

Ausgabe Eugen d'Albert



FRANZ LISZT

Ausgewählte Klavierwerke

LISZT-D'ALBERT AUSGABE Nr. 15.

Mephisto-Walzer

Episode aus Lenaus Faust

Zuzüglich Teuerungszuschlag.

ED. BOTE & G. BOCK

BERLIN W. 8.

Für Italien: FRATELLI CURCI, NEAPEL
Verzeichnis der Werke auf der letzten Seite.

Der Tanz in der Dorfschenke

Hochzeit, Musik und Tanz.

Mephistopheles

(als Jäger zum Fenster herein)

Da drinnen geht es lustig zu;
Da sind wir auch dabei. Juchhu!

(Mit Faust eintretend)

So eine Dirne, lustentbrannt,
Schmeckt besser als ein Foliant.

Faust

Ich weiß nicht, wie mir da geschieht,
Wie mich's an allen Sinnen zieht.
So kochte niemals noch mein Blut,
Mir ist ganz wunderbarlich zumut.

Mephistopheles

Dein heißes Auge blitzt es klar:
Es ist der Lüste tolle Schar,
Die eingesperrt dein Narrendünkel,
Sie brechen los aus jedem Winkel.
Fang eine dir zum Tanz heraus,
Und stürze keck dich ins Gebraus!

Faust

Die mit den schwarzen Augen dort
Reißt mir die ganze Seele fort.
Ihr Aug' mit lachender Gewalt,
Ein Abgrund heter, glänzend strahlt.
Wie diese roten Wangen glühn,
Ein volles, reiches Leben sprüht!
's muß merkwürdlich süße Lust sein.
An diese Lippen sich zu schließen,
Die schmachkend schwellen, dem Bewußtsein
Zwei wollustreiche Sterbekissen.
Wie diese Brüste ringend bangen
In selig flutendem Verlangen!
Um diesen Leib, den üppig schlanken,
Möcht' ich entzückt herum mich ranken.
Ha! wie die langen schwarzen Locken
Voll Ungeäuß den Zwang besiegen
Und um den Hals geschwungen fliegen,
Der Wollust rasche Sturmesglocken!
Ich werde rasend, ich verschmachte,
Wenn länger ich das Weib betrachte;
Und doch versagt mir der Entschluß,
Sie anzugehn mit meinem Gruß.

Mephistopheles

Ein wunderbarlich Geschlecht fürwahr,
Die Brut vom ersten Sündenpaar!
Der mit der Höll' es hat gewagt,
Vor einem Weiblein jetzt verzagt,
Das viel zwar hat an Leibeszierden,
Doch zehnmal mehr noch an Begierden.

(Zu den Spielleuten)

Ihr lieben Leutchen, euer Bogen
Ist viel zu schläfrig noch gezogen!
Nach eurem Walzer mag sich drehen
Die sieche Lust auf kranken Zehen,

Doch Jugend nicht voll Blut und Brand.
Reicht eine Geige mir zur Hand,
's wird geben gleich ein andres Klingen
Und in der Schenk' ein andres Springen!

Der Spielmann dem Jäger die Fiedel reicht,
Der Jäger die Fiedel gewaltig streicht.
Bald wogen und schwinden die scherzenden Töne
Wie selig hinsterbendes Lustgestöhne,
Wie süßes Geplauder, so heimlich und sicher,
In schwülen Nächten verliebtes Gekicher.
Bald wieder ein Steigen und Fallen und Schwellen.
So schmiegen sich lüsterne Badeswellen
Um blühende nackte Mädchengestalt.
Jetzt gellend ein Schrei ins Gemurmel schallt:
Das Mädchen erschrickt, sie ruft nach Hilfe,
Der Bursche, der feurige, springt aus dem Schilfe.
Da hassen sich, fassen sich mächtig die Klänge
Und kämpfen verschlungen im wirren Gedränge
Die badende Jungfrau, die lange geschrien.
Wie endlich vom Mann zur Umarmung gezwungen
Dort fleht ein Bittle, das Weib hat erarmen.
Man hört sie von seinen Küssen erwarman.
Jetzt klingen im Dreigriff die lustigen Saiten,
Wie wenn um ein Mäd'el zwei Buben sich streiten;
Der eine, besiegte, verstummt allmählich,
Die liebenden beiden umklammern sich selig,
Im Doppelgetön die verschmolzenen Stimmen
Aufrasend die Leiter der Lust erklimmen.
Und feuriger, brausender, stürmischer immer,
Wie Männergejauchze, Jungferngewimmer,
Erschallen der Geige verführende Weisen,
Und alle verschlingt ein bacchantisches Kreisen.
Wie närrisch die Geiger des Dorfs sich gebärden,
Sie werfen ja sämtlich die Fiedel zu Erden.
Der zauberergriffene Wirbel bewegt,
Was irgend die Schenke Lebendiges hegt.
Mit bleichem Neide die dröhnenden Mauern,
Daß sie nicht mittanzen können, bedauern.
Vor allen aber der selige Faust
Mit seiner Brünette den Tanz hinbraust;
Er drückt ihr die Händchen, er stammelt Schwüre
Und tanzt sie hinaus durch die offene Türe.
Sie tanzen durch Flur und Gartengänge,
Und hinterher jagen die Geigenklänge;
Sie tanzen taumelnd hinaus zum Wald,
Und leiser und leiser die Geige verhallt.
Die schwindenden Töne durchsäusein die Bäume
Wie lüsterne, schmeichelnde Liebesträume.
Da hebt den flötenden Wonneschall
Aus duftigen Büschen die Nachtigall,
Die heißer die Lust der Trunkenen schwellt,
Als wäre der Sänger vom Teufel bestellt.
Da ziehet sie nieder die Sehnsucht schwer,
Und brausend verschlingt sie das Wonnemeer.

