

Sonate

pour

Piano et Violon

composée
par

M. M. IPPOLITOFF-IWANOFF.

OP. 8.

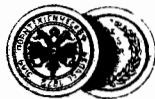
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Nichts charakterisiert dieses großangelegte, epochemachende Werk besser als das Vorwort, das der Verfasser seiner Arbeit zum Geleit übergab, und das deshalb hier folgt:

Hiermit übergebe ich meine neue Etüden-Schule der Öffentlichkeit, in der Hoffnung, durch diese streng progressiv geordnete Auslese der besten Etüden dem angehenden wie dem fortgeschrittenen Violinschüler eine Hilfe zu bieten. Von der Ansicht ausgehend, daß die ersten Studien die Grundlage für alles spätere Können bilden müssen, habe ich gerade diesen einen besonders breiten Raum in der Sammlung angewiesen, um den Schüler erst nach Errichtung eines soliden Fundamentes langsam weiter hinauf bis zu den schwindelnden Höhen der Virtuosität zu geleiten. Bei der Auswahl wurde Wert darauf gelegt, daß neben der sehr großen Zahl berühmter und berühmtester Etüden älterer und neuerer Meister auch eine Anzahl weniger bekannter aufgenommen wurden, die nach meiner Ansicht eine wertvolle Bereicherung der Literatur bedeuten und ich fühle mich verpflichtet, Herrn Prof. Dr. Altmann, Oberbibliothekar der Musik-Abteilung der kgl. Berliner Bibliothek, für seine bereitwillige Überlassung wertvoller und seltener Werke an dieser Stelle meinen verbindlichsten Dank auszusprechen. Es ist ein langer und mühevoller Weg, den der angehende Schüler vom Anfangsstadium bis zur Vollendung zurückzulegen hat. Sollte ihm hierbei meine Etüden-Schule eine angenehme Begleitung und zugleich Unterstützung sein, so wären die Wünsche, die mich beim Abfassen der Sammlung besetzten, voll erfüllt.

Die Wundergeige

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ARTHUR SEYBOLD

Ausstattung, Druck und Papier bieten das Beste, was auf diesem Gebiet existiert.

Der geschätzte Hamburger Pädagoge hat hier ein geradezu einzigartiges Sammelwerk entstehen lassen, dessen Besitz jedem Violinspieler einen erheblichen Teil der für sein Instrument existierenden Literatur zu unglaublich billigen Preisen sichert, und das bald in keiner Bibliothek mehr fehlen wird.

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4. Der kleine Gelger J. E. Hummel
5. Romanze A. Weidig
6. An die Rose M. Dahms
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8. Arie F. Durante
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12. Spanische Weisen A. Seybold

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2. Reigen seliger Geister Ch. W. Gluck
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12. Dudziarz H. Wieniawsky

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1. Berceuse L. Sinigaglia
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4. Impromptu Fr. Schubert
5. Gavotte G. B. Martini
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9. La Chasse M. Antzef
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11. Traumlied A. Seybold
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4. Schuhplattler A. Seybold
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SONATE.

I.

Aufführungsrecht
vorbehalten.

Andante sostenuto.

M. M. Ippolitaoff-Iwanoff, Op. 8.

Violon.

Piano.

The musical score consists of four systems of staves. The first system shows the beginning of the piece with a Violon staff and a Piano staff. The Piano part starts with a piano (*p*) dynamic. The second system continues the Piano part with a forte (*f*) dynamic. The third system features the Violon part with a forte (*f*) dynamic and the Piano part with a fortissimo (*ff*) dynamic. The lyrics "cre - scen - do" are written under the Piano staff in this system. The fourth system concludes the page with a piano (*p*) dynamic in the Violon part and a pianissimo (*pp*) dynamic in the Piano part.

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Allegro con moto.

The musical score consists of five systems, each with a piano part (treble and bass staves) and a violin part (treble staff). The key signature is two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Allegro con moto'. Dynamics include *f*, *mf*, *p*, and *pizz.* (pizzicato). The violin part includes an *arco* marking. The piano part features complex rhythmic patterns, including sixteenth and thirty-second notes, and various articulations like slurs and accents.

