

E 25



Nr. 2443

# LISZT

## Symphonische Dichtungen

Symphonic Poems ★ Poèmes symphoniques

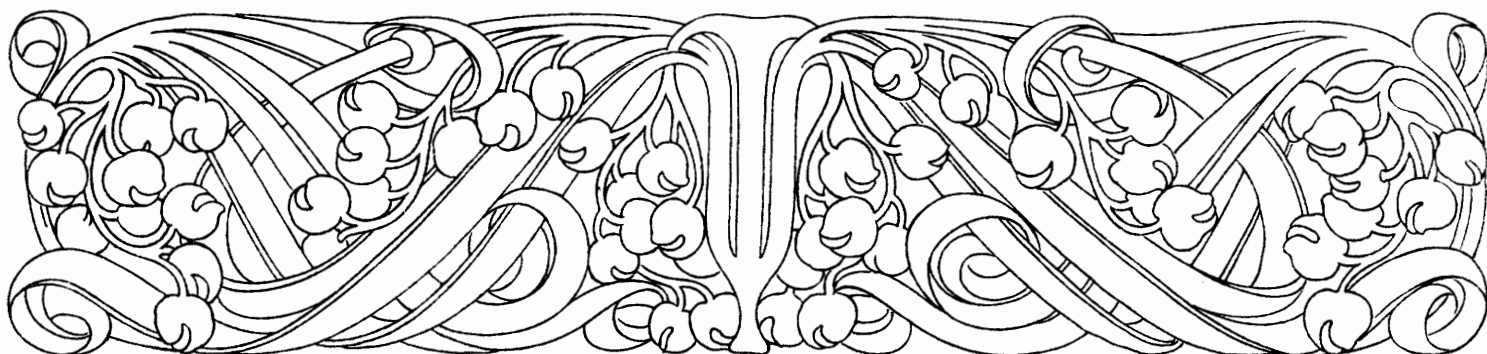
Nr. 3

### 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  
Manuskript  
1848

Bearbeitung von August Stradal.

*Andante.*

Str. *p* Str. *p* *poco*

*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 piano accompaniment. The right hand features a complex, rhythmic pattern with many beamed sixteenth notes. The left hand provides a steady bass line with some longer notes.

Second system of piano accompaniment, continuing the rhythmic patterns from the first system.

Third system of piano accompaniment. It includes dynamic markings *dim.* and *una corda*. The right hand has a *Br.* (breve) marking. The system concludes with a double bar line and a 9/8 time signature.

**Lo stesso tempo.**  
*espressivo cantando*

Violin and Viola score system 1. The top staff is for Violin II (Viol. II.) and Viola (Vcll.), marked *mf*. The bottom staff is for Violin I (Viol. I.), marked *p* and *dolce egualmente*. The time signature is 9/8.

Violin and Viola score system 2. The top staff is for Violin I (Viol. I.), marked *Str.*. The bottom staff is for Viola (Vcll.), marked *Fag. C-BB.*. The time signature is 9/8.

*poco rallentando*

*sempre dolce*



*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 single notes, 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 woodwind section entry with the markings "Klar. *p*", "Fag.", and "Str.".

Third system of musical notation, showing the continuation of the grand staff and the woodwind parts.

Fourth system of musical notation, featuring a change to a treble clef for the upper staff and a grand staff for the lower parts.

*cresc. e stringendo*

Fifth system of musical notation, showing woodwind parts for Flute (Fl.), Oboe (Ob.), Clarinet (Klar.), Bassoon (Fag.), and Strings (Str.).

Sixth system of musical notation, featuring Horns (Hrnr.) in the lower staff. The system concludes with a time signature change to 12/8.

10 Allegro tempestuoso.

Viol. Br. *ff* Fl. Ob. Klar. Horn. Tromp. Pos. Tub.

Pos. Tub. Vell. C.-BB. Str. Fag. Pos. Tub. Vell. C.-BB. *ff*

*sempre ff*

Viol. *molto agitato* Viol. Ob. *mf appassionato* *cresc.* Ob. Viol.

Fl. Viol. *f* Viol. *p* Fl. Ob.

Fag. Vell. C.-BB.

8.....

Fl. Ob. Klar. Fag. Horn. Str.

ff

First system of piano accompaniment. Treble clef with a key signature of one flat (B-flat). Bass clef with a key signature of one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and chords in the treble.

Second system of piano accompaniment. Treble clef with a key signature of one flat (B-flat). Bass clef with a key signature of one flat (B-flat). The music continues with similar rhythmic patterns.

*ff rinf.*

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

Viol. b  
Br.  
Klar. b  
Fag.

Pos.  
Tub.  
Vcll.  
C.-BB.

Vcll.  
BB.

