

2

1891.224

# Albumblätter

für das Klavier.

Op. 191, 3

1. Taubert, Im goldenen Kranze.

2. Kiel, Walzer-Caprice.

3. Loeschhorn, Barcarolle.

4. Bargiel, Walzer.

5. Lange, Ein Gedenkblatt.

6. Wüerst, Menuetto

7. Dorn, Gavotte.

8. Leßmann, Tarantella.



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JOH. HOFFMANN'S WVE  
MUSIKALIEN - HANDLUNG  
PRAG

[ca. 1880]



# Im goldenen Kranze.

FESTLICHER REIGEN.

Moderato maestoso.

Wilhelm Taubert, Op. 191. N.º 3.

Piano.

The first system of music is in 3/4 time with a key signature of three sharps (F#, C#, G#). It begins with a piano (p) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and chords.

Ben moderato ed espressivo.

The second system continues the piece with a tempo change to 'Ben moderato ed espressivo'. It includes a first ending marked '1.' and a second ending marked '2.'. There are also performance markings: 'Ped.' (pedal) and an asterisk (\*) indicating a repeat or specific articulation.

The third system continues the musical development with various rhythmic patterns and chordal textures in both hands.

The fourth system features more complex rhythmic figures and melodic lines, maintaining the expressive character of the piece.

The fifth system is marked 'dolce' (softly) and includes a first ending marked '1.' and a second ending marked '2.'. It concludes with performance markings: 'Ped.' and an asterisk (\*) at the end of the piece.



This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff with a treble clef on top and a bass clef on the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a 'Ped.' marking and an asterisk below the bass clef. The second system has a 'p' marking and an asterisk below the bass clef. The third system has 'f' and 'dim.' markings and an asterisk below the bass clef. The fourth system has a 'Ped.' marking and an asterisk below the bass clef. The fifth system has a 'p' marking and an asterisk below the bass clef. The sixth system has a 'Ped.' marking and an asterisk below the bass clef, and includes a fingering '4 3 2' above a note.

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides harmonic support with chords and some eighth-note patterns. Dynamics include *p* (piano).

Second system of musical notation. The right hand features a prominent melodic line with sixteenth-note runs, marked with a forte *f* dynamic. The left hand continues with harmonic accompaniment, including some sixteenth-note patterns.

Third system of musical notation. The right hand continues with a melodic line, showing some rests and a change in dynamics to *p*. The left hand has a more active bass line with eighth notes.

Fourth system of musical notation. The right hand begins with a melodic phrase marked *calando* (diminuendo), which then transitions to a more relaxed *tranquillo* section. The left hand provides a steady accompaniment.

Fifth system of musical notation. The right hand continues with a melodic line, and the left hand has a simple accompaniment of quarter notes and chords.

Sixth system of musical notation. The right hand features a melodic line with some rests and a final cadence. The left hand continues with a rhythmic accompaniment.

*dolce piano*

First system of musical notation. The treble clef contains a melodic line with eighth and sixteenth notes. The bass clef contains a bass line with quarter notes. Below the bass line is a piano pedal line with the label "Ped." and asterisks indicating pedal points.

Second system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line. The piano pedal line continues with "Ped." and asterisks.

Third system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line. A dynamic marking of *f* (forte) appears in the treble clef. The piano pedal line continues with "Ped." and asterisks.

Fourth system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line. A dynamic marking of *f* (forte) appears in the bass clef. The piano pedal line continues with "Ped." and asterisks.

Fifth system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line. The piano pedal line continues with "Ped." and asterisks.

Sixth system of musical notation. The treble clef continues the melodic line. The bass clef continues the bass line. A dynamic marking of *f* (forte) appears in the bass clef. The piano pedal line continues with "Ped." and asterisks. The system concludes with a double bar line and a key signature change to three sharps.

pp  
Ped. \* Ped. \* Ped. \*

espressivo  
p  
Ped. \*

pp  
Ped. \* Ped. \*

p  
Ped. \* Ped. \* Ped. \*

pp  
Ped. \* Ped. \*

pp  
poco rit.  
Ped. \* Ped. \*

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is three sharps (F#, C#, G#). The first system is marked *sempre piano*. The second system includes markings for *pp*, *rit.*, and *mf*, and is marked *a tempo*. The score includes numerous *Ped.* (pedal) markings and asterisks (\*) indicating specific performance points. The notation features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

2 1 3

*sf*

*dim.*

*tranquillo*

*Ad.*



2 3 4 5

*p*

*sf*

*pp*

First system of musical notation, featuring a treble and bass clef. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The first measure contains a complex rhythmic pattern with many beamed notes. The second measure has a dynamic marking of *f*. The third measure continues with a similar rhythmic pattern.

