

Alt. Keck-Seeger

Wiener-Kinder.

25

Wehrmacht

Gruppe

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N^o 3091

259 *Walse*

JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Flöte I.

Introduction.

Andante.

Corno.

Walzer.

1.

2.

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Είσεως 7073

Flöte I. ³

The musical score for Flute I, page 3, is written in G-flat major (one flat) and 3/4 time. It consists of ten staves of music. The first staff begins with a treble clef and a key signature of one flat. The music features various dynamics, including *ff* (fortissimo) and *p* (piano). There are several slurs and accents throughout the piece. A repeat sign with first and second endings is located at the bottom of the page. The first ending is marked with a '1.' and the second ending with a '2.'. The dynamics *p* and *ad lib.* are indicated for the final section of the piece.

Flöte I.

Musical score for Flöte I, measures 4 and 5. The score is written in treble clef with a key signature of two flats and a 3/4 time signature. Measure 4 begins with a dynamic marking of *p* and features a triplet of eighth notes. The first ending of measure 4 includes first, second, and third endings, with the first ending leading to the start of measure 5. Measure 5 begins with a dynamic marking of *ff* and features a first ending. The first ending of measure 5 includes first, second, and third endings, with the first ending leading to the start of measure 6. The score includes various musical notations such as slurs, accents, and dynamic markings.

Flöte I. ⁵

Coda.

11

The musical score for Flute I, Coda section, measures 11-20. It consists of ten staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score begins with a double bar line and the measure number 11. The first staff contains a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The second staff continues with a half note C5, a quarter note D5, and a quarter note E5. The third staff has a half note F5, a quarter note G5, and a quarter note A5. The fourth staff has a half note B5, a quarter note C6, and a quarter note D6. The fifth staff has a half note E6, a quarter note F6, and a quarter note G6. The sixth staff has a half note A6, a quarter note B6, and a quarter note C7. The seventh staff has a half note D7, a quarter note E7, and a quarter note F7. The eighth staff has a half note G7, a quarter note A7, and a quarter note B7. The ninth staff has a half note C8, a quarter note D8, and a quarter note E8. The tenth staff has a half note F8, a quarter note G8, and a quarter note A8. The score includes various dynamics such as *f*, *ff*, *marcato*, *p*, *rit.*, *a tempo*, *simile*, and *cresc.*. There are also first endings marked with '1' and a final *Fine.* marking.

Wehrmachtssendergruppe
Süd Ost
Sender Athen

Alb. Keck-Seezer
25

571

E. P. T.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αριθμ. Μητρώου 1104 Vedse
Παράδειγμα
Αριθμ. Φωνέλλας 259



LYRA
№ 3091

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JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Oboe obligat.

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Εισαγ. 7073

2

2

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Arr. L. Weninger.

Oboe obligat.

№ 3091 Introduction.
Andante.

1. **Walzer.**
rit. *a tempo*

2.

Oboe obligat.³

2 1
ff

3. *p*

ff *p*

ff

mf

1. 2. *ad lib.* 3.

p *p*

4. *ff* *p*

2 *f* *p*

1. 2. *p*

1. 2. *ad lib.* 3. *Schluss.*

p

Oboe obligat.

5. *ff* **1** *p*

mf **1.**

2.

1. **2. ad lib. Schluss.**

Coda. **7** *p cresc.* *f*

f **1** *p* **1**

1

rit. *a tempo* *f* *p*

1 *sf f*

Fine.

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2

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JOS. STRAUSS, OP. 61

E. I. P. Arr. L. Weninger.

№ 3091

ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ

Μητρούου

Handwritten: 1st Valse

Klarinette I in B.

Introduction.

Andante.

Handwritten: 259

Walzer.

Handwritten: 1.

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A. J. B. 6290

E. P. T. A. E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Εισαγ. ... 7073

Klarinette I in B. ³

2.

p *ff* *p* *ff* *p* *ff*

3.

p *ff* *p* *ff* *p* *ff* *p* *mf* *p* *ad lib.* *p*

Klarinette I in B.

4.

5.

Klarinette I in B.

Coda.

The musical score for the Coda section of Clarinet I in B is written in 3/4 time. It begins with a piano (*p*) dynamic and a *cresc.* marking. The first staff contains a melodic line with a *f* dynamic. The second staff features a *ff* dynamic. The third staff has a *f marcato* marking and a *p* dynamic. The fourth staff is marked *simile*. The fifth staff has a *p* dynamic. The sixth staff has a *p* dynamic. The seventh staff has a *p* dynamic and a *rit.* marking. The eighth staff has a *p* dynamic and an *a tempo* marking. The ninth staff has a *f* dynamic. The tenth staff has a *ff* dynamic. The eleventh staff concludes with a *Fine.* marking.

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Süd Ost
Sender Athen

Alb. Keck-Seezer

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Ε. Π. Τ. Α. Ε.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αριθμ. Μητρώου 11111
Εισιτήριο 259
Αριθμ. Φωτολίστου



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JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Tromba obligat in B.

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
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JOS. STRAUSS, OP. 61.

Arr. L. Weninger.

No 3091

Tromba obligat in B.

Introduction.
Andante.

Walzer. *rit. a tempo*

Tromba obligat in B. ³

The musical score is divided into two systems, each containing five staves. The first system begins with a treble clef and a key signature of one flat. It features first endings (marked '1') and dynamics such as *ff* and *p*. A section of the score is marked with a '3' and a '4', indicating a triplet and a fourth note respectively. The second system starts with a treble clef and a key signature of two sharps. It includes first endings (marked '1'), a section marked '2. ad lib.', and a final section marked '3. Schluss.'. Dynamics like *ff*, *f*, and *p* are used throughout. The score concludes with a double bar line and a repeat sign.

Tromba obligat in B.

5. *ff* *p*

Coda. 10 *p* *f* *ff* *f* *p* *f* *rit.* *a tempo* *f* *ff* *Fine.*

Alb. Keck-Seezer

Wiener - Kinder.

