

SAMMLUNG

VON

VIOLIN-WERKEN

AELTERER UND NEUERER MEISTER.

II. Reihe.

	Mk. Pf.
Für Violine und Pianoforte.	
Fink, W., 3 Rondeaux	2 —
Franchomme, Aug., Op. 19. Trois Nocturnes (A, Gm., B)	2 50
Freudenberg, W. Op. 20. Sonate	6 —
Ganz, L., Op. 10. Divertissement (A)	2 —
Ghys, J., Op. 24. 5 ^{me} Air varié (D)	2 —
Gross, J. B., Op. 12. Rhapsodies. — Op. 25. Pièces lyriques	2 50
Haumann, Th., Op. 1. 1 ^{er} Air varié — Op. 9. 1 ^{er} Concerto (D)	2 25 2 50
Hauser, Mich., Op. 17. La Mélancolie. Etude de Concert	1 —
— Op. 18. La Sentimentale. Etude de Concert	1 50
— Op. 19. Tarantelle. Caprice.	2 —
— Op. 20. Air russe varié.	2 —
Henselt, A. d., „Si Oiseau j'étais, à toi je volerais!“ Etude caractéristique de Concert, transcrit p. Viol. seul ou av. Pfte. par B. Hunyadi	1 —
Herz, H., Op. 7. Introd., Variations et Finale conc. (A)	3 —
Herz et Lafont, Op. 18. Duo et Variations concertants (Es) sur la Romance „Aurora sorgerai“	2 50
— Op. 19. Fantaisie et Variat. (F) sur des Thèmes russes	2 50
— Op. 34. Introd. et Variations concert. (D) sur la Chansonnette fav. L'Enfant du Regiment	2 25
— Op. 42. Variations brill. (D) sur la Marche fav. de Moïse	2 25
Holmes, Alfr., Op. 6. La Solitude. Méditation.	1 —
— Op. 11. Morceau romantique	3 50
Holmes, Henri, Op. 7. 3 Morceaux de Salon. Liv. 1. La Gaieté. Une Larme. 2. Le Printemps	2 — 1 75
Hunke, Jos., Op. 7. Mosaïque. Duo sur des Thèmes petit-russiens.	2 50
Hüntgen, Fr., Op. 22. Polonaise (A) — Op. 23. Duo contertant (C)	1 50 2 —
Jadassohn, S., Op. 5. Sonate (Gm.)	5 —
Kalliwoða, J. W., Op. 13. Variations brill.	1 50
Kontski, Ch. de, La Cinquantaine. Dialogue	1 —
— Le Délire. Romance	1 25
Kreutzer, R., 40 Etudes ou Caprices par C. Eichheim. Liv. 1. 2. 3.	3 —
Kulenkamp, C. G., Op. 12. Intr. et Variations sur l'Air fav. de C. M. Weber „Ueber die Berge mit Ungestüm“	2 —
Lachner, J. Op. 73. Sonate	7 50
Langhans, W., Aria de Lotti.	1 25
Leidesdorf, M. J., Op. 101. Rondeau conc. (B)	1 50
— Op. 105. Polonaise av. Introd. (D)	2 50

