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L. v. Beethoven

SYMPHONIE

(nach Op. 131.)

(Karl Müller-Berghaus.)

Partitur.

Orchester & Dublirstimmen.

Vierhändiger Klavierauszug.

CONCERTS.

The Symphony Concert.

The last concert of the present season given by this society took place at the Academy on Saturday last, and attracted a large audience. The following was the programme:

Overture, Scherzo and Finale ..... Schumann.
Concerto in C minor ..... J. Raff.
Piano—Herr Carl Faelten (from Baltimore.)
Grand Quatuor in C sharp minor ..... Beethoven.
(Orchestrated by Karl Muller-Berghaus.)
Fragment fram "Rheingold" ..... Wagner.

The posthumous quartettes of Beethoven have given rise to much contention amongst musicians, some insisting that they are the offspring of his fully matured genius, while others maintain that they are vague, incomprehensible and erratic. Without entering into this argument it is sufficient to state that Beethoven in his later years, when afflicted with deafness, stricken to the heart by the ingratitude of his nephew Carl, and afflicted with bodily pain, sought solace in his art, and having exhausted all recognized forms, yearned for a more extended mode of expression, whereby he might be enabled to record in the language of sound the thoughts and feelings that tortured him with harrowing intensity. Viewed in this light, these works and the later sonatas have a distinct significance of their own which, although it does not appear on the surface, nevertheless exists and the sympathetic listener cannot fail to be moved by it, although he may not perfectly comprehend all that the master's utterances are intended to convey.

In the particular quartette referred to, the dreamy opening *Adagio* is manifestly the incoherent and prolonged wailing of a wounded spirit, "seeking rest and finding none," the very acme of misanthropic grief. The succeeding brief *Allegro*, seems to suggest an awakened hope, a transitory ray of light that appears to dissipate the Cimmerean darkness in which his soul has been enshrouded. In the ensuing theme and variations, although diffuseness and freedom from conventional restraint is everywhere apparent, it seems as though contentment once more prevailed in the mind of the composer. The *Scherzo* pictures hilarious gaiety and unbounded happiness. Once more gloomy thoughts supervene, but by an effort they are cast aside and the work ends with an outburst of joy, in which the dreamer by a mighty effort seems to defy all saddening influences.

In enlarging the canvas on which Beethoven presented this creation, and embellishing it with color, M. Muller-Berghaus has been acutated by honest and artistic motives without doubt, but whether the composer would have endorsed his opinion that "four miserable string-instruments," were utterly inadequate for the due interpretation of the work, is an open question.

Scarcely any subsidiary material has been introduced, and the characteristics that distinguish Beethoven's orchestration have been carefully reproduced, but it must be admitted in some of the *tuttis* an occasional thinness is distinctly perceptible. The *Scherzo* is, however, full of clever and effective contrasts, that invest it with much additional charm.

It was played exceedingly well, and Dr. Damrosch is entitled to warm praise for his musicianly and reverent reading of a work that is beset with difficulties of varied kind, and which are greatly enhanced when a large body of performers are engaged. Much interest was aroused by its performance, and musicians owe a debt of gratitude to the worthy director for affording them an opportunity of becoming acquainted with an interesting and ingenious specimen of modern handicraft.

By the way, it would now be doubtless acceptable if the Beethoven *Sonata Pathetique*, or one of the others as instrumented by Berlioz were included in the scheme for next season's concerts, as it would at all events enable connoisseurs to compare the merits of the two arrangers.

The Schumann work, which lacks the strong individuality that usually distinguishes the conceptions of the King of the Romantic School, and more than once recalls Mendelssohn, both in the subject matter and its treatment, was also well given, although the general interpretation did not reach the high plane of excellence that has been attained during the season.

The scene from the "Rheingold" was admirably rendered, and the incidental vocal phrases were sung by a small choir of ladies, located behind the orchestra, perfectly in tune, a fact that deserves special mention.

The pianist, Herr Carl Faelten, who hails from Baltimore, exhibits considerable technical facility and physical power, but his style is "wooden," and lacks that impassioned fervor which indicates the real artistic nature. His phrasing is not by any means beyond reproach, but in the slow movement of the concerto he evinced some poetic feeling, although indulging occasionally in rather exaggerated sentimentality. The accompaniments were not faultless, evidently in consequence of unusual lack of rehearsal, owing possibly to the time absorbed in preparing the Beethoven transcription. On being recalled by a section of the audience the pianist resumed his seat at the piano, and turning in the direction of the auditorium gravely announced that he would play Liszt's Polonaise in E, a novel method of procedure that caused considerable amusement. This may be a customary practice in Baltimore, but in the present instance it was not complimentary to the subscribers and patrons of the Symphony Concerts, who probably would have recognized the composition without such assistance. It must be added that the manner in which he played it, did not strengthen any favorable opinion of his merit that his previous performance might have created, as he proved himself to be entirely overweighted both physically and mentally.

The concert grand, used for some inscrutable reason, was a very bad specimen of the pianoforte maker's art, and its employment was certainly not justified by the result. The tone was painfully thin, and although when slight demands were made on it, it was not positively bad, when resonance, power and brilliancy were required, these qualities were conspicuous by their absence. In fact the instrument was inaudible in *bravura* passages supported by an orchestral background, which abound in this showy and brilliant composition.

It seems hardly in accordance with the high standing of these concerts, which may fairly be considered as representative of the musical culture of this city, to import an artist of Mr. Faelten's *calibre*, when so many others of far superior attainments are within easy reach.

FREDERIC ARCHER.

Beethoven's grand quartet symphony then followed this remarkable work. When Beethoven wrote his last quartets his inner sense of hearing had, through long outer deafness, so wonderfully developed that it had created in him a world of its own, a world that had little in common with the puerilities around him. Beethoven strained every nerve to let others see and hear this world that lived in him, and therefore his last quartets have become grand tone pictures of inconceivably vast dimensions. What wonder that an ardent student and executant of Beethoven's quartets, MULLER-BERGHAUS, who is also an eminent adapter and transcriber of music, should desire to place this jewel, this opus 131, in a larger setting and give all its varied effects in orchestral form? He has done it with due reverence and has transformed the Beethoven quartet into the symphonic shape, that speaks to us in the most varied tone coloring, seeking into the depths of human sensation and taking us up into its highest idealities. To me it appears that the symphony can be divided into three parts. The first, the introductory adagio, overlaid with sad reflections and dark-colored life-pictures; the second, comprising intermediate passages of allegro, andante and allegretto, including a fine theme with variations. This part is the longest, the most difficult and intricate, but by far the one that shows Beethoven's wonderful resources. BERGHAUS understood that here was the master hand, describing the ever-varying episodes of life, its intricacies, its constant complications, its unravelings and, finally, its conquest over them. This conquest breaks out into the third movement, the gladsome presto (taken at railway speed on Saturday), and then rushes into the burst of the finale, painting the overpowering consciousness that life is overcome and lies there a fallen hero. The orchestra must have labored terribly at understanding this work and producing it with the perfection with which it was performed. One could see that the players followed the lead most attentively. There were passages which must be listened to again and again to be perfectly understood. The first and last divisions, the adagio and presto and finale, would appeal soonest to the musical taste and understanding—the middle passages want better acquaintance, but it is here that Beethoven shows the master hand most and handles musical science as if it were an instrument that had to bow to his will. Dr. DAMROSCH was twice recalled by the audience and received the honest thanks of the public by prolonged applause.

It was a fitting end of the concert to hear Wagner's beautiful "Rheingold" fragment, with its distant chorus aria, and it somewhat relieved the brain from the intellectual strain, during the Beethoven performance, to listen to the beautiful pictorial effect of Wagner's music. When the concert was over, there loomed up, among the remembrances of the works heard, Beethoven's quartet symphony as a stupendous work, impossible to be understood at one hearing, and proving that the giant of nearly a century ago is the giant still.

CONCERT OF THE NEW YORK SYMPHONY SOCIETY.

This very remarkable concert was given on Saturday evening at the Academy of Music. So ambitious a move had not been made this season as giving Beethoven's wonderful quartet in C sharp minor, transformed, as it was, into a symphony, and giving as well Schumann's overture, scherzo and finale, Raff's concerto in C minor and Wagner's "Rheingold" fragment. Let me first speak of the Schumann work, which, realizing, as it did, some of the composer's first characteristics, was played with a unanimity and a perfection of understanding that would have done credit to a "Gewandhaus" orchestra. It was, as far as orchestral execution went, the best number in the program, though all were done justice to, and it showed a directing power in Dr. DAMROSCH that places him in a very high position. Many a director has desired and attempted great things, but has failed to carry them out. Next to Schumann's imaginative music, let me place Raff's vigorous concerto. This work introduced a new pianist, Herr FAELTEN, a professor of the Baltimore Peabody Institute. Raff's concerto is a bold work, possessing a strong frame and fine interlacings; it is rich in color, and though not of the highest inventive power, yet a notable production of peculiar contrast of grave and gay. The pianist is evidently a musician of the true artistic mold, one who lives in his art, and what is far rarer, one who wishes to share his own impressions with the public around him. Herr FAELTEN played the concerto remarkably well, and the orchestra followed him as far as possible; here and there were uneven patches, which the directing power of Dr. DAMROSCH always smoothed out. The audience greeted the new-comer most heartily; but I must say that the presenting of flowers to male artists is against all good taste and should be positively put down with a high hand by the artists themselves. Liszt's polonaise was played as an encore.

Op. 43 und den
. Gust. Jansen.
I.).
II.).
III.).
I.).
II.).
III.).

Helge".

Pianofortebe-
Jansen.

e. (Duos.)

o Pohle.)

".(W.v. Rosen)

N. Rauch).

n Edm. Singer.

in. Idylle.

(Lauterbach).

noforte-

mit Clavierbe-
d Bogenstrich-
G. P. Grädener

ze.

von Saba" von

Nr. 17. A-dur.
Nr. 18. F-dur.
Niemann, Rud.,
— Op. 16. Gavotte (Hugo Pohle).
— Op. 18. Sonate (F-dur).
Schubert, Franz,
— Op. 70. H-moll Rondo (Speidel und Singer).
Weber, Carl Maria v.,
— Op. 22. Variationen (Lauterbach).

Für Pianoforte u. zwei Violinen.

Labitzky, Aug.,
— Op. 45. Der Traum der Sennerin. Idylle.

Für Pianoforte u. Violoncello. (Duos.)

Grädener, Carl G. P.,
— Op. 59. Sonate (in C).
Lenormand, René,
— Op. 6. Sonate (in F).
Mendelssohn, F.,
— Zwei Sonaten (Speidel u. Cossmann).
Op. 45 in B.
Op. 58 in D.
— Zwei Sonaten (Speidel u. Cossmann) in einem Bande gebunden.

Für Horn mit Pianofortebegleitung.

Dietrich, Alb.,
— Op. 27. Einleitung und Romanze für Horn.

Für Flöte mit Pianofortebegleitung.

Popp, Wilh.,
— Op. 210. Zweites Concertstück.
— Op. 212. Sechs leichte und brillante Fantasien über die beliebtesten englischen und amerikanischen Volkslieder. Heft 1—6.
— Op. 293. Fantasie „Die Königin von Saba".
Romberg, Bernh.,
— Op. 27. Divertimento (Wilh. Popp).

Trios für Streichinstrumente.

Beethoven, Ludwig van,
— Op. 55. Trio. Für 3 Violoncell eingerichtet von A. C. Prell.

Goldmark.
Lübeck, J. H.,
— Introduction und Adagio

SYMPHONIE

nach dem Cis-moll-Quartett Op. 131

von

LUDWIG VAN BEETHOVEN

für

grosses Orchester

eingerichtet

von

Karl Müller-Berghaus.

Partitur.

Orchester und Duplirstimmen.

Klavierauszug zu vier Händen.

In dieser Bearbeitung Eigenthum des Verlegers für alle Länder.

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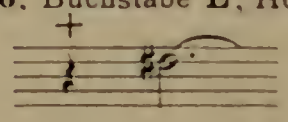
C. G. Röder, Leipzig

Stichfehler

in der Partitur zur Symphonie (nach Op. **131**) von

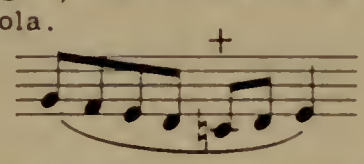
Pag. **6**, Buchstabe **E**, zweite Violine.

Pag. **6**, Buchstabe **E**, Horn.

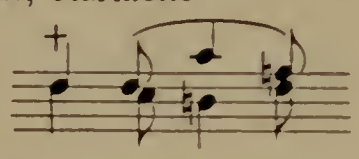


Pag. **7**, vierter Takt nach **F**, Violine I.

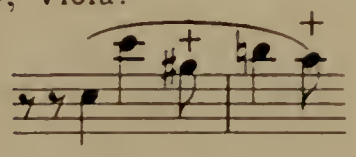
Pag. **7**, fünfter Takt nach **F**, Viola.



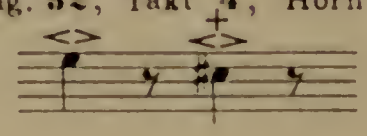
Pag. **13**, Buchstabe **B**, zweiter Takt, Clarinette



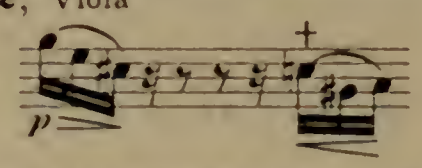
Pag. **17**, zweites System, Takt **1**, **2**, Viola.



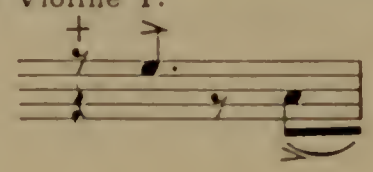
Pag. **32**, Takt **4**, Horn



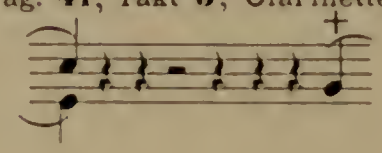
Pag. **32**, zweites System, Takt **2**, Viola



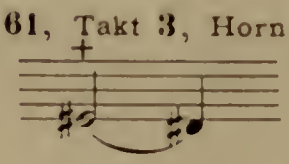
Pag. **33**, zweites System, Takt **1**, Violine I.



Pag. **41**, Takt **3**, Clarinette I.



Pag. **61**, Takt **3**, Horn IV.



Pag. **71**, muss das zweite *riten*. **1½** Takt früher stehen.

—An interesting experiment was made at the sixth concert of the Symphony Society on Saturday. Beethoven's quartet in C sharp minor, op. 131, was played in a version for full orchestra made by Karl Müller-Berghaus. The experiment was worth making, even if it should not prove to be of permanent value. Of course the practice is common, in American and European concert halls, of playing single movements of a string quartet with the full string orchestra. Most concert halls are too large to enable four players alone to be heard to advantage, and this procedure is therefore the only way of familiarizing the masses with the gems of chamber music. The arrangement of a whole quartet for full orchestra, and especially of so unique a work as Beethoven's opus 131, is quite another thing. Fortunately Müller-Berghaus is not only a good quartet player, thoroughly familiar with the later Beethoven, but he also understands the uses of the orchestra. In his version the strings of course predominate, the wind instruments being chiefly used to give variety in cases of repetition, and to emphasize the melody when it occurs in the middle parts. Nowhere are the limits of Beethoven's orchestra exceeded, and it is probable that had Beethoven himself *arranged* his quartet for orchestra the result would have been similar. Had he *written* it for orchestra, it would have been different; the harmonies on occasion would have been richer and the treatment of the parts more complicated. For, notwithstanding the excellence of Müller Berghaus's work, the quatuor does not in its new garb quite merit the title of "a new Beethoven symphony." Its original purpose cannot be disguised; and, for our part, we should at any time prefer it as played by the Joachim Quartet at the Berlin Singakademie than as given at the Academy of Music by Dr. Damrosch's orchestra, although the performance was, on the whole, intelligent and meritorious. Many passages in this magnificent work disclose their full beauty only after repeated hearing, and familiarity is apt to breed that enthusiasm which caused Wagner to exclaim that the last movement is "the dance of the world itself: wild delight, the lamentation of anguish, ecstasy of love, highest rapture, misery, rage, voluptuousness, and sorrow." Like all the works of Beethoven's last years, this quartet is prophetic of the change which was to come over music after him, in so far as the architectural principle was exchanged for the poetic, dramatic, and psychologic. Here we have no longer four movements of equal length symmetrically grouped together; but the movements become shorter and twelve in number, counting the separate variations; while within each movement there are numerous ritardandos that give the effect of poetic emotion.

M. 332.4
Allen & Benson
Aug 14. 1894

Symphonie

nach dem Cis-moll-Quartett Op. 131
von
Ludwig van Beethoven.

Für grosses Orchester eingerichtet
von Karl Müller-Berghaus.

No I.

Adagio ma non troppo e molto espressivo.