Second system of musical notation. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f* and a *ped.* (pedal) marking below the bass line.

Third system of musical notation. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f* and a *ped.* (pedal) marking below the bass line. There are asterisks (\*) above the first and third measures.

Fourth system of musical notation. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*.

Fifth system of musical notation. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*.

Sixth system of musical notation. The first measure has a dynamic marking of *pp*. The second measure has a dynamic marking of *pp*. The third measure has a dynamic marking of *f*.

Ped. \* Ped. \* Ped. \*

Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

Ped. \* Ped. \*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is three sharps (F#, C#, G#). The music features a complex texture with many sixteenth notes in the right hand and chords in the left hand. Pedal markings 'Ped.' are present below the bass staff, and an asterisk '\*' is placed between the two staves.

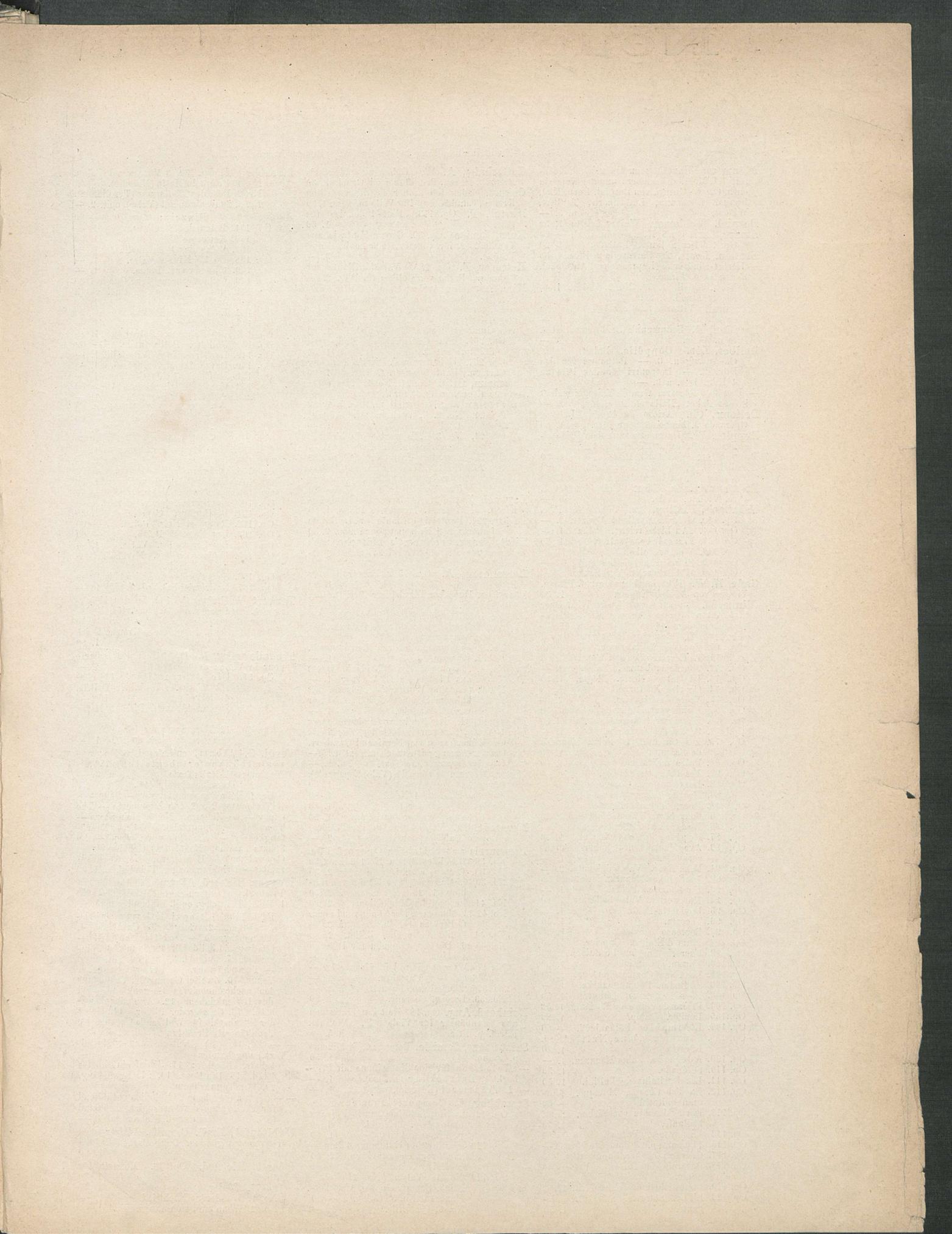
Second system of musical notation. The right hand continues with intricate sixteenth-note patterns. The left hand has chords and some melodic lines. Dynamics include 'ff' (fortissimo) and 'mp' (mezzo-piano). Pedal markings 'Ped.' and asterisks '\*' are used throughout the system.

