

O. Sparebat

O. Sparebat

EDITION A. GUTHEIL

# COMPOSITIONS POUR VIOLON et PIANO

N <sup>o</sup>	R. C.	N <sup>o</sup>	R. C.
215. <b>Popper, D.</b> Op. 64 N <sup>o</sup> 1. „Wie einst in schöner'n Tagen.“ . . . . .	.40	216. <b>Vieuxtemps, H.</b> Op. 40 N <sup>o</sup> 2. Regrets. . . . .	.30
217. <b>Глинка, М.</b> , „Увертюра“ изъ оперы: „Жизнь за Царя“ . . . . .	.120	218. <b>Глинка, М.</b> Ночной смотръ. . . . .	.60
219. <b>Saint-Saëns, C.</b> Op. 40. Danse Macabre. . . . .	.85	220. <b>Д'Амброзио, А.</b> Op. 6. Канцонета. . . . .	.30
221. <b>Drdla, F.</b> Serenade. . . . .	.30	222. <b>Hubay, J.</b> Op. 38 N <sup>o</sup> 1. Vor Ihrem Bild. ( <i>De- vant son image</i> ) .30	
223. <b>Hubay, J.</b> Op. 32. „Hejre kati“ Scènes de la Csárda. . . . .	.55	224. <b>Leoncavallo, R.</b> Sérénade. . . . .	.30
225. <b>Hubay, J.</b> Op. 38 N <sup>o</sup> 2. Unter Ihrem Fenster. .45		226. <b>Glinka, M.</b> Le Doute. (Сомнѣнiе). . . . .	.50
227. <b>Tirindelli, P. A.</b> Appassionato. . . . .	.45	228. <b>Ambrosio, A.</b> Op. 4. Sérénade. . . . .	.55
229. <b>Herbert, V.</b> Op. 3. Sérénade. . . . .	.40	230. <b>Bazzini, Op. 43.</b> N <sup>o</sup> 2 La danse des gnômes. .75	
231. <b>Wilhelmj, Lieder von Schubert:</b> „Ave Maria Am Meer.“ . . . . .	.60	232. <b>Bazzini, Op. 25.</b> La Ronde des Lutins. . . . .	.90
233. <b>Alard, D.</b> Op. 49 N <sup>o</sup> 16 Brindisi Valse. . . . .	.60	234. <b>Bohm, C.</b> Op. 314. N <sup>o</sup> 7. Legende. . . . .	.45
235. <b>Vieuxtemps, H.</b> Op. 31. 4 <sup>me</sup> Concerto. . . . .	.250	236. <b>Focheux, J.</b> Dormez, mignonne. Berceuse. .30	
237. <b>Accolaÿ, J. B.</b> Concerto. A moll. . . . .	.85	238. <b>Gillet, E.</b> Lamento. . . . .	.30
239. <b>Ernst, H. W.</b> La Romanesca. (Ad. Grünwald.) 25		240. <b>Elgar, E.</b> Op. 12. Salut d'amour. ( <i>Liebesgruss</i> ). 30	
241. <b>Labitzky, A.</b> Op. 45. Traum der Sennerin. .30		242. <b>Fauré, G.</b> Lamento. . . . .	.30
243. <b>Bohm, C.</b> Perpetuo mobile. . . . .	.30	244. <b>Corelli-Leonard, H.</b> La Folia. Varia- tions sérieuses. .70	
245. <b>Hauser, M.</b> Op. 43. Ungarische Rhapsodie. .75			



PROPRIÉTÉ DE L'ÉDITEUR.



## Moscou chez A. Gutheil

Fournisseur de la cour IMPERIALE et commissionnaire des theatres IMPERIAUX  
au Pont des Marechaux maison 6.

S<sup>t</sup> PETERSBOURG chez A. JOHANSEN Perspective de Nevsky N<sup>o</sup> 50.  
KIEFF chez L. IDZIKOWSKI. VARSOVIE, chez GEBETHNER & WOLFF.

Lith. W. Gressel Moscou rue Grande Eppasski prop. Maison

# LA RONDE DES LUTINS.

## SCHERZO FANTASTIQUE

par A. BAZZINI Op. 25.

Violon. Solo. *p* *glissez.* 8

Quasi presto. (M.M. ♩ = 138.)

Piano. *ff* *pp stacc.* *f* *pp* *sf* *p léger.* *pp* *sf* *sf* *ff* *pp*

(N. B., ce morceau doit être accompagné très Piano excepté les passages marqués *f*)

*poco rit.*  
*colla parte. a tempo*  
*suivez. pp*

*sf*  
*ppp*  
*pressez.*

*un peu cres - cen - do*  
*f*  
*ff*

*Solo.*  
*p*  
*ppp*

*p*

The musical score is written in a single system with three staves per system. The top staff is in treble clef, and the bottom two staves are in bass clef. The music features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamic markings are used throughout to indicate volume changes, such as *f* (forte), *sf* (sforzando), *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo). The score is divided into measures by vertical bar lines, and some measures contain slurs or accents. The handwriting is clear and professional, typical of a composer's manuscript.

Musical score for piano and violin, page 5. The score consists of eight systems of music. Each system has a violin staff on top and a piano staff on the bottom. The piano staff is divided into a right-hand (treble) and left-hand (bass) part. The music is in G major and 2/4 time. It features various dynamics such as *p*, *pp*, *sf*, *f*, and *ff*, and includes performance instructions like *Solo.*, *Tutti.*, *poco rit.*, *colla parte*, *a tempo*, and *suivez.*. There are also some numerical markings like '4' and '8' above notes.

The musical score consists of several systems of staves. The first system includes a vocal line and a piano accompaniment. The second system features a vocal line with the lyrics "cres - cen - do" and a piano accompaniment marked *pp*. The third system includes a vocal line with a *f* dynamic and a piano accompaniment with *f* and *ff* dynamics, and the instruction "Tutti." The fourth system shows a vocal line with markings for "1<sup>re</sup> 2<sup>e</sup> 3<sup>e</sup> 4<sup>e</sup> Chant." and a piano accompaniment marked *pp*. The fifth system includes a vocal line with markings for "3<sup>e</sup> 4<sup>e</sup> Chant." and a piano accompaniment marked *pp*, with the instruction "colla parte." at the end.

8 *poco rit.* *p* *a tempo* *colla parte.* *rit.* *2<sup>e</sup> C.*

This system features a vocal line starting with a melodic phrase, followed by a piano accompaniment. The vocal line includes a fermata over a measure and a '2<sup>e</sup> C.' marking. The piano accompaniment consists of chords and moving lines in both hands.

*a tempo* *ppp*

The second system continues the vocal and piano parts. The piano accompaniment features a prominent triplet in the right hand. The vocal line has a fermata and a '2<sup>e</sup> C.' marking.

*a tempo* *colla parte.* *a tempo* *ppp*

The third system shows the vocal line with a fermata and '2<sup>e</sup> C.' marking, and the piano accompaniment with a 'ppp' dynamic marking.

*f* *Tutti.* *Solo* *1<sup>e</sup> 2<sup>e</sup> 3<sup>e</sup> 4<sup>e</sup> Chant.* *2<sup>e</sup> 3<sup>e</sup> 4<sup>e</sup>* *pp*

The fourth system is marked 'Tutti' and 'Solo'. It includes a vocal line with a 'Solo' marking and a piano accompaniment with a 'pp' dynamic marking. The vocal line has a fermata and a '2<sup>e</sup> C.' marking.

The fifth system continues the vocal and piano parts, featuring a fermata and a '2<sup>e</sup> C.' marking in the vocal line.

*glissez. scherz.*

*ff* **Tutti.**

*marcato*

*Solo*

*2<sup>e</sup> C. du milieu de l'archet.*

*pp*

*fff*

*f* *p* *f* *p* *f* *p*

*pp*

*8*

*8*

*sans rallentir.*



9

First system of music. Treble clef: *con forza.*, *rit.*. Bass clef: *rit.*, *Ped.*, *\**.

Second system of music. Treble clef: *p*, *a tempo*, *8*. Bass clef: *pp*, *pp*, *sf >*.

Third system of music. Treble clef: *p >*. Bass clef: *pp*, *sf >*.

Fourth system of music. Treble clef: *sf >*, *sf >*, *sf >*, *ff*. Bass clef: *sf >*, *sf >*, *sf >*, *ff*. *Tutti.*

Fifth system of music. Treble clef: *Solo*, *p*, *glissez.*, *f*, *p*. Bass clef: *fpp*, *f*, *pp*.

The musical score consists of six systems of music, each with a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The systems are as follows:

- System 1:** Vocal line starts with a melodic phrase. Dynamics include *f* and *p*. Piano accompaniment features chords and moving lines.
- System 2:** Vocal line includes the instruction *du talon*. Dynamics include *f* and *pp*. Piano accompaniment continues with chords. Labels *2<sup>e</sup> C.* and *4<sup>e</sup> C.* are present.
- System 3:** Vocal line includes *con forza.*, *dim.*, *deces*, *cen*, and *do*. Dynamics include *f* and *pp*. Piano accompaniment continues. Label *3<sup>e</sup> C.* is present.
- System 4:** Vocal line includes *glissez.* and fingerings *1 4 3 0*. Dynamics include *p*, *f*, and *pp*. Piano accompaniment continues. Labels *f* and *pp* are present.
- System 5:** Vocal line includes fingerings *2* and *2*. Dynamics include *ppp*. Piano accompaniment continues. Labels *2<sup>e</sup> C.* and *ppp* are present.

2<sup>a</sup> U. -

*con brio.*

*ppp*

*marcato*

*p*

*pp*

*f* *f* *sf* *cres - cen - do*

*sempre p*

*ff* *ff* *pizz.*

EDITION A. GUTHEIL

# COMPOSITIONS POUR VIOLON et PIANO

N <sup>o</sup> .	R. C.	N <sup>o</sup>	R. C.
177. Dvořák, A. Waldesruhe. . . . .	.40	178. Grieg, E. Op. 38. Lyrische Stücke. . . . .	.90
179. Grieg, E. Op. 46. Peer Gynt. Suite I. . . . .	.75	180. Wichtl, G. Op. 22 N <sup>o</sup> 5. La Marseillaise. . . . .	.45
181. Saint-Saëns, C. Rondo capriccioso. Op. 28. 1—		182. Paganini. Moïse. . . . .	.55
183. Gounod, Ch. Walzer aus Faust. Arr. v. G. Wichtl. 55		184. Hauser, M. Op. 34. Das Vöglein im Baume. . . . .	.75
185. Корганова, Г. О., „Баян“ Фантазия на Кавказскія темы. . . . .	.80	186. Sarasate, P. Op. 4. Réverie. . . . .	.45
187. Tartini. Variations sur une Gavotte-de Corelli. 75		188. Thomé, F. Op. 120. 2 <sup>me</sup> Andante reli- gioso. . . . .	.30
189. Brahms, J. Op. 49 N <sup>o</sup> 4. Wiegenlied. . . . .	.30	190. Godard, B. Op. 145 N <sup>o</sup> 1. A l'ombre. . . . .	.30
191. Godard, B. Op. 145 N <sup>o</sup> 2. Sous la charmille. . . . .	.40	192. Godard, B. Op. 145 N <sup>o</sup> 3. En regardant le ciel. . . . .	.30
193. Godard, B. Op. 145 N <sup>o</sup> 4. Danse rustique. . . . .	.45	194. Godard, B. Op. 145 N <sup>o</sup> 5. La fée du hallier. . . . .	.45
195. Hubay, J. Op. 45 N <sup>o</sup> 1. Mazurka. . . . .	.45	196. Steck, P. A. Flirtation. Petite Valse. . . . .	.45
197. Godard, B. Op. 128 N <sup>o</sup> 6. Staccato-Valse. . . . .	.55	198. Herman, A. Carmen. Fantaisie. . . . .	.55
199. Godard, B. Op. 128 N <sup>o</sup> 3. Adagio pathétique. . . . .	.45	200. Schumann, R. Op. 12 N <sup>o</sup> 3. Warum? . . . . .	.20
201. Bazzini, A. Op. 34 N <sup>o</sup> 6. Calabrese. . . . .	.85	202. Alard, D. Op. 47. Faust. Fantaisie de Concert. 90	
203. Westerlind, A. E. Berceuse. . . . .	.30	204. Schubert, F. Op. 13 N <sup>o</sup> 9. L'Abeille. . . . .	.30
205. Schubert, F. Rosamunde. Balletmusik I. . . . .	.45	206. Gounod, Ch. Faust. Potpourri. . . . .	.1 30
207. Saint-Saëns, C. Op. 45. Le Déluge. Prélude. . . . .	.55	208. Schubert, F. Rosamunde. Ouverture. . . . .	.1 20
209. Berlioz, Ch. Op. 70. 6 <sup>me</sup> Concerto. . . . .	.1 —	210. Schütt, E. Op. 52 N <sup>o</sup> 3. Mélodie-Berceuse. . . . .	.45
211. Розасъ, Ю. Надъ волнами. Вальсъ. . . . .	.50	212. Gillet, E. Babillage. . . . .	.45
213. Глинка, М. „Маршъ Черномора и Восточ- ные танцы“ изъ оперы: „Русланъ и Людм.“ 1—		214. Глинка, М. „Она мнѣ жизнь“ Романсъ изъ оперы: „Русл. и Людм.“ . . . . .	.75