2 Flöten.
2 Oboen.
2 Clarinetten in A.
2 Fagotte.
4 Corni in F.
2 Trompeten in F.
Trombone tenore I.
Trombone tenore II.
Trombone basso.
Timpani in Cis. C.
Violino I.
Violino II.
Alto.
Violoncello.
Basso.

Adagio ma non troppo e molto espressivo.

A

Fl.
Ob.
Fg.
Corni.

Stich und Druck der Röder'schen Officin in Leipzig

Corni.

espressivo

B

IV.

B

C

Tromb. basso.

C

cresc.

dim.

D

p espressivo

dim.

pp morendo

ppp

p

espressivo

dim.

pp

morendo

pp

p

p dim. pp

espressivo

p

p dim. pp

p

espressivo

D

E

p

p

p

p

p

p

p

morendo

morendo

p

E

F

cresc.

F

G

a 2.

Cor.

Trp.

Trb.

cresc.

divisi

II

Nº II.

Allegro molto vivace.

pp *poco rit.* *a tempo* *cresc.* *molto espressivo* *rit.* *sempre cresc.*

Allegro molto vivace.

p cresc. *f* Corni. Viol. divisi

A

a 2.

Tromp.

Timp.

cresc.

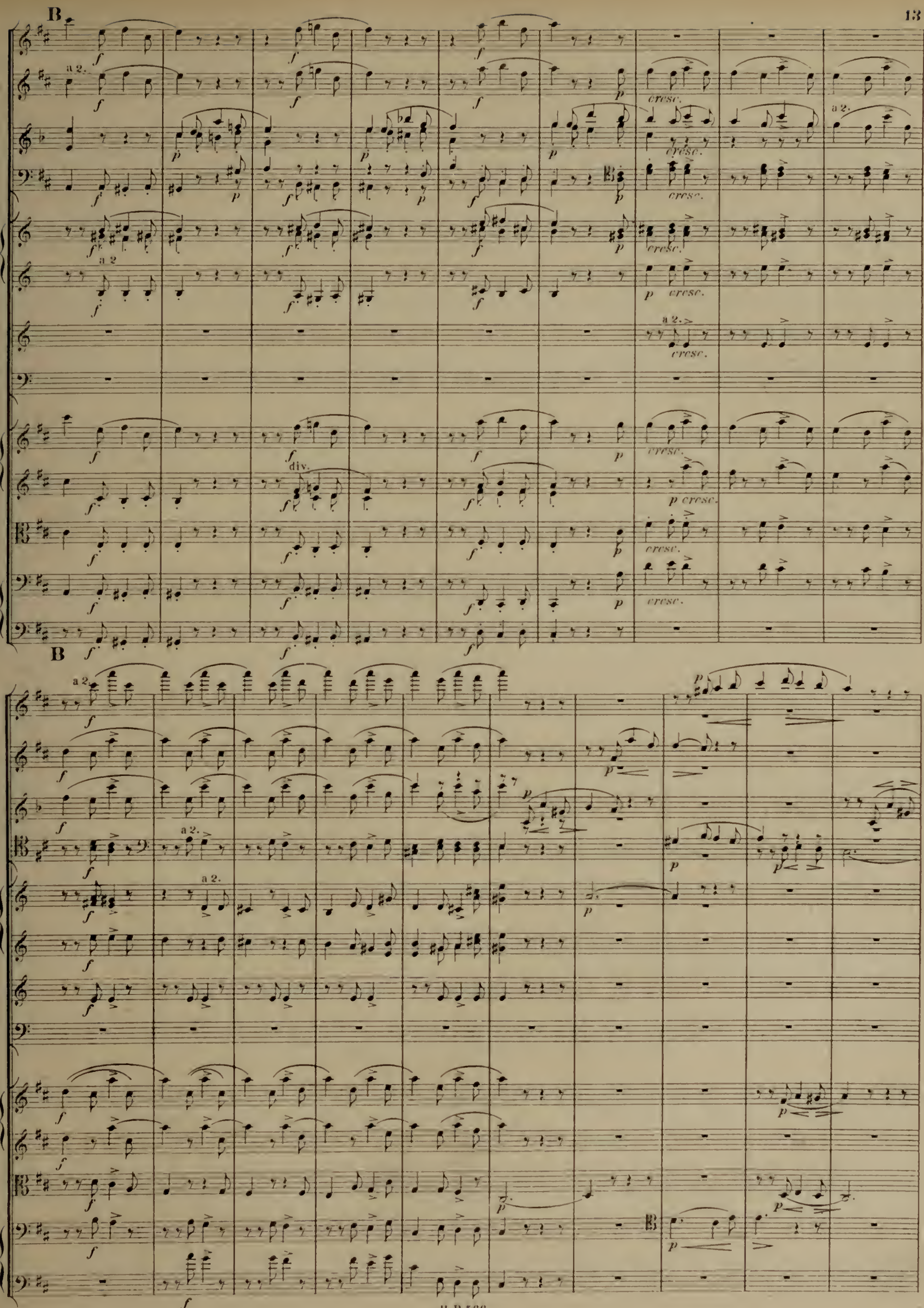
dim.

dimin.

espressivo

poco rit. a tempo

cresc.


B
a 2.
cresc.
div.
p cresc.
B

rit. C a tempo

a 2.

p cresc.

espress.

rit. a tempo

rit. C a tempo

poco rit. D a tempo

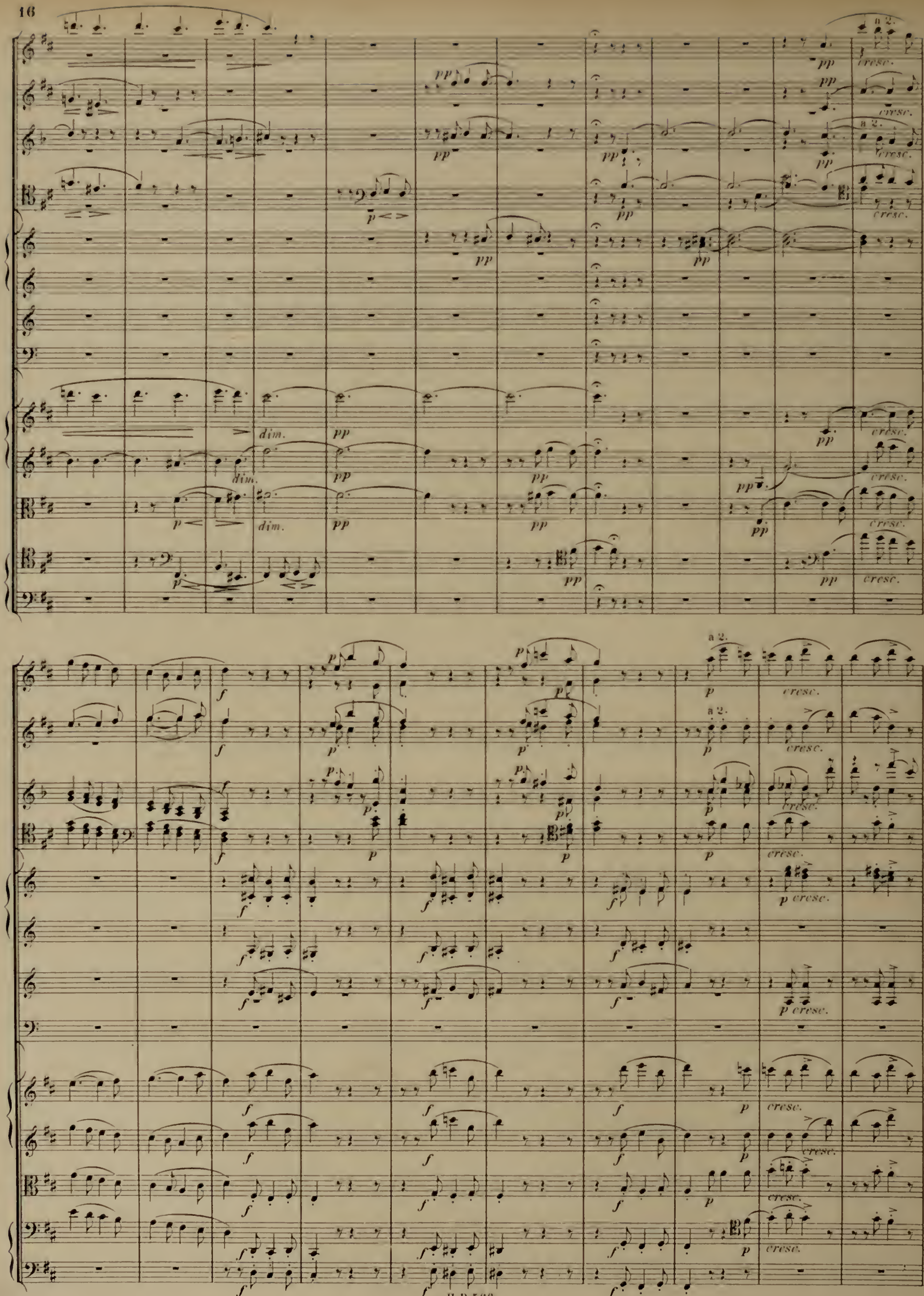
f

poco rit. a tempo

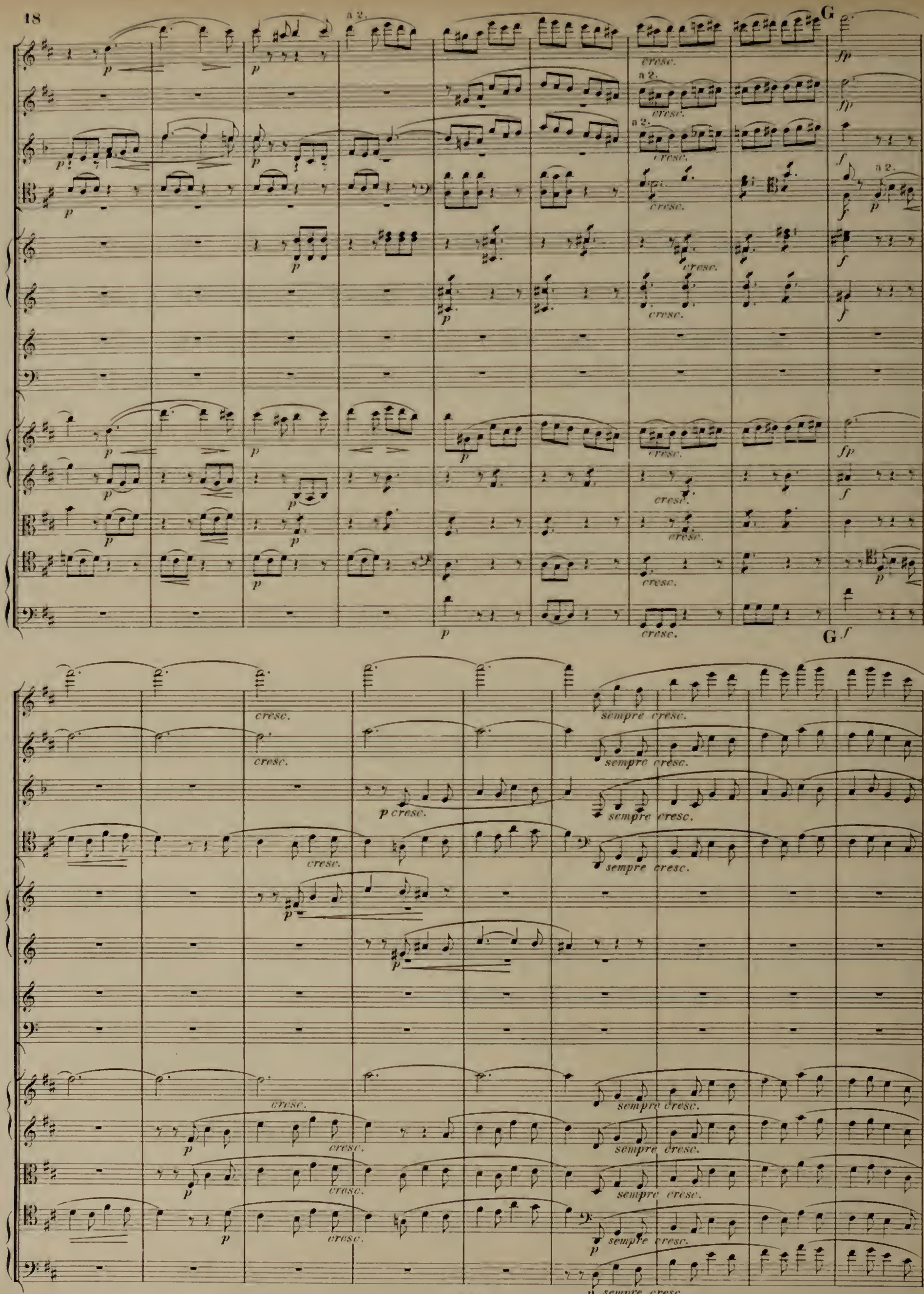
a 2.

E

E


a 2.
cresc.
dim.
p
pp
f

a 2.
rit.
F a tempo
espressivo
p cresc.
cresc.
rit.
a tempo
pp
p espressivo
F a tempo


a 2.
G
cresc.
fp
p
f
sempre cresc.
p cresc.

muta in D.A.

a 2.

a 2.

G. P.

G. P. PP

Nº III.

Allegro moderato.

rit. Adagio.

molto espr.

muta in E. A. D.

rit. Adagio.

Allegro moderato.

più vivace

più vivace

più vivace

Nº IV.

Andante ma non troppo, molto cantabile.

Flöten.

Ob.

espressivo

p dolce

dim.

Engl. Horn.

Clar.

espressivo

p dolce

dim.

a 2.

p

pp

Fag.

Corni.

a 2.

pp

Trompeten.

Trombone Alto.

Trombone Tenore.

Trombone Basso.

Timpani.

Andante ma non troppo, molto cantabile.

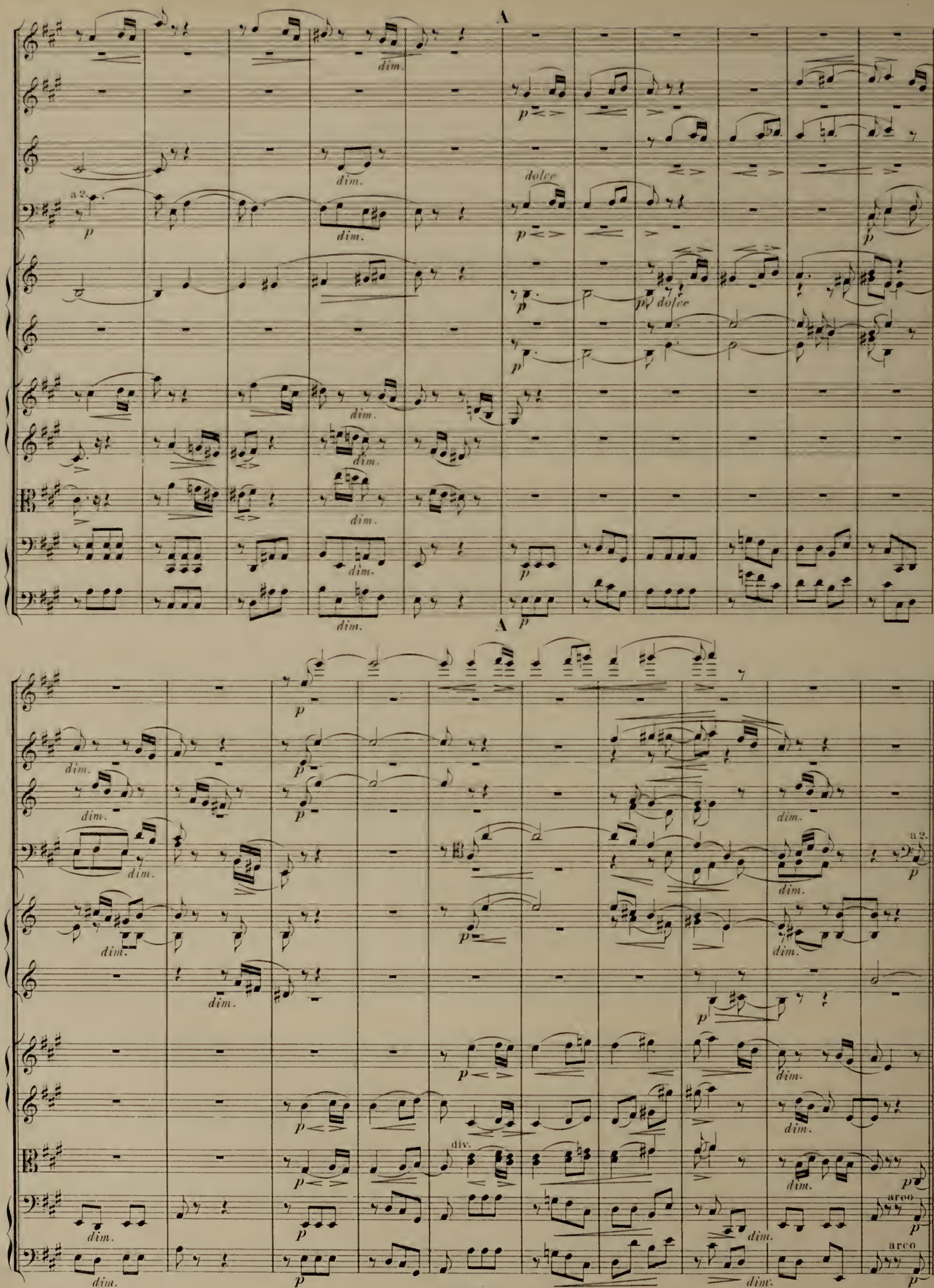
espressivo

p dolce

pp

pizz.

