

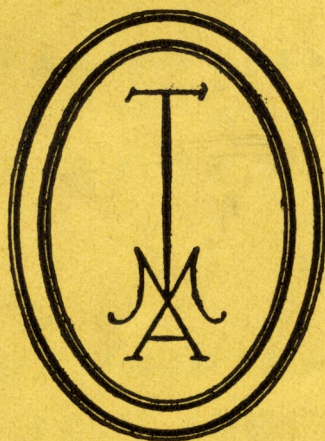


LISZT  
FRANZISCUS-LEGENDE

NR. 1

VOGELPREDIGT

*(MORIZ ROSENTHAL)*



TONMEISTER-AUSGABE

*Nr. 314*

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VERLAG ULLSTEIN



F R A N Z L I S Z T

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# LEGENDE NR. 1

DER HEILIGE FRANZISCUS VON ASSISI DEN  
VÖGELN PREDIGEND  
(VOGELPREDIGT)

HERAUSGEGEBEN

VON

MORIZ ROSENTHAL

TONMEISTER

AUSGABE

*Nr. 314*

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

„Als Franz sich Bevagna näherte, kam er zu einem Ort, an dem eine große Menge von Vögeln verschiedener Art zusammengekommen waren: als der Heilige Gottes dieselben sah, lief er eilig dahin und begrüßte sie als wären sie der Vernunft teilhaftig. Sie aber alle erwarteten ihn und wandten sich zu ihm, so daß die, welche auf den Gesträuchern waren, die Köpfe senkten, als er sich ihnen näherte und in ungewohnter Weise sich nach ihm hin richteten, bis er zu ihnen heranschrift und sie alle eifrig ermahnte, das Wort Gottes zu hören, indem er sprach: „Meine Brüder Vögel, gar sehr müßt ihr euren Schöpfer loben, der euch mit Federn bekleidet und die Flügel zum Fliegen gegeben hat; die klare Luft wies er euch zu und regiert euch, ohne daß ihr euch zu sorgen braucht!“ Als er ihnen aber dies und ähnliches sagte, begannen die Vögel, in wunderbarer Weise ihre Freude bezeugend, die Hälse zu recken, die Flügel auszubreiten, die Schnäbel zu öffnen und aufmerksam auf ihn zu schauen. Er selbst aber, in wunderbarer Glut des Geistes, schritt mitten durch sie hin und berührte sie mit seinem Gewande und dennoch bewegte sich keiner von der Stelle, bis er das Zeichen des Kreuzes machte und ihnen mit dem Segen des Herrn die Erlaubnis gab. Da flogen sie alle zugleich von dannen. Dies alles sahen die Genossen, die am Wege warteten. Als der einfältige und reine Mann zu denselben zurückgekehrt war, begann er sich selbst der Nachlässigkeit zu zeihen, daß er bisher den Vögeln noch nicht gepredigt habe.“

FRANZ LISZT

Comme Saint-François s'approchait de Bevagne, il passa à un endroit où s'était rassemblé un grand nombre d'oiseaux de toute espèce; sitôt que le saint homme les aperçut, il courut à eux et les salua tels que des êtres doués de raison. Les oiseaux attendaient sa venue, ils se tournèrent vers lui, les oiselets dans les buissons inclinèrent la tête, et tous le fixèrent d'une façon attentive et toute inaccoutumée, lorsqu'il s'approcha d'eux et les exhorta par les mots suivants, à ouïr la parole de Dieu: »Mes frères oiseaux, il vous faut fort louer votre Créateur qui vous vêt de plumes et vous préta des ailes pour vous diriger dans l'espace; il vous a donné l'air pur pour royaume, et vous gouverne sans que vous n'avez à vous faire nul souci.« Lorsqu'il eut tenu ce discours et d'autres encore, les oiseaux témoignèrent leur joie de façon toute miraculeuse, tendant le cou vers lui, battant des ailes, ouvrant le bec, et dévisageant le saint très attentivement. Lui-même, pénétré de son ardeur religieuse, traversa leur foule, les frôlant de son habit, sans qu'aucun ne quitte sa place et ne fit même le moindre mouvement; il fit le signe de la Croix, et avec la bénédiction du Seigneur leur donna la permission de s'envoler. Alors les disciples rassemblés au bord de la route les virent s'envoler de compagnie. Revenu parmi ses disciples, cet homme simple, au cœur ingénu se reprocha d'avoir négligé avoir plus tôt déjà fait la prédication aux oiseaux.

