

• UNIVERSAL-EDITION •

№ 3855

**KAROL
SZYMANOWSKI**

4 ETUDES

OP. 4

PIANO SOLO

4 Etudes.

I.

Allegro moderato.

Karol Szymanowski, Op. 4. N° 1.

Piano.

pp (*dolce legatissimo poco rubato*)

rit.

ten.

rall.

espr.

poco cresc.

rit.

cresc.

mf

rall.

espr.

rit.

rall.

3 cresc.

This system contains the first two measures of the piece. The right hand features a melodic line with grace notes and slurs, while the left hand provides harmonic support with chords and moving lines. Performance markings include 'espr.' (espressivo), 'rit.' (ritardando), 'rall.' (rallentando), and a triplet '3 cresc.' (crescendo).

rit.

f

3 rall.

This system covers measures 3 and 4. The right hand continues with a melodic line, and the left hand has a more active bass line. Performance markings include 'rit.', 'f' (forte), and a triplet '3 rall.'.

poco a poco cresc. e accel.

This system covers measures 5 and 6. The right hand has a melodic line with grace notes, and the left hand has a steady bass line. The performance marking is 'poco a poco cresc. e accel.' (poco a poco crescendo e accelerando).

ff

rit.

This system covers measures 7 and 8. The right hand has a melodic line with grace notes, and the left hand has a complex bass line with many notes. Performance markings include 'ff' (fortissimo) and 'rit.'.

Cantando

rall. e dim.

p (rubato) con dolore

più f

This system covers measures 9 and 10. The right hand has a melodic line with grace notes, and the left hand has a complex bass line. Performance markings include 'Cantando', 'rall. e dim.' (rallentando e diminuendo), 'p (rubato) con dolore' (piano, rubato, con dolore), and 'più f' (più forte).

First system of musical notation. The treble clef staff contains a melodic line with slurs and a fermata. The bass clef staff contains a bass line with triplets. Performance markings include *rit.*, *pp*, and *poco cresc.*

Second system of musical notation. The treble clef staff features a melodic line with slurs and a fermata. The bass clef staff has a bass line with triplets. Performance markings include *f*, *rit.*, *p*, *poco accel.*, and *molto cresc.*

Third system of musical notation. The treble clef staff has a melodic line with slurs and a fermata. The bass clef staff features a bass line with triplets. Performance markings include *(poco più mosso)*, *sempre f*, *ten.*, *ff*, and *marcato*.

Fourth system of musical notation. The treble clef staff has a melodic line with slurs and a fermata. The bass clef staff has a bass line with slurs. Performance markings include *ten.*, *rall.*, *a tempo*, and *ff*.

Fifth system of musical notation. The treble clef staff has a melodic line with slurs and a fermata. The bass clef staff has a bass line with slurs. Performance markings include *fff sempre (a tempo) accel.* and *strepitoso*.

II.

Karol Szymanowski, Op. 4. N° 2.

Allegro molto. (leggero e veloce)

The musical score is written for piano in 6/8 time. It consists of four systems of music. The first system begins with a piano (*pp*) dynamic and includes markings for *poco cresc.* and *simile*. The second system features a fortissimo (*f*) dynamic. The third system includes *dim.*, *rall.*, and *a tempo* markings. The fourth system continues the musical notation without specific dynamic markings.

First system of musical notation. The upper staff contains a melodic line with a slur over the first two measures. The lower staff contains a bass line. The tempo/mood marking *cresc. e poco accel.* is placed between the staves.

Second system of musical notation. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The tempo/mood marking *cresc.* is placed between the staves. The first measure of the second system is marked with a fermata and the number 8. The tempo/mood marking *rit.* is placed between the staves. The dynamic marking *f* is placed below the lower staff.

Third system of musical notation. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The tempo/mood marking *(poco piu tranquillo) dolce* is placed above the upper staff. The dynamic marking *pp* is placed below the lower staff. The tempo/mood marking *rit.* is placed between the staves. The tempo/mood marking *(poco rit.)* is placed below the lower staff. The time signature changes to 6/8.

Fourth system of musical notation. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The dynamic marking *p* is placed below the lower staff. The tempo/mood marking *cresc. ed accel.* is placed between the staves.

Fifth system of musical notation. The upper staff has a slur over the first two measures. The lower staff has a slur over the first two measures. The tempo/mood marking *p rit.* is placed below the lower staff. The tempo/mood marking *(poco rit.)* is placed between the staves.

