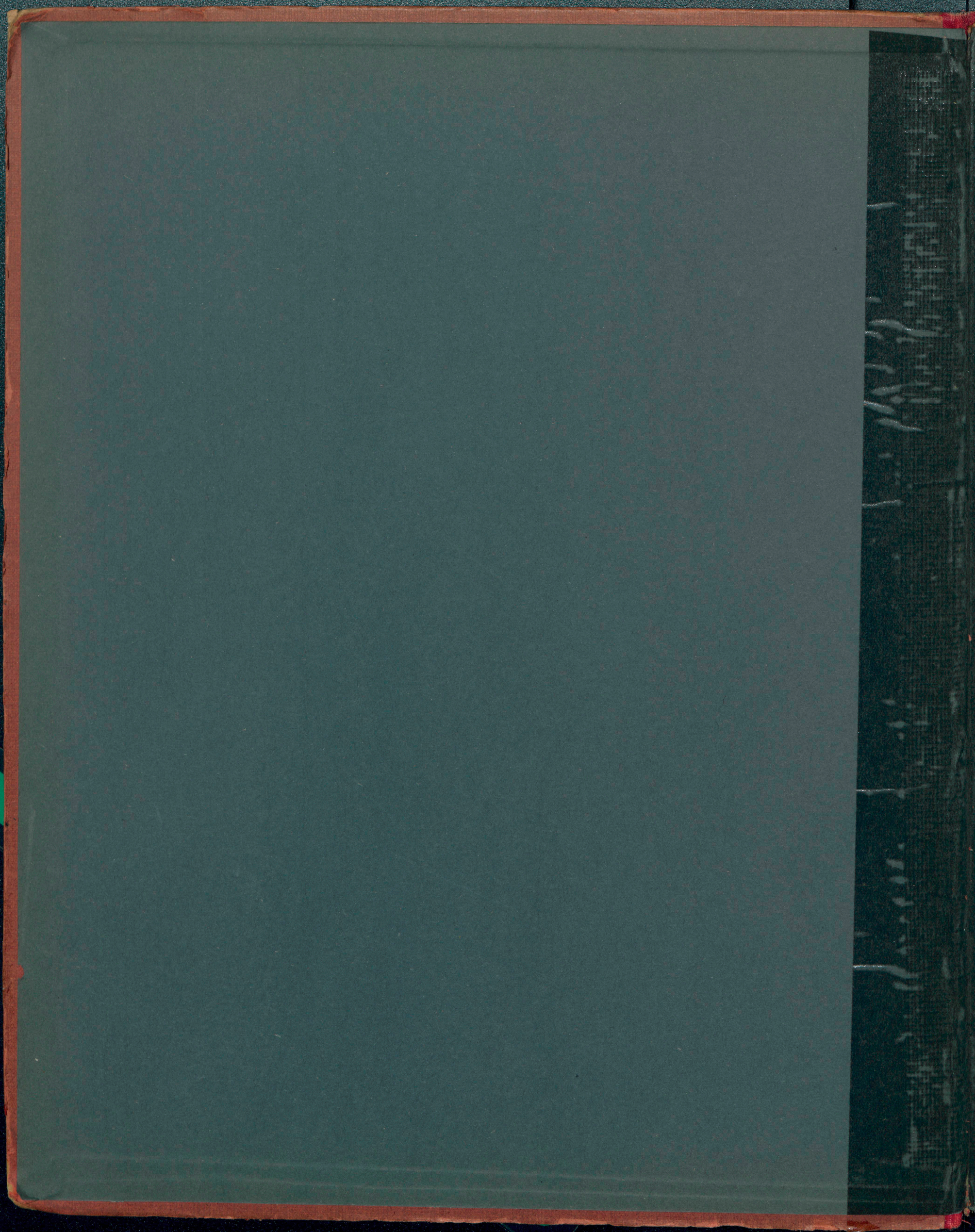


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Orpheus in der Unterwelt

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VON
J. Offenbach.

Allegro non troppo. Finale I. Laßt uns hohen Dank ihm weih'n.

Potpourri
von
Rich. Tourbié.

Piano. *f*

First system of musical notation. Treble clef, bass clef. Dynamics: *p*. Fingerings: 3, 1, 1, 2, 3.

Second system of musical notation. Treble clef, bass clef. Dynamics: *f*.

