

5433



EDITION SCHUBERTH



No. 2395.



SCHULZ-BEUTHEN

LISZT MŰZSÉUM



Alhambra-Sonate.

Opus 34.



F. BAUMGARTEN. DEL.

5433



ZENEAKADÉMIA
LISZT MÚZEUM

Um einen Löwen der Kunst, zu einem allgeliebten Meistern
Herrn Dr. Franz Liszt
habe dieses Werk in meine Pflichten für eine dankbare
S.B.
Dresden, 9. Dec.
1883.



Herrn
Prof. Dr. Ludwig Stark in Verehrung.

Alhambra-Sonate

(in Fis).

Componirt

für
Pianoforte
LISZT MÜZEUM
von

H. Schulz-Benthen.

Opus 34.

Eingetragen in das Vereinsarchiv.

Eigenthum der Verleger.
J. Schuberth & Co
LEIPZIG.

Der Verfasser glaubt zu vorliegender Fantasie-Sonate einige Worte vorausschicken zu dürfen.

Um im Rahmen des Vorwurfs zu bleiben und das entsprechende maurische Colorit annähernd zu treffen, erschien es gerathen, sich mit altarabischer Musik näher bekannt zu machen. Hierzu gab ihm das Werk seines Freundes Alexandre Christia nowitsch: „Esquisse historique de la musique arabe aux temps anciens“ (Cöln, Dumont-Schauberg) mit selbst gesammelten, echten Melodien eine reichhaltige Quelle und genügenden Aufschluss.

In dargebotener Arbeit wird nun der geneigte Musikfreund keine dieser Melodien speciell benutzt finden, wohl aber ist das Ganze durchlebt vom Rhythmus und dem Ausdruck altarabischer Stylweise. Dem angemessen gestaltete sich auch eine, dem strengeren Begriff Sonate (hier hauptsächlich auf die Zusammengehörigkeit der verschiedenen Sätze hinweisend) in Etwas abweichende Form, in welcher es versucht wurde, die auf uns eindringenden Empfindungen bei einem Besuche der Alhambra musikalisch-characteristisch zu verkörpern.

S.-B.

The author deems it proper to address a few words to the public by way of preface to this „Fantasie - Sonate.“

To keep strictly within the limits of the subject, and to reproduce to Moorish style, at least approximately, I thought it advisable to make myself acquainted with ancient Arabian music. For this purpose the work of my friend Alexandre Christia nowitsch „Esquisse historique de la musique arabe aux temps anciens“ (Cologne Dumont-Schauberg) containing original melodies collected by himself, has proved to be a copious source of information.

In the present work the lover of music will indeed observe that no special use has been made of those melodies; but he will on the other hand find the whole permeated by the rhythm and the expression of ancient Arabian music. Accordingly, this opus does not bear the strict form of a Sonata, the different movements not being closely connected; it is rather an attempt to embody in a musically characteristic manner impressions received on a visit to the Alhambra.

S.-B.

ALHAMBRA-SONATE.

I.

Auf dem Wege zur Alhambra.

Schulz-Beuthen,
componirt im Febr. 1878,
vollendet 1882.

Op. 34.

Allegretto pastorale, con tenerezza.

M.M. ♩ = 108.

PIANO.

The musical score is written for piano and consists of several systems of music. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked 'Allegretto pastorale, con tenerezza.' and the metronome marking is 'M.M. ♩ = 108.' The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings (p, pp). It also features numerous triplet markings (3) and repeat signs (8). A large watermark 'ZENÉAKADÉMIA LISZT MŰZÉUM' is visible across the center of the page.

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is three sharps (F#, C#, G#). The music features a variety of dynamics, including *p* (piano), *mf* (mezzo-forte), and *f* (forte). There are numerous triplets and sixteenth-note passages throughout. The piece concludes with a section marked *molto riten. e ritard.* (very much ritenuto and ritardando).

A large watermark is present across the middle of the page, reading "ZENAKADÉMIA LISTI MUZEUM".

The page number 6027 is located at the bottom center.

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs). The music features various musical notations, including triplets, dynamics (f, p, sf, pp), and tempo markings (a tempo, poco ritenuto). The page includes a large watermark reading "ZENEAKADÉMIA LISZT MŰZEUM".

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is one sharp (F#), and the time signature is 3/4. The piece features a variety of rhythmic patterns, including triplets, sixteenth-note runs, and trills. Dynamic markings such as *f* (forte), *pp* (pianissimo), *p* (piano), *p dolce a tempo*, *sf* (sforzando), *mf* (mezzo-forte), *dim.* (diminuendo), and *p poco ritard.* are used throughout. Performance instructions include *8^{va} bassa* (octave down) and *tr* (trill). The notation is marked with asterisks (*) and includes fingerings (1-5) and breath marks (^). A large watermark "ZENEA KADÉMIA" is visible across the center of the page.

13 *tr* 2 1 4 3 2

dimin. *pp* *p* *dolce*

51 *La.*

8.

pp *dimin.* *un poco ritard. (r.H.)* *(r.H.)* *(l.H.) una corda*

(r.H.) *(l.H.)* *(r.H.)* *(l.H.)*

6027

II.

Bei der Marienkirche.

(Procession.)

Poco moderato. Festivamente. M.M. $\text{♩} = 50$.

tre corde

f

p

mf

cresc.

8^{va} bassa

marcato

ff

p

tenuto a tempo

(r.H.)

mf

p

8^{va} bassa

p *cresc.* *mf* *mf* *cresc.* *8^{va} bassa* *marcato*

ff *p* *tenuto* *a tempo* *(r.H.)* *8^{va} bassa*

p *mf* *il canto poco marcato*

mf *p* *il canto poco marcato* *f*

p *dimin.*

molto legato *pp* *sotto voce* *pp* *(sehr weich)*

6027

Andantino religioso. M.M. ♩ = 54.
(cantabile, semplice)

11

ppp

p

ppp

p

dimin.

p

ad libitum sotto voce

tempo andantino.

pp

p

mf

p

p cresc.

f

dimin.

p

legato

(lunga)

p

III.