	Mk. Pf.
Für Violine und Pianoforte.	
Lindner, F., Op. 2. Adagio et Polonaise (E)	2 —
Lipiński, Ch., Op. 16. Duetto (E) tiré de l'Opéra Il Crociato in Egitto. — Op. 24. 3 ^{me} Concerto (Em.)	1 — 2 50
— Op. 32. 4 ^{me} Concerto (A)	3 50
— Op. 33. Fantaisie sur des Motifs fav. de l'Opéra Les Cracoviens, de Steffani	3 50
Lubin, Léon de St., Op. 7. Polonaise brill. (E)	1 75
— Op. 37. Variations brill. (D) sur un Thème original.	2 —
Marschner, H., Op. 174. Grosses Duo (Am.). (No. 2 der Duos). — Op. 193. Gr. Duo (Hm.) (No. 3 der Duos)	6 — 7 —
Mendelssohn-Bartholdy, F., Op. 3. Duo eingerichtet v. L. Röhr, nach dem Quartett f. Pfte.	9 75
— Op. 4. Sonate (Fm.). Neue Partitur-Ausgabe	3 75
— Op. 7. Sechs Charakterstücke f. Pfte. u. Violine bearbeitet von Friedr. Hermann. Heft 1	3 —
— Op. 12. Canzonetta (Gm.) tirée du Quatuor, arr.	3 75 1 50
Molique, B., Op. 21. 5 ^{tes} Concert (Am.) — Op. 40. Fantaisie u. Variations über das schwäbische Volkslied: Das Lied vom Herzen	6 — 3 —
Müller, G., Op. 5. Grand Duo (D)	3 —
Münchheimer, A. d., Op. 4. Barcarola (sulla quarta Cordo)	1 25
Nicola, C., Op. 5. Sonate (Es)	4 —
Onslow, G., Op. 31. Duo (Gm.)	5 25
Osborne, G. A., (Op. 41) et Aug. Franchomme (Op. 23). Duo concertant (A) sur un Motif d'Anna Bolena	2 75
Paganini, N., 3 Airs variés pour être exécutés sur la 4 ^{me} Corde seul	1 50
Panofka, H. Op. 17. Elégie (G)	1 —
Pott, Aug., Op. 10. Les Adieux de Copenhague. Grand Concerto (A) — Op. 12. Souvenir de Paris. Variations brill. (A)	5 — 2 —
Reissiger, C. G., Op. 45. Sonate (D) — Op. 102. Sonate (A)	3 50 3 75
Schad, J., Op. 25. Le Chant de Madonne. Andante (H)	2 25
Schlösser, A. d., Op. 20. Terpsichore. Duo	2 75
Schmitt, Al., Op. 19. Rondeau (D) — Op. 118. Sonate (G), No. 4 der Sonaten.	2 25 3 75
Schön, Maur., Op. 8. Andante et Polacca (G)	2 50
Schubert, François, Op. 4. Divertissement (D) sur des Motifs de l'Opéra, Lestocq.: d'Auber	2 —

	Mk. Pf.
Für Violine und Pianoforte.	
Schubert, François, Op. 5. Souvenir de Norma. Variations (G)	2 —
— Op. 12. La Napolitana.	3 —
— Op. 13. Bagatelles: No. 1. Impromptu	— 75
— 2. Cantabile.	— 75
— 3. Allegretto grazioso	1 25
— 4. Allegretto agitato.	— 75
— 5. Andantino	— 75
— 6. Romanza espressiva	— 75
— 7. Le Papillon	1 —
— 8. Le Désir	1 —
— 9. L'abeille	1 —
— 10. Tyrolienne	1 —
— 11. Chant plaintif	— 75
— 12. Barcarola	1 —
— Op. 14. Rêverie	1 —
Schubert, Louis, Op. 35. Vier lyrische Tonstücke.	3 —
Schulthes, W., (Op. 12) et J. Stevniers (Op. 25). Caprice fantastique sur un: Lied de Franz Schubert („Sei mir gegrüsst“)	3 50
Schumann, Ch. 6 Duos agréables No. 1. 2. M. 1,50. No. 3. 4. M. 1,50. No. 5. M. 1,75. No. 6.	1 75
Schumann, Rob., Op. 105. Sonate (Am.).	6 —
Singer, Maur., Op. 7. Variat. brill. (D) sur un Thème orig.	2 —
Singer, M., et A. Fessy, Variations brillantes (E) sur un Thème tyrolien de F. Beer. 4 ^{me} Livre	2 25
Spagnoletti, P. Polon. (D)	2 75
Stern, Jul., Op. 25. Les Adieux. Romance à deux Voix	1 —
Taubert, W., Op. 1. Grand Duo (Fm.) — Op. 103. Brautlieder. 4 Romanzen. Heft 1. Stille Liebe. Im Gebirge Die Welt wird schöner mit jedem Tag. Notturmo scherzoso (Träume, mein Mäuschen, träume du nur)	3 75 2 50
— Op. 104. Sonate No. 3 (A)	3 —
Volckmar, W. Op. 254. Ein Märchen. Tonstück	2 25
Wichtl, G., Op. 5. 1 ^{er} Concertino (A)	3 —
Wieniawski, H., Op. 14. 1 ^{er} gr. Concerto (Fism.)	5 50
Wilms, J. W., Op. 21. 3 Sonates (C, Es, D).	3 —
Wittmann, R. Op. 49. Barcarolle	3 50
Wunderlich, Jul., Op. 37. 3 kleine Phantasiestücke Uruhe. Schmerz. Freude)	3 —
Würst, R., Op. 13. 2 Romanzen.	2 —
Youssoupoff, N., Op. 20. Féeries de la Scène Marco Visconti.	4 25
— Adagio dramatique suivi d'un Rondo (tirés du 1 ^{er} Concerto)	3 50
— L'Hallucination. Poème	2 —
Zöllner, C. H., Op. 7. Sonate (F)	2 25

