

Blätter und Blüten.

Eine Sammlung beliebter Stücke

für

VIOLINE 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, horch“	„ 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.	„ 44. Schumann, R. Träumerei. (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 noch getrunken“	„ 1. —
„ 53. Schumann, R. Op. 124. Nº 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 Meernädchen.	„ — 75.
„ 57. Schubert, F. Ständchen. „Leise flehen meine Lieder“	„ — 75.	„ 58. Lortzing, A. Czaar 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, HEINR. PETERSEN.

Rondo militaire.

Anton Diabelli.

Allegro .

Violino.

Piano.

The musical score is written for Violino and Piano in 2/4 time, key of D major. It consists of five systems of music. The first system shows the beginning with dynamics *pp*, *crescendo*, *ff*, and *p*. The second system includes dynamics *mf* and *cresc.*. The third system includes dynamics *f* and *ff*. The fourth system includes the dynamic *p dolce*. The fifth system includes the dynamic *p*. The score features various musical notations including slurs, accents, and dynamic markings.

This musical score is arranged in three systems, each consisting of a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The score includes various dynamic markings: *p* (piano), *mf* (mezzo-forte), and *f* (forte). The first system begins with a vocal line and piano accompaniment, both marked *p*. The second system continues the piece, with the piano part featuring a prominent bass line. The third system includes a section marked *f* in the piano part, followed by a section marked *p*. The score concludes with a final vocal line and piano accompaniment, both marked *mf*.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The key signature has one sharp (F#). The piano part features a complex texture with many chords and moving lines. Dynamics include *f* and *ff*.

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano part continues with dense chordal textures. Dynamics include *fz* and *f*.

Third system of musical notation. The vocal line shows some rests. The piano accompaniment remains dense. Dynamics include *ff* and *p*.

Fourth system of musical notation. The piano part features a more rhythmic accompaniment with some chords. Dynamics include *p* and *mf*.

Fifth system of musical notation. The piano part has a strong crescendo. Dynamics include *cresc.*, *f*, and *ff*.

First system of musical notation. It consists of a single melodic line in treble clef and a grand staff (treble and bass clefs). The key signature has two sharps (F# and C#). The melodic line features several triplet markings (indicated by a '3' over the notes) and dynamic markings including *fz* and *f*. The grand staff accompaniment includes chords and rhythmic patterns.

Second system of musical notation. It continues the melodic and accompaniment lines. The melodic line includes dynamic markings *fz*, *f*, and *ff*. The grand staff accompaniment features chords and rhythmic patterns, with dynamic markings *fz*, *f*, and *ff*.

Third system of musical notation. The melodic line continues with triplet markings. The grand staff accompaniment features dense chordal textures and rhythmic patterns, with dynamic markings *fz*, *f*, and *ff*.

Fourth system of musical notation. The melodic line features dynamic markings *ff* and *fz*. The grand staff accompaniment includes chords and rhythmic patterns, with dynamic markings *ff* and *fz*.

Fifth system of musical notation, concluding the piece. Both the melodic line and the grand staff accompaniment end with the word "Fine." written at the end of the system.