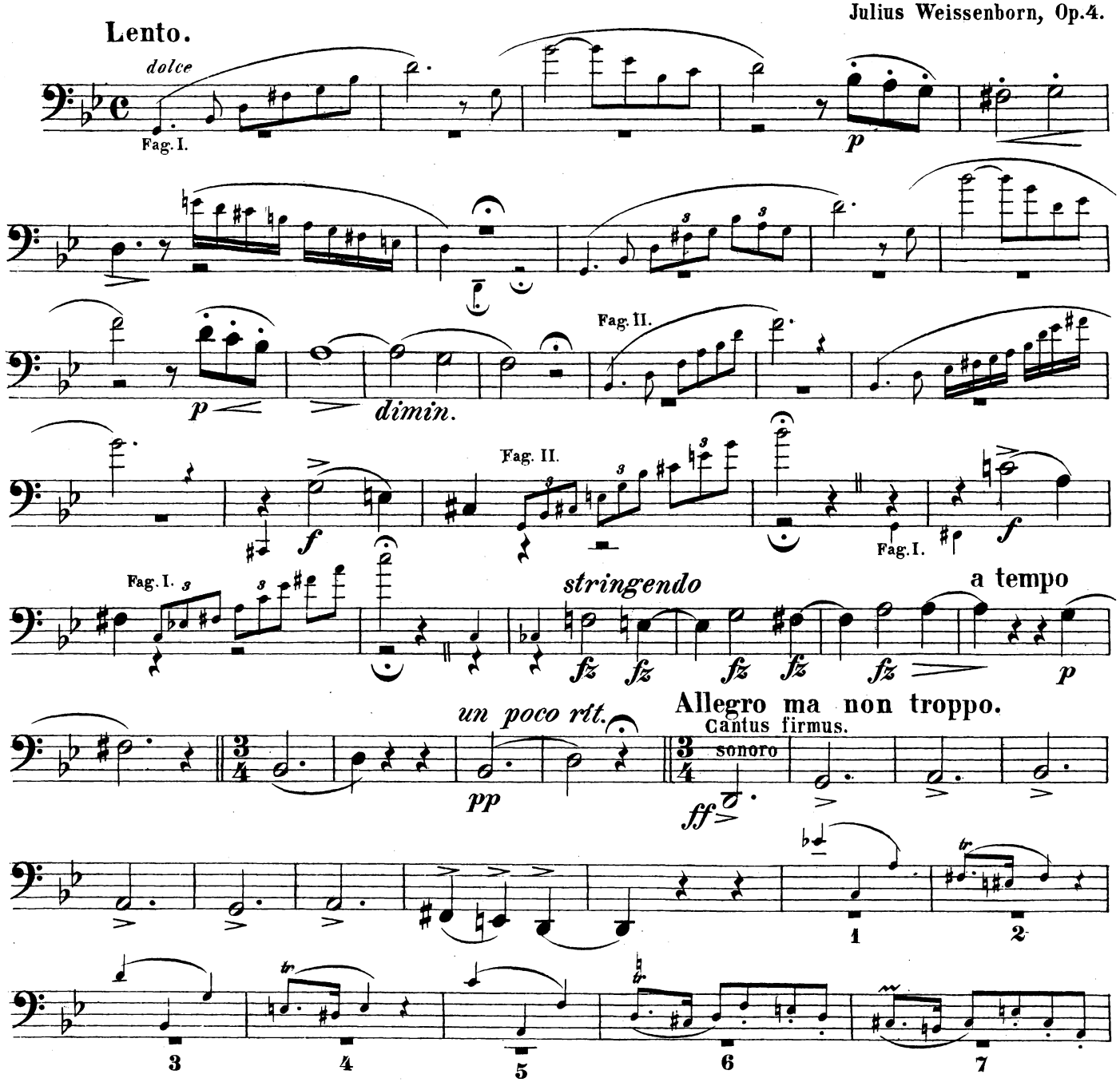
1.
SERENADE.

Praeludium. — Figurirter Choral: „Wer nur den lieben Gott lässt walten“ — Finale.

Julius Weissenborn, Op. 4.

