

SOURCE MUSICALE

pour les Amateurs

de

Piano (à 4 mains) Violon et Violoncelle

par

F. A. KUMMIBER.

Premier Violoncelle de S.M. le Roi de Saxe.

Oeuv. 49.

N ^o 1. Variations sur un thème de Bellini		N ^o 24. Ouverture z. Oper: Der Freischütz	
N ^o 2. Potpourri sur un motif de l'Opéra: Le Postillon de Loujumeau	4 Mk. 50 Pf.	von C. M. von Weber	3 Mk. ... Pf.
N ^o 3. Divertissement sur un air suisse et d'une mélodie de l'Opéra: Les Huguenots		N ^o 25. Anthologie über Melodien von Franz Schubert	6 " "
N ^o 4. Ouverture de l'Opéra: La Flûte magique, de Mozart	4 " 50 "	N ^o 26. Fantaisie über Themen aus d. Meistersingern von Nürnberg von Rich. Wagner	6 " "
N ^o 5. Der Friedensbote a. d. Oper: Rienzi, von Rich. Wagner	3 " "	N ^o 27. Jubelouverture von C. M. von Weber	3 " "
N ^o 6. Spinner-Lied a. d. Oper: Der fliegende Holländer von Rich. Wagner	3 " "	N ^o 28. Ouverture zur Oper: Oberon von C. M. von Weber.	4 " "
N ^o 7. Lucia di Lammermoor de Donizetti	4 " 50 "	N ^o 29. Ouverture zur Oper: Don Juan von Mozart	3 " "
N ^o 8. Lucrezia Borgia de Donizetti		N ^o 30. Ouverture zur Oper: Rienzi v. Rich. Wagner	3 " 80 "
N ^o 9. „O! du mein holder Abendstern" a. d. Oper: Tannhäuser von Rich. Wagner	3 " "	N ^o 31. Serenade (Duo) Op. 8 für Viol. Bratche u. Violoncell von L.v. Beethoven.	5 " 30 "
N ^o 10. Chor: „Freudig begrüßen wir etc." a. d. Oper: Tannhäuser von Rich. Wagner	3 " "	N ^o 32. Divertissement brillant sur des thèmes de L'op. a. Guillaume Tell de Rossini.	6 " "
N ^o 11. Ouverture de l'Opéra: Le Nozze di Figaro de Mozart	3 " "	N ^o 33. Septuor in Es, par L.van Beethoven Op. 20.	8 " 30 "
N ^o 12. Divertissement brillant sur des thèmes fav. de l'Opéra: Rigoletto de G. Verdi	4 " "	N ^o 34. Wasser und Feuermusik von G.F. Händel.	6 " "
N ^o 13. Transcription a. d. Oper: Lohengrin, von Rich. Wagner	3 " "	I. Wassermusik.	4 " "
N ^o 14. Ouverture zur Oper: Fidelio von L.v. Beethoven	3 " "	II. Feuermusik.	4 " "
N ^o 15. Hommage à C. M. de Weber (Autodidaxis zum Laus.)	3 " "	N ^o 35. Andante und Arie aus dem Oratorium Samson von Händel	2 " 30 "
N ^o 16. Sonate pathétique de L.van Beethoven	5 " "	N ^o 36. Melodienstrauss aus der Oper: Troubadour von Verdi	6 " 50 "
N ^o 17. Fr. Chopin's Goldene Melodien	3 " 50 "	N ^o 37. Paraphrase über Themen aus der Oper Tannhäuser von Richard Wagner	7 " "
N ^o 18. Air du „Stabat mater" de Rossini	2 " "	N ^o 38. Stalaktiten aus der Oper: Sonnambula von Bellini	8 " "
N ^o 19. Aphorismen aus den Werken Felix Mendelssohn Bartholdy's	4 " 50 "	N ^o 39. Quintette von W.A. Mozart, OP. 108.	5 " "
N ^o 20. Ouverture zur Oper „Tannhäuser" von Rich. Wagner	5 " "	N ^o 40. Ghys. Air Louis XIII.	2 " "
N ^o 21. Melodienkranz von Robert Schumann	5 " "	N ^o 41. Prolog aus R. Leoncavallo's Bajazzo (B. Wolff)	5 " "
N ^o 22. Fantasie über Motive aus dem Freischütz von C. M. von Weber	4 " 80 "	N ^o 42. Fantasie aus R. Leoncavallo's Bajazzo (B. Wolff)	6 " "
N ^o 23. Ouverture z. Oper Leonore N ^o 2 C dur von L.v. Beethoven	5 " "		

BERLIN, C. F. MESER.