Third system of the score, including woodwinds, strings, and brass. The woodwinds and brass play melodic lines, while the strings provide a rhythmic accompaniment. The dynamic marking is *ff rinf.*

Viol. b  
Br.

Fag.  
Hrnr.  
Vcll.  
C.-BB.

Vcll.  
C.-BB.

Fourth system of the score, focusing on the string and woodwind parts.

*marcatissimo*

*ff*

Hrnr.  
Tromp.

Pos. V

Viol. b  
Br.  
Vcll.

*sempre staccato*

Fifth system of the score, featuring a *marcatissimo* section. The dynamic marking is *ff*. The woodwinds and brass play a prominent role.

Ob.  
Fag.  
Hrnr.  
Tromp.

Sixth system of the score, continuing the woodwind and brass parts.

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 like accents and slurs.

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

Third system of musical notation, introducing orchestral parts. The grand staff is joined by staves for Violin (Viol.), Oboe (Ob.), Bassoon (Fag.), Trombone (Br.), and Percussion (Pk.). The tempo marking *marcatissimo sempre* is present above the Violin staff.

Fourth system of musical notation, primarily for the grand staff. It features dense chordal accompaniment and melodic lines, with various articulation marks.

Fifth system of musical notation, continuing the grand staff. The music shows a transition in texture with more melodic movement in the upper voice.

Sixth system of musical notation, the final system on the page. It includes a *dim. e poco rall.* marking and features a long, sustained note in the upper voice. The orchestral parts (Viol., Br., Vell.) are also visible at the bottom.

Un poco più moderato.  
*dolce espressivo*

Ob. Fag. Klar. Str.

*p*

This system shows the beginning of the piece. The piano accompaniment is in the left hand, and woodwinds (Ob., Fag., Klar., Str.) are in the right hand. The tempo is marked 'Un poco più moderato' and the mood is 'dolce espressivo'. The piano part starts with a series of chords and moving lines in the bass.

Ob. Fl. Klar.

*rit.* *p*

This system continues the piano accompaniment and woodwind parts. The tempo is marked 'rit.' (ritardando) and the dynamics are 'p' (piano). The woodwinds play melodic lines, and the piano accompaniment provides harmonic support.

Ob. Klar.

This system continues the piano accompaniment and woodwind parts. The woodwinds play melodic lines, and the piano accompaniment provides harmonic support.

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

*p* *poco rall.* *una corda*

This system continues the piano accompaniment and woodwind parts. The tempo is marked 'poco rall.' (poco rallentando) and the dynamics are 'p' (piano). The woodwinds play melodic lines, and the piano accompaniment provides harmonic support. The strings are marked 'una corda'.

This system continues the piano accompaniment and woodwind parts. The woodwinds play melodic lines, and the piano accompaniment provides harmonic support.

*poco rall.*

This system continues the piano accompaniment and woodwind parts. The tempo is marked 'poco rall.' (poco rallentando). The woodwinds play melodic lines, and the piano accompaniment provides harmonic support.

Allegretto pastorale.

First system of the score. It features a piano accompaniment with a treble and bass clef. The right hand has a melodic line with slurs and accents. The left hand provides harmonic support with chords and moving lines. Above the piano part, there are staves for Horn I (Hrn. I.) and Strings (Str.). The Horn I part is marked *una corda dolce*. The strings are marked *Hrf. pp* and *Str.*

Second system of the score. Similar to the first, it shows the piano accompaniment and the Horn I part. The Horn I part is marked *Ob. I. dolce*. The strings are marked *Hrf. pp* and *Str.*

Third system of the score. This system introduces the Clarinet I (Klar. I.) and Flute I (Fl. I.) parts. The Clarinet I part is marked *un poco marcato pp sempre pp*. The Flute I part is marked *p*. There is also a Flute II (Fl. II.) part and a Clarinet part (Klar.) at the bottom right. The strings are marked *Hrn.*

Fourth system of the score. This system continues the piano accompaniment and introduces the Clarinet part (Klar.) and the strings (Str.). The Clarinet part is marked *pp*. The strings are marked *Str.*

Fifth system of the score. This system features the Clarinet (Klar.) and Bassoon (Fag.) parts. The Clarinet part is marked *p* and *dim.*. The Bassoon part is marked *Fag.*. The strings are marked *Str.*

Sixth system of the score. This system features the Clarinet (Klar.) and Bassoon (Fag.) parts. The Clarinet part is marked *con grazia p.*. The Bassoon part is marked *Fag.*. The strings are marked *Str.*



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 top staff is for Clarinet (Klar.) and Bassoon (Fag.). The bottom 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 top staff is for Violin (Viol.). The bottom staff is for Horn (Hrn.) and String (Str.). The music continues with a similar rhythmic pattern. The dynamic marking is *f* (forte) and the mood is *marcato*. The instruction *sempre cresc.* (sempre crescendo) is 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.

