

A Erna Rubinstein

# Scène de la Csárda No. 14

(Sur des thèmes de Lavotta)

14. Csárda-Szene

14<sup>ik</sup> Csárdajelenet

pour Violon

avec accompagnement d'orchestre

ou de Piano

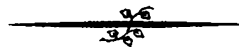
von

par

szerzé

JENŐ HUBAY

op. 117



Aufführungsrecht vorbehalten. - Droits d'exécution réservés

UNIVERSAL-EDITION A. G.

WIEN Copyright 1924 by Universal-Edition NEW YORK



# SCÈNE DE LA CSÁRDA N<sup>o</sup> 14.

14<sup>te</sup> CSÁRDA-SZENE.

14<sup>ik</sup> CSÁRDAJELENET.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés.

Jenő Hubay, Op.117.

Andante sostenuto.

Violino.

Piano.

Violino. Andante sostenuto. ff

The first system of the score features a Violino part on a single staff and a Piano part on a grand staff (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is 4/8. The piano part begins with a fortissimo (ff) dynamic. The violin part has a melodic line with some grace notes.

tr tr mf

The second system continues the piano part. It includes two trills (tr) in the right hand. The dynamic changes to mezzo-forte (mf). The bass line has some rhythmic patterns with accents.

1

f tr

The third system continues the piano part. It begins with a fortissimo (f) dynamic. The right hand features a trill (tr) towards the end of the system. The bass line continues with its rhythmic accompaniment.

tr largamente tr

The fourth system continues the piano part. It features a *largamente* section with a trill (tr) in the right hand. The bass line remains mostly silent, with some notes in the final measures.

2  
*con fuoco*

*allargando* *Tempo.*

*cresc.* *ff*

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes several triplet markings (3) and rests.

**4**

Second system of musical notation, starting with a boxed measure number '4'. It includes tempo markings: *poco rall.* and *a tempo*. The piano part features triplet markings (3) and rests.

*Poco più vivo.*

Third system of musical notation, starting with the instruction *Poco più vivo.* It includes performance markings: *dolce*, *tr*, *pp dolce*, and *poco cresc.*. The piano part features triplet markings (3) and rests.

**5**

Fourth system of musical notation, starting with a boxed measure number '5'. It includes piano markings: *pp* and *p*. The piano part features triplet markings (3) and rests.

Poco animato.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature has one sharp (F#). The top staff contains a melodic line with slurs and ties. The grand staff contains a piano accompaniment with chords and moving lines. The first measure of the piano part is marked *cresc.*. The second measure of the top staff is marked *poco a poco cresc.*. The second measure of the piano part is marked *mp poco a poco cresc.*

Second system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one sharp (F#). The top staff contains a melodic line with trills (tr) and slurs. The grand staff contains a piano accompaniment. The first measure of the top staff is marked *f*. The first measure of the piano part is marked *mp*.

Third system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has one sharp (F#). The top staff contains a melodic line with trills (tr) and slurs. The grand staff contains a piano accompaniment. The first measure of the top staff is marked *cresc.*. The first measure of the piano part is marked *cresc.*. A box containing the number **6** is located at the beginning of the top staff.

Fourth system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff below. The key signature has two flats (Bb, Eb). The top staff contains a melodic line with slurs and ties. The grand staff contains a piano accompaniment. The first measure of the top staff is marked *sul Sol espressivo*. The first measure of the piano part is marked *p*. The second measure of the top staff is marked *cresc.*. The second measure of the piano part is marked *cresc.*. The final measure of the piano part is marked *f*.

7

Musical score for system 7, measures 1-4. The score is in B-flat major (two flats) and 4/4 time. It features a piano introduction with chords and arpeggios. Dynamics include sf (sforzando) and sfz (sforzandissimo).

*Allegro moderato.*

Musical score for system 8, measures 1-4. The score continues with a melodic line in the right hand and rests in the left hand. Dynamics include mp (mezzo-piano).

Musical score for system 9, measures 1-4. The score continues with a melodic line in the right hand and rests in the left hand. Dynamics include mf (mezzo-forte).

