

E 25



Nr. 2443

LISZT

Symphonische Dichtungen

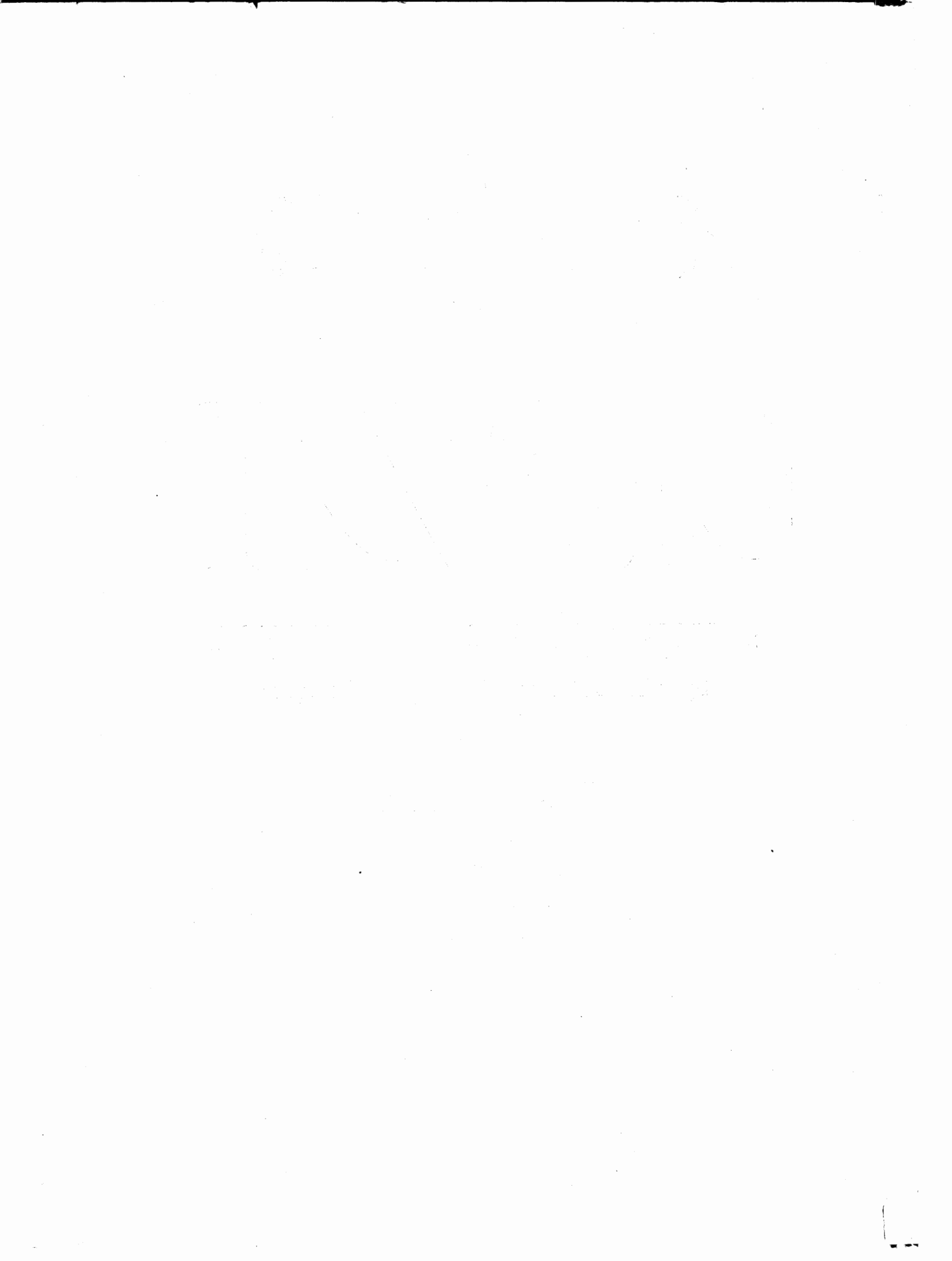
Symphonic Poems ★ Poèmes symphoniques

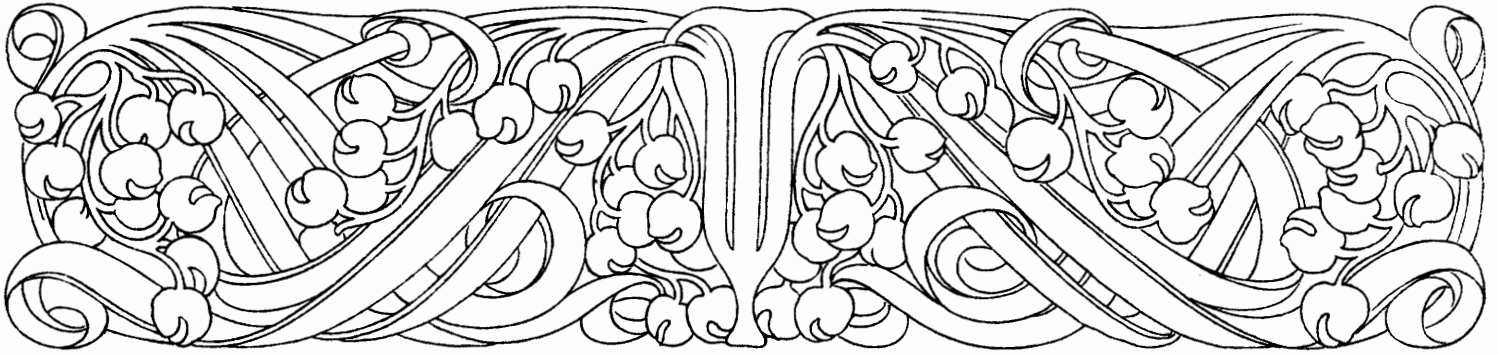
Nr. 3

Les Préludes



Piano solo





FRANZ LISZT

Symphonische Dichtungen

für Pianoforte zu zwei Händen

Nr.	Nr.	Nr.
1. Ce qu'on entend sur la montagne	4. Orpheus	9. Hungaria
2. Tasso, Lamento e Trionfo	5. Prometheus	10. Hamlet
3. Les Préludes (Stradal)	6. Mazeppa	11. Hunnenschlacht
	7. Festklänge	12. Die Ideale
	8. Héroïde funèbre	

Le Triomphe funèbre du Tasse. Epilog zur symphonischen Dichtung
„Tasso, Lamento e Trionfo.“



Printed in Germany

PRÄLUDIEN.

NACH LAMARTINE.

SYMPHONISCHE DICHTUNG NR. 3 VON F. LISZT.

Was anders ist unser Leben, als eine Reihenfolge von Präludien zu jenem unbekanntem Gesang, dessen erste und feierliche Note der Tod anstimmt? Die Liebe ist das leuchtende Frührot jedes Herzens; in welchem Geschick aber wurden nicht die ersten Wonnen des Glücks von dem Brausen des Sturmes unterbrochen, der mit rauhem Odem seine holden Illusionen verweht, mit tödlichem Blitz seinen Altar zerstört, — und welche, im Innersten verwundete Seele suchte nicht gern nach solchen Erschütterungen in der lieblichen Stille des Landlebens die eignen Erinnerungen einzuwiegen? Dennoch trägt der Mann nicht lange die wohlige Ruhe inmitten besänftigender Naturstimmungen, und „wenn der Drommete Sturmsignal ertönt“, eilt er, wie immer der Krieg heißen möge, der ihn in die Reihen der Streitenden ruft, auf den gefahrvollsten Posten, um im Gedränge des Kampfes wieder zum ganzen Bewußtwerden seiner selbst und in den vollen Besitz seiner Kraft zu gelangen.

(Übers. von P. Cornelius.)

LES PRÉLUDES

D'APRÈS LAMARTINE *).

POÈME SYMPHONIQUE No. 3 DE F. LISZT.

Notre vie est-elle autre chose qu'une série de Préludes à ce chant inconnu dont la mort entonne la première et solennelle note? — L'amour forme l'aurore enchantée de toute existence; mais quelle est la destinée où les premières voluptés du bonheur ne sont point interrompues par quelque orage dont le souffle mortel dissipe ses belles illusions, dont la foudre fatale consume son autel, et quelle est l'âme cruellement blessée qui, au sortir d'une de ces tempêtes, ne cherche à reposer ses