

SECHS STUDIEN
für
Pianoforte und Violine
Ihrer Excellenz
der
FRAU VON LÜTTICHAU
geb. von Kuobelsdorf
hochachtungsvoll zugeeignet
von
FERDINAND HILLER.

Op. 58.

Hest. I. Pr. 1 Rth.

Hest. II. " 1 "

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Violino.

PIANO.

Allegro appassionato.

con espressione.

sempre egualmente.

The musical score is written for Violino and Piano. The Violino part is on a single staff, and the Piano part is on a grand staff (treble and bass). The score includes various musical notations such as notes, rests, slurs, and dynamic markings (p, f, dol., sul g.). The tempo is marked 'Allegro appassionato' and the performance style is 'con espressione' and 'sempre egualmente'.

First system of musical notation. The upper staff (treble clef) begins with a *dol.* (dolce) marking and ends with a *mf* (mezzo-forte) marking. The lower staff (piano) begins with a *p* (piano) marking and ends with a *mf* marking. The music is in a key with two flats and a 3/4 time signature.

Second system of musical notation. The upper staff begins with a *cresc.* (crescendo) marking and ends with a *dol.* marking. The lower staff begins with a *p* marking and ends with a *cresc.* marking. A *f* (forte) marking appears in the middle of the lower staff. The music continues with complex rhythmic patterns.

Third system of musical notation. This system continues the melodic and harmonic development of the piece, featuring flowing sixteenth-note passages in both staves.

Fourth system of musical notation. The upper staff features a *f* (forte) marking and ends with a *p* (piano) marking. The lower staff also features a *f* marking and ends with a *p* marking. The dynamics shift significantly in this section.

Fifth system of musical notation. This system continues the intricate piano accompaniment and the melodic line in the upper staff.

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First system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has lyrics "eres - - - cen - - - do" and a dynamic marking "f". The piano accompaniment has lyrics "eres - - - cen - - - do" and a dynamic marking "f".

Second system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a dynamic marking "dol." and a tempo marking "a tempo". The piano accompaniment has a dynamic marking "ff" and a tempo marking "poco rit.". The system ends with a tempo marking "a tempo".

Third system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a dynamic marking "mf". The piano accompaniment has a dynamic marking "mf".

Fourth system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a dynamic marking "p" and a tempo marking "dol.". The piano accompaniment has a dynamic marking "p".

Fifth system of a musical score. It consists of a vocal line and a piano accompaniment. The vocal line has a dynamic marking "cresc.". The piano accompaniment has lyrics "eres - - - cen - - - do" and a dynamic marking "f".

dol.

p cresc.

f

f

cres

cres

cen - do

cen - do

f

f

ff

ff

poco rit.

a tempo.

dol.

a tempo.

p

136

A handwritten musical score on aged, stained paper. The score consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains a melody with a fermata over the final note. The middle and bottom staves are in treble and bass clefs respectively, also with a key signature of two flats. They contain a rhythmic accompaniment featuring eighth and sixteenth notes, often beamed together. The paper shows signs of age, including discoloration and stains.

Handwritten musical score for "Liedchen" by Carl Maria von Weber. The score is for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is one flat (B-flat), and the time signature is 2/4. The score consists of 16 measures. The piano part features a rhythmic pattern of eighth and sixteenth notes. The voice part has a melody with some grace notes and a final cadence. The manuscript is on aged, slightly stained paper.

do sempre

cres ceu do.

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sul a.
mol. *cres* *cen*

p *f* *ff* *ff* *mf* *p* *pp* *pizz.*

The musical score is written on a single system with multiple staves. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. The paper shows signs of age, including discoloration and foxing.

Nº 2.

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Allegro scherzoso.
Violino.

PIANO.

The musical score is written for Violino and Piano. The Violino part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a *p* (piano) dynamic and features a melodic line with various ornaments and slurs. The Piano part is in grand staff (treble and bass clefs) with the same key signature and time signature. It provides a harmonic accompaniment with chords and arpeggiated figures. Dynamics include *p*, *cresc.* (crescendo), *mf* (mezzo-forte), *f* (forte), and *p* again. A vocal line is introduced in the third system, with lyrics "ceu - do." and a *mf* dynamic. The Piano accompaniment continues with complex chordal textures. The score concludes with a final *mf* dynamic in both parts.