Eintritt in die Alhambra.

Moderato poco. M. M. ♩ = 69.

legato

p sotto voce

Moderato poco. M. M. = 69.

legato

p sotto voce

SCHERZO.

Allegro leggiero, elegante. M. M. ♩ = 132.

Allegro leggiero, elegante. M. M. ♩ = 132.

f

pp una corda

p tre corde

più piano

ZENÉAKADÉMIA

This image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The music features various musical symbols, including notes, rests, and dynamic markings such as *f*, *mf*, *sf*, *pp*, and *una corda*. A large watermark, "ZENÉAKADÉMIA", is visible across the middle of the page. The notation includes fingerings, slurs, and other performance instructions.

Musical score for piano, page 15. The score consists of six systems of music. The first system has a treble and bass staff. The second system has a treble and bass staff. The third system has a treble and bass staff. The fourth system has a treble and bass staff. The fifth system has a treble and bass staff. The sixth system has a treble and bass staff. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark "ZENAKADÉMIA LISZT MŰZEUM" is visible across the middle of the page.

Dynamics and markings include: *mf*, *p*, *cresc.*, *non legato*, and *f*. Fingerings are indicated by numbers 1, 2, 3, 4, 5. A watermark "ZENAKADÉMIA LISZT MŰZEUM" is visible across the middle of the page.

Handwritten musical notation for the first system, featuring treble and bass staves with various notes, rests, and dynamic markings like *p* and *cresc.*

Handwritten musical notation for the second system, including treble and bass staves with notes, rests, and dynamic markings like *ff* and *(kurz arpeggiren)*.

Handwritten musical notation for the third system, featuring treble and bass staves with notes, rests, and dynamic markings like *ff* and *mf*.

Handwritten musical notation for the fourth system, including treble and bass staves with notes, rests, and dynamic markings like *p* and *mf*.

Handwritten musical notation for the fifth system, featuring treble and bass staves with notes, rests, and dynamic markings like *p* and *mf*.

Handwritten musical notation for the sixth system, including treble and bass staves with notes, rests, and dynamic markings like *mf*.

misterioso, poco string.

pp una corda
(mit hochgehobenen Fingern)
cresc.
*Red. ** *Red. ** *Red. ** *tre corde*

f cresc.
con fierezza
ff un poco tenuto
*Red. ** *Red. ** *Red. ** *Red. **

fff strepitoso
a tempo
p
cresc.
*Red. ** *Red. ** *5 1 3 1* *5 2*

f
cresc. poco rit.
3 1 *1 2 3 5* *2 4 5* *1 2 3* *1 2*

ff
a tempo
(r. H.) *(l. H.)* *(l. H.)*

(r. H.) *(l. H.)*
f *f* *attacca*

IV.

Die Abenceragen.

(Kampfspiel.)

Marziale, poco tenuto. M. M. ♩ = 100.

quasi trombi



Pomposo. M. M. ♩ = 69.



Maestoso molto, pesante.



First system of musical notation, measures 1-4. Treble and bass staves with triplets and accents. Bass line includes markings: *Ped. * Ped. * Ped. * Ped. **

Second system of musical notation, measures 5-8. Treble and bass staves with triplets and accents. Bass line includes markings: *fp fp*

Third system of musical notation, measures 9-12. Treble and bass staves with triplets and accents. Bass line includes markings: *cresc. f*

Fourth system of musical notation, measures 13-16. Treble and bass staves with triplets and accents. Bass line includes markings: *il basso marcato*

Fifth system of musical notation, measures 17-20. Treble and bass staves with triplets and accents. Bass line includes markings: *dolce p*

Sixth system of musical notation, measures 21-24. Treble and bass staves with triplets and accents. Bass line includes markings: *cresc. mf*

This page contains six systems of musical notation for piano. The notation includes treble and bass staves with various musical symbols such as triplets, dynamics (p, mf, ff, cresc.), and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7). The score is marked with 'Ad.' and asterisks. A large watermark is visible across the center of the page, reading 'ZENEA KADÉMIA' and 'SZ. MŰZEUM'. The page number '21' is in the top right corner, and '6027' is at the bottom center.

Fastoso.

The musical score consists of six systems, each with a treble and bass staff. The key signature is two flats (B-flat and E-flat). The tempo/mood is marked **Fastoso.** at the top. The notation includes various musical elements:

- Dynamic markings:** *mf* (mezzo-forte), *p* (piano), *mf p dolce*, and *f* (forte). A crescendo marking *più cresc.* appears in the fifth system.
- Articulation:** Slurs, accents, and fingerings (numbers 1-5) are used throughout.
- Rehearsal marks:** Asterisks (*) are placed below the bass staff in several measures across all systems.
- Watermark:** A large, semi-transparent watermark reading "ZENAKADÉMIA LISZT MŰZEUM" is centered over the middle of the page.

8027

First system of the musical score. It features a piano introduction with a bass line starting on a low note and a treble line with triplets. The key signature has two flats. Dynamics include *p* (piano) and *con forza* (with force). There are asterisks marking specific measures.

Second system of the musical score. It begins with a first ending bracket labeled '1.'. The music continues with triplets and a crescendo marked 'cresc.'. Dynamics include *f* (forte) and *con forza*. There are asterisks marking specific measures.

Third system of the musical score. It features a piano introduction with a bass line starting on a low note and a treble line with triplets. The key signature has two flats. Dynamics include *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *pesante* (heavy). There are asterisks marking specific measures.

Fourth system of the musical score. It begins with a second ending bracket labeled '2.'. The music continues with triplets and a crescendo marked 'cresc.'. Dynamics include *p* (piano). There are asterisks marking specific measures.

Fifth system of the musical score. It features a piano introduction with a bass line starting on a low note and a treble line with triplets. The key signature has two flats. Dynamics include *f* (forte) and *quasi trombe* (quasi trumpets). There are asterisks marking specific measures.