8

Musical score for system 10, measures 1-4. The score continues with a melodic line in the right hand and rests in the left hand. Dynamics include f (forte) and p (piano).

Musical score for system 11, measures 1-4. The score continues with a melodic line in the right hand and rests in the left hand. Dynamics include p (piano), ralle dim. (rallentando e diminuendo), and pp (pianissimo).

Andante con moto.

*sul Sol con molta espressione ma dolce*

9

Allegro moderato.

10

10



Andante con moto.

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 triplet of eighth notes, a dynamic marking of *f*, and a *dim.* marking. The lower staff is in bass clef and features a piano accompaniment with a *pp* dynamic marking and a series of chords.

The second system continues the piece with two staves. The upper staff begins with a *rall.* marking and is followed by the instruction *a tempo con molto sentimento*. The lower staff starts with *rall.* and then transitions to *a tempo* with a *pp* dynamic marking. The instruction *molto espressivo ma pianissimo* is placed above the lower staff. The music features flowing melodic lines and a steady piano accompaniment.

The third system of the score shows further development of the piano accompaniment in the lower staff, with more complex rhythmic patterns and chordal textures. The upper staff continues with the melodic line, maintaining the expressive character of the piece.

The fourth system begins with a boxed number **11** in the upper left corner. This system is characterized by the frequent use of trills, indicated by the *tr* marking above notes in both the upper and lower staves. The piano accompaniment continues to provide a rich harmonic and rhythmic foundation.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a melodic line with trills (tr) and a rhythmic accompaniment in the bass. The key signature has two flats.

Second system of musical notation. It consists of three staves. The top staff has a melodic line with trills (tr) and a fermata. The middle staff has a melodic line with trills (tr) and the instruction "suivez". The bottom staff has a rhythmic accompaniment. Performance markings include "rall. cresc.", "rall.", and "poco cresc.".

Third system of musical notation. It consists of three staves. The top staff has a melodic line with a fermata and the instruction "rall.". The middle and bottom staves are empty.

Fourth system of musical notation. It consists of three staves. The top staff has a melodic line with trills (tr) and a fermata, with the instruction "Meno moto." and a boxed number "12". The middle staff has a melodic line with trills (tr) and a fermata. The bottom staff has a rhythmic accompaniment. Performance markings include "pp" and "tr".

tr *rall.* 8

*Allegro moderato. Tempo giusto.*

*pp*

**13** *Allegro vivo.*

*poco rall.* *ff*

*f*

14

*ff con brio*

*mf* *trquillo ma espressivo*

15

*f con brio*  
*cresc.*

*pp cresc.* *f dolce*

16

*f con brio*  
*f*  
*p cresc.*  
 slur

*ff*  
*mf*

21

*f*

*f dolce*

18

pp

con brio

ff

f

cresc.

ff

19

Allegro vivace.

ff

ff

20

Musical score for measures 20-21, first system. The system consists of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *cresc.* and *ff*. There are also some markings like *V* above notes.

21

Musical score for measures 20-21, second system. The vocal line continues with a melodic line. The piano accompaniment has a more complex texture with chords and some sixteenth-note patterns. Dynamics include *ff* and *f*.

Musical score for measures 20-21, third system. The vocal line is marked *molto rall.* and *p*. The piano accompaniment is also marked *molto rall.* and *f*. The tempo changes to *Tempo.* with a *ff* dynamic marking.

Musical score for measures 20-21, fourth system. The vocal line is marked *molto rall.* and *pp*. The piano accompaniment is marked *molto rall.* and *pp*. The tempo changes to *a tempo* with a *p* dynamic marking.

22

Musical score for measures 20-21, fifth system. The vocal line continues with a melodic line. The piano accompaniment has a rhythmic pattern of eighth notes in the bass clef and chords in the treble clef. Dynamics include *pp*.

23

Musical score for measures 23-24. The system consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The music is in a key with one sharp (F#) and a 3/4 time signature. Measure 23 shows a complex melodic line in the treble staff with many accidentals, and a rhythmic accompaniment in the grand staff. Measure 24 continues this pattern with some changes in the bass line.