10.

First system of a musical score. The vocal line (treble clef) begins with a half note 'do.' marked *p*. The piano accompaniment (grand staff) features a complex texture of chords and moving lines. The lyrics 'eres' and 'cei' are written under the vocal line.

Second system of the musical score. The vocal line continues with 'cen - do.' and 'eres - cen'. The piano accompaniment includes a section marked *f* (forte) and another marked *p* (piano). The lyrics 'cei' are also present.

Third system of the musical score. The vocal line has 'do.' and 'mf' (mezzo-forte). The piano accompaniment features a section marked *f* (forte). The lyrics 'do.' are written under the vocal line.

Fourth system of the musical score. The vocal line includes the tempo marking 'a tempo.' and the dynamic 'poco rit.' (poco ritardando). The piano accompaniment also has 'poco rit.' and 'dol.' (dolente) markings. The lyrics 'a tempo.' are written under the vocal line.

Fifth system of the musical score, continuing the piano accompaniment with complex chordal textures and moving lines.

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase, followed by a rest and then a phrase marked *mf* and *crescen*. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes.

Second system of musical notation. The vocal line continues with the word *do.* and a *cresc.* marking. The piano accompaniment includes the word *cei* and *do.* in the vocal line, and a *cresc.* marking in the piano part.

Third system of musical notation. The vocal line features dynamic markings *f*, *ff*, and *p*. The piano accompaniment also includes *f*, *ff*, and *p* markings.

Fourth system of musical notation. This system continues the piano accompaniment with complex rhythmic patterns and chordal textures.

Fifth system of musical notation. The vocal line includes the words *crescen* and *do.* with a *f* dynamic marking. The piano accompaniment includes the words *cres* and *cei* with a *f* dynamic marking.

Handwritten musical score on page 12, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal line is in the upper staff of each system, and the piano accompaniment is in the lower staff. The lyrics "crea - ceu - do." are written under the vocal line in the second system. The piano part features dense chordal textures and arpeggiated figures. Dynamic markings include *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score is divided into six systems, each with a vocal staff and a piano staff. The piano part includes various articulations such as slurs and accents. The overall style is characteristic of 18th or 19th-century manuscript notation.

First system of music. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (grand staff) features a rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the bass line.

Second system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings include *mf* (mezzo-forte) in the vocal line and *f* (forte) in the piano accompaniment. A crescendo (*cres*) marking is present in the vocal line.

Third system of music. The vocal line includes the lyrics "cen" and "do". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the bass line.

Fourth system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

Fifth system of music. The vocal line continues with a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A piano (*p*) dynamic marking is present in the bass line.

No 3.

Violino.

Allegro vivace e scherzando.

PIANO.

The musical score is written for Violino and PIANO. The Violino part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a rest, followed by a series of eighth and sixteenth notes, with dynamics *p* (piano) and *f* (forte) indicated. The PIANO part is in grand staff (treble and bass clefs) with a 6/8 time signature. It features a complex, rhythmic accompaniment with many beamed sixteenth and thirty-second notes. Dynamics *f* and *p* are used throughout. A specific instruction, *sempre staccato il Basso.*, is written above the bass staff. The score consists of several systems of staves, with the Violino part and the PIANO grand staff aligned. The paper shows signs of age, including yellowing and some staining.

First system of musical notation, measures 1-4. The treble staff contains a melody with a first ending bracket over measures 3 and 4. The piano accompaniment consists of eighth-note chords. Dynamics include *mf* and *p*.

Second system of musical notation, measures 5-8. The treble staff continues the melody with a crescendo leading to measure 8. The piano accompaniment continues with eighth-note chords. The instruction *con espressione.* is written above the treble staff in measure 7.

Third system of musical notation, measures 9-12. The treble staff features a melodic line with a *dol.* (dolando) instruction in measure 10. The piano accompaniment has a *f* (forte) dynamic in measure 9.

Fourth system of musical notation, measures 13-16. The treble staff has a *p* (piano) dynamic in measure 13. The piano accompaniment has a *f* (forte) dynamic in measure 14.

Fifth system of musical notation, measures 17-20. The treble staff contains a melodic line with a *cres* (crescendo) instruction in measure 17. The piano accompaniment has a *p* (piano) dynamic in measure 17.

