

ВАЛЬСЪ

VALESE

Aufführungsrecht vorbehalten.

изъ оперы „Евгеній Онѣгинъ“

sur l'Opéra „Eugène Onéguine“

П. ЧАЙКОВСКАГО.

par P. TSCHAÏKOWSKY.

Перелож. для ф-п. и скрипки

В ЛАУВЪ.

Arr. pour Vln. et Piano

par V. LAUB.

VIOLINO.

Tempo di Valse.

The musical score is written for Violino (Violin) and consists of ten staves. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked "Tempo di Valse".

- Staff 1:** Starts with a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamics include *pp* and *v* (accents).
- Staff 2:** Continues the melodic line with slurs and accents. Dynamics include *sempre cresc.*
- Staff 3:** Features a series of eighth notes with slurs and accents. Dynamics include *f*.
- Staff 4:** Shows a rhythmic pattern of eighth notes with slurs and accents. Dynamics include *f*.
- Staff 5:** Continues the eighth-note pattern with slurs and accents. Dynamics include *f*.
- Staff 6:** Features a series of eighth notes with slurs and accents. Dynamics include *p*.
- Staff 7:** Continues the eighth-note pattern with slurs and accents. Dynamics include *cresc.* and *f*.
- Staff 8:** Shows a series of eighth notes with slurs and accents. Dynamics include *f*.
- Staff 9:** Continues the eighth-note pattern with slurs and accents. Dynamics include *f*.
- Staff 10:** Final staff with eighth notes and slurs. Dynamics include *f*.

VIOLINO.

A musical score for violin, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *f* (forte) to *ff* (fortissimo) and *mf* (mezzo-forte). There are two first and second endings marked with '1.' and '2.' on the fourth staff. The piece concludes with a final measure marked with a '4' and a bar line.

VIOLINO.

A musical score for Violino, consisting of ten staves of music in G major (one sharp). The score begins with a dynamic marking of *f*. The first staff contains a melodic line with eighth and sixteenth notes. The second staff continues the melody with some rests and a dynamic marking of *p*. The third and fourth staves feature a more active melodic line with slurs and a dynamic marking of *p*. The fifth staff shows a melodic line with a *cresc.* marking. The sixth staff has a dynamic marking of *p* and features a series of slurs. The seventh and eighth staves are marked *f* and contain more complex melodic passages with slurs. The ninth staff is marked *ff* and continues the melodic development. The tenth staff concludes the piece with a melodic line.

A musical score for violin, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 4/4. The score includes various dynamics and performance markings:

- Staff 1: *ff* (fortissimo)
- Staff 2: *ff* (fortissimo)
- Staff 3: *p* (piano)
- Staff 4: *poco cresc.* (poco crescendo)
- Staff 5: *f* (forte)
- Staff 6: *f* (forte)
- Staff 7: *f* (forte)
- Staff 8: *f* (forte)
- Staff 9: *p* (piano), *poco* (poco), *a* (accrescendo)

VIOLINO.

The musical score for Violino consists of ten staves of music in G major (one sharp). The first staff begins with a *poco* dynamic and a *cresc.* (crescendo) marking. The second staff features first fingerings (1) for several notes. The third staff is marked *f* (forte) and contains a complex chordal texture. The fourth staff is also marked *f* and includes a slanted line indicating a rapid ascent. The fifth staff is marked *f* and continues the melodic line with slanted lines. The sixth staff is marked *ff* (fortissimo) and features a wide intervallic leap. The seventh staff continues the melodic development. The eighth staff includes accents (>) over several notes. The ninth staff features first and second fingerings (1 and 2) for a melodic sequence. The final, tenth staff is marked *fff* (fortississimo) and concludes with a descending melodic phrase.

VIOLINO.

A musical score for a violin, consisting of ten staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a single melodic line. The first staff begins with a treble clef and a key signature of one sharp. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several dynamic markings: *f* (forte) appears in the eighth staff, and *ff* (fortissimo) appears in the ninth staff. The score concludes with a double bar line and a fermata over the final note.

VIOLIN=MUSIK

AUS DEM VERLAGE VON D. RAHTER IN LEIPZIG

Neue Preise einschließlich Teuerungszuschlag

(*ll* = sehr leicht; *l* = leicht; *m* = mittelschwer; *s* = schwer; *ss* = sehr schwer)

