

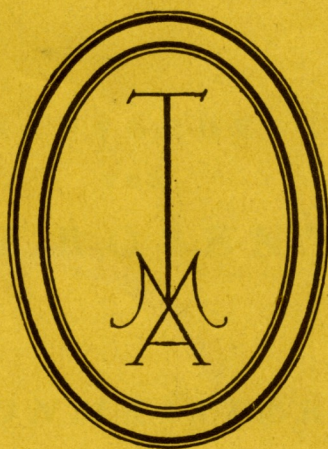
★ ★

BACH-LISZT

VARIATIONEN

„WEINEN, KLAGEN - SORGEN, ZAGEN“

(MORIZ ROSENTHAL)



TONMEISTER-AUSGABE

Nr. 317.

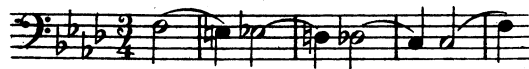
VERLAG ULLSTEIN



F R A N Z L I S Z T

VARIATIONEN

ÜBER DAS MOTIV VON BACH



BASSO CONTINUO DES ERSTEN SATZES DER KANTATE NR. 12
„WEINEN, KLAGEN – SORGEN, ZAGEN“
UND DES
„CRUCIFIXUS“ AUS DER H-MOLL-MESSE

HERAUSGEGEBEN

VON

MORIZ ROSENTHAL

TONMEISTER

AUSGABE

Nr. 317

V E R L A G U L L S T E I N / B E R L I N

VORWORT

Das Zeichen P. bedeutet Ped. (Pedal). Das Zeichen \oplus bedeutet: das Pedal loslassen. Das Pedal soll kurz nach dem Anschlag eines Akkordes oder einer Melodienote getreten und so gewechselt werden, daß der Fuß genau beim Anschlagen eines Akkordes oder einer Melodienote das Pedal verläßt, um gleich nachher niederzufallen. Auf diese Art allein wird ein harmoniereicher und kontinuierlicher Tonstrom erzielt.

MORIZ ROSENTHAL

AVANT-PROPOS

La lettre P. signifie Péd. (Pédale). Le signe \oplus veut dire: lever la pédale. Il faut abaisser la pédale tout de suite après avoir touché l'accord ou la note de la mélodie; on change de pédale de la façon suivante: exactement au moment de toucher un accord ou une note de la mélodie, le pied abandonne la pédale, pour la reprendre immédiatement. Ce n'est que de cette façon qu'on obtiendra une sonorité harmonieuse et la continuité du ton.

MORIZ ROSENTHAL

PREFACE

The sign "P" signifies "Ped." (Pedal). The sign \oplus indicates "raise the pedal". The pedal should be pressed down just after striking a chord or a note of the melody, and shifted thus: the foot must leave the pedal the moment the chord or melody-note is struck, to take it again immediately afterwards. This is the only method of attaining a full and harmonious continuity of tone.

MORIZ ROSENTHAL

VARIATIONEN

ÜBER EIN MOTIV VON BACH

WEINEN, KLAGEN, SORGEN, ZAGEN

Franz Liszt

Andante

a) Durch das Anschlagen der Bass-Oktaven mit dem 1. 4. und 5. Finger zugleich wird größere Klangfülle erzielt.

a) En prenant les octaves de la basse à la fois du 1^{er}, du 4^e et du 5^e doigt, on obtiendra une sonorité plus ample.

a) By playing the bass octaves simultaneously with the 1st, 4th and 5th finger, a greater fullness of tone will be effected.

a tempo

p dolente

sempre un poco

(Thema marcato)

espressivo

espressivo

tr

tr

un poco rit. e dim.

quasi *f* sempre *espress.*

mf

Ped. *

4 5 5 4

a) 4 3 4 3 4 3 4 3 5 2 4 3 4 3

2 3 1 4 2 1 4 1 4 5

Ped. *

poco cresc.

2 4 5 2 4 3

4 5 1 3

piangendo

dim.

espressivo

2 3 1 4 2 1 2

2 3 1 4 3 5

molto legato e poco a poco rinf

5 4 3 5 4 5 4 4 5 4 1 2 3 1 2 2 1 2 3 4 3 4 5 2 3 4 3

1 2 1 2 1 2 1 2 2 1 2 3 4 5 2 3 4 3

a) Pedal nach jedem Viertel!
 Pédale après chaque temps.
 Pedal after every crotchet.