Sixth system of the musical score. It features a piano introduction with a bass line starting on a low note and a treble line with triplets. The key signature has two flats. Dynamics include *ff* (fortissimo) and *Maestoso e molto pesante.* (Majestic and very heavy). There are asterisks marking specific measures.

Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as triplets, slurs, and dynamic markings.

Dynamic markings and performance instructions visible on the page include:

- fp* (fortissimo piano)
- f* (forte)
- il basso marcato* (the bass marked)
- dolce* (sweetly)
- p* (piano)
- cresc.* (crescendo)
- mf* (mezzo-forte)
- tr* (trill)

The page is marked with a large watermark: **ZENEA KADÉMIA LISZT MŰZEUM**.

First system of musical notation, measures 1-4. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamics include *mf* and *f*. Markings include *Ad.* and asterisks.

Second system of musical notation, measures 5-8. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamics include *mf*, *cresc.*, and *f*. Markings include *Pomposo.*, *Ad.*, and asterisks.

Third system of musical notation, measures 9-12. Treble and bass staves. Treble staff has sixteenth notes and slurs. Bass staff has sixteenth notes and slurs. Dynamics include *p* and *f*. Markings include *Ad.* and asterisks.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Treble staff has sixteenth notes and slurs. Bass staff has sixteenth notes and slurs. Dynamics include *p*, *f*, and *ff*. Markings include *molto pesante*, *ritenuto*, and asterisks.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamics include *mf* and *p*. Markings include *Poco tenuto.*, *(r. H.)*, and *(l. H.)*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Treble staff has triplets and slurs. Bass staff has triplets and slurs. Dynamics include *mf* and *p*. Markings include *(r. H.)*, *(l. H.)*, and *attacca*.

V.

Im Garten Xeneralife.

(Liebesscene.)

Allegretto. M. M. $\text{♩} = 116.$ *Mormorando.**pp una corda*

The musical score is written for piano and consists of six systems of two staves each. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Allegretto' with a metronome marking of 116 beats per minute. The first system includes the instruction 'Mormorando.' and 'pp una corda'. The second system continues the 'una corda' instruction. The third system introduces 'pp' and 'tre corde' in the right hand. The fourth system features 'una corda' and 'tre corde' in both hands. The fifth system continues with 'una corda' and 'tre corde'. The sixth system concludes with 'poco ritard.' in the right hand. A large watermark 'ZENÉAKADÉMIA LISZT MÚZEUM' is visible across the middle of the page.

Andantino amoroso, dolcissimo. M. M. ♩ = 84.

p *ritard.*

a tempo *p* *mf* *riten.* *a tempo* *riten.*

p *a tempo* *riten.*

p dolce *poco riten.*

Poco appassionato.

a tempo cresc. *cresc.* *f* *p* *più animato*

f *p*

Più lento. M. M. ♩ = 66.

ritenuto *dim.*

sf *mf* *p*

grazioso 3

poco riten. *a tempo* *cresc.* 3

poco riten. *a tempo* *dim.*

sempre dolce
p con Pedale

8.....

6027

First system of musical notation, featuring a treble and bass staff. The key signature has two sharps (F# and C#). The time signature is 2/4. The music includes various notes, rests, and fingerings (e.g., 2, 3, 1, 4, 3, 3, 1). There are also some accidentals (flats and naturals).

Poco appassionato. (Die Viertel etwa wie vorige Achtel.)

Second system of musical notation. It includes dynamic markings *mf* and *p*. There are also some fingerings (e.g., 3, 2, 3, 1, 3, 4, 5) and a watermark "ZENAKADÉMIA" is visible across the middle of the page.

Third system of musical notation. It includes dynamic markings *mf* and *p*. There are also some fingerings (e.g., 5, 4, 3, 2, 4, 2, 1, 2, 3, 1, 4) and a watermark "ZENAKADÉMIA" is visible across the middle of the page.

Fourth system of musical notation. It includes dynamic markings *p* and *mf*. There are also some fingerings (e.g., 5, 2, 1, 2, 3, 1, 4, 2, 1, 2, 1, 3, 4) and a watermark "ZENAKADÉMIA" is visible across the middle of the page.

Fifth system of musical notation. It includes dynamic markings *p* and *cresc.*. There are also some fingerings (e.g., 5, 2, 1, 2, 1, 3, 4, 3, 2, 1, 4, 3, 2, 3, 2, 1, 4, 3) and a watermark "ZENAKADÉMIA" is visible across the middle of the page.

Sixth system of musical notation. It includes dynamic markings *f* and *ritard.*. There are also some fingerings (e.g., 5, 4, 3, 4, 2, 1, 3, 4, 2, 1, 3, 4) and a watermark "ZENAKADÉMIA" is visible across the middle of the page.

This musical score page, numbered 30, is for a piano piece in the tempo of Andantino, poco tranquillo, with a metronome marking of 72 quarter notes per minute. The key signature is two sharps (F# and C#), and the time signature is 3/4. The score is written for piano, with a grand staff (treble and bass clefs) for each system. The first system begins with the instruction *dolcissimo* and a dynamic marking of *p* (piano). The second system continues with *pp* (pianissimo). The third system features a *p cresc.* (piano crescendo) marking. The fourth system includes a *f* (forte) dynamic marking. The fifth system concludes with a *cresc. molto* (crescendo molto) instruction. The score is characterized by flowing sixteenth-note passages, often beamed in groups of six or eight, and includes various fingering numbers (1-5) and articulation marks such as slurs, accents, and asterisks. A large, faint watermark reading "ZENAKADÉMIA" is visible across the center of the page. The page number 6027 is printed at the bottom center.

dolcissimo
p
pp
p cresc.
f
cresc. molto
p

6027

First system of musical notation. Treble and bass staves. Treble staff features triplets and sixteenth notes. Bass staff features a forte (*ff*) dynamic and a piano (*p*) dynamic. A watermark is visible across the center of the page.