souvenirs dans le calme si doux de la vie des champs? Cependant l'homme ne se résigne guère à goûter longtemps la bienfaisante tiédeur qui l'a d'abord charmé au sein de la nature, et lorsque «la trompette a jeté le signal des alarmes», il court au poste périlleux quelle que soit la guerre qui l'appelle à ses rangs, afin de retrouver dans le combat la pleine conscience de lui-même et l'entière possession de ses forces.

*) Méditations poétiques.

THE PRELUDES

AFTER LAMARTINE'S "MÉDITATIONS POÉTIQUES").

SYMPHONIC POEM No. 3 BY F. LISZT.

What else is our life but a series of preludes to that unknown Hymn, the first and solemn note of which is intoned by Death — Love is the glowing dawn of all existence; but what is the fate where the first delights of happiness are not interrupted by some storm, the mortal blast of which dissipates its fine illusions, the fatal lightning of which consumes its altar; and where in the cruelly wounded soul which, on issuing from one of these tempests, does not endeavor to rest his recollection in the calm serenity of life in the fields? Nevertheless man hardly gives himself up for long to the enjoyment of the beneficent stillness which at first he has shared in Nature's bosom, and when "the trumpet sounds the alarm", he hastens, to the dangerous post, whatever the war may be, which calls him to its ranks, in order at last to recover in the combat full consciousness of himself and entire possession of his energy.

Les Préludes.

Symphonische Dichtung für großes Orchester

von

FRANZ LISZT.

Original
1873
1880

Bearbeitung von August Stradal.

Andante. *poco*

Str. *p* Str. *p*

rallent.

Fl. Klar. *p* Fag. *poco rit. e smorz. pp ppp* Str. *p* Str.

poco rallent.

Fl. *p* Klar.

Harfe.

Fl. Klar. Fag. *p* Fag. Str. *p* Str.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of complex rhythmic patterns and chords, with various dynamic markings and articulation symbols.

Second system of musical notation, continuing the complex rhythmic and harmonic material from the first system.

Third system of musical notation, including a section for Viol. (Violin) with the instruction *dim.* and *una corda*. The system concludes with a double bar line and a 9/8 time signature.

