

à Madame  
*Alexandrine Davidoff*

# REVERIE

POUR LE

VIOLON avec accompagnement de PIANO

PAR

# Seopold Huer.

Op. 3.

M. 1, 50.

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**ED. BOTE & G. BOCK BERLIN.**

Editeurs de Musique

de S.M. l'Empereur et Roi, et de S.A.R. le Prince Albrecht de Prusse.

# Neueste Compositionen für Violine und Klavier.

Ákos László, Op. 5. Ungarische Weisen. M. 2. 50.  
Allegro risoluto.

Wilhelm Dölb, Op. 12 N<sup>o</sup> 1. Cabaletta. M. 2. ...  
Allegretto ben moderato.

Wilhelm Dölb, Op. 12 N<sup>o</sup> 3. Bärenanz. M. 2. ...  
Allegro.

Joan Manén, Op. 29. Rêve. M. 2. ...  
Andantino.

Emile Sauret, Op. 66 N<sup>o</sup> 3. Valse mignonne. M. 2. 50.  
Tempo di Valse.

Hans Koessler, Deutsche Tanzweisen. M. 4. ...  
Lebhaft.

Oscar Straus, Op. 47. Perpetuum mobile. M. 1. 50.  
Vivace.

Bernhard Dessau, Op. 21. Gavotte. M. 1. 50.  
Allegro non troppo.

Wassili Vinogradoff, Berceuse Russe. M. 1. 50.  
Allegro.

Emil Kreuz, Op. 46. Germanische Tänze. M. 3. ...  
Allegro non troppo, con energia.

Emil Młynarsky, Op. 7. Second Mazur. M. 2. 50.  
Tempo di Mazur. Un poco meno mosso.

# Kompositionen für Solo-Instrumente

mit Begleitung des Orchesters oder Quartetts.



## Klavier.

	Partitur M.	Orchester- stimmen M.	Solo- stimme M.
<b>d'Albert, E.</b> Op. 2. Concert (H moll) in einem Satz Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.	18,—	15,—	10,—
— Op. 12. Zweites Concert (E dur) Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,80, B. —,50.	10,—	10,—	10,—
<b>Brüll, I.</b> Op. 10. Erstes Concert (F dur) Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.	7,—	10,50	10,—
— Op. 24. Zweites Concert (C dur) Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,80.	9,—	n.	12,—
<b>Chopin, Fr.</b> Op. 21. Zweites Concert (F moll) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.	18,—	18,—	9,—
<b>Godard, B.</b> Op. 31. Concert (Amoll) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,30, B. 1,30.	—	16,30	9,—
<b>Herz, H.</b> Op. 20. Variations de Bravoure sur la Romance de l'opéra: Joseph, avec accompagnement de Quatuor Viol. I —,20, Viol. II —,20, Br. —,20, Vcll. u. B. —,20.	—	—	—
<b>Ljapounow, S.</b> Op. 4. Concert Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.	12,—	12,—	8,—
<b>Paderewski, I. J.</b> Op. 17. Concert (A moll) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	20,—	20,—	10,—
— Op. 19. Fantaisie polonaise sur des thèmes originaux Viol. I 2,—, Viol. II 2,—, Br. 2,—, Vcll. 2,—, B. 2,—.	18,—	25,—	10,—
<b>Rubinstein, A.</b> Op. 45. Drittes Concert (G dur) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,30.	10,—	n.	10,—
<b>Zarzycki, A.</b> Op. 17. Concert Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,50.	9,—	9,50	5,50

## Violine.

	Partitur M.	Orchester- stimmen M.	Solo- stimme M.
<b>Bazzini, A.</b> Op. 11. Souvenir de Beatrice di Tenda. Fantaisie Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.	—	6,50	1,30
<b>Böhmer, C.</b> Op. 7. Potpourri sur des thèmes favoris avec accompagnement de deux Violons, Alto et Violon- celle Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50.	—	2,—	1,30
— Op. 19. Variations sur un thème de F. Herold avec accompagnement d'un second Violon, Alto et Violon- celle (Ré-majeur)	—	—	—
— Op. 20. Variations sur un thème de F. Herold avec accompagnement d'un second Violon, Alto et Violon- celle (La-majeur)	—	—	—
— Op. 21. Variations brillantes sur un thème de D. F. E. Auber Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. u. B. —,30.	—	—	—
— Op. 30. Variations brillantes sur un thème de l'opéra: Le Postillon de Lonjumeau de A. Adam avec accom- pagnement d'un second Violon, Alto et Violoncelle	—	—	—
<b>Damrosch, L.</b> Concert Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.	7,—	n.	11,80
<b>David, Ferd.</b> Op. 7. Introduction, Adagio et Rondeau brillant Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.	—	6,80	1,50
— Op. 7. Introduction, Adagio et Rondeau brillant avec accompagnement de deux Violons, Alto et Violoncelle/Basse Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. —,80.	—	—	—
<b>Godard, B.</b> Op. 35. Concert romantique Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. 1,—.	—	12,—	1,50
<b>Joachim, Jos.</b> Concert (G dur) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	15,—	20,—	3,50
— Variationen Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.	8,—	7,50	1,50
<b>Kudelski, C. M.</b> Op. 31. Concertstück Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.	—	6,—	1,—

