

CARL BESENDahl

Compositionen.

Op. 8. Ein Traum im Walde.	Mk. 1. —	Op. 29. Ein Tag auf der Alm	Mk. 1. —
„ 9. La Reine des Fleurs.	„ 1. —	„ 30. In der Waldburg. Märchen	„ -80
„ 12. Chant d'amour. Nocturne	„ 1. —	„ 31. 2 Transcriptionen	
„ 13. Goldelses Traum.	„ -50	— N ^o 1. Wer hat dich du schöner Wald.	
„ 11. La première Rose du Printemps.	„ 1. —	— „ „ von Mendelssohn	
„ 15. Le Feu follet.	„ 1. —	— „ 2. Schon die Abendglocken.	
„ 17. Wellengesang.	„ 1. —	— „ „ aus Nachtlager zu Granada.	
„ 18. Im Mondenschein	„ 1. —	„ 32. Freibeuter. Characterstück	„ 1. —
„ 19. Tonbilder. 6 kleine Clavierstücke mit Bezeichnung des Fingersatzes			
— N ^o 1. Auf dem Eise	„ -80		
— „ 2. Im Frühling	„ -80		
— „ 3. Auf dem See.	„ -80		
— „ 4. Die kleinen Soldaten	„ -80		
— „ 5. Landleben.	„ -80		
— „ 6. Prinz Carneval.	„ -80		
„ 22. Waidmannslied. Charakt. Tonbild	„ -80		
„ 23. Blumen der Liebe. Salonstück	„ -80		
„ 24. Perlen im Wein. Mazurka elegant.	„ -80		
„ 25. leichte Rondinos			
— N ^o 1. Anfängers Probe.	„ -50		
— „ 2. Jagdklänge	„ -50		
— „ 3. Alpenklänge	„ -50		
— „ 4. Die Wasserfahrt	„ -50		
— „ 5. Polka Rondo.	„ -50		
— „ 6. Der Kikeriki Hahn	„ -50		
„ 26. 2 Transcriptionen			
— N ^o 1. Am Meer. von Schubert.	„ -80		
— „ 2. Ich wollt meine Lieb ergösse sich.			
— von Mendelssohn. „ 1. —			
„ 27. Einst spielt ich mit Scepter.			
— aus Czaar und Zimmermann. . . „ 1. —			
„ 28. 2 leichte Vortragsstücke			
— N ^o 1. Frühlingslust.	„ -80		
— „ 2. Im Wiesengrün	„ -80		



Leipzig, Rob. Forberg.

Berlin, Rühle & Hunger.
(Friedrichstrasse 58.)

Lith. Anst.v. M. Dreissig, Hamburg.

WELLENGESANG.

Tonstück.

Carl Besendahl, Op. 17.

Andante sostenuto.

PIANO.

p

mf

dim.

con anima

p

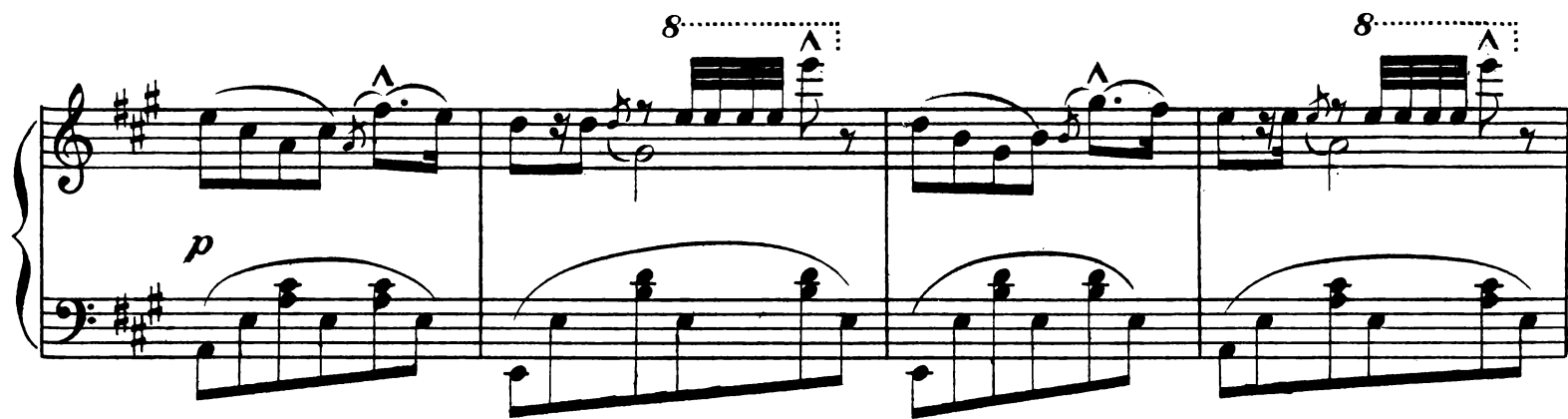
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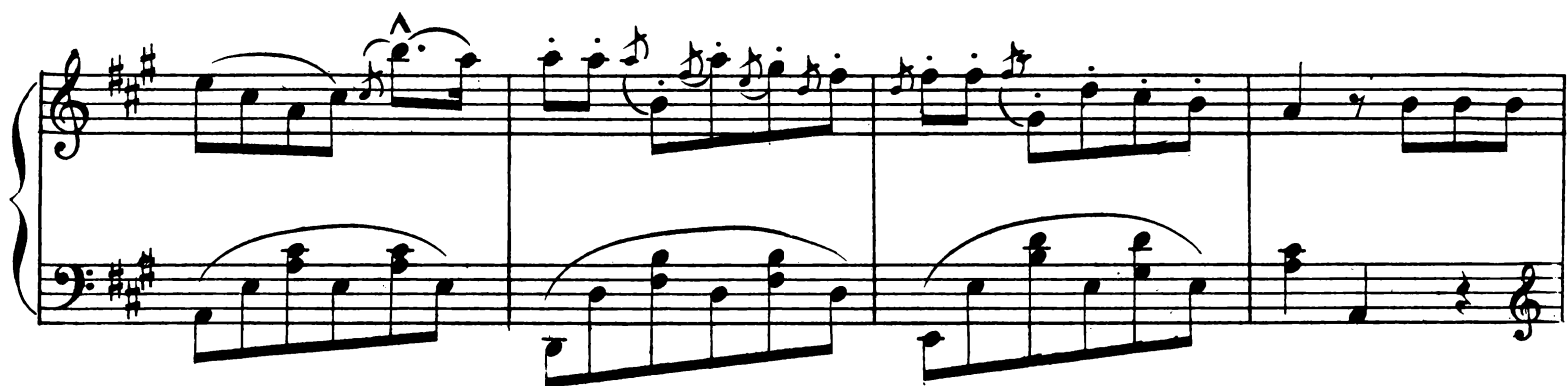
cresc.

