



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

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- No. 6. — Nordische Klänge (*La Scandinave*). Mazurka.
- No. 7. — Die Auvergnerin (*L'Auvergnate*). Bauern-Mazurka.
- No. 8. — Lothringer-Marsch (*Marche Lorraine*).
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- No. 11. — Blondinen-Walzer (*Valse des Blondes*).
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- No. 17. — Op. 160. Der Abendstern (*L'Etoile du Soir*). Walzer.
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- No. 19. **Roeder**, Aurora. Walzer.
- No. 20. — Mia Bella. Walzer.
- No. 21. **Roylé**, Toreador. Walzer.
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- No. 70. — Op. 82. Der Stern von Angora. Walzer.

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Eigentum für alle Länder.

**Henry Litolf's Verlag in Braunschweig.**

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Rosenthalerstr. 63/64.  
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Arthur P. Schmidt in Boston  
120 Boylston St.

# 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.*

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

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

*4<sup>a</sup>* *cresc.* *dim.* *cresc.* *sf* *dim.* *p*

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

*f* *ff*

*espressivo* *mf* *sf*

*b2.* *sf* *cresc.* *f* *p* *1.* *2.* *Fine.* *f* *D.S.* *p*

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No. 3. *grazioso* Violino.

*p* *mp*

Gift of the Rev. C. Anderson. Estab.

No. 4. *leggiere*

*p* *mp* *p* *mp* *p cresc.* *ff* *1.* *2.* *1* *grandioso* *4a* *mf* *p* *mf* *p* *ff* *f* *ff* *f* *pp* *p* *pp*

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# Violino.

Coda. *a tempo* 1

*ff p cresc. mf p rit.*

*semplice* *4<sup>a</sup>*

*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

für Pianoforte, Violine,  
Violoncell, Flöte und Cornet à Pistons.  
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Ganz allerliebst. (Très-Jolie.) WALZER.

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. *8* *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.*

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Flauto.

grazioso

No. 3.

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

1. 2. *dim.* *p*

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

No. 4.

mp *mp*

p cresc. *ff* *cresc.*

1. 31 *ff* *f*

ff *f*

pp *p* *pp*

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Flauto.

a tempo semplice

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

dim. *sf* *dim.* *p* *f*

con fuoco *p cresc.*

f *ff*

mf espressivo *sf*

sf *cresc.* *f* *p*

mp *cresc. poco a poco*

f cresc. *ff*

Ganz allerliebst. (Très-Jolie.) WALZER.

Cornet à Pistons in A.

Andante ma non troppo.

EMIL WALDTEUFEL, Op. 159.

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

No. 1. *2tes Mal.* *p* *sf* *cresc.* *dim.* *sf* *dim.*

p *pp* *3*

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

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

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

f *ff*

mf espressivo

sf *sf* *cresc.* *f* *p* *B.C.*

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

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

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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*

Coda. *ff* *rit.* *1* *2* *2tes Mal.* *p* *sf* *cresc.* *dim.*

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

p cresc. *f*

ff *mf espressivo*

sf *sf* *cresc.* *f* *p*

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

a poco *f cresc.* *ff*

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

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Violoncello.

No. 4.

Coda.

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Ganz allerliebst. (Très-Jolie.) WALZER.

Piano.

Andante ma non troppo.

EMIL WALDTEUFEL, Op.159.
a tempo

Introduction.



Musical notation for the Introduction, featuring a treble and bass staff in G major and 6/8 time. The piece begins with a piano (*p*) dynamic. It includes a triplet of eighth notes in the treble staff and a single eighth note in the bass staff. The notation concludes with a *rit.* (ritardando) marking and a final piano (*p*) dynamic.



First system of the main piece, continuing the treble and bass staves. It features a *pp* (pianissimo) dynamic and a *rit.* (ritardando) marking. The system ends with a repeat sign.



Second system of the main piece, continuing the treble and bass staves. It features a *p* (piano) dynamic, a *sf* (sforzando) dynamic, a *cresc.* (crescendo) marking, and a *dim.* (diminuendo) marking.



Third system of the main piece, continuing the treble and bass staves. It features a *sf* (sforzando) dynamic, a *dim.* (diminuendo) marking, a *p* (piano) dynamic, and a *mf* (mezzo-forte) dynamic.



Fourth system of the main piece, continuing the treble and bass staves. It features a *p* (piano) dynamic, a *mf cresc.* (mezzo-forte crescendo) marking, and a *ff* (fortissimo) dynamic.



Fifth system of the main piece, continuing the treble and bass staves. It includes a *CODA.* marking, a *D.C.* (Da Capo) marking, a *p* (piano) dynamic, a *sf* (sforzando) dynamic, and a *cresc.* (crescendo) marking.



Sixth system of the main piece, continuing the treble and bass staves. It features a *dim.* (diminuendo) marking, a *cresc.* (crescendo) marking, a *sf* (sforzando) dynamic, a *dim.* (diminuendo) marking, and a *p* (piano) dynamic.

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No. 2. *con fuoco*

f *p cresc.* *f*

ff *mf*

sf *cresc.* *f* *p*

No. 3.

p *mp* *p*

cresc. *f* *p*

f *p*

D.S.

D.C.

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No. 4.

The musical score is for a piece titled "No. 4." from the collection "Die Hauskapelle No. 42." by Henry Litolf. The score is written for a piano and a clarinet. The piano part is in the lower staves, and the clarinet part is in the upper staves. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various dynamics such as *p*, *mp*, *ff*, *mf*, and *pp*, as well as articulation marks like accents and slurs. The piece ends with a double bar line.

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Coda. *ff* *p cresc.* 2 *p rit.* *a tempo*

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

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

p cresc. *f* *ff*

mf

sf *sf*

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First system of musical notation. The bass staff features a series of chords and single notes, with dynamic markings *cresc.*, *f*, *p*, and *p*. The treble staff contains a melodic line with eighth and sixteenth notes.

Second system of musical notation. The bass staff continues with chords and single notes, marked *mp* and *cresc. poco a poco*. The treble staff features a melodic line with eighth and sixteenth notes.

Third system of musical notation. The bass staff includes a melodic line with a *f cresc.* marking, followed by a *ff* marking. The treble staff continues with chords and single notes.

Fourth system of musical notation. The bass staff features a series of chords and single notes. The treble staff continues with chords and single notes.

Fifth system of musical notation. The bass staff includes a melodic line with eighth and sixteenth notes. The treble staff continues with chords and single notes.

Sixth system of musical notation. The bass staff features a series of chords and single notes. The treble staff includes a melodic line with eighth and sixteenth notes, ending with a final chord.

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DRUCK VON HENRY LITOLFF'S VERLAG IN BRAUNSCHWEIG.