

ADOLF KUNZ
MUSIKALISCHE VOLKS-BIBLIOTHEK.

Ch. de Sérriot

Berühmte Compositionen
für Violine mit Clavierbegleitung
revidirt und mit Fingersatz versehen von Fr. R. Richter.

	M. PF.		M. PF.
Nº 3551-53. Op.1. Air varié Nº1.	30.	Nº 3597-602. Op.16. Violin-Concert Nº1	60.
Nº 3554-56. Op.2. Air varié Nº2.	30.	Nº 3603-612. Op.32. Violin-Concert Nº2. 1.	...
Nº 3557-59. Op.3. Air varié Nº3.	30.	Nº 3613-620. Op.76. Violin-Concert Nº7.	80.
Nº 3560-62. Op.5. Air varié Nº4.	30.	Nº 3621-628. Op.104. Violin-Concert Nº9	80.
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Nº 3573-76. Op.42. Air varié Nº8.	40.		
Nº 3577-80. Op.52. Air varié Nº9.	40.		
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Nº 3592-94. Op.121. Air varié Nº13.	30.		
Nº 3595-96. Air varié Nº14.	20.		

Verlag und Eigentum
sämtlicher Arrangements
ADOLF KUNZ,
BERLIN.
Neue Königstrasse 19.

8^{me} Air varié.

G wird durchweg in A umgestimmt.

Introduction.

CH. de BÉRIOT, OP. 42.

Maestoso.

Klavier.

The first system of the Introduction consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It begins with a piano (p) dynamic and a forte (>) accent. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

The second system continues the musical piece with two staves. The upper staff features a melodic line with various rhythmic values and accidentals. The lower staff provides a steady accompaniment with chords and moving lines.

The third system of the Introduction concludes with a *rallent.* marking. The upper staff shows a melodic phrase that slows down towards the end. The lower staff continues with its accompaniment.

Thema. Adagio cantabile.

The first system of the Thema is in treble clef with a key signature of two sharps (D major) and a common time signature (C). It is marked *dolce* and *espress.*. The lower staff is in bass clef with the same key signature and time signature, starting with a piano (p) dynamic.

The second system of the Thema continues the melodic and harmonic development. The upper staff features a flowing melodic line, while the lower staff provides a rhythmic and harmonic foundation.

The image displays a musical score for piano and voice, consisting of six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (F# and C#), and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Performance instructions include *espress.*, *dolce*, *poco rit.*, *colla parte*, *piu cresc.*, and *cresc.*. The piano part features complex textures, including dense chordal passages and intricate rhythmic patterns. The vocal line is characterized by flowing, melodic lines with some ornamentation.

Var. 1.
Poco più mosso.

The first system of music for Var. 1 consists of two staves. The upper staff is a single melodic line in treble clef, starting with a half rest followed by a series of eighth and sixteenth notes, including some triplets. It features dynamic markings of *mf*, *p*, *pp*, *mf*, and *f*. The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

The second system continues the musical piece. The upper staff has dynamic markings of *p*, *pp*, *f*, and *mf*. The lower staff continues with the eighth-note accompaniment and chords.

The third system includes a *dim.* (diminuendo) marking in the upper staff. It concludes with a first ending (marked '1.') and a second ending (marked '2.'). The lower staff continues with the accompaniment.

The fourth system shows the final part of the first variation, with the upper staff ending with a fermata and the lower staff concluding with a final chord.

Var. 2.
Brillante.

The first system of music for Var. 2 consists of two staves. The upper staff is a single melodic line in treble clef, starting with a half rest followed by a series of eighth and sixteenth notes, including some triplets. It features a dynamic marking of *f*. The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note pattern in the left hand and chords in the right hand.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part has a treble and bass clef. The vocal line features a melodic line with various ornaments and a dynamic marking of *p* (piano).

Second system of musical notation. It continues the vocal and piano parts. The piano part features a rhythmic accompaniment with many eighth notes. The vocal line has a dynamic marking of *f* (forte) and the instruction *légèrement* (lightly).

Third system of musical notation. It includes a first ending bracket labeled '1.' and a second ending bracket labeled '2.'. The piano part has a dynamic marking of *ff* (fortissimo).