Eingetragen in's Vereinsarchiv.

Eigenthum des Verlegers.

Den Verträgen gemäss eingezeichnet.

LEIPZIG, FRIEDRICH HOFMEISTER.

1.

Stille Liebe.

Pianoforte (Partitur).

Wilhelm Taubert, Op. 103. Heft 1.

Violine. *Sostenuto.*

Piano. *Sostenuto.*

dim.

ad libitum espressivo.

dim.

pp *Andante con moto.*

p

Andante con moto. *cantando.*

pp *p* *Ped.*

- 4 -
Pianoforte.

The musical score is for a piece in 3/4 time, marked "Pianoforte". It consists of five systems of staves. The first system features a vocal line on a single staff and a grand staff (treble and bass clefs). The second system continues with the vocal line and grand staff, including a "cresc." (crescendo) marking in the bass line. The third system includes a vocal line and grand staff, with "Ped." (pedal) markings and a "pp" (pianissimo) dynamic marking in the bass line. The fourth system also features a vocal line and grand staff, with "Ped." markings. The fifth system concludes with a vocal line and grand staff.

— 5 —
Pianoforte.

First system of musical notation. The upper staff contains a melodic line with slurs. The lower staff contains a piano accompaniment with a rhythmic pattern of eighth notes. The instruction *animandosi.* is written above the piano part.

Second system of musical notation. The upper staff continues the melodic line. The piano part features a more complex rhythmic pattern with some notes marked with accents.

Third system of musical notation. The piano part includes a section with a dense texture of sixteenth notes. The instruction *p* (piano) is written below the piano part.

Fourth system of musical notation. The piano part features a section with a dense texture of sixteenth notes. The instruction *Ped.* (pedal) is written below the piano part, accompanied by a circled cross symbol. The instruction *p* (piano) is also present.

- 6 -
Pianoforte.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The treble staff contains a melodic line with some rests. The grand staff contains a complex accompaniment with many sixteenth notes. Pedal markings 'Ped.' are placed above the bass staff at several points, with a circled cross symbol indicating the pedal point.

Second system of musical notation. Similar to the first system, it has a treble staff and a grand staff. The treble staff has a melodic line. The grand staff accompaniment continues. Pedal markings 'Ped.' are present above the bass staff. The word 'espressivo.' is written above the treble staff in the second measure.

Third system of musical notation. It features a treble staff and a grand staff. The treble staff has a melodic line starting with a circled cross symbol. The grand staff accompaniment is more active. Pedal markings 'Ped.' are above the bass staff. Dynamic markings include 'p' (piano), 'cresc.' (crescendo), and 'ff' (fortissimo).

