

Blätter und Blüten.

Eine Sammlung beliebter Stücke

für

VIOLINE UND PIANOFORTE

in leichter Bearbeitung

herausgegeben von

RICHARD HOFMANN.

Nº 1. Mendelssohn, F. Hochzeitsmarsch.	M. 1. —	Nº 2. Strauss, Joh. Radetzky-Marsch.	M. 1. —
„ 3. Chopin, F. Trauermarsch.	„ — 75.	„ 4. Schubert, Fr. Ständchen: „Horch, horch“	„ 1. —
„ 5. Mendelssohn, F. Frühlingslied. (Lieder ohne Worte Nº 30.)	„ 1. —	„ 6. Schubert, Fr. Ave Maria.	„ — 75.
„ 7. Haydn, Jos. Serenade.	„ 1. —	„ 8. Schubert, Fr. Am Meer.	„ — 75.
„ 9. Mendelssohn, F. Auf Flügeln des Gesanges.	„ 1. —	„ 10. Schubert, Fr. Op. 51. Marche militaire.	„ 1. —
„ 11. Beethoven, L. v. Adelaide.	„ 1. 50.	„ 12. Schubert, Fr. Die Forelle.	„ 1. —
„ 13. Herold. Overture „Zampa.“	„ 2. —	„ 14. Nicolai. Overture „Die lustigen Weiber.“	„ 2. —
„ 15. Chopin, F. Op. 18. Valse.	„ 2. —	„ 16. Weber, C. M. v. Anforderung zum Tanz.	„ 2. —
„ 17. Curschmann. An Rose.	„ 1. —	„ 18. Prume, Fr. La Mélancolie.	„ 1. —
„ 19. Lanner, J. Pester-Walzer.	„ 2. —	„ 20. Boieldieu. Overture „Die weisse Dame.“	„ 2. —
„ 21. Schubert, Fr. Ungeduld.	„ — 75.	„ 22. Schubert, Fr. Das Wandern.	„ — 75.
„ 23. Weber, C. M. v. Overture „Der Freischütz.“	„ 2. —	„ 24. Weber, C. M. v. Jubel-Overture.	„ 2. —
„ 25. Schubert, Fr. Der Wanderer.	„ 1. —	„ 26. Schubert, Fr. Op. 94. Nº 3. Moment musical.	„ 1. —
„ 27. Boieldieu. Overture „Der Calif von Bagdad.“	„ 2. —	„ 28. Mendelssohn, F. Kriegsмарsch aus Athalia.	„ 1. 25.
„ 29. Chopin, F. Op. 7. Nº 1. Mazurka.	„ 1. —	„ 30. Schubert, Fr. Der Tod und das Mädchen.	„ — 75.
„ 31. Schubert, Fr. Trockne Blumen.	„ 1. —	„ 32. Chopin, F. Op. 9. Nº 2. Nocturne.	„ 1. —
„ 33. Mozart, W. A. Overture „Don Juan.“	„ 2. —	„ 34. Mozart, W. A. Overture „Die Zauberflöte.“	„ 2. —
„ 35. Chopin, F. Op. 40. Nº 1. Polonaise.	„ 1. 50.	„ 36. Weber's letzter Gedanke.	„ — 75.
„ 37. Beethoven, L. v. 1. Satz a. d. Mondschein-Sonate.	„ 1. —	„ 38. Torgauer-Marsch.	„ — 75.
„ 39. Hünten, Op. 30. Nº 2. Der kleine Tambour.	„ 1. 25.	„ 40. Hünten, Op. 30. Nº 3. La Cenerentola.	„ 1. 25.
„ 41. Field, J. Nocturno in Es dur.	„ 1. —	„ 42. Strauss, Joh. Op. 154. Loreley-Rheinklänge.	„ 2. —
„ 43. Schumann, R. Abendlied.	„ — 75.	„ 44. Schumann, R. Träumerei. (Walzer.)	„ — 75.
„ 45. Schumann, R. Am Camin.	„ — 75.	„ 46. Schumann, R. Seit ich ihn gesehen.	„ — 75.
„ 47. Schumann, R. Er, der Herrlichste von Allen.	„ 1. —	„ 48. Schumann, R. Ich grolle nicht.	„ — 75.
„ 49. Schumann, R. Du bist wie eine Blume.	„ — 75.	„ 50. Schumann, R. An den Sonnenschein.	„ — 75.
„ 51. Schumann, R. Widmung. „Du meine Seele“	„ 1. —	„ 52. Schumann, R. Wanderlied. „Wohlauf noch getrunken“	„ 1. —

Eigenthum des Verlegers für alle Länder.

LEIPZIG, HEINR. PETERSEN.

Er, der Herrlichste von Allen.

Robert Schumann.

Innig, lebhaft.

Violino.

Pianoforte.

The musical score consists of six systems, each with a Violino staff and a Pianoforte staff. The Violino part is written in a single treble clef with a key signature of one flat and a common time signature. The Pianoforte part is written in two staves (treble and bass clefs) with the same key signature and time signature. Dynamics include *mf*, *p*, and *pp*. Performance instructions include *ped.* (pedal) and *pp* (pianissimo). The score includes various musical notations such as slurs, accents, and articulation marks. The piece concludes with a double bar line and a final chord.

ritar - dan-do

ri - tar - dan - do

p

This system contains the first line of music. It features a vocal line with the lyrics "ritar - dan-do" and a piano accompaniment. The piano part includes a dynamic marking *p* and the lyrics "ri - tar - dan - do" written below the notes.

This system contains the second line of music, continuing the vocal and piano parts from the first system.

p

ped. *

This system contains the third line of music. It includes a dynamic marking *p* and a *ped.* (pedal) marking with an asterisk at the end of the system.

p

ped. * *ped.* * *ped.* *

This system contains the fourth line of music. It features a dynamic marking *p* and three *ped.* (pedal) markings with asterisks, indicating repeated pedal effects.

This system contains the fifth and final line of music on the page, concluding the piece.

First system of musical notation. It consists of a vocal line at the top and a piano accompaniment below. The piano part features a complex texture with many sixteenth-note chords in the right hand and a more rhythmic bass line. A dynamic marking 'p' is present in the bass line.

Second system of musical notation. The piano accompaniment continues with dense chordal textures. A 'ritard.' marking is placed above the piano part. Pedal markings 'Ped.' and asterisks are located below the bass line.

Third system of musical notation. The piano accompaniment features a series of sustained chords in the bass line, while the right hand continues with intricate chordal patterns.

Fourth system of musical notation. The piano accompaniment shows a transition in texture. A 'ritard.' marking is placed above the piano part towards the end of the system.

Fifth system of musical notation, the final system on the page. It includes the vocal line with lyrics 'ri - tar - dan - do' written below it. The piano accompaniment concludes with a final cadence. Pedal markings 'Ped.' and asterisks are present at the bottom.