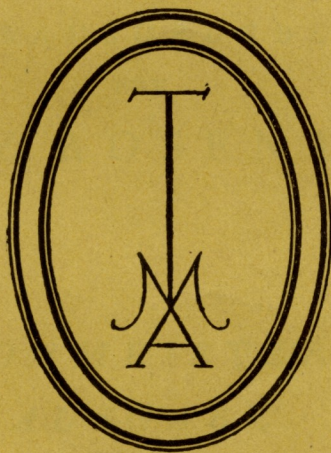


★ ★

LISZT

FAUST-WALZER

(MORIZ ROSENTHAL)



TONMEISTER-AUSGABE

Nr. 344

VERLAG ULLSTEIN



F R A N Z L I S Z T

WALZER AUS DER OPER

„FAUST“

VON GOUNOD

HERAUSGEGEBEN

VON

MORIZ ROSENTHAL

TONMEISTER

AUSGABE

Nr. 344

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 melodynote is struck, to take it again immediately afterwards. This is the only method of attaining a full and harmonious continuity of tone.

MORIZ ROSENTHAL

FAUST-WALZER

AUS DER OPER

FAUST

VON GOUNOD

Franz Liszt

Allegro molto vivace

a) Die klein gedruckten Accentzeichen (≻) sind hier und im Hauptthema vom Herausgeber, der sie allen erdenkllichen Autoritäten gegenüber zu verteidigen sich erkühnt. Daß der melodische Bogen nur in der von ihm befürworteten Ausführung klar hervortritt, dürfte wohl jedem musikalischen Hörer einleuchten.

a) Les accents en petits caractères (≻) sont de l'éditeur; nous osons les défendre contre toutes les autorités, quelles qu'elles soient. L'évidence de ce que l'accentuation proposée ici est la seule propre à faire ressortir distinctement la phrase musicale, doit s'imposer sans plus à l'auditeur doué quelque peu de sens musical.

a) The accent marks (≻) in small print here and in the chief theme are the Editor's, who undertakes to defend them against any and every authority. It must be obvious to every musical hearer, that only by using this interpretation, can the melodic phrase attain any degree of clearness.

più accelerando

un poco rit.

Un poco meno vivace *marcatissimo*

p *scherzando*

staccato e leggero

8

marcato

This system contains the first system of music, starting with a measure rest of 8 measures. The right hand features a complex melodic line with many slurs and accents, while the left hand provides a steady accompaniment. The tempo/mood is marked *marcato*.

8

This system continues the piece with similar melodic and accompanimental textures. It includes various fingering numbers (1-5) and slurs throughout both hands.

8

accelerando. *p*

This system introduces a section marked *accelerando.* and *p* (piano). The right hand has a more active, rhythmic melody with many slurs and accents, while the left hand has a simpler accompaniment. Fingering numbers are clearly indicated.

un poco rit. *non legato* *sempre p*

This system is marked *un poco rit.* (a little slower) and *non legato* (not legato). The right hand has a slower, more melodic line, and the left hand continues with a simple accompaniment. The dynamic is *sempre p* (always piano).

This system continues the *non legato* section with a similar melodic and accompanimental structure. It features many slurs and accents in the right hand.

8

non legato

This system concludes the piece with a final system of music, starting with a measure rest of 8 measures. The right hand has a melodic line with slurs and accents, and the left hand has a simple accompaniment. The tempo/mood is marked *non legato*.

The musical score consists of six systems of two staves each (treble and bass clef). The key signature is one sharp (F#) and the time signature is 7/8. The score includes various performance instructions and fingering numbers:

- System 1:** *marcato ma sempre mezzo p*. Includes fingering numbers like 3 4 3 4 3, 4, 5 5 3 2, 5 3 1, 5 3 2, 5 3 2.
- System 2:** Includes *ten.* and *crescendo*. Includes fingering numbers like 1 2 5 3 1, 2, 3 2, 5, 1 2, 2 1 4 3 2, 1 4 1, 1 2 3, 1 5.
- System 3:** Includes *accelerando poco a poco* and *un poco marcato e sempre staccato*. Includes fingering numbers like 4 5 1, 5, 1.
- System 4:** Includes *più crescendo*. Includes fingering numbers like 2 1 3 2 3 4, 2 2 3 2 3 4, 8 5, 2 1 2 1 3.
- System 5:** Includes *molto.*, *cresc.*, and *ff*. Includes fingering numbers like 8 5, 2 2 1 3 2 3 3 4, 4 4.