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E. J. P. 51

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MOYSEH BIBLIGORIKH

Αποστολή Πραξάκου
No 3091

JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Posaune III u. Tuba.

Introduction.
Andante.



Walzer.
rit. 13



E. P. T. A. E.
MOYSEH BIBLIGORIKH
Ap. Elogy. 7073

Posaune III u. Tuba.

4. *ff* *f* *p* *mf*

1 6 4 1

1 2 1 3

1 2 1. 2. ad lib. 3. Schluss.

5. *ff* *p* *mf*

1 1

1. 2. 3

1. 2. ad lib. 3. Schluss.

Coda. 11 *f* *p* *f* *rit.*

1 1 5 1

5 3 1

1 3 1

a tempo *p* *f*

ff

2
Wehrmacht
Sinfonieorchestergruppe

Wiener - Kinder.

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Sen-ΕΡΗΝ ΒΙΒΛΙΟΠΩΛΕΙΣ
Αθήνα Μητρούου 11/14
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Διασκευή
Νº 8091

JOS. STRAUSS, OP. 61
Arr. L. Weninger.

Timpani in B u. F.

Gr. u. kl. Trommel u. Glocken.

Schlagwerk.

Introduction.

Andante.

16 2

Walzer.

a tempo

1.

2.

Schlagwerk. ³

Glocken.

p

p

This system shows the first two staves of the Glocken part. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*p*) dynamic. The upper staff contains a melodic line with eighth and quarter notes, while the lower staff provides a rhythmic accompaniment with eighth notes.

Tambours

1

Gl. *b_e*

Timp.

p *ff* *p*

This system continues the Glocken part and introduces the Tambours. The upper staff continues the melodic line, and the lower staff has a bass line. A dynamic change to *ff* (fortissimo) occurs. A first ending bracket labeled '1' spans the end of the system. The upper staff ends with a treble clef change to *b_e* (B-flat major) and the label 'Gl.'.

1

Timp.

Tambour.

ff

This system continues the Tambours and Timp. parts. The upper staff has a treble clef and the lower staff has a bass clef. A dynamic of *ff* is indicated. A first ending bracket labeled '1' is present.

3.

1 10 9

Timp.

p *ff*

This system shows a single staff for the Timp. part. It begins with a first ending bracket labeled '1' and ends with a second ending bracket labeled '9'. The dynamic changes from *p* to *ff*.

Timp.

Es u. B

pp *ff*

This system continues the Timp. part. The upper staff has a treble clef and the lower staff has a bass clef. The dynamic starts at *pp* (pianissimo) and changes to *ff*.

Glocken.

p

Timp.

Tambour.

mf *mf*

This system continues the Glocken part. The upper staff has a treble clef and the lower staff has a bass clef. The dynamic is *p*. The Timp. and Tambour parts are indicated with *mf* dynamics.

1. 2. *ad lib.* 3.

This system shows the final part of the Timp. part, including three endings. The first ending is marked '1.', the second ending is marked '2. ad lib.', and the third ending is marked '3.'. The notation includes various rhythmic patterns and a final cadence.

Schlagwerk.

4. *ff* Timp. B. F. *p* Triangel.

Timp. *ff* 2 *ff* Tambour.

1. 2. *f* *p* 1

5 1 *mf* 1. 2. ad lib. 3. Schluß.

5. Timp. B u. F *ff* 3 *p*

4 1. 2. *mf*

6 Timp. Es u. B *p* 1 1. 2. ad lib. 3. Schluß. 1

Schlagwerk.⁵

Coda.

5 *p* 1 *pp cresc.*

ff

ff

rit. *a tempo* *p* 1

8 *p*

p *ff* 8

ff *ff*

ff

Wehrmachtsendergruppe
Süd Ost
Sender Athen

Ab. Keck-Seezer

25

E. I. P.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αριθμ. Μητρώου 11117 Valse
διαμέρισμα 259
Αριθμ. Φακέλλου 259



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JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Harmonium.

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Εισαγ. 7073.....



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JOS. STRAUSS, OP. 61.

Arr. L. Weninger.

Harmonium.

Introduction.

Andante.

Solo.

Walzer.

rit.

a tempo

1.

The first system of music consists of two staves. The treble staff contains a series of chords and short melodic phrases, with accents (^) above several notes. The bass staff provides a harmonic accompaniment with chords and a melodic line. A dynamic marking of *p* (piano) is present in the bass staff.

The second system continues the piece and includes a repeat sign (double bar line with dots) in the middle. The treble staff has melodic lines with accents, and the bass staff has chords and a melodic line. Dynamic markings include *sf* (sforzando) in both staves.

The third system features sustained chords in the bass staff, indicated by long horizontal lines. The treble staff has a melodic line with accents and some slurs.

The fourth system continues with sustained chords in the bass and melodic lines in the treble. It concludes with a double bar line.

2.

The fifth system is marked with a '2.' and begins with a repeat sign. It features a 3/4 time signature. The treble staff has a melodic line with accents, and the bass staff has chords and a melodic line. Dynamic markings include *p* (piano).

The sixth system concludes the piece with sustained chords in the bass and melodic lines in the treble. It ends with a double bar line.

Harmonium.

3
Harmonium.

First system of musical notation for Harmonium. It consists of a grand staff with treble and bass clefs. The music begins with a series of chords in the bass and a melodic line in the treble. Dynamics include *p* (piano) and *mf* (mezzo-forte). The tempo marking *marc.* (marcato) is present. The system ends with a double bar line.

Second system of musical notation. It continues the piece with various chordal textures. Dynamics include *mf* and *p*. The system concludes with a first ending bracket labeled "1." and the instruction *ad lib.* (ad libitum), followed by the word *Schluss.* (Finis).

Third system of musical notation, marked with a large number "4." on the left. It features a change in tempo and dynamics, with *ff* (fortissimo) in the bass and *p* in the treble. The system ends with a double bar line.

