



Zweite Sonate
(Amoll)
für

Pianoforte und Violine

komponiert
von

Ignaz Brüll.

Op. 60.

Preis 5 Mark.

*Eigentum des Verlegers für alle Länder.
Eingetragen in das Vereinsarchiv.*

9082

Leipzig.

G. F. W. Siegel's Musikalienhandlung (H. Finckmann).

G. SCHIRMER.

NEW YORK

SONATE.

I.

Ignaz Brüll, Op 60.

Allegro ma non troppo. M.M. ♩ = 144.

Violine.

Pianoforte.

The musical score is arranged in four systems. The first system shows the beginning of the piece with a violin line and a piano accompaniment. The piano part features a strong bass line with chords and moving lines. The second system continues the development of the themes. The third system is marked with a section letter 'A' and includes dynamic markings like 'mf' and 'espress.'. The piano part in this section has triplets and is marked with 'Ped.' and '* Ped. simile'. The fourth system concludes with a crescendo leading to a fortissimo section followed by a decrescendo.

M
219
B889.2

409045

mf

p

Ped.

Tranquillo e grazioso. $\text{♩} = \text{♩}$

pp

p

p

pp

p

2.12.3/41 Dittmann's original # 1.70

B

p

poco cresc.

p

poco cresc.

p

poco rit.

mf espress.

C a tempo

poco rit.

legato

p

con Ped.

p

cantabile

Musical notation system 1. Treble clef: A melodic line with a slur and a dynamic marking of *pp*. Bass clef: A complex accompaniment with many sixteenth notes and slurs.

Musical notation system 2. Treble clef: Melodic line with a slur and the instruction *cresc. e animando*. Bass clef: Accompaniment with a slur and the instruction *cresc. e animando*.

Musical notation system 3. Treble clef: Melodic line with a slur and a dynamic marking of *f*. Bass clef: Accompaniment with a slur and a dynamic marking of *f*.

Musical notation system 4. Treble clef: Melodic line with a slur and a dynamic marking of *pp*. Bass clef: Accompaniment with a slur and a dynamic marking of *pp*.

Musical notation system 5. Treble clef: Melodic line with a slur. Bass clef: Accompaniment with a slur.

cresc. poco a poco

cresc. poco a poco

sempre cresc.

sempre cresc.

E

f

dim.

p

dim.

p

mf *espressivo*
p col Ped.

This system contains the first two staves of music. The upper staff features a melodic line with slurs and accents, marked *mf espressivo*. The lower staff provides a harmonic accompaniment with a steady eighth-note pattern, marked *p col Ped.*

p
mf

This system contains the next two staves. The upper staff continues the melodic line, marked *p*. The lower staff continues the accompaniment, marked *mf*.

poco rit.
poco rit.

This system contains the third and fourth staves. The upper staff has a measure marked with a fermata and the number '8'. The system concludes with a *poco rit.* marking in both staves.

a tempo
pp
tranquillo
p a tempo

This system contains the fifth and sixth staves. The upper staff begins with a tempo change to *a tempo* and a dynamic marking of *pp*. The lower staff is marked *p a tempo*. The word *tranquillo* is written above the upper staff.

mf

This system contains the seventh and eighth staves. The lower staff begins with a dynamic marking of *mf*.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line starts with a *pp* dynamic and a fermata, then continues with a melodic line. A dynamic marking **F** is placed above the vocal line. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *pp* and *p*.

Second system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *poco cresc.* and *p*.

Third system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *p* and *p*.

Fourth system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *poco rit.* and *p*. A tempo change is indicated by a double bar line and a new time signature.

Fifth system of musical notation. The vocal line continues with a melodic line and a fermata. The piano accompaniment features a rhythmic pattern in the right hand and a more active bass line. Dynamics include *pa tempo* and *cantabile*. A dynamic marking **G** is placed above the vocal line.

poco animato
pp
pp poco animato

cresc.
cresc.

pesante dim. *poco rit.*
pesante dim. *poco rit.*

H *a tempo*

P
a tempo
cantabile
P 3 3 3

espress.
espress.

pp
p
pp
pp
Ped.

