

# D. ALARD

## Compositions pour Violon.

**\*Op. 27. 3 DUOS BRILLANTS pour 2 Violons,**

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. n. M. 4. —  
Violon & Piano M. 3.60.

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

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|--------------------------------------|---|
| Cah. 1. Villanelle — La Gitana M. 2. | Cah. 7. L'Adieu — L'Absence M. 2.                               |
| „ 2. Arioso — Air de ballet M. 2.    | „ 8. Berceuse — Tyrolienne M. 2.                                |
| „ 3. Minuetto — Le Retour M. 2.      | Berceuse für Violine mit Streichquintett (St. Orch) n. M. 1.50. |
| „ 4. La Sevilliana M. 2              | „ 9. Scherzo. — Speranza M. 2.                                  |
| „ 5. Marche M. 2.                    | „ 10. Brindisi-Valse (Violine mit Piano M. 2.                   |
| „ 6. Styrienne M. 2.                 | Violine mit Streichquartett M. 2.50.                            |
|                                      | Violine m. Streichquint (Streich-Orch.) n. M. 2.50.             |

**\*Op. 50. FANTASIES 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 Bolena 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, complet (Edition André No 215) n. M. 3.—**

Cah. 1. (No. 1—5) M. 2.50. Cah. 3. (No. 11—15) M. 2.50.  
Cah. 2. (No. 6—10) M. 2.50. Cah. 4. (No. 16—20) M. 2.50.

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\* Ne se vendent pas en France.

Nº 16.

BRINDISI.

D. Alard, Op. 49 Cah 10. Nº 16.

Mouvement de Valse.

VIOLINO

Musical notation for the Violino part, starting with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The notation includes various note values, rests, and articulation marks. A dynamic marking of *f brillante* is present.

Mouvement de Valse.

PIANO.

Musical notation for the Piano part, starting with a grand staff (treble and bass clefs), a key signature of one sharp (F#), and a 3/8 time signature. The notation includes chords, arpeggios, and single notes. A dynamic marking of *f* is present.

Second system of musical notation for the Violino and Piano parts, continuing the piece with similar notation and dynamics.

Third system of musical notation for the Violino and Piano parts, featuring more complex rhythmic patterns and dynamics.

Fourth system of musical notation for the Violino and Piano parts, concluding the piece with a dynamic marking of *p*.

First system of musical notation. The top staff is a single melodic line with various ornaments and fingerings (0, 1). The middle and bottom staves are a grand staff with chords and bass notes.

Second system of musical notation. The top staff features a long slur and fingerings (1, 3, 4). The middle and bottom staves continue the accompaniment. The word *cresc.* appears in both the top and middle staves.

Third system of musical notation. The top staff has fingerings (3, 0, 2) and a dynamic marking *f*. The middle staff is marked with a large **B** and a dynamic marking *f*. The bottom staff continues the bass line.

Fourth system of musical notation. The top staff has a slur and fingering (3). The middle and bottom staves feature dense chordal textures and bass notes.

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 key signature is two sharps (F# and C#). The top staff contains a melodic line with various ornaments and slurs. The grand staff below contains a piano accompaniment with chords and a simple bass line. A large letter 'C' is positioned above the first measure of the grand staff.

Second system of musical notation, continuing from the first. It features the same three-staff layout. The melodic line in the top staff continues with similar ornamentation. The piano accompaniment in the grand staff remains consistent. A large letter 'D' is positioned above the first measure of the grand staff.

Third system of musical notation. The top staff features a melodic line with a prominent slur and a fermata. The piano accompaniment in the grand staff includes a section marked with a large letter 'E' and the word 'dolce' above it, and a dynamic marking 'p' (piano) below it. The key signature remains two sharps.

Fourth system of musical notation, the final system on the page. It continues the melodic and piano accompaniment from the previous systems. The piano accompaniment features a steady pattern of chords. The melodic line concludes with a final flourish. The key signature remains two sharps.

First system of musical notation. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains piano accompaniment with a *cresc.* marking and a chord labeled 'F'.

Second system of musical notation. The upper staff features a melodic line with *dim.* and *poco rall.* markings. The lower staff has piano accompaniment with a *dim.* marking.

Tempo I.

Third system of musical notation. The upper staff begins with a *p* dynamic marking. The lower staff features piano accompaniment with a chord labeled 'G'.

