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Mendelssohn.

SONATEN

für Pianoforte & Violoncell

(W. SPEIDEL u. B. COSSMANN)

OP. 45. in B.

OP. 58. in D.



2. br. (přil.)

Verlag von Hugo Pohle in Hamburg.

Opern.		M.	Pf.	Speidel, Wilh.,		M.	Pf.	Labitzky, Aug.,		M.	Pf.
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				— Op. 20. Nr. 5. 6.		40	—	— Sonaten (Speidel und Singer).		6	—
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				— Op. 28. Nr. 4.		40	—	Nr. 1. A-dur		60	—
				— Op. 29. Nr. 3.		30	—	Nr. 2. C-dur		50	—
				— Op. 30. Nr. 1.		40	—	Nr. 3. D-dur		90	—
				— Op. 34. Nr. 3.		40	—	Nr. 4. E-moll		50	—
				— Op. 35. Nr. 1.		40	—	Nr. 5. Es-dur		60	—
				— Op. 35. Nr. 2.		40	—	Nr. 6. G-dur		65	—
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				Op. 40. G-dur		30	—	Nr. 14. B-dur		90	—
				Op. 50. F-dur		40	—	Nr. 15. B-dur		85	—
				— Op. 50. Romanze (F-dur), (J. N. Rauch.)		40	—	Nr. 16. Es-dur		1	—
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								— Op. 59. Sonate (in C)			
								Lenormand, René,		4	50
								— Op. 6. Sonate (in F)			
								Mendelssohn, F.,			
								— Zwei Sonaten (Speidel u. Cossmann).		1	—
								Op. 45 in B		1	—
								Op. 58 in D		1	—
								— Zwei Sonaten (Speidel u. Cossmann) in einem Bande gebunden		4	—

Felix Mendelssohn Bartholdy's SONATEN

für Pianoforte und Violoncell

kritisch durchgesehen und genau bezeichnet

von

WILH. SPEIDEL UND B. COSSMANN.

Nº 1. Op. 45. in B.

„ 2. „ 58 in D.

Ausgabe I.

Jede Sonate einzeln.

Ausgabe II.

Beide Sonaten in einem Bande gebunden.

Mendelssohn, Trios für Pianoforte, Violine u. Violoncell,

kritisch durchgesehen und genau bezeichnet von W. Speidel, Edm. Singer u. B. Cossmann.

(einzeln und complet in einem Bande gebunden).

Mendelssohn's Pianoforte-Werke,

kritisch durchgesehen und genau bezeichnet von W. Speidel.

Mendelssohn, Violin - Concert mit Pianofortebegleitung,

kritisch durchgesehen und genau bezeichnet v. Joh. Lauterbach.

Verlag von **HUGO POHLE**, Hamburg.



SONATE
für Pianoforte und Violoncell
von
FELIX MENDELSSOHN BARTHOLDY.
Op. 45.

Allegro vivace. M.M. $\text{♩} = 100$.

Violoncello

Pianoforte.

p *f* *sf* *cresc.* *f* *sf* *cresc.* *f* *legato* *con anima*

The musical score consists of six systems of staves. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system continues with complex fingering and a fortissimo (*ff*) dynamic. The third system features a piano (*p*) section with an *espressivo* marking. The fourth system includes a crescendo (*cresc.*) and a piano (*p*) section. The fifth system shows a fortissimo (*f*) section with a crescendo. The sixth system concludes with a diminuendo (*dimin.*) and a piano (*p*) section. The notation is in a key with two flats and includes various musical ornaments and performance instructions.

a) Diese Octaven werden, wie alle Octaven und Accorde, die weder mit Bogen, noch mit Punkten, noch mit beidem versehen sind, getrennt angeschlagen. Mit diesem Zeichen (sogenanntes gebundenes Staccato) ist stets ein gewisser Grad von Ausdruck verbunden.

The musical score consists of six systems of staves. The first system shows a complex piano introduction with many sixteenth and thirty-second notes, including triplets and fingerings. The second system features a melodic line in the right hand with a *cresc.* marking, while the left hand provides harmonic support. The third system includes a *poco allargando* section with a *con forza* marking and a first ending labeled 'a)'. The fourth system continues with a *cresc.* in the right hand and a *p* marking in the left. The fifth system shows a *cresc.* in the right hand and a *f* marking in the left. The sixth system concludes with a *cresc.* in the right hand and a *p* marking in the left, ending with a final chord.

a) Trotz des *f* muss sich hier und bei der spätern Paralellstelle das Pianoforte unterordnen.

First system of musical notation. The bass staff begins with a *p* (piano) dynamic. The treble staff features a *f* (forte) dynamic. The system includes various musical notations such as notes, rests, and slurs.

Second system of musical notation. The bass staff includes dynamics *f*, *dim.* (diminuendo), *p*, *f*, and *p*. The treble staff includes dynamics *f* and *p*. The system includes various musical notations such as notes, rests, and slurs.

Third system of musical notation. The bass staff includes dynamics *f* and *p*. The treble staff includes dynamics *f* and *p*. The system includes various musical notations such as notes, rests, and slurs.

Fourth system of musical notation. The bass staff includes dynamics *cresc.* (crescendo), *f*, and *f marcato*. The treble staff includes dynamics *cresc.* and *f marcato*. The system includes various musical notations such as notes, rests, and slurs.

Fifth system of musical notation. The bass staff includes dynamics *f*, *f*, *f più f*, and *f più f*. The treble staff includes dynamics *f* and *f più f*. The system includes various musical notations such as notes, rests, and slurs.

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clef) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, slurs, and articulations.

System 1: The first system begins with a forte (*ff*) dynamic. The right hand features a complex, rapid passage with many beamed sixteenth and thirty-second notes. The left hand has a more rhythmic accompaniment with some triplets. The system concludes with a *Ped.* (pedal) marking and two asterisks (*).

System 2: The second system continues the rapid right-hand passage. It includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The left hand has some triplets. The system ends with a *simile* marking.

System 3: The third system features a *dim.* (diminuendo) marking. The right hand has a series of slurred notes, and the left hand has a more active accompaniment. The system ends with a *dim.* marking.

System 4: The fourth system begins with a *pp* (pianissimo) dynamic. The right hand has a series of slurred notes, and the left hand has a more active accompaniment. The system ends with a *pp* marking.

System 5: The fifth system continues the rapid right-hand passage. It includes a *p* (piano) dynamic. The left hand has some triplets. The system ends with a *p* marking.

System 6: The sixth system begins with a *pizz.* (pizzicato) marking. The right hand has a series of slurred notes, and the left hand has a more active accompaniment. The system ends with a *dim.* marking.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical elements such as notes, rests, slurs, and fingerings.

System 1: The first system begins with a forte (*f*) dynamic. The right hand features a series of chords and single notes, while the left hand plays a more active line with eighth and sixteenth notes. A *più f* marking appears in the middle of the system.

System 2: The second system continues the piece, featuring a *cresc. sempre* (crescendo sempre) marking. The right hand has a melodic line with slurs, and the left hand provides a rhythmic accompaniment. A *più f* marking is also present.

System 3: The third system shows a continuation of the musical themes. The right hand has a melodic line with slurs, and the left hand has a more active line. A *sempre più f* marking is present.

System 4: The fourth system features a *sf* (sforzando) marking. The right hand has a melodic line with slurs, and the left hand has a more active line. A *sempre più f* marking is also present.

System 5: The fifth system features a *sf* marking. The right hand has a melodic line with slurs, and the left hand has a more active line. A *sempre f* marking is also present.

System 6: The sixth system features a *sf* marking. The right hand has a melodic line with slurs, and the left hand has a more active line. A *sempre f* marking is also present.

This page contains six systems of musical notation, each consisting of a single melodic line (likely for a violin or flute) and a piano accompaniment (piano and bass staves). The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: The piano part begins with a series of chords. The melodic line starts with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The piano part has a *p* dynamic and an *espress.* (espressivo) marking. The system ends with a *Ped.* (pedal) instruction.

