



ARISTIDE BLANK







Aristide Blank. II

Trois
MORCEAUX
pour
Piano
par
FLORIAN HERMANN.

Transcrits
pour Violon et Piano
— par —

J. SCHLOSSER.

N ^o 1. Réverie russe.....	Pr. R. 1. 80.
N ^o 2. Hommage - Valse.....	Pr. R. 1. 80.
N ^o 3. Polka petite-russienne.....	Pr. R. 1. 80.

*Propriété de l'Éditeur pour tous Pays.
Enregistré aux Archives de l'Union.*

Grde Médaille d'or.

Hambourg, D. Rahter
Grosse Reichenstr. 49.



St Pétersbourg, A. Büttner.
Newsky-Prospect 22.

*Commissionnaire et Fournisseur de la Société musicale Impériale russe et du Conservatoire de St Pétersbourg.
Commissionnaire de la Société Philharmonique.*

Leipsic, Fr. Kistner.
2840/42.



Rêverie russe.

Florian Hermann.
Transcrite par G. Schlosser.

Violon. Introduction.

PIANO.

Rêverie.
Andante con moto.

dolorosamente

Andante con moto.

dolente

C *p leggerissimo*

1. 2. D *f*

poco rall. *a tempo* *p*

1. 2. E *p dolce* *m.g.* *p*

1. 2. *p* *cresc.* *f*

1. 2. *p* *cresc.* *f*

poco ritard. *sul A.* 1. 2. *G* *sul A.* *p a tempo*

cresc. *p* *poco ritard.*

a tempo *sul D.* *sul G.* *pizz.* *resfrez* *poco ritard. e calando*



VIOLIN-MUSIK

aus dem Verlage
von D. Rahter in Leipzig.

Violine mit Orchester.

Henschel, Georg.

- Op. 39. Ballade. netto 6 —
Partitur 1 —
Orchesterstimmen 1 —
[V. I, II, Va., Ve., B. je 60 Pf. no.]

Meyer-Helmund, Erik.

- Op. 44. Fantaisie. netto 6 —
Principalstimme 1 —
Orchesterstimmen 1 —

Neruda, Franz.

- Op. 43. Ballade. netto 4 —
Principalstimme 75 —
Orchesterstimmen 6 —
[V. I, II, Va., Ve., B. je 30 Pf. no.]

Tschalkowsky, P.

- Op. 26. Sérénade mélancolique. netto 3 —
Principalstimme 60 —
Orchesterstimmen 3 —
[V. I, II, Va., Ve., B. je 30 Pf. no.]

Op. 34. Valse-Scherzo.

- Partitur netto 6 —
Principalstimme 1 20 —
Orchesterstimmen 6 80 —
[V. I, 90 Pf. V. II, Va. je 60 Pf. no.]

Op. 35. Concerto.

- Partitur netto 15 —
Principalstimme 3 —
Orchesterstimmen 22 50 —
[V. I, II, Va., Ve. je M. 1.80, B. M. 1.50 netto.]

- Op. 42. Souvenir d'un lieu cher. 3 Morceaux pour Violon avec accomp. de Piano. Pour Violon avec Orchestre arr. par A. Glazounow.

- No. 1. Méditation. netto 3 —
Orchesterstimmen 6 —
No. 2. Scherzo. netto 3 —
Orchesterstimmen 4 50 —
No. 3. Mélodie. netto 3 —
Orchesterstimmen 4 50 —

Violine mit Clavier.

Busoni, Ferruccio B.

- Op. 29. Sonate für Violine u. Pianof. 7 —

Cui, Caesar.

- Op. 24. 2 Morceaux. No. 1. Alla Spagnuola 2 30 —
No. 2. Nocturne 2 50 —
Petite Suite p. Piano et Violon. (Au crépuscule. Valse. Scherzino. Romance. Sérénade. Finale.) 5 —

Gorski, Konstanty.

- Op. 1. 5 Morceaux. No. 1. Souvenir de Nadzeczce. 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. 3 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. 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 Piano u. Violine 6 —

Ippolitoff-Iwanoff, M. M.

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

Kadlec, Ch. A.

- Op. 25. 3 Morceaux. No. 1. Mazurka 2 —

- No. 2. Hongroise 2 —

- No. 3. Résignation 2 —

Malling, Otto.

- Op. 37. Sonate (G moll) für Violine und Piano 6 —

Maurer, Louis.

- Op. 58. Concerto (en Fa dièse mineur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano 4 50 —

Op. 59. Dernier Concerto (en Mi majeur) pour Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon et Piano 5 —

Meyer-Helmund, Erik.

- Op. 44. Fantaisie. 3 —

- Op. 95. Wonnebaum. (Blissful Dream. Rêve de volupté.) Intermezzo für Orchester. Arr. für Violine und Piano 2 —

Nachéz, Tivadar.

- Op. 26. Polonaise pour le Violon avec accomp. d'Orchestre ou de Piano. Edition pour Violon avec accomp. de Piano 4 —

- Op. 30. Concert für Violine mit Begleitung des Orchesters. Clavierauszug von S. Liddle 9 —

- Op. 31. Nocturne 1 80 —

Nawratil, Karl.

- Op. 20. Sonate für Violine und Piano 7 —

Neruda, Franz.

- Op. 11. Berceuse slave d'après un chant polonais 1 20 —

- Op. 43. Ballade 2 —

- Op. 45. Nocturne 1 50 —

- Op. 61. Réverie d'après un thème russe 1 50 —

- Op. 56. Sérénade slave 1 20 —

- Op. 64. Mazurek 2 50 —

Popper, David.

- Op. 32 No. 1. Zweites Nocturne. Uebertragen v. Emile Sauret 2 —

- Op. 39. Elfentanz. Uebertragen von Carl Halir 4 50 —

- Uebertr. von Emile Sauret 3 50 —

- Op. 50. „Im Walde“. Suite. Uebertr. von Emil Kühns 2 —

- No. 5. Herbstblume 1 20 —

- Op. 52 No. 1. Feuille d'album. Arrangem. par Emil Kühns 2 50 —

- Op. 54. Spanische Tänze. Uebertr. von Emil Kühns 2 80 —

- No. 1. Zur Culture 2 50 —

- No. 2. Sérénade 2 50 —

- Op. 55 No. 1. Spinnlied. Concert-Etude für Violoncell. Für Violine m. Begl. d. Piano forte u. v. Leopold Auer 4 —

- Op. 57. Zweite Tarantella. Uebertr. von Emil Kühns 5 —

Resch, Johann.

- Op. 159. Frauen-Huldigung. Gavotte. Arrangement 1 20 —

Savinsky, Alexandre.

- Op. 11. 2 Morceaux. 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 Piano forte und Violine. 5 —

Sulzer, Joseph.

- Op. 8. Sarabande 1 —

Tschalkowsky, P.

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

- Op. 26. Sérénade mélancolique pour Violon avec accompagnement d'Orchestre ou de Piano. Pour Violon et Piano 2 —

- Op. 34. Valse-Scherzo 5 —

- Op. 35. Concert für Violine mit Begl. des Orchesters oder des Piano forte. Neu, vom Componisten revidierte Ausgabe. Mit Piano forte 10 —

- Daraus einzeln: Canzonetta 1 50 —

- Op. 40 No. 2. Chanson triste. Transcrit pour le Violon avec accompagnement de Piano par Tivadar Nachéz 1 20 —

- Op. 42. Souvenir d'un lieu cher. 3 Morceaux pour le Violon avec accompagnement de Piano. Nouvelle Edition, revue et corrigée par Henry Schradieck 5 —

- Séparément: No. 1. Méditation 2 50 —

- No. 2. Scherzo 2 50 —

- No. 3. Mélodie 1 50 —

- Op. 48 No. 2. Souvenir d'Agüevka. Valse, tirée de la Sérénade pour Orchestre à cordes, transcrit par Leopold Auer 3 —

- Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“. Für Violine und Piano forte übertragen von Richard Hofmann 2 —

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

- Potpourri aus der Oper „Jelantch“ für Violine und Piano forte von V. Laub 4 —

- Potpourri aus dem Ballet „Der Nussknacker“ für Violine und Piano forte von V. Laub 4 —

- Elegie für Streichorchester. Für Violine und Piano forte von A. Kleinkecke 1 80 —

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

- No. 2. Arioso 2 25 —

- Walzer aus der Oper „Eugen Onegin“ für Violine und Piano forte übertragen von V. Laub 4 —

Weickmann, A.

- Op. 8. 6 leichte Stücke für Violine und Piano forte. Heft I. No. 1. Weihnachtslied. No. 2. Ein Tanzchen im Freien. No. 3. Jagdstück 2 50 —

- Heft II. No. 4. Rundgesang (Kanon). No. 5. Schaukel. No. 6. Haschen 2 50 —

Violine allein.

Minkous, Louis.

- 12 Etudes 3 50 —

Streich-Doppelquartett.

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. Partitur 5 —

- Stimmen 10 —

Tschalkowsky, P.

- Op. 70. Souvenir de Florence. Sextuor pour Instruments à cordes (2 Violons, 2 Altos et 2 Violoncellos). 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. 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. Partitur 3 —

- Stimmen 6 —

Clavier-Quintette.

Davidoff, Ch.

- Op. 40. Quintett für Piano forte, 2 Violinen, Viola und Violoncell. G. m. 16 —

Longo, Alessandro.

- Op. 3. Quintett per Piano forte, 2 Violini, Viola e Violoncello. E. 12 —

Nawratil, Karl.

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

- Op. 17. Zweites Quintett für Piano forte, 2 Violinen, Viola und Violoncell. C. m. 15 —

Clavier-Quartette.

Nápravník, Eduard.

- Op. 42. Quatuor pour Piano, Violon, Alto et Violoncello. Am. 15 —

Schütt, Eduard.

- Op. 12. Quartett für Piano forte, Violine, Viola und Cello. F. 12 —

Clavier-Trios.

Nawratil, Karl.

- Op. 9. Trio für Piano forte, Violine und Cello. E. 7 —

- Op. 11. Zweites Trio für Clavier, Violine und Cello. F. 10 —

Riemann, Hugo.

- Op. 47. Trio (B dur) für Piano forte, Violine und Violoncell 7 —

Schütt, Eduard.

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

Tschalkowsky, P.

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

- Op. 66 No. 6. Walzer aus dem Ballet „Dornröschen“, für Violine, Violoncell und Piano forte übertragen von A. Schaefer 3 —

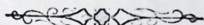
- Walzer aus der Oper „Eugen Onegin“, für Violine, Violoncell und Piano forte übertragen von A. Schaefer 5 —

Les Favoris du Salon.

Choix de Morceaux

pour

Violon & Piano.

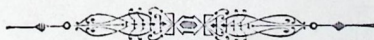


- | | |
|---|---|
| <ul style="list-style-type: none"> * 1. Cramer, H., op. 14. Le Désir, «Pensée romantique» [Cramer]. 2. Sicenold, op. 9. Sérénade, [Bauerkeller]. 3. Jungmann, A., op. 117. Das Heimweh «Le mal du pays» [Wichtl]. * 4. Arditi, L., n. Bacio «Der Kuss», Walzer [Wichtl]. 5. Horr, P., op. 24. Les Adieux [Wichtl]. 6. Weber, op. 65. Invitation à la Danse «Aufford. zum Tanze» [Wichtl]. 7. Abl, op. 137, No. 2. Le soir «Gute Nacht, du mein herz. Kind» [Wichtl] * 8. — op. 213, No. 3. Sérénade «Schlaf wohl, du süßer Engel» [Wichtl] 9. — op. 71, No. 3. Ob ich an dich gedacht [Wichtl]. * 10. Richards, B., op. 60. Marie, Nocturne, [Wichtl]. 11. Nesvadba, Jos., op. 17. Loreley-Paraphrase [Frohe]. * 12. Smith, Sidney, op. 14. The Lily of the Valley [Frohe]. * 13. Leybach, J., op. 3. Premier Nocturne [Frohe]. * 14. Lefébure-Wély, op. 54. Les cloches du monastère [Frohe]. * 15. Badarzewska, Th., La prière d'une vierge [Frohe]. | <ul style="list-style-type: none"> 16. Gluck, C. W., Gavotte [Blumenstengel]. * 17. Stiehl, H., op. 119, No. 1. La Joyeuse «Gavotte» [Schaab]. 18. Jungmann, op. 152. Die Waldkapelle «Chapelle de la forêt» [Schaab] 19. — op. 177. Zu dir zieht es mich hin «Zitherklänge» [Schaab] 20. — op. 190. Rêve d'une jeune fille «Morce. mélodique» [Schaab] 21. — op. 228. Rückkehr in die Heimath [Schaab]. * 22. — op. 297, No. 2. Gavotte de Louis XIII. [Schaab]. 23. Ferrari, Gabr., Trennung [Schaab]. 24. Schubert, F., Menuette aus dem A-moll Quartett, [Gilles]. 25. Mozart, Gavotte aus Balletmusik zu Idomenée, [Gilles]. 26. Hindel, Menuette aus Samson, [Gilles]. * 27. d'Aquino, J., op. 2. Barcarolle [Gilles]. 28. Romanesca, Lit., Tanzweise aus dem 16. Jahrhundert [Niederhofs]. 29. Léonard, R., op. 19. Rêves du Cœur «Herzenswünsche» [Hoffmann] 30. Siewert, op. 67. Maiglockens Lauten «Fleurs de mai» [Hoffmann]. |
|---|---|

Alphabetisch nach Componisten geordnet:

Classé par nom d'auteur.

- | | |
|--|--|
| <ul style="list-style-type: none"> No. 1. Cramer, H., op. 14. Le Désir, «Pensée romantique» [Cramer]. 2. Sicenold, op. 9. Sérénade, [Bauerkeller]. * 3. Jungmann, A., op. 117. Das Heimweh, Le mal du pays [Wichtl]. * 4. Arditi, L., n. Bacio «Der Kuss», Walzer [Wichtl]. 5. Horr, P., op. 24. Les Adieux [Wichtl]. 6. Weber, op. 65. Invitation à la Danse «Aufford. zum Tanze» [Wichtl]. 7. Abl, op. 137, No. 2. Le soir «Gute Nacht, du mein herz. Kind» [Wichtl] * 8. — op. 213, No. 3. Sérénade «Schlaf wohl, du süßer Engel» [Wichtl] 9. — op. 71, No. 3. Ob ich an dich gedacht [Wichtl]. * 10. Richards, B., op. 60. Marie, Nocturne, [Wichtl]. 11. Nesvadba, Jos., op. 17. Loreley-Paraphrase [Frohe]. * 12. Smith, Sidney, op. 14. The Lily of the Valley [Frohe]. * 13. Leybach, J., op. 3. Premier Nocturne [Frohe]. * 14. Lefébure-Wély, op. 54. Les cloches du monastère, [Frohe]. * 15. Badarzewska, Th., La prière d'une vierge [Frohe]. 16. Gluck, C. W., Gavotte [Blumenstengel]. * 17. Stiehl, H., op. 119, No. 1. La Joyeuse «Gavotte» [Schaab]. 18. Jungmann, op. 152. Die Waldkapelle «Chapelle de la forêt» [Schaab] 19. — op. 177. Zu dir zieht es mich hin «Zitherklänge» [Schaab] 20. — op. 190. Rêve d'une jeune fille «Morce. mélodique» [Schaab] 21. — op. 228. Rückkehr in die Heimath [Schaab]. * 22. — op. 297, No. 2. Gavotte de Louis XIII. [Schaab]. 23. Ferrari, Gabr., Trennung [Schaab]. 24. Schubert, F., Menuettes aus dem A-moll Quartett, [Gilles]. 25. Mozart, Gavotte aus Balletmusik zu Idomenée, [Gilles]. 26. Hindel, Menuettes aus Samson, [Gilles]. * 27. d'Aquino, J., op. 2. Barcarolle [Gilles]. 28. Romanesca, Lit., Tanzweise aus dem 16. Jahrhundert [Niederhofs]. 29. Léonard, R., op. 19. Rêves du Cœur «Herzenswünsche» [Hoffmann] 30. Siewert, op. 67. Maiglockens Lauten «Fleurs de mai» [Hoffmann]. | <ul style="list-style-type: none"> No. 1. Cramer, H., op. 14. Le Désir, «Pensée romantique» [Cramer]. 2. Sicenold, op. 9. Sérénade, [Bauerkeller]. * 3. Jungmann, A., op. 117. Das Heimweh, Le mal du pays [Wichtl]. * 4. Arditi, L., n. Bacio «Der Kuss», Walzer [Wichtl]. 5. Horr, P., op. 24. Les Adieux [Wichtl]. 6. Weber, op. 65. Invitation à la Danse «Aufford. zum Tanze» [Wichtl]. 7. Abl, op. 137, No. 2. Le soir «Gute Nacht, du mein herz. Kind» [Wichtl] * 8. — op. 213, No. 3. Sérénade «Schlaf wohl, du süßer Engel» [Wichtl] 9. — op. 71, No. 3. Ob ich an dich gedacht [Wichtl]. * 10. Richards, B., op. 60. Marie, Nocturne, [Wichtl]. 11. Nesvadba, Jos., op. 17. Loreley-Paraphrase [Frohe]. * 12. Smith, Sidney, op. 14. The Lily of the Valley [Frohe]. * 13. Leybach, J., op. 3. Premier Nocturne [Frohe]. * 14. Lefébure-Wély, op. 54. Les cloches du monastère, [Frohe]. * 15. Badarzewska, Th., La prière d'une vierge [Frohe]. 16. Gluck, C. W., Gavotte [Blumenstengel]. * 17. Stiehl, H., op. 119, No. 1. La Joyeuse «Gavotte» [Schaab]. 18. Jungmann, op. 152. Die Waldkapelle «Chapelle de la forêt» [Schaab] 19. — op. 177. Zu dir zieht es mich hin «Zitherklänge» [Schaab] 20. — op. 190. Rêve d'une jeune fille «Morce. mélodique» [Schaab] 21. — op. 228. Rückkehr in die Heimath [Schaab]. * 22. — op. 297, No. 2. Gavotte de Louis XIII. [Schaab]. 23. Ferrari, Gabr., Trennung [Schaab]. 24. Schubert, F., Menuettes aus dem A-moll Quartett, [Gilles]. 25. Mozart, Gavotte aus Balletmusik zu Idomenée, [Gilles]. 26. Hindel, Menuettes aus Samson, [Gilles]. * 27. d'Aquino, J., op. 2. Barcarolle [Gilles]. 28. Romanesca, Lit., Tanzweise aus dem 16. Jahrhundert [Niederhofs]. 29. Léonard, R., op. 19. Rêves du Cœur «Herzenswünsche» [Hoffmann] 30. Siewert, op. 67. Maiglockens Lauten «Fleurs de mai» [Hoffmann]. |
|--|--|



Propriété de l'Éditeur

JOHANN ANDRÉ, Offenbach sur Main.

London, Ent. Sta. Hall.

• Ne se vendent pas en France.

MAGASIN DE INSTRUMENTE
SI
NOTE MUSICALE
A. L. PATIN
No. 24 Calea Victoriei No. 24
BUCURESCI

GUTE NACHT, DU MEIN HERZIGES KIND.

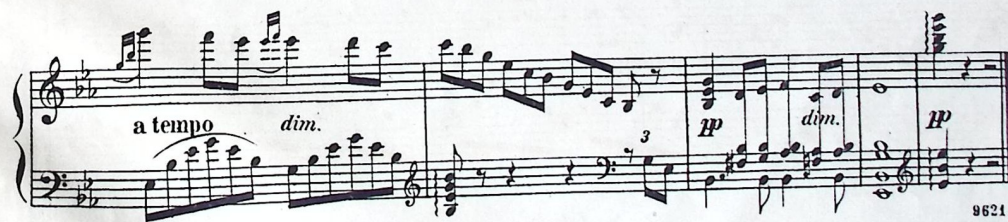
Lied von Fz. Abt.

arrang. par G. Wichtl

Andantino.

The piano score is written for a grand piano in B-flat major (two flats) and 3/4 time. It consists of five systems of music. The first system is marked 'Andantino' and features a treble staff with a continuous sixteenth-note melody and a bass staff with a simple harmonic accompaniment. Dynamics include piano (*p*) and *legato*. The second system continues the sixteenth-note melody in the treble and adds a more active bass line. Dynamics include *pp*. The third system introduces a triplet pattern in the treble and a more complex bass line. Dynamics include *mf* and *p*. The fourth system continues the triplet pattern and includes a *poco rit.* marking. The fifth system concludes with a *a tempo* marking and features a more active bass line with sixteenth-note patterns.

Les favoris du Salon N°7.



Compositionen für Violine mit Klavier.

	Mk.		Mk.
Alard, D., op. 49. Morceaux de Salon.		Herman, Ad., op. 180. Le Violoniste chanteur.	
Heft 1. Violonelle — La Gitana	2 —	20 Morceaux. (Fortsetzung)	
2. Arioso. — Air de ballet	2 —	13. Oberon, Barcarolle	1 —
3. Minuetto — Le Retour	2 —	14. Célèbre Menuetto, Boccherini	1 —
4. La Sevilliana	2 —	15. Romance de Joconde, Rouard	1 —
5. Marche	2 —	16. Cavatine de Niobe, B. Main	1 —
6. Styrienne	2 —	17. „Les saisons“, Duo, Hugon	1 —
7. L'Adieu — L'Absence	2 —	18. Muette (Mancini), Air de somnambule et Barcarolle, Adèle	1 —
8. Berceuse — Tyrolienne	2 —	19. O, dites-lui! Romance	1 —
9. Scherzo — Speranza	2 —	20. Je suis le petit tambour	1 —
10. Brindisi-Valse	2 —	Hollander, B., op. 6. Suite in D dur, 3^e maj.	
— op. 51. Chant du Cygne, 3 Melodies de Schubert, transcr. et variées.		complet	7 50
No. 1. Sérénade (deux Hebeurs)	1 50	No. 1. Prelude	1 50
2. Au bord de la mer (Am Meer)	1 50	2. Gavotte	1 50
3. Ballade (Horch, horch)	1 50	3. Romance	1 50
Blumenstengel, A., op. 13. Fantaisies.		4. Intermezzo	2 —
No. 1. Caarientid, Letztling	1 50	5. Aria	1 50
2. Ungeduld (Impatience) Schubert	1 50	6. Tambourin	2 —
3. Auf Flügeln des Gesanges, Mendelssohn	2 —	Jansa, L., op. 61b. Der junge Operntend.	
4. Cujus animam, aus „Sabi Mater“ Rossini	2 —	Variationen d. Polpurris	
5. Miserere aus Trovatore	1 50	Martha. Freischütz. Zampa. Traviata. Trovatore. Rigoletto	1 50
6. Ave Maria, Gounod	2 —	Lachner, Ign., op. 60. 2 Pièces.	
7. O bitt' euch, Hebe Vögelein (Oiseau levez) Gumbert	2 —	No. 1. Andantino	1 50
8. O du, mein holder Abendstern, aus „Faulstücher“ Wagner	2 —	2. Nocturne	1 50
Eberhardt, G., op. 20. Lieder ohne Worte.		— op. 81. Sérénade	1 50
No. 1. Wiegenlied No. 2. A B imblatt.		Léonard, H., op. 2. Souvenir de Haydn.	
3. Kinderlied	1 50	Fantaisie (Original)	5 20
— op. 25. Musikalische Genrebilder.		Ausgabe (Beugremon)	3 20
Heft 1. Gnomentanz, Elfentanz	2 —	Ländler, A., op. 18. Morceaux de Salon.	
II. Die Launenhafte. Die Biene. Die Mühle	2 —	No. 1. Ständchen (Ständchen), Schubert	1 50
Goltermann, G., op. 17. Romance. Emell.		2. Ave Maria, Schubert	1 50
Mein	1 30	3. Lob der Thronen, Schubert	1 50
— op. 22. Romance. C dur, 2 ^e maj.	1 —	4. Last rose, Chant pop.	1 50
Hauser, M., op. 39. 6 Morceaux de Salon.		5. Adelsaids, Beethoven	1 50
Heft I. No. 1. Air varié	2 —	6. Hymne aus Stradella	1 50
II. 2. Scherzo	1 30	Mollue, B., op. 60. Fandango	5 20
III. 3. Réverie	1 30	Singelée, J. B., Fantaisies.	
4. Nocturne	1 30	— op. 31. Lucrezia Borgia	5 20
5. Capriccio	1 30	— op. 90. Zampa	2 50
6. Tarantelle	1 30	— op. 119. Fra Diavolo	3 20
Hauser & Wichtl, G., op. 21. Annements sur des chansons favorites.		— op. 120. Robert le Diable	5 20
No. 1. Drang in die Ferne (Desir de voyage) Schubert	1 30	— op. 121. Fantaisie mélodique	2 —
2. Danksagung an den Bach, Schubert	1 30	— op. 122. Mandolinata	2 —
3. Suleika, Mendelssohn	1 30	— op. 124. Don Pasquale	3 20
4. Trockene Blumen (Flour-Laus), Schubert	1 30	— op. 125. Postillon	5 50
5. Maurisches Ständchen, Kien	1 30	— op. 126. Ballo in Maschera	2 50
6. Hält! Schubert	1 30	— op. 128. Der fliegende Holländer (Le Vaseau fantôme)	3 50
7. Wohin? (Départ), Schubert	1 30	Sicor, C., op. 23 No. 1. Romance célèbre	1 —
8. Die böse Farbe, Schubert	1 30	Spohr, L., op. 55. Adagio aus IX. Concert,	
9. Mädchen von Juda, Kien	1 30	F dur, Fa maj.	1 50
10. Mein Carachmann	1 30	Tartini, Trille du Diable, Sonate (Vieuxtemps)	3 20
11. Les Adieux, Schubert	1 50	Vieuxtemps, H., op. 80. Elegie	2 —
12. Venet. Gondellied, Mendelssohn	1 30	— op. 31. Adagio religioso aus IV. Concert	1 50
Herman Ad., op. 180. Le Violoniste chanteur.		— op. 32. Morceaux de Salon.	
20 Morceaux.		No. 1. Souvenir de Beauxchamps	2 —
No. 1. Muette (Mancini), Prière et Barcarolle	1 —	2. Rondino	2 —
2. Air de Rinaldo, Handel	1 —	3. La Chasse	2 —
3. Chant du voyageur, Légende pop.	1 —	Wichtl, op. 22. Als popul. avec Variat.,	
4. Canzonetta, Plaisir des Champs	1 —	brillantes et faciles.	
5. Don Juan, Menuetto	1 —	No. 1. Yankee doodle	1 50
6. L'Addie a Napoli, Cottrau	1 —	2. Last Rose of Summer	1 50
7. Ave Maria, Schubert	1 —	3. Carnal de Venise	1 50
8. The long and weary day, Chant populaire	1 —	4. Home, sweet home	1 50
9. Carnaval de Venise	1 —	5. Marseillaise	1 50
10. Air de Ballet du roi Louis XIII.	1 —	6. Hall Columbia	1 50
11. J'ai perdu mon Eurydice, Gluck	1 —	7. Star spangled banner	1 50
12. Freischütz, Prière et Air	1 —	8. Loreley	1 50
		9. Tyrolienslied. (Von meinem Berg)	1 50
		10. All alone. (Stutterzeelenallein)	1 50
		11. Santa Lucia, Chant pop napol.	1 50

Ein
Märchenraum
WALZER

AUS DEM BALLET
„Die goldene Märchenwelt“
von Heinrich Berté

für Violine und Clavier

von **Marcello Rossi.**

Pr. fl. — 90 Kr.
Mk. 1.50 Pf.

Eigenthum der Verleger
EMIL BERTÉ & C^{IE}
LEIPZIG WIEN
Nürnbergersstr. 35/38 I. Kärntnering 6
PARIS I. Lothringersstr. 3.
Boulevard des Italiens 12.

Sämmtliche Verlags-, Übersetzungs-, Arrangements-, und Aufführungs-Rechte geschützt © Tous droits d'édition, de traduction, d'arrangements et d'exécutions publiques réservés.

Musikverleger, Carl Berté & Co. Leipzig
1898.



Ein Märchentraum

aus dem Ballet:

„Die goldene Märchenwelt“

von HEINRICH BERTÉ.

Marcello Rossi, Op. 42.

Wälzertempo.

Violine.

PIANO.

The musical score is written for Violin and Piano. The Violin part is in the upper staff, and the Piano part is in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is divided into four systems. The first system shows the Violin playing a melody with eighth notes and the Piano playing a harmonic accompaniment. The second system shows the Violin playing a melody with eighth notes and the Piano playing a harmonic accompaniment. The third system shows the Violin playing a melody with eighth notes and the Piano playing a harmonic accompaniment. The fourth system shows the Violin playing a melody with eighth notes and the Piano playing a harmonic accompaniment. The score includes various musical notations such as notes, rests, and dynamic markings.

First system of musical notation. The upper staff features a melodic line with slurs and a final measure marked *17* and *sul D.....*. The lower staff provides harmonic accompaniment with chords and single notes.

Second system of musical notation. It begins with a first ending marked *1.* and a second ending marked *2.*. The upper staff includes the instruction *sul D.....* and *poco rit.*. The lower staff includes *cresc.* and *f brillante*. The system concludes with the instruction *senza Sordini*.

Third system of musical notation. The upper staff includes *mf* and *f*. The lower staff includes *p* and *f*. The system features complex rhythmic patterns and slurs.

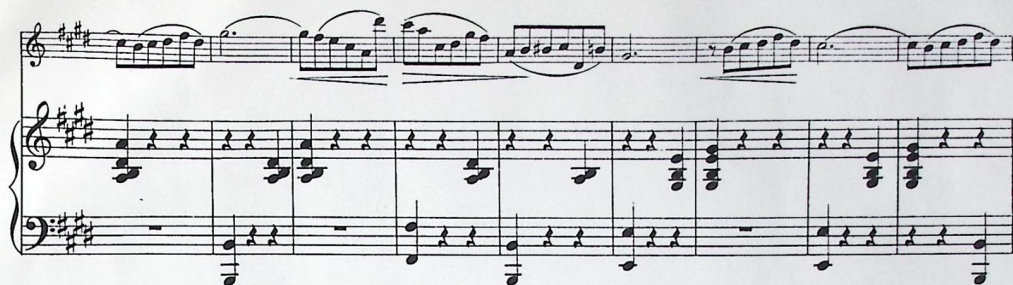
Fourth system of musical notation. The upper staff includes *mf poco rit.* and *fa tempo*. The lower staff includes *mf poco rit.* and *f a tempo*. The system concludes with a final cadence.

First system of musical notation. The upper staff features a melodic line with a forte (*f*) dynamic marking. The lower staff provides harmonic support with a piano (*p*) dynamic marking. The key signature is three sharps (F#, C#, G#).

Second system of musical notation. Both the upper and lower staves show a crescendo (*cresc.*) dynamic marking. The upper staff continues the melodic development, while the lower staff features a dense, rhythmic accompaniment.

