



pour

# VIOLONCELLE et PIANO.

* N°1. BEETHOVEN, L. van - BACHMETEFF, N. Adagio de la Sonate, op. 27, N° 2. ....	50 c.
* 2. CHOPIN, F.-MEYER, A. Septième étude. ....	85
* 3. CUI, C. - DAVIDOFF, CH. op. 20, N° 8. Berceuse. ....	60
* 4. CUI, C. - FREDERIKS, N. Romance favorite (avec Harmonium ad lib.) ....	40
* 5. DAVIDOFF, CH. op. 22. Romance (D dur). ....	50
* 6. DAVIDOFF, CH. Petite Romance tirée de la suite d'orchestre, op. 37 par l'auteur. ....	50
* 7. GLAZOUNOW, A. Mélodie arabe. ....	60
8. GODARD, B. Berceuse de l'opéra „Joelyn” .....	30
* 9. GBDZKI, B. op. 16. Aveu. Romance .....	60
* 10. HAUSER, M. op. 37 N° 1. Présentiment. ....	60
* 11. HLAVÁČ, V. J. - FREDERIKS, N. Romance (avec Harmonium ad lib.) .....	50
* 12. HUNKE, J. Trois morceaux: N°1. Divertissement. ....	75
* 13. ————— „————” N°2. Nocturne. ....	85
* 14. ————— „————” N°3. La dispute. ....	1r.
* 15. KORESTCHENKO, A. Mélodie. ....	60
* 16. MENDELSSOHN, F. - FITZENHAGEN, G. Douze chansons sans paroles. Cah. I. 1r20	
* 17. ————— „————” „————” „————” „————” Cah. II. I.	
18. SAINT-SAËNS, C. Le Cygne. Mélodie. ....	30
19. MASSENET, J. Méditation de l'opéra „Thais” .....	30
20. RÉNARD, F. Berceuse. ....	30
21. THOMÉ, FR. op. 25. Simple aveu. Romance sans paroles. ....	40
22. THOMÉ, FR. op. 29. Sous la feuillée. ....	40
23. BACH.-GOWA. Arie in D-dur. ....	30
24. BOCCHERINI,- SWERT. Célèbre Menuet. ....	30
25. GOLTERMANN, G. Sandmännchen. ....	25
26. ————— „————” „————” „————” Abendsegen. ....	25
27. HÄNDEL, G. F. Largo. ....	25
* 28. TSCHAIKOWSKY, P. Berceuse. ....	60
* 29. RUBINSTEIN-FITZENHAGEN. Op. 34 Dämon-Fantaisie. ....	2r15
* 30. RIMSKY-KORSAKOW, N. Chanson du Berger, (arr. par A. Poorten) .....	50
31. SIMONETTI, A. Madrigale. ....	30
32. SVENDSEN, J. S. op. 26. Romance. ....	55
* 33. RUBINSTEIN, A. Rêve Angélique. (La Gondolière) .....	75
* 34. ————— „————” „————” Preghiera. ....	75
* 35. ————— „————” „————” „————” Nocturne. ....	90
* 36. BORODINE, A. Mazurka. ....	75
* 37. ————— „————” „————” Sérénade. ....	50
* 37 <sup>a</sup> ————— „————” „————” „————” Edition pour Alto. ....	50
* 37 <sup>b</sup> ————— „————” „————” „————” pour Violoncelle ou Alto avec Accompagnement. ....	
————— „————” „————” „————” „————” de Quatuor Parties séparées avec Piano Conducteur net. ....	75
————— „————” „————” „————” „————” Parties supplémentaires: Vln. I. II. Vla, Cello, Basso à net. ....	10
* 38. LIADOW, A. Prélude. ....	50
* 39. ————— „————” „————” „————” Mazurka. ....	75

\* Propriété des éditeurs



W. BESSEL & Co

ST-PETERSBOURG.  
Nevsky, 54.

Fournisseurs de la Cour IMPÉRIALE.

MOSCOU.  
Petrowka, 12.



# MAZURKA.

A. LIADOW, Op. 11. № 8.

**Moderato.**

VIOLONCELLE. *p* *pizz.*

PIANO. *p*

*arco*

*pizz.* *arco*

First system of musical notation. It consists of three staves: a top staff in alto clef, a middle staff in treble clef, and a bottom staff in bass clef. The music is in a key with two flats (B-flat and E-flat). Dynamics include *f* (forte) and *p* (piano). There are various articulations such as slurs, accents, and fingerings (e.g., 2, 1, 3).