Fl. b.  
Klar. b.  
Fag. b.

Hrrr.  
Hrf. b.  
Str.

*sempre cresc.*

**Allegro marziale animato.**

Viol. I.

*fp*

Viol. II.

*f*

Hrrr.  
Tromp.

Viol. I.

Viol. II.

*ten.*

*ff*

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

Hrrr.  
Tromp.

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 beginning of a musical piece. The upper staff is for woodwinds (Horn, Violin, Trumpet, Trombone) and the lower staff is for percussion (Snare, Cymbal, Bass Drum). The music starts with a forte (*ff*) dynamic and includes a triplet of eighth notes in the bass line.

The second system continues the musical piece. It features complex rhythmic patterns, including triplets and sixteenth notes, across both staves. The woodwind parts have various articulations and dynamics.

The third system shows a continuation of the musical theme. The woodwinds play sustained notes with accents, while the percussion maintains a steady rhythmic accompaniment.

Hbl.  
Viol.  
Tromp.  
Hrnr.  
Pos.

*ff*

Br.  
Vell.  
C-BB.

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

This system introduces brass instruments (Horn, Trumpet, Trombone, Pos. Horn) to the ensemble. The music remains at a forte (*ff*) dynamic. The percussion continues with snare, cymbal, and bass drum.

The fifth system concludes the page's musical notation. It features a mix of woodwind and brass parts with a consistent percussion accompaniment, ending with a final chord and rhythmic pattern.

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 notes of the introduction.

First system of orchestral parts. Violin I (Viol. Ob.) and Violin II (Viol. Ob.) parts. Clarinet (Klar. Br.) and Trombone (Tromp.) parts. Dynamic marking *p*. A fermata is placed over the final notes of the first system.

Second system of orchestral parts. Violin I (Viol. Ob.) and Violin II (Viol. Ob.) parts. Clarinet (Klar. Br.) and Trombone (Tromp.) parts. A triplet of eighth notes is marked in the Trombone part. A fermata is placed over the final notes of the second system.

Third system of orchestral parts. Violin I (Viol. Ob.) and Violin II (Viol. Ob.) parts. Clarinet (Klar. Br.) and Trombone (Tromp.) parts. A triplet of eighth notes is marked in the Trombone part. A fermata is placed over the final notes of the third system.

Fourth system of orchestral parts. Violin I (Viol. Ob.) and Violin II (Viol. Ob.) parts. Clarinet (Klar. Br.) and Trombone (Tromp.) parts. A triplet of eighth notes is marked in the Trombone part. A fermata is placed over the final notes of the fourth system.

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

Br.

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)

