

Unser Wagner



Zweites Klavier-Album

„Unser Wagner“ No. 2

B. Schott's Böhne

Edition Schott S—2771

UNSER WAGNER

❧ LEICHTES KLAVIER-ALBUM ❧

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I BAND

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n. M. 1.—

B. SCHOTT'S SÖHNE
MAINZ — LEIPZIG — LONDON — BRÜSSEL — PARIS

UNSER WAGNER



No. 1 Erstes Klavier-Album M 1.-

Rienzi, Gebet (Klindworth)	Meistersinger, Preislied (Bell)
Holländer, Spinnerlied (Kleinmichel)	„ Am stillen Herd (Bell)
„ Matrosenchor (Kleinmichel)	Rheingold, Rheintöchter (Bell)
Tannhäuser, Pilgerchor (Kleinmichel)	Walküre, Liebeslied (Bell)
„ Einzug der Gäste, Marsch (L.Tervan)	„ Feuerzauber (Bell)
„ Lied an den Abendstern (Kaiser)	Siegfried, Siegfried und der Waldvogel (Bell)
Lohengrin, Lohengrins Ankunft (Kaiser)	Götterdämmerung, Trauermarsch (Cramer)
„ Brautlied (Kleinmichel)	Parsifal, Gralsszene (Bell)
„ Gralserzählung (Kaiser)	„ Blumenmädchen (Bell)
Tristan, Liebestod (Kaiser)	„ Karfreitagszauber (Bell)

No. 3 Ouvertüren u. Vorspiele für Klavier (Kleinmichel) M 1.-

Ouvertüren zu: Rienzi, Holländer, Tannhäuser
Vorspiele zu: Lohengrin, Tristan, Meistersinger, Parsifal

No. 12/13 Klavier-Album, vierhändig M. 2.- enthaltend die beliebtesten Stücke

No. 7 Parsifal		M. 1.-
14 Tannhäuser	} Gekürzte Auszüge mit hinzugefügten Texten von MAX SPICKER <i>SPICKER-AUSZÜGE</i>	M. 1.-
15 Lohengrin		M. 1.-
16 Meistersinger		M. 1.-
17 Walküre		M. 1.-



RIENZI

MARSCH ÜBER MOTIVE

MARCHE SUR DES MOTIFS — MARCH ON MOTIVES

Alla marcia

PIANO

The first system of the piano score consists of two staves. The treble staff begins with a treble clef, a common time signature, and a key signature of one sharp (F#). It contains a melodic line with eighth and sixteenth notes, accented with upward-pointing triangles. The bass staff starts with a bass clef and contains a rhythmic accompaniment of eighth notes. Dynamics include *f* (forte) and *ff* (fortissimo).

The second system continues the piece. The treble staff features a *legg.* (leggiero) marking. The bass staff has a *ff* marking followed by a *p.* (piano) marking. Below the bass staff, there are six asterisks followed by the word "Red.", indicating a reduction or recording point.

The third system shows a *dim.* (diminuendo) marking in the treble staff and a *p.* marking in the bass staff. Below the bass staff, there are four asterisks followed by the word "Red.", indicating a reduction or recording point.

The fourth system includes a *p.* marking in the treble staff, a *f.* marking in the bass staff, and another *p.* marking in the treble staff. Below the bass staff, there are four asterisks followed by the word "Red.", indicating a reduction or recording point.

The fifth system continues the musical notation. Below the bass staff, there are four asterisks followed by the word "Red.", indicating a reduction or recording point.

The sixth system features an *sf* (sforzando) marking in the bass staff. Below the bass staff, there are four asterisks followed by the word "Red.", indicating a reduction or recording point.

* Weitere Werke siehe Katalog der Edition Schott

First system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *f*, *ff*. Performance markings: *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *ff*, *ff*. Performance markings: *Brioso*, *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

Third system of musical notation. Treble and bass staves. Dynamics: *ff*, *p*. Performance markings: *retenu avec force*, *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *p*. Performance markings: *a tempo bien rythmé*, *p bien lié*, *m.d. m.d.*, *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

Fifth system of musical notation. Treble and bass staves. Dynamics: *p*. Performance markings: *tr*, *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

Sixth system of musical notation. Treble and bass staves. Dynamics: *p*, *p*, *p*. Performance markings: *l.H.*, *Red.*, asterisks, and accents. Includes a triplet in the bass staff.

First system of musical notation. Treble and bass staves. Includes markings: *2*, *cresc.*, *p*, and *Red.* with asterisks.

Second system of musical notation. Treble and bass staves. Includes markings: *tr*, *p*, *f*, *cresc.*, and *Red.* with asterisks.

Third system of musical notation. Treble and bass staves. Includes markings: *3*, *ff*, *f*, and *Red.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Includes markings: *legg.*, *p*, *ff*, and *Red.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Includes markings: *p*, *dim.*, and *Red.* with asterisks.

Sixth system of musical notation. Treble and bass staves. Includes markings: *p* and *Red.* with asterisks.

First system of musical notation, featuring a treble and bass clef. The bass line contains a series of chords marked with 'Led.' and asterisks. The treble line has a melodic line with various ornaments and dynamics.

Second system of musical notation, continuing the piece. It includes dynamic markings such as *p* and *sf*. The bass line continues with 'Led.' and asterisk markings.

Third system of musical notation, featuring a prominent bass line with repeated eighth notes and triplets. Dynamics include *f*, *ff*, and *f*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation, marked *Brioso*. It features a complex bass line with triplets and chords. Dynamics include *f* and *ff*. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation, marked *Brioso* and *retenu avec force*. The bass line consists of sustained chords. Dynamics include *ff*. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation, featuring a treble line with repeated eighth notes and chords. Dynamics include *ff* and *fff*. The system concludes with a double bar line and a repeat sign.

HOL-
LANDER
FLYING
DUTSCH-
MAN
VAISSEAU
FANTÔME

BALLADE DER SENTA

BALADE DE SENTA — SENTA'S LEGEND

Allegro non troppo ♩.=63

PIANO

f *marcato* *f*

Jo - ho - hoe! jo ho - ho - hoe! ho ho - hoe!

p *mf* *f* *p*

jo - - hoe! Traft ihr das Schiff im Mee - re an, blut - rot die Se - gel

f *mf* *p* *mf* *p*

schwarz der Mast? Auf ho - hem Bord der blei - che Mann, des Schif - fes Herr, wacht

mf *mf*

oh - ne Rast, hui, wie saust der Wind jo-ho-he! jo-ho-he!

fp

hui, wie pfeift's im Tau! jo-ho-he! jo-ho-he!

fp

hui, wie ein Pfeil fliegt er hin, oh - ne Ziel, oh - ne Rast, ohne Ruh.

mf *rit.*

Doch kann dem bleichen Manne Er - lö - sung, einstens noch wer - den, fänd' er ein Weib, das bis in den
Più lento ♩ = 100

p *pp* *p*

Tod getreu ihm auf Er - den. Ach, wann wirst du blei - cher See - - mann, sie fin - den?

pp *p*

Be - tet zum Him - mel, daß bald ein Weib Treu - e ihm hält!

dim. *f* *marcato*

The first system of the piano accompaniment features a treble and bass clef. The treble staff contains a series of chords and melodic fragments, with dynamic markings of *f*, *p*, *mf*, *f*, and *p*. The bass staff provides a steady accompaniment with eighth and sixteenth notes.

Bei bö - sem Wind und Stur - mes Wut um - se - geln wollt' er

The second system continues the piano accompaniment. The treble staff has dynamic markings of *f*, *mf*, *p*, *mf*, and *p*. The bass staff continues with a rhythmic accompaniment.

einst ein Kap; er flucht und schwur mit tol - lem Mut: „in E - wig-keit laß

The third system of the piano accompaniment. The treble staff has dynamic markings of *mf* and *mf*. The bass staff continues with a rhythmic accompaniment.

ich nicht ab!“ Hui! und Satan hört's! Joho-he!

The fourth system of the piano accompaniment. The treble staff has dynamic markings of *fp* and *fp*. The bass staff continues with a rhythmic accompaniment.

johohe! Hui! Nahm ihn beim Wort! Johohe! johohe!

The fifth system of the piano accompaniment. The treble staff has dynamic markings of *fp* and *fp*. The bass staff continues with a rhythmic accompaniment.