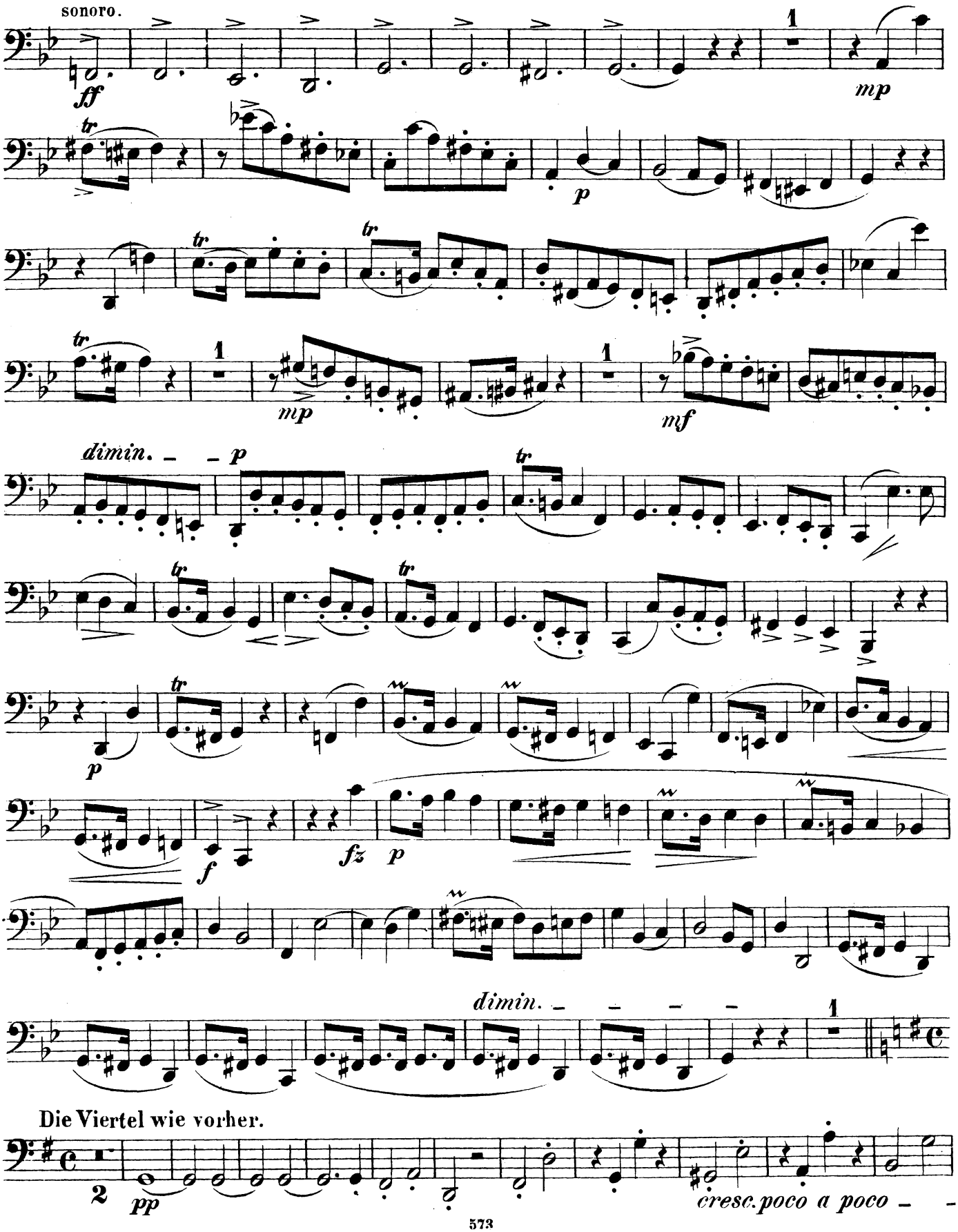


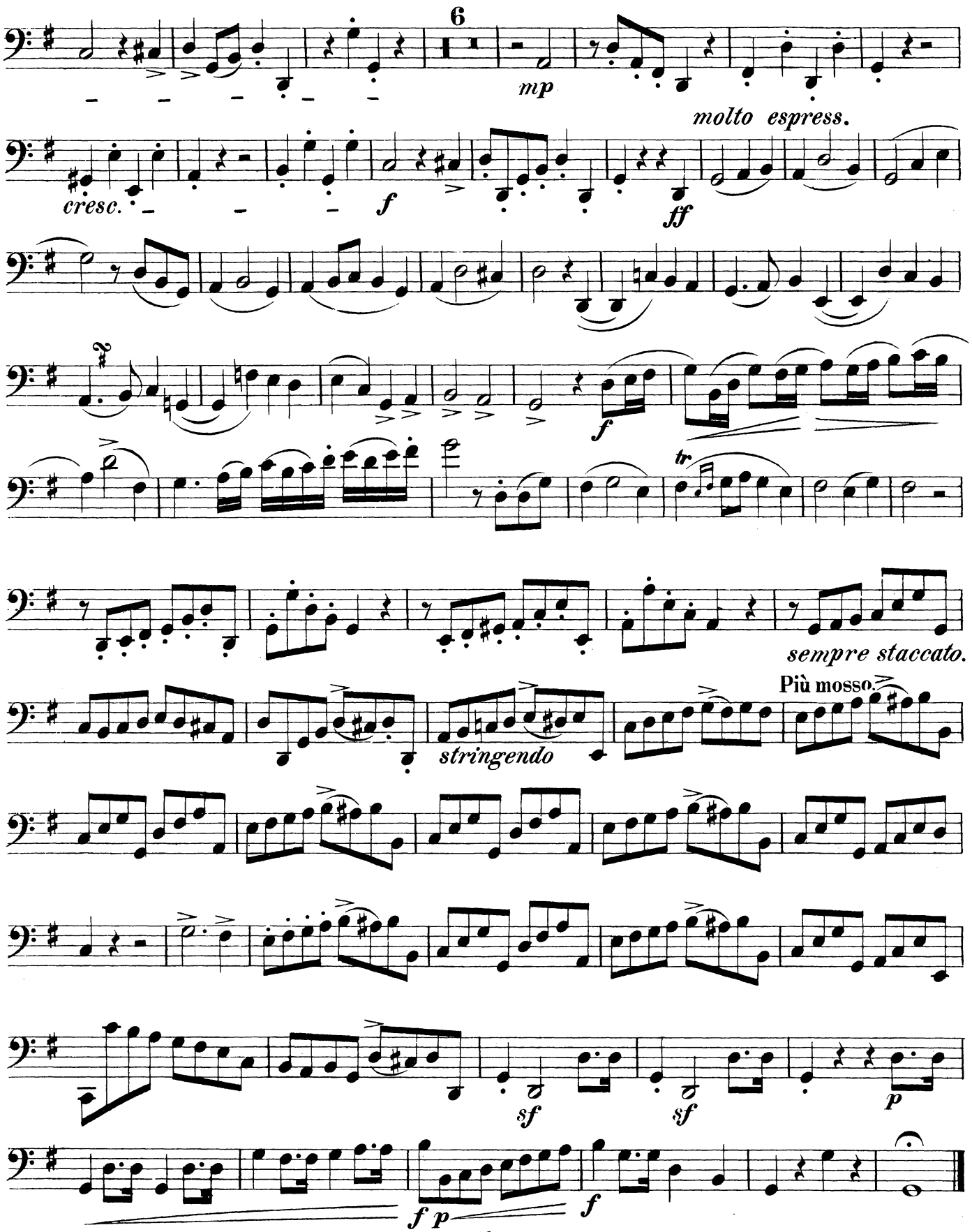
Anmerkung. Im zweiten Satz (Allegro ma non troppo) ist der Cantus firmus (Choral) überall stark hervorzuheben und mit grossem, vollem, schönem Ton zu spielen; die Figuration dagegen muss *piano*, höchstens *mezzoforte* und immer *dolce* gehalten werden.

