

# SOURCE MUSICALE

pour les Amateurs

de

## Piano (à 4 mains) - Violon et Violoncelle

par

### F. A. KUMMIBER.

Premier Violoncelle de S.M. le Roi de Saxe.

#### Oeuv. 49.

N <sup>o</sup> 1. Variations sur un thème de Bellini		N <sup>o</sup> 24. Ouverture z. Oper: Der Freischütz	
N <sup>o</sup> 2. Potpourri sur un motif de l'Opéra: Le Postillon de Loujumeau	4 Mk. 50 Pf.	von C. M. von Weber	3 Mk. ... Pf.
N <sup>o</sup> 3. Divertissement sur un air suisse et d'une mélodie de l'Opéra: Les Huguenots		N <sup>o</sup> 25. Anthologie über Melodien von Franz Schubert	6 " "
N <sup>o</sup> 4. Ouverture de l'Opéra: La Flûte magique, de Mozart	4 " 50 "	N <sup>o</sup> 26. Fantaisie über Themen aus d. Meistersingern von Nürnberg von Rich. Wagner	6 " "
N <sup>o</sup> 5. Der Friedensbote a. d. Oper: Rienzi, von Rich. Wagner	3 " - "	N <sup>o</sup> 27. Jubelouverture von C. M. von Weber	3 " "
N <sup>o</sup> 6. Spinner-Lied a. d. Oper: Der fliegende Holländer von Rich. Wagner	3 " - "	N <sup>o</sup> 28. Ouverture zur Oper: Oberon von C. M. von Weber.	4 " "
N <sup>o</sup> 7. Lucia di Lammermoor de Donizetti	4 " 50 "	N <sup>o</sup> 29. Ouverture zur Oper: Don Juan von Mozart	3 " "
N <sup>o</sup> 8. Lucrezia Borgia de Donizetti		N <sup>o</sup> 30. Ouverture zur Oper: Rienzi v. Rich. Wagner	3 " 80 "
N <sup>o</sup> 9. „O! du mein holder Abendstern" a. d. Oper: Tannhäuser, von Rich. Wagner	3 " - "	N <sup>o</sup> 31. Serenade (Duo) Op. 8 für Viol. Bratche u. Violoncell von L.v. Beethoven.	5 " 30 "
N <sup>o</sup> 10. Chor: „Freudig begrüßen wir etc." a. d. Oper: Tannhäuser, von Rich. Wagner	3 " - "	N <sup>o</sup> 32. Divertissement brillant sur des thèmes de L'op. a. Guillaume Tell de Rossini.	6 " "
N <sup>o</sup> 11. Ouverture de l'Opéra: Le Nozze di Figaro de Mozart	3 " - "	N <sup>o</sup> 33. Septuor in Es, par L.van Beethoven Op. 20.	8 " 30 "
N <sup>o</sup> 12. Divertissement brillant sur des thèmes fav. de l'Opéra: Rigoletto de G. Verdi	4 " - "	N <sup>o</sup> 34. Wasser und Feuermusik von G.F. Händel.	6 " "
N <sup>o</sup> 13. Transcription a. d. Oper: Lohengrin, von Rich. Wagner	3 " - "	I. Wassermusik.	4 " "
N <sup>o</sup> 14. Ouverture zur Oper: Fidelio von L.v. Beethoven	3 " - "	II. Feuermusik.	4 " "
N <sup>o</sup> 15. Hommage à C. M. de Weber (Autodidax zum Laus.)	3 " - "	N <sup>o</sup> 35. Andante und Arie aus dem Oratorium Samson von Händel	2 " 30 "
N <sup>o</sup> 16. Sonate pathétique de L.van Beethoven	5 " - "	N <sup>o</sup> 36. Melodienstrauss aus der Oper: Troubadour von Verdi	6 " 50 "
N <sup>o</sup> 17. Fr. Chopin's Goldene Melodien	3 " 50 "	N <sup>o</sup> 37. Paraphrase über Themen aus der Oper Tannhäuser von Richard Wagner	7 " - "
N <sup>o</sup> 18. Air du „Stabat mater" de Rossini	2 " - "	N <sup>o</sup> 38. Stalaktiten aus der Oper: Sonnambula von Bellini	8 " "
N <sup>o</sup> 19. Aphorismen aus den Werken Felix Mendelssohn Bartholdy's	4 " 50 "	N <sup>o</sup> 39. Quintette von W.A. Mozart, OP. 108.	5 " "
N <sup>o</sup> 20. Ouverture zur Oper „Tannhäuser" von Rich. Wagner	5 " - "	N <sup>o</sup> 40. Ghys. Air Louis XIII.	2 " - "
N <sup>o</sup> 21. Melodienkranz von Robert Schumann	5 " - "	N <sup>o</sup> 41. Prolog aus R. Leoncavallo's Bajazzo (B. Wolff)	5 " - "
N <sup>o</sup> 22. Fantasie über Motive aus dem Freischütz von C. M. von Weber	4 " 80 "	N <sup>o</sup> 42. Fantasie aus R. Leoncavallo's Bajazzo (B. Wolff)	6 " - "
N <sup>o</sup> 23. Ouverture z. Oper Leonore N <sup>o</sup> 2 C dur von L.v. Beethoven	5 " - "		