Second system of musical notation. It consists of three staves: a top staff in alto clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature changes to one flat (B-flat). Dynamics include *p* (piano). The tempo marking *Più mosso.* is present. There are various articulations such as slurs, accents, and fingerings (e.g., 3).

Third system of musical notation. It consists of three staves: a top staff in alto clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature changes to two sharps (F# and C#). Dynamics include *f* (forte). There are various articulations such as slurs and accents.

Fourth system of musical notation. It consists of three staves: a top staff in alto clef, a middle staff in treble clef, and a bottom staff in bass clef. The key signature changes to three sharps (F#, C#, and G#). Dynamics include *mf* (mezzo-forte). There are various articulations such as slurs and accents.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has four sharps (F#, C#, G#, D#). The first staff contains a melodic line with slurs and accents. The grand staff contains piano accompaniment with chords and moving lines. A dynamic marking 'p' is present in the first measure of the grand staff.

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has four sharps. The first staff contains a melodic line with slurs and accents. The grand staff contains piano accompaniment. A dynamic marking 'f' is present in the first measure of the grand staff. A 'cresc.' marking is placed above the grand staff in the middle of the system.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has four sharps. The first staff contains a melodic line with slurs and accents. The grand staff contains piano accompaniment. Dynamic markings 'f' and 'mf' are present in the first and middle measures of the grand staff, respectively.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has four sharps. The first staff contains a melodic line with slurs and accents. The grand staff contains piano accompaniment. Dynamic markings 'f' and 'p' are present in the first and last measures of the grand staff, respectively.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of two flats, and a grand staff (treble and bass clefs) below it. The music features flowing sixteenth-note passages in the upper staves and block chords in the lower staves. Dynamic markings include *mf* and *dim.* (diminuendo). There are also some articulation marks like accents and slurs.

Second system of musical notation. It consists of three staves. The top staff continues with sixteenth-note passages. The grand staff below features a *p* (piano) dynamic marking and a section labeled *M.D.* (Messa di Voce). The music is characterized by sustained chords and rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff is marked *Moderato.* and *poco rall.* (poco rallentando). The middle staff also has *Moderato.* and *poco rall.* markings, along with a *p* dynamic marking. The bottom staff continues with rhythmic accompaniment.

Fourth system of musical notation. It consists of three staves. The top staff starts with a *pizz.* (pizzicato) marking and then switches to *arco* (arco). The middle staff has a *p* dynamic marking. The bottom staff continues with the accompaniment.

First system of musical notation. The top staff is a single line with a bass clef, containing a melodic line with notes and rests. It includes the markings "pizz." and "arco". The bottom part of the system consists of two staves (treble and bass clefs) with piano accompaniment, including chords and moving lines.

Second system of musical notation. The top staff continues the melodic line with some slurs and fingerings (1, 2, 3, 4). The bottom part features piano accompaniment with a "cresc." marking in the bass line.

Third system of musical notation. The top staff has a melodic line with slurs and a "p" dynamic marking. The bottom part has piano accompaniment with a "f" dynamic marking in the bass line.

Fourth system of musical notation. The top staff has a melodic line with slurs and a "p" dynamic marking. The bottom part has piano accompaniment with a "f" dynamic marking in the bass line.