Lo stesso tempo.
espressivo cantando

Fourth system of musical notation, starting with *mf* and *Viol. II. Vcll.* in the treble staff and *Viol. I. (dolce egualmente)* in the bass staff. The music features a melodic line in the upper voice and a more rhythmic accompaniment in the lower voice.

Fifth system of musical notation, including a section for *Str.* (Strings) and *Fag. C-BB.* (Bassoon). The system continues the melodic and rhythmic themes established in the previous systems.

poco rallentando

sempre dolce

First system of musical notation. The piano part is in the upper register, and the bassoon part (Fag. C-BB.) is in the lower register. The tempo is *poco rallentando* and the mood is *sempre dolce*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The piano part continues. Horn (Hrn.) and Violin (Viol.) parts are introduced. The key signature remains three sharps.

Third system of musical notation. Horn (Hrn. A) and Violin (Viol.) parts continue. The piano part features a prominent bassoon (Fag. C-BB.) line. The key signature remains three sharps.

Fourth system of musical notation. The piano part continues. The key signature changes to two sharps (F#, C#) at the end of the system.

Fifth system of musical notation. The piano part continues. Clarinet (Klar.), Oboe (Ob.), and Bassoon (Fag. C-BB.) parts are introduced. The tempo is *P espressivo dolente*. The key signature is two sharps.

Sixth system of musical notation. The piano part continues. The key signature changes to three sharps (F#, C#, G#) at the end of the system.

legatissimo

Viol.

pp
Vell.
C-BB.

Amoroso sempre

smorz. rit.

Hrnr.
Br.

una corda dolce
Viol.
Hrf.

espressivo

Viol.(div.)

Hrnr.

una corda
m.g.
Hrf.
Br.
Vell.
C-BB.

Ob.
Klar.
Fag.

Fl.
Viol.

sempre dolce ed espressivo

Hrf.
Str.

Fl.
Viol.

Ob.
Klar.
Fag.

Fl.
Viol.

cresc.

Fl. Ob. Viol. *più cresc.*
 Fag. Br. Vell.

ff *poco rall.* Fl. Klar. *dim.* *p* *pp*
 Ob. Fag. Vell. C.-BB.

Hbl. Viol. Hrn. *ff* *poco rall.* Fl. Klar. *dolce* Viol. *pp*
 Br. Vell. C.-BB. Fag.

Viol. Br. *dim.* Viol. Hrn. I. *pp*
 Klar. Fag.

Fl. *pp* *smorz.*
 Ob.

Allegro ma non troppo.
 Viol. Br. *p* Vell. *p* Klar.

First system of musical notation, featuring a grand staff with two bass clefs. The upper staff contains chords and melodic fragments, while the lower staff has a continuous eighth-note accompaniment. A dynamic marking *p* is present.

Second system of musical notation, continuing the grand staff. It includes a dynamic marking *p* and a rehearsal mark. Instrumentation labels are visible: Klar. *p*, Fag., and Str.

Third system of musical notation, showing a transition from bass clef to treble clef in the upper staff. The lower staff continues with accompaniment.

Fourth system of musical notation, featuring a grand staff with two treble clefs. The upper staff has a melodic line with slurs, and the lower staff provides accompaniment.

cresc. e stringendo

Fifth system of musical notation, featuring a grand staff with two treble clefs. Instrumentation labels on the left include Fl., Ob., Klar., Fag., and Str. The music shows a clear increase in dynamics and tempo.

Sixth system of musical notation, featuring a grand staff with two treble clefs. The upper staff includes a horn part labeled *Hrnr.* and a final time signature of 12/8.

ff

First system of piano score, featuring treble and bass staves with complex rhythmic patterns and dynamic markings.

Second system of piano score, continuing the complex rhythmic and harmonic structure.

ff rinf.

Fl. b
Ob.
Klar. b
Viol. b
Br.

Viol. b
Br.
Klar. b
Fag.

Pos.
Tub.
Vcll.
C-BB.

Vcll.
BB.

First system of the orchestral score, including woodwinds, strings, and brass.

Viol. b
Br.

Fag.
Hrnr.
Vcll.
C-BB.

Vcll.
C-BB.

Second system of the orchestral score.

marcatissimo

ff

Hrnr.
Tromp.

Pos.

Vcll.
Br.
Vcll.

Viol. b
Br.
Vcll.

sempre staccato

Third system of the orchestral score, marked *marcatissimo* and *sempre staccato*.

Ob.
Fag.
Hrnr.
Tromp.

Fourth system of the orchestral score.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines in both hands, with various articulation marks such as accents and slurs.

Second system of musical notation, continuing the grand staff. It includes complex chordal textures and melodic passages, with dynamic markings like *ff* and *dim.* visible.

Third system of musical notation, featuring a grand staff. The tempo marking *marcatissimo sempre* is present above the staff. Instrument labels include *Viol.*, *Br.*, *Vell.*, *Ob.*, *Fag.*, and *Pk.*. The music is marked with *ff* and includes various articulation marks.

Fourth system of musical notation, featuring a grand staff. The music continues with complex textures and dynamic markings such as *ff* and *dim.*.

Fifth system of musical notation, featuring a grand staff. The music includes complex textures and dynamic markings such as *ff* and *dim.*.

Sixth system of musical notation, featuring a grand staff. The music concludes with a *dim. e poco rall.* marking. Instrument labels include *Viol.*, *Br.*, and *Vell.*.