Fourth system of musical notation. Both the upper and lower staves feature piano accompaniment with *cresc.* markings.

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 top staff contains a melodic line with various ornaments and fingerings (1, 2, 3). The grand staff contains a piano accompaniment with chords and single notes. Dynamics include *p* and *H*.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The melodic line continues with similar ornamentation and fingerings. The piano accompaniment provides harmonic support. Dynamics include *p*.

Third system of musical notation. The melodic line shows more complex ornamentation and fingerings. The piano accompaniment includes a section with a forte (*f*) dynamic and a first ending bracket labeled 'I'.

Fourth system of musical notation, the final system on the page. It continues the melodic and piano parts. The piano accompaniment features a section with a first ending bracket labeled 'I' and a forte (*f*) dynamic. The system concludes with a final cadence.

dim. *p* *K* *p*

This system contains the first system of music. It features a treble clef staff with a melodic line starting with a fermata and a second finger marking. The piano accompaniment consists of two staves (treble and bass) with chords and single notes. The dynamic marking *dim.* is present in both staves. A *p* (piano) marking is placed above the piano staff, and a *K* (crescendo) marking is placed below it. Another *p* marking is placed below the piano staff towards the end of the system.

This system contains the second system of music. The piano accompaniment continues with chords and single notes. The treble staff has a melodic line with some slurs and a final triplet of notes with fingerings 1, 2, 2.

*cresc.* *cresc.*

This system contains the third system of music. The piano accompaniment continues. The treble staff has a melodic line with slurs and fingerings 1, 1, 1, 2, 2. The dynamic marking *cresc.* (crescendo) is placed above the piano staff and below the piano staff.

This system contains the fourth system of music. The piano accompaniment continues. The treble staff has a melodic line with slurs and fingerings 1, 2. The system concludes with a fermata in the piano staff.

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 treble staff contains a melodic line with various ornaments and slurs. The grand staff contains a piano accompaniment with chords and single notes. A dynamic marking 'f' is present in the first measure of the grand staff. A fingering 'L' is indicated above the first measure of the treble staff.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The piano accompaniment in the grand staff includes a dynamic marking 'f' and a tempo marking 'M' (Moderato) centered above the staff. The treble staff continues with its melodic line, including some slurs and ornaments.

Third system of musical notation. The treble staff continues with a melodic line that includes a four-measure rest marked with a '4'. The piano accompaniment in the grand staff continues with chords and single notes.

Fourth system of musical notation, the final system on the page. It features the same three-staff layout. The piano accompaniment in the grand staff includes a dynamic marking 'f'. The treble staff continues with its melodic line, ending with a flourish.

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 top staff contains a melodic line with various ornaments and slurs, including a triplet of eighth notes marked with the number '8'. The grand staff features a piano accompaniment with a 'ff' (fortissimo) dynamic marking. The right hand of the grand staff plays a series of chords, while the left hand plays a simple bass line. A 'N' marking is present above the first measure of the grand staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout as the first system. The melodic line in the top staff continues with similar phrasing and slurs. The piano accompaniment in the grand staff maintains its rhythmic and harmonic pattern.

Third system of musical notation. The top staff continues the melodic development. The grand staff accompaniment includes a '0' marking above the first measure, which likely indicates a natural sign for a note. The overall texture remains consistent with the previous systems.

Fourth system of musical notation, the final system on the page. It concludes the melodic and accompanimental lines. The notation includes various slurs and ornaments, leading to a final cadence. The grand staff accompaniment provides a solid harmonic foundation throughout.

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 key signature has two sharps (F# and C#). The top staff features a melodic line with slurs and a fermata. The grand staff contains accompaniment with chords and moving lines. A dynamic marking 'P' (piano) is placed above the first measure of the grand staff.

Second system of musical notation, continuing the piece. It follows the same three-staff layout. The melodic line in the top staff includes a fermata and a dynamic marking 'Q' (quasi) above the second measure of the grand staff.

Third system of musical notation. The top staff contains a complex melodic passage with many slurs and a fermata. The grand staff accompaniment features a steady rhythmic pattern. A dynamic marking '2' is placed above the first measure of the top staff.

Fourth system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The grand staff accompaniment consists of chords and moving lines. A dynamic marking 'R' (ritardando) is placed above the first measure of the grand staff.

