

# W. Kuhe.

## AUSGEWÄHLTE WERKE

### für Piano Solo

(2-händig)

wo nicht anders vermerkt.

- op. 28. Chœur de chasse, M. 1.30.
- \*op. 29. La rosée du soir, Morceau élégant, M. 1.50  
op. 29. Ausgabe für: Piano à 4 ms. M. 1.50
- op. 30. Hommage à l'exposition de Londres, Fantaisie brillante, M. 2.—
- op. 31. La corbeille de fleurs, Valse, M. 1.50
- op. 32. Galop de bravoure, M. 1.30  
op. 32. Ausgabe für: Orchester net. M. 3.—
- op. 33. Die schönsten Augen (Brightest eyes), Transcription brillante, Stigelli, M. 1.30
- op. 34. Heimweh, Reissiger, Transcription brillante, M. 1.—
- op. 35. Der Jäger, Spohr, Transcription brillante, M. 1.—
- op. 36. Rose d'hiver, Nocturne, M. 1.—
- op. 37. Souvenir de Kücken, Fantaisie brillante, M. 1.80
- op. 39. Marche bohémienne, M. 1.30  
op. 39. Ausgabe für: Piano à 4 ms. M. 1.50
- op. 40. Air hongrois, Grande Fantaisie, M. 3.20
- op. 41. Au bord d'un lac, Idylle, M. 1.—
- op. 47. 2 Romances, complet M. 1.30  
No. 1. Le réveil du matin, M. 1.—  
No. 2. Un doux entrelien, M. 1.—
- op. 48. Le murmure du ruisseau, Nocturne, M. 1.30
- op. 49. Impromptu styrien, M. 1.30  
op. 49. Ausgabe für: Piano à 4 ms. M. 1.30 — Zither 80 sj
- op. 51. Etude de concert, M. 1.30
- op. 54. Trovatore, Fantaisie brillante, M. 2.—
- op. 55. Piccolomini-Mazurka, M. 1.30
- op. 57. Chanson bacchante, M. 1.30
- op. 58. Valse de Venzano, M. 1.30
- op. 59. L'Élégance, Polka mélodique, } originale M. 1.30  
} facilitée M. 1.—
- op. 60. Graziella, Fantaisie originale, M. 1.50
- op. 61. Deux pensées.  
No. 1. Bon jour, 80 sj No. 2. Bon soir, 80 sj
- op. 62. Grande marche triomphale, M. 1.80  
op. 62. Ausgabe für: Orchester M. 3. — Piano à 4 ms. M. 1.50
- \*op. 63. Mazurka élégante, M. 1.—
- op. 64. „In terra sola“ de l'opéra, „Dom Sebastian“, M. 1.30
- op. 65. Dinorah (Pardon de Ploërmel), Fantaisie, M. 1.80
- op. 66. Grand galop de concert, M. 1.30
- op. 67. Satanella, Grande Valse brillante, M. 1.50
- op. 70. La joyeuse, Danse de salon, M. 1.30  
op. 70. Ausgabe für: Piano à 4 ms. M. 1.30
- op. 71. Causeries des vagues, Etude de salon, M. 1.50
- op. 72. Kathleen Mavourneen, Transcript. de conc. M. 1.50
- op. 75. Fleur de Séville, Caprice espagnole M. 1.50
- op. 76. Sul mare, Barcarolle, M. 1.30
- op. 80. 3 Transcriptions, complet M. 2.60.  
No. 1. Ballo in maschera, M. 1.50  
No. 2. Chanson de Fortunio, M. 1.50  
No. 3. Santa Lucia, M. 1.50  
op. 80, No. 1. Ausgabe für: Piano à 4 ms. M. 1.50  
op. 80, No. 3. Ausgabe für: Piano à 4 ms. M. 1.50
- op. 81. 3 Transcriptions.  
No. 1. Giulia gentil, M. 1.50  
No. 2. O bitt' euch, liebe Vögelein, M. 1.50  
No. 3. In einem kühlen Grunde, M. 1.50  
op. 81, No. 1. Ausgabe für: Piano à 4 ms. M. 2.—  
op. 81, No. 2. Ausgabe für: Piano à 4 ms. M. 1.80  
op. 81, No. 3. Ausgabe für: Piano à 4 ms. M. 1.80
- op. 82. Royal-Wedding-March } originale M. 1.50  
} facilitée M. 1.—  
op. 82. Ausgaben für: Orchester M. 3. Piano à 4 ms. M. 1.80.
- op. 92. Siegesmarsch, M. 1.50
- op. 93. 3 Transcriptions.  
No. 1. Blue bells of Scotland, M. 1.50  
No. 2. „Blumlein traut“ aus Faust, Gounod, M. 1.50  
No. 3. Lucrezia, Brindisi, M. 1.50
- op. 94. Favorite, Fantaisie, M. 2.—
- op. 95. Tannhäuser, Fantaisie, M. 2.60
- op. 96. Lucrezia Borgia, Fantaisie, M. 2.60
- op. 98. Piquante, Valse impromptu, M. 1.50
- op. 100. Orphée, Offenbach, Fantaisie, M. 2.—
- op. 101. Métamorphoses musicales.  
No. 1. Ach, wie ist's möglich dann, M. 1.50  