8

cresc.

8

f *(poco accel.)* *cresc.* *rall.*

8

ff (a tempo) *sempre f*

Tempo I.

rall. *(a tempo) ff* *(sim.)*

(rit.)

8

(rit.) f

This system contains the first two measures of a musical phrase. The right hand features a complex, chromatic texture with many accidentals. The left hand provides a steady accompaniment. A first ending bracket labeled '8' spans the first two measures. Performance markings include '(rit.)' and 'f'.

dim. rit.

This system contains the next two measures. The right hand continues with chromatic patterns. Performance markings include 'dim.' and 'rit.'.

pp poco cresc.

This system contains the next two measures. The right hand has a more rhythmic, eighth-note pattern. Performance markings include 'pp' and 'poco cresc.'.

8

rit. più f (rit.)

This system contains the next two measures. The right hand features a melodic line with some accidentals. Performance markings include 'rit.', 'più f', and '(rit.)'.

8

cresc. rit. f (poco rit.)

This system contains the final two measures. The right hand has a melodic line. Performance markings include 'cresc.', 'rit.', 'f', and '(poco rit.)'.

8

con 8^{va} con 8^{va} dim. rit.

This system contains the first two measures of a musical phrase. The upper staff features a complex, chromatic texture with many accidentals. The lower staff provides a bass line with some octaves indicated by 'con 8^{va}'. The phrase concludes with a dynamic marking of 'dim.' and a tempo marking of 'rit.'.

più p

This system contains the next two measures. The texture continues with similar chromatic patterns. A dynamic marking of 'più p' (pianissimo) is present at the beginning of the system.

pp a tempo rall.

This system contains the final two measures of the phrase. The tempo marking 'a tempo' is indicated, followed by a 'rall.' (ritardando) marking. The dynamic is 'pp' (pianissimo). The time signature changes to 2/4.

8

cresc. f poco a poco dim.

This system contains the first two measures of a new phrase. It begins with a 'cresc.' (crescendo) marking, reaching a dynamic of 'f' (forte). The phrase ends with a 'poco a poco dim.' (poco a poco decrescendo) marking.

8

(rall.) ppp (legg.) ppp

This system contains the final two measures. It begins with a 'rall.' marking and a dynamic of 'ppp' (pianississimo). The tempo is marked '(legg.)' (leggiero). The system concludes with another 'ppp' dynamic marking.

III.

Karol Szymanowski, Op. 4. No 3.

Andante -In modo d'una canzone-
(con dolore)

ppp
legatissimo
m.d.
m.d. (rit.)

m.d.
(rit.) m.d.
cresc. mf

p
cresc.
marc.

f
rit.
rit.
dim.

a tempo (poco agit.)

rit. *dim.* *rall.* *pp* *pp* *(marcato)*

pp *rall.*

(più agit.)

p

(poco rit.) *poco a poco cresc.*

bassa *loco*

e agitato

loco

12 *tr*

12 *tr* *rall.* *tr* *8bassa*

Tempo I.

8 *fff* (*passionato*) *tr*

8 9 *sff*

8 *p molto cresc. e precipitando* *marc.*

8

fff *molto rall.* *tr* *sfff* *sub.ppp* *mesto*

This system features a piano introduction with a tremolo effect. The right hand plays chords and moving lines, while the left hand has a tremolo accompaniment. Dynamics range from fortissimo (fff) to sub-pianissimo (sub.ppp). The tempo is marked *mesto*.

Tempo I.

rall. *pp semplice* *m.d.*

The second system begins the main piece at *Tempo I*. It features a *rallentando* (*rall.*) section followed by a *pp semplice* section. The right hand has a melodic line with *m.d.* (more dolce) markings.

ten. *rit. m.d.* *più pp* *rall. m.d.* *a tempo* *pp*

poco a poco rall. e dim.

This system contains several dynamic and tempo changes. It includes *ten.* (tension) markings, a *rit. m.d.* section, a *più pp* section, and a *rall. m.d.* section. The piece returns to *a tempo* with *pp* dynamics. A *poco a poco rall. e dim.* instruction spans across the system.

pp *cantando*

This system features a *pp* section followed by a *cantando* section. The right hand has a melodic line, and the left hand provides harmonic support.

