



—Nº 7115—

REINECKE

Kinder-Symphonie

TOY-SYMPHONY.

(Score & Parts.)

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107372

Augener's Edition,
No. 7115.

Kinder-Symphonie

TOY SYMPHONY.

für
PIANOFORTE, 2 VIOLINEN, VIOLONCELL
und 9 Kinder-Instrumente

(Nachtigall, Kükuk, 2 Trompeten,
Fronnel, Schmarre, Schellenbaum,
Glasglocke und Schiebrett.)

for
PIANOFORTE, 2 VIOLINS, VIOLONCELLO
& 9 Toy-Instruments

(Nightingale, Cuckoo, 2 Trumpets,
Drum, Rattle, Bells,
Glass-bell & Sea-tray.)

VON

BY

CARL REINECKE.

Augener & Co. London,
199, REGENT STREET, W.

City Branch,
22, NEWGATE STREET, E.C.

Library & School Department,
6, NEW BURLINGTON STREET, W.

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VORBEMERKUNG.

Diese Kinder-Symphonie ist so eingerichtet, dass das Clavier nöthigenfalls fortbleiben kann, wenn die Saiteninstrumente besetzt sind, und umgekehrt sind diese nicht unbedingt nöthig, wenn ein Clavierspieler zur Disposition ist, nur muss dann der zweite Satz fortbleiben, bei dem die vollständige Besetzung durchaus nöthig ist. Eine mehrfache Besetzung der Saiten-Instrumente erhöht die Wirkung, doch muss der zweite Satz nur von je einem Spieler vorgetragen werden.

Die Glasglocke (wie man sich deren zum Bedecken der Butter oder des Käses bedient) wird mit einem weichen Schlägel geschlagen. Als Ersatz dafür kann man auch ein Wasserglas nehmen, welches übrigens durch Füllen mit Wasser leicht abgestimmt werden kann.

Das „Theebrett“ muss ein möglichst grosses blechernes sein, welches, wie der Tamtam, mit dem Schlägel einer grossen Trommel geschlagen wird. Die beiden Trompeten können recht gut von einer Person geblasen werden.

Das Hauptmotiv des ersten Satzes ist ein Strassenruf Leipzig's:—



(Dasselbe Motiv erscheint auch in etwas kürzerer Fassung gegen Schluss des Finale vom Mozart'schen Clavier-Concert in D moll).

Der letzte Satz (Steeple-chase) kann im Verlaufe fortwährend beschleunigt werden, so weit die Gewandtheit der Spieler es zulässt.

Dass das Werkchen lediglich als ausgelassener Carnevals-Scherz betrachtet sein will, bedarf wohl kaum der Erwähnung. Der Musiker wird manche harmlose Reminiscenz und Persiflage entdecken.

C. R.

PREFACE.

This toy-symphony is so constructed that the pianoforte can, if necessary, be dispensed with if the string instruments are played, and, on the other hand, these are not absolutely necessary if a pianist be available, only then the second movement must be omitted, in which the full number of instruments is necessary throughout. An increased number of string instruments heightens the effect; however, the second movement must only have one player to each part.

The glass bell (like one of those used for a cover to a butter-dish) is struck with a soft covered stick. As a substitute for this there can also be taken a tumbler, which, moreover, can easily be properly tuned by filling it up with water.

The tea-tray must be of tin, the largest possible, which, like a gong, is struck with the drumstick of a large drum. The two trumpets could easily be played by one person.

The principal motive of the first movement is one of the Leipzig street cries:—

(The same motive appears also in more condensed form towards the end of the Finale in Mozart's pianoforte concerto in D minor.)

The last movement (steeple-chase) can be continually hurried during its course, so far as the ability of the players allows.

That the little work is to be looked upon solely as a joke, scarcely needs mention. The musician will discover many a harmless reminiscence in it.

C. R.

KINDER-SYMPHONIE.

(TOY-SYMPHONY.)

von

Carl Reinecke.

I.

Allegro un poco maestoso.