PROPRIÉTÉ DE L'ÉDITEUR

Moscouchez  A. Gutheil  
Fournisseur de la cour IMPERIALE et commissionnaire des theatres IMPERIAUX  
au pont des M. arechaux maison 6.  
S<sup>t</sup> PETERSBOURG chez A. JOHANSEN Perspective de Nevsky N<sup>o</sup> 50.  
KIEFF chez L. Idzikowski. VARSOVIE, chez GEBETHNER & WOLFF.  
12th W. Cross Moscow rue Grande Sypaski пр. М. Исаев

- N° 1. La veille des noces.  
 N° 2. La brise du printemps.  
 N° 3. Une caprice.

Trois

MORCEAUX DE SALON

pour

Violon

avec accompagnement de Piano

composés par

JEAN BECKER

Propriété des Editeurs. Enregistré aux Archives de l'Union

MAYENCE

chez les fils de B. Schott.

Bruxelles chez Schott frères. Londres chez Schott & C<sup>ie</sup>

52 Montagne de la Cour. 159 Regent Street.

Dépôt général de notre fonds de Musique.

LEIPZIG ROTTERDAM  
 C.F. Leede. W.F. Lichtenauer.

Déposé à la Bibliothèque Impériale de France  
 en Dépôt chez J. Hartmann, Boulevard des Capucines N° 15 à Paris

N° 15814

Pr. { N° 1. 1 Fl.  
 " 2. — 45 kr  
 " 3. 1 Fl. 12 kr

ANGELUS TANGI  
1853

N°1. La veille des noces.  
N°2. La brise du printemps.  
N°3. Une caprice.

Trois  
**MORCEAUX DE SALON**  
pour  
**Violon**  
avec accompagnement de Piano  
composés par  
**JEAN BECKER**

N°15814

Propriété des Editeurs. Enregistré aux Archives de l'Union.  
**MAYENCE**  
chez les fils de B. Schott.  
Bruxelles chez Schott frères. Londres chez Schott & C<sup>ie</sup>  
82 Montagne de la Cour. 159 Regent Street.  
Dépôt général de notre fonds de Musique.  
**LEIPZIG ROTTERDAM**  
C. F. Leede. W. F. Lichtenauer.  
Déposé à la Bibliothèque Impériale de France  
en Dépôt chez J. Hartmann, Boulevard des Capucines N°15 à Paris.

N°1. 1Fl.  
Pr. " 2. - 45kr  
" 3. 1Fl. 12kr

# TROIS MORCEAUX DE SALON

N<sup>o</sup> 3. UNE CAPRICE.

dediée à M. le Marquis de St: HILAIRE.

JEAN BECKER.

VIOLON. *p grazioso.*

PIANO. *p*

Allegretto.  $\text{♩} = 92.$

*brillante.*

*mf*

*cres.*

*cres.*

*pp*

*cres.*

*p*

*p*

*p*

*p*

*p*

*p*

*p*

*p*



The musical score consists of several systems of staves. The first system includes a single treble staff and a grand staff (treble and bass). The second system features a single treble staff with a *stacc.* and *deces.* marking, and a grand staff with a *pp* marking. The third system has a grand staff with a *sec.* marking and a *mf espressivo.* marking. The fourth system includes a single treble staff and a grand staff with *cres.* and *deces.* markings. The fifth system features a single treble staff and a grand staff with a *f* marking. The score is written in a key signature of two sharps (D major) and a time signature of 4/4.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a series of chords and some melodic fragments. The grand staff contains a piano accompaniment with chords and some moving lines. A dynamic marking *pp* is present in the bass staff.

Second system of musical notation. Similar to the first, it has a treble staff and a grand staff. The treble staff features more complex rhythmic patterns and trills. The grand staff accompaniment includes a *cres.* (crescendo) marking in the bass staff and a *p* (piano) marking in the treble staff.

Third system of musical notation. The treble staff continues with trills and melodic lines. The grand staff accompaniment features a steady rhythmic pattern in the bass line and chords in the treble.

Fourth system of musical notation. The treble staff has a melodic line with trills. The grand staff accompaniment is mostly rests, with a few notes in the bass staff and some chords in the treble staff.

The musical score is written in G major (one sharp) and 3/4 time. It consists of six systems of staves. The first system includes a violin staff with trills and a piano accompaniment starting with a piano (*p*) dynamic. The second system features a violin staff with a *brillante.* marking and a piano accompaniment. The third system shows a violin staff with an 8-measure rest and a piano accompaniment with a mezzo-forte (*mf*) dynamic. The fourth system includes a violin staff with a crescendo (*cres.*) and a piano accompaniment with a crescendo and fortissimo (*f*) dynamic. The fifth system features a violin staff with a 4-measure rest and a piano accompaniment. The sixth system concludes with a piano accompaniment marked piano (*p*). The score is filled with intricate melodic lines, trills, and complex harmonic textures.

The first system of musical notation consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with various ornaments and slurs. The grand staff provides harmonic accompaniment with chords and moving lines in both hands.

The second system continues the musical piece. It features a treble staff with a melodic line and a grand staff. The word "4<sup>e</sup>C." is written above the treble staff, and "cres." is written below the grand staff. The music shows a gradual increase in volume.

The third system of musical notation includes a treble staff and a grand staff. The word "4<sup>e</sup>C." is written above the treble staff. The music continues with complex rhythmic patterns and dynamic markings.

The fourth system of musical notation features a treble staff and a grand staff. The word "4<sup>e</sup>C." is written above the treble staff. The music includes a trill (tr.) and a ritardando (rit.) marking. The grand staff shows a forte (ff) dynamic.

The fifth system of musical notation consists of a treble staff and a grand staff. The word "4<sup>e</sup>C." is written above the treble staff. The music concludes with a decrescendo (decres.) and a piano (p) dynamic. The grand staff ends with a final chord.

LINDENRAUSCHEN.

Violino.

Joseph Joachim, Op.5.

Sehr bewegt.

pp

pp

f p dim.

p

pp

dim.

cresc.

f sf p f

sf mf

pp

teneramente.

p

dim.

Violino.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a melodic line with slurs and dynamic markings of *p* and *pp*. The second staff is marked *teneramente.* and includes a *dim. sempre.* instruction. The third staff continues the melodic development with *pp* dynamics. The fourth and fifth staves show more complex rhythmic patterns with slurs and dynamic markings of *pp*. The sixth staff features a series of sixteenth-note passages with a *p* dynamic. The seventh staff has a *pp* dynamic and a *dim.* instruction. The eighth staff continues with a *p* dynamic. The ninth and tenth staves conclude the page with a *p* dynamic and a *dim.* instruction.

Violino.

Violino musical score, measures 1-10. The score consists of ten staves of music. It features various dynamics including *pp*, *f*, *ff*, *P dol.*, *dol.*, *perdendo*, *p*, *pp*, *dim.*, *pp*, and *espress.*. The music includes complex rhythmic patterns, triplets, and slurs.

ABENDGLOCKEN.

Langsam und getragen, doch nicht schleppend.

*ausdrucksvoll.*

auf der G Saite.

ABENDGLOCKEN musical score, measures 11-15. The score consists of five staves of music. It features dynamics including *p*, *cresc.*, *dim.*, *pp*, *mf*, and *f*. The music includes slurs, triplets, and fingerings. The tempo is marked as *Langsam und getragen, doch nicht schleppend.*

Violino.

*dol.* *un poco rit. dim. a tempo.*

*cresc.* *tr* *p*

*cresc.* *tr*

*quasi Fantasia.*

*a tempo.* *auf der G Saite.*

*a tempo.* *auf der G Saite. ad lib.*

*cresc.* *dim.*

*f dim.* *dol.*

*auf der A Saite.*

*cresc.* *p*

*mf* *cresc.* *f* *p*

*cresc.*

*f* *p* *pp* *cresc.* *p*

*perdendo* *pp*



P. V. K. 1000

### Violino.

Violino musical score consisting of six staves. The notation includes various dynamics and performance instructions:

- Staff 1: *mf dim.*
- Staff 2: *sf cresc. largamente. ff dim.*
- Staff 3: *pp*
- Staff 4: *poco cresc. dim. dim. sempre.*
- Staff 5: *dim. sempre. pp cresc.*
- Staff 6: *molto cresc. ff dim. a pp*

### BALLADE.

Sehr bestimmt, fast marschartig.

BALLADE musical score consisting of five staves. The notation includes first and second endings and a final dynamic marking:

- Staff 1: First ending with fingerings 1, 3, 3, 1.
- Staff 2: First ending with fingerings 1, 1.
- Staff 3: Second ending with fingerings 1, 1.
- Staff 4: First ending with fingerings 1, 1.
- Staff 5: Second ending with fingerings 1, 1, 2. Ends with *ff*.

### Violino.

feurig-*tr*



auf der G Saite.






risoluto e sempre più forte.




auf der G Ste.




Violino.

The musical score consists of ten staves of music in treble clef with a key signature of two sharps (F# and C#). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, and rests. Trills are indicated by 'tr' above notes. Dynamics include *ff* (fortissimo), *sempre cresc.* (sempre crescendo), *sempre ff*, *f*, *riten.* (ritardando), *molto*, and *accel. e cresc.* (accelerando e crescendo). Fingerings are indicated by numbers 1 and 2. The instruction 'auf' appears above a measure on the seventh staff. The final staff begins with 'der G Saite.' and ends with a double bar line.

First system of musical notation, featuring a treble staff and a grand staff (treble and bass). The music is in a key with two sharps (D major or F# minor). Dynamic markings include *p* (piano) and *ff* (fortissimo).

Second system of musical notation, continuing the piece with treble and grand staves. The notation includes various rhythmic patterns and articulation marks.

Third system of musical notation. The top staff is a single-line instruction: *auf der G Saite.* (on the G string). The grand staff below contains the accompaniment. Dynamic markings include *p riten.* (piano, ritardando) and *pp ritenuto.* (pianissimo, ritenuto).

Fourth system of musical notation. The top staff is a single-line instruction: *molto accel. e cresc.* (molto accelerando e crescendo). The grand staff below contains the accompaniment. Dynamic markings include *ff* (fortissimo).

Fifth system of musical notation. The top staff is a single-line instruction: *molto accel. e cresc.* (molto accelerando e crescendo). The grand staff below contains the accompaniment. Dynamic markings include *f* (forte).

