

SOLO-PIECEN

für
FLÖTE

mit Begleitung des Pianoforte oder Orchester.

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| Andersen, Joach. Op. 2. Ungarische Fantasie f. Flöte m. Piano | M. Pf. 3.— | Eilenberg, R. Op. 22. Blau Veilchen für Flöte mit Piano | M. Pf. 1.50 |
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| — Op. 9. Au Bord de la Mer, Morceau de Salon | | — Op. 310. Militairische Polka. Brillantes Tonstück | |
| für Flöte mit Piano | 1.50 | für Piccolo (oder Flöte) mit Piano | 1.80 |
| — Op. 10. Tarantelle für Flöte mit Piano | 3.— | — " " Militairische Polka. Brillantes Tonstück | |
| — Op. 15. 24 grosse Etüden für Flöte | 6.— netto | für Piccolo (oder Flöte) mit Orchester | 4.— |
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| — " " " " " " " " Orchester | 3.60 netto | u. volkstümlich gewordene Musik zu den | |
| — Op. 27. Variations elegiaques für Flöte mit Piano | 2.— | verschied. Toasten) Heft I. Mk. 2.50. Heft II. Mk. 2.50 | 5.— |
| — " " " " " " " " Orchester | | — Op. 323. Concert-Walzer für Flöte mit Piano | 2.— |
| — Op. 28. Deux Morceaux für Flöte mit Piano | 2.40 | — " " " " " " " " Orchester | 3.— |
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| (in allen Tonarten) | | für Flöte mit Piano | 2.40 |
| — Op. 35. Wien Neerlands Bloed. Fantasie | | — " " " " " " " " für Flöte mit Orchester | 3.— netto |
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| für Flöte mit Piano | 2.40 | Chopin, F. Op. 64. Nº 1. Minutenwalzer, von dem Flöten- | |
| — " " " " " " " " Orchester | 3.60 netto | Virtuosen M ^r Paul Taffanel a. Paris auf seinen | |
| — Op. 51. Quatre Morceaux für Flöte mit Piano | 3.— | Reisen mit grossem Erfolge gespielt | |
| Nº 1. L'Attente (Erwartung) Nº 2. Intermezzo. | | für Flöte mit Piano | 1.50 |
| Nº 3. Consolation (Tröstung) Nº 4. Valse. | | Bird, Arthur. Op. 34. Variationen über ein amerikanisches | |
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| für Flöte mit Piano | 2.50 | | |
| — Op. 53. Nº 1. „Canzone“ für Flöte mit Piano | 1.80 | | |
| — Op. 53. Nº 2. „Erinnerung“ Salonstück | | | |
| für Flöte mit Piano | 1.50 | | |

Eigenthum des Verlegers für alle Länder.

HAMBURG, MAX LEICHSSRING.

D. 1879.

Nº 1. Melodie.

Joachim Andersen, Op. 52 1st Heft.

Flöte: Moderato.

Pianoforte. Moderato.

mf cantabile

mf espress.

p

p

crescendo

f

p dolce

mf

p

p

mf con passione

p mf

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and slurs. The lower staff provides a harmonic accompaniment. Dynamic markings include *mf con passione* at the beginning, *p* in the middle, and *mf* towards the end.

con espressione

p

This system contains the next two staves. The upper staff continues the melodic development. The lower staff accompaniment includes some rests. The marking *con espressione* is placed above the upper staff, and a *p* dynamic marking is present in the lower staff.

crescendo poco più ritenuto a tempo mf

poco più ritenuto a tempo p

This system contains the third and fourth staves. It includes several performance instructions: *crescendo*, *poco più ritenuto*, and *a tempo*. Dynamic markings *mf* and *p* are used throughout the system.

p mf

This system contains the final two staves of music on the page. The upper staff has a *p* dynamic marking, and the lower staff has an *mf* dynamic marking.

System 1: Treble clef with *crescendo* and *f*. Bass clef with *mf* and *p*. Includes slurs and accents.

System 2: Treble clef with *mf con passione*. Bass clef with *p* and *mf*. Includes slurs and accents.


System 3: Treble clef with *crescendo* and *f*. Bass clef with *f*. Includes slurs and accents.