Second system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic and a crescendo marking (*cresc. molto*). Bass staff features a forte (*f*) dynamic and a piano (*p*) dynamic. A watermark is visible across the center of the page.

Third system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) dynamic and a piano (*p*) dynamic. Bass staff features a forte (*f*) dynamic and a piano (*p*) dynamic. A watermark is visible across the center of the page.

Fourth system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) dynamic and a piano (*p*) dynamic. Bass staff features a forte (*f*) dynamic and a piano (*p*) dynamic. A watermark is visible across the center of the page.

Fifth system of musical notation. Treble and bass staves. Treble staff features a forte (*f*) dynamic and a piano (*p*) dynamic. Bass staff features a forte (*f*) dynamic and a piano (*p*) dynamic. A watermark is visible across the center of the page.

Sixth system of musical notation. Treble and bass staves. Treble staff features a piano (*p*) dynamic and a marking (*molto espressivo*). Bass staff features a piano (*p*) dynamic and a marking (*poco cresc.*). A watermark is visible across the center of the page.

mf *f* *mf*

dimin.

pp *(l.H.)* *(r.H.)* *ritard.*

a tempo *p* *ritard.*

a tempo *p* *mf* *riten.* *a tempo* *riten.*

a tempo *riten.* *a tempo*

ZENEAKADÉMIA
LISZT MŰZEUM



riten. tranquillo, assai

p

dolcissimo sempre
a tempo

pp
con molto tenerezza

pp

p

mf

pp

p dolcissimo

p

ritenuto

pp (r.H.)
a tempo

pp (r.H.)

pp una corda

pp

pp

poco ritenuto
dimin.

ppp

lunga

33

6027

VI.

Nachklänge.

Grave, tragico. M.M. $\text{♩} = 44$.

sf sf tre corde sf sf ff sfp p tr

ff sfp tr p mf sfp ff

ff p 3 3 5 3 dimin.

Andante malinconico.

ritard. p

dolce 120

Allegretto pastorale, con tenerezza. M.M. ♩ = 108.

The musical score is written for piano and features a variety of musical notations. It begins with a treble and bass clef, a key signature of one sharp (F#), and a tempo of 108 beats per minute. The score is divided into several systems, each containing two staves. The first system includes a piano (p) dynamic marking and a measure number of 51. Subsequent systems feature a piano (p) dynamic marking, a piano-piano (pp) dynamic marking, and a 'tranquillo' marking. The score is characterized by frequent triplet rhythms, often indicated by a '3' over the notes. There are also sections with sixteenth-note patterns, some marked with '8' and '6' above them. The piece concludes with a 'tranquillo' marking and a piano-piano (pp) dynamic. A large, faint watermark reading 'ZENÉAKADÉMIA' is visible across the middle of the page, and a smaller watermark 'ISZT. MŰZEIUM' is also present. The page number '60 27' is located at the bottom center.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *mf*, *p*. Includes a watermark "ZENEA KADÉMIA".

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *cresc.*. Includes a watermark "ZENEA KADÉMIA".

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *f*, *pp*. Includes a watermark "ZENEA KADÉMIA".

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *p cresc.*, *f*. Includes a watermark "ZENEA KADÉMIA".

Fifth system of musical notation, measures 17-20. Treble and bass staves. Dynamics: *f*, *ff*. Includes a watermark "ZENEA KADÉMIA".

Allegre leggiero, elegante. M.M. ♩ = 132.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *p*. Includes a watermark "ZENEA KADÉMIA".

(kein Staccato)



Brillante.

The musical score is written for piano and consists of six systems. The key signature is three sharps (F#, C#, G#). The first system begins with a forte (*ff*) dynamic and includes markings for accents (*^*) and slurs. The second system continues with similar markings. The third system starts with a piano (*p*) dynamic and includes a crescendo (*cresc.*) marking. The fourth system returns to a forte (*ff*) dynamic and includes the instruction "(kurz brechen)" in parentheses. The fifth and sixth systems feature a mezzo-forte (*mf*) dynamic and include markings for accents and slurs. The score is marked with various performance instructions such as *ff*, *p*, *mf*, *cresc.*, and *^*. There are also asterisks (*) and slurs throughout the piece. A large watermark "ZENEA KADÉMIA" is visible across the middle of the page.

400

400

6027

mf

mf

misterioso

pp

poco stringendo

con sordini

f

cresc.

ff un poco tenuto, con furezza

con forza

fff strepitoso

p a tempo

cresc.

f

cresc.

ff

poco ritenuto

First system of the musical score. It features a treble and bass staff in G major (one sharp). The bass staff has a *p* (piano) dynamic marking. Both staves contain sixteenth-note passages with fingerings (1, 4, 1, 4, 1, 4) and a *ritard.* (ritardando) marking at the end. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

Second system of the musical score. It continues the sixteenth-note passages. The bass staff has a *pp* (pianissimo) dynamic marking and a *una corda* instruction. Fingerings (1, 2, 1, 2, 1, 2) are indicated. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

Third system of the musical score. It continues the sixteenth-note passages. The bass staff has a *pp* (pianissimo) dynamic marking and a *una corda* instruction. Fingerings (1, 2, 1, 2, 1, 2) are indicated. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

Fourth system of the musical score. It features a treble and bass staff in G major. The bass staff has a *p cresc.* (piano crescendo) dynamic marking. The treble staff has a *mf cresc.* (mezzo-forte crescendo) dynamic marking. The system ends with a *f* (forte) dynamic marking. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

Fifth system of the musical score. It features a treble and bass staff in G major. The bass staff has a *con forza* (with force) dynamic marking. The treble staff has a *sf ff* (sforzando fortissimo) dynamic marking. The system ends with a *sf ff* dynamic marking. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

Sixth system of the musical score. It features a treble and bass staff in G major. The bass staff has a *sf ff* (sforzando fortissimo) dynamic marking. The treble staff has a *sf ff* dynamic marking. The system ends with a *Fine.* marking. A watermark for 'ZENEA KADÉMIA' is visible across the middle of the page.