Nachtigall in G. *ff*

Kukuk in G E. *p espr.*

2 Trompeten in G & D. *ff*

Trommel. *ff*

Schnarre. *ff*

Schellenbaum. *ff*

Theebrett. *ff*

Violino I. *ff* *fp*

Violino II. *ff* *fp*

Violoncello. *ff* *fp ma marcato*

PIANOFORTE. 1 *ff* 2 3 *fp* 4 5 6

10589

B

3

Musical score for measures 15-17. The score is written for piano (p) and strings. The piano part is in the right hand, and the string part is in the left hand. The piano part features a melodic line with eighth and sixteenth notes, and the string part provides a harmonic accompaniment with sustained notes and some movement. Measure 15 is marked with a piano (p) dynamic. Measure 16 has a forte (f) dynamic marking. Measure 17 is marked with a piano (p) dynamic. The section is labeled with a large 'B' at the end of measure 17.

Musical score for measures 18-23. The score is written for piano (p) and strings. The piano part is in the right hand, and the string part is in the left hand. The piano part features a melodic line with eighth and sixteenth notes, and the string part provides a harmonic accompaniment with sustained notes and some movement. Measure 18 is marked with a piano (p) dynamic. Measure 19 has a forte (f) dynamic marking. Measure 20 has a piano (p) dynamic marking. Measure 21 has a piano (p) dynamic marking. Measure 22 has a piano (p) dynamic marking. Measure 23 has a piano (p) dynamic marking. The section is labeled with a large 'B' at the end of measure 23.

C

Musical score for section C, measures 1-6. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#). The tempo/mood is marked *espressivo*. The first staff has a *pp* *espressivo* marking in measure 5. The second staff has a *p* marking in measure 1.

C

Musical score for section C, measures 7-12. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#). The tempo/mood is marked *p dolce*. The first staff has a *pp* marking in measure 10 and a *mf* marking in measure 11. The second staff has a *p* marking in measure 7 and a *mf* marking in measure 11. The first staff has a *p dolce* marking in measure 7. The second staff has a *p* marking in measure 7. The first staff has a *pp* marking in measure 10 and a *mf* marking in measure 11. The second staff has a *mf* marking in measure 11.

D

Musical score for section D, measures 13-18. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#). The tempo/mood is marked *ff*. The first staff has a *ff* marking in measure 13. The second staff has a *ff* marking in measure 13.

D

Musical score for section D, measures 19-24. The score is written for two staves. The first staff has a treble clef and the second staff has a bass clef. The key signature is one sharp (F#). The tempo/mood is marked *pp*. The first staff has a *pp* marking in measure 19 and a *mf* marking in measure 20. The second staff has a *pp* marking in measure 19 and a *mf* marking in measure 20. The first staff has a *ff* marking in measure 21 and a *ff* marking in measure 22. The second staff has a *ff* marking in measure 21 and a *ff* marking in measure 22. The first staff has a *ff* marking in measure 23 and a *ff* marking in measure 24. The second staff has a *ff* marking in measure 23 and a *ff* marking in measure 24. The first staff has a *ff* marking in measure 25 and a *ff* marking in measure 26. The second staff has a *ff* marking in measure 25 and a *ff* marking in measure 26. The first staff has a *ff* marking in measure 27 and a *ff* marking in measure 28. The second staff has a *ff* marking in measure 27 and a *ff* marking in measure 28. The first staff has a *ff* marking in measure 29 and a *ff* marking in measure 30. The second staff has a *ff* marking in measure 29 and a *ff* marking in measure 30. The first staff has a *ff* marking in measure 31 and a *ff* marking in measure 32. The second staff has a *ff* marking in measure 31 and a *ff* marking in measure 32. The first staff has a *ff* marking in measure 33 and a *ff* marking in measure 34. The second staff has a *ff* marking in measure 33 and a *ff* marking in measure 34. The first staff has a *ff* marking in measure 35 and a *ff* marking in measure 36. The second staff has a *ff* marking in measure 35 and a *ff* marking in measure 36.

E**E****E***sempre ff*

1.

1.

1.

