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TO
Dr. Franz Liszt.

Scherzo-Caprice

FOR THE

PIANOFORTE

ZENEAKADEMIA

LISZT MŰZEUM

WM. H. SHERWOOD.

OP. 9.

Pr. \$1.00.

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G. SCHIRMER. 35 UNION SQUARE.

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ZENEAKADÉMIA

LISZT MÚZEUM

155
Herrn Dr. Franz Liszt
with deepest respect
& appreciation
of the composer

Boston, America

Jan. 10. 84



Compositions

FOR THE

Pianoforte

BY

WM. H. SHERWOOD.

ZENEAKADÉMIA

LISZT MUZEUM

Op. 5.	Suite.		
Nº 1.	Prelude.	A major.	Pr. 60¢
.. 2.	Idylle.		30.
.. 3.	Greeting.		40.
.. 4.	Regrets.		50.
.. 5.	Novelette.		60.
Op. 6.	Two Mazurkas.		
Nº 1.	C minor.		60.
.. 2.	A minor.		60.
Op. 7.	Scherzo.	E major.	75.
Op. 8.	Romanza-Appassionata.		75.
Op. 9.	Scherzo-Caprice (with Intermezzo quasi Romanza)		1.00.

New York: G. Schirmer, 35 Union Square.

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SCHERZO CAPRICE.

(With Intermezzo quasi Romanza.)

To DR. FRANZ LISZT.

WM. H. SHERWOOD, Op. 9.

Allegro. (M.M. 100 = ♩.)

PIANO.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic and a mezzo-piano (mp) dynamic. The second system concludes with a mezzo-forte (mf) dynamic. The third system features a watermark 'ZENÉAKADÉMIA LISZT MŰZÉUM'. The fourth system includes dynamics like *sf marcato con brio* and *p dolce*. The fifth system ends with *con anima*. The score includes various musical notations such as treble and bass staves, notes, rests, and fingerings.

*) If the player will count groups or phrases of four (sometimes eight) measures, as though the composition were written in 12/4 instead of 3/4 time, the meaning will often become clearer and more expressive.
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ten. *piu animato.*

cresc. stacc. cresc.

fp cresc.

ten. sf p cresc. f

ten. piu f cresc. ff

ten. poco allargando. sf mp





con Pedale.

R.H.



I.

LISZT MÚZEUM

espressivo.

poco rit.

5. *ten.*

stretto.

sost.

calmato.

mp dolce.

cresc.

stretto.

sf

rit e dim.

sf

Allegro. (M.M. 92 = ♩.)





Handwritten musical score system 1. Treble and bass staves. Dynamics: *ff*, *ten.*, *f*, *pesante.*

Handwritten musical score system 2. Treble and bass staves. Dynamics: *ten.*, *ff*, *pp*, *ten.*

Handwritten musical score system 3. Treble and bass staves. Dynamics: *f*, *pp*, *ten.*, *pp*

Handwritten musical score system 4. Treble and bass staves. Dynamics: *ten.*, *ff*, *p*, *cresc.*

Handwritten musical score system 5. Treble and bass staves. Dynamics: *f*, *ff*, *p*, *piu vivo.*

Handwritten musical score system 6. Treble and bass staves. Dynamics: *sf*, *pp*, *sf*, *pp*, *R.H.*, *pp*

leggiere.

First system of musical notation, measures 1-4. Treble and bass staves with complex chords and fingerings. Dynamics: *mf*, *sf*, *ff*, *fff*. Includes "N.B." marking.

Second system of musical notation, measures 5-8. Treble and bass staves with complex chords and fingerings. Dynamics: *sf*, *cresc.*, *sf*.

Third system of musical notation, measures 9-12. Treble and bass staves with complex chords and fingerings. Dynamics: *sf*, *ff*, *marcato.*. Includes "con fuoco." and "N.B." markings.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex chords and fingerings. Dynamics: *sf*, *ten.*. Includes "N.B." marking.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex chords and fingerings. Dynamics: *mf*, *f*.

N. B.: In case the piano be provided with third or *sostenuto* pedal, press it down with this bass note, and hold it until the sign (N. B.) on the next page.

First system of musical notation. The right hand features a melodic line with trills and slurs, marked with *sfz* and *ten.* The left hand provides a rhythmic accompaniment with chords and single notes, marked with *f* and *sf*. A *martellato.* instruction is present in the right hand. A tempo change to $\text{♩} = \text{N.B.}$ is indicated at the end of the system.

