

MAZOURKA.

A. Zarzycki, Op. 26.

Vivo.

Violino.

PIANO.

The musical score consists of four systems of staves. The first system includes the Violino part and the beginning of the PIANO part. The PIANO part starts with a forte (ff) dynamic. The second system continues the PIANO part with a decrescendo (dim.) marking. The third system features a piano (p) dynamic followed by a crescendo (cresc.) and a forte (f) dynamic. The fourth system concludes with a pianissimo (pp) dynamic. The score includes various musical notations such as slurs, accents, and fingerings.

First system of musical notation. The upper staff is a single melodic line with a treble clef, marked with *pizz.* and *arco*. The lower staff is a grand staff with treble and bass clefs, marked with *f* and *sf*. A section marker **A** is placed above the grand staff. The key signature has one sharp (F#).

Second system of musical notation. The upper staff continues the melodic line with various articulations. The lower staff continues the accompaniment with chords and moving lines. The key signature remains one sharp.

Third system of musical notation. The upper staff features a series of sixteenth-note runs, some marked with *f* and *6* (sixteenth notes). The lower staff continues the accompaniment. The key signature remains one sharp.

Fourth system of musical notation. The upper staff is marked with *pizz.* and *arco*. The lower staff is marked with *pp*. The key signature remains one sharp.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a forte (*f*) dynamic marking and a triplet of eighth notes. The lower staff (piano) contains a bass line with a mezzo-forte (*mf*) dynamic marking and a triplet of eighth notes.

Second system of musical notation. The upper staff features a melodic line with a *dim.* (diminuendo) dynamic marking and a triplet of eighth notes. The lower staff features a bass line with a *dim.* dynamic marking and a triplet of eighth notes. A first ending bracket labeled "3^e e." spans the final two measures.

Third system of musical notation. The upper staff features a melodic line with a *cresc.* (crescendo) dynamic marking, followed by *f* and *ff* markings. A second ending bracket labeled "4^e e." spans the first two measures. The lower staff features a bass line with a *cresc.* dynamic marking and a *f* dynamic marking.

Fourth system of musical notation. The upper staff features a melodic line with a *tr* (trill) and *sf* (sforzando) dynamic marking, followed by *sf cresc.* and another *sf* marking. A section labeled "B" begins in the second measure. The lower staff features a bass line with a *ff* (fortissimo) dynamic marking and a *tr* marking.

First system of musical notation. The upper staff features a melodic line with triplets and a *dim.* marking. The lower staff consists of a piano accompaniment with chords and a *dim.* marking.

Second system of musical notation. The upper staff includes a *p* dynamic marking, a triplet with *cresc.*, and a *f* dynamic marking. The lower staff includes a *p* dynamic marking, a *cresc.* marking, and a *f* dynamic marking.

Third system of musical notation. The upper staff features a triplet, a 15-measure melodic run, and a *pizz.* marking. The lower staff includes a *pp* dynamic marking and a *f* dynamic marking.

Molto meno mosso.

Fourth system of musical notation. The upper staff includes a *f* dynamic marking, a *arco* marking, and a *4^a c.* marking. The lower staff includes a *ff pesante* marking, a *sf* marking, and a series of *sf* markings. Vertical lines with 'v' are present below the bass staff.

4^e c. -

sf sf sf meno f

pizz. p arco

cresc. cresc. f espressivo

mp *f* *cresc.* *mp* *f* *cresc.* *accelerando*

mp *cresc.* *mp* *cresc.* *accelerando*

Tempo I.

f *sf*

f *sf*

sf *pizz.* *arco* *pp* *leggero*

sf *pp* *leggero*

sf *pizz.* *arco* *sf* *pizz. arco*

sf *pp* *sf*

First system of a musical score. The upper staff features a melodic line with triplets and slurs, starting with a *p* dynamic. The lower staff is a piano accompaniment with chords and a bass line, marked *pp*.

Second system of the musical score. The upper staff includes trills and slurs, with dynamics *f* and *ff*. The lower staff continues the piano accompaniment with chords and a bass line, marked *f* and *ff*.