System 2: The piano part features a *cresc.* marking. The system ends with a *Ped.* instruction.

System 3: The piano part includes a *dimin.* (diminuendo) marking. The system ends with a *Ped.* instruction.

System 4: The piano part includes a *pp* (pianissimo) marking and a *cresc.* marking. The system ends with a *Ped.* instruction.

System 5: The piano part includes a *p* dynamic and a *cresc.* marking. The system ends with a *Ped.* instruction.

System 6: The piano part includes a *f* (forte) dynamic and a *dim.* (diminuendo) marking. The system ends with a *Ped.* instruction.

Throughout the piece, there are several asterisks (*) marking specific points in the music. The notation is in a key signature of one flat (B-flat) and a 2/4 time signature.

This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble and bass staff for each system. The key signature has one flat (B-flat), and the time signature is 3/4. The piece features a variety of musical elements, including:

- System 1:** Starts with a piano (*p*) dynamic. The right hand has a melodic line with triplets and slurs. The left hand has a bass line with triplets and slurs. Dynamics include *p*, *f*, and *cresc.*
- System 2:** Continues the melodic and bass lines. Dynamics include *f* and *cresc.*
- System 3:** Features a more complex melodic line in the right hand. Dynamics include *f* and *sf*.
- System 4:** Includes a *cresc.* marking and a *sf* dynamic. The right hand has a melodic line with slurs and ties.
- System 5:** Features a *sf* dynamic and a *con forza* marking. The right hand has a melodic line with slurs and ties. Dynamics include *sf*, *f sempre*, and *sf*.
- System 6:** Ends with a piano (*p*) dynamic. The right hand has a melodic line with slurs and ties. Dynamics include *p* and *cresc.*

This page contains six systems of musical notation for a piano piece. The notation includes various dynamics, articulation, and fingerings.

- System 1:** Features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *piu f* (pianissimo forte). The left hand has a 4-measure rest.
- System 2:** Continues the melody and bass line. Dynamics include *dimin.* (diminuendo) and *dim.* (diminuendo). The left hand has a 4-measure rest.
- System 3:** Features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *p* (piano) and *marcato* (marked). The left hand has a 4-measure rest.
- System 4:** Continues the melody and bass line. Dynamics include *f* (forte) and *cresc.* (crescendo). The left hand has a 4-measure rest.
- System 5:** Features a piano introduction with a melody in the right hand and a bass line in the left hand. Dynamics include *f* (forte) and *leggiere* (leggiero). The left hand has a 4-measure rest.
- System 6:** Continues the melody and bass line. Dynamics include *pp* (pianissimo) and *p* (piano). The left hand has a 3-measure rest.

This page of musical notation contains six systems of staves, primarily for piano accompaniment. The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics and performance instructions are interspersed throughout the score.

System 1: Features a *pizz.* (pizzicato) instruction. Dynamics include *dim.* (diminuendo) and *pp* (pianissimo). Fingerings 1, 2, 4, and 2 are indicated.

System 2: Includes an *arco* (arco) instruction. Dynamics range from *p* (piano) to *f* (forte). Crescendo (*cresc.*) and decrescendo (*dimin.*) markings are present.

System 3: Features a *con fuoco* (with fire) instruction. Dynamics include *mf* (mezzo-forte) and *f* (forte). Crescendo (*cresc.*) markings are used.

System 4: Includes the instruction *sempre cre* (always crescendo). Dynamics include *f* (forte).

System 5: Features the instruction *scen - do*. Dynamics include *ff* (fortissimo).

System 6: Continues the musical notation with various notes and rests.

Andante. ♩ = 104.

The musical score consists of seven systems of grand staves. The key signature is two flats (B-flat major), and the time signature is 3/4. The tempo is marked 'Andante' with a metronome indication of 104. The dynamics range from *p* (piano) to *sf* (sforzando) and *pp* (pianissimo). The piece includes various articulations such as accents and slurs, and is heavily marked with fingerings. The final system ends with a double bar line and a final chord.

453 H. P. 451

This page of musical notation consists of six systems, each with a grand staff (treble and bass clef). The music is written in a key with one sharp (F#) and a common time signature. The notation includes various musical elements:

- System 1:** Features a *ten.* (tension) marking and a *sf* (sforzando) dynamic. The right hand has a series of chords and single notes, while the left hand has a more active, rhythmic pattern.
- System 2:** Includes a *cresc.* (crescendo) marking and a *p* (piano) dynamic. The right hand continues with chords, and the left hand has a more active, rhythmic pattern.
- System 3:** Includes a *cresc.* (crescendo) marking and a *dimin.* (diminuendo) marking. The right hand continues with chords, and the left hand has a more active, rhythmic pattern.
- System 4:** Includes a *p* (piano) dynamic and a *sf* (sforzando) dynamic. The right hand continues with chords, and the left hand has a more active, rhythmic pattern.
- System 5:** Includes a *p* (piano) dynamic and a *sf* (sforzando) dynamic. The right hand continues with chords, and the left hand has a more active, rhythmic pattern.
- System 6:** Includes a *dimin.* (diminuendo) marking and a *dimin.* (diminuendo) marking. The right hand continues with chords, and the left hand has a more active, rhythmic pattern.

The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece concludes with a final chord in the right hand and a rest in the left hand.

pizz.

pp

quasi pizz. senza Pedale

sf

sempre pizz.

dimin.

arco

p

cresc.

f

pizz.

f cresc.

f

sempre cresc.

Ped.

This page of musical notation is for a piano piece, featuring five systems of staves. The notation includes complex fingerings, dynamics, and articulations.

System 1: The first system shows a bass line with a *dimin.* marking and a treble line with a *f* marking and a *dimin.* marking. The right hand has a *pp* marking and a *dimin.* marking. The left hand has a *pp* marking and a *dimin.* marking. The system ends with a *Ped.* marking and a *5 3 ** marking.

System 2: The second system shows a bass line with a *pp* marking and a *cresc.* marking. The treble line has a *cresc.* marking and a *f* marking. The right hand has a *pp* marking and a *cresc.* marking. The left hand has a *pp* marking and a *cresc.* marking. The system ends with a *in tempo* marking and a *leggiere* marking.

System 3: The third system shows a bass line with a *f* marking and a *cresc.* marking. The treble line has a *f* marking and a *cresc.* marking. The right hand has a *f* marking and a *cresc.* marking. The left hand has a *f* marking and a *cresc.* marking. The system ends with a *pesante* marking and a *cresc.* marking.

System 4: The fourth system shows a bass line with a *f* marking and a *cresc.* marking. The treble line has a *f* marking and a *cresc.* marking. The right hand has a *f* marking and a *cresc.* marking. The left hand has a *f* marking and a *cresc.* marking. The system ends with a *pesante* marking and a *cresc.* marking.

System 5: The fifth system shows a bass line with a *f* marking and a *cresc.* marking. The treble line has a *f* marking and a *cresc.* marking. The right hand has a *f* marking and a *cresc.* marking. The left hand has a *f* marking and a *cresc.* marking. The system ends with a *pesante* marking and a *cresc.* marking.

This page of musical notation is for a piano piece, likely in the key of B-flat major or D-flat major, given the key signature. It consists of five systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as notes, rests, and ornaments, along with dynamic markings and performance instructions.

System 1: The first system begins with a *pizz.* (pizzicato) marking and a *p* (piano) dynamic. The right hand features a series of sixteenth-note runs, with a *cresc.* (crescendo) marking. The left hand provides a steady accompaniment. A *leggiere* (light) marking is present above the right hand. The system concludes with a *p* dynamic and a *cresc.* marking.

System 2: The second system continues the melodic development in the right hand, with a *dimin.* (diminuendo) marking. The left hand maintains its accompaniment. A *cresc.* marking is present in the right hand.

