HEXAMERON.

MORCEAU DE CONCERT.

Grandes

VARIATIONS DE BRAVOURE

pour Piano

sur la

Marche des **PURITAINS** *de Bellini.*

Composées

pour le Concert de Mme la Princesse Belgiojoso au Bénéfice des pauvres

par M.M.

LISZT, THALBERG,

PIXIS, HENRI HERZ, CZERNY et CHOPIN.

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Vienne, chez Tob. Haslinger,
Marchand de Musique etc. de la Cour I. et Royale.

Berlin, Schlesinger (Lienau)
23 Französische Str.

[1900–1910]

Stowarzyszenie Historyków Sztuki
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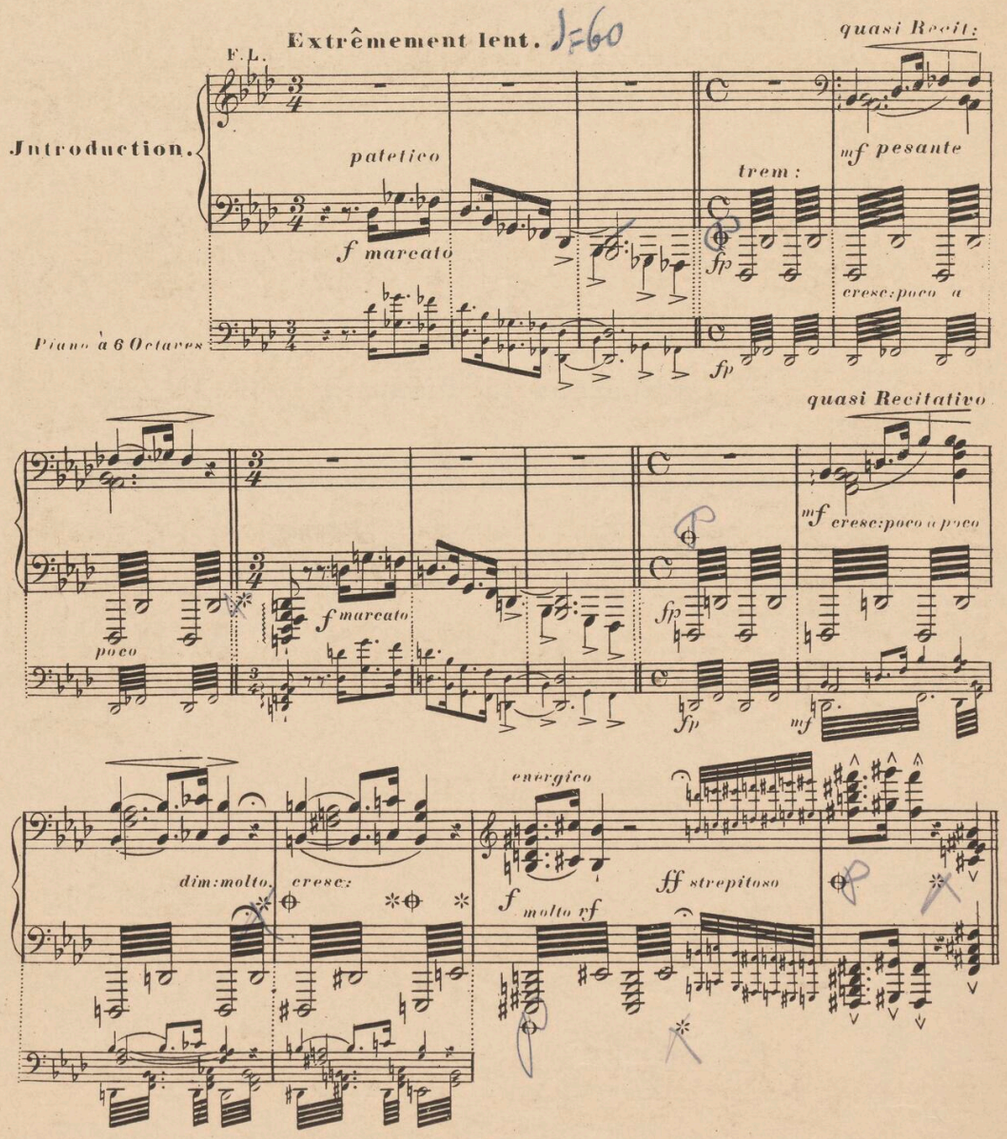


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Dédiées

à Madame la Princesse
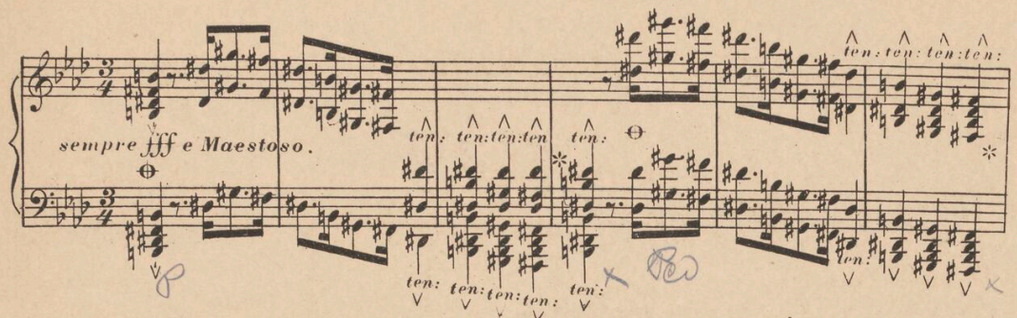
CHRISTINE DE BELGIOJOSO.

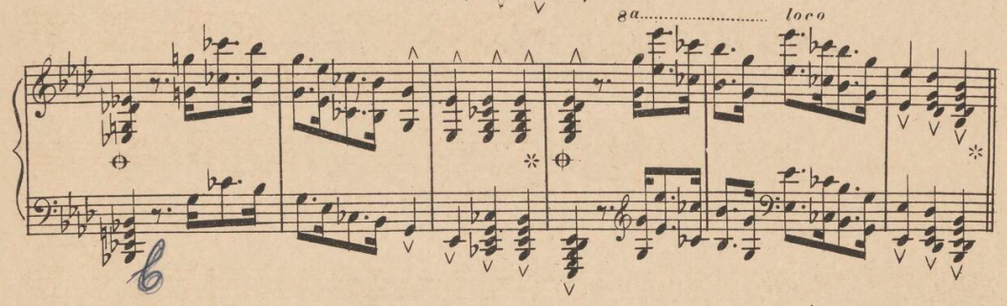
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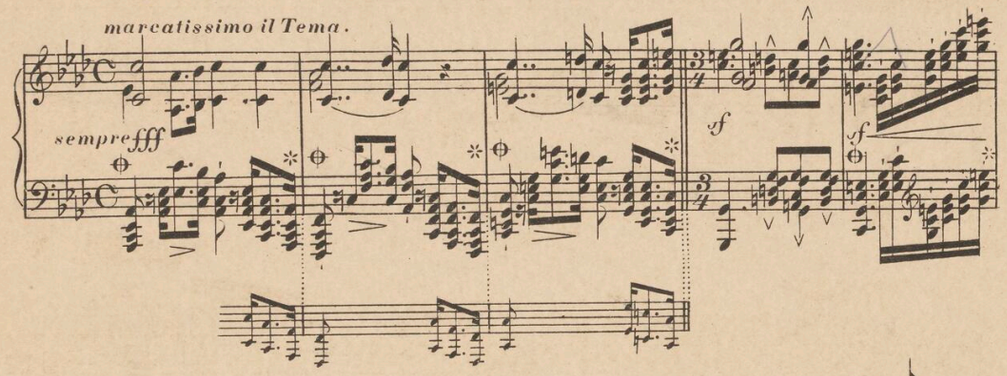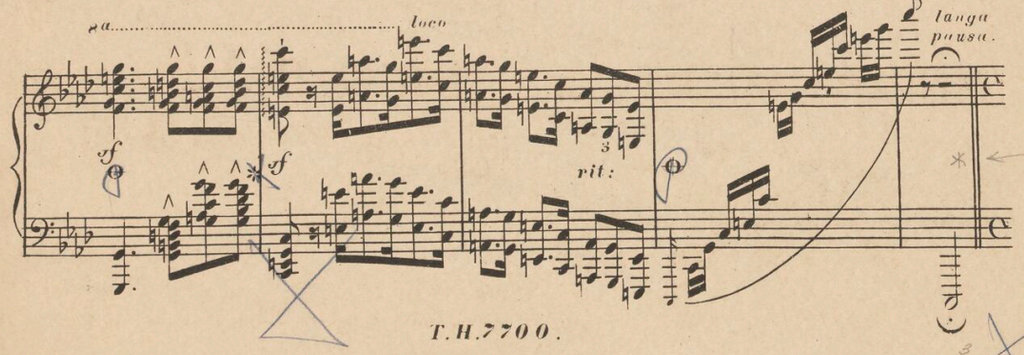


(7700)

Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung des Tobias Haslinger in Wien.


sempre fff e Maestoso.
ten: ten: ten: ten: ten:
ten: ten: ten: ten: ten:
ten: ten: ten: ten:


8a
loco


marcatissimo il Tema.
sempre fff
sf
sf


8a
loco
sf
sf
rit:
lunga pausa.

tremolando

13231323

ddd

con duolo molto espressivo
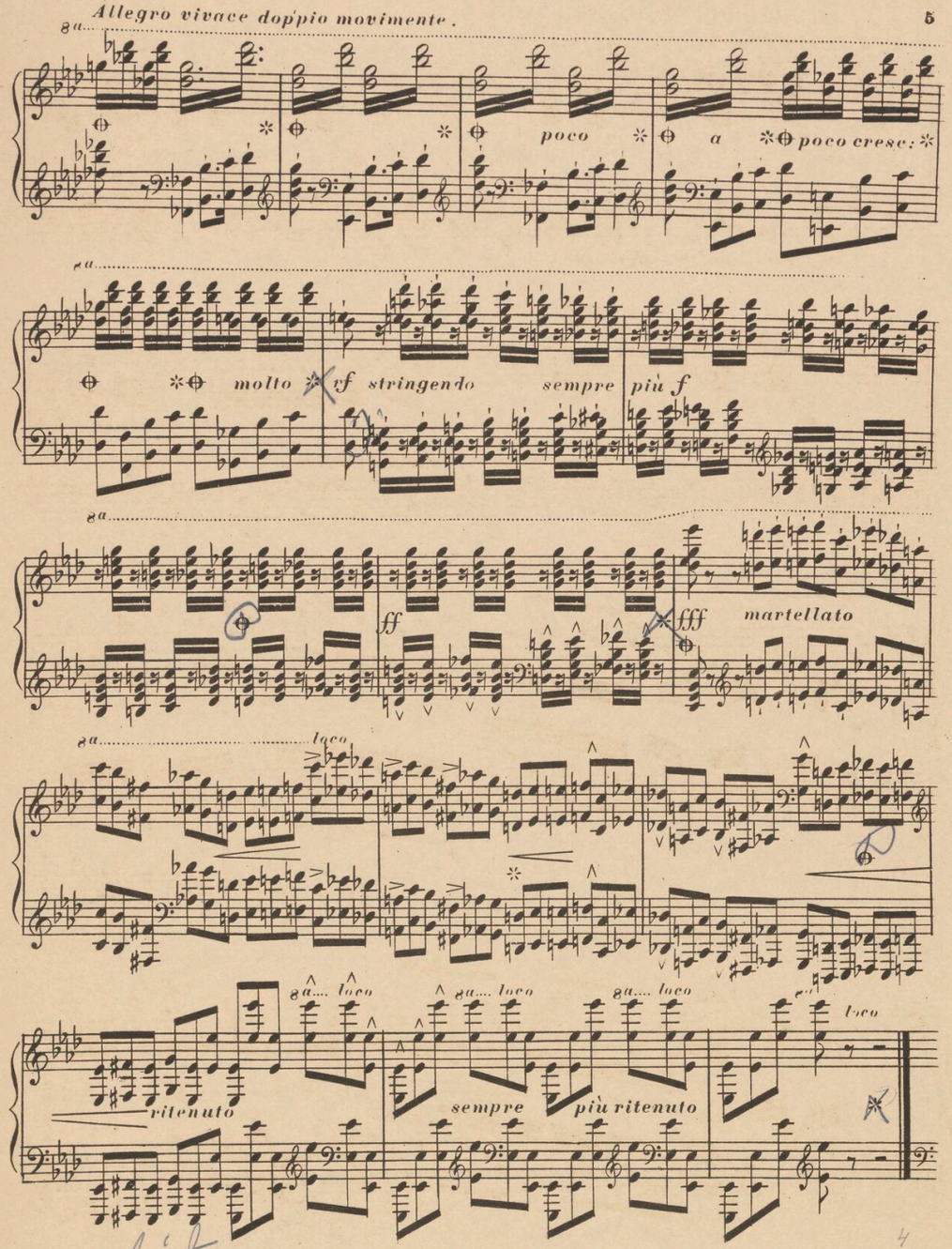
dol: ma sempre marcato il Tema.

