

HERZEN UND BLUMEN.

15 50

HEARTS AND FLOWERS

COEURS ET FLEURS.



EIN NEUES BLUMENLIED
ARRANGIRT NACH WINTERMÄRCHEN

A NEW FLOWER SONG
ARRANGED FROM WINTER STORIES

BY

ALPHONS CZIBULKA

Aufführungsrecht vorbehalten. Eigentum der Verleger für alle Länder.

BOSWORTH & CO

LONDON, W. 17, Hanover Square.

LEIPZIG. WIEN I, Wollzeile 39. PARIS.

ZÜRICH.

NEW YORK, T. B. HARMS CO.

Publ. by Bosworth & Co Leipzig

PIANO	M. 1.50	2/- NET.
PIANO, ARRANGED BY TELLIER	M. 1.50	2/- NET.
WALTZ FOR PIANO	M. 2.	2/- NET.
PIANO DUET	M. 2.	2/6 NET.
SONG (3 KEYS)	M. 2.	2/- NET.
VIOLIN AND PIANO	M. 1.50	2/- NET.
VIOLONCELLO AND PIANO	M. 1.50	2/- NET.
MANDOLIN AND PIANO	M. 1.50	2/- NET.
ZITHER	M. .80	1/- NET.
FULL ORCHESTRA	M. 1.50	1/6 NET.
SMALL ORCHESTRA (WITH PIANO)	M. 1.20	1/3 NET.

2/11
35

English fingering between the Staves.
Foreign fingering above and below.

Zwischen den Systemen engl. Fingersatz.
Über und unter den Systemen deutsch. Fingersatz.

Flirtation.

Bluette.

A. Tellier.

Moderato.

PIANO.

The musical score is written for piano in common time (C) with a key signature of one sharp (F#). It is divided into five systems, each with a treble and bass staff. The tempo is marked 'Moderato'. The piece begins with a piano (p) dynamic. The first system includes a 'Ted.' marking and a dynamic of 'p'. The second system has a 'Ted.' marking and a dynamic of 'pp'. The third system has a dynamic of 'mf'. The fourth system has a dynamic of 'mf'. The fifth system has a dynamic of 'mf'. The score includes various musical notations such as chords, arpeggios, and slurs. Fingerings are indicated by numbers 1-5. There are also some performance markings like 'Ted.' and '8'.

Morceaux

pour

CONCERT ou SALON.

