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Salon-Tänze.

Je 1 *M.*, mit † bezeichnet 2 *M.*, mit †† 3 *M.*


- Mann, Op. 12. Victoria-Walzer, A.
Markull, Op. 4. 4 Mazurkas, Em., Bm., Hm., D.
Matielli, Gigue, Adagio u. Allegro.
Mattheson, 4 Gigue, Dm., Gm., B, Dm.
Mazurken-Album. Siehe VA. 1183. 3 *M.*
Merkel, Op. 22. Zweiter brillanter Walzer, Des.
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Neustedt, Op. 166. Romantisches Menuett, C.
Neustedt, Lieblings-Gavotte der Marie Antoinette, Fm. †
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Nicodé, Op. 5. Charakteristische Polonaise, Es m. ††
Nicodé, Op. 13 Nr. 1. Tarantelle, Gis m. †
Nicodé, Op. 28 Nr. 1. Walzer, G. †
Niest, Op. 12. Bravour-Galopp, E.

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Heftausgabe.

Je 1 M, mit + 2 M, mit ++ 3 M.

Salon-Tänze.

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|---|---|
| <p>Nicodé, Op. 5. Charakteristische Polonaise, Esm ++
Nicodé, Op. 13 Nr. 1. Tarantelle, Gism. +
Nicodé, Op. 28 Nr. 1. Walzer, G. +
Niest, Op. 12. Bravour-Galopp, E.
Northrup, Op. 179 Nr. 6. Poetischer Walzer, Gm.
Nuñez, Op. 5. Erinnerung an Cuba (Danzas Habaneras).
Oscar, Op. 9. Petronella. Mazurka, D,
Oscar, Op. 12. Tarantelle, Cism. +
Polnische Tänze. (O. v. Kolberg.) Siehe VA. 1080.
Rameau, Gavotte und Variationen, Am.
v. Rebeur-Paschwitz, 3 Walzer. ++
Reinecke, Op. 57. Alte und neue Tänze: Gigue, Courante,
Ländler und Polka. Gm., Dm., As, Am. +
Reinecke, Op. 154. Aus unsern vier Wänden. Heft II. Kinder-
ball. +
Rheinberger, Op. 53 Nr. 1. Tarantelle, Fm. +
Richter, Alfred, Op. 5 Nr. 1. Valse sérieuse, Fism.
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Richter, Op. 16 Nr. 1. Gavotte, Dm.
Richter, Op. 16 Nr. 2. Menuett, Hm.</p> | <p>Richter, Op. 16 Nr. 3. Giga, Gm.
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Schaeffer, Op. 4. Polonaise, Am. +
Scharwenka, Ph., Op. 29. 3 Mazurkas, G, Gm., F. ++
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Scharwenka, Op. 70^a Nr. 2. Ländler, Em. +
Scharwenka, Op. 70^b Nr. 1. Menuett, F. +
Scharwenka, Op. 70^b Nr. 2. Mazurka, Bm. +
Scharwenka, Op. 70^b Nr. 3. Walzer, Des. +
Scharwenka, Op. 93 Nr. 1. Mazurka, Bm. +
Scharwenka, Op. 93 Nr. 2. Mazurka, Fm. +
Scharwenka, Op. 93 Nr. 3. Mazurka, Cism. +
Scharwenka, Op. 93 Nr. 4. Mazurka, F. +
Scharwenka, Op. 97 Nr. 2. Tanz-Episode. +
Scharwenka, Pianoforte-Werke. Bd. II. Tänze. Siehe VA. 1207.</p> |
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Eigentum der Verleger

Breitkopf & Härtel,
Leipzig · Brüssel · London · New York ·

Italienische Volkstänze und Lieder.

Nº 1. Tarantelle.

J. L. Nicodé, Op.13. Heft 1.

Sehr lebhaft.

p
Mit Pedal

sf *sf* *sf* *pp*

sf *sf*

8.....

cresc.

8.....

8.....

cresc.