Fourth system of musical notation. It consists of a treble staff and a grand staff. The treble staff has a melodic line. The grand staff accompaniment is dense. Pedal markings 'Ped.' are above the bass staff. Dynamic markings include 'pp' (pianissimo).

-7-
Pianoforte.

dolce
p

tranquillo. *animandosi.*

dim.

dim.

Pianoforte.

First system of musical notation. The upper staff contains a melodic line with dynamics *p* and *f*. The lower staff contains a piano accompaniment with dynamics *ff*, *Ped.*, *dim.*, *p*, and *f* *Ped.*. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff features dynamics *f*, *p*, and *sempre dolce*. The lower staff features dynamics *f* and *p*. The system concludes with a fermata over the final notes.

Third system of musical notation. The upper staff contains a melodic line. The lower staff contains a piano accompaniment with dynamics *Ped.*, *Ped.*, and *Ped.*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *pp*. The lower staff contains a piano accompaniment with dynamics *Ped.*, *Ped.*, *rall.*, and *pp*. The system concludes with a fermata over the final notes.

2.

Im Gebirge.

Pianoforte (Partitur).

Moderato espressivo.

Violine.

Moderato espressivo.

Piano.

The musical score is written for Violin and Piano. It is in the key of G major and 3/4 time. The tempo and mood are marked 'Moderato espressivo'. The score is divided into three systems. The first system shows the beginning of the piece, with a piano (p) dynamic. The second system continues the development of the themes. The third system concludes the page with a piano (p) dynamic. The piano part features intricate textures, including sixteenth-note patterns and chords.

-10-
Pianoforte.

The first system of musical notation consists of three staves. The top staff is a single melodic line with a treble clef, featuring a series of eighth-note runs and slurs. The middle and bottom staves are grand piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The middle staff contains chords and arpeggiated figures, while the bottom staff has a simple bass line. Dynamic markings include *sfz* and *p*.

The second system of musical notation consists of three staves. The top staff continues the melodic line with eighth-note patterns. The middle and bottom staves continue the piano accompaniment. Dynamic markings include *p* and *sfz*. A *Ped.* (pedal) marking is present in the bottom staff.

The third system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. Dynamic markings include *p* and *sfz*.

The fourth system of musical notation consists of three staves. The top staff continues the melodic line. The middle and bottom staves continue the piano accompaniment. Dynamic markings include *p* and *sfz*.

- 11 -
Pianoforte.

The musical score is arranged in six systems, each consisting of a vocal line (top staff) and a piano accompaniment (bottom two staves). The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various dynamic markings and articulations:

- System 1:** Vocal line starts with *dim.*, followed by *ffz* and *dim.*. The piano accompaniment starts with *dim.*, followed by *ffz* and *dim.*.
- System 2:** Vocal line starts with *f*, followed by *dim.*. The piano accompaniment starts with *f*, followed by *dim.*.
- System 3:** Vocal line starts with *dim.*, followed by *f* and *p*. The piano accompaniment starts with *dim.*, followed by *f* and *p*.
- System 4:** Vocal line starts with *ffz*, followed by *p* and *f*. The piano accompaniment starts with *crese.*, followed by *ffz*, *ffz*, *p*, and *Ped. f*.

-12-
Pianoforte.

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 music features a complex rhythmic pattern with many sixteenth notes. Dynamics include *f* (forte) and *p* (piano). A *Ped.* (pedal) marking is present in the bass staff.

Second system of musical notation. It consists of three staves. The top staff has markings for *marcato.*, *dim.*, *rall.*, and *a tempo*. The bottom staff has markings for *rall.* and *p a tempo*. Dynamics include *f*, *pp*, and *p*.

Third system of musical notation. It consists of three staves. The music features a mix of eighth and sixteenth notes. A dynamic marking of *f* is visible in the middle staff.

Fourth system of musical notation. It consists of three staves. The top staff has a *cresc.* (crescendo) marking. The bottom staff also has a *cresc.* marking. Dynamics include *p* (piano).

- 13 -
Pianoforte.