VIOLINE MIT KLAVIER	VIOLINE MIT KLAVIER	VIOLINE MIT KLAVIER	VIOLINE MIT KLAVIER
BAEKER, ERNST M. <i>l</i> Op. 30. 6 Stücke aus „Kleine Sipp- schaft“. Heft I 3,— (Beim ABC, Wildfang, Allein.) <i>l</i> Heft II 3,— (In die Ferien, Frühlingslied- chen, Nachtgebet.)	GIARDA, LUIGI STEFANO M. <i>s</i> Op. 24. 3 kleine Stücke (Vorspiel — Menuett — Volksweise) ... 4,— <i>l</i> — Ausgabe für Anfänger, in der I. Lage 4,—	LEDERER, DESIO M. 3 Morceaux caractéristiques. <i>m</i> No. 1. Scherzo caractéristique 3,— <i>m</i> No. 2. Poème tzigane 3,— <i>m</i> No. 3. Sérénade galante 3,—	OHLSEN, EMIL M. <i>m</i> Op. 100. Lotoblumen (Arthur Seybold) 5,—
BORKOWIC, M. Op. 4. 2 Morceaux. <i>m</i> No. 1. Romance et Intermède hohème 3,— <i>m</i> No. 2. Ricordi. Romance No. 2 3,—	GORSKI, KONSTANTY Op. 1. 5 Morceaux. <i>ss</i> No. 1. Souvenir de Nadzeczce. Première Mazurka 2,— <i>l</i> No. 2. Petite Etude-Spiccato... 2,— <i>s</i> No. 3. Seconde Mazurka, sur des chants polonais... 3,— <i>m</i> No. 4. Aria 2,— <i>ss</i> No. 5. Gavotte 3,50	LEWINGER, MAX Op. 10. 3 Vortragstücke. <i>m</i> No. 1. Valse lente 4,— <i>m</i> No. 2. Abendstimmung. Lied ohne Worte 3,— <i>m</i> No. 3. Mazurka fantastique... 4,—	PALASCHKO, JOHANNES <i>l</i> Op. 28. Miniaturen. 8 leichte Stücke (innerhalb der I. Posi- tion). Komplet netto 6,— Einzel: No. 1. Marsch 3,— No. 2. Spanischer Tanz 2,— No. 3. Andante cantabile 3,— No. 4. Rondino 3,— No. 5. Lied 2,— No. 6. Negertanz 3,50 No. 7. In der Einsamkeit ... 3,— No. 8. Studie 3,—
BORTKIEWICZ, SERGE <i>s</i> Berceuse-Etude pour Piano Op. 15 No. 4 avec un Violon obligato ar- rangé par l'auteur 3,—	GURLITT, CORNELIUS <i>m</i> Op. 152. Intermezzo 3,—	LONGO, ALESSANDRO <i>s</i> Op. 33. Suite. Completa 8,— Separati: No. 1. Preludio 2,— No. 2. Intermezzo 3,— No. 3. Finale 5,—	PETSCHNIKOFF, ALEXANDRE <i>m</i> Op. 53. Stimmungsbilder. 6 Vor- tragstücke. No. 1. Rondo grazioso ... 3,— No. 2. Nordische Tanzweise .. 3,— No. 3. Wiegenlied 2,— No. 4. Tanz in der Dorfschenke 2,— No. 5. Schottisches Volkslied . 2,— No. 6. Moto perpetuo 2,—
BROGI, RENATO Op. 34. 2 Morceaux. <i>m</i> No. 1. Andante lirico 3,— <i>m</i> No. 2. Arietta all'antica 3,—	HAAS, JOSEPH <i>s</i> Op. 21. Sonate <i>hmoll</i> netto 12,—	MALLING, OTTO <i>s</i> Op. 57. Sonate <i>gmoll</i> 12,— <i>s</i> Op. 68. Bilder aus den vier Jahres- zeiten. Suite für Violine und Pianoforte nach dichterischen Motiven von Carl Ewald. Komplet 10,— Einzel: I. Frühling. ♯ 4,— II. Sommer 3,— III. Herbst 4,— IV. Winter 3,—	PILTZ, CARL Op. 41. 3 Vortragstücke. Kom- plet netto 4,— Einzel: <i>m</i> No. 1. Polonaise 3,— <i>l</i> No. 2. Lied ohne Worte 2,— <i>l</i> No. 3. Andante pastorale 3,—
BUSONI, FERR. B. <i>s</i> Op. 29. Sonate E 14,—	HENRIQUES, ROBERT <i>m</i> Op. 5 No. 1. Märchen 3,—	MAURER, LOUIS <i>s</i> Op. 58. Concerto (en fa-dièse mineur) 9,— <i>ss</i> Op. 59. Dernier Concerto (en Mi majeur) 10,—	POMMER, W. H. <i>s</i> Op. 17. Sonate <i>amoll</i> 10,— <i>m</i> Op. 20. 5 Stücke. Komplet netto 6,— Einzel: No. 1. Canzonetta 3,— No. 2. Scherzo 4,— No. 3. Liebeslied 2,— No. 4. Pastorale 3,— No. 5. Klagegesang 4,—
