

LH- 3890



ZENEAKADÉMIA
LISZT MÚZEUM



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TRANSCRIPTIONEN

FÜR

Harmonium, Pedalkügel oder Orgel

VON

Franz Liszt u. A.W. Gottschalg.

1. CHOR DER ÄLTERN PILGER	A. D. OP. Tannhäuser.	ZU DER WALT' ICH, MEIN "	arr. v. A. W. Gottschalk.	
2. GEBET DER ELISABETH	"	" ALLMÄCHT'IGE JUNGFAU "	" "	15 Nr.
3. CHOR DER JÜNGERN PILGER	"	" DER GNADE HEIL "	" Franz Liszt.	
4. CHOR DER JÜNGERN PILGER	(zweite Bearbeitung.)	"	" Franz Liszt.	10 -

Zeneművészeti Főiskola
 164-1596/88.
 László Mészáros

Zenemanyozeti
Főiskola
Budapest

EIGENTHUM DES VERLEGERS. — EINGETRAGEN IN DAS VEREINS-ARCHIV.

DRESDEN.



C. F. MESER.

HERMANN

MÜLLER.

Königl. Sächs. Hof-Musikalien-Handlung.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leftározva: 1943. hó



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No. 4.

Chor der jüngern Pilger: „Der Gnade Heil.“
Andante maestoso.

Zweite Bearbeitung von Franz Liszt.

p dolce Der Gesang gehalten, die Begleitung aber etwas kurz.

sempre legato.
espressivo.

p

First system of musical notation. Treble and bass staves. Key signature: three sharps (F#, C#, G#). The treble staff contains a melodic line with a 'ten.' (tension) marking above it. The bass staff contains a rhythmic accompaniment with triplets. A third staff at the bottom shows a single bass line.

Second system of musical notation. Treble and bass staves. The treble staff has a 'ten.' marking and a 'crescen' (crescendo) marking. The bass staff continues the accompaniment. A third staff at the bottom shows a single bass line.

Third system of musical notation. Treble and bass staves. The treble staff begins with 'do.' and 'Volles Werk.' (ff). It features a series of triplets. The bass staff has a 'ten.' marking. A watermark 'ZENEAKADÉMIA LISZT MŰZEUM' is visible across the system.

Fourth system of musical notation. Treble and bass staves. The treble staff continues with triplets and ends with a 'sim.' (sforzando) marking. The bass staff continues the accompaniment. A third staff at the bottom shows a single bass line.

Fifth system of musical notation. Treble and bass staves. The treble staff continues with triplets. The bass staff has a long, sustained chord. A third staff at the bottom shows a single bass line.





sempre fortissimo.

This system contains the first two measures of the piece. The right hand features a rapid sixteenth-note scale. The left hand has a bass line with triplets and sustained chords. The key signature is three sharps (F#, C#, G#).



poco a poco diminuendo.

This system contains measures 3 and 4. The right hand continues with a descending scale. The left hand features a triplet in the bass line. The key signature remains three sharps.



p

This system contains measures 5 and 6. The right hand has a melodic line starting with a piano (*p*) dynamic. The left hand has a bass line with sustained chords. The key signature remains three sharps.



poco

This system contains measures 7 and 8. The right hand has a melodic line with a piano (*p*) dynamic. The left hand has a bass line with sustained chords. The key signature remains three sharps.



a poco rallentando.

ten.

più piano

This system contains measures 9 and 10. The right hand has a melodic line with a piano (*p*) dynamic. The left hand has a bass line with sustained chords. The key signature remains three sharps.

dolce sempre sotto voce.

ten. lang. ten. lang.

**)* *ritard.*

pp

pp

**) Kürzerer Schluss.* *Fine.* *perdendosi.* *Fin.*

pp

**)* Anstatt der nachfolgenden 23 Takte können folgende 5 Takte als Schluss gebraucht werden.



ZENEAKADÉMIA

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1974

1982



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1996 JÚN - 4



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