The first system of music features a single melodic line in the upper staff and a piano accompaniment in the lower two staves. The melody consists of eighth and sixteenth notes with some slurs. The piano accompaniment includes chords and moving lines in both the right and left hands.

The second system continues the piece, showing more complex piano accompaniment with chords and moving lines. The upper staff has a melodic line with some slurs and accents. The piano accompaniment features a steady bass line and chords in the right hand.

The third system features a melodic line in the upper staff with slurs and accents, and a piano accompaniment in the lower two staves. The piano accompaniment includes chords and moving lines in both the right and left hands.

The fourth system concludes the piece, showing a melodic line in the upper staff and a piano accompaniment in the lower two staves. The piano accompaniment includes chords and moving lines in both the right and left hands, ending with a final cadence.

# Auswahl beliebter Compositionen

in schwerer Ausführbarkeit, auch zum Concertvortrag geeignet

für Violine und Piano.

|   |       |  |           |  |        |
|---|-------|--|-----------|--|--------|
| <b>Alard, D.</b> , Op. 49. <b>Morceaux de Salon.</b>                    |       | <b>Hauser, M.</b> , Op. 36. <b>Adagio cantabile</b> , G dur      | 1 80      | <b>Rossi, M.</b> , <b>Pertes musicales, Pièces célèb.</b>        |        |
| Cah. 1. Villanelle — La Gitana . . . . .                                | 2 —   | — Op. 39. <b>Six Morceaux de Salon.</b>                          |           | No. 1. <b>Chanson sans paroles</b> von Tschau-                   |        |
| Cah. 2. <b>Arioso — Air de ballet</b> . . . . .                         | 2 —   | Livre 1. 2. 3. . . . . à   | 2 —       | kowsky, op. 2 No. 3 . . . . .                                    | 1 50   |
| Cah. 3. <b>Minuetto — Le Retour</b> . . . . .                           | 2 —   | Livre I. No. 1. <b>Air varie</b> . . . . .                       | 1 30      | No. 2. <b>Du bist die Ruh'</b> , von Frz. Schubert               | 1 50   |
| Cah. 4. <b>La Sevillana</b> . . . . .                                   | 2 —   | No. 2. <b>Scherzo</b> . . . . .                                  | 1 30      | No. 3. <b>Mélie</b> von A. Rubinst. in, op. 3 No. 1              | 1 50   |
| Cah. 5. <b>Marche</b> . . . . .   | 2 —   | Livre II. No. 3. <b>Réverie</b> . . . . .                        | 1 30      | No. 4. <b>Nocturne</b> , Jámbo, E., op. 8 No. 1 . . .            | 1 50   |
| Cah. 6. <b>Styrienne</b> . . . . .                                      | 2 —   | No. 4. <b>Nocturne</b> . . . . .                                 | 1 30      | No. 5. <b>Ave Maria</b> , Lied von Frz. Schubert                 | 1 50   |
| Cah. 7. <b>L'Adieu — L'Absence</b> . . . . .                            | 2 —   | Livre III. No. 5. <b>Capriccio</b> . . . . .                     | 1 30      | No. 6. <b>Träumerei</b> , Schumann, op. 15 No. 7                 | 1 —    |
| Cah. 8. <b>Berceuse — Tyrolienne</b> . . . . .                          | 2 —   | No. 6. <b>Tarantelle</b> . . . . .                               | 1 30      | No. 7. <b>Abendlied</b> , von Rob. Schumann . . .                | 1 —    |
| Cah. 9. <b>Scherzo — Speranza</b> . . . . .                             | 2 —   | <b>Henkel, H.</b> , Op. 49. <b>Danse espagnole</b> , Mor-        |           | No. 8. <b>Largo</b> , von G. F. Händel . . . . .                 | 1 50   |
| Cah. 10. <b>Brindisi-Valse</b> . . . . .                                | 2 —   | ceau caractéristique, B dur . . . . .                            | 3 —       | No. 9. <b>Nocturne</b> , von Chopn, op. 9 No. 2 . . .            | 1 50   |