First system of musical notation, consisting of three staves (treble, middle, and bass clefs) with a key signature of two sharps (F# and C#). The music features a melodic line in the treble clef and a rhythmic accompaniment in the bass clef.

Second system of musical notation, continuing the piece. It includes dynamic markings *p* *rall.* in the treble clef and *p* *rall.* in the bass clef. The notation includes various note values and rests.

Third system of musical notation, featuring the tempo marking *a tempo* in both the treble and bass clefs. The dynamic marking *mf* is present in the bass clef. The music continues with complex rhythmic patterns.

Fourth system of musical notation, including the dynamic marking *p* in the treble clef. The piece continues with intricate melodic and harmonic development.

Fifth system of musical notation, featuring dynamic markings *p* and *mf* in the bass clef. The system concludes with a final melodic flourish in the treble clef.

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The first staff contains a melodic line with a *cresc.* marking and a *mf* dynamic. The grand staff contains a piano accompaniment with a *p* dynamic.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a *pizz.* marking and a *p* dynamic. The grand staff continues the piano accompaniment with a *p* dynamic.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has an *arco* marking and a *mf* dynamic. The grand staff continues the piano accompaniment with a *p* dynamic.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a *p* dynamic. The grand staff continues the piano accompaniment with a *p* dynamic.

Fifth system of musical notation. It consists of a single treble clef staff and a grand staff. The first staff has a *mf* dynamic. The grand staff continues the piano accompaniment with a *mf* dynamic.

7

mf

mf

f

This system contains the first four measures of the piece. The top staff features a melodic line with a *mf* dynamic. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand. The piece concludes with a *f* dynamic.

pizz. *mf* arco *mf* *mf*

mf

This system contains measures 5 through 8. The top staff begins with a *pizz.* (pizzicato) instruction and a *mf* dynamic, followed by an *arco* (arco) instruction and a *mf* dynamic. The piano accompaniment continues with chords and a bass line, marked with *mf* dynamics.

pizz. arco *f*

f

This system contains measures 9 through 12. The top staff starts with a *pizz.* instruction, followed by an *arco* instruction and a *f* dynamic. The piano accompaniment features chords and a bass line, with a *f* dynamic marking.

This system contains measures 13 through 16. The top staff continues with melodic lines, and the piano accompaniment maintains its chordal and bass line structure.

This system contains measures 17 through 20. The piano accompaniment features a consistent bass line and chordal accompaniment.

First system of musical notation, consisting of three staves (treble, grand, and bass clefs). The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The grand staff contains a complex accompaniment with many chords and arpeggios. The bass clef staff features a steady eighth-note accompaniment with a '7' marking under several notes.

Second system of musical notation, continuing the piece. It features similar complex textures in the grand staff and the eighth-note accompaniment in the bass clef.

Third system of musical notation, starting with the instruction "4^a Corda." above the treble clef staff. It includes dynamic markings such as *f* and *p*. A section of the treble clef staff is marked "C.P.B.C." and contains a dense, rapid passage. The grand staff continues with complex chordal textures.

Fourth system of musical notation, also starting with "4^a Corda." above the treble clef staff. It features dynamic markings *f* and *p*. The grand staff continues with complex textures, and the bass clef staff has a steady accompaniment.

Fifth system of musical notation, concluding the page. It includes dynamic markings *f*, *mf*, and *p*, and the instruction "rall." (ritardando) appearing in both the treble and bass clef staves. The music ends with a final chord and a fermata.

a tempo
mf

a tempo
p

This system contains the first two staves of music. The top staff is a vocal line in treble clef, marked *a tempo* and *mf*. The bottom two staves are piano accompaniment in treble and bass clefs, marked *a tempo* and *p*. The key signature has two sharps (F# and C#).

This system continues the piano accompaniment from the first system, with the vocal line continuing in the system above. The piano part features complex rhythmic patterns and chordal textures.

pizz.

p *mf* *f*

This system continues the piano accompaniment. It includes dynamic markings *p*, *mf*, and *f* in the bass staff. A *pizz.* instruction is placed above the vocal line. The piano part shows a progression of chords and rhythmic figures.

arco
mf

p

This system continues the piano accompaniment. It includes an *arco* instruction above the vocal line and dynamic markings *mf* and *p* in the piano staves. The piano part continues with its characteristic rhythmic and harmonic language.

p *mf* *f*

This system concludes the page with piano accompaniment. It features dynamic markings *p*, *mf*, and *f* in the piano staves. The music ends with a final chord and a fermata.

