

WALLER

von

F. CHOPIN

für Violine mit Pianofortebegleitung

bearbeitet von

FERDINAND DAVID.

Nº 1. Op. 18 Es dur	Pr. 20 Ngr.	Nº 5. Op. 42 As dur	Pr. 20 Ngr.
„ 2. „ 34 Nº 1, As dur	„ 20 „	„ 6. „ 64 Nº 1, Des dur	„ 12½ „
„ 3. „ 34 „ 2, A moll	„ 12½ „	„ 7. „ 64 „ 2, Cis moll	„ 15 „
„ 4. „ 34 „ 3, F dur	„ 12½ „	„ 8. „ 64 „ 3, As dur	„ 12½ „

Eigentbum der Verleger.

Leipzig, Breitkopf & Härtel.

Eingetragen in das Vereinsarchiv.

12207, 12208, 12209, 12210, 12238,
12239, 12240, 12241.



Joseph Joachim-Nachlaß

VALSE.

Nº 7.

VIOLINE.

F. Chopin, Op. 64. Nº 2.

Tempo giusto.

The musical score is written for a single violin. It begins in A major (three sharps) and 3/4 time. The first section, marked 'Tempo giusto', consists of the first seven staves. It features a mix of eighth and sixteenth notes, often beamed together. Dynamics include *mf* (mezzo-forte), *p* (piano), and *f* (forte). There are several slurs and accents throughout. The second section, starting on the eighth staff, is marked 'Più lento' and 'con suono espress.' (with expressive sound). The key signature changes to B-flat major (two flats). This section is characterized by longer note values and a more lyrical feel. The final section, on the tenth staff, is marked 'Più mosso' and returns to a more rhythmic character with *f* dynamics. The score concludes with a final cadence in B-flat major.

VIOLINE.

This page of violin sheet music consists of ten staves of musical notation. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music is characterized by rapid sixteenth-note passages, often with slurs and accents. Dynamics include *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *f* (forte). Fingering numbers (1-5) are indicated throughout. A *V* (vibrato) marking is present in the fourth staff. The notation includes various articulations such as slurs, accents, and breath marks.

VALSE.

Nº 7.

F. Chopin, Op. 64. Nº 2.

VIOLINE.

Tempo giusto.

PIANOFORTE.

The first system of the score consists of two staves. The upper staff is for the Violin, and the lower staff is for the Piano. Both parts are in 3/4 time and the key of A major. The tempo is marked 'Tempo giusto'. The violin part begins with a melody in the right hand, while the piano accompaniment features chords in the right hand and a bass line in the left hand. Dynamic markings include *mf* and *p*.

The second system continues the musical notation. The violin part features a melodic line with some slurs and ties. The piano accompaniment continues with its characteristic chordal texture and bass line. Dynamic markings include *mf*.

The third system continues the musical notation. The violin part has a melodic line with some slurs and ties. The piano accompaniment continues with its characteristic chordal texture and bass line. Dynamic markings include *mf* and *p*.

The fourth system continues the musical notation. The violin part has a melodic line with some slurs and ties. The piano accompaniment continues with its characteristic chordal texture and bass line. Dynamic markings include *mf* and *p*.

First system of musical notation. Treble clef staff with a melodic line. Grand staff (bass and piano) with accompaniment. Key signature: two sharps (F# and C#).

Second system of musical notation. Treble clef staff with a melodic line. Grand staff (bass and piano) with accompaniment. Dynamics markings: *pp* in both treble and piano staves.

Third system of musical notation. Treble clef staff with a melodic line. Grand staff (bass and piano) with accompaniment.

Fourth system of musical notation. Treble clef staff with a melodic line. Grand staff (bass and piano) with accompaniment. Performance instructions: *Più lento.* and *espress. con suono*. Dynamic marking: *mf*.

Fifth system of musical notation. Treble clef staff with a melodic line. Grand staff (bass and piano) with accompaniment. Key signature change to two flats (Bb and Eb).