# COMPOSITIONS

POUR

## VIOLON ET PIANO.

	P. R.		P. R.
* 1. Afanassieff, N. «Le Souvenir», quatre morceaux:		*43. Hunke, I. Elégie (pour Violon ou Alto et Piano).	1 —
N° 1. Allegro agitato. . . . .	— 60	*44. Kadletz, C. Fantaisie sur le motifs de l'op. «Otello».	1 50
* 2. » 2. Variations russes. . . . .	1 25	*45. Korestchenko, A. Mélodie. . . . .	— 60
* 3. » 3. Invitation à la danse. (Valse). . . . .	1 40	46. Renard. Berceuse . . . . .	— 30
* 4. » 4. Adagio religioso. . . . .	— 50	47. Ries, F. Op. 34. N° 4. Gondolière . . . . .	— 50
* 5. Bachmeteff, N. Op. 19. Les adieux du guerrier.		*48—50. Rubinstein, A. Op. 11. Neuf morceaux de Salon.	
Pièce militaire (avec Violon)		En trois cahiers . . . . .	à 2 75
* 6. Beethoven-Bachmeteff. Adagio de la sonate	Date Due	Op. 16. N° 3. Sérénade espagnole . . . . .	1 —
* 7. Borodine—Walter, W. Réverie et		p. 86. Romance et Caprice. Compl. . . . .	3 —
de la «Pièce militaire»		p. 86. N° 1. Romance. . . . .	— 85
8. Cui, C. Op. 20. «Miniatures» 12 Morceaux		N° 2. Caprice. . . . .	2 25
* 9. » N° 1. Expansion naïve. . . . .		Cygne. Mélodie . . . . .	— 30
*10. » 2. Aveu timide . . . . .		1. Romance de l'op. «Cordélia».	— 50
*11. » 3. Petite Valse. . . . .		2. Simple aveu. Romance . . . . .	— 40
*12. » 4. A la Schumann. . . . .		3. Sous la feuillée . . . . .	— 40
*13. » 5. Cantabile . . . . .		Op. 16 N° 4. Romance (arrangée	
*14. » 6. Souvenir douloureux . . . . .		par l'auteur) . . . . .	— 60
*15. » 7. Mosaïque . . . . .		Op. 16 N° 3. Sérénade espagnole	
*16. » Op. 20 «Miniatures» 12 Morceaux		et Romance de l'op. «Halka»	
*17. » N° 8. Berceuse . . . . .		pour Violon ou Alto et Piano).	1 25
*18. » 9. Canzonetta . . . . .		Op. 19. N° 1. Obertas. Mazurka	
*19. » 10. Petite Marche . . . . .		arrangement. . . . .	— 30
*20. » 11. Mazurka . . . . .		Op. 19. N° 2. Mazurka	
*21. » 12. Scherzo rustique . . . . .		en D-dur. . . . .	— 30
*22. » Op. 39a «Miniatures», 7 Morceaux		Op. 19. N° 3. Mazurka	
*23. » N° 13. Marionnettes espagnoles		arrangement. . . . .	— 25
*24. » 14. Romanzetta . . . . .		Op. 19. N° 4. Mazurka	
*25. » 15. En partant . . . . .		arrangement. . . . .	— 25
*26. » 16. Arabesque . . . . .		Op. 19. N° 5. Mazurka	
*27. » 17. Au berceau . . . . .		arrangement. . . . .	— 25
*28. » 18. Feuille d'album . . . . .		Op. 19. N° 6. Mazurka	
*29. » 19. Petite Marche . . . . .		arrangement. . . . .	— 25
*30. Davidoff, Ch. Petite romance. (Op. 10)		Op. 19. N° 7. Mazurka	
*31. Galkine, N. Sérénade. . . . .		arrangement. . . . .	— 25
*32. » Trois Transcriptions. Cor		Op. 19. N° 8. Mazurka	
*33. » N° 1. Nocturne de Chopin . . . . .		arrangement. . . . .	— 25
*34. » 2. Rondo de Ph. Elégant . . . . .		Op. 19. N° 9. Mazurka	
*35. » 3. Träumerei de Schop. . . . .		arrangement. . . . .	— 25
*36. Glazounow, A. Mélodie arabe . . . . .		Op. 19. N° 10. Mazurka	
*37. Godard, B. Op. 35. Canzonetta . . . . .		arrangement. . . . .	— 25
*38. » Berceuse de l'opéra «Jocelyn». . . . .	— 30	Op. 19. N° 11. Mazurka	
*39. Hauser, M. Op. 37. N° 1. Pressentiment. . . . .	— 60	arrangement. . . . .	— 25
*40. » 2. Conte . . . . .	— 50	Op. 19. N° 12. Mazurka	
*41. » 3. Solitude . . . . .	— 50	arrangement. . . . .	— 25
*42. » 4. Piété . . . . .	— 50	Op. 19. N° 13. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 14. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 15. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 16. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 17. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 18. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 19. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 20. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 21. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 22. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 23. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 24. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 25. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 26. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 27. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 28. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 29. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 30. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 31. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 32. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 33. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 34. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 35. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 36. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 37. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 38. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 39. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 40. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 41. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 42. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 43. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 44. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 45. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 46. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 47. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 48. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 49. Mazurka	
		arrangement. . . . .	— 25
		Op. 19. N° 50. Mazurka	
		arrangement. . . . .	— 25

\*Propriété des éditeurs.



**W. BESSEL & Co.**

EDITEURS DE MUSIQUE, FOURNISSEURS DE LA COUR IMPÉRIALE.

St. Pétersbourg

Perspective de Nevsky, maison N° 54.

Moscou.

Petrowka, maison Matweeff, N° 12.