

The Sleighbell Tingle.

Petersburger Schlittenfahrt

Galopp

von

Richard Wittenberg.



Op. 57.

Für grosses Orchester..... M. 7.50.
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 Für Piano zweihändig..... , 2.—
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 „ Violine allein..... , 80.
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Bruxelles, A. Cranz. London, Cranz & C^o
 Leipzig, Aug. Cranz, G.m.b.H.

Dernières Nouveautés — Letzte Novitäten

De Bozi, Harold. Mytho. Fox-trot.
Moderato.

De Bozi, Harold. L'heure Mauve. Im Dämmerlicht. Boston.
Moderato.

Gambier, Paul. Funny Cats. Original Intermezzo.
Allegretto ben rythmico.

Demaret, René. Sâdi. Fox-trot.
Moderato.

Demaret, René. Valse oubliée.
Valse Lento.

Demaret, René. Sweet Carolina. Fox-trot.
Moderato.

Harras, Fred. Sais-Tu Ce Que Disent Les Roses. Weißt du, was Rosen erzählen. Tango-Serenade.
Weißt du, was Ro-sen er-zäh-len? Sag' ich nun, was sie ver-heh-len.

Harras, Fred. Violettes Charmeuses. Chanson-Valse. Veilchenzauber. Lied und Walzer.
Refrain.
Langsames Walzertempo.

Such' mir ein blau-es Veil - chen, leg's zu den lie-ben Zeil - chen.

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Nr. 220a

Petersburger Schlittenfahrt.

GALOPP.

EN TRAÎNEAU.

Souvenir de St. Pétersbourg.
par

Richard Eilenberg.

Op. 57.

The first system of musical notation consists of two staves, treble and bass clef, in 2/4 time with a key signature of one sharp (F#). The music begins with a forte (*f*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment of eighth notes. A dynamic shift to *fp* (fortissimo piano) occurs in the second measure.

The second system continues the piece, maintaining the 2/4 time and F# key signature. The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment.

The third system shows the continuation of the galopp. The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment. A dynamic shift to *mf* (mezzo-forte) is indicated in the second measure.

The fourth system continues the piece. The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment.

The fifth system concludes the piece. The right hand has a melodic line with some rests, and the left hand continues with a steady eighth-note accompaniment. A dynamic shift to *f* (forte) is indicated in the second measure.

The first system of music consists of two staves. The treble staff contains a continuous eighth-note accompaniment with a slur over each pair of notes. The bass staff features a more varied rhythmic pattern, including quarter notes and eighth notes, with some rests.

The second system continues the piece. It includes dynamic markings: *p* (piano) in the first measure and *mf* (mezzo-forte) in the fifth measure. The treble staff has some notes with first and second endings indicated by '1' and '2' above them.

The third system features dynamic markings *p* (piano) in the second measure and *f* (forte) in the sixth measure. The treble staff continues with eighth-note patterns, while the bass staff has block chords and moving lines.

The fourth system includes a dynamic marking *f* (forte) in the third measure. The treble staff has some notes with first and second endings indicated by '1' and '2' above them. The bass staff continues with its characteristic rhythmic accompaniment.

The fifth system includes a dynamic marking *p* (piano) in the sixth measure. The treble staff has some notes with first and second endings indicated by '1' and '2' above them. The bass staff continues with its characteristic rhythmic accompaniment.

The sixth system includes dynamic markings *p* (piano) in the first measure and *mf* (mezzo-forte) in the fourth measure. The treble staff continues with eighth-note patterns, while the bass staff has block chords and moving lines.

First system of musical notation, featuring a treble and bass clef. The treble clef part includes a melodic line with eighth notes and a chordal accompaniment. The bass clef part provides a steady accompaniment with eighth notes. A dynamic marking of *f* (forte) is present in the fifth measure.

Second system of musical notation. The treble clef part continues with a melodic line, and the bass clef part provides accompaniment. Dynamic markings of *p* (piano) are present in the second and fourth measures.

Third system of musical notation. The treble clef part features a more active melodic line with sixteenth notes. The bass clef part continues with accompaniment. A dynamic marking of *mf* (mezzo-forte) is present in the sixth measure.

Fourth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part provides accompaniment. Dynamic markings of *p* (piano) are present in the fourth and sixth measures.

Fifth system of musical notation. The treble clef part features a melodic line with eighth notes. The bass clef part provides accompaniment with eighth notes.