Un poco più moderato.
dolce espressivo

Ob. Fag. Klar. Str.

p

First system of the score, featuring woodwinds (Ob., Fag., Klar.) and strings (Str.). The woodwinds play a melodic line with slurs, while the strings provide a rhythmic accompaniment. A piano (*p*) dynamic marking is present.

Ob. Fl. Klar.

rit. *p*

Second system, including Oboe (Ob.), Flute (Fl.), and Clarinet (Klar.). The tempo is marked *rit.* (ritardando) and the dynamic is *p*. The woodwinds continue their melodic development.

Ob. Klar.

Third system, featuring Oboe (Ob.) and Clarinet (Klar.). The woodwinds play a melodic line with slurs, and the strings continue their accompaniment.

Ob. Klar. Viol. Hr. Hr. Hr.

p *poco rall.* *una corda*

Fourth system, including Oboe (Ob.), Clarinet (Klar.), Violin (Viol.), and Horns (Hr.). The dynamic is *p*, and the tempo is *poco rall.* (poco rallentando). The strings play *una corda* (pizzicato). The woodwinds play a melodic line with slurs, and the horns play a rhythmic accompaniment.

Viol. Hr. Hr. Hr.

Fifth system, featuring Violin (Viol.) and Horns (Hr.). The woodwinds play a melodic line with slurs, and the strings continue their accompaniment.

poco rall.

Sixth system, featuring Violin (Viol.) and Horns (Hr.). The tempo is *poco rall.* (poco rallentando). The woodwinds play a melodic line with slurs, and the strings continue their accompaniment.

Allegretto pastorale.

First system of the score. It features a piano accompaniment in the left hand and a horn part in the right hand. The piano part includes a section marked *Hrf. pp* and *Str.*. The horn part is marked *una corda dolce* and *Hrn. I.*. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

Second system of the score. It features a piano accompaniment in the left hand and an oboe part in the right hand. The piano part includes a section marked *Hrf. pp* and *Str.*. The oboe part is marked *Ob. I. dolce*. The key signature and time signature remain the same.

Third system of the score. It features a piano accompaniment in the left hand and woodwind parts in the right hand. The piano part includes a section marked *Klar. I. un poco marcato pp sempre pp* and *Str.*. The woodwind parts include *Fl. I.*, *Fl. II. p*, and *Klar.*. The key signature and time signature remain the same.

Fourth system of the score. It features a piano accompaniment in the left hand and a clarinet part in the right hand. The piano part includes a section marked *Klar. pp* and *Str.*. The clarinet part is marked *Klar. pp*. The key signature and time signature remain the same.

Fifth system of the score. It features a piano accompaniment in the left hand and woodwind parts in the right hand. The piano part includes a section marked *Str.*. The woodwind parts include *Klar.*, *Ob.*, and *Fag.*. The key signature and time signature remain the same.

Sixth system of the score. It features a piano accompaniment in the left hand and woodwind parts in the right hand. The piano part includes a section marked *p.*, *Str.*, and *Fag.*. The woodwind parts include *Klar.*, *Ob.*, and *Fag.*. The key signature and time signature remain the same.

Fl. Klar. Oh. Fl. Klar. p Fag. p Klar.

Fl. Viol. Klar. dolce Fag. Klar. Viol.

Viol. p Br.

Fl. Viol. Klar. Fag. Br. Vell.

Viol. Fl. Klar. Ob.

Viol. I. scherzando Viol. II. Viol.

Viol. Viol.(div.)

p

Br. Fag. Vell.

un poco marcato

Viol.

Br. Fag. Vell.

Viol. Fl. Fl. Viol.

Viol. Klar. Hrf. Vell. Fag. C-BB.

Klar. Fag.

Klar.
Fag.

Ob.
Viol.
Hrn.

Hrn.
Br.

mf

This system contains the first two staves of music. The upper staff is for Clarinet (Klar.) and Bassoon (Fag.), and the lower staff is for Horn (Hrn.) and Trumpet (Br.). The music is in a key with two sharps (D major or F# minor) and a 2/4 time signature. The tempo is 'Poco a poco più di moto sin Allegro marziale' and the mood is 'espressivo'. The dynamic marking is mezzo-forte (mf).

This system contains the third and fourth staves of music. The instrumentation remains the same as in the first system. The music continues with a similar rhythmic pattern of eighth and sixteenth notes.

This system contains the fifth and sixth staves of music. The instrumentation remains the same. The music continues with a similar rhythmic pattern.

Ob.
Viol.

Hrn.
Br.

Hrn.
Br.

cresc.

This system contains the seventh and eighth staves of music. The instrumentation remains the same. The music continues with a similar rhythmic pattern. The dynamic marking is *cresc.* (crescendo).

Viol.

Fl.
Ob.
Klar.
Fag.
Hrn.

Hrn.
Str.

sempre cresc.

f

marcato

This system contains the ninth and tenth staves of music. The upper staff is for Violin (Viol.), and the lower staff is for Horn (Hrn.) and String (Str.) instruments. The music continues with a similar rhythmic pattern. The dynamic marking is *f* (forte) and *marcato*. The instruction *sempre cresc.* (sempre crescendo) is also present.

This system contains the eleventh and twelfth staves of music. The instrumentation remains the same as in the fifth system. The music continues with a similar rhythmic pattern.

First system of piano accompaniment. The right hand features a complex, rhythmic chordal texture with frequent accidentals. The left hand plays a steady eighth-note accompaniment.