(Adolphe Fürstner)

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NB. 1. On peut aussi exécuter ces Pièces sans accompagnement de Violoncelle, dans ce cas
il faut jouer les petits notes dans les Parties de Piano et de Violon.

2. Les différentes lettres dans toutes les Parties indiquent où on doit commencer l'exercice.

Secondo.

Moderato. O! du mein holder Abendstern.

F. A. Kummer, Op. 49.

20 = 9.

Primo.
Moderato. O! du mein holder Abendstern.

2C=9.

dolce e tenuto.

2

pp

pp *pp* *pp*

p *p*

Moderato.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The first system begins with a piano (*p*) dynamic marking. The second system continues the piece. The third system features a piano (*pp*) dynamic marking. The fourth system continues the piece. The fifth system features a piano (*pp*) dynamic marking. The sixth system features a piano (*pp*) dynamic marking, a *poco cresc.* marking, and a *poco rit.* marking. The score includes various musical notations such as notes, rests, and slurs.

Moderato.

Primo.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a dynamic marking of *p*. The lower staff is in bass clef with the same key signature and time signature, also starting with a dynamic marking of *p*. The music features a series of chords and melodic lines in both hands.

The second system continues the piece with two staves. The upper staff remains in treble clef with a key signature of one sharp and 6/8 time. The lower staff is in bass clef with the same key signature and time signature. The music continues with a steady melodic flow in both hands.

The third system consists of two staves. The upper staff is in treble clef with a key signature of one sharp and 6/8 time. The lower staff is in bass clef with the same key signature and time signature. The music continues with a steady melodic flow in both hands.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp and 6/8 time. The lower staff is in bass clef with the same key signature and time signature. The music continues with a steady melodic flow in both hands.

The fifth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp and 6/8 time. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines in both hands. Dynamic markings include *pp* and *ppp*.

The sixth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp and 6/8 time. The lower staff is in bass clef with the same key signature and time signature. The music features a series of chords and melodic lines in both hands. Dynamic markings include *poco rit.*, *poco cresc.*, and *pp*.

Secondo.

The image displays a musical score for piano, organized into six systems, each consisting of two staves. The notation is in a key signature of one sharp (F#) and a 3/4 time signature. The first system begins with a piano (*p*) dynamic marking and a *legato.* instruction. The score features a complex texture with overlapping melodic lines and chords, often spanning across the two staves. The piece concludes with a pianissimo (*pp*) dynamic marking in the final system.

Primo.

The musical score is written for piano and consists of six systems, each with two staves. The key signature is one sharp (F#) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic and includes the instruction *Legato.* The music is characterized by arpeggiated chords in the right hand and flowing, often chromatic, lines in the left hand. The second system continues this texture. The third system features a change in the right-hand accompaniment to a more rhythmic pattern. The fourth system continues with the arpeggiated accompaniment. The fifth system introduces a pianissimo (*pp*) dynamic and features a more complex, textured accompaniment in the left hand. The sixth system concludes with a return to the arpeggiated accompaniment and a *pp* dynamic.

Secondo.

The musical score is written for piano and consists of six systems of staves. The first system features a *pp* dynamic. The second system includes a *cresc.* marking and a *pp* dynamic. The third system is marked *p*. The fourth system is marked *p*. The fifth system is marked *pp* and *piu p*. The sixth system is marked *dim.* and *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Primo.

The first system of the musical score consists of two staves. The upper staff contains a melodic line with a wide intervallic leap and a long slur. The lower staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *pp* (pianissimo) is placed at the beginning of the first measure.

The second system continues the musical development. It features a *cresc.* (crescendo) marking in the middle of the system, indicating a gradual increase in volume. A *p* (piano) marking appears at the end of the system. The notation includes various articulations and slurs.

