



# VIER STÜCKE

FÜR VIOLINE UND KLAVIER  
VON  
**CHRISTIAN SINDING.**

OP. 81.

- |  |              |
|--|--------------|
| Nº1. AIR ( C DUR - UT MAJEUR. )        | PR. M. 3,... |
| Nº2. ALBUMBLATT ( D DUR - RÉ MAJEUR. ) | PR. M. 3,... |
| Nº3. ROMANCE ( F DUR - FA MAJEUR. )    | PR. M. 3,... |
| Nº4. VIVACE ( G MOLL - SOL MINEUR. )   | PR. M. 3,... |

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**BERLIN, W.**

**ADOLPH FÜRSTNER.**

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Ein Ansehen für die Kunst

# Albumblatt.

Christian Sinding, Op. 81. N<sup>o</sup>2.

**Con fuoco.**

Violine.

*f*

Klavier.

The first system of music features a vocal line on a single staff with a treble clef and a key signature of two sharps (F# and C#). The vocal line consists of a few notes, including a fermata over a note. Below the vocal line is a grand staff for piano, with a treble clef on the upper staff and a bass clef on the lower staff. The piano accompaniment includes a complex rhythmic pattern with many sixteenth notes and some slurs.

The second system continues the musical piece. The vocal line has a fermata over a note. The piano accompaniment features a prominent bass line with slurs and a treble line with sixteenth-note patterns. A dynamic marking of *f* (forte) is present in the piano part.

The third system shows the vocal line with a fermata. The piano accompaniment continues with its characteristic sixteenth-note patterns in both hands, featuring slurs and dynamic markings.

The fourth system concludes the page's musical notation. The vocal line has a fermata. The piano accompaniment features a dynamic marking of *f* (forte) and continues with its intricate sixteenth-note accompaniment.

The first system of music consists of a single treble staff at the top and a grand staff (treble and bass clefs) below it. The treble staff contains a melodic line with a slur over the first two measures. The grand staff features a complex accompaniment with slurs and ties across measures.

The second system continues the piece. The treble staff has a dynamic marking of *p* (piano) in the second measure. The grand staff has a dynamic marking of *pp* (pianissimo) in the second measure. The accompaniment in the grand staff is highly rhythmic and textured.

The third system shows further development of the melodic and accompanimental themes. The treble staff has a slur over the first two measures. The grand staff continues with its intricate accompaniment, featuring many slurs and ties.

The fourth system concludes the page's musical content. The treble staff has a slur over the first two measures. The grand staff features a dynamic marking of *>* (accent) in the second measure. The piece ends with a final cadence in both staves.

First system of musical notation. The upper staff (treble clef) begins with a piano (*p*) dynamic marking. The lower staff (grand staff) features a complex piano accompaniment with multiple voices and slurs.

Second system of musical notation. The upper staff continues the melodic line. The lower staff shows intricate piano accompaniment with various rhythmic patterns and slurs.

Third system of musical notation. The upper staff includes a piano (*p*) dynamic marking and a *molto cresc.* (much crescendo) instruction. The lower staff continues with complex piano accompaniment.

Fourth system of musical notation. The upper staff continues the melodic line. The lower staff features piano accompaniment with slurs and dynamic markings.

First system of musical notation. It consists of a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The vocal line begins with a forte (*ff*) dynamic. The piano accompaniment features a complex texture with many beamed sixteenth notes and slurs.

Second system of musical notation. It continues the vocal and piano parts. The vocal line has a piano (*p*) dynamic. The piano accompaniment continues with intricate sixteenth-note patterns and slurs.

Third system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic complexity with beamed sixteenth notes.

Fourth system of musical notation. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic complexity with beamed sixteenth notes.

The musical score is arranged in six systems, each containing a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#). The first system shows a melodic line in the treble clef and a more active accompaniment in the grand staff. The second system features dynamic markings of *p* and *pp*. The third system continues the melodic and accompanimental lines. The fourth system has a more sparse melodic line in the treble clef. The fifth system shows a return to a more active accompaniment. The sixth system concludes the piece with a final melodic flourish in the treble clef and a sustained accompaniment in the grand staff.

First system of musical notation. It consists of a single treble clef staff with a key signature of two sharps (F# and C#). The melody features a series of eighth notes with slurs and ties, and a final half note. Below it is a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line consists of eighth notes with slurs and ties, and a final half note. The treble line has a series of eighth notes with slurs and ties, and a final half note.