5
5
5
5
5
5
5
5
5
5
5
5

2 3 4 5 4 5 2 3 4 5 4 5 3 4 5 3 4 5 3

f

legatiss.

rinforz.

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2

5 4 3 2 5 4 3 2 5 4 3 2 5 4 3 2

Red. *Red.* *Red.* *Red.* *Red.* *Red.*

sempre legatiss.

1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

dim. *sotto voce*

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

poco a poco accel.

sotto voce

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

più cresc.

Red. *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.* *Red.*

quasi Allegro

f *rinforz.*

8

sempre f

ff appassionato *dim. e*

poco rallent. *pp una corda*

un poco

a) Hier ist die unterste Stimme die Trägerin des Themas.

a) Thème à la voix inférieure.

a) Here the lower voice is the bearer of the theme.

a tempo (un poco meno allegro)

rallent. - *- p plintivo*
Tea Tea Tea Tea Tea

Tea Tea Tea Tea *Tea simile*

pp
Tea Tea Tea Tea Tea Tea *Tea simile*

sempre p

poco espress.

First system of the musical score, featuring a treble and bass clef. The treble clef has a 3/5 fingering above the first measure and a 1 2 5 fingering above the second measure. The bass clef has a 3 fingering below the first measure. The music consists of eighth and sixteenth notes with various articulations.

Second system of the musical score. The treble clef has a 5 1 4 2 fingering above the first measure and a 5 4 fingering above the second measure. The bass clef has a 4 2 fingering below the first measure and a 5 3 5 3 4 2 fingering below the second measure. The instruction *p legato molto* is written in the treble clef.

Third system of the musical score. The treble clef has a 4 1 2 fingering above the first measure and a 4 1 2 4 4 fingering above the second measure. The bass clef has a 2 3 fingering below the first measure and a 2 3 2 3 fingering below the second measure. The music continues with eighth and sixteenth notes.

Fourth system of the musical score. The bass clef has a 3 1 fingering above the first measure and a 4 1 fingering above the second measure. The instruction *dimin.* is written in the bass clef. The instruction *smorz. e poco riten.* is written in the bass clef. The instruction *Animato* is written in the treble clef. The instruction *ff* is written in the bass clef. The word *Ped.* is written below the bass clef.

Fifth system of the musical score. The treble clef has an 8 fingering above the first measure. The instruction *sempre ff e marcato* is written in the treble clef. The word *simile* is written in the bass clef. The word *Ped.* is written below the bass clef.

Sixth system of the musical score. The instruction *L'istesso Tempo* is written in the treble clef. The instruction *ff* is written in the treble clef. The instruction *sf* is written in the treble clef. The word *Ped.* is written below the bass clef. The music ends with a double bar line and a final chord.

First system of musical notation, consisting of two grand staves. The left grand staff has a treble clef and a bass clef. The right grand staff has a bass clef and a treble clef. The music is in a key with two flats and a 3/4 time signature. It features a series of chords and melodic lines. The first measure has a dynamic marking of *sf* and a fermata over the first note. The second measure has a dynamic marking of *sf*. The third measure has a dynamic marking of *sf*. The fourth measure has a dynamic marking of *sf*. The word "Ped." is written below the bass clef of each grand staff.

Second system of musical notation, consisting of two grand staves. The left grand staff has a treble clef and a bass clef. The right grand staff has a bass clef and a treble clef. The music is in a key with two flats and a 3/4 time signature. It features a series of chords and melodic lines. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *ff*. The word "Ped." is written below the bass clef of each grand staff.

Third system of musical notation, consisting of two grand staves. The left grand staff has a treble clef and a bass clef. The right grand staff has a bass clef and a treble clef. The music is in a key with two flats and a 3/4 time signature. It features a series of chords and melodic lines. The first measure has a dynamic marking of *ff*. The second measure has a dynamic marking of *ff*. The third measure has a dynamic marking of *ff*. The fourth measure has a dynamic marking of *sf*. The fifth measure has a dynamic marking of *sf*. The sixth measure has a dynamic marking of *sf*. The word "Ped." is written below the bass clef of each grand staff.