(adagio) *ten.* *rall.* *ppp*

The final system is marked *(adagio)* and includes *ten.* markings. It features a *rall.* section and a *ppp* section. The right hand has a melodic line, and the left hand has a simple accompaniment.

IV.

Karol Szymanowski, Op. 4. No. 4.

Allegro (ma non troppo) Affettuoso e rubato.

legat.
p
legatissimo
poco cresc.

ten.
(rit.)

cresc. e poco accel.

a tempo
passion. (poco rit.)
ten.
rall.
p (flebile)

rit.
anim.
rit.
sf
rall.

amorevole

Dolente

8

(poco meno mosso) rall. p

This system contains the first system of music. It features a grand staff with treble and bass clefs. The music is in a key with two flats. The tempo is marked '(poco meno mosso)' and includes a 'rall.' (ritardando) section. The dynamic is 'p' (piano). There are slurs over the top staff and a fermata over the bottom staff.

8 *risvegliato (a tempo)*

poco anim. e cresc. sf rit. molto cresc. e poco marcato

This system contains the second system of music. It features a grand staff with treble and bass clefs. The tempo is 'risvegliato (a tempo)'. Dynamics include 'poco anim. e cresc.', 'sf' (sforzando), 'rit.' (ritardando), and 'molto cresc. e poco'. The instruction 'marcato' is written below the bass staff.

8

accel. ff rit. pp (appanato) poco a poco

8bass...

This system contains the third system of music. It features a grand staff with treble and bass clefs. Dynamics include 'accel.' (accelerando), 'ff' (fortissimo), 'rit.' (ritardando), and 'pp (appanato) poco a poco'. The instruction '8bass...' is written below the bass staff.

8

cresc. e accel. cresc. ff adirato

This system contains the fourth system of music. It features a grand staff with treble and bass clefs. Dynamics include 'cresc. e accel.', 'cresc.', and 'ff adirato'.

8

(legato) ff (sempre) marc. con pass.

8bassa

This system contains the fifth system of music. It features a grand staff with treble and bass clefs. Dynamics include '(legato)', 'ff (sempre)', and 'marc. con pass.'. The instruction '8bassa' is written below the bass staff.

8

ten. loco ten

(rit.) rit.

This system contains two staves of music. The upper staff begins with a measure marked '8' and contains a melodic line with various ornaments and dynamics. The lower staff provides harmonic support with chords and bass lines. Performance markings include 'ten.' (tension), 'loco' (ad libitum), and 'rit.' (ritardando).

a tempo

m.g. *sempre ff* *m.g.* *m.g.* *m.g.*

This system continues the piece with a tempo marking of 'a tempo'. It features a melodic line in the upper staff and a bass line in the lower staff. The dynamic marking 'sempre ff' (sempre fortissimo) is prominent. 'm.g.' (mezzo-giochiato) is indicated for several measures.

8

(impetuoso) rall. (poco patetico)

This system shows a change in mood with the marking '(impetuoso)'. The upper staff has a melodic line with a triplet of eighth notes. The lower staff has a bass line with chords. The tempo is marked 'rall. (poco patetico)' (rallentando, a little pathetic).

8

fff *p affetuoso* *rall.* (a tempo) *pp* *ten.* *rit.*

This system features a variety of dynamics and tempo changes. It starts with 'fff' (fortississimo), moves to 'p affetuoso' (piano affettuoso), then 'rall.' (rallentando), '(a tempo)' (ad tempo), 'pp' (pianissimo), 'ten.' (tension), and 'rit.' (ritardando). A triplet of eighth notes is also present.

8

rit. *ten.* *rall.* *pp (a tempo)* (rit.)

The final system on this page includes markings for 'rit.' (ritardando), 'ten.' (tension), 'rall.' (rallentando), and 'pp (a tempo)' (pianissimo ad tempo), followed by '(rit.)' (ritardando).

8

più f *rit.* *ff ardente amoroso* *ten.*

This system shows the beginning of a musical phrase. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamics range from *più f* to *ff*, with a *rit.* marking and a *ten.* (tension) marking.

mf *dolcissimo* *calando poco a poco -* *marc.*

The second system continues the piece with a *mf* dynamic. The right hand has a *dolcissimo* marking. The tempo is marked *calando poco a poco* (decelerating little by little), and the left hand has a *marc.* (marcato) marking.

dim. e rall.

The third system features a *dim. e rall.* (diminuendo and rallentando) marking, indicating a gradual decrease in volume and a further slowing of the tempo.

