

Ms. mus. L. 59

Christus

1888

ZENEAKADÉMIA

LISZT MŰZEUM

# Christus

VON



Franz Pöschel

MIA



*Handwritten notes in cursive script, possibly identifying the owner or donor.*

**ZENEAKADÉMIA**

LISZT MŰZEUM



3157

Op. 54

1873

Privat Exemplar  
des Composantes  
Dictionnaire Liszt



ZENEAKADÉMIA  
LISZT MÚZEUM





# Christus

## Oratorium

nach Texten aus der heiligen Schrift und der  
katholischen Liturgie.

von Franz Liszt, Organist und Dirigent

ZENAKADEMIA  
LISZT MŰZEUM

Franz Liszt.

Clavierauszug

III. Heft, zweite

Abtheilung.

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Preis 1 fl. 50 kr.

3157



# Christus

## Oratorium

nach Texten aus der heiligen Schrift und der  
katholischen Liturgie,

für  
Soli, Chor, Orgel und grosses Orchester  
ZENÉAKADÉMIA  
componirt

von  
**Franz Liszt.**

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Veritatem autem facientes in caritate, crescamus in illo per omnia, qui est caput Christus.

Paulus, ad Ephesios 4, 15.

Wahrheit in Liebe wirkend, lasset uns in Allem wachsen an Dem der das Haupt ist, Christus.

Paulus, an die Epheser 4, 15.



ZENEAKADÉMIA  
LISZT MÚZEUM



## Text

Gebrüder „Christus“ von Franz Eise.

Enter Text

Weihnachts-Praktikum.

294 J. N. Kizilirmak et al.

<sup>2</sup> Many small changes, and the physical structure, operations, and equipment, that occurred.<sup>3</sup>

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"Thou'lt be thought you had  
the Father's wings upon the  
sagittary; he flies for you  
and, with splendid fire, follows!"

### Vorbereitung der Proben

No. 1. *Platycodon* *Veronica*

Another threat to patients in India comes from the poor quality of care, and even the lack of basic health services. When we are faced with such a situation, we must

# MIA

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Fig. 3. Mutual market equilibrium flows.

Model name:   
 State:  Country:   
 Year:

Other unique products  
Lithuania, or Argentina  
Poland, India,

11. *Quercus laevis* Mill. (var.)  
Fruit like *Q. macrocarpa* but  
smaller (1/2 inch).

Que pueri, a stultis  
Exultant, non stultis  
Sed iocundis, inquit.

Please Mr. Moore, Jr., our honor,  
 City of New Washington with  
 this is your letter dated 1902.

Buyer Name, cell Number  
 mobile no. Area Code  
 Number

Jährlich ist eine Revision möglich.  
 Weitere Infos, unter anderem:  
 Muster, wie die Einträge zu  
 Ob der Elternteil ist

Very much with you. Love and  
Fidelity.

the year 1990.

# Text

zu dem

## Oratorium „Christus“ von Franz Liszt.

Erster Theil.

### Weihnachts-Oratorium.



#### No. 1. Einleitung.

„Rorate caeli desuper, et nubes  
pluant iustum; aperiatur terra et  
germinet Salvatorem.“

(Jes. XLV. 8.)

„Thauet ihr Himmel von oben,  
die Wolken mögen regnen den  
Gerechten; die Erde thu' sich  
auf, und sprosse den Heiland.“

(Uebersetzung von J. Fr. Allioli.)

#### No. 2. Pastorale (Instrumentale). Verkündigung des Engels.

Angelus Domini ad pastores  
ait: Nolite timere! annuntio vobis  
gaudium magnum, quia natus est  
vobis hodie Salvator mundi, alle-  
luja. Facta est cum Angelo multi-  
tudo caelestis exercitus, laudantium  
Deum et dicentium: gloria in excel-  
sis Deo et in terra pax hominibus  
bonae voluntatis.“

(Luc. II, 10 — 14.)

Der Engel des Herrn sprach zu  
den Hirten: „Fürchtet euch nicht,  
denn siehe, ich verkündige euch  
eine grosse Freude, die allem Volk  
widerfahren wird: denn heute ist  
euch der Heiland der Welt ge-  
boren worden. Und sogleich war  
bei dem Engel eine Menge himm-  
lischer Heerschaaren, welche Gott  
lobten und sprachen: „Ehre sei  
Gott in der Höh', und Friede den  
Menschen auf Erden, die eines  
guten Willens sind.“

(Allioli.)

