



Die Hauskapelle.

für Pianoforte, Violine,
Violoncell, Flöte und Cornet à Pistons.
(Pariser Besetzung.)

Im Interesse orchestraler Wirkung sind sämtliche Nummern eigens für obige Besetzung neu bearbeitet.

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| No. 1. Coote , Meine Königin (<i>My Queen</i>). Walzer. | No. 39. Waldteufel , Op. 151. Mein Traum (<i>Mon Rêve</i>). Walzer. |
| No. 2. Czibulka , Op. 233. Du und Ich. Gavotte. | No. 40. — Op. 154. Sirenenzauber (<i>Les Sirènes</i>). Walzer. |
| No. 3. Ganne , La Czarine. Mazurka Russe. | No. 41. — Op. 156. Immer oder Nimmer (<i>Toujours ou Jamais</i>). Walzer. |
| No. 4. — La Tzigane. Zigeuner-Mazurka. | No. 42. — Op. 159. Ganz allerliebste (<i>Très-jolie</i>). Walzer. |
| No. 5. — Schön Japan (<i>La Mousmé</i>). Japanische Mazurka. | No. 43. — Op. 160. Goldregen (<i>Pluie de Diamants — Pluie d'Or</i>). Walzer. |
| No. 6. — Nordische Klänge (<i>La Scandinave</i>). Mazurka. | No. 44. — Op. 163. Gourmand-Polka (<i>Bonne Bouche + Bella Bocca</i>). |
| No. 7. — Die Auvergnerin (<i>L'Auvergnate</i>). Bauern-Mazurka. | No. 45. — Op. 170. Dolores-Walzer. |
| No. 8. — Lothringer-Marsch (<i>Marche Lorraine</i>). | No. 46. — Op. 183. Les Patineurs (<i>Die Schlittschuhläufer</i>). Walzer. |
| No. 9. — Marche Russe. | No. 47. — Op. 188. Soirée d'Été (<i>Ein Sommerabend</i>). Walzer. |
| No. 10. — Rundum (<i>Tourniquet</i>). Polka. | No. 48. — Op. 191. Estudiantina. Walzer. |
| No. 11. — Blondinen-Walzer (<i>Valse des Blondes</i>). | No. 49. — Op. 223. Hoch lebe der Tanz (<i>Acclamations</i>). Walzer. |
| No. 12. — Brünetten-Walzer (<i>Valse des Brunnes</i>). | No. 50. — Op. 229. Himmelsfunken (<i>Étincelles</i>). Walzer. |
| No. 13. — Husaren-Walzer (<i>La Housarde</i>). | No. 51. — Op. 236. España. Walzer. |
| No. 14. Ivanovici , Op. 124. Am Hofe der Czarin. (<i>La Czarine</i>). Walzer. | No. 52. — Op. 238. Polarstern. (<i>L'Etoile Polaire</i>). Walzer. |
| No. 15. — Op. 153. Schenk' mir Dein Herz (<i>Donnez-moi votre Cœur</i>). Walzer. | No. 53. Rohde, Wilh. Op. 39. Höllen-Galopp (<i>Galop infernal</i>). |
| No. 16. — Op. 155. Lieb' um Liebe (<i>Amour pour Amour</i>). Walzer. | No. 54. Morena, Camillo . Op. 22. Wenn Zwei sich lieben (<i>Quand on s'aime</i>). Walzer. |
| No. 17. — Op. 160. Der Abendstern (<i>L'Etoile du Soir</i>). Walzer. | No. 55. — Op. 26. Die Schönen von Valencia (<i>Les Belles de Valence</i>). Walzer. |
| No. 18. Lamothe , Die indische Post (<i>La Malle des Indes</i>). Galopp. | No. 56. Translateur, S. Op. 103. Frühlingszauber (<i>Charme prin- tanier</i>). Walzer. |
| No. 19. Roeder , Aurora. Walzer. | No. 57. Rallo, Rolf . Junges Blut (<i>Riante Jeunesse</i>). Walzer. |
| No. 20. — Mia Bella. Walzer. | No. 58. Berger, R. Fern der Heimat (<i>Loin du Pays</i>). Walzer. |
| No. 21. Royle , Toreador. Walzer. | No. 59. Rallo, Rolf . Blaue Tage. Walzer. |
| No. 22. Translateur, S. Op. 100. Torero. Spanischer Walzer. | No. 60. Morena, Camillo . Op. 75. Eroberte Herzen (<i>Cœurs con- quis</i>). Walzer. |
| No. 23. — Op. 101. Schwedische Bauern-Mazurka. | No. 61. — Op. 76. Saharet. Valse lente. |
| No. 24. — Op. 102. Du mein Alles! Walzer. | No. 62. — Op. 77. Bengalische Flammen. Walzer. |
| No. 25. Vollstedt , Op. 77. Träume auf dem Bosphorus. Walzer. | No. 63. Rallo, Rolf . Radler-Walzer (<i>Valse des Cyclistes</i>). |
| No. 26. — Op. 140. Fröhliche Geister. Humor-Walzer. | No. 64. Schultze-Biesantz . Marche humoristique. |
| No. 27. Wagner, J. F. Op. 305. Aus dem Paradies meiner Heimath. Walzer. | No. 65. Rallo, Rolf . Nur Du (<i>Toi seule — You alone</i>). Walzer. |
| No. 28. — Op. 307. Aristokraten-Walzer. | No. 66. Morena, Camillo . Op. 78. Nina und Nana. Valse lente. |
| No. 29. — Op. 312. Ostarrichi's Landsknechte. Charakterbild. | No. 67. — Op. 79. Känguruh-Polka (<i>Polka des Kangourous — Kangaroo-Polka</i>). |
| No. 30. — Op. 314. Die Vaterländischen. Walzer. | No. 68. — Op. 80. Coulissenzauber (<i>Charmes des Coulisses — Behind the Scenes</i>). Walzer. |
| No. 31. — Op. 315. 'S arme Häserl. Humoristischer Marsch. | No. 69. — Op. 81. Burgunder Tropfen (<i>Gouttes de Bourgogne — Sparkling Burgundy</i>). Walzer. |
| No. 32. — Op. 316. Eia Popeia! Wiegenlied-Walzer. | No. 70. — Op. 82. Der Stern von Angora. Walzer. |
| No. 33. — Op. 321. Himmel auf Erden. Marsch. | |
| No. 34. — Op. 323. Marine-Marsch. | |
| No. 35. — Op. 324. Für Ruhm und Ehre. Patriotischer Marsch. | |
| No. 36. — Op. 326. Volkshumor. Walzer. | |
| No. 37. Waldteufel , Op. 148. Frühlingskinder (<i>Les Violettes</i>). Walzer. | |
| No. 38. — Op. 150. An Dich (<i>A Toi</i>). Walzer. | |