## Violine.

	Partitur M.	Orchester- stimmen M.	Solo- stimme M.
<b>Lalo, Ed.</b> Romance-Sérénade Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.	3,—	n.	5,—
<b>Moszkowski, M.</b> Op. 30. Concert Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	17,—	20,—	2,50
<b>Nápravnik, E.</b> Op. 30. Fantaisie sur des thèmes russes Viol. I —,50, Viol. II —,50, Br. —,80, Vcll. —,50, B. —,50.	9,—	11,—	1,30
<b>Reissmann, A.</b> Op. 30. Concert Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. —,80, B. —,80.	—	13,—	3,—
<b>Riefstahl, C.</b> Op. 2. Variations brillantes sur la dernière pensée de Ch. M. de Weber Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.	—	6,—	1,—
<b>Ries, H.</b> Op. 13. I. Concert (D dur) Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.	—	4,50	1,—
— Op. 14. Second thème varié avec accompagnement d'un second Violon, Alto et Violoncelle	—	—	—
— Op. 15. Troisième thème varié avec accompagnement d'un second Violon, Alto et Violoncelle	—	—	—
— Op. 16. II. Concert (A moll) Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.	—	—	—
<b>Rudorff, E.</b> Op. 41. Romanze Viol. I —,50, Viol. II —,60, Br. —,60, Vcll. —,80, B. —,60.	4,—	8,—	—
<b>Sarasate, P. de.</b> Fantaisie sur l'opéra: Margarethe (Faust) de Ch. Gounod Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. u. Bass 1,—.	—	10,—	1,—
<b>Schumann, Rob.</b> Gartenmelodie und Am Spring- brunnen aus Op. 85. Arrangement von E. Rudorff Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.	3,—	5,—	—
<b>Struss, Fr.</b> Op. 9. Concert No. 2 (D dur) Viol. I 1,50, Viol. II 1,50, Br. 1,50, Vcll. 1,50, B. 1,50.	—	15,—	2,—
<b>Urban, H.</b> Op. 10. Dramatische Scene Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,50.	—	7,70	—
<b>Vieuxtemps, H.</b> Op. 22 No. 2. Air varié (D dur) Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. u. B. —,50.	—	4,50	1,—
— Op. 22 No. 3. Réverie. Arrangement par E. Sauret Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,80.	—	4,—	—
— Op. 22 No. 5. Tarantella (A moll) Viol. I —,50, Viol. II —,50, Br. —,50, Vcll. —,50, B. —,30.	—	5,20	—
— Op. 37. Concert (A moll) Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. —,80, B. —,50.	—	7,50	1,50
— Scène et Romances de l'opéra: Halka, de St. Moniuszko Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.	—	4,—	—
<b>Zarzycki, A.</b> Op. 16. Romance avec accompagnement de Quintour, Flûte, Clarinette et deux Cors Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.	1,50	2,70	—
— Op. 26. Mazourka Viol. I —,50, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.	—	5,70	—

## Violoncell.

	Partitur M.	Orchester- stimmen M.	Solo- stimme M.
<b>Bookmühl, R. E.</b> Op. 66. Grand Concert (A dur) Viol. I 1,30, Viol. II 1,30, Br. 1,30, Vcll. 1,—, B. 1,—.	—	14,50	1,80
<b>Eckert, C.</b> Op. 26. Concert Viol. I —,80, Viol. II —,80, Br. —,80, Vcll. u. B. 1,—.	—	10,30	1,—
<b>Kudelski, C. M.</b> Op. 29. Concert Viol. I 1,30, Viol. II 1,—, Br. 1,—, Vcll. u. B. 1,—.	—	9,70	1,30
<b>Lalo, Ed.</b> Concert (D dur) Viol. I 1,—, Viol. II 1,—, Br. 1,—, Vcll. 1,—, B. —,80.	9,—	n.	15,—
<b>Schumann, Rob.</b> Andante aus dem Concert Op. 129. Arrangement von L. Lübeck Viol. I —,30, Viol. II —,30, Br. —,30, Vcll. —,30, B. —,30.	—	3,—	—



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# RÉVERIE.

Leopold Auer, Op. 3.

