

LISZT

Sonate
in h-Moll

Sonata
in B minor

für Klavier / for Piano

Urtext

Herausgegeben von / Edited by
Michael Kube



Bärenreiter Kassel · Basel · London · New York · Praha
BA 9650

INHALT / CONTENTS

Vorwort	III
Preface	VI
Sonate	1
Critical Commentary	48

VORWORT

Nicht nur innerhalb der Gattung „Klaviersonate“, sondern auch im Schaffen von Franz Liszt stellt die im Mai 1854 im Druck erschienene *Sonate* in h-Moll (R 71, S 178)¹ einen in seiner Bedeutung kaum zu überschätzenden Markstein dar. Sie bildet gemeinsam mit anderen Werken, unter ihnen die *Études d'exécution transcendante* (1851), als Nachklang zu der 1847 aufgegebenen Virtuosenlaufbahn den Höhepunkt einer auf das Klavier fokussierten Phase kompositorischer Arbeit, deren Ende Liszt selbst in einem Brief vom Frühjahr 1854 an den in Königsberg als Klavierpädagoge und Musikschriftsteller wirkenden Louis Köhler angekündigt hatte: „Für heute erlaube ich mir Ihnen meine Sonate, die soeben bei Härtel herausgekommen, zu übersenden. Nächstens erhalten Sie ein ziemlich langes Stück ‚Scherzo und Marsch‘ [...] und im Laufe des Sommers erscheinen [...] meine ‚Années de Pèlerinage, Suite de Compositions pour le Piano‘ [...] in der Schweiz und Italien. Mit dieser Sonate teile ich mit dem Clavier [...] und auf diesen Gesängen schon seit längerer Zeit geworden.“² Liszt nun als „außerordentlich neuen [...] mit der program [...] gleichsweise fre [...] auseinanderge [...] Februar 1854 bei einer Aufführung den Terminus „Symphonische Dichtung“ verwendete. In diesen für das Orchester bestimmten Werken zeigt sich Liszts Bestreben nach einer inneren motivischen Verdichtung wie auch einer äußeren Verschränkung des musikalischen Verlaufs. Gleiches gilt für die *Sonate* in h-Moll – nur dass in diesem Fall über das eigentliche Werk hinaus auch Fragen der Gattung und ihrer Konventionen in entscheidendem Maße berührt werden.³ Dies betrifft

1 Die Ausgabe lag Liszt spätestens Mitte Mai 1854 vor (vgl. hierzu auch den weiter unten zitierten Tagebucheintrag von Clara Schumann). In Hofmeisters *Musikalisch-literarischem Monatsbericht* (Leipzig 1854) wird das Werk im Juni angezeigt (S. 562).

2 Brief von Franz Liszt an Louis Köhler vom Mai 1854; zitiert nach: *Franz Liszt's Briefe*, hrsg. von La Mara, Bd. 1: *Von Paris bis Rom*, Leipzig ²1893, S. 153.

3 Obwohl Liszt der im Titel auf eine schlichte Gattungsbezeichnung reduzierten Komposition möglicherweise ganz bewusst kein Programm beigegeben hatte, versuchte die Nachwelt vielfach, den

weniger die aus einheitlichem Material entwickelten Themen, ihre Varianten und Metamorphosen, als vielmehr die komplexe, keineswegs eindeutige Anlage der Form, in der die Abschnitte eines Sonatensatzes (Exposition, Durchführung, Reprise und Coda) mit den üblichen Satzcharakteren einer mehrsätzigen Komposition (Introduktion und Kopfsatz, langsamer Satz, Scherzo und Finale) zu einem einsätzigen Verlauf zusammengeführt werden – eine zukunftsweisende Idee, an die später unter anderen auch Richard Strauss und Arnold Schönberg mit eigenen Werken anknüpften (*Don Juan*, 1888, und *Ein Heldenleben*, 1897/98, sowie *Pelleas und Melisande*, 1902, für Streichquartett d-Moll op. 7, 1905/06 und *Kammersymphonie* op. 9, 1906).⁴

Ein Blick in die Geschichte der Klaviermusik zeigt allerdings ebenso, dass die evaluierte Anlage der *Sonate* in h-Moll auch als Fortsetzung späterer Versuche einer motivischen wie zyklischen Vereinheitlichung zu verstehen ist, und dass diese Werke mit Rücksicht auf die überlitterten Konventionen nichts als „Sonaten“, sondern gattungsästhetisch weit weniger gebunden als „Fantasien“ bezeichnet wurden. Zu nennen ist vor allem Franz Schuberts *Wandererfantasie* (D 760, 1822), vor der Liszt 1841 eine symphonische Bearbeitung für Klavier und Orchester angefertigt hatte (R 459, 1861), aber auch die *Fantasie* op. 17 (1839) von Robert Schumann, die Liszt gewidmet ist.⁵ Tatsächlich war

Verlauf der *Sonate* in h-Moll hermeneutisch zu deuten. Die gegensätzlichen Ausdruckscharaktere haben dabei immer wieder unterschiedliche Deutungen hervorgerufen, die sich aber letztlich kaum konkretisieren lassen. Ihnen ist gleichwohl ein grundlegender Antagonismus gemein – am verbreitetsten der von Faust und Gretchen; vgl. hierzu die kritisch kommentierte Zusammenfassung bei Michael Heinemann, *Franz Liszt. Klaviersonate h-Moll*, München 1993 (= *Meisterwerke der Musik* 61), S. 56–61.

4 Vgl. hierzu Steven Vande Moortele, *Two-Dimensional Sonata Form. Form and Cycle in Single-Movement Instrumental Works by Liszt, Strauss, Schoenberg, and Zemlinsky*, Leuven 2009. – Umstritten ist der von William Newman (*The Sonata since Beethoven*, Chapel Hill 1969, S. 134) anhand von Liszts *Sonate in h-Moll* eingeführte Begriff einer „double-function-form“, s. hier die zusammenfassende Diskussion bei Ralf-Walter Becker, *Formprobleme in Liszts h-Moll-Sonate. Untersuchungen zu Liszts Klaviermusik um 1850*, Diss. Marburg 1979 (unveröffentlicht). – Analytische Werkeinführungen stammen von Heinemann, *Liszt. Klaviersonate h-Moll* (s. Anm. 3) und Kenneth Hamilton, *Liszt: Sonata in B Minor*, Cambridge 1996.

5 Lediglich mit Blick auf einzelne motivische Allusionen, jedoch ohne weiterreichende analytische Argumentation wurde als mögliches Vorbild auch die 1^{ste} *Grande Sonate „Les quatre âges“* op. 33 (1847) von Charles Valentin Alkan ins Feld geführt (vor allem der unter dem beziehungsreichen Motto *Quasi-Faust* stehende zweite Satz); s. Brigitte François-Sappey, *Grande Sonate* op. 33 „*Les quatre âges*“. *Un destin musical*, in: Charles Valentin Alkan, hrsg. von ders.,

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

auf. Wer das gehört hat und es schön findet, dem ist nicht zu helfen.“¹²

Lässt sich der musikgeschichtliche Ort der *Sonate* in h-Moll recht genau bestimmen, so liegen nahezu alle Details der Entstehung und Drucklegung im Dunkeln. Von Franz Liszt auf dem Titelblatt des Autographs (A) lediglich mit dem Schlussvermerk „terminé le 2 Février 1853“ versehen, muss offen bleiben, wann er mit der Konzeption sowie der Niederschrift begann: Eine Skizze (Sk 2) des einleitenden *Lento assai* stammt vom Januar 1851, eine andere (Sk 1) zum *Andante sostenuto* (T. 331ff.) bereits aus dem Jahr 1849. Weitgehend auszuschließen ist, dass die vorliegende Handschrift für die bei Breitkopf & Härtel erschienene Erstausgabe (E) als Stichvorlage diente (etwaige Korrespondenz oder der obligatorische Korrekturabzug haben sich nicht erhalten), da sie keine der üblichen für den Stich eines Werkes notwendigen Eintragungen ausweist, obgleich diese angesichts der graphischen Komplexität des Notentextes und der vorhandenen, teilweise großflächigen Abbrüche geradezu zwingend notwendig wären. Vielmehr handelt es sich bei dem Autograph wegen seiner Streichungen und gelegentlichen Überklebungen um ein Dokument, das die ursprüngliche Konzeption dokumentiert. So weist es dynamisch im Gegensatz zu der erweiterten Fingersätze auf die ursprünglichen aus, die dann offenbar im einleitenden, nur in Akte (offen bleiben müssen) bereits vor der Datierung oder erst im Laufe des Jahres (1853) datiert).¹³ Trotz der eigenhändig notierten Fingersätze erscheint es ferner unwahrscheinlich, dass Liszt bei den für den 7. Mai 1853 sowie im Juni des Jahres nachweisbaren, im privaten Kreis stattgefundenen Aufführungen des Werkes aus dieser Handschrift spielte. William Mason berichtet in seinen erst später niedergeschriebenen Erinnerungen jedenfalls von einem weiteren, heute allerdings verschollenen Manuskript mit einem abweichenden Titel-

blatt.¹⁴ Möglicherweise handelte es sich dabei aber nur um eine mit einem autographen Titel versehene, aus Liszts direktem Umkreis stammende Kopistenabschrift, die dann auch bei der Drucklegung als Stichvorlage Verwendung fand.