This system continues the melodic and harmonic development of the piece, maintaining the *dim. e rall.* character.

ppp *pp dolce.* *molto rall.* *pppp*

The final system on this page shows the music reaching its conclusion. The dynamics are *ppp*, *pp dolce.*, *molto rall.*, and *pppp*. The tempo is *molto rall.* (very slow). The system ends with a double bar line and a fermata.

UNIVERSAL-EDITION.

Vom k. k. österr. Unterrichts-Ministerium mit Erlässen als Lehrmittel empfohlen und für den Lehrplan der k. k. Akademie für Musik obligatorisch vorgeschrieben.

Bei Bestellungen genügt die Angabe der jedem Werke vordruckten Nummer.

In ordering kindly mention "Universal Edition" and number only. — Pour les commandes il suffit d'indiquer le numéro de l'oeuvre.

Neue Konzert- und Vortragsstücke für Klavier

Auswahl aus dem Katalog.

- | | | | |
|---|--|---|--|
| <p>Nr.
1604 d'Albert, Serenata.
2101 Brahms, op. 1. Sonate, C-dur
2192 — op. 2. Sonate, Fis-moll.
2257 — op. 4. Scherzo, Es-moll.
2103 — op. 5. Sonate, F-moll.
2104 — op. 9. Variationen über ein Thema von Schumann.
2258 — op. 10. Vier Balladen.
2259 — op. 21. Zwei Variationen.
2260 — op. 24. Variationen und Fuge über ein Thema von Händel.
2029/30 — op. 35. Variationen über ein Thema von Paganini, zwei Hefte.
2265 — op. 49, Nr. 4. „Wiegenlied“.
2105 — op. 68. Symph. I C-moll.
2106 — op. 73. Symph. II D-dur.
2109/10 — op. 76. Klavierstücke, I/II
2277 — op. 79. Zwei Rhapsodien.
2360 — op. 90. Symph. III F-dur.
2292/93 — op. 116. Phantasien, I/II
2294 — op. 117. Drei Intermezzi.
2354 — op. 118. Sechs Klavierstücke.
2355 — op. 119. Vier Klavierstücke.
2111 — Gavotte von Glück.
2112/13 — Ungar. Tänze, leicht, zwei Bde.
2362/63 — Studien, Heft I/II</p> <p>In eleganten Leinenbänden:
— Sämtliche Sonaten.
— Sämtliche Variationen.
— Klavierstücke Bd. I/II</p> <p>2992 Busoni, F., Konzertmäßige Interpretation von A. Schönbergs Klavierstück, op. 11 Nr. 2.
1396 Billow, op. 27. Lacerta, Impromptu.
1498 Buonamici, op. 2. Zwei Klavierstudien.
2042 Campa, Berceuse.
1833/34 Dohnányi, op. 11. 4 Rhapsodien. H. I/II
2006 Draeseke, op. 6. Sonata quasi Fantasia.
1538 Drdla, (Kubelik-)Serenade Nr. 1.
2502 Dreyschock-Album (Feliz). Trepak, Simple Chanson etc.
2350/51 Dřofák, op. 46. Slavische Tänze, zwei Bände.
2114/15 — op. 54. Walzer, zwei Bände.
2116/18 — op. 85. Poetische Stimmungsbilder, drei Bände.
1501 Dřofák-Album.
852 Fischhof, Ballettmusik aus Schuberts „Rosamunde“, für den Konzertvortrag eingerichtet.
2816 Foerster, J. B., op. 47. Träumereien.
2817 — op. 49. Rosen der Erinnerung.
2827 Friedmann, Ig., op. 22. Estampes.
2539 — op. 33. Drei Klavierstücke
2119/20 Fuchs, Rob., op. 47. Jugend-Album, zwei Bände.
1703 Gade, op. 28. Sonate E-moll.
2503/04 Godard, Benj.-Album, zwei Bände. (I Vénitienne, 5ème Mazurka, 1ère, 4ème Valse etc.) (II Polonaise op. 110, Nr. 6. Des Ailes, Guirlandes, 1ère Mazurka etc.)
2279 Godard, Charles - Album (Caprice Mazurka, Serenade d'Arlequin, Murrures de Bal, La belle Fileuse, Marche des Toréros).
