

Stücke alter Meister No 1
bearb. v. Willy Burmester.

La complaisante.

C. Ph. E. Bach (1714 - 1788)

Allegretto grazioso.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one flat (G minor), and a 3/4 time signature. The tempo is marked 'Allegretto grazioso'. The score contains several measures with triplets and trills. Dynamic markings include 'p' (piano) and 'mf espressivo' (mezzo-forte, expressive). There are also performance instructions like 'rit.' (ritardando) and 'tr' (trill). The piece concludes with a fermata on the final note.

Stücke alter Meister No 2
bearb. v. Willy Burmester.

Le Bavolet Flottant.

Fr. Couperin (1668- 1733)

Allegro tendrement.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The tempo is marked 'Allegro tendrement'. The score is divided into ten staves. Dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). There are several instances of *pp* (pianissimo) and *f* (forte). The piece includes technical markings such as *tr* (trill) and *rit.* (ritardando). Fingerings (1-4) and bowings (1, 2, 3, 4) are indicated throughout the score. The piece concludes with a *ff rit.* marking.

Violine.

Gavotte.

Padre Giov. Batt. Martini
(1706 - 1784)

Allegretto grazioso.

The musical score is written for a single violin in G major (one sharp) and 3/4 time. It begins with a treble clef and a common time signature. The tempo is marked 'Allegretto grazioso'. The score consists of 11 staves of music. The first staff starts with a 'V' marking above the first measure. The music is characterized by frequent sixteenth-note patterns and triplets. Dynamics include *mf* (mezzo-forte), *pp* (pianissimo), and *f* (forte). Articulations include *breit* (broad) and *rit.* (ritardando). The piece concludes with a fermata over the final note.

Stücke alter Meister No 3
bearb. v. Willy Burmester.

Gavotte.

J. Ph. Rameau (1683 - 1764)

Nicht schnell, fröhlich.

First system of musical notation (measures 1-12). It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *p* (piano), *dolce* (softly), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Trills (*tr*) and accents (*V*) are used for ornamentation. Fingering numbers (1-4) are indicated throughout.

Bei der Wiederholung zum Schluss gewaltiges crescendo und ritardando.

Second system of musical notation (measures 13-32). This system includes the repeat sign and ends with a double bar line and the word *Fine.*. The key signature changes to one flat (F) at the beginning of the second system. Dynamics range from *f* (forte) to *pp* (pianissimo). The tempo/mood is marked *sostenuto* (sustained). Trills (*tr*) and accents (*V*) are present. Fingering numbers (1-4) are clearly marked.

sostenuto D. C. al Fine.

Menuett.

G. F. Händel.
(1685-1759.)

Mässig bewegt.

Fine.

Bei der Wiederholung ritardando.

II. Trio.

II.

mf Menuetto D.C.al Fine.

Stücke alter Meister

für Violine und Klavier

Band I

1. C. Ph. E. Bach, La Complaisante
2. Couperin, Le Bavolet flottant
3. Rameau, Gavotte
4. Martini, Gavotte
5. Mozart, Menuett, D dur, No. 1
6. Händel, Menuett

Band II

7. Beethoven, Menuett, Es dur, No. 1
8. Händel, Arioso
9. Bach, Gavotte
10. Bach, Hir auf der 6-Salte
1. Haydn, Menuett
2. Beethoven, Menuett, G dur, No. 2

Band III

3. Mozart, Menuett, Es dur, No. 2
4. Pergolesi, Aria (Sicilliana)
5. Loëilly, Menuett
6. Dittersdorf, Deutscher Tanz
7. Mattheson, Hir auf der 6-Salte
8. C. Ph. E. Bach, Menuett

Band IV

9. Händel, Bourrée
10. Rameau, Rigaudon
11. Mozart, Deutscher Tanz
12. Kuhlau, Walzer
13. Lully, Gavotte
14. Gluck, Menuett

Band V

25. Händel, Präludium
26. Gossec, Gavotte
27. Grazioli, Menuett
28. Gossec, Tambourin
29. Händel, Terzen - Menuett
30. Händel, Oiga

