




Nr. 3633

LISZT

CONSOLATIONS



Harfe



FRANZ LISZT
CONSOLATIONS
FÜR HARFE

BEARBEITET VON
EDMUND SCHUËCKER



Eigentum der Verleger für alle Länder
BREITKOPF & HÄRTEL
LEIPZIG
E. B. 3633

Consolations

von
FRANZ LISZT

für Harfe bearbeitet
von EDMUND SCHUËCKER.

I.

Andante con moto.

Harfe.

dolce

a tempo

poco rit.

poco rit.

II.

Un poco più mosso.

The musical score is written for piano and consists of five systems of staves. The first system includes the instruction *cantando espressivo* and a dynamic marking *p*. The second system includes the instruction *smorz.*. The score features a variety of musical notations, including chords, melodic lines, and dynamic markings. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The piece concludes with a final chord in the bass clef, marked with *Fb* and *Gb*.

dim.

This system shows the first two staves of music. The upper staff contains a melodic line with some grace notes and slurs. The lower staff features a rhythmic accompaniment with eighth notes. A dynamic marking of *dim.* is placed between the staves.

p

This system continues the piece with more complex melodic lines in the upper staff, including slurs and accents. The lower staff maintains its accompaniment. A dynamic marking of *p* is present.

D#

dolcissimo

ppp

8^{.....}

This system features a key signature change to D major, indicated by a sharp sign above the treble clef. The music is marked *dolcissimo* and *ppp*. The upper staff has a long, sweeping melodic line. The lower staff includes a section marked with an 8-measure rest.

A

This system shows a change in the lower staff's accompaniment, with a key signature change to A major indicated by a sharp sign above the bass clef.

f

ff

poco rit.

ad libitum.

This system concludes the page with a powerful melodic passage in the upper staff, marked *f* and *ff*. The lower staff has a simple accompaniment. The piece ends with a *poco rit.* marking and the instruction *ad libitum.*

a tempo

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The melody is marked "a tempo" and includes slurs and accents.

ben marcato ed espressivo il canto

Second system of musical notation, with "L.H." and "R.H." markings above and below the staves, indicating hand assignments for the left and right hands.

Third system of musical notation, including "L.H.", "R.H.", and "cantando" markings, with slurs and accents throughout the piece.

Fourth system of musical notation, continuing the melodic and harmonic development with various articulations.

Fifth system of musical notation, marked "appassionato", featuring a wide intervallic leap in the right hand and a dense bass line.

Sixth system of musical notation, marked "poco rit.", with a key signature change to one flat and a final cadence.

accentato ed espressivo assai

The first system of music consists of two staves. The upper staff (treble clef) begins with a series of chords in the left hand, followed by a melodic line in the right hand. The lower staff (bass clef) features a rhythmic accompaniment with eighth and sixteenth notes, interspersed with rests.

The second system continues the musical piece. The upper staff shows a continuation of the melodic and harmonic material. The lower staff maintains its rhythmic pattern, with some notes beamed together.

The third system includes dynamic markings. *rinforz.* (ritornello) is written above the bass staff, and *smorz.* (smorzando) is written above the treble staff. The music shows a change in intensity and phrasing.

The fourth system features a *Cb* marking above the bass staff, indicating a change in the bass line. A forte (*f*) dynamic marking is present above the treble staff. The lower staff includes a triplet of eighth notes with fingerings 3, 2, 1.

The fifth system includes an *A4* marking above the bass staff. The musical notation continues with complex chordal textures and melodic lines in both staves.

The sixth system begins with the instruction *poco a poco piu ritenuto* (poco a poco più ritenuto) in the bass staff. It concludes with a pianissimo (*pp*) dynamic marking. The final measures show a resolution of the musical themes.

III.

Lento placido.

Cantando

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C). The tempo is marked "Lento placido" and the performance style is "Cantando".

- System 1:** Features a steady eighth-note accompaniment in the bass clef. The treble clef contains a melodic line with a slur over the first two measures and a fermata in the third measure.
- System 2:** The treble clef has a melodic line with a slur and a fermata in the second measure. The bass clef continues with the eighth-note accompaniment.
- System 3:** The treble clef has a melodic line with a slur and a fermata in the second measure. The bass clef continues with the eighth-note accompaniment.
- System 4:** The treble clef has a melodic line with a slur and a fermata in the second measure. The bass clef continues with the eighth-note accompaniment.
- System 5:** The treble clef has a melodic line with a slur and a fermata in the second measure. The bass clef continues with the eighth-note accompaniment. The final measure of the treble clef includes a fingering sequence: 4 3 2, 4 3 2, 1.