Third system of musical notation. Treble clef, bass clef.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *riten.*

Fifth system of musical notation. Treble clef, bass clef.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *p a tempo*, *cresc.*. Fingerings: 3, 1, 1, 2, 3, 1.

Moderato. Ensemble. Cupido bin ich.

The first system of music consists of two staves. The treble staff begins with a triplet of eighth notes (fingerings 3, 2, 1) and continues with a melodic line. The bass staff provides a harmonic accompaniment with chords and single notes. Dynamic markings include a forte (*f*) and a piano (*p*) section.

The second system continues the piece. The treble staff features a more complex melodic line with slurs and fingerings (4, 2, 1, 3, 1, 2, 3, 4, 5). The bass staff continues with a steady accompaniment of chords.

The third system shows further development of the melodic and harmonic themes. The treble staff has a long slur over several notes with fingerings 3, 2, 1, 2, 3, 4. The bass staff includes a descending line with fingerings 4, 3, 2, 1.

The fourth system contains several chords in the treble staff and corresponding accompaniment in the bass staff. Fingerings like 5, 4, 1, 3 and 3, 5, 4, 1, 3 are visible.

The fifth system begins with a forte (*f*) dynamic. The treble staff features a trill (*tr*) and a melodic line with slurs and fingerings (1, 2, 3, 1, 2, 3, 1, 2, 3, 1, 2). The bass staff has a consistent accompaniment.

The sixth system concludes the piece. It includes a trill (*tr*) and a melodic line with a fermata. The bass staff ends with a chord. A *rit.* (ritardando) marking is present, and the system ends with a double bar line and a fermata.

Allegro moderato. Finale I. Ach, er kommt, sich zu beklagen.

The first system of music features a treble and bass clef. The treble clef contains a melodic line with eighth notes and slurs, with fingerings 5, 4, 5, 4, 3, 5, 5, 4, 4, 3, 5, 4, 3, 5, 4, 3. The bass clef contains a rhythmic accompaniment with eighth notes and slurs, with fingerings 3, 1, 3, 2, 1, 3, 3. A dynamic marking of *p* is present.

The second system continues the piece. The treble clef has fingerings 5, 5, 4, 4, 5, 5, 4, 2, 5, 4, 5, 4, 3, 5, 5, 4. The bass clef has fingerings 3, 5, 3. Dynamic markings include *f* and *p*.

The third system continues the piece. The treble clef has fingerings 4, 5, 4, 3, 5, 4, 5, 4, 3, 4, 5, 4, 4. The bass clef has fingerings 1, 3, 2, 1, 3, 3, 3, 1, 3. Dynamic markings include *f* and *p*.

The fourth system continues the piece. The treble clef has fingerings 5, 5, 4, 3, 4, 4. The bass clef has fingerings 3, 3. Dynamic markings include *f* and *p*.

The fifth system continues the piece. The treble clef has fingerings 3, 4. The bass clef has fingerings 3, 3. Dynamic markings include *f* and *ff*.

Andantino. Finale I. Ach, ich habe sie verloren.

The first system of the second piece features a treble and bass clef. The treble clef contains a melodic line with slurs and fingerings 1, 2, 1, 4, 3, 4, 3, 4, 3, 4, 4. The bass clef contains a rhythmic accompaniment with slurs and fingerings 5, 1, 4, 3, 3, 5, 5. A dynamic marking of *mp espr.* is present.

Allegretto. Duett. O sag' du

3 5 2 2 3 1 5 2 4

5 5

f *rit.* *mf*

4 3 2 1

goldgeflügel Wesen, willst du hier mein Gefährte sein?

5 3 3 7 5 2 5 3 5 2

3 1 3 1 3 2 1

5 1 3 5 3 7 5 2 5 3

3 1 3 1

5 2 5 1 1 4 3 5 3 2 1

3 2 1

tr.

1 1 4 3 5 4 5

3 4 5 1 5

f rit. *mf a tempo*

4 3 2 1 3 4 2 3 1 3

5 4

f *tr.*

Marziale. Duett. Komm', folg' der Ehre.

The first system of the musical score consists of two staves, piano (top) and bass (bottom). The piano staff begins with a fortissimo (*ff*) dynamic and contains several triplet figures. The bass staff starts with a mezzo-forte (*mf*) dynamic and features a steady accompaniment of eighth notes. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C).