8

1 2 3 4

4 3 2 1

This system shows a piano accompaniment with a treble and bass clef. It features a sequence of chords and melodic lines. A measure marked with '8' contains a complex chordal structure. The system concludes with a four-measure sequence numbered 1-4 in the treble and 4-3-2-1 in the bass.

Ossia.

8

fff

This system is an ossia (alternative) version of the previous system. It begins with a dynamic marking of *fff* (fortississimo). The notation is more rhythmic and includes various articulation marks like accents and slurs.

8

This system shows a short musical phrase, likely a continuation or a specific variation of the previous material, starting with a measure marked '8'.

a) Zur Kürzung weiter beim Zeichen. ⊕

8

stringendo

This system continues the musical piece, featuring a section marked *stringendo* (stringendo). It includes various chordal textures and melodic lines with articulation marks.

Presto.

8

ten. rinforzando

This system is marked *Presto.* and includes dynamic markings such as *ten.* (tenuendo) and *rinforzando* (rinforzando). The music is more rhythmic and features complex chordal structures.

a) Coupure allant au signe ⊕
Cut here, if too long, and continue at ⊕

Un poco meno mosso
dolce con grazia

dim. *a)*

5 3 5 3 2 5 3 2

5 4 5 2 4 5 3 4 5 2 1 5 4 23 1 2

incalzando

5 4 5 3 4 5 3 4 5 4 3 5

crescendo poco rit.

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

espressivo ed appassionato *cresc.*

un poco accel. 35 *un poco rit.*

5 b4 b5 5 b4

a tempo primo *p* *pp* *p*

5 8 1 1 1 1 1 1 1 3 4 5

*a) wiegend
en un mouvement berceur
swaying*

a tempo
un poco rit. dolce

pp

4 3 2 1 4 3 2

3 4 5 3 2 5 3 2

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

p

pochissimo rit.

8

incalzando

8

poco rit.

espressivo ed appassionato

un poco accel.

slentando

8

cresc.

dim.

8

tr

sempre

8 4 2 3 1 2 1 5 2 4 1 3 2 4 1 3 2 4 1 3 2 4 2 1 3 1 5 2 4 1 3 2 4 1 3 1 5 2 4 1

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

5 2 3 1 5 2 4 1 8 4 1 5 3 2 1 4 4 2 3 1 1 3 4

pp *rit. smorz.*

Faust: Mein schönes Fräulein, darf ich wagen,
Meinen Arm und Geleit Ihr anzutragen?
Margarete: Bin weder Fräulein, weder schön,
Kann ungeleitet nach Hause gehn.

Faust: Ne permettez-vous pas, ma belle demoiselle
Qu'on vous offre le bras, pour aller le chemin?
Marguerite: Non, Monsieur, je ne suis demoiselle, ni belle
Et je n'ai pas besoin, qu'on me donne le bras.

Faust: My fairest lady, don't gainsay
My presence on your homeward way?
Gretchen: Am no high lady, nor am I fair,
And do not need your proffered care.

Andantino

dolce una corda

smorzando *cantante*

dolcissimo parlando *rit.* *pp*

molto espressivo

sempre una corda

ppp

2 3 1 2 1

1 3 5

5 4 2 1

1 3 5

8va

sempre pp

2 3 1 2 1

1 3 5

1 2 4

1 3 5

1 2

1 3 5

1 2 4

ossia

pp
Cadenza ad libitum

sempre pp

ppp leggerissimo

sempre pp

a) Zur Kürzung weiter Seite 15
Allegro vivace assai

a) Coupure éventuelle d'ici à la page 15.
Cut, if necessary, and continue on page 15.

First system of musical notation. The right hand features a continuous sixteenth-note pattern. The left hand has a few notes with a slur. A dotted line above the staff indicates a breath mark.

Second system of musical notation. The right hand has a sixteenth-note pattern with fingering: 1 4 3 1, 1, 1. The left hand has notes with a slur and fingering: 4 2 3 1, 1. A *pp* dynamic marking is present. A dotted line above the staff indicates a breath mark.