First system of musical notation, featuring a vocal line and piano accompaniment in a key with three flats.

Second system of musical notation, including the instruction *Più mosso.* and dynamic markings *f* and *ff*.

Third system of musical notation, continuing the piano accompaniment in a key with four sharps.

Fourth system of musical notation, featuring dynamic markings *mp* and *pp*.

Fifth system of musical notation, concluding the piano accompaniment with a long slur.

First system of a musical score. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff contains a melodic line with dynamics *mf*, *p*, and *mf*. The grand staff contains a piano accompaniment with dynamics *mf* and *p*.

Second system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamics *p* and *mf*. The grand staff contains a piano accompaniment with dynamics *p* and *mf*.

Third system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamics *mf*, *p*, and *mf*. The grand staff contains a piano accompaniment with dynamics *mf*, *p*, and *mf*.

Fourth system of a musical score. It consists of a single treble clef staff and a grand staff. The treble staff contains a melodic line with dynamics *p*. The grand staff contains a piano accompaniment with dynamics *p*.

The first system of music features a treble clef staff with a melodic line in G major, marked with a forte *f* dynamic. The piano accompaniment is in bass clef, consisting of a steady eighth-note bass line and chords in the right hand.

The second system continues the melodic and accompanimental patterns. The treble staff shows a continuation of the eighth-note melody, while the piano accompaniment maintains its rhythmic accompaniment.

The third system introduces a piano *pp* dynamic. The treble staff melody is more delicate, and the piano accompaniment features a prominent bass line with a *pp* marking in the right hand.

The fourth system concludes the piece with a final melodic flourish in the treble staff and a sustained bass line in the piano accompaniment.

WERKE FÜR KAMMERMUSIK

im Verlage von

Breitkopf und Härtel in Leipzig.

Septette, Sextette, Quintette und Quartette für das Pianoforte.