Fourth system of musical notation. It continues with dynamic markings of *f* (forte) and *p*. The system concludes with a first ending bracket labeled "1." and a double bar line.

Fifth system of musical notation. It begins with a second ending bracket labeled "2." and continues with chordal patterns. The system ends with a double bar line.

Sixth and final system of musical notation. It concludes the piece with a first ending bracket labeled "1.", the instruction *ad lib.*, and the word *Schluss.*

5.

Musical notation for the first system, measures 1-4. It features a treble and bass staff with chords and melodic lines. Dynamics include 'f' and 'p'.

Musical notation for the second system, measures 5-8. It continues the piece with sustained chords and melodic fragments.

Musical notation for the third system, measures 9-14. It includes first and second endings and a dynamic marking of 'p'.

Musical notation for the fourth system, measures 15-20. It includes first and second endings and the word 'Schluss'.

Coda.

Musical notation for the Coda section, measures 21-24. It consists of sustained chords in both staves.

Musical notation for the fifth system, measures 25-30. It features a 'cresc.' marking and various chordal textures.

Musical notation for the sixth system, measures 31-36. It concludes the piece with complex chordal structures.

Harmonium. 7

The first system of musical notation consists of two staves. The upper staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It starts with a dynamic marking of *f marc.* and contains several measures of music, including a *rit.* (ritardando) section and an *a tempo* section. The lower staff begins with a bass clef and contains corresponding bass notes. A dynamic marking of *p* (piano) is present in the *a tempo* section.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system, featuring various chordal textures and melodic lines. The lower staff provides the harmonic accompaniment. A dynamic marking of *p* is visible in the lower staff.

The third system of musical notation consists of two staves. The upper staff shows a melodic line with a long, sweeping slur. The lower staff features a bass line with a dynamic marking of *f* (forte) and a *p* (piano) marking.

The fourth system of musical notation consists of two staves. The upper staff has a long, continuous slur over several measures. The lower staff has a corresponding bass line with a dynamic marking of *f*.

The fifth system of musical notation consists of two staves. The upper staff features a melodic line with a dynamic marking of *f* and a *p* marking. The lower staff has a bass line with a dynamic marking of *p*.

The sixth system of musical notation consists of two staves. The upper staff has a melodic line with a dynamic marking of *f* and a *p* marking. The lower staff has a bass line with a dynamic marking of *f*.

The seventh system of musical notation consists of two staves. The upper staff has a melodic line with a dynamic marking of *ff* (fortissimo) and a *p* marking. The lower staff has a bass line with a dynamic marking of *f*.



Lyra Salon- (Liebhaber-) Orchester (mit Harmonium)

Besetzung: Klavier, Harmonium, Viol. I, Viol. obligat, Cello, Baß, Flöte, Klarinette, Oboe, Trompete, Posaune, Schlagzeug.
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WALZER

- Lyra-Nr.
- 2987 **Michiels, G.** Liebesehnen, Valse-Intermezzo
151 **Morena, C.** Bella Lolita, op. 1, Valse espagnole
255 — La Gitanella, op. 8
31 — Tortajada, op. 10
3613 **Müller, Joh.** Wo war denn Marie heute nacht?
Walzerlied
2862 **Nerlich, H.** Dein Paradies
197 **Neumann, R.** Orchideen, op. 49
5 **Ocki-Albi.** Rumänischer Liebestraum
3088 **Ohlsen, E.** Estrella, op. 144, Valse espagnole
3006 — Jugendtraum, op. 129, Valse lente
3005 — Lotosblumen, op. 100
3176 — „ als Valse boston
3146 — **Peuschel, M.** Der Negersklave (Lied als
Walzer) Darras)
2580 **Razigade, G.** Idylle passionelle
257 **Rosas, J.** Über den Wellen
447 **Schebek, J.** Souvenir de Mona Lisa, Valse lente
3324 **Scherapow, J.** Pavlova (Russisch) (Weninger)
3621 **Scholle, Th.** Prière d'amour
2954 **Siede, Ludwig.** Herbstgedanken, Valse-Interm.
(op. 148)
360 **Strauß, Johann.** Kaiserwalzer, op. 437
2570 — Seid umschlungen, Millionen, op. 443
3130 **Strauß, Josef.** Aquarellen, op. 258
3071 — Delirien, op. 212
2675 — Dorfschwalben aus Österreich, op. 164
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2836 — Herztöne, op. 172
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2957 — Sphären-Klänge, op. 235
3091 — Wiener Kinder, op. 61
3494 **Suppé, Fr. v.** Boccaccio-Walzer (Fetrás)
6 **Vollstedt, R.** Künstlerträume (Weninger)
7 — Lustige Brüder
13 — Waldeszauber
3233 **Wappaus-Krier.** Wenn du denkst der Mond geht
unter, Stimmungs-Walzer. Text v. R. Steidl
3008 **Wolf, Willy.** Corps diplomatique, op. 9
(G. Bradsky)
3007 — Haute Finance, op. 5

Lyra-Nr.

Wehrmachtsendergruppe
Süd Ost
Sender Athen

Alb. Kock-Scezer

25

501



LYRA
№ 3091

E. J. P.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
*Αριθμ. Μητρώου 1111 Valse
*Αριθμ. Φωτοαλλοτ. 259

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JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Piano.

E.P.T. A.E.
ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ
Αρ. Εισαγ. 7073.....



Musikhaus Hacker

Mannbrunn, Leisingerg 54

Musikhaus, Instrumente,

Schallplatten, ...

180

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JOS. STRAUSS, OP. 61.
Arr. L. Weninger.

Piano.

№ 3091

Introduction.
Andante.

Horn Harm.

Walzer.

Viol. Holz

a tempo

1.

p Klar. Tr.
rit.

Piano.

First system of piano score. Treble clef contains chords and melodic fragments with accents. Bass clef contains a steady accompaniment of chords.