Third system of musical notation. The upper staff includes markings for *sf* decresc., *pp*, and *gliss.* (glissando). The lower staff has a piano (*p*) dynamic marking. The upper staff also contains several *tr* (trill) markings.

Fourth system of musical notation. The system is marked *Tempo I.* The upper staff begins with a *p poco rit.* (piano, a little ritardando) marking. The lower staff also begins with a *poco rit.* marking and a piano (*p*) dynamic. The tempo returns to *Tempo I.*



To my pupil
NIGEL HARINGTON BALFOUR

MADRIGALE

for
VIOLIN

with Pianoforte accompaniment

BY

A. Simonetti

54914



Price: 3/-

REGIO STABILIMENTO TITO DI GIO. RICORDI E FRANCESCO LUCCA

DI
G. RICORDI & C.
EDITORI-STAMPATORI

MILANO — ROMA — NAPOLI — PALERMO — LONDRA — PARIGI

(PRINTED IN ITALY)

Alleinvertrieb für Deutschland und Oesterreich

BREITKOPF & HÄRTEL

LEIPZIG - BRÜSSEL - LONDON - NEW-YORK



MADRIGALE

A. SIMONETTI

VIOLIN

PIANO

AND.^{no} QUASI ALL.^{to}

con Sordina

con semplicità

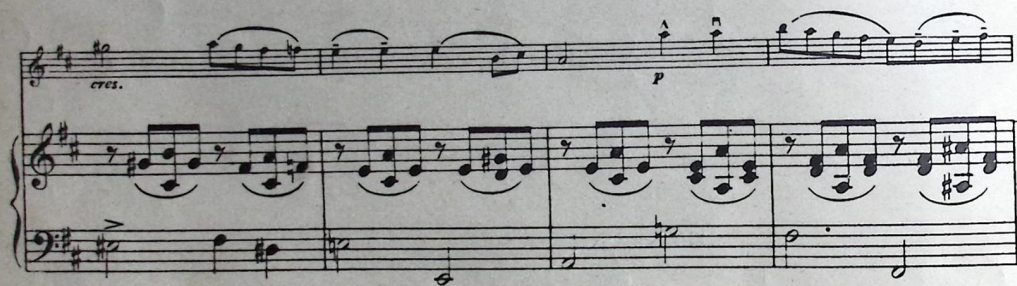
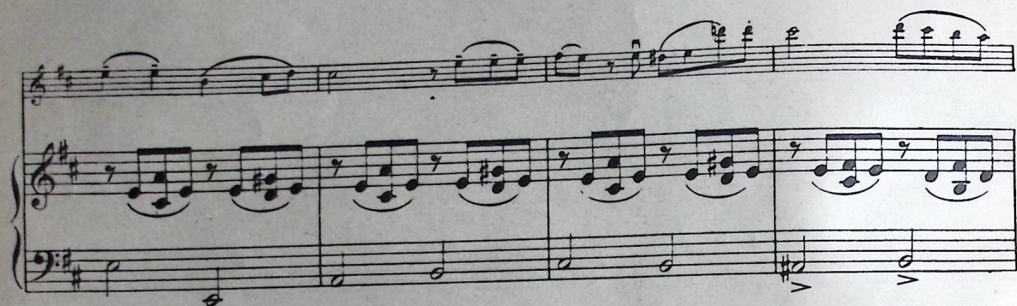
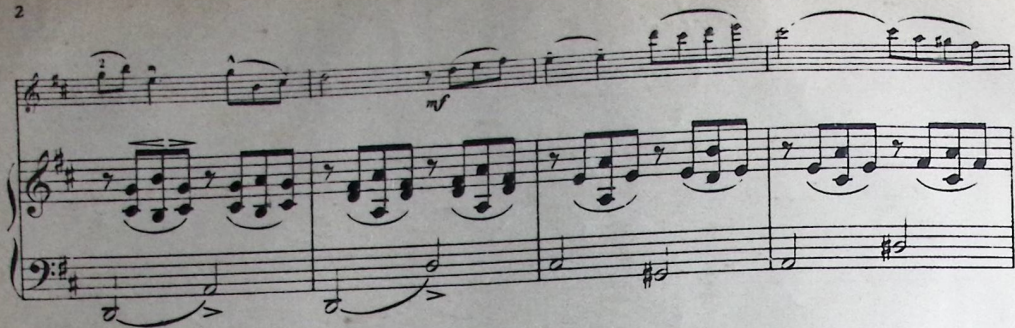
mf

p

un poco cedendo

G. Ricordi & Co's Copyright.

All rights of reproduction and transcription are reserved.



First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef with the same key signature and time signature, featuring a rhythmic accompaniment of eighth notes and chords.

Second system of musical notation. The top staff continues the melodic line. A small annotation "sui vez" is written above the staff. The bottom staff continues the rhythmic accompaniment.

Third system of musical notation. The top staff features a melodic line with a dynamic marking "pp" (pianissimo) below it. The bottom staff continues the rhythmic accompaniment.

Fourth system of musical notation. The top staff includes fingerings (3, 2, 3, 3, 4) and a trill. It also contains the annotations "3^a corda..." and "5^a posiz." below the staff. The bottom staff includes the annotation "senza rall." (senza rallentando) below it. The system concludes with a double bar line.

WITH PIANOFORTE ACCOMPANIMENT

G. RICORDI & CO - 265, REGENT STREET, LONDON, W.

„CHANSON SANS PAROLES”

1

PAR P. TSCHAIKOVSKY
transcrite pour Violon & Piano

PAR
Marcello Rossi. ⁺⁺

Allegretto grazioso et cantabile

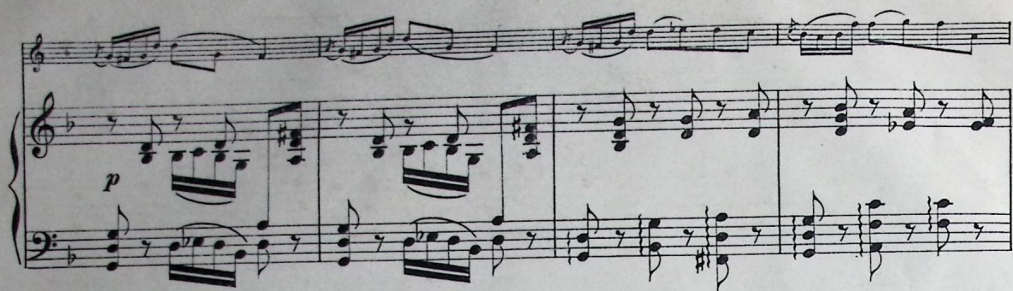
Violino.

PIANO.

p

⁺⁺) Verlag & Eigenthum von Johann André, Offenbach a. Main.

ANDRÉ 13617



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a piano accompaniment with chords and eighth notes. A piano (*p*) dynamic marking is present in the bass staff.



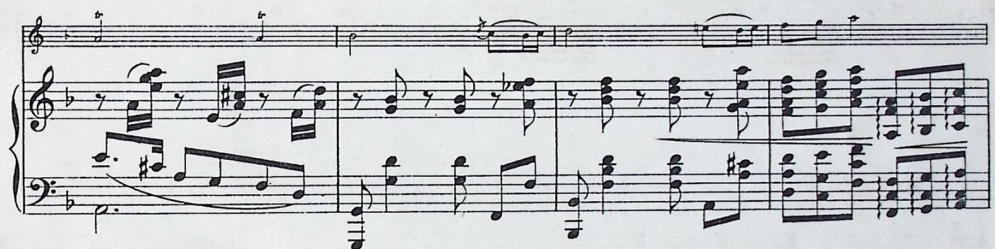
Second system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with sixteenth-note patterns. A mezzo-forte (*mf*) dynamic marking is present in the bass staff.

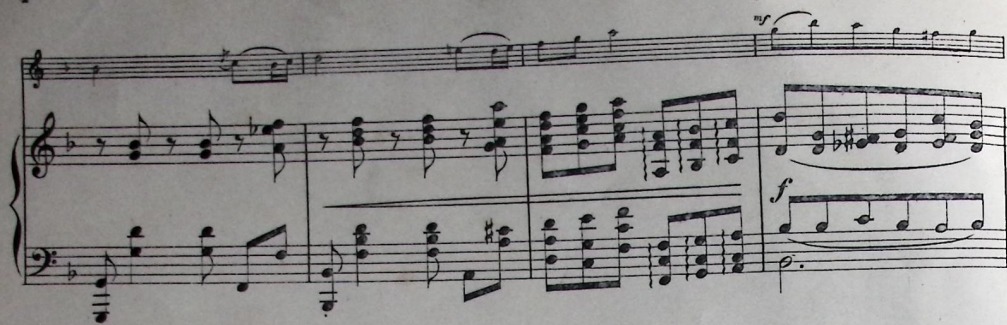


Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff has a steady accompaniment. Dynamic markings include *f* (forte) in the bass staff, *poco ritard.* (slightly ritardando) above the treble staff, and *a tempo* (return to tempo) above the treble staff. A *marcato pp* (marked piano) marking is present in the bass staff.

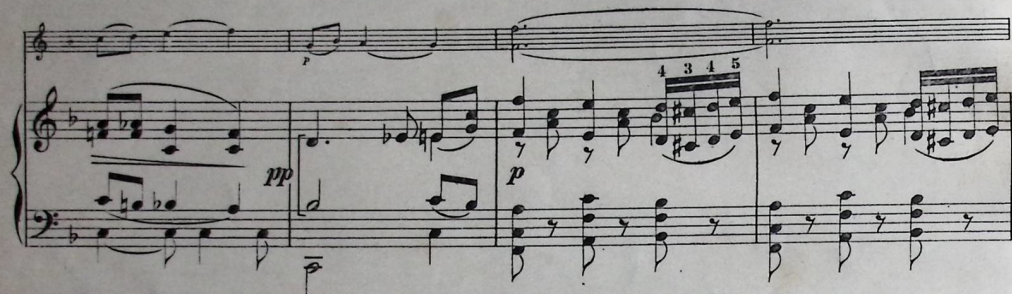


Fourth system of musical notation. The treble staff features a melodic line with eighth notes. The bass staff has a steady accompaniment with eighth notes. A red line is drawn under the bass staff in the final measure.





First system of musical notation, featuring a treble and bass staff with various notes and rests. The key signature is one flat (B-flat).



Second system of musical notation, featuring a treble and bass staff. The treble staff includes a triplet of eighth notes (4, 3, 4, 5) and dynamic markings *pp* and *p*.



Third system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *marcato* and *sempre diminuendo*. The bass staff includes the instruction *ped.* (pedal) and dynamic markings *p* and *pp*.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff includes the instruction *a tempo* and dynamic markings *p* and *pp*. The bass staff includes the instruction *ped.* (pedal) and dynamic markings *pp* and *ppp*.



Reimer

von

J. ROSENFELD.

Für Violine 60 Pf.
„ Violoncello 60 Pf.

Für Violine u. Pfte. 1 Mk.
„ Violoncello u. Pfte. 1 Mk.
Eigenthum der Verleger.

Für Pianoforte 60 Pf.

Berlin, S. Philipp & Sohn.

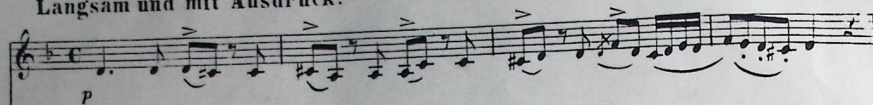
Leipzig R. Forberg.

ROL NIDREI.

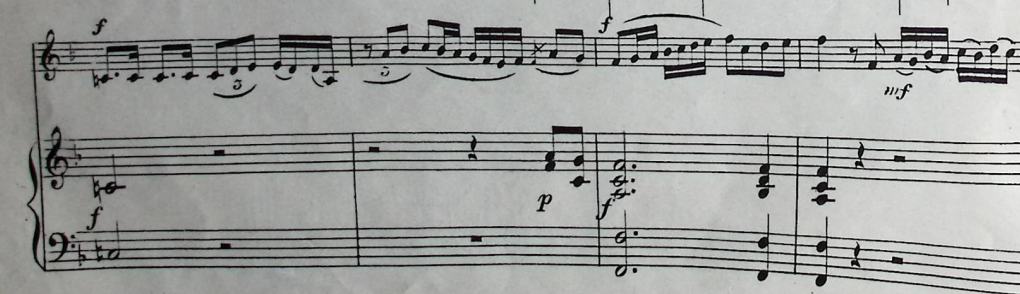
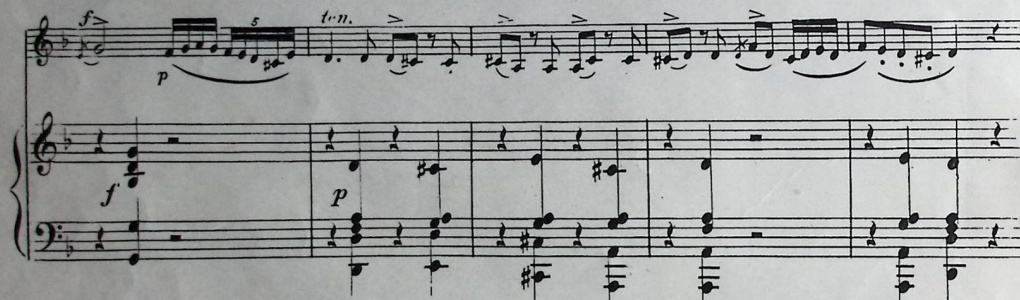
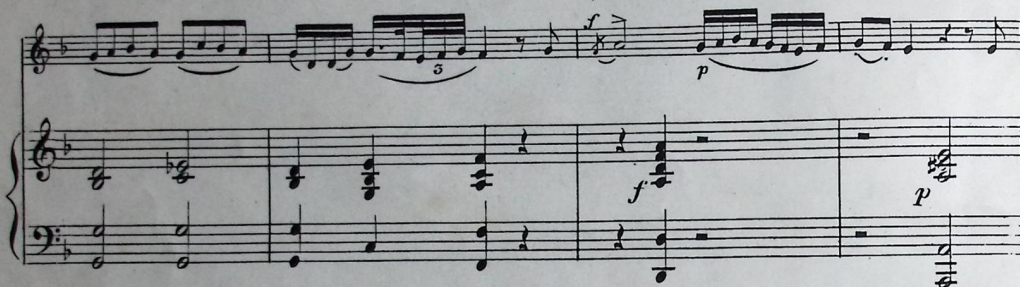
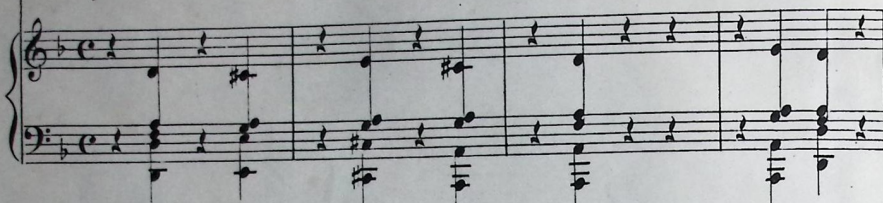
von J. ROSENFELD.

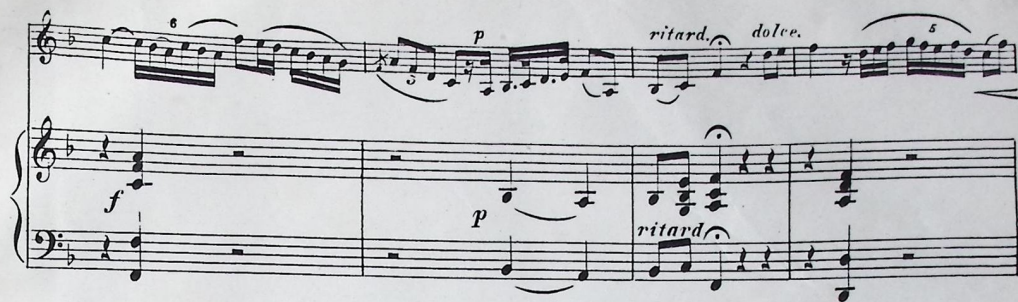
Langsam und mit Ausdruck.

VIOLINO.



PIANO.

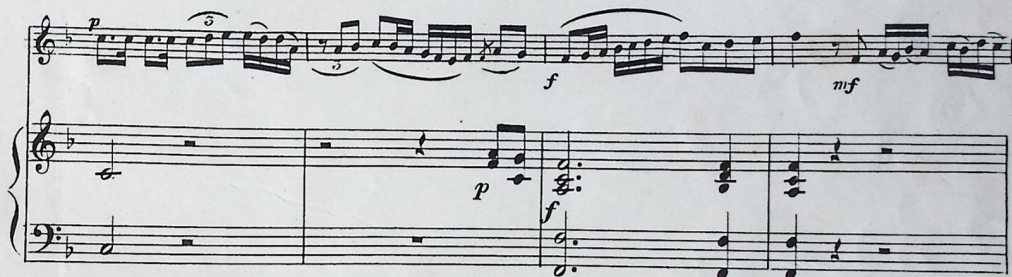




First system of musical notation. The upper staff (treble clef) contains a melodic line with a sixteenth-note triplet marked with a '6' and a 'p' (piano) dynamic. It is followed by a 'ritard.' (ritardando) and 'dolce.' (dolce) marking. The lower staff (bass clef) contains a piano accompaniment with a 'f' (forte) dynamic in the first measure and a 'p' (piano) dynamic in the second measure. The system concludes with a 'ritard.' marking.



Second system of musical notation. The upper staff (treble clef) features a melodic line with a 'f' (forte) dynamic, a triplet marked with a '3', and a 'p' (piano) dynamic. The lower staff (bass clef) contains a piano accompaniment with a 'f' (forte) dynamic in the first measure and a 'p' (piano) dynamic in the second measure. The system concludes with a 'p' (piano) dynamic.



Third system of musical notation. The upper staff (treble clef) contains a melodic line with a 'p' (piano) dynamic, a triplet marked with a '3', a 'f' (forte) dynamic, and a 'mf' (mezzo-forte) dynamic. The lower staff (bass clef) contains a piano accompaniment with a 'p' (piano) dynamic in the first measure and a 'f' (forte) dynamic in the second measure. The system concludes with a 'p' (piano) dynamic.



Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a 'p' (piano) dynamic, a triplet marked with a '3', and a 'pp' (pianissimo) dynamic. The lower staff (bass clef) contains a piano accompaniment with a 'f' (forte) dynamic in the first measure and a 'p' (piano) dynamic in the second measure. The system concludes with a 'p' (piano) dynamic.

COMPOSITIONS

POUR

VOLON

avec accomp. de Piano ou d'Orchestre

Singer, E.

Op. 4.	Adieux à la patrie. Impromptu hongrois, avec accomp. de Piano	M. Pl.	2 25
" 13.	La Sentimentale, Fantaisie de salon, avec accomp. de Piano	2	—
" 14.	La Sérénade, Caprice-Etude, avec accomp. de Piano	2	—
" 15.	Le Carnaval hongrois, Variations burlesques, avec accomp. de Piano	2 75	
"	" " avec accomp. de Quintuor	2	—
"	" " avec accomp. d'Orchestre	3 25	
" 16.	Air varié, avec accomp. de Piano	2 75	
	Chant de Berger de <i>Schulhoff</i> , transcrit, avec accomp. de Piano	1 25	

Sivori, C.

" 1.	La Génoise, Caprice, avec accomp. de Piano	4 25	
" 2.	Variations sur Nel cor piu non mi sento, avec accomp. de Piano	4 25	
" 3.	Variations sur un thème du Pirate, avec accomp. de Piano	3 50	
" 10.	Fantaisie-Etude, avec accomp. de Piano	4 25	
"	" avec accomp. d'Orchestre	7 25	
	Eloge des Larmes, Mélodie de <i>Schubert</i> , transcrite avec accomp. de Piano	2	—

Steveniers, J.

" 4.	Le Souvenir, Mélodie, avec accomp. de Piano	1 75	
" 5.	Le Rêve, Fantaisie, avec accomp. de Piano	2 75	
" 6.	La Prière, Mélodie religieuse, avec accomp. de Piano	2	—
"	" " avec accomp. de Quatuor	1 50	
" 9.	La Sirène, Concertino, avec accomp. de Piano	3 50	
"	" " avec accomp. d'Orchestre	6 25	
" 10.	Souvenir de Dom Sébastien, Morceau de salon, avec accomp. de Piano	2 75	
"	" " avec accomp. de Quatuor	3 25	
" 14.	Les Regrets, Solo dramatique, avec accomp. de Piano	2 75	
" 21.	Souvenirs des bords du Rhin, Fantaisie pastorale, avec. accomp. de Piano	3 50	

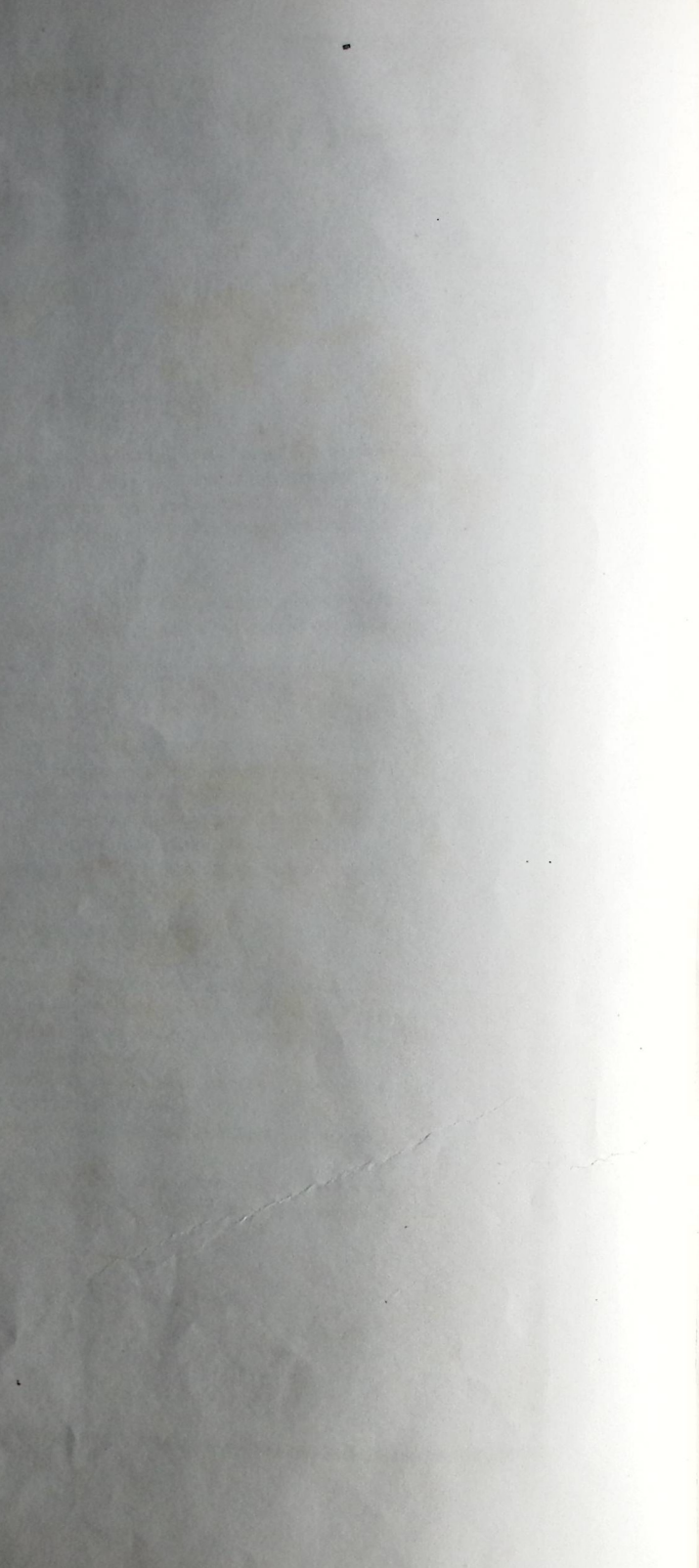
MAYENCE, B. SCHOTT'S SÖHNE.

Bruxelles,
SCHOTT FRÈRES.

Londres,
SCHOTT & COMP.

Paris,
MAISON SCHOTT.





LA PRIÈRE

MÉLODIE RELIGIEUSE.

J. STEVENIERS Op. 6.

Adagio ma non troppo.

VOLON. *pizz.* *arco.* *pp* *pizz.* *arco.*

PIANO. *p* *pp* *ff*

p *ff* *ff* *dolce.*

First system of musical notation, measures 1-4. The system consists of three staves. The top staff has a treble clef and a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together. The middle staff has a treble clef and contains a more active melodic line with many sixteenth notes. The bottom staff has a bass clef and contains a simpler line with quarter and eighth notes. A dynamic marking *f* is present in the middle staff at measure 2.

Second system of musical notation, measures 5-8. The system consists of three staves. The top staff continues the melodic line from the first system. The middle staff continues with sixteenth-note patterns. The bottom staff continues with quarter and eighth notes. There are no dynamic markings in this system.

Third system of musical notation, measures 9-12. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with some rests. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a line with quarter notes. A dynamic marking *f* is at the beginning of the top staff. A *cresc.* marking is in the middle staff at measure 10. There are also some accent marks (>) in the middle staff.

Fourth system of musical notation, measures 13-16. The system consists of three staves. The top staff has a treble clef and a key signature of one flat. It features a melodic line with some rests. The middle staff has a treble clef and contains a melodic line with eighth notes. The bottom staff has a bass clef and contains a line with quarter notes. A dynamic marking *f* is at the beginning of the top staff. A *pp* marking is in the top staff at measure 14, with the word *riton.* written below it. A *cresc.* marking is in the middle staff at measure 13, and a *p* marking is in the middle staff at measure 14.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below it. The music is in 2/4 time and features a key signature of one flat (B-flat). The top staff contains a melodic line with various ornaments and slurs. The grand staff below it provides harmonic support with chords and moving lines in both hands.

Second system of musical notation. It continues the piece with three staves. The top staff has a melodic line starting with a forte (*f*) dynamic. The grand staff below it includes a *cresc.* (crescendo) marking in the right hand. The music maintains the 2/4 time and one-flat key signature.

Third system of musical notation. This system continues the musical development. The top staff features a melodic line with a *pp* (pianissimo) dynamic and a *riten.* (ritardando) marking. The grand staff below it includes a *cresc.* (crescendo) in the right hand and a *p* (piano) dynamic in the left hand.

Fourth system of musical notation. The final system on the page. The top staff begins with a *pp* (pianissimo) dynamic, followed by a *dolce.* (dolce) marking, and ends with a *f* (forte) dynamic and a *risoluto.* (risoluto) marking. The grand staff below it includes a *cresc.* (crescendo) in the right hand and a *pp* (pianissimo) dynamic in the left hand. The system concludes with a final chord in the right hand.

Musical score system 1. Treble and bass staves. Treble staff has a melodic line with triplets and a final measure with a double bar line and a repeat sign. Bass staff has a rhythmic accompaniment. Dynamics: *ff* (first measure), *pizz.* (second measure), *MINEUR.* (third measure), *pp* (fourth measure).

Musical score system 2. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *pizz.* (first measure), *f* (second measure), *riten.* (third measure), *pp* (fourth measure).

Musical score system 3. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *pp* (first measure), *a tempo.* (second measure), *trem.* (third measure), *sempre pp* (fourth measure).

Musical score system 4. Treble and bass staves. Treble staff has a melodic line. Bass staff has a rhythmic accompaniment. Dynamics: *cresc.* (first measure), *ff* (second measure), *cresc.* (third measure).

appassionato. *avec toute la largeur de l'archet.* *3^e et 4^e Corde.* *sur la touché*
dimin. *p* *riten.*

pp *cresc.* *dim.* *pp*

ff risoluto. *tr* *ff* *tr*

ff *p dolce.* *pp trem.* *ff rit. pp*

TRIOS

POUR PIANO, VIOLON
ET VIOLONCELLE.

Haydn, J. 12 Trios.

Séparément :

9. en Si (B-dur)	2 75
10. en Ré (D-dur)	2 75
11. en La-bé (As-dur)	2 75
12. en Ut (C-dur)	2 75
13. en Ut (C-dur)	2 75

Hennen, M. Trio. Op. 9 5 50

Hüllweck, F. 6 leichte Stücke. Op. 6. In 2 Heften,
jedes 2 75

Hüntén, F. Second Trio brillant. Op. 91 5 25

— Terzetto pour Piano, Violon (ou Clarinette) et
Violoncelle. Op. 175 4 25

Klein, A. de. Trio. Op. 5 3 25

Kufferath, H. F. Trio. Op. 9 9 50

Louis, N. 1^{er} Trio. Op. 69 6 25

— 2^d Trio. Op. 89 7 25

Löwe, J. H. 3 Sonates. Op. 2 7 —

Molique, B. 2^d Trio. Op. 52 9 50

Mozart. Trios. (Nouvelle Edition en Partition et
Parties séparées.)

N° 1. en Sol majeur (G-dur)	3 50
2. en Si-b majeur (B-dur)	3 50
3. en Mi majeur (E-dur)	3 50
4. en Ut majeur (C-dur)	3 50
5. en Sol majeur (G-dur)	3 50
6. en Si-b majeur (B-dur)	3 50
7. en Mi-b majeur (Es-dur)	3 50

Oeuvres choisies:

— Tome 3^e 7 Trios n. 10 50

Needing, K. Sonate pour Piano avec acc. de Violon
et Violoncelle obligé 3 50

Osborne, G. A. Trio. Op. 52 7 25

Pfeiffer, G. Trio. Op. 14 9 50

Pleyel, I. 3 Sonates pour Piano, Flûte ou Violon et
Violoncelle. Op. 15. 2 Suites chaque 4 25

— 3 Sonates. Op. 32. 2 Suites chaque 5 25

— 3 Sonates. Op. 41. 2 Suites chaque 4 25

Vierling, G. Trio. Op. 51 P.M. 10. 50

Reber, H. Trio. Op. 12 7 25

Reicha, A. 6 grands Trios concertants. Op. 101.

N° 1. en Mi-b	6 —
2. en Ré-mineur	6 —
3. en Ut	6 —
4. en Fa	6 —
5. en Ré	6 —
6. en La	6 —

Reuling, W. Grand Trio. Op. 82 10 50

Rieff, G. J. de. Sonate. Op. 12 1 75

Ries, F. Trio. Op. 143 4 75

Rosellen, H. Trio concertant. Op. 82 8 50

Rosenhain, J. Grand Trio. Op. 33 9 50

— Grand Trio. Op. 50 7 25

Rübner, Cornelius. Trio. Op. 9 9 50

Schmidt, O. Trio. Op. 24 7 75

Schmitt, A. Grand Trio. Op. 35 5 50

Scholz, B. Trio in E-moll. Op. 26 7 25

Schröter, J. S. 3 Sonates. Op. 8 4 25

— 3 Sonates. Op. 9 4 25

Schubert, F. Trio in B-dur (Si-b). Op. 99 5 50

— Trio in Es-dur (Mi-b). Op. 100 7 75

Spamer, L. Trio. Op. 22 8 50

Stainlein, L. le Comte. Trio. Op. 9 7 75

Stephens, Ch. E. Trio. Op. 1 8 50

Sterkel, J. F. Sonate. Op. 45 3 50

Steveniers, J. Trio. Op. 40 7 25

Vieuxtemps, H. Divertissements d'Amateurs. Op. 24.

