

SAMMLUNG

VON

VIOLIN-WERKEN

AELTERER UND NEUERER MEISTER.

II. Reihe.

	Mk.	Pf.
Für Violine und Pianoforte.		
Fink, W., 3 Rondeaux	2	—
Franck, Aug., Op. 19. Trois Nocturnes (A, Gm., B)	2	50
Freudenberg, W., Op. 20. Sonate	6	—
Ganz, L., Op. 10. Divertissement (A)	2	—
Ghys, J., Op. 24. 5^{me} Air varié (D)	2	—
Gross, J. B., Op. 12. Rhapsodies.	2	50
— Op. 25. Pièces lyriques	2	25
Haumann, Th., Op. 1. 1^{er} Air varié	2	50
— Op. 9. 1 ^{er} Concerto (D)	1	—
Hauser, Mich., Op. 17. La Mélancolie. Etude de Concert	1	—
— Op. 18. La Sentimentale. Etude de Concert	1	50
— Op. 19. Tarantelle. Caprice	2	—
— Op. 20. Air russe varié	2	—
Henselt, A. d., „Si Oiseau j'étais, à toi je volerais!“ Etude caractéristique de Concert, transcrit p. Viol. seul ou av. Pfte. par B. Hunyadi	1	—
Herz, H., Op. 7. Introd., Variations et Finale conc. (A)	3	—
Herz et Lafont, Op. 18. Duo et Variations concertants (Es) sur la Romance „Aurora sorgerai“	2	50
— Op. 19. Fantaisie et Variat. (F) sur des Thèmes russes	2	50
— Op. 34. Introd. et Variations concert. (D) sur la Chansonnette fav. L'Enfant du Regiment	2	25
— Op. 42. Variations brill. (D) sur la Marche fav. de Moïse	2	25
Holmes, Alfr., Op. 6. La Solitude. Méditation	1	—
— Op. 11. Morceau romantique	3	50
Holmes, Henri, Op. 7. 3 Morceaux de Salon.	2	—
— Liv. 1. La Gaieté. Une Larme	1	75
— 2. Le Printemps	2	50
Hunke, Jos., Op. 7. Mosaïque. Duo sur des Thèmes petit-russiens	1	50
Hüntgen, Fr., Op. 22. Polonaise (A)	2	—
— Op. 23. Duo contertant (C)	5	—
Jadassohn, S., Op. 5. Sonate (Gm.)	1	50
Kalliwoða, J. W., Op. 13. Variations brill.	1	—
Kontski, Ch. de, La Cinquantaine. Dialogue	1	25
— Le Délire. Romance	3	—
Kreutzer, R., 40 Etudes ou Caprices par C. Eichheim. Liv. 1. 2. 3.	3	—
Kulenkamp, C. G., Op. 12. Intr. et Variations sur l'Air fav. de C. M. Weber „Ueber die Berge mit Ungestüm“	7	50
Lachner, J., Op. 73. Sonate	1	25
Langhans, W., Aria de Lotti	1	50
Leidesdorf, M. J., Op. 101. Rondeau conc. (B)	2	50
— Op. 105. Polonaise av. Introd. (D)	2	50