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(Adolphe Fürstner)

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NB. 1. On peut aussi exécuter ces Pièces sans accompagnement de Violoncelle, dans ce cas  
il faut jouer les petits notes dans les Parties de Piano et de Violon.

2. Les différentes lettres dans toutes les Parties indiquent où on doit commencer l'exercice.

Secondo.

Moderato. O! du mein holder Abendstern.

F. A. Kummer, Op. 49.

20 = 9.

**Primo.**  
**Moderato. O! du mein holder Abendstern.**

♩ = 9.

*dolce e tenuto.*

Moderato.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system features a piano (*pp*) dynamic marking. The fourth system continues with piano (*pp*) dynamics. The fifth system includes a piano (*pp*) dynamic marking and concludes with a piano (*pp*) dynamic marking. The sixth system features a piano (*pp*) dynamic marking, followed by a *poco cresc.* (poco crescendo) and *poco rit.* (poco ritardando) marking, and ends with a piano (*pp*) dynamic marking.

Moderato.

Primo.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *p* and contains several measures of chords and rests. The lower staff is in bass clef with the same key signature and time signature, starting with a *p* dynamic and featuring a melodic line with eighth notes and a *pp* dynamic marking in the fourth measure.

The second system continues the piece with two staves. The upper staff remains mostly silent with rests. The lower staff continues the melodic line from the first system, maintaining the eighth-note pattern.

The third system shows the lower staff continuing its melodic progression with eighth notes, while the upper staff remains silent.

The fourth system continues the melodic line in the lower staff, with the upper staff still silent.

The fifth system features a change in texture. The upper staff has a series of chords, starting with a *pp* dynamic and moving to *ppp* in the second measure. The lower staff has rests.

The sixth system concludes the piece. The upper staff continues with chords, marked with *poco rit.* and *poco cresc.* The lower staff has rests until the final measure, where it has a few notes with a *pp* dynamic.

### Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The notation is in a key signature of one sharp (F#) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic marking and a *legato.* instruction. The music features a complex texture with overlapping melodic lines and chords, often spanning across the two staves. The piece concludes with a pianissimo (*pp*) dynamic marking in the final system.

Primo.