II. Cavatine.

Andante. ♩ = 76. *espress.*

mf *dim.* *p* *sempre legato*

Ped. * Ped. * Ped. *

cresc. *f* *breit* *espress.*

Un pochettino più mosso, ma non subito. ♩ = 92.

dolce

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is two sharps (F# and C#), and the time signature is 3/4. The tempo instruction is 'Un pochettino più mosso, ma non subito' with a quarter note equal to 92 beats per minute. The word 'dolce' is written below the vocal line. The piano accompaniment consists of a steady eighth-note bass line and a more active treble line with many beamed notes.

The second system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes several triplet markings in the treble clef.

The third system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes several triplet markings in the treble clef.

The fourth system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes several triplet markings in the treble clef.

Ped. *

f *dim.* *mf espress.*

The fifth system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes several triplet markings in the treble clef. Dynamic markings include *f*, *dim.*, and *mf espress.*. A section marker 'A' is present above the vocal line.

cresc. *dim.*

ritard. - - al Tempo I. *p tranquillo con Ped.*

tr *p*

cresc. *B* *breit* *f* *cresc.* *mf*

Poco agitato.

The first system of music features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for the piano accompaniment. The key signature has two sharps (F# and C#). The tempo is marked 'Poco agitato'. The piano part includes a forte (*f*) dynamic and a triplet of eighth notes. A 'Ped.' (pedal) marking is present below the bass staff.

The second system continues the piece with a treble clef staff and a grand staff. It features a fortissimo (*fp*) dynamic and a *dim.* (diminuendo) marking. The piano part includes a triplet of eighth notes and sixteenth notes. 'Ped.' markings are present below the bass staff.

The third system shows a treble clef staff and a grand staff. The piano part begins with a piano (*p*) dynamic and includes a triplet of eighth notes. A *pp* (pianissimo) dynamic is used in the piano accompaniment. 'Ped.' markings are present below the bass staff.

The fourth system features a treble clef staff and a grand staff. The piano part includes a mezzo-forte (*mf*) dynamic and a *pp* dynamic. A *mf dim.* marking is present. The system concludes with a *mf* dynamic. 'Ped.' markings are present below the bass staff.

Tranquillo.

The fifth system features a treble clef staff and a grand staff. The tempo is marked 'Tranquillo'. The piano part begins with a pianissimo (*pp*) dynamic and includes a triplet of eighth notes. A *pp* dynamic is used in the piano accompaniment. The system concludes with a *pp* dynamic and a *pp* dynamic. A *mf* dynamic is also present. 'Ped.' markings are present below the bass staff.

III. Scherzo.

Allegro vivace. $\text{♩} = 104$.

The musical score is written for voice and piano. It begins with the tempo marking "Allegro vivace" and a quarter note equal to 104 beats per minute. The key signature is two sharps (F# and C#). The time signature is 3/4. The score is divided into five systems. The first system shows the vocal line starting with a piano (*p*) dynamic and the piano accompaniment starting with a piano (*p*) dynamic. The second system features a *dim.* (diminuendo) marking in both parts. The third system continues with a *mf* (mezzo-forte) dynamic in the piano part. The fourth system includes a repeat sign and a *p* dynamic in the piano part. The fifth system concludes with a *p* dynamic in the piano part.

First system of musical notation. It consists of a single treble staff at the top and a grand staff (treble and bass) below it. The key signature is two sharps (F# and C#). The music features a melodic line in the treble and a harmonic accompaniment in the grand staff.

Second system of musical notation. It consists of a single treble staff at the top and a grand staff (treble and bass) below it. Dynamic markings include *cresc.*, *f sf*, and *dim.*. The music continues with melodic and harmonic development.

Third system of musical notation. It consists of a single treble staff at the top and a grand staff (treble and bass) below it. A section marked **A** begins. Dynamic markings include *p* and *cresc.*. The music features a melodic line in the treble and a harmonic accompaniment in the grand staff.

Fourth system of musical notation. It consists of a single treble staff at the top and a grand staff (treble and bass) below it. Dynamic markings include *f* and *mf*. The music continues with melodic and harmonic development.

Fifth system of musical notation. It consists of a single treble staff at the top and a grand staff (treble and bass) below it. Dynamic markings include *dim. poco a poco*. The music concludes with a melodic line in the treble and a harmonic accompaniment in the grand staff.

sempre dim. *pp*

sempre dim. *pp*

pp *dim.*

pp

B *Andante con moto.* ♩=104.

