



No. 3115

# CAMPAGNOLI

7 Divertimenti

Opus 18

(Hermann)

Sept  
**Divertissements**  
 pour Violon  
 composés  
 pour l'exercice des sept principales positions  
 par  
**B. CAMPAGNOLI.**  
 OP. 18.  
 revus  
 par  
**FRIEDRICH HERMANN.**  
 9032.  
**LEIPZIG**  
**C. F. PETERS.**

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## DIVERTIMENTO I.

Prima Posizione.

B. Campagnoli, Op. 18.

Allegro moderato.

di - - mi - - nu - - en - - do

dolce

dimin. p fe marcato

Die mit ( ) versehenen Fingersätze sind für Spieler mit kleinen Händen bestimmt und können dementsprechend auch unberücksichtigt bleiben.

Edition Peters.

The fingering in ( ) is meant for small hands and can be left out for larger ones.

Les doigts désignés par ( ) sont destinés aux joueurs à petites mains; il est permis par conséquent de n'en pas tenir compte.

The musical score consists of ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 7/4 time signature. It features a piano (*p*) dynamic and includes slurs and accents. The second staff starts with a *cresc.* marking and a *f* dynamic, containing triplet markings (3) and a 4-measure rest. The third and fourth staves continue the piano part with *f* dynamics and various articulations. The fifth and sixth staves show a vocal line with lyrics. The seventh staff contains the lyrics "di - - mi - - nu - - en - - - do" with a *p* dynamic. The eighth and ninth staves feature piano accompaniment with *p* and *f* dynamics. The tenth staff concludes the page with a *f* dynamic and a final chord.

*dolce*

*f*

*p* *f*

*dimin.* *p* *fe marcato*

*f*

*p* *cresc.* *f*

*f*

*f*

*f*

The musical score consists of ten staves of music in G major. It begins with a *dolce* marking and features a variety of rhythmic patterns, including triplets and sixteenth-note runs. Dynamics range from *p* (piano) to *f* (forte), with a *cresc.* (crescendo) section. Articulations such as accents and slurs are used throughout. Fingerings are indicated by numbers 1-4, and some passages include triplet markings like (3 1) and (3 1) 2.

*fin. da. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.*

**Siiliano.  
Andante.**

*mezza voce*  
*NVI*  
*f*  
*p*  
*f*  
*mezza voce*  
*dolce*  
*p*  
*cresc.*  
*f*  
*p*  
*f*  
*mezza voce*  
*NVI*  
*p*  
*cresc.*  
*f*  
*dim.*  
*p*

Menuetto.

*f* *fosili* *gusto* *tr* *f*

Trio. *Sfz*

*dolce* *gusto* *f* *tr* *f*

Capriccio. Largo.

*espressivo* *smorz.* *Allegro.* *mf* *f* *p* *f*

*Menuetto D. c. senza repl.*

The first system consists of six staves of music. The top staff has a treble clef and a key signature of two flats. It contains several measures with eighth and sixteenth notes, some beamed together. Fingerings are indicated by numbers 1-4. A '4' is written below a group of notes. The second staff continues the melodic line with similar rhythmic values. The third and fourth staves show more complex rhythmic patterns, including triplets and sixteenth-note runs. The fifth staff has a '3 0 2' marking. The sixth staff concludes the system with a 'V' marking and a 'poco ritard.' instruction.

**Maggiore.**

The second system begins with the tempo marking 'dolce e tranquillo' and a '3' marking. The music is written on six staves. The first staff has a treble clef and a key signature of one sharp. It features a mix of eighth and sixteenth notes. The second staff has a '4 3' marking. The third staff includes a 'cresc.' marking. The fourth staff starts with a 'f' dynamic and an 'animato' tempo marking. The fifth staff has a 'p' dynamic and a 'cresc.' marking. The sixth staff concludes with a 'f' dynamic and a '3' marking.



# DIVERTIMENTO II.

## Seconda Posizione.

Allegro spiritoso.

