Cinderella
by
H. Hofmann.

London: Novello, Ewer & Co.
CINDERELLA
A LEGEND

The English Version
by

R. I. A.

composed for
Solo, Chorus and Orchestra
by

H. HOFMANN.

Op. 45.

Pianoforte Score by the Composer. Price 4/6 net.
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Eng. Sta. Hall.

LONDON.

NEUMEYER & CO., late Witt & Co.
7, Princes Street, Cavendish Square W.

BERLIN. H. BERGER.

M 1506
H 1304 A

C
PERSONEN:

Aschenbrödel. ........................................... Sopran.
Die Feenkönigin. ...................................... Alt.
Der König. .............................................. Bariton.
Ein Diener. ............................................. Bass.
Chor.

PERSONS:

Cinderella. ............................................ Soprano.
The Fairy-Queen. ...................................... Alto.
The King. ............................................... Bariton.
A Servant. ............................................. Bass.
Chorus.
CHOR der FEEN und GEISTER.

CHORUS of the FAIRIES and SPIRITS.

Soprano:

Tenor:

Bass:

The spring is nigh with joyful hour and the

Wir wiegen uns auf

Ja, heiligen Geister haben nun Macht.
Rosenduft, und es ziert Wollust durch die Luft. Hört die Schneeglöcklein

Rosy hours and our paths are strewn with pleasures pourk. Hear the flower bells

Hört die Schneeglöcklein
Hear the flower bells

klingen! Und wie die Quellen singen! Sie lauten, sie

cring- ing and sparkling fountains sing- ing now ring- ing, now

cring- ing and sparkling fountains sing- ing now ring- ing, now

cring- ing and sparkling fountains sing- ing now ring- ing, now

cring- ing and sparkling fountains sing- ing now ring- ing, now
sin gen den Frühling her ein: er naht, er naht aus frem der
singing a welcome to spring she comes, she comes from lands a.

sin gen den Frühling her ein: er naht, er naht aus frem der
singing a welcome to spring she comes, she comes from lands a.

sin gen den Frühling her ein: er naht, er naht aus frem der
singing a welcome to spring she comes, she comes from lands a.

sin gen den Frühling her ein: er naht, er naht aus frem der
singing a welcome to spring she comes, she comes from lands a.

Zu ne, und sein Ge wand ist
cloaked in the robes

Zu ne, und sein Ge wand ist Son nenschein, sein Ge.
cloaked in the robes of sunshine, bright, cloaked in

Zu ne, und sein Ge wand, sein Ge
cloaked in the robes cloaked in

Zu ne, und sein Ge wand ist
cloaked in the robes

Zu ne, und sein Ge wand ist
cloaked in the robes
Sonnenlicht
sunshine
bright

Er grüßt die Welt mit Wonne.
She greets the world with joy.

küss!
Küss!
Heard thou her voice again?

Was
What
L'istesso tempo.

*) EINE STIMME.
A VOICE.

Durch's
Through

singt, was singt die
sings, what sings the
Nachti.gall? Was singt die
nightingale? What sings the
Nachti.gall?
nightingale?

singt, was singt die
sings, what sings the
Nachti.gall? Was singt die
nightingale? What sings the
Nachti.gall?
nightingale?

laut.

darkness

Dunkel
ness

bricht
breaks

Gluth
forth

gle-

dbruch

fun.
shin-
nel.

kel.
end

zum
et-

mit
r der
Brust,

hoch
now

*) Von Aschenbrödel zu singen.
To be sung by Cinderella.

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Huld!    Wie in den Augen trüne, nner
Grace! Bright as the eyes where love-light is

Huld! Wie in den Augen trüne, nner
Grace! Bright as the eyes where love-light is

Huld! Wie in den Augen trüne, nner
Grace! Bright as the eyes where love-light is

Huld! Wie in den Augen trüne, nner
Grace! Bright as the eyes where love-light is

Liebe Abendstern, schimmert, schimmert so schön,
Beaming so the stars brighten, rays now are gleaming

Liebe Abendstern, schimmert, schimmert so schön,
Beaming so the stars brighten, rays now are gleaming

Liebe Abendstern, schimmert, schimmert so schön,
Beaming so the stars brighten, rays now are gleaming

Liebe Abendstern, schimmert, schimmert so schön,
Beaming so the stars brighten, rays now are gleaming
Allegro con fuoco.
und unsere Königin naht von ihrem Sitz in
unruly air and tempest greet her.

...
Andante con moto.

FEENKÖNIGIN. FAEIRY QUEEN.

Ich fehlt! My subjects hear!

Weh durchschweifend, weh durchsucht die Welt durch.

to relieve and to soothe the woes and sorrows of mankind

fand ich das best, das schönste Kind in

found a maid'en with troubles ever laden in

Tränen einzam, in der stillen Kammer.

Hearless the mother,

schmack, gewiint die Schwester, die sie has, sonst bleibt un-ge-licht sie und vorhaut und harschte si.sters who de-test her, rema-in-ten thus by all de-

poco stringendo

poco stringendo

poco stringendo

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Recit.
Zum Paradies werd' ihr die Welt, und von der Macht der
From grief to joy all shall be changed, the power of love shall
heavenly joy her soul now bless, ing.

Moderato.
Ich, sie sei ih' res Herzens Nacht er, heiß.
Ein König werde ihr Ge-
In a land she shall win a

Moderato.
mahl.
Nach kur-
Rö-

 Kling.
Nacht, der Prü-
ung der Qual und
 Ting, bliss ful, low pain and
the land she shall win a king.

Kling.
Lust dem
joys come a-
---gain.

Beuget, ihr Berge, die rau-
schenden Gipfel und
Bend, oh ge mountains your
tree, crowned summits, now

öff-
net, und öff-
et die Bahn, bend, oh
open, now o-
pen the way.
Bend, oh ye mountains your tree-crowned summits now

Bend, oh ye mountains your tree-crowned summits now

Open, open the way now

Open, open the way now

Open, open the way now
leuchtet und tönet wie Blumen und Vögel,

wenn wir euch nähern.

leuchtet, wenn

wenn wir euch nähern.

leuchtet und tönet wie Blumen und Vögel,

wenn wir euch nähern.

leuchtet und tönet wie Blumen und Vögel,

wenn wir euch nähern.

leuchtet und tönet wie Blumen und Vögel,
II. Im Launde des Königs.
II. In the King's land.

Maestoso. (Allegro moderato.)

Piano.

G CHOR.-CHORUS.

Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',
Rosensreun wir seinem Wege, Lorbeer seinem Stirne schmück',

mf
denn es kehrt der Held der Helden siegreich aus dem Kampf zurück.
comes the hero crowned with laurel, trends vic. to rions on the way.
Rosengesträuch sein, Lorbeer sein, Stirn schmück,
roses streu't for his footsteps, noblest couronne in the fray,
rosen streut in seinem Wege, Lorbeer sein, Stirn schmück,
roses strew we for his footsteps, noblest couronne in the fray,
rosen streut in seinem Wege, Lorbeer sein, Stirn schmück,
roses strew we for his footsteps, noblest couronne in the fray,

Denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-
denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-
denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-
denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-
denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-

rosenstreut in seinem Wege, Lorbeer sein, Stirn schmück,
roses streu't for his footsteps, noblest couronne in the fray,
rosenstreut in seinem Wege, Lorbeer sein, Stirn schmück,
roses streu't for his footsteps, noblest couronne in the fray,
rosenstreut in seinem Wege, Lorbeer sein, Stirn schmück,
roses streu't for his footsteps, noblest couronne in the fray,

Denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-

denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-

denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-

denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-

denn es kehrt der Held der Helden sieg, reich aus dem Kampf, dem Kampf zu-
Nie der liegt von uns be siegt der
Prostrate lie, the conquering foe

In hel- ler Pracht des
In splen. dourbrightswee-

ta. pfer stol - ze Feind.
strife of batt - les o'er.
Nacht
On
war furchtwent in splendour bright.
sweet

Nach
On
war furchtwent in splendour bright.
sweet
Lust, nun wal-te fro-he, fro-he Lust, nun wal-te fro-he, fro-he Lust. Ja,

Ro-\-sen streu\-\-n wir sie-\-\-nem We-\-ge, Lor-\-beer se-\-\-ne Stir-\-\-ne schmück,'

Ro-\-sen streu\-\-n wir sie-\-\-nem We-\-ge, Lor-\-beer se-\-\-ne Stir-\-\-ne schmück,'

Ro-\-sen streu\-\-n wir sie-\-\-nem We-\-ge, Lor-\-beer se-\-\-ne Stir-\-\-ne schmück,'

Ro-\-sen streu\-\-n wir sie-\-\-nem We-\-ge, Lor-\-beer se-\-\-ne Stir-\-\-ne schmück,'

-denn es kehrt der Held der Helden siegreich aus dem Kampf zurück,

denn es kehrt der Held der Helden siegreich aus dem Kampf zurück,

denn es kehrt der Held der Helden siegreich aus dem Kampf zurück,

denn es kehrt der Held der Helden siegreich aus dem Kampf zurück.

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Jetzt

sträfit' ich gern durch duft' gen Wald auf mei dem schnel len Ross,

fra grant woods I'd glad ly roam upon my char ger sweft,

wis tum mel - te auf grä ner Hald' sich mei ner

to hear the hunts mans joy ous shout and watch the

Jä ger Tross! green hares drift!

Mit Hifthorns chalk und Rü dez haut wohl

sound of horn and bay of hound we'll
auf den ed. len Hirsch, mit Hiift.hornschall und Rü. denlaut wohl
hunt the stag to day, with sound of horn and bay of hound well

Moderato.

auf den ed. len Hirsch, wenn durch den Wald der Morgen graut zu
hunt the stag to day, from morning’s dawn to evening’s close haste,

Tempo I.

Holz, haste, zu Holz, zu Holz, zur Birsch.
haste, haste to the woods a-way.
du dort oben, freier Aar? Mein Pfeil holt dich herab,
youder height un eagle flies, my arrow brings him down,
dich rauscht dein breites Schwingenpaar in's Wald-der.
his broad, swift wing would carry him to crest of
grüne Grab, dich rauscht dein breites Schwingenpaar his
mountain crown, his broad, swift wing would carry him to
walddenrüne Grab. Doch nein, dich weilt, ich und du, und
crest of mountain crown. Yet no, pass on I leave thee free, roam

lockt mich, lockt mich das Dicht des

Wo fliesset der Quell, da

home.

There, where the brook flows.
ich, ver - irrt, zur Stell',

bo - des Fräu - lein. stand,

scham - roth vor mir stand. das

scham - roth vor mir stand? Sie
Vivace.

schien mir die Schönste auf Erden, und soll meine Königin
saw'ret to my heart then to love her, to make her my bride and my

werden. Drum nicht zu Wald, en ruhi der Stahl,
I hunt a nobler game, No more for chace or fray I yearn,

ich ja ge edler Wild, nach dir mein Sehnen
from her sweet eyes I

ü ber all du lieblich Frau en bilde, Beim
fain would learn loves fairest, den - ter name.
heilt' rem Fest, beim mächt'gen Freis 1 Mumenschanz mit will proclamiern with mächt'gen Schalmei, beim

rit. Moderato assai.

heilt' rem Fest, beim mächt'gen Freis 1 Mumenschanz mit will proclamiern, with mächt'gen Schalmei, da will ich

cresc. Piu lento.

fra gen sie beim Tanz: Willst du mein

ask her while we dance: Say, will you

p Moderato.

