

Z 76421
E

À Son Excellence
LE COMTE MATHIEU WIELHORSKY.

ELEGIE

pour Violon

AVEC ACCOMPAGNEMENT DE PIANO

composee

par

H. VIEUXTEMPS.

OP 30

Propriété pour tous pays.

Vc. Pt. Pr. M. 2. —

Alt. & Pt. " M. 2. —

Vcllo & Pt. " M. 2. —

OFFENBACH & M., chez JEAN ANDRÉ.

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

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ELÉGIE

pour le Violon.

Andante con moto.

H. Vieuxtemps, Op. 30.

Violino.

PIANO.

The musical score is written for Violino and Piano. It begins with the tempo marking "Andante con moto." and the composer's name "H. Vieuxtemps, Op. 30." The key signature is G minor (three flats) and the time signature is 3/4. The score is divided into four systems:

- System 1:** The Violino part starts with a whole rest. The Piano part features a series of chords in the right hand, marked *pp*, and a melodic line in the left hand marked *p*. A *poco cresc.* marking is present.
- System 2:** The Violino part has a whole rest. The Piano part continues with chords in the right hand, marked *pp*, and a melodic line in the left hand. A *dim.* marking is in the right hand, and *ben sosten.* is in the left hand.
- System 3:** The Violino part has a whole rest. The Piano part continues with chords in the right hand, marked *poco*, and a melodic line in the left hand. A *sul G* marking is in the left hand.
- System 4:** The Violino part has a melodic line marked *cresc.* and *mf*. The Piano part continues with chords in the right hand, marked *cresc.*, and a melodic line in the left hand marked *p* and *pp*. A *sul A* marking is in the left hand.

First system of a musical score. The top staff (treble clef) contains a melodic line with dynamics *cresc.* and *dim.*. The middle staff (piano) contains a chordal accompaniment with dynamics *cresc.* and *mf*. The bottom staff (bass clef) contains a rhythmic accompaniment with a *p* dynamic.

Second system of a musical score. The top staff (treble clef) contains a melodic line with dynamics *mf* and *p*. The middle staff (piano) contains a chordal accompaniment with dynamics *mf* and *cresc.*. The bottom staff (bass clef) contains a rhythmic accompaniment with a *p* dynamic.

Third system of a musical score. The top staff (treble clef) contains a melodic line with dynamics *p* and *dim.*. The middle staff (piano) contains a chordal accompaniment with dynamics *dim.* and *cresc.*. The bottom staff (bass clef) contains a rhythmic accompaniment with a *mf* dynamic.

Fourth system of a musical score. The top staff (treble clef) contains a melodic line with dynamics *sempre cresc.* and *con forza*. The middle staff (piano) contains a chordal accompaniment with a *sempre cresc.* dynamic. The bottom staff (bass clef) contains a rhythmic accompaniment with triplets and a *3* marking. The system concludes with the instruction *sul G*.

First system of a musical score. It consists of a vocal line and a piano accompaniment. The piano part features a prominent bass line with repeated eighth-note patterns. The vocal line has a melodic line with some grace notes. Dynamics include *p* and *f*.

Second system of the musical score. The piano accompaniment continues with the eighth-note bass line. The vocal line features a long, sweeping melodic line that rises and then descends. Dynamics include *f*.

Third system of the musical score. The piano part has a more complex texture with sixteenth-note patterns in the bass. The vocal line continues with a melodic line. Dynamics include *f*, *molto espress.*, and *mf*.

Fourth system of the musical score. The piano accompaniment features a dense texture of sixteenth-note chords in the bass. The vocal line has a melodic line with some grace notes. Dynamics include *f*.

First system of musical notation. It consists of a vocal line in the upper staff and a piano accompaniment in two staves below. The piano part features a complex, rhythmic bass line with many sixteenth notes and chords. The vocal line has a melodic line with some grace notes and slurs.

Second system of musical notation. The vocal line includes the instruction *sostenuto* and *dolce*. The piano accompaniment continues with dense textures, including a prominent sixteenth-note pattern in the right hand and a more active bass line.

Third system of musical notation. The vocal line includes the instruction *con grazia*. The piano accompaniment features a triplet of sixteenth notes in the right hand and a bass line with some rests and moving lines.

