

Lieder-Blüthen.

Fantasien über beliebte Lieder

in Form von Salon-Compositionen in eleganter Spielart
für das Pianoforte

von

GUSTAV LANGE

op. 171.

Piano à 2 mains.

- | | |
|--|--|
| <p>*No. 1. Wie schön bist du, von H. Weidt.
*No. 2. Im Rosenduft, von Gustav, Prinz von Schweden.
*No. 3. Schlaf' wohl, du süßer Engel du, von Franz Abt.
*No. 4. Mein Liebster ist im Dorf der Schmelz, von G. Hölzel.
No. 5. Die Post im Walde, von Schäffer.
No. 6. Der kleine Postillon, Volkslied.
No. 7. Champagnerlied. »Champagnerwein, du edler Weine, Volkslied.
No. 8. Tronnung, (Lontan dagli occhi, lontan dal cuore) von Ferrari.
No. 9. Fliege du Vöglein, Duett von Franz Abt.
No. 10. Aennchen im Garten, von Gustav Hölzel.
*No. 11. Waldandacht, »Der liebe Gott geht durch den Walde, von F. Abt.
*No. 12. Auf Wiederseh'n! von Ludwig Liebe.
*No. 13. L'Addio a Napoli, Neapolitan. Lied von Teodoro Cottrani.
No. 14. Gute Nacht, du mein herziges Kind, von Franz Abt.
No. 15. Czarenlied, »Rust spielt' ich, von Alb. Lortzing.
No. 16. Gut' Nacht, fahr' wohl, von Friedr. Kücken.
No. 17. Ich kenn' ein Auge, das so mild, von A. Reichardt.
*No. 18. O saget Ihr, (O dites lui), Romanze von Prinzessin Kotschubel.
No. 19. Die Kapelle, Chor von C. Kreutzer.
No. 20. Das ist der Tag des Herrn, Chor von C. Kreutzer.
No. 21. Am Neckar, am Rhein, von Franz Abt.
No. 22. Die schönsten Augen, von Georg Stigell.
*No. 23. Non è ver. — Es ist nicht wahr, von Tito Mattel.
No. 24. Das Vaterhaus, von Franz Abt.
*No. 25. Mein Stern, Lied von Henry Cooper.
No. 26. Das Bild der Rose, von Gustav Reichardt.
No. 27. O weino nicht, von Fr. Kücken.
No. 28. In Weid'ingau, dort ist der Himmel blau, Volkslied.</p> | <p>No. 29. Zwei Aenglein braun, von Ferd. Gumbert.
No. 30. Rothkäppchen's Morgenlied aus F. Abt's »Rothkäppchen.
No. 31. Robin adair, (Treu und herzlich) Schottische Melodie.
No. 32. Ob sie wohl kommen wird? von G. Freyer.
No. 33. Mutterseelenallein, von Albert Braun.
*No. 34. Frühlinglied, (Au Printemps) von Ch. Gounod.
*No. 35. Mein Lied, von F. Gumbert.
*No. 36. Mein Helmaththal, von Ludwig Liebe.
No. 37. I und mei Bua, von Carl Müllacker.
*No. 38. Es hat nicht sollen sein, von Franz Abt.
No. 39. Der Trompeter, Ballade von W. Speier.
No. 40. Wie mir's im Herzen schwer, Ländler von F. Gumbert.
No. 41. La Complainte, Russisches Lied.
No. 42. Gott erhalte den Zar, Russische Nationalhymne.
No. 43. Wer weiss, ob wir uns wiederseh'n, von L. Waldmann.
*No. 44. Ich denke dein, von Franz Abt.
No. 45. Hast du mich lieb? von Carl Bohm.
*No. 46. Das Grab auf der Halde, von Wilh. Heiser.
No. 47. Wenn die Schwalben heimwärts zieh'n, von F. Abt.
No. 48. Wie berührt mich wundersam, von Franz Bendel.
No. 49. Ich hatte einst ein schönes Vaterland, von E. Lassen.
No. 50. Verlassen bin I, von Thomas Koschat.
*No. 51. Zieht im Herbst die Lerche fort, von W. Heiser.
No. 52. Mei Zartele, von Thomas Koschat.
No. 53. Strömt herbei, ihr Völkerschaaen, Rheinlied v. Joh. Peters.
No. 54. O schöne Zeit, o sel'ge Zeit, von Carl Götz.
No. 55. 's Busserl, Lied von Carl Isenmann.
No. 56. O kehr' zurück! Lied und Chor aus »Undine von Alb. Lortzing.</p> |
|--|--|

Preis jeder Nummer: M. 1.50.

Piano à 4 mains.

- *No. 11. Waldandacht, »Der liebe Gott geht durch den Walde, von Franz Abt [Behr], M. 2.—
*No. 34. Frühlinglied, (Au Printemps), von Charles Gounod [Behr], M. 3.—

Mit Genehmigung der bezüglichen Verleger der betreffenden Lieder.

