

Arienthema

aus der Oper „Rigoletto“

Giuseppe Verdi (1813–1901)

Bearb. G. Kaluza

Allegro

p

Guten Abend, gut' Nacht

Abendlied

Johannes Brahms (1833–1897)

Bearb. G. Kaluza

Andante

mp *p*

Faszination

Filippo D. Marchetti (1831–1902)

Bearb. G. Kaluza

Andante

mf

Donauwellen

Allegro vivace

Josif Ivanovici (1845–1902)

Bearb. G. Kaluza

First system of the musical score for 'Donauwellen'. It features a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piece begins with a forte (*f*) dynamic. The first measure is marked with a '2' above the treble clef and a '1' above the bass clef. A repeat sign is present. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of quarter notes. Fingering numbers 5, 1, 3, and 5 are indicated below the bass line.

Second system of the musical score for 'Donauwellen'. It continues the melody from the first system. A box containing the number '5' is placed above the first measure of the treble clef. The treble clef melody continues with quarter and eighth notes, and the bass clef accompaniment remains consistent. Fingering numbers 4, 1, 2, 5, and 5 are indicated below the bass line.

Über den Wellen

Allegro

Juventino Rosas (1868–1894)

Bearb. G. Kaluza

Musical score for 'Über den Wellen'. It features a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piece begins with a mezzo-piano (*mp*) dynamic. The first measure is marked with a '1' above the treble clef and a '2' above the bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of quarter notes. Fingering numbers 4, 5, 5, 5, 5, 5, and 5 are indicated below the bass line.

Der Schwan

Thema aus „Karneval der Tiere“

Camille Saint-Saëns (1835–1921)

Bearb. G. Kaluza

Musical score for 'Der Schwan'. It features a treble and bass clef with a 3/4 time signature. The key signature has one sharp (F#). The piece begins with a pianissimo (*pp*) dynamic. The first measure is marked with a '5' above the treble clef and a '5' above the bass clef. The melody in the treble clef consists of quarter and eighth notes, while the bass clef provides a simple accompaniment of quarter notes. Fingering numbers 5, 4, 4, 5, 3, and 3 are indicated below the bass line.

Romanze

Thema aus dem Klavierkonzert Nr. 20 d-Moll, KV 466, 2. Satz

Wolfgang Amadeus Mozart (1756–1791)

Barb. G. Kaluza

Andante

4 5 3 1 3 1 2 3

mp *p* (*non legato*)

5 3 5

5

5 3 1 4 2 3

mp *p* (*non legato*)

3 2 5 4 2 3

5

Wiener Blut

Walzer-Thema

Johann Strauss (1825–1899)

Barb. G. Kaluza

Allegro vivace

2 1 2 3 1

mf

4 5 5 5 5

6

2 1 2 3 5 3

4 5 4 5 5

Aria „Bist du bei mir“

nach G. H. Stölzel, BWV 508

Johann Sebastian Bach (1685–1750)

Transkription G. Kaluza

(Moderato)

Musical score for the Aria "Bist du bei mir" by Johann Sebastian Bach, transcribed by G. Kaluza. The score is in 3/4 time, B-flat major, and features a moderate tempo. It consists of a treble and bass staff with various musical notations including notes, rests, and fingerings.

Jägerchor

aus der Oper „Der Freischütz“

Carl Maria v. Weber (1786–1826)

Bearb. G. Kaluza

Allegro

Musical score for the Jägerchor from the opera "Der Freischütz" by Carl Maria v. Weber, arranged by G. Kaluza. The score is in 2/4 time, D major, and features an allegro tempo. It consists of a treble and bass staff with various musical notations including notes, rests, and fingerings.

Radetzky-Marsch

Johann Strauss (1825–1899)

Bearb. G. Kaluza

Alla marcia

Musical score for the Radetzky-Marsch by Johann Strauss, arranged by G. Kaluza. The score is in 2/4 time, C major, and features an alla marcia tempo. It consists of a treble and bass staff with various musical notations including notes, rests, and fingerings.