	Mk.	Pf.
Für Violine und Pianoforte.		
Lindner, F., Op. 2. Adagio et Polonaise (E)	2	—
Lipiński, Ch., Op. 16. Duetto (E) tiré de l'Opéra Il Crociato in Egitto.	1	—
— Op. 24. 3 ^{me} Concerto (Em.)	2	50
— Op. 32. 4 ^{me} Concerto (A)	3	50
— Op. 33. Fantaisie sur des Motifs fav. de l'Opéra Les Cracoviens, de Steffani	3	50
Lubin, Léon de St., Op. 7. Polonaise brill. (E)	1	75
— Op. 37. Variations brill. (D) sur un Thème original	2	—
Marschner, H., Op. 174. Grosses Duo (Am.) (No. 2 der Duos)	6	—
— Op. 193. Gr. Duo (Hm.) (No. 3 der Duos)	7	—
Mendelssohn-Bartholdy, F., Op. 3. Duo eingerichtet v. L. Röhr, nach dem Quartett f. Pfte.	9	75
— Op. 4. Sonate (Fm.) Neue Partitur-Ausgabe	3	75
— Op. 7. Sechs Charakterstücke f. Pfte. u. Violine bearbeitet von Friedr. Hermann. Heft 1	3	—
— Heft 2	3	75
— Op. 12. Canzonetta (Gm.) tirée du Quatuor, arr.	1	50
Molique, B., Op. 21. 5^{tes} Concert (Am.)	6	—
— Op. 40. Fantaisie u. Variations über das schwäbische Volkslied: Das Lied vom Herzen	3	—
Müller, G., Op. 5. Grand Duo (D)	3	—
Münchheimer, A. d., Op. 4. Barcarola (sulla quarta Corda)	1	25
Nicola, C., Op. 5. Sonate (Es)	4	—
Onslow, G., Op. 31. Duo (Gm.)	5	25
Osborne, G. A., (Op. 41) et Aug. Franchomme (Op. 23). Duo concertant (A) sur un Motif d'Anna Bolena	2	75
Paganini, N., 3 Airs variés pour être exécutés sur la 4^{me} Corde seul	1	50
Panofka, H., Op. 17. Elégie (G)	1	—
Pott, Aug., Op. 10. Les Adieux de Copenhague. Grand Concerto (A)	5	—
— Op. 12. Souvenir de Paris. Variations brill. (A)	2	—
Reissiger, C. G., Op. 45. Sonate (D)	3	50
— Op. 102. Sonate (A)	3	75
Schad, J., Op. 25. Le Chant de Madonne. Andante (H)	2	25
Schlösser, A. d., Op. 20. Terpsichore. Duo	2	75
Schmitt, Al., Op. 19. Rondeau (D)	2	25
— Op. 118. Sonate (G), No. 4 der Sonaten	3	75
Schön, Maur., Op. 8. Andante et Polacca (G)	2	50
Schubert, François, Op. 4. Divertissement (D) sur des Motifs de l'Opéra, Lestocq: d'Auber	2	—

	Mk.	Pf.
Für Violine und Pianoforte.		
Schubert, François, Op. 5. Souvenir de Norma. Variations (G)	2	—
— Op. 12. La Napolitana	3	—
— Op. 13. Bagatelles:		
— No. 1. Impromptu	—	75
— 2. Cantabile	—	75
— 3. Allegretto grazioso	1	25
— 4. Allegretto agitato	—	75
— 5. Andantino	—	75
— 6. Romanza espressiva	—	75
— 7. Le Papillon	1	—
— 8. Le Désir	1	—
— 9. L'abeille	1	—
— 10. Tyrolienne	1	—
— 11. Chant plaintif	—	75
— 12. Barcarola	1	—
— Op. 14. Rêverie	1	—
Schubert, Louis, Op. 35. Vier lyrische Tonstücke	3	—
Schulthes, W., (Op. 12) et J. Stevniers (Op. 25), Caprice fantastique sur un: Lied de Franz Schubert („Sei mir gegrüsst“)	3	50
Schumann, Ch. 6 Duos agréables No. 1. 2. M. 1,50. No. 3. 4. M. 1,50. No. 5. M. 1,75. No. 6.	1	75
Schumann, Rob., Op. 105. Sonate (Am.)	6	—
Singer, Maur., Op. 7. Variat. brill. (D) sur un Thème orig.	2	—
Singer, M., et A. Fessy, Variations brillantes (E) sur un Thème tyrolien de F. Beer. 4^{me} Livre	2	25
Spagnoletti, P. Polon. (D)	2	75
Stern, Jul., Op. 25. Les Adieux. Romance à deux Voix	1	—
Taubert, W., Op. 1. Grand Duo (Fm.)	3	75
— Op. 103. Brautlieder. 4 Romanzen. Heft 1. Stille Liebe. Im Gebirge Die Welt wird schöner mit jedem Tag. Notturmo scherzoso (Träume, mein Mäuschen, träume du nur)	2	50
— Op. 104. Sonate No. 3 (A)	3	—
Volckmar, W., Op. 254. Ein Märchen. Tonstück	2	25
Wichtl, G., Op. 5. 1^{er} Concertino (A)	3	—
Wieniawski, H., Op. 14. 1^{er} gr. Concerto (Fism.)	5	50
Wilms, J. W., Op. 21. 3 Sonates (C, Es, D)	3	—
Wittmann, R., Op. 49. Barcarolle	3	50
Wunderlich, Jul., Op. 37. 3 kleine Phantasiestücke Uruhe. Schmerz. Freude)	3	—
Würst, R., Op. 13. 2 Romanzen.	2	—
Youssoupoff, N., Op. 20. Féeries de la Scène Marco Visconti	4	25
— Adagio dramatique suivi d'un Rondo (tirés du 1 ^{er} Concerto)	3	50
— L'Hallucination. Poème	2	—
Zöllner, C. H., Op. 7. Sonate (F)	2	25

Eingetragen in's Vereinsarchiv.

