



HERRN DR. FRANZ LISZT
hochachtungsvoll zugeeignet.

BEETHOVEN

Condichtung in drei Sätzen
ZENEAKADEMIA
FÜR DAS PIANOFORTE

componirt von



WILH. RUST.

OP. 33.

Pr. M. 5, —



BERLIN,

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NEUE MUSIKALIEN

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BERLIN

23. Französische Strasse 23.

Classe 1, 2 u. 3.

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

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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.

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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.

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„ 3. — La Sirène - Die Sirene. — 20		
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„ 3. Flotow, Stradella. Rondino. — 25		

Classe 7.

Duos für Piano und Clarinette.

Gollmert, W. , Luna. Nocturne f. d. Clarinette m. Piano — 20		
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Classe 8.

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Schubert, Fr. , Ouv. Rosamunde, arr. v. Jansen 2 —		
— Divertissement en forme d'une marche brillante. op. 63. Arrangirt v. Jansen. 1 25		
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— I. Finale aus Euryanthe, arr. v. Jansen. 1 15		

Classe 9.

Für 2 Pianos zu 4 Händen.

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„ 49. Pergolese , Air (F-moll) — 5		
„ 50. Haydn , Adagio (E-dur) — 7½		
„ 51. Gluck , Andante serioso — 5		
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„ 34. Titus (Mozart) — 10

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„ 20. Arie: Gott sei mir gnädig (Mendelssohn.)

„ 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 Mendel sohn, f. Piano über-

tragen. op. 42. No. 16. Da lieg' ich unter d. Bäumen — 7½

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„ 18. Entsagung: Herr zu Dir. — 7½

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„ 32. — Nachtwandlerin. — 20

„ 33. Donizetti. Lucia. — 20

„ 34. Boieldieu. Weiße Dame. — 20

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HERRN D^r. FRANZ LISZT
hochachtungsvoll zugeeignet.



BEETHOVEN

Concichtung in drei Sätzen

ZENEAKADÉMIA
FÜR DAS PIANOFORTE

componirt von

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OP. 33.



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Stich der Roder'schen Officin.

Tondichtung in drei Sätzen
für Pianoforte.

I.

In sehr lebhaft gehender Bewegung.
(*Andante molto moto.*)

W. Rust, Op. 33.

Piano.

(Andante molto moto.) *cantabile*

Piano.

p *cresc. molto* *f*

cresc. *p* *mf* *p* *mf*

pp *f* *dim.* *p* *mf* *cresc.*

mf

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B. 114



rit. geheimnissvoll und flüsternd
ten.

f *f* *pp*
ten.

ten. *

dolce

1 2 3 4 5 3

3 *

rauschender
ten.

p *cresc.* *sf*
ten.

pp 2 1 2 3 1

molto cresc. *forte*

1 2 3 5 1 2 3 5

5 *

ten. *cresc.* *ff*

mf 5

ten. *

Handwritten musical score for piano, featuring five systems of staves. The notation includes various musical symbols, dynamics, and performance instructions.

System 1: Treble and Bass staves. Dynamics: *ff* (first measure), *f* (subsequent measures). Performance instructions: *Ped.* (first measure), ** Ped.* (subsequent measures).

System 2: Treble and Bass staves. Dynamics: *f* (first four measures), *pp* (last measure). Performance instructions: *Ped.** (first four measures), *pp* (last measure).

System 3: Treble and Bass staves. Dynamics: *pp* (first measure), *p* (last measure). Performance instructions: *Ped.* (first measure), ** Ped.* (last measure). Musical markings: *dolce* (first measure), *dolce* (third measure), *cantabile* (last measure).

System 4: Treble and Bass staves. Dynamics: *cresc.* (first measure), *f* (second measure), *p* (third measure), *dolce* (last measure). Performance instructions: *Ped.* (first measure), ** Ped.* (second measure), *Ped.** (third measure), *Ped.* (last measure).

System 5: Treble and Bass staves. Dynamics: *cresc.* (first measure), *mf cantabile* (second measure), *f* (third measure), *cresc.* (last measure). Performance instructions: *Ped.** (first measure), *Ped.* (second measure), ** Ped.* (third measure), *Ped.* (last measure).