dolcissimo

trem: sempre

Vlle et C.B.

pp sempre


Allegro vivace doppio movimente.
8a
poco
a
poco cresc:
molto
rf
stringendo
sempre
più f
ff
fff
martellato
loco
ritenuto
sempre
più ritenuto

Allegro marziale ♩=92

TEMA

ff marcatissimo

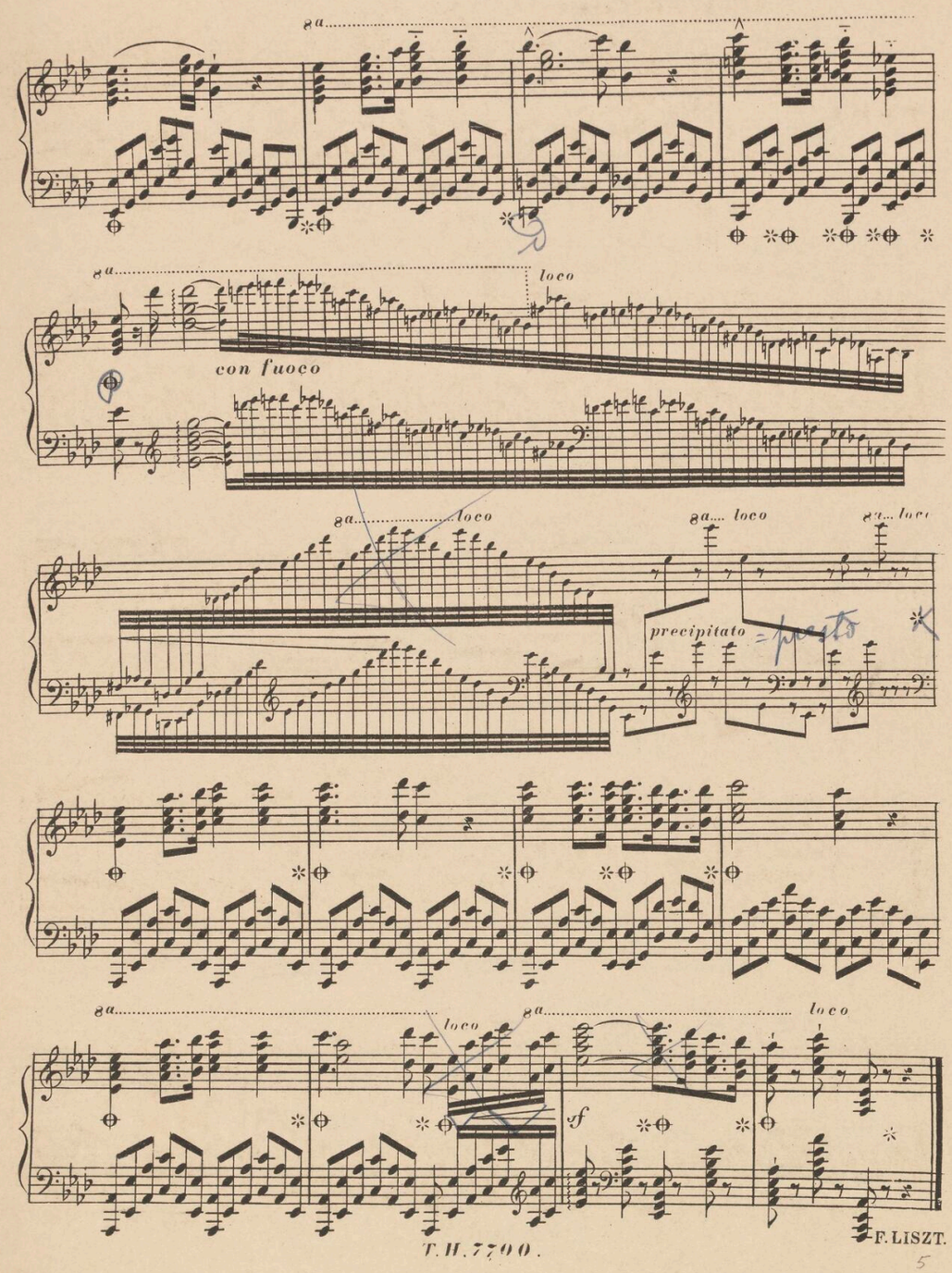
sempre stacc.

sotto voce ma sempre marcato

cresc.

ff

ff


8a
loco
con fuoco
precipitato
sf

Ben marcato. ♩= 108

S.T.

Var: I.

p leggiero

p

8a
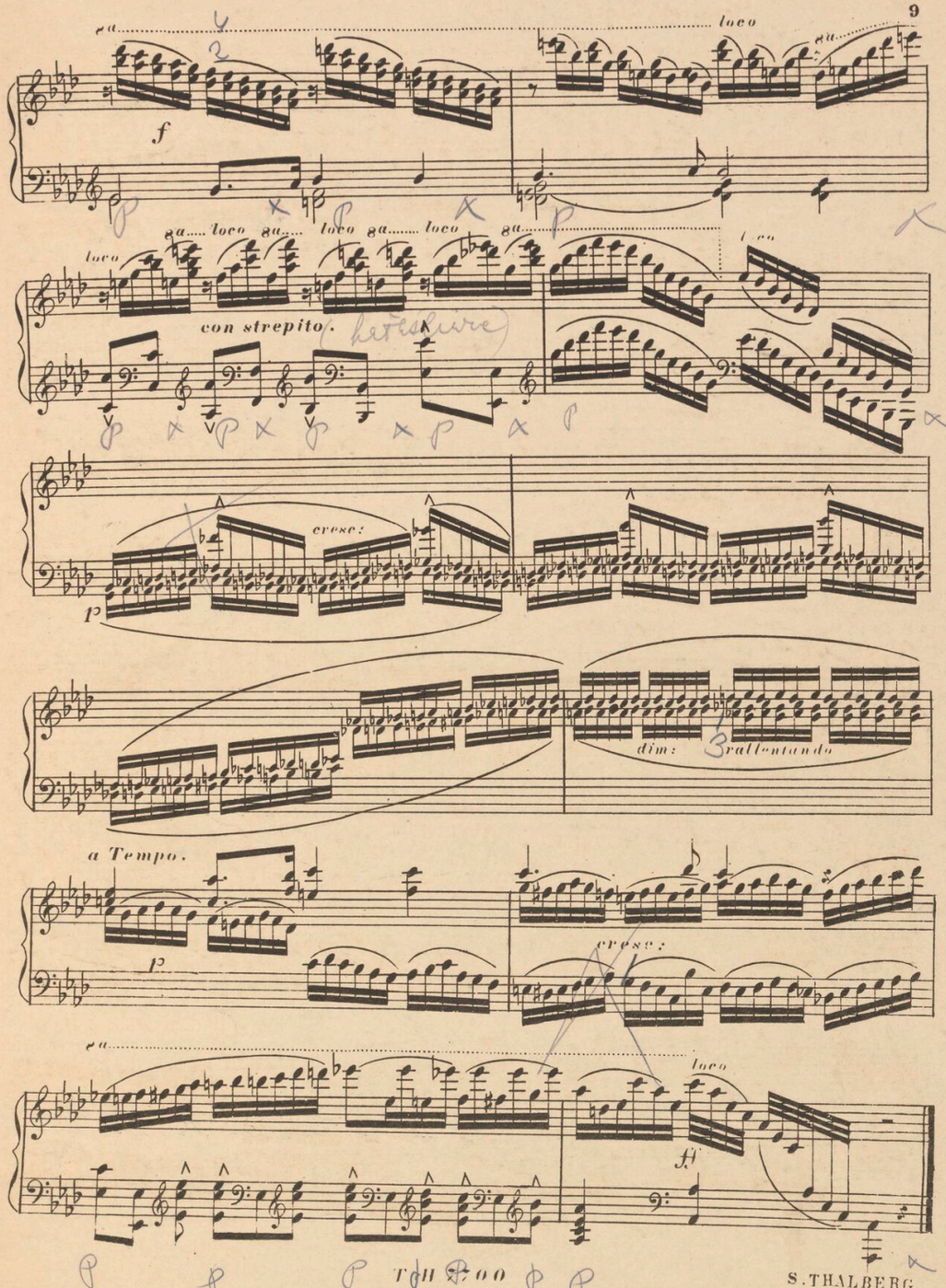
loco

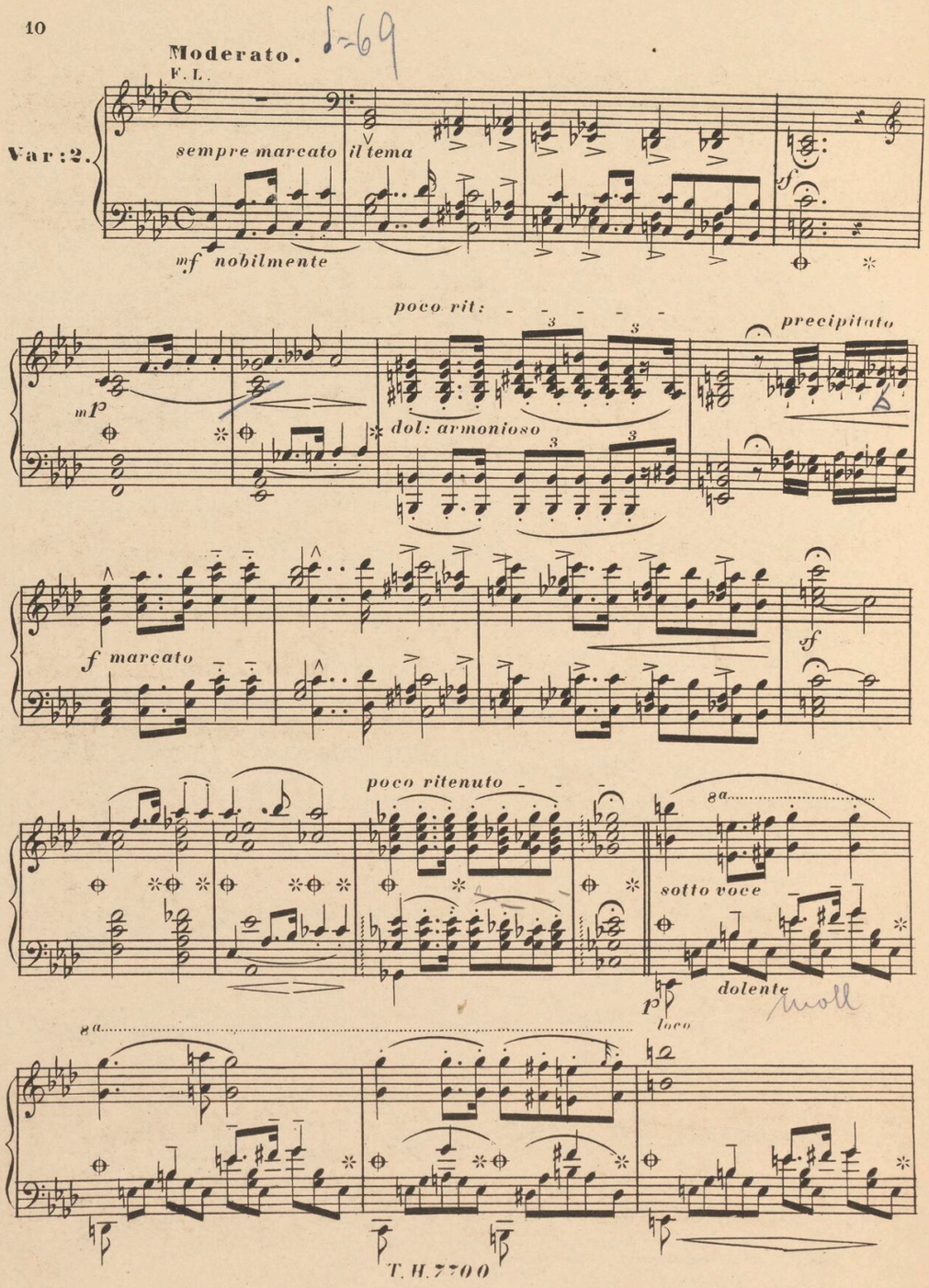
f
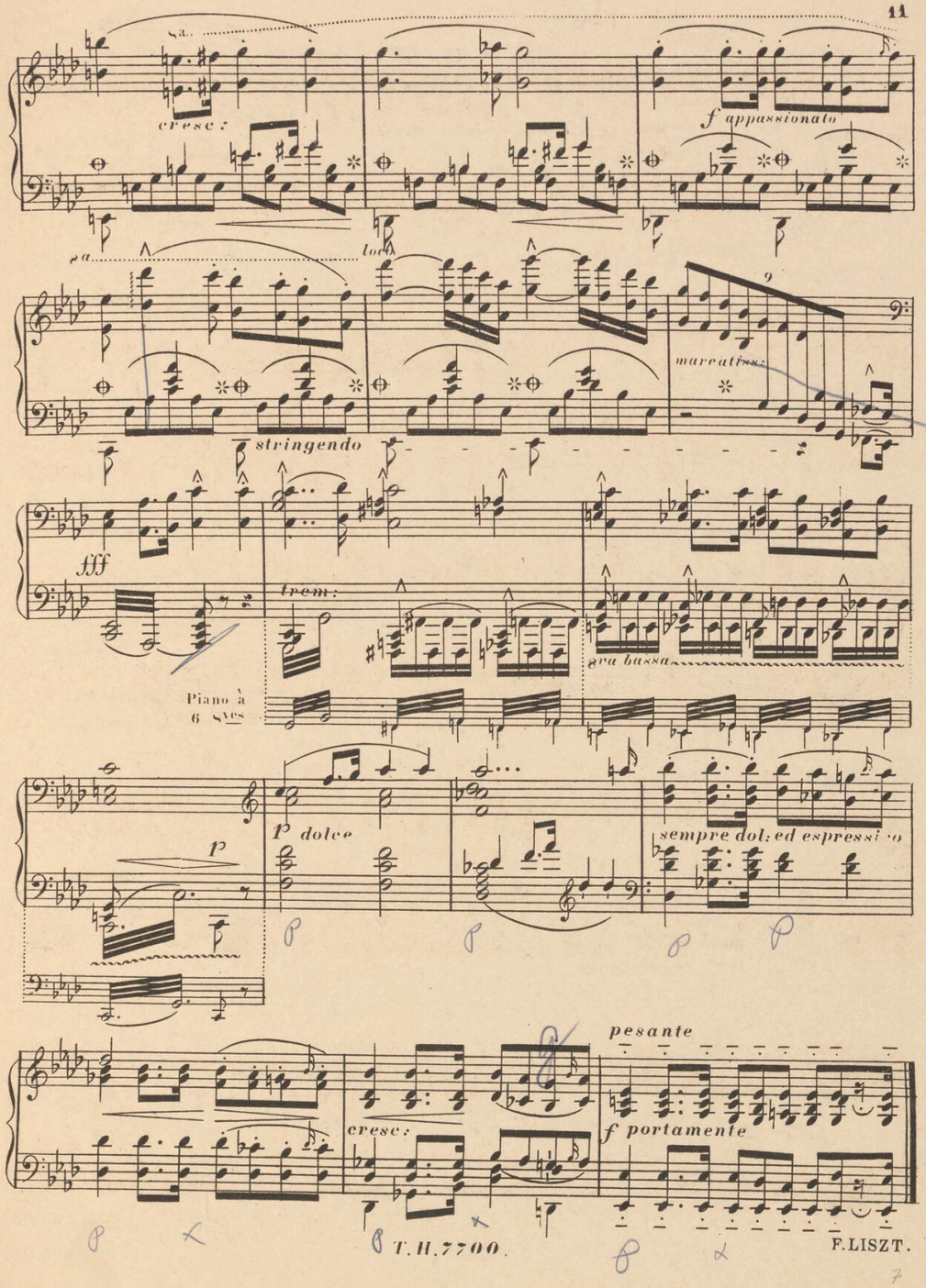
ff