Andante ma non troppo, molto cantabile.


A
dim.
dolce
a 2.
p
div.
arco

VAR. 1.

a 2.

espressivo

p dolce

a 2.
p cresc.
cresc.
p
dim.

cresc. cresc. cresc. cresc.

mf mf mf

p dim. pp morendo

p dim. pp

p dim. pp

p dim. pp

p cresc. p cresc. p cresc. p cresc. p cresc.

p

arco p

VAR. 2.

Più mosso.

a 2.

p pp pp pp pp pp

Trompeten.

Timp.

Più mosso.

p pp pp p pizz.

Più mosso.

dim.

p

ppp

a 2.

a 2.

p

pp

p

pp

a 2.

dim.

p

dim.

ppp

Tromp.

Timp.

dim.

pp

pp

a 2.

pp

a 2.

pp

pp

pp

pp

pp

pp

pp arco

pp

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

pp cresc.

pp cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

a 2.

ff rf

p cresc.

VAR. 3.

Andante moderato.

Fl.

Ob.

Engl. Horn.

Clar.

Fag.

Corni.

Tromb. Basso.

Andante moderato.

Viol.

Andante moderato.

molto espress.

p dolce

dim.

tr

a 2.

Corni.

Viol.

a 2.

Trb. Basso.

VAR. 4.

Adagio.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromp.

Timp.

Adagio.

Adagio.

a 2.

arco

pizz.

Fl.

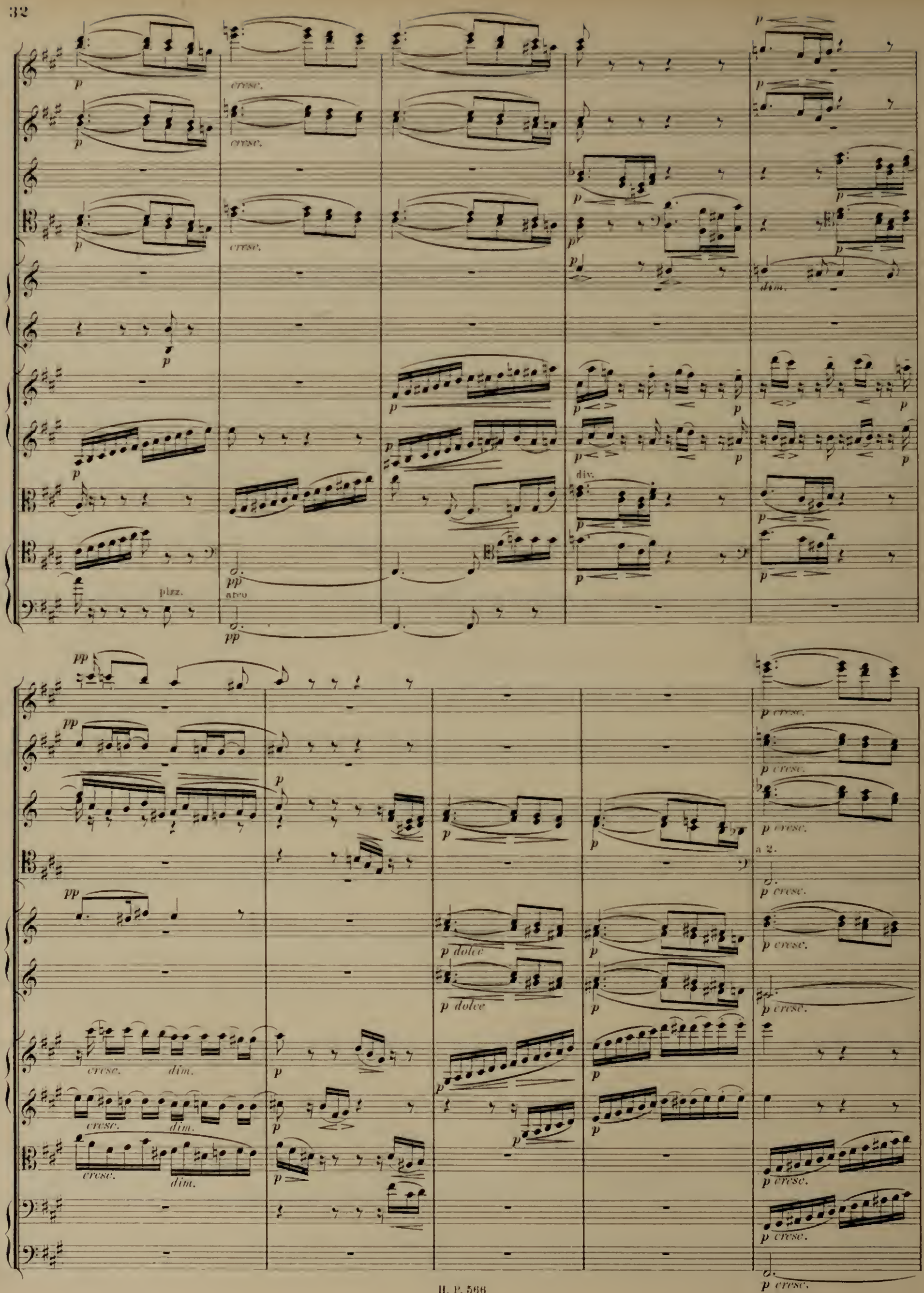
Ob.

Clar.

Fag.

Corni.

p dolce


cresc.
dim.
div.
pizz.
arco
p dolce
a 2.
p cresc.

Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Timp.

a 2.

cresc. dim.

pizz.

VAR. 5.
Allegretto.

Fl.
Ob.
Engl. Horn.
Clar.
Fag.
Corni.
Allegretto.

arco
div.
p dolce
div. arco
arco
arco

espress.
unis.

Allegretto.

a 2.

Fl.

Ob.

Clar.

Fag.

Corni.

a 2.

cresc.

dim.

1.

2.

VAR. 6.

Adagio ma non troppo e simplice.

Fl.
Ob.
Engl. Horn.
Clar.
Fag.
Corni.
Tromp.
Tromb. ten. I.
Tromb. ten. II.
Tromb. basso.
Timp.

Adagio ma non troppo e simplice.

Adagio ma non troppo e simplice.

a 2.

pp

p cantabile

p cantabile

muta in Fis

div.

non troppo marcato

non troppo marcato

a 2.

molto cresc.

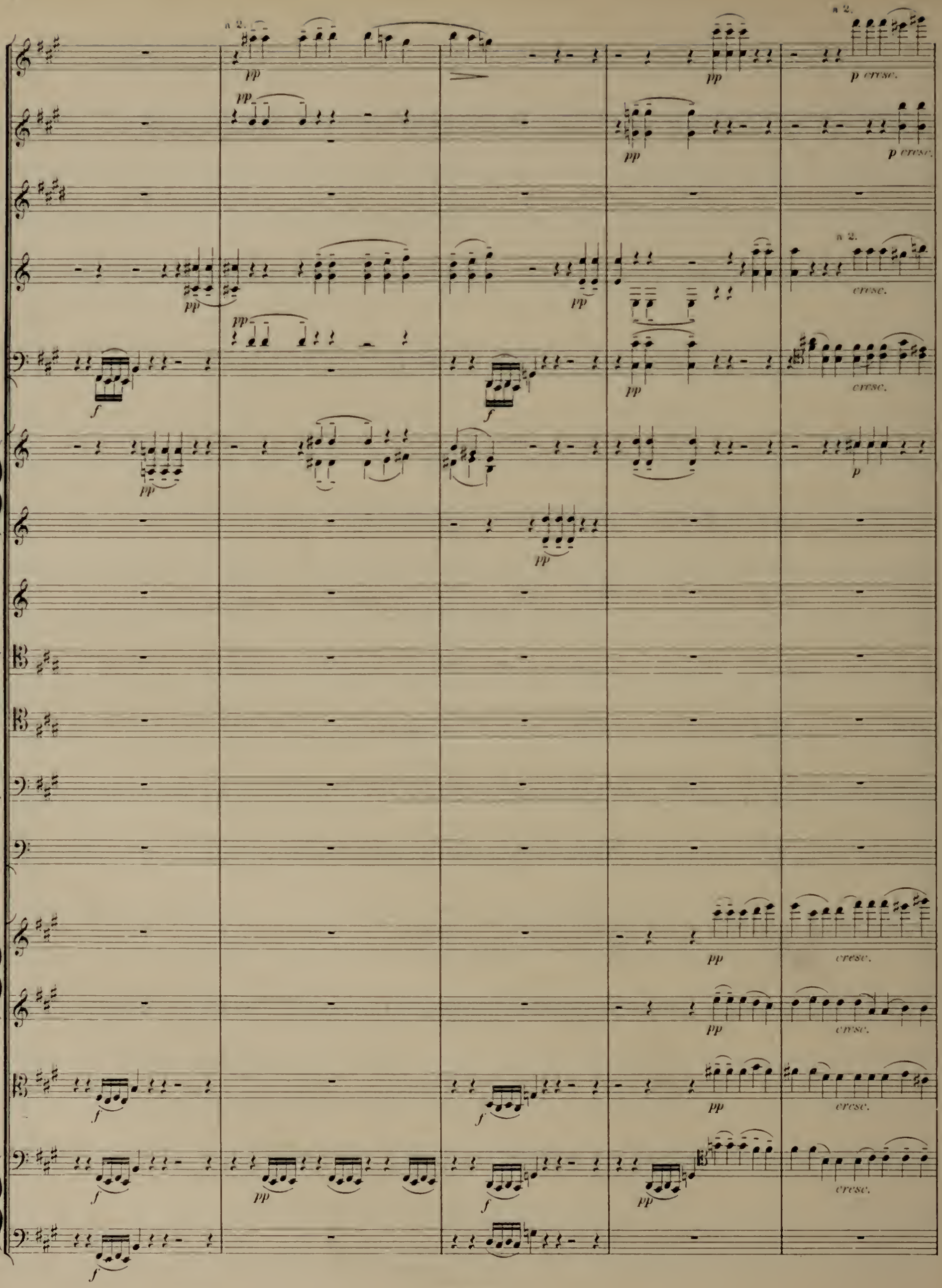
ff p

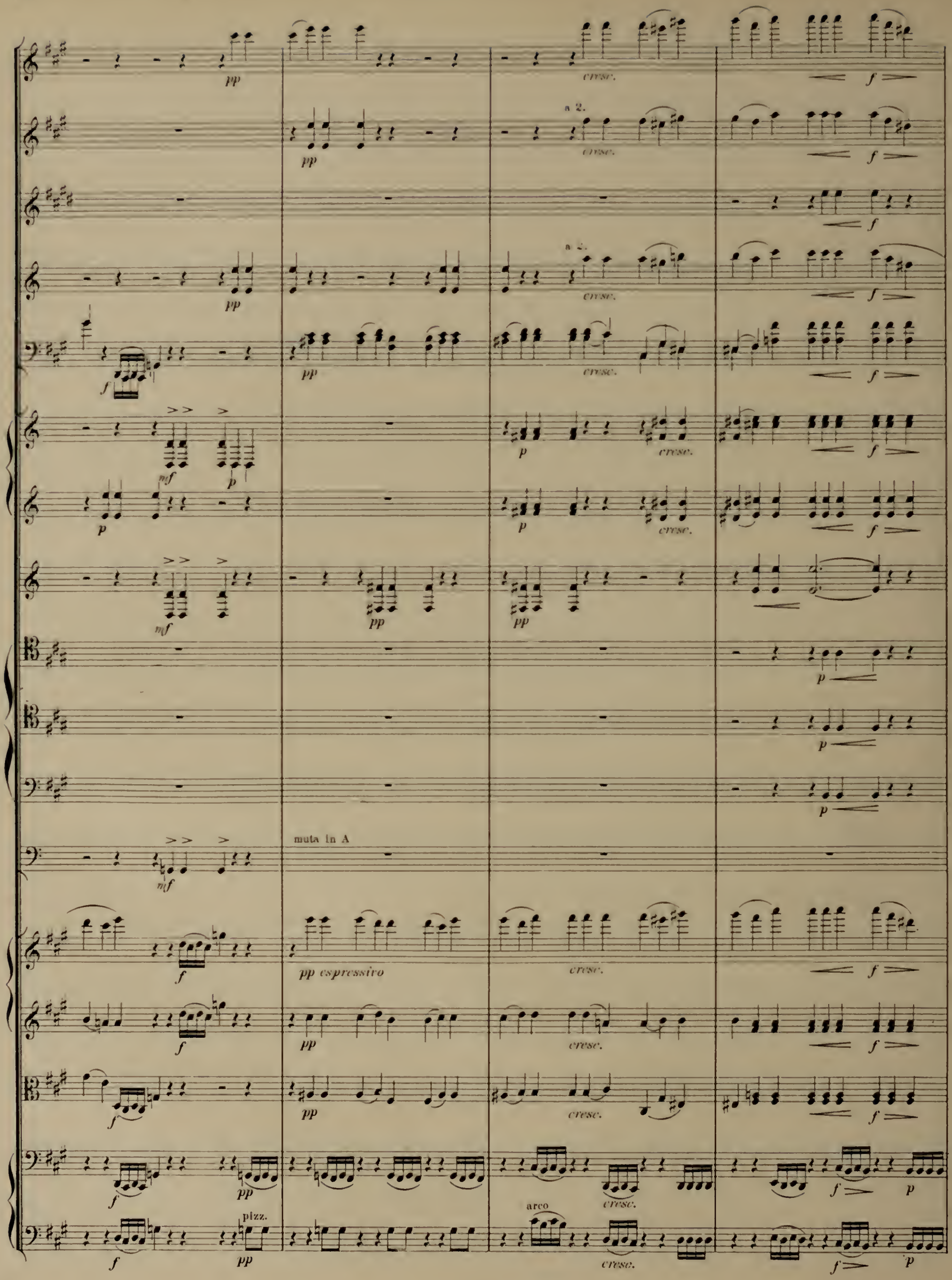
p cantabile

pp

muta in E. H. G.

p dolce


a 2.
pp
p cresc.
cresc.
f
p


a 2.
a 2.
muta in A
pp espressivo
pizz.
arco
cresc.

Solo.

sotto voce

pizz.

arco

Fl.

Ob.

Engl. Horn.

Solo.

p dolce

Clar.

Fag.

Solo.
p dolce

pp

Fl.

p dolce

p

pp

Solo.
p dolce

Ob.

Clar.

Fag.

p dolce

pp

*) Sollte der Fagottist nicht befähigt sein diesen Takt gut vorzutragen so wird es besser sein die Stelle dem Clarinettisten zu übertragen.

Fl. Allegretto. *accelerando* *rit.*

Ob. *ppp* *ppp*

Clar. *pp* a 2. *p cresc.* *f*

Fag. *ppp* *p cresc.* *f*

Corni.

Viol. I. 1. Pult. Allegretto. *accelerando* *rit.*

Viol. I. *dolce* *cresc.* *f* *dim.*

divisi Viol. I. *dolce* *cresc.* *f* *dim.*

Viol. II. *dolce* *cresc.* *f* *dim.*

Viola. *p* *cresc.* *f*

Vcello. *p* *cresc.* *f*

Bass. *p* *cresc.* *f*

Allegretto. *accelerando* *rit.*

in tempo

a tempo *poco rit.* *p espressivo*

p espressivo

p espressivo

a 2. *p espressivo*

a 2. *pp*

pp

a tempo *poco rit.* *in tempo*

pp 6 *cresc.* *p*

pp 6 *cresc.* *p*

pp 6 *p*

p

p

p pizz.

pp

a tempo *poco rit.* *in tempo*

p cresc.

Fl.

Ob.

Clar.

Fag.

