

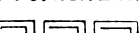
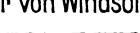
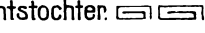
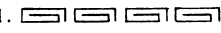
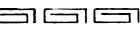
# DER OPERN SCHWÄRMER

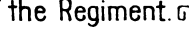
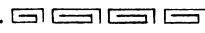
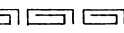
## OPERATIC PEARLS

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3. DONIZETTI, G. Lucrezia Borgia. 
4. LORTZING, G.A. Czaar und Zimmermann. 
5. KREUTZER, C. Das Nachtlager in Granada. 
6. NICOLAI, O. Die lustigen Weiber von Windsor. 
7. WEBER, C.M. von Der Freischütz. 
8. DONIZETTI, G. Die Regimentstochter. 
9. MOZART, W. A. Don Juan. 
10. BIZÉT, GEORG. Carmen. 
11. MOZART, W. A. Die Zauberflöte. 
12. MEYERBEER, G. Die Hugenotten. 

1. BOIELDIEU, A.F. The Lady in White. 
2. AUBER, D.F. Le Muette de Portici. 
3. DONIZETTI, G. Lucrezia Borgia. 
4. LORTZING, G.A. Czaar und Zimmermann. 
5. KREUTZER, C. Das Nachtlager in Granada. 
6. NICOLAI, O. The Merry Wives of Windsor. 
7. WEBER, C.M. von Der Freischütz. 
8. DONIZETTI, G. Daughter of the Regiment. 
9. MOZART, W. A. Don Juan. 
10. BIZÉT, GEORGES. Carmen. 
11. MOZART, W. A. Die Zauberflöte. 
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## Melodienstrauss aus der Oper:

## „Don Juan“

von W. A. Mozart.

bearb. von Richard Mahnecke, Op.15 N<sup>o</sup> 9.

## Andante. Ouverture.

VIOLINE. *f* *p*

PIANO. *f* *p*



**Allegretto. Arie:** Mit Blondinen phantasirend.

This image displays a page of musical notation for a piano piece, likely from a 19th-century repertoire given the key signature of one sharp (F#) and the 3/4 time signature. The score is written for piano, with a treble and bass staff. The music is characterized by flowing, arpeggiated figures in the right hand and more rhythmic, often chordal or moving bass lines in the left hand. Dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), and *p* (piano) are used throughout. There are also markings for *cresc.* (crescendo). The notation includes various articulations like slurs, ties, and fingerings (e.g., 1 2 3 5, 5 3 2 1). The overall texture is elegant and lyrical, typical of the Romantic era's piano music.

This musical score is for a piano and voice piece, consisting of 12 measures. The key signature is one sharp (F#), and the time signature is common time (C). The score is written for a voice part (treble clef) and a piano accompaniment (grand staff, treble and bass clefs). The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand, often using chords and octaves. The voice part has a melodic line with various dynamics and articulations. The measures are grouped into four systems of three measures each. The first system (measures 1-3) starts with a forte (f) dynamic in the piano and mezzo-forte (mf) in the voice. The second system (measures 4-6) includes piano (p) and fortissimo (ff) dynamics. The third system (measures 7-9) features a forte (f) dynamic in the piano. The fourth system (measures 10-12) includes mezzo-forte (mf) and forte (f) dynamics. The score includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5). The piece concludes with a final chord in the piano and a sustained note in the voice.

First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes fingerings (2, 4, 1, 3, 5, 3, 1, 3, 1, 3, 2, 4, 3, 3, 3, 1) and dynamic markings (*p*).

Second system of musical notation, featuring a tempo change to *Andante* and a title *Duett: Reich mir die Hand.* in German. The system contains a key signature change to D major and a time signature change to 2/4. Dynamic markings include *mf*, *p*, and *rit. 5*.

Third system of musical notation, continuing the piano accompaniment with various rhythmic patterns and chords.

Fourth system of musical notation, featuring a vocal line and piano accompaniment. Dynamic markings include *mf* and *p*.

Fifth system of musical notation, featuring a vocal line and piano accompaniment. Dynamic markings include *mf*, *p*, *f*, and *dim.*



First system of musical notation. The top staff is a single melodic line in treble clef, starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment in treble and bass clefs, also starting with a piano (*p*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#).