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and a first ending bracket. The second staff includes a handwritten note "Alto!" and a dynamic marking of *p*. The third staff has a dynamic marking of *mf*. The fourth staff starts with a dynamic marking of *f*. The fifth staff features a handwritten note "ritardando in 4/4" and a dynamic marking of *p*. The sixth staff includes a handwritten note "4. bat" and a dynamic marking of *p*. The seventh staff has a dynamic marking of *cresc.* followed by *sempre cresc.*. The eighth staff starts with a dynamic marking of *f* and ends with *p*. The ninth staff begins with a dynamic marking of *f*. The tenth staff includes a dynamic marking of *f* and a final *4* marking.

Musical score consisting of 12 staves. The notation includes various rhythmic patterns, triplets, and dynamic markings such as *f*, *p*, *cresc.*, and *dolce*. There are also performance instructions like *tr* and *V*. A handwritten note "Dimitri Shostakovich" is visible in the lower middle section.

Minore.

Maggiore.

Poco Adagio

1 1  
3 3

*mf*

*dolce*

*p*

*cresc.*

*f*

Polonaise.

(2)

*f*

*sf*

*sf*

(4 3 3 3)

*Fine.*

Trio.1

*p*

*f*

(1 3 2)

4 4

2

Rondo.  
Allegretto.

*mf*

*f*

*dimin.* *mf* *f* *mf*

*dolce*

*f*

*mf*

*poco rit.* *a tempo*  
*mf*  
*f* *Fine.*  
*dimin.* *mf*

**Minore.**  
*f*  
*ritard.*  
*dim.* *D. c. al Fine.*  
*vivace*

# DIVERTIMENTO III.

## Terza Posizione.

Larghetto.

The first system of music is in 3/4 time and marked 'Larghetto'. It begins with a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with slurs and accents, and a bass line with chords and some triplets. Dynamics include *f e largamente* and *p*. There are also some 'V' markings above notes.

Allegro.

The second system of music is marked 'Allegro'. It continues in the same key signature and time signature. The tempo is noticeably faster. The notation is more complex, featuring many slurs, accents, and dynamic markings such as *f*, *p*, and *dolce*. There are also 'V' markings and some 'tr' (trills) indicated. The piece concludes with a final *f* dynamic marking.

*f*

*sempre marcato*

*dolce*

*cresc.*

*f*

*dim.*

*dolce*

*f*

*p*

*f*

*tr*

*f*



Romanza.  
Largo.

The musical score consists of ten staves of music in a single system. The key signature is two sharps (F# and C#), and the time signature is common time (C). The piece is marked "Largo".

Annotations and performance instructions include:

- dolce* (written below the first staff)
- f* (written below the fifth staff)
- p* (written below the sixth staff)
- cresc.* (written below the seventh staff)
- ritardando* (written below the seventh staff)
- ad libitum* (written below the eighth staff)
- dimin.* (written below the eighth staff)
- dolce* (written below the eighth staff)

The score includes various musical notations such as slurs, accents, and fingering numbers (1, 2, 3, 4) for both hands. There are also dynamic markings like *ad libitum* and *dimin.* indicating changes in tempo and volume.

Allemande.

The musical score is written for a single melodic line in treble clef, with a key signature of one sharp (F#) and a 3/8 time signature. The piece is titled "Allemande" and is marked "leggiere" (light). The score is divided into two main sections: the first section and a "Trio" section. The first section begins with a "grazioso" (graceful) marking and a forte (*f*) dynamic. It features a series of eighth-note patterns with various ornaments and slurs. The Trio section is marked "p" (piano) and begins with a "grazioso" marking. It contains more complex rhythmic patterns, including sixteenth-note runs and slurs. The Trio section concludes with a "dimin. e poco ritard." (diminuendo and a little ritardando) marking. The score ends with a final flourish marked "p" and "f".

*grazioso*  
*leggiere*  
*f*  
*p*  
Trio.  
*p*  
*f*  
*f*  
*mfz*  
*f*  
*dimin. e poco ritard.*  
*grazioso*  
*f*  
*p*  
*f*

Finale.  
Presto..

*f*

*p*

*f*

*dolce*

*cresc.*

*f*

*dolce*

*f*

*dolce*

*f*

*decresc.*

*a tempo*

*poco rit.*

*f*

*p* *f* *dolce* *p*

### DIVERTIMENTO IV. Quarta Posizione.

Allegro.