This page of musical notation consists of six systems, each with a treble and bass staff. The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The first system shows a complex texture with many notes. The second system features a prominent melodic line in the treble staff. The third system continues with similar textures. The fourth system includes the dynamic marking *mf espressivo*. The fifth system features the dynamic marking *dolcissimo* and a change in the bass staff clef to a treble clef. The sixth system concludes with a final cadence.

mf espressivo

dolcissimo Bb Gb

poco rit. Ab Eb Fb Db Cb

The first system of musical notation consists of two staves. The treble staff begins with a series of chords, some of which are tied across the bar line. The bass staff features a rhythmic pattern of eighth notes with a 7-measure rest at the start of each measure. The key signature has three flats.

The second system continues the musical piece. The treble staff has a melodic line with a 7-measure rest. The bass staff continues with eighth notes and rests. The system concludes with a triplet of eighth notes in the treble staff, numbered 1, 2, 1.

The third system features a treble staff with a continuous eighth-note pattern. The bass staff is mostly empty, with a few notes at the beginning. The word *smorzando* is written below the treble staff.

The fourth system shows a continuation of the eighth-note pattern in the treble staff. The bass staff remains empty. A dotted line with the number 8 is positioned above the treble staff.

The fifth system features a treble staff with chords and a melodic line. The bass staff continues with eighth notes. The word *ppp* is written below the treble staff, and *rit. perdendosi* is written below the bass staff. A dotted line with the number 8 is positioned above the treble staff.

IV.

Quasi Adagio.

cantabile con divozione

marcato ed espressivo il basso

Ab Cb Fb

Aq Dq Db Gb

string.

This system contains the first two staves of music. The upper staff is in treble clef and the lower in bass clef. The key signature has three flats. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. The word "string." is written at the end of the system.

dimin.

dimin.

This system contains the next two staves of music. It continues the melodic and accompanimental lines from the previous system. The word "dimin." is written twice, indicating a dynamic decrease. A chord symbol "Gb" is present at the end of the system.

Ab

cresc.

cresc.

This system contains the third and fourth staves of music. The melodic line in the upper staff has a circled chord symbol "Ab". The word "cresc." is written twice, indicating a dynamic increase. A chord symbol "Cb" is present in the upper staff.

This system contains the fifth and sixth staves of music. The upper staff has a wavy line indicating a tremolo effect. The music continues with the established melodic and accompanimental patterns.

This system contains the seventh and eighth staves of music. The upper staff features a wavy line and a fermata over a note. The music concludes with sustained chords in both staves.

V.

Andantino.

con grazia

dolce

G \flat

poco rit.

in tempo

espressivo con anima

F \sharp D \sharp

dolce

G \flat

espress a piacere

sempre dolce
veloce

cresc.

espressivo e ritenuto

VI.

Allegretto sempre cantabile.

rubato Ab C#

F#

Gb Ab

Ab

The first system of musical notation consists of two staves, treble and bass. The treble staff features a melodic line with a long slur over the first two measures and a dynamic marking of *fz*. The bass staff provides a rhythmic accompaniment with eighth notes. The key signature has two flats.

The second system continues the musical piece. The treble staff has a slur over the first two measures and a *fz* marking. The bass staff continues with eighth-note accompaniment. The key signature remains two flats.

The third system shows the continuation of the melody. The treble staff has a slur over the first two measures and a *fz* marking. The bass staff continues with eighth-note accompaniment. The key signature remains two flats.

The fourth system includes a dynamic marking of *f* in the first measure of the treble staff. The treble staff has a slur over the first two measures and a *fz* marking. The bass staff continues with eighth-note accompaniment. The key signature remains two flats.

The fifth system concludes the page. The treble staff has a slur over the first two measures and a *fz* marking. The bass staff continues with eighth-note accompaniment. The key signature remains two flats.

appassionato e molto accentando

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a complex texture with many chords and some melodic lines. There are dynamic markings such as *mf* and *f* throughout the system.

The second system of musical notation continues the piece. It features similar complex textures with many chords and some melodic lines. There are dynamic markings such as *mf* and *f* throughout the system.

The third system of musical notation continues the piece. It features similar complex textures with many chords and some melodic lines. There are dynamic markings such as *mf* and *f* throughout the system.

The fourth system of musical notation continues the piece. It features similar complex textures with many chords and some melodic lines. There are dynamic markings such as *mf* and *f* throughout the system. Chord labels *D#* and *A#* are present in the bass staff.