Violon. *Andante sostenuto.*

Piano. *Andante sostenuto.*

*p*

*pp*

*Tempo I.*

*accel.*

*Tempo I.*

*p*

*pp*

*accel. forte*

*p*

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 key signature is one sharp (F#). The music features a melodic line in the upper treble staff and a more complex accompaniment in the grand staff, including chords and arpeggiated figures. A dynamic marking of *p* (piano) is present in the lower right of the system.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The accompaniment in the grand staff is particularly active, with many chords and arpeggios. A dynamic marking of *p* is visible in the lower right.

Third system of musical notation. The upper treble staff continues with a melodic line, while the grand staff provides a dense harmonic accompaniment. The dynamic marking *p* is present in the lower right.

Fourth system of musical notation, the final system on the page. It maintains the three-staff structure. The music concludes with a final chord in the grand staff. A dynamic marking of *p* is present in the lower right.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata and is marked with *riten.* The piano accompaniment includes a complex chordal texture with a *ff* dynamic marking and is also marked with *riten.*

Second system of musical notation. The vocal line continues with a melodic line marked *crescen* and *do*. The piano accompaniment features a *pp* dynamic marking and a *crescen* marking, with a *do* marking in the right hand.

Third system of musical notation. The vocal line is a long, continuous melodic line with a large slur and a dynamic hairpin. Fingerings are indicated by numbers 4, 3, 2, 2, 1, 1, 0. The piano accompaniment consists of a few chords in the right hand and a single note in the left hand.

Fourth system of musical notation. The vocal line is marked *Sur la 4. corde* and features a melodic line with a slur and a dynamic hairpin. The piano accompaniment is mostly empty, with a few notes in the right hand.

Vivace ed appassionato.

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef, marked with the tempo and mood 'Vivace ed appassionato.' The lower staff is a piano accompaniment in grand staff (treble and bass clefs), also marked with 'Vivace ed appassionato.' The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes, and some chords. Dynamics include piano (*p*) and a crescendo leading to a piano (*p*) section.

The second system continues the musical score. The vocal line (top staff) has a melodic line with some rests. The piano accompaniment (bottom staff) continues with its intricate rhythmic pattern. Dynamics include piano (*p*) and a crescendo leading to a piano (*p*) section.

The third system shows a dynamic change in the piano part. It begins with a forte (*f*) section, followed by a piano (*p*) section. The piano accompaniment features dense chordal textures and rhythmic patterns. Dynamics include forte (*f*), piano (*p*), and a crescendo leading to a piano (*p*) section.

The fourth system features dynamic markings such as piano (*p*), crescendo (*cresc.*), forte (*f*), and fortissimo (*ff*). The piano accompaniment has a complex, rhythmic accompaniment with many beamed eighth and sixteenth notes. Dynamics include piano (*p*), crescendo (*cresc.*), forte (*f*), fortissimo (*ff*), and a decrescendo (*decresc.*) leading to a piano (*p*) section.

The first system of music features a treble clef staff at the top with a wavy line above it. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). The tempo marking *a tempo* is centered above the piano part. The piano part begins with a series of chords and a melodic line in the right hand, while the left hand plays a rhythmic accompaniment.

The second system continues the musical piece. It features a treble clef staff at the top and a piano accompaniment with two staves. The piano part includes various chordal textures and melodic fragments in both hands.

The third system of music shows a treble clef staff at the top and a piano accompaniment with two staves. The piano part continues with complex chordal structures and melodic lines.

The fourth system of music features a treble clef staff at the top and a piano accompaniment with two staves. The tempo marking *tenuto* is placed at the end of the system. The piano part concludes with sustained chords and melodic lines.



*tranquillo*  
*p*  
*ritenuto*

**Tempo I.**  
*pp*

*pp*

Musical score system 1, measures 18-22. The system includes a single treble clef staff and a grand staff (treble and bass clefs). Measure 18 features a complex, multi-measure rest in the bass staff. The treble staff contains a melodic line with a trill in measure 18. Dynamic markings include *accel.* in measure 20 and *f accel.* in measure 21. A *p* marking appears in measure 22.

Musical score system 2, measures 23-27. The system includes a single treble clef staff and a grand staff. The treble staff has a melodic line with a trill in measure 23. The grand staff features a bass line with a trill in measure 23. Dynamic markings include *ff* in measure 25.

Musical score system 3, measures 28-32. The system includes a single treble clef staff and a grand staff. The treble staff begins with a *p* marking and a trill in measure 28. The grand staff features a bass line with a trill in measure 28. Dynamic markings include *dimin.* in measure 29. The system concludes with a double bar line in measure 32.

# RÉVERIE.

Violon.

Leopold Auer, Op. 3.

Andante sostenuto.

Violon.

Vivace ed appassionato.

Tempo I.