Hui! und verdammt zieht er nun durch das Meer ohne Rast ohne Ruh!—

mf *rit.*

Doch, daß der ar - me Mann noch Er - lö - sung fände auf Er - - den, zeigt' Got - tes
Piu lento

p *pp* *p*

En - gel an, wie sein Heil ihm einst könne wer - den: Ach könn-test du, blei - cher

pp *p*

See - - mann, es fin - den! Be - tet zum Him-mel, daß bald ein Weib Treu - e ihm

dim.

halt'

f *f* *ff*

marcato

HOL-
LANDER
FLYING
DUTSCH-
MAN
VAISSEAU
FANTÔME

LIED DES STEUERMANNS

CHANSON DU PILOTE — STEERSMAN'S SONG

Allegro $\text{♩} = 84$

PIANO

wit-ter und Sturm aus fer-nem Meer, mein Mä - del, bin dir nah! Ü-ber turm-ho - he Flut vom

Moderato Allegro

Sü - den her, mein Mä - del, ich bin da! Mein Mä - del wenn nicht

Moderato Allegro

Süd-wind wär, ich nim-mer wohl käm zu dir, ach lie ber Süd-wind blas noch mehr! mein

Mä - del ver - langt nach mir! Ho - ho - jo, hal-lo - ho - ho, joho ho - ho -

pp

ho - ho - je, hal-lo ho ho ho ho ho ho ho

ho ho! Von des Sü-dens Ge-stad' aus wei-tem Land ich hab an

mf *pp rit.*

dich gedacht! Durch Ge-wit-ter und Meer vom Moh-ren-strand hab dir 'was mit-ge-bracht.

a tempo

mf *p*

Mein Mä - del preis den Südwind hoch, ich

p

bring dir ein gül - den Band

p *dim.*

ach lie - ber Süd-wind bla - se doch! mein Mä - del hätt' gern den Tand
Lento

pp

ho jo je - hol-la ho ho jollo ho ho ho! ho ho

marcato *p* *dim.*

je hal-lo ho ho ho ho ho ho ho!

sempre dim. *pp* *p* *sourdine*

ppp

*TANN-
HAUSER

TANNHÄUSERS LIED

CHANT DE TANNHÄUSER — TANNHÄUSER'S SONG

Allegro $\text{♩} = 72$

PIANO *ff*

Dir tö - ne Lob! Die
Wun - der sei'n ge - prie - sen die dei - ne Macht mir Glück - li - chem er -
schuf die Won - - nen süß die dei - ner Huld ent -
sprie - - Ben er - heb' mein Lied in lau - tem Ju - - bel -
ruf! Nach Freu - - - de ach, nach

herr - li-chem Ge - nie - - Ben, ver - langt' mein Herz, es

dür - - ste - te mein Sinn_ Da, was nur

Göt - - - tern ein - - - sten du er - wie - - - sen,

gab dei - - ne Gunst mir Sterb - - li-chem da - hin. Doch

ich aus die - sen ros - - gen Duf - ten ver - lan - - ge

nach des Wal - - des Lüf - ten nach uns - res Him - -

- mels kla - rem Blau, nach uns - rem fri - - - - - schen Grün der

The first system of music shows a vocal line in G major with a treble clef and a piano accompaniment in the bass clef. The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Au' nach uns' - rer Vög - - - - - lein lie - - - - - bem San - ge,

The second system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment remains consistent with the first system.

nach uns - rer Glo - - - - - cken trau - - - - - tem Klan - ge aus

The third system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment remains consistent with the first system.

dei - - - - - nem Rei - - - - - che muß ich fliehn! O Kö -

The fourth system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *cresc.* marking and a *ff* marking. The system ends with a double bar line.

- - - - - ni-gin! Göt - - - - - tin laß mich ziehn!

The fifth system continues the vocal line with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a *ff* marking. The system ends with a double bar line.

The sixth system continues the piano accompaniment with a *ff* marking. The system ends with a double bar line.

*TANN-
HAUSER

ARIE DER ELISABETH

AIR D'ELISABETH — AIR OF ELIZABETH

Allegro $\text{♩} = 88$

PIANO

Dich, teu - re Hal - - le grüß' ich wie - der,

froh grüß ich dich, ge - lieb - ter Raum

In

dir er wa - chensei - ne Lie - der und we - eken mich aus

düst - rem Traum. Da Er aus dir ge - schie - den, wie öd

er-schienst du mir! Aus mir ent - floh der Frie -

- den, die Freu - - de zog aus dir!

Wie

jetzt mein Bu - sen hoch sich he - - bet,

so scheinst du jetzt mir stolz und hehr.

3

cresc.

Der mich und dich so neu be - le - bet, nicht weit er fer - ne

f rit.

mehr!

Wie jetzt

fp

f

3

mein Bu - sen hoch sich he - - - bet, so scheinst du

mf

p

4

jetzt

mir stolz und hehr.

Der dich

und mich

so

mf

cresc.

neu be - le - bet, nicht län - ger weit er fer - ne mehr.

p

cresc.

f

Sei mir ge - grüßt,
Più mosso

Sei mir ge - grüßt,
cresc.

du teu - re Hal - - le, sei mir ge-grüßt

sei mir ge-grüßt, sei mir ge-grüßt!

TANN-
HAUSER

WOLFRAMS LIED

CHANT DE WOLFRAM — WOLFRAM'S SONG

Moderato $\text{♩} = 60$

PIANO

Blick ich um - her in die - sem ed - len Krei - se,

welch ho - her Anblick macht mein Herz er - glühn! So viel der

Hel - den, tap - fer, deutsch und wei - se ein stol - zer Eich - wald,

herrlich frisch und grün und hold und tu - gendsam, er - blick ich Frauen

* Weitere Werke siehe Katalog der Edition Schott

lieb - li - cher Blü - ten - düf - te reichster Kranz. Es wird der

Blick wohl trun - ken mir vom Schau - en, mein Lied ver -

stummt vor sol - cher An - mut Glanz. **A*)**

Da blick ich

auf zu ei - nem nur der Ster - ne, der an dem Him - mel der mich blen - det, steht; -

es sam - melt sich mein

*) A bis B kann fortbleiben.

Geist aus je - der Fer - ne, an - dächtigt sinkt die See - le im Ge -

pp
 Ad.
 *

bet. **B** Und sieh' mir

R.
 L.
 p
 Ad.
 *

zei - get sich ein Wun - - - der - bron - nen in den mein

pp
 Ad.
 *

Geist voll ho - hen Stau - nens blickt; aus ihm er -

Ad.
 *

schöp - - - fet gna - den - rei - che Won - - - nen durch die mein

Ad.
 *

Herz er na - - - menlos er - quickt und

cresc.
 f
 Ad.
 *

nim - - - mer möcht ich die - sen Bron - - - nen trü - ben be - rüh - - - ren

Red. *

nicht den Quell mit frev - - - lem Mut: in An - be - tung möcht ich mich

Red. *

op - fernd ü - ben, ver - gie - ßen froh mein letz - tes Her - zens - blut.

Red. *

Ihr Ed - len, möcht' in die - sen Wor - ten

Red. *

le - sen wie ich er - kenn' der Lie - - - - be rein - stes.

Red. *

We - sen.

Red. *

TANN-
HAUSER

GEBET DER ELISABETH

LA PRIÈRE D'ELISABETH — ELIZABETH'S PRAYER

Lento

PIANO

pp *f* **All-**

The piano introduction consists of two staves in G major and 2/2 time. The right hand features a series of chords and a melodic line that begins to rise in the final measure, marked with an accent and the tempo change 'All-'. The left hand provides a simple harmonic accompaniment.

mächt' - ge Jung - frau, hör' mein Fle - hen! Zu dir Ge - pries' - ne

ff *p*

And. *

The vocal line is written on a single staff in G major. The piano accompaniment is on a grand staff. The first measure is marked *ff* and the second *p*. The piano part includes a *And.* marking and an asterisk.

ru - fe ich laß mich im Staub vor dir ver - ge - hen,

The vocal line continues on a single staff. The piano accompaniment is on a grand staff. The piano part features a *And.* marking and a fermata over the final measure.

o, nimm von die-ser Er - de mich, o, nimm von die - ser Er - de mich.

The vocal line concludes on a single staff. The piano accompaniment is on a grand staff. The piano part features a *And.* marking and a fermata over the final measure.

* Weitere Werke siehe Katalog der Edition Schott

Mach, daß ich rein und en - gel - gleich ein - ge - he in dein

$\text{♩} = 66$

p

se - lig Reich mach, daß ich rein und en - gel - gleich

ein - ge - he in dein se - lig Reich. Wenn je in tör'gem

Poco animato

p

Wahn be - fan - gen mein Herz sich ab - ge - wandt von

p

dir wenn je ein sün - di - ges Ver - lan - gen ein

welt - lich Seh - nen keimt in mir: so rang ich un - ter

pp
R. H.
f

tau - send Schmerzen daß ich es töt' in mei - nem Her - zen

f
p
dim.
rall.

doch könnt' ich je - den Fehl nicht bü - ßen so nimm dich

Tempo I

gnä - dig mei - ner an, nimm dich gnä - dig mei - ner

pp

an! daß ich mit De - mut - vol - lem Grü - ßen als

p
pp

würd' - ge Magd dir na - hen kann; nun dei - ner

Gna - den reich - ste Huld nur an - zu - flehn für sei - ne

Schuld, nun dei - ner Gna - den reich - - - ste Huld nur

an - zu - flehn für sei - - - ne Schuld!

