidente.	— 40
99. Massenet, J. Op. 10 № 5. Mélodie	— 25	129. Labadie, H. Op. 25. Sur l'onde. Valse	— 50
100. Nachéz, T. Op. 14 Cah. 1. Danses tziganes. — 75		130. Фельдманъ, К. Op. 28. Египетскія ночи. Вальсъ.	— 80
101. Bohm, C. Op. 314 № 3. Gavotte	— 30	131. Beriot, C. Op. 118. Rêveuse. Morceau de concert.	— 45
102. Nachéz, T. Op. 14 Cah. 2. Danses tziganes.	— 75	132. — Op. 124. Sérénade	— 30
103. Dancla, Ch. Op. 59. Resignation	— 40	133. — Op. 16. Concerto № 1. D-dur	— 90
104. Godard, B. Berceuse de Jocelyn	— 30	134. — Op. 104. Concerto № 9. A-moll	— 1
105. Beriot, C. Op. 12. Air varié № 6. A-dur. — 60		135. Godard, B. Premier chagrin.	— 25
106. — Op. 15. Air varié № 7. E-dur.	— 70	136. Nachéz, T. Op. 17. Romance.	— 40
107. — Op. 76. Concerto № 7. D-dur.	— 1	137. Dancla, Ch. Op. 123. Petite école de la mélodie. Suite I.	— 60
108. Dancla, Ch. Op. 74. Ecole du mécanisme (p. Violon seul)	— 60	" II.	— 80
109. Рахманиновъ, С. Op. 6 № 1. Романсъ	— 75	" III.	— 1 15
110. — Op. 6 № 2. Венгерскій танецъ	— 1	138. Bruch, M. Op. 47. Kol Nidrei	— 40
111. Neruda, F. Op. 11. Berceuse slave	— 30	139. Jungmann, A. Op. 117. Mal du Pays	— 30
112. Janschinoff, A. Op. 1. Mélodie	— 50	140. Badarzewska, T. La Prière d'une vierge. — 30	
113. Händel, G. Largo	— 30	141. Langer, G. Op. 20. Grossmütterchen.	— 35
114. Ries, F. Op. 34. La Gondoliera	— 3	142. Ordinaire, R. Op. 61. 2-me Rêverie.	— 25
115. Massenet, J. Le dernier sommeil de la vierge.	— 25	143. Grieg, E. Op. 46 № 3. Anitra's Tanz	— 30
116. Vieuxtemps, H. Op. 38. Ballade	— 30	144. Schumann, R. Op. 124 № 16. Schlummerlied. — 40	
117. Кочетовъ, Н. „Импровизаторъ“ (изъ Арабской сюиты)	— 50	145. Wieniawski, I. Op. 22. 2-de Concerto.	— 1 80
118. Nachéz, T. Op. 18. Abendlied.	— 20	146. Thomé, F. Op. 25. Simple aveu.	— 30
119. Zarzycki, A. Op. 34 № 3. En valsant	— 30	147. Godard, B. Op. 56. 2-ème Valse	— 40
120. Wieniawski, H. Op. 12. Deux Masurkas: № 1. Sielanka. № 2. Chanson polonaise. — 55		148. Schumann, R. Op. 85 № 12. Abendlied	— 25
121. Sarasate, P. Op. 20. Zigeunerweisen	— 60	149. Czibulka, A. Op. 356. Songe d'amour après le bal (Сонъ послѣ бала)	— 40
122. Godard, B. Op. 35. Canzonetta	— 30	150. Papini, G. Op. 95 № 2. Sérénade italienne. — 45	
123. Schubert, F. Erlkönig. Transc. (p. M. Hauser).	— 40	151. Boccherini, L. Menuett.	— 25
124. Beriot, C. Op. 123. Elégie	— 30	152. Wieniawski, H. Op. 12 № 2. Chanson polonaise.	— 40
		153. Соколовскій, Н. Колыбельная пѣсня.	— 60

Moscou chez A. Gutheil,

Fournisseur de la cour IMPÉRIALE et commissionaire des Théâtres Impériaux.

Pont des Maréchaux, 16.

Pétrograd, chez A. Iohansen. Kleff, chez L. Idzikowski.

Varsovie, chez Gebethner & Wolff.

ROMANZE.

Tivadar Nachèz, Op. 17.

Violino. *Adagio.* *mf*

Piano. *Adagio.* *mf*

cresc. *f dim.* *pp ten.* *p rit.* *a tempo*

cresc. *f dim.* *pp* *rit.* *p* *a tempo*

dim. *pp* *pp sempre*

dim. *pp*

sul IV

Più mosso.

Più mosso.

pp sempre

The musical score is arranged in six systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single treble clef. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system shows a vocal line with a melodic line and a piano accompaniment with a rhythmic pattern. The second system features the tempo marking *flargo* and *largissimo*. The third system includes the marking *cresc.* and features triplet figures in both the vocal and piano parts. The fourth system continues the piano accompaniment with a steady rhythmic pattern. The fifth system features a *f* dynamic marking and a *cresc.* marking. The sixth system concludes with a *cresc.* marking and a final cadence. The piano accompaniment consists of a steady rhythmic pattern of eighth notes in the bass clef and chords in the treble clef.

Largo.
ff compassione

Largo.
*ff*³

sul G

pp

ppp dolce

ppp colla parte

First system of musical notation. The upper staff (treble clef) begins with a *ppp* dynamic marking. The lower staff (bass clef) also begins with a *ppp* dynamic marking. The music features a melodic line with triplets and a piano accompaniment with chords and eighth notes.

Second system of musical notation. The upper staff includes dynamic markings *cresc.*, *mf dim.*, *pp ten.*, and *pp rit.*. The lower staff includes *cresc.*, *mf dim.*, *pp*, and *rit.*. The piano part features a rhythmic accompaniment of chords and eighth notes.

