

# ALBUM-BLÄTTER.

## Album Leaves.

Eine Sammlung beliebter Stücke — A collection of popular Pieces

für Violoncello und Pianoforte

von

Georg Goltermann, Hans Sitt, H. Ritter etc.

	N	Stk		N	Stk
No. 1. Schubert, Fr. Ungeduld . . . . .	1,—	3/—	No. 63. Squire, W. H. Consolation (Romance sans paroles) . .	1,80	4/—
No. 2. Schubert, Fr. Ständchen „Horch, horch“ . . . . .	1,—	3/—	No. 64. Glinka, M. Chanson Orientale . . . . .	1,—	3/—
No. 3. Schubert, Fr. Ständchen „Leise flehen“ . . . . .	1,—	3/—	No. 65. Hauser, M. Liebeslied . . . . .	—,80	2/—
No. 4. Schubert, Fr. Am Meer . . . . .	1,—	3/—	No. 66. Hauser, M. Wiegenlied. Chanson de Berceau . . . . .	—,80	3/—
No. 5. Schubert, Fr. Ave Maria . . . . .	1,—	3/—	No. 67. Haydn, Jos. Adagio in Fdur. Op. 1 No. 1 . . . . .	1,—	3/—
No. 6. Curschmann, F. An Rose . . . . .	1,20	3/—	No. 68. Martini, P. Gavotte . . . . .	1,—	3/—
No. 7. Haydn, Jos. Serenade . . . . .	1,20	3/—	No. 69. Haydn, Jos. Adagio in Cmol. Op. 1 No. 2 . . . . .	1,—	3/—
No. 8. Mendelssohn, F. Auf Flügeln des Gesanges . . . . .	1,20	3/—	No. 70. Schubert, F. Die junge Mutter (La jeune Mère) . . . . .	1,20	4/—
No. 9. Schubert, Fr. Op. 94 No. 3. Moment musical . . . . .	1,—	3/—	No. 71. Haydn, Jos. Adagio in Esdur. Op. 76 No. 4 . . . . .	1,—	3/—
No. 10. Schubert, Fr. Trockne Blumen . . . . .	1,—	3/—	No. 72. Kletzer, Feri. Op. 1. Les Nègres en Amerique. Chansons originales . . . . .	2,25	4/—
No. 11. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte No. 30)	1,20	3/—	No. 73. Haydn, Jos. Largo cantabile in Gdur. Op. 10 No. 5 . . . . .	1,—	3/—
No. 12. Schubert, Fr. Litaney . . . . .	1,—	3/—	No. 74. Kletzer, Feri. Op. 2. Idylle . . . . .	1,50	4/—
No. 13. Schubert, Fr. Gute Nacht . . . . .	1,—	3/—	No. 75. Haydn, Jos. Andantino grazioso in Adur. Op. 3 No. 1 . . . . .	—,75	2/—
No. 14. Schumann, R. An den Sonnenschein . . . . .	1,—	3/—	No. 76. Kletzer, Feri. Op. 3 No. 1. Romance Russe. No. 2. Romance Suedoise . . . . . kplt.	2,25	4/6
No. 15. Schumann, R. Träumerei . . . . .	1,—	3/—	No. 77. Haydn, Jos. Adagio in Fmol. Op. 10 No. 3 . . . . .	1,—	3/—
No. 16. Schumann, R. Frühlingsnacht . . . . .	1,—	3/—	No. 78. Kletzer, Feri. Op. 3 No. 1. Romance Russe . . . . . apart	1,50	4/—
No. 17. Schumann, R. Abendlied . . . . .	1,—	3/—	No. 79. Haydn, Jos. Adagio cantabile in Adur. Op. 64 No. 5 . . . . .	1,—	3/—
No. 18. Schumann, R. Du bist wie eine Blume . . . . .	1,—	3/—	No. 80. Kletzer, Feri. Op. 4. Danse Tartare . . . . .	1,50	4/—
No. 19. Schumann, R. Widmung „Du meine Seele“ . . . . .	1,20	3/—	No. 81. Haydn, Jos. Adagio in Fdur. Op. 71 No. 1 . . . . .	1,—	3/—
No. 20. Schumann, R. Ich grolle nicht . . . . .	1,—	3/—	No. 82. Kletzer, Feri. Op. 21. Lucia. Fantaisie . . . . .	2,50	5/—
No. 21. Chopin, F. Praeludium. Op. 28 No. 6 . . . . .	1,—	3/—	No. 83. Haydn, Jos. Adagio in Esdur. Op. 77 No. 1 . . . . .	1,—	3/—
No. 22. Weber, C. M. v. Lied der Meermädchen aus „Oberon“ . . . . .	1,—	3/—	No. 84. Kletzer, Feri. Op. 22. La Sonnambula. Fantaisie . . . . .	3,—	6/—