Nr.	Klavier zu 2 Händen.	Nr.	Klavier zu 2 Händen.	Nr.	Klavier zu 2 Händen.	Nr.	Klavier zu 2 Händen.
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2413	— Elementar-Klavierschule (franz.).	5013	— La Campanella.	2439	— Sämtliche 7 Märsche.	4821/23	— Unsr. Lieblinge. Neue Ausgabe von M. Ritter. I/III.
449/50	Klengel, Kanons u. Fugen. I/II.	2867	— Consolations (Original).	3760	— Rondo brillant Op. 29 (Scharw.).	1012/15	— Unsr. Lieblinge. I/IV.
4749	Klengel, P., Op. 10. 6 kleine Vortragsstücke.	2593	— Consolations (H. Germer).	3790	— Serenade u. Allegro gioioso. Op. 43 (X. Scharwenka).	3401/3	Rheinberger, Op. 5 Nr. 1. Die Jagd. Nr. 2. Toccatina. Nr. 3. Fuge.
5030	— Op. 49. Fünf Fantasiestücke.	2811/16	— Consolations einzeln. Nr. 1/6.	1481	— Sonaten. Op. 6, 105, 106.	3823	— Op. 53 Nr. 1. Tarantella.
458	Knorr, Jul., Materialien.	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).
496	— Wegweiser.	5038	— Es muß ein Wunderbares sein (A. Szendy).	1915	— Leichte Stücke (C. Kühner).	1078/79	Rinaldi, Reflets et Paysages. I/1.
4930	Köhler, Op. 50. Die ersten Etüden.	1384/85	— 12 Etüden. I/II.	182	— Sämtliche Symphonien.	2807	Röntgen, Op. 6. Ballade, D m.
906	— Op. 70. Mechan. u. techn. Studien.	2581/92	— Dieselben einzeln. Nr. 1—12.	1402/6	— Dieselben einzeln: Nr. 1—5.	1004	— Julklapp. Op. 12.
4931	— Op. 112. Spezial-Etüden.	2472	— Ferne Geliebte v. Beethoven.	3234	Merkel, Op. 18. Altblum. (Germer)	1016	— Zwiesgespräche. Kl. Klavierstücke
1741	— Op. 120. Virtuosen-Studien. d.-e.	3830	— Figaro-Phantasie (Busoni).	3820	— Op. 24. Im grünen Hain.	1356	Rubinstein, A l b u m (Reinecke)
980	— Op. 135. Klavier-Etüden.	5017	— Gnomonreigen.	2264	— Op. 25. Im wundersch. Monat Mai.	3304	— Op. 20. 20 Sonate Nr. 2 C mol
961	— Op. 145. Klavier-Etüden.	5018	— Gondoliera aus «Venezia e Napoli».	3925	— Op. 27. Frühlingsbotschaft.	3621	— Op. 21. 3 Capricen.
4938	— Op. 150. Tägliche Repetitionen.	5039	— In Liebeslust (A. Szendy).	2314	— Op. 28. Brillante Polonaise.	2544/46	— Op. 22. 3 Serenaden.
4932	— Op. 151. Die leichtesten Etüden.	3724	— Großes Konzert-Solo. E moll.	2265	— Op. 29. Maienblüte.	3305	— Op. 41. Sonate Nr. 3. F dur
459/60	— Op. 165. Sonatenstudien. I/II.	3281	— Hochzeitsmarsch u. Elfenreigen.	2266	— Op. 61. Aquarellen.	1001	Sachs, Aus d. Jugendzeit. 30kl. St
1794/96	— Dieselben in 12 Heften. Heft 1/3.	2638	— Improptu, Fis dur.	2339	— Op. 64. Valse-Improptu.	1868.2058	Salomonuski, I/II.
1863/65	— Heft 4/6.	5019	— Konzert-Etüde Nr. 3. Des dur.	2287	— Op. 65. Jagdszene.	3562	Sauer, Aus lichten Tagen.
1884/86	— Heft 7/9.	3212	— 6 Lieder v. Beethoven.	3677	— Op. 173. 2 Sonatinen. G u. F dur.	3588	— Prélude passionné.
1902/4	— Heft 10/12.	3124	— Lieder von Rob. Franz.	4864/65	— A l b u m (X. Scharwenka). I/II.	3350	Scalero, Op. 19. 6 romant. Stück.
982	— Op. 166. Technik der Mittelstufe.	5037	— O komm im Traum (A. Szendy).	1469	Meyerbeer, A l b u m. Orig.-Bearb. 8.	3523	— Op. 21. Acht Präludien (Kanons).
3158	— Op. 182. Kleine Geläufigkeitstü.	484	— Paganini-Etüden.	1292	— Krönungsmarsch, Walzer, Redowa Schlittschuhstanz u. Galopp a. Prophet.	454	Scarlatti, Sämtliche 60 Sonaten.
962	— Op. 200. Kleinkinder-Klav.-Schul.	2551/56	— Paganini-Etüden. Nr. 1, G moll; 2. Es dur; 3. Campanella; 4. E dur; 5. E dur 6. A moll.	3391/95	Modernes Vortragsalbum (Germer). I—V.	432	— 20 ausgew. Sonat. (Cl. Schumann).
2855	— Op. 216. Etüden.	5020	— Petrarca-Sonett 123.	2148	Moscheles, Op. 58. Konzert Nr. 3.	1874	— Pastorale und Capriccio.
3159	— Op. 221. Leichte Melod. u. Tänze.	3863	— Phantasie «Ad nos» (Busoni).	1746/47	— Op. 70. Studien. 2 Bde.	2188	— 3 Sonaten. (Tausig-Scharwe)
3160	— Op. 234. 24 musikal. Klavierüb.	1462	— Illustration a. Meyerbeers Prophet	1748	— Op. 73. 50 Präludien.	2950	Scharwenka, Ph., Op. 27. Altblum
4933	— Op. 242. Kleine Schule der Geläufigkeit.	366	— 42 Lieder v. Beethoven, Franz, Mendelssohn, R. u. Cl. Schumann.	1749	— Op. 95. Charakteristische Studien.	3659/60	— Op. 32. In bunter Reihe. I
		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. Triumphe 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»	3276	— 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	— Meisterschule. 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. Sonatinen
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. Eine Transkriptionsstudie v. Busoni.		Schubert, Klavier-Werke (Reinecke).
1282	— 7 Sonatinen. Op. 60, 88 (Krause).			4926	Pander, Ballade C moll.	502	Bd. I. Phantasie u. kl. Stücke.
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.
1670/73	— Vortrags-Album, Heft I/IV.			3746	Pischna, 60 Exercices progressifs.	261	Bd. I/III in 1 Bände.
3861	Kullak, Op. 22. Die Gazelle.			1252	Pisldy, Technische Studien.	284	IV. Sonaten. Bd. I (Reinecke).
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.
1404	— 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.

Fortsetzung: Robert Schumann bis Schluß, siehe besonderes Verzeichnis.