System 3: The third system introduces a *arco* (arco) marking and a *p* dynamic. The right hand features a series of sixteenth-note runs, with a *dimin.* marking. The left hand continues its accompaniment. A *cresc.* marking is present in the right hand.

System 4: The fourth system features a *cresc.* marking in the right hand, followed by a *f* (forte) dynamic. The right hand continues with sixteenth-note runs, and the left hand provides a steady accompaniment. A *p* dynamic is marked at the end of the system.

System 5: The fifth system begins with a *cresc.* marking in the right hand, followed by a *f* dynamic. The right hand continues with sixteenth-note runs, and the left hand provides a steady accompaniment. A *pizz.* (pizzicato) marking and a *pp* (pianissimo) dynamic are marked at the end of the system.

Allegro assai. $\text{♩} = 92$.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The tempo is marked 'Allegro assai' with a quarter note equal to 92 beats per minute. The first system includes the instruction 'p cantabile' in the upper staff and 'p' in the lower staff. The second system features a '3' (triple) in the lower staff. The third system has a 'p' in the upper staff and a '4' in the lower staff. The fourth system includes 'cresc.' and 'sf' (sforzando) markings. The fifth system has 'cresc.', 'f' (forte), and 'p' (piano) markings. The sixth system includes 'cresc.', 'f', and 'p' markings. The score is rich in musical detail, including various articulations, slurs, and fingerings (e.g., 3, 2, 2, 2, 3, 4, 5, 4, 5).

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of five systems of staves, each with a grand staff (treble and bass clef) and a single bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The notation is characterized by complex rhythmic patterns, including sixteenth and thirty-second notes, and frequent use of dynamic markings such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *assai animato*. The piece features a variety of textures, from dense chordal passages to more melodic lines. The notation is written in a clear, professional style, typical of the era.

This page contains five systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and fingerings.

System 1: The first system begins with a treble staff and a bass staff. The treble staff has a *fp* dynamic marking. The bass staff has a *f* dynamic marking. The system includes a *ped.* marking and a *simile* marking.

System 2: The second system continues the piece. It features a *sf* dynamic marking and a *ped.* marking. The system includes a *simile* marking and a *ped.* marking.

System 3: The third system continues the piece. It features a *sf* dynamic marking and a *f leggiero* dynamic marking. The system includes a *ped.* marking and a *ped.* marking.

System 4: The fourth system continues the piece. It features a *ff* dynamic marking and a *marcato* marking. The system includes a *ped.* marking and a *ped.* marking.

System 5: The fifth system continues the piece. It features a *sf* dynamic marking and a *sf* dynamic marking. The system includes a *ped.* marking and a *ped.* marking.

Musical score for piano and voice, page 22. The score consists of five systems of staves.

- System 1:** Piano part begins with *ff* and *p* markings. The voice part has a *p* marking and a crescendo hairpin.
- System 2:** Piano part features *ff* and *p tranquillo* markings. The voice part has a *p* marking and a crescendo hairpin.
- System 3:** Piano part includes *cresc.* and *espress.* markings. The voice part includes *cresc.* markings.
- System 4:** Piano part includes *ten.* and *f* markings. The voice part includes *ten.* and *f* markings. Lyrics: *sempre cre*, *scen*, *do*.
- System 5:** Piano part includes *f dimin.* and *p* markings. The voice part includes *do*, *dolce*, *p*, and *ten.* markings.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The key signature is B-flat major (two flats). The notation includes various musical elements such as notes, rests, slurs, and dynamic markings.

- System 1:** The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *cresc.* (crescendo).
- System 2:** The right hand continues with chords, and the left hand has a more active line. Dynamics include *p* and *cresc.* The tempo marking *assai animato* appears above the staff.
- System 3:** The right hand plays a series of chords, and the left hand has a more active line. Dynamics include *f* (forte) and *cresc.* The tempo marking *al* (allegro) appears above the staff.
- System 4:** The right hand plays a series of chords, and the left hand has a more active line. Dynamics include *f* and *cresc.*
- System 5:** The right hand plays a series of chords, and the left hand has a more active line. Dynamics include *f* and *cresc.*
- System 6:** The right hand plays a series of chords, and the left hand has a more active line. Dynamics include *f* and *cresc.*

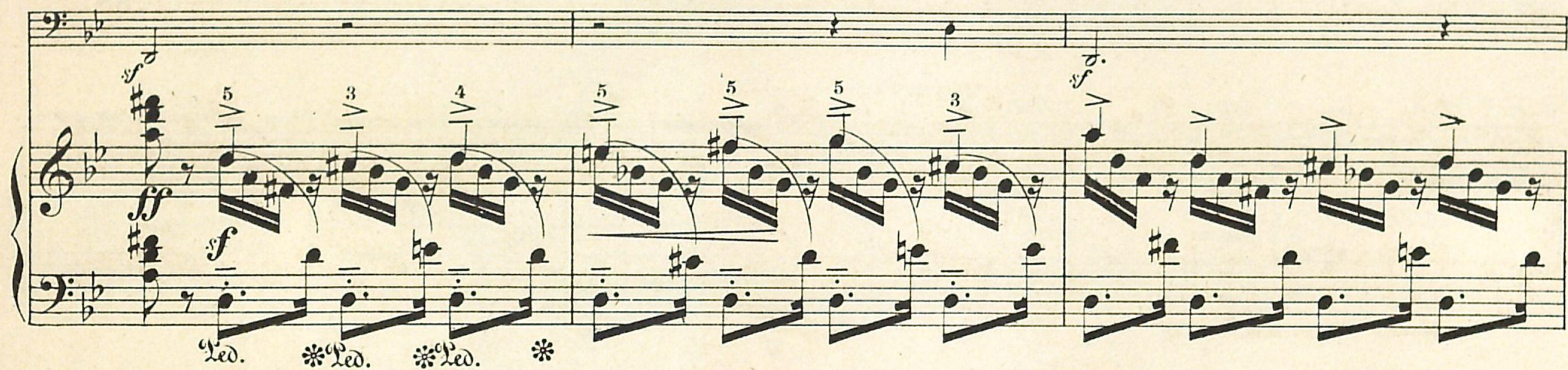
This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The notation includes various musical elements such as dynamics, articulation, and fingerings.

- System 1:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.
- System 2:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.
- System 3:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.
- System 4:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.
- System 5:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.
- System 6:** The grand staff begins with a forte (*f*) dynamic. The bass staff has a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The grand staff ends with a forte (*f*) dynamic.

Additional markings include *più f*, *f p*, *ped.*, and various fingerings (e.g., 1, 2, 3, 4, 5).



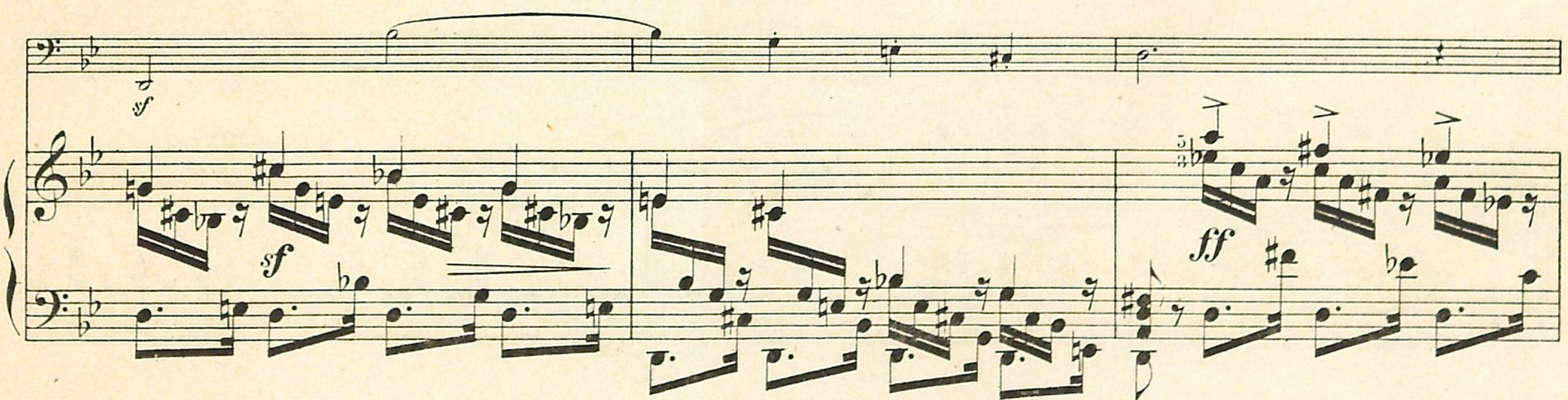
First system of musical notation. The bass staff begins with a series of notes marked *f*. The treble staff features a complex, rapid melodic line with slurs and fingerings (1, 2, 4, 5, 3, 2, 1, 3, 3). A *cresc.* marking is present in the middle of the system.



