

BLUMENGARTEN

JARDIN FLEURISTE / FLOWER GARDEN

KONZERTSTÜCKE · SALONSTÜCKE · VORTRAGSSTÜCKE

FÜR

VIOLINE UND PIANO

1. Abt. Waldandacht, op. 211 Nr. 3	m.	1.—	51. Schubert. Marche militaire, op. 51 Nr. 1	m.	—80
2. Bach E. Frühlingserwachen	m.	1.—	52. — Ave Maria, op. 52 Nr. 6	m.	—80
3. Bach-Gounod. Méditation	m.	1.50	53. — Moment musical (hongarèse) op. 94 Nr. 3	m.	—80
4. Baumgartner. Noch sind die Tage der Rosen	m.	1.30	54. — Impromptu, op. 142 Nr. 2 (As-dur)	m.	1.—
5. Bizet. Menuett aus „Arlesienne“	m.	1.—	55. — Am Meer	m.	—80
6. — Carmen Opernfantasie (Seiffert)	l.	1.—	56. — Litanei	l.	1.—
7. Boccherini. Menuett	l.	1.—	57. — Scherzo Nr. 1	m.	—80
8. Burow. Polnisches Lied	l.	—80	58. — Scherzo Nr. 2	m.	1.—
9. Chopin. Nocturne (Es-dur), op. 9 Nr. 2	m.	1.—	59. — Ständchen („Leise stehen“)	m.	1.—
10. — Trauermarsch, op. 35a	l.	—80	60. Schubert (François). Die Biene (L'Abeille)	m.	1.—
11. Czibulka. Liebestraum nach dem Balle, op. 356	l.	1.20	61. Schumann. Träumerei, op. 15 Nr. 7	m.	—80
12. — Stephanie-Gavotte, op. 312	l.	1.20	62. — Schlummerlied, op. 124 Nr. 16	l.	—80
13. Delibes. Valse lente aus „Coppelia“	m.	1.—	63. — Abendlied, op. 85 Nr. 12	m.	—80
14. — Pizzicati aus „Sylva“	m.	—80	64. Simon. Berceuse	s.	1.—
15. Donizetti. Regimentstochter, Opernfantasie (Jaengerich)	l.	1.—	65. Smetana. Verkaufte Braut, Opernfant (Tourbié)	l.	1.—
16. Flotow. Martha, Opernfantasie (Tourbié)	l.	1.—	66. Smith. Chanson russe, op. 31	m.	1.—
17. Gounod. Frühlingslied	m.	1.—	67. Strauss (Vater). Radetsky-Marsch, op. 228	l.	—80
18. — Faust, Opernfantasie (Tourbié)	l.	1.—	68. Tschaiowsky. Chant sans paroles, op. 2 Nr. 3	m.	—80
19. Händel. Largo	l.	—60	69. — Andante cantabile (aus op. 11)	m.	1.50
20. Hauser. Wiegenlied und Liebeslied	l.	1.—	70. — Sérénade mélancolique, op. 26	s.	1.50
21. Haydn. Serenade	l.	1.—	71. — Canconetta a. d. Violinkonzert, op. 35 Nr. 2	m.	1.—
22. Jungmann. Heimweh, op. 117	m.	1.—	72. — Barkarole, op. 37 Nr. 6	m.	1.—
23. Jvanovloi. Donauwellen	m.	1.20	73. — Chanson triste, op. 40 Nr. 2	l.	—60
24. Kéler Béla. Der Sohn der Heide, op. 134 Nr. 2	m.	1.50	74. Vieuxtemps Réverie, op. 22 Nr. 3	s.	1.50
25. Kjerulf. Wiegenlied, op. 4 Nr. 3	l.	1.—	75. Wagner, Fr., Ich sende diese Blume dir	m.	1.—
26. — Frühlingslied, op. 28 Nr. 5	m.	1.—	76. Wagner, R. Brautlied (Rehfeld)	m.	1.—
27. Kol Nidre. (E. D. Wagner, op. 44 Nr. 1)	m.	—80	77. — Lied an den Abendstern (Rehfeld)	m.	1.—
28. Lange. Edelweiß, op. 31	m.	1.—	78. — Pilgerchor (Rehfeld)	m.	1.—
29. — Blumenlied, op. 39	m.	1.50	79. — Tannhäusermarsch (Rehfeld)	m.	1.—
30. Langer. Großmütterchen. Ländler, op. 20	l.	1.—	80. — Lohengrin, Opernfantasie (Tourbié)	l.	1.—
31. Lasson. Crescendo	m.	—80	81. — Tannhäuser, Opernfantasie (Tourbié)	l.	1.—
32. Loewe. Die Uhr, op. 123 Nr. 3	l.	—80	82. Weber. Aufforderung zum Tanz, op. 65	m.	1.30
33. Lortzing. Zar und Zimmermann. Opernfantasie (Tourbié)	l.	1.—	83. — Freischütz, Opernfantasie (Jaengerich)	l.	1.—
34. Mendelssohn. Frühlingslied, op. 62 Nr. 6	m.	—80	84. — Preciosa, Opernfantasie (Tourbié)	l.	1.—
35. — Hochzeitsmarsch, op. 61 Nr. 4	l.	—60	85. Wieniawsky. Kujawiak-Mazurka	s.	1.—
36. Meyerbeer. Krönungsmarsch	l.	1.—			
37. Mozart. Ave verum	l.	—80			
38. Nessler. Behüt dich Gott	m.	1.—			
39. Nevin. Narcissus	m.	1.—			
40. Nicolai. Lustige Weiber, Opernfantasie, (Tourbié)	l.	1.—			
41. Offenbach. Barcarole „Hoffmanns Erzählungen“	l.	1.—			
42. Pressel. An der Weser	m.	1.20			
43. Rachmaninoff. Prélude, op. 3 Nr. 2	m.	1.—			
44. Raff. Cavatine, op. 85 Nr. 3 Orig. m. u. l.	l.	1.—			
45. Richards. Vögleins Abendlied, op. 71	m.	1.—			
46. Rosas. Über den Wellen. Walser	l.	2.—			
47. Rossini. Barbier. Opernfantasie (Tourbié)	l.	1.—			
48. Rubinstein. Melodie, op. 3 Nr. 1	m.	—80			
49. — Romanse, op. 44 Nr. 1	m.	1.—			
50. Schrammel. Wien bleibt Wien. Marsch	l.	—80			