II. Serie.

N ^o 1. BIBL, Rud. Op. 17 N ^o 1. Nocturno	à 2 mains	Mk. 1.50
N ^o 2. — — Op. 17 N ^o 2. Scherzino		2/- net. Mk. 1.50
N ^o 3. — — Op. 76. Deux Bagatelles		2/- net. Mk. 1.50
N ^o 4. KREMSER, Ed. Albumblätter	à Mk. — 80	3/- frs 2. no.
N ^o 1. Liebesgeflüster. (Love Whispers) 2/-		
N ^o 2. Bauernständchen. (Peasants Serenade)		
N ^o 3. Impromptu.		
N ^o 4. Wienerisch. (Viennese)		
N ^o 5. KINK, A. J. Harfenklänge. (Serenade)		Mk. 1.50
N ^o 6. KLEIN, Jos. Salon-Walzer		Mk. 2. —
N ^o 7. KRINNINGER, Franz. Zwei Blätter aus dem Tagebuche. Two leaves from my Diary.		4/-
1. Isolde. 2. Veilchengruss. The Violets Greeting. Mk. 1.20		
N ^o 8. do 1. Am Herdfeuer. 2. Melancholie.		Mk. 1.20
By the Fireside. Mk. 1.20		
N ^o 9. Byford, F. G. Vision d'Amour. Rêverie		Mk. 1.50
N ^o 10. — — La Caresse. Valse lente		Mk. 1.50
N ^o 11. — — Souvenir. Valse lente		Mk. 1.50
N ^o 12. — — Plaisanterie. Morceau gracieux		Mk. 1.50
N ^o 13. Daquin, C. Le Coucou. Rondeau		Mk. 1.20
N ^o 14. Frotzler, Carl. Valse mignonne		Mk. 1.20
N ^o 15. Byford, F. G. Masquerade. Diabolo Dance		Mk. 1.50
N ^o 16. Heller, Josef. Nixchen. Elven. Valse Intermezzo		Mk. 2. —
N ^o 17. Mascheroni, Angelo. Minuetto		Mk. 1.50
N ^o 18. — Morgengesang. Morning Song. (Canto Maltiniale)		Mk. 1.80
N ^o 19. Heuberger, Rich. Paris, Paris! Valse Intermezzo		Mk. 1.50
N ^o 20. — — Im Carneval. Mazurka		Mk. 1.50
N ^o 21. — — Opernball. Polka Intermezzo		Mk. 1.50
N ^o 22. Edmundson, Osborne. Gavotte		Mk. 1.50
N ^o 23. — — Cradle Song (Wiegenlied)		Mk. 1.20
N ^o 24. Laszky, A. Simplicité		Mk. 1.20
N ^o 25. Henry, J. Harold. Cavatine		Mk. 1.50
N ^o 26. Victor, M. Tendre Réponse		Mk. 1.50
N ^o 27. Heller, Josef. Eine Serenade. A Serenade		Mk. 1.50
N ^o 28. Fučik, Jul. Op. 209. Poème élégique		Mk. 1.50
N ^o 29. Heller, Jos. Die aus Sevilla. The Maid of Seville		Mk. 1.50
N ^o 30. Hauser, T. E. Petite Berceuse		Mk. 1. —

N ^o 31. Tellier-Czibulka. Herzen und Blumen	à 2 mains	Mk. 1.50
Hearts and Flowers. Coeurs et Fleurs. Mk. 1.50		
N ^o 32. Dubois, Henri. Pensée. Romance sans Paroles		2/- net. Mk. 1.20
N ^o 33. — — Tarantelle		Mk. 1.20
N ^o 34. — — Chanson l'Escarpolette		Mk. 1.50
N ^o 35. Leon, Carl. A Morning Ride (Morgenritt)		Mk. 1.50
N ^o 36. Mascheroni, Angelo. Grande Valse espagnole		Mk. 2. —
N ^o 37. Byford, F. G. Humoreske. (Masquerade)		4/- frs 6. —
N ^o 38. Gregh, Louis. Ballgeflüster. Ballroom Whispers.		Mk. 1.50
Intermezzo Mk. 1.50		
N ^o 39. Schäfer, Ch. Gavotte Ancienne de Gossec		Mk. 1.50
N ^o 40. Byford, F. G. Intercession. Devotion. Resignation. A Reverie.		Mk. 2. —
N ^o 41. Rameau, G. F. Le Tambourin		Mk. 1. —
N ^o 42. Couperin, Fr. Gavotte		Mk. 1.20
N ^o 43. Arensky, A. Op. 46! An der Quelle. At the Spring		Mk. 1.50
N ^o 44. Blomé, A. Josephine. Intermezzo		Mk. 1.50
N ^o 45. Wight, Arthur Norton. Danse de l'Ours.		2/- net.
Bärentanz. (Dance of the Bear) Mk. 1.50		
N ^o 46. Tellier, A. Flirtation. Bluette		1/6 net. frs. 2/- n.
N ^o 47. — — Joujou. Polka		Mk. 1.50
N ^o 48. — — To Thee. Melodie		Mk. 1.50
N ^o 49. — — Bien être. Valse Caprice		Mk. 1.50
N ^o 50. — — Aubade Badine. Intermezzo		Mk. 1.50
N ^o 51. — — Parfum de Rose		Mk. 1.50
N ^o 52. Fisher, Howard. Melodie d'Amour		Mk. 1.50
N ^o 53. Mewes, Georg. Op. 79. Die Lerche. The Lark.		1/6 net.
L'Alouette. Pièce caractéristique Mk. 1.50		
N ^o 54. Byford, F. G. Op. 20 N ^o 1. Minuetina		Mk. 1.20
N ^o 55. — — Op. 20 N ^o 2. Tarantelle		Mk. 1.50
N ^o 56. — — Confession		Mk. 1.50
N ^o 57. Sartorio Arnoldo, Op. 698 Six Pièces		2/- net.
N ^o 1. Legende. Mk. 1. —		
N ^o 2. Bei der Mühle. At the Mill } 1/- net.		
N ^o 3. Schäferlied. Shepherd's Song		
N ^o 4. Zufriedenheit. Contentment } à Mk. 1. —		
N ^o 5. Humoreske. } 1/- net.		
N ^o 6. Reigentanz. Roundeley		
N ^o 58. Engelmann, H. Melodie d'amour		Mk. 1.50
		1/6 net.

