

Z 76421
E

À Son Excellence
LE COMTE MATHIEU WIELHORSKY.

ÉLÉGIE

pour Violon

AVEC ACCOMPAGNEMENT DE PIANO

composée

par

H. VIEUXTEMPS.

OP. 30.

Propriété pour tous pays.

OFFENBACH & M, chez JEAN ANDRÉ.

V. & Pf. Fr. M. 2. —

All. & Pf. " M. 2. —

V. & Pf. " M. 2. —

La partie de Violon est arrangée par l'Autour lui-même.

E 76421
E

À Son Excellence
LE COMTE MATHIEU WIELHORSKY.

ÉLÈVE

pour Violon

AVEC ACCOMPAGNEMENT DE PIANO

composée

par

A. VINCIGRANITS.

OP. 30

Propriété pour tous pays.

OFFENBACH & M., chez JEAN ANDRÉ.

V. & Pf. Pr. M. 2. —
Alt. & Pf. " M. 2. —
V. & Pf. " M. 2. —

La partie de Violon est arrangée par l'Autour lui-même.

ZALA MŰR
zenemű- és könyvkereskedés
V. Turókörut 2. (Telefon 82—64)

KLTE Egyetemi Könyvtár
DEBRECEN



ELÉGIE

pour le Violon.

Andante con moto.

H. Vieuxtemps, Op. 30.

Violino.

PIANO.

The musical score is written for Violino and PIANO. It is in G minor (three flats) and 3/4 time. The tempo is marked "Andante con moto".

System 1: The Violino part begins with a whole note G3. The PIANO part features a dense chordal texture in the left hand, starting with a piano (*pp*) dynamic. The right hand has a melodic line with a *poco cresc.* marking.

System 2: The Violino part has a *dim.* marking. The PIANO part continues with a *ben sosten.* marking and a *pp* dynamic.

System 3: The Violino part has a *sul G* marking. The PIANO part has a *poco* marking in both hands.

System 4: The Violino part has a *sul A* marking. The PIANO part has a *cresc.* marking in the left hand and a *mf* dynamic in the right hand.

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 dynamics *f*, *cresc.*, *f*, *dim.*, and *p*. The grand staff contains accompaniment with dynamics *cresc.* and *mf*. The key signature has two flats and the time signature is 3/4.

Second 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 dynamics *mf*, *p*, and *f*. The grand staff contains accompaniment with dynamics *sf* and *cresc.*. The key signature has two flats and the time signature is 3/4.

Third 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 dynamics *p*, *dim.*, and *cresc.*. The grand staff contains accompaniment with dynamics *mf*. The key signature has two flats and the time signature is 3/4.

Fourth 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 dynamics *sempre cresc.*, *f*, and *con forza*. The grand staff contains accompaniment with dynamics *sempre cresc.* and triplets. The key signature has two flats and the time signature is 3/4. The instruction "sul G" is written above the treble staff.

First system of musical notation. It consists of three staves: a vocal line at the top and two piano accompaniment staves below. The key signature has two flats (B-flat and E-flat). The vocal line features a melodic line with a slur and a fermata. The piano accompaniment includes a bass line with a descending eighth-note pattern and a treble line with chords and a melodic line. A dynamic marking of *p* is present.

Second system of musical notation. It consists of three staves. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a treble line with a melodic line and a bass line with chords. A dynamic marking of *p* is present.

Third system of musical notation. It consists of three staves. The vocal line begins with the dynamic marking *f molto espress.* and contains a melodic line with slurs and accents. The piano accompaniment includes a bass line with a descending eighth-note pattern and a treble line with chords. A dynamic marking of *mf* is present.

Fourth system of musical notation. It consists of three staves. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a treble line with a melodic line and a bass line with chords. A dynamic marking of *f* is present.

First system of musical notation. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The vocal line begins with a forte (*f*) dynamic and features several slurs. The piano accompaniment includes sixteenth-note patterns in the right hand and chords in the left hand.

Second system of musical notation. The vocal line is marked *sostenuto* and *dolce*. The piano accompaniment features a prominent sixteenth-note figure in the right hand, with a *p* (piano) dynamic marking. The left hand provides harmonic support with chords.

Third system of musical notation. The vocal line is marked *con grazia*. The piano accompaniment includes a triplet of sixteenth notes in the right hand and a *p* dynamic marking. The system concludes with a *f* (forte) dynamic marking.

