

LH G235

7094



GRAND DUO CONCERTANT

C.M. von Weber Op.48.



Für 2 Pianos übertragen

LISZT MŰZEUM

VON

AD. HENSELT.

Pr. 2 Thlr.
6 Mk.

BERLIN.

2M-216788

Verlag und Eigenthum der SCHLESINGER'schen Buch-und Musikhandlung.—
(ROB. LIENAU.)
Französische Strasse 23.

Lith. Anst. v. C. G. Röder, Leipzig.

NEUE MUSIKALIEN

aus dem Verlage

der

SCHLESINGER'schen Buch- & Musikhandlung (Rob. Lienau)

BERLIN

23. Französische Strasse 23.

Classe 1, 2 u. 3.

Quintette, Quartette und Trio's für Piano mit Begleitung.

	Thlr. Sgr.
Haydn, J., Kindersinfonie für Piano a 4 ms., 2 Violinen, Cello und 8 Instrumente. — 25	
— do. Piano a 4ms. u. 8 Instrumente. — 17½	
Käsmayer, M., Musikalische Mesalliancen f. Streichquartett m. Piano a 4ms. Progr.: 1) Beethoven-Strauss. 2) Haydn-Offenbach. 3) Schubert-Käsmayer. 4) Bach-Lieber Augustin. op. 22 Stimmen. 1 5	
Vollweiler, Ch., Trio f. Piano, Violine und Violoncello. (A-moll.) op. 49. 3 10	

Classe 4.

Duos für Piano und Violine.

Bach, J. S., Arie a. d. Suite (D-dur) f. Violine m. Piano. (Gesp. von Wilhelmj.) — 7½	
Böhmer, A., Elegie f. Violine m. Piano, op. 11. — 10	
Käsmayer, M., Ungarische Tänze f. Viol. mit Piano. op. 26. Heft I. u. II. à 1 —	
Rehbaum, Th., Romanze f. d. Violine mit Piano. op. 6. — 12½	
Wilhelmj, A., Romanze f. d. Violine m. Piano. op. 10. — 15	
— 2 Nocturnes v. Chopin (op. 32.) f. d. Viol. übertr. m. Piano. No. 1. 12½ Sgr. No. 2. — 15	
— Larghetto von Mozart (op. 108.), f. d. Violine übertragen m. Piano. —	

Classe 6.

Duos für Piano und Flöte.

*Fürstenau, A. B., Les Délices de l'Opera: op. 140. 4. Livr. 1 5	
Nr. 1. Donizetti, Regiments-Tochter. — 25	
" 2. Auber, Teufels Antheil. — 20	
" 3. — La Sirène - Die Sirene. — 22½	
" 4. Halévy, Les Mousquetaires. — 25	
— Les Délices de l'Opera: op. 144. 3. Livr. — 25	
No. 1. Meyerbeer, Struensee. Rondino. —	
" 2. — L'Etoile du Nord - Nordstern. —	
" 3. Flotow, Stradella. Rondino. — 25	

Classe 7.

Duos für Piano und Clarinette.

Gollmert, W., Luna. Nocturne f. d. Clarinette m. Piano — 20	
---	--

Classe 8.

Für 2 Pianos zu 8 Händen.

Beethoven, L. v., Ouv. Fidelio, arrangirt v. Lessmann. 1 10	
Schubert, Fr., Ouv. Rosamunde, arr. v. Jansen. 2 —	
— Divertissement en forme d'une marche brillante. op. 63. Arrangirt v. Jansen 1 25	
Weber, C. M. v., Finale a. d. Freischütz, arrangirt von F. G. Jansen. 1 15	
— I. Finale aus Euryanthe, arr. v. Jansen 1 15	

Classe 9.

Für 2 Pianos zu 4 Händen.

Beethoven, L. v., Ouv. Egmont, arrang. v. C. Burchard. — 25	
Weber, C. M. v., Gr. Sonate. op. 48. (Piano m. Clarinette) f. 2 Pianos bearbeitet von Ad. Henselt. 2 —	

Classe 10.

Für Piano zu 4 Händen.

Brah-Müller, G., Lose Ranken. 7 kl. vier- händige Clavierstücke. op. 19. compl. 1 10	
No. 1. Reigen 7½ Sgr. No. 2. Ständchen 7½ Sgr. No. 3. Capriccio 7½ Sgr. No. 4. Spinnliedchen 5 Sgr. No. 5. Naenie 7½ Sgr. No. 6. Ballerina 7½ Sgr. No. 7. Masken- scherz 5 Sgr.	

	Thlr. Sgr.
Haydn, J., Kindersinfonie, arrang. v. E. D. Wagner. (Dies. mit Instrum. s. Classe 1.) — 12½	
Hoffmann, L., 3 Polonaisen. op. 17. No. 1. E-dur. No. 2. Es-dur. No. 3. D-dur. à — 10	
Käsmayer, M., Ungarische Tänze, f. Piano a 4ms. bearbeitet. op. 26. Heft I. II. à 1 10	
Liszt, F., Rakoczy-Marsch. (Rhaps. hongr. No. 15.) arr. v. F. G. Jansen. 1 —	
— Marche du supplice (Berlioz). — 10	
Mozart, W. A., Ouverturen, arrang. von C. Klage. Neue Ausgabe. 1. Così fan tutti. 2. Entführung. 3. Idomeneo. 4. Titus. 5. Schauspiel-Director. 6. Don Juan. 7. Figaro's Hochzeit. 8. Zauberflöte. à — 7½	
Pariser Einzugsmarsch, arr. v. Wagner. — 7½	
Sieber, Ferd., Fest-Parademarsch f. Cavall. op. 90. K. Armeemarsch. No. 65. arrang. v. Mannstädt. — 10	
Weber, C. M. v., Gr. Marsch aus Oberon. — 7½	
Wagner, E. D., das junge Geschwisterpaar. Frère et soeur. op. 36. Heft XI. u. XII. à — 10	

Classe 12, 13, 14 u. 15.

