

no 2

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

Op. 58.

Hef. I. Pr. 1. Rth.

Hef. II. " 1. "

compl. " 1. " 25. Sgr.

Eigenthum des Verlegers.

T. TRAUTWEIN'sche Buch & Musikalien-Handlung (J. Guttentag)

in Berlin, Breite StraÙe N° 8.

Eingetragen in das Vereins-Archiv.

PARIS
bei E. Troupenas & Co
Rue Neuve Vivienne N° 46.

PETERSBURG
bei M. Bernard.

MILAND
bei G. Ricordi.

LEIPZIG
bei C. F. Leode.

LONDON
bei Ewer & Co
Newgate Str.

*Entered at Stationer's Hall, in conformity with the
provisions of the Treaty of May 13, 1846.*

4 Mus. pr. 2009. 4784

2 Eindr.

Der Zweck dieser Etuden ist hauptsächlich, Gelegenheit zur Uebung im Zusammenspiel zu geben, wozu vor allem Festigkeit im Takte und Genauigkeit im Vortrag der verschiedenen Rhythmen gehört.

Le but spécial de ces Etudes est de donner de l'exercice dans l'exécution de la musique d'ensemble.



28/10/439

4 Mus. pr. 2009.4784

Nº 4.

19

Violino.

Allgro energico e con fuoco.

PIANO.

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 clefs). The key signature is one flat (B-flat), and the time signature is 2/4. The tempo/mood is indicated as "Allgro energico e con fuoco." The score consists of six systems of music. The first system (measures 135-136) begins with a forte (f) dynamic. The Violino part features a melodic line with eighth and sixteenth notes, including triplets. The PIANO part provides a rhythmic accompaniment with chords and single notes. The subsequent systems continue this pattern, with the Violino part becoming more complex and the PIANO part providing a steady accompaniment. The score ends with a fortissimo (ff) dynamic in the final measure (measure 140).



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are a grand staff in treble and bass clefs, respectively, with the same key signature and time signature. The music features various note values, including eighth and sixteenth notes, and rests.



The second system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has the instruction *sempre ff* written above it. The music continues with complex rhythmic patterns and dynamic markings.



The third system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The music features intricate fingerings and dynamic markings.



The fourth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The middle staff has the instruction *sul g.* and *appassionato.* written above it. The bottom staff has the instruction *p* written below it. The music concludes with a fermata on the top staff.



The fifth system of musical notation consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff in treble and bass clefs. The music features a variety of note values and rests, ending with a final cadence.

Handwritten musical score on page 22, featuring piano and violin staves. The score is written in G major (one sharp) and 3/4 time. The piano part is in the lower system, and the violin part is in the upper system. The score includes various musical notations such as notes, rests, and dynamic markings.

Violin Part:

- Staff 1: *α tempo.* (Allegretto tempo)
- Staff 2: *f* (forte)
- Staff 3: *sul d.* (sul tasto), *dol.* (dolce)
- Staff 4: *mf* (mezzo-forte), *cresc.* (crescendo)
- Staff 5: *mf* (mezzo-forte), *cresc.* (crescendo)
- Staff 6: *f* (forte), *sempre cresc.* (sempre crescendo)
- Staff 7: *f* (forte), *sempre cresc.* (sempre crescendo)

Piano Part:

- Staff 1: *f* (forte)
- Staff 2: *p* (piano)
- Staff 3: *mf* (mezzo-forte), *cresc.* (crescendo)
- Staff 4: *mf* (mezzo-forte), *cresc.* (crescendo)
- Staff 5: *f* (forte), *sempre cresc.* (sempre crescendo)
- Staff 6: *f* (forte), *sempre cresc.* (sempre crescendo)

Handwritten musical score on page 23, featuring vocal and piano parts. The score is written on ten staves, with the first three staves for the vocal line and the remaining seven for the piano accompaniment. The music is in a key with one flat (B-flat) and a common time signature (C). The tempo is marked with a 'C' (Crescendo) and a 'dol.' (Dolente) marking. The dynamics range from *ff* (fortissimo) to *p* (piano). The lyrics are written below the vocal line and above the piano line.

ff

dol.

p

cres - - - - *cen* - - - - *do* *ff*

cres - - - - *ceu* - - - - *do* *ff*

espr.

mf

p

eres een do

eres een do

f

ff

f

ff

gva

loco

gva

ff

Violino. *Allegretto, grazioso.*

PIANO.

dol.

sempre staccato il Basso

mf

decresc.

dol.

f

p

Handwritten musical score on aged paper, featuring six systems of piano and violin staves. The score includes various musical notations such as notes, rests, and dynamic markings like *dol.*, *mf*, *f*, and *p*. The paper shows signs of wear, including stains and foxing.