Band VI

31. Bach, Aria, C dur
32. Beethoven, Menuett, Es dur, No. 3
33. Mozart, Menuett, Es dur, No. 3
34. Haydn, Largo, fis dur
35. Dussek, Rondo (Menuett)
36. Dittersdorf, Menuett

Band VII

37. Beethoven, Contretanz
38. Bach, Bourrée
39. Mozart, Gavotte (Idomeneo)
40. Haydn, Capriccio
41. Händel, Sarabande
42. Cramer, Walzer

Band VIII

43. Méhul, Gavotte
44. Couperin, La Bandoline
45. Milandre, Menuett
46. Zipoli, Aria
47. Bach, Sarabande, H moll
48. Bach, 2 Bourrées

Band IX.

49. Cenaglia, Aria
50. Rameau, Tambourin
51. Bach, Arietta
52. Daquin, Le Coucou
53. Haydn, Andantino
54. Kirnberger, Oiga

48a. Couperin, Les petits moulins à vent M. 1.50

für Violine mit Klavier, jede Einzelnummer M. 1.20, jeder Band	M. 5.— NP
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zusammen in einem Bande	5.— NP
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Auswahl: Band I: No. 1, 5, 12, 17, 21, Band II: No. 2, 7, 13, 16, 26	je 2.— NP
für Violine oder Mandoline allein, jeder Band	2.— NP
für Violine allein, Auswahl (No. 3, 5, 7, 11, 12, 13, 16, 21, 22, 26)	2.— NP
für Mandoline mit Gitarre, Band: I: No. 3, 8, 12, 13, 16, 22, Band II: No. 4, 11, 17, 18, 21, 26	je 2.— NP
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Menuett.

L. van Beethoven
(1770-1827)

Moderato.

Trio.

Menuett da capo.

Arioso.

Stücke alter Meister No 8
bearb. v. WillvBurmester.

G. F. Händel
(1685-1759).

Violine.

Largo.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Largo'. The first staff contains the initial melodic line with a slur over the first six notes and a fermata over the seventh. The second staff starts with a dynamic marking of *mf* and includes a second ending bracketed with 'II.' and a fermata. The third staff continues the melodic line with another slur and fermata. The fourth staff also begins with *mf* and features a second ending bracketed with 'II.' and a fermata. The fifth staff contains a series of eighth-note patterns with fingerings 2, 3, 3, 1, 1, 1, 2, 2. The sixth staff continues with eighth-note patterns and fingerings 2, 1, 3, 2, 3, 3, 2. The seventh staff has a dynamic marking of *mf* and features a second ending bracketed with 'G' and a fermata. The eighth staff continues with eighth-note patterns and fingerings 3, 4, 2, 4, 4. The ninth staff has a dynamic marking of *mf* and features a second ending bracketed with 'G' and a fermata. The final staff concludes with a dynamic marking of *f* and a *rit.* marking, ending with a fermata.

Stücke alter Meister N^o 9
bearb. v. Willy Burmester.

Gavotte.

J. S. Bach.
(1685-1750)

Allegro moderato.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Allegro moderato.' The dynamics are indicated by 'p' (piano) and 'mf' (mezzo-forte). The score includes various musical notations such as trills (tr), slurs, and fingerings (1, 0, 4, 0). The piece concludes with a double bar line and repeat dots.

This page of a violin score contains ten staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music is characterized by intricate phrasing, including slurs, accents, and various dynamic markings. Fingerings are indicated by numbers 1-3, and bowing techniques like *V* (vibrato) and *tr* (trills) are used. The dynamics range from *p* (piano) to *ff* (fortissimo), with *frit.* (ritardando) used at the end. The score concludes with a double bar line.

Stücke alter Meister No 10
bearb. v. Willy Burmester.

Air.

J. S. Bach
(1685-1750)

Lento.