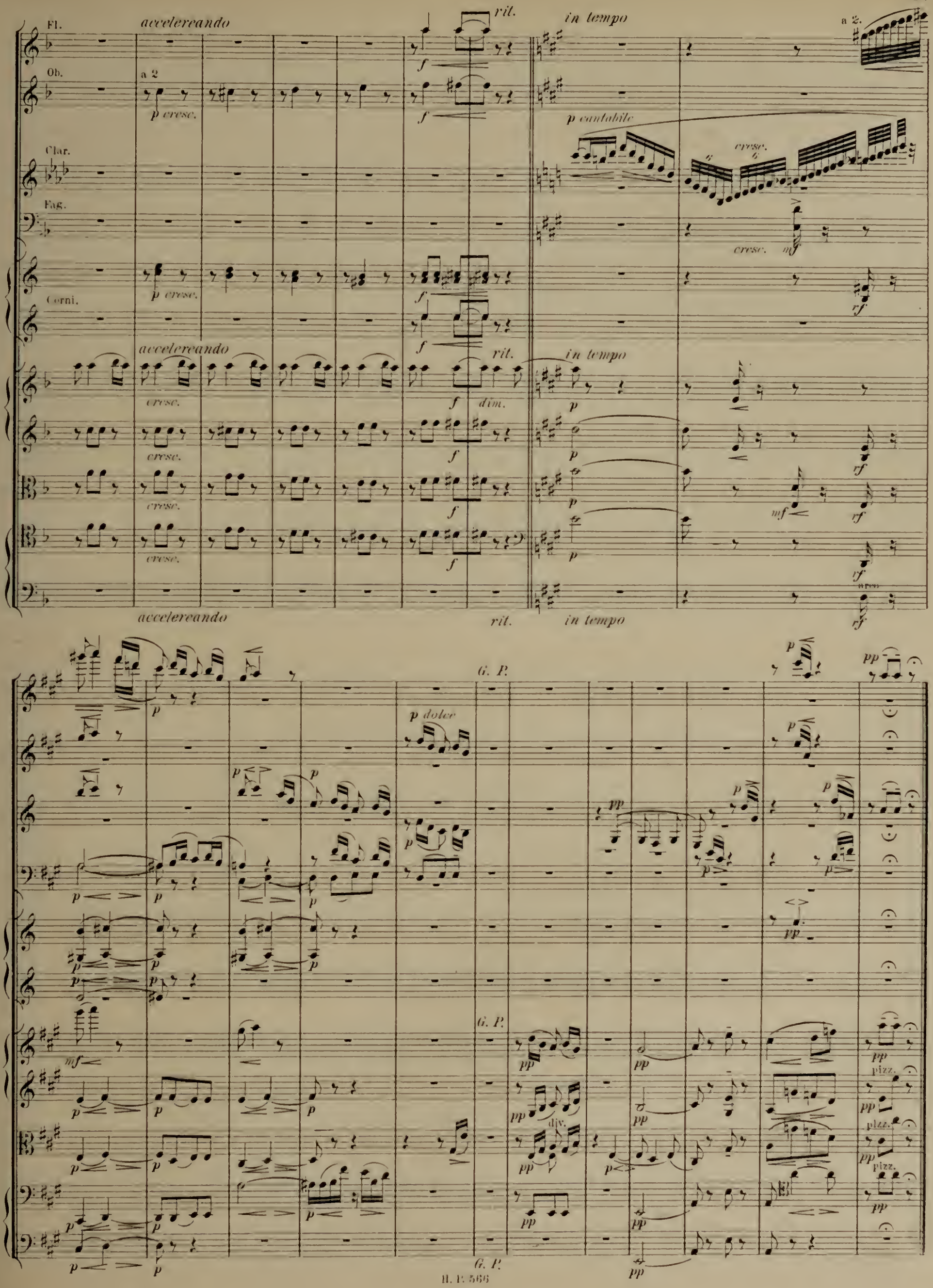
unis.

dim.

cresc.

Allegretto.

p dolce


Fl.
accelereando
rit.
in tempo
a 2.
Ob.
a 2
p cresc.
p cantabile
cresc.
Clar.
Fag.
Corni.
dim.
arco
G. P.
p dolce
div.
pizz.

N°. V.

Fl. Presto.

Ob.

Engl. Horn.

Clar.

Fag.

Corni.

Tromp.

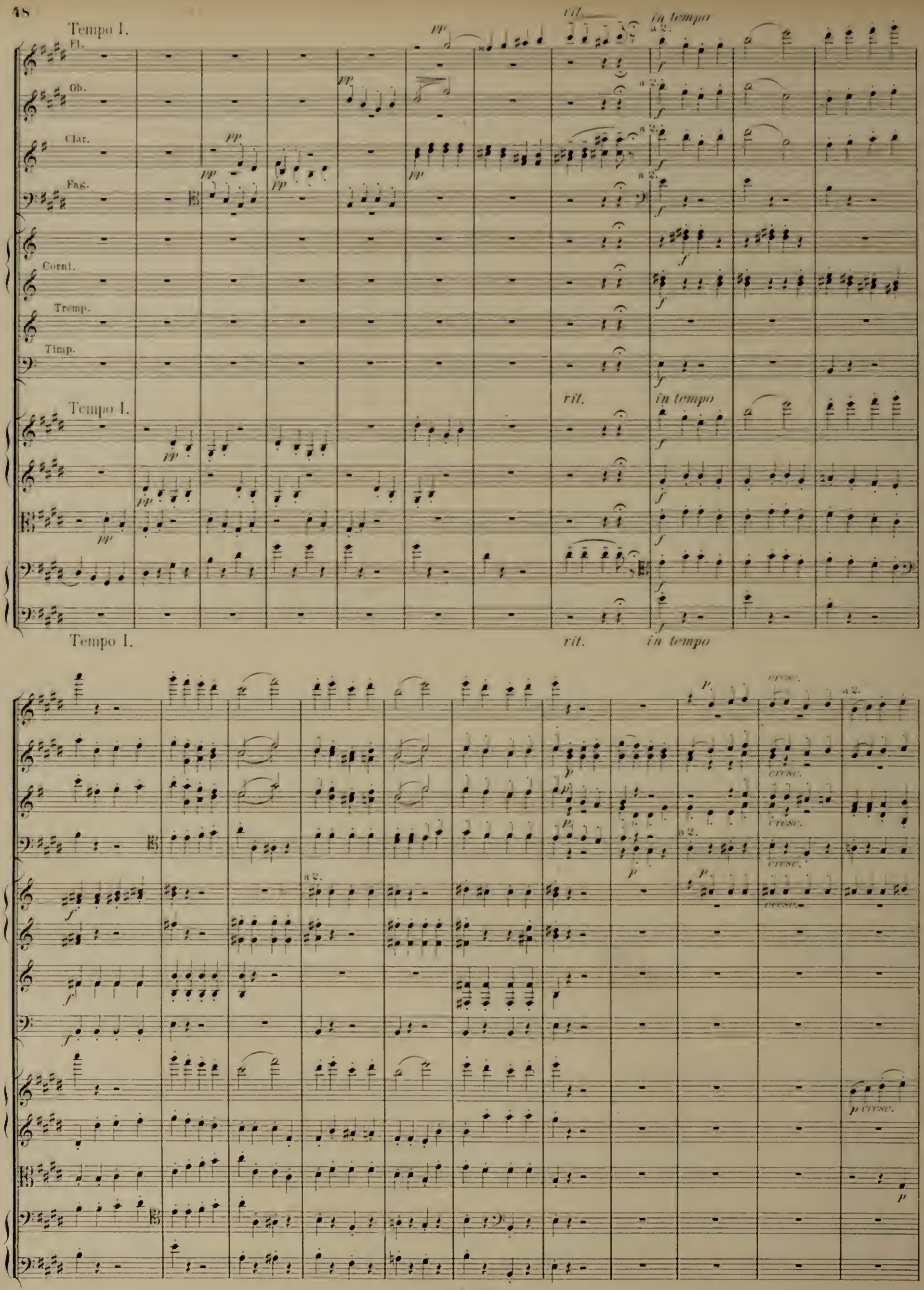
Tromb.

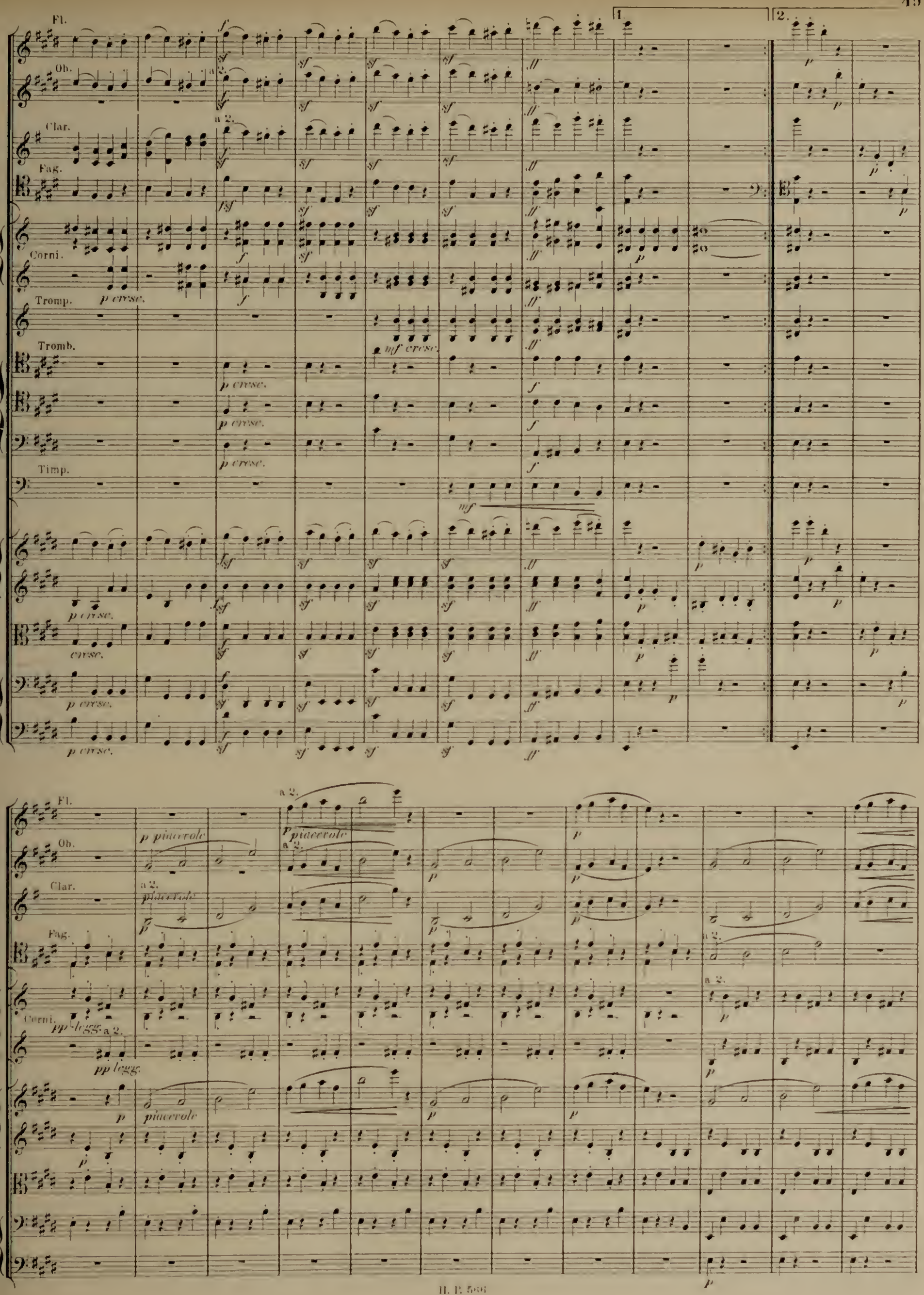
Timp. E. H. Fis.

Presto.

Presto.

Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
a 2.
cresc.
Molto poco Adagio.
Un poco più Adagio.


Tempo I.
Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Timp.
rit.
in tempo
a 2.
Tempo I.
rit.
in tempo
Tempo I.
rit.
in tempo
cresc.
a 2.
p cresc.


Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Tromb.
Timp.
a 2.
p cresc.
mf cresc.
cresc.
p piacevole
pp legg.
1.
2.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromp.

a 2.

a 2.

a 2.

pp

cresc.

cresc.

cresc.

cresc.

Fl.

Ob.

Clar.

Fag.

Corni.

a 2.

p cresc.

cresc.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromb.

Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Tromb.
Timp.
pizz.
arco

Dal Segno senza ripetizione.

Ob.
Clar.
Fag.
Corni.
Tromp.
Tromb.
pizz.
arco

Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
a 2.
arco
pp
pp sempre
sempre pp

Fl.

Molto poco Adagio.

Un poco più Adagio. Tempo I.

Ob.

Clar. *sempre pp*

Fag. *sempre pp*

Corni.

Molto poco Adagio.

Un poco più Adagio. Tempo I.

pp *sempre pp*

Molto poco Adagio.

Un poco più Adagio. Tempo I.

ritard. *in tempo*

pp *sempre pp*

ritard. *in tempo*

sempre pp

sempre pp

sempre pp

sempre pp

sempre pp

a 2.

pp sempre

sempre pp

sempre pp

sempre pp

pp

sempre pp

sempre pp

a 2.

cresc.

a 2.

cresc.

a 2.

cresc.

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

p f

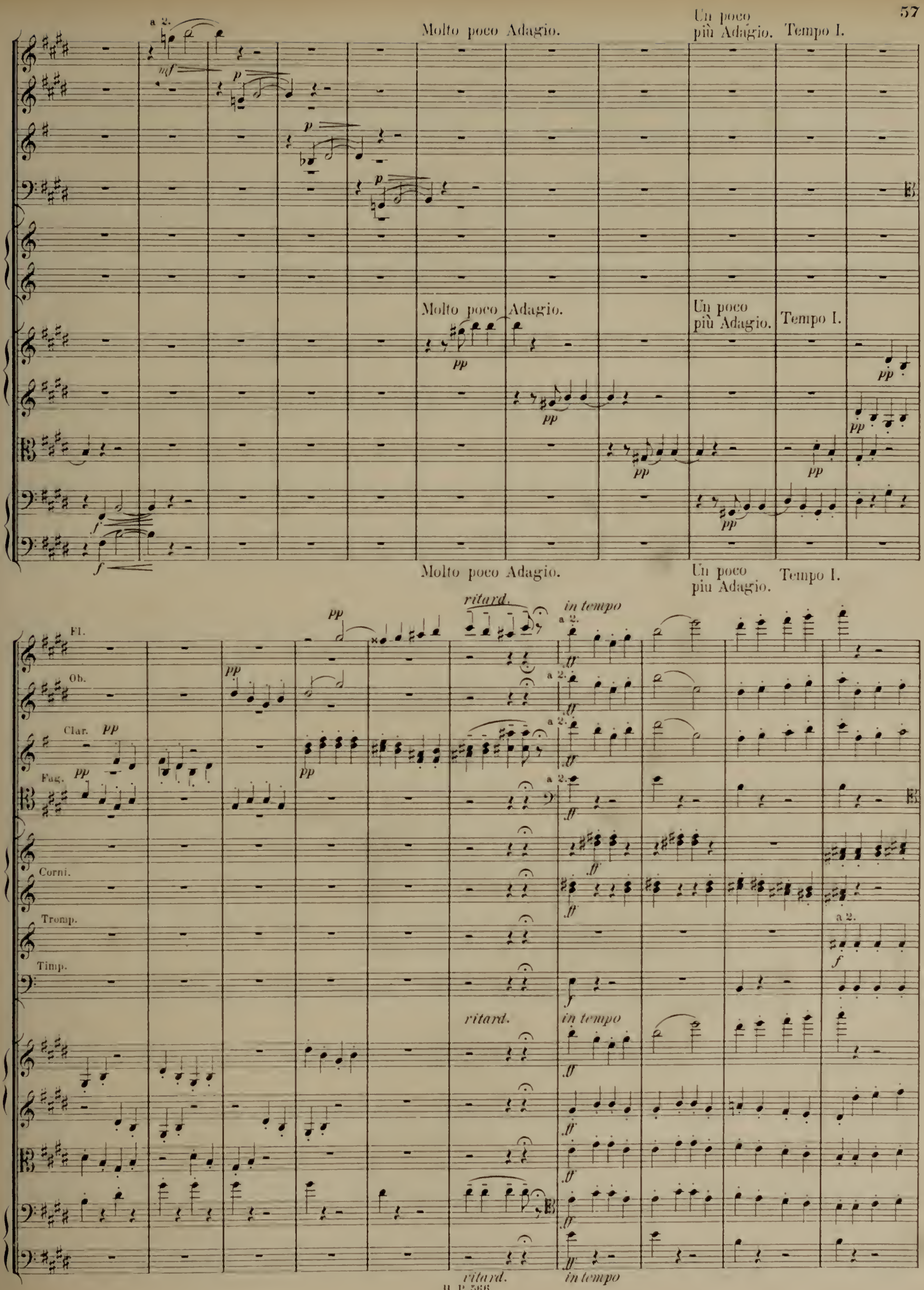
f

f

f

f

f


a 2.
Molto poco Adagio.
Un poco più Adagio.
Tempo I.
Molto poco Adagio.
Un poco più Adagio.
Tempo I.
Molto poco Adagio.
Un poco piu Adagio.
Tempo I.
Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Timp.
ritard.
in tempo
a 2.
ritard.
in tempo
ritard.
in tempo

cresc.

a 2.

p cresc.

Fl.

Ob.

Clar.

Fag.

Corni.

Tromp.

