

# Harmonium Salonorchester. 87

nung der beliebtesten Ouverturen, Tänze, Märsche, Charakterstücke, Potpourris etc. —

	Netto	M.	Nr.		Netto	M.
D., La Rinnicoise, Quadrille national roumain	1.80		213.	Wachs, P., Rigodon	1.80	
C. M. v., Euryanthe, Ouverture	3.—		214.	— Patrouille espagnole, Marche de nuit	1.80	
a. A., op. 350, Hamburger Gavotte	2.—		215.	Strauß, Joh., Die Fledermaus, Potpourri	3.—	
n. R., op. 83, Ungarischer Marsch	1.50		216.	Waldteufel, E., op. 251, Chant d'oiseaux, Valse. (Vogelstimmen, Walzer.)	2.—	
A., op. 12, Invitation au bal, Polonaise	2.—		217.	Eilenberg, R., op. 218, Stille Liebe, Gavotte	2.—	
G., Wilhelm Tell, Ouverture	3.—		218.	Laub, Ferd., op. 12, Lied ohne Worte	1.50	
It. R., op. 98, Schneidig, Marsch	1.50		219.	Tosca, A., op. 9, Gracieuse, Valse lente	2.—	
rt. F., op. 51, Nr. 1, Militär-Marsch	2.—		220.	Méiant, Ch., Confidence	1.50	
54, Nr. 1, Divertissement à la hongroise	2.40		221.	Strauß, Joh., Die Fledermaus, Ouverture	3.—	
54, Nr. 2, Marche hongroise	2.—		222.	Waldteufel, E., op. 244, Retour du Printemps, Valse	2.—	
ann, A., op. 348, Aufbruch zur Jagd, Charakterstück	2.—		223.	Strauß, Jos., op. 263, Mein Lebenslauf ist Lieb' und Lust, Walzer	2.—	
ufel, E., op. 246, Invitation à la Gavotte	2.—		224.	Strauß, Joh., op. 328, Sängeriust, Polka	1.50	
rt. F., op. 51, Nr. 2, Militär-Marsch	2.—		225.	Maillart, A., Das Glöckchen des Eremiten, Ouverture	3.—	
rg, R., op. 163, Maurisches Ständchen. (Sérénade resque)	2.—		226.	Strauß, Joh., op. 323, Ein Herz, ein Sinn, Polka-Mazurka	1.50	
172, Herzblättchen. (Mon bijou), Salonstück	2.—		227.	— op. 362, Fledermaus-Polka	1.50	
rt, P., op. 54, Nr. 3, Méloides hongroises	3.—		228.	— op. 398, Frisch ins Feld, Marsch	1.50	
E., Verlorenes Glück. (Bonheur perdu), Valse	2.—		229.	Ziehrer, C. M., op. 467, Verborgene Perlen, Walzer	2.—	
rt, P., op. 51, Nr. 3, Militär-Marsch	2.—		230.	Margis, A., op. 35, Fleur de Neige, Valse lente	2.—	
rg, R., op. 50, Das erste Herzklopfen. (Le premier il du cœur), Salonstück	2.—		231.	Strauß, Ed., op. 84, Liebeszauber, Mazurka	1.80	
, B., op. 83, Au Matin, Salonstück	2.—		232.	Bion, F. von, op. 61, Mit Mut und Kraft, Marsch	1.50	
, Joh., op. 279, Morgenblätter, Walzer	2.—		233.	Strauß, Joh., „Wer hat Euch denn getraut“, Mit Solo für Violoncello oder Cortet à pistons in B.	1.50	
ufel, E., op. 255, Sovereigne, Mazurka	2.—		234.	Wagner, Fr., op. 311, Frauentraue, Walzer	2.—	
, Joh., op. 346, Tausend und eine Nacht, Walzer	2.—		235.	Strauß, Joh., op. 340, Freut euch des Lebens, Walzer	2.—	
367, Du und Du, Walzer	2.—		236.	Strauß, Ed., op. 75, Fesche Geister, Walzer	2.—	
410, Frühlingsstimmen, Walzer	2.—		237.	Strauß, Joh., op. 342, Neu Wien, Walzer	2.—	
363, Fledermaus-Quadrille	2.—		238.	Auber, D. F. E., Die Stumme von Portici, Ouverture	3.—	
, Joh. Jr., op. 25, Dem Mutigen gehört die Welt, zer	2.—		239.	— Maurer und Schlosser, Ouverture	3.—	
k, K., op. 135, Volksliedchen und Märchen	1.50		240.	— Fra Diavolo, Ouverture	3.—	
erg, R., op. 170, Chinesen-Tanz	2.—		241.	Adam, A., Si j'étais roi, Ouverture	3.—	
184, Marche vénitienne	1.50		242.	Lanner, J., op. 200, Die Schönbrunner, Walzer	2.—	
, Joh. Jr., op. 31, Die Schlittschuhläuferin, La neuse, Walzer	2.—		243.	Strauß, Joh., op. 400, Kuß-Walzer	2.—	
erg, R., op. 179, Redis encore, Sag's noch einmal, zer	2.—		244.	Boieldieu, A., Die weiße Dame, Ouverture	3.—	
181, Sourire de bonheur, Morceau de Salon	2.—		245.	Strauß, Joh., Vater, op. 228, Radelzky-Marsch	1.50	
, Joh. Jr., op. 24, Gruß aus Wien, Saluts de nne, Walzer	2.—		246.	Strauß, Joh., op. 372, Bitte schön, Polka	1.50	
ls, G., op. 100, Czardas Nr. 8	2.40		247.	Millöcker, C., Fürs Vaterland, Marsch (Bettelstudent)	1.50	
E., Marche des Rapins	1.50		248.	Strauß, Joh., op. 420, Die Wahrsagerin, Mazurka	1.50	
écédés, Valse	2.—		249.	— op. 365, Tik-Tak, Galopp	1.50	
, Joh., op. 411, Lagunen-Walzer	2.—		250.	Seiffert, A., op. 80, Kärntner-Lieder-Marsch	1.50	
315, Künstlerleben, Walzer	2.—		251.	Strauß, Jos., op. 166, Frauenherz, Polka-Mazurka	2.—	
edt, Rob., op. 102, Douces amours, Süße Liebe, Gav.	2.—		252.	Lanner, J., op. 93, Pester Walzer	2.—	
t, W. A., Alla turca, Marsch	1.80		253.	Mozart, W. A., Don Juan, Ouverture	3.—	
, P., Menuet mignon	1.80		254.	— Figaros Hochzeit, Ouverture	3.—	
erg, R., op. 226, Rheinlieder, Walzer	2.—		255.	Strauß, Joh., Der Zigeunerbaron, Ouverture	3.—	
erts, L., op. 167, Ewig dein, Gavotte	2.—		256.	Alberti, H., op. 73, Schön Else, Gavotte	1.80	
B, Joh., op. 354, Wiener Blut, Walzer	2.—		257.	Popp, W., op. 201, Polka de bravoure	1.80	
erg, R., op. 216, Five o' clock Tea, Polka	1.50		258.	— op. 324, Vogelsang	1.80	
ker, C., In Saus und Braus, Galopp	1.50		259.	— op. 283, Walzer-Rondo	1.80	} Solo für Flöte mit Begltg.