(sul G)

p *f* *espressivo* *tr* *V* *3* *2* *2* *3* *4* *2*
1 *4* *4* *2* *3* *tr* *V* *3* *2* *2* *3* *4* *2*
1 *4* *4* *2* *3* *tr*
3 *2* *2* *3* *3* *1* *1* *2* *1* *3*
2 *V* *V* *3* *2* *4* *2* *3* *2*
1 *1* *2* *1* *2* *2* *3* *3* *3* *1* *4* *3*
cresc. *f* *pp* *dolce*
tr *1* *2* *2* *1* *f* *p*
cresc. *f* *rit.* *tr* *2* *2*
mf *f* *dim.* *f* *3* *ff*

Stücke alter Meister N° 11
bearb. v. Willy Burmester.

Menuett.

Joseph Haydn.
(1732-1809)

Allegretto.

First section of the Minuet, measures 1-16. The music is in 3/4 time with a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. There are several slurs and accents throughout. The section concludes with a forte (*f*) dynamic and a repeat sign.

Trio.

Trio section of the Minuet, measures 17-32. The music is in 3/4 time with a key signature of one flat. It starts with a piano (*p*) dynamic and includes a section marked *espressivo*. The Trio section is characterized by a more homophonic texture with frequent slurs and accents. It ends with a piano (*p*) dynamic and a repeat sign.

Menuetto D.C.

Stücke alter Meister No 12
bearb. v. Willy Burmester.

Menuett.

L. van Beethoven.
(1770-1827)

Allegretto.

con grazia

espressivo

sostenuto

Trio.

sostenuto

Menuetto.

espressivo

sostenuto

VIOLINE.

Stücke alter Meister No 13
bearb. v. Willy Burmester.

Menuett.

(No 2.)

W. A. Mozart.
(1756 - 1791.)

Allegretto.

Trio.

Menuetto D. C. al C
e poi la Coda.

Coda.

Stücke alter Meister No 14
bearb. v. Willy Burmester.

Aria.

(Tre giorni)

G. B. Pergolesi.
(1710 - 1736.)

Andante cantabile.

II. *p*

p

f

pp

A - Saite.

Sehr langsam.
Flageolett.

Stücke alter Meister No 15
bearb. v. Willy Burmester.

Menzuett.

Jean Baptiste Loeilly.
(1660-1728.)

Allegretto.

The musical score is written for a single violin in G minor (one flat) and 3/4 time. It begins with the tempo marking 'Allegretto' and the instruction 'espressivo'. The piece is characterized by its intricate ornamentation, including numerous trills (tr), mordents (tr²), and grace notes. The dynamics range from piano (p) and pianissimo (pp) to mezzo-forte (mf) and forte (f). The score includes several first and second endings, marked with '1' and '2'. A section marked 'A' is also present. The piece concludes with a 'sostenuto' marking and a final trill.

Stücke alter Meister No 16

bearb. v. Willy Burmester.

Deutscher Tanz.

Karl Ditters von Dittersdorf.

(1739-1799.)

Mässig bewegt.

p con grazia

mf

p

mf

p

espressivo

mf

p

mf

mf

p

pp

rit.

VIOLINE.

Stücke alter Meister No 17

bearb. v. Willy Burmester.

Air.

Johann Mattheson.
(1681-1764.)

Adagio espressivo.

G-Saite.

mf

p

f

pp

pp

sostenuto

ff

VIOLINE.

Menuett.

Stücke alter Meister No 18
bearb. v. Willy Burmester.

C. Ph. E. Bach.
(1714-1788.)

Allegretto.

mf

p

Fine.

Trio.

p grazioso

pp

espressivo

sostenuto

Menuetto D. C. al Fine.

Stücke alter Meister

für Violine und Klavier

Band I

1. C. Ph. E. Bach, La Complaisante
2. Couperin, Le Bavolet flottant
3. Rameau, Gavotte
4. Martini, Gavotte
5. Mozart, Menuett, D dur, No. 1
6. Händel, Menuett

Band V

25. Händel, Präludium
26. Gossec, Gavotte
27. Grazioli, Menuett
28. Gossec, Tambourin
29. Händel, Terzen - Menuett
30. Händel, Oiga

Band IX.

49. Tenaglia, Aria
50. Rameau, Tambourin
51. Bach, Arietta
52. Daquin, Le Coucou
53. Haydn, Andantino
54. Kirnberger, Oigue

Band II.