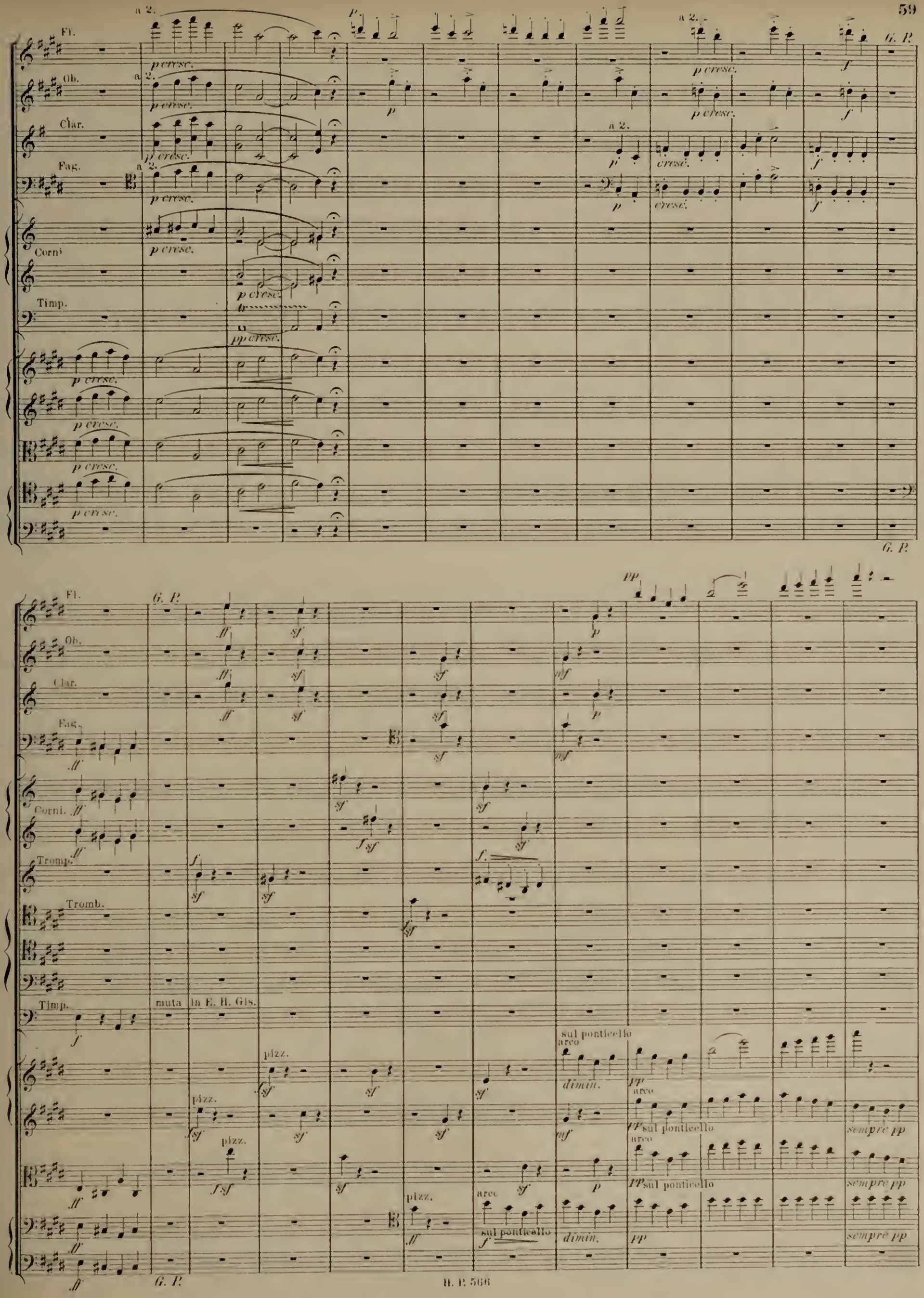
Tromb.

Timp.

mf cresc.

muta in A

p piacevole


Fl.
Ob.
Clar.
Fag.
Corni
Timp.
a 2.
p cresc.
cresc.
G. P.
Tromp.
Tromb.
muta
in E. H. Gis.
pizz.
sul ponticello
arco
dimin.
sempre pp

Fl. *sempre pp*

Violi. *sempre pp*

dimin.

morendo

perdendosi

dimin.

Fl. *pp cresc.* *sempre cresc.*

Ob. a 2. *pp cresc.*

Engl. Horn.

Clar. a 2. *pp cresc.*

Fag. a 2. *p cresc.*

Corni. *pp cresc.*

Tromp. *pp cresc.*

Tromb. *pp cresc.*

Timp. *pp cresc.*

per l'ordinario *pp cresc.*

per l'ordinario *pp cresc.*

per l'ordinario *pp cresc.*

per l'ordinario *pp cresc.*

sempre cresc. *ff*

attacca

*) Für den Fall der Dirigent № VI nicht gleich folgen lassen will werden die beiden letzten Takte von № V nicht gespielt

Nº VI.

Adagio, quasi un poco Andante.

Fl.

Ob.

Engl. Horn.

p molto espressivo

Clar.

Fag.

Corni.

Tromp.

Tromb.

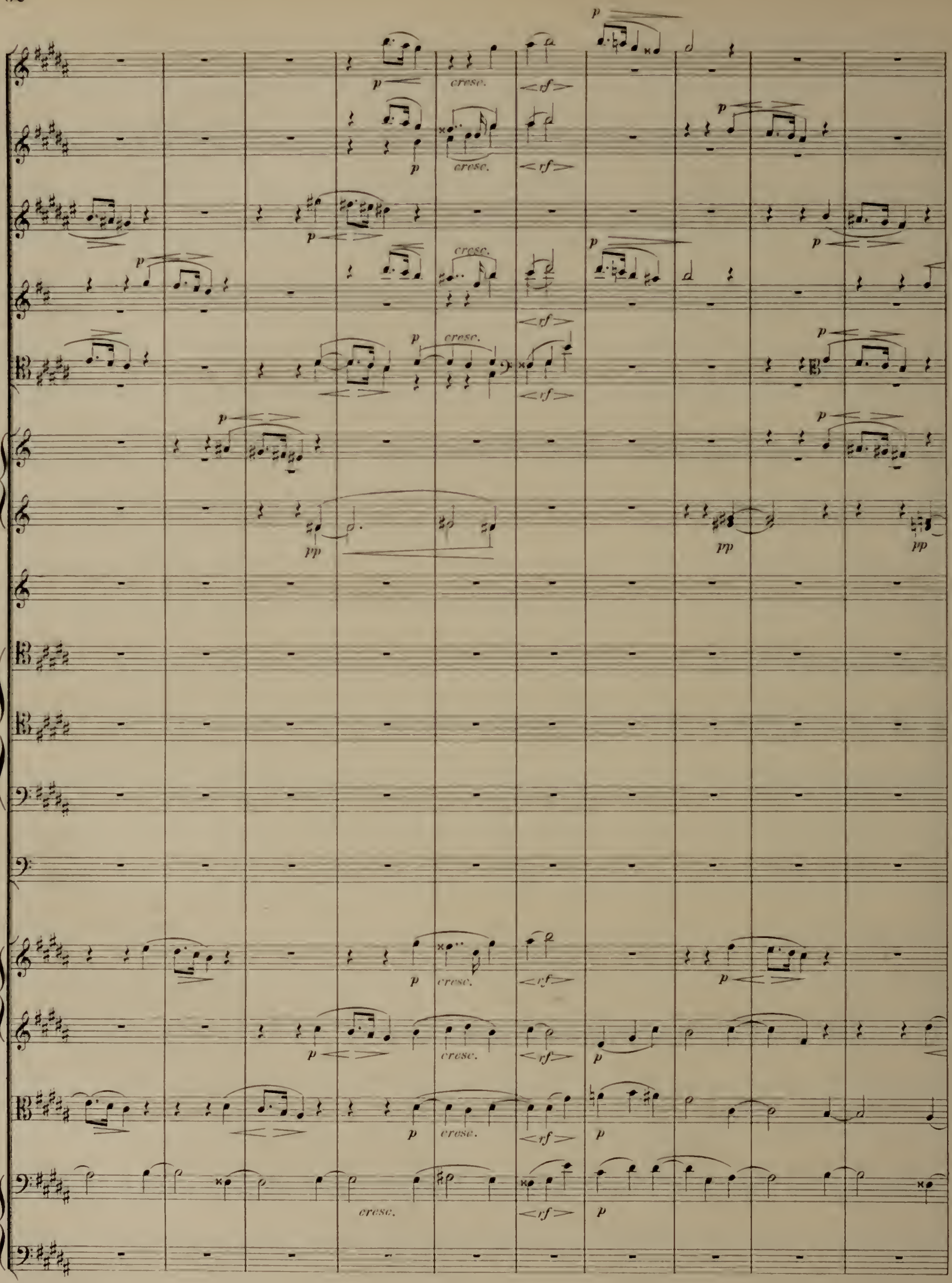
Timb.

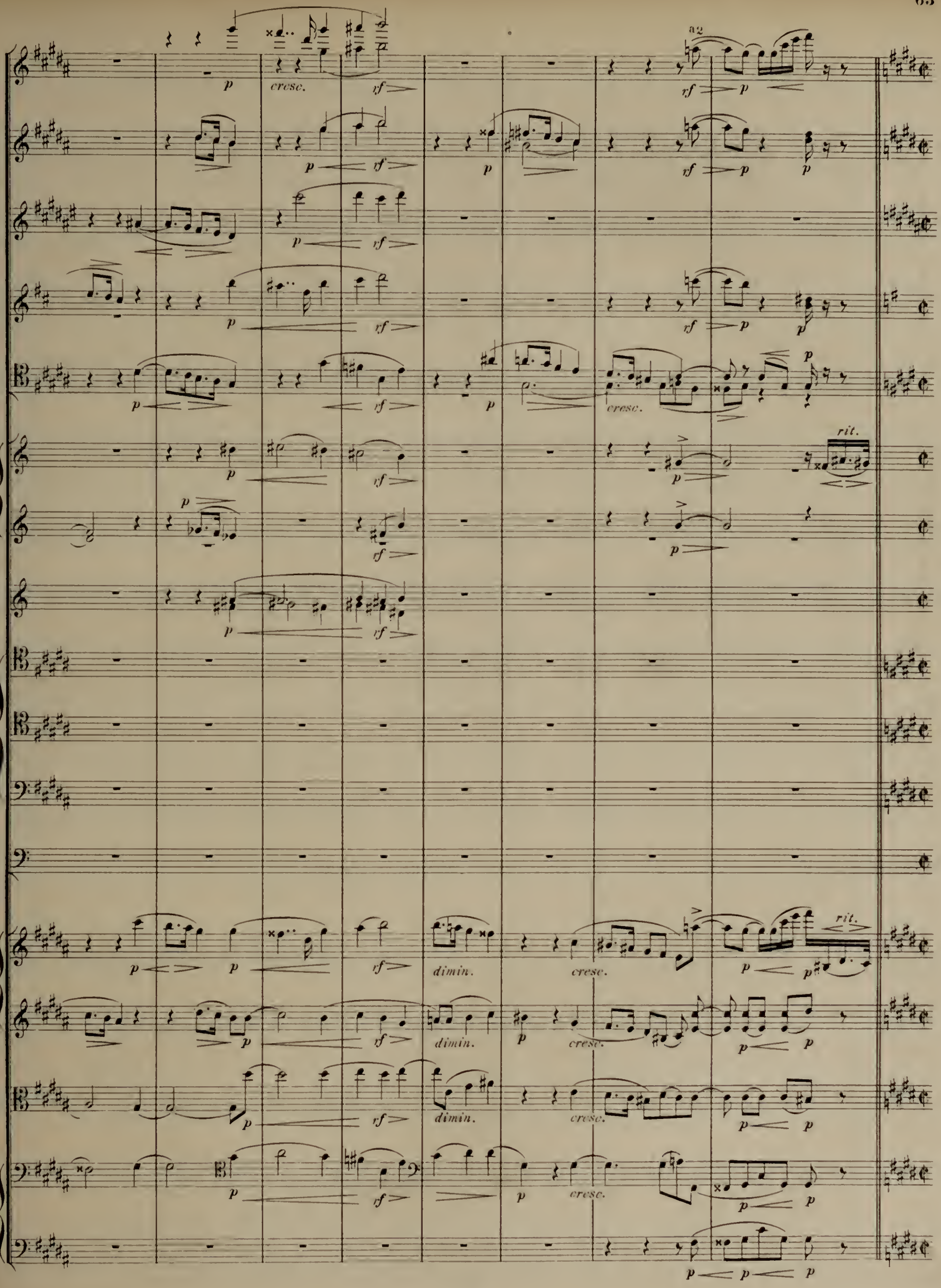
Adagio, quasi un poco Andante.

divisi

con espressione

Adagio, quasi un poco Andante.


p
cresc.
<sf>
pp


a2
cresc.
rit.
dimin.
cresc.

Nº VII.

Allegro.

a2.

Muta in Cis. Gis. Fis.

Allegro.

div. unis.

Allegro.

rf *p espress.* a2. div. *p*

tranquillo

tranquillo e molto espressivo

unis.

a2.

a2.

a2.

p

cresc.

pp

p poco marcato

p marcato

Vivo.

mf cresc. f

cresc. f

f

cresc. f ff sf ff sf a2.

f

f

f

f

f

f

cresc. f

Vivo.