Second system of piano accompaniment. Similar to the first system, it features a dense chordal texture in the right hand and a consistent eighth-note pattern in the left hand.

Third system of piano accompaniment. Includes woodwind parts for Flute (Fl.), Clarinet (Klar.), and Bassoon (Fag.) in the right hand. The left hand includes parts for Horn (Hrnr.), Horn in F (Hr. b), and Strings (Str.). The instruction *sempre cresc.* is written above the woodwind parts.

Allegro marziale animato.

Violin I and II score system 1. Violin I has a melodic line with fingerings 1, 3, 2, 1, 5. Violin II has a similar melodic line with fingerings 1, 3. The dynamic marking *fp* is present.

Horn and Trombone score system 1. Horn (Hrnr.) and Trombone (Tromp.) parts with a dynamic marking of *f*.

Violin I and II score system 2. Violin I and II parts with dynamic markings *ten.* and *ff*. Includes parts for Trombone (Tub.), Bassoon (Br.), Violoncello (Vcll.), and Double Bass (C.-BB.). Horn and Trombone (Hrnr. Tromp.) parts are also present.

ff
Pos.
Tub.
Br.
Vcll.
C-BB.

Viol.
Fl.
fp
Ob.
Klar.
Fag.
Tromp. I.
Tromp.
marcato

Fl.
Viol.
Viol.
Ob.
Klar.
Fag.
Tromp.
Tromp.

Tromp.
Tromp.
Tromp.

Fl.
Viol.
cresc.
Ob.
Klar.
Fag.
Br.
Vcll.
Hrnr.

Viol.

Alle Hbl.
Viol.
Br.
Hrnr.

ff

Hbl.
Viol.
Br.
Hrnr.

Hrnr.
Tromp.
Vell.
C-BB.
M-Tr.

This system shows the first two staves of music. The upper staff is for woodwinds (Horn, Violin, Trumpet, Trombone) and the lower staff is for percussion (Snare, Cymbal, Bass Drum). The music is in a key with one sharp (F#) and a 2/4 time signature. It begins with a forte (*ff*) dynamic and includes a triplet of eighth notes in the bass line.

This system continues the woodwind and percussion parts. The woodwinds play a melodic line with accents, while the percussion provides a rhythmic accompaniment with triplets and eighth notes.

This system continues the woodwind and percussion parts. The woodwinds play a melodic line with accents, while the percussion provides a rhythmic accompaniment with triplets and eighth notes.

Hbl.
Viol.
Tromp.
Hrnr.
Pos.

ff

Br.
Vell.
C-BB.

Pk.
M-Tr.
Beck.
G-Tr.

This system shows the fourth and fifth staves of music. The upper staff is for brass and woodwinds (Horn, Violin, Trumpet, Trombone, Positone) and the lower staff is for percussion (Snare, Cymbal, Bass Drum). The music is in a key with one sharp (F#) and a 2/4 time signature. It begins with a forte (*ff*) dynamic and includes a triplet of eighth notes in the bass line.

This system continues the brass and woodwind parts. The brass instruments play a melodic line with accents, while the woodwinds provide a rhythmic accompaniment with triplets and eighth notes.

Piano introduction. Treble staff: Chords and melodic fragments. Bass staff: Bass line with a triplet of eighth notes. A dynamic marking *p* is present. A fermata is placed over the final chord.

First system of orchestral parts. Violin and Oboe parts are in the upper staves. Clarinet and Trombone parts are in the lower staves. A dynamic marking *p* is present. A fermata is placed over the final chord.

Second system of orchestral parts. Violin and Oboe parts are in the upper staves. Clarinet and Trombone parts are in the lower staves. A dynamic marking *p* is present. A fermata is placed over the final chord.

Third system of orchestral parts. Violin and Oboe parts are in the upper staves. Clarinet and Trombone parts are in the lower staves. A dynamic marking *p* is present. A fermata is placed over the final chord.

Fourth system of orchestral parts. Violin and Oboe parts are in the upper staves. Clarinet and Trombone parts are in the lower staves. A dynamic marking *p* is present. A fermata is placed over the final chord.

8.....

Viol.

sempre cresc. -

Fl. Ob. Klar. Fag. Viol.

Tromp.

Tromp.

Tromp.

Tromp.

8.....

Alle Hbl.

Alle Hbl. Hrnr. Tromp. Pos.

Tromp.

fff *fff*

Str.

Andante maestoso

Viol. 1

Hrnr. Tromp. Vcll. C-BB. Pk. Beck. M-Tr. Gr. Tr.

Fag. Pos. Tub. Vcll. C-BB.

Alle Hbl. Alle Blechinstr.