System 1: Treble clef with a melodic line starting with a piano (*p*) dynamic and ending with a fortissimo (*sfz*) dynamic. The piano accompaniment consists of chords in the right hand and a bass line in the left hand, also starting with *p* and ending with *sfz*.

System 2: Treble clef with a melodic line featuring dynamics *p*, *sfz*, and *p*. The piano accompaniment features chords in the right hand and a bass line in the left hand, with dynamics *p*, *sfz*, and *p*.

System 3: Treble clef with a melodic line including trills (*tr*) and dynamics *p* and *f*. The piano accompaniment includes chords in the right hand and a bass line in the left hand, with dynamics *p* and *f*. Pedal markings (*Ped.*) are present in the left hand.

System 4: Treble clef with a melodic line including trills (*tr*) and dynamics *dim.*. The piano accompaniment includes chords in the right hand and a bass line in the left hand, with dynamics *dim.* and *p*. Pedal markings (*Ped.*) are present in the left hand.

- 14 -
Pianoforte.

sempre leggiero e piano.
marcato. *p*

This system contains the first system of music. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a rhythmic accompaniment. The tempo and articulation are marked as 'sempre leggiero e piano.' and 'marcato.' respectively. A dynamic marking of *p* (piano) is present in the bass staff.

pp
pp

This system contains the second system of music. It continues the melodic and accompanimental lines. Dynamic markings of *pp* (pianissimo) are placed in both the treble and bass staves.

sostenuto.
pp
sostenuto.

This system contains the third system of music. The tempo is marked as 'sostenuto.' in the treble staff. A dynamic marking of *pp* is in the bass staff. The word 'sostenuto.' is also written in the bass staff with a slur over the notes.

This system contains the fourth system of music, concluding the page. It maintains the melodic and accompanimental structure established in the previous systems.

-15-
Pianoforte.

sostenuto.

morendo.

The first system of the score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a 'sostenuto.' marking and features a melodic line with a long note value. The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. It also includes 'sostenuto.' and 'morendo.' markings.

The second system continues the vocal and piano parts. The vocal line has a long note value. The piano accompaniment continues with the same rhythmic pattern, showing a 'morendo.' marking.

The third system continues the vocal and piano parts. The vocal line has a long note value. The piano accompaniment continues with the same rhythmic pattern.

sempre pp

Ped.

The fourth system concludes the piece. The piano part is marked 'sempre pp' and includes a 'Ped.' marking. The vocal line has a long note value. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

Empfehlenswerthe Musikalien für Violine

aus dem Verlage von

Friedrich Hofmeister in Leipzig.