Sixth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part provides accompaniment. Dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo) are present in the third and sixth measures, respectively.

First system of musical notation. The treble clef staff contains a melodic line with accents and slurs. The bass clef staff contains a rhythmic accompaniment of chords and eighth notes. A fortissimo (ff) dynamic marking is present at the beginning.

Second system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment. A fortissimo (ff) dynamic marking is present.

Third system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff provides accompaniment. A fortissimo (ff) dynamic marking is present.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff has accompaniment. A fortissimo (ff) dynamic marking is present.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment. A fortissimo (ff) dynamic marking is present.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff provides accompaniment. A fortissimo (ff) dynamic marking is present.

The image displays a musical score for piano, consisting of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 7/8. The score includes various musical notations such as slurs, ties, and dynamic markings. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), and *p* (piano). The final system includes the instruction "Peitsche. *sfz*" (whip, fortissimo) above the treble staff. The piece concludes with a double bar line and repeat signs in both staves.

Compositionen von Richard Eilenberg.

Für Pianoforte.

Op.	Titel	M.
50.	Das erste Herzklopfen. Salonstück	1.80
50.	Das erste Herzklopfen. Salonstück, erleichtert von L. Streabbog	1.30
51.	J'y pense. Gavotte	1.50
51.	J'y pense. Gavotte, erleichtert von L. Streabbog	1.50
52.	Die Mühle im Schwarzwald. Idylle	2.—
52.	Die Mühle im Schwarzwald. Idylle, erleichtert von L. Streabbog	1.50
53.	Zierlich und fein. Polka	1.30
54.	Lächelchen. Salonstück	1.50
54.	Lächelchen. Salonstück, erleichtert von L. Streabbog	1.50
55.	Klein Kobold. Charakteristische Skizze	1.30
56.	Trotzköpfchen. Charakteristisches Tonstück	1.50
57.	Petersburger Schlittenfahrt. Galopp	2.—
58.	Maienglockchen. Idyllisches Tonstück	1.50
59.	Sans gêne. Polka de Salon	1.50
60.	Liebesgötter. Salonstück	1.80
61.	Silber-Myrthe. Gavotte	1.30
62.	Von Wien bis Berlin. Polka	1.30
63.	Forellen. Salon-Mazurka	1.50
64.	Unter Palmen. Walzer	2.—
65.	Rothkäppchen (Le petit chaperon rouge). Tonstück	1.30
66.	Immer fesch. Marsch	1.30
67.	Graziosa. Blüette	1.30
68.	Ein süßer Traum. Walzer	1.80
69.	Die Jagd nach dem Glück. Grosser Galopp	1.30
70.	Carmen Sylva (Waldesruh). Salonstück	1.30
71.	Nesthökchen. Salonstück	1.30
72.	Auf Capri. Barcarole	1.30
161.	Mein Compliment. Salonstück	1.50
162.	Im Feenhain. Salonstück	1.50
163.	Maurisches Ständchen	1.50
164.	An der Newa. Copyright 1896 by A. Cranz, Brüssel.	2.—
165.	Türkischer Marsch. Copyright 1894 by A. Cranz, Brüssel.	1.50
166.	Ohne Furcht und Tadel. Charakteristischer Marsch	1.50
167.	In der Waldschmiede. Charakterstück	1.50
168.	Mit vollen Segeln (A toutes Voiles). Galopp	1.50
169.	Josephine. Gavotte	1.50
170.	Chinesentanz	1.50
171.	Mephistopheles-Polka	1.50
172.	Herzblättchen. Charakterstück	1.80
173.	Guten Morgen. Vielleichen. Serenade	1.50
174.	Blümlein hab' mich lieb. Salonstück	1.80
176.	Nur Dir allein. Serenade	1.80
177.	Mein erster Ball. Intermezzo-Walzer	1.50
178.	Kakadu-Gavotte	1.80
179.	Sag's noch einmal. Walzer	1.80
180.	Die Post kommt. Charakterstück	1.50
181.	Sourire de bonheur. Morceau de Salon	1.80
182.	Die Hasenjagd. Galopp	1.50
183.	Am Spinnrad. Charakterstück	1.80
184.	Venetianer-Marsch	1.80
185.	Auf dem Schaukeelpferd. Charakterstück	1.50
213.	Der Zaunkönig. Charakterstück	1.30
214.	Jetzt kommt das Militär. Marsch	1.80
215.	Goldschmieds Hämmerlein. Salonstück	1.50
216.	Five o'clock Tea. (Beim Thee.) Polka de Salon	1.80
217.	Souvenir de Vilna. Mazurka de Salon. Copyright 1896 by Aug. Cranz, Leipzig	1.50
218.	Stille Liebe. Gavotte	1.50
219.	Vor dem Spiegel. Petite Valse	1.50
220.	Husaren-Attache. Charakterstück	1.50
221.	In der Rosenzeit. Walzer	1.80
222.	Abendfrieden. Barcarole	1.50
223.	Libellentänze. Salonstück	1.50
224.	Pst! Polka. Copyright 1900 by Aug. Cranz, Leipzig	1.50
225.	Der lustige Hirt. Charakterstück	1.50
226.	Rheinlieder. Walzer	1.80
227.	Sérénade italienne	1.50
228.	Sei mir gut! Salonstück	1.50
229.	Fahne vor. Marsch	1.50
230.	Circus-Polka	1.50
253.	Hopla Cousin. Galopp	1.50
254.	Der Müller und der Schmied. Charakterstück	1.80
257.	Unter Italiens blauem Himmel. Walzer	1.50
282.	König Albert-Marsch	1.50
284.	Heissa lustig! Marsch	1.50
296.	Die Alpenpost. Galopp	1.50
299.	Die Glocken von Notre-Dame. Gavotte	1.50
301.	In einem kühlen Grunde. Idylle	1.50
303.	Nigger-Launen. Two Step	1.50
304.	Matador-Marsch	1.50
310.	Die Schönen von Santa Fé. Tango Argentino	1.30
314.	Norwegische Rentierpost. Grand Galopp brillant	2.—
322.	Schön Hedden. Ein heiteres Stück	2.—
329.	Lockenköpfchen. Ein heiteres Tonstück	1.50
332.	Träumende See. Ein Stimmungsbild	1.50
335.	Klein Doris. Wiegenlied	1.50