Sixth system of musical notation, measures 21-24. The treble staff contains a melodic line with a *cres* (crescendo) instruction in measure 21. The piano accompaniment has a *p* (piano) dynamic in measure 21.

Seventh system of musical notation, measures 25-28. The treble staff contains a melodic line with a *ff* (fortissimo) dynamic in measure 25. The piano accompaniment has a *ff* (fortissimo) dynamic in measure 25.

Handwritten musical score on page 16, featuring multiple systems of staves with various musical notations, dynamics, and articulations.

The score is organized into several systems, each containing multiple staves. The notation includes treble and bass clefs, time signatures, and various musical symbols such as notes, rests, and accidentals.

Key markings and dynamics include:

- mf* (mezzo-forte) appearing in the first system.
- p* (piano) appearing in the second system.
- dol.* (dolando) appearing in the third system.
- staccato.* appearing in the fourth system.
- f* (forte) appearing in the fifth system.

The handwriting is in black ink on aged, slightly stained paper. The score concludes with a final measure marked with a sharp sign (#) on the bottom staff.

First system of musical notation, measures 1-6. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The music is in 2/4 time and features a key signature of one flat (B-flat).

Second system of musical notation, measures 7-12. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part begins with a *pp* (pianissimo) dynamic marking and a *staccato* instruction. The melodic line features a *dol.* (dolce) marking in measure 10.

Third system of musical notation, measures 13-18. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The piano part continues with a *dol.* (dolce) marking in measure 15.

Fourth system of musical notation, measures 19-24. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The melodic line includes the lyrics "cres - cen - do." and dynamic markings *f* (forte) and *p* (piano). The piano part includes the lyrics "cres - cen - do." and dynamic markings *f* and *p*, with a *dolce* instruction in measure 23.

Fifth system of musical notation, measures 25-30. The system consists of a single melodic line on a treble clef staff and a piano accompaniment on a grand staff. The melodic line includes the lyrics "cres - cen - do." and dynamic markings *f* and *f*. The piano part includes the lyrics "cres - cen - do." and dynamic markings *f* and *f*.

Handwritten musical score on page 18, featuring six systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings. The score is written in a historical style, likely from the 18th or 19th century.

Dynamic markings include:

- p* (piano)
- pp* (pianissimo)
- pizz.* (pizzicato)
- dim.* (diminuendo)

The score concludes with a double bar line and a fermata on the final note of the bass staff.



Empfehlenswerthe Musikalien

für das Pianoforte zu 2 Händen

aus dem Verlage der

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Hof-Buch- und Musikhändler Ihrer Majestät der Königin von Preussen.

Leipziger-Strasse No. 107.

