



### Auserwählteste Sammlung

der beliebtesten klassischen und modernen Salonstücke für Clavier, Lieder mit Clavier-Begleitung, Couplets, Tänze, Märsche, Vortragsstücke, Uebungs- und Unterrichtswerke, Liedertranscriptionen, Potpourris, Overturen, Piecen für Violine solo, Clavier und Violine, Flöte, Zither, Harmonium etc.

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ununterbrochen fortgesetzt.



### 1. Fortsetzung. ♦ Für Clavier.

Die mit \* bezeichneten Nummern sind für Gesang mit Clavierbegleitung.

- |  |   |
|--|---|
| 111. Air. Composé par le Roi Louis XIII, Gavotte.                          | *162. — Das Mailüfterl.   |
| *112. Lortzing. Auch ich war ein Jüngling, für Tenor (für Bariton No. 86). | *163. { — Heil Dir im Siegerkranz.                                  |
| 113-14 Weber. Aufforderung zum Tanz.                                       | — Ich bin ein Preusse.  |
| 116-17. Chopin, Op. 18. Valse Esdur.                                       | *164. — Fern im Süd.  |
| 118-19. — Op. 34, No. 1. Valse Asdur.                                      | *165. Mendelssohn. Ich wollt' meine Lieb' ergösse sich.             |
| 120. — Op. 40, No. 1. Polonaise A dur.                                     | *166. — Das erste Veilchen.   |
| 121. — Op. 26, No. 1. Polonaise Cismoll.                                   | *167. — Ringsum erschallt.  |
| 122. — Op. 9, No. 2. Nocturne Esdur.                                       | *168. { — Wenn sich zwei Herzen scheiden.                           |
| 123. — Valse Emoll.  | — Es ist bestimmt in Gottes Rat.                                    |
| 125. Clementi, Op. 36, No. 1. Sonatine Cdur.                               | — Leise zieht durch mein Gemüt.                                     |
| 126. Döhler, Op. 24. Nocturne Desdur.                                      | *169. Weber. Wir winden dir den Jungfernkranz aus „Der Freischütz“. |
| 128-29. Marks. Variation über „Steh' nur auf, du lust'ger Schweizerbua“.   | *170. Curschmann. An Rose.  |
| 130. Schumann, Op. 85, No. 1. Geburtstagsmarsch.                           | *171. Schubert. Am Meer.  |
| 131. — Op. 12, No. 2. Aufschwung.  | *172. — Leise flehen meine Lieder.                                  |
| 133. { — Op. 15, No. 7. Träumerei.   | *173. — Mädchens Klage.   |
| — Op. 12, No. 3. Warum.  | *174. — Ungeduld.   |
| 134. — Op. 21, No. 1. Novellette Fdur.                                     | *175. — Der Wanderer.   |
| 136. — Op. 85, No. 12. Abendlied.  | *176. Schumann. Widmung.  |
| 137. — Op. 124, No. 16. Schlummerlied.                                     | *177. — An den Sonnenschein.  |
| 138-39. Beethoven, Op. 49, No. 2. Sonate Gdur.                             | *178. Mozart. Ihr, die ihr Triebe aus „Figaros's Hochzeit“.         |
| 140-41. — Op. 49, No. 1. Sonate Gmoll.                                     | *179. — Endlich nahet sich die Stunde aus „Figaro's Hochzeit“.      |
| 142. Tonleitern.   | *180. — In diesen heil'gen Hallen aus „Zauberflöte“.                |
| 143. Rubinstein, Op. 3, No. 1. Melodie Fdur.                               | *181. Lortzing. Vater, Mutter, Schwestern aus „Undine“.             |
| 144. Field. Nocturne Esdur.  | *182. Weber. Und ob die Wolke sie verhülle aus „Freischütz“.        |
| 145. Kalkbrenner. La femme du marin.                                       | 183-84. Diabelli. Rondo militaire. 4 händig.                        |
| 146. Walzer eines Wahnsinnigen.  | 185-87. — Sonate Ddur. 4 händig.                                    |
| 147-48. Weber, Op. 72. Polacca brillante E dur                             | 188. Thiele. August und Auguste, Marsch.                            |
| 149-50. — Op. 62. Rondo brillante Esdur.                                   | 189. Eiohler. Krokodilmarsch.                                       |
| 151-52. Mendelssohn, Op. 14. Rondo capriccioso.                            | 190. Rau. Wenn die Schwalben wieder kommen, Marsch.                 |
| 153. Kuhlau, Op. 20. Sonate Cdur.  | 191-92. Richter. Wally-Polka-Mazurka.                               |
| 155. — Op. 55, No. 1. Sonate Cdur.   | 193-95. — Crambambuli, Quadrille über Studentenlieder.              |
| *156. { Volkslied: Hans und Liese.   | — Silberwellen, Rheinländer.  |
| — Ach wie ist's möglich dann.  | — Liebchen komm, Rheinländer.                                       |
| — Ich hab' mich ergeben.   | — Neue Kreuz-Polka.   |
| *157. { — Deutschland, Deutschland über Alles.                             | — Herz an Herz, Rheinländer.  |
| *158. — Wenn ich mich nach der Heimat seh'n.                               | 200. Schiffer, J. Erntefest, Rheinländer.                           |
| *159. Kreutzer. Die Kapelle.   | 201. Richter. Carneval, Rheinländer.                                |
| *160. — Das ist der Tag des Herrn.   | 202. Haydn. Serenade.   |
| *161. { Volkslied: Drunten im Unterland.                                   | 203. Schubert, Op. 94, No. 3. Moment musical.                       |
| — Von meinem Bergli muss ich scheide                                       | 204. — Op. 78. Menuett.   |

