



# Fürstin Ninetta.

OPERETTE  
in 3 Akten  
von  
**JULIUS BAUER** und **HUGO WITTMANN.**

Musik von  
**JOHANN STRAUSS.**

	M. Pr.
<b>Für Piano zweihändig:</b>	
Potpourri No 1.....	2. 50.
do „ 2.....	2. 50.
Ninetta-Walzer. Op. 445.....	2. —
do leicht.....	2. —
Ninetta-Quadrille. Op. 446.....	1. 30.
Ninetta-Marsch Op. 447.....	1. 20.
Diplomaten-Polka Op. 448.....	1. 20.
Neue-Pizzicato-Polka Op. 449.....	1. 20.
Ninetta-Galopp Op. 450.....	1. 20.
Vollständiger Clavierauszug ohne Text.....	5. —

<b>Für Piano vierhändig:</b>	
Potpourri.....	5. —
Ninetta-Walzer Op. 445.....	2. 50.
Ninetta-Quadrille Op. 446.....	2. —
Ninetta-Marsch Op. 447.....	1. 50.
Diplomaten-Polka Op. 448.....	1. 50.
Neue-Pizzicato-Polka Op. 449.....	1. 50.
Ninetta-Galopp Op. 450.....	1. 50.

<b>Diverse Arrangements:</b>	
Ninetta-Walzer Op. 445. für Piano, Harmonium, Viol., I. II. Flöte, Cello, Oboe, & Schlagwerk.....	
do für Piano und Violine.....	2. 50
do „ Piano und Flöte.....	2. 50
do „ Piano und Cornet.....	2. 50
do „ Violine allein.....	80
do „ Flöte allein.....	80
do „ Cornet allein.....	80
Ninetta-Marsch Op. 447.	
do für Piano und Violine.....	1. 50
do „ Piano und Flöte.....	1. 50
do „ Violine allein.....	50
do „ Flöte allein.....	50
Potpourri für Piano und Violine.....	
do „ Piano und Flöte.....	4. —

	M. Pr.
<b>Für Zither.</b>	
Ninetta-Walzer Op. 445 im Violinschlüssel.....	1. 50
im Bassschlüssel.....	1. 50
Ninetta-Marsch Op. 447 im Violinschlüssel.....	1. —
im Bassschlüssel.....	1. —
Diplomaten Polka Op. 448 im Violinschlüssel.....	1. —
im Bassschlüssel.....	1. —
Neue-Pizzicato-Polka Op. 449 im Violinschlüssel.....	1. —
im Bassschlüssel.....	1. —

<b>Für Orchester.</b>	
Potpourri.....	5. —
do für Militärmusik (Apollo).....	5. —
Ninetta-Walzer Op. 445.....	5. —
do für kleines Orchester (Odeon).....	5. —
do für Militärmusik (Apollo).....	5. —
Ninetta-Quadrille Op. 446.....	3. —
do für kleines Orchester (Odeon).....	3. —
do für Militärmusik (Apollo).....	3. —
Ninetta-Marsch Op. 447.....	2. 40
do für kleines Orchester (Odeon).....	2. 40
do für Militärmusik (Apollo).....	2. 40
Diplomaten-Polka Op. 448.....	2. 40
do für kleines Orchester (Odeon).....	2. 40
do für Militärmusik (Apollo).....	2. 40
Neue-Pizzicato-Polka Op. 449 für Streichmusik.....	2. —
Ninetta-Galopp Op. 450.....	2. 40
do für kleines Orchester (Odeon).....	2. 40
do für Militärmusik (Apollo).....	2. 40

<b>Für Gesang und Piano.</b>	
No 1. Auftritt'slied des Ferdinand: „Ade nun fahre dahin.“	
No 2. Duett (Ferdinand und Adelheid) „Und sage, was von allen diesen Farben“.....	
1. 50	
No 3. Entréelied der Ninetta. „Fremdenführer bin ich“.....	
1. 80	
No 3. Entréelied des Ferdinand.....	
1. 50	
No 5. Entréelied des Kassim „Dort wo Blut und Wutki fließen“.....	
1. 50	
No 9. Hypnotisierduett „Schlaf ein, schlaf ein“.....	
2. —	
No 10. Ninettas Lied: „Als ich ein Backfisch war“.....	
1. 50	
No 11. Lied Anastasia: „Er soll mich verschmähen“.....	
2. —	
No 14. Walzerlied des Kassim: „Einat träumte mir“.....	
2. —	
Vollständiger Clavierauszug mit Text.....	
12. —	

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# NINETTA-QUADRILLE

nach Motiven der Operette:

„Fürstin Ninetta“

Johann Strauss, Op. 446.

Pantalon.

*f*

*fz Fine*

*fz*

*f*

*fz*

*f*

*fz*

*p*

*p*

*D. C. al fine.*

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Étè.

*f*

1. *p* *fz* *Schluss.* *fz Fine.*

*p*

*p*

*f* *f* *D. C. al fine.*

Poule.

First system of musical notation for 'Poule.' in 6/8 time. The treble clef part begins with a melody of eighth notes, marked with a piano (*p*) dynamic. The bass clef part provides a rhythmic accompaniment of eighth notes, marked with a forte (*f*) dynamic. A section marked with a double bar line and a section symbol (§) begins with a piano (*p*) dynamic.

Second system of musical notation. The treble clef part features a melodic line with slurs and accents, marked with a mezzo-forte (*mf*) dynamic. The bass clef part continues with a rhythmic accompaniment, marked with a forte (*f*) dynamic. A section marked with a double bar line and a section symbol (§) begins with a forte (*fz*) dynamic.

Third system of musical notation. The treble clef part continues with a melodic line, marked with a mezzo-forte (*mf*) dynamic. The bass clef part provides a rhythmic accompaniment, marked with a forte (*fz*) dynamic.