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ZENEAKADÉMIA
LISZT MÚZEUM



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EDITION SCHUBERTH

No.	Pianoforte-Schulen.	No.	Klavier zu 2 Händen.	No.	Klavier zu 2 Händen.	No.	Klavier zu 2 Händen.	No.	Klavierauss.	No.	Klavier zu 4 Händen.
4	Cramer, Schule m. Fremdwrtb.	1349a	Chopin, Op. 28. 24 Präludien.	2724	Liszt, Verdi-Album.	291	Raff, Fliegend. Holland. Fant.	3257	Krebs, C. Agnes	1019	Op. 109. Baller. en. (3. Alb.)
54/57	Op. 100. Sch. d. Fingerf. 4 H.	1350a	Op. 29. Impromptu. As-dur.	359	Beethoven, geistl. Lieder.	293	Lohengrin. Caprice.	3258	Lindpaintner, Lie.	1020	Op. 118. 3 Sonat. (4. Alb.)
81/84	Schule des 4. d. Spiels. 4 Hf.	1351a	Op. 30. 4 Maz. in C moll etc.	360	Schubert, geistliche Lieder.	306	Freischütz. Capriccio.	3259	Liszt, Fr. Graner		Dieselben einzeln.
28	Kühler, L., Class. Hochschule.	1352a	Op. 31. Zwei Scherzoi. B.m.	13	Beethoven, Septett. Op. 20.	222	Die Jüdin. Divertissement.	3260	Kronungs-Me.	602	Op. 80. Zw. grosses Tri.
29	Leitfaden z. Studium dazu	1353a	Op. 32. 2 Noct. i. H-dur etc.	14	Hummel, Septett.	324	Don Juan. Fantasi.	3261	18. Psalm	603	Op. 86. Concertstück.
153	Krug, Op. 104. Sch. f. Anfang	1354a	Op. 33. Vier Mazurkas.	140	Feld, Nocturnes, compl.	323	Op. 65. König Alfred. Capr.	3262	Allmacht. v. Schubert	605	Spohr, L., Op. 118. Trio.
167	Op. 162. Sch. d. Geläufigkeit	1355a	Op. 34. 3 brill. Walzer.	141	— 89. compl.	485	Op. 55. Frühlingboten.	3263	Glock. d. Strassb. Matr. do.	609	Irisches und Göttliches
48	Mollenhauer, Klavier-Schule.	1356a	Op. 35. Zw. Sonate. B-moll.	190	Schumann, Sonnensch. u. R.	2850	Winterruhe.	3202	Nessler, Rattf. v. Hameln	610	Op. 143. Die Jahreszeiten
806	Schmitt, J., Klavier-Schule.	1357a	Op. 36. Zw. Impr. i. Fis-dur.	192	Albumblätter.	2851	Frühlingsnahen.	3246	— zu 2 Händen.	605	Sponholtz, Op. 19. D. Früh.
49	— I. Cursus. (Köhler).	1358a	Op. 37. 2 Noct. i. G-moll etc.	199	König Alfred. And. u. Fin.	2852	Gelübde.	3264	— zu 4 Händen.	606	Op. 43. Der Sommer.
361	Vorschule der Geläufigkeit.	1359a	Op. 38. Zw. Ballade. F-dur.	198	König Alfred. Marsch.	2853	Unruhen.	3265	Person. Jerusalem. Orat. do.	3607	Op. 46. Der Winter.
362	Schule der Fingerfertigkeit.	1360a	Op. 39. Dr. Scherzoi. Cis-m.	202	Ernani-Fantasi.	2854	Annäherung.	3266	Raff, Op. 141. 180 Psalm do.	3181	Tausig, Strassb. Walz.-Capr.
364	Schule der Virtuosität.	1361a	Op. 40. 2 Pol. i. A-dur, C-m.	203	Rigoletto-Fantasi.	2855	Wirrniss.	3266	Spohr, D. Hell. i. St. Orat. do.	3182	— No 2. Man lebt n. einm.
365	Elementar-Unterricht.	1362a	Op. 41. Vier Mazurkas.	204	Sonnambula-Fantasi.	2856	Vorwurf.	3266	Die Kreuzfahrer. do.	138	— No 3. Wahlstimmen
2360	Schubert, Kl. Klav.-Schule.	1363a	Op. 42. Walzer in As-dur.	205	Trovatore-Fantasi.	2857	Fern.	3266	Wallace, W. V., Lorelei do.	617	Thalberg, Op. 35. Tremolo.
	Uebungen — Studien.	1364a	Op. 43. Tarantelle. As-dur.	207	Brant-Fantasi.	2858	Fröhe Kunde.		Ouverturen zu 2 Händen.	611	Wallace, Op. 18. Petite Pik.
67	Bach, Wohltemp. Kl. (Köhler).	1365a	Op. 44. Polon. in Fis-moll.	197	El Contrabandist. Rondo.	2859	Zu Zwei.	489	Krebs, Agnes Ouverture.	612	Op. 48. Concert. Polka.
658	Berens, Op. 3. Uhltagreabe.	1366a	Op. 45. Prälud. in Cis-moll.	201	Einsam bin ich. Transcr.	2860	Ohne Ruh.	496	Lindpaintner, Lichtenst. Ou.	613	Op. 68. do. do.
1	Bertini, 121. Stücke. (Klauser).	1367a	Op. 46. Conc. Allegro. i. A-d.	200	Gaudemus igitur. Humor.	2861	Abends.	2705	Mendelssohn. Sämtl. Ouvert.	614	Op. 78. do. do.
2	Op. 100. 251. Etud. (Klauser).	1368a	Op. 47. Dr. Ball. i. As-dur.	193	Coburger Fest-Marsch.	498	Op. 60. Schweizerweisen.	2705	Hochzeit des Camacho.	615	Op. 81. No 2. do.