Third system of musical notation. The right hand has a more melodic line with some sixteenth-note runs. The left hand provides harmonic support with chords. Pedal markings 'Ped.' and asterisks '\*' are present.

Fourth system of musical notation. The right hand features a melodic line with some grace notes. The left hand has a rhythmic accompaniment. Dynamics include 'f' (forte). Pedal markings 'Ped.' and asterisks '\*' are used.

Fifth system of musical notation. The right hand has a melodic line with accents (^) above some notes. The left hand has a rhythmic accompaniment. Pedal markings 'Ped.' and asterisks '\*' are used.

Sixth system of musical notation, the final system on the page. The right hand has a melodic line with accents (^) above some notes. The left hand has a rhythmic accompaniment. Pedal markings 'Ped.' and asterisks '\*' are used. The system ends with a double bar line and repeat signs.



# Neue Musikalien

aus dem Verlage von

**Adolph Fürstner**  
C. F. Meser.



Königl. Sächs. Hof-Musikalienhandlung in Berlin (W.) Behrenstrasse No. 7.

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- Bargiel, Woldemar.** Walzer f. Pfte. 1. 50
- Bieber, Carl.** Op. 8. König Wein. Lied. — 60  
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— Herbst-Eindrücke (Impressions d'Automne).  
3 Etudes p. Piano.  
No. 1. Emoll. 1. 50. No. 2. Desdur. 1. —  
No. 3. Amoll. 1. 30.
- Carissimi.** Vittoria mio core! Für Sopran oder Alt. à 1. —
- Davidoff, R.** Schumann's Schlummerlied f. Pfte u. Vello. 2. —
- Delibes, Léon.** Coppélia. Ballet.  
Cl.-Auszug n. 6. — Potpourri für das Pfte. 2. — Potpourri für das Pfte zu 4 Hdn. 1. 2. à 3. —  
— Pas des Fleurs. Grande Valse, eingelegt in das Ballet „Naila“ f. Pfte. 2. —
- Delieux, Ch.** Arioso du Roi de Lahore. Opéra de J. Massenet pour Pfte. 1. 50
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Op. 140. Goldene Myrthen. Walzer. 2. —  
Op. 141. „An Liebe reich“. Polka. 1. —  
Op. 145. Frauenliebe. Walzer. 1. 80  
Op. 146. Wecker-Polka. —  
Op. 149. Storchschnäbel-Galopp. 1. —  
Op. 150. L'Holzknocht. Tyrolienne. —
- Gade, N. W.** Frühlingsblume arr. f. Pfte u. Violine von Adolph Kugler. 1. 30
- Glinka, M.** Russian und Ludmilla. Oper in 5 Akten. Clavier-Auszug mit russisch-deutschem Text. 8<sup>o</sup>. n. 15. —
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Op. 69. Fantasie Tannhäuser. 1. 80  
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Op. 83. Marche Triomphale à 6 Ms. 1. 50  
Op. 84. Dora. Polka brillante. 1. 50  
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Op. 86. Lodoiska. Polka brillante. 1. —  
Op. 87. Pepita. Polka de Salon. 1. 30  
Op. 89. Ave Maria von Schubert. Transcription. 1. —  
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Op. 110. Sérénade. 1. 30  
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Op. 113. Der Freischütz von Weber. Fant. brillante. 1. 50  
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Op. 115. Polonaise p. 2 Pianos à 8 Ms. 3. —  
Op. 117. Obéron p. Weber. Fant. brill. 1. 80  
Op. 118. Parfum de Roses. Valse de Salon. 1. 50  
Op. 119. Douce Illusion. Valse brill. 1. 80  
Op. 120. L'Enchanteresse. Mazurka élégante. 1. 50