#### No. 3. Stabat mater speciosa (Canto).

Stabat mater speciosa  
Juxta foenum gaudiosa,  
Dum iacebat parvulus;  
Cujus animam gaudentem  
Laetabundam et ferventem  
Pertransivit jubilus.

O quam laeta et beata  
Fuit illa Immaculata  
Mater Unigeniti!

Quae gaudebat et ridebat,  
Exultabat, cum videbat  
Nati partum inclyti.

Stand die Mutter da, die hohe,  
Die ob ihres Kindleins frohe,  
Das in armer Krippe lag,  
Deren Seele, voll Entzücken,  
Strahlt' aus ihren Freuden-  
blicken  
Jubelt' in des Herzens Schlag.  
Welche sel'ge, wonnerweckte  
Mutter war die Unbefleckte  
Ob des Eingeborenen!  
Jauchzend sieht vor ihren Augen,  
Die nicht satt an ihm sich  
saugen,  
Sie den Auserkorenen.

*Tauschponus de Jodi 1306 +  
Francis. Lauer - Dichter der Stabat mater  
dolores*







Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
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Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Wachet auf, ruft uns die Stimm,  
aus der Hölle thut sie klagen,  
Wachet auf, ruft uns die Stimm,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
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aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

# No. 15. Sonett.

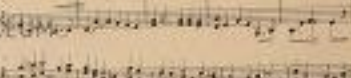
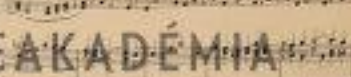
Der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
aus der Hölle thut sie klagen,  
Alles!

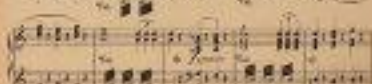
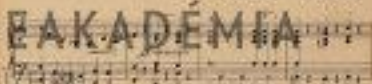
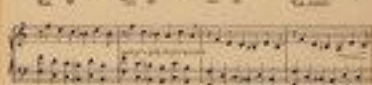
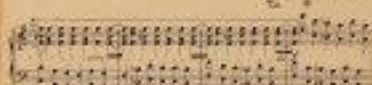
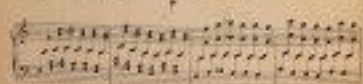
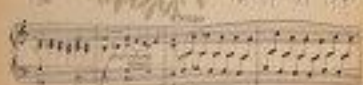
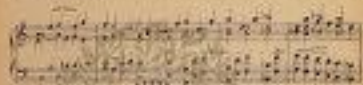
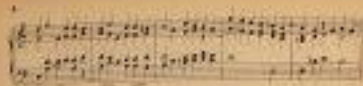
## 3584 Christus. ORATORIUM. Erster Theil.



Orgel mit 12 Tönen

### I. Andante religioso





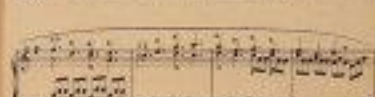
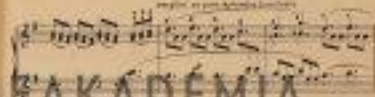
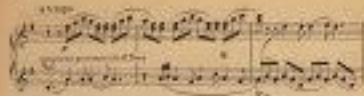
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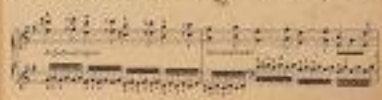
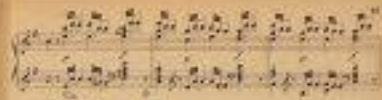
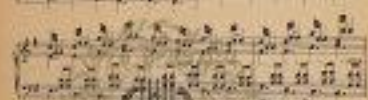
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11. Magyar népdalok, part 1

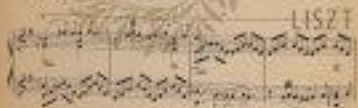






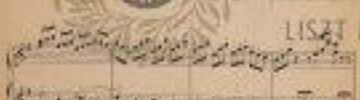
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MŰLÉNY



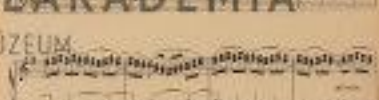
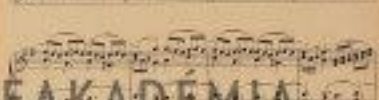
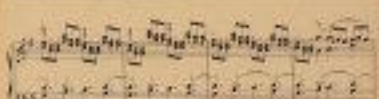
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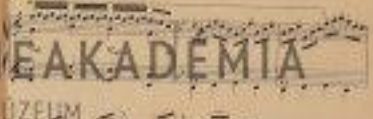
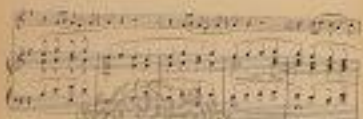
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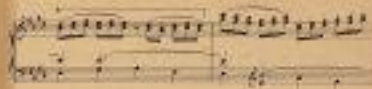
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MŰZELM