Third system of the musical score. The upper staff shows a melodic line with triplets and slurs, marked *dimin.* and *p*. The lower staff features a piano accompaniment with chords and a bass line, marked *dimin.* and *p*.

Fourth system of the musical score. The upper staff includes a melodic line with triplets and slurs, marked *cresc.* and *f*. The lower staff features a piano accompaniment with chords and a bass line, marked *cresc.* and *f*.

pizz. arco

cresc. *f*

D

p *leggiere* *cresc.* *f*

p

ff *f* *f*

ff

molto dim. *rubato* *2^a c.* *3 3 3*

molto dim. *p*

3^a c. *pp* *Più lento.* *p* *3* *3*

pp *mf* *pp* *3*

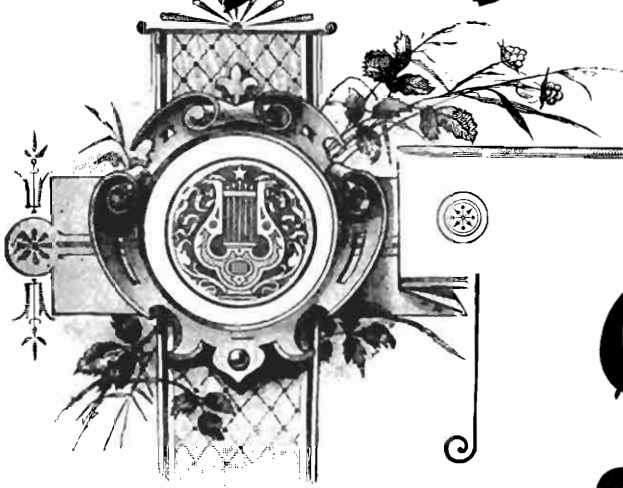
First system of musical notation. The top staff is a single melodic line with a *cresc.* marking. The bottom two staves are piano accompaniment, featuring a bass line with triplets and chords in the right hand.

Second system of musical notation. The top staff begins with a *f* dynamic and a triplet, followed by a 23-measure rest and a *f* dynamic. The bottom two staves are piano accompaniment, with a *mf* dynamic in the right hand.

Third system of musical notation. The top staff features a *ff* dynamic and a *STRV* marking. The bottom two staves are piano accompaniment, with a *ff* dynamic in the right hand.

Fourth system of musical notation. The top staff includes a *4^e c.* marking and a *pizz.* marking. The bottom two staves are piano accompaniment, with a *ff* dynamic in the right hand.

Tempo I.



