

M B
750

33795

1 Shina

5 MORCEAUX pour VIOLON

avec accompagnement de Piano

par

KONSTANTY GORSKI.

Op. 1.

Nº 1. Souvenir de Nadrzecze.

Première Mazourka.

Pr. $\frac{M 1, -}{R -, 60.}$

Nº 2. Petite Etude-Spiccato.

Pr. $\frac{M 1, -}{R -, 60.}$

Nº 3. ^[H. 31] Seconde Mazourka, sur
des Chants polonais.

Pr. $\frac{M 1, 50.}{R -, 85.}$

Nº 4. Aria.

Pr. $\frac{M 1, -}{R -, 60.}$

Nº 5. Gavotte.

Pr. $\frac{M 1, 80.}{R 1, -.}$

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HAMBOURG, D. RAHTER.

Gr. Reichenstr. 49.



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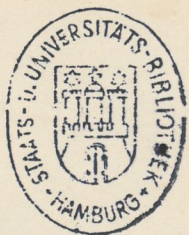
Perspective de Nevsky 22.

Commissionnaire et fournisseur de la Société musicale Imp. russe, du Conservatoire
et de la Société Philharmonique à St. Pétersbourg.

LEIPZIG, FR. KISTNER.

Inst. Lit. de G. Rahter, Leipzig.

K



Seconde Mazourka,

sur des Chants polonais.

K. Gorski, Op. 1. N° 3.

Tempo moderato.

Violon.

PIANO.

The musical score is for a piece titled 'Seconde Mazourka, sur des Chants polonais.' by K. Gorski, Op. 1. N° 3. The tempo is marked 'Tempo moderato.' The score is for Violon and Piano. The key signature is one flat (B-flat major), and the time signature is 3/4. The score is divided into four systems. The Violon part is on a single staff, and the Piano part is on a grand staff (treble and bass). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'p' (piano) and 'm.g.' (mezzo-giochi). A 'Cres.' marking is also present under the first system of the piano part.

Un poco vivo.

3

The first system of musical notation for 'Un poco vivo.' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment is in two staves (treble and bass clef). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The system concludes with a half note G4 in the vocal line and a half note C4 in the piano accompaniment.

The second system of musical notation continues the piece. The vocal line features a half note G4, a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment includes a trill (tr) in the right hand and a half note G4 in the left hand. The system concludes with a half note G4 in the vocal line and a half note C4 in the piano accompaniment.

The third system of musical notation continues the piece. The vocal line features a half note G4, a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment includes a trill (tr) in the right hand and a half note G4 in the left hand. The system concludes with a half note G4 in the vocal line and a half note C4 in the piano accompaniment.

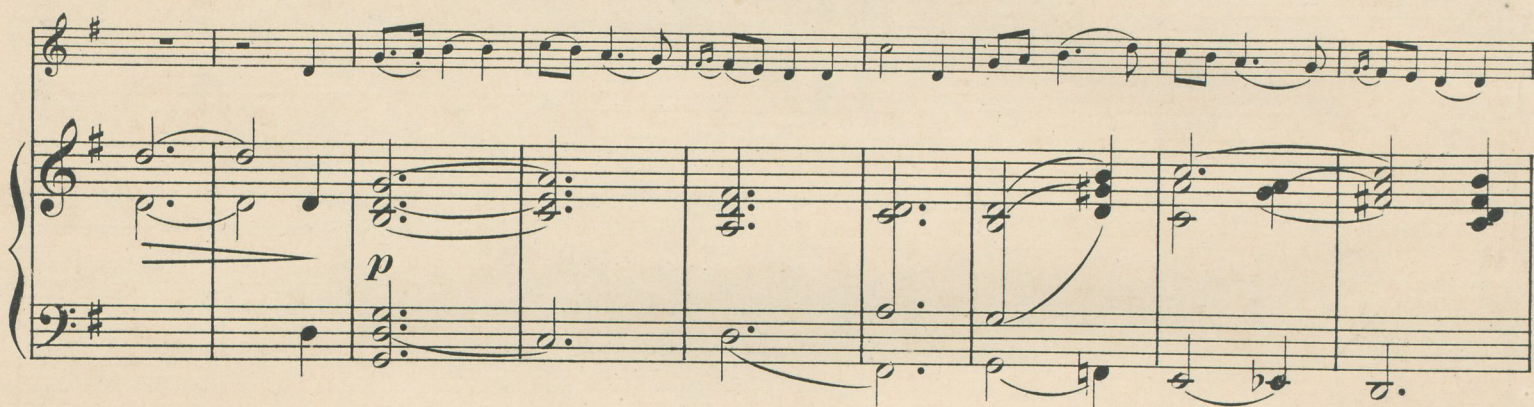
Listesso tempo.