Watermark: ZENEAKADÉMIA LISZT MUZEUM

Page number: S. 6995

molto *f* *dim.* *cresc.* *dim.* *cresc.* *dim.* *p*

Ped. *

pp *pfz* *cantabile* *f*

Ped. *

cresc. *f*

Ped. ähnlich weiter *legato*

ten. *diminuendo* *p* *mf* *f* *p* *mf*

Ped. *

mf *pp* *mf* *pp*

Ped. *

First system of musical notation. Treble and bass staves. Dynamics: *cresc.*, *mf*, *f*, *dim.*, *p*, *mf*, *cresc.*. Pedal markings: *Ped.* with asterisks.

Second system of musical notation. Treble and bass staves. Dynamics: *f*, *f*, *f*, *f*, *rit.*. Pedal markings: *Ped.* with asterisks.

Third system of musical notation. Treble and bass staves. Dynamics: *pp*. Text: *geheimnissvoll und flüsternd*, *ten.*. Pedal marking: *Ped.* with asterisks.

Fourth system of musical notation. Treble and bass staves. Dynamics: *dolce*, *p*, *cresc.*, *pp*. Pedal marking: *Ped.* with asterisks.

Fifth system of musical notation. Treble and bass staves. Dynamics: *f*, *molto cresc.*. Text: *rauschender*, *ten.*. Pedal marking: *Ped. ten.*

[illegible]

ten.

ff

Ped.

* (ornament symbol)

A musical score for Franz Liszt's 'Hungarian Rhapsody No. 1'. The score is written for piano (p) and includes a tenor (ten.) part. The tempo is marked 'ff' (fortissimo). The key signature is one sharp (F#) and the time signature is 2/4. The score features various musical notations including eighth notes, sixteenth notes, and rests. A large, stylized logo of the Zeneakadémia (Hungarian Academy of Music) is overlaid on the score, featuring a circular emblem with a cross-like design. Below the logo, the text 'ZENEAKADÉMIA' and 'LISZT MŰZEUM' are visible. The background of the score is a light, textured paper.

The first system of the musical score for 'The Song of the Lark' features a piano introduction. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff has a simple accompaniment. The tempo is marked 'And.' and the dynamics include 'cresc.', 'ffz', and 'f'. The system concludes with a repeat sign and a 'Ped.' marking.

Handwritten musical score for piano, page 8. The score is written on five systems of grand staves. It includes various musical notations such as notes, rests, and dynamic markings. A large, faint watermark "ZENEMÁKADÉMIA LISZT MŰZEUM" is visible across the middle of the page.

Key markings and dynamics include:

- mf* *cantabile* *cresc.*
- f* *ff* *mf*
- mf* *cantabile* *cresc.* *ff* *f*
- f* *f* *sempre ff* *ffz*
- ffz*

Other markings include "Ped." and asterisks (*) indicating pedal points or specific performance instructions.

9

dim. riten.

p

* Ped. * Ped. * Ped. *

Ped. * Ped. *

A musical score for a piano piece, likely a study or a short composition. The score is written on two staves, treble and bass clef. It features various musical notations including eighth notes, sixteenth notes, and chords. Dynamics markings include *mf* (mezzo-forte) and *p* (piano). The score is presented on a background that resembles aged paper with a faint watermark of a laurel wreath and the text 'LISZT MŰZEUM'.

Musical score for "Lied. Cantabile" by Franz Schubert, Op. 91, No. 3. The score is in G major and 3/4 time. It features a treble and bass staff. The treble staff has a complex melody with many beamed eighth and sixteenth notes. The bass staff is mostly empty, with a few chords and a "Ped." marking. The tempo is marked "cantabile" and the dynamics include "f" (forte).

II.

Erregt und bewegt.

(Allegro molto.)

geheimnissvoll
pp

legato

secco

Ped. *

p

cresc.

secco

Ped. *

Ped. *

Ped. *

cantabile

mf

cresc.

mf

Ped. *

Ped. *

f

p

f

Ped. *

p

cresc.

Ped. *

Ped. *

Ped. *

Ped. *

Handwritten musical score on aged paper, featuring six systems of piano and organ music. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark reading "ZENÉAKADÉMIA" and "LISZT MŰZEUM" is visible across the center of the page.