Eigentum des Verlegers.

Den Verträgen gemäss eingezeichnet.

LEIPZIG, FRIEDRICH HOFMEISTER.

1.

Stille Liebe.

Pianoforte (Partitur).

Wilhelm Taubert, Op. 103. Heft 1.

Violine. *Sostenuto.*

Piano. *Sostenuto.*

ad libitum espressivo.

pp **Andante con moto.**

p

Andante con moto. *cantando.*

pp *p* *Ped.*

- 4 -
Pianoforte.

The musical score is arranged in five systems. Each system contains a vocal line and a piano accompaniment. The piano accompaniment is characterized by intricate rhythmic patterns, often using sixteenth notes and chords. Performance markings such as 'Ped.', 'cresc.', 'p', and 'pp' are used throughout the piece to guide the performer. The key signature is one flat (B-flat) and the time signature is 3/4.

- 5 -
Pianoforte.

The first system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a complex, rhythmic accompaniment. The bottom staff is a bass clef staff with a simple harmonic accompaniment. The tempo marking *animandosi.* is placed above the middle staff.

The second system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a complex, rhythmic accompaniment. The bottom staff is a bass clef staff with a simple harmonic accompaniment.

The third system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a complex, rhythmic accompaniment. The bottom staff is a bass clef staff with a simple harmonic accompaniment. The dynamic marking *p* is placed below the middle staff.

The fourth system of music consists of three staves. The top staff is a treble clef staff with a melodic line. The middle and bottom staves form a grand staff. The middle staff is a treble clef staff with a complex, rhythmic accompaniment. The bottom staff is a bass clef staff with a simple harmonic accompaniment. The dynamic marking *p* is placed below the middle staff. The word *Ped.* is written below the middle staff with a circled cross symbol.

- 6 -
Pianoforte.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with some rests. The grand staff contains a complex accompaniment with many sixteenth notes and slurs. Pedal markings 'Ped.' are placed above the bass staff at several points, with a circled cross symbol indicating the pedal's action.

Second system of musical notation. Similar to the first system, it has a treble staff and a grand staff. The treble staff has a melodic line. The grand staff accompaniment continues with slurs and dynamic markings. Pedal markings 'Ped.' are present above the bass staff. The word 'espressivo.' is written above the treble staff in the second measure.

Third system of musical notation. It features a treble staff and a grand staff. The treble staff has a melodic line with dynamic markings 'p' and 'cresc.'. The grand staff accompaniment is dense with slurs and dynamic markings 'p', 'cresc.', and 'ff'. Pedal markings 'Ped.' are placed above the bass staff.

Fourth system of musical notation. It consists of a treble staff and a grand staff. The treble staff has a melodic line with a 'pp' dynamic marking. The grand staff accompaniment has a 'pp' dynamic marking and a 'Ped.' marking above the bass staff. The system concludes with a double bar line.

- 7 -
Pianoforte.

dolce
p

tranquillo. *animandosi.*

dim.

dim.

Pianoforte.

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 music features a melodic line in the treble and a more rhythmic accompaniment in the bass. Dynamics include *p* and *f*. Pedal markings are present, including *mf Ped.* and *f Ped.*. A *dim.* marking is also visible.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *f*, *p*, and *sempre dolce*. The grand staff below has a bass line with dynamics *f* and *p*.

Third system of musical notation. It consists of three staves. The top staff has a melodic line. The grand staff below has a bass line with repeated rhythmic patterns. Pedal markings are labeled *Ped.* with circled plus signs.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with dynamics *pp*. The grand staff below has a bass line with dynamics *pp* and a *rall.* marking. Pedal markings are labeled *Ped.* with circled plus signs.

2.

Im Gebirge.

Pianoforte (Partitur).

Moderato espressivo.

Violine.

Moderato espressivo.

Piano.

The musical score is written for Violin and Piano. It is in the key of G major (one sharp) and 3/4 time. The tempo and mood are marked 'Moderato espressivo'. The piece begins with a piano (p) dynamic. The violin part features a melodic line with some slurs and accents. The piano part has a more complex texture with sixteenth-note patterns and chords. The score is divided into three systems. The first system shows the initial measures. The second system continues the development. The third system concludes the piece with a piano (p) dynamic.