Beethoven, L. van., Op. 16. Quintett für Pfte., Oboe, Clar., Horn u. Fagott. Es dur . . . n. 1 15	Danzi, Op. 41. Quintett pour Piano, Oboe, Clarinette, Cor et Basson . . . 1 15	Kalkbrenner, F., Op. 132. Grand Septuor (A dur) pour Piano avec Hautbois, Clarinette, Cor, Basson, Violoncelle et Contrebasse . . . 3 —	Mendelssohn Bartholdy, F., Op. 40. Concerto No. 2 D moll pour le Pianoforte avec Quintuor . . . 2 10
— 3 Quartette für Pianoforte, Violine, Bratsche u. Vcell. No. 1. Es dur . . n. 1 — — 2 D dur . . n. 1 6 — 3 C dur . . n. — 27	Dusseck, J. L., Op. 41. Grand Quintuor pour Piano, Violon, Alto et Violoncelle obligés et Contrebasse ad lib. . . . 1 10	Kuhlan, Op. 32. Grand Quatuor (G dur) pour Piano, Violon, Viola et Violoncelle . . . 2 —	Mozart, W. A., Quatuor (G moll) pour Piano, Violon, Viola et Violoncelle . . . 1 10
— Quartett f. Pfte., Viol., Bratsche u. Vcell nach d. Quintett. Op. 16 Es dur n. 1 15	Op. 46. Quatuor pour Piano, Violon, Alto et Violoncelle E dur 1 15	Leidesdorf, Op. 66. Quintette pour Piano, Violon, Clarinette, Violoncelle et Basse . . . 2 —	— Quintett (Es dur) für Pfte., Oboe, Clar., Horn und Fagott. Neue Ausg. . . . 1 10
Bertini, H., jeune, Op. 79. No. 1. grand Sextuor pour Piano, 2 Violons, Alto, Violoncelle et Contrebasse 3 10	Field, J., Quintette pour Piano, 2 Violons, Alto et Violoncelle — 20	Lobe, C., Quatuor (Es dur) pour Piano, Violon, Viola et Violoncelle 1 20	— Quartett (E dur) f. Pianof., Violine, Viola u. Violoncell nach dem Quintett f. Pianoforte, Oboe, Clarinette, Horn u. Fagott, arrangirt. Neue Ausgabe. . . 1 —
— Dito Op. 85. No. 2 3 —	Gährich, W., Op. 4. Quartett für Pianoforte, Violine, Alto und Violoncell, C moll 1 20	— Op. 9. Second Quatuor (D moll) pour Piano, Violon, Viola et Violoncelle . . . 1 15	Onslow, G., Op. 30. Sextuor (Es dur) p. Piano, Flöte, Clarinette, Cor, Basson et Basse ad lib. (ou pour Piano, 2 Violons, Alto, Violoncelle et Basse). . . . 3 15
— Dito pour Piano, Violon, 2 Altos, Violoncelle et Contrebasse, Op. 114. No. 4 3 —	Gernsheim, F., Op. 6. Quartett f. Pfte., Viol., Viola und Violon. 3 10	Louis, Ferd., Op. 5. Quatuor Es dur p. Piano, Violon, Viola et Violoncelle . . . 2 15	Schlesinger, D., Op. 14. Quatuor (G moll) p. Piano, Violon, Viola et Violoncelle. . . 2 15
Brambach, C. J., Op. 5. Sextett f. Pfte., 2 Violone, 2 Bratschen u. 2 Violoncell . 3 15	Grädener, C. G. P., Op. 7. Quintett in G moll, f. Pianoforte, 2 Violinen, Viola u. Violoncell 2 20	— Op. 6. Quatuor (F moll) pour Piano, Violon, Viola et Violoncelle 2 15	Schumann, R., Op. 44. Quintett in Es dur f. Pfte., 2 Viol., Bratsche u. Violoncell . 3 —
Cramer, J. B., Quatuor pour Piano, Violon, Alto et Violoncelle Es dur 1 —	Hummel, J. N., Quatuor pour Piano, Violon, Alto et Violoncelle in G dur (oeuv. posth. No. 4.) 1 10	Mendelssohn Bartholdy, F., Op. 22. Capriccio brillant pour le Pianoforte avec Quintuor 1 15	Stiehl, H., Op. 40. Grand Quatuor pour Piano, Violon, Viola et Violoncelle . . . 3 —
Danzi, Op. 40. Quatuor pour Piano, Violon, Alto et Violoncelle 1 15	Kalkbrenner, F., Op. 81. Quintette pour Piano avec Violon (ou Clarinette) Viola on (Cor), Violoncelle et Contrebasse . 2 10	— Op. 25. Concerto No. 1 G moll pour le Pianoforte avec Quintuor 2 20	

Trios für Pianoforte, Violine und Violoncell.