Fourth system of musical notation. This system shows a dense piano accompaniment with many chords and arpeggiated figures in both the treble and bass staves.

Fifth system of musical notation. The piano accompaniment continues with complex chordal textures and arpeggios.

Var. 3.
Adagio.

The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, featuring a series of eighth and sixteenth notes with various ornaments and slurs. The middle and bottom staves are piano accompaniment, with the middle staff in treble clef and the bottom staff in bass clef. The piano part includes chords and rhythmic patterns that support the melody.

The second system continues the musical piece. The top staff shows the continuation of the melodic line. The piano accompaniment in the lower staves features more complex rhythmic textures, including some sixteenth-note runs and chords.

The third system includes the instruction *espress.* (espressivo) in the right-hand part. The melodic line becomes more expressive with slurs and dynamic markings. The piano accompaniment continues with its rhythmic accompaniment.

The fourth system features the instruction *ad lib.* (ad libitum) and *a tempo*. The melodic line has some rests and is followed by a section marked *f* (forte). The piano accompaniment also has dynamic markings, including *fz* (forzando).

The fifth system begins with the instruction *pp* (pianissimo) in both hands. The melodic line is sparse, with long rests. The piano accompaniment consists of rhythmic patterns. The system concludes with the instruction *poco a poco* (poco a poco).

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a melodic line with a series of slurs and a final flourish. The lower staff is in bass clef and provides a harmonic accompaniment with chords and moving lines. The key signature has one sharp (F#).

Var 4.
Moderato.

The second system begins with the tempo and dynamic markings *f marcato con spirito* and *poco rit.*. It features a treble staff with a melodic line and a bass staff with a steady accompaniment. The key signature remains one sharp.

The third system continues the piece with *poco rit.* markings. The treble staff shows a melodic line with a large slur, while the bass staff maintains a consistent accompaniment. The key signature is one sharp.

The fourth system includes dynamic markings such as *ff* and *p*. The treble staff has a melodic line with slurs and accents, and the bass staff provides a supporting accompaniment. The key signature is one sharp.

First system of musical notation, featuring a treble and bass clef with a key signature of two sharps (F# and C#). The music includes various rhythmic patterns and dynamic markings such as *f* and *rit.*

Second system of musical notation, continuing the piece with treble and bass clefs. It features a *ff* dynamic marking and a *rit.* instruction.

Third system of musical notation, showing a continuation of the musical themes with treble and bass clefs.

Allegro vivace.

Fourth system of musical notation, marking the beginning of the *Allegro vivace* section. It includes a *p* dynamic marking and a *f* marking.

Fifth system of musical notation, continuing the *Allegro vivace* section with treble and bass clefs. It features a *p* dynamic marking.

The first system of musical notation consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). It features a complex melodic line with many sixteenth notes, some beamed together, and some with slurs. The piano accompaniment is in the middle and bottom staves, with the middle staff (treble clef) playing chords and the bottom staff (bass clef) playing a steady eighth-note bass line. Dynamics include *f* (forte) and *mf* (mezzo-forte).

The second system continues the piece. The top staff has more melodic development with trills (*tr*) and slurs. The piano accompaniment in the middle and bottom staves continues with chords and a bass line. Dynamics include *mf* and *f*.

The third system shows a change in texture. The top staff has a series of trills (*tr*) followed by a melodic line. Dynamics include *ff* (fortissimo), *p* (piano), and *dim.* (diminuendo). The piano accompaniment in the middle and bottom staves features chords and a bass line with some slurs.

The fourth system continues with a melodic line in the top staff and piano accompaniment in the middle and bottom staves. Dynamics include *p* and *f*.

The fifth system features a variety of articulations. The top staff has a melodic line with *arco* (arco) and *pizz.* (pizzicato) markings. The piano accompaniment in the middle and bottom staves also includes *pizz.* markings. Dynamics include *cresc.* (crescendo) and *f*.

largamento rall.

This system contains the first two staves of music. The upper staff features a melodic line with a fermata and a trill-like flourish. The lower staff provides a rhythmic accompaniment with chords and eighth notes. The tempo markings 'largamento' and 'rall.' are positioned above the upper staff.