-10-
Pianoforte.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth-note runs and slurs. The middle staff is a grand staff (treble and bass clefs) with a piano accompaniment of chords and eighth-note patterns. The bottom staff is a single bass line with a bass clef. Dynamic markings include *sfz* and *p*.

The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth-note runs. The middle staff continues the piano accompaniment with chords and eighth-note patterns. The bottom staff continues the bass line. Dynamic markings include *p* and *sfz*. A *Ped.* marking is present in the middle staff.

The third system of musical notation consists of three staves. The top staff continues the melodic line with eighth-note runs. The middle staff continues the piano accompaniment with chords and eighth-note patterns. The bottom staff continues the bass line. Dynamic markings include *p* and *sfz*.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line with eighth-note runs. The middle staff continues the piano accompaniment with chords and eighth-note patterns. The bottom staff continues the bass line. Dynamic markings include *p* and *sfz*.

- 11 -
Pianoforte.

The musical score is arranged in six systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1:** Vocal line starts with *dim.*, followed by *tr* and *ffz*, and ends with *dim.*. The piano accompaniment starts with *dim.*, followed by *ffz*, and ends with *dim.*.
- System 2:** Vocal line starts with *f*, followed by *dim.*. The piano accompaniment starts with *f*, followed by *dim.*.
- System 3:** Vocal line starts with *dim.*, followed by *f* and *p*. The piano accompaniment starts with *dim.*, followed by *f* and *p*.
- System 4:** Vocal line starts with *ffz*, followed by *p* and *f*. The piano accompaniment starts with *crese.*, followed by *ffz*, *ffz*, *p*, and *Ped. f*.

-12-
Pianoforte.

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano). A *Ped.* (pedal) marking is present in the bass staff.

Second system of musical notation. It consists of three staves. The top staff has markings for *marcato.*, *dim.*, *rall.*, and *a tempo*. Dynamics include *f*, *pp*, and *p*. The middle and bottom staves continue the piano accompaniment with various rhythmic patterns.

Third system of musical notation. It consists of three staves. The top staff has a *f* dynamic marking. The middle and bottom staves feature a dense texture of sixteenth-note passages.

Fourth system of musical notation. It consists of three staves. The top staff has markings for *p* and *cresc.* (crescendo). The middle and bottom staves continue the piano accompaniment with various rhythmic patterns and dynamics including *p*.

- 13 -
Pianoforte.

The first system consists of three staves. The top staff is a single melodic line with dynamics *p* and *sfz*. The middle and bottom staves are grand piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. Dynamics *p* and *sfz* are also present in the piano parts.

The second system continues the piece with three staves. The top staff features melodic lines with dynamics *p* and *sfz*. The piano accompaniment in the middle and bottom staves includes dynamics *p* and *sfz*.

The third system features three staves. The top staff includes trills (*tr*) and dynamics *p* and *f*. The piano accompaniment in the middle and bottom staves includes dynamics *p* and *f*. Pedal markings (*Ped.*) are present in the bottom staff.

The fourth system consists of three staves. The top staff includes trills (*tr*) and dynamics *dim.*. The piano accompaniment in the middle and bottom staves includes dynamics *dim.* and *p*. Pedal markings (*Ped.*) are present in the bottom staff.

- 14 -
Pianoforte.

sempre leggiero e piano.
marcato. *p*

The first system of the score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff (treble and bass clefs). The music is in 2/4 time and features a light, delicate texture. The middle staff has a continuous sixteenth-note accompaniment. The bottom staff has a simple bass line. Performance instructions include 'sempre leggiero e piano.' and 'marcato.' with a dynamic marking of *p*.

pp

The second system continues the piece. The top staff has a melodic line that ends with a *pp* dynamic marking. The middle and bottom staves continue the accompaniment. The middle staff's accompaniment is marked *pp*.

sostenuto.
pp sostenuto.