EDITION BREITKOPF (VOLKSAUSGABE BREITKOPF & HÄRTEL)

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478	— Bd. IV. Mendelssohn-Gegenwart.	4958	— Andantino capriccioso (Busoni).	721	— 48 Lieder ohne Worte. Instr. Ausg. (Schmidt).	2926	— 18 leichte Stücke nach Kirchnern.
282/84	Klavierkonzerte alt. u. neu. Zeit:	5012	— An der Quelle (Au bord d'une source).	909/16	— Dieselben. Ausgabe in 8 Heften.	2925	— 27 leichte Stücke n. Kinderlieber
523	Reinecke. 4 Bde.	3278	— Auf Flügeln des Gesanges.	1740	— Dieselben. Neue instr. Pracht-Ausgabe von K. Klindworth.	2900	— 6 Lieder-Sonatinen.
1789	Klee, Elementar-Klavierschule.	5013	— La Campanella.	2439	— Sämtliche 7 Märsche.	4821/23	— Unsre Lieblinge. Neue Ausgabe von M. Ritter. I/III.
2413	— Elementar-Klavierschule (franz.).	2867	— Consolations (Original).	3760	— Rondo brillant Op. 29 (Scharw.).	1012/15	— Unsre Lieblinge. I/IV.
449/50	Klengel, Kanons u. Fugen. I/II.	2593	— Consolations (H. Germer).	3790	— Serenade u. Allegro gioioso. Op. 43 (X. Scharwenka).	3401/3	Rheinberger, Op. 5 Nr. 1. Die Jagd.
4749	Klengel, P., Op. 10. 6 kleine Vortragsstücke.	2811/16	— Consolations einzeln. Nr. 1/6.	1481	— Sonaten. Op. 6, 105, 106.	3823	— Op. 53 Nr. 1. Tarantella.
5030	— Op. 49. Fünf Fantasiestücke.	5014/16	— Consolations (Busoni-Da Motta). Nr. 2. E dur — 3. Des dur — 5. E dur.	177	— Sämtliche Streichquartette.	3497	Ries, Op. 55. Konz. Cis m. (Reinecke)
458	Knorr, Jul., Materialien.	5038	— Es muß ein Wunderbares sein (A. Szendy).	1915	— Leichte Stücke (C. Kühner).	1078/79	Rinaldi, Reflets et Paysages. I/1.
496	— Wegweiser.	1384/85	— 12 Etüden. I/II.	182	— Sämtliche Symphonien.	2807	Röntgen, Op. 6. Ballade, D m.
4930	Köhler, Op. 50. Die ersten Etüden.	2581/92	— Dieselben einzeln. Nr. 1—12.	1402/6	— Dieselben einzeln: Nr. 1—5.	1004	— Julklapp. Op. 12.
906	— Op. 70. Mechan. u. techn. Studien.	2472	— Ferne Geliebte v. Beethoven.	3234	Merkel, Op. 18. Altblum. (Germer)	1016	— Zwiesgespräche. Kl. Klavierstücke
4931	— Op. 112. Spezial-Etüden.	3830	— Figaro-Phantasie (Busoni).	3820	— Op. 24. Im grünen Hain.	1356	Rubinstein, A l b u m (Reinecke)
1741	— Op. 120. Virtuosen-Studien. d.-e.	5017	— Gnomonenreigen.	2264	— Op. 25. Im wundersch. Monat Mai.	3304	— Op. 20. 20 Sonate Nr. 2 C mol
980	— Op. 135. Klavier-Etüden.	5018	— Gondoliera aus «Venezia e Napoli»	3925	— Op. 27. Frühlingsbotschaft.	3621	— Op. 21. 3 Capricen.
961	— Op. 145. Klavier-Etüden.	5039	— In Liebeslust (A. Szendy).	2314	— Op. 28. Brillante Polonaise.	2544/46	— Op. 22. 3 Serenaden.
4938	— Op. 150. Tägliche Repetitionen.	3724	— Großes Konzert-Solo. E moll.	2265	— Op. 29. Maienblüte.	3305	— Op. 41. Sonate Nr. 3. F dur
4932	— Op. 151. Die leichtesten Etüden.	3281	— Hochzeitsmarsch u. Elfenreigen.	2266	— Op. 61. Aquarellen.	1001	Sachs, Aus d. Jugendzeit. 30kl. St
459/60	— Op. 165. Sonatenstudien. I/II.	2638	— Improptu, Fis dur.	2339	— Op. 64. Valse-Improptu.	1868.2058	Salomonuski, I/II.
1794/96	— Dieselben in 12 Heften. Heft 1/3.	5019	— Konzert-Etüde Nr. 3. Des dur.	2287	— Op. 65. Jagdszene.	3562	Sauer, Aus lichten Tagen.
1863/65	— Heft 4/6.	3212	— 6 Lieder v. Beethoven.	3677	— Op. 173. 2 Sonatinen. G u. F dur.	3588	— Prélude passionné.
1884/86	— Heft 7/9.	3124	— Lieder von Rob. Franz.	4864/65	— A l b u m (X. Scharwenka). I/II.	3350	Scalero, Op. 19. 6 romant. Stück.
1902/4	— Heft 10/12.	5037	— O komm im Traum (A. Szendy).	1469	Meyerbeer, A l b u m. Orig.-Bearb. 8.	3523	— Op. 21. Acht Präziden (Kanons).
982	— Op. 166. Technik der Mittelstufe.	484	— Paganini-Etüden.	1292	— Krönungsmarsch, Walzer, Redowa Schlittschuhstanz u. Galopp a. Prophet.	454	Scarlatti, Sämtliche 60 Sonaten.