Second system of musical notation. The top staff continues the melodic line with various ornaments and slurs. The bottom staff continues the piano accompaniment with chords and single notes. The key signature is one sharp (F#).



Third system of musical notation. The top staff features a melodic line with a piano (*p*) dynamic marking. The bottom staff features a piano accompaniment with a piano (*p*) dynamic marking. The key signature is one sharp (F#).



Fourth system of musical notation. The top staff features a melodic line with a crescendo (*cresc.*) and a ritardando (*rit.*) marking. The bottom staff features a piano accompaniment with a crescendo (*cresc.*) and a ritardando (*rit.*) marking. The key signature is one sharp (F#).

**Allegretto. Arie: Erklinge liebe Zither.**



Fifth system of musical notation. The top staff is a single melodic line in treble clef, starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The bottom staff is a piano accompaniment in treble and bass clefs, also starting with a forte (*f*) dynamic and ending with a mezzo-forte (*mf*) dynamic. The key signature is one sharp (F#).

First system of musical notation. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). It begins with a half note, followed by a quarter note, and then a series of eighth notes. A *cresc.* (crescendo) marking is placed below the staff. The bottom staff is a piano accompaniment in bass clef, consisting of a steady eighth-note pattern.

Second system of musical notation. The top staff continues the melody, featuring a *ff* (fortissimo) dynamic marking followed by a *mp* (mezzo-piano) marking. The bottom staff continues the piano accompaniment, with a *ff* marking in the first measure and a *mp* marking in the fourth measure.

Third system of musical notation. The top staff continues the melody with a *mf* (mezzo-forte) dynamic marking. The bottom staff continues the piano accompaniment, also marked with *mf*.

Fourth system of musical notation. The top staff continues the melody with a *cresc.* marking. The bottom staff continues the piano accompaniment, featuring a *ff* marking in the first measure.

Fifth system of musical notation. The top staff continues the melody with a *ff* marking. The bottom staff continues the piano accompaniment, also marked with *ff*. The system concludes with a double bar line.

# Ausgewählte Violin-Compositionen.

## SELECTED VIOLIN COMPOSITIONS.

|                                                                                                                                                                      |                               |                                                                                                             |       |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------|-------------------------------------------------------------------------------------------------------------|-------|
| <b>Bock, L.</b> Op. 10. Weihnachtsglocken für Violine (mit 2. Violine ad lib.) . . . . .                                                                             | —,90                          | Christmas Bells for Violin (2nd Violin ad lib.) . . . . .                                                   | \$,40 |
| — Für 2 Violinen und Klavier . . . . .                                                                                                                               | 1,25                          | do. For 2 Violins and Piano . . . . .                                                                       | —,60  |
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| Für 2 Violinen und Klavier . . . . .                                                                                                                                 | 2,50                          | For 2 Violins and Piano . . . . .                                                                           | 1,25  |
| <b>Döbl, Wilh.</b> Op. 39 No. 1. Beim Lichterglanz des Weihnachtsbaums. Stimmungsbild für Violine und Klavier . . . . .                                              | 1,50                          | In The Glimmering Light of the Christmas Tree.                                                              |       |
| — Op. 39 No. 2. Drei Weihnachtslieder. I. Lage.                                                                                                                      |                               | An Idyl for Violin and Piano . . . . .                                                                      | —,75  |
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| Für 2 Violinen und Klavier . . . . .                                                                                                                                 | 1,25                          | For Violin (2nd Violin ad lib.) . . . . .                                                                   | —,40  |
| <b>Dreyer, Ernst.</b> Neues Violin-Album. Band I. 20 Stücke. I. Lage. (Sätze aus Opern, Volksliedern etc.).                                                          |                               | For 2 Violins and Piano . . . . .                                                                           | —,60  |
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| — do. Band II. No. 17. 20 Stücke bis zur III. Lage wie vorstehend Ausgabe a, b, c, d.                                                                                |                               | For 2 Violins and Piano . . . . .                                                                           | 1,00  |
| <b>Franz, Emil.</b> Op. 100. „Aus Rand und Band.“ Galopp für Violine und Klavier . . . . .                                                                           | 1,25                          | Book II. Containing 20 Pieces in the IIIrd Position. Prices and Arrangements same as No. I.                 |       |
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