tl, A., op. 17, Schottisch à l'ancienne	1.50		260.	— op. 293, Flöten-Polka	1.80	
re, G., Sabotière Louis XV	1.50		261.	— op. 384, Bravour-Mazurka	1.80	
erg, R., op. 219, Vor dem Spiegel, Petite Valse	1.80		262.	— op. 424, Le Rossignol, Polka de bravoure	1.80	
3, Joh. Jr., op. 30, Unter den Linden, Walzer	2.—		263.	— op. 513, Sérénade poétique	1.80	
1, Joh., op. 370, Cagliostro-Walzer	2.—		264.	Millöcker, C., Jugend-Walzer	1.80	
re, G., Eternel féminin, Walzer	2.—		265.	— Aus einem Restaurant ins andere, Marsch	1.50	} Aus der Operette: „Jung-Heidelberg“
3, Joh. Jr., op. 33, Mariana-Walzer	2.—		266.	— Studenten-Polka	1.50	
366, In der Blütezeit, Walzer	2.—		267.	— Wir drehn ihm eine Nase! Marsch	1.50	
39, Wilhelmnen-Walzer	2.—		268.	Bayer, Jos., Die Puppenfee, Potpourri	3.—	
, P., Les petites Marionnettes, Badinage	1.80		269.	Nicolai, O., Die lustigen Weiber von Windsor, Ouverture	3.—	
re, G., Pizzicati	1.50		270.	Schubert, Fr., Zwei Sätze aus der H moll Symphonie	3.—	
mann, R., op. 29, Nr. 3, Zigeunerleben	2.—		271.	Popp, W., op. 426, Le Trémolo, Grand Caprice brillant.	1.80	
Joh. Seb., Bourrée	1.50			Solo für Flöte mit Begleitung	1.80	
r, O., Réverie	1.50		272.	Strauß, Joh., op. 422, Zigeunerbaron-Quadrille	2.—	
re, G., Valse Caprice	2.—		273.	Suppé, Fr. von, Boccaccio, Potpourri	2.—	
elssohn-Bartholdy, F., Kriegsmarsch der Priester „Athalia“	1.80		274.	Bériot, Ch. de, op. 100, Scène de Ballet	3.—	} Solo für Violine mit Begleitung
„Antonia, La Bayadère, Mazurka	1.80		275.	— op. 3, Air varié Nr. 3 in E	2.50	
elssohn-Bartholdy, F., Lieder ohne Worte, Nr. 1, Nr. 2, A dur	1.50		276.	— op. 15, Air varié Nr. 7 in E	2.50	
, M., op. 80, Preudenfest-Marsch	1.50		277.	Suppé, Fr. von, Präludium, Chor und Tanz aus „Pensionat“	3.—	
elssohn-Bartholdy, F., 2 Lieder ohne Worte	1.50		278.	Strauß, Joh., op. 318, Telegramme, Walzer	2.—	
B, Joh., op. 38, Dichterliebe, Walzer	2.—		279.	— op. 307, Wiener Bonbons, Walzer	2.—	
, Antonio, op. 1, Globe Trotter, Marsch	1.50		280.	Millöcker, C., Märchenzeit-Gavotte. (Jung-Heidelberg)	1.50	
elssohn-Bartholdy, F., op. 62, Frühlingslied	1.50		281.	Meyerbeer, G., Krönungsmarsch aus „Der Prophet“	2.—	
tl, A., op. 18, On Commence, Polonaise	1.80		282.	Rossini, G., Semiramis, Ouverture	3.—	
B, Joh., op. 375, O schöner Mai, Walzer	2.—		283.	— Der Barbier von Sevilla, Ouverture	3.—	
325, Geschichten aus dem Wiener Wald, Walzer	2.—		284.	— Tancred, Ouverture	3.—	
, Antonio, op. 3, Russische Wachtparade. (Parade se.) Charakt. Marsch	1.80		285.	— Die Italienerin in Algier, Ouverture	3.—	
B, Joh., op. 333, Wein, Weib und Gesang, Walzer	2.—		286.	Atzler, R., A Cake-Walk in Uncle Toms Cabin	1.80	
, Antonio, op. 4, Sois à moi! (Sei mein!) Valse lente	2.—		287.	Verdi, G., Un Ballo in maschera, Potpourri	3.—	
B, Joh. Jr., op. 40, Krönungs-Walzer	2.—		288.	Rossini, G., Othello, Ouverture	3.—	
al, A., op. 20, Sphinx, Walzer	2.—		289.	— Die biblische Elster, Ouverture	3.—	
ák, K., op. 136, Erzherzog Albrecht-Marsch	1.50		290.	Lanner, J., op. 99, Die Schwimmer, Walzer	2.—	
B, Ed., op. 222, Gasparone-Quadrille	1.80		291.	Bizet, Georges, Carmen, Potpourri	3.—	
B, Joh., op. 395, Myrtenblüten, Walzer	2.—		292.	Strauß, Joh., op. 419, Kriegsabenteuer, Galopp	1.50	
361, Bei uns z'haus, Walzer	2.—		293.	Weber, C. M. v., Oberon, Ouverture	3.—	
315, Lob der Frauen, Mazurka	1.80		294.	Meyerbeer, G., Die Afrikanerin, Ouverture	3.—	
364, Wo die Zitronen blühn, Walzer	2.—		295.	Beethoven, L. van, Egmont, Ouverture	3.—	
335, Egyptischer Marsch	1.50		296.	Mozart, W. A., Così fan tutte, Ouverture	3.—	
289, Persischer Marsch	1.50		297.	— Die Zaubertöte, Ouverture	3.—	
B, E., op. 175, Beccaccio-Walzer	2.—		298.	Bizet, Georges, L'Arlesienne, Suite I.	3.—	
teufel, E., op. 242, Deux à Deux, Valse	2.—		299.	— L'Arlesienne, Suite II	3.—	
, A., op. 7, La Norvégienne, Mazurka de Salon	1.80		300.	Strauß, Jos., op. 164, Dorfschwalben, Walzer	2.—	
Ferd., op. 12, Canzonetta	1.50		301.	— op. 212, Delirien, Walzer	2.—	
re, Gaston, Gavotte d'Uzès	1.80		302.	— op. 235, Sphärenklänge, Walzer	2.—	
, W., Chers Souvenirs. (Dear Memories.) Valse	2.—		303.	Strauß, Joh., op. 298, Hofballtänze, Walzer	2.—	
teufel, E., op. 254, Langchamps fleuri, Valse. (Blumenso-Walzer)	2.—		304.	— op. 414, Die Tauben von S. Marco, Polka	1.50	
B, Joh., Der Zigeunerbaron, Potpourri	3.—		305.	— op. 377, I-Tipferl, Polka	1.50	
erg, R., op. 228, Hussaren-Attaque, Charakterstück	2.—		306.	Strauß, Ed., op. 134, Carmen-Quadrille	1.80	
			307.	Eilenberg, R., op. 66, Immer fesch, Marsch	1.50	
			308.	Suppé, Fr. von, Die schöne Galathé, Potpourri	3.—	
			309.	Weber, C. M. von, Preciosa, Ouverture	3.—	
			310.	Bizet, G., Verspiel zum 2. 3. und 4. Akt aus „Carmen“	3.—	
			311.	Beethoven, L. van, op. 43, Prometheus, Ouverture	3.—	