As St. Francis approached Bevagna he came to a place where a great number of birds were assembled: as soon as the holy man saw them he ran and greeted them as if they were gifted with reason. They, however, awaited his coming and turned towards him, so that those perched on the bushes bowed their little heads on his approach and all gazed at him in a most unusual manner, till he came close to them and eagerly exhorted them all to listen to the Word of God, saying:

“My brethren birds! It behoves you to praise with zeal your Creator who has clad you with feathers and has bestowed upon you wings so that you can fly; He has allotted to you the transparent air, and rules over you so that you have no cares or sorrows!” And as he said this and other things in a similar strain, the birds began to stretch their necks so wonderfully, thus giving expression to their joy; they spread their wings, opened their beaks and looked at the holy man with extreme attention. He, however, in a glow of spiritual ecstasy, strode through the midst of them and touched them with his garment. But not one of the birds stirred from its place, until he made the Sign of the Cross and blessing them with the Benediction of the Lord, gave them permission to fly away; whereupon they rose into the air as one flock. All this was perceived by his companions, who were waiting for him on the road. When the pure and simple-minded man returned to them, he began to reproach himself of being neglectful, inasmuch as he had never before preached to the birds.

## 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.

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 reprendre immédiatement. Ce n'est que de cette façon là qu'on obtiendra une sonorité harmonieuse et la continuité du ton.

MORIZ ROSENTHAL.

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.

# FRANZISCUS-LEGENDE

Nr. 1

Allegretto

Con Pedale

Franz Liszt

The first system of music features a treble and bass clef with a common time signature. The treble clef part begins with a piano (*p*) dynamic and includes fingerings 8, 4, 3, 1, 2. The bass clef part includes a *Ped.* marking. The system contains five measures of music, each with an 8-measure slur above the treble staff.

The second system continues the piece. The treble clef part starts with a piano (*p*) dynamic and includes fingerings 8, 2, 3, 4, 1, 3. The bass clef part includes a *Ped.* marking and fingerings 1, 2, 4, 3. The system contains two measures of music, each with an 8-measure slur above the treble staff.

The third system features a treble and bass clef with a common time signature. The treble clef part includes fingerings 2, 3, 4, 1, 2, 1, 3, 2, 4, 1, 3, 2, 4, 1, 2, 1, 4, 3, 2, 3. The bass clef part includes a *Ped.* marking and the instruction *senza cresc.*. The system contains two measures of music, each with an 8-measure slur above the treble staff.

The fourth system continues the piece. The treble clef part includes fingerings 8, 2, 3, 4, 1, 3. The bass clef part includes a *Ped.* marking. The system contains two measures of music, each with an 8-measure slur above the treble staff.

The fifth system continues the piece. The treble clef part includes fingerings 8, 2, 3, 4, 1, 3. The bass clef part includes a *Ped.* marking. The system contains two measures of music, each with an 8-measure slur above the treble staff.

8

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

*ped.*

*p* *ped.*

This system shows a piano piece in G major. The right hand features a continuous eighth-note pattern with a slur and fingering (2 3 4 1 3 1 3 2 4 1 3 2 4 1 3). The left hand has a few notes, including a whole note chord. The piece is marked *ped.* and *p*.

8

*ped.*

*ped.*

*ped.*

*simile*

3 4 3 2 3 2

This system continues the eighth-note pattern in the right hand. The left hand has chords and notes. The piece is marked *ped.* and *simile*. Fingering numbers 3, 4, 3, 2, 3, 2 are shown below the right hand.