No. 2. Czar & Zimmermann »Einst spielt ich«, M. 1.50  
No. 3. Stabat mater, Cujus animam, M. 1.50  
op. 101, No. 3. Ausgabe für Piano à 4 ms. M. 1.80
- op. 102. Semiramide, Fantaisie, M. 1.80
- op. 103. Don Juan, Fantaisie, M. 2.30
- op. 104. Stumme (Masaniello), Fantaisie, M. 2.—
- op. 105. Freischütz, Fantaisie de salon, M. 2.—
- op. 106. Obéron, Fantaisie de salon, M. 2.—  
op. 106. Ausgabe für: Piano à 4 ms. M. 2.00
- op. 109. Boléro, Victor Massé, M. 1.80
- op. 110. Belle Hélène, Fantaisie, M. 2.—
- op. 111. Elisir d'amore, Fantaisie, M. 2.—
- \*op. 112. Sonnambula, Fantaisie, M. 2.—
- op. 113. Linda, Fantaisie brillante, M. 2.—
- \*op. 114. Airs russes, Caprice, M. 2.—
- \*op. 115. Hymne russe national, transcript. M. 1.80
- \*op. 116. Norma, (Marche & Chœur.) transcripts. M. 1.50  
op. 116. Ausgabe für: Piano à 4 ms. M. 2.—
- \*op. 117. Tarantelle, M. 1.80
- op. 119. Lobengrin, Fantaisie, M. 1.80
- op. 121. „Robert, toi que j'aime“, Transcription, M. 1.50
- \*op. 122. Figaro, Mozart, Fantaisie brillante, M. 1.80
- op. 123. Stradella, Fantaisie brillante, M. 2.—
- op. 124. Prophète, 1re Fantaisie, M. 2.—
- op. 125. Prophète, 2me Fantaisie, M. 1.80
- op. 126. Vêpres siciliennes, Fantaisie de salon, M. 2.—
- op. 132. Huguenots, M. 1.80
- op. 133. Fille du régiment, Fantaisie, M. 2.—
- op. 134. Donna del lago, Fantaisie de salon, M. 2.—
- op. 141. Traviata, Fantaisie de salon, M. 1.80
- op. 142. Gr. duchesse de Gérolstein, Fant. de salon, M. 1.80
- \*op. 143. Home, sweet home, M. 1.30
- op. 144. Zampa, Fantaisie brillante, M. 1.80
- op. 145. Robert le diable, Fantaisie brillante, M. 1.80
- \*op. 146. Zauberflöte (Flûte enchantée), Fantais. brill. M. 1.80
- \*op. 147. Puritani, Fantaisie brillante, M. 2.—
- op. 148. Domino noir, Fantaisie brillante, M. 2.—
- op. 149. Tell, Fantaisie brillante, M. 1.50
- op. 150. Forza del destino, Fantaisie brillante, M. 2.—
- \*op. 151. Chant national autrichien, M. 2.—
- op. 154. Barbe bleue, Fantaisie, M. 1.80
- op. 155. Stumme (Masaniello), Air de sommeil & Tarantelle, Transcription, M. 1.50
- \*op. 156. Hochzeitsmarsch, Mendelssohn, M. 1.50  
op. 156. Ausgabe für: Piano à 4 ms. M. 2.—
- op. 157. Princesse de Trépisson, Fantaisie, M. 1.80
- op. 158. La Périohole, Fantaisie, M. 1.80
- \*op. 159. Was ist des Deutschen Vaterland, Fantais. M. 1.30
- op. 160. An der schönen blauen Donau, Strauss, Valse-Caprice, M. 1.80
- op. 161. Mandolinata, Fantaisie de salon, M. 1.80
- op. 162. Rigoletto, Quatuor transcript. M. 1.50
- op. 165. Im Rosenduft, Fant., Prinz G. v. Schweden M. 1.30
- op. 167. Air Louis XIII, Caprice, M. 1.50
- op. 169. Rose, wie bist du, Spohr, Fantaisie, M. 1.50
- \*op. 170. Long, long ago, Fantaisie, M. 1.80
- op. 171. 2 Fantaisies, Schumann.  
No. 1. Ich grolle nicht, M. 1.— No. 2. Widmung, M. 1.—
- op. 175. Ungarische Tänze (Czardás). Danses hongroises. Cah. I. II. & M. 3.—
- op. 205. Graziella (petite mariée), Fantaisie, M. 2.30
- op. 210. Come back to Erin, Claribel, Fantaisie fac. M. 1.80
- op. 211. Si vous n'avez rien à me dire, Rothschild, Transcription, M. 1.80
- op. 212. La Juive, Fantaisie brillante, M. 2.—
- \*op. 215. Chants populaires, Paraphrase.  
No. 1. Io te voglio bene assaje, Chant napolit. M. 1.50  
No. 2. Aennchen von Tharau, Chant populaire, M. 1.80
- op. 216. Carmen, Bizet, Fantaisie brillante facile, M. 3.—
- op. 217. Frühlingslied (Au printemps), Gounod, Paraphrase, M. 3.—