Für Pianoforte vierhändig.

Op.	M.
50.	1.50
51.	2.—
52.	1.50
53.	1.50
54.	1.50
55.	1.50
56.	1.50
57.	2.—
58.	1.30
59.	1.50
60.	1.80
61.	1.50
62.	1.80
63.	1.50
64.	2.30
65.	1.80
66.	1.50
67.	1.50
68.	2.50
69.	1.50
70.	1.80
71.	1.80
72.	1.50
161.	1.80
162.	1.80
163.	1.80
164.	2.30
165.	1.80
166.	1.80
167.	1.80
168.	1.80
169.	1.80
170.	1.80
171.	1.80
172.	1.80
173.	1.80
174.	1.80
176.	1.80
177.	2.30
178.	1.80
179.	2.30
180.	1.80
181.	2.—
182.	1.80
183.	2.—
184.	1.80
185.	1.80
213.	1.80
214.	2.—
215.	2.30
216.	1.80
217.	2.30
218.	1.80
219.	1.80
220.	2.—
221.	2.50
222.	1.80
223.	1.80
224.	1.80
225.	1.80
226.	2.50
227.	2.—
228.	2.—
229.	1.80
230.	1.80
253.	1.80
254.	2.—
257.	2.50
284.	1.80
296.	2.—
299.	1.80
301.	1.80
303.	1.50
310.	1.50

Für Violine und Pianoforte.

Op.	M.
50.	1.80
51.	1.80
52.	2.—
53.	1.50
54.	1.80
55.	1.50
56.	1.50
57.	2.30
58.	1.80
59.	1.80
60.	2.—
61.	1.80
62.	1.80
63.	2.—
64.	2.30
65.	2.10
66.	2.10
67.	1.80
68.	2.30
69.	1.50
70.	1.80
71.	1.80
72.	1.50
161.	1.80
162.	1.80
163.	1.80
164.	2.50
165.	1.80
166.	1.80
167.	1.80
168.	1.80
169.	1.80
170.	1.80
171.	1.80
172.	1.80
173.	1.80
174.	1.80
176.	1.80
177.	1.80
178.	1.80
179.	2.30
180.	1.80
181.	1.80
182.	1.80
183.	1.80
184.	1.80
185.	1.80
213.	1.80
214.	1.80
215.	2.30
216.	1.80
217.	2.—
218.	1.80
219.	1.80
220.	2.—
221.	2.—
222.	2.—
223.	2.—
224.	2.—
225.	2.—
226.	2.—
227.	2.—
228.	2.—
229.	2.—
230.	2.—

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