Ped. *pp*

a tempo *rit.*

pp

molto dolce

pp *Ped.* *Ped.* *Ped.* *Ped.*

dim. dolciss.
poco rit.
cantabile

meno p
più p

dolciss.
dim.
pp
pp
 Ped. 5 * Ped. Ped. *
 ossia
 Ped. rit.

pp
espr.
mf
rit.
 Ped. * Ped. * Ped. *

a tempo
rit.
C *Tempo I. (Allegro vivace.)*
mf
a tempo
p
mf

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#). The vocal line begins with a melodic phrase, followed by a long note with a slur, and then continues with a descending scale. The piano accompaniment features chords and moving lines in both hands. Dynamic markings include *dimin.* (diminuendo) and *p* (piano).

The second system continues the musical piece. The vocal line has a melodic line with some rests. The piano accompaniment is more active, with chords and moving lines. A dynamic marking of *mf* (mezzo-forte) is present in the piano part.

The third system shows the vocal line with a melodic line and some rests. The piano accompaniment continues with chords and moving lines. Dynamic markings include *mf* and *p*.

The fourth system continues the musical piece. The vocal line has a melodic line and some rests. The piano accompaniment continues with chords and moving lines. Dynamic markings include *mf* and *p*.

The fifth system is the final system on the page. It continues the musical piece with a vocal line and piano accompaniment. The piano part features chords and moving lines.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a *cresc.* marking, followed by *f sf* and *dimin.* markings. The grand staff also begins with a *cresc.* marking, followed by *f sf* and *dimin.* markings. The music features a melodic line in the treble and a more rhythmic accompaniment in the grand staff.

Second system of musical notation, starting with a key signature change to D major, indicated by a large 'D' above the treble clef. The treble staff begins with a *p* marking, followed by a *cresc.* marking. The grand staff also begins with a *p* marking, followed by a *cresc.* marking. The music continues with a melodic line in the treble and accompaniment in the grand staff.

Third system of musical notation. The treble staff begins with a *f* marking, followed by another *f* marking. The grand staff begins with a *f* marking, followed by an *mf* marking. The music features a melodic line in the treble and accompaniment in the grand staff.

Fourth system of musical notation. Both the treble and grand staff begin with a *dimin. poco a poco* marking. The music continues with a melodic line in the treble and accompaniment in the grand staff.

Fifth system of musical notation. Both the treble and grand staff begin with a *sempre dim.* marking. The treble staff also has *pp* markings. The music continues with a melodic line in the treble and accompaniment in the grand staff.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It begins with a melodic phrase and includes a *dim.* (diminuendo) marking. The lower staff is a piano accompaniment in bass clef, starting with a *pp* (pianissimo) dynamic. It features a series of chords and a melodic line in the bass. A *Ped.* (pedal) marking is present, and the system concludes with an *arco* (arco) marking and a *f* (forte) dynamic.

IV.

Allegro ma non troppo. $\text{♩} = 126$.

The second system of the musical score consists of two staves. The upper staff is a piano accompaniment in treble clef, starting with a *mf* (mezzo-forte) dynamic and featuring a melodic line with eighth notes. The lower staff is a piano accompaniment in bass clef, also starting with a *mf* dynamic and featuring a bass line with eighth notes. A *f* (forte) dynamic is marked in the lower staff. A section marked 'A' begins in the upper staff, characterized by a more complex melodic line with slurs and accents. The system concludes with a *mf* dynamic in the lower staff.

First system of musical notation. The upper staff contains a melodic line with eighth and sixteenth notes. The lower staff contains a piano accompaniment with chords and single notes. Dynamics include *f* and *mf*.

Second system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f*.

Third system of musical notation. The upper staff continues the melodic line. The lower staff continues the piano accompaniment. Dynamics include *f*.

Fourth system of musical notation. The upper staff contains a melodic line with dynamics *dim.*, *p*, and *dim.*. The lower staff contains a piano accompaniment with sustained chords.

Fifth system of musical notation, starting with a section marker **B**. The upper staff has dynamics *pp* and *p espressivo e sostenuto*. The lower staff has dynamics *pp legato e sostenuto*.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part features a continuous sixteenth-note arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

Second system of musical notation. The vocal line begins with the dynamic marking *mf* and the instruction *sempre pp*. The piano accompaniment starts with *mf* in the bass line.