## Suite de la Musique de Violon.

Concertos, Airs variés, Fantaisies etc., avec Accompagnement de Piano.		n. kr.	Duos pour deux Violons.		n. kr.
ALARD, D. Fantaisie sur des motifs de Norma. Op. 9.	2 24	HUNYADY, B. DR. Air hongrois varié. Op. 17.	1 48	ALARD, D. 16 Etudes brillantes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Op. 16.	3 —
— Fantaisie sur des motifs de Linda di Chamounix. Op. 12.	2 24	KALLIWODA, J. W. Fantaisie. Op. 125.	2 24	— 3 Duos élémentaires. Op. 22.	1 48
— Souvenirs des Pyrénées, Nocturne. Op. 13.	1 12	KÜFFNER, J. Fantaisie et Variations sur une Tyrolienne. Op. 310.	1 48	— 3 Duos faciles. Op. 23. N° 1 à 3, chaque	1 12
— Premier Concerto. Op. 15.	4 48	KUFFERATH, H. F. Andante. Op. 10.	1 30	BAILLOT, P. 3 Duos. Op. 16.	3 20
— Souvenirs de Mozart, Fantaisie. Op. 21.	2 24	KUFFERATH, L. Réponse à l'Élégie de H. W. Ernst. Op. 9.	1 12	BECK, C. F. 3 Duos faciles.	1 12
AMELOT, Fantaisie. Op. 2.	1 48	LAFONT, C. P. Grande Fantaisie et Variations sur des motifs de la Muette de Portici.	2 —	BRAND, A. 3 Sonates pour Violon avec Acc. d'un 2 <sup>d</sup> Violon.	1 48
ARTOT, J. 1 <sup>er</sup> Air varié. Op. 1.	1 30	— Minuit, grande Fantaisie et Variations sur des motifs favoris du Domino noir.	2 24	DE BERIOT, Ch. 3 grandes Etudes. Op. 43.	2 —
— 2 <sup>d</sup> Air varié. Op. 2.	1 30	— 2 <sup>d</sup> e grande Fantaisie sur la Prière du Domino noir.	2 24	— 3 Duos concertants. Op. 57. N° 1 à 3, chaque	1 48
— Souvenir de Bellini, Fantaisie brillante. Op. 4.	2 —	— Valses encore. Romance-Valse.	1 12	CALL, L. DR. 3 Duos faciles.	1 36
— Scène des tombeaux de Lucie de Lammermoor. Fantaisie. Op. 5.	1 48	— Récitations musicales de Henri Herz, Collection de 24 Rondos, Airs variés et Fantaisies sur des thèmes choisis, 8 Suites, chaque	1 48	DEVIIENNE, F. 6 Duos très faciles.	1 —
— Le Rêve. Scène. Op. 6.	2 —	LEONARD, H. Fantaisies sur des thèmes russes. Op. 3.	12	Duetinos, 3, de différents auteurs. 1 <sup>er</sup> Livre. 2 <sup>d</sup> Livre.	1 —
— Scherzo. Op. 7.	1 30	— 2 <sup>d</sup> Concerto. Op. 14.	4 12	FONTAINE, A. 3 grands Duos concertants. Op. 32, N° 1 à 3, chaque	1 30
— Hommage à Rubini. Fantaisie brill. Op. 8.	2 24	— Grande Fantaisie militaire. Op. 15.	2 —	FRÄNZL, F. 3 grands Duos. Op. 22.	3 36
— Grande Fantaisie sur l'hymne national russe. Op. 11.	2 —	LIPINSKY, Ch. 6 Morceaux de Salon sur des motifs de Rossini.	1 12	GEBAUER, M. 12 Leçons méthodiques en Duos très faciles. Op. 10, en 2 Suites, chaque	2 —
— Fantaisie sur des motifs de Norma. Op. 13.	2 —	N° 1. Li Marinari.	1 30	GUENIN, M. A. 3 Sonates pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Op. 9.	1 30
— Sérénade. Op. 14.	1 12	N° 2. La Serenata.	1 12	— 3 Sonates idem. Op. 10.	1 30
— Rondo brillant. Op. 15.	2 —	N° 3. La Danza.	1 12	— 3 Duos pour 2 Violons. Op. 13.	2 —
— Grande Fantaisie de concert. Op. 16.	2 —	N° 4. L'Orgia.	1 12	HÄNSEL, P. 3 Duos. Op. 23.	2 48
— Variations concertantes pour Violon et Chant sur une romance de Paccini. Op. 17.	2 24	N° 5. La Pastorella dell' Alpi.	— 54	— 3 Duos. Op. 24.	2 48
— Premier Concerto. Op. 18.	2 —	N° 6. La Regata veneziana.	1 12	HOMANN, F. P. 12 Duos faciles et progressifs. Op. 8, en 2 Livraisons, chaque	1 34
— Grande Fantaisie sur des motifs de Robert le diable. Op. 19.	2 —	LOUIS, N. Fantaisie et Adagio de la Cavatine chantée par Rubini dans La Sonnambule.	1 48	KROMMER, F. 3 Duos. Op. 51.	3 —
— Romance de Field, transcrite. Op. 20.	— 54	— L'Amitié, Fantaisie brillante pour 2 Violons. Op. 140.	1 48	KÜFFNER, J. 3 Duos. Op. 143.	2 48
— Romance de Lucrece Borgia, transcrite.	1 —	MASSART, L. Le Reveil d'un beau jour, Mélo-odie variée. Op. 2.	2 —	— 6 Duos faciles et progressifs. Op. 312, 1 <sup>er</sup> Livre. 2 <sup>d</sup> Livre.	1 36
BRAND, A. 6 Valses brillantes.	1 12	MAYSIEDER, J. Variations, Op. 25, arrangées par A. Brand.	1 —	— 50 Etudes méthodiques. Op. 326, en 2 Suites, chaque	2 24
BRANDENBURG, F. Rêverie sur un thème de Kücken. Op. 9.	1 21	MAZAS, F. La Billiarde. Scène-Caprice. Op. 37.	1 —	LOLLI, A. Duo facile et curieux.	— 12
BURGMÜLLER, F. 3 Nocturnes.	1 30	— Grande Fantaisie sur le Postillon de Lonjumeau. Op. 59.	1 12	LORENZITI, B. 3 Duos faciles. Op. 36.	1 —
DE BAS, S. Fantaisie sur Lucrezia Borgia.	2 —	MÖSER, A. La Sérénade, Nocturne. Op. 3.	1 30	LOTTIN, D. 6 Duos, Etudes des 5 premières positions. Op. 17.	1 36
DE BERIOT, Ch. 12 Mélodies italiennes, en 3 Livraisons, chaque	1 12	— Fantaisie brillante sur des motifs du Freischütz. Op. 4.	2 —	LOUIS, N. 24 Etudes. Op. 87.	3 —
— Air varié, Op. 1, nouvelle édition, revue et augmenté.	1 12	PANNY, J. Sonate pour la 4 <sup>me</sup> corde. Op. 28.	1 12	LUBIN, L. DR ST. Grand Duo. Op. 3.	1 24
— Air varié, Op. 2, nouvelle édition, revue et augmentée.	1 12	PANOFKA, H. 2 Nocturnes brillants sur des motifs de Mina. Op. 50.	1 30	MAZAS, F. Collection progressive.	—
— Air varié, Op. 3, nouvelle édition, revue et augmentée.	1 30	PRUME, F. Fantaisie et Variations sur un thème d'Herold. Op. 9.	2 —	Letz: A. 12 petits Duos, dédiés aux jeunes élèves. Op. 38, en 2 Suites, chaque	2 6
— Air montagnard varié. Op. 5, nouvelle édition, revue et augmentée.	1 30	— Souvenir villageois, Andante et Rondo. Op. 10.	2 24	— B. 6 petits Duos, dédiés aux élèves. Op. 39, en 2 Suites, chaque	2 6
— 5 <sup>me</sup> Air varié. Op. 7.	1 30	— Concerto héroïque. Op. 11.	4 12	— C. 6 Duos brillants, dédiés aux amateurs. Op. 40 en 2 Suites, chaque	2 24
— 6 <sup>me</sup> Air varié. Op. 12.	1 30	— Le Retour à la vie ou les Arpèges, Caprice. Op. 12.	2 —	— D. 6 grands Duos, dédiés aux artistes. Op. 41, en 2 Suites, chaque	2 48
— 7 <sup>me</sup> Air varié. Op. 15.	1 30	SAINTON, P. Fantaisie sur Lucrezia Borgia.	2 24	— 6 Duos faciles et progressifs. Op. 46.	1 48
— Premier Concerto. Op. 16.	2 24	— Souvenirs de La Fille du Régiment, Fantaisie.	1 48	— 3 Duos brillants. Op. 66.	3 —
— Le Trémolo. Caprice sur un thème de Beethoven. Op. 30.	1 48	— Premier Concerto.	2 24	— 3 Duos brillants. Op. 67.	3 —
— Second Concerto. Op. 32.	4 12	SAMRHINI, S. Élégie.	1 12	— 6 Duos faciles et brillants, dédiés aux jeunes élèves. Op. 82, en 2 Suites, chaque	2 48
— Andante et Rondo russe. Extrait du second Concerto. Op. 32.	2 24	SINGELÉE, J. B. Fantaisie élégante sur Le Pirate. Op. 13.	1 30	— Collection de Duos de Salon.	—
— 3 Etudes caractéristiques. Op. 37.	2 24	— Fantaisie élégante sur Lucie de Lammermoor. Op. 14.	1 30	1 <sup>er</sup> Volume, 6 Duos brillants. Op. 83, en 3 Livres, chaque	1 48
— 8 <sup>me</sup> Air varié. Op. 42.	2 —	— Fantaisie élégante sur La Part du diable. Op. 16.	1 48	2 <sup>d</sup> Volume, 6 Duos brillants. Op. 84, en 3 Livres, chaque	1 48
— Troisième Concerto. Op. 44.	3 36	— Fantaisie élégante sur La Sirène. Op. 18.	1 30	MEERTS, L. J. Douze Etudes élémentaires pour Violon avec Acc. d'un 2 <sup>d</sup> Violon, composées pour l'usage des classes élémentaires du Conservatoire royal de Bruxelles.	2 42
— Quatrième Concerto. Op. 46.	2 —	— Fantaisie élégante sur L'Enchanteresse. Op. 19.	1 30	— Idem, en 2 Suites, chaque	1 30
— 9 <sup>me</sup> Air varié (Fantaisie). Op. 52.	2 42	— Fantaisie élégante sur Les Mousquetaires de la Reine. Op. 21.	1 18	— Le Mécanisme du Violon, divisé en ses divers éléments et appliqué à tous les accens de la musique dans une suite d'Etudes caractéristiques.	—
— Cinquième Concerto. Op. 55.	3 —	— Fantaisie élégante sur Le Pré aux clercs. Op. 24.	1 30	Premier Recueil: 12 Etudes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Nouvelle Edition, revue et corrigée.	4 48
— Valses pour Violon et Piano concertant. Op. 58.	1 48	— Fantaisie élégante sur Le Val d'Andorre. Op. 25.	1 30	Idem, en 2 Suites, chaque	2 42
— 10 <sup>me</sup> Air varié (Fantaisie). Op. 67.	2 24	SIVORI, C. La Génoise, Caprice. Op. 1.	2 24	Second Recueil: 12 Etudes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon.	4 12
— Sixième Concerto. Op. 70.	2 24	— Variations sur Nel cor piu non mi sento. Op. 2.	2 24	Idem, en 2 Suites, chaque	2 24
— Septième Concerto. Op. 76.	3 —	— Variations sur un thème du Pirat. Op. 3.	2 24	MESTRINO, N. Duo facile et curieux.	— 8
DREYSCHOCK, R. Divertissement.	1 —	— Fantaisie-Etude. Op. 10.	2 24	MOLIQUE, B. 3 Duos.	2 24
ELIASON, E. Andante suivi d'un Allegro agitato en mouvement perpétuel. Op. 20.	1 12	STEVENIERS, J. Le Souvenir. Mélodie. Op. 4.	1 —	MORALT, J. B. Leçons méthodiques pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. 1 <sup>er</sup> Livre. 2 <sup>d</sup> Livre.	2 —
ERNST, H. W. Morceau de Salon. 1 <sup>er</sup> livre, 2 Nocturnes. Op. 8.	1 12	— Le Rêve, Fantaisie. Op. 5.	1 30	NEUBAUER, F. 6 Duos. Op. 14, en 2 Livraisons, chaque	1 30
— Morceau de Salon. 2 <sup>me</sup> livre, Thème allemand varié. Op. 9.	1 30	— La Prière. Mélodie religieuse. Op. 6.	1 12	PANOFKA, H. 24 Etudes mélodiques et progressives dans tous les tons majeurs et mineurs, soigneusement doigtées, pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Op. 30, en 2 Suites, chaque	3 —
— Morceau de Salon, 3 <sup>me</sup> livre, Elégie, Chant. Op. 10.	— 54	— La Sirène, Concertino. Op. 9.	2 —	— 6 Duos. Op. 24, en 2 Livraisons, chaque	1 24
— Fantaisie brillante sur la Marche et la Romance d'Othello. Op. 11.	1 48	— Souvenirs de Dom Sébastien, Morceau de salon. Op. 10.	1 30	— 3 Duos faciles.	1 —
FRÄNZL, F. Concertino en forme de Fantaisie. Op. 20.	2 —	— Les Regrets, Solo dramatique. Op. 14.	1 30	RAUTENKOLB, J. 32 Pièces faciles et progressives, en 2 Livraisons, chaque	— 48
GHYS, J. Premier Concerto. Op. 40.	2 42	TERRY, E. Fantaisie-Caprice.	1 48	REUSCHEL, 12 Valses et Ecossaises.	— 48
HAUFF, C. Fantaisie sur des Mazurkas de Chopin.	1 48	VIEUXTEMPS, H. Grand Concerto. Op. 10.	5 24	SCHLÖSSER, L. 2 Duos concertants. Op. 18, N° 1 et 2, chaque	1 —
HAUMAN, Th. Fantaisie brillante sur la Romance „Ma Céline.“ Op. 3.	1 30	— Le Violon principal seul.	2 —	SCHWINDL, F. 12 Duos faciles. Op. 4.	1 48
— Variations dans le style élégant sur l'air favori de l'Elisire d'Amore. Op. 8.	2 —	— Fantaisie-Caprice. Op. 11.	2 24	VIOTTI, J. B. 6 Duos. Op. 5, en 2 Livr., chaque	2 24
— Grande Fantaisie sur Guido et Ginevra. Op. 10.	2 24	— Grande Sonate. Op. 12.	4 48	WANHAL, J. 8 Duos, 3 Livr., chaque	1 36
— Grande Scène sur Lucia di Lammermoor. Op. 11.	1 30	— et WOLFF. Grande Fantaisie sur Le Duc	—		—
HAUSER, M. Mes Adieux à Varsovie, [Nocturne. Op. 5.	1 —		—		—