Verlag & Eigentum

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# STRADIVARI

DE FLOTOW. (\*)

Allegro deciso.

W. Kuhe. Op. 123.

PIANO.

The musical score consists of five systems of music, each with a grand staff (treble and bass clefs). The first system begins with the tempo marking 'Allegro deciso.' and the dynamic 'piano'. The first measure of the first system is marked 'ff energico'. The second system includes a first ending bracket labeled '8<sup>a</sup>' and a fingering diagram:  $\begin{matrix} 1 & 3 & 2 & 1 \\ \hline 1 & b & b & 3 \end{matrix}$ . The third system features a 'dim.' marking and a 'f' dynamic with the instruction 'giocoso'. The fourth system includes 'f' dynamics and a 'cresc.' marking. The fifth system concludes with a 'dim. e poco rall.' marking. Pedal markings ('Ped.') are present throughout the score.

(\*) Mit Genehmigung des Originalverlegers Herrn Joh. Aug. Böhme in Hamburg.  
Verlag v. Joh. André in Offenbach a. M.

*p lusingando.*

First system of a piano score. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. The tempo is marked *p lusingando*.

*ff brillante. Ped.*

*ff* *p dim*

Second system of the piano score. It begins with a dynamic marking of *ff* and the instruction *brillante. Ped.*. The right hand has a more active, rhythmic pattern. The system concludes with a dynamic marking of *p dim* and a fermata over the final notes.

**Andantino.**

*p semplice*

*p*

Third system of the piano score, marked *Andantino*. The right hand has a simple, flowing melody. The system starts with *p semplice* and ends with a dynamic marking of *p*.

*con abbandono.*

Fourth system of the piano score. The right hand features a more expressive, legato melody. The system is marked *con abbandono.*

*f* *p* *dim.*

Fifth system of the piano score. It begins with a dynamic marking of *f*, followed by *p* and *dim.* The right hand continues with a melodic line, and the left hand provides accompaniment.

8<sup>a</sup>

*p il canto marcato ma p*  
Ped.

1

This system contains the first four measures of the piece. The right hand features a melodic line with a first fingering (1) and an 8<sup>a</sup> (octave) marking. The left hand provides a steady accompaniment. A fermata is placed over the second measure of the left hand.

*con grazia*

8<sup>a</sup>

Ped.

1

This system contains measures 5 through 8. The tempo is marked *con grazia*. The right hand continues with the melodic line, including an 8<sup>a</sup> marking and a first fingering (1). A fermata is present in the left hand.