ZUR EDITION

Geht man für die Erstausgabe (E) von einer abschriftlichen Stichvorlage aus (die durch fehlerhafte Interpretation eines verdeutlichenden Tonbuchstahns erzeugte Dynamik in T. 190 weist darauf hin, siehe dazu die Bemerkung im *Critical Commentary*), lassen sich viele der abweichenden Lesarten zum autographen Kompositionsmanuscript (A) durch vorausgegangene Kopierfehler oder deren Unzulänglichkeiten erklären. Dies betrifft vor allem die von Liszt in A zwar erkennbar intendierte, jedoch nicht immer deutlich genug notierte Differenzierung von Staccato-Strich und Staccato-Punkt (siehe hierzu die gesonderte Aufzählung im *Critical Commentary*). Bereits Emil von Sauer hatte bei dem von ihm im Jahr 1901 veröffentlichten Neudruck (*Edizione Peters*) versucht, anhand des Autographs eine allseitig nicht immer konsequente Unterscheidung vorzunehmen.

Aufgrund dieser Gründe ist nur teilweise befriedigender Quelle liegt der vorliegenden Neuausgabe der *Sonate* in h-Moll die 1854 erschienene Erstausgabe (E) zugrunde, ferner wurde das Autograph (A) zum Abgleich herangezogen. Dass Liszt bei der zu vermutenden Korrekturlesung sowohl der Artikulation, der Positionierung der Schwelldynamik als auch der Aufteilung der Stimmen (Halsrichtung) scheinbar nur wenig Interesse entgegenbrachte, dürfte dem erheblichen stichtechnischen Aufwand bei derartigen Verbesserungen geschuldet sein. – Hinweise zu auführungspraktischen Usancen der Zeit geben die von Liszt in das Exemplar von Árpád Szendy (S) vorgenommene, auf 1884 datierten Eintragungen; sie finden sich im *Critical Commentary* in einer gesonderten Liste mitgeteilt.

Grundsätzlich gilt für die vorliegende Neuausgabe: Zeichen in eckigen Klammern fehlen in allen Quellen, stellen aber notwendige Ergänzungen des Herausgebers dar. Warnakzidenzien wurden hingegen stillschweigend ergänzt, ebenso eindeutig fehlende Akzidenzien in unterschiedlicher Oktavlage. Auf eine Lis-

¹² Eduard Hanslick, *Concerte, Componisten und Virtuosen der letzten fünfzehn Jahre. 1870–1885*, Berlin 1886, S. 317.

¹³ Eine ausführliche, Liszts teilweise umfangreiche Korrekturen und Revisionen einschließende Beschreibung des Manuskripts findet sich bei Sharon Winkhofer, *Liszt's Sonata in B Minor. A Study of Autograph Sources and Documents*, Ann Arbor 1980 (= *Studies in Musicology* 29).

¹⁴ William Mason, *Memories of a Musical Life*, New York 1901, S. 123 und 159.

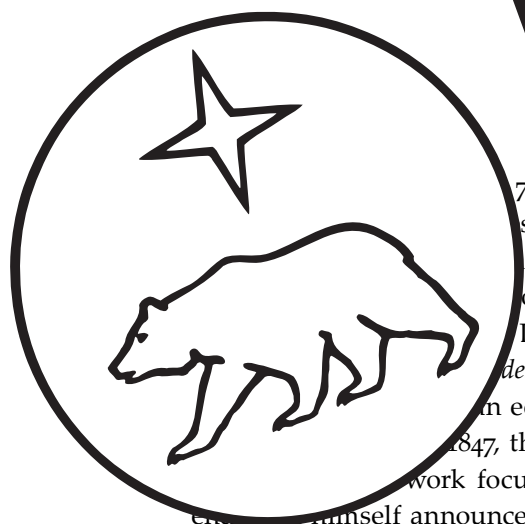
tung der gelegentlich unpräzise gesetzten Schwellldynamik wird verzichtet, wenn deren genaue Position sich aus dem unmittelbaren musikalischen Zusammenhang ergibt. Die in der Erstausgabe (E) gedruckten Fingersätze sind gerade gesetzt, die aus dem Autograph (A) zusätzlich übernommenen hingegen kursiv. Nicht dokumentiert wurden die im Autograph (A) gegenüber der Erstausgabe (E) abweichenden Lesarten, ebenso wenig wie die von Liszt selbst während des Kompositionsprozesses vorgenommenen Korrekturen.

DANK

Der Herausgeber dankt der Bayerischen Staatsbibliothek, München, sowie der Liszt Ferenc Zeneművészeti Egyetem (The Liszt Academy of Music), Budapest, für die Bereitstellung von Reproduktionen der relevanten Quellen.

Angelbachtal, im Sommer 2013

Michael Kube



Bärenreiter Leseprobe sample page

PREFACE

71, S. 18) which was undoubtedly a landmark that is hardly to be overestimated of the “piano sonata” but Liszt. Together with other *des d'exécution transcendante* in echo of the career as a virtuoso in 1847, the culmination of a phase of his work focused on the piano, whose end he himself announced in the spring of 1854 in a letter to Louis Köhler, who was active in Königsberg as a piano pedagogue and writer on music: “Today, I allow myself to send you my Sonata, which was just issued by Härtel. Soon you will receive a rather long piece, ‘Scherzo and March’ [R 20, S 177], and in the course of the summer my ‘Années de Pèlerinage, Suite de Compositions pour le Piano,’ two years – Switzerland and Italy, will be published by Schott. With these things, I will finish with the piano for the time being in order to occupy myself exclusively with orchestral compositions, and to attempt a number of things in

this area that for quite some time have become an inner necessity for me.”²

2. Greatly since 1848, Liszt, who now as “Kapellmeister extraordinaire” in Weimar developed a new sphere of activity, had occupied himself intensively with the programmatically determined, but in terms of form relatively freely fashioned (concert) overture for which he however first employed the term “symphonic poem” only in February 1854 at a performance of *Les Préludes*. Reflected in these works intended for orchestra is Liszt’s endeavor for an inner motivic densification as well as an external interlacing of the musical course of events. The same is also true of the Sonata in B minor – only that in this case questions of the genre and its conventions are touched on in a decisive way that goes beyond the actual work.³ This has less to do

1 Liszt had a copy of the edition by mid-May 1854 at the latest (cf. also the diary entries by Clara Schumann cited below). In Hofmeister’s *Musikalisch-literarischer Monatsbericht* (Leipzig, 1854), the work was announced in June (p. 562).

2 Letter from Franz Liszt to Louis Köhler, May 1854; quoted after: *Franz Liszt’s Briefe*, ed. by La Mara, vol. 1: *Von Paris bis Rom* (Leipzig, 1893), p. 153.

3 Although it was possibly Liszt’s entirely conscious decision to not provide a program for the composition, which in the title is reduced to a straightforward genre designation, posterity has repeatedly attempted to hermeneutically interpret the progression of the B-Minor Sonata. The contrasting expressive characters have time and again given rise to varying interpretations that ultimately can hardly be reliably substantiated. Nevertheless, they have a fundamental antagonism in common – most widely found is that

...s, and *Ein Heldenleben*,
and *Melisande*, 1902/03,
p. 7, 1904/05, and the
...o music also shows,
...ure of the Sonata in
...continuation of ear-
...ical standardisation
...lection of the son-
...re referred to as
...ound by genre aes-
...among these is Franz
...60, 1822), of which
...ment for piano and
...also the *Fantasia*
...which is dedicated
...ade of the nine-
...ted summarisation
...ate *h-Moll*, *Meister-*
...al Sonata Form: Form
...orks by Liszt. Schu-

9 Diary entry by Clara Schumann on 25 May 1854; cited after Berthold Litzmann: *Clara Schumann. Ein Künstlerleben. Nach Tagebüchern und Briefen*, vol. 2: *Ehejahre 1840–1856* (Leipzig, 1905), p. 317. – Brahms had already become acquainted with the Sonata through a performance by Liszt which took place in a private circle during his sojourn in the Altenburg (Weimar) in June 1853 (cf., for example, Max Kalbeck, *Johannes Brahms*, vol. 1/1: *1833–1856* [Ber-

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

list in the *Critical Commentary*). In his new edition, published in 1917 (Edition Peters), Emil von Sauer had already attempted to make a corresponding, however not always consistent differentiation on the basis of the autograph.

Owing to this editorially only partially satisfying source situation, the present new edition of the B-Minor Sonata is based on the 1854 first edition (E); additionally, the autograph (A) was also consulted for comparison. The fact that Liszt apparently showed little interest in the articulations, the positioning of the swell dynamics, and the distribution of the voices (stem direction) during the assumed proofreading was probably due to the considerable effort that such corrections would have required for the engraving. – Information concerning the performance practices of the time is provided by Liszt's annotations, dated 1884, in the copy belonging to Árpád Szendy (S); these are found in a separate list in the *Critical Commentary*.

