

370

Piano

I. MOSEL.

A son ami  
**PABLO DE SARASATE.**

# MAZOURKA

pour Violon  
avec Orchestre ou Piano

par

## ALEX. ZARZYCKI.

Op. 26.

Pour Violon et Piano Pr. M. 2,50.

Pour Violon et Orchestre Pr. M. 6,50.

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# MAZOURKA.

Muz. 12860 III

A. Zarzycki, Op. 26.

**Vivo.**

Violino.

PIANO.

*ff*

*sf*

*f*

*dim.*

*p*

*cresc.*

*f*

*pp*

pizz. arco

*f* **A** *4<sup>me</sup> c.*

*f*

pizz. arco

*p* *pp*

*pp*

First system of musical notation. The top staff is a single treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a melodic line with a fermata and a dynamic marking of *f*. The bottom part is a grand staff with treble and bass clefs, containing a piano accompaniment with a dynamic marking of *mf* and a triplet of eighth notes.

Second system of musical notation. The top staff continues the melodic line with a dynamic marking of *dim.* and a triplet of eighth notes. The bottom part is a grand staff with treble and bass clefs, containing a piano accompaniment with a dynamic marking of *dim.* and a triplet of eighth notes.

Third system of musical notation. The top staff features a 4<sup>th</sup> octave (4<sup>e</sup> c.) with a dynamic marking of *cresc.* and *sf*. The bottom part is a grand staff with treble and bass clefs, containing a piano accompaniment with a dynamic marking of *cresc.* and *sf*.

Fourth system of musical notation. The top staff features a 4<sup>th</sup> octave (4<sup>e</sup> c.) with a dynamic marking of *sf* and *cresc.*. The bottom part is a grand staff with treble and bass clefs, containing a piano accompaniment with a dynamic marking of *ff*. A section labeled 'B' is indicated in the treble staff.

*Handwritten signature or initials*

First system of musical notation. The treble clef staff contains a melodic line with triplets and a *dim.* marking. The grand staff (treble and bass clefs) provides accompaniment with chords and a *dim.* marking.

Second system of musical notation. The treble clef staff features a melodic line with a *cresc.* marking and a *f* dynamic. The grand staff accompaniment includes a *p* dynamic and a *cresc.* marking.

Third system of musical notation. The treble clef staff has a long melodic line with a trill-like passage and a *pizz.* marking. The grand staff accompaniment includes a *pp* dynamic and a *f* dynamic.

Molto meno mosso.

Fourth system of musical notation. It begins with the tempo change *Molto meno mosso.* and a *42 e.* marking. The treble clef staff has a melodic line with a *f* dynamic. The grand staff accompaniment features a *ff pesante* dynamic and a series of *sf* dynamics.

4<sup>e</sup> c.

*sf* *meno sf*

*pizz.* *arco* *p* *pp*

*cresc.* *f* *cresc.* *f espressivo*

*cresc.* *f*

*p*

Musical score system 1, featuring a treble and bass staff. The treble staff begins with a *mp* dynamic, followed by a *cresc.* leading to a *f* dynamic. The bass staff also starts with *mp* and includes a *cresc.* marking. The system concludes with an *accelerando* instruction.

Tempo I.

Musical score system 2, featuring a treble and bass staff. The treble staff starts with a *f* dynamic and includes a *ff* dynamic marking. The bass staff features a *ff rustig* marking. The system ends with a *ff* dynamic.

Musical score system 3, featuring a treble and bass staff. The treble staff includes *pizz.* and *arco* markings. The bass staff includes *pp* and *ppp* markings, along with the instruction *leggiero*.

Musical score system 4, featuring a treble and bass staff. The treble staff includes *pizz.* and *arco* markings, and ends with *pizz. arco*. The bass staff includes *ff* and *pp* markings.



First system of musical notation. The upper staff features a melodic line with triplets and a dynamic marking of *p*. The lower staff is a grand staff with a piano accompaniment starting at *pp*.