N° 4. Romance de Wielhorsky pour Piano et
Violon avec accomp. de Violoncelle ad lib. 3 25

Vink, H. Trio. Op. 2 8 75

Waley, S. W. Trio. Op. 15 7 25

— 2^d Trio (en Sol-min). Op. 20 8 50

Weber, C. M. de. Trio (en Sol). Op. 63 4 75

Wolff, L. Trio. Op. 16 7 —

Wüllner, F. Trio. Op. 9 9 50

MAYENCE, B. SCHOTT'S SÖHNE.

Bruxelles,
SCHOTT FRÈRES.

Londres,
SCHOTT & COMP.

Paris,
P. SCHOTT & CIE.

№ 32.

SICILIENNE

de **PERGOLÈSE**

Arrangée pour le VIOLON
avec acct de PIANO

par
AD. HERMAN

Andantino. Espressivo.

VIOLON. *p* *Cresc.*

Andantino.

PIANO. *p* *Legato.*

Cresc. *p* *pp*

pp *Dolciss.*

p *pp* *Dolciss.*

f *pp* *Dim.* *p*

Cresc. *pp* *Dim.* *pp*

First system of musical notation. The upper staff (treble clef) begins with a melody marked *sf* and *p*, ending with *pp* *Dolciss.*. The lower staff (bass clef) provides harmonic support with chords and moving lines, also marked *pp* *Dolciss.*.

Second system of musical notation. The upper staff features a melodic line with a *Cresc.* marking and ends with *pp*. The lower staff continues the harmonic texture, also marked *pp*.

Third system of musical notation. The upper staff has a melodic line marked *sf* and *pp*, with the instruction *Accentué.* above it. The lower staff consists of a steady eighth-note accompaniment, marked *sf* and *pp*.

Fourth system of musical notation. The upper staff includes a triplet figure and is marked *Dim.*, *p*, *sf*, and *sf*. The lower staff also features a triplet and is marked *pp*, *Dim.*, *p*, *sf*, and *sf*.

First system of musical notation. The top staff (treble clef) begins with a *Cresc.* marking, followed by a *p* dynamic and an *Espress.* marking. The bottom staff (bass clef) also begins with a *Cresc.* marking, followed by a *pp* dynamic and an *Espress.* marking. The system concludes with a *Cresc.* marking in both staves.

Second system of musical notation. The top staff features a *p Dim.* marking, followed by a *Cresc.* and a *f* dynamic. The bottom staff features a *f* dynamic, followed by a *p* dynamic and a *Dim.* marking. The system concludes with a *f* dynamic in both staves.

Third system of musical notation. The top staff begins with a *sf* dynamic, followed by a *pp Dim.* marking, then an *Espress.* marking, a *Rit.* marking, a *p* dynamic, and a *f* dynamic. The bottom staff begins with a *pp* dynamic, followed by a *p* dynamic, a *Rit.* marking, a *p* dynamic, and a *f* dynamic. The system concludes with a *Rit.* marking in both staves.

Fourth system of musical notation. The top staff begins with a *Rall.* marking, followed by a *sf* dynamic, a *Cresc.* marking, a *p* dynamic, a *pp* dynamic, a *Morendo.* marking, and a *ppp* dynamic. The bottom staff begins with a *f* dynamic, followed by a *sf* dynamic, a *pp* dynamic, a *Segue:* marking, a *pp* dynamic, a *Rall.* marking, a *pp* dynamic, a *Morendo.* marking, and a *ppp* dynamic. The system concludes with a *ppp* dynamic in both staves.

Albumblatt

Violine

für Begleitung des Pianoforte

componirt von

Richard Joh. Eichberg.

Op. 4.

Pr. 80 Pf.

Ausgabe für Violoncell mit Begleitung des Pianoforte Pr. 80 Pf.

Verlag und Eigenthum für alle Länder.

HERRMANN WEINHOLTZ (P. Heyder.)

Berlin S.W. 12. Koch-Str. 62.

Leipzig, C. F. Leede.

Lith. Anst. von E. & C. Paris, Berlin N. 38.



Lento.
 VIOLINE. *dolce*
 Lento.
 PIANO. *pp*
Red. sempre una corda * *Red.*

Musical score for "L'Espresso" by Franz Schubert. The score is in 3/4 time, key of B-flat major. It features a piano introduction with a treble and bass staff. The piano part consists of a steady eighth-note accompaniment in the bass and a melody in the treble. The vocal part enters with a melody. The score includes dynamic markings like "poco cresco." and "p". There are also asterisks and "Ped." markings at the bottom of the piano part.

Handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass clef, in 2/4 time. The key signature has one flat (B-flat). The melody is in the Treble clef, and the accompaniment is in the Bass clef. The score includes dynamic markings: *pp* (pianissimo) and *ppp* (pianississimo). The lyrics are written below the Bass staff. The score is divided into two systems by a vertical line. The first system contains the first two lines of the song, and the second system contains the next two lines. The score ends with a double bar line and a repeat sign.

pp

ppp

The Rose Tree

* *pp* *

poco rit. *a tempo* *pp*

poco rit. *a tempo*

pp

Ped. * *Ped.* * *Ped.* *

poco mosso *pp*

poco mosso

pp

Ped. * *Ped.* *

cresc. *f*

cresc. *f*

Ped. *

dimin. *rit.* *pp*

ri - tar - - - dan - - - do

dimin. *rit.* *pp*

ri - tar - - - dan - - - do

Ped. * *Ped.* * *Ped.* *

Empfehlungen der Musikalien

für Violine mit und ohne Begleitung.

I. Für eine Violine ohne Begleitung.

Berens, C., 100 Récitations agréables et instructives pour un Violon, choisies des mélodies célèbres de Bellini, Donizetti, Mercadante, Paganini, Ricci, Rossini, Verdi etc. Cah. I-IV	1.50
Faust, C. und A., Tänze für eine Violine (oder Flöte) im leichten Arrangement, Heft 1 bis 6	1.50
— Dieselben complet	4.50
Jacoby, S., Op. 56. Die ersten Etuden für eine Violine	1.50
Küchenmeister, A., Op. 64. Stunden der Erholung für angehende Violinisten. Eine Sammlung beliebter und anregender Melodien zur leichten und gründlichen Erlernung des Violinspiels (neben jeder Violinschule zu gebrauchen), mit genauer Bezeichnung der Stricharten und Vortragszeichen fortschreitend bearbeitet. Theil I für Anfänger. Heft 1 bis 3 erste Lage. Heft 4 dritte Lage. Theil II für Fortgeschrittene, Heft 1. 2. 3. 4	3.50
— à Heft	1.50

Schlösser, Louis, Op. 39. 6 Salonstücke in Form einer Suite, für Violine ohne Begleitung.	1.50
Nr. 1. Introduction und Fuge	1.50
Nr. 2. Gavotte	1.50
Nr. 3. Sarabande	1.50
Nr. 4. Courante	1.50
Nr. 5. Menuet	1.50
Nr. 6. Pastorale	1.50

II. Für zwei Violinen ohne Begleitung.

Erhardt, A., Op. 17. 6 Sonatinen für 2 Violinen in der ersten Lage. Nr. 1 in C-dur. Nr. 2 in G-dur. Nr. 3 in D-dur. Nr. 4 in A-dur. Nr. 5 in E-moll. Nr. 6 in A-dur	1.50
Küchenmeister, A., Op. 64. Stunden der Erholung für angehende Violinisten. Eine Sammlung beliebter und anregender Melodien zur leichten und gründlichen Erlernung des Violinspiels, mit genauer Bezeichnung der Stricharten und Vortragszeichen fortschreitend bearbeitet. Theil I für Anfänger. Heft 1 bis 3 erste Lage, Heft 4 dritte Lage. Theil II für Fortgeschrittene. Heft 1 bis 4. à Theil	4.50
— à Heft	1.50

III. Für eine Violine mit Begleitung des Pianoforte.

Behn, P. F., Variation über ein Thema von Mozart für Pianoforte und Violine	1.50
Biehl, Ed., Op. 33. Liederphantasien für Violine und Piano.	1.50
Nr. 1. Lachner, Ständchen: Starrend vor Frost	1.50
Nr. 2. Kücken, O, weine nicht	1.50
Nr. 3. Ave Maria	1.50
Nr. 4. Du bist wie eine Blume	1.50
Nr. 5. Naumann, Leicht Gepäck	1.50
Nr. 6. Mendelssohn, Es ist bestimmt	1.50
Böhm, P., Romance	1.50
Böhmer, A., Op. 15. Rhapsodie	1.50
Eichberg, Joh. Rich., Op. 3. Serenade B-dur.	1.50
— Op. 4. Albumblatt	1.50
Erhardt, A., Op. 8. 3 Fantasiestücke für Violine und Piano	2.50
— Op. 20. 7 Stücke für Piano und Violine.	1.50
Nr. 1. Andante. Nr. 2. Adagio. Nr. 3. Allegro. Nr. 4. Andante. Nr. 5. Allegretto. Nr. 6. Maestoso. Nr. 7. Lento	1.50
Gross, G. A., Op. 22. Amusements pour des jeunes amateurs: trois Rondes faciles pour Flûte, et Violon obligé	1.50
Haltorth, Op. 1. Concert-Caprice für Violine mit Begleitung des Piano	2.50
Harmston, J. W., Op. 28. Chanson sans paroles	1.50
— Op. 29. Romance hongroise	1.50
— Op. 30. Elégie	1.50
— Op. 31. Romance anglaise	1.50
— Op. 32. Improvisation	1.50
— Op. 33. Sérénade	1.50

Jacoby, Siegfried, Op. 3. Fantasia sur une thème original avec accomp. de Piano	3.50
— Op. 4. Fantasia sur une thème bohémien avec accomp. de Piano	2.50
— Op. 5. Le Voyage musical. Petites Fantaisies faciles sur des motifs d'Opéras pour le Violon avec accomp. de Piano.	1.50

Nr. 1. Il Traviatore, de Verdi	1.50
Nr. 2. Lucia di Lammermoor, de Donizetti	1.50
Nr. 3. Martha, de Flotow	1.50
Nr. 4. Le Favorito, de Donizetti	1.50
Nr. 5. Des Jours, de Mozart	1.50
Nr. 6. La Traviata, de Verdi	1.50
Nr. 7. Faust, de Verdi	1.50
Nr. 8. Les Huguenots, de Meyerbeer	1.50
Nr. 9. Un Ballo in Maschera, de Verdi	1.50
Nr. 10. Lucia di Lammermoor, de Donizetti	1.50
Nr. 11. Norma, de Bellini	1.50
Nr. 12. Guillaume Tell, de Rossini	1.50
Nr. 13. La cenerentola, de Bellini	1.50
Nr. 14. Figaro's Hochzeit, v. Mozart	1.50
Nr. 15. Il Barbiere, de Rossini	1.50
Nr. 16. Faust, de Gounod	1.50
Nr. 17. Robert, le Diable, de Meyerbeer	1.50
Nr. 18. La Fille du régiment, de Donizetti	1.50
Nr. 19. Freischütz, von Weber	1.50
Nr. 20. Zuecherlöse, von Mozart	1.50
Nr. 21. Tannhäuser, von Wagner	1.50
Nr. 22. La Morte de Portici, de Auber	1.50
Nr. 23. La Sonnambula, de Bellini	1.50
Nr. 24. Sigismondo, de Verdi	1.50
Nr. 25. L'Africain, de Meyerbeer	1.50
Nr. 26. La belle Hélène, de Offenbach	1.50
Nr. 27. Elvira d'Aureo, Donizetti	1.50
Nr. 28. Barbiere, von Flotow	1.50
Nr. 29. Mahomedaner, von Verdi	1.50
Nr. 30. Das Nachtlager von Granada	1.50

Op. 53. F. Schubert Transcription des Liedes en Forme de Fantaisies pour Violon et Piano.	2.50
Nr. 1. Ihr Bächlein alle, Höre, höre die Lerch'	2.50
Nr. 2. Leise felen meine Lieder, in einem Bächlein helle	2.50
Nr. 3. Lob der Thürken. Ich höre ein Bächlein rauschen	2.50
Nr. 4. Guten Morgen schöne Märlin. Rauschendes Bächlein. Ich schnitt' es gern in alle Rinden ein	2.50
Nr. 5. Ich fahre keine Blume. Fremd bin ich eingezogen. Die Post. Von der Strasse her.	2.50
Nr. 6. Der Eichwald brauset. Sei mir gegrüßt	2.50

Jacoby, Siegfried, — Op. 58. 6 leichte Salonstücke für die Violine mit Begleitung des Pianoforte.

Nr. 1. Romanze. Nr. 2. Walzer. Nr. 3. Marsch. Nr. 4. Schlummerlied. Nr. 5. Mazurka. Nr. 6. Jagdlied	1.50
— Op. 63. 6 Salonstücke für die Violine mit Begleitung des Piano.	1.50
Nr. 1. Marsch. Nr. 2. Ländler	1.50
Nr. 3. Jagdlied. Nr. 4. Lied ohne Worte. Nr. 5. Tarantella	1.50
Nr. 6. Galopp	1.50
— Op. 70. Ball-Suite. 6 Tanzweisen für Violine und Piano.	1.50
Nr. 1. Polonaise	1.50
Nr. 2. Walzer	1.50
Nr. 3. Mazurka	1.50
Nr. 4. Polka	1.50
Nr. 5. Gavotte	1.50
Nr. 6. Galopp	1.50

— Op. 91. 6 leichte Stücke für Violine und Pianoforte.	1.50
Nr. 1. Märchen	1.50
Nr. 2. Tanz	1.50
Nr. 3. Wiegenlied	1.50
Nr. 4. Melodie	1.50
Nr. 5. Gondellied	1.50
Nr. 6. Scherzo	1.50
Koch, Friedr. E., Op. 12. Kleine Suite für Violine u. Clavier. compl.	3.50
Nr. 1. Allegretto	1.50
Nr. 2. Arietta	1.50
Nr. 3. Scherzo	1.50
Nr. 4. Romanzetta	1.50
Nr. 5. Alla marcia	1.50

Küchenmeister, A., Op. 64. Stunden der Erholung für angehende Violinisten. Eine Sammlung beliebter und anregender Melodien zur leichten und gründlichen Erlernung des Violinspiels, mit genauer Bezeichnung der Stricharten und Vortragszeichen fortschreitend bearbeitet. Theil I für Anfänger, Heft 1 bis 3 erste Lage, Heft 4 dritte Lage. Theil II für Fortgeschrittene, Heft 1. 2. 3. 4. à Heft	8.50
— à Heft	2.50

Kücken, Fr., Op. 13. Deux Duos concertants en forme de Sonates.	3.50
Nr. 1. A-moll	3.50
Nr. 2. C-dur	3.50

Leuthner, Leop., Op. 4. Fantasia sur un thème original pour le Violon avec accompagnement de Piano	2.50
--	------

Scheller, G., 3 Sonatinen für Piano und Violine.	2.50
— Op. 55. D-dur	1.50
— Op. 56. E-dur	1.50
— Op. 58. G-moll	1.50

Schlösser, Louis, Op. 38. 3 Salonstücke f. d. Violine m. Begleitung d. Pianoforte:	2.50
Nr. 1. Alla Zingarese	1.50
Nr. 2. Legende	1.50
Nr. 3. L'Armgonaise	1.50

— Op. 45. Herbstblätter. 6 Tonstücke für Violine und Piano.	1.50
Nr. 1. Im Waldegrün	1.50
Nr. 2. Sarabanda	1.50
Nr. 3. Winzerfest	1.50
Nr. 4. Capriccio	1.50
Nr. 5. Saltarello	1.50
Nr. 6. Miserere di Allegri	1.50

Schubert, Louis, Op. 32. Heiter und melodisch. 6 leichte Tonstücke in erster Lage f. Violine m. Begleitung d. Piano od. einer zweiten Violine.	1.50
Nr. 1. Marsch. Nr. 2. Alla-Ländler. Nr. 3. Alla-Polka. Nr. 4. Alla-Allemande. Nr. 5. Alla-Polacca. Nr. 6. Alla-Gavotte	1.50

Seligmann, J., Op. 2. Divertissement (Sonnambula)	2.50
— Op. 20. Souvenir de Don Pasquale, de Donizetti. Fantasia facile pour Piano et Violon	1.50

Wallerstein, A., 2 Pièces caractéristiques pour le Violon avec accomp. de Piano.	1.50
— Op. 30. Nr. 1. Résignation. Elégie (dedié à Mr. Ernst)	1.50
— Op. 31. Nr. 2. Tarantelle (dedié à Mr. Léonard)	1.50

IV. Für zwei Violinen mit Begleitung des Pianoforte.

Corelli, Arcangelo, Trio Sonaten f. 2 Violinen u. Cello mit ausgesetzter Clavier-Begleitung v. Emil Krause.	2.50
---	------

Nr. 1. E-moll	2.50
Nr. 2. F-dur	2.50
Nr. 3. A-dur	2.50
Nr. 4. A-moll	2.50

Handel, Trio Sonaten für 2 Violinen (und Violoncello ad libitum) mit ausgesetzter Clavierbegleitung von Emil Krause.	3.50
--	------

Nr. 1. A-dur	3.50
Nr. 2. D-dur	3.50
Nr. 3. E-moll	3.50
Nr. 4. G-moll	3.50
Nr. 5. G-dur	3.50
Nr. 6. F-dur	3.50
Nr. 7. B-dur	3.50

Jacoby, Op. 69. Concertante für 2 Violinen und Pianoforte	3.50
— Op. 96. Rondo piacevole für 2 Violinen und Pianoforte	2.50
— Op. 97. Rondo marziale für 2 Violinen und Pianoforte	2.50

— Op. 100. 6 Stück für 2 Violinen und Pianoforte.	2.50
Heft 1. Romanze, Walzer, Jagdlied. Heft 2. Gavotte, Berceuse, Galopp	2.50

Küchenmeister, A., Op. 64. Stunden der Erholung für angehende Violinisten. Eine Sammlung beliebter und anregender Melodien zur leichten und gründlichen Erlernung des Violinspiels, mit genauer Bezeichnung der Stricharten und Vortragszeichen fortschreitend bearbeitet. Theil I für Anfänger, Heft 1 bis 3 erste Lage, Heft 4 dritte Lage. Theil II für Fortgeschrittene, Heft 1. 2. 3. 4. à Heft	8.50
— à Heft	2.50

THAÏS

Comédie Lyrique

EN

3 ACTES

DE

J. MASSENET

I MÉDITATION

a. Edition originale, piano seul . . .	5 »
b. Edition facilitée, piano seul . . .	5 »
c. Pour piano 4 mains . . .	6 »
d. Pour violon et piano . . .	6 »
e. Pour flûte et piano . . .	6 »
f. Pour violoncelle et piano . . .	6 »
g. Pour orgue et piano . . .	6 »
h. Pour mandoline et piano . . .	6 »
i. Pour orgue seul . . .	5 »
j. Violon, orgue et harpe ou piano .	750
Orch. complet avec violon solo. Net	12 »
Chaque partie séparée . . .	» 50

AVE MARIA	
composé sur la Méditation	
k. Mezzo-soprano avec piano et orgue .	5 »
l. Soprano avec piano ou orgue .	5 »
m. Mezzo, violon, piano, orgue aill. .	9 »
n. Soprano, violon, piano, orgue .	9 »

PARIS

AU MÉNESTREL - 2^{bis}, rue Vivienne - HEUGEL & C^e

PROPRIÉTÉ POUR TOUTS PAYS

Tous droits de traduction, de reproduction et de représentation
réservés en tous pays, y compris la Suède et la Norvège.

Copyright by HEUGEL & C^e, 1894 et 1898

Transcriptions

POUR

Piano Seul

ET

INSTRUMENTS DIVERS

II NOUVEAUX AIRS DE BALLET

a. COMÉDIENNES ET COURTISANES .	6 »
b. FILLES D'ASIE, piano seul . . .	5 »
c. IYRESSE, piano seul . . .	5 »
d. — édition facilitée . . .	5 »
e. — piano 4 mains . . .	6 »
f. — violon et piano . . .	6 »
g. — flûte et piano . . .	6 »
h. — mandoline et piano . .	6 »
i. LES MASQUES, piano seul . . .	4 »
j. PETITE VALSE, piano seul . . .	5 »
k. — piano 4 mains . . .	6 »
l. — violon et piano . . .	6 »
m. — flûte et piano . . .	6 »
n. — mandol. et piano . . .	6 »
o. BACCHANALE	6 »

SUITE D'ORCHESTRE

Orchestre complet	Net 50 »
Chaque partie séparée supp .	Net 2 »

JEAN FEDER

Musique Pianos Instruments

THAÏS

POÈME

de

LOUIS GALLET.

MÉDITATION

OPÉRA

de

J. MASSENET.

Transcription pour VIOLON et PIANO

par

M. P. MARSICK.

VIOLON. *And^{te} religioso.* *doux avec suavité*

PIANO. *And^{te} religioso.* *dolce.* *p*

Ped. * *Ped.* * *Ped.* * *Ped.* *

Ped. * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

rall. *a Tempo.* *f* *pp* *più f* *cresc.*

rall. *a Tempo.* *f* *pp*

Ped. * *Ped.* * *Ped.* * *Ped.* *

First system of musical notation, measures 1-5. The treble clef staff begins with a forte (*f*) dynamic and a triplet of eighth notes. The piano accompaniment in the grand staff also starts with a forte (*f*) dynamic. The treble staff concludes with a piano (*p*) dynamic and the instruction *expressif.* The piano part ends with a crescendo (*cresc.*) and a forte (*f*) dynamic. Pedal markings are indicated as *Ped. * Ped. **.

Second system of musical notation, measures 6-10. The treble staff includes the tempo markings *rall. a Tempo.* and *animando.*, with dynamics *mf* and *più, f*. The piano part features a *rall. a Tempo* marking and a piano (*p*) dynamic. Pedal markings are indicated as *Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **.

Third system of musical notation, measures 11-15. The treble staff is marked *poco a poco appassionato.* and begins with a forte (*f*) dynamic. The piano part starts with a forte (*f*) dynamic. The system concludes with a piano (*p*) dynamic in the treble staff.

Fourth system of musical notation, measures 16-20. The treble staff begins with a crescendo (*cresc.*) and the instruction *ff poco più appassionato.* The piano part also features a crescendo (*cresc.*) and triplet markings. The system ends with a forte (*f*) dynamic in the piano part.

Più mosso agitato

sf sf sf sf

Più mosso agitato.

più f sf sf

cédez un peu. p dim. pp

rall. a Tempo.

dolce.

sf

Ped. * Ped. * Ped. *

rall. f

rall.

f

Ped. * Ped. * Ped. * Ped. * Ped. *

a Tempo. pp più f f ff

a Tempo.

pp f ff

Ped. * Ped. * Ped.

Musical score for piano and voice, featuring various dynamics, tempo changes, and performance instructions.

First System: The vocal line begins with a melody marked *p* (piano) and *expressif.* (expressive). The piano accompaniment features a rhythmic pattern of eighth notes, marked *p* and *cresc.* (crescendo). Dynamics range from *p* to *f* (forte). Pedal markings include "Ped." and "* Ped." with asterisks.

Second System: The tempo changes to *rall.* (rallentando) and then *a Tempo.* The vocal line is marked *pp* (pianissimo). The piano accompaniment is marked *pp* and *mf* (mezzo-forte). Dynamics range from *pp* to *f*. Pedal markings include "Ped." and "* Ped." with asterisks.

Third System: The tempo returns to *a Tempo.* The vocal line is marked *p*. The piano accompaniment is marked *p*. Dynamics range from *p* to *f*. Pedal markings include "Ped." and "* Ped." with asterisks.

Fourth System: The tempo changes to *calmato.* (calmato). The vocal line is marked *f* and *sf* (sforzando). The piano accompaniment is marked *p*. Dynamics range from *f* to *ppp* (pianississimo). Pedal markings include "Ped." and "* Ped." with asterisks.

Fifth System: The tempo returns to *a Tempo.* The vocal line is marked *f* and *ppp*. The piano accompaniment is marked *f* and *ppp*. Dynamics range from *f* to *ppp*. Pedal markings include "Ped." and "* Ped." with asterisks.

J. MASSENET

ŒUVRES DIVERSES — TRANSCRIPTIONS POUR PIANO

HÉRODIADE			LE ROI DE LAHORE			LE CID		
OPÉRA EN 5 ACTES			OPÉRA EN 5 ACTES			OPÉRA EN 5 ACTES		
Partition piano solo, complète.	net 12 »		Partition piano solo, complète.	net 12 »		Partition piano solo, complète.	net 12 »	
Ballet pour piano à 2 mains.	net 6 »		Diversissement extrait, pour piano.	net 5 »		Ballet pour piano à 2 mains.	net 5 »	
Le même, à 4 mains.	net 6 »		La même, à 4 mains.	net 7 »		Le même, à 4 mains.	net 7 »	
Les Phéniciennes, pour piano (très facile).	7 50		Adagio et Valse extraits du ballet.	6 »		Andalouse et Aubade, piano à 2 mains.	6 »	
Les Phéniciennes et les Galloises, piano-violoncelle.	7 50		Valse (très facile), pour piano.	3 »		Les mêmes (très faciles), piano à 2 mains.	3 »	
Baïsses sacrées pour piano à 2 mains.	9 »		Les Esclaves persanes, extrait du ballet.	5 »		Les mêmes, piano à 4 mains.	7 50	
Le même, à 4 mains.	9 »		3 ^e Acte transcrit pour piano à 4 mains.	net 10 »		Aragonaïse, piano à 2 mains.	5 »	
Marche sainte pour piano.	7 50		Ouverture, piano à 2 mains.	9 »		La même (très facile), piano à 2 mains.	6 »	
La même, à 4 mains.	7 50		La même, piano à 4 mains.	9 »		La même, à 4 mains.	6 »	
Prélude pour piano à 2 mains.	5 »		Cortège, piano à 2 mains.	7 50		La même, pour piano et violon.	6 »	
Le même, à 4 mains.	5 »		Le même, piano à 4 mains.	9 »		La même, pour piano et violoncelle.	7 50	
Le même (très facile), piano à 2 mains.	3 »		Entr'acte (5 ^e acte), piano à 2 mains.	3 »		Marche, piano à 2 mains.	9 »	
Le même, pour piano et violon.	4 »		Le même, piano à 4 mains.	8 »		La même, à 4 mains.	9 »	
Le même, pour piano et violoncelle.	4 »		Marche céleste, piano à 2 mains.	9 50		Ouverture, piano à 2 mains.	7 50	
Le même, pour piano et flûte.	4 »		La même, à 4 mains.	8 »		La même, à 4 mains.	9 »	
Le même, pour piano et cor.	5 »		Melodie hindoue variée, piano à 2 mains.	6 »		Rapsodie mauresque, piano à 2 mains.	7 50	
Le même, pour piano, violon et violoncelle.	5 »		La même, à 4 mains.	7 50		La même, à 4 mains.	9 »	
Partition piano solo à 2 mains.	net 10 fr.					Partition piano solo à 4 mains.	net 20 fr.	
LES ERINNYES			MANON			Partitions diverses		
TRAGÉDIE ANTIQUE EN 2 ACTES			OPÉRA EN 5 ACTES			Gavotte, piano à 2 mains.	6 »	
Partition complète, piano à 2 mains.	net 7 »		Menuet, piano à 2 mains.	6 »		La même (très facile), piano à 2 mains.	3 »	
Partition, piano à 4 mains.	net 10 »		Le même, (très facile), piano à 2 mains.	3 »		Scène de la Séduction, piano à 2 mains.	3 »	
Diversissement extrait, piano à 2 mains.	net 6 »		Le même, pour piano et violon.	7 50		Scène du rire de Manon, piano à 2 mains.	3 »	
Diversissement, piano à 4 mains.	net 6 »		WERTHER					
Danse grecque (très facile), pour piano.	3 »		OPÉRA EN 3 ACTES			MARCHÉ HÉROÏQUE		
Danse Sarrasins, 2 pianos, 8 mains.	15 »		Partition complète, piano solo à 2 mains.	net 10 »		DE SZABADY		
ESCLARMONDE			Prélude, piano à 2 mains.	4 »		Marche héroïque, piano à 2 mains.	7 50	
OPÉRA ROMANESQUE EN 4 ACTES			Clair de lune, piano à 2 mains.	4 »		Marche héroïque, réduite.	6 »	
Partition piano solo, complète.	net 12 »		Clair de lune, édition de concert.	5 »		Marche héroïque, transcrite par Liszt.	7 50	
Suite d'orchestre, transcrite, pour piano à 2 mains.	net 6 »		Clair de lune (très facile), piano à 2 mains.	3 »		Marche héroïque, piano à 4 mains.	9 »	
Suite d'orchestre, transcrite, pour piano à 4 mains.	net 6 »		Clair de lune, pour piano et violon.	6 »		Marche héroïque, 2 pianos, 8 mains.	15 »	
Transcriptions, 1 ^{re} suite (2 mains).	7 50					Marche héroïque, partition d'orchestre.	net 15 »	
Transcriptions, 2 ^e suite (2 mains).	7 50		THAÏS			OUVERTURE DE CONCERT		
Phrase du Quatuor, piano à 2 mains.	5 »		COMÉDIE LYRIQUE EN 4 ACTES			Piano à 4 mains.		
Danse des Esprits, piano à 2 mains.	7 50		Partition, piano solo, complète.	net 12 »		Œuvre	10 fr.	
Exécution et Chanson, piano à 2 mains.	7 50		Méditation religieuse, piano à 2 mains.	5 »				
Appassionato, duo (1 ^{er} acte), piano à 2 mains.	7 50		La même, édition facilitée.	5 »				
Ille magique, piano à 2 mains.	7 50		La même, piano à 4 mains.	6 »				
Ille magique, piano à 4 mains.	7 50		La même, piano et violon.	6 »				
Hymène, piano à 2 mains.	6 »		La même, piano et flûte.	6 »				
Hymène, piano à 4 mains.	6 »		La même, piano et violoncelle.	6 »				
Pastorale, piano à 2 mains.	3 »		La même, piano et orgue.	6 »				
La même (très facile), piano à 2 mains.	3 »		La même, piano et mandoline.	6 »				
La même, pour piano et violon.	4 »		Marche des Comédiens, piano à 2 mains.	5 »				
La même, pour piano et flûte.	4 »		La même, piano à 4 mains.	7 50				
La même, pour piano et hautbois.	4 »		Pantomime d'Aphrodite, piano à 2 mains.	9 »				
LA VIERGE			La même, piano à 4 mains.	10 »				
LÉGENDE SACRÉE			Valse de la Perdition, piano à 2 mains.	3 »				
Danse galloise, piano à 2 mains.	5 »		Scherzetto, piano à 2 mains.	3 »				
Le même (très facile), piano à 2 mains.	3 »		Gavotte des Gnomes, piano à 2 mains.	5 »				
Dernier Soufflet de la Vierge, piano à 2 mains.	3 »		Séduction, valse, piano à 2 mains.	3 »				
Le même (très facile), piano à 2 mains.	3 »							
Le même, pour piano à 4 mains.	6 »		DON CÉSAR DE BAZAN			LA NAVARRAISE		
Le même, pour piano et violon.	5 »		OPÉRA-COMIQUE EN 4 ACTES			ÉPIQUE LYRIQUE		
Le même, pour piano et flûte.	5 »		Ouverture, piano à 2 mains.	7 50		Partition complète, piano solo.	net 6 »	
Le même, pour orgue-harmonium.	5 »		Entr'acte-Marche.	5 »		Prélude pour piano à 2 mains.	5 »	
LE MAGE			Ballade aragonaise.	6 »		Nocturne pour piano à 2 mains.	5 »	
OPÉRA EN 5 ACTES			Entr'acte-Sevillana, piano à 2 mains.	6 »		Le même, édition facilitée.	5 »	
Partition piano solo, complète.	net 12 »		Le même (très facile).	5 »		Le même, piano à 4 mains.	9 »	
Trois Aïres de Ballet.	6 »		Le même, 2 pianos 8 mains.	9 »		Le même, piano et flûte.	9 »	
OUVERTURE DE PHÈDRE			Le même, pour piano et violon.	7 50		Le même, piano et violoncelle.	9 »	
Pour piano à 2 mains.	7 50		Le même, pour flûte et piano.	7 50		Le même, piano et mandoline.	9 »	
Pour piano à 4 mains.	9 »							
Pour deux pianos à 4 mains.	net 5 »		LE CARILLON			ROMAN D'ARLEQUIN		
PARADE MILITAIRE			LÉGENDE MIMÉE ET DANSÉE			PANTOMIME AU PIANO		
Pour piano à 2 mains.	6 »		Partition complète, pour piano solo.	net 8 »		Pour piano à 2 mains.	7 50	
Édition facilitée.	6 »		Valse au Cabaret, piano à 2 mains.	5 »		Pour piano à 4 mains.	10 »	
Pour piano à 4 mains.	7 50		Les Ramoneurs.	5 »		Sérénade, piano et violon.	7 50	
SCÈNES			Les Boulangers.	5 »		SARABANDE ESPAGNOLE		
SCÈNES HONGROISES, 1 ^{re} suite, réduction pour piano, par GEORGES BIZET, à 2 mains.	net 5 » ; — à 4 mains.	net 6 »	La Moquerie de Bertha.	5 »		Pour piano à 2 mains.	7 50	
SCÈNES DRAMATIQUES, 2 ^e suite, réduction pour piano, par GEORGES BIZET, à 2 mains.	net 5 » ; — à 4 mains.	net 6 »	Dialogue sentimental.	5 »		Pour piano à 4 mains.	7 50	
SCÈNES PITTORESQUES, 3 ^e suite, réduction pour piano à 2 mains.	net 5 » ; — à 4 mains.	net 6 »	Le Lever du Jour.	5 »		Pour piano et violon.	7 50	
SCÈNES NAPOLITAINES, 4 ^e suite, réduction pour piano à 2 mains.	net 5 » ; — à 4 mains.	net 6 »	Danse flamande.	5 »		LE CROCODILE		
SCÈNES DE PÉRIE, 5 ^e suite, réduction pour piano à 2 mains.	net 5 » ; — à 4 mains.	net 6 »	Valse de Bertha.	5 »		Réduction complète, piano à 2 mains.	6 »	
SCÈNES ALSACIENNES, 6 ^e suite, réduction pour piano à 2 mains.	net 5 » ; — à 4 mains.	net 6 »				Entr'acte-Berceuse.	4 »	
SCÈNES						Entr'acte-Nocturne.	5 »	

Répertoire der k.k. Hof-Oper in Wien.