The image displays a musical score for a piece titled "The Rose Tree". The score is written for a piano and a vocal soloist. It is in 4/4 time and consists of two systems of music. The first system shows the piano accompaniment in the lower staves and the vocal melody in the upper staves. The second system continues the piece, with the piano part featuring a dense, rhythmic accompaniment in the bass and a more melodic line in the treble. The vocal part continues with a solo melody. The score is marked with "p" (piano) and "pp" (pianissimo) dynamics.

Measures 56-59 of a musical score. The score is written for three systems of staves. The first system has two staves, the second has three staves, and the third has two staves. The music is in G major. Measures 56 and 57 are marked with a forte *f* dynamic. Measures 58 and 59 are marked with a crescendo *cresc.* and a forte *f* dynamic. The bottom staff of the third system contains measure numbers 56, 57, 58, and 59.

G

Measures 60-63 of a musical score. The score is written for three systems of staves. The first system has two staves, the second has three staves, and the third has two staves. The music is in G major. Measures 60 and 61 are marked with a forte *f* dynamic. Measures 62 and 63 are marked with a forte *f* dynamic. The bottom staff of the third system contains measure numbers 60, 61, 62, and 63.

64 65 66 67

sempre ff *f*

68 69 70 71 72 73 74 75 76

p *pp* *pizz.* *arco*

I

Musical score for measures 77-83. The score is divided into three systems. The first system has five staves. The second system has three staves. The third system has two staves. The music is in 2/4 time. Measures 77-83 are marked with measure numbers. Dynamics include *p*, *cresc.*, and *f*. There are also markings for "I" and "cresc.".

Musical score for measures 84-89. The score is divided into three systems. The first system has five staves. The second system has three staves. The third system has two staves. The music is in 2/4 time. Measures 84-89 are marked with measure numbers. Dynamics include *ff* and *f*. There are also markings for "ff" and "f".



First system of musical notation, measures 90-96. The system includes three staves: a vocal line (top), a piano line (middle), and a grand staff (bottom). The vocal line features a long note with a *p* dynamic marking. The piano line includes *p dolce* markings. The grand staff is numbered 90 through 96. Measure 94 includes a *p* dynamic marking.



Second system of musical notation, measures 97-103. The system includes three staves: a vocal line (top), a piano line (middle), and a grand staff (bottom). The vocal line features a long note with a *p* dynamic marking. The piano line includes *p* and *pp* dynamic markings. The grand staff is numbered 97 through 103. Measure 102 includes a *cresc.* marking. Measure 103 includes a *f* dynamic marking.

104 105 106 107 108 109

110 111 112 113

pp cresc. - - - - - f

p cresc. - - - - - f

pp cresc. - - - - - f

114 pp 115 116 cresc. - 117 - - - 118 f

Col 8^{ve} ad lib....

ff

ff ff

ff ff

119 ff 120 ff 121 ff 122 123 124 125

II.

Andantino.

Trommel. 6/8

Glasglocke in H. 6/8

Theebrett. 6/8

Violino I. Andantino. „Brüderlein fein“ v. Wenzel Müller. *pp*

Violino II.

Violoncello.

PIANOFORTE. Andantino.

1 *p* 2 3 4 5 6 7

A

pp

A

Märlied v. Mozart. *mf*

8 9 10 11 12 13 14 15

A

B

p

più f

mf

mf

Aus Oberon v. Weber.

B

B

16 17 18 *mf* 19 20 21 22 *p* 23 24

B

C

mf

C

f

25 26 27 28 29 30 *f* 31 32

C

33 34 35 36 37 38 *ritard.* 39

Cadenza. Un

Cadenza. Un
Deutsches
p

Cadenza. Un

40 Septett v. Beethoven. *p*

poco più lento.

D

poco più lento.
Volkslied.

Septett v. Beethoven.

41 42 43 44 45

D

E

Letzter Gedanke v. Weber.

46 47 48 49

E

50 51 52 *f* 53 54

Tempo primo.

55 *p* 56 57 58 59 60 61

Tempo primo.