FAGOTT III.

Cantus firmus.

sonoro.



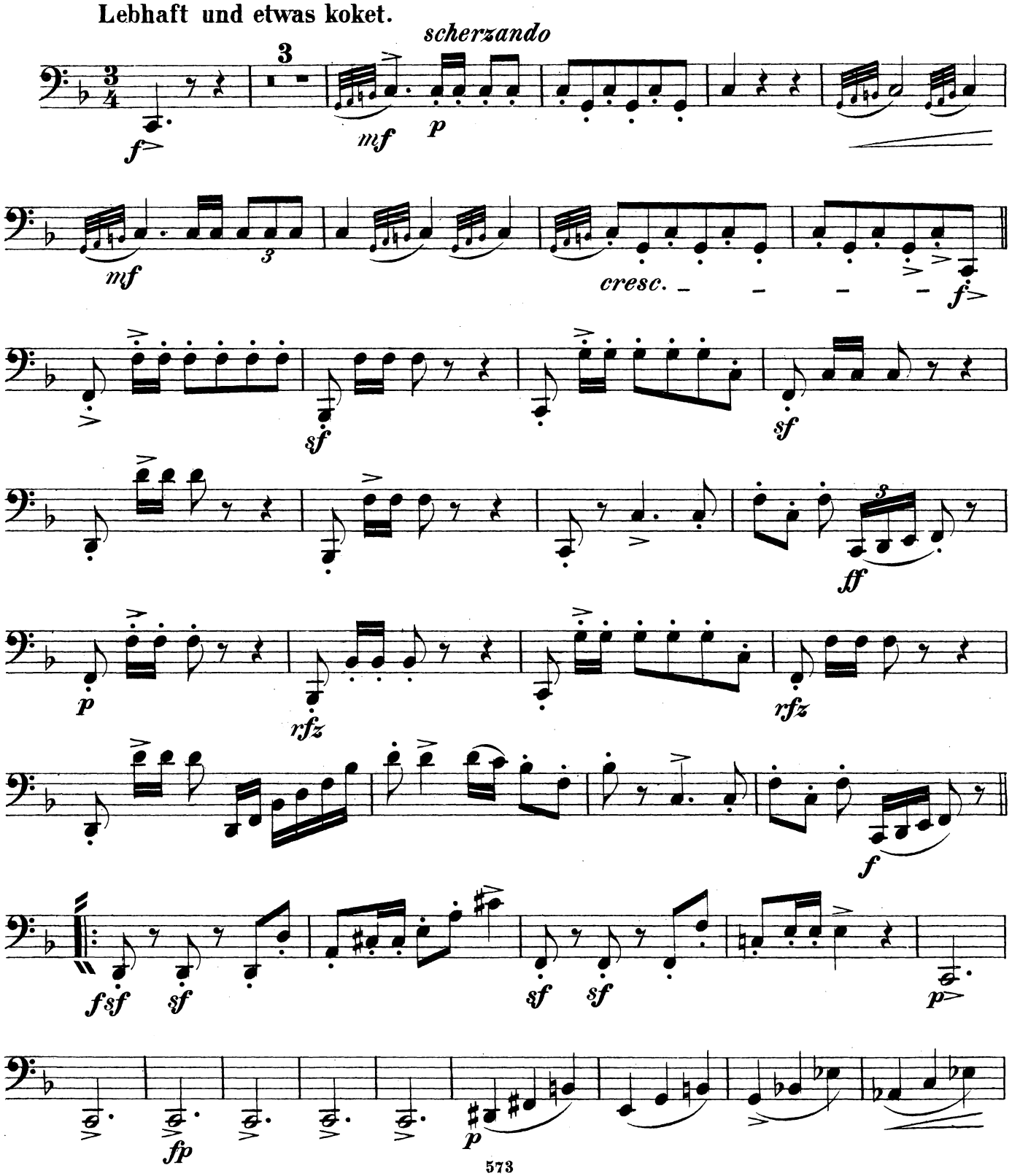

6
mp
molto espress.
cresc.
f
ff
f
tr
sempre staccato.
Più mosso.
stringendo
sf
sf
p
f p
f