1374	Op. 32. 24 Etuden. (Klauser).	1369a	Op. 48. 2 Noct. i. C-moll etc.	194	Goethe-Fest-Marsch.	307	Schneid nach dem Rigl.	2727	Sommernachtsstraum.	616	Op. 91. (Gh.) do-Stud.
3	Clementi, Grad. ad par. (Kohl.)	1370a	Op. 49. Fantasi in F-moll.	196	— gekürzte Ausgabe.	308	Erinnerung.	2728	Sommernachtsstraum.	618	Op. 71. Hez. do-Fantas.
55/58	Cramer, Virtuos. 84 Etud. 4 H.	1371a	Op. 50. Drei Mazurkas.	191	Die heil. 3 Könige. Marsch.	309	Kuhr. u. Aufs. auf die Alp.	2729	Sommernachtsstraum.	622	Weber, Op. 81. L. do. do.
22	Op. 157. 12 kl. leichte Etud.	1372a	Op. 51. Allegro. viv. 3 Impr.	195	Rackoczy-Marsch.	310	Schneid nach d. Helmh.	2730	Sommernachtsstraum.	462a/b	Weitzmann, Rattf. 2 Hefte
23/25	Döring, Op. 8. 25 Stud. 3 Hf.	1373a	Op. 52. Vierte Ball. i. F-moll.	210	Rackoczy-Marsch. leicht.	311	Schneid nach d. Helmh.	2731	Sommernachtsstraum.	619	Willmers, Op. 8. Schus. a. Mer
890	Goldschmidt, Etuden.	1374a	Op. 53. Polon. in As-dur.	340	Tscherkessen-Marsch.	312	Kuhreigen der Oberländer.	2732	Sommernachtsstraum.		Ouverturen zu 4 Händen.
106/8	Goldbeck, Op. 63. Etuden.	1375a	Op. 54. Viert. Scherzoi. E-d.	212	Ungar. Krönungs-Marsch.	313	Appenzellerlied.	2733	Sommernachtsstraum.	502	Beethoven, Fidelio (Helm)
62	Herz, Tech. Studien. (Werner.)	1376a	Op. 55. 2 Noct. F-m, Es-d.	216	Valse Impromptu.	314	Sing. Schweizer.	2734	Sommernachtsstraum.	503	Berthold, Jub.-Cv. (Ras. Hyr.)
27	Knorr, J., 280 tech. Uebungen.	1377a	Op. 56. Drei Mazurkas.	220	— leicht.	315	Gruss aus Bethl.	2735	Sommernachtsstraum.	504	Holnstock, Hall Columbia.
257	Köhler, Op. 155. 12 Lied.-Etud.	1378a	Op. 57. Berceuse in Des-dur.	226	Gretechen aus Faust-Symph.	240	Op. 74. Drei Klavierstücke.	2736	Sommernachtsstraum.	497	Lindpaintner, Lichtenst.
30	Op. 157. 12 kl. leichte Etud.	1379a	Op. 58. Dr. Son. in H-moll.	224	dasselbe. (Wetterhahn.)	390	Wanda. Polka Rondino.	2737	Sommernachtsstraum.	2706	Mendelssohn, Sämtl. Ouvert.
100/4	Op. 266. 50 Lied.-Etud. 5 Hf.	1380a	Op. 59. Drei Mazurkas.	227	Der nächtliche Zug.	578	Spinnerinnen. Caprice.	2738	Sommernachtsstraum.	505	Naumann, Lorchey-Ouvert.
92	Krebs, C., Op. 150. 10 kl. Stud.	1381a	Op. 60. Barcarole i. Fis-dur.	228	Mephisto-Walzer.	579	Altkon. Wiener Walzer.	2739	Sommernachtsstraum.	523a	Nessler, Rattf. v. Hameln
142	— Etude der Etuden.	1382a	Op. 61. Polon. Fant. As-dur.	222	Offertor. a. d. Krönungsm.	391	Pompe Solennelle. Marsch.	2740	Sommernachtsstraum.	506	Pierson, Romeo u. Julie.
164	Krug, Op. 75. Sch. d. Technik.	1383a	Op. 62. Zwei Noct. H-d. etc.	223	Benedictus aus derselben.	723	Fischerinnen-Tarantelle.	2741	Sommernachtsstraum.	507	Saloman, Frithjof-Sage.
165	— Abth. II. 18 progr. Stud.	1384a	Op. 63. Drei Mazurkas.	225	Hirtenspiel aus Christus.	235/7	Die Jüdin. 10 Sonatillen.	2742	Sommernachtsstraum.	508	Siegroth, Emilia-Galotti.
166	— Abth. III. 60 tech. Stud.	1385a	Op. 64. Drei Walzer.	229	God save the Queen.	2731	Wagner-Album.	2743	Sommernachtsstraum.	509	Wolf, Fest-Ouverture.
179	— Tonleiter-Uebungen.	1386a	Op. 65. Fant. Impr. in Cis.	230	La Marseillaise.	301	Reinecke, Op. 2. 4 Klavierst.	2744	Sommernachtsstraum.		Für 2 Pianoforte.
160	Op. 121. Tonstücke.	1387a	Op. 66. Fant. Impr. in Cis.	231	Lumby, Champsagner-Galopp.	302	Op. 11. Walzer-Caprice.	2745	Sommernachtsstraum.	627	Berthold, Jub.-Ouv. 8ms.
213	Liszt, Franz., Techn. Studien.	1388a	Op. 67. 4 Maz. i. G. G. u. A.	235	— Tanz-Album.	303	Op. 21. Polonnaisse.	2746	Sommernachtsstraum.	628	Gockel, Op. 4. Polon. 8ms.
217	Löw, Op. 281. Octaven-Etuden.	1389a	Op. 68. 4 Maz. i. C. A. F. u. F.	236	Mason, W., Op. 6. Silberquelle.	304	Op. 33. La Compt. Mel. russe.	2747	Sommernachtsstraum.	631	Kücken, Op. 4. Polon. 8ms.