1902 Goldmark, „Sakuntala“, Ouvertüre.
1871 Grünfeld-Album (Sérénade Orientale, Valse mignonne, Aschenbrödel-Paraphrase etc.).
1707 Heller, op. 85, 137. Vier Tarantellen.
1713 Hofmann, op. 52. Trompeter von Säckingen.
2811 Horváth, G., Rondo-Album.
Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.
2600 — op. 2. Innere Stimmen.
2601 — op. 7. Fantasiestücke.
1623/4 — op. 8. Romant. Studien, I/II
2602 — op. 12. Berceuse.
2603 — op. 17. Wanderbilder, zwölf Klavierstücke.
2628 — op. 17. Nr. 3. „Die Mühle“.
2604 — op. 25. Sonate Fis-moll.
2609 — op. 33. Lieder und Tänze.
2610 — op. 43. Idyllen.
2611 — op. 44. Erotikon.
2612 — op. 46. Ländler aus Berchtesgaden.
2613 — op. 48. Erinnerungen.
2627 — Album leichter Klavierkomposit.
2472 Kalliwoda-Album.
1615/7 Kienzl, W., op. 15. Aus meinem Tagebuch, Heft I/III
2033 Kirchner-Album (Klavell), (Albumblätter, op. 7, Nr. 2, 4, 6; Walzer, op. 34, Nr. 1, 6 etc.)
2413 Kjerulf-Album (H. Germer).
2414 Kjerulf - Album - Lyrque. Beliebte Lieder übertr. v. H. Germer.
2506 Klaviermeister-Album. Neues. (Rosenthal, Romance; Prélude; Liadov, Intermezzo; Dreyschock, Valse; Durand, Chaconne; Leoncavallo, Tarantelle; Godard, En Chantant; Chaminade, Mélancolie; Poldini, Mazurka; Menuett grotesque).</p> | <p>Nr.
2765 Korngold, E. W., Sonate.
1399 Krug, D.-Richard Wagner, op. 292. Schwanenlied aus „Lohengrin“. Improvisation.
2508 Lack-Album (La Cinquantaine, Air de ballet, Moresque etc.).
2509 Lange, Gustav, Transkriptionen-Album (Tannhäuser-Fant., Coppelia-Fant., Gebet a. Cid etc.).
1404 Lazarus, G., op. 62. Der Tag eines Kindes.
1786 Leschetizky, op. 8. Zwei Mazurkas.
1870 — Album (Barcarola [Venezia]; Jeu des ondes; Danse à la russe etc.).
1904/5 Liszt, Legenden I/II
610 — Bilder aus Ungarn.
2124/25 — Polonaisen Nr. 1 C-moll; Nr. 2 E-dur
611 — Ungar. Rhapsodien Nr. 16 u. 17.
612 — Ungar. Rhapsodien Nr. 18 u. 19.
615 — Zwei Csárdás.
1503 — Album. Ausgew. Klavierstücke.
1906 Mihályi, op. 4. Sturm auf dem Plattensee, Fantasia.
1681 Moderne Klaviermeister-Album. F. Busoni, Kontrapunktisches Tanzstück, Kleine Ballett-Szene III A. Grünfeld, Spanisches Ständchen. Th. Leschetizky, La Source. A. Longo, Capriccio. Ed. Schütt, Valse lente, Rocco. Capriccioso, Canzonetta, Präludium Es-dur.
1628 Moszkowski, op. 1. Scherzo.
1629 — op. 6. Fantasia-Impromptu.
1630 — op. 8. Fünf Walzer.
1721 Nodé, op. 22. Ein Liebesleben.
2819 Novák, V., op. 24. Sonata eroica.
2821 — op. 32. Slavische Suite.
2822 — op. 34. Zwei wallachische Tänze.
2010 Paderewski-Album, zehn berühmte Kompositionen (Chant d'amour op. 10, Nr. 2; Menuet op. 14, Nr. 1, op. 16, Nr. 7; Legende op. 16, Nr. 1 etc.).
2415/16 Poldini, E., op. 42. Walzerbuch, 2 Bde.
1910/11 — Album, I/II
2417 Rachmaninoff-Album, Auswahl der besten Kompositionen.
1173 Reger, op. 20. Fünf Humoresken.
1174 — op. 22. Sechs Walzer (vierhändig), übertr. vom Komponisten.
1188/89 — op. 32. 7 Charakterstücke, H. I/II
