

D. ALARD

Compositions pour Violon.

*Op. 27. 3 DUOS BRILLANTS pour 2 Violons, complet M. 6.20.
No. 1. F dur Fa maj. No. 2. E dur Mi maj. No. 3. F dur Fa maj. à M. 2.60

*Op. 28. „LA FILLE DU RÉGIMENT“ de Donizetti, Fantaisie pour { Violon & Orchestre M. 5.50
Violon & Piano M. 3.60

*Op. 49. MORCEAUX DE SALON pour Violon & Piano.

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|------------------------------------|----------------------------------|
| Cah. 1. Vilanelle — La Gitana M. 2 | Cah. 6. Styrienne M. 2. |
| „ 2. Arioso — Air de ballet M. 2. | „ 7. L'Adieu — L'Absence M. 1.80 |
| „ 3. Minuetto — Le Retour M. 2. | „ 8. Berceuse — Tyrolienne M. 2. |
| „ 4. La Sevilliana M. 1.80 | „ 9. Scherzo — Speranza M. 2. |
| „ 5. Marche M. 2. | „ 10. Brindisi-Valse M. 2. |

*Op. 50. FANTAISIES FACILES sur des opéras choisis, pour Violon & Piano.

| | |
|------------------------------------|---|
| 1. Sémiramide de Rossini, M. 2.30 | 4. Moïse de Rossini, M. 2. |
| 2. Don Juan de Mozart, M. 2. | 5. Maçon d'Auber, M. 2.30 |
| 3. Anna Boleua de Donizetti, M. 2. | 6. Zauberflöte (Flûte ench.) de Mozart, M. 2. |

*Op. 51. CHANT DU CYGNE, 3 Mélodies de Schubert, transcr. & variées, pour Violon & Piano.

1. Sérénade (*Leise sehen*) M. 1.50
2. Au bord de la mer (*Am Meer*) M. 1.30
3. Ballade (*Horch, horch*) M. 1.80

*Op. 53. L'ART MODERNE, 20 Etudes pour Violon solo,

| | |
|--------------------------|---------------------------|
| Cah. 1. (No. 1—5) M. 2. | Cah. 3. (No. 11—15) M. 2. |
| Cah. 2. (No. 6—10) M. 2. | Cah. 4. (No. 16—20) M. 2. |

Propriété de l'Éditeur

Johann André, Offenbach s/Mein.

* Ne se vendent pas en France.

N° 12. BERCEUSE.

Andante.

D. Alard, Op 49 Cah 8. N° 12.

VIOLINO.

PIANO.

pp

p dolce

Sordini

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 music is in a key with one sharp (F#) and a 3/4 time signature. The first staff contains a melodic line with various ornaments and fingerings (1, 2, 3, 4). The grand staff contains a piano accompaniment with chords and arpeggiated figures.

Second 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 continues from the first system. It includes dynamic markings such as *dim.* and *pp*, and the instruction *Sordini*. The piano part features a consistent rhythmic accompaniment.

Third 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 continues. The piano part features a consistent rhythmic accompaniment. A dynamic marking of *p* is present. The system concludes with a double bar line.

Fourth 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 continues. The piano part features a consistent rhythmic accompaniment. The system concludes with a double bar line.

2^e Corde - - - - - x

pp *cresc.*

f *Sordini* - - *f* *p* *f* *p* *f*

rallent. *a tempo.*

Sordini - - *a tempo.*

Suivez *pp*

Sordini - - - - - x *Sordini*

N°13.

TYROLIENNE.

Allegretto.

D. Alard, Op. 49. Cah. 8. N° 13.

PIANO.

The first system of the musical score is written for piano. It consists of two staves: a treble clef staff and a bass clef staff. The time signature is 3/8. The key signature has one flat (B-flat). The music begins with a piano (*p*) dynamic marking. The melody in the treble staff is characterized by eighth-note patterns and slurs. The bass staff provides a simple accompaniment with quarter notes and rests.