Fourth system of musical notation, consisting of two grand staves. The left grand staff has a treble clef and a bass clef. The right grand staff has a bass clef and a treble clef. The music is in a key with two flats and a 3/4 time signature. It features a series of chords and melodic lines. The first measure has a dynamic marking of *f*. The second measure has a dynamic marking of *f*. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *f*. The fifth measure has a dynamic marking of *f*. The sixth measure has a dynamic marking of *f*. The word "Ped." is written below the bass clef of each grand staff.

Allegro

ff

The musical score consists of five systems of two staves each. The first system begins with the tempo marking 'Allegro' and the dynamic marking '*ff*'. The right-hand part features a melodic line with various fingerings (1, 2, 4, 1, 4, 2, 1, 2, 3, 5, 1, 2, 4, 1, 2, 4, 1) and a left-hand part with a steady rhythmic accompaniment. The second system continues the melodic development in the right hand, including a 'rinforz.' (ritornello) section. The third system is marked 'molto agitato e sempre ff' and 'marcato', showing a more intense and agitated character. The fourth system features a 'tempestuoso' (tempestuous) section with a dense, rhythmic texture. The fifth system concludes with a final melodic phrase in the right hand and a bass line in the left hand, marked '*ff*'. Pedal markings are used throughout to indicate sustained sounds and phrasing.

First system of musical notation. Treble and bass staves. Treble staff contains chords and melodic fragments. Bass staff contains chords and a melodic line starting with a 'Pia' marking. Dynamic markings include 'Pia' and 'Pia'.

Second system of musical notation. Treble and bass staves. Treble staff contains chords and melodic fragments. Bass staff contains chords and a melodic line. Dynamic markings include 'Pia' and 'Pia'.

Third system of musical notation. Treble and bass staves. Treble staff contains chords and melodic fragments. Bass staff contains chords and a melodic line. Dynamic markings include 'Pia' and 'Pia'.

Fourth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic fragments. Bass staff contains chords and a melodic line. Includes 'ten.' markings and a section with fingerings: 3 1 2 3 4 1. A section is marked '(ben in tempo)'. Dynamic markings include 'Pia' and 'Pia'. An asterisk (*) is present at the end of the system.

Fifth system of musical notation. Treble and bass staves. Treble staff contains chords and melodic fragments. Bass staff contains chords and a melodic line. Includes 'ten.' markings and a section marked 'ff'. Dynamic markings include 'Pia' and 'Pia'. An asterisk (*) is present at the end of the system.

8

Two systems of piano music. The first system consists of two staves (treble and bass clef) with a grand staff bracket on the left. The second system also consists of two staves. The music features a complex, flowing melodic line with many slurs and ties. A fermata is placed over the eighth measure of the first system.

ossia

Ped.

ff

2 3 4 1

Ped. (*) Ped. (*) Ped.

Two systems of piano music. The first system is an 'ossia' (alternative) version, indicated by the word 'ossia' to the left. It features a grand staff with a treble clef and a bass clef. The second system is the main version, also in a grand staff. It includes a dynamic marking of *ff* (fortissimo) and several pedaling instructions labeled 'Ped.' and 'Ped. (*)'. Fingering numbers (2, 3, 4, 1) are visible above some notes.

8

Two systems of piano music. The first system is a grand staff with treble and bass clefs. The second system is also a grand staff. It includes a fermata over the eighth measure of the first system and various fingering numbers (1, 2, 3, 4) and pedaling instructions ('Ped.').

The musical score is divided into three systems. The first system (bass clef) features a treble clef for the right hand and a bass clef for the left hand. It includes markings for 'molto fesspress.' and 'Red. (*).'. The second system (treble clef) features a treble clef for the right hand and a bass clef for the left hand, with markings for 'ritenuto' and 'sf'. The third system (bass clef) features a treble clef for the right hand and a bass clef for the left hand, with markings for 'a tempo', 'poco a poco', 'ritenuto', 'sf', 'Lento.', and 'lunga Pausa'.

a) Diese bei Liszt öfters vorkommende Accordfolge mit ihren steten Fallen um zwei Kreuze in jedem Accord beschwört den Schatten des glaubens- und kunststarken Palestrina herauf, der sie erfand und in seinen Messen anwandte. Hier beginnt auch die gewaltige, sich über fünf Seiten erstreckende Cadenz, die in ihrer glühenden, glaubenseifrigen Inbrunst, ihren zärtlichen Vorwürfen und später in ihrer kochenden Empörung einen Höhepunkt des gesamten Liszt'schen Schaffens darstellt. Sie mündet versöhnend in den lichten f'dur Choral, der nur noch einmal von den Blitzen des „Crucifixus“ unterbrochen, das gewaltige Stück triumphierend abschließt.