Second system of musical notation. It consists of a single treble clef staff with a key signature of two sharps. The melody features a series of eighth notes with slurs and ties, and a final half note. Below it is a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line consists of eighth notes with slurs and ties, and a final half note. The treble line has a series of eighth notes with slurs and ties, and a final half note.

Third system of musical notation. It consists of a single treble clef staff with a key signature of two sharps. The melody features a series of eighth notes with slurs and ties, and a final half note. Below it is a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line consists of eighth notes with slurs and ties, and a final half note. The treble line has a series of eighth notes with slurs and ties, and a final half note.

Fourth system of musical notation. It consists of a single treble clef staff with a key signature of two sharps. The melody features a series of eighth notes with slurs and ties, and a final half note. Below it is a grand staff (treble and bass clefs) with a key signature of two sharps. The bass line consists of eighth notes with slurs and ties, and a final half note. The treble line has a series of eighth notes with slurs and ties, and a final half note.



ri - - - tar - - dando

ri - - tar - dando

*a tempo*  
*p*

The musical score is arranged in four systems. Each system consists of two staves: a vocal line on top and a piano accompaniment on the bottom. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'a tempo' and the dynamics are 'p' (piano). The piano accompaniment features a consistent eighth-note pattern in the right hand and a more varied bass line in the left hand. The vocal line consists of sustained notes, often with long slurs, and includes some grace notes. The overall mood is calm and lyrical.

The first system consists of a single treble staff with a melodic line featuring a slur and a flat accidentals, and a grand staff (treble and bass) with a complex accompaniment of eighth and sixteenth notes.

The second system continues the melodic line in the treble staff and the accompaniment in the grand staff, with a slur spanning across the measures.

The third system features a treble staff with a long slur and a grand staff with a more active accompaniment. The system concludes with a *p* dynamic marking and a fermata over a chord.

The fourth system shows the final measures of the piece. The treble staff has a *p* dynamic marking and a fermata. The grand staff features a complex, multi-measure chordal structure with a fermata.

# Musik für Violine und Violoncello

aus dem Verlage von

## Adolph

(C. F. Meser) Königl. Sächs. Hof-



## Fürstner

Musikalienhandlung in Berlin (W.)

### Für Violine.

- Solos, Duos, Quartetten.** M. Pf.  
Abel, L., 6 grosse Etuden für Violine allein nach Motiven aus R. Wagner's Holländer u. Tannhäuser 2 30  
Bériot, C. de, 9 Mélodies italiennes pour Violon seul. 1 80  
Bizet, Habanera in Carmen eingelegt f. Violine allein 60  
Dancía, C., Collection progressive des Duos pour 2 Violons.  
— Op. 23. Cah. 1. Trois Duos pour les commençants 3 —  
— 24. Cah. 2. Trois Duos pour les élèves 3 50  
— 25. Cah. 3. Trois Duos pour les amateurs 4 50  
Dittersdorf, Carl Ditters v., Sechs Quartette für 2 Violinen, Viola u. Violoncello. Für ihre Concertvorträge bezeichnet von Gebr. Müller. No. 1 D dur, No. 2 B dur, No. 3 G dur, No. 4 C dur, No. 5 Es dur, No. 6 A dur 3 50  
Gastaldon, S., Musica Proibita. Arr. v. Graziant-Walter.  
Ghys, Henri, Air Louis XIII. für Violine allein — 80  
Heymann, Dr. Theodor, Festklänge Quartett (G dur) für 2 Violinen Alto, Vcllo. 2 —  
Hüllweck, Frd., Op. 10. Die erst. Uebungen f. die Violine 4 50  
— Duos f. Viol. und Viola aus Händel's Clavierwerken übertragen 3 50  
— Orchesterstudien für die Violine. Auszug der Soli sowie der wichtigsten und schwierigsten Stellen aus Opern und Schauspielen mit Musik cplt. 19 —  
Heft 1. Mozart. Entführung. Figaro. Don Juan. — Beethoven. Fidelio. Leonore-Ouverture No. 2 u. No. 3 — Weber. Preciosa. Freischütz. Euryanthe. Oberon. — Marschner. Templer. Hans Heiling 5 30  
— 2. Meyerbeer. Robert der Teufel. Hugenotten. Prophet. Dinorah. Afrikanerin. — Mendelssohn. Sommernachtstraum. Nicolai. Lustigen Weiber. — Kreutzer. Nachtlager. — Flotow. Stradella. Wintermärchen. Lortzing. Wildschütz 4 80  
— 3. Rossini. Barbier. Tell. — Auber. Schwarze Domino. Stumme. Des Teufels Antheil. Maurer. — Herold. Zweikampf. Zampa. — Halevy. Jüdin — Grisar. Gute Nacht Herr Pantalon. Gounod. Faust (Margarethe) 4 —  
— 4. Wagner. Rienzi. Fliegende Holländer. Tannhäuser. Lohengrin 5 30  
Kreutzer, R., 20 Etuden oder Capricen für die Violine revidirt von Ferd. Hüllweck 2 50  
Laganère, 6 Duos faciles et progressives pour 2 Violons. Livr. 1. 2. 3. 4 3 —  
— Louis, M., Op. 39. 3 Divertissements brillants et faciles pour Violon seul (Variat. sur un chœur de Norma de Bellini. — Bolero sur une chansonnette de Masini. — Scène du Pirate) 1 50  
Mackrot, G. W., Op. 6. Quintett für 2 Violin., Viola Vcllo 4 50  
Marsch- und Tanzweisen für Violine allein n. 1 — Inhalt s. Abth. f. Violine und Klavier.  
Metra, Marche des Volontaires f. Violine allein — 60  
Schatz, Potpourri Tannhäuser f. 2 Violinen 1 30  
— Potpourri Tannhäuser f. 1 Violine — 80  
Stadtfeld, Alex., Le Quatuor pour 2 Violons, Alto, Vcllo 4 50  
Tanz-Album. 22 beliebte Tänze f. eine Violine 1 —  
Unrath, König-Karl-Marsch f. eine Violine — 80  
Wagner, R., Einzug der Gäste aus Tannhäuser für eine Violine arrangirt — 60  
Wichtl, G., Op. 50. Der kleine Salongießer. No. 4. Tannhäuser v. R. Wagner. Ausg. B f. 2 Violinen allein. — 80