Second system of musical notation. The right hand has a melodic line with trills, marked with *sf* and *pesante.* The left hand has a rhythmic accompaniment, marked with *p dolce.* and *leggiere.*

Third system of musical notation. The right hand has a melodic line with trills, marked with *sf* and *pesante.* The left hand has a rhythmic accompaniment, marked with *p dolce.* and *leggiere.*

Fourth system of musical notation. The right hand has a melodic line with trills, marked with *ten.* and *cresc.* The left hand has a rhythmic accompaniment, marked with *cresc.*

Fifth system of musical notation. The right hand has a melodic line with trills, marked with *cresc.* and *sfz*. The left hand has a rhythmic accompaniment, marked with *cresc.* and *sfz*.



First system of musical notation, piano score. The right hand (R.H.) features a complex, rapid passage with many beamed sixteenth and thirty-second notes. The left hand (L.H.) provides a steady accompaniment with eighth and sixteenth notes. A watermark 'ZENAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

Second system of musical notation, piano score. The right hand continues with rapid, beamed notes. The left hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *ten.* (tenu). A watermark 'ZENAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

Third system of musical notation, piano score. The right hand features a series of rapid, beamed notes. The left hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *ten.* (tenu). A watermark 'ZENAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

Fourth system of musical notation, piano score. The right hand features a series of rapid, beamed notes. The left hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *ten.* (tenu). A watermark 'ZENAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

Fifth system of musical notation, piano score. The right hand features a series of rapid, beamed notes. The left hand has a more active role with sixteenth-note patterns. Dynamics include *f* (forte) and *ten.* (tenu). A watermark 'ZENAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

[illegible]

The first system of the musical score for 'The Song of the Lark' is shown. It features a piano introduction in 3/4 time, marked 'espressivo.' and 'ten.' (tension). The piano part is in the right hand, and the vocal part is in the left hand. The piano introduction consists of a series of chords and single notes, with a 'sost.' (sostenuto) marking. The vocal part enters with a melody that is marked 'R. II.' (Rehearsal II) and 'Red. string.' (Reduced string). The tempo is marked 'And. string.' (Andante string).

A musical score for Liszt's 'Hungarian Rhapsody No. 13'. The score is written for piano (p) and features a complex, chromatic melody in the right hand and a more rhythmic accompaniment in the left hand. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto' (Alleg.) and the dynamics range from piano (p) to fortissimo (ff). The score includes various musical notations such as slurs, ties, and fingering numbers. A large, stylized watermark of a lyre and the text 'ZENEA KADÉMIA LISZT MŰZEUM' is overlaid on the score.

Musical score for the first system of "L'Espresso". The score is written for a treble and bass staff. The treble staff has a key signature of two flats and a 2/4 time signature. The bass staff has a key signature of two flats. The score includes various musical notations such as notes, rests, and dynamic markings like "sostenuto." and "con calore."

A musical score for the song "The Rose Tree". The score is written for a single melodic line on a five-line staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in a treble clef. The score consists of 16 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a whole note chord (F#4, A4, C5). The third measure is a whole note chord (F#4, A4, C5). The fourth measure is a whole note chord (F#4, A4, C5). The fifth measure is a whole note chord (F#4, A4, C5). The sixth measure is a whole note chord (F#4, A4, C5). The seventh measure is a whole note chord (F#4, A4, C5). The eighth measure is a whole note chord (F#4, A4, C5). The ninth measure is a whole note chord (F#4, A4, C5). The tenth measure is a whole note chord (F#4, A4, C5). The eleventh measure is a whole note chord (F#4, A4, C5). The twelfth measure is a whole note chord (F#4, A4, C5). The thirteenth measure is a whole note chord (F#4, A4, C5). The fourteenth measure is a whole note chord (F#4, A4, C5). The fifteenth measure is a whole note chord (F#4, A4, C5). The sixteenth measure is a whole note chord (F#4, A4, C5). The score is a simple harmonic exercise for a single melodic line.

A musical score for Liszt's 'Hungarian Rhapsody No. 1', featuring a grand staff with treble and bass clefs. The score includes various musical notations such as notes, rests, and dynamic markings like 'rinf' and 'sfz'. A large, stylized watermark of the Liszt Museum logo is overlaid on the score.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and organ. The piano part is in the lower register, and the organ part is in the upper register. The key signature is B-flat major (two flats). The tempo is marked 'Allegretto'. The score includes various dynamic markings such as *ff*, *mf*, and *ff*, and the instruction *cresc. molto stretto.* The organ part features complex chordal textures with many accidentals and fingerings indicated by numbers 1-5. The piano part has flowing arpeggiated figures. The page is numbered 10 in the bottom right corner.