8<sup>a</sup>

Ped. *più f* *f*

This system contains measures 9 through 12. The right hand has an 8<sup>a</sup> marking. The left hand is marked *Ped.* and *più f*. The right hand dynamics are *f* and *f*. A fermata is in the left hand.

*brillante.*

8<sup>a</sup>

Ped. *decresc.* *f brillante.*

Ped. Ped.

This system contains measures 13 through 16. The right hand is marked *brillante.* and has an 8<sup>a</sup> marking. The left hand is marked *Ped.* and *P*. The right hand dynamics are *decresc.* and *f brillante.*. There are fermatas in the left hand.

*dim.* *p* *cresc. e rit.*

This system contains measures 17 through 20. The right hand is marked *dim.* and *p*. The left hand is marked *P*. The right hand dynamics are *cresc. e rit.*. A fermata is in the left hand.

*p con allegrezza.*

First system of musical notation for the piano part, featuring a treble and bass clef with a 2/4 time signature. The music is marked *p con allegrezza.* and includes several accents (^).

*f con brio.* *cresc.*

Second system of musical notation for the piano part, continuing from the first system. It is marked *f con brio.* and *cresc.* with accents (^).

*ff* *P*

Third system of musical notation for the piano part, marked *ff* and *P* with accents (^).

*poco a poco cresc. ed accel.* 8<sup>a</sup>

Fourth system of musical notation for the piano part, marked *poco a poco cresc. ed accel.* and ending with an 8<sup>a</sup> measure. It includes accents (^).

*ff string.* *ff martellato.*

Fifth system of musical notation for the piano part, marked *ff string.* and *ff martellato.* with accents (^).

L.H.

*ff* 1 *Parmonioso. 1*

Ped. ⊕

L.H.

**Allegretto.**

*p* *leggiere.*

Ped. ⊕ 1 Ped. ⊕ 1

*più f*

*Plusingando* *dim*

*p* *legatiss.*

3 2 1

This system contains the first four measures of the piece. The right hand features a melodic line with slurs and ties, while the left hand plays a complex, multi-voiced texture with triplets and slurs. The dynamic marking *p* and the instruction *legatiss.* are present in the first measure.

3 2 1

This system contains measures 5 through 8. The musical texture continues with similar patterns in both hands, including slurs and ties. The dynamic marking *p* is maintained.

This system contains measures 9 through 12. The right hand has a more active melodic line, while the left hand continues with its intricate texture. The dynamic marking *p* is still present.

*f* *p*

This system contains measures 13 through 16. The first measure of the right hand is marked *f* (forte), while the rest of the system is marked *p* (piano). The left hand continues with its complex texture.

*f* *p dim.* *Red.*

This system contains measures 17 through 20. The first measure of the right hand is marked *f*. The second measure is marked *p dim.* (piano, diminuendo), and the third measure is marked *Red.* (ritardando). The piece concludes in the fourth measure.



8<sup>a</sup>.....

*poco a poco cresc. e string.* **ff**

This system contains the first two staves of music. The upper staff features a melodic line with various accidentals and slurs. The lower staff has a more rhythmic accompaniment. A dynamic marking of **ff** is placed towards the end of the system.

**ff quasi presto.** *molto rit e rinf.*

This system continues the musical piece. The upper staff has a more active melodic line. The lower staff features a steady accompaniment. A dynamic marking of **ff quasi presto.** is at the beginning, and *molto rit e rinf.* appears later in the system.

**Largo.**

**ff grandioso.**

This system begins the **Largo** section. The upper staff is dominated by large, sustained chords. The lower staff has a rhythmic accompaniment. The dynamic marking **ff grandioso.** is prominent at the start.

*pesante.*

This system continues the **Largo** section. The upper staff features large chords with some melodic movement. The lower staff has a rhythmic accompaniment. The marking *pesante.* is placed in the middle of the system.

**ff slargendo assai.** *largamente.*

This system concludes the **Largo** section. The upper staff has large chords with some melodic lines. The lower staff has a rhythmic accompaniment. The dynamic marking **ff slargendo assai.** is at the beginning, and *largamente.* appears later.

tr. *p dolce* *leggieriss.* tr. tr. tr.