*f*

The musical score consists of 12 staves of music in a key signature of two sharps (D major or F# minor). The piece is characterized by intricate rhythmic patterns, including sixteenth and thirty-second notes, often grouped in beams. Dynamic markings such as *mf*, *sf*, *dolce*, *f*, *p*, and *cresc.* are used throughout to indicate changes in volume and articulation. Fingerings are indicated by numbers 1-4. A trill is marked with 'tr' on the eighth staff. The notation includes various ornaments like slurs, accents, and breath marks.

This musical score page contains 12 staves of music. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, often beamed together. There are several trills and triplets indicated by '3' and 'tr'. Dynamic markings include 'p' (piano), 'f' (forte), and 'cresc.' (crescendo). The key signature is two sharps (F# and C#). The music is written in a single melodic line on a treble clef. The piece concludes with a final chord and a fermata.

Adagio.

*dolce*

*f*

*dolce*

The Adagio section consists of five staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Adagio'. The first staff is marked 'dolce'. The second staff contains a triplet of eighth notes. The third staff features a sixteenth-note triplet and a dynamic marking of 'f'. The fourth staff has a dynamic marking of 'dolce'. The fifth staff concludes with a sixteenth-note triplet.

Bolero.  
(Tempo molto moderato.)

*f*

*f*

The Bolero section consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked '(Tempo molto moderato.)'. The first staff is marked 'f'. The second staff features a dynamic marking of 'f'. The third staff has a dynamic marking of 'f'. The fourth staff concludes with a dynamic marking of 'f' and a final cadence.

The first system of music consists of three staves. The first staff begins with a 'V' marking above the first measure. The second staff contains a triplet of eighth notes marked with a '3' below. The third staff concludes with a double bar line and the word 'Fine.' written below.

Trio.

The Trio section is marked with a 3/4 time signature and begins with a double bar line. It consists of ten staves of music. The first staff starts with a forte 'f' dynamic. The second staff continues with 'f' dynamics. The third staff features a piano 'p' dynamic followed by 'f' dynamics. The fourth staff begins with a 'p cres.' (piano crescendo) marking. The fifth staff has a forte 'f' dynamic. The sixth staff includes a triplet of eighth notes marked with a '3' below. The seventh staff has a forte 'f' dynamic. The eighth staff has a forte 'f' dynamic. The ninth staff has a forte 'f' dynamic. The tenth staff concludes with a forte 'f' dynamic and a double bar line.

Da capo Bolero.



Finale.  
Allegro moderato.

The musical score is written on ten staves in treble clef, key of D major (two sharps), and common time (C). The tempo is marked 'Allegro moderato'. The first staff begins with a forte dynamic marking 'f'. The music is characterized by intricate rhythmic patterns, primarily using sixteenth and thirty-second notes, often grouped in beams. Fingerings are indicated by numbers 1-4 above notes. Slurs and accents are used throughout to guide phrasing and articulation. The score concludes with a final cadence on the tenth staff.

The image displays ten staves of musical notation in G major (one sharp). The music is written in a single melodic line on a treble clef. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Slurs and phrasing marks are used to indicate melodic lines. Fingerings are indicated by numbers 1, 2, 3, and 4. Some staves contain specific fingering instructions in parentheses, such as (1 3 4) and (3 2). The piece concludes with a final cadence consisting of a G major triad (G, B, D) with a fermata over the notes.

# DIVERTIMENTO V.

## Quinta Posizione.

Allegro maestoso.

*f*

*mf*

*f*

*p*

cre - - - scen - - - do

The musical score consists of ten staves of music in a single melodic line, written in treble clef. The key signature is three sharps (F#, C#, G#). The piece is characterized by intricate melodic patterns, including sixteenth-note runs, triplets, and various articulations such as accents, slurs, and trills. Dynamics range from *p* (piano) to *ff* (fortissimo). Performance instructions include *dolce* (sweetly), *cresc.* (crescendo), and *f* (forte). The score concludes with a repeat sign and a trill ornament.

The musical score is written on a single grand staff with a treble clef and a key signature of three sharps (F#, C#, G#). It consists of ten staves of music. The first staff begins with a forte (*f*) dynamic and includes fingerings (1, 2, 1) and a first ending bracket. The second staff is marked piano (*p*) and features slurs and accents. The third staff includes a *cresc.* marking. The fourth staff starts with a forte (*f*) dynamic. The fifth staff contains triplets and slurs. The sixth staff features slurs and accents. The seventh staff includes slurs and accents. The eighth staff has a trill (*tr*) marking. The ninth staff concludes with a double bar line. The score is rich in melodic detail with various articulations and dynamic shifts.