p

cresc:


8a
loco
f
con strepito.
cresc:
p
dim:
rallentando
a Tempo.
p
cresc:
8a
loco
ff
S. THALBERG.


Moderato.
F. L.
Var: 2.
sempre marcato
il tema
mf nobilmente
sf
poco rit:
precipitato
mf
dol: armonioso
f marcato
sf
poco ritenuto
8a
sotto voce
dolente
p
loco
8a

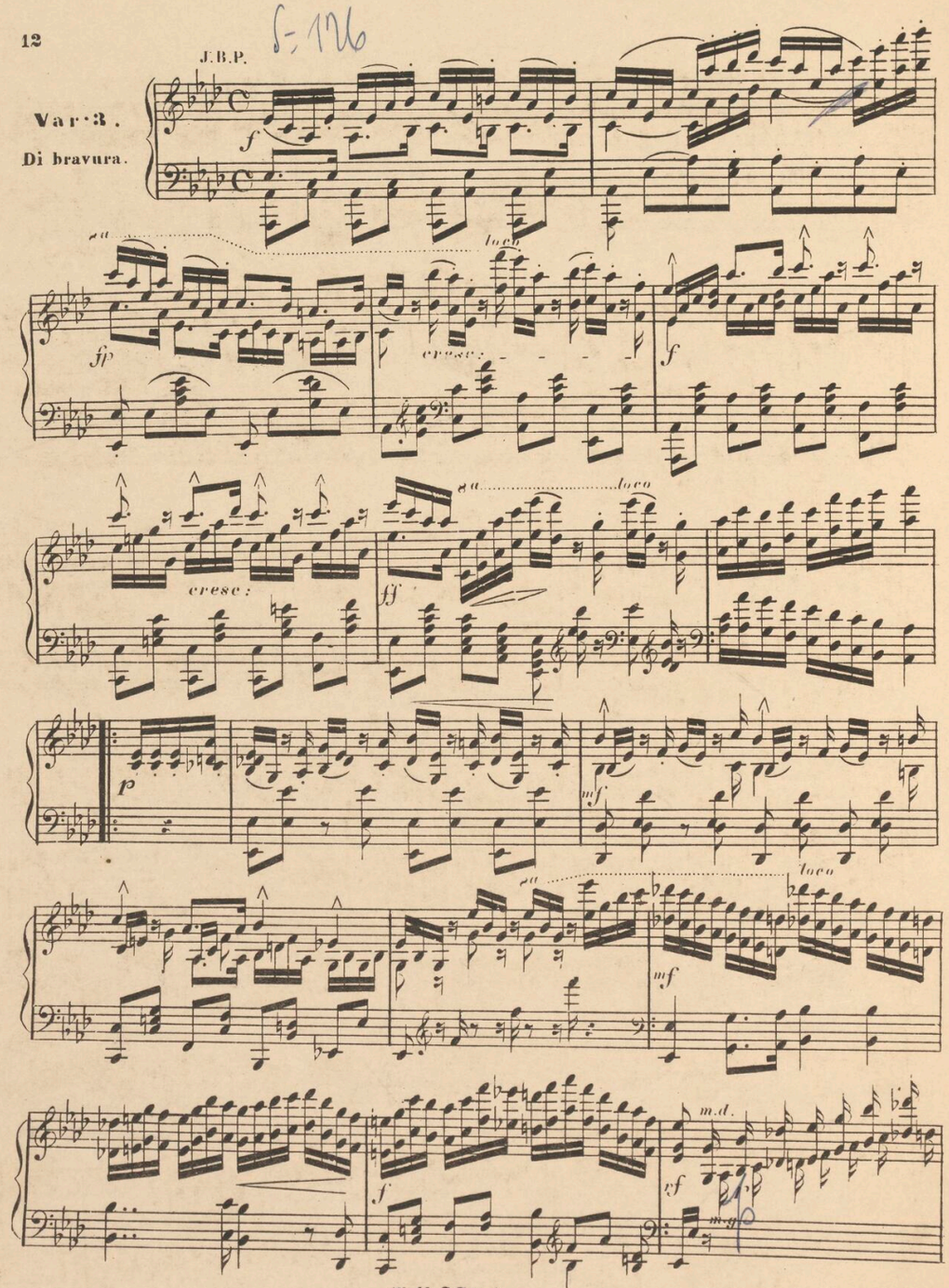

cresc:
f appassionato
loco
marcatiss:
stringendo
fff
trem:
8va bassa
Piano à 6 Stes
p
p dolce
sempre dol: ed espressi:o
pesante
cresc:
f portamente

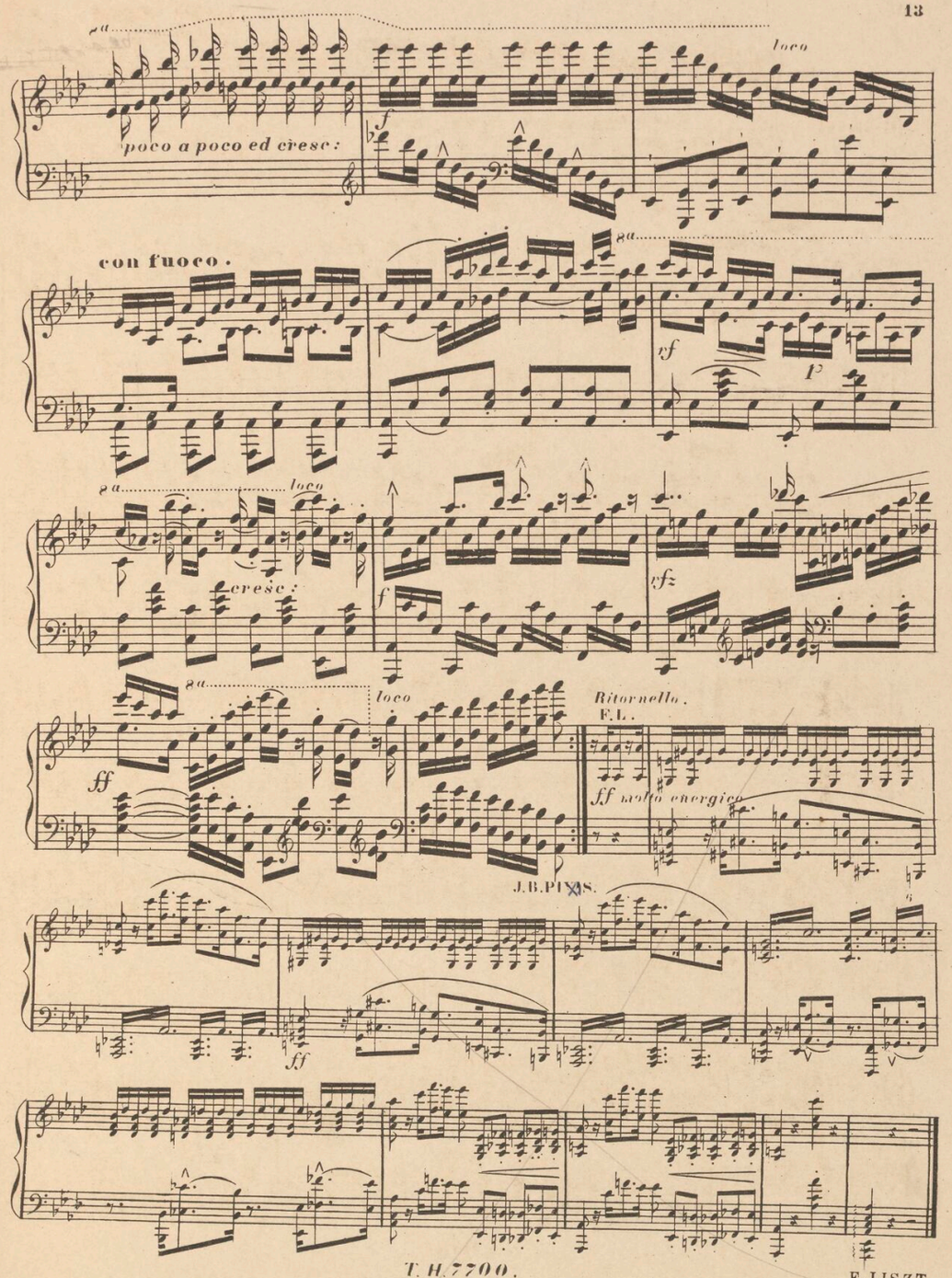
J.B.P.
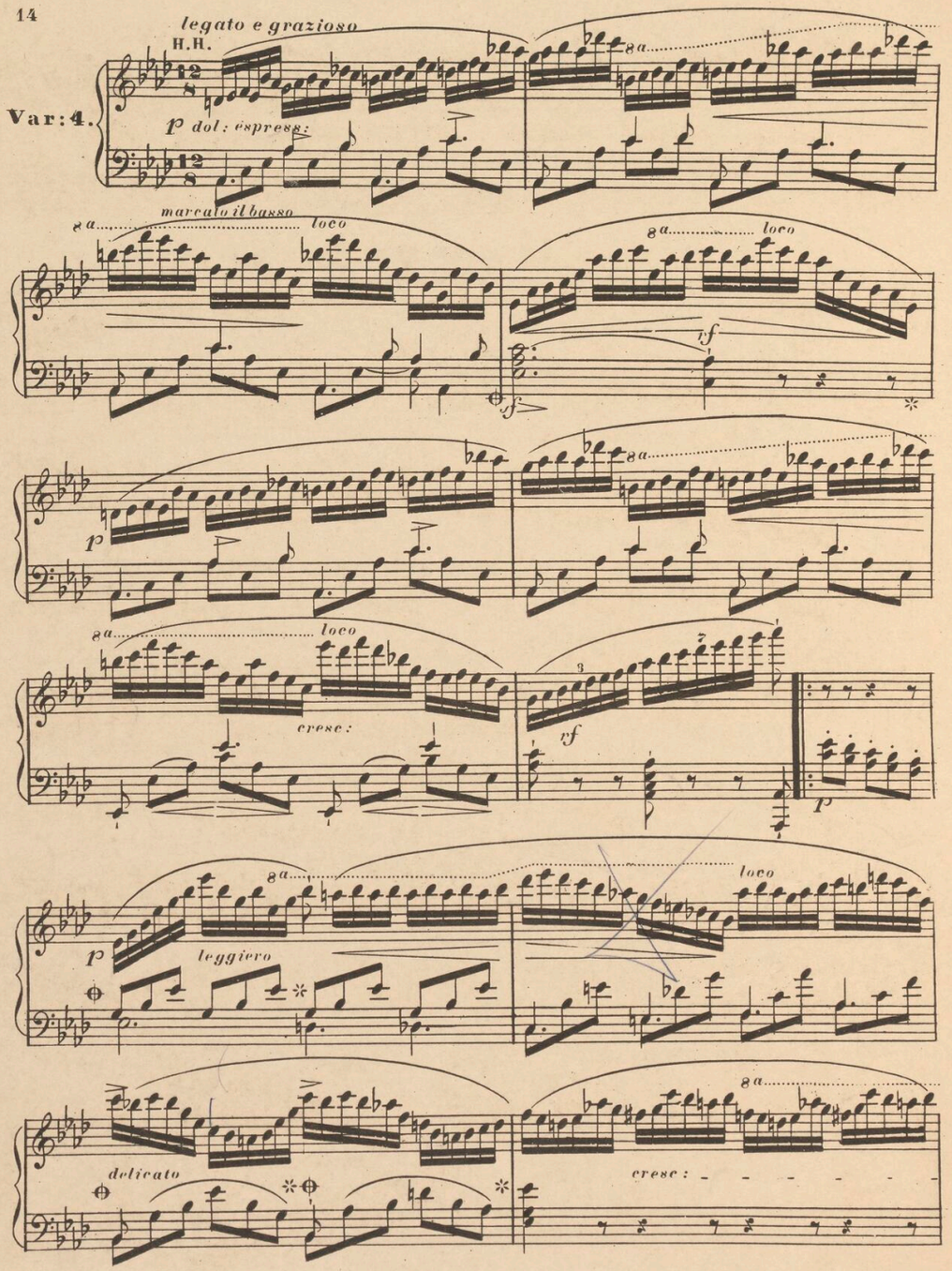
♩= 126