1199 — op. 36. Bunte Blätter, neun kleine Stücke, zwei Hefte.
1200 f — op. 44. Zehn kleine Vortragsstücke (zum Unterrichtsgebrauch).
1220/21 — op. 45. Sechs Intermezzi I (1—3), II (4—6).
2678 — op. 46. Phantasie und Fuge über den Namen „Bach“ (Orgel) übertragen von A. Strauß.
1950 — op. 53. Silhouetten. Sieben Stücke.
1953 — aus op. 77a. Andante semplice con Variazioni.
1956 — op. 81. Variationen und Fuge über ein Thema von Bach.
1957/58 — op. 82. Aus meinem Tagebuche, 22 kleine Stücke, 2 Hefte.
1959 — op. 82. Nr. 5. Gavotte.
1971 — op. 89. Zwei Sonatinen.
1986/87 — op. 49. Sechs Präludien und Fugen, I (1—3), II (4—6).
1155/68 — Ausgewählte Lieder von R. Strauss für Klavier übertr. (s. R. Strauss).
2079 Reihhold, op. 23. Novelletten.
372 — op. 52. Klavierstücke.
373 — op. 53. „Auf der Wanderschaft“.
1336 Rheinberger, op. 104. Toccata E-moll.
2831 Řihovský, Ad., op. 6. 18 Klavierkomp.
563 Rubinstein, op. 8. Voix intérieure.
2785 — op. 44, Nr. 1. Romance Es-dur.
2786 — op. 50, Nr. 3. Barcarole. G-moll.
2128 — Album I (Schütt). (Nocturne; Mélancolie; Sérénade; Etude, Près du ruisseau).
2787 — Album II (Romance Es-dur; Barcarole G-moll, Mélodie (op. 3, Nr. 1); Scherzo; Preghiera; Impromptu; Nocturne (op. 3 Nr. 2).
1772 Sartorio, op. 229. Album. 30 leichte u. melodische Unterhaltungsstücke.
1014 Sauer, Echo de Vienne.
1927 — Galop de Concert.
1724 Scharwenka, X., op. 3. Fünf poln. Nationaltänze
2991 Schönberg, Arnold, op. 11. Drei Klavierstücke
2992 — op. 11, Nr. 2 Klavierstück. Konzertmäßige Interpretation von F. Busoni.
1776 Scholtz, B., op. 20. Albumblätter.
2999 Schütt, op. 43. Trois Moresaux.
9135 — op. 48. Carnaval mignon.
2136/37 — op. 60. Pour tous les âges, 2 Bde.
1996/97 — „Strauss, Joh., Sechs Konzert-Paraphrasen (siehe Strauss Joh.).
1894/95 Schytte, op. 58. 16 melod. Vortrags-Etuden. Heft I/II.</p> | <p>Nr.
406 Schytte, op. 69. „Aus froher Kinderzeit“, 12 Klavierstücke f. d. Jugend.
863 Seeling, „Loreley“ u. „Schifflieder“ (Emil Seeling).
1699 Sibelius-Album.
1765/66 Sjögren, op. 15. Auf der Wanderschaft. Heft I/II
1830 — Album.
1605 Sluničko-Album.
732 Smetana, Ouvertüren (Wöss).
1996/97 Strauss - Schütt, 6 Konzert-Paraphrasen. I/II (1 Fledermaus-Walzer, Geschichten aus dem Wienerwald, An der schönen blauen Donau; II Schatz - Walzer, Frühlingstimmen, Rosen aus dem Süden.)
1696 Strauss, Rich., op. 1. Festmarsch.
1004 — op. 3. Fünf Klavierstücke.
1006 — op. 5. Sonate H-moll.
1009 — op. 7. Serenade f. Blasinstr.
1014 — op. 8. Lento ma non troppo, a. d. Violinkonzert (Ley).
1017 — op. 9. Stimmungsbilder komplett.
1018/22 — Dieselben einzeln: 1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1064 — op. 20. Don Juan. Tondichtung (O. Singer).
2753 — op. 23. Macbeth.
1081 — op. 24. Tod u. Verklärung. Tondichtung (O. Singer).
1084/85 — op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (O. Singer).
1106 — op. 28. Till Eulenspiegels lust. Streiche (O. Singer).