Musical score for measures 25-26. The system consists of three staves. Measure 25 continues the melodic and accompaniment from the previous system. Measure 26 features a prominent eighth-note triplet in the treble staff, marked with an '8' and a dotted line, and a corresponding change in the bass line.

24

Musical score for measures 27-32. The system consists of three staves. Measure 27 begins with a triplet in the treble staff. Measures 28-32 show a steady melodic progression in the treble staff and a rhythmic accompaniment in the grand staff. The music concludes with a final note in the treble staff.

Musical score for measures 33-37. The system consists of three staves. Measure 33 starts with a melodic line in the treble staff. Measure 34 has a dynamic marking of *ff* (fortissimo) above the treble staff. Measure 35 has a dynamic marking of *mf* (mezzo-forte) above the grand staff. Measure 36 has a dynamic marking of *cresc.* (crescendo) above the grand staff. Measure 37 ends with a final chord in the grand staff.

25

Musical score for measures 38-42. The system consists of three staves. Measure 38 begins with a melodic line in the treble staff. Measure 39 has a dynamic marking of *f* (forte) above the grand staff. Measure 40 has a dynamic marking of *p* (piano) above the grand staff. Measures 41-42 show a melodic progression in the treble staff and a rhythmic accompaniment in the grand staff.



Musical score for measures 24-25. The piece is in G major (one sharp) and 3/4 time. Measure 24 features a piano (*p*) melody in the right hand and a piano accompaniment in the left hand. Measure 25 continues the melody and accompaniment, ending with a piano (*pp*) dynamic marking.

26

Musical score for measures 26-28. Measure 26 begins with a piano (*pp*) dynamic marking. The right hand has a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Measure 27 continues this texture. Measure 28 concludes with a *cresc.* (crescendo) marking.

27

Musical score for measures 29-31. Measure 29 starts with a piano (*pp*) dynamic marking. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment. Measure 30 continues the texture. Measure 31 concludes with a *f* (forte) dynamic marking.

Musical score for measures 32-34. Measure 32 begins with a piano (*pp*) dynamic marking. The right hand has a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment. Measure 33 continues this texture. Measure 34 concludes with a *mf* (mezzo-forte) dynamic marking.

28

Musical score for measures 35-37. Measure 35 begins with a *poco rit.* (poco ritardando) marking. The right hand has a melodic line with slurs and accents, and the left hand provides a rhythmic accompaniment. Measure 36 continues this texture. Measure 37 concludes with a *poco rit.* marking.

*a tempo*  
*p*

*a tempo*  
*pp*

**29**

*f*

*pp*

**30**

*f*

pp f

31

pp

ff cresc.

32

ff

Musical score for measures 31-32. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 31 starts with a piano (*p*) dynamic in the treble staff and a pianissimo (*pp*) dynamic in the grand staff. The music features complex chordal textures with many accidentals.

33

Musical score for measures 33-34. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 33 continues the complex chordal textures from the previous measures.

Musical score for measures 35-36. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 35 features dynamics of *f* (forte) and *cresc.* (crescendo) in the treble staff, and *mf* (mezzo-forte) in the grand staff. Measure 36 features dynamics of *ff* (fortissimo) in the treble staff and *f* (forte) in the grand staff.

34

Musical score for measures 37-40. The score consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). Measure 37 features dynamics of *mf* (mezzo-forte) and *cresc.* (crescendo) in the treble staff, and *ff* (fortissimo) in the grand staff. Measure 38 features dynamics of *p* (piano) and *cresc.* (crescendo) in the treble staff, and *p* (piano) in the grand staff. Measures 39 and 40 continue the complex chordal textures.

Musical score for measures 33-34. The score is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and chords in the right hand. The melody in the upper voice consists of eighth-note patterns. A fortissimo (*ff*) dynamic marking is present in both the piano and upper voice staves.

35

Musical score for measures 35-36. The piano accompaniment continues with the same rhythmic pattern. The upper voice melody changes, featuring a sequence of eighth notes. The fortissimo (*ff*) dynamic is maintained.