No. 23. Weber, C. M. v. Lied aus „Preziosa“. Einsam bin ich . . . . .	1,—	3/—	No. 85. d'Alquen, F. Valse folâtre . . . . .	1,60	4/—
No. 24. Mozart, W. A. Arie des Ottavio aus „Don Juan“ . . . . .	1,20	3/—	No. 86. Nölick, Aug. Op. 135. Mazurk mignonne . . . . .	1,20	3/—
No. 25. Mendelssohn, F. Lied ohne Worte. No 19 . . . . .	1,20	3/—	No. 87. Hauser, M. Die Blume. The Flower . . . . .	—,80	2/—
No. 26. Schumann, R. Schlummerlied. Op. 124 No. 16 . . . . .	1,20	3/—	No. 88. Händel, G. F. Largo . . . . .	1,20	3/—
No. 27. Stradella, A. Kirchen-Arie . . . . .	1,20	3/—	No. 89. Offenbach, J. Entr'Act und Barkarole aus „Hoffmanns Erzählungen“ . . . . .	1,—	3/—
No. 28. Gluck, Ch. Arie aus „Iphigenie auf Tauris“ . . . . .	1,20	3/—	No. 90. Bach, E. Frühlings Erwachen . . . . .	1,20	3/—
No. 29. Lortzing, A. Lied des Zar: Sonst spielt' ich . . . . .	1,—	3/—	No. 91. Boccherini, L. Menuet . . . . .	1,—	3/—
No. 30. Lortzing, A. Lied aus „Undine“. Vater, Mutter . . . . .	1,—	3/—	No. 92. Rubinstein, A. Op. 3 No. 1. Melodie . . . . .	1,20	3/—
No. 31. Beethoven, L. v. Schwanengesang. Letztes Adagio des Meisters . . . . .	1,—	3/—	No. 93. Chopin, F. Op. 9 No. 2. Nocturne . . . . .	1,—	3/—
No. 32. Czibulka, Alph. Songe d'amour . . . . .	2,—	4/—			
No. 33. Goltermann, G. Op. 110. Ballade . . . . .	2,—	4/—			
No. 34. Goltermann, G. Op. 111. Romanze . . . . .	2,—	4/—			
No. 35. Hubay, J. Rêverie . . . . .	1,20	3/—			
No. 36. Krug, Waldsee. Op. 7. Romanze . . . . .	1,50	4/—			
No. 37. Proch, H. Op. 160. Lied ohne Worte . . . . .	1,50	4/—			
No. 38. Ritter, H. Op. 28. Spinnerlied . . . . .	1,50	4/—			
6 lyrische Stücke von Jenkinson: . . . . .					
No. 39. Salter, N. 1. An der Wiege . . . . .	1,20	3/—			
No. 40. Salter, N. 4. Mazurka . . . . .	1,20	3/—			
No. 41. Salter, N. 2. Elfentanz . . . . .	1,20	3/—			
No. 42. Salter, N. 5. Barcarolle . . . . .	1,20	3/—			
No. 43. Salter, N. 3. Melodie . . . . .	1,20	3/—			
No. 44. Salter, N. 6. Scherzo . . . . .	1,20	3/—			
No. 45. Schubert, Fr. Deutsche Tänze . . . . .	1,50	4/—			
No. 46. Sitt, H. Op. 64 No. 1. Barcarolle . . . . .	1,80	4/—			
No. 47. Sitt, H. Op. 64 No. 2. Canzonetta . . . . .	1,60	4/—			
No. 48. Sittard, J. Op. 10. Zwei Stücke . . . . .	1,50	4/—			
No. 49. Weber, C. M. v. Sonatine . . . . .	1,50	4/—			
No. 50. Weber, E. Op. 17. Berceuse . . . . .	1,50	4/—			
No. 51. Weber, E. Op. 18. Suite . . . . .	3,—	6/—			
No. 52. Weber, E. Op. 41. Capriccio-Mazurka . . . . .	1,75	4/—			
No. 53. Weber, E. Duo Concertant . . . . .	2,50	5/—			
No. 54. Weber, E. Rêverie Caprice . . . . .	1,80	4/—			
No. 55. Bonawitz, I. H. Ungarische Tänze . . . . .	2,—	2/—			
No. 56. Wittenbecher, O. Romance . . . . .	1,—	3/—			
No. 57. Wittenbecher, O. Berceuse . . . . .	1,20	3/—			
No. 58. Wittenbecher, O. Mazurka . . . . .	1,50	4/—			
No. 59. Rahn, M. Lied ohne Worte . . . . .	1,50	4/—			
No. 60. Squire, W. H. Berceuse. Slumber Song. Schlummerlied . . . . .	1,50	4/—			
No. 61. Schytte, L. Berceuse . . . . .	1,20	4/—			
No. 62. Tschaiowsky, P. Nur wer die Sehnsucht kennt (Mignons Lament) . . . . .	1,20	3/—			