The second system continues the piece. It features a *cresc.* (crescendo) dynamic marking. The treble staff contains a series of chords and melodic fragments, while the bass staff has a steady eighth-note accompaniment. The music builds in intensity throughout this system.

The third system includes a piano (*p*) dynamic marking. The treble staff has intricate fingerings (1, 2) and slurs over eighth-note passages. The bass staff continues with a steady accompaniment. The overall texture is light and delicate.

The fourth system concludes the piece. It features a piano (*p*) dynamic marking. The treble staff includes a trill (*tr*) marking and various slurs. The bass staff provides a final accompaniment. The piece ends with a few final notes in both staves.

This musical score is arranged in three systems, each with a violin part on top and a piano accompaniment on the bottom. The piano part consists of two staves (treble and bass clef). The violin part is on a single staff with a treble clef. The key signature has one flat (B-flat), and the time signature is 3/4. The score includes various dynamic markings: *f* (forte), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), and *tr* (trill). The violin part features intricate passages with trills, ornaments, and slurs. The piano accompaniment provides harmonic support with chords and moving lines. The first system ends with a *p* dynamic. The second system includes *cresc.* markings. The third system includes *tr*, *dim.*, and *pp* markings.

This page of musical notation consists of four systems, each containing a single melodic line and a piano accompaniment. The melodic line is written in a treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The piece begins with a dynamic marking of *p* (piano) and a fingering of 1 3. The first system includes a dynamic marking of *pp* (pianissimo) and a measure number of 7. The second system features a dynamic marking of *f* (forte) and a fingering of 2. The third system includes a dynamic marking of *p* and a fingering of 3. The fourth system features a dynamic marking of *f* and a fingering of 0. The notation includes various musical symbols such as slurs, ties, and articulation marks.

System 1: Treble clef with a piano (*p*) dynamic marking. The right hand features a complex melodic line with slurs and fingerings (1, 2). The left hand consists of a steady eighth-note accompaniment.

System 2: Treble clef with a piano (*p*) dynamic marking. The right hand continues the melodic line with slurs and fingerings (1, 2, 3, 4). The left hand accompaniment remains consistent.

System 3: Treble clef with a piano (*p*) dynamic marking. The right hand features a complex melodic line with slurs and fingerings (1, 2). The left hand accompaniment includes some chordal textures.

System 4: Treble clef with a piano (*p*) dynamic marking. The right hand continues the melodic line with slurs and fingerings (1, 2). The left hand accompaniment includes some chordal textures.

This musical score is arranged in five systems, each containing a violin part and a piano accompaniment. The violin part is written on a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one flat. The score includes various musical notations such as eighth and sixteenth notes, rests, and slurs. Dynamic markings 'p' (piano) and 'f' (forte) are present. Fingerings are indicated by numbers 1-4. The piece concludes with a double bar line.

Compositionen für Violine mit Klavier.