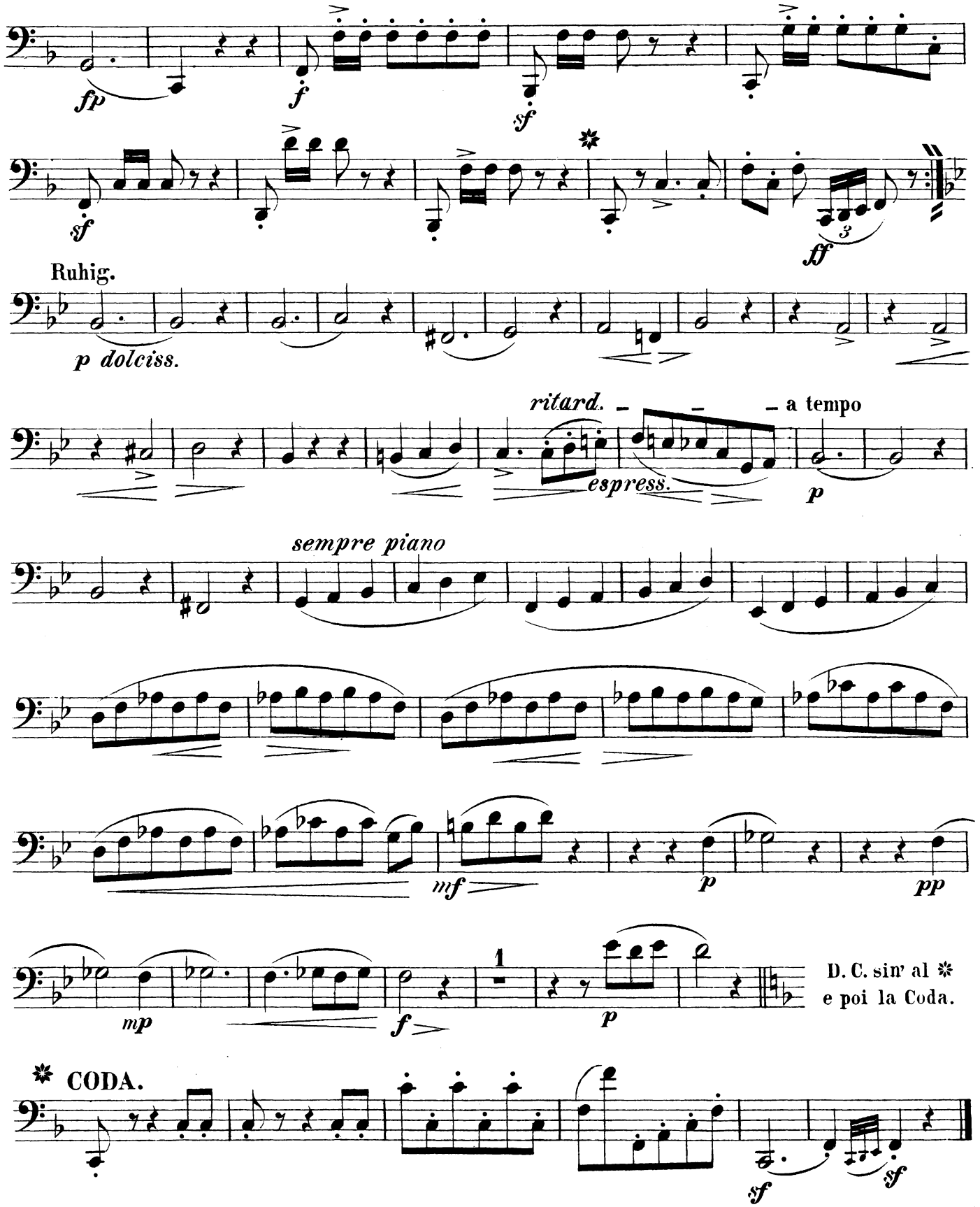
9.

Der erste Ball mit der Geliebten.

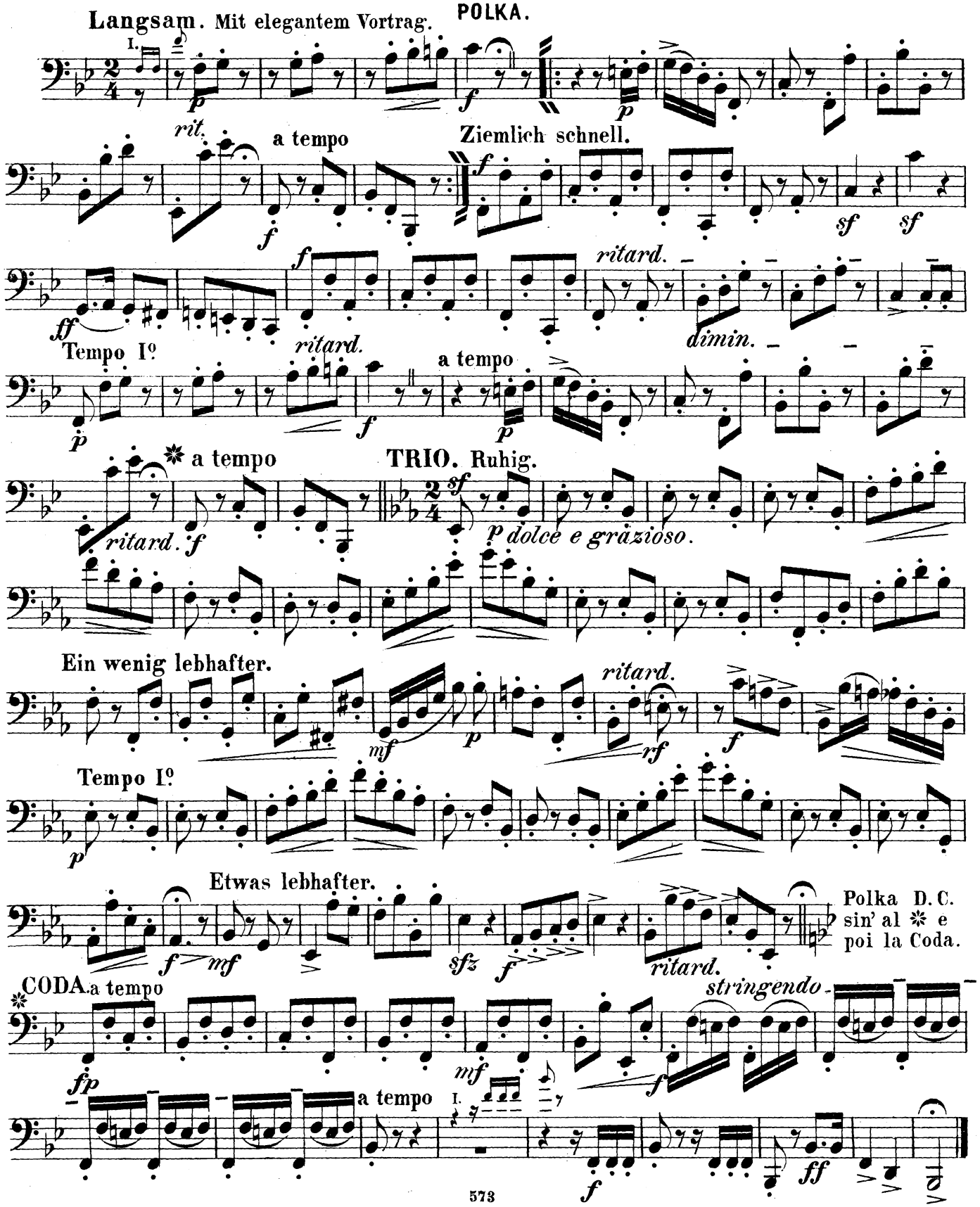
POLONAISE.