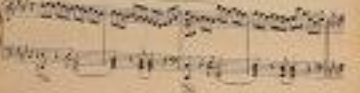
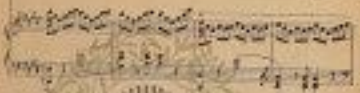


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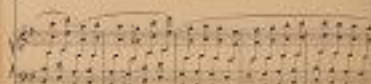
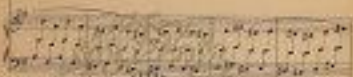


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1857 M. J. Z. H. U. M.

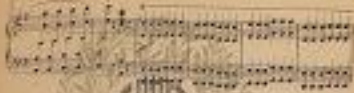






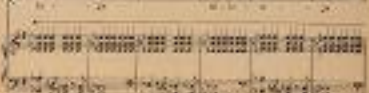
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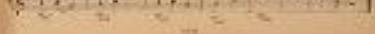
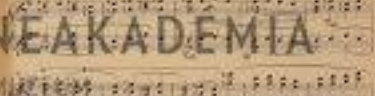
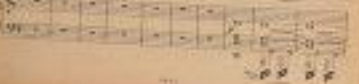
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ZENEAKADÉMIA

ASZ MŰZEUM





## Stabat Mater speciosa.

(Hymn.)

III. *Andante sostenuto. 3/4*

Vocal I & II

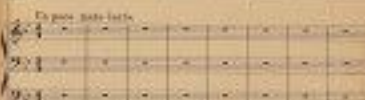
Ch.

Tenor I & II

Bass I & II

8





ZENEAKADÉMIA

1. Für Solo und Chor  
- in G-Dur -



ZENEAKADÉMIA

MUSIKUM

[illegible]

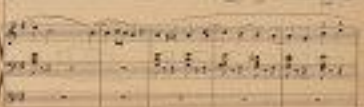
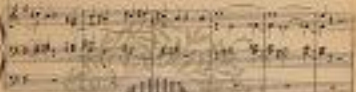
A handwritten musical score for the song "The Rose Tree". The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The lyrics are written below the staves, corresponding to the melody. The handwriting is in ink on aged, slightly yellowed paper. The title "The Rose Tree" is written at the top right of the page. The score is a single system, meaning it is a continuous piece of music without a repeat sign at the end.

Handwritten musical score for a piece titled "EAKADÉMIA". The score is written on five staves. The first staff is a vocal line with lyrics in Greek. The second staff is a piano accompaniment. The third staff is a vocal line with lyrics in Greek. The fourth staff is a piano accompaniment. The fifth staff is a vocal line with lyrics in Greek. The score is written in a cursive hand and includes various musical notations such as notes, rests, and bar lines.



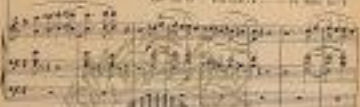
ZENEAKADEMIA

MUSEUM



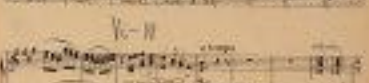
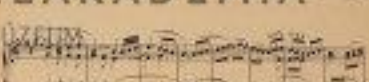
ZENAKADÉMIA

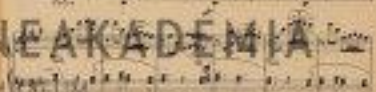
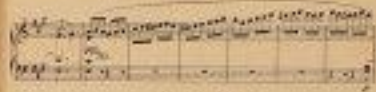
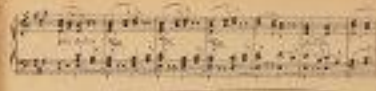
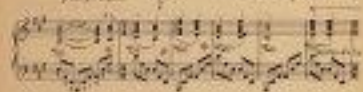
LISZT MUSEUM





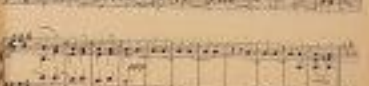
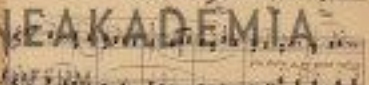
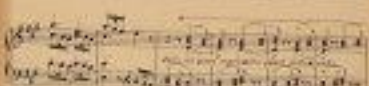
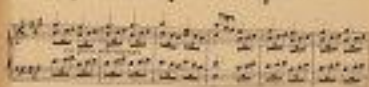
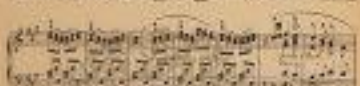
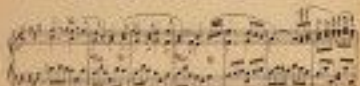
## Hilfsgesang an der Krippe.