Dynamic markings include *f*, *ff*, *p*, *cresc.*, and *mf*. The score is marked with "Ped." (pedal) and asterisks (*) indicating specific performance instructions. The notation includes various musical symbols such as notes, rests, and dynamic markings.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with sharp accidentals, followed by a half note. The bass staff contains a series of eighth notes with sharp accidentals, followed by a half note. The system concludes with a half note in the treble staff and a half note in the bass staff, both marked with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with sharp accidentals, followed by a half note. The bass staff contains a series of eighth notes with sharp accidentals, followed by a half note. The system concludes with a half note in the treble staff and a half note in the bass staff, both marked with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with sharp accidentals, followed by a half note. The bass staff contains a series of eighth notes with sharp accidentals, followed by a half note. The system concludes with a half note in the treble staff and a half note in the bass staff, both marked with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff. The tempo marking "leidenschaftlich" is written above the treble staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with sharp accidentals, followed by a half note. The bass staff contains a series of eighth notes with sharp accidentals, followed by a half note. The system concludes with a half note in the treble staff and a half note in the bass staff, both marked with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff. The tempo marking "leidenschaftlich" is written above the treble staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth notes with sharp accidentals, followed by a half note. The bass staff contains a series of eighth notes with sharp accidentals, followed by a half note. The system concludes with a half note in the treble staff and a half note in the bass staff, both marked with a forte (*f*) dynamic. Pedal points are indicated by "Ped." and asterisks (*) below the bass staff. The tempo marking "leidenschaftlich" is written above the treble staff.



First system of musical notation. The right hand (RH) has a treble clef and a key signature of one flat. It contains a series of chords and a melodic line with a slur. The left hand (LH) has a bass clef and contains a series of chords and a melodic line with a slur. Pedal points are marked with 'Ped.' and asterisks. The system is labeled with 'L' and 'R' above the staves.

Etwas ruhiger.



Second system of musical notation. The right hand (RH) has a treble clef and a key signature of one flat. It contains a series of chords and a melodic line with a slur. The left hand (LH) has a bass clef and contains a series of chords and a melodic line with a slur. Pedal points are marked with 'Ped.' and asterisks. The system is labeled with 'dolce' and 'cresc.' below the staves.



Third system of musical notation. The right hand (RH) has a treble clef and a key signature of one flat. It contains a series of chords and a melodic line with a slur. The left hand (LH) has a bass clef and contains a series of chords and a melodic line with a slur. Pedal points are marked with 'Ped.' and asterisks. The system is labeled with 'mf' and 'p' below the staves.



Fourth system of musical notation. The right hand (RH) has a treble clef and a key signature of one flat. It contains a series of chords and a melodic line with a slur. The left hand (LH) has a bass clef and contains a series of chords and a melodic line with a slur. Pedal points are marked with 'Ped.' and asterisks. The system is labeled with 'dolce' and 'cresc.' below the staves.



Fifth system of musical notation. The right hand (RH) has a treble clef and a key signature of one flat. It contains a series of chords and a melodic line with a slur. The left hand (LH) has a bass clef and contains a series of chords and a melodic line with a slur. Pedal points are marked with 'Ped.' and asterisks. The system is labeled with 'dolce', 'cresc.', 'p', 'pfz', and 'dim.' below the staves.

First system of musical notation, piano and bass staves. The piano staff begins with a *p* (piano) dynamic, followed by a *f* (forte) dynamic. The bass staff contains a series of notes with a *ped.* (pedal) marking and asterisks indicating specific points.

Second system of musical notation, piano and bass staves. The piano staff features a *f* (forte) dynamic. The bass staff includes a *ped.* marking and the instruction *ähnlich weiter* (similarly further).

Third system of musical notation, piano and bass staves. The piano staff includes a *ten.* (tension) marking. The bass staff features a *dolce* (sweet) marking and a *ped.* marking.

Fourth system of musical notation, piano and bass staves. The piano staff includes a *cresc.* (crescendo) marking. The bass staff includes a *ped.* marking and the instruction *ähnlich weiter* (similarly further).

Fifth system of musical notation, piano and bass staves. The piano staff includes a *ten.* (tension) marking. The bass staff includes a *riten.* (ritardando) marking and a *ff* (fortissimo) dynamic.

Erstes Zeitmaass.