CODA.

CODA section of musical notation. The treble clef part begins with a melody marked with a forte (*f*) dynamic. The bass clef part provides a rhythmic accompaniment marked with a forte (*fz*) dynamic.

Fourth system of musical notation. The treble clef part includes a first ending marked '1.' and a section labeled 'Schluss.' (Finale). The treble clef part is marked with a piano (*p*) dynamic. The bass clef part is marked with a forte (*f*) dynamic. A section marked with a double bar line and a section symbol (§) begins with a forte (*fz*) dynamic and ends with a 'Fine.' marking.

Fifth system of musical notation. The treble clef part continues with a melodic line, marked with a forte (*f*) dynamic. The bass clef part provides a rhythmic accompaniment, marked with a forte (*f*) dynamic. The system concludes with a double bar line and a section symbol (§) followed by the instruction 'D. S. al fine.' (Da Capo al fine).

**Trenis.**

*f*

The first system of music for 'Trenis.' is in 2/4 time and marked forte (f). It consists of two staves: a treble staff with a melody of eighth and sixteenth notes, and a bass staff with a rhythmic accompaniment of chords and eighth notes.

*fz Fine. p*

The second system continues the piece, marked forte (fz) and ending with 'Fine.' and piano (p). The treble staff features a melodic line with some chromaticism, while the bass staff provides a steady accompaniment.

The third system shows a melodic line in the treble staff with slurs and accents, and a bass staff with a consistent accompaniment.

*p*


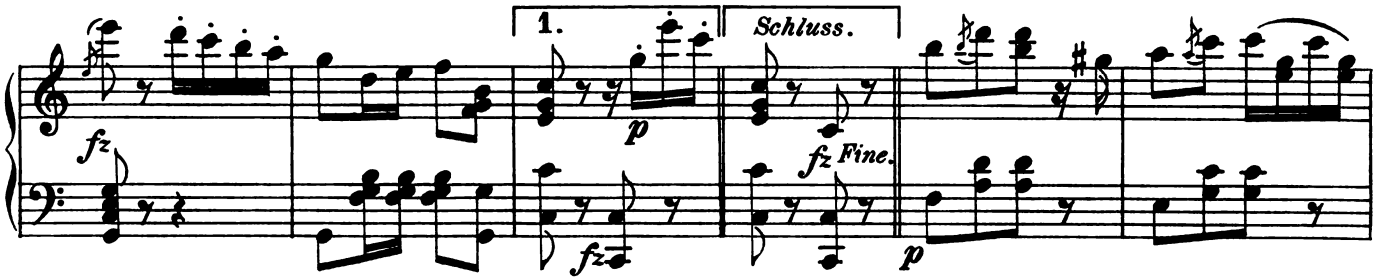
The fourth system is marked piano (p) and continues the melodic and accompanimental lines.

*f*

The fifth system is marked forte (f) and concludes the piece with a final melodic flourish in the treble staff and a bass accompaniment.

*D. C. al fine.*

Pastourelle.



*D. C. al fine.*

Finale.

The first system of the finale consists of two staves. The treble staff begins with a forte (*f*) dynamic and a series of eighth notes. The bass staff provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking appears in the middle of the system.

The second system continues the musical theme. The treble staff features a melodic line with some grace notes. The bass staff maintains a steady accompaniment. A forte (*f*) dynamic marking is present in the latter half of the system.

The third system shows a change in dynamics. The treble staff has a melodic line with a fermata over the final note. The bass staff continues with chords. A piano (*p*) dynamic marking is indicated.

The fourth system is marked with a forte *fz* and *Fine.* dynamic. The bass staff features a series of chords. A fortissimo (*ff*) dynamic marking is also present.

The fifth system continues with a fortissimo (*ff*) dynamic. The treble staff has a melodic line with a fermata. The bass staff consists of chords.

The sixth system concludes the finale. The treble staff has a melodic line with a fermata. The bass staff features a series of chords. A piano (*p*) dynamic marking is present in the treble, and a forte *fz* dynamic is in the bass. The system ends with a double bar line and a repeat sign.

*D. S. al fine.*

**Neueste Tänze .**

**Grosser Erfolg .**  
Grand succès.

**Dances nouvelles .**

Millocker, C., L'enfant de Dinandre. Valse. - Sonntagsskind - Wälzer. Pr. M. 2.-

Waldteufel, E., Op. 247. Fontaine lumineuse. - Lichtfontaine. Valse. Pr. M. 1.80.

Ivanovici, J., Mariana. Polka. Pr. M. 1.20.

Schrammel, Joh., Op. 133. Allgrosse. - Lusti und fidel. Valse. Pr. M. 1.80.

Bayer, Jos., Un conte. Valse. - Märchen - Wälzer. Pr. M. 1.80.

Streffi, R., Toujours belle. Valse. Pr. M. 1.80.

Bayer, Jos., Les Bébé's roses. Polka. - Engerl - Polka. Pr. M. 1.20.

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Waldteufel, E., Op. 248. Un doux poème. - Liebesgedicht. Valse. Pr. M. 1.80.

Ivanovici, J., Elena. Polka - Mazurka. Pr. M. 1.20.

Bayer, Jos., Le miroir fantastique. Valse. - Spiegelbilder. Wälzer. Pr. M. 1.80.

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Ivanovici, J., Légère comme un rêve. - Leicht, wie der Traum. Valse. Pr. M. 1.80.

Schrammel, Joh., Op. 132. Patrie. - Heimatsklänge. Valse. Pr. M. 1.80.

Ivanovici, J., Cordialité roumaine. - Römänen - Herz. Valse. Pr. M. 1.80.

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