Fourth system of musical notation. The vocal line is marked *dim.* (diminuendo). The piano accompaniment features a complex sixteenth-note pattern in the right hand. The system ends with a final chord in both piano staves.

musical score system 1. Treble clef: *molto espress.* Bass clef: *p*, *pp*. Includes sixteenth-note runs and slurs.

musical score system 2. Treble clef: *cresc.* Bass clef: *cresc.*. Includes sixteenth-note runs and slurs.

musical score system 3. Treble clef: *mf*. Includes sixteenth-note runs and slurs.

musical score system 4. Treble clef: *dim.*, *sul G*, *sempre dim.* Bass clef: *p*. Includes sixteenth-note runs and slurs.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex texture with many sixteenth notes and sixteenth rests, often grouped in sixteenth-note beams. The key signature has two flats, and the time signature is 2/4. A dynamic marking of *sf* (sforzando) is present.

Second system of musical notation. The vocal line begins with a *cresc.* (crescendo) marking and a dynamic of *f* (forte). The piano accompaniment continues with intricate sixteenth-note patterns. A dynamic marking of *f* is also present.

Third system of musical notation. The vocal line has a *rit.* (ritardando) marking and a dynamic of *f*. The piano accompaniment features a *riten.* (ritardando) marking and a dynamic of *f*. The tempo is marked *a tempo*. The piano part continues with sixteenth-note textures.

Fourth system of musical notation. The piano accompaniment continues with sixteenth-note patterns. The system concludes with a double bar line and a repeat sign. The key signature changes to one flat, and the time signature changes to 2/4. The final measure is marked with a 12/8 time signature.

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is in 12/8 time and features a complex, rhythmic accompaniment with many beamed notes. The key signature has three flats. The dynamics and performance instructions are as follows:

- System 1: *pp* (pianissimo) in the piano part.
- System 2: *p* (piano) in the piano part.
- System 3: *passionato* (passionately) in the vocal line.
- System 4: *forza* (with force) in the vocal line and *cresc.* (crescendo) in the piano part.

This musical score is written for piano and violin. It consists of six systems of staves. The piano part is written in the left hand on a grand staff (treble and bass clefs), and the violin part is written in the right hand on a single staff. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *f energico*. Performance markings include *cresc.* (crescendo), *poco* (poco), and *8* (octave). The violin part features several sixteenth-note passages, some with slurs and accents. The piano part includes complex chordal textures and moving bass lines. The score concludes with a final *f* dynamic marking.

First system of musical notation. The top staff (treble clef) features a complex, rapid melodic line with many slurs and accents, marked with a forte *f* dynamic. The bottom two staves (grand staff) provide harmonic support with chords and single notes, marked with a mezzo-forte *mf* dynamic. The key signature has two flats.

Second system of musical notation, continuing the melodic and harmonic development from the first system. The dynamics and articulation remain consistent.

Third system of musical notation. The top staff continues with intricate melodic patterns. The bottom two staves feature a more active bass line with the instruction *sempre cresc.* (always crescendo) written across the system.

Fourth system of musical notation, the final system on the page. It includes the instruction *f trem.* (forte tremolo) in the bass line, *ff* (fortissimo) in the middle staff, and *sul G.* (sul G string) in the top staff. The system concludes with the word *Fine*.

DEPARTMENT OF MUSIC
P. 101 2411521- 1077 16

ELÉGIE POUR ALTO TRANSCRITE POUR VIOLON

VIOLON.

Signes: Tirez \square
Poussez \wedge

Andante con moto.
ben sost.

H. Vieuxtemps, Op. 30.

The musical score is written for a violin and is transcribed from an original work for alto. It begins with the tempo marking 'Andante con moto' and the instruction 'ben sost.' (ben sostenuto). The key signature is G minor (three flats) and the time signature is 4/4. The score is divided into ten staves. The first staff starts with a dynamic of *p* (piano) and includes a fingering '6'. The second staff features a dynamic of *sf* (sforzando) and a 'poco cresc.' (poco crescendo) instruction. The third staff has a dynamic of *mf* (mezzo-forte) and a 'cresc.' instruction. The fourth staff includes a dynamic of *f* (forte) and a 'dim.' (diminuendo) instruction. The fifth staff has a dynamic of *mf* and a 'p' (piano) instruction. The sixth staff has a dynamic of *f* and a 'p' instruction. The seventh staff has a dynamic of *mf* and a 'sempre cresc.' (sempre crescendo) instruction. The eighth staff has a dynamic of *p* and a 'con forza' instruction. The ninth staff has a dynamic of *p* and a 'Sul. G.' instruction. The tenth staff has a dynamic of *p* and a 'p' instruction. The score includes various musical notations such as slurs, accents, trills, and fingering numbers.