The second system continues the piece. The piano staff features a forte (*f*) dynamic and includes a section with a fermata. The bass staff maintains its accompaniment with some triplet patterns. Fingering numbers (1, 2, 3, 4, 5) are clearly marked throughout the system.

The third system shows the piano staff with a mezzo-forte (*mf*) dynamic. It contains complex rhythmic patterns, including triplets and sixteenth-note runs. The bass staff continues with its accompaniment, also featuring some triplet figures.

The fourth system continues the musical development. The piano staff has a mezzo-forte (*mf*) dynamic. The bass staff features a consistent accompaniment with occasional triplet patterns. The notation includes various rhythmic values and articulation marks.

The fifth system is marked with a ritardando (*rit.*) in the piano staff, followed by a tempo crescendo (*a tempo cresc.*). The piano staff features a melodic line with a fermata. The bass staff has a steady accompaniment. The dynamic marking *f* (forte) appears at the end of the system.

The sixth system is marked with a ritardando (*rit.*) in the piano staff, followed by a tempo marking (*a tempo*). The piano staff features a melodic line with a fermata. The bass staff has a steady accompaniment. The dynamic marking *f* (forte) appears at the end of the system.

The first system of the piano score consists of two staves. The treble staff begins with a series of triplets in the right hand, followed by a section with a *ff* dynamic marking. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes, including some triplet figures.

Allegretto. Duett. Vor Verdruß möcht' ich vergehen.

The second system of the piano score is divided into several sections. It begins with a duet section marked *p* (piano), featuring a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. This is followed by a section with a *cresc.* (crescendo) marking, and finally a section with a *riten. dim.* (ritardando/decrescendo) marking, leading to a final cadence.

un poco animato

p

cresc.

Allegretto. Hymne an Bachus. Ich sah Gott Bachus einst auf dem Weinfasse thronen.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 6/8 time signature. It begins with a piano (*p*) dynamic marking and contains several measures with fingerings (1, 2, 3) and a triplet of eighth notes. The lower staff is in bass clef with the same key signature and time signature, featuring a steady accompaniment of eighth notes with fingerings (4, 5).

The second system continues the piece. The upper staff features a melodic line with fingerings (1, 2, 3) and a triplet. The lower staff provides a consistent accompaniment with fingerings (1, 2) in the first measure and continues with eighth notes.

The third system shows further development of the melody in the upper staff with fingerings (1, 2, 3) and a triplet. The lower staff accompaniment remains consistent with eighth notes and fingerings (4).

The fourth system introduces dynamic and tempo changes. The upper staff has a melodic line with fingerings (1, 5) and a triplet, marked with *rit.* (ritardando). The lower staff accompaniment includes fingerings (3, 1, 3) and a triplet, also marked with *rit.*. The system concludes with a return to *a tempo* and a forte (*f*) dynamic.

The fifth system continues with a melodic line in the upper staff and accompaniment in the lower staff. The upper staff has a *p* (piano) dynamic marking. The lower staff accompaniment features fingerings (4) and continues with eighth notes.

The sixth system concludes the piece. The upper staff has a melodic line with fingerings (2, 4, 3) and a triplet. The lower staff accompaniment features fingerings (3) and a triplet, ending with a forte (*f*) dynamic.

Piano introduction in G major, 3/4 time. The piece begins with arpeggiated chords in both hands. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Moderato. (Tempo di Minuetto)

Weil mein Schritt so leicht und mein Fuß so klein.

Vocal line and piano accompaniment for the first system. The vocal line includes fingerings 3, 5, 2, 3, 7, 1, 2, 3. The piano accompaniment includes fingerings 3, 5, 1, 3.

Piano accompaniment for the second system. It includes a section marked *Menuett.* with a dynamic marking of *p* (piano). Fingerings 3, 5, 4, 3, 4, 4, 3, 4, 5, 2, 1 are indicated.

Piano accompaniment for the third system, featuring a trill (*tr*) in the right hand. Fingerings 4, 3, 2, 2, 5, 4, 4, 2, 3, 2, 3, 1 are indicated.

Piano accompaniment for the fourth system, featuring a forte (*f*) dynamic. Fingerings 4, 4, 5, 1, 2, 4, 3, 2, 1 are indicated.