Lebhaft und etwas koket.




fp
f
sf
sf
ff
3
Ruhig.
p dolciss.
ritard.
a tempo
espress.
p
sempre piano
mf
p
pp
mp
f
1
p
D. C. sin' al ✲
e poi la Coda.
✲ CODA.
sf
sf

3.
Thé dansant im Landschlösschen.

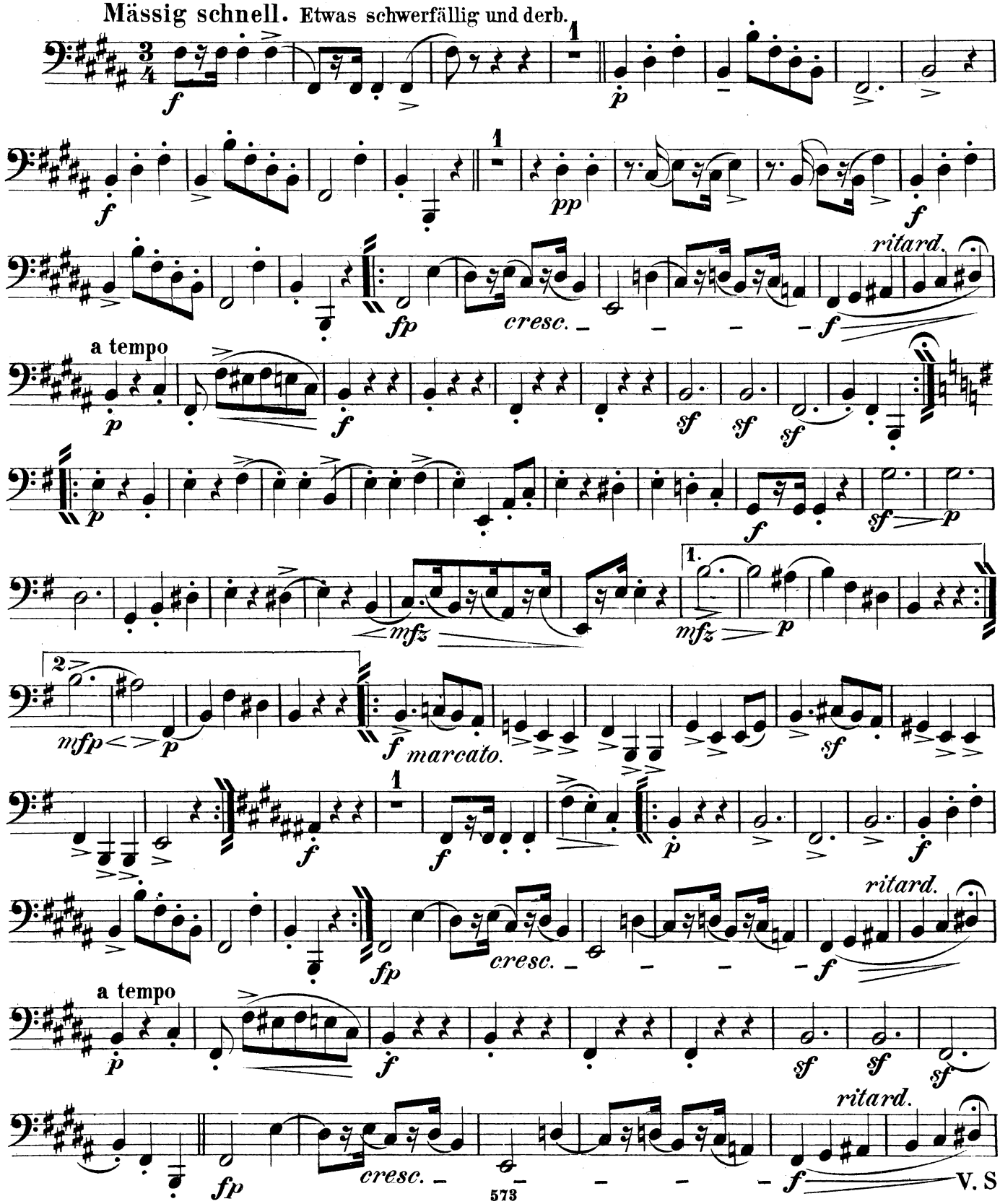


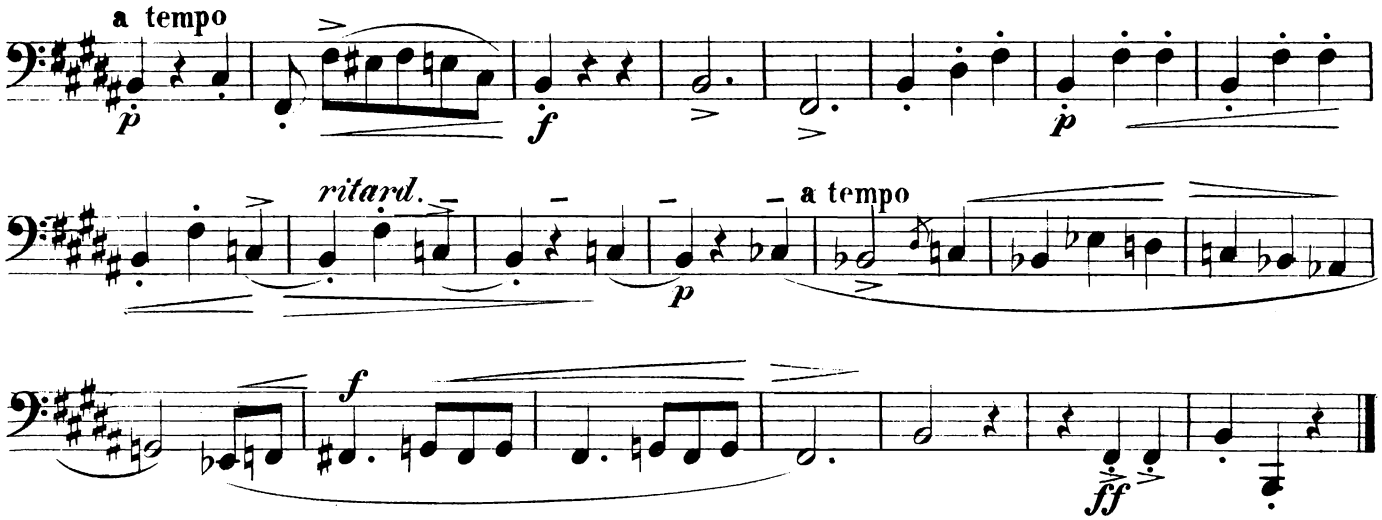
4.

Tanz in der Dorfschänke.

Scherzo alla Mazurka.

Mässig schnell. Etwas schwerfällig und derb.