Second system of musical notation. The upper staff includes trills and a dynamic marking of *f*. The lower staff features a piano accompaniment with dynamics ranging from *f* to *ff*.

Third system of musical notation. The upper staff includes triplets and a dynamic marking of *p*. The lower staff features a piano accompaniment with a *dimin.* marking.

Fourth system of musical notation. The upper staff includes triplets and a dynamic marking of *f*. The lower staff features a piano accompaniment with a *cresc.* marking.

*pp*

pizz. arco

*cresc.* *f*

**D**

*p* *leggiero*

*cresc.* *f*

*p*

*ff* *f* *f*

*ff*

*molto dim.* *rubato*

*molto dim.* *p*

2<sup>a</sup> c.

*pp* *mf* *pp*

**Più lento.**

3<sup>a</sup> c.

*pp*

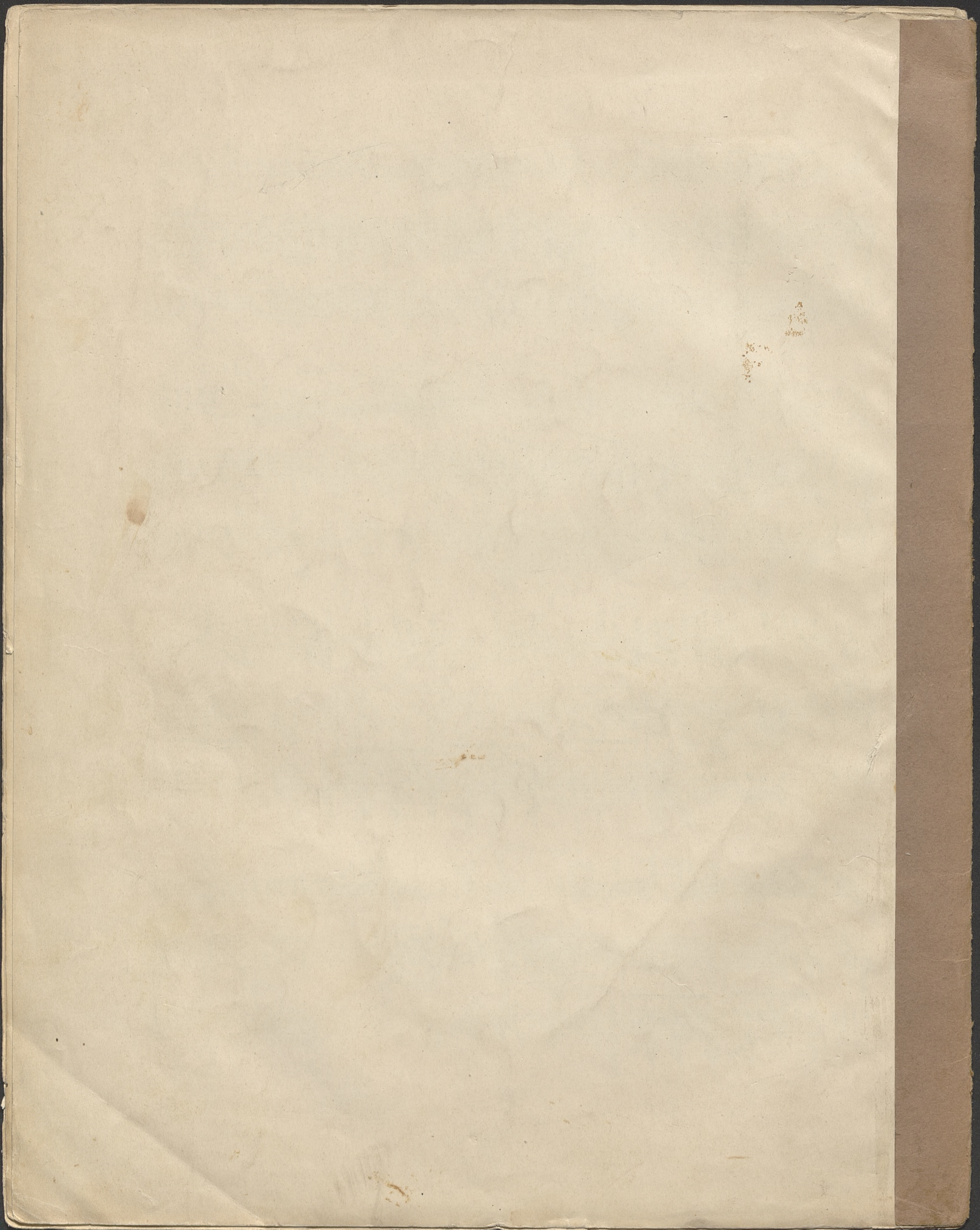
*pp*

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music, including a triplet of eighth notes and a measure with a *cresc.* marking. The piano accompaniment features a bass clef and includes a triplet of eighth notes in the bass line and a *p* (piano) dynamic marking in the right hand.

The second system continues the musical piece. The vocal line starts with a *f* (forte) dynamic and includes a triplet of eighth notes. A dotted line above the staff indicates a measure rest for 8 measures. The piano accompaniment begins with a *mf* (mezzo-forte) dynamic. The system concludes with a *f* dynamic and a **Tempo I.** marking.

The third system is characterized by a *ff* (fortissimo) dynamic marking. The vocal line contains a complex, rapid passage with many beamed notes. The piano accompaniment also features a *ff* dynamic and includes a triplet of eighth notes in the bass line.