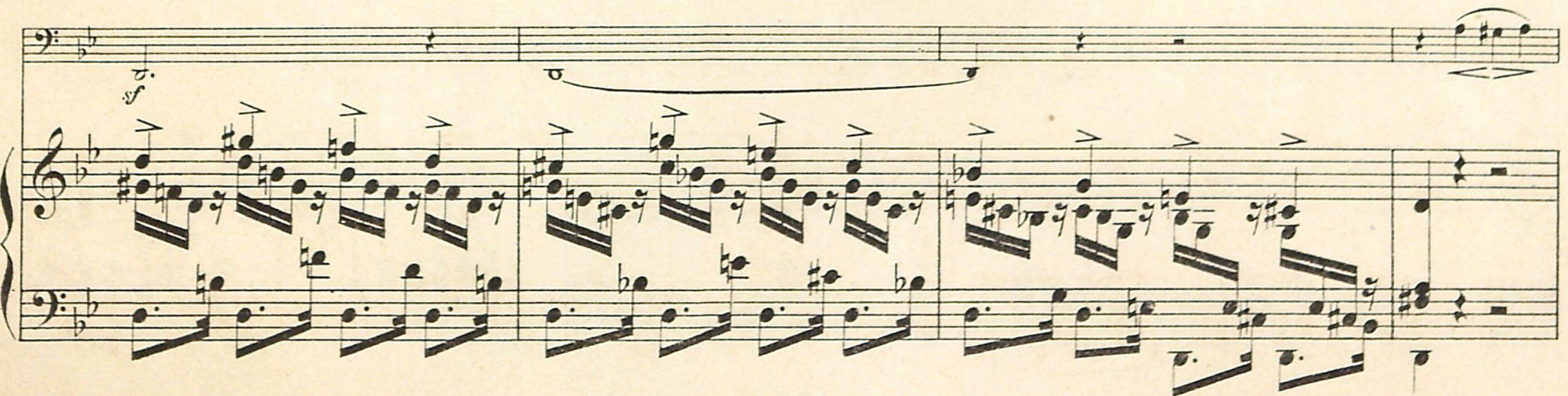
Second system of musical notation. The treble staff continues with rapid, slurred passages, including fingerings (5, 3, 4, 5, 5, 3). The bass staff has a steady accompaniment. The system concludes with a *ff* marking and a *sed.* instruction.



Third system of musical notation. The treble staff features rapid, slurred passages with fingerings (5, 5, 5, 4, 4). The bass staff continues with a steady accompaniment. The system concludes with a *ff* marking.



Fourth system of musical notation. The treble staff features rapid, slurred passages with fingerings (5, 5, 5, 5). The bass staff continues with a steady accompaniment. The system concludes with a *ff* marking.



Fifth system of musical notation. The treble staff features rapid, slurred passages with fingerings (5, 5, 5, 5). The bass staff continues with a steady accompaniment. The system concludes with a *ff* marking.

The musical score is arranged in six systems, each consisting of a vocal line and a piano accompaniment line. The key signature is one flat (B-flat), and the time signature is 3/4.

System 1: The vocal line begins with a forte (*f*) dynamic and a melodic line. The piano accompaniment features a series of chords and arpeggios, marked with *f* and *dim.* (diminuendo). The lyrics "mi", "nuen", and "do" are present.

System 2: The vocal line continues with a melodic line, marked with *ten.* (tenuto). The piano accompaniment features a series of chords and arpeggios, marked with *p* (piano) and *dolce* (dolce). The lyrics "mi", "nuen", and "do" are present.

System 3: The vocal line continues with a melodic line, marked with *ten.* (tenuto). The piano accompaniment features a series of chords and arpeggios, marked with *p* (piano) and *dolce* (dolce). The lyrics "mi", "nuen", and "do" are present.

System 4: The vocal line continues with a melodic line, marked with *ten.* (tenuto). The piano accompaniment features a series of chords and arpeggios, marked with *p* (piano) and *dolce* (dolce). The lyrics "mi", "nuen", and "do" are present.

System 5: The vocal line continues with a melodic line, marked with *ten.* (tenuto). The piano accompaniment features a series of chords and arpeggios, marked with *p* (piano) and *dolce* (dolce). The lyrics "mi", "nuen", and "do" are present.

System 6: The vocal line continues with a melodic line, marked with *ten.* (tenuto). The piano accompaniment features a series of chords and arpeggios, marked with *p* (piano) and *dolce* (dolce). The lyrics "mi", "nuen", and "do" are present.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, accidentals, and dynamic markings.

The first system features a grand staff with a *p cresc.* marking in the bass staff and a *cresc.* marking in the treble staff. The second system includes a *cresc.* marking in the bass staff and a *f* marking in the treble staff. The third system has a *f* marking in the bass staff and a *f* marking in the treble staff. The fourth system includes a *f* marking in the bass staff and a *f* marking in the treble staff. The fifth system has a *f* marking in the bass staff and a *f* marking in the treble staff. The sixth system includes a *ff* marking in the bass staff and a *marcato* marking in the treble staff.

The notation also includes various articulations such as slurs, ties, and accents. The piece concludes with a *marcato* marking in the bass staff.

This image shows a page from a musical score, likely for a piano. The score is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of five systems of staves. Each system typically has a grand staff (treble and bass clef) and a single bass staff. The notation is highly detailed, featuring many sixteenth notes, triplets, and slurs. Dynamic markings are prominent throughout, including 'sf' (sforzando), 'mf' (mezzo-forte), 'f' (forte), 'più f' (più forte), and 'ff' (fortissimo). Performance instructions like 'con fuoco' (with fire) and 'cresc.' (crescendo) are also present. The page ends with a double bar line and a fermata over the final notes.

The musical score is written for piano and includes the following elements:

- System 1:** Features a treble and bass staff. The treble staff has a *ff* dynamic and a *dimin.* instruction. The bass staff has a *ff* dynamic and a *dimin.* instruction. There are asterisks (*) at the end of the system.
- System 2:** Features a treble and bass staff. The treble staff has a *ten.* instruction. The bass staff has a *dimin.* instruction and a *p* dynamic. There are asterisks (*) at the end of the system.
- System 3:** Features a treble and bass staff. The treble staff has a *espress.* instruction. The bass staff has a *espress.* instruction and a *dimin.* instruction. There are asterisks (*) at the end of the system.
- System 4:** Features a treble and bass staff. The treble staff has a *dimin.* instruction and a *pp* dynamic. The bass staff has a *dimin.* instruction and a *pp* dynamic. There are asterisks (*) at the end of the system.
- System 5:** Features a treble and bass staff. The treble staff has a *dimin.* instruction. The bass staff has a *smorz. sempre* instruction and a *pp* dynamic. There are asterisks (*) at the end of the system.