Piano accompaniment for the fifth system, featuring a piano (*p*) dynamic and a trill (*tr*). Fingerings 4, 5, 4, 2, 3, 3, 2, 1 are indicated.

First system of musical notation. Treble clef, key signature of one flat (B-flat), 2/4 time signature. The piece begins with a mezzo-forte (*mf*) dynamic. The right hand features a series of chords and eighth notes with fingerings 2, 1, 4, 2, 3, 5, 1, 2, 3, 5, 4, 3. The left hand plays a steady eighth-note accompaniment with fingerings 1, 2, 5, 1, 2, 1, 3, 2, 1, 2, 3.

Second system of musical notation. Treble clef, key signature of one flat. The right hand includes a trill (*tr*) and first/second endings. Fingerings include 4, 1, 4, 3, 2, 1, 4, 1, 4, 3, 2, 1, 4. The left hand continues with eighth-note accompaniment, fingerings 1, 1, 1, 1, 3, 2, 2. Dynamics include *p* (piano).

Third system of musical notation. Treble clef, key signature of one sharp (F#), 2/4 time signature. The right hand features a trill (*tr*) and chords. Fingerings include 5, 2, 4, 2, 3, 4, 5, 2. The left hand has eighth-note accompaniment with fingerings 5, 4, 3, 1, 2, 2, 5, 4. Dynamics include *f* (forte).

Fourth system of musical notation. Treble clef, key signature of one sharp. The right hand has a trill (*tr*) with the number 3423. The left hand features a strong fortissimo (*ff*) section with dense chords. Time signature changes to 3/4 at the end of the system.

Allegretto. Lied. Um einst Alkmenen zu betören.

Fifth system of musical notation. Treble clef, key signature of one sharp, 2/4 time signature. The piece starts with a piano (*p*) dynamic. The right hand has a melody with eighth notes and a fermata. The left hand has a steady eighth-note accompaniment with a fingering of 5.

Sixth system of musical notation. Treble clef, key signature of one sharp. The right hand has a melody with a fermata and a mezzo-forte (*mf*) dynamic. The left hand has a steady eighth-note accompaniment with fingerings 2, 3, 5, 1, 1, 2, 3.

First system of musical notation. Treble clef: notes with fingerings 4, 5, 4, 5, 4, 2, 4, 3, 2, 1, 3. Bass clef: notes with fingerings 3, 5.

Second system of musical notation. Treble clef: notes with fingerings 4, 5, 4, 5, 4, 2. Bass clef: notes with fingerings 3, 2, 1, and a forte (*f*) dynamic marking.

Third system of musical notation. Treble clef: notes with fingerings 5, 4, 5, 4, 2, 4, 3, 2, 1, 4, 5, 4, 3, 1. Bass clef: notes with fingerings 3, 5.

Lento. Lied. Der Tod will mir als Freund erscheinen.

Fourth system of musical notation. Treble clef: notes with fingerings 3, 1, 2, 5, 4, 3, 5, 2. Bass clef: notes with a piano (*pp*) dynamic marking and fingerings 2.

Fifth system of musical notation. Treble clef: notes with fingerings 1, 5, 4, 3, 5, 2, 3, 4, 3, 2, 3, 4. Bass clef: notes with fingerings 3, 4.

Sixth system of musical notation. Treble clef: notes with fingerings 5, 3, 4. Bass clef: notes with fingerings 5, 4, 3, 1, 2, 3, 1, 1, 3, 4.

Allegro. Lied. Wenn ich den grünen Wald durchjage.

The first system of the piece consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It begins with a quarter rest followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. Above these notes are fingerings: 2, 1, 5, 4, 3, 2. The lower staff is in bass clef with the same key signature and time signature, starting with a quarter rest followed by a series of chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A dynamic marking of *f* is placed between the staves. A '4' is written below the first measure of the bass staff.

The second system continues the piece. The upper staff features a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the last three notes. The lower staff continues with chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A '3' is written below the first measure of the bass staff.

The third system continues. The upper staff has eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the last three notes. The lower staff continues with chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A '4' is written below the first measure of the bass staff.

The fourth system continues. The upper staff has a series of chords: G4-B4, G4-A4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. A slur covers the first three chords. The lower staff continues with chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A dynamic marking of *ff* is placed between the staves. A '5' is written below the first measure of the bass staff.