	Thlr.	Sgr.
Alsleben, J., Jeux des Fées. Rondo. op. 3.	—	15
— Marche funèbre. op. 4.	—	10
— Polka di Bravura. op. 11.	—	20
Brunner, Fantasie-Transcriptionen. op. 337.		
No. 1) Martha von Flotow 15 Sgr. No. 2) Robert der Teufel von Meyerbeer 15 Sgr. No. 3) Il Trovatore von Verdi 15 Sgr.		
Collection de morceaux classiques et modernes.		
No. 1) Bach, Célèb. Gavotte (Dmoll) 5 Sgr., No. 2) Bach, Prélude et Fugue (Cdur) 7½ Sgr., No. 3) Händel, Aria ed Variazioni (Edur) 7½ Sgr., No. 4) Pachelbel, Ciaconna, 7½ Sgr., No. 5) Beethoven, Bagatelle I. (Esdur) 7½ Sgr., No. 6) Mozart, Gigue (Gdur) 5 Sgr., No. 7) Bach, Præludium (Bmoll) 5 Sgr., No. 8) Pachelbel, Fughetta 5 Sgr., No. 9) Pachelbel, Fuge (Emoll) 5 Sgr., No. 10) Scarlatti, Katzenfuge (Gmoll) 7½ Sgr., No. 11) Scarlatti, Sonata (Adur) 7½ Sgr., No. 12) Beethoven, 3 Walzer 7½ Sgr., No. 13) Beethoven, Rondo (Adur) 7½ Sgr., No. 14) Beethoven, Rondo (Cdur) 10 Sgr., No. 15) Beethoven, Rondo (Gdur) 15 Sgr., No. 16) Field, Cél. Nocturnes No. 1. 2. 3. 4. 5. 6. à 5 — 7½ Sgr.		
Ganz, W., Tyrolienne. op. 1.	—	17½
— Souvenir de Wrest. Mazurka brillante. op. 4.	—	17½
— Santa Lucia. Transcription. op. 5. No. 2.	—	17½
— Le Bonheur suprême. Nocturne mél. op. 9.	—	20
— Souviens-toi. Mélodie Chant. op. 10.	—	15
— Paroles d'amour. Romance. op. 11.	—	15
— Qui vive! Galopp de Concert. op. 12.	—	20
— La Ballerina. Mazurka. op. 13.	—	15
— La Voglia. Mazurka de Concert. op. 14.	—	17½
Gilbert, H., Jugendlust. 24 auserlesene Volksmelodien. Leicht arrangirt. Heft 1.	—	12½
Golde, A., Une fleur de Pologne. Caprice Mazurka. op. 15.	—	15
— Elfenreigen. op. 16.	—	22½
— Kroaten-Marsch. op. 17.	—	20
— Rosette moussue. Valse Caprice. op. 18.	—	17½
— Souvenir de Tyrol. Pastorale et Tyrolienne. op. 20.	—	20
— Gr. Polonaise brillante. op. 21.	—	25
— La petite Coquette. Pièce caract. op. 24.	—	20
— Gr. Valse brill. op. 25.	—	20
— Un jour de fête. Galopp brill. op. 28.	—	25
Gollmick, A., La vallée des fées. op. 39.	—	15
Gounod, Potpourri aus „Faust“, von Brissler.	—	22½
Hasert, Deux transcriptions de l'opéra „Marguerite“ de Gounod.		
No. 1) Marguerite au rouet 17½ Sgr., No. 2) Chœur des soldats 12½ Sgr.		
Haydn, J., Dix petites Pièces tirées des Symphonies par Rob. Eitner.	—	22½
Hering, Fr., Lorbeer und Rose. Duett v. E. Grell. Transcription für das Pianoforte. op. 6.	—	7½
Hertel, P., Musik zu Flick und Flock's Abenteuer. Ballet von Paul Taglioni.		
Erstes Potpourri, op. 32, 1 Thlr. Zweites Potpourri, op. 41, 1 Thlr. Feuerwehrgalopp, op. 33, 10 Sgr. Herzklopf-Polka, op. 34, 7½ Sgr. Polka-Mazurka, op. 35, 5 Sgr. Quadrille, op. 36, 10 Sgr. Sailor boy's danse, op. 37, 5 Sgr.		
Trois Morceaux de Salon. op. 38.		
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— Ellinor oder Träumen und Erwachen. Ballet von P. Taglioni.		
Potpourri, op. 45, 1 Thlr. Polka, op. 46, 7½ Sgr. Polka-Mazurka, op. 47, 7½ Sgr. Galopp, op. 48, 10 Sgr. Walzer, op. 49, 15 Sgr. Marsch, op. 50, 7½ Sgr. Quadrille, op. 51, 10 Sgr.		
— Electra, oder: Die Sterne, Ballet von Paul Taglioni.		
Potpourri, op. 57, 1 Thlr. Polka, op. 58, 7½ Sgr. Polka-Mazurka, op. 59, 7½ Sgr. Grosser Marsch mit Tanz, op. 60, 12½ Sgr. Galopp, op. 61, 10 Sgr. Polka militaire, op. 62, 7½ Sgr. Quadrille, op. 63, 10 Sgr.		
Kiel, Fr., 6 Valses. op. 7.	—	20
— Melodien. op. 15. Heft I. 7½, Heft II. 15 Sgr.		
— Variationen und Fuge. op. 17.	—	1 5
Kontski, Antoine de, Fleurs mélodiques. 12 Etudes caractéristiques de moyenne force. op. 77.		
Liv. 1.	—	1 2½
Liv. 2.	—	1 7½
— L'Indispensable du Pianiste. op. 100.	—	3
— La Résignation. op. 131.	—	22½
— Mazurka. op. 132. Edur.	—	12½
— Fantaisie über Attila von Verdi. op. 133.	—	1 7½
— Fantaisie über Ernani von Verdi. op. 134.	—	1
— Les Adieux à Madrid. Méditation. op. 135.	—	17½
— La Solitude. Méditation. op. 136.	—	15
— Le Carnaval de Madrid. Galopp. op. 137.	—	20
— Les Adieux à Lissabon. Méditation. op. 138.	—	12½
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— Une Pensée. Romance sans paroles. op. 140.	—	15
— Souvenir de Glienicke. Valse. op. 141.	—	25