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble clef with slurs and a rhythmic accompaniment in the bass clef. A dynamic marking of *mf* is present in the first measure.

Second system of musical notation, continuing the piece. It maintains the same grand staff and key signature. The melodic line in the treble clef continues with slurs, and the bass clef accompaniment remains consistent.

Third system of musical notation. The treble clef part begins with a dynamic marking of *p* and later changes to *mf*. The bass clef part has a *p* marking in the second measure. The notation includes various slurs and articulation marks.

Fourth system of musical notation, the final system on the page. It continues the melodic and rhythmic themes established in the previous systems, ending with a final cadence in the treble clef.

First system of musical notation. It consists of a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The key signature is three sharps (F#, C#, G#). The music features a melodic line in the treble and a rhythmic accompaniment in the grand staff. A dynamic marking of *p* (piano) is present in the grand staff.

Second system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three sharps. The music continues with melodic and accompaniment parts. Dynamic markings include *mf cresc.* in the treble staff and *mf* in the grand staff.

Third system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three sharps. The music features a melodic line with a *mf cresc.* marking and a *pizz.* (pizzicato) marking in the treble staff. The grand staff has a *f* (forte) marking. The system concludes with a *dim.* (diminuendo) marking in the treble staff.

Fourth system of musical notation. It consists of a single treble clef staff at the top and a grand staff below. The key signature is three sharps. The music features a melodic line with a *p* (piano) marking and a *pp* (pianissimo) marking in the treble staff. The grand staff has a *p* marking. The system concludes with a *pp* marking in the grand staff.

II.

Tempo di Valse mélancolique.
Allegretto assai e grazioso.

The musical score is written for piano and voice. It consists of five systems of staves. The first system includes a vocal line with the lyrics "cre - scen - do" and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system continues the piano accompaniment with dynamics *p*, *mf*, and *p*. The third system shows a change in the piano accompaniment with dynamics *mf* and *mf*. The fourth system features a more complex piano accompaniment with dynamics *p*, *f*, and *mf*. The fifth system includes a *pizz.* (pizzicato) marking in the vocal line and piano accompaniment with dynamics *mf*, *p*, and *mf*.

arco
p

The first system of music features 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 rest followed by a series of eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamic markings include 'arco' and 'p'.

The second system continues the musical piece. The vocal line has a rest followed by a half note. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamic markings include 'mf' and 'p'.

rall. a tempo
p pp f

The third system shows a vocal line with a rest followed by a half note. The piano accompaniment has a complex texture with many chords. Dynamic markings include 'p', 'pp', and 'f'. Performance directions 'rall.' and 'a tempo' are present.

mf p mf p mf

The fourth system features a vocal line with a rest followed by a half note. The piano accompaniment continues with a similar rhythmic pattern. Dynamic markings include 'mf', 'p', and 'mf'. The words 'cre', 'scen', and 'do' are written below the piano part.

rall. mf p p rall.

The fifth system shows a vocal line with a rest followed by a half note. The piano accompaniment features a mix of eighth and sixteenth notes. Dynamic markings include 'mf', 'p', and 'p'. Performance directions 'rall.' are present.

a tempo

a tempo *mf*

f *rall.* *p* *rall.* *a tempo*

mf *f* *rall. -*

a tempo

p *a tempo* *mf*

p7 *scen - do*

First system of musical notation. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The first staff contains a melodic line with slurs and dynamic markings *p* and *mf*. The grand staff contains accompaniment with slurs and dynamic markings *mf* and *p*.

Second system of musical notation, continuing the piece with similar notation and dynamics.

Third system of musical notation. The first staff begins with a *pizz.* (pizzicato) marking. The grand staff continues with accompaniment and dynamic markings *mf* and *p*.

Fourth system of musical notation, featuring a melodic line in the first staff and accompaniment in the grand staff with dynamic markings *mf* and *p*.