Tempo del Tema.

ad lib. più lento

This system contains the third and fourth staves. The upper staff begins with a melodic phrase marked 'ad lib.' and 'più lento'. The lower staff continues with a steady accompaniment. The tempo markings are placed above the upper staff.

cresc.

This system contains the fifth and sixth staves. The upper staff has a melodic line with a crescendo hairpin. The lower staff features a more active accompaniment with chords and eighth notes. The 'cresc.' marking is at the end of the upper staff.

espress. cresc. pp

This system contains the seventh and eighth staves. The upper staff has a melodic line with 'espress.' and 'cresc.' markings. The lower staff has a dense accompaniment with 'pp' (pianissimo) marking. The 'espress.' marking is also present above the upper staff.

Allegro.

espress. cresc. rit. f pp ff ritard.

This system contains the ninth and tenth staves. The upper staff has a melodic line with 'espress. cresc.', 'rit.', and 'f' markings. The lower staff has a dense accompaniment with 'pp', 'ff', and 'ritard.' markings. The 'Allegro.' marking is positioned above the upper staff.

The first system of music features a treble staff with a complex, rhythmic melody consisting of eighth and sixteenth notes. The bass staff provides a steady accompaniment with a pattern of eighth notes and rests.

The second system continues the melodic line in the treble staff, which becomes more intricate with slurs and ties. The bass staff maintains its accompaniment pattern.

The third system shows the treble staff with a series of slurs and ties, indicating a continuous melodic flow. The bass staff accompaniment remains consistent.

The fourth system features a treble staff with a more active melodic line, including some sixteenth-note passages. The bass staff accompaniment includes a *cresc.* marking.

The fifth system concludes the page with a treble staff featuring a final melodic flourish and a *ff* dynamic marking. The bass staff accompaniment ends with a series of chords.

Adolf Kunz, Musikalische Volksbibliothek.

Empfehlenswerte Kompositionen

für Violine solo, Violine mit Klavierbegleitung und für 2 Violinen.