*LOHEN-
GRIN

EINLEITUNG ZUM 3. AKT

INTRODUCTION DU III^{ème} ACTE — INTRODUCTION OF THE 3rd ACT

Sehr lebhaft

ff

p₃

cresc.

ff

immer f

ff

First system of musical notation. The right hand features a complex, dense texture of chords and arpeggios. The left hand has a melodic line with a trill and a triplet. Dynamics include *p* and *immer ff*.

Second system of musical notation. The right hand continues with dense chordal textures. The left hand has a melodic line with a triplet and a fermata. Dynamics include *Red.* and ***.

Third system of musical notation. The right hand continues with dense chordal textures. The left hand has a melodic line with a triplet and a fermata. Dynamics include *Red.* and ***.

Fourth system of musical notation. The right hand continues with dense chordal textures. The left hand has a melodic line with a triplet and a fermata. Dynamics include *ff*.

Fifth system of musical notation. The right hand continues with dense chordal textures. The left hand has a melodic line with a fermata. Dynamics include *V*.

Sixth system of musical notation. The right hand continues with dense chordal textures. The left hand has a melodic line with a fermata. Dynamics include *p*, *mf*, *dim.*, and *p*.

First system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf dim.*, *p*, *mf dim.*. Includes slurs and accents.

Second system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *mf dim.*, *p*. Includes slurs and accents.

Third system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f*, *p*. Includes slurs and accents. A *Red.* marking is present at the end of the system.

Fourth system of musical notation. Treble clef, key signature of one sharp (F#). Dynamics: *f dim.*. Includes slurs and accents. A *** marking is present at the beginning of the system.

Fifth system of musical notation. Treble clef, key signature of one flat (Bb). Dynamics: *p dolce*, *ff*. Includes *riten.* and *a tempo* markings, slurs, and accents.

Sixth system of musical notation. Treble clef, key signature of one flat (Bb). Dynamics: *ff*. Includes slurs and accents.

First system of musical notation, featuring a treble and bass clef with a key signature of one sharp (F#). The music includes complex chordal textures and melodic lines. Dynamic markings include *ff* and *pp*.

Second system of musical notation, continuing the piece with similar complex textures and melodic development.

Third system of musical notation, featuring a *ff* dynamic marking and a *ped.* (pedal) instruction. The music shows a transition in texture.

Fourth system of musical notation, starting with a *dim.* (diminuendo) marking and ending with a *p più f* (piano più forte) marking. The texture is characterized by rhythmic patterns.

Fifth system of musical notation, featuring a *pp* (pianissimo) dynamic marking and a *p* (piano) marking. The music includes sustained chords and melodic fragments.

Sixth system of musical notation, concluding the page with a *ff* dynamic marking and a *callo* (crescendo) marking. The system ends with a double bar line and repeat signs.

LOHENGRIN

ATMEST DU NICHT

REPROCHE DE LOHENGRIN À ELSA — LOHENGRIN'S REPROOF TO ELSA

Poco mosso

PIANO

pp

At - - - mest du

p

più p

pp

nicht mit mir die sü - - - Ben Dür - - - te?

O — wie so hold be - - rau - - schen sie den

Sinn! Ge - heim - - niß - - - voll sie

* Weitere Werke siehe Katalog der Edition Schott

na - - hen durch die Lüf - - - te, frag - - - - - los

Musical notation for the first system, including piano accompaniment and vocal line.

geb' ih - rem Zau - - - - - ber ich mich

Musical notation for the second system, including piano accompaniment and vocal line.

hin. So ist der Zau - ber, der mich

Musical notation for the third system, including piano accompaniment and vocal line.

dir ver - bun - den, da als ich zu - erst, du Sü - ße dich er -

Musical notation for the fourth system, including piano accompaniment and vocal line.

sah: nicht dei - ne Art ich brauch - te zu er - kun - den,

Musical notation for the fifth system, including piano accompaniment and vocal line.

dich sah mein Aug, mein Herz be-griff dich da.

Musical notation for the sixth system, including piano accompaniment and vocal line.

Wie mir die Duf - te hold den Sinn be - rü - - - cken,

p
pp

nah'n sie mir gleich aus rät - sel-vol-ler Nacht.

so dei - ne Rei - - - ne muß - te mich ent - zü - - cken

cresc.
fp
mf
dim.

traf ich dich auch in schwe-rer Schuld Ver - dacht.

Lento
p
più p

pp

• LOHEN-
GRIN

ELSAS BRAUTZUG ZUM MÜNSTER

MARCHE DES FIANÇAILLES — BRIDAL MARCHÉ

Langsam und feierlich

The musical score is written for piano in a minor key (three flats) and common time (C). It consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system includes a *Velo.* (Vivace) marking above the first staff. The third system features dynamics of *cresc.*, *mf dim.*, and *p*, with a *Ped.* (pedal) marking below the second staff. The fourth system continues the melodic and harmonic development. The fifth system concludes with a *p* dynamic. A small asterisk (*) is located at the end of the third system.

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure and a '2' above it. The bass clef staff contains a bass line. A 'cresc.' marking is placed between the staves.

Second system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff contains a bass line. Dynamic markings 'mf', 'dim.', and 'p' are present.

Third system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff contains a bass line. A 'p' dynamic marking is present.

Fourth system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff contains a bass line. Dynamic markings 'p' and 'più p' are present.

Fifth system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure. The bass clef staff contains a bass line with triplets. A 'pp' dynamic marking is present.

First system of musical notation. The treble clef staff contains a long, sweeping melodic line with a fermata over the first measure and a final note in the second measure. The bass clef staff features a continuous eighth-note accompaniment. The key signature has two flats, and the time signature is 4/4.

Second system of musical notation. Similar to the first system, it features a long melodic line in the treble clef and a steady eighth-note accompaniment in the bass clef. The notation includes various rests and articulation marks.

Third system of musical notation. This system continues the melodic and accompanimental patterns established in the previous systems, with a long note in the treble clef and a consistent eighth-note bass line.

Fourth system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. This system introduces more complex chordal textures and shorter melodic phrases in both staves, with some notes beamed together.

Fifth system of musical notation. The treble clef staff starts with a mezzo-forte (*mf*) dynamic marking, which then changes to piano (*p*) in the final measure. The system concludes with a final cadence in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings. A fermata is present over the final measure of the system.

Second system of musical notation. It includes dynamic markings *più cresc.* and *molto cresc.*. The system concludes with a fermata.

Third system of musical notation. It features dynamic markings *f*, *più f*, *ff*, and *ff*. The instruction *Sehr breit* is written above the final measure. The system ends with a fermata.

Fourth system of musical notation. It includes dynamic markings *dim.*, *p*, and *dolce*. A key signature change to one sharp is indicated by a sharp sign on the F line. The system ends with a fermata.

Fifth system of musical notation. It includes a dynamic marking *p*. The system concludes with a double bar line and a repeat sign.

• LOHEN-
GRIN

ELSAS TRAUM

LE RÊVE D'ELSA — ELSA'S DREAM

Lento moderato Einsam in trü-ben

PIANO *p*

The piano introduction consists of two staves. The right hand features a melodic line with a series of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Lento moderato' and the dynamics are 'piano' (p).

Ta-gen hab ich zu Gott ge - fleht des Her - zenstief - stes Kla - gen er - goß ich im Ge -

The first vocal line is set against piano accompaniment. The melody is in a major key with a key signature of two sharps (D major). The piano accompaniment consists of chords and moving lines in both hands.

bet Da drang aus mei - nem Stöh - nen ein Laut so kla - ge - voll, der zu ge -

cresc. accel.

The second vocal line continues the melody. The piano accompaniment features a more active bass line with chords and moving lines. The dynamics are marked 'cresc.' and 'accel.'.

walt' - gen Tö - nen weit in die Lüf - - - te schwoll: ich

ritard. dim. ff

The third vocal line features a more dramatic piano accompaniment with chords and moving lines. The dynamics are marked 'ritard.', 'dim.', and 'ff'.

hört' ihn fern hin - hal - len bis kaum mein Ohr er traf mein Aug' ist zu - ge - fal - len ich

dim. più p pp

The final vocal line concludes the piece. The piano accompaniment features a more active bass line with chords and moving lines. The dynamics are marked 'dim.', 'più p', and 'pp'.

sank in sü - ßen Schlaf *Poco animando* In lich-ter Waf - fen Schei - ne ein

trem.
pp

Rit - ter nah - te da so tugendli-cher Rei - ne ich

p
Red. *

kei - nen sonst er - sah, ein gol - den Horn zur Hüf - ten ge - leh - net auf sein

sempre

Schwert so trat er aus den Lüf - ten zu mir der Re - - - cke

p
Red. *

wert mit züch - ti - gem Ge - bah - - - ren gab *dolce espress.*

f *sf* *p*
Red. * *Red.* * *Red.* * *Red.* *

Trö - stung er mir ein - des Rit - ters will ich

Musical score for the first system, featuring piano accompaniment with 'Ped.' and '*' markings.

wah - ren er soll mein Strei - - - ter sein.

dolce espress.