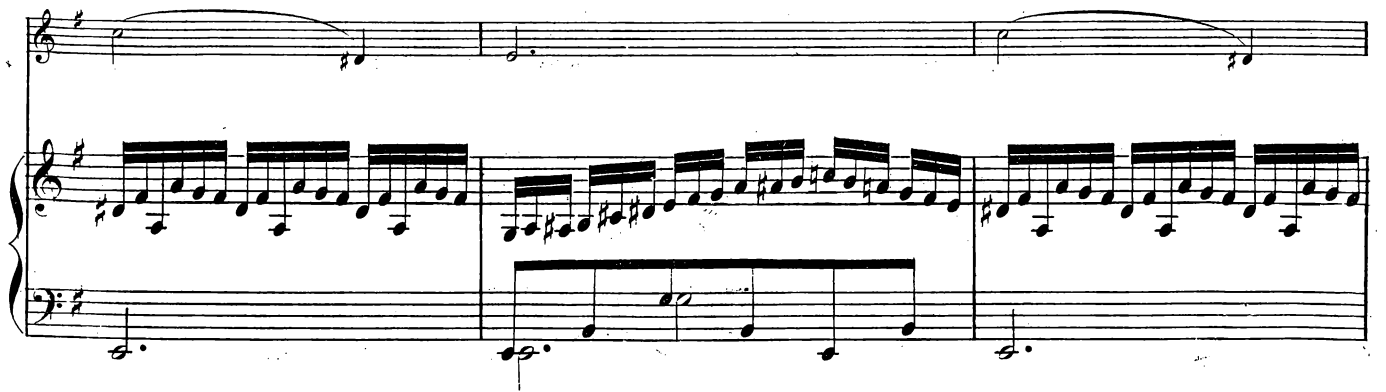
The third system features a more sustained melodic line in the top staff, marked 'sostenuto.'. The middle and bottom staves continue the accompaniment, with the middle staff marked *pp* and 'sostenuto.'.

The final system of the page shows the continuation of the melodic and accompaniment lines. The top staff has a melodic line with a long slur. The middle and bottom staves continue the accompaniment.

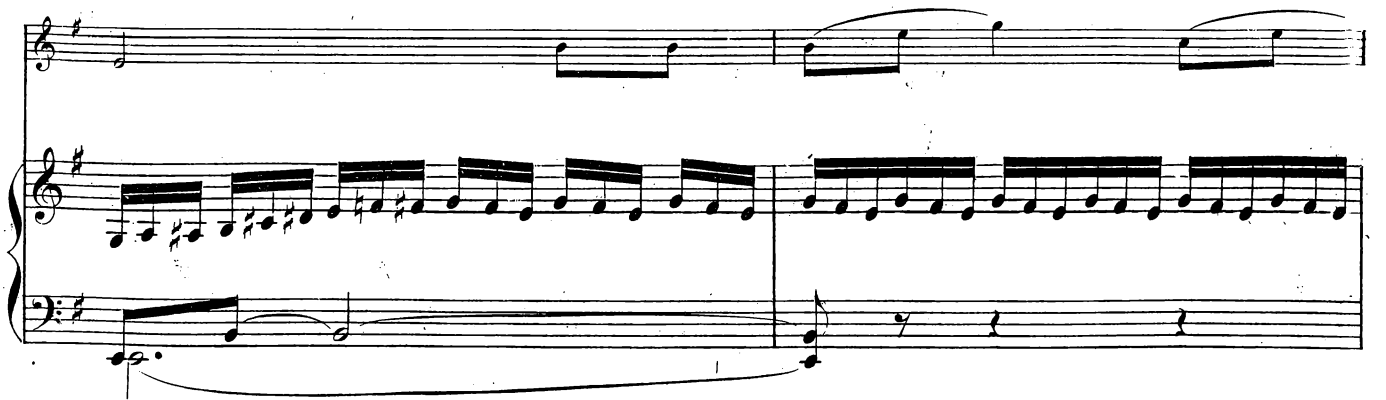
-15-
Pianoforte.



The first system of music features a treble staff with a melodic line marked *sostenuto.* and a bass staff with a rhythmic accompaniment marked *morendo.* The music is in a key with one sharp (F#) and a 3/4 time signature.



The second system continues the piano accompaniment. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Dynamic markings *sostenuto.* and *morendo.* are present.



The third system shows the continuation of the piano accompaniment. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment.



The fourth system concludes the piece. The treble staff has a melodic line, and the bass staff has a rhythmic accompaniment. Dynamic markings *sempre pp* and *Ped.* are present.

Empfehlenswerthe Musikalien für Violine

aus dem Verlage von

Friedrich Hofmeister in Leipzig.