Compositionen

für Violine

mit Klavier-Begleitung. ©

	Mark
Alard, Delphin. Op. 56. L'Africaine de G. Meyerbeer. Grande Fantaisie de Concert	3,30
Arbós, E. Fernandez. Op. 2. Tango. Danse Espagnole	4,—
Auer, Leopold. Op. 2. Tarantelle de Concert	3,30
— Op. 3. Rêverie	1,50
— Op. 4. Romance	1,30
— Caprice de Paganini. Edition de Concert	2,50
— Mélodie par Ant. Rubinstein (Op. 3 No. 1)	1,30
— Moments Musicaux de Franz Schubert (Op. 94 No. 2)	1,30
— Moments Musicaux de Franz Schubert (Op. 94 No. 3)	1,—
Bazzini, A. Op. 11. Souvenir de Beatrice di Tenda. Fantaisie	4,—
Bénédict, J. u. Panofka, H. Op. 59. Sérénade et Bolero. Grand Duo	4,—
Berlyn, Anton. Op. 334. Tonstück mit Benutzung von Motiven aus „König Manfred“ von Carl Reinecke	2,—
Bilse, B. Op. 20. Schlesische Lieder. Original-Melodien	1,50
Blankensee, George, Comte de. 3 Airs variés.	
Op. 18. Air allemand	2,—
Op. 19. Air français	2,—
Op. 20. Air allemand	2,—
Böhmer, Alexander. Op. 7. Caprice hongrois. Morceau de Salon	2,—
Brode Hermann. Op. 4. Albumblatt	1,50
Bürgel, Constantin. Schlummerlied	1,30
Damrosch, Leopold. Concert	7,30
Dancla, Léopold. Op. 48. Seize Pièces faciles et caractéristiques.	
Suite I (No. 1—4)	3,—
„ II (No. 5—8)	3,—
„ III (No. 9—12)	2,30
„ IV (No. 13—16)	3,—
David, Ferdinand. Op. 7. Introduction, Adagio et Rondeau brillant.	4,50
Dobrzyński, J. F. Op. 48. Resignation	2,—
Dreifus, Theodor Freiherr von. Reminiscenzen aus der Oper „Faust“ v. Ch. Gounod	2,50
Dressler, Friedr. Aug. Op. 10. Sonate	5,80
Dreyschock, Felix. Op. 15. Sonate (Rémineur)	10,—
Dvořák, Anton. Op. 40. Notturmo	1,30
Erdmannsdorfer, Max. Op. 10. Albumblätter. Heft I	4,30
— Op. 10. Albumblätter. Heft II	5,—
Ferrarini, G. Cesare. Melodie dell' Opera „Aida“ di G. Verdi. Fantasia	3,50
Fischel, Adolph. Op. 48. Fantaisie	3,—
Gernsheim, Friedrich. Op. 38. Introduction und Allegro appassionato	3,50
Godard, Benjamin. Op. 12. Quatrième Sonate	7,—
— Op. 35. Concerto Romantique	6,—
— Op. 35 No. 3 Canzonetta	1,50
Górski, Ladislas. Op. 2. Deux Mazourkas	2,—
— Op. 3. Berceuse et Intermezzo capriccioso	2,50
Grüel, Eugen. Op. 3. Romanze	1,—
Gung'l, Josef. Op. 31. Klänge aus der Heimath. Oberländer	1,—
— Op. 248. Auf Bergeshöhen. Ländler	1,80
— Op. 361. Am Königssee. Ländler im oberbayerischen Styl	2,—
— Aelplers Frühlingjubil. Tongemälde	1,—

	Mark
Hauser, Miska. Op. 47. Mazourka	1,50
Hering, Carl. Op. 92. Die Kunst des Violinspiels. Salon-Compositionen und Materialien für den Unterricht in Bearbeitungen beliebter Melodien der Classiker und Modernen in der ersten Lage spielbar.	
Heft I	1,80
„ II	1,80
„ III	1,30
„ IV	1,80
„ V	1,—
„ VI	2,50
„ VII	2,30
— Op. 106. Grosse Sonate	6,—
Herman, Ad. Op. 36. Morceau de Salon sur „Le Pardon de Ploërmel“, Opéra de G. Meyerbeer	2,50
— Op. 76. Fantaisie gracieuse sur „L'Africaine“, Opéra de G. Meyerbeer	3,—
— Op. 91. Divertissement brillant sur „Robinson Crusoe“, Opéra de J. Offenbach	2,30
— Op. 101. Fantaisie sur „Le premier Jour de Bonheur“, Opéra de D. F. E. Auber	2,30
Hollaender, Gustav. Op. 2. Barcarole	1,50
— Op. 47. Vier Solostücke.	
No. 1. Pensée fugitive	1,50
„ 2. Valse-Caprice	2,—
„ 3. Air	1,—
„ 4. Tambourin	2,—
Horváth, Miksa. Op. 19. Fünf ungarische Lieder und Tänze	2,50
Hundt, Aline. Op. 12. Capriccio à la Hongroise	2,50
Joachim, Josef. Variationen	6,—
— Violin-Concert (G dur)	10,—
Kahn, Robert. Op. 4. Zwei Violinstücke. (No. 1. Allegretto, Adur. No. 2. Adagio mesto, C moll)	3,—
— Op. 5. Sonate (G moll)	6,—
Kéler Béla. Op. 96. Aelplers Lust. Steyrische Tänze	1,80
Kiel, Carl. Die jungen Musikanten. Leichte Stücke für Pianoforte zu 4 Händen und Violine. Heft I, II, III	1,50
Kiel, Friedrich. Op. 37. Variationen über ein schwedisches Volkslied	6,—
— Op. 67. Sonate	7,—
— Op. 69. Drei Romanzen	4,—
— Op. 70. Zwei Solostücke. Heft I, II à	3,—
— Op. 71 No. 3. Allegretto	1,—
— Op. 73. Walzer	4,—
— Op. 79 No. 2. Andante quasi Allegretto	1,—
Klingenberg, Wilhelm. Op. 35. Zwei Genrebilder. (No. 1. Abendfeier. No. 2. Der Einsame)	2,—
— Op. 36. Romanze	1,50
Kotek, J. Op. 1. Drei Violinstücke	4,30
— Op. 2. Valse Caprice	1,80