SCHLESINGER'SCHE BUCH- U. MUSIKHANDLUNG

(ROBERT LIENAU) BERLIN-LICHTERFELDE / CARL HASLINGER, WIEN I

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Schir Zijon

Célèbres chants hébraïques

TRANSCRITS

par

E. D. WAGNER.

Op 44.

Nº 1.

Kol Nidre

für VIOLINE oder VIOLONCELLO

mit Klavierbegleitung.

Pr. M.1,-
und Teuerungszuschlag

Berlin, chez **Schlesinger** Editeur

Französische Str 23.

Wien chez Charles Haslinger, q^{dm} Tobias.

Kol Nidre.

E. D. Wagner.

Andante religioso.

VIOLINE
oder
Violoncello.

Piano
oder
Harmonium.
oder
Orgel.

The first system of the score consists of two staves. The upper staff is for Violin or Cello, and the lower staff is for Piano, Harmonium, or Organ. The music is in a minor key with a common time signature. The piano part begins with a forte (*f*) dynamic, followed by a ritardando (*rit.*) and then a diminuendo (*dim.*). The violin part features a melodic line with several slurs and accents.

The second system continues the musical piece. The upper staff (Violin) is marked *con espressione* and begins with a mezzo-forte (*mf*) dynamic. The lower staff (Piano) starts with a piano (*p*) dynamic. The piano part includes a long, expressive slur across several measures.