55 *p* 56 57 58 59 60 61

Musical score for piano and voice, measures 62-77. The score is written in G major (one sharp) and 4/4 time. The piano part consists of a right-hand melody and a left-hand accompaniment. The voice part is written in a single staff. The score includes dynamic markings such as *pp*, *mf*, *piu f*, and *p*. The measures are numbered 62 through 77.

Measures 62-69: The piano part features a right-hand melody with eighth and sixteenth notes, and a left-hand accompaniment with eighth notes. The voice part has a melody with eighth and sixteenth notes. The dynamic marking *pp* is present in measure 62.

Measures 70-77: The piano part continues with a right-hand melody and a left-hand accompaniment. The voice part has a melody with eighth and sixteenth notes. The dynamic markings *piu f* and *mf* are present in measures 70 and 71 respectively. The measure numbers 70, 71, 72, 73, 74, 75, 76, and 77 are indicated below the piano part.

This musical score page contains measures 78 through 92. It is written for piano and voice in the key of A major (three sharps). The piano part is in 4/4 time and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The voice part consists of a single melodic line with lyrics. Measures 78-82 show the piano accompaniment and the voice line. Measures 83-84 show the piano accompaniment and the voice line. Measures 85-92 show the piano accompaniment and the voice line. The score includes dynamic markings such as *f* (forte) and *p* (piano). The page number 19 is in the top right corner.

78 79 80 81 82 *f* 83 84

85 86 87 88 89 90 91 *p* 92

III.

Nachigall. *Moderato.*
Kukuk.
Trompete in D.
Trommel.
Schnarre.
Schellenbaum.
Theebrett.
Violino I. *Moderato.*
Violino II. *pizz.*
Violoncello. *pizz.*
PIANOFORTE. *Moderato.*

A

Musical score for "The Rose Tree". The score includes a vocal melody and a piano accompaniment. The vocal part features lyrics in English and German. The piano accompaniment includes various musical notations such as dynamics (mf, cresc., f), articulation (accents, slurs), and a section labeled "A". The piano part includes a section with measure numbers 8, 9, 10, 11, and 12.

B

Musical score for section B, measures 13-19. The score is written for three systems of staves. The first system has five staves, the second has three, and the third has two. Dynamics include *ff*, *mf*, *p*, and *pp*. The second system includes the instruction *pizz.* (pizzicato). The third system includes the instruction *arco* (arco). The section ends with *Fine.*

Un poco più animato.

C

Musical score for section C, measures 20-24. The score is written for three systems of staves. The first system has five staves, the second has three, and the third has two. Dynamics include *f*, *pp*, and *p*. The instruction *arco* (arco) is present. The section ends with *Fine.*

pp
p
p
pp
pp
pp
25
26
pp 27

D. C. al Fine.

f
f
f
f
f
f
28
29
f 30 *D. C. al Fine.*

IV. (STEEPLE CHASE.)

Molto vivace.

Nachtigall in G. $\frac{2}{4}$ 7

Kukuk in G E. $\frac{2}{4}$ 7

2 Trompeten in G & D. $\frac{2}{4}$ 7

Trommel. $\frac{2}{4}$ 7

Schnarre. $\frac{2}{4}$ 7

Schellenbaum. $\frac{2}{4}$ 7

Theebrett. $\frac{2}{4}$ 7

Molto vivace. *Hinter dem Stege.*

Violino I. $\frac{2}{4}$ 7

Violino II. $\frac{2}{4}$ 7

Violoncello. $\frac{2}{4}$ 7

PIANOFORTE. $\frac{2}{4}$ 7

pizz. cresc. mf arco sf

A

cresc. f

A

cresc. f

A

8 9 10 *cresc.* 11 12 13 14

A

Musical score for measures 15 through 21. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is one sharp (F#). The tempo is marked 'cresc.' (crescendo). The dynamics range from *f* (forte) to *ff* (fortissimo). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

B

Musical score for measures 22 through 28. The score is written for a grand staff (treble and bass clefs) and includes a piano (p) dynamic marking. The key signature is one sharp (F#). The tempo is marked 'cresc.' (crescendo). The dynamics range from *f* (forte) to *ff* (fortissimo). The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.

C
C

Hinter dem Stege.