The fifth system continues. The upper staff has eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the last three notes. The lower staff continues with chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A dynamic marking of *pp* is placed between the staves. A '2' is written below the first measure of the bass staff. The word *friten.* is written at the end of the system.

The sixth system continues. The upper staff has eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. A slur covers the last three notes. The lower staff continues with chords: G2-B2, G2-A2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2. A dynamic marking of *p* is placed between the staves. The tempo marking *Allegretto.* is written above the staff. A '4' is written below the first measure of the bass staff. The tempo marking *Galopp.* is written above the staff.

First system of musical notation. Treble clef: notes with fingerings 1, 3, 5, 1, 4, 1. Bass clef: notes with fingerings 4, 5, 1, 2, 1, 3.

Second system of musical notation. Treble clef: notes with fingerings 1, 3, 3, 2, 1. Bass clef: notes with fingerings 5, 1, 2, 4, 5, 1, 2. Dynamic marking *p* is present.

Third system of musical notation. Treble clef: notes with fingerings 3, 5, 1, 4, 1. Bass clef: notes with fingerings 3, 2.

Animato.

Fourth system of musical notation. Treble clef: notes with fingerings 3. Bass clef: notes with fingerings 1, 2. Dynamic marking *f* is present.

Fifth system of musical notation. Treble clef: notes with fingerings 4, 1, 3. Bass clef: notes with fingerings 1, 3. First and second endings are indicated.

Sixth system of musical notation. Treble clef: notes with fingerings 1, 3, 1, 3, 1, 3, 2. Bass clef: notes with fingerings 1, 3, 1, 3, 1, 3, 2. Marking *string.* is present.

Vivace. Finale II. La, la la la la la la.

The first system of music consists of two staves. The treble staff begins with a forte (ff) dynamic marking. The bass staff has a '4' under the first measure and a '3' under the second measure. The music is in a key with one sharp (F#) and a 2/4 time signature.

The second system continues the piece. The bass staff has a '3' under the fourth measure. The treble staff features a melodic line with eighth notes and quarter notes.

The third system continues the piece. The bass staff has a '4' under the eighth measure. The treble staff continues with a melodic line.

The fourth system continues the piece. The treble staff has fingerings '5' and '2' under the second and third notes of the first measure. The bass staff has a '4' under the eighth measure.

The fifth system continues the piece. The treble staff has a '4' under the eighth measure. The bass staff continues with a rhythmic accompaniment.

The sixth system concludes the piece. The treble staff has a double bar line at the end. The bass staff continues with a rhythmic accompaniment.

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Neues Salon-Album I. (Edition Werntal No. 832.)

- No. 1. **E. Bach**, Frühlings Erwachen (*Es dur*).
- No. 2. **Rich. Bachmann**, Op. 7. Spinn, Spinn! Phantas.
- No. 3. **Otto Becker**, Frühlingsläuten. Salon-Mazurka.
- No. 4. **Rich. Bachmann**, Op. 8. Poln. Lied. Phantasie.
- No. 5. **Max Eichler**, Op. 63. Tausendschön. Gavotte.
- No. 6. **A. Gorla**, Op. 5. Olga. Salon-Mazurka.
- No. 7. **Carl Heins**, Op. 16. Das Zauberglöckchen. Salonstück.
- No. 8. **Fritz Kirchner**, Op. 261 No. 1. Frisch voran! Wanderlied.
- No. 9. **Paul Lincke**, Das erste Liebeszeichen. Salonstück.
- No. 10. **Rich. Tourbié**, Op. 59. Maiglöckchen. Idylle.

Neues Salon-Album II. (Edition Werntal No. 833.)

- No. 1. **Otto Becker**, Klänge zum Herzen. Salonstück.
- No. 2. **Carl Heins**, Op. 17. Vielleichen. Salon-Maz.
- No. 3. **Rich. Tourbié**, Op. 57. Edelweiß-Gavotte.
- No. 4. **Paul Lincke**, Singvögelchen. Charakterstück.
- No. 5. **Rich. Francke**, Op. 4. Die Libelle. Salonstück.
- No. 6. **Hugo Plesker**, Op. 2. Blumensprache. Salonst.
- No. 7. **Carl Heins**, Op. 22. Zitherständchen. Charakterstück.
- No. 8. **Max Wagner**, Op. 14. Tanz der Blumenmädchen. Ballett-Intermezzo.
- No. 9. **Fritz Kirchner**, Op. 283 No. 3. Zum Geburtstag! Gavotte.
- No. 10. **Herm. Eckhardt**, Herzklopfen. Salon-Polka.