5. Duetten für zwei Violinen.

Barnbeck, Fr. , Duo instructif et progressif. — 20	Görtz-Weisberg, M. v. , Etude en 40 différentes Danses av. 2 ^d Viol. — 25	Op. 72. 3 ^m e Degré. 6 Duos brill. Dédiés aux Amateurs. Liv. 1 (C, G). Liv. 2 (D, F). Liv. 3 (B, A). à 1 <i>opé</i> 3 —	Müller, C. G. , Op. 22. 6 leichte u. instruct. Duetten. Lief. 1 (C, G). — 20 - 2 (D, Am.). — 22½ - 3 (F, B). — 27½
Blumenthal, Jos. de , Op. 80. Six gr. Duos concert. Liv. 1 (Em., A, Fism). Liv. 2 (E, F, B). à 1 <i>opé</i> 10 <i>ngr</i> 2 20	Kreutzer, Aug. , Op. 2. 3 Duos concert. (E, F, E). 1 5	Meilhan, P. E. , Op. 7. Mécanisme et Justesse. Die Schule der Gelaufigkeit in 16 Studien. Heft 1, 2. à — 20	Panofka, H. , Bibliothèque du jeune Violoniste. Mosaïque des Opéras fav. du Théâtre italien, av. 2 ^d Violon ad lib. No. 1, Bellini, Norma. Op. 52. 1 — - 2, Donizetti, Anna Bolena. Op. 53. 1 — - 3, Donizetti, L'Elisire d'Amore. Op. 54. 1 —
Dotzauer, J. J. F. , Op. 16. 6 Duos fac. Liv. 1 (Cm., A, F). — 20 Liv. 2 (Es, B, E). — 20	Mazas, F. , L'Ecole du Violoniste. Op. 70. 1 ^{er} Degré. 12 petits Duos progressifs à l'Usage des Commencants. Liv. 1—4 à 25 <i>ngr</i> 3 10	Mendheim, S. H. , Op. 19. 3 Duos. 1 10	Rolla, Al. , Op. 11. 3 Duos progressifs. — 24
— Op. 25. 3 Duos (A, D, A). 1 —	Op. 71. 2^d Degré. Six Duos concert. d'une moyenne difficulté. Déd. aux Elèves avancés. Liv. 1 (A, Dm., G). 1 10 - 2 (F, Dm., B). 1 10	Mühling, A. , Op. 25. 12 instructive Duetten. Liv. 1. 2. à 12½ <i>ngr</i> — 25	Täglichsbeck, Th. , Op. 11. 3 Duos (B, B, G). 1 10
— Op. 44. 3 Duos concert. (B, D, D). 6 ^m e Liv. des Duos. 1 15		Müller, C. G. , Leichte Übungsstücke in allen Dur und Molltonarten mit Begleitung einer 2ten Violine. Heft 1, in der ersten Lage. Op. 7. — 25 Heft 2, in der zweiten Lage. Op. 15. 1 —	
Eberwein, C. , Op. 13. 3 Duos. 1 10			
Eichler, F. W. , Op. 7. Duo (D). — 25			
Glachant, A. C. , Op. 9. 3 Duos progressifs (G, B, C). 1 —			
— Les mêmes séparés. à — 12½			

6. Duette für Violine und Violoncell (oder Bass).

Chefs-d'Oeuvres de l'Ecole italienne. No. 1, Barbella, Sonate (Es) av. B. No. 2, Manfredi, Sonate (Gm.) av. do. — 12½	Ganz, les Frères , Op. 11. Duo concert. (G) pour Viol. et Vclle — 20	Kreutzer, Rod. Op. 2. 3 Sonates (Dm., Gm., E) av. Basse. 1 —	Präger, H. A. Op. 41. Grand Duo conc. (F) p. Viol. et Vclle. — 22
— 12½	Kreutzer, Rod. , Op. 1. 3 Sonates (B, G, A) av. Basse. 1 —		

7. Solos für Violine.

Baumann, L. , Op. 8 Etude de Staccato. — 7½	Götze, C. , Op. 21. Etudes amusantes à plusieurs Parties. — 12½	Langhans, W. , Op. 5. 20 Etudes p. Violon, dans la première Position 1 —	sche etc., den Werken berühmter Componisten entnommen.
Blanc, A. M. , Op. 6. Fleur d'Orient. Etude de Salon facile. — 7½	Heinrich, J. , Adagio (G), eine Nachahmung der Harmonika, mit losgeschraubtem Bogen zu spielen, also Quartett für eine Violine. — 5	Lubin, Léon de St. , Op. 8. 6 Caprices ou Etudes. — 10	1tes und 2tes Heft, die erste Position. à — 12½
Clement, F. , 2 Thèmes variés. No. 1, Thème russe. — 5 - 2, „Partant pour la Syrie“. — 5	Kreutzer, Rod. , 40 Etudes ou Caprices. 3 ^m e Edit., revue et corrigée. geh. 1 10	Maurer, L. , Op. 39. 9 Etudes ou Caprices. — 22½	3tes und 4tes Heft, die zweite Position. à — 12½
Danclo, J. C. , Op. 2. 6 Etudes. — 20	— Idem. Divisées en 3 Suites. à 15	Paganini, N. , Op. 2. 6 Sonates. — 10	5tes und 6tes Heft, die erste und zweite Position abwechselnd. à — 12½
Eichler, F. W. , Op. 3. Douze Etudes caractéristiques. (Déd. à M. Ole Bull.) 1 —	Accompagnement d'un 2 ^d Viol aux 40 Etudes ou Caprices. ajouté par C. Eichheim. 1 —	— Op. 3. 6 Sonates. — 10	7tes und 8tes Heft, die dritte Position. à — 12½
Gaviniés, P. , Les vingt-quatre Matinées. Exercices. Nouv. Edit. Liv. 1. 2. à 1 —	Accompagnement de Pfte aux 40 Etudes ou Caprices, ajouté par le même. 2 —	Rolla, Ant. , Op. 20. 50 petits Exercices progressifs (posth.). Liv. 1. — 12½ - 2. — 15	9tet und 10tes Heft, die dritte u. erste Position abwechselnd. à — 12½
Götze, C. , Op. 3. 12 Baguettes plaisantes. — 7½		Schaffner, N. A. , Op. 26. La Folie. 30 Caprices. (Av. Vign.) — 20	11tes und 12tes Heft, die erste, zweite und dritte Position abwechselnd. à — 12½
		Violonschule, praktische, oder Sammlung leichter Arien, Romanzen, Mar-	

