

**WIENER-LIEBLINGS-STÜCKE**  
 der neuesten Zeit,  
 für das

**Pianoforte allein oder zu vier Händen**

eingerichtet von  
**Ant. Diabelli.**

N<sup>o</sup> 4

N <sup>o</sup>	fl	x	N <sup>o</sup>	fl	x
1. Proch, H. Das Alpenhorn	30		16. Schubert, Fr. Der Gondelfahrer	45	
2. Strebinger, M. Ungarischer Tanz	30		17. _____, _____ Ungeduld	30	
3. Schubert, Fr. Der Wanderer	40		18. Proch, H. Mein Reichthum	30	
4. Lachner, Fr. Waldvöglein	45		19. _____, _____ In der Mühle	1	
5. Proch, H. Ob sie meiner wohl gedenkt	45		20. _____, _____ Schweizer's Heimweh	45	
6. _____, _____ Lebe wohl	45		21. La Jota Andalouse e Span. Nationaltanz	30	
7. La Cachucha Span. Nationaltanz	30		22. La Gitana Spanischer Nationaltanz	30	
8. Proch, H. An die Sterne	40		23. Proch, H. Perl Lied, a. Müller, Ad. Lied: Es is Alles mit wahr	30	
9. _____, _____ Schmidlied	45		24. Proch, H. Das Erkennen	45	
10. Perrot, Tarantella	30		25. Müller, Ad. Taubentanz, ausgeführt von der Bajadere Rangoun	1	
11. Mozart, W.A. An Chloë	30		26. Schubert, Fr. Lob der Thränen	30	
12. C.M. Weber's u. Bellini's letzte musik. Gedanken	30		27. _____, _____ Der Alpenjäger	45	
13. Beethoven's letzter musikalischer Gedanke	30		28. _____, _____ Die Forelle	45	
14. Perrot, El Zapateado. Span. Pas de deux	30		29. _____, _____ Wohin?	45	
15. Schubert, Fr. Ave Maria	45		30. Proch, H. Der Jüngling am Bache	45	

Eigenthum der Verleger.  
 Eingetragen in das Vereins-Archiv.

N<sup>o</sup> 6182.

Pr. 45 C.M.

**WIEN,**  
 bei Ant. Diabelli und Comp.  
 Graben N<sup>o</sup> 1133.

G. n. 3108 a



RECHENKUNDE  
der neuesten Art  
für die  
Handwerker

Handwerker

von  
Ant. Fiedler

1	2	3	4	5	6	7	8	9	10
1	2	3	4	5	6	7	8	9	10
11	12	13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28	29	30
31	32	33	34	35	36	37	38	39	40
41	42	43	44	45	46	47	48	49	50
51	52	53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68	69	70
71	72	73	74	75	76	77	78	79	80
81	82	83	84	85	86	87	88	89	90
91	92	93	94	95	96	97	98	99	100

WIKI



# Waldvöglein.

Musik von Fr. Lachner.

Für das Pianoforte allein mit Hinneglassung der Worte.

Wien, bei A. Diabelli und Comp. Graben N<sup>o</sup> 1133.

Moderato. *p*

*p* *cresc.*

*p* *cresc.*

*dim:* *ritard:* *a Tempo.* *p*

Das Vög = lein hat ein schönes Loos im Wald, im

Wald, das Vöglein hat ein schönes Loos, ihm biethet dort so Laub und Moos im

Sonnenschein, in Sturmgetös? den schön = sten Aufenthalt, den schönsten Aufent =



halt. Durch

Zweigeschlüpft es froh und frei da = hin, da = hin, durch Zweige schlüpft es frei dū =

hin, und schleicht im Rohr das Todesblei, ein Jä-ger noch so sacht herbei, husch,

husch! <sup>3</sup> so ist im Dickicht d'rin, es ist im Di = kicht d'rin. dol.

cresc. >

Nichts kennt das Vöglein sonst als Lust und Sang und Lust, nichts

und niemals ist die klei-ne Brust sich ei-nes bit = tern  
kennt das Vöglein sonst als Lust, p



Leid's bewusst, kein Kum = mermachtes bang, kein Kummer macht es bang. Ach,

könnst' ich doch ein Vöglein seyn in Wald, in Wald, ach, könnst' ich solchein Vöglein seyn in Wald, in Wald, wie schwän = de all die Erdenpein, wie zö = ge Lust und Sonnenschein in's Herz, ins Herz mir da so bald, in's Herz, in's Herz mir da loco so bald.

*mf* *cresc.* *f* *p* *f* *ff* *p*



# Waldvöglein.

Musik von Fr. Lachner.

Für das Pianoforte auf 4 Hände.

SECONDO.

Moderato.

The musical score is written for four hands on a grand piano. It consists of six systems of staves. The first system shows the beginning with a *p* dynamic. The second system includes a *crese.* marking. The third system features a *dim: e rit: a Tempo.* instruction. The fourth system continues with a melodic line in the right hand. The fifth system shows a *pp* dynamic. The sixth system concludes the piece. The key signature is two sharps (D major) and the time signature is 3/4.



# Waldvöglein.

Musik von Fr. Lachner.

Für das Pianoforte auf 4 Hände.

PRIMO.

8a.....

Moderato.

*p*

*ppp*

8a.....

*cresc.*

*p*

8a.....