Musical score for the second system, including dynamics like 'cresc.', 'f', and 'p'.

Musical score for the third system, featuring piano accompaniment with 'Ped.' and '*' markings.

Musical score for the fourth system, including dynamics like 'cresc.', 'f', and 'p'.

Er soll mein Streiter sein.

Musical score for the fifth system, including dynamics like 'pp' and 'ppp'.

*TRISTAN
UND
ISOLDE

O SINK HERNIEDER

CHANT D'AMOUR — LOVE SONG

Mäßig langsam

0

PIANO

pp una corda

il canto

sink' her - nie - - der Nacht der Lie - - be

p
ben marcato

p

gib Ver-ges - - sen daß ich le - - be nimm mich auf

poco cresc.

dim.

in dei - nen Schoß.

più p

Ver - lö - schen nun die letz - - te Leuch - - te

pp

zart was wir dach - - ten, was uns deuch - - te

p *più p*

all Ge - den - - ken all Ge - mah - nen heil - ger

espr. *poco cresc.* *p*

Dämm - rung hehres Ah - - - nen löscht des

poco f *p*

Wäh - - nens Graus welt - - -

cresc. *molto cresc.* *ff*

- - er lö - - send aus. Barg im Bu sen uns sich die Son - ne

sehr ruhig *p* *più p*

leuch - ten la - - chend Ster - ne der Won - - ne von dei - - nem Zau - ber sanft um -

ausdrucksvoll *il canto ben marcato* *immer p*

spon - - nen vor dei - nen Au - - gen süß zer - ron - - nen hart an Herz

dolce
p

dir Mund an Mund bricht mein Blick sich wann er

p

er - blin - det er - bleicht die Welt, er - bleicht die Welt mit ih - rem Blenden, die uns der

p *pp* *p*

Tag trü - gend er - hellt, zu täu - schen - dem Wahn ent - gegen ge - stellt

p

selbst dann bin ich die Welt.

accel. *ff*

Won - - - ne hehr - - - stes

erstes Tempo
dim.

We - - - - - ben

p *molto cresc.*

Lie - - be hei - - lig - stes Le - - - - - ben,

ff *dim.* *p* *rall.* *più p*

nie wie - der er - wa - - - - chens wahn - los hold be -

a tempo

pp *più p*

una corda

wuß - ter Wunsch.

pp *ppp* *ppp*

ppp *ppp*

• MEISTER-
SINGER
MASTER-
SINGERS
MAÎTRES
CHAN-
TEURS

AUFZUG DER MEISTERSINGER

ENTRÉE DE LA CORPORATION
DE MAÎTRES CHANTEURS

PROCESSION OF THE CORPORA-
TION OF THE MASTERSINGERS

Mäßig

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a treble and bass clef staff. The first system begins with a piano (*p*) dynamic and a tempo marking of 'Mäßig'. The second system features a 'cresc. poco a poco' marking and a 'più f' dynamic. The third system includes a 'cresc.' marking. The fourth system is marked '(sehr kräftig)' and 'f'. The fifth system contains markings for 'rinz.', 'ff', 'dim.', 'p', and 'cresc.'. The score includes various musical notations such as slurs, accents, and dynamic hairpins.

First system of musical notation. Treble and bass staves. The treble staff features a melodic line with eighth and sixteenth notes, including some accidentals. The bass staff provides a harmonic accompaniment with chords and moving lines. The dynamic marking *p* is present at the beginning, and *più f* appears at the end of the system.

Second system of musical notation. Treble and bass staves. The treble staff continues the melodic line with various rhythmic values and accidentals. The bass staff continues the accompaniment with chords and moving lines.

Third system of musical notation. Treble and bass staves. The treble staff begins with a fermata over a chord, followed by a melodic line. The bass staff continues the accompaniment. The dynamic marking *ff stacc.* is present. A first ending bracket with an 8-measure repeat sign is shown above the treble staff.

Fourth system of musical notation. Treble and bass staves. The treble staff continues the melodic line. The bass staff continues the accompaniment. The dynamic marking *f* is present. The instruction *sehr gehalten* is written above the treble staff.

Fifth system of musical notation. Treble and bass staves. The treble staff features a melodic line with chords. The bass staff continues the accompaniment with chords and moving lines.

Sixth system of musical notation. Treble and bass staves. The treble staff continues the melodic line with chords. The bass staff continues the accompaniment with chords and moving lines. The dynamic marking *immer f* is present.

First system of musical notation. The right hand features a complex, rapid chordal texture with many accidentals. The left hand plays a steady eighth-note accompaniment. Dynamics include *ff* and *pù f*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The right hand continues with dense chordal patterns, including some trills. The left hand accompaniment remains consistent. Dynamics include *trm*, *ff*, and *pù f*. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The right hand continues with dense chordal patterns. The left hand accompaniment features some accents. Dynamics include *ff*. The system concludes with a double bar line and a repeat sign.

Fourth system of musical notation. The right hand features a trill in the upper register. The left hand accompaniment includes some accents. Dynamics include *trm* and *ff sempre*. The system concludes with a double bar line and a repeat sign.

Fifth system of musical notation. The right hand continues with dense chordal patterns. The left hand accompaniment features many accents. Dynamics include *ff*. The system concludes with a double bar line and a repeat sign.

Sixth system of musical notation. The right hand features a series of chords with many accidentals. The left hand accompaniment includes many accents. Dynamics include *ff* and *ff*. The system concludes with a double bar line and a repeat sign.

WALKÜRE
VALKYRIE
WALKYRIE

MONOLOG SIEGMUNDS

MONOLOGUE DE SIEGMOUND — MONOLOGUE OF SIEGMUND

Moderato

Hunding Motiv

The first system of the piano accompaniment is in 3/8 time and D major. It begins with a piano (*p*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand provides harmonic support with chords and moving lines. The 'Hunding Motiv' is indicated above the right hand.

The second system continues the piano accompaniment. It features prominent triplets in both hands. The dynamic markings increase from *f* to *piu f* and finally to *ff*. The right hand has a dense texture of triplets, while the left hand has a more rhythmic accompaniment.

Wäl - se! wo ist dein Schwert? Das star - ke

The third system shows the vocal line in the right hand and piano accompaniment in the left hand. The lyrics are: "Wäl - se! wo ist dein Schwert? Das star - ke". The piano accompaniment features chords and moving lines, with dynamic markings of *ff*, *fp*, and *f*.

Schwert, das im Sturm ich schwän - - ge, bricht mir her - vor aus der

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "Schwert, das im Sturm ich schwän - - ge, bricht mir her - vor aus der". The piano accompaniment features chords and moving lines, with dynamic markings of *f*, *fp*, *f*, and *p*.

Brust, was wütend das Herz noch hegt? Was

The fifth system shows the vocal line and piano accompaniment. The lyrics are: "Brust, was wütend das Herz noch hegt? Was". The piano accompaniment features chords and moving lines, with dynamic markings of *accel.e cresc.*, *molto risoluto*, and *dim.*. The 'Schwert Motiv' is indicated above the right hand.

*Weitere Werke siehe Katalog der Edition Schott

gleißt dort hell im Glimmerschein? Welch ein Strahl bricht aus der E-sche Stamm?

p *f*

Des Blin - den Au - - ge leuch-tet ein Blitz: lu - stig lacht da der Blick.

p

Wie der Schein so hehr das

dolce
p *pp*
Schwert Motiv

Herz mir sengt!

Ist es der Blick der blü - henden

p *espress.*

Frau, den dort haf-tend sie hin-ter sich ließ, als aus dem Saal sie schied?

sempre pp

Näch - - ti-ges

espress. *mf* *dim.*

Dun - - - - kel deck - - - te mein Aug; ih-res

Bli - - ckes Strahl streif-te mich da: Wär - me ge-wann ich und

Tag.