8.....

p

8.....

delesc.

8.....

p

First system of musical notation. The treble clef staff features a continuous sixteenth-note arpeggiated pattern. The bass clef staff provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* (piano) is present in the first measure.

Second system of musical notation, continuing the arpeggiated texture in the treble and the accompaniment in the bass.

Third system of musical notation. The treble staff shows some notes marked with an 'x'. The bass staff includes dynamic markings of *sf* (sforzando) and *pp* (pianissimo).

Fourth system of musical notation. The treble staff continues with the arpeggiated pattern, and the bass staff has dynamic markings of *sf*.

Fifth system of musical notation. The treble staff has a melodic line with some notes marked with an 'x'. The bass staff includes a *cresc.* (crescendo) marking.

Sixth system of musical notation. The treble staff features a melodic line with accents (>) and slurs. The bass staff continues with the accompaniment.

8

cresc.

8

ff

8

decresc.

ritard. - **Ruhiger.**

pp

gebunden

8

f *pp*

First system of musical notation, featuring a treble and bass clef. The treble clef contains a complex melodic line with many beamed notes and slurs. The bass clef contains a simpler accompaniment. Dynamics include *f* and *pp*.

8

cresc. *f*

Second system of musical notation. The treble clef continues the melodic line. The bass clef features a steady accompaniment. Dynamics include *cresc.* and *f*.

8

ff

Third system of musical notation. The treble clef has a melodic line with some rests. The bass clef has a consistent accompaniment. Dynamics include *ff*.

8

Fourth system of musical notation. The treble clef has a melodic line with some rests. The bass clef has a consistent accompaniment.

8

cresc. *ritar*

Fifth system of musical notation. The treble clef has a melodic line with some rests. The bass clef has a consistent accompaniment. Dynamics include *cresc.* and *ritar*.

8

dan *dō* *ff*

Sixth system of musical notation. The treble clef has a melodic line with some rests. The bass clef has a consistent accompaniment. Dynamics include *ff*. The lyrics "dan" and "dō" are written below the bass clef.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain a series of eighth and sixteenth notes, with some rests. The key signature has three sharps (F#, C#, G#).

The second system continues the musical piece. It features a treble and bass clef. The right hand has a fermata over a chord in the final measure. The left hand continues with rhythmic patterns. Dynamic markings include *ff* and *mf*.

The third system begins with a measure marked with an '8' and a dotted line, indicating an eighth-note triplet. The right hand has a *ff* dynamic marking, while the left hand has an *mf* marking. The notation includes various note values and rests.

The fourth system shows a *cresc.* (crescendo) marking in the right hand. The music continues with rhythmic patterns in both hands, maintaining the key signature.

The fifth system is marked with *ff eilend* (fortissimo, rushing) in the right hand and *decresc.* (decrescendo) in the left hand. It includes a measure with an '8' and a dotted line. The system concludes with a *rit.* (ritardando) marking in the left hand.

The sixth system features a long, flowing melodic line in the right hand, primarily composed of eighth notes. The left hand provides a steady accompaniment with eighth notes. The system ends with a *rit.* marking.

Tempo wie früher.

The first system of music consists of five measures. The right hand features a continuous eighth-note melody with slurs. The left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *p* is present in the first measure. A small asterisk is located below the first measure of the bass line.

The second system consists of five measures. The right hand continues the eighth-note melody. The left hand accompaniment includes slurs and dynamic markings. A small asterisk is located below the first measure of the bass line.

The third system consists of five measures. A dotted line with the number 8 above it spans the first four measures. The right hand melody continues. The left hand accompaniment features dynamic markings of *sf* and *f*. A small asterisk is located below the second measure of the bass line.

The fourth system consists of five measures. A dotted line with the number 8 above it spans the first four measures. The right hand melody continues. The left hand accompaniment features dynamic markings of *sf* and *pp*. A small asterisk is located below the fifth measure of the bass line.