*cresc.*

*dim. e ritard.*

*loco*

*a Tempo.*

*pdol.*

*p*

*ppp*

*p*

*ppp*

8a.....

*ppp*

*dol.*



SECONDO.

First system of musical notation, consisting of two staves. The upper staff is in bass clef with a key signature of two sharps (F# and C#). It features a continuous eighth-note pattern. The lower staff is also in bass clef with the same key signature, containing a few notes and rests.

Second system of musical notation, consisting of two staves. The upper staff has a dense, rapid eighth-note texture. The lower staff contains a few notes with a slur over them.

Third system of musical notation, consisting of two staves. The upper staff has a dense eighth-note texture. The lower staff has notes with dynamic markings *f* and *p*, and a crescendo hairpin.

Fourth system of musical notation, consisting of two staves. The upper staff has a dense eighth-note texture. The lower staff has notes with a *cresc.* marking.

Fifth system of musical notation, consisting of two staves. The upper staff has a continuous eighth-note pattern. The lower staff has notes with a dynamic marking *p*.

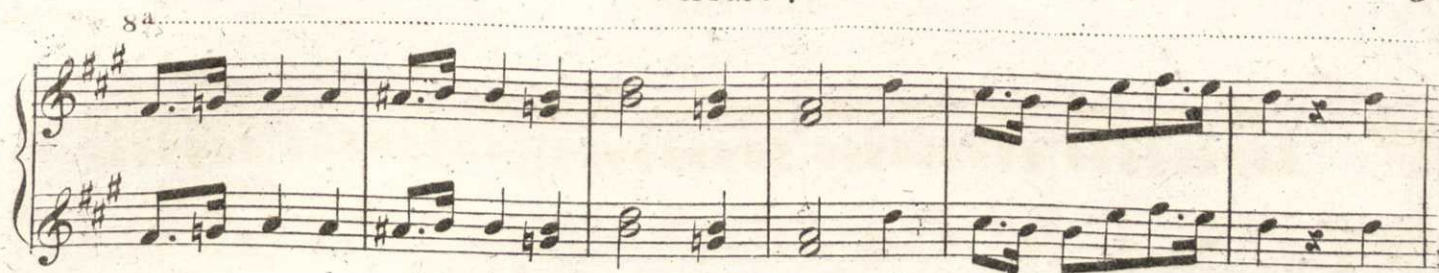
Sixth system of musical notation, consisting of two staves. The upper staff has a dense eighth-note texture. The lower staff has notes with a dynamic marking *p* and a crescendo hairpin.

Seventh system of musical notation, consisting of two staves. The upper staff has a dense eighth-note texture. The lower staff has notes with dynamic markings *f* and *p*.



PRIMO.


ga.....



ga.....



ga..... loco



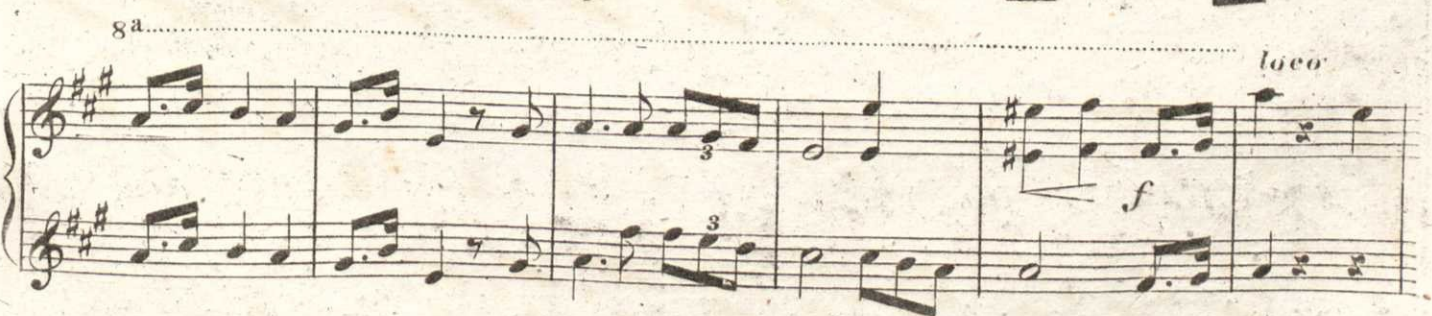
cresc..



ga.....



ga..... loco





First system of musical notation. The right hand (treble clef) plays a continuous sixteenth-note arpeggiated pattern. The left hand (bass clef) plays a simple bass line with occasional rests. A dynamic marking of *mf* is present in the right hand.

Second system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a triplet of eighth notes. A dynamic marking of *cresc.* is present in the right hand.

Third system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a triplet of eighth notes. Dynamic markings of *f* and *p* are present in the right and left hands respectively.

Fourth system of musical notation. The right hand continues the arpeggiated pattern. The left hand has a triplet of eighth notes. Dynamic markings of *f* and *ff* are present in the right and left hands respectively.

Fifth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. A dynamic marking of *p* is present in the right hand.

Sixth system of musical notation. The right hand has a triplet of eighth notes. The left hand has a triplet of eighth notes. The system concludes with a double bar line and repeat signs.



PRIMO.

8a.....

*mf*

8a.....

*cresc.*

8a.....

*f* *p*

8a.....

*f* *ff* *p*

8a.....

*p*

8a.....

*p*