3158	— Op. 182. Kleine Geläufigkeitstü.	2551/56	— Paganini-Etüden. Nr. 1, G moll; 2. Es dur; 3. Campanella; 4. E dur; 5. E dur 6. Amoll.	3391/95	Modernes Vortragsalbum (Germer). I—V.	432	— 20 ausgew. Sonat. (Cl. Schumann).
962	— Op. 200. Kleinkinder-Klav.-Schul.	5020	— Petrarca-Sonett 123.	2148	Moscheles, Op. 58. Konzert Nr. 3.	1874	— Pastorale und Capriccio.
2855	— Op. 216. Etüden.	3863	— Phantasie «Ad nos» (Busoni).	1746/47	— Op. 70. Studien. 2 Bde.	2188	— 3 Sonaten. (Tausig-Scharwe)
3159	— Op. 221. Leichte Melod. u. Tänze.	1462	— Illustration a. Meyerbeers Prophet	1748	— Op. 73. 50 Präludien.	2950	Scharwenka, Ph., Op. 27. Altblum
3160	— Op. 234. 24 musikal. Klavierüb.	366	— 42 Lieder v. Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann.	1749	— Op. 95. Charakteristische Studien.	3659/60	— Op. 32. In bunter Reihe. I
4933	— Op. 242. Kleine Schule der Geläufigkeit.	3888	— Sonate H moll.	1750	— Rondos.	2821/23	— Op. 61. Nr. 1/3. Sonaten.
4934	— Op. 243. Kinderfreund.	541/42	— Symp. Dichtungen. 2 Bde.	200.763	Mozart, A l b u m I/II. 8.	3748	— Op. 70b. Drei Tänze.
4935/37	— Op. 249. Lehrgang des Klavierspiels. I/III.	2441/53	— Dieselb. einzeln: Ce qu'on entend sur la montagne. Tasso. Les Préludes. Orpheus. Prometheus. Mazzeppa. Festklänge. Héroïde funèbre. Hungaria. Hamlet. Hunnenschlacht. Die Ideale. Triomphe funèbre.	3987	— Andantino a. d. 9. Klavierkonzert (Busoni).	3146	— Op. 71. Für die Jugend.
3161	— Op. 288. Kleine Fingerübungen.	3471	— Dante-Symphonie.	3587	— Les petits riens. Ballettmusik.	3221/22	— Op. 72. Vergangene Tage.
1222	— Leichte Stücke (Op. 68. 98. 221).	5021	— Tarantella aus «Venezia e Napoli»	3278	— Mozart als 8jähr. Komponist.	4754	— Op. 85 Nr. 1. Rhapsodie H moll.
1223	— Mel. Übungsstücke (Op. 216. 234).	5022	— Waldesrauschen.	215	— 12 Stücke. Phantasien, Rondos etc.	2286	Scharwenka, X., Op. 3. 5 poln. Klavier Nationaltänze.
1224	— Zur Übung und Unterhaltung (Op. 182. 288).	3863	Liszt-Busoni, Ad nos. Phantasie und Fuge.	424/27	— Sämtl. Konzerte (Reinecke). 4 Bde.	2521/25	— Dieselben einzeln.
2788/89	Koschat, Th., Walzer-Album. I/II.	4958	— Andantino capriccioso.	3740	— Larghetto, A dur (Reinecke).	3766	— Dieselben Nr. 1. Es moll, erb.
2841/43	Krause, Op. 1. 3 leichte Sonaten.	4839	— La Campanella.	3279	— Serenade Nr. 7, D (Haffner) (250).	4356	— Dasselbe sehr leicht (W. Ale)
1430	— Op. 2. Triller-Etüden.	4960	— Reminiscences de Don Juan.	801	— Nr. 9, D (32) (Röhr).	3593	— Op. 4. Scherzo, G dur.
2506	— Op. 4. Übungsstücke f. Anfänger.	3830	— Figaro-Phantasie.	217	— Sämtliche Sonaten (Reinecke).	2980	— Op. 5. 2 Erzählungen.
1461	— Op. 5. Etüden.	4360	— Paganini-Etüde Nr. 6. A moll. Eine Transkriptionsstudie.	218	— Sämtl. Sonaten (Reinecke). 8.	2343/44	— Op. 6. Op. 36. Sonaten.
2389/90	— Op. 10. 2 Sonatinen, C u. G moll.	1898	Loewe, A l b u m (Reinecke). 8.	526/27	— Sonaten. (A. Hennes). 2 Bde.	3354	— Op. 17. Improptu, D dur.
2391/93	— Op. 12. Drei Sonatinen.	1971	Lortzing, A l b u m (Reinecke). 8.	1196	— Sonaten. Schulausgabe. (Breslau).	3749	— Op. 54. Ball-Erinnerungen.
1690	— Op. 15. 10 Etüden f. d. linke Hd.	319	Lumbye, 6 Phantasien u. Festmärsche.	228/29	— 12 Symp. (Schubert, Röhr). 2 Bde.	3898	— Op. 56. Konzert Nr. 2. C dur
3046/47	— Op. 19. 2 Sonaten C u. A dur.	320	— Ausgewählte Tänze.	802	— Symp. G (K.-V. Anh. 293) (Röhr).	3670	— Op. 59. Romanzer. II. Teil
3048/49	— Op. 21. 2 Sonaten C u. A moll.	2364	— Krolls Ballklänge. Walzer.	222	— Sämtliche Variationen (Dörfel).	2497/98	— Op. 62. Album f. d. Jugend
3050/51	— Op. 24. 2 Sonaten C u. E moll.	2065	— Traumbilder. Phantasie.	295	Müller, 15 gr. Caprices (Reinecke). 8.	3399	— Op. 76 Nr. 1. Polnische Rhaps.