The fourth system of musical notation for 'Listesso tempo.' consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a key signature of one flat (B-flat) and a common time signature. It begins with a half note G4, followed by a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment is in two staves (treble and bass clef). The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note bass line. The system concludes with a half note G4 in the vocal line and a half note C4 in the piano accompaniment.

The fifth system of musical notation continues the piece. The vocal line features a half note G4, a quarter note A4, a half note B-flat4, and a quarter note C5. The piano accompaniment includes a trill (tr) in the right hand and a half note G4 in the left hand. The system concludes with a half note G4 in the vocal line and a half note C4 in the piano accompaniment.



The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp (F#) and contains six measures of whole rests. The middle and bottom staves are joined by a brace on the left, indicating a grand staff. The middle staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp. The middle staff contains six measures of music, starting with a forte (*f*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs. The bottom staff contains six measures, mostly whole notes and half notes, with some slurs.



The second system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp and contains six measures of music, primarily consisting of eighth and sixteenth notes. The middle and bottom staves are joined by a brace on the left. The middle staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp. The middle staff contains six measures, starting with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs. The bottom staff contains six measures, mostly whole notes and half notes, with some slurs.



The third system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp and contains six measures of music, primarily consisting of eighth and sixteenth notes. The middle and bottom staves are joined by a brace on the left. The middle staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp. The middle staff contains six measures, mostly whole notes and half notes, with some slurs. The bottom staff contains six measures, mostly whole notes and half notes, with some slurs.



The fourth system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of one sharp and contains six measures of music, primarily consisting of eighth and sixteenth notes. The middle and bottom staves are joined by a brace on the left. The middle staff is a treble clef and the bottom staff is a bass clef, both with a key signature of one sharp. The middle staff contains six measures, starting with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, with some slurs. The bottom staff contains six measures, mostly whole notes and half notes, with some slurs. The word *poco stringendo* is written above the middle staff in the second measure.

con fuoco e poco più vivo

f

arco

pizz.

III corde

con brio e brillante

f

con brio e brillante

f

IVme corde

Listesso tempo.

con delicatezza

pp

p

Tempo moderato.

m.g.

p.

Un poco vivo.

7

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef, featuring a melody with eighth and sixteenth notes. The piano accompaniment is in two staves (treble and bass clefs), with the right hand playing chords and the left hand playing a steady eighth-note bass line. Dynamics include piano (p) and piano-forte (p^f).

The second system continues the musical piece. The vocal line features a more complex melodic passage with some grace notes. The piano accompaniment includes a section with a tremolo effect in the right hand, indicated by a wavy line. Dynamics include piano (p) and piano-forte (p^f).

The third system of musical notation shows the vocal line with a melodic line and some rests. The piano accompaniment continues with a steady bass line and chords. Dynamics include piano (p) and piano-forte (p^f).

The fourth system of musical notation continues the vocal and piano parts. The vocal line has a melodic line with some grace notes. The piano accompaniment features a steady bass line and chords. Dynamics include piano (p) and piano-forte (p^f).

The fifth system of musical notation is the final system on the page. The vocal line ends with a melodic phrase. The piano accompaniment includes a section with a tremolo effect in the right hand, indicated by a wavy line. Dynamics include piano (p) and piano-forte (p^f).

Listesso tempo.



VIOLIN-MUSIK

aus dem Verlage

von D. Rahter in Leipzig.



Violine mit Orchester.

Henschel, Georg.

- Op. 39. Ballade. M
Partitur netto 6 —
Principalstimme 1 —
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[V. I, II, Va., Vc., B. je 60 Pf. netto.]

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Partitur netto 6 —
Principalstimme 1 —

Neruda, Franz.

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Principalstimme — 75
Orchesterstimmen netto 6 —
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Partitur netto 15 —
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Busoni, Ferruccio B.

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Cui, Caesar.

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No. 1. Alla Spagnuola 2 30
No. 2. Nocturne 2 50

- Petite Suite pour Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.) 5 —

Gorski, Konstanty.

- Op. 1. 5 Morceaux. M
No. 1. Souvenir de Nadzecz. Première Mazurka 1 —
No. 2. Petite Etude-Spiccato 1 —
No. 3. Seconde Mazurka, sur des chants polonais 1 50
No. 4. Aria 1 —
No. 5. Gavotte 1 80

Gurlitt, Cornelius.

- Op. 152. Intermezzo 1 30

Henriques, Robert.

- Op. 5 No. 1. Märchen 1 50

Henschel, Georg.

- Op. 39. Ballade 3 —

Hermann, Florian.

- 3 Morceaux pour Piano, transcrits pour Violon et Piano par J. Schlosser. M
No. 1. Réverie russe 1 —
No. 2. Hommage-Valse 1 80
No. 3. Polka petite-russienne — 80

Hoth, George.

