

# EDITION SCHOTT

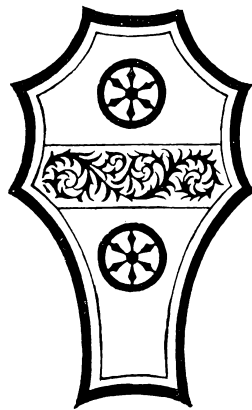
## EINZEL-AUSGABE

06

# Walthers Preislied

„Morgenlich leuchtend in rosigem Schein“

Chant de Concours de Walther — Walther's Price-Song



RICHARD WAGNER  
MEISTERSINGER

IMPROVISATION

FR. BENDEL

PIANO

Originale und Bearbeitungen sind ausschließliches Eigentum von B. Schott's Söhne für alle Länder.

## Jede Nummer 20 Pfennig

# Walther's Preislied

Chant de Concours  
de Walther

Walther's  
Prize - Song

Improvisation

Bearbeitet von  
Franz Bendel

R. Wagner

**Klavier**

*Andante sostenuto*

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with various ornaments and slurs. The lower staff has a bass clef and contains a bass line. Dynamics include *ff*. There are several asterisks and the word *ped.* (pedal) placed below the staves.

Second system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and ornaments. The lower staff has a bass clef and contains a bass line. Dynamics include *f* and *p*. The instruction *quasi Arpa* is written below the lower staff. There are several asterisks and the word *ped.* (pedal) placed below the staves.

Mit vielem Ausdruck

Third system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and ornaments. The lower staff has a bass clef and contains a bass line. Dynamics include *p*. There are several asterisks and the word *ped.* (pedal) placed below the staves.

Fourth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and ornaments. The lower staff has a bass clef and contains a bass line. Dynamics include *f*, *dim.*, and *pp*. There are several asterisks and the word *ped.* (pedal) placed below the staves.

Fifth system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with slurs and ornaments. The lower staff has a bass clef and contains a bass line. Dynamics include *mf*. There are several asterisks and the word *ped.* (pedal) placed below the staves.

System 1: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff.

System 2: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff. Dynamic marking *pp* is present.

System 3: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff.

System 4: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff. Dynamic markings *f*, *ff*, and *dim.* are present.

System 5: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff. Dynamic marking *p* is present.

System 6: Treble and bass clef staves. Treble clef contains melodic lines with slurs and accents. Bass clef contains accompaniment. Rehearsal marks 'Led.' and asterisks are present below the bass staff.

quasi Fantasia

First system of the musical score. It features a grand staff with treble and bass clefs. The music begins with a forte (*f*) dynamic. A slur covers the first two measures. The key signature has three sharps (F#, C#, G#). The piece is marked *pp una corda* starting in the third measure. The bass line includes several *ped.* (pedal) markings with asterisks. Fingerings are indicated with numbers 1-5.

Second system of the musical score. The dynamics are marked *p* (piano). The key signature changes to two sharps (F#, C#). The bass line continues with *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

Third system of the musical score. The dynamics are marked *p* (piano). The key signature changes to two flats (Bb, Eb). The bass line continues with *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

Fourth system of the musical score. The dynamics are marked *pp* (pianissimo). The key signature changes to one flat (Bb). The bass line continues with *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

Fifth system of the musical score. The dynamics are marked *pp* (pianissimo). The key signature changes to one sharp (F#). The bass line continues with *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

Sixth system of the musical score. The dynamics are marked *dim.* (diminuendo) and *pp* (pianissimo). The key signature changes to one flat (Bb). The bass line continues with *ped.* markings and asterisks. Fingerings are indicated with numbers 1-5.

*sempre legato*

First system of musical notation. Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Fingerings 4, 8, 2, 4, 5, 8 are indicated. Performance markings include *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, and asterisks.

Second system of musical notation. Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Fingerings 2, 5, 1, 2, 2, 4, 5 are indicated. Performance markings include *f*, *dim.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, and asterisks.

Third system of musical notation. Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Fingerings 3, 5, 4, 5, 4 are indicated. Performance markings include *pp*, *una corda*, *Leg.*, *Leg.*, *Leg.*, and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Fingerings 4, 8, 2 are indicated. Performance markings include *Leg.*, *Leg.*, and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble clef has notes with slurs and accents. Bass clef has notes with slurs and accents. Fingerings 2, 5, 1, 2 are indicated. Performance markings include *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, *Leg.*, and asterisks.