Third system of musical notation. The vocal line includes the instruction *ten.* and the dynamic marking *p*. The piano accompaniment also includes *ten.* and *p*. The instruction *sempre pp* is also present in the piano part.

Fourth system of musical notation, showing the continuation of the piano accompaniment with its characteristic arpeggiated texture.

Fifth system of musical notation. The piano accompaniment features triplets in both the right and left hands. The dynamic marking *mf* is present in the vocal line.

Musical notation for the first system, featuring a treble clef staff with a melodic line and a grand staff with a bass clef staff containing triplets and chords.

C *animato*

animato

f

Musical notation for the second system, starting with a C-clef and 'animato' marking, featuring a treble clef staff and a grand staff with a bass clef staff.

sf

Musical notation for the third system, featuring a treble clef staff and a grand staff with a bass clef staff.

Musical notation for the fourth system, featuring a treble clef staff with fingerings and a grand staff with a bass clef staff.

Ped. * Ped. * Ped. simile *

D

mf

f

Musical notation for the fifth system, starting with a D-clef and 'mf' marking, featuring a treble clef staff and a grand staff with a bass clef staff.

First system of musical notation, consisting of a vocal line and a piano accompaniment. The piano part begins with a dynamic marking of *mf*.

Second system of musical notation, continuing the vocal and piano parts.

Third system of musical notation, featuring the instruction **E Poco più mosso.** and *Poco più mosso.* in the vocal line. The piano part includes dynamic markings of *mf* and *p*.

Fourth system of musical notation, showing the continuation of the vocal and piano parts.

Fifth system of musical notation, concluding the page's musical content.

mf

p

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-forte (*mf*) dynamic and consists of a series of eighth notes with slurs. The piano accompaniment starts with a piano (*p*) dynamic and includes a complex rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand.

cresc.

cresc.

The second system continues the musical piece. Both the vocal line and the piano accompaniment are marked with a *cresc.* (crescendo) dynamic. The vocal line maintains its melodic flow, while the piano accompaniment's rhythmic complexity increases.

f

The third system shows a change in dynamics. The vocal line continues with slurred eighth notes. The piano accompaniment is marked with a forte (*f*) dynamic and features prominent triplet figures in both the right and left hands.

dimin.

dimin.

The fourth system is marked with a *dimin.* (diminuendo) dynamic. The vocal line continues its melodic line. The piano accompaniment features triplet patterns and a more complex harmonic structure.

poco rit.

poco rit.

The fifth system is marked with a *poco rit.* (poco ritardando) dynamic. The vocal line concludes with a few final notes. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand, ending with a final cadence.

F Tempo I.

Tempo I.
pp tranquillo e legato

mf sempre *pp*
mf

ten.
p sempre *pp*
p

mf
poco marcato

G

animato
f

f
Ped. * Ped. * Ped. simile

H

mf
f

mf
f

First system of musical notation, consisting of a single treble clef staff and a grand staff (treble and bass clefs). The music features a complex melodic line in the treble and a supporting bass line. A *cresc.* marking is present in the right-hand part of the grand staff.

Second system of musical notation, continuing the piece. It includes a treble clef staff and a grand staff. A *ff* (fortissimo) dynamic marking is visible in the bass line.

Third system of musical notation, featuring a treble clef staff and a grand staff. This system is characterized by dense, rapid sixteenth-note passages in both the treble and bass lines.

Più mosso.

Fourth system of musical notation, starting with the tempo instruction *Più mosso.* It consists of a treble clef staff and a grand staff. The music is more spacious than the previous systems, with a *sf* (sforzando) marking in the bass line.

Fifth system of musical notation, featuring a treble clef staff and a grand staff. This system contains several triplet markings (indicated by the number '3') over the melodic lines.

EMPTRENIENSWERTE VIOLINKOMPOSITIONEN

aus dem Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

NB. Über Kammermusik (Trios, Quartette, Quintette etc. mit Klavier) sowie über Musik für Violine mit Harmonium, Zither und anderen Instrumenten stehen besondere Verzeichnisse zu Diensten.

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Für 3 Violinen und Klavier.

