

OUVERTURES

arrangées pour

Flûte, Violon et Piano.

OUVERTÜREN

als Trios für

Flöte, Violine und Klavier

gesetzt von

C. BURCHARD.

No.	No.
* (1.) Stumme (Muette) [Masaniello] <i>Auber</i>	(12.)a. Die lustigen Weiber von Windsor [Les joyeuses commères de Windsor] <i>Nicolai</i>
(20.) Egmont <i>Beethoven</i>	†* (12.) b. Orpheus in der Unterwelt [Orphée aux enfers.] <i>Offenbach</i>
(2.) Fidelio (in E) [Mi] <i>Beethoven</i>	(13.) Il Barbiere di Siviglia <i>Rossini</i>
(3.) Norma <i>Bellini</i>	(14.) Il Tancredi [Tancredi] <i>Rossini</i>
(4.) Le Calife de Bagdad <i>Boieldieu</i>	(15.) Belagerung von Corinth [Le siège de Corinth] <i>Rossini</i>
* (5.) La Dame blanche <i>Boieldieu</i>	(22.) Euryanthe <i>Weber</i>
(19.) Jean de Paris <i>Boieldieu</i>	(16.) Der Freischütz [Robin des bois] <i>Weber</i>
(6.) Ruebezahl <i>Flotow</i>	(23.) Jubel-Ouverture [Jubilee] <i>Weber</i>
* (7.) Zampa [Die Marmorbraut] <i>Hérold</i>	(18.) Oberon <i>Weber</i>
(21.) Nachtlager [Une nuit à Grenade] <i>Kreutzer</i>	(17.) Preciosa <i>Weber</i>
(8.) Don Juan [Don Giovanni] <i>Mozart</i>	
(9.) Entführung [Il Seraglio] <i>Mozart</i>	
(10.) Figaro [Le nozze di Figaro] <i>Mozart</i>	
(24.) Titus [La clemenza di Tito] <i>Mozart</i>	
(11.) Zauberflöte [Il flauto magico] <i>Mozart</i>	

Prix de chaque N^o Mk. 2.50.

Zu obigen Ouvertüren ist eine besondere Violoncello-Stimme (ad lib.) zu M. 0,60 zu haben.

Une partie de violoncelle ad lib., composée spécialement pour cet arrangement par C. BURCHARD, se vend séparément à Mk. 0,60.
A violoncello-ad-lib. part, composed especially for this arrangement by C. BURCHARD, is to be had at the rate of M. 0,60 pro overture.

† Arrangée par *G. Wichtl* [sans Violoncelle.]

* Les numéros marqués d'un astérisque ne se vendent pas en France.

Joh. André, Offenbach a. M.

Déposé.

Ent. Sta. Hall.

Reg. tratt. intern.

Propriété pour tous pays.

PIANOFORTE.

Ouverture

DIE STUMME VON PORTICI

La Muette de Portici.

von Auber.*

Masaniello.

arr. v. C. Burchard.

Allegro vivace. $\text{♩} = 100.$

PIANO.

Andante. $\text{♩} = 120.$

Ouvert. für Fl., Viol. (Vello. ad lib.) & Pfte. № 1.

* Ausschliessliches Verlags-Eigenthum für das deutsche Reich und Oesterreich-Ungarn von Johann André, Offenbach a. Main & Leipzig. Die Bearbeitung ist Verlag & Eigenthum für alle Länder von Johann André, Offenbach a. Main.

ANDRÉ 12933

Allegro.

First system of the musical score. It consists of a grand staff with a treble clef and a bass clef. The music is in 2/4 time and features a complex, rhythmic texture with many sixteenth and thirty-second notes. The dynamic marking *ff* is present. There are two *Ped.* markings with asterisks below the bass staff.

Second system of the musical score. It continues the complex texture from the first system. The dynamic marking *ff* is present. There are three *Ped.* markings with asterisks below the bass staff.