C

D

System 1: Measures 43-48. The first staff (treble clef) contains a melodic line starting with a forte (*f*) dynamic. The second staff (treble clef) contains a melodic line. The third and fourth staves (bass clef) contain a bass line. The key signature has one sharp (F#).

D

System 2: Measures 43-48. The first staff (treble clef) contains a melodic line starting with a piano (*p*) dynamic. The second staff (treble clef) contains a melodic line starting with a piano (*p*) dynamic and a pizzicato (*pizz.*) marking. The third staff (bass clef) contains a bass line starting with a piano (*p*) dynamic. The fourth staff (bass clef) contains a bass line. The key signature has one sharp (F#).

D

System 3: Measures 49-54. The first staff (treble clef) contains a melodic line starting with a piano (*p*) dynamic. The second staff (treble clef) contains a melodic line starting with a forte (*f*) dynamic. The third staff (treble clef) contains a melodic line starting with a forte (*f*) dynamic and a pizzicato (*pizz.*) marking. The fourth staff (bass clef) contains a bass line starting with a forte (*f*) dynamic and an arco marking. The fifth staff (bass clef) contains a bass line. The key signature has one sharp (F#).

E

Measures 55-61. The score is for a string quartet and piano. The top system shows the first violin, second violin, and first viola parts. The second system shows the second viola, first and second cellos, and the piano part. The piano part is marked with measure numbers 55 through 61. The key signature has one sharp (F#). The tempo is marked *ff* (fortissimo). The section is labeled **E** at the top and **E** arco at the bottom right.

F

Measures 62-68. The score continues with the string quartet and piano. The top system shows the first violin, second violin, and first viola parts. The second system shows the second viola, first and second cellos, and the piano part. The piano part is marked with measure numbers 62 through 68. The key signature has one sharp (F#). The tempo is marked *f* (forte). The section is labeled **F** at the top and **F** at the bottom right.

69 70 71 72 73 74

G

75 76 77 78 79 80

p *p* *cresc.* *cresc.* *cresc.* *cresc.*

G

81 82 83 84 85 86

mf *cresc.* *f* *cresc.* *ff* *cresc.*

H

87 88 89 90 91 92

ff *ff* *ff* *ff* *ff* *ff*

H

Musical score for measures 93-97. The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has one flat (B-flat). The tempo is marked *Allegro* (indicated by the 'A' symbol). The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has lyrics in Italian. The measures are numbered 93, 94, 95, 96, and 97.

Ancor più vivace.

Musical score for measures 98-105. The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has one flat (B-flat). The tempo is marked *Allegro* (indicated by the 'A' symbol). The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has lyrics in Italian. The measures are numbered 98, 99, 100, 101, 102, 103, 104, and 105.

Ancor più vivace.

Musical score for measures 98-105. The score is written for a piano and voice. The piano part is in the lower staves, and the voice part is in the upper staves. The key signature has one flat (B-flat). The tempo is marked *Allegro* (indicated by the 'A' symbol). The score includes a vocal line with lyrics and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line has lyrics in Italian. The measures are numbered 98, 99, 100, 101, 102, 103, 104, and 105. The page number 10589 is visible at the bottom.

106 107 108 109 110 111 112 113 114

115 116 117 118 119 120 121 122

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7524	Moffat. Album (12 pieces).....	2 -
7525	Six easy pieces for young violinists 1 -	1 -
7523	English Classical Album.....	2 -
9405a/b	Molique. Op. 47. 6 Melodies. 2 Bks. à 1 -	1 -
7528a/b	Moszkowski. 2 Pieces. Op. 16. à 1 -	1 6
7527	5 Valses. Op. 8. (E. Thomas) 2 -	2 -
7520	Album espagnol. Op. 21 (Thomas) 2 6	2 6
7531	From Foreign Parts. Op. 23.....	3 -
11471a/c	Palaestra. A collection of 10 Pieces, etc., arr. & marked by Ernst Heim. Bks. I. a/c to 1 -	1 -
11475a/c	" V. a/c. à 1 -	1 -
8685	Papini, G. 3 Morceaux de Salon. 1 -	1 -
7545	Pleyel. Op. 8. 6 Duos.....	1 5
7544	Op. 44. 3 Duos.....	1 6
7546	Op. 48. 6 Sonatinas.....	1 6
7548	Popper. Romance.....	1 -
7549	Raff. 6 Morceaux. Op. 85.....	1 6
7541	Reinecke. Petits morceaux. Op. 122	2 6
7542	10 Petits Morceaux. Op. 213.....	2 6
7543	2 miniature Sonatas.....	1 -