In general, the following is valid for the present new edition: marks in square brackets are lacking in all the sources, but represent necessary editorial additions. Corrections, on the other hand, have

been added without comment, as have clearly lacking accidentals in the different octaves. A listing of the occasional, imprecisely placed dynamic hairpin was dispensed with when its exact position could be determined from the immediate musical context. The fingerings printed in the first edition (E) are set in roman, those additionally taken over from the autograph (A) in italics. Divergent readings in the autograph (A) differing from the first edition (E) are not documented, nor are corrections made by Liszt himself during the compositional process.

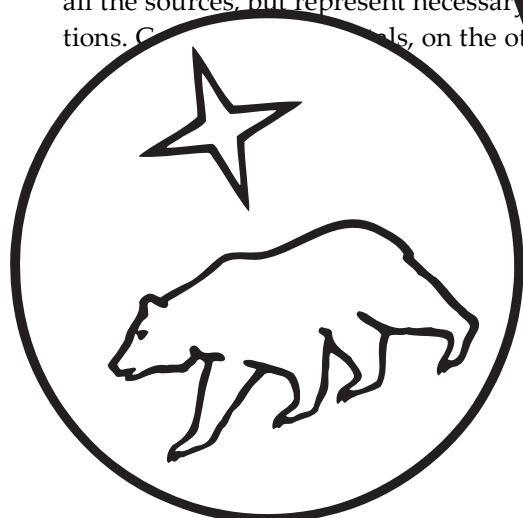
ACKNOWLEDGEMENTS

The editor would like to thank the Bayerische Staatsbibliothek, Munich, and the Liszt Ferenc Zeneművészeti Egyetem (The Liszt Academy of Music), Budapest, for providing reproductions of the relevant sources.

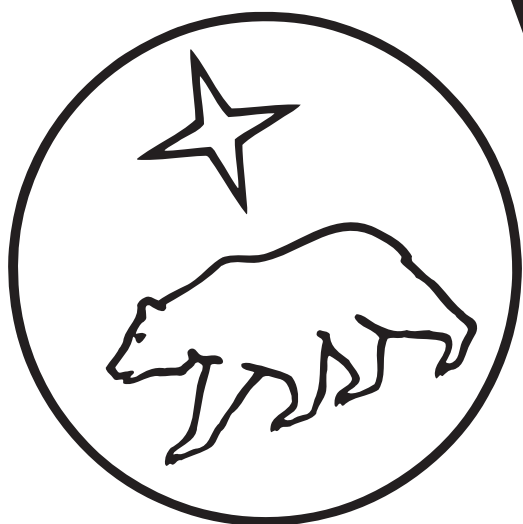
Amzell, summer 2013

Michael Kube

(translated by Howard Winton)



Bärenreiter
Leseprobe
Sample page



Bärenreiter
Leseprobe
Sample page

Sonate

An Robert Schumann

Lento assai

p sotto voce

Allegro energico

6

f

f marcato

15

p agitato

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

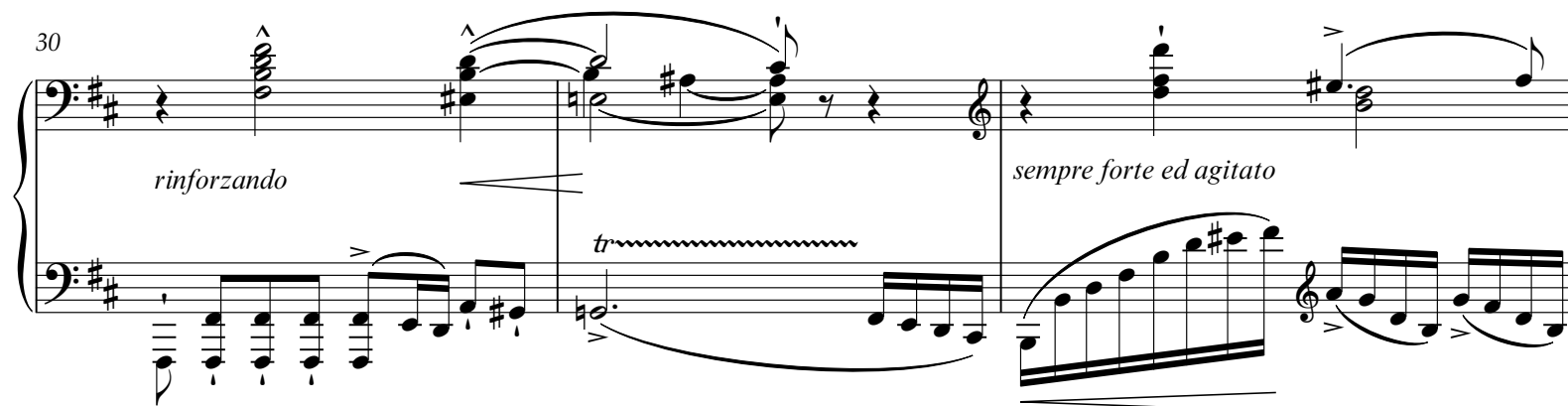
The complete edition can be purchased from your local
music or book retailer or in our webshop.

30

rinforzando

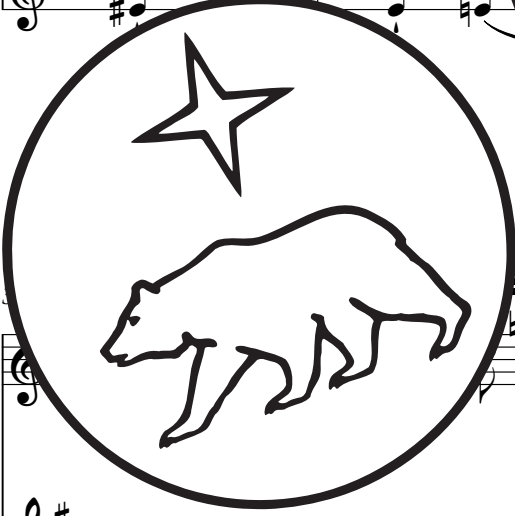
sempre forte ed agitato

tr



33

marcato

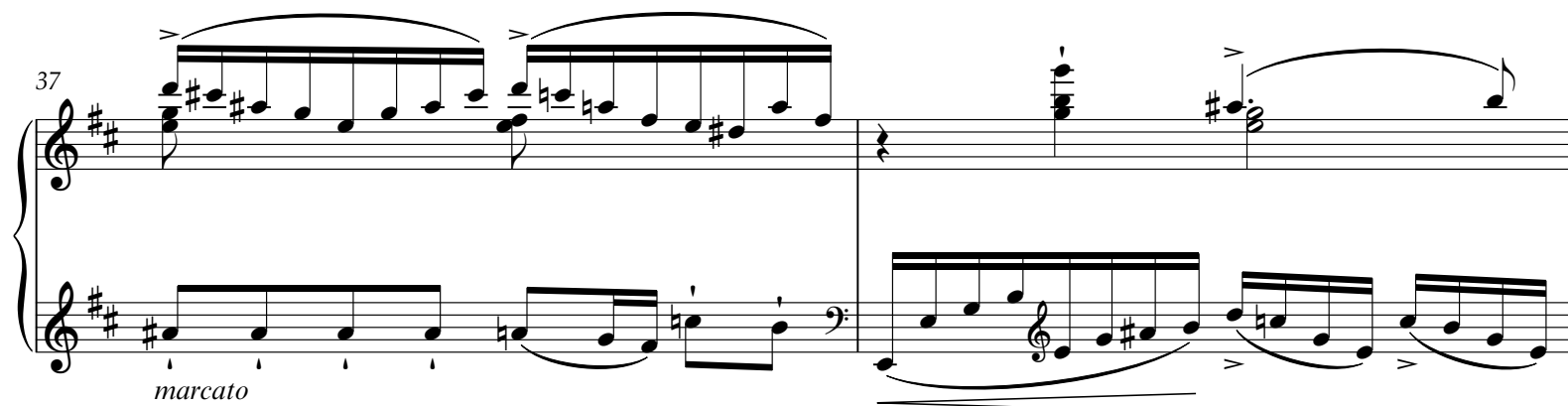


Bärenreiter
Leseprobe
Sample page



37

marcato



The image shows a page of a musical score for the piece 'Bärenreiter' by Johannes Brahms. The score is written for piano and includes a large, diagonal watermark of the title 'Bärenreiter' across the center. The page number '41' is visible in the top left corner. The musical notation includes treble and bass staves with various notes, rests, and dynamic markings such as '8va' and 'p'. The watermark 'Bärenreiter' is prominently displayed in a large, bold, black font, slanted diagonally from the bottom left towards the top right. Below it, the word 'Hörprobe' is partially visible in a smaller font.



47

cresc.

49

51

cresc.