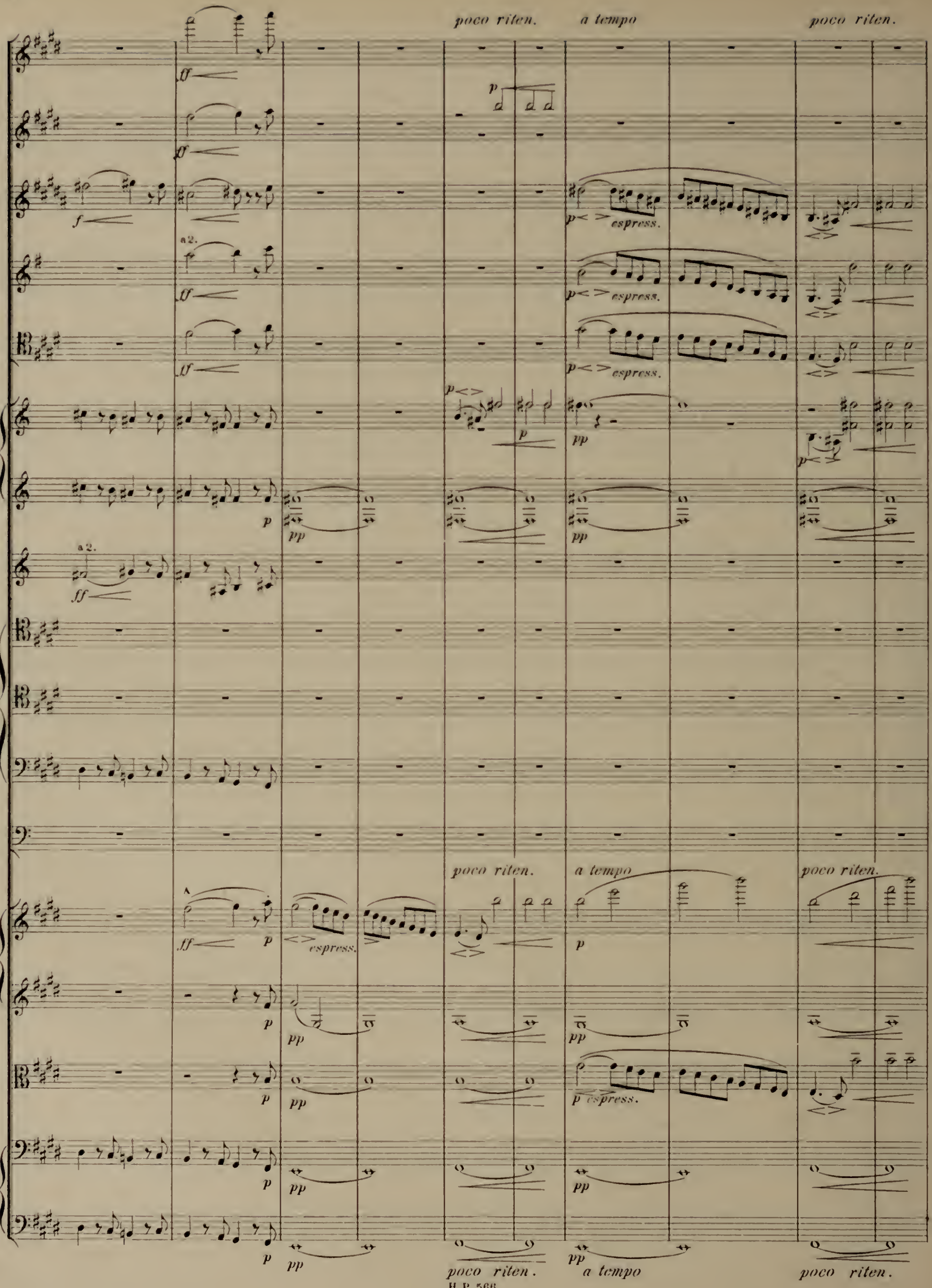
cresc. f ff rf rf

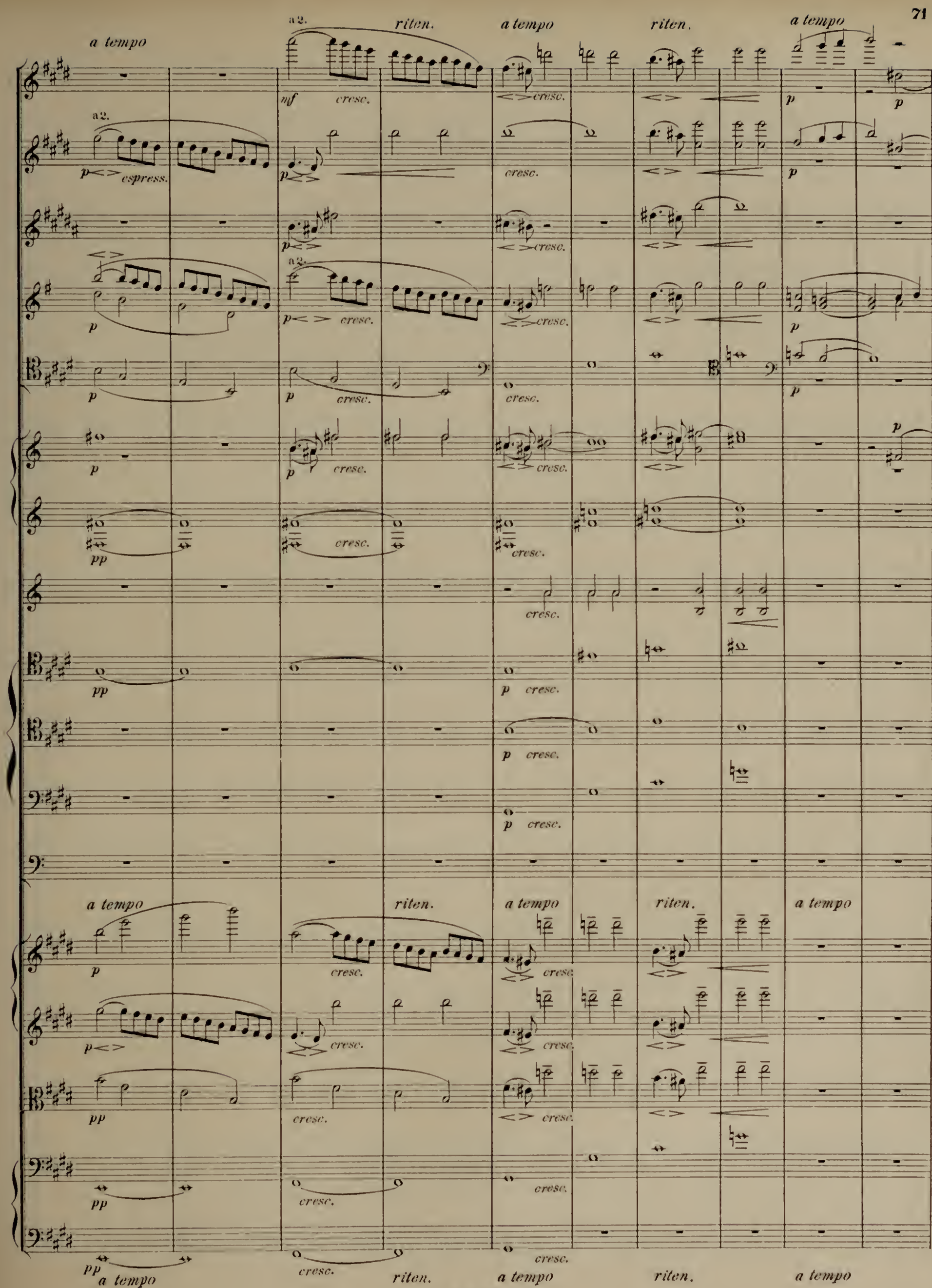
f ff rf rf

f ff rf rf

f ff rf rf

f Vivo. ff rf rf


poco riten.
a tempo
poco riten.
a 2.
espress.
poco riten.
a tempo
poco riten.
espress.
p espress.
poco riten.
a tempo
poco riten.


a tempo
a 2.
riten.
a tempo
riten.
a tempo
mf
cresc.
p
espress.
pp
a tempo
riten.
a tempo
riten.
a tempo

dimin. cresc. ff a2.

dimin. cresc. ff a2.

dimin. cresc. ff a2.

dimin. cresc. ff a2.

dimin. cresc. ff a2.

ff

f

f

f

ff

p cresc. ff

p ff div.

ff

a 2.

a 2.

a 2.

div.

div.

a2.

a2.

a 2.

a 2.

poco agitato

Fl.
Ob.
Clar.
Fag.
p legg.
Cornt.
p legg.
p
p
p
p
p
p cresc.
p cresc.
cresc.
cresc.
Timp.
p cresc.
p
p
cresc.
cresc.
cresc.
cresc.

a2. *cresc.* *ff* *dim.*

ff *dim.*

a2. *sempre cresc.* *ff* *dim.* *p*

a2. *ff* *dim.* *p*

sempre cresc. *ff* *dim.*

p *cresc.* *ff*

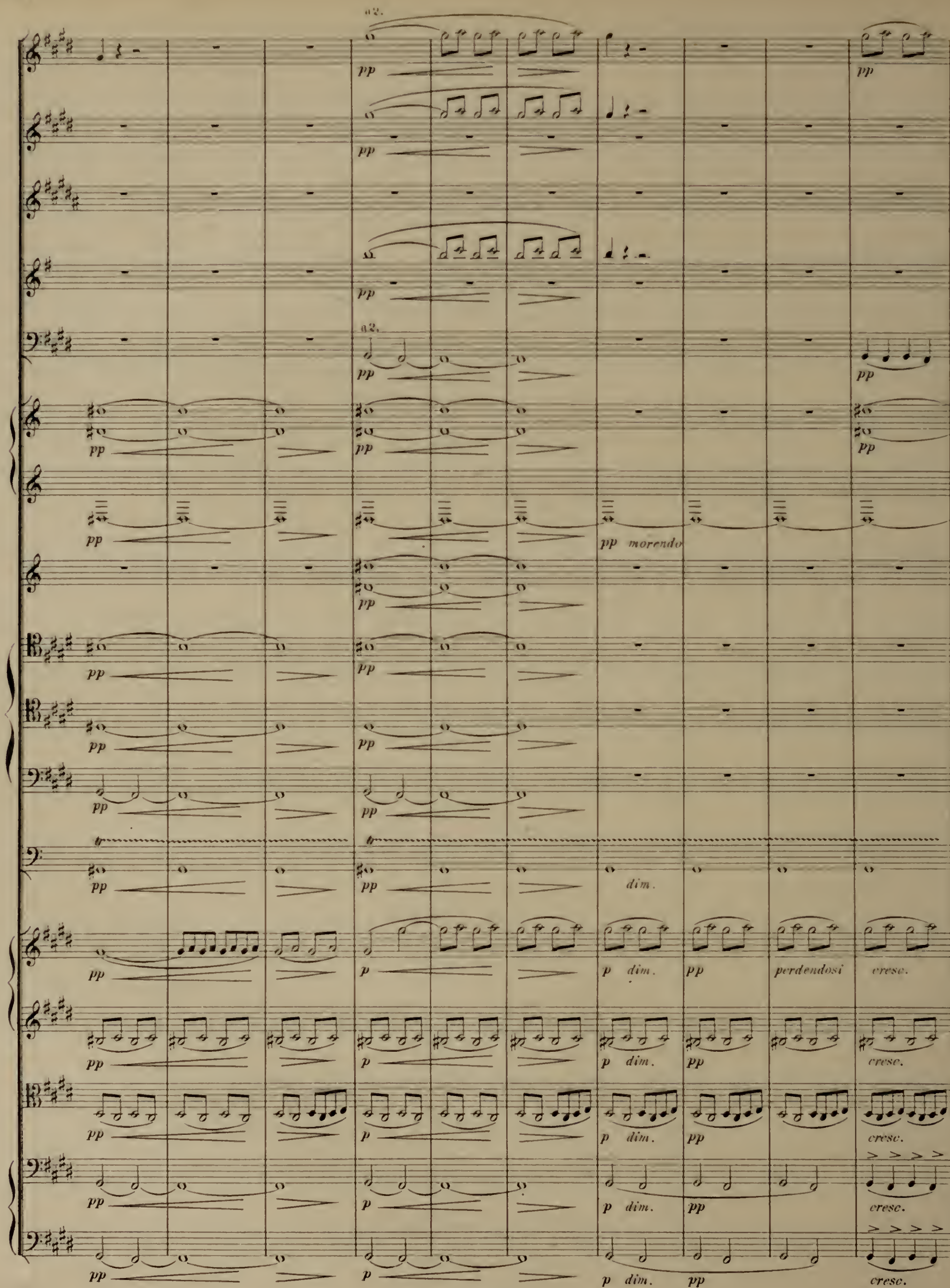
ff *dimin.*

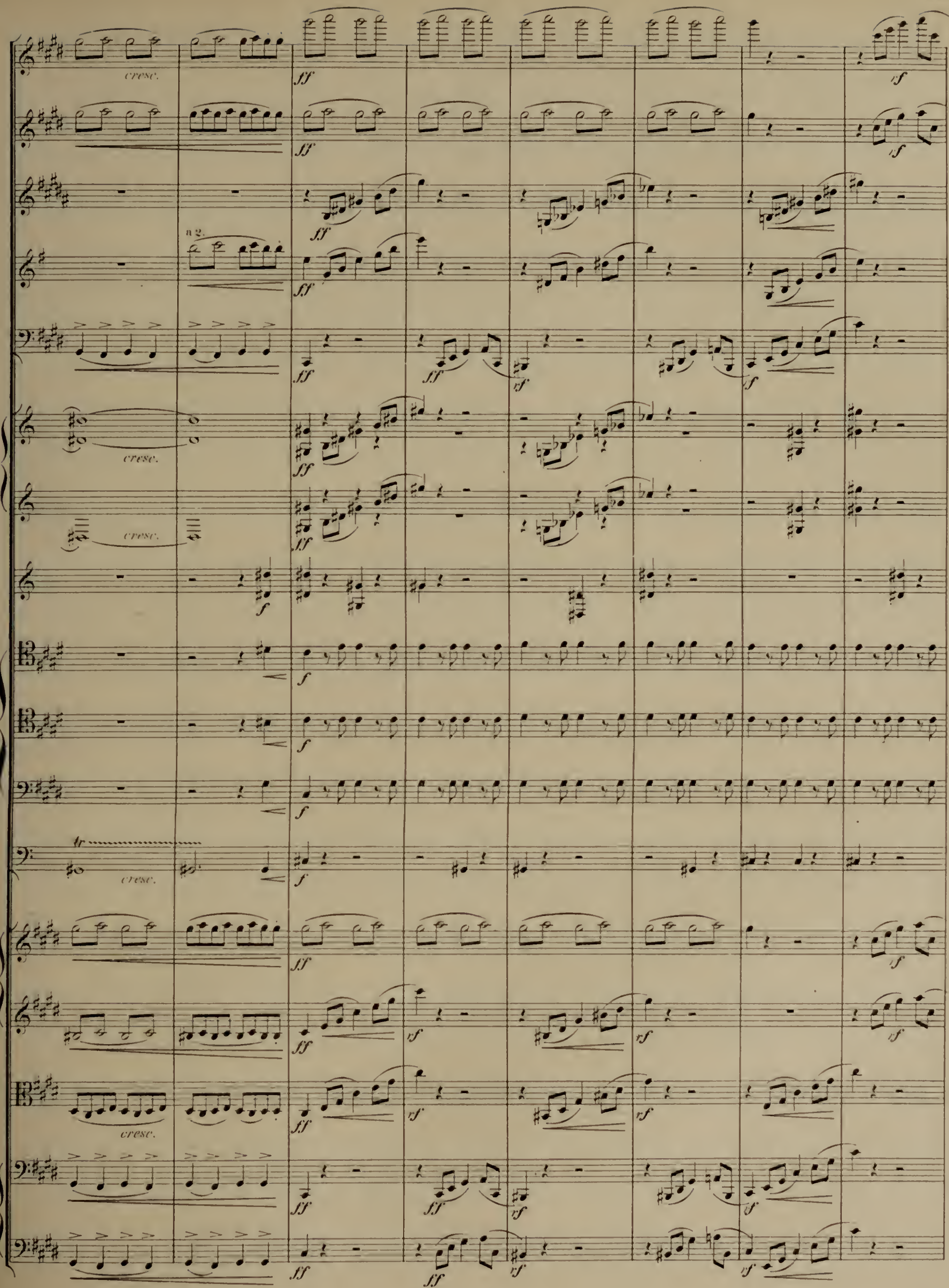
ff *dim.*

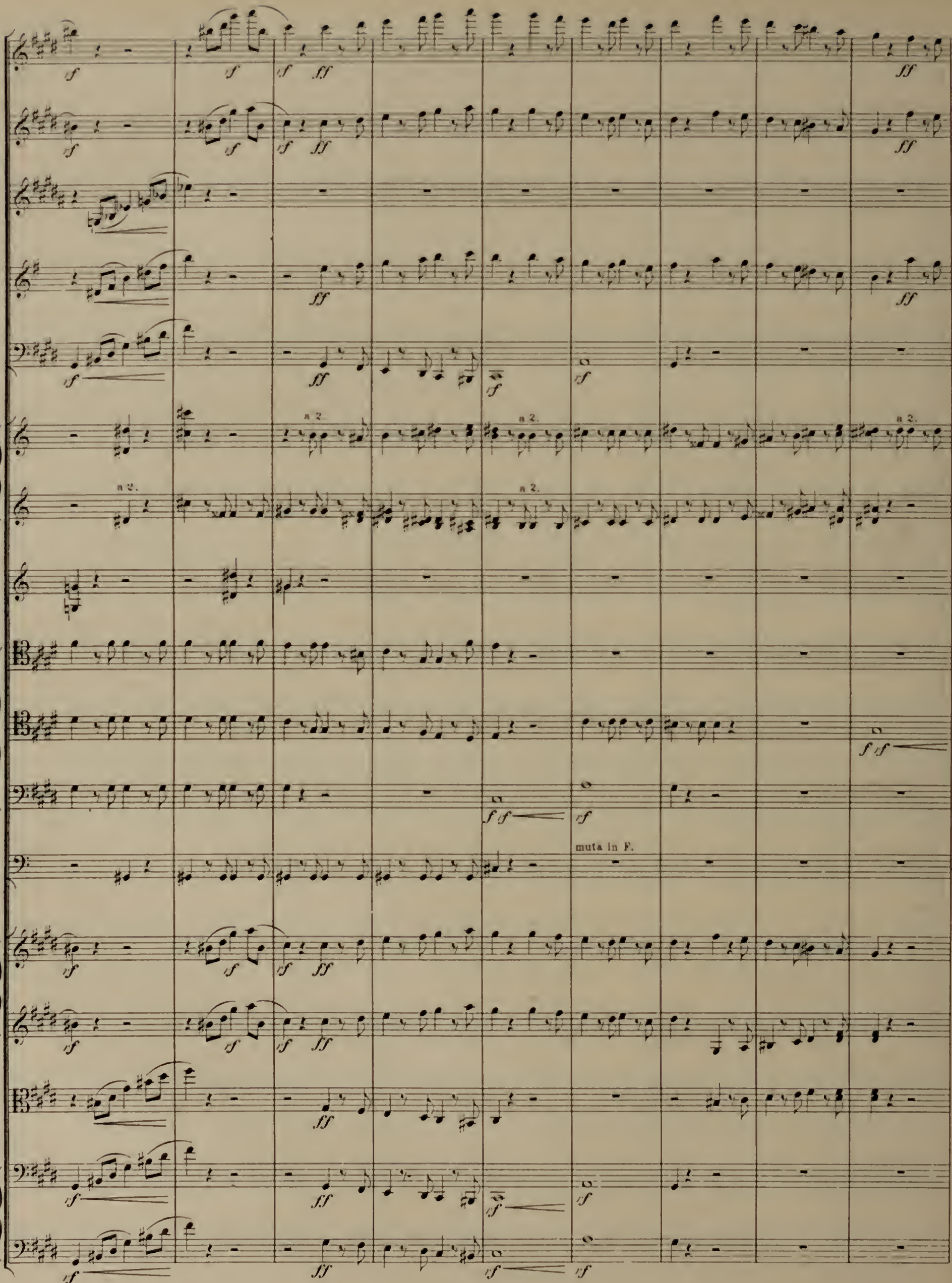
ff *dim.*

ff *dim.*

ff *dim.*


a2.
pp
pp morendo
dim.
p dim.
perdendosi
cresc.


cresc.
ff
rf
a 2.
f
tr


n 2.
muta in F.

ff sf sf

ff sf sf

ff sf sf

ff sf sf

ff

a 2.

f sf

f

sf

ff

sul 4

ff

ff

ff

ff

tranquillo e espressivo

Fl.

Ob.

Engl. Horn

Clar.

Fag.

Corni

Tromb. basso.

Tromb.