The first system shows a piano introduction with *dol.* and *mf* markings. The second system includes a violin part with a wavy line and *f* marking, and a piano part with *p* marking. The third system continues the piano part with *mf* and *f* markings. The fourth system shows a violin part with *p* and *mf* markings, and a piano part with *f* marking. The fifth system includes a violin part with a wavy line and *mf* marking, and a piano part with *p* and *mf* markings. The sixth system shows a violin part with *f* marking, a piano part with *p* marking, and a final section with *dol.* marking.

Handwritten musical score on aged paper, featuring multiple systems of staves. The notation includes treble and bass clefs, key signatures (three sharps), and various musical symbols such as notes, rests, and dynamic markings like *dol.* and *mf*. The score is organized into systems, with some measures containing complex rhythmic patterns and trills marked *tr*. The paper shows signs of age, including water damage and staining.

Handwritten musical score on page 28, featuring piano and violin staves. The score includes various musical notations such as trills (*tr*), dynamics (*ff*, *pp*), and tempo markings (*rit.*, *a tempo.*, *dol.*). The notation is in a historical style, with some staves showing complex rhythmic patterns and accidentals.

The score is organized into systems, each containing a piano staff (treble and bass clef) and a violin staff (treble clef). The key signature is G major (one sharp). The time signature is not explicitly stated but appears to be 4/4 based on the notation.

Key markings and notations include:

- tr* (trill) in the first system, piano staff.
- ff* (fortissimo) in the second system, piano staff.
- pp* (pianissimo) in the third system, piano staff.
- ff* (fortissimo) in the fourth system, piano staff.
- pp* (pianissimo) in the fifth system, piano staff.
- ff* (fortissimo) in the sixth system, piano staff.
- poco a poco* (poco a poco) in the seventh system, piano staff.
- pp* (pianissimo) in the eighth system, piano staff.
- pp rit.* (pianissimo, ritardando) in the ninth system, piano staff.
- a tempo.* (al tempo) in the tenth system, piano staff.
- dol.* (dolce) in the eleventh system, piano staff.
- rit* (ritardando) in the twelfth system, piano staff.
- dol.* (dolce) in the thirteenth system, piano staff.

Handwritten musical score on page 29, featuring vocal and piano parts. The score is written in G major (one sharp) and 4/4 time. The vocal line includes lyrics: "cen - do", "ceu - do", and "sul a". The piano accompaniment consists of two staves (treble and bass clef) with various dynamics and articulations.

System 1: Vocal line begins with a rest, followed by a half note G4, a quarter note A4, and a half note B4. The piano accompaniment starts with a half note G3, a quarter note A3, and a half note B3. Dynamics include *f* (forte).

System 2: Vocal line has lyrics "cen - do". The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *p* (piano) and *cres* (crescendo).

System 3: Vocal line has lyrics "ceu - do". The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *p* (piano) and *cres* (crescendo).

System 4: Vocal line has lyrics "sul a". The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *f* (forte) and *p* (piano).

System 5: Vocal line has lyrics "cen - do". The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *cres* (crescendo) and *f* (forte).

System 6: Vocal line has lyrics "ceu - do". The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *cres* (crescendo) and *f* (forte).

System 7: Vocal line has lyrics "mf" (mezzo-forte). The piano accompaniment features a half note G3, a quarter note A3, and a half note B3. Dynamics include *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo).

Molto vivace.
Violino.

PIANO.

pp *cres - cen - do* *f*

pp *sempre staccato.* *cres - cen - do* *f*

ff *p*

ff *p*

ff

ff *mf* *cres - cen - do*

mf *cres - cen - do*

ff *p*

First system of musical notation, measures 1-6. The system consists of a single treble staff and a grand staff (treble and bass). The treble staff contains a melodic line with eighth and sixteenth notes. The grand staff contains a dense accompaniment of chords and sixteenth-note patterns. Dynamic markings include *poco piu f* above the treble staff in measures 2 and 3, and *pp stacc.* above the grand staff in measure 6.

