

# Blätter und Blüten.

Eine Sammlung beliebter Stücke

für

**VIOLINE UND PIANOFORTE**

in leichter Bearbeitung

herausgegeben von

**RICHARD HOFMANN.**

Nº 1. Mendelssohn, F. Hochzeitsmarsch.	M. 1. —	Nº 2. Strauss, Joh. Radetzky-Marsch.	M. 1. —
„ 3. Chopin, F. Trauermarsch.	„ — 75.	„ 4. Schubert, Fr. Ständchen: „Horch, horch“	„ 1. —
„ 5. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte	„ 1. —	„ 6. Schubert, Fr. Ave Maria.	„ — 75.
„ 7. Haydn, Jos. Serenade.	„ 1. —	„ 8. Schubert, Fr. Am Meer.	„ — 75.
„ 9. Mendelssohn, F. Auf Flügeln des Gesanges.	„ 1. —	„ 10. Schubert, Fr. Op. 51. Marche militaire.	„ 1. —
„ 11. Beethoven, L. v. Adelaide.	„ 1. 50.	„ 12. Schubert, Fr. Die Forelle.	„ 1. —
„ 13. Herold. Ouverture „Zampa“	„ 2. —	„ 14. Nicolai. Ouverture „Die lustigen Weiber.“	„ 2. —
„ 15. Chopin, F. Op. 18. Valse.	„ 2. —	„ 16. Weber, C. M. v. Aufforderung zum Tanz.	„ 2. —
„ 17. Curschmann. An Rose.	„ 1. —	„ 18. Prume, Fr. La Mélancolie.	„ 1. —
„ 19. Lanner, J. Pester-Walzer.	„ 2. —	„ 20. Boieldieu. Ouverture „Die weisse Dame.“	„ 2. —
„ 21. Schubert, Fr. Ungeduld.	„ — 75.	„ 22. Schubert, Fr. Das Wandern.	„ — 75.
„ 23. Weber, C. M. v. Ouverture „Der Freischütz.“	„ 2. —	„ 24. Weber, C. M. v. Jubel-Ouverture.	„ 2. —
„ 25. Schubert, Fr. Der Wanderer.	„ 1. —	„ 26. Schubert, Fr. Op. 94. Nº 3. Moment musical.	„ 1. —
„ 27. Boieldieu. Ouverture „Der Calif von Bagdad.“	„ 2. —	„ 28. Mendelssohn, F. Kriegsmarsch aus Athalia.	„ 1. 25.
„ 29. Chopin, F. Op. 7. Nº 1. Mazurka.	„ 1. —	„ 30. Schubert, Fr. Der Tod und das Mädchen.	„ — 75.
„ 31. Schubert, Fr. Trockne Blumen.	„ 1. —	„ 32. Chopin, F. Op. 9. Nº 2. Nocturne.	„ 1. —
„ 33. Mozart, W. A. Ouverture „Don Juan.“	„ 2. —	„ 34. Mozart, W. A. Ouverture „Die Zauberflöte.“	„ 2. —
„ 35. Chopin, F. Op. 40. Nº 1. Polonaise.	„ 1. 50.	„ 36. Weber's letzter Gedanke.	„ — 75.
„ 37. Beethoven, L. v. 1. Satz a. d. Mondschein-Sonate.	„ 1. —	„ 38. Torgauer-Marsch.	„ — 75.
„ 39. Hünten, Op. 30. Nº 2. Der kleine Tambour.	„ 1. 25.	„ 40. Hünten, Op. 30. Nº 3. La Cenerentola.	„ 1. 25.
„ 41. Field, J. Nocturno in Es dur.	„ 1. —	„ 42. Strauss, Joh. Op. 154. Loreley-Rheinklänge.	„ 2. —
„ 43. Schumann, R. Abendlied.	„ — 75.	„ 44. Schumann, R. Träumerei. (Walzer.)	„ — 75.
„ 45. Schumann, R. Am Camin.	„ — 75.	„ 46. Schumann, R. Seit ich ihn gesehen.	„ — 75.
„ 47. Schumann, R. Er, der Herrlichste von Allen.	„ 1. —	„ 48. Schumann, R. Ich grolle nicht.	„ — 75.
„ 49. Schumann, R. Du bist wie eine Blume.	„ — 75.	„ 50. Schumann, R. An den Sonnenschein.	„ — 75.
„ 51. Schumann, R. Widmung. „Du meine Seele“	„ 1. —	„ 52. Schumann, R. Wanderlied. „Wohlauf noch getrunken“	„ 1. —
„ 53. Schumann, R. Op. 124. Nº 16. Schlummerlied.	„ 1. —	„ 54. Oesterr. Nationalhymne. „Gott erhalte Franz den Kaiser“	„ — 75.
„ 55. Lortzing, A. Waffenschmied. „Auch ich war ein Jüngling“	„ — 75.	„ 56. Weber, C. M. v. Oberon. Lied der Meer mädchen.	„ — 75.
„ 57. Schubert, F. Ständchen. „Leise flehen meine Lieder“	„ — 75.	„ 58. Lortzing, A. Czaar u. Zimmermann. „Sonst spielt' ich“	„ — 75.
„ 59. Mendelssohn, F. Lied ohne Worte Nº 19.	„ 1. —	„ 60. Chopin, F. Op. 64. Nº 1. Walzer.	„ 1. —
„ 61. Clementi, M. Op. 36. Nº 4. Sonatine in F dur.	„ 1. —	„ 62. Clementi, M. Op. 36. Nº 6. Sonatine in D dur.	„ 1. —
„ 63. Diabelli, A. Op. 24. Nº 2. Sonatine in G dur.	„ 1. —	„ 64. Diabelli, A. Rondo militaire.	„ 1. —