Neues Salon-Album III. (Edition Werntal No. 834.)

- No. 1. **Herm. Brandt**, Op. 123. Süße Träume. Salonstück.
- No. 2. **Carl Heins**, Op. 24. In stiller Abendstunde. Melodie.
- No. 3. **Otto Becker**, Alpenklänge. Tonstück.
- No. 4. **W. Böike**, Op. 30. Liebesfrühling. Gavotte.
- No. 5. **Aug. Oertel**, Op. 3. Maßliebchen. Salonstück.
- No. 6. **Friedr. Gutmann**, Die schöne Sennerin. Tirolienne.
- No. 7. **Rich. Tourbié**, Op. 58. Auf der Alm. Ländler.
- No. 8. **Paul Lincke**, Waldesrauschen. Salonstück.
- No. 9. **Ernst Fahrbach**, Prinzess-Gavotte.
- No. 10. **Carl Heins**, Op. 23 No. 1. Gedenke mein! Tonst.

Neues Salon-Album IV. (Edition Werntal No. 835.)

- No. 1. **Theod. Oesten**, Op. 193. Alpenglühn (*B dur*). Idylle.
- No. 2. **Th. Badarzewska**, Op. 4. Das Gebet einer Jungfrau (*Es dur*). Mazurka.
- No. 3. **Br. Richards**, Op. 60. Marie (*As dur*). Nokturno.
- No. 4. **Ch. Lefébure-Wély**, Op. 54. Die Klosterlocken (*Des dur*).
- No. 5. **Jos. Lanner**, Op. 165. Steyrische Tänze (*A dur*).
- No. 6. **Walzer eines Wahnsinnigen** (*Es dur*).
- No. 7. **Theod. Oesten**, Op. 70. Oberons Zaubern (*D dur*). Phantasie.
- No. 8. **A. von Kotski**, Op. 115. Das Erwachen des Löwen (*D dur*).
- No. 9. **E. Ketterer**, Op. 21. Das Silberfischchen (*F dur*).
- No. 10. **J. Ascher**, Op. 40. Fanfare militaire (*Es dur*).

Neues Salon-Album V. (Edition Werntal No. 1099.)

- No. 1. **A. Gerstenberger**, Op. 163. Im Frühling. Gav.
- No. 2. **Theod. Giese**, Abendständchen. Salonstück.
- No. 3. **Theod. Giese**, Op. 298. Sommernachtstraum. Tonstück.
- No. 4. **Max Ravinow**, Op. 11. Auf den Alpen. Divertissement.
- No. 5. **E. Abesser**, Op. 14. Tiroler Klänge. Charakterst.
- No. 6. **A. Gerstenberger**, Op. 108. La Sylphide. Morceau de Salon.
- No. 7. **L. Oertel**, Op. 116. Bitte, bitte! Salonstück.
- No. 8. **Max Ravinow**, Op. 12. Auf der Bastei. Salon-Walzer.
- No. 9. **Paul Röper**, Op. 27. Liebchens Traum. Salonst.

Neues Salon-Album VI. (Edition Werntal No. 1124.)

- No. 1. **Ernest Eberhart**, Erste Liebe. Gavotte.
- No. 2. **Theod. Giese**, Fröhliche Stunden. Tonstück.
- No. 3. **W. Böike**, Groß ans Schatzerl. Salonstück.
- No. 4. **Franz Morten**, Fesches Dirndl. Charakterst.
- No. 5. **Ernst Simon**, Op. 176. Sei wieder gut! Melodisches Tonstück.
- No. 6. **Hans Werner**, Auf zur Alm! Alpine Phantasie.
- No. 7. **Carl Heins**, In trauter Stunde. Serenade.
- No. 8. **Theod. Giese**, Schneeglöckchen. Salon-Polka.
- No. 9. **Carl Heins**, Im Hochgebirge. Melodisches Tonstück.

Neues Salon-Album VII. (Edition Werntal No. 1380.)