N. Lenau

CLOSED
SHELF

Karl Tausig gewidmet

M
32
L774/1

Mephisto - Walzer

EPISODE (Der Tanz in der Dorfschenke) aus Lenaus FAUST

Franz Liszt

Herausgegeben von Eugen d'Albert

Allegro vivace (quasi presto)

Klavier

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marcatissimo

f *ff*

Teo *

mf *cre - scen*

pesante

Teo

do *molto* *ff* *sempre f* *marcato*

Teo *

sopra *f* *rinforz.*

Teo *

f *rinforz.*

Teo *

cresc.

Teo *

con brio *rapido* *rapido*

ff *Leg.* * *Leg.* * *Leg.* * *Leg.*

sf rinforzando *p scherzando*

Leg. * *Leg.* *Leg.* *

sf rinforzando

Leg. * *Leg.* * *Leg.* *

p *ben staccato* *poco cresc.*

Leg. * *Leg.* * *Leg.* *

un poco accelerando

p *Leg.* * *Leg.* * *Leg.* * *Leg.* * *Leg.* *

8

sempre più crescendo

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

staccato

ff *p* *cresc.*

8

ff

Ped. * Ped. * Ped. *

8

Ped. * Ped. * Ped. 4 4 4 *

Glissando

ff

8

Tea

Tea

ff

marcatissimo

Tea

Tea

Tea

Tea

rinforz.

Tea

Tea

Tea

Tea

Tea

Tea

Tea

Tea

Tea

Tea

Tea

rapido

Tea

Tea

Tea

Tea

Tea

Tea

First system of the musical score. The right hand features a series of sixteenth-note triplets and sixteenth-note pairs, starting with a forte (*f*) dynamic and a *rinforzando* instruction. The left hand plays a steady accompaniment of eighth notes. The system concludes with a *p* dynamic and a *scherzando* instruction. Fingerings are indicated with numbers 1-5. Pedal markings are present below the bass staff.

Second system of the musical score. The right hand continues with similar rhythmic patterns, including some sixteenth-note groups marked with an 8-measure rest. The left hand accompaniment remains consistent. Dynamics include *f* and *p*. The system ends with a *ben staccato* instruction. Pedal markings are present below the bass staff.

Third system of the musical score. The right hand continues with sixteenth-note patterns. The left hand accompaniment includes some chords. A *poco cresc.* instruction is present. The system ends with a *ped.* marking. Pedal markings are present below the bass staff.

Fourth system of the musical score. The right hand features a complex sixteenth-note passage with many slurs and ties, marked with an 8-measure rest. The left hand accompaniment consists of chords. A *un poco accelerando* instruction is present. The system ends with a *ped.* marking. Pedal markings are present below the bass staff.

Fifth system of the musical score. The right hand continues with the complex sixteenth-note passage. The left hand accompaniment includes chords. A *piu cresc.* instruction is present. The system ends with a *ff* dynamic. Pedal markings are present below the bass staff.