VIOLON.

mollo espress. *p* *f*

f

p *dolce*

con grazia *p* *f* *f*

dim

p *tr* *tr* *tr* *tr* *tr* *tr* *mollo espress.*

cresc. *mf* *dim.*

Sul.G. *sempre dim.* *f* *f* *cresc.* *f*

Sul.G. *a tempo* *rit.*

p

VIOLON.

The image shows a page of a violin score with ten staves of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first staff begins with a half note G4, followed by a series of eighth notes. The second staff features a triplet of eighth notes marked 'passionato' and a triplet of eighth notes marked 'forza'. The third staff has a dynamic marking of 'f' and a 'cresc.' marking. The fourth staff contains sixteenth notes with a 'f' dynamic and a 'cresc.' marking. The fifth staff starts with a dynamic of 'f' and 'energico', followed by a 'f' dynamic. The sixth staff has a 'f' dynamic. The seventh staff has a 'f' dynamic. The eighth staff has a 'f' dynamic. The ninth staff has a 'f' dynamic. The tenth staff ends with a 'Sul.G.' marking and a final chord.

Compositionen für Violine mit Klavier.

<p>Alard, D., op. 49. Morceaux de Salon. Mark.</p> <p>Heft I. Villanelle. — La Gitana . . . 2 —</p> <p>» 2. Arioso. — Air de ballet . . . 2 —</p> <p>» 3. Minuetto. — Le retour . . . 2 —</p> <p>» 4. La Sevilliana . . . 2 —</p> <p>» 5. Marche . . . 2 —</p> <p>» 6. Styrienne . . . 2 —</p> <p>» 7. L'Adieu. — L'Absence . . . 2 —</p> <p>» 8. Berceuse — Tyrolenne . . . 2 —</p> <p>» 9. Scherzo — Speranza . . . 2 —</p> <p>» 10. Brindis-Valse . . . 2 —</p> <p>— op. 51. Chant du Cygne, 3 <i>Méodies</i> de Schubert, transcr. et variées.</p> <p>No. 1. Sérénade (Lise sehen) . . . 1 50</p> <p>» 2. Au bord de la mer (Am Meer) . 1 30</p> <p>» 3. Ballade (Horch, horch) . . . 1 80</p> <p>Baselt, Fritz, op. 23. Berceuse . . . 1 —</p> <p>Blumenstengel, A., op. 13. Fantaisies.</p> <p>No. 1. Czarenlied. <i>Lortzing</i> . . . 1 80</p> <p>» 2. Ungeduld (Impatience), <i>Schubert</i> . 1 80</p> <p>» 3. Auf Flügeln des Gesanges. <i>Mendelssohn</i> . . . 2 —</p> <p>» 4. Christus animam aus »Stabat mater«, <i>Verdi</i> . . . 2 —</p> <p>» 5. Miserere aus <i>Trovatore</i> . . . 1 80</p> <p>» 6. Ave Maria, <i>Gounod</i> . . . 2 —</p> <p>» 7. O bit! euch, Hebe Vögelein (Gisela Egert), <i>Gumbert</i> . . . 2 —</p> <p>» 8. O du mein holder Abendstern aus »Tannhäuser«, <i>Wagner</i> . . . 2 —</p> <p>Eberhardt, G., op. 20. Lieder ohne Worte.</p> <p>No. 1. Wiegenlied. No. 2. Albumblatt . . . 1 50</p> <p>» 3. Kinderlied . . . 1 50</p> <p>— op. 25. Musikalische Genrebilder.</p> <p>Heft I. Gnomentanz, Effentanz . . . 2 —</p> <p>» II. Die Launenhafte. Die Biene. Die Mühle . . . 2 —</p> <p>— op. 76. 2 Mazurkas de Concert.</p> <p>No. 1. A moll. No. 2. D moll . . . 1 20</p> <p>Goltermann, G., op. 17. Romance, E moll <i>Alti min.</i> . . . 1 30</p> <p>— op. 22. Romance, C dur <i>De map.</i> . . . 1 —</p> <p>Hauser, M., op. 39. 6 Morceaux de Salon.</p> <p>Heft I. II. III. . . . 