Propriété pour tous pays.

Droits d'exécution réservés.

LEIPZIG
Rosspatz 3.
NEW YORK
T. B. Harms Co

Bosworth & Co
LONDON, W. ZÜRICH.
17, Hanover Square.

PARIS.
WIEN, I.,
Wollzeile 39.

PLAINTE D'AMOUR.

Melodie in A.

A. TELLIER.

Andantino ma non troppo lento. 2/ms & Piano et Violon à Mk.1-2/6.
Fracs. 1.25 net.

p il accompagnamento

PIANO.

mf la melodia ben marcato

a tempo

un poco rit.

mf

p

mf

f

con tenerezza

BOSWORTH & CO

LEIPZIG. LONDON. PARIS. WIEN, I. ZÜRICH, V.

No 155.
Copyright 1898 by The B. F. Wood Music Co

Herzen und Blumen. — Hearts and Flowers.

(COEURS ET FLEURS.)

Ein neues Blumenlied.

Nach Alph. Czibulka's Wintermärchen

Moderato.

PIANO.

p *mf* *poco rall.* *dim.*

p espress.

mf *p*

mf

First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand features a series of triplets, starting with a *mf* dynamic. The left hand has a simple accompaniment.

Second system of musical notation. The right hand continues with triplets, reaching a *ff* dynamic. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand has a triplet followed by a trill (*tr*) and a fermata. The left hand has a *p* dynamic. The system concludes with a *mf* dynamic.

Fourth system of musical notation. The right hand features a triplet and a fermata. The left hand has a *p* dynamic. The system concludes with a *mf* dynamic.

Fifth system of musical notation. The right hand has a triplet and a fermata. The left hand has a *p* dynamic. The system concludes with a *mf* dynamic.

Sixth system of musical notation. The right hand has a fermata. The left hand has a *p* dynamic. The system concludes with a *mf* dynamic.

First system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *mf* is present.

Second system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *mf* is present.

Third system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. Dynamic markings of *f* and *ff* are present.

Fourth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *p* is present.

Fifth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *dim.* is present.

Sixth system of musical notation, featuring a treble and bass clef. The music includes a melodic line in the treble and a bass line with chords. A dynamic marking of *mf* is present.

First system of musical notation. Treble clef, key signature of one sharp (F#). The piece begins with a piano (*p*) dynamic and an *espress.* (espressivo) marking. The right hand features a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords and eighth notes.

Second system of musical notation. The right hand continues with a melodic line, including a *p* dynamic marking. The left hand features a *mf* (mezzo-forte) dynamic marking and includes a fermata over a chord in the second measure.

Third system of musical notation. The right hand continues with a melodic line, including a *p* dynamic marking. The left hand features a *mf* dynamic marking and includes a fermata over a chord in the second measure.

Fourth system of musical notation. The right hand features a melodic line with slurs. The left hand features a *mf* dynamic marking and includes a fermata over a chord in the second measure.