mf

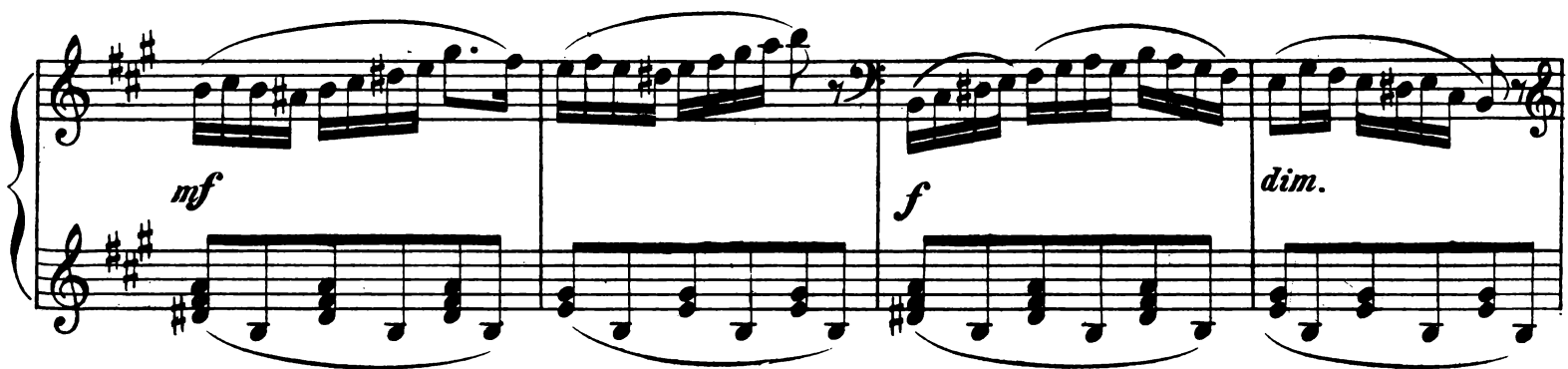
dim.



