

25

189332

189332 h.u.

KATH. RADIO-OMROEP

# Blumenlied.

Aufführungsrecht vorbehalten.  
Droits d'exécution réservés. 1

## Chanson des Fleurs. — Flower Song.

Spieldauer: 5 Min.  
Durée: 5 Min.  
Duration: 5 Min.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

**Piano.**  
Direction.



LYRA

№ 71

Instrum.:  
2 Fl., 2 Ob., 2 Cl., 2 Fg.,  
2 C., 2 Tr., Tromb., Bassi,  
& Quintetti.  
Vi.-obl., Harm. & Piano

Lento.

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A. J. B. 1143

First system of the piano score. The right hand features a complex rhythmic pattern with sixteenth and thirty-second notes, while the left hand plays a steady accompaniment of eighth notes. The dynamic marking is *mf*.

Second system of the piano score. The right hand continues with the complex rhythmic pattern. A large slur covers the right hand's melody, which includes a rapid passage marked *rapido*. The left hand has a few notes. A *Cadenza ad lib.* marking is present. A small *VI.* marking is in the upper right. The tempo marking *Tempo I.* is at the beginning of the system.

Third system of the piano score. The right hand continues with the complex rhythmic pattern. The dynamic marking is *p*.

Fourth system of the piano score. The right hand continues with the complex rhythmic pattern. The dynamic marking is *mf*.

Fifth system of the piano score. The right hand continues with the complex rhythmic pattern. The dynamic marking is *dim.*. The section is marked *Trio.* and the key signature changes to two flats. The dynamic marking is *p*.

Sixth system of the piano score. The right hand continues with the complex rhythmic pattern. The dynamic marking is *p*.

First system of the piano score. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) with a complex accompaniment. The word "Cadenza" is written above the treble staff, and "rit." is written below the grand staff.

Second system of the piano score. It continues the melodic and accompanimental lines. The tempo marking "a tempo" is written above the treble staff.

Third system of the piano score. It includes the instruction "dim." below the grand staff and "D. S. al  $\oplus$  e poi Coda." below the treble staff. The word "pp" is written below the grand staff. There are circled symbols at the end of the system.

Fourth system of the piano score. It features a "Clar. Solo" part in the treble staff, marked with a circled  $\oplus$  symbol. The piano part is marked "p" and "dolce". The word "Coda." is written in a red box on the left. The word "Solo" is written above the treble staff.

Fifth system of the piano score. It includes the tempo markings "rit.", "pp", "rall.", and "ppp". The word "Coda." is written below the grand staff.