Eig'gen sein? Willst du mein Eig'gen sein?

be mine own? Say, will you be mine own?
Zu Fuss und zu Ross im
On foot and on horse in

rei-si-gen Tross, in Sünf-ten und Wa-gen; die
mounted array, while drumload are sounding and

Trom-mel ge-schla-gen. Trom-mel are bounding.
pen ten und Pau ken und Pfei fen ge-nug, mit Sin gen und Klin gen mar he-rads be - fore us and trump-ets and pipes, with mu sic and sing ing so

mf

In Sim ten und Wa gen, die Trom mel ge schi re der Zug. In Sim ten und Wa gen, die Trom mel ge schi re der Zug. in Sim ten und Wa gen, die Trom mel ge

While drums loud are sound ing, and gay steeds are
gai ly we march. While drums loud are sound ing, and gay steeds are
gai ly we march. While drums loud are sound ing, and gay steeds are

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Trom peten und
march, so gay ly we march with he ralds be-
an, er kün de uns an. Trom peten und
march, so gay ly we march with he ralds be-
an, er kün de uns an. Trom peten und
march, so gay ly we march with he ralds be-
Trom peten und
With he ralds be-

Pau ken und Pfei fen ge mug, mit Sin gen und Klin gen mar schi re der Zug, mar-
fore us and trum pets and pipes with mu sic and sing ing so gay ly we march, so
Pau ken und Pfei fen ge mug, auf, mit Sin gen und Klin gen mar schi re der Zug, mar-
fore us and trum pets and pipes now with mu sic and sing ing so gay ly we march, so
Pau ken und Pfei fen ge mug, auf, mit Sin gen und Klin gen mar schi re der Zug, mar-
fore us and trum pets and pipes now with mu sic and sing ing so gay ly we march, so
Pau ken und Pfei fen ge mug, auf, mit Sin gen und Klin gen mar schi re der Zug, mar-
fore us and trum pets and pipes now with mu sic and sing ing so gay ly we march, so

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III. Im Gemache Aschenbrödels.

III. In Cinderella’s Chamber.

Andante

ASCHENBRÖDEL.

CINDERELLA.

Niederst tze ich beim Feuer, ganz allein im
Here I sit and watch the fire-light, into glow or

Rämis selm; Niemand der sich freundlich zeiget,
Sha-donthrown, o-ther face or friend I see not,
als der flammende heiliger Schein, als der Flammens
save these burning flames a - lone, save these burning

jas höchste Schein.
Tears of woe, grieve for

als der flammende heilige Schein, als der Flammens
save these burning flames a - lone, save these burning

Thielen, heiße Thälten ich begrüßen, und mit
even, when the star - shine fills the heaven, tears of

Thielen, heisse Thälen ich begrüssen, und mit
even, when the star - shine fills the heaven, tears of

Thielen, heisse Thälen ich begrüssen, und mit
even, when the star - shine fills the heaven, tears of

Thielen, heisse Thälen ich begrüssen, und mit
even, when the star - shine fills the heaven, tears of

Thielen, heisse Thälen ich begrüssen, und mit
even, when the star - shine fills the heaven, tears of

sich schlies- sen.
Eh die strenge

sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
always greet ev - ry dawning, whose fair rays

sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
always greet ev - ry dawning, whose fair rays

sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
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sich schlies - sen.
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sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
always greet ev - ry dawning, whose fair rays

sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
always greet ev - ry dawning, whose fair rays

sich schlies - sen.
Eh die strenge

wettt. - ren Thälen, Ab - lenk, ach, die Augen
always greet ev - ry dawning, whose fair rays

sich schlies - sen.
Mütter förting, sprach sie: "Lies sollst du lesen;" ach, und
len-tils sort I as by cru-el voi-ces bid-den, when my

wir' Doch für mein Le-ben ge-ne bei dem Fest ge-
life I would have glad-ly gi-ven at the ball to be

we-sen.
pre-sent.

Schim-mer, od-le Ritt-ter und viel reich-
knights, and im-
ble ta-di-cas, and the reich-
ge-schmück-le

Frau, und den Kö-nig in der Mit-ten, in das
light! while the je-
ner-nels flash and spar-
kle, in the

p

vi.
Licht und
the
Front.

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al-les wolff' ich schau'n; und den kö-nig in der
glitt' ring halls to-night, while the joo- we's flanhand

Tempo I.
Mit-ten, ja, das al-les wolff' ich schau'n.
spar-kle, in the glitt' ring halls to-night.

Doeb nun sitz' ich hier bein. Pen er ganz al-lein im
But a- lass while fin-ci g roya-lag pic-tures all that
Kämmerlein; Ne- maund se-vich freund-li- ch zeiget,
fa- ry show, Here I sit my fate be-moan-ing,
als der Flam - me lie - ber Schein, als der Flam - me
in the fire - lights gol - den glow, in the fire - lights
lie - ber Schein. gol - den glow.

Allegro.
Recit.  Moderato.

Se lo - dert hell - ler sie lo - dert em - tor!
It burns more brightly, it blazes on high!
Do spirit forms a -

Get - ser-chor mich trö - sten und lie - bend um - schweht' und
round me fly, take heart, gentle maid, so they cry, for

rie - fer! Die Hoffnung, sie lebt!
Hope lives again, we are nigh!

FEEN.
FAIRY SONG.

Allegro.

Aschenbrödel.

Ha, mich um - schrei - mert, Feu - er - schein!
Ah! how it shimmers, what is this!

FEENKÖNIGIN.
FAIRY QUEEN.

Die
Recit.

Web mir, dass ich dies träum.

Ah me! I am but dream.

Po-en sahn, dich zu er-freun.

Fat-res come to give you bliss!

me!

ing!

Und

In mei-nen Ar- men füh-le, dass nicht ein Traum-bild dich um spiel-le.

No, no, this is no vi-sion, no dream that thus my arms en-fold thee.

Allegro.

ach, ich glaub-te mich so
ganz
den-ver-lo-ren!

joy! no more shall I be sad so
and lost by! Mir Old

so
ganz

Vivo.

wird, als keh-ten al-te Zei-
ten wie-
der, als
days of love are with my mem-
ory, once

hör't ich zau-ber vol-le Wie-
gen-lie-
der, als
more I hear the cri-dle songs
of child-
hood, when

lie-
ting on my mo-ther's gen-
tle
her

ich an der theu-ren Mut-
ter Brust
breast,

Moderato.

ath-
voice-
all soft-
y

me-
tes das Kle-
den Lust. Wir

talled me to rest. We

wohl leich den König füh-
ren! Und hör', wie dich die Fe-

en
bring you to the fe-

low hall, the

fays in magic robes a-

Moderato.  B

Diesen
dorn yon.

Seht ihr dort,
With In-dia's

In-
dia voll Wol-
ne im Glen-
ze ruh
von
robes
full of splen-
dour its gor-
gious haas
the

Sil-
dens Son-
ne?
East

CHOR.
FEEN.
FAIRIES.

Wie blau-
che Per-
len, sets

pp

* * * * * * * * *
Moderato quasi Recit.

FEEKnIGEN. FAMY, QUEEN.

Bort, ihn geweht, ein Kleid aus dem Duft gewebt!
New haste and fly, their perfumes meet her robe supply!
konnt der Er - de Schach - ten und wisst, wie in dem

treasures
dark
caverns
dwellings

unf 

kern. Di - a - man - ten und Ru - bi -

ber". all the gems that gloom dis - pers

nen mit glüh - den Augen sie durch - fun -

hiding like eyes of hid - den stars a - hide

keln. Stürzt hin, wo sie am tief - ste nach - ten und ho - let

there. Plunge down to those deep re - ces - ses, and bring the

schnell das köst - lich - ste Ge - stein.

gems with which we crown her tress - es.
hin, wo sie am tiefsten nachten, und bringen schnell das
diese und from those ever-ever deep, we quickly bring the

Moderato.  FENNHÖNNIGIN.  FURY BWEEN: uf

Die Wolke dort soll dich als
For car-rings take you cloud now

kostlichste Geistern.
gifts that you de - sire.

Moderato.

Wagen zum Fürsten sitze schwebend tragen; mit melancholy
floating, and it shall bear you to the cas-tle; and with my

Hand halt ich dort auf
place of

sechs
Blitze im Zerstörungsblau, furchtbar! und

wandeln sie in Rosarot!
Recit. FEENKÖNIGIN. FAIRY-QUEEN.

Andante con moto.

Wir wollen dich da mit jetzt schmücken, und dein Ge- leit, sei das Ent-
He will adorn you with their lustre, your es-cort shall be raptu-are

ASCHENBÖDEL. CINDERELLA.

Zu schlecht bin ich für sol che Pracht.
Such splen-dour shames my hum. ble worth!

Feene.
zu-echen.
glowing.

söch. nen, als du die dich
Thou art more fair than a-ny

schön gedacht. Doch Ein-nes mer-ke wohl, beim Schal-le der Mit-ternacht ent-ward an eerth. But one thing mark, thou must heed, at first warn-ing sound of midnight

woh-le. Fleh mit der Gio. cko er-stem Ton; dein al ler Za-ber ist mit dem
striking; De- pret and howl-ward haste a-way, for with the down all thy glo-mour

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ASCHENBREDEL. CINDERELLA.

Ich folge dem Befehl und will o -

neuen Tag verblieben und entfloh -
flies a-way and then the spell is der -

fehl. Herr ich er - schaffen die Mit - ter - nacht will ich ent -
You words of warn - ing. I'll haste a-way. ever more is -

wal - len. Leb' wohl, du ein - sam down - ing.

Beim Schal - le der Mit - ter - nacht ent - wal - le.
At first stroke of mid - night you de - part.

Beim Schal - le der Mit - ter - nacht ent - wal - le.
At first stroke of mid - night you de - part.

Beim Schal - le der Mit - ter - nacht ent - wal - le.
At first stroke of mid - night you de - part.

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ASCHENBRÖDEL.
CINDERELLA.

Allegro agitato.

Habt Dank, ihr lieben,
Oh fairies, loving,

bliehen und entfloh
parts with dawn of day

bliehen und entfloh
parts with dawn of day

Allegro agitato.

holden Peen, habt Dank aus tiefer Seele! Und
wise and kind, with all my heart I bless you, all

treulich dem Befehl soll _ was ihr wollt, ge-schehn. O
your commands I will obey and what you wish will do. What
Wunder, die zum Herzen dringt, du stillst alle
rapture heart and soul now fills, as streamlets fill the

Kagen, bald fühl' ich mich getragen, hoff
ecean, while joyous hope now thrills me with

cresc. fühl' ich mich getragen dortbin
trans - port of emo - tion. You - der,
cresc.

dort - bin wo Glück, wo Glück mir
you - der, where love and for - tune
Moderato.