| <b>d'Ambrosio, A.</b> , Op. 12. <b>Strimpellata</b> B dur               | 2 50  | — Op. 55. <b>Idylle</b> , G dur . . . . .                        | 1 50      | No. 10. <b>Nina</b> (Tre giorni), von Pergolesi . . .            | 1 50   |
| — Op. 14. <b>Sicilienne</b> , C dur . . . . .                           | 1 80  | <b>Heydrich, H.</b> , <b>Mückentanz</b> , Pièce caracte-         |           | No. 11. <b>Chanson triste</b> , v. P. Tschaukowsky,              |        |
| — Op. 15. <b>Berceuse</b> , G dur . . . . .                             | 1 50  | ristique, H moll . . . . .                                       | 1 80      | op. 40 No. 2 [Slunicko] . . . . .                                | 1 50   |
| <b>Bériot, Ch. de</b> , Op. 1. <b>I<sup>r</sup> Air varie</b> , D moll. | 4     | — <b>Tarantelle</b> , A dur . . . . .                            | 1 50      | — <b>Zwei Ungarische Tänze</b> [Kéler-Béla].                     |        |
| — Op. 2. <b>II<sup>m</sup>e Air varié</b> , D dur . . . . .             | 4     | — <b>Une Légende triste</b> , As dur . . . . .                   | 1 80      | No. 1. <b>Tokaji cseppék-Csárdás</b> (Tokayer-                   |        |
| — Op. 3. <b>III<sup>m</sup>e Air varié</b> , E dur . . . . .            | 5     | <b>Hollander, B.</b> , Op. 6 <b>Suite in D</b> , compl. n.       | 4 50      | Tropfen) . . . . .   | 2 50   |
| — Op. 5. <b>IV<sup>m</sup>e Air varié</b> , B dur, (Air                 |       | No. 1. <b>Prélude</b> . . . . .                                  | 1 50      | No. 2. <b>Ústökös-Csárdás</b> (Komet-Csárdás).                   | 2 50   |
| montagnard) . . . . .   | 4 1/2 | No. 2. <b>Gavotte</b> . . . . .                                  | 1 80      | <b>Sachs, Leo</b> , Op. 2. <b>Légende</b> , Des dur . . . . .    | 1 50   |
| — Op. 7. <b>V<sup>m</sup>e Air varié</b> , E dur . . . . .              | 5 1/2 | No. 3. <b>Romance</b> . . . . .                                  | 1 50      | — Op. 11. <b>Réverie</b> , F dur . . . . .                       | 1 50   |
| — Op. 12. <b>VI<sup>m</sup>e Air varié</b> , A moll . . . . .           | 5     | No. 4. <b>Intermezzo</b> . . . . .                               | 2 —       | <b>Sapellnikoff, Alex.</b> , <b>Transcriptionen.</b>             |        |
| — Op. 3, 5, 7, 12 <b>zusam. in 1 Bd.</b> (Heerm.)                       |       | No. 5. <b>Aria</b> . . . . .                                     | 1 50      | No. 1. <b>Chopin. Mazurka</b> , op. 35 No. 2, D dur . . .        | 1 50   |
| (Edition André No. 252), net. M. 2,-                                    |       | No. 6. <b>Tambourin</b> . . . . .                                | 2 —       | No. 2. <b>Bach, Jh. Eim., Rondo</b> , H moll . . . . .           | 1 —    |
| — Op. 100. <b>Fantaisie ou Scène de</b>                                 |       | — <b>Sérénade du Bearn</b> , E moll . . . . .                    | 2 —       | <b>Sapellnikoff, W.</b> , Op. 4 No. 2. <b>Gavotte</b>            |        |
| <b>Ballet</b> (Singer) . . . . .  | 6 1/2 | <b>Hubay, J.</b> , Op. 86. <b>Capriccio de Concert</b> . . . . . | 3 —       | (Blasser), E dur . . . . .                                       | 2 —    |
| — Dasselbe, Edition André No. 254 net. M. 1 50                          |       | <b>Jambor, Eug.</b> , Op. 25. <b>Suite in 6 Sätzen.</b>          |           | <b>Schubert, Frz.</b> , Op. 70. <b>Rondeau brillant</b> ,        |        |
| <b>Rischoff, K. J.</b> , <b>Suite</b> (aus dem Nachlasse                |       | 1. <b>Allegro risoluto</b> . IV. <b>Saltarello</b> .             |           | D dur . . . . .  | Bog. 9 |
| des tollen Geigers). . . . .  |       | II. <b>Siciliano</b> . V. <b>La Malinconia</b> .                 |           | — <b>Trois Sérénades</b> (Boeckmühl, op. 6).                     |        |