- Gottschalg, A. W.** Gebet aus Wagner's Rienzi f. Harm., Pedalfügel od. Orgel. 1. 30
- Grimm.** Blick ich umher in diesem edlen Kreise (Tannhäuser). Für Vello m. Pfte. 1.50
- Hertel, P.** Op. 113. Fest-Polonaise für Pfte. 1. 50
- Kern, Louise.** Op. 39. Grosse Fantasio aus Tannhäuser für Clavier, Harmonium und Violine. 3. —
- Ketterer, E.** Op. 285. Valse brillante sur Coppélia. Ballet von Delibes für Pfte. 2. —
- Kiel, Friedrich.** Walzer-Caprice f. Pfte.
- Lalo, Ed.** Op. 14. No. 2. Serenade für Pfte u. Violine oder Violoncell. à 1. 50
- Lange, Gustav.** Op. 171. No. 35. Mein Lied von Gumbert f. Pfte. 1. 80  
Op. 263. Ein Gedenkblatt. Meditation f. Pfte. 1. 50  
Op. 267. Habanera a. d. Bizet'schen Oper Carmen. Fant. Transcr. f. Pfte. 1. 30
- Lessmann, Otto.** Op. 24. No. 1. „Du rothe Rose auf grüner Heide“ für Sopran oder Tenor sowie f. Alt oder Bariton (D) m. Pfte. à 1. 50  
Op. 24. No. 2. „Wüchsen mir Flügel“. Lied. 1. —  
Op. 24. No. 3. „Es wartet ein bleiches Jungfräulein. Lied. 1. —  
Op. 25. Tarantella-Improptuf. Pfte. 1.50  
Op. 26. No. 1. „Wie die jungen Blüten leise träumen“ für Sopran oder Tenor mit Pfte. — 80
- Leybach, J.** Op. 214<sup>bis</sup>. Arioso du Roi de Lahore de J. Massenet. Transcr. p. Piano. 1. 80  
Op. 221. Fantaisie brillante sur „Le Roi de Lahore“ de J. Massenet pour Piano. 2. 30
- Liszt, Franz.** Schubert's Märsche nach deren Orchestrierung für Pfte. vierhändig gesetzt.
- Loeschhorn, A.** Op. 158. Barcarolle für Pfte. 1. 80
- Löw, Jos.** Duo über Tannhäuser für Pfte und Harmonium. 4. —  
Op. 108. Transcriptionen im leichten instructiven Style m. Fingersatzbez. (ohne Octavenspannung) f. Pfte.  
No. 7. Friedensmarsch aus Rienzi von R. Wagner. 1. —  
No. 8. „Ja eine Welt voll Leiden“. Duett aus Rienzi von R. Wagner. 1. —  
No. 9. Cavatine Wolfram's „Als du mit kühnem Sange.“ Aus Tannhäuser von R. Wagner. 1. —
- Massenet, G.** Der König von Lahore. Oper in 5 Akten, Text von Louis Gallet. Zur Musik deutsch übertragen von Ferdinand Gumbert. Clavier-Auszug mit deutschem Text n. 16. — Clavier-Auszug ohne Text. n. 8. —
- Métra Olivier.** Sérénade (Valse Espagnole). Für Pfte. 1. 50  
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— Die Welle. Walzer für Pfte. 1. 80  
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No. 36/37. Delibes, Sylvia. No. 1. 2. à 2.50  
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No. 49/50. — Camargo. à 2. —  
No. 51/52. Offenbach, Favart. à 2. —  
No. 53. Lecoq, Casimir. 2. 50
- Reinhard, Aug.** Op. 18. Heft I. u. II. Szenen aus Tannhäuser für Violoncell, (Violine), Harm. u. Pfte. à 5. —
- Saint Saëns, Camille.** Romance. (Si Mineur) p. Piano. 1. 50  
— Melodien für eine Singstimme mit Pftbegl. 1. Entzückung (Extase). 1. —  
— 2. Träumerei (Réverie). 1. —
- Streabog, L.** Compositions für Pfte.  
Op. 128. Petite Fantasio sur le Pré aux clercs. Op. d'Hérold. 1. 50  
p. Piano à 4 ms. 1. 80  
Op. 129. Feuilles de Printemps, 6 Danses faciles et élégantes. cpl. 2. 50  
Einzeln:  
Op. 129. No. 1. Valse. No. 2. Polka. No. 3. Schottisch. No. 4. Polka-Mazurka. No. 5. Galop. à — 60  
No. 6. Quadrille. 1. —