This system contains the first two measures of the piece. The right hand features a trill in the first measure, followed by a series of sixteenth-note runs. The left hand provides a steady accompaniment of eighth notes. Performance markings include *p dolce* and *leggieriss.*

8<sup>a</sup> tr. *grazioso.* 8<sup>a</sup>

The second system continues the piece. The right hand has an 8<sup>a</sup> (octave) marking over a sixteenth-note run. The left hand continues with eighth-note accompaniment. The marking *grazioso.* is present.

5 3 5 1 3 5 1 2 3 5 4 3 2 1 tr. *con delicatezza.* *p dolce.*

The third system features more intricate right-hand passages with fingering numbers (5, 3, 5, 1, 3, 5, 1, 2, 3, 5, 4, 3, 2, 1) and a trill. The left hand accompaniment remains consistent. Markings include *con delicatezza.* and *p dolce.*

tr. tr. tr. 8<sup>a</sup> tr. tr.

The fourth system shows further development of the right-hand trill and sixteenth-note runs, with an 8<sup>a</sup> marking. The left hand accompaniment continues. The marking *leggieriss.* is present.

8<sup>a</sup> *veloce.* 8<sup>a</sup>

The final system on the page features a fast right-hand passage marked *veloce.* with an 8<sup>a</sup> marking. The left hand accompaniment continues with eighth notes.

*martellato il canto ben marcato e sonoro.*

8<sup>a</sup>

*ff*

8<sup>a</sup>

*sempre ff*

*pomposo*

*pesante.*

*ff*

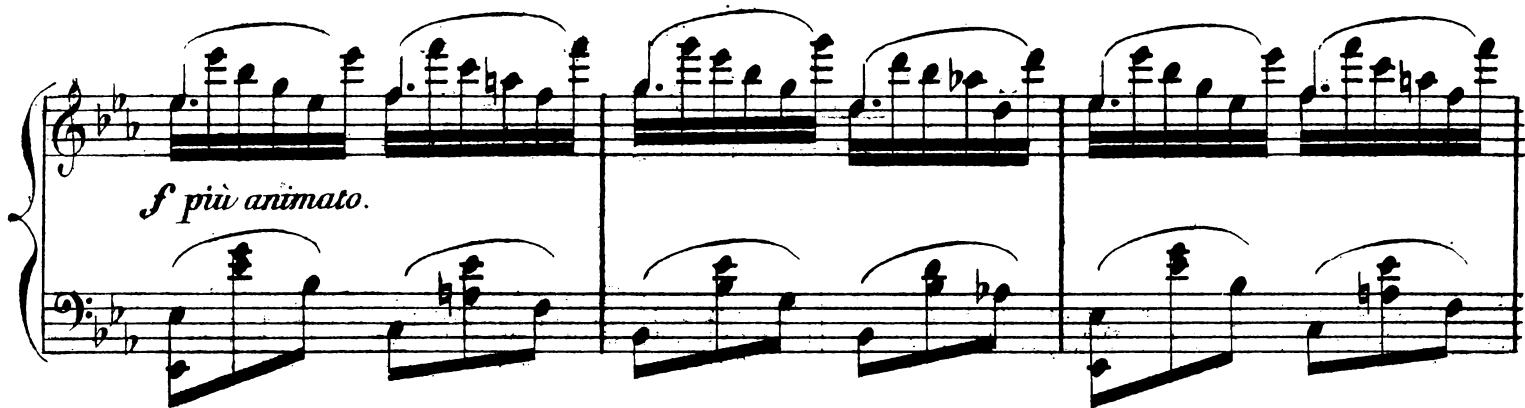
1

Allegro vivace.