7. Beethoven, Menuett, Es dur, No. 1
8. Händel, Arioso
9. Bach, Gavotte
10. Bach, Hir auf der G-Saite
11. Haydn, Menuett
12. Beethoven, Menuett, G dur, No. 2

Band VI

31. Bach, Aria, C dur
32. Beethoven, Menuett, Es dur, No. 3
33. Mozart, Menuett, Es dur, No. 3
34. Haydn, Largo, Fis dur
35. Dussek, Rondo (Menuett)
36. Dittersdorf, Menuett

Band III

13. Mozart, Menuett, Es dur, No. 2
14. Pergolesi, Aria (Stelliana)
15. Locilly, Menuett
16. Dittersdorf, Deutscher Tanz
17. Mattheson, Hir auf der G-Saite
18. C. Ph. E. Bach, Menuett

Band VII

37. Beethoven, Contretanz
38. Bach, Bourrée
39. Mozart, Gavotte (Idomeneo)
40. Haydn, Capriccio
41. Händel, Sarabande
42. Cramer, Walzer

Band IV

19. Händel, Bourrée
20. Rameau, Rigaudon
21. Mozart, Deutscher Tanz
22. Kuhlau, Walzer
23. Lully, Gavotte
24. Gluck, Menuett

Band VIII

43. Méhul, Gavotte
44. Couperin, La Bandoline
45. Milandre, Menuett
46. Zipoli, Aria
47. Bach, Sarabande, A moll
48. Bach, 2 Bourrées

48a. Couperin, Les petits moulins à vent M. 1.50

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Auswahl: Band I: No. 1, 5, 12, 17, 21, Band II: No. 2, 7, 13, 16, 26		je 2.—	NP
für Violine oder Mandoline allein, jeder Band		2.—	NP
für Violine allein, Auswahl (No. 3, 5, 7, 11, 12, 13, 16, 21, 22, 26)		2.—	NP
für Mandoline mit Gitarre, Band: I: No. 3, 8, 12, 13, 16, 22, Band II: No. 4, 11, 17, 18, 21, 26		je 2.—	NP
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VIOLINE.

Stücke alter Meister N° 19

bearb. v. Willy Burmester.

Bourrée.

G. F. Händel.
(1685-1759.)

Allegretto.

p espressivo

mf *p espress.*

mf *p*

p

pp

f

p *p*

pp *f* *rit.*

VIOLINE.

Stücke alter Meister №20

bearb. v. Willy Burmester.

Rigaudon.

J. Ph. Rameau.
(1683-1764.)

Presto.

f
pp
f
mf
ff
rit.

VIOLINE.

Stücke alter Meister N^o 21
bearb. v. Willy Burmester.

Deutscher Tanz.

W. A. Mozart.
(1756-1791.)

Mässig bewegt.

The musical score is written for a single violin in 3/4 time. It begins with the tempo marking "Mässig bewegt." and the performance instruction "con grazia". The first staff contains the opening melody with a grace note and fingerings 0, 1, 1, 1, 2. The second staff features a dynamic shift to *f* and *pp*, with triplets and slurs. The third staff continues with *f* and *pp* dynamics, including a *p* dynamic at the end. The fourth staff shows *mf*, *f*, *p*, and *pp* dynamics. The fifth staff includes *p*, *mf*, *f*, *p*, and ends with "Fine.". The sixth staff is the start of the "Trio." section in 2/4 time, marked *p*. The seventh staff continues the Trio with a *pp* dynamic. The eighth staff features *f* and *pp* dynamics. The ninth staff has *p* and *f* dynamics. The tenth staff concludes with *f* and "D.C. al Fine.".

VIOLINE.

Stücke alter Meister No 22

bearb. v. Willy Burmester.

Walzer.

(Menuett.)

Friedr. Kuhlau.

(1786-1832.)

Allegretto. II.

The musical score is written for a single violin in 3/4 time. It begins with the tempo marking 'Allegretto. II.' and the performance instruction 'mf con grazia'. The first staff contains the initial melodic line with slurs and fingerings (1, 2, 3). The second and third staves continue the melody with similar phrasing. The fourth staff introduces a change in dynamics, marked 'mf' and 'f', and includes a 'V' (accents) marking. The fifth staff is marked 'Fine. f' and shows a transition to a more complex rhythmic pattern. The sixth staff is marked 'p espressivo' and features a 'restes' (trills) marking. The seventh and eighth staves continue the 'p espressivo' section with intricate phrasing. The ninth staff is marked 'Etwas schneller.' and shows a change in tempo. The final staff concludes the piece with a 'D.C. al Fine.' marking and a final flourish.