Violin & Piano. s. d	
7550a/c Ritter. Brilliant Duets. 5 Nos. à 1 -	
8691 Rode. Air Varié. Op. 10. 1 -	
7563a/b Roedel. Croquis music. 2 Bks. à 1 -	
7570a Saint-George. L'ancien Régime. 1 -	
7576 Schawenka. Sonata. Op. 46a. 4 -	
9408 " Tone-Pictures. 2 -	
7565 5 Danses Polonaises. (Holländer) 2 -	
7574 Schumann. Album. 50 Pieces. 3 -	
7575 Scenes of Childhood. Op. 15. 1 -	
7576 Album for the Young. Op. 68. 2 -	
7578 Evening Song (Hermann). 1 -	
7584 Märchenbilder. Op. 113. 1 -	
7581 Romances. Op. 94. 1 -	
7583 5 Stücke im Volkston. Op. 102. 1 -	
7579 Sonate. Op. 105. A min. 1 -	
7580 Sonate. Op. 121 in D. 1 -	
8695 Spohr. 3 Duettinos. 1 -	
7580 Squire. Gavotte humoristique. 1 -	
7587 Svendsen. Romance. 1 -	
7589 Veracini. Sarabanda e Danza rustica (A. Moffat) 1 -	
7593 Vieuxtemps. Ballade & Polonaise 2 -	
Six Morceaux. Op. 22. 1 -	
7594a/b Moreau brillant, Air varié. 1 -	
7594c Réverie-Adagio. 1 -	
7594d Souvenir du Bosphore. 1 -	
7594e Tarentelle, L'Orange. 1 -	
7594f Elégie. Op. 30 (R. Scholz). 1 -	
7497 St. Patrick's Day. 1 -	
7498 Volkman. Picture Book. Op. 11. 2 -	
8699 Wagner. Album-Leaf in C. 1 -	
8700 Tannhäuser March (Hermann). 1 -	
7492 Wieniawski. Gigue. 1 -	
7493 Kuyawick. 4de Mazurka. 1 -	
7494 Polonaise de concert. Op. 4. 1 -	
7498 Adagio élégique. Op. 5. 1 -	
7499 Souvenir de Moscou. Op. 6. 1 -	
11771 Capriccio-Valse. Op. 7. 1 -	
7494 Romance sans paroles. Op. 9. 1 -	
7494 2 Mazourkas de Salon. Op. 12. 1 -	
7495 Légende. Op. 17. 1 -	
7501 Würst. Russian Suite. 1 -	
Duos for 2 Violins.	
5600a/b Alard. 10 Etudes. Op. 10. 2 Bks. à 1 -	
5639 Album Opératique. 1 -	
5601 Dancla. 3 Duos faciles. Op. 23. 1 -	
5602 3 Duos faciles. Op. 24. 1 -	
5603 3 Duos concertants. Op. 25. 1 -	
5605 Gurliitt. 3 Duos faciles. Op. 150. 2 -	
7596 Ouverture des Marionnettes. 1 -	