Für Horn mit Pianofortebegleitung.		M.	Pf.
Betrich, Alb.,			
Op. 27. Einleitung und Romanze für Horn		2	50
Für Flöte mit Pianofortebegleitung.			
Popp, Wilh.,			
Op. 210. Zweites Concertstück		3	50
Op. 212. Sechs leichte und brillante Fantasien über die beliebtesten englischen und amerikanischen Volkslieder.			
Op. 293. Fantasie „Die Königin von Saba“		3	—
Op. 27. Divertimento (Wilh. Popp)		2	—
Für Pianoforte, Violine und Violoncello. (Trios)			
Mendelssohn, F.,			
Clavier-Trios (Speidel, Singer, Cossmann).			
Op. 49 in D-moll		1	50
Op. 66 in C-moll		1	50
Beide Clavier-Trios in einem Bande gebunden		5	—
Für Pianoforte, zwei Violinen, Viola und Violoncello. (Quintette)			
Grädener, Carl, G. P.,			
Op. 57. Zweites Quintett		10	50
Goldmark, Carl,			
Op. 30. Quintett		20	—
Für Pianoforte, zwei Violinen, Viola, Violoncello u. Bass.			
Labitzky, Aug.,			
Op. 45. Der Traum der Sennerin. Idylle		3	—
Für Violine allein.			
Kreutzer, Rud., (Singer)			
42 Etuden		1	50
Florillo, F., (Singer)			
36 Etuden		1	20
Rode, P., (Singer)			
24 Capricen		1	50
Rovelli, P., (Singer)			
12 Capricen		—	60
Für Flöte allein.			
Popp, W.,			
Op. 212. Sechs leichte Fantasien über die beliebtesten engl. u. amerik. Volkslieder. Jedes Heft à 1 M.		6	—
Für Pianoforte zu zwei Händen.			
Bendel, Franz,			
Op. 135. Sechs deutsche Märchenbilder.			
Nr. 1. Frau Holle		2	—
Nr. 2. Schneewittchen		2	25
Nr. 3. Aschenbrödel		2	25
Nr. 4. Die Bremer-Stadtmusikanten		2	—
Nr. 5. Rothkäppchen		2	—
Nr. 6. Hans im Glück		1	75
Giese, Th.,			
Op. 143. Erinnerungen an Hatfield. Brillant-Polka		1	25
Op. 144. Victoria-Walzer		1	50
Op. 145. Imperial-Walzer		1	75
Op. 146. „Lebewohl“ Fantasiestück		1	50
Godfrey, Henry,			
„Vereinsball-Tänze“			
Nr. 1. Bivouac-Polka		—	50
Nr. 2. Elan-Walzer		—	75
Nr. 3. Elisabeth-Polka		—	50
Nr. 4. „Leichte Brise“ Walzer		—	75
Nr. 5. Schneeglöckchen-Polka		—	50
Nr. 6. Kaiser-Quadrille		1	—
Goldmark, Carl,			
Op. 27. Nr. 1. Einleit. z. Oper „Die Königin v. Saba“		1	50
Op. 27. Nr. 2. Festlicher Einzugs-Marsch aus der Oper „Die Königin von Saba“		2	50
Op. 27. Nr. 3. Einleitung zum II. Act der Oper „Die Königin von Saba“		2	—
Op. 27. Nr. 4. Ballet-Musik aus der Oper „Die Königin von Saba“		4	—
Op. 27. Potpourri aus der Oper „Die Königin von Saba“ von H. Cramer		2	—
Op. 27. Potpourri aus der Oper „Die Königin von Saba“ von Walter v. Rosen (leichter)		2	—
Händel, G. F.,			
Sämmtliche Clavier-Werke (Reinecke) complet in einem Bande		5	—
Einzel-Ausgabe.			
Sammlung I.			
Heft 1. Suite I. Prélude, Allemande, Courante, Gigue		—	40
Heft 2. Suite II. Adagio, Allegro, Adagio Allegro		—	35
Heft 3. Suite III. Prélude, Allegro, Allemande, Courante, Air con Variazioni, Presto		—	60
Heft 4. Suite IV. Allegro, Allemande, Courante, Sarabande, Gigue		—	40
Heft 5. Suite V. Prélude, Allemande, Courante, Air con Variazioni (Grobtschmid-Var.)		—	40
Heft 6. Suite VI. Prélude, Largo, Allegro, Gigue		—	35
Heft 7. Suite VII. Ouverture, Andante, Allegro, Sarabande, Gigue, Passacaille		—	50
Heft 8. Suite VIII. Prélude, Allegro, Allemande, Courante, Gigue		—	40
Sammlung II.			
Heft 9. Nr. 1. Prélude, Aria con Variazioni, Menuetto		—	35
Heft 10. Nr. 2. Chaconne		—	35

Händel, G. F.,		M.	Pf.
Heft 11. Nr. 3. Allemande, Allegro, Aria, Gigue, Menuetto con Variazioni		—	35
Heft 12. Nr. 4. Allemande, Courante, Sarabande con Variazioni, Gigue		—	30
Heft 13. Nr. 5. Allemande, Sarabande, Gigue		—	30
Heft 14. Nr. 6. Allemande, Courante, Gigue		—	30
Heft 15. Nr. 7. Allemande, Courante, Sarabande, Gigue		—	30
Heft 16. Nr. 8. Allemande, Allegro, Courante, Aria, Menuetto, Gavotta, Gigue		—	50
Heft 17. Nr. 9. Chaconne		—	60
Sammlung III.			
Heft 18. Nr. 1. Suite: Allemande, Courante, Sarabande, Gigue		—	30
Heft 19. Nr. 2. Suite: Allemande, Courante, Sarabande, Gigue		—	30
Heft 20. Nr. 3. und 4. Capriccio. Fantasia		—	35
Heft 21. Nr. 5. und 6. Chaconne — Lesson		—	40
Heft 22. Nr. 7. und 8. Courante e due Menuetti — Capriccio		—	35
Heft 23. Nr. 9. 10. u. 11. Préludio et Allegro — Sonatina — Sonata		—	40
Heft 24. Nr. 12. Sonata: Allegro, Trio, Gavotte		—	35
Sammlung IV.			
Heft 25. Fuga I und II		—	35
Heft 26. Fuga III und IV		—	35
Heft 27. Fuga V und VI		—	35
— Allemande und Fuge aus der E-moll Suite. Für den Concertvortrag bearb. von Wilh. Speidel		1	50
Haydn, Joseph,			
Sonaten (Speidel) compl. in 2 Bdn. geh. (à 1.50)		3	—
— „ „ compl. in 1 Band gebunden		5	—
Einzel-Ausgabe.			
Nr. 1. in D		—	35
Nr. 2. in C-moll		—	35
Nr. 3. in Es-moll		—	40
Nr. 4. in B		—	35
Nr. 5. in Es		—	50
Nr. 6. in G-moll		—	40
Nr. 7. in Es		—	50
Nr. 8. in C		—	40
Nr. 9. in H-moll		—	40
Nr. 10. in C		—	40
Nr. 11. in D		—	35
Nr. 12. in G		—	40
Nr. 13. in E		—	35
Nr. 14. in Es		—	40
Nr. 15. in As		—	50
Nr. 16. in D		—	35
Nr. 17. in G		—	35
Nr. 18. in C		—	50
Nr. 19. in G		—	40
Nr. 20. in F		—	40
Hill, Wilh.,			
Op. 32. Sechs Characterstücke		3	—
Op. 33. Vier Albumblätter		1	75
Op. 34. Impromptu-Valse		1	75
Kleinmichel, Rich.,			
Op. 14. Neues Jugendalbum		3	50
Op. 17. Albumblätter. Heft I		3	—
Heft II		3	—
Kölling, Charles,			
Op. 96. Le papillon d'amour		1	50
Op. 97. Caprice héroïque		1	50
Op. 98. La vivandière		2	—
Op. 99. La cavallerie allemande		2	—
Op. 105. Le désir ardent		1	75
Op. 107. La belle Bohémienne		1	75
Op. 111. Der Wassermann		2	25
Krug, D.,			
Op. 270. Le Désir		1	50
Op. 272. Ungarische Weisen. Heft I		1	50
Heft II		1	50
Op. 273. Fragmentarische Improvisationen als Anleitung zum Präludien und freien Fantasien		2	25
Labitzky, Aug.,			
Op. 45. Der Traum der Sennerin. Idylle		1	50
Langhans, Louise,			
Gartenscene aus „Die Königin v. Saba“. Freibearb.		2	50
Lee, Maurice,			
4 Compositions de Salon.			
Nr. 1. Fantaisie sur la barcarolle d'Obéron		2	—
Nr. 2. Loin de la Patrie. Romance		1	50
Nr. 3. An bord de la Fontaine		1	50
Nr. 4. Fantaisie sur la canzone de Rigoletto: La donna è mobile		2	—
Lenormand, René,			
Op. 2. Quatre Pièces		2	—
Lindblad, Otto,			
Op. 45. Kinder im Garten, leichte Characterstücke		2	50
Op. 46. Leichte Sonatine		1	50
Löw, Joseph,			
Op. 131. Vöglein im Erlengrün		1	50
Op. 132. An der Quelle		1	50
Op. 133. Mädchen am Bach		1	50
Op. 134. Souvenir de Lisolei		1	50
Mendelssohn, F.,			
Lieder ohne Worte (Speidel) in 1 Bande geh.		2	—
in einem Bande gebunden		4	50
Einzel-Ausgabe:			
Op. 19. Heft 1.		—	50
Op. 30. Heft 2.		—	50
Op. 38. Heft 3.		—	60
Op. 58. Heft 4.		—	60
Op. 62. Heft 5.		—	40