Third system of musical notation. The right hand has a sixteenth-note pattern with a trill and fingering: 4 5 1, 3 4 1. The left hand has notes with a slur and fingering: 1 2 1, 3 5, 2 4. A dotted line above the staff indicates a breath mark.

Fourth system of musical notation. The right hand has a sixteenth-note pattern with a slur. The left hand has notes with a slur and a *pp* dynamic marking. A dotted line above the staff indicates a breath mark.

Fifth system of musical notation. The right hand has a sixteenth-note pattern with a slur and fingering: 1 2 3 1. The left hand has notes with a slur. A dotted line above the staff indicates a breath mark.

Sixth system of musical notation. The right hand has a sixteenth-note pattern with a slur and fingering: 1 5, 1 4, 1 2 1 2 3 2, 2 3 4 1, 2 3 2 3. The left hand has notes with a slur and a *ppp* dynamic marking. A dotted line above the staff indicates a breath mark.

Seventh system of musical notation. The right hand has a sixteenth-note pattern with a slur and fingering: 4 1 2 3, 2 3 4 1, 2 3 1 2, 3 2 3 4, 1 2 3 2, 3 4 1 2, 3 1 2. The left hand has notes with a slur and fingering: 2 3 2 1, 4 3 2 3, 2 1 4 3, 2 3 2 1, 3 2 1 4, 3 2 3 2, 1 3 2. A dotted line above the staff indicates a breath mark.

Allegro vivace assai

p non legato

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

First system of musical notation. The treble clef staff contains a melodic line with eighth notes and slurs, featuring fingerings such as 3 2 1, 2, 3 2 1, 2, 4 1, 3 2 1, 2, and 1. The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble clef staff continues the melodic line with slurs and fingerings including 2 1, 3 2 1, 2, 3 2 1, 2, 5 2 3, 1 4 2, and 2. The bass clef staff continues the accompaniment.

Third system of musical notation. The treble clef staff features slurs and fingerings such as 3 1 1 2 5 4, 1 4 3 2, 1 2, and 8. The bass clef staff includes fingerings 1 and 2. The instruction *sempre accelerando* is written in the right margin.

Fourth system of musical notation. The treble clef staff has slurs and fingerings 8. The instruction *crescendo* is written in the left margin. The bass clef staff continues the accompaniment.

Fifth system of musical notation. The treble clef staff has slurs and fingerings 8. The bass clef staff continues the accompaniment.

First system of musical notation. The right hand (treble clef) features a melodic line with fingerings 5, 8, 1, 5, 5, 1. The left hand (bass clef) provides harmonic support. Dynamics include *ff* and *p*. A dotted line above the first measure indicates an octave extension.

Second system of musical notation. The right hand continues the melodic line with a *ff* dynamic. The left hand features a rhythmic accompaniment. A *V* marking is present above the right hand.

Third system of musical notation. The right hand has fingerings 5, 8, 1. Dynamics include *p*. A dotted line above the first measure indicates an octave extension.

Fourth system of musical notation. The right hand features a melodic line with fingerings 8, 3, 8. Dynamics include *ff* and *sf*. A dotted line above the first measure indicates an octave extension.

Fifth system of musical notation. The right hand features a melodic line with fingerings 8, 8, 8, 8, 5. Dynamics include *sf*. A dotted line above the first measure indicates an octave extension. The instruction *sempre più rinforz.* is written at the end of the system.

8 4

fff

This system contains the first four measures of the piece. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with chords and eighth notes. A dynamic marking of *fff* is present in the second measure.

molto stringendo

8

This system covers measures 5 through 8. The tempo is marked *molto stringendo*. The right hand continues with a melodic line, and the left hand maintains a steady accompaniment. A first ending bracket labeled '8' spans the final two measures.

8

This system contains measures 9 through 12. The right hand has a melodic line with some grace notes, and the left hand continues with a rhythmic accompaniment. A first ending bracket labeled '8' spans the first two measures.

Un poco meno vivace

fff

marcatissimo

8

This system covers measures 13 through 16. The tempo is *Un poco meno vivace*. The dynamic marking is *fff*, and the performance style is *marcatissimo*. The right hand features a melodic line with slurs and accents, while the left hand has a rhythmic accompaniment with chords. A first ending bracket labeled '8' spans the first two measures.