Eigentum des Verlegers für alle Länder.

LEIPZIG, HEINR. PETERSEN.

# Erster Satz aus der Sonate Cis moll. (Mondschein.)

Adagio sostenuto.

L.v. Beethoven, Op. 27. N<sup>o</sup> 2.

Violino.

Pianoforte.

*sempre pianissimo e senza sordini*

*pp con espressione*

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. Similar to the first system, it includes a vocal line and piano accompaniment. The piano accompaniment continues with eighth-note patterns. A dynamic marking 'p' (piano) is present in the vocal line.

Third system of musical notation. This system introduces dynamic markings: 'cresc.' (crescendo) and 'decresc.' (decrescendo) in both the vocal and piano parts. The piano accompaniment shows some changes in the bass line.

Fourth system of musical notation. It begins with the instruction 'ad libitum' above the vocal line. The piano accompaniment features a 'p' (piano) dynamic marking. The system is characterized by repeated 'alio' markings below the piano part, indicating a change in the accompaniment.

Fifth system of musical notation. This system includes 'pp' (pianissimo) and 'legato' markings in the piano part. It also features 'cresc.' markings in both parts. The system concludes with repeated 'alio' markings.

diminuendo

*dimin.*

*p*

*decresc.*

First system of musical notation, featuring a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a piano accompaniment. The key signature is three sharps (F#, C#, G#). The system includes dynamic markings: *diminuendo* above the treble staff, *dimin.* above the piano part, *p* above the piano part, and *decresc.* above the piano part. The piano part consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

*pp*

*pp*

Second system of musical notation, continuing the piece. It features a treble clef staff with a melodic line and a grand staff with piano accompaniment. The key signature remains three sharps. Dynamic markings include *pp* above the treble staff and *pp* above the piano part. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

*cresc.*

*cresc.*

Third system of musical notation. The treble clef staff shows a melodic line with a *cresc.* marking. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand. A *cresc.* marking is also present above the piano part.

*p*

Fourth system of musical notation. The treble clef staff shows a melodic line with a *p* marking. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

First system of musical notation, measures 1-4. The score includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand.

Second system of musical notation, measures 5-8. The piano accompaniment includes dynamic markings: *cresc.*, *p*, and *pp*.

Third system of musical notation, measures 9-12. The piano accompaniment includes dynamic markings: *p* and *pp*.

Fourth system of musical notation, measures 13-16. The piano accompaniment includes dynamic markings: *decresc.*, *poco ritard.*, and *pp*.