5. Duetten für zwei Violinen.

Barnbeck, Fr. , Duo instructif et progressif. — 20	Görtz-Weisberg, M. v. , Etude en 40 différentes Danses av. 2 ^d Viol. — 25	Op. 72. 3 ^{me} Degré. 6 Duos brill. Dédiés aux Amateurs. Liv. 1 (C, G). Liv. 2 (D, F). Liv. 3 (B, A). à 1 <i>opé</i> 3 —	Müller, C. G. , Op. 22. 6 leichte u. instruct. Duetten. Lief. 1 (C, G). — 20 - 2 (D, Am.). — 22½ - 3 (F, B). — 27½
Blumenthal, Jos. de , Op. 80. Six gr. Duos concert. Liv. 1 (Em., A, Fism). Liv. 2 (E, F, B). à 1 <i>opé</i> 10 <i>ngr</i> 2 20	Kreutzer, Aug. , Op. 2. 3 Duos concert. (E, F, E). 1 5	Meilhan, P. E. , Op. 7. Mécanisme et Justesse. Die Schule der Gelaufigkeit in 16 Studien. Heft 1, 2. à — 20	Panofka, H. , Bibliothèque du jeune Violoniste. Mosaïque des Opéras fav. du Théâtre italien, av. 2 ^d Violon ad lib. No. 1, Bellini, Norma. Op. 52. 1 — - 2, Donizetti, Anna Bolena. Op. 53. 1 — - 3, Donizetti, L'Elisire d'Amore. Op. 54. 1 —
Dotzauer, J. J. F. , Op. 16. 6 Duos fac. Liv. 1 (Cm., A, F). — 20 Liv. 2 (Es, B, E). — 20	Mazas, F. , L'Ecole du Violoniste. Op. 70. 1 ^{er} Degré. 12 petits Duos progressifs à l'Usage des Commencants. Liv. 1—4 à 25 <i>ngr</i> 3 10	Mendheim, S. H. , Op. 19. 3 Duos. 1 10	Rolla, Al. , Op. 11. 3 Duos progressifs. — 24
— Op. 25. 3 Duos (A, D, A). 1 —	Op. 71. 2^d Degré. Six Duos concert. d'une moyenne difficulté. Déd. aux Elèves avancés. Liv. 1 (A, Dm., G). 1 10 - 2 (F, Dm., B). 1 10	Mühling, A. , Op. 25. 12 instructive Duetten. Liv. 1. 2. à 12½ <i>ngr</i> — 25	Täglichsbeck, Th. , Op. 11. 3 Duos (B, B, G). 1 10
— Op. 44. 3 Duos concert. (B, D, D). 6 ^{me} Liv. des Duos. 1 15		Müller, C. G. , Leichte Übungsstücke in allen Dur und Molltonarten mit Begleitung einer 2ten Violine. Heft 1, in der ersten Lage. Op. 7. — 25 Heft 2, in der zweiten Lage. Op. 15. 1 —	
Eberwein, C. , Op. 13. 3 Duos. 1 10			
Eichler, F. W. , Op. 7. Duo (D). — 25			
Glachant, A. C. , Op. 9. 3 Duos progressifs (G, B, C). 1 —			
— Les mêmes séparés. à — 12½			

6. Duette für Violine und Violoncell (oder Bass).

Chefs-d'Oeuvres de l'Ecole italienne. No. 1, Barbella, Sonate (Es) av. B. No. 2, Manfredi, Sonate (Gm.) av. do. — 12½	Ganz, les Frères , Op. 11. Duo concert. (G) pour Viol. et Vclle — 20	Kreutzer, Rod. Op. 2. 3 Sonates (Dm., Gm., E) av. Basse. 1 —	Präger, H. A. Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
— 12½	Kreutzer, Rod. , Op. 1. 3 Sonates (B, G, A) av. Basse. 1 —		