# MUSIQUE DE VIOLON,

publiée par LES FILS DE B. SCHOTT à Mayence.

Londres, chez SCHOTT & Comp.

Bruxelles, chez SCHOTT FRERES.

## Méthodes, Etudes, Exercices et Caprices.

	n. kr.
ALARD, D. Ecole de Violon, Méthode complète et progressive, adoptée au Conservatoire de Paris. (Violinschule, im Pariser Conservatorium eingeführt).	7 12
— 16 Etudes brillantes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Op. 16.	3 —
— 10 Etudes artistiques pour Violon seul. Op. 19.	2 24
BAILLOT, P. L'art du Violon, nouvelle Méthode, dédiée à ses élèves. (Die Kunst, die Violine zu spielen).	13 36
— Idem, divisée en 5 Cahiers.	2 24
Cahier 1 à 4,                   chaque	4 48
" 5.	—
— Exercices journaliers au Conservatoire de Musique à Paris. (Tägliche Uebungen am Pariser Conservatorium). Tirés de l'art du Violon.	—
Liv. 1. Gammes et Exercices dans les 7 positions et dans tous les tons.	1 21
" 2. Gammes et Exercices dans tous les tons avec divers coups d'archet.	1 21
BERIOT, C. DE. 3 Etudes caractéristiques pour Violon avec Acc. de Piano. Op. 37.	2 24
— Trois grandes Etudes pour 2 Violons. Op. 43.	2 —
DURAND, A. F. 6 Caprices ou Etudes.	1 36
ELIASON, E. 6 Caprices caractéristiques, dédiés à Nic. Paganini, suivis d'un Caprice d'Adieu de Paganini. Op. 12.	1 12
GEBAUER, M. Principes élémentaires de la Musique. (Die Anfangsgründe der Musik.) Positions et Gammes de Violon et 12 Leçons méthodiques en Duos très faciles pour 2 Violons, Op. 10. En 2 Suites. chaque	2 —
GUHR, C. L'art de jouer du Violon de Paganini, appendice à toutes les méthodes qui ont paru jusqu'à présent, avec un traité des sons harmoniques simples et doubles.	5 36
— Ueber Paganini's Kunst die Violine zu spielen, ein Anhang zu jeder bis jetzt erschienenen Violinschule, nebst einer Abhandlung über das Flageoletspiel in einfachen und Doppeltönen.	4 30
KREUTZER, R. 40 Caprices ou Etudes. Nouv. Edition.	2 24
KÜFFNER, J. 50 Etudes méthodiques pour 2 Violons. Op. 326. En 2 Suites. chaque	1 12
LOTTIN, D. 6 Duos pour 2 Violons, Etudes des 5 premières positions. Op. 17.	1 36
LOUIS, N. 24 Etudes pour 2 Violons. Op. 87.	3 —
MÉBERTS, L. J. Douze Etudes élémentaires pour Violon avec Acc. d'un 2 <sup>d</sup> Violon, composées pour l'usage des Classes élémentaires du Conservatoire royal de Bruxelles.	2 42
— Idem, en 2 Suites, chaque	1 30
— Le Mécanisme du Violon, divisé en ses divers éléments et appliqué à tous les accens de la musique dans une suite d'Etudes caractéristiques.	—
Premier Recueil: 12 Etudes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. Nouvelle Edition, revue et corrigée.	4 48
Idem, en 2 Suites, chaque	2 42
Second Recueil: 12 Etudes pour Violon avec Acc. d'un 2 <sup>d</sup> Violon.	4 12
Idem, en 2 Suites, chaque	2 24
MORALT, J. B. Leçons méthodiques pour Violon avec Acc. d'un 2 <sup>d</sup> Violon. 1 <sup>er</sup> Livre.	2 —
2 <sup>d</sup> Livre.	3 —
MOZART. Neue theoretische und praktische Violinschule, zweckmässiger Auszug dessen grosser Schule, von Schielermayr.	2 —
PAGANINI, N. Introduction et Variations sur Nel cor piu non mi sento.	1 12
PANOFKA, H. 24 Etudes mélodiques et progressives dans tous les tons majeurs et mineurs, soigneusement doigtées, avec Acc. d'un 2 <sup>d</sup> Violon. Op. 30. En 2 Suites, chaque	3 —
RODE, KREUTZER et BAILLOT. Méthode, redigée par Baillot et adoptée par le conservatoire de musique à Paris pour servir à l'étude dans cet établissement.	4 48
— Violinschule, von dem Conservatorium der Musik in Paris beim Unterrichte eingeführt.	4 30

## Concertos, Airs variés, Fantaisies etc.,

avec Accompagnement d'Orchestre ou de Quatuor.

	n. kr.
ALARD, D. Fantaisie sur des motifs de Linda di Chamounix. Op. 12, avec Acc. d'Orchestre.	4 48
— Premier Concerto. Op. 15, avec Acc. d'Orchestre.	8 24
— Souvenir de Mozart, Fantaisie. Op. 21, avec Acc. d'Orchestre.	5 24
ARTOT, J. 1 <sup>er</sup> Air varié, Op. 1, avec Acc. d'Orchestre.	2 42
— 2 <sup>me</sup> Air varié, Op. 2, avec Acc. d'Orchestre.	3 36
— Souvenir de Bellini, Fantaisie brillante. Op. 4, avec Acc. d'Orchestre.	3 36
— Scène des tombeaux de Lucie de Lammermoor. Fantaisie. Op. 5, avec Acc. d'Orchestre.	3 36
— Hommage à Rubini, Fantaisie brillante. Op. 8, avec Acc. d'Orchestre.	4 —
— Premier Concerto. Op. 18, avec Acc. d'Orchestre.	7 12
BOHRER, A. 5 <sup>me</sup> Concerto, Op. 40, avec Acc. d'Orchestre.	6 —
DE BERIOT, Ch. Air varié, Op. 1, en ré min., nouvelle édition, revue et augmentée, avec Acc. d'Orchestre.	2 —
— Air varié, Op. 2, en ré maj., nouvelle édition, revue et augmentée, avec Acc. d'Orchestre.	2 42
— Air varié, Op. 3, en mi, nouvelle édition, revue et augmentée, avec Acc. d'Orchestre.	3 —
— Air varié (Air montagnard). Op. 5, en si bémol, nouvelle édition, revue et augmentée, avec Acc. d'Orchestre.	3 —
— 5 <sup>me</sup> Air varié, Op. 7, en mi, avec Acc. d'Orchestre.	2 —
— 6 <sup>me</sup> Air varié, Op. 12, en la, avec Acc. d'Orchestre.	1 48
— 7 <sup>me</sup> Air varié, Op. 15, en mi, avec Acc. d'Orchestre.	2 —
— 1 <sup>er</sup> Concerto, Op. 16, en ré, avec Acc. d'Orchestre.	4 12
— Le Trémolo. Caprice sur un thème de Beethoven. Op. 30, avec Acc. d'Orchestre.	3 12
— Second Concerto, Op. 22, en si min., avec Acc. d'Orchestre.	9 36
— Andante et Rondo russe. Extrait du second Concerto. Op. 32, avec Acc. d'Orchestre.	6 —
— 8 <sup>me</sup> Air varié, Op. 42, en ré, avec Acc. d'Orchestre.	2 24
— Troisième Concerto, Op. 44, en mi min., avec Acc. d'Orchestre.	9 36
— Quatrième Concerto. Op. 46, en ré min., avec Acc. d'Orchestre.	4 48
— 9 <sup>me</sup> Air varié (Fantaisie). Op. 52, en re, avec Acc. d'Orchestre.	4 30
— Cinquième Concerto. Op. 55, en ré, avec Acc. d'Orchestre.	5 24
— 10 <sup>me</sup> Air varié (Fantaisie). Op. 67, en ré, avec Acc. d'Orchestre.	4 12
— Sixième Concerto. Op. 70, en la, avec Acc. d'Orchestre.	5 24
— Septième Concerto. Op. 76, en sol, avec Acc. d'Orchestre.	6 —
ERNST, H. W. Fantaisie brillante sur la marche et la romance d'Othello, Op. 11, avec Acc. d'Orchestre.	3 36
(Il y est ajouté une partie de Piano remplaçant les instruments à vent.)	—
FEMY. Le Quart d'heure, 3 <sup>me</sup> Concerto, avec Acc. d'Orchestre.	2 48
— Romance de Joseph, variée, avec Acc. de Quatuor.	1 24
FPÄNZL, F. 3 Airs russes variés avec Acc. d'un 2 <sup>d</sup> Violon, Alto et Basse. Op. 11.	2 45
Concertino en forme de Fantaisie. Op. 20.	—