The third system introduces a *dolce.* (dolce) marking, suggesting a softer, more lyrical quality. A *p* (piano) marking is also present. The upper staff continues with melodic motifs, while the lower staff provides a steady accompaniment.

The fourth system features a *p* (piano) dynamic marking. The upper staff has a melodic line with some grace notes, and the lower staff continues with a consistent accompaniment pattern.

The fifth system contains two dynamic markings: *pp* (pianissimo) at the beginning and *piu p* (piu piano) later in the system. The notation shows a melodic line in the upper staff and a chordal accompaniment in the lower staff.

The sixth system concludes with a *dim.* (diminuendo) marking, indicating a decrease in volume, followed by a final *pp* (pianissimo) marking. The notation includes a melodic line in the upper staff and a chordal accompaniment in the lower staff.

Secondo.

Allegro.

Freudig begrüßen wir.

U^c 10.

The musical score is written for piano and consists of five systems of staves. The first system features a treble clef with a common time signature and a key signature of two flats. It begins with a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The dynamic marking is *p*. The second system continues with a triplet in the right hand and a pair of eighth notes in the left hand, with a dynamic marking of *p*. The third system includes a triplet in the right hand and a pair of eighth notes in the left hand, with dynamic markings of *p*, *marcato.*, and *cresc.*. The fourth system features a triplet in the right hand and a pair of eighth notes in the left hand, with dynamic markings of *f*, *dim.*, and *p*. The fifth system continues with a triplet in the right hand and a pair of eighth notes in the left hand, with a dynamic marking of *p*.

Primo.
Freudig begrüßen wir.

Allegro.

♩ = 10.

First system of musical notation. Treble clef, key signature of two flats, common time. The right hand starts with a forte (*f*) dynamic and a series of sixteenth-note chords. The left hand has a few notes. The system ends with a piano (*p*) dynamic and triplet markings.

Second system of musical notation. Treble clef, key signature of two flats, common time. The right hand continues with chords and some triplet markings. The left hand has a few notes. The system ends with a piano (*p*) dynamic.

Third system of musical notation. Treble clef, key signature of two flats, common time. The right hand has a melodic line with accents and triplet markings. The left hand has a few notes. The system ends with a piano (*p*) dynamic and a *Cresc.* marking.

Fourth system of musical notation. Treble clef, key signature of two flats, common time. The right hand has a melodic line with a forte (*f*) dynamic, followed by a *dim.* marking and then a piano (*p*) dynamic. The left hand has a few notes.

Fifth system of musical notation. Treble clef, key signature of two flats, common time. The right hand has a melodic line with a piano (*p*) dynamic and some slurs. The left hand has a few notes. The system ends with a piano (*p*) dynamic.

Secondo.

The musical score is arranged in six systems, each with two staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system features a piano (*p*) dynamic. The second system also features a piano (*p*) dynamic. The third system includes a *poco cresc.* marking and a fortissimo (*ff*) dynamic. The fourth system features a fortissimo (*ff*) dynamic. The fifth system features a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic. The score is written in a key signature of one flat and a 3/4 time signature.

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of eighth notes, followed by chords and a melodic line. The lower staff (bass clef) contains mostly rests, with some chords appearing later in the system. A dynamic marking of *p* (piano) is placed in the right-hand margin.

The second system continues the piece. The upper staff features a steady stream of eighth notes, while the lower staff provides harmonic support with chords and occasional eighth notes. A dynamic marking of *p* is present in the right margin.

The third system is marked with *poco cresc.* (poco crescendo) in the left margin. The upper staff contains a very dense and rapid melodic passage, likely a trill or a similar technical exercise. The lower staff continues with a steady accompaniment of chords.

The fourth system begins with a 7-measure rest in the treble staff, indicated by a '7' above the staff. The lower staff has a 7-measure rest below it. The music then resumes with a dynamic marking of *ff* (fortissimo) in the left margin. The upper staff has many accents (>) over the notes.

The fifth system features a treble staff with a melodic line and a bass staff with accompaniment. A dynamic marking of *p* is located in the right margin.

The sixth system includes a triplet in the treble staff, marked with a '3' above the notes. The lower staff continues with accompaniment. A dynamic marking of *p* is present in the right margin.

Secondo.