Larghetto.

*dolce* *f* *dolce* *attacca*

Marcia.

*f*

Trio.

The Trio section consists of 11 staves of music. The first staff is in C major, 3/4 time, starting with a forte (*f*) dynamic. The second staff begins with a piano (*p*) dynamic and features a triplet of eighth notes. The third staff has a piano (*p*) dynamic and includes a repeat sign. The fourth staff is marked with a forte (*f*) dynamic. The fifth staff contains a triplet of eighth notes. The sixth staff is marked with a forte (*f*) dynamic. The seventh staff has a forte (*f*) dynamic. The eighth staff is marked with a forte (*f*) dynamic. The ninth staff is marked with a forte (*f*) dynamic. The tenth staff is marked with a forte (*f*) dynamic. The eleventh staff is marked with a forte (*f*) dynamic.

Allegro.

The Allegro section consists of one staff of music in D major, 6/8 time, starting with a forte (*f*) dynamic.

The musical score consists of ten staves of music in G major (one sharp). The notation includes various rhythmic values such as eighth and sixteenth notes, often grouped with slurs. Fingerings are indicated by numbers 1, 2, 3, and 4. Dynamic markings include *p* (piano) and *f* (forte). A crescendo is marked with "1 cresc." and a decrescendo with "1". A fermata is present over a note in the eighth staff. The piece concludes with a double bar line and a final chord marked with a "V" (coda).



# DIVERTIMENTO VI.

## Sesta Posizione.

Allegro moderato.

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked "Allegro moderato." and the dynamic is *f*. The second staff includes a *V* marking above the first measure and contains four-measure and three-measure rests. The third staff continues the melodic line. The fourth staff features a *f* dynamic marking. The fifth staff includes a *f* dynamic marking. The sixth staff includes a *f* dynamic marking. The seventh staff includes a *f* dynamic marking. The eighth staff includes a *dolce* marking below the first measure. The ninth staff continues the melodic line. The tenth staff concludes the piece.

The musical score consists of ten staves of music. The first staff begins with a *cresc.* marking. The second staff starts with a forte (*f*) dynamic. The third staff starts with a piano (*p*) dynamic. The fourth staff starts with a forte (*f*) dynamic. The fifth staff features a *V* marking above a measure. The sixth staff features a *V* marking above a measure. The seventh staff includes a trill (*tr*) marking. The eighth staff includes a *4* marking above a measure. The ninth staff includes a *4* marking above a measure. The tenth staff concludes the piece with a final cadence.

The musical score on page 34 consists of 12 staves of music. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 3/4. It starts with a forte (*f*) dynamic and includes a first ending bracket. The second staff continues the melodic line with a fourth finger marking. The third staff features a triplet of eighth notes. The fourth staff has a first ending bracket and a fourth finger marking. The fifth staff includes a first ending bracket and a first finger marking. The sixth staff has a first ending bracket and a first finger marking. The seventh staff has a first ending bracket and a first finger marking. The eighth staff has a first ending bracket and a first finger marking. The ninth staff has a first ending bracket and a first finger marking. The tenth staff has a first ending bracket and a first finger marking. The eleventh staff has a first ending bracket and a first finger marking. The twelfth staff has a first ending bracket and a first finger marking. The score includes various dynamics such as *f*, *p*, and *dolce*, as well as articulations like slurs and accents.

Andante sostenuto.

Scherzo.  
Presto.

1 *f*

1 *p* *f*

*p*

*f* *f*

*dolce*

*cresc.* - *f*

*p*

*f* *p*

*p*

Trio.

1 *p* *p* *f*

*p* *f*

1 *p* *f* *p*

*f* *p*

*cresc.*  
*Scherzo D. c. senza repl.*

**Finale.**  
**Allegro.**

*f* *p* *f* *p* *f* *p* *f*

The musical score consists of ten staves of music. The first staff begins with a dynamic marking of *f* and includes accents (>) and slurs. The second staff continues with similar notation. The third staff features a triplet of eighth notes and a dynamic marking of *p*. The fourth staff includes a dynamic marking of *dimin.* and a dynamic marking of *f*. The fifth staff has a dynamic marking of *cresc.* and a dynamic marking of *f*. The sixth staff includes a dynamic marking of *p* and a dynamic marking of *cresc.*. The seventh staff includes a dynamic marking of *f*. The eighth staff includes a dynamic marking of *f*. The ninth staff includes a dynamic marking of *f*. The tenth staff includes a dynamic marking of *f* and a dynamic marking of *cresc.*

# DIVERTIMENTO VII.

## Settima Posizione.

39

Allegro.