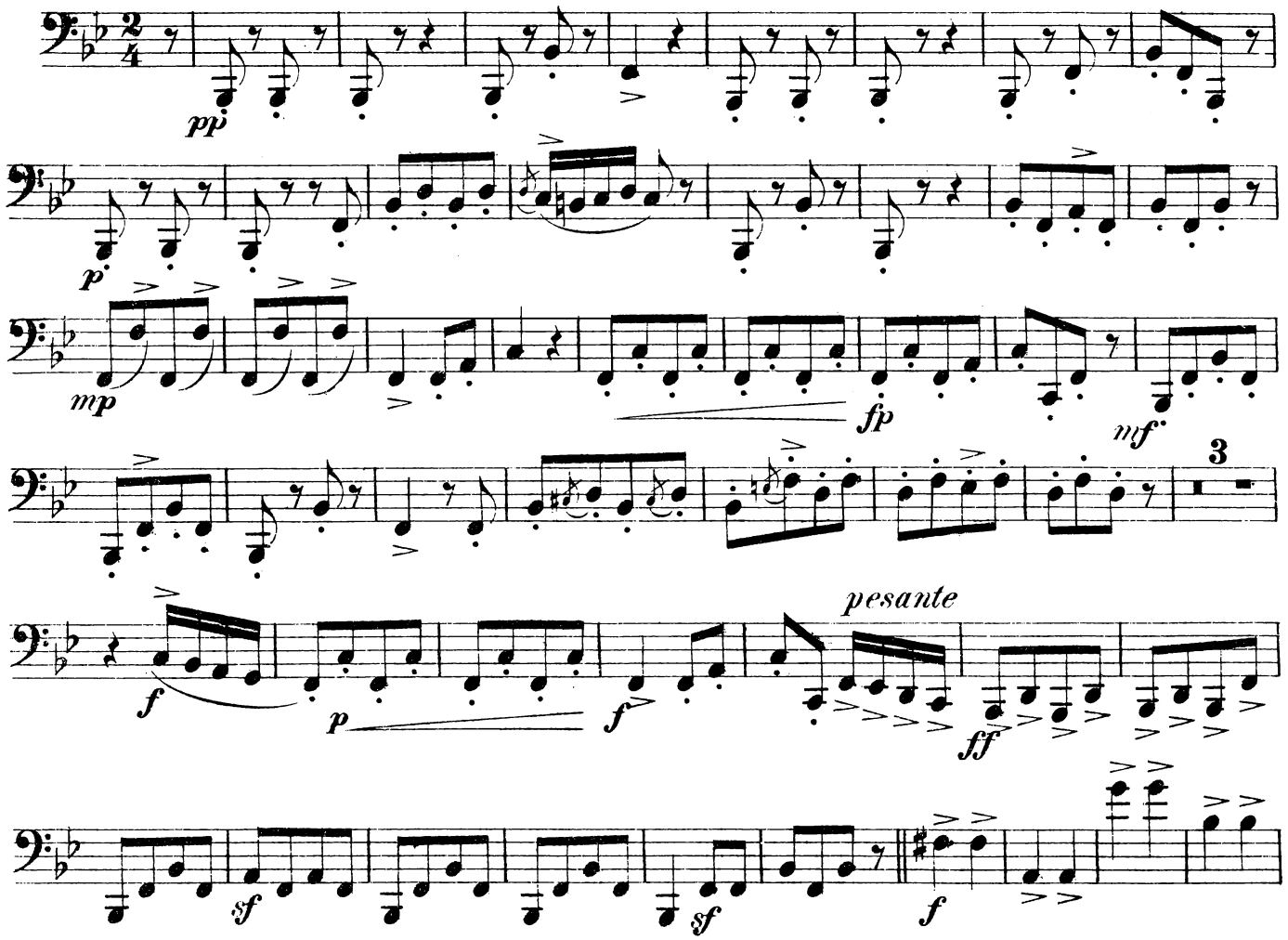


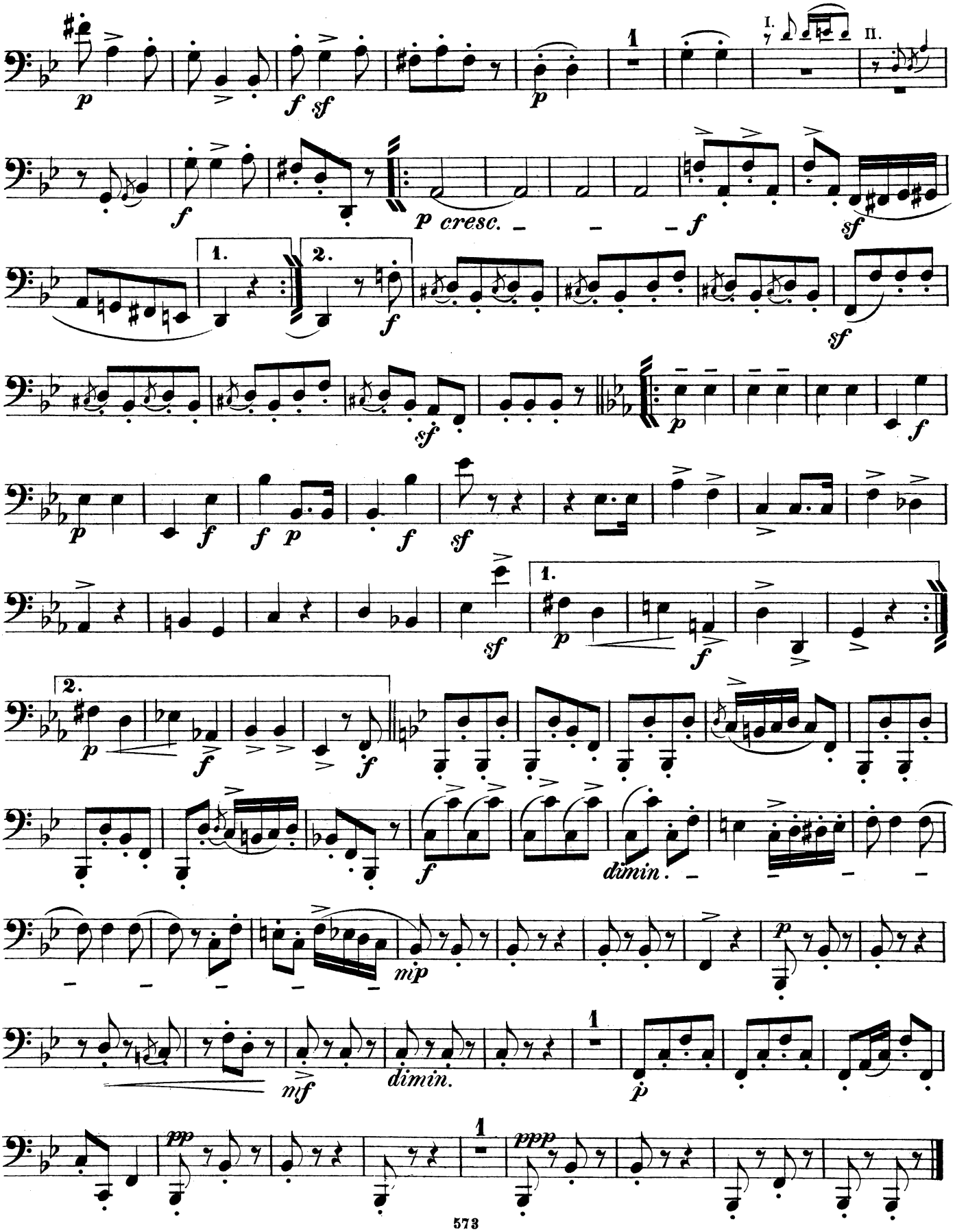
5.

Mitternächtliche Wachtparade.

Türkischer Marsch.

Nicht zu rasch.