Der Spielmann.

(Le ravisser.)

Phantastisches Ballet.

MUSIK

von

Josef Forster.

(Arr. v. T. ALAN.)

22 N^o 1. Mazurka für Piano forte arr.

Pr. $\frac{75}{\text{Nkr.}}$
Nkr. 1.30 Pfg.

23 N^o 2. Violin-Solo m. Pffe. Begltg. (Cello ad libitum).....

Pr. $\frac{90}{\text{Nkr.}}$
Nkr. 1.60 Pfg.

24 N^o 3. Beschwörungsscene u. Walzer für Pffe. arr.

Pr. $\frac{1.50}{\text{Nkr.}}$
Nkr. 2.50 Pfg.

N^o 4. I. Finale für Piano forte arr.

Pr. _____

dtto. mit Violinstimme

Pr. _____

Eigenthum des Verlegers für alle Länder.

Mit Vorbehalt aller Arrangements. Den internationalen Verträgen gemäß deponirt.

Verlag von

TH. RÄTTIG IN WIEN,

I. Bellariastrasse 10.

Den Bühnen gegenüber als Manuscript gedruckt.

„Die Rattenbeschwörung“

für Violine-Solo (Cello ad libitum) mit Pianoforte.

Josef Forster.

Violine. Moderato. *ff* *tr* *tr* *sf*

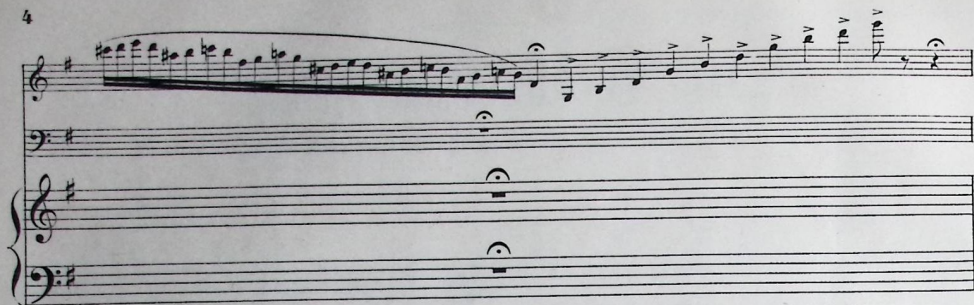
Cello. *ff* *p*

Piano. Moderato.

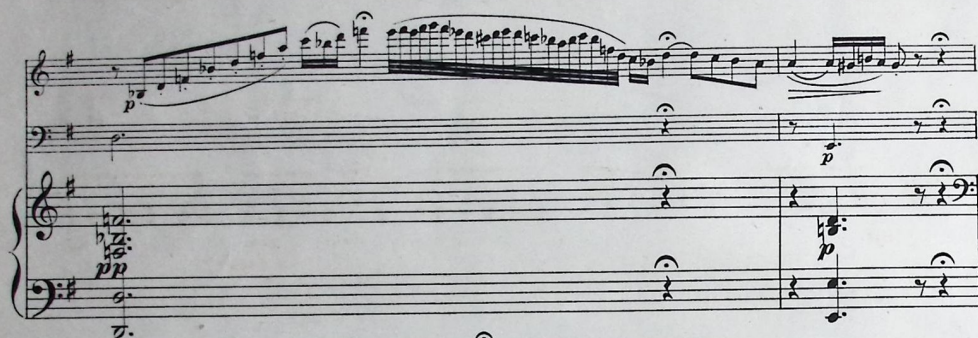
tempo *sf* *ad lib.* *ff*

tr *fp* *ff* *tr*

tempo *ad lib.* *sf* *pizz.* *fff* *tr* *pp* *ff*



First system of musical notation. The treble clef staff contains a melodic line with many sixteenth notes, some marked with accents. The bass clef staff contains a few notes, including a half note and a whole note.



Second system of musical notation. The treble clef staff continues the melodic line with a crescendo leading to a trill. The bass clef staff has a few notes, including a half note and a whole note. Dynamics include *p* and *pp*.



Third system of musical notation. The treble clef staff features a trill marked *tr* and a crescendo leading to a *ff* dynamic. The bass clef staff has a few notes, including a half note and a whole note. Dynamics include *pp* and *ff*.



Fourth system of musical notation. The treble clef staff begins with a *tempo* marking and a *dim. pp* dynamic, followed by an *ad lib.* section. The bass clef staff has a few notes, including a half note and a whole note. Dynamics include *dim. pp*, *p*, *pp*, and *dolce*.

tempo

Andantino.

p dolce

ppp

piano poco marcato

ppp

poco marcato il canto

sf

sf

m.g. 3

This musical score is for a piece in D major, featuring a Flageolet and piano accompaniment. The score is organized into four systems, each with three staves: a single treble staff for the Flageolet, and a grand staff (treble and bass) for the piano.

- System 1:** The Flageolet part begins with a melodic line. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are triplets in both hands.
- System 2:** The Flageolet continues its melody. The piano accompaniment includes a section marked *ppp* (pianissimo) in the right hand, featuring a triplet. The left hand has a triplet marked *m.r.* (more rapid).
- System 3:** The Flageolet part has a long rest. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand, both featuring triplets.
- System 4:** The Flageolet part has a long rest. The piano accompaniment continues with a rhythmic pattern in the right hand and a bass line in the left hand, both featuring triplets. The system ends with a double bar line.

The score includes various musical notations such as treble and bass clefs, key signatures (two sharps), time signatures, and dynamic markings like *ppp* and *m.r.*. There are also triplets and slurs throughout the piece.

LES SUCCÈS MÉLODIQUES

Nouvelle Collection
DE
DUOS MOYENNE FORCE
POUR
VIOLON et PIANO
PAR

RICHARD et BULL

		PRIX:
1. GOUNOD	Philémon et Baucis, <i>Danse des Bacchantes</i>	7.50
2. BIZET	Carmen, <i>Habanera</i>	7.50
3. GOUNOD	Faust, <i>Première Fantaisie</i>	7.50
4. AUDRAN	La Mascotte, <i>Première Fantaisie</i>	7.50
5. GOUNOD	Roméo et Juliette, <i>Fantaisie</i>	7.50
6. OFFENBACH	Les Contes d'Hoffmann, <i>Fantaisie</i>	7.50
7. GOUNOD	Mireille, <i>Fantaisie</i>	7.50
8. BIZET	Carmen, <i>Fantaisie</i>	7.50
9. AUDRAN	Gillette de Narbonne, <i>Fantaisie</i>	7.50
10. GOUNOD	Faust, <i>Deuxième Fantaisie</i>	7.50
11. AUDRAN	La Mascotte, <i>Deuxième Fantaisie</i>	7.50
12. GOUNOD	Le Soir, <i>Mélodie transcription</i>	7.50
13. PLANQUETTE	Rip-Rip, <i>Fantaisie</i>	7.50
14. GOUNOD	La Colombe, <i>Entr'acte</i>	7.50
15. BIZET	L'Arlésienne, <i>Fantaisie</i>	7.50
16. GOUNOD	Sapho, <i>Fantaisie</i>	7.50
17. AUDRAN	Le Grand Mogol, <i>Fantaisie</i>	7.50
18. GOUNOD	Sapho, <i>Transcription</i>	7.50
19. AUDRAN	Serment d'Amour, <i>Fantaisie</i>	7.50
20. ROGER	Joséphine vendue par ses sœurs, <i>Fantaisie</i>	7.50
21. PALADILHE	Patrie, <i>Fantaisie</i>	7.50
22. BIZET	Les Pêcheurs de Perles, <i>Fantaisie</i>	7.50
23. MESSAGER	La Basoche, <i>Duo</i>	7.50
24. AUDRAN	Miss Helyett, <i>Duo</i>	7.50

LUCREZIA BORGIA.

1

(Donizetti.)

Fantaisie pour le Violon avec accompagnement de Piano.

Larghetto.

J. B. Singelée, Op. 34.

Violino

PIANO

The musical score is written for Violino and Piano. It begins with a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked *Larghetto*. The first system shows the Violino part with a melodic line and the Piano part with a harmonic accompaniment. The second system continues the Piano part with a *dim.* marking. The third system features a *Solo* section for the Violino with a *dol.* marking, while the Piano part continues with a *p* marking. The score ends with a double bar line and a final chord in the Piano part.

Musical score for a piece, likely a song or instrumental with vocal accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of a vocal line and a piano accompaniment.

The score is divided into several systems, each with a vocal staff and a piano staff. The piano staff includes both treble and bass clefs.

Key performance markings and tempo changes include:

- rall.* (rallentando) at the end of the first system.
- a tempo* at the beginning of the second system.
- ff trem.* (fortissimo tremolo) in the piano staff of the second system.
- 4. corde* (fourth string) marking in the vocal staff of the fifth system.
- rall.* (rallentando) in the vocal staff of the fifth system.
- a tempo* in the vocal staff of the fifth system.
- suivez dim.* (follow, diminuendo) in the piano staff of the fifth system.
- p* (piano) in the piano staff of the fifth system.

The score concludes with a final system of four measures.

3

rall.

Allegro.

f *p*

cresc.

This musical score is for a piano and voice piece, consisting of 16 measures. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is written on five systems, each with a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and chords in the right hand. Dynamics include *f* (forte) at the beginning, *p* (piano) at measure 8, *cresc* (crescendo) at measure 14, and *p* again at measure 16. The vocal line consists of a single melodic line with various note values and rests.

Measures 1-8: *f* (forte) dynamic. Measures 9-16: *p* (piano) dynamic. Measure 14 includes the instruction *cresc* (crescendo).



THEMA.

f

ff

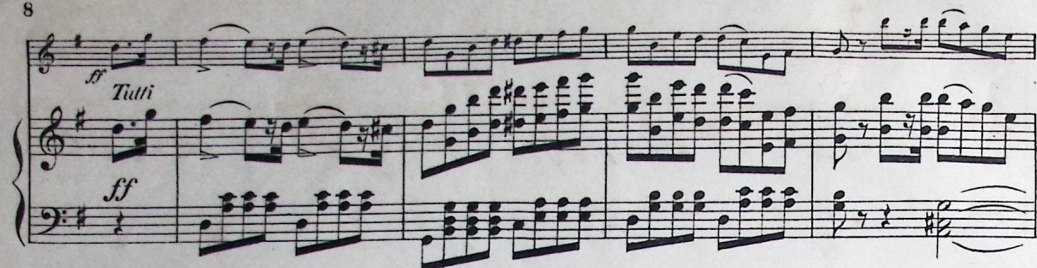
rall.

f

ANDRÉ 10675.

VAR.

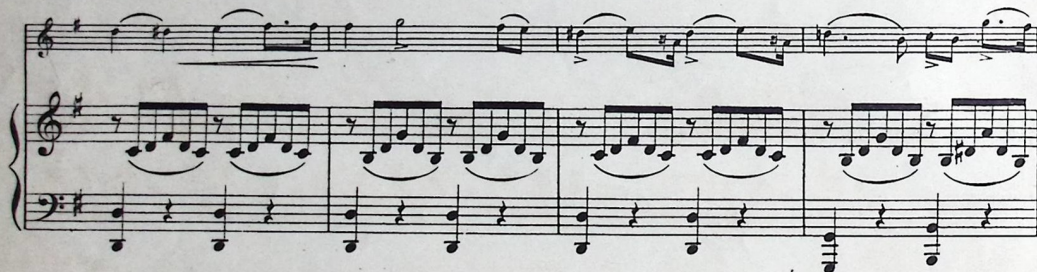
ff Tutti



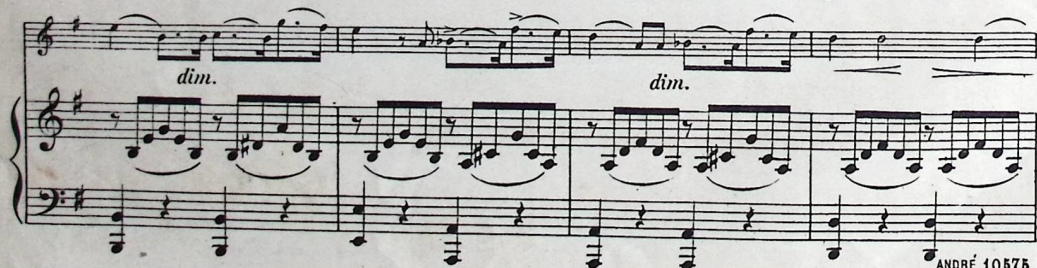
dim.



Andante espress.
p



dim. *dim.*





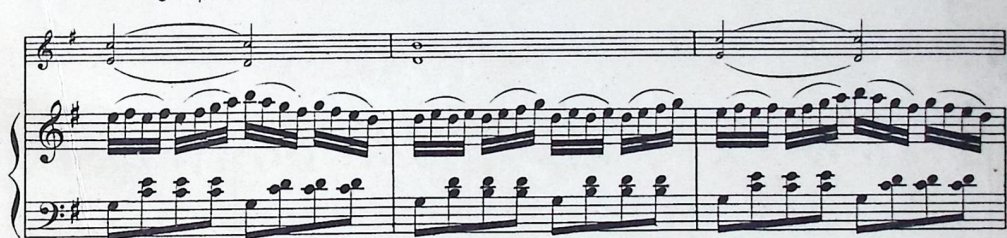
First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a treble and bass staff with a key signature of one sharp (F#).



Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.



Third system of musical notation, including performance markings: *rall.*, *a piacere*, *Allegro.*, and *ff*. The piano part shows a change in texture with more active bass lines.



Fourth system of musical notation, featuring a dense piano accompaniment with rapid sixteenth-note passages in both hands.



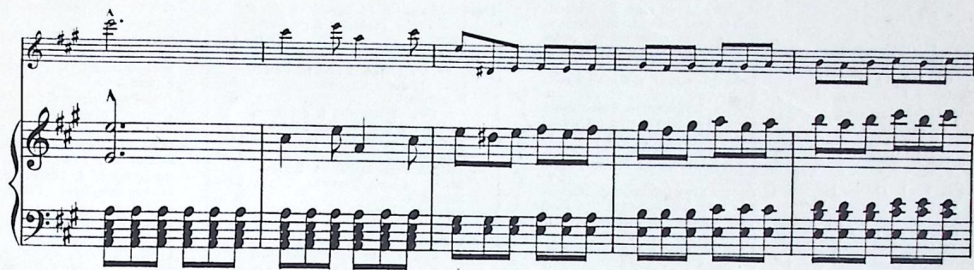
Fifth system of musical notation, concluding the page with a final cadence. The piano part includes a *ff* marking and a key signature change to two sharps (F# and C#).

Allegro ma non troppo.

p

rall. *ff* *p* *a tempo*

ANDRÉ 10575



Verzeichnis

von

Orchester-Werke

im Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Für gewöhnliches Konzertorchester, wo nicht anders bezeichnet.

Duplierstimmen sind zu sämtlichen Werken in beliebiger Anzahl zu haben.

Die meisten dieser Werke sind auch für Pianoforte zu 2 und 4 Händen, sowie in verschiedenen anderen Arrangements erschienen.

Ch. Op. 66. Jubel-Ouverture. Stimmen	8,—	Kéler, Béla. Op. 75. Ouverture romantique. 12—25stimmig. (Edur.) Partitur (in Abschrift) . . . n. Stimmen	6,— 6,—	Ortega, Aniceto. Marcha Zaragoza. (Zaragoza-Marsch.) (Auch f. kleines Orchester u. f. Streichinstrumente allein ausführbar.) Stimmen	8,—	Suppé, Franz von. Ouverture z. d. Operette: Banditenstreiche. Partitur	3,75
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) Stimmen	2,50	— Dieselbe, einge. f. Militärmusik. (Esdur.) (Auch ohne Holzinstrumente ausführbar.) Stimmen n.	2,50	Puchat, Max. Op. 14. Euphorion. Eine sinfonische Dichtung f. gr. Orch. Partitur	6,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	7,50
Bach, E. Frühlings Erwachen. Romanze. Stimmen	2,50	— Op. 76. Rákóczi-Ouverture. 12 bis 25stimmig. Partitur (in Abschr.) n. Stimmen	8,— 10,—	— Op. 188. Sinfonietta f. 2 Flöten, 2 Oboen, 2 Klarinetten, 2 Fagotte u. 2 Hörner. (Fdur.) Partitur n. Stimmen	6,— 10,—	— Ouverture z. d. Operette: Franz Schubert. Mit Benutzung Schubertscher Motive. Partitur	3,50
— Dieselbe, einge. f. Militärmusik. 12—30stimmig. Stimmen	2,—	— Dieselbe, einge. f. Militärmusik. Stimmen	3,—	— Op. 203. Im Sommer. Sinfonie No. 9. (Emoll.) Partitur	14,— 12,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	5,50
Baumfelder, Fr. Op. 146. La prière d'une mère. Nocturne. Stimmen n.	1,20	— Op. 95. Tempelweihe. Fest-Ouverture. 12—26stimmig. (Cmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,—	— Op. 205. Frühlingsklänge. Sinfonie No. 8. (A dur.) Partitur . . . n. 250 Stimmen	30,— 32,—	— Dieselbe, einge. f. Militärmusik. Stimmen	2,—
Bruch, Max. Op. 16. Einleitung (Ouvertüre) zur Oper: Die Loreley. Part. Stimmen	2,— 3,75	— Dieselbe, einge. f. Militärmusik. Stimmen	2,50	— Op. 208. Im Sommer. Sinfonie No. 9. (Emoll.) Partitur	20,— 30,—	— Ouverture z. d. komischen Oper: Leichte Kavallerie. Partitur	3,—
— Dieselbe, einge. f. Militärmusik. Stimmen	2,—	— Op. 108. Ungarische Lustspiel-Ouvertüre. 12—24stimmig. (A dur.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,—	— Op. 213. Zur Herbstzeit. Sinfonie No. 10. (Fmoll.) Partitur . . . n. 15—24 Stimmen	25,— 14,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	5,—
— Op. 28. Sinfonie. No. 1. (Esdur.) Partitur	21,—	— Op. 111. Französische Lustspiel-Ouvertüre. 12—24stimmig. (Esdur.) Partitur (in Abschrift) n. Stimmen	10,—	— Op. 214. Der Winter. Sinfonie No. 11. (Amoll.) Partitur . . . n. 18—28 Stimmen	28,—	— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) Stimmen	2,—
— Stimmen	24,—	— Dieselbe, einge. f. Militärmusik. Stimmen	3,—	Reinecke, Carl. Op. 70. Ouverture zu Aladin. Partitur	4,75	— Ouverture zum Volksstück: Ein Morgen, ein Mittag, ein Abend in Wien. Partitur	4,—
Cebrian, Adolph. Sinfonie zur Erinnerung an den glücklich beendeten Krieg von 1870/71. f. grosses Orchester. (Letzter Satz n. Sopran solo u. Chor.) Partitur	9,75	— Op. 131. Italienische Schauspieler-Ouvertüre. 12—24stimmig. Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 21. Ouverture z. d. Oper: Gudrun. Partitur	4,50	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	7,—
I. Abteilg. (Satz I—III)	9,75	— Dieselbe, einge. f. Militärmusik. Stimmen	3,—	— Rubinstein, Anton. Op. 68. Faust. Ein musikalisches Charakterbild. Partitur	6,50	— Dieselbe, einge. f. Militärmusik. Stimmen	3,—
II. Abteilg. (Satz IV)	5,25	— Op. 132. Jubiläumsfeier. Festouvertüre. 12—25stimmig. Partitur (in Abschrift) . . . n. Stimmen	8,— 10,—	— Op. 150. Zweite Sinfonie. (Cmoll.) Partitur	15,—	— Ouverture zu: Die Irrfahrt ums Glück. Partitur	3,50
Gottmann, Georg. Op. 37. Ouverture zu Waldmeisters Brautfahrt. Part. Stimmen	4,— 8,50	— Op. 136. Ungarische Konzert-Ouvertüre. 12—24stimmig. (Fmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 7,—	Schulz (Schwerlin), C. Op. 20. Geistliches Fantasiestück f. Streichchor. Partitur	1,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	6,—
Hamm, J. V. Op. 25. Überall und Nirgends. Grosses Potpourri. Stimmen	2,50	— Op. 137. Spanische Lustspiel-Ouvertüre. 12—25stimmig. (Amoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 10,—	— Stimmen	1,50	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	6,—
— Op. 51. Der musikalische Sendorling. Grosses Potpourri. Stimmen	3,—	— Dieselbe, einge. f. Militärmusik. Stimmen	3,—	Schulz, Robert. Op. 50. Serenade f. Streichorchester. Partitur	3,50	— Dieselbe, einge. f. Militärmusik. Stimmen	2,—
Hofmann, Richard. Op. 60. Aus der Jugendzeit. Suite für Streicher-chester. Partitur	2,—	— Op. 138. Jubiläumsfeier. Festouvertüre. 12—25stimmig. Partitur (in Abschrift) . . . n. Stimmen	8,— 10,—	— Stimmen	4,50	— Ouverture zu: Des Wanderers Ziel. Partitur	4,50
— Stimmen	3,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	Spindler, Fritz. Op. 140 No. 3. Huserenrit. Partitur	2,—	— Stimmen	10,—
Jadassohn, S. Op. 24. Sinfonie. No. 1. (Cdur.) Partitur	10,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Derselbe, einge. f. Militärmusik. Partitur	3,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	7,—
— Stimmen	16,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Stimmen	2,—	— Dieselbe, einge. f. Militärmusik. Stimmen	3,60
— Op. 27. Ouverture (Cmoll.) Partitur	3,75	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 160. Zweite Sinfonie. (Cmoll.) Partitur	15,—	— Ouverture z. d. Operette: Tantalus-qualen. Partitur	3,—
— Stimmen	7,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Stimmen	24,—	— Stimmen	8,—
Kalliwoda, J. W. Op. 238. Ouverture No. 16. (Amoll.) Partitur	4,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	— Dieselbe, einge. für kleines Orchester. 12—15stimmig. Stimmen	5,50
— Stimmen	7,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	Spohr, Louis. Op. 128. Konzertouvertüre im ersten Stil. (Ddur.) Partitur	5,—	— Ouverture zu: Tricocoe u. Cacolet. Partitur (in Abschrift) . . . n. Stimmen	10,—
— Op. 242. Konzert-Ouverture No. 17. (Fmoll.) Partitur	4,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Stimmen	9,75	— Dieselbe, einge. für kleines Orchester. 15stimmig. Stimmen	5,50
— Stimmen	7,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	Suppé, Franz von. Ouverture z. d. Oper: Pique Dame. Partitur	3,75	Unbehau, G. Ouverture z. d. Operette: Die Wahlküre. Stimmen n.	4,—
Kéler, Béla. Op. 24 u. 25. Aufmunterungs-Polka u. Masken-Galopp. Stimmen	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 150. Zweite Sinfonie. (Cmoll.) Partitur	15,—	Zenger, Max. Op. 42. Tragische Ouvertüre. Für grosses Orchester. Partitur	4,—
— Op. 68. Souvenir de Wiesbaden. Polka. Stimmen	2,25	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	— Stimmen	10,—
— Op. 70. Sängergross. Festmarsch z. l. deutschen Bundesgesangs-feste in Dresden. Stimmen	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	Zöllner, Heinrich. Op. 15. Sommerfahrt. Episode f. Streichorchester. Partitur	3,—
— Op. 73. Lustspiel-Ouverture. 12 bis 24stimmig. (Esdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	— Stimmen	4,—
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	— Op. 20. Sinfonie. (Esdur.) Partitur	18,—
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) Neue Ausgabe. Stimmen	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—	— Stimmen	27,—
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Dieselbe, einge. f. Militärmusik. (Auch ohne Holzinstrumente ausführbar.) n.	2,50	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Op. 74. Ouverture comique. 12 bis 24stimmig. (Bdur.) Partitur (in Abschrift)	5,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen	3,— 2,—		
— Stimmen	6,—	— Op. 139. Csokonay-Ouvertüre. 12 bis 24stimmig. (Dmoll.) Partitur (in Abschrift) . . . n. Stimmen	7,— 8,50	— Op. 164. Spinnrädchen. Partitur n. Stimmen			

Edition Stern N^o 98.

Compositions

pour le
VIOLONCELLE

avec accompagnement
de
PIANO
par

C. DIMITRESCO.

Professeur au Conservatoire de Bucarest.
Decorée de la Medaille „Bene Merenti” 1^{re} Cl.
Chevalier de la Couronne de Roumanie.

N^o1. Op.8. Chanson d'amour

N^o5. Op.12. Berceuse N^o1.

N^o2. Op.9. Serenade

N^o6. Op.13. Mazurka de Concert

N^o3. Op.10. Prière

N^o7. Op.14. Romance

N^o4. Op.11. Rêverie

N^o8. Op.15. Danse villageoise

N^o9. Op.16. Berceuse N^o2.

Propriété de l'Editeur.

BUCAREST,
LEOPOLD STERN.
Strada Regala 5.

DANSE VILLAGEOISE.

C. Dimitresco, Op. 15.

Violoncello. *Allegretto giocoso.*

Piano. *Allegretto giocoso.*



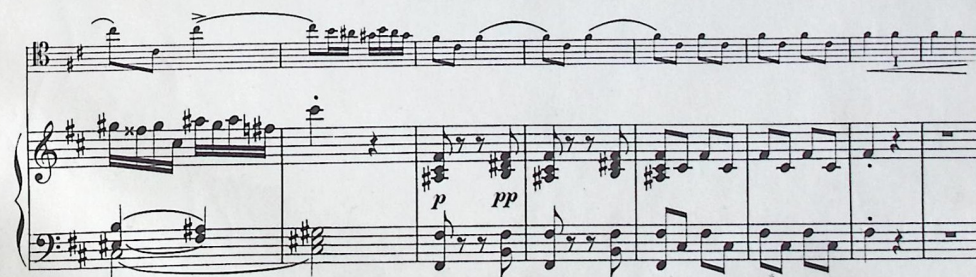
First system of musical notation. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a continuous eighth-note melody. The bottom staff is in bass clef with a key signature of one sharp (F#) and contains a continuous eighth-note accompaniment. The dynamic marking *f con brio* is written below the first measure of the top staff.



Second system of musical notation. The top staff continues the eighth-note melody. The bottom staff continues the eighth-note accompaniment. The dynamic marking *pp* is written below the first measure of the bottom staff.



Third system of musical notation. The top staff features a melodic line with some rests and slurs. The bottom staff continues the accompaniment. The dynamic marking *mf* is written below the first measure of the bottom staff, and *p* is written below the last measure of the bottom staff.