941	— Op. 25. Notenbuch f. Anfänger.	3949	Mac Dowell, Op. 10. 1. mod. Suite.	491/92	Neue philarm. Bibliothek. (Stark) I/II.	3400	— Op. 76. Nr. 2. Valse-Impro
3052	— Op. 28. 10 Übungsstücke.	3408	— Op. 14. 2. mod. Suite (L. Klee).	1267.1529	Neue Meister. 2 Bde.	1958/60	— Op. 77. Fingerbildung. I/II
2291	— Op. 31. 12 Studien f. junge Spiel.	3985	— Op. 32. 4 kleine Poesien.	3885	Neustedt, Gav. de Marie Antoinette.	1994	— Op. 78. Studien im Oktaven.
356	— Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24.	4451/54	— Dieselben einzeln: Der Adler — Das Bächlein — Mondschein — Winter.	1317	Nicodé, Op. 13. Ital. Volkstänze u. Lied.	2919	— Vorstufe zur Meisterschule.
356a/b	— Instr. Sonaten. Op. 1, 10, 12, 19, 21, 24. 2 Bände.	3929	— Op. 45. Sonata tragica G moll.	2395/97	— Tarantelle, Canzonette. Barkarole a. Op. 13.	3752	— Dieselbe. d.-fr.
3825	Krehl, Op. 11. Kinderstücke.	—	— Op. 46. 12 Virtuosen-Etüden.	1985	— Op. 22. Ein Liebesleben.	2818/20	— Meisterschule. Bd. I/III.
2754	Krug, Schwanenlied a. Lohengrin.	3911/22	— Dieselben einzeln.	1157	Notturven-Album (Pauer). 8.	2201	Schmitt, AL, Exercices préparés
4929	Krüger, W., Op. 123. Le Cosaque.	3375	— Op. 48. Zweite (indian.) Suite.	3519	Offenbach, Hoffmanns Erzählungen. Phantasie.	2219	— Dieselben in Gegenbewegung
1490	Kuhlau, Op. 41. 8 leichte Rondos.	4777	— Op. 50. Sonata eroica G moll.	3525	— Berühmte Barcarole.	2748	Schmitt, Jac., Op. 243/49. Sonatnen
293	— 12 Sonatinen. Op. 20, 55, 59.			3554	— Operetten-Album.	3066	— Op. 325. Musikal. Schatzkästlein.
511	— Sonatinen (A. Hennes).			4360	Paganini-Liszt, Violin-Etüde Nr. 6 A m.		Schubert, Klavier-Werke (Reinecke).
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1547/50	Kühner, Etüdenschule des Klaviersp.			368/71	Perles musicales. I/IV. 8.	503	Bd. II. Tänze.
1635/38	Mustersamml. v. Etüden. H. I—12.			339/44	Planofortemusik v. Bach bis auf die neueste Zeit (Reinecke). 6 Bde.	504	Bd. III. Impr. u. Moments mus.
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3754/55	— Op. 48. Oktavenschule I/II.			1767	— (K. Klindworth).	263	Dieselben. (Reinecke). 8.
3753	— Op. 62 u. 81. Kinderleben kpl.			2042	— Deutsch-ital. (K. Klindworth).	3675	V. Sonaten. Bd. II (Epstein).
3854	— Op. 62. Kinderleben Heft I.			2119	— Deutsch-russisch.	240.1148	— A l b u m (Reinecke). 8. I/II.
3855	— Op. 81. Kinderleben Heft II.			2213	— Le Mécanisme du Piano.	1875	— Militärmarsch (Tausig-Kühner).
3862	— Op. 111 Nr. 4. Lützows wilde Jagd.			1080	Polnische Tänze (O. v. Kolberg).	1872	— Polonaise mélancolique (do).
2742	Kunz, Op. 14. 200 kl. 2st. Kanons.			563/5	Raff, Klavierwerke. Bd. I/III.	2800	— 2 Streich-Quartette, Am. u. Dm.
3068	Lanner-Album.			1967	— A l b u m (Reinecke). 8.	2032	— Leichte Stücke (C. Reinecke).
4805/7	Lebert und Stark, Große theoret.-prakt. Klavierschule I/III.			3831/33	— A l b u m (Glossner) I/III.	3718	— Symphonien: Nr. 2. B dur.
4808/10	— Neue Ausgabe von M. Pauer. I/III.					3622	— Nr. 4 (Tragische), Cm.
404	Le Couppéy, Op. 17. Das Alphabet.					3720/21	— Nr. 5. B dur. Nr. 6. C dur.
1400	— Op. 20. L'Agilité (25 Etüden).					468	— Nr. 7. C dur.
3358	— Op. 21. Le Style. 25 Etüden.					2320	— Nr. 8. H moll. (Unvollendet)
3148	— Op. 22. Le Rhythme. 25 Etüd.					2177	— Zwischenakt u. Ballettmusik a. »Rosamunde« (O. Taubmann)
570	— ABC des Pftte. (Deutsch-französ.).					348/50	Schule der Technik (Reinecke). I/III.
731	— Schule der Mechanik. (D.-franz.).					3366/68	Schumann, Clara, Pftte.-Werke.
							Schumann, G., Op. 4. Traumbild. I/III.

Fortsetzung: Robert Schumann bis Schluß, siehe besonderes Verzeichnis.