# 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.

## KONZERTSTÜCKE, SUITEN usw. IV. Teil.

- |  |  |
|--|--|
| <p>Lyra Nr.<br/>3201 <b>Kontski, A. de.</b> Erwachen des Löwen, op. 115 (Weninger)<br/>3458 <b>Koss, Henning von.</b> Winterlied, Fantasie von Goldmann<br/>3326 <b>Kretzter, V.</b> Szene (Violin-Solo) aus „Das Nachtlager in Granada“ m. oblig. Trombone-Solo<br/>2825 <b>Kücken, Fr.</b> Barkarole, op. 15 Nr. 2 zus. mit Mendelssohn, „Ich wollt', meine Liebe ergösse sich“ (Weninger)<br/>2685 <b>Kubla, Fr.</b> Andante aus der Sonatine op. 55 Nr. 1 (siehe Schubert, 3 Lieder)<br/>2729 <b>Kutschera, A.</b> Wein' nicht, Mutter!, zus. mit Eberle, „Es ist Frühlingszeit“<br/>71 <b>Lange, G.</b> Blumenlied<br/>2670 — Scheidegruß, op. 40 (Notturmo)<br/><b>Langer, G.</b> Großmütterchen, Ländler (Weninger)<br/>2816 a) Ausgabe für Salon-Orchester<br/>183 b) Ausgabe für 2 Solo-Viol. m. Quintettbglt. (Klavier als Direktionsstimme)<br/>3341 <b>Lasson, Per.</b> Crescendo (Haensch)<br/>2814 <b>Lederer, R.</b> Blumenträume, Valse-Intermezzo<br/>2810 — Puppenspiele, Intermezzo, op. 23 (Weninger)</p> <div style="border: 1px solid black; padding: 2px;"> <p>3395 <b>Lévine, M.</b> Humoreske, op. 5 (Görgel)</p> </div> <p>3307 <b>Leybach, J.</b> Boléro brillant (Nr. 1)<br/>2944 <b>Liszt, Fr.</b> Konsolation (Nr. 4) siehe „Für erste Stunden“<br/>2944 — Huldigungsmarsch (Weninger)<br/>3179 — Mazurka brillante (Weninger)<br/>186 — 2. Polonaise (E-Dur) (Weninger)<br/>184 — 2.<br/>2574 — 12. } Ungarische Rhapsodie (Weninger)<br/>407 — 14. }<br/>2949 — Reitermarsch (Schubert)<br/>3186 — Ungarischer Marsch (Weninger)<br/>2921 — Vom Fels zum Meer, Festmarsch (Weninger)<br/>2864 <b>Löwe, C.</b> Die Uhr, Ballade (Németi)<br/>3561 — Tom der Reimer (Németi)<br/>362 <b>Lumbye, H.</b> Indianischer Kriegstanz<br/>2820 — Traumbilder, Fantasie<br/>3236 — Lumbye-Fantasie v. O. Fetrás, op. 215</p> <div style="border: 1px dashed black; padding: 2px;"> <p>3464 <b>Mario, E. A.</b> Santa Lucia luntana, Neapolitanische Serenade (Haensch)</p> </div> <p>64 <b>Meacham, F. W.</b> American-Patrol, Charakterstück<br/>2692 { <b>Mendelssohn, F.</b> Venetianisches Gondellied, op. 62 Nr. 5<br/>— Frühlingslied, op. 62 Nr. 6<br/>2825 — Ich wollt', meine Liebe ergösse sich, zus. mit Kücken, Barkarole<br/>2939 — Nachruf an F. Mendelssohn (O. Fetrás)</p> | <p>Lyra Nr.<br/>457 <b>Meyerbeer, G.</b> Fackeltanz in B (Neue Ausgabe) (H. Weber)<br/>3302 — <b>Meyerbeeriana</b> (Selection) (Eberle)<br/>56 <b>Meyer-Helmund, E.</b> Ballgeflüster, Valse-Intermezzo<br/>2983 — Dein gedenk ich, Margarete, Piston-Solo (Weninger)<br/>2982 { — Du fragst mich täglich, op. 5 Nr. 5<br/>— Mädchenlied, op. 11 Nr. 4<br/>2984 — Tanzweise, op. 28 Nr. 2<br/>2986 — Wenn andere tanzen, Valse-Intermezzo (Weninger)<br/>2985 — Wonnetraum, Intermezzo, op. 95<br/>3131 <b>Michaels, Th.</b> Schmiede im Walde, Idylle (Hohenstein)<br/>12 — Türkische Scharwache (Weninger)</p> <div style="border: 1px dashed black; padding: 2px;"> <p>3581 <b>Michell, G. de.</b> Angelus (op. 45)<br/>3466 — Baci al buio (Küsse im Dunkeln) (Haensch)<br/>3582 — Cioci danza (op. 47)<br/>3505 — Crepuscolo Orientale (Haensch)<br/>3580 — Fantasia Romantica (op. 47)<br/>3583 — Foglio d' Album (op. 48)<br/>3467 — Ninna Nanna, Valse Berceuse (Haensch)<br/>3376 — Serenata di baci (Kuß-Serenade) (Haensch)<br/>3465 — Serenata Spagnola (Weninger)<br/>3468 — Valencia, Paso doble (Haensch)<br/>3584 — Valse des Muguets</p> </div> <p>2987 <b>Michiels, G.</b> Liebessehnen, Valse-Intern. (Haensch)<br/>2843 <b>Moszkowski, M.</b> Spanische Tänze, Heft I: Nr. 2 u. 5<br/>2844 — Heft II: Nr. 1, 3 u. 4<br/>2935 <b>Mozart, W. A.</b> Andante favori, siehe unter Bendel<br/>2873 — Andantino aus der Klavier-Sonate in D (Weninger)</p> <div style="text-align: center;"> </div> <p>2874 — Ave verum, Transkription (Weninger)<br/>3153 — Ave verum aus Mozartiana von Tschaiakowsky<br/>3151 — Larghetto aus dem Krönungskonzert (Weninger)<br/>3148 — Menuett a. d. Divertimento (Weninger)</p> <div style="text-align: center;"> </div> <p>3309 — <b>Serenade</b> (Eine kleine Nachtmusik) (Weninger)<br/>a) für Salon-Orch.: Viol. I, Viol. obligat. Cello obl., Basso, Harm. u. Piano-Dir.<br/>b) f. Str.-Quintett m. Pianost. als Dir.<br/>I. Allegro<br/>II. Romanze<br/>III. Menuett<br/>IV. Rondo-Finale</p> |
|--|--|

# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.



## Harmonium.

Lento.

The musical score is arranged in five systems, each with a piano (treble) and bass staff. The first system begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Lento'. Dynamics include *p espr.*, *pp*, *p*, and *pp*. A '7' is written above the piano staff in the first system. The second system starts with a new treble clef and a key signature of two flats (B-flat and E-flat), with the tempo marked 'a tempo'. Dynamics include *p*. The third system features a repeat sign and a key signature change to one flat (B-flat), with dynamics *mf*. The fourth system continues with dynamics *mf* and *cresc.*. The fifth system is marked 'Tempo I.' and includes dynamics *f* and *p*. It also includes performance instructions: 'vi.' above the piano staff and '- f Clar. (Piano) Cad.' below the bass staff.

VI.

Trio.

VI. I. Cad. rall.

*a tempo*

*p*

♯ Coda. cl.

*D. S. al ♯ e poi Coda.*

*pp* *pp* *rit. pp*



## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 89.

Arr. v. L. Weninger.

Violino obbligato.

*Lento.*  
Harm. *p* *rall.* *a tempo*  
*Pespr.*

*mf* *f* *p* *Cl. (Piano) Cad.*

*Trio.*  
*con anima cantando* *I. Cad.* *rall.*  
*VI. I Cadenz*

*a tempo* *p* *D. S. al  $\text{C}$  e poi Coda.*

*Coda.* Harm. *p* *pizz.* *arco* *pp rit.*

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LYRA  
No 71

Instrum.:  
2 Fl., 2 Ob., 2 Cl., 2 Fg.,  
2 C., 2 Tr., Tromb., Batt.  
& Quintett.  
Vi-obl., Harm. & Piano

## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 89.

Arr. v. L. Weninger.



Spieldauer: 5 Min.  
Durée: 5 Min.  
Duration: 5 Min.



**Violino I.**  
(Direction.)

*Lento.*  
Cl. Harm. *p*

*rall.*

*a tempo*

*mf*

*Tempo I.*

Cl. (Piano) Cad. *p*

*p*

**Trio.**

*Cadenza*

*rit.*

*a tempo*

*D. S. al ♩ e poi Coda.*

*Vi. (Piano)*

*div. pizz.*

**Coda.**

Cl. (Harm.) *p*

*div.*

*arco*

(Piano) *pp*

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# Blumenlied.

Chanson des Fleurs. — Flower Song.

Eigendom

Kath. Radio Omroep

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Violino II.

Lento.

Cl. II.

rall.

First system of music: Treble clef, 3/4 time signature. Starts with a red circle around the clef. Dynamics: *p*. Tempo markings: *a tempo*, *rall.*. Includes triplet markings (3) and a *simile* marking.

Second system of music: Treble clef, 3/4 time signature. Dynamics: *m*, *f*. Includes triplet markings (3) and a *bes* marking.

Third system of music: Treble clef, 3/4 time signature. Dynamics: *f*, *mf*, *p*. Tempo marking: **Tempo I**. Includes triplet markings (3) and a *bes* marking. A note indicates *Clar. (Piano) Cad.*

Fourth system of music: Treble clef, 3/4 time signature. Tempo marking: **Trio**. Dynamics: *p*, *dim*. Includes triplet markings (3).

Fifth system of music: Treble clef, 3/4 time signature. Dynamics: *p*, *dim*. Tempo markings: *rall.*, *a tempo*. Includes triplet markings (3).