		M.	Pf.
Mendelssohn, F.,			
— Op. 67. Heft 6.		—	50
— Op. 85. Heft 7.		—	50
— Op. 102. Heft 8.		—	40
— Pianoforte-Werke (Speidel) Band I geheftet		2	—
<i>enthaltend einzeln:</i>			
— Op. 5. Capriccio in Fis-moll		—	50
— Op. 14. Rondo capriccioso in E		—	40
— Op. 16. Drei Phantasien oder Capricen		—	50
— Op. 25. Concert in G-moll		—	80
Andante cantabile und Presto agitato		—	50
— Op. 33. Nr. 1. Erstes Capriccio in A-moll		—	50
— Op. 33. Nr. 2. Zweites Capriccio in E		—	40
— Op. 33. Nr. 3. Drittes Capriccio in B-moll		—	40
— Op. 72. Sechs Kinderstücke		—	40
— Pianoforte-Werke (Speidel) Band II geheftet		2	—
<i>enthaltend einzeln:</i>			
— Op. 22. Capriccio brillant		—	60
— Op. 28. Phantasie in Fis-moll		—	50
— Scherzo a capriccio in Fis-moll		—	40
— Op. 35. Nr. 1. Präludium und Fuge in B-moll		—	50
— Op. 35. Nr. 2. Präludium und Fuge in D		—	40
— Op. 35. Nr. 3. Präludium und Fuge in H-moll		—	40
— Op. 35. Nr. 4. Präludium und Fuge in As		—	40
— Op. 35. Nr. 5. Präludium und Fuge in F-moll		—	40
— Op. 35. Nr. 6. Präludium und Fuge in B		—	40
— Op. 54. Variations sérieuses		—	50
— Op. 82. Variationen in Es		—	40
— Pianoforte-Werke (Speidel) Band I und II in einem Bande gebunden		6	—
Niemann, Rud.,			
— Op. 12. Novelette		1	75
— Op. 13. Barearolle		1	75
— Op. 15. Humoreske		1	50
— Op. 16. Gavotte		1	—
— Op. 17. Concert-Walzer		2	—
Oberdörfler, C. Ad.,			
— Op. 2. Vier Walzer		1	75
— Op. 3. Zwei Impromptus		1	75
— Op. 4. Sechs Clavierstücke		2	—
Popp, Wilh.,			
— Op. 208. Die Trompete von Gravelotte. Fantasie		1	25
— Op. 213. Jubelhymnus, Marsch-Fantasie		2	—
Scholz, Bernh.,			
— Potpourri aus der Oper „Golo“, von Hr. Cramer		2	—
Stiehl, Heinr.,			
— Op. 83. Vier Stimmungsbilder		2	25
— Op. 91. Impromptu quasi Toccata		2	—
Winding, Aug.,			
— Cadenzz. Beethovens C-moll. Clavierconcert (Op. 37)		1	50
— Cadenzz. Beethovens G-dur. Clavierconcert (Op. 58)		1	50
Für Pianoforte zu vier Händen.			
Bendel, Frz.,			
— Op. 135. Sechs deutsche Märchenbilder (Rich. Kleinmichel).			
Nr. 1. Frau Holle		3	—
Nr. 2. Schneewittchen		3	—
Nr. 3. Aschenbrödel		3	—
Nr. 4. Die Bremer Stadt-Musikanten		3	—
Nr. 5. Rothkäppchen		3	—
Nr. 6. Hans im Glück		2	25
Biehl, Alb.,			
— Op. 38. Sonatine im Umfange einer Octave		2	—
Godfrey, Henry,			
— „Vereinsball-Tänze“			
Nr. 1. Bivouac-Polka		—	75
Nr. 2. Elan-Walzer		1	50
Nr. 3. Elisabeth-Polka		—	75
Nr. 4. „Leichte Brise“. Walzer		1	—
Nr. 5. Schneeglöckchen-Polka		—	75
Nr. 6. Kaiser-Quadrille		2	—
Goldmark, Carl,			
— Op. 27. Nr. 1. Einleitung zur Oper „Die Königin von Saba“		2	—
— Op. 27. Nr. 2. Festlicher Einzugs-Marsch aus der Oper „Die Königin von Saba“		4	—
— Op. 27. Nr. 3. Einleitung zum II. Act der Oper „Die Königin von Saba“		3	—
— Op. 27. Nr. 4. Ballet-Musik aus der Oper „Die Königin von Saba“		5	—
— Op. 27. Potpourri aus der Oper „Die Königin von Saba“ von H. Cramer		3	—
— Op. 30. Quintett. (F. Gust. Jansen)		10	—
Grädener, Carl, G. P.,			
— Op. 25. Sinfonie		10	50
— Op. 30. Ouverture zu Schiller's „Fiesco“		4	—
Grädener, Herm., (Sohn)			
— Op. 4. Capriccio		3	75
Hill, Wilh.,			
— Op. 31. Jugenderinnerungen.			
Heft 1.		1	75
Heft 2.		2	—
Kiel, Friedr.,			
— Op. 61. Vier Märsche		5	—
Kleinmichel, Rich.,			
— Op. 20. Symphonische Charactertänze			
Nr. 1. Mazurka		2	25
Nr. 2. Czardas		3	—
Nr. 3. Galopp		2	75
Nr. 4. Bolero		2	75
Nr. 5. Walzer		2	25
Nr. 6. Tarantelle		3	50
Kölling, Charles,			
— Op. 97. Caprice héroïque		1	75
Lenormand, René,			
— Op. 3. Trois Marches.			

