

Werke für Flöte

Flöte mit Orchester oder mit Quartett.

- Assmann, Joh.**, Thema und Variationen über das thüring. Volkslied „Ach wie ist's möglich dann“ mit Quartett.
- Bach, E.**, Frühlingserwachen. Romanze mit Quartett.
— dass. mit Orchester.
- Bach, Joh. Seb.**, Arie a. d. D-dur-Suite mit Quartett.
— dies. mit Quartett und Pianoforte.
— dies. mit Orchester.
- Balfe, W.**, Malibran-Arie mit Orchester.
- Beethoven, L. van**, Op. 40, Romanze G-dur mit Orchester.
— Op. 46, Adelaide. Lied mit Orchester.
— Op. 50, Romanze, F-dur mit Orchester.
- Bériot, Ch. de**, Op. 5, Air varié. Nr. 4 (Air Montagnard) mit Orchester.
— Op. 15, Air varié. Nr. 7 mit Orchester.
— Op. 100, Ballet-Scene (Fantaisie ou Scène de Ballet) [P. Wetzger] mit Orchester.
- Campagnoli, B.**, Romanze mit Orchester.
— dies. mit Quartett.
- Chopin, Fr.**, Op. 64 No. 1, Minuten-Walzer (Ausgabe in D-dur) [P. Wetzger] mit Orchester.
— Trauermarsch. Fantasie von J. Demersseman mit Orchester.
- Ciardi, C.**, Le carnaval russe, Konzert-Fantasie mit Orchester.
- Conradie, Aug.**, Adagio u. Rondo m. Orchester
- Demersseman, J.**, Op. 3, Le Tremolo. Grosse Konzert-Fantasie (P. Wetzger) mit Orchester.
— Op. 7, Introduction u. Variationen über den Carneval von Venedig (P. Wetzger) m. Orchest.
— Op. 29, Fantasie über den Trauermarsch von Fr. Chopin (P. Wetzger) mit Orchester.
— Op. 35, Fantasie über Motive a. d. Oper „Die Jüdin“ von Halevy (Röhler) m. Orchester.
— Op. 43, Original-Fantasie (P. Wetzger) m. Orch.
— Op. 82, Italienisches Konz. Stück (P. Wetzger) mit Orchester.
- Eichborn, H.**, Op. 61, Die Fischer von Grado mit Orchester.
— Op. 63, Jung Werthers Serenade m. Orchester.
— Op. 64, Petite valse noble mit Orchester
- Ernst, H. W.**, Op. 10, Elegie mit Orchester.
- Fricke, R.**, Op. 46, Hi tenmusik mit Orchester.
- Godio, C.**, Souvenir de Tyrol. Fantas. m. Quintett.
- Günther, Rich.**, Op. 10, Romanze Es-dur mit Orchester.
— dies. mit Quintett.
— Op. 11, Mazurka Capriccio mit Orchester.
— dies. mit Quintett.
- Händel, G. F.**, Largo mit Orchester.
— dass. mit Quartett.
- Haydn, Jos.**, Adagio cantabile aus einer unveröffentlichten Sinfonie in D-dur mit Kadenz von R. Tillmetz mit Quartett.
- Heinemeyer, W.**, Op. 5, Fantasie über das Frühlingslied von F. Mendelssohn-B.
- Klose O.**, Op. 42, Frühlingsraum, Nocturno mit Orchester.
— dass. mit Quartett.
— dass. mit Quartett und Pianoforte.
— Op. 43, Salve regina. Andante religioso mit Orchester.
— dass. mit Quartett.
— dass. mit Quartett und Pianoforte.
— Op. 52, Klänge v. Hochwald. Ländler m. Quart.
- Link, E.**, Chant d'amour. Mélodie romantique mit Quartett.
- Mangelsdorf, W.**, Ed. weiss u. Almenrausch, Oberländer für 2 Flöten m. Quartett.
— dass. für Flöte und Violine mit Quartett.
- Mercadante, S.**, Salve Maria mit Orchester.
- Meyerbeer, G.**, Pagen-Arie a. d. Oper „Die Hugenotten“ mit Orchester.