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**BOSWORTH & CO.**

# Nocturne.

F. Chopin, Op. 9 N<sup>o</sup> 2.

Andante.

Violine  
oder  
Violoncello.

Pianoforte.

The first system of the score consists of two staves. The upper staff is for Violin or Cello, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Andante'. The dynamics are 'p' (piano) and 'espress. dolce' (expressive, sweet). The lower staff is for Piano, with a grand staff (treble and bass clefs) and a 3/4 time signature. The dynamics are 'p' (piano).

The second system continues the piece. The upper staff features a melodic line with dynamics 'f' (forte) and 'p' (piano). The lower staff continues the piano accompaniment with dynamics 'f' and 'cresc.' (crescendo).

The third system continues the piece. The upper staff features a melodic line with dynamics 'p' (piano) and 'p' (piano). The lower staff continues the piano accompaniment with dynamics 'p'.

The fourth system concludes the piece. The upper staff features a melodic line with dynamics 'poco ritard.' (poco ritardando), 'a tempo', and 'poco rall.' (poco rallentando). The lower staff continues the piano accompaniment with dynamics 'poco ritard.' and 'poco rall.'. The system ends with a double bar line and the instruction 'Ad. \* Ad. \*'.

*u tempo*  
*a tempo*  
*p*

*f* *poco rall.* *fp a tempo*  
*mf* *p* *poco rall.* *p a tempo*

*leicht.*

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment below. The vocal line starts with a *p* dynamic, followed by *pp*, *poco rubato*, *sempre p*, and *dolcissimo*. The piano accompaniment features a steady eighth-note pattern in the bass and chords in the treble, with dynamics *p* and *pp*.

Second system of musical notation. The vocal line continues with *p* dynamics and includes the instruction *8<sup>va</sup> ad lib. stretto*. The piano accompaniment continues with *p* and *pp* dynamics, and includes a *cresc.* marking.

Third system of musical notation. The vocal line features *cresc.*, *ff*, and *ff* dynamics, followed by a *Cadenza* section marked *p senza tempo*. The piano accompaniment includes *f*, *cresc.*, and *ff senza tempo* markings. The system concludes with *Ad.* and a star symbol.

Fourth system of musical notation. It begins with *rall.* and *Tempo I.* markings. The vocal line has *pp* and *ppp* dynamics. The piano accompaniment includes *rall.* and *pp* dynamics. The system ends with *Ad.* and star symbols.

# Nocturne

von  
F. Chopin, Op. 9 No. 2.

## VIOLONCELLO.

Andante.

*p espress. dolce*

*a tempo* *p* *poco ritard.*

*f* *poco rall.* *tr* *fz* *p*

*p* *p*

*f* *poco rall.*

*fp a tempo* *tr* *p*

*pp* *poco rubato sempre p*

*p* *II Saite* *stretto* *cresc.* *ff* *ff*

*p senza tempo* *cresc.* *rall.* *pp* *ppp*