Musical score for measures 37-38. The piano accompaniment remains consistent. The upper voice melody continues with eighth-note patterns. The fortissimo (*ff*) dynamic is maintained.

36

Musical score for measures 39-40. The piano accompaniment continues. The upper voice melody concludes with a final chord. The fortissimo (*ff*) dynamic is maintained.

Wrag

# UNIVERSAL-EDITION.

Vom k. k. österr. Unterrichts-Ministerium mit Erlässen als Lehrmittel empfohlen und für den Lehrplan der k. k. Akademie für Musik obligatorisch vorgeschrieben.

Bei Bestellungen genügt die Angabe der jedem Werke vordruckten Nummer.

In ordering kindly mention "Universal Edition" and number only. — Pour les commandes il suffit d'indiquer le numéro de l'oeuvre.

## VIOLIN-MUSIK. Konzert- und Vortragsstücke, Sonaten etc.

Auswahl aus dem Katalog.

| Nr.     | Violino solo.  | Nr.     | Violino solo.   | Nr.     | Violino solo.  | Nr.                   | Violino solo.   |
|---------|--|---------|---|---------|--|-----------------------|---|
| 295     | Bach, Joh. Seb., 6 Sonaten (Rosé).   | 702     | Bach J. S., Konzert E-dur (Petri).                                  | 1536/38 | Kreutzer, Konzert, 13, 14, 18, 19 (Hans Sitt).   | 2100                  | Simon, A., op. 28. Nr. 1 Berceuse (Nowotny).  |
| 296     | Bloch, Joseph, Etudes d'Anciens Maitres.   | 703     | — Konzert D-moll für 2 Violinen und Klavier (Petri).                | 592     | Lanner, Walzer-Album. 10 berühmte Walzer (J. Weiss).   | 2510/11               | Sinding, Chr., op. 81. Vier Stücke. 3 Hefte I (Air, Albumblatt) II (Romance, Vivace).   |
| 739     | I Pichl, 12 Caprices (A).  | 2841/42 | — Sechs Sonaten in 2 Hufen (Nowotny). I (1-3) II (4-6).             | 2478    | Laub, Ferd., op. 8. Polonaise (Nowotny).   |                       | Singelée, J. B., Phantasien, revidiert von Henri Petri.   |
| 740     | II Mestrino, 6 Caprices  | 2044    | — Adagio, Corrente u. Double a. der 1. Violinsonate (J. Dont).      | 1843    | Lehár, Fr., Ungar. Phantasie.  | 981                   | — op. 14. Lucia.  |
| 741     | III Pichl, 6 Fugues avec un pré-lude fugué.  | 2045    | — Presto aus der 1. u. Giga aus der 2. Violinsonate (J. Dont).      | 274     | Lipinsky, op. 21. Militärkonzert.  | 982                   | — op. 29. Prophet.  |
| 742     | IV Campagnoli, 6 Fugues.   | 104     | Beethoven, Sämtliche Sonaten (Rosé).                                | 41      | Mayseder, op. 38. A-dur Polonaise.   | 983                   | — op. 30. Regimentstochter.   |
| 743     | V Pichl, 12 Caprices (B).  |         | Dieselben einzeln:  | 191     | — op. 53. II. Concertino in E-dur.   | 984                   | — op. 31. Hugenotten.   |
| 2008    | Campagnoli, B., op. 18. 7 Divertimenti (Nowotny).  | 4700    | op. 12, Nr. 1 D-dur.  |         | Melodien-Album.  | 985                   | — op. 33. Norma.  |
| 742     | — 6 Fugues (Bloch).  | 4701    | op. 12, Nr. 2 A-dur.  | 355     | Volkmelodien.  | 986                   | — op. 34. Lucrezia Borgia.  |
| 69      | Hollmesberger, Josef sen., 6 Kadenzzen zu Beethoven, D-dur - Konzert.  | 4702    | op. 12, Nr. 3 Es-dur.   | 173     | Opemmelodien.  | 987                   | — op. 39. Nachtwandlerin.   |