VIOLINE.

Stücke alter Meister N^o 23
bearb. v. Willy Burmester.

Gavotte.

J. B. Lully.
(1633-1687.)

Allegretto.

p con grazioso

schneller

p

ritard.

a tempo

ritard.

f

VIOLINE.

Stücke alter Meister No 24

bearb. v. Willy Burmester.

Menzuett.

Chr. W. v. Gluck.

(1714-1787.)

Andantino.

mf *espressivo*

p *mf* *espressivo*

f *ritard.* *a tempo* *mf*

III. *ritard.* *f*

Stücke neuer Meister. von Willy Burmester.

Andante.
(Das 2. Mal pp)

ROMANZE. M. 1.- PAUL JUON, Op. 7^a

mf *rit.* *a tempo* *rit.*

Andante non troppo.
con sordino

BERCEUSE. M. 1.50 (auch mit kl. Orchester) P. JUON, Op. 28. No 3.

pp *una corda* *poco rit.* *a tempo* *poco rit.*

Andantino.
p dolce

BARCAROLE. M. 1.50 P. JUON, Op. 19. No 2.

Risoluto.

SCHWEDISCHE TANZKLÄNGE. M. 1.50 P. JUON, Op. 36. No 8.

Getragen.

MELODIE. M. 1.20 P. JUON, Op. 36. No 1.

WALZER. M. 1.50 P. JUON, Op. 33. No 5.

Andantino con moto.
p dolce

MELISANDE. M. 1.50 J. SIBELIUS, Op. 48. No 2.

Adagio.
Con molto espress.

SCHWEDISCHE MELODIE. M. 2.- A. WILHELMJ.

Moderato.

GAVOTTE. M. 1.- ALEXIS HOLLANDER, Op. 40. No 2.

FRÜHLINGSLIED.

M. 1.-

GUSTAV HOLLAENDER, Op. 38. N^o 5.

Andante.
p dolce

IN DER MÜHLE.

M. 150

GUSTAV HOLLAENDER, Op. 38. N^o 4.

Allegro non troppo.
p poco scherzando

ALBUMBLATT.

M. 150

HELLER u. ERNST.

Andante.
con somma espress

VON FREMDEN LÄNDERN UND MENSCHEN. M. 1.-

R. SCHUMANN, Op. 15. N^o 1.
Bearbeitet von Willy Burmester.

Andante.
con sordino
pp sempre legatissimo

GAVOTTE.

M. 150

E. KRALL, Op. 5. N^o 4.

Allegro moderato.
f con spirito
mf *p* *mf*

KLEINE SUITE (N^o 1) für 2 Violinen und Klavier. M. 2.-

I. Satz.

P. FEIGERL-BLOCH.

Allegro.
p

II. Satz.

Andante sostenuto.
f *pp* *dolce*
p *sp* *dolce*

III. Satz.

Allegro moderato.
p
p

VIOLINE.

Stücke alter Meister No 25
bearb. v. Willy Burmester.

Präludium.

G. F. Händel.
(1685-1759.)

Allegro.

mp *Fliegendes Staccato.*

ritard.
tr
ff

Stücke alter Meister No 26
bearb. v. Willy Burmester.

Gavotte.

Frz. Jos. Gossec.
(1734-1829.)

Allegretto.

p con grazia

p

mf *f*

p *mf*

p con grazia

p *mf*

f *p*

Menzuett.

Stücke alter Meister N°27
bearb. v. Willy Burmester.

G. B. Grazioli.
(ca. 1750 - 1820.)

Allegretto.

p molto grazioso

grazioso

mf espress.

grazioso

mf espress.

ritard.

Stücke alter Meister No 28,
bearb. v. Willy Burmester.

Tambourin.

Frz. Jos. Gossec.
(1733-1829.)

