

# Romantische Suite

für  
Violine und Pianoforte

von

## ROBERT GOUND.

OP. 18. Pr. M 6.---

*Einzel:*

Nº 1. Ballade..... Pr. M 2.---

Nº 2. Romanze..... Pr. M 1.50.

Nº 3. Scherzo..... Pr. M 1.50.

Nº 4. Intermezzo..... Pr. M 1.50.

Nº 5. Finale..... Pr. M 2.---

*Eigenthum des Verlegers für alle Länder!*

*Eingetragen in das Vereins-Archiv.*

LEIPZIG, FR. KISTNER.

(K.K. Oesterr. goldene Medaille.)

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8623 — 8627.

# Romanze.

Robert Gound Op. 18 N<sup>o</sup> 2.

Andante con moto.

Violine.

Klavier.

Violine.

Klavier.

*p*

*p*

*pp*

*pp*

*p*

*simile*

*p*

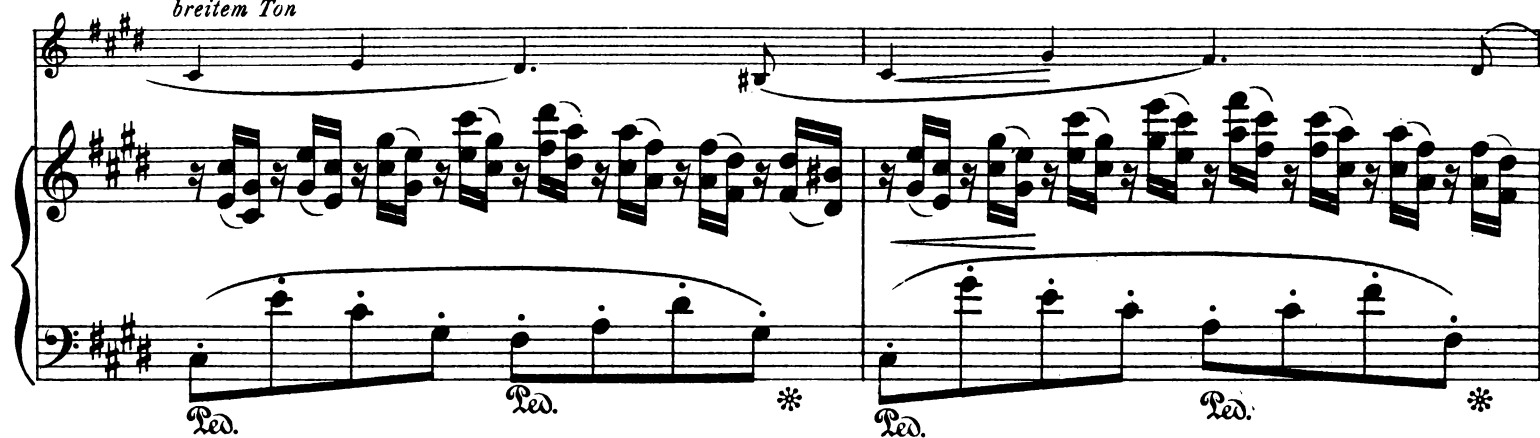
*sul G mit*

*Ped. \**

*Ped. \**

*Ped. \**

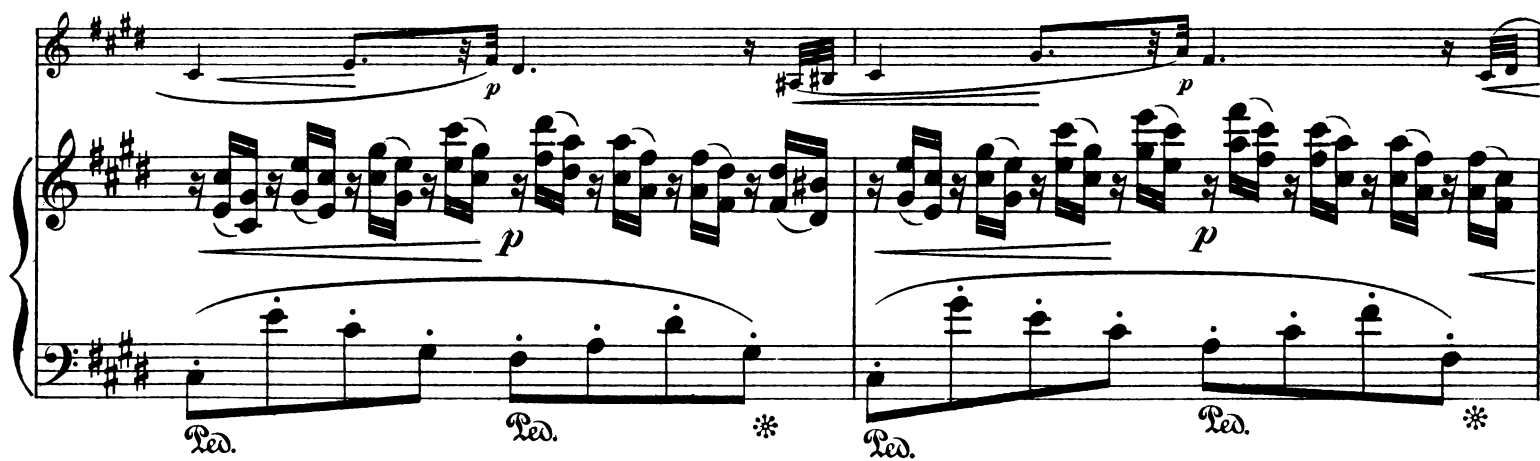
*Ped. \**

*breitem Ton*

First system of musical notation. The top staff is a single melodic line in treble clef, marked *breitem Ton*. The middle staff is a complex texture of sixteenth-note chords in treble clef. The bottom staff is a single melodic line in bass clef, marked *Red.* and containing asterisks. The key signature is three sharps (F#, C#, G#).



Second system of musical notation. The top staff has dynamics *mf* and *p*. The middle staff has dynamics *mf* and *dimin.*. The bottom staff has dynamics *Red.* and asterisks. The key signature is three sharps.



Third system of musical notation. The top staff has dynamics *p*. The middle staff has dynamics *p*. The bottom staff has dynamics *Red.* and asterisks. The key signature is three sharps.