Fifth system of musical notation, the final system on the page. It includes dynamic markings *p*, *p*, *p*, and *pp*, as well as the instruction *p morendo* in the grand staff.

III.

Allegro risoluto.

con spirito

f 4^a Corda

The musical score is written for piano and consists of four systems of staves. Each system contains a single treble clef staff and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The first system includes the tempo marking "Allegro risoluto." and the performance instruction "con spirito". A dynamic marking of "f" (forte) is present, along with the instruction "4^a Corda" (fourth string). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as chords and rests. Dynamic markings include "f" and "ff" (fortissimo). The piece concludes with a double bar line and repeat dots.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part features a dynamic marking of *sfz* (sforzando) and *p* (piano).

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

Third system of musical notation. The piano part has a dynamic marking of *f* (forte). The system concludes with the instruction *rall. espr.* (rallentando, espressivo).

Fourth system of musical notation. The tempo is marked *a tempo*. The piano part includes dynamic markings of *p* (piano) and *mf* (mezzo-forte).

Fifth system of musical notation. The piano part features a *cresc.* (crescendo) marking. The vocal line includes the lyrics "pre - scen - do".

First system of musical notation. It 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 features a melodic line with slurs and ties. The piano accompaniment includes a right-hand part with sixteenth-note patterns and a left-hand part with chords and single notes. Dynamics markings include *f* and *mf*.

Second system of musical notation. It continues the vocal and piano parts from the first system. The piano accompaniment features more complex rhythmic patterns in the right hand and sustained chords in the left hand. Dynamics markings include *f*.

Third system of musical notation. The vocal line continues with melodic phrases. The piano accompaniment shows a variety of textures, including chords and moving lines. Dynamics markings include *ff* and *f*.

Fourth system of musical notation. This system features a dense piano accompaniment with rapid sixteenth-note passages in both hands. The vocal line continues with a melodic line. Dynamics markings include *f*.

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The key signature is two sharps (F# and C#).

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures. It includes dynamic markings such as *f* (forte).

Third system of musical notation, showing further development of the musical themes. The accompaniment features dense chordal textures.

Fourth system of musical notation, concluding the page. It includes dynamic markings *mf* (mezzo-forte), *rall.* (rallentando), and *dolce* (dolce).

Andante sostenuto quasi adagio.

The musical score is written for piano and voice. It consists of four systems of music. The piano part is written in a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#). The tempo is marked "Andante sostenuto quasi adagio".

The first system shows the piano accompaniment starting with a *p* (piano) dynamic. The vocal line is present but has no lyrics.

The second system continues the piano accompaniment, with dynamics ranging from *p* to *mf* (mezzo-forte). The vocal line has no lyrics.

The third system features the vocal line with lyrics: "cre - scen -". The piano accompaniment has a *p* dynamic.

The fourth system features the vocal line with lyrics: "do". The piano accompaniment has a *ff* (fortissimo) dynamic, followed by a *dimin.* (diminuendo) marking, and ends with a *p* dynamic.

Allegro risoluto.

a tempo *p* *cresc.*

The first system of music features a piano part on the left and a bass part on the right. The piano part begins with a *p* dynamic and includes a *cresc.* marking. The bass part starts with a *pp* dynamic and later moves to *mf*. Both parts are marked *a tempo*.

The second system continues the musical piece with piano and bass staves. The piano part features a *f* dynamic marking. The bass part continues with a *f* dynamic.

The third system of music shows the piano and bass parts. The piano part has a *f* dynamic marking. The bass part also features a *f* dynamic.

The fourth system concludes the page with piano and bass staves. The piano part has a *f* dynamic marking. The bass part also features a *f* dynamic.

4^a Corda

The musical score is written for piano in a key with two sharps (D major or F# minor) and a 3/4 time signature. It consists of four systems of staves. Each system has a single treble clef staff at the top and a grand staff (treble and bass clefs) below. The first system begins with a dynamic marking of *ff* and includes the instruction "4^a Corda" above the treble staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several slurs and accents throughout the piece. The second system has a dynamic marking of *f* in the bass staff. The third system has a dynamic marking of *ff* in the bass staff. The fourth system has dynamic markings of *f* and *sf* in the bass staff. The score concludes with a double bar line and a fermata over the final notes.