Schwert Motiv *p dolce*

Se - - lig schien mir der Son - ne Licht: den Schei - tel um-gliß mir ihr

won - niger Glanz bis hinter Ber - - gen sie sank.

p Schwert Motiv *mf* *ff* *ff* *p* *breit*

* WALKÜRE
VALKYRIE
WALKYRIE

SIEGMUND UND SIEGLINDE

SIEGMOUND ET SIEGLINDE — SCENE OF SIEGMUND AND SIEGLINDE

Etwas langsamer

p *p* *p sehr ausdrucksvoll* *p*

Immer bewegter

Etwas zurückhaltend

p cresc. *f*

Ped. *

weich

Langsamer

dim. *p*

Ped. * Ped. *

p weich *p* *più p*

pp *sehr weich* *cresc.* *f*

Ped. * Ped. *

Bewegt

p *cresc.* *f* *dim.*

Led. * Led. * Led. * Led. *

più dolce

rall. *Lento* *Sehr langsam u. ausdrucksvoll*

p *p dolce* *pp* *f*

Led.*

p *f* *dim.* *più p*

Led. * Led. *

f *dim.* *più p* *pp* *accel. cresc.*

Led. * Led. * Led. *

First system of musical notation. It features a grand staff with treble and bass clefs. The tempo is marked *rall.* and *Lento*. Dynamics include *ff dim.*, *f dim.*, and *p*. Pedal markings include *Ped.* and an asterisk ***.

Second system of musical notation. The tempo is marked *Langsam*. Dynamics include *mf*, *p*, *sf*, and *mf*. A dynamic marking *p sehr weich* is present. The instruction *Ped. sempre* is written below the staff.

Third system of musical notation. Dynamics include *p*, *più p*, and *pp*. The system shows complex harmonic textures in both hands.

Fourth system of musical notation. Dynamics include *p* and *dim.*. The instruction *sehr ausdrucksvoll* is written above the staff.

Fifth system of musical notation. Dynamics include *più p*, *pp*, and *sehr zart*. The system concludes with a *Cresc.* marking and a fermata.

*SIEGFRIED

W A L D W E B E N

MURMURE DE LA FORÊT — WOODLAND MURMURS

Moderato

* Weitere Werke siehe Katalog der Edition Schott

dim.
f
p
Led.

p
pp
p marcato

pp
p

f
dim.
p

p
sempre pp
p Waldvogel Motiv

f
pp
Waldvogel Motiv
p Motiv

First system of piano accompaniment, measures 1-4. The right hand features a melodic line with accents, and the left hand provides a steady eighth-note accompaniment. Dynamics include *f* and *pp*.

Second system of piano accompaniment, measures 5-8. The right hand continues the melodic line, and the left hand maintains the accompaniment. Dynamics include *p*, *f*, and *dolce*.

SIEGFRIED

Du hol - des Vög - - - lein, dich

Vocal line and piano accompaniment for the first vocal entry, measures 1-4. The vocal line starts with a fermata on a whole note, then enters with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *f*.

hört' ich noch nie: bist du im Wald hier da-heim?

Vocal line and piano accompaniment for the second vocal entry, measures 1-4. The vocal line enters with a melodic phrase. The piano accompaniment continues with the eighth-note accompaniment. Dynamics include *dim.*

Ver - stünd' ich sein sü - ßes

Piano accompaniment for the third system, measures 1-4. The right hand has a melodic line with sixteenth-note runs, and the left hand has the eighth-note accompaniment. Dynamics include *più p*.

Stam - meln! Ge - wiß sagt' es mir 'was,

The first system of music features a vocal line in the treble clef and a piano accompaniment in the bass clef. The key signature has three sharps (F#, C#, G#). The vocal line begins with a half rest followed by a quarter note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

vil - leicht von der lie - - - - ben

The second system continues the vocal line and piano accompaniment. The vocal line has a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment maintains the eighth-note pattern.

Mut - - - - ter!

The third system shows the vocal line with a half rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a sixteenth-note pattern in the right hand and a similar pattern in the left hand. There are some dynamic markings and articulation marks.

piu p
Waldvogel Motiv

The fourth system is a piano accompaniment system. It features a melodic line in the treble clef and a supporting line in the bass clef. The melodic line has a series of eighth notes with accents. The bass line has a similar eighth-note pattern.

The fifth system continues the piano accompaniment. The melodic line in the treble clef has a series of eighth notes with accents. The bass line has a similar eighth-note pattern.

pp

First system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics.

pp

Second system of musical notation, featuring treble and bass staves with piano (*pp*) dynamics.

dolciss. *mf*

Waldvogel-Motiv

sempre pp

Third system of musical notation, featuring treble and bass staves. Includes dynamic markings *dolciss.*, *mf*, and *sempre pp*. The text "Waldvogel-Motiv" is present.

p

Fourth system of musical notation, featuring treble and bass staves with piano (*p*) dynamics.

Nun

Fifth system of musical notation, featuring treble and bass staves. The text "Nun" is present at the end of the system.

schäm' ich mich gar vor dem schel- mi - schen Lau scher; er

sempre pp

lugt, und kann nichts er - lau - - - schen.

Moderato

f *lebhaft*

pp

ppp

Red.

*GÖTTER-
DÄMME-
RUNG
TWILIGHT
OF THE
GODS
CRÉPUS-
CULE

GESANG DER RHEINTÖCHTER

CHANT DES FILLES DU RHIN — SONG OF DE RHINE DAUGHTERS

Moderato.

PIANO

The first system of the piano accompaniment is written in G major, 3/8 time, and marked Moderato. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a piano (p) dynamic marking.

The second system continues the piano accompaniment. It features a forte (f) dynamic at the start, followed by a gradual decrease in volume marked as *dim.*. The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Fingering numbers (5, 1, 4, 2, 4, 2, 5, 1) are indicated above the right hand notes.

The third system begins with a *poco rit.* (slightly ritardando) marking, followed by a return to *a tempo*. The dynamic is marked piano (p). The right hand has a melodic line with some chromaticism, and the left hand has a steady accompaniment. Fingering numbers (1, 3, 2, 1, 3, 1, 4, 2, 5, 3, 2, 1, 2, 1) are indicated below the right hand notes.

The fourth system continues the piano accompaniment. It features a melodic line in the right hand and a steady accompaniment in the left hand. Fingering numbers (4, 4, 2, 3, 1, 3, 1) are indicated above the right hand notes.

* Weitere Werke siehe Katalog der Edition Schott

The first system of music (measures 1-3) features a treble and bass clef. The treble clef part begins with a *cresc.* marking and contains complex chords with fingerings 4 2 and 4 2. The bass clef part has a *f* dynamic and includes a *m.g.* marking. Fingerings 5 2 and 3 are shown in the bass line.

The second system (measures 4-6) continues the piece. The treble clef part has a *f* dynamic and includes fingerings 5 1, 4, and 2. The bass clef part has a *f* dynamic and includes fingerings 1, 3, 2, 4, 1, and 5.

The third system (measures 7-9) shows the treble clef part with a *m.g.* marking and fingerings 5 3, 1, and 3. The bass clef part has a *f* dynamic and includes fingerings 2, 3, 1, 1, 2, 4, 3, and 7.

The fourth system (measures 10-12) features the treble clef part with a *m.g.* marking and fingerings 5 3, 1, and 5. The bass clef part has a *f* dynamic and includes fingerings 1, 2, 1, 4, 2, 3, 4, and 3.

The fifth system (measures 13-15) shows the treble clef part with a *f* dynamic and fingerings 3, 1, and 2. The bass clef part has a *cresc.* marking and includes fingerings 2, 1, and 1.

*PARSIFAL

V O R S P I E L

P R É L U D E

P R E L U D E

Sehr langsam.

PIANO.

The musical score consists of four systems of piano accompaniment for the Parsifal Prelude. The first system is marked "Sehr langsam." and "p cantabile". The second system is marked "una corda pp". The third system is marked "cantabile", "p tre corde", "cresc.", and "dim.". The fourth system is marked "p" and "pp una corda". The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

cantabile
p tre corde

♯

pp una corda

♯

cantabile
p tre corde *cresc.*

♯

f *dimin.* *p una corda*

♯

p

♯

cantabile

p tre corde *f* *pp* *f tre*

una corda

corde *f*

poco rall. *p* *pp*

p *p*

poco cresc.

First system of musical notation. The right hand starts with a *f* dynamic and a dotted line indicating a specific fingering. The left hand plays a steady accompaniment. The system includes a *cresc.* marking and a *ff* dynamic. Pedal markings are present at the end of the system.

Second system of musical notation. The right hand features a *p* dynamic. The left hand has several asterisks (*) marking specific notes. Pedal markings are present throughout the system.

Third system of musical notation. The right hand is marked *weich*. The left hand has a few asterisks (*) marking notes. Pedal markings are present at the end of the system.

Fourth system of musical notation. The right hand is marked *ausdrucksvoll*. Dynamics include *p* and *pp*. The left hand has several asterisks (*) marking notes. Pedal markings are present throughout the system.