|         | Beethoven, Konzert - Fragment, Bach, A-moll-Konzert, Bach, Doppelkonzert, Paganini, D-dur-Konzert, Mozart, Konzert für Violine u. Viola. | 4703    | op. 23. A-moll.   | 441     | Märsche und Tänze.   | 988                   | — op. 56. Fantaisie pastorale.  |
| 475     | Lanner-Strauss Vater, Sammlung von 15 populären Märschen und Tänzen.   | 4704    | op. 24. F-dur.  | 2844    | Mendelssohn, op. 4. Sonate (Nowotny).  | 989                   | — op. 69. Barbier v. Sevilla.   |
|         | Melodien-Album.  | 4705    | op. 30, Nr. 1 A-dur.  | 311     | — op. 64. Konzert (A. Rosé).   | 990                   | — op. 71. Stumme v. Portici.  |
| 357     | Volkmelodien.  | 4706    | op. 30, Nr. 2 C-moll.   | 2465    | Meyer, Fritz, 25 Transkriptionen über berühmte Lieder.   | 991                   | — op. 97. Freischütz.   |
| 175     | Opemmelodien   | 4707    | op. 30, Nr. 3 G-dur.  | 2163/64 | Moffat, Meisterschule. Sammlung klass. Violin-Sonaten, Bd. I/II                                      | 975                   | — op. 117. Wilhelm Tell.  |
| 439     | Märsche und Tänze.   | 4708    | op. 47. A-dur (Kreutzer).   | 2352/53 | — Die erste Lage. 8 leichte Stücke für 2 Viol. mit Klav.-Begl. Bd. I/II                              | 976                   | — op. 119. Fra Diavolo.   |
| 740     | Mestrino, 6 Caprices (Bloch).  | 4709    | op. 96. G-dur.  | 626     | Mollque, op. 21. V. Konzert A-moll.  | 977                   | — op. 120. Robert der Teufel.   |
| 315     | Paganini, 24 Caprices (Rosé).  | 2016/49 | — Sonaten für Violine und Klavier (J. Dont). Violinstimme. 4 Hefte. | 144     | Mozart, Sämtl. Sonaten (Prill).  | 1725                  | — op. 123. Lohengrin-Phantasie (Hofmann).   |
| 739     | Pichl, W., 12 Caprices (A) (Bloch).  | 306     | — op. 40, 50. Romanzen (Prill).                                     |         | Dieselben einzeln:   | 978                   | — op. 125. Postillon.   |
| 741     | — 6 Fugues avec un prélude fugué (Bloch).  | 310     | — op. 61. Konzert (Prill).  | 4730    | B-dur Köchel-Nr. 570   | 979                   | — op. 135. Die weiße Dame.  |
| 743     | — 12 Caprices (B) (Bloch).   | 762     | — Rondo in G-dur (Glossner u. Steffek).                             | 4731    | Es-dur " 302   | 980                   | — op. 138. Die Jfidin.  |
| 1209/10 | Reger, Max, op. 42. Vier Sonaten I (1-2), II (3-4).  | 495     | Bériot, Konzerte (Neu revidiert von Rose). I op. 16 D-dur.          | 4732    | F-dur " 377  | 2838                  | Smetana, Chant du Soir.   |
|         | — op. 91. Sieben Sonaten.  | 496     | — do. II op. 32 H-moll.   | 4733    | G-dur " 301  | 232/57                | Spohr, Konzerte Nr. II, VI, VII, VIII, IX, XI (H. Petri).   |
| 1974    | I (1-2).   | 497     | — do. III op. 44 E-dur.   | 4734    | D-dur " 306  | 275                   | — Konzert Nr. XII (H. Petri).   |
| 1975    | II (3-4).  | 498     | — do. IV op. 46 D-moll.   | 4735    | C-dur " 296  | 593                   | Strauss, Vater, 12 der beliebtesten Tänze (J. Weiss).   |
| 1976    | III (5-6).   | 499     | — do. V op. 55 D-dur.   | 4736    | F-dur " 376  | 1010                  | Strauss, Rich., op. 7. Sorenade für Blasinstr. Es-dur.  |