Lenormand, René,			Speidel, Wilh.,			Dietrich, Alb.,		
Nr. 1. en sol mineur	1	75	— Op. 47. Drei Männerchöre	1	—	— Op. 33. Sechs Lieder cplt.	4	—
Nr. 2. en ré majeur	1	50	Stimmen (à 25 Pf.)	1	—	Einzeln:		
Nr. 3. en sol majeur	1	75	(Nr. 1. Der Morgen, von H. Pfeil. — Nr. 2.			Nr. 1. „An meiner Thür du blühender		
— Op. 5. Petites pièces.			„Friede sei mit Dir“, von Friedr. Hoffmann.			Zweig“ (aus Wolff's Rattenfänger	1	20
Cahier 1.	2	—	— Nr. 3. Frühlingssturm, v. Herm. Rollet.)			von Hameln)		
Cahier 2.	1	75	— Op. 48. Waldestrost. Ged. von Hr. Zeise. (Mit			Nr. 2. „Immer schaut du in die Ferne“		
Niemann, Rud.,			Soloquartett)	1	—	(aus Wolff's Rattenfänger v. Hameln)		80
— Op. 16. Gavotte	1	50	Stimmen (à 25 Pf.)	1	—	Nr. 3. „Unter blühenden Bäumen“ (aus		80
Scholz, Bernh.,			— Op. 51. Fünf Männerchöre	1	50	O. F. Gensichen's Spielmannsweisen		—
— Potpourri aus der Oper „Golo“, von H. Cramer	3	—	Stimmen (à 50 Pf.)	2	—	Nr. 4. „Es führen die Elfen den Reigen“	1	20
Speidel, Wilh.,			(Nr. 1. Hymne an Deutschland, von M.			Nr. 5. „Ueber Liebchens Dache“ (aus O. F.		—
— Op. 50a. Ouverture zu „König Helge“	3	—	Greif. — Nr. 2. Vor der Schlacht, von			Gensichen's Spielmannsweisen)		60
Tausch, Jul.,			G. Jäger. — Nr. 3. Abschied vom Walde,			Nr. 6. Seefahrer's Heimweh („Von des		
— Op. 9. Fest-Ouverture	4	—	von Eichendorff. — Nr. 4. Trinklied, von			Schiffes hohem Rande“, von Rob.	1	20
Weber, C. m. v.,			H. E. Frauenstein. — Nr. 5. Studenten-			Hammerling)		
Clavier-Werke (Kleinmichel).			herz“, von Rob. Prutz.)			Goldmark, Carl,		
— Op. 12. Memento capriccioso	—	50	— Op. 51. Nr. 5. „Studentenherz“ (von Rob.			— Op. 27. Aus der Oper „Die Königin von Saba“:		
— Op. 21. Grosse Polonaise (in Es)	—	60	Prutz)	1	—	Nr. 6. Erzählung Assad's (Tenor)	2	—
— Op. 24. Erste grosse Sonate (in C)	1	20	Stimmen (à 15 Pf.)	—	60	Nr. 7. Scene der Königin im Garten (Sopr.)	2	—
— Op. 39. Zweite grosse Sonate (in As)	1	30	— Op. 52. Nr. 1. Alpennacht, von Fr. Dafert (mit			Nr. 8. Lied Assad's („Magische Düfte“ —		1
— Op. 49. Dritte grosse Sonate (in D-moll)	1	20	Tenor-Solo	1	—	Tenor)		—
— Op. 62. Rondo brillant (in Es)	—	60	Stimmen (à 15 Pf.)	—	60	Nr. 10. Scene Salomo's im Tempel („Blick		1
— Op. 65. Aufforderung zum Tanz (in Des)	—	60	— Op. 52. Nr. 2. Volker's Nachtgesang, von E.			empor“ — Bariton)	1	50
— Op. 70. Vierte grosse Sonate (in E-moll)	1	20	Geibel	1	50	Nr. 14. Scene des Assad (Gebet in der		1
— Op. 72. Polacca brillante (in E)	—	60	Stimmen (à 25 Pf.)	1	—	Wüste — Tenor)	1	50
— Op. 79. Concertstück	1	30	— Op. 53. Volker's Schwanenlied, von F. A. Muth			Grädener, Carl, G. P.,		
— Op. 81. Lebewohl. Phantasie	—	60	Partitur	2	—	— Op. 56. Liebeslieder cplt.	2	25
Chorwerke (mit Begleitung).			Stimmen (à 25 Pf.)	1	—	Einzeln:		
a) Für Männerchor.			— Op. 54. Nr. 1. Schwarzwälder Heimathlied, von			Nr. 1. „Nur Du!“ von A. Schults	—	60
Dietrich, Alb.,			L. Auerbach	1	—	Nr. 2. „Es rauschet in den Wassern“ von		60
— Op. 24. Morgenhymne aus d. Schauspiel „Electra“.			Stimmen (à 15 Pf.)	—	60	Kl. Groth	—	60
Concertstück mit Orchesterbegleitung. Partitur	4	—	— Op. 54. Nr. 2. Waldmorgen, von F. A. Muth,			Nr. 3. Stumm's Verstehen, von A. Schults	—	60
Orchesterstimmen cplt.	7	50	(mit I. Bass-Solo)	1	—	Nr. 4. Dein Angesicht, von Kl. Groth	—	60
(Duplirstimmen: Viol. I, Viol. II, Viola,			Stimmen (à 15 Pf.)	—	60	Nr. 5. Die Liebste schreibt, von A. Schults	—	80
Violoncello à 50 Pf., Bass 25 Pf.)			— Op. 54. Nr. 3. Frater Kellermeister, von F. A.			Hill, Wilh.,		
Chorstimmen: Tenor I und II zusammen	—	50	Muth, (mit II. Bass-Solo)	1	—	— Op. 29. Der Asra (von H. Heine)	1	—
Bass I und II zusammen	—	50	Stimmen (à 25 Pf.)	1	—	— Op. 37. Sechs Gesänge für eine mittlere Stimme		
Clavierauszug	2	50	— Op. 58. Auf den Gräbern der Gefallenen am			complet	2	50
Speidel, Wilh.,			Sedantage. Ged. von C. Schönhardt. Partitur	1	—	Einzeln:		
— Op. 57. Kaiserlied. (Ged. von H. v. Rustige) mit			Stimmen (à 15 Pf.)	—	60	Nr. 1. Stille Sicherheit, von Lenau	—	50
Begleitung von 4 Trompeten, 4 Hörnern, 3 Po-			b) Für gemischten Chor.			Nr. 2. „Flohen die Wolken im Abend-		50
sauen, Ophicleide und Bombardon.			Goldmark, Carl,			winde“, von Fr. Bodenstedt	—	75
Partitur (mit beigesetztem Clavier-Auszug).	2	—	— Op. 24. Im Fuschertal: Sechs Gesänge. Partitur	3	—	Nr. 3. Im Frühling, von Bodenstedt	—	75
Orchesterstimmen cplt.	2	—	Stimmen (à 50 Pf.)	2	—	Nr. 4. Unter den Zweigen, von P. Heyse	—	50
Chorstimmen (à 15 Pf.)	—	60	Speidel, Wilh.,			Nr. 5. Klage eines Mädchens, v. Ludw. Pfau	—	50
Tausch, Jul.,			— Op. 49. Fünf Lieder	2	—	Nr. 6. Es war im Dorfe Hochzeit, von	—	50
— Op. 12. Concertstück mit Orchesterbegleitung			Stimmen (à 50 Pf.)	2	—	Bodenstedt		
(„Dein Leben schied, dein Ruhm begann“ aus			(Nr. 1. Das erste Grün, von J. Sturm.			Kuntze, C.,		
den hebräischen Melodien von Byron.) Partitur	6	—	— Nr. 2. Frühlingsanfang, von Fr. Oser. —			— Op. 170. Die sterbenden Helden in Frankreich		
Orchesterstimmen cplt.	7	—	Nr. 3. Frühlingsregen, von Fr. Oser. — Nr. 4.			(von E. Fürste)	1	—
(Duplirstimmen: Viol. I, Viol. II, Viola,			Am Kochelsee, von Hoffmann von Fallers-			Müsiol, Rob.,		
Violoncello, Bass à 50 Pf.)			leben. — Nr. 5. Herbststurm, von Fr. Oser.			— Vier Liebeslieder	1	50