Fifth system of musical notation. The right hand is marked *pp*. The left hand is marked *marcato*. Dynamics include *p* and *pp*. The system includes markings for *r.H.* and *l.H.*. Pedal markings are present throughout the system.

First system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several chords and a complex passage of notes. A dotted line labeled "l.H." points to a specific chord. The lower staff has a bass clef and contains a melodic line with eighth and sixteenth notes. A fermata is placed over the end of the lower staff. The word "rit." is written below the staff.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several chords. The lower staff has a bass clef and contains a melodic line with eighth and sixteenth notes. The word "pp" is written below the first measure. The word "drängend" is written above the staff with a hairpin crescendo. The word "ff breit" is written above the final measure. The word "marcato" is written below the first measure of the lower staff.

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several chords and a melodic line with eighth notes. The lower staff has a bass clef and contains a melodic line with eighth notes and a triplet of eighth notes.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and a key signature of three flats. It contains several chords and a melodic line with eighth notes. The lower staff has a bass clef and contains a melodic line with eighth notes and a triplet of eighth notes.

First system of musical notation. The upper staff (treble clef) contains a melodic line with a slur over the first few notes. The lower staff (bass clef) contains a bass line with a triplet of eighth notes. Dynamics include *dimin.*, *mf*, and *p*. There are three asterisks (*) in the lower staff, each with a *ped.* marking below it.

Second system of musical notation. The upper staff (treble clef) features a melodic line with a slur and a *cantabile* marking. The lower staff (bass clef) contains a bass line with a slur. Dynamics include *dimin.* and *pp*. There are two asterisks (*) in the lower staff, each with a *ped.* marking below it.

Third system of musical notation. The upper staff (treble clef) contains a melodic line with a slur. The lower staff (bass clef) contains a bass line with a slur. Dynamics include *pp*. There are two asterisks (*) in the lower staff, each with a *ped.* marking below it.

Fourth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and an *ausdrucksvoll* marking. The lower staff (bass clef) contains a bass line with a slur. Dynamics include *p*. There are five asterisks (*) in the lower staff, each with a *ped.* marking below it.

Fifth system of musical notation. The upper staff (treble clef) contains a melodic line with a slur and a *pp una corda* marking. The lower staff (bass clef) contains a bass line with a slur. Dynamics include *pp*. There are five asterisks (*) in the lower staff, each with a *ped.* marking below it.



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<p>SALON-MUSIK I Neue Auswahl für Klavier I. Band mittelschwer</p> <p>Moszkowski, Berühmtes Menuett — Nevin, Narcissus — Schulhoff, Wiegenlied — Wagner, Meistersinger Marsch — Liszt, Angelus — Ungar. Tanz Nr. 8 (Voss) — Smith, Russisches Lied — Waldteufel, Liebe und Frühling, Walzer — Rubinstein, Melodie — Raff, Cachouba — Offenbach, Walzer aus Hoffmann's Erzählungen — Spindler, Dragoner-Ritt — Braungardt, Waldesrauschen — Jensen, Festlichkeit im Dorfe — Kéler-Béla, Soldatenleben.</p> <p>Ed. Schott Band-Ausgabe No. 5470a Preis Mk. 1.50</p>	<p>OPERN-MELODIEN Moderne Fantasien über die sinnfälligen Melodien beliebter Opern von L. RUFFIN auch für weniger Geübte ausführbar</p> <p>Bizet, Carmen: Blumenarie — Verdi, Aida: Fantasie von Leybach — Offenbach, Hoffmann's Erzählungen: Mirakel-Szene — Nicolai, Lustigen Weiber: Trinklied des Falstaff — Mozart, Zauberflöte: „In diesen heil'gen Hallen“ — Lortzing, Zar und Zimmermann: „Sonst spielt ich“ — Flotow, Martha: „Ach so fromm“ — Weber, Freischütz: „Wie nahte mir der Schlummer?“ — Auber, Stumme: „O senke süßer Schlaf“ — Halévy, Jüdin: „Als Gott der Herr“ — Wagner, Holländer: Duett Senta und Holländer — Meyerbeer, Hugenotten: „Geheiligt sei die Rache“.</p> <p>Ed. Schott Band-Ausgabe No. 5312 Preis Mk. 1.50</p>	<p>OVERTÜREN-BAND 1. Folge in leicht spielbarem Klaviersatz von R. KLEINMICHEL</p> <p>Weber, Jubel-Ouverture — Auber, Die Stimme von Portici — Mozart, Figaro's Hochzeit — Nicolai, Die lustigen Weiber von Windsor — Bizet, Carmen — Wagner, Lohengrin — Kéler-Béla, Lustspiel-Ouverture — Maillard, Das Glöckchen des Eremiten — Offenbach, Orpheus in der Unterwelt.</p> <p>Ed. Schott Band-Ausgabe No. 5311a Preis Mk. 1.50</p> <p>2. Folge</p> <p>Leutner, Fest-Ouverture — Mozart, Don Juan — Weber, Oberon — Wagner Parsifal — Hérold, Zampa — Mendelssohn, Fingalshöhle — Adam, Si j'étais roi — Conradi, Berlin, wie es weint und lacht.</p> <p>Ed. Schott Band-Ausgabe No. 5311b Preis Mk. 1.50</p>	<p>LIEDER-FANTASIEN Neue Auswahl für Klavier. Melodische, selbständige Fantasien in moderner Ausführung von L. RUFFIN auch für weniger Geübte ausführbar</p> <p>Baumgartner, Noch sind die Tage der Rosen — Chopin, Das Ringlein — Mendelssohn, Leise zieht — Hennig, Das Mutterherz — Schubert, Frühlingsglaube — Mücke, Gott grüsse dich — Schumann, Mondnacht — Jensen, Lehn' deine Wang' — Giordani, Caro mio ben — Altniederländisches Dankgebet — Ich schieß den Hirsch — Bortniansky, Ich bete an — Löwe, Die Uhr.</p> <p>Ed. Schott Band-Ausgabe No. 4960 Preis Mk. 1.50</p>
<p>SALON-MUSIK Neue Auswahl für Klavier II. Band mittelschwer</p> <p>Liszt, Sursum corda — Heller, Moment musical — Moszkowski, Romance sans paroles — Wagner, Festmarsch aus Lohengrin — Smith, Am Springbrunnen — Ungar. Tanz Nr. 5 (Voss) — Jensen, Die Mühle — Tschairowsky, Nocturne — Offenbach, Walzer aus Orpheus — Raff, Polka de la reine — Nevin, Schlummerlied — Schulhoff, Valse brillante — Bizet, La Poupée — Rubinstein, Trot de Cavallerie — Godfrey, Was man aus Liebe tut, Walzer — Voss, Un petit morceau — Ruffin, Fantasie über „Noch sind die Tage der Rosen“ — Grelinger, Gammeljäger-Marsch</p> <p>Ed. Schott Band-Ausgabe No. 5470b Preis Mk. 1.50</p>	<p>KLASSISCHE LIEBLINGSSTÜCKE für Klavier herausgegeben von L. WINDSPERGER. Stellen keine besonderen Anforderungen an das technische Vermögen des Spielers.</p> <p>Bach, J. S., Präludium — Beethoven, Bagatelle — Adagio — Chopin, Trauermarsch — Nocturne — Glück, Gavotte — Händel, Largo — Field, Nocturne — Haydn, Serenade — Ochsenmenuett — Mozart (Benedl), Menuett (Es-) — Andante favori — Schubert, Militärmarsch — Rosamunde Ballet — Schumann, Träumerei — Glückes genug — Mendelssohn, Venet. Gondellied — Frühlingslied — Hochzeitsmarsch — Weber, Momento capriccioso — Letzter Gedanke — Wagner, Albumblatt C dur.</p> <p>Ed. Schott Band-Ausgabe No. 3450 Preis Mk. 1.20</p>	<p>MODERNE PARAPHRASEN über beliebte Themen von FRED. M. VOSS. Geschmackvolle und dankbare Vortragsstücke für Geübtere, im Style, aber leichter wie die Liszt'schen Transkriptionen.</p> <p>Löwe, Heinrich der Vogler — Schumann, Du bist wie eine Blume — Cornelius, Komm wir wandeln — Wagner, Spinnerlied — Schubert, Ständchen (Leise stehen) — Bizet, Carmen: Blumen-Arie — Weber, Wie nahte mir der Schlummer — Mendelssohn, Auf Flügeln des Gesanges — Jensen, Murrelndes Lüftchen — Flotow, Ach so fromm.</p> <p>Ed. Schott Band-Ausgabe No. 7660 Preis Mk. 2. —</p>	<p>MARSCH-ALBUM Die 18 beliebtesten Märsche (auch für Violine und Klavier Violinstimme einzeln erhältlich) Preis Mk. —.80) leicht spielbar</p> <p>Mendelssohn, Hochzeitsmarsch — Meyerbeer, Krönungsmarsch — Chopin, Trauermarsch — Schubert, Militärmarsch — Sonntag, Nibelungenmarsch — Grelinger, Gammeljägermarsch — Strauss J., Radetzkymarsch — Hohenfriedbergermarsch — Pariser Einzugsmarsch — Wilhelm, Kavalleriemarsch — Dessauermarsch — Rakoczymarsch — Finländer Reitermarsch — Torgauermarsch — Ascher, Fanfarenmarsch — Sousa, Kadettenmarsch — Bizet, Carmen-Marsch — In der Heimat, Soldatenmarsch.</p> <p>Ed. Schott Band-Ausgabe No. 2055 Preis Mk. 1.—</p>

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OVERTÜREN UND POTPOURRIS

Klavier zu 2 Händen

Ouvertüren

(Bearbeitungen von Klindworth,
Kleinmichel u. A.)