Third system of musical notation. Both the upper and lower staves are marked *a tempo*. The lower staff begins with a *pp* dynamic marking. The music continues with melodic lines and piano accompaniment.

Fourth system of musical notation. The upper staff includes *sul A* and *sul G* markings. The lower staff includes *dim.* markings. The music features melodic lines and piano accompaniment.

Fifth system of musical notation. The upper staff begins with a *pp* dynamic marking. The lower staff also begins with a *pp* dynamic marking. The system concludes with a double bar line and repeat signs.

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AVEC ACCOMPAGNEMENT DE PIANO.

№	R. C.	№	R. C.
154. Massenet, J. Thaïs. Méditation	— 30	179. Grieg, E. Op. 46. Peer Gynt. Suite I . . .	— 75
155. Целлеръ, К. „Мартинъ Рудокопъ“ Вальсъ. App. Цибулька	— 60	180. Wichtl, G. Op. 22. № 5. La Marseillaise. —	45
156. Suppé, F. Ouverture zu Dichter und Bauer Arr. v. G. Wichtl.	— 75	181. Saint-Saëns, C. Op. 28. Rondo capriccioso. 1 —	55
157. Godard, B. Op. 35. Concerto romantique. 1 70	— 70	182. Paganini. Moïse. Variations.	— 55
158. Dancla, Ch. Op. 89. 4-e Air varié sur un Thème de Donizetti	— 40	183. Gounod, Ch. Walzer aus der Oper Faust. Arr. v. G. Wichtl	— 55
159. — Op. 89 5-e Air varié sur un Thème de Weigl.	— 40	184. Hauser, M. Op. 34. Das Vöglein im Baume. —	75
160. — Op. 89. 6-e Air varié sur un Thème de Mercadante	— 40	185. Коргановъ, Г. „Баяти“. Фантазія на Кав- казскія темы.	— 80
161. Schepotieff, A. Adagio de L. v. Beethoven. —	85	186. Sarasate, P. Op. 4. Rêverie	— 45
162. Svendsen, J. Andante funèbre	— 30	187. Tartini. Variat. sur une Gavotte de Co- relli.	— 75
163. Gleich, F. Op. 21. Leichte Tonstücke Heft I.	— 55	188. Thomé, F. Op. 120. 2-me Andante reli- gioso	— 30
164. Goltermann, G. Op. 13. Deux pièces de salon: 1) Les adieux. 2) Le rêve . . .	— 75	189. Brahms, J. Op. 49 № 4. Wiegenlied . . .	— 30
165. Gleich, F. Op. 21. Leichte Tonstücke Heft II	— 55	190. Godard, B. Op. 145 № 1. A l'ombre. . . .	— 30
166. Wieniawski, H. Op. 22. Romance tirée du Concerto.	— 45	191. — Op. 145 № 2. Sous la charmille . . .	— 40
167. Stradella, A. Air d'Eglise	— 30	192. — Op. 145 № 3. En regardant le ciel . .	— 30
168. Panofka, H. Op. 17. Élégie	— 30	193. — Op. 145 № 4. Danse rustique. . . .	— 45
169. Thomas, A. Entr'acte-Gavotte de l'op. Mignon	— 30	194. — Op. 145 № 5. La fée du hallier. . .	— 45
170. Liszt, F. Rhapsodie № 2. Arr. H. Sitt. . .	— 1	195. Hubay, J. Op. 45 № 1. Mazurka.	— 45
171. Hubay, J. Op. 55 № 1. Csárdás	— 30	196. Steck, P. Flirtation. Petite Valse . . .	— 45
172. Sgambati, G. Op. 24 № 3. Serenata na- poletana	— 30	197. Godard, B. Op. 128 № 6. Staccato-Valse. —	55
173. Simonetti, A. Madrigale	— 25	198. Herman, A. Carmen. Fantaisie espagnole. —	55
174. Schubert, F. Sérénade. Arr. M. Hauser. .	— 25	199. Godard, B. Op. 128 № 3. Adagio pathé- tique.	— 45
175. Dancla, Ch. Op. 118. 2-me Air varié. La Straniera.	— 45	200. Schumann, R. Op. 12 № 3. Warum? . .	— 20
176. Mendelssohn-Bartholdy, F. Frühlingslied .	— 40	201. Bazzini, A. Op. 34 № 6. Calabrese . . .	— 85
177. Dvořák, A. Waldesruhe	— 40	202. Alard, D. Op. 47. Faust. Fantaisie de concert.	— 90
178. Grieg, E. Op. 38. Lyrische Stücke. Heft 2. —	90	203. Westerlind, A. Berceuse	— 30
		204. Schubert, F. Op. 13 № 9. L'Abeille . . .	— 30
		205. — Rosamunde. Balletmusik I.	— 45
		206. Gounod, Ch. Faust. Potpourri.	1 30
		207. Saint-Saëns, C. Op. 45. Le Déluge. Prélude. —	55
		208. Schubert, F. Rosamunde. Ouverture. . .	1 20
		209. Beriot, Ch. Op. 70. 6-me Concerto . . .	— 1

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VIOLINO.

Tivadar Nachèz, Op. 17.

Adagio.

mf

cresc.

f dim.

pp ten. p rit.

a tempo

dim.

sul IV.

pp

pp

Più mosso.

sempre

f largo

largissimo

cresc.

f

cresc.

VIOLINO.

Largo.

ff con passione

sempre dolcissimo

pp

ppp

cresc.

a tempo

mf dim.

pp ten. rit.

pp

dim.

p

pp

dim.

sul IV

sul A

sul A