The fifth system consists of five measures. A dotted line with the number 8 above it spans the first four measures. The right hand melody continues. The left hand accompaniment features dynamic markings of *sf*. A small asterisk is located below the first measure of the bass line.

The sixth system consists of five measures. A dotted line with the number 8 above it spans the first four measures. The right hand melody continues. The left hand accompaniment features dynamic markings of *cresc* and *f*. A small asterisk is located below the first measure of the bass line.

First system of musical notation, featuring a treble and bass clef with complex rhythmic patterns and accidentals.

Second system of musical notation, including the instruction *cresc.* (crescendo) in the bass staff.

Third system of musical notation, including the instruction *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, featuring a treble staff with a melodic line and a bass staff with sustained chords.

Fifth system of musical notation, including the instruction *decresc.* (decrescendo) in the bass staff.

Sixth system of musical notation, including the instruction *ritard.* (ritardando) in the bass staff.

Ruhiger.

pp
gebunden

f
mp

cresc.
f

ff

a tempo

8

cresc. - ritard. *ff*

ff *mf*

cresc. *fff*

P.w. *

SIGISMUND THALBERG'S WERKE

im Verlage von

Breitkopf & Härtel in Leipzig.

Für das Pianoforte.

	<i>M</i>	<i>Sp</i>		<i>M</i>	<i>Sp</i>
Op. 20. Fantaisie sur les Huguenots de Meyerbeer. Esdur	3	—	Op. 58. Grand Caprice sur la marche de l'Apothéose de H. Berlioz. Bdur	3	—
La même arrangée à 4 mains	3	—	Op. 60. Barcarolle. Amoll	2	—
Op. 21. 3 Nocturnes. Asdur, Desdur, Amoll	2	—	La même arrangée à 4 mains	2	—
Les mêmes arrangés à 4 mains	3	—	Op. 63. Grande Fantaisie sur le Barbier de Séville, Opéra de Rossini. Cdur	3	—
Op. 22. Grande Fantaisie. Hmoll	3	—	Op. 64. Les Capricieuses. Valses. Asdur	1	—
La même arrangée à 4 mains	3	—	Op. 65. Tarantelle. Cmoll	3	—
Op. 26. 12 Etuden. Kritisch revidirte Ausgabe von Julius Epstein. Lief. I.	3	—	Op. 66. Introduction et Variations sur la Barcarolle de l'Opéra: L'Elisire d'Amore de Donizetti. Asdur	3	—
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Dieselben einzeln:	<i>M</i>	<i>Sp</i>	Dasselbe einzeln:		
No. 1. Fismoll	—	30	No. 1. Quatuor de l'Opéra I Puritani de Bellini	2	—
- 2. Gmoll	—	60	- 2. Tre Giorni, Air de Pergolèse. Fmoll	2	—
- 3. Cisdur	—	30	- 3. Adelaide de Beethoven. Bdur	2	—
- 4. Edur	—	60	- 4. Air d'église du célèbre chanteur Stradella. Emoll	2	—
- 5. Hmoll	—	60	- 5. Lacrymosa tiré du Requiem de Mozart. Duo des Noces de Figaro, Opéra de Mozart. Bdur	2	—
- 6. Bmoll	—	60	- 6. Perchè mi guardi e piangi. Duetto de Zelmira de Rossini. Fmoll	2	—
Vollständige Ausgabe. 4 ^o . (V.-A. 327)	4	—	Op. 70. L'Art du Chant, appliqué au Piano. 2. Serie. No. 1—4. complet in einem Hefte	6	—
Dieselben. Neue Ausgabe. (V.-A. 354.) 8 ^o	3	—	Dasselbe einzeln:		