Timp.

tranquillo e espressivo

tranquillo

Corni.

Timp.

Fl.
Ob.
Clar.
Fag.
Corni.
Tromp.
Timp.
Solo.
a 2.
cresc.
Engl. Horn.
espressivo
poco riten.
a tempo
p espress.

a tempo
poco riten.
a tempo cresc.e ritard.
a tempo
a2.
p espressivo
Tromp.
Fl.
Ob.
Clar.
Fag.
Corni.

poco riten. a tempo cresc. e ritard. a tempo

espressivo

poco riten. a tempo cresc. e ritard. a tempo

a 2.
morendo
pp
morendo
pp morendo
p

tranquillo

espressivo

espressivo

tranquillo

espressivo

divisi

tranquillo

G. P.

a 2.

p

p

p

G. P.

molto espressivo

Fl. *p*

Ob. *p molto espressivo* a 2.

molto espressivo

Engl. Horn. *p*

molto espressivo

Clar. *p*

Fag. *p*

p molto espressivo

Corni. *p*

Tromp.

Tromb. ten. I et II.

Tromb. basso.

Timp.

Viol. I. *p molto espressivo*

Viol. II. *p*

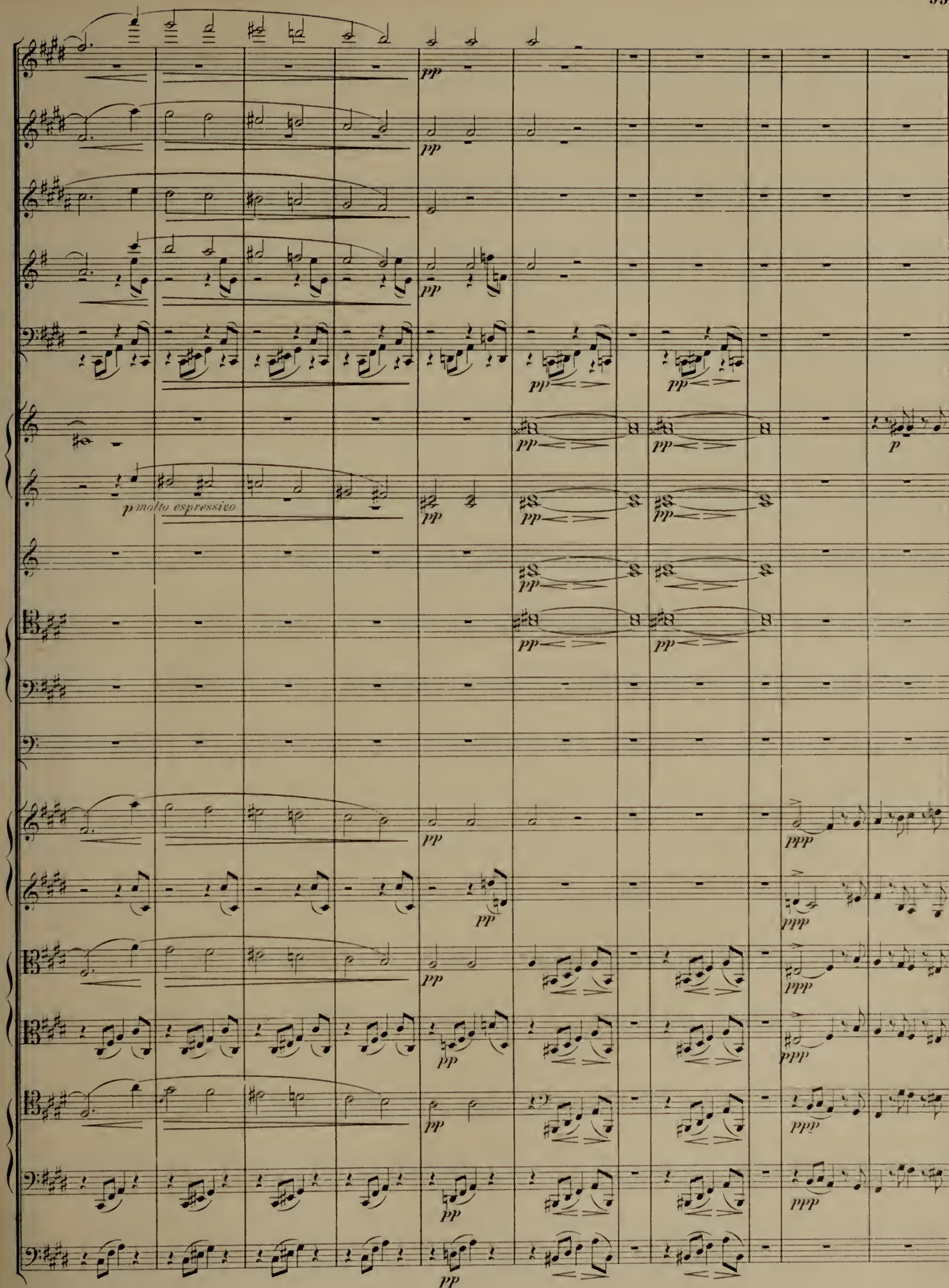
Alto Solo. *p molto espressivo*

Alto Tutti.

Vell. Solo. *p molto espressivo*

Vell. Tutti. *p*

Bass. *p*


p molto espressivo

Poco Adagio.

Fl.

pp espressivo

Ob.

p espressivo

pp espressivo

p

Engl. Horn

Clar.

p espressivo

a 2.

p

Fag.

p espressivo

1mo

p espressivo

p espressivo

Corni

Tromp.

pp dolce e espressivo

p

pp dolce e espressivo

p

pp espressivo

Timp.

Poco Adagio.

Viol. I.

p

p espressivo

Viol. II.

p

Alto.

p espressivo

Vell.

pp

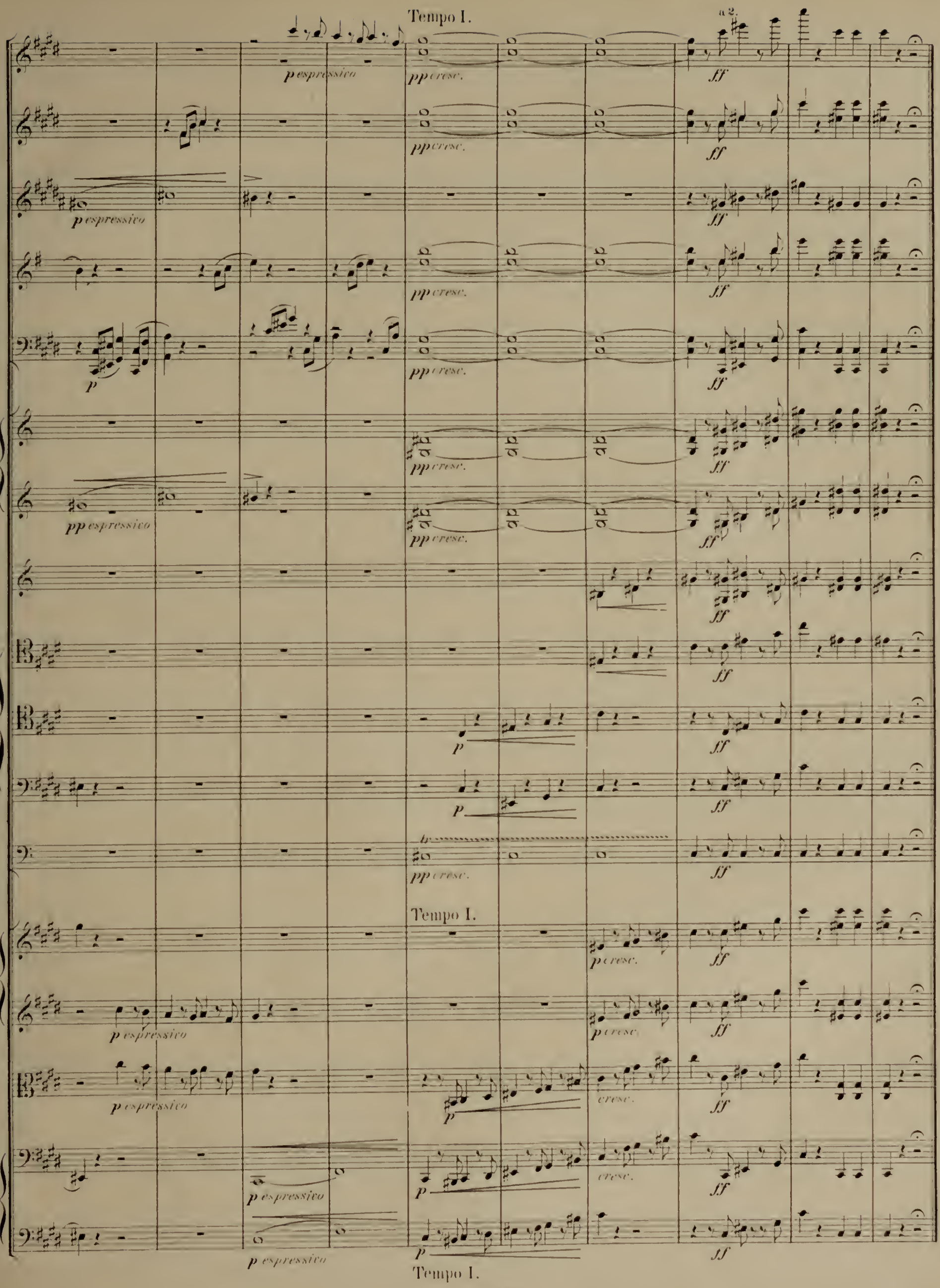
p espressivo

Bass.

pp

p espressivo

Poco Adagio.


Tempo I.
a 2.
p espressivo
pp cresc.
ff
p
pp espressivo
tr
Tempo I.
p cresc.
cresc.
Tempo I.

Für Pianoforte, Violine und Violoncello. (Trios.)

Goldmark, Carl,
— Op. 4. Clavier-Trio (F-moll).
Mendelssohn, F.,
— Clavier-Trios (Speidel, Singer, Cossmann).
Op. 49 in D-moll.
Op. 66 in C-moll.
— Beide Clavier-Trios in einem Bande gebunden
Smetana, Friedr.,
— Op. 15. Clavier Trio (G-moll).

Für Pianoforte, zwei Violinen, Viola und Violoncello. (Quintette.)

Brassler, Carl, G. P.,
— Op. 57. Zweites Quintett.
Goldmark, Carl,
— Op. 30. Quintett.

Für Pianoforte, zwei Violinen, Viola, Violoncello und Bass.

Labitzky, Aug.,
— Op. 45. Der Traum der Sennerin. Idylle.

Für Violine allein.

Kreutzer, Rud., (Singer)
— 42 Etuden.
Fiorillo, F., (Singer)
— 36 Etuden.
Rode, P., (Singer)
— 24 Capricen.
Rovelli, P., (Singer)
— 12 Capricen.

Für Flöte allein.

Popp, W.,
— Op. 212. Sechs leichte Fantasien über die beliebtesten engl. u. amerik Volkslieder. Jedes Heft à 1 M.

Für Harmonium.

Goldmark, Carl,
— Die Königin von Saba, Fantasie (J. Löw)

Für Harmonium und Pianoforte.

Goldmark, Carl,
— Die Königin von Saba, Duo (J. Löw).

Für Zither.

Labitzky, Aug.,
— Op. 45. Der Traum der Sennerin. Idylle (bearb. Meyer).

Für zwei Zithern.

Labitzky, Aug.,
— Op. 45. Der Traum der Sennerin. Idylle (bearb. Meyer).

Für Pianoforte zu zwei Händen.

Bendel, Franz,
— Op. 135. Sechs deutsche Märchenbilder.
Nr. 1. Frau Holle.
Nr. 2. Schneewittchen.
Nr. 3. Aschenbrödel.
Nr. 4. Die Bremer-Stadtmusikanten.
Nr. 5. Rothkäppchen.
Nr. 6. Hans im Glück.
Gleim, Th.,
— Op. 143. Erinnerungen an Hatfield. Brillant-Polka
— Op. 144. Victoria-Walzer.
— Op. 145. Imperial-Walzer.
— Op. 146. „Lebewohl" Fantasiestück
Godfrey, Henry,
— „Vereins-Ball-Tänze".
Nr. 1. Bivouac-Polka.
Nr. 2. Elan-Walzer.
Nr. 3. Elisabeth-Polka.
Nr. 4. „Leichte Brise". Walzer.
Nr. 5. Schneeglöckchen Polka.
Nr. 6. Kaiser-Quadrille.
Goldmark, Carl,
— Op. 27. Nr. 1. Einleit. z. Oper „Die Königin v. Saba"
— Op. 27. Nr 2. Festlicher Einzugs-Marsch aus der Oper „Die Königin von Saba".
— Op. 27. Nr. 3. Einleitung zum II. Act der Oper „Die Königin von Saba".
— Op. 27. Nr. 4. Ballet-Musik aus der Oper „Die Königin von Saba".
— Op. 27. Potpourri aus der Oper „Die Königin von Saba" von H. Cramer.
— Op. 27. Potpourri aus der Oper „Die Königin von Saba" von Walter v. Rosen (leichter).
Händel, G. F.,
— Sämmtliche Clavier-Werke (Reinecke) complet in einem Bande.
Einzel-Ausgabe.
Sammlung I.
Heft 1. Suite I. Prélude, Allemande, Courante, Gigue.
Heft 2. Suite II. Adagio, Allegro, Adagio Allegro.
Heft 3. Suite III. Prélude, Allegro. Allemande, Courante, Air con Variazioni, Presto.
Heft 4. Suite IV. Allegro, Allemande, Courante, Sarabande, Gigue.
Heft 5. Suite V. Prélude, Allemande, Courante Air con Variazioni (Grobschmid-Var.)
Heft 6. Suite VI. Prélude, Largo, Allegro, Gigue
Heft 7. Suite VII. Ouverture, Andante, Allegro, Sarabande, Gigue, Pièce caille.
Heft 8. Suite VIII. Prélude, Allegro. Allemande, Courante, Gigue.

Händel, G. F.,
Sammlung II.
Heft 9. Nr. 1. Prélude, Aria con Variazioni, Menuetto.
Heft 10. Nr. 2. Chaconne.
Heft 11. Nr. 3. Allemande, Allegro, Aria, Gigue, Menuetto con Variazioni.
Heft 12. Nr. 4. Allemande, Courante, Sarabande con Variazioni, Gigue.
Heft 13. Nr. 5 Allemande, Sarabande, Gigue
Heft 14. Nr. 6. Allemande, Courante, Gigue
Heft 15. Nr 7. Allemande, Couraute, Sarabande, Gigue.
Heft 16. Nr. 8. Allemande, Allegro, Courante, Aria, Menuetto, Gavotta, Gigue
Heft 17. Nr. 9. Chaconne.
Sammmlung III.
Heft 18. Nr. 1. Suite: Allemande, Courante, Sarabande, Gigue.
Heft 19. Nr. 2. Suite: Allemande, Courante, Sarabande, Gigue.
Heft 20. Nr. 3. und 4. Capriccio. Fantasia
Heft 21. Nr. 5. und 6. Chaconne — Lesson
Heft 22. Nr. 7 und 8. Courante e due Menuetti — Capriccio.
Heft 23. Nr. 9. 10. u. 11. Preludio et Allegro — Sonatina — Sonata.
Heft 24. Nr. 12. Sonata: Allegro, Trio, Gavotte
Sammlung IV.
Heft 25. Fuga I und II.
Heft 26. Fuga III und IV
Heft 27. Fuga V und VI.
— Allemande und Fuge aus der E-moll Suite. Für den Concertvortrag bearb. von Wilh. Speidel
Haydn, Joseph,
— Sonaten (Speidel) compl. in 2 Bdn. geh. (à 1.50)
— „ „ compl. in 1 Band gebunden
Einzel-Ausgabe.
Nr. 1. in D.
Nr. 2. in Cis-moll.
Nr. 3. in Es-moll.
Nr. 4. in B
Nr. 5. in Es.
Nr. 6 in G-moll.
Nr. 7. in Es.
Nr. 8. in C.
Nr. 9 in H-moll.
Nr. 10. in C.
Nr. 11. in D.
Nr. 12. in G.
Nr. 13 in E.
Nr. 14. in Es.
Nr. 15. in As.
Nr. 16. in D.
Nr. 17. in G.
Nr. 18. in C.
Nr. 19. in G.
Nr. 20. in F.
Hiller, Wilh.,
— Op. 32. Sechs Characterstücke.
— Op. 33. Vier Albumblätter.
— Op. 34. Impromptu-Valse.
Kleinmichel, Rich.,
— Op. 14. Neues Jugendalbum.
— Op. 17. Albumblätter Heft I.
Heft II.
Kölling, Charles.
— Op. 96. Le papillon d'amour.
— Op. 97. Capriccio héroïque.
— Op. 98. Le vivandière.
— Op. 99. La cavallerie allemande.
— Op. 105. Le désir ardent.
— Op. 107. La belle Bohémienne.
— Op 111. Der Wassermann.
Krug, D.,
— Op. 270. Le Désir.
— Op. 272. Ungarische Weisen. Heft I.
Heft II.
— Op. 273. Fragmentarische Improvisationen als Anleitung zum Präludiren und freien Fantasiren
Labitzky, Aug.,
— Op. 45. Der Traum der Sennerin. Idylle.
Langhans, Louise,
— Gartenscenen aus „Die Königin v. Saba". Frei bearb.
Lee, Maurice,
— 4 Compositions de Salon.
Nr. 1. Fantaisie sur la barcarolle d'Obéron
Nr. 2. Loin de la Patrie, Romance.
Nr. 3. Au bord de la Fontaine.
Nr. 4. Fantaisie sur la canzone de Rigoletto: La donna è mobile.
Lenormand, René,
— Op. 2. Quatre Pièces.
Lindblad, Otto,
— Op. 45 Kinder im Garten, leichte Characterstücke
— Op. 46. Leichte Sonatine.
Löw, Joseph.
— Op. 131. Vöglein im Erlengrün.
— Op. 132. An der Quelle.
— Op. 133. Mädchen am Bach.
— Op. 134. Souvenir de Lisolei.
Mendelssohn, F.,
— Lieder ohne Worte (Speidel) in 1 Bande geh. in einem Bande gebunden.
Einzeln:
— Op. 19. Heft 1.
— Op. 30. Heft 2.
— Op. 38. Heft 3.
— Op. 53. Heft 4.
— Op. 62. Heft 5.
— Op. 67. Heft 6.