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Adolf Kunz \* Berlin NO<sup>43</sup> \* Neue Königstrasse 19.

# Aufforderung zum Tanz.

Adolf Kunz's Musikalische  
Volksbibliothek № 113-114.

Durchgesehen u. revidiert  
von Hugo Hartmann.

C. M. v. Weber.

Moderato.

PIANO. *p*

*mf*

*p*

*tr.*

*rit.*

Allegro vivace.

*ff*

*molto dolce* *scherzando*

1. 2. *brillante*

*grazioso*

1. 2. *ff*

*p* *f* *fp*

*8*

First system of musical notation. The treble clef staff contains a melodic line with slurs and accents. The bass clef staff contains a chordal accompaniment. The dynamic marking *ff* is present in the bass staff.

Second system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a chordal accompaniment. The dynamic marking *p* is present in the bass staff.

Third system of musical notation. The treble clef staff contains a melodic line with a long slur. The bass clef staff contains a chordal accompaniment.

Fourth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a chordal accompaniment. The dynamic marking *cresc.* is present in the bass staff.

Fifth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a chordal accompaniment. The dynamic marking *dim.* is present in the bass staff. The text *il basso espressivo* is written below the bass staff.

Sixth system of musical notation. The treble clef staff contains a melodic line with slurs. The bass clef staff contains a chordal accompaniment.

3m 15

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes dynamic markings *p*, *cresc.*, and *dim.* across several measures.

Second system of musical notation, continuing the piece with a *p* dynamic marking in the final measure.

Third system of musical notation, showing a *p* dynamic marking in the middle of the system.

Fourth system of musical notation, consisting of a series of chords and rhythmic patterns.

Fifth system of musical notation, featuring a *cresc.* dynamic marking in the final measure.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking in the first measure.

Vivace.

*ff*

*ff*

*ff*

*fp*

*dolce*

*ff*

Fr 15.

7

First system of musical notation. The right hand (treble clef) features a melodic line with a long slur over the final measures. The left hand (bass clef) provides harmonic accompaniment. Dynamics include *rit.* and *pp*.

Second system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *ff*.

Third system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *ff*.

Fourth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *ff*.

Fifth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *decresc. poco a poco*.

Sixth system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *p* and *ff*.

Seventh system of musical notation. The right hand continues with a melodic line. The left hand accompaniment is marked with *ff*.

First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece. It includes a section marked with a fermata and the instruction *brillante* in the bass staff, indicating a change in performance style.

Third system of musical notation, showing a continuation of the melodic and harmonic themes with various articulations and slurs.

Fourth system of musical notation, featuring a prominent melodic line in the treble staff and a more active bass line with chords and moving lines.

Fifth system of musical notation, continuing the intricate melodic and harmonic development of the piece.

Sixth system of musical notation, showing a dense texture with multiple voices in both staves.

Seventh system of musical notation, concluding the page with a final melodic flourish and harmonic accompaniment.



2015

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First system of musical notation, featuring a treble and bass clef with a key signature of three flats. The treble staff contains a melodic line with slurs and accents, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, continuing the piece with similar melodic and harmonic textures. The treble staff shows more complex phrasing with slurs and accents, and the bass staff continues with chordal accompaniment.

Third system of musical notation, featuring a prominent melodic line in the treble staff with a long slur and a dynamic marking of *ff* (fortissimo) in the bass staff.

Fourth system of musical notation, showing intricate melodic patterns in the treble staff and dense chordal textures in the bass staff.

Fifth system of musical notation, with a focus on melodic development in the treble staff and sustained chords in the bass staff.

Sixth system of musical notation, including a triplet in the treble staff and a dynamic marking of *p* (piano) in the bass staff.

Seventh system of musical notation, starting with the tempo marking *Moderato.* and a dynamic marking of *p* (piano). The system concludes with a dynamic marking of *pp* (pianissimo).

A. K. V. B. 113-14