- Meyerbeer, G.**, Gnaden-Arie a. d. Oper „Robert der Teufel“ mit Orchester.
- Mozart, W. A.**, Adagio aus dem Konzert Op. 107 mit Orchester.
— Andante C-dur mit Quartett.
— Andante favorite, mit Quartett
— Larghetto aus Op. 108 mit Orchester.
— dass. mit Quartett.
— Romanze (P. Wetzger) mit Orchester.
- Roedel, A.**, Notturmo mit Orchester.
- Schumann, C.**, Op. 36, Andante Capriccio mit Orchester.
- Schumann, Rob.**, Abendlied und Träumerei mit Orchester.
— dass. mit Quartett.
— Einsame Blumen aus Waldszenen m. Quartett.
- Spoer, L.**, Op. 34, Andante con variazioni mit Quartett.
- Stöckigt, L.**, Auf dem Berge, Ländler für Flöte und Violine solo mit Quintett.
- Tillmetz, R.**, Op. 8, Albumblatt m. Quintett.
— Op. 18, Alpenklänge, Konzertländler m. Quint.
— Op. 24, Der Amsel Lockruf, Idylle für Flöte und Piccolo-Solo mit Orchester.
- Triebel, B.**, Santa notte (Heilige Nacht). Paraphrase über Weihnachtslieder mit Quartett.
- Tschaikowsky P.**, Op. 2 No. 3, Chant sans paroles. Lied ohne Worte mit Quartett.
- Wallace, W. V.**, Das glückliche Waldvöglein, Bravour-Stück (P. Wetzger) mit Quintett.
- Wetzger, P.**, Op. 26, Zephyrflüstern. Bravour. Stück mit Orchester.
— Op. 30, Die Elfen, Fantasie-Caprice m. Orchest.
— Op. 33, Am Waldesbach. Idylle mit Orchester.
— Op. 34, Götterfunken. Bravour-Polka für Piccolo solo oder Flöte solo m. Orchester.
— dass. mit Harmoniemusik.
— Op. 38, Erinnerung an Joseph Haydn. Fantasie mit Orchester.

Quartette für Flöte, Violine Viola und Cello.

- Bach, Em.**, Frühlingserwachen, Romanze.
- Beethoven, L. v.**, Adagio aus der Sonate pathétique, Op. 13.
- Boccherini, L.**, Menuett in A-dur.
- Chopin, Fr.**, Op. 10 No. 3, Etude-Melodie.
- Gluck, C. W.**, Gavotte aus d. Ballett Don Juan.
— Gavotte aus der Oper Paris und Helena.
- Haendel, G. F.**, Largo.
- Haydn, Jos.**, Adagio Ein Traum.
— Serenade.
- Mozart, W. A.**, Andante favori.
- Rubinstein, Ant.**, Op. 3, Melodie.
- Schumann, Rob.**, Abendlied und Träumerei.
— Schlummerlied.
- Tschaikowsky, P.**, Op. 2 Nr. 3 Chant sans paroles.
— Andante cantabile aus Op. 11.
— Op. 37 Nr. 10, Im Herbst (Herbststimmung).
— Op. 40, Nr. 2, Melancolie, Chanson triste.

Trios mit Flöte.

- Beethoven L. van**, Op. 87, Trio für zwei Flöten und Cello.
— dass. für 2 Flöten und Viola.
— dass. für 2 Flöten und Fagott.
— dass. für 2 Flöten und englisch. Horn.
- Mozart, W. A.**, 3 leichte Trios für Flöte, Violine und Cello.
— dass. für Flöte, Violine und Viola.

Duette für 2 Flöten

- u. für Flöte mit einem andern Instrument.
- Berbignier, B. T.**, Op. 28 (1), 7 brillante und leichte Duette für 2 Flöten.

- Fiala, Jos.**, Duo concertant für Flöte und Cello.
— dass. für Flöte und Fagott.
- Soussmann, H.**, 12 leichte Duette für 2 Flöten aus Op. 53, bez. von R. Tillmetz.
- Wetzger, P.**, Op. 23, Vier brillante Tonstücke für 2 Flöten, (Nr. 1 Liebesfrühling, Intermezzo. Nr. 2 Die Schwätzer, Humoreske. Nr. 3 Heimweh, Lied ohne Worte. Nr. 4 Mückenspiel, Scherzo.) Zusammen in 1 Heft.
— Vor- u. Rückwärts. 2 musikalische Scherze für Flöte und Violine.

Studienwerke und Stücke für Flöte solo.