Fourth system of musical notation. The vocal line has a melodic line with a *dim.* (diminuendo) marking. The piano accompaniment is mostly silent, with only a few notes in the right hand and a simple bass line.

musical score system 1. It features a vocal line and a piano accompaniment. The vocal line begins with a melodic phrase marked *molto espress.* The piano accompaniment starts with a piano (*p*) dynamic and includes a section of sixteenth-note arpeggios marked *pp*.

musical score system 2. The vocal line continues with a melodic phrase marked *ovest.* The piano accompaniment features a prominent section of sixteenth-note arpeggios in the right hand, marked *cresc.* in the lower register.

musical score system 3. The vocal line has a melodic phrase marked *mf*. The piano accompaniment consists of a steady sixteenth-note pattern in the right hand and a simple harmonic accompaniment in the left hand.

musical score system 4. The vocal line begins with a melodic phrase marked *dim.* and then moves to a sustained note marked *sul G*. The piano accompaniment features a section of sixteenth-note arpeggios in the right hand, marked *p*, and a simple harmonic accompaniment in the left hand. The instruction *sempre dim.* is written below the piano part.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand. Dynamics include *f* and *p*.

Second system of musical notation. The vocal line begins with the instruction *cresc.* (crescendo). The piano accompaniment continues with intricate patterns. Dynamics include *f* and *p*.

Third system of musical notation. The vocal line starts with the instruction *sul G rit.* (sul G, ritardando) and then *a tempo*. The piano accompaniment begins with *riten.* (ritardando) and then *a tempo*. Dynamics include *f* and *p*.

Fourth system of musical notation. The piano accompaniment continues with complex patterns. The system concludes with a double bar line and time signature changes: $\frac{2}{4}$ and $\frac{3}{4}$ for the vocal line, and $\frac{2}{4}$ and $\frac{3}{4}$ for the piano line. The final measure of the piano line is marked with a double bar line and the numbers 12/8 and 12/8.

pp

p

pp

passionato

furia

cresc.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line starts with a half note, followed by a quarter note, and then a half note with a slur. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. Dynamics include *f* and *cresc.*

Second system of the musical score. The vocal line continues with a half note, a quarter note, and a half note. The piano accompaniment has a consistent eighth-note accompaniment. Dynamics include *f*, *p*, and *poco*.

Third system of the musical score. The vocal line features a half note, a quarter note, and a half note. The piano accompaniment continues with eighth notes. Dynamics include *f*, *cresc.*, and *mf cresc.*

Fourth system of the musical score. The vocal line starts with a half note, followed by a quarter note, and then a half note. The piano accompaniment has a dense eighth-note texture. Dynamics include *f* and *energico*.

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 (bass clef) provide a harmonic accompaniment with chords and single notes, marked with a mezzo-forte *mf* dynamic. Vertical lines with the word *Violin* are placed below the bottom two staves.

Second system of musical notation, continuing the piece. The top staff maintains its intricate melodic pattern. The bottom two staves continue the accompaniment. Vertical lines with the word *Violin* are placed below the bottom two staves.

Third system of musical notation. The top staff continues with its melodic line. The middle staff (bass clef) has the instruction *sempre cresc.* written below it. The bottom staff continues with accompaniment. Vertical lines with the word *Violin* are placed below the bottom two staves.

Fourth system of musical notation, the final system on the page. The top staff concludes with a melodic phrase marked *sul G.* The middle staff has the instruction *f trem.* and the bottom staff has *ff*. The piece ends with a *Fine* marking. Vertical lines with the word *Violin* are placed below the bottom two staves.

ELÉGIE POUR ALTO
TRANSCRITE POUR VIOLON

VIOLON.

Signes: Tirez ↗
Poussez ↘

Audante con moto.
ben sost.

H. Vieuxtemps, Op. 80.

6 *ben sost.* *sul G.*

p *mf* *f* *p* *cresc.* *f* *cresc.*

f *dim.* *p* *mf*

f *mf* *sempre cresc.*

Sul G. *con forza* *p*

p

VIOLON.

musical score for Violin, page 2. The score consists of ten staves of music in G minor (three flats) and 3/4 time. The first staff begins with the tempo marking *mollo espresso.* and includes dynamic markings *p* and *f*. The second staff features a *2* fingering. The third staff is marked *dolce* and includes a *p* dynamic. The fourth staff is marked *con grazia* and includes *p* and *f* dynamics. The fifth staff is marked *dim* and includes *6* and *7* fingering. The sixth staff includes *tr* (trills) and *p* dynamic. The seventh staff is marked *mollo espresso.* and includes *dim.* and *mf* dynamics. The eighth staff is marked *Sul. G.* and includes *sempre dim.*, *f*, and *cresc.* dynamics. The ninth staff is marked *Sul. G. a tempo* and includes *rit.* and *6* fingering. The tenth staff includes *6* fingering and a *p* dynamic.

VIOLON.