Third system of the musical score. It begins with a *G.P.* (Grave) marking. The texture becomes less dense, with more sustained notes. Dynamic markings include *p*, *1 ff*, and *f*. There is one *Ped.* marking with an asterisk below the bass staff.

Fourth system of the musical score. It features a more melodic line in the treble clef. Dynamic markings include *f*, *1 p*, *f*, *1 p*, and *f*. There are four *Ped.* markings with asterisks below the bass staff.

Fifth system of the musical score. It features a *B^{Fl.}* (Bass Flute) part in the treble clef. The piano part has a steady accompaniment. Dynamic marking *p* is present. There are four *Ped.* markings with asterisks below the bass staff.

Sixth system of the musical score. It features a melodic line in the treble clef with some triplets. Dynamic marking *p* is present. There are no *Ped.* markings in this system.

First system of musical notation. The left hand (bass clef) plays a steady eighth-note accompaniment. The right hand (treble clef) has a melodic line with some rests. Dynamics include *p* and *pp*.

Second system of musical notation. The right hand continues with a melodic line, and the left hand has some rests. Dynamics include *p*.

Third system of musical notation. The right hand has a melodic line with a *cresc.* marking. The left hand has a steady accompaniment. Dynamics include *ff*. A *C* marking is present above the right hand. Pedal marks are present below the left hand.

Fourth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Pedal marks are present below the left hand.

Fifth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Dynamics include *f*. Pedal marks are present below the left hand.

Sixth system of musical notation. The right hand has a melodic line with accents. The left hand has a steady accompaniment. Dynamics include *ff* and *p*. Pedal marks are present below the left hand.

D

p

Ped. * Ped. * Ped. *

fp

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

fp

Ped. *

E

Viol

f *p*

p *f*

p

First system of musical notation. The upper staff features a melodic line with a forte (**F**) dynamic marking and a trill. The lower staff provides a bass line with a forte (**f**) dynamic marking and a piano (**p**) section. The key signature is one sharp (F#).

Second system of musical notation. The upper staff includes a flute (**Fl.**) part. The lower staff continues the bass line with a piano (**p**) dynamic marking. The key signature remains one sharp.

Third system of musical notation. The upper staff shows a melodic line with a fortissimo (**ff**) dynamic marking. The lower staff features a bass line with a piano (**p**) dynamic marking. The key signature is one sharp.

Fourth system of musical notation. The upper staff contains a melodic line with a piano (**p**) dynamic marking. The lower staff has a bass line with a piano (**p**) dynamic marking. The key signature is one sharp.

Fifth system of musical notation. The upper staff features a melodic line with a piano (**p**) dynamic marking. The lower staff has a bass line with a piano (**p**) dynamic marking. The key signature is one sharp.

Sixth system of musical notation. The upper staff includes a violin (**Viol.**) part and a section marked **V. S.**. The lower staff features a bass line with a fortissimo (**ff**) dynamic marking. The key signature changes to two flats (Bb, Eb).

First system of musical notation. Treble clef, bass clef. Key signature: two flats. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of quarter notes.

Second system of musical notation. Treble clef, bass clef. The right hand has a melodic line with a triplet and a fermata. The left hand features a dense texture of sixteenth-note chords. A piano (*p*) dynamic is indicated. A section marker 'A' is placed above the final measure.

Third system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and ties. The left hand features a steady accompaniment of quarter notes. A piano (*p*) dynamic is indicated.

Fourth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and ties. The left hand features a steady accompaniment of quarter notes. A piano (*p*) dynamic is indicated.

Fifth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and ties. The left hand features a steady accompaniment of quarter notes. Dynamics include *cresc.*, *f*, and *dim.*

Sixth system of musical notation. Treble clef, bass clef. The right hand has a melodic line with slurs and ties. The left hand features a steady accompaniment of quarter notes. A section marker 'G' is placed above the first measure. The dynamic is *pdolce.*

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sf*, *sf*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

Second system of musical notation. Treble clef, bass clef. Dynamics: *sf*, *sf*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

Third system of musical notation. Treble clef, bass clef. Dynamics: *cresc.*, *p*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *p*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *p*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *ff*, *p*. Performance markings: *ped.*, * *ped.*, * *ped.*, * *ped.*, * *ped.* *

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. A dynamic marking of *p* (piano) is present in the final measure of the system.