Second system of musical notation, measures 7-12. The system consists of a single treble staff and a grand staff. The treble staff continues the melodic line. The grand staff accompaniment features a mix of chords and moving lines. Dynamic markings include *pp* above the treble staff in measure 8 and below the grand staff in measure 9, and *ff* below the grand staff in measure 12.

Third system of musical notation, measures 13-18. The system consists of a single treble staff and a grand staff. The treble staff has a melodic line with some rests. The grand staff accompaniment is very dense with many chords. Dynamic markings include *ff* below the grand staff in measure 13 and *sempre ff* above the grand staff in measure 17.

Fourth system of musical notation, measures 19-24. The system consists of a single treble staff and a grand staff. The treble staff has a melodic line with some rests. The grand staff accompaniment is very dense with many chords. A wavy line with the marking *gva* is above the treble staff in measure 19. Dynamic markings include *dim.* below the grand staff in measure 21 and *loco* above the treble staff in measure 23.

Fifth system of musical notation, measures 25-30. The system consists of a single treble staff and a grand staff. The treble staff has a melodic line with some rests. The grand staff accompaniment is very dense with many chords. Dynamic markings include *dim.* below the grand staff in measure 25 and *loco* above the treble staff in measure 27.

sulla 4^a corda.
p poco rit. *pp*

p *poco rit.* *pp*

cres *cen* *do* *f*

cres *ceu* *do* *f*

ff *ff*

p *mf* *p*

ff *ff*

First system of musical notation. Treble and bass staves. Dynamics: *p^o* (piano) and *p* (piano).

Second system of musical notation. Treble and bass staves. Dynamics: *ff* (fortissimo).

Third system of musical notation. Treble and bass staves. Dynamics: *p* (piano) and *pp* (pianissimo).

Fourth system of musical notation. Treble and bass staves. Dynamics: *pp* (pianissimo) and *cres* (crescendo).

Fifth system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo). Includes vocal line with lyrics: *cen do*.

Empfehlenswerthe Musikalien

für das Pianoforte zu 2 Händen

aus dem Verlage der

T. Trautwein'schen Buch- und Musikalien-Handlung (M. Bahn) in Berlin.

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

Leipziger-Strasse No. 107.