Violin score for page 3, featuring various musical notations such as dynamics (*f*, *cresc.*, *decresc.*), articulation (accents, slurs), and performance instructions (*appassionato*, *forza*, *energico*, *Sul G.*). The score consists of ten staves of music in a minor key with a 3/4 time signature.

Compositionen für Violine mit Klavier.

	Mark.		Mark.
Aford, D. , op. 49. <i>Morceaux de Salon.</i>		Herman, A. , op. 180. <i>Le Violoncello</i>	
Hef. I. Violoncello. — La Gitana . . . 2 —		Chanteur. 20 <i>Morceaux.</i>	
» 1. Airico — Air de ballet . . . 2 —		No. 1. <i>Morceau Classique.</i> Pièce et	
» 2. Minuetto — Le retour . . . 2 —		» Barcarolle . . . 1 —	
» 3. Les Serénades . . . 2 —		» Air de <i>Reinold Heled.</i> . . . 1 —	
» 4. Marche . . . 2 —		» 2. Chant du voyageur. Légende	
» 5. Styrienne . . . 2 —		» populaire . . . 1 —	
» 6. L'Adieu — L'Adieu . . . 2 —		» 3. Canzonetta. <i>Faible des Champs.</i>	
» 7. Barcarolle — Tyrolienne . . . 2 —		» 4. Don Juan. <i>Morceaux.</i> . . . 1 —	
» 8. Scherzo — <i>Spessart.</i> . . . 2 —		» 5. L'Adieu à Napoli. <i>Ceuvre.</i> . . . 1 —	
» 9. Scherzo — <i>Spessart.</i> . . . 2 —		» 6. Ave Maria. <i>Schüler.</i> . . . 1 —	
» 10. Scherzo — <i>Spessart.</i> . . . 2 —		» 7. The long and weary day. Chant	
— op. 51. Chant du Cygne, 2 <i>Andantes</i>		» populaire . . . 1 —	
de Schubert, <i>Trauer.</i> et <i>Variaz.</i>		» 8. Carnaval de Venise . . . 1 —	
No. 1. <i>Sérénade (deux Esces).</i> . . . 1 30		» 9. Air de Ballet du roi Louis XIII. . . 1 —	
» 2. Au bord de la mer (deux Esces) . . . 1 30		» 10. J'ai perdu mon <i>Eurydice.</i> <i>Comé.</i>	
» 3. Ballade (deux Esces) . . . 1 30		» 11. Procelita. Pièce et Air . . . 1 —	
Basselt, Fritz , op. 23. <i>Berceuse.</i> . . . 1 —		» 12. Océan. <i>Berceuse.</i> . . . 1 —	
Blumenstengel, A. , op. 15. <i>Fantaisies.</i>		» 13. <i>Chambre de Zaccaria. Grand</i>	
No. 1. <i>Caracollé. Lento.</i> . . . 1 30		» 14. <i>Caroline de Niobe. Andante.</i>	
» 2. Ungeduld (<i>Impetuos.</i>), <i>Schüler.</i> . . . 1 30		» 15. Les saisons. <i>Duette. Allegro.</i>	
» 3. Air Flûte des <i>Champs.</i>		» 16. <i>Morceau (Mazurka). Air de concert.</i>	
<i>Andante.</i> . . . 2 —		» 17. <i>Berceuse. Adagio.</i> . . . 2 —	
» 4. <i>Chun salman ou chah salman.</i>		» 18. O. dies-hill <i>Romance.</i> . . . 1 —	
<i>Scherzo.</i> . . . 1 30		» 19. Je suis le petit tambour . . . 1 —	
» 5. <i>Misereux au Trovatore.</i> . . . 1 30			
» 6. Ave Maria. <i>Globe.</i> . . . 2 —		Hollander, S. , op. 6. <i>Suite. Deux Esces.</i>	
» 7. O. dieu! such. <i>Die Vögelin.</i>		<i>complet.</i> . . . 4 50	
<i>Chanson. Romance.</i> . . . 2 —		No. 1. <i>Prélude.</i> . . . 1 30	
» 8. O du mein lieber Abendstern		» 2. Gavotte . . . 1 30	
an's <i>Fausthaus.</i> <i>Flügel.</i> . . . 2 —		» 3. Romance . . . 1 50	
Eberhardt, G. , op. 30. <i>Lieder ohne Worte.</i>		» 4. Intermezzo . . . 2 —	
No. 1. <i>Wagend. No. 1. Albumblatt.</i>		» 5. Aria . . . 1 30	