The image displays five systems of piano sheet music. Each system consists of a grand staff with a treble and bass clef. The music is written in a key with two sharps (F# and C#) and a 2/4 time signature. The notation is highly detailed, featuring complex rhythmic patterns, including triplets and sixteenth notes. Dynamic markings such as *ff*, *fff*, and *diminuendo* are used throughout. Pedal markings (Ped.) with asterisks are placed throughout the score. The music includes various ornaments and slurs, and the overall style is characteristic of late 19th or early 20th-century piano literature.

più diminuendo p
pp
 * *Tea* *

Un poco meno mosso (ma poco)
espressivo amoroso

P una corda
 * *Tea* * * *Tea* * * *Tea* *

* *Tea* * * *Tea* * * *Tea* *

* *Tea* * * *Tea* * * *Tea* *

dolce
 * *Tea* * * *Tea* * * *Tea* *

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

dolce

5 5 5 5 5 5 5 5

Tea * Tea * Tea * Tea * Tea * Tea *

più mosso *pp* *poco rall.* *a tempo*

dolce appassionato

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

5 5 5 5 5 5 5 5

Tea * Tea * Tea

Ossia *pp* *poco rall.* *a tempo* *Ossia*

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

5 5 5 5 5 5 5 5

Tea * Tea * Tea * Tea * Tea

poco rall. *a tempo* *Ossia 2*

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

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

5 5 5 5 5 5 5 5

tre corde

Tea * Tea * Tea * Tea

Ossia

più appassionato

più appassionato

poco

a

*Ped. *Ped. *Ped. *Ped. *Ped. *

poco

dimin.

più dimin.

perdendosi

pp

Ped. * Ped. * Ped. *

Presto

una corda

pp

*Ped. *Ped. *Ped. *

sempre pp

ppp

Ped. *Ped. *Ped. *Ped. *Ped. *

ppp

Ped. *

Poco allegretto e rubato

con grazia

leggero

p dolce amoroso
Leg. quieto * *Leg.* *
Fingerings: 4, 5, 2, 1, 2, 1, 2, 3, 1, 3, 2, 1, 2, 4, 1, 2, 4, 1

Leg. * *Leg.* * *leggero*
Fingerings: 5, 3, 2, 1, 3, 2, 1, 2, 3, 1, 2, 3, 1, 4, 1, 2, 1, 1

Leg. * *Leg.* * *leggero*
Fingerings: 5, 3, 2, 1, 2, 1, 2, 1, 4, 1, 2, 3, 5, 1, 1, 2, 3, 5, 1

Leg. * *Leg.* * *leggero*
Fingerings: 5, 3, 2, 1, 2, 3, 1, 2, 1, 4, 2, 1, 1, 2, 4, 2, 3, 4, 1

un poco cresc.
Leg. * *Leg.* * *Leg.* * *Leg.* *
Fingerings: 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1, 2, 1

First system of musical notation. Treble and bass staves. Treble staff begins with a forte (*f*) dynamic and a slur over the first six measures. Dynamics include *dim.* and *p*. Fingerings are indicated with numbers 1-5. A *ped.* marking is present in the bass staff. An asterisk (*) is at the end of the system.

Presto

Second system of musical notation. Treble and bass staves. Treble staff starts with a piano-piano (*pp*) dynamic. The system contains six measures. Fingerings and articulation are shown. *ped.* markings and asterisks (*) are used throughout. A dotted line above the first measure indicates a fingering change.

Third system of musical notation. Treble and bass staves. Treble staff starts with a piano-piano (*pp*) dynamic and includes the instruction *pp sempre*. The system contains six measures. Fingerings and articulation are shown. *ped.* markings and asterisks (*) are used throughout.

Fourth system of musical notation. Treble and bass staves. Treble staff starts with a piano-piano-piano (*ppp*) dynamic. The system contains six measures. Fingerings and articulation are shown. *ped.* markings and asterisks (*) are used throughout. A boxed number '1' is in the final measure of the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff starts with a piano-piano-piano (*ppp*) dynamic and includes the instruction *poco rit.*. The system contains six measures. Fingerings and articulation are shown. *ped.* markings and asterisks (*) are used throughout. Dynamics *p* and *p* are indicated in the final measures. A boxed number '2' is in the final measure of the bass staff.

Un poco meno mosso (come prima)

non legato

dolce
espressivo amoroso

Ped. * Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. Ped. *

Ped. * Ped. * Ped. * Ped. *

p

Ped. * Ped. * Ped. *

non legato

p

Ped. * Ped. * Ped.

più appassionato ma non accelerando

Ped. 3 1 4 2 1 2 4 1 3 # *

Ped. 5 2 5 2 1 2 3 1 1 1 5 3 1 4 2 1 *

2 4 1 3 Ped. 5 * Ped. *

5 2 1 4 2 1 2 4 1 2 5 Ped. dimin. *

Più mosso

perdendo pp rit. pp

Ped. *

2 2 4 2 4 1 3 2 1 2

sempre pp

Ped.

pp

Ped.

pp

8

p

la melodia ben marcato e

6 6

pesante

sfz

Ped.



