

The Sleighbell Tingle.

Petersburger Schlittenfahrt



Galopp

von

Richard Wittenberg.

Op. 57.

Für grosses Orchester.....	M. 7.50.	Für Salonorchester (Nº93).....	netto M.2.20.
„ kleines Orchester (Odeon Nº310) netto ,	3.—	„ Militär-Musik (Apollo Nº253) „ ,	3.30.
„ Für Piano zweihändig.....	2.—	„ Piano und Violine	2.30.
„ „ vierhändig.....	2.—	„ Violine allein.....	80.
		„ Piano und Flöte	2.10.
		„ Flöte allein	60

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Bruxelles, A. Cranz. London, Cranz & Cº
 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.
p sonoro et espressivo

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

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

Demaret, René. Valse oubliée.
Valse Lento.

Demaret, René. Sweet Carolina. Fox-trot.
Moderato.
mf *sec.*

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.
mf a tempo

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.
mf a tempo

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A. Cranz, Editeur de Musique, Bruxelles. — Aug. Cranz G.m.b.H., Leipzig. — Cranz & Co., London W.
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 notes and some slurs, while the left hand provides a steady accompaniment of eighth notes. A *fp* (fortissimo piano) dynamic marking appears in the second measure of the right hand.

The second system continues the piece. The right hand has a melodic line with some slurs and accents. The left hand continues with a consistent eighth-note accompaniment. The dynamics remain consistent with the first system.

The third system shows the continuation of the gallop. The right hand has a melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. A *mf* (mezzo-forte) dynamic marking is present in the second measure of the right hand.

The fourth system continues the piece. The right hand has a melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the previous systems.

The fifth system concludes the piece. The right hand has a melodic line with slurs and accents. The left hand maintains the eighth-note accompaniment. The dynamics remain consistent with the previous systems.

First system of musical notation. The treble clef staff features a continuous eighth-note accompaniment with a slur over each pair of notes. The bass clef staff contains a sparse accompaniment of quarter notes and rests.

Second system of musical notation. The treble clef staff includes a dynamic marking of *p* and a *mf* marking. It features first and second endings (1 and 2) in the right hand. The bass clef staff has a dynamic marking of *p*.

Third system of musical notation. The treble clef staff has a dynamic marking of *p* and a *f* marking. The bass clef staff has a dynamic marking of *f*.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *f*. The bass clef staff has a dynamic marking of *f*.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *p* and includes first and second endings (1 and 2). The bass clef staff has a dynamic marking of *p*.

Sixth system of musical notation. The treble clef staff has a dynamic marking of *mf*. The bass clef staff has a dynamic marking of *p*.

First system of musical notation. The right hand features a melodic line with eighth notes and chords, while the left hand provides a steady accompaniment of eighth notes. A dynamic marking of *f* (forte) is present in the fifth measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the accompaniment. Dynamic markings of *p* (piano) are used in the second and fourth measures.

Third system of musical notation. The right hand has a more active melodic line with sixteenth notes. The left hand accompaniment remains consistent. A dynamic marking of *mf* (mezzo-forte) is in the sixth measure.

Fourth system of musical notation. The right hand features a melodic line with some rests. The left hand accompaniment is steady. Dynamic markings of *p* (piano) are in the fourth and sixth measures.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. There are no dynamic markings in this system.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand accompaniment continues. Dynamic markings of *mf* (mezzo-forte) and *ff* (fortissimo) are in the third and sixth measures, respectively.

First system of musical notation. The treble clef staff features a melodic line with accents and slurs. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A forte (*ff*) dynamic marking is present at the beginning.

Second system of musical notation. The treble clef staff includes slurs and dynamic markings such as *mf* and *f*. The bass clef staff continues the accompaniment with various chordal textures.

Third system of musical notation. The treble clef staff shows a melodic phrase with a slur and an accent. The bass clef staff features a *ff* dynamic marking and continues the accompaniment.

Fourth system of musical notation. The treble clef staff contains slurs and dynamic markings like *mf* and *f*. The bass clef staff provides a steady accompaniment.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and accents. The bass clef staff includes a *ff* dynamic marking and continues the accompaniment.

Sixth system of musical notation. The treble clef staff features a melodic line with slurs and accents. The bass clef staff continues the accompaniment with chords and moving lines.

mf

f

p

mf *p*

f *f*

Peitsche. *sfz*

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.	Bülmlein 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.	Sel 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 Hedehen. 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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