Beethoven, L. van., Trios. No. 1. Op. 1. No. 1. Es dur . . . n. 1 6 — 2. — 1. — 2. G dur . . . n. 1 12 — 3. — 1. — 3. C moll . . . n. 1 3 — 4. — 70. — 1. D dur . . . n. 1 3 — 5. — 70. — 2. Es dur . . . n. 1 12 — 6. — 97. B dur . . . n. 1 24 — 7. B dur. in 1 Satze . . . n. — 12 — 8. Es dur . . . n. — 21 — Variationen. Op. 121 ^a . in G dur . n. — 24 — 14 Variationen. Op. 44. Es dur . n. — 21 — Trio für Pfte., Clar. oder Violine u. Violoncell. Op. 11. B dur . . . n. 1 — — Trio für Pfte., Violine u. Violoncell nach der Symphonie Op. 36. D dur. n. 1 21 — Trio für Pfte., Clar. od. Violine u. Violoncell. Op. 38. Es dur, nach dem Septett op. 20 n. 1 24	Gade, Niels W., Op. 42 2 10 Gouvy, Th., Op. 8 E dur 2 20 Goldschmidt, U., Op. 12 B dur 3 — Hartknoch, C. E., Op. 4 F moll 1 — Haydn, J., Trios für Pianoforte, Violine u. Violoncell. Neue Partitur-Ausgabe, zum Gebrauche beim Conservatorium der Musik in Leipzig genau bezeichnet von Ferdinand David. No. 1 G dur, No. 2 Fis moll, No. 3 G dur, No. 4 E dur, No. 5 Es dur, No. 6 D dur, No. 7 A dur, No. 8 C moll, No. 9 A dur, No. 10 E moll, No. 11 Es dur, No. 12 Es dur, No. 13 B dur, No. 14 G moll, No. 15 Es moll, No. 16 C moll, No. 17 Es dur, No. 18 C dur, No. 19 D moll, No. 20 Es dur, No. 21 D dur, No. 22 B dur, No. 23 F dur, No. 24 As dur, No. 25 F dur, No. 26 C dur, No. 27 F dur, No. 28 G dur, No. 29 F dur, No. 30 D dur, No. 31 G dur à 1 Thr. (No. 29, 30 und 31 mit Flöte oder Violine und Violoncell.) Hensel, Fanny., Op. 11 D moll 2 20	Horsley, G. E., Op. 13. No. 2 H dur . . . 3 — Hüntten, F., Op. 172. No. 3 B dur . . . 1 15 Jadassohn, S., Op. 20. Trio. E dur . . . 2 15 Kalkbrenner, F., Op. 30 B dur 1 — — Op. 149. No. 5 As dur 1 20 Klengel, J., Op. 1. Trio für Pianoforte, Violine und Viola. Es dur 3 10 — A., Op. 36 C moll 1 20 Kündinger, R., Op. 10. Premier grand Trio. Cis moll 3 — Landwehr, J., Trio. F dur 3 — Leonhard, J. E., Op. 18. Zweites Trio. G moll 3 — Louis, Ferd., Op. 2 As dur 2 — — Op. 3 Es dur 2 — — Op. 10 Es dur 1 15 Lövenskiöld, H., de, Op. 2 F dur 2 — Lux, Fr., Grosses Trio. Cis moll 2 20 Maefarren, G. A., Trio E dur 2 — Mendelssohn Bartholdy, Fr., Op. 49. No. 1 D moll 3 — — Op. 66. No. 2 C moll 3 15	Mozart, W. A., Trio. No. 1 G dur, No. 2 B dur, No. 3 E dur, No. 4 C dur, No. 5 G dur, No. 6 B dur, No. 7 Es dur 1 10 Naumann, F., Op. 7 Trio f. Pfte. Viol. u. Viola F moll 2 10 Onslow, G., Op. 3. No. 1 A moll 1 — — Op. 3. No. 2 C dur 1 — — 3. — 3 G moll 1 10 — 14. — 1 E moll 1 10 — 14. — 2 Es dur 1 10 — 14. — 3 D dur 1 10 — 20 D moll 2 10 — 26 C dur 2 — — 27 G dur 1 15 Reinecke, C., Op. 38 D dur 2 15 Schumann, Clara., Op. 17 G moll 2 — Schumann, R., Op. 63. No. 1 D moll . . . 3 15 — Op. 110. No. 3 G moll 3 — Stiehl, H., Op. 32 Es dur 2 10 — Op. 36. Grand Trio. B dur 2 15 Street, J., Op. 6. Trio. Es dur 3 15 — Op. 11 A dur 3 15 Töpfer, J. G., Op. 6 A dur 1 20 Vollweiler, G., Op. 20. No. 1 F dur 2 — Würst, R., Op. 5 G dur 2 —
--	---	--	--

Duos für Pianoforte und Violine.