Fourth system of musical notation. The top staff continues the melodic line. The bottom staff continues the accompaniment. The dynamic marking *p* is written below the first measure of the bottom staff, and *pp* is written below the second measure of the bottom staff.

First system of musical notation, measures 1-6. The system consists of a vocal line and a piano accompaniment. The vocal line begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) section, and ends with a forte (*f*) section. The piano accompaniment features a steady eighth-note bass line and chords in the right hand, with dynamics *f*, *p*, *mf*, and *f* indicated.

Second system of musical notation, measures 7-12. The vocal line continues with a mezzo-forte (*mf*) dynamic. The piano accompaniment maintains the eighth-note bass line and chords, with dynamics *p* and *mf* indicated.

Third system of musical notation, measures 13-18. The vocal line features a mezzo-forte (*mf*) section followed by a piano (*p*) section. The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*p*) section, with dynamics *mf* and *p* indicated.

Fourth system of musical notation, measures 19-24. The vocal line continues with a piano (*p*) dynamic. The piano accompaniment features a piano (*p*) section, with dynamics *p* and *mf* indicated.

Fifth system of musical notation, measures 25-30. The vocal line features a mezzo-forte (*mf*) section followed by a piano (*p*) section. The piano accompaniment includes a mezzo-forte (*mf*) section and a piano (*p*) section, with dynamics *mf* and *p* indicated.

5

First system of music. Treble clef with key signature of three sharps (F#, C#, G#). The melody features rapid sixteenth-note passages. Dynamics include *mf* and *p*. The piano accompaniment consists of chords and moving lines in both hands.

Second system of music. Continues the melodic and harmonic development. Dynamics include *mf*, *f*, and *p*. The piano part features more complex chordal textures.

Third system of music. The melody becomes more rhythmic with eighth-note patterns. Dynamics include *pp*. The piano accompaniment continues with steady eighth-note patterns.

Fourth system of music. The melody is sustained with long notes. Dynamics include *pp sempre*. The piano accompaniment features a consistent eighth-note bass line.

Fifth system of music. The system concludes with a double bar line. Dynamics include *mf*. The piano part has a more active role in the final measures.

Handwritten musical score for piano and violin, page 6. The score is written in G major (one sharp) and 3/4 time. It consists of five systems of music, each with a violin staff and a piano staff. The piano part is primarily accompaniment, featuring chords and moving lines. The violin part includes melodic lines with various ornaments and dynamics. The score includes dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *pp* (pianissimo). The tempo marking *con brio* (with spirit) appears in the third system. The key signature changes to A major (two sharps) in the final system. The page number 98 is visible at the bottom.

Violin staff: *f*, *p*, *f*, *p*, *mf*, *pp*

Piano staff: *p*, *f*, *mf*, *pp*

con brio

98

First system of a musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with various ornaments and slurs. The bottom staff is in bass clef with the same key signature and time signature, featuring a more rhythmic accompaniment. Dynamic markings include *mf* (mezzo-forte) and *p* (piano).

Second system of the musical score. The top staff continues the melodic line. The bottom staff features a more active accompaniment with slurs and dynamic markings including *pp* (pianissimo), *f* (forte), and *p* (piano).

Third system of the musical score. The top staff shows a melodic line with slurs. The bottom staff has a rhythmic accompaniment with dynamic markings *p* (piano) and *f* (forte).

Fourth system of the musical score. The top staff continues the melodic line. The bottom staff features a rhythmic accompaniment with dynamic markings *p* (piano) and *p* (piano).

Fifth system of the musical score. The top staff shows a melodic line with slurs. The bottom staff has a rhythmic accompaniment with dynamic markings *p* (piano) and *pp* (pianissimo).

BENJAMIN GODARD

SIX MORCEAUX

Pour **VIOLON** Avec

Accompagnement de PIANO

OP. 128.

- | | |
|--------------------------------|-----------------------|
| N° 1. Rêverie | Pr. 5 ^f .. |
| „ 2. Gavotte | 6. „ |
| „ 3. Adagio Pathétique | 5. „ |
| „ 4. Mazurk Sentimentale | 6. „ |
| „ 5. Sérénade Andalouse | 6. „ |
| „ 6. Staccato-Valse | 7.50 |

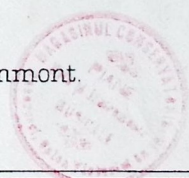
Les Mêmes, réunis en Un Recueil broché Pr. 8^f net.

Paris, ALPHONSE LEDUC, Editeur, 3, Rue de Grammont.

Tous droits de Reproduction et d'Édition réservés pour tous pays

Copyright 1892 by Alphonse LEDUC.

Imp. Dechambre & Co. Paris



STACCATO-VALSE

Pour **VIOLON**
avec Accompagnement de **PIANO**

BENJAMIN GODARD

Op. 128. — N° 6

Musical score for Violon and Piano. The score is written in 3/4 time, key of D major (two sharps). The Violon part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs).

The score consists of five systems of music. The first system shows the initial chords and the start of the Violon melody. The second system continues the melody with dynamic markings *mf*, *f*, and *p*. The third system features a more complex Violon melody with a *sf* marking. The fourth system shows the Violon melody with a *sf* marking and the Piano accompaniment with a *p* marking. The fifth system concludes the piece with a final chord and a *p* marking.

First system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and a final flourish. The lower staff (bass clef) contains a series of chords. A *Cresc.* marking is present in the lower staff.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and a final flourish. The lower staff (bass clef) contains a series of chords. A *Dim.* marking is present in the lower staff.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and a final flourish. The lower staff (bass clef) contains a series of chords. A *Sul A.* marking is present in the upper staff.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and a final flourish. The lower staff (bass clef) contains a series of chords. A *Dim* marking is present in the lower staff.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with various ornaments and a final flourish. The lower staff (bass clef) contains a series of chords. A *Sul E.* marking is present in the upper staff.

Musical score for a piano and solo guitar piece, featuring five systems of staves. The score includes various musical notations, dynamics, and performance instructions.

System 1: The first system shows a solo guitar part (Sul G. Du talon) and a piano accompaniment. Dynamics include *ff* (fortissimo) and *p* (piano). Performance instructions include *Pizz.* (pizzicato) and *Arco.* (arco).

System 2: The second system continues the solo guitar part and piano accompaniment. Dynamics include *ff* and *p*. Performance instructions include *Pizz.* and *Arco.*.

System 3: The third system features a solo guitar part and piano accompaniment. Dynamics include *pp* (pianissimo) and *f* (forte). Performance instructions include *M.D.* (Messa di Voce) and *M.G.* (Messa di Guitte).

System 4: The fourth system shows a solo guitar part and piano accompaniment. Dynamics include *pp*. Performance instructions include *Sul G.* and *Arco.*.

System 5: The fifth system concludes the piece with a solo guitar part and piano accompaniment. Dynamics include *pp*. Performance instructions include *Sul G.* and *Arco.*.

pp *Sul G sempre.*

pp

pp sempre. *f* *pp*

pp *Cresc.* *mf*

pp *Cresc.* *mf*

p *Cresc.* *f* *p*

p *Cresc.* *mf* *p*

First system of musical notation. The upper staff features a melodic line starting with a piano (*p*) dynamic, marked with a slur and a crescendo hairpin. The lower staff is a piano accompaniment, with the instruction *Marcato ma piano.* written above the treble clef. It consists of a series of chords and single notes in the bass.

Second system of musical notation. The upper staff continues the melodic line with slurs and fingerings (1, 3, 0, 2). The lower staff continues the piano accompaniment. A crescendo (*Cresc.*) is indicated in the upper staff, leading to a mezzo-forte (*mf*) dynamic.

Third system of musical notation. The upper staff has a crescendo (*Cresc.*) and a forte-piano (*f p*) dynamic marking. The lower staff begins with a piano (*p*) dynamic and continues the accompaniment.

Fourth system of musical notation. The upper staff includes a crescendo (*Cresc.*) and a decrescendo (*Dim.*) marking. The lower staff includes a crescendo (*Cresc.*) and a mezzo-forte (*mf*) dynamic marking.

The image displays a musical score for piano and voice, consisting of three systems of staves. The key signature is one sharp (F#), and the time signature is 4/4.

System 1:

- Voice:** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. It continues with a quarter note C5, a half note D5, and a quarter note E5. The final measure of the system contains a half note F#5, a quarter note G5, and a half note A5. Dynamics include *mf*, *f*, and *p*. Fingerings 1 and 2 are indicated.
- Piano:** The left hand plays a series of chords in the right hand and single notes in the left hand. The right hand chords are G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F#5, F#5-G5, and G5-A5. The left hand notes are G3, A3, B3, C4, D4, E4, F#4, and G4. Dynamics include *p*.

System 2:

- Voice:** The melody continues with a half note B4, a quarter note C5, and a half note D5. It then has a quarter note E5, a half note F#5, and a quarter note G5. The final measure contains a half note A5, a quarter note B5, and a half note C6. Dynamics include *sf*, *f*, and *f*. Fingerings 1 and 2 are indicated.
- Piano:** The left hand plays a series of chords in the right hand and single notes in the left hand. The right hand chords are G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F#5, F#5-G5, and G5-A5. The left hand notes are G3, A3, B3, C4, D4, E4, F#4, and G4. Dynamics include *sf*, *sf*, and *mf*.

System 3:

- Voice:** The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. It continues with a quarter note C5, a half note D5, and a quarter note E5. The final measure of the system contains a half note F#5, a quarter note G5, and a half note A5. Dynamics include *mf*, *f*, and *p*. Fingerings 1 and 2 are indicated.
- Piano:** The left hand plays a series of chords in the right hand and single notes in the left hand. The right hand chords are G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F#5, F#5-G5, and G5-A5. The left hand notes are G3, A3, B3, C4, D4, E4, F#4, and G4. Dynamics include *p*.

System 4:

- Voice:** The melody continues with a half note B4, a quarter note C5, and a half note D5. It then has a quarter note E5, a half note F#5, and a quarter note G5. The final measure contains a half note A5, a quarter note B5, and a half note C6. Dynamics include *sf*, *sf*, and *f*. Fingerings 1 and 2 are indicated.
- Piano:** The left hand plays a series of chords in the right hand and single notes in the left hand. The right hand chords are G4-A4, A4-B4, B4-C5, C5-D5, D5-E5, E5-F#5, F#5-G5, and G5-A5. The left hand notes are G3, A3, B3, C4, D4, E4, F#4, and G4. Dynamics include *p*, *Cresc.*, and *f*.

First system of musical notation. The upper staff (treble clef) begins with a forte (*f*) dynamic and features a melodic line with various ornaments and slurs. It concludes with a piano (*p*) section. The lower staff (bass clef) provides harmonic support with chords and a single-note line. Dynamics include *f*, *Dim.*, and *p*.

Second system of musical notation. The upper staff includes two sections marked "Sul A." with specific fingering (2, 4, 2, 4). The lower staff continues the harmonic accompaniment. Dynamics include *f* and *p*.

Third system of musical notation. The upper staff starts with a forte (*f*) dynamic and ends with a piano (*p*) section. The lower staff features a dynamic shift from *f* to *Dim.* to *p*.

Fourth system of musical notation. The upper staff includes sections marked "Sul A." and "Sul E." with fingering (2, 4, 2, 4). It features a crescendo (*Cresc.*) and a fortissimo (*ff*) section. The lower staff also includes a crescendo (*Cresc.*) and fortissimo (*ff*) markings.

Le Pas des fleurs.

VALSE
de Léo Delibes.

Transcription
par
Emile Sauret.

Lento.

Violon.

PIANO.

cantando

p

Ad. *

p sempre con espress.

Ad. *

puchissima più mosso

p

Ad. *

First system of musical notation. The treble clef staff contains a melodic line with various ornaments and slurs. The piano accompaniment in the bass clef staff begins with a *p* (piano) dynamic. The system concludes with two asterisks (*) and the marking *Red.* (Reduction).

Second system of musical notation. The treble clef staff features a melodic line with a *sul G* marking and an *allargando* (ritardando) instruction. The piano accompaniment in the bass clef staff includes a *p* dynamic and an *allargando* instruction. The system ends with two asterisks (*) and the marking *Red.*

Tempo I.

Third system of musical notation. The treble clef staff begins with a *con espress.* (con espressione) marking. The piano accompaniment in the bass clef staff features triplet markings (3) and concludes with two asterisks (*) and the marking *Red.*

Fourth system of musical notation. The treble clef staff includes a *con gusto* (with taste) marking. The piano accompaniment in the bass clef staff features triplet (3) and sextuplet (6) markings and concludes with two asterisks (*) and the marking *Red.*

First system of musical notation. It consists of three staves: a vocal line in treble clef with a key signature of two sharps (F# and C#), and a piano accompaniment in grand staff (treble and bass clefs). The piano part features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a double bar line and two asterisks (*).

Second system of musical notation. It continues the vocal and piano parts. The piano part has a section marked *Ad.* (Ad libitum) and another marked *Ad.* with an asterisk (*). The system ends with the tempo instruction **Tempo di Valse.** and a piano (*p*) dynamic marking.

Third system of musical notation. The vocal line begins with the instruction *con molto spirito e grazia*. The piano part features a section marked *p* (piano) and an asterisk (*). The system concludes with a double bar line.

Fourth system of musical notation. The vocal line includes first and second endings, marked 1. and 2. The piano part also features first and second endings, marked 1. and 2. The system concludes with a double bar line.

Handwritten musical score for a piece in D major (two sharps). The score is divided into five systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes various textures, including chords, arpeggios, and a "restez" section. The vocal line has melodic lines with various ornaments and phrasing marks.

System 1: The piano part features a series of chords and arpeggios, with a "1." marking. The vocal line has a melodic line with a "1." marking.

System 2: The piano part features a series of chords and arpeggios, with a "2." marking. The vocal line has a melodic line with a "2." marking.

System 3: The piano part features a series of chords and arpeggios. The vocal line has a melodic line with a "3." marking.

System 4: The piano part features a series of chords and arpeggios. The vocal line has a melodic line with a "4." marking.

System 5: The piano part features a series of chords and arpeggios. The vocal line has a melodic line with a "5." marking.

Additional markings include "restez" in the piano part of the fifth system, and various phrasing marks and ornaments throughout the score.

First system of musical notation. The upper staff (treble clef) contains a continuous melodic line with eighth and sixteenth notes. The lower staff (bass clef) contains a series of chords, mostly triads and dyads, with some longer note values.

Second system of musical notation. The upper staff has a melodic line with a *dim.* (diminuendo) marking. The lower staff has a series of chords. A *con grazia* marking is present above the lower staff. The system concludes with a *p* (piano) dynamic marking and a *a tempo* instruction.

Third system of musical notation. The upper staff continues the melodic line. The lower staff features a steady accompaniment of chords, primarily triads, in a regular rhythmic pattern.

Fourth system of musical notation. The upper staff has a melodic line with a *f* (forte) dynamic marking. The lower staff continues the chordal accompaniment. A *p* (piano) dynamic marking appears in the lower staff towards the end of the system.

Fifth system of musical notation. The upper staff has a melodic line with a *f* (forte) dynamic marking. The lower staff continues the chordal accompaniment. A *p* (piano) dynamic marking appears in the lower staff towards the end of the system.

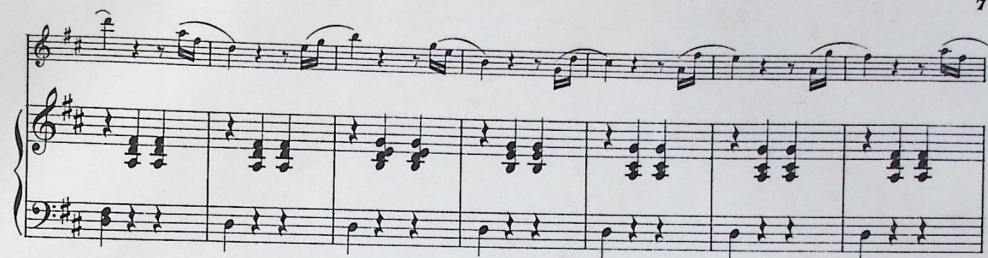
First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various ornaments and accidentals. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melody, while the bass staff features a more active accompaniment with eighth notes. A *ff* (fortissimo) dynamic marking is present in the bass staff.

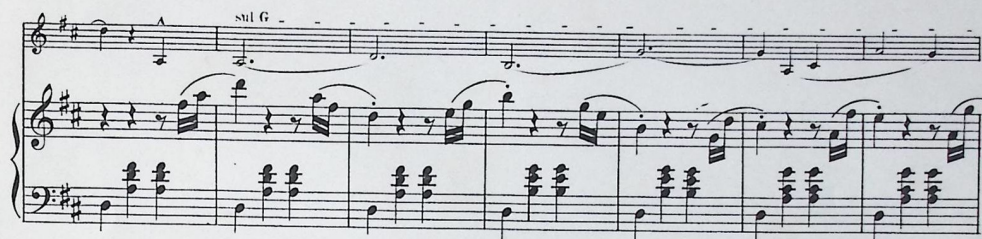
Third system of musical notation. The treble staff has a melodic line with a *sul G* marking above it. The bass staff has a more static accompaniment. A *Ped.* (pedal) marking is at the end of the system.

Fourth system of musical notation. The treble staff has a melodic line with a *Ped.* marking above it. The bass staff has a more active accompaniment. A *Ped.* marking is at the end of the system.

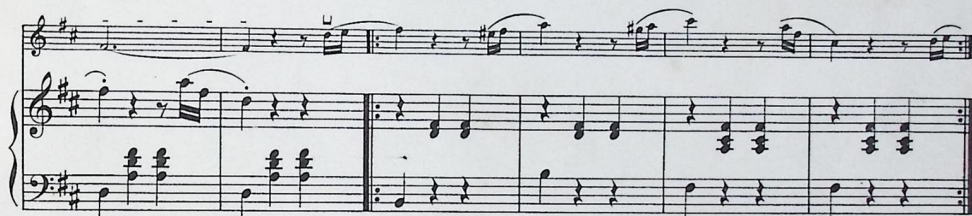
Fifth system of musical notation. The treble staff has a melodic line with a *leggero* marking above it. The bass staff has a more active accompaniment. A *Ped.* marking is at the end of the system.



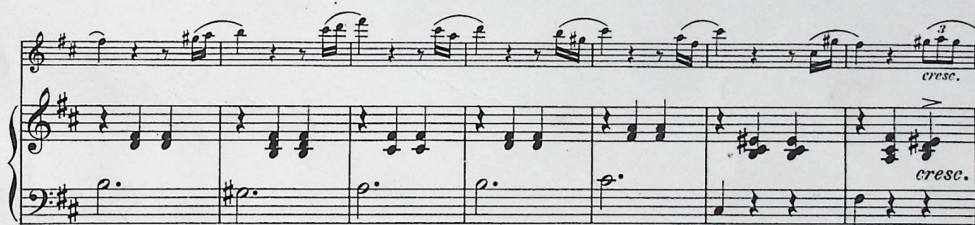
First system of musical notation. The upper staff is a single melodic line in treble clef, featuring eighth and sixteenth notes with slurs. The lower staff is a piano accompaniment in bass clef, consisting of chords and single notes.



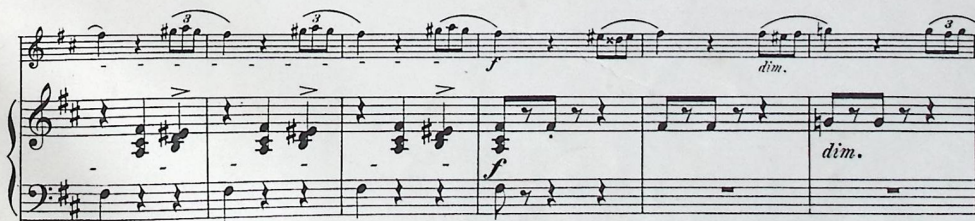
Second system of musical notation. The upper staff begins with the instruction "sul G" above a whole note. The lower staff continues with piano accompaniment. The system concludes with a repeat sign.



Third system of musical notation. The upper staff contains a melodic line with slurs and a repeat sign. The lower staff provides piano accompaniment.



Fourth system of musical notation. The upper staff features a melodic line with slurs and a triplet of eighth notes marked with a "3" and "cresc.". The lower staff includes piano accompaniment and a triplet of eighth notes marked with a "3" and "cresc.".



Fifth system of musical notation. The upper staff contains a melodic line with slurs, triplets marked with "3", and a "dim." (diminuendo) instruction. The lower staff includes piano accompaniment and a "dim." instruction.

First system of musical notation. The upper staff (treble clef) features a melodic line with a long slur and a fermata, marked with a *p* (piano) dynamic. The lower staff (bass clef) contains a piano accompaniment with a *p* dynamic and a triplet of eighth notes at the end of the system.

Second system of musical notation. The upper staff (treble clef) contains a melodic line with several triplet markings (3) and a slur. The lower staff (bass clef) features a piano accompaniment with a series of chords and a *p* dynamic.

Third system of musical notation. The upper staff (treble clef) includes a melodic line with a triplet marking (3) and a slur, with the word *reslez* written below it. The lower staff (bass clef) contains a piano accompaniment with a series of chords and a *p* dynamic.

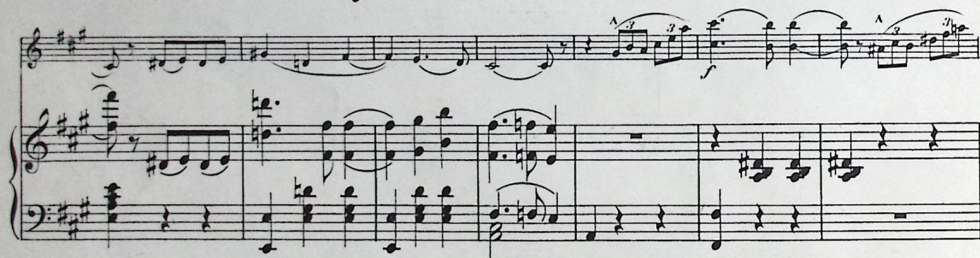
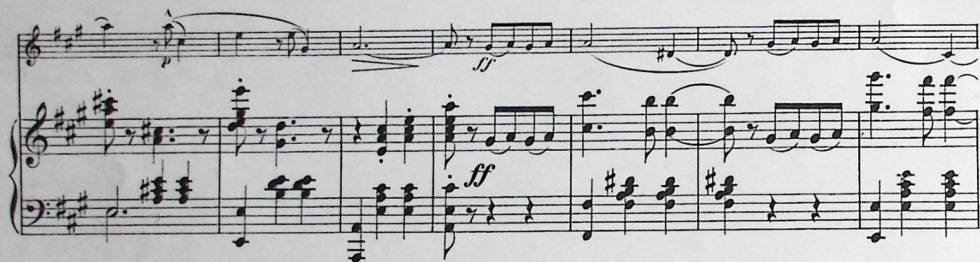
Fourth system of musical notation. The upper staff (treble clef) features a melodic line with a triplet marking (3) and a slur, with the word *ben sostenuto* written below it. The lower staff (bass clef) contains a piano accompaniment with a series of chords and a *p* dynamic.

First system of musical notation. The top staff is a single melodic line in treble clef. The bottom staff is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two sharps (F# and C#), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes in the melody and chords in the piano part.

Second system of musical notation. The top staff continues the melody. The bottom staff features a more complex piano accompaniment with many beamed sixteenth notes. The tempo marking *poco rall.* appears in both staves. The system concludes with a double bar line.

Third system of musical notation. The top staff begins with the tempo marking *a tempo*. The bottom staff begins with the dynamic marking *p* and the tempo marking *a tempo*. The piano accompaniment consists of steady eighth-note chords. The system concludes with a double bar line.

Fourth system of musical notation. The top staff continues the melody with some sixteenth-note passages. The bottom staff continues the piano accompaniment with eighth-note chords. The system concludes with a double bar line.



First system of musical notation. The upper staff features a melodic line with eighth and sixteenth notes, including a trill. The lower staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The upper staff includes a *dim.* (diminuendo) marking. The lower staff continues the accompaniment. A *pp* (pianissimo) marking appears at the end of the system.

Third system of musical notation. The upper staff includes a *harm.* (harmonic) marking. The lower staff features a *ff* (fortissimo) marking and a *Red.* (Reduction) marking.

Fourth system of musical notation. The upper staff includes a *ff* (fortissimo) marking. The lower staff features a *Red.* (Reduction) marking and a *ff* (fortissimo) marking.

Fifth system of musical notation. The upper staff includes a *ff* (fortissimo) marking. The lower staff features a *Red.* (Reduction) marking and a *ff* (fortissimo) marking.

LEAVES & BLOSSOMS.

Blätter und Blüthen.

Eine Sammlung beliebter Stücke

für

VIOLINE UND PIANOFORTE

in leichter Bearbeitung

herausgegeben von

(A collection of favorite pieces arranged in easy form for Violin and Pianoforte by)

RICHARD HOFMANN,

HANS SITT, etc..

- | | |
|---|--|
| Nº 1. Mendelssohn, F. Hochzeitsmarsch. (Wedding March) M. 1. — 3/- | Nº 2. Strauss, Joh. Radetzky-Marsch. M. 1. — 3/- |
| " 3. Chopin, F. Trauermarsch. (Funeral March) " — 75. 2/6 | " 4. Schubert, Fr. Ständchen: „Horch, horch“ (Serenade) " 1. — 3/- |
| " 5. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte Nº 30.) " 1. — 3/- | " 6. Schubert, Fr. Ave Maria. " — 75. 2/6 |
| " 7. Haydn, Jos. Serenade. " 1. — 3/- | " 8. Schubert, Fr. Am Meer. " — 75. 2/6 |
| " 9. Mendelssohn, F. Auf Flügeln des Gesanges. " 1. — 3/- | " 10. Schubert, Fr. Op. 51. Marche militaire. " 1. — 3/- |
| " 11. Beethoven, L. v. Adelaide. " 1. 50. 4/- | " 12. Schubert, Fr. Die Forelle. " 1. — 3/- |
| " 13. Herold. Ouverture „Zampa“ " 2. — 4/- | " 14. Nicolai. Ouverture „Die lustigen Weiber.“ (Merry Wives) " 2. — 4/- |
| " 15. Chopin, F. Op. 18. Valse. " 2. — 4/- | " 16. Weber, C. M. v. Aufforderung zum Tanz. (Invitation) " 2. — 4/- |
| " 17. Curschmann. An Rose. " 1. — 3/- | " 18. Prume, Fr. La Mélancolie. " 1. — 3/- |
| " 19. Lanner, J. Pester-Walzer. " 2. — 4/- | " 20. Boieldieu. Ouverture „Die weisse Dame.“ " 2. — 4/- |
| " 21. Schubert, Fr. Ungeduld. " — 75. 2/6 | " 22. Schubert, Fr. Das Wandern. " — 75. 2/6 |
| " 23. Weber, C. M. v. Ouverture „Der Freischütz.“ " 2. — 4/- | " 24. Weber, C. M. v. Jubel-Ouverture. " 2. — 4/- |
| " 25. Schubert, Fr. Der Wanderer. " 1. — 3/- | " 26. Schubert, Fr. Op. 94. Nº 3. Moment musical. " 1. — 3/- |
| " 27. Boieldieu. Ouverture „Der Calif von Bagdad.“ " 2. — 4/- | " 28. Mendelssohn, F. Kriegsmarsch aus Athalia. (War March) 1. 25. 3/- |
| " 29. Chopin, F. Op. 7. Nº 1. Mazurka. " 1. — 3/- | " 30. Schubert, Fr. Der Tod und das Mädchen. " — 75. 2/6 |
| " 31. Schubert, Fr. Trockne Blumen. " 1. — 3/- | " 32. Chopin, F. Op. 9. Nº 2. Nocturne. " 1. — 3/- |
| " 33. Mozart, W. A. Ouverture „Don Juan.“ " 2. — 4/- | " 34. Mozart, W. A. Ouverture „Die Zauberflöte.“ " 2. — 4/- |
| " 35. Chopin, F. Op. 40. Nº 1. Polonaise. " 1. 50. 4/- | " 36. Weber's letzter Gedanke. (Last Thought) " — 75. 2/6 |
| " 37. Beethoven, L. v. 1. Satz a. d. Mondschein-Sonate. " 1. — 3/- | " 38. Torgauer-Marsch. " — 75. 2/6 |
| " 39. Hünten, Op. 30. Nº 2. Der kleine Tambour. " 1. 25. 4/- | " 40. Hünten, Op. 30. Nº 3. La Cenerentola. " 1. 25. 3/- |
| " 41. Field, J. Nocturno in Es dur. " 1. — 3/- | " 42. Strauss, Joh. Op. 154. Loreley-Rheinklänge. (Walzer.) " 2. — 4/- |
| " 43. Schumann, R. Abendlied. " — 75. 2/6 | " 44. Schumann, R. Träumerei. " — 75. 2/6 |
| " 45. Schumann, R. Am Camin. " — 75. 2/6 | " 46. Schumann, R. Seit ich ihn gesehen. " — 75. 2/6 |
| " 47. Schumann, R. Er, der Herrlichste von Allen. " 1. — 3/- | " 48. Schumann, R. Ich grolle nicht. " — 75. 2/6 |
| " 49. Schumann, R. Du bist wie eine Blume. " — 75. 2/6 | " 50. Schumann, R. An den Sonnenschein. " — 75. 2/6 |
| " 51. Schumann, R. Widmung. „Du meine Seele“ " 1. — 3/- | " 52. Schumann, R. Wanderlied. „Wohlauf noch getrunken“ " 1. — 3/- |
| " 53. Schumann, R. Op. 124. Nº 16. Schummerlied. " 1. — 3/- | " 54. Oesterr. Nationalhymne. (Haydn's Hymn to the Emperor) " — 75. 2/6 |
| " 55. Lortzing, A. Waffenschmied. „Auch ich war ein Jüngling“ " — 75. 2/6 | " 56. Weber, C. M. v. Oberon. Lied der Meer mädchen. " — 75. 2/6 |
| " 57. Schubert, F. Ständchen. „Leise flehen meine Lieder“ " — 75. 2/6 | " 58. Lortzing, A. Czár u. Zimmermann. „Sonst spielt ich“ " — 75. 2/6 |
| " 59. Mendelssohn, F. Lied ohne Worte Nº 19. " 1. — 3/- | " 60. Chopin, F. Op. 64. Nº 1. Walzer. " 1. — 3/- |
| " 61. Clementi, M. Op. 36. Nº 4. Sonatine in F dur. " 1. — 3/- | " 62. Clementi, M. Op. 36. Nº 6. Sonatine in D dur. " 1. — 3/- |
| " 63. Diabelli, A. Op. 24. Nº 2. Sonatine in G dur. " 1. — 3/- | " 64. Diabelli, A. Rondo militaire. " 1. — 3/- |
| " 65. Meyer-Helmond, E. Serenade Roccoco. " 1. 50. 4/- | " 66. Meyer-Helmond, E. Petite Serenade. " 1. 50. 4/- |
| " 67. " " Chanson D'amour. " 1. 50. 4/- | " 68. " " Petite Valse Melancolique. " 1. 50. 4/- |
| " 69. " " Maschka (Mazurka.) " 1. 50. 4/- | " 70. Czibulka, Alph. Songe D'amour. " 2. — 4/- |

Eigenthum der Verleger für alle Länder.