Second system of musical notation, continuing the piece with similar melodic and accompanimental lines in the treble and bass staves.

Third system of musical notation, marked with a 'J' above the treble staff. It features a prominent triplet in the treble staff and a dynamic marking of *p* (piano) in the bass staff.

Fourth system of musical notation, continuing the triplet pattern in the treble staff and featuring a dynamic marking of *p* (piano) in the bass staff.

Fifth system of musical notation, showing a change in the treble staff with a slur and a dynamic marking of *p* (piano) in the bass staff.

Sixth system of musical notation, marked with a 'K' above the treble staff. It features a dynamic marking of *f* (forte) in the bass staff and continues the triplet pattern in the treble staff.

First system of musical notation, consisting of a treble and bass clef staff. The treble staff features a melody with eighth notes and triplets. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes various musical notations such as slurs, ties, and dynamic markings.

L Più mosso.

Third system of musical notation, marked **L** Più mosso. It features a change in tempo and includes trills (tr) and dynamic markings like **f**. There are also markings like *Pa* and asterisks below the staff.

Fourth system of musical notation, featuring a **ff** dynamic marking and a *Pa* marking. The music continues with complex rhythmic patterns.

Fifth system of musical notation, marked **ff**. It includes a *Pa* marking and an asterisk. The piece continues with intricate musical textures.

Sixth system of musical notation, marked **f**. It concludes the piece with a *Pa* marking and an asterisk. The final notes are clearly visible.

12933

Oeuvres pour Flûte, Violon & Piano.

Oeuvres originales.

	Mark
Behr, F., op. 183 ¹ . 1er Nocturne F dur <i>Fa maj.</i>	1.80
— op. 183 ² . 2me Nocturne D dur <i>Ré maj.</i>	1.80
Doppler, Frç., op. 36. Duettino hongrois	3.60
— op. 37. Duettino américain	3.20
Küffner, J., op. 2A. Sérénade G dur <i>Sol maj.</i>	3.60
— op. 4A. Sérénade A moll <i>La min.</i>	4.80
— op. 6A. Sérénade A dur <i>La maj.</i>	4.80
— op. 110A. Notturmo D dur <i>Ré maj.</i>	3.20
Kummer, G., op. 75. Trio C dur <i>Do maj.</i>	4.20
— op. 81. Sérénade D dur <i>Ré maj.</i>	4.—
— op. 83B. Sérénade C dur <i>Do maj.</i>	5.20
— op. 92 ¹ . 1er Divertissement C dur <i>Do maj.</i>	2.60
— op. 92 ² . 2me Divertissement D dur <i>Ré maj.</i>	2.60
— op. 92 ³ . 3me Divertissement G dur <i>Sol maj.</i>	2.60
— op. 101. Concertino C dur <i>Do maj.</i>	2.—

Transcriptions.