Second system of piano score. Treble clef has a melodic line starting with a *f* dynamic and a *Tutti* marking. A double bar line is present. Above the staff, it says "Fl. VI. Ob." with a handwritten *mf* and a flourish. The bass clef continues with chords.

Third system of piano score. Treble clef continues with a melodic line. Bass clef continues with chords.

Fourth system of piano score. Treble clef continues with a melodic line. Bass clef continues with chords.

Fifth system of piano score. Treble clef has a melodic line starting with a *p* dynamic. Above the staff, it says "VI Fl. Klar." with a handwritten *p*. The bass clef continues with chords.

Sixth system of piano score. Treble clef continues with a melodic line. Bass clef continues with chords. A *Tutti* marking is present above the staff.

VI. Holz

p *Gl.*

Fl. VI. Kl.

p *f* *Tutti*

f *Tutti*

VI. Cello

3.

p *Pos.*

cresc. *f*

VI.

f

f

First system of musical notation. Treble clef contains a melodic line with slurs and accents. Bass clef contains a harmonic accompaniment. Dynamics: *cresc.*, *f*, *p*.

Second system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment. Dynamics: *p*.

Third system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment.

Fourth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment. Includes first and third endings, and *ad.lib.* marking. Dynamics: *p*.

Fifth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment. Includes a 4-measure rest and *f* marking. Dynamics: *p*.

Sixth system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment. Dynamics: *f*, *p*.

Seventh system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a harmonic accompaniment. Includes first and second endings, and *f*, *p* markings.

Piano.

2

p

p

The first system of music features a treble and bass clef. The treble clef has a '2' above the first measure. The bass clef has a 'p' below the first measure. The music consists of several measures with chords and melodic lines.

The second system continues the musical piece with similar chordal and melodic structures in both staves.

cresc.

f

1.

ad lib.

p

3.

The third system includes dynamic markings: 'cresc.' and 'f'. It features first and third endings, marked '1.' and '3.', and an 'ad lib.' section. The piece concludes with a double bar line and a repeat sign.

Coda. vi.

p

p

The Coda section is marked 'Coda. vi.' and is in 3/4 time. It consists of several measures of music, starting with a 'p' dynamic.

f

Tutti

The fourth system begins with a 'f' dynamic and a 'Tutti' marking. The music features more complex chordal textures.

The fifth system continues the musical development with various chordal and melodic elements.

The sixth system concludes the piece with final chords and melodic fragments.

Piano.*a tempo*

The first system of the piano score consists of two staves. The right-hand staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It starts with a dynamic marking of *f* (forte) and contains several measures of music, including a measure with a *p rit.* (piano ritardando) marking. The left-hand staff begins with a bass clef and contains several measures of music, including a measure with a *p* (piano) marking.

The second system of the piano score consists of two staves. The right-hand staff continues the melody with various chordal textures and includes a measure with a *p* marking. The left-hand staff provides harmonic support with chords and single notes.

The third system of the piano score consists of two staves. The right-hand staff features a melodic line with several measures of music, including a measure with a *p* marking. The left-hand staff continues with harmonic accompaniment.

The fourth system of the piano score consists of two staves. The right-hand staff has a melodic line with a *Tutti* marking and a *p* marking. The left-hand staff continues with harmonic accompaniment.

The fifth system of the piano score consists of two staves. The right-hand staff features a melodic line with several measures of music, including a measure with a *p* marking. The left-hand staff continues with harmonic accompaniment.

The sixth system of the piano score consists of two staves. The right-hand staff has a melodic line with a *cresc.* (crescendo) marking. The left-hand staff continues with harmonic accompaniment.

Piano.

First system of musical notation. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A dynamic marking of *f* is present at the end of the system.

Second system of musical notation. The right hand continues the melodic line with some rests. The left hand features a series of chords. A dynamic marking of *p* is placed above the first measure of the right hand.

Third system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A dynamic marking of *f* is present at the end of the system.

Fourth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A dynamic marking of *sf* is present at the end of the system.

Fifth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A dynamic marking of *f* is present at the end of the system.

Sixth system of musical notation. The right hand has a melodic line with eighth notes. The left hand has a bass line with chords. A dynamic marking of *ff* is present at the end of the system. The system concludes with a double bar line and a repeat sign.



Lyra Salon- (Liebhaber-) Orchester (mit Harmonium)

Besetzung: Klavier, Harmonium, Viol. I, Viol. obligat, Cello, Baß, Flöte, Klarinette, Oboe, Trompete, Posaune, Schlagzeug.
Kleine Abweichungen vorbehalten.

Allen Lyra-Ausgaben meines Verlages liegen 2 Viol. I bei. Fast alle Stimmen sind auch einzeln käuflich.

Zur gefl. Beachtung! Fast alle diese Werke sind auch für Kleines Orchester in Odeon-Besetzung (Symphonietta) und Großes Orchester (Symphonie) erschienen. — Auf Wunsch wird statt Viol. obligat auch Viol. II geliefert. Violastimme ist besonders zu haben, wird aber, wie alle anderen Dubletten, nur auf Wunsch geliefert.

Außerdem sind alle verzeichneten Werke für **Klavier-Quartett** (Klavier, Violine I, Violine obl. bzw. Violine II u. Violoncello) ausführbar und unter der Bezeichnung „**Lyronette**“ zu beziehen.

WALZER

Lyra-Nr.