- No. 1. **Alban Förster**, Op. 82. Ständchen (*D dur*).
- No. 2. **Louis Grosse**, Op. 19. Bleib bei mir! Phantasie.
- No. 3. **Louis Grosse**, Op. 24. Ungarisch (*As dur*).
- No. 4. **C. Hauschild**, Op. 56. Waldmärchen. Tonbild.
- No. 5. **Herm. Pust**, Op. 15. Verlassen. Salonstück.
- No. 6. **Friedr. Reichel**, Op. 39. Barkarole (*A dur*).
- No. 7. **Louis Grosse**, Op. 9. Valse de Salon (*As dur*).
- No. 8. **Reinhold Becker**, Op. 35. Mahnruf.
- No. 9. **Uso Seifert**, Op. 8. Polacca gracioso (*D dur*).
- No. 10. **Alban Förster**, Op. 58. In Saus und Braus.

Neues Salon-Album VIII. (Edition Werntal No. 1381.)

- No. 1. **Friedr. Reichel**, Op. 38. Schnittertanz.
- No. 2. **C. Apelt**, Op. 4. Invitation à la Polka.
- No. 3. **Gust. Landrock**, Op. 22. Gondelfahrt.
- No. 4. **B. Lindner**, Op. 14. Ein süßer Blick.
- No. 5. **G. Zerrenner**, Op. 82. Gruß an die Schweiz.
- No. 6. **C. Ed. Pathe**, Op. 354. Was sich liebt, das neckt sich.
- No. 7. **B. Lindner**, Op. 12. In dunkler Nacht. Nocturne.
- No. 8. **Alban Förster**, Die Namenlose. Polka.
- No. 9. **Franz Gießler**, Op. 4. Mondes Silberschein.
- No. 10. **Joh. Straußfeder**, Auffahrt zum Rigi. Bravour-Galopp.
- No. 11. **Cl. Bräuer**, Frühlings Einzug. Salonstück.
- No. 12. **C. Ed. Pathe**, Op. 202. Amazonen-Galopp.

Neues Salon-Album IX. (Edition Werntal No. 1384.)

- No. 1. **Friedr. Baumfelder**, Op. 349 No. 1. Madrigal.
- No. 2. **Friedr. Baumfelder**, Op. 363. Pastorale.
- No. 3. **Friedr. Baumfelder**, Op. 349 No. 2. Traumbild. Nocturne.
- No. 4. **Georg Eggeling**, Op. 12 No. 1. Auf der Wanderung.
- No. 5. **Georg Eggeling**, Op. 12 No. 2. Vor der Waldschenke. Reigen.
- No. 6. **C. Hauschild**, Op. 68 No. 1. Für und wider.
- No. 7. **C. Hauschild**, Op. 68 No. 2. Fester Entschluß.
- No. 8. **C. Ed. Pathe**, Phantasie über eine Introduction aus der Oper „Die weiße Dame“ von Boieldieu.
- No. 9. **C. Ed. Pathe**, Große Arie aus der Oper „Lucia di Lammermoor“ von Donizetti.
- No. 10. **C. Ed. Pathe**, Improptu über ein Motiv aus der Oper „Oberon“ von Weber.

Neues Salon-Album X. (Edition Werntal No. 1741.)

- No. 1. **Paul Lincke**, Kußhändchen. Salonstück.
- No. 2. **Ernst Simon**, Op. 298. Hänschen, komm! Charakterstück.
- No. 3. **Franz Priem**, Op. 5. Souvenir-Gavotte.
- No. 4. **Oscar Köhler**, Großväterchens Tanz unter der Linde. Intermezzo.
- No. 5. **Josef Löw**, Op. 192. Gruß an Tirol. Melodie.
- No. 6. **Theod. Giese**, Op. 297. Chinesischer Hochzeitstanz.
- No. 7. **Paul Lincke**, Zuckerschnuten. Salonstück.
- No. 8. **Carl Stix**, Op. 161. Iris. Polka-Mazurka.
- No. 9. **Josef Löw**, Op. 194. Alpenveilchen. Klavierst.
- No. 10. **Gustav v. Moser**, Veilchenfresser. Konz.-Polka.

Neues Salon-Album XI. (Edition Werntal No. 2067.)