The musical score is written for piano and consists of six systems, each with two staves. The key signature is one flat (B-flat major or D minor). The first system begins with a piano (*p*) dynamic. The second system features a crescendo (*cresc.*), a marked section (*marcata.*), a forte (*f*) dynamic, and a first ending with a repeat sign and a first ending bracket. The second ending is marked *piu cresc.* The third system is marked *ff sempre staccato.* The fourth and fifth systems continue the staccato texture. The sixth system concludes with a fortissimo (*ff*) dynamic and a final cadence.

The musical score is written for piano and consists of seven systems of staves. The first system features a piano (*p*) dynamic and includes a crescendo (*cresc.*) instruction. The second system continues with a piano (*p*) dynamic. The third system shows a transition to a fortissimo (*ff*) dynamic, with a *sempre* instruction. The fourth system includes a *ff sempre* dynamic marking. The fifth system features a fortissimo (*ff*) dynamic. The sixth system includes a fortissimo (*ff*) dynamic and a *sempre* instruction. The seventh system concludes with a fortissimo (*ff*) dynamic. The score includes various musical notations such as treble and bass clefs, time signatures, notes, rests, and dynamic markings.

Secondo.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics used are *f* (forte), *ff* (fortissimo), and *sf* (sforzando). The score features complex textures with dense chordal structures and intricate rhythmic patterns. The first system shows a transition from a moderate tempo to a more intense section marked *f* and *ff*. The second system continues with *f* and *ff* dynamics, featuring a prominent bass line. The third system includes *f*, *ff*, and *sf* markings, with a focus on the right hand's melodic lines. The fourth system is marked *ff* throughout, showing a powerful and dense texture. The fifth system also features *ff* dynamics, with a more active bass line. The sixth system concludes with *f* dynamics, showing a final, intense passage.

The musical score is arranged in six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The score includes various musical notations such as treble and bass clefs, a key signature of two flats, and dynamic markings like *sf* and *f*. The music features complex textures with many sixteenth notes and chords. There are also some markings like *luc.* and *l* above the notes. The piece concludes with a double bar line at the end of the sixth system.

für das Klavier zu 4 Händen. pour Piano à 4 Mains.