The fourth system concludes the page. The vocal line features a *4. c.* (quarta cava) marking and ends with a *pizz.* (pizzicato) instruction. The piano accompaniment includes a *ff* dynamic and a triplet of eighth notes in the bass line.



Violon

I. MOSSEL.

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12860

III  
Mus.

6 min

# MAZOURKA.

Violino.

A. Zarzycki, Op. 26.

Vivo.



Violino.

This page of a musical score for Violino (Violin) contains ten staves of music. The score is written in treble clef with a key signature of one sharp (F#). The music features various dynamic markings such as *f*, *dim.*, *cresc.*, *sf*, *2sf*, *p*, and *arco*. It includes technical instructions like *pizz.* (pizzicato) and *arco* (arco). The score contains several triplet markings (3) and fingering numbers (1, 2, 3, 4). A section of the score is marked with a double bar line and the tempo instruction *Molto meno mosso.* The music concludes with a *cresc.* marking. There are some handwritten annotations in blue ink, including a large 'V' and some numbers like '14', '15', and '111'.

*pizz.*

*mp* *sf* *mp* *dr* *cresc.* *mp* *dr* *cresc.* *sf*

*accelerando* *Tempo I.* *ff*

*pizz.* *arco* *ff* *pizz.*

*arco* *ff* *pizz. arco* *sf* *p*

*f* *dr* *dr* *f* *dimin.* *p*

*cresc.* *f*

*D*



Violino.

Handwritten: *rustig!* **D**

pizz. arco *cresc.* **f**

**ff sf sf**

*molto dim.* *rubato*

2<sup>c.</sup> 3<sup>c.</sup> **pp**

**Più lento.** *cresc.*

**f**

**Tempo I.**

**f**

4<sup>c.</sup> **pizz.**

*resty*

# Kompositionen für Solo-Instrumente

mit Begleitung des Orchesters oder Quartetts.