53

55

ff



Bärenreiter
Leseprobe
Sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

75

8^{va}

79

> *rinforzando*

p

pesante

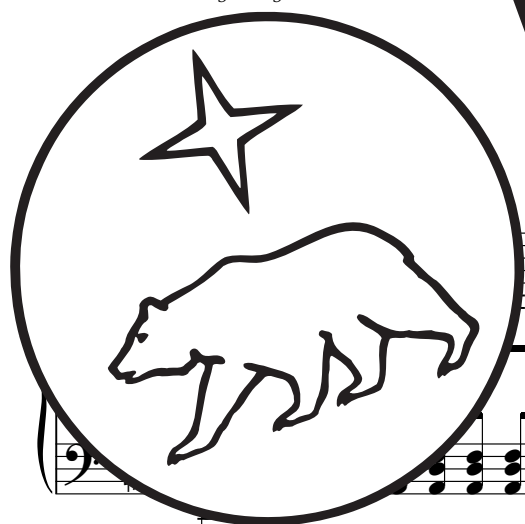
89

2 3 1 2 3 4

95

Measures 95-99 of a musical score. The score is written for piano (p) and includes a *cresc.* (crescendo) marking. The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. The key signature is one flat (B-flat).

100

*poco rall.**molto cresc.**marcatissimo*

Measures 100-107 of a musical score. The score is written for piano (p) and includes a *poco rall.* (poco rallentando) marking. The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. The key signature is one flat (B-flat).

Ped.

Ped.

Ped.

108

Measures 108-111 of a musical score. The score is written for piano (p) and includes a *fff* (fortissimo) marking. The right hand features a series of chords and a melodic line, while the left hand plays a rhythmic accompaniment. The key signature is one flat (B-flat).

Ped.

Ped.

Ped.

*

111

114

118

124

dolce con grazia

129

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

poco rit. [- - - - -]

157

pp

161

dolce

165

cresc.

168

rall. a tempo dolce

172

3/4



Bärenreiter
Leseprobe
Sample page

175

3 5 1 2 3 4

8va

178

6

sempre *pp*

8va

181

8va



187

poco cresc.

8va

190

agitato

193

cresc.

196

p dolce

dolcissimo

200 b

poco rall.

8va

204

accel. e cresc. molto

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

223 *8va* *rinforzando*

225 *8va* *rinforzando*

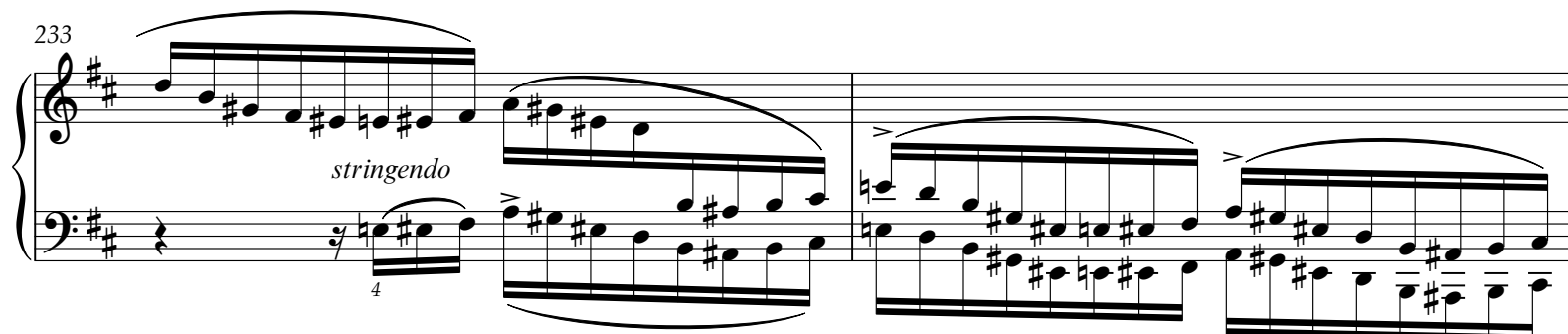
227

229 *più rinforzando*

231

233

stringendo

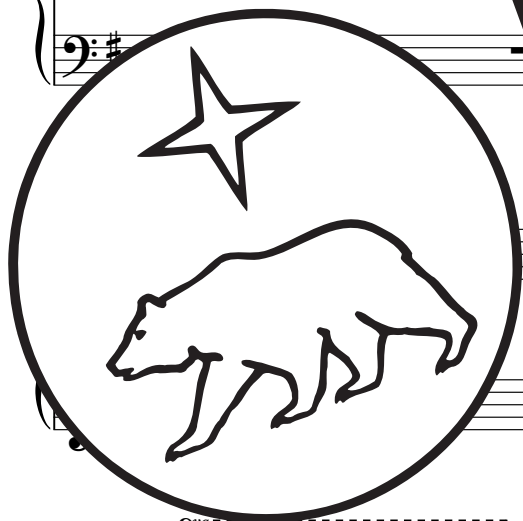


235



237

dim.



Bärenreiter
Leseprobe
Sample page

241

8va

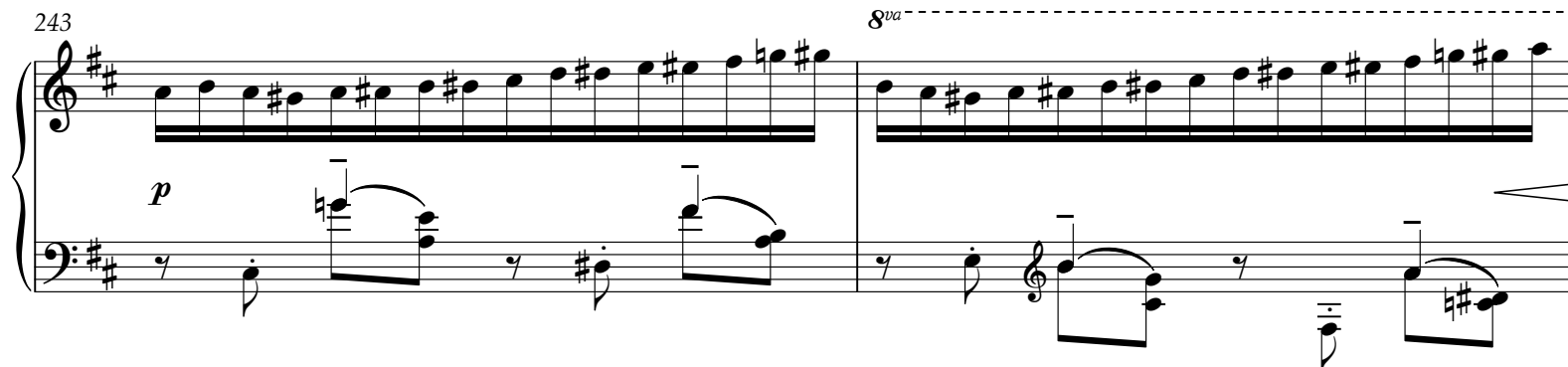
non legato



243

p

8va



245

4 2 1 3 2 1 4 2 3 4

247

2 1 2 3 4 1 2 3 4 1 2 3 4

249

2 3 4 1 2 3 4 2 3 4

251

p *cresc.*

253

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

267

sf

270

trins

273

8va

276

*ff*³

marcatissimo

279

282

285

289

294

298

Bärenreiter
Leseprobe
Sample page

staccato

poco rall. [- - - - -]