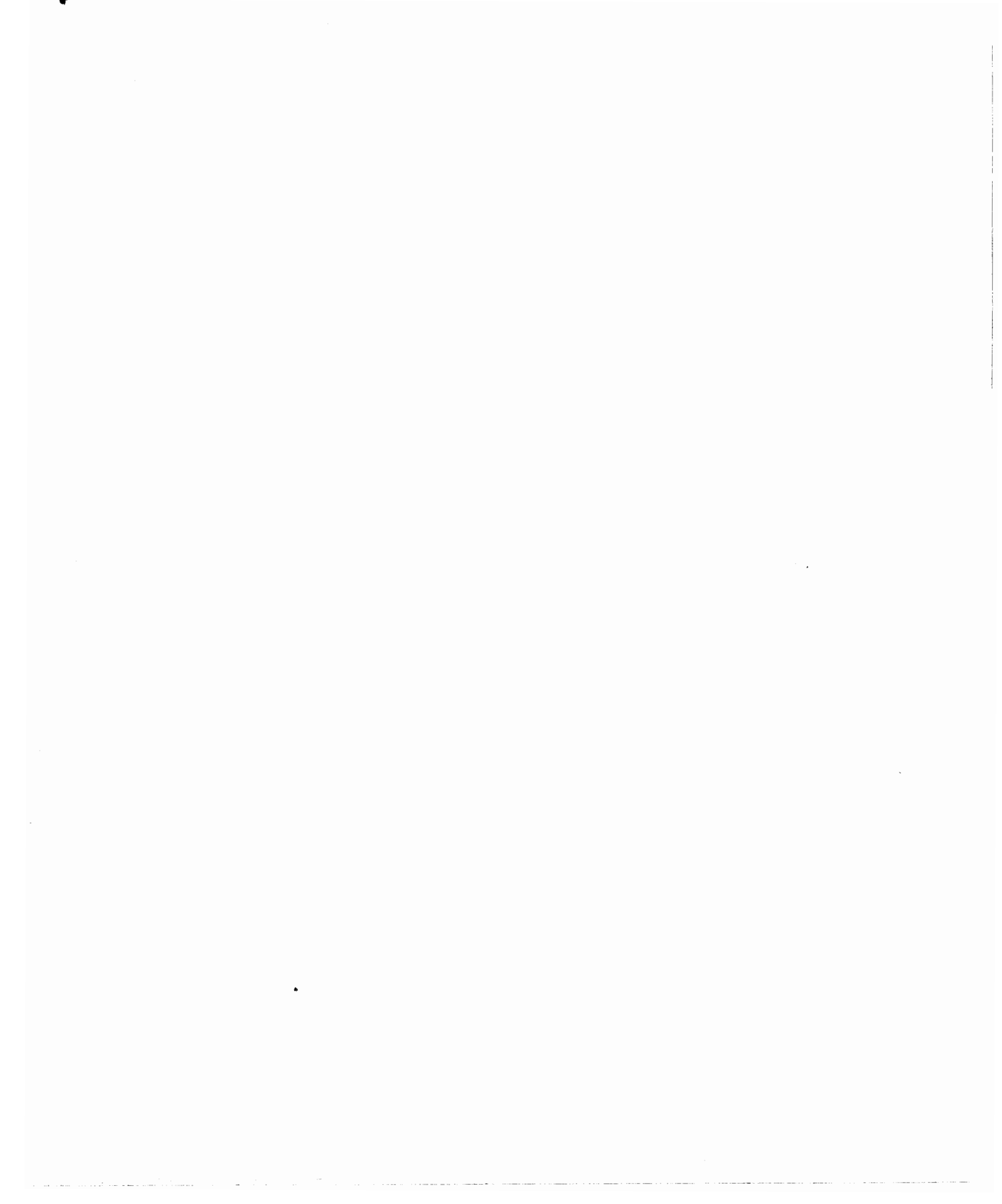
### Für Violine und Pianoforte.