7. Solos für Violine.

Baumann, L. , Op. 8 Etude de Staccato. — 7½	Götze, C. , Op. 21. Etudes amusantes à plusieurs Parties. — 12½	Langhans, W. , Op. 5. 20 Etudes p. Violon, dans la première Position 1 —	sche etc., den Werken berühmter Componisten entnommen.
Blanc, A. M. , Op. 6. Fleur d'Orient. Etude de Salon facile. — 7½	Heinrich, J. , Adagio (G), eine Nachahmung der Harmonika, mit losgeschraubtem Bogen zu spielen, also Quartett für eine Violine. — 5	Lubin, Léon de St. , Op. 8. 6 Caprices ou Etudes. — 10	1tes und 2tes Heft, die erste Position. à — 12½
Clement, F. , 2 Thèmes variés. No. 1, Thème russe. — 5 - 2, „Partant pour la Syrie“. — 5	Kreutzer, Rod. , 40 Etudes ou Caprices. 3 ^{me} Edit., revue et corrigée. geh. 1 10	Maurer, L. , Op. 39. 9 Etudes ou Caprices. — 22½	3tes und 4tes Heft, die zweite Position. à — 12½
Danclo, J. C. , Op. 2. 6 Etudes. — 20	— Idem. Divisées en 3 Suites. à 15	Paganini, N. , Op. 2. 6 Sonates. — 10	5tes und 6tes Heft, die erste und zweite Position abwechselnd. à — 12½
Eichler, F. W. , Op. 3. Douze Etudes caractéristiques. (Déd. à M. Ole Bull.) 1 —	Accompagnement d'un 2 ^d Viol aux 40 Etudes ou Caprices. ajouté par C. Eichheim. 1 —	— Op. 3. 6 Sonates. — 10	7tes und 8tes Heft, die dritte Position. à — 12½
Gaviniés, P. , Les vingt-quatre Matinées. Exercices. Nouv. Edit. Liv. 1. 2. à 1 —	Accompagnement de Pfte aux 40 Etudes ou Caprices, ajouté par le même. 2 —	Rolla, Ant. , Op. 20. 50 petits Exercices progressifs (posth.). Liv. 1. — 12½ - 2. — 15	9tet und 10tes Heft, die dritte u. erste Position abwechselnd. à — 12½
Götze, C. , Op. 3. 12 Bagatelles plaisantes. — 7½		Schaffner, N. A. , Op. 26. La Folie. 30 Caprices. (Av. Vign.) — 20	11tes und 12tes Heft, die erste, zweite und dritte Position abwechselnd. à — 12½

8. Lehrbücher für Violine.

Eichberg, Jul. , Op. 21. Nouvelle Méthode pratique et abrégée de Violon en deux Parties, pour former l'Elève du Commencement jusqu'aux Etudes de Fiorillo, Rode et Kreutzer. 1 ^{re} Partie. Manuel de l'Elève de Violon. Cah. 1, 52 Exercices pour les Commencants. 1 5 - 2, 20 Morceaux. Etudes de différents Auteurs. Difficulté moyenne.) 1 5	2 ^{me} Partie. Etude de la Légèreté des Doigts et de l'Arch. Destinés à assuprir le Bras et les Doigts, à donner une belle Emission de Son et à former le Style du Violoniste de moyenne Force. Cah. 3, 25 Morceaux caractéristiques. — 22½ - 4, 25 Morceaux caractéristiques. 1 5	depuis la Corde vide jusqu'aux grandes Difficultés. Cah. 1, 12 Etudes préparatoires av. un 2 ^d Violon pour le Professeur. — 17½ - 2, 12 Etudes préparatoires mélodiques et progressives av. un 2 ^d Violon (cont. toutes les Positions). 1 7½ - 3, 12 Etudes progressives (cont. des Coups d'archet variés) — 25 - 4, 12 Etudes progressives	(cont. les doubles Cordes). — 22½ Cah. 5, 12 Etudes progressives (cont. les Trémolos, les Trilles etc.). — 27½ - 6, 12 Etudes progressives (cont. les Difficultés telles que Sons harmoniques. Pizzicati etc.). — 25
	Panofka, H. , Op. 80. Méthode de Violon pratique. 72 Etudes p. Violon		Ries, Hub. , Violonschule für den ersten Unterricht, Nebst zweckmässigen Übungsstücken. 2. Theil. Die Applicationen in 100 Studien. 2 15

9. Duetten für Pianoforte und Violine.

(Bei Werken, wo das Pianoforte bloss begleitend ist, ist dieses besonders bemerkt.)