- 2969 **Aletter, W.** Conchita, Valse espagnole, op. 271
238 — La belle Heloise, Valse lyrique
2943 **Avolo, E.** Frauenschönheiten, op. 7
3477 **Benatzky, R.** Glocken der Liebe, Valse boston (M. Uhl)
3473 — Einmal kommt der Tag (Angoisse d'amour), Valse boston (M. Uhl)
3527 **Davis, O., und Spitalny, Ph.** Kiss I can't forget, Valse lente
41 **Depret, J.** Sourire d'Avril
3145 **Drigo, R.** Valse boston aus „Les Millions d'Arléquin“
468 **Eilert, A.** Intrigue amoureuse (Liebeleil)
3001 **Einödshofer, J.** Metropolitheaterklänge
3476 **Engel-Berger, W.** Bittere Tränen möcht ich weinen, Lied und Valse boston (M. Uhl)
3439 — Liebesleid (Wie vielen hast du schon gesagt, daß du sie liebst?) Valse boston (M. Uhl)
3475 — Manon, Valse boston (M. Uhl)
3187 **Ferden, H.** Lenzfrohlocken, Valse boston
2974 **Ferraris, P.** Dans ton bras, Valse-Melodie, op. 36
2971 — Il me disait, op. 23
2973 — Tendre envoi, Grande Valse, op. 31
2972 — Valse-Bercurse, op. 30
2976 — Valse murmurée, op. 38 (G. Bradsky)
239 **Fetrás, O.** Auf rosigem Pfad, op. 70
2674 — Bei Nacht und Nebel, op. 52
251 — Blaue Augen, blauer Himmel, op. 75
3494 — Boccaccio-Walzer, op. 224 (Haensch)
3002 — Faschingsboten, op. 135
217 — Frohsinn auf den Bergen, Ländler, op. 150
2738 — Geschichten aus dem Sachsenwald, op. 71
298 — Goldschmieds Töchterlein, op. 10
3077 — Hoffnungssterne, op. 210
2930 — Im Morgengrauen, op. 31
3003 — Im schönen grünen Holstenland, op. 138
3240 — Königsmaid, op. 122
100 — La Barcarolle (nach „Hoffmann's Erz.“ von Offenbach), op. 128
2624 — Lieb und Leid, op. 55
2673 — Luftschlösser, op. 19
448 — Margueritentag, op. 170
2933 — Marias Traum, op. 63
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404 — Strandidyllen, op. 80
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Lyra-Nr.

- 3004 **Fetrás, O.** Tanzlustigen, op. 143
2625 — Trinket, scherzet!, op. 67
225 — Uhlenhorster Kinder, op. 40
229 — Veilchen am Wege, op. 50
382 — Wenn die Füßchen sie heben, op. 165 a. „Keusche Susanne“ v. Gilbert

3446 **Fisher-Thompson.**
Rio nights, Träumerisch. Walz. (Boston) (Weninger)
Großer amerikanischer Erfolg

3641 **François, Mr.** Valse Orientale
3343 **Gounod, Ch.** Faust-Walzer (Weninger)
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3118 **Güngl, J.** Amoretentänze
3119 — Gräfenberger
3125 — Hyperusklänge
3106 — Hydropathen
3114 — Immortellen
3107 — Klänge a. d. Heimat, op. 31, Oberländer
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3117 — Zephyrlüfte
55 **Hermann, Fl.** Hommage-Valse
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2828 **Kéler-Béla, A.** Am schönen Rhein gedenk ich dein, op. 83
14 **Klein, J.** Fächerspiele, op. 24
11 — Künstlerfest, op. 22
47 — Sezessions-Walzer (Rêve d'un soir), op. 41
27 — Studentenlieder, op. 33
2655 **Koschat, Th.** Wörther See, op. 26
54 **Kotlar, J.** Monte Christo
3316 **Kozar-Slobodszki.** Bajki (Märchen), Valse boston (Weninger). Text v. H. Kandler
84 **Kratzl, K.** Die letzten Tropfen
461 **Krier, G.** Valse brune
3197 **Labadie.** Sur l'onde, Valse boston, op. 25 (Neue Ausgabe), (Weninger)
377 **Lanner, J.** Hofballtänze, op. 161
2920 — Die Kosenden, op. 128 (Weninger)
2860 — Romantiker, op. 167
2883 — Die Pesther, op. 93
2851 — Schönbrunner, op. 200
2861 — Die Werber, op. 103
2814 **Lederer, R.** Blumenträume, op. 23, Valse-Intermezzo
147 **Linka, C.** Valéria-Valse
3566 **Loke, Jonny.** Essy, Valse boston
3442 **Lumbye, H.** Kroll's Balkklänge (Görgel)
175 **Marchetti, F. D.** Fascination, Valse tzigane
42 **Margis, A.** Valse bleue (A. Gauwin)
3122 **Métris, O.** Die Rosen
3121 — Sérénade-Valse espagnole
3099 — Die Welle

Alb. Kock & Seeger

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25

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501

No 3091

JOS. STRAUSS, OP. 61.

Arr. L. Weninger.

Violine I. (Direction.)

Introduction.

Andante.



Cello, Horn oder Fagott.



Walzer.

1.



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Αρ. Εισαγ. 7073

E. I. P.

ΜΟΥΣΙΚΗ ΒΙΒΛΙΟΘΗΚΗ

Λογ. Μητρώου

1144 *Volge*

Κατάριθμος

Αριθμ. Φακέλλου

259

Violine I. (Direction) ³

2.

3.

Violine I. (Direction.)

4. *ff* *ff* *p* *f* *p*

5. *ff* *p* *ad lib.* *p*

1. 2. 1. 2. 1. 2. 3. *ad lib.* 3.

Detailed description: This page contains two musical systems for Violin I. The first system, labeled '4.', consists of five staves. It begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The first two staves feature a melody starting with a forte (*ff*) dynamic, followed by a piano (*p*) section with a repeat sign. The third and fourth staves continue the melody with a forte (*f*) dynamic. The fifth staff concludes the system with a first ending, a piano (*p*) section, and a repeat sign. The second system, labeled '5.', also consists of five staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The first two staves feature a melody starting with a forte (*ff*) dynamic, followed by a piano (*p*) section with a repeat sign. The third and fourth staves continue the melody with a piano (*p*) dynamic. The fifth staff concludes the system with a first ending, a piano (*p*) section, and a repeat sign. Both systems include various musical notations such as accents, slurs, and dynamic markings.

Violine I. (Direction.)

Coda.

