

COMPOSITIONS

POUR LE

VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. K.	№	R. K.
48. Raff. J. Op. 85 № 3. Cavatine.	— 30	69. Resch, J. Frauen Huldigung. Gavotte.	— 50
49. Gounod, Ch. Méditation sur le 1-re Prélude de Bach.	— 45	70. Léonard, H. L'Etoile du soir. Romance de l'Op.: „Tannhäuser de Wagner“.	— 40
50. Югель, К. Воспоминание о В. И. Радивиловъ. 1 —		71. Ernst, H. Op. 10 № 3. Elégie.	— 40
51. Pollitzer, A. La Serenata. Légende Valaque de Braga.	— 45	72. Delibes, L. Sylvia. Barcarolle et Pizzicati.	— 45
52. Решъ, И. Невозвратное время. Армянскій Вальсъ.	— 50	73. Faure, G. Op. 16. Berceuse.	— 40
53. Шубертъ, В. Соло для виолонч. изъ балета: „Золотая рыбка“, Л. Минкуса.	— 60	74. Svendsen, J. Op. 26. Romanze.	— 55
54. Ивановичъ, И. Дунайскія волны. Вальсъ.	— 75	75. Jzycki, V. Op. 3. Mazourka.	— 50
55. Rénard, F. Berceuse	— 30	76. Nesvera, J. Op. 25. Berceuse.	— 25
56. Эйхгорнь, А. Вдохновение. Люб. Туркестанск. Вальсъ.	— 60	77. Reber. La Berceuse	— 30
57. Vieuxtemps, H. Op. 22 № 3. Rêverie. Adagio. — 45		78. Scharwenka, X. Op. 3 № 1. Polnischer Na- tionaltanz.	— 30
58. Zarzycki, A. Op. 26. Mazourka	— 60	79. Glinka, M. La Séparation. Nocturne	— 40
59. Ries, F. Op. 27. Romanze aus der 2-ten Violin Suite.	— 45	80. Schumann, R. Träumerei. Am Camin.	— 25
60. Sarasate, P. Spanische Tänze. Heft 1. 2. 3. à — 90		81. Beriot, C. Op. 100. Scène de ballet.	1 —
61. — Nocturne Op. 9 № 2, de Chopin.	— 30	82. Chopin, F. Op. 35. Marche funèbre	— 35
62. Thomé, F. Op. 70. Andante religioso.	— 40	83. Hauser, M. Op. 5. Mes adieux à Varsovie. Nocturne	— 40
63. Pabst, P. Cavatina	1 20	84. Pierné, G. Op. 7. Sérénade.	— 30
64. Wieniawski, H. Op. 19. Deux Mazurkas ca- ractéristiques.	— 75	85. Wagner, R. Albumblatt. Bearb. v. Wilhelmj. — 40	
65. Resch, J. Heimliche Liebe. Gavotte	— 50	86. Mascagni, P. Intermezzo sinfonico de l'Op.: „Cavalleria rusticana“.	— 30
66. Штраусъ, I. Op. 288. Персидскій маршъ.	— 40	87. Beriot, C. Op. 1. Air varié № 1. D-moll.	— 50
67. Thomé, F. Berceuse.	— 25	88. Vieuxtemps, H. Op. 22 № 2. Air varié	— 70
68. Штраусъ, I. Op. 288. Персидскій маршъ (для 2-хъ скр.).	— 25	89. Davidoff, Ch. Op. 23. Romance sans paroles. Transc. par Auer	— 50
		90. Smith, S. Op. 31. Chanson russe	— 45
		91. Offenbach, I. Op. 24. La musette Transc. par A. Grünwald.	— 45

PROPRIÉTÉ DE L'ÉDITEUR.

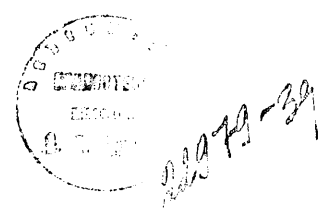
Moscou chez A. Guthheil,

Fournisseur de la cour IMPÉRIALE et commissionaire des Theatres Imperiaux,

au Pont des Marechaux, maison Junker, № 10.

S.-Petersbourg chez A. Johansen, Perspective de Nevsky, № 44. Kieff, chez L. Idzikowski. Varsovie, au magasin „Echo musical“.

TRÄUMEREI.



R. Schumann.

M. M. ♩ = 100.

VIOLINO.

Piano.

The musical score consists of two staves: Violino (Violin) and Piano. The Violino part begins with a piano (*p*) dynamic and a tempo marking of *M. M. ♩ = 100.* The Piano part also begins with a piano (*p*) dynamic and includes a *Ped.* marking. The score is divided into several systems, each with its own dynamics and tempo markings. The first system includes *ritard.* and *a tempo* markings. The second system includes *ritard.* and *a tempo* markings. The third system includes *ritard.* and *a tempo* markings. The fourth system includes *ritardando* and *p* markings. The fifth system includes *ritardando* and *p* markings. The score concludes with a *Ped.* marking.

AM CAMIN.

M. M. ♩ = 138.

The musical score is arranged in four systems, each with a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The tempo is marked as *M. M.* (Moderato) with a quarter note equal to 138 beats per minute.

- System 1:** The vocal line begins with a *p* (piano) dynamic. The piano accompaniment also starts with *p*. The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.
- System 2:** The vocal line has a *mf* (mezzo-forte) dynamic. The piano accompaniment starts with *p* and then moves to *mf*. There are accents and a *rit.* (ritardando) marking in the vocal line towards the end of the system.
- System 3:** The vocal line is marked *a tempo* and *p*. The piano accompaniment starts with *a tempo* and *p*, then has a *sf* (sforzando) dynamic. It includes a *rit.* marking and a first/second ending structure.
- System 4:** The vocal line is marked *a tempo* and *p*, ending with a *ritardando* marking. The piano accompaniment is also marked *a tempo* and *p*, ending with a *ritardando* marking.

TRÄUMEREI.

Handwritten stamp: "BIBLIOTHECA" and "22970-39" with a circled "1" in the top right corner.

VIOLINO.

M. M. ♩ = 100.

R. SCHUMANN.

AM CAMIN.

M. M. ♩ = 138.