

## VARIATIONEN

über ein Motiv (basso ostinato) aus der Kantate  
„Weinen, Klagen, Sorgen, Zagen“ und dem „Crucifixus“  
der h-Moll Messe von J. S. Bach  
für Klavier von F. Liszt

R 24, SW 180


„Weinen, Klagen,  
Sorgen, Zagen  
[...]  
sind der Christen Tränenbrot“

Andante <sup>\*)</sup>

<sup>\*)</sup> „Das Tempo ohngefähr: MM.  $\downarrow = 80$  [...] und wurde seitens des Meisters mündlich mit „Andante moderato“ präzisiert [...]“ (L-P I, 15)

<sup>\*\*)</sup> „Die Sextolen mit „ausdrucksvoller Schwere“ [...] ihre Gliederung  [...]“ (L-P I, 15)

<sup>\*)</sup> „The tempo is approximately MM.  $\downarrow = 80$  [...] and has been made more precise by the master in words by adding „Andante moderato“ [...]“ (L-P I, 15)

<sup>\*\*)</sup> „The sextuplets with „expressive gravity“ [...] their division being  [...]“ (L-P I, 15)

## FANTASIE

über Motive aus Beethovens *Die Ruinen von Athen*  
für Klavier von F. Liszt

## FANTASIA

on Motifs from 'Die Ruinen von Athen' by Beethoven  
for Piano by F. Liszt

(3. Fassung - 3rd revised ed. - Op. 126, SW 399)

Allargo moderato

The image displays a page of musical notation for Liszt's Fantasia. It features four systems of music, each with a grand staff (treble and bass clefs). The first system includes a dynamic marking of *mf*. The second system is marked with a first ending bracket (1). The third system includes a second ending bracket (2). The fourth system includes a dynamic marking of *mf* and a tempo marking of *ritardando*. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. A large, semi-transparent watermark reading 'GAB' is overlaid on the page.