- Prill, Emil**, Orchester-Studien. Eine neue Sammlung der hervorragendsten Stellen für Flöte aus Opern, Sinfonien, Suiten und anderen Orchesterwerken. Heft 1, 2, 3, 4, 5, 6.
— dass. Heft 1—6 zus. in einem Bande gebunden.
- Schwedler, Maximilian**, Des Flötenspielers erster Lehrmeister. Theoretisch-praktische Flötenschule. Text deutsch und englisch.
- Solobuch für Flöte** (Ausgabe Schmidt). Eine Sammlung neuer beliebter Vortragsstücke, Band I u. II.
— dass. Pianofortebegleitung, Band I, II.
- Soussmann, H.**, Op. 53, Grosse neue praktische Schule des Flötenspiels mit Griff- und Triller-Tabellen für die Flöten alten Systems, sowie für die Böhm-Flöte mit neuen Übungsstücken versehen und neu bearbeitet von Rudolf Tillmetz. Text deutsch und englisch Teil I, II, III.
— dass. Teil I—III in 1 Bd.
— 44 fortschreitende Studien in allen Tonarten, rev. und mit Triller-Tabelle versehen von R. Tillmetz,
— Griff-Tabelle für die Flöte alten Systems, rev. v. R. Tillmetz
— Griff- und Triller-Tabelle für die Böhm-Flöte rev. v. R. Tillmetz.
- Starke, H.**, Goldenes Melodien-Buch. Ein Taschenbuch in kleinem Format, enthaltend 105 der beliebtesten Melodien, Volkslieder, Märsche, Tänze, Opern-Melodien u. s. w.
— Heft I, II, III.
— dass. Ausgabe für Piccolo-Flöte. Heft I, II, III.
- Tanz-Album v. S. Philipp**, Band I, 14 Tänze.
— do. Band II, 10 Tänze.
- Tillmetz, R.**, Op. 12, 24 Studien für Flöte zur Entwicklung der Technik und zur Erlangung eines schönen Vortrags. Heft I, II.
- Wetzger, P.**, Op. 31, Systematische Tonleitern- und Akkord-Studien.
— Flöten-Cadenzen aus Orchester-Werken jeglicher Art.

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H. Soussmann, Op. 53.
Rev. u. mit Atemzeichen versehen von
Rud. Tillmetz.

Allegretto. M.M. $\text{♩} = 108$.

Flöte I. 1. *mf*

Flöte II. *p*

First system of musical notation, consisting of two staves. The upper staff contains a complex melodic line with many slurs and accidentals. The lower staff provides a harmonic accompaniment. Dynamic markings include *cresc.* and *mf*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line. The lower staff has a more active accompaniment. Dynamic markings include *f*, *dim.*, *mf*, and *p*.

Third system of musical notation, consisting of two staves. The upper staff features a prominent crescendo. The lower staff continues with a steady accompaniment. Dynamic markings include *cresc.* and *f*.

Fourth system of musical notation, consisting of two staves. The upper staff ends with a fermata. The lower staff concludes the section. Dynamic markings include *f*.

Andante. M.M. ♩ = 88.

Fifth system of musical notation, consisting of two staves. The time signature changes to 3/4. The upper staff begins with a *mf* dynamic. The lower staff has a simple accompaniment. Dynamic markings include *mf*, *p*, and *cresc.*

Sixth system of musical notation, consisting of two staves. The upper staff features a series of decrescendos. The lower staff has a simple accompaniment. Dynamic markings include *f*, *dim.*, *f dim.*, *p*, and *cresc.*

Seventh system of musical notation, consisting of two staves. The upper staff continues the decrescendo. The lower staff has a simple accompaniment. Dynamic markings include *f dim.* and *cresc.*

Eighth system of musical notation, consisting of two staves. The upper staff ends with a *mf* dynamic. The lower staff has a simple accompaniment. Dynamic markings include *f*, *f sempre*, and *mf*.

First system of musical notation. The right hand plays a series of chords and arpeggios, while the left hand provides a rhythmic accompaniment. Dynamics include *mf* (mezzo-forte) in both hands.

Second system of musical notation. The right hand continues with arpeggiated figures, and the left hand has a more active role. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Third system of musical notation. It begins with a *cresc.* (crescendo) marking in both hands. Dynamics range from *f* (forte) to *p* (piano) and *mf* (mezzo-forte).

Rondo Allegretto. M. M. $\text{♩} = 128$.

Fourth system of musical notation, marked with a *3.* (triple). The right hand features a triplet of eighth notes. Dynamics include *f* (forte) and *p* (piano).

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. Dynamics include *p* (piano) and *f* (forte).

Sixth system of musical notation. Dynamics include *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo) in both hands.

Seventh system of musical notation. Dynamics include *f* (forte) and *dim.* (diminuendo) in both hands.

Eighth system of musical notation. It concludes with a *f* (forte) dynamic and a *Fine.* marking. The right hand has a final melodic flourish.