fff pesante

Recitativo

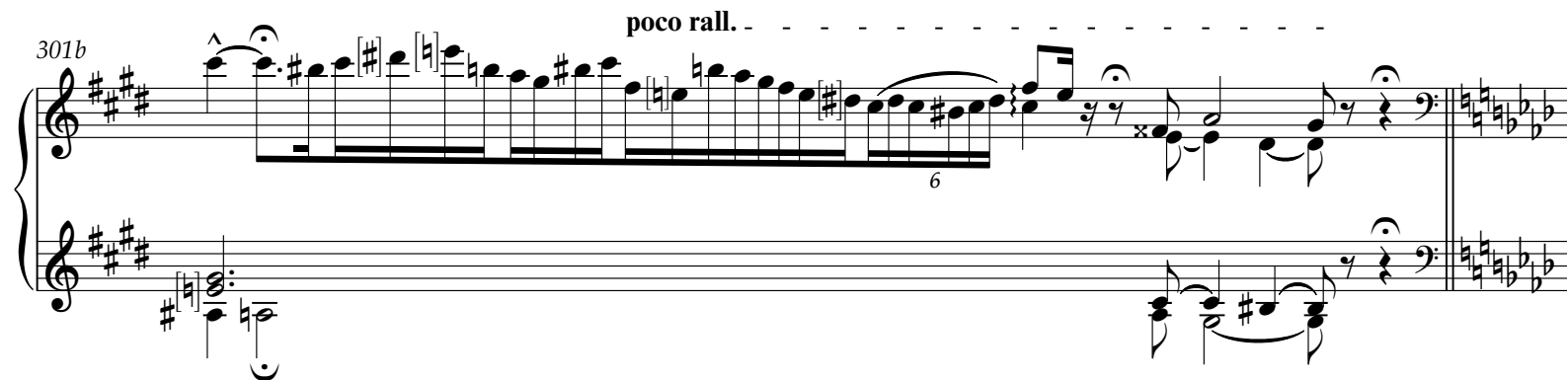
f ritenuto ed appassionato

f



301b

poco rall. - - - - -



302

ff

8^{vb}

Recitativo

f

sempre ed appassionato



306b

5

307

sempre f

accel. - - - - -

3



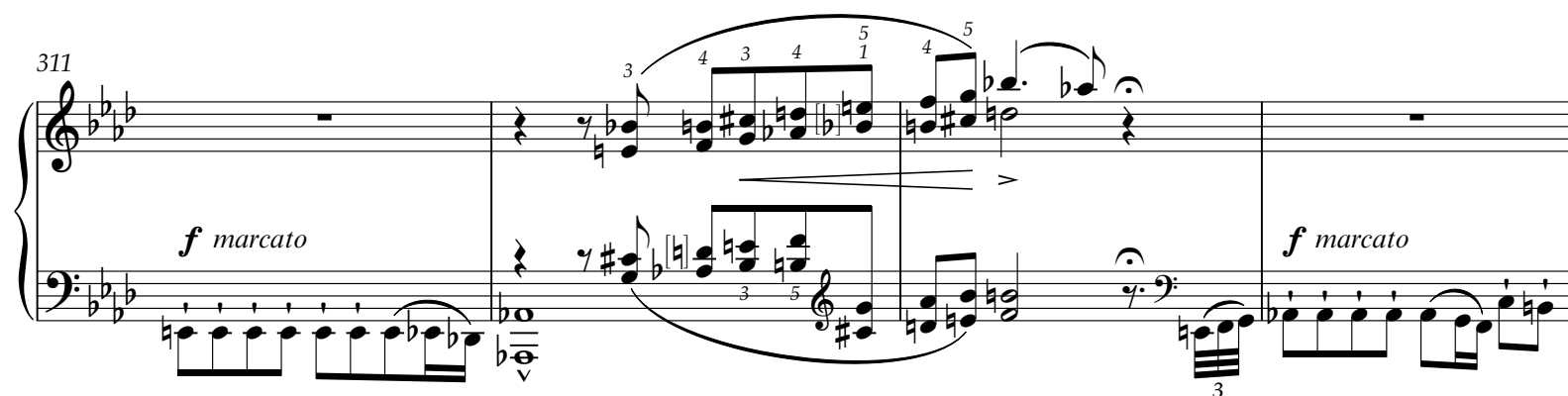
311

f marcato

3 4 3 4 5 1 4 5

f marcato

3



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

337

poco riten.

342

poco riten.

347

Quasi Adagio

dolcis. to con intimo amento

ppp

351

riten.

355

pp

3

8va

5

smorzando

riten.

356

dolcissimo

359

crescendo ed agitato

362

mf

8vb

367

f con passione

371

tr 3 4 3 4

8va

rinforzando

3

374

6 6

mf

8

377

cresc.

8va

3

cresc. molto

383

3

ff

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

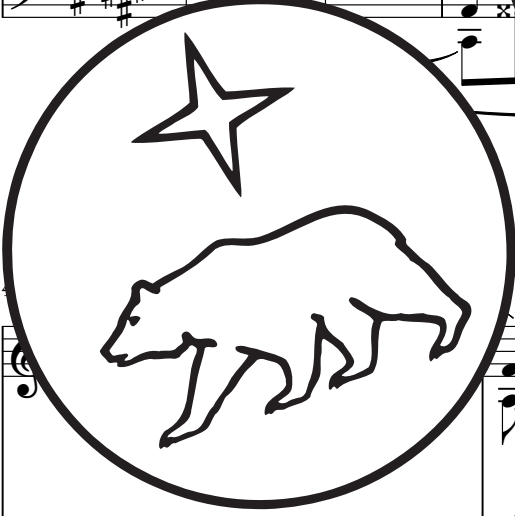
402



407

dim.

poco a poco rall.



Bärenreiter
Leseprobe
Sample page

Musical score for measures 407-416. Measure 407 has a double bar line. Measures 408-410 show a gradual decrescendo (*dim.*) and a tempo change to *poco a poco rall.*. Measure 411 includes fingerings 3, 4, 5 for the right hand and 1, 2, 3, 4, 1, 2 for the left hand. Measure 412 has a decrescendo (*dim.*) and an accent (>). Measure 413 has a decrescendo (*dim.*) and a fingering of 5 for the right hand. Measure 414 has a decrescendo (*dim.*) and an accent (>). Measure 415 has a decrescendo (*dim.*) and an accent (>). Measure 416 has a decrescendo (*dim.*) and an accent (>).

417

pp

dim.

8va

Musical score for measures 417-421. Measure 417 has a piano (*pp*) dynamic. Measure 418 has a decrescendo (*dim.*) and an accent (>). Measure 419 has a decrescendo (*dim.*) and an accent (>). Measure 420 has a decrescendo (*dim.*) and an accent (>). Measure 421 has a decrescendo (*dim.*) and an accent (>).

422

ppp

sempre ppp

8va

427

smorzando

432

espressivo

440

dolcissimo

444

pp

1

449

perdendosi

ppp

pp

455

pp

Bärenreiter
Leseprobe
sample page

460

Allegro energico

p

3

3

465

p

3

3

1

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

489

493

493

497

500

503

506

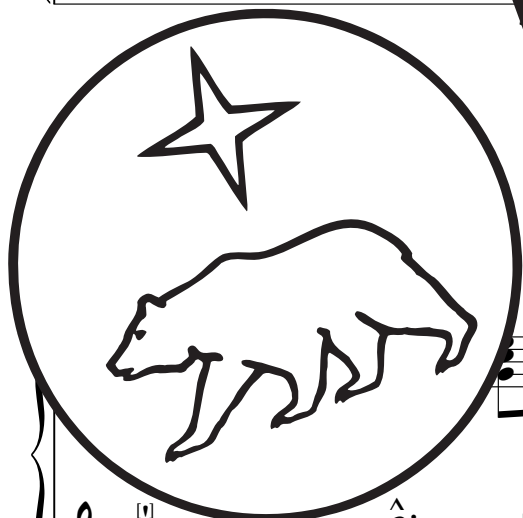
più cresc. - - - - - *f energico*

1

510

3 4 *1 3* *3*

3



516

3

519

rinforz.

522

ff

525

528

cresc.

rinforzando

530

ff

tr

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

543

8va 3

545

8va 3

547

8va 3

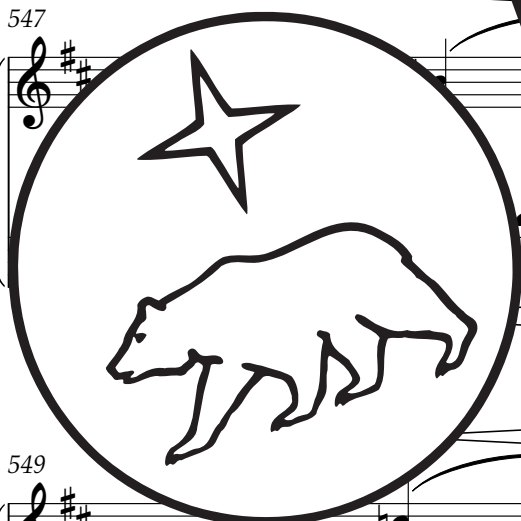
549

8va 3

551

8va 3

Bärenreiter
Leseprobe
Sample page



553

1 2 3 5 1 2 3 5 1

8^{va}

Più mosso

555

sf

pesante

Ped.

560

561

8^{va}

cresc. *rinforzando* *dim.*

Ped.

568

p

marcato

571

8va

f

p

marcato

574

8va

f

577

8va

cresc. molto

f

580

stringendo

583

sempre più rinforzando

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

608

f *p* *f* *p*

612

pp

616

cantando espressivo senza la voce

pp

619

dim.

622

poco rall.

dolce

40

625

Musical score for measures 625-628. The key signature is three sharps (F#, C#, G#). The music features a piano accompaniment with a steady eighth-note pattern in the right hand and a more complex, syncopated pattern in the left hand. The melody in the right hand consists of eighth and sixteenth notes, often beamed together. Measure 628 includes a *cresc.* marking.

poco rall.

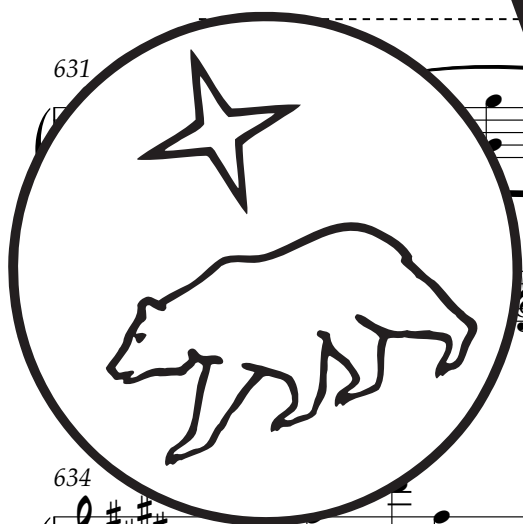
8va

629

Musical score for measures 629-630. Measure 629 continues the piano accompaniment. Measure 630 features a long, flowing melodic line in the right hand, marked with a fermata and a *5* (finger number). The left hand has a simpler accompaniment. A *5* (finger number) is also indicated in the left hand.