| I. Abteil. op. 36. <b>Fantasio</b> . . . . .                            | 3 60  | III. <b>Scherzo</b> . VI. <b>Allegro con brio</b> .              |           | No. 1. <b>Ständchen</b> (Serenade), F dur . . . . .              | 1 50   |
| II. Abteil. op. 37. <b>Walzer, Mazurka</b> . . . . .                    | 2 60  | complet . . . . . net.   | 5 —       | No. 2. <b>Ave Maria</b> , B dur . . . . .                        | 1 50   |
| III. Abteil. op. 38. <b>Adagio, Finale</b> . . . . .                    | 4 60  | Daraus einzeln:  |           | No. 3. <b>Lob der Tränen</b> , D dur . . . . .                   | 1 50   |
| <b>Carri, H.</b> , Op. 35. <b>Suite Romantique.</b>                     |       | No. 1. <b>Allegro risoluto</b> . . . . .                         | 3 —       | <b>Slunicko, J.</b> , Op. 56. <b>Ballade u. Polonaise</b> ,      |        |
| Präludium — Intermezzo — An-  |       | No. 5. <b>La Malinconia</b> . . . . .                            | 1 50      | complet . . . . . net.   | 2 60   |
| dante — Introduzione e Gavotta.   | 4 —   | — Op. 60. <b>Romance</b> (Le Songe), G dur.                      | 1 80      | No. 1. <b>Ballade</b> . . . . .                                  | 1 80   |
| <b>Dietz, F. W.</b> , Op. 22. <b>Adagio</b> , A dur, a. dem             |       | <b>Koller, Ph.</b> , Op. 10. <b>Airs Serbes</b> , grande Fan-    |           | No. 2. <b>Polonaise</b> . . . . .                                | 2 30   |
| Quartett op. 17, D dur . . . . .  | 1 50  | taisie sur des Thèmes natio-                                     |           | <b>Sivori, Cam.</b> , Op. 21. <b>Tarentelle</b> , C dur. ♦       | 2 50   |
| <b>Eberhardt, G.</b> , Op. 25. <b>Musikalische</b>                      |       | naux, F dur . . . . . net.                                       | 2 50      | — Op. 23. <b>Deux Romances</b> . . complet                       | 1 80   |
| <b>Genrebilder.</b>   |       | <b>Kühn, Edm.</b> , Op. 31. <b>Deux Morceaux.</b>                |           | Daraus: No. 1. <b>Romanze in Es.</b>                             |        |
| Heft 1. <b>Gnomentanz — Eifentanz</b> . . . . .                         | 2     | No. 1. <b>Capriccio</b> , F dur . . . . .                        | 2 —       | Original-Ausgabe . . . . .                                       | 1 —    |
| Heft 2. <b>Die Launenhafte — Die Biene —</b>                            |       | No. 2. <b>Gondoliera</b> , G dur . . . . .                       | 1 60      | Ausgabe von Oscar Seeger . . . . .                               | 1 30   |
| <b>Die Mühle</b> . . . . .  | 2 —   | <b>Kühnel, P.</b> , Op. 2. <b>Concertino</b> , G dur . . . . .   | 2 —       | <b>Spoehr, L.</b> , <b>Adagio</b> , F dur, aus dem 8. Violin-    |        |
| — Op. 76. <b>2 Mazurkas de Concert.</b>                                 |       | <b>Léonard, H.</b> , Op. 7. <b>Lucia di Lammermoor</b> ,         |           | Concert op. 47, [C. Waack] . . . . .                             | 1 50   |
| No. 1. A moll . . . . .   | 1 20  | Morceau de Salon, D dur . . . . .                                | 2 60      | — <b>Adagio</b> , F dur, a. Concert No. 9. op. 55                | 1 50   |
| No. 2. D moll . . . . .   | 1 20  | — Op. 12. <b>Premier Morceau de Salon</b> ,                      |           | <b>Stern, L.</b> , Op. 3. <b>Chanson d'amour</b> , G dur         | 1 50   |
| <b>Ernst, H. W.</b> , Op. 10. <b>Élégie</b> , Es dur. Bg. 3 1/2         |       | E dur . . . . .  | 3 20      | — <b>Sehnsucht</b> , Romanze, D dur . . . . .                    | 1 20   |