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Abt, Franz. Waldandacht: „Frühmorgens, wenn die Hähne kräh'n“. Transkr. 1 50
Bach, E. Frühlingserwachen. Romanze, arr. 1 50
Behr, F. Op. 252 No. 3. Abends am See. Charakterstück, arr. 1 —
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie f. Violine (I. Stimme), Flöte (II. Stimme) u. Pfte. 1 80
— Dasselbe f. Flöte (I. Stimme), Violine (II. Stimme) u. Pfte. 1 80
Spindler, Fritz. Op. 140 No. 3. Husarenritt, arr. 2 —

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(Originalkompositionen.)

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Eberhardt, G. Op. 79. Mazurka 1 —
— Op. 80. Polnische Tänze 1 50
— Op. 82. Musikalische Genrebilder 1 50
Eichberg, J. Op. 8. Quatre Mélodies caractéristiques Cah. I M. 3,25. Cah. II 1 75
Ernst, H. W. Op. 10. Eté. Morceau de Salon 1 50
Hauptmann, Moritz. Op. 10. Drei leichte Sonatinen 2 40
Hauser, Miska. Op. 49. Premier Concert (Em) 4 75
— Op. 60. Nocturne 1 80
— Op. 61. Deuxième Rhapsodie Hongroise 3 —
— Op. 62. Polonaise 2 50
— Op. 63. Menuetto 1 50
— Op. 64. Cascade 1 80
Hess, Carl. Op. 6. Sonate (Hm), arr. nach d. Sonate f. Violoncell u. Klavier 5 —
— Op. 10. Zwei Stücke, arr. v. J. Lauterbach. 1 50
No. 1. Romanze 2 —
No. 2. Tarantella 2 —
Hille, Gustav. Op. 6. Walzer in leichter Spielart 2 —
— Op. 8. Drei Stücke. 1 80
No. 1. Romanze No. 2 (E) 1 80
No. 2. Poème d'amour 1 80
No. 3. Impromptu 2 50
— Op. 9. Drei Konzertstücke. 1 80
No. 1. Romanze No. 3 (F) 1 80
No. 2. Auf der Puszta. Fantasiestück 1 80
No. 3. Orientalische Rhapsodie 2 50
— Op. 13. Zwei Liebeslieder 1 —
— Op. 14. Vier Genre-Bilder in leichter Spielart 1 80
— Op. 15. Sonate 7 50
— Op. 24. Erste Suite (E) 4 50
— Op. 25. Zwei Capricen. No. 1 M. 1,80. No. 2 1 80
— Op. 29. Zweite Suite in kanonischer Form 2 50
— Op. 30. Vier Stücke in der ersten Position 2 20
— Op. 35. Balletmusik (in der ersten Lage) 2 50
— Op. 36. Vier Stücke in der ersten Lage. (Pregliera — Capricciotto — Albumblatt — Balletstück) 2 —
Hofmann, Richard. Op. 29. Drei leichte melodische Stücke zur Aufmunterung u. Bildung des Vortrags. (Ständchen. Mazurka. Marsch) 1 80
— Op. 47. Zwei leicht ausführbare Sonatinen. No. 1 (Am) M. 2,30. No. 2 (C) 1 80
— Op. 48. Zwei Sonatinen. No. 1 (G) M. 2,30. No. 2 (F) 2 50
— Op. 49. Drei Sonatinen f. d. Unterricht. No. 1 (Dm) M. 1,80. No. 2 (G) M. 1,80. No. 3 (C) 1 50
— Op. 57. Zwei Sonatinen f. d. Unterricht. No. 1 (C) M. 1,50. No. 2 (Am) 1 80
— Op. 61. Leichte Sonate 2 80
— Op. 62. Bagatellen. Drei Vortragsstücke f. d. Unterricht 1 80
Huber, H. Op. 67. III. Sonate (D) 6 —
Hummel, Ferdinand. Op. 14. Drei Fantasiestücke (auch für Flöte u. Klavier). 1 —
No. 1. Lied ohne Worte 1 50
No. 2. Intermezzo 1 50
No. 3. Perpetuum mobile 1 80
— Op. 42. Nocturne 2 —
Kalliwoda, J. W. Op. 211. Introduction et Air styrien 2 50
— Op. 212. Fantaisie de Concert 2 50
— Op. 237. Drei Ländler m. Introduction, Trio u. Coda 3 —
Kéler, Béla. Op. 134. Drei ungarische Idyllen. 1 50
No. 1. Abschied von Nieder-Ungarn 1 50
No. 2. Der Sohn der Heide 1 50
No. 3. Heimats-Sehnen 1 40

Duos für Violine und Klavier.