Violine solo.		No.	M.	Violine mit Klavierbegleitung.		No.	M.	Für 2 Violinen.	
No.	M.	216	Krell, Mariechens Wasserfahrt, Walzer	No.	M.	294	Schubert, Am Meer und Lelse sehen meine Lieder	No.	M.
205	Alexandermarsch u. Bataillon-Garde	-10	218	Schmetterlinge, Polka	-10	3760-61	Rosamunde, Ouverture	2819-22	Mozart, Zauberd. Potp.
206	Coburger u. Dessauer Marsch	-10	220	Der Vellchen Trauer und Das Glück wird nie vollkommen sein	-10	293	Schumann, Schlummerlied	2762-65	Figaros Hochzeit, Ouv.
207	Hohenfriedberger und Marsch d. Finnländischen Reiterel	-10	222	Wie zwei Stern am blauen Himmel u. Thiele, Der Schleier	-10	2365	An den Sonnenschein	2815-18	do, Potp.
208	Pariser Einzugs-Marsch und Armeemarsch 113	-10	223	Kaiser Wilhelms Gruss u. Rolla, Die Kaiserstadt Berlin	-10	2366	2 Albumblätter	2697-98	Chopin, op. 9, No. 2. Nocturne
209	Präsident- u. Radetzky-Marsch	-10	224	Einst wird es Licht und Hefke, Wie schön ist die Erinnerung	-10	2372	Erinnerung	2699-700	Dacre, Daisy-Walzer
210	Torgauer Marsch und Marsch der Reg.-Colonne	-10	225	Kaiser Wilhelms Gruss u. Rolla, Die Kaiserstadt Berlin	-10	2640	Sousa, Washington-Post u. Dacre, Daisy-Walzer	1655-56	Dancer, R., Largo
211	Pappenheimer- und Preussen-Marsch	-10	226	Eintritt des Lichts und Hefke, Wie schön ist die Erinnerung	-10	3874	Kadettenmarsch	2387-88	Der Hirt, schwed. Volkslied
212	York'scher Marsch und Prinz August Gren.-Marsch 1806	-10	227	Eintritt des Lichts und Hefke, Wie schön ist die Erinnerung	-10	1155	Steffens-Eichler, Berl. Gewerbe-Ausst.-Marsch	2381-82	Die Nachtigall, russ. Volksl.
213	Grosser Zapfenstreich	-10	228	Turteltauben, Gavotte	-10	290	Strauss, Das Leben ein Tanz	2783-85	Donizetti, Lucia di Lammermoor, Potpourri
214	Adam, Der Postillon, Potp.	-10	229	Meetingsklänge, Walzer	-10	562-563	Donau-Lieder, Walzer	2766-69	Lucrezia Borgia, Potp.
215	Auber, Maurer und Schlosser, Ouverture	-20	230	Elektr. Glockenspiele, Maz.	-10	2641-42	Künstlerballtänze, Walz.	2790-92	Regimentstocht., Potp.
216	Fra Diavolo, Overt.	-20	231	Elektr. Glockenspiele, Maz.	-10	299	Tarara Bumdera, Marsch	2758-61	do. Ouverture
217	Bach, Frühlings-Erwach.	-10	232	Kreutzer, Das Nachtlager, Potpourri	-10	217	Thiele, Elschen auf d. Eise. Polka	2755-57	Lucrezia-Borgia, Potp.
218	Badarzewska, Gebet einer Jungfrau	-10	233	do. Ouverture	-20	217	Thiele, Elschen auf d. Eise. Polka	1662-63	Dorn, Fr., In stiller Mitternacht
219	Baumgartner, Noch sind die Tage der Rosen und Richter, Nussknacker-Tanz	-10	234	Kutschera, A., Weiss du, Mutterl, was I träumst	-10	2643	Tchaikowsky, Barcarole	2701-2	Drick, Betty-Walzer
220	Beethoven, Türkischer Marsch und Tschai-kowsky, Chant sans paroles	-10	235	Langerstädt, Waldes-rauschen	-10	2644	Umlauf, Wiener Prater-klänge, Gavotte	2703-4	Klänge d. Liebe, Salonst.
221	Bellini, Romeo und Julie, Potpourri	-10	236	Nocturno	-10	824	Verlorenes Glück	382-33	Eichler, Sehnsucht, leicht zum Unterricht
222	Puritaner, Potpourri	-10	237	Hochzeitsmarsch aus dem "Sommernachtstraum"	-10	331-35	Im Rosenduft do.	331-35	Im Rosenduft do.
223	Norma, Potpourri	-10	238	do. Ouverture	-20	336-37	Sternschnuppen do.	336-37	Sternschnuppen do.
224	Norma-Ouverture	-20	239	Lanner, Pesther Walzer	-20	338-39	Im Grunewald ist Holz-auktion, Rheinländer	338-39	Im Grunewald ist Holz-auktion, Rheinländer