Dublierstimmen der Streichinstrumente sind einzeln zu haben.

# Salonorchester.

— Sammlung der beliebtesten Ouverturen, Tänze, Märsche, Charakterstücke, Potpourris etc. —

Nr.	Titel	Netto M.	Nr.	Titel	Netto M.
312.	Meyerbeer, C., „Schattentanz aus „Dinorah“	1.50	408.	Grieg, Edv., op. 43, Nr. 6. An den Frühling	1.80
313.	Andersen, J., op. 16. Fantaisie caractéristique. Solo für Flöte mit Begleitung	2.70	409.	— op. 65a. Hochzeitstag auf Trolldhaugen	2.20
314.	Bizet, Georges, Djamileh. Ouverture	3.—	410.	Sinding, Chr., op. 32, Nr. 3. Frühlingsrauschen	2.40
315.	Felix, H., „Unter dem Lindenbaum“. Lied aus „Die Kätzchen“. Solo für Cornet mit Begleitung	1.50	411.	Moszkowski, M., Malaguena	2.90
316.	Lanner, J., op. 103. Die Werber. Walzer	2.—	412.	— op. 57, Nr. 5. Liebeswalzer	3.60
317.	— op. 143. Marien-Walzer	2.—	413.	Lehner, Fr., Amor-Walzer aus „Das Himmelbett“	2.—
318.	Mozart, W. A., Titus. Ouverture	3.—	414.	Ernst, H. W., op. 10. Elegie. Solo für Violine oder Cello mit Begleitung	1.80
319.	Popp, W., op. 266. Schwedisches Konzert	2.40	415.	Kreutzer, C., Das Nachtlager in Granada. Ouverture	3.—
320.	— op. 385. Rhapsodie hongroise	2.—	416.	Strauß, Joh., Das Spitzentuch der Königin. Ouverture	3.—
321.	Schögel, L., Streichzug durch Strauß'sche Operetten. Potpourri	4.50	417.	Ellenberg, R., op. 215. Goldschmieds Hämmerlein. Salonstück	1.50
322.	Strauß, Jos., op. 151. Fantasiebilder. Walzer	2.—	418.	Yradier, S. de, La Paloma	1.50
323.	— op. 204. Die Libelle. Polka-Mazurka	1.50	419.	Donizetti, G., Die Regimentstochter. Ouverture	3.—
324.	— op. 232. Herbstrosen. Walzer	2.—	420.	Korolanyi, Fr., Bild' Dir nichts ein! Walzer aus „Die Liebeschule“	2.—
325.	— op. 240. Eingesenket. Polka schnell	1.50	421.	Strauß, Joh., Methusalem. Ouverture	3.—
326.	— op. 258. Aquarellen. Walzer	2.—	422.	Lortzing, A., Zar und Zimmermann. Ouverture	3.—
327.	— op. 269. Feuerfest. Polka	1.50	423.	Aletter, W., Madeleine. Intermezzo	1.50
328.	Bach, Carl E., Frühlings Erwachen	1.50	424.	— Talon rouge. Gavotte gracieuse	1.50
329.	Balfe, W., Die Zigeunerin. Ouverture	3.—	425.	Strauß, Joh., op. 331. Illustrationen. Walzer	2.—
330.	ab. Lortzing, A., „Sonst spielt ich“ aus „Zar und Zimmermann“ und „Auch ich war ein Jüngling“ aus „Waffenschmied“	1.80	426.	Albini, Fel., Immer lustig! Marsch } Aus der Operette „Die Barfußgänger“	1.50
331.	Strauß, Jos., op. 236. Dithyrambe. Polka-Mazurka	1.50	427.	— Glücksstern-Walzer	2.—
332.	— op. 274. Künstlergruß. Polka	1.50	428.	ab. Tosca, A., op. 8. Wir Dreil und Wagner, Fr., Ich sende diese Blumen dir } 2 Lieder für Cornet	1.50
333.	Weyts, H., L'Oncle Mathurin. Ouverture	3.—	429.	Ellenberg, Rich., op. 99. Marsch der Bersaglieri	1.50
334.	Strauß, Joh., op. 343. Shawl-Polka	1.50	430.	— op. 98. Abendläuten. Idylle	1.50
335.	— op. 345. Auf freiem Fuß. Polka	1.50	431.	— op. 114. Kaiserjäger-Marsch	1.50
336.	— op. 350. Lust'ger Rat. Polka franc.	1.50	432.	— op. 101. Kaiserparade. Militärisches Tonbild	2.—
337.	— op. 347. Aus der Heimat. Polka-Mazurka	1.50	433.	— op. 104. In der Spinnstube	1.80
338.	— „Nun lachst du mir wieder.“ Lied	1.50	434.	— op. 282. König-Albert-Marsch	1.50
339.	Millöcker, C., Mädel schau! Walzer	2.—	435.	Rieger, Alfr., The Bayadere. Intermezzo. Two Step	1.50