Bärenreiter
Leseprobe
Sample page

631



634

Musical score for measures 634-635. Measure 634 begins with a *p dolce* marking. The piano accompaniment features a steady eighth-note pattern. Measure 635 includes a *5* (finger number) and a *8va* marking. The right hand has a melodic line with a fermata and a *5* (finger number).

636

Musical score for measures 636-637. Measure 636 includes a *5* (finger number) and a *8va* marking. The piano accompaniment features a steady eighth-note pattern. Measure 637 includes a *p* marking and a *8va* marking. The right hand has a melodic line with a fermata and a *5* (finger number). The left hand has a simpler accompaniment.

638

8va

640

8va

p

642

8va

644

8va

646

cresc.

Bärenreiter
Leseprobe
Sample page



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

661

f

664

*Bärenreiter
Leseprobe
Sample page*

rinforzando e stringendo molto - -

670

4/3

Presto

673

Musical score for measures 673-677, marked *Presto* and *ff*. The score is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

678

Musical score for measures 678-681. The score is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

Prestissimo

682

Musical score for measures 682-689, marked *Prestissimo*. The score is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings. A large circular logo with a bear and a star is overlaid on the left side of the page.

690

Musical score for measures 690-693, marked *ff sempre*. The score is in treble and bass staves, featuring a key signature of three sharps (F#, C#, G#). The music consists of eighth and sixteenth notes, with some rests and dynamic markings.

694

8^{va}

698

3

3

fff

701

8^{va}

sf

704

8^{va}

708

tremolando

18

18

sf



Bärenreiter
Leseprobe
sample page

Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

732

musical score for measures 732-735. The key signature is three sharps (F#, C#, G#). The right hand plays chords, and the left hand plays a continuous eighth-note pattern. The instruction *poco cresc.* is written above the right hand in measure 734.

736

musical score for measures 736-740. The right hand features a melodic line with slurs and ties. The instruction *pp ed un poco rall.* is written above the right hand in measure 737.

741

musical score for measures 741-747. The right hand continues the melodic line. The instruction *pp* is written above the right hand in measure 744.

748

musical score for measures 748-753. The right hand has a melodic line with a slur. The instruction *Lento assai* is written above the right hand in measure 748. The instruction *un poco marc.* is written below the right hand in measure 750.

754

musical score for measures 754-759. The right hand plays chords. The instruction *pp* is written below the right hand in measure 754. The instruction *ppp* is written below the right hand in measure 756.

Bärenreiter
Leseprobe
Sample page

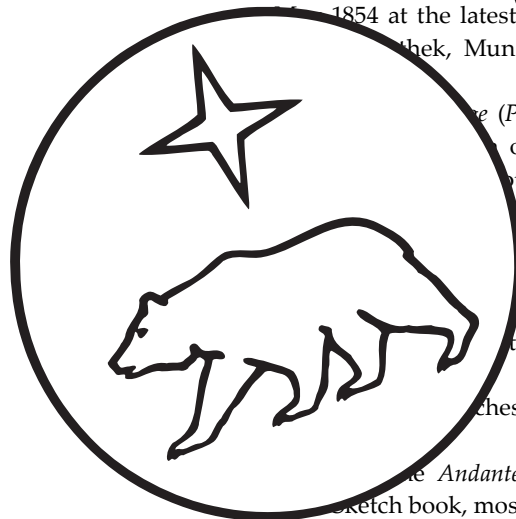


CRITICAL COMMENTARY

SOURCES

A Autograph. Title: *Grande Sonate / pour le Piano-forte / par / F Liszt / terminé le / 2 Fevrier 1853*. 34 × 26,4 cm. The Pierpont Morgan Library, New York, Robert Owen Lehman Collection. No shelfmark. The facsimile of the manuscript was used: *Franz Liszt. Klaviersonate h-moll. Faksimile nach dem im Eigentum von Mr. Robert Owen Lehman befindlichen Autograph* (Munich, 1973, G. Henle Verlag). This autograph is a composition manuscript with paste-overs and numerous corrections that was revised by Liszt at least twice. It was however not used as the engraver's copy for the first edition (**E**) (cf. also the *Vorwort / Preface* of the present edition).

E First Edition. Title: *AN ROBERT SCHUMANN. SONATE / für das Piano-forte / VON FRANZ LISZT. / Eigentum der Verleger / Leipzig, bei Breitkopf & Härtel. / Pr. 1 Thlr. 15 Ngr. / Erste Ausgabe in der Verlagsbibliothek. / Ent. Sta. Hall. / [plate no.] 8 1877. Published by mid-1854 at the latest. Copy consulted: Bayerische Musikbibliothek, Munich. Shelf mark: 4° Mus. 1.1.1.*



Sketch of the opening ten measures, from January 1851. Sketch book N2, p. 45. Goethe- und Schiller-Archiv Weimar. Shelfmark: GSA 60/N 2. (Transcription printed in Sharon Winkelhofer: *Liszt's Sonata in B Minor: A Study of Autograph Sources and Documents* [Ann Arbor, 1980], p. 93).

Sketches were not consulted for our edition.

The primary source of the present new edition is the first edition from 1854 (**E**), which was presumably based on a copyist's manuscript as the engraver's copy (cf. section *Zur Edition / Notes on the Edition* in the *Vorwort / Preface*).

Sk 2 Sketch of the opening ten measures, from January 1851. Sketch book N2, p. 45. Goethe- und Schiller-Archiv Weimar. Shelfmark: GSA 60/N 2. (Transcription printed in Sharon Winkelhofer: *Liszt's Sonata in B Minor: A Study of Autograph Sources and Documents* [Ann Arbor, 1980], p. 171.)

ABBREVIATIONS

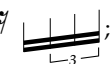
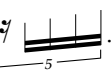
b = bottom staff
l.h. = left hand
l.p. = lower part
m., mm. = measure, measures
NE = the present new edition
r.h. = right hand
t = top staff
tb = both systems
u.p. = upper part

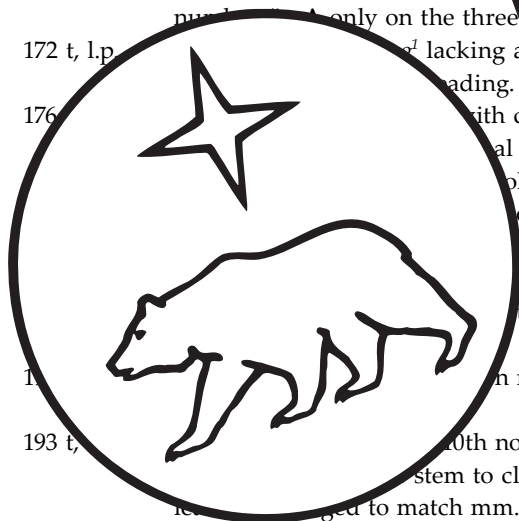
SPECIAL COMMENTS

Method of citation: bass staff, common time

The following passages in **E** each with staccato dot rather than staccato dash; **NE** follows **A**: 11 tb, 13 tb, 14 b, 16 b, 17 t (2nd–4th notes), 18 b, 28 tb, 30 b (1st–4th notes), 31 t, 33 b, 37 t, 39 b, 81 b, 82 b, 87 b, 88 b, 93 b, 95 t, 97 t, 103–113 t, 114 tb (3rd chord), 209–213 b, 217–220 b, 221 b (1st note), 222 b, 251–269 t, 262 t, 270–276 tb, 277 t, 280 b (1st–3rd chords), 283 b, 288 tb, 290 tb, 311 t, 312 b, 367 b, 368 b, 380–385 b, 385 t, 389 t, 453 b, 454 b, 460 t, 463 b (1st note), 465 b, 472 t (1st note), 474 b, 475 t, 1st note, 501–512 t, 511 b (1st note), 513–522 tb, 531 b, 532 t, 534 b, 536 t, 538 b, 540 b, 570 b, 574 b, 650–656 t, 657 b, 658 tb (1st note), 659 t (u.p., 4th note), 661 t (u.p., 4th note), 665–672 b, 682–688 b, 690–695 t, 690–694 b, 701 tb, 703 tb, 710 tb.