Appuhn, G., op. 32. Soirées musicales:	
1. Oesterreichische Volkshymne, <i>Haydn</i>	1.50
2. „Seht er kommt“ aus <i>Judas Makkabäus</i> , <i>Händel</i>	1.50
3. Lied aus „ <i>Frecciosa</i> “, <i>Weber</i>	1.50
4. Duett aus „ <i>Freischütz</i> “, <i>Weber</i>	1.50
5. Menuett aus <i>Symphonie in Es</i> , <i>Mozart</i>	1.50
6. 2 Volklieder { <i>Bitte an den Mond</i> / <i>Des Buben Herzeleid</i> }	1.50
7. Adagio aus <i>Septett op. 20</i> , <i>Beethoven</i>	2.—
8. Andante aus <i>Piano-Quintett op. 16</i> , <i>Beethoven</i>	2.—
9. Scherzo aus <i>Piano-Trio op. 38</i> , <i>Beethoven</i>	1.80
*Lemoine, H., <i>Charmant-Walzer</i> , <i>Strauss</i>	1.80
Menzel, <i>Échos musicaux</i> :	
1. Scherzo aus <i>Piano-Trio op. 1^a</i> , <i>Beethoven</i>	1.50
2. 1er <i>Allegro</i> aus <i>Septuor op. 20</i> , <i>Beethoven</i>	3.—
3. <i>Allegretto</i> aus 8. <i>Symphonie</i> , <i>Beethoven</i>	1.50
4. <i>Finale</i> aus 16. <i>Symphonie</i> (Ausgabe André), <i>Haydn</i>	2.—
5. <i>Frühlingsruhe</i> , Lied, op. 33 ³ , <i>Kreutzer</i>	1.30
6. <i>Hochzeitsmarsch</i> , <i>Marche nuptiale</i> , <i>Mendelssohn</i>	1.50
7. <i>Priestermarsch</i> aus <i>Athalia</i> , <i>Mendelssohn</i>	1.50
8. <i>Andante</i> aus <i>Sonate op. 53</i> , <i>Mozart</i>	1.80
9. <i>Du bist die Ruh'</i> , Lied, <i>Schubert</i>	1.—
Menzel, <i>Erholungsstunden</i> . (Social hours), [Heures de loisir].	
1. <i>Sarabande</i> , IV. <i>Suite anglaise</i> , <i>Bach</i>	1.—
2. <i>Andante</i> de la 1 ^{re} <i>Symphonie</i> , <i>Beethoven</i>	2.—
3. <i>Andante</i> de la 5 ^{me} <i>Symphonie</i> , <i>Beethoven</i>	2.30
4. <i>Marche funèbre</i> de la 3 ^{me} <i>Symphonie</i> [eroica], <i>Beethoven</i>	3.—
5. <i>Largo</i> aus <i>Piano-Trio op. 1^a</i> , (G [Sol]), <i>Beethoven</i>	1.80
6. <i>Variations</i> du <i>Septett</i> , <i>Beethoven</i>	1.80
7. <i>Marche funèbre</i> , <i>Chopin</i>	1.50
8. <i>Menuett</i> aus <i>Samson</i> , <i>Händel</i>	1.30
9. <i>Trauermarsch</i> aus <i>Samson</i> , <i>Händel</i>	1.—
10. <i>Variations</i> : <i>Gott erhalte Frans den Kaiser</i> , <i>Haydn</i>	1.50
11. <i>Andante</i> de la <i>Symphonie en Mi b</i> (Es) op. 58, <i>Mozart</i>	1.80
12. <i>Larghetto</i> aus op. 108, <i>Mozart</i>	1.50

Potpourris.

Banger, op. 45. <i>Leichte Fantasien</i> :	
1. <i>Freischütz</i> , <i>Weber</i>	2.50
2. <i>Don Juan</i> , <i>Mozart</i>	2.50
3. <i>Sommernachtstraum</i> (<i>Songe d'une nuit d'été</i>), <i>Mendelssohn</i>	2.50
*4. <i>Dame blanche</i> , <i>Boieldieu</i>	2.50
*5. <i>Fille du régiment</i> , <i>Donizetti</i>	2.50
6. <i>Undine</i> , <i>Lortzing</i>	2.50
7. <i>Wildschütz</i> , <i>Lortzing</i>	2.50
Busch & Spintler, <i>Potpourris</i> :	
†*1. <i>Martha</i> , <i>Flotow</i>	2.60
†*2. <i>Propète</i> , <i>Meyerbeer</i>	3.20
†*3. <i>Iskra</i> , <i>Flotow</i>	3.20
†*4. <i>Huguenots</i> , <i>Meyerbeer</i>	3.20
5. <i>Belisar</i> , <i>Donizetti</i>	3.20
*6. <i>Zampa</i> , <i>Hérold</i>	2.60
Müller, J. J., <i>Amusements</i> :	
*op. 6B. <i>Stumme</i> [Muette] (<i>Masaniello</i>), <i>Auber</i>	2.60
op. 15B. <i>Obéron</i> , <i>Weber</i>	2.60
op. 18B. <i>Montecchi & Capuletti</i> (<i>Roméo & Julie</i>), <i>Bellini</i>	2.60
*op. 20B. <i>Tell</i> (<i>William Tell</i>), <i>Rossini</i>	2.60
op. 21B. <i>Norma I.</i> , <i>Bellini</i>	2.60
op. 22B. <i>Norma II.</i> , <i>Bellini</i>	2.60
op. 28B. <i>Sonnambula I.</i> , <i>Bellini</i>	2.60
op. 29B. <i>Sonnambula II.</i> , <i>Bellini</i>	2.60
op. 30B. <i>Straniera I.</i> , <i>Bellini</i>	2.60
op. 31B. <i>Straniera II.</i> , <i>Bellini</i>	2.60
Popp, <i>Potpourris</i> :	
*op. 267 ¹ . <i>Stumme</i> (<i>Masaniello</i>), <i>Auber</i>	3.—
Spintler, <i>Amusements</i> :	
*op. 83. <i>Trobadour</i> , <i>Verdi</i>	2.—
op. 84. <i>Torquato Tasso</i> , <i>Donizetti</i>	1.50