340.	— Mazedonischer Marsch	1.50	436.	Ungarischer Marsch (Rakoczy-Marsch)	1.50
341.	— Marietta-Mazurka	1.50	437.	Gluck, Ch. W., Iphigenia in Aulis. Ouverture	3.—
342.	— Spatzenlied	1.50	438.	Bohm, C., op. 372, Nr. 3. Csikos et Bohémienne (Verlag von Otto Forberg, Leipzig)	1.50
343.	Strauß, Joh., op. 368. Glücklich ist, wer vergift. Mazurka. (Fledermaus.)	1.50	439.	Fall, Leo, Dollar-Walzer	2.—
344.	Millöcker, C., Der Bettelstudent. Potpourri	3.—	440.	— Automobil-Marsch	1.80
345.	Flotow, Fr. von, Martha. Fantasie	3.—	441.	— Wir tanzen Ringelreihn	1.80
346.	Bizet, Georges, Die Perlenfischer. Fantasie	3.—	442.	Petrás, Osc., op. 156. Manöverklänge. Walzer nach Motiven aus E. Kálmán's Operette „Herbstmanöver“	2.—
347.	Strauß, Joh., op. 390. Nordseebilder. Walzer	2.—	443.	Kálmán, E., Kuflied aus der Operette „Herbstmanöver“	1.80
348.	Suppé, Fr. von, Boccaccio-Marsch	1.50	444.	Lehár, Franz, Luxemburg-Walzer	3.—
349.	Strauß, Jos., op. 215. Arm in Arm. Polka-Mazurka	1.50	445.	— Luxemburg-Marsch	1.80
350.	Strauß, Joh., Vater, op. 215. Martha-Quadrille	1.80	446.	— Walzerondo	1.80
351.	Král, J. N., op. 51. Brucker Lager-Marsch	1.50	447.	— Mädel klein, Mädel fein	1.80
352.	Oelschlegel, Alfr., op. 128. Feuerwehr-Marsch	1.50	448.	— Zigeunerliebe-Walzer	3.—
353.	Verdi, G., Rigoleto. Fantasie	4.50	449.	— Ungarischer Marsch	2.50
354.	— Troubadour. Fantasie	4.50	450.	Ziehrer, C. M., Liebeswalzer	2.—
355.	Auber, D. F. E., Der schwarze Domino. Ouverture	3.—	451.	Goldmark, C., Vorspiel zum 3. Akt aus „Heimchen am Herd“	3.—
356.	Komzák, K., op. 228. Mein Baden. Walzer	2.—	452.	Rieger, Alfr., In Wachs und Glanz. Marsch aus „Der Weiberfeind“	1.50
357.	— op. 227. An der schönen grünen Narenta. Walzer	2.—	453.	Flotow, Fr. von, Stradella. Fantasie	4.50
358.	Strauß, Joh., 1001 Nacht. Potpourri	3.—	454.	Schumann, R., op. 15, Nr. 7. Träumerei	1.50
359.	Lemaire, G., Coeurs des Roses. Valse	2.—	455.	— op. 85, Nr. 12. Abendlied	—90
360.	— Madrieha. Valse espagnole	2.—	456.	Suppé, F. v., Dichter und Bauer. Ouverture	4.—
361.	Aletter, W., Sérénade Cubaine. Pizz. Intermezzo	1.50	457.	— Die schöne Galathé. Ouverture	4.—
362.	— Réverie	1.50	458.	— Flotte Bursche. Ouverture	4.—
363.	— Maud. Valse élégante	1.50	459.	— Paragraph 3. Ouverture	4.—
364.	Auber, D. F. E. Des Teufels Anteil. Ouverture	3.—	460.	— Isabella. Ouverture	4.—
365.	Boiteidieu, A., Der Calif von Bagdad. Ouverture	3.—	461.	— Zehn Mädchen und kein Mann. Ouverture	4.—
366.	Adam, A. C., Die Nürnberg'sche Puppe. Ouverture	3.—	462.	Wienlawski, H., op. 17. Légende	1.80
367.	David, Ferd., op. 5. Introduction und Variation über „Je suis le petit Tambour“. Solo für Violine mit Begleitung	1.80	463.	— Kuyawiak. Danse national polonaise	1.80
368.	Dellinger, R., So wie zu Haus. Walzer	1.50	464.	— op. 12, Nr. 1. Sielanka la champêtre. Mazurka de Salon	1.80
369.	Strauß, Jos., op. 179. Schlaraffen-Polka	1.50	465.	— op. 12, Nr. 2. Chanson polonaise. Mazurka de Salon	1.80
370.	Suppé, F. v., Teufelsmarsch	1.50	466.	Michiels, G., Danse des Pages. Entr'acte vieux style	1.80
371.	Millöcker, C., Die schöne Polin. Polka-Mazurka	1.50	467.	Mendelssohn-Bartholdy, F., op. 27. Meerestille und glückliche Fahrt. Ouverture	3.—
372.	Dellinger, R., Maritana-Walzer	2.—	468.	Lanner, Jos., op. 167. Die Romantiker. Walzer	2.—