First system of musical notation. The upper staff begins with a piano (*p*) dynamic and a forte (*ff*) dynamic. The lower staff begins with a forte (*ff*) dynamic and a piano (*p*) dynamic. Both staves contain complex rhythmic patterns with many sixteenth notes.

Second system of musical notation. The upper staff begins with a forte (*f*) dynamic and a mezzo-forte (*mf*) dynamic. The lower staff begins with a forte (*f*) dynamic and a piano (*p*) dynamic. Both staves contain complex rhythmic patterns with many sixteenth notes.

Third system of musical notation. The upper staff begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. The lower staff begins with a mezzo-forte (*mf*) dynamic and includes a *cresc.* marking. Both staves contain complex rhythmic patterns with many sixteenth notes.

Fourth system of musical notation. Both the upper and lower staves begin with a forte (*f*) dynamic. The system concludes with the instruction *D.C. al Fine.*

Allegro. M.M. ♩=100.

Fifth system of musical notation, marked with a large *4.* The upper staff begins with a piano (*p*) dynamic and a *dol.* marking. The lower staff begins with a piano (*p*) dynamic. Both staves contain complex rhythmic patterns with many sixteenth notes.

Sixth system of musical notation. The upper staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. The lower staff begins with a forte (*f*) dynamic and includes a *cresc.* marking. Both staves contain complex rhythmic patterns with many sixteenth notes.

Seventh system of musical notation. The upper staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. The lower staff begins with a piano (*p*) dynamic and includes a *cresc.* marking. Both staves contain complex rhythmic patterns with many sixteenth notes.

Eighth system of musical notation. The upper staff begins with a forte (*f*) dynamic and includes a *p* dynamic marking. The lower staff begins with a forte (*f*) dynamic and includes a *p* dynamic marking. Both staves contain complex rhythmic patterns with many sixteenth notes.

This page of musical notation consists of eight systems, each with a grand staff (treble and bass clefs). The music is written in a key signature of one sharp (F#) and a common time signature (C). The notation includes various dynamics such as *cresc.*, *f*, *mf*, *p*, and *ff*, as well as articulations like *V* (accents) and *tr* (trills). The piece features a complex texture with many sixteenth and thirty-second notes, often beamed together. The first system begins with a *cresc.* marking in both staves. The second system includes *f* and *mf* markings. The third system has *f* and *mf* markings. The fourth system features *mf* and *f* markings. The fifth system has *mf* markings. The sixth system includes *f* and *mf* markings. The seventh system has *cresc.* and *f* markings. The eighth system concludes with *decrease.*, *mf*, and *f* markings.

Andante. M.M. ♩=96.

5.

p *mf*

decresc. *p*

cresc. *f*

dim. *p*

cresc. *mf*

decresc. *mf*

cresc.

cresc.

tr

f

p

f

p

mf

mf

mf cantabile

p

p

pp

mf

mp

p

smorz.

smorz.

Allegretto. M.M. $\text{♩} = 84$.

6. *f stacc.*

This page of musical notation consists of eight systems of grand staff notation. Each system contains a treble and bass clef staff joined by a brace. The music is written in G major (one sharp) and 2/4 time. The notation includes a variety of rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Dynamic markings such as *mf*, *p*, *f*, and *cresc.* are used throughout to indicate changes in volume. Articulation marks, including accents and slurs, are present to guide the performer's phrasing. The piece concludes with a final cadence in the eighth system.

The first system of the musical score consists of two systems of grand staff notation. The first system of grand staff notation has a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *p* (piano) and *mf* (mezzo-forte). The second system of grand staff notation continues the piece with similar textures and dynamics.

Allegro. M.M. ♩ = 123.

The second system of the musical score is marked with the tempo 'Allegro' and the metronome marking 'M.M. ♩ = 123'. It begins with a measure number '7.' and a *mf* (mezzo-forte) dynamic. The notation features a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment.

The third system of the musical score continues the piece with a *p* (piano) dynamic. The right hand features a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The notation is consistent with the previous systems, maintaining the key signature of one sharp (F#) and the 3/4 time signature.

The fourth system of the musical score includes a *p* (piano) dynamic and a *cresc.* (crescendo) marking. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The notation is consistent with the previous systems, maintaining the key signature of one sharp (F#) and the 3/4 time signature.