Die schöne Welt steht dir nun offen, fort mit der
The world so fair, its glory opens, ban-lish all

Welt, die schöne Welt steht dir nun offen, fort mit der
die schöne Welt steht dir nun offen, fort mit der

Welt steht dir nun offen, lerne hoffen, lerne hoffen, fort mit der
lerne hoffen, lerne hoffen, fort mit der
Wehmuth, lerne hoffen, wie die Zelebranten.

sor-row, learn to hope, like the pilgrims who sing.

sanfte Hauch umkosent die frühlingsschiller.

soft breath—swoosh the roses in splendor.
ZWEITER THEIL.
IV. Im Schlosse des Königs.

Maestoso.

Piano.

CHOR. — CHORUS.
Dei Sä...le, die Sä...le schimmern in fest.
The halls now the halls now glitt...ter in fest.
Tanz. Hell strahlen die Kerzen, die Augen sprühn, heiss
Now lights brightly spark, eyes, and

Tanz. Hell strahlen die Kerzen, die Augen sprühn, heiss
Now lights brightly spark, eyes, and

Tanz. Hell strahlen die Kerzen, die Augen sprühn, heiss
Now lights brightly spark, eyes, and

Tanz. Hell strahlen die Kerzen, die Augen sprühn, heiss
Now lights brightly spark, eyes, and

klopfen die Herzen, die Wangen glühen, heiss klopfen die Herzen, die Wan
ges warmly beat, blush, make blush, eyes, and hearts warmly beat, blush, make

klopfen die Herz, die Wangen glühen, heiss klopfen die Herz, die Wangen
ges warmly beat, blush, make blush, eyes, and hearts warmly beat, blush, make

Au gen sprühn, die Wangen glühen, heiss klopfen die Herz, die Wangen
brighter eyes, blush, make blush, eyes, and hearts warmly beat, blush, make

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Wangen glühn. Zum Feste, zum hohen Feste, zu Spiel und blushed rise. To feast, to feast and to drink and

Wangen glühn. Zum Feste, zum rauschenden Feste, zu blushed rise. To feast, to feast and to dance to

Wangen glühn. Zum Feste, zum rauschenden Feste, zu blushed rise. To feast, to feast and to dance to

Wangen glühn. Zum Feste, zum rauschenden Feste, zu blushed rise. To feast, to feast and to dance to
cresc. 

Wein, zu Spiel und Wein, ludi tausend Gäste der König play, to drink and play, a thousand guests, were asked to

Spiel und Wein, zu Spiel und Wein, ludi tausend Gäste der König drink and play, to drink and a thousand guests, were asked to

Spiel und Wein, zu Spiel und Wein, ludi tausend Gäste der König drink and play, to drink and a thousand guests, were asked to

Spiel und Wein, zu Spiel und Wein, ludi tausend Gäste der König drink and play, to drink and a thousand guests, were asked to

Spiel und Wein, zu Spiel und Wein, ludi tausend Gäste der König drink and play, to drink and a thousand guests, were asked to
Wagen glühn, bluss es rise.
heiss klopfen die Herzen, die
Wagen glühn. Zum

Fe ste, zum hohen Fe ste, zu Spiel und Wein, zu Spiel und
feast, to the feast and done - ing, to drink and play, to drink and

Fest, zum rauen schenden Fe ste, zu Spiel und Wein, zu Spiel und
feast, to feast and to done - ing, to drink and play, to drink and

Fest, zum rauen schenden Fe ste, zu Spiel und Wein, zu Spiel und
feast, to feast and to done - ing, to drink and play, to drink and

Fest, zum rauen schenden Fe ste, zu Spiel und Wein, zu Spiel und
feast, to feast and to done - ing, to drink and play, to drink and
Wein, lud tau-send Gä-ste der König

Ein, lud tau-send Gä-ste der König

a thousand guests were asked to
da thousand guests were asked to
Agilitato.

Poche! du Herz mir so ah! sangsvoll, ihr Pel-se, wie rasch ihr schlagt!

Un-geduld, was wirrst du den Sinn! Welch freud-ges, Bangen, mich

jagt, welch freud-ges Bangen mich jagt! Unb

Was ist dir in store, was bliss dost thou long and yet

Im -

mf

mf
dorch kann unter allen Frauen ich ach, die Eine, die

Eine nicht er-schauen! 

ich sie wieder, die einmal ich sah? O war-est du Herz de noch einen mir nah? Was pochst du Herz mir so ahnungsvoll, ihr queen? What strange for-breathing fill my heart, how
Moderato.

Sopran.

CHOR. - CHORUS.

Wer ist, die e - ben den
Who's this, who comes through the

Alti.

Wer ist, die e - ben den
Who's this, who comes through the

Tenor.

Wer ist, die e - ben den Saal
Who's this, who comes through the hall, who comes through the

Be - trat, Wer ist, die e - ben den Saal
Who's this, who comes through the hall, who comes through the

Bass.

Wer ist, die e - ben den Saal be - trat, Wer ist, die e - ben den
Who's this, who comes through the hall, e'en now? Who's this, who comes through the

Moderato.
Allegro. DER KÖNIG.
THE KING.

Ist es kein Traum? Trügt mich nicht der Sinn?
Is this a dream? Whom do I believe?

Sie ist es, meine
It is she, yes it

Allegro.

rit.
MODERATO.

Aschenbrödel.
CINDERELLA.

Königin! Des Feinsten Fragen
is my queen. The serene a-round me.

nimmt den Sinn mir gefangen.
Von Freude weht mein Herz so

caprice takes all my senses. With wonder and pleasure my heart now
Allegro.

Walde sah? Er nähert sich. Oh Himmel! es ist der woods I saw. He comes this way. oh heaven! it is the

Allegro moderato.

Rö.lig.

King!

Sopran.

Alt.

CHOR.-CHORUS. The king approaches her. oh see!

Tenor.

Der König schreitet auf sie zu. Wer mag sie

Bass.

Der König schreitet auf sie zu. Wer mag sie

Allegro moderato.
Wer mag sie sein? Man sah sie nie.

Moderato assai.

Allegro moderato.

Holle, beuge ich mein Knie, die du das Fest zu schmücken

DER KÖNIG.
THE KING.

Dir.
7b

cresc.

cresc.
kamst, will kommen, sei will kommen! O Herr, steht
now, welcome, be thou welcome! Oh sir, a.

Poco più lento.

auf; nicht ziem's dem König, zu
rise, it is not seemly, that

Magd. Der Anmut, deiner Schönheit Pracht
maid. Your love, your beauty and glory,

ich zu Füßen, lass mich dich nur als
I pay thee homage, let me now greet thee
Allegro moderato.

DER KÖNIG—THE KING.

wusste. So bist du na—menlos, wie mein Glück, das mir er—
tell thee. So art thou name—less like the de—light, that hastens u—

Recit.

straft in de—nem Blick. O Hebr. ste, aus der See—le
post me from thy glance. Oh loved one, from my inmost

Andante con moto.

tiefe ent—ringt sich das Wort so won—niglich, als wenn der
soul now one word with its ma—gic will entrance, as if by

Es—gel Chor er rie—fe: Ich lie—be dich. Er
angel ras—chen, led: I love but thee! He

ASCHENHE.

GINDER.
neigen lasst uns im Tanz.
let us sway in the dance.

Rauschende Klänge quell let
Mur. muring music sounding

neigen lasst uns im Tanz.
let us sway in the dance.

Rauschende Klänge quell aus der
Mur. muring music sounds sweet and

neigen lasst uns im Tanz.
let us sway in the dance.

Rauschende Klänge quell aus der
Mur. muring music sounds sweet and

neigen lasst uns im Tanz.
let us sway in the dance.

Rauschende Klänge quell aus der
Mur. muring music sounds sweet and


aus der Brust, kämt det Gesänge Freude und Lust.
sweet and clear, all now is gladness, joy reigneth here.

Freude und
joy reigneth

Brust, kämt det Gesänge Freude und Lust.
clear, all now is gladness, joy reigneth here.

Freude und
joy reigneth

Brust, kämt det Gesänge Freude und Lust.
clear, all now is gladness, joy reigneth here.

Freude und
joy reigneth

Brust, kämt det Gesänge Freude und Lust.
clear, all now is gladness, joy reigneth here.

Freude und
joy reigneth

ka. *
Zauberisches Reigen! Fröhlich uns neigen lasst uns im Tanz.

Magische Mauser! Joyfully let us sway in the dance.

Reigen, strahlen der Kranz! Fröhlich uns neigen
Mauser gleid we adorence, joy-ful ly let us

Reigen! Fröhlich uns neigen, fröhlich uns neigen
Mauser joy ful ly let us, joy ful ly let us

Tanz.
dance.

lasst uns im Tanz.

dance.

lasst uns im Tanz.

dance.

lasst uns im Tanz.

dance.

Cresc.
Fröhlich uns neigen, fröhlich
Joyfully let us cresto.

Fröhlich uns neigen lasst uns im Tanz.
Joyfully let us sway in the dance.

Fröhlich uns neigen lasst uns im Tanz.
Joyfully let us sway in the dance.

Fröhlich uns neigen lasst uns im Tanz.
Joyfully let us sway in the dance, yes.
Allegro molto.

 DER König. — THE KING.

 O schöne, ste der Sonnen, die
 Oh sweetest of moments, so

 je entronnen, ich fühle im Herzen die
 swiftly fleeing loves sure and pain are with

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fühle im Herzen die höchste, die höchste der glorre und pain are with rapture, with rapture a.

ich fühle im Herzen die höchste der Lores plea.

 Wonnen, die höchste, oh rapture!

Wonnen, Was ahnungsvoll im dreams of love I've

der Wonnen. Was ah Oh rapture. In dreams

Bu sen mir schlieb, was ah nungs

seen thee before, I've seen thee be.
nungs voll im Busen mir schlief, sein Bild, sein

voll. was ah... nungs voll im Busen schlief

Wort zum Erwachen rief sein Wort

ihr Bild, ihr Wort zum Erwachen rief, zum Er-
Bild, sein Wort zum Erwachen rief.

my dreams now are dreams no more.

Oh schönste der Stunden, die
Oh sweetest of moments, so

je entronnen, ich fühlte im
swiftly fleeing, love's pleasure and

die je entronnen, ich fühlte im
so swiftly fleeing, love's pleasure and
Herzen die höchste der Wonne, was

Herzen die höchste der Wonne, was

ah - rungs - voll im Bu - sen mir

dreams of love I've seen thee be.

ah - rungs - voll im Bu - sen mir

dreams of love I've seen thee be.

schlief. sein Wort, sein Bild, sein
fore, my dreams, my

schlief. ihr Wort, ihr hol - des Bild, ihr
fore. My dreams of joy, my dreams of
Das schönste
My lord, that

Fräulein, Herr, das du zum Tanze heute erkoren, hat diesen

P
DER KÖNIG,
THE KING.