373.	Ellenberg, R., op. 69. Die Jagd nach dem Glück. Gal.	1.50	469.	Michiels, G., Alaska. Marche américaine	1.50
374.	Millöcker, C., Laura-Walzer	2.—	470.	Schäffer, H., op. 12. Die Post im Walde. Lied für Cornet mit Begleitung	1.50
375.	Raimann, R., Alice-Walzer	2.—	471.	Lanner, Jos., op. 161. Hofball-Tänze. Walzer	2.—
376.	— Bar-Lock-Marsch	1.50	472.	Millöcker, C., Gasparone. Potpourri	3.—
377.	Dellinger, R., Don Cesar. Potpourri	3.—	473.	Král, J. N., Was kommt jetzt? Potpourri	4.50
378.	Suppé, Fr. v., Ober Berg, über Tal. (Fanfani-)Marsch	1.50	474.	Wienlawski, H., op. 21. Polonaise Nr. 2 für Violine mit Begleitung	2.—
379.	Aletter, W., Im Fichtenhain. Idylle	1.50	475.	— op. 19, Nr. 2. Le Menétrier. (Dudziarz.) Mazurka	1.80
380.	— Douces Visions. Réverie	1.50	476.	Ziehrer, C. M., Biedermeier-Walzer aus „Herr Biedermeier und Frau“	2.—
381.	— Heures charmantes. Gavotte	1.50	477.	Wienlawski, H., op. 19, Nr. 1. Obertass. Mazurka für Violine solo mit Begleitung	1.80
382.	Weber, C. M. v., Der Freischütz. Potpourri	3.—	478.	Offenbach, J., Die Prinzessin von Trapezunt. Fantasie	3.—
383.	Donizetti, G., Don Pasquale. Ouverture	3.—	479.	— Verlobung bei der Laterne. Fantasie	3.—
384.	Adam, A. C., Der Postillon von Lonjumeau. Ouverture	3.—	480.	— Schöne Helena. Fantasie	3.—
385.	— „Freunde, vernehmet die Geschichte“	1.20	481.	— Orpheus in der Unterwelt. Fantasie	3.—
386.	Suppé, Fr. v., Leichte Kavallerie. Potpourri	3.—	482.	— Großherzogin von Gerolstein. Fantasie	3.—
387.	— Flotte Bursche. Potpourri	3.—	483.	— Pariser Leben. Fantasie	3.—
388.	Aletter, W., At a Cricket's Wedding	1.50	484.	— Hoffmanns Erzählungen. Fantasie	3.—
389.	— Plaudereien (Bavardage)	1.50	485.	— Blaubart. Fantasie	3.—
390.	Titi, E., Mammons Palast. Ouverture	3.—	486.	Gasty, R., The six Tim-Tom-Tit. New english Dance	1.50
391.	Wallace, W. V., Maritana. Ouverture	3.—	487.	Grieg, E., op. 19, Nr. 2. Norwegischer Brautzug	2.20
392.	Strauß, Jos., op. 128. Freudengröße. Walzer	2.—	488.	— op. 56, Nr. 3. Huldigungs-Marsch	2.90
393.	Verdi, G., Szene und Quintett aus „Maskenball“	1.50	489.	Moszkowsky, M., op. 12. Spanische Tänze. Heft I (Nr. 2 u. 5)	3.25
394.	Bériot, Ch. de, op. 76. 7 <sup>me</sup> Concert. Solo für Violine mit Begleitung	3.—	490.	— Heft II (Nr. 1, 3 u. 4)	3.25
395.	Donizetti, G., Lucia di Lammermoor. Große Fantasie	3.—	491.	Blangenois, J., Les Gaminis Bruxellois. Marche	1.50
396.	Král, J. N., Für Kaiser und Reich. Marsch	1.50	492.	Gallico, P., Potpourri aus der Operette „Johann Strauss“	3.—
397.	Bayer, Jos., Walzer-Ländler aus „Heimat“	2.—	493.	Gluck, Ch. W., Alceste. Ouverture	3.—
398.	Meyerbeer, G., Der Prophet. Große Fantasie	3.—			
399.	Strauß, Joh., Vater, Loreley-Rheinklänge. Walzer	2.—			
400.	Bériot, Ch. de, op. 104. 9 <sup>me</sup> Concert. Solo für Violine mit Begleitung	3.—			
401.	Lortzing, A., Undine. Ouverture	2.—			
402.	Strauß, Joh., op. 249. Wiener Fresken. Walzer	2.—			
403.	Grieg, Edv., op. 46. Peer Gynt-Suite I, Satz 1, 2	2.40			
404.	— op. 46. Peer Gynt-Suite I, Satz 3, 4	2.90			
405.	— op. 55. Peer Gynt-Suite II, Satz 1, 2	3.25			
406.	— op. 55. Peer Gynt-Suite II, Satz 3, 4	2.90			
407.	— Ich liebe dich, und op. 43, Nr. 5. Erotik	2.40			