*dim.*

8

3 4 3 4 3 4

This system continues the eighth-note pattern. The piece is marked *dim.*. Fingering numbers 3, 4, 3, 4, 3, 4 are shown below the right hand.

2

*p dolce*

*ped.*

3 2 2 4

This system features a change in the right hand to a slower, more melodic line with a slur. The left hand has chords. The piece is marked *p dolce* and *ped.*. Fingering numbers 3 2 and 2 4 are shown below the right hand.

4

*p*

*ped.*

*ped.*

1 2 1 2

3 4

This system continues the melodic line in the right hand. The left hand has chords. The piece is marked *p* and *ped.*. Fingering numbers 1 2 and 1 2 are shown below the right hand, and 3 4 below the left hand.

4  
p  
p  
5 5

This system contains the first two measures of the piece. The right hand plays a continuous sixteenth-note scale starting on G4. The left hand plays a series of chords, primarily triads, with some grace notes. The first measure is marked with a piano (*p*) dynamic. The second measure also has a piano (*p*) dynamic. Fingerings are indicated as 4 in the right hand and 5 5 in the left hand.

2 3 Red.  
5 4  
p  
5 5  
2 Red.  
16

This system contains measures 3 and 4. The right hand continues the sixteenth-note scale. The left hand features a triplet of chords in the first measure, marked with a piano (*p*) dynamic. The second measure has a piano (*p*) dynamic and includes a measure rest for 16 sixteenth notes. Fingerings include 2 3 Red. and 5 4 in the right hand, and 5 5 and 2 Red. in the left hand.

5 4  
dolce graziosamente  
Con Pedale  
3 2 1 2

This system contains measures 5 and 6. The right hand continues the sixteenth-note scale. The left hand plays chords, with a triplet of chords in the second measure. The tempo/mood is marked *dolce graziosamente*. The instruction *Con Pedale* is written below the first measure. Fingerings are 5 4 in the right hand and 3 2 1 2 in the left hand.

This system contains measures 7 and 8. The right hand continues the sixteenth-note scale. The left hand plays chords, with a triplet of chords in the second measure. The tempo/mood is *dolce graziosamente*.

pochiss. cresc.

This system contains measures 9 and 10. The right hand continues the sixteenth-note scale. The left hand plays chords, with a triplet of chords in the second measure. The instruction *pochiss. cresc.* is written above the second measure.

*dim.*

*pp*

*pochiss. cresc.*

5 4 3 2 1

4 1

3 2

3

4 3

4 2

5 1

*dim.*

3 1 4 2 5 4

3 1

4 3 3

4

2 1 2 1

*sempre dolce*

5 3 2

*un poco espressivo*



5  
4  
3  
2  
3  
2

*pp*

4  
3  
4  
3

*pp*

8

*dim. smorzando*

First system of musical notation. The upper staff features a melodic line with a slur over the first six notes and a fermata over the last three. Fingerings 1, 2, 1, 2, 1 are indicated below the first five notes. The lower staff has a similar melodic line with a slur and a fermata, and includes a triplet of eighth notes marked with an '8' and a '3'.

Second system of musical notation. The upper staff has a slur and a fermata over the first six notes, with fingerings 4, 3, 4 indicated below the last three notes. The lower staff features a triplet of eighth notes marked with an '8' and a '3'.

Third system of musical notation. The upper staff has a slur and a fermata over the first six notes, with fingerings 5, 4, 5, 4 indicated below the last four notes. The lower staff continues the melodic line.

Fourth system of musical notation. The upper staff has a slur and a fermata over the first six notes, with fingerings 3, 5, 2, 1, 2, 3, 4, 3, 1, 2, 1, 2, 3, 4, 2, 1, 2, 1, 2, 3 indicated below the last 19 notes. The lower staff is marked *legero* and contains a series of eighth notes.