Für Piano zu 2 Händen.

Anthologie classique. Sammlung von Clavier- stücken aus den Werken von Bach, Couperin, Händel, Scarlatti, Rameau etc. mit genauer Be- zeichnung des Vortrages und Fingersatzes von Liszt, Kullack, Henselt, Bülow etc.	
No. 9. Händel, Gavotte variée (G-dur) — 7½	
" 13. Bach, Ph. Em., Rondo (D-dur) — 12½	
" 16. Bach, Friedem., Capriccio (D-moll) — 12½	
" 20. Bach, J. S., Gigue (A-moll) — 5	
" 30. — Gigue, (E-dur) — 5	
" 45. Couperin, La bersan — 5	
" 46. — Sarabande (A-moll) — 5	
" 49. Pergolese, Air (F-moll) — 5	
" 50. Haydn, Adagio (E-dur) — 7½	
" 51. Gluck, Andante serioso — 5	
" 52. — Gavotte (A-dur) aus Iphigenie — 5	
Beethoven, Türk. Marsch a. d. Ruinen v. Athen. — 5	
Breslaur, Em., 4 leichte Charakterstücke, op. 19. Heimweh. Ueber Berg und Thal. Am Bach. Daheim. — 12½	
Chopin, Fr., 2 Valses, doigtées et arrangées à l'usage des Instituts music. par Ad. Hen- selt. op. 69. No. 1. (As-dur), No. 2. (H-moll) à — 12½	
— 5 Valses et 11 Mazurkas. op. 59. 67-70. en un volume 8. Nouv. Edit. (Chopin Vol. I.) netto 1 10	
— 3 Nocturnes, 3 Etudes, Fantais. Impromptu, Marche funèbre. op. 32. 66. 72. Nouv. Edit. 8. (Chopin Vol. II.) netto 1 —	
— 3 Polonaises, 2 Rondos, Chant du tombeau. op. 71. 73. 75. Nouv. Edit. 8. (Chopin Vol. III.) netto 1 10	
Gluck, Andante serioso — 5	
— Ber. Gavotte a. Iphigenie (A-dur), gesp. v. Clara Schumann. — 5	
Händel, G. F., 2 Gigue. E-moll u. B-dur. — 5	
Haydn, J., Adagio (E-dur). — 7½	
— Sonate Nr. 2 (D-dur). — 10	
Heller, St., Scherzo fantastique. op. 57. Neue vom Autor umgearb. Ausgabe. 1 5	
— 21 Variationen über ein Thema aus der Sonate op. 57 v. Beethoven. op. 133. 1 20	
Henselt, Ad., C. M. v. Weber's ausgewählte Werke mit Varianten, erläuternden Vortrags- zeichen u. Fingers. bearbeitet. (S. Weber.) — Ouverture z. Oberon, f. d. Concertvortrag neu bearbeitet. (2. Ausgabe.) 1 —	
— Max-Arie a. d. Freischütz: Durch die Wälder. op. 19. No. 5. neu bearbeitet. (2. Ausg.) — 17½	
— Arie der Agathe aus dem Freischütz: Wie nahte mir der Schlummer. op. 19. No. 6. neu bearbeitet. (2. Ausgabe.) — 17½	
— 2 Valses de Chopin (s. Chopin).	
Hoffmann, L., 2 Walzer f. d. Piano. op. 26. No. 1 (G-dur) 12½ Sgr., No. 2 (Es-dur) — 12½	
— 8 Tonbilder f. d. Piano. op. 27. No. 1. Scherzo, 7½ Sgr. No. 2. Romanze, 5 Sgr.	