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 III. Allegretto 1,20

VERLAG VON D. RAHTER IN LEIPZIG

SONATE.

I

Violon.

Aufführungsrecht
vorbehalten.

M.M. Ippolitoff-Iwanoff, Op.8.

Andante sostenuto.

Allegro con moto.

Violon.

The score consists of ten staves of music in G major (one sharp). The first staff begins with a *p* dynamic. The second staff features *mf* and *pizz. mf* dynamics. The third staff includes *arco*, *mf*, and *p* markings, with a first ending bracket labeled '1'. The fourth staff has *p* and *mf* dynamics. The fifth staff contains *mf* dynamics. The sixth staff includes *pizz.* and *arco* markings. The seventh staff features *pizz.* and *f* dynamics. The eighth staff has *f* dynamics. The ninth staff continues with *f* dynamics. The tenth staff is labeled '4^a Corda' and begins with *f* dynamics. The music includes various articulations such as slurs, accents, and hairpins.

Violon.

4^a Corda

a tempo

pizz. *arco*

p *mf* *rall.*

p *mf*

p *rall.* *a tempo*

f *mf*

p

pizz. *p*

II.

Violon.

Tempo di Valse mélancolique.
Allegretto assai e grazioso.

The score consists of ten staves of music in G major and 3/4 time. The first staff begins with a *p* dynamic. The second staff includes *p*, *mf*, and *p* dynamics. The third staff features *p* and *mf*. The fourth staff has *p*, *f*, and *p*. The fifth staff starts with *p* and *pizz.*. The sixth staff includes *arco*, *p*, and *mf*. The seventh staff has *p* and *p*. The eighth staff features *pp*, *mf*, *rall.*, *f*, and *a tempo*. The ninth staff has *mf* and *mf*. The piece concludes with a *mf* dynamic.

Violon.

The musical score consists of ten staves of music in G major (one sharp). The first staff begins with a piano (*p*) dynamic and a tempo change from *rall.* to *a tempo*. The second staff features a *crescendo* leading to a forte (*f*) dynamic, followed by a *rall.* marking. The third staff starts with *a tempo* and *p*, then includes a *crescendo*. The fourth staff begins with *scendo* and *f*, followed by *rall.* and *p*. The fifth staff is marked *a tempo* and *p*. The sixth staff is marked *f*. The seventh staff starts with *p*. The eighth staff includes a *pizz.* instruction. The ninth staff is marked *p*. The final staff begins with *p*, includes a first ending bracket labeled '1', and concludes with a *pp* dynamic.

Violon.

III.

Allegro risoluto con spirito.

4^a Corda.

f

f

3 *Largamente.*

rall. - 1 -

atempo

p

cre - scen - do

f

6

Violon.

The first two staves of the Violon part. The first staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. It contains a melodic line with a long slur over several measures. The second staff continues the melodic line and ends with a triplet of eighth notes.

Andante sostenuto. quasi Adagio

The third and fourth staves of the Violon part. The third staff begins with a treble clef, a key signature of three sharps, and a common time signature. It contains a melodic line with a long slur. The fourth staff continues the melodic line and includes dynamic markings: *mf* (mezzo-forte), *ff* (fortissimo), and *p* (piano). It also includes the instruction *Tempo I. Allegro risoluto. cre - - scen*.

The fifth staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *f* (forte) and *f* (forte).

The sixth staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *f* (forte) and *f* (forte).

The seventh staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *ff* (fortissimo).

The eighth staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *f* (forte) and *f* (forte).

The ninth staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *f* (forte) and *f* (forte).

The tenth staff of the Violon part, continuing the melodic line with a long slur. It includes dynamic markings: *f* (forte) and *f* (forte).

The eleventh and twelfth staves of the Violon part. The eleventh staff continues the melodic line with a long slur. The twelfth staff concludes the piece with a final melodic phrase and dynamic markings: *f* (forte) and *ffz* (fortissimo con sordina).

4^a Corda.