» 2. <i>Kinderlied.</i> . . . 1 30		» 6. Tambourin . . . 2 —	
— op. 35. <i>Musikalische Geschilder.</i>		Jänker, Eug. , op. 25. <i>Suite in sechs</i>	
Hef. I. <i>Gnomastas. Eiferstas.</i> . . . 2 —		<i>Sätzen, komplett u.</i> 5 —	
» II. <i>Die Leuchtstafel. Die Mäxle.</i>		I. <i>Allegro vivace.</i>	
<i>Die Mäxle.</i> . . . 2 —		II. <i>Molto.</i>	
— op. 76. 2 <i>Mazurkas de Concert.</i>		III. <i>Scherzo.</i>	
No. 1. <i>A moll. No. 2. D moll.</i> . . . 4 30		IV. <i>Scherzo.</i>	
Goldmann, G. , op. 17. <i>Romance.</i>		V. <i>La Ballonaria.</i>	
<i>Hef. 1. 30 sec.</i> . . . 1 30		VI. <i>Allegro con aria.</i>	
— op. 22. <i>Romance. C. der Trömp.</i> . . . 1 —		Janus, L. , op. 61b. <i>Der junge Opern-</i>	
Hausser, M. , op. 39. 6 <i>Morceaux de Salon.</i>		<i>freund. Parler u. Paganini.</i>	
Hef. I. No. 1. <i>Air varié.</i> . . . 1 30		<i>Martha. Procelita. Compa. Traviata.</i>	
» 2. <i>Scherzo.</i> . . . 1 30		<i>Trovatore. Biquetto.</i> . . . 4 30	
» III. 3. <i>Bérceuse.</i> . . . 1 30		Lachner, Ign. , op. 86. 2 <i>Pièces.</i>	
» 4. <i>Nocturne.</i> . . . 1 30		No. 1. <i>Andantino.</i> . . . 1 30	
» III. 5. <i>Capriccio.</i> . . . 1 30		» <i>Nocturne.</i> . . . 1 30	
» 6. <i>Tarantelle.</i> . . . 1 30		— op. 81. <i>Sérénade.</i> . . . 1 30	
Hausser & Fiechtl , op. 21. <i>Amusements</i>		Léonard, N. , op. 2. <i>Souvenir de Haydn.</i>	
<i>sur des chansons favorites.</i>		<i>Fantaisie. Original.</i> . . . 2 30	
No. 1. <i>Drang in die Ferne. Schüler.</i> . . . 1 30		» <i>Amusem. Original.</i> . . . 2 30	
» 2. <i>Darstellung a. d. Bach. Schüler.</i>		Lindner, A. , op. 18. <i>Morceaux de Salon.</i>	
» 3. <i>Stellen. Schüler.</i> . . . 1 30		No. 1. <i>Sérénade (Sérénade). Schüler.</i>	
» 4. <i>Trockne Hüften (Paganini).</i>		» 2. <i>Ave Maria. Schüler.</i> . . . 1 30	
<i>Schüler.</i> . . . 1 30		» 3. <i>Loß der Thürken. Schüler.</i>	
» 5. <i>Musikalische Skizzen des Aves.</i>		» 4. <i>Last rose. Chant populaire.</i>	
» 6. <i>Halt! Schüler.</i> . . . 1 30		» 5. <i>Adelida. Schüler.</i> . . . 1 30	
» 7. <i>Wohlf! (Opéra). Schüler.</i> . . . 1 30		» 6. <i>Hyäne aus venedig.</i> . . . 1 30	
» 8. <i>Die böse Farbe. Schüler.</i> . . . 1 30		Lopf, H. , <i>Gavotte et Muette (Ueber-</i>	
» 9. <i>Mädchen von Juda. Schüler.</i>		<i>tragung von H. Tost).</i> . . . 2 —	
» 10. <i>Maria. Caricatura.</i> . . . 1 30		Molique, S. , op. 60. <i>Fandango. Solo.</i> . . . 1 30	
» 11. <i>Les Adieux. Schüler.</i> . . . 1 30			
» 12. <i>Venor. Genetlied. Schüler.</i>		Nachts, Theater , op. 18. <i>Abendlied.</i> . . . 1 30	
<i>1 30</i>		Niessl, Eug. , op. 81. <i>Berceuse.</i> . . . 1 30	
		Roast, Marc. , op. 10. <i>Réverie.</i> . . . 2 —	
		— op. 18. <i>Berceuse.</i> . . . 1 30	
		— <i>Parles musicales. Pièces inédites.</i>	
		» 1. <i>Chanson sans paroles No.</i>	
		» <i>Tschobrevy (Op. 8. No. 2).</i> . . . 1 30	
		» 2. <i>Méridie von Anna Rubinstein.</i>	