The fifth system of the musical score includes a *mf* (mezzo-forte) dynamic, a *poco cresc.* (poco crescendo) marking, and a *f* (forte) dynamic. The right hand has a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment. The notation is consistent with the previous systems, maintaining the key signature of one sharp (F#) and the 3/4 time signature.

This page of musical notation consists of ten systems of staves, each with a treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The notation includes various dynamics such as *mf*, *p*, *f*, *pp*, *dol.*, *cresc.*, and *dim.*, along with performance markings like *V* (accents) and slurs. The piece features intricate piano textures with frequent sixteenth-note patterns and dynamic contrasts.

Andante. M.M. ♩ = 80.

8.

p

mf

poco a poco cresc.

f

p

tr

3

cresc.

f

p

First system of musical notation. Treble and bass staves. Dynamic markings include *mf* in both staves.

Second system of musical notation. Treble and bass staves. Dynamic markings include *cresc.* in both staves.

Third system of musical notation. Treble and bass staves. Dynamic markings include *tr* and *dim.* in both staves.

Fourth system of musical notation. Treble and bass staves. Dynamic markings include *tr* and *cresc.* in both staves.

Fifth system of musical notation. Treble and bass staves. Dynamic markings include *f*, *tr*, and *smorz.* in both staves.

Allegro. M.M. $\text{♩} = 80$.

Sixth system of musical notation. Treble and bass staves. Dynamic markings include *f* in both staves.

Seventh system of musical notation. Treble and bass staves. Dynamic markings include *mf* in both staves.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* (forte) and *mf* (mezzo-forte). A *V* (accents) is present above the first measure of the lower staff.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic development. The lower staff has a more active accompaniment. Dynamics include *cresc.* (crescendo), *f*, and *mf*. *V* marks are placed above several notes in both staves.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a simpler accompaniment. Dynamics include *mf* and *dim.* (diminuendo). *V* marks are present above notes in both staves.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment. Dynamics include *p* (piano) and *f*. *V* marks are present above notes in both staves.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment. Dynamics include *mf*. *V* marks are present above notes in both staves.

Sixth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment. Dynamics include *mf*. *V* marks are present above notes in both staves.

Seventh system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs. The lower staff has a more active accompaniment. Dynamics include *cresc.*, *f*, and *mf*. *V* marks are present above notes in both staves.

molto cresc.
molto cresc.

ff
ff

V
V

mf
p
mf

p
mf
mf

cresc.
cresc.
f
ff
f
ff

mf
ff
mf
ff

Allegro. M.M. ♩ = 126.

10. *f* *più f* *ff* *f* *più f* *mf* *cresc.* *f* *mf* *cresc.* *f* *cresc.* *f*

f *ff*

molto cresc. *ff*

dim. *p* *mf*

mf *p* *cresc.*

f *mf*

mf *f*

più f *ff*

f

The musical score consists of seven systems of grand staff notation. Each system contains two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is written in a key signature of one flat (B-flat). The notation includes various rhythmic patterns, including sixteenth and thirty-second notes, often beamed together. Performance markings include dynamics such as *p*, *f*, *ff*, *mf*, and *piu f*. There are also markings for *cresc.* (crescendo) and *dim.* (diminuendo). Trills are indicated by 'tr' above notes. Vertical lines with 'V' above them mark specific points in the music. The piece concludes with a final chord in the bass staff.

First system of musical notation, consisting of two staves. The music features complex rhythmic patterns with many sixteenth and thirty-second notes. Dynamic markings include *mp* (mezzo-piano) and *mf* (mezzo-forte).

Second system of musical notation, consisting of two staves. It includes dynamic markings such as *dim.* (diminuendo) and *mp* (mezzo-piano).

Scherzo Allegretto. M.M. ♩ = 152.

Third system of musical notation, starting with measure number 11. It consists of two staves with dynamic markings *f* (forte) and *mf* (mezzo-forte).

Fourth system of musical notation, consisting of two staves. It includes dynamic markings *p* (piano) and *mf* (mezzo-forte).

Fifth system of musical notation, featuring first and second endings. It includes dynamic markings *f* (forte).

Sixth system of musical notation, consisting of two staves with dynamic markings *p* (piano).

Seventh system of musical notation, consisting of two staves with dynamic markings *f* (forte).

First system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *mf* and contains several measures of music with slurs and accents. The lower staff also begins with *mf* and features a series of chords with slurs. A dynamic marking of *f* appears in the latter part of the system.

Second system of musical notation, consisting of two staves. The upper staff starts with a dynamic marking of *p* and includes slurs and accents. The lower staff begins with *p* and contains a series of chords with slurs. Dynamic markings of *mf* are present in the latter part of the system.