	Thlr. Sgr.
No. 3. Capriccio, 5 Sgr. No. 4. Fuge, 5 Sgr. No. 5. Walzer, 7½ Sgr. No. 6. Canon, 5 Sgr. No. 7. Praeludium, 7½ Sgr. No. 8. Notturmo, 10 Sgr.	
Hoffmann, L., Dieselben complet. op. 27. 1 5	
Nauwerk, E., Rêverie. — 7½	
Oesten, Th., Blumen und Perlen. Leichte Tonstücke über beliebte Lieder, ohne Oc- tavenspannung mit Fingersatz. op. 380. — 10	
No. 17. Die Botschaft (Kücken). — 10	
" 19. O bitt' euch l. Vögelein (Gumbert) — 10	
Pergolese, Célèbre Air (F-moll) gesp. von Wilh. Claus. — 5	
Plothow, O., Capriccio. op. 5. — 10	
Promberger, J., Kobolds-Reigen. Valse fan- tastique, pour Piano. op. 19. — 15	
— Bravoure et Légèreté. Galop brillant. op. 20. — 10	
Richards, B., Abendlied. op. 71. — 10	
— Victoria. op. 26. — 10	
Rosen, Walter v., Kleine Fantasie üb. Robert der Teufel m. Fingersatz. leicht. — 7½	
Saro, H., Gnadearie aus Robert. Fantasie f. Piano. op. 61. — 7½	
Seiss, J., Fantasie in Form einer Toccata f. Pianoforte. op. 11. — 25	
— Präludien in Form von Etüden für Piano- forte. op. 12. 1 —	
Vogt, Jean, 12 Vorbereitungs-Etuden, mit ganz besonderer Berücksichtigung der gleichen Ausbildung beider Hände. op. 90. — 25	
— Präludium u. Fuge f. Pianoforte. op. 91. — 10	
Drei leichte Sonatinen für den Unterricht. No. 1. (C-dur). op. 92. — 10	
No. 2. (C-dur) op. 93. — 15	
Wagner, E. D., Transcriptions faciles: No. 48. Lebewohl-Walzer (Nadaud) — 7½	
" 49. Sextett a. Lucia (Donizetti) — 10	
" 50. Schwerterweihe aus den Hu- genotten (Meyerbeer) — 15	
— Récréations du jeune Pianiste. Erholungen am Klavier. Die schönsten Opern-Melodien f. Piano leicht bearbeitet. op. 38. — 10	
No. 31. Armide (Gluck) — 10	
" 32. Diebische Elster (Rossini) — 10	
" 33. Entführung (Mozart) — 10	
" 34. Titus (Mozart) — 10	
" 35. Die Nachtwandlerin (Bellini) — 10	
" 36. Zampa (Herold) — 10	
" 37. Euryanthe (Weber) — 10	
— Stunden der Andacht. Choräle u. geistl. Lieder f. Piano bearbeitet. op. 39. Heft VII. No. 19-21. — 17½	
No. 19. Choral: Es ist gewisslich	
" 20. Arie: Gott sei mir gnädig (Men- delssohn.)	
" 21. Choral: Schmücke dich, o liebe Heft VIII. No. 22-25. — 17½	
No. 22. Choral. O dass ich tausend.	
" 23. Lied. Die Himmel rühmen.	
" 24. Choral. Ach bleib' mit deiner	
" 25. Lieder. Wie sie so sanft ruhn. — Auferstehn, ja Auferstehn!	
— Lieder von Mendelssohn, f. Piano über- tragen. op. 42. — 7½	
No. 16. Da lieg' ich unter d. Bäumen — 7½	
" 17. Suleika: Ach um Deine. — 7½	
" 18. Entsagung: Herr zu Dir. — 7½	
— Die musikalische Kinderlaube. Die schön- sten Opernmelodien, Volkslieder etc. ohne Octavenspannung, mit Fingersatz für den allerersten Anfang ganz leicht bearbeitet. op. 48. 5 Hefte. à — 10	
— Potpourris in mittlerer Schwierigkeit. No. 10. Meyerbeer. Der Nordstern. — 20	
" 31. Bellini. Norma. — 20	
" 32. — Nachtwandlerin. — 20	
" 33. Donizetti. Lucia. — 20	
" 34. Boieldieu. Weisse Dame. — 20	
Weber, C. M. v., Ausgewählte Clavierwerke mit Varianten, erläuternden Zusätzen und Fingersatz, herausgeg. v. Adolf Henselt. No. 1. Momento capriccioso. op. 12. — 17½	
" 2. Gr. Sonate No. 1. (C-dur). op. 24. 2 —	



GRAND DUO CONCERTANT

C.M. von Weber Op. 48.

Für 2 Pianos übertragen
LISZT MŰZEUM
VON

AD. HENSELT.

Pr. 2 Thlr.
6 Mk.

BERLIN.

Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1948. márc. hó.
6435/1-2. tsz. alatt.

Verlag und Eigenthum der SCHLESINGER'schen Buch- und Musikhandlung. —

(ROB. LIENAU.)

Französische Strasse 23.

Lith. Anst. v. C. G. Röder, Leipzig.



ZENEAKADÉMIA
LISZT MÚZEUM

Grand Duo concertant.

(C. M. v. Weber, Op. 48.)



Für 2 Pianos bearbeitet von Ad. Henselt.

PIANO II.

Allegro con fuoco. ($\text{♩} = 116.$)

Ossia.

p

p

pp

rit.

a tempo

Ossia.

A

p dolce

sf

4 1 3 3 2 4 1 3 5 3 1 2 3 5 4 3 1 2 4 3

2

mf *p*

f *f*

B

f *pesante* *stacc.*

ff

rit. **C** *a tempo*

p *lusingando*

p *dim.*

marcato

3

First system of musical notation, measures 1-4. The treble staff contains a melodic line with triplets and trills. The bass staff provides harmonic support with chords and single notes. Dynamics include *p* and *tr*.

Second system of musical notation, measures 5-8. The treble staff continues the melodic development with trills and slurs. The bass staff features a more active line with eighth notes. Dynamics include *p*, *f*, and *ff*.

Third system of musical notation, measures 9-12. The treble staff has a melodic line with slurs and trills. The bass staff has a more static line with sustained chords. Dynamics include *p dolce*, *pp*, *poco ritard.*, and *pp con anima*. A key signature change to D major is indicated by a 'D' above the staff.

Fourth system of musical notation, measures 13-16. The treble staff features a melodic line with trills and slurs. The bass staff has a more active line with eighth notes. Dynamics include *cresc.*, *f*, and *f*. A watermark 'LENKA AKADEMIA' and 'LIST MUZEUM' are visible across the system.

Fifth system of musical notation, measures 17-20. The treble staff has a melodic line with slurs and trills. The bass staff has a more static line with sustained chords. Dynamics include *p* and *p*. A first and second ending bracket is shown over measures 19 and 20. A 'Piano I.' marking is present.

Sixth system of musical notation, measures 21-24. The treble staff features a melodic line with trills and slurs. The bass staff has a more active line with eighth notes. Dynamics include *p* and *ritard.*

4 *a tempo*

3 *pp* 3 *dolce*

f marcato **E**

mf *f* *ff* **F**

pesante *sempre cresc. il forte*

S. 6686 a.

Handwritten musical score for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Key markings and dynamics include:

- ff* (fortissimo)
- p* (piano)
- pp* (pianissimo)
- piu f* (pianissimo forte)
- tr* (trill)
- rall.* (rallentando)
- a tempo*
- p lusingando* (piano, lusingando)
- marcato*
- H* (Crescendo hairpin)

The score is marked with a large watermark: **ZENEAKADÉMIA LISZT MŰZEUM**.

[illegible]

First system of the musical score, featuring a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). It includes various musical notations such as eighth notes, sixteenth notes, and slurs. Fingerings are indicated with numbers 1-5. Dynamics include *ffz* (fortissimo with accent) and *ff* (fortissimo).