	Thlr.	Sgr.		Thlr.	Sgr.		Thlr.	Sgr.
Alsleben, J., Jeux des Fées. Rondo. op. 3.	—	15	Kontski, Antoine de, Souvenir de Dantzig. Rom. sans par. op. 142.	—	17 1/2	Richards, Brinley, Marie, Nocturne	—	10
— Marche funèbre. op. 4.	—	10	— Les deux Soeurs. Mazurka 1. op. 143.	—	17 1/2	— Ethel, Romance	—	10
— Polka di Bravura. op. 11.	—	20	— Les deux Soeurs. Mazurka 2. op. 144.	—	15	Rosenhain, J. op. 45.	—	10
Brunner, Fantasie-Transcriptionen. op. 337.	—	—	— Souvenir de Bukowiec. Romance sans paroles. op. 145.	—	15	No. 1) Calabraise 12 1/2 Sgr. No. 2) Ballade 12 1/2 Sgr.	—	—
No. 1) Martha von Flotow 15 Sgr. No. 2) Robert der Teufel von Meyerbeer 15 Sgr. No. 3) Il Trovatore von Verdi 15 Sgr.	—	—	— Souvenir de Berlin. Gr. Valse. op. 146.	—	27 1/2	Schäffer, Aug., Rondo calabrais. op. 31. No. 1.	—	15
Collection de morceaux classiques et modernes. No. 1) Bach, Célèb. Gavotte (Dmoll) 5 Sgr., No. 2) Bach, Prélude et Fugue (Cdur) 7 1/2 Sgr., No. 3) Händel, Aria ed Variazioni (Edur) 7 1/2 Sgr., No. 4) Pachelbel, Ciaconna, 7 1/2 Sgr., No. 5) Beethoven, Bagatelle I. (Edur) 7 1/2 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) 7 1/2 Sgr., No. 11) Scarlatti, Sonata (Adur) 7 1/2 Sgr., No. 12) Beethoven, 3 Walzer 7 1/2 Sgr., No. 13) Beethoven, Rondo (Adur) 7 1/2 Sgr., No. 14) Beethoven, Rondo (Cdur) 10 Sgr., No. 15) Beethoven, Rondo (Gdur) 15 Sgr., No. 16) 20) Field, Cél. Nocturnes No. 1. 2. 3. 4. 5. 6. à 5 — 7 1/2 Sgr.	—	—	— Fantaisie sur des motifs favoris de Simon Boccanegra de Verdi. op. 176.	—	22 1/2	— La Romanesca. op. 31. No. 2.	—	15
Ganz, W., Tyrolienne. op. 1.	—	17 1/2	— Fantaisie sur la Traviata de Verdi. op. 182.	1	5	— Die Jagd. op. 40. No. 1.	—	15
— Souvenir de Wrest. Mazurka brillante. op. 4.	—	17 1/2	— Polka nationale variée	—	17 1/2	— Savoyarden-Polka. op. 40. No. 2.	—	10
— Santa Lucia. Transcription. op. 5. No. 2.	—	17 1/2	— Souvenir de Helsingfors.	—	12 1/2	Schwantzer, H., Romance. op. 4.	—	10
— Le Bonheur suprême. Nocturne mél. op. 9.	—	20	— Les adieux. Romance sans paroles. op. 209.	—	15	— Mazurka de Salon. op. 5.	—	12 1/2
— Souviens-toi. Mélodie Chant. op. 10.	—	15	Kullak, Adolphe, Andante. op. 1.	—	12 1/2	— Stilles Glück. Nocturno. op. 6.	—	17 1/2
— Paroles d'amour. Romance. op. 11.	—	15	No. 1) Perce neige (Schneeglöckchen) 10 Sgr. No. 2) Loreley 12 1/2 Sgr. No. 3) Graciosa 10 Sgr. No. 4) Réverie d'amour 10 Sgr.	—	—	— Danse Cosaque. Morceau de Salon. op. 7.	—	15
— Qui vive! Galopp de Concert. op. 12.	—	20	— Le Trille. Etude de Concert. op. 3.	—	12 1/2	— Impromptu. Morceau de Salon. op. 8.	—	17 1/2
— La Ballerina, Mazurka. op. 13.	—	15	— Consolation. Cantabile. op. 32.	—	15	— Polonaise brillante. op. 9.	—	22 1/2
— La Voglia, Mazurka de Concert. op. 14.	—	17 1/2	Fête Bacchanale. Morceau de Salon. op. 36.	—	17 1/2	Serieux, Ch., Canzonetta. Romance sans paroles. op. 9.	—	10
Gilbert, H., Jugendlust. 24 auserlesene Volksmelodien. Leicht arrangirt. Heft 1.	—	12 1/2	Kullak, Théodore, Portefeuille de Musique. Morceaux de Salon. op. 20. compl.	3	—	— La Coquette. Pièce de Salon. op. 10.	—	15