	M.	Sp.		M.	Sp.		M.	Sp.	
*Auber, Die Stumme von Portici. Ouverture	1	50	Klein, Sonate (Gmoll)	2	50	*Schubert, Op. 77. Valses nobles	2	50	
Bazzini, Francesca da Rimini. Symph. Dicht.	6	—	Klughardt, Op. 40. Orchestersuite (Amoll)	8	—	Schumann, R., Op. 47. Quartett in Es arr.	4	—	
Beethoven, Op. 29. Septett arr. v. Reinecke.	1	60	*Kreutzer, Lodoiska. Ouverture	1	50	von Dr. Joh. Brahms	4	—	
Beethoven, Symphonien, arr. v. Reinecke			Lasek, A la Turque. Pièce facile	—	50	*Schumann, Op. 124. Nr. 16. Schlummerlied	1	50	
Op. 21. No. 1 in C	n.	1	30	Lasek, La jeune fille de Pologne. Mazurka	1	80	Schumann, Sechs Märsche, bearbeitet von		
- 36. - 2 in D	n.	1	30	Lecarpentier, Les Plaisirs de l'Etude.			Th. Kirchner.		
- 55. - 3 (eroica) in Es	n.	2	—	24 Morceaux favoris très faciles. 3 Hefte à	1	80	Hefte I. Op. 76. Nr. 1 und 2	3	—
- 60. - 4 in B	n.	1	60	Leoncavallo, Der Bajazzo (Pagliacci).			Hefte II. Op. 76. Nr. 3 und 4	3	—
- 67. - 5 in Cmoll	n.	2	—	Klavier-Auszug	12	—	Hefte III. Op. 99. Nr. 11 und 14	3	—
- 68. - 6 (pastorale) in F	n.	1	80	Prolog	4	—	Spindler, Op. 94. Stücke aus R. Wagner's		
- 92. - 7 in A	n.	1	60	Intermezzo	1	50	Tannhäuser.		
- 93. - 8 in F	n.	1	60	Potpourris (B. Woll) 2 Hefte	4	—	Nr. 1. Pilgergesang	1	50
- 125. - 9 in Dmoll (mit Schluschor) n.	3	—	Tempo di Minuetto	2	—	- 2. Lied an den Abendstern	1	50	
Beethoven, Neun Symphonien. Obige Aus-			Liszt, 2ter Mephisto-Walzer (Es dur)	5	50	- 3. Lied des Tannhäuser	1	80	
gabe, complet in 3 Bdn., und zwar			Liszt, Franz Schubert's Märsche arr. cplt.	6	—	- 4. Wolframs Lied. „Als du im kühnen			
Bd. 1. enth. Op. 21. 36. 55. 60.			Dieselben einzeln:			Sange“	1	50	
2. enth. Op. 67. 68. 92.	gr. 4.	à	No. 1. Marsch in Hmoll	2	50	- 5. Einzug der Gäste, Marsch und Chor	1	80	
3. enth. Op. 93. 125.	gr. 4.	à	- 2. Trauermarsch (Esmoll)	2	50	- 6. Wolframs Lied. „Dir hohe Liebe“	1	50	
			- 3. Reitermarsch (Cdur)	3	—	Spindler, Op. 122. Stücke aus der Oper: „Der			
*Beethoven, Coriolan. Ouverture	1	50	- 4. Ungarischer Marsch (Cmoll)	2	—	fliegende Holländer“ von R. Wagner.			
*Beethoven, Fidelio. Ouverture	1	50	Liszt, Weihnachtsbaum. 12 Klavierstücke			Nr. 1. Spinnlied	2	30	
*Beethoven, Leonore. Ouverture	1	50	zumeist leichter Spielart. 3 Hefte à	6	—	- 2. Matrosenchor	2	—	
*Beethoven, Prometheus. Ouverture	1	50	Mackrot, Op. 4. Festmarsch	1	30	- 3. Ballade	2	30	
*Bellini, Norma. Ouverture	1	50	Markert, Festmarsch	—	50	- 4. Duett. „Mein Herz voll Treue“	1	50	
*Bellini, Romeo und Julie. Ouverture	1	50	Massenet, Der Cid. Oper.			- 5. Duett. „Ach! ohne Weib“	1	30	
Berge, Op. 24. Die Liebenswürdige. Emma-Polka	1	50	Ouverture, Ballet, Rhapsodie mauresque			*Spontini, Ferdinand Cortez. Ouverture	1	50	
Berge, Op. 25. Ein Liedchen aus alter Zeit. „O,			Marche du Cid in 1 Heft netto	6	—	*Spontini, Vestalin. Ouverture	1	50	
mein lieber Augustin“, Thema mit Variationen	1	50	Ouverture (Bial)	2	50	Standtke, 3 leichte Klavierstücke	1	50	
Berge, Op. 28. Frühlingsblüthen	1	50	Aragonaise (Bial)	1	50	Streabbog, Op. 128. Le Pré aux cleres.	1	80	