2 —</p> <p>Heft I. No. 1. Air varié . . . 1 30</p> <p>» 2. Scherzo . . . 1 30</p> <p>» III. » 3. Réverie . . . 1 30</p> <p>» 4. Nocturne . . . 1 30</p> <p>» 5. Capriccio . . . 1 30</p> <p>» 6. Tarantelle . . . 1 30</p> <p>Hauser & Wichtl, op. 21. Amusements sur des chansons favorites.</p> <p>No. 1. Drang in die Ferne, <i>Schubert</i> . 1 30</p> <p>» 2. Danksagung a. d. Bach, <i>Schubert</i> . 1 30</p> <p>» 3. Suleika, <i>Mendelssohn</i> . . . 1 30</p> <p>» 4. Trockene Blumen (Fleurs fanées), <i>Schubert</i> . . . 1 30</p> <p>» 5. Maurisches Ständchen <i>Kücken</i> . . . 1 30</p> <p>» 6. Halt! <i>Schubert</i> . . . 1 30</p> <p>» 7. Wohin? (Départ), <i>Schubert</i> . . . 1 30</p> <p>» 8. Die böse Farbe, <i>Schubert</i> . . . 1 30</p> <p>» 9. Mädchen von Juda, <i>Kücken</i> . . . 1 30</p> <p>» 10. Mein, <i>Caracoman</i> . . . 1 30</p> <p>» 11. Les Adieux, <i>Schubert</i> . . . 1 30</p> <p>» 12. Venet. Gondellied, <i>Mendelssohn</i> . 1 30</p>	<p>Herman, Ad., op. 180. Le Violoniste chanteur. 20 Morceaux.</p> <p>No. 1. Muette (Masaniello), Prière et Barcarolle . . . 1 —</p> <p>» 2. Air de Rinaldo, <i>Händel</i> . . . 1 —</p> <p>» 3. Chant du voyageur. Légende populaire . . . 1 —</p> <p>» 4. Canzonetta. Plaisir des Champs . 1 —</p> <p>» 5. Don Juan, <i>Mozette</i> . . . 1 —</p> <p>» 6. L'Addio a Napoli, <i>Coltra</i> . . . 1 —</p> <p>» 7. Ave Maria, <i>Schubert</i> . . . 1 —</p> <p>» 8. The long and weary day, Chant populaire . . . 1 —</p> <p>» 9. Carnaval de Venise . . . 1 —</p> <p>» 10. Air de Ballet du roi Louis XIII. . 1 —</p> <p>» 11. J'ai perdu mon Eurydice, <i>Gluck</i> . 1 —</p> <p>» 12. Freischütz, Prière et Air . . . 1 —</p> <p>» 13. Obéron, Barcarolle . . . 1 —</p> <p>» 14. Célèbre Menuetto, <i>Becherini</i> . . . 1 —</p> <p>» 15. Romance de Joconde, <i>Louvard</i> . 1 —</p> <p>» 16. Cavatine de Niobe, <i>Bellini</i> . . . 1 —</p> <p>» 17. Les saisons, Duo, <i>Haydn</i> . . . 1 —</p> <p>» 18. Muette (Masaniello), Air de sommeil et Barcarolle, <i>Auber</i> . . . 1 —</p> <p>» 19. O. dites-moi Romance . . . 1 —</p> <p>» 20. Je suis le petit tambour . . . 1 —</p> <p>Hollander, B., op. 6. Suite, D dur <i>Ré maj.</i> complet . . . n. 4 50</p> <p>No. 1. Prélude . . . 1 50</p> <p>» 2. Gavotte . . . 1 80</p> <p>» 3. Romance . . . 1 50</p> <p>» 4. Intermezzo . . . 2 —</p> <p>» 5. Aria . . . 1 50</p> <p>» 6. Tambourin . . . 2 —</p> <p>Jámbor, Eug., op. 25. Suite in sechs Sätzen, komplet n. 5 —</p> <p>I. Allegro risoluto.</p> <p>II. Siciliano.</p> <p>III. Scherzo.</p> <p>IV. Saltarello.</p> <p>V. La Malinconia.</p> <p>VI. Allegro con brio.</p> <p>Jansa, L., op. 61b. Der junge Opernfreund, <i>Variat. u. Potpourri.</i> Martha, Freischütz, Zampa, Traviata. <i>Trovatore</i>, <i>Rigoletto</i> . . . 1 80</p> <p>Lachner, Ign., op. 66. 2 Pièces.</p> <p>No. 1. Andantino . . . 1 80</p> <p>» 2. Nocturne . . . 1 80</p> <p>— op. 81. Sérénade . . . 1 30</p> <p>Léonard, H., op. 2. Souvenir de Haydn.