8 In **A** and **E** crescendo hairpin only on 1st–2nd notes.
16 t In **E** 1st chord without accent; **NE** follows **A**.
30 t In **E** 2nd chord with staccato dot (in **A** only a small black inkspot); changed to match m. 531.
42, 43 t In **A** and **E** third to last note a^2 lacking #; changed to match mm. 543, 544 (**E**, not written out in **A**).
45 In **E** p lacking; **NE** follows **A**.
45 b In **E** crescendo hairpin lacking; **NE** follows **A**.
46 b, u.p. In **A** and **E** last note d^1 lacking #; added after m. 547 (**E**, not written out in **A**).
56, 62 b In **E** slur on 3rd–4th notes lacking; **NE** follows **A** (cf. also m. 68).
61, 67 t In **E** 1st note lacking staccato dash; **NE** follows **A**.
67–68 t In **E** 8^{va} extends from mm. 67–68 to m. 69, 1st note; **NE** follows **A**.
81 b In **E** 2nd–5th notes lacking lower octave (in **A** 8^{va} bassa lacking); changed to match m. 66–67 (**E**; **A** each note with 8 for 8^{va} bassa).
81–82 t In **E** slur only on m. 81, 5th–8th notes, then line break; **NE** follows **A**.
82 t In **A** and **E** 5th note with additional staccato dot; not taken over in **NE**, since obviously an error.

97–98 t	In E ♭ before note d^1 rather than before b^b .		
99 b	In E 1st note lacking staccato dash and marcato; NE follows A.	232 t	In A 2nd quarter measure notated as  ; possibly intended as  .
109 t	Slur on 3rd–4th chord added after m. 604.	237–238	In E decrescendo hairpin only to m. 237, NE follows A.
112 t	In E 1st note lacking marcato; NE follows A.	251–253 t	In E slur lacking; NE follows A.
117 b	In E slur on 1st–2nd notes engraved as tie to 3rd note (hastily written in A).	256, 258 t, u.p.	In E slur only on 1st–3rd notes (hastily written in A).
118 t	In E slur from m. 117, last note, to m. 118, 3rd note (hastily written in A).	259 t, u.p.	In E slur only on 2nd–3rd notes (hastily written in A), cf. also the annotation on m. 260 t, u.p.
122 b	Staccato dot added after m. 124 (A).	260 t	In E staccato dash on the 1st chord lacking; NE follows A.
124 b	In E lacking staccato dot; NE follows A.	260 t, u.p.	In A and E slur ambiguously to the middle voice g^2 – $f^{\sharp 2}$.
124–128 t	In E continuous slur; NE follows A.	263–267 b	Staccato dashes added after mm. 658–662.
142–143 t	In E slur g – $g^{\sharp}$ lacking; NE follows A.	267 t	In A additional staccato dot on 4th note $c^{\sharp 3}$; not taken over in NE.
149–151	In E crescendo hairpin only from 2nd half of m. 149; NE follows A.	278–279 b	In A and E slur only to m. 279, 3rd note; changed to match mm. 281–284 (hastily written in A).
152	In E <i>rall.</i> already at beginning of measure; NE follows A.	278, 279, 281, 282, 284, 285	In A marcato each time on 1st note, in A a repeat sign at each of these measures; the accents, however, should apparently be placed only at the beginning of each sequence group.
164 t, u.p.	In E the two last notes lacking portato dots (slur already from 1st appoggiatura note); NE follows A.	290 b	In E staccato dash on the 1st chord lacking; NE follows A.
166 t	In E arpeggio before $a^{\sharp 1}$ – a^2 lacking, no accent on 3rd quarter of the measure; NE follows A.	291–295 b	In A various fingerings 3 (m. 291, 5th note), 2 (m. 292, 1st note), 3 (m. 292, 5th note), 2 (m. 293, 1st note), and 3 (m. 293, 5th note), which however do not represent practical fingerings (mm. 291–295 in A not written out); not taken over in NE.
167 t	In A and E the written-out arpeggio with continuous 16th-note beam and without triplet number in A only on the three last notes).	295	In E crescendo hairpin on 6th–8th notes; not taken over in NE. In A Liszt notated repeat signs for mm. 294 and 295; the crescendo hairpins in mm. 293 and 294 lead to an accent in each following measure, but no accent indicated in m. 296.
172 t, l.p.	In E a^1 lacking augmentation leading.	301, 306	In E small print; in A, however, Liszt expressly demands engraving “in large notes.”
176	In E with consideration of additional quarter stem to follow; NE follows A.	301 b	In E 1st–2nd and 5th–6th notes lacking additional quarter stem; NE follows A.
191	In E dynamic mark <i>f</i> affected the engraving of this with a <i>cresc.</i> in mm. 191–194; NE follows A.	306 t	In E 6th note lacking staccato dot; NE follows A.
193 t,	In E 10th notes g^1 lacking stem to clarify the voice leading; changed to match mm. 191 and 195 (A).	306 b	In E 2nd and 6th notes lacking additional quarter stem; NE follows A.
195 t, l.p.	In E 1st, 4th, 7th, 10th notes a^1 lacking an additional quarter stem to clarify the voice leading; NE follows A.	307	In A and E time signature lacking; added after mm. 8 and 460.
196 t, u.p.	In E decrescendo hairpin to the 2nd half of the measure rather than accent on the 3rd quarter of the measure (cf. mm. 192, 194); the error was presumably caused by the <i>cresc.</i> extending beyond the accent.	307–310 t	In E continuous slur to m. 310, 3rd note; NE follows A.
204	In A <i>e cresc. molto</i> only at the end of the 2nd 16th-note group because of space constraints, and thus also engraved like this in E and the “e” left out. In E crescendo hairpin only from last <i>a</i> because of space constraints; NE follows A.	308 t, u.p.	In E staccato dot on 5th note lacking; NE follows A.
206, 208 b	In E 1st chord lacking staccato dash; NE follows A.	309	In E <i>accelerando</i> lacking; NE follows A.
216 b	In A and E 1st quarter measure engraved as quarter note without staccato dash; changed to match mm. 206, 208 and 214 (in E only staccato dash here).	309–310 b	In E slur to m. 310, 3rd note; NE follows A.



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

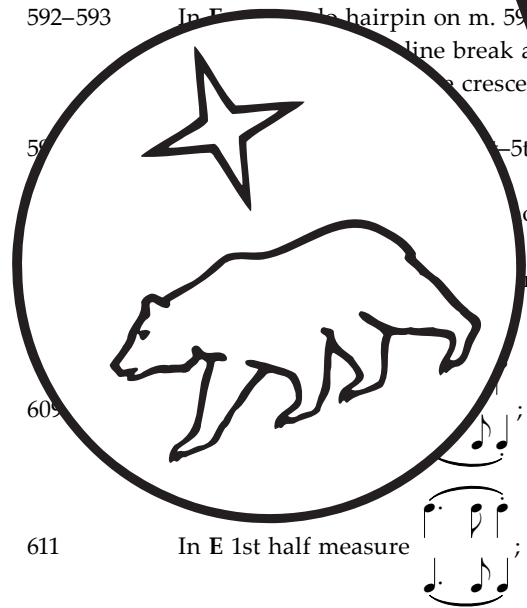
Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.