LEIPZIG.

BOSWORTH & C^o

PARIS.

LONDON, W. 4. BERNERS ST.



Nº 118.

Songe d'amour après le bal.

Liebestraum nach dem Balle. - Love's dream after the ball.

Sogno d'amore dopo il ballo.

Intermezzo.

Alphonse Czibulka. Op. 356.

Arrangement von Aug. Horn.

Tempo di Valse moderato.

Violon. *pizz.* *poco rit-n.*

Piano. *p.* *poco riten.*

a tempo *ad lib. con sord.* *arco*

a tempo *p dol.*

p

Handwritten musical score for piano, consisting of five systems of staves. The music is in G major (one sharp) and 4/4 time. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp* and *p*. The fifth system includes the instruction *Molto* above the staff and *sul G.* below it.

Facilité

pizz.

staccato

p

poco rall.

pp

poco rall.

più riten.

a tempo
arco

p dol.

p

First system of musical notation. Treble and bass staves. The bass staff has a *pp* dynamic marking.

Second system of musical notation. Treble and bass staves. The bass staff has a *pp* dynamic marking.

Third system of musical notation. Treble and bass staves. The bass staff has a *dol.* dynamic marking. The system ends with a *p* dynamic marking.

Andante amoroso. (La vision.)

Facilité

dolce esp.

Fourth system of musical notation. Treble and bass staves. The bass staff has a *p* dynamic marking. The system includes various musical notations such as triplets and slurs.

The musical score consists of four systems, each with a vocal line (treble clef) and a piano accompaniment (bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

System 1: The piano part features triplet figures in the bass line. The vocal line has a melodic line with some grace notes.

System 2: The vocal line is marked *dolcissimo*. The piano part continues with triplet figures. There are fermatas over some notes in both parts.

System 3: The vocal line has markings *cresc. e string.* and *espressivo e rit. assai*. The piano part has markings *cresc. e string.* and *rit. assai*. There are fermatas over some notes in both parts.

System 4: The vocal line starts with *dim.* and *in tempo*. The piano part starts with *pp* and *in tempo*. The system concludes with *rit.* markings in both parts.

At the bottom center of the page, the text "B. N. C. 42." is printed.

Tempo di Valse.

pp *poco rall.*

in tempo *p dol. espr.*

in tempo

poco a poco più lento *pp*

pizz. *poco a poco più lento*

dolce marcato *pp*

morendo *arco* *pp* *pizz.* *pizz.*

MUSIQUE MODERNE

pour

MANDOLINE

arrangée par

OTTO SCHICK

Direkteur du club des Mandolinistes et des Guitaristes à Leipzig.

- × 1. Serenade Rococo E. Meyer-Helmund
- × 2. Menuet Souvenir " "
- × 3. Chanson d'Amour Valse " "
- × 4. Donauwellen Valse Ivanovici
- × 5. Marche Cosmopolitaine Erik Normann
- × 6. Secret de Fleurs (Blumengeheimniss)... " "
- × 7. La Coquette Gavotte Alph. Czibulka
- × 8. Songe d'Amour (Intermezzo)..... " "
- × 9. Liebesgeflüster Valse Josef Bayer
- × 10. Marche Militaire (Soldatenleben) ... Martin Schmeling
- 11. Ein Abend in Toledo. Serenade & Tanz... " "
- × 12. In der Dämmerstunde (In the Twilight)... Ernst Simon
- × 13. Roccoco W. Aletter
- × 14. Liebeslied. (Rococo Ständchen)..... E. Meyer-Helmund
- × 15. Petite Serenade " "
- × 16. Gavotte Blnette " "
- × 17. Leonore, Polka Amusant Gustav Burwig
- × 18. Kosaken Marsch (Cossacks March).... Rich. Sperber
- 19. Fantasia a.d. Operette Der Vogelhändler Zeller
- 20. " " " Der Obersteiger "
- × 21. Mazurka Russe O. Schick

Pour		×	○
Mandoline Solo	Mk.	60	100
1 " et Piano	"	120	150
2 " " "	"	40	75
2 " " "	"	40	75
2 " Mandola et Piano	"	120	150
		40	75

Pour		×	○
1 Mandoline et Guitarre	Mk.	100	150
2 " " "	"	120	150
2 " Mandola et Guitarre	"	40	75
		40	75

BOSWORTH & C^o
 LEIPZIG. LONDON, W. PARIS.
 4 Berners St.

OBERTASS

Mazurka

par H. WIENIAWSKI Op. 19.

I.

VIOLON.

ff *f* *f* *f* *f* *f* *fibr.*

PIANO.

ff

p

p *p*

f *ff* *f*

Handwritten musical score for piano and voice, featuring three systems of staves. The notation includes treble and bass clefs, key signatures, and various musical symbols such as notes, rests, and ornaments.

System 1:

- Voice:** Treble clef, key signature of one sharp (F#). Dynamics: *mf*, *p*, *pp*. An ornament is marked with a slur and the word *glissez.*
- Piano:** Treble and bass clefs, key signature of one sharp. Dynamics: *p*. The bass line features a series of chords with a slur.

System 2:

- Voice:** Treble clef, key signature of one sharp. The melody continues with various note values and rests.
- Piano:** Treble and bass clefs, key signature of one sharp. The accompaniment consists of chords and single notes.

System 3:

- Voice:** Treble clef, key signature of one sharp. Dynamics: *con grazia.*
- Piano:** Treble and bass clefs, key signature of one sharp. The piano part features chords and a melodic line in the bass.

System 4:

- Voice:** Treble clef, key signature of one sharp. Dynamics: *rit.*
- Piano:** Treble and bass clefs, key signature of one sharp. Dynamics: *rit. p*. The piano part features chords and a melodic line in the bass.

First system of musical notation. The upper staff features a melodic line with various ornaments and slurs. The lower staff, marked *dolce.*, provides a harmonic accompaniment with sustained chords and moving lines in both treble and bass clefs.

Second system of musical notation. The upper staff begins with the marking *sul A.* and includes dynamic markings *rit.*, *f*, and *ff*. The lower staff also includes *rit.* and *f* markings, showing a more active accompaniment with frequent chord changes.

Third system of musical notation. The upper staff continues the melodic development with slurs and ornaments. The lower staff features a *p* (piano) dynamic marking, indicating a softer accompaniment.

Fourth system of musical notation. The upper staff starts with a *ff* (fortissimo) dynamic marking. The lower staff begins with *ff* and later includes a *p* marking, showing a range of dynamic contrast in the accompaniment.

Handwritten musical score for piano and voice, consisting of six systems of staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical symbols such as notes, rests, and dynamic markings.

The first system shows a vocal line with a melodic phrase and a piano accompaniment with chords and a moving bass line. The second system continues the vocal melody with more complex rhythmic patterns. The third system features a vocal line with a trill-like figure and a piano accompaniment with a strong *sf* (sforzando) dynamic marking. The fourth system includes a vocal line with a *vibr.* (vibrato) marking and a piano accompaniment with a *p* (piano) dynamic marking. The fifth system shows a vocal line with a melodic phrase and a piano accompaniment with a *p* (piano) dynamic marking. The sixth system concludes the piece with a final vocal phrase and piano accompaniment.

First system of musical notation. The upper staff features a melodic line with various ornaments and a final *ff* dynamic marking. The lower staff provides harmonic support with chords and single notes.

Second system of musical notation. The upper staff includes dynamic markings *f*, *mf*, *p*, and *pp*, along with the instruction *glissez.* The lower staff contains sustained chords, with a *p* dynamic marking.

Third system of musical notation. The upper staff continues the melodic development with slurs and ornaments. The lower staff consists of sustained chords.

Fourth system of musical notation. The upper staff includes the markings *cres.*, *cendo*, and *ff*. The lower staff features chords and a final *ff* dynamic marking.

DUDZIARZ

Le Ménétrier-Mazurka

par H. WIENIAWSKI Op. 19.

II.

VIOLON. *pizz.*
m.g.

arco.

PIANO.

All^o tempo di Mazurka.

molto vigoroso.

ff

tr. *talon.*

Celli.
Corni.
Timp.
Fag.

tr.

Quartett.

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in bass clef, featuring chords and some moving lines. A fermata is placed over the final measure of the piano part.

Second system of musical notation. The top staff continues the melody. The bottom staff includes the piano accompaniment and a section for Trombe (Trumpets) starting in the third measure. A fermata is placed over the final measure of the piano part.

Third system of musical notation. The top staff features a vocal line with lyrics "con grazia." and "sul A.". The bottom staff includes parts for Clarinet (Clar.), Corni (Horns), Viola, and Violoncello (Viol.). A fermata is placed over the final measure of the piano part.

Fourth system of musical notation. The top staff continues the vocal line with lyrics "sul D.". The bottom staff includes the piano accompaniment and parts for Violoncello (Viol.) and Contrabasso (C.). A fermata is placed over the final measure of the piano part.

First system of the musical score. It features a vocal line at the top with a melodic line and lyrics "sul A". Below it are staves for Oboe (Ob.) and Fag. Viola. The Oboe part has a melodic line with some rests, while the Fag. Viola part has a more active line with eighth and sixteenth notes.

Second system of the musical score. It includes staves for Oboe (Ob.), Fag. Viola, Clarinet (Clar.), and Cello (Celli). The Oboe and Fag. Viola parts continue their melodic and harmonic lines. The Clarinet and Cello parts have more rests, with some chordal accompaniment.

Third system of the musical score. It features staves for Oboe (Ob.), Fag. Viola, Flute (Fl.), and Cello (Celli). The Flute part has a melodic line with some rests. The Oboe and Fag. Viola parts continue their lines. The Cello part has some chordal accompaniment.

Fourth system of the musical score. It includes staves for Oboe (Ob.), Fag. Viola, Clarinet (Clar.), and Cello (Celli). The Oboe part has a melodic line with some rests. The Fag. Viola part has a more active line. The Clarinet and Cello parts have some chordal accompaniment.

Fl.

Quartett.
pizz.

Celli.
Corni.

Fag.

Fag. Viola.

Oboe.

Con melancolia.

sul A

Violoncello

Violoncello

p

pp

pp

espress.

Celli.
Viola.
Trombe.

Oboe

Oboe

Fag.

First system of musical notation. The top staff features a melodic line with triplets and a fermata. The bottom staff is a piano accompaniment. Instrument entries for Clarinet (Clar.) and Oboe (Oboe.) are marked above the piano staff. A "Quartett." section is indicated at the end of the system.

Second system of musical notation. The top staff continues the melody. The bottom staff includes the instruction *piu ritenuto.* and *piu*. Instrument entries for Corni (Corni.), Trombe (Trombe.), and a *riten.* (ritardando) instruction are marked above the piano staff.

Third system of musical notation. The top staff shows a complex melodic passage with many beamed sixteenth notes. The bottom staff provides a harmonic accompaniment with sustained notes.

Fourth system of musical notation. The top staff includes the instruction *pizz.* (pizzicato) and *m.g.* (mezzo-gioco). The bottom staff continues the piano accompaniment.

arco.
ff molto rigoroso e con brio.

Quartett.
pizz.

Quartett.
Clar. Fag. Corni.

Oboe.

OUVERTURE

3

über Themas aus der Oper:

ORPHEUS

von J. Offenbach*

Allegro con fuoco.

componirt von C. Binder.

The musical score is written for piano and violin. It begins with a forte (ff) dynamic and a tempo marking of Allegro con fuoco. The score is divided into six systems. The first system features a piano part with a forte (ff) dynamic and a violin part with a forte (f) dynamic. The second system includes a piano (p) dynamic. The third system includes a piano (p) dynamic. The fourth system includes a piano (p) dynamic. The fifth system includes a piano (p) dynamic. The sixth system includes a piano (p) dynamic. The score is marked with various dynamics (ff, f, p, cresc.) and includes repeat signs and a 'ad lib.' marking.

8197

*. Einverständnis mit den Originalverlegern, Herren Ed. Bote u. G. Bock in Berlin.

Allegretto.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music is in 6/8 time and features a melody in the treble and a bass line in the bass. The bass line includes some chords and rests.

Lento.

Second system of musical notation. The tempo changes to *Lento*. The treble clef staff has a *pp* dynamic marking. The music is in 3/4 time. The treble staff contains complex chords and arpeggios, while the bass staff has a simpler accompaniment. There are some markings like *Red* and asterisks in the treble staff.

Third system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass staff has a simple accompaniment. There are some markings like *Red* and asterisks in the treble staff.

Fourth system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass staff has a simple accompaniment. There are some markings like *Red* and asterisks in the treble staff.

Fifth system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass staff has a simple accompaniment. There are some markings like *pp Red* and asterisks in the treble staff.

Sixth system of musical notation. The treble clef staff continues with complex chords and arpeggios. The bass staff has a simple accompaniment. There are some markings like *Red* and asterisks in the treble staff.

First system of musical notation, measures 1-4. Treble and bass staves with chords and melodic lines. Rehearsal marks with asterisks are present.

Second system of musical notation, measures 5-8. Treble and bass staves. Measure 8 ends with a key signature change to two sharps (F# and C#) and a 7/4 time signature.

Allegro vivace.

Third system of musical notation, measures 9-12. Treble and bass staves. Measures 10-12 feature triplets in the treble staff.

Fourth system of musical notation, measures 13-18. Treble and bass staves. Measures 13-17 feature triplets in the treble staff. Measure 18 is marked "cresc."

Fifth system of musical notation, measures 19-24. Treble and bass staves. Measure 20 is marked "ff" and "ten.". Measure 22 has a rehearsal mark with an asterisk.

Sixth system of musical notation, measures 25-30. Treble and bass staves. Measure 25 is marked "mf" and "ten.". Measure 26 is marked "ten.". The system concludes with a double bar line and a key signature change to two sharps.

Allegretto.

p

*Reo **

*Reo **

più mosso.

più ritenuto.

*Reo **

p

*f Reo **

p

*f Reo **

7

1 2 3 4 5

Red * *Red* * *Red* * *Red* * *Red* *

Andante.

ff *Red* *ril.* *

Red * *Red* * *Red* * *Red* * *Red* *

ril. *Red* * *p*

Allegro.

Red * *p*

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols and dynamics:

- System 1:** Treble staff has first and second endings. Bass staff starts with *p* and an accent (*).
- System 2:** Treble staff has first and second endings. Bass staff starts with *sf* and an accent (*), and includes *Reo* and an accent (*) later.
- System 3:** Treble staff has eighth-note patterns. Bass staff includes *Reo* and accents (*).
- System 4:** Treble staff has eighth-note patterns. Bass staff includes *Reo* and accents (*).
- System 5:** Treble staff has first and second endings. Bass staff includes *Reo*, *p*, and accents (*).
- System 6:** Treble staff has eighth-note patterns. Bass staff includes *Reo* and accents (*).

First system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present.

8

Third system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present. First and second endings are marked with '1.' and '2.'.

8

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present.

8

Sixth system of musical notation. Treble and bass staves. Treble staff contains eighth and sixteenth notes. Bass staff contains chords and single notes. Dynamic markings include *Red* and *ff*. A repeat sign is present.

JOHANN ANDRÉ

Gleiche oder ähnliche Werke, wie das vorliegende, sind in dem Sonderkataloge Abtheilung II
(Werke f. Violine [Solo u. Ensemble], Viola [Solo u. Ensemble] einschliessl. der Unterrichtswerke f. beide Instrumente)
des Musikalien-Verlags von JOHANN ANDRÉ in Offenbach a. Main verzeichnet.

Der Katalog wird auf Verlangen Jedermann kostenlos und postfrei zugesandt.

Offenbach a. Main.

OUVERTUREN

VON

KÉLER BÉLA.

Op.73. Lustspiel-Ouverture. (Es dur)

Orchesterstimmen (12-22 stimmig)	M. 6. —
Für Militärmusik. Stimmen	netto 2.50.
Für Pianoforte zu 2 Händen	1.25.
Für Pianoforte zu 4 Händen	1.75.
Für 2 Pianoforte zu 8 Händen	3.50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	3. —
Für Violine und Pianoforte	1.80.
Für Flöte und Pianoforte	1.80.
Für Zither	— 80
Für Pianoforte zu 6 Händen	2. —

Op.74. Ouverture comique. (B dur)

Orchesterstimmen (12-22 stimmig)	6.50.
Für Militärmusik. Stimmen	netto 2.50.
Für Pianoforte zu 2 Händen	1.25.
Für Pianoforte zu 4 Händen	1.75.
Für Violine und Pianoforte	2. —

Op.75. Ouverture romantique. (E dur)

Orchesterstimmen (12-25 stimmig)	6. —
Für Militärmusik. Stimmen	(Es dur) netto 2.50
Für Pianoforte zu 2 Händen	1.50.
Für Pianoforte zu 4 Händen	2. —
Für Violine und Pianoforte	2.30.

Op.76. Rákóczy-Ouverture. (F moll.)

Orchesterstimmen (12-25 stimmig)	10. —
Für Militärmusik. Stimmen	netto 3. —
Für Pianoforte zu 2 Händen	2. —
Für Pianoforte zu 4 Händen	2.80.
Für Violine und Pianoforte	2.50.

Op.95. Tempelweihe. Fest-Ouverture. (C moll)

Orchesterstimmen (12-26 stimmig)	8. —
Für Militärmusik. Stimmen	netto 2.50
Für Pianoforte zu 2 Händen	1.50.
Für Pianoforte zu 4 Händen	2.50.
Für Violine und Pianoforte	2.30.

Op.108. Ungarische Lustspiel-Ouverture. (A dur)

Orchesterstimmen (12-24 stimmig)	8. —
Für Militärmusik. Stimmen	netto 3. —
Für Pianoforte zu 2 Händen	1.80.
Für Pianoforte zu 4 Händen	2.50.
Für 2 Pianoforte zu 8 Händen	5.50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	3.50.
Für Violine und Pianoforte	3. —
Für Flöte und Pianoforte	3. —
Für Pianoforte zu 6 Händen	3. —

Op.111. Französische Lustspiel-Ouverture. (Es dur)

Orchesterstimmen (12-24 stimmig)	M. 10. —
Für Militärmusik. Stimmen	netto 3. —
Für Pianoforte zu 2 Händen	1.80.
Für Pianoforte zu 4 Händen	2.80.
Für 2 Pianoforte zu 8 Händen	6. —
Für Pianoforte zu 4 Händen, Violine u. Violoncell	4. —
Für Violine und Pianoforte	3. —
Für Flöte und Pianoforte	3. —

Op.131. Italienische Schauspiel-Ouverture. (E dur)

Orchesterstimmen (12-24 stimmig)	8.50.
Für Pianoforte zu 2 Händen	1.25.
Für Pianoforte zu 4 Händen	2. —
Für Militärmusik. Stimmen	netto 3. —

Op.132. Jubiläumsfeier. Fest-Ouverture. (Es dur)

Orchesterstimmen (12-25 stimmig)	10. —
Für Pianoforte zu 2 Händen	1.50.
Für Pianoforte zu 4 Händen	2.30.

Op.136. Ungarische Concert-Ouverture. (F moll)

Orchesterstimmen (12-24 stimmig)	7. —
Für Pianoforte zu 2 Händen	1.50.
Für Pianoforte zu 4 Händen	2. —

Op.137. Spanische Lustspiel-Ouverture. (A moll)

Orchesterstimmen (12-25 stimmig)	10. —
Für Pianoforte zu 2 Händen	1.80.
Für Pianoforte zu 4 Händen	2.50.
Für Militärmusik. Stimmen	netto 3.60.

Op.139. Csokonay-Ouverture. (D moll)

Orchesterstimmen (12-24 stimmig)	8.50.
Für Pianoforte zu 2 Händen	1.50.
Für Pianoforte zu 4 Händen	2.50.

Entered at Stationers Hall.
 Eigentum des Verlegers für alle Länder. **LEIPZIG,** Den Verträgen genäuss geschützt.
C. F. W. SIEGEL'S Musikalienhandlung.
 R. LINNEMANN.

Bei 12 stimmigem Orchester sind erforderlich: Violino I u. II, Viola, Basso, Flauto, Clarinetto, Fagotto (oder Violoncello),
 Corno I u. II, Tromba I u. II und Posaune.

Bei 15 stimmigem Orchester kommen hierzu: Violoncello, Clarinetto II^{te} und Timpani (oder gran Cassa).

Zum vollständigen Orchester gehören ausserdem: alle übrigen Stimmen. — Zu sämtlichen Ouverturen sind Partituren in Abschrift zu haben.

Kéler Béla, Op. 75,
arr. von Gustav Schlemüller.

Violino. *Andante sostenuto.*

Piano. *Andante sostenuto.*

[illegible]

Handwritten musical score for "The Rose Tree". The score is written on three staves. The top staff is for a horn, the middle for a hornbore, and the bottom for a piano. The key signature is one sharp (F#) and the time signature is 3/4. The music is in common time (C). The horn part starts with a treble clef and a key signature of one sharp. The hornbore part starts with a treble clef and a key signature of one sharp. The piano part starts with a bass clef and a key signature of one sharp. The score includes various musical notations such as notes, rests, and dynamic markings like *p* and *ff*. There are also handwritten annotations in red ink, including "hornbore", "piano", and "The Rose Tree".

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The top staff is a vocal line in treble clef, starting with a key signature of three sharps (F#, C#, G#) and a common time signature. It includes dynamic markings *ff* and *pp*, and a fermata. The second staff is a piano accompaniment in treble clef, featuring a melody with a key signature change to two sharps (F#, C#) and a common time signature. It includes a handwritten note "from record" and a dynamic marking *pp*. The third and fourth staves are piano accompaniment in bass clef, with a key signature of two sharps (F#, C#) and a common time signature. They include dynamic markings *ff* and *pp*. The score is written in a cursive, handwritten style.

viola

ff *ff* *p* *p*

flauto *clarinetto*

p dolce *p* *p* *pp*

flauto *viola*

p *p* *pp*

seconda viola *viola*

Allegro.

p *p*

p *p*

Handwritten musical score for a piano and orchestra. The score consists of six systems of staves. The first five systems are for piano, and the sixth system includes parts for violin, viola, and trombone/bass. The piano parts feature complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *p*, *cresc.*, and *f*. The orchestral parts are written in a more traditional style with eighth and quarter notes. The score is written in G major and 4/4 time.

Violoncelle
viola
trombone
bass

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in G major, starting with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment begins with a half note G3, followed by a quarter note A3, and then a half note B3. The second system continues the vocal melody with a half note C5, followed by a quarter note B4, and then a half note A4. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The third system shows the vocal melody with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment continues with a half note G3, followed by a quarter note A3, and then a half note B3. The score is written in G major, 2/4 time, and includes a piano (p) dynamic marking.

A musical score for the song 'The Rose Tree'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line consists of five measures, each with a long note followed by a melodic phrase. The piano accompaniment consists of six measures, each with a complex rhythmic pattern in the right hand and a simpler pattern in the left hand.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment consists of a right-hand part in treble clef and a left-hand part in bass clef, both with a key signature of one sharp. The music is in 4/4 time. The vocal melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The score includes a repeat sign and a first ending bracket. The key signature changes to one flat (Bb) for the second system. The piano accompaniment includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

A musical score for the song 'The Rose Tree'. It features three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line consists of a single melody line. The piano accompaniment includes a right-hand part with chords and a left-hand part with a steady eighth-note bass line. The bass line provides a harmonic foundation with a similar eighth-note pattern.

This page of musical notation consists of six systems of staves. The first five systems each contain a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The key signature is one sharp (F#). The notation includes various musical elements such as notes, rests, and dynamic markings. The piece concludes with a double bar line and a final chord.

Dynamic markings include *f* (forte), *rit.* (ritardando), *a tempo*, *p* (piano), and *ff* (fortissimo). There are also handwritten blue markings: *rit.* and *a tempo* in the third system, and *p* and *ff* in the fourth system.

First system of musical notation, measures 1-4. Treble and bass staves. Bass line has chords with flats. Treble line has chords with flats. Dynamics: *sf*, *ff*.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble line has a melodic line starting on G. Bass line has chords. Dynamics: *p*, *G*.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble line has a melodic line. Bass line has chords. Dynamics: *poco a poco cresc.*, *poco a poco*.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble line has a melodic line. Bass line has chords. Dynamics: *cresc.*

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble line has a melodic line. Bass line has chords. Dynamics: *H Meno mosso.*, *H Meno mosso.*, *p*.

Tempo I.

Tempo I.

*p poco meno mosso**p poco meno mosso**pp**J a tempo**J a tempo**p*

I

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment.

I

Second system of musical notation, measures 5-8. Treble and bass staves with piano accompaniment.

I

Third system of musical notation, measures 9-12. Treble and bass staves with piano accompaniment. Dynamics: *p*, *cresc.*

I

Fourth system of musical notation, measures 13-16. Treble and bass staves with piano accompaniment. Dynamics: *f*, *p*

I

Fifth system of musical notation, measures 17-20. Treble and bass staves with piano accompaniment. Dynamics: *cresc.*, *f*

K

First system of musical notation, measures 1-4. The treble clef staff contains a melody starting with a quarter rest, followed by eighth and quarter notes. The piano accompaniment in the grand staff begins with a forte (*ff*) dynamic and features a series of chords and moving lines in both hands.

Second system of musical notation, measures 5-8. The treble clef staff includes handwritten blue annotations "prim" and "VI" above measures 6 and 7 respectively. The system concludes with a *rit.* (ritardando) marking. The piano accompaniment continues with complex textures, including a *p* (piano) dynamic marking in measure 7.

Third system of musical notation, measures 9-12. The treble clef staff features a melodic line with a *dolce* (sweet) marking. The piano accompaniment includes a *p* dynamic marking and a *a tempo* instruction. Handwritten blue notes "prim" and "secu" are visible on the left margin.

Fourth system of musical notation, measures 13-16. The treble clef staff contains a melodic line with a *I* (first ending) bracket. The piano accompaniment features a *II* (second ending) bracket and continues with rhythmic patterns.

Fifth system of musical notation, measures 17-20. The treble clef staff contains a melodic line with a *I* (first ending) bracket. The piano accompaniment features a *II* (second ending) bracket and continues with rhythmic patterns.

Handwritten markings in blue ink: I, II, I, II, I, II.

Handwritten markings in red ink: L, L, f, rit., rit.

The musical score is written on six systems of staves. The first system consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The second system consists of a grand staff (treble and bass clefs) with a key signature of three sharps. The third system consists of a single staff with a treble clef and a key signature of three sharps. The fourth system consists of a grand staff with a key signature of three sharps. The fifth system consists of a single staff with a treble clef and a key signature of three sharps. The sixth system consists of a grand staff with a key signature of three sharps. The score includes various musical notations such as notes, rests, beams, and slurs. There are also handwritten markings in blue ink (I, II) and red ink (L, L, f, rit., rit.) throughout the score.

Più mosso.

prim *p* *Più mosso.*

scand *p*

violon

prim *ff*

scand *ff*

violon *ff*

prim *clarino* *M* *p*

violon *M* *p*

flaut

I *poco a poco cresc.*

flaut *poco a poco cresc.*

clarino *ff*

I

N

N

ff

violoncello

second tremolo

violoncello

sempre ff

sempre ff

violoncello

violoncello

8

Fine.

Fine.

OUVERTUREN

VON

KEILER BELA.

Op.73. Lustspiel-Ouverture. (Es dur)

Orchesterstimmen (12-22 stimmig)	„ 6. —
Für Militärmusik. Stimmen	„ netto 2.50.
Für Pianoforte zu 2 Händen	„ 1.25.
Für Pianoforte zu 4 Händen	„ 1.75.
Für 2 Pianoforte zu 8 Händen	„ 3.50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 3. —
Für Violine und Pianoforte	„ 1.80.
Für Flöte und Pianoforte	„ 1.80.
Für Zither	„ —.80
Für Pianoforte zu 6 Händen	„ 2. —

Op.74. Ouverture comique. (B dur)

Orchesterstimmen (12-22 stimmig)	„ 6.50.
Für Militärmusik. Stimmen	„ netto 2.50
Für Pianoforte zu 2 Händen	„ 1.25.
Für Pianoforte zu 4 Händen	„ 1.75.
Für Violine und Pianoforte	„ 2. —

Op.75. Ouverture romantique. (E dur)

Orchesterstimmen (12-25 stimmig)	„ 6. —
Für Militärmusik. Stimmen	„ (Es dur) netto 2.50
Für Pianoforte zu 2 Händen	„ 1.50.
Für Pianoforte zu 4 Händen	„ 2. —
Für Violine und Pianoforte	„ 2.30.

Op.76. Rákóczy-Ouverture. (F moll.)

Orchesterstimmen (12-25 stimmig)	„ 10. —
Für Militärmusik. Stimmen	„ netto 3. —
Für Pianoforte zu 2 Händen	„ 2. —
Für Pianoforte zu 4 Händen	„ 2.80.
Für Violine und Pianoforte	„ 2.50.

Op.95. Tempelweihe. Fest-Ouverture. (C moll)

Orchesterstimmen (12-26 stimmig)	„ 8. —
Für Militärmusik. Stimmen	„ netto 2.50.
Für Pianoforte zu 2 Händen	„ 1.50.
Für Pianoforte zu 4 Händen	„ 2.50.
Für Violine und Pianoforte	„ 2.30.

Op.108. Ungarische Lustspiel-Ouverture. (A dur)

Orchesterstimmen (12-24 stimmig)	„ 8. —
Für Militärmusik. Stimmen	„ netto 3. —
Für Pianoforte zu 2 Händen	„ 1.80.
Für Pianoforte zu 4 Händen	„ 2.50.
Für 2 Pianoforte zu 8 Händen	„ 5.30.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 3.50.
Für Violine und Pianoforte	„ 3. —
Für Flöte und Pianoforte	„ 3. —
Für Pianoforte zu 6 Händen	„ 3. —

Op.111. Französische Lustspiel-Ouverture. (Es dur)

Orchesterstimmen (12-24 stimmig)	„ 10. —
Für Militärmusik. Stimmen	„ netto 3. —
Für Pianoforte zu 2 Händen	„ 1.80.
Für Pianoforte zu 4 Händen	„ 2.80.
Für 2 Pianoforte zu 8 Händen	„ 6. —
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 4. —
Für Violine und Pianoforte	„ 3. —
Für Flöte und Pianoforte	„ 3. —

Op.131. Italienische Schauspiel-Ouverture. (E dur)

Orchesterstimmen (12-24 stimmig)	„ 8.50.
Für Pianoforte zu 2 Händen	„ 1.25.
Für Pianoforte zu 4 Händen	„ 2. —
Für Militärmusik. Stimmen	„ netto 3. —

Op.132. Jubiläumsfeier. Fest-Ouverture. (Es dur)

Orchesterstimmen (12-24 stimmig)	„ 10. —
Für Pianoforte zu 2 Händen	„ 1.50.
Für Pianoforte zu 4 Händen	„ 2.30.