Third system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *p* and includes a *Fine.* marking. The lower staff starts with *p* and contains a series of chords with slurs. Dynamic markings of *cresc.* and *tr* are present in the latter part of the system.

Fourth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *f* and includes a *dim.* marking. The lower staff starts with *f* and contains a series of chords with slurs. Dynamic markings of *dim.* and *p* are present in the latter part of the system.

Fifth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *mf* and includes slurs and accents. The lower staff also begins with *mf* and features a series of chords with slurs. A dynamic marking of *f* appears in the latter part of the system.

Sixth system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *cresc.* and includes slurs and accents. The lower staff starts with *cresc.* and contains a series of chords with slurs. Dynamic markings of *f* and *tr* are present in the latter part of the system.

Seventh system of musical notation, consisting of two staves. The upper staff begins with a dynamic marking of *f* and includes slurs and accents. The lower staff starts with *f* and contains a series of chords with slurs. Dynamic markings of *tr* and *f* are present in the latter part of the system. The system concludes with first and second endings.

Rondo Allegretto. M.M. ♩ = 100

12.

The musical score is written for piano in 2/4 time, B-flat major. It begins with a dynamic marking of *mf* and includes several systems of music. The first system is marked *mf*. The second system includes a *cresc.* marking. The third system is marked *f*. The fourth system is marked *mf*. The fifth system includes *cresc.* markings in both staves. The sixth system is marked *mf* and *mp*. The seventh system is marked *mf*. The score contains various musical notations such as slurs, accents, and dynamic markings.

The musical score consists of eight systems of staves. Each system typically contains two staves (treble and bass clef). The notation includes various dynamics and performance markings:

- System 1: *mf*, *f*, *mf*
- System 2: *mf*, *f*, *molto cresc.*
- System 3: *ff*, *f*, *dim.*
- System 4: *mf*, *dim.*, *mf*
- System 5: *mf*, *mf*
- System 6: *cresc.*, *f*, *f*
- System 7: *ff*, *mf*, *mf*

Werke für Flöte.

Flöte mit Pianoforte.