*f* *dolce*

*f*

*dolce*

*f* *p* *f*

*f*

*f*

*f*

*f*

*f*

*f*



*dolce*

*f* *p* *f*

*p*

8

This section consists of seven staves of music. The first staff begins with the tempo marking *dolce*. The second staff features dynamic markings *f*, *p*, and *f*. The third staff has a *p* marking. The fourth staff includes a trill ornament. The fifth staff has a *p* marking. The sixth staff is marked with an 8-measure rest. The seventh staff concludes the section with a final note.

**Andante con moto.**  
(Air du petit Matelot.)

*grazioso*

*rit.* *a tempo*

This section consists of three staves of music. The first staff begins with the tempo marking *grazioso*. The second staff continues the melody. The third staff concludes with the tempo markings *rit.* and *a tempo*.

Variation.

Scherzo.  
Allegro.

Musical notation for the first section of the Scherzo, measures 1-12. The music is in 2/4 time and G major. It features a series of eighth-note patterns with various dynamics including *f* and *p*. Fingerings 1, 2, 3, and 4 are indicated. A *cresc.* marking appears at the end of the section.

Trio.

Musical notation for the Trio section, measures 13-24. The music is in 3/4 time and G major. It features a series of eighth-note patterns with various dynamics including *p* and *f*. Fingerings 1, 2, and 3 are indicated. A *cresc.* marking appears at the beginning of the section, and a *dimin.* marking appears at the end.

Finale.  
Allegro.

*p* Scherzo D. c. senza repl.

Musical notation for the Finale section, measures 25-32. The music is in 2/4 time and G major. It features a series of eighth-note patterns with various dynamics including *p* and *f*. Fingerings 2 and 3 are indicated.

A musical score for a single melodic line, presented on a grand staff with ten staves. The music is written in a treble clef and features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. The score includes several dynamic markings: *p* (piano), *f* (forte), and *cresc.* (crescendo). There are also numerous accents (>) and slurs throughout the piece. The key signature has one sharp (F#). The piece concludes with a double bar line and repeat dots.