	n. kr.
GUHR, C. Concerto (dans la manière de Paganini), avec Acc. d'Orchestre.	7 12
(Il y est ajouté une partie de Violon principal à la manière de Rode.)	—
GHYS, J. Premier Concerto. Op. 40, avec Acc. d'Orchestre.	5 —
HAUMANN, TH. Fantaisie brillante sur la romance «Ma Céline.» Op. 3, avec Acc. d'Orchestre.	3 12
— Variations dans le Style élégant sur l'air favori de L'Elisire d'Amore. Op. 8, avec Acc. d'Orchestre.	3 —
— Grande Fantaisie sur Guido et Genevra. Op. 10, avec Acc. d'Orchestre.	3 12
— Grande Scène sur Lucia di Lammermoor. Op. 11, avec Acc. d'Orchestre.	3 36
BOFFMANN, H. A. 2 <sup>me</sup> Concert. Op. 8, avec Acc. d'Orchestre.	4 12
KALLIWODA, J. W. Fantaisie, Op. 125, avec Acc. d'Orchestre.	3 36
KREUTZER, R. 11 <sup>me</sup> Concerto, arr. avec Acc. d'un 2 <sup>d</sup> Violon, Alto et Violoncelle ou de Piano par A. Brand.	2 36
LAFONT, C. P. Grande Fantaisie et Variations sur La Muette de Portici, avec Acc. d'Orchestre.	3 36
LÉONARD, H. 2 <sup>d</sup> Concerto. Op. 14, avec Acc. d'Orchestre.	7 12
— Grande Fantaisie militaire. Op. 15, avec Acc. d'Orchestre.	4 12
LINDPAINTEUR, P. Concertino, Op. 35, avec Acc. d'Orchestre.	4 —
MAYSIEDER, J. Variations, Op. 25, avec Acc. de Quatuor.	1 12
MAZAS, F. La Babillarde. Scène-Caprice, Op. 37, avec Acc. de Quatuor.	1 12
MOLIQUE, B. Concertino, Op. 1, avec Acc. d'Orchestre.	3 —
MORALT, J. B. Concertante pour 2 Violons avec Acc. d'Orchestre.	4 30
PANNY, J. Sonate pour la 4 <sup>me</sup> corde, Op. 28, avec Acc. d'Orchestre.	3 12
avec Acc. de Quatuor.	1 24
PRUME, F. Fantaisie et Variations sur un thème d'Herold. Op. 9, avec Acc. d'Orchestre.	4 30
— Souvenirs villageois, Andante et Rondo. Op. 10, avec Acc. d'Orchestre.	5 24
avec Acc. de Quatuor.	2 42
— Concerto héroïque. Op. 11, avec Acc. d'Orchestre.	8 24
— Le retour à la vie ou les Arpèges, Caprice. Op. 12, avec Acc. de Quatuor.	2 24
RODE, P. Air varié avec Acc. d'un 2 <sup>d</sup> Violon, Alto et Violoncelle ou de Piano.	1 —
— 7 <sup>me</sup> Concert arr. en Sonate avec Acc. d'un 2 <sup>d</sup> Violon, Alto et Violoncello ou de Piano par A. Brand.	2 24
SAINTON, P. Fantaisie sur Lucrezia Borgia, avec Acc. d'Orchestre.	4 48
— Souvenirs de la Fille du Régiment, Fantaisie, avec Acc. d'Orchestre.	4 48
— Premier Concerto, avec Acc. d'Orchestre.	—
SCHLÖSSER, L. Polonaise, Op. 19, avec Acc. d'Orchestre ou de Quatuor.	3 —
SIVORI, C. Fantaisie-Etude. Op. 10, avec Acc. d'Orchestre.	4 12
SPOHR, L. 3 <sup>me</sup> Concerto. Op. 7, avec Acc. d'Orchestre.	4 48
STEVENIERS, J. La Prière, Mélodie religieuse. Op. 6, avec Acc. de Quatuor.	— 36
— La Sirène, Concertino. Op. 9, avec Acc. d'Orchestre.	3 36
— Souvenirs de Dom Sébastien, Morceau de salon. Op. 10, avec Acc. de Quatuor.	1 48
avec Acc. d'Orchestre.	9 36
avec Acc. de Quatuor.	5 24
— Fantaisie-Caprice, Op. 11, avec Acc. d'Orchestre.	4 48
WOLFF, L. Air varié avec Acc. d'un 2 <sup>d</sup> Violon, Alto et Basse.	—
ZINKEISEN. Air varié avec Acc. d'un 2 <sup>d</sup>	—

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a prominent *ff* (fortissimo) dynamic marking. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation, continuing the vocal and piano parts. The piano accompaniment shows a complex rhythmic pattern with many beamed notes.

Third system of musical notation. The piano part includes a *sf* (sforzando) dynamic marking. The system concludes with a double bar line.

Fourth system of musical notation, the final system on the page. It continues the vocal and piano parts.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. It features a melodic line with various intervals and rests. The piano accompaniment is in a grand staff (treble and bass clefs) and includes a dynamic marking of *ff* (fortissimo) at the beginning. The accompaniment features a complex rhythmic pattern with many beamed notes and slurs.

The second system continues the musical piece. The vocal line shows further melodic development. The piano accompaniment maintains its intricate texture, with a mix of eighth and sixteenth notes, and some chordal textures in the bass line.

The third system of music. The piano accompaniment includes a dynamic marking of *sf* (sforzando) in the bass line. The vocal line continues with its melodic line, showing some chromatic movement.

The fourth and final system on the page. The piano accompaniment features a prominent bass line with a series of chords and a melodic line in the treble. The vocal line concludes with a few final notes and rests.



First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music is in a key with two flats and a 2/4 time signature. It features a melodic line in the treble and a more rhythmic accompaniment in the grand staff.

Second system of musical notation, continuing the piece. It maintains the same key and time signature, with the melodic line in the treble and accompaniment in the grand staff.

Third system of musical notation, showing further development of the melodic and accompaniment parts.

Fourth system of musical notation, concluding the piece. It includes a *rit.* (ritardando) marking and a final cadence. The key signature changes to one flat, and the time signature changes to 2/4. The number 9966 is printed at the bottom of the system.

Andante.

The first system consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with some grace notes and a final cadence. The piano accompaniment includes chords and moving lines in both hands.

8

The second system continues the vocal and piano parts. A dynamic marking of *f* (forte) is present at the beginning of the piano accompaniment. The piano part features more complex chordal textures and moving lines.

poco più mosso.

The third system shows a change in tempo to *poco più mosso*. The vocal line has a more rhythmic feel with some slurs. The piano accompaniment also reflects this tempo change with more active patterns.

tempo 1<sup>mo</sup>

The fourth system returns to the original tempo, marked *tempo 1<sup>mo</sup>*. The piano accompaniment begins with a dynamic marking of *p* (piano). The vocal line continues with melodic phrases.

The first system of music consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one flat and a 4/4 time signature. It begins with a dynamic marking of *4* and contains several measures of eighth-note and sixteenth-note patterns. The middle and bottom staves are a grand staff in bass clef, with the right hand playing chords and the left hand playing a simple accompaniment.

The second system continues the piece with similar notation. The top staff features more complex rhythmic patterns, including some beamed sixteenth notes. The grand staff below provides harmonic support with chords and a steady bass line.

The third system shows a continuation of the melodic and harmonic themes. The top staff has a more active melodic line with some grace notes. The grand staff accompaniment includes some longer note values and rests.

The fourth system concludes the page's musical content. The top staff ends with a final melodic phrase. The grand staff accompaniment features a triplet in the right hand near the end of the system.

energicò.

cres

cen

do.

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics 'energicò.', 'cres', 'cen', and 'do.' are positioned below the vocal line.

The second system continues the vocal and piano parts. The vocal line has a dynamic marking of *f* (forte) and includes some slurs. The piano accompaniment continues with chords and a bass line.

The third system shows the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and includes some slurs. The vocal line continues with lyrics.

The fourth system concludes the page with the vocal line and piano accompaniment. The piano part features a dynamic marking of *f* and includes some slurs. The vocal line continues with lyrics.

Cantabile.

4<sup>me</sup> Corde

The Cantabile section consists of five systems of music. Each system includes a single treble clef staff for the melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is two sharps (D major) and the time signature is 3/4. The first system features a melodic line with a first finger fingering (1) and a piano accompaniment with a steady eighth-note pattern. The second system continues the melodic line with a trill-like figure and a piano accompaniment with a similar eighth-note pattern. The third system shows the melodic line with a trill-like figure and a piano accompaniment with a similar eighth-note pattern. The fourth system features a melodic line with a trill-like figure and a piano accompaniment with a similar eighth-note pattern. The fifth system concludes the section with a melodic line that has a long, sweeping line and a piano accompaniment that ends with a final chord.

Allegretto marcato e con spirito.

The Allegretto marcato e con spirito section consists of two systems of music. The first system includes a single treble clef staff for the melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature changes to one sharp (F# major) and the time signature changes to 2/4. The second system continues the melodic line with a trill-like figure and a piano accompaniment with a similar eighth-note pattern. The key signature changes to one flat (D minor) and the time signature changes to 2/4. The section concludes with a final chord.

The first system of music features a treble clef staff with a key signature of one flat and a 3/4 time signature. It contains six measures of music with various articulations and fingerings, including a triplet of eighth notes in the first measure and a triplet of sixteenth notes in the fifth measure. The grand staff below consists of a treble and bass clef staff with piano (*p*) dynamics and a consistent accompaniment pattern of eighth notes.

The second system continues the piece with a treble clef staff featuring a *mf* dynamic marking and a *ricochet.* instruction over a sixteenth-note triplet. The grand staff provides accompaniment with piano dynamics.

The third system shows a treble clef staff with complex rhythmic patterns, including sixteenth-note runs and slurs. The grand staff continues with piano accompaniment.

The fourth system features a treble clef staff with a trill in the second measure and a *sf* dynamic marking. The grand staff includes piano (*p*) and *sf* dynamic markings. A double bar line is present at the beginning of the system.

This musical score is divided into several systems, each with a guitar part (top staff) and a piano accompaniment (bottom staff). The guitar part is characterized by intricate rhythmic patterns, often using sixteenth and thirty-second notes, and includes specific fingering instructions such as '00002', '00000', and '2 00002'. The piano accompaniment provides harmonic support with chords and melodic lines. The score concludes with a double bar line and two first endings, labeled '1.' and '2.', which lead to a final key signature change to C major.

Allegro vivace.

The first system of music consists of a single melodic line in the treble clef and a piano accompaniment in the bass clef. The tempo is marked 'Allegro vivace' and the dynamic is 'p' (piano). The key signature has one sharp (F#). The melody is a continuous eighth-note pattern.

The second system continues the piece. It features a melodic line in the treble clef and piano accompaniment in the bass clef. A 'seque.' marking is present at the beginning of the system. The piano accompaniment consists of chords and eighth notes.

The third system continues the piece. It features a melodic line in the treble clef and piano accompaniment in the bass clef. A 'cres' (crescendo) marking is present in the middle of the system. The piano accompaniment consists of chords and eighth notes.

The fourth system continues the piece. It features a melodic line in the treble clef and piano accompaniment in the bass clef. The markings 'cen do.' and 'f' (forte) are present. The piano accompaniment consists of chords and eighth notes.



The first system of music features a treble clef staff with a key signature of one sharp (F#) and a 3/4 time signature. It contains a complex melodic line with many sixteenth and thirty-second notes. Below it is a grand staff (treble and bass clefs) with a key signature of one sharp and a 3/4 time signature, providing a harmonic accompaniment with chords and moving lines.

The second system begins with a piano (*p*) dynamic marking. The treble clef staff contains a melodic line with a key signature change to one flat (Bb) in the second measure. The grand staff below provides a steady accompaniment with chords and moving lines.

The third system continues the piece with a key signature of one flat. The treble clef staff has a melodic line with some chromaticism, indicated by a flat sign above the first measure. The grand staff accompaniment remains consistent.

The fourth system features a key signature change to two flats (Bb, Eb) in the second measure. The treble clef staff has a melodic line with a key signature change to two flats. The grand staff accompaniment continues with chords and moving lines.

The first system consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). It contains a melodic line with eighth and sixteenth notes, marked with a forte (f) dynamic. The lower staff is a grand staff (treble and bass clefs) with a key signature of two sharps. It features a rhythmic accompaniment with chords and single notes, also marked with a forte (f) dynamic.