		» 3. <i>Op. 2. No. 1.</i> . . . 1 30	
		» 4. <i>Ave Maria. Lied. Fr. Schubert.</i>	
		» 5. <i>Trémololet aus des Kiechenzen.</i>	
		» 6. <i>Abendlied von Rob. Schumann.</i>	
		» 7. <i>Largo (Morceau).</i> . . . 1 30	
		Ringold, J. S. , <i>Fantaisies.</i>	
		— op. 34. <i>Lucrèce Borgia.</i> . . . 3 20	
		— op. 35. <i>Zampa.</i> . . . 3 20	
		— op. 36. <i>Frä Dorothea.</i> . . . 3 20	
		— op. 37. <i>Robert le Diable.</i> . . . 3 20	
		— op. 38. <i>Fantaisie mélodique.</i> . . . 2 —	
		— op. 39. <i>Mandoline.</i> . . . 2 —	
		— op. 40. <i>Des Paquais.</i> . . . 3 20	
		— op. 41. <i>Postillon.</i> . . . 3 20	
		— op. 42. <i>Radio de Massara.</i> . . . 3 20	
		— op. 43. <i>Der Singende Holländer (Le</i>	
		<i>Venues händel).</i> . . . 3 20	
		Nitard, C. , op. 23 No. 1. <i>Romance celtic.</i> . . . 1 —	
		Spohrer, L. , op. 55. <i>Adagio in IX. Concert.</i>	
		<i>Fr. 25 sec.</i> . . . 1 30	
		Stern, Lm. , op. 3. <i>Chanson d'Amour.</i> . . . 1 30	
		— <i>Schlummerlied.</i> . . . 1 30	
		Turtel, Trille de Diabö, Suite (Violoncello). 2 50	
		Trübel, S. , <i>Réverie. Pas de ballet.</i> . . . 1 30	
		Vienzenzky, N. , op. 30. <i>Elegie.</i> . . . 2 —	
		— op. 31. <i>Adagio religieux aus dem</i>	
		<i>IV. Concert.</i> . . . 1 30	
		— op. 32. <i>Morceaux de Salon.</i>	
		No. 1. <i>Souvenir de Beauxchamps.</i> . . . 2 —	
		» 2. <i>Mondlied.</i> . . . 2 —	
		» 3. <i>La Chanson.</i> . . . 2 —	
		Fiechtl, op. 22. Aïre populaires avec	
		<i>Variaz. brillantes et faciles.</i>	
		No. 1. <i>Tanque doodle.</i> . . . 1 30	
		» 2. <i>Last Rose of Summer.</i> . . . 1 30	
		» 3. <i>Carnaval de Venise.</i> . . . 1 30	
		» 4. <i>Home sweet home.</i> . . . 1 30	
		» 5. <i>Mardi Gras.</i> . . . 1 30	
		» 6. <i>Hill Columbia.</i> . . . 1 30	
		» 7. <i>Star spangled banner.</i> . . . 1 30	
		» 8. <i>Lorsley.</i> . . . 1 30	
		» 9. <i>Tyrolerland (Von einem Jagd).</i>	
		» 10. <i>All alone (Hörschenslied).</i>	
		» 11. <i>Santa Lucia. Chant popul. sept.</i>	
		» 12. <i>Zamara. Alfred Jan. Barcarolle.</i> . . . 1 30	

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2 Violinen, Fagott & Piano.

Violone, Viola, Vln. & Piano.

Violone, Vln., Fagott & Piano.

Violone, Vln. & Piano & 4 malin.

Violone, 2 Fagott & Piano.

Viol. Fagott, Cornet & pist. & Piano.

VIOLA (Alto).

Viola-Duos.

Viola & Violon.

Viola & Piano.

Viola & Harmonium.

Violin-Trios. (Fortsetzung)

2 Violinen & Bass.

2 Violinen & Fagott.

2 Violinen & Piano.

Violone, Viola & Violoncello.

Violon, Viola & Piano.

Violon, Vln. & Piano & 4 malin

Violin-Quartette.

Violon, Violoncello & Piano.

Violon, Violoncello & Organ.

Violon, Vln. & Harmonium.

Violon, Fagott & Piano.

Violon, Fagott & Harmonium.

Violon & Piano & 4 malin.

Violon, Piano & Harmonium.

Violon, Piano & Harmonium.

Violon, Piano & Harmonium.

Violin-Trios.

Violon mit Piano.

Violon & Organ.

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