



COMPOSITIONS et TRANSCRIPTIONS

Op. 3. KOL NIDREI. Prière judaïque — 75
Op. 6. ETUDE - MARCHE de R. Kreutzer — 60

Op. 4. GAVOTTE DE GLUCK — 30
 Op. 5. CADENCE POUR LE CONCERT DE VIOTTI № 22 — 40

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KIEFF,
Kreschtschatik № 29.

VARSOVIE,
Marszałkowska № 119.

Commissionnaire de la Société IMPERIALE Musicale Russe.
 Fournisseur de l'Institut Musical à Varsovie.

MOSCOU, A. Gutheil.	MOSCOU, P. Jurgenson.	ODESSA, E. Ostrowski.	PETERSBOURG, A. Johansen.	ROSTOW s/D., L. Adler.	MOSCOU, J. H. Zimmermann.	IÉKATÉRINOSLAW, H. Krygier.
KHARKOW, A. F. Gerhard	VARSOVIE, Gebethner & Wollff.	VLADIVOSTOK, S. Kraiewska,	VORONÈGE, W. Kastner.	WILNO, J. Zawadzki.		



ETUDE - MARCHE.

pour Violon de R. Kreutzer.

L'accomp. de Piano par M. ERDENKO, Op.6.

Violino. *Tempo di Marcia*

Piano. *Tempo di Marcia*
tutti
f

SOLO

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth notes and rests. The key signature has two flats.

The second system of music consists of two staves. The upper staff continues the melodic line with some grace notes. The lower staff continues the bass line. A dynamic marking of *p* is present in the lower staff. The system ends with a fermata over the final note.

The third system of music consists of two staves. The upper staff features a melodic line with grace notes and a dynamic marking of *p*. The lower staff continues the bass line. The word *dolce* is written above the upper staff, and *cresc.* is written above the lower staff. The system ends with a fermata over the final note.

The fourth system of music consists of two staves. The upper staff continues the melodic line with grace notes. The lower staff continues the bass line with a dynamic marking of *f*. The system ends with a fermata over the final note.

The first system of musical notation consists of three staves. The top staff is a single treble clef with a key signature of two flats and a 4/4 time signature. The middle and bottom staves are grouped by a brace on the left, representing the piano accompaniment. The piano part features a complex texture with many beamed sixteenth and thirty-second notes, often with slurs and accents. A fermata is placed over a measure in the middle staff.

The second system of musical notation consists of three staves. The top staff continues the single treble clef melody. The piano accompaniment in the middle and bottom staves continues with intricate rhythmic patterns, including a triplet in the bass line. A fermata is present in the middle staff.

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The first system consists of a single treble staff and a grand staff. The single treble staff contains a melodic line with eighth-note patterns and a final flourish marked with a forte *f* dynamic. The grand staff features a piano *p* dynamic in the right hand and a piano *p* dynamic in the left hand, with a forte *f* dynamic marking at the end of the system.

The second system consists of a single treble staff and a grand staff. The single treble staff continues the melodic line with a piano *p* dynamic. The grand staff features a piano *p* dynamic in the right hand and a piano *p* dynamic in the left hand, with a forte *f* dynamic marking at the end of the system.

The third system consists of a single treble staff and a grand staff. The single treble staff continues the melodic line. The grand staff features a piano *p* dynamic in the right hand and a piano *p* dynamic in the left hand, with a forte *f* dynamic marking at the end of the system. The word *cresc.* is written below the grand staff.

The fourth system consists of a single treble staff and a grand staff. The single treble staff continues the melodic line. The grand staff features a piano *p* dynamic in the right hand and a piano *p* dynamic in the left hand, with a forte *f* dynamic marking at the end of the system. The word *dolce* is written above the grand staff.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and moving lines. Dynamics include *p* and *tr*.

Second system of musical notation. Similar to the first system, it features a treble staff and a grand staff. The piano part shows a dynamic shift from *ff* to *p*. The treble staff continues with melodic development.

Third system of musical notation. The piano part features a prominent *ff* dynamic. The treble staff has a melodic line with slurs and ornaments. The bass line of the grand staff is more active with eighth notes.

Fourth system of musical notation. The piano part includes a *pp* dynamic. The treble staff has a melodic line with slurs. The bass line of the grand staff has a more rhythmic pattern.

ETUDE - MARCHE.

pour Violon de R. Kreutzer.

Tempo di Marcia.

L'accomp. de Piano par. M. ERDENKO, Op. 6.