- Appel, C., Op. 23. Freuden der Jugend. Walzer 1 80  
Badarzewska, La Prière d'une Vierge 1 30  
Bargiel, Woldemar, Op. 10. Sonate (F moll.) 7 —  
— Beethoven, L. von, Op. 50. Romantze (F.) 1 50  
— Bériot, C. de, 12 Mélodies italiennes. 3 Hefte. à 2 —  
— Bizet, G., Habanera eingelegt in Carmen 1 30  
— Böhm, Alexandre, Op. 9. Bouquet de Mélodies de l'Opéra: Tannhäuser de R. Wagner. 2 —  
— Op. 28. Scherzo capriccioso 3 —  
— Cui, Caesar op. 20. Miniatures. 2 Hefte à 4 —  
— Op. 20 No. 8. Berceuse (Es) 1 80  
— Dessau, Bernhard, Op. 31. Mazurka (C dur) 2 40  
— Eisold, C. A., Op. 16. Sérénade. Arr. v. Lankau (G1) 50  
— Fahrbach Jr. op. 140. Goldene Myrthen. Walzer 2 —  
— Op. 145. Frauenliebe. Walzer 2 —  
— Gade, N. W., Frühlingblumen. Arrang. von Adolph Kugler (B) 1 30  
— Gastaldon, S., Liebeswerben (Le Carezze di Manon) Walzer 2 50  
— Musica Proibita. Arr. v. Giovacchini. 1 50  
— Ghys, Henri, Air Louis XIII. 1 50  
— Godard, Benjamin, Op. 78. Suite de trois morceaux.  
No. 1. Intermezzo. (D) 2 30  
— 2. Berceuse. (G) 1 80  
— 3. Tarentelle. (D) 3 —  
— Op. 127. 5<sup>te</sup> Mazurka (Amoll) 2 50  
— 131. 2<sup>tes</sup> Concert (G moll) 9 —  
— Adagio aus demselb. (D dur) 3 —  
— Goldschmidt, Adalb. v., Serbischer Tanz. Amoll 2 —  
— Hering, Carl, Op. 91. Zur Erholung und Ermunterung neben jeder Violinschule. 17 Stücke nach Volksliedern, Opernmelodien etc. in der Elementarstufe (erste Lage des Violinspiels für Violine m. Piano cplt. 6 —  
Heft 1. 1. Deutsches Volkslied. 2. Altenglisches Volkslied. 3. Altfranz. Ballet. 4. Arie aus Belisar. 5. Tambour Veit. 6. Aus Elisire d'Amore. 7. Cavatine v. C. Hering 2 —