a) On rencontre fréquemment dans les oeuvres de Liszt ces suites d'accords descendant régulièrement à la fois de deux demi-tons à chaque accord. Elles évoquent l'ombre du grand croyant et du grand artiste que fut Palestrina; c'est lui qui le premier s'en servit dans ses messes. Ici commence en même temps la formidable cadence de cinq pages qui, avec son ardeur religieuse, ses tendres reproches et, plus tard, la violence de son indignation, est un des points culminants de l'oeuvre de Liszt. Elle aboutit, pleine de réconciliation, au lumineux choral en fa majeur, qui, interrompu une seule fois encore par les éclairs du „Crucifixus“, termine en triomphe cette pièce formidable.

a) This sequence of chords, frequently recurring in Liszt's compositions, descending by two sharps in every chord, conjures up the shadow of Palestrina, the man of strong faith and great musician, who invented and used them in his Masses. Here, too, begins the sublime cadence extending over five pages which - with its ardent religious fervour, its tender reproaches and, later on, its violent indignation - forms one of the climaxes of Liszt's creations. It flows in a conciliatory mood into the luminous f major choral which, only once interrupted by the lightnings of the „Crucifixus“, brings this powerful work to a triumphant close.

Lento Recitativo

First system of the musical score. The right hand (treble clef) features a melodic line with slurs and fingerings (5, 3, 2, 1, 5, 4, 1, 3, 2, 3). The left hand (bass clef) has a simple accompaniment with a *pp* dynamic marking.

Second system of the musical score. The right hand continues with a melodic line, including a *smorz.* (ritardando) section. The left hand has a *p* dynamic marking.

Third system of the musical score. The right hand has a *Recitativo lagrimoso* section. The left hand features a melodic line with slurs and fingerings (3, 4, 3, 1, 2, 4).

Fourth system of the musical score. The right hand has a *Quasi Andante un poco mosso* section. The left hand features a melodic line with slurs and fingerings (6, 1, 3, 4, 5, 1, 3, 4, 2, 3, 4, 2, 3, 4). The dynamic marking is *dolce piangendo*.

Fifth system of the musical score. The right hand features a melodic line with slurs and fingerings (3, 2). The left hand features a melodic line with slurs and fingerings (1, 3, 3, 1, 3, 3, 2, 5). The dynamic marking is *p*.

cresc.

sem

pre più dolce

Quasi Allegro moderato.

pp

tranquillo

sotto voce gemendo

semprepp

poco a poco cresc.

3
 Ad.
 (*) Ad.
 (*) Ad.
 (*) Ad.
 (*) Ad. *

un poco accel. il tempo f marc.

Ad. * Ad. * Ad. Ad. Ad. Ad. Ad. Ad. (*) Ad. *

p subito sempre più agitato e cresc.

Ad. * Ad. Ad. Ad. Ad. Ad. Ad. Ad. simile

ffs

sf

Ad. * Ad. * Ad. Ad. Ad. Ad. Ad. Ad. simile

stringendo

8
 Ad. * Ad. * Ad. *

Red. Red. Red. Red. Red. Red. Red. Red. Red. (*) Red. * Red. *

Red. * Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. *marcatissimo*

Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red. Red.

Red. simile *piu rfz*

fff Red. *

non presto *dim. e rall.* *riten.*

*

Choral

più riten. e perdendosi

a) Was Gott thut das ist wohl - ge - than, da - bei will ich ver -

Lento.
dolce
 3 4 5 4 2
 4 5 4 3

blei - ben. Es mag mich auf die rau - he Bahn, Not,

dim. p. ff
maestoso

Tod und E - lend trei - ben, es wird mich Gott ganz

p dolce
dolciss.
una corda

vä - ter - lich in sei - nen Ar - men hal - ten.

sempre dolce e legato
f
tre corde

slargando
poco a poco più mosso
cresc.

a) Ce que Dieu fait est bien fait et c'est à Lui que je me confie. Dans l'adversité, la misère, la détresse, à la mort, Il me soutiendra toujours de son bras paternel.

a) What God ordains is best of all, There with will I content me fear of death up on me fall. Trough want and pain are sent me.

b) Pedal nach jedem Viertel. La pédale après chaque noire. Pedal after every crotchet.