Golde, A., Une fleur de Pologne. Caprice Mazurka. op. 15.	—	15	No. 1) La Coquette Pièce caractéristique 15 Sgr. No. 2) A Minuit. Nocturne 15 Sgr. No. 3) Gavotte 12 1/2 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.	—	—	— Berceuse. Romance sans paroles. op. 11.	—	10
— Elfenreigen. op. 16.	—	22 1/2	— La Gazelle. Pièce caractéristique. op. 22.	—	20	Taubert, Guil., Six Impromptus caractéristiques. op. 14. No. 1—6 compl.	3	—
— Kroten-Marsch. op. 17.	—	20	— Le même facilité p. Wagner	—	20	No. 1) Noël (zu Weihnachten) 2. Auflage 12 1/2 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) 22 1/2 Sgr. No. 6) Le Réve (der Traum) 10 Sgr.	—	—
— Rosette moussue. Valse Caprice. op. 18.	—	17 1/2	— Les Danaïdes, Fantaisie de Caprice. op. 28.	1	20	— Tutti frutti. Collection de Morceaux brill. et non difficiles. op. 24. Lieferung 1. 2.	1	15
— Souvenir de Tyrol. Pastorale et Tyrolienne. op. 20.	—	20	— Nord et Sud. Deux Nocturnes. op. 29.	—	—	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.	—	—
— Gr. Polonaise brillante. op. 21.	—	25	No. 1) Nocturne sur un air suédois 12 1/2 Sgr. No. 2) Nocturne sur des motifs de l'ode-symphonique „le Désert“ 15 Sgr.	—	—	— Alla Turca. Tiré de l'op. 24. Lief. 2.	—	10
— La petite Coquette. Pièce caract. op. 24.	—	20	— Rayons et Ombres. Six pièces caract. op. 39.	—	—	— Dix Bagatelles. (Camera obscura.) op. 38.	—	15
— Gr. Valse brill. op. 25.	—	20	Cah. 1. Sérénade. Marche de nuit. La cloche du soir 27 1/2 Sgr. Cah. 2. Adieux à la mer. Réverie. Chant du soir 25 Sgr.	—	—	Cah. 1. und 2.	—	15
— Un jour de fête. Galopp brill. op. 28.	—	25	— Deuxième Portefeuille de Musique. Morceaux de Salon. op. 51.	—	—	— Silvana. op. 60.	—	22 1/2
Gollmick, A., La vallée des fées. op. 39.	—	15	No. 1) La belle Madeleine. Nocturne 15 Sgr. No. 2) Drei Jägerlieder 22 1/2 Sgr. No. 3) Au bord de la mer. Romance 15 Sgr. No. 4) Scherzo 17 1/2 Sgr. No. 5) Saltarello 22 1/2 Sgr.	—	—	— Polonaise. op. 63.	—	20
Gounod, Potpourri aus „Faust“, von Brissler	—	22 1/2	— Kinderleben. Kleine Stücke. Heft I. op. 62.	—	27 1/2	— Preciosa. op. 71.	—	20
Hasert, Deux transcriptions de l'opéra „Margarite“ de Gounod.	—	—	— Rathschläge und Studien. Beiträge zur Schule des neuen Klavierspiels. op. 74.	1	17 1/2	— Sechs Canzonetten. op. 75.	—	1
No. 1) Marguerite au rouet 17 1/2 Sgr., No. 2) Chœur des soldats 12 1/2 Sgr.	—	—	— Les Pastorales. op. 75.	—	—	— Mélancolie. op. 85.	—	20
Haydn, J., Dix petites Pièces tirées des Symphonies par Rob. Eitner	—	22 1/2	No. 1) Le Matin 12 1/2 Sgr. No. 2) Mélancolie 12 1/2 Sgr. No. 3) Solitude 12 1/2 Sgr. No. 4) Au bord du ruisseau 15 Sgr. No. 5) Aventure rustique 17 1/2 Sgr.	—	—	— Walzer-Rondo. No. 1. op. 90.	—	20
Hering, Fr., Lorbeer und Rose. Duett v. E. Grell. Transcription für das Pianoforte. op. 6.	—	7 1/2	— Kinderleben. Kleine Stücke. Heft II. op. 81.	—	27 1/2	Thoma, R., Au Soir. Tremolo. op. 1.	—	12 1/2