This system contains measures 17 through 20. The right hand has a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. A first ending bracket labeled '8' spans the first two measures.

This system covers measures 21 through 24. The right hand has a melodic line with slurs and accents, and the left hand continues with a rhythmic accompaniment. A first ending bracket labeled '8' spans the first two measures.

ossia *quasi glissando*

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

a) 1 2 3 4 5 3 (b)

1 2 3 4 5 3 (b)

glissando 1 2 3

fff

1 2 3 4 5 3 8 (b)

1 2 3 4 5 3 8 (b)

3

8 simile (b) 8

3

8 (b) 8 sf

a) Liszt schreibt vom Anfang der Passage an „glissando“ vor. Der Herausgeber hat durch obige Versionen versucht, durch das Anfangs der Passage eintretende b den Eindruck des späteren h zu verschleiern.

a) Liszt prescrit d'exécuter tout le passage glissando. L'éditeur a essayé dans les versions proposées à atténuer, par l'exécution d'un si bémol au début, l'effet du si naturel.

a) Liszt prescribes glissando from beginning to end of this passage. By means of the versions proposed above in which the Bb appears at the beginning, the Editor has endeavoured to cover up the effect of the latter Bh .

First system of musical notation. Treble and bass staves. Dynamics include *sf*. A dotted line above the staff indicates a first ending. The key signature has two sharps (F# and C#).

Second system of musical notation. Treble and bass staves. Includes fingerings (1-4) and accents. A dotted line above the staff indicates a first ending.

ossia

Alternative musical notation for the first ending, labeled *ossia*. It shows a different fingering sequence: 1 2 3 4 in the treble and 4 3 2 1 in the bass.

Zur Kürzung weiter Seite 21 *Stretta*

Third system of musical notation. Treble and bass staves. Dynamics include *p stringendo*.

Fourth system of musical notation. Treble and bass staves. Dynamics include *cresc.* and *più stringendo*. A dotted line above the staff indicates a first ending.

Fifth system of musical notation. Treble and bass staves. Dynamics include *ff* and *p*. A dotted line above the staff indicates a first ending.

a) Der Herausgeber befürwortet hier die von Liszt vorgeschlagene Kürzung.

a) L'éditeur recommande de faire ici la coupure proposée par Liszt.

a) The Editor recommends here the cut suggested by Liszt.

Stretta

Presto

ossia

Fingerings: 1 2 3 1 2 3 1, 1 2 3 4 5 1 2 3 1, 2 3 1, 1 2 3 1, 1 2 3 1

ossia

Fingerings: b4 1 2 3 b4 5 b4 b4

ossia

Fingerings: 1 2 3 4 1 2 3 4 5 1

cresc.

cresc.

8.

sempre più accelerando

8.

sempre più accelerando

sempre più accelerando

crescendo

ossia

ten.
marcato

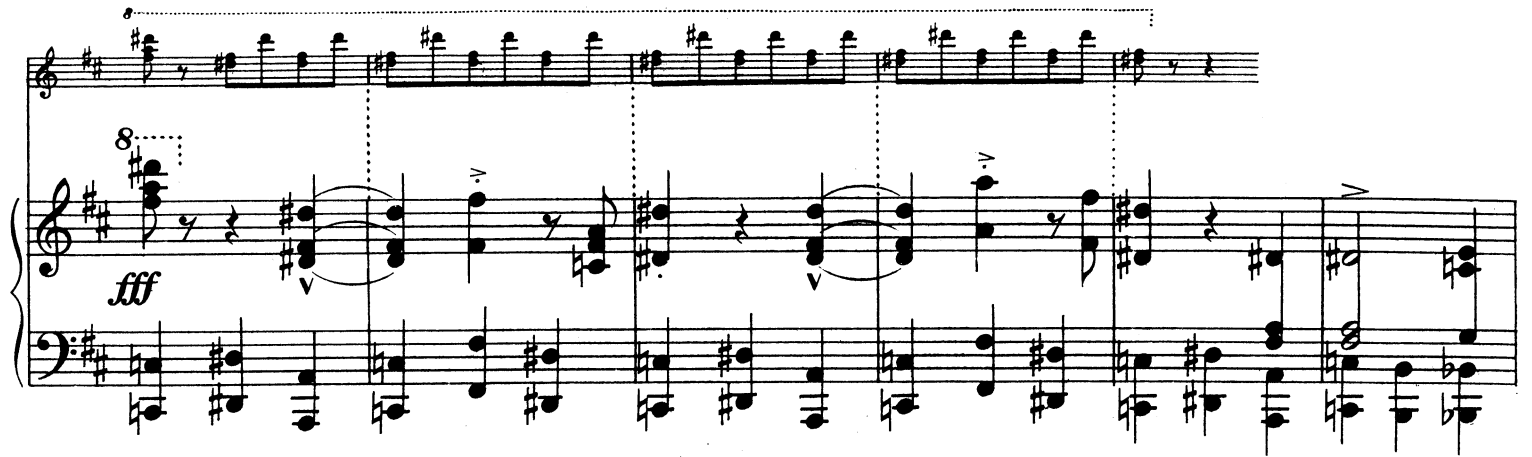
8.