| | Mk. |
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| Alard, D., op. 49. Morceaux de Salon. | |
| Heft I. Vilanelle. — La Gitana | 2 — |
| „ 2. Arioso. — Air de ballet | 2 — |
| „ 3. Minuetto — Le Retour | 2 — |
| „ 4. La Sevilliana | 2 — |
| „ 5. Marche | 2 — |
| „ 6. Styrienne | 2 — |
| „ 7. L'Adieu. — L'Absence | 2 — |
| „ 8. Berceuse. — Tyrolienne | 2 — |
| „ 9. Scherzo. — Speranza | 2 — |
| „ 10. Brindisi-Valse | 2 — |
| — op. 51. Chant du Cygne, 3 Mélodies de Schubert, transcr. et variées. | |
| No. 1. Sérénade (Lese fehen) | 1 50 |
| „ 2. Au bord de la mer (Am Meer) | 1 30 |
| „ 3. Ballade (Horch, horch) | 1 80 |
| Blumenstengel, A., op. 13. Fantaisies. | |
| No. 1. Csarenlied, Lertzing | 1 80 |
| „ 2. Ungeduld (Impatience), Schubert | 1 30 |
| „ 3. Auf Flügeln des Gesanges, Mendelssohn | 2 — |
| „ 4. Cujus animam, aus „Stabat Mater“ Rossini | 2 — |
| „ 5. Miserere aus Trovatore | 1 80 |
| „ 6. Ave Maria, Gounod | 2 — |
| „ 7. O bitt' euch, Hebs Vögelein (Oiseaux légers), Gumbert | 2 — |
| „ 8. O du, mein holder Abendstern, aus „Tannhäuser“ Wagner | 2 — |
| Eberhardt, G., op. 20. Lieder ohne Worte. | |
| No. 1. Wiegenlied. No. 2. Albumblatt. | |
| „ 3. Kinderlied | 1 50 |
| — op. 25. Musikalische Genrebilder. | |
| Heft I. Gnomentanz, Elfentanz | 2 — |
| „ II. Die Leunenhafte. Die Biene. Die Mühle | 2 — |
| Goltermann, G., op. 17. Romance. E moll, Mi min. | |
| — op. 22. Romance. C dur, Do maj. | 1 — |
| Hauser, M., op. 39. 6 Morceaux de Salon. | |
| Heft I. II. III. à | 2 — |
| Heft I. No. 1. Air varié | 1 30 |
| „ 2. Scherzo | 1 30 |
| „ II. „ 3. Rêverie | 1 30 |
| „ 4. Nocturne | 1 30 |
| „ III. „ 5. Capriccio | 1 30 |
| „ 6. Tarantelle | 1 30 |
| Hauser & Wichtl, G., op. 21. Amusements sur des chansons favorites. | |
| No. 1. Drang in die Ferne (Desir de voyage) Schubert | 1 30 |
| „ 2. Danksagung an den Bach, Schubert | 1 80 |
| „ 3. Suleika, Mendelssohn | 1 30 |
| „ 4. Trockene Blumen (Fleurs fanées), Schubert | 1 30 |
| „ 5. Maurisches Ständchen, Küchen | 1 80 |
| „ 6. Halt! Schubert | 1 80 |
| „ 7. Wohin? (Départ), Schubert | 1 30 |
| „ 8. Die böse Farbe, Schubert | 1 30 |
| „ 9. Mädchen von Juda, Küchen | 1 30 |
| „ 10. Mein. Cursechmann | 1 30 |
| „ 11. Les Adieux, Schubert | 1 30 |
| „ 12. Venet. Gondellied, Mendelssohn | 1 30 |
| Herman, Ad., op. 180. Le Violoniste chanteur. 20 Morceaux. | |
| No. 1. Muette (Masaniello), Prière et Barcarolle | 1 — |
| „ 2. Air de Rinaldo, Händel | 1 — |
| „ 3. Chant du voyageur, Légende pop. | 1 — |
| „ 4. Canzonetta, Plaisir des Champs | 1 — |
| „ 5. Don Juan, Menuetto | 1 — |
| „ 6. L'Addio a Napoli, Coltrau | 1 — |
| „ 7. Ave Maria, Schubert | 1 — |
| „ 8. The long and weary day, Chant populaire | 1 — |
| „ 9. Carnaval de Venise | 1 — |
| „ 10. Air de Ballet du roi Louis XIII. | 1 — |
| „ 11. J'ai perdu mon Eurydice, Gluck | 1 — |
| „ 12. Freischütz, Prière et Air | 1 — |