| 1977    | IV (7).  | 500     | — do. VI op. 70 A-dur.  | 4737    | A-dur " 305  | 1012                  | — op. 8. Konzert D-moll.  |
| 2676    | — Präludium u. Fuge Nr. 1, H-moll  | 501     | — do. VII op. 76 G-dur.   | 4738    | F-dur op. 116 " 547  | 1013                  | — Lento ma non troppo (aus op. 8).  |
| 2677    | — Präludium u. Fuge Nr. 2, G-moll.   | 502     | — do. VIII op. 99 D-dur.  | 4739    | A-dur op. 8, Nr. 2 " 526   | 1394                  | — Träumerei aus op. 9. Stimmungsbilder Nr. 4 (H. Sitt).   |
| 55      | Rode, 24 Caprices.   | 503     | — do. IX op. 104 A-moll.  | 4740    | A-dur " 402  | 1047                  | — op. 18. Sonate Es-dur.  |
| 2857    | Wienlawski, H., op. 10. L'école moderne.   | 504     | — do. X op. 127 A-moll.   | 4741    | C-dur " 303  | 1048                  | — Improvisation (aus op. 18).   |
|         |  | 505     | — Air varié, op. 2 D-dur.   | 4742    | G-dur " 379  | 1171                  | Suppé, Franz v., Ouvertüren-Album (Dichter und Bauer etc.).   |
|         |  | 506     | — do. op. 7 E-dur.  | 4743    | Es-dur " 380   | — Ouvertüren einzeln: |   |
|         |  | 507     | — do. op. 12 A-dur.   | 4744    | B-dur " 378  | 1171 a                | Dichter und Bauer.  |
|         |  | 508     | — do. op. 15 E-dur.   | 4745    | Es-dur op. 8, Nr. 1 " 481  | 1171 b                | Schöne Galathé.   |
|         |  | 509     | — do. op. 42 D-dur.   | 4746    | E-moll " 304   | 1171 c                | 10 Mädchen und kein Mann.   |
|         |  | 510     | — do. op. 67 D-dur.   | 4747    | B-dur op. 9 " 454  | 1171 d                | Flotte Bursche.   |
|         |  | 511     | — do. op. 79 A-dur.   | 793     | — Konzert Nr. I B-dur.   | 1171 e                | Paragraph 3.  |
|         |  | 512     | — do. in G-dur (Auszug aus der Violinschule).                       | 794     | — do. " II D-dur.  | 1171 f                | Isabella.   |
|         |  | 322     | — Scène de Ballet, op. 100.   | 795     | — do. " III G-dur.   | 704                   | Tschalkowsky, op. 35. Konzert in D-dur (F. Berber).   |
|         |  | 1866    | — Album (Sitt).   | 796     | — do. " IV D-dur.  | 893                   | Vieuxtemps, H., op. 6. Air varié.   |
|         |  | 2588    | Bizet-Drda, Carmen-Phant. (op. 66).                                 | 797     | — do. " V A-dur.   | 894                   | — op. 15. Les Arpéges.  |
|         |  | 2151/52 | Bohm, C., Albumblätter, 2 Bde.                                      | 798     | — do. " VI E-dur.  | 2515                  | Violinmeister-Album. (Delibes, Le pas des fleurs [Sareit]; Wienlawski, Knyawiak; Godard, Intermezzo; Tschalkowsky, Sérénade mélan-colique [Grünwald]; Sarasate, Réverie; Ganz, Romance de Perse.) |
| 2058/59 | Dont, op. 43, 48. Zwei Duos.   | 2266    | Brahms, J., op. 49, Nr. 4. Wiegenlied (Hermann).                    | 2286    | Onđfiek, Fr., op. 10. Barcarole.   | 47/50                 | Viotti, Konzerte Nr. XXII, XXIII, XXVIII, XXIX  |
| 1892/93 | Fuchs, Rob., op. 55. Zwanzig Duette. Heft I/II   | 2153    | — op. 77. Violinkonzert, D-dur.                                     | 2837    | — op. 17. Nocturno.  | 2590                  | Walter, Br., Sonate A-dur.  |