*p con allegrezza.*

*f*  
*brillante.  
ben marcato il tema  
Fbd.*

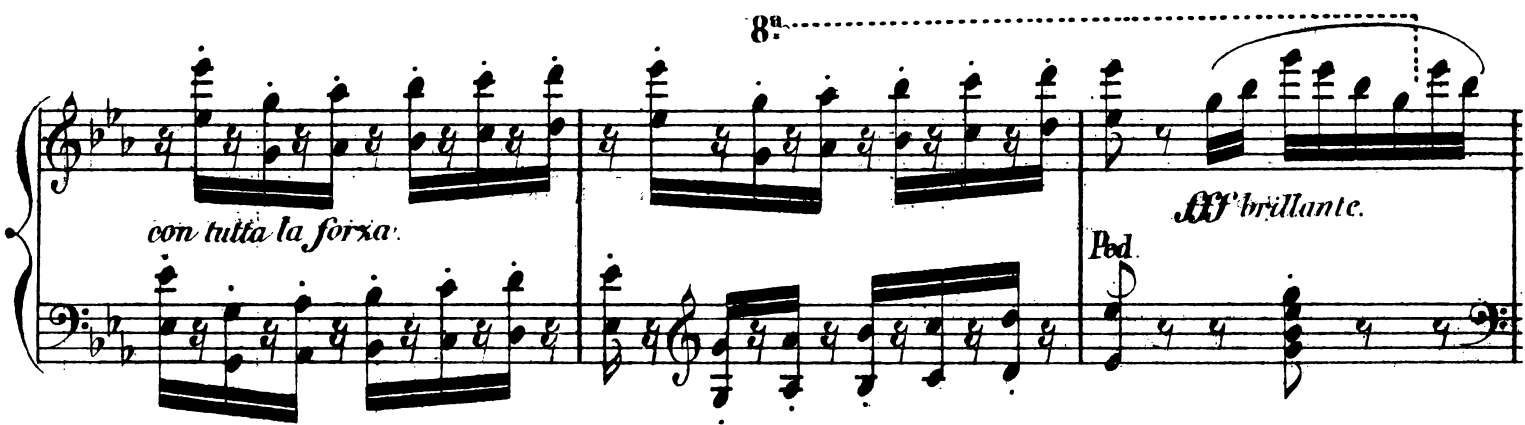
*ff.*  
*cresc.*



*f più animato.*



*ff prestissimo con fuoco.*



*con tutta la forza.*

*ff brillante.*

Ped.



*fff*

8<sup>a</sup>

# Fantasie-Transcriptionen

für Piano 2-händig.

Fritz Spindler.

op. 70. Tausendschön, Eckert, Paraphrase . . . . .	1. 50
op. 192. Preciosa, Weber, Fantasie . . . . .	2. —
op. 195. Romeo & Julie, Gounod, Fantasie . . . . .	2. —
op. 197. Rigoletto, Verdi, Fantasie . . . . .	2. —
op. 203. Thèmes de Mignon, Thomas, 3 Fantaisies.	
No. 1. a) Die Schwalben . . . . .	2. —
b) Kennst du das Land . . . . .	2. —
„ 2. a) Wie strahlt auf mich . . . . .	2. —
b) Polonaise & Walzer . . . . .	2. —
„ 3. Mignon's Abschied, Paraphrase . . . . .	1. 30
op. 204. Lieder, frei übertragen.	
1. O bitt' euch, liebe Vögelein, Gumbert . . . . .	1. 50
2. Non è ver. (Es ist nicht wahr), Mattel . . . . .	1. 50
3. Gute Nacht, du mein herz. Kind, Abt . . . . .	1. 50
4. Auf Flügeln d. Gesanges, Mendels. . . . .	1. 50
5. Ich kenn' ein Auge, Reichardt . . . . .	1. 50
6. Schlaf' wohl, du süßer Engel, Abt . . . . .	1. 50
op. 205. La Juive, Halévy, Fantasie . . . . .	1. 80
op. 207. Blumenstücke aus Opern.	
1. Oberon: „Gesang der Meermädchen“ . . . . .	1. 50
*2. Rigoletto: „La Donna è mobile“ . . . . .	1. 50
3. Regimentstochter: „So lebt denn, . . . . .	1. 50