The musical score is written for piano and consists of six systems, each with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic and includes the instruction *Legato.* The music is characterized by arpeggiated chords and flowing melodic lines. The second system continues the piece with similar textures. The third system features a change in dynamics to *pp* (pianissimo) in the second measure. The fourth system continues with the *pp* dynamic. The fifth system also features *pp* dynamics. The sixth system concludes the piece with a final arpeggiated chord. The notation includes various musical symbols such as notes, rests, and slurs.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system begins with a *pp* marking. The second system includes a *cresc.* marking and ends with a *pp* marking. The third system starts with a *p* marking. The fourth system also starts with a *p* marking. The fifth system features a *pp* marking and a *piu p* marking. The sixth system includes a *dim.* marking and ends with a *pp* marking. The score is set in a key signature of one sharp (F#) and a time signature of 3/4.



Primo.

pp

cresc. p

dolce. p

p

pp piu p

dim. pp

Secondo.

Allegro.

Freudig begrüßen wir.

U<sup>c</sup> 10.

The musical score is written for piano and consists of five systems of staves. The first system features a treble clef with a common time signature and a key signature of two flats. It begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The second system continues with similar triplet patterns and includes a piano (*p*) dynamic marking. The third system introduces a *marcato.* articulation and a *cresc.* (crescendo) marking. The fourth system features a forte (*f*) dynamic, followed by a *dim.* (diminuendo) marking, and then returns to a piano (*p*) dynamic. The fifth system concludes with a piano (*p*) dynamic. The score includes various musical notations such as slurs, accents, and articulation marks.

Primo.  
Freudig begrüßen wir.

Allegro.

♩ = 10.

First system of musical notation. Treble clef, key signature of two flats, common time. The right hand starts with a forte (*f*) dynamic, playing a series of chords and eighth notes. The left hand has a few notes. The system ends with a piano (*p*) dynamic and triplet markings.

Second system of musical notation. Treble clef, key signature of two flats, common time. The right hand continues with chords and eighth notes, marked forte (*f*). The left hand has a few notes. The system ends with a piano (*p*) dynamic and triplet markings.

Third system of musical notation. Treble clef, key signature of two flats, common time. The right hand features a melodic line with accents and triplet markings, marked piano (*p*). The left hand has a few notes. The system ends with a *Cresc.* marking.

Fourth system of musical notation. Treble clef, key signature of two flats, common time. The right hand has a fast-moving melodic line with chords, marked forte (*f*). The left hand has a few notes. The system ends with a *dim.* marking and a piano (*p*) dynamic.

Fifth system of musical notation. Treble clef, key signature of two flats, common time. The right hand has a melodic line with slurs and chords, marked piano (*p*). The left hand has a few notes. The system ends with a piano (*p*) dynamic.

Secondo.

The musical score is arranged in six systems, each with two staves (treble and bass clef). The notation includes various rhythmic patterns, chords, and melodic lines. Dynamics such as *p*, *poco cresc.*, and *ff* are indicated throughout the piece. Performance instructions like *tr* and *>* are also present. The score concludes with a final chord in the bass clef.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and some melodic fragments. A dynamic marking of *p* (piano) is present in the right-hand staff.

Second system of musical notation, continuing the piece. The treble staff has a more active melodic line with slurs. The bass staff continues with a steady accompaniment. A dynamic marking of *p* is visible in the right-hand staff.

Third system of musical notation. The treble staff features a highly technical passage with many sixteenth-note runs and slurs. The bass staff has a rhythmic accompaniment. The instruction *poco cresce.* (poco cresce) is written in the left-hand staff.

Fourth system of musical notation. The treble staff begins with a *7* (seventh chord) and contains a melodic line with accents. The bass staff also begins with a *7* and has a rhythmic accompaniment. A dynamic marking of *ff* (fortissimo) is present in the left-hand staff.

Fifth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present in the right-hand staff.

Sixth system of musical notation. The treble staff features a melodic line with a triplet of sixteenth notes. The bass staff has a rhythmic accompaniment. A dynamic marking of *p* is present in the right-hand staff.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The key signature is one flat (B-flat) and the time signature is 3/4. The score includes various dynamics and articulations: *p* (piano), *cresc.* (crescendo), *marcata.* (marked), *f* (forte), *piu cresc.* (more crescendo), and *ff* *sempre staccato.* (fortissimo, always staccato). A repeat sign with first and second endings is present in the second system. The piece concludes with a final chord in the sixth system.