CENTOLA, ERNESTO <i>s</i> Op. 23. Danse de Fantômes ... 4,— <i>m</i> Op. 26. Souvenir d'un Rêve ... 3,— <i>l</i> Op. 33. Souvenir de Bosphore. Pe- tite Suite romantique. Complet 6,— Séparément: No. 1. En Caique. Barcarolle.. 2,— No. 2. Clair de Lune.-Nocturne 2,— No. 3. Aubade. Mouvement de Valse 2,— No. 4. Sur la Côte d'Asie. Can- tilène 2,— No. 5. Promenade. Mouvement de Mazurka 2,— No. 6. Ballet de Tziganes. Danse 2,— <i>l</i> Op. 35. 4 Feuilles d'Album. Complet 6,— Séparément: No. 1. Preghiera 3,— No. 2. Marche de petits Soldats 3,— No. 3. Rigaudon 3,— No. 4. Bébé qui danse 3,— <i>m</i> Op. 44. Chanson d'été 3,50 <i>m</i> Op. 45. Calinerie. Valse 3,50 <i>l</i> Op. 51. Concertino (<i>La mineur</i> , <i>1^{re} et 3^{me} position</i>) 7,—	HENSCHEL, GEORG <i>s</i> Op. 39. Ballade 8,—	MEYER-HELMUND, ERIK <i>s</i> Op. 44. Fantaisie 6,— <i>l</i> Op. 73 No. 2. Ballgeflüster 4,— <i>m</i> Op. 95. Wonnetraum. (Blissful Dream. Rêve de volupté.) Inter- mezzo 5,—	
CUI, CÉSAR Op. 24. 2 Morceaux. <i>s</i> No. 1. Alla Spagnuola 5,— <i>s</i> No. 2. Nocturne 5,— <i>m</i> Petite Suite 10,—	HERMANN, FLORIAN 3 Morceaux. (J. Schlosser.) <i>s</i> No. 1. Réverie russe 3,— <i>l</i> No. 2. Hommage-Valse 3,50 <i>l</i> No. 3. Polka petite-russienne . 2,—	MÜLLER-HARTMANN, Robert <i>s</i> Op. 5. Sonate <i>G</i> 12,—	
EHRENBERG, CARL <i>m</i> Op. 15 No. 1a. Repos 3,—	HERRMANN, WILLY <i>ll</i> Op. 85. Wie es uns gefällt! — 6 einfache Vortragstücke. Komplet netto 4,— Einzel: No. 1. Adagietto 2,— No. 2. Bagatelle 2,— No. 3. Menuett 2,— No. 4. Einsam 2,— No. 5. Tänzerchen 2,— No. 6. Ungarisch 2,—	NACHEZ, TIVADAR <i>ss</i> Op. 26. Polonaise 8,— <i>ss</i> Op. 30. Konzert 18,— <i>s</i> Op. 31. Nocturne 3,50	
ERLANGER, FRÉDÉRIC D' <i>s</i> Op. 17. Konzert <i>amoll</i> 24,—	HOBBERG, MAX <i>m</i> Op. 14. 4 Vortragstücke 4,— No. 1. Berceuse. No. 2. Polnisch. No. 3. Im Kahn. No. 4. Zigeuner- marsch.	NAWRATIL, KARL <i>s</i> Op. 20. Sonate <i>F</i> . Neue, vom Komponisten revidierte Ausgabe 14,—	
FERRARIS, PIERRE <i>m</i> Op. 25. Appassionato 3,—	HOTH, GEORG <i>m</i> Op. 7. Romance mélancolique ... 3,— <i>l</i> Op. 9. Berceuse 3,—	NEGLIA, FR. P. <i>m</i> Op. 19. 2 Vortragstücke. No. 1. Intermezzo 3,— No. 2. Capriccio-Walzer. 3,—	
GABRIEL-MARIE, PROSPER 5 Morceaux. <i>m</i> No. 1. Inconstance. Caprice .. 4,— <i>l</i> No. 2. Dans la calme du soir. Mélodie 3,50 <i>l</i> No. 3. Fleur nouvelle. Romance 3,— <i>l</i> No. 4. Radotages (Plauderei) . 3,— <i>l</i> No. 5. Douce Rencontre. Ga- votte tendre 3,50	IPPOLITOFF-IWANOFF, M.M. <i>s</i> Op. 8. Sonate <i>A</i> 8,—	NERUDA, FRANZ <i>l</i> Op. 11. Berceuse slave d'après un chant polonais 3,— <i>s</i> Op. 43. Ballade 4,— <i>l</i> Op. 45. Notturmo 3,— <i>m</i> Op. 51. Réverie d'après un thème russe 3,— <i>m</i> Op. 56. Sérénade slave 3,— <i>m</i> Op. 64. Mazurek 5,— <i>s</i> Op. 70. Mazurka (No. 6) <i>F</i> ... 3,— <i>l</i> Op. 75. Dumka 3,—	
	JERAL, WILHELM <i>s</i> Op. 6 No. 2. Zigeunertanz 3,50	NIECHCIOL, TRAUGOTT <i>m</i> Op. 5. Elegie 3,— <i>m</i> Op. 6. Nachtgesang 3,—	
	KADLEC, CH. A. Op. 25. 3 Morceaux. <i>s</i> No. 1. Mazurka 4,— <i>s</i> No. 2. Hongroise 4,— <i>s</i> No. 3. Résignation 4,—		
	KRONKE, EMIL <i>l</i> Op. 97. Vortragstücke in der I. Lage (Aus alter Zeit — Geburtstags- stück — Neckerei — Fröhliche Weise) 3,—		
	KRUG, ARNOLD <i>m</i> Op. 120. Andante religioso 3,—		
	LE BORNE, FERNAND <i>m</i> Op. 57. Pensée Nuptiale 3,—		