

Z 84515

28. 08. 08

Baratz

# IMMERGRÜN.



## Bearbeitungen für 3 Violinen.

(Violoncello, Viola, Piano ad libitum.)

1. Schumann, Rob. Traumerei. Abendlied
3. Mendelssohn, F. Frühlingslied (L. & W. Nr. 30)
5. Rubinstein, A. Melodie Op. 3. Nr. 1
7. Schubert, Fr. Am Meer. Ständchen (leise flühen)
9. Meyerbeer, G. Krönungsmarsch a. d. O., Der Prophet\*
11. Chopin, Fr. Notturmo. Op. 9. Nr. 2
13. Mendelssohn, F. Kriegsmarsch aus „Athalia“
15. Tschaikowsky, P. Barcarolle. Op. 37. Nr. 6
17. Ungarischer Tanz. (Bei Brahms Nr. 6) in D
19. Boccherini, Mozart. 2. Menuette.
21. Rossini. Arie aus „Stabat mater“ (Cajusanim)

2. Händel, G. F. Largo
4. Schubert, Fr. Militärmarsch. Op. 51. Nr. 1
6. Bach, E. Frühlings Erwachen. Romanze
8. Mendelssohn, F. Hochzeitsmarsch. Op. 61. Nr. 4
10. Tschaikowsky, P. Chant sans Paroles. Op. 2. Nr. 3
12. Schubert, Fr. Balletmusik I aus „Rosamunde“
14. Chopin, Fr. Trauermarsch aus Op. 35.
16. Mozart, W. Ave venum. Pergolese, G. Tre giorni
18. Schubert, Mom. mus. Op. 94. Nr. 3. Avemaria.
20. Mendelssohn, Notturmo aus „Sommernachts Traum“
22. Strauss, Joh. Radetzky-Marsch. Rakoczy-Marsch.

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## BERLIN, JUL. WEISS.

Collectiv Titel № 20.

100, Berlin, G. B. Weber, Leipzig

### ZALA MO

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This page of musical notation is for a piano piece, likely in the key of D major (two sharps) and 3/4 time. It consists of seven systems of music, each with a treble and bass clef staff. The notation includes various musical elements such as dynamics, articulation, and performance markings.

**System 1:** Treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. Bass clef starts with a half note G2, followed by quarter notes A2, B2, and C3. Dynamics include *trist.*, *f*, and *ff*. Performance markings include *trist.* and *trist.* with a circled 'a' below.

**System 2:** Treble clef continues with quarter notes D5, E5, F5, and G5. Bass clef continues with quarter notes D2, E2, F2, and G2. Dynamics include *f* and *ff*. Performance markings include circled 'a' and 'b' below.

**System 3:** Treble clef continues with quarter notes A5, B5, and C6. Bass clef continues with quarter notes A2, B2, and C3. Dynamics include *ff* and *pp*. Performance markings include *pp* and *f* below.

**System 4:** Treble clef continues with quarter notes D6, E6, and F6. Bass clef continues with quarter notes D2, E2, and F2. Dynamics include *f*. Performance markings include *f* below.

**System 5:** Treble clef continues with quarter notes G6, A6, and B6. Bass clef continues with quarter notes G2, A2, and B2. Dynamics include *f*. Performance markings include *f* below.

**System 6:** Treble clef continues with quarter notes C7, D7, and E7. Bass clef continues with quarter notes C2, D2, and E2. Dynamics include *f*. Performance markings include *f* below.

**System 7:** Treble clef continues with quarter notes F7, G7, and A7. Bass clef continues with quarter notes F2, G2, and A2. Dynamics include *f*. Performance markings include *f* below.

The page concludes with a double bar line and a circled 'a' below the bass clef staff.

First system of musical notation, featuring a treble and bass staff. The music is in a key with two sharps (F# and C#) and a 3/4 time signature. The bass staff contains a complex, rhythmic accompaniment with many sixteenth notes.

Second system of musical notation. The treble staff continues with melodic lines, and the bass staff maintains its intricate accompaniment. Dynamic markings include *f* and *pp*.

Third system of musical notation. The treble staff has a melodic line with some rests. The bass staff continues with accompaniment. Dynamic markings include *p* and *a tempo*.

Fourth system of musical notation. The treble staff continues with a melodic line. The bass staff accompaniment is consistent with the previous systems.

Fifth system of musical notation. The treble staff features a melodic line with some rests. The bass staff accompaniment is consistent. Dynamic markings include *crca.* and *ff*.

Sixth system of musical notation. The treble staff continues with a melodic line. The bass staff accompaniment is consistent. Dynamic markings include *crca.* and *ff*.

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a quarter rest, followed by a series of eighth and quarter notes. The piano accompaniment is in a bass clef, featuring a steady eighth-note bass line and chords in the right hand.

The second system continues the musical piece. The vocal line has a melodic line with some slurs and accents. The piano accompaniment maintains its rhythmic pattern with some chordal changes.

The third system shows further development of the melody and accompaniment. There are some dynamic markings like *pp* (pianissimo) and *ff* (fortissimo) visible.

The fourth system features more complex rhythmic patterns in the piano accompaniment, including some sixteenth-note passages.

The fifth system includes a section with rests in the vocal line, focusing on the piano accompaniment's texture.

The sixth system concludes the piece with a final melodic phrase in the vocal line and a resolving piano accompaniment.

# OUVERTUREN

aus beliebten Opern

für

## Violine

bearbeitet von

# JULIUS WEISS.

Op. 70.