The fifth system of musical notation continues the piece. It features similar complex textures with many chords and some melodic lines. There are dynamic markings such as *mf* and *f* throughout the system. Chord labels *A#* and *F#* are present in the bass staff. Fingerings are indicated with numbers 1, 2, and 3.

First system of musical notation, featuring a grand staff with treble and bass clefs. It includes a melodic line with a long slur and a piano accompaniment with chords and eighth notes.

Second system of musical notation, including a *cresc.* marking. The piano part features a series of chords and eighth notes.

Third system of musical notation, featuring a *mf* marking and a chord progression labeled G# E# Bb. It includes a melodic line with a slur and a piano accompaniment.

Fourth system of musical notation, consisting of two measures of a complex piano accompaniment with multiple voices and slurs.

Fifth system of musical notation, consisting of two measures of a complex piano accompaniment with multiple voices and slurs.

E \flat B \flat G \flat

marcato il canto

f

vibrato

First system of musical notation, consisting of two staves (treble and bass clef). The music features a complex melodic line in the treble staff with many beamed notes and a supporting bass line. A large slur covers the first two measures.

Second system of musical notation, consisting of two staves. The treble staff continues the melodic line. A dynamic marking *f* is present. A chord symbol *A \flat* is written in the bass staff. A slur with an '8' above it covers the final measure of the system.

Third system of musical notation, consisting of two staves. The treble staff continues the melodic line. A slur with an '8' above it covers the first measure of the system.

Fourth system of musical notation, consisting of two staves. The treble staff continues the melodic line. A dynamic marking *p* is present. A slur with an '8' above it covers the first measure of the system.

Fifth system of musical notation, consisting of two staves. The treble staff continues the melodic line. A dynamic marking *p* is present. The system concludes with a double bar line and a final chord.



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4968	VIII. Bach-Transkriptionen.
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3211	— Adelaide v. Beethoven.
4958	— Andantino capriccioso (Busoni).
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5013	— La Campanella.
5010	— — erleichtert (E. Parlow).
2867	— Consolations (Original).
2593	— Consolations (H. Germer).
2811/16	— Consolations einzeln. Nr. 1/6.
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5038	— Es muß ein Wunderbares sein (A. Szendy).
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2472	— Ferne Geliebte v. Beethoven.
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5018	— Gondoliera aus «Venezia e Napoli».
5039	— In Liebeslust (A. Szendy).
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3281	— Hochzeitsmarsch u. Elfenreigen.
2538	— Improptu, Fis dur.
5019	— Konzert-Etüde Nr. 3. Des dur.
3212	— 6 Lieder v. Beethoven.
3124	— Lieder von Iob. Franz.
5037	— O komm im Traum (A. Szendy).
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5020	— Petrarca-Sonett 123.
3863	— Phantasie «Ad nos» (Busoni).
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3471	— Dante-Symphonie.
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4777	— Op. 50. Sonata croica G moll.