1116 — op. 30. „Also sprach Zarathustra“ (K. Schmalz).
2754 — op. 35. Don Quixote (H. Löwy).
1732 — op. 40. Ein Heldenleben.
1155/66 — Zwölf ausgewählte Lieder mit beigefügtem deutschen u. engl. Text übertr. von Max Reger.
1167/68 — Dieselben I (1—6), II (7—12)
2514 Streabogg-Album.
2824 Suk, Jos., op. 21. Suite.
2825 — op. 22a. Der Frühling.
2826 — op. 22b. Sommergedächtnisse.
1929 Székely, Rhaps. Hongr. Nr. 2.
1916 Thern, op. 10. Perles de Vin de Champagne.
1928 — op. 19. Deux Valses.
726 Tschaiwsky-Album (de Conne).
995 — Opern- und Ballett-Album.
449 Volkmann, op. 19. Zwei Klavierstücke (Cavatine, Barcarole).
1930/31 — op. 21. „Visegrád“, Heft I/II
973 Voss, Fünf melod. Klavierstücke.
2509 Wagner, R., Tannhäuser-Phantasie siehe Lange, Transkr.-Alb.
1399 — Krug, D., op. 292. Schwanenlied aus „Lohengrin“. Improvisation.
2796 Weigl, Karl, „Bilder u. Geschichten“. Sechs Klavierstücke.
1621/22 Weingartner, F., op. 2. Acht Tonbilder, Heft I/II
1800 Wilm, op. 8. Schneeflocken.
1337 — op. 20. Drei Sonaten.
1357/58 — op. 31. Völker u. Zeiten im Spiegel ihrer Tänze. 17 Original-Klavierstücke. Heft I/II
1406 — op. 49. Deux Caprices.
2496 — op. 68. Fantasia F-moll.
1407 — op. 74. Stimmungen. 4 Klavierst.
1338 — op. 113. Weihnachts-Festgabe für die musikalische Jugend. Zehn leichte charakteristische Stücke.
1842 Wolfm, Ph., op. 8. Ballade H-dur.</p> <p>Klavier zu vier Händen.
2358 Brahms, op. 8. Trio H-dur.
1666 — op. 23. Variationen über ein Thema v. R. Schumann.
2139 — op. 25. Klavierquart. I G-moll.
2140 — op. 26. Klavierquart. II A-dur.
1667 — op. 39. Walzer
2626/63 — op. 51. Zwei Streichquartette C-moll und A-moll.
2141 — op. 60. Klavierquart. III C-moll.
2264 — op. 80. Akademische Fest-Overt.
374 Chován, Ungarische Tänze.
1879 Dohnányi, op. 1. Quintett C-moll.
2142/43 Dřofák, op. 46. Slavische Tänze, 2 Bde.
2146 — op. 95. Symphonie V „Aus der neuen Welt“.
1901 Erkel, Hunyady László, Ouvertüre.
2654 Foerster, J. B., op. 7. In den Bergen.
2812 — Meine Jugend. Symph. Dichtung
2024 Fuchs, Rob., op. 28. Sehr leichte Stücke.
2147/48 — op. 42. Wiener Walzer I II
418 — op. 51. Serenade Nr. IV
2649 — op. 58. Streichquartett.
419 — op. 59. Ouvertüre zu „Des Meeres und der Liebe Wellen“.
391 — op. 63. Andante grazioso und Capriccio.
2802/03 — Vier Serenaden in 2 Hefen.</p> | <p>Nr.
2505 Godard, Benjamin-Album (1ère, 2ème Mazurka, 1ère Valse, Brésilienne).
1903 Goldmark, Sakuntala, Ouverture.
1609/14 Goldner, H., Suites I/VI
1359 Gouvy, Th., op. 90. Petite Suite gauloise (Max Reger).
1714 Hofmann, H., op. 19. Italienische Liebesnovelle.
1712 — op. 52. Trompeter von Säckingen.
Jensen, Adolf, Kompositionen. Neu revidiert von Dr. Wilh. Kienzl.
1625 — op. 18. Drei Klavierstücke.
2614 — op. 43. Idyllen.
2615 — op. 45. Hochzeitsmusik.
2624 — op. 59. Abendmusik.
2625 — op. 60. Lebensbilder.
2626 — op. 62. Silhouetten.
2616 — op. 65. Zwei Stücke. (Rosenlaube, Holländertanz).
624 Koessler, Symphonische Variationen.