Hertel, P., Musik zu Flick und Flock's Abenteuer. Ballet von Paul Taglioni.	—	—	— Im Mai. Impromptu. op. 90.	—	20	— Zwei Bagatellen. op. 2.	—	12 1/2
Erstes Potpourri. op. 32, 1 Thlr. Zweites Potpourri. op. 41, 1 Thlr. Feuerwehr-Galopp. op. 33, 10 Sgr. Herzklopf-Polka. op. 34, 7 1/2 Sgr. Polka-Mazurka. op. 35, 5 Sgr. Quadrille. op. 36, 10 Sgr. Sailor boy's danse. op. 37, 5 Sgr.	—	—	— Zwiesgespräch. op. 94.	—	17 1/2	— La pauvre Mendiante, Mélodie. op. 3.	—	12 1/2
— Trois Morceaux de Salon. op. 38.	—	—	— Ondine. Pièce de Salon. op. 112.	—	22 1/2	— Souvenir. op. 4.	—	12 1/2
No. 1) Styrienne 15 Sgr. No. 2) Boléro 17 1/2 Sgr. No. 3) Mazurka-Caprice 15 Sgr.	—	—	— Materialien für den Elementar-Klavier-Unterricht. 1. Cursus.	—	—	— Maienglöckchen. op. 5.	—	15
— Valse brillante. op. 39.	—	17 1/2	Heft 3) Technische Studien. Fingerübungen im Umfange einer Quinte 25 Sgr. Heft 4) Übungen und Handstücke 1 Thlr. 10 Sgr. Heft 5) Kleine 4händige Stücke in den gebräuchlichen Modulationen 1 Thlr.	—	—	— Des Mädchens Klage. Fantasie. op. 6.	—	17 1/2
— Fantaisie brill. sur des motifs du ballet Satalina. op. 40.	—	27 1/2	— Lieder von Mozart frei übertragen.	—	—	— Abendglöcklein. op. 11.	—	15
— Ellinor oder Träumen und Erwachen. Ballet von P. Taglioni.	—	—	No. 1) An Chloë 20 Sgr. No. 2) Trennung und Wieder-vereinigung 20 Sgr.	—	—	Wagner, E. D., Der erfahrene Clavierlehrer. Melodische und schnellfördernde Übungsstücke mit Bezeichnung des Fingersatzes. op. 23. Heft 1. 2.	—	20
Potpourri. op. 45, 1 Thlr. Polka. op. 46, 7 1/2 Sgr. Polka-Mazurka. op. 47, 7 1/2 Sgr. Galopp. op. 48, 10 Sgr. Walzer. op. 49, 15 Sgr. Marsch. op. 50, 7 1/2 Sgr. Quadrille. op. 51, 10 Sgr.	—	—	Lange, G., Souvenir de Brighton. Polka mignon. op. 5.	—	15	— Klänge aus der Kinderwelt, für das Pianoforte übertragen. op. 26.	—	—
— Electra, oder: Die Sterne, Ballet von Paul Taglioni.	—	—	— Réverie. op. 6.	—	20	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) Trommelfied 7 1/2 Sgr. No. 6) Vom Bauern und den Tauben 7 1/2 Sgr. No. 7) Schlittenfahrt. No. 8) Katze und Hund. No. 9) Alles was mein ist.	—	—
Kiel, Fr., 6 Valses. op. 7.	—	20	— Les Cloches de mon village. Réverie-Idylle. op. 7.	—	20	— Gruss an die kleinen Pianoforte-Spieler. Variationen über beliebte Themata. op. 28.	—	15
— Melodien. op. 15. Heft I. 7 1/2 Sgr., Heft II. 15 Sgr.	—	—	Lemcke, Ach, wie ist's möglich dann. Transcription. op. 35. No. 1.	—	12 1/2	1) Ariette, von W. A. Mozart. 2) Carneval von Venedig, von Paganini. 3) Lied des Meermädchens aus Oberon, von Carl Maria von Weber.	—	—
— Variationen und Fuge. op. 17.	1	5	— Serenade a. d. Don Juan v. Mozart. op. 35. No. 2.	—	10	— Dieselben einzeln	—	7 1/2
Kontski, Antoine de, Fleurs mélodiques. 12 Etudes caractéristiques de moyenne force. op. 77.	—	—	Löschhorn, A., Sérénade. op. 22.	—	15	— Fantasien über die beliebtesten Opernmelodien. op. 29.	—	—
Liv. 1.	1	2 1/2	— Réunion musicale. Six Morceaux non difficiles. op. 23.	—	—	No. 1) Donizetti, Lucia di Lammermoor, No. 2) Donizetti, Lucrezia 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, Jessonda, No. 17) Rossini, der Barbier von Sevilla, No. 18) Adam, der Postillon von Lonjumeau, No. 19) Bellini, Romeo und Julie, No. 20) Balfe, die Zigeunerin à 10 Sgr.	—	—