The musical score for the Coda section of Violin I consists of ten staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The piece begins with a piano (*p*) dynamic and a *cresc.* (crescendo) marking. The first staff features a melodic line with a fermata on the final note. The second staff continues with a melodic line, marked *ff* (fortissimo). The third staff introduces a *marcato* (marked) section with a *f* (forte) dynamic, followed by a *p rit. a tempo* (piano, ritardando, then return to tempo) section. The fourth staff is marked *Asimili* (assimilati) and features a melodic line with a *f* dynamic. The fifth and sixth staves continue the melodic line with various dynamics and articulation. The seventh staff is marked *rit.* (ritardando). The eighth staff is marked *a tempo* and features a melodic line with a *f* dynamic. The ninth staff is marked *sf* (sforzando), *f*, and *ff*. The tenth staff concludes the section with a *Fine.* marking.

2.
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1174 Valse

Διαγράμμα

ΕΥΡΩΠΑΪΚΟΥ

JOS. STRAUSS, OP. 61.

Arr. L. Weninger.

№ 3091

501

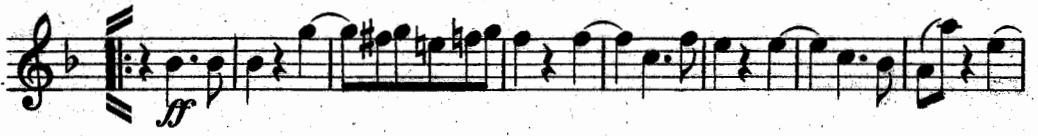
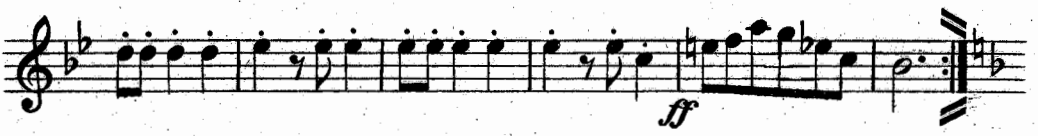
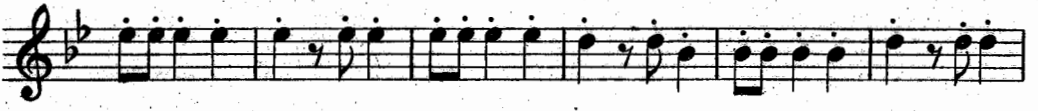
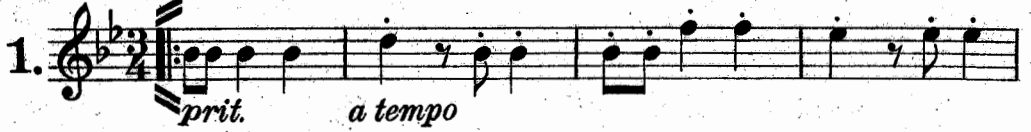
Introduction.

Violine obligat.

Andante.



Walzer.

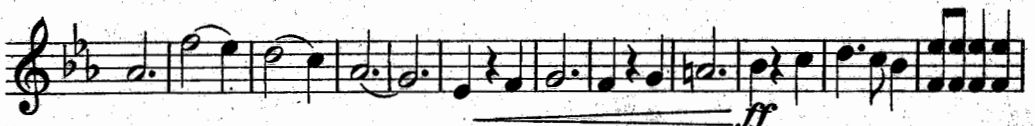
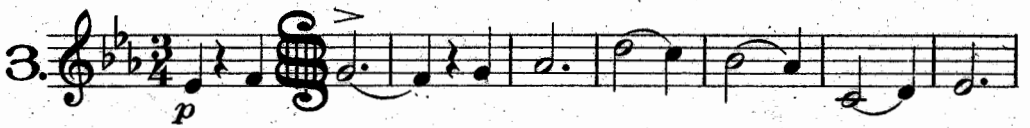
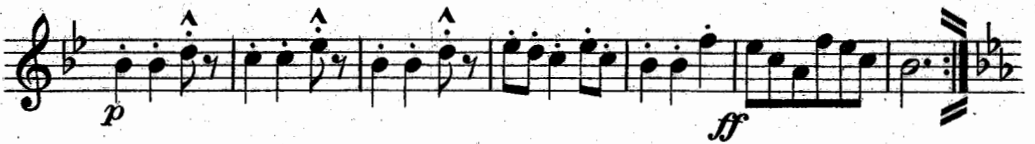
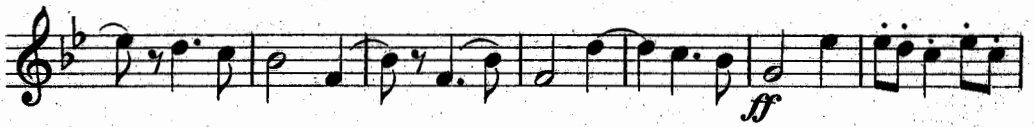


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Violine obligat.



Violine obligat.

4.

ff *p* *ff* *p* *p* *ad. lib.* *p* *p* *p* *ad. lib.*

5.

1. 2. 1. 2. 1. 2. 3. 1. 2. 3.

Violine obligat.

Coda.

The musical score consists of ten staves of music in G minor, 3/4 time. The first staff begins with a piano (*p*) dynamic and a *cresc.* marking. The second staff features a forte (*f*) dynamic and a *ff* dynamic. The third staff is marked *marcato* and *f*, with a *rit. a tempo* instruction. The fourth staff is marked *simili*. The fifth staff continues the melodic line. The sixth staff has a *rit. p* marking. The seventh staff is marked *a tempo*. The eighth staff has dynamics of *sf*, *f*, and *ff*. The ninth staff is marked *Fine.* and ends with a double bar line.

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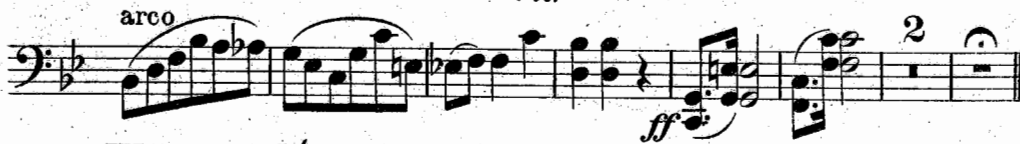
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Violoncello.