Fifth system of musical notation. The right hand features a melodic line with slurs. The left hand features a *mf* dynamic marking and includes a fermata over a chord in the second measure.

First system of musical notation. The right hand features a series of triplets of eighth notes. The left hand has a melodic line with a trill marked *tr* and a dynamic marking of *ff* (fortissimo).

Second system of musical notation. The right hand continues with triplets and includes a trill. The left hand has a dynamic marking of *p* (piano) and a *mf* (mezzo-forte) section.

Third system of musical notation. The right hand features triplets and a trill. The left hand has a dynamic marking of *p* and a *mf* section.

Fourth system of musical notation. The right hand features triplets and a trill. The left hand has a dynamic marking of *mf*.

Fifth system of musical notation. The right hand features triplets and a trill. The left hand has dynamic markings of *p* and *pp* (pianissimo). The system concludes with a double bar line and repeat signs.

BYFORD COMPOSITIONS MODERNES.

VISION D'AMOUR. RÉVERIE. F. G. Byford.

Piano Solo . . . M. 1. 50. 4.
 Violon & Piano M. 1. 50. 4.
 Für Salon-Orchester M. 1. 50. no., Orchester . . . M. 1. 50. 1/8 net.

Andante Moderato.

Piano. *p*

Copyright 1903 by Bosworth & Co

LA CARESSE. VALSE LENTE. F. G. Byford.

Piano Solo M. 1. 50. 4

Valse. *tres lente*

Piano. *f*

Copyright 1904 by Bosworth & Co

PLAISANTERIE. MORCEAU GRACIEUX. F. G. Byford.

Piano Solo M. 1. 50. 4

Moderato.

Piano. *mf*

Copyright 1906 by Bosworth & Co

SOUVENIR. VALSE LENTE. F. G. Byford.

Für Orchester M. 1. 50. no
 Für Salon-Orchester M. 1. 50. no
 Piano Solo M. 1. 50. 4

Valse lento.

Piano. *sf* *riten.* *f* *mp*

Copyright 1906 by Bosworth & Co

Humoresque (Masquerade) Piano Solo M. 1. 50. 1/6 net. Orchester M. 2. no 2/- net.

English fingering between the staves.
Foreign fingering above and below.

Zwischen den Systemen engl. Fingersatz.
Über und unter den Systemen deutsch. Fingersatz.

Parfum de Rose. | Profumi di Rose.

Morceau à la Gavotte.

Allegretto grazioso.

A. Tellier.

PIANO.

Aufführungsrecht vorbehalten.

Copyright 1911 by Bosworth & Co.

B. & Co 13855

Bosworth & Co. Leipzig.

Bosworth & Co

Serenata

par Erik Meyer-Helmund.

Arrangement par G. Blasser. Mk. 1.50
2/- net.

Tempo di gavotta.

Copyright 1908 by Bosworth & Co.

Je pense à toi.

Melodie.

A. Tellier. Mk. 1.-
1/- net.

Moderato. Sehr zart und innig.
Very softly with much feeling.

Copyright 1909 by Bosworth & Co.

Frühlingsserenade.

Spring Serenade.

F. Drdla, Op. 37 No 2. Mk. 1.80
2/- net.

Tempo di valse.

Copyright 1909 by Bosworth & Co.

Tendre aveu.

L. Rée, Op. 30 No 8. Mk. 1.-
1/- net.

Lento.

Copyright 1908 by Bosworth & Co.

Die lustigen Dorfschmiede.

Marsch.

The jolly Village Smiths.

J. Fučík, Op. 218. Mk. 1.50
1/6 net.

Trio.
sempre marcato

Copyright 1908 by Bosworth & Co.

Infatuée.

Valse Caprice.

G. Marchisio. Mk. 1.50
1/6 net.

Con brio ed eleganza.

Copyright 1909 by Bosworth & Co.

Wien.

Zürich.

Leipzig.

Paris.

London.