Verlag und Eigenthum für alle Länder
(Propriété pour tous pays)

von

Johann André, Offenbach am Main.

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

The numbers 11 & 14 are not my copyright for England.

Im Rosenduft.

Lied von Gustav, Prinz von Schweden.

PLUS D'AMOUR, PLUS DE ROSES.

WHERE ROSES BLOOM.

Andantino.

Gustav Lange, Op. 171 N^o 2.

The first system of music is in 6/8 time and begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andantino'. The first staff is the vocal line, starting with a melodic phrase in the right hand. The second staff is the piano accompaniment, featuring a steady eighth-note bass line in the left hand and chords in the right hand. The dynamic marking is *mf cantando*. Pedal markings are indicated as 'Ped.' followed by an asterisk at the end of each measure.

The second system continues the piece. The vocal line has a melodic phrase in the right hand. The piano accompaniment maintains the eighth-note bass line. The dynamic marking changes to *piu f*. Pedal markings are indicated as 'Ped.' followed by an asterisk at the end of each measure.

The third system continues the piece. The vocal line has a melodic phrase in the right hand. The piano accompaniment maintains the eighth-note bass line. Pedal markings are indicated as 'Ped.' followed by an asterisk at the end of each measure.

The fourth system continues the piece. The tempo is marked 'Poco con moto'. The vocal line has a melodic phrase in the right hand. The piano accompaniment features a more active eighth-note bass line in the left hand and chords in the right hand. The dynamic marking is *mf*. Pedal markings are indicated as 'Ped.' followed by an asterisk at the end of each measure.

3

a tempo

cresc. molto

rit. poco

mf

piu f

f espressivo

f

dimin.

p cresc. molto

al

f

tremolante

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

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

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

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

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

11367

Moderato.

Musical score for the Moderato section. It consists of two staves, treble and bass clef. The tempo is marked 'Moderato'. The dynamics are marked 'f deciso'. The music features a steady, rhythmic accompaniment in the bass and a more active melody in the treble.

Allegretto.

Musical score for the Allegretto section, first system. It consists of two staves, treble and bass clef. The tempo is marked 'Allegretto'. The dynamics are marked 'mf dolce'. The music features a more active and melodic accompaniment in the bass and a more active melody in the treble. Pedal markings are present: 'Ped.' at the beginning, '* Ped.' in the middle, and '*' at the end.

Musical score for the Allegretto section, second system. It consists of two staves, treble and bass clef. The dynamics are marked 'più f'. The music features a more active and melodic accompaniment in the bass and a more active melody in the treble. Pedal markings are present: 'Ped.' at the beginning, '* Ped.' in the middle, and '* Ped.' at the end.

Musical score for the Allegretto section, third system. It consists of two staves, treble and bass clef. The dynamics are marked 'con dolore'. The music features a more active and melodic accompaniment in the bass and a more active melody in the treble. Pedal markings are present: 'Ped.' at the beginning, '* Ped.' in the middle, and '* Ped.' at the end.

First system of musical notation. The treble clef staff contains a melodic line with slurs and ties. The bass clef staff contains a rhythmic accompaniment of chords. Pedal markings are present: "Ped." at the beginning, "* Ped." in the middle, and "* Ped." towards the end. An asterisk "*" is at the far right.

Second system of musical notation. The treble clef staff features slurs and fingerings (1, 2). The bass clef staff continues the accompaniment. Pedal markings include "Ped." at the start, "* Ped." in the middle, and "* Ped." towards the end. An asterisk "*" is at the far right.

Third system of musical notation. The treble clef staff has slurs and ties. The bass clef staff has chords. Pedal markings include "Ped." at the start, "* Ped." in the middle, and "* Ped." towards the end. An asterisk "*" is at the far right. Dynamic markings "cresc." and "sempre molto" are present in the right-hand staff.

Fourth system of musical notation. The treble clef staff has slurs and ties. The bass clef staff has chords. Pedal markings include "Ped." at the start, "* Ped." in the middle, and "* Ped." towards the end. An asterisk "*" is at the far right.

f agitato

Ped. * Ped. *

Ped. * Ped. *

cresce sempre con passione

Ped. * Ped. * Ped. *

ff *brioso*

Ped. * Ped. * Ped. *tremol.* *

dim.

Ped. * Ped. * Ped. *

Cadenza brillante

cresc.
f
Ped. * Ped.

dim. e riten. molto
a tempo
mf dol.
Ped. *

cresc.
Ped. * Ped. *

mf
Ped. * Ped. * Ped. *

cresc.
mf
Ped. * Ped. * Ped. * Ped. *

dol.
Ped. * Ped.

Ped. * Ped.

cresc. molto
Ped. * Ped.

f *ff brillante*
Ped. * Ped.

a tempo *riten.* *mf* *dol.*
* Ped. * Ped. * Ped.

Ped. **Ped. sempre* *cresc. sempre*

f *

Ped. * *Ped.* *

cresc. molto * *Ped.* *

ff sempre *trem.* *Ped. sempre* *