Dieselben einzeln zu 4 Händen:	<i>M</i>	<i>Sp</i>	No. 1. Bella adorata incognita, Romance de l'Opéra: Il Giuramento de Mercadante. Fisdur	2	—
No. 1. Fismoll	1	—	- 2. Le Meunier et le Torrent tiré des Chansons de la Meunière de Fr. Schubert. Gdur	2	—
- 2. Gmoll	1	—	- 3. Il mio tesoro, Air de l'Opéra: Don Juan de W. A. Mozart. Bdur	2	—
Op. 32. Andante. Desdur	2	—	- 4. Choeur des Conjurés de l'Opéra: Il Crociato de Meyerbeer. Esdur	2	—
Le même arrangé à 4 mains	2	—	Vollständige Ausgabe. Serie I/II. 4 ^o . (V.-A. 329)	4	—
Op. 33. Fantaisie sur des thèmes de l'Opéra: Moïse de Rossini. Gmoll	3	—	Op. 71. Florinda. Opéra de S. Thalberg. 6 Transcriptions. No. 1. Quartetto	1	—
La même arrangée à 4 mains	3	—	- 2. Andante et Cabaletta	1	—
Op. 37. Fantaisie sur des motifs de l'Opéra: Oberon de C. M. de Weber. Edur	3	—	- 3. Choeur des Religieuses et Romance	1	—
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Op. 40. Fantaisie sur des motifs de la Donna del Lago de Rossini. Esdur	3	—	- 5. Couplets militaires	1	—
La même arrangée à 4 mains	3	—	- 6. Romance et Duo	1	—
Op. 48. Grand Caprice sur des motifs de l'Opéra: Charles VI. de F. Halévy. Cmoll	3	—	Ouverture arrangée à 4 mains	1	—
Le même arrangé à 4 mains	3	—	Air d'Amazily de Fernand Cortez de Spontini. Transcription	1	—
Op. 50. Fantaisie sur l'Opéra: Lucrezia Borgia de G. Donizetti. Asdur	3	—	Deux morceaux sur Lucrezia Borgia de G. Donizetti. Scène et Choeur du 2 Acte. transcrits	1	—
La même arrangée à 4 mains	3	—	Auf Flügeln des Gesanges. Lied von Felix Mendelssohn Bartholdy, für das Pianoforte übertragen	1	—
Op. 51. Fantaisiesur l'Opéra: Sémiramide de Rossini. Fisdur	3	—	Pianofortewerke zu 2 Händen. 6 Bände. 4 ^o . (V.-A. No. 321—329)	je 4	—
La même arrangée à 4 mains	3	—	Thalberg, S., et C. de Bériot, Duo sur des motifs de Sémiramide pour le Piano et Violon. Op. 54. Amoll	2	60
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Andante, do.	1	—	Zwei Gedichte f. eine Singstimme mit Begleitung des Pfte. No. 1. Der Schiffer: Es fahren die Schiffer.	1	—
Op. 57. Décaméron. 10 Morceaux, servant d'école préparatoire à l'Etude de ses grands morceaux.			No. 2. Letzter Besuch: Ich hab' vor ihr gestanden.	—	30
No. 1. Fantaisie sur des thèmes de l'Opéra: I Puritani de Bellini	2	—	Dieselben einzeln (hoch und tief)	je	—
- 2. Fantaisie sur des thèmes de l'Opéra: Der Freischütz von C. M. v. Weber	2	—	Portrait von S. Thalberg. (Nach Grevedon v. C. Lange) Lithographie in 4 ^o	n.	1
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- 4. Fantaisie sur des thèmes de l'Opéra: Norma de Bellini	2	—			
- 5. Fantaisie sur des mélodies de Fr. Schubert	2	—			
- 6. Fantaisie sur des thèmes de l'Opéra: La Gazza Ladra de Rossini	2	—			
- 7. Fantaisie sur des thèmes de l'Opéra: La Cenerentola de Rossini	2	—			
- 8. Fantaisie sur des thèmes de l'Opéra: Anna Bolena de Donizetti	2	—			
- 9. Caprice sur des thèmes de l'Opéra: Le Prophète de G. Meyerbeer	2	—			
- 10. Airs irlandais variés	2	—			
Vollständige Ausgabe. 4 ^o . (V.-A. 328)	4	—			