The musical score is written for piano and consists of seven systems of staves. The first system includes a piano (*p*) dynamic marking. The second system features a *cresc.* instruction. The third system contains a *tr* (trill) marking. The fourth system is marked *ff sempre*. The fifth system includes a *ff* dynamic marking. The sixth system has an *8* (octave) marking. The seventh system also features a *ff* dynamic marking. The score includes various musical notations such as chords, arpeggios, and melodic lines.

Secondo.

The musical score is written for piano and consists of six systems of staves. Each system typically contains two staves (treble and bass clef), though some systems have three staves. The notation includes chords, arpeggios, and melodic lines. Dynamics such as *f* (forte) and *ff* (fortissimo) are indicated throughout. There are also accents (>) and slurs used for phrasing. The key signature is one flat (B-flat), and the time signature is 3/4. The piece concludes with a double bar line at the end of the sixth system.



The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The score is marked with various dynamics, including *ff* (fortissimo) and *f* (forte). There are also markings for *luc.* (lucido) above the right-hand staves. The music is highly technical, featuring dense textures with many sixteenth and thirty-second notes, especially in the right hand. The left hand provides harmonic support with chords and moving lines. The piece concludes with a final *f* dynamic marking.

für das Klavier zu 4 Händen. pour Piano à 4 Mains.