1875/77 Lachner, op. 175/77. 3 Orgel-Sonaten (F-moll, C-moll, A-moll) (Cavallo).
2281/82 Liszt, Ung. Rhapsodien Nr. 1/2.
613 — dto. Nr. 16.
614 — dto. Nr. 19.
1718 — Transkriptionen aus R. Wagners Opern.
1631 Moszkowski, op. 8. Fünf Walzer.
1719/20 Neumann, op. 1. 16 Klavierstücke für Anfänger, Heft I/II.
2818 Novák, V., op. 26. In der Tatra.
2466 Pick-Mangiagalli, op. 4. Trois Miniatures.
1360 Raff, Zwei Märsche zu „Bernhard von Weimar“ (Rich. Strauss).
1175 Reger, op. 22. Sechs Walzer.
1191/92 — op. 34. 5 pièces pittoresques, I/II
1973 — op. 90. Sinfonietta (Müller-Reuter).
1952 — op. 95. Serenade.
2675 — op. 100. Variationen und Fuge über ein lustiges Thema von Hiller (Orchester) übertr. von O. Singer.
1289 — Variationen und Fuge über „Heil unserm König“ und „Heil dir im Siegeskranz“ (Orgel).
1361 Rheinberger, op. 65. Fantasia-Sonate (Orgel).
1362 Ritter, op. 22. Olafs Hochzeitsreigen. (H. Bischoff).
1849 — op. 23. Sursur-Gorda (Thuille).
2149 Rubinstein, Ballettmusik und Hochzeitszeitung aus „Fermors“.
1915 Sauer, Echo de Vienne, Valse de Concert.
2515 Schrecker, Tanz Suite: Der Geburtstag der Infantin.
2546 — Rocco.
2150 Schütt, Ed., op. 54a. Walzer Märchen
734 Smetana, Ouvertüren (Wöss).
2512 Spindler, Fr., op. 94. Tannhäuser. Transkriptionen-Album.
2513 — op. 123. Fliegender Holländer. Transkriptionen-Album.
1003 Strauss, Rich., op. 2. Streichquartett A-dur (R. Kleinmichel).
1005 — op. 3. Fünf Klavierstücke (Ley).
1003 — op. 7. Serenade f. Blasinstr. Es-dur
1015 — op. 8. Lento ma non troppo a. d. Violinkonzert (Ley).
1423 — op. 9. Stimmungen. 5 Stücke kompl. (O. Singer).
1416/20 — Dieselben einzeln.
1. Auf stillem Waldespfad. 2. An einsamer Quelle. 3. Intermezzo. 4. Träumerei. 5. Heidebild.
1041 — op. 12. Symph. F-moll.
1043 — op. 13. Klavierquartett C-moll (O. Singer).
1045 — op. 16. Aus Italien.
1062 — op. 20. Don Juan (L. Thuille).
1076 — op. 23. Macbeth (L. Thuille).
1079 — op. 24. Tod u. Verklärung (Singer).
1086/87 — op. 25. Guntram. Vorspiel zum I. u. II. Aufzuge (H. Ley).
1104 — op. 28. Till Eulenspiegels lustige Streiche (H. Ley).
1114 — op. 30. „Also sprach Zarathustra“ (O. Singer).
1133 — op. 35. Don Quixote (O. Singer).
1783 — op. 40. Ein Heldenleben (O. Singer).
2823 Suk, Jos., Sommermärschen.
1919 Volkmann, R., op. 3. Trio, F-dur.
1920 — op. 5. Trio, B-moll.
1921/22 — op. 21. Visegrád. Heft I/II
1923/24 — op. 24. Ung. Skizzen, sieben Stücke, Heft I/II
2513 Wagner, Rich., Fliegender Holländer-Album (Spindler).
2516 — Kienzl-Album
2512 — Tannhäuser-Album (Spindler).
1363/64 Wilm, op. 31. Völker und Zeiten im Spiegel ihrer Tänze.
1408 — op. 53. Nordlandfahrt. Suite IV
2497 — op. 70. Drei charakterist. Märsche.
1409 — op. 86. Walzersuite O-dur.
2498 — op. 147. 4 charakter. Klavierstücke
1677 Wolf, H., Penthesilea (Reger).
1672 — Italienische Serenade (Reger).</p> |
|---|--|---|--|

Vollständige Verzeichnisse der „Universal-Edition“ sowie der „Einzel-Ausgaben“ der U. E. liefert jede Musikalienhandlung kostenlos!