

Blätter und Blüten.

Eine Sammlung beliebter Stücke

für

VIOLINE UND PIANOFORTE

in leichter Bearbeitung

herausgegeben von

RICHARD HOFMANN.

N ^o 1. Mendelssohn, F. Hochzeitsmarsch.	M. 1. —	N ^o 2. Strauss, Joh. Radetzky-Marsch.	M. 1. —
„ 3. Chopin, F. Trauermarsch.	„ — 75.	„ 4. Schubert, Fr. Ständchen: „Horch, horch“	„ 1. —
„ 5. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte N ^o 30.)	„ 1. —	„ 6. Schubert, Fr. Ave Maria.	„ — 75.
„ 7. Haydn, Jos. Serenade.	„ 1. —	„ 8. Schubert, Fr. Am Meer.	„ — 75.
„ 9. Mendelssohn, F. Auf Flügeln des Gesanges.	„ 1. —	„ 10. Schubert, Fr. Op. 51. Marche militaire.	„ 1. —
„ 11. Beethoven, L. v. Adelaide.	„ 1. 50.	„ 12. Schubert, Fr. Die Forelle.	„ 1. —
„ 13. Herold. Overture „Zampa“	„ 2. —	„ 14. Nicolai. Overture „Die lustigen Weiber.“	„ 2. —
„ 15. Chopin, F. Op. 18. Valse.	„ 2. —	„ 15. Weber, C. M. v. Aufforderung zum Tanz.	„ 2. —
„ 17. Curschmann. An Rose.	„ 1. —	„ 18. Prume, Fr. La Mélancolie.	„ 1. —
„ 19. Lanner, J. Pester-Walzer.	„ 2. —	„ 20. Boieldieu. Overture „Die weisse Dame.“	„ 2. —
„ 21. Schubert, Fr. Ungeduld.	„ — 75.	„ 22. Schubert, Fr. Das Wandern.	„ — 75.
„ 23. Weber, C. M. v. Overture „Der Freischütz.“	„ 2. —	„ 24. Weber, C. M. v. Jabel-Overture.	„ 2. —
„ 25. Schubert, Fr. Der Wanderer.	„ 1. —	„ 26. Schubert, Fr. Op. 94. N ^o 3. Moment musical.	„ 1. —
„ 27. Boieldieu. Overture „Der Calif von Bagdad.“	„ 2. —	„ 28. Mendelssohn, F. Kriegsmarsch aus Athalia.	„ 1. 25.
„ 29. Chopin, F. Op. 7. N ^o 1. Mazurka.	„ 1. —	„ 30. Schubert, Fr. Der Tod und das Mädchen.	„ — 75.
„ 31. Schubert, Fr. Trockne Blumen.	„ 1. —	„ 32. Chopin, F. Op. 9. N ^o 2. Nocturne.	„ 1. —
„ 33. Mozart, W. A. Overture „Don Juan.“	„ 2. —	„ 34. Mozart, W. A. Overture „Die Zauberflöte.“	„ 2. —
„ 35. Chopin, F. Op. 40. N ^o 1. Polonaise.	„ 1. 50.	„ 36. Weber's letzter Gedanke.	„ — 75.
„ 37. Beethoven, L. v. I. Satz a. d. Mondschein-Sonate.	„ 1. —	„ 38. Torgauer-Marsch.	„ — 75.
„ 39. Hünten, Op. 30. N ^o 2. Der kleine Tambour.	„ 1. 25.	„ 40. Hünten, Op. 30. N ^o 3. La Cenerentola.	„ 1. 25.
„ 41. Field, J. Nocturno in Es dur.	„ 1. —	„ 42. Strauss, Joh. Op. 154. Loreley-Rheinklänge. (Walzer.)	„ 2. —
„ 43. Schumann, R. Abendlied.	„ — 75.	„ 44. Schumann, R. Träumerei.	„ — 75.
„ 45. Schumann, R. Am Camin.	„ — 75.	„ 46. Schumann, R. Seit ich ihn gesehen.	„ — 75.
„ 47. Schumann, R. Er, der Herrlichste von Allen.	„ 1. —	„ 48. Schumann, R. Ich grolle nicht.	„ — 75.
„ 49. Schumann, R. Du bist wie eine Blume.	„ — 75.	„ 50. Schumann, R. An den Sonnenschein.	„ — 75.
„ 51. Schumann, R. Widmung. „Du meine Seele“	„ 1. —	„ 52. Schumann, R. Wanderlied. „Wohlauf noch getrunken!“	„ 1. —
„ 53. Schumann, R. Op. 124. N ^o 16. Schlummerlied.	„ 1. —	„ 54. Oesterr. Nationalhymne. „Gott erhalte Franz den Kaiser.“	„ — 75.
„ 55. Lortzing, A. Waffenschmied. „Auch ich war ein Jüngling“	„ — 75.	„ 56. Weber, C. M. v. Oberon. Lied der Meer mädchen.	„ — 75.
„ 57. Schubert, F. Ständchen. „Leise flehen meine Lieder“	„ — 75.	„ 58. Lortzing, A. Czar u. Zimmermann. „Sonst spielt ich“	„ — 75.
„ 59. Mendelssohn, F. Lied ohne Worte N ^o 19.	„ 1. —	„ 60. Chopin, F. Op. 64. N ^o 1. Walzer.	„ 1. —
„ 61. Clementi, M. Op. 36. N ^o 4. Sonatine in Fdur.	„ 1. —	„ 62. Clementi, M. Op. 36. N ^o 6. Sonatine in D dur.	„ 1. —
„ 63. Diabelli, A. Op. 24. N ^o 2. Sonatine in G dur.	„ 1. —	„ 64. Diabelli, A. Rondo militaire.	„ 1. —