- M. Pf.**  
Hering, Carl, Op. 91. 6 Morceaux. Suite de 6 —  
Heft 2. 8. Rondo über Motive aus Balfe's Zigeunerin. 9. Finale aus Elisire d'Amore. 10. Arie aus dem Troubadour. 11. Arie aus Templario v. O. Nicolai 2 —  
— 3. 12. Arie aus Don Juan. 13. Variationen über ein Thema aus Elisire d'Amore. 14. Thema und Variationen aus Aline. 15. Champagner Arie aus Don Juan. 2 —  
— 4. 16. Andante v. Mozart. 17. Ouverture zu Tancred v. Rossini 2 —  
Herman, Opern-Phantasien.  
— Massen et, Der Cid 3 —  
— Manon 2 50  
— Der König von Lahore 3 —  
Hermann, Friedr., Potpourris.  
— Delibes, Coppelia 4 —  
— Der König hat's gesagt 4 —  
— Ouverture zu R. Wagner, Der fliegende Holländer 5 —  
Herzfeld, Victor von, Romantze (G) 2 50  
Hilf, W., Op. 12. Fantasie über ein Thema von Bellini 3 —  
Hüllweck, Ferd., Op. 9. Andante u. Rondo (A) 2 50  
— Op. 12. Concert. D dur 4 30  
— 12 Stücke aus R. Wagner's Opern.  
Heft I: „Rienzi“ cplt. 2 30  
Einzel: No. 1. Gebet des Rienzi 1 —  
— 2. Arie des Friedensboten 1 —  
— 3. Friedensmarsch und 4. Arie aus Rienzi 1 50  
— Ouverture 3 50  
Heft II: „Der flieg. Holländer“ cplt. 2 50  
Einzel: No. 5. Spinnerlied 1 50  
— 6. Ballade 1 —  
— 7. Matrosenchor und Lied des Steuermanns 80  
— 8. Cavatine 80  
Heft III: „Tannhäuser“ cplt. 3 —  
Einzel: No. 9. Einzugsmarsch der Gäste auf der Wartburg 1 50  
— 10. Tannhäuser's Lied 1 —  
— 11. Cavatine Wolframs 1 30  
— 12. Lied an den Abendstern 1 30  
— Ouverture 3 50  
Kuhlauf, F., Op. 88. 4 Sonatines faciles.  
No. 1 in C. No. 2 in G. No. 3 in A moll. No. 4 in F. 1 50  
Kummer, F. A., Op. 119. 4 Salonstücke über Motive aus Rienzi, Holländer und Tannhäuser von R. Wagner.  
No. 1. Cantilene u. Arioso (Friedensbote) 1 80  
— 2. Introduct. und Lied „An den Abendstern“ 1 30  
— 3. Introduction und Spinnerlied (Holländer) 1 80  
— 4. Cavatine d. Wolfram (Tannhäuser) 1 50  
Lalo, Ed., Op. 14. No. 2. Sérénade. (A) 1 50  
Lassek, Ch., Pensée à un ami. Romantze. (As) 1 —  
— László, Akos, Op. 2. Melodie (D moll) 1 30  
— Op. 4. Mazurka. (G dur) 1 50  
— Léonard, A., Op. 30. Souvenir de Badé. Fantasie caractéristique 3 —  
— Leoncavallo, R., Der Bajazzo. Drama.  
— Intermezzo 1 50  
— Potpourri 4 —  
— Prolog 3 60  
— Sérénade 1 50  
— Tempo di Minuetto e Gavotta 2 20  
Lipinski, 3 Mélodies italiennes de l'Opéra Parisina de Bellini. 2 — à 80  
Marsch- und Tanzweisen.  
1. Wagner, Einzug der Gäste. 2. Conradi, Gretchen-Polka. 3. Durand, Chaconne. 4. Fahrbach, Goldene Myrthen, Walzer. 5. Grawert, La Gravelotte nach Air Louis XIII. 6. Fahrbach, Mousse-Galopp. 7. Batho, Träumerei-Walzer. 8. Haydn, Menuett de Bœuf. 9. Neustadt, Gavotte favorite. 10. Eitner, Im grünen Wald, Polka. 11. Fahrbach, Frauenliebe, Walzer. 12. Strobl, Im Feuer, Galopp. 13. Eitling, Coppélia-Polka-Mazurka. 14. Desgranges, Coppélia-Walzer. 15. Fahrbach, Storchschnäbel-Galopp. 16. Mattiozzi, Liebesreigen, Walzer. 17. Fahrbach, Immer galant, Polka. 18. Lecocq, Polka aus Der kleine Herzog. 19. Habanera aus Bizet's Carmen. 20. Metra, Cadetten-Marsch. (auch einzeln) netto 3 —  
Mendelssohn-Bartholdy, F., Streich-Quartette eingerichtet von Adolf Grünwald.  
No. 1. Op. 12. (Es dur) 3 50  
— 2. — 13. (A moll) 4 —  
— 3. — 44. No. 1. (D dur) 4 50  
— 4. — 44. No. 2. (E moll) 4 50  
— 5. — 44. — 3. (Es dur) 5 —  
— 6. — 80. (F moll) 4 —  
— 7. Andante Scherzo Capriccio 2 —  
Métro, O., Cadetten-Marsch (Marche des Volontaires) 1 50  
Métro, O., La Sérénade espagnole. Die Welle à 2 —  
Meyer, Waldemar, Tolnaer Czardas 2 —  
— Transcriptionen.  
No. 1. Wagner, Tannhäuser. Phantasie Wolframs 2 —  
No. 2. Delibes, Coppelia. Valse lente 1 50  
Rehfeld, F., Paraphrase über Leoncavallo's Bajazzo 2 —  
Reinecke, Carl, Op. 42. Sonate (A moll) 4 50  
Ritter, A., Melodien aus R. Wagner's Tannhäuser als Vortragsstücke bearbeitet.  
No. 1. Gesang der Venus. No. 2. Lied des Hirten 1 50  
— 3. Adagio aus dem 2. Finale 1 50  
— 4. Auftritt der Sänger 2 —  
— 5. Pilgerchor 1 50  
— 6. Septett (I. Act) 1 50  
Sarasate, P. de, Op. 4. Réverie 2 —