The image shows a page from a musical score for the piece 'L'Espresso' by Franz Liszt. The score is written for piano and includes a tempo marking of 'moderato'. The key signature is one flat (B-flat), and the time signature is 3/4. The score begins with a piano introduction marked 'piano' and 'moderato'. The main melody is marked 'appassionato.' and is written in a 3/4 time signature. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings. There are also some annotations in the right margin, including 'P.' and 'P.' with arrows pointing to specific notes.



Catalogue No. 2 of Vocal Music, published by G. Schirmer, 35 Union Square, New York

Taubert, W. , Birdie's Good-by. (Der Vöglein Abschied.)..... \$0 35	Kücken, Fr. , Heaven hath shed a Tear. (Der Himmel hat eine Thräne geweiht.) Sop. With Violin or Clarinet or Cello or Flute, each..... \$1 25
— Birdling in the Cradle. (Vöglein in der Wiege.) Sop. E. Alto D. each..... 35	Lachner, I. , Thou everywhere. (Überall Du.) Sop. F. Alto D. With Violin or Flute or Cello, each..... 75
— Birdling in the Tree. (Sitzt ein Vöglein.)..... 65	Lucantoni, G. , Pensier d'Amore. (Thought of Love.) i. e. Sop. With Violin or Cello or Flute, each..... 60
— Dame Nightingale. (Frau Nachtigall.) Sop. or Alto, each..... 35	Millard, H. , Ave Maria. i. e. Sop. With Violin or Flute..... 60
— I must sing. (Ich muss nun einmal singen.)..... 50	Massenet, J. , Elégie. f. e. With Violin or Flute or Cello. Sop. or M.-Sop., each..... 50
— In a March-Night. (In der Märznacht.) Sop. G. Alto E. each..... 50	Reinecke, C. , Greeting to the Woods. (Waldegruss.) Sop. With Violin or Flute or Cello, each..... 75
— Slumber Song. (Wiegenlied.) Sop. or Alto, each..... 25	— Spring Flowers. (Frühlingsblumen.) Sop. With Violin or Flute or Cello, each..... 75
Thomas, A. , Mignon: "Connais-tu le Pays?" (Dost thou know that sweet Land?) Sop. Ten. M.-Sop. D. Sop. Alto C, each..... 50	Robaudi, V. , Alla Stella confidente. (Bright Star of Love.) i. e. With Cello or Violin or Flute. Sop. or Alto, each..... 75
Tosti, F. P. , Amore. (Love.) Valse. i. e. Sop. G. M.-Sop. F. Alto E. each..... 50	— Non ti scordar di me. (Ever remember me.) i. e. M.-Sop. With Violin or Flute or Cello, each..... 75
— Dopo. (After.) Sop. D. Alto E. each..... 50	Volkman, Rob. , Remembrance. (Erinnerung.) M.-Sop. With Violin or Flute or Cello, each..... 60
— Forever and forever. i. e. Sop. F. M.-Sop. E. Alto C, each..... 35	— The Shepherd Boy. (Vom Hirtenknaben.) M.-Sop. With Violin or Flute or Cello, each..... 50
— Good-by. Tenor A. Sop. G. M.-Sop. F. Alto E. each..... 50	Verdi, G. , Ave Maria. i. e. Sop. With Violin or Flute or Cello, each..... 75
— M'amasti mai. (Wast thou sincere?) i. e. M.-Sop..... 50	
— Non m'ama più. (He loves me no more.) i. e. M.-Sop. or Bar..... 35	