Haydn, Joseph, Sämtliche Symphonien für das Pianoforte zu 4 Händen arrangirt von Klage und Burchardt, No. 1—44 à 25 Sgr. — 1 Thlr. 5 Sgr.
Kullak, Theod., Kinderleben. Kleine Stücke. Heft I.—II. zu 4 Händen arrang. v. Brissler, op. 62, Heft I. 20 Sgr., II. III. à 17½ Sgr., op. 81, Heft I. II. III. à 20 Sgr.
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	Thlr.	Sgr.
Kontski, Antoine de, Souvenir de Dantzig.		
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— Les deux Soeurs. Mazurka 2. op. 144.	—	15
— Souvenir de Bukowiec. Romance sans paroles. op. 145.	—	15
— Souvenir de Berlin. Gr. Valse. op. 146.	—	27½
— La Sensitive. Romance sans paroles. op. 147.	—	12½
— Rêverie. op. 163.	—	15
— Deux Romances sans paroles. op. 168.	—	15
— La Violette. Mazurka. op. 172.	—	17½
— Fantaisie sur des motifs favoris de Simon Boccanegra de Verdi. op. 176.	—	22½
— Fantaisie sur la Traviata de Verdi. op. 182.	—	1 5
— Polka nationale variée	—	17½
— Souvenir de Helsingfors.	—	12½
— Les adieux. Romance sans paroles. op. 209.	—	15
Kullak, Adolphe, Andante. op. 1.	—	12½
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No. 1) Perce neige (Schneeglöckchen) 10 Sgr. No. 2) Loreley 12½ Sgr. No. 3) Graciosa 10 Sgr. No. 4) Rêverie d'amour 10 Sgr.		
— Le Trille. Etude de Concert. op. 3.	—	12½
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— Fête Bacchante. Morceau de Salon. op. 36.	—	17½
Kullak, Théodore, Portefeuille de Musique. Morceaux de Salon. op. 20. compl.	—	3
No. 1) La Coquette Pièce caractéristique 15 Sgr. No. 2) A Minuit. Nocturne 15 Sgr. No. 3) Gavotte 12½ Sgr. No. 4) A Naples. Suite de quatre pièces italiennes. a) Barcarole. b) Sérénade. c) Devant l'église. d) Tarantelle 1 Thlr. 5 Sgr. No. 5) Trois Chansonnettes 20 Sgr.		
— La Gazelle. Pièce caractéristique. op. 22.	—	20
— Le même facilité p. Wagner	—	20
— Les Danaïdes. Fantaisie de Caprice. op. 28.	—	1 20
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Cah. 1. Sérénade. Marche de nuit. La cloche du soir 27½ Sgr. Cah. 2. Adieux à la mer. Rêverie. Chant du soir 25 Sgr.		
— Deuxième Portefeuille de Musique. Morceaux de Salon. op. 51.		
No. 1) La belle Madeleine. Nocturne 15 Sgr. No. 2) Drei Jägerlieder 22½ Sgr. No. 3) Au bord de la mer. Romance 15 Sgr. No. 4) Scherzo 17½ Sgr. No. 5) Saltarello 22½ Sgr.		
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Lange, G., Souvenir de Brighton. Polka mignon. op. 5.	—	15
— Rêverie. op. 6.	—	20
— Les Cloches de mon village. Rêverie-Idylle. op. 7.	—	20
Lemcke, Ach, wie ist's möglich dann. Transcription. op. 35. No. 1.	—	12½
— Serenade a. d. Don Juan v. Mozart. op. 35. No. 2.	—	10
Löschhorn, A., Sérénade. op. 22.	—	15
— Réunion musicale. Six Morceaux non difficiles. op. 23.		
No. 1) La petite Marguerite 15 Sgr. No. 2) Boléro 15 Sgr. No. 3) Le Gondolier 12½ Sgr. No. 4) Nocturne 12½ Sgr. No. 5) La Gracieuse 17½ Sgr. No. 6) Impromptu 15 Sgr.		
— Polka brillante. op. 57.	—	20
Neidhardt, A., Lied des Meermädchens aus Oberon, variirt. Neue Ausgabe	—	7½
Oesten, Th., Liesli. Salonstück. op. 162.	—	20
— Der Rose Frühlingstraum. Salon-Polka-Mazurka. op. 163.	—	17½
— Fantaisie élég. sur des motifs du ballet: Flick und Flock's Abenteuer. op. 169.	—	20
— Orangerie. Gefällige Tonstücke über beliebte Melodien, mit Rücksicht auf kleine Hände. op. 171.		
No. 1. Lorbeer und Rose von Grell 10 Sgr. No. 2. Puthöken, Puthöken, Volkslied 10 Sgr. No. 3. Auf'm Berg steht a Schloss, Volkslied 10 Sgr. No. 4. Schlaf, Herzenssöhnchen 15 Sgr.		
Raff, J., Tanz-Capricen. op. 53.		
No. 1. Walzer 10 Sgr. No. 2. Mazurka 17½ Sgr. No. 3. Polka 17½ Sgr.		