- 01745 **Adam**, Der Postillon v. Lonjumeau
01746 — Si j'étais Roi
01747 **Auber**, Fra Diavolo,
01748 — Die Stumme von Portici
01749 **Beethoven**, Egmont
01750 **Bizet**, Carmen
01751 **Boieldieu**, Der Kalif von Bagdad
01752 — Die weiße Dame
01543 **Conradi**, Berlin wie es weint u. lacht
01544 — Weihnachts-Ouvertüre mit
Kinderinstrumenten ad libitum
01753 **Donizetti**, Lucia di Lammermoor
01754 — Lucrezia Borgia
01755 — Die Regimentstochter
01756 **Herold**, Zampa
01589 **Kéler-Béla**, Op. 73 Lustsp.-Ouvert.
01590 — Op. 108 Ungar. Lustsp.-Ouvert.
01591 — Op. 111 Französ. Lustsp.-Ouvert.
01757 **Kreutzer**, Das Nachtlager
01613 **Lentner**, Festouvertüre
01758 **Maillart**, Das Glückchen des
Eremiten
01759 **Mendelssohn**, Hebrid. (Fingalsh.)
01760 — Meeressstille u. glückliche Fahrt
01761 — Ein Sommernachtstraum
01762 **Mozart**, Così fan tutte (Weiber-
01763 — Don Juan [treue]
01764 — Figaros Hochzeit
01765 — Zauberflöte
01766 **Nicolai**, Die lustigen Weiber
01767 **Offenbach**, Orpheus in d. Unterwelt
01768 **Reissiger**, Die Felsenmühle
01769 **Rossini**, Der Barbier von Sevilla
01770 — Die diebische Elster
01771 — Wilhelm Tell
0159/60 **Wagner**, Rienzi
0175/76 — Holländer
02801/2 — Tannhäuser
02817 — do. III. Akt

Ouvertüren:

- 02829 **Wagner**, Lohengrin
02830 — do. leicht
02842 — do. III. Akt
0158 — Rheingold
02856 — Tristan und Isolde
01 — Meistersinger, I. Akt
03041 — do. leicht
02 — do. III. Akt
0101 — Parsifal, Vorspiel
03046 — do. leichter
0102 — do. (Kleinpaul) erleichtert
01772 **Wallace**, Maritana
01773 **Weber**, Euryanthe
01774 — Der Freischütz
01775 — Jubel-Ouvertüre
01776 — Oberon
01777 — Preciosa

Grosse Potpourris

Erinnerungen an die unvergänglichen
Opern der beliebtesten Komponisten
(Ruffin)

- 04801/2 Adamiana
04803/4 Auberiana
04805/6 Donizettiana
04807/8 Lortzingiana
04809/10 Meyerbeeriana
04811/2 Mozartiana
01851 Offenbachiana (Conradi)
04813/4 Rossiniana
02870/1 Wagneriana (Kaiser)
04815/6 Weberiana

04826/7 Ballet-Potpourri (Tervan)
04817/8 Bayreuther-Marsch. Großes
Wagner Marsch-Potpourri
(Tervan)

Potpourris über Einzel-Opern

(Bearbeitungen: m. = mittelschwer von
H. Cramer, l. = leicht von F. Beyer)
01778 **Adam**, Nürnberg. Puppe, m. (l. 01779)
01780 — Postillon v. Lonjum., m. (l. 01781)
01782 — Si j'étais Roi, m. (l. 01783)

Potpourris:

- 01784 **Auber**, Fra Diavolo, m. (l. 01785)
01786 — Stumme von Portici, m. (l. 01787)
01788 — Des Teufels Anteil, Potp. I, m.
01789 — do. Potpourri II, (l. 01790)
01791 **Bellini**, Nachtwandl., m. (l. 01792)
01793 — Norma, m. (l. 01794)
01795 **Bizet**, Carmen mittelschwer
01796 **Boieldieu**, Kalif, mittelschwer
01797 — Die weiße Dame, m. (l. 01798)
01799 **Cornelius**, Barbier v. Bagdad, m.
01800 **Donizetti**, Liebestrank, m. (l. 01801)
01802 — Lucia di Lammermoor, m. (l. 01803)
01804 — Lucrezia Borgia, m. (l. 01805)
01806 — Regimentstochter, m. (l. 01807)
01808 **Flotow**, Martha, m. (l. 01809)
01699/1700 — do. (Ascher) Große Fantasie
01497 — do. (Beyer) ganz leicht
01498 — do. (Hünlen) leicht
01499 — Stradella (Beyer) ganz leicht
01810 — do. m. (l. 01811)
01812 **Goetz**, Der Widersp. Zähmung, m.
01813 **Gounod**, Die Königin von Saba, m.
01814 **Halévy**, Die Jüdin, m. (l. 01815)
01816 **Herold**, Zampa, m. (l. 01817)
01818 **Kreutzer**, Nachtlager m. (l. 01819)
01820 **Lortzing**, Undine, m. (l. 01821)
01822 — Der Waffenschmied, m. (l. 01823)
01824 — Der Wildschütz m.
01825 — Zar u. Zimmermann, m. (l. 01826)
01827 **Maillart**, D. Glückchen d. Erem., m.
01828 **Marschner**, Hans Heiling m.
01829 **Meyerbeer**, Afrikanerin, Potp. I m.
01830 — do. Potpourri II, m. (l. 01831)
01832 — Die Hugenotten, m. (l. 01833)
01834 — Der Prophet, Potpourri I m.
01835 — do. Potpourri II, m. (l. 01836)
01837 — Robert der Teufel, m. (l. 01838)
01839 **Mozart**, Così fan tutte m.
01840 — Don Juan, Potpourri I m.
01841 — do. Potp. II, m. (l. 01842)
01843 — Die Entführung m. (l. 01844)
01845 — Figaros Hochzeit, m. (l. 01846)
01847 — Die Zauberflöte, m. (l. 01848)

Potpourris:

- 01849 **Nicolai**, Lustig. Weiber, m. (l. 01850)
01851 **Offenbachiana**, Potpourri über die
beliebtesten Offenbach'schen
Melodien (Conradi)
01852 **Offenbach**, Hoffmann's Erzählungen
01853 — Orpheus in d. Unterw., m. (l. 01854)
01855 — Die schöne Helena, m. (l. 01856)
01857 **Rossini**, Barbier v. Sev. m. (l. 01858)
01859 — Die diebische Elster m.
01860 — Wilhelm Tell, m. (l. 01861)
05381/2 **Smetana**, Die verkaufte Braut
(L. Adam)
01862 **Verdi**, Aida m. (l. 01863)
01864 — Ernani, m. (l. 01865)
01866 — Maskenball, m. (l. 01867)
01868 — Rigoletto, m. (l. 01869)
01870 — La Traviata, m. (l. 01871)
01872 — Troubadour, Potpourri I m.
01873 — do. Potpourri II, m. (l. 01874)
01668/9 — do. (Kelterer) m.
02195/6 — do. (Rummel) m.