Chorstimmen (à 25 Pf.)	1	—	Spohr, Louis,			— Zwei Mädchenlieder (von Paul Heyse)	1	—
Clavierauszug	3	—	— Sechs vierstimmige Lieder	2	—	Reinecke, C.,		
b) Für gemischten Chor.			Stimmen (à 50 Pf.)	2	—	— Op. 117. Voer de Goern. 9 Kinderlieder aus		
Goldmark, Carl,			Nr. 1. Winterlied. — Nr. 2. Die Früh-			dem Quickborn, von Klaus Groth	2	50
— Op. 27. Nr. 2. Festlicher Einzugsmarsch aus			lingszeit. — Nr. 3. Des Menschen Trost,			Scholz, Bernh.,		
der Oper „Die Königin von Saba“. Partitur	10	—	von Müller v. d. Werra. — Nr. 4. Der			— Aus der Oper „Golo“		
Orchesterstimmen cplt.	15	—	Sommerabend, von K. Haltaus. — Nr. 5.			Lied (Nr. 9.) Golo (Tenor)	—	60
(Duplirstimmen: Viol. I, Viol. II, Viola			Das deutsche Lied, von Felim. — Nr. 6.			Arie (Nr. 11.) Golo	1	50
à 75 Pf., Violoncello, Bass à 50 Pf.)			Ode, von G. Berlyn.)			Entre-Act u. Cavatine (Nr. 17) Siegfried (Bariton)	—	90
Chorstimmen (à 25 Pf.)	1	—	c) Für Frauenchor.			Recitativ u. Arioso (Nr. 19.) Genoveva (Sopr.)	—	90
— Op. 27. Nr. 12. Scene (Sopran) mit Chor (Sula-			Grädener, Carl, G. P.,			Recitativ u. Arie (Nr. 20.) Golo (Tenor)	1	50
mith bei Salomo) aus der Oper „Die Königin			— Op. 38a. Drei Marienlieder für 2 Soprane und			Für zwei Singstimmen mit Piano-		
von Saba“. Partitur	4	—	2 Alte	—	75	forte-Begleitung.		
Orchesterstimmen cplt.	8	—	Stimmen (à 25 Pf.)	1	—	Catenhusen, Ernst,		
(Duplirstimmen: Viol. I, Viol. II, Viola,			— Op. 39. Der arme Peter (in 3 Liedern) und			— Op. 4. Drei schottische Duette (Sopr. u. Alt)	2	50
Violoncello, Bass à 30 Pf.)			Lied des Gefangenen von Heine. Für			Dietrich, Alb.,		
Chorstimmen (à 15 Pf.)	—	60	sechs (und fünf) Stimmen	1	50	— Op. 28. Vier Duette (Alt- und Bariton) cplt.	3	75
Clavierauszug mit Text	2	50	Stimmen (à 25 Pf.)	1	50	Einzeln:		
Reinecke, Carl,			Für eine Singstimme mit Begleit. von			Nr. 1. Ruhe der Liebe, von M. Evers	1	—
— Op. 114. Missa brevis (organum ad libitum).			Orchester od. mehrerer Instrumente.			Nr. 2. Trennung, aus der Sammlung rus-		1
Partitur (Orgelstimme)	4	—	Beständig, Otto,			sischer Volkslieder von P. v. Goetze		—
Chorstimmen (à 75 Pf.)	3	—	— Op. 25. Concert-Arie für Sopran m. Begleitung von			Nr. 3. Beharrliche Liebe, aus der Sam-		1
Spohr, Louis,			Violine (oblig.), Violoncello (oblig.) und Pfte.			mlung wendischer Volkslieder von		1
— Der 84. Psalm (nach Milton) für 4 Solo und			Tausch, Jul.,			Haupt und Schmalen		—
4 Chorstimmen mit Orchester. (Deutscher und			— Op. 11. Ave Maria für Sopran mit Orchester-			Nr. 4. „Wann denk' ich Dein“, v. M. Evers	1	50
engl. Text)	9	—	begleitung	2	—	Goldmark, Carl,		
Orchesterstimmen	8	—	Orchesterstimmen cplt.	2	—	— Op. 27. Aus der Oper „Die Königin von Saba“		
(Duplirstimmen: Viol. I, Viol. II, Viola,			(Duplirstimmen: Viol. I, Viol. II, Viola,			Nr. 9. Duett (Königin u. Assad. — Sopr.		2
Violoncello, Bass à 50 Pf.)			Violoncello, Bass à 25 Pf.)			und Tenor)		—
Chorstimmen (à 75 Pf.)	3	—	Für eine Singstimme mit Piano-			Nr. 11. Duett (Salome u. Königin. — Ba-		3
Clavierauszug	6	—	forte-Begleitung.			riton und Sopran)		—
c) Für Frauenchor.			Böle, Heine,			Nr. 13. Duett (Königin u. Assad. — Sopran		3
Goldmark, Carl,			— Op. 21 u. 22. Lieder für die Jugend			und Tenor)		—
— Op. 27. Nr. 5. Scene der Sulamith aus der Op.			— Op. 23. Drei Lieder. (Alt od. Bariton) („Mein			Grädener, Herm., (Sohn),		
„Die Königin von Saba“. Für Sopran-Solo,			Lieb ist eine milde Blume“, von E. Hofer. —			— Fünf Duette (Sopran und Tenor)	3	50
Chor und Orchester	4	—	Der Tod, das ist die kühle Nacht“, von			Nr. 1. „Meine Seele will nicht schlafen		—
Orchesterstimmen cplt.	8	—	Heine. Heine — Lockung von Eichendorff.)			gehen“, von Hoffmann v. Fallersleben. —		—
(Duplirstimmen: Viol. I, Viol. II, Viola,			Catenhusen, Ernst,			Nr. 2. Veilchenluft, von Otto Roquette. —		—
Violoncello, Bass à 30 Pf.)			— Op. 6. Drei deutsche Lieder (Sopr. od. Tenor)			Nr. 3. Ständchen mit Antwort, von Hoff-		—
Chorstimmen (à 30 Pf.)	—	60	Nr. 1. „Gute Nacht“, von O. Haussmann			mann von Fallersleben. — Nr. 4. Nacht,		—
Clavierauszug und Text	2	—	Nr. 2. „Vöglein hat im Fliederbaum“,			von Eichendorff. — Nr. 5. Frühling und		—
Grädener, Carl, G. P.,			von O. Haussmann			Liebe, von Hoffmann von Fallersleben.		—
— Op. 58. Acht Kinderlieder für drei Chor- oder			Nr. 3. „Mein Herz thu' Dich auf“, von			Hill, Wilh.,		
Solisten mit Pianofortebegleitung.			R. Reinick			— Op. 38. Vier Duette für 2 Frauenstimmen cplt.	3	—
Partitur (Clavierstimme)	2	50	— Op. 7. Drei Lieder (Sopr. od. Tenor) v. J. Stinde			Einzeln:		
Stimmen (à 50 Pf.)	1	50	(Nr. 1. Vergebene Frage. — Nr. 2. Die			Nr. 1. Nächstlich, von E. v. Feuchtersleben	—	75
Chorwerke (ohne Begleitung).			Tanzschuhe. — Nr. 3. Spielmann's Werben.)			Nr. 2. „Da drüben“, von T. Moser	1	—
a) Für Männerchor.			Deprosse, Anton,			Nr. 3. Herbstlied, von Bodenstedt	—	75
Kölling, Carl,			— Op. 32. Drei Balladen (Alt oder Bariton)			Nr. 4. „Juchhe!“ von Reinick	1	—
— Op. 106. Das Pfäfflein	—	75	(Nr. 1. Auf brauner Dänenhaide, von P. J.			Grädener, Carl, G. P.,		
Stimmen (à 25 Pf.)	1	—	Willatzen. — Nr. 2. Der Ottensund, von Karl			— Gesammelte Aufsätze über Kunst vorzugsweise		
			Elze. — Nr. 3. Die Botschaft, von Heine.)			Musik	3	—