The musical score is written for Violin and Piano. It begins with a treble clef, a key signature of two flats (G minor), and a 3/4 time signature. The tempo is marked "Tempo di Marcia". The score contains ten staves of music. Dynamics include *f* (forte), *p* (piano), and *cresc.* (crescendo). There are several accents and slurs throughout. Fingerings are indicated by numbers 1-4. The piece concludes with a final chord.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line consists of a series of eighth and sixteenth notes, some with slurs. The piano accompaniment includes a complex rhythmic pattern in the right hand with many beamed notes, and a more rhythmic bass line in the left hand.

The second system continues the vocal and piano parts. The vocal line has a similar melodic contour. The piano accompaniment features a prominent tremolo effect in the right hand, indicated by a vertical wavy line. The word "cresc." is written in the right margin of this system.

The third system shows the vocal line and piano accompaniment. The piano part has a dense texture of chords and moving lines in both hands, with some tremolo effects in the right hand.

The fourth system is the final one on the page. The vocal line concludes with a sharp upward inflection. The piano accompaniment ends with a series of chords and a tremolo effect in the right hand. The word "cresc." is written in the right margin.

Compositions pour Instruments à cordes

avec accompagnement de Piano

Pour VIOLON avec accompagnement de PIANO.

Артемовский Н. А. Ще не вмерла Україна	50
Bizet G. Entr'acte de l'op. <i>Carmen</i> arr. par. W. Prissowski	50
Braga G. La Serenata. Légende valaque. Transcr. par A. Politzer	45
Chopin Fr. Op. 35. Marche funèbre	30
Czeczott V. Op. 10 № 1. Prélude	60
— Op. 10. № 2. Darum. Réponse à „Warum“ de R. Schumann	60
— Op. 18. Duettino	60
Dancía Ch. Op. 59. Résignation	40
Drdla Fr. Sérénade. Dediée à M-r. J. Kubelik	30
Eilenberg R. Op. 163. Sérénade mauresque	50
Frieman G. Op. 6. Mazourka. Kujawiak № 5	60
Gallenkowsky A. Op. 11. Fantaisie sur deux chansons de la Petite Russie № 1. Ой на горі та жінці жнуть. № 2. І вчора горох і сьогодні горох	1 80
Grieg Ed. Op. 46. № 2. La mort d'Ase	25
— Op. 46. № 3. La danse d'Anitra arr. par H. Sitt	40
— Op. 55. № 4. Chanson de Solvejg	40
Iżycki W. Op. 9 Polonaise	75
Kalliwoda A. Première guirlande musicale sur des thèmes nationaux de l'Ukraine. Первый музыкальный венокъ изъ Украинск. пѣсенъ	1 20
Китлеръ Г. Л. Op. 36. Ожиданіе. Вальсъ	60
Корczyński J. Op. 5. Andante con variazioni	50
Lissenko N. Op. 18. Думка-Шумка. Deuxième Rhapsodie de l'Ukraine arr. par M. de Sicard	1 25
Маркманъ С. И. Op. 12. Страданіе. Вальсъ	60
Mascagni P. Intermezzo sinfonico de l'op. <i>Cavalleria Rusticana</i>	30
— Siciliana de l'op. <i>Cavalleria Rusticana</i> , arr. par A. Wilhelmj	50
Mendelssohn B. F. Frühlingslied	40
Moszkowski M. Op. 18. Mélodie. Famaieur. Transcrite par M. de Sicard. Op. 30	90
Nesvadba E. Résignation. Romance	90
Noskowski S. Op. 22. № 3. Polonaise élégiaque	35
Obniski St. Op. 17. Réverie. Chant sans paroles	90
— Op. 19. Introduction et Mazur	90
— Op. 51. Romance	90
— Op. 52. Berceuse	60
Offenbach J. Belle nuit. Barcarolle de l'op. <i>Les Contes d'Hoffmann</i> . Arr. par. M. Woltag	40