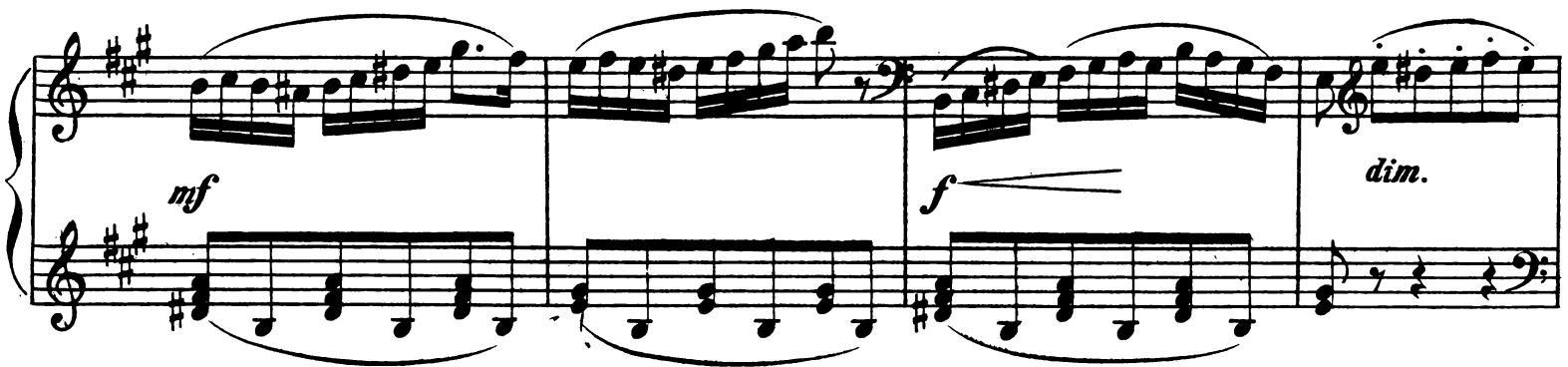
First system of musical notation. The treble staff features a melody with eighth-note runs and a triplet of eighth notes marked with a dotted line and the number '8'. The bass staff provides a harmonic accompaniment with chords and eighth-note patterns. A piano (*p*) dynamic marking is present in the first measure.



Second system of musical notation. The treble staff continues the melodic line with eighth-note patterns. The bass staff maintains the accompaniment. The system concludes with a whole note in the bass staff.



Third system of musical notation. The treble staff features a more complex melodic line with sixteenth-note runs. The bass staff continues with chords. Dynamic markings include *mf* (mezzo-forte) in the first measure, *f* (forte) in the third measure, and *dim.* (diminuendo) in the fourth measure.



Fourth system of musical notation. The treble staff continues with sixteenth-note runs. The bass staff features a steady accompaniment. Dynamic markings include *mf* in the first measure, *f* in the third measure, and *dim.* in the fourth measure.

mf *leggiero*

cresc.

riten.
dim.
f
a tempo
mf

cresc.
f

Cantabile.

*dolce**cresc.**f*
*dim.**p*

Cantabile.

*dolce**cresc.**dim.**leggero*

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, marked *mf* and *cresc.*. The bass clef staff contains a dense block of chords, also marked *mf* and *cresc.*. The system concludes with a *tr* (trill) in the treble and a *f marc. ^* (forte, marcato, accent) in the bass.

Second system of musical notation. The treble clef staff features a *tr* (trill) followed by a melodic line with eighth notes, marked with an accent (^). The bass clef staff contains a series of chords, marked with an accent (^).

Third system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked *sempre cresc. et accelerando.*. The bass clef staff contains a series of chords, also marked *sempre cresc. et accelerando.*

Fourth system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked with an accent (^). The bass clef staff contains a series of chords, marked with an accent (^).

Fifth system of musical notation. The treble clef staff contains a melodic line with eighth notes, marked with an accent (^). The bass clef staff contains a series of chords, marked with an accent (^). The system concludes with a *ff* (fortissimo) marking in the bass.

Neue Salon Musik aus dem Verlage von Emil Ascher, Hamburg.

Mein Schweizerthal. Salonstück von Emil Ascher, Op. 121. Preis 1 M. 50 Pfg.

Moderato.

1. *p dolce* *Lento* *fz rit.* *p*

Alpentöne. Tyroler Idylle von Albert Biehl, Op. 134. Preis 1 M. 50 Pfg.

Andante con grazia.

2. *p* ** Tw. * Tw. * Tw. * Tw. * Tw. **

Am Erlenbach. Tonstück von R. Kreideweiss, Op. 52. Preis 1 M. 50 Pfg.

Con affetto

3. *mf*

Unsere Garde. Tongemälde von R. Kreideweiss, Op. 51. Preis 1 M. 50 Pfg.

Marcia.

4. *mf* *p*

Die Nixe. Mazurka von R. Kreideweiss, Op. 54. Preis 1 M. 50 Pfg.

5. *p* *p*

Le Papillon. Piece caracteristique von Rud. Daase, Op. 377. Preis 1 M. 50 Pfg.

Allegro.

6. *p e scherzando* ** Tw. * Tw. * Tw. * Tw. **

La Grazieuse von H. Chevallier, Op. 12. N^o 1. Preis 1 M. 50 Pfg.

Allegretto.

7. *p* *1. 2. rit.*

Mignon. Polka de Salon von Hermann Franke, Op. 45. Preis 1 M. 50 Pfg.

Con grazia.

8. *p* *ten.* *1. 2. p* ** Tw. * Tw. * Tw. * Tw. * Tw. * Tw. * Tw. * Tw. **

Vögleins Traum von Louis Brandt, Op. 105. Preis 1 M. 50 Pfg.

Andante.

9. *dolce* *p*

Le Feu follet. Mazurka de Salon von Carl Besendahl, Op. 15. Preis 1 M.

10. *p scherzando* *accelerando* *riten.*