— Non me lo dite! (Oh, tell me not!) i. e. Sop. E. Alto D. each..... 50	
— Oblio. (Forgetfulness.) i. e. Sop. A. M.-Sop. G. Alto F. each..... 50	
— Ohé Mamma. (Love's Dream.) Sop. Oh, quanto io t'amerai. (O! what Excess of Joy.) Sop. B. Alto A. each..... 50	
— Penso. (I think.) Sop. E. Alto C. each..... 60	
— Ricordati di me! (Remember me!) i. e. Sop. D. M.-Sop. C. Alto B. each..... 50	
— T'affrettati. (Now hasten!) i. e. Sop. G. M.-Sop. F. Alto E. each..... 50	
— T'amor ancora. (Still I love you.) i. e. That Day! Sop. B. M.-Sop. A. Sop. Alto G. Bass E. each..... 50	
— Ti ra i rei. (I'd fly with thee.) e. i. f. Sop. G. Ten. A. Alto F. each..... 50	
— Vielle Chanson. (An old Story.) Sop. Vorrei morir. (I'd wish to die.)..... 50	
— Vous et moi! (You and I.) i. e. Sop. F. M.-Sop. E. Alto D. each..... 35	
— Vuol piovère. (Twill rain soon.) M.-S. D. each..... 50	
Tours, B. , Because of thee. Sop. F. Alto D. each..... 50	
Venzano, L. , Grande Valse. Sop. i. e. 75	
Villa, Paolo La. , By Love detained. Sop. i. e. Sop. G. Alto F. each..... 50	
Volkman, R. , The Nightingale. (Die Nachtigall.) Sop. E. Alto D. each..... 50	
Wagner, Richard. , Walküre: Siegmund's Love Song. e. g. Ten. or Bar., each..... 50	
Warren, Sam'l P. , 3 Songs: No. 1. I love my Love. Sop. or Alto, each..... 50	
No. 2. The Lily and the Violet. Sop. or Alto, each..... 35	
No. 3. The Tryst. Sop. or Alto, each..... 50	
— Two Songs from Tennyson's "Miller's Daughter": No. 1. The Miller's Daughter..... 50	
No. 2. Love that has us in the Net..... 35	
— Adrian's Apostrophe..... 35	
— Farewell, if ever fondest Prayer..... 35	
— The Fountain..... 35	
— Mother's Morning Song..... 35	
— The Owl. Words by Tennyson..... 35	
— Sea Foam..... 35	
Weber, C. M. von. , Euryanthe: Bells in the Valley. (Glücklein im Thale.) Sop. or M.-Sop., each..... 35	
— Do. "Neath the Almond Trees. (Unter blüh'nden Mandelbäumen.) Sop., M.-Sop., or Alto, each..... 50	
— Preciosa: All alone, yet never lonely. (Einsam bin ich nicht alleine.) e. i. g. 30	
Wekerlin, J. B. , Le beau Danube bleu. (The beautiful blue Danube.) Valse de Strauss, transcr. f. i. e. Sop. D. M.-Sop. C. each..... 75	
— Fleur des Alpes. (Flower of the Alps.) Tyrolienne variée. f. e..... 50	
— Fleurs de Mai. (Flowers of May.) Valse. Le Réveil. (Sunrise.) Sop..... 35	
— Sérénade tirée de Ruy Blas. f. e..... 35	
Wellings, M. , At the Ferry..... 50	
— Golden Love. Sop. B. Alto G. each..... 35	
— Primrose Farm. Sop. F. Alto E. each..... 50	
— Some Day. Sop. E. Alto C. each..... 35	
Widor, C. M. , Lia e morta. (Lia is dead.) Nuit d'Étoiles. (Starry Eve.) Sop. or Alto, each..... 35	
Wiltis, H. M. , 'Tis Night on the Mountain. Cradle Song..... 35	
Wüerst, R. , Sweet Rose of the Vale. (Die Rose im Thal.)..... 35	