Alard, D., Op. 26. Grand Duo concertant pour Piano et Violon 2 —	Dupont, A., Op. 14. Duo E dur 1 20	Klengel, J., Op. 2. Sonate No. 1 1 25	Onslow, G., Op. 11. No. 1. Sonate D dur . . . — 25
Bazzini, A., Op. 16. 2 Morceaux de Salon pour Piano et Violon 1 —	Dusseck, J. L., Op. 46. 6 leichte Sonaten. Neue Ausgabe à — 10	— 3. — 2. — 2 —	— Op. 11. No. 2. Sonate Es dur — 25
Beethoven, L. van., Sonaten. No. 1. Op. 12. No. 1. D dur . . . n. — 21 — 2. — 12. — 2. A dur . . . n. — 21 — 3. — 12. — 3. Es dur . . . n. — 24 — 4. — 23. A moll . . . n. — 21 — 5. — 24. F dur . . . n. — 27 — 6. — 30. No. 1. A dur . . . n. — 21 — 7. — 30. — 2. C moll . . . n. 1 — — 8. — 30. — 3. G dur . . . n. — 24 — 9. — 47. A dur . . . n. 1 12 — 10. — 96. G dur . . . n. — 27 — Ronde G dur n. — 9 — 12 Variat. (Se vuol ballare) F dur n. — 12	Gade, N. W., Op. 6 in Adur 1 20 — Op. 21. Sonate D moll 1 20	Kreutzer, R., grande Sonate in Amoll . . — 20	— 11. — 3. Sonate F moll — 25
Chopin, Op. 26. Polonaises (Cis moll und Es moll). 1 —	Grädener, C. G. P., Op. 11. Sonate . . . 1 20	Kuhlan, F., Op. 6. Sonate facile — 15	— 15. Duo F dur 1 10
— Op. 65. Sonate in G moll 2 —	Haydn, J., Sonaten. Neue Partitur-Ausg. No. 1 G dur — 20 — 2 D dur — 20 — 3 Es dur — 15 — 4 A dur — 15 — 5 G dur — 20 — 6 G dur — 15 — 7 F dur 1 5 — 7 G dur (mit Flöte oder Violine). . . 1 —	Ländler, Op. 5. 4 Pièces — 20	— 29. Sonate E dur 1 10
David, F., Op. 25. Salon-Duett 1 —	Hermann, Fr., Op. 4. Serenade 1 15	Louis, A., Grande Caprice conc. (sur les Huguenots) 1 5	— 31. Duo G moll 1 15
— Op. 28. 5 Salonstücke. Heft 1 1 20	Hiller, F., Op. 36. Suite in canon. Form Hummel, J. N., Op. 50. Sonate in D dur — 20	Lührs, G., Op. 21. No. 1. Sonate D dur . . 1 15	Pixis, Op. 105. Thème varié — 20
— 36. — 2 —	— Op. 64. Sonate A dur — 20	— Op. 21. No. 2. Sonate G dur 1 15	Radecke, R., Op. 1. 4 Stücke 1 10
Doehler, Th., Op. 71. Andante — 22½	Kalkbrenner et Lafont, Op. 133. Fantaisie brill. (sur les Huguenots) . . . 1 40	— 3. Sonate A dur 1 15	Reinecke, C., Op. 43. Drei Phantasiestücke f. Pfte. und Viola oder Violine . 1 15
Dreyschock et Panofka, Op. 66. Duo sur l'Opéra: Le Prophète de G. Meyerbeer 1 5	— Op. 164. Duo sur la Juive 1 5	Lumby, H. C., Traumbilder. Phantasie f. Orchester. Arrang. f. Pfte und Viol. . 1 20	Richter, E. F., Op. 26. Sonate — 20
	— 166. Duo sur la Favorite 1 5	Mazewski, A., Op. 3. Sechs Stücke f. Pfte. u. Viola od. Viol. Heft 1. Romanze. Eigenwille. Träumerei 1 20	Ritter, G. A., Duo facile (s. le Prophète) . — 20
	— 167. Duo sur la Reine de Chypre . 1 5	Nachteinsamkeit 1 10	Romberg, A., Op. 9. 3 Sonates 2 —
	Kalkbrenner et Panofka, Op. 168. Duo sur Charles VI 1 5	Moritz, Op. 2. Sonate G dur 1 —	Rubinstein, A., Op. 19. Deuxième Sonate. A moll 2 20
		— Op. 3. Sonate A moll 1 —	— Op. 49. Sonate pour Piano et Alto . . 2 —
		— 4. Sonate D dur 1 —	Ruckgaber, J., Op. 41. Duo 1 15
		Mozart, W. A., Sonate F dur No. 1 . . . — 25	Schumann, Clara., Op. 22. Drei Romenzen . 1 —
		— Sonate G dur No. 2 — 25	Schumann, R., Op. 121. Sonate 2 15
		— Sonate F dur — 3. — 25	Seitz, J., Op. 1. Phantasiestücke 1 15
		— Sonate B dur — 4. 1 —	Spohr, L., Op. 93. Duo conc. in G dur . . . 2 —
		— Sonate G dur — 5. — 20	Streben, E., Op. 11. Liebesfrühling. Duo . — 25
		— Sonate Es dur — 6. — 25	Taubert, W., Op. 15. Sec. Duo in G moll . 1 10
		— Sonate G dur — 7. — 15	Tausch, J., Op. 3. Duo 1 10
		Nicola, Op. 6. Sonate in D dur 1 —	Thalberg, S., et de Beriot, Op. 54. Duo sur Semiramis 1 5