- (Pos.)
- HEFT I.**
- 0-31\* N<sup>o</sup> 1. BOIELDIEU, Der Kalif v. Bagdad.
  - 0-31\* N<sup>o</sup> 2. MOZART, Figaros Hochzeit.
  - 0-31\* N<sup>o</sup> 3. AUBER, Die Stimme v. Paris.
  - 0-31\* N<sup>o</sup> 4. GLUCK, Iphigenia in Aulis.
  - 0-31\* N<sup>o</sup> 5. BOIELDIEU, Die weiße Dame.
  - 0-31\* N<sup>o</sup> 6. BOIELDIEU, Johann v. Paris.

- (Pos.)
- HEFT II.**
- 0-31\* N<sup>o</sup> 7. MOZART, Don Juan.
  - 0-31\* N<sup>o</sup> 8. PAER, Sargia.
  - 0-31\* N<sup>o</sup> 9. MEHUL, Die beiden Blinden.
  - 0-31\* N<sup>o</sup> 10. HEROLD, Zampa.
  - 0-31\* N<sup>o</sup> 11. BELLINI, Norma.
  - 0-31\* N<sup>o</sup> 12. ROSSINI, Der Barbier von Sevilla.

- (Pos.)
- HEFT III.**
- 0-31\* N<sup>o</sup> 13. AUBER, Der Maurer.
  - 0-31\* N<sup>o</sup> 14. MOZART, Titus.
  - 0-31\* N<sup>o</sup> 15. MOZART, Die Zauberflöte.
  - 0-31\* N<sup>o</sup> 16. MOZART, Così fan tutte.
  - 0-31\* N<sup>o</sup> 17. ROSSINI, Tancréd.
  - 0-31\* N<sup>o</sup> 18. ROSSINI, Die diebische Elster.

- HEFT IV.**
- 0-31\* N<sup>o</sup> 19. MOZART, Idomeneo.
  - 0-31\* N<sup>o</sup> 20. MOZART, Die Entführung a. d. Serail.
  - 0-31\* N<sup>o</sup> 21. BEETHOVEN, Egmont.
  - 0-31\* N<sup>o</sup> 22. BEETHOVEN, Fidelio.
  - 0-31\* N<sup>o</sup> 23. WEBER, C. M. v. Der Freischütz.
  - 0-31\* N<sup>o</sup> 24. WEBER, C. M. v. Oberon.

- HEFT V.**
- N<sup>o</sup> 25. ROSSINI, Aschenbrödel. (1-6)
  - N<sup>o</sup> 26. MEHUL, Joseph in Egypten. (1-3)
  - N<sup>o</sup> 27. PAER, Sophonisbe. (1-5)
  - \* N<sup>o</sup> 28. BELLINI, Die Maletschci u. Capuleti. (1-5)
  - N<sup>o</sup> 29. ROSSINI, Die Italienerin in Algier. (1-5)
  - N<sup>o</sup> 30. KREUTZER, R. Ledoska. (1-4)

- HEFT VI.**
- N<sup>o</sup> 31. VOGEL, J. C. Demophon. (1-3)
  - \* N<sup>o</sup> 32. ROSSINI, Othello. (1-7)
  - N<sup>o</sup> 33. SPONTINI, Die Vestalin. (1-5)
  - N<sup>o</sup> 34. CHERUBINI, Der Wasserträger. (1-5)
  - \* N<sup>o</sup> 35. BEETHOVEN, Prometheus. (1-6)
  - \* N<sup>o</sup> 36. WEBER, C. M. v. Jubel-Ouverture. (1-6)

- HEFT VII.**
- \* N<sup>o</sup> 37. NICOLAI, Die heiligen Weiber v. Windsor. (1-7)
  - \* N<sup>o</sup> 38. KREUTZER, C. Die Nachfolgerin in Granada. (1-5)
  - \* N<sup>o</sup> 39. DONIZETTI, Die Regimentstochter. (1-5)
  - \* N<sup>o</sup> 40. WEBER, C. M. v. Preciosa. (1-7)
  - N<sup>o</sup> 41. BEETHOVEN, Coriolan. (1-5)
  - N<sup>o</sup> 42. MENDELSSOHN, Ruy Blas. (1-6)

- HEFT VIII.**
- N<sup>o</sup> 43. GLUCK, Alceste. (1-3)
  - N<sup>o</sup> 44. GLUCK, Arande. (1-3)
  - N<sup>o</sup> 45. SPONTINI, Ferdinand Cortez. (1-3)
  - N<sup>o</sup> 46. MENDELSSOHN, Athalia. (1-5)
  - N<sup>o</sup> 47. WEBER, C. M. v. Euryanthe. (1-7)
  - N<sup>o</sup> 48. BEETHOVEN, Leonore III. (1-7)

- HEFT IX.**
- 0-71\* N<sup>o</sup> 49. REISSIGER, C. G. Die Felsenhöhle.
  - 0-61\* N<sup>o</sup> 50. ADAM, AD. St. Julien roi.
  - 0-71\* N<sup>o</sup> 51. MARSCHNER, H. Der Vampyr.
  - 0-61\* N<sup>o</sup> 52. SCHUBERT, FR. Rosamunde.
  - 0-61\* N<sup>o</sup> 53. MENDELSSOHN, Ein Sommernachtskatz.
  - 0-71\* N<sup>o</sup> 54. ROSSINI, Tell.

- HEFT X.**
- N<sup>o</sup> 55.
  - N<sup>o</sup> 56.
  - N<sup>o</sup> 57.
  - N<sup>o</sup> 58.
  - N<sup>o</sup> 59.
  - N<sup>o</sup> 60.

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