Introduction.

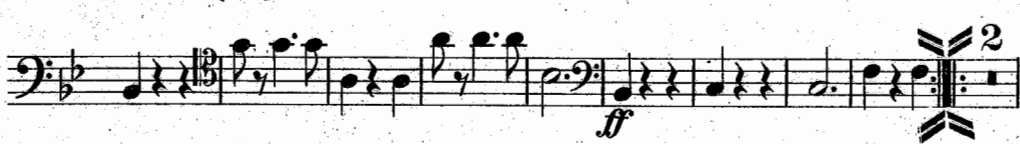
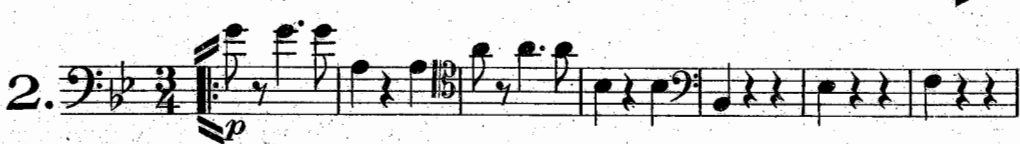
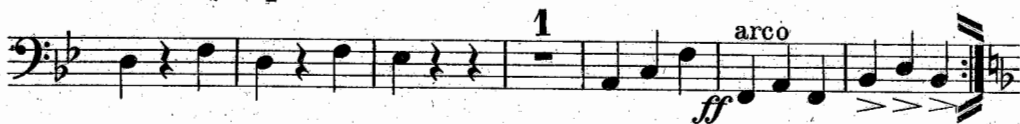
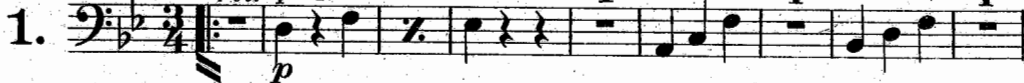
Andante.

Corno Solo.



Walzer.

rit. a tempo



Violoncello.

3. *p* *ff* *p* *ff* *p* *p* *mf* 1. *ad lib.* 3. *p* *p*

4. *ff* *pizz.* *p* 1 2 arco 1. 2. *f* *f* *f* *p* 1. *ad lib.* 3.

5. *ff* *p*

3
Violoncello.

1. 2. 1. || *ad lib.* || 3.

Coda.

p *cresc.*

f 1 1

ff *f* 1 1

pizz. *p* 1 1 1

1 1

arco

arco

p

f f

ff *Fine.*

Solo-Buch für Violoncello

für jeden Musiker
und Musiklehrer

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- | | | | |
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| | | 39. Weissenborn, E. Op. 134. Stilles Glück | |

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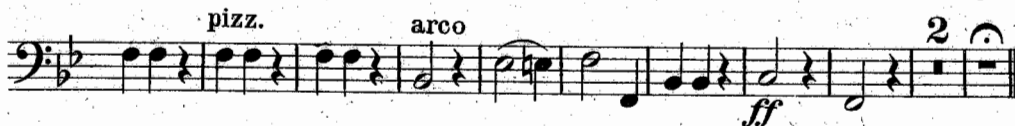
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Arr. L. Weninger.

Baß.

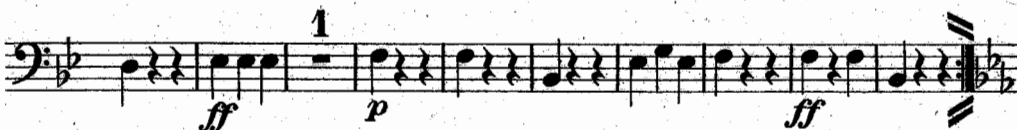
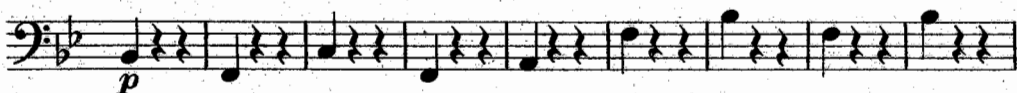
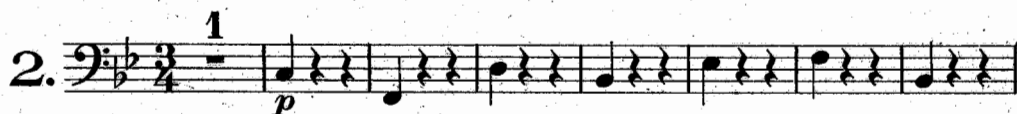
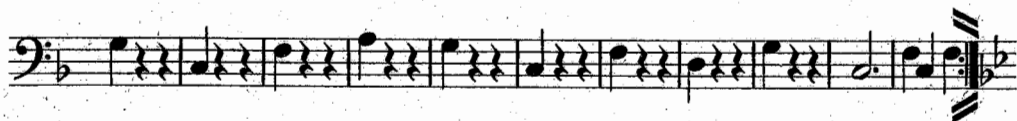
Introduction.

Andante.



Walzer.

rit. a tempo



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Baß.

3. *p*

ff

f

p

mf

4. *ff*

p

p

p

5. *ff*

p

Baß.

1. 2.

1. *ad lib.* 3.

Coda.

p *cresc.*

f *ff*

1 *f* 1 *p*

1

1 *ff* *p*

ff *Fine.*



Lyra Salon- (Liebhaber-) Orchester (mit Harmonium)

Besetzung: Klavier, Harmonium, Viol. I, Viol. obligat, Cello, Bass, Flöte, Klarinette, Oboe, Trompete, Posaune, Schlagzeug.
Kleine Abweichungen vorbehalten.
 Allen Lyra-Ausgaben meines Verlages liegen 2 Viol. I bei. Fast alle Stimmen sind auch einzeln käuflich.