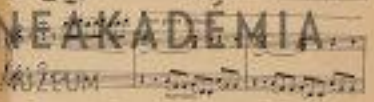
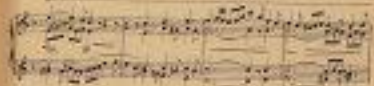
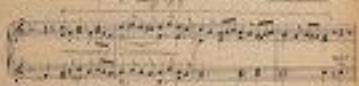
IV. *Allegretto moderato*



ZEÑE AKADEMIA

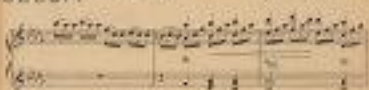
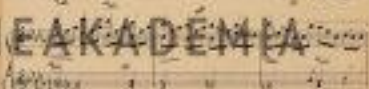
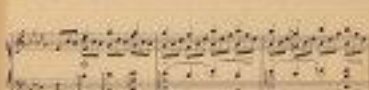
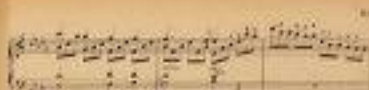
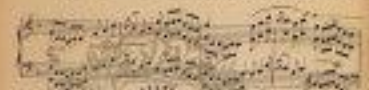
LISEE MUSEUM





ZENEAKADÉMIA

MŰZSEUM



ZENEAKADEMIA

ESZT. MŰZSÉUM

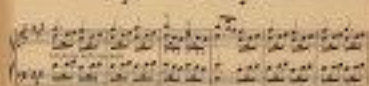
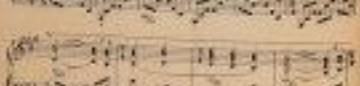




ZENE AKADEMIA

ELISZT MŰZÉUM

10. 1900. évi kiadás



ZENE AKADEMIJA

MOZART

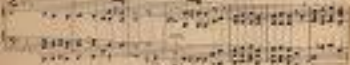


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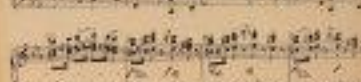
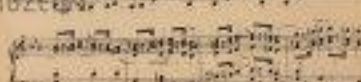
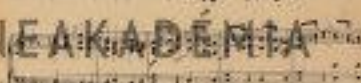
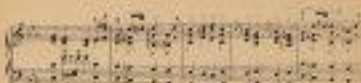
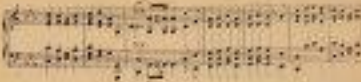
MUSEUM

Die heiligen drei Könige.  
Marsch

Violoncello



Violoncello



Violoncello



Musical score for the left page, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols, including a large circular ornament on the third system.

„Ez van az a szöveg, melyet a szerző a következőképpen írt:“

„Ez van az a szöveg, melyet a szerző a következőképpen írt:“

Musical score for the right page, featuring six systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols, including a large circular ornament on the third system.



ZENEAKADEMIA

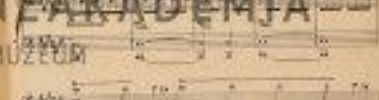
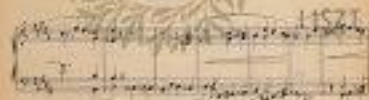
ISZT. MUSZ. MUSEUM



Apoteosis. Tempo: 1/2. Ad libitum. Tutti. (Cantabile) per tutti. (Cantabile) per tutti.

Adagio cantabile ed espansivo piano.





ZENEAKADÉMIA

LISZT MŰZEUM



ZENEAKADEMIA

ISZT. MUZEUM





Christus.  
ZWEITER THEIL.  
Die Seligkeiten.

VI. Antiph.



Handwritten musical notation on a single staff.

Handwritten musical notation on five staves, likely for a vocal ensemble or piano.

Handwritten musical notation on a single staff, with a large circular stamp overlaid.