Var: 3.
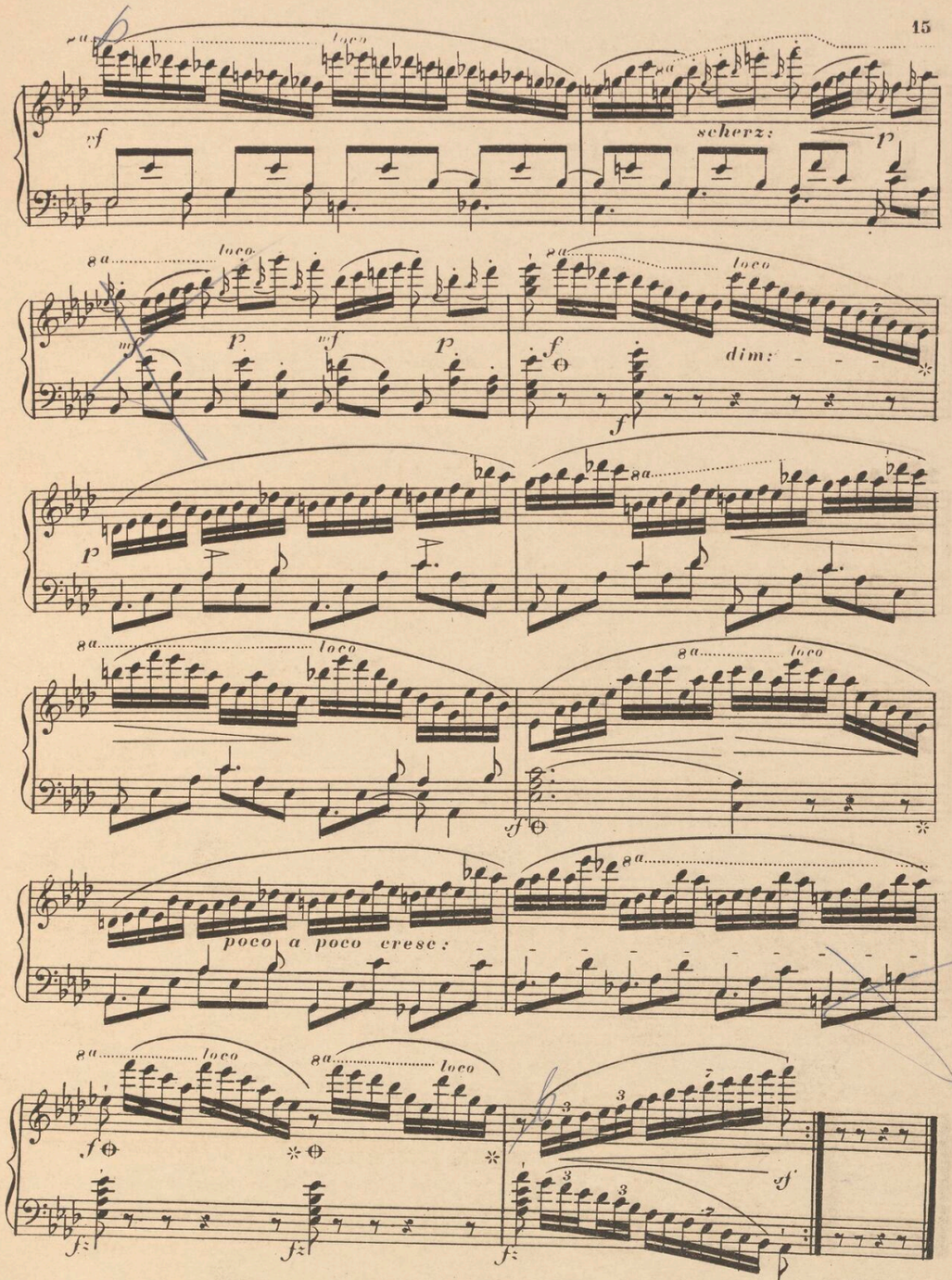
Di bravura.




8a
loco
poco a poco ed cresc:
f
con fuoco.
8a
vf
P
8a
loco
cresc:
f
vf
8a
loco
ff
Ritornello.
F.L.
ff molto energico
J.B.PIXIS.
ff
T.H.7700.
F.LISZT.


legato e grazioso
H.H.
Var: 4.
p dol: espress:
8a
loco
marcato il basso
sf
cresc:
vf
leggiero
delicato

BIBLIOTEKA


scherz:
dim:
poco a poco cresc:

Vivo e brillante. ♩=88

Var: 5.

C.C.

con bravura

f

8a

loco

sf

8a

loco

8a

dim:

loco leggier.

p

cresc:

8a

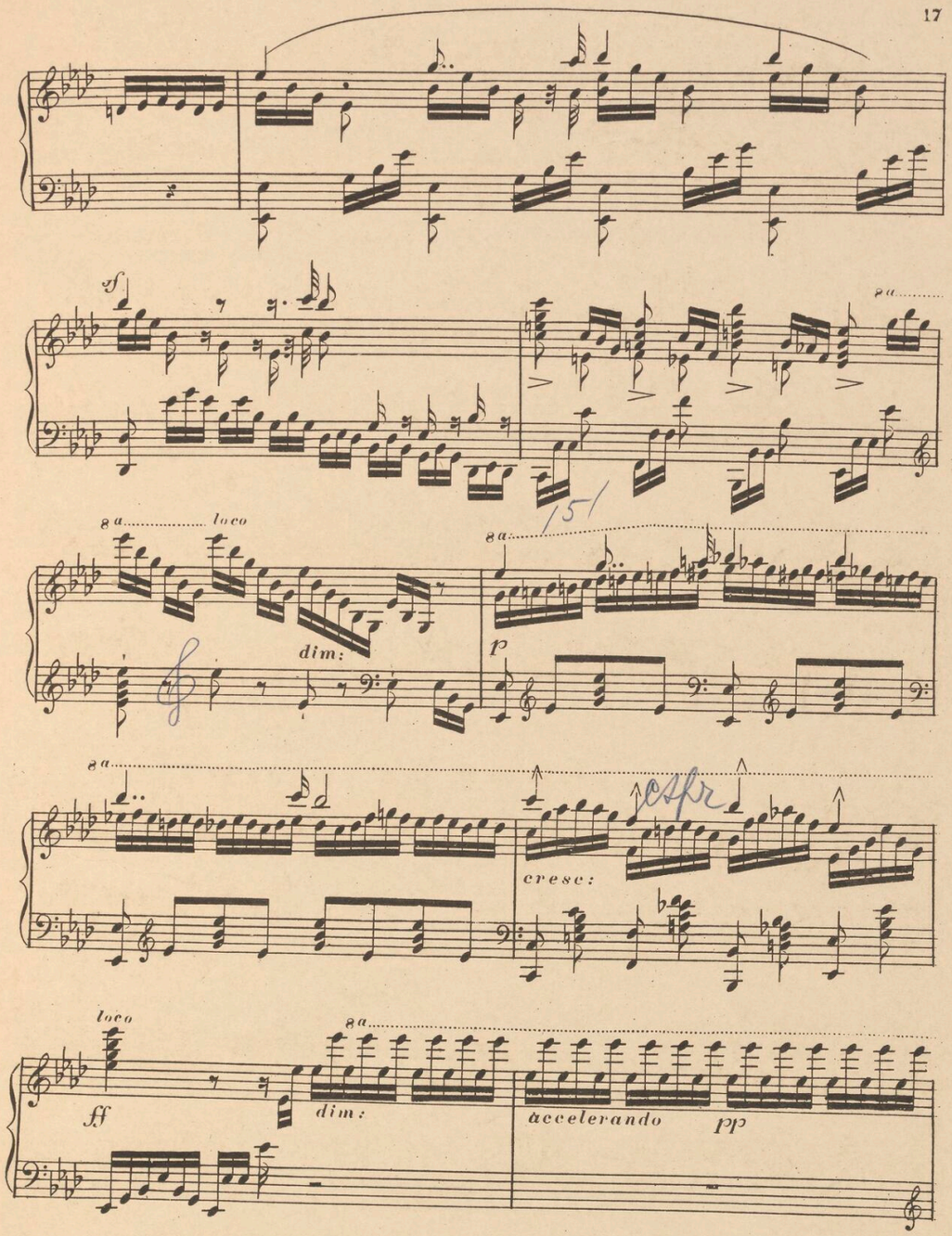
8a

loco

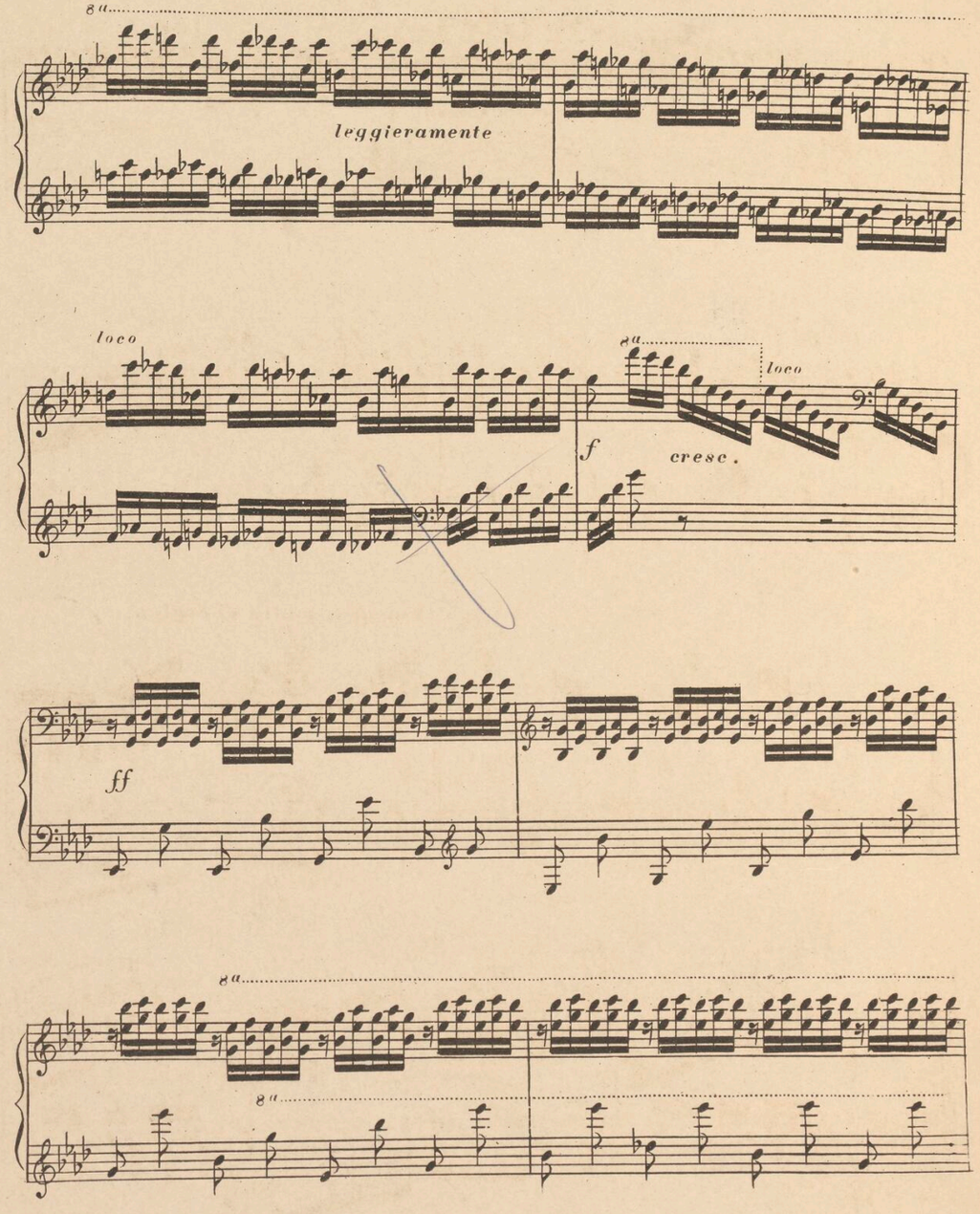
8a
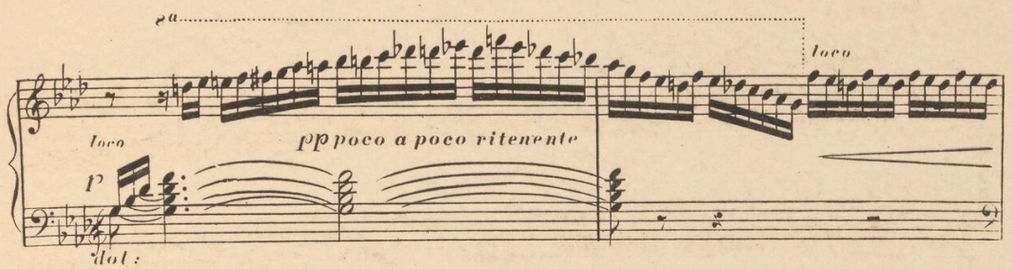
loco
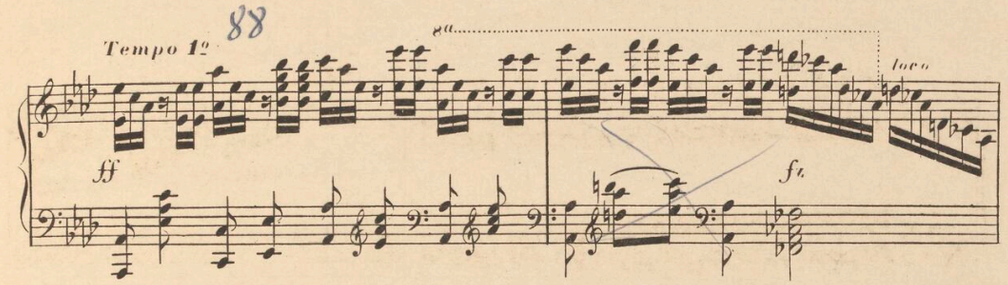
f


sf
8a
loco
dim:
p
cresc:
loco
ff
dim:
accelerando
pp
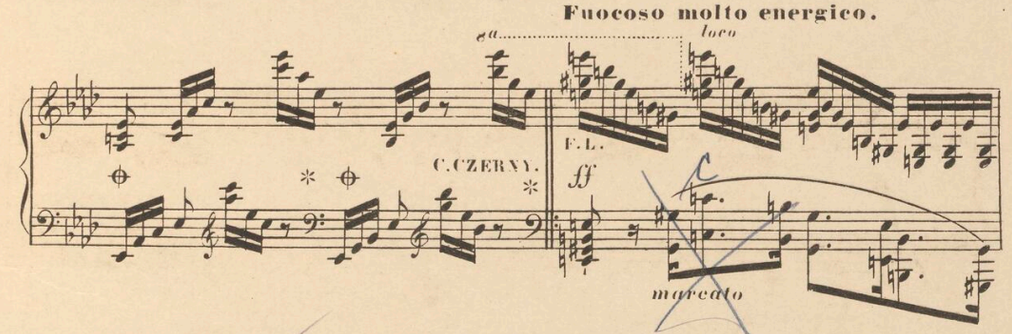
Presto.

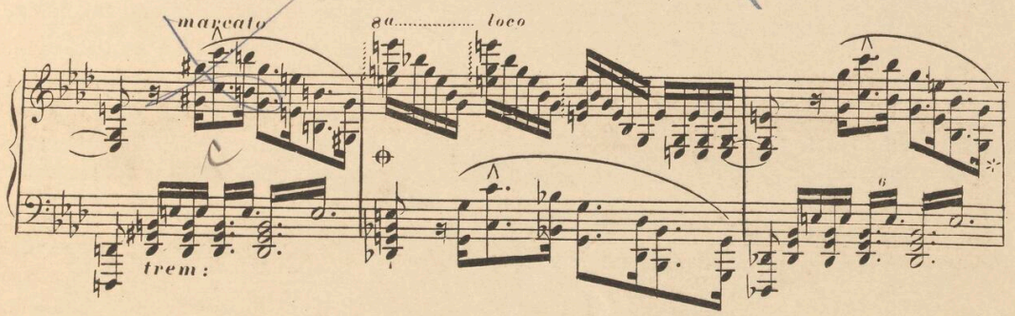


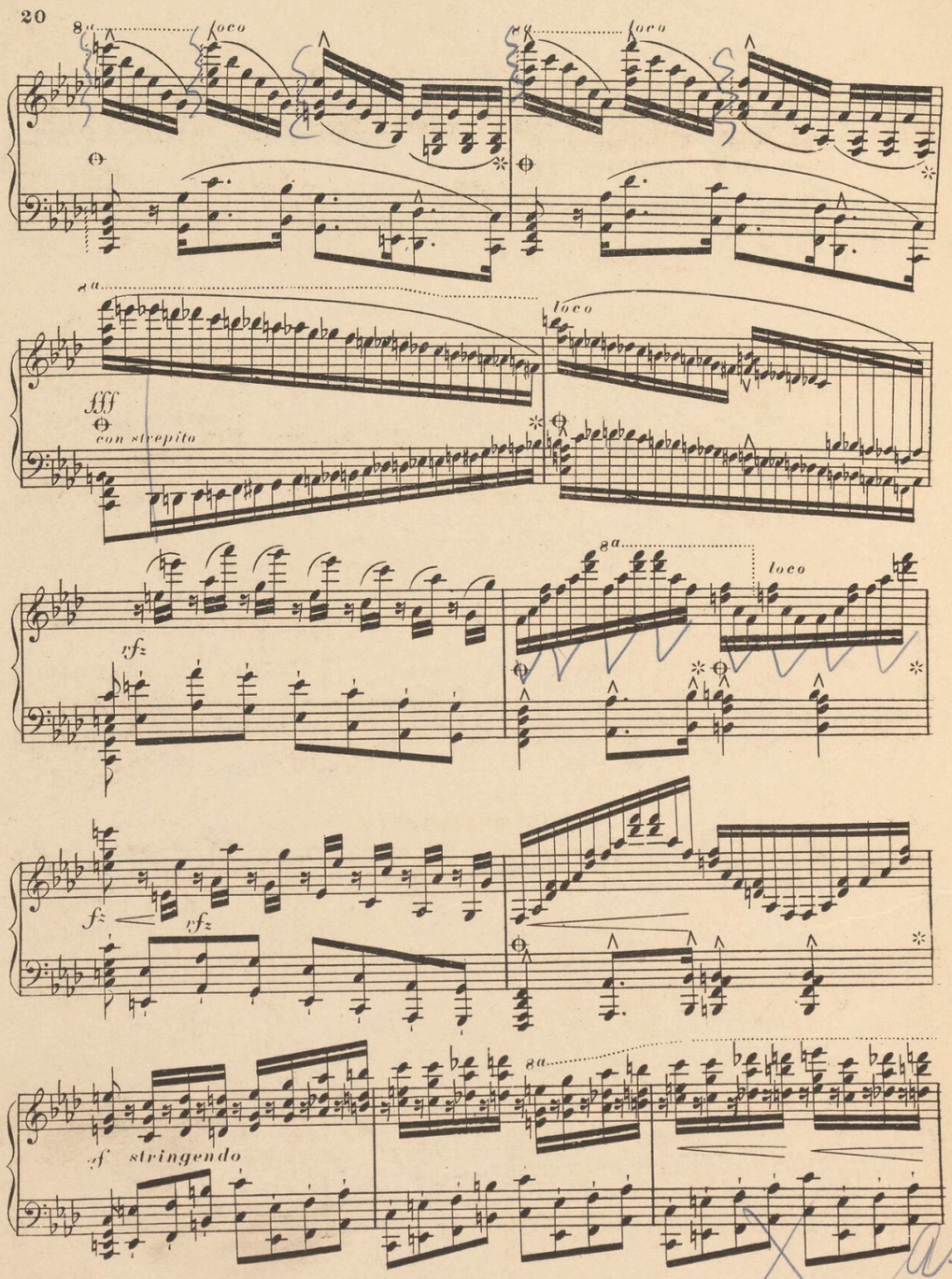


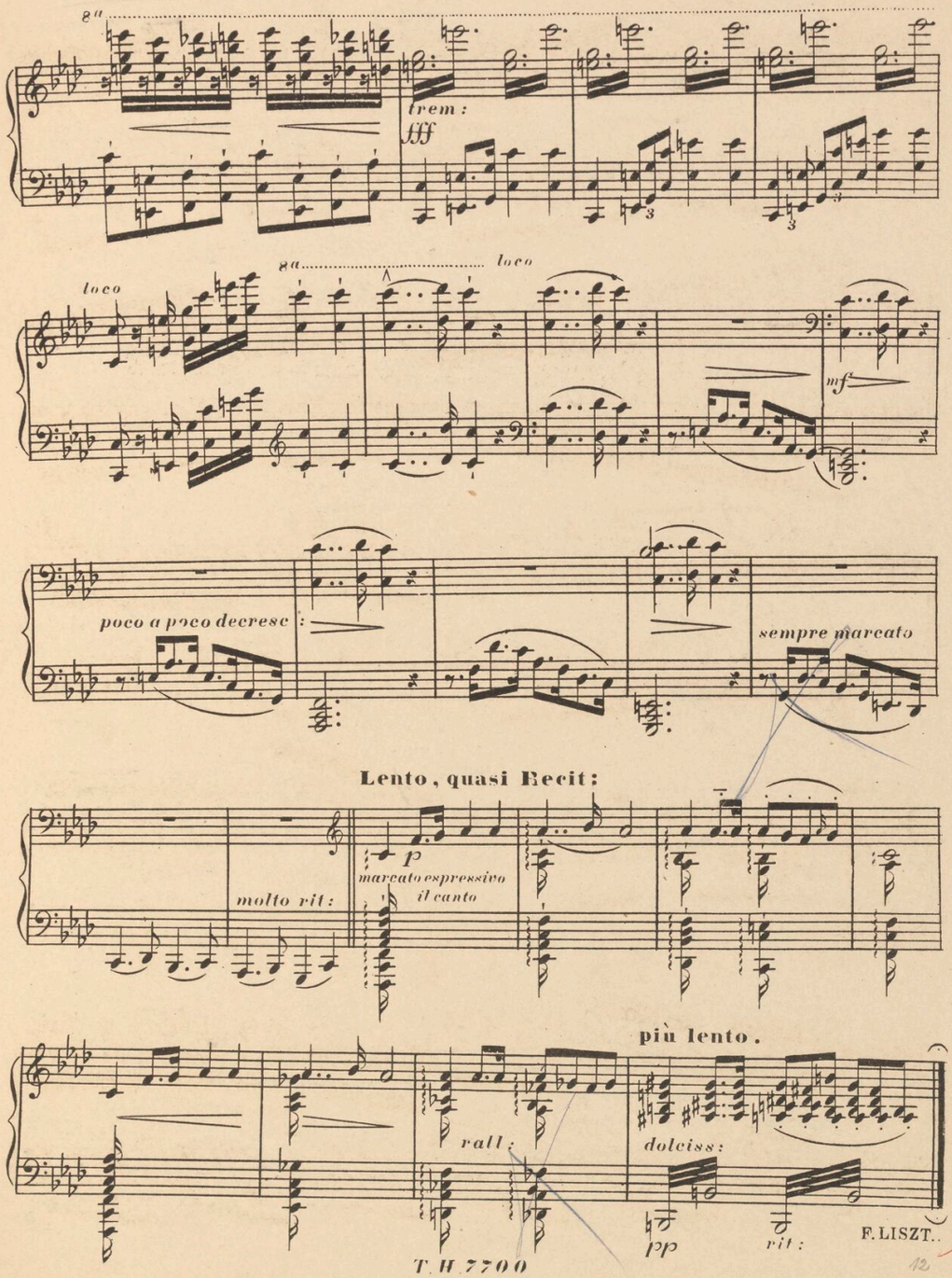


Fuocoso molto energico.