Op.136. Ungarische Concert-Ouverture. (F moll)

Orchesterstimmen (12-24 stimmig)	„ 7. —
Für Pianoforte zu 2 Händen	„ 1.50.
Für Pianoforte zu 4 Händen	„ 2. —

Op.137. Spanische Lustspiel-Ouverture. (A moll)

Orchesterstimmen (12-25 stimmig)	„ 10. —
Für Pianoforte zu 2 Händen	„ 1.80.
Für Pianoforte zu 4 Händen	„ 2.50.
Für Militärmusik. Stimmen	„ netto 3.60.

Op.139. Csokonay-Ouverture. (D moll)

Orchesterstimmen (12-24 stimmig)	„ 8.50.
Für Pianoforte zu 2 Händen	„ 1.50.
Für Pianoforte zu 4 Händen	„ 2.30.

Eigentum des Verlegers für alle Länder.

Entered at Stationers Hall.

Den Verträgen gemäß geschützt.

LEIPZIG,
C. F. W. SIEGEL'S Musikalienhandlung.
R. LINNEMANN.

Bei 12 stimmigem Orchester sind erforderlich: Violino I u. II, Viola, Basso, Flauto, Clarinetto, Fagotto (oder Violoncello),
Corno I u. II, Tromba I u. II und Posuono.

Bei 15 stimmigem Orchester kommen hierzu: Violoncello, Clarinetto II^{te} und Timpani (oder gran Cassa).

Zum vollständigen Orchester gehören ausserdem alle übrigen Stimmen. — Zu sämtlichen Ouverturen sind Partituren in Abschrift zu haben.

Lustspiel - Ouverture.

Kéler Béla, Op. 73.

Arrangement des Componisten.

Andante maestoso.

Violine.

Andante maestoso.

PIANO.

Violine.

Andante maestoso.

PIANO.

p *f* *p* *f*

Ad. *

dolce

leggiere

p

Ad. *

Ad. *

f *p* *f*

Ad. *

Ad. cresc. *

a tempo
rit. *ff*
rit. *ff a tempo*
p

p

Allegro vivo.

p scherzando
Allegro vivo.
p
Q. simile

cre-
Q. cre-
Q.

scen - do - f
scen - do - f
f
ff
Q. Q. Q. Q. Q. Q. Q. Q.

Handwritten musical score for piano and voice. The score is written on six systems of staves. The top staff of each system is the vocal line, and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

System 1: Vocal line starts with a whole note G4, followed by eighth notes. Piano accompaniment features chords and eighth notes. Dynamics: *p*. Ornaments: *Qw.* and ** Qw.*

System 2: Vocal line continues with eighth notes. Piano accompaniment features chords and eighth notes. Dynamics: *p*. Ornaments: *Qw.* and ** Qw.*

System 3: Vocal line continues with eighth notes. Piano accompaniment features chords and eighth notes. Dynamics: *p*. Ornaments: *Qw.* and ** Qw.*

System 4: Vocal line includes lyrics: "cre - seen - do -". Notes are slurred in groups of 8. Dynamics: *f*. Ornaments: *Qw.* and ***

System 5: Vocal line continues with eighth notes. Piano accompaniment features chords and eighth notes. Dynamics: *ff*. Ornaments: *Qw.*

System 6: Vocal line continues with eighth notes. Piano accompaniment features chords and eighth notes. Dynamics: *ff*. Ornaments: *Qw.*

3

p *f* *p*

p *f* *p*

Red. *

f *p*

f *p*

Red. *

p

p

p

p

p

p

p

f *p*

a tempo

allar - gan - do

a tempo

allar - gan - do

cre - scen - do - f

cre - scen - do - f

6694

Ed. *

First system of musical notation. The upper staff features a melodic line with triplets and slurs. The lower staff provides harmonic accompaniment with chords and moving lines. Dynamics include *ff* and *Ad.*

Second system of musical notation. The upper staff continues the melodic development. The lower staff features a more active accompaniment with chords and eighth notes. A *** symbol is placed below the lower staff.

Third system of musical notation. The upper staff shows melodic movement with slurs. The lower staff has a steady accompaniment. Dynamics include *p*, *f*, and *Ad.*. A *** symbol is at the end of the system.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff has a consistent accompaniment. Dynamics include *p*, *f*, and *Ad.*. A *** symbol is at the end of the system.

Fifth system of musical notation. The upper staff begins with the marking *p dolce*. The lower staff features a steady accompaniment. Dynamics include *p*. The system concludes with *Ad.* and *** symbols.

6694

9

The musical score is written for piano and consists of five systems of staves. Each system typically includes a single treble staff and a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'ff' (fortissimo). The page is numbered '9' in the top right corner.

NB. Über Kammermusik (Trios, Quartette, Quintette etc. mit Klavier) sowie über Musik für Violine mit Harmonium, Zither und anderen Instrumenten stehen besondere Verzeichnisse zu Diensten.

Für Violine mit Orchester- oder Quartettbegleitung.

Bruch, Max. Op. 88. Konzert (Gm). Partitur u. N. 16. Solostimme M. 2. Orchesterstimmen . . .	10
Hausser, Miska. Op. 49. Premier Concert (Em). Aveo Orchester M. 975. Aveo Quartett . . .	5
Op. 61. Deutliche Rhapsodie Hongroise. Aveo Orchester M. 6. Aveo Quartett . . .	4
Kiefer, Hein. Op. 134. Drei ungarische Idyllen. No. 1. Abschied von Nieder-Engarn. No. 2. Der Reue der Heide. No. 3. Heimatschmerz. Preis jeder Nummer: Solostimme 3 Pf. Orchesterstimmen (in Abschr.) n. M. 4. Sechstettg. (Sirenhorn, u. Klarinette) . . .	150
Mosert, W. A. Le cellole l'abbellito. arr. avec Quartett par Miska Hausser . . .	100
Raff, Joachim. Op. 161. Konzert (Hm). Partitur (in Abschr.) u. N. 15. Solostimme M. 2. Orchesterstimmen . . .	11
Op. 160. Suite (Em). Partitur u. N. 8. Solostimme M. 2. Orchesterstimmen . . .	10
Op. 203 No. 3. Ungarische (A in H-moll). No. 5 der cyclischen Tondichtung Volker. Partitur u. N. 950. Solostimme M. 1. Orchesterstimmen . . .	750
Op. 203 No. 8. Schummerlied (Berceuse) m. Streichquartett u. Hörnern. No. 8 der cyclischen Tondichtung Volker. Partitur u. N. 180. Solostimme 8 Pf. Orchesterstimmen . . .	8
Op. 206. Konzert No. 2 (Am). Partitur u. N. 10. Solostimme M. 2. Orchesterstimmen . . .	17
Schwinitz, Robert. Op. 51. Konzertstück. Partitur u. N. 2. Solostimme M. 1. Orchesterstimmen . . .	5

Für Violine und Violoncell.

Eichberg, Jules, et R. E. Brockmühl. Op. 53. Grand Duo brillant sur les Chants nationaux de Russie et de Wurtemberg . . .	250
---	-----

Für Violine allein.

Hausser, Miska. Op. 63. Menuett . . .	150
Kreutzer, H. Quadrante Etudes ou Caprices . . .	1
Kraussvicht, Capotelli. Etude caractéristique . . .	1
Pfeil, Heinrich. Op. 10 No. 1. Still ruht der See. Fantasie . . .	50
Wichtl, G. Siehe oben: Klänge für 2 Violinen . . .	

Für 3 Violinen und Klavier.

Schumann, C. Op. 17. Sommerlust. Drei Stücke. No. 1 (G) u. 2 (G) je M. 1.80. No. 2 (C) . . .	150
--	-----

Für 2 Violinen und Klavier.

Behr, F. Op. 252 No. 3. Abends am See, arr. . .	1
Hille, G. Op. 17. Konzert . . .	1
Hieraus einzeln: II. Satz (Allegretto, ad moto) . . .	80
Op. 31. Zwei leichte Stücke (Serenade — Capriccio) . . .	180
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie . . .	180

Für Violine, Viola und Klavier (oder Orgel oder Harmonium).

Manns, F. Op. 14. Andante religioso . . .	150
---	-----

Für Violine, Flöte und Klavier.

Abt, Franz. Waldandacht: Frühmorgens, wenn die Hühne kräht. Transcr. v. Richard Heffernann . . .	150
Bach, J. S. Frühlingserwachen. Romanz, arr. . .	150
Behr, F. Op. 252 No. 3. Abends am See. Charakterstück, arr. . .	150
Op. 31. Zwei leichte Stücke (Serenade — Capriccio) . . .	180
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie . . .	180
Spindler, Fritz. Op. 140 No. 3. Hüsarenlied . . .	2

Duos für Violine und Klavier.

Behr, Franz. Op. 250. Lyrische Poëmen. Sechs Melodien. Heft 1 u. 2 . . .	250
Blumenthal, Paul. Op. 2. Zwei Tonsätze. No. 1. Romanz. Je M. 1.30 . . .	130
Bruch, Max. Op. 26. Konzert f. d. Violon (Gm) . . .	650
David, Ferdinand. Op. 45. Treis Impromptus en forme de Valse Eberhart. Op. 1. . .	150
Op. 42. Musikalische Geschilder . . .	150
Eichberg, Op. 5. Quatre Melodies caractéristiques. Cah. I. M. 955. Cah. II . . .	175
Ernst, H. W. Op. 10. Elégie. Morceau de Salon . . .	150
Hauptmann, Moritz. Op. 10. Drei leichte Sonnetten . . .	150
Hausser, Miska. Op. 49. Premier Concert (Em) . . .	475
Op. 61. Deutliche Rhapsodie Hongroise . . .	180
Op. 62. Polonaise . . .	250
Op. 63. Menuett . . .	250
Op. 64. Still ruht der See . . .	250
Hess, Carl. Op. 6. Sonate (Hm), arr. nach d. Sonate f. Violoncell u. Klavier . . .	6
Op. 30. Zwei Stücke m. v. Lasterbach . . .	150
No. 1. Romanz . . .	150
No. 2. Tarantelle . . .	150
Hille, G. Op. 17. Konzert . . .	150
Op. 3. Drei Stücke . . .	150
No. 1. Romanz No. 2 (E) . . .	150
No. 2. Polone d'arr. . .	150
No. 3. Impromptu . . .	250
Op. 3. Drei Konzertstücke . . .	150
No. 1. Romanz . . .	150
No. 2. Auf der Puszta. Fantastisch . . .	250
No. 3. Orientalische Rhapsodie . . .	250
Op. 13. Zwei Stücke . . .	150
Op. 14. Vier Genre-Bilder in leichter Spielart . . .	150
Op. 15. Sonate . . .	150
Op. 16. Erste Suite (G) . . .	450
Op. 25. Zwei Capricen. No. 1. M. 1.30. No. 2 . . .	250
Op. 29. Zweite Suite in kanonischer Form . . .	250
Op. 30. Vier Stücke . . .	250
Op. 35. Balletmusik (in der ersten Lage) . . .	250
Op. 36. Vier Stücke in der ersten Lage. (Prophezie — Capriccio) . . .	250

Hoffmann, Richard. Op. 29. Drei leichte melodische Stücke zur Aufführung u. Bildung des Vortrags. (Ständchen. Märchen. Marchen) . . .	2
Op. 47. Zwei leicht ausführbare Sonnetten. No. 1 (A-M) M. 2. No. 2 (C) . . .	180
Op. 48. Zwei Sonnetten. No. 1 (G) M. 250. No. 2 (F) . . .	180
Op. 49. Drei Sonnetten f. d. Unterricht. No. 1 (Dm) M. 150. No. 2 (G) M. 150. No. 3 (C) . . .	150
Op. 50. Zwei Sonnetten f. d. Unterricht. No. 1 (G) M. 150. No. 2 (Am) . . .	180
Op. 61. Leichte Sonate . . .	280
Op. 62. Bagatellen. Drei Vortragsstücke f. d. Unterricht . . .	180
Huber, H. Op. 11. Sonate (D) . . .	6
Hummel, Ferdinand. Op. 14. Drei Fantastische (auch für Flöte u. Klavier). No. 1. Lied ohne Worte . . .	150
No. 2. Intermezzo . . .	150
No. 3. Perpetuum mobile . . .	150

Für 2 Violinen und Viola.

Manns, F. Op. 15. Trio (Am) . . .	450
Op. 16. Drei Fröide in der ersten Lage. No. 1 (G) M. 2. No. 2 . . .	2
Serenade (G) . . .	2

Für 2 Violinen und Violoncell (oder für Violine, Viola und Violoncell).

Bach, Johann Sebastian. 15 dreistimmige Inventionen, mit Streichern und Fingernoten versehen als Unterrichts- und 1. Zuchtstücke. Preis jeder Nummer: Trios M. 1.50. Quartetten M. 2.50. Quintetten M. 3.50. Sextetten M. 4.50. Heft 1 u. 2 . . .	850
---	-----

Für 2 Violinen.

Kalliwoda, J. W. Op. 245. Trois Duos faciles et brillants. No. 1-3 . . .	225
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie . . .	80
Wichtl, Georg. Op. 119. 60 leichte und fortschreitende Übungssätze f. d. Aufangunterricht im Violoncell (erste Lage), 60 leichten Violoncellen IIb. Heft 1 u. 2 . . .	2
Op. 114. 25 Sonetten f. d. Violine (erste und dritte Lage), m. einer zweiten Violine ad lib., zunächst als Übungssätze f. schon etwas vorgeschrittene Spieler komponiert. Heft 1 u. 2 . . .	2
Op. 115. 26 Studien f. d. Violine, m. einer zweiten Violine ad lib. Zur Förderung der Technik, zur Bildung des Geschmacks u. zur Veredelung des Vortrags. Heft 1-4 . . .	250

Duos für Violine und Klavier.

(Originalkompositionen.) [Fortsetzung]

Nessler, V. E. Op. 22. Elégie . . .	125
Pauer, E. Op. 48. Sonate . . .	675
Raff, Joachim. Op. 63. Drei Duos über Motive aus Wagner's Op. 1. . .	275
No. 1. Der stiegende Holländer . . .	275
No. 2. Tannhäuser . . .	275
No. 3. Lohengrin . . .	275
Op. 161. Konzert No. 1 (Hm) . . .	6
Op. 180. Suite (Gm) . . .	6
Op. 20. Voller. Cyclische Tondichtung. No. 1. Abschied von Aizey . . .	150
No. 2. Da er zum Harnersberger erkoren war . . .	150
No. 3. Im Bogenzügen zu Worms . . .	150
No. 4. Da Siegfried erschlagen war . . .	250
No. 5. Was er von Verleihen gelernt . . .	250
No. 6. Dank an Heichen . . .	150
No. 7. Auf der Nachtwache. a) Kampffeld . . .	250
No. 8. Auf der Nachtwache. b) Schlummerlied . . .	180
No. 9. Selbsteingeständnis . . .	0
Op. 206. Konzert No. 2 (Am) . . .	250
Op. 210. Suite (F-moll) — Pavane — Chansons de Louis XIII — varié — Gavotte et Mazurke — Tambourin. (A) . . .	8
Reissmann, August. Op. 47. Suite . . .	650
Rentsch, Ernst. Op. 19. Zwei Salonstücke. (Notturmo — Ungrarisch) . . .	2
Op. 120. Drei Improvisationen . . .	2
Schmitt, Aloys. Op. 121. Sonata cantabile . . .	250
Schumacher, P. Op. 63 No. 1. Ungrarische Sonetten . . .	150
Schumann, C. Op. 11. Stimmungsbilder. 4 Stücke. Heft 1 u. 2 . . .	150
Schwalbe, Robert. Op. 51. Konzertstück . . .	250
Spies, Ernst. Op. 25. Capriccio . . .	150
Op. 28. Romanz . . .	2
Op. 29. Tändelchen . . .	2
Taubert, Ernst Eduard. Op. 16. Zwei Stücke. No. 1. Ungrarisch . . .	2
No. 2. Scherzo . . .	2
Tyson-Wolff, G. Op. 42. Drei Romanzen. No. 1 (Em) u. No. 2 (F) je M. 1. . .	150
Urban, Heinrich. Op. 21. Menuett, Elégie und Scherzo. No. 1. Menuett. M. 150. No. 2. Elégie. M. 150. No. 3. Scherzo . . .	250
Weinzierl, Max von. Op. 47. Zwei Stücke . . .	150
Wermann, O. Op. 37. Frühlingssgruss. Gutes Liedchen . . .	150

Duos für Violine und Klavier.

(Arrangements.)

Abt, Franz. Waldandacht: Frühmorgens, wenn die Hühne kräht. Transcr. v. Richard Heffernann . . .	150
Beethoven, L. v. Op. 46. Adagio. Transcr. par Miska Hausser . . .	175
Bruch, Max. Op. 26. Konzert f. d. Violon (Gm) . . .	650
David, Ferdinand. Op. 45. Treis Impromptus en forme de Valse Eberhart. Op. 1. . .	150
Op. 42. Musikalische Geschilder . . .	150
Kiefer, Hein. Op. 73. Lustspiel-Ouverture, arr. vom Komponisten . . .	150
Op. 108. Ungarische Lustspiel-Ouverture, arr. vom Komponisten . . .	150
Op. 110. Französische Lustspiel-Ouverture, arr. vom Komponisten . . .	150
Leutner, A. Op. 42. Fest-Ouverture . . .	4
Mosert, W. A. Le cellole l'abbellito, transcr. par Miska Hausser . . .	150
Oesten, Th. Op. 149. Tändel-Schüsschen. Fünftzehn leichte u. angenehme Tänze, m. 123. Alpenglühbirnen . . .	150
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie . . .	180
Schubert, Franz. Mélodies transcr. par Miska Hausser . . .	125
Suppé, Franz von. Ouverture, arr. v. Robert Schab. . .	275
No. 1. Pique Dame . . .	275
No. 2. Die Frau Helwig . . .	250
No. 3. Händelstrolche . . .	250
No. 4. Franz Schubert . . .	250
No. 5. Ein Morgen, ein Mittag, ein Abend in Wien . . .	250
No. 6. Die Irrfahrt um Gluck . . .	250
No. 7. Des Wanders Ziel . . .	250
No. 8. Tändelquadrille . . .	275
No. 9. Leichte Kavallerie . . .	275

Violon-Virtuos, Der. Sammlung leichter und gleichzeitig brillanter Salonstücke.

Artili, L. Il Bacio, Walter-Arie . . .	125
No. 2. Bazarzewski, W. Op. 4. La Prière d'un Vierge . . .	150
No. 3. Mozart, W. A. Menuett a. d. Eudor-Sinfonie . . .	150
No. 4. Hamann, Ch. Op. 123. Alpenglühbirnen . . .	150
No. 5. Geria, A. Op. 5. Oino-Mazurka . . .	125
No. 6. Geria, A. Op. 18. Nadelglocken-Mazurka . . .	125
No. 7. Spindler, Fritz. Op. 140 No. 3. Hüsarenlied . . .	125
No. 8. Bach, E. Frühlingserwachen . . .	125
No. 9. Tutscheck, Franz. Op. 65. Kinder-Quadrille . . .	140
No. 10. Meyer, Ch. Op. 117. Galop militaire . . .	150
No. 11. Oesten, Th. Op. 123. Alpenglühbirnen . . .	150
No. 12. Spindler, Fritz. Op. 127 No. 4. Galopp (Es) . . .	160
No. 13. Erghard, Jules. Op. 215. Oh, mein chère Styrie! (Des Steyer) . . .	160
No. 14. Henselt, Ad. Op. 28 No. 1. Petite Valse (F) . . .	140
No. 15. Spindler, Fritz. Op. 123 No. 2. Duftendes Veilchen . . .	140
No. 16. Krug, D. Op. 186 No. 1. Lebewohl, arr. . .	140
No. 17. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 18. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 19. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 20. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 21. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 22. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 23. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 24. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 25. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 26. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 27. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 28. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 29. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 30. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 31. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 32. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 33. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 34. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 35. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 36. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 37. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 38. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 39. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 40. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 41. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 42. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 43. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 44. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 45. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 46. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 47. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 48. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 49. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 50. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 51. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 52. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 53. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 54. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 55. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 56. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 57. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 58. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 59. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 60. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 61. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 62. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 63. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 64. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 65. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 66. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 67. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 68. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 69. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 70. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 71. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 72. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 73. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 74. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 75. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 76. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 77. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 78. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 79. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 80. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 81. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 82. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 83. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 84. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 85. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 86. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 87. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 88. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 89. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 90. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 91. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 92. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 93. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 94. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 95. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 96. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 97. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 98. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 99. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150
No. 100. Spindler, Fritz. Op. 83. Sylphen. Leichte Tanzmusik . . .	150

Für Violine und Klavier.

Hess, C. Op. 6. Sonate (Hm), arr. . .	6
Hoffmann, H. Op. 49. Sonate (Fm) . . .	150
Hummel, Ferd. Op. 28 A. Sonate (Em) . . .	450

OUVERTUREN

VON

KELLER BELA.

Op.73. Lustspiel-Ouverture. (Es dur)

Orchesterstimmen (12-22 stimmig)	M. 6. --
Für Militärmusik. Stimmen	netto 2. 50.
Für Pianoforte zu 2 Händen	1. 25
Für Pianoforte zu 4 Händen	1. 75
Für 2 Pianoforte zu 8 Händen	3. 50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	3. --
Für Violine und Pianoforte	1. 80.
Für Flöte und Pianoforte	1. 80.
Für Zither	— .80
Für Pianoforte zu 6 Händen	2. --

Op.74. Ouverture comique. (B dur)

Orchesterstimmen (12-22 stimmig)	6. 50.
Für Militärmusik. Stimmen	netto 2. 50.
Für Pianoforte zu 2 Händen	1. 25
Für Pianoforte zu 4 Händen	1. 75
Für Violine und Pianoforte	2. --

Op.75. Ouverture romantique. (E dur)

Orchesterstimmen (12-25 stimmig)	6. --
Für Militärmusik. Stimmen	(Es dur) netto 2. 50.
Für Pianoforte zu 2 Händen	1. 50.
Für Pianoforte zu 4 Händen	2. --
Für Violine und Pianoforte	2. 30.

Op.76. Rákóczy-Ouverture. (F moll.)

Orchesterstimmen (12-25 stimmig)	10. --
Für Militärmusik. Stimmen	netto 3. --
Für Pianoforte zu 2 Händen	2. --
Für Pianoforte zu 4 Händen	2. 80.
Für Violine und Pianoforte	2. 50.

Op.95. Tempelweihe. Fest-Ouverture. (C moll.)

Orchesterstimmen (12-26 stimmig)	8. --
Für Militärmusik. Stimmen	netto 2. 50.
Für Pianoforte zu 2 Händen	1. 50.
Für Pianoforte zu 4 Händen	2. 50.
Für Violine und Pianoforte	2. 30.

Op.108. Ungarische Lustspiel-Ouverture. (A dur)

Orchesterstimmen (12-24 stimmig)	8. --
Für Militärmusik. Stimmen	netto 3. --
Für Pianoforte zu 2 Händen	1. 80.
Für Pianoforte zu 4 Händen	2. 50.
Für 2 Pianoforte zu 8 Händen	5. 50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	3. 50.
Für Violine und Pianoforte	3. --
Für Flöte und Pianoforte	3. --
Für Pianoforte zu 6 Händen	3. --

Op.111. Französische Lustspiel-Ouverture. (E dur)

Orchesterstimmen (12-24 stimmig)	M. 10. --
Für Militärmusik. Stimmen	netto 3. --
Für Pianoforte zu 2 Händen	1. 80.
Für Pianoforte zu 4 Händen	2. 80.
Für 2 Pianoforte zu 8 Händen	6. --
Für Pianoforte zu 4 Händen, Violine u. Violoncell	4. --
Für Violine und Pianoforte	3. --
Für Flöte und Pianoforte	3. --

Op.131. Italienische Schauspiel-Ouverture. (E dur)

Orchesterstimmen (12-24 stimmig)	8. 50.
Für Pianoforte zu 2 Händen	1. 25
Für Pianoforte zu 4 Händen	2. --
Für Militärmusik. Stimmen	netto 3. --

Op.132. Jubiläumsfeier. Fest-Ouverture. (Es dur)

Orchesterstimmen (12-25 stimmig)	10. --
Für Pianoforte zu 2 Händen	1. 50.
Für Pianoforte zu 4 Händen	2. 30.

Op.136. Ungarische Concert-Ouverture. (F moll.)

Orchesterstimmen (12-24 stimmig)	7. --
Für Pianoforte zu 2 Händen	1. 50.
Für Pianoforte zu 4 Händen	2. --

Op.137. Spanische Lustspiel-Ouverture. (A moll.)

Orchesterstimmen (12-25 stimmig)	10. --
Für Pianoforte zu 2 Händen	1. 80.
Für Pianoforte zu 4 Händen	2. 50.
Für Militärmusik. Stimmen	netto 3. 60.

Op.139. Csokonay-Ouverture. (D moll.)

Orchesterstimmen (12-24 stimmig)	8. 50.
Für Pianoforte zu 2 Händen	1. 50.
Für Pianoforte zu 4 Händen	2. 30.

Eigentum des Verlegers für alle Länder.

Entered at Stationers Hall.

Den Verträgen gemäss geschützt.

LEIPZIG.

C. F. W. SIEGEL'S Musikalienhandlung.

RLINNE-MANN.

Bei 12 stimmigem Orchester sind erforderlich: Violino I u. II, Viola, Basso, Flauto, Clarineto, Fagotto (oder Violoncello),
Corno I u. II, Tromba I u. II und Posuone.

Bei 15 stimmigem Orchester kommen hierzu: Violoncello, Clarineto II^{te} und Timpani (oder gran Cassa).

Zum vollständigen Orchester gehören ausserdem alle übrigen Stimmen. — Zu sämtlichen Ouverturen sind Partituren in Abschrift zu haben.

Herrn Capellmeister Franz von Suppé gewidmet.

Französische Lustspiel-Ouverture.

Rêler Bêla. Op. 111.
Arr. vom Componisten.

Allegro maestoso.

Violino.
(oder Flauto.)

Piano.

6667 6821

Two systems of musical notation for piano. Each system consists of a single treble staff and a grand staff (left and right bass staves). The music is in 3/4 time with a key signature of two flats. The first system has measures 1-4, and the second system has measures 5-8. Dynamics include piano (p), piano molto (p^{mo}), and piano molto sostenuto (p^{mo} sostenuto).

Andante molto sostenuto.

Two systems of musical notation for piano. Each system consists of a single treble staff and a grand staff (left and right bass staves). The music is in 3/4 time with a key signature of two flats. The first system has measures 9-12, and the second system has measures 13-16. Dynamics include piano molto sostenuto (p^{mo} sostenuto), piano molto (p^{mo}), piano (p), and pianissimo (pp).

This page of musical notation is for a piano piece, likely a setting of a religious text. It features a vocal line (soprano or alto) and a piano accompaniment. The notation includes various dynamics (pp, p, f, rall., trem.) and articulation marks. The lyrics "cre - scen - do" are visible under the vocal lines. The piano part consists of a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often featuring chords and arpeggios. The overall style is characteristic of late 19th or early 20th-century musical notation.

pp trm.

Allegro vivace.

f p

Q. *

f p

f p

f p

f p

f p

Q. *

poco rallentando

a tempo sul G.

p poco rallentando

cre - scen - do

ad.

The musical score is written for piano and voice. It begins with a treble and bass staff for piano, followed by a vocal line. The tempo is marked *poco rallentando* and then *a tempo sul G.* The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The vocal line enters with a melodic phrase. The score includes dynamic markings such as *p* and *ad.* (ad libitum). The lyrics "cre - scen - do" are written under the vocal line. The score ends with a double bar line.

2 8

2 8

2 8

2 8

p

This page of musical notation consists of two systems, each with a single melodic staff and a grand staff (treble and bass clef) for piano accompaniment. The key signature is B-flat major (two flats). The first system includes dynamic markings *ff* and *ad.*, and a fermata over a measure in the piano part. The second system includes a *p* marking. The piano accompaniment features complex rhythmic patterns, including triplets and sixteenth-note runs. The melodic line is primarily composed of eighth and sixteenth notes, often beamed together.