Zur gefl. Beachtung: Fast alle diese Werke sind auch für Kleines Orchester in Odeon-Besetzung (Symphonietta) und Grosses Orchester (Symphonie) erschienen. — Auf Wunsch wird statt Viol. obligat auch Viol. II geliefert. Violastimme ist besonders zu haben, wird aber wie alle anderen Dubletten nur auf Wunsch geliefert.
 Ausserdem sind alle verzeichneten Werke für Klavier-Quartett (Klavier, Viol. I, Viol. obl. bzw. Viol. II u. Violoncello) ausführbar und unter der Bezeichnung „Lyronette“ zu beziehen.

Kompositionen von OSCAR FETRÁS. I. Teil.

Lyra (Salon-Orch.)	Walzer
298 op. 10	Goldschmied's Töchterlein ...
op. 15	In der schönen, gold'nen Faschingszeit
op. 17	Frühling im Herzen
2673 op. 19	Luftschlösser
op. 23	Nachtschwärmer
op. 26	Das blonde Gretchen
2930 op. 31	Im Morgengrauen
op. 35	Spanischer Walzer
op. 36	Blumenpyramiden
225 op. 40	Uhlenhorster Kinder
op. 43	Fensterpromenaden
229 op. 50	Veilchen am Wege
2674 op. 52	Bei Nacht und Nebel
2624 op. 55	Lieb' und Leid
232 op. 60	Mondnacht auf der Alster
2933 op. 63	Maria's Traum
2625 op. 67	Trinket, scherzet!
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404 op. 80	Strand-Idyllen
op. 90	La Morena
op. 93	Harvestehuder Schwalben
op. 94	Mit dem Gürtel, m. dem Schleier
op. 96	Rosen auf den Weg
op. 98	Hofballtänze
op. 100	Maskengeheimnisse
op. 102	Spanische Weisen
op. 104	Blumenreigen
op. 106	Großstadtkinder
3239 op. 112	Märchen aus dem Quellental
op. 117	Tanzmagnete
op. 118	Schwungfedern
3240 op. 122	Die Königsmaid
op. 125	Der Lenz, meine Lust
3241 op. 126	Redaktionsgeheimnisse
100 op. 128	La Barcarolle, nach „Hoffmann's Erzählungen“ von Offenbach
129 op. 130	Täubchen im Sonnenschein ..
132 op. 133	Poesie und Prosa
3002 op. 135	Faschingsboten
3003 op. 138	Im schönen, grünen Holstenland
3004 op. 143	Die Tanzlustigen
198 op. 145	Prisca, a. „Die Najaden“ von Rupprecht
199 op. 148	Scheiden u. Melden (Les Adieux)
333 op. 149	Sommernacht am Rhein
217 op. 150	Frohsinn auf den Bergen, Walzer im Ländlerstyl
379 op. 164	Offenbach-Walzer
382 op. 165	Wenn die Füßchen sie heben, aus „Die keusche Susanne“ v. Gilbert
421 op. 169	Onegin-Klänge (nach „Eugen Onegin“ von Tschaikowsky)
448 op. 170	Margueritentag
450 op. 174	Willst du Liebe lernen? Aus „Die Marinegustl“ von Jarno
3077 op. 210	Hoffnungsterne

Lyra (Salon-Orch.)	
3243 op. 216	Nymphe u. Faun, nach Motiven von Delibes
3494 op. 224	Boccaccio-Walzer

Märsche

422 op. 11	Bankett-Marsch (zusammen m. op. 20, Flottes Carré Lanciers)
op. 14	Lustig voran!
op. 24	An die Gewehre!
op. 29	Balduin Dahl-Marsch
op. 32	Le petit bleu (Wenzel)
op. 38	Zigeunerblut
3037 op. 41	Nur fest!
op. 51	Frisch gewagt!
op. 54	Stelldichein
op. 58	Barcelona-Marsch
233 op. 62	Train-Marsch (zus. m. op. 64 Quadrille im militär. Styl)
op. 65	Fiff-Marsch
2849 op. 76	Wissmann-Marsch
op. 78	Der Gladiator
op. 82	Dimitri-Marsch
op. 83	Fidele Turner
op. 97	Osmanen-Marsch
op. 99	Kadetten-Manöver
op. 107	Vom Donaustrand
op. 110	Turnerfest
op. 111	Valbitine-Marsch
op. 119	Heitrer Mut
op. 120	Habt acht!
130 op. 131	Im bunten Dress
3019 op. 136	König Victor Emanuel III
158 op. 137	Carmen-Marsch (n. Bizet's Oper)
3020 op. 141	Jubelfest
3021 op. 142	Deutschland zur See
264 op. 154	Freikugeln
383 op. 166	Wenn der Vater mit dem Sohne, a. „Keusche Susanne“ v. Gilbert
449 op. 175	Spanisch-Polnisch
451 op. 176	Auf hoher See, a. „Die Marinegustl“ von Jarno
2539 op. 189	Der Wandervogel
2642 op. 195	Juchhei Tirolerbub' l
2694 op. 199	O Deutschland, hoch in Ehren!
2696 op. 200	Hurra, die Ulanen sind da! ..
2773 op. 201	Hindenburg-Marsch
2768 op. 202	Kinderlieder-Marsch
2769 op. 203	Verkaufte Braut (Smetana)
2812 op. 204	Andreas Hofer-Marsch
3492 op. 225	Schleswig-Holstein, Defilier-M.
3513 op. 226	Das ist mein Österreich (im Trio das gleichn. Lied von Suppé)

Quadrillen

op. 13	Hand in Hand, Lanciers (zus. m. op. 16, Traulich beisammen, Gavotte)
422 op. 20	Flottes Carré, Lanciers (zus. m. op. 11, Bankettmarsch)
op. 33	Vis-à-vis, Lanciers
op. 37	Wintergarten-Quadrille