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353	Märsche, Berühmte. Leicht bearb.
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3964/65	Mason, Op. 9. Ländliche Bilder I/II.
2743	Mayer, Ch., Op. 61. Etüden.
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3767	— Capriccio brillant Hm. Op. 22. (X. Scharwenka).
3768	— Konz. Nr. 1 G m. Op. 25. (Scharw.)
3769	— Konz. Nr. 2 D m. Op. 40. (Scharw.)
130.726	— Album (Reinecke). 8. I/II.
156	— Sämtl. 79 Lieder (Czerny).
721	— 48 Lieder ohne Worte. Instr. Ausg. (Schmidt).
909/16	— Dieselben. Ausgabe in 8 Heften.
1740	— Dieselben. Neue Instr. Pracht-Ausgabe von K. Klindworth.
2439	— Sämtliche 7 Märsche.
3760	— Rondo brillant Op. 29 (Scharw.).
3790	— Serenade u. Allegro gioioso. Op. 43 (X. Scharwenka).
1481	— Sonaten. Op. 6. 105, 106.
177	— Sämtliche Streichquartette.
1915	— Leichte Stücke (C. Kühner).
182	— Sämtliche Symphonien.
1402/6	— Dieselben einzeln: Nr. 1—5.
3234	Merkel, Op. 18. Albumli. (Germer)
3620	— Op. 24. Im grünen Hain.
2264	— Op. 25. Im wundersch. Monat Mai.
3925	— Op. 27. Frühlingsbotschaft.
2314	— Op. 28. Brillante Polonaise.
2265	— Op. 29. Maienblüte.
2266	— Op. 61. Aquarellen.
2239	— Op. 64. Valse-Improptu.
2287	— Op. 65. Jagdsätze.
3677	— Op. 173. 2 Sonatinen. G u. F dur.
4864/65	— Album (X. Scharwenka). I/II.
1469	Meyerbeer, Album u. Orig. u. Bearb. 8.
1292	— Krönungsmarsch, Walzer, Redowa Schlittschuhstanz u. Galopp a. Prophet.
3391/95	Moderne Vortragsalbum (Germer). I—V.
2148	Moscheles, Op. 58. Konzert Nr. 3.
1746/47	— Op. 70. Studien. 2 Bde.
1748	— Op. 73. 50 Präludien.
1749	— Op. 95. Charakteristische Studien.
1750	— Rondos.
200.763	Mozart, Album I/II. 8.
3987	— Andantino a. d. 9. Klavierkonzert (Busoni).
3587	— Les petits riens, Ballettmusik.
3276	— Mozart als 8jähr. Komponist.
215	— 12 Stücke. Phantasien, Rondos etc.
424/27	— Sämtl. Konzerte (Reinecke). 4 Bde.
3740	— Larghetto, A dur (Reinecke).
3279	— Serenade (Kleine Nachtmusik).
800	— Serenade Nr. 7, D (Haffner) (250).
801	— — Nr. 9, D (32) (Röhr).
217	— Sämtliche Sonaten (Reinecke).
218	— Sämtl. Sonaten (Reinecke). 8.
528/27	— Sonaten. (A. Hennes). 2 Bde.
1196	— Sonaten. Schulausgabe. (Breslaur).
228/29	— 12 Symph. (Schubert, Röhr). 2 Bde.
802	— Symph. G (K.-V. Anh. 293) (Röhr).
222	— Sämtliche Variationen (Dörffel).
295	— Müller, 15 gr. Caprices (Reinecke). 8.
491/92	— Neuephillman. Bibliothek (Stark) I/II.
1267, 1529	— Neue Meister. 2 Bde.
3885	— Neustädt, Gav. de Marie Antoinette.
1317	— Nicodé, Op. 13. Ital. Volkstänze u. Lied.
2395/97	— Tarantelle, Canzonette, Barkarole a. Op. 13.
1985	— Op. 22. Ein Liebesleben.
1157	Noffurten-Album (Pauer). 8.
3529	Offenbach, Hoffmanns Erzählungen. Phantasie.
3515	— Berühmte Barcarole.
3554	— Operetten-Album.
4360	Paganini-Liszt, Violin-Etüde Nr. 6 Am. Eine Transkriptionsstud. v. Busoni.
4926	Pauder, Ballade C moll.
368/71	Perles musicales. I/IV. 8.
339/44	Planofortemusik v. Bach bis auf die neueste Zeit (Reinecke). 6 Bde.
3746	Pischna, 60 Exercices progressifs.
1252	Plaidy, Technische Studien.
1787	— — (K. Klindworth).
2042	— — Deutsch-Ital. (K. Klindworth).
2119	— — Deutsch-russisch.
2213	— — Le Mécanisme du Piano.
1080	Polnische Tänze (O. v. Kolberg).
563/5	Raff, Klavierwerke. Bd. I/III.
1967	— Album (Reinecke). 8.
3831/33	— Album (Glossner) I/III.