225	Nachtwandlerin, Potp.	-10	240	Lieberling, Fesche Frauen, Polka	-10	340-41	Tarara-Bumdera, Marsch	340-41	Tarara-Bumdera, Marsch
226	Berner, Myrthenblätter-Walzer	-20	241	Lortzing, Undine, Ouv.	-20	342-43	Boulangier-Marsch	342-43	Boulangier-Marsch
227	Boccherini, Menuett und Walz. eines Wahnsinnigen	-10	242	do. Potpourri	-10	344-45	Schlossbrunnen-Walzer	344-45	Schlossbrunnen-Walzer
228	Boieldieu, Calif von Bagdad, Ouverture	-20	243	do. Potpourri	-10	503-04	Gigerikönigin, Rheinl.	503-04	Gigerikönigin, Rheinl.
229	Die weisse Dame, Potp.	-10	244	do. Potpourri	-10	1523-23	Weihnachtsfrend, Fant.	1523-23	Weihnachtsfrend, Fant.
230	do. Ouverture	-20	245	do. Potpourri	-10	429-60	Erichson, Kosakentanz	429-60	Erichson, Kosakentanz
231	Boulanger-Marsch	-10	246	do. Potpourri	-10	387-69	Fürster, H., Der Kaiser kommt, Marsch	387-69	Fürster, H., Der Kaiser kommt, Marsch
232	Burow, Berühmtes polnisch. Lied und Mendelssohn's Frühlingslied	-10	247	do. Potpourri	-10	2879-80	Freut euch des Lebens, Volklied	2879-80	Freut euch des Lebens, Volklied
233	Chopin, Berühmt. Nocturne	-10	248	do. Potpourri	-10	362-63	Gavotte Ludwig XIII.	362-63	Gavotte Ludwig XIII.
234	Der Hirt, schwed. Volkslied	-10	249	do. Potpourri	-10	374-76	Händel, Berühmtes Largo	374-76	Händel, Berühmtes Largo
235	Die Nachtigall, russ. Volksl.	-10	250	do. Potpourri	-10	380-91	Harris, Nach dem Ball (gen. Blumenwalzer)	380-91	Harris, Nach dem Ball (gen. Blumenwalzer)
236	Donizetti, Lucrezia Borgia, Ouverture	-10	251	do. Potpourri	-10	358-59	Haydn, Serenade	358-59	Haydn, Serenade
237	Regimentstochter, Ouv.	-20	252	do. Potpourri	-10	2705-6	Andante a. d. Pauken-schlag-Sinfonie	2705-6	Andante a. d. Pauken-schlag-Sinfonie
238	Lucia di Lammerm., Potp.	-10	253	do. Potpourri	-10	2706-05	Herold, Zampa, Potpourri	2706-05	Herold, Zampa, Potpourri
239	Lucrezia Borgia, do.	-10	254	do. Potpourri	-10	3642-45	Zampa, Ouverture	3642-45	Zampa, Ouverture
240	Regimentstochter, do.	-10	255	do. Potpourri	-10	344-45	Hetsch, Sprudelwalzer	344-45	Hetsch, Sprudelwalzer
241	Drück, Betty-Walzer und Klänge der Liebe, Salonst.	-10	256	do. Potpourri	-10	377-79	Ivanovici, Donauwellen, Walzer	377-79	Ivanovici, Donauwellen, Walzer
242	Eichler, Schlossbrunnen-Walzer	-10	257	do. Potpourri	-10	890-82	Seufzer, Walzer	890-82	Seufzer, Walzer
243	Gigerikönigin, Rheinl.	-10	258	do. Potpourri	-10	866-67	Klaar, A., Lenchen-Rheinländer	866-67	Klaar, A., Lenchen-Rheinländer
244	Rosen-Quadrille	-10	259	do. Potpourri	-10	3963-69	Amor-Walzer	3963-69	Amor-Walzer
245	Im gleichen Schritt, Polon.	-10	260	do. Potpourri	-10	1518-19	Kübisch, Bienenhau-Marsch	1518-19	Kübisch, Bienenhau-Marsch
246	Menuett à la Cour	-10	261	do. Potpourri	-10	386-89	Krell, Meetingsklänge, Walzer	386-89	Krell, Meetingsklänge, Walzer
247	Fürster, Herzenswalzer u. Thiele, Unsere teuren Frauen	-10	262	do. Potpourri	-10	395-96	Vorwärts, Marsch	395-96	Vorwärts, Marsch
248	Der Kaiser kommt, Marsch	-10	263	do. Potpourri	-10	897-98	Die Gardekommt, Marsch	897-98	Die Gardekommt, Marsch
249	Freut euch d. Lebens, Volkal.	-10	264	do. Potpourri	-10	531-33	Turteltauben, Gavotte	531-33	Turteltauben, Gavotte