The musical score consists of six systems, each with a treble and bass staff. The key signature is one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a melody in the treble and a bass line in the bass. The second system continues the melody and bass line. The third system introduces a forte dynamic marking 'f' and a 4/3 time signature. The fourth system continues the melody and bass line. The fifth system shows a melody in the treble and a bass line in the bass. The sixth system concludes the piece with a 'rit.' marking and a final chord marked with an asterisk.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the three flats in the key signature. The score is written for a single melodic line and a piano accompaniment. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p*, *f*, and *f2w*. The piece is divided into several systems, each with a melodic line and an accompaniment line. The first system starts with a *p* dynamic marking. The second system features a *f* dynamic marking. The third system includes a *f2w* dynamic marking. The fourth system has a *f* dynamic marking. The fifth system has a *f* dynamic marking. The sixth system has a *f* dynamic marking. The seventh system has a *f* dynamic marking. The eighth system has a *f* dynamic marking. The ninth system has a *f* dynamic marking. The tenth system has a *f* dynamic marking. The eleventh system has a *f* dynamic marking. The twelfth system has a *f* dynamic marking. The thirteenth system has a *f* dynamic marking. The fourteenth system has a *f* dynamic marking. The fifteenth system has a *f* dynamic marking. The sixteenth system has a *f* dynamic marking. The seventeenth system has a *f* dynamic marking. The eighteenth system has a *f* dynamic marking. The nineteenth system has a *f* dynamic marking. The twentieth system has a *f* dynamic marking. The twenty-first system has a *f* dynamic marking. The twenty-second system has a *f* dynamic marking. The twenty-third system has a *f* dynamic marking. The twenty-fourth system has a *f* dynamic marking. The twenty-fifth system has a *f* dynamic marking. The twenty-sixth system has a *f* dynamic marking. The twenty-seventh system has a *f* dynamic marking. The twenty-eighth system has a *f* dynamic marking. The twenty-ninth system has a *f* dynamic marking. The thirtieth system has a *f* dynamic marking. The thirty-first system has a *f* dynamic marking. The thirty-second system has a *f* dynamic marking. The thirty-third system has a *f* dynamic marking. The thirty-fourth system has a *f* dynamic marking. The thirty-fifth system has a *f* dynamic marking. The thirty-sixth system has a *f* dynamic marking. The thirty-seventh system has a *f* dynamic marking. The thirty-eighth system has a *f* dynamic marking. The thirty-ninth system has a *f* dynamic marking. The fortieth system has a *f* dynamic marking. The forty-first system has a *f* dynamic marking. The forty-second system has a *f* dynamic marking. The forty-third system has a *f* dynamic marking. The forty-fourth system has a *f* dynamic marking. The forty-fifth system has a *f* dynamic marking. The forty-sixth system has a *f* dynamic marking. The forty-seventh system has a *f* dynamic marking. The forty-eighth system has a *f* dynamic marking. The forty-ninth system has a *f* dynamic marking. The fiftieth system has a *f* dynamic marking. The fifty-first system has a *f* dynamic marking. The fifty-second system has a *f* dynamic marking. The fifty-third system has a *f* dynamic marking. The fifty-fourth system has a *f* dynamic marking. The fifty-fifth system has a *f* dynamic marking. The fifty-sixth system has a *f* dynamic marking. The fifty-seventh system has a *f* dynamic marking. The fifty-eighth system has a *f* dynamic marking. The fifty-ninth system has a *f* dynamic marking. The sixtieth system has a *f* dynamic marking. The sixty-first system has a *f* dynamic marking. The sixty-second system has a *f* dynamic marking. The sixty-third system has a *f* dynamic marking. The sixty-fourth system has a *f* dynamic marking. The sixty-fifth system has a *f* dynamic marking. The sixty-sixth system has a *f* dynamic marking. The sixty-seventh system has a *f* dynamic marking. The sixty-eighth system has a *f* dynamic marking. The sixty-ninth system has a *f* dynamic marking. The seventieth system has a *f* dynamic marking. The seventy-first system has a *f* dynamic marking. The seventy-second system has a *f* dynamic marking. The seventy-third system has a *f* dynamic marking. The seventy-fourth system has a *f* dynamic marking. The seventy-fifth system has a *f* dynamic marking. The seventy-sixth system has a *f* dynamic marking. The seventy-seventh system has a *f* dynamic marking. The seventy-eighth system has a *f* dynamic marking. The seventy-ninth system has a *f* dynamic marking. The eightieth system has a *f* dynamic marking. The eighty-first system has a *f* dynamic marking. The eighty-second system has a *f* dynamic marking. The eighty-third system has a *f* dynamic marking. The eighty-fourth system has a *f* dynamic marking. The eighty-fifth system has a *f* dynamic marking. The eighty-sixth system has a *f* dynamic marking. The eighty-seventh system has a *f* dynamic marking. The eighty-eighth system has a *f* dynamic marking. The eighty-ninth system has a *f* dynamic marking. The ninetieth system has a *f* dynamic marking. The ninety-first system has a *f* dynamic marking. The ninety-second system has a *f* dynamic marking. The ninety-third system has a *f* dynamic marking. The ninety-fourth system has a *f* dynamic marking. The ninety-fifth system has a *f* dynamic marking. The ninety-sixth system has a *f* dynamic marking. The ninety-seventh system has a *f* dynamic marking. The ninety-eighth system has a *f* dynamic marking. The ninety-ninth system has a *f* dynamic marking. The hundredth system has a *f* dynamic marking.

The musical score is written for a voice and piano. It consists of eight systems of staves. The first system includes the tempo marking *a tempo* and the dynamic marking *rit.* (ritardando). The second system includes the dynamic marking *ff* (fortissimo). The third system includes the dynamic marking *rit.* (ritardando). The fourth system includes the dynamic marking *ff* (fortissimo). The fifth system includes the dynamic marking *p* (piano). The sixth system includes the dynamic marking *p* (piano). The seventh system includes the dynamic marking *p* (piano). The eighth system includes the dynamic marking *p* (piano). The notation includes various musical symbols such as notes, rests, and dynamic markings.

poco a poco rall.

a tempo

p

poco a poco rall.

p

cresc.

cresc.

f

ff

musical score, page 13, featuring six systems of music. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Dynamics include *p* (piano), *sf* (sforzando), and *sfz* (sforzando). The notation includes various musical symbols such as notes, rests, slurs, and accidentals.

Musical score for piano and violin, page 11. The score consists of five systems of music. The first system shows a violin melody with sixteenth-note patterns and a piano accompaniment with chords and moving lines. The second system features a *pizz.* (pizzicato) instruction for the violin and a piano accompaniment with chords and moving lines. The third system continues the piano accompaniment with chords and moving lines. The fourth system includes a *rit.* (ritardando) instruction for the piano and a *arco* (arco) instruction for the violin. The fifth system features a *f* (forte) instruction for the piano and a *p* (piano) instruction for the violin.



Più mosso.



This page contains five systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various note values, rests, and dynamic markings such as *p* (piano) and *ad.* (ad libitum). There are also some performance instructions like *ad.* and *ad.* written below the staves. The piece concludes with a double bar line and a final note marked with an asterisk.

Musical score for piano, page 17. The score consists of six systems of staves. The first system includes a treble staff with a forte (*ff*) dynamic and a bass staff with a piano (*p*) dynamic. The second system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The third system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The fourth system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The fifth system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The sixth system includes a treble staff with a piano (*p*) dynamic and a bass staff with a piano (*p*) dynamic. The score concludes with a double bar line and repeat signs.

OUVERTUREN

für Orchester.

von

Felix Mendelssohn Bartholdy.

Arrangement
 für Pianoforte und Violine
 von
 FRIEDRICH HERMANN.

Die Hochzeit des Camacho Op. 10.	Pr. Mk. 2.25.
Sommernachtstraum Op. 21.	Pr. Mk. 3. _
Fingals-Höhle (Hebriden) Op. 26.	Pr. Mk. 2.50.
Meeresstille und glückliche Fahrt Op. 27.	Pr. Mk. 2.75.
Mährchen von der schönen Melusine Op. 32.	Pr. Mk. 3. _
Paulus Op. 36.	Pr. Mk. 2. _
Athalia Op. 74.	Pr. Mk. 2. _
Heimkehr aus der Fremde Op. 89.	Pr. Mk. 2. 25.
Ruy Blas Op. 95.	Pr. Mk. 2. 25.
Ouverture in C dur Op. 101. (Trompeten-Ouverture)	Pr. (Mk. 2.50)
Ouverture für Harmoniemusik Op. 24.	Pr. (Mk. 2. _)

Eigenthum der Verleger:

Leipzig Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv

12552, 12520, 12572, 12581, 12691, 12718, 12618, 12552, 14187, 12642, 12622

OVERTURE.

F. Mendelssohn Bartholdy, Op. 95.
arr. von F. Brissler.

VIOLINO. Lento. Allegro molto.

Pianoforte. Lento. Allegro molto.

Lento.

pizz.

Pianoforte. Lento.

Allegro molto.

arco

pizz.

Pianoforte. Allegro molto.

Lento.

Lento.

Allegro molto.
arco
p

Allegro molto.
p

cresc. sf sf f

sf sf sf cresc. f

sf sf sf cresc. dim.

p sf sf sf sf

A ff

First system of musical notation. The top staff is a single melodic line in a key with two flats. The piano accompaniment consists of two staves (treble and bass) with block chords. A first ending bracket labeled "8" spans the final two measures of the system. The system concludes with a fortissimo (*ff*) dynamic marking.

Second system of musical notation. The piano part features a continuous eighth-note accompaniment. The vocal line has a first ending bracket labeled "8". The system ends with a *piu. f* (pizzicato fortissimo) marking.

Third system of musical notation. The piano part includes a section marked "B" with a first ending bracket labeled "8". The system contains several *ff* markings and a *Qw.* (quasi) marking. The system concludes with a *ff* marking.

Fourth system of musical notation. The piano part features a continuous eighth-note accompaniment. The system concludes with a *ff* marking.

Fifth system of musical notation. The system begins with a *Lento.* (Lento) marking. The piano part features a continuous eighth-note accompaniment. The system concludes with a *ff* marking.

This page of musical notation consists of six systems, each with a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats).

- System 1:** The vocal line begins with a *tempo* marking. The piano accompaniment starts with a *p* (piano) dynamic. A section marker **C** is placed above the piano staff.
- System 2:** The piano accompaniment continues with a *sempre pp* (pianissimo) marking.
- System 3:** The vocal line features dynamics of *sf* (sforzando), *dim.* (diminuendo), and *p*. The piano accompaniment remains at *sempre pp*.
- System 4:** The vocal line includes a *cresc.* (crescendo) marking. The piano accompaniment has *sf* (sforzando) markings.
- System 5:** Both the vocal and piano lines feature *cresc.* markings.
- System 6:** The piano accompaniment begins with a *p* dynamic. A section marker **D** is placed above the piano staff.

The musical score is written for piano and consists of five systems of staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and dynamic markings.

Dynamics and markings include:

- p* (piano)
- cresc.* (crescendo)
- sf* (sforzando)
- molto cresc.* (molto crescendo)
- ff* (fortissimo)
- E* (Clef change to E-flat major)
- f* (forte)
- sf* (sforzando)

The score features complex rhythmic patterns, including triplets and sixteenth notes, and a variety of chordal textures. The notation is arranged in five systems, each with a treble and bass staff.

This page contains six systems of musical notation, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is B-flat major (two flats).

- System 1:** The vocal line begins with a melodic phrase. The piano accompaniment features chords and a moving bass line. Dynamics include *f* (forte) and *sf* (sforzando).
- System 2:** The vocal line has a melodic line with some rests. The piano accompaniment continues with chords and a steady bass line. Dynamics include *p* (piano) and *sf*.
- System 3:** The vocal line features a melodic line with many beamed sixteenth notes. The piano accompaniment has a rhythmic bass line. Dynamics include *f*, *sf*, and *sempre f* (always forte).
- System 4:** The vocal line has a melodic line with some rests. The piano accompaniment features chords and a moving bass line. Dynamics include *f*, *sf*, and *sempre f*. There are also markings *Qd.* and *** below the piano part.
- System 5:** The vocal line has a melodic line with some rests. The piano accompaniment features chords and a moving bass line. Dynamics include *f*, *sf*, and *dim.* (diminuendo). There are also markings *Qd.* and *** below the piano part.
- System 6:** The vocal line has a melodic line with some rests. The piano accompaniment features chords and a moving bass line. Dynamics include *p*, *dim.*, and *pp* (pianissimo).

The musical score for 'The Rose Tree' is presented in three systems. The first system shows the vocal melody in treble clef with a key signature of two flats and a common time signature. The melody begins with a piano (*pp*) dynamic. The second system continues the vocal melody, marked with a forte (*f*) dynamic. The third system shows the vocal melody and piano accompaniment. The piano part is in bass clef and features a steady accompaniment pattern. The key signature remains two flats throughout.

Musical score for "The Song of the Lark" by Maurice Strakosky, measures 1-8. The score is in 3/4 time, key of B-flat major, and features a vocal line and piano accompaniment. Dynamics include *cresc.*, *sf*, *f*, and *p*.

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. It begins with a treble clef and a key signature of two flats. The melody is written in a simple, folk-like style. The second system consists of two staves: a treble staff and a bass staff. The treble staff continues the melody, and the bass staff provides a harmonic accompaniment. The third system also consists of two staves, continuing the piece. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). The piece concludes with a double bar line and a key signature change to one flat (B-flat).

The musical score for 'The Rose Tree' is presented in three systems. The first system contains the first line of the melody and the first two lines of the piano accompaniment. The second system contains the second line of the melody and the next two lines of the piano accompaniment. The third system contains the third line of the melody and the final two lines of the piano accompaniment, ending with a double bar line and a repeat sign. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The melody is a simple, catchy tune with a key signature of one flat and a 2/4 time signature.

8...

f

f

f

ff

Qd. *

Qd. *

Lento.

a tempo

Lento.

a tempo

pp

p

I

f

f

p

cresc.

cresc.

p

The musical score is arranged in six systems, each consisting of a vocal line (treble clef) and a piano accompaniment (grand staff). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

Key markings and dynamics include:

- System 1:** A key signature change to one sharp (F#) is indicated by a 'K' marking. Dynamics include *sf* (sforzando) and *f* (forte).
- System 2:** Both the vocal and piano parts are marked *cresc.* (crescendo). The piano part includes fingering numbers 1, 2, 3, and 4.
- System 3:** The piano part begins with a *p* (piano) dynamic, followed by *cresc.* and *molto cresc.* (much crescendo), ending with *sf*. The vocal part also shows a *sf* marking.
- System 4:** The piano part starts with *p*, followed by *cresc.* and *molto cresc.*, and ends with *sf*. A key signature change to one flat (Bb) is indicated by a 'b' and a '2' marking. The vocal part has a *sf* marking.
- System 5:** The piano part features a *sf* marking. The vocal part also has a *sf* marking.
- System 6:** The piano part begins with a *sf* marking, followed by *sf* and *sf* markings. The vocal part has a *sf* marking. A key signature change to two flats (Bb, Eb) is indicated by a '2' and a 'b' marking. The system ends with a *p* marking.

The page number 14197 is printed at the bottom center.

First system of musical notation, measures 1-4. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides harmonic support with chords and eighth-note accompaniment. Dynamics include *f* and *p*. A key signature change to one flat is indicated at the end of the system.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development. The bass staff features a more active accompaniment with chords and eighth notes. Dynamics include *p*, *cresc.*, and *f*. A key signature change to two flats is indicated at the end of the system.

Third system of musical notation, measures 9-12. The treble staff shows a melodic line with slurs. The bass staff features a dense accompaniment with chords and eighth notes. Dynamics include *cresc.*, *f*, and *f cresc.*. A key signature change to three flats is indicated at the end of the system.

Fourth system of musical notation, measures 13-16. The treble staff features a melodic line with slurs. The bass staff features a dense accompaniment with chords and eighth notes. Dynamics include *ff* and *N*. A key signature change to four flats is indicated at the end of the system.

Fifth system of musical notation, measures 17-20. The treble staff features a melodic line with slurs. The bass staff features a dense accompaniment with chords and eighth notes. Dynamics include *ff*. A key signature change to five flats is indicated at the end of the system.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. Dynamic markings include *ff* (fortissimo) in the second system and *p* (piano) in the fourth system. There are also markings for *Qw.* (likely a tempo or performance instruction) and asterisks (*) indicating specific measures or sections. The piece concludes with a double bar line and a final chord in the sixth system.

14197

im Verlage von Breitkopf und Härtel in Leipzig.

Septette, Sextette, Quintette und Quartette für das Pianoforte.

M. Pl.		M. Pl.		M. Pl.		M. Pl.	
Beethoven, L. v., Op. 16, Quintett f. Pfl., Obss., Clar., Horn u. Fagott. Esdur. 4 20		Field, J., Quintette pour Piano, 2 Viol., Alto et Violoncelle. 1 20		Lobe, C., Op. 9, Second Quatuor (D moll) pour Piano, Violon. Alto et Violoncelle 4 50		Mozart, W. A., Quartett (Es dur) f. Piano, Viol., Viola u. Violoncelle. Horn u. Fag., arrang. 7 20	
— 7 Quartette für Pianoforte, Violine, Bratsche u. Violon. 1. u. 2. Dur. 3 30		Gernsheim, F., Op. 6, Quartett f. Pfl., Viol., Viola u. Violoncelle. 1 20		Louis Ferd., Op. 5, Quatuor Es dur p. Piano, Violon. Alto et Violoncelle 7 50		Onslow, C., Op. 30, Sextuor (Es dur) p. Piano, Fagott, Clarinette, Cor, Basson u. Bass u. lib. u. p. Organo, 2 Viol., Alto, Violoncel u. Basson. 3 30	
— 2. u. 3. Dur. 3 30		Götz, H., Op. 6, Quartett für Pianoforte, Violine, Viola und Violoncel. Esdur. 10 20		Mendelssohn Bartholdy, F., Op. 22, Capriccio brillant pour le Pianoforte avec Quatuor 4 50		Schubert, Franz, Op. 114, Grosses Quintett (Förstlein-Quintett) für Pianoforte, Violine, Viola, Violoncel und Contra- bass. 6 60	
— Quartett f. Pfl., Viol., Bratsche u. Violoncel. Op. 16, Esdur. 4 30		Hummel, J. N., Quatuor pour Piano, Violon. Alto u. Violoncelle. 4 20		— Op. 23, Concerto No. 1 G moll pour le Pianoforte avec Quatuor 8 20		Schumann, R., Op. 41, Quintett in Esdur f. Pfl., 2 Viol., Viola u. Violoncel Parlir-arrang. 12 20	
Brumback, A. P., Op. 3, Sextett f. Pfl., 2 Violinen, 2 Bratschen u. 2 Violoncel. 10 30		Kalkbrenner, F., Op. 81, Quintette pour Piano avec Violon et Clarinette Viola ou Cor, Violoncelle. Esdur. 3 30		— Op. 40, Concerto No. 2 G moll pour le Pianoforte avec Quatuor 7 20		Stiehl, H., Op. 40, Grand Quatuor pour Piano, Violon, Viola et Violoncelle 9 20	
Cramer, J. B., Quatuor pour Piano, Viol., Alto et Violoncelle Esdur. 3 30		— Op. 132, Grand Septuor (Adur) p. Piano av. Hautcl., Clar., Cor, Basson, Violoncel. et Contrebasse. 9 20		Mozart, W. A., Quatuor (G moll) pour Piano, Violon. Alto et Violoncelle 6 20		— Op. 36, Grand Quatuor f. Pfl., Violon, Viola et Violoncelle 9 20	
Danzl, Op. 40, Quatuor pour Piano, Viol., Alto et Violoncelle 4 30		Kuhlen, Op. 32, Grand Quatuor (C dur) pour Piano, Violon, Viola et Violoncelle 6 20		— Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle 6 20		Street, J., Op. 26, Quintuor en Mi bémol majeur (Es dur) pour Piano, Violon, Viola, Violoncelle et Contra-Basse 11 50	
Dunsk, J. L., Op. 41, Cor, Quatuor p. Piano, Viol., Al. et Viol. et Contreb., ad lib. 4 20		Lobe, C., Quatuor (Es dur) pour Piano, Violine, Viola et Violoncelle. 4 30		— Quintett (Es dur) für Pfl., Obss., Clar., Horn u. Fagott. Neue Ausg. 4 30			
Op. 36, Quatuor pour Piano, Violon, Alto et Violoncelle Esdur. 4 30							

Trios für Pianoforte, Violine und Violoncel.

M. Pl.		M. Pl.		M. Pl.		M. Pl.	
Bergiel, W., Op. 37, Drittes Trio für Piano, Viol. u. Viol. 10 20		Dieckhoff, A., Op. 2, C moll 9 20		Klengel, J., Op. 1, Trio für Pianoforte, Violine und Viola. Esdur. 10 20		Onslow, G., Op. 14, No. 2, Esdur. 4 20	
Beethoven, L. van, Trios.		Erckert, C., Op. 18, H. moll 9 20		— Op. 26, C moll 10 20		— Op. 14, No. 3, D dur 4 20	
No. 1, Op. 1, No. 1, Esdur. 3 30		Gade, Niels W., Op. 42 7 20		Laube, F., Op. 2, Trio für Piano, Violon, et Violoncelle. G dur. 7 20		— 26. C moll 3 20	
— 2. u. 3. Dur. 3 30		Götz, H., Op. 1, Trio f. Piano, Viol. u. Violoncelle. 7 20		Landwehr, J., Trio. F dur. 9 20		— 27. G dur 4 30	
— 3. u. 4. Dur. 3 30		Haydn, J., Trios f. Piano, Viola, Violoncel. Neue Part.-Ausg., 2. Gebrauche beim Concertation der Musik in Leipzig genau bezeichnet von Ferd. David. 3 30		Louis Ferd., Op. 2, Esdur. 9 20		Reinecke, C., Op. 9, D dur 7 50	
— 4. u. 5. Dur. 3 30		— No. 1 bis 31, 31 mit Flöte oder Violon u. Violoncello. 3 30		Mathison-Hansen, G., Op. 3, Trio für Pianoforte, Violine und Violoncello 9 20		— Op. 10, No. 1, G moll 7 50	
— 6. u. 7. Dur. 3 30		— Trios. Dieselben complet in zwei Abtheilungen. Erste Abtheilg. No. 1—16 in drei roth cartonnirten Bänden. 18 20		Mendelssohn Bartholdy, Fr., Op. 40, No. 1, D moll 9 20		Schubert, Franz, Op. 90, Erstes Trio für Pianoforte, Violine und Violoncello 5 10	
— 7. u. 8. Dur. in 1. Satz. 1 20		— do. Zweite Abtheilg. No. 17—31 in drei roth cartonnirten Bänden. 18 20		— Op. 66, No. 2, C moll 10 30		— Op. 100, Zweites Trio für Pianoforte, Violine u. Violoncel. Esdur. netto 6 20	
— 8. u. 9. Dur. 3 30		Hofmann, H., Op. 11, D moll 7 20		Mozart, W. A., Trios No. 1, G dur. No. 2, B dur, No. 3, Esdur. No. 4, C dur, No. 5, G dur, No. 6, B dur, No. 7, Esdur. 4 20		Schumann, Clara, Op. 17, G moll 1 50	
— 9. u. 10. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30		Schumann, R., Op. 63, No. 1, D moll 10 30	
— 11. u. 12. Dur. 3 30		Hofmann, H., Op. 11, D moll 7 20		Naumann, R., Op. 7, Trio f. Pfl., Viol. u. Viola. F dur. 7 20		— Op. 110, No. 1, G moll 10 30	
— 13. u. 14. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30		Onslow, G., Op. 3, 2. C dur 3 20		— Op. 36, Grand Trio. B dur 7 50	
— 15. u. 16. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30		— 3. u. 3. G moll 3 20		Street, J., Op. 6, Trio. Esdur. 10 30	
— 17. u. 18. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30		— 14. u. 1. E moll 4 20		— Op. 11, Adur 10 30	
— 19. u. 20. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30				Vollweiler, C., Op. 20, No. 1, F dur. 6 20	
— 21. u. 22. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 23. u. 24. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 25. u. 26. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 27. u. 28. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 29. u. 30. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 31. u. 32. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 33. u. 34. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 35. u. 36. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 37. u. 38. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 39. u. 40. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 41. u. 42. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 43. u. 44. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 45. u. 46. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 47. u. 48. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 49. u. 50. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 51. u. 52. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 53. u. 54. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 55. u. 56. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 57. u. 58. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 59. u. 60. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 61. u. 62. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 63. u. 64. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 65. u. 66. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 67. u. 68. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 69. u. 70. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 71. u. 72. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 73. u. 74. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 75. u. 76. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 77. u. 78. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 79. u. 80. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 81. u. 82. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 83. u. 84. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 85. u. 86. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 87. u. 88. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 89. u. 90. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 91. u. 92. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 93. u. 94. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 95. u. 96. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 97. u. 98. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 99. u. 100. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 101. u. 102. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 103. u. 104. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 105. u. 106. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 107. u. 108. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 109. u. 110. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 111. u. 112. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 113. u. 114. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 115. u. 116. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 117. u. 118. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 119. u. 120. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 121. u. 122. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 123. u. 124. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 125. u. 126. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 127. u. 128. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 129. u. 130. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 131. u. 132. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 133. u. 134. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 135. u. 136. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 137. u. 138. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 139. u. 140. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 141. u. 142. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 143. u. 144. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 145. u. 146. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 147. u. 148. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 149. u. 150. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 151. u. 152. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 153. u. 154. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 155. u. 156. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 157. u. 158. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 159. u. 160. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 161. u. 162. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 163. u. 164. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 165. u. 166. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 167. u. 168. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 169. u. 170. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 171. u. 172. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 173. u. 174. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 175. u. 176. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 177. u. 178. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 179. u. 180. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 181. u. 182. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 183. u. 184. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 185. u. 186. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 187. u. 188. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 189. u. 190. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 191. u. 192. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 193. u. 194. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 195. u. 196. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 197. u. 198. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					
— 199. u. 200. Dur. 3 30		— Trios. Dieselben complet in 3 Bdn. cartonnirt. 10 30					

Duos für Pianoforte und Violine.

Alard, J., Op. 26, Grand Duo concertant	6	Alade, N. W., Op. 21, Sonate D moll . . .	3	Mendelssohn Bartholdy, F., Op. 30, Symphonie No. 4. A dur. Arr. von Fr. Hermann	7 50	Reutsch, E., Op. 9, Scherzo für Piano- forte und Violine	2	
Bach, J. S., 6 Sonaten für Clavier und Violine. Nach der Ausgabe der Bach- Gesellschaft rev. von Ferd. Hermann.		— Noeklänge von Ossian. Overture. Arrang. v. Fr. Hermann	2 75	— Overture No. 4. A dur. Arr. von Fr. Hermann	7 50	Richter, E. F., Op. 26, Sonate	5	
No. 1. H. moll	2 30	Götz, H., Op. 2, Schöne Sinfonie (L. Laga- riog, Ed., Op. 13, Sonate	3 50	— Overture No. 5. A dur. Arr. von Fr. Hermann	7 50	Römer, A., Op. 3, 3 Sonates	6	
— 2. A dur	2 30	Haas, W. de, Op. 3, Sonate für Piano- forte und Violine	7 20	— Op. 1, Sommerstraßentr., Op. 21, 3 — 2. Fingelschlag (Hebriden), Op. 20 — 3. Meeresschiffe, Op. 22 — 4. Mitternachts von der schünen Mel- odie, Op. 32	2 75	Röntgen, Julius, Op. 1, Sonate f. Piano- forte und Violine	5 20	
— 3. E dur	2 75	Haydn, J. N., Op. 3, Quartett-Ausg. No. 1. G dur	2 20	— 5. F. dur	3 20	Rubinstein, A., Op. 18, Sonate pour Piano et Violoncelle, Edition pour Piano et Violon	6 20	
— 4. C moll	2 30	— 2. D dur	2 20	— 6. A dur	3 20	— Op. 19, Deuxième Sonate pour Piano et Violoncelle	6 20	
— 5. F moll	2 30	— 3. E dur	1 50	— 7. A moll	3 20	— Op. 19, Sonate p. Piano et Alto arr. von Fr. Hermann	7 50	
— 6. G dur	2 30	— 4. A dur	2 20	— 8. D dur	2 25	Rüfer, Ph., Op. 1, Sonate	7 50	
6 Sonaten für Pechl-Clavier, für Clavier u. V. ohne bearbeitet von Ferd. David.		— 5. G dur	1 50	— 9. Heinekecher, Op. 22, Op. 22 — 7. Overture in C dur, Op. 101, (Trumpeten-Overture)	2 50	Scharwenka, K., Op. 2, Erste Sonate für Piano forte und Violine	6 20	
No. 1. Es dur	2 20	— 6. C dur	1 50	Mozart, Sonaten. Zum Gebrauch im Con- servatorium der Musik, aus Vorträge im Gewandhaus zu Leipzig gesa- bezeichnet von Ferd. Hermann.		Schubert, Franz, Op. 70, Ronde brillant f. Piano forte u. Violine. H. moll. netto Op. 137. Drei Sonaten für Piano- forte und Violine	2 70	
No. 2. G moll	2 20	— 7. F dur	3 50	M. Pl.		No. 1. D dur	netto 1 50	
No. 3. A dur	2 20	— 8. G moll (auch in C moll)	3 50	No. 1. A dur	2 80	— 2. Amoll	netto 1 50	
No. 4. E moll	2 25	— 9. Deschen. Compl. Koth cartes u. Violon. für Piano forte und Violine. Für Piano und Violoncel übertragen von Ferd. Grützmacher. A. G. dur.	2 50	No. 1. A dur	2 80	— 3. G moll	netto 1 50	
No. 5. C dur	3 20	Hermann, Fr., Op. 4, Serenade	4 50	No. 1. A dur	2 80	— Op. 18, Phantasie für Piano und Violon. C dur. netto 3 30		
Beethoven, L. van		Hiller, F., Op. 86, Suite in canoa. Form Kummel, J. M., Op. 2, Sonate in D dur Kalkbrenner u. Lafont, Op. 133, Fanta- sie brill. (sur les Huguenots)	8 20	No. 1. A dur	2 80	— Op. 162, Duo für Piano forte und Vi- olone. A dur. netto 2 10		
No. 1. Op. 12, No. 1. D dur.	2 10	Kumpel, J. M., Op. 2, Sonate in D dur Kalkbrenner u. Lafont, Op. 133, Fanta- sie brill. (sur les Huguenots)	8 20	No. 1. A dur	2 80	— Symphonie in C dur, Arrang. f. Pian- forte und Violine. Netto 11 20		
— 2. 12.	2 10	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	Schumann, Clara, Op. 22, Drei Romanzen Schumann, E., Op. 12, Phantasiestücke für das Piano forte. Hieraus: Des Abends, Aufschwung, Warum U. Grien- de, Fähr, für Piano forte u. Violon bearbeitet von L. Abel.	11 20	3 75
— 4. 23. A moll	2 10	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	— Op. 38, Symphonie No. 1 B dur. Arrang. von Fr. Hermann.	7 50	
— 24. F dur	2 10	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	— Op. 130, Symphonie No. 4. D moll. Arrang. v. Fr. Hermann	7 50	
— 6. 30. No. 1. A dur.	2 10	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	— Op. 121, Sonate	7 50	
— 7. 30. 2. C dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	Spohr, L., Op. 35, Duo conc. in G dur . .	6 20	
— 8. 30.	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	Street, J. G., Op. 21, Sonate, B dur . . .	6 20	
— 9. 47. A dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	Taubert, W., Op. 15, Sec. Duo in G dur .	4 20	
— 10. 48. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80	Thalberg, S., et de Beriot, Op. 51, Duo	4 20	
— 11. 49. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 12. 50. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 13. 51. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 14. 52. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 15. 53. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 16. 54. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 17. 55. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 18. 56. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 19. 57. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 20. 58. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 21. 59. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 22. 60. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 23. 61. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 24. 62. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 25. 63. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 26. 64. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 27. 65. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 28. 66. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 29. 67. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 30. 68. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 31. 69. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 32. 70. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 33. 71. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 34. 72. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 35. 73. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 36. 74. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 37. 75. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 38. 76. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 39. 77. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 40. 78. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 41. 79. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 42. 80. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 43. 81. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 44. 82. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 45. 83. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 46. 84. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 47. 85. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 48. 86. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 49. 87. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 50. 88. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 51. 89. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 52. 90. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 53. 91. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 54. 92. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 55. 93. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 56. 94. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 57. 95. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 58. 96. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 59. 97. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 60. 98. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 61. 99. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 62. 100. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 63. 101. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 64. 102. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 65. 103. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 66. 104. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 67. 105. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 68. 106. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 69. 107. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 70. 108. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 71. 109. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 72. 110. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 73. 111. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 74. 112. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 75. 113. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167, Duo sur la Reine de Chypre	8 20	No. 1. A dur	2 80			
— 76. 114. G dur	2 40	— Op. 161, Duo sur la Reine de Chypre — 166, Duo sur la Reine de Chypre — 167,						