op. 207. Blumenstücke aus Opern (Fortsetzung).	
4. Rigoletto: „Berühmtes Quartett“ . . . . .	1. 50
5. Stumme v. Portici: „Schlummerlied“ . . . . .	1. 50
6. Tell: „Du stiller Wald“ . . . . .	1. 50
op. 208. Ernani, Ve di. 2 Fantaisies, No. 1. 2 . . . . .	1. 50
op. 212. Die Wacht am Rhein, Wilhelm, Rhapsodie . . . . .	1. 50
op. 213. Robert le Diable, Meyerbeer, Fantasie . . . . .	2. —
op. 218. Miserere du „Trovatore“, Verdi Conc.-Paraphr. . . . .	2. —
op. 219. Lieder aus dem Süden.	
1. Mandolinata . . . . .	1. 50
2. Io te voglio (Neapolit. Volkslied) . . . . .	1. 50
3. Santa Lucia (Neapolit. Volkslied) . . . . .	1. 50
op. 220. Fille du Régiment, Donizetti, Fantasie . . . . .	2. —
op. 222. Martha, Flotow, Fantasie . . . . .	2. —
op. 226. Tell, Rossini, Fantasie . . . . .	1. 80
op. 227. Deutsche Volkslieder, frei bearbeitet.	
1. Hans & Liesel (Und d. Hans schleicht) . . . . .	1. 80
2. Tyrolerlied, Hölzel . . . . .	1. 50
op. 229. Fra Diavolo, Auber, Fantasie . . . . .	2. —
op. 231. Barbier de Séville, Rossini, Fantasie . . . . .	2. 30
op. 232. Postillon de Lonjumeau, Adam, Fantasie . . . . .	2. 60

Charles Voss.

op. 63. Stradella, Flotow, Fantasie brillante . . . . .	2. —
op. 66. Huguenots, Meyerbeer, Fantasie brillante . . . . .	2. 60
op. 70. Czar & Zimmermann, Lortzing, Fantasie brill. . . . .	2. 30
op. 86. Lucrezia Borgia, Donizetti, Fantasie brill. . . . .	2. —
op. 97. Sonnambula, Bellini, Fantasie brillante . . . . .	2. —
op. 100. Martha, Flotow, Fantasie de Concert . . . . .	2. 60
op. 107. Fantaisies de Salon.	
Robert le diable, Cavatine, Meyerbeer . . . . .	1. 50
Gitana, Cavatine, Balfe . . . . .	1. 50
Drei Liebesden, Speyer . . . . .	1. 50
Mädele ruck, ruck, ruck . . . . .	1. 50
op. 108. Lucia di Lammermoor, Donizetti, Fant. brill. . . . .	2. 60
op. 112. Ernani, Verdi, Fantasie brillante . . . . .	2. 30
op. 116. La Juive, Halévy, Fantasie brillante . . . . .	2. 60
op. 118. 6 Transcriptions variées.	
Chant bohémien . . . . .	1. 50
Ständchen: „Lese sehen“, Schubert . . . . .	1. 50
Ave Maria, Schubert . . . . .	1. 50
Mélancolie, Prume . . . . .	1. 50
Lob der Thränen, Schubert . . . . .	1. 50
An Adelheid: „Liebend gedenk ich“ Krebs . . . . .	1. 50
op. 119. Fille du Régiment, Donizetti, Fantasie brill. . . . .	2. 60
op. 124. La Favorite, Donizetti, Gr. Fantasie brillante . . . . .	2. 60
op. 134. Obéron, Weber, Barcarolle, Var. de concert . . . . .	1. 80
op. 138. Don Juan, Mozart, Gr. Fantasie de concert . . . . .	2. 80
op. 148. La Dame blanche, Boieldieu, Gr. Fant. brill. . . . .	2. 60
op. 150. Fantaisies élégantes.	
Der rothe Sarafan, Warlamow . . . . .	1. 50
's Mailüfterl, Krepl . . . . .	1. 50
Die schönsten Augen, Stigall . . . . .	1. 50
Die Thräne, Hölzel . . . . .	1. 50
op. 152. La Muette de Portici, Auber, Gr. Fantasie . . . . .	8. 20
op. 175. Métamorphoses du jour (Transcriptions).	
O wie so trügerisch, Romance de Rigoletto . . . . .	1. 50
op. 178. Chant des Vivandières de l'Etoile du Nord . . . . .	1. 50
op. 180. Tannhäuser, Wagner, Gr. Fantasie . . . . .	8. 20
op. 186. Lohengrin, Wagner, Gr. Fantasie . . . . .	2. 60
op. 189. Barbier de Séville, Rossini, Fantasie brill. . . . .	2. 60
op. 191. Freischütz, Weber, Gr. Fantais. dram. de conc. . . . .	2. 30
op. 192. Freischütz, Weber, Gr. Fantasie brill. de sal. . . . .	2. 60
op. 194. Fantaisies élégantes.	
Les yeux bleus, Arnaud . . . . .	1. 50
Horch, horch die Leroh', Schubert . . . . .	1. 50
Alpenklage, Hölzel . . . . .	1. 50
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