15

This musical score is for a piano piece, page 15, titled "Erstes Zeitmaass." The score is written for piano (p) and includes various dynamic markings and performance instructions. The notation is in G major (one sharp) and 3/4 time. The score is divided into five systems, each with a grand staff (treble and bass clef). The first system begins with a piano (pp) marking and a crescendo (cresc.) marking. The second system begins with a piano (p) marking and a crescendo (cresc.) marking. The third system begins with a piano (p) marking and a mezzo-forte (mf) marking, and includes a "cantabile" instruction. The fourth system begins with a mezzo-forte (mf) marking and a piano (p) marking, and includes a crescendo (cresc.) marking. The fifth system begins with a mezzo-forte (mf) marking and a piano (p) marking. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. There are also asterisks (*) and "Ped." markings indicating pedal points. A watermark "ZENEA KADEMIA LISZT MÚZEUM" is visible across the middle of the page.

pp *cresc.*

p *cresc.*

p *mf* *cantabile*

mf *p* *cresc.*

mf *p*

The musical score is written for piano and consists of five systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system begins with a *ff* (fortissimo) dynamic marking. The second system includes a *Ped.* (pedal) marking. The third system is marked *leidenschaftlich* (passionately) and *ff*. The fourth system includes a *Ped.* marking and the instruction *gewöhnlich weiter* (usually further). The fifth system includes a *ff* marking and a *Ped.* marking.

The score is marked with several asterisks (*) and a large watermark reading "ZENAKADEMIA" and "ISZT. MUZEUM". The page number "S. 695" is visible at the bottom center.

III.

Gehend in schwerem Schritte.
(Andante con gravita.)

The musical score is written for piano in a 6/8 time signature. It consists of four systems of music, each with a treble and bass staff joined by a brace. The key signature has three flats (B-flat, E-flat, A-flat).

- System 1:** Starts with a piano (*pp*) dynamic. The bass staff has a continuous eighth-note accompaniment. The treble staff has a melody with a trill (*tr*) at the end. Dynamics include *pp*, *ff*, *p*, and *ff*. There are also *ped.* (pedal) markings with asterisks.
- System 2:** Features a variety of dynamics: *f*, *p*, *con espr.* (con spirito), *cresc.* (crescendo), *dim.* (diminuendo), *cresc.*, and *f*. It includes *ped.* markings and a watermark for 'ZENAKADÉMIA'.
- System 3:** Continues with *f* and *ff* dynamics. The bass staff has a more active eighth-note pattern. It includes *ped.* markings.
- System 4:** Starts with a *schwer* (heavy) accent. Dynamics include *f*, *tr* (trill), *ritard.* (ritardando), *a tempo*, and *pp*. It concludes with *ped.* markings and the instruction *ähnlich weiter* (similarly continue).

cresc. molto *ff* *p* *ff* *f* *f*
tr.
ped. * *ped.* * *ped.* *
p *mf* *p* *f* *p* *f*
ped. * *ped.* *
ped. *ff* *
mit edler, seelenvoller Erotik *ped.* *
dolce *ped. ähnlich weiter*
cresc. molto *f* *p*
ped. * *ped.* * *ped.* * *ped.* *

Handwritten musical score for piano, page 19. The score is in 6/8 time and consists of five systems of music. It features various dynamics (*f*, *ff*, *p*, *cresc.*), articulation (trills, accents), and performance instructions (Ped., *stürmisch*, *beruhigend*). The manuscript is on aged paper with a watermark of the Zene Akadémia and Liszt Múzeum.

Lebhaft.

(Allegro ma non troppo.)

Allegro ma non troppo.

mf in erzählendem Ton

2 1 2 4

Ped. * Ped. * Ped. *

Andante

Musical score for "L'Espresso" by Frédéric Chopin, Op. 10, No. 3. The score is in 3/4 time, key of B-flat major. It features a treble and bass staff. The bass staff has a repeating eighth-note pattern with accents and asterisks. The treble staff has a melody with slurs, ties, and dynamic markings "cresc." and "dolce."

A musical score for Franz Liszt's 'Die Lorelei' (from the 'Lorelei' cycle). The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked 'And.' (Andante). The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'dim.', and 'mf'. The text 'ZENEAKADÉMIA LISZT MŰZEUM' is visible in the background, indicating the source of the score.

mf

zando

p

cresc.