- Assmann, Joh.**, Thema und Variationen über das thür. Volkslied „Ach wie ist's möglich dann“.
- Bach, Em.**, Frühlingserwachen. Romanze.
- Bach, Joh. Seb.**, Aria aus der D-dur-Suite.
- Balfe, W.**, Malibran-Arie. (P. Wetzger.)
- Beethoven, L. v.**, Adagio a. d. Sonate pathétique Op. 13. (A. Maechtle.)
- Op. 40, Romanze G-dur.
 - Op. 46, Adelaide, Lied.
 - Op. 50, Romanze F-dur.
- Bérioth Ch. de**, Op. 5, Air varié Nr. 4. (Air Montagnard.) [P. Wetzger.]
- Op. 15, Air varié Nr. 7. (P. Wetzger.)
 - Op. 100, Ballett-Szene (Fantaisie ou Scene de Ballet) [P. Wetzger.]
- Berlioz, H.**, Sylphentanz a. Faust's Verdammung (P. Wetzger.)
- Boccherini, L.**, Menuett in A-dur.
- Champagnoli, B.**, Romanze. (P. Wetzger.)
- Chopin, Fr.**, Op. 9, Nr. 2, Nocturno.
- Op. 10, Nr. 3, Etude-Melodie.
 - Op. 64, Nr. 1, Minuten-Walzer, Ausgabe in D-dur (P. Wetzger.)
 - Trauermarsch a. Op. 35, Fantasie von J. Demersseman.
- Clardi, C.**, Le carnaval russe. (R. Tillmetz.)
- Conradi, Aug.**, Adagio und Rondo.
- Czibulka, A.**, Op. 390, An Dich! Walzer-Serenade.
- Demersseman, J.**, Berühmte Flöten-Kompositionen. Revidiert und zum Konzert-Vortrag genau bezeichnet, mit Atemholungszeichen und dynamischen Zeichen versehen, sowie nach den technischen Anforderungen der Neuzeit bearbeitet von Paul Wetzger.
- Op. 3, Le Trémolo, Grosse Konzert-Fantasie.
 - Op. 7, Introduction und Variationen über den Carneval von Venedig.
 - Op. 21, Drittes Konzertstück.
 - Op. 29, Fantasie über den Trauermarsch von Fr. Chopin.
 - Op. 35, Fantasie über Motive aus der Oper „Die Jüdin“ von Halevy.
 - Op. 43, Original-Fantasie.
 - Op. 52, Grosse Fantasie über Oberon von C. M. v. Weber.
 - Op. 80, Viertes Konzert-Stück.
 - Op. 82, Italienisches Konzert (Konzert-Stück Nr. 6).
- Eichborn, H.**, Op. 61, Die Fischer von Grado.
- Op. 63, Jung Werthers Serenade.
 - Op. 64, Petite valse noble.
- Ernst, H. W.**, Op. 10, Elegie.
- Fricke, R.**, Op. 46, Hirtenmusik, für Flöte und Orgel. (resp. Harmonium zu 3 Händen).
- Glinka, M.**, Die Lerche, Russisches Lied.
- Gluck, C. W.**, Gavotte a. d. Ballett Don Juan.
- Gavotte aus der Oper Paris und Helena.
- Godio, C.**, Souvenir de Tyrol. Fantasie.
- Günther, Rich.**, Op. 10, Romanze Es-dur.
- Op. 11, Mazurka Capriccio.
- Händel, G. F.**, Largo.
- Haydn, J.**, Adagio cantabile aus einer unveröffentlichten Sinfonie „D-dur“ mit Pianofortebegleitung und einer Cadenz versehen von R. Tillmetz.
- Adagio Ein Traum. Serenade.
- Heidrich, M.**, Op. 17, Variationen über ein ungarisches Volkslied. (P. Wetzger.)
- Heinemeyer W.**, Op. 3, Souvenir de la Russie. Fantasie über russische Weisen.
- Op. 5, Fantasie über das Frühlingslied von F. Mendelssohn-B.
- Holzhaus, C.**, Op. 6, Tarantelle (P. Wetzger.)
- Klimsch, J.**, Alt-Heidelbergdu Feine. Grosses Studentenlied-Potpourri.
- Deutsche Lieder. Potpourri der schönsten Lieder und Gesänge.
 - Die Wiener Stadt in Lied und Wort. Grosses Wiener Lieder-Potpourri.
 - Unsere Volkssänger. Grosses Wiener Lieder-Potpourri.
 - Wiener Volksmusik. Grosses Potpourri über beliebte Wiener Lieder, Couplets und Tänze.
- Klose, O.**, Op. 42, Frühlingsraum, Nocturno.
- Op. 43, Salve regina. Andante religioso.
 - Op. 52, Klänge vom Hochwald, Ländler.
- Kuhlau, Fr.**, Sonaten, neu herausgegeben und zum Vortrage genau bezeichnet von Rudolf Tillmetz.
- Op. 64, Grosse Sonate in Es-dur.
 - Op. 69, Grosse Sonate in G-dur.
 - Op. 71, Grosse Sonate in E-moll.
 - Op. 83, Nr. 1, Sonate in G-dur.
 - Op. 83, Nr. 2, Sonate in C-dur.
 - Op. 83, Nr. 3, Sonate in G-moll.
 - Op. 85, Grosse Sonate in A-moll.
- Link, E.**, Chant d'amour. Mélodie romantique.
- Mangelsdorf, W.**, Edelweiss und Almenrausch. Oberländer.
- Mendelssohn-B., F.**, Frühlingslied.
- Mercadante, S.**, Salve Maria. Andante religioso.