8. Lehrbücher für Violine.

Eichberg, Jul. , Op. 21. Nouvelle Méthode pratique et abrégée de Violon en deux Parties, pour former l'Elève du Commencement jusqu'aux Etudes de Fiorillo, Rode et Kreutzer. 1 ^{re} Partie. Manuel de l'Elève de Violon. Cah. 1, 52 Exercices pour les Commencants. 1 5 - 2, 20 Morceaux. Etudes de différents Auteurs. Difficulté moyenne.) 1 5	2 ^m e Partie. Etude de la Légèreté des Doigts et de l'Archet. Destinés à assuprir le Bras et les Doigts, à donner une belle Emission de Son et à former le Style du Violoniste de moyenne Force. Cah. 3, 25 Morceaux caractéristiques. — 22½ - 4, 25 Morceaux caractéristiques. 1 5	depuis la Corde vide jusqu'aux grandes Difficultés. Cah. 1, 12 Etudes préparatoires av. un 2 ^d Violon pour le Professeur. — 17½ - 2, 12 Etudes préparatoires mélodiques et progressives av. un 2 ^d Violon (cont. toutes les Positions). 1 7½ - 3, 12 Etudes progressives (cont. des Coups d'archet variés) — 25 - 4, 12 Etudes progressives	(cont. les doubles Cordes). — 22½ Cah. 5, 12 Etudes progressives (cont. les Trémoles, les Trilles etc.). — 27½ - 6, 12 Etudes progressives (cont. les Difficultés telles que Sons harmoniques. Pizzicati etc.). — 25
	Panofka, H. , Op. 80. Méthode de Violon pratique. 72 Etudes p. Violon		Ries, Hub. , Violonschule für den ersten Unterricht, Nebst zweckmässigen Übungsstücken. 2. Theil. Die Applicationen in 100 Studien. 2 15

9. Duetten für Pianoforte und Violine.

(Bei Werken, wo das Pianoforte bloss begleitend ist, ist dieses besonders bemerkt.)