# MUSIK FÜR VIOLINE UND KLAVIER

## NACH SCHWIERIGKEIT GEORDET.

<i>Leicht.</i> Erste bis dritte Stufe.		<i>Mittelschwer.</i> Vierte und fünfte Stufe.		<i>Schwer.</i> Sechste und siebente Stufe.			
A. SOLOSTÜCKE UND SONATEN.		A. SOLOSTÜCKE UND SONATEN.		A. SOLOSTÜCKE UND SONATEN.			
2957	BACH, Inventionen (Grütters).	3226	ALTE MEISTER D. VIOLINSPIELS (Scherer) 13 Sonaten und Stücke. 1. Archangelo Corelli, Sonate. 2. Pietro Locatelli, Thema mit Variat. 3. Francesco Veracini, Sonate. 4. Antonio Vivaldi, Präludium. 5. Giuseppe Tartini, Sonate. 6. Niccolò Porpora, Sonate. 7. Jean Ferry Rebel, Rondo: Les cloches. 8. Tremais, Sonate. 9. Pierre Vachon, Adagio. 10. Joh. Jakob Walther, Präludium und Variat. 11. Joh. Georg Pisendel, Andante. 12. Joh. Adam Birckenstock, Siciliano. 13. Franz Benda, Sonate.	2474	BACH, Chaconne D moll.	228a/b	BACH, 6 Solo-Sonaten mit Klavier.
149	BEETHOVEN, Op. 17 Horn-Sonate F. (Hermann).	232/35	BACH, 6 Sonaten (David), 2 Bände.	2078	BECKER, A., Op. 20 Adagio.	189 b	BEETHOVEN, 2 Romanzen (Wilhelmj).
13 b	BEETHOVEN, Rondo und Variationen (David).	292a/35a	BACH, Dieselben (Schreck), 2 Bände.	13 a	BEETHOVEN, Sonaten (David).	3031	BEETHOVEN, Dieselben (Joachim).
1996	GOLTERMANN, Op. 13 Deux Pièces de Salon.	236	BACH, Suite, Sonate und Fuge.	2637a/c	BÉRIOT, Airs variés, 3 Hefte.	2990	BÉRIOT, Op. 100 Scène de Ballet.
2475a/b	HÄNDEL, 6 Sonaten (Sitt), 2 Bände.	2846	CORELLI, Folies d'Espagne (Hermann).	3742	FRANCK, C., Sonate A dur.	2979	GRIEG, Op. 13 Sonate II G.
2948	HAUPTMANN, Op. 10, 3 Sonatinen (Hermann).	3076a/b	DAVID, Hohe Schule d. Violinspiels (Hermann), 2 Bde.	2414	GRIEG, Op. 45 Sonate III C moll.	2567 a	HAUSER, Op. 43 Ungarische Rhapsodie.
1493	HAUSER, Lieder ohne Worte.	1340	GRIEG, Op. 8 Sonate I F.	3497	MAHLER, Adagio a. d. 5. Symphonie.	3541	MENDELSSOHN, ARNOLD, Op. 71 Sonate
190	HAYDN, Sämtliche Sonaten.	287	HAUPTMANN, Op. 5, 3 Sonaten (Hermann).	2786	NOVÁČEK, Perpetuum mobile D moll.	2786	NOVÁČEK, Perpetuum mobile D moll.
2247	HERMANN, Kleine Vortragstücke.	2730	LECLAIR, Sarabande und Tambourin.	1990	PAGANINI, 4 Kompositionen (Becker).	3620	PFITZNER, Op. 27 Sonate Em.
1732	MENDELSSOHN, Op. 4 Sonate F moll (Hermann).	3250a/b	MOSZKOWSKI, Op. 82 Vier Stücke, 2 Hefte.	156 b	SCHUBERT, Duos (David).	2368	SCHUMANN, Op. 181 Phantasie (Hermann).
2595	MOZART, Sätze aus Jugend-Sonaten (Hermann).	14	MOZART, Sonaten (Hermann).	2477	SINDING, Op. 10 Suite Am.	2477	SINDING, Op. 10 Suite Am.
156 a	SCHUBERT, Op. 137, 3 Sonatinen (David).	2878	NEUE MEISTER DES VIOLINSPIELS (Sitt). 1. Grieg, Allegretto a. d. Fdur-Sonate. 2. Sinding, Romanze Op. 30. 3. Sinding, Adagio a. d. Suite Op. 10. 4. Sjögren, Allegro a. d. G moll-Sonate. 5. Ernst, Elégie. 6. Smetana, Aus der Heimat. 7. Nováček, Perpetuum mobile. 8. Moszkowski-Sarasate, Guitarrre. 9. Hauser, Rhapsodie hongroise usw.	2827	SINDING, Op. 30 Romanze Em.	8059	SINDING, Op. 73 Sonate Fdur.