	Thlr.	Sgr.
Richards, Brinley, Marie, Nocturne	—	10
— Ethel, Romance	—	10
Rosenhain, J. op. 45.		
No. 1) Calabraise 12½ Sgr. No. 2) Ballade 12½ Sgr.		
Schäffer, Aug., Rondo calabrais. op. 31. No. 1.	—	15
— La Romanesca. op. 31. No. 2.	—	15
— Die Jagd. op. 40. No. 1.	—	15
— Savoyarden-Polka. op. 40. No. 2.	—	10
Schwantzer, H., Romance. op. 4.	—	10
— Mazurka de Salon. op. 5.	—	12½
— Stilles Glück. Nocturne. op. 6.	—	17½
— Danse Cosaque. Morceau de Salon. op. 7.	—	15
— Impromptu. Morceau de Salon. op. 8.	—	17½
— Polonaise brillante. op. 9.	—	22½
Serieux, Ch., Canzonetta. Romance sans paroles. op. 9.	—	10
— La Coquette. Pièce de Salon. op. 10.	—	15
— Berceuse. Romance sans paroles. op. 11.	—	10
Taubert, Guil., Six Impromptus caractéristiques. op. 14. No. 1—6 compl.	—	3
No. 1) Noël (zu Weihnachten) 2. Auflage 12½ Sgr. No. 2) Le Bal masqué (der Maskenball) 20 Sgr. No. 3) Printemps (Frühlings-Empfindung) 10 Sgr. No. 4) Le Sabbat des sorciers (Walpurgisnacht) 15 Sgr. No. 5) La Chasse (die Jagd) 22½ Sgr. No. 6) Le Rêve (der Traum) 10 Sgr.		
Tutti frutti. Collection de Morceaux brill. et non difficiles. op. 24. Lieferung 1. 2.	—	1 15
Lief. 1. 1) Tempo di Marcia. 2) Alla Polacca. 3) Scherzo. 4) Divertimento 20 Sgr. Lief. 2. 1) Alla Turca. 2) Nocturno. 3) Divertimento. 4) Scherzo 25 Sgr.		
— Alla Turca. Tiré de l'op. 24. Lief. 2.	—	10
— Dix Bagatelles. (Camera obscura.) op. 38.		
Cah. 1. und 2.	—	15
— Silvana. op. 60.	—	22½
— Polonaise. op. 63.	—	20
— Preciosa. op. 71.	—	20
— Sechs Canzonetten. op. 75.	—	1
— Mélancolie. op. 85.	—	20
— Walzer-Rondo. No. 1. op. 90.	—	20
Thoma, R., Au Soir. Tremolo. op. 1.	—	12½
— Zwei Bagatellen. op. 2.	—	12½
— La pauvre Mendiante, Mélodie. op. 3.	—	12½
— Souvenir. op. 4.	—	12½
— Maienglöckchen. op. 5.	—	15
— Des Mädchens Klage. Fantasie. op. 6.	—	17½
— Abendglöcklein. op. 11.	—	15
Wagner, E. D., Der erfahrene Clavierlehrer. Melodische und schnellfördernde Übungsstücke mit Bezeichnung des Fingersatzes. op. 23. Heft 1. 2.	—	20
— Klänge aus der Kinderwelt, für das Pianoforte übertragen. op. 26.		