First system of musical notation. Treble and bass staves with various notes, rests, and fingerings. Includes markings like 'Ped.' and asterisks.

Second system of musical notation. Treble and bass staves. Includes markings like 'pp una corda' and 'Ped.'.

Third system of musical notation. Treble and bass staves. Includes markings like 'mf' and 'Ped.'.

Fourth system of musical notation. Treble and bass staves. Includes markings like 'sempre cresc.' and 'Ped.'.

Fifth system of musical notation. Treble and bass staves. Includes markings like 'ed accel.' and 'ff'.

8  
*ff*  
*dim.*  
*p*  
\* \* \* \* \*

*p subito*  
\* \* \* \* \*

*cresc.*  
\* \* \* \* \*

*f*  
\* \* \* \* \*

*fff*  
\* \* \* \* \*



First system of musical notation. It features a grand staff with treble and bass clefs. The right hand contains a melodic line with a series of eighth-note triplets, each marked with a '3' and a slur. The left hand provides a rhythmic accompaniment with eighth notes. The system concludes with a fermata over a final chord, marked with 'Ped.' and an asterisk.

Second system of musical notation. It begins with a dynamic marking of *ff*. The right hand has a melodic line with a slur and a '6 1' marking. The left hand has a bass line with a slur and a '4 2' marking. A section of the score is marked *p* and *una corda*. The system ends with a fermata and 'Ped.' markings.

Third system of musical notation. It starts with a *dim.* marking. The right hand features a melodic line with a slur and a '1' marking. The left hand has a bass line with a slur. A section is marked *a tempo* and *p*. The system concludes with a fermata and 'Ped.' markings.

Fourth system of musical notation. It begins with a *rit.* marking. The right hand has a melodic line with a slur and a '3' marking. The left hand has a bass line with a slur. The system ends with a fermata and 'Ped.' markings.

Fifth system of musical notation. It starts with a *ppp* marking. The right hand has a melodic line with a slur and a '1' marking. The left hand has a bass line with a slur and a '1 4' marking. A section is marked *dim.* and *p*. The system concludes with a fermata, a *ritenuto* marking, and a *pp* dynamic marking, followed by 'Ped.' markings.

# EDITION SCHOTT

## EINZEL-AUSGABE

JEDE Nr. 20 Pfg.

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### Abteilung 4

## OUVERTÜREN UND POTPOURRIS

#### Klavier zu 2 Händen

##### Ouvertüren

(Bearbeitungen von Klünderworth, Kleinmichel u. A.)

- 01745 Adam, Der Pestillon 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 Conrad, Berlin wie es weint u. lacht
- 01544 — Weihnachts-Ouvertüre mit Kinderinstrumenten ad libitum
- 01753 Donizetti, Lucia di Lammermoor
- 01754 — Lucrezia Borgia
- 01755 — Die Regimentsstochter
- 01756 Hérold, 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 Loutner, Festouvertüre
- 01758 Mallart, Das Glöckchen des Eremiten

- 01759 Mendelssohn, Hebräid. (Fingalsh.)
- 01760 — Meeressstille u. glückliche Fahrt
- 01761 — Ein Sommernachtsstraum
- 01762 Mozart, Così fan tutte (Weiber-Don Juan) (treue)
- 01764 — Figaros Hochzeit
- 01765 — Zauberröte
- 01766 Nicolai, Die lustigen Weiber
- 01767 Offenbach, Orpheus in d. Unterwelt
- 01768 Reissiger, Die Feinsinnmühle
- 01769 Rossini, Der Barbier von Sevilla
- 01770 — Die diebische Elster
- 01771 — Wilhelm Tell
- 0159/60 Wagner, Rienzi
- 01757/6 — Holländer
- 02001/2 — Tannhäuser
- 02829 — Lohengrin
- 02830 — do. leicht
- 02842 — do. III. Akt
- 02856 — Tristan und Isolde
- 01 — Meistersinger, I. Akt
- 02 — do. III. Akt
- 0101 — Parsifal, Vorspiel
- 0102 — do. (Kleinpaus) leicht
- 01772 Wallace, Maritana
- 01773 Weber, Euryanthe
- 01774 — Der Freischütz
- 01775 — Jubel-Ouvertüre
- 01776 — Oberon
- 01777 — Preciosa