| 358     | Gebauer, op. 10. 12 Duette (Nowotny).  | 2154    | — op. 78. Erste Sonate, G-dur.                                      | 927/30  | Ouvertüren-Album (Nowotny). I/IV   | 761                   | Weber, Sonaten (Glossner und Steffek).  |
| 538     | Kalliwoda, op. 70. 3 Duos.   | 2155    | — op. 100. Zweite Sonate, A-dur.                                    | 247     | — op. dto. Band V  | 1365                  | Weber, J. M., Konzert in G-moll.  |
| 539     | — op. 116. 3 Duos.   | 2156    | Bruch, Max, op. 42. Romanze, A-moll.                                | 446     | Paganini, op. 6. Konz. I (Hubay).  | 2864                  | Wienlawski, H., Kompositionen.  |
| 23/26   | — op. 178/181. Duos. 4 Hefte.  | 2158    | — op. 44. Konzert Nr. 2, D-moll.                                    | 447     | — Moto perpetuo (Hubay).   | 2848                  | — op. 3. Souvenir de Posen.   |
| 22      | Mayseder, op. 30, 31, 32 3 Duos  | 972     | Brüll, op. 97. IV. Sonate C-dur.                                    | 2650    | Plek-Maurigalli, Ricc., op. 8. Sonate.   | 2856                  | — op. 4. Adagio élégtaque.  |
| 240/43  | Mazas, op. 38, 39, Petits Duos. 4 Hefte.   | 1397    | Břlow, op. 27. Lacerta (Abel).                                      | 1208    | Reger, M., op. 41. Sonate III A-dur.   | 2849                  | — op. 6. Souvenir de Moscou.  |
| 250     | — op. 60. Duos faciles.  | 2588    | Drda, op. 66. Carmen-Phantasie. Erzählungen.                        | 1233/34 | — op. 50. Zwei Romanzen. I. G-dur, 2. D-dur.   | 2631                  | — op. 7. Capriccio-Valse.   |
| 253     | — op. 61. Duos faciles.  | 2975    | — op. 73. Phantasie über „Hoffmanns Erzählungen“.                   | 1940    | — op. 72. Sonate in C-dur.   | 2632                  | — op. 9. Romance sans Paroles et Rondo élégant.   |
| 254/56  | — op. 85. Duos abécédaires I-III   | 1556    | — (Kubelik-)Serenade Nr. 1.   | 1968    | — op. 84. Sonate in Fis-moll.  | 2633                  | — op. 11. Le Carnaval russe.  |
|         | Melodien-Album.  | 2159    | Dvořák, op. 11. Romanze, F-moll.                                    | 1969    | — aus op. 84. Satz II Allegretto.  | 2634                  | — op. 12. 2 Mazourkas de Salon: Sielanka la champêtre et Chanson polonoise.   |
| 356     | Volkmelodien.  | 2283    | — op. 53. Konzert, A-moll.  | 1978    | — op. 93. Suite im alten Stil.   | 2858                  | — op. 14. I. Konzert in Fis-moll.   |
| 174     | Opemmelodien.  | 2160    | — op. 100. Sonatine.  | 1979    | — aus op. 93. Satz II Largo.   | 2635                  | — op. 16. Scherzo-Tarantelle.   |
| 440     | Märsche und Tänze.   | 682     | Erb, M. J., op. 21. Sonate in E-moll.                               | 2668    | — op. 103 a. 6 Vortragsstücke (Suite in A-moll).   | 2636                  | — op. 17. Légende.  |
| 156     | Pleyel, op. 8. Petits Duos.  | 683     | — op. 45. Suite (Menuet, Capricciotto, Arietta, Orientale).         | 2669/70 | — op. 103 b. Zwei kleine Sonaten, Nr. 1, D-moll Nr. 2, A-dur.  | 2859                  | — op. 19. 2 Mazourkas caractéristiques: I. Oberlass, II. Le Ménestrier.   |
| 696     | — op. 23. 6 Duos.  |         | Ernst, H. W., Ausgewählte Kompositionen (Professor Andreas Moser):  | 2672    | — op. 107. Sonate, B-dur.  | 2692                  | — op. 20. Faust-Phantasie   |