- Op. 7. Romance mélancolique 1 20
Op. 9. Berceuse 1 20

Hunke, Jos.

- Sonate für Pianoforte u. Violine 6 —

Ippolitoff-Iwanoff, M. M.

- Op. 8. Sonate pour Piano et Violon 4 —

Kadlec, Ch. A.

- Op. 25. 3 Morceaux. M
No. 1. Mazurka 2 —
No. 2. Hongroise 2 —
No. 3. Résignation 2 —

Malling, Otto.

- Op. 57. Sonate (G moll) für Violine und Pianoforte 6 —

Maurer, Louis.

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Meyer-Helmund, Erik.

- Op. 44. Fantaisie 3 —
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- Op. 20. Sonate für Violine und Pianoforte 7 —

Neruda, Franz.

- Op. 11. Berceuse slave d'après un chant polonais 1 20
Op. 43. Ballade 2 —
Op. 45. Notturmo 1 50
Op. 51. Réverie d'après un thème russe 1 50
Op. 56. Sérénade slave 1 20
Op. 64. Mazurek 2 50

Popper, David.

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— Uebertr. von Emile Sauret 3 50

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No. 5. Herbstblume 1 20

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Op. 58. Tarantella 5 —

Resch, Johann.

- Op. 150. Frauen-Huldigung. Gavotte. Arrangement 1 20

Savinsky, Alexandre.

- Op. 11. 2 Morceaux. M
No. 1. Berceuse 1 20
No. 2. Caprice 1 20

Schumann, Robert.

- Op. 85 No. 12. Abendlied Uebertr. von Leopold Auer — 80

Schütt, Eduard.

- Op. 26. Sonate (G dur) für Pianoforte und Violine. 5 —

Sulzer, Joseph.

- Op. 8. Sarabande 1 —

Tschaikowsky, P.

- Op. 2 No. 3. Chant sans paroles. Transcrit pour le Violon avec accompagnement de Piano par Tivadar Nachéz 1 20

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- Op. 66 No. 18. Entr'acte aus dem Ballet „Dornröschen“. Für Violine und Pianoforte übertragen von A. Kleinecke 3 —

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- Eugène Onéguine. 2 airs transcrits par N. Messer. M
No. 1. Andante élégiaque 2 25
No. 2. Arioso 2 25

Weickmann, A.

- Op. 8. 6 leichte Stücke für Violine und Pianoforte. M
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- Heft II. No. 4. Rundgesang (Kanon). No. 5. Schaukel-pferd. No. 6. Haschen 2 50

Violine allein.

Minkous, Louis.

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Afanassieff, N.

- Double Quatuor pour 4 Violons, 2 Altos et 2 Violoncellos. (In Stimmen) 10 —

Streich-Sextette.

Davidoff, Ch.

- Op. 35. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. M
Partitur 5 —
Stimmen 10 —

Tschaikowsky, P.

- Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncelles). M
Partitur netto 6 —
Stimmen 20 —

Wilm, Nikolai v.

- Op. 27. Sextett für 2 Violinen, 2 Bratschen und 2 Violoncelle. In Stimmen 10 —

Streich-Quartette.

Davidoff, Ch.

- Op. 38. Quartett für 2 Violinen, Viola und Violoncell. A. M
Partitur 4 —
Stimmen 6 —

Gurlitt, Cornelius.

- Op. 152. Intermezzo für 2 Violinen, Viola und Violoncell. Partitur und Stimmen 1 80

Lange, S. de.

- Op. 67. Quartett (No. 3, in G) für 2 Violinen, Bratsche und Violoncell. M
Partitur 3 —
Stimmen 6 —

Clavier-Quintette.

Davidoff, Ch.

- Op. 40. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. Gm. 16 —

Nawratil, Karl.

- Op. 16. Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. D. 15 —

- Op. 17. Zweites Quintett für Pianoforte, 2 Violinen, Viola und Violoncell. Cm. 15 —

Clavier-Quartette.

Nápravnik, Eduard.

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Schütt, Eduard.

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Nawratil, Karl.

- Op. 9. Trio für Pianoforte, Violine und Cello. E. 7 —
Op. 11. Zweites Trio für Clavier, Violine und Cello. F. 10 —

Riemann, Hugo.

- Op. 47. Trio (E dur) für Pianoforte, Violine und Violoncell 7 —

Schütt, Eduard.

- Op. 27. Trio für Pianoforte, Violine und Violoncell. C moll 9 —

Tschaikowsky, P.

- Op. 50. Trio für Pianoforte, Violine und Violoncell 18 —

Seconde Mazourka

sur des chants polonais.

K. Gorski, Op. 1. N° 3.

Tempo moderato.