#### Potpourris

(Bearbeitungen: m = mittelschwer von H. Cramer, l = leicht von F. Beyer)

- 01778 Adam, Nürnb. Puppe, m. (l. 01779)
- 01780 — Der Postillon v. Lonjumeau, m. (l. 01781)
- 01782 — Si j'étais Roi, m. (l. 01783)
- 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, m. (l. 01790)
- 01791 Bellini, Nachtwandl., m. (l. 01792)
- 01793 — Norma, m. (l. 01794)
- 01795 Bizet, Carmen mittelschwer
- 01796 Boieldieu, Der Kalif v. Bagdad, m.
- 01797 — Die weiße Dame, m. (l. 01798)
- 01799 Cornelius, Barbier v. Bagdad, m.
- 01800 Donizetti, Liebestrank, m. (l. 01801)
- 01802 — Lucia di Lammerm., m. (l. 01803)
- 01804 — Lucrezia Borgia, m. (l. 01805)
- 01806 — Die Regimentsstochter, m. (l. 01807)
- 01808 Flotow, Martha, m. (l. 01809)
- 01810 — Stradella, m. (l. 01811)
- 01812 Goetz, Der Widersp. Zähmung, m.
- 01813 Gounod, Die Königin v. Saba, m.
- 01814 Halévy, Die Jüdin, m. (l. 01815)
- 01816 Hérold, Zampa, m. (l. 01817)
- 01818 Kreutzer, Das Nachtlager in Granada, m. (l. 01819)
- 01820 Lortzing, Undine, m. (l. 01821)
- 01822 — Der Waffenschmied, m. (l. 01823)

- 01824 Lortzing, Der Wildschütz, m.
- 01825 — Zu Zimmermann, m. (l. 01826)
- 01827 Mallart, D. Glöckchen d. Eremiten, m.
- 01828 Marschner, Hans Heiling, m.
- 01829 Meyerbeer, Die Afrikanerin, Potpourri I mittelschwer
- 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, mittel.
- 01840 — Don Juan, Potpourri I, m.
- 01841 — do. Potpourri II, m. (l. 01842)
- 01843 — Die Entführung aus dem Serail, m. (l. 01844)
- 01845 — Figaros Hochzeit, m. (l. 01846)
- 01847 — Die Zauberröte, m. (l. 01848)
- 01849 Nicolai, Die lustigen Weiber von Windsor, m. (l. 01850)
- 01851 Offenbachiana, Potpourri über die beliebtesten Offenbach'schen Melodien (Conrad)
- 01852 Offenbach, Hoffmann's Erzählungen
- 01853 — Orpheus in d. Unterw., m. (l. 01854)
- 01855 — Die schöne Helena, m. (l. 01856)
- 01857 Rossini, Barbier v. S., m. (l. 01858)
- 01859 — Die dieb. Elster mittelschwer
- 01860 — Wilhelm Tell, m. (l. 01861)
- 01816 Hérold, Zampa, m. (l. 01817)
- 01862 Verdi, Aida, m. (l. 01863)
- 01864 — Ernani, m. (l. 01865)
- 01866 — Der Waffenschmied, m. (l. 01867)

- 01868 Verdi, Rigoletto, m. (l. 01869)
- 01870 — La Traviata, m. (l. 01871)
- 01872 — Troubadour, Potpourri I, m.
- 01873 — do. Potpourri II, m. (l. 01874)
- 0145 Wagner, Rienzi mittelschwer
- 0147 — do. mit Text (Kaiser) leicht
- 0146 — Holländer mittelschwer
- 0148/49 — Tannhäuser mittelschwer
- 0154 — do. mit Text (Kaiser) leicht
- 050 — Lohengrin mittelschwer
- 042 — do. mit Text (Kaiser) leicht
- 045 — Tristan und Isolde, mittelschwer
- 019 — Meistersinger mit Text m.
- 010 — do. leicht (Kaiser)
- 0150 — Ring des Nibelungen, Gesamt-Potpourri über die 4 Opern mit Text (A. Kaiser)
- 053 — Rheingd. m.T., m. (l. Kaiser 055)
- 072 — Walküre mit Text na
- 071 — do. leicht (Kaiser)
- 086 — Siegfried mit Text m.
- 095 — do. leicht (Kaiser)
- 094 — Götterdämmerung mit Text, m.
- 095 — do. leicht (Kaiser)
- 0104 — Parsifal m.T., m. (l. Kaiser 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)