8a
loco
8a
loco
8a
loco
fff
con strepito
8a
loco
vfz
f
vfz
sf stringendo
8a


8va
trem:
fff
loco
8va
loco
mf
poco a poco decresc:
sempre marcato
Lento, quasi Recit:
molto rit:
p
marcato espressivo il canto
più lento.
rall:
dolciss:
pp
rit:
F. LISZT.

[Chopin]

Largo.

F.C.

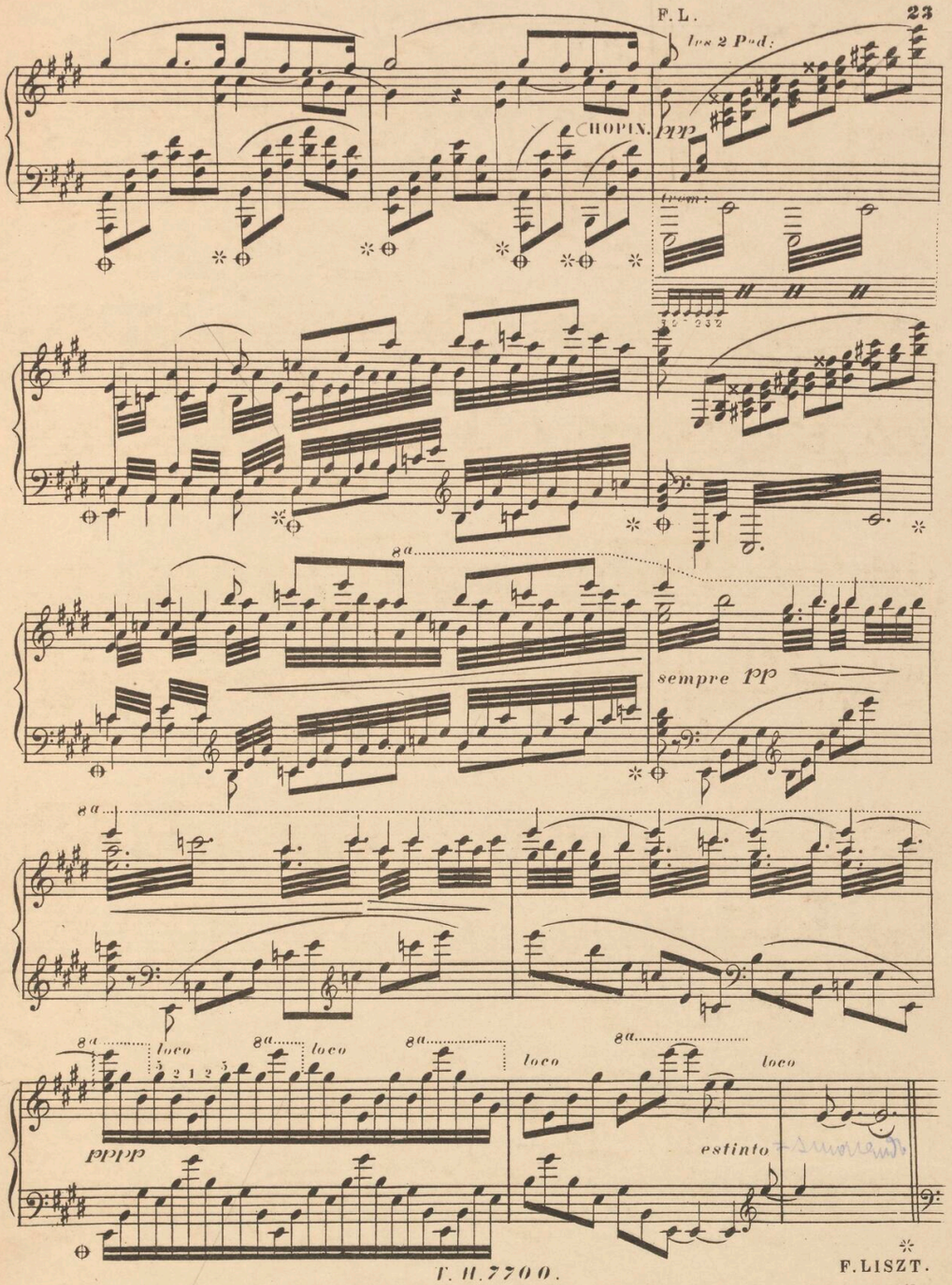
Var:6.

sotto voce

ff

radolcendo

pp



F. LISZT.

13

FINALE Molto vivace quasi prestissimo. ♩. = 120

F. L.

spiritoso

8a *loco*

8a.... *loco*

poco

8a.....

cresc.

8a.....

loco

marcato

f

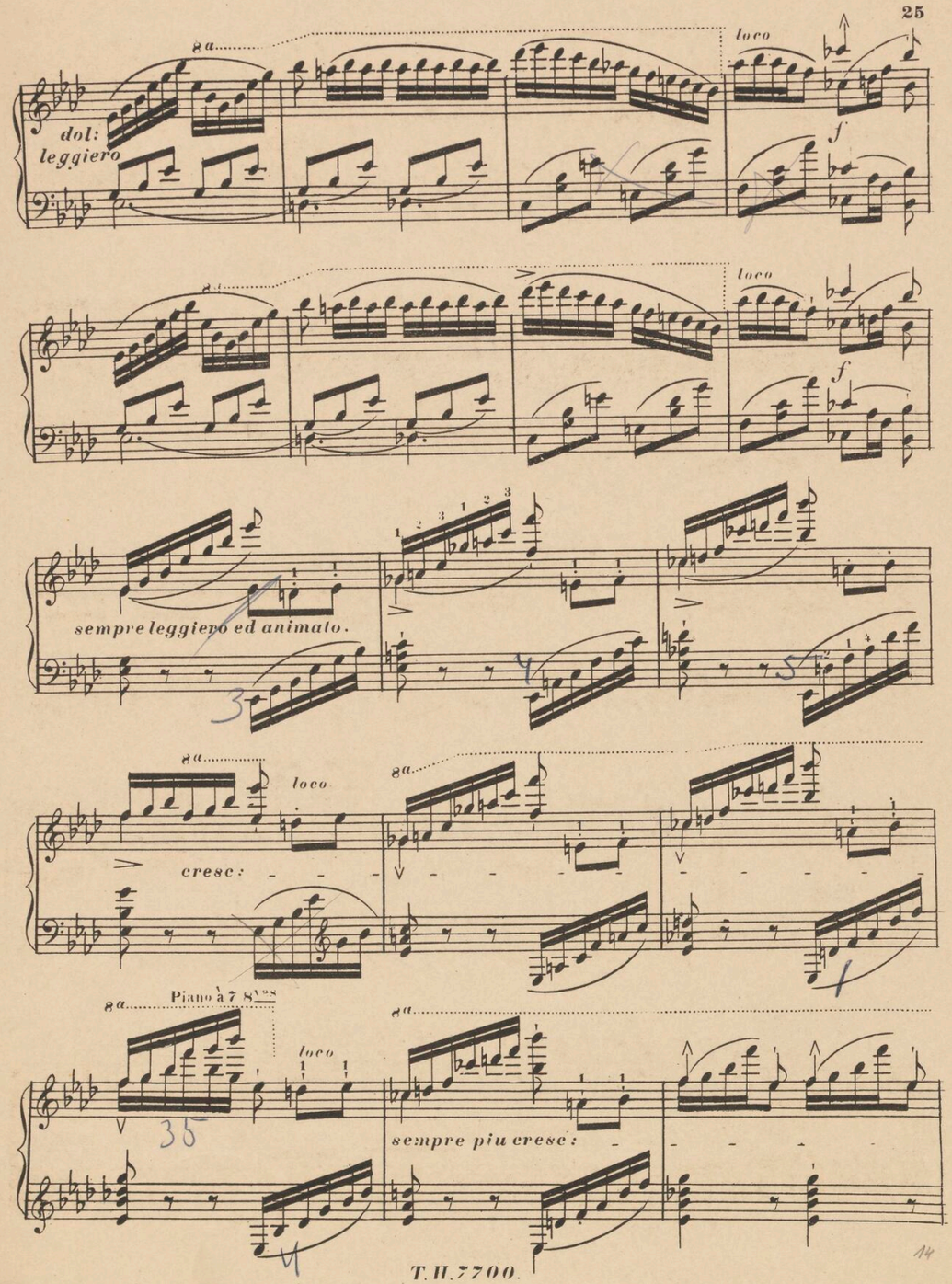
la 2a volta piano

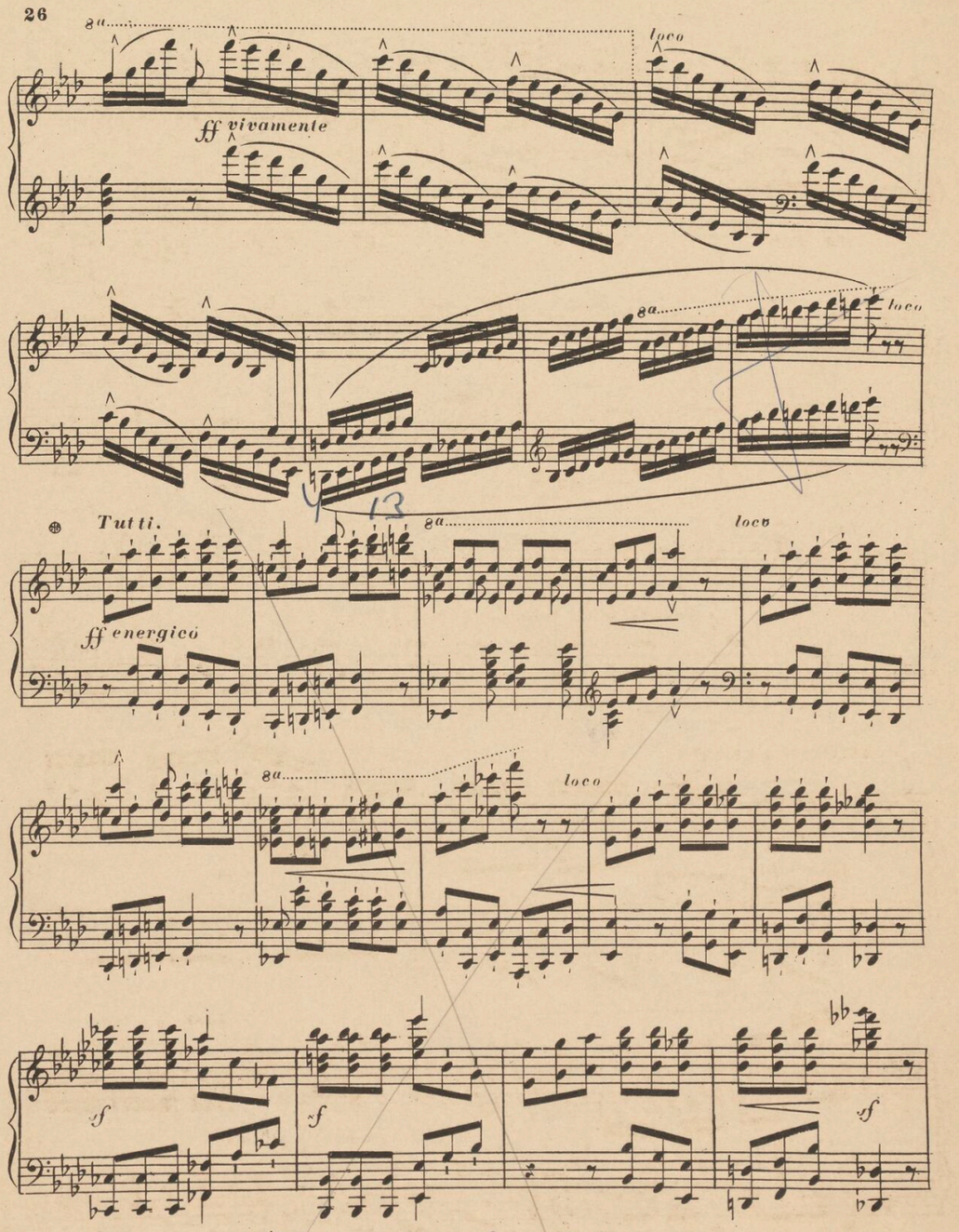
p

8a.....