Liv. 2.	1	7 1/2	— Lieder von Mozart frei übertragen.	—	—	— Choralbuch zur christl. Erbauung. Enthaltend die bekanntesten Chormelodien, für das Pianoforte	1	10
— L'Indispensable du Pianiste. op. 100.	3	—	No. 1) La petite Marguerite 15 Sgr. No. 2) Boléro 15 Sgr. No. 3) Le Gondolier 12 1/2 Sgr. No. 4) Nocturne 12 1/2 Sgr. No. 5) La Gracieuse 17 1/2 Sgr. No. 6) Impromptu 15 Sgr.	—	—	— Chœur des Soldats, Duo et Valse de l'opéra „Margarite“ de Gounod	—	15
— La Résignation. op. 131.	—	22 1/2	— Polka brillante. op. 57.	—	20	— Wachtmann, Une fleur pour toi. op. 37.	—	12 1/2
— Mazurka. op. 132. Edur.	—	12 1/2	Neidhardt, A., Lied des Meermädchens aus Oberon, variirt. Neue Ausgabe	—	7 1/2	— Chant de fileuse. op. 38.	—	17 1/2
— Fantaisie über Attila von Verdi. op. 133.	1	7 1/2	Oesten, Th., Liesli. Salonstück. op. 162.	—	20	— Le rêve de Marie. op. 39.	—	15
— Fantaisie über Ernani von Verdi. op. 134.	1	—	— Der Rose Frühlingstraum. Salon-Polka-Mazurka. op. 163.	—	17 1/2	Wehle, Ch., Le Dahlia. Romance pour Violoncello et Piano par Wohlers, transcrit. op. 24.	—	10
— Les Adieux à Madrid. Méditation. op. 135.	—	17 1/2	— Fantaisie élég. sur des motifs du ballet: Flick und Flock's Abenteuer. op. 169.	—	20	No. 1.	—	—
— La Solitude. Méditation. op. 136.	—	15	— Orangerie. Gefällige Tonstücke über beliebte Melodien, mit Rücksicht auf kleine Hände. op. 171.	—	—	— Thème basque. op. 24. No. 2.	—	15
— Le Carnaval de Madrid. Galopp. op. 137.	—	20	No. 1. Lorbeer und Rose von Grell 10 Sgr. No. 2. Putz-höckchen, Putzhöckchen, Volkslied 10 Sgr. No. 3. Auf'm Berg steht a Schloss, Volkslied 10 Sgr. No. 4. Schlaf, Herzenshöckchen 15 Sgr.	—	—	Weiss, Julius, Kleine Fantasien über italienische und deutsche Volksmelodien. op. 29.	—	—
— Les Adieux à Lissabon. Méditation. op. 138.	—	12 1/2	Raff, J., Tanz-Capricen. op. 53.	—	—	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.	—	—
— Feuilles volantes. op. 139.	—	—	No. 1. Walzer 10 Sgr. No. 2. Mazurka 17 1/2 Sgr. No. 3. Polka 17 1/2 Sgr.	—	—	— Jugend-Album. Vier Transcriptionen über beliebte schwedische Lieder. op. 33.	—	—
No. 1) Le Calme de la Nuit d'été 10 Sgr. No. 2) Le Souvenir 5 Sgr. No. 3) La Séparation 12 1/2 Sgr. No. 4) La Ronde de Nuit 10 Sgr. No. 5) Un Regret 7 1/2 Sgr. No. 6) Je l'aimais 5 Sgr.	—	—		—	—	No. 1. Auf dem Berge, No. 2. Der Schluffegerbub, No. 3. Der junge Postillon, No. 4. Ein junges Mädchen Morgens Betrachtung à 10 Sgr.	—	—
— Une Pensée. Romance sans paroles. op. 140.	—	15		—	—		—	—
— Souvenir de Gliénicke. Valse. op. 141.	—	25		—	—		—	—
Haydn, Joseph, Sämmtliche 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 17 1/2 Sgr., op. 81, Heft I. II. III. à 20 Sgr.	—	—		—	—		—	—
Mozart, Wlfg. Amad., Sämmtliche Symphonien für das Pianoforte zu 4 Händen arrang. von Klage u. Burchardt, No. 1—19 à 25 Sgr. — 1 Thlr. 20 Sgr.	—	—		—	—		—	—