Ped. *

Ped. *

f *dolce* *tr* *cresc.*

Ad. *

in stetig gesteigerter Leidenschaft

f *p* *tr* *ten.* *3* *3* *

Ad.

ten. *ten.* *pü. forte*

Ad. *Ad.*

ten. *f* *f* *f* *

Ad. *Ad.* *Ad.*

f *f* *f* *

Ad. *Ad.* *Ad.*

f *cresc. molto*

ff

ten.

11

S. 6995

The musical score for 'The Rose Tree' is presented on a single system with two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The melody is written in the treble staff, starting on a whole note G4 and moving through a series of eighth and sixteenth notes. The bass staff provides a simple accompaniment, primarily using quarter and eighth notes. The piece concludes with a final cadence on a whole note G4 in the treble staff and a whole note B-flat2 in the bass staff.

tief bewegt

molto cresc.

Lied. * Lied. * Lied. * Lied. ähnlich weiter

ZENEKADÉMLISZT MÚZEUM

A musical score for a piano piece titled "The Rose Tree". The score is written on two staves, treble and bass clef, with a key signature of one flat (B-flat). The tempo is marked "And." (Andante). The piece begins with a piano introduction marked "mf" (mezzo-forte) and "cresc." (crescendo). The main melody is in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a final chord marked "Ped." (Pedal) and a star symbol.

*Lied. **

schertz.

*Ped. **

mf

p

ped.

3 cresc. molto

f

ped.

ped.

ped.

ped.

ped.

f

ped.

ped.

ped.

gleichsam zurückblickend

ff

tr

ten.

pp

ped.

ped.

ped.

ped.

ff a tempo

ten.

rit.

pp

ped.

ped.

ped.

ped.

ped.

rein und verklärt

Auf einer Saite. *pp a tempo*

Ped. * *Ped. ähnlich weiter*

ohne Verschiebung cantabile



First system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and fingering 2, 1. Bass staff has a supporting line. Dynamics include *ff*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

cre - seen - do al *ff*



Second system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and fingering *p*. Bass staff has a supporting line. Dynamics include *ff* and *f*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.



Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur and fingering *p*. Bass staff has a supporting line. Dynamics include *rit.*, *mf a tempo*, and *rit.*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.



Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with a slur. Bass staff has a supporting line. Dynamics include *pp* and *ff*. Pedal markings (*Ped.*) and asterisks (*) are present below the bass staff.

stürmisch aufbrausend

in verzehrender Leidenschaft



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with slurs and accents. The key signature is one sharp (F#). The time signature is 2/4. The system includes a fermata over a measure in the bass staff.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with slurs and accents. The key signature is one sharp (F#). The time signature is 2/4. The system includes a fermata over a measure in the bass staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with slurs and accents. The key signature is one sharp (F#). The time signature is 2/4. The system includes a fermata over a measure in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents. The bass staff contains a supporting line with slurs and accents. The key signature is one sharp (F#). The time signature is 2/4. The system includes a fermata over a measure in the bass staff.

The image displays a page of handwritten musical notation for Franz Liszt's "Die Lorelei". The score is written for piano and voice. It features five systems of staves. The first system shows the piano introduction with a treble and bass staff. The second system includes the vocal entry with the text "in höchster Leidenschaft". The third system continues the piano accompaniment. The fourth system shows the piano playing a more active role. The fifth system concludes the page. The manuscript is on aged paper with a watermark of the Zeneakadémia and Liszt Múzeum.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, marked with *f* (forte). The bass staff contains a supporting line with slurs and accents. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.



Second system of musical notation, continuing the melodic and supporting lines from the first system. It includes slurs, accents, and a pedal point marked with an asterisk (*) below the staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, marked with *f* (forte). The bass staff contains a supporting line with slurs and accents. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, marked with *f* (forte). The bass staff contains a supporting line with slurs and accents. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with slurs and accents, marked with *f* (forte). The bass staff contains a supporting line with slurs and accents. Pedal points are indicated by "Ped." and an asterisk (*) below the staff.

mit vollem, weltlichem Glanze

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in six systems, each consisting of a treble staff and a bass staff. The music is written in a style characteristic of the late 19th or early 20th century, with various musical symbols including notes, rests, and dynamic markings such as 'ff' (fortissimo) and 'Ped.' (pedal). A large, faint watermark reading 'ZENAKADÉMIA LISZT MUSEUM' is visible across the center of the page, indicating the source of the document. The page number 'S. 6995' is printed at the bottom center.