Fourth system of musical notation. The top staff has dynamics *mf*, *p poco sost.*, and *pp*. The middle staff has dynamics *mf*, *p poco sost.*, and *pp*. The bottom staff has dynamics *Red.* and asterisks. The key signature is three sharps.

*tutte corde*

*p*

*sempre*

*p*

*legato*

*sempre*

*Ped.*

*\* espr.*

*cresc. al -*

*cresc. al -*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*f*

*decresc.*

*ritardando*

*a tempo*

*pp*

*a tempo*

*3*

*3*

*3*

*3*

*f*

*pp*

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*Ped.*

*\**

*simile*

*simile*

First system of musical notation. The upper staff features a melodic line with various intervals and a final triplet. The lower staff provides a complex harmonic accompaniment with many sixteenth and thirty-second notes, including triplets.

Second system of musical notation. The upper staff includes dynamic markings *p* and *espr.* and contains triplet markings. The lower staff has a *Red.* (Reduction) bracket under the first half and a *p* marking in the second half.

Third system of musical notation. The upper staff begins with *pp* and *p*. The lower staff has *pp* and *p* markings, and includes a *Red.* bracket and asterisks (\*) indicating specific points of interest.

Fourth system of musical notation. The upper staff includes markings for *f*, *p sostenuto*, *rit.*, *a tempo*, *pp*, and *ritenuto*. The lower staff includes *f*, *p sostenuto*, *rit.*, *pp a tempo*, and *ritenuto*. It also features *Red.* brackets and asterisks (\*) throughout.