7599 Commedia Overture. 1 -	
5611 Hauptmann. 3 Duos. Op. 10. 2 -	
5612a/b Hermann, F. Le Commencement de l'Etude. 50 exercices. 2 Bks. à 1 -	
Etudes spéciales. Op. 24. 1 -	
5613 30 Etudes (1re Position). 2 -	
5614 25 Etudes (1re-3me positions) 2 -	
5614a/c In 3 Bks. à 1 -	
5615 25 Etudes (3me-7me positions) 2 -	
5615a/b In 2 Bks. à 1 -	
5328a/f Morceaux mélodiques. 6 Bks. à 1 -	
5401b Hofmann. Potpourris. 1 -	
to 5441b (Specification see V. & P.) 41 Bks. à 1 -	
5606 Kalliwoda. 3 Duos faciles. Op. 243. 1 -	
5607 Grand Duo brillant. Op. 234. 1 -	
5610a/c Kayser. Studies (Ernst Heim): 1 -	
36 Studies. Op. 20. 3 Bks. à 1 -	
5619 16 " Op. 28. 1 -	
5620 16 " Op. 30. 2 -	
Lachner I. 3 Sonatinas:—	
5621 No. 1, in A. Op. 96. 1 -	
5622 " 2, in D. Op. 97. 1 -	
5623 " 3, in D flat. Op. 98. 1 -	
5608a/c Mazas. Duos faciles. 5 Bks. à 1 -	
7609 Our favorite Tunes. 2 -	
7597 Pleyel. Op. 8. 6 Duos. 1 -	
5628 Op. 44. 3 Duos. 1 -	
7598 Op. 48. 6 Duos. 1 -	
5630 Reinecke, C. 10 Petits Morceaux. 1 -	
5631a/b Ritter. 30 Exercices faciles. 2 Bks. à 1 -	
5632 Rode. 24 Caprices (Abel & Heim) 2 -	
5634a/b Thomas, E. Duos. 2 Bks. à 1 -	
Violin & Viola.	
5594a/b Kreuz, E. 4 Duos. 2 Bks. à 1 -	
7858 Pleyel. Op. 44. 3 Duos. 1 -	
Violin.	
5640 Alard. 10 Etudes mélodiques. Op. 10. 1 -	
5646 Bériot. 6 Etudes brill. Op. 17. 1 -	
7601 Campagnoli. 7 Divertissements. 1 -	
Courvoisier. Violin School. 1 -	
I. Elementary. (1st position). 5 -	
7600b II. Minor Keys, ornaments & special bowing Exs. 1st position 5 -	
7600c III. Study of the other positions 5 -	
L'Ecole de la Vélocité. 1 -	
7603a Cah. I. Exercices de doigts. 1 -	
7603b Cah. II. Etudes des Gammes 1 -	
7603c Cah. III. 13 Etudes, 1re position 2 -	
7603d Cah. IV. 13 Etudes mélodiques 2 -	
7603e Cah. V. Exercices spéciaux. 2 -	
5644 Dancla. 6 Etudes. Op. 2. 1 -	