(Originalkompositionen.) (Fortsetzung.)

Nessler, V. E. Op. 22. Elegie 1 —
Pauer, E. Op. 48. Sonate 1 —
Raff, Joachim. Op. 63. Drei Duos über Motive aus Wagner's Opern. 1 —
No. 1. Der fliegende Holländer 1 —
No. 2. Tannhäuser 1 —
No. 3. Lohengrin 1 —
— Op. 181. Konzert No. 1 (Hm) 1 —
— Op. 180. Suite (Gm) 1 —
— Op. 208. Volker. Cyclische Tondichtung. 1 —
No. 1. Abschied von Alzey 1 —
No. 2. Da er zum Bannerträger erkoren war 1 —
No. 3. Im Rosengarten zu Worms 1 —
No. 4. Da Siegfried erschlagen war 1 —
No. 5. Was er von Werbelain gelernt 1 —
No. 6. Dank zu Bechelaren 1 —
No. 7. Auf der Nachtwache. a) Kampflied 1 —
No. 8. Auf der Nachtwache. b) Schlämmerlied 1 —
No. 9. Schwanengesang 1 —
— Op. 206. Konzert No. 2 (Am) 1 —
— Op. 210. Suite (Prélude. — Pavane. — Chanson de Louis X varié. — Gavotte et Musette. — Tambourin). (A) 1 —
Reissmann, August. Op. 47. Suite 1 —
Rentsch, Ernst. Op. 19. Zwei Salonstücke. (Nocturno. Ungarisch) 1 —
— Op. 28. Elegie. Drei Improvisationen 1 —
Schmitt, Aloys. Op. 128. Sonata cantante 1 —
Schumacher, F. Op. 83 No. 1. Italienische Sommernach 1 —
Schumann, C. Op. 18. Stimmungsbilder. 4 Stücke. Heft 1 u. 2 1 —
Schwalbe, Robert. Op. 51. Konzertstück 1 —
Spieß, Ernst. Op. 25. Capriccio 1 —
— Op. 26. Romanze 1 —
— Op. 29. Tanz-Ideen 1 —
Taubert, Ernst Eduard. Op. 16. Zwei Stücke. 1 —
No. 1. Ungarisch 1 —
No. 2. Scherzo 1 —
Tyson-Wolk, G. Op. 42. Drei Romanzen. No. 1 (Em) No. 2 (Am) je M. —,80. No. 3 (A) 1 —
Urban, Heinrich. Op. 31. Menuett, Elegie und Scherz No. 1. Menuett. M. 1,50. No. 2. Elegie. M. 1,50. No. 3. Scherz 1 —
Weinzierl, M. Op. 47. Elegie 1 —
Wermann, O. Op. 37. Frühlingssgruss. Geistliches Lied 1 —