First system of a piano score. The right hand features a melodic line with slurs and accents, marked with a piano (*p*) dynamic. The left hand provides a harmonic accompaniment. A first ending bracket labeled '8' spans the final two measures of the system.

Second system of the piano score. The right hand begins with a fortissimo (*sfz*) dynamic and includes a crescendo marking *poco a poco cresc.*. The left hand has a *ped.* (pedal) marking. A first ending bracket labeled '8' is present at the start of the system.

Third system of the piano score. The right hand continues with a melodic line, marked with a fortissimo (*sfz*) dynamic. The left hand has a *ped.* marking. A first ending bracket labeled '8' is present at the start of the system.

Fourth system of the piano score. The right hand features a melodic line with a fortissimo (*sfz*) dynamic. The left hand has a *ped.* marking. A first ending bracket labeled '8' is present at the start of the system. The dynamic marking *più cresc.* is also visible.

Fifth system of the piano score. The right hand features a melodic line with a fortissimo (*f con fuoco*) dynamic. The left hand has a *ped.* marking. The dynamic marking *sf* is also present.

First system of musical notation. Treble and bass staves. Treble staff features complex chords with accents and slurs. Bass staff includes a 'Ped.' marking under the first measure.

Second system of musical notation. Treble and bass staves. Treble staff continues with complex chords. Bass staff includes a 'ff' dynamic marking, a 'Ped.' marking, and a '5' fingering. A '*' symbol is placed below the bass staff.

Third system of musical notation. Treble and bass staves. Treble staff includes the instruction 'stringendo' above the staff. Bass staff includes 'sf' dynamic markings and 'Ped.' markings. A '*' symbol is placed below the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features complex chords with '5' and '4' fingerings. Bass staff includes 'Ped.' markings. A dotted line above the staff indicates a measure rest.

Fifth system of musical notation. Treble and bass staves. Treble staff features complex chords with '5' and '4' fingerings. Bass staff includes a 'ff' dynamic marking, a '1' marking, and a '3' marking. A dotted line above the staff indicates a measure rest.

Presto

strepitoso

5 4 5 4 5 4 5 4 5 4 5 4 5 4 5 4

1

Red. *

mf

3

Red. *

ff

3

Red. *

ff

3

Red. *

leggiere molto

p staccatissimo

3

Red. *

rinforz.

p

rinforz.

Red. *

First system of musical notation. The right hand features a melodic line with eighth notes and rests, while the left hand provides a piano accompaniment with chords and eighth notes. A *rinforz.* marking is present above the right hand in the third measure.

Second system of musical notation. The right hand continues the melodic line, and the left hand continues the piano accompaniment. *rinforz.* and *cresc.* markings are present above the right hand in the third and fourth measures respectively.

Third system of musical notation. The right hand continues the melodic line, and the left hand continues the piano accompaniment. A *leggiere* marking is present above the right hand in the third measure.

Fourth system of musical notation. The right hand continues the melodic line, and the left hand continues the piano accompaniment with a more active pattern.

Fifth system of musical notation. The right hand features a melodic line with fingerings (1-5) and a *tutta forza* marking above it. The left hand continues the piano accompaniment. *fff* and *Lea.* markings are present below the left hand in the first measure.

Sixth system of musical notation. The right hand features a melodic line with fingerings (1-5) and a *Lea.* marking below it. The left hand continues the piano accompaniment.

Presto

pp sempre

una corda Ped.

ppp

dolce espressivo
una corda sempre *pp*
Ped. *

This system contains the first two staves of music. The upper staff features a melodic line with various ornaments and fingerings (1, 2, 3, 4). The lower staff provides harmonic accompaniment with chords and single notes, including a triplet of eighth notes. Pedal markings and asterisks are present.

p
Ped.

This system contains the third and fourth staves. The upper staff continues the melodic line with a sixteenth-note scale-like passage. The lower staff has a more active accompaniment with chords and moving lines. A piano (*p*) dynamic marking is used.

p
rit.
smorzando

This system contains the fifth and sixth staves. The upper staff features a complex melodic passage with many ornaments and fingerings. The lower staff has a sustained accompaniment. The system concludes with a *rit.* (ritardando) and *smorzando* (diminuendo) marking.

Presto
p
tre corde
ere

This system contains the seventh and eighth staves. The tempo changes to **Presto**. The upper staff has a rhythmic accompaniment with chords and single notes. The lower staff has a similar accompaniment. A piano (*p*) dynamic is used. The text *ere* is written below the staff.

scen
do

This system contains the ninth and tenth staves. The upper staff continues the rhythmic accompaniment. The lower staff has a similar accompaniment. The text *scen* and *do* are written below the staff.