## Klavier.

	Partitur N.	Orchester- stimmen N.	Solo- stimme N.
<b>d'Albert, E.</b> Op. 2. Concert (H moll) in einem Satz Viol. I 1, Viol. II 1, Br. 1, Vcll. 1, B. —, 80.	18,—	15,—	10,—
— Op. 12. Zweites Concert (E dur) Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 80, B. —, 50.	10,—	10,—	10,—
<b>Brüll, I.</b> Op. 10. Erstes Concert (F dur) Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. u. B. —, 80.	7,— n	10,50	10,—
— Op. 24. Zweites Concert (C dur) Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. —, 80, B. —, 80.	9,— n	12,—	7,80
<b>Chopin, Fr.</b> Op. 21. Zweites Concert (F moll) Viol. I 1, Viol. II 1, Br. 1, Vcll. 1, B. —, 80.	18,—	18,—	9,—
<b>Godard, B.</b> Op. 31. Concert (A moll) Viol. I 1, Viol. II 1, Br. 1, Vcll. 1,30, B. 1,30.	—	16,30	9,—
<b>Herz, H.</b> Op. 20. Variations de Bravoure sur la Romance de l'opéra: Joseph, avec accompagnement de Quatuor Viol. I —, 20, Viol. II —, 20, Br. —, 20, Vcll. u. B. —, 20.	—	—,80	—,90
<b>Ljapounow, S.</b> Op. 4. Concert Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 50.	12,—	12,—	8,—
<b>Paderewski, I. J.</b> Op. 17. Concert (A moll) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	20,—	20,—	10,—
— Op. 19. Fantaisie polonaise sur des thèmes originaux Viol. I 2,—, Viol. II 2,—, Br. 2,—, Vcll. 2,—, B. 2,—.	18,—	25,—	10,—
<b>Rubinstein, A.</b> Op. 45. Drittes Concert (G dur) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,30.	10,— n	10,—	12,—
<b>Zarzycki, A.</b> Op. 17. Concert Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. —, 80, B. —, 50.	9,—	9,50	5,50

## Violine.

	Partitur N.	Orchester- stimmen N.	Solo- stimme N.
<b>Bazzini, A.</b> Op. 11. Souvenir de Beatrice di Tenda. Fantaisie Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 50.	—	6,50	1,30
<b>Böhmer, C.</b> Op. 7. Potpourri sur des thèmes favoris avec accompagnement de deux Violons, Alto et Violon- celle Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50.	—	2,—	1,30
— Op. 19. Variations sur un thème de F. Herold avec accompagnement d'un second Violon, Alto et Violon- celle (Ré-majeur)	—	—,90	—,80
— Op. 20. Variations sur un thème de F. Herold avec accompagnement d'un second Violon, Alto et Violon- celle (La-majeur)	—	—,90	—,80
— Op. 21. Variations brillantes sur un thème de D.F.E. Auber Viol. I —, 30, Viol. II —, 30, Br. —, 30, Vcll. u. B. —, 30.	—	2,20	—,80
— Op. 30. Variations brillantes sur un thème de l'opéra: Le Postillon de Lonjumeau de A. Adam avec accom- pagnement d'un second Violon, Alto et Violoncelle	—	—,90	—,80
<b>Damrosch, L.</b> Concert Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —, 80.	7,— n	11,80	1,80
<b>David, Ferd.</b> Op. 7. Introduction, Adagio et Rondeau brillant Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. u. B. —, 80.	—	6,80	1,50
— Op. 7. Introduction, Adagio et Rondeau brillant avec accompagnement de deux Violons, Alto et Violoncelle/Basse Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. u. B. —, 80.	—	3,20	1,50
<b>Godard, B.</b> Op. 35. Concert romantique Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. 1,—.	—	12,—	1,50
<b>Joachim, Jos.</b> Concert (G dur) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	15,—	20,—	3,50
— Variationen Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 50.	8,—	7,50	1,50
<b>Kudelski, C. M.</b> Op. 31. Concertstück Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. u. B. —, 50.	—	6,—	1,—