Ach es ent...
Ah love, ly

kleinen seidnen Schuh von Ihrem Fuss verloren.

fluch der holde Fuss, der dich zum Fe ste ge tragen;

foot that brought thee here where hast thou fled on wing of terror;

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wie konnte meiner Liebe Gruss dein Liebliche verjagen?

did my love greet so affright, that flight resents my error?

Andante.

DER KÖNIG.
THE KING.

Herald de ruft land aus, land ein; die Einzige von

Herald proclaims throughout the land, that she, alone of

Allen, der dieser Schuh entfallen, soll kommen und Königin

eall my guests from whom this shoe has fallen, shall come and be my
sein, soll kommen und Königin sein.

queen, She only shall be my queen.

CHOR. Bass.

rußen wir land aus, landein: die Einzige von Allen, der
we proclaim throughout the land, that the loves, this shall

die. ser /Schoent. /fall. len, soll kommen, soll kommen und Königin sein.
we ser /roy. al master, she on ly, she on ly shall be his queen.
Andante con moto.

Moderato. (quasi Recit.)

FEENRÖGIN. — FAIRY-QUEEN.

Da ward im ganzen Königreich manch zarter Fuss ge-
Through-out the king-dom wide and cost each maid-en's foot was

mes. sen. es hatte die Schuh und Thron zugleich wohl Man. che gern be.
meas. urd'. To own the shoe and throne at last, full man. y hopes were
sessen, Doch Kei- ner kan er zu: stets war zu
treu, und: A. lieb! it would not do No foot would

Vivo. Moderato.

klein der Schuh. fit the shoe. und sel- ber The King him-

vog der König aus, die Lieb- li- che zu fin- den; now
self went forth to seek That fair and peer. less now, den Now

weit er kum. mer. voll und bleich, und ra- set un ter der
rests he 'neath the trees So pain and sor. row

Moderato.

Lin- den.

leden.
be - ben flü - sternd am Baum, jeg - li - ches

Le - ben es ruht wie im Traum.

Le - ben es ruht wie im Traum.
}

Bass I: sink - ing to rest.

Bass II: life now is sink - ing, to rest.

Le - ben es ruht wie im Traum.
Schon sank die Sonne im Westen,
Now sinks the sun in the west,
Vogeléin
Birds have

flat.tern ins Nest: flown to their nest
Slumber, oh King, now let

schn - fe auch du nun
Sleep, too you now

Schon sank die Sonne im Westen, 
Now sinks the sun in the west, 
Vogeléin
Birds have

flat.tern ins Nest: flown to their nest 
Slumber, oh King, now let
Rö. nig. schlaf ein,
sleep seal thy eyes
Kühl lend um - wogt dich der Hain.
Soft - ly the breeze round thee sighs.

Fried li. che Stil - le herr - schet im Wald,
leis nur der
Sien - lent the wood - land Hush'd is the breeze,
Soft - ly the

Fried li. che Stil - le herr - schet im Wald,
leis nur der
Sien - lent the wood - land Hush'd is the breeze,
Soft - ly the

Fried li. che Stil - le herr - schet im Wald,
leis nur der
Sien - lent the wood - land Hush'd is the breeze,
Soft - ly the
Gril-le We-ise er-schallt, Blät-ter nur
crick-ets chirp'neath the trees, Leaves screech-ly

Gril-le We-ise er-schallt, Blät-ter nur
crick-ets chirp'neath the trees, Leaves screech-ly

Gril-le, der Gril-le We-ise er-schallt, Blät-ter nur
crick-ets, the crick-ets chirp'neath the trees, Leaves screech-ly

Gril-le We-ise er-schallt, Blät-ter nur
crick-ets chirp'neath the trees, Leaves screech-ly

be-ben flü-stern am Baum, jeg-liches
trem-ble Birds seek their nest, All that hath

be-ben flü-stern am Baum, jeg-liches
trem-ble Birds seek their nest, All that hath

be-ben flü-stern am Baum, Blät-ter nur be-ben,
trem-ble Birds seek their nest, All that hath life

be-ben flü-stern am Baum, jeg-liches
trem-ble Birds seek their nest, All that hath

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ruhig o Held, 
eyelids shall close 
All breathes of rest and repose, 
Soft voices

rauscht es den Raum. 
rauscht es den Raums 
rauscht es den Raums 
rauscht es den Raums 
slumbering seem. 
slumbering seem. 
slumbering seem. 
slumbering seem. 
slumber and 
slumber and 
slumber and 
slumber and 

schlafe in 
schlafe in 
schlafe in 
schlafe in
Arise, the king awakes at last, his spirits rise anew!

Andante sostenuto.

Heit tet ihn vom rechten Ziel.

Der König (erwacht)
THE KING (awakening)

Softly the moonlight plays upon the

Au, auf Grass und Blume glänzt der
A. bend,thau, kein Blättchen
sang?

Tritt nä her, tritt

Welch selt. se, mer Klang!

Da

Nur wu-thig ge-

Ich spin - ne,

Was

spin - net dein Rad?

ppp
un - fühl - los, auf - schmärt - lich, das
Round and round the wheel is
das, krei - st, and

Rad - chen, lauf - los spin - nen
turning Car - ing nought if

wird, das Fad - chen, long threads
and long, are spin - ning

lang und lan - ger wird das
While the thread grows long

und die - nen spin - nen, and
While the thread grows long

fühl, los spin - nen, and
While the thread grows long

Rad - chen, lauf - los spin - nen

und lan - ger wird das
While the thread grows long

fühl, los spin - nen, and
While the thread grows long
1. Flöte
1. Flute

2. Bräutigam
2. Groom

Nie mals leer, ne'er done and der Todtenbrand, ja
Never, never and the funeral shroud, yes

Wirklich wird nie mals
Never

Bräutigam und Todtenbrand
Groom and funeral shroud

Credo.
4. leer.
2. hendl.
1. dora.
3. shrud.

CHOR DER GEISTER.
CHOR OF SPIRITS.

*) Alt

Schnur - - re, schnur - - re, sur - - re,
Buzz - - zing, Buzz - - zing, Hum - - ming,

**) Tenor

Schnur - - re, schnur - - re, sur - - re,
Buzz - - zing, Buzz - - zing, Hum - - ming,

***) Bass

Schnur - - re, schnur - - re, sur - - re,
Buzz - - zing, Buzz - - zing, Hum - - ming,

IV Viel. Tromb.

sur - - re, Rad und Spn - - del,
Hum - - ming Wheel and spin - - del,

sur - - re, Rad und Spn - - del,
Hum - - ming Wheel and spin - - del,

sur - - re, Rad und Spn - - del,
Hum - - ming Wheel end spin - - del,

*) Nur die Hälfte der Altstimmen. **) Only half the number of Alto voices.

***) Der zweite Tenor ist stärker zu besetzen wie der erste. **) The second Tenor should be stronger than the first.
Moderato.

schaun die Blenden wander, holder Frauen.

Moderato.

CHOR DER WALDFRAUEN.
CHORUS OF WOOD NYMPHS.

Moderato.

Reh . fe, schi . ner Rau be, freundlich bei uns ein, Come and with us stay,

Reh . fe, schi . ner Rau be, freundlich bei uns ein,

Moderato.

su - ssen Min . ne La - be wol len wir dir weihn.

su - ssen Min . ne La - be wol len wir dir weihn.

Joy and love and plea - sure, shall be yours al - ways.

Joy and love and plea - sure, shall be yours al - ways.
Komm zu uns, wir geben
Come to us we'll give

wonnen so
thee's pleasures so

hold und hehr,
sweet and rare,

nicht ist ein Leben das an Freuden,
which is not joy, no

das an Freuden, das an Freuden leer.
doth share, which no joy doth share.
Allegro.

**DER KÖNIG.**

**THE KING.**

Was starrt mit wilder, regtem Sinn das
gaze with wild, exalted thought my
Aug' nach jenen Frauen hübe?
eyes upon those lovely forms?

Ent wei, che, gleissend schöner
Do part il, lu,isce vi, stions

Wahn mich lockst du nicht von meiner Bahn.
bright Ye shall not lure me from my path.
Be Aufführungen am Clavier können die zwischen den ++ stehenden 37 Takte fortbleiben.

* When performed with Pianoforte only the 37 bars between the ++ may be omitted.
CHOR DER HRR LICHTER.
CHORUS OF FIRE...O' THE WISPS.

Soprano, pp

Über Wiesen und Moor, durch Dickicht und Rohr
O'er meadow and moor, Through thick- et and reed

Alt., pp

Über Wiesen und Moor, durch Dickicht und Rohr
O'er meadow and moor, Through thiek- et and reed

Tenor, pp

Über Wiesen und Moor, durch Dickicht und Rohr
O'er meadow and moor, Through thick- et and reed

mf pp

sprühen wir, gleiten wir, gleiten wir; seit ab vom recht en
so we fig, so we glide, so we speed A-side from right-ful

mf pp

sprühen wir und gleiten wir; seit ab vom recht en
so we fig and so we speed A-side from right-ful

mf pp

sprühen wir, gleiten wir, gleiten wir; seit ab vom recht en
so we fig, so we glide, so we speed A-side from right-ful
Schein, wir führen dich zu sel'gen Rehn, komm, folge gleam, we lead thee to the rap-tous dance, Come, fair en-

Schein, wir führen dich zu sel'gen Rehn, komm, folge gleam, we lead thee to the rap-tous dance, Come, fair en-

Schein, wir führen dich zu sel'gen Rehn, komm, folge gleam, we lead thee to the rap-tous dance, Come, fair en-

uns, wir führen dich zu Freuden hehr und won-
chanting forms are seen, And pleas-sures sweet and rare
chasing forms are seen, And pleas-sures sweet and rare
Über Wiesen und Moor, durch Dickicht und Rohr
O-ver mea-dow und moor, Through thick-et and reed

sprü-hen wir, glei-ten wir, sprü-hen wir und
so we fly, so we glide, so we glide and

sprü-hen wir, glei-ten wir, sprü-hen wir und
so we fly, so we glide, so we glide and

sprü-hen wir, glei-ten wir, sprü-hen wir und
so we fly, so we glide, so we glide and
gleiten wir; durch Wiesen und Moor, durch Dickicht und
so we speed Through meadow and moor, Through thick et and

Rohr Reed
loren wir und leiten
cresc.

Rohr Reed
loren wir und leiten
cresc.

Rohr Reed
loren wir und leiten
cresc.

Rohr Reed
loren wir und leiten
cresc.

Rohr Reed
loren wir und leiten
cresc.
DER KÖNIG. THE KING.

wie Plämm-
chen

hat
flamme

lenz
crew.

zicht es um mich her
quer round my

nicht schau den
and lead me

recht der Pfad
from the path

ich mehr.
a stray?
"Folge, folge nur unserer Spur.
Fol-low, o-nly where we will
""Wer bist du, schöner Wandergeist, der
Who art thou, spirit strange and bright who
Sei seiner Spur mir folgen heisst?
thy light?
ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.