Wagner-Potpourris mit Text:

- m. = mittelschwer von H. Cramer,
l. = leicht von A. Kaiser
0145 — Rienzi, m. (l. 0144)
0147 — Holländer, m. (l. 0146)
148/49 — Tannhäuser, m. (l. 0151)
050 — Lohengrin, m. (l. 0142)
045 — Tristan und Isolde, m. (l. 2866)
09 — Meistersinger, m. (l. 010)
0150 — Nibelungen-Potp. üb. d. 4 Opern:
Rheingold, Walküre, Siegfried,
Götterdämmerung (Kaiser)
053 — Rheingold, m. (l. 055)
072 — Walküre, m. (l. 071)
086 — Siegfried, m. (l. 085)
094 — Götterdämmerung, m. (l. 095)
0104 — Parsifal, m. (l. 0100)
02870/1 — Wagneriana (Kaiser) Potpourri
über sämtliche Opern Wagners
01875 **Weber**, Freischütz, m. (l. 01876)
01877 — Oberon, m. (l. 01878)
01879 — Preciosa, m. (l. 01880)

FANTASIEN UND ÜBERTRAGUNGEN ÜBER BELIEBTE OPERN-MELODIEN

- 01913 **Adam**, Die Nürnberger Puppe,
Walzer (Burgmüller)
01914 — Der Postillon von Lonjumeau,
leichte Fantasie (Beyer)
04905 **Auber**, Die Stumme: O senke
süßer Schlaf dich nieder, Fan-
tasie (Ruffin)
Berlioz, Faust's Verdammung:
(Klindworth) nicht für
01922 — 1. Ungarischer Marsch } Frank-
01923 — 2. Sylphen-Ballet } reich u.
01924 — 3. Tanz der Irrlichter } Belgien
Bizet, Carmen:
04638 — Blumenlied, Hier an dem Busen
treu geboren, Paraphrase
(Voss) Orig.-Tonart
04639 — do. leicht spielbare Ausgabe
04906 — do. Fantasie (Ruffin)
01925 — Draußen am Wall von Sevilla,
Fantasie
01926 — Habanera: Ja die Liebe hat
bunte Flügel (Die Liebe von
Zigeunern stammt)
01927 — Ich seh' die Mutter dort, Fant.
01928 — Liebst Du mich treu und innig,
Fantasie [Marsch]
01929 — Lied des Escamillo (Toast und
04797 **Flotow**, Martha: Ach so fromm.
Paraphrase (Voss)
04907 — do. do. Fantasie (Ruffin)
01953 — do. Marsch-Polka über beliebte
Melodien
01954 — Leichte Fantasie (Beyer)
01956 **Gounod**, Romeo und Julia, Valse-
Ariette (Agosty)
04908 **Halévy**, Die Jüdin: Als Gott der
Herr dich einst, Fantasie (Ruffin)
01966 **Lortzing**, Zar: Sonst spielt ich
mit Zepher, Fantasie (Ruffin)
04909 **Meyerbeer**, Hugenotten: Geheil-
igt sei die Rache, Fantasie
(Ruffin) [Arie (Brunner)]
01973 — Robert der Teufel: Gnaden-
01974 **Mozart**, Don Juan: Ständchen u.
Champagnerlied, Fantasie
01975 — do. Chor und Menuett, Fan-
tasie (Beyer)

- 01976 **Mozart**, Don Juan Reich' mir die
Hand, mein Leben, Fantasie
01977 — Figaro's Hochzeit: Dort vergiß
leises Flehn (m. Einleitung)
(Beyer)
01978 — Zauberflöte: Ein Mädchen oder
Weibchen, Fantasie
04910 — do. In diesen heil'gen Hallen,
Fantasie (Ruffin)
04791 — do. Der Vogelfänger, Fantasie
(Krug)
04911 **Nicolai**, Lustigen Weiber:
Trinklied „Als Büblein klein“
Fantasie (Ruffin)
01980 **Offenbach**, Hoffmann's Erzäh-
lungen, Barkarole leicht
01981 — do. Fantasie elegant
04912 — do. Mirakel - Antonia - Szene
Fantasie (Ruffin)
01982 — do. Walzer m. Barkarole (Kaiser)
01983 — Orpheus in der Unterwelt:
Walzer über beliebte Melodien
01984 — Die schöne Helena, Walzer
über beliebte Melodien (Kaiser)
01990 **Rossini**, Wilhelm Tell, Fantasie
(Beyer) leicht
01991 — do. Gebet, Fantasie (Rupp)
05383 **Smetana**, Die verkaufte Braut
Fantasie (L. Adam)
02009 **Thomas**, Mignon, Fant. (Neustedt)
05201/2 — Mignon-Walzer (Burgmüller)
02011 **Weber**, Freischütz: Durch die
Wälder, durch d. Auen, Fantasie,
(Beyer)
04799 — do. Wie nahte mir der
Schlummer, Paraphrase (Voss)
04914 — do. Fantasie (Ruffin)
Richard Wagner-Ausgaben
Rienzi
0167 — Wohlan, so mag es sein!
0168 — Introd. u. Chor d. Friedensboten
0169 — Rienzi, dir sei Preis
0170 — Gebet des Rienzi
00153 — Marsch über Motive (Tervan)
Holländer
0180 — Mit Gewitter und Sturm
(Kaiser)

- Holländer**
0189 — Spinnerlied: Summ und brumm
02917/8 — Spinnerlied, Paraphrase (Voss)
0179 — Ballade der Senta (Kaiser)
0188 — Steuermann laß die Wacht
(Kleinmichel)
0177/8 — Große Fantasie (Smith)
04913 — Holländer: Wohl hub auch ich,
Fantasie (Ruffin)
Tannhäuser
02810 — Tannhäuser Lied: Dir töne Lob
02811 — Dich, teure Halle
02812 — Blick' ich umher
02813 — Gebet der Elisabeth
02815 — Lied an den Abendstern
02816 — Einzug der Gäste (Tervan)
02814 — Pilgerchor (Kleinmichel)
02803/4 — Fantasie (Smith)
Lohengrin
02837 — Elsas Traum (Kaiser)
02838 — Lohengrins Ankunft (Kaiser)
02843 — Brautlied: Treulich geführt
03038 — Elsas Brautzug zum Münster
Fantasie (Bell)
02840 — Fühl' ich zu dir so süß (Kaiser)
02841 — Atmesdu nicht mit mir (Kaiser)
02844 — do. Paraphrase (Voss)
02839 — Grauserzählung: In fernem Land
02845 — Elsas Traum, Paraphrase (Voss)
02836 — Festmusik (Windsperger)
Tristan und Isolde
02859 — Liebesduett (2. Akt.) (Kronke)
02860 — do. Paraphrase (Voss)
02861 — Isoldes Liebestod, m. (Kronke)
02862 — do. leicht (Kaiser)
Meistersinger
04 — Am stillen Herd, (Behr)
03 — do. leicht (Bell)
05 — Walthers Preislied, leicht (Behr)
07 — do. leicht (Bell)
03040 — Aufzug der Meistersinger,
Fantasie (Kronke)
06 — Improvisation (Bendel)
02877 — David u. die Lehrbuben, l. (Bell)
02878 — Hans Sachs u. Eva (Bell)
02879 — Sachs. Schusterlied und Beck-
messers Ständchen, leicht (Bell)

- Meistersinger**
02880 — Monolog von Sachs und Auftritt
Walthers, leicht (Bell)
08 — Quintett 3. Akt, Paraphr. (Bilow)
02876 — Quintett, 3. Akt, leicht (Bell)
02874 — Tanz d. Lehrbuben, leicht (Bell)
02875 — Aufzug der Zünfte, leicht (Bell)
011 — Meistersinger-Marsch (Tervan)
Rheingold
0199 — Loge-Mime, leicht (Bell)
051 — Die Rheintöchter leicht (Bell)
052 — Einzug der Götter, leicht (Bell)
054 — Walhall, Tonstück (Brassin)
Walküre
073 — Siegmund Liebeslied (Behr)
074 — do. Fantasie (Tausig)
068 — do. leichte Übertragung (Bell)
02872 — Siegmund u. Brünhilde (Tod-
verkündigung), leicht (Bell)
03042 — Monolog Siegmunds (Spicker)
03043 — Siegmund und Sieglinde (Bell)
073 — Walkürenritt, eleg. Fant. (Tausig)
03044 — do. leicht (Spicker)
075 — Feuerzauber (Brassin)
069 — Wotans Abschied und Feuer-
zauber l. (Bell)
Siegfried
084 — Siegfried und der Waldvogel,
leicht (Bell)
087 — Waldweben, Tonstück (Brassin)
03045 — do. leicht (Bell)
Götterdämmerung (Bell)
093 — Gesang der Rheintöchter, leicht
097 — do. Improvisation (Hoffmann)
02873 — Siegmund u. Brünhilde, l. (Bell)
096 — Trauermarsch (Cramer)
Parsifal
03046 — do. leicht (Kleinmichel)
0102 — do. erleichtert (Kleinpaul)
02881 — Gralszene, leicht (Bell)
02882 — Blumenmädchen (Bell)
0103 — Kartreitagszauber, leicht (Bell)
0105 — do. Fantasie (Rubinstein)
0106 — Parsifal u. die Zauber mädchen,
eleg. Fantasie (Rubinstein)
0130 **Träume**, (5 Gedichte) (Kronke)
0200 — do. (Kleinpaul)