System 4: Treble clef with *a tempo ma poco più lento*, *mf*, *ritard.*, *p*, and *pp*. Bass clef with *a tempo ma poco più lento*, *pdolce*, *mf*, *ritard.*, *p*, *m.g.*, *dim.*, and *pp*. Includes slurs and accents.

Nº 2. Wiegenlied.

Joachim Andersen, Op.52 1st Heft.

Flöte:

Andantino. = 

Pianoforte:

Andantino.

First system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with slurs and dynamic markings *p* and *mf*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *p* and *mf*.

Second system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with slurs and dynamic markings *p* and *mf*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *p* and *mf*.

Third system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with slurs and dynamic markings *mf*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *mf* and *dim.*.

Fourth system of musical notation. It consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line features a melodic line with slurs and dynamic markings *p*. The piano accompaniment includes chords and moving lines in both hands, with dynamic markings *p*, *rit.*, *dim.*, and *pp*.

Nº 3. Schmetterling. Intermezzo.

Joachim Andersen, Op. 52 1^{tes} Heft.

Flöte. *Vivace. = ♩.*

Pianoforte. *Vivace. = ♩.*

p

p molto leggiero

p leggiero

cresc. - - - mf

pp

p

cresc. - - - mf

pp

cresc. - - - mf

poco f

cresc. - - - mf

poco f

1. 2.

1. 2.

First system of musical notation. The upper staff features a melodic line with slurs and a dynamic marking of *fp*. The lower staff consists of two parts: the right hand has chords and a dynamic marking of *f*, while the left hand has a rhythmic accompaniment with a dynamic marking of *p*.

Second system of musical notation. The upper staff begins with a *cresc.* marking and reaches a dynamic of *f*. The lower staff also begins with a *cresc.* marking and features a dynamic of *f* in the right hand.

Third system of musical notation. The upper staff starts with a dynamic of *p* and ends with *pp*. The lower staff starts with *p* and ends with *pp*.

Fourth system of musical notation. The upper staff concludes with a *Fine. mf* marking. The lower staff concludes with a *Fine.* marking.

un poco più mosso
grazioso *cresc.*
mf *cresc.*

f *mf*
f *mf*

p
p

p *cresc.* *mf* *p*

scherzando
pp *pp* *mf* *pp*

First system of musical notation. It consists of a single treble clef staff and a grand staff (treble and bass clefs). The treble staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. The grand staff includes a *cresc.* marking and ends with a mezzo-forte (*mf*) dynamic.

Second system of musical notation. It consists of a single treble clef staff and a grand staff. Both the treble and grand staves include a *cresc.* marking.

Third system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff starts with a forte (*f*) dynamic and includes a mezzo-forte (*mf*) marking. The grand staff also includes a mezzo-forte (*mf*) marking.

Fourth system of musical notation. It consists of a single treble clef staff and a grand staff. The treble staff includes a piano (*p*) dynamic and a *assai cresc.* marking, ending with the instruction *D. S. (S) al Fine.* The grand staff includes a piano (*p*) dynamic and a *cresc.* marking, also ending with *D. S. (S) al Fine.*

N^o 1. Melodie.

FLÖTE.

Joachim Andersen, Op. 52 1st Heft.

Moderato.
Piano.

mf cantabile *p* *mf*

crescendo *f* *p dolce*

p

mf con passione *p*

crescendo *poco più riten.*

a tempo *mf* *p* *mf*

crescendo *f*

mf con passione *crescendo*

a tempo ma poco più lento *f* *mf* *ritard.* *p* *pp*



Nº 2. Wiegenlied.

FLÖTE.

Joachim Andersen, Op. 52 1st Heft.

Andantino. - 

Nº 3. Schmetterling. Intermezzo.

Joachim Andersen, Op.52 Ites Heft.

Vivace. = ♩.

FLÖTE.

p molto leggero

1.

2.

cresc.

mf

pp

p

cresc.

mf

poco f

fp

cresc.

f

tr

tr

p

pp

Fine.

FLÖTE.

un poco più mosso
grazioso
mf

cresc. - - - *f* - - - *mf*

p

p

p

p

cresc.

mf *p* *p*

cresc. - - - *mf*

cresc.

f

p

p *assai cresc.* *D. S. (S) al Fine.*