Ouvertures.

(Nouvel arrangement par Burchard).	
*1. <i>Stumme</i> [Muette] (<i>Masaniello</i>), <i>Auber</i>	2.50
2. <i>Fidelio</i> , <i>Beethoven</i>	2.50
3. <i>Norma</i> , <i>Bellini</i>	2.50
4. <i>Calife de Bagdad</i> , <i>Boieldieu</i>	2.50
5. <i>Dame blanche</i> , <i>Boieldieu</i>	2.50
6. <i>Rübezahl</i> , <i>Flotow</i>	2.50
7. <i>Zampa</i> , <i>Hérold</i>	2.50
8. <i>Don Juan</i> , <i>Mozart</i>	2.50
9. <i>Entführung</i> (<i>Seraglio</i>), <i>Mozart</i>	2.50
10. <i>Figaro</i> , <i>Mozart</i>	2.50
11. <i>Zauberflöte</i> (<i>Flûte enchantée</i>), <i>Mozart</i>	2.50
12 ^a . <i>Lustige Weiber von Windsor</i> , <i>Nicolai</i>	2.50
*12 ^b . <i>Orphés aux enfers</i> , <i>Offenbach</i> (arr. par Wichtl)	2.50
13. <i>Barbier de Séville</i> , <i>Rossini</i>	2.50
14. <i>Tancrède</i> , <i>Rossini</i>	2.50
*15. <i>Siège de Corinthe</i> , <i>Rossini</i>	2.50
16. <i>Freischütz</i> (<i>Robin des bois</i>), <i>Weber</i>	2.50
17. <i>Préciosa</i> , <i>Weber</i>	2.50
18. <i>Obéron</i> , <i>Weber</i>	2.50
19. <i>Jean de Paris</i> , <i>Boieldieu</i>	2.50
20. <i>Egmont</i> , <i>Beethoven</i>	2.50
21. <i>Nachtlager</i> (<i>Grenade</i>), <i>Kreutzer</i>	2.50
22. <i>Enryanthe</i> , <i>Weber</i>	2.50
23. <i>Jubilé-Ouverture</i> , <i>Weber</i>	2.50
24. <i>Titus</i> , <i>Mozart</i>	2.50

Zu den Ouvertüren No. 1—24 sind je Vlo. ad lib.-Stimme à 60 J zu haben.
Zu den Ouvertüren, mit \circ bezeichnet, sind Cornet & Pistons-ad lib.-Stimmen à 60 J zu haben.

† Hierzu wurde die Genehmigung der Original-Verleger erworben.

Propriété pour tous pays
JOHANN ANDRÉ, Offenbach, am Main.

PARIS, déposé; LONDON, ent. Sta. Hall.

* Ne se vendent pas en France.