277	Mayer, Op. 120. Etuden.	1390a	Op. 69. Zw. Walz. F-m, H-m.	245/6	Zwei Humoresken.	305	Op. 38. Concertstück.	2748	Sommernachtsstraum.	623	Liszt, F., Faust-Symphonie
219	Marxsen, Op. 40. 4 Et. f. d. i. H.	1391a	Op. 70. 3 Walzer. i. G. u. D.	247	Mayer, C., Op. 68. Le Rossignol.	306	Op. 119. Gigue.	2749	Sommernachtsstraum.	624	Rackoczy-Marsch
316/17	Raff, Op. 130. 2 Et. melodiques.	1392a	Op. 71. 3 Polon. i. D. B. u. F.	251	Mayer, C., Op. 68. Le Rossignol.	307	Op. 119. Gigue.	2750	Sommernachtsstraum.	625	do. zu 8 Händen.
328	Richter, Op. 13. Concert-Etud.	1393a	Op. 72. 3 Ecos. u. Noct. Fm.	255	Op. 84. Souvenir.	308	Op. 119. Gigue.	2751	Sommernachtsstraum.	626	Varlat. aus den Purianern
358	Schmitt, 200 Fing.-u. Tnl.-Std.	1394a	Op. 73. Etd. F-m, As-d, Des-d.	428	Op. 106. Myrthen.	309	Op. 119. Gigue.	2752	Sommernachtsstraum.	2582	Mayer, Op. 89. Conc. symph.
367	Op. 330. 4 gr. Conc.-Etuden.	1395a	Mazurka. (Notretemps N. 5.)	430	Op. 121. Jugendblätter.	310	Op. 119. Gigue.	2753	Sommernachtsstraum.	629	Raff, Op. 82. No. 12. Trant.
368	Op. 271. 4 brillante Etuden.	1396a	Mazurka in A-moll.	259	Op. 121. Jugendblätter.	311	Op. 119. Gigue.	2754	Sommernachtsstraum.	632	Reinecke, Op. 24. Bach. Sar-V.
397	Schumann, Op. 13. Etd. symph.	1397a	Op. 74. 3 Polon. i. D. B. u. F.	245	Mayer, Jr., Op. 9. Preis-Polka.	312	Op. 119. Gigue.	2755	Sommernachtsstraum.	633	Satter, Op. 25. Marchetriumph.
2338	Stecher, Op. 35. Etuden.	1398a	Op. 75. 3 Polon. i. D. B. u. F.	245	Maylath, H., Op. 54. L. Tänze.	313	Op. 119. Gigue.	2756	Sommernachtsstraum.	635	Schubert, Rosamunde. 8ms.
1114	Strakosch, Tremolo Etude.	1399a	Op. 76. 3 Polon. i. D. B. u. F.	2540	Transcr. etc. o. Oct. 20 Stck.	314	Op. 119. Gigue.	2757	Sommernachtsstraum.	630	Schumann, Op. 86. Concert. Ich
2341	Vollweiler, Op. 4. Etuden.	1400a	Op. 77. 3 Polon. i. D. B. u. F.	2541	Op. 55. 6 leichte Stücke.	315	Op. 119. Gigue.	2758	Sommernachtsstraum.	636	Dasselbe. Conc.-Edition.
490/5	Wallace, Op. 77. 6 Sal.-Et. 6 H.	1401a	Op. 78. 3 Polon. i. D. B. u. F.	2542	Op. 56. 12 leichte Stücke.	316	Op. 119. Gigue.	2759	Sommernachtsstraum.		Orgel oder Harmonium
463	Weitzmann, Contrap.-Studien.	1402a	Op. 79. 3 Polon. i. D. B. u. F.	2543	Op. 57. D. kl. Amerik. 12 St.	317	Op. 119. Gigue.	2760	Sommernachtsstraum.	2738	Geissler, Pract. Orgelsp. 50 St.
2345	— Supplement-Heft dazu.	1403a	Op. 80. 3 Polon. i. D. B. u. F.	2544	Op. 58. 6 eleg. Klavierstücke.	318	Op. 119. Gigue.	2761	Sommernachtsstraum.	2739	Gottschalk, Repertor. I. Band.
	Klavier zu 2 Händen.	1404a	Op. 81. 3 Polon. i. D. B. u. F.	2545	Op. 59. 6 eleg. Klavierstücke.	319	Op. 119. Gigue.	2762	Sommernachtsstraum.	2740	Dasselbe II. Band. (Liszt.)
851	Ashton, A., Op. 2. Wanderlust.	1405a	Op. 82. 3 Polon. i. D. B. u. F.	2741	Mendels. Barth. Kl. Werke.	320	Op. 119. Gigue.	2763	Sommernachtsstraum.	1686	Heft 1. Bach, Einl. u. Fg. etc.
66	Bach, 24 Präl., Inv. u. Tanzst.	1406a	Op. 83. 3 Polon. i. D. B. u. F.	2701/3	Practausgabe. 49. 3 Bde.	321	Op. 119. Gigue.	2764	Sommernachtsstraum.	1687	„ 2. Bach, Präl. Var. etc.
61a	Präludien. (Köhler.)	1407a	Op. 84. 3 Polon. i. D. B. u. F.	2700	Lieder o. Worte. (Richter.)	322	Op. 119. Gigue.	2765	Sommernachtsstraum.	1688	„ 3. Beethoven, And. Cm.
62a	Präludien. (Köhler.)	1408a	Op. 85. 3 Polon. i. D. B. u. F.	2700a	do. octav.	323	Op. 119. Gigue.	2766	Sommernachtsstraum.	1689	„ 4. Beethov., Larg., Bitt.
63a	Präludien. (Köhler.)	1409a	Op. 86. 3 Polon. i. D. B. u. F.	2717	do. octav.	324	Op. 119. Gigue.	2767	Sommernachtsstraum.	1690	„ 5. Chopin, Präl., Not. etc.