<p><b>*Auber, Die Stumme von Portici.</b> Ouverture . . . 1 50  <b>Bazzini, Francesca da Rimini.</b> Symph. Dicht. 6 —  <b>Beethoven, Op. 29. Septett</b> arr. v. Reinecke. n. 1 60  <b>Beethoven, Symphonien</b>, arr. v. Reinecke      Op. 21. No. 1 in C . . . n. 1 30      - 36. - 2 in D . . . n. 1 30      - 55. - 3 (eroica) in Es . . . n. 2 —      - 60. - 4 in B . . . n. 1 60      - 67. - 5 in C moll . . . n. 2 —      - 68. - 6 (pastorale) in F . . . n. 1 80      - 92. - 7 in A . . . n. 1 60      - 93. - 8 in F . . . n. 1 60      - 125. - 9 in D moll (mit Schlussschor) n. 3 —  <b>Beethoven, Neun Symphonien.</b> Obige Ausgabe, complet in 3 Bdn., und zwar      Bd. 1. enth. Op. 21. 36. 55. 60. }      2. enth. Op. 67. 68. 92. } gr. 4. à Bd. n. 4 —      3. enth. Op. 93. 125. }</p> <p><b>*Beethoven, Coriolan.</b> Ouverture . . . 1 50  <b>*Beethoven, Fidelio.</b> Ouverture . . . 1 50  <b>*Beethoven, Leonore.</b> Ouverture . . . 1 50  <b>*Beethoven, Prometheus.</b> Ouverture . . . 1 50  <b>*Bellini, Norma.</b> Ouverture . . . 1 50  <b>*Bellini, Romeo und Julie.</b> Ouverture . . . 1 50  <b>Berge, Op. 24.</b> Die Liebenswürdige, Emma-Polka  <b>Berge, Op. 25.</b> Ein Liedchen aus alter Zeit. „O, mein lieber Augustin“, Thema mit Variationen 1 50  <b>Berge, Op. 28.</b> Frühlingsblüthen . . . 1 50  <b>Beyrich, 14 kleine Stücke.</b> Cah. 1. . . 1 —      Cah. 2. . . 1 30</p> <p><b>Bizet, Carmen.</b> Habanera siehe Yradier.  <b>*Boieldieu, Johann von Paris.</b> Ouverture 1 50  <b>*Boieldieu, Weisse Dame.</b> Ouverture . . . 1 50  <b>Brahms, Johannes.</b> Siehe Schumann Op. 47.  <b>Brüll, Op. 25. Im Walde.</b> Concert-Ouverture 3 —  <b>Burkhardt, Op. 9.</b> 3 Rondeaux très faciles 1 80  <b>Burkhardt, Op. 54.</b> Grande Mazourka brillant 1 —  <b>*Cherubini, Abencerragen.</b> Ouverture . . . 1 50  <b>*Cherubini, Fanisca.</b> Ouverture . . . 1 50  <b>*Cherubini, Lodoisea.</b> Ouverture . . . 1 50  <b>*Cherubini, Medea.</b> Ouverture . . . 1 50  <b>*Cherubini, Wasserträger.</b> Ouverture . . . 1 50  <b>Conradi, Op. 106. Ein Melodiensträuschen.</b> Potpourri . . . 3 50  <b>Damm, Op. 19.</b> 3 Charakterstücke . . . 1 30  <b>Damm, Op. 19. No. 1. Auf dem See.</b> — 50  <b>Damm, Op. 19. No. 2. Thalmühle</b> — 50  <b>Damm, Op. 19. No. 3. Kriegslied.</b> — 50  <b>Delibes, Coppelia.</b> Ballet.      Klavier-Auszug . . . n. 16 —      Potpourris (2 Hefte) . . . à 3 —  <b>Delibes, Der König hat's gesagt.</b> Ouvert. 2 50  <b>Delibes, Der König hat's gesagt.</b> Potp. 4 —  <b>Delibes, Naila.</b> Intermezzo, arr. von Doppler 1 50  <b>*Donizetti, Anna Bolena.</b> Ouverture . . . 1 50  <b>Enzian, Op. 2.</b> Spinnerlied . . . 2 30  <b>Fahrbach, Philipp jr. Op. 145. Frauenliebe.</b> Walzer 2 50  <b>Fooks, op. 16. Helenen-Walzer</b> 1 50  <b>Gade, Op. 4. Nordische Tonbilder.</b> 3 Fant. 2 50  <b>Ghys, Air Louis XIII</b> 1 50  <b>*Glinka, Komarinskaja.</b> Scherzo 1 50  <b>*Glinka, Das Leben für den Czar.