Fifth system of musical notation. The upper staff has a slur and a fermata over the first six notes, with the marking *espressivo* above the staff. The lower staff features a triplet of eighth notes marked with an '8' and a '3'.

Musical notation for the first system, featuring a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music consists of a long melodic line in the treble clef and a supporting line in the bass clef. A fermata is placed over the final notes of the treble line. The bass line includes a triplet of eighth notes marked with an '8' and a '3'.

Musical notation for the second system, continuing the piece. It includes fingerings (1, 2, 4, 5) and a dynamic marking 'p' (piano). The treble clef has a fermata over a group of notes. The bass clef has fingerings 1 2 1 and 2 1.

Musical notation for the third system, featuring a 'crescendo' marking and a fermata. The treble clef has a fermata over a group of notes. The bass clef has a fermata over a group of notes.

Musical notation for the fourth system, including fingerings (1, 2, 3, 5) and a fermata. The treble clef has a fermata over a group of notes. The bass clef has fingerings 2 1 2 1 and 2 3 1 3.

Musical notation for the fifth system, including fingerings (1, 2, 3, 5) and a dynamic marking 'un poco stringendo'. The treble clef has a fermata over a group of notes. The bass clef has fingerings 2 1 and 3 2. The system ends with a 'Red.' marking.

8<sup>o</sup> *Ped.* *Ped.* *Ped.* *simile*

8<sup>o</sup> 8<sup>o</sup> 8<sup>o</sup> 8<sup>o</sup>

8<sup>o</sup> *rf* 1 3 2 1 *dimin*

1 2 5 2 1

8<sup>o</sup> *ritenuto* *smorzando* *Recitativo un dolce*

*pp* *Ped.* (\*) *p* *Ped.*

*poco ritenuto il Tempo* 8<sup>o</sup> *pp*

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

System 1: Treble clef with a dotted line and '8' above it. The right hand plays a sequence of eighth notes. The left hand has a bass line with notes marked with fingerings 5, 3, 2, 1, 4, 3, 2, 1, 3, 4. There is an asterisk (\*) below the first measure.

System 2: Treble clef with a dotted line and '8' above it. The right hand has a complex rhythmic pattern. The left hand has notes with fingerings 2, 3, 2, 1, 2, 3, 4. The word 'sopra' is written below the staff. There is an asterisk (\*) below the second measure.

System 3: Treble clef with a dotted line and '8' above it. The right hand has a sequence of eighth notes. The left hand has notes with fingerings 2, 3, 2, 3, 1, 4. The dynamic marking 'pp' is present. There is an asterisk (\*) below the second measure.

System 4: Treble clef with a dotted line and '8' above it. The right hand has a sequence of eighth notes. The left hand has notes with fingerings 2, 3, 2, 3, 1, 4, 3, 2, 3, 1, 4. There is an asterisk (\*) below the second measure.

System 5: Treble clef with a dotted line and '8' above it. The right hand has a sequence of eighth notes. The left hand has notes with fingerings 2, 3, 2, 3. The dynamic marking 'pp' is present. There is an asterisk (\*) below the second measure.

pp dim. pp ritardando  
f  
1 5 2 3 2 3 1 2 3 2 1 2 3 2 1 2 3  
Ped. Ped. Ped. Ped. (\*) Ped. Ped. (\*) Ped. Ped. Ped. Ped. Ped.

mf ten. ten. cresc. molto ten. ten. tre corde simile  
dimin. 3 4  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

maestoso assai ff ff ff  
Ped. Ped. Ped.

mfz ff marcato  
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

pp ppp poco a poco ritenuto molto e smorzando  
una corda una corda Ped. Ped.  
(\*)  
1 3

8 *pp sempre una corda*

2  
*dolcissimo*  
*ped.* *ped.* *ped.* *ped.*

8

2 4 3  
2 4  
*dolcissimo leggero e non agitato*  
*ped.* *ped.*

8

5 4 3 4 5  
3 2 1 2  
*ped.* *ped.* *ped.* *ped.* *ped.*

8

*ped.* *ped.* *ped.* *ped.* *ped.* *ped.*

8

3 2  
1  
3 4  
1 2  
5 3 2 1 4 2 1  
*ped.* *ped.* *ped.*

8

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

*un poco cresc.*

ped. ped. ped. ped. ped. ped.