531 b	In E 5th note $F\sharp_1$ with additional quarter stem and staccato dot; NE follows A.	637 t	In E 12th note a^3 engraved as $a\sharp^3$, therefore no # before 13th note $a\sharp^3$; NE follows A.
532 t	In E tie $a\sharp-a\sharp$ lacking (not written out in A); changed to match m. 31.	641 t	In E 14th note $c\sharp^3$ lacking #; NE follows A (there line break after 12th note).
540 b	In E <i>marcato</i> lacking (not written out in A); changed to match m. 39.	648 b	In A and E staccato dot on 1st note (in A also on m. 643, 1st note); not taken over in NE.
541, 544 b	In E <i>marcato</i> on 5th note lacking (not written out in A); changed to match mm. 40 and 43.	649 b u.p.	In A 7th 16th-note lacking accidental, but E clearly has $d\flat$, because the accidental $\flat$ has been added (later). In our edition with $\flat$ to match the 2nd half of the measure where the end of the figure appears enharmonically changed.
548–549 b	In E slur $B-l A$ lacking (not written out in A); changed to match mm. 47–48.	651 t	In E 1st chord with staccato dot and slur on 2nd–4th notes (upper voice); NE follows A.
550, 551 b	In E staccato dot on 2nd note lacking (not written out in A); changed to match mm. 49 and 50.	653, 654 t, u.p.	In E slur only on 2nd–3rd notes; NE follows A (only m. 653).
552 t	In E 1st note $a\flat$ with additional quarter stem (not written out in A); changed to match m. 51.	657 t	In E slur on whole measure; NE follows A.
552 b	In E accent on last chord lacking (not written out in A); changed to match m. 51.	661 t	In A and E 1st quarter of measure quarter note; changed to match m. 657, but not, however, m. 260, then $\flat$ is notated (as in m. 264) a quarter note in connection with an octave leap in r.h. (eighth note rather than eighth note rest).
553 t	In E fingering on 5th note $e\sharp^2$ lacking (not written out in A); changed to match m. 52.	668 b	In E slur on 4th–5th notes lacking; NE follows A.
553 b	In E accent on 3rd chord lacking (not written out in A); changed to match m. 52.		In A and E 7th note c with accent, not taken over in NE.
578 b	In E staccato dash on 5th note lacking; NE follows A (cf. also mm. 570 and 574).	682, 684 t	In E accent on 1st note lacking; NE follows A.
586 b	In E staccato dot and <i>marcato</i> on 1st note lacking; NE follows A (cf. also mm. 582–585).	685–689	In E crescendo hairpin lacking; NE follows A.
592–593	In E 1st–8th hairpin on m. 592–593; line break after m. 592; a crescendo hairpin	689	In E staccato dashes on 1st–4th chords lacking; NE follows A.
594	In E 1st–5th notes; NE follows A.	690, 692 t	In E staccato dash on 1st chord lacking; NE follows A.
595	In E 1st–5th notes; NE follows A.	691, 693 b	In E crescendo hairpin lacking; NE follows A.
596	In E 1st–5th notes; NE follows A.	714–715 t	In E slur only to m. 714 (then line break); NE follows A (cf. also mm. 337–338 t).
597	In E 1st–5th notes; NE follows A.	716, 718 t, u.p.	In E slur only on 1st–3rd notes; NE follows A.
598	In E 1st–5th notes; NE follows A.	719, 718 b	In E slur on 1st–4th notes lacking; added after mm. 339 and 341.
600	In E 1st–5th notes; NE follows A.	718–721 t	In E slur only to m. 719, last note (in A divided slur from m. 718, last note to m. 719, 3rd note, and from m. 719, last note to m. 721, 2nd note); changed to match mm. 341–344.
601	In E 1st–5th notes; NE follows A.	721–726 t	In E divided slur to m. 724, 3rd note, and to m. 725.
602	In E 1st–5th notes; NE follows A.	724–728	In E <i>poco a poco rit.</i> ; NE follows A.
603	In E 1st–5th notes; NE follows A.	726–727 t	In E slur only to m. 726.
604	In E 1st–5th notes; NE follows A.	745–746 tb	In E slur only to m. 745; NE follows A.
605	In E 1st–5th notes; NE follows A.	747–748 tb	In E slur only to m. 747; NE follows A.
606	In E 1st–5th notes; NE follows A.	750 tb	In E 1st note lacking additional downward quarter stem; added after m. 752; in E ties $B-B$ and B_1-B_1 added after mm. 2 and 5.
607	In E 1st–5th notes; NE follows A.	751 b, u.p.	In A and E whole note $B\flat$; changed to match t, u.p. (E) and m. 753.
608	In E 1st–5th notes; NE follows A.	752 b	In E tie B_1-B_1 added after mm. 2 and 5.
609	In E 1st–5th notes; NE follows A.	753 b	In E last note C_1 with accent rather than <i>marcato</i> ; NE follows A.
610	In E 1st–5th notes; NE follows A.	760 b	In A and E notated as note B_1 with 8 underneath; as usual, Liszt meant <i>con 8^{va} bassa</i> .
611	In E 1st half measure; NE follows A.		
616	In A and E crescendo hairpin extends to m. 617, 1st quarter of measure; changed to match m. 620 (cf. also mm. 153 and 157).		
617 t	In A and E 2nd half measure rhythmically correct, however confusingly notated as  ; changed to match mm. 154 and 158.		
618 b	In E ties $g\sharp-g\sharp$, $b-b$ to last chord lacking; NE follows A.		
621 t, u.p.	In A and E 4th note $a\sharp^2$ lacking double dotting; changed to match m. 635 b, 639 b.		
622 b	In E tie to last chord lacking; NE follows A.		
634	In E <i>a tempo</i> lacking; NE follows A.		

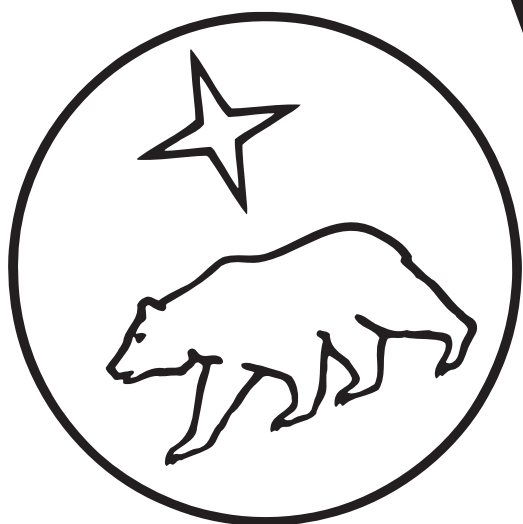


Pencil annotations unequivocally by Franz Liszt in the copy belonging to Árpád Szendy (S):

- 153 *rit.* at the beginning of the measure (written before the brace).
 153 b *p* on 3rd note (presumably intended at the beginning of the measure).
 162, 164 *ppp* at the beginning of the measure.
 209 *p* at the beginning of the measure (possibly in place of *mf*).
 357, 359 *ppp* at the beginning of the measure.
 385 b *cresc.* on 2nd eighth of measure.
 394–396 *rallen[tando]* from m. 394, 2nd quarter of measure to m. 396, 1st note.

- 401 Decrescendo hairpin on the whole measure.
 402 *pp* at the beginning of the measure.
 569 b Additional *marcato* at the beginning of the measure.
 614–615 t *rit.* starting from m. 614, 3rd quarter of the measure.
 627 *ppp* at the beginning of the measure.
 682, 684, 686, 687 t Accent on 1st note in each measure.
 696–697, 698–699 t Slur over both measures in each case.
 753 b *Ped.* on last note C_1 .
 755 b *Ped.* on 2nd chord (and * for pedal release in m. 756 b, 2nd chord).

(translated by Howard Weiner)



Bärenreiter
Leseprobe
Sample page

Chamber Music with Piano

B Ä R E N R E I T E R U R T E X T

Trio with Piano

Johannes Brahms

Trio for Violin, Violoncello and Piano
op. 87. BA09436

Trio for Violin, Violoncello and Piano
op. 101. BA09437

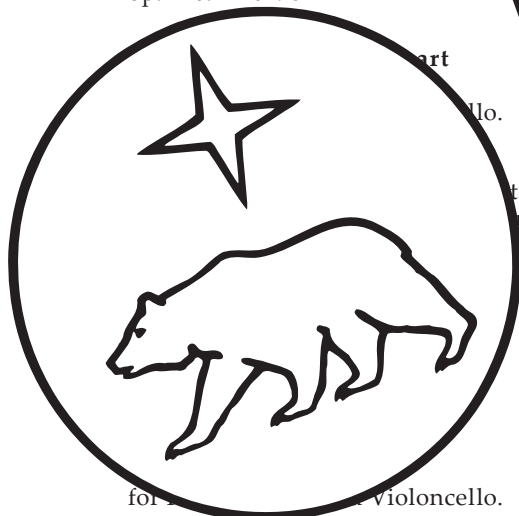
Trio in B-flat maj for Violin, Violoncello
and Piano after the String Sextet op. 18.
BA09441

Trio for Violin, Horn (Viola or
Violoncello) and Piano op. 40.
BA09435

Trio for Clarinet (Viola), Violoncello
and Piano op. 114. BA09438

Gabriel Fauré

Trio for Piano, Violin and Violoncello
op. 120. BA07902



for Piano and Violoncello.

- Trios in B-flat maj
D 28 and in E-flat maj D 897
op. post. 148. BA05626

- Trio in B-flat maj D 898 op. 99.
BA05607

- Trio in E-flat maj D 929 op. 100.
BA05610

Bedřich Smetana

Trio in G min for Piano, Violin
and Violoncello.
BA09518

from: Brahms, Trio for Violin, Violoncello and Piano op. 87 · BA09436

Quartet with Piano

Gabriel Fauré

Piano Quartet in C min op. 15 for
Piano, Violin, Viola and Violoncello.
BA07903

Piano Quartet in G min op. 45 for
Piano, Violin, Viola and Violoncello.
BA07904

Wolfgang Amadeus Mozart

Quartet in G min K. 478 for Piano,
Violin, Viola and Violoncello.
BA04728

Quartet in E-flat maj K. 493
for Piano, Violin, Viola and
Violoncello. BA04729

Josef Suk

Piano Quartet in A min op. 1 for Piano,
Violin, Viola and Violoncello. BA09546

Quintet with Piano

Wolfgang Amadeus Mozart

Chamber Music Editions of the Piano
Concertos for Two Violins, Viola,
Violoncello and Piano

- Concerto in F maj K. 413 (No. 11)
BA04875

- Concerto in A maj K. 414 (No. 12)
BA04877

- Concerto in C maj K. 415 (No. 13)
BA04879

- Concerto in E-flat maj K. 449 (No. 14)
BA04871

Franz Schubert

Quintet in A maj "Trout Quintet"
D 667 op. post. 114 for Piano, Violin,
Viola, Violoncello and Double Bass.
BA05608



Hierbei handelt es sich um eine Leseprobe.
Daher sind nicht alle Seiten sichtbar.

Die komplette Ausgabe erhalten Sie bei Ihrem lokalen
Musikalien- bzw. Buchhändler oder in unserem Webshop.



This is a sample copy.
Therefore not all pages are visible.

The complete edition can be purchased from your local
music or book retailer or in our webshop.