Second system of the musical score, continuing the grand staff notation. It features a variety of chordal textures and melodic lines. Dynamics include *ff* (fortissimo).

Andante con moto. (♩=48.)

Third system of the musical score, marked "Andante con moto. (♩=48.)". It begins with a piano (*p*) dynamic and includes a section marked *f con tutt' anima* (forte with all soul). The notation includes slurs, ties, and various note values.

Fourth system of the musical score, continuing the grand staff notation. It includes a section marked *p* (piano) and a *cresc.* (crescendo) marking. A large watermark "ZENÉAKADÉMIA LISZT-VILÁG" is visible across the system.

Fifth system of the musical score, featuring a grand staff with treble and bass clefs. It includes a section marked *ff* (fortissimo) and a *dim.* (diminuendo) marking. The notation includes slurs, ties, and various note values.

Sixth system of the musical score, continuing the grand staff notation. It includes a section marked *p* (piano) and a *smorz.* (morendo) marking. The notation includes slurs, ties, and various note values. A section labeled "B" is indicated.

This image shows a page of musical notation, likely for a piano piece. The notation is written on multiple staves, featuring complex chords, arpeggios, and various musical symbols. The page includes dynamic markings such as *p* (piano), *f* (forte), *ff* (fortissimo), *pp* (pianissimo), and *f dim.* (forte diminuendo). There are also markings for *p rit.* (piano ritardando) and *p dolce* (piano dolce). The notation includes various musical symbols like notes, rests, accidentals, and slurs. The page is numbered '8' in the top left corner. A large, semi-transparent watermark 'ZENAKADÉMIA' is visible across the center of the page.

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *sempre f*, *ff*, *con tutta forza*, *dim.*, *pp*, *p*, *f*, *ff*, and *ppp*. Fingerings are indicated by numbers 1 through 5. A large watermark "ZENÉAKADÉMIA LISZT MŰZEUM" is visible across the middle of the page. The piece concludes with the instruction "les deux pedales" and the number "S.6686 a."

sempre f
ff
con tutta forza
ff
dim.
pp
p
f
ff
p
ppp
 les deux pedales
 S.6686 a.

**Rondo.
Allegro.**

p con grazia **f**

f *staccato*

dolce

A **f**

p dolce

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *f*, *p*.

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *f*.

Third system of musical notation, measures 9-12. Treble and bass staves. Fingerings and slurs are indicated.

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *f*, *dim.*, *p*. A large watermark "ZENEA KADÉMIA" is visible across the system.

Fifth system of musical notation, measures 17-20. Treble and bass staves. Marking: **B**, 8, *grazioso*.

Sixth system of musical notation, measures 21-24. Treble and bass staves. Dynamics: *f*, *p*. Marking: **C**.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The piece includes several trills (*tr*) and a section marked *dolce* (sweetly). The notation is in a key with two flats (B-flat and E-flat) and a common time signature. The piece concludes with a final chord marked with a '1'.

pp *delicatamente* *cresc.*

mf *pp*

dolce *tr*

f *stacc.* *ff*

E *f* *p*

1

Musical score for piano, page 13. The score consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations, including notes, rests, and ornaments. Dynamics include *f* (forte), *ff* (fortissimo), *p* (piano), *pp* (pianissimo), and *dim.* (diminuendo). Performance instructions include *molto ritard.* (molto ritardando), *colla parte*, *f con molt' affetto*, *p cresc. m. g.*, and *p smorz.* (piano smorzando). The score is marked with a large '1' in the first system, a '2' in the second system, and a '1' in the sixth system. A watermark 'ZENEA KADÉMIA MÚZEUM' is visible across the middle of the page.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat) and a common time signature. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Articulation marks like *tr* (trills) and *cresc.* (crescendo) are present. Fingerings are indicated by numbers 1, 2, 3, and 7. A first ending bracket labeled 'I' spans the first system. A watermark 'ZENÉARHÍVUM LISZT MŰZEUM' is visible across the middle of the page.

p *pp* *f* *ff*

cresc. poco a poco

I

1 2 3 7

K

The musical score is written for piano and consists of six systems of staves. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics are indicated by *f*, *ff*, *p*, *pp*, and *ff*. The tempo/mood is marked *p grazioso*. Fingerings are indicated by numbers 1 through 5. The score includes several trills and complex passages. A large watermark "ZENEA KADÉMIÁ LISZT MÚZEUM" is visible across the middle of the page. The piece concludes with a final measure marked with a double bar line and a fermata.

M

pp

p

cresc.

f

tr.

sempre cresc.

ff

ZENAKADÉMIA
LISZT MŰZEUM

ff

N

ff

3 2

3 4

4 3 2 1

3 2

4 2

0

p

pp

ZENEAKADEMIA

LISZT MÚZEUM

f

2 4

2 1

4

cresc. assai

f

ff

2 1

2 4 1

1

3

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM



A Mademoiselle Sophie de Westmann.

En Vous dédiant, ma chère élève, mon arrangement du magnifique Duo de Weber pour Piano et Clarinette, j'entends Vous adresser une oeuvre du maître qu'en n'a jamais fini de méditer. La plus belle âme jointe au plus grand génie pouvait seule produire pareil-chef-d'oeuvre. J'ai désiré le répandre davantage. On n'a pas toujours sous la main, un virtuose sur la Clarinette, on trouve facilement deux Pianos.

Puissiez Vous trouver dans cette belle oeuvre pendant toute Votre vie, la satisfaction que j'ai éprouvée à m'en occuper consciencieusement, et à Vous l'adresser avec les sentiments d'amitié que Vous avez inspirés à Votre maître.

LISZT MÚZEUM

St. Petersburg. Mars 1873.