Quasi Allegro

ff *sempre marc.* *maestoso* *ten.*

Red. *

ten. riten. molto *a tempo un poco animato* *ff*

Red. * Red. (*) Red. Red. Red. Red.

Red. Red. Red. Red. *simile*

8 *trem.*

Red. Red. *

a) *(ten.)*

Red. Red. Red. Red. (*) *(ten.)*

a) Hier sind staccato Pedale am Platze.
 Il convient ici de prendre la pédale staccato.
 Staccato pedals should be applied here.

KLAVIERWERKE IN DER TONMEISTER-AUSGABE

J. S. BACH

(EDWIN FISCHER)

- Nr. Englische Suiten:
287. Nr. 1. A-dur
288. Nr. 2. a-moll
289. Nr. 3. g-moll
290. Nr. 4. F-dur
291. Nr. 5. e-moll
292. Nr. 6. d-moll
- Fantasien und Fugen
Präludien und Fugen
Fantasie c-moll
Chromatische Fantasie
- Französische Suiten:
281. Nr. 1. d-moll
282. Nr. 2. c-moll
283. Nr. 3. h-moll
284. Nr. 4. Es-dur
285. Nr. 5. G-dur
286. Nr. 6. E-dur
3. Zweistimmige Inventionen
4. Dreistimmige Inventionen
- Italienisches Konzert
Partiten I, Nr. 1/2
Partiten II, Nr. 3/4
Partiten III, Nr. 5/6
1. Zwölf kleine Präludien und sechs kleine Präludien
Toccaten und Fugen I, Nr. 1/2
Toccaten und Fugen II, Nr. 3/5
Toccaten und Fugen III, Nr. 6/7
- Das wohltemperierte Klavier
Band I, Heft 1
Band I, Heft 2
Band I, Heft 3
Band II, Heft 1
Band II, Heft 2
Band II, Heft 3
- Leichtere Vortragsstücke
Variationen in italienischer Manier, Fuge über den Namen Bach, Präludium, Allegro und Fuge Es-dur, Capriccio über die Abreise des geliebten Bruders

BEEHOVEN

(ARTUR SCHNABEL)

- Albumblatt »Für Elise«
Andante F-dur (Andante favori)
Bagatellen I/III
123/153. Sämtliche Sonaten und Sonatinen in Einzel-Ausgaben (Bereits erschienen Nr. 1—20)
- Ecossaisien
Fantasie g-moll op. 77
Rondo G-dur op. 51 Nr. 1 und Rondo G-dur op. 51 Nr. 2
Variationen F-dur op. 34;
Es-dur op. 35 (Eroica); C-dur op. 120 (Diabelli); c-moll; G-dur (Nel cor più) u. a.

CHOPIN

(LEONID KREUTZER)

- 115, 116, 163, 164. Balladen Nr. 1—4
171/177, 247, 248. Etüden I/IX
200. 3 Impromptus
117. Fantasie f-moll op. 49
118. Fantaisie-Impromptu
222/228. Mazurkas I/VII
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193/198. Polonaisen I/VI
178, 179, 245, 246. Préludes I/IV
180/182. Rondos I/III
204/206, 50. Scherzi I/IV
183, 184. Sonaten b-moll, h-moll
249/257. Walzer I/IX
191. Allegro de Concert A-dur op. 46
189. { Berceuse Des-dur op. 57
{ Barcarole Fis-dur op. 60
190. Boléro a-moll op. 19, Tarantelle op. 43
202. Klavierkonzert Nr. 1. e-moll op. 11
203. Klavierkonzert Nr. 2. f-moll op. 21
Grande Polonaise brillante op. 22 mit Orchester
Variations brillantes

CLEMENTI

(JAMES KWAST)

- 262/267. Sonatinen Nr. 1—12
269/280. Sonaten Nr. 1—12

HÄNDEL

(JAMES KWAST)

- Suiten
119, 120. A-dur, F-dur/d-moll
121, 122. G-dur/E-dur, fis-moll
229, 230. g-moll/f-moll
231, 232. g-moll/d-moll, d-moll
233. e-moll, B-dur