Dublirstimmen der Streichinstrumente sind einzeln zu haben.

# Fantasia aus der Buffo-Oper: Die schöne Helena“

Salonorchester № 480.



Harmonium.

J. Offenbach.

Allegro.

Musical notation for the first system, featuring piano accompaniment in 2/4 time with a forte (*f*) dynamic marking.

Musical notation for the second system, including a Piccolo part and a Grand Piano (*G.P.*) section.

1. Allegretto.

Solo.

Musical notation for the third system, featuring a solo melody in 6/8 time with a piano (*p*) dynamic marking.

Musical notation for the fourth system, featuring a Flöte (*Fl. obl.*) part.

Musical notation for the fifth system, featuring piano accompaniment.

Musical notation for the sixth system, ending with a ritardando (*rit.*) marking.

Harmonium.

*a tempo*

*f p* *Solo.* *p*

*colla parte* *rit.* *a tempo* *f* *p*

*pp Viol.* *Solo.*

2. Allegretto.

*f*

*Vecllo.* *p*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with a few notes and rests. The lower staff is in bass clef and features a rhythmic accompaniment of eighth notes.

The second system continues the piece. It includes dynamic markings such as *f* (forte) and *p* (piano). An *obl.* (obbligato) marking is present above the upper staff, indicating a solo line. The lower staff continues with its rhythmic accompaniment.

The third system shows a continuation of the accompaniment in the lower staff. The upper staff contains chords and rests, with some notes marked with a 'y' (accents).

The fourth system features a more active upper staff with chords and melodic fragments. The lower staff continues with eighth-note accompaniment. Dynamic markings *f* and *p* are used.

The fifth system continues with a steady accompaniment in the lower staff. The upper staff consists of chords. A *cresc.* (crescendo) marking is placed above the lower staff towards the end of the system.

The sixth system shows a change in the lower staff's accompaniment. The upper staff continues with chords. A *ff* (fortissimo) marking is present above the lower staff.

The seventh system concludes the piece. The lower staff has a more sparse accompaniment. The upper staff features chords and a final melodic phrase. The system ends with a double bar line and a key signature change to two flats.

Harmonium.

3. Allegretto.

Solo (mit Fl.)

*p* *obl.* 7

*p* Solo (mit Vcello.)

*sfz* 7

*sfz* *rit.*

*a tempo*

*rit.* *a tempo*

*sfz* 7

Harmonium.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *sfz* followed by *> p* is present in the lower staff.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. Dynamic markings include *rit.* and *a tempo* above the upper staff, and *f* below the lower staff.