- Streabog, L.** Op. 130. 3 Moreaux de Salon. No. 1. Prière du Matin (Mélodie). No. 2. Echo des Montagnes (Tyrolienne). No. 3. Souvenir du Bal (Valse). cpl. 2. —  
Einzeln: à — 80  
Op. 131. Polka des Sorcières. 1. —  
Op. 136. Kermesse Villageoise. 1. 30  
Op. 137. Polka des Polichinelles. 1. —  
Op. 138. Do Ré Mi Fa. Valse. 1. —  
Op. 139. Charivari. Polka. 1. —  
Op. 140. La Lanterne magique. Quadr. 1.30  
Op. 141. Les Gracieuses. Bluettes. à 4 Ms. 1. 50  
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Op. 147. Les Refrains. Boléro. 1. 30  
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Op. 152. Carnet de Bal. Album. cpl. 2. 50  
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— 2. Polka. 3. Schott. — 60  
— 4. Polka-Maz. — 60  
— 5. Valse. 1. —  
— 6. Galopp. — 60  
Op. 154. Marche aux Flambeaux. 1. —  
Op. 155. Les Pierrots. Valse. 1. —  
Op. 156. Ombres chinoises. Polka. — 60  
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Op. 163. Les Magots. Polka. — 60  
Op. 164. Les Girouettes. Valse. 1. —  
Op. 165. Un jour de Fête. Marche Triomphale à 4 Ms. 1. —  
Op. 166. Sous l'Ombre. Mel. à 4 Ms. 1. —  
Op. 167. Le Premier Bal. Valse à 4 Ms. 1. —
- Taubert, Wilhelm.** Op. 190. In der Märznacht. Lied ges. v. den Damen Artôt, Etelka Gerster. Ausg. f. Sopr. u. Mezzo-Sopr. à 1. 50  
Op. 191. No. 3. Im goldenen Kranze. Festl. Reigen f. Pfte. 1. 80
- Tschaikowsky, P.** Op. 34. Valse Scherzo pour le Violon avec Piano. 4. —  
Op. 37. Die Jahreszeiten. 12 charakteristische Tonbilder f. Pfte. 4 Hefte à 2. —  
Op. 39. Jugend-Album f. Pfte. 3 Hefte.  
Op. 40. 12 Moreaux pour Piano à 60 Pf.—1. —
- Verdi, G.** Album, enthaltend 6 Romanzen mit Pianofortebegleitung (8<sup>o</sup> mit deutsch-engl.-ital. Text). n. 3. —  
Dasselbe einzeln (4<sup>o</sup>).  
No. 1. Beim Sonnenuntergang — Sunset — Il Tramonto. No. 2. Die Zigeunerin — The Gipsy — La Zingara. No. 3. Mein Stern — To a Star — Ad una stella. No. 4. Der Raucherkehrer — The Chimney Sweep — Lo Spazza camino. No. 5. Das Geheimnis — Concealment — Il Mistero. No. 6. Dithyrambe — Drinking song — Brindisi. à 1. 30
- Wagner, Richard, Album.** Für Gesang mit Pftbegl. (Deutsch-englisch-italien. Text). 1. Bd. (8<sup>o</sup>) in eleg. engl. Einband. n. 5. —  
Bd. I. Inhalt: Rienzi. 1. Gesang der Friedensboten. 2. Gebet. 3. Cavatine. 4. Schlachtymne. — Der fliegende Holländer. 5. Lied des Steuermann's. 6. Spinnerlied. 7. Ballade. 8. Lied des Matrosen. — Tannhäuser. 9. Erster Gesang der Venus. 10. Zweiter Gesang der Venus (aus den nachempfindeten Szenen). 11. Lied des Hirtenknaben. 12. Arie der Elisabeth. 13. Gesang der Pilger. 14. Gebet der Elisabeth. 15. Wolfram's Gesang. 16. Tannhäuser's Erzählung.  
— Bd. II. (8<sup>o</sup>) (Deutsch-franz.-engl.-ital. Text.) ungebunden n. 3. —  
Inhalt: Lieder: 17. Schlaf ein, holdes Kind. 18. Die Rose. 19. Die Erwartung. 20. Der Tannenbaum.  
— (oben angegebene 20 Melodien enthaltend für Pfte. (ohne Text) arrangirt. Ein Band (8<sup>o</sup>). in engl. Einband n. 4. —
- Waldteufel, Emil.** Coppélia. Walzer nach Motiven des gleichn. Delibes'schen Ballets für Pfte. 1. 50
- Wüerst, Richard.** Op. 76. Menuett für Pfte. 1. 30  
Op. 77. Lieder.  
No. 1. Wanderers Nachtlied. 1. —  
No. 2. Wenn zwei sich nur gut sind. 1. —