250	Gavotte Ludwig XIII.	-10	265	do. Potpourri	-10	2798-98	Kreutzer, Nachtlager, Potpourri	2798-98	Kreutzer, Nachtlager, Potpourri
251	Goria, Olga-Mazurka	-10	266	do. Potpourri	-10	3873-76	do. Ouverture	3873-76	do. Ouverture
252	Händel, Berühmtes Largo	-10	267	do. Potpourri	-10	2502-3	Kutschera, A., Weiss du, Mutterl, was I träumst	2502-3	Kutschera, A., Weiss du, Mutterl, was I träumst
253	Harris, Nach dem Ball (gen. Blumenwalzer)	-10	268	do. Potpourri	-10	2707-10	Lanner, Pesther Walzer	2707-10	Lanner, Pesther Walzer
254	Haydn, Serenade u. Mozart, Menuett	-10	269	do. Potpourri	-10	2711-14	Die Werber, Walzer	2711-14	Die Werber, Walzer
255	Andante a. d. Pauken-schlag-Sinfonie	-10	270	do. Potpourri	-10	2717-17	Lieberling, S., Fesche Frauen, Polka	2717-17	Lieberling, S., Fesche Frauen, Polka
256	Herold, Zampa, Potpourri	-10	271	do. Potpourri	-10	3877-80	Lortzing, Czar u. Zimmermann, Ouverture	3877-80	Lortzing, Czar u. Zimmermann, Ouverture
257	Hetsch, Sprudelwalzer	-10	272	do. Potpourri	-10	2799-801	do. Potpourri	2799-801	do. Potpourri
258	Im Grunewald ist Holzauktion Rheinländer	-10	273	do. Potpourri	-10	3646-49	Undine, Ouverture	3646-49	Undine, Ouverture
259	Ivanovici, Donauwellen, Walzer	-10	274	do. Potpourri	-10	2802-05	do. Potpourri	2802-05	do. Potpourri
260	Seufzerwalzer	-10	275	do. Potpourri	-10	3650-54	Der Waffenschmied, Ouv.	3650-54	Der Waffenschmied, Ouv.
261	Kantz, Polka Mazurka de Concert	-10	276	do. Potpourri	-10	2306-08	do. Potp.	2306-08	do. Potp.
262	Klaar, A., Lenchen-Rheinl.	-10	277	do. Potpourri	-10	2382-84	Mehul, Romanza "Jos"	2382-84	Mehul, Romanza "Jos"
263	Amor-Walzer	-10	278	do. Potpourri	-10	348-49	Mendelssohn, F., Früh-lingslied	348-49	Mendelssohn, F., Früh-lingslied
264	Kübisch, Bienenhau-Marsch	-10	279	do. Potpourri	-10	2718-19	Kriegsmarsch d. Priester aus "Athalia"	2718-19	Kriegsmarsch d. Priester aus "Athalia"
265	Krell, Lerne leiden ohne zu klagen.	-10	280	do. Potpourri	-10	2720-21	O Thäler weit, o Höhen	2720-21	O Thäler weit, o Höhen
213	Im deutsch. blauen Auge	-10	281	do. Potpourri	-10	2722-23	Ich gratulire	2722-23	Ich gratulire
			282	do. Potpourri	-10	1694-95	L., Ich gratulire	1694-95	L., Ich gratulire
			283	do. Potpourri	-10	2809-10	Meyerbeer, Die Hugenotten, Potpourri	2809-10	Meyerbeer, Die Hugenotten, Potpourri
			284	do. Potpourri	-10	3655-59	Robert der Teufel, Potp.	3655-59	Robert der Teufel, Potp.
			285	do. Potpourri	-10	3660-62	Krönungsmarsch aus "Der Prophet"	3660-62	Krönungsmarsch aus "Der Prophet"
			286	do. Potpourri	-10	3881-84	Fackeltanz	3881-84	Fackeltanz
			287	do. Potpourri	-10	360-81	Mozart, Menuett	360-81	Mozart, Menuett
			288	do. Potpourri	-10	2727-28	Türkischer Marsch	2727-28	Türkischer Marsch
			289	do. Potpourri	-10	3386-88	Don Juan, Ouverture	3386-88	Don Juan, Ouverture
			290	do. Potpourri	-10	2811-14	do. Potpourri	2811-14	do. Potpourri
			291	do. Potpourri	-10	3667-69	Cost fan tutte, Overt.	3667-69	Cost fan tutte, Overt.
			292	do. Potpourri	-10	3670-72	Idomeno	3670-72	Idomeno
			293	do. Potpourri	-10	3673-76	Zauberflöte	3673-76	Zauberflöte
			294	do. Potpourri	-10				

Eigentum sämtlicher Original-Kompositionen und Arrangements Adolf Kunz, Musikverlag Berlin, Neue Königstrasse 19.