Duos für Pianoforte und Violoncell.

Beethoven, L. van., Sonaten. No. 1. Op. 5. No. 1. F dur . . . n. 1 3 — 2. — 5. — 2. G moll . . . n. 1 3 — 3. — 69. A dur . . . n. 1 3 — 4. — 102. No. 1. C dur . . . n. — 18 — 5. — 102. — 2. D dur . . . n. — 21	Beethoven, L. van., 12 Variationen (Ein Mädchen oder Weibchen). Op. 66. F dur n. — 15	Dotzauer, Op. 55. 2 Thèmes variés . . . — 20	Romberg, Cyp., Op. 21. La Sérénade Melodie de Fr. Schubert variée 1 5
— 12 Variationen (Judas Maccabäus) G dur n. — 18	— 7 Variationen (Bei Männern welche Liebe fühlen) Es dur n. — 15	Gross, J. B., Op. 7. Sonate 1 10	Rubinstein, A., Op. 18. Sonate 2 5
	Bertini et Franchomme, Thème varié. . — 25	— Op. 37. Duo sur les Huguenots 1 —	— Op. 39. 2ème Sonate 2 —
	Chopin, F., Op. 65. Sonate 2 —	Krufft, Sonate 1 —	Scholz, E., Op. 14. Sonate 1 —
	Dotzauer, Op. 24. Duo 1 10	— Op. 34. Sonate 1 20	— Op. 13. 7 Variat. av. Introd. et Finale 1 10
		Onslow, G., Op. 16. 3 Sonaten 1 10	Udye, M. A., Op. 3. Introduction und Variation. über eine nord. Volksweise — 20
		Reissiger, C. G., Op. 147. Grande Sonate 1 22½	

Für Pianoforte und Blasinstrumente.

Beethoven, L. van., Op. 17. Sonate mit Horn, in F dur n. — 18	Beethoven, L. van., Op. 105. Heft 2. 6 variirte Themen für Pianoforte allein oder mit Flöte oder Violine n. — 15	Beethoven, L. van., Op. 107. Heft 2. 10 variirte Themen f. Pianoforte allein oder mit Flöte oder Violine n. — 12	Beethoven, L. van., Op. 107. Heft 4. 10 variirte Themen f. Pianoforte allein oder mit Flöte oder Violine n. — 12
— Op. 105. Heft 1. 6 variirte Themen für Pianoforte allein oder mit Flöte oder Violine n. — 21	— Op. 107. Heft 1. 10 variirte Themen do. do. n. — 12	— Op. 107. Heft 3. 10 variirte Themen. do. do. n. — 15	— Op. 107. Heft 5. 10 variirte Themen do. do. n. — 12