- M. Pf.**  
Sauret, Emile, Op. 28. Feuilles d'Album. Suite de 6 Morceaux.  
No. 1. Réverie du Soir (A dur) 1 50  
— 2. Méditation (D moll) 1 50  
— 3. Gavotte (G dur) 2 50  
— 4. Gondoliera Nr. 2 (As dur) 1 50  
— 5. Chant de Printemps (F dur) 2 —  
— 6. Le doux Réve Valse (H dur) 2 —  
Sauret, Emile, Transcriptions.  
No. 1. Delibes, Le Pas des fleurs. Valse 3 —  
— 2. Tschaikowski, Andante cantabile du Quatuor en Ré 1 30  
— 3. — Op. 19. No. 4. Nocturne (Cismoll) 1 30  
— 4. — 37. — 6. Barcarolle (G moll) 1 30  
— 5. — 37. — 11. Entraineau (Cism.) 1 50  
Schatz, Carl, Potpourri. Wagner's Tannhäuser 2 —  
— Dasselbe für 2 Violinen und Pfte 2 80  
Schillings, M., Improvisation 2 —  
Schubert, François, Op. 7. Deux Nocturnes (No. 1. Amour secret. No. 2. La Sérénade) 2 —  
— Op. 8. Duo concert, sur „Rienzi“ de Wagner 3 50  
Schulz-Weida, J., Op. 161. Das Familien-Concert. 6 leichte und gefällige Tonstücke.  
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— 2. Polonaise. Frischer Sang 2 —  
— 3. Ständchen 1 50  
— 4. Die Dorfmusikanten 1 50  
Schumann, Robert, Op. 124. No. 16. Schummerlied 2 —  
Singelée, J. P., Op. 128. Fantasie über Wagner's Oper: Der fliegende Holländer 3 60  
Tschaikowski, P., Op. 26. Sérénade mélancolique 2 —  
— Op. 34. Valse-Scherzo 4 —  
— Transcriptions siehe Emile Sauret.  
Unrath, König-Karl-Marsch. 1 50  
Wichtl, G., Op. 50. Der kleine Salongießer. No. 4. „Tannhäuser“ von R. Wagner. 1 30  
— Op. 93. Transcriptionen aus R. Wagner's Opern. No. 1. Rienzi. No. 2. Holländer. No. 3. Tannhäuser 1 50  
Wieniawski, Henri, Kuyawiak. Danse nationale polonaise 2<sup>me</sup> Mazurka. (A moll) 1 80
- ### Duos für Violoncello und Pianoforte.
- Cui, C., Op. 20 No. 5 Cantabile. Arr. v. Herlitz 1 50  
— 8 Berceuse. Arr. v. Davidoff 1 80  
Davidoff, K., Schumann's Schummerlied. Op. 124. No. 16 2 —  
Delibes, Coppelia, Valse lente. Arr. v. Herlitz 1 50  
Dotzauer, J. F., Op. 137. Museum pour les Amateurs. Nr. 1 Romantze et Rondeau. Nouvelle édit. 1 50  
— 2. Mozart: „Don Juan“ 2 50  
— 3. Weber: „Freischütz“ 1 50  
— 4. Verdi: „Ernani“ 2 80  
Gastaldon, S., Musica Proibita. Arr. v. Furino.  
Ghys, H., Air Louis XIII. 1 50  