SONGS

with Accompaniment of Piano in Connection with other Instruments.

Adam, A. , Noël. (Christmas Song.) i. f. e. Sop. With Violin or Cello or Flute, each..... 50	Reinecke, C. , 3 Duets for Sop. and Bar., each..... 50
Arditi, L. , Le Tortorelle. (The Dove.) Valse cantabile. i. e. Sop. With Violin or Flute, each..... 75	No. 1. No Care by the Way. (Keine Sorg um den Weg.)..... 50
Bach, J. S. , My Heart ever faithful. (Mein gläubig Herz.) With Violin or Cello or Flute. Sop. or M.-Sop., each..... 65	No. 2. When is the loveliest. (Ghasel.) No. 3. May Song. (Maidlied.)..... 50
Braga, G. , Serenata. (Angel's Serenade.) i. e. Sop. With Violin or Cello or Flute, each..... 75	Rubinstein, A. , The Angel. (Der Engel.) Sop. and Alto..... 35
— Les trois Bouquets de Marguerite. (Marguerite's three Bouquets.) e. i. f. Sop. With Violin or Cello or Flute, each..... 75	— Birdling. (Das Vöglein.) Sop. and Alto..... 50
Buck, Dudley. , O Saviour, hear me! Of-fertory, arr. from GLUCK. Sop. With Violin or Flute or Cello, each..... 50	— Pass lightly. (Vorüber.) Sop. and Alto..... 35
Faure, J. , Sancta Maria. Hymn. f. e. Sop. With Violin or Organ or both..... 75	— The Wanderer's Night Song. (Wanderer's Nachtlied.) Sop. and Alto..... 35
Gounod, Ch. , Ave Maria. i. f. g. With Violin (or Cello), Organ and Piano Acc. Sop. M.-Sop., or Alto, each..... 1 30	— 18 Duets. e. g. Sop. and M.-Sop. or Alto, Sop..... 1 25
— Canti, ridi, dormi. (Sing, smile, slumber.) Serenade. i. e. or f. e. Sop. With Flute or Violin or Cello, each..... 30	Schäffer, A. , Golden Wedding Morning. (Goldener Hochzeitmorgen.) (Comic.) Sop. and Bar..... 75
— Noël. (Christmas Song.) f. i. e. Sop. With Violin or Cello or Flute, each..... 60	— Les-on in English. (Das Lesekränzchen.) (Comic.) Sop. and Alto..... 1 00
— Oh voulez-vous aller? (Tell me, beautiful Maiden.) With Violin or Flute or Cello. Sop. or M.-Sop., each..... 60	— Mrs. Doctor and Mrs. Proctor. (Frau Directorin und Frau Inspectorin.) (Comic.) 2 Sop..... 1 00

Lucantoni, G. , Pensier d'Amore. (Thought of Love.) i. e. Sop. With Violin or Cello or Flute, each..... 60	Reinecke, C. , Greeting to the Woods. (Waldegruss.) Sop. With Violin or Flute or Cello, each..... 75
Massenet, J. , Elégie. f. e. With Violin or Flute or Cello. Sop. or M.-Sop., each..... 50	— Spring Flowers. (Frühlingsblumen.) Sop. With Violin or Flute or Cello, each..... 75
Reinecke, C. , Greeting to the Woods. (Waldegruss.) Sop. With Violin or Flute or Cello, each..... 75	Robaudi, V. , Alla Stella confidente. (Bright Star of Love.) i. e. With Cello or Violin or Flute. Sop. or Alto, each..... 75
— Spring Flowers. (Frühlingsblumen.) Sop. With Violin or Flute or Cello, each..... 75	— Non ti scordar di me. (Ever remember me.) i. e. M.-Sop. With Violin or Flute or Cello, each..... 75
Robaudi, V. , Alla Stella confidente. (Bright Star of Love.) i. e. With Cello or Violin or Flute. Sop. or Alto, each..... 75	Volkman, Rob. , Remembrance. (Erinnerung.) M.-Sop. With Violin or Flute or Cello, each..... 60
— Non ti scordar di me. (Ever remember me.) i. e. M.-Sop. With Violin or Flute or Cello, each..... 75	— The Shepherd Boy. (Vom Hirtenknaben.) M.-Sop. With Violin or Flute or Cello, each..... 50
Volkman, Rob. , Remembrance. (Erinnerung.) M.-Sop. With Violin or Flute or Cello, each..... 60	Verdi, G. , Ave Maria. i. e. Sop. With Violin or Flute or Cello, each..... 75

VOCAL DUETS.