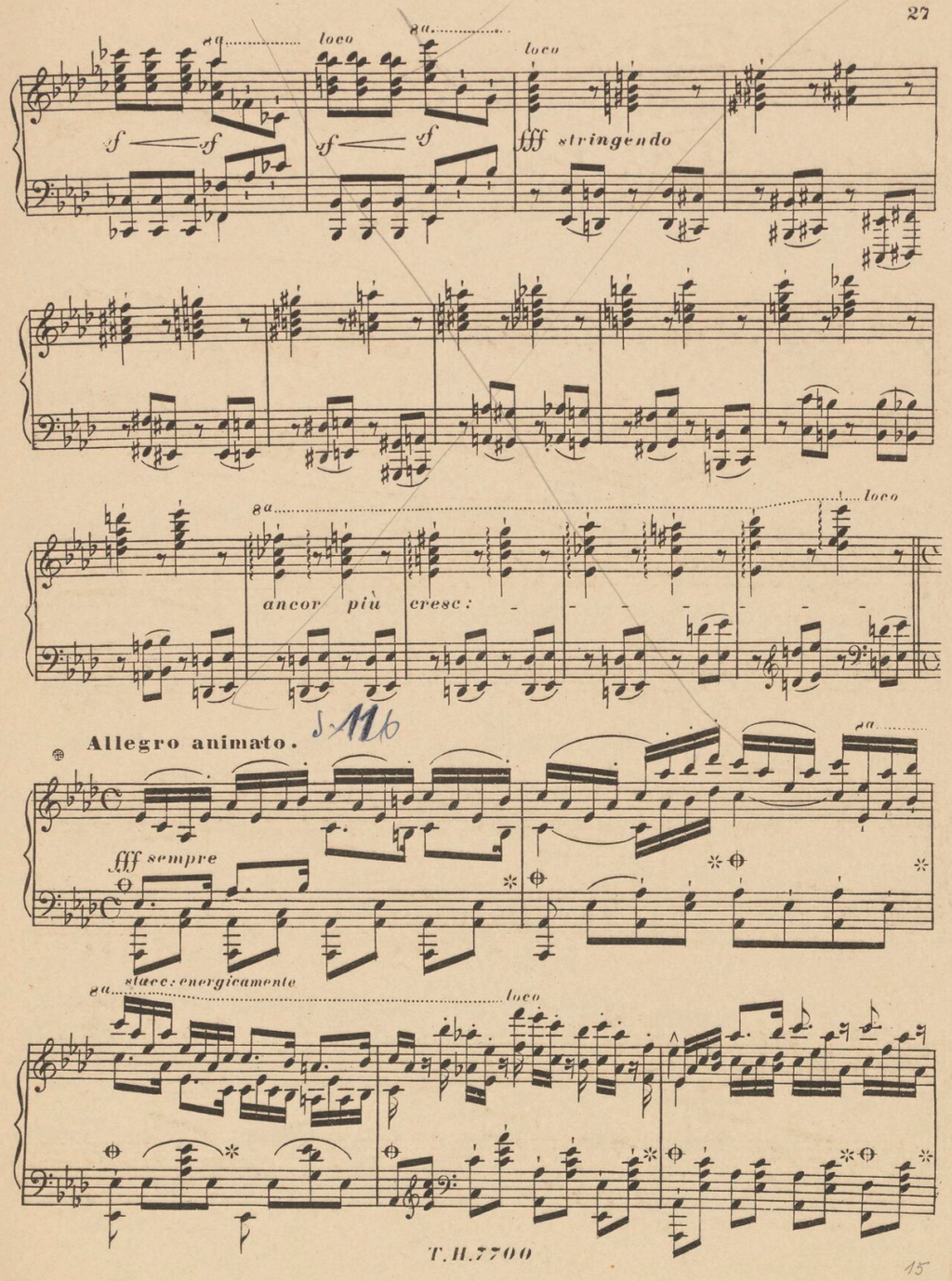
loco
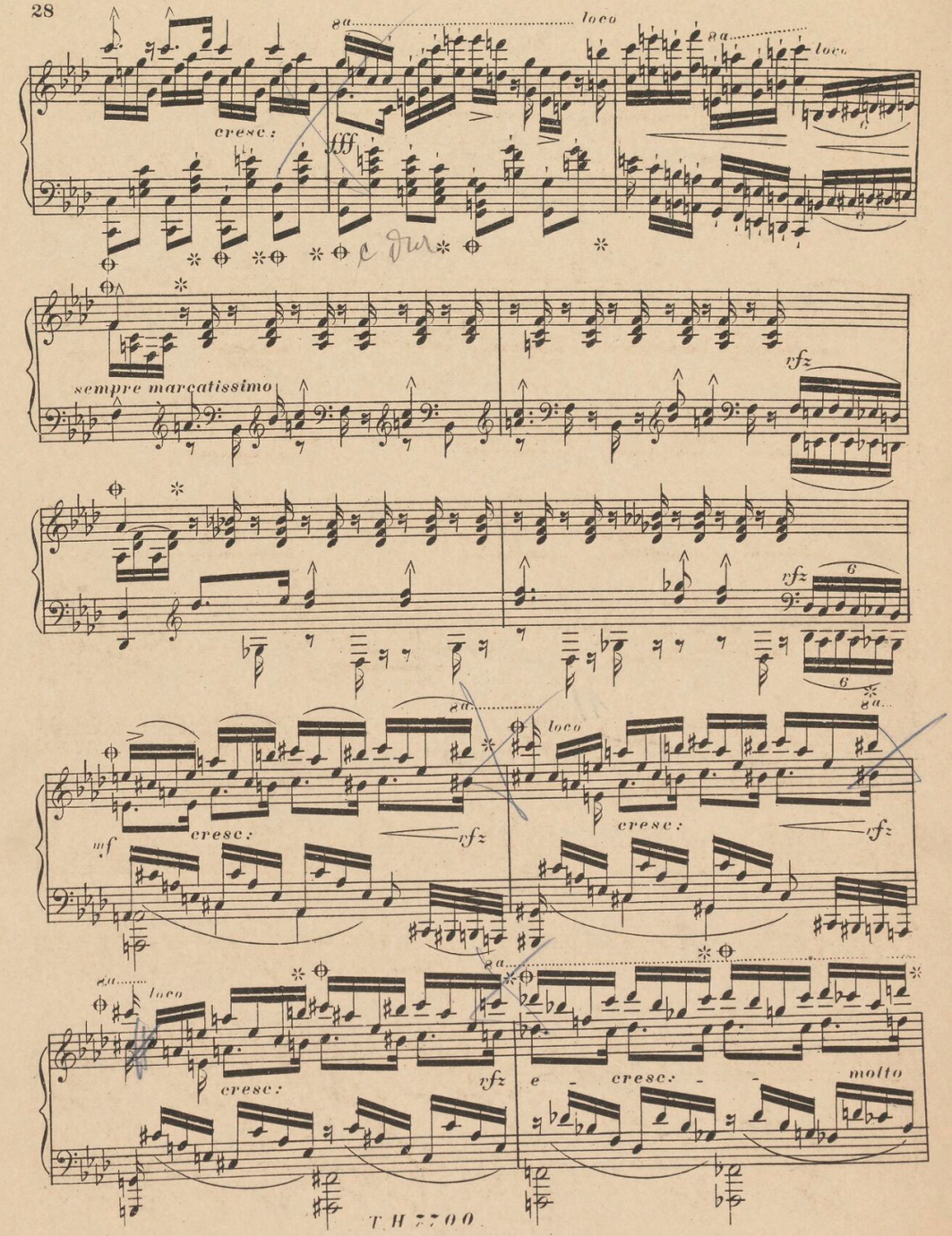
cresc:


8a
loco
dol:
leggiero
f
sempre leggiero ed animato.
cresc:
Piano à 2 stes
sempre più cresc:

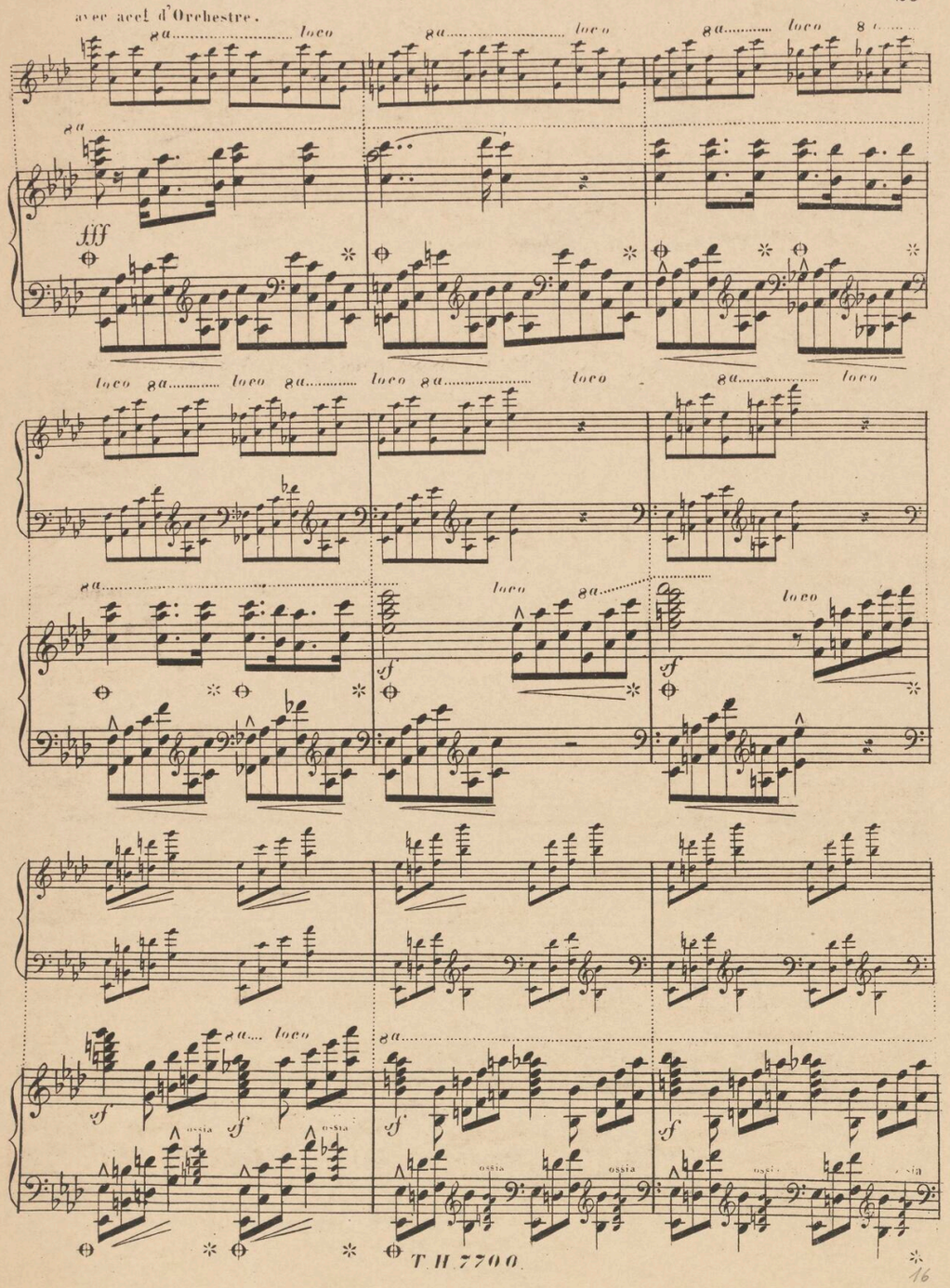


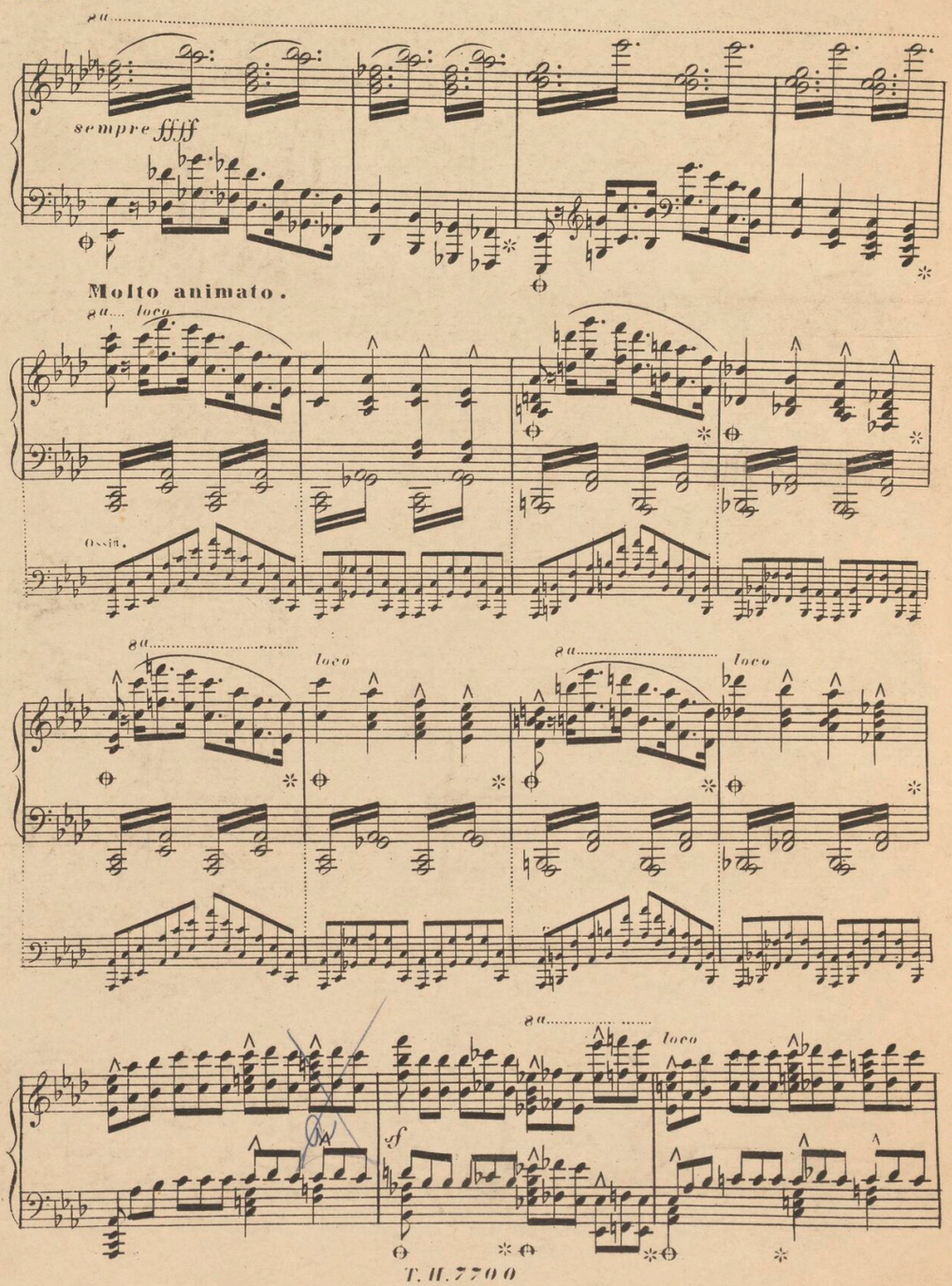
⊕ Sans les accompagnements d'Orchestre passez au signe ⊕ page 27.

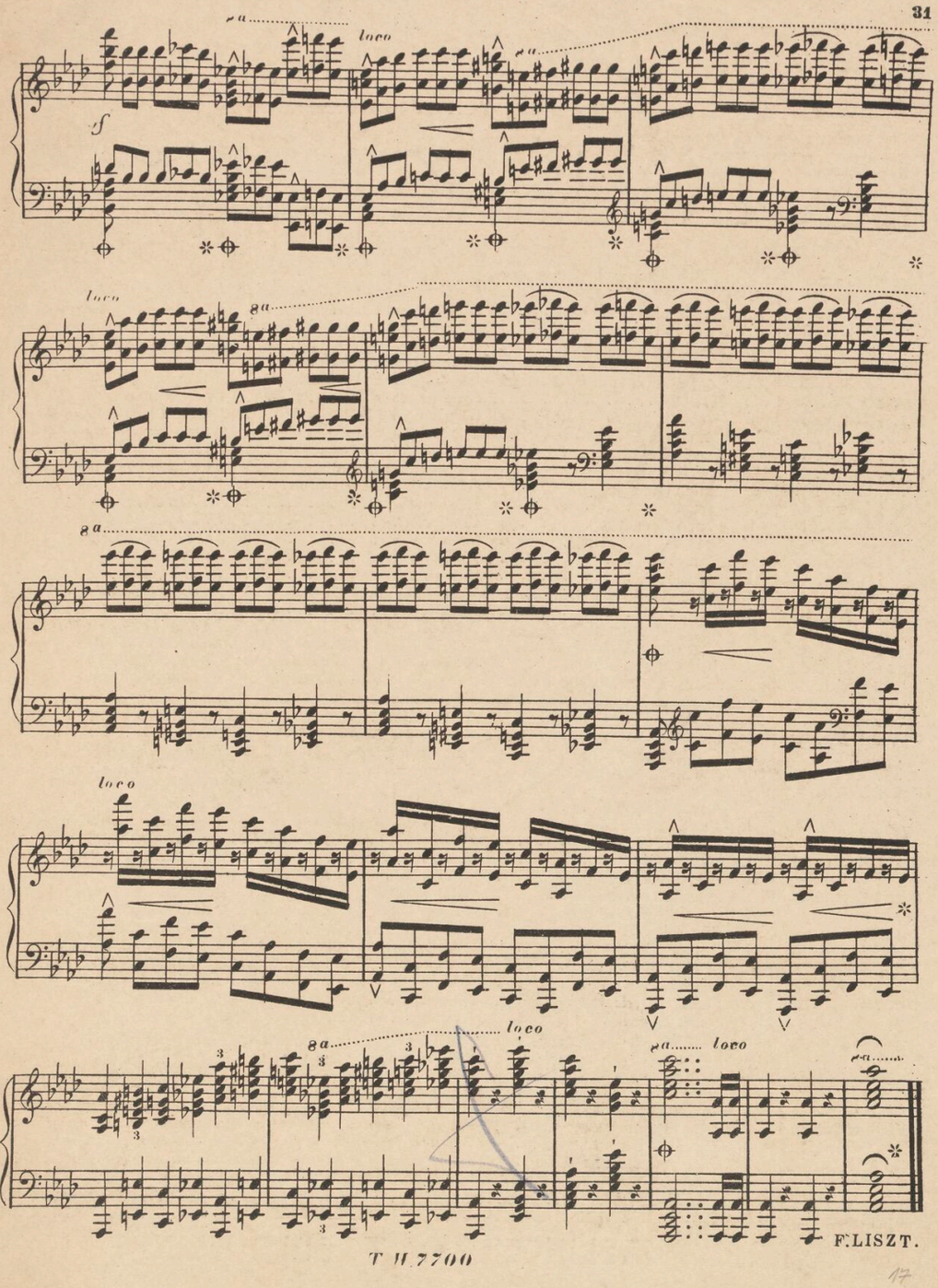

8a
loco
sf sf
sf sf
fff stringendo
ancor più cresc:
Allegro animato.
fff sempre
staccc: energicamente


8a
loco
cresc:
fff
C dur
sempre marcatissimo
vfz
6
mf
molto
TH 7700

avec acct d'Orchestre.




8a
sempre ffff
Molto animato.
8a loco
ossia.
8a
loco
8a
loco
8a
loco
sf


8a
loco
f
8a
loco
8a
loco
8a
loco
8a
loco
8a
loco

50 STUDIES ON FR. CHOPIN'S ETUDES

50 STUDIEN ÜBER DIE ETÜDEN VON FR. CHOPIN

50 ETUDES D'APRÈ FR. CHOPIN

VON

LEOPOLD GODOWSKY.

Fr. Chopin:					
1.	Op. 10 No. 1	I.	C dur (diatonisch)	C major (diatonic)	*Ut majeur (diatonique)*
2.		II.	Des dur (chromatisch)	D flat major (chromatic)	*Ré bémol majeur (chromatique)*
3.	Op. 10 No. 2	I.	A moll (für die linke Hand allein)	A min. (for the left hand alone)	*La mineur (pour la main gauche seule)*
4.		II.	A moll „Ignis fatuus"	A minor	*La mineur*
5.		III.	A moll	A minor	*La mineur*
6.	Op. 10 No. 3	...	E dur (für die linke Hand allein)	E major (for the left hand alone)	*Mi majeur (pour la main gauche seule)*
7.	Op. 10 No. 4	...	Cis moll	C sharp minor	*Ut dièze mineur*
8.	Op. 10 No. 5	I.	Ges dur (schwarze Tasten)	G flat major (on black keys)	*Sol bémol majeur (sur les touches noires)*
9.		II.	C dur (weiße Tasten)	C major (on white keys)	*Ut majeur (sur les touches blanches)*
10.		III.	A moll (Tarantella) (w. Tast.)	A minor (on white keys)	*La mineur (sur les touches blanches)*
11.		IV.	A dur (Capriccio) (w.u.schw.T.)	A major (on white & black keys)	*La majeur (sur les touches blanches et noires)*
12.		V.	Ges dur (Umkehrung, schw. Tast.)	G flat major (inversion, on bl. k.)	*Sol bémol majeur (Renversement, sur les*
13.	Op. 10 No. 6	...	Es moll	E flat minor	*Mi bémol mineur touches noires)*
14.	Op. 10 No. 7	I.	C dur (Toccata)	C major	*Ut majeur*
15.		II.	Ges dur (Nocturne)	G flat major	*Sol bémol majeur*
16.	Op. 10 No. 8	...	F dur	F major	*Fa majeur*
17.	Op. 10 No. 9	I.	Cis moll	C sharp minor	*Ut dièze mineur*
18.		II.	F moll (Nachahm. v. Op. 25 No. 2)	F minor (imitation of Op. 25 No. 2)	*Fa mineur (imitation de Op. 25 No. 2)*
19.	Op. 10 No. 10	I.	D dur	D major	*Ré majeur*
20.		II.	As dur (Nachahm. v. Op. 25 No. 9)	A flat major (imitat. of Op. 25 N. 9)	*La bémol majeu*
21.	Op. 10 No. 11	...	A dur (für die linke Hand allein)	A major (for the left hand alone)	*La majeur (pour*
22.	Op. 10 No. 12	...	Cis moll (f. die linke Hand allein)	C sharp minor (for the left hand alone)	*Ut dièze mineur*
23.	Op. 25 No. 1	I.	As dur (für die linke Hand allein)	A flat major (for the left hand alone)	*La bémol majr. (p*
24.		II.	As dur (wie vierhändig)	A flat major (like a piece for 4 hands)	*La bémol majeu*
25.		III.	As dur	A flat major	*La bémol majeu*
26.	Op. 25 No. 2	I.	F moll	F minor	*Fa mineur*
27.		II.	F moll (Valse)	F minor	*Fa mineur*
28.		III.	F moll (a. f. d. rechte Hand, b. in Oktaven)	F minor (a. for the right hand, b. in oct.)	*Fa mineur (a. pour la main droite, b. en octaves)*
29.	Op. 25 No. 3	I.	F dur	F major	*Fa majeur*
30.		II.	Fis dur (Marsch)	F sharp major	*Fa dièze majeur*
31.	Op. 25 No. 4	I.	A moll (für die linke Hand allein)	A minor (for the left hand alone)	*La mineur (pour la main gauche seule)*
32.		II.	F moll (Polonaise)	F minor	*Fa mineur*
33.	Op. 25 No. 5	I.	E moll	E minor	*Mi mineur*
34.		II.	Cis moll (Mazurka)	C sharp minor	*Ut dièze mineur*
35.	Op. 25 No. 6	I.	Gis moll (Terzenstudie)	G sharp minor (in thirds)	*Sol dièze mineur (en tierces)*
36.		II.	Gis moll (Umkehrung)	G sharp minor (inversion)	*Sol dièze mineur (Renversement)*
37.	Op. 25 No. 7	...	Cis moll	C sharp minor	*Ut dièze mineur*
38.	Op. 25 No. 8	I.	Des dur (Sextenstudie)	D flat major (in sixths)	*Ré bémol majeur (en sixtes)*
39.		II.	Des dur (Terzenstudie)	D flat major (in thirds)	*Ré bémol majeur (en tierces)*
40.	Op. 25 No. 9	...	Ges dur	G flat major	*Sol bémol majeur*
41.	Op. 25 No. 10	...	H moll (Marcia funebre)	B minor	*Si mineur*
42.	Op. 25 No. 11	...	A moll	A minor	*La mineur*
43.	Op. 25 No. 12	...	Cis moll	C sharp minor	*Ut dièze mineur*
44.	Op. posth. No. 1	...	F moll	F minor	*Fa mineur*
45.	Op. posth. No. 2	...	E dur	E major	*Mi majeur*
46.	Op. posth. No. 3	...	G dur (Menuetto)	G major	*Sol majeur*
47.	Op. 10 No. 5 und Op. 25 No. 9	...	Ges dur (Badinage) (2 Etüd. vereint)	G flat major (Two studies combined)	*Sol bémol majeur (2 études combinées)*
48.	Op. 10 No. 11 und Op. 25 No. 3	...	F dur (2 Etüden vereinigt)	F major (Two studies combined)	*Fa majeur (2 études combinées)*
49.	Op. 25 No. 4 und Op. 25 No. 11	...	A moll (2 Etüden vereinigt)	A minor (Two studies combined)	*La mineur (2 études combinées)*
50.	Op. 10 N. 2, Op. 25 N. 4, Op. 25 N. 11	...	A moll (3 Etüden vereinigt)	A minor (Three studies combined)	*La mineur (3 études combinées)*

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