Handwritten musical notation on five staves, with a large circular stamp overlaid.

Handwritten musical notation on two staves.

Handwritten musical notation on a single staff.

Handwritten musical notation on five staves, likely for a vocal ensemble or piano.

Handwritten musical notation on a single staff.

Handwritten musical notation on five staves, likely for a vocal ensemble or piano.

Handwritten musical notation on two staves.

ZENEAKADEMIA

LISZT M. ZELMA

Handwritten musical score on page 80, featuring multiple staves with notes and rests. The score is written in a historical style, likely from the 18th or 19th century. The notation includes various musical symbols such as clefs, notes, and rests, arranged in a structured manner typical of early printed music.



Handwritten text at the bottom of page 80, possibly a signature or a date.

Handwritten musical score on page 81, continuing from page 80. The notation is consistent with the previous page, showing various musical staves and notes. The handwriting is clear and legible, typical of a professional composer or scribe of that era.

Small handwritten text at the bottom of page 81.

Handwritten musical notation on the left page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on the left page, continuing from the previous section. The notation is in a historical style, likely from the 18th or 19th century.



# ZENEAKADÉMIA

LISZT MŰZSÉLY

Handwritten musical notation on the right page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 18th or 19th century.

Handwritten musical notation on the right page, continuing from the previous section. The notation is in a historical style, likely from the 18th or 19th century.

### ■ *Quelques Temps*



... ..



### III. The present pilot studies

1. *Journal of the American Medical Association*, 1997; 278: 1039-1044.

10

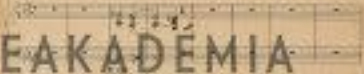


Patry master.

Enter only.

VII. *Andrena picta*



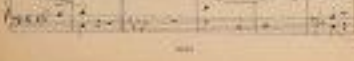
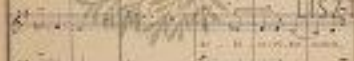
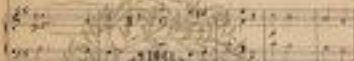




ZENEAKADÉMIA  
 LISZT MÚZEUM

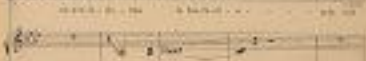
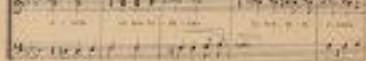
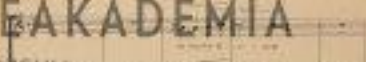
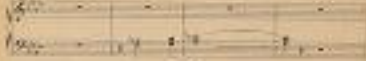


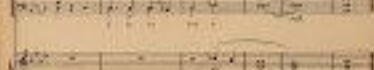
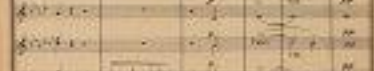
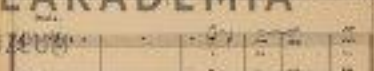
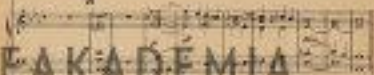
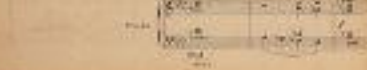
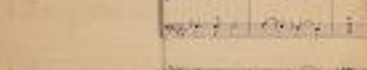
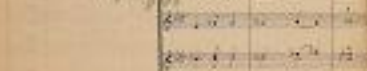




ZENEAKADÉMIA

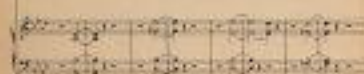
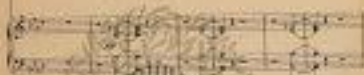
LISZT MŰZSÜM





ZENEAKADÉMIA

LISZT MŰZÉUM



ZENEAKADÉMIA

LISZT MŰZSÉUM

## VIII. Die Gründung der Kirche.

Tutti: maestoso, and.

Violoncello  
Bass

Flauto

[illegible]

A musical score for the song 'The Rose Tree'. It features a treble and bass clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a five-line staff with various musical notations including eighth and sixteenth notes, rests, and a repeat sign. The lyrics 'The Rose Tree' are written below the staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of 16 measures. The lyrics 'The Rose Tree' are written below the bass staff.

Handwritten musical notation for the first system of 'The Rose Tree'. The music is written on 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 in the treble staff, and the bass staff provides a simple accompaniment. The notation is in a cursive, handwritten style.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is for the vocal melody, and the subsequent three staves are for the piano accompaniment. The music is in 3/4 time