Nr.	Klavier zu 2 Händen.
2046	Ramann, L., Erste Elementarstufe.
2510	Rameau, J. Ph., Gavotte u. Variat.
2745	Reger, Max, Op. 44. Kl. Vortragsstücke.
2746	— Op. 53. Silhouetten. 7 Stücke.
3419	— Blätter und Blüten. Album.
2747	— Ausgew. Choralvorspiele v. Bach.
1674	Reinecke, Album. 8.
358	— 18 Sonatinen.
2315	— Romanze u. Vorspiel a. Manfred.
3948	— Op. 47. 3 Sonatinen.
3301/3	— Dieselben einzeln.
4739	— Op. 57. Alte und neue Tänze.
2494/96	— Op. 98. Sonatinen Nr. 1—3.
2845	— Op. 136. 6 Miniatur-Sonatinen.
2511/16	— Op. 136. 6 Min.-Sonat. 1—6.
4880	— Op. 145. Ernstes und Heiteres.
1002	— Op. 154. Aus uns. vier Wänden.
2917	— Op. 162. 12 kl. leichte Etüden.
2473/78	— Op. 173. 6 leichte Suiten. Nr. 1. Suite im Umf. v. 5 Tönen. — 2. Suite pastorale. — 3. Suite à la Rocco. — 4. Nordische Suite. — 5. Ball-Suite. — 6. Canonische Suite.
3364	— — Nr. 4. E moll.
—	— — Nr. 5. Es dur.
2926	— 18 leichte Stücke nach Kinderliedern.
2925	— 27 leichte Stücke n. Kinderliedern.
2900	— 6 Lieder-Sonatinen.
4821/23	— Unsr. Lieblinge. Neue Ausgabe von M. Ritter. I/II.
1012/15	— Unsr. Lieblinge. I/IV.
3401/3	Rheinberger, Op. 5 Nr. 1. Die Jagd. Nr. 2. Toccata. Nr. 3. Fuge.
3823	— Op. 53 Nr. 1. Tarantella.
3497	Ries, Op. 55. Konz. Cis m. (Reinecke).
1078/79	Ribald, Reflets et Paysages. I/II. 8.
2807	Röntgen, Op. 6. Ballade, D m.
1004	— Julklapp. Op. 12.
1016	— Zwiesgespräche. Kl. Klavierstücke.
1356	Rubinsteln, Album (Reinecke). 8.
3304	— Op. 20. Sonata Nr. 2 C moll.
3621	— Op. 21. 3 Capricen.
2544/46	— Op. 22. 3 Serenaden.
3305	— Op. 41. Sonate Nr. 3. F dur
1001	Sachs, Aus d. Jugendzeit. 30kl. Stücke.
1868, 2058	Salomonmusik. I/II.
3562	Sauer, Aus lichten Tagen.
3588	— Prélude passionné.
3350	Scarlotti, Op. 19. 6 romant. Stücke.
3523	— Op. 21. Acht Präludien (Kanons).
454	Scarlotti, Sämtliche 60 Sonaten.
432	— 20 ausgew. Sonat. (Cl. Schumann).
1874	— Pastorale und Capriccio.
2188	— 3 Sonaten. (Fausig-Scharwenka).
2950	Scharwenka, Ph., Op. 27. Albumblätter.
3659/80	— Op. 32. In bunter Reihe. I/II.
2821/23	— Op. 61. Nr. 1/3. Sonaten.
3748	— Op. 70b. Drei Tänze.
3146	— Op. 71. Für die Jugend.
3221/22	— Op. 72. Vergangene Tage. I/II.
4754	— Op. 85 Nr. 1. Rhapsodie II moll.
2286	Scharwenka, X., Op. 3. 5 polnische Nationaltänze.
2521/25	— Dieselben einzeln.
3766	— Dieselben Nr. 1. Es moll, erleicht.
4356	— Dasselbe sehr leicht (W. Alctter).
3693	— Op. 4. Scherzo, G dur.
2980	— Op. 5. 2 Erzählungen.
2343/44	— Op. 6. Op. 36. Sonaten.
3354	— Op. 17. Improptu, D dur.
3740	— Op. 54. Ball-Erinnerungen.
3398	— Op. 56. Konzert Nr. 2. C moll.
3670	— Op. 59. Romanzer. II. Teil.
2497/98	— Op. 62. Album f. d. Jugend. I/II.
3399	— Op. 76 Nr. 1. Polnische Rhapsodie.
3400	— Op. 76 Nr. 2. Valse-Improptu.
1958/60	— Op. 77. Fingerbildung. I/III.
1994	— Op. 78. Studien im Oktavensp.
2919	— Vorstufe zur Meisterschule.
3752	— Dieselb. d.-fr.
2818/20	— Meisterschule. Bd. I/III.
2201	Schmitt, Al., Exercices préparatoires a. Op. 16 (X. Scharwenka).
2219	— Dieselben in Gegenbewegungen.
2748	Schmitt, Jac., Op. 248/49. Sonatinen.
3066	— Op. 325. Musikal. Schatzkästlein.
502	Schubert, Klavier-Werke (Reinecke).
503	— Bd. I. Phantasie u. kl. Stücke.
504	— Bd. II. Tänze.
261	— Bd. III. Impr. u. Moments mus.
264	— Bd. I/III in 1 Bände.
263	— IV. Sonaten. Bd. I (Reinecke).
3675	— Dieselben (Reinecke). 8.
3675	— V. Sonaten. Bd. II (Epstein).
240.1148	— Album (Reinecke). 8. I/II.
1875	— Militärmarsch (Fausig-Kühner).
1872	— Polonaise mélancolique (do.).
2800	— 2 Streich-Quartette, Am. u. Dm.
2032	— Leichte Stücke (C. Reinecke).
3718	— Symphonien: Nr. 2. B dur.
3622	— — Nr. 4 (Tragische), Cm.
3720/21	— — Nr. 5. B dur. Nr. 6. C dur.