- No. 1. **Carl Heins**, Op. 45. Morgengruß. Tonstück.
- No. 2. **Carl Heins**, Op. 46. Abendgruß. Salonstück.
- No. 3. **G. Fanchetti**, Op. 5. J'y pense. Air de ballet.
- No. 4. **Br. Richards**, Op. 61. Das Echo von Luzern.
- No. 5. **Br. Richards**, Op. 47. Des Wanderers Traum. Romanze.
- No. 6. **J. Egghard**, Op. 215. Des Steierers Heimweh. Melodie.
- No. 7. **Ferd. Beyer**, Op. 180. Die Spieluhr.
- No. 8. **R. Favarger**, Op. 18. L' Adieu. Nocturne.
- No. 9. **W. V. Wallace**, Op. 13. La petite Polka de Conc.
- No. 10. **Fr. Behr**, Hochzeitsglocken. Charakterstück.

Neues Salon-Album XII. (Edition Werntal No. 2068.)

- No. 1. **Hans Werner**, Abendfrieden. Lyrisches Tonst.
- No. 2. **Carl Heins**, Op. 36. Abschied von der Alm. Melodisches Tonstück.
- No. 3. **Carl Heins**, Op. 42. Serenade (*G dur*).
- No. 4. **Ernst Simon**, Op. 299. Augensprache. Salonst.
- No. 5. **Josef Löw**, Op. 195. Am stillen Herd. Tonstück.
- No. 6. **Ferd. Sabathil**, Op. 126. Bei Sonnenaufgang. Idylle.
- No. 7. **Otto Becker**, Schön Trudchen. Gavotte.
- No. 8. **Carl Heins**, Op. 44. Die Spröde. Mazurka.
- No. 9. **J. F. Wagner**, Op. 233. Sprechen Sie mit Mama. Salonstück.

Neues Salon-Album XIII. (Edition Werntal No. 2069.)

- No. 1. **Ernst Simon**, Die Gletscherfee. Salonstück.
- No. 2. **Hans Werner**, Hinab ins Tal! Alpine Phant.
- No. 3. **Carl Heins**, Op. 37. Der Sennerin Heimweh. Ländler.
- No. 4. **Carl Heins**, Op. 98 No. 1. Zum Abschied. Tonst.
- No. 5. **Carl Heins**, Op. 101. Hexentanz.
- No. 6. **Josef Löw**, Op. 193. Im Tannenwäldchen. Arabeske.
- No. 7. **Carl Heins**, Op. 98 No. 2. Betrachtung. Tonst.
- No. 8. **Otto Beuger**, Op. 27. Souvenir du bal. Intermezzo.
- No. 9. **Paul Soblik**, Im Zwischenakt. Salonstück.

Neues Salon-Album XIV. (Edition Werntal No. 2070.)

- No. 1. **Paul Lincke**, Schön Aennchen. Gavotte.
- No. 2. **Carl Heins**, Op. 23 No. 2. Festtag im Dorfe. Scherzo.
- No. 3. **H. Gudera**, Op. 58. Leichte Reiterei. Charakterstück.
- No. 4. **Carl Heins**, Transkription über das Lied „O stille dies Verlangen.“
- No. 5. **Carl Heins**, Op. 27. Unterm Fenster. Salonst.
- No. 6. **Ferd. Sabathil**, Op. 103. In der Sommerfrische. Idylle.
- No. 7. **Fr. Sandré**, Die Schwalben. Valse élégante.
- No. 8. **A. Gerstenberger**, Op. 93. La Campanella. Mazurka de Salon.
- No. 9. **J. Ernst**, Valse brillante (*As dur*).

Neues Salon-Album XV. (Edition Werntal No. 2071.)

- No. 1. **Rich. Francke**, Op. 5. Auf der Promenade. Tonst.
- No. 2. **Carl Heins**, Op. 47. Bauerntanz.
- No. 3. **Carl Heins**, Op. 48. Im Zaubervald. Salonstück.
- No. 4. **Carl Heins**, Op. 49. Schön Rottraut. Tonstück.
- No. 5. **Ernst Simon**, Op. 300. Schmetterlingsspiel. Charakterstück.
- No. 6. **Max Ravinow**, Op. 13. Phantasie über eine Favorit-Melodie aus „Rigoletto.“
- No. 7. **Franz von Blon**, Liebestraum. Intermezzo.
- No. 8. **Ernst Heuser**, Op. 7. Bajaderentanz.
- No. 9. **H. Courbet**, Pas des fleurs. Bluette.

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