Grimm, Gebet der Elisabeth aus Wagner Tannhäuser mit Klavier- oder Harmoniumbegl. 1 50  
— „Blick ich umher in diesem edlen Kreise“ (Tannhäuser) 1 50  
Grünfeld, Heinrich, Transcriptionen.  
No. 1. Wieniawski, H. Kuyawiak 1 80  
— 2. Menuett u. Ständchen aus 2 50  
— 3. Lied des Bajazzo / Bajazzo 1 50  
— 4. Godard, B. Op. 78 No. 2. Berceuse (G) 1 80  
— 5. Tschaikowski, P. Op. 16. Wiegenlied 1 80  
— 6. Wagner, R. Tannhäuser. Pilgerchor 1 80  
Hänsel, Aug., Op. 76. Gesangs-Szene (Fantasie) über „Tannhäuser“ (oder Viola) 4 —  
— Op. 78. Fantasie über „Rienzi“ 2 50  
— Divertimento (in G) 1 80  
Hamm, J. V., Op. 35. 2 Morceaux de Salon.  
I. Duo brillant. (D moll) 2 50  
II. Nocturne. (F) 50  
Hummel, Ferdinand, Op. 31. 3 Fantasiestücke.  
No. 1. Amoll. Op. 2. F dur 2 —  
— 3. Adur 2 50  
Jacoby, Wilhelm, Variationen. (D moll) 1 —  
Jakobowsky, Hermann, Zur Erlernung an Richard Wagner.  
No. 1. Tannhäuser. (Gebet d. Elisabeth) 1 50  
— 2. D. flieg. Holländ. (Senta, Holländ.) 1 80  
Kummer, F. A., Op. 27. No. 1. Introduction et Variations sur un thème de Beethoven 2 50  
No. 2. Potpourri sur les thèmes de l'Opéra: Norma 2 —  
— Op. 32. Deux Pièces faciles sur les thèmes de l'Opéra: Le Pré aux clercs 4 —  
— Op. 35. Amusements sur l'Opéra: la Juive 3 80  
— Op. 38. Potpourri sur l'Opéra: les Puritains 2 30  
— Op. 40. Divertissement de l'Opéra: l'Ambassadrice et Variations sur des chansons russes 2 30  
— Op. 42. 3 Pièces: (Allo, Maestoso, Grazioso-Scherzo), sur des motifs de l'Opéra: „Le Domino noir“ d'Auber 3 50  
— Op. 46. a) Andante et Rondeau. b) Fantasie sur des motifs de l'Opéra: Guido et Ginevra de Halevy 2 30  
— Op. 55. Melodies italiennes, françaises et allemandes.  
No. 1. Adam, Le Brasseur de Preston — 80  
— 2. Auber, Le Lac des fées — 80  
— 3. Mozart, Figaro — 80  
— 4. Beethoven, Fidelio — 80  
— 5. Bellini, Capuleti e Montecchi — 80  
— 6. Donizetti, Lucrezia Borgia — 80  
— 7. Wagner, Holländer. Ballade 1 —  
— Op. 59. Reminiscences Fr. Schubert 3 —  
— Op. 69. 3 Morceaux de Salon sur les motifs de Henselt. Reissiger et Malibran (Rhapsodie, Abendglocken, Rataplan) 3 —  
— Op. 78. Fantasie sur l'Opéra Rienzi de Wagner 2 50