The third system continues the musical piece. The upper staff (Violin) has markings for *rit.*, *a tempo*, and *breit*. The lower staff (Piano) has markings for *rit.* and *a tempo*. The piano part includes a long, expressive slur across several measures. The system concludes with a *Fin.* marking.

IV. *rit.*

f

rit.

a tempo

mf

This system contains a vocal line and piano accompaniment. The vocal line begins with a melody in the right hand, marked with a forte (*f*) dynamic. It features a triplet of eighth notes. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The tempo marking changes from *rit.* to *a tempo*, and the dynamic is marked *mf*.

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line features a series of eighth notes and quarter notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment features chords and a bass line.

This system continues the musical piece with a vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a four-measure rest. The piano accompaniment features chords and a bass line.

First system of musical notation. The top staff is a single melodic line starting with a piano (*p*) dynamic, followed by a ritardando (*rit.*) and ending with a *p dolce* marking. The bottom two staves are a piano accompaniment, starting with a piano (*p*) dynamic and a mezzo-forte (*mf*) dynamic, and ending with a ritardando (*rit.*) marking.

Second system of musical notation. The top staff is marked *a tempo* and features a forte (*f*) dynamic. The bottom two staves are also marked *a tempo* and feature a forte (*f*) dynamic.

Third system of musical notation. The top staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic. The bottom two staves have piano (*p*) and forte (*f*) dynamics.

Fourth system of musical notation. The top staff has a piano (*p*) dynamic, followed by a forte (*f*) dynamic, and ends with a piano (*p*) dynamic. The bottom two staves have piano (*p*) and forte (*f*) dynamics.

First system of musical notation. It consists of a single melodic line at the top and a grand staff (treble and bass clefs) below. The melodic line features a series of eighth notes with a 4-measure rest, followed by a 3-measure rest, and ends with a fermata. The grand staff contains chords and moving lines in both hands, with dynamic markings *p* and *mf*. Vertical text 'Vall' is written below the bass staff.

Second system of musical notation. The top staff has a long horizontal line with a fermata. The grand staff continues with chords and moving lines. A dynamic marking *cresc.* is present. Vertical text 'Vall' is written below the bass staff.

Third system of musical notation. The top staff has a melodic line with a fermata. The grand staff continues with chords and moving lines. Vertical text 'Vall' is written below the bass staff.

Fourth system of musical notation. The top staff has a melodic line with a fermata. The grand staff continues with chords and moving lines. A dynamic marking *rit.* is present. Vertical text 'Vall' is written below the bass staff.



Sammelbände beliebter Unterhaltungsmusik für Violine und Klavier

- | | M. |
|--|------|
| Im Opernhaus. Sammlung brillanter Fantasiën über die beliebtesten Opern. (1. Lage) | M. |
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| 1. Pressel, An der Weser. 2. Heiser, Heidegrab. 3. Schubert, Ständchen. 4. Gumbert, O bitt' euch, liebe Vögelein. 5. Löwe, Die Uhr. 6. Baumgartner, Noch sind die Tage der Rosen. 7. Wagner, Ich sende diese Blumen dir. 8. Abt, Waldandacht. 9. Kessler, Behüt' dich Gott | 1.80 |
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| Band II: 1. Svendsen, Romanze. 2. Burmeister-Beethoven, Menuett. 3. Sinding, Ständchen. 4. Juon, Berceuse. 5. Wilhelmj, Schwedische Melodie. 6. Drdla, Böhmisches Volkslied. 7. Sjögren, Fantasiestück. 8. Burmeister-Dittersdorf, Tanz. 9. Sinding, Prélude. 10. Tschaikowsky, Ranzonetta. 11. Galikine, Serenade. 12. Dvořák, Dumky. 13. Burmeister-Rameau, Gavotte. 14. Sinding, Abendlied. 15. Halvorjen, Springtanz | 4.— |