

# COMPOSITIONS

POUR LE

# VIOLON

AVEC ACCOMPAGNEMENT DE PIANO

III<sup>me</sup> SUITE.

N <sup>o</sup>	R. C.	N <sup>o</sup>	R. C.
95. Hubay, J. Op. 30 N <sup>o</sup> 2. Blumenleben (Valse des fleurs) . . . . .	— 40	126. — Op. 89 N <sup>o</sup> 2. Thème de Rossini . . . . .	— 50
96. Vieuxtemps, H. Op. 40 N <sup>o</sup> 1. Romance . . . . .	— 50	127. — Op. 89 N <sup>o</sup> 3. Thème de Bellini . . . . .	— 50
97. Saint-Saëns, C. Le cygne . . . . .	— 40	128. Robaudi, V. Alla stella confidente . . . . .	— 50
98. Hubay, J. Op. 30 N <sup>o</sup> 5. Zéphir . . . . .	— 50	129. Labadie, H. Op. 25. Sur l'onde. Valse . . . . .	— 70
99. Massenet, J. Op. 10 N <sup>o</sup> 5. Mélodie . . . . .	— 30	130. Фольдманъ, Н. Op. 28. Египетскія нощи. Вальсъ . . . . .	— 90
100. Nachéz, T. Op. 14 Cah. 1. Danses tziganes . . . . .	1 —	131. Berliot, C. Op. 118. Rêveuse. Morceau de concert . . . . .	— 60
101. Bohm, C. Op. 314 N <sup>o</sup> 3. Gavotte . . . . .	— 45	132. — Op. 124. Sérénade . . . . .	— 40
102. Nachéz, T. Op. 14 Cah. 2. Danses tziganes . . . . .	1 —	133. — Op. 16. Concerto N <sup>o</sup> 1. D-dur . . . . .	1 20
103. Dancía, Ch. Op. 59. Resignation . . . . .	— 60	134. — Op. 104. Concerto N <sup>o</sup> 9. A-moll. . . . .	1 30
104. Godard, B. Berceuse de Jocelyn . . . . .	— 40	135. Godard, B. Premier chagrin . . . . .	— 30
105. Berliot, C. Op. 12. Air varié N <sup>o</sup> 6. A-dur . . . . .	— 80	136. Nachéz, T. Op. 17. Romance . . . . .	— 40
106. — Op. 15. Air varié N <sup>o</sup> 7. E-dur . . . . .	— 90	137. Dancía, Ch. Op. 123. Petite école de la mélodie. Suite I . . . . .	— 80
107. — Op. 76. Concerto N <sup>o</sup> 7. D-dur . . . . .	1 40	„ II . . . . .	1 —
108. Dancía, Ch. Op. 74. Ecole du mécanisme (p. Violon seul) . . . . .	— 80	„ III . . . . .	1 50
109. Рахманиновъ, С. Op. 6 N <sup>o</sup> 1. Романсъ . . . . .	1 —	138. Bruch, M. Op. 47. Kol Nidrei . . . . .	— 50
110. — Op. 6 N <sup>o</sup> 2. Венгерскій танецъ . . . . .	1 20	139. Jungmann, A. Op. 117. Mal du Pays . . . . .	— 40
111. Neruda, F. Op. 11. Berceuse slave . . . . .	— 40	140. Badarzewska, T. La Prière d'une vierge . . . . .	— 45
112. Janschinnoff, A. Op. 1. Mélodie . . . . .	— 60	141. Langer, G. Op. 20. Grossmütterchen . . . . .	— 50
113. Händel, G. Largo . . . . .	— 40	142. Ordinaire, R. Op. 61. 2-me Rêverie . . . . .	— 30
114. Ries, F. Op. 34. La Gondoliera . . . . .	— 40	143. Grieg, E. Op. 46 N <sup>o</sup> 3. Anitra's Tanz . . . . .	— 40
115. Massenet, J. Le dernier sommeil de la vierge . . . . .	— 30	144. Schumann, R. Op. 124 N <sup>o</sup> 16. Schlummerlied . . . . .	— 50
116. Vieuxtemps, H. Op. 38. Ballade . . . . .	— 40	145. Wieniawski, H. Op. 22. 2-de Concerto . . . . .	2 40
117. Кочетовъ, Н. „Импровизаторъ“ (изъ Арабской сюиты) . . . . .	— 50	146. Thomé, F. Op. 25. Simple aveu . . . . .	— 40
118. Nachéz, T. Op. 18. Abendlied . . . . .	— 20	147. Godard, B. Op. 56. 2-ème Valse . . . . .	— 50
119. Zarzycki, A. Op. 34 N <sup>o</sup> 3. En valsant . . . . .	— 40	148. Schumann, R. Op. 85 N <sup>o</sup> 12. Abendlied . . . . .	— 30
120. Wieniawski, H. Op. 12. Deux Mazurkas: N <sup>o</sup> 1. Sielanka. N <sup>o</sup> 2. Chanson polonaise . . . . .	— 80	149. Czibulka, A. Op. 356. Songe d'amour après le bal (Сонъ послѣ бала) . . . . .	— 50
121. Sarasate, P. Op. 20. Zigeunerweisen . . . . .	— 80	150. Papini, G. Op. 95 N <sup>o</sup> 2. Sérénade italienne . . . . .	— 60
122. Godard, B. Op. 35. Canzonetta . . . . .	— 40	151. Boccherini, L. Menuett . . . . .	— 35
123. Schubert, F. Erikönig. Transc. (p. M. Hauser) . . . . .	— 50	152. Wieniawski, H. Op. 12. N <sup>o</sup> 2. Chanson polonaise . . . . .	— 40
124. Berliot, C. Op. 123. Elégie . . . . .	— 40	153. Соколовскій, Н. Колыбельная пѣсня . . . . .	— 70
125. Dancía, Ch. Op. 89 N <sup>o</sup> 1. Thème de Paccini . . . . .	— 50		