# Musik für Violine und Pianoforte.

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| <b>Auer, L.</b><br>Op. 5. Rhapsodie hongroise . . . 2.—                                                                                                                                                                                                                                                                                                                           | <b>Hartmann, J. P. E.</b><br>Op. 66. Suite A . . . 4.—                                                                                                                                                                                                                                                                                                                                                                                                                                                                         | <b>Liszt, Fr.</b><br>Marche de Rakoczy [Rentsch] 1.50                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     | <b>Schumacher, P.</b><br>Op. 28. 4 Sonatinen in steigender Ausdehnung und Schwierigkeit zu instructiven, theoretischen und praktischen Zwecken.<br>No. 1. <i>G</i> . . . 1.50<br>No. 2. <i>F</i> . . . 2.—<br>No. 3. <i>A</i> . . . 2.50<br>No. 4. <i>C</i> . . . 3.50<br>Op. 35. 4 instructive Bagatellen (kleine Suite) . . . 2.—                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                         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| <b>Banek, C.</b><br>Op. 73. 6 Charakterstücke [Violinstimme eingerichtet v. J. Lauterbach].<br>Heft I (No. 1—3) . . . 2.—<br>Heft II (No. 4—6) . . . 2.—<br>Op. 77. Lyrische Stücke. [Die Violine bezeichnet v. J. Lauterbach].<br>No. 1. Nocturne . . . 1.—<br>No. 2. Arietta . . . 1.—<br>No. 3. Barcarole . . . —.75<br>No. 4. Romanze . . . 1.—<br>No. 5. Burleske . . . 1.50 | <b>Haydn, J.</b><br>4 Adagios [Banek, Violinstimme bezeichnet v. J. Lauterbach] 2.50<br><b>Heller, St. et Ernst, H. W.</b><br>Pensées fugitives. 12 Duos.<br>Cah. I (No. 1—3) . . . 3.—<br>Cah. II (No. 4—6) . . . 3.50<br>Cah. III (No. 7—9) . . . 3.—<br>Cah. IV (No. 10—12) . . . 4.50<br><b>Hering, C.</b><br>Op. 97. Melodien aus Oper und Volkslied etc., instructiv bearbeitet.<br>Heft I . . . 2.—<br>Heft II . . . 1.75<br>Heft III . . . 1.75<br>Heft IV . . . 2.—<br><b>Hetzl, M.</b><br>Op. 12. Berceuse . . . 1.— | <b>Lotto, I.</b><br>Op. 8. Fileuse. Romance sans Paroles . . . 3.50<br><b>Lully, J. B.</b><br>Gavotte. <i>Dm.</i> [Kleinmichel] —.75<br><b>Martucci, G.</b><br>Op. 67. 3 Stücke.<br>No. 1. Andantino con moto . . . 1.50<br>No. 2. Allegretto . . . 1.50<br>No. 3. Allegro passionato . . . 1.50<br><b>Mikuli, C.</b><br>Op. 26. Grand Duo. <i>A</i> . . . 6.—<br><b>Molique, B.</b><br>Op. 36. 6 Melodien.<br>Heft I, II . . . je 2.50<br><b>Moscheles, I.</b><br>Op. 79. Sonate concertante. <i>G</i> . 4.50<br>Op. 121. Sonate für Pianoforte und Violoncell. <i>F</i> . [David] 7.50<br><b>Müller, H.</b><br>Op. 12. Spinnerlied . . . 2.—<br><b>Nachez, T.</b><br>Op. 22. Rhapsodie suédoise . . . 4.—<br>Op. 25. Rhapsodie hongroise No. 2. <i>G</i> . . . 4.—<br><b>Norman, L.</b><br>Op. 3. Sonate. <i>F</i> . . . 4.50<br>Op. 6. 5 Tonbilder im Zusammenhange . . . 4.50<br><b>Paganini, N.</b><br>Variazioni di Bravura sopra un Tema originale. <i>Am</i> . . . 1.25<br><b>Panofka, H.</b><br>Op. 20. Ballade. <i>Em</i> . . . 1.25<br><b>Pantillon, G.</b><br>Op. 17. Feuillet's d'Album. 2 Morceaux très-faciles.<br>No. 1. Canzonetta . . . 1.50<br>No. 2. Souvenir de Campagne . . . 1.50<br>Op. 19. Aquarelle . . . 1.50<br><b>Petri, H.</b><br>Op. 1. 6 kleine Stücke.<br>Heft I (No. 1—3) . . . 3.—<br>Heft II (No. 4—6) . . . 3.50<br>Op. 2. No. 1. Albumblatt . . . 1.50<br>No. 2. Barcarole . . . 