rinforzando molto

ten.
marcato

ossia 





ossia 

fff

8

sempre *fff* *prestissimo*

8

8

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, Präludio, 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 erschienenen Nr. 1—20)
- Ecossaisen
Fantasie g-moll op. 77
Rondo C-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
112/114, 234/236. Nocturnes I/VI
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
67. Sechs Kinderstücke op. 72
Konzert d-moll op. 40
Konzert g-moll op. 25
42/49. Lieder ohne Worte I/VIII
Präludium und Fuge e-moll, op. 35 Nr. 1
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
52, 59, 64. Drei Capriccios op. 16
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 Constante)
3 Rondos a-moll, D-dur und F-dur
Variationen I/II
Kleine Fantasie c-moll

SCHUBERT

(CONRAD ANSORGE)

101. Wanderer-Fant. C-dur op. 15
Sonaten
102. Fantas.-Sonate G-dur op. 78
106. a-moll op. 42
107. D-dur op. 53
109. A-dur op. 120
353. Es-dur op. 122
110. a-moll op. 143
186. H-dur op. 147
354. a-moll op. 164
355. c-moll (nachgelassenes Werk)
185. A-dur (nachgelassenes Werk)
108. B-dur (nachgelassenes Werk)
201. 6 Moments musicaux op. 94
103, 104. 4 Impromptus op. 90
105, 221. 4 Impromptus op. 142
2 Scherzi

SCHUMANN

(MAYER-MAHR)

19. Abegg-Variationen op. 1
20. Albumblätter op. 124
28. Album für die Jugend op. 68
21. { Arabeske op. 18
{ Blumenstück op. 19
22. Carnaval op. 9
Concert sans Orchestre op. 14
Davidsbündler op. 6
Etudes symphoniques op. 15
Faschingschwank aus Wien op. 26
Humoreske op. 20
29. Kinderszenen op. 15
30. Kreisleriana op. 16
Nachtstücke op. 25
33. Papillone op. 2
34. Fantasie C-dur op. 17
35. Fantasiestücke op. 12.
37. Romanzen op. 28
Sonate fis-moll op. 11
40. Sonate g-moll op. 22
38. Toccata op. 7
36. Waldszenen op. 82
237/244. 8 Novelletten op. 21

WEBER

(BRUNO EISNER)

212. Aufforderung z. Tanz op. 65
Konzertstück f-moll op. 79
260. Momento Capriccioso B-dur op. 12
350. Polacca brillante op. 72
Polonaise E-dur op. 21
259. Rondo brillant op. 62
Sonaten
213. C-dur op. 24
As-dur op. 39
d-moll

Die mit Nr. bezeichneten Werke sind erschienen (Dezember 1926), die übrigen folgen in kurzen Zwischenräumen
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
Chants Polonais
307. Consolations

Études d'exécution trans- cendante

327. { Nr. 1. C-dur (Preludio)
Nr. 2. a-moll (Capriccio)
328. Nr. 3. F-dur (Paysage)
329. Nr. 4. d-moll (Mazeppa)
330. Nr. 5. B-dur (Feux
Follets)
331. Nr. 6. g-moll (Vision)
332. Nr. 7. Es-dur (Eroica)
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

298. Nr. 2
Nr. 3
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Nr. 10
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Nr. 13
Nr. 14
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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WAGNER-LISZT

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