4^a Corda

VIOLIN=MUSIK

AUS DEM VERLAGE VON D. RAHTER IN LEIPZIG

(*ll* = sehr leicht; *l* = leicht; *m* = mittelschwer; *s* = schwer; *ss* = sehr schwer.)

VIOLINE MIT KLAVIER

POPPER, DAVID M.	
<i>s</i> Op. 32 No. 1. Zweites Nocturne (E. Sauret).....	2,—
<i>s</i> Op. 33. Tarantelle (J. Hubay) ..	3,—
<i>s</i> Op. 39. Elftanz, übertragen von C. Halir.....	4,50
<i>s</i> — Übertragen von E. Sauret..	3,50
Op. 50. Im Walde. Suite.	
Daraus:	
<i>m</i> No. 4. Reigen (Kühns).....	2,—
<i>l</i> No. 5. Herbstblume (Kühns) ..	1,20
<i>l</i> Op. 52 No. 1. Feuillet d'Album (Kühns).....	2,50
Op. 54. Spanische Tänze.	
<i>s</i> No. 1. Zur Gitarre (Kühns).....	2,80
<i>ss</i> No. 2. Serenade (Kühns).....	2,50
<i>s</i> No. 5. Vito (Herrmann).....	3,—
<i>ss</i> Op. 55 No. 1. Spinnlied (Auer).....	4,—
<i>s</i> Op. 57. Zweite Tarantella (Kühns).....	5,—
<i>m</i> Op. 64 No. 1. Wie einst in schönen Tagen (Herrmann).....	2,—
RESCH, JOHANN	
<i>m</i> Op. 150. Frauen-Huldigung. Gavotte.....	1,20
SAVINSKY, ALEXANDRE	
Op. 11. 2 Morceaux.	
<i>l</i> No. 1. Berceuse.....	1,20
<i>m</i> No. 2. Caprice.....	1,20
SCHNIRLIN, OSSIP	
<i>s</i> Op. 7. Ballade slave.....	3,—
SCHUBERT, FRANZ	
2 Moments musicaux (Ossip Schnirlin).	
<i>ml</i> Op. 94 No. 2. Andantino, <i>As</i> ..	1,50
<i>m</i> Op. 94 No. 3. Allegro moderato, <i>f</i> <i>moll</i>	1,50
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<i>l</i> Op. 85 No. 12. Abendlied (Auer).....	—,80
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<i>m</i> Op. 17 No. 2. Valselente (Klengel) ..	1,20
<i>m</i> Op. 17 No. 3. Rocooco (Klengel) ..	1,20
<i>s</i> Op. 26. Sonate <i>G</i>	5,—
<i>m</i> Op. 28 No. 2. Canzonetta (Klengel) ..	1,50
<i>m</i> Op. 33. Arioso.....	1,50
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<i>l</i> Op. 142d. Suite mit Benutzung von Volks- und Kinderliedern ..	2,—
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<i>l</i> Op. 31. Konzert <i>G</i> <i>dur</i> (Schülerkonzert No. 6)..... no.	3,—
<i>l</i> Op. 32. Konzert <i>g</i> <i>moll</i> (Schülerkonzert No. 7)..... no.	3,—
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<i>ll</i> Op. 105. Der gute Kamerad. 6 kleine Vortragstücke.....	2,50
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<i>l</i> Op. 108. 3 Stücke.	
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No. 2. Serenade ..	1,50
No. 3. Romanze.....	1,50
<i>l</i> Op. 112. Konzertino <i>D</i> <i>dur</i> (i. d. ersten drei Lagen ausführbar) ..	4,—
<i>l</i> Op. 119. Weihnachtszauber. Fantasie über beliebte Weihnachtslieder.....	1,20
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<i>l</i> Op. 151. Christfest. Weihnachtsfantasie.....	1,50
Dazu:	
Violine II, Violoncell..... je	—,60
Harmonium ad lib.....	—,80
Op. 153. 4 Charakterstücke (erste Lage).	
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<i>l</i> No. 2. Gondoliera.....	1,—
<i>l</i> No. 3. Valse aimable.....	1,—
<i>l</i> No. 4. Bleisoldaten-Parade.....	1,—
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