ICH LUCHTE ALS FACKEL DER NACHT VORAUS.
Wir sind die Brüder von Mond und Stern, drum hat uns die Nacht so gern, die finste Nacht be-loc'd we are, of night be be-loc'd we are, of night be be-loc'd we are, of night be be-loc'd we are, of night be
lo-chen wir, leit-ten wir, leit-ten wir. Komm fol-ge uns durch
lure we him, guide we him, guide we him, come follow us through

WaI-des-nächt, komm fol-ge uns durch WaI-des-
forest night come follow us through forest

WaI-des-nächt, fol-ge uns durch WaI-des-
forest night follow us through forest

WaI-des-nacht, fol-ge uns durch WaI-des-
forest night follow us through forest
nacht zum Paradies und seiner Pracht; komm

night, To paradise and its delight; come

folge uns durch Waldesnacht zum Paradies

follow us through forest night, To paradise
Moderato
DER KÖNIG. THE KING.

Dehleiner Schein, droht mir auch Tod.
Thou seatid gleam Pruittread of deadh
ich fol gedehner Führung
Should form me and to fol-low
Nieht.

Ein Stern, den ich im Traum erblickt, winkt freundlich mir mit reinen Augen.

Licht. Du holst der Stern, zeig mir den Weg zu ihr, der ich mein...
Herz geweiht. Sie will ich suchen immer für
gleich. Her will I seek for evermore For

poco stringendo

sie bin ich zum Tod bereit für sie bin ich zum
tod to die prepared For her am to

tranquillo

Andante.

Tod, zum Tod bereit!
die die prepared.

Sings:

CHOR DER FEEN.
CHORUS OF FAIRIES.

Hell König dir, es
Hail King to thee, For
Qual vorbei, in himm. li. schen Freu. den blüht

neu uns der Mai. Er. löst von Lei. den, die
Freu. den blüht neu uns der Mai. Die Qual vor.

Qual vorbei, in himm. li. schen Freu. den blüht

bei, in himm. li. schen Freu. den blüht neu uns, blüht
neu uns der Mai. Siehst du, wie sich der
ing blooms at last. Seest thou how spring is

Andante con moto.

DAIN 23

sehen ihr in
See how in

neu uns der Mai. Siehst du, wie sich der
ing blooms at last. Seest thou how spring is

Andante con moto.

Lenz ver-schönt und wie die Son- ne, die
fied and how the sunshine, the

na-men-lo-ser Last ihr Haupt gesenkt, ihr Haupt gesenkt auf
less joy at Last her head has sunk, her head has sunk up

Lenz ver-schönt und wie die Son- ne, die
fied and how the shine, the
Son - ne wie - der strahlt? Das Wort hör' ich, das
sun - shine falls a - round? The words whose mu - sic
son - ne shine falls a - round? Das Wort höre ich, das

pp
Son - ne wie - der strahlt? Das Wort hör - ich, das
Sonne.

CHOR DER FREIEN.
CHORUS OF FAIRIES.
Wir seh'n des Kö - nigs.
We see the King's
Wir seh'n des Kö - nigs.

mf
Seht ihr des Kö - nigs An - ge - sicht sanft
See you the King's rap - tur'd face il -
die - nem Mund ent - tön - t, und
from thy lips has died, Have
die - nem Mund ent - tön - t, und
from thy lips has died, Have
An - ge - sicht sanft leuch - ten in der Lie - be
An - ge - sicht sanft leuch - ten in der Lie - be
rap - tur'd face il - la - miti by the light of
rap - tur'd face il - la - miti by the light of
Moderato.

FEENKÖNIGIN. — FAIRY QUEEN.

Die Tränen sind getrocknet, die Liebe besgräm ge-weint
Now tears are dried for ever, The grief of love is gone

zu ew'gem fro-hem Bun.de sei du, sei du o Paar ver.
In ever las-ting u-nion Oh hap.py, hap.py pair be.

Es sol.len e-wig eu- re Kro.-nen glüh'n und eir Geschlecht soll nie ver.
For e-ver shall your crowns with brightness glow, nor want of heirs your race shall

CHOR DER FEEN UND GEISTER.
CHORUS OF THE FAIRIES AND SPIRITS.

584
Poco più mosso.

Na. men Ruhm er - to. nen. Die Strö. me sol. len jauchzend brausen, und
cast do. mi. nionsounded. The hop - py ric. ers on. ward.

Na. men Ruhm er - to. nen. Die Strö. me sol. len jauchzend brausen, und
cast do. mi. nionsounded. The hop - py ric. ers on. ward.

Na. men Ruhm er - to. nen. Die Strö. me sol. len jauchzend brausen, und
cast do. mi. nionsounded. The hop - py ric. ers on. ward.

Poco più mosso.
zwei hol-de Ster-ne sollt ihr
Le-ben, zwei hol-de Ster-ne sollt ihr
Le-ben, zwei hol-de Ster-ne sollt ihr
Le-ben.
Le-ben.

schweb'en in ew'ger Ju-gend ü-ber'm Le-ben.
schweb'en in ew'ger Ju-gend ü-ber'm Le-ben.
schweb'en in ew'ger Ju-gend ü-ber'm Le-ben.
schweb'en in ew'ger Ju-gend ü-ber'm Le-ben.
USCHENBRÜDEL.
CINDERELLA.

Er läßt von Leiden, die Qual vor.
Re. deem'd from suffering. All pain is

FEENRÖNGIN.
FAIRY-QUEEN.

Er läßt von Leiden, die Qual vor.
Re. deem'd from suffering. All pain is

DER KÖNIG.
The King.

Er läßt von Leiden, die Qual vor.
Re. deem'd from suffering. All pain is

und wenn ihr sterbt, sterbt ihr zusammen.
And when ye die Ye pass together

und wenn ihr sterbt, sterbt ihr zusammen.
And when ye die Ye pass together

und wenn ihr sterbt, sterbt ihr zusammen, und
And when ye die Ye pass together

und wenn ihr sterbt, sterbt ihr zusammen.
And when ye die Ye pass together
bei, in himmlischen Freuden blüht neu uns der
pust With heavenly pleasures Our spring blooms at

und scheint empor vereinigte Flammen, und
Where heaven's spring is eternal, where

und scheint empor vereinigte Flammen, und
Where heaven's spring is eternal, where

und scheint empor vereinigte Flammen, und
Where heaven's spring is eternal, where

und scheint empor vereinigte Flammen, und
Where heaven's spring is eternal, where
Mai, blüht neu der Mai, at last
Spring blooms at last your spring
Our spring blooms at last with heavenly

schwebt empor, ver- ein-te Flam-men, ver-
heue- eins spring is e- ter nal is

schwebt empor, ver- ein-te Flam-men, und
heue- eins spring is e- ter nal is

BASS I.
schwebt empor, und schwebt empor ver-
heue- eins spring is e- ter nal

BASS II.
schwebt empor, und schwebt empor ver-
heue- eins spring is e- ter nal
Wagen; wie der zu Blitzen werd, ihr

Rosen, wir lieben nicht Weisung now, guide us

heim wärts in sprühen der

Ewig
und bis an des Reis Grenze
While the joly bells loud pro.claiming
Make it known the land a long.

streu.et Blu.men, win.det Kränze, fei.ert sie mit Spiel und Sang,
Strew ye flow.ers, twine ye garlands, Ho.nour them with dance and song.

streu.et Blu.men, win.det Kränze, fei.ert sie mit Spiel und Sang,
Strew ye flow.ers, twine ye garlands, Ho.nour them with dance and song.
Freude strahlend, ja, belöhn`g geht`s zum Fest und Tanz dahin.
Crown'd by pleasure and rejoicing, now the joyous feast is seen.

Freude strahlend, ja, belöhn`g geht`s zum Fest und Tanz dahin.
Crown'd by pleasure and rejoicing, now the joyous feast is seen.

Freude strahlend, ja, belöhn`g geht`s zum Fest und Tanz dahin.
Crown'd by pleasure and rejoicing, now the joyous feast is seen.

Freude strahlend, ja, belöhn`g geht`s zum Fest und Tanz dahin.
Crown'd by pleasure and rejoicing, now the joyous feast is seen.

Brautigam ist unser König, A. schenbrödel,
Now our bridegroom cometh, Our der. elo.

Brautigam ist unser König. Brautigam ist unser König,
Now our bridegroom cometh. Now our bridegroom cometh,

Brautigam ist unser König, A. schenbrödel,
Now our bridegroom cometh, Our der. elo. 

Brautigam ist unser König. Brautigam ist unser König,
Now our bridegroom cometh. Now our bridegroom cometh.
THE COMPOSITIONS

OF

HEINRICH HOFMANN.

PUBLISHED AND SOLD

BY

NEUMEYER & CO.

LATE WITT & CO.

7 PRINCES STREET, CAVENDISH SQUARE,

LONDON, W.
HEINRICH HOFMANN'S COMPOSITIONS.

HEINRICH HOFMANN has within a very short period obtained a prominent position amongst the Composers of the present time, an event which is so much more difficult on account of the many different views taken of the highest aim of musical art, and for this reason testifying to the solid and sterling qualifications of the Composer.

Heinrich Hofmann was born in Berlin on the 13th January, 1842. His early years were passed under strained circumstances, which may essentially have matured and developed his own particular nature. His musical talent became apparent in his ninth year, when he joined the Berlin Dom-Choir, having been gifted with so beautiful a voice that he was soon entrusted with solo parts. The impressions thus made upon him in his early youth, by becoming acquainted with the highest class of sacred music, have no doubt given him that firmness and earnestness of conception, such as other events in life and his natural susceptibility of everything characteristic may have modified it.

In his 20th year he became a pupil of Theodor Kullak for pianoforte playing, and of Dehn and Wust for harmony. For several years he played in public, and was considered a talented performer, but soon his special gift for composition manifested itself, and he gave up pianoforte playing and devoted himself entirely to writing; a fortunate turn in his circumstances having enabled him to do so.

After composing a few smaller works his Operetta “Cartusche” (Op. 7) met with success at several opera houses. He then produced, in 1872, the composition which at once made his name known throughout the whole of Germany—namely his Op. 16, “Hungarian Suite” for Orchestra, dedicated to his friend Brahms. Rarely has a work of that kind, by a young composer, met with such great and immediate success. In one year it was performed at various places more than a hundred times, and Gade, Hiller, Burgiel, Stern, Jensen and others, wrote in rapturous terms about it.

Hofmann then wrote, in rapid succession, a Pianoforte Trio, Song of the Norms for Female Voices and Orchestra, Sextet for Stringed Instruments, Original Pianoforte Duets, several Books of Songs, a Dramatic Overture for Orchestra, and what may be considered his grandest Work for Orchestra, the “Frithjof” Sinfonie. This Sinfonie was first performed by Liliou’s Orchestra in Berlin in the winter of 1874, when it had to be repeated twice within a few weeks, and was given at other places more than seventy times in the same season, having been everywhere received with enthusiasm.

The instrumentation of Hofmann’s Orchestral Works is masterly in the highest degree; and the ingenious and poetical combinations of musical workmanship make these compositions worthy to rank amongst the best ever written. The names of the three movements of the Hungarian Suite (Op. 16)—“In the Coronation Room,” “Romance,” and “In the Posta”—give a programme of the music. Notwithstanding its relationship to a great number of rhapsodies for Piano, Violin, or Orchestra, which have likewise taken their character from Hungarian sources, this Suite is essentially original, and as characteristic in its rhythm, as full of spirit and vivid freshness, as it is fascinating in its melodious tone and enchanting in its effective treatment.

The most finished of all Hofmann’s Orchestral Works hitherto published is the “Frithjof” Sinfonie (Op. 28), dedicated to the Philharmonic Society of London. The first movement, Allegro con fuoco in F flat, illustrates “Frithjof and Ingeborg,” the two well-known characters from Tegner’s immortal poem of Scandinavian Saga, in two subjects, personifying the bold and noble youth, and the tender and loving maiden, with striking contrast, the rhythm and tone-colouring giving a picture of a Scandinavian idyl. The second movement, “Ingeborg’s Lament,” Allegro in C minor, is a monologue of the loving maiden, expressing in a tender and enchanting elegy her grief over the separation from her lover, whom she follows in thought over the paths of danger and glory. The third movement gives us a Scherzo, an Intermezzo in G minor, "Elves and Sprites," which introduces us still more into the world of Scandinavian Saga, nature and life, and the merry and gay nature of the
HEINRICH HOFMANN'S COMPOSITIONS.

celves is most effective in conjunction with the bass motivo of the sturdy and bounding spirits. The last movement, "Fritiglo's Return", Allegro in F flat—after a short and slow introduction in minor, announces, through a passage for the horn, the return of our hero, whose motivo from the first movement is heard again in a modified form as well as that of Ingeborg, and sounds expressing blissful felicity and exulting joy tell that the happy lovers are for ever reunited.

The Trio (Op. 18) for Piano forte, Violin and Viola in A, is a work of great importance. The first movement has bold themes developed with an effect both original and pleasing. In the Andante con moto a tender melody is first given to the piano and then responded to by the stringed instruments—the Scherzo is sparkling, and the Finale, beginning in a triumphal strain and then bringing the several themes of the Trio in most interesting combinations, concludes grandly with a repetition of the first motif.

The Original Compositions for two performers on the pianoforte are a very important section of Hofmann's Works, and pianists of taste will receive them with the more gratitude as this branch of writing has not been much cultivated. Among the more important works of this kind we may mention Op. 19, "Italian Love Story" in six numbers: Introduction, Bartolome, Serenade, Dance, Carnival, and Wedding Procession; Op. 22, two Books of Lyrichor; Op. 29, Scherzino of Love, Five Duets written on Richter's charming phrases, the New Hungarian Dances, Silhouettes from Hungary, Russian Patriotic Pictures, English National air; Op. 35, three characteristic Duets: Dance, Nocturnal Procession, and Dance Song and Op. 43, On the Rhine, four duets. All these Duets are written with the most thorough knowledge of the instrument, and yet they advantageously remind us of the orchestral composer. The principal subjects are unexceptionally happy inspirations, and of themselves are so productive and capable of development that it affords real gratification to follow them through all their transitions, transformations, and variations. The individuality of Hofmann, which we have admired in his Orchestral Works, is also apparent in these Duets, and we perceive the same poetic feeling, characteristic treatment, and love for all that is beautiful.

Of equally sterling value are the Original Compositions for Pianoforte Solo, all admirably written for the instrument, rewarding the player and enchanting the listener. The Five Pieces (Op. 9) and the "Rémisences" (Nachklänge, Op. 31 and 37), consisting of an number of movements of varied character, will charm, some by their noble simplicity and genuine poetic feeling, others by their vivacity and brightness.

In Hofmann's vocal works again we perceive the master mind, delighting us in every bar we hear. Passing over the charming Two Part Songs (Op. 1), the Three Quartets for Mixed Voices (Op. 8), the Six Quartets for Male Voices (Op. 20), and two Songs (Op. 24, 25, 27, 22, 23 and 36), we come to Op. 21—Song of the Norse for Female Voices, Solo, Chorus, and Orchestra. After a short introduction, full of bold and characteristic modulations, a three-part Chorus in B minor relates the awful tale, the demonic character of which is fully illustrated by the instrumentation. A Recitative and Solo, following by an Instrumental Interlude, then leads to an affecting Chorus, first in unison, but concluding in three parts. The chromatic passages of the Orchestra which introduced the Chorus are heard again, and the motivo of Kriemhild, already intimated at the commencement, is now brought forward in an Andante quasi adagio, developing, after a Recitative, into a dirge, the serious but simple melody of which, suggestive of ancient hymns, has a most touching effect. In the following movement, a Solo (with Chorus of great beauty, by the Normes, bringing consolation to the grieving Kriemhild, imparts deeply by its contrast, and the work is brought to a conclusion by a repetition of the first Chorus.

An important Choral Composition of Hofmann is Op. 30—"Melosina", a Cantata for Solo, Chorus and Orchestra. Although first published not long ago, it has already been performed by upwards of one hundred Choral Societies in Germany, a success hardly ever attained by any similar work. In "Melosina" the text-book offers rich and manifold material for Solo and Choruses, and the Composer has crafted himself of this with the best effect. The Choruses of the nymphs and water-spirits, of the hunters and of the people, each of them full of life and vigour, alternate charmingly. Whilst the first part of the Cantata is essentially lyrical, the second part gradually becomes highly dramatic, and the various motifs running through the whole of the poem are treated in the most perfect manner, culminating in a climax of deep impression in the two finales.

The two Operas "Armin" and "Amaelchen von Thurna" which have only recently been brought forward, met with such an enthusiastic reception that they are now in preparation at all the principal Opera Houses in Germany.

This superficial review of some of Hofmann's Works will suffice to show that we have in him a Composer endowed with rare genius and power of production; and it is not to be doubted that his compositions will be received with the same admiration and delight in England as they have been in Germany, where they have at once become popular.
HEINRICH HOFMANN’S COMPOSITIONS.

OPINIONS OF THE PRESS.

It is not often, that so many clever works are found signed with a more hitherto unknown in English musicians as the new works by Heinrich Hofmann. — In the vocal works there exists a depth of expression, a happy welding of words with music, easily to be found in scores sent from publishers houses in the present day. In the pianoforte works there is a remarkable originality as well as in the choice of themes as in the manner of treatment. The spirit infused through all three works tells of the existence of a power rare among the musicians now commanding public attention; and if the future works of this new composer continue and fully realise the promises made in these few specimens, the name of Hofmann will be one of the best known and his talents such as to call forth the highest respect.— _Athenaeum._

A more happy or important collection of works by a composer, who has yet scarcely gained a footing in England, than the one sent for our inspection, it has rarely been our good fortune to meet with. — _Pictorial World._

If the prospect promised by the several specimens contained in the which published works by Hofmann be strengthened and fulfilled the world will welcome one of the most promising musicians of the modern times in him. His own conceptions have received his labours with the highest approval and it only remains to make a fair hearing for them in this country to justify the good opinion held of him.— _Morning Post._

REVIEWS.

VOCAL WORKS.

Op. 4. Two four-part Songs. For the dressing-room and for teaching purposes, three simple duets for soprano and tenor voices will be found most useful and pleasing. The words, by F. L. No. 5 and No. 6, are inexhaustible. We particularly recommend No. 5, Walter’s “How does the rose, both in six-part counter, the first in B flat, the second in F major. They are exceedingly melodious, and require a very moderate compass of voice.— _Pictorial World._

Very charming examples of this excellent composer’s talent. The first, “Walter, his morning,” is bright and animating; the second, “The little sweetheart,” tender and plaintive; the third, “The seaside,” highly picturesque. The fourth and last, as well as most important, is truly meditative, and leaves a delightful impression. All are for soprano and tenor voices of moderate compass and written with the utmost care and finish. — _Queen._

“The duets are all pleasing, and the vocal intervals are carefully written.” — _Musical Record._

“A group of brief but agreeable compositions that the series may be sung consecutively, without fear of vulgar levity.” — _Graphic._

Op. 21. Song of the Normans, English version by Louis Novello, for Solo and Choir of female Voices and Orchestra. — Although not as stylish by the composer, this important work would be properly defined as a Cantata, consisting of an introduction and four numbers. Hofmann’s characteristics are strongly marked throughout this work. The harmonies are bold and effective, and quite in the modern German romantic style. The short introduction is followed by a three-part chorus, vivace and descriptive, which sets the scene effectively with the orchestral arrangement, taking from his pianoforte arrangement before us, which, however, is well arranged for performance, and appears to contain the salient features of the scene. An antiphon for soprano solo, when Oden Befell his Band Commanded, is highly dramatic, and a strain of melodic phrases interwoven with brilliant instrumental passages lead up to an allegro for unison chorus with villain accompaniment; the voices sing a sustained melody which may be almost considered as a chorale, and the reeds instruments combine in forming a highly effective sound. Again, an andante grand isque, followed by some introductory passages, is succeeded by a solo for soprano with three-part chorus, Where St. Omer, which in its turn gives place to a resumption of the first theme, and this chorus closes the work to a satisfactory and brilliant ending. The Song of the Normans will prove a boon to choirmasters and choirs, in search of novelty.— _Pictorial World._

Here are all the true, vivid effects necessary to the treatment of the subject, which cannot fail to delight the mind of the cultivated musician. — _Morning Post._

This composition fully displays the talent and spirit of Hofmann in a new extrava of art. — _Music Trades Review._

Op. 50. “Melodie.” Cantata for Solo, Voices and Orchestra or Pianoforte. The music is melodic and well suited to the voice. The accompaniments, although independent, are always as assistance to the voice parts, and are most skillfully written; the lyrical portions of the work always maintain their peculiar character, and are strongly contrasted by the highly-coloured dramatic concerted music of the second part. In this manner proof in given of talent of a rare choraline. It ought to be widely known and popular with choral classes, and as the full score and piano parts are published; as well as the vocal score and separate voice parts, it should be acceptable to larger societies. — _Pictorial World._

A work of no mean occasion to make the reputation of many a more modest, but less distinguished writer. — _Morning Post._

To sign Gustave Garcia we owe the first hearing at St. James’ Hall of Hofmann’s cantata, “Melodie,” produced with an able choir, 125 strong, with Miss Lila Waller, Madame Garcia, Mr. G. E. Tiecks, and Signor Pajuelo as principals. Hofmann is not much known in England, save as a composer of songs for the pianoforte; but to judge by “Melodie,” he is capable of extending a real success. His vocal parts are all well written, and it is a matter of regret, that the work is not more widely known. — _Standard._

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Amongst the portions which most strongly impressed us last night as beautiful were the mezzo-phrase, a chorus of bravura, "Sweet love, I must be going!" duet for Silvanus and Rosina, "With these eyes," everywhere with passionate expression and delicious modulation; a chorus of symphony, "We come at the evening" a solo for Rosina, "I saw the spot where he dwelt," one of the few things in the work distastefully by repeated feeling; a pretty chorus of symphony, "Shake up harkly," and a bravura pathetic solo for Rosina, "So Mistletoe, shall not be seen." - Musical Director's Guild.

Op. 40. "Armin" by Heinrich. To prominent among this work are the genuine, the humorous and the sentiment of the composer's style. - Musical Record.

Op. 41. A Romance of Love (Miniature) Walls, for soprano, alto, tenor, and male, chorus or solo, and two organists on the pianoforte.

In eleven numbers the singers, sometimes in duet, sometimes in solo or quartet, tell in the most heartfelt manner the story of the lovers, and their story is simple; true, but clear, and their devotion is unswerving throughout. The last of the choruses is the most affecting, and in this point the music is true to its theme. - Piano forte World.

When we say that in this work Heinichen has produced something worthy to rank with his predecessors, it will be understood, that we do not praise him in the highest degree. - Operatic World.


"These songs are all, in point of musical value, far above the average of the vocal pieces to which our publishers have occasioned us." - Pianoforte World.

The Toreador's, a very lovely song with a very sparkling accompaniment. The Phantom Love-Tale, Op. 22, No. 2, is altogether a very delightful little song. The words by L. Novello, are translated from the German, by another edition of the old song, to Love-Less, Love-No! The words accompanied in full for the hands, and in the melody and harmony the words reposit in the form of the melody. "The Toreador's Song" is a very lovely song, the words by L. Novello; the melody fine, the words lovely. "The Phantom Love-Tale," as a simple accompaniment for the hands, is a very fine song. The words by L. Novello; the melody fine, the words lovely. "The Phantom Love-Tale," a very lovely song, the words by L. Novello; the melody fine, the words lovely. "The Toreador's Song," as a simple accompaniment for the hands, is a very fine song. The words by L. Novello; the melody fine, the words lovely. "The Phantom Love-Tale," as a simple accompaniment for the hands, is a very fine song. The words by L. Novello; the melody fine, the words lovely.

The song, The Toreador's, has a pleasing, slow melody, and a very suitable accompaniment for the pianoforte. It would make a very agreeable song for the lover's voice, provided the pianist can manage the upper A flat. The Humorer's Mother has a plaintive chorus of its own. - Queen.

"These songs are all, in point of musical value, far above the average of the vocal pieces to which our publishers have occasioned us." - Pianoforte World.

PIANO FORTE DUETS.

Op. 10. Italian Love-Tale. Six Duets by Heinichen, a Composer who is highly esteemed in Germany, and is likely to become popular here, will be found very worth the attention of pianists. The writing is that of a master who knows how to produce effect without exciting to unnecessary difficulties. The Due for and Coram Sono are particularly charming. - Illustrated Romantic Era.

The Italian Love-Tale, Op. 19, is included in this collection, and may be recommended for both hands upon one pianoforte. There is an Introduction, one of the pianists, and a Rondino, which seem to belong.

--the second of four Venice

A Serenade (Schlesischen), nothing and possessing by turns, a Romance (Italienische), coming out, yet independent of the, Serenade, a beautiful and tender piece of writing; a Scenic Scene, joyous, gay, and touching; and a Wedding Procession (Wedding-Renewal). - Almack's World.

Op. 20. Laundress. A series of German Waltzes, seven numbers, which are extremely sluggish, and not written in harmony or any other respect for their composition. They are intended for two or four hands; but we cannot think the latter version preferable to the latter, in which, with a very moderate amount of difficulty, a very considerable effect is obtained. Where all are so thoroughly droning, it becomes of partiality to prefer one to another; yet we cannot refuse from specifying Nos. 3 and 4 in F minor and A major, on account of their remarkable originality apart from their artistic renovation. - Queen.

These are seven pieces each in the style of the Humorer's Mother. They are not written as pianoforte solos or duets, and in this form we find them simple, they are highly effective, and the possibility of harmony when it occurs in one of this kind is a great beauty, since it augers an adaptation on the part of the composer of the scale of the national music he desires to treat, and it would be just as incorrect to compose a song on a tune of this sort of church order as to adopt a national tune in any but its natural closing. These compositions have a hearty tone about them, and the study of those will be alike beneficial to the student and the listener. - Pianoforte World.

The Laundress, Op. 20 and Beethoven's beautiful preludio No. 1 (in G) with a graceful subject, and No. 2 with a graceful touch of sadness. - Essence Brevier.

These Liszt (Rosal) duets reveal at once familiarity of thought, purity of style and appropriate possibility of manner. - Court Cynic.

Op. 33. Three characteristic Duets entitled "Belleza," "Recuerdos," "Schattenspiele" (Shadowy Impressions) and "Das Lied." (Dance Scene), are full of character and effective without difficult, - Illustrated Romantic Era.

Op. 38. Grand Funeral March, arranged from the orchestral score as a pianoforte duet by the composer, and dedicated to the current musicologist, Carl Boecklau, conductor of the Grand Opera concerts at Leipzig. To those who like to add to the adornment of everyday life by the performance of a Funeral March, we can strongly recommend this work, and higher praise we would most willingly give to say that a composition entirely fulfills its composer's intentions. - Pianoforte World.

A fine work, full of pathetically and country conditions. - Illustrated Romantic Era. May be highly recommended both for study and execution. - Operatic World.

Op. 39. Prairie Pictures. Three Duets on original Russian melodies. No. 1 is a brilliant movement, 24 times, in the key of A minor. No. 2 is in B flat major in a pathetic bravura movement, playful and playful. No. 3 is a lyrical climax in B major. There is a freshness and originality about these Prairie Pictures which makes them highly acceptable. - Illustrated Romantic Era.

Like the Schubertto from Beethoven, these pieces are strongly marked national scenes, and arranged as they are by such a master hand, they will prove a bonus to the connoisseur. No. 1 of the set is particularly attractive, and indeed will engender a performance of the highest order. - Pianoforte World.

Vigorous, graceful and tender by turns, animated, brilliant and very original. - Queen.

They have a wide range and expressiveness, which will charm the pianist. - Ezra.

"Music and spirit in its prime. - Music Teacher Review."
Silhouettes from Hungary. Daube on original Hungarian melodies. These striking national melodies are happily treated. Illustrated Literary Arts — charming in their quaintness and picturesque setting, and arranged in a musical style, these Silhouettes will be found a most enjoyable series on Hungarian Dances. There is a peculiar charm about the melodies, and they are arranged in the most skilful and effective manner. Illustrated Dramatic News. — The alternately quaint, humorous, sassy, and pathetic character of the Hungarian invader lends itself perfectly to the serious treatment of Herr Hoffmann; and his seven pieces are among the prettiest things we know. The pieces themselves are truly charming, very new, highly effective, and full of artistic traits, which make them interesting to whatever society they may be presented. They are published as Solos or Duetts. The latter, however, is the more interesting version; it contains effects mutually by the pair of voices. — Queen.

Silhouettes from Hungary. Transcription for violin and piano. These charming pieces, of which several books appeared originally in the form of pianoforte duets, are welcome under whatever guise. In the present instance a judicious selection has been made of the most interesting numbers; and these, skilfully arranged, will be highly relished by amateurs of the violin and pianoforte, which instruments are well calculated to give effect to their pictorial character. — Queen.

New Hungarian Dances. A collection of strikingly original and pictoresque melodies, admirably arranged. Illustrated Literary Arts. — Will supply plenty of work and amusement by the amateur cellist or in the home circle. Graphic. — The New Hungarian Dances are in every way worthy to take rank among the good things of our day. One and all they are striking; but a store alone shows why the words flow, nor do these admirably mark the establishing Darts — varied in its preference for the slow-drawn version — sheer to show the best and finest of the author's genius and taste. The "New Hungarian Dances" consist of a number of pieces, each of which is too good to be pressed to the other; and we pronounced our musical senses to get the best. — Queen. These national thrills are delightfully heard from the pianist and violinist, sent from their distinct treatment by the composers. — Court Gazette.

The Silhouettes from Hungary and the New Hungarian Dances give us, with great depth of feeling and with poetical conception, the irresistible, wild, and impressive melodies of Hungary's play-life in a manner totally different from Hutter's "All Overtures," but none the less characteristic and fascinating.—Illustrated Dramatic News.

**PIANOFORTE SOLOS.**

Op. 2. Two Values Cupids, bear the stamp of great originality, added to the charm of a graceful style, and are well worthy the attention of good players. — Brief. Here Hoffmann has not appeared to more advantage than in the two elegant values before us. No. 1, in the key of G, though somewhat slow, is charming; No. 2, in A, is still more attractive; it opens wide, and, in its gradual progression, is as beautiful as it is new, and is throughout distinct from grace. Both pieces are written with melody and symmetry. — Queen.

Op. 5. Five Characteristic Pieces. Austrian. Twilight. Essay. Harmonics. Here in neat, fresh, charming forms, and its melody, or on one much melody, will make him its best, as he has already done in his native country. The few little pieces included in this number are, without exception, capital. No. 1, "Elegy" in tender and melodic, and is not to be expected. No. 2, a highly picturesque movement in A minor, called "Hungarian." No. 3, "Twilight," is intensely, and very new. No. 4, "Elegy," is, for its length, singularly impressive; and No. 5, "Harmonics," is rich with more harmony, and the bright, animated. The more of such music the better, it is sweet and healthy." — Queen.

"These compositions may fairly be placed on the list of our best. They have already been warmly extolled by eminent critics. The pieces include an original "Elegy" in E; a gentle "Hungarian," in A minor; "Twilight," in F; a pretty "Elegy," in E minor and major, and a genuine "Hungarian," in E, evidently one of Hoffmann's favorite keys." — Court Gazette. Very graceful and melodious. — Sunday Times.

These pieces are most appropriately played by the delightful touch of fresh painter's method. — Mail Times Boston.


Short pieces, all very pretty and of moderate difficulty; two of these, named respectively, "In May," and "The Rivulet," will probably find many admirers. — Brief.


Op. 37. Reminiscences (Gleghorn). Second Book, To the Love. The Rivulet. Two Scenic Melodies. Allemandes. Murder's Song. March of London. In the Mill. Viola. Puck. — Reminiscences, Op. 34 Bk. 2. Another excellent work, as admirably written and artistic as that by Mrs. Scholes (Michelbein). Op. 34 best preserved. These five pieces are of a most excellent character, and their melody, in the second, "Scribner's," is a well established movement, full of interest. No. 5, "From Golden Days," in F sharp, in full of charm, and most musical to the player; No. 4, "Love," an excellent piece of music in E minor, and No. 3, "Dream of Eternity," is in F, so bright, as full of character, as perhaps to justify us in estimating it as the gem of the series. But there is not an ill-assorted note in the whole work, which cannot fail to enhance Hoffmann's reputation. — Queen.