Eigentum des Verlegers für alle Länder.

LEIPZIG, HEINRICH PETERSEN

BCS WORTH & CO

Rondo militaire.

Anton Diabelli.

Allegro .

Violino. *pp* *crescendo* *ff* *p*

Piano. *pp* *crescendo* *ff* *p*

mf *cresc.*

mf *cresc.*

f *ff*

f *ff*

p dolce

p

System 1: Treble clef with a melodic line featuring slurs and a dynamic marking of *p*. The piano accompaniment consists of eighth-note chords in the right hand and a bass line in the left hand.

System 2: Continuation of the melodic and accompaniment lines from the first system.

System 3: The piano accompaniment in the right hand becomes more active with sixteenth-note patterns. Dynamic markings include *fz* and *fz*.

System 4: The piano accompaniment continues with sixteenth-note patterns. Dynamic markings include *p* and *p*.

System 5: The piano accompaniment continues with sixteenth-note patterns. Dynamic markings include *p*, *mf*, and *mf*.

System 1: Treble clef, key signature of one sharp (F#), 2/4 time. The melody features eighth-note patterns and rests. The piano accompaniment consists of chords in the right hand and a rhythmic bass line in the left hand.

System 2: Continuation of the melody and piano accompaniment. The piano part features a prominent eighth-note bass line with a forte (*fz*) dynamic marking.

System 3: The piano accompaniment becomes more complex with dense chordal textures and a strong bass line. Dynamics include *ff* and *p*.

System 4: The melody continues with eighth-note patterns. The piano accompaniment features a steady bass line with chords. Dynamics include *p* and *mf*.

System 5: The final system on the page. The piano accompaniment features a strong bass line with chords. Dynamics include *cresc.*, *f*, and *ff*.

System 1: Treble clef melody with slurs and accents; piano accompaniment with chords and eighth notes.

System 2: Treble clef melody with slurs and accents; piano accompaniment with chords and eighth notes.

System 3: Treble clef melody with slurs and accents; piano accompaniment with chords and eighth notes.

System 4: Treble clef melody with slurs and accents; piano accompaniment with chords and eighth notes.

System 5: Treble clef melody with slurs and accents; piano accompaniment with chords and eighth notes. The system concludes with the word "Fine." written in the right margin.

Rondo militaire.

Allegro.

Anton Diabelli.

pp *crescendo.* *ff* *p*
mf *f* *ff*
p dolce
f *fz*
p

4 *cresc.* 1 *f* 2 *ff*
 4 3 1 3 1 3
 4 3 1 4 3 1 4
 3 4 2 1 4 3 2 4 2 1 4 4 3
 1 4 3 2 2 1 *f* *fz*
 2 *p* 1 *p*

VIOLINO.

Violino musical score, page 2. The score is written in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a dynamic marking of *mf* and includes a *V* (vibrato) marking. The second staff features a *fz* (forzando) marking. The third staff starts with a *p* (piano) marking. The fourth staff includes a *mf* marking and a *cresc.* (crescendo) marking. The fifth staff has a *f* marking. The sixth staff contains a *fz* marking. The seventh staff has a *ff* (fortissimo) marking. The eighth staff includes a *fz* marking. The ninth staff has a *ff* marking. The tenth staff concludes with a *ff* marking and the word *Fine.* at the end of the line.