Adolphe Henselt.

Grand Duo concertant.

(C.M.v. Weber, Op.48.)

Allegro con fuoco. (♩ = 116.)

Für 2 Pianos bearbeitet von Ad. Henselt.

PIANO I.

The musical score for Piano I of the Grand Duo concertant by Carl Maria von Weber, arranged by Adolph Henselt. The tempo is Allegro con fuoco (♩ = 116). The key signature is two flats (B-flat and E-flat). The score is written for Piano I and features various musical notations including treble and bass staves, dynamic markings (ff, p, ritard.pp, più f, sf, cresc.), articulation (accents, slurs), and fingerings. The score is divided into systems, with some measures marked with 'A' and 'B' for repeat or first/second endings. The watermark 'ZENAKADÉMIA LISZT MÚZEUM' is visible across the middle of the page.

Musical notation for a piano piece, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark "ZENEAKADÉMIA LISZT MŰZEUM" is visible across the center of the page.

The first system shows a treble and bass staff with a forte (*ff*) dynamic marking. The second system continues the melody with a piano (*p*) dynamic marking. The third system features a forte (*f*) dynamic marking and a section marked "B". The fourth system includes a forte (*ff*) dynamic marking and a section marked "C". The fifth system shows a forte (*ff*) dynamic marking and a section marked "perdendosi". The sixth system includes a piano (*p*) dynamic marking and a section marked "poco rall.".

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final chord in the bass staff.

This page contains seven systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature is B-flat major (two flats). The piece includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamics include *p* (piano), *pp* (pianissimo), *f* (forte), and *ff* (fortissimo). Performance instructions include *allegro*, *poco ritard.* (poco ritardando), and *a tempo*. The piece concludes with a *tr* (trill) marking.

The systems are as follows:

- System 1: Right hand has a melodic line with eighth notes and chords. Left hand has a bass line with eighth notes and chords. Dynamics: *p*.
- System 2: Continuation of the melodic and bass lines. Dynamics: *p*.
- System 3: Continuation of the melodic and bass lines. Dynamics: *pp*.
- System 4: Continuation of the melodic and bass lines. Dynamics: *pp*.
- System 5: Continuation of the melodic and bass lines. Dynamics: *f*.
- System 6: Continuation of the melodic and bass lines. Dynamics: *f*.
- System 7: Continuation of the melodic and bass lines. Dynamics: *f*.

5

p *f*

1. 2. *più tranquillo*

ff *m.d.*

f

a tempo *ritard.* *dolce*

p

S. 6686

This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clefs). The key signature is B-flat major (two flats). The time signature is 4/4. The score includes various musical notations such as dynamics (*ff*, *f*, *md.*, *sempre ff*), articulation (accents, slurs), and fingerings (numbers 1-5). The piece is divided into sections marked with 'E' and 'F'. A large watermark 'ZENEA KADÉMIA' is visible across the middle of the page.

System 1: Treble clef starts with a *ff* dynamic. Bass clef has a *f* dynamic. Both hands play chords and moving lines. A section marked 'E' begins.

System 2: Continuation of the piece with various articulations and fingerings.

System 3: Treble clef has a *md.* dynamic. Bass clef has a *ff* dynamic. The music continues with complex patterns.

System 4: Continuation of the piece with various articulations and fingerings.

System 5: Continuation of the piece with various articulations and fingerings.

System 6: Treble clef has a *f* dynamic. Bass clef has a *sempre ff* dynamic. The piece concludes with a section marked 'F'.

Handwritten musical score for piano, page 7. The score consists of six systems of two staves each. It features various musical notations including treble and bass clefs, key signatures (two flats), time signatures, and dynamic markings such as *ff*, *m.g.*, *m.d.*, *cresc. il forte*, *p*, and *a tempo*. Fingerings are indicated by numbers 1-5. A watermark "ZENÉAKADÉMIA" is visible across the middle of the page.

Handwritten musical score for piano, featuring six systems of staves. The notation includes various musical symbols, dynamics, and articulations.

System 1: Treble and Bass staves. Dynamics: *p*.

System 2: Treble and Bass staves. Dynamics: *p*. Articulation: *grazioso*.

System 3: Treble and Bass staves. Dynamics: *f*, *p*.

System 4: Treble and Bass staves. Dynamics: *f*, *ff*. Fingerings: 1, 2, 4, 5.

System 5: Treble and Bass staves. Dynamics: *pp*, *ritard.*, *p*. Articulation: *a tempo*.

System 6: Treble and Bass staves. Dynamics: *cresc.*, *f*.

This page contains six systems of musical notation for a piano piece. The notation is written on grand staves (treble and bass clef). The key signature is B-flat major (two flats). The time signature is 3/4. The score includes various musical notations such as dynamics (*f*, *ff*, *p*, *pp*, *più f*), articulation (accents, slurs), and fingerings (numbers 1-5). The first system starts with a forte (*f*) dynamic and includes a crescendo. The second system begins with a first ending bracket labeled 'I' and includes a *più f* marking. The third system features a piano (*pp*) dynamic and includes fingerings for both hands. The fourth system includes a forte (*f*) dynamic and a watermark 'ZENIAK ADEMIA LISZT MUZIK'. The fifth system includes fingerings and a crescendo. The sixth system concludes the page with a final chord and a repeat sign. The page number '9' is in the top right corner.

Andante con moto. (♩ = 48.)