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# LA PRIÈRE D'UNE VIERGE.

VIOLINO.

par T. BADARZEWSKA.

Andante.

Più Allegro.

# LA PRIÈRE D'UNE VIERGE.

7637-44

T. BADARZEWSKA.

Andante.

VIOLINO.

PIANO.

The first system of music consists of two staves. The top staff is for the Violino (Violin) and the bottom staff is for the Piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The tempo is marked 'Andante'. The piano part begins with a forte (*f*) dynamic. The violin part has a few notes, including a half note G4 and a quarter note A4.

The second system continues the piece. The violin part features a series of eighth-note runs with slurs and accents. The piano part consists of chords in the right hand and single notes in the left hand, marked with a piano (*p*) dynamic. There are some performance markings like 'Ped.' (pedal) and 'ff' (fortissimo) in the piano part.

The third system concludes the piece. The violin part has a final melodic phrase. The piano part features a series of chords and a final cadence. There are performance markings like 'Ped.' and 'ff'.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The bass line includes several chords marked "Ped." (pedal) with a small asterisk. The piano part features arpeggiated chords and some sixteenth-note runs in the right hand.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part has more complex arpeggiated figures in the right hand, some marked with "6" and "8". The bass line continues with "Ped." markings.

Third system of musical notation. It continues the vocal and piano parts. The piano accompaniment features prominent arpeggiated chords and some sixteenth-note passages in the right hand.

Fourth system of musical notation. This system concludes the page with a final vocal line and piano accompaniment. The piano part includes arpeggiated chords and sixteenth-note runs, similar to the previous systems.

2do  
1mo

*p*

This system contains the first system of music. It features a vocal line at the top with notes marked with fingerings 2, 3, 4, and 5. Below it is a piano accompaniment with a dynamic marking of *p*. The piano part consists of chords and single notes in both the treble and bass staves.

1mo  
2do  
*p*

This system contains the second system of music. The vocal line continues with notes marked with fingerings 3 and 4. The piano accompaniment includes a dynamic marking of *p* and features a triplet of eighth notes in the right hand.

*p*

This system contains the third system of music. The vocal line has notes marked with fingerings 3, 4, 5, and 6. The piano accompaniment includes a dynamic marking of *p* and features a triplet of eighth notes in the right hand.

*mf*

This system contains the fourth system of music. The vocal line has notes marked with fingerings 3, 4, 5, and 6. The piano accompaniment includes a dynamic marking of *mf* and features a triplet of eighth notes in the right hand.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The key signature has two flats. The top staff contains a melodic line with various ornaments and slurs. The grand staff contains a complex piano accompaniment with many sixteenth notes and slurs. There are markings for '8' and '3' above the piano part.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The piano accompaniment continues with intricate patterns and slurs. Markings for '8' and '6' are visible above the piano part.

**Più Allegro.**

Third system of musical notation, starting with the tempo change. It features a single treble staff and a grand staff. The tempo is marked 'Più Allegro'. The music is more rhythmic and driving. Dynamics include *mf* and *cresc.* (crescendo). The piano part has a dense texture of sixteenth notes.

Fourth system of musical notation, concluding the section. It continues with the same three-staff layout. Dynamics include *mf*, *cresc.*, *ritard.* (ritardando), and *p* (piano). The piano part features a prominent sixteenth-note pattern that tapers off towards the end of the system.