Duos für Violine und Klavier.
(Arrangements.)
Abt, Franz. Waldandacht: „Frühmorgens, wenn die Hähne kräh'n“. Transkr. v. Richard Hofmann 1 50
Beethoven, L. van. Op. 46. Adèle, transcrit par Miska Hauser 6 50
Bruch, Max. Op. 16. Einleitung (Ouverture) z. d. Oper: „Loreley“, arr. v. Richard Hofmann 5 —
— Potpourri a. d. Oper: „Die Loreley“, arr. v. Th. Herbert G. Wichtl 1 —
Kéler, Béla. Op. 73. Lustspiel-Ouverture, arr. vom Komponisten 1 50
— Op. 108. Ungarische Lustspiel-Ouverture, arr. vom Komponisten 1 50
— Op. 111. Französische Lustspiel-Ouverture, arr. vom Komponisten 1 50
Leutner, A. Op. 42. Fest-Ouverture 1 50
Mozart, W. A. Le célèbre Larghetto, transcrit par Miska Hauser 6 50
Oesten, Th. Op. 149. Tanz-Sträusschen. Fünfzehn leicht ansprechende Tänze, arr. v. Th. Herbert, Heft 1—3. 1 50
Pfeil, H. Op. 10 No. 1. Still ruht der See. Fantasie. 1 80
Schubert, Franz. Mélodies transcrites par Miska Hauser. No. 1—48 je 75 Pf. 7 50
Suppe, Franz von. Ouverturen, arr. v. Robert Schatz 1 50
No. 1. Pique Dame 1 50
No. 2. Die Frau Meisterin 1 50
No. 3. Banditenstreiche 1 50
No. 4. Franz Schubert 1 50
No. 5. Ein Morgen, ein Mittag, ein Abend in Wien 1 50
No. 6. Die Irrfahrt ums Glück 1 50
No. 7. Des Wanderers Ziel 1 50
No. 8. Tantalusqualen 1 50
No. 9. Leichte Kavallerie 1 50
Violin-Virtuos, Der. Sammlung leichter und gleichzeitiger brillanter Salonstücke. 1 50
No. 1. Arditi, L. II. Bacio, Walzer-Arie 1 50
No. 2. Badarzewska, Th. Op. 4. La Prière d'une Vierge 1 50
No. 3. Mozart, W. A. Menuett a. d. Esdur-Sinfonie 1 50
No. 4. Hamm, Chr. Op. 19. Festpolonaise 1 50
No. 5. Goria, A. Op. 5. Olga-Mazurka 1 50
No. 6. Goria, A. Op. 18. Nadieja-Mazurka 1 50
No. 7. Spindler, Fritz. Op. 140 No. 3. Husarenritt 1 50
No. 8. Bach, E. Frühlingserwachen. Romanze 1 50
No. 9. Tuttschek, Franz. Op. 88. Kin' 1 50
No. 10. Mayer, Ch. Op. 117. Galop militaire 1 50
No. 11. Oesten, Th. Op. 193. Alpenglühnen. Idylle 1 50
No. 12. Spindler, Fritz. Op. 127 No. 4. Galopp (I) 1 50
No. 13. Egghard, Jules. Op. 215. Oh, ma chère Sty (Des Steyrers Heimweh.) Mélodie 1 50
No. 14. Henselt, Ad. Op. 28 No. 1. Petite Valse (I) 1 50
No. 15. Spindler, Fritz. Op. 128 No. 2. Dufter Völihen 1 50
No. 16. Krug, D. Op. 126 No. 1. Lebewohl, arr. 1 50
No. 17. Spindler, Fritz. Op. 98. Sylphen. Leicht Tanzweisen (Polonaise, Tyrolenne, Polka, Mazur, Walzer, Galopp) 1 50
Wichtl, Georg. Op. 67. Deux grandes Fantaisies élégantes sur des motifs de l'opéra: Die Loreley, de Max Bruch. N. M. 2, —. No. 2 1 50
— Op. 31. Sechs elegante Fantasien, leicht u. brillant, über liebte Opern motive. 1 50
No. 1. Fra Diavolo, von Auber 1 50
No. 2. Der Prophet, von Meyerbeer 1 50
No. 3. Die-Schwätzerin von Saragossa, von Offenb. 1 50
No. 4. Don Pasquale, von Donizetti 1 50
No. 5. Die Stimme von Portici, von Auber 1 50
No. 6. Preziosa, von Weber 1 50

Für Viola und Klavier.

Hess, Carl. Op. 6. Sonate (Hm) 5 —
Hofmann, Richard. Op. 29. Drei leichte melodische Stücke zur Aufmunterung u. Bildung des Vortrags. (Ständchen. Mazurka. Marsch) 1 80
Huber, H. Op. 67. III. Sonate (D) 6 —
Hummel, Ferdinand. Op. 14. Drei Fantasiestücke (auch für Flöte u. Klavier). 1 —
No. 1. Lied ohne Worte 1 50
No. 2. Intermezzo 1 50
No. 3. Perpetuum mobile 1 80
— Op. 42. Nocturne 2 —
Kalliwoda, J. W. Op. 211. Introduction et Air styrien 2 50
— Op. 212. Fantaisie de Concert 2 50
— Op. 237. Drei Ländler m. Introduction, Trio u. Coda 3 —
Kéler, Béla. Op. 134. Drei ungarische Idyllen. 1 50
No. 1. Abschied von Nieder-Ungarn 1 50
No. 2. Der Sohn der Heide 1 50
No. 3. Heimats-Sehnen 1 40

SONATE.