70	Symph., Conc. u. Fantasies.	1410a	Op. 87. 3 Polon. i. D. B. u. F.	2718	do. octav.	325	Op. 119. Gigue.	2768	Sommernachtsstraum.	1691	„ 6. Handel, Halleluja!
9	Fug., Fant. u. Chorvorsp.	1411a	Op. 88. 3 Polon. i. D. B. u. F.	2719	do. octav.	326	Op. 119. Gigue.	2769	Sommernachtsstraum.	1692	„ 7. Liszt, Einl., Fg., Mgl.
10	Chromat. Fantasi.	1412a	Op. 89. 3 Polon. i. D. B. u. F.	2720	do. octav.	327	Op. 119. Gigue.	2770	Sommernachtsstraum.	1693	„ 8. Liszt, And. religio.
12	Bargiel, Op. 9. 3 Fantasie-Stck.	1413a	Op. 90. 3 Polon. i. D. B. u. F.	2721	do. octav.	328	Op. 119. Gigue.	2771	Sommernachtsstraum.	1694	„ 9. Mozart, And. Fm.-F.
72	Beethoven, Sonaten (Klauser).	1414a	Op. 91. 3 Polon. i. D. B. u. F.	2722	do. octav.	329	Op. 119. Gigue.	2772	Sommernachtsstraum.	1695	„ 10. Raff, Cn., Glub., Fern.
73	24 ausgew. Pianof.-Werke.	1415a	Op. 92. 3 Polon. i. D. B. u. F.	2723	do. octav.	330	Op. 119. Gigue.	2773	Sommernachtsstraum.	1696	„ 11. Schubert, Litanei etc.
13	Op. 20. Septett. (Liszt.)	1416a	Op. 93. 3 Polon. i. D. B. u. F.	2724	do. octav.	331	Op. 119. Gigue.	2774	Sommernachtsstraum.	1697	„ 12. Web., Humm., Spohr.
33	Op. 40. 50. 2 Vln.-Rm. (Raff.)	1417a	Op. 94. 3 Polon. i. D. B. u. F.	2725	do. octav.	332	Op. 119. Gigue.	2775	Sommernachtsstraum.	1698	„ 13. Palestr. u. Frescobaldi.
32	Adelaide. (Willmers.)	1418a	Op. 95. 3 Polon. i. D. B. u. F.	2726	do. octav.	333	Op. 119. Gigue.	2776	Sommernachtsstraum.	1700	„ 14. Bach, Passacgl. u. Fg.
859	Op. 48. 6 geistl. Lied. (Liszt.)	1419a	Op. 96. 3 Polon. i. D. B. u. F.	2727	do. octav.	334	Op. 119. Gigue.	2777	Sommernachtsstraum.	1701	„ 15. Bach, Ar., Kyr. u. 2 Tr.
34	Albumblatt. (Klauser.)	1420a	Op. 97. 3 Polon. i. D. B. u. F.	2728	do. octav.	335	Op. 119. Gigue.	2778	Sommernachtsstraum.	1702	„ 16. Beethov., Präl. u. Fg.
38	6 Märche. (Klauser.)	1421a	Op. 98. 3 Polon. i. D. B. u. F.	2729	do. octav.	336	Op. 119. Gigue.	2779	Sommernachtsstraum.	1703	„ 17. Stehle, Fant. O. anct.
39	5 Walzer. (Klauser.)	1422a	Op. 99. 3 Polon. i. D. B. u. F.	2730	do. octav.	337	Op. 119. Gigue.	2780	Sommernachtsstraum.	1704	„ 18. Lange, Präl. u. Fg.
40	6 Variationen: Nel car pit.	1423a	Op. 100. 3 Polon. i. D. B. u. F.	2731	do. octav.	338	Op. 119. Gigue.	2781	Sommernachtsstraum.	1705	„ 19. Voigtmann, Concert.
41	9 Variat. Quanto più bello.	1424a	Op. 101. 3 Polon. i. D. B. u. F.	2732	do. octav.	339	Op. 119. Gigue.	2782	Sommernachtsstraum.	1706	„ 20. Ritter, 5 St. f. Vln. Org.
42	8 Variationen: Une fèvre.	1425a	Op. 102. 3 Polon. i. D. B. u. F.	2733	do. octav.	340	Op. 119. Gigue.	2783	Sommernachtsstraum.	1707	„ 21. Liszt, Orph. sym. Doh.
43	7 Variat. God save the king.	1426a	Op. 103. 3 Polon. i. D. B. u. F.	2734	do. octav.	341	Op. 119. Gigue.	2784	Sommernachtsstraum.	1708	„ 22. Liszt, Enl. z. hl. Elisb.
36	Christ. A. Oelberger. (Schmitt.)	1427a	Op. 104. 3 Polon. i. D. B. u. F.	2735	do. octav.	342	Op. 119. Gigue.	2785	Sommernachtsstraum.	1709	„ 23. Liszt, Orph. u. Bened.
718	Boecherini, Menuett. (Wern.)	1428a	Op. 105. 3 Polon. i. D. B. u. F.	2736	do. octav.	343	Op. 119. Gigue.	2786	Sommernachtsstraum.	1710	„ 24. Liszt, Pr. u. Fg. B. Ach.
93	Blumenthal, Op. 13. Vacances.	1429a	Op. 106. 3 Polon. i. D. B. u. F.	2737	do. octav.	344	Op. 119. Gigue.	2787	Sommernachtsstraum.	1711	„ 25. Vorw. Palatr., 2 Sätze.
94	Brunner, 12 Op. Melodien.	1430a	Op. 107. 3 Polon. i. D. B. u. F.	2738	do. octav.	345	Op. 119. Gigue.	2788	Sommernachtsstraum.	1712	„ 26. Buxteh., 2 Prl. u. Fg.
95	Burgmüller, 9 Airs américains.	1431a	Op. 108. 3 Polon. i. D. B. u. F.	2739	do. octav.	346	Op. 119. Gigue.	2789	Sommernachtsstraum.	1713	