Preis à 1 Mark.

Eigentum für alle Länder.

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120 Boylston St.

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Ganz allerliebst. (Très-Jolie.) WALZER.

Violino.

EMIL WALDTEUFEL, Op. 159.

Introduction. *Andante ma non troppo.* Flauto. *p* *p<sf* *pp* *rit.*

a tempo *p* *pp* *rit.*

No. 1. *simplice* *p* *sf* *cresc.* *dim.* *sf* *dim.*

p *mf* *p* *schierzando* *mf cresc.*

ff *mf* *D.C.* *p* *sf* *CODA.*

cresc. *dim.* *cresc. sf* *dim.* *p*

No. 2. *con fuoco* *f* *p cresc.*

f *ff*

espressivo *mf* *sf*

sf *cresc.* *f* *p* *f* *D.S.* *p* *Fine.*

Violino.

No. 3. *grazioso*

No. 4. *leggiere*

Blatt of the Rev. C. Anderson's Estate.

111014

Violino.

Coda. *a tempo* 1

ff p cresc. mf p rit.

semplice *4^a*
p sf cresc. dim. sf dim. p

1. 2. *con fuoco*
f p cresc.

f

espressivo
ff mf

sf sf cresc. f p

p mp

cresc. poco a poco

f cresc.

ff



Die Hauskapelle.

Concert- und Tanzmusik

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Flauto.

Andante ma non troppo.

EMIL WALDTEUFEL, Op. 159.

Introduction. *4* Solo. *p* *rit.* *a tempo*

Solo. *3* *pp* *rit.*

No. 1. *simplice* *p* *sf* *cresc.* *dim.* *sf* *dim.* *p*

1. *2.* *scherzando* *mf* *p*

mf cresc. *ff*

1. *2.* CODA. *mf* *D.C.* *cresc. sf* *dim.* *p*

No. 2. *f* *con fuoco* *p cresc.*

f *ff*

mf espressivo *sf* *sf*

cresc. *f* *p* *1.* *2.* *f* *D.S.* *p* *Fine.*

Flauto.

grazioso

No. 3. *p* *mp*

mf *mp* *mf* *dim.* *p*

mp *f*

1. 2.

dim. *p*

1. 2.

f *p* *Fine.* *D.C.*

No. 4. *mp* *mp*

p cresc. *ff* *cresc.*

1. 2.

1 31 *ff* *f*

ff *f*

pp *p* *pp*

Flauto.

a tempo semplice

Coda.

ff rit. p sf cresc.

dim. sf dim. p 1. 2. f

con fuoco p cresc.

f ff

mf espressivo sf

sf cresc. f p

mp cresc. poco a poco

f cresc. ff

Ganz allerliebste. (Très-Jolie.) WALZER.

Cornet à Pistons in A.

Andante ma non troppo.

EMIL WALDTEUFEL, Op. 159.

Introduction. **11** Viol. *rit. pp*

No. 1. *p sf cresc. dim. sf dim.*

p pp

ff **1.** **2.** CODA. Solo. *D.C. p sf*

cresc. dim. cresc. sf dim. p

No. 2. *f p cresc.*

f ff

mf espressivo

sf cresc. f p **1.** **2.** *D.C.*

No. 3. **14** *f p* **1.** **2.**

f p **1.** **2.** *Fine.* *D.C.*

Cornet à Pistons in A.

