

à Madame
Alexandrine Davidoff

REVERIE

POUR LE

VIOLON avec accompagnement de PIANO

PAR

Seopold Huer.

Op. 3.

M. 1, 50.

Propriété des Editeurs.

Tous droits d'Exécution et de Reproduction réservés.

ED. BOTE & G. BOCK BERLIN.

Editeurs de Musique

de S.M. l'Empereur et Roi, et de S.A.R. le Prince Albrecht de Prusse.

Neueste Compositionen für Violine und Klavier.

Ákos László, Op. 5. Ungarische Weisen. M. 2. 50.

Allegro risoluto.

Wilhelm Dölb, Op. 12 N^o 1. Cabaletta. M. 2. ...

Allegretto ben moderato.

Wilhelm Dölb, Op. 12 N^o 3. Bärenanz. M. 2. ...

Allegro.

Joan Manén, Op. 29. Rêve. M. 2. ...

Andantino.

Emile Sauret, Op. 66 N^o 3. Valse mignonne. M. 2. 50.

Tempo di Valse.

Hans Koessler, Deutsche Tanzweisen. M. 4. ...

Lebhaft.

Oscar Straus, Op. 47. Perpetuum mobile. M. 1. 50.

Vivace.

Bernhard Dessau, Op. 21. Gavotte. M. 1. 50.

Allegro non troppo.

Wassili Vinogradoff, Berceuse Russe. M. 1. 50.

Allegro.

Emil Kreuz, Op. 46. Germanische Tänze. M. 3. ...

Allegro non troppo, con energia.

Emil Młynarsky, Op. 7. Second Mazur. M. 2. 50.

Tempo di Mazur. Un poco meno mosso.

Kompositionen für Solo-Instrumente

mit Begleitung des Orchesters oder Quartetts.



Klavier.

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

Violine.

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

Violine.

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

Violoncell.

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



Eigenthum der Verleger. Aufführungsrecht vorbehalten.

ED. BOTE & G. BOCK, BERLIN.

Hofmusikalienhändler

Sr. Maj. des Kaisers und Königs, I. M. der Kaiserin Friedrich und Sr. K. H. des Prinzen Albrecht von Preussen.

RÉVERIE.

Leopold Auer, Op. 3.

Violon. *Andante sostenuto.*

Piano. *Andante sostenuto.*

System 1: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. Dynamics include *p*.

System 2: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. Dynamics include *p*.

System 3: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line.

System 4: Treble clef with a melodic line. Piano accompaniment in bass clef with chords and a bass line. Dynamics include *p*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic line with a fermata and a slur, ending with the instruction "riten.". The piano accompaniment includes a complex chordal texture with a "riten." marking.

Second system of musical notation. The vocal line continues with a melodic line and includes the markings "crescen" and "do". The piano accompaniment features a "pp" (pianissimo) dynamic and a "crescen" marking, with a "do" marking in the vocal line.

Third system of musical notation. The vocal line is a long, continuous melodic line with a large slur and a dynamic wedge, accompanied by a piano accompaniment with a "pp" dynamic.

Fourth system of musical notation. The vocal line is marked "Sur la 4. corde" and includes a slur and a fermata. The piano accompaniment is mostly empty.

Vivace ed appassionato.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with a melodic line. The lower staff is a piano accompaniment in grand staff (treble and bass clefs), 3/4 time, with a key signature of one sharp. It features a complex rhythmic pattern with many beamed eighth and sixteenth notes. The piano part starts with a dynamic marking of *p* (piano).

Vivace ed appassionato.

The second system continues the musical score. The vocal line (top staff) continues its melodic progression. The piano accompaniment (bottom staff) maintains its intricate rhythmic texture. The piano part includes dynamic markings of *p* and *f* (forte).

The third system shows further development of the piano accompaniment. The piano part features a dynamic marking of *f* (forte) and later *p* (piano). The vocal line continues with its melodic line.

The fourth system concludes the page. The piano accompaniment features dynamic markings of *p*, *eresc.* (crescendo), *f* (forte), and *ff* (fortissimo). The vocal line continues with its melodic line. The piano part ends with a dynamic marking of *decresc.* (decrescendo).

First system of musical notation. It features a single treble clef staff at the top with a wavy line above it. Below it is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The tempo marking *a tempo* is centered above the grand staff. The music includes various notes, rests, and slurs.

Second system of musical notation, continuing the grand staff from the first system. It contains complex rhythmic patterns and melodic lines in both the upper and lower staves.

Third system of musical notation, continuing the grand staff. The notation includes many beamed notes and slurs, indicating a fast or intricate passage.

Fourth system of musical notation, continuing the grand staff. The word *tenuto* is written at the end of the system. The system concludes with a final cadence in both staves.

The first system consists of two staves. The upper staff is a single melodic line with a wavy line above it, indicating a tremolo or vibrato effect. The lower staff is a piano accompaniment in G major, marked *p* (piano). The tempo is indicated as *tranquillo*. The piano part includes a *ritenuto* (ritardando) section. The system concludes with a large, sweeping melodic phrase in the upper staff, marked with fingerings 1, 3, 3, 2.

The second system continues the piano accompaniment and solo line. The piano part is marked *pp* (pianissimo). The tempo is marked **Tempo I.** The system features a complex rhythmic pattern in the piano part with frequent rests and accents.

The third system continues the piano accompaniment and solo line. The piano part is marked *pp*. The system features a complex rhythmic pattern in the piano part with frequent rests and accents.

Musical score system 1. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a series of sixteenth notes, marked with the number '18' above it. The line concludes with a fermata. The word 'accel.' is written below the staff. The grand staff below has a treble clef on the upper staff and a bass clef on the lower staff. It contains a piano accompaniment with chords and moving lines. The word 'f accel.' is written between the staves, and a 'p' dynamic marking is placed above the bass staff.

Musical score system 2. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff contains a melodic line with a fermata. The grand staff contains a piano accompaniment with chords and moving lines. The word 'ff' is written between the staves.

Musical score system 3. It consists of three staves: a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The top staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a melodic line with a fermata, marked with 'p' and 'd.'. The grand staff contains a piano accompaniment with chords and moving lines. The word 'p' is written above the treble staff, and 'dimin.' is written between the staves.

RÉVERIE.

Violon.

Leopold Auer, Op. 3.

Andante sostenuto.

Vivace ed appassionato.

The first section of the score, 'Vivace ed appassionato', is written for violin and consists of seven staves. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The first staff starts with a piano (*p*) dynamic and features a series of slurs and accents. The second staff introduces a forte (*f*) dynamic. The third staff includes a *cresc.* (crescendo) marking and ends with a forte (*f*) dynamic. The fourth staff is marked *a tempo* and contains a complex, dense passage of notes. The fifth and sixth staves continue with intricate melodic lines and slurs. The seventh staff concludes with a *tenuto* marking and a series of trills.

Tempo I.

The second section, 'Tempo I.', consists of three staves. The first staff features a series of chords and rhythmic patterns. The second staff includes a measure marked with the number '18' and a *f accel.* (forte accelerando) marking, followed by a piano (*p*) dynamic. The third staff continues with melodic lines and slurs, ending with a piano (*p*) dynamic.