Beyrich, 14 kleine Stücke. Cah. 1.	1	—	Rhapsodie mauresque	3	—	Streabbog, - 138. Do ré mi fa. Polka	1	—	
Cah. 2.	1	30	Marche du Cid	3	—	Streabbog, - 141. Les Gracieuses. Blüette	1	50	
Bizet, Carmen. Habanera siehe Yradier.			Potpourri (Keller) 2 Hefte	4	—	Streabbog, - 165. Un jour de Fête	1	—	
*Boieldieu, Johann von Paris. Ouverture	1	50	Massenet, Der König von Lahore. Oper.			Streabbog, - 166. Sous l'Ombrage	1	—	
*Boieldieu, Weisse Dame. Ouverture	1	50	Potpourris (Villbac) 2 Hefte	3	—	Streabbog, - 167. Le Premier Bal. Valse	1	—	
Brahms, Johannes. Siehe Schumann Op. 47.			Massenet, Manon. Oper.			Tschaikowsky, Op. 43. Marche miniature	1	—	
Brüll, Op. 25. Im Walde. Concert-Ouverture	3	—	Ballet de Roy	3	—	Unrath, König Karl-Marsch	1	—	
Burkhardt, Op. 9. 3 Rondeaux très faciles	1	80	Gavotte	2	—	*Verdi, Fantasie a. d. Oper: Der Troubadour	1	—	
Burkhardt, Op. 54. Grande Mazurka brillant	1	—	Mennett	1	50	Vollmer, H., Op. 2. Polka	1	—	
*Cherubini, Abenceragen. Ouverture	1	50	Potpourris (Keller) 2 Hefte	4	—	Wagner, Der fliegende Holländer.			
*Cherubini, Fanisea. Ouverture	1	50	Mattiozzi, Liebesreigen. Walzer	1	80	Klavier-Auszug	n.	18	
*Cherubini, Lodoiska. Ouverture	1	50	Mayer, Charles, Polka. Asdur	—	50	Ouverture	3	50	
*Cherubini, Medea. Ouverture	1	50	*Méhul, Joseph in Egypten. Ouverture	1	50	Spinnerlied, Ballade und Chor	2	80	
*Cherubini, Wasserträger. Ouverture	1	50	*Méhul, Jagd-Ouverture	1	50	Chor der Matrosen	4	30	
Conradi, Op. 106. Ein Melodiensträuss-			*Méhul, Die beiden Blinden	1	50	Potpourri	2	—	
chen. Potpourri	3	50	*Mendelssohn, Gondellied. Adur	1	50	Fantasie	1	—	
Damm, Op. 19. 3 Charakterstücke	1	30	Metra, Cadetten-Marsch	1	50	Wagner, Lohengrin. 4 Stücke arr. von Röhr	3	50	
Damm, Op. 19. No. 1. Auf dem See	—	50	Metra, La Sérénade. Valse Espagnole	1	50	Einzeln: Nr. 1. Lohengrin's Ankunft	1	—	
Damm, Op. 19. No. 2. Thalmühle	—	50	Metra, Die Welle. (La Vague). Walzer	3	—	- 2. Lass mich dich lehren	1	—	
Damm, Op. 19. No. 3. Kriegslied	—	50	*Mozart, Così fan tutte. Ouverture	1	50	- 3. Elsa's Brautzug	1	—	
Delibes, Coppelia. Ballet.			*Mozart, Don Juan. Ouverture	1	50	- 4. Brautlied	1	—	
Klavier-Auszug	n.	16	*Mozart, Entführung a. d. Serail. Ouverture	1	50	Wagner, Rienzi.			
Potpourris (2 Hefte)	à	3	*Mozart, Figaro's Hochzeit. Ouverture	1	50	Klavier-Auszug	n.	20	
Delibes, Der König hat's gesagt. Ouvert.	2	50	*Mozart, Die Zauberflöte. Ouverture	1	50	Ouverture	3	50	
Delibes, Der König hat's gesagt. Potp.	4	—	*Mozart, Titus. Ouverture	1	50	No. 1. Introduction u. Chor	1	50	
Delibes, Naila. Intermezzo, arr. von Doppler	1	50	Neumann, Op. 44. Ouverture à la chasse.	1	30	No. 2. Terzett. (Rienzi Adriano Irene)	1	50	
*Donizetti, Anna Bolena. Ouverture	1	50	Neumann, Op. 49. 1. Symphonie (Cmoll)	3	80	No. 3. Duett. (Adriano Irene)	—	80	
Enzian, Op. 2. Spinnerlied	2	30	Nieden, A. jun., Deutscher Marsch	2	30	No. 4. Finale. (I. Akt)	1	80	
Fahrbach, Philipp jr. Op. 145. Frauenliebe.			Oldenburg, Elliar. Herzog von, Frühlingsjubil	1	50	No. 5. Introduction u. Chor d. Friedensb.	2	—	
Walzer	2	50	*Paer, Camilla. Ouverture	1	50	No. 6a. Finale. (II. Akt)	1	80	