No. 1) Wer hat das Alles so gemacht 5 Sgr. No. 2) Soldatenlied 5 Sgr. No. 3) Ringelreihen 5 Sgr. No. 4) Wiegenlied 5 Sgr. No. 5) Trommelied 7½ Sgr. No. 6) Vom Bauern und den Tauben 7½ Sgr. No. 7) Schlittensfahrt. No. 8) Katze und Hund. No. 9) Alles was mein ist.		
— Gruss an die kleinen Pianoforte-Spieler. Variationen über beliebte Themata. op. 28.	—	15
1) Ariette, von W. A. Mozart. 2) Carneval von Venedig, von Paganini. 3) Lied des Meermädchens aus Oberon, von Carl Maria von Weber.		
— Dieselben einzeln	—	7½
— Fantasien über die beliebtesten Opernmelodien. op. 29.		
No. 1) Donizetti, Lucia di Lammermoor, No. 2) Donizetti, Lucretia Borgia, No. 3) Bellini, Norma, No. 4) Flotow, Martha, No. 5) Donizetti, Marie, die Tochter des Regiments, No. 6) Auber, die Stumme von Portici, No. 7) Verdi, Rigoleto, No. 8) Verdi, Troubadour, No. 9) Mozart, Don Juan, No. 10) Mozart, Figaro's Hochzeit, No. 11) Auber, Fra Diavolo, No. 12) Meyerbeer, die Hugenotten, No. 13) Rossini, Wilhelm Tell, No. 14) Boieldieu, die weisse Dame, No. 15) Donizetti, der Liebestrank, No. 16) Spohr, Jesonda, No. 17) Rossini, der Barbier von Sevilla, No. 18) Adam, der Postillon von Longjumeau, No. 19) Bellini, Romeo und Julie, No. 20) Balfe, die Zigeunerin à 10 Sgr.		
— Choralbuch zur christl. Erbauung. Enthaltend die bekanntesten Chormelodien, für das Pianoforte	—	1 10
— Chœur des Soldats, Duo et Valse de l'opéra „Marguerite“ de Gounod	—	15
Wachtmann, Une fleur pour toi. op. 37.	—	12½
— Chant de fileuse. op. 38.	—	17½
— Le rêve de Marie. op. 39.	—	15
Wehle, Ch., Le Dahlia. Romance pour Violoncello et Piano par Wohlers, transcrit. op. 24. No. 1.	—	10
— Thème basque. op. 24. No. 2.	—	15
Weiss, Julius, Kleine Fantasien über italienische und deutsche Volksmelodien. op. 29.		
No. 1. An Alexis send' ich dich, No. 2. Neapolitanisches Volkslied, No. 3. Bairisches Volkslied, No. 4. Matrosenlied, No. 5. Vien'qua Dorina bella, No. 6. Neapolitanisches Lied à 10 Sgr.		
— Jugend-Album. Vier Transcriptionen über beliebte schwedische Lieder. op. 33.		
No. 1. Auf dem Berge, No. 2. Der Schlottfegerhub, No. 3. Der junge Postillon, No. 4. Eines jungen Mädchens Morgenbetrachtung à 10 Sgr.		