The musical score is written for piano and consists of six systems of staves. The first system is in 3/4 time and begins with a piano (*pp*) dynamic. The second system continues the piece, with dynamics ranging from *p* to *pp*. The third system, marked with a large 'A', features a crescendo (*cresc.*) leading to fortissimo (*ff*) dynamics. The fourth system, marked with a large 'B', includes a decrescendo (*decresc.*) and a fortissimo (*fp*) section. The fifth and sixth systems continue the melodic and harmonic development, with dynamics including *f*, *p*, and *ff*. The score is marked with various musical notations, including slurs, ties, and fingerings. A watermark for the 'ZENEAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a grand staff with a key signature of two flats. The first measure is marked *ff*. The second measure is marked *p*. The third measure is marked *f p* and *ritard.*

System 2: Features a grand staff with a key signature of two flats. The first measure is marked *pp* and *dolcissimo*. The second measure is marked *pp*. The third measure is marked *pp* and *ritard.*

System 3: Features a grand staff with a key signature of two flats. The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *pp* and *ritard.*

System 4: Features a grand staff with a key signature of two flats. The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *pp* and *ritard.*

System 5: Features a grand staff with a key signature of two flats. The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *pp* and *ritard.*

System 6: Features a grand staff with a key signature of two flats. The first measure is marked *pp*. The second measure is marked *p*. The third measure is marked *pp* and *ritard.*

The page includes a large watermark in the center: **ZENEAKADÉMIA** and **LISZT MŰZEUM**. The page number **11** is in the top right corner. The page number **8. 8826** is in the bottom right corner.

D

f *ff*

f *ff*

sempre f

ff

E

ff *fp*

decresc.

p *pp*



Rondo.
Allegro.

p *f*

p

f *pp* *p*

f *p*

m.f. *cresc.* *p*

f *dim.*

A

f

p

fp

f

fp

f

f

fp

B

grazioso

1 2 3 4 1

1 2 3 5 3

2 3 5 3

3 1 2 3 1

This page contains six systems of musical notation for a piano piece. The notation is in G major (one sharp) and 4/4 time. The systems are as follows:

- System 1:** Treble and bass staves. Treble staff has a C-clef and a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *f* (forte) and *p* (piano). *pp delicatamente* (pianissimo, delicately) is written above the treble staff.
- System 2:** Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *mf* (mezzo-forte).
- System 3:** Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *f* (forte) and *ff* (fortissimo).
- System 4:** Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *ff* (fortissimo). *ten.* (tension) is written above the treble staff.
- System 5:** Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *m.g.* (mezzo-giochiato).
- System 6:** Treble and bass staves. Treble staff has a 4-measure rest. Bass staff has a 4-measure rest. Dynamics: *p* (piano).

The score includes various musical notations such as notes, rests, and fingerings. A large watermark "ZENEA KADÉMIA" is visible across the middle of the page.

p

f

E

p

f *assai stacc.*

ff

ff

ff

sf

ff

colla parte

molto ritard.

2 3 1 3

14 14

F

trem.
f

fp **f**

p **pp** **f** **f**

pp **G**

f **pp** *cresc. assai* **ff**

H
decresc. pp **sempre pp**

ZENEAKADEMIA

First system: Bass clef, key signature of two flats. Treble clef has a first ending bracket labeled 'I'. Dynamics include *pp* and *cresc. poco a*. A forte *sf* dynamic is marked in the bass.

Second system: Treble and bass clefs. Dynamics include *poco*, *f*, *ff*, and *ff*. A crescendo hairpin is present.

Third system: Treble and bass clefs. Dynamics include *sempre ff* and *f*. Fingerings 1 3 1 2 and 2 1 3 2 1 are indicated.

Fourth system: Treble and bass clefs. Fingerings 1 3 1 2 and 1 3 4 3 are indicated. A watermark 'ZENEA KADEMIA LISZT MUZEUM' is visible.

Fifth system: Treble and bass clefs. Dynamics include *sf* and *sf*. Fingerings 2 1 2 3 5 3 and 1 are indicated.

Sixth system: Treble and bass clefs. Dynamics include *sf*, *sf*, and *f*. Fingerings 1 and 1 are indicated.

K

grazioso

L

p

M

p *cresc.*

f *pp*

ZENÉAKADÉMIA

sempre cresc. *f*

ff

ff

pp

f *cresc. assai*

f *ff*



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

1982

	Thlr.	Sgr.
No. 2a. Perpetuum mobile. op. 24a. —	25	
3. Gr. Sonate No. 2 (As-dur). op. 39. 2	15	
4. Gr. Sonate No. 3 (D-moll). op. 49. 2	15	
5. Aufforderung zum Tanz. op. 65. 1	—	
6. Gr. Polonaise (E-dur). op. 72. 1	—	
7. Concertstück (F-moll). op. 79.		
f. d. Solovortrag bearb. 2	15	
Werner, A., Zündnadelpolka. op. 10. leicht. —	5	
Wieprecht, W., 2 Märsche zur Eröffnung d.		
Zoologischen Gartens in Berlin 1870.		
No. 1. Polka-Marsch. —	5	
2. Fahnen-Marsch. —	5	

Classe 16.

Für das Harmonium.

Beethoven, Adagio aus der Sonate Cis-moll.		
op. 27. No. 2. Für Harmonium und Piano		
übertr. v. Ch. Krug. —	12½	
— Adagio aus op. 31. f. Harmon. m. Piano,		
übertr. v. J. Schöffl. —	7½	
— Adagio aus op. 13. f. Harmon. m. Piano,		
v. J. Schöffl. —	7½	
Krug, Ch., Tonstücke aus klassischen Meister-		
werken f. Harmonium bearb., mit Angabe		
aller Register.		
No. 10. Beethoven, Adagio a. d. Septett —	10	
11. — Andante (F-dur). op. 35. —	7½	
12. Weber, Schäfers Klage. op. 63. —	5	
13. Mozart, Adagio (H-moll) —	7½	
14. — Maurerische Trauermusik. —	7½	
15. — Andante (F-dur. Son. No. 6.) —	7½	

Classe 19.

Für Zither.