## Violine.

	Partitur N.	Orchester- stimmen N.	Solo- stimme N.
<b>Lalo, Ed.</b> Romance-Sérénade Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 30.	3,— n	5,—	—,50
<b>Moszkowski, M.</b> Op. 30. Concert Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	17,—	20,—	2,50
<b>Nápravník, E.</b> Op. 30. Fantaisie sur des thèmes russes Viol. I —, 50, Viol. II —, 50, Br. —, 80, Vcll. —, 50, B. —, 50.	9,—	11,—	1,80
<b>Reissmann, A.</b> Op. 30. Concert Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. —, 80, B. —, 80.	—	13,—	3,—
<b>Riefstahl, C.</b> Op. 2. Variations brillantes sur la dernière pensée de Ch. M. de Weber Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. u. B. —, 50.	—	6,—	1,—
<b>Ries, H.</b> Op. 13. I. Concert (D dur) Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. u. B. —, 50.	—	4,50	1,—
— Op. 14. Second thème varié avec accompagnement d'un second Violon, Alto et Violoncelle	—	—,90	—,80
— Op. 15. Troisième thème varié avec accompagnement d'un second Violon, Alto et Violoncelle	—	—,90	—,80
— Op. 16. II. Concert (A moll) Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. u. B. —, 50.	—	6,—	1,—
<b>Rudorff, E.</b> Op. 41. Romanze Viol. I —, 60, Viol. II —, 60, Br. —, 60, Vcll. —, 60, B. —, 60.	4,—	8,—	—,50
<b>Sarasate, P. de.</b> Fantaisie sur l'opéra: Margarethe (Faust) de Ch. Gounod Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. Bass 1,—.	—	10,—	1,—
<b>Schumann, Rob.</b> Gartenmelodie und Am Spring- brunnen aus Op. 85. Arrangement von E. Rudorff Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 30.	3,—	5,—	—,80
<b>Struss, Fr.</b> Op. 9. Concert No. 2 (D dur) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	—	15,—	2,—
<b>Urban, H.</b> Op. 10. Dramatische Scene Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 50.	—	7,70	—,80
<b>Vieuxtemps, H.</b> Op. 22 No. 2. Air varié (D dur) Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. u. B. —, 50.	—	4,50	1,—
— Op. 22 No. 3. Réverie. Arrangement par E. Sauret Viol. I —, 30, Viol. II —, 30, Br. —, 30, Vcll. —, 30, B. —, 30.	—	4,—	—,50
— Op. 22 No. 5. Tarantella (A moll) Viol. I —, 50, Viol. II —, 50, Br. —, 50, Vcll. —, 50, B. —, 30.	—	5,20	—,80
— Op. 37. Concert (A moll) Viol. I —, 80, Viol. II —, 80, Br. —, 80, Vcll. —, 80, B. —, 50.	—	7,50	1,50
— Scene et Romance de l'opéra: Halka, de St. Moniuszko Viol. I —, 30, Viol. II —, 30, Br. —, 30, Vcll. —, 30, B. —, 30.	—	4,—	—,50
<b>Zarzycki, A.</b> Op. 16. Romance avec accompagnement de Quintor, Flüte, Clarinette et deux Cors Viol. I —, 30, Viol. II —, 30, Br. —, 30, Vcll. —, 30, B. —, 30.	1,50	2,70	—,30
— Op. 26. Mazourka Viol. I —, 50, Viol. II —, 30, Br. —, 30, Vcll. —, 30, B. —, 30.	—	5,70	—,80

## Violoncell.

	Partitur N.	Orchester- stimmen N.	Solo- stimme N.
<b>Bockmühl, R. E.</b> Op. 66. Grand Concert (A dur) Viol. I 1,30, Viol. II 1,30, Br. 1,30, Vcll. 1,—, B. 1,—.	—	14,50	1,80
<b>Eckert, C.</b> Op. 26. Concert Viol. I —, 30, Viol. II —, 80, Br. —, 80, Vcll. u. B. 1,—.	—	10,30	1,—
<b>Kudelski, C. M.</b> Op. 29. Concert Viol. I 1,30, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,—.	—	9,70	1,30
<b>Lalo, Ed.</b> Concert (D dur) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —, 80.	9,— n	15,—	1,80
<b>Schumann, Rob.</b> Andante aus dem Concert Op. 129. Arrangement von L. Lübeck Viol. I —, 30, Viol. II —, 30, Br. —, 30, Vcll. —, 30, B. —, 30.	—	3,—	—,30

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