HAYDN

(JAMES KWAST)

- 68/79. 12 Sonaten in Einzelausgaben

MENDELSSOHN

(MAYER-MAHR)

- Andante cantabile e Presto agitato H-dur, Capriccio fis-moll op. 5
Drei Capricen op. 33
Capriccio brillant h-moll op. 22
51. Sieben Charakterstücke op. 7
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3 Präludien u. Etüden op. 104
66. Fantasie fis-moll op. 28
Rondo brillant Es-dur op. 29
65. Rondo Capriccioso E-dur op. 14
55. Variations sérieuses op. 54
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Capriccio op. 118, Etüde f-moll, Scherzo h-moll
351. Scherzo a capriccio fis-moll

MOZART

(CARL FRIEDBERG)

- 84/100. Sämtliche Sonaten in Einzelausgaben
Fantasien d-moll, C-dur
Fantasie c-moll (à la Constanze)
3 Rondos a-moll, D-dur und F-dur
Variationen I/II
Kleine Fantasie c-moll

SCHUBERT

(CONRAD ANSORGE)

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Sonaten
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107. D-dur op. 53
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186. H-dur op. 147
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108. B-dur (nachgelassenes Werk)
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SCHUMANN

(MAYER-MAHR)

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35. Fantasiestücke op. 12.
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WEBER

(BRUNO EISNER)

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Jedes Heft ist einzeln käuflich / Bei Bestellungen genügt Angabe der Nummer

FRANZ LISZT

IN DER TONMEISTER-AUSGABE

HERAUSGEGEBEN VON MORIZ ROSENTHAL

302. Au lac de Wallenstadt
 294. Ballade Nr. 2. h-moll
 Bénédiction de Dieu dans la
 solitude
 Berceuse
 Cantique d'amour
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 330. Nr. 5. B-dur (Feux
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 333. Nr. 8. c-moll (Wilde Jagd)
 334. Nr. 9. As-dur (Ricor-
 danza)
 335. Nr. 10. f-moll
 336. Nr. 11. Des-dur (Har-
 monies du soir)
 337. Nr. 12. b-moll (Chasse-
 Neige)

297. Fantasie aus der Oper „Don
 Juan“
 344. Faustwalzer aus Gounods
 Oper „Faust“
 311. Gnomenreigen
 320. Gondoliera aus „Venezia e
 Napoli“

Konzert-Etüden

- Nr. 1. As-dur
 349. Nr. 2. f-moll
 Nr. 3. Des-Dur
 Klavierkonzert Es-dur
 Klavierkonzert A-dur

Legenden

314. Nr. 1. Der heilige Fran-
 ciscus von Assisi zu den
 Vögeln predigend (Vogel-
 predigt)
 315. Nr. 2. Der heilige Fran-
 ciscus von Paula über die
 Wogen schreitend

Liebesträume (Nocturnes)

345. Nr. 1. As-dur
 346. Nr. 2. E-dur
 347. Nr. 3. As-dur

Mazurka

295. Mephisto-Walzer nach
 Lenaus „Faust“

Paganini-Etüden

338. Nr. 1. g-moll
 339. Nr. 2. Es-dur
 340. Nr. 3. gis-moll (La cam-
 panella)
 341. Nr. 4. E-dur
 342. Nr. 5. E-dur
 343. Nr. 6. a-moll

Polonaisen

313. Nr. 1. c-moll
 312. Nr. 2. E-dur

Soirées de Vienne

306. Nr. 2. As-dur
 305. Nr. 4. Des-dur
 304. Nr. 6. A-dur

293. Sonate h-moll
 316. Spanische Rhapsodie
 309. Tarantella aus „Venezia e
 Napoli“

Ungarische Rhapsodien

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 Nr. 3
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 300. Nr. 9 (Pesther Karneval)
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 Nr. 13
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 Nr. 15
 Ungarische Fantasie mit
 Orchester
 296. Valse Impromptu
 Valse oubliée
 310. Waldesrauschen

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BACH-LISZT

318. Orgelpräludium und Fuge
 Nr. 1. a-moll
 317. Variationen über „Weinen,
 Klagen, Sorgen, Zagen“

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MENDELSSOHN- LISZT

319. Hochzeitsmarsch und Elfen-
 reigen aus „Ein Sommer-
 nachtstraum“

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