</p> <p><i>Fantaisie</i> Original . . . 3 20</p> <p> Ausgabe (Dengremont) . . . 3 20</p> <p>Lindner, A., op. 18. Morceaux de Salon.</p> <p>No. 1. Ständchen (Sérénade), <i>Schubert</i> . 1 50</p> <p>» 2. Ave Maria, <i>Schubert</i> . . . 1 50</p> <p>» 3. Lob der Thränen, <i>Schubert</i> . . . 1 50</p> <p>» 4. Last rose, Chant populaire . . . 1 50</p> <p>» 5. Adélaïde, <i>Bethoven</i> . . . 1 50</p> <p>» 6. Hymne aus »Stradella . . . 1 50</p> <p>Logé, H., Gavotte et Musette (Uebersetzung von B. Tours) . . . 2 —</p> <p>Molique, B., op. 60. Fandango, Solo . . 1 50</p>	<p>Nacház, Tivadar, op. 18. Abendlied . . 1 50</p> <p>Pirant, Eug., Op. 31. Berceuse . . . 1 20</p> <p>Rossi, Marc., op. 10. Réverie . . . 2 —</p> <p>— op. 18. Berceuse . . . 1 20</p> <p>— Perles musicales, Pièces célèbres.</p> <p>No. 1. Chanson sans paroles von Tschalkowsky (op. 2 No. 3) . . . 1 50</p> <p>» 2. Du bist die Ruh!, <i>Schubert</i> . . . 1 50</p> <p>» 3. Melodie von Anton Rubinstein, op. 3 No. 1 . . . 1 50</p> <p>» 4. Ave Maria, Lied v. Frz. Schubert . 1 50</p> <p>» 5. Träumerei aus den Kinderscenen op. 15 No. 7 von Rob. Schumann . 1 —</p> <p>» 6. Abendlied von Rob. Schumann . 1 —</p> <p>» 7. Largo (<i>Händel</i>) . . . 1 50</p> <p>Singelée, J. B., Fantaisies.</p> <p>— op. 34. Lucrezia Borgta . . . 3 20</p> <p>— op. 90. Zampa . . . 2 80</p> <p>— op. 119. Fra Diavolo . . . 3 20</p> <p>— op. 120. Robert le Diable . . . 3 20</p> <p>— op. 121. Fantaisie mélodique . . . 2 —</p> <p>— op. 122. Mandolinata . . . 2 —</p> <p>— op. 124. Don Pasquale . . . 3 20</p> <p>— op. 125. Postillon . . . 8 80</p> <p>— op. 126. Ballo in Maschera . . . 2 80</p> <p>— op. 128. Der fliegende Holländer (Le Valseau fantôme) . . . 3 80</p> <p>Sivori, C., op. 23 No. 1. Romance célèb. . 1 —</p> <p>Spohr, L., op. 55. Adagio aus IX. Concert, <i>F dur Fa maj.</i> . . . 1 50</p> <p>Stern, Lee, op. 3. Chanson d'amour . . . 1 50</p> <p>— Schlummerlied . . . 1 50</p> <p>Tartini, Trille du Diable, Sonate (Vieuxtemps), 250</p> <p>Triebel, B., Réverie, Pas de ballet . . . 1 50</p> <p>Vieuxtemps, H., op. 30. Elegie . . . 2 —</p> <p>— op. 31. Adagio religioso aus dem IV. Concert . . . 1 80</p> <p>— op. 32. Morceaux de Salon.</p> <p>No. 1. Souvenir de Beauxchamps . 2 —</p> <p>» 2. Rondino . . . 2 —</p> <p>» 3. La Chasse . . . 2 —</p> <p>Wichtl, op. 22. Airs populaires avec Variat, brillantes et faciles.</p> <p>No. 1. Yankee doodle . . . 1 30</p> <p>» 2. Last Rose of Summer . . . 1 30</p> <p>» 3. Carnaval de Venise . . . 1 30</p> <p>» 4. Home, sweet home . . . 1 30</p> <p>» 5. Marsellaise . . . 1 30</p> <p>» 6. Fall Columbia . . . 1 30</p> <p>» 7. Star spangled banner . . . 1 30</p> <p>» 8. Loreley . . . 1 30</p> <p>» 9. Tyrolerlied (Von meinem Berg) . 1 30</p> <p>» 10. All alone (Mutterseelenallein) . . 1 30</p> <p>» 11. Santa Lucia, Chant popul. napol. . 1 30</p> <p>Zamara, Alfred jun., Barcarolle . . . 1 80</p>
--	---	--