- M. Pf.**  
Kummer, F. A., Op. 89. Reminiscences de F. Schubert Ave Maria. Ständchen 2 —  
— Op. 91. Romantze et Marche de l'Opéra: Les Mousquetaires de la Reine de F. Halevy 2 —  
— Op. 99. La Rose de l'Opéra: Zemir et Azor de Spohr. 1 30  
— Op. 119. 4 Salonstücke über Motive aus R. Wagner's Opern.  
No. 1. Cantilene und Arioso (Friedensbote) 1 80  
— 2. Introduct. und Lied „An den Abendstern“ 1 30  
— 3. Introduction und Spinnerlied (Holländer) 1 80  
— 4. Cavatine Wolfram (Tannhäuser) 1 50  
— Op. 155. Transcriptionen.  
No. 1. „Auf Flügeln des Gesanges“ von Mendelssohn 1 50  
— 2. Gesang der Meeremädchen, von Weber 1 —  
— 3. Abendlied von Schumann 1 —  
— 4. Gebet „Rienzi“ von Wagner 1 —  
— 5. Pièce mignon aus Rigoletto von Verdi 2 50  
— 6. Miserere aus Trovatore v. Verdi 1 —  
— 7. Frühlinglied v. Mendelssohn 1 —  
— 8. Frühlinglied und Schummerlied von Schumann 1 —  
— 9. Walt. Traumbild aus den Meister-singern 1 30  
— 11. Romantze und Reigen aus Preciosa 1 80  
— 12. Sérénade aus dem Quart. No. 77 von Haydn 1 —  
— 13. Freundesgruss. Idylle über ein Motiv von Kalliwoda 1 80  
— 14. Salonstück. Idylle über Motive aus Rossini's Der Barbier v. Sevilla 2 50  
Lalo, Ed., Op. 14. No. 2. Sérénade (A) 1 50  
Lassek, Ch., Rondeletto (Es) 1 50  
— La jeune fille de Pologne. Mazurka pour le Piano à 4 ms. avec Voile (ad libit) 1 80  
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— Mélodie (C) 1 30  
— 2 Morceaux. No. 1. La Sicilienne 1 80  
— No. 2. Romantze — 80  
Lassek, Ch. et Kummer, F. A., Divertissement sur des thèmes fav. de l'Opéra „Guillaume Tell“ (ou Violon) 3 —  
— Op. 7. Récréation musicale ou Choix de Morceaux d'une difficulté progressive (ou Violon) obligé:  
No. 1. Fantaisie de la „Muette de Portici“ 2 80  
— 2. Divertissement (Airs polon. originaux) 2 50  
— 3. Rondeau précédé d'une Introduction 2 50  
— 4. Réminiscer. de „Linda di Chamounix“ 2 80  
— Cantique et Allégo passionné 2 50  
— Mazurka (C) 1 30  
László, Akos, Op. 2. Melodie (D moll) 1 30  
Leoncavallo, R., Der Bajazzo. Drama.  
— Intermezzo 1 50  
— Potpourri 4 —  
— Prolog 3 60  
— Sérénade 1 50  
— Tempo di Minuetto e Gavotta 2 20  
Lübeck, Louis, Andante (C) von J. H. Lübeck 2 —  
Metzdorff, Hermann, 2 Pièces mélodiques.  
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Müller, Wilh., Transcriptionen.  
No. 1. Ghys, Air Louis XIII. 1 50  
— 2. Lotti, Pur dicesti 1 —  
— 3. Stradella, O del mio dolce 1 —  
— 4. Glück, Gavotte 1 —  
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— 3. Gavotte (G dur) 2 50  
— 4. Gondoliera. (No. 2 G dur) 1 50  
— 5. Chant de Printemps (F dur) 2 —  
— 6. Le doux Réve Valse (F dur) 2 —  
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— Romantze (Des) 1 50  
Weippert, Mélancolie. Morceau de Salon. (Es) 1 30
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- (Duetten und Solis).  
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Jacobowsky, H., Etuden zu R. Wagner's Werken. Heft I. 2 —  
Kummer, F. A., Op. 33. Deux Duos progressives et Capriccio pour 2 Vcllo. 3 —  
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— 20 instructive Duos für zwei Vcllo. aus den Werken von Gluck und Händel 4 50  
— Repertorium und Orchesterstudien für das Violoncell. Auszug der Soli sowie der wichtigsten und schwierigsten Stellen aus Oratorien, Sinfonien, Ouverturen und Opern gesammelt mit Fingersatz und Strichbezeichnung versehen 7 —



# Albumblatt.

VIOLINE.

Christian Sinding, Op.81. N<sup>o</sup>2.

Con fuoco.

The musical score is written for a single violin. It begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. The tempo/mood is marked 'Con fuoco'. The first staff starts with a forte (*f*) dynamic. The second staff includes a breath mark (*V*). The third staff features a fortissimo (*fz*) dynamic. The fourth staff continues with a fortissimo (*fz*) dynamic. The fifth staff is marked piano (*p*). The sixth staff continues with a piano (*p*) dynamic. The seventh staff is marked piano (*p*). The eighth staff is marked piano (*p*) and includes the instruction 'p molto crescendo'. The ninth staff is marked fortissimo (*ff*). The tenth staff concludes the piece with a fortissimo (*ff*) dynamic.

VIOLINE.

The image displays a page of a violin score, consisting of ten staves of music. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics range from *pp* (pianissimo) to *fz* (forzando). Performance markings include *ritardando* and *a tempo*. A first ending bracket labeled '1' is present in the second staff. The piece concludes with a double bar line and repeat dots.

*p*

*pp*

*fz*

*fz*

*f*

*ritardando* *a tempo*

*p*

*f* *p*