| | Mk. |
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| Herman, Ad., op. 180. Le Violoniste chanteur. 20 Morceaux. (Fortsetzung.) | |
| „ 13. Oberon, Barcarolle | 1 — |
| „ 14. Célèbre Menuetto, Boccherini | 1 — |
| „ 15. Romance de Joconde, Isouard | 1 — |
| „ 16. Cavatine de Niobe, Bellini | 1 — |
| „ 17. „Les saisons“, Duetto, Haydn | 1 — |
| „ 18. Muette (Masaniello), Air de sommeil et Barcarolle, Auber | 1 — |
| „ 19. O, dites-lui! Romance | 1 — |
| „ 20. Je suis le petit tambour | 1 — |
| Hollander, B., op. 6. Suite in D dur, H^e maj. | |
| complet | 7 50 |
| No. 1. Prélude | 1 50 |
| „ 2. Gavotte | 1 80 |
| „ 3. Romance | 1 50 |
| „ 4. Intermezzo | 2 — |
| „ 5. Aria | 1 50 |
| „ 6. Tambourin | 2 — |
| Jansa, L., op. 61 b. Der junge Opernfreund. Variationen & Potpourris. | |
| Martha. Freischütz. Zampa. Traviata. Trovatore. Rigoletto | 1 80 |
| Lachner, Ign., op. 66. 2 Pièces. | |
| No. 1. Andantino | 1 80 |
| „ 2. Nocturne | 1 80 |
| — op. 81. Sérénade | 1 30 |
| Leonard, H., op. 2. Souvenir de Haydn. | |
| Fantaisie ^{Original} [Ausgabe (Deugremont)] | 3 20 |
| Lindner, A., op. 18. Morceaux de Salon. | |
| No. 1. Ständchen (Sérénade), Schubert | 1 50 |
| „ 2. Ave Maria, Schubert | 1 50 |
| „ 3. Lob der Thränen, Schubert | 1 50 |
| „ 4. Last rose, Chant pop. | 1 50 |
| „ 5. Adelaïde, Beethoven | 1 50 |
| „ 6. Hymne aus Stradella | 1 50 |
| Molique, B., op. 60. Fandango | 3 20 |
| Singelée, J. B., Fantaisies. | |
| — op. 34. Lucrezia Borgia | 3 20 |
| — op. 90. Zampa | 2 60 |
| — op. 119. Fra Diavolo | 3 20 |
| — op. 120. Robert le Diable | 3 20 |
| — op. 121. Fantaisie mélodique | 2 — |
| — op. 122. Mandolinata | 2 — |
| — op. 124. Don Pasquale | 3 20 |
| — op. 125. Postillon | 3 60 |
| — op. 128. Ballo in Maschera | 2 60 |
| — op. 128. Der fliegende Holländer (Le Vaisseau fantôme) | 3 60 |
| Sivori, C., op. 23 No. 1. Romance célèbre | 1 — |
| Spohr, L., op. 55. Adagio aus IX. Concert, F dur, Fa maj. | 1 50 |
| Tartini, Trille du Diable, Sonate (Vieuxtemps) | 3 20 |
| Vieuxtemps, H., op. 30. Elegie | 2 — |
| — op. 31. Adagio religioso aus IV. Concert | 1 80 |
| — op. 32. Morceaux de Salon. | |
| No. 1. Souvenir de Beauxchamps | 2 — |
| „ 2. Rondino | 2 — |
| „ 3. La Chasse | 2 — |
| Wichtl, op. 22. Airs popul. avec Variat., brillantes et faciles. | |
| No. 1. Yankee doodle | 1 30 |
| „ 2. Last Rose of Summer | 1 80 |
| „ 3. Carnaval de Venise | 1 30 |
| „ 4. Home, sweet home | 1 30 |
| „ 5. Marseillaise | 1 30 |
| „ 6. Hail Columbia | 1 30 |
| „ 7. Star spangled banner | 1 30 |
| „ 8. Loreley | 1 30 |
| „ 9. Tyrolerlied. (Von meinem Berg!) | 1 30 |
| „ 10. All alone, (Mutterseelenallein) | 1 30 |
| „ 11. Santa Lucia, Chant pop. napol. | 1 30 |

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