84502

Seiner Freundin Frau Angelina Goetz.

# Schottisches Concert

für

## Pianoforte

mit Begleitung des Orchesters

von

# A. C. MACKENZIE.

**OP. 55.**

| | |
|---|---|
| Partitur | Pr. M 24._ netto |
| Pianoforte solo | Pr. M 9._ |
| Orchesterstimmen | Pr. M 24._ netto |
| *[V. I, II, Va., Vc., B. je M 1.50 netto]* | |
| Pianoforte II | Pr. M 4._ |

Aufführungsrecht vorbehalten.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereins-Archiv.

LEIPZIG, FR. KISTNER.

( K.K. Oesterr. goldene Medaille.)

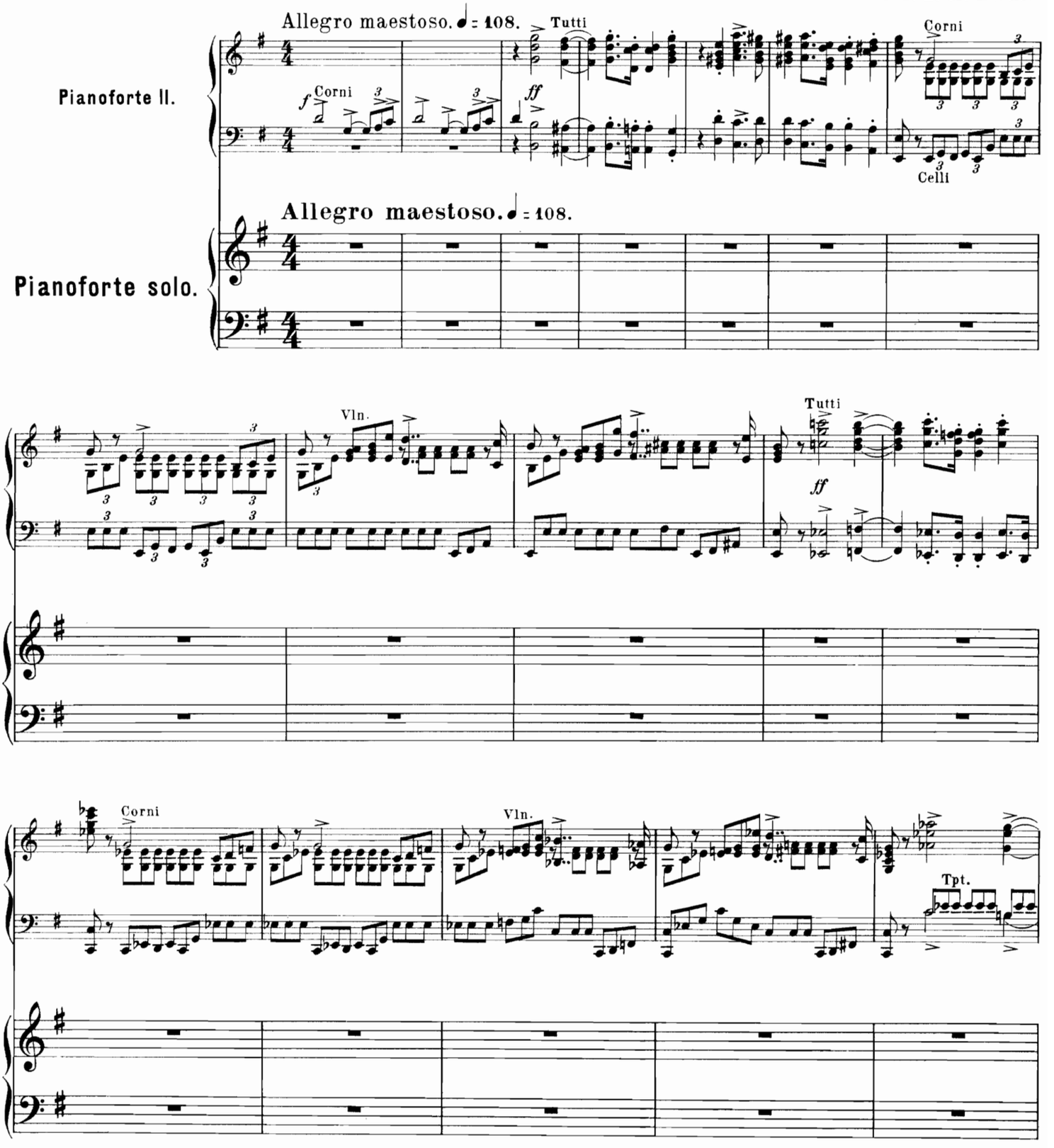
Copyright 1899 by Fr. Kistner.

9092. 9093.
9094. 9095.

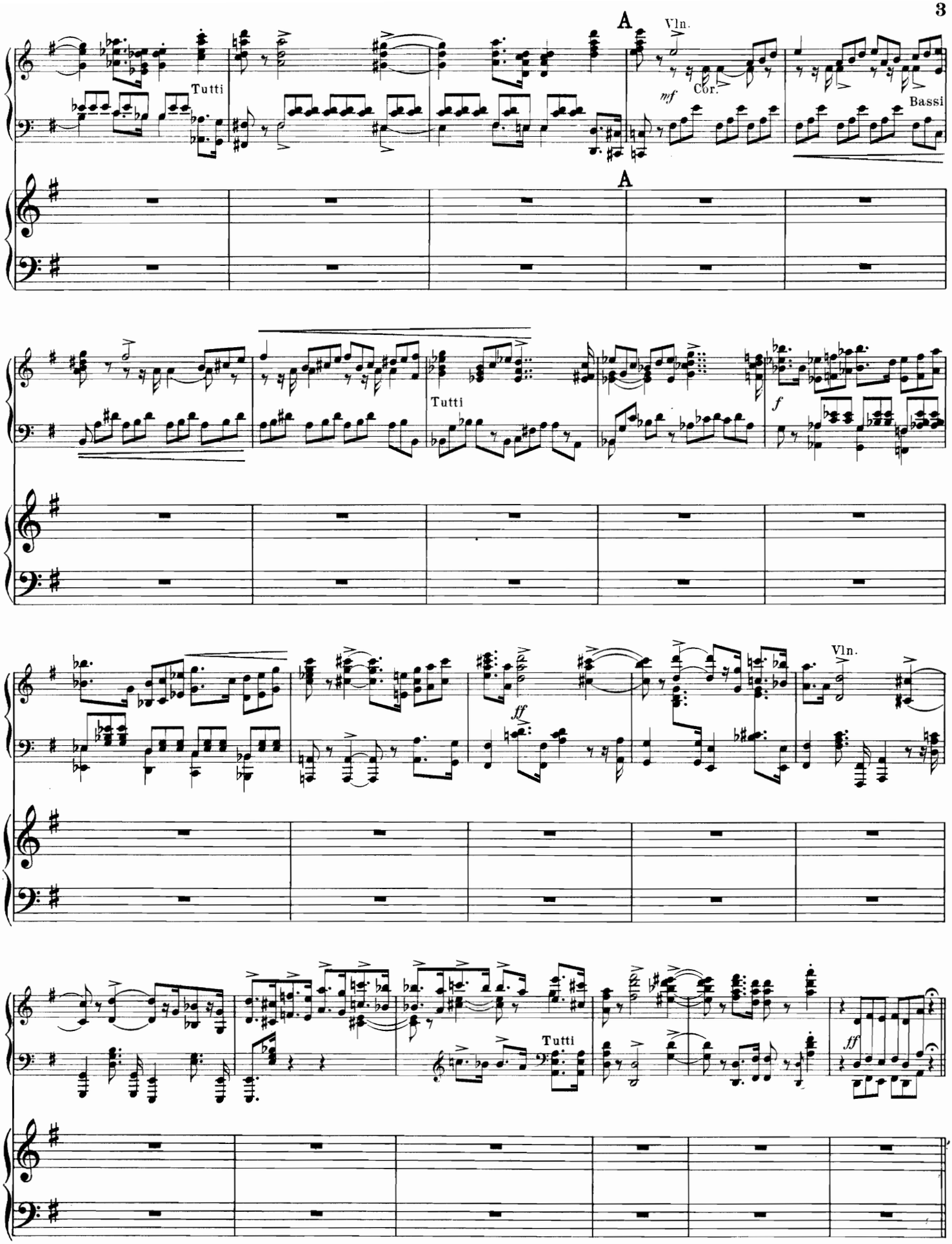
Lith. Anst. v. C. G. Röder, Leipzig.

# Schottisches Concert.

A.C. MACKENZIE Op. 55.
Bearbeitet von T. B. Mc EWEN.




Leipzig, Fr. Kistner.
Copyright 1899 by Fr. Kistner.


A
Vln.
Tutti
mf
Cor.
Bassi
A
Tutti
f
ff
Vln.
Tutti
ff

Meno mosso.

SOLO.

B

*f*

*fz*

*rall.*

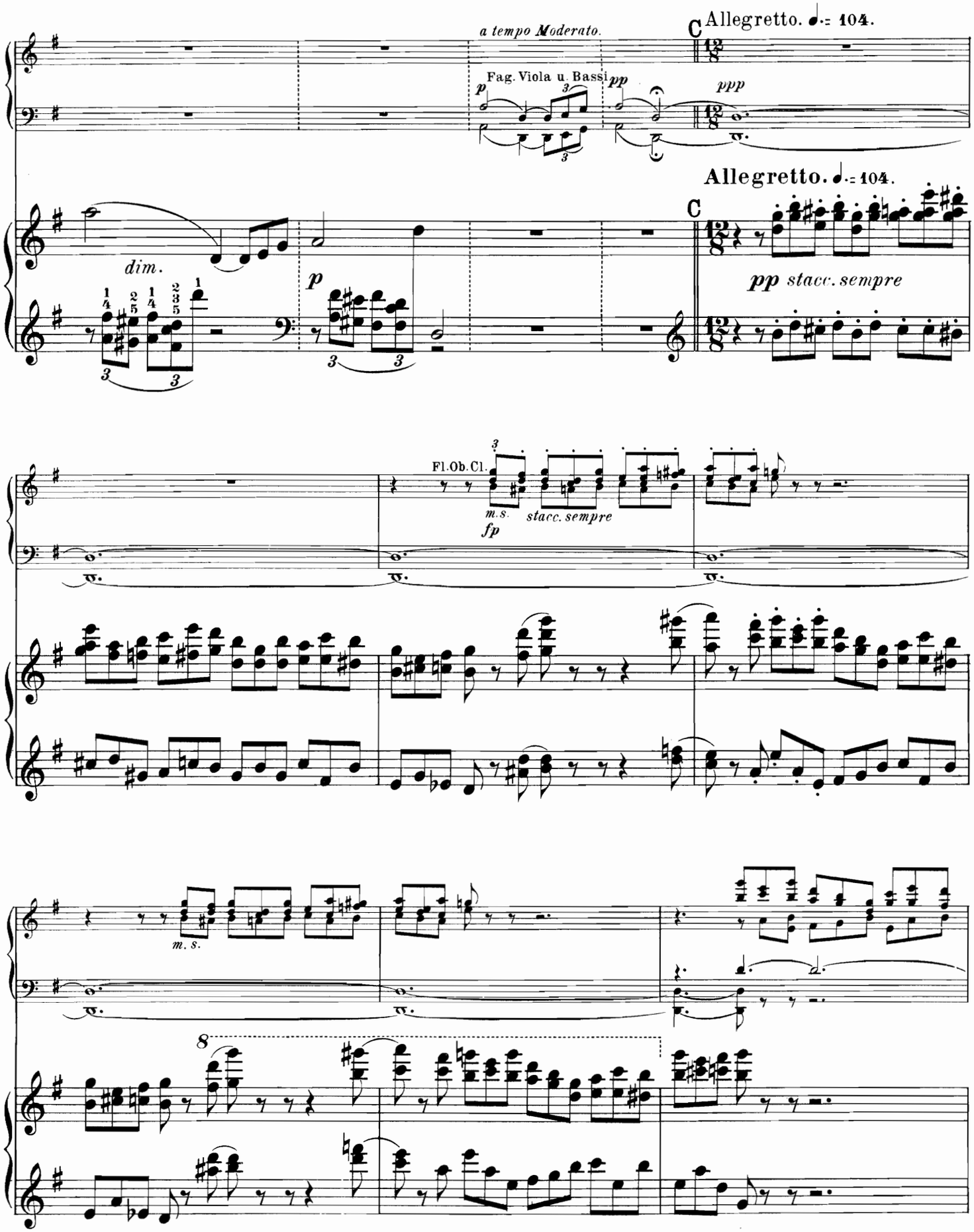
*a tempo*

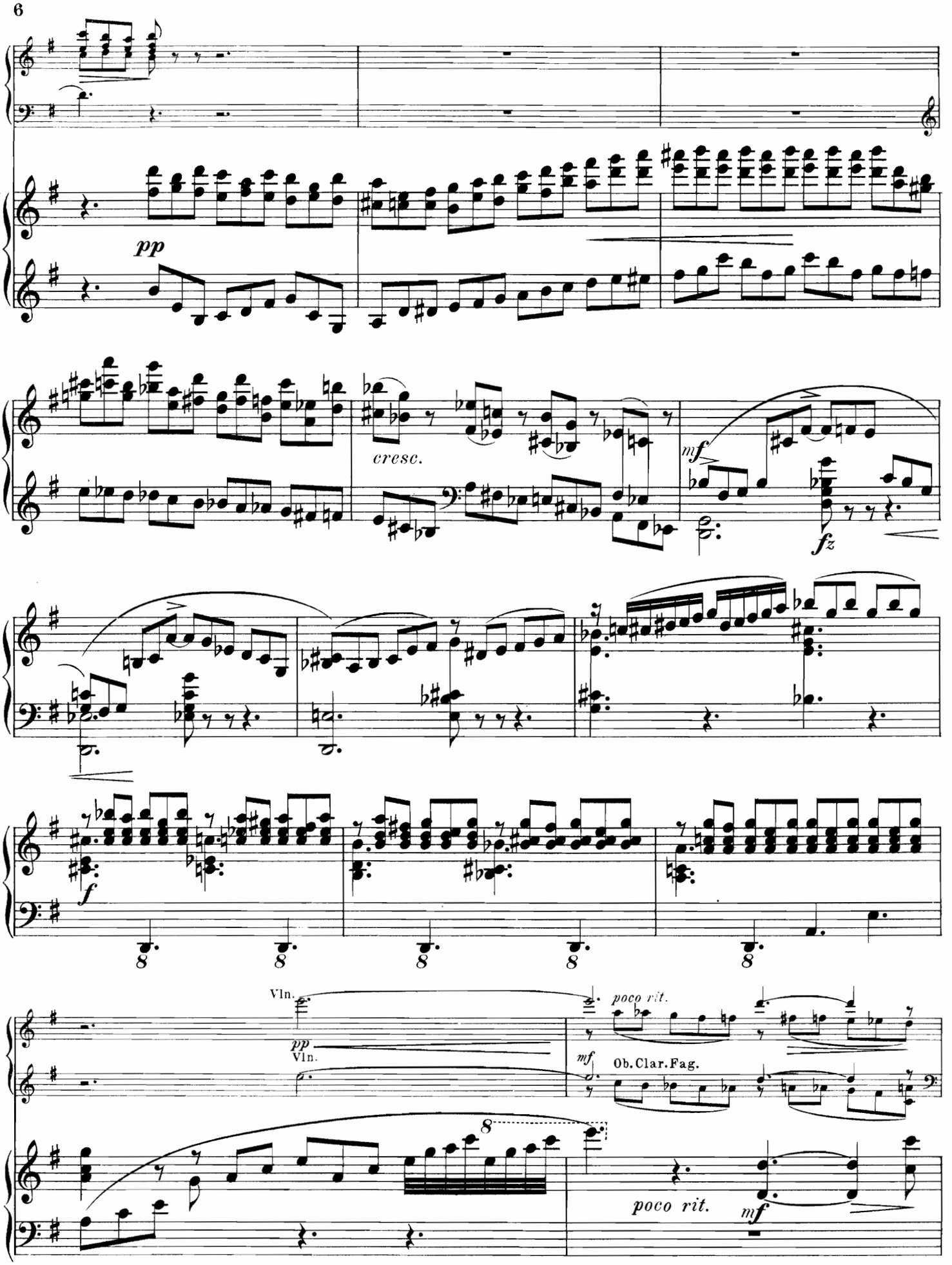
*ff*

*mf*

*ritard.*

Ped.


a tempo Moderato.
C Allegretto. ♩.= 104.
Fag. Viola u. Bassi
p
pp
ppp
dim.
p
Allegretto. ♩.= 104.
C
pp stacc. sempre
Fl. Ob. Cl.
m.s.
fp
stacc. sempre
m. s.
8


pp
cresc.
mf
fz
f
8
Vln.
pp
Vln.
poco rit.
mf
Ob.Clar.Fag.
8
poco rit.
mf

D Andantino. ♩.= 84.

Quartett.

pp

Ped. * Ped. * Ped. *

D Andantino. ♩.= 84.

dolce p espressivo

Ped. * Ped. * Ped. *

p

Fl. Ob.

p

Cl. u. Fag.

Bassi

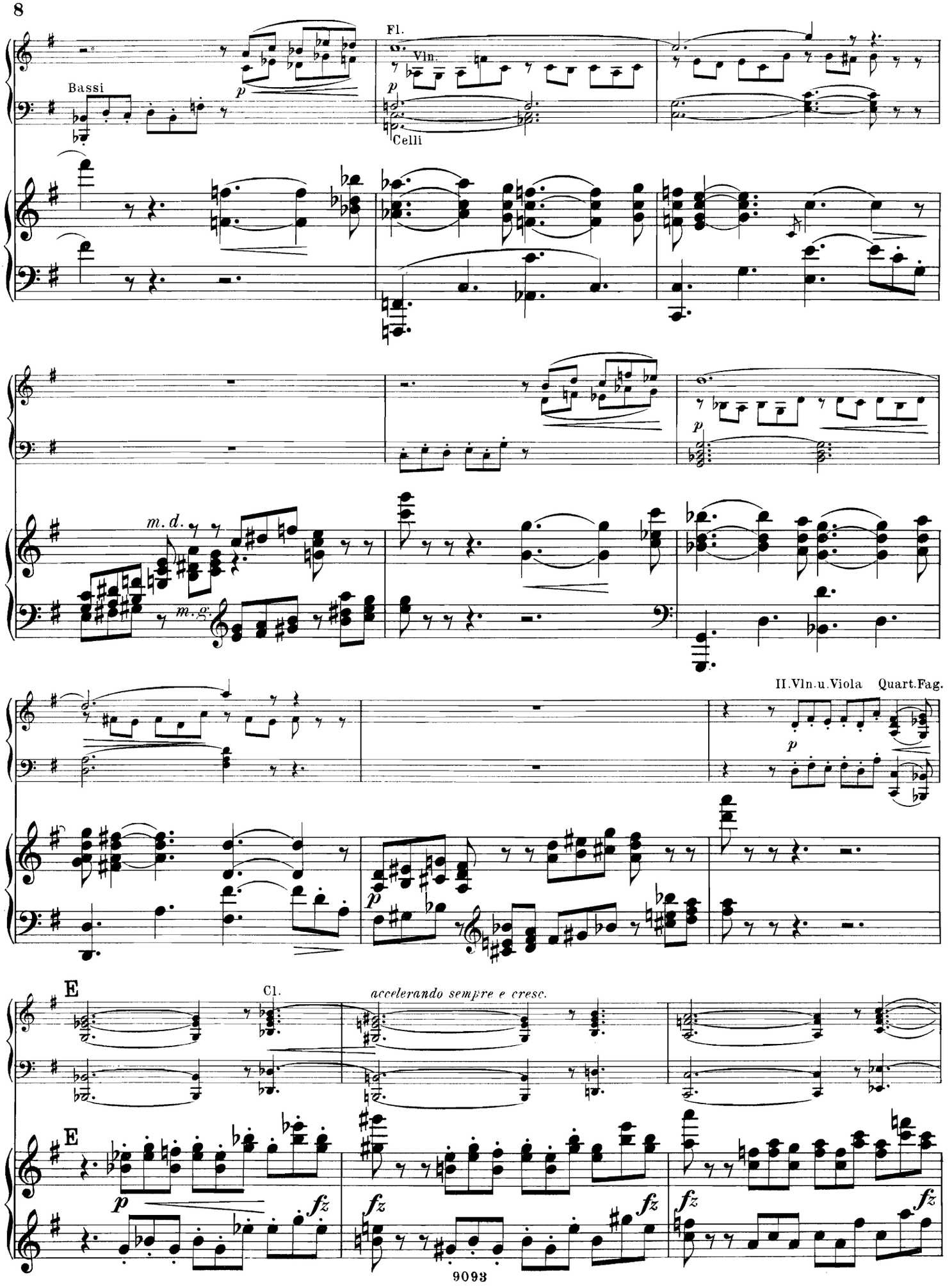
pp

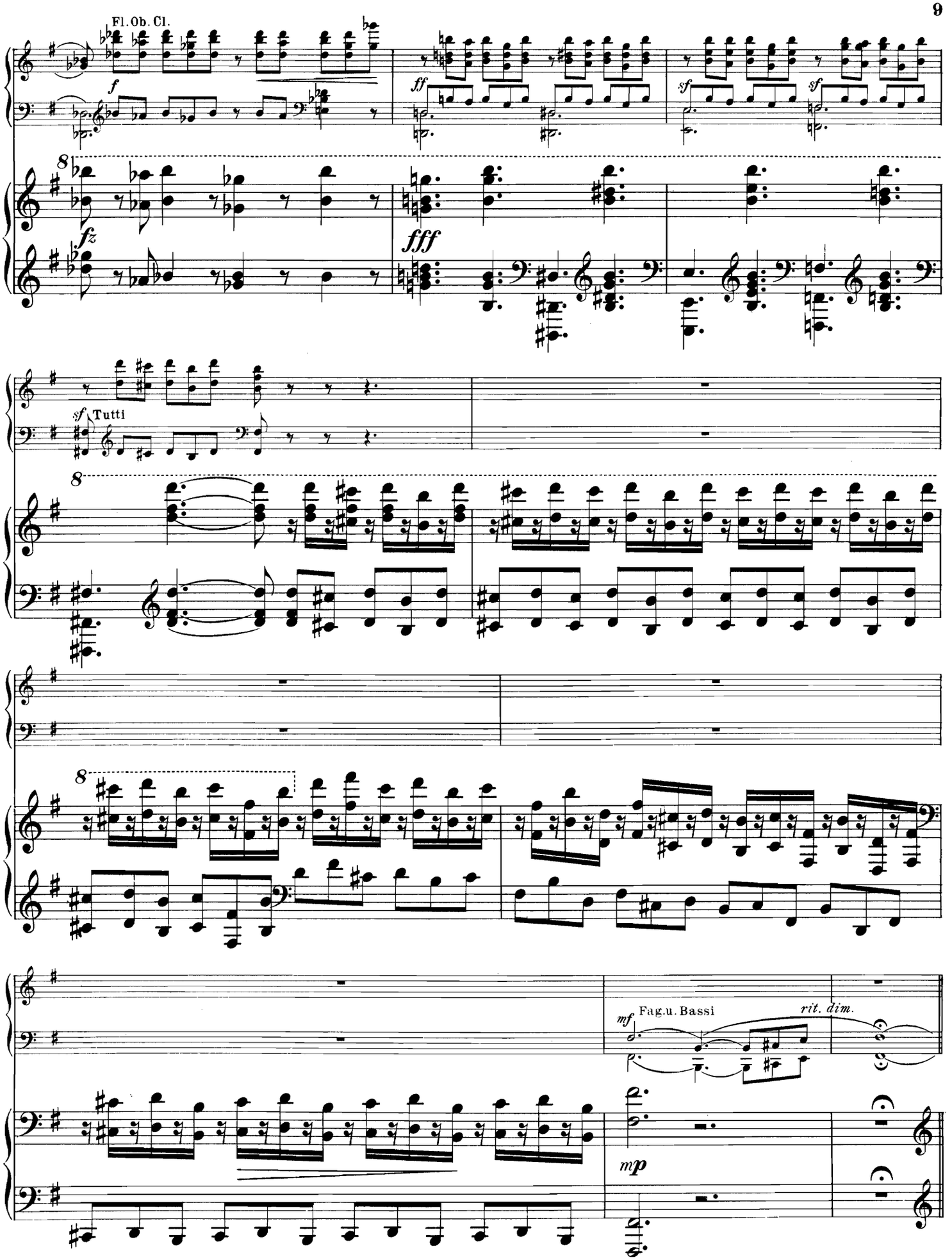
Ped. * Ped. *

Ped. *

p

p


Fl.
Vln.
Bassi
Celli
m. d.
m. g.
II. Vln. u. Viola
Quart. Fag.
E
Cl.
accelerando sempre e cresc.
E


Fl. Ob. Cl.
f
ff
sf
sf
fz
fff
sf Tutti
mf Fag.u. Bassi
rit. dim.
mp

F Allegretto. ♩. = 104.

Fl.u.Cl.

*pp sempre*

*fz*

F Allegretto. ♩. = 104.

*pp stacc.*

Fl.u.Cl.

Cor.

*p*

*p*

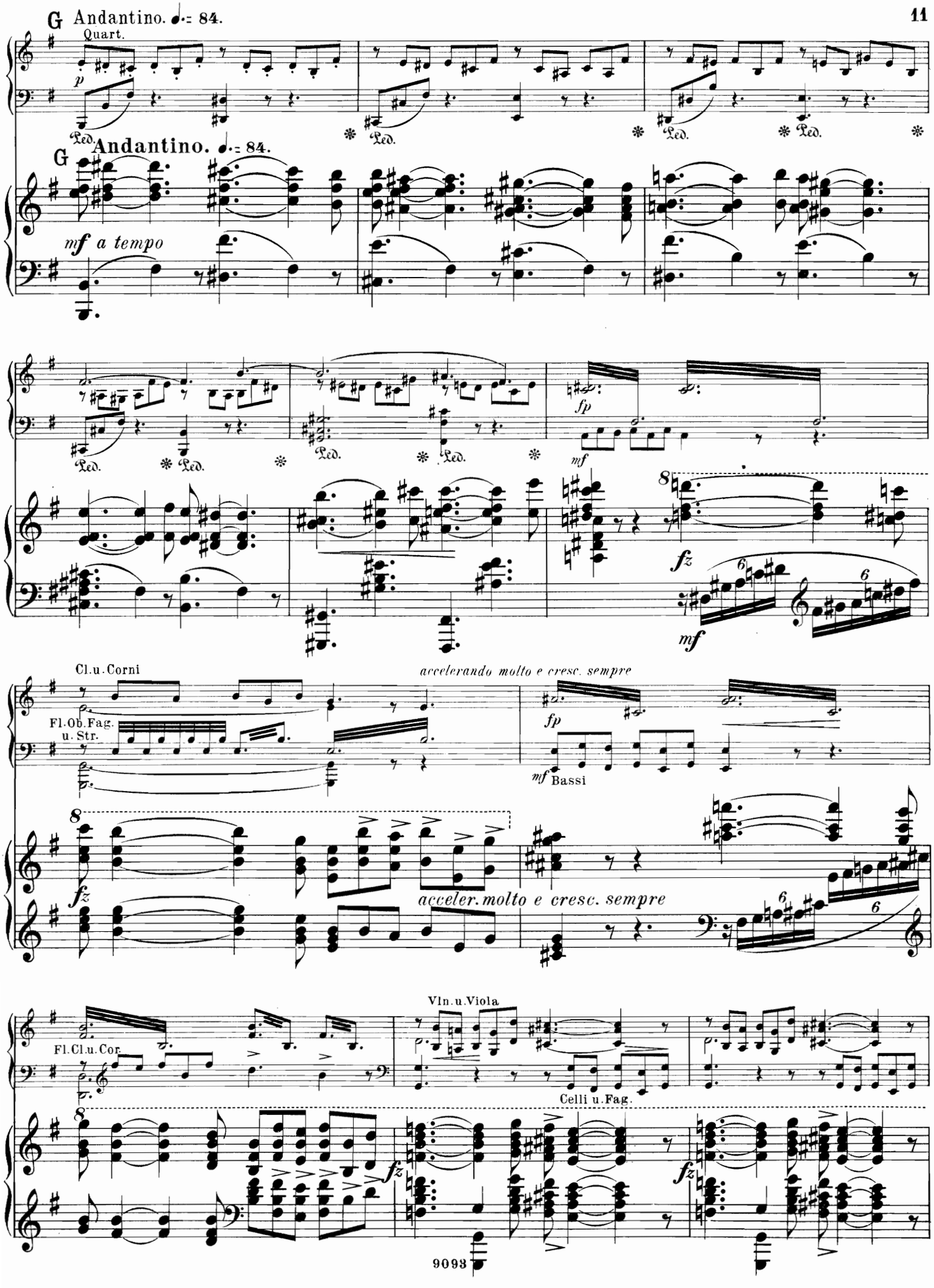
Cor.u.Fag.

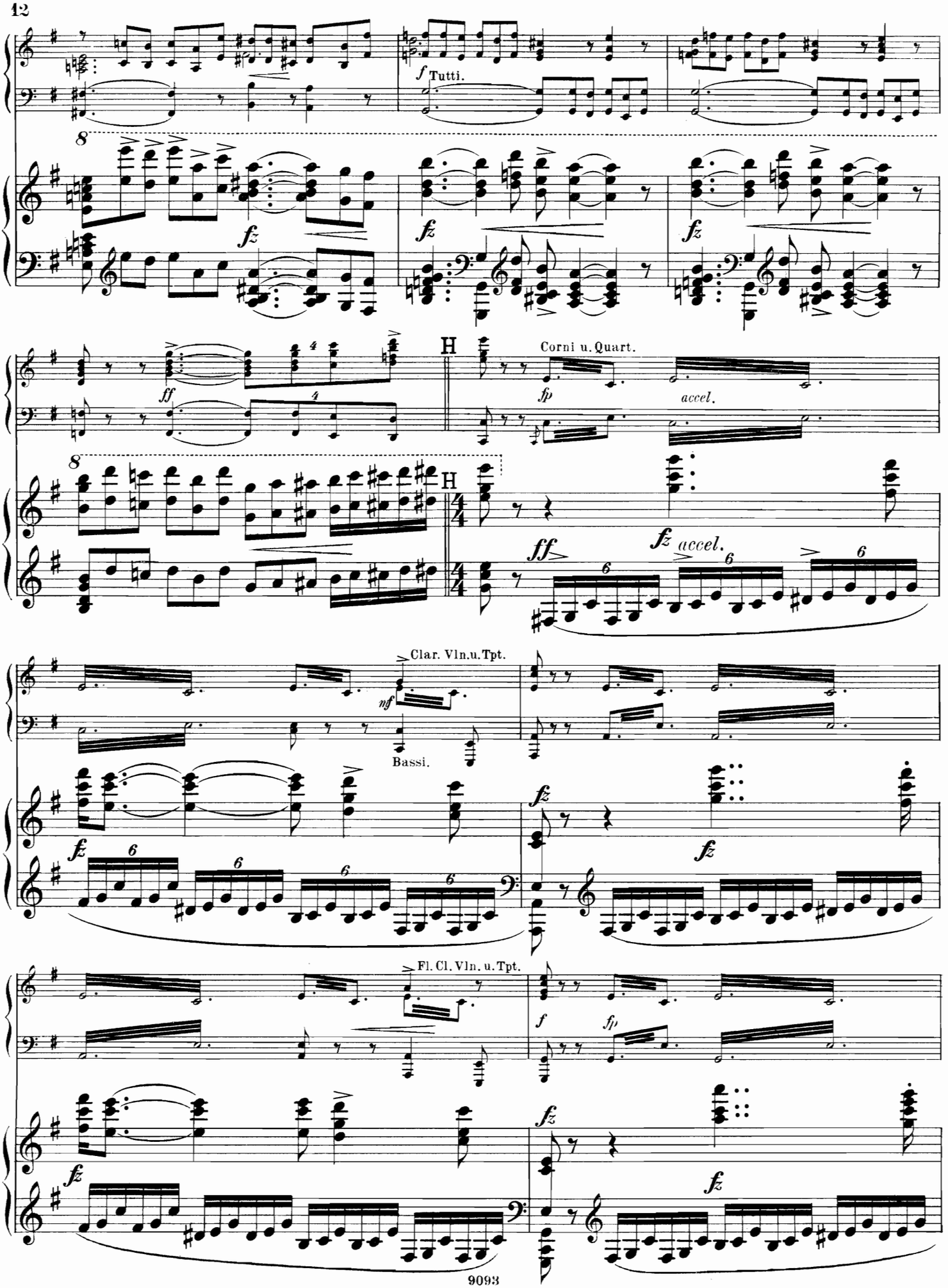
*p*

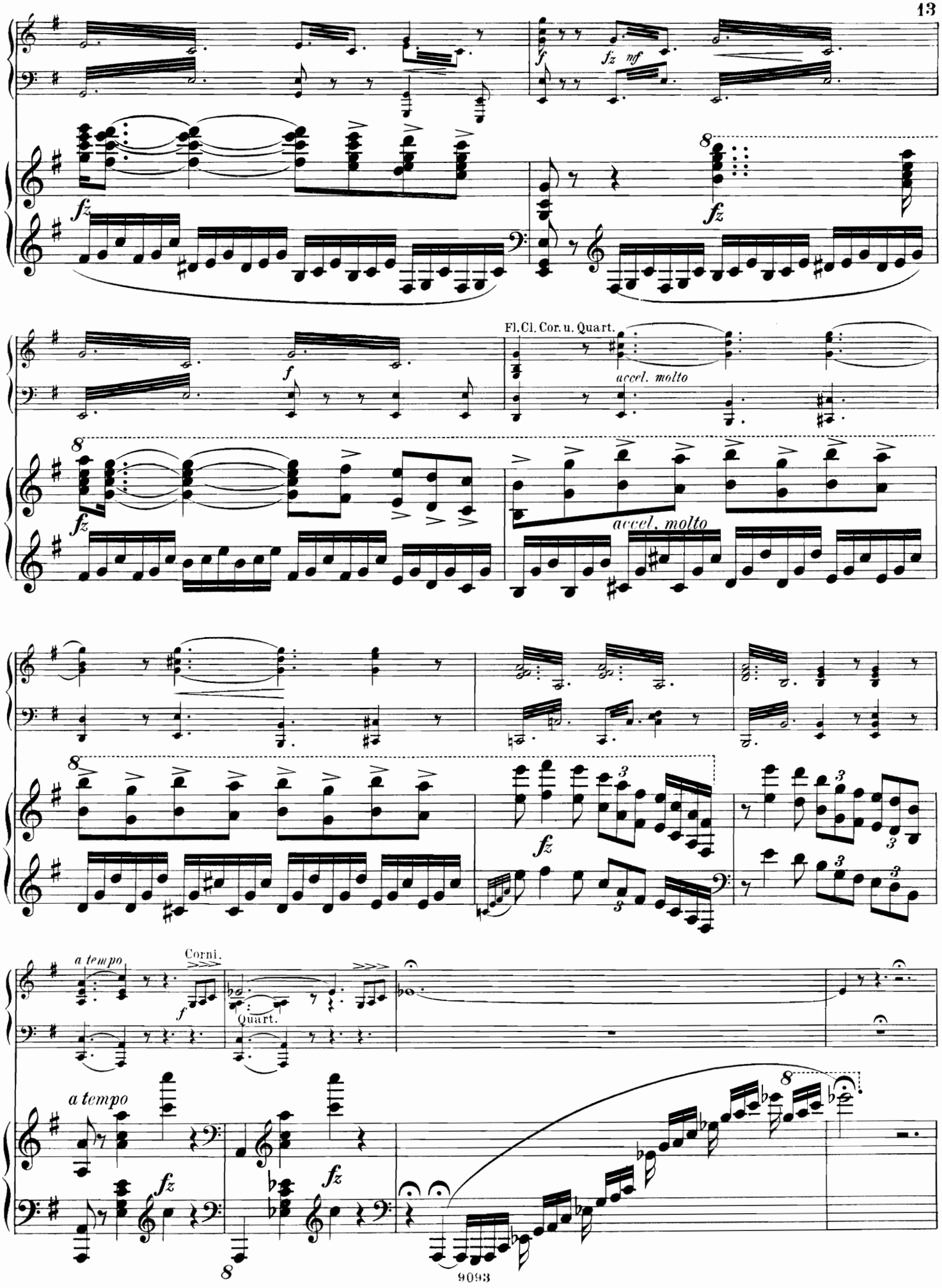
*ritard.*

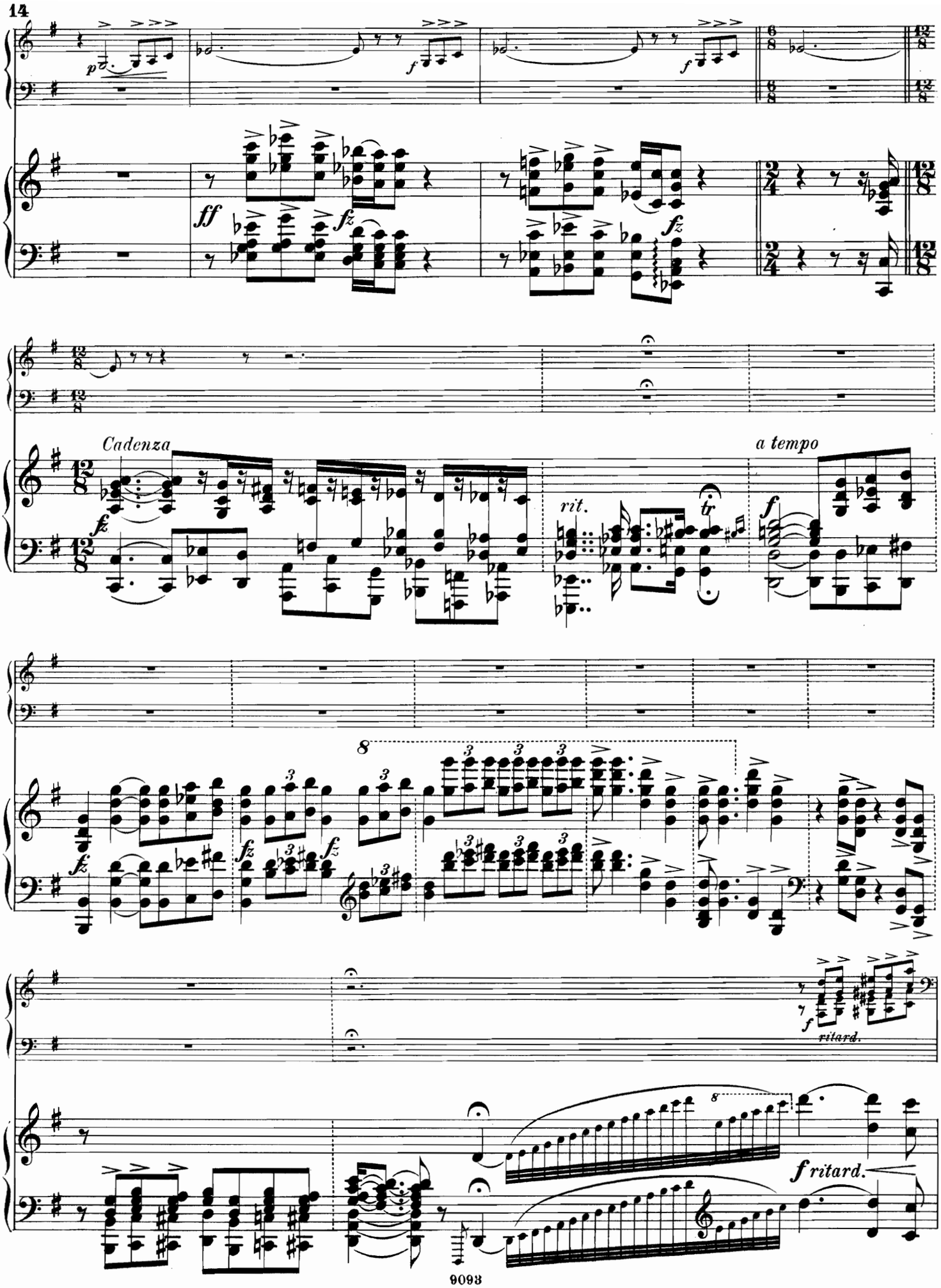
*m. g.*

*ritard.*


G Andantino. ♩.= 84.
Quart.
p
Ped.
G Andantino. ♩.= 84.
mf a tempo
fp
mf
fz
Cl.u.Corni
accelerando molto e cresc. sempre
Fl.Ob.Fag.
u. Str.
Bassi
acceler. molto e cresc. sempre
Fl.Cl.u.Cor.
Vln.u.Viola
Celli u.Fag.


f Tutti.
fz
fz
fz
ff
H
Corni u. Quart.
fp
accel.
8
H
4/4
ff
fz accel.
Clar. Vln. u. Tpt.
mf
Bassi.
fz
fz
fz
Fl. Cl. Vln. u. Tpt.
f
fp
fz
fz
fz


fz
f
fz mf
fz
f
Fl. Cl. Cor. u. Quart.
accel. molto
fz
accel. molto
fz
a tempo
Corni.
f
Quart.
a tempo
fz
fz
8


Cadenza
a tempo
rit.
ritard.
f ritard.

I *a tempo maestoso*

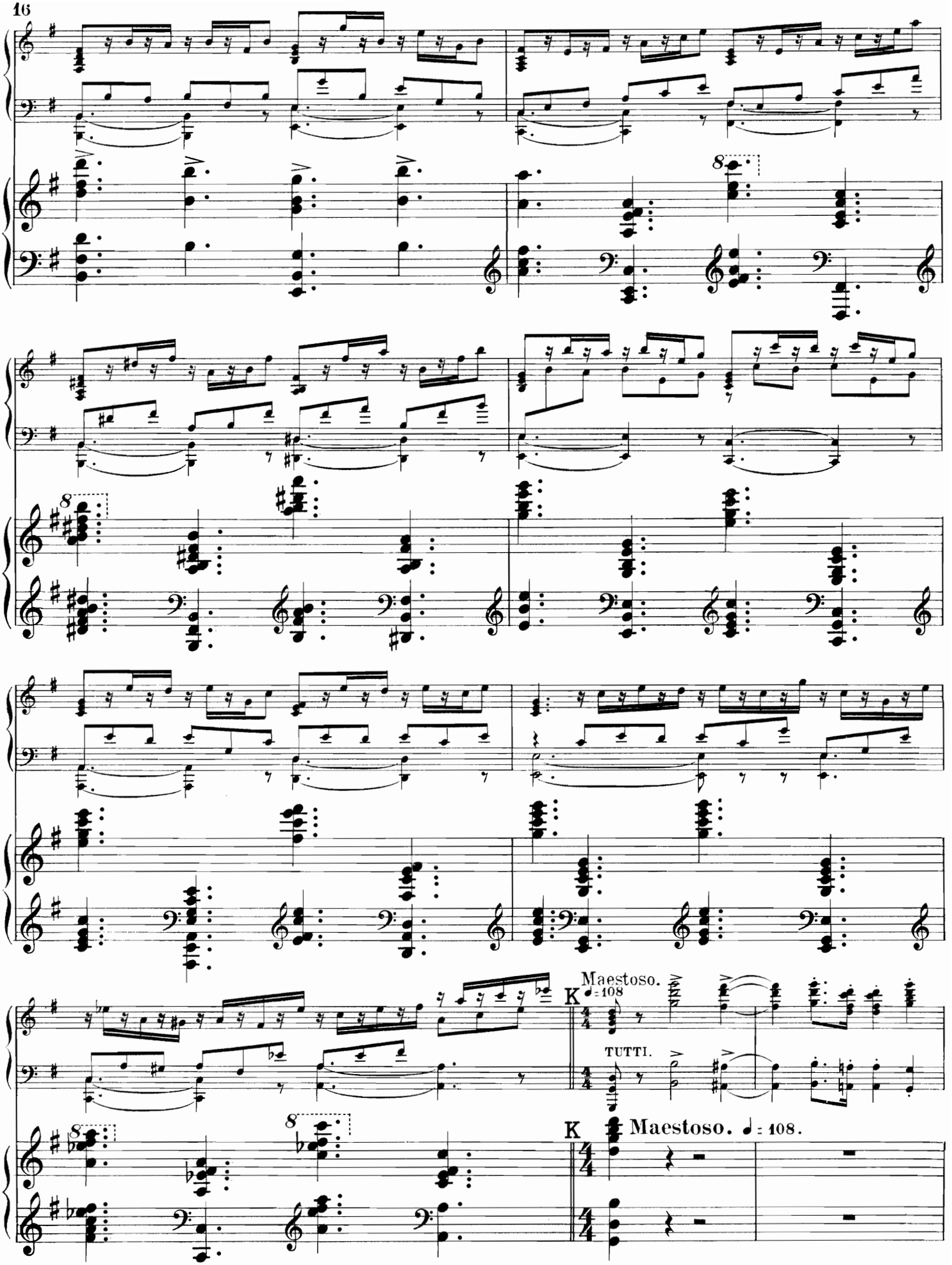
*f*

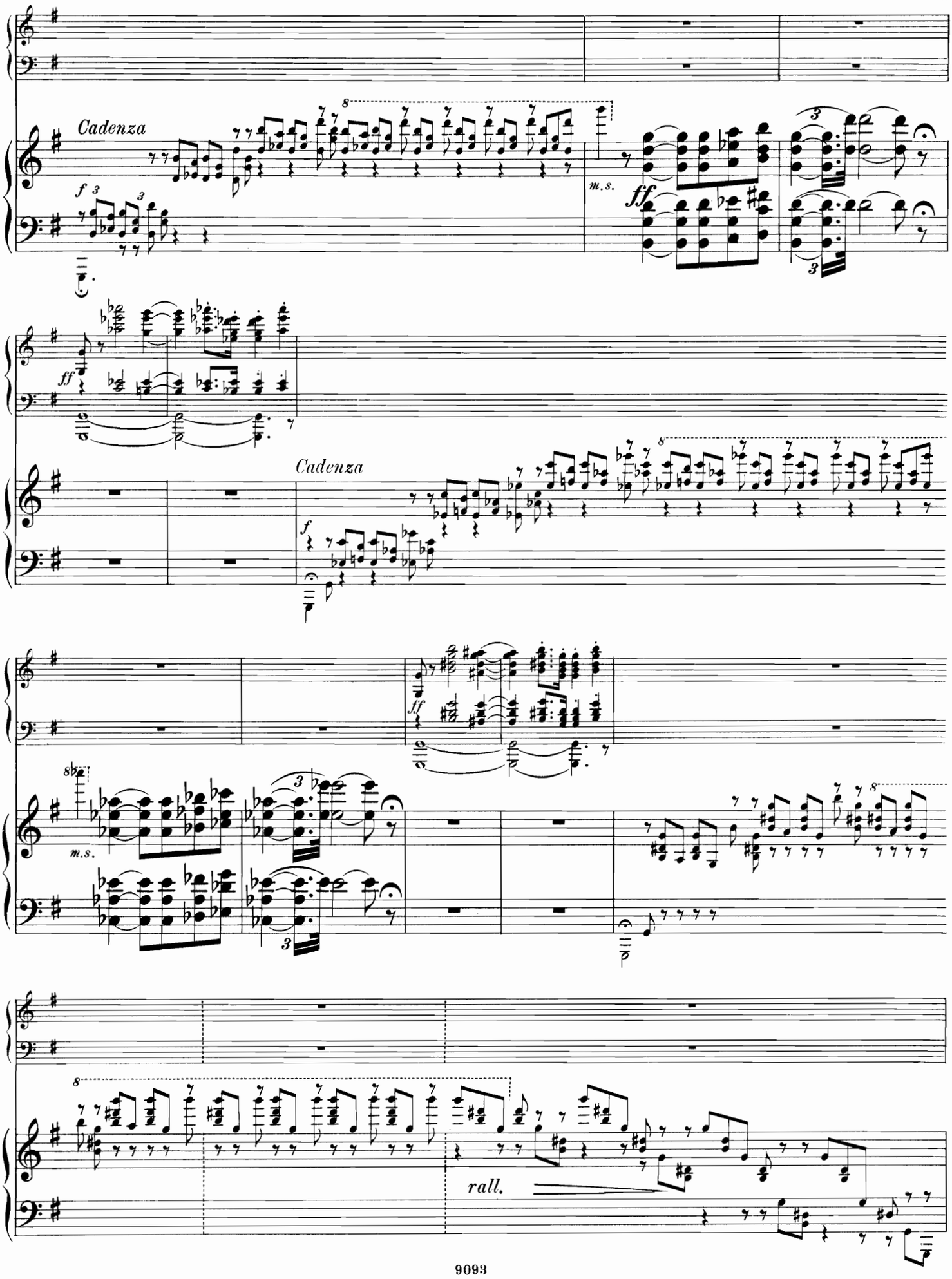
I *a tempo maestoso*

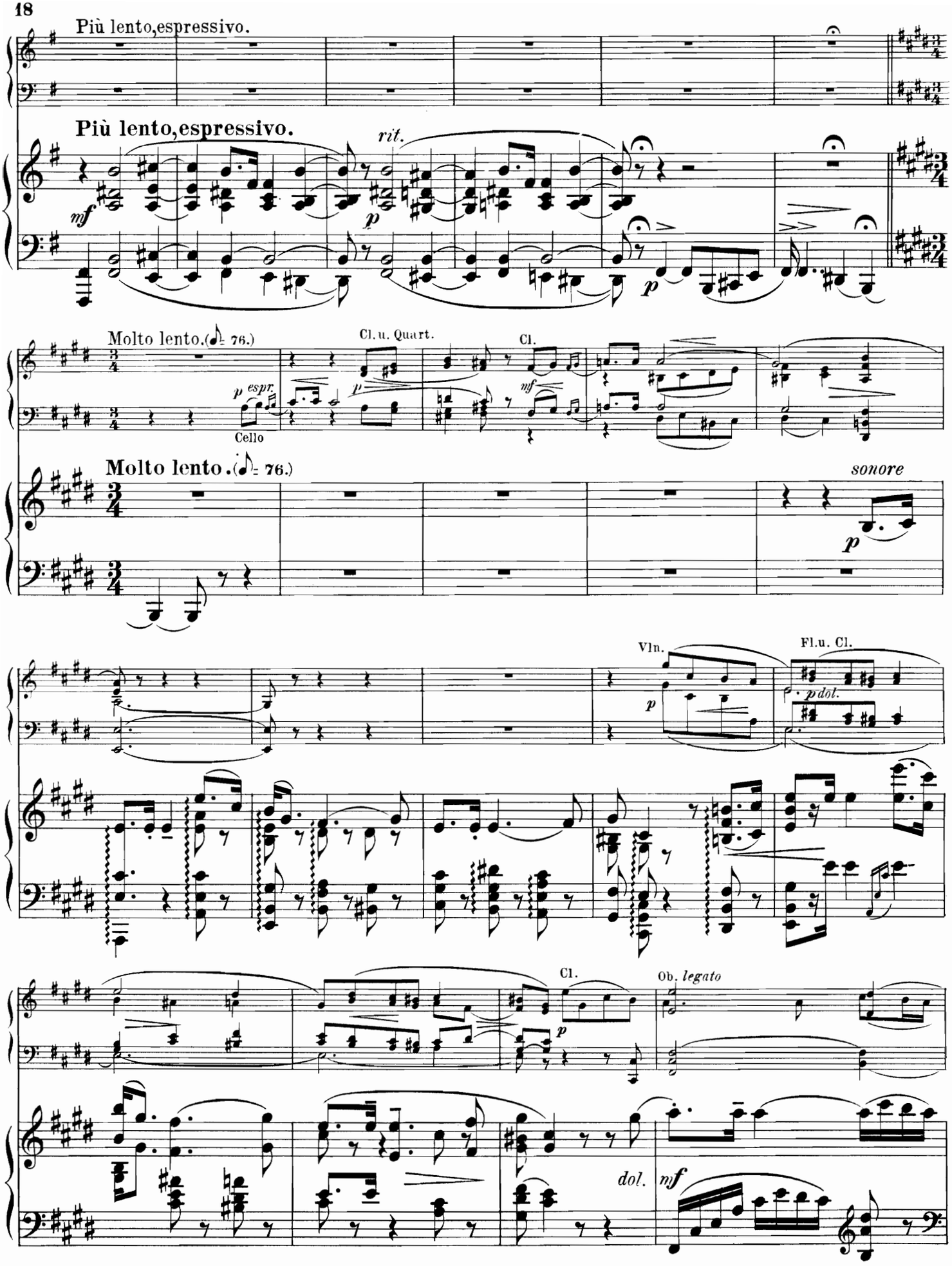
*ff*

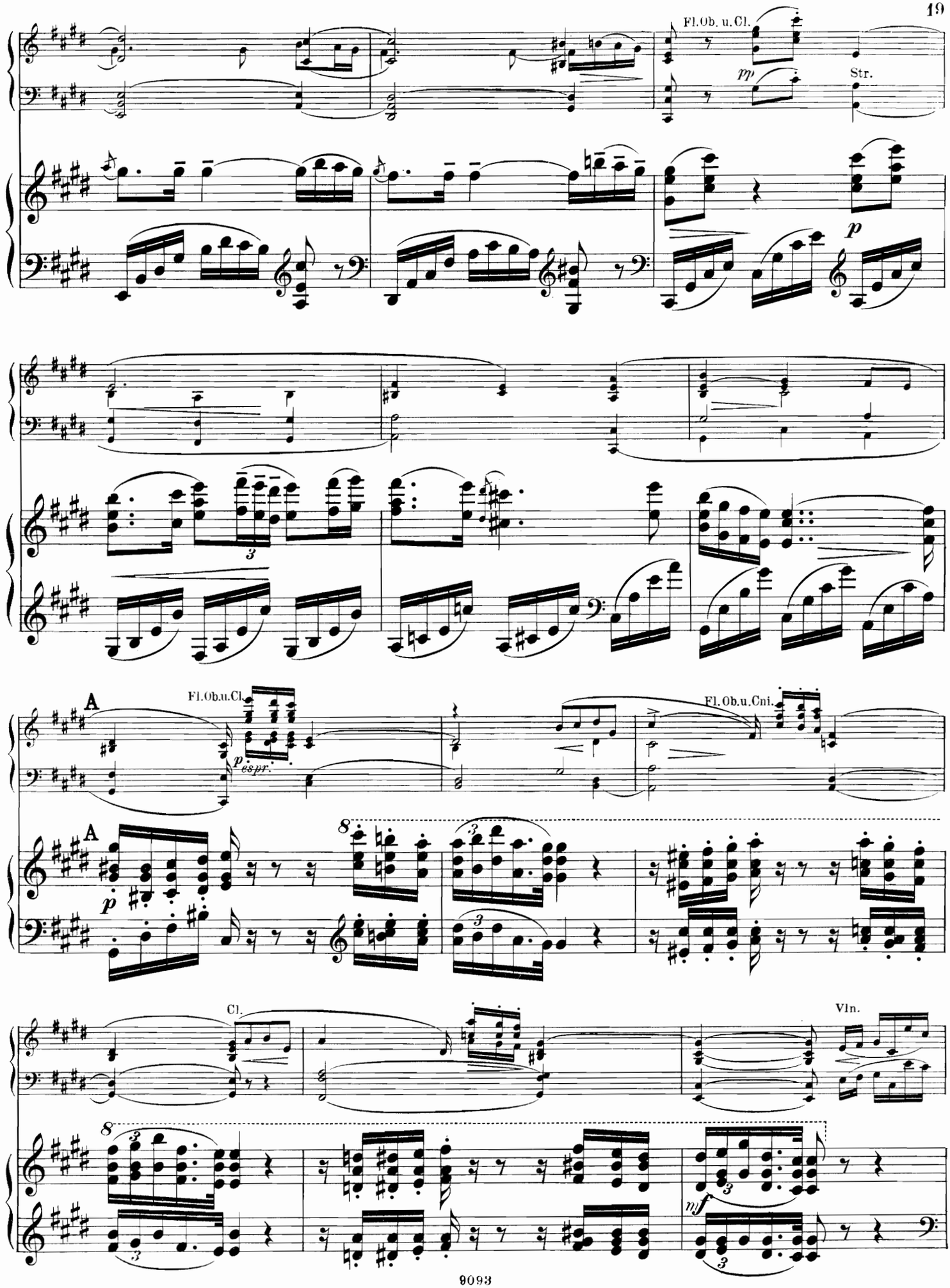
*con*

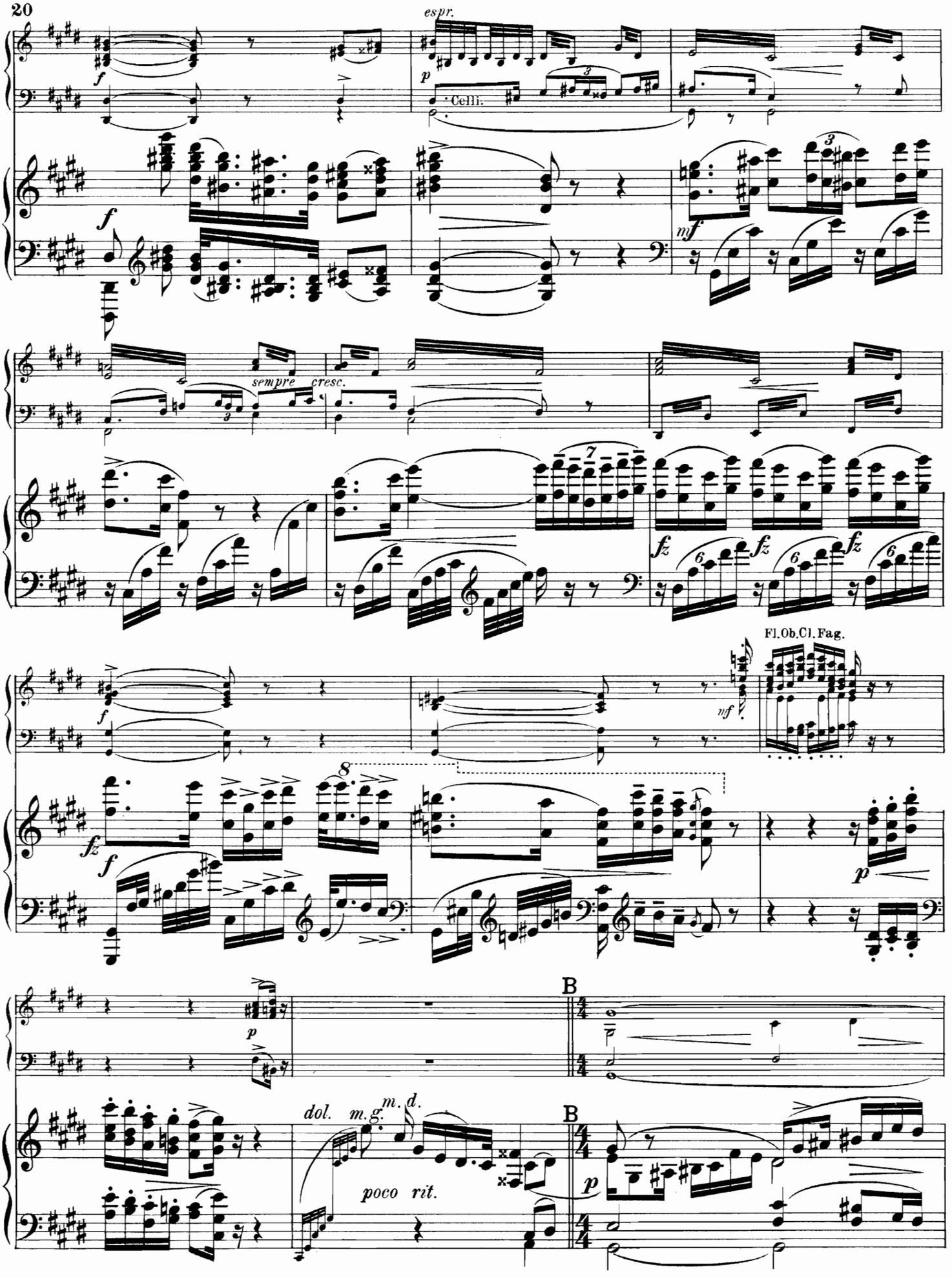
*marc. sempre*

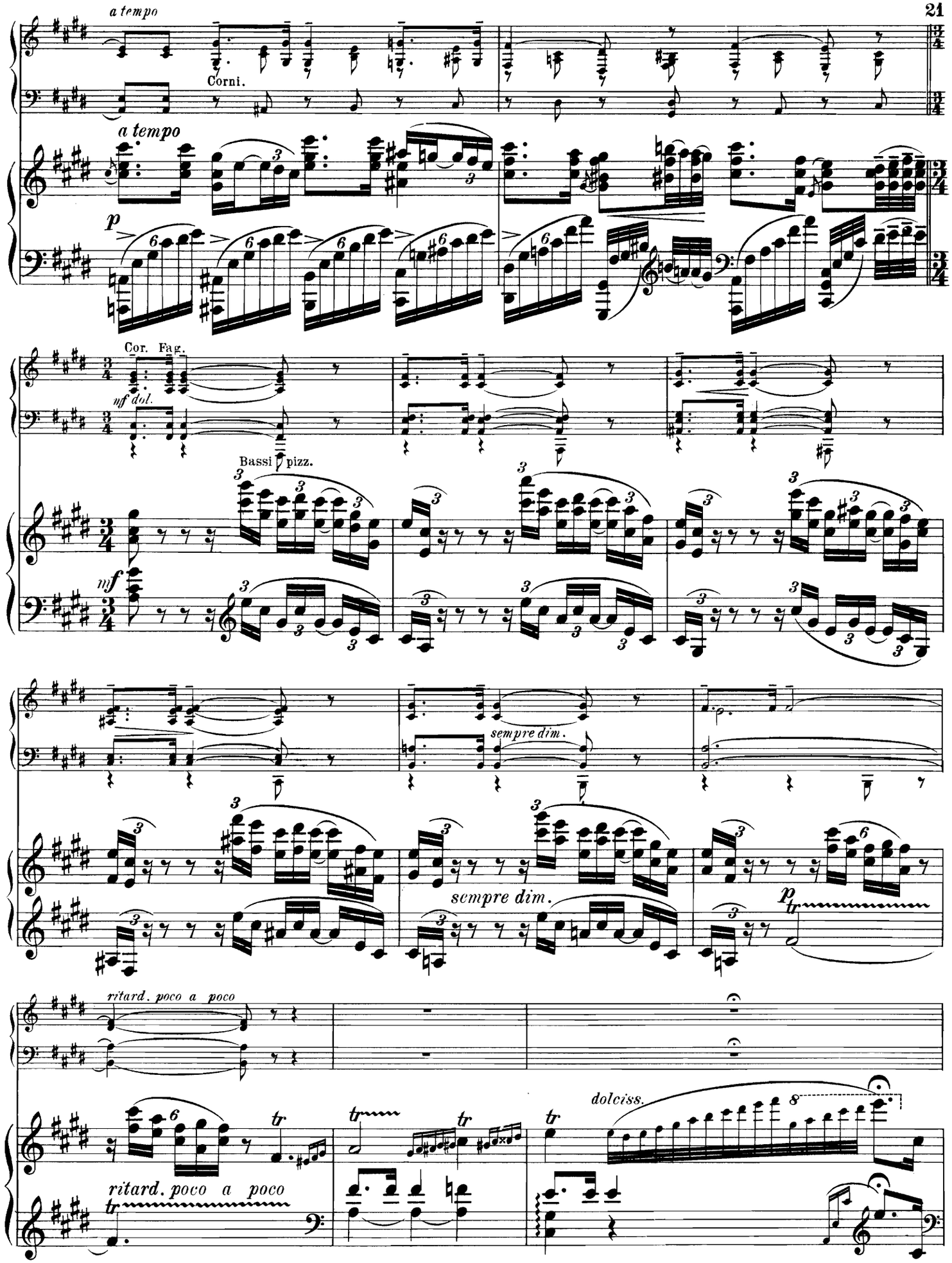

Maestoso. ♩= 108
TUTTI.
K
Maestoso. ♩= 108.

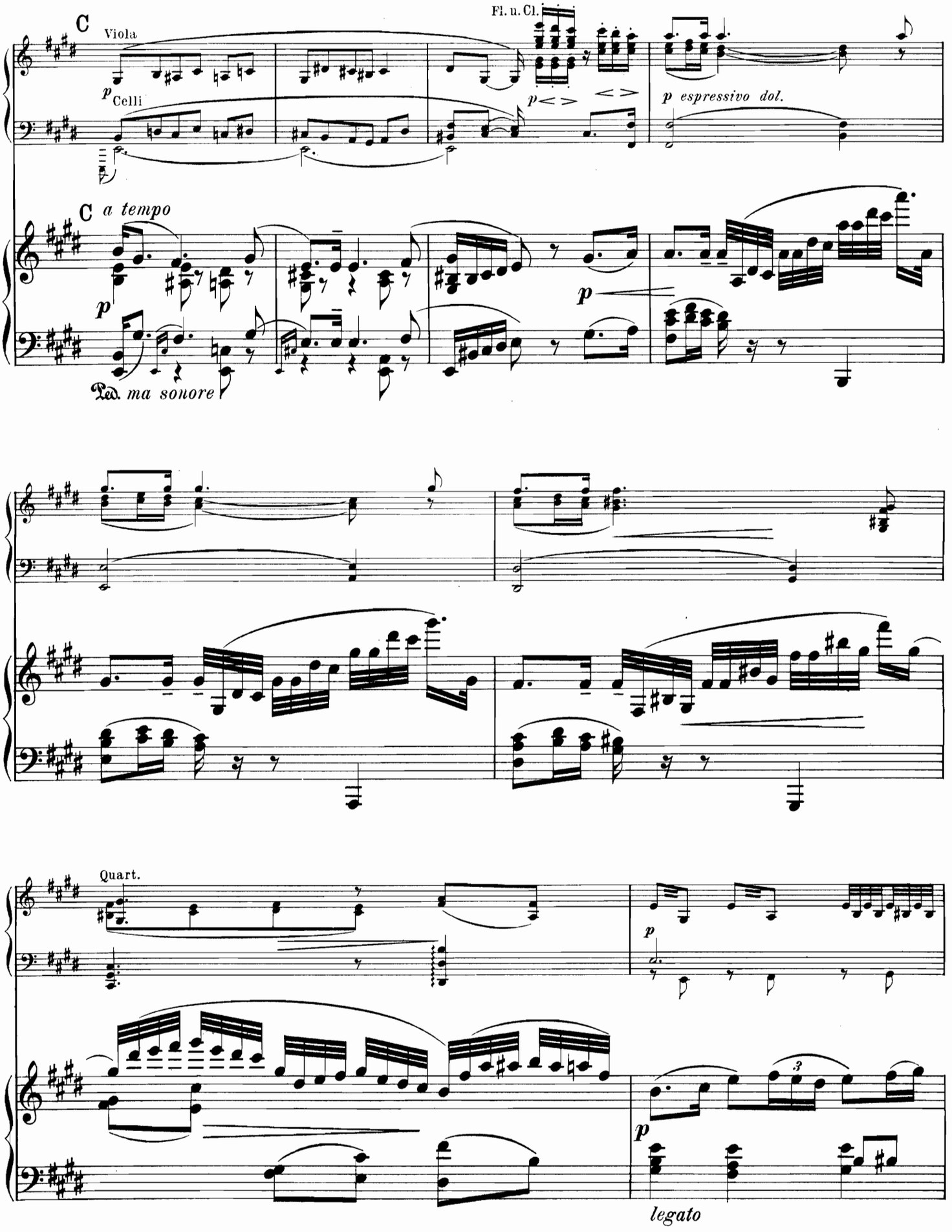

Cadenza
f
m.s.
ff
ff
Cadenza
f
ff
m.s.
rall.

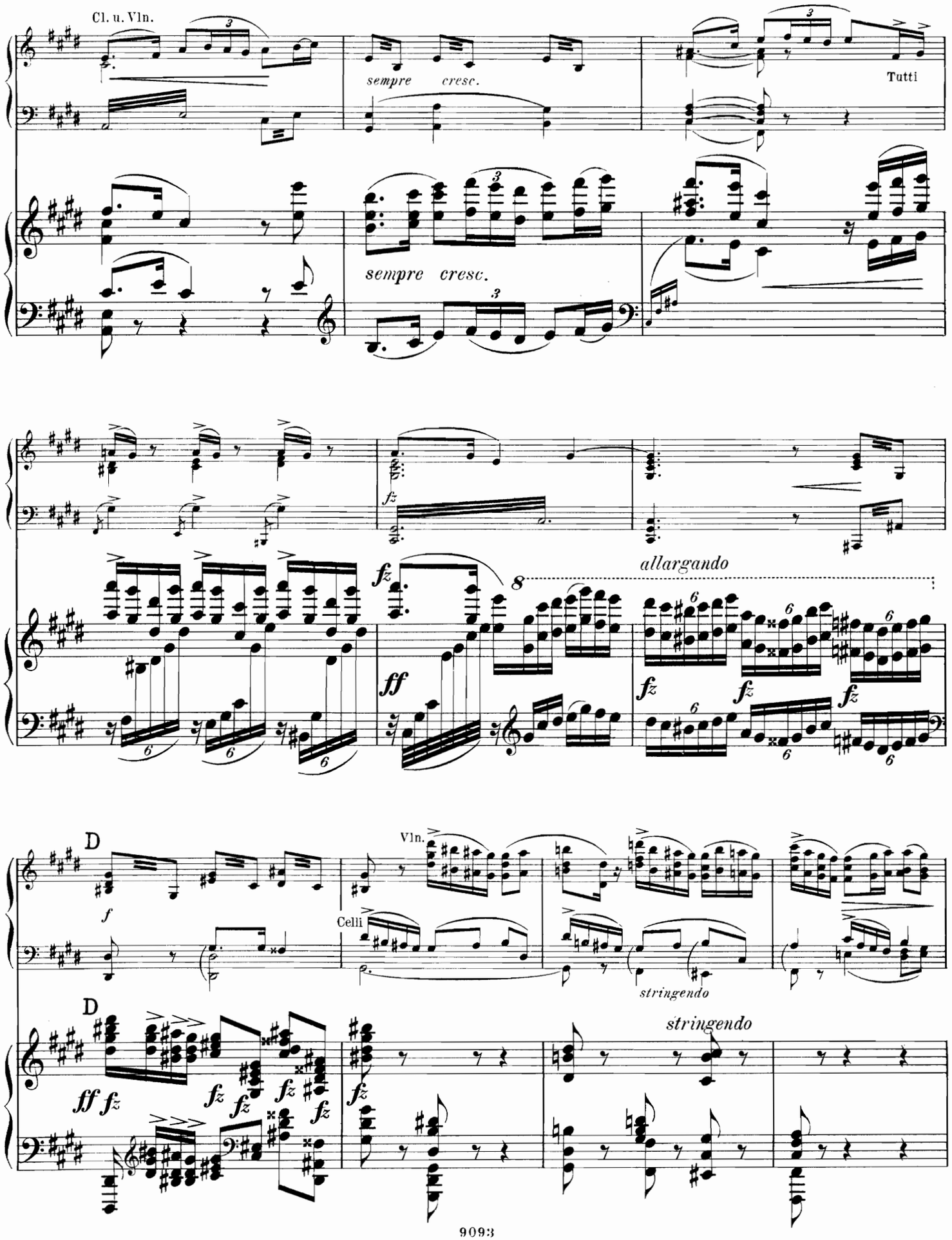

Più lento,espressivo.
Più lento,espressivo.
rit.
mf
p
p
Molto lento.(♩= 76.)
Cl. u. Quart.
Cl.
p espr.
p
mf
Cello
Molto lento.(♩= 76.)
sonore
p
Vln.
Fl. u. Cl.
p
p dol.
Cl.
Ob. legato
p
dol.
mf

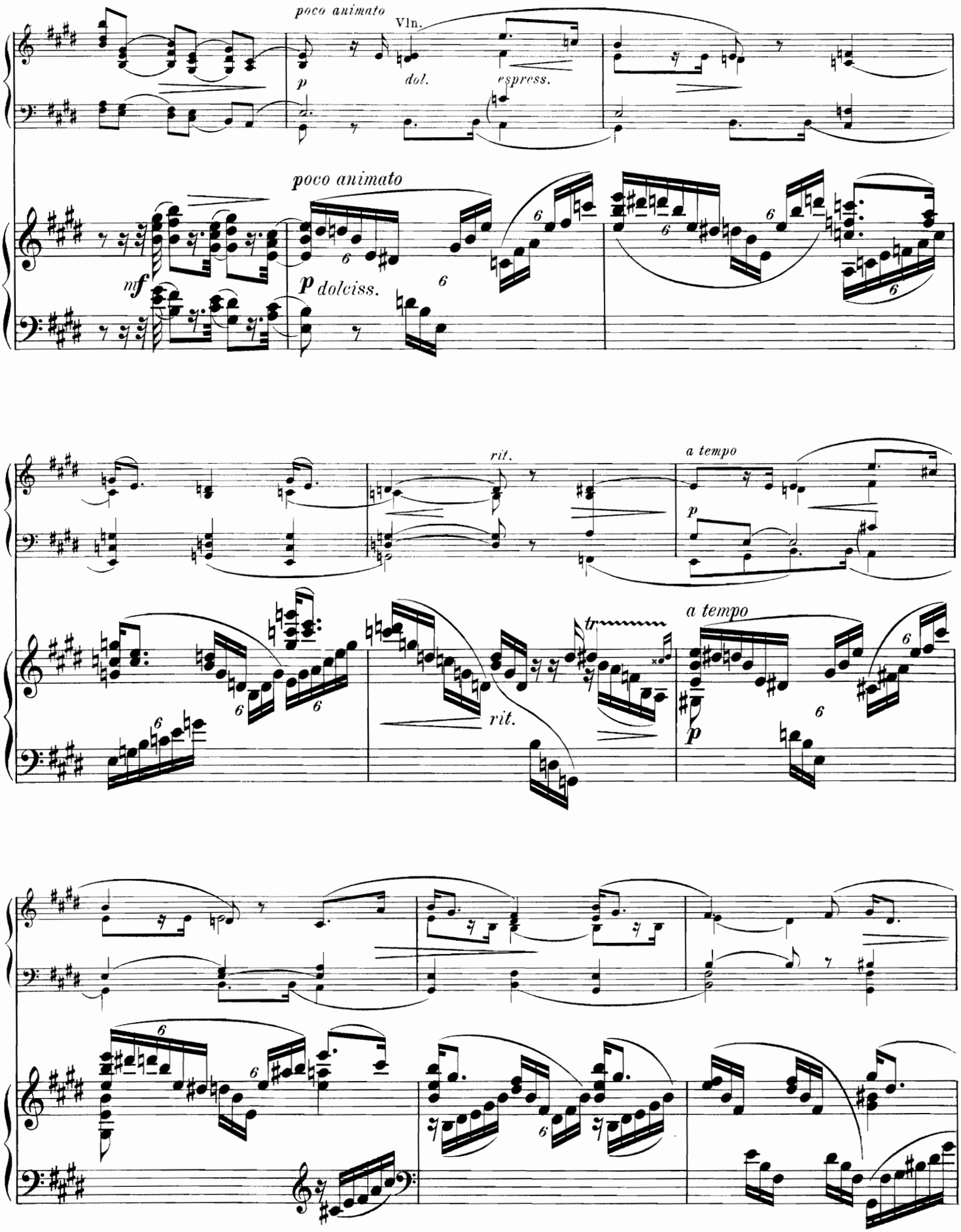

Fl.Ob. u.Cl.
mp
Str.
p
A
Fl.Ob.u.Cl.
p espr.
Fl.Ob.u.Cni.
A
p
8
3
Cl.
Vln.
8
3
mf

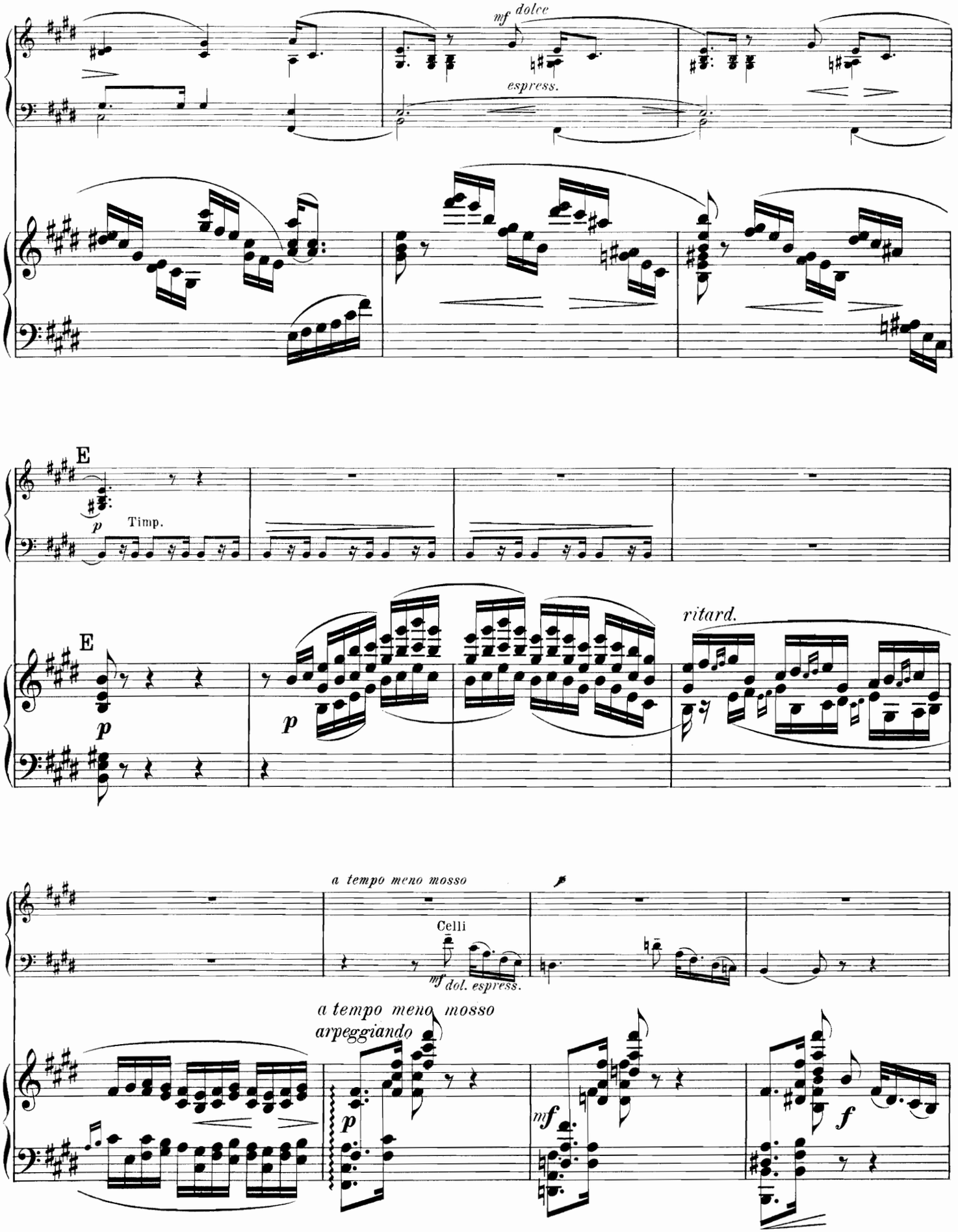

espr.
Celli.
sempre cresc.
Fl.Ob.Cl.Fag.
dol. m.g. m. d.
poco rit.
B
B

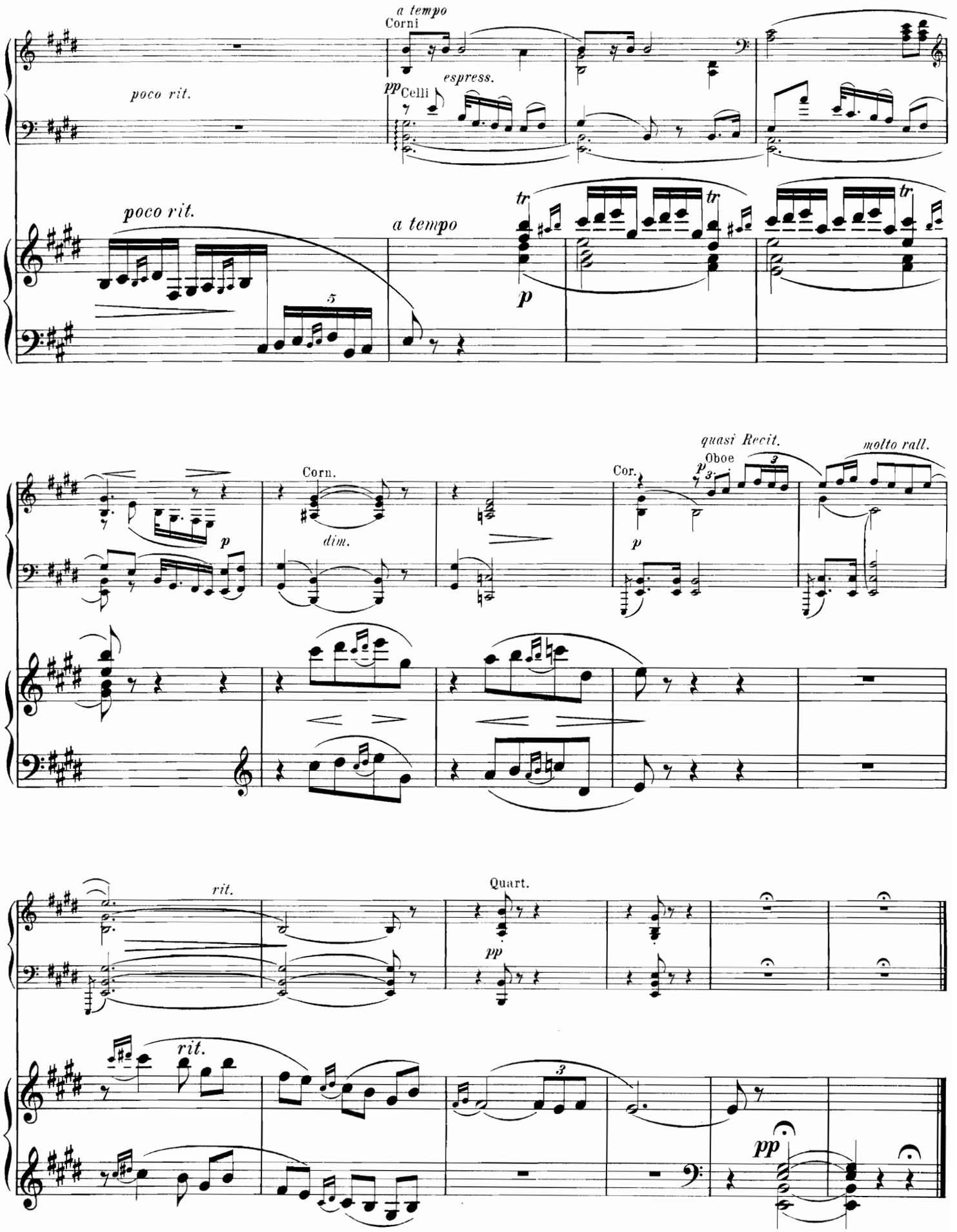

a tempo
Corni.
a tempo
p
Cor. Fag.
mf dol.
Bassi pizz.
mf
sempre dim.
sempre dim.
p
ritard. poco a poco
dolciss.
ritard. poco a poco

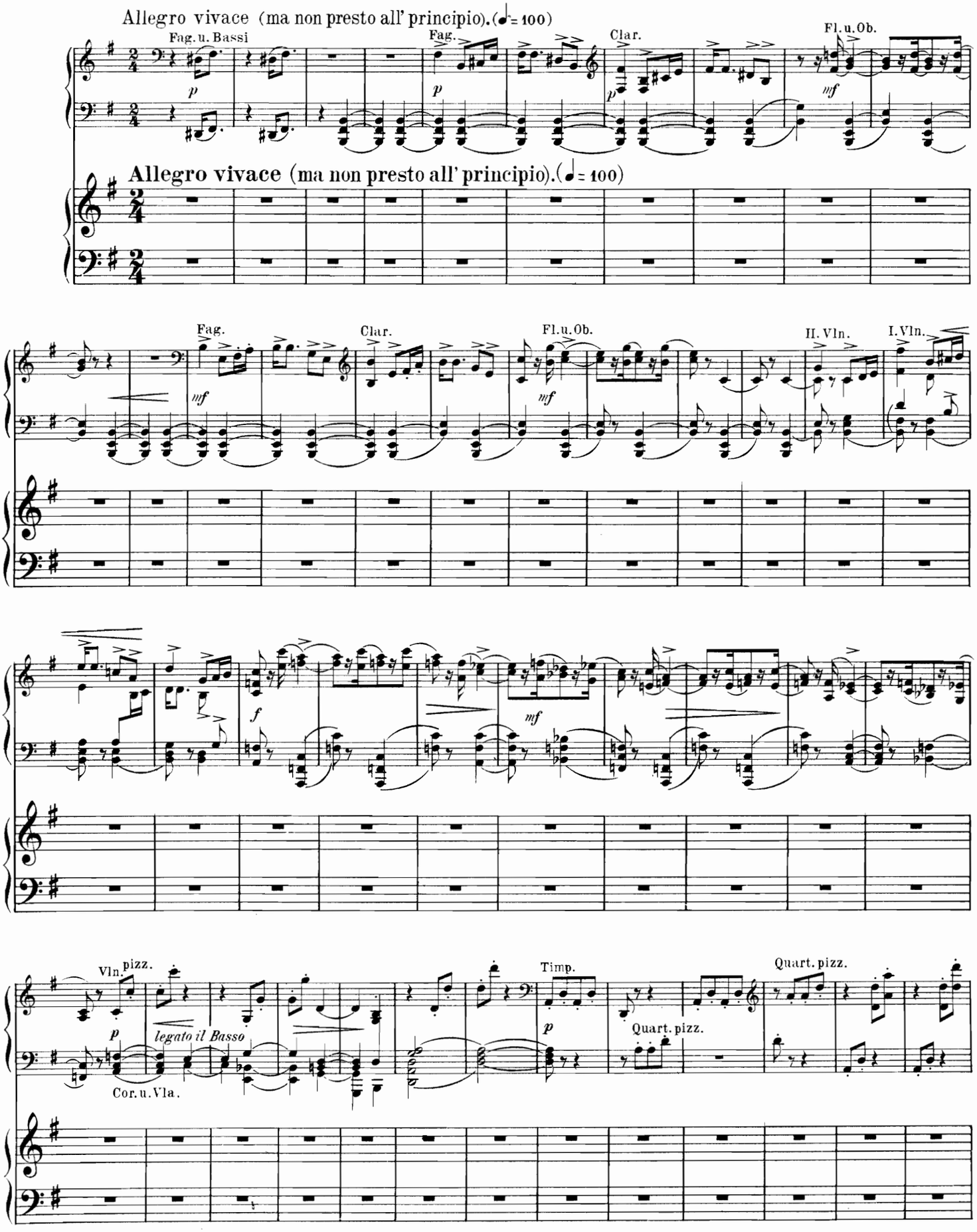

C
Viola
Fl. u. Cl.
p
Celli
p espressivo dol.
C a tempo
p
Ped. ma sonore
Quart.
legato

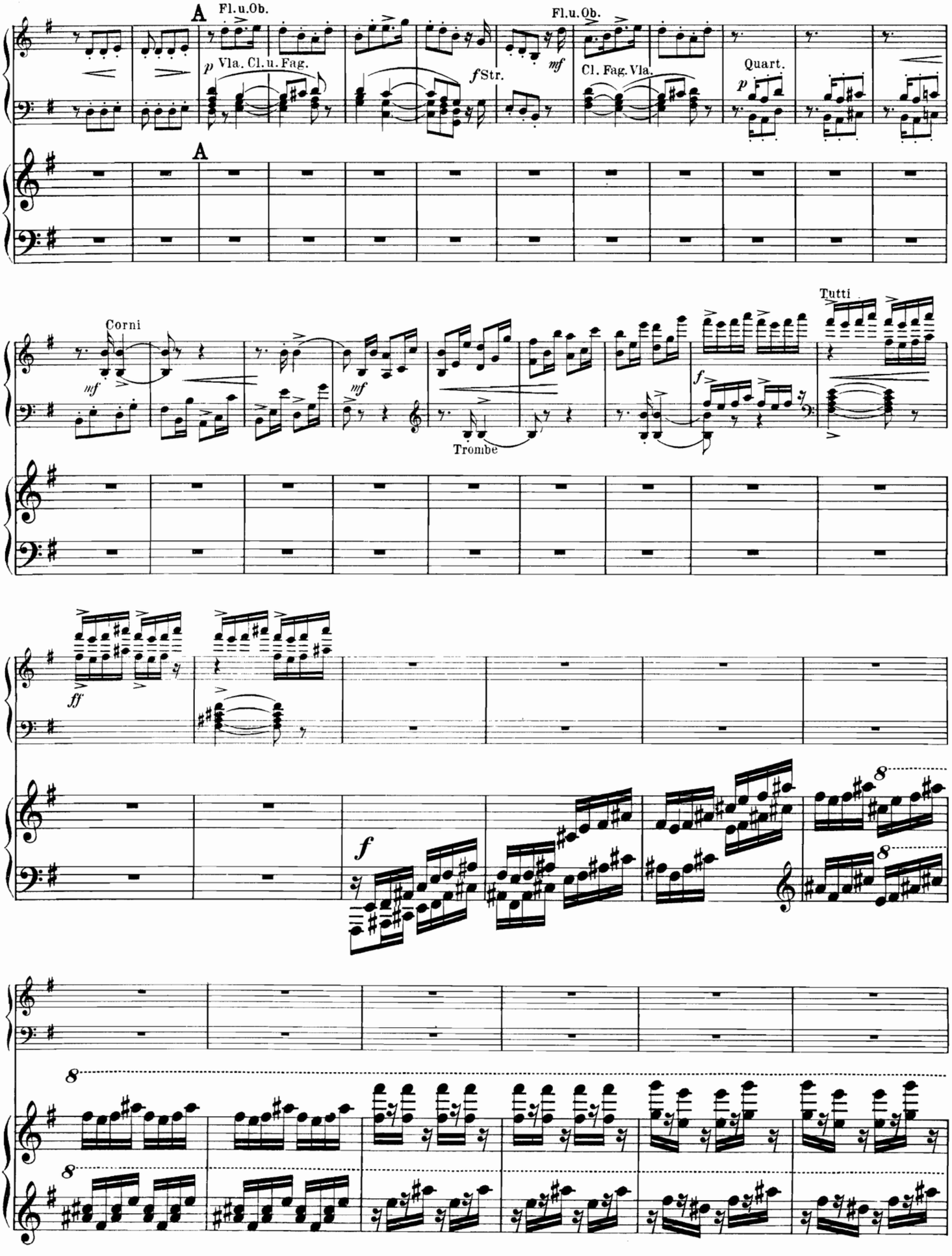

Cl. u. Vln.
sempre cresc.
Tutti
sempre cresc.
fz
allargando
ff
fz
fz
fz
D
f
Vln.
Celli
stringendo
D
ff fz
fz
fz
fz
fz
fz
stringendo

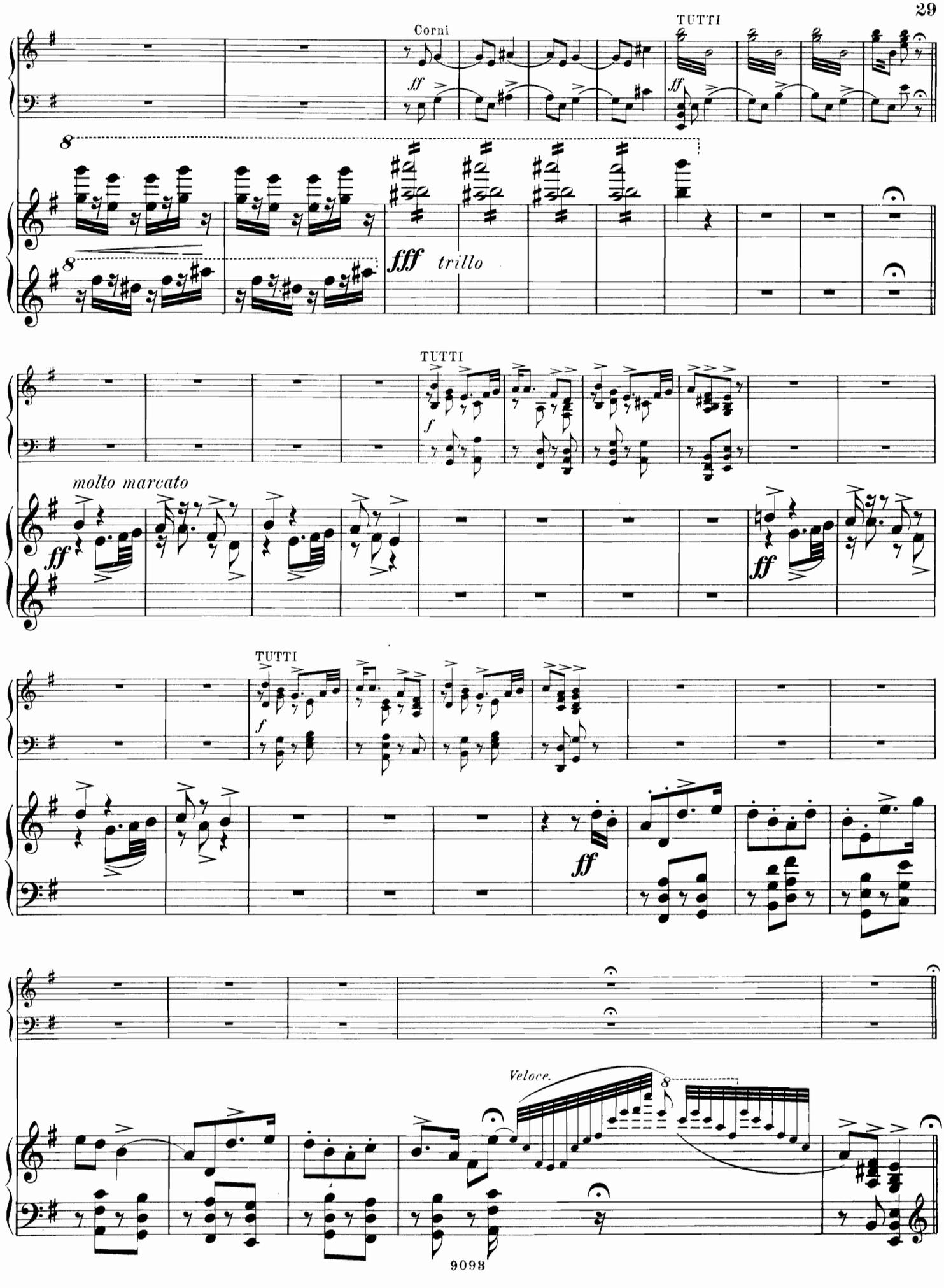

poco animato
Vln.
p
dol.
espress.
poco animato
mf
p dolciss.
rit.
a tempo
p
tr
rit.
a tempo
p

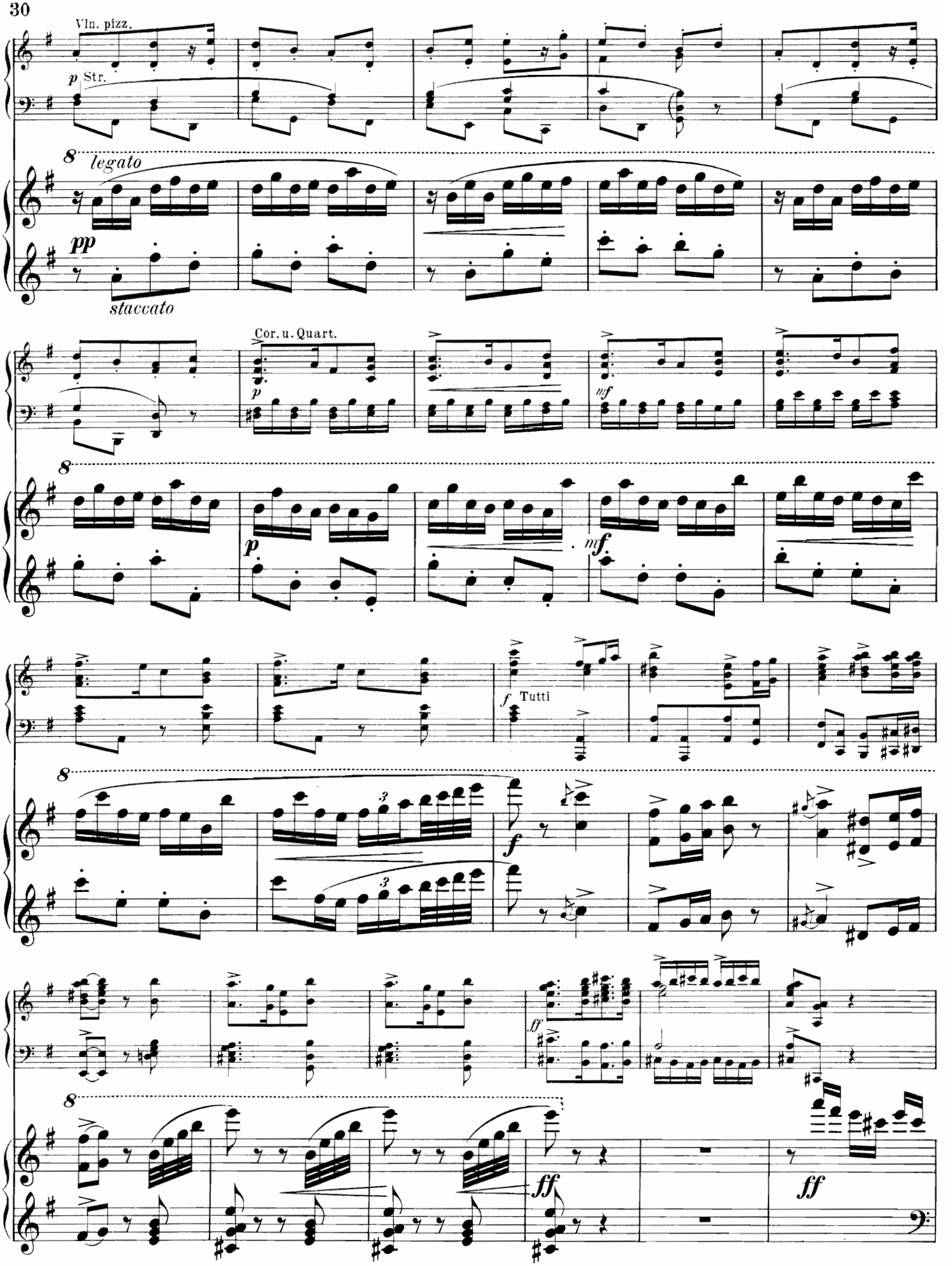

mf dolce
espress.
E
p
Timp.
E
p
p
ritard.
a tempo meno mosso
Celli
mf dol. espress.
a tempo meno mosso
arpeggiando
p
mf
f

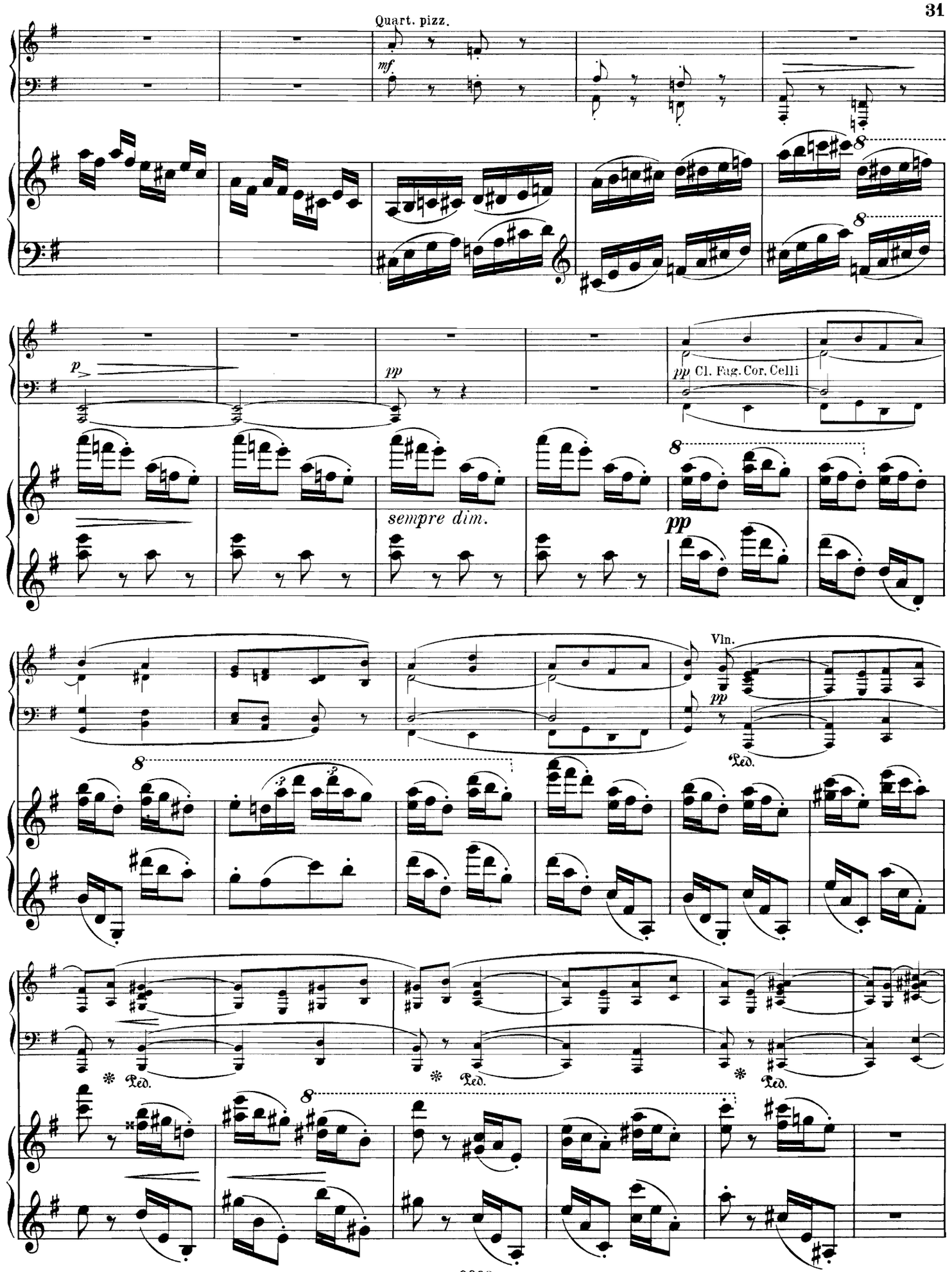

a tempo
Corni
poco rit.
pp
Celli
espress.
poco rit.
a tempo
tr
tr
tr
p
5
Corn.
dim.
p
quasi Recit.
Oboe
Cor.
p
molto rall.
rit.
Quart.
pp
rit.
3
pp

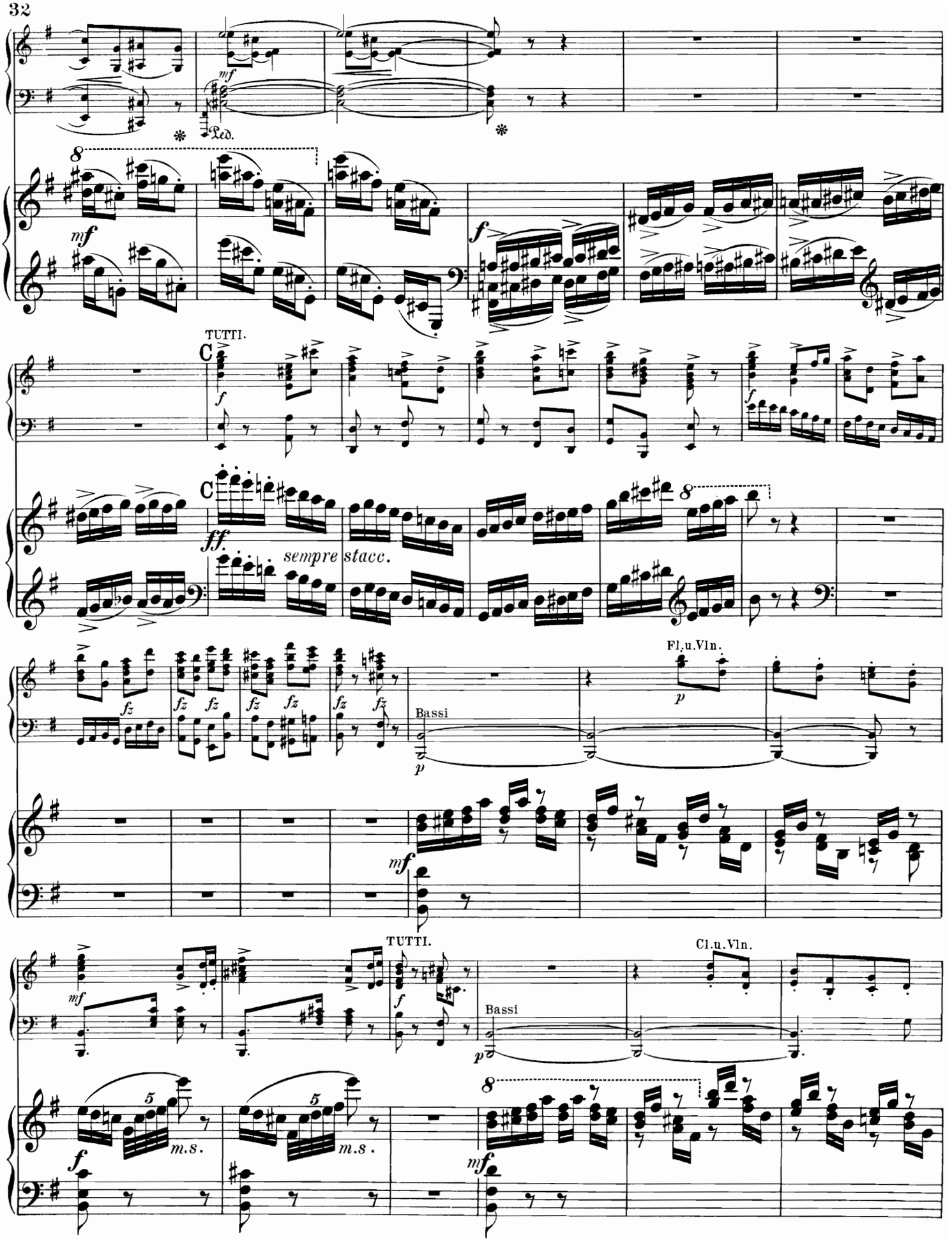

Allegro vivace (ma non presto all' principio). (♩= 100)
Fag. u. Bassi
Fag.
Clar.
Fl. u. Ob.
Allegro vivace (ma non presto all' principio). (♩= 100)
Fag.
Clar.
Fl. u. Ob.
II. Vln.
I. Vln.
Vln. pizz.
legato il Basso
Cor. u. Vla.
Timp.
Quart. pizz.
Quart. pizz.

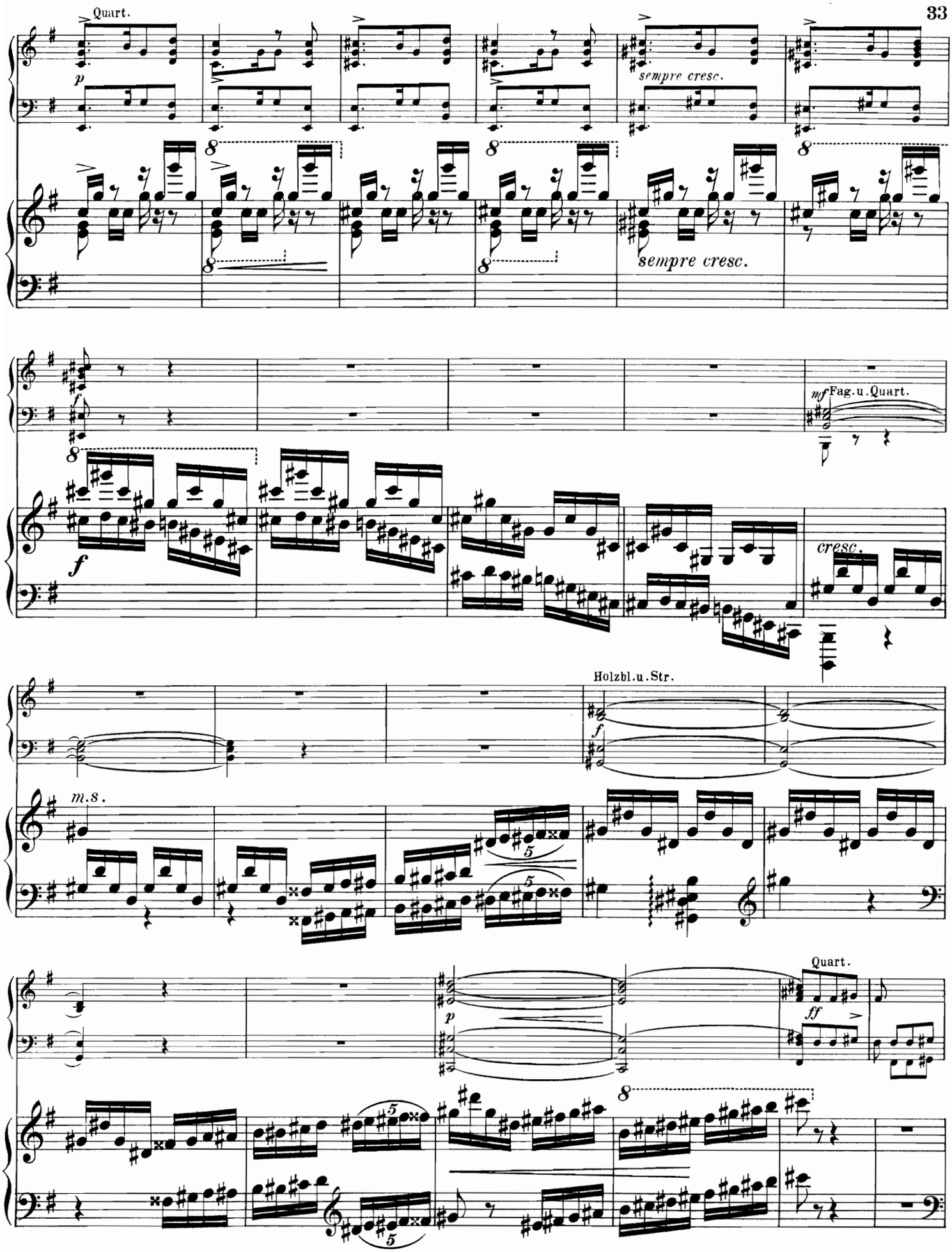

A
Fl.u.Ob.
p Vla. Cl.u.Fag.
f Str.
mf
Fl.u.Ob.
Cl. Fag. Vla.
Quart.
p
A
Corni
mf
mf
Trombe
f
Tutti
ff
f
8
8
8

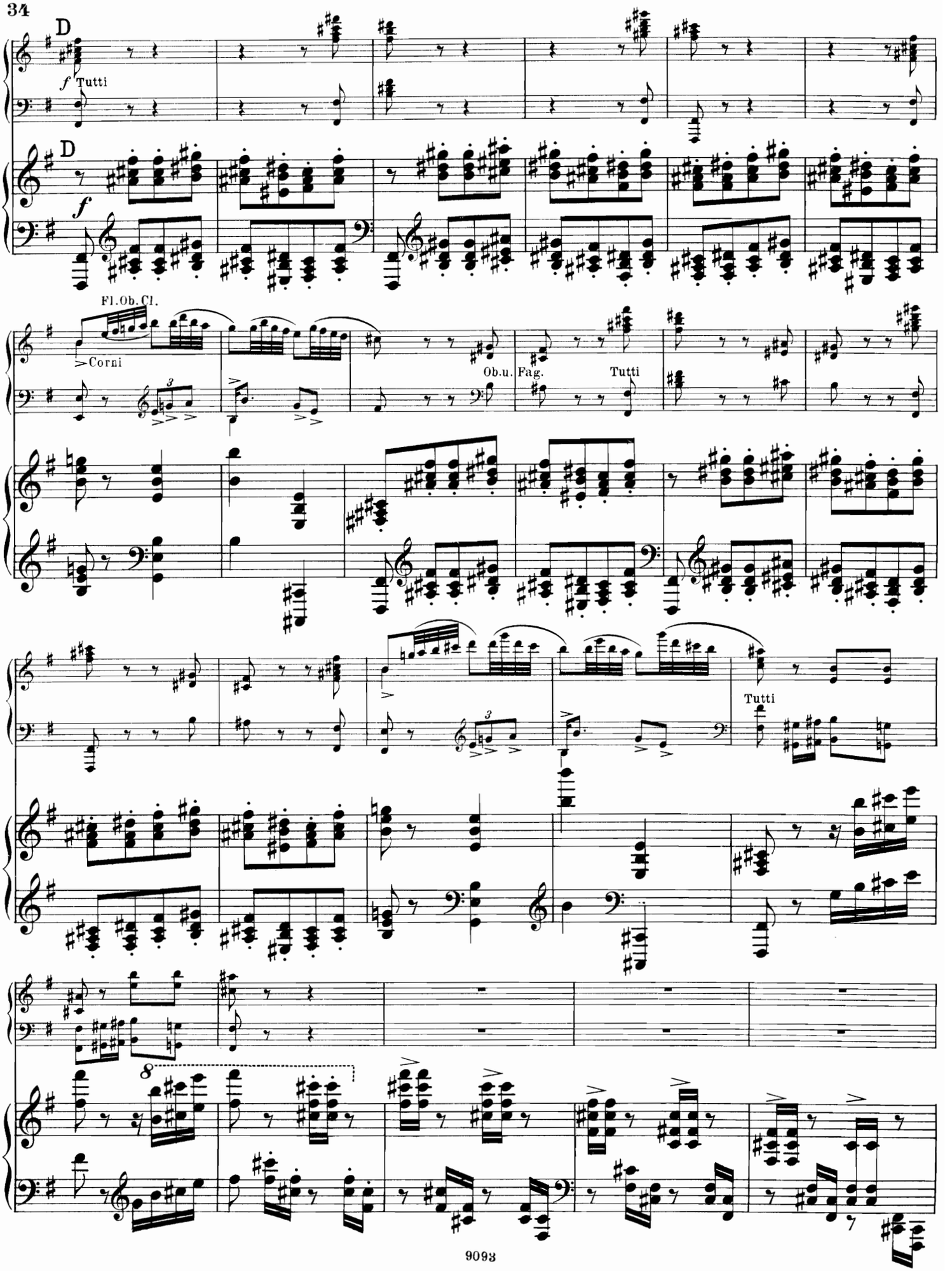

Corni
TUTTI
ff
fff trillo
TUTTI
molto marcato
TUTTI
Veloce.

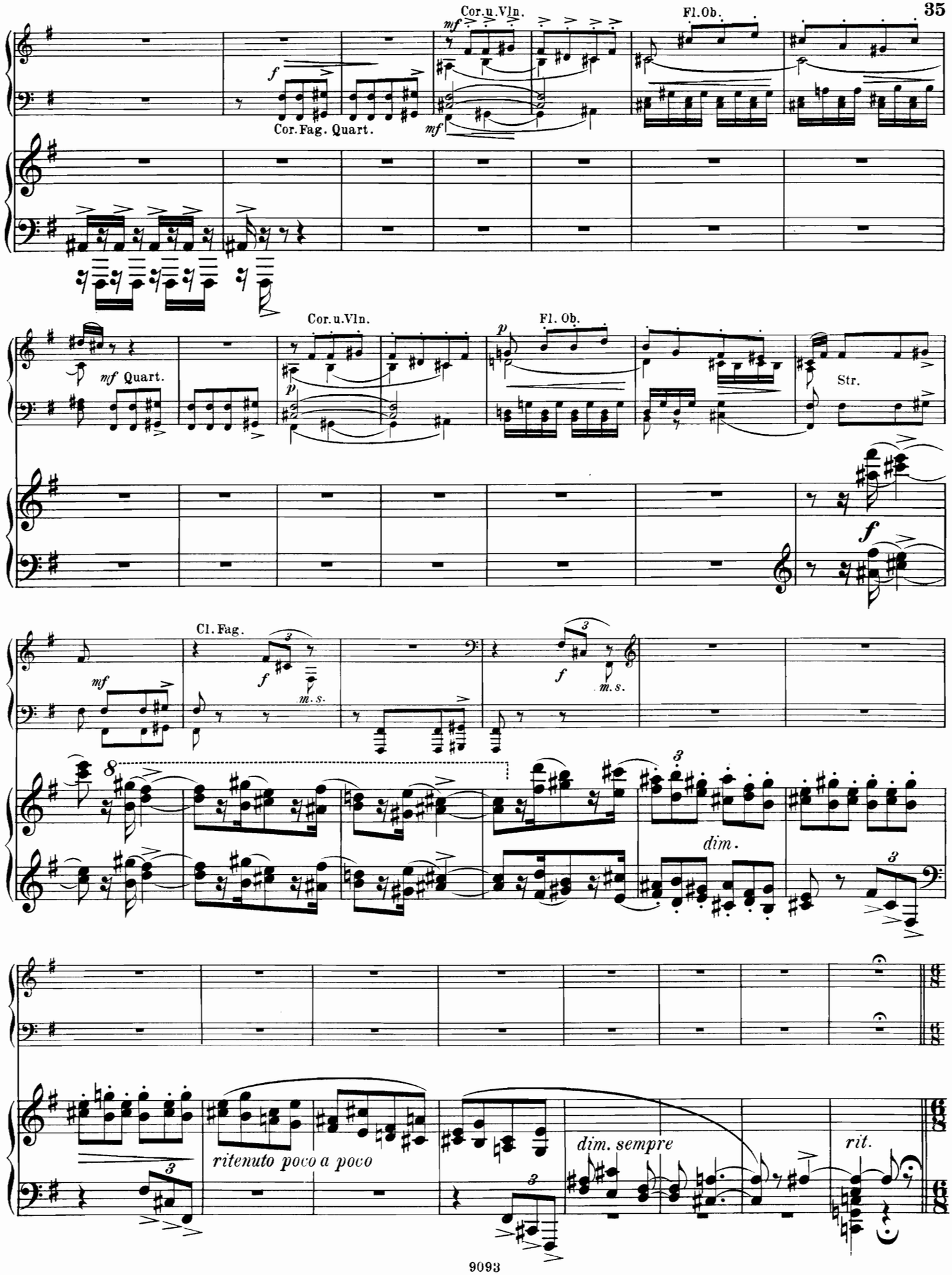

Vln. pizz.
p Str.
8
legato
pp
staccato
Cor. u. Quart.
p
mf
8
p
mf
f Tutti
8
f
ff
8
ff
ff

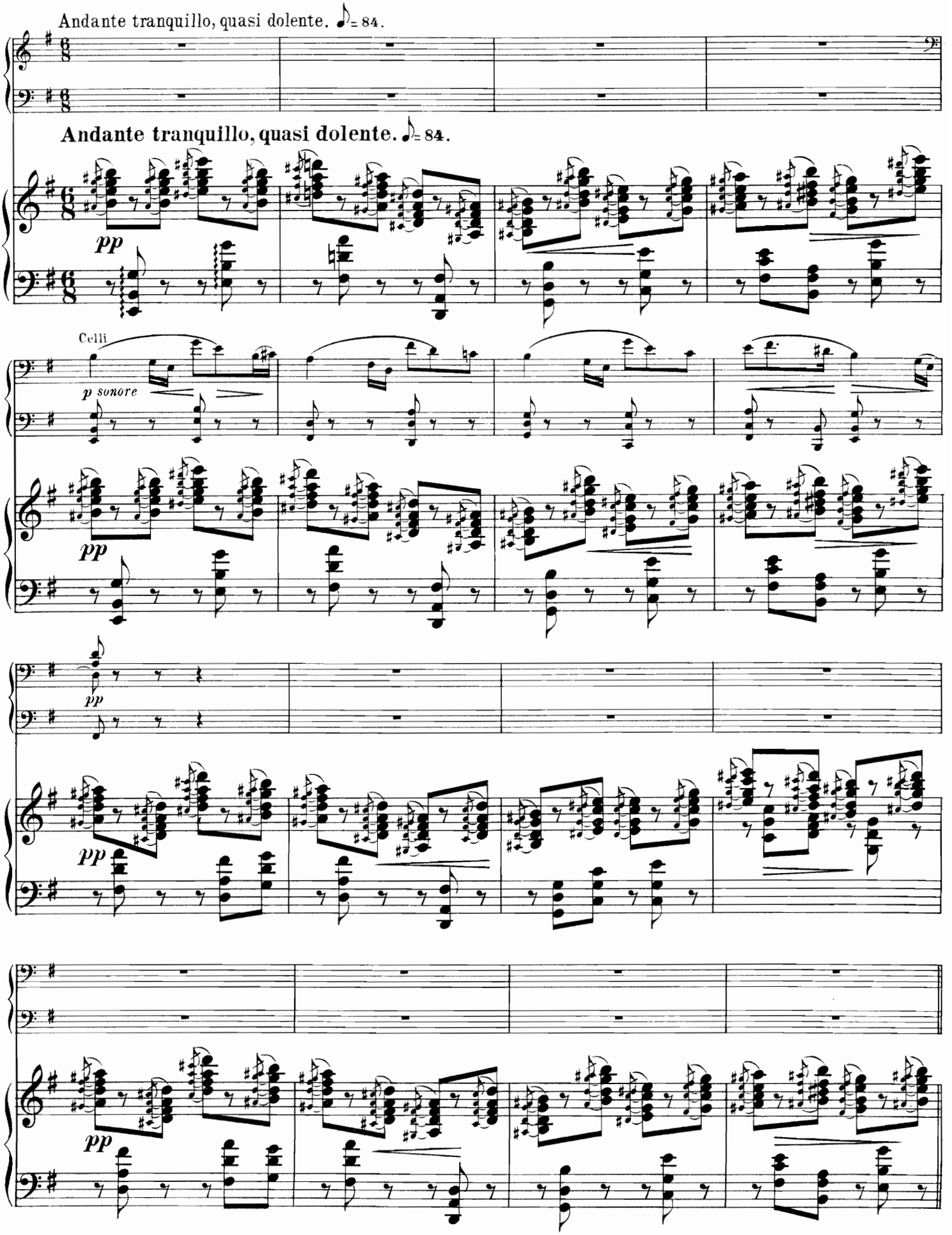

Quart. pizz.
mf
p
pp
pp Cl. Fag. Cor. Celli
sempre dim.
pp
Vln.
pp
Ped.
Ped.
Ped.


mf
Led.
TUTTI.
C
f
ff.
sempre stacc.
fz
Bassi
p
Fl.u.Vln.
mf
TUTTI.
f
Cl.u.Vln.
m.s.


Quart.
sempre cresc.
sempre cresc.
mf Fag.u.Quart.
cresc.
Holzbl.u.Str.
m.s.
Quart.
ff


D
f Tutti
D
f
Fl.Ob.Cl.
Corni
Ob.u. Fag.
Tutti
Tutti
8


Cor.u.Vln.
Fl.Ob.
Cor.Fag. Quart.
Cor.u.Vln.
Fl. Ob.
Quart.
Str.
Cl. Fag.
m.s.
m.s.
dim.
ritenuto poco a poco
dim. sempre
rit.


Andante tranquillo, quasi dolente. ♪= 84.
Andante tranquillo, quasi dolente. ♪= 84.
pp
Celli
p sonore
pp
pp
pp
pp

Celli

*p sonore*

*pp*

*accel.*

*p*

*accel. poco a poco*

**E** Allegro.

Quart. Fl. Ob. Clar.

*mf*

*sempre accel. e cresc.*

Corni Fag.

*f*

Trombe

*ff*

**E Allegro.**

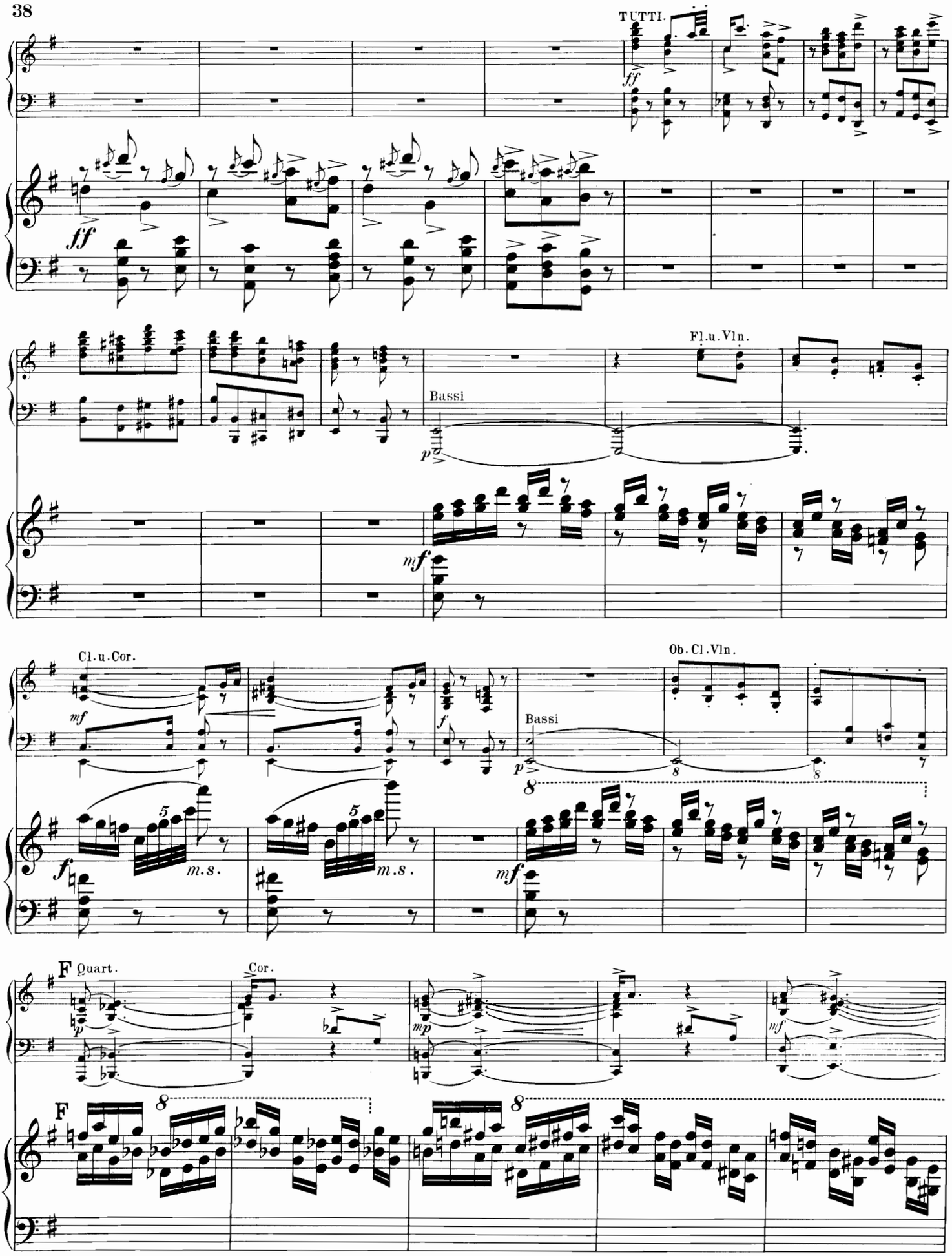
*sf*

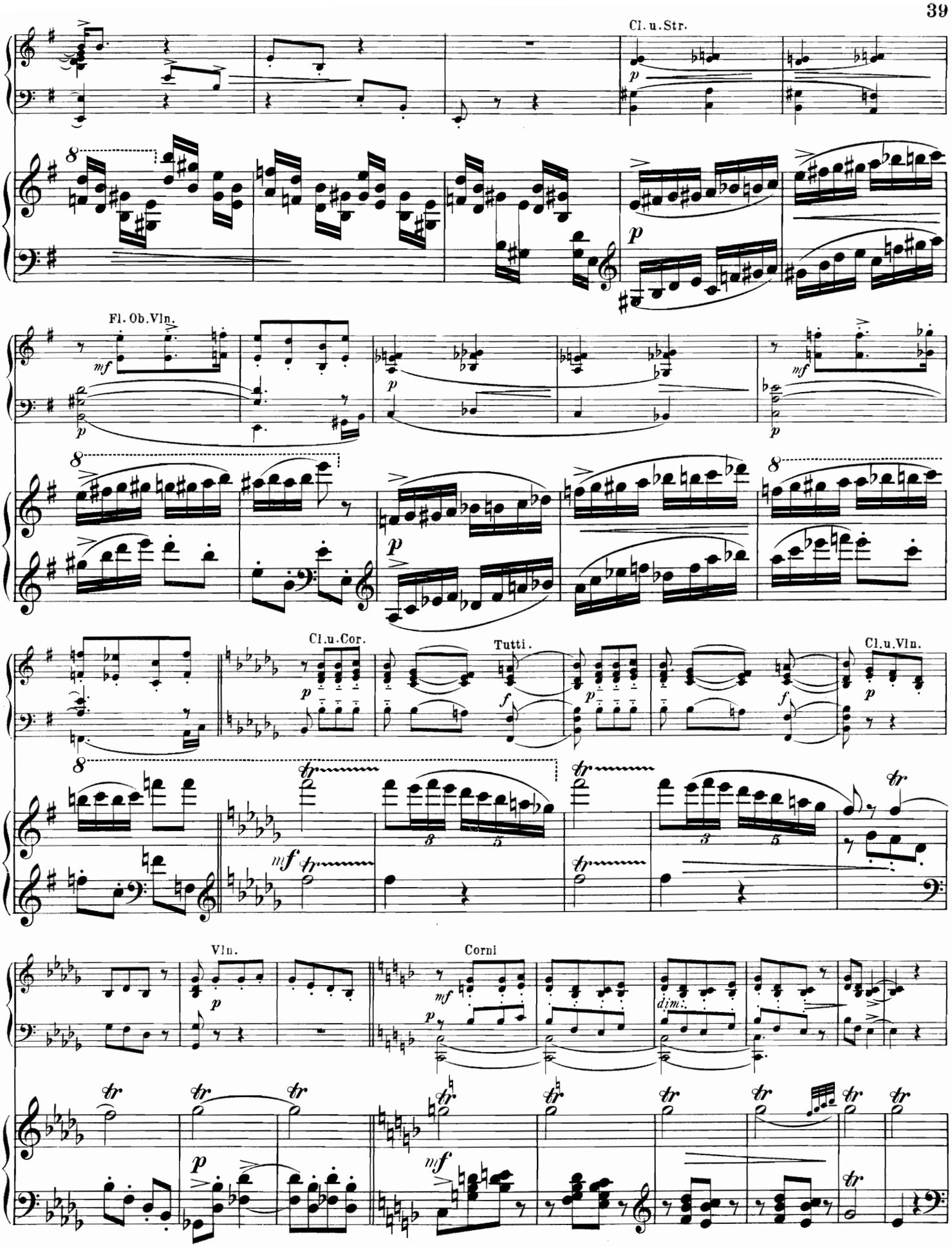
TUTTI.

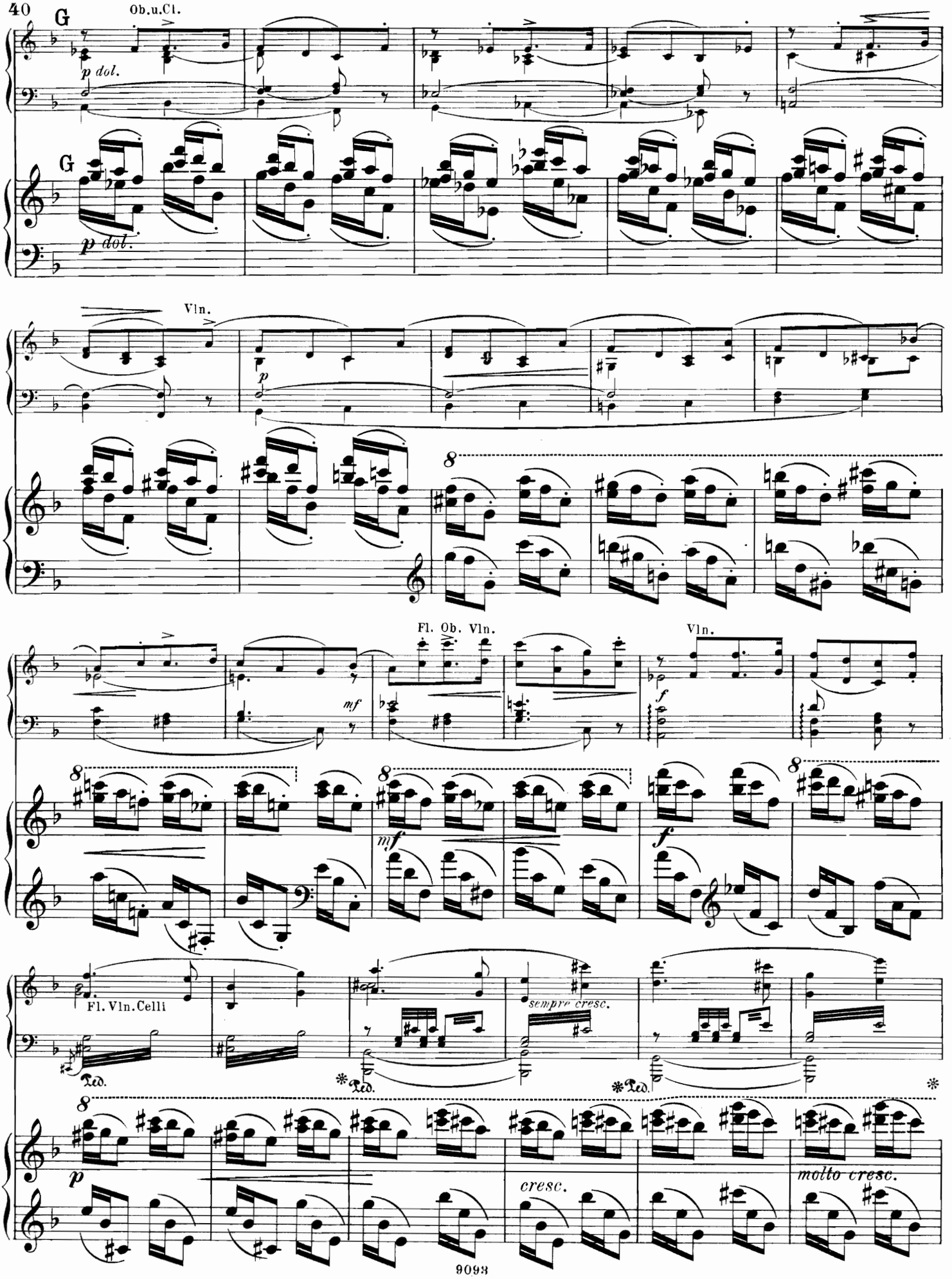
*f*

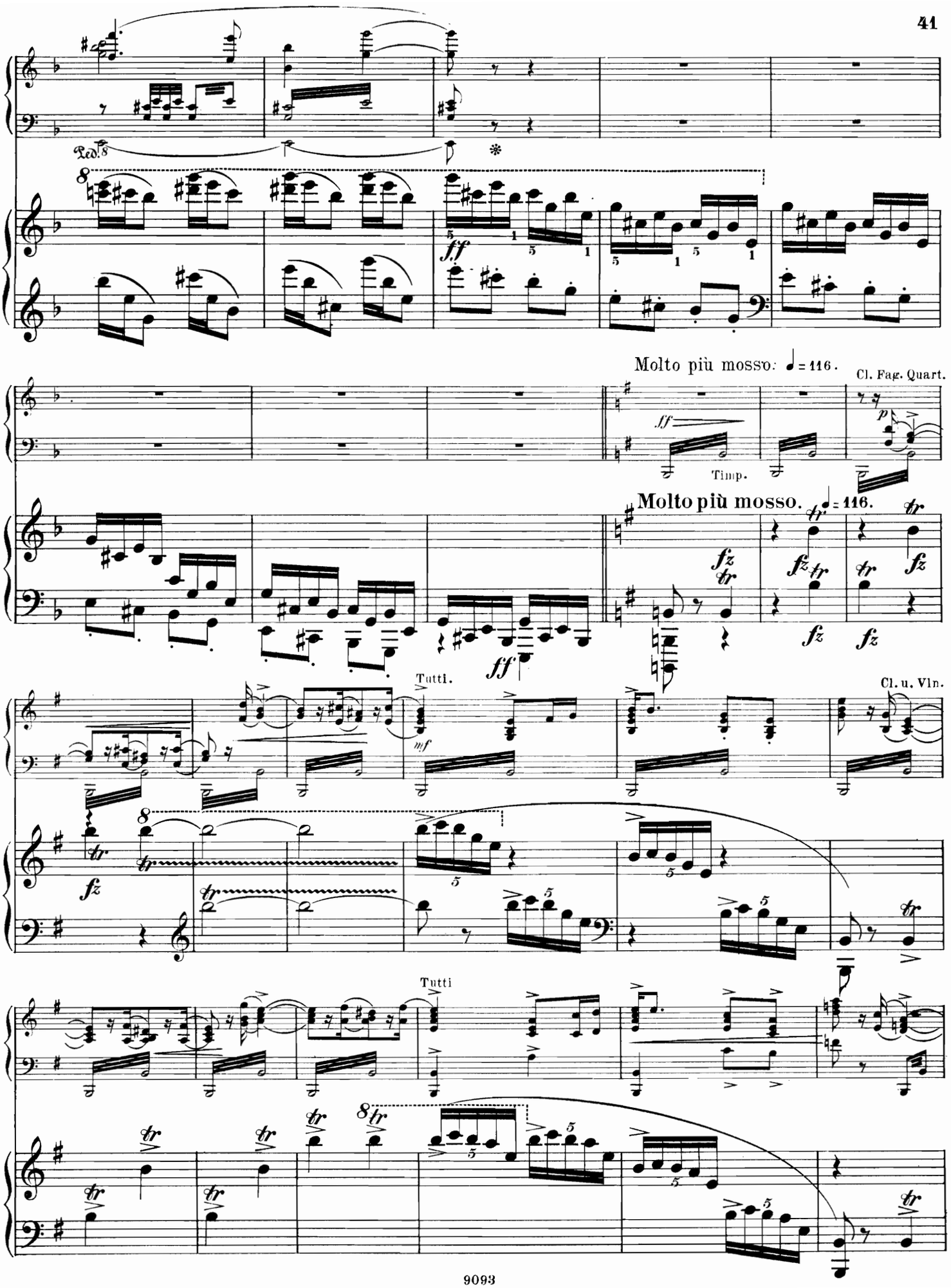
**Tempo I molto marcato.**

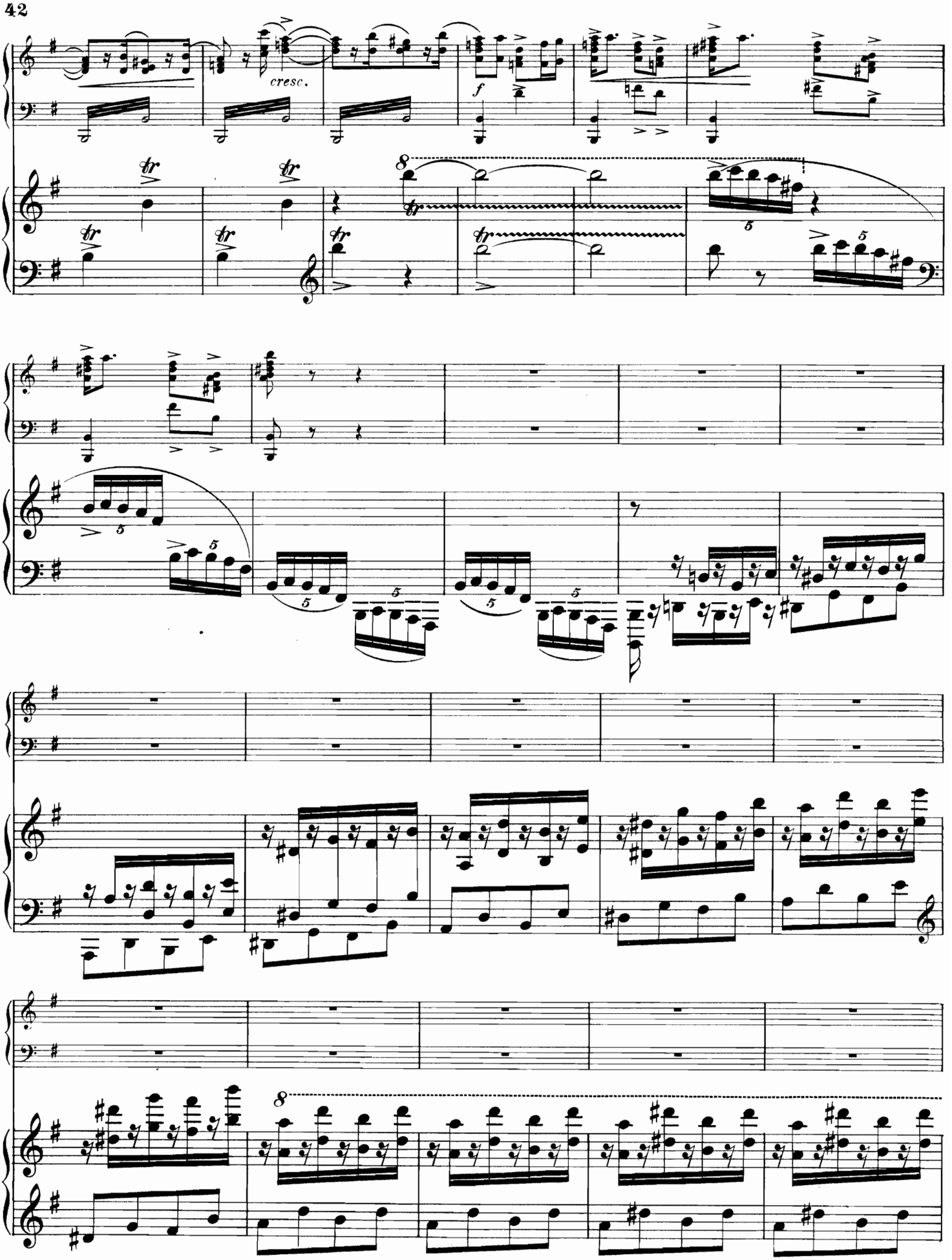
*ff*

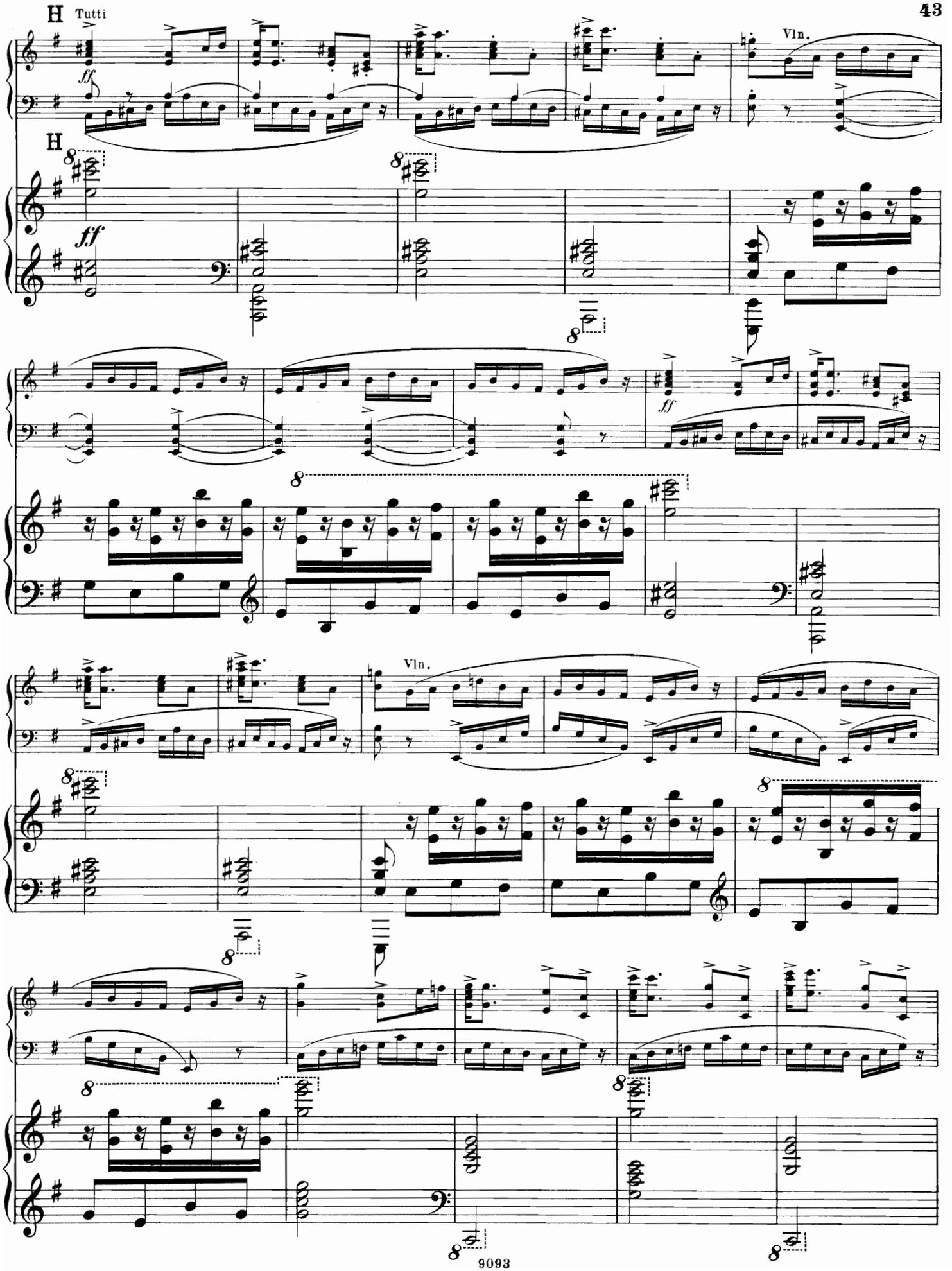

TUTTI.
ff
ff
Fl.u.Vln.
Bassi
p
mf
Cl.u.Cor.
mf
f
Ob.Cl.Vln.
Bassi
p
8
8
f
m.s.
m.s.
mf
F Quart.
Cor.
p
mp
mf
F
8
8

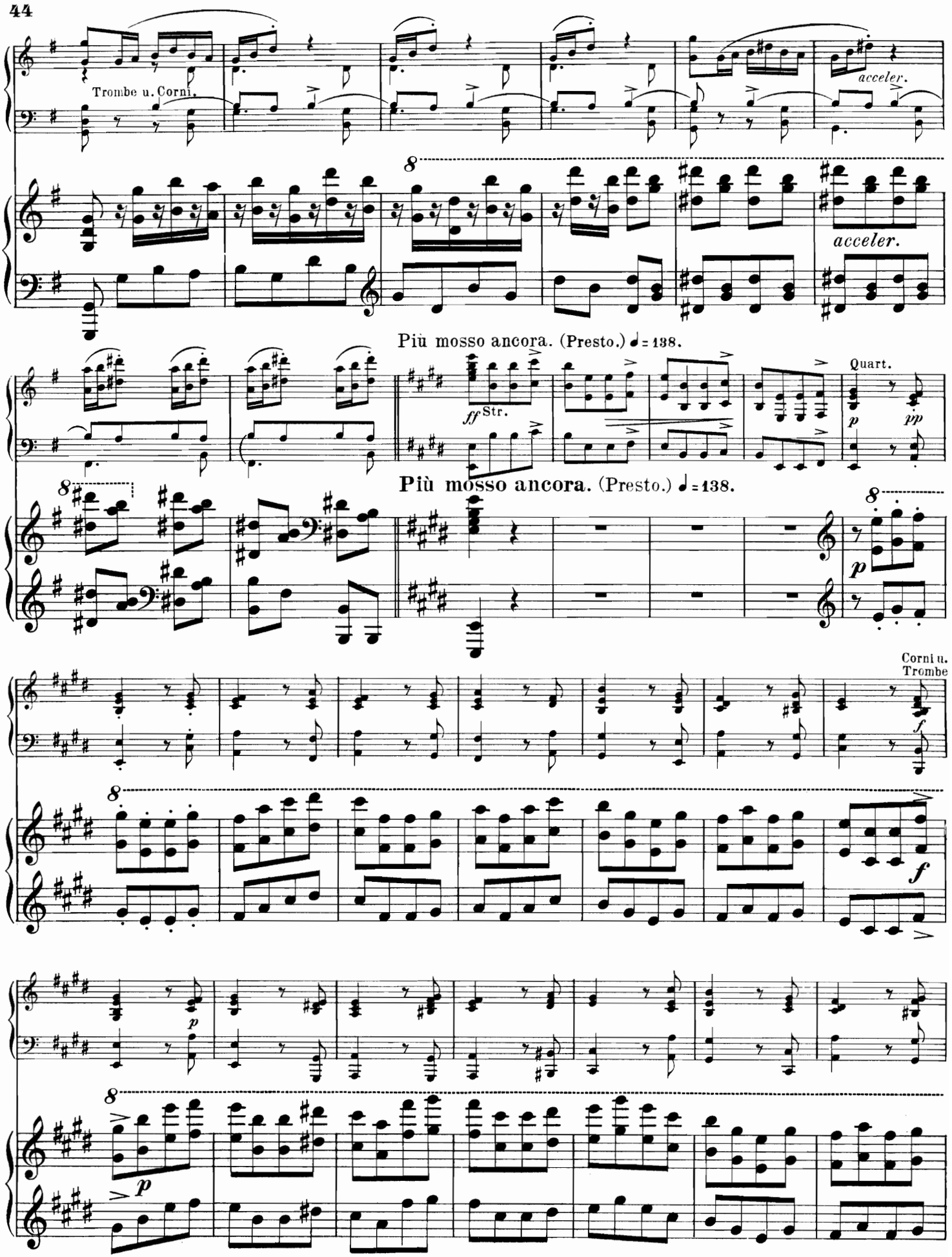

Cl. u. Str.
Fl. Ob. Vln.
Cl. u. Cor.
Tutti.
Cl. u. Vln.
Vln.
Corni

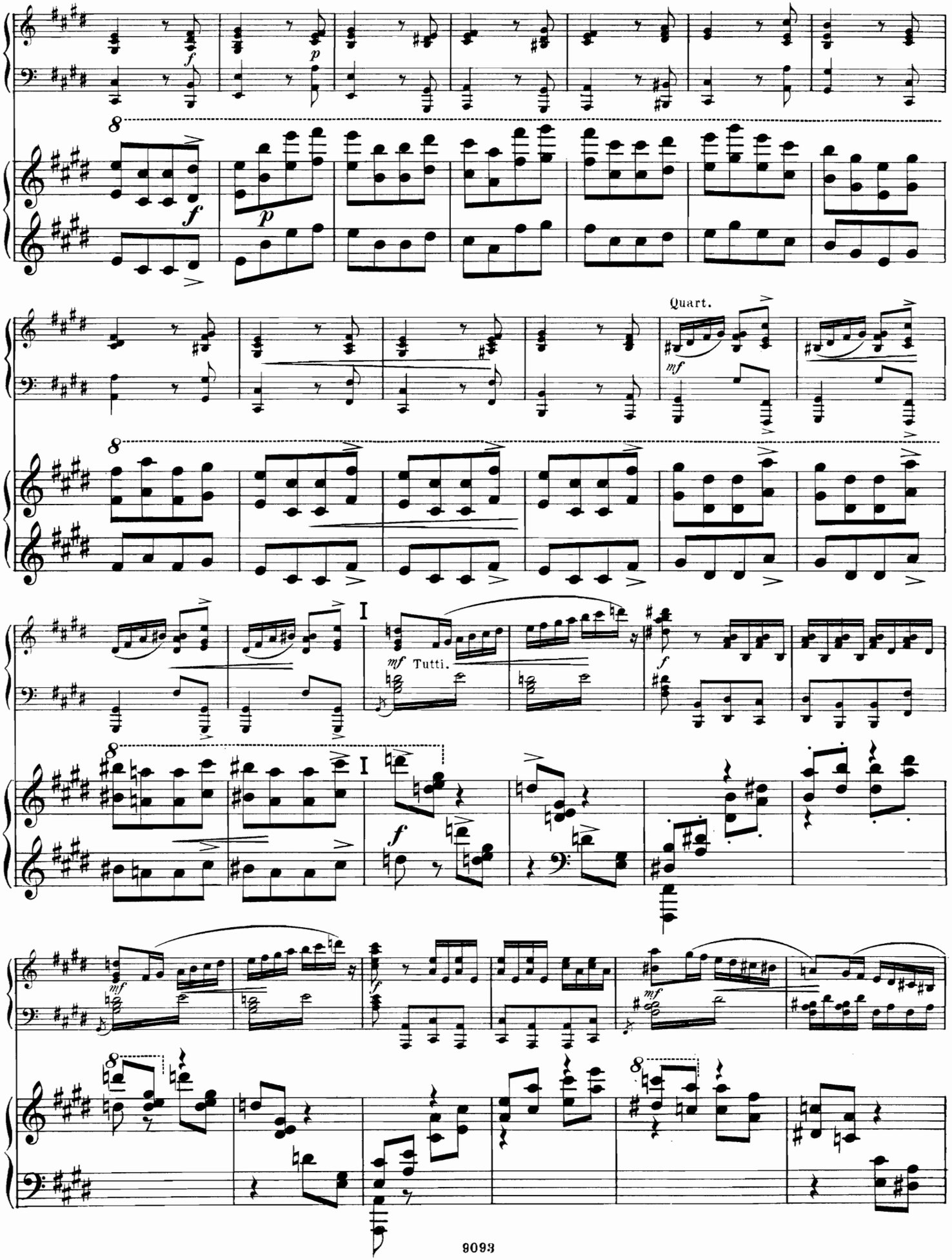

G
Ob.u.Cl.
p dol.
G
p dol.
Vln.
p
8
Fl. Ob. Vln.
mf
Vln.
f
8
8
mf
f
8
Fl. Vln. Celli
sempre cresc.
Ped.
*Ped.
*Ped.
*
8
p
cresc.
molto cresc.

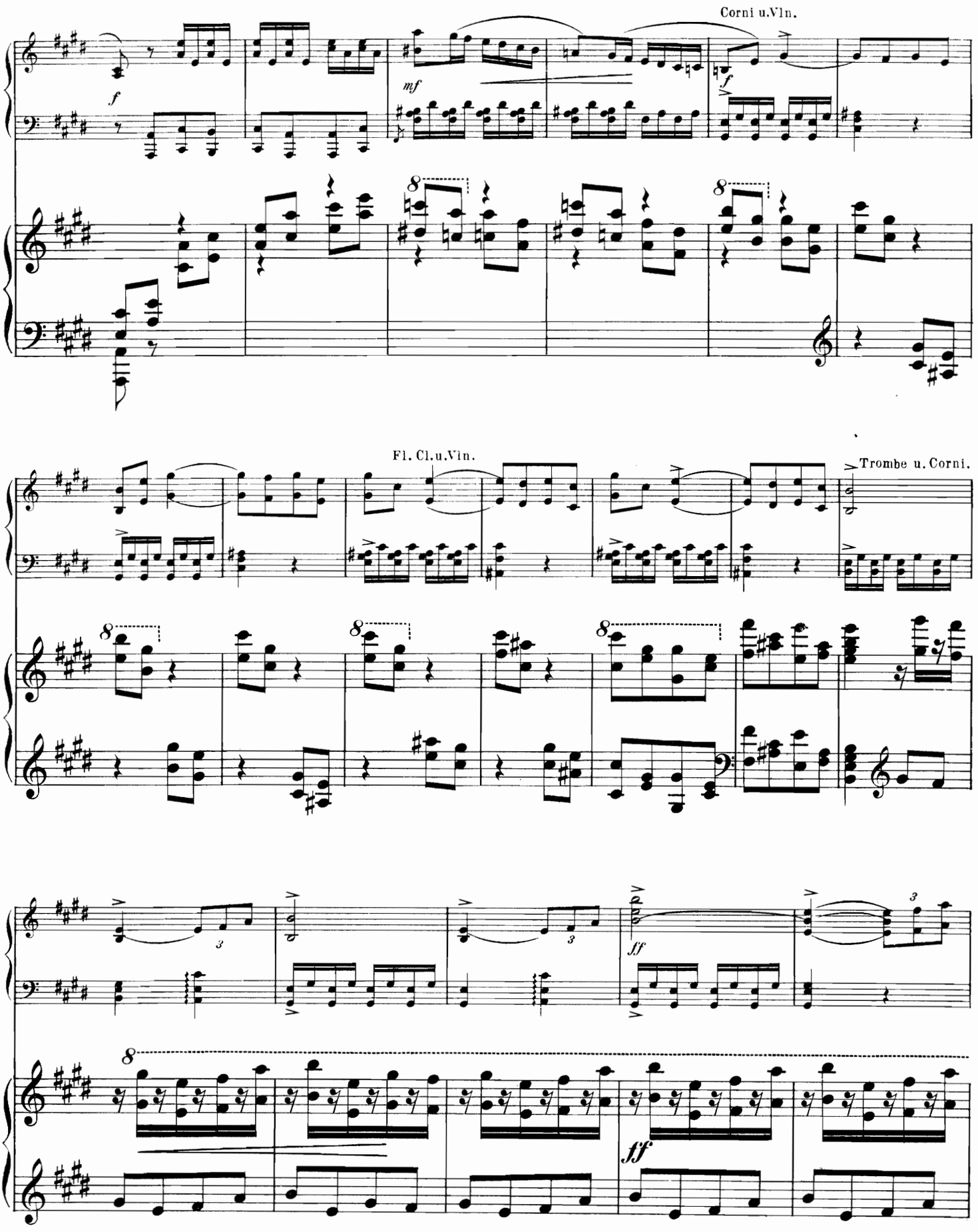

Ped.
ff
Molto più mosso. ♩ = 116.
Cl. Fag. Quart.
Timp.
Molto più mosso. ♩ = 116.
Tutti.
Cl. u. Vln.
Tutti

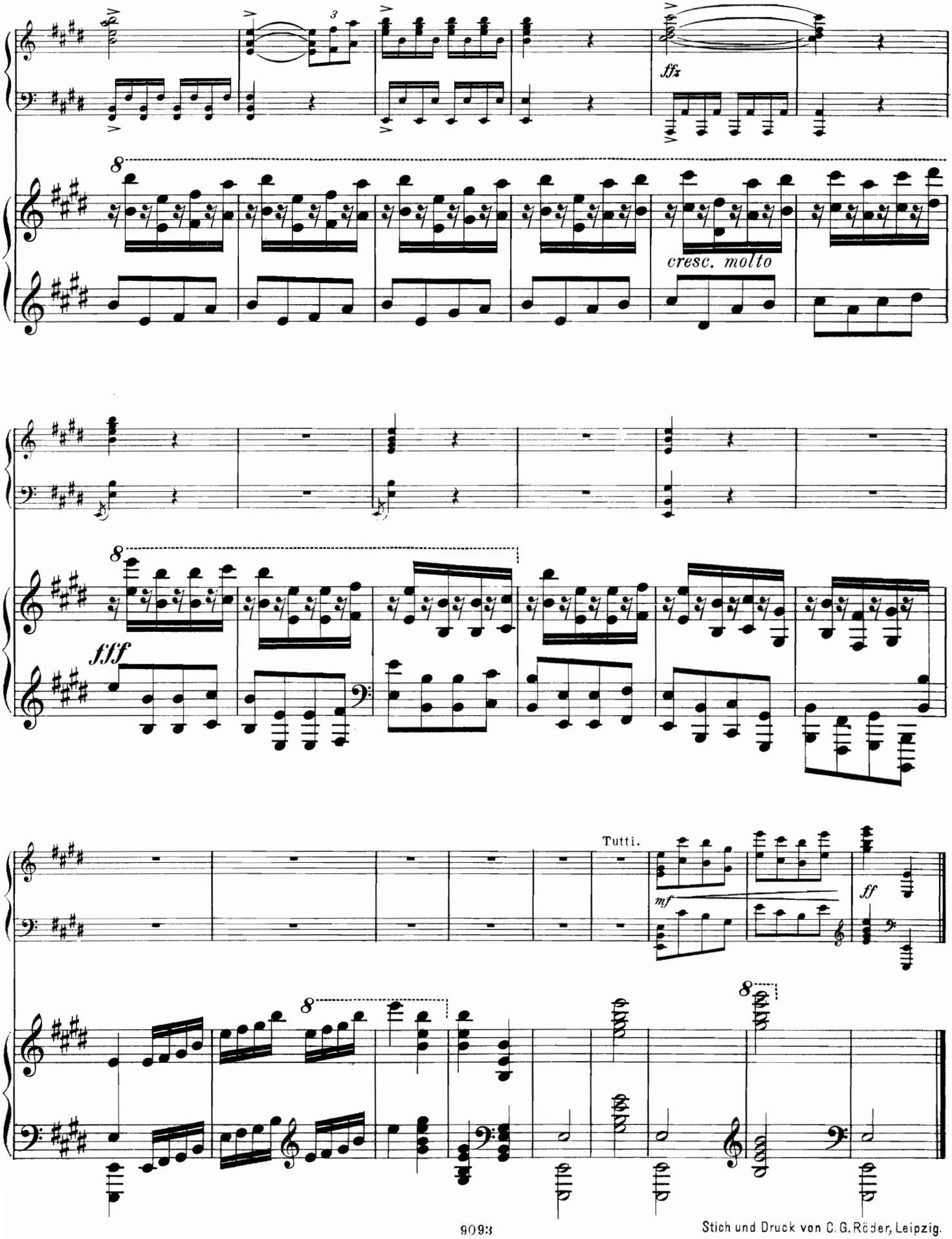

cresc.
f


H
Tutti
ff
Vln.
H
ff
8
ff
Vln.


Trombe u. Corni.
acceler.
acceler.
Più mosso ancora. (Presto.) ♩= 138.
ff Str.
Quart.
p
pp
Più mosso ancora. (Presto.) ♩= 138.
p
Corni u.
Trombe
f
f
p
p


Quart.
Tutti.


Corni u.Vln.
Fl. Cl.u.Vln.
Trombe u. Corni.






Stich und Druck von C. G. Röder, Leipzig.

# Claviermusik.

### Th. Kullak.

| | ℳ ₰ |
|---|---|
| Op. 80. Lieder aus alter Zeit. | |
| No. 1. Freudvoll und leidvoll | 1 50 |
| No. 2. Es ritt ein Jäger wohlgemuth | 1 50 |
| No. 3. Es zogen drei Burschen wohl über den Rhein | 1 50 |
| No. 4. Das Wasser rauscht', das Wasser schwoll | 1 50 |
| No. 5. Kennst du das Land | 1 50 |
| No. 6. Ich war, wenn ich erwachte | 1 50 |
| Op. 84. Petrarca an Laura. 3 Clavierstücke | 1 50 |
| Op. 85. Hymne | 1 50 |
| Op. 86. Bolero di Bravura | 1 50 |
| Op. 99. 2 Valses-Caprices. | |
| — No. 1. *Cism*, No. 2. *As* je | 1 50 |
| Op. 100. Sang und Klang. 4 Stücke | 2 50 |
| Op. 101. 2 Polonaises caractéristiques. | |
| — No. 1. *A*, No. 2. *As* je | 1 50 |
| Op. 102. Romance. *G* | 1 — |
| Op. 104. Solostücke. | |
| No. 1. Nocturne | 1 — |
| No. 2. Abendwind. Etude | 1 50 |
| No. 3. Praeludium und Lied | 1 50 |
| No. 4. Frühlingsnacht. Phantasiestück. | 1 50 |
| Op. 111. Lieder aus alter Zeit. (Neue Folge.) | |
| No. 1. Lied der Nacht, von J. Fr. Reichardt. | 1 50 |
| No. 2. Soldatenspruch, v. R. Zumsteeg | 1 50 |
| No. 3. Das Veilchen, v. W. A. Mozart | 1 50 |
| No. 4. Lützows wilde Jagd, von C. M. v. Weber | 2 — |
| No. 5. Mich fliehen alle Freuden, von Paesiello | 2 — |
| No. 6. Die Zufriedenheit, von W. A. Mozart | 1 50 |

### Fr. Lachner.

| | |
|---|---|
| Op. 172. 6 Stücke | 4 — |

### J. Lamberg.

| | |
|---|---|
| Op. 10 No. 1. Mazurka | 1 20 |
| — No. 2. Valse grotesque | 1 20 |
| Op. 11 No. 1. Sérénade | 1 20 |
| — No. 2. Valse-Caprice | 1 20 |
| Op. 12. Nippes. Suite de petits Morceaux en Forme de Danse | 3 — |
| Op. 13. (4) Bizarreries. | 2 — |
| Op. 14 No. 1. Valse expressive | 1 20 |
| — No. 2. Barcarolle | 1 20 |
| Op. 15 No. 1. Berceuse — An der Wiege | — 80 |
| — No. 2. Fileuse — In der Spinnstube | 1 50 |
| Op. 16. 3 Morceaux. | |
| No. 1. Romance | 1 50 |
| No. 2. Mazurka et Intermezzo | 1 50 |
| No. 3. Improvisation | 1 50 |
| Op. 17. Causeries de Vienne. 5 Morceaux | 3 — |
| Op. 19. 4 Morceaux. | |
| No. 1. Une Valse | 1 — |
| No. 2. Chant sans Paroles | 1 — |
| No. 3. Menuetto | 1 — |
| No. 4. Romance | 1 — |

### W. Lege.

| | |
|---|---|
| Op. 59. Aus Wald und Flur. 6 melodische Charakterstücke zur Uebung und Unterhaltung für angehende Pianofortespieler. Complet | 2 50 |
| Einzeln: | |
| No. 1. Sylphentanz. | — 75 |
| No. 2. Schmetterlinge. | — 75 |
| No. 3. Schilfgeflüster | — 75 |
| No. 4. Waldvöglein | — 75 |
| No. 5. Sirenenklänge | — 75 |
| No. 6. Bächleins Rauschen | — 75 |
| Op. 60. Phantasie über Kücken's Lied „Das Sternlein“ | — 75 |

### G. Leitert.

| | |
|---|---|
| Op. 41. „Gelb rollt mir zu Füssen“, v. Rubinstein | 1 — |

### C. Lewy.

| | |
|---|---|
| Op. 51. Toccata | 1 50 |
| Op. 52. Polonaise | 1 50 |

### Fr. Liszt.

| | |
|---|---|
| Op. 4. Allegro di Bravura | 2 — |
| Ballade No. 1. *Des* | 2 — |
| Ballade No. 2. *Hm* | 3 — |
| Concert-Phantasie über spanische Weisen | 4 — |
| 3 Etudes de Concert. | |
| No. 1. *As*, No. 2. *Fm*, No. 3. *Des* je | 2 — |
| Glanes de Woronince | 3 — |
| Harmonies poétiques et religieuses. | |
| Liv. I. No. 1. Invocation / No. 2. Ave Maria | 2 50 |
| Liv. II. No. 3. Bénédiction de Dieu dans la Solitude | 2 50 |
| Liv. III. No. 4. Pensées des Morts | 2 50 |
| Liv. IV. No. 5. Pater noster / No. 6. Hymne de l'Enfant à son Réveil | 2 50 |
| Liv. V. No. 7. Funérailles | 2 50 |
| Liv. VI. No. 8. Miserere (d'après Palaestrina) / No. 9. Andante lagrimoso | 2 50 |
| Liv. VII. No. 10. Cantique d'Amour | 2 50 |
| Liebesträume. 3 Notturnos | 3 — |
| Marche de Rakoczy. Ed. populaire | 1 50 |
| Sarabande und Chaconne aus dem Singspiel „Almira“ von G. F. Händel, zum Concertvortrag bearbeitet | 3 — |
| Transcriptionen. | |
| No. 1. Liebeslied (Widmung) v. Robert Schumann | 2 — |
| No. 2. Schlummerlied v. C. M. v. Weber | 2 — |
| No. 3. Wasserfahrt und der Jäger Abschied von Mendelssohn-Bartholdy | 2 — |
| No. 4. „Er ist gekommen in Sturm und Regen“, von R. Franz | 2 — |

### Fr. Liszt.

| | |
|---|---|
| Transcriptionen. | |
| No. 5. „O du mein holder Abendstern“, a. „Tannhäuser“, von Richard Wagner | 2 — |
| No. 6. Halloh! Jagdchor und Steyrer aus „Tony“ von E. H. z. S. C. G. | 2 — |
| No. 7. „O! wenn es doch immer so bliebe“ von A. Rubinstein | 3 — |
| No. 8. Der Asra von A. Rubinstein | 2 — |
| Valse de Concert. Transcription d'après la „Suite en Forme de Valse“ de J. de Végh | 4 — |

### A. Longo.

| | |
|---|---|
| Op. 8. Petites Pièces. Cah. I, II je | 2 50 |
| Op. 18. 6 Morceaux. | |
| No. 1. Prélude | 1 — |
| No. 2. Le Retour. Romance | 1 — |
| No. 3. Scherzino | 1 50 |
| No. 4. Romance | 1 — |
| No. 5. Mazurka | 1 50 |
| No. 6. Novellette | 1 50 |
| Op. 19. Suite romantica No. 3 | 3 — |
| Separati: | |
| No. 1. Preludio | 1 — |
| No. 2. Romanza | 1 — |
| No. 3. Scherzo | 1 50 |
| Op. 20. Nuptialia. Suite di 3 Pezzi | 3 — |
| Separati: | |
| No. 1. L'Augurio | 1 — |
| No. 2. Canto d'Amore | 1 — |
| No. 3. Marcia. | 1 50 |
| Op. 21. 3 Mazurkas. | |
| No. 1. *B*, No. 2. *Gm*, No. 3. *Es* je | 1 50 |
| Op. 23. Suite romantica No. 4 | 3 — |
| Separati: | |
| No. 1. Preludio | 1 — |
| No. 2. Romanza | 1 — |
| No. 3. Novelletta | 1 50 |

### A. Loeschhorn.

| | |
|---|---|
| Op. 18. 6 Bagatelles | 3 — |
| Op. 80. Album für die Jugend. 20 leichte melodiöse Tonbilder in fortschreitender Ordnung mit genau bezeichnetem Fingersatz. Heft I Mk. 2.—, Heft II | 2 50 |
| Op. 83. Canzonetta | 1 — |
| Op. 90. Arabesken. 6 Clavierstücke | 2 — |
| Op. 93. Au Revoir. Mélodie | 1 — |
| Op. 94. Rêverie. | 1 — |
| Op. 139. Album für die Jugend. (Serie II.) 15 instructive Clavierstücke, als Unterrichtsmaterial für die mittleren Stufen componirt u. mit Fingersatz bezeichnet. Heft I, II, III je | 2 — |
| Op. 175. 2 Polonaises brillantes. | |
| No. 1. *Am*, No. 2. *F* je | 1 50 |

### J. Löw.

| | |
|---|---|
| Op. 484. 4 leichte, heitere Clavierstücke (ohne Octaven, mit Fingersatz) für die Jugend | 2 — |

### J. B. Lully.

| | |
|---|---|
| Gavotte. *Dm* [Kleinmichel] | — 50 |

### J. Malczewski.

| | |
|---|---|
| Op. 8. 10 Mazurkas. | |
| No. 1. *Cm* | 1 — |
| No. 2. *Fm* | — 50 |
| No. 3. *Cm* | — 50 |
| No. 4. *Fm* | — 50 |
| No. 5. *Bm* | — 50 |
| No. 6. *Fism* | — 50 |
| No. 7. *C* | — 50 |
| No. 8. *Cm* | — 75 |
| No. 9. *Hm* | — 75 |
| No. 10. *Em* | — 75 |
| Op. 10. Berceuse sur un Thème populaire | 1 50 |
| Op. 15. Reminiscences du Carnaval. 5 Morceaux de Salon | 2 50 |
| Op. 16. Variations sur un Thème original. *Fis* | 2 — |

### G. Martucci.

| | |
|---|---|
| Op. 66. Concerto. *Bm* | 9 — |
| Op. 76. 3 Morceaux. | |
| No. 1. Novellette | 1 50 |
| No. 2. Nocturne | 1 50 |
| No. 3. Scherzo | 1 50 |

### G. Merkel.

| | |
|---|---|
| Op. 52. Tarantelle | 1 — |
| Op. 59. Romanze | 1 — |
| Op. 76. Fliegende Blätter. 4 kleine Charakterstücke | 1 50 |

### E. Mertke.

| | |
|---|---|
| Op. 8. Suite. *Gm* | 3 50 |
| Einzeln: | |
| I. Preludio | 1 — |
| II. Canzonetta | — 75 |
| III. Scherzino | 1 — |
| IV. Elegico | — 50 |
| V. Napolitana | 1 50 |

### C. Mikuli.

| | |
|---|---|
| Op. 24. 10 Pièces. Liv. I, II je | 2 50 |

### I. Moscheles.

| | |
|---|---|
| Op. 62. Impromptu. *Hm* | 1 25 |
| Op. 66. La petite Babillarde. Rondeau | 1 50 |
| Op. 70. Studien, zum Gebrauch der Elevinnen in den Kaiserl. Russischen Erziehungs-Instituten d. Kaiserin Marie eingerichtet v. Ad. Henselt. | |
| No. 1. *C* | 1 — |
| No. 2. *Em* | — 75 |
| No. 3. *G* | 1 50 |
| No. 4. *E* | 1 — |
| No. 5. *Am* | — 75 |
| No. 6. *Dm* | 1 — |
| No. 7. *B* | 1 — |
| No. 8. *Esm* | 1 — |
| No. 9. *As* | 1 — |
| No. 10. *Hm* | 1 — |
| No. 11. *Es* | 1 25 |
| No. 12. *Bm* | 1 25 |
| Op. 71. Rondeau expressif sur un Thème favori de Gallenberg | 1 50 |
| Op. 82a. Rondeau sentimental | 1 — |
| Op. 85. La Gaîté. Rondeau brillant | 1 50 |
| Op. 89. Impromptu. *Es* | 1 25 |
| Op. 111. 4 grandes Etudes de Concert | 3 50 |
| Op. 118. Grande Valse. *Des* | 1 50 |
| Op. 120. Mazurka appassionata | 1 50 |

### I. Moscheles.

| | |
|---|---|
| Op. 126. Grosse Concert-Etude. *Es* | 1 25 |
| Op. 127. Scherzo. *B* | 1 50 |
| Rondeau militaire | 1 50 |

### W. A. Mozart.

| | |
|---|---|
| Clavier-Variationen, *B*, für den Concertvortrag frei bearb. von Jos. Rheinberger | 2 50 |

### H. Müller.

| | |
|---|---|
| Clavierstück | — 50 |

### Th. Müller-Reuter.

| | |
|---|---|
| Op. 16. Aus der Kinderspielzeit. 3 charakteristische Stücke. | |
| No. 1. Kreisel | — 50 |
| No. 2. Beim Reifentreiben | 1 — |
| No. 3. Seilspringen | 1 — |
| Op. 20. Der Fingerwechsel bei unterbrochener Tonwiederholung u. im Doppelgriffspiel. 8 Clavier-Etuden zur modernen Fingersetzung | 4 — |

### K. Nawratil.

| | |
|---|---|
| Op. 19. 3 Stücke. | |
| No. 1. Moderato | 1 50 |
| No. 2. Maestoso | 1 50 |
| No. 3. Allegro | 1 50 |

### R. Niemann.

| | |
|---|---|
| Op. 37. Scherzo | 2 — |
| Op. 39. Notturno | 2 — |
| Op. 41. 3 kleine Concertstücke für die linke Hand allein. | |
| No. 1. Romance | 1 50 |
| No. 2. Alla Gavotte | 1 50 |
| No. 3. Presto | 1 50 |
| Op. 42. Polonaise | 2 — |
| Op. 44. Intermezzo | 1 50 |

### L. Norman.

| | |
|---|---|
| Op. 1. 2 Charakterstücke | 2 — |
| Op. 2. 4 Charakterstücke | 1 50 |
| Op. 5. 4 Phantasiestücke | 2 — |
| Op. 8. Capriccio über 2 schwedische Volkslieder | 2 75 |
| Op. 11. Albumblätter. 7 kleine Tondichtungen | 2 — |
| Op. 12. 3 Stücke im Scherzo-Charakter | 2 50 |

### E. Pauer.

| | |
|---|---|
| Op. 55. Galop de Concert | 2 — |
| Op. 56. Osmin's Lied aus Mozart's „Entführung“ | 2 — |
| Op. 57 No. 1. Aennchen. Rondo über ein Thema a. Weber's „Freischütz“ | 2 — |
| — No. 2. Franz Schubert's erster Walzer, variirt | 1 50 |
| — No. 3. „Vivat Bacchus!“ Rondo üb. ein Thema von Mozart | 2 — |
| Op. 60. Studie (Variationen im ernsten Styl) über ein Thema aus Händel's „Samson“ | 3 — |
| Op. 63 No. 1. Andantino piacevole | 1 50 |
| — No. 2. Valse mélodieuse | 1 25 |
| — No. 3. Tarentelle | 1 75 |
| — No. 4. Chanson du Savoyard | 1 25 |
| Auf der Alm. Chansonnette tyrolienne, transcrite | 1 50 |
| La Calesera. Chanson espagnole, transcrite en Forme d'une Valse brillante | 2 — |
| La Sera. Venetianisches Gondellied | 1 25 |

**LEIPZIG, FR. KISTNER.**



C. G. Röder, Leipzig.