4 Mus. pr. 2009.4783

Nr 1

T. Frautweinsche B. u. M. Handl.
J. Guttentag.) in Berlin.

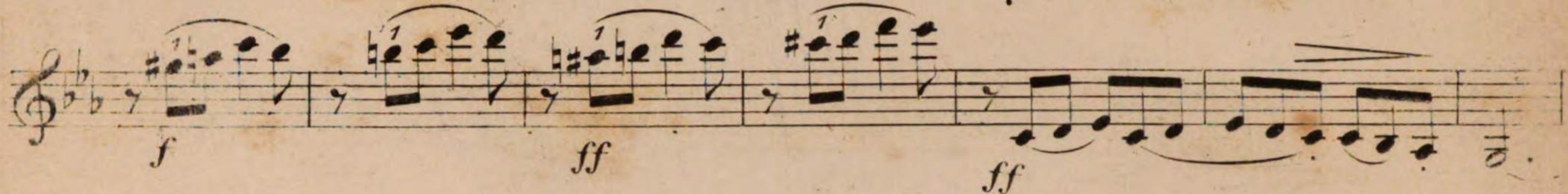
VIOLINO.

F. Hüller. p. 38

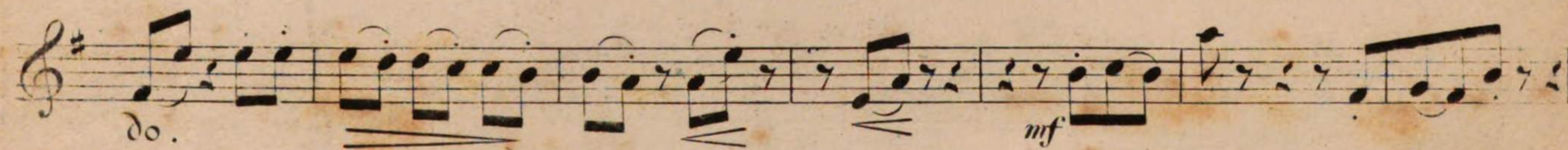
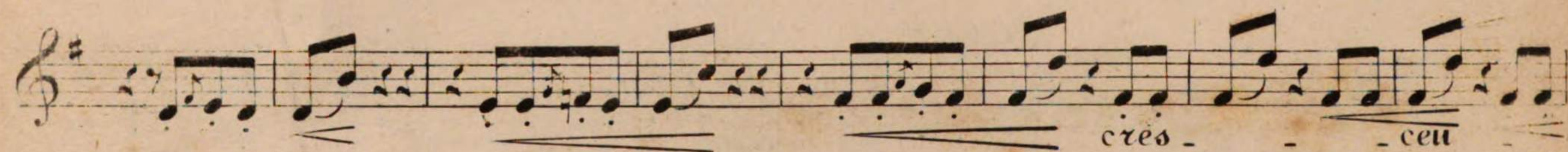
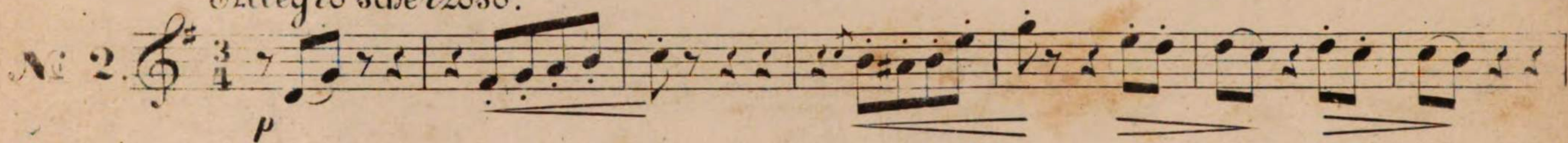
Allegro appassionato
Nr 1. *con espressione.*

f *p* *dol.*
f *dol.* *sul g.* *dol.*
mf *cresc.* *dol.*
f *p*
cresc. *ce* *u* *do. f*
a tempo. *poco rit.* *dol.* *mf* *p*
dol. *cresc.* *ce* *u* *do.* *dol.*
f *p*
cresc. *ce* *u* *do.*
a tempo. *poco rit.* *dol.*
f *ff* *f*

VIOLINO.



Allegro scherzoso.



VIOLINO.

a tempo.

mf *cres* - *ceu* - *do.*

cresc. *f* *ff*

p

cres - *ceu* - *do.* *f*

p *cres* - *ceu* - *do.* *f*

p

mf *f*

cres - *ceu* - *do.* *p*

p

VIOLINO.

Allegro vivace e scherzando.

Nº 3.

The musical score for Violino, No. 3, is written in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. The tempo is marked *Allegro vivace e scherzando*. The score consists of 11 staves of music. Dynamics include *p* (piano), *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), and *dol.* (dolce). Articulations include accents, slurs, and fingerings (e.g., 1, 2, 3). The piece concludes with a final measure marked with a '2' and a fermata.

VIOLINO.

5

1 2 3

4 5 6 7 8 9

10

p

dol.

f

p

dol.

cres - ceu - do. f

p

cres - ceu - do. f

p

pp

pizz.