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. A section marked *4. Allegretto.* begins in the middle of the system, with a change in key signature to two flats and a 2/4 time signature. A dynamic marking of *ff* is present in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *p* is present in the lower staff. A *Solo.* marking is placed above the upper staff.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. A *Solo.* marking is placed above the upper staff.

The seventh system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat. The music features a melody in the upper staff and a rhythmic accompaniment in the lower staff. A dynamic marking of *f* is present in the lower staff.

Harmonium.

The first system of music consists of two staves. The treble staff contains a series of chords and short melodic phrases, while the bass staff provides a harmonic accompaniment with chords and a few moving lines.

The second system continues the piece with similar chordal textures in both staves, featuring some sustained chords and rhythmic patterns.

5. Allegro marziale. Solo (mit Vello.)

The third system is marked '5. Allegro marziale. Solo (mit Vello.)'. It features a change in tempo and character. The music includes triplets in both staves and dynamic markings such as *sf* and *ff*.

The fourth system shows a more developed melodic line in the treble staff, with the bass staff providing a steady accompaniment.

The fifth system features a complex rhythmic pattern in the treble staff, possibly a sixteenth-note figure, while the bass staff consists of block chords.

Solo.

The sixth system is marked 'Solo.' and features a melodic line in the treble staff. The bass staff includes dynamic markings *f* and *p*, and the instruction 'Cordes.' is present.



Harmonium.

6. Andante.

6. Andante. Musical score for the first system, featuring a treble and bass clef with a 3/4 time signature. The music includes triplets and rests.

Viol.

Viol. Musical score for the second system, including a Violin part and a bass clef with a 3/4 time signature. It features triplets and rests.

(mit Vcello)

Solo.

Solo  
ad lib.

Solo. Musical score for the third system, featuring a treble and bass clef with a 3/4 time signature. It includes a 'Solo' section and a 'Solo ad lib.' section.

Allegro moderato.

rit.

Allegro moderato. Musical score for the fourth system, featuring a treble and bass clef with a 3/4 time signature. It includes a 'rit.' section.

a tempo

a tempo Musical score for the fifth system, featuring a treble and bass clef with a 3/4 time signature. It includes a 'a tempo' section and a 'obl.' section.

obl.

obl. Musical score for the sixth system, featuring a treble and bass clef with a 3/4 time signature. It includes a 'obl.' section.

Harmonium.

First system of musical notation for Harmonium. It consists of a treble staff and a bass staff. The treble staff begins with a forte (*f*) dynamic marking. The music features a melodic line in the treble and a supporting bass line.

Second system of musical notation. The treble staff includes a tremolo effect (*trem*) over a sustained note. The bass staff continues with a steady accompaniment.

Third system of musical notation, marked "7. Moderato." It includes a ritardando (*rit.*) marking. The dynamics range from piano (*p*) to forte (*f*). The treble staff has a tremolo (*trem*) over a note. The bass staff features a steady accompaniment.

Fourth system of musical notation, marked with a piano (*p*) dynamic. The treble staff has a tremolo (*trem*) over a note. The bass staff continues with a steady accompaniment.

Fifth system of musical notation, marked "Solo." in the treble staff. The treble staff has a tremolo (*trem*) over a note. The bass staff continues with a steady accompaniment.

Sixth system of musical notation, marked with a ritardando (*rit.*) and then "a tempo." The dynamics range from forte (*f*) to piano (*p*). The treble staff has a tremolo (*trem*) over a note. The bass staff continues with a steady accompaniment.

Seventh system of musical notation, marked with a pianissimo (*pp*) dynamic. The time signature changes to 3/4. The treble staff has a tremolo (*trem*) over a note. The bass staff continues with a steady accompaniment.

Harmonium.

8. Allegretto.

Solo.

The first system of music features a treble and bass clef. The treble clef has a key signature of two sharps (F# and C#) and a 3/4 time signature. The bass clef has a key signature of two sharps and a 3/4 time signature. The music begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment of eighth notes.

Solo.

The second system continues the piece. The right hand features a melodic line with eighth notes and quarter notes. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic is marked piano (*p*).

*animato*

The third system shows a more active melodic line in the right hand. The left hand continues with eighth notes. The tempo is marked *animato*.

The fourth system features a melodic line in the right hand with some rests. The left hand plays a rhythmic accompaniment of eighth notes.

The fifth system continues the melodic and rhythmic development. The dynamic is marked piano (*Piano*).

Solo.

*presez rit.*

The sixth system features a melodic line in the right hand with triplets. The left hand plays a rhythmic accompaniment of eighth notes. The dynamic is marked piano (*p*). The tempo is marked *presez rit.*

*rit.*

*presez*

The seventh system continues the melodic and rhythmic development. The tempo is marked *rit.* and *presez*.

# Harmonium.

*a tempo*

Solo.

First system of musical notation for Harmonium Solo. It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 7/8. The piece begins with a forte (*f*) dynamic. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

## 9. Allegretto marziale.

First system of musical notation for "9. Allegretto marziale". It consists of a grand staff with a treble clef and a bass clef. The key signature has two sharps (F# and C#). The time signature is 2/4. The piece begins with a fortissimo (*sfz*) dynamic, followed by a piano (*p*) dynamic. A marking "Cordes (pizz.)" is present above the right hand. The second measure of the system changes the time signature to 2/4. The right hand features a melodic line with eighth notes, and the left hand plays a rhythmic accompaniment of chords.