No. 4. *leggiere*

p *1* *p* *1* *1.* *1*

cresc. *ff*

2. *32* *ff* *f*

ff *f*

pp *a tempo* *p* *pp*

6 *1* *2* *2tes Mal.*

Coda. *ff* *rit.* *p* *sf* *cresc.* *dim.*

con fuoco

sf *dim.* *p* *f*

p cresc. *f*

ff *mf espressivo*

sf *cresc.* *f* *p*

p *mp* *1* *1* *cresc. poco*

a poco *f cresc.* *ff*

Ganz allerliebste.

(Très-Jolie.)

WALZER.

Violoncello.

EMIL WALDTEUFEL, Op. 159.

Andante ma non troppo.

Introduction.

a tempo *p* *rit.* *pp*

No. 1.

simple *p* *sf* *cresc.* *dim.* *pp* *rit.* *pizz.* *p* *arco* *mf cresc.* *ff* *1.* *2.* *CODA.* *D.C.* *p* *sf*

No. 2.

con fuoco *f* *p cresc.* *f* *ff* *mf* *sf* *cresc.* *f* *p* *D.S.*

No. 3.

pizz. *p* *mp* *arco* *mp* *pizz.* *p* *mp cresc.* *f* *p* *1.* *2.* *Fine.* *D.C.*

Violoncello.

No. 4.

p mp p mp p cresc.

ff mf grandioso p

mf p mf

p ff

f ff f

pp p pp

Coda. *6 a tempo semplice*

ff prit. p sf cresc. dim.

con fuoco

sf dim. p f p cresc.

f ff

mf sf arco

cresc. f p p mp

pizz.

cresc. poco a poco f cresc. ff

Ganz allerliebst. (Très-Jolie.) WALZER.

Piano.

Andante ma non troppo.

EMIL WALDTEUFEL, Op.159.
a tempo

Introduction.

Musical notation for the Introduction section, consisting of two staves. The first staff is in treble clef and the second in bass clef. The key signature has two sharps (F# and C#). The time signature is 3/4. The music begins with a piano (*p*) dynamic and includes a ritardando (*rit.*) marking. There are fingerings '2' and '1' indicated. The section ends with a piano (*p*) dynamic.

Musical notation for the first part of the waltz, consisting of two staves. The key signature has two sharps. The music features piano (*p*) and pianissimo (*pp*) dynamics, along with a ritardando (*rit.*) marking. The section concludes with a fermata.

No. 1.

Musical notation for the first part of the main waltz, consisting of two staves. The key signature has two sharps. The music features piano (*p*), fortissimo (*sf*), crescendo (*cresc.*), and decrescendo (*dim.*) dynamics.

Musical notation for the second part of the main waltz, consisting of two staves. The key signature has two sharps. The music features fortissimo (*sf*), decrescendo (*dim.*), piano (*p*), and mezzo-forte (*mf*) dynamics.

Musical notation for the third part of the main waltz, consisting of two staves. The key signature has two sharps. The music features piano (*p*), mezzo-forte crescendo (*mf cresc.*), and fortissimo (*ff*) dynamics.

Musical notation for the fourth part of the main waltz, consisting of two staves. The key signature has two sharps. The section includes a first ending (1.) and a second ending (2.) leading to a CODA. Dynamics include piano (*p*), fortissimo (*sf*), and crescendo (*cresc.*). A *D.C.* (Da Capo) marking is present.

Musical notation for the fifth part of the main waltz, consisting of two staves. The key signature has two sharps. The music features decrescendo (*dim.*), crescendo (*cresc.*), fortissimo (*sf*), decrescendo (*dim.*), and piano (*p*) dynamics.

No. 2. *con fuoco*

f *p cresc.* *f*

ff *mf*

sf

sf *cresc.* *f* *p*

No. 3.

p *mp* *p*

cresc. *f* *p*

f *p*

No. 4.

p *mp* *p* *mp* *p cresc.*

ff *mf*

p *mf*

p *mf*

p

ff *f* *ff*

f

pp *p* *pp*

Coda.

ff *p cresc.* 2 *prit.* *a tempo*

p *sf* *cresc.* *dim.* *sf*

dim. *p* *f* *con fuoco*

p cresc. *f* *ff*

mf

sf *sf*

The first system of the musical score consists of two staves. The upper staff is in bass clef and contains a series of chords and single notes, with dynamic markings *cresc.*, *f*, a hairpin crescendo, and *p*. The lower staff is also in bass clef and contains a rhythmic accompaniment of eighth notes.

The second system consists of two staves. The upper staff is in treble clef and contains chords and single notes, with dynamic markings *mp* and *cresc. poco a poco*. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The third system consists of two staves. The upper staff is in treble clef and contains chords and single notes, with dynamic markings *f cresc.* and *ff*. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The fourth system consists of two staves. The upper staff is in bass clef and contains complex chordal textures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The fifth system consists of two staves. The upper staff is in bass clef and contains complex chordal textures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

The sixth system consists of two staves. The upper staff is in treble clef and contains complex chordal textures. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes.

DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.