

Blätter und Blüten.

Eine Sammlung beliebter Stücke

für

VIOLENE UND PIANOFORTE

in leichter Bearbeitung

herausgegeben von

RICHARD HOFMANN.

Nº 1. Mendelssohn, F. Hochzeitsmarsch.	M. 1. —	Nº 2. Strauss, Joh. Radetzky-Marsch.	M. 1. —
„ 3. Chopin, F. Trauermarsch.	„ — 75.	„ 4. Schubert, Fr. Ständchen: „Horch, hoch“	„ 1. —
„ 5. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte	„ 1. —	„ 6. Schubert, Fr. Ave Maria.	„ — 75.
„ 7. Haydn, Jos. Serenade.	Nº 30.) „ 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. —	„ 16. 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. Jubel-Overture.	„ 2. —
„ 25. Schubert, Fr. Der Wanderer.	„ 1. —	„ 26. Schubert, Fr. Op. 94. Nº 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. Nº 1. Mazurka.	„ 1. —	„ 30. Schubert, Fr. Der Tod und das Mädchen.	„ — 75.
„ 31. Schubert, Fr. Trockne Blumen.	„ 1. —	„ 32. Chopin, F. Op. 9. Nº 2. Nocturne.	„ 1. —
„ 33. Mozart, W. A. Overture „Don Juan.“	„ 2. —	„ 34. Mozart, W. A. Overture „Die Zauberflöte.“	„ 2. —
„ 35. Chopin, F. Op. 40. Nº 1. Polonaise.	„ 1. 50.	„ 36. Weber's letzter Gedanke.	„ — 75.
„ 37. Beethoven, L. v. 1. Satz a. d. Mondschein-Sonate.	„ 1. —	„ 38. Torgauer-Marsch.	„ — 75.
„ 39. Hünten, Op. 30. Nº 2. Der kleine Tambour.	„ 1. 25.	„ 40. Hünten, Op. 30. Nº 3. La Cenerentola.	„ 1. 25.
„ 41. Field, J. Nocturno in Es dur.	„ 1. —	„ 42. Strauss, Joh. Op. 154. Loreley-Rheinklänge.	„ 2. —
„ 43. Schumann, R. Abendlied.	„ — 75.	(Walzer)	„ — 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 nach getrunken“	„ 1. —
„ 53. Schumann, R. Op. 124. Nº 16. Schlummerlied.	„ 1. —	„ 54. Oester. 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 fliehen meine Lieder“	„ — 75.	„ 58. Lortzing, A. Czsar u. Zimmermann. „Sonst spielt ich“	„ — 75.
„ 59. Mendelssohn, F. Lied ohne Worte Nº 19.	„ 1. —	„ 60. Chopin, F. Op. 64. Nº 1. Walzer.	„ 1. —
„ 61. Clementi, M. Op. 36. Nº 4. Sonatine in F dur.	„ 1. —	„ 62. Clementi, M. Op. 36. Nº 6. Sonatine in D dur.	„ 1. —
„ 63. Diabelli, A. Op. 24. Nº 2. Sonatine in G dur.	„ 1. —	„ 64. Diabelli, A. Rondo militaire.	„ 1. —

Eigentum des Verlegers für alle Länder.

LEIPZIG, ~~LEINR. PETERSEN.~~
F. W. B. O R T H & C O

Sonatine in G dur.

Anton Diabelli, Op. 24. N° 2.

Allegretto.

Violino.

Piano.

p dolce

cresc.

ff

Viv.

ff

p dolce

First system of a musical score. It consists of a vocal line at the top and a piano accompaniment below. The piano part is divided into a right-hand (treble) and left-hand (bass) part. The key signature has one sharp (F#) and the time signature is 4/4. The music features a melodic line in the voice and a rhythmic accompaniment in the piano.

Second system of the musical score. It continues the vocal and piano parts from the first system. The piano accompaniment shows some chordal textures and rhythmic patterns.

Third system of the musical score. This system includes dynamic markings: *p dolce* and *cresc.* in both the vocal and piano parts. The piano part features a prominent chordal accompaniment.

Fourth system of the musical score. It continues with dynamic markings of *p dolce* and *cresc.* in both parts. The piano accompaniment has a steady rhythmic accompaniment.

Fifth system of the musical score. This system concludes the page with further melodic and harmonic development in both the vocal and piano parts.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The piano part has a dynamic marking of *p* (piano) in the right hand.

Second system of musical notation. The piano part features dynamic markings of *cresc.* (crescendo) in both the right and left hands, and *ff* (fortissimo) in the right hand.

Third system of musical notation. The piano part has dynamic markings of *mf* (mezzo-forte) in both the right and left hands.

RONDO.

Allegro non tanto.

Fourth system of musical notation, the beginning of the Rondo section. It features a 2/4 time signature and a dynamic marking of *p* (piano) in the piano part.

Fifth system of musical notation, continuing the Rondo section. The piano part has a dynamic marking of *p* (piano) in the right hand.

First system of the musical score. It consists of a vocal line and a piano accompaniment. The vocal line begins with a rest followed by a half note, then a quarter note, and a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with triplets in the left hand. Dynamics include *cresc.* and *mf*.

Second system of the musical score. The vocal line continues with quarter and eighth notes. The piano accompaniment maintains its rhythmic pattern. The system concludes with the word *Fine.* in both the vocal and piano staves.

Third system of the musical score. The vocal line features a melodic line with some grace notes. The piano accompaniment continues with eighth-note figures. Dynamics include *p* and *cresc.*.

Fourth system of the musical score. The vocal line has a melodic line with a crescendo. The piano accompaniment continues with eighth-note figures. Dynamics include *mf* and *cresc.*.

Fifth system of the musical score. The vocal line has a melodic line with a crescendo. The piano accompaniment continues with eighth-note figures. Dynamics include *cresc.* and *mf*.

Sonatine in G dur.

Allegretto.

Anton Diabelli, Op. 24. N° 2.

Musical score for Violin, Sonatine in G major by Anton Diabelli, Op. 24, No. 2. The score consists of eight staves of music in 6/8 time, marked Allegretto. It features various dynamics (f, p, cresc., ff, p dolce) and articulations (accents, slurs). The piece concludes with a double bar line and repeat dots.

VIOLINO.

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

RONDO.

Allegro non tanto.

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

D. C. sin' al Fine.