### Abteilung 5

## Fantasiere und Uebertragungen beliebter Opern-Melodien

#### Klavier zu 2 Händen

- 01913 Adam, Die Nürberger Puppe, Walzer (Burmüller)
- 01914 — Der Postillon von Lonjumeau, leichte Fantasie (Beyer)
- Berlioz, Faust's Verdammung: (Kindswort)
- 01922 — 1. Ungarischer Marsch
- 01923 — 2. Syphen-Ballet
- 01924 — 3. Tanz der Irrlichter
- Bizet, Carmen:
- 01925 — Draußen am Wall von Sevilla
- 01926 — Habanera: Ja die Liebe hat bunte Flügel (Die Liebe von Zigeunern stammt)
- 01927 — Ich seh' die Mutter dort
- 01928 — Liebst Du mich treu und innig
- 01929 — Lied des Escamillo (Toast und Marsch)
- Bonbonnière d. kleinen Pianisten. Eine Sammlung beliebter Opern-melodien in ganz leichter Bearbeitung (Rummel)
- 01930 — Don Juan: Reich mir die Hand und Treib der Champagner
- 01931 — Euryanthe: Ich bau auf Gott; O Seligkeit dich faß ich kaum; Fröhliche Klänge
- 01932 — Fidele: O wir' ich schon
- 01933 — Fidele: Marsch aus dem I. Akt
- 01934 — Figaro's Hochzeit: Will einst das Gräßlein ein Tänzelein wagen Dort vergiß leises Fleh'n
- 01935 — Fra Diavolo: Ich zähle Freunde
- 01936 — Liebestrank: Frage doch warum der Zephir
- 01937 — Lucia di Lammermoor: Bald wehet die Zypresse; Du, die schon zum Himmel eilet

- Bonbonnière d. kleinen Pianisten
- 01938 — Norma: Entlohn'er kehre wieder
- 01939 — Preciosa: Einsam bin ich
- 01940 — Regimentsstochter: Solobetwohl, ihr teuren Waffenbrüder; Tyrolenne (Vorspiel des 2. Aktes)
- 01941 — Rigoletto: Holdes Mädchen sieh' mein Leiden; Ach, wie so trüger.
- 01942 — Stumme v. Portici: Schlummer-Arie und Barkarole
- 01943 — Wilhelm Tell: O komm mein süßes Leben; O Gott, nur dir darf den Schmerz
- 01944 — Traviata: Er ist es, dessen wonnig Bild; Hat dein heimatisches Land
- 01945 — Troubadour: Ihres Auges himmlisch Strahlen; O, dürft' ich es glauben
- 01946 — Troubadour: Miserere; Hab' Erbarmen; Schon naht' die Todesstunde; In unsrer Heimat
- 01947 — Zampa: Reizendes Mädchen; Das Echo hall' den Klang
- 01948 — Zar und Zimmermann: Sonst spielt ich mit Zepfer; Holzschuhiantz
- 01949 — Zauberröte: In diesen heiligen Hallen; Glockenspielszene
- 01953 Flotow, Martha: Marsch-Polka über beliebte Melodien
- 01954 — Martha: Leichte Fantasie (Beyer)
- 01956 Gounod, Romeo und Julia, Valse-Ariette (Agoshy)
- 01966 Kreutzer, Schon die Abendglocken klingen (Nachtlager)
- 01973 Meyerbeer, Robert der Teufel: Gnaden-Arie (Brunner)