Verlag und Eigentum

von

JOHANN ANDRÉ, Offenbach am Main.

Gleiche oder ähnliche Werke

wie das Vorliegende

sowie auch Werke anderen Genres

..... in der gleichen Besetzung

bietet mein

Sonderkatalog No. 2.

Werke für:

VIOLINE.

Violin-Quartette, Trios & Duos mit Orchester- (theilweise Streichorchester-) Begleitung.

Violin-Soli mit Orchester-Begl.

Violin-Soli mit Streichorchester, bzw. Sextett-, Quintett-, Quartett- & Trio-Begleitung.

Vier- & drei-stimmiger Violinchor.

Violin-Sextette.

Violine mit Violine I & II, Viola, Violoncello & Bass.

Violine I & II, Viola, Violoncello, Bass & Harfe ad lib.

Violine I & II, Viola, Violoncello & Piano à 4 mains.

Viol. I & II, Viola, Bass & 2 Hörner.

Violine I & II, Violoncello, Flöte & Piano à 4 mains.

Viol. I & II, 2 Flöten, Viola & Vlo.

Violin-Quintette.

4 Violinen mit Piano.


Violin princ. mit 2 Violinen, Viola & Violoncello oder Bass.

3 Violinen, Violoncello & Piano.

2 Violinen, 2 Violas & Vlo.

2 Violinen, Viola, Vlo. & Bass.

2 Violinen, Viola, Vlo. & Piano.

2 Violinen, Viola, Vlo. & Piano à 4 mains  Violin-Sext.


Viola - Duos & Soli mit Orchester-Begleitung.

Viola-Trios.

2 Violinen & Viola.

Viola, B-Clarinette & Piano.

Violin-Quintette. (Forts.)

2 Violinen, Vlo., Flöte & Piano à 4 mains  Violin-Sext.

2 Viol., Vlo. & Piano à 4 mains.


Viol., Vlo., Flöte & Piano à 4 ms.


Violine, Flöte, Vlo. & Cornet à pistons mit Piano.

Violin-Quartette.

4 Violinen (Violinchor).

4 Violinen mit Orchester-Begl.

 Violin-Quatuors m. Orch.-Begleitung.

4 Viol. m. Piano  Viol.-Quint.

3 Violinen mit Piano.

2 Violinen, Viola & Violoncello.

2 Violinen, Viola & Bass.

2 Violinen, Violoncello & Piano.

2 Violinen, Bass & Orgel.

2 Violinen, Flöte & Piano.

Violine, Vlo. & Piano.


Violine, Vlo. & Piano à 4 mains.

Violine, 2 Flöten & Piano.

Viol.-Flöte, Cornet à pist. & Piano.

Violin-Trios.

3 Violinen.

3 Violinen mit Piano  Viol.-Quartette.

2 Violinen & Viola.

2 Violinen & Violoncello.

VIOLA (Alto).

Viola-Duos.

Viola & Violine.

Viola & Piano.

Viola & Harmonium.

Violin-Trios. (Fortsetzung)

2 Violinen & Bass.


2 Violinen & Fagott.

2 Violinen & Piano.

Violine, Viola & Violoncello.

Violine, Viola & Piano.

Violine, Vlo. & Piano à 4 mains

 Violin-Quartette.

Violine, Violoncello & Piano.

Violine, Violoncello & Orgel.

Violine, Vlo. & Harmonium.

Violine, Flöte & Piano.


Violine, Flöte & Harmonium.

Violine & Piano à 4 mains.

Violine, Piano & Harmonium.

Violin-Duos.

2 Violinen.

2 Viol. & Piano  Viol.-Trios.

Violine & Viola.


Violine & Violoncello.

Violine & Bass.

Violine & Flöte.

Violine & Gitarre oder Zither.

Violine & Piano à 4 mains

 Violin-Trios.

Violine mit Piano.

Violine & Orgel.

Violine & Harmonium.

Violine allein.

Schulen & Etuden f. Violine.

Viola allein.

Schulen & Etuden für Viola.

Ansichts- und Auswahl-Sendungen werden bereitwilligst von jeder Musikalienhandlung geliefert; wo durch diese nicht erhältlich, von der Verlagshandlung.

Dieser Katalog sowie meine anderen Sonder-Kataloge, event. Verzeichniss derselben, werden Interessenten gratis und franco zugesandt.

JOHANN ANDRÉ, Musikalienverlag

Offenbach a. M.

Gegründet 1774.

Zu beziehen durch: