

*New Edition.*

**ANDANTE CANTABILE.**

AND

**Presto Agitato.**

FOR THE

**Piano Forte.**

*Composed by*

**F. MENDELSSOHN BARTHOLDY.**

PRICE AT THE REDUCED RATE OF SIXPENCE PER SHEET 25/6

ENT. STA. HALL.

LONDON.

*J. I. Ewer & Co. 390, Oxford Street.*

LEIPSIK, BREITKOPF & HÄRTEL.

# ANDANTE CANTABILE

ET

# PRESTO AGITATO.

MENDELSSOHN.

PIANO.

ANDANTE CANTABILE.

*pp*

The musical score consists of four systems of music, each with a grand staff (treble and bass clefs). The first system is marked 'ANDANTE CANTABILE' and '*pp*'. It features a melodic line in the right hand and a supporting bass line in the left hand. Pedaling instructions ('Ped.') are present. The second system continues the melodic and bass lines, with multiple 'Ped.' markings. The third system introduces a dynamic shift to '*sf*' (sforzando) in the right hand, followed by a return to '*p*' (piano). It includes several 'Ped.' markings. The fourth system starts with '*p*', moves to '*sf*', and ends with a 'cres.' (crescendo) marking. Pedaling instructions ('Ped.') are also present at the bottom of this system.

*sf*  
*Ped.*

*p*  
*Ped.*

*cres.*  
*f Ped.*  
*p Ped.*

*p*  
*cres*  
*f Ped.*

*dim.*  
*p*  
*Ped.*  
*dim.*

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has three sharps (F#, C#, G#). The music features a melodic line in the treble and a supporting bass line. Pedal markings include 'Ped.' and 'Ped.' with a diamond symbol. A 'cres.' marking is present above the treble staff.

Second system of musical notation. Similar to the first system, it features a grand staff with treble and bass clefs. The key signature remains three sharps. Pedal markings include 'Ped.' and 'Ped.' with a diamond symbol. A 'cres.' marking is present above the treble staff.

Third system of musical notation. It features a grand staff with treble and bass clefs. The key signature is three sharps. Dynamics include 'f', 'dim.', and 'p'. Pedal markings include 'Ped.' and 'Ped.' with a diamond symbol.

Fourth system of musical notation. It features a grand staff with treble and bass clefs. The key signature is three sharps. Dynamics include 'sf'. A triplet of eighth notes is marked with a '3' and the numbers '2 1 3 2 1'. Pedal markings include 'Ped.' and 'Ped.' with a diamond symbol.

Fifth system of musical notation. It features a grand staff with treble and bass clefs. The key signature is three sharps. Dynamics include 'dim.' and 'pp'. Pedal markings include 'Ped.', 'Ped.' with a diamond symbol, and 'sempre Ped.'.

PRESTO AGITATO.

The musical score consists of seven systems of piano accompaniment. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/8. The score is marked 'PRESTO AGITATO.' and includes various dynamic markings: *pp*, *Ped. cres.*, *Ped.*, *f*, *dim.*, *sf*, *p*, *cres.*, and *ff*. Pedal markings are indicated by a diamond symbol. The music features intricate textures with sixteenth and thirty-second notes, often with slurs and accents. The first system begins with a *pp* dynamic and includes a *Ped. cres.* marking. The second system starts with *dim.* and *f*. The third system is marked *sf*. The fourth system includes *sf*, *p*, *f*, and *sf*. The fifth system features *sf*, *cres.*, and *sf*. The sixth system is marked *sf* and *ff*. The seventh system is marked *sf*.

The image displays a page of musical notation for Mendelssohn's Andte Cantabile. The score is written for piano and consists of eight systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by dynamic contrasts, with markings for *sf* (sforzando), *f* (forte), *p* (piano), and *dim.* (diminuendo). The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are also some handwritten annotations in the first system, including a '7' above a measure and a large '1' with an accent mark above another measure. The piece concludes with a *dim.* marking in the final system.

pp *cres*

Handwritten notes: 15

This system shows the first two measures of the piece. The right hand plays a melodic line with a crescendo, while the left hand provides harmonic support. The key signature has one sharp (F#).

f *cres* ff f

This system contains measures 3 and 4. The dynamics increase from *f* to *ff* and then back to *f*. The right hand continues its melodic ascent.

sf sf

This system covers measures 5 and 6. The dynamics are marked *sf* in both measures. The right hand features a series of sixteenth-note runs.

p *cres*

This system includes measures 7 and 8. The right hand begins a phrase marked *p* with a crescendo. The left hand has a steady accompaniment.

This system contains measures 9 and 10. The right hand continues with a melodic line, and the left hand maintains a consistent rhythmic pattern.

f Ped ff

This system covers measures 11 and 12. It begins with a forte (*f*) dynamic and includes a *Ped.* (pedal) marking. The system concludes with a fortissimo (*ff*) dynamic.

First system of musical notation, consisting of a grand staff with two staves. The music is in 2/4 time and G major. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamic markings include *sf* (sforzando) in the second, third, and fourth measures.

Second system of musical notation, continuing the piece. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *sf* in the second and third measures, and *fp* (fortissimo piano) in the fourth measure.

Third system of musical notation, featuring a prominent sixteenth-note pattern in the right hand. The left hand has a chordal accompaniment. Dynamic markings include *fp* in the first measure, *p* (piano) in the second, and *cres.* (crescendo) in the third and fourth measures.

Fourth system of musical notation, with a more active right hand. Dynamic markings include *ff* (fortissimo) in the first measure, *p* in the second, and *sf* in the third and fourth measures.

Fifth system of musical notation, continuing the melodic and accompanimental lines. Dynamic markings include *sf* in the first and third measures, and *p* in the fourth measure.

Sixth system of musical notation, featuring a sixteenth-note pattern in the right hand. Dynamic markings include *f* (forte) and *cres.* in the first measure, *sf* and *p* in the second, *cres.* in the third, and *sf* in the fourth measure.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 3/4 time signature. It includes dynamic markings such as *sf* and *p*, and accents (*>*) over notes.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. Dynamic markings include *sf* and *p*. The system concludes with a double bar line and repeat dots.

Third system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *sf*, *p*, and *cres.* (crescendo). Accents (*>*) are present over notes.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *sf* and *f*. Accents (*>*) are present over notes.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *cres.*, *f*, and *dim.* (diminuendo). Accents (*>*) are present over notes.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. Dynamic markings include *cres.*, *p*, and *dim.* The system concludes with a double bar line and repeat dots.

*cres.*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in G major. The first measure is marked *pp*. The system concludes with a *cres.* marking above the staff.

Second system of musical notation, continuing the piece. It features a *f* dynamic marking in the second measure.

Third system of musical notation, featuring a *p* dynamic marking in the second measure.

Fourth system of musical notation, featuring a *cres.* marking above the staff.

Fifth system of musical notation, featuring *ff* and *sf* dynamic markings.

Sixth system of musical notation, featuring *sf* dynamic markings, a *Ped.* marking, and a *ff* marking.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a melodic line in the treble clef and a supporting bass line in the bass clef. Dynamics include *sf* (sforzando) and *ff* (fortissimo).

Second system of musical notation, continuing the piece. Dynamics include *sf* and *dim.* (diminuendo).

Third system of musical notation, featuring a prominent treble clef line with a series of sixteenth notes. Dynamics include *fp* (fortissimo piano), *p* (piano), and *cres.* (crescendo).

Fourth system of musical notation, showing a complex interplay between the treble and bass clefs. Dynamics include *ff*, *p*, and *sf*.

Fifth system of musical notation, featuring a melodic line in the treble clef and a bass line. Dynamics include *cres.* (crescendo).

Sixth system of musical notation, concluding the page. Dynamics include *f Ped.* (fortissimo with pedal), *Ped.* (pedal), *p* (piano), and *f Ped.* (fortissimo with pedal).

The first system of musical notation consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, marked with a *Ped.* (pedal) instruction. The lower staff contains a harmonic accompaniment of chords and single notes. A *p* (piano) dynamic marking is present in the second measure.

The second system continues the piece. It features a *cres.* (crescendo) marking in the lower staff. The system concludes with a section marked *ADAGIO.* (Adagio), where the tempo slows down significantly.

The third system begins with a section marked *TEMPO I<sup>o</sup>* (Tempo I), indicating a return to the original tempo. It includes a *cres.* marking and a *Ped.* instruction. The system ends with a section marked *ADAGIO.*

The fourth system starts with a section marked *TEMPO I<sup>o</sup>*. The lower staff begins with a *pp* (pianissimo) dynamic marking. The system contains several measures of complex rhythmic patterns.

The fifth system continues the melodic and harmonic development. It features a *cres.* marking in the lower staff, indicating a gradual increase in volume.

The sixth system concludes the page with a section marked *ff* (fortissimo), indicating a very loud dynamic. It includes a *cres.* marking and features more intricate melodic lines.

First system of musical notation, consisting of two staves. The right-hand staff features a melodic line with many accidentals and slurs. The left-hand staff provides a harmonic accompaniment. A dynamic marking of *ff* is present at the end of the system.

Second system of musical notation, consisting of two staves. The right-hand staff continues the melodic line. The left-hand staff has a dynamic marking of *con fuoco.* followed by *sf* and *f* later in the system.

Third system of musical notation, consisting of two staves. The right-hand staff continues the melodic line. The left-hand staff has a dynamic marking of *f* in the latter part of the system.

Fourth system of musical notation, consisting of two staves. A *cres* marking is positioned above the system. The right-hand staff continues the melodic line. The left-hand staff has a dynamic marking of *f* in the latter part of the system.

Fifth system of musical notation, consisting of two staves. The right-hand staff continues the melodic line. The left-hand staff has a *Ped.* marking and dynamic markings of *ff*, *f*, and *sf*.

Sixth system of musical notation, consisting of two staves. The right-hand staff continues the melodic line. The left-hand staff has a *Ped.* marking and a dynamic marking of *sf*. The system concludes with a *(rit.)* marking.

# DR. FELIX MENDELSSOHN BARTHOLDY,

PUBLISHED BY J. J. EWER & Co., 390, OXFORD STREET, LONDON,

AT THE REDUCED RATE OF SIXPENCE PER SHEET.

## For a Full Band.

Op. 11, First Symphony, in C minor, . . . . .	Score	12 0	
	Parts	9 0	
21, Overture to Shakespeare's "Midsummer Night's Dream," in E . . . . .	Score	6 0	
	Parts	3 0	
24, Overture, in G, arr. . . . .	Score	3 0	
Overture to "The Hebrides," in B minor, . . . . .	Score	4 0	
	Parts	6 0	
27, Overture to "The Calm of the Sea," in D . . . . .	Score	5 0	
	Parts	7 0	
32, Overture to "Melusine," in F . . . . .	Score	5 0	
	Parts	7 6	
56, Third Symphony, in A minor, dedicated (by permission) to Her Most Gracious Majesty Queen Victoria . . . . .	Score	16 6	
	Parts	23 0	
61, (Overture, see Op. 21) From the Midsummer Night's Dream: Scherzo, in G minor, . . . . .	Score	2 6	
	Nocturno, in E . . . . .	Score	1 3
	March, in C . . . . .	Score	1 6
	Doitto . . . . .	Parts	5 0
74, (Posthumous Work, No. 2) Overture to "Athalie," in F . . . . .	Score	5 6	
	Parts	7 6	
74, (Posthumous Works, No. 2) March from "Athalie" . . . . .	Score	1 6	
	Parts	5 0	
89, (Posthumous Works, No. 18) Overture to "Son and Stranger," in A . . . . .	Score	4 0	
	Parts	6 0	
90, (Posthumous Works, No. 19) Fourth Symphony, in A . . . . .	Score	13 6	
	Parts	15 0	
95, (Posthumous Works, No. 24) Overture "Ruy Blas," in E flat . . . . .	Score	6 0	
	Parts	9 0	

## For a Military Band.

Op. 21, Overture to "Midsummer Night's Dream," in E, arr. . . . .	Score	7 0
	Parts	11 6
24, Overture, in C . . . . .	Score	4 0
61, Wedding March, from "Midsummer Night's Dream," . . . . .	Score and Parts	3 0
74, (Posthumous Works, No. 2) March from "Athalie" . . . . .	Score and Parts	4 0

The following in the "Royal Military Musical Journal," each Number, 15s.

63, "I would that my love," Duet, arr. . . . .	Score	2 6
80, (Posthumous Works, No. 18) Overture to "Son and Stranger," arr. . . . .	Score	4 0
94, (Posthumous Works, No. 23) "Infelice" Scene and Aria, arr. . . . .	Score	3 0
95, (Posthumous Works, No. 24) Overture "Ruy Blas," arr. . . . .	Score	6 0

## For the Violin.

Op. 64, Concerto, in E minor, with Orchestra . . . . .	Score	12 0
	Parts	6 6
Bach's Chaconne, with Variations for the Violin Solo, with additional Accompaniments for the Piano-Forte by F. Mendelssohn Bartholdy . . . . .	Score	2 6

## Octetts, Quintetts and Quartetts, FOR STRINGED INSTRUMENTS.

Op. 4, Sonate, arr. for 2 Violins, Tenor and Bass . . . . .	Score	4 0
	Parts	3 0
12, First Quartett for 2 Violins, Tenor and Bass, in E flat . . . . .	Score	3 0
	Parts	4 0
13, Second Quartett, in A minor, for 2 Violins, Tenor and Bass . . . . .	Score	3 6
	Parts	5 0
18, First Quintett, in A, for 2 Violins, Tenors and Bass . . . . .	Score	5 0
	Parts	7 0
20, Otteetto, in E flat, for 4 Violins, 2 Tenors and 2 Basses . . . . .	Score	9 0
	Parts	10 6
44, Three Quartetts, (Nos. 3, 4, 5) for 2 Violins, Tenor and Bass, in D, E minor, E flat, . . . . .	Score, each	3 6
	Parts, each	6 6
80, (Posthumous Works, No. 8) Quartett, (No. 6) in F minor, for 2 Violins, Tenor and Bass . . . . .	Score	3 0
	Parts	7 6
81, (Posthumous Works, No. 9) Andante, Scherzo, Capriccio and Fugue (Quartett No. 7), in E, A minor, E minor, E flat, for 2 Violins, Tenor, Bass . . . . .	Score	3 0
	Parts	7 0
87, (Posthumous Works, No. 16) Quintett in B flat, for 2 Violins, 2 Tenors and Bass . . . . .	Score	4 6
	Parts	11 0

## Pianoforte, with Accompaniment.

Op. 1, First Quartett with Violin, Tenor and Bass, in C minor, new edition, in Score and Parts . . . . .	Score and Parts	10 6
2, Second ditto for ditto, in F minor, new edition . . . . .	Score and Parts	12 6
3, Third ditto, for ditto, in B minor, new edition . . . . .	Score and Parts	15 0
4, Sonate with Violin, in F minor, new edition in Score and Parts . . . . .	Score and Parts	3 6
4, The same with Violoncello, in F minor, new edition . . . . .	Score and Parts	3 6
12, Trio, with Violin and Violoncello, arr. from the Quartett . . . . .	Score	4 0
12, Canzonette, in G minor, with Violin . . . . .	Score	1 6
17, Variations concertants, in D, with Violoncello . . . . .	Score	3 0
19, Six Original Melodies (Lieder ohne Worte) Book 1, with Violin . . . . .	Score	3 0
19, The same, with Violoncello . . . . .	Score	3 6
20, Otteetto, in E flat, arr. with Flute, Violin and Violoncello . . . . .	Score	14 0
20, The same, arr. with Violin & Violoncello . . . . .	Score	14 0

Op. 25, First Concerto, in G minor, with Orchestra Accompaniment . . . . .	Score	9 0
29, Rondo brillante, in E flat, with Orchestra Accompaniment . . . . .	Score	7 6
30, Six Original Melodies (Lieder ohne Worte), Book 2, with Violin . . . . .	Score	3 6
30, The same, with Violoncello . . . . .	Score	3 6
38, Six Original Melodies (Lieder ohne Worte) with Violin, arr. . . . .	Score	3 6
40, Second Concerto, in D minor, with Orchestra . . . . .	Score	11 0
40, The same, with Quartett Accompaniments . . . . .	Score	7 0
43, Serenade and Allegro gioioso, in B minor, with Orchestra . . . . .	Score	9 0
43, The same with Quartett Accompaniment . . . . .	Score	6 0
45, Sonate, in B flat, with Violoncello . . . . .	Score	6 0
45, The same, arr. with Violin . . . . .	Score	6 0
49, First Grand Trio, in D minor, with Violin and Violoncello . . . . .	Score	9 0
49, The same, arr. with Flute and Violoncello . . . . .	Score	9 0
53, Six Original Melodies (Lieder ohne Worte) Bk. 4, arr. with Violin . . . . .	Score	4 0
53, The same, arr. with Violoncello . . . . .	Score	4 0
58, Grand Duo, in D, with Violoncello . . . . .	Score	7 0
58, The same, with Violin, arr. by F. David . . . . .	Score	7 0
61, Scherzo from Midsummer Night's Dream, with Flute, arr. by Speidel . . . . .	Score	2 6
62, Six Original Melodies (Lieder ohne Worte), Book 5, with Violin . . . . .	Score	3 0
62, The same, with Violoncello . . . . .	Score	4 0
66, Second Grand Trio, in C minor, with Violin and Violoncello . . . . .	Score	11 0
67, Six Original Melodies (Lieder ohne Worte), Book 6, with Violin . . . . .	Score	3 6
67, The same, with Violoncello . . . . .	Score	3 6
70, Admired movement from the Oratorio, "Elijah," arr. by Calcott, with Flute, Violin, or Violoncello . . . . .	Score	2 3
85, (Posthumous Work, No. 14) 6 Original Melodies (Lieder ohne Worte), Book 7, arr. with Violin . . . . .	Score	5 6
85, (Posthumous Work, No. 14) the same with Violoncello . . . . .	Score	3 6

## For Two Pianofortes.

Op. 3, Third Pfte. Quartett, in B minor, arr. . . . .	Score	7 0
21, Overture, Midsummer Night's Dream, in E, arr. for four Performers . . . . .	Score	6 0
26, Overture to "The Hebrides," in B minor, arranged for four Performers . . . . .	Score	4 6
27, Overture to "The Calm of the Sea," in D, for four Performers . . . . .	Score	4 6
32, Overture to "Melusine," in F, arr. for four Performers . . . . .	Score	5 0

## Pianoforte, Four Hands.

Op. 1, First Quartett, in C minor, arr. . . . .	Score	4 6	
2, Second ditto, in F minor, arr. . . . .	Score	5 6	
3, Third ditto, in B minor, arr. . . . .	Score	6 0	
5, Capriccio, in F sharp minor . . . . .	Score	2 6	
10, Overture to "Calm of the Sea," in E, arr. . . . .	Score	2 6	
11, First Symphony, in C minor, arr. . . . .	Score	5 6	
12, Grand Sonata, in E flat, arr. . . . .	Score	3 6	
12, Canzonetta from ditto, arr. . . . .	Score	1 0	
13, Quartett, in A minor, arr. . . . .	Score	5 0	
14, Andante and Rondo capriccioso, in E . . . . .	Score	2 0	
15, Fantasia on a favorite Irish Melody, in E . . . . .	Score	1 6	
16, Three Fantasias or Capriccios in A, E minor, E . . . . .	Score	2 6	
17, Variations concertants, in D, arr. . . . .	Score	2 6	
18, First Quintett, in A, arr. . . . .	Score	6 0	
19, Six original Melodies (Lieder ohne Worte) Bk. 1, arr. by the Composer . . . . .	Score	3 0	
20, Octett, in E flat, arr. by the Composer . . . . .	Score	6 0	
21, Overture, Midsummer Night's Dream, in E, arr. . . . .	Score	3 0	
22, Capriccio Brillant, in B minor, arr. . . . .	Score	3 0	
23, No. 2, Ave Maria, Motett, arr. . . . .	Score	1 0	
24, Overture, in C, arranged by the Composer . . . . .	Score	3 0	
25, First Concerto, in G minor, arr. . . . .	Score	6 0	
26, Overture to "The Hebrides," in B minor, arranged by the Composer . . . . .	Score	3 0	
27, Overture to "The Calm of the Sea," arr. . . . .	Score	3 0	
28, Fantasia, in F sharp minor, arr. . . . .	Score	2 6	
29, Rondo Brillant, in B flat, arr. . . . .	Score	4 0	
30, Six original Melodies (Lieder ohne Worte) Book 2, arr. . . . .	Score	3 6	
31, The 115th Psalm, arr. . . . .	Score	3 6	
32, Overture to "Melusine," in F, arr. . . . .	Score	4 0	
33, Three Capriccios, in A minor, E, B flat minor, arr. . . . .	Score, each	2 6	
35, Six Preludes and Fugues, arr. . . . .	Score	9 0	
36, St. Paul, Oratorio, arr. . . . .	Score	15 0	
37, Three Preludes and Fugues, arr. . . . .	Score	3 6	
38, Six original Melodies (Lieder ohne Worte) Book 3, arr. . . . .	Score	3 6	
40, Second Concerto, in D minor, arr. . . . .	Score	7 0	
42, The 42nd Psalm, arr. . . . .	Score	3 6	
44, Three Quartetts, in D, E minor, E flat, arr. . . . .	Score, each	6 0	
45, Sonate, in B flat, arr. . . . .	Score	5 0	
46, The 95th Psalm, arr. . . . .	Score	4 6	
49, First Grand Trio, in D minor, arr. . . . .	Score	3 0	
51, The 114th Psalm, arr. . . . .	Score	3 0	
52, Hymn of Praise, arr. . . . .	Score	12 0	
53, Six original Melodies (Lieder ohne Worte) Book 4, arr. . . . .	Score	4 0	
54, Seventeen Variations Serieuses, B flat, arr. . . . .	Score	3 0	
55, Chorusses from Antigone, arr. complete . . . . .	Score	8 0	
55, From ditto, No. 2 . . . . .	Score	1 0	
56, Third Symphony, in A minor, arr. by the Composer . . . . .	Score	8 6	
58, Grand Duo, in D, arr. . . . .	Score	6 0	
60, The first Walpurgis-Night, arr. . . . .	Score	10 0	
61, Music to Shakespeare's Midsummer Night's Dream, arr. complete . . . . .	Score	15 0	
	From ditto, Scherzo . . . . .	Score	2 6
	Nocturno . . . . .	Score	1 6
	March . . . . .	Score	1 6
	Intermezzo . . . . .	Score	1 6
(Overture, see Op. 21)			
62, Six original Melodies (Lieder ohne Worte) Book No. 5, arr. . . . .	Score	3 0	
64, Concerto, in E minor, arr. . . . .	Score	6 0	
65, Six Sonatas, arr.—			
	No. 1, F minor . . . . .	Score	2 0
	2, C minor . . . . .	Score	1 6
	3, A . . . . .	Score	1 6
	4, B flat . . . . .	Score	2 0
	5, D . . . . .	Score	1 6
	6, D minor . . . . .	Score	2 0
66, Second Grand Trio, in C minor, arr. . . . .	Score	8 0	

Op. 68, To the Sons of Art, arr. . . . .	Score	2 0	
70, Elijah, an Oratorio, arr. complete . . . . .	Score	15 6	
	Ditto, in single Numbers—		
No. 1, Overture . . . . .	Score	1 6	
2, Chorus, "Help, Lord" . . . . .	Score	1 0	
3, Duet and Chorus, "Zion spreadeth her hands" . . . . .	Score	0 6	
4, Air, "If with all your hearts" . . . . .	Score	0 6	
5, Chorus, "Yet doth the Lord" . . . . .	Score	1 0	
6, Double Quartett "For He shall give" . . . . .	Score	1 0	
7, Duet, "Help me, man of God" . . . . .	Score	1 0	
8, Chorus, "Blessed are the men" . . . . .	Score	1 0	
9, Chorus, "Baal, hear and answer" . . . . .	Score	1 6	
10, Air and Quartett, "Lord God of Abraham" "The Fire descends" . . . . .	Score	0 6	
11, Chorus, "The Fire descends" . . . . .	Score	1 0	
12, Air, "Is not His word?" . . . . .	Score	1 6	
13, Air and Chorus, "Woe unto them" . . . . .	Score	1 0	
14, Chorus, "Thanks be to God" . . . . .	Score	1 0	
15, Air, "Hear ye, Israel" . . . . .	Score	1 0	
16, Chorus, "Be not afraid" . . . . .	Score	1 0	
17, Chorus, "Woe to him" . . . . .	Score	0 6	
18, Air, "It is enough" . . . . .	Score	1 0	
19, Chorus, "He, watching over Israel" . . . . .	Score	1 0	
20, Air, "O rest in the Lord" . . . . .	Score	0 6	
21, Chorus, "He that shall endure" . . . . .	Score	1 6	
22, Quartett, "Holy, Holy" . . . . .	Score	0 6	
23, Air, "For the mountains" . . . . .	Score	1 0	
24, Chorus, "Then did Elijah" . . . . .	Score	1 0	
25, Air, "Then shall the righteous" . . . . .	Score	0 6	
26, Chorus, "But the Lord" . . . . .	Score	1 0	
27, Quartett, "O come every one" . . . . .	Score	0 6	
28, Chorus, "And then shall your light" . . . . .	Score	1 0	
Admired Movements from Elijah, arr. with Flute, Violin, and Violoncello Accompaniments, ad lib. by Calcott . . . . .	Score, each	3 6	
Ditto, the Accompaniments . . . . .	Score, each	0 6	
Op. 72, Six Pieces composed as a Christmas Present for his young friends, arr. . . . .	Score	2 6	
Op. 74, (Posthumous Work, No. 2) Athalie, arr. Overture from ditto . . . . .	Score	3 0	
	March from ditto . . . . .	Score	1 6
80, (Posthumous Works, No. 8), Quartett, in F minor, arr. . . . .	Score	5 0	
81, (Posthumous Works, No. 9), Andante, in E, arr. . . . .	Score	1 6	
	Scherzo, in A minor, arr. . . . .	Score	1 6
	Capriccio, in E minor, arr. . . . .	Score	2 0
82, (Posthumous Works, No. 10), Variations, in E flat, arr. . . . .	Score	3 0	
83, (Posthumous Works, No. 12), Andante and Variations, in B flat . . . . .	Score	4 0	
84, (Posthumous Works, No. 14), Six Original Melodies (Lieder ohne Worte), Book 7, arr. . . . .	Score	3 6	
85, (Posthumous Works, No. 16), Quintett, in B flat, arr. . . . .	Score	6 0	
86, (Posthumous Works, No. 18), Son and Stranger, an Operetta, arr. complete . . . . .	Score	9 0	
	Overture from do, arr. . . . .	Score	2 6
	Interlude from do, arr. . . . .	Score	1 0
90, (Posthumous Works, No. 19), Fourth Symphony, in A, arr. . . . .	Score	9 0	
92, (Posthumous Works, No. 21), Allegro brillante, in A . . . . .	Score	2 6	
93, (Posthumous Works, No. 22), The Music to Oedipus at Colonus, arr. . . . .	Score	7 6	
95, (Posthumous Works, No. 24), Overture, Ruy Blas, in E flat, arr. . . . .	Score	2 6	
97, (Posthumous Works, No. 26), Recit., Trio and Chorusses, from the Oratorio, Christus, arr. . . . .	Score	3 6	
98, (Posthumous Works, No. 27), A Finale from the Opera, Loreley, arr. . . . .	Score	4 0	
Andante, Cantabile and Presto agitato, in B, arr. . . . .	Score	3 0	
Barcarolle, Lieder ohne Worte, in A, arr. . . . .	Score	1 6	

## Pianoforte Solo.

Op. 1, First Quartett, in C minor, arr. . . . .	Score	2 6	
2, Second Quartett, in F sharp minor, arr. . . . .	Score	2 6	
5, Capriccio, in F sharp minor . . . . .	Score	2 0	
6, Sonate, in E . . . . .	Score	3 6	
7, Seven Characteristic Pieces . . . . .	Score	4 0	
9, The Dying Nun, arr. by Dreyschock . . . . .	Score	1 6	
10, Overture to Comacho, in E, arr. . . . .	Score	1 6	
11, First Symphony, in C minor, arr. . . . .	Score	2 6	
	Allegro from do, arr. . . . .	Score	3 0
12, Andante and Rondo capriccioso, in E . . . . .	Score	1 6	
15, Fantasia on a favorite Irish Melody, in E . . . . .	Score	1 0	
16, Three Fantasias or Capriccios, in A, E, E minor . . . . .	Score	1 6	
17, Variations Concertants, in E, arr. . . . .	Score	2 0	
19, Six Original Melodies, "Lieder ohne Worte," Book 1 . . . . .	Score	2 6	
20, Swedish Winter Song and Hopes and Fears, arr. by P. Liszt . . . . .	Score	1 0	
21, Overture, Midsummer Night's Dream, in E, arr. . . . .	Score	2 6	
22, Capriccio brillante, in B minor . . . . .	Score	3 0	
23, No. 1, "In deep distress," Motett, arr. . . . .	Score	1 0	
23, No. 3, "Man is mortal," Motett, arr. . . . .	Score	1 0	
24, Overture, in C, arr. . . . .	Score	2 0	
25, First Concerto, in G minor . . . . .	Score	4 6	
26, Overture to "The Hebrides," in B minor, arr. . . . .	Score	1 6	
27, Overture to "The Calm of the Sea," in D, arr. . . . .	Score	1 6	
28, Fantasia, in F sharp minor . . . . .	Score	3 0	
28, Presto from ditto . . . . .	Score	1 6	
29, Rondo brillante, in E flat . . . . .	Score	2 6	
30, Six Original Melodies, "Lieder ohne Worte," Book 2 . . . . .	Score	2 6	
31, The 115th Psalm, arr. . . . .	Score	3 6	
32, Overture to "Melusine," in F, arr. . . . .	Score	2 6	
33, Three Capriccios, in A minor, E, B flat minor . . . . .	Score, each	4 6	
	Nos. 1 and 2 . . . . .	Score	2 0
	3 . . . . .	Score	1 6
34, Four Songs, arr. by Liszt:—			
	On wings of Music . . . . .	Score	1 0
	Zuluka . . . . .	Score	1 0
	Alone . . . . .	Score	1 0
	Returning . . . . .	Score	1 6
35, Six Preludes and Fugues . . . . .	Score	7 0	
36, "St. Paul," Oratorio, arr. . . . .	Score	11 6	
38, Six Original Melodies, "Lieder ohne Worte," Book 3 . . . . .	Score	2 6	
40, Second Concerto, in D minor . . . . .	Score	5 0	
42, The 42nd Psalm, arr. . . . .	Score	3 0	
43, Serenade and Allegro gioioso . . . . .	Score	3 6	
43, Allegro from do . . . . .	Score	2 6	

Op. 52, Hymn of Praise, arr. . . . .	Score	9 0	
53, Six Original Melodies, "Lieder ohne Worte," Book 4 . . . . .	Score	3 0	
54, Seventeen Variations serieuses, in B flat . . . . .	Score	2 6	
55, Chorusses from "Antigone," arr. by C. E. Horsley . . . . .	Score	3 6	
56, Third Symphony, in A minor, arr. . . . .	Score	5 0	
61, Music to Shakespeare's Midsummer Night's Dream, arr. by the Composer, complete . . . . .	Score	10 6	
	The Scherzo . . . . .	Score	3 6
	Nocturno . . . . .	Score	1 6
	March . . . . .	Score	1 0
	Intermezzo . . . . .	Score	1 0
(Overture, see Op. 21)			
61, Hochzeit—March und Elfenreigen, arr. by F. Liszt . . . . .			