Abt, Franz. , Over the Stars there is Rest! Arr. as Duet for Sop. and Alto by DUDLEY BUCK..... 35	Reinecke, C. , 3 Duets for Sop. and Bar., each..... 50
— 22 Two-part Songs. e. (Easy.) Sop. and M.-Sop. Sop. 2 Vols., each..... 50	No. 1. No Care by the Way. (Keine Sorg um den Weg.)..... 50
Badia, L. , Redis le moi. (Repeat again.) Sop. and Bar..... 50	No. 2. When is the loveliest. (Ghasel.) No. 3. May Song. (Maidlied.)..... 50
Bendel, F. , Heart Throbs. (Wie berührt mich wundersam.) M.-Sop. and Alto..... 35	Rubinstein, A. , The Angel. (Der Engel.) Sop. and Alto..... 35
Bordese, L. , The Carnival of Venice. (Le Carnaval de Venise.) f. e. Sop. and Alto..... 65	— Birdling. (Das Vöglein.) Sop. and Alto..... 50
— The Gypsies. (Les Zingarielles.) f. e. Sop. and Alto..... 50	— Pass lightly. (Vorüber.) Sop. and Alto..... 35
— The Mountain Riders. (Les Breilennens.) f. e. Sop. and M.-Sop..... 75	— The Wanderer's Night Song. (Wanderer's Nachtlied.) Sop. and Alto..... 35
— Un Nido d'Ugnoli. (Nightingale's Nest.) i. e. Sop. and M.-Sop..... 75	— 18 Duets. e. g. Sop. and M.-Sop. or Alto, Sop..... 1 25
— The Sister Birds. (Les Fauvettes.) f. e. Sop. and M.-Sop..... 50	Schäffer, A. , Golden Wedding Morning. (Goldener Hochzeitmorgen.) (Comic.) Sop. and Bar..... 75
— Telling Secrets. (Les Confidences.) f. e. Sop. and Alto..... 50	— Les-on in English. (Das Lesekränzchen.) (Comic.) Sop. and Alto..... 1 00
Brahms, J. , The Gypsies. (Les Bohémiennes.) Arr. from Hungarian Dances. e. f. Sop. and Alto..... 75	— Mrs. Doctor and Mrs. Proctor. (Frau Directorin und Frau Inspectorin.) (Comic.) 2 Sop..... 1 00
Campana, F. , Guarda che bianca Luna. (See the pale Moon.) Sop. and Ten..... 50	Schumann, R. , The falling Leaves bring Sadness. (Herbstlied.) Sop. and Alto..... 35
Concone, J. , Les Jardinieres. (The Flower Gardeners.) f. e. Sop. and Alto..... 50	— The Rosebud. (Schön Blümlein.) Sop. and Alto..... 50
Gobbaerts, L. , Aubade à la Fiancée. (The bridal Morn.) d'après "Gavotte Stéphanie" de Czibulka. f. e. Sop. and Alto..... 75	— Were I a Birdling. (Wenn ich ein Vöglein wär.) Sop. and Alto..... 35
Graben-Hoffmann. , The Disconsolate. (Die Tröstlosen.) Sop. and Bar..... 65	Smart, H. , The Fairies' Revel. Sop. and Alto..... 30
Gumbert, F. , Cheerfulness. (Frohinn.) Waltz-Duet. Sop. and M.-Sop..... 65	Widor, Ch. M. , J'étais seul près des Flots. (Once I stood on the Shore.) f. e. Sop. and Alto..... 35
Händel, G. F. , Light of thy Beauty. (Caro, più amabile beltà.) i. e. Sop. and Alto..... 75	— Je te croyais pas un Bonheur. (I had lost all Faith.) f. e. Sop. and Alto..... 35
Kücken, Fr. , The Hunter. (Der Jäger.) Sop. and Alto..... 35	
— Oh, Swallow, happy Swallow. (Abschied der Schwalben.) Sop. and Alto..... 65	
— 12 Duets. e. Sop. and M.-Sop. or Alto..... 1 00	
Lassen, E. , Si vous n'avez rien à me dire. (Doubting Lovers.) f. e. M.-Sop. and Alto..... 35	
Leslie, Fan Duet. Sop. and Alto..... 75	
Mendelssohn, F. , Autumn Song. (Herbstlied.) Sop. and Alto..... 35	
— Greeting. (Gruss.) Sop. and Alto..... 35	
— I would that my Love. (Ich wüßte, meine Lieb!) Sop. and Alto..... 40	
— May Bells and Flowers. (Maidlücken und die Blümlein.) Sop. and Alto..... 40	
— 16 Two-part Songs. Complete. Sop. and Alto..... 1 00	
Millard, H. , Vieni al mio Sen! (Come to my Heart.) i. e. Sop. and Ten..... 60	
— Vieni, mio Edgardo! (Come, dear Edgardo!) Notturno. Sop. and Ten..... 50	
Nicolai, O. , Dis-moi un Mot. (One Word.) f. e. Sop. and Ten..... 50	
Offenbach, J. , Contes d'Hoffman: Barcarolle. f. e. Sop. and Alto..... 35	
Pinsuti, C. , Ama! (Love only) Alto and Bar. i. e..... 75	
— Amore. (Love.) i. e. Sop. and Bar..... 75	
— Il Ciel stellato. (The starry Heaven.) Sop. and Alto. i. e..... 65	
Reinecke, C. , 3 Duets for Sop. and Bar., each..... 50	
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