| — Op. 25. <b>Trois Morceaux de Salon</b> ,                              |       | <b>Malina, J.</b> , Op. 22. <b>Réverie</b> , Es dur . . . . .    | 1 50      | — <b>Schlummerlied</b> , F dur . . . . .                         | 1 20   |
| complet . . . . . ♦   | 2 —   | <b>Mendelssohn-Bartholdy, F.</b> , <b>Andante</b>                |           | <b>Täglichsbeck, Th.</b> , Op. 49. <b>Concertstück</b> ,         |        |
| No. 1. G dur . . . . .  | 2 —   | in C dur a. d. Violin-Concert                                    |           | Es dur . . . . .   | 2 50   |
| No. 2. F dur . . . . .  | 1 50  | op. 64, E moll . . . . .   | 1 50      | <b>Tartini, J.</b> , <b>L'art de l'archet</b> . [Die Kunst       |        |
| No. 3. A dur . . . . .  | 1 50  | <b>Mozart, W. A.</b> , Op. 108. <b>Berühmtes Clari-</b>          |           | der Bogenführung]. 50 Variat.                                    |        |
| <b>Favarger, R.</b> , Op. 18. <b>L'Adieu, Nocturne</b> ,                |       | <b>nettt-Quintett</b> , A dur (Gleich-                           |           | über eine Gavotte (David) n. . . . .                             | 2 50   |
| As dur [Behr] . . . . .   | 1 80  | ant), [Kochel No. 581]. . . . .                                  |           | <b>Terschak, A.</b> , Op. 149. <b>Mélancolie hon-</b>            |        |
| <b>Field, J.</b> , <b>Trois célèbres Nocturnes</b> , transcr.           |       | D dur . . . . .  | Bog. 24 2 | groise, F dur . . . . . ♦  | 2 50   |
| (Original à 2 mains), (Heermann).                                       |       | — <b>Andante cantabile</b> , A dur (a. op. 121)                  | 1 50      | <b>Verdalle, G.</b> , <b>Impromptu</b> , G dur . . . . .         | 2 50   |
| No. 1. D dur . . . . .  | 1 —   | <b>Neumann, H.</b> , Op. 15. <b>Sérénade</b> , A dur. ♦          | 2 —       | <b>Vieuxtemps, H.</b> , Op. 30. <b>Élégie</b> , F moll . . . . . | 2 —    |
| No. 2. A dur . . . . .  | 1 50  | <b>Papini, G.</b> , Op. 9. <b>Transcription über Motive</b>      |           | — Op. 32. <b>Drei Salonstücke.</b>                               |        |
| No. 3. A dur . . . . .  | 1 —   | aus „Don Carlos“, <b>Verdi</b> . . . . .                         | 3 20      | No. 1. <b>Souvenir de Beauchamps</b> , A dur.                    | 2 —    |
| <b>Gellert, Fr.</b> , Op. 55. <b>Springquell</b> , <b>Capriccio</b> ,   |       | — Op. 18. <b>Le premier jour de bonheur</b> ,                    |           | No. 2. <b>Rondino</b> , E dur . . . . .                          | 2 —    |
| C dur . . . . .   | 1 50  | Romance sans paroles, G dur.                                     | 2 —       | No. 3. <b>La Chasse</b> , Es dur . . . . .                       | 2 —    |
| <b>Hamburger, Wilh.</b> , Op. 122. <b>Romance</b>                       |       | — Op. 25. <b>Chant du Berceau</b> , Romance                      |           | — Op. 123. <b>Lucia di Lammermoor</b> ,                          |        |
| <b>espagnole</b> , E moll . . . . .                                     | 1 50  | sans paroles, F dur . . . . .                                    | 1 50      | Souvenir de Donizetti, D dur                                     | 3 20   |
| — Op. 123. <b>Idylle</b> (Souvenir de Wilhelms-                         |       | <b>Rheinberger, J.</b> , Op. 92. <b>Sonate</b> , C dur, n.       | 5 —       | — <b>Adagio religioso</b> , Es dur, aus op. 31                   |        |
| bad), G dur . . . . .   | 1 80  | <b>Rossi, Marc.</b> , Op. 10. <b>Réverie</b> , F dur . . . . .   | 2 —       | (4. Concert) [A. Wilhelm] . . . . .                              | 1 80   |
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|   |       |  |           | No. 18 (Gleichant) . . . . .                                     | 1 30   |
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