Alard, Delph. , Op. 3. Introd. et Variations brill. (E), av. Pfte. — 20	Op. 3. La Calma. Sérénade. — 15 - 4. Conte arabe. 1 — - 5. Réverie. — 22½ - 6. Calabrese. 1 —	Op. 2. 2 ^m e Air varié (D). — 15 - 3. 3 ^m e Air varié (E). — 15 - 5. Air montagnard (B). — 20 - 7. 5 ^m e Air varié (E). — 22½	criptions faciles sur les Opéras de Verdi. No. 1. Il Trovatore. — 12½ - 2. Rigoletto. — 12½ - 3. La Traviata. — 12½ - 4. Un Ballo in Maschera. — 12½ - 5. Macbeth. — 12½ - 6. I Lombardi. — 12½ - 7. Ernani. — 12½ - 8. Simon Boccanegra. — 12½ - 9. La Forza del Destino. — 12½ - 10. Attila. — 12½ - 11. Aroldo. — 12½ - 12. Luisa Miller. — 12½ - 13. I due Foscari. — 12½ - 14. Giovanna d'Arco. — 12½
— Op. 7. Regrets. Elégie suivie d'un Mouvement perpetuel. Caprice (D), av. Pfte. 1 —	Becker, D. G. , Op. 15. Grande Sonate (Es). 1 25	Beriot C. de, et Th. Labarre , 5 Fantaisies brill. et concertantes. No. 1, Robin des Bois (Der Freischütz). Op. 4. — 25 - 2, Le Siège de Corinth. Op. 6. — 20 - 3, Moïse. Op. 8. — 20 - 4, La Muette de Portici. Op. 10. — 20 - 5, Le Comte Ory. Op. 11. — 20	
Argenton, A. de , Op. 9. 4 Valses — 22½	Beer, J. A. , Introd. et Variat. (G) sur un Thème russe av. Pfte. — 17½	Chaine, E. , Op. 44. Soirées du Violoniste-Amateur. Collection de Trans-	
Artot, J. , Deux Airs variés av. Pfte. No. 1 (D). No. 2 (E). à — 25	Bergson, Mich. , (Op. 10) et Iwan Müller (Op. 97). Gr Duo brillant. 1 —		
— Romance de l'Opéra Lucrèce Borgia, de Donizetti, transcrite av. Pfte. — 15	Bergson, M. et Ch. de Koutski , Gr. Duo dramatique sur Les Noces de Figaro, de Mozart. 1 —		
Bazzini, A. , Op. 19. Souvenir de la Sonnambula. Gr. Fantaisie av. Pfte. 1 —	Beriot, C. de , Compositions brillantes. Airs variés av. Pfte. Op. 1. 1 ^{er} Air varié (Dm.). — 15		
— Op. 34. 6 Morceaux caractéristiques, av. Pfte. No. 1, Marcia religiosa. — 22½ - 2, Les Abeilles. Etude de Concert. — 25			

- 1 -
BRAUTLIEDER.

Vier Romanzen für Piano und Violine

von
WILHELM TAUBERT.

Op. 103. Heft 1.

1.
Stille Liebe.

Violine.

Sostenuto. *ad libitum espressivo.*

dim.

Andante con moto.

pp *p*

cresc. *p*

espressivo. *p*

cresc. *ff* *pp*

dolce *p*

dim. *p*

f *p* *sempre dolce* *pp*

2.

Im Gebirge.

Violine.

Moderato espressivo.

The image shows a single-staff violin score for the piece 'Im Gebirge'. The music is written in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The tempo and mood are indicated as 'Moderato espressivo'. The score consists of eight lines of music. The first line begins with a fermata over a quarter rest, followed by a dynamic marking of *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and phrasing marks throughout. Dynamic markings include *p*, *sfz*, *f*, *dim.*, and *sfz*. The piece concludes with a final *f* dynamic marking.

Violine.

The image displays a page of a violin score, page 3, consisting of ten staves of musical notation. The music is written in treble clef with a key signature of one sharp (F#). The score includes various dynamics and performance markings:

- Staff 1: *f*, *p*, *p*.
- Staff 2: *marcato.*, *f*, *rall.*, *dim.*, *pp*, *a tempo.*, **1**.
- Staff 3: *f*, *p*, *cresc.*
- Staff 4: *p*, *p*.
- Staff 5: *sfz*, *p*, *sfz*.
- Staff 6: *p*, *tr*, *tr*, *tr*, *tr*, *f*.
- Staff 7: *tr*, *tr*, *dim.*.
- Staff 8: *pp*.
- Staff 9: *sostenuto.*, *sostenuto.*, *morendo.*
- Staff 10: No markings.