	Mark
Kudelski, C. Op. 31. Concertstück	3,80
Lalo, Edouard. Fantaisie Norwégienne	3,80
— Romance-Sérénade	2,30
Lange, Gustav. Op. 10. Lamentation d'une jeune fille. Rêverie	1,50
— Op. 15. Farewell! Méditation	2,—
— Op. 17. Prière à la Madonne. Mélodie sérieuse	2,—
— Op. 24. Die Libelle. Idylle	2,—
— Op. 26. Jägerfahrt	2,50
— Op. 28. Dolorosa. Méditation	2,—
— Op. 31. Edelweiss. Idylle	1,50
— Op. 43. Fischerlied. Tonstück	2,—
— Op. 48. Fleurs fanées. Melodie	2,—
— Op. 51. Minnelied. Melodie	2,—
— Op. 52. Einsame Thränen. Nocturne	2,—
— Op. 54. Dein Eigen. Melodie	2,—
— Op. 75. Liebesahnung. Tonstück	2,—
— Op. 85. Aus Herzensgrunde. Melodie	2,—
— Op. 94. Immortellen. Elegie	2,—
— Op. 429. Die Lotosblume. Salonstück	2,—
Lefebvre, Ch. Op. 48. Intermezzo	2,—
Lesser, Martin. Zwei Romanzen	2,—
— Walzer	2,—
Levy, Martin. Zwei Romanzen. No. 1 (F moll). No. 2 (A dur)	1,50
— Sonate	5,—
Lewandowski, L. Op. 32. Hebräische Melodien	4,—
Lorberg, Paul. Op. 16. Zwei Stücke. No. 1. Romanze	1,—
„ 2. Nocturne	2,—
Louis, N. Op. 178. Sérénade sur des motifs du „Val d'Andorre“ de F. Halévy	4,—
Mayer, Emilie. Op. 18. Sonate (A moll)	7,80
— Op. 19. Sonate (Emoll)	9,—
— Op. 29. Sonate (D moll)	6,50
Meyer, Heinrich. Romanze	1,30
Moszkowski, Moritz. Op. 30. Concert	10,—
Nápravnik, E. Op. 30. Fantaisie sur des thèmes russes	4,—
Paderewski, J. J. Op. 8 No. 3. Mélodie	1,—
— Op. 9 No. 5. Krakowiak (A dur)	1,50
— Op. 13. Sonate	6,50
— Op. 14 No. 1. Menuet	1,50
— Op. 16 No. 2. Mélodie	1,50
Paganini, Nicolo. Op. 3. Andante e Allegro vivo. Edition de Concert avec accomp. de Piano par Emile Sauret	2,50
Palaschko, Johannes. Op. 2. Zwei Lieder ohne Worte (No. 1. Albumblatt. No. 2. Minnelied)	2,—
— Op. 10. Vier Lieder ohne Worte (No. 1. Jagdlied. No. 2. Waldrüine. No. 3. Volkslied. No. 4. Nocturne)	3,—
Pantillon, Georges. Deux Suites. Faciles et Instructives.	
Op. 22. I ^e Suite (No. 1. Improvisation. No. 2. Scherzetto. No. 3. Allegro grazioso)	3,—
Op. 23. II ^e Suite (No. 1. Prélude. No. 2. Pastorale. No. 3. Capriccio)	3,—

Eigenthum der Verleger.

Aufführungsrecht vorbehalten.

* * * *

Ed. Bote & G. Bock, Berlin.

Hofmusikalienhändler

Sr. M. des Kaisers und Königs, I. M. der Kaiserin Friedrich

und Sr. K. H. des Prinzen Albrecht von Preussen.