Beyer, Ed., Walzer-Rondo v. Gumbert: D'rum		
wenn ein Herz. F. Zither übertr. —	7½	
Renk, P., Zither-Album. Heft I. 8 Lieder		
v. Gumbert. Das theure Vaterhaus. Grüss		
dich Gott. Männer so verliebt. O bitt euch.		
Was ich so tief. Das bettelnde Kind. Spiel-		
manns Lied. Walzer-Rondo. Heft II. 8 Lieder		
von Schubert. Haidenröslein. Die Forelle.		
Schäfer's Klagelied. Neugierige. Wirths-		
haus. Frühlingsglaube. Ständchen. Horch,		
horch. Für die Zither übertragen. —	15	

Classe 22, 24 u. 25.

Für Orchester, Violine mit Orchester, für Streichinstrumente.

Hopfe, J., Trio f. Violine, Viola und Cello.		
op. 69. Stimmen. —	1	
Käsmayer, M., Musikalische Mesallianzen,		
für Streichquartett m. Orchester. op. 22.		
Programm: 1. Beethoven-Strauss. 2. Haydn-		
Offenbach. 3. Schubert-Käsmayer. 4. Bach-		
O du lieber Augustin. Stimmen. —	2	
Scholz, B., Romanze f. d. Violine m. Orch.		
op. 27. Stimmen. —	1	
Wilhelmj, Aug., Larghetto v. Mozart. op. 108.		
f. d. Violine m. Orch. bearb. Stimmen. —	—	

Classe 28.

Schulen für Violine.

Rehbaum, Th., Elementar-Violinschule. In		
methodisch geordneter Folge fortschreiten-		
der Lehrgang zur sorgfältigen Erlernung		
der Elemente des Violinspiels. netto	1	
Rehbaum, Bratschen-Schule z. Selbst-Unterr. f.		
Violinisten. Enth.: a) systematische Uebun-		
gen; b) practische Uebungen. Sammlung		
wichtiger und schwieriger Stellen für die		
Bratsche aus den Kammermusik-Werken		
v. Haydn, Mozart, Beethoven, Mendelssohn,		
Schubert, Schumann, genau bezeichn. netto	20	

Classe 47.

Opern im Clavier-Auszuge mit Text.

Donizetti, G., Die Favoritin — La Favorite.		
Vollst. Clav.-Auszug mit deutschem und		
französischem Text. N. Ausg. 8. netto	3	
Halevy, F., Die Jüdin — La Juive. Vollst.		
Clav.-Auszug mit deutsch. u. franz. Text.		
N. Ausg. 8. netto	4	
Händel, G. F., Arie der Jole aus Herakles.		
(1744) für Mezzo-Sopran. Mein Vater —		
My father. —	7½	
Meyerbeer, G., Robert der Teufel. Vollst.		
Clav.-Auszug m. deutsch. u. französ. Text.		
Neue Ausg. 8. netto	4	

Classe 48.

Chorwerke mit Orchester.

Käsmayer, M., Die Delegationen im Reiche		
des Bacchus. Gr. dramatische Scene für		
Bass-Solo m. Männerchor u. Orch. op. 25.		
Orchester-St. 1 Thlr. 20 Sgr. Chor-St. —	10	
Vollst. Clavier-Auszug —	1	
Löwe, C., Die Hochzeit der Thetis. op. 120.		
Chorstimmen. —	1	5

Classe 49.

Gesänge u. Lieder für 1 Singstimme.

Brahmüller, G., Wildröslein. Drei Lieder.		
1. Im Wald am Busch. 2. Das Mägdlein.		
3. Jung' Mägdlein. op. 20. —	10	
Chopin, Fr., 17 poln. Lieder, deutsch von		
Gumbert. op. 74. N. Ausg. 8. Für Sopran		
od. Tenor u. f. Alt od. Baryton. cplt. netto	1	
— Dieselben einzeln in Ausgaben für Sopran		
und für Alt.		
No. 1. Mädchens Wunsch. —	7½	
2. Frühling. —	7½	
3. Trübe Wellen. —	7½	
4. Bacchanal. —	5	
5. Was ein Mädchen. —	5	
6. Mir aus den Augen. —	7½	
7. Der Bote. —	7½	
8. Mein Geliebter. —	5	
9. Eine Melodie. —	5	
10. Reitersmann. —	7½	
11. Zwei Leichen. —	7½	
12. Meine Freuden. —	7½	
13. Melancholie. —	7½	
14. Das Ringlein. —	7½	
15. Heimkehr. —	7½	
16. Litthauisches Lied. —	7½	
17. Polens Grabgesang —	10	
Chopin, Fr., Zbiór spiewów Polskich. op. 74.		
No. 17. Leście liscie z drzewa — Chant du		
tombeau. —	10	
Fischer, C. A., 4 Lieder f. eine Singstimme		
m. Piano. op. 10. cplt. 3. Heft d. Lieder. —	20	
No. 1. Zaunstudien. —	7½	
2. Einst wandert ich. —	7½	
3. Ich halte ihr die Augen zu. —	5	
4. Keine Antwort. —	7½	
Fischer, C. A., 4 Lieder für eine Singstimme		
mit Piano. op. 11. cplt. 4. Heft d. Lieder. —	25	
No. 1. Gretchen v. d. mäter dolorosa —	10	
2. Böser Traum. —	10	
3. Das todte Veilchen. —	5	
4. Schweizerlied. —	5	
— 3 Lieder für eine Singstimme mit Piano.		
op. 12. cplt. 5. Heft d. Lieder. —	25	
No. 1. Juchhe! —	10	
2. Wer's nur verstände. —	10	
3. Zwiegesang —	10	
Käsmayer, M., Der Himmelsschlüssel. Hei-		
teres Lied. op. 17. —	7½	
— Licht und Schatten. Musikalisches Pot-		
pourri, Text von Treumann, op. 19. —	1	
— Biblische Geschichten (Text v. Weyl), ko-		
misches Lied. op. 20. —	10	
Kolbe, O., Das Glück von Edenhall. Ballade		
mit melodramatischer Musik. op. 21. —	17½	
Lotti, Ant., Aria: Pur dicesti — Leise tönte,		
deutsch von Grünbaum. (1774.) —	7½	
Löwe, C., Drei Gesänge. op. 123. Einzeln.		
No. 1. Sänger's Gebet. —	10	
2. Trommelständchen. —	10	
3. Die Uhr. —	12½	
Mendelssohn-Bartholdy, F., 26 Lieder und		
Gesänge. Neue Ausgabe. 8. Für Sopran		
und für Alt. netto	1	10
Dieselben einzeln für Sopran und für Alt.		
No. 1. Minnelied im Mai: Holder klingt —	5	
2. Das Heimweh: Was ist, das mir. —	5	
3. Italien: Schöner und schöner. —	5	
4. Erntelied: Es ist ein Schnitter. —	7½	
5. Pilgerspruch: Lass dich nur		
nicht dauern. —	5	
6. Frühlingslied: Jetzt kommt der		
Frühling. —	10	
7. Maienlied: Man soll hören. —	5	
8. Anderes Maienlied: (Hexenl.)		
Die Schwalbe fliegt. —	10	
9. Romanze: Einmal aus seinen. —	5	
10. Im Grünen: Willkommen. —	5	
11. Abendlied: Das Tagewerk. —	5	