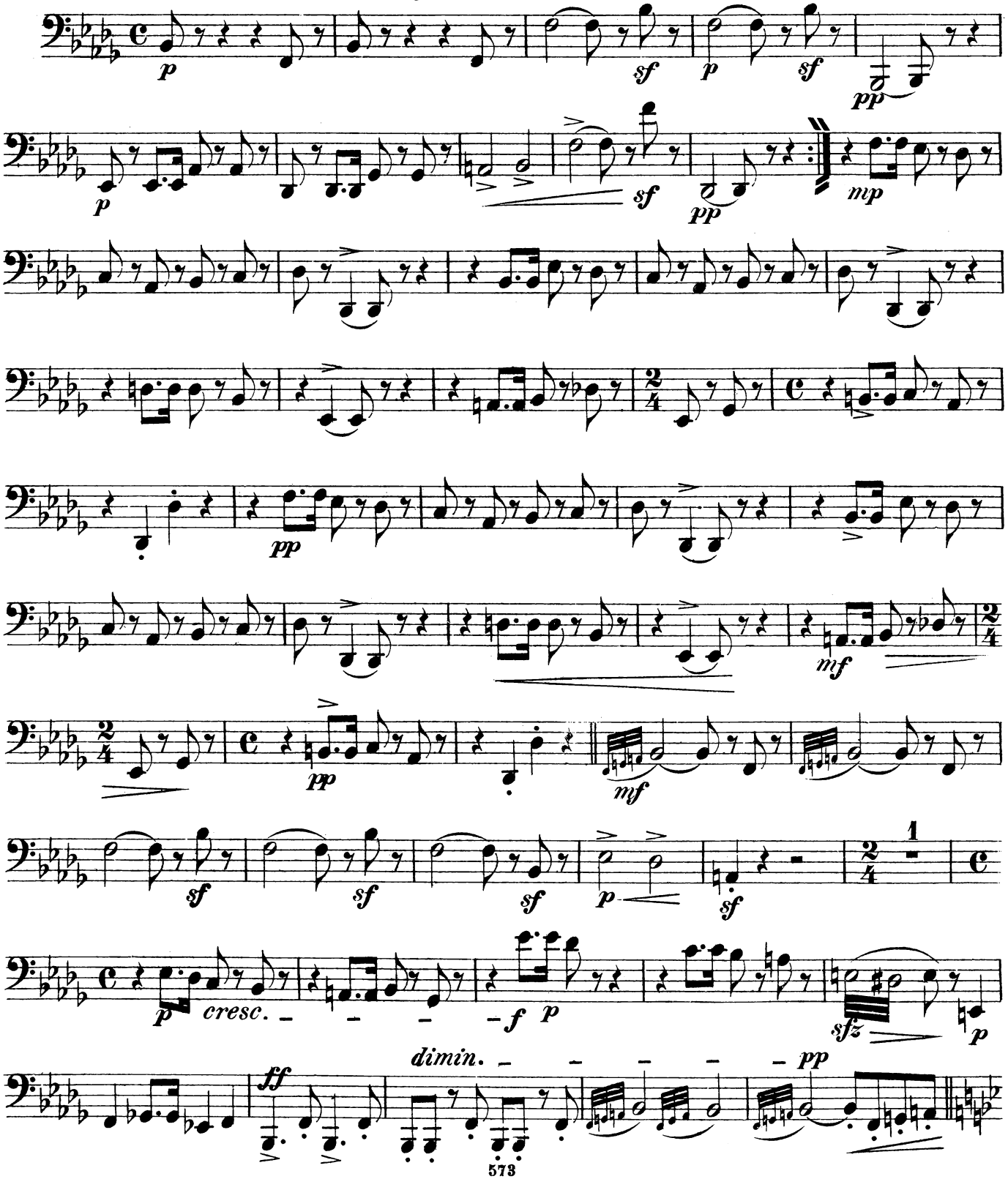

p
f sf
p
1
I.
II.
f
p cresc.
f
sf
1.
2.
f
sf
sf
p
f
p
f
f p
f
sf
1.
sf
p
f
2.
p
f
f
f
dimin.
mp
mf
dimin.
1
p
pp
1
ppp

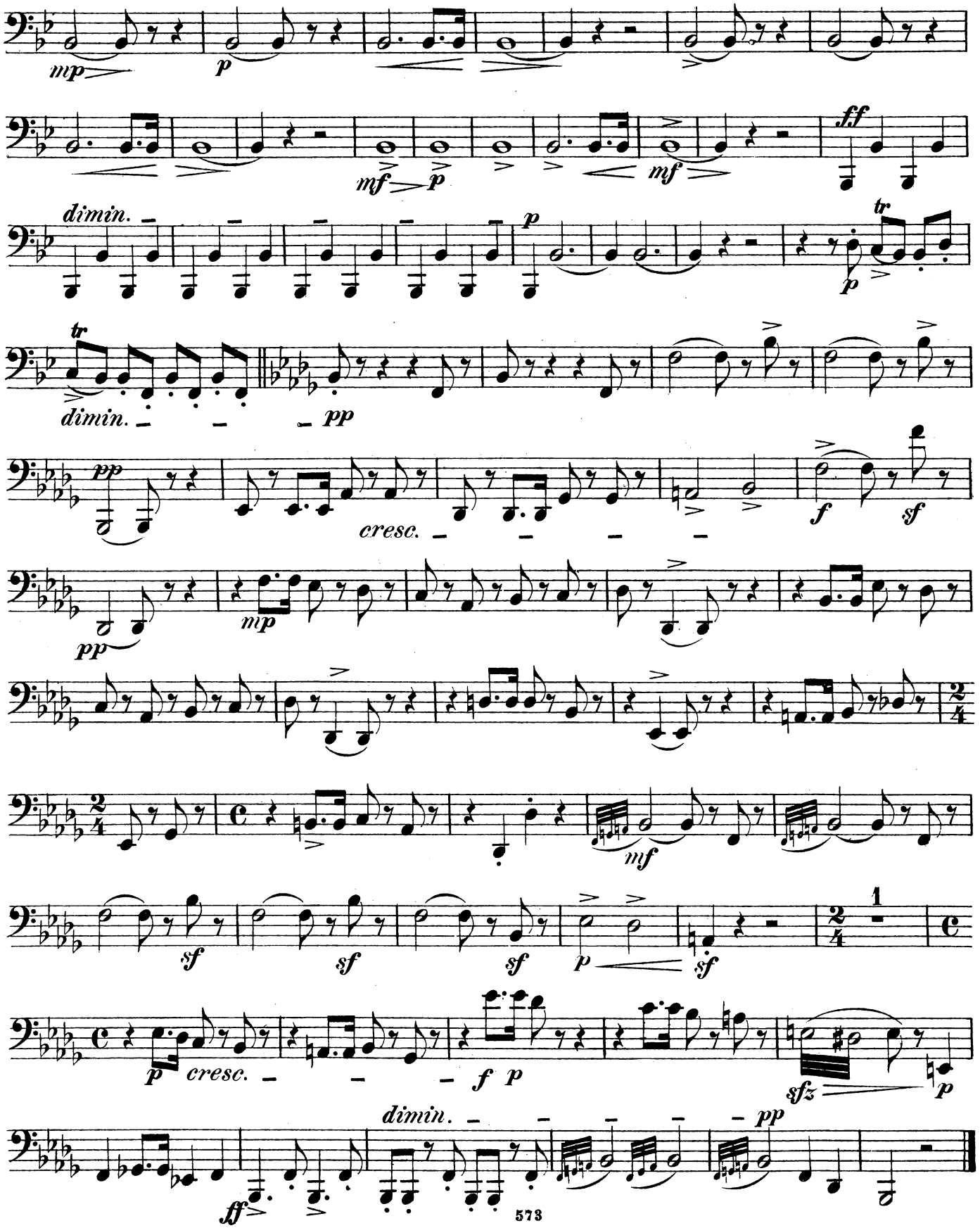
6.

Eines Humoristen letzte Stunde.

TRAUERMARSCH.

Langsam, aber nicht schleppend.




mp
p
mf
p
mf
ff
dimin.
p
tr
p
tr
dimin.
pp
pp
cresc.
f
sf
pp
mp
2/4
2/4
mf
sf
sf
sf
p
sf
1
p
cresc.
f p
sfz
p
dimin.
pp
ff