</b> Polonaise 1 50  <b>*Glinka, Das Leben für den Czar.</b> Mazurka 1 50  <b>*Gluck, Iphigenie in Aulis.</b> Ouverture . . . 1 50  <b>Gobbaerts, Op. 82. Les Coursiers.</b> Galop 2 —  <b>Godard, Op. 51. No. 1. Brésilienne</b> . . . 2 50  <b>Godard, Op. 51. No. 2. Kermesse</b> . . . 3 60  <b>Godard, Op. 53. No. 1. En Courant</b> . . . 3 —  <b>Godard, Op. 53. No. 2. En Pleurant</b> . . . 2 —  <b>Godard, Op. 53. No. 3. En Chantant</b> . . . 2 —  <b>Godard, Op. 54. Mazurka B.</b> . . . 2 50  <b>Godard, Op. 55. No. 4. Viennoise</b> . . . 2 50  <b>Godard, Op. 66. No. 6. Marcel le Huguenot</b> 3 —  <b>Godard, Op. 93. 6me Valse F dur</b> . . . 3 —  <b>Haydn, 2 Marches</b> . . . — 80  <b>Heller, Stephen, Sechs Capricen</b> über Tänze von Johann Strauss Vater. . . à 2 —  <b>Henselt, Op. 4.</b> Rhapsodie . . . 1 —  <b>Herion, Op. 4.</b> 6 leichte Stücke . . . 2 —  <b>*Herold, Zampa.</b> Ouverture . . . 1 50  <b>Huber, Op. 95. Gita Gowinda.</b> Eine Idylle 6 —  <b>Hummel, Op. 33. Mexican. Tänze.</b> Heft I. 2 50      Heft II. 5 —  <b>Keler Bela, Op. 138. Vom Rhein zur Donau.</b> Walzer . . . 3 —  <b>Ketterer, op. 285. Fantasie über Delibes; Coppelia</b> . . . 2 50</p>	<p><b>Klein, Sonate</b> (G moll) . . . 2 50  <b>Klughardt, Op. 40. Orchestersuite</b> (Amoll) 8 —  <b>*Kreutzer, Lodoiska.</b> Ouverture . . . 1 50  <b>Lasek, A la Turque.</b> Pièce facile . . . — 80  <b>Lasek, La jeune fille de Pologne.</b> Mazurka 1 80  <b>Lecarpentier, Les Plaisirs de l'Etude.</b> 24 Morceaux favoris très faciles. 3 Hefte à 1 80  <b>Leoncavallo, Der Bajazzo</b> (Pagliacci).      Klavier-Auszug . . . netto 12 —      Prolog . . . 4 —      Intermezzo . . . 1 50      Potpourris (B. Woll) 2 Hefte . . . à 4 —      Tempo di Minuetto . . . 2 —  <b>Liszt, 2ter Mephisto-Walzer</b> (Es dur) . . . 5 50  <b>Liszt, Franz Schubert's Märsche</b> arr. cplt. 6 —      Dieselben einzeln:      No. 1. Marsch in H moll . . . 2 50      - 2. Trauermarsch (E moll) . . . 2 50      - 3. Reitermarsch (C dur) . . . 3 —      - 4. Ungarischer Marsch (C moll) . . . 2 —  <b>Liszt, Weihnachtsbaum.</b> 12 Klavierstücke zumeist leichter Spielart. 3 Hefte à 6 —  <b>Mackrot, Op. 4. Festmarsch</b> . . . 1 30  <b>Markert, Festmarsch</b> . . . — 50  <b>Massenet, Der Cid.</b> Oper.      Ouverture, Ballet, Rhapsodie mauresque      Marche du Cid in 1 Heft . . . netto 6 —      Ouverture (Bial) . . . 2 50      Aragonaise (Bial) . . . 1 50      Rhapsodie mauresque . . . 3 —      Marche du Cid . . . 3 —      Potpourri (Keller) 2 Hefte . . . à 4 —  <b>Massenet, Der König von Lahore.</b> Oper.      Potpourris (Villbac) 2 Hefte . . . 3 —  <b>Massenet, Manon.</b> Oper.      Ballet de Roy . . . 3 —      Gavotte . . . 2 —      Menuett . . . 1 50      Potpourris (Keller) 2 Hefte . . . à 4 —  <b>Mattiozzi, Liebesreigen.</b> Walzer . . . 1 80  <b>Mayer, Charles, Polka.</b> Asdur . . . — 80  <b>*Méhul, Joseph in Egypten.</b> Ouverture . . . 