This page of musical notation, numbered 31, contains six systems of piano music. Each system consists of a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system features a treble staff with a melodic line and a bass staff with a supporting line, marked with *f p* and *Ped.*. The second system includes a *cresc.* marking and a *p* dynamic. The third system is marked with *ff* and *f*. The fourth system has a *Ped.* marking. The fifth system includes a *Ped.* marking and a *cresc.* marking. The sixth system features a *p* dynamic and a *cresc.* marking. The page is watermarked with 'ZENAKADÉMIA LISZT MŰZÉUM' and 'S.6995'.

f p

cresc.

p

ff

f

Ped.

Ped.

cresc.

p

cresc.

S.6995

Handwritten musical score for piano, page 32. The score consists of five systems of two staves each. The music is in a key with one flat (B-flat) and 3/4 time. Dynamics include *f*, *p*, *cresc.*, *mf*, *ff*, and *forte*. Performance markings include "Ped." and asterisks. A large watermark "ZENAKADÉMIA LISZT MUZEUM" is visible across the middle of the page.

Musical score for piano, page 33. The score consists of five systems of staves. The first system includes dynamics *f* and *ff*, and performance instructions *Red.* and ** Red. **. The second system includes dynamics *p*, *pf*, *f*, and *p*, and performance instructions *Red.* and ** Red. **. The third system includes the dynamic *sf* and the instruction *sf e cresc. e string.*, with the vocal line *sf e cresc. e string.* and the instruction *sf*. The fourth system includes the dynamic *sf* and the instruction *sf e cresc. e string.*, with the vocal line *sf e cresc. e string.* and the instruction *sf*. The fifth system includes the dynamic *ff* and the instruction *Red. ten.*. The score is marked with various musical notations, including notes, rests, and accidentals. A large watermark "ZENEAKADEMIA LISZT MŰZÉUM" is visible across the middle of the page.

sehr innig

dim. e morendo

dolce

* Ped. * Ped. * Ped. ähnlich weiter

dolce

cresc.

posaunengleich

fff

f

f trem.

* Ped. * Ped. * Ped. * Ped. ten.

träumerisch und ahnungsvoll

cresc. molto

p

pp

f

pp

* Ped. *

pp

pp

poco rit.

a tempo

einer Saite

fff

pp

* Ped. ähnlich weiter * Ped.

S. 6995

1996 JÚN - 4.



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	Thlr. Sgr.
No. 2 a. Perpetuum mobile. op. 24 a. — 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 Meisterwerken 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. Spielmanns Lied. Walzer-Rondo. Heft II. 8 Lieder von Schubert. Haidenröslein. Die Forelle. Schäfer's Klagelied. Neugierige. Wirthshaus. 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 Mesalliancen, 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 fortschreitender Lehrgang zur sorgfältigen Erlernung der Elemente des Violinspiels. netto 1 —	
Rehbaum , Bratschen-Schule z. Selbst-Unterr. f. Violinisten. Enth.: a) systematische Uebungen; 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 Mädlein. 3. Jung' Mädlein. 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. Leci 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. mater 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. Heiteres Lied. op. 17. — 7½	
— Licht und Schatten. Musikalisches Potpourri, Text von Treumann, op. 19. 1 —	
— Biblische Geschichten (Text v. Weyl), komisches 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: Sie trug einen Falken. — 5	
16. Im Frühling: Ihr frühlings-trunknen 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 Begleitung (Figaro-Ouverture mit Sopran und Bass), in usum delphini. Parodie auf R. Wagner's Kaisermarsch. — 20	
Jansen, F. G. , 3 Gesänge für 3 Frauenstimmen. op. 35. cplt. Part. u. Stimmen. 1 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. 1 10	
Chorstimmen — 25	
— Die Delegationen im Reiche des Bacchus. Gr. dram. Scene f. Bass-Solo u. Männerchor 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. — 15	
2. Psalm 27. Der Herr ist mein Licht. — 15	
— 3 vierstimmige Lieder f. gem. Chor im Freien zu singen. op. 26. Part. u. St. — 17½	
1. Masslieben. 2. Im Krug. 3. Warum.	