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7604 Dont. 24 Exercices. Op. 37. 1 -	
7605 20 Exercices. (2nd V. ad lib.). 1 -	
5654 Fiorillo. 35 Etudes (E. Heim). 1 -	
Heim, E. Gradus ad Parnassum. 1 -	
5471-5 Violin Studies. Books 1-5. 1 -	
5476-8 " " 6-8. 1 -	
5479-80 " " 9-10. 1 -	
5612a/b Hermann, Fr. Le Commencement de l'Etude. 50 exercices. 2 Bks. à 1 -	
Etudes spéciales. Op. 24. 1 -	
5659 30 Etudes (1re position). 1 -	
5660 25 Etudes (1re-3me positions) 1 -	
5661 In 2 Bks. à 1 -	
5661a/b 25 Etudes (3me-7me positions) 1 -	
In 2 Bks. à 1 -	
Hofmann, R. 1 -	
5668 The first Instruction. Op. 92. 4 -	
5668a/b Bk. I. 2/; Bk. II. 2 -	
5668a/b 80 Melodie-Studies. Op. 90. 2 Bks. à 1 -	
5667a/b 40 Studies. Op. 91. 2 Bks. à 1 -	
5401a/41a Potpourris. 41 Bks. à 1 -	
Kayser. Studies (Ernst Heim): 1 -	
8662 30 elementary Studies. Op. 20. 2 -	
8662a/c In 3 Bks. à 1 -	
8660 16 Studies. Op. 28. 1 -	
8661 16 Studies. Op. 30. 1 -	
7606 Popular Violin Tutor. Op. 65. 1 -	
5671 Kreutzer. 42 Etudes (E. Heim). 1 -	
5604a/c Kreuz. Scales & Arpeggios. 3 Bks. à 1 -	
5672 Prog. Studies. Op. 34. 7 Bks. à 1 -	
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8663 Lütgen. Scales & Exercises. 1 -	
5674a/c Mazas. 75 Studies. Op. 36. 3 Bks. à 1 -	
7608 Our favorite Tunes. 1 -	
Popular Instructor in V. Playing 1 -	
7623a Part I. Elementary & 1st position 1 -	
7623b Part II. Higher Positions. 2 -	
5676 Ritter. Scale and Chord Exercises 1 -	
7610a/c Practical Violin School. 10 Bks. à 1 -	
5679 Rode. 24 Caprices (E. Heim) 1 -	
Schoen. Course of Instruction. 1 -	
7611 I. A. B. C. of V. Playing. 1 -	
7612 II. First Steps in practical V. 1 -	
7613 III. Playing (1st position). 1 -	
7614 IV. 3 Books. à 1 -	
7615 V. 46 exercises, with a 2nd V. 1 -	
7616 VI. 18 Duets for 2 V. s. (1st posit.) 1 -	
7617 VII. 6 Duettinos (do.). 1 -	
7618 VIII. Study of the positions, with Duettinos (3rd position) 1 -	
7619 IX. ditto (2nd position) 1 -	
7620 X. 6 Duettinos for V. & T. 1 -	
7621 XI. Study of higher positions 1 -	
7622 XII. 12 Exercises. 1 -	
5683 Steffani. 12 Progressive Studies. 1 -	
5686 Wessely. Scale Manual. 2 -	
7624 Wohlfahrt. Exercises journaliers 1 -	
Viola (Tenor) & Piano.	
7625 Album. 2 -	
5566 Album Classique. 1 -	
7626 Burgmüller. 3 Nocturnes. 1 -	
7635 Goltermann. Sonatine. 2 -	
5551 Handel. Sonata. (G. Jensen) 1 -	
7630 Joachim. Hebrew Melodies. 1 -	
7627 Kreuz. Liebesbilder. Op. 5. 2 -	
7628 Frühlingsgedanken. Op. 9. 2 -	
7636a/b The Violist. Bks. 1 & 2. 1 -	
7636c/f Bks. 3 to 6. 1 -	
5571 Concerto. Op. 20. 1 -	
5572 Suite de Pièces. Op. 45. 2 -	
7629a/f Kücken. 6 Duos. 1 -	
7633 Laubach. 20 Scottish Songs. 2 -	
7632 Mendelssohn. Adieu à Berlin. 1 -	
7631 6 Pieces (Christmas). Op. 72. 1 -	
7637 Popper. Romance. 1 -	
7639 Prout, E. Sonata. Op. 26. (D maj.) 2 -	
7642 Reinecke. Petits Morceaux. Op. 122. 2 -	
7643 10 Petits Morceaux. Op. 213. 2 -	
7641 Schumann. 3 Romances. Op. 94. 1 -	
7645 5 Stücke. Op. 102. 1 -	
7646 Märchenbilder. Op. 113. 1 -	
7647 Squire. Gavotte humoristique. 1 -	
7649 Wagner. Album-leaf. 1 -	
7648 Vieuxtemps. Elegie. Op. 30. 1 -	
7650 Volkman. Picture Book. Op. 11. 2 -	
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7659 Bruni. Tenor Method (E. Kreuz) 1 -	
7959a 25 Studies from the same. 1 -	
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7652a Part I. 20 Introductory Exercises with explanatory remarks. 1 -	
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7652c Part III. 12 Easy Exercises and Pieces (1st to 3rd Position), with Piano accompaniment ad lib. 2 -	
7653a/d Kreuz. Studies for T. with a 2nd T. 4 Bks. à 1 -	
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7658a/b Scales & Arpeggios. 2 Bks. à 1 -	
7654 Laubach, A. Practical School. 3 -	
9669 Lütgen. Practical Tenor method. 2 -	