1 50  <b>*Méhul, Jagd-Ouverture</b> . . . 1 50  <b>*Méhul, Die beiden Blinden</b> . . . 1 50  <b>*Mendelssohn, Gondellied.</b> Adur . . . 1 50  <b>Metra, Cadetten-Marsch</b> . . . 1 50  <b>Metra, La Sérénade.</b> Valse Espagnole . . . 1 50  <b>Metra, Die Welle.</b> (La Vague). Walzer . . . 3 —  <b>*Mozart, Così fan tutte.</b> Ouverture . . . 1 50  <b>*Mozart, Don Juan.</b> Ouverture . . . 1 50  <b>*Mozart, Entführung a. d. Serail.</b> Ouverture 1 50  <b>*Mozart, Figaro's Hochzeit.</b> Ouverture . . . 1 50  <b>*Mozart, Die Zauberflöte.</b> Ouverture . . . 1 50  <b>*Mozart, Titus.</b> Ouverture . . . 1 50  <b>Neumann, Op. 44. Ouverture à la chasse.</b> 1 30  <b>Neumann, Op. 49. 1. Symphonie</b> (C moll) . . . 3 80  <b>Nieden, A. jun., Deutscher Marsch</b> . . . 2 30  <b>Oldenburg, Elliar.</b> Herzog von Frühlingsjubiläum 1 50  <b>*Paer, Camilla.</b> Ouverture . . . 1 50  <b>*Paer, Sargin.</b> Ouverture . . . 1 50  <b>Pathe, Op. 132. Jugendträume.</b> Salonstück 1 50  <b>Pathe, - 147. Nr. 1. Geschwind-Marsch</b> . . . 1 30  <b>Pathe, - 147. - 2. Ständchen</b> . . . 1 30  <b>Pathe, - 151. La Charmante.</b> Polka de Salon . . . 1 50  <b>Pathe, - 292. Der Blumengarten.</b> Sammlung beliebter Opern-, Volks-, Tanz- und anderer Melodien in fortschreitender Stufenfolge. 2 Hefte . . . à 2 —  <b>Reissiger, Op. 86. Pièces détachées</b> d'une moyenne difficulté. . . 2 50      Cah. I. . . 2 —      Cah. II. . . 2 —      Cah. III. . . 2 —  <b>*Rossini, Barbier von Sevilla.</b> Ouvert. . . 1 50  <b>*Rossini, Belagerung von Corinth.</b> Ouv. . . 1 50  <b>*Rossini, Elisabeth.</b> Ouverture . . . 1 50  <b>*Rossini, Gazza ladra.</b> Ouverture . . . 1 50  <b>*Rossini, Italiener in Algier.</b> Ouvert. . . 1 50  <b>*Rossini, Othello.</b> Ouverture . . . 1 50  <b>*Rossini, Tancred.</b> Ouverture . . . 1 50  <b>Rummel, Der König hat's gesagt</b> (Delibes). 2 50  <b>Scharwenka, Philipp, Op. 56. 3 Klavierstücke.</b>      No. 1. Impromptu hongrois (F moll) . . . 2 —      No. 2. Poème d'Amour (D dur) . . . 1 50      No. 3. Air de Ballet (E dur) . . . 1 50  <b>Schneider, Variat. a. Weber's Euryanthe</b> 1 50</p>	<p><b>*Schubert, Op. 77. Valses nobles</b> . . . 2 50  <b>Schumann, R., Op. 47. Quartett in Es</b> arr. von Dr. Joh. Brahms . . . n. 4 —  <b>*Schumann, Op. 124. Nr. 16. Schlummerlied</b> 1 50  <b>Schumann, Sechs Märsche</b>, bearbeitet von Th. Kirchner.      Heft I. Op. 76. Nr. 1 und 2 . . . 3 —      Heft II. Op. 76. Nr. 3 und 4 . . . 3 —      Heft III. Op. 99. Nr. 11 und 14 . . . 3 —  <b>Spindler, Op. 94. Stücke aus R. Wagner's Tannhäuser.</b>      Nr. 1. Pilgergesang . . . 1 50      - 2. Lied an den Abendstern . . . 1 50      - 3. Lied des Tannhäuser . . . 1 80      - 4. Wolframs Lied. „Als du im kühnen Sange“ . . . 1 50      - 5. Einzug der Gäste, Marsch und Chor 1 80      - 6. Wolframs Lied. „Dir hohe Liebe“ 1 50  <b>Spindler, Op. 122. Stücke aus der Oper: „Der fliegende Holländer“</b>, von R. Wagner.      