

BLÄTTER und BLÜTHEN

für das
PIANOFORTE

Edm. Abesser.

	MR. P.
Op. 221. Zigeunerweise	1. —
Op. 259. Lied ohne Worte in Desdur	1. —
Op. 262. Kriegers Traum um Mitternacht. Phantasiestück	1. —
Op. 271. Erstes Begegnen. Polonaise	1. —
Op. 300. No. 1. Im Rosenduft. Melodie	— 75
No. 2. Feldblümchen. Melodie	— 75
Op. 307. Grande Valse brillante in Desdur	1. 25
Op. 309. No. 1. Dorfschätzchen. Melodie	— 75
No. 2. Ewig Dein. Melodie	— 50
Op. 321. Die schöne Träumerin. Mazurka-Caprice	1. —
Op. 331. Wer sagt es ihr. Melodie	— 75
Op. 337. Ungarisch	1. —
Op. 339. An die Ersehnte. Melodie	— 75
Op. 343. Gruss an Thüringen	— 75

Fr. Baumfelder.

Op. 252. Zwei Idyllen	
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Op. 269. Frisches Grün	— 75
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Op. 274. Bonne Humeur. Rondo facile et brillante	— 75
Op. 275. Sérénade Espagnole	1. —
Op. 285. Miniatures. 4 Morceaux de Salon.	
No. 1. Sous la Fenêtre	— 50
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No. 3. Le premier Papillon	1. —
No. 4. Valse allemande	1. —

Fr. Baumfelder.

	MR. P.
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Op. 294. Herzenskönigin. Polka brillant	1. —
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Op. 303. Tyrolienne élégante	1. —

L. van Beethoven.

Für Elise am 27. April zur Erinnerung	— 50
Abschied vom Clavier	— 50

Franz Behr.

Op. 307. No. 1. Alpenblümchen. Melodie	— 75
No. 2. Bluette	— 50
Op. 332. Herzenswünsche	— 75

Max Blumenthal.

Zwei Fantasien über Croatische Volkslieder.	
No. 1. Za jedan casak. (Für einen freudigen Augenblick)	— 75
No. 2. Blago, blago (O Engel der Schönheit)	— 75

Bourgault-Ducoudray.

Op. 3. No. 1. Gavotte	— 75
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Wilhelmine Brinkmann.

Op. 24. Scheiden	— 75
Op. 25. Heimathsglocken	— 75
Op. 75. O komm! Melodie	— 75
Op. 87. Alpner's Abendlied	— 75
Op. 90. No. 1. Kirmes-Klänge	— 75
No. 2. Träumereien in stiller Nacht	— 75

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FÜR ELISE

am 27 April zur Erinnerung.

L. VAN BEEFHOVEN.

Poco moto.

The musical score is presented in a grand staff format, with a treble clef on the upper staff and a bass clef on the lower staff. The piece begins with a *Poco moto* tempo marking and a *pp* (pianissimo) dynamic. The first system features a series of chords and eighth-note patterns, with fingerings (1, 4, 1, 4) and a *Red.* (Reduction) marking. The second system includes a first and second ending, with dynamics *mf*, *dimin.*, *p*, *dimin. e rit.*, and *pp*. The third system continues with similar patterns and includes a *Red.* marking. The fourth system features a *cresc.* (crescendo) marking and a *legato* instruction. The fifth system shows a *p* dynamic and a *rit.* (ritardando) marking. The sixth system includes a *a tempo* marking and a *pp* dynamic. The seventh system features a *mf* dynamic and a *dimin.* marking. The score concludes with a *p* dynamic and a *Red.* marking. Various other markings such as *mf*, *pp*, *dimin.*, *dimin. e rit.*, *cresc.*, *legato*, *rit.*, and *a tempo* are used throughout to guide the performer's interpretation.

a tempo

dimin. e rit. pp

cresc. f

p cresc. f dimin.

p pp cresc. dimin.

rit. pp a tempo

mf dimin. p dimin. e rit. pp

a t.

The page contains seven systems of piano music. Each system consists of a treble and bass staff. The music is written in a key with one sharp (F#) and a 3/4 time signature. The first system starts with a treble staff marked 'dimin. e rit. pp' and a bass staff with 'Ped.' markings. The second system has a treble staff with 'cresc. f' and a bass staff with 'Ped.' and fingerings like '8 2 1 8 2 1'. The third system has a treble staff with 'p cresc. f dimin.' and a bass staff with 'Ped.' and fingerings like '2 1 8 2 1'. The fourth system has a treble staff with 'p pp cresc. dimin.' and a bass staff with 'Ped.' and fingerings like '1 2 3 1 2 3'. The fifth system has a treble staff with 'rit. pp a tempo' and a bass staff with 'Ped.' and fingerings like '8 4 1 3'. The sixth system has a treble staff with 'mf dimin. p dimin. e rit. pp' and a bass staff with 'Ped.' and fingerings like '8 4 1 3'. The seventh system continues the piece with 'a t.' marking.