Thlr. Sgr.

Thlr. Sgr.

No. 12. Suleika. Duett: An des lust'gen —	10
13. Frage: Ist es wahr? —	5
14. Geständniss: Kennst du nicht —	5
15. Wartend: Sietrug einen Falken. —	5
16. Im Frühling: Ihr frühlings-	
trunken Blumen. —	5
17. Im Herbst: Ach wie schnell. —	5
18. Scheidend: Wie so gelinde. —	5
19. Sehnsucht: Fern und ferner. —	5
20. Frühlingsglaube: Die linden	
Lüfte sind. —	5
21. Ferne: In weite Ferne will ich. —	5
22. Verlust: Und wüsten's die. —	5
23. Entsagung: Herr zu dir will. —	5
24. Die Nonne: Im stillen Kloster-	
garten. —	5
25. Sehnsucht (H. v. Fallersleben). —	7½
26. Seemann's Scheidelied. —	7½

Rust, W., 3 Lieder für Mezzo-Sopran oder	
hohen Alt mit Piano. op. 24. cplt. —	15
No. 1. Der Demuth Bild. 7½ Sgr. 2. Der	
Ungenannten. 7½ Sgr. 3. Für dich allein. —	7½

*Schäffer, Aug., 6 heit. Lieder op. 24.	
Heft 1. Nur aus Liebe. —	12½
2. Die 3 Mädchen. Der Troubadour.	
Vom Frühjahr. Treibt mit der	
Lieb' mit Scherz. Bleibe hier. —	22½
— Die 3 Mädchen. op. 24. No. 2. —	7½

Vollweiler, Ch., Der 4. Psalm für eine Bass-	
stimme mit Piano. op. 44. —	20
— 4 Lieder von Heine. op. 45. cplt. —	22½
No. 1. Du bist wie eine Blume. —	5
2. Du liegst so gern. —	5
3. In der Fremde. —	7½
4. Die Wellen blinken. —	7½

Wendel, Joh., 4 Lieder für eine Singstimme.	
op. 3. No. 1. Herab von den Bergen. —	7½
No. 2. Lang' ist's her. —	5
3. Willkommen du Gottes Sonne. —	5
4. Das Blatt im Buche. —	5

Classe 50.

Zwei- und dreistimmige Lieder und Gesänge mit Piano.

Dorn, A., Alte Ouverture mit neuer Beglei-	
tung. (Figaro-Ouverture mit Sopran und	
Bass) in usum delphini. Parodie auf R.	
Wagner's Kaisermarsch. —	20

Jansen, F. G., 3 Gesänge für 3 Frauen-	
stimmen. op. 35. cplt. Part. u. Stimmen. —	10
No. 1. Abschied. Part. u. Stimmen. —	15
2. Das treue Herz. —	17½
3. Die schönsten Lieder. —	17½

Mendelssohn-Bartholdy, Suleika u. Hatem.	
Duett für Alt u. Bass. op. 8. No. 12. —	10
— Dasselbe für Sopran u. Tenor. —	10

Rust, W., 3 zweist. Gesänge m. Piano. op. 23.	
No. 1. Du bleicher Mondenschein. —	12½
2. Gedankenflug. —	7½
3. Frühlingslied. —	12½
Dieselben compl. —	1

Classe 51. u. 52.

Vier- und mehrstimmige Gesänge und Chorwerke.

Käsmayer, M., Türkenloose. Komisches	
Solo-Quartett für Männerstimmen. op. 23.	
Part. u. Stimmen. —	20
— Chor der Phäaken. Original-Walzer für	
Männerchor m. Piano. op. 24. Part. u. St. —	15
Chorstimmen —	20
— Die Delegationen im Reiche des Bacchus.	
Gr. dram. Scene f. Bass-Solo u. Männer-	
chor m. Orchester od. Piano. op. 25. Clav-	
Auszug. —	1
Orch.-Stimmen 1 Thlr. 20 Sgr. Chorst. —	10

Rust, W., 2 Motetten f. 3 Frauenstimmen	
a capella. op. 25. Part. u. Stimmen. —	15
1. Psalm 23. Der Herr ist mein Hirte.	
2. Psalm 27. Der Herr ist mein Licht.	
— 3 vierstimmige Lieder f. gem. Chor im	
Freien zu singen. op. 26. Part. u. St. —	17½
1. Massliebchen. 2. Im Krug. 3. Warum.	