Ogiński M. Prince. Les Adieux à la Patrie. Polonaise célèbre	40
— Seize Polonaises favorites arr. par. M. Wybornicki. Complet	4 20
Osmański W. Op. 194. Dumanie lirnika	75
Pierné E. Op. 7 Sérénade	30
Popper D. Op. 64. № 1. Wie einst in schöner'n Tagen. Transcr. par M. de Sicard	40
Prissowski M. Op. 26. Elegja pamięci M. Bałuckiego	60
— Op. 65. Réverie	60
— Op. 80. Разбитая жизнь. Вальсъ	75
— Op. 85. Въ Малороссіи Попурри изъ Украинскихъ пѣсенъ № 1.	75
— Op. 86. Въ Малороссіи. Попурри изъ Украинскихъ пѣсенъ № 2.	75
Рейдерманъ А. Op. 26. Осеннія мечты. Вальсъ	60
Роговой И. В. Op. 20. Пережитое. Вальсъ	60
— Op. 21. То былъ сонъ. Вальсъ	75
— Op. 30. Колыбельная пѣсня. Berceuse № 2	75
— Op. 31. Вальсъ-Серенада Valse-Sérénade	75
— Op. 48. Romance sans paroles	60
Sarasaté P. Op. 20. Zigeunerweisen	70
Schubert Fr. Sérénade	40
Sicard M. de. Op. 15. № 3. Bonheur parfait (A la mémoire de J. Raff.)	50
— Op. 33. Mélancolie. Morceau de concert	1 20
— Op. 37. Perpetuum mobile	1 25
— Op. 39. № 2. Danse de l'Ukraine	1 —
— Op. 45. № 1. Mélodie. Mi majeur	90
Simonetti A. Madrigale	40
Taborowski St. Op. 11. Grande Polka de concert	1 —
Чарнова А. И. (Гангардтъ). Де ти бродиш моя доле. Украинська думка	50
Вagnerъ Ф. Сонъ жизни. Вальсъ	75
Wigdorowitch C. Doyna. Fantaisie sur une chanson populaire Roumaine	50
Wigdorowitch L. Op. 24. Berceuse	60
Zaremba S. Op. 55. Nocturne	1 05
— Op. 56. Nuit de mai	70
— Op. 57. Andante élégiaque	90
Zawadzki M. Op. 24. Première Schoumka Ukrainienne	90
— Op. 31. Deuxième Schoumka Ukrainienne	90
— Op. 42. Hulaj duszal Mazur	60
— Op. 52. Troisième Schoumka Ukrainienne	90
— Op. 120. Huitième Schoumka Ukrainienne (Burlesque)	1 —
— Op. 300. XI-ème Schoumka Ukrainienne de Concert	1 20
Żeleński L. Dumka Janka z opery <i>Janek</i>	60

Pour VIOLONCELLE avec accompagnement de PIANO.

Braga G. La Serenata. Légende valaque. Transcr. par A. Politzer	45
Chopin Fr. Op. 9. № 2. Nocturne. Transcr. par F. Servais, revue par F. von Mulert	40
— Op. 28. № 6. Prélude arr. par F. von Mulert	30
— Op. 35. Marche funèbre, arr. par F. von Mulert	30
Czeczott V. Op. 10 № 1. Prélude	60
— Op. 10 № 1. Darum. Réponse à „Warum“ de R. Schumann	60
Kocipiński A. Op. 11. Die Sehnsucht. (Teşknota)	1 65
Modzelewski M. Op. 1. Polonaise	90
Noskowski S. Op. 22. № 3. Polonaise élégiaque	35
Obniski St. Op. 52. Berceuse, arr. par F. von Mulert	60
Offenbach J. Belle nuit. Barcarolle de l'op. <i>Les Contes d'Hoffmann</i> . Arr. par M. Woltag	40
Petr W. Réminiscence. Воспоминаніе	50
Pfennig R. Op. 8. Un désir. Неперульливое желаніе. Impromptu	45
Pierné G. Op. 7. Sérénade, arr. par F. von Mulert	30
Popper D. Op. 64. № 1. Wie einst in schöner'n Tagen	40
Роговой И. В. Op. 30. Колыбельная пѣсня. Berceuse № 2	75
— Op. 31. Valse-Sérénade	75
— Op. 48. Romance sans paroles	60
Schubert Fr. Sérénade, arr. par F. von Mulert	40
Sicard M. de. Op. 15. № 3. Bonheur parfait (A la mémoire de J. Raff.)	50
Simonetti A. Madrigale, arr. par F. von Mulert	40
Wieniawski H. Op. 17. Légende	60
Zawadzki M. Op. 52. Troisième Schoumka Ukrainienne	75

Pour ALTO avec accompagnement de PIANO.

Kocipiński A. Op. 11. Die Sehnsucht. (Teşknota)	1 65
Neruda Fr. Op. 11. Berceuses slave d'après un chant polonais	30

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Léon Idzikowski

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