| 698     | — op. 24. 6 Duos.  | 1896    | — op. 10. Eclegie.  | 1912/13 | Rieding, 6 Vortragsstücke, I/II  | 2851                  | — op. 21. II. Polonaise brillante.  |
| 635     | — op. 48. 6 Duos.  | 1897    | — op. 11. Othello-Phantasie.  | 1771    | Ries, F., op. 26. Suite.   | 2852                  | — op. 22. II. Konzert in D-moll.  |
| 661     | — op. 59. 6 Duos.  | 1898    | — op. 20. Rondo Papageno.   | 2499    | Rode, P., op. 10 und 16. Aire variés (Nowotny).  | 2853                  | — Darauz: Romanze, Zingara.   |
| 2840    | Romberg, op. 4. 3 Duos concertants (Nowotny).  | 1899    | — op. 22. Ungarische Melodien.                                      | 2595    | — Konzert I D-Moll (Nowotny).  | 2854                  | — op. 23. Gigue.  |
| 2847    | — op. 18. 3 Duos (Nowotny).  | 1900    | — op. 23. Konzert Fis-moll.   | 42/46   | — Konzerte Nr. IV, VI, VII, VIII, XI.  | 2855                  | — op. posth. Fantaisie orientale.   |
| 2565/66 | Spohr, L., op. 39, 67. Duette.   | 2655    | Foerster, J. B., op. 10. Violin-Sonate H-moll.                      | 1788    | Saint-Saëns, op. 20. Konzertstück.   | 2856                  | — Kuyawiak.   |
| 2562/64 | — 50 Übungen u. Vortragsstücke a. d. Violin-Schule (Hermann) I/III   | 1886/87 | Fuchs, Rob., op. 74. 10 Phantasiestücke. Heft I/II                  | 2170    | Sarasate, P. de, op. 20. Zigeunerweisen.   | 1366                  | Wilm, N., v., op. 83. Sonate I D-dur.   |
| 211/23  | Viotti, Duo, Nr. I/XIII (Nowotny).   | 2161    | — op. 77. Violinsonate E-dur.                                       | 2171    | — op. 21. Spanische Tänze. I   |                       |   |
| 2637/38 | Wienlawski, H., op. 18. Etudes-Caprices. 2 Hefte.  | 2162    | Goldmark, op. 43. Suite II Es-dur.                                  | 2172    | — op. 22. Spanische Tänze. II  |                       |   |
|         |  | 2407/08 | Hauser, M., Lieder ohne Worte. Heft I/II                            | 225     | Schubert, Franz, op. 137. Sonatinen.   |                       |   |
|         |  | 1534    | Haydn, Sämtliche Sonaten (Sitt).                                    | 705     | — op. 70, 159, 160, 162. Duos (Nowotny).   |                       |   |
|         |  | 581     | Hollmesberger, J. sen., Ballzscene.                                 | 1506    | Schubert, François, op. 13. Bagatellen (Hans Sitt).  |                       |   |
|         |  | 584     | — Gewitterszene.  | 1790    | Schumann, G., op. 12. Sonate Cis-m.  |                       |   |
|         |  | 2162    | Joachim, Jos., op. 12. Nocturno.                                    | 60      | Schumann E., op. 113. Märchenbilder (Laforge).   |                       |   |
|         |  | 456/57  | Klassische Duos, progressiv geordnet, 2 Bde.                        | 2177    | Schütt, Ed., op. 44. Erste Suite.  |                       |   |
|         |  | 2761    | Korngold, E. W., Serenade aus der Pantomime: Der Schuemann.         | 2234    | Seybold-Album. (op. 84. Nr. 1/2 Ländler, Mazurka, op. 92. Hexentanz. op. 111. Nr. 5 Eine Fabel etc.) |                       |   |

Vollständige Verzeichnisse der „Universal-Edition“, sowie der „Einzel-Ausgaben“ der U. E. liefert jede Musikalienhandlung kostenlos.