1.50<br><b>Porter, C. H.</b><br>Op. 1. Sonate. <i>G</i> . . . 6.—<br><b>Raff, J.</b><br>Op. 85. 6 Morceaux. Complet. 6.50<br>Séparément:<br>No. 1. Marcia . . . 2.—<br>No. 2. Pastorale . . . 1.50<br>No. 3. Cavatina . . . 1.50<br>No. 4. Scherzino . . . 2.—<br>No. 5. Canzona . . . 1.50<br>No. 6. Tarantella . . . 2.—<br>— No. 3. Cavatina [Singer] 1.50<br><b>Reinecke, C.</b><br>Op. 122a. 10 leichte Stückchen. 4.—<br>Op. 153. Suite. <i>E</i> . . . 4.—<br>Op. 174a. 10 leichte Stückchen. 4.—<br><b>Reinhold, H.</b><br>Op. 24. Sonate. <i>G</i> . . . 8.—<br>Op. 81. Serenade No. 2. <i>Om</i> . . . 3.—<br><b>Reissmann, A.</b><br>Op. 41. Suite. <i>A</i> . . . 5.50<br><b>Rheinberger, J.</b><br>Op. 105. Sonate No. 2. <i>Em</i> . . . 6.—<br><b>Rossi, M.</b><br>Op. 2. 2 Morceaux de Salon . . . 2.—<br>No. 1. Elégie — No. 2. Bagatelle.<br>Op. 3. 2 Morceaux de Salon . . . 2.—<br>No. 1. Romance. — No. 2. Improptu.<br><b>Rückauf, A.</b><br>Op. 7. Sonate. <i>Fm</i> . . . 6.—<br><b>Saphir, Ch.</b><br>Op. 5. Chanson d'Amour sans Paroles . . . 1.—<br><b>Sauret, E.</b><br>Op. 32. Rhapsodie russe . . . 3.50<br><b>Schradleck, H.</b><br>Perpetuum mobile . . . 1.50<br><b>Schröder, H.</b><br>Op. 10. 2 Concert-Etuden.<br>No. 1. Die Biene . . . 1.50<br>No. 2. Mückentanz . . . 1.50 | <b>Schumann, R.</b><br>Op. 2. Papillons [Schaab] . . . 3.—<br>Op. 25. Myrthen. Liederkreis [Hermann]. Heft I—IV je 3.—<br>Op. 66. Bilder aus Osten. 6 Impromptus [Hermann].<br>Heft I, II . . . je 3.—<br>Op. 70. Adagio und Allegro . . . 2.50<br>Op. 131. Phantasie. <i>A moll</i> . . . 4.—<br><b>Singer, Edm.</b><br>Op. 10. 3 Pièces de Salon.<br>No. 1. Romance . . . 1.25<br>No. 2. Csárdás . . . 2.—<br>No. 3. Air valaque . . . 1.25<br>Op. 21. Nocturne . . . 1.75<br>Op. 23. 3 Caprices . . . 4.—<br>Op. 24. Rhapsodie hongroise . . . 3.50<br>Op. 25. Concertstück über Motive aus „Ernani“ . . . 3.50<br>La Capricciosa. Valse-Caprice . . . 2.50<br>Scherzino . . . 1.50<br><b>Sitt, H.</b><br>Op. 24. 2 Etuden zum Concertgebrauch.<br>No. 1. <i>Amoll</i> , No. 2. <i>Dmoll</i> je 2.50<br><b>Strong, T.</b><br>Op. 12. Ein Märchen . . . 2.50<br>Op. 23. Romance . . . 2.—<br><b>Struss, Fr.</b><br>Op. 4. Concert. <i>Am</i> . . . 7.—<br><b>Tartini, G.</b><br>Le Trille du Diable. <i>Gm</i> . [Volkmann] . . . 8.—<br><b>Toms, Ch. J.</b><br>Op. 20. 6 Morceaux.<br>Livre I (No. 1—3) . . . 2.—<br>Livre II (No. 4—6) . . . 3.—<br><b>Vieuxtemps, H.</b><br>Op. 21. Souvenirs de Russie. Fantaisie . . . 3.—<br>Op. 25. Grand Concerto. <i>A</i> . . . 9.—<br><b>Volkmann, R.</b><br>Op. 10. Chant du Troubadour . . . 1.50<br>Op. 11. Musikalisches Bilderbuch [R. Hofmann] . . . 3.—<br>Op. 15. Allegretto capriccioso . . . 1.50<br><b>Wienlawski, H.</b><br>Op. 7. Capriccio-Valse . . . 2.—<br>Op. 9. Romance sans Paroles et Rondo élégant . . . 2.50<br>Op. 11. Le Carnaval russe. Improvisation et Variations humoristiques sur l'Air national russe populaire „Po ulicy mostovoj“ 2.50<br>Op. 12. 2 Mazourkas de Salon . . . 2.—<br>No. 1. Sielanka la champêtre.<br>No. 2. Chanson polonaise.<br>Op. 16. Scherzo-Tarentelle . . . 2.50<br>Op. 17. Légende . . . 2.—<br>Op. 20. Fantaisie brillante sur des Motifs de l'Opéra „Faust“ de Gounod . . . 5.—<br><b>Wienlawski, Henri und Joseph.</b><br>Op. 2. Allegro de Sonate (Presto) 2.50<br><b>Wohlfahrt, H.</b><br>Op. 40. 31 Lieder ohne Worte. Anfängern zur Unterhaltung.<br>Heft I, II . . . je 2.50<br><b>Wolff, G.</b><br>Op. 14. Novelletten.<br>Heft I (No. 1—3) . . . 4.—<br>Heft II (No. 4—6) . . . 3.50<br><b>Wüster, R.</b><br>Op. 12. 2 Romanzen . . . 1.50 |

# Romanze.

1

**Andante con moto.****VIOLINE.**Robert Gound Op. 18 N<sup>o</sup> 2.

*p*

*sul G  
mit breitem Ton*

*mf* *p*

*poco sost.* *tutte corde* *p*

*p* *p* *mf* *p* *pp*

*sempre cresc. al.*

*f* *ritard.* *a tempo* *pp*

*pespr.* *pp*

*p* *f* *p sost.* *rit.* *pp* *ritenuto*