4 Mus. no. 2009. 4784

VIOLINO.

Allegro energico e con fuoco.

Nº 4. *f*

ff

sul g.
3
appassionato

cres. *ceci* *do.* *f*

ff

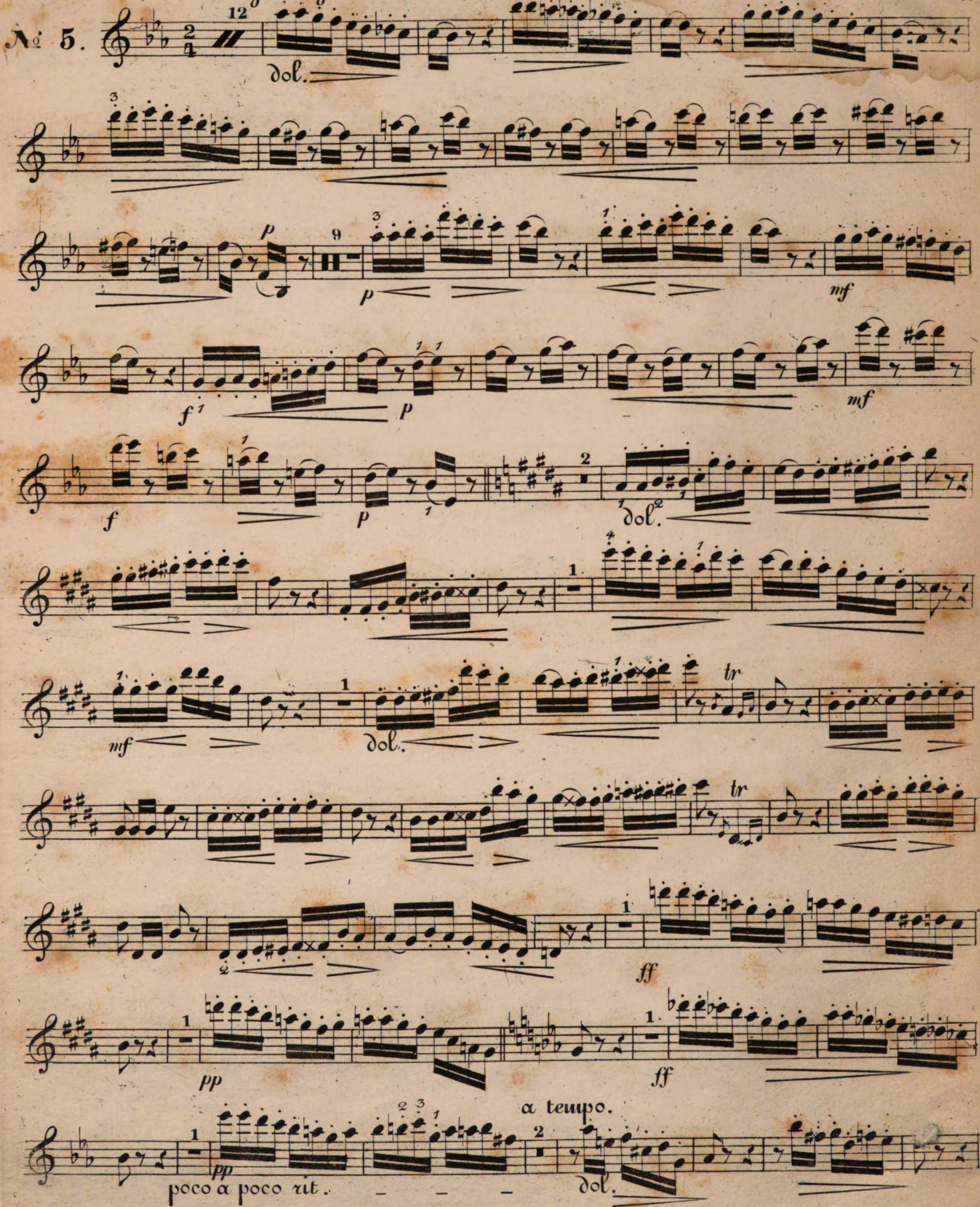
VIOLINO.

α tempo.
poco rit.
1.
sul d.
dol.
mf
cresc.
f
sempre cresc.
ff
dol.
cres - ceu - do.
sul g
ff
espressivo.
p
cres - ceu - do.
f
ff

A page of musical notation for a violin part, featuring ten staves of music. The notation includes various musical symbols such as treble clefs, time signatures, notes, rests, and dynamic markings. The music is written in a single system across the page. The key signature has one flat (B-flat). The tempo is marked 'α tempo.' at the beginning. The first staff has a 'poco rit.' marking. The second staff has a '1.' marking. The third staff has 'sul d.' and 'dol.' markings. The fourth staff has 'cresc.', 'f', and 'sempre cresc.' markings. The fifth staff has 'ff' marking. The sixth staff has 'ff' marking. The seventh staff has 'dol.' and 'cres - ceu - do.' markings. The eighth staff has 'sul g', 'ff', 'espressivo.', and 'p' markings. The ninth staff has 'cres - ceu - do.' and 'f' markings. The tenth staff has 'ff' marking.

VIOLINO.

Allegretto grazioso.

No. 5. 

VIOLINO.

9



VIOLINO.

ff *sempre ff*
8va
loco.
dim *sempre.*
sulla 4^{ta} corda. *a tempo.*
p *poco rit.* *pp* *cres.*
ceu - - - do. *ff*
p *mf*
p *ff*
p *ff*
p
pp
cres - ceu - do. *f* *ff*