Gladiatoren-Thema

aus der Oper „Carmen“

Georges Bizet (1838–1875)

Bearb. G. Kaluza

Allegro

f

1 2

3

2

Triumphmarsch

Thema aus der Oper „Aida“

Giuseppe Verdi (1813–1901)

Bearb. G. Kaluza

Allegro

f

sempre non legato

1

3

3

5

4

3

3

4

1

4

5

3

3

4

5

3

3

Largamente

aus „Pomp and Circumstance“
March No 1 (Land of Hope and Glory)

Edward Elgar (1857–1934)

Bearb. G. Kaluza

Largo

f

sempre non legato

mp

4

3

2/4

1/4

2/4

1/4

1/4

1/5

Menuet und Trio

aus dem Streichquartett in E-Dur, op. 13

Luigi Boccherini (1743–1805)

Bearb. G. Kaluza

Menuet

p *f*

Menuet

aus der „Wassermusik“

Georg Friedrich Händel (1685–1759)

Transkription G. Kaluza

(Andante)

2 1 4 3

Stars and Stripes

John Philip de Sousa (1854–1932)

Bearb. G. Kaluza

f *mf* *mp*

Hochzeitsmarsch

Thema aus der Oper „Lohengrin“

Richard Wagner (1813–1883)

Bearb. G. Kaluza

Andante

p *mp*

Rule Britannia

aus dem Singspiel „The Masque of Alfred“

Thomas Augustin Arne (1710–1778)

Bearb. G. Kaluza

Moderato

ff *f*

Air

aus der „Suite Nr. 3“

Johann Sebastian Bach (1685–1750)

Transkription G. Kaluza

(Andante)

p

Marsch der Priester

aus dem Singspiel „Die Zauberflöte“

Wolfgang Amadeus Mozart (1756–1791)

Transkription G. Kaluza

Andante

mf

Badinerie

aus der h-Moll-Suite

Johann Sebastian Bach (1685–1750)

Transkription G. Kaluza

f *mf*

Prélude

aus „Te Deum“

Marc-Antoine Charpentier (1643–1704)

Transkription G. Kaluza

(Alla Marcia)

f

Maple Leaf Rag

Ragtime

Scott Joplin (ca. 1867–1917)

Bearb. G. Kaluza

Allegro vivace



Coeli enarrant

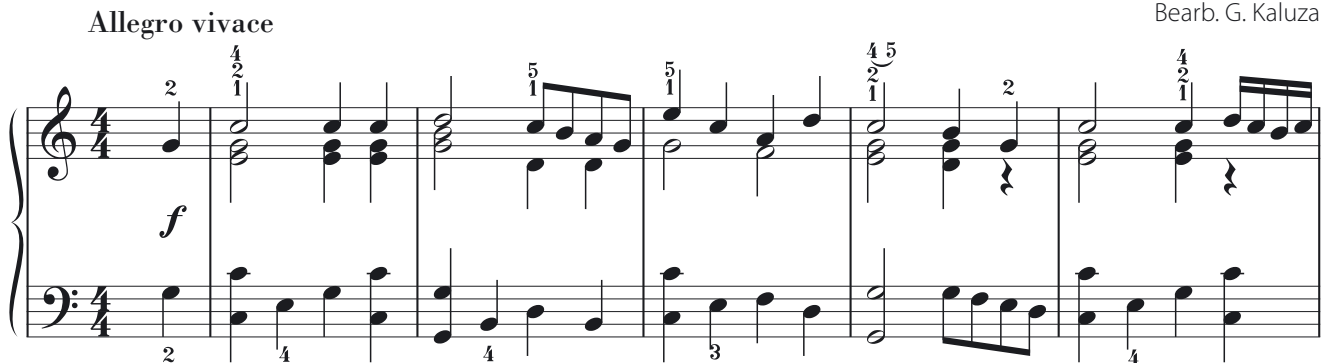
(Die Himmel erzählen)

aus dem Oratorium „Die Schöpfung“

Joseph Haydn (1732–1809)

Bearb. G. Kaluza

Allegro vivace



Hornpipe

aus der „Wassermusik“

Georg Friedrich Händel (1685–1759)

Bearb. G. Kaluza