Fooks, op. 16. Helenen-Walzer	1	50	*Paer, Sargin. Ouverture	1	50	No. 6b. Ballet	4	—	
Gade, Op. 4. Nordische Tonbilder. 3 Fant.	2	50	Pathe, Op. 132. Jugendträume. Salonstück	1	50	No. 6c. 2. Finale	2	30	
Ghys, Air Louis XIII	1	50	Pathe, - 147. Nr. 1. Geschwind-Marsch	1	30	No. 7. Introduction	1	80	
*Glinka, Komarinskaja. Scherzo	1	50	Pathe, - 147. - 2. Ständchen	1	30	No. 8. Arie. (Adriano)	1	30	
*Glinka, Das Leben für den Czar. Polonaise	1	50	Pathe, - 151. La Charmante. Polka de			No. 9a. Grosser Kriegsmarsch	2	—	
*Glinka, Das Leben für den Czar. Mazurka	1	50	Salon	1	50	No. 9b. Schlachthympne	3	50	
*Gluck, Iphigenie in Aulis. Ouverture	1	50	Pathe, - 292. Der Blumengarten. Samm-			No. 10. Introduction, Terzett und Chor	1	50	
Gobbaerts, Op. 82. Les Coursiers. Galop	2	—	lung beliebter Opern-, Volks-, Tanz- und an-			No. 11a. Arie. (Rienzi)	—	50	
Godard, Op. 51. No. 1. Brésilienne	2	50	derer Melodien in fortschreitender Stufenfolge.			No. 11b. Friedensmarsch	1	30	
Godard, Op. 51. No. 2. Kermesse	3	60	2 Hefte	2	—	No. 12. Gebet des Rienzi	1	—	
Godard, Op. 53. No. 1. En Courant	3	—	Reissiger, Op. 86. Pièces détachées d'une			No. 13. Duett. (Adriano Irene)	1	50	
Godard, Op. 53. No. 2. En Pleurant	2	—	moyenne difficulté.			No. 14. Finale	1	30	
Godard, Op. 53. No. 3. En Chantant	2	—	Cah. I.	2	50	Potpourri, 2 Hefte	à	2	
Godard, Op. 54. Mazurka B.	2	50	Cah. II.	2	—	Wagner, Tannhäuser.			
Godard, Op. 55. No. 4. Viennoise	2	50	Cah. III.	2	—	Klavier-Auszug (mit den für den Venusberg			
Godard, Op. 66. No. 6. Marcel le Huguenot	3	—	*Rossini, Barbier von Sevilla. Ouvert.	1	50	nachcomp. Scenen)	n.	20	
Godard, Op. 93. 6me Valse F dur	3	—	*Rossini, Belagerung von Corinth. Ouv.	1	50	Ouverture	5	—	
Haydn, 2 Marches	—	80	*Rossini, Elisabeth. Ouverture	1	50	Nr. 1. Einleitung. Der Venusberg	2	—	
Heller, Stephen, Sechs Capricen über Tänze			*Rossini, Gazza ladra. Ouverture	1	50	- 10. Marsch und Chor	2	—	
von Johann Strauss Vater.	à	2	*Rossini, Italienerin in Algier. Ouvert.	1	50	- 14. Einleitung des III. Actes	1	50	
Henselt, Op. 4. Rhapsodie	1	—	*Rossini, Othello. Ouverture	1	50	Potpourri (Conradi)	1	80	
Herion, Op. 4. 6 leichte Stücke	2	—	*Rossini, Tancred. Ouverture	1	50	Potpourri (Röhr)	2	—	
*Herold, Zampa. Ouverture	1	50	Rummel, Der König hat's gesagt (Delibes).	2	50	Nachcompouirte Scene: Der Venus-			
Huber, Op. 95. Gita Gowinda. Eine Idylle	6	—	Scharwenka, Philipp, Op. 56. 3 Klavier-			berg (Bacchanal)	4	50	
Hummel, Op. 33. Mexican. Tänze. Heft I.	2	50	stücke.			*Wanhall, 3 Sonatines fac.	à	1	
Heft II.	5	—	No. 1. Impromptu hongrois (Fismoll)	2	—	*Weigl, Die Schweizerfamilie. Ouverture	1	50	
Keler Bela, Op. 138. Vom Rhein zur Donau.			No. 2. Poème d'Amour (Ddur)	1	50	Wilhelm, Op. 6. Polonaise	—	80	
Walzer	3	—	No. 3. Air de Ballet (Edur)	1	50	Yradier, Habanera eingelegt in Bizet's			
Ketterer, op. 285. Fantasie über Delibes:			Schneider, Variat. a. Weber's Euryanthe	1	50	Carmen	1	30	
Coppelia	2	50							

BERLIN

ADOLPH FÜRSTNER

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