I.

Ignaz Brüll, Op. 60.

Allegro ma non troppo. M. M. ♩ = 144.

First movement musical notation, measures 1-12. The key signature has one sharp (F#) and the time signature is 3/4. The first measure starts with a forte (*f*) dynamic. The notation includes various rhythmic patterns, slurs, and dynamic markings such as *mf espress.*, *cresc.*, and *f*. A section marker 'A' is placed above the final measure of this system.

Second movement musical notation, measures 1-12. The key signature has one sharp (F#) and the time signature is 9/8. The tempo is marked 'Tranquillo e grazioso'. The first measure starts with a pianissimo (*pp*) dynamic. The notation includes slurs, accents, and dynamic markings such as *pp*, *p*, and *poco cresc.*. Section markers 'B' and 'A' are present. The piece concludes with a first ending marked '1' and a second ending marked '2', followed by a final first ending marked '1' and the instruction 'poco rit.'.

Violine.

C *a tempo*
mf espress.

pp *cresc. e animando*

f *pp*

cresc. poco a poco

sempre cresc.

f *dimin.*

p *mf espress.*

a tempo tranquillo
poco rit. *pp*

Violine.

Violin score for page 3, measures 1-12. The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It features various musical notations including slurs, accents, and dynamic markings. The piece includes a section marked 'poco animato' and another marked 'a tempo'.

Measures 1-4: *p*, *pp*, *poco cresc.*

Measures 5-8: *p*, *poco rit.*

Measures 9-12: *poco animato*, *pp*, *cresc.*

Measures 13-16: *a tempo*, *p*, *pesante*, *dim. poco rit.*

Measures 17-20: *a tempo*, *p*, *pesante*, *dim. poco rit.*

Violine.

p

espressivo

tr

pp

Cavatine.

II.

Andante. ♩ = 76.

espressivo e dolce

tr

tr

p

cresc.

breit

f

tr

Un pochettino più mosso, ma non subito. ♩ = 92.

dolce

p

f

dim.

Violine.

Tempo I.

A *p* *ritard. al.* *Pft.* *5* *tr.* *tr.* *p* *cresc.*

breit **B** *f* *tr.* *mf* *poco agitato*

p dolce *Sul G.* *tranquillo* *Sul D.* *espress.*

f *dim.* *pp*

Scherzo.

III.

Allegro vivace. ♩=104.

p *f* *dim.* *p*

f *cresc.* *f sf* *dim.* *p* **A**

cresc. *f* *f*

dimin. poco a poco *sempre dim.* *pp* **2 1** *G.P.*

Violine.

1 2 3 4 5

pp

Andante con moto. ♩ = 104. *dim.* *morendo*

6 2 **B** 3 *Pft.* 4

rit. a tempo *dolce*

dim.

poco rit.

6 *Pft.* 7 8

dolciss. *dolciss.*

pp

Pft. *a tempo* *rit.* **C** **Tempo I. Allegro vivace.**

mf *dim.* *p*

f *dim.* *p*

f *p*

p

cresc. *f sf* *dim.* *p* **D**

cresc.

f *f* *dim. poco a poco*

Violine.

dim. *pp* G.P. *pp* arco

dim. *pff.* pizz. *f*

Allegro ma non troppo. ♩ = 126. IV.

16 17 18 19 20 A *pff.* *f*

p *sempre dim.* B

pp Pespressivo e sostenuto *ten.*

mf 3

p *pff.* 3

pff. animato C

Violine.

3 4 5

f *f* *ff*

D

f

E

mf *p*

1 2 3 4

mf

cresc.

f

dim.

p *poco rit.*

F# *tranquillo*

mf

Violine.

The image shows a page of a violin score, page 9. It consists of 12 staves of music. The key signature is two sharps (F# and C#). The score includes various dynamic markings: *ten.*, *p*, *mf*, *sf*, *f*, *ff*, and *sf*. Performance instructions include *animato* and *Più mosso.*. The notation features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and slurs. There are also some fingerings indicated, such as '3' and '5'. The piece concludes with a final cadence on the last staff.