Second system of musical notation for "9. Allegretto marziale". It continues the grand staff from the first system. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of chords. A forte (*f*) dynamic marking is present at the end of the system.

Third system of musical notation for "9. Allegretto marziale". It continues the grand staff. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of chords. A piano (*p*) dynamic marking is present at the end of the system.

Fourth system of musical notation for "9. Allegretto marziale". It continues the grand staff. The right hand has a melodic line with eighth notes, and the left hand has a rhythmic accompaniment of chords. A fortissimo (*fp*) dynamic marking is present at the beginning of the system.

Fifth system of musical notation for "9. Allegretto marziale". It continues the grand staff. A Violin (*Viol.*) part is introduced in the treble clef with a piano (*p*) dynamic. The right hand continues its melodic line, and the left hand continues its rhythmic accompaniment. The system concludes with a double bar line and a key signature change to two flats (Bb and Eb).

Harmonium.

10. Andante.

Solo.

The first system of music is for '10. Andante.' It consists of two staves. The upper staff is in treble clef with a key signature of two flats and a common time signature. It begins with a piano (*p*) dynamic. The lower staff is in bass clef with the same key signature and time signature, featuring a series of chords. A 'Solo.' instruction is placed above the upper staff.

The second system continues the '10. Andante.' piece. The upper staff features a Flute (*Fl.*) entry with a melodic line. The lower staff continues with chords. A *rit.* (ritardando) marking is placed above the upper staff towards the end of the system.

The third system continues the '10. Andante.' piece. The upper staff has an *animé* marking and includes a triplet of eighth notes. The lower staff continues with chords. The system concludes with a change in key signature to three flats and a time signature change to 6/8.

Allegro.

Solo. (mit obl.)

Fl.

rit.

The fourth system begins with 'Allegro.' and 'Solo. (mit obl.)' instructions. The upper staff features a Flute (*Fl.*) entry. The lower staff has a piano (*p*) dynamic. A *rit.* (ritardando) marking is placed above the upper staff towards the end of the system.

The fifth system continues the '10. Andante.' piece with an *a tempo* marking. Both the upper and lower staves feature active melodic and harmonic lines.

The sixth system concludes the '10. Andante.' piece. It features a *rit.* (ritardando) marking at the beginning, followed by an *a tempo* marking. The lower staff ends with a piano (*p*) dynamic. The system concludes with a change in key signature to three flats and a time signature change to 6/8.

Harmonium.

The first system of the Harmonium piece consists of two staves. The treble staff begins with a series of chords, primarily triads and dyads, with some eighth-note patterns. The bass staff provides a rhythmic accompaniment with eighth-note chords and single notes.

The second system continues the piece, introducing a 3/8 time signature. The treble staff features more complex chordal textures and melodic fragments. The bass staff maintains a steady accompaniment with eighth-note chords.

The third system is marked with *rit.* (ritardando). The treble staff shows a more melodic line with some grace notes and slurs. The bass staff continues with harmonic support, including some sustained chords.

The fourth system is marked *a tempo Solo.* and *f* (forte). The treble staff features a prominent melodic line with eighth-note patterns. The bass staff provides a strong accompaniment with eighth-note chords.

The fifth system is characterized by dense chordal textures in both staves. The treble staff has many chords, some with grace notes. The bass staff has a similar dense accompaniment with many chords.

The sixth system continues the dense texture, with the treble staff showing more melodic movement within the chords. The bass staff remains accompanimental with many chords.

11. Allegro moderato.

The seventh system is marked with a first ending bracket (*1*) and *p* (piano). The treble staff features a melodic line with eighth-note patterns. The bass staff provides a steady accompaniment with eighth-note chords.

First system of musical notation, consisting of a treble and bass clef. The music features a series of notes and rests, with some notes beamed together. The key signature has two flats.

Second system of musical notation, including a 'Solo.' marking above the treble clef. The music continues with similar note patterns and rests.

Third system of musical notation, featuring a 'cresc.' marking and a dynamic change to 'f' (forte). The music shows a gradual increase in volume.

Fourth system of musical notation, starting with '12. Allegro moderato.' and a 'p' (piano) marking. The tempo and dynamics change here.

Fifth system of musical notation, featuring a dynamic change to 'f' (forte). The music becomes more energetic.

Sixth system of musical notation, featuring a dynamic change to 'p' (piano). The music softens.

Seventh system of musical notation, featuring dynamic markings 'mf' (mezzo-forte) and 'f' (forte). The music builds up.

The first system of music consists of two staves. The treble staff begins with a melodic line in a minor key, marked *mf*. The bass staff provides a harmonic accompaniment, marked *f* and *p* in different measures.

The second system continues the piece with a consistent accompaniment pattern in the bass staff and a melodic line in the treble staff.

The third system shows a change in dynamics to *pp* (pianissimo) in the bass staff, while the treble staff continues with its melodic line.

The fourth system features a *cresc.* (crescendo) marking in the bass staff and a *ff* (fortissimo) marking in the treble staff towards the end of the system.

The fifth system focuses on chordal accompaniment in the bass staff, with the treble staff providing a melodic counterpoint.

The sixth system has a dense accompaniment in the bass staff, with the treble staff continuing the melodic development.

The seventh system concludes the piece with a *sfz* (sforzando) marking in the bass staff, indicating a final, powerful chord.