8

ff

This system contains the first system of music, spanning measures 1 to 8. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of complex chords and melodic lines. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

8

This system contains the second system of music, spanning measures 9 to 16. It continues the musical themes from the first system. A time signature change to 2/4 is indicated at the beginning of measure 15.

8

p *rinforz.*

1 1 1 1 5 5

4
Led.

This system contains the third system of music, spanning measures 17 to 24. It features a treble clef with a key signature of two sharps. The music includes a piano (*p*) section followed by a *rinforz.* (rinforzando) section. Fingerings are indicated with numbers 1 and 5. A *4* *Led.* marking is present in the bass line.

ff

4
Led.

This system contains the fourth system of music, spanning measures 25 to 32. It features a treble and bass clef with a key signature of two sharps. A dynamic marking of *ff* is present. A *4* *Led.* marking is present in the bass line.

8

sf

This system contains the fifth system of music, spanning measures 33 to 40. It features a treble and bass clef with a key signature of two sharps. A dynamic marking of *sf* (sforzando) is present. A stamp number 112708 is visible at the bottom right of the system.

FRANZ LISZT

Ausgewählte Klavierwerke

durchgesehen und bezeichnet von

Eugen d'Albert

	M				M
1 Erste Ballade	1,20	23 Paraphrase über ...	4,—		
2 Zweite Ballade	1,80	24 Vortragsübungen (Consolations)	1,20		
Etüden in fortschreitender Schwierigkeit (Etudes d'Exécution transcendante)		Venedig und Neapel			
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5 Eroica	1,—	26 Tarantella	1,80		
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8 Große Konzertetüde Des-Dur (Grande Etude de Concert ré bémol)	1,—	27 Die Tellschiff (Chapelle de Guillaume Tell)	—,80		
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13 Der heilige Franziskus von Paula auf den Wellenschreitend (St. François de Paule marchant sur les Flots)	1,20	34 Das Heimweh (Le Mal du Pays)	—,80		
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15 Mephisto-Walzer Episode aus Lenaus Faust	2,—	<i>Zweites Jahr: Italien</i> (2 ^{me} Année: Italie)			
Poetische und religiöse Stimmungen (Harmonies poétiques et religieuses)		36 Sposalizio	—,80		
16 Anrufung — Ave Maria (Invocation — Ave Maria)	1,20	37 Penseroso	—,80		
17 Lobpreisung Gottes in der Einsamkeit (Bénédictio de Dieu dans la Solitude)	1,20	38 Kanzonetta des Salvator Rosa (Canzonetta del Salvator Rosa)	—,80		
18 Lobgesang der Liebe (Cantique d'Amour)	—,80	39 Sonett des Petrarca Nr. 47 (Sonetto 47 del Petrarca)	—,80		
19 Erste Polonaise	1,50	40 Sonett des Petrarca Nr. 104 (Sonetto 104 del Petrarca)	1,—		
20 Zweite Polonaise	1,50	41 Sonett des Petrarca Nr. 123 (Sonetto 123 del Petrarca)	1,—		
21 Sonate H moll	3,—	42 Nach einer Lektüre im Dante (Après une Lecture de Dante)	2,—		
		Bei Bestellungen genügt Angabe der Nummer			
		Bearbeitungen:			
		J. S. Bach			
		43 Orgelfantasie und Fuge G-moll	1,20		
		Ch. Gounod			
		44 Walzer aus der Oper: Margarete (Valse de l'Opéra „Faust“)	3,—		
		N. Paganini			
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		G. Rossini			
		46 Cujus animam. Arie aus: Stabat mater	1,—		
		47 Regatta in Venedig (La Regata veneziana)	1,—		
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		Wiener Abende (Soirées de Vienne)			
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		49 Walzer Nr. 6	1,20		
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		51 Erlkönig	1,—		
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		53 Der Wanderer	—,80		
		R. Schumann			
		54 Frühlingsnacht	—,80		
		55 Widmung	—,80		
		R. Wagner			
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		57 Elsas Brautzug zum Münster	—,80		
		58 Elsas Traum	1,—		
		59 Festspiel und Brautlied	1,50		
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		61 Lied an den Abendstern	—,80		
		62 Isoldens Liebeshod	1,—		

LISZT-D'ALBERT-ALBUM

(Auswahl aus den Klavierwerken)

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Drei Bände je 4 Mark

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G. B O C K
GEGRÜNDET 1838

Zuzüglich Teuerungszuschlag