Alard, Delph. , Op. 3. Introd. et Variations brill. (E), av. Pfte. — 20	Op. 3. La Calma. Sérénade. — 15	Op. 2. 2 ^{me} Air varié (D). — 15	criptions faciles sur les Opéras de Verdi.
— Op. 7. Regrets. Elégie suivie d'un Mouvement perpetuel. Caprice (D), av. Pfte. 1 —	- 4. Conte arabe. 1 —	- 3. 3 ^{me} Air varié (E). — 15	No. 1. Il Trovatore. — 12½
Argenton, A. de , Op. 9. 4 Valses — 22½	- 5. Réverie. — 22½	- 5. Air montagnard (B). — 20	- 2. Rigoletto. — 12½
Artot, J. , Deux Airs variés av. Pfte. No. 1 (D). No. 2 (E). à — 25	- 6. Calabrese. 1 —	- 7. 5 ^{me} Air varié (E). — 22½	- 3. La Traviata. — 12½
— Romance de l'Opéra Lucrèce Borgia, de Donizetti, transcrite av. Pfte. — 15	Becker, D. G. , Op. 15. Grande Sonate (Es). 1 25	Beriot C. de, et Th. Labarre , 5 Fantaisies brill. et concertantes. No. 1, Robin des Bois (Der Freischütz). Op. 4. — 25	- 4. Un Ballo in Maschera. — 12½
Bazzini, A. , Op. 19. Souvenir de la Sonnambula. Gr. Fantaisie av. Pfte. 1 —	Beer, J. A. , Introd. et Variat. (G) sur un Thème russe av. Pfte. — 17½	- 2, Le Siège de Corinth. Op. 6. — 20	- 5. Macbeth. — 12½
— Op. 34. 6 Morceaux caractéristiques, av. Pfte. No. 1, Marcia religiosa. — 22½	Bergson, Mich. , (Op. 10) et Iwan Müller (Op. 97). Gr Duo brillant. 1 —	- 3, Moise. Op. 8. — 20	- 6. I Lombardi. — 12½
- 2, Les Abeilles. Etude de Concert. — 25	Bergson, M. et Ch. de Koutski , Gr. Duo dramatique sur Les Noces de Figaro, de Mozart. 1 —	- 4, La Muette de Portici. Op. 10 — 20	- 7. Ernani. — 12½
	Beriot, C. de , Compositions brillantes. Airs variés av. Pfte. Op. 1. 1 ^{er} Air varié (Dm.). — 15	- 5, Le Comte Ory. Op. 11. — 20	- 8. Simon Boccanegra. — 12½
		Chaine, E. , Op. 44. Soirées du Violoniste-Amateur. Collection de Trans-	- 9. La Forza del Destino. — 12½
			- 10. Attila. — 12½
			- 11. Aroldo. — 12½
			- 12. Luisa Miller. — 12½
			- 13. I due Foscari. — 12½
			- 14. Giovanna d'Arco. — 12½

BRAUTLIEDER.

Vier Romanzen für Piano und Violine

von

WILHELM TAUBERT.

Op. 403. Heft 1.

1.

Stille Liebe.

Violine.

Sostenuto.

ad libitum espressivo.

Andante con moto.

2.

Im Gebirge.

Violine.

Moderato espressivo.

The image shows a single-staff violin score for the piece 'Im Gebirge'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo is marked 'Moderato espressivo'. The score consists of eight lines of music. The first line begins with a fermata over a quarter note, followed by a dynamic marking of *p*. The second line continues the melodic line. The third line features a series of sixteenth-note runs. The fourth line includes dynamic markings of *sfz*, *p*, *p*, and *p*. The fifth line has *sfz*, *p*, and *sfz* markings. The sixth line contains *f*, *dim.*, and *sfz* markings. The seventh line has *dim.*, *f*, *dim.*, and *dim.* markings. The eighth line concludes with *f*, *p*, *sfz*, *p*, *f*, and *f* markings. The score includes various musical notations such as slurs, ties, and dynamic hairpins.

Violine.

The image displays a page of a violin score, numbered 3. It consists of ten staves of music. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings such as *f*, *p*, *pp*, *sfz*, and *ppp*. It also features articulation and performance instructions like *marcato.*, *rall.*, *a tempo.*, *dim.*, *tr* (trills), *sostenuto.*, and *morendo.*. The music is written in a standard staff with a treble clef. The first staff begins with a *f* dynamic and a *p* dynamic. The second staff includes *marcato.*, *rall.*, *a tempo.*, *f*, *dim.*, and *pp*. The third staff has *f*, *p*, and *cresc.*. The fourth staff has *p*. The fifth staff has *sfz*, *p*, and *sfz*. The sixth staff has *p* and *f*. The seventh staff has *tr* and *dim.*. The eighth staff has *pp*. The ninth staff has *sostenuto.* and *morendo.*. The tenth staff continues the melodic line.