Mendelssohn, F.,
— Op. 85. Heft 7.
— Op. 102. Heft 8.
— Pianoforte-Werke (Speidel) Band I geheftet
enthaltend einzeln:
Op. 5. Capriccio in Fis-moll
— Op. 15. Rondo capriccioso in E.
— Op. 16. Drei Phantasien oder Capricen.
— Op. 23. Concert in G-moll.
Andante cantabile und Presto agitato.
— Op. 33. Nr. 1. Erstes Capriccio in A-moll
— Op. 33. Nr. 2. Zweites Capriccio in E.
— Op. 33. Nr. 3. Drittes Capriccio in B-moll
— Op. 72. Sechs Kinderstücke.
— Pianoforte-Werke (Speidel) Band II geheftet
enthaltend einzeln:
— Op. 22. Capriccio brillant.
— Op. 28. Phantasie in Fis-moll.
— Scherzo a capriccio in Fis-moll.
— Op. 35. Nr. 1. Präludium und Fuge in B-moll.
— Op. 35. Nr. 2. Präludium und Fuge in D.
— Op. 35. Nr. 3. Präludium und Fuge in H-moll.
— Op. 35. Nr. 4. Präludium und Fuge in As.
— Op. 35. Nr. 5. Präludium und Fuge in F-moll.
— Op. 35. Nr. 6. Präludium und Fuge in B.
— Op. 54. Variations sérieuses.
— Op. 82. Variationen in Es.
— Pianoforte-Werke (Speidel) Band I und II in einem Bande gebunden.
Niemann, Rud.,
— Op. 12. Novelette.
— Op. 13. Barcarolle.
— Op. 15. Humoreske.
— Op. 16. Gavotte
— Op. 17. Concert-Walzer.
— Op. 20. Erinnerungen an Frz. Bendel. Lied ohne Worte.
— Op. 21. Mazurka.
— Op. 22. Variationen über ein Thema von Händel
— Op. 23. Albumblatt.
— Op. 24. Melodie.
Oberdörffer, C. Ad.,
— Op. 2. Vier Walzer.
— Op. 3. Zwei Impromptus.
— Op. 4. Sechs Clavierstücke.
Popp, Wilh.,
— Op. 208. Die Trompete von Gravelotte. Fantasie.
— Op. 213. Jubelhymnus, Marsch-Fantasie.
Scholz, Bernh.,
— Potpurri aus der Oper „Golo", von Hr. Cramer.
Stiehl, Heinr.,
— Op. 83. Vier Stimmungsbilder.
— Op. 91. Impromptu quasi Toccata.
Winding, Aug.,
— Cadenzz. Beethoven's C-moll-Clavierconcert (Op. 37).
— Cadenzz. Beethoven's G-dur. Clavierconcert (Op. 58).

Für Pianoforte zu vier Händen.

Bendel, Frz.,
— Op. 135. Sechs deutsche Märchenbilder (Rich. Kleinmichel).
Nr. 1. Frau Holle.
Nr. 2. Schneewittchen.
Nr. 3. Aschenbrödel.
Nr. 4. Die Bremer Stadt-Musikanten.
Nr. 5. Rothkäppchen.
Nr. 6. Hans im Glück.
Biehl, Alb.,
— Op. 38. Sonatine im Umfange einer Octave.
Godfrey, Henry,
— „Vereins-ball-Tänze"
Nr. 1. Bivouac-Polka.
Nr. 2. Elan-Walzer.
Nr. 3. Elisabeth-Polka.
Nr. 4. „Leichte Brise". Walzer.
Nr. 5. Schneeglöckchen-Polka.
Nr. 6. Kaiser-Quadrille.
Goldmark, Carl,
— Op. 27. Nr. 1. Einleitung zur Oper „Die Königin von Saba".
— Op. 27. Nr. 2. Festlicher Einzugs-Marsch aus der Oper „Die Königin von Saba".
— Op. 27. Nr. 3. Einleitung zum II. Act der Oper „Die Königin von Saba".
— Op. 27. Nr. 4. Ballet-Musik aus der Oper „Die Königin von Saba".
— Op. 27. Potpourri aus der Oper „Die Königin von Saba" von H. Cramer.
— Op. 28. Violin-Concert. (F. Gust. Jansen).
— Op. 30. Quintett. (F. Gust. Jansen).
— Op. 33. Trio. (F. Gust. Jansen).
Grädener, Carl, G. P.,
— Op. 25. Sinfonie.
— Op. 30. Ouverture zu Schiller's „Fiesco".
Grädener, Herm., (Sohn)
— Op. 4. Capriccio.
Hiller, Wilh.,
— Op. 31. Jugenderinnerungen.
Heft 1.
Heft 2.
Kiel, Friedr.,
— Op. 61. Vier Märsche.
Kleinmichel, Rich.,
— Op. 20. Symphonische Charaktertänze
Nr. 1. Mazurka.
Nr. 2. Czardas.
Nr. 3. Galopp.
Nr. 4. Bolero.
Nr. 5. Walzer.
Nr. 6. Tarantelle.

Kölling, Charles,
— Op. 97. Caprice brillant.

Lenormand, René,
— Op. 6. Trois Mazurkas.
Nr. 1. en sol mineur.
Nr. 2. en ré majeur.
Nr. 3. en sol majeur.
— Op. 5. Petites pièces.
Cahier 1.
Cahier 2.

Niemann, Rud.,
— Op. 15. [illegible]

Scholz, Bernh.,
— Potpourri aus der Oper „[illegible]", von H. Ungnow.

Speidel, Wilh.,
— Op. 59. [illegible] zu „König Hugo".

Tausch, Jul.,
— Op. 9. Trois-Caprices.

Weber, C. M. v.,
Clavier-Werke (Einzelausgabe)
— Op. 12. Momento capriccioso.
— Op. 21. Grosse Polonaise (in Es).
— Op. 24. Erste grosse Sonate (in C).
— Op. 39. Zweite grosse Sonate (in As).
— Op. 49. Dritte grosse Sonate (in D moll).
— Op. 62. Rondo brillant (in Es).
— Op. 65. Aufforderung zum Tanz (in Des).
— Op. 70. Vierte grosse Sonate (in E moll).
— Op. 72. Polacca brillante (in E).
— Op. 79. Concertstück.
— Op. 81. Invitation. [illegible]

Chorwerke (mit Begleitung).

a) Für Männerchor.

Dietrich, Alb.,
— Op. 24 [illegible] „[illegible]" [illegible] Partitur.
Orchesterstimmen cplt.
Chorstimmen: Tenor 1 und 2 zusammen.
Bass 1 und 2 zusammen.
Clavierauszug.

Hiller, J. F.,
— Op. 63. [illegible] Partitur.
Orchesterstimmen cplt.
Chorstimmen cplt.
Clavierauszug und Text.

Speidel, Wilhelm,
— Op. 57. [illegible] mit Begleitung von 4 Trompeten, 4 Hörnern, 3 Posaunen, Ophicleide und Pauken.
Partitur (mit unterlegtem Clavier-Auszug).
Orchesterstimmen cplt.
Chorstimmen.

Tausch, Jul.,
— Op. 14. Concertstück mit Orchesterbegleitung („Dem Leben schwebt dein Traum hinaus" aus den hebräischen Melodien von Byron.) Partitur.
Orchesterstimmen cplt.
Chorstimmen.
Clavierauszug.

b) Für gemischten Chor.

Goldmark, Carl,
— Op. 27. Nr. 4. [illegible] aus der Oper „Die Königin von Saba". Partitur.
Orchesterstimmen cplt.
Chorstimmen.
— Op. 27. Nr. 11. [illegible] aus der Oper „Die Königin von Saba". Partitur.
Orchesterstimmen cplt.
Chorstimmen.
Clavierauszug mit Text.

Reinecke, Carl,
— Op. 118. Missa brevis (organum ad libitum). Partitur (Orgelstimme).
Chorstimmen.

Spohr, Louis,
— Der 84. Psalm (nach Milton) für 4 Solo und 4 Chorstimmen mit Orchester. Deutscher und engl. Text. Partitur.
Orchesterstimmen.
Chorstimmen.
Clavierauszug.

c) Für Frauenchor.

Goldmark, Carl,
— Op. 27. Nr. 5. [illegible] aus der Oper „Die Königin von Saba". Für Sopran-Solo, Chor und Orchester. Partitur.
Orchesterstimmen cplt.
Chorstimmen.
Clavierauszug und Text.

Grädener, Carl, G. P.,
— Op. 58. [illegible] für drei Chor- oder Solostimmen mit Pianofortebegleitung.
Partitur (Clavierauszug).
Stimmen.

Chorwerke (ohne Begleitung).

a) Für Männerchor.

Kölling, Carl,
— Op. 106. Das Pilsner. Partitur.
Stimmen.

Speidel, Wilh.,
— Op. 47. Drei Männerchöre. Partitur.
Stimmen.
(Nr. 1. Der Morgen, von H. Pfeil. — Nr. 2. „Friede sei mit Dir", von Friedr. Hoffmann. — Nr. 3. Frühlingssturm, v. Herm. Rollet.)

Speidel, Wilh.,
— Op. 49. [illegible] Partitur.
Stimmen.
— Op. 51. Fünf Männerchöre. Partitur.
Stimmen.
(Nr. 1. [illegible] — Nr. 2. [illegible] — Nr. 3. [illegible] — Nr. 4. [illegible] — Nr. 5. [illegible] von Rob. Prutz.)
— Op. 53. Nr. 1. [illegible] (von Rob. Prutz). Partitur.
Stimmen.
— Op. 55. Nr. 1. [illegible] (mit Tenor-Solo). Partitur.
Stimmen.
— Op. 55. Nr. 2. [illegible] Partitur.
Stimmen.
— Op. 57. [illegible] Partitur.
Stimmen.
— Op. 58. Nr. 1. [illegible] Partitur.
Stimmen.
— Op. 58. Nr. 2. [illegible] Partitur.
Stimmen.
— Op. 58. Nr. 3. [illegible] Partitur.
Stimmen.
— Op. 68. [illegible] Partitur.
Stimmen.

b) Für gemischten Chor.

Catenhusen, Ernst,
— Op. 13. Drei Quartette. Partitur.
Stimmen.

Goldmark, Carl,
— Op. 26. [illegible] Partitur.
Stimmen.

Speidel, Wilh.,
— Op. 50. Fünf Lieder. Partitur.
Stimmen.
(Nr. 1. [illegible] — Nr. 2. [illegible] — Nr. 3. [illegible] — Nr. 4. [illegible] — Nr. 5. [illegible])

Spohr, Louis,
— Sechs vierstimmige Lieder. Partitur.
Stimmen.
(Nr. 1. [illegible] — Nr. 2. [illegible] — Nr. 3. [illegible] — Nr. 4. [illegible] — Nr. 5. [illegible] — Nr. 6. [illegible])

c) Für Frauenchor.

Grädener, Carl, G. P.,
— Op. 58a. [illegible] für 2 Soprane und 2 Alte. Partitur.
Stimmen.
— Op. 59. [illegible] Partitur.
Stimmen.

Für eine Singstimme mit Begleit. v. Orchester od. mehrerer Instrumente.

Bestländig, Otto,
— Op. 16. Concert-Arie für Sopran m. Begleitung v. Violine (oblig.), Violoncello (oblig.) und Pfte.

Tausch, Jul.,
— Op. 11. Ave Maria für Sopran mit Orchesterbegleitung. Partitur.
Orchesterstimmen cplt.

Für eine Singstimme mit Pianoforte-Begleitung.

Bille, Heinr.,
— Op. 21 u. 22. Lieder für die Jugend.
— Op. 23. Drei Lieder. (Alt od. Bariton) („Mein Lieb ist eine rothe Rose", von R. Burns. — „Der Tod, das ist die kühle Nacht", von Heinr. Heine. — Lockung von Eichendorff.)

Catenhusen, Ernst,
— Op. 6. Drei deutsche Lieder (Sopr. od. Tenor)
Nr. 1. „[illegible]", von O. [illegible]
Nr. 2. „Vöglein, [illegible]", von O. [illegible]
Nr. 3. „[illegible]" v. [illegible]
— Op. 7. Drei Lieder (Sopr. od. Tenor) v. J. [illegible]
(Nr. 1. [illegible] — Nr. 2. [illegible] — Nr. 3. [illegible])

Deprosse, Anton,
— Op. 22. Drei Balladen (Alt oder Bariton).
(Nr. 1. [illegible] von P. J. Willatzen. — Nr. 2. [illegible] von Karl [illegible] — Nr. 3. Die Botschaft, von Heine.)

Dietrich, Alb.,
— Op. 23. Sechs Lieder cplt.
Einzeln:
Nr. 1. „An meiner Thür du blühender Zweig" (aus Wolff's Rattenfänger von Hameln).
Nr. 2. „[illegible]"
Nr. 3. „[illegible]"
Nr. 4. „[illegible]"
Nr. 5. „[illegible]"
Nr. 6. „[illegible]"

Goldmark, Carl,
— Op. 27. Aus der Oper „Die Königin von Saba":
Nr. 4. [illegible]
Nr. 5. [illegible]
Nr. 8. [illegible]
Nr. 10. [illegible]
Nr. 14. [illegible]

Grädener, Carl, G. P.,
— Op. 56. [illegible]
Einzeln:
Nr. 1. „[illegible]"
Nr. 2. „[illegible]"
Nr. 3. [illegible]
Nr. 4. [illegible]
Nr. 5. [illegible]

Hill, Wilh.,
— Op. 26. [illegible]
— Op. 27. [illegible]
complet.
Einzeln:
Nr. 1. [illegible]
Nr. 2. „[illegible]"
Nr. 3. [illegible]
Nr. 4. [illegible]
Nr. 5. [illegible]
Nr. 6. [illegible]

Kamm, C.,
— Op. 150. [illegible]

Riedel, Joh.,
— [illegible]
— [illegible]

Schulz, C.,
— Op. 111. [illegible]

Scholz, Bernh.,
— Aus der Oper „[illegible]"
Lied [illegible]
Arie [illegible]
[illegible]
[illegible]
[illegible]

Tausch, Jul.,
— Op. 11. Ave Maria (für Sopran).
— Op. 11. Ave Maria (für Alt).

Für eine Singstimme mit Orgelbegleitung.

Tausch, Jul.,
— Op. 11. Ave Maria (für Sopran).
— Op. 11. Ave Maria (für Alt).

Für zwei Singstimmen mit Pianoforte-Begleitung.

Catenhusen, Ernst,
— Op. 4. Drei [illegible] Duette (Sopr. u. Alt).

Dietrich, Alb.,
— Op. 20. Vier Duette (Alt und Bariton) cplt.
Einzeln:
Nr. 1. [illegible]
Nr. 2. [illegible]
Nr. 3. [illegible]
Nr. 4. [illegible]

Goldmark, Carl,
— Op. 27. Aus der Oper „Die Königin von Saba":
Nr. 3. Duett (Königin u. Assad. — Sopr. und Tenor).
Nr. 11. Duett (Assad u. Königin. — Tenor und Sopran).
Nr. 13. Duett (Königin u. Assad. — Sopran und Tenor).

Grädener, Herm. Theod.,
— Op. 7. Fünf Duette (Sopran und Tenor).
Nr. 1. [illegible] — Nr. 2. [illegible] — Nr. 3. [illegible] — Nr. 4. [illegible] — Nr. 5. [illegible]

Hill, Wilh.,
— Op. 28. Vier Duette [illegible]
Einzeln:
Nr. 1. [illegible]
Nr. 2. „[illegible]"
Nr. 3. [illegible]
Nr. 4. „[illegible]"

Grädener, Carl, G. P.,
— [illegible]