This system contains the first two systems of music. The first system features a treble clef with a series of chords and a bass clef with a melodic line. The second system continues the bass line with a 'ped.' marking and includes the instruction 'un poco cresc.'.

8

*un poco f*

ped. ped. ped. ped. ped. ped.

This system contains the third and fourth systems of music. The third system features a treble clef with chords and a bass clef with a melodic line. The fourth system continues the bass line with a 'ped.' marking and includes the instruction 'un poco f'.

8

5 4 5 4 5 4 3 4

ped. ped. ped. ped. ped. ped.

This system contains the fifth and sixth systems of music. The fifth system features a treble clef with chords and a bass clef with a melodic line. The sixth system continues the bass line with a 'ped.' marking.

8

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

ped. ped. ped. ped.

This system contains the seventh and eighth systems of music. The seventh system features a treble clef with chords and a bass clef with a melodic line. The eighth system continues the bass line with a 'ped.' marking.

8

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

ped. ped. ped. ped.

This system contains the ninth and tenth systems of music. The ninth system features a treble clef with chords and a bass clef with a melodic line. The tenth system continues the bass line with a 'ped.' marking.



8  
1 3 4 3 4 3 1 2 3 4 2 1  
Pia p Pia Pia Pia

8  
Pia

8  
pp  
Pia un poco marcato ed espressivo Pia

8  
Pia Pia Pia

8  
Pia Pia Pia Pia

8  
Pia leggero e dolcissimo Pia Pia

8

*p* *pda*

8

*pp* *simile*

8

8

8

*leggero e dolcissimo*

8

8. *poco a poco crescendo*

8. *tre corde*

8. *e accelerando* *marcatissimo*

8. *sf* *ten.* *ff ten.* *p*

8. *cresc. molto* *marcatissimo* *ff* *sf* *sfz*

8. *ten.* *ff ten.* *p* *cresc. molto* *marcatissimo* *ff* *Ten* *Ten(\*)*  $\frac{4}{5}$   $\frac{4}{5}$   $\frac{4}{5}$

Musical score system 1. Treble clef, bass clef. Key signature: one flat. The system includes a piano introduction with fingerings (1-5, 2-1, 3-2) and dynamics *m.d.* and *m.s.*. The vocal line begins with the word "Tea" and includes the instruction *stabile*. The piano accompaniment features a melodic line with a *Lungo* marking.

Musical score system 2. Treble clef, bass clef. Key signature: one flat. The system includes the instruction *una corda* and *p dolce*. The piano accompaniment features a melodic line with a *Lungo* marking.

Musical score system 3. Treble clef, bass clef. Key signature: two sharps. The system includes the instruction *smorzando* and *dolcissimo*. The piano accompaniment features a melodic line with a *Lungo* marking.

Musical score system 4. Treble clef, bass clef. Key signature: two sharps. The system includes the instruction *Con Pedale* and *pp*. The piano accompaniment features a melodic line with a *Lungo* marking.

Musical score system 5. Treble clef, bass clef. Key signature: two sharps. The system includes the instruction *p dolce*. The piano accompaniment features a melodic line with a *Lungo* marking.

Musical score system 6. Treble clef, bass clef. Key signature: two sharps. The system includes the instruction *p dolce*. The piano accompaniment features a melodic line with a *Lungo* marking.



# 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

## BEETHOVEN

(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)  
Eccossaisen  
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. Mazürkas 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  
263/280. 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 Constantze)  
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  
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319. Hochzeitsmarsch und Elfen-  
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nachtstraum“

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