"Reminiscences, Op. 37 Bk. 2. Nice short pieces are included in this series, all階段, all more or less interesting. They are as naturally conceived as naturally located as we are entitled to high praise; and in that consideration they will merit regard, as without additions to the pianoforte. No. 1, "To the Love," is a strongly sweet and elegant little melody, in the key of G; No. 2, "The Rivulet," a pretty and somewhat novel treatment, in G, of an altogether subject for musical illustration; No. 3, consists of Two Scenic Melodies, in B and E major respectively, for the forte and piano respectively, the latter characteristic. No. 4, "Agitation," is a graceful movement in F; No. 5, "Scribner's" is a charming little melody in A; No. 6, "March of London," a march in E flat, with a Brewers in A flat; No. 7, "In the Mill" is charming, and one of the most attractive of the way; No. 8, "Visions," is a very brightly instrumented and elegant little sonata in E flat; and No. 9, "Puck," a truly faultless little sonnet in B flat. — Queen.

For those who desire characteristic pieces short and effective, requiring tilts, but not too much, and artistic rendering, we can, with the greatest confidence recommend these "Reminiscences." In times Hoffmann appears to even greater advantage than in his arrangements of national melodies, especially in them the originality was to be found in the arrangement of national melodies, whilst in these we are now considering, the conception of the subject, as well as their treatment, is entirely original. In Book I, the movements entitled "Elegy," and "Scribner's Zep" are particularly charming. In Book II, "Zep Loven," the "Scenic" and "Scribner's" are particularly pleasing. Indeed, since the apppellations of Hoffmann's letters above printed, and some of Hoffmann's pieces we have not met with a series of short pieces so much to our taste. As we have before observed, they require artistic rendering, and we do not only recommend them with a firmness to players who have some pretensions also to digital skill. — Musical World.
HEINRICH HOFMANN'S COMPOSITIONS.

"Nachklang" is the title of a suite of pianoforte pieces by Heinrich Hofmann, a composer whose music has lately received much favorable notice in Germany. That this is justified appears to be proved by the pieces now referred to, each with a distinctive and suggestive title, some in an expressive, others in a vividness and playful style. Nearly all are distinguished by marked individuality of character, and are replete with charming traits of fancy, melody, and mystical variety. They are not only highly interesting in themselves, but also form excellent studies of expression, planning, and expression. — Illustrated London News.

"Two series of Nachklang" are pandemic, notes for the pianoforte, one short but very sweet, indeed truly charming, effects of instrumental song, with fancy titles and suggestive German motives. As a light of fancy, let us name the piece entitled 'Park,' in F; No. 9 of the second book, and as two pieces of the mind's fascinating evolutions, the 'Schmelze' (Affection), in G minor, and the 'Nachklang' (Dance melody), in F, of the first book. — Court Circular.

But the work for which musicians will be more ready to accept the composer a high place in their estimation is that entitled 'Nachklang' — Book I., Op. 34; Book II., Op. 35 — pianoforte pieces descriptive of, or written in extenso of, certain poetical themes, having the probable source of origin in the poetical versification to each. There is on Elisa Kreuze, a beautiful fancy elegantly expressed, — Anachronism. See in Mendelssohn's Life Kreuze was mentioned above.

There is another, having as its motive the observed image of the wind sighing through the leaves of a dimmed instrument; others portray the agitation of mused, the pens of separation, the reflected pleasure of youthful experience in the dance; the insensitivity of a forest decimated, lately without the usual white passive mark pianoforte writes but belies its, when elevating a theme in which dancing or reading water forms the motive; two of styled Nosse songs, probablyimitated, but having all the color and pathos of homeliness; the clair-dancine (Belgian), a similar manner to our own country-dance; a low-glow, gentle yet expressive; a 'Schmelze der Lachshandte,' in which poignancy and pitty dignity seem to be well set forth; and 'In der Mitternacht' with all the local coloring expected. — Ditto.

Silhouettes from Hungary and Hungarian Dances. These pieces are, we believe, the best known of all its author's compositions in England, and most charming they are and welcome in every respect to lovers of genuine music — melodious, characteristic, full of that which awakens all our emotions from those of tenderness and sympathy to the wildest ecstasy, and announced as we have been to announce the name of Johann Hofmann with Hungarian melodies, we confess that we play these of Hofmann with equal if not greater pleasure, from the fact of three being more especially arranged to suit the capabilities of the pianoforte and the pianoforte player. — Potential World.
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<thead>
<tr>
<th>No.</th>
<th>Piece</th>
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<tr>
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<td>1, Fugetta</td>
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<td>2, Menuette</td>
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<td>3, Festival March</td>
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11. Album Leaves. Four Pianoforte Pieces—

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<td>Akrosticheln. In May</td>
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<td>2</td>
<td>Dreaming. The Rivulet</td>
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12. In Dreamland. Characteristic Piece for the Pianoforte | 4 0 |

13. Two Pianoforte Duets—

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<td>1, Valse</td>
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<td>2</td>
<td>2, Marche des Anges</td>
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14. Valse de Salon, for the Pianoforte | 4 0 |

15. Three characteristic Pieces for Orchestra—

(Repose in the shade of ruins. Ballad. On the sunny side.)

<table>
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<td>Orchestra Parts</td>
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The same, arranged as Pianoforte Duets | 12 0 |

16. Hungarian Suite, for grand Orchestra. (In the Coronation room. Romance. In the Puszta.)

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<td>From ditto, separately: In the Puszta</td>
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<td>The same arranged as Pianoforte Solo</td>
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17. Champagne Song, for Male Chorus, with Orchestra or Pianoforte. English Words by Lewis Novia—

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<tr>
<th>Piece</th>
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<td>Full Score, with German Words</td>
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<tr>
<td>Pianoforte Score with English Words</td>
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18. Trio for Pianoforte, Violin, and Violoncello, in A. Score and Parts | 15 0 |

19. Italian Love Story. Six characteristic Pianoforte Duets—

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<tr>
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<td>1, Introduction. Barcarole</td>
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<td>2</td>
<td>2, Serenade</td>
<td>3 0</td>
</tr>
<tr>
<td>3</td>
<td>3, Danse. Carnaval. Wedding Procession</td>
<td>6 0</td>
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20. Six Quartets for Male Voices. Score and Parts with German Words. No. 1 to 6, each | 2 0 |

21. Song of the Norms. For Female Voices, Solo and Chorus, and Orchestra. English Words by Lewis Novia—

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<thead>
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<td>Pianoforte Score with English Words</td>
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<td>Chorus Parts, each</td>
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<td>From ditto, separately: Intermezzo</td>
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May be had of all Music and Booksellers in Town and Country.
Op. 23. Liedlieder, for the Pianoforte—

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<tr>
<td>As Duets</td>
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<tr>
<td>As Solos, complete</td>
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<td>Dito singly, as Duets, or Solos—</td>
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<tr>
<td>No. 1 in G</td>
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<td>No. 2 in E minor</td>
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<td>No. 3 in G flat</td>
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<tr>
<td>No. 7 in G minor</td>
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</table>

24. Fünf Minnelieder. (Ohne Zweifel, Verlorene Hülle. Komm mit mir, Tristan und Isolde. Unter den Liedern.) 5 Songs, with German Words and Pianoforte accompaniment | 7 0 |

25. Sextet for Two Violins, two Tenors and two Violoncellos, in E minor | 14 0 |

The same, arranged as Pianoforte Duet | 12 0 |


28. Dramatic Overture for Grand Orchestra—

| Full Score | | 12 0 |
| Orchestra Parts | | 28 0 |

The same, arranged by the Composer as Pianoforte Duet | 6 0 |

29. Springtime of Love. Five Pianoforte Duets (on Poems by Ruckert) in Two Books—

| Book 1 | | 5 0 |
| Book 2 | | 7 0 |

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| Orchestra Parts | | 60 0 |
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Selection from "Melusina" arranged as Pianoforte Duet | 15 0 |

Dito, as Pianoforte Solo | 8 0 |

Book of the Words | 9 3 |

31. Concerto for Violoncello in D minor—

| With Orchestra | | 33 0 |
| With Pianoforte | | 14 0 |

From dito, the Adagio arranged for the Violas by J. L. Lottcherbach—

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| With Pianoforte | | 4 0 |

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Sp. 32. Four Songs from “Kleist’s Liebe Leid and Last,” with German and English Words, the latter by Lewis Novis, and Pianoforte accompaniment—

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<tr>
<td>1</td>
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<td>The flower of love</td>
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<td>3</td>
<td>Beloved</td>
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</tr>
<tr>
<td>4</td>
<td>United</td>
<td>3 0</td>
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33. From the works of Shakespeare’s Dramas. Four Songs with German and English Words (the latter by Professor George Boyle) and Pianoforte accompaniment—

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<td>1</td>
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<td>Ophelia</td>
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<td>3</td>
<td>Julia</td>
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<tr>
<td>4</td>
<td>Desdemona</td>
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34. Reminiscences (Nachklang), Book 1. Five Pianoforte Pieces—

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<th>Title</th>
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<tr>
<td>3</td>
<td>From Golden Days</td>
<td>3 0</td>
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<tr>
<td>4</td>
<td>Lost</td>
<td>3 0</td>
</tr>
<tr>
<td>5</td>
<td>Dance Melodies</td>
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Price complete 6 0

35. Three characteristic Pianoforte Duets—

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<td>Nocturnal Procession</td>
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<tr>
<td>3</td>
<td>Dance Song</td>
<td>4 0</td>
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Price complete 7 0

36. Five Songs with German and English Words (the latter by Maria Ximena Hayes) and Pianoforte accompaniment—

<table>
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<tr>
<td>1</td>
<td>Serenade</td>
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<td>2</td>
<td>May-time</td>
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<tr>
<td>3</td>
<td>A Gondola Song</td>
<td>3 0</td>
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<tr>
<td>4</td>
<td>The Troubadour’s Song</td>
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</tr>
<tr>
<td>5</td>
<td>The Dawn of Spring</td>
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Price complete

37. Reminiscences (Nachklang), Book 2. Nine Pianoforte Pieces—

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<td>1</td>
<td>To the Lute</td>
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<td>2</td>
<td>The Rivulet</td>
<td>3 9</td>
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<td>3</td>
<td>Two Scandinavian Melodies</td>
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<td>4</td>
<td>Austrian</td>
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<td>5</td>
<td>Minstrel’s Song</td>
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<td>6</td>
<td>March of the Lancers</td>
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</tr>
<tr>
<td>7</td>
<td>In the Mill</td>
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Price complete 6 0

33. Grand Funeral March for Orchestra—

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<tbody>
<tr>
<td>Full Score</td>
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<tr>
<td>Orchestra Parts</td>
<td>24 0</td>
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<td>Silhouettes from Hungary</td>
<td></td>
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<tr>
<td>As Solos, complete</td>
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<tr>
<td>Ditto in 3 Books, each</td>
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<td>Song with German and English Words (the latter by Lewis Novra) and Pianoforte accompaniment</td>
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<td>For Soprano or Tenor</td>
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