2747a/c	SITT, Op. 62, 3 Sonatinen.	3378	RAFF, Op. 85 No. 3 Kavatine (Sitt).	3818	TARTINI, Teufels- und G moll-Sonate (Sauer)	3320	VIEUXTEMPS, (herausgegeben von E. F. Arbu)
2648	SONATINEN-ALBUM (Hermann).	3383	RAFF, VIEUXTEMPS, WIENIAWSKI, Kavatine, Réverie, Legende.	3320	VIEUXTEMPS, Op. 11 Fantaisie-Caprice.	3321	VIEUXTEMPS, Op. 22 Morceaux de Salon.
191	WEBER, Sämtliche Sonaten (David).	2366	SCHUMANN, Op. 73 Phantasiestücke.	3321	VIEUXTEMPS, Op. 22 No. 3 Réverie.	2580	VIEUXTEMPS, Op. 35 Fantasia appassionata.
<b>B. UNTERHALTUNGSMUSIK.</b> (Bearbeitungen.)		2367	SCHUMANN, 2 Sonaten.	2581	VIEUXTEMPS, Op. 38 Ballade und Polonaise	2581	WIENIAWSKI (herausgeb. von Henri Marten)
3668	BRAHMS, Op. 39 Walzer (Klengel).	2826	SINDING, Op. 27 Sonate E.	3290/91	WIENIAWSKI, Op. 4 Polonaise, Op. 12, 2 Mazur	3292	WIENIAWSKI, Op. 16 Scherzo-Tarantelle.
2921	GRIEG, Op. 6, 4 Humoresken (Sitt).	3134	SINDING, Op. 78 Cantus doloris.	3293	WIENIAWSKI, Op. 17 Legende.	3294	WIENIAWSKI, Op. 19, 2 Mazurkas (Obertans Dudziarz).
2484	GRIEG, Op. 12 Lyrische Stücke (Sitt). 1. Arietta. 2. Walzer. 3. Wächterlied. 4. Elfen-tanz. 5. Volksweise. 6. Norwegisch. 7. Album-blatt. 8. Vaterländisches Lied.	3135	SINDING, Op. 79 2 Romanzen.	3295	WIENIAWSKI, Op. 21 Polonaise brillante.	3297	WIENIAWSKI, Kuyawiak. Mazurka.
2664	GRIEG, Auswahl aus Op. 38 Lyrische Stücke (Sitt).	2839	SITT, Op. 39, 6 Albumblätter.	<b>B. KONZERTE.</b>			
2920	GRIEG, Auswahl aus Op. 43 u. 47 Lyr. Stücke (Sitt).	2215	SJÖGREN, Op. 19 Sonate G m.	229	BACH, Konzert No. 1 Am. (Schreck).	230	BACH, Konzert No. 2 E (Schreck).
2665	GRIEG, Auswahl aus Op. 57 u. 65 Lyr. Stücke (Sitt).	2694	SMETANA, Aus der Heimat, 2 Duos (Sitt).	3069	BACH, Konzert G m. (Schreck).	189 a	BEETHOVEN, Op. 61 Konzert D
1931a/b	HAYDN, 6 Symphonien (Hermann), 2 Bände.	1099 a	TARTINI, 3 Sonaten.	2989a/k	BÉRIOT, Konzert No. 1, 2, 7, 9, 3, 4, 5, 6, 8,	1494	BRUCH, Op. 26 Konzert G m.
1413a/d	KLASSISCHE STÜCKE aus Werken ber. Meister. Band I. 1. Bach, Sarabande. 2. Gluck, Reigen seliger Geister. 3. Händel, Largo. 4. Bach, Bourrée. 5. Händel, Sarabande. 6. Mozart, Menuett. 7. Beethoven, Kavatine. 8. Tartini, Andante. 9. Händel, Bourrée. 10. Field, Nocturne. 11. Hummel, Romanze. 12. Schubert, Adagio. Band II. 1. Campagnoli, Romanze. 2. Weber, Andante. 3. Beethoven, Andantino. 4. Schubert, a. d. Klavier-Trio Es. 5. Mozart, Larghetto. 6. Field, Noct. No. 10. 7. Mozart, Allegretto usw. Band III. Sätze aus Werken von Beethoven. Band IV. Stücke von Bach, Corelli, Händel usw.	1099 c	TARTINI, 2 Sonaten.	2976	BRUCH, Op. 35 Konzert No. 5 D m.	2850	ERNST, Op. 23 Konzert Fism.
1795/27	MEISTER FÜR DIE JUGEND (Hermann): Band I. HAYDN, MOZART. Band II. BEETHOVEN, SCHUBERT. Band III. MENDELSSOHN, SCHUMANN.	2582 a	VIEUXTEMPS, Op. 43 Suite (Arbós).	1091a/d	KREUTZER, 4 Konzerte (Hermann).	1731 a	MENDELSSOHN, Op. 64 Konzert Em. (Flew)