- 01974 Mozart, Don Juan: Ständchen u. Champagnerlied
- 01975 — Don Juan: Chor und Menuett (Beyer)
- 01976 — Don Juan: Reich' mir die Hand, mein Leben
- 01977 — Figaro's Hochzeit: Dort vergiß' leises Fleh' (m. Einleitung)
- 01978 — Zauberröte: Ein Mädchen oder Weibchen
- 01979 Offenbach-Quadrille (Ueber sämtliche Operetten)
- 01980 Offenbach, Hoffmann's Erzählungen, Barkarole leicht
- 01981 — do. Walzer m. Barkarole elegant
- 01982 — Orpheus in der Unterwelt: Walzer über beliebte Melodien
- 01984 — Die schöne Helena, Walzer über beliebte Melodien (Kaiser)
- 01990 Rossini, Wilhelm Tell leicht
- 01991 — do. Gebet (Rupp)
- 02009 Thomas, Mignon (Neustadt)
- 02011 Weber, Freischütz: Durch die Wälder, durch die Auen (Beyer)
- 02012 — Freischütz: Wir winden dir den Jungfernkranz
- Richard Wagner-Ausgaben
- Rienzi
- 0163 Rienzi: Marsch (L. Tervan)
- 0167 — Entschluß des Rienzi: Wohlan, so mag es sein! (Kindswort)
- 0168 — Introduction u. Cher d. Friedensboten (Kindswort)
- 0169 — Finales des II. Aktes: Rienzi, dir sei Preis (Kindswort)

- Der fliegende Holländer
- 01778 — Fantasie (Smith)
- 0179 — Ballade der Senta: Traft ihr das Schiff (Kaiser)
- 0180 — Lied des Steuermanns: Mit Gewitter und Sturm (Kaiser)
- 0190 — Spinnerlied, Paraphrase (Voss)
- 02803/4 — Fantasie (Smith)
- 02810 — Tannhäuser's Lied: Dir töne Lob (Kaiser)
- 02811 — Arie der Elisabeth: Dich, teure Halle (Kaiser)
- 02812 — Gesang Wolframs: Blick' ich umher (Kaiser)
- 02813 — Gebet d. Elisabeth: Allmächt'ge Jungfrau (Kaiser)
- Lohengrin
- 02836 — Festmusik (Windapberger)
- 02837 — Elsas Traum: Einsam in Irben Tagen (Kaiser)
- 02840 — FGH' ich zu dir so süß (Kaiser)
- 02841 — Atmet du nicht mit mir (Kaiser)
- 02844 — Duett aus dem 3. Akt (Lohengrin-Elsa) Paraphrase (Voss)
- 02845 — Elsas Traum, Paraphrase (Voss)
- Tristan und Isolde
- 02859 — Liebesduett (2. Akt) (Kronke)
- 02860 — In. Paraphrase (Voss)
- 02861 — Isolde's Liebestod, m. (Kronke)
- Meistersinger
- 04 — Am stillen Herd (Bahr)
- 03 — do. leicht (Bell)
- 05 — Walthers Preislied, Morgenlich leuchtend, leicht (Bahr)
- 07 — do. leicht (Bell)
- 06 — do. Improvisation (Bendel)
- 02877 — David u. die Lehrbuben, I. (Bell)
- 02878 — Hans Sachs u. Eva (2. u. 3. Akt) leicht (Bell)

- Meistersinger
- 02879 — Sachs' Stüchlied und Beckmessen's Ständchen, leicht (Bell)
- 02880 — Monolog von Sachs und Auftritt Walthers, leicht (Bell)
- 08 — Quintett 3. Akt, Paraphr. (Billow)
- 02876 — Quintett, 3. Akt, leicht (Bell)
- 02874 — Tanz d. Lehrbuben, leicht (Bell)
- 02875 — Aufzug der Zunft, 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
- 070 — Siegmunds Liebeslied, (Bahr)
- 074 — do. Fantasie (Tausig)
- 068 — do. leichte Uebertragung (Bell)
- 02872 — Siegmund u. Brünnhilde (Todesverkündigung), leicht (Bell)
- 073 — Walkürenritt, eleg. Fant. (Tausig)
- 075 — Feuerzauber (Brassin)
- 069 — Wotans Abschied und Feuerzauber, leicht (Bell)
- Siegfried
- 084 — Siegfried u. d. Waldvogel, I. (Bell)
- 087 — Waldweben, Tonstück (Brassin)
- 068 — Götterdämmerung
- 093 — Gesang d. Rheintöchter, I. (Bell)
- 097 — do. Improvisation (Hoffmann)
- 02873 — Siegmund u. Brünnhilde, I. (Bell)
- 096 — Trauermarsch (Cramer)
- Parsifal
- 02881 — Grallszene, leicht (Bell)
- 02882 — Blumenmädchen, leicht (Bell)
- 0103 — Karfreitagssauber, leicht (Bell)
- 0105 — do. Fantasie (Rubinstein)
- 0106 — Parsifal und die Zauber-mädchen. eleg. Fantasie (Rubinstein)

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