9

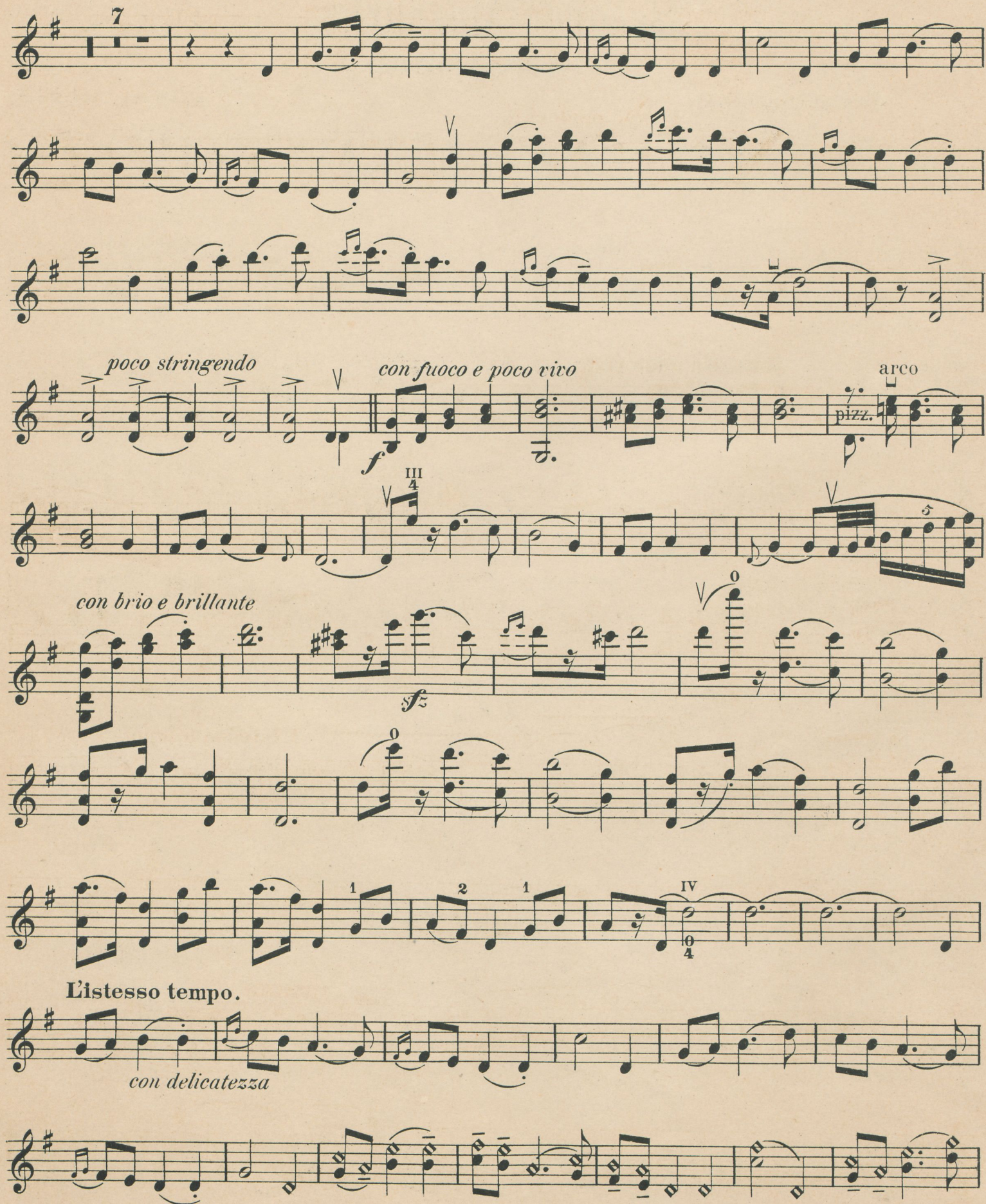
p

Un poco vivo.

rit.

Lo stesso tempo.

Violon.



Violon. musical score, page 2. The score is written for a violin in G major (one sharp). It consists of ten staves of music. The first staff begins with a fermata marked '7'. The second staff has a 'V' marking above it. The third staff has a 'V' marking above it. The fourth staff has the instruction *poco stringendo* above it, followed by *con fuoco e poco vivo* above it, and *arco* above it. The fifth staff has a *f* marking below it and a *III 4* marking above it. The sixth staff has the instruction *con brio e brillante* above it and a *fz* marking below it. The seventh staff has a *0* marking above it. The eighth staff has a *1* marking above it, a *2* marking above it, a *1* marking above it, and a *IV 4* marking above it. The ninth staff has the instruction *Lo stesso tempo.* above it and *con delicatezza* below it. The tenth staff has a *0* marking above it.

Violon.

3



Tempo moderato.



p



Un poco vivo.



L'istessò tempo.



dim.

IV Corda *pp*