1784	MENDELSSOHN, 36 Lieder ohne Worte (Hermann).	<b>B. UNTERHALTUNGSMUSIK.</b> (Bearbeitungen.)		2962	MOLIQUE, Op. 21 Konzert No. 5 Am.	2193a/d	MOZART, 4 Konzerte (Marteau).
1786	MENDELSSOHN, 5 Ouvertüren.	393	BEETHOVEN, 5 berühmte Ouvertüren.	1991	PAGANINI, Op. 6 Konzert No. 1 (Flesch).	3112	REGER, Op. 101 Konzert A.
392	MOZART, 7 Ouvertüren (Hermann).	1396a/b	BEETHOVEN, Op. 18, 6 Quart. (Hermann), 2 Bde.	1095a/f	RODE, 6 Konzerte (Hermann).	1339	RUBINSTEIN, Op. 46 Konzert G.
028a/b	OPERN-ALBUM (Hermann), 2 Bände.	1937	BEETHOVEN, Op. 20 Septett (Hermann).	2976	SINDING, Op. 60 Konzert No. 2 D.	1098a/g	SPOHR, 7 Konzerte (David).
729 b	41 OPERNMELODIEN (Hermann).	2174	BEETHOVEN, Op. 8 Serenade (Hermann).	3019	TSCHAIKOWSKY, Op. 85 Konzert D.	3324	VIEUXTEMPS, Op. 10 Konzert No. 1 E. (Arb)
3899	OUVERTÜREN-ALBUM (Hofmann). 1. Don Juan. 2. Hochzeit des Figaro. 3. Egmont. 4. Fidelio. 5. Freischütz. 6. Jubelouvertüre. 7. Fingalabühle. 8. Ruy Blas. 9. Lustige Weiber. 10. Meistersinger.	2229a/i	BEETHOVEN, Symphonien No. 1-9 (Sitt).	3324	VIEUXTEMPS, Op. 19 Konzert No. 2 Fism. (Arb)	2574	VIEUXTEMPS, Op. 19 Konzert No. 2 Fism. (Arb)
2267	SCHUBERT, 19 ausgewählte Lieder (Sitt).	3198	BIZET, Carmen-Phantasie.	3322	VIEUXTEMPS, Op. 31 Konzert No. 4 D m. (Arb)	3323	VIEUXTEMPS, Op. 37 Konzert No. 5 Am. (Arb)
2471	SCHUBERT, Op. 33 Deutsche Tänze (Sitt).	1917	CHOPIN, 8 Nocturnes (Hermann).	2823a/b	VIOTTI, Konzert No. 20, 24 Hm.	1100a/d	VIOTTI, Konzert No. 22, 23, 28, 29.
2371	SCHUMANN, 15 ausgewählte Lieder (Sitt).	2546	GRIEG, Op. 19 No. 2 Norw. Brautzug (Hermann).	3296	WIENIAWSKI, Op. 22 Konzert D m. (Martes)		
2370 a	SCHUMANN, 12 ausgewählte Stücke (Sitt).	2547	GRIEG, Op. 35, 4 norwegische Tänze (Sitt).				
2370 b	SCHUMANN, 12 ausgew. Stücke aus Op. 68 (Sitt).	2493	GRIEG, Op. 46 Peer Gynt-Suite I (Sitt).				
2373	SCHUMANN, Op. 113 Märchenbilder (Hermann).	3099	GRIEG, Op. 65 No. 6 Hochzeitstag (Sitt).				
2734	VIOLIN-ALBUM, 30 populäre Stücke (Hermann).	2176 a	GRIEG, Brautzug, Karneval (Sauer).				
394	WEBER, 5 Ouvertüren. 1. Der Freischütz. 2. Oberon. 3. Euryanthe. 4. Preciosa. 5. Jubel-Ouvertüre.	2529	MOSZKOWSKI, Op. 12 Span. Tänze (Scharwenka).				
2900	WEIHNACHTS-ALBUM (Hermann).	2529	MOSZKOWSKI, Op. 45 No. 2 Guitarrre (Sarasate).				
		2905	MOSZKOWSKI, Op. 55, 4 poln. Volkstänze (Sitt).				
		1338	MOZART, 4 Symphonien (Hermann).				
		2275	SCHUBERT, Symphonie H m. [Unvollend.] (Sitt).				
		3440	WAGNER, Ouvertüren und Vorspiele (Sitt).				
		3441a/l	WAGNER, 11 Phantasien (Sitt).				
		3439a/g	WAGNER, 7 Paraphrasen (Sinding).				

## VIOLINSCHULE ONDRÍČEK - MITTELMANN

1360a/f Teil I: Elementarschule in 6 Hefen • 3361a Teil II: Mittelstufe des Violinspiels • 3361 Teil III: Meistertechnik