Allegro $\frac{3}{8}$

II.

p grazioso

espressivo

sostenuto

a tempo

Spitze des Bogens.

pp grazioso

mf

p

p sostenuto

a tempo

Vivace. $\frac{4}{4}$

pp

cresc.

f

pizz.

pp

VIOLINE.

G. F. Händel (1685-1759)

Andante.
espressivo

This score consists of seven staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked 'Andante' and the mood 'espressivo'. The piece is characterized by intricate fingering patterns, often indicated by Roman numerals (I, II) and numbers (1-4). Dynamic markings include *p*, *pp*, *f*, *mf*, *ff*, and *rit.*. A *cresc.* (crescendo) marking is used to build intensity. The score concludes with a fermata over the final note.

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Erleichterte Ausgabe.

G. F. Händel (1685-1759)

Andante.
espressivo

This score consists of seven staves of music, providing a simplified version of the first piece. It maintains the same key signature (one flat) and time signature (3/4). The tempo is 'Andante' and the mood is 'espressivo'. The fingering is significantly simpler than the original, with fewer Roman numerals and numbers. Dynamic markings include *p*, *f*, *pp*, *mf*, *ff*, and *rit.*. A *cresc.* marking is present. The piece ends with a fermata.

Stücke alter Meister No 30
bearb. v. Willy Burmester.

GIGUE.

G. F. Händel.
(1685-1759.)

Presto.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one flat (G minor), and a 12/8 time signature. The tempo is marked 'Presto'. The piece starts with a piano (*p*) dynamic and includes several measures with triplets and slurs. Dynamics vary throughout, including mezzo-forte (*mf*), forte (*f*), fortissimo (*ff*), and piano (*p*). There are also markings for crescendo (*cresc.*) and ritardando (*rit.*). The score concludes with a fortissimo (*ff*) dynamic.

Stücke alter Meister

für Violine und Klavier

Band I

1. C. Ph. E. Bach, La Complaisante
2. Couperin, Le Bavolet flottant
3. Rameau, Gavotte
4. Martini, Gavotte
5. Mozart, Menuett, D dur, No. 1
6. Händel, Menuett

Band V

25. Händel, Präludium
26. Gossec, Gavotte
27. Grazioli, Menuett
28. Gossec, Tambourin
29. Händel, Cerzen-Menuett
30. Händel, Giga

Band IX.

49. Ceiaglia, Aria
50. Rameau, Tambourin
51. Bach, Arietta
52. Daquin, Le Coucou
53. Haydn, Andantino
54. Kirnberger, Gigue

Band II

7. Beethoven, Menuett, Es dur, No. 1
8. Händel, Arioso
9. Bach, Gavotte
10. Bach, Hir auf der G-Salte
1. Haydn, Menuett
2. Beethoven, Menuett, G dur, No. 2

Band VI

31. Bach, Aria, C dur
32. Beethoven, Menuett, Es dur, No. 3
33. Mozart, Menuett, Es dur, No. 3
34. Haydn, Largo, fis dur
35. Dussek, Rondo (Menuett)
36. Dittersdorf, Menuett

Band III

3. Mozart, Menuett, Es dur, No. 2
4. Pergolesi, Aria (Stelliana)
5. Loelly, Menuett
6. Dittersdorf, Deutscher Tanz
7. Mattheson, Hir auf der G-Salte
8. C. Ph. E. Bach, Menuett

Band VII

37. Beethoven, Contretanz
38. Bach, Bourrée
39. Mozart, Gavotte (Idomeneo)
40. Haydn, Capriccio
41. Händel, Sarabande
42. Cramer, Walzer

Band IV

9. Händel, Bourrée
10. Rameau, Rigaudon
1. Mozart, Deutscher Tanz
2. Kuhlau, Walzer
3. Lully, Gavotte
4. Gluck, Menuett

Band VIII

43. Méhul, Gavotte
44. Couperin, La Bandoline
45. Milandre, Menuett
46. Zipoli, Aria
47. Bach, Sarabande, H moll
48. Bach, 2 Bourrées

48a. Couperin, Les petits moulins à vent M. 1.50

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