The second system continues the piece with similar notation to the first system, featuring a melodic line in the treble clef and a rhythmic accompaniment in the grand staff.

The third system begins with the instruction "du talon." above the treble staff. The melodic line continues with eighth notes. The grand staff accompaniment includes a section with an 8-measure rest indicated by a dashed line and the number "8".

The fourth system concludes the piece. The melodic line in the treble clef ends with a final chord. The grand staff accompaniment features a strong rhythmic pattern with chords, marked with a forte (f) dynamic.

# COLLECTION DE PIÈCES

## pour le Violon ou Violoncelle

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. C.	№	R. C.
3975 1. BRAHMS, J. Danses hongroises transcrites par Joachim . . . . . Liv I.	1 25	553 29. RUBINSTEIN, A. Op. 82. № 2. Lesghinka. Transcription par E. Sauret . . . . .	1 —
3976 2. " " Danses hongroises transcrites par Joachim . . . . . Liv II.	1 25	2097 30. SIMON, A. Op. 28. Berceuse . . . . .	50
5828 3. ERNST, H. Op. 10. Élegie . . . . .	— 50	2097 " " " " p. Violoncelle et piano . . . . .	50
6359 " " " " p. Violoncello avec acc. de piano . . . . .	— 50	8515 31. STERN, S. II lamento. Romance . . . . .	40
8183 4. HAUPT M. Не бѣлы свѣги . . . . .	— 70	2976 32. TSCHAIKOWSKY, P. Chant sans paroles Op. 2. № 3. transcr. par N. Swett. . . . .	30
8204 5. " " Не одна во полѣ дороженька . . . . .	— 70	2977 33. " Romance Op. 5. . . . . d	— 50
8414 6. " " Лучина лучинушка . . . . .	— 70	2978 34. " Le soir. Op. 27. № 4. . . . . d	— 40
8728 7. HELLMESBERGER, G. La mélancolie . . . . .	— 40	4875 35. " Réverie du soir Op. 19. № 1. d . . . . .	50
10187 8. JUNKELMANN, A. Romance transcr. par N. Swett . . . . .	— 50	10189 36. " Barcarolla (Времена года). d . . . . .	— 70
10505 9. KAPRY, J. Dans les steppes. Réverie . . . . .	— 75	3079 37. Op. 10. Humoresque arr. par l'auteur . . . . .	— 50
8255 10. БАЖИНСКІЙ, В. Дума. Малороссійская пѣсня . . . . .	— 40	1901 38. " 11. Andante cantabile du 1-er Quatuor arrangé par F. Laub . . . . .	— 50
8255 11. " " " " для виолончели . . . . .	— 40	1902 " " " arr. p. Violoncelle & piano p. W. Fitzenhagen. . . . .	— 50
10188 12. KNINA, L. Mélodie transcr. par N. Swett . . . . .	— 40	2742 39. " 26. Sérénade mélancolique. . . . .	— 75
5122 13. MALKOFF. Mazurka . . . . .	— 30	3080 40. " 30. Andante du 3-me Quatuor arr. par l'auteur. . . . .	— 80
10185 14. " " Adieu . . . . .	— 50	3333 41. " 34. Valse-caprice . . . . .	1 70
8241 15. MAURER, W. Les adieux. Impromptu. . . . .	— 40	3339 42. " 35. Concerto . . . . .	4 50
8268 16. " Romance de l'opéra Guido et Genevra . . . . .	— 85	3379/81 43. " 42. 3 pièces. № 1. Méditation. 90 c. № 2. Scherzo. 1 rb. № 3. Mélodies. 50 c. 2 20	
3908 17. MESSER, N. Onéguine. № 1. Andante élégiaque . . . . .	— 70	8265 44. VIEUXTEMPS & RUBINSTEIN, A. Grand duo sur l'opéra „Prophet“ . . . . .	1 50
3909 18. " " " " 2. Arioso . . . . .	— 70	3129 45. WIENIAWSKY, H. Op. 3. Souvenir de Posen 1-ère Mazurka caractéristique . . . . .	— 75
4890 19. " " Barcarolle . . . . .	— 80	178 46. " Kutawiak. 2-me Mazurka . . . . .	— 50
8763 20. MINKUS, L. Romance sans paroles № 1. Chant d'été . . . . .	— 50	2053 47. " Op. 4. Polonaise de concert en ré . . . . .	1 —
8776 21. " " " " № 2. Schlummerlied . . . . .	— 40	2056 48. " Op. 5. Adagio élégiaque . . . . .	— 80
9894 22. РАЧИНСКІЙ, Г. Лучина лучинушка . . . . .	— 30	3499 49. " Op. 6. Souvenir de Moscou. Nouv. édition revue par l'auteur (Partition 1 rb. 25 c. Parties d'orchestre. 2rb. 50 c.)	
8410 23. REBER, H. Berceuse . . . . .	— 30	3989 50. " Op. 23. Gigue . . . . .	— 75
8410 24. " " " pour Violoncelle et piano . . . . .	— 30		
574 25. ROCHÉE, Ch. Op. 2. Premier morceau de salon . . . . .	— 50		
6691 26. ROUTKOWSKY, Op. 4. Notturmo . . . . .	— 60		
6691 27. " " " pour Violoncelle et piano par J. Adamowsky . . . . .	— 60		
10186 28. RUBINSTEIN, A. 1-re Barcarolle transcr. par N. Swett . . . . .	— 60		

Propriété de l'éditeur.

MOSCOU chez P. JURGENSON.

DÉPÔTS:

St.-Petersbourg. chez J. Jurgenson.  Varsovie chez G. Sennewald.

# COMPOSITIONS

POUR LE

# VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. K.	№	R. K.
92. Gounod, Ch. Hymne à Sainte Cécile . . . . .	— 40	118. Nachèz, T. Op. 18. Abendlied. . . . .	— 20
93. Thomé, F. Op. 29. Sous la feuillée . . . . .	— 40	119. Zarzycki, A. Op. 34 № 3. En valsant. . . . .	— 30
94. Delibes, L. Coppelia. Valse lente . . . . .	— 30	120. Wieniawski, H. Op. 12. Deux Mazurkas: № 1.	
95. Hubay, J. Op. 30 № 2. Blumenleben (Valse		Sielanka. № 2. Chanson polonaise. . . . .	— 55
des fleurs). . . . .	— 30	121. Sarasate, P. Op. 20. Zigeunerweisen. . . . .	— 60
96. Vieuxtemps, H. Op. 40 № 1. Romance . . . . .	— 40	122. Godard, B. Op. 35. Canzonetta. . . . .	— 30
97. Saint-Saëns, C. Le cigne. . . . .	— 30	123. Schubert, F. Erlkönig. Transe. (p. M. Hauser). — 40	
98. Hubay, J. Op. 30 № 5. Zéphir . . . . .	— 40	124. Beriot, C. Op. 123. Elégie. . . . .	— 30
99. Massenet, J. Op. 10 № 5. Mélodie. . . . .	— 25	125. Dancla, Ch. Op. 89 № 1. Thème de Paccini. — 40	
100. Nachèz, T. Op. 14 Cah. 1. Danses tziganes. — 75		126. — Op. 89 № 2. Thème de Rossini . . . . .	— 40
101. Bohm, C. Op. 314 № 3. Gavotte . . . . .	— 30	127. — Op. 89 № 3. Thème de Bellini . . . . .	— 40
102. Nachèz, T. Op. 14 Cah. 2. Danses tziganes. — 75		128. Robaudi, V. Alla stella confidente . . . . .	— 40
103. Dancla, Ch. Op. 59. Resignation. . . . .	— 40	129. Labadie, H. Op. 25. Sur l'onde. Valse . . . . .	— 50
104. Godard, B. Berceuse de Jocelyn. . . . .	— 30	130. Фельдманъ, К. Op. 28. Египетскія ночи.	
105. Beriot, C. Op. 12. Air varié № 6. A-dur. . . . .	— 60	Вальсъ. . . . .	— 80
106. — Op. 15. Air varié № 7. E-dur. . . . .	— 70	131. Beriot, C. Op. 118. Rêveuse. Morceau de	
107. — Op. 76. Concerto № 7. D-dur. . . . .	1 —	concert. . . . .	— 45
108. Dancla, Ch. Op. 74. Ecole du mécanisme		132. — Op. 124. Sérénade. . . . .	— 30
(p. Violon seul). . . . .	— 60	133. — Op. 16. Concerto № 1. D-dur. . . . .	— 90
109. Рахманиновъ, С. Op. 6 № 1. Романсъ. . . . .	— 75	134. — Op. 104. Concerto № 9. A-moll. . . . .	1 —
110. — Op. 6 № 2. Венгерскій танецъ . . . . .	1 —	135. Godard, B. Premier chagrin. . . . .	— 25
111. Neruda, F. Op. 11. Berceuse slave . . . . .	— 30	136. Nachèz, T. Op. 17. Romance. . . . .	— 40
112. Janschinoff, A. Op. 1. Mélodie. . . . .	— 50	137. Dancla, Ch. Op. 123. Petite école de la mé-	
113. Händel, G. Largo . . . . .	— 30	lodie. Suite I. . . . .	— 60
114. Ries, F. Op. 34. La Gondoliera. . . . .	— 30	„ II. . . . .	— 80
115. Massenet, J. Le dernier sommeil de la Vierge. — 25		„ III. . . . .	1 15
116. Vieuxtemps, H. Op. 38. Ballade. . . . .	— 30	138. Bruch, M. Op. 47. Kol Nidrei. . . . .	— 40
117. Кочетовъ, Н. „Импровизаторъ“ (изъ Араб-		139. Jungmann, A. Op. 117. Mal du Pays. . . . .	— 30
ской сюиты). . . . .	— 50	140. Badarzewska, T. La Prière d'une vierge. . . . .	— 30

PROPRIÉTÉ DE L'ÉDITEUR.

Moscou chez A. Guthheil.

Fournisseur de la cour IMPÉRIALE et commissionaire des Theatres Imperiaux,  
au Pont des Marechaux, maison Junker, № 10.

S.-Petersbourg chez A. Iohansen, Perspective de Nevsky, № 44. Kieff, chez L. Idzikowski.

БЕРТА ПИЛА  
КАРЬКОВЪ

# SÉRÉNADE.

par CH. de BERIOT. Op. 124.

VICLON.

PIANO.

*Andante.*

*p*

*cantabile espress.*

The first system of music features a treble staff with a melodic line containing trills and a bass staff with a rhythmic accompaniment. The key signature has two sharps (F# and C#). The tempo marking *rall.* is placed above the treble staff, and *a tempo* is placed above the bass staff. The bass staff includes the instruction *ped.* (pedal) and a star symbol.

The second system continues the piano accompaniment from the first system. It consists of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains two sharps.

The third system introduces a more energetic feel. The treble staff has a melodic line with a trill. The bass staff has a rhythmic accompaniment. The tempo marking *energico* is placed above the treble staff. The dynamic marking *f* (forte) is placed above the bass staff. The instruction *ped.* is also present in the bass staff.

The fourth system continues the piano accompaniment. It consists of a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The key signature remains two sharps.

First system of musical notation, consisting of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with two sharps (D major) and a 3/4 time signature. It features a melodic line with long slurs and a piano accompaniment with rhythmic patterns.

Second system of musical notation, consisting of three staves. The top staff has a melodic line with slurs. The piano accompaniment continues with rhythmic patterns. The word "calando" is written in the right margin of the system.

Third system of musical notation, consisting of three staves. The top staff begins with the instruction "rall.". The middle staff begins with "a tempo" and "p". The piano accompaniment features a prominent rhythmic pattern in the right hand.

Fourth system of musical notation, consisting of three staves. The top staff has a melodic line with slurs. The piano accompaniment continues with rhythmic patterns.

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and quarter notes. The middle and bottom staves form a piano accompaniment. The middle staff is in treble clef and features a continuous eighth-note pattern. The bottom staff is in bass clef and provides a harmonic foundation with quarter and eighth notes.

The second system continues the musical piece. The vocal line in the top staff has a melodic line with some slurs. The piano accompaniment in the middle and bottom staves maintains the eighth-note texture in the right hand and a steady bass line in the left hand.

The third system shows the vocal line with more complex rhythmic patterns, including sixteenth notes. The piano accompaniment continues with its characteristic eighth-note accompaniment.

The fourth system features a vocal line with a long, sweeping slur over several measures. The piano accompaniment in the bottom staff includes a dynamic marking of *p* (piano) at the beginning. The system concludes with a double bar line and the word *Fine*.



# COMPOSITIONS

POUR LE

## VIOLON

AVEC ACCOMPAGNEMENT DE PIANO.

№	R. K.	№	R. K.
48. Raff. J. Op. 85 № 3. Cavatine . . . . .	— 30	69. Resch, J. Frauen-Huldigung. Gavotte. . . . .	— 50
49. Gounod, Ch. Méditation sur le 1-re Prélude de Bach . . . . .	— 45	70. Léonard, H. L'Etoile du soir. Romance de l'Op.: „Tannhäuser de Wagner“. . . . .	— 40
50. Иогель, К. Воспоминание о В. И. Радвиловъ. 1 —	—	71. Ernst, H. Op. 10 № 3. Elégie. . . . .	— 40
51. Pollitzer, A. La Serenata. Légende Valaque de Braga. . . . .	— 45	72. Delibes, L. Sylvia. Barcarolle et Pizzicati. . . . .	— 45
52. Решъ, И. Певозвратное время. Армянскій Вальсъ. . . . .	— 50	73. Faure, G. Op. 16. Berceuse. . . . .	— 40
53. Шубертъ, В. Соло для виолонч. изъ балета: „Золотая рыбка“, Л. Минкуса. . . . .	— 60	74. Svendsen, J. Op. 26. Romanze. . . . .	— 55
54. Ивановичъ, И. Дунайскія волны. Вальсъ. . . . .	— 75	75. Jzyski, V. Op. 3. Mazourka. . . . .	— 50
55. Rénard, F. Berceuse . . . . .	— 30	76. Nesvera, J. Op. 25. Berceuse. . . . .	— 25
56. Эйгорнъ, А. Вдохновение. Люб. Туркестанск. Вальсъ. . . . .	— 60	77. Reber. La Berceuse . . . . .	— 30
57. Vieuxtemps, H. Op. 22 № 3. Rêverie. Adagio. — 45	— 45	78. Scharwenka, X. Op. 3 № 1. Polnischer Na- tionaltanz. . . . .	— 30
58. Zarzyski, A. Op. 26. Mazourka . . . . .	— 60	79. Glinka, M. La Séparation. Nocturne . . . . .	— 40
59. Ries, F. Op. 27. Romanze aus der 2-ten Violin Suite. . . . .	— 45	80. Schumann, R. Träumerei. Am Camin. . . . .	— 25
60. Sarasate, P. Spanische Tänze. Heft 1. 2. 3. à — 90	— 90	81. Beriot, C. Op. 100. Scène de ballet. . . . .	1 —
61. — Nocturne Op. 9 № 2, de Chopin. . . . .	— 30	82. Chopin, F. Op. 35. Marche funèbre . . . . .	— 35
62. Thomé, F. Op. 70. Andante religioso. . . . .	— 40	83. Hauser, M. Op. 5. Mes adieux à Varsovie. Nocturne . . . . .	— 40
63. Pabst, P. Cavatina . . . . .	1 20	84. Pierné, G. Op. 7. Sérénade. . . . .	— 30
64. Wieniawski, H. Op. 19. Deux Mazurkas ca- ractéristiques. . . . .	— 75	85. Wagner, R. Albulblatt. Bearb. v. Wilhelmj. — 40	— 40
65. Resch, J. Heimliche Liebe. Gavotte . . . . .	— 50	86. Mascagni, P. Intermezzo sinfonico de l'Op.: „Cavalleria rusticana“. . . . .	— 30
66. Штраусъ, I. Op. 288. Персидскій маршъ. . . . .	— 40	87. Beriot, C. Op. 1. Air varié № 1. D-moll. . . . .	— 50
67. Thomé, F. Berceuse. . . . .	— 25	88. Vieuxtemps, H. Op. 22 № 2. Air varié . . . . .	— 70
68. Штраусъ, I. Op. 288. Персидскій маршъ (для 2-хъ скр.). . . . .	— 25	89. Davidoff, Ch. Op. 23. Romance sans paroles. Transc. par Auer . . . . .	— 50
		90. Smith, S. Op. 31. Chanson russe . . . . .	— 45
		91. Offenbach, I. Op. 24. La musette Transc. par A. Grünwald. . . . .	— 45

PROPRIÉTÉ DE L'EDITEUR.

Moscou chez  A. Guthheil,

Fournisseur de la cour IMPÉRIALE et commissionaire des Theatres Imperiaux,  
au Pont des Marechaux, maison Junker, № 10.

S.-Petersbourg chez A. Iohansen, Perspective de Nevsky, № 44. Kieff, chez L. Idzikowski. Varsovie, au magasin „Echo musical“.

FEUILLES D'ALBUM  
3

MORCEAUX

pour

VIOLON avec accompagnement de PIANO

composés par

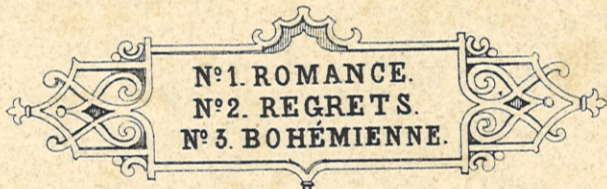
H. VIEUXTEMPS.

OP. 40.

TRANSCRITS POUR VIOLONCELLE

PAR

R. E. BOCKMÜHL.



Propriété pour tous pays.



Printed in Germany.

ХАРЬКОВЪ  
ХАРЬКОВЪ  
ХАРЬКОВЪ

# FEUILLES D'ALBUM TROIS MORCEAUX.

N° 2. Regrets.

H. Vieuxtemps Op. 40

VIOLINO. *Moderato.* *p con melancolia.*

PIANO. *p* *dol.*

*poco marcato.*

*pp* *sf* *sf* *p*

*pp* *mf* *trem:* *marcato.*

The musical score is written for Violino and Piano. The Violino part is in the upper staff, and the Piano part is in the lower staff. The score is divided into four systems. The first system starts with the tempo marking 'Moderato.' and the dynamic 'p con melancolia.' for the violin and 'p' for the piano. The second system includes the instruction 'dol.' for the piano. The third system features 'poco marcato.' for the piano. The fourth system includes 'trem:' and 'marcato.' for the piano. Dynamics range from 'pp' to 'sf'. The key signature has one sharp (F#) and the time signature is 3/4.

*cres.* *f* *agitato.* *forza.* *dim.*

*cres.* *agitato.* *dim.* *p*

*p* *pp* *p* *cres.*

*p. dol.* *p* *cres.*

*p* *sf* *sf*

*dim.* *pp* *mf* *marcato.* *f*

*poco a poco accel:*  
*cres ed agitato.*

*cres. - poco accel:*  
*f sempre cres ed agitato.*

*ff* *stringendo.* *p*

*stringendo - molto.* *tempo 1<sup>o</sup>*

*ff* *pp*

*pp* *p*

*pp* *p dol.*

*cres* *p*

*sf* *sf* *p*

musical score with multiple systems of staves, including vocal lines and piano accompaniment. The score includes dynamic markings such as *sf*, *pp*, *pp colla parte*, *p*, and *f*. Performance instructions include *marcato*, *marcato il canto*, and *trem:*. The score features complex rhythmic patterns, including triplets and tremolos, and concludes with a *Fine.* marking.

# AIRS VARIÉS

POUR

## VIOLON

avec accompagnement d'Orchestre ou de Piano

PAR

### CH. DE BERIOT

	<i>M. s.</i>		<i>M. s.</i>
No. 1. Air varié en Ré min. Op. 1.		No. 7. Air varié en Mi. Op. 15.	
Avec accomp. de Piano .	2 —	Avec accomp. de Piano .	2 75
"    "    de Quatuor .	2 —	"    "    d'Orchestre .	3 50
"    "    d'Orchestre .	4 25	" 8. Air varié en Ré. Op. 42.	
" 2. Air varié en Ré. Op. 2.		Avec accomp. de Piano .	3 50
Avec accomp. de Piano .	2 —	"    "    d'Orchestre .	4 25
"    "    de Quatuor .	2 —	" 9. Air varié en Ré. Op. 52.	
"    "    d'Orchestre .	3 50	Avec accomp. de Piano .	4 75
" 3. Air varié en Mi. Op. 3.		"    "    d'Orchestre .	7 75
Avec accomp. de Piano .	2 75	" 10. Air varié en Ré. Op. 67.	
"    "    de Quatuor .	3 75	Avec accomp. de Piano .	4 25
"    "    d'Orchestre .	5 25	"    "    d'Orchestre .	7 25
" 4. Air varié en Si. Op. 5.		" 11. Air varié en La. Op. 79.	
Avec accomp. de Piano .	2 75	Avec accomp. de Piano .	3 25
"    "    de Quatuor .	2 75	"    "    d'Orchestre .	5 25
"    "    d'Orchestre .	5 25	" 12. Air varié en Sol. Op. 88.	
" 5. Air varié en Mi. Op. 7.		Avec accomp. de Piano .	4 25
Avec accomp. de Piano .	3 25	"    "    d'Orchestre .	8 50
"    "    d'Orchestre .	3 75	" 13. Air varié en Ré-bémol. Op. 121.	
" 6. Air varié en La. Op. 12.		Avec accomp. de Piano .	2 75
Avec accomp. de Piano .	2 75	" 14. Air varié en Sol (tiré de la Méthode).	
"    "    d'Orchestre .	3 50	Avec accomp. de Piano .	1 75

Propriété des Editeurs.



# BALLADE ET POLONAISE.

H. VIEUXTEMPS. Op. 38.

Moderato.

Violino. *p semplice*

PIANO. *p*

*p* *f* *pp* *cresc.* *p* *pp* *cresc.* *poco rit.* *p* *poco rit.* *cresc. mf* *mf* *p* *mf*



*a tempo*  
*pp*

*a tempo*  
*pp*

*f* *dim.* *f*

*dim.*

*p*

*f* *pp* *f*

*cresc.* *f* *f più f* *f* *cre* *scen*

*cre* *scen*

do - - - f

do - - - f

*f sf sf sf*

*mf sf p sf pp p riten.*

*a tempo pp a tempo*

*pp più p p pp sf p sempre più p*

Lindenrauschen. Abendglocken.  
Ballade.

Drei Stücke

FÜR VIOLINE UND PIANOFORTE

compouirt  
und

FRAÜLEN EISELA VON ARNIM

gewidmet

von

JOSEPH JOACHIM.

Op. 5.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Pr. 1 Thlr. 5 Ngr.

Eingetragen in das Vereinsarchiv.

Sachl. Hall.

8723.

# LINDENRAUSCHEN.

Joseph Joachim, Op. 5.

VIOLINO.

Sehr bewegt.

Sehr bewegt.  
(Mit beständig richtigem Pedal-Gebrauch.)

*pp*

PIANOFORTE.