Nr. 1. Spinnlied . . . 2 30      - 2. Matrosenchor . . . 2 —      - 3. Ballade . . . 2 30      - 4. Duett. „Mein Herz voll Treue“ . . . 1 50      - 5. Duett. „Ach! ohne Weib“ . . . 1 30  <b>*Spontini, Ferdinand Cortez.</b> Ouverture . . . 1 50  <b>*Spontini, Vestalin.</b> Ouverture . . . 1 50  <b>Standtke, 3 leichte Klavierstücke</b> . . . 1 50  <b>Streabbog, Op. 128. Le Pré aux cleres.</b> 1 80  <b>Streabbog, - 138. Do ré mi fa.</b> Polka . . . 1 —  <b>Streabbog, - 141. Les Gracieuses.</b> Blüette 1 50  <b>Streabbog, - 165. Un jour de Fête</b> . . . 1 —  <b>Streabbog, - 166. Sous l'Ombrage.</b> . . . 1 —  <b>Streabbog, - 167. Le Premier Bal.</b> Valse 1 —  <b>Tschaikowsky, Op. 43. Marche miniature</b> . . . 1 —  <b>Unrath, König Karl-Marsch</b> . . . 1 —  <b>*Verdi, Fantasie a. d. Oper: Der Troubadour</b> 1 —  <b>Vollmer, H., Op. 2. Polka</b> . . . 1 —  <b>Wagner, Der fliegende Holländer.</b>      Klavier-Auszug . . . n. 18 —      Ouverture . . . 3 50      Spinnerlied, Ballade und Chor . . . 2 80      Chor der Matrosen . . . 4 30      Potpourri . . . 2 —      Fantasie . . . 1 —  <b>Wagner, Lohengrin.</b> 4 Stücke arr. von Röhr 3 50      Einzel: Nr. 1. Lohengrin's Ankunft . . . 1 —      - 2. Lass mich dich lehren . . . 1 —      - 3. Elsa's Brautzug . . . 1 —      - 4. Brautlied . . . 1 —  <b>Wagner, Rienzi.</b>      Klavier-Auszug . . . n. 20 —      Ouverture . . . 3 50      No. 1. Introduction u. Chor . . . 1 50      No. 2. Terzett. (Rienzi Adriano Irene) 1 50      No. 3. Duett. (Adriano Irene) . . . — 80      No. 4. Finale. (I. Akt) . . . 1 80      No. 5. Introduction u. Chor d. Friedensb. 2 —      No. 6a. Finale. (II. Akt) . . . 1 80      No. 6b. Ballet . . . 4 —      No. 6c. 2. Finale . . . 2 30      No. 7. Introduction . . . 1 80      No. 8. Arie. (Adriano) . . . 1 30      No. 9a. Grosser Kriegsmarsch . . . 2 —      No. 9b. Schlachthympne . . . 3 50      No. 10. Introduction, Terzett und Chor 1 50      No. 11a. Arie. (Rienzi) . . . — 50      No. 11b. Friedensmarsch . . . 1 30      No. 12. Gebet des Rienzi . . . 1 —      No. 13. Duett. (Adriano Irene) . . . 1 50      No. 14. Finale . . . 1 30      Potpourri, 2 Hefte . . . à 2 —  <b>Wagner, Tannhäuser.</b>      Klavier-Auszug (mit den für den Venusberg nachcomp. Scenen) . . . n. 20 —      Ouverture . . . 5 —      Nr. 1. Einleitung. Der Venusberg . . . 2 —      - 10. Marsch und Chor . . . 2 —      - 14. Einleitung des III. Actes . . . 1 50      Potpourri (Conradi) . . . 1 80      Potpourri (Röhr) . . . 2 —      Nachcompouirte Scene: Der Venusberg (Bacchanal) . . . 4 50  <b>*Wanhall, 3 Sonatines</b> fac. . . à 1 —  <b>*Weigl, Die Schweizerfamilie.</b> Ouverture 1 50  <b>Wilhelm, Op. 6. Polonaise</b> . . . — 80  <b>Yradier, Habanera</b> eingelegt in Bizet's Carmen . . . 1 30</p>
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BERLIN

ADOLPH FÜRSTNER

(C. F. MESER)

KÖNIGL. SÄCHSISCHE HofMUSIKALIEHNDLUNG.