- Messenger, A.**, „Entr' acte aus der Operette „Die Brautlotterie“.
- Meyerbeer, G.**, Krönungsmarsch aus der Oper Der Prophet.
- Gnaden-Arie aus der Oper Robert der Teufel.
 - Pagen-Arie aus der Oper Die Hugenotten.
- Molique, B.**, Op. 69, Konzert in D-moll (P. Wetzger).
- Andante aus dem Konzert Op. 69.
- Mozart, W. A.**, Adagio a. d. Konzert Op. 107.
- Adagio a. d. Konzert in G-dur (K. V. 313) mit Cadenz von R. Tillmetz.
 - Andante C-dur mit Cadenz von R. Tillmetz.
 - Andante favori.
 - Op. 299, Konzert für Flöte und Harfe in der Ausgabe für Flöte-Solo mit Pianoforte von Emil Prill.
 - Andantino a. d. Konzert Op. 299.
 - Larghetto aus Op. 108.
 - Menuett und Marcia alla francese (P. Wetzger).
 - Romanze (P. Wetzger).
- Roesel, A.**, Nocturno.
- Rubinstein, Ant.**, Op. 3, Melodie.
- Scherrer, H.**, Op. 7, Barcarole.
- Schubert, Fr.**, Ständchen „Leise flehen meine Lieder“.
- Schumann, C.**, Op. 36, Andante Capriccio.
- Schumann, Rob.**, Abendlied und Träumerei.
- Einsame Blumen a. Waldscenen (P. Wetzger).
 - Romanze aus der Sinfonie Nr. 4. Op. 120. (P. Wetzger.)
 - Schlummerlied.
- Spohr, L.**, Op. 34, Andante con variazioni.
- Adagio aus dem Clarinetten-Konzert Nr. 4.
- Stöckigt, L.**, Auf dem Berge. Ländler.
- Tanz-Album.** Band I. 14 Tänze.
- Band II. 10 Tänze.
- Tillmetz, R.**, Op. 8, Albumblatt. Liebeslied.
- Op. 9, Fantasiestück.
 - Op. 10, 6 leichte Tonstücke. (Inhalt: Figurierter Choral, Siciliano, Canon, Menuett, Trauermarsch, Romanze.)
 - Op. 18, Alpenklänge. Konzert-Ländler.
 - Op. 23, Konzertstück. (Allegro maestoso. Andante sostenuto u. Rondo alla Zingarese.)
 - Op. 23a, Erster Satz aus dem Konzertstück (Allegro maestoso).
 - Op. 23b, Zweiter Satz a. d. Konzertstück Andante sostenuto u. Rondo alla Zingarese.
- Tillmetz, R.**, Op. 24, Der Amsel Lockruf. Idylle für Flöte u. Piccolo solo mit Pianoforte.
- Op. 35, 6 Walzer nach Vogelweisen (Nr. 1 Nachtigall, Nr. 2 Amsel, Nr. 3 Singdrossel, Nr. 4 Wachtel, Nr. 5 Fink, Nr. 6 Kuckük).
- Triebel, B.**, Santa notte (Heilige Nacht).
- I. Paraphrase über Weihnachtslieder.
 - dto. Ausgabe mit Pianoforte zu 4 Händen
- Tschaikowsky, P.**, Op. 2, Nr. 3, Chant sans paroles. Lied ohne Worte.
- Andante cantabile aus Op. 11.
 - Op. 37, Nr. 6, Barcarole.
 - Op. 37, Nr. 10, Im Herbst (Herbststimmung).
 - Op. 40, Nr. 2, Melancolie. Chanson triste.
- Tuou, J. L.**, Op. 91, IX. Konzertstück (P. Wetzger.)
- Wallace, W. V.**, Op. 63, Das glückliche Waldvöglein. Bravourstück bearbeitet und variiert von P. Wetzger.
- Walzer**, die letzten eines Wahnsinnigen.
- Wetzger, P.**, Op. 26, Zephyrfüstern, Bravourstück.
- Op. 30, Die Elfen. Fantasie-Caprice.
 - Op. 33, Am Waldesbach. Idylle.
 - Op. 34, Götterfunken. Bravour-Polka für Flöte- oder Piccolo-solo mit Pianoforte.
 - Op. 35, Santa notte. II. Paraphrase über Weihnachtslieder.
 - Op. 37, Weihnachtstraum (Ein Stimmungsbild am heiligen Abend).
 - Op. 38, Erinnerung an Joseph Haydn. Fantasie.
- Winkler, Th.**, Op. 5, Konzert
- Andante aus dem Konzert Op. 5.
- Yradier, S. de**, „La Paloma“. Mexikan. Ständchen.

2 Flöten und Pianoforte.

- Bach, Em.**, Frühlingserwachen. Romanze.
- Glinka, M.**, Der Zweifel. Russische Romanze.
- Haendel, G. F.**, Tochter Zion. Melodie aus „Judas Maccabäus“.
- Le Beau, Louise Ad.**, Op. 38, Canon.
- Klose, O.**, Op. 42, Frühlingsraum. Nocturno.
- Op. 43, Salve regina. Andante religioso.
- Mangelsdorf, W.**, Edelweiss und Almenrausch. Oberländer.
- Mendelssohn-B., F.**, Gondellied.
- Rubinstein, Ant.**, Op. 3, Melodie.
- Schumann, Rob.**, Abendlied und Träumerei.
- Stöckigt, L.**, Auf dem Berge. Ländler.
- Tillmetz, R.**, Op. 24, Der Amsel Lockruf. Idylle für Flöte und Piccolo solo mit Pianoforte.
- Tschaikowsky, P.**, Op. 2, Nr. 3, Chant sans paroles. Lied ohne Worte.