*pp*

*f* *p* *dim.*

*p* *cresc.*

*pp*

*f* *p*

*dim.*

*pp* *sf* *p*

*cresc.* *f sf p f sf*

*mf p pp teneramente.*  
*tranquillo e espress.*

*p pp dim.*

*p pp teneramente.*  
*dim. e teneramente.* *sf*

pp dim. sempre.

p dim.

p

This system contains the first two staves of music. The upper staff features a complex melodic line with many slurs and dynamic markings including *pp* and *dim. sempre.*. The lower staff consists of two staves (treble and bass clef) with chords and some melodic fragments, marked with *p dim.* and *p*.

pp

pp

This system contains the next two staves. The upper staff continues the melodic line with slurs and dynamic markings like *pp*. The lower staff continues the accompaniment with chords and some melodic lines, marked with *pp*.

ppp

ppp

This system contains the third two staves. The upper staff has a very dense melodic texture with many slurs and dynamic markings including *ppp*. The lower staff continues the accompaniment with chords, marked with *ppp*.

p pp p dim.

sempre pp p

This system contains the final two staves. The upper staff has dynamic markings *p pp p dim.*. The lower staff has dynamic markings *sempre pp p*.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The grand staff provides harmonic support with chords and bass lines. Dynamic markings include *p* (piano) and *sf* (sforzando).

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff features a melodic line with slurs and dynamic markings *pp* (pianissimo) and *dim.* (diminuendo). The grand staff continues the harmonic accompaniment with dynamic markings *p*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff has a melodic line with dynamic markings *f* (forte) and *pp*. The grand staff has a more active bass line with dynamic markings *f*, *p*, and *pp*.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The treble staff has a melodic line with dynamic markings *pp*. The grand staff has a rhythmic bass line with dynamic markings *pp*.

System 1: Treble and Bass clefs. Treble clef contains a melodic line with slurs and dynamics *f* and *ff*. Bass clef contains a supporting line with dynamics *molto cresc.* and *ff*.

System 2: Treble and Bass clefs. Treble clef contains a melodic line with slurs and dynamics *pdol.*, *ff*, and *dol.*. Bass clef contains a supporting line with dynamics *pp* and *f*.

System 3: Treble and Bass clefs. Treble clef contains a melodic line with slurs and dynamics *per dendo.*, *p*, and *pp*. Bass clef contains a supporting line with dynamics *morendo.*

System 4: Treble and Bass clefs. Treble clef contains a melodic line with slurs and dynamics *p*, *dim.*, *pp*, and *espress.*. Bass clef contains a supporting line with dynamics *pp*.



# ABENDGLOCKEN.

Langsam und getragen, doch nicht schleppend.  
*ausdrucksvoll.* auf der G Saite.

VIOLINO. *p* *cresc.*

PIANOFORTE. *mf* *p*

The first system of music features a Violino part on a single G string, starting with a piano (*p*) dynamic and a crescendo (*cresc.*). The Pianoforte part begins with a mezzo-forte (*mf*) dynamic and a piano (*p*) dynamic. The key signature has one sharp (F#) and the time signature is 4/4.

*dim.* *p* *dim.* *pp* auf der G Saite.

The second system continues the Violino part with dynamics of *dim.*, *p*, *dim.*, and *pp*. The Pianoforte part maintains its accompaniment. The Violino part concludes with a final note on the G string.

*mp* *cresc.* *mf*

The third system shows the Violino part with dynamics of *mp*, *cresc.*, and *mf*. The Pianoforte part continues with a piano (*pp*) dynamic. The Violino part features some fingering (1, 1, 2, 1).

*f* *dim.* *dim.*

8723

The fourth system features the Violino part starting with a forte (*f*) dynamic and ending with a *dim.* dynamic. The Pianoforte part also concludes with a *dim.* dynamic. The page number 8723 is printed at the bottom center.

*dolce* *cresc.*  
*pp*

*un poco rit. e dim.* *a tempo.* *cresc.*  
*p*  
*un poco rit. e dim.* *a tempo.*  
*pp*

*pp*

quasi Fantasia.

*quasi Fantasia.*  
*p* *pp*

*a tempo.*

auf der G Saite

*a tempo.*  
*a tempo.* *pp*

a tempo. *auf der G Saite.* *ad lib.*

*cresc.* *dim.*

a tempo.

*f* *dim.* *dol.*

*cresc.* *f* *molto dim.*

*p* *pp*

*auf der A Saite.*

*cresc.* *mf*

*pp* *cresc.*

The first system of music consists of a vocal line and piano accompaniment. The vocal line begins with a *cresc.* marking and reaches a forte (*f*) dynamic. The piano accompaniment also features a *cresc.* marking and a forte (*f*) dynamic.

The second system continues the piece. The vocal line starts with a piano (*p*) dynamic, while the piano accompaniment begins with a pianissimo (*pp*) dynamic.

The third system shows the vocal line with a *cresc.* marking. The piano accompaniment features a *f cresc.* marking, indicating a strong crescendo.

The fourth system is more complex, with the vocal line marked *f*, *p*, and *pp*, and a *cresc.* marking. The piano accompaniment includes a *ff* (fortissimo) section with a *dol.* (dolce) marking, followed by a *pp* section and a *cresc.* marking.

The fifth system concludes the page. The vocal line is marked *p* and *perdendo* (decrescendo). The piano accompaniment is marked *pp*.

The first system of music features a treble staff with a melodic line containing triplets and a bass staff with a rhythmic accompaniment. Dynamic markings include *pp* (pianissimo) at the beginning and *sf* (sforzando) later in the system.

The second system continues the piece with a treble staff showing a melodic line and a bass staff with accompaniment. Dynamic markings include *mf* (mezzo-forte), *dim.* (diminuendo), and *cresc.* (crescendo).

The third system is marked *largamente.* (largely). It features a treble staff with a melodic line and a bass staff with accompaniment. Dynamic markings include *sf* (sforzando) and *dim.* (diminuendo).

The fourth system continues with a treble staff and a bass staff. Dynamic markings include *p* (piano) and *pp* (pianissimo).

pp

poco cresc. dim. dim. sempre

dim. sempre. pp e rit. pp cresc.

molto cresc. ff dim. al pp

# BALLADE.

Sehr bestimmt, fast marschartig.

VIOLINO.

PIANOFORTE.

The musical score is written for Violino and Pianoforte. It begins with a key signature of two sharps (D major) and a common time signature (C). The tempo/style instruction is "Sehr bestimmt, fast marschartig." The score is divided into two systems. The first system shows the initial entries for both instruments, with dynamic markings of *ff* for the piano and *p* for the violin. The second system contains the main body of the piece, featuring complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff*, *p*, *cresc.*, *f*, and *p*. There are first and second endings marked with "1." and "2." respectively. The score concludes with a final cadence.

First system of musical notation, featuring treble and bass clefs, a piano (*p*) dynamic marking, and various rhythmic values.

Second system of musical notation, including first and second endings, a *feurig.* tempo marking, and a *ff* dynamic marking with the instruction "auf der G Saite."

Third system of musical notation, featuring trills and *ff sempre.* dynamic markings in both the treble and bass staves.

Fourth system of musical notation, including first endings, trills, and a *ff* dynamic marking.



2.  
f f

This system contains the first two staves of music. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It features a melodic line with slurs and accents, marked with a forte (f) dynamic. The bottom staff is in bass clef and provides harmonic support with chords and moving lines, also marked with a forte (f) dynamic. A second ending bracket labeled '2.' spans the first two measures of both staves.

ff

8.....

This system contains the third and fourth staves. The top staff continues the melodic line, marked with fortissimo (ff) dynamics. The bottom staff continues the harmonic accompaniment, featuring several trills marked with 'tr'. A section of the bottom staff is marked with '8.....' and a dotted line, indicating an 8-measure rest or a specific rhythmic pattern.

tr tr tr tr tr tr tr

*risoluto e sempre più forte*

f

This system contains the fifth and sixth staves. The top staff features a series of trills marked with 'tr'. Below the staves, the instruction *risoluto e sempre più forte* is written. The bottom staff continues with a strong bass line, marked with a forte (f) dynamic.

tr

ff

p cresc.

ff

f

This system contains the seventh and eighth staves. The top staff has a melodic line with trills marked with 'tr' and fortissimo (ff) dynamics. The bottom staff begins with a piano (p) dynamic and a *cresc.* (crescendo) marking, which leads to a fortissimo (ff) dynamic. The system concludes with a strong bass line marked with a forte (f) dynamic.

First system of musical notation. The top staff is a treble clef with a trill (tr) over a note. The bottom two staves are a grand staff (treble and bass clefs) with piano accompaniment.

auf der G Saite.

Second system of musical notation. The top staff has a trill (tr) and the instruction "auf der G Saite." The bottom two staves are a grand staff with piano accompaniment. Dynamics include *p cresc.* and *ff*. First endings are marked with "1."

Third system of musical notation. The top staff has a trill (tr) and the instruction "auf der G Saite." The bottom two staves are a grand staff with piano accompaniment. Dynamics include *f* and *ff*. Second endings are marked with "2." The bass line features a series of trills (tr).

Fourth system of musical notation. The top staff has a trill (tr). The bottom two staves are a grand staff with piano accompaniment. The bass line features a series of trills (tr). Dynamics include *ff sempre.*

sempre cresc. *ff*

sempre cresc. *ff*

*p*

*p*

sempre *ff*

*p*

*p* *cresc.* *f* *p* *p*



# BERCEUSE

par

## HENRI REBER.

### PIANO.

Andantino, quasi Allegretto.

VIOLON.

*p con sordino.*

Andantino, quasi Allegretto (♩ = 116)

PIANO.

*p una corda.*

The first system of musical notation consists of two staves. The upper staff is a 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, and slurs. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains a piano accompaniment with chords and single notes.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains a piano accompaniment with chords and single notes.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains a piano accompaniment with chords and single notes.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp and a common time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. It contains a piano accompaniment with chords and single notes.

The main musical score on page 5 consists of ten systems of staves. Each system typically contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a single key signature (one sharp, F#) and a common time signature (C). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and phrasing slurs. The paper shows signs of age, including yellowing and foxing.

ete.  
rman.

Partial musical score visible on the right edge of the page, showing fragments of staves and notes from the adjacent page.





252

# WIEGENLIED.

von  
JOHANNES BRAHMS.  
(Op. 49. N<sup>o</sup> 4.)

Für Violine und Pianoforte.  
Bearbeitet von Friedrich Hermann.

VIOLINE.

PIANO.

*poco cresc.*

*poco cresc.*

*Red.* \*

*piu cresc.*

*f*

*Red.* \*

*p*

*p*

*ma. espressivo*

*Red.* \*

*poco a poco stringendo - cresc.*

*poco a poco stringendo - cresc.*

*Red.* \*

*f agitato*

*f*

*f agitato*

*fz*

*Red.* \* *Red.* \* *Red.* \*

*fz*  
*Ped.* \*

*dimin.* *p* *poco a poco più tranquillo* *dim.*  
*Ped.*

*Tempo I.* *pp dolcissimo*  
*Tempo I.* *pp*  
*Ped.* \*

*Ped.* \*

*fz poco più agitando*

*fz poco più agitando*

*Ad.* \* *Ad.* \*

*dim.* *fz* *calmato*

*calmato tranquillo*

*dim.* *p*

*Ad.* \* *Ad.* \* *Ad.* \* *Ad.* \*

*poco a poco più lento*

*p*

*poco a poco più lento*

*pp* *sempre dim.*

*pp* *sempre dim.* *ppp*

*Ad.* \*

# PAUVRE JACQUES.

Romance.

A. BLUMENSTENCEL.

Andantino quasi Allegretto.

VIOLINO. *p* *pizz.* *arco* *p Dolce*

PIANO. *p*



Andantino quasi Allegretto.



First system of musical notation, featuring a single melodic line and a piano accompaniment. The key signature has three flats, and the time signature is 3/4. Dynamics include piano (*p*).

Second system of musical notation, continuing the melodic and piano parts. Dynamics include mezzo-forte (*mf*) and piano (*p*).

Third system of musical notation, showing the melodic line and piano accompaniment. Dynamics include piano (*p*).

Fourth system of musical notation, featuring the melodic line and piano accompaniment. Dynamics include mezzo-forte (*mf*) and forte (*f*).

Fifth system of musical notation, concluding the piece. It includes performance instructions like *PIZZ.*, *ARCO*, *p Rit.*, and *pp*. Dynamics include mezzo-forte (*mf*), piano (*p*), and pianissimo (*pp*).