Sixth system of music: Treble clef, 3/4 time signature. Dynamics: *pizz.*, *arco*, *pp rit.*. Includes triplet markings (3). A note indicates *D. S. al e poi Coda.*

18 9 3 3 2

# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Viola.

Lento.

*rall.* *a tempo*

*p*

*simile*

*mf*

*f* *mf*

*bes*

*f*

*VI.*

*Clar. (Piano) Cad.*

*Tempo I.*

*p* *3*

*simile*

*Trio.*

*p*

*VI. I. Cad.*

*rall.* *a tempo*

*p*

*Coda.*

*pizz.* *arco*

*pp rit.*

23c, 24 Tausend





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# Blumenlied.

Chanson des Fleurs. — Flower Song.



Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Violoncello.

Lento.

*primo* *m*

*2x Solo*

Handwritten annotations: *primo*, *m*, *2x Solo*, *p*, *mf*, *fine*, *Tempo I.*, *cresc.*, *tact*, *Cl. (Piano) Cad. p*, *spelt*, *trm*, *VI*, *Tutti*

Trio.

Handwritten annotations: *pespr.*, *a tempo*, *p*, *VI. I Cad.*, *rit.*, *pespr.*

*D. S. al e poi Coda.*

Handwritten annotations: *pizz.*, *arco*, *V*, *pp*



## Blumenlied.

Chanson des Fleurs. — Flower Song



Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Basso.

*Lento.* Cello *pp* *rall.* *pp* *pizz.*

*arco* *pizz.* *p*

*arco* *mf* *A* *mf*

*cresc.* *VI. Tempo I.* *f* *Clar. (Piano) Cad.* *pizz.*

*arco* *pizz.* *p* *arco* *pizz.*

**Trio.** *arco* *p*

*VI. I. Cad.* *rall.*

*a tempo* *arco* *p*

*⊕ Coda.*

*D. S. al ⊕ e poi Coda.*

*pizz.* *rit.* *arco* *pp*

# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Flauto I.  
(1st Flute.)

*Lento.*  
1. Clar. *p* *rall.* *a tempo*  
*p espr.* *mf* *f* *mf* *cresc.* *f* *Tempo I.* *3* *p espr.* *f* *Piano Cad.* *dim.* *p* *Trio.* *VI.* *p* *2* *VI. I. Cad.* *rall.* *p a tempo* *D.S. al* *e poi Coda.* *Coda.* *Cl. II.* *p* *pp* *rit.*

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# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Flauto II.  
(2nd Flute.)

23.

Lento. 3 *rall.* *a tempo*

Tempo I.

Trio.

Coda.

23 = 24 = tacet.





Neue Ausgabe.

## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

*Messa Nelly Meijer-Puff*
Lyra N<sup>o</sup> 71. Lento.

Solo.

vi.

rall.

Oboe obligat.

*p*

*a tempo*

*pp*

*espr.*

*p*

*mf*

*f*

*mf*

*f*

vi.

Piano Cadenz.

Tempo I.

*pp*

*p*

Trio.

*p*

*p*

Viol. Cadenz.

*rall.*

*D.S. al*  $\oplus$  *e poi Coda.*

Coda.

*pp*

*rit.*

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Für den Unterricht bestens empfohlen:

Oboe-Schule von Albert Reinhardt. M. 4.50 netto.

## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Oboe I & II.

*Lento.*

*rall.*

*pp* *p* *mf* *f* *mf*

*Fine* *zu 2* *zu 2*

*cresc. -* *f* *Clar. (Piano) Cad.*

*Tempo I.*

*pp* *p*

*vi. p*

*Trio.*

*p*

*VI. I. Cad.* *rall.* *a tempo*

*dim.*

*D. S. al ⊕ e poi Coda.*

*pp* *rit.*

*1* *2* *1*

*⊕ Coda.*



## Blumenlied.

Chanson des Fleurs. — Flower Song

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Clarinetto I in B. (Sib)

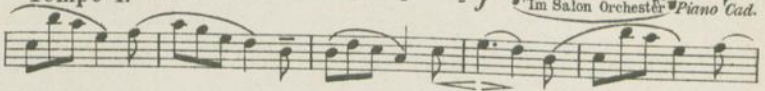


Lento.

Solo

rall.

a tempo



Trio.



D. S. al e poi Coda.

rit.



# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.  
Arr. v. L. Weninger.

Clarinetto II in B. (Sib)

23

Lento. Solo. *rall.*

*a tempo* *p*

*mf* *f* *mf*

*cresc.* *f 1. Clar. Cadenz.* *p* **Tempo I.**

**Trio.** *p*

*VI. I. Cad.* *rall.* *a tempo* *p*

**Coda.**

*D. Sal. e poi Coda.*

*pp* *rit.* *pp*

*fin*

23 = 24 - tacet!

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# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Fagotto I & II.

(1st & 2nd Bassoon)

Lento. 1

I.

*rall.*

*a tempo* 2

Tempo I. *fact.*

*cresc.*

*f* Clar. (Piano) Cadenz

Trio.

D. S. al  $\oplus$  e poi Coda.

Neue Ausgabe.

## Blumenlied.

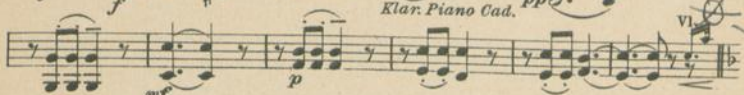
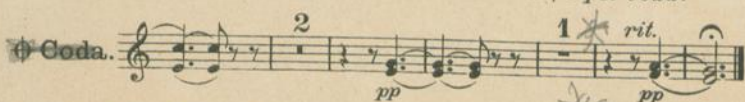
Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Corno I u. II in F.

Lento.

D. S. al  $\Phi$  e poi Coda.

Coda



Neue Ausgabe.

## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

*Messa Nelly*  
Tromba obligat in B.

Lyra No 71.

Lento.

1 Harm. *rall.* *a tempo*

vi. Tempo I.

*f* *pp* *pp*

Trio.

*p* *p dolce* *rall.*

*p*

*pp* *pp* *D. S. al e poi Coda.*

⊕ Coda.

## Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

## Tromba I in B.

(1st Cornet)(Sib)

Lento.

1

1. Horn

1. Fag. *rall.*
*a tempo*

1. Horn

Tempo I.

Trio.

2. Clar.

*a tempo*

2. Clar.

D. S. al  $\diamond$  e poi Coda.

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Neue Ausgabe.

# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

**Tromba II in B.**

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Hoerengracht 118, Tel. 43327 Amsterdam

Lento. 1 *rall.* *a tempo* 3

1. Fag. *mf* *p* *pp* *mf*

*f* *mf* *Vi.* *Klar. Piano Cadenz*

Tempo I. 3 1. Fag. *mf* *p* *pp* *Vi.*

Trio. 2. Horn. *pp*

*rall.* *pp* *Viol. Cad.*

*p* *pp* *D. S. al e poi Coda.*

♩ Coda. 2. Horn 1 *rit.* *pp*



# Blumenlied.

Chanson des Fleurs. — Flower Song



Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Trombone.

**Lento. 1**

1. Fag. *p*

*rall.*

2. Fag. *p*

**a tempo**

2. Horn *pp*

*mf* *p* *pp* *p*

*mf* *f* *Fg.* *mf*

*f* *VI. Clar. (Piano) Cad.*

**Tempo I.**

2. Horn *pp* *mf* *p* *pp* *p*

**Trio.**

1. Fg. *pp*

*p* *VI. I. Cad.* *rall.* *a tempo* *1. Fg.*

*pp* *dim.*

*D. S. al  $\Phi$  e poi Coda.*

$\Phi$  **Coda.** *2* *1* *pp* *1. Fg.* *rit.* *pp*

# Blumenlied.

Chanson des Fleurs. — Flower Song.

Gustav Lange, Op. 39.

Arr. v. L. Weninger.

Timpani in C & F (Do & Fa)  
& Campanella.

Batteria.

Lento.

2

Timp. *tr*

*pp rall.*

3

2

*mf*

*pp*

*pp*

8

Gl.

VI.

Clar. (Piano) Caden.z.

Tempo I.

3

*mf*

2

*p*

Trio.

2

Gl.

*pp*

3

VI. I. Cad.

*rall*

*a tempo*

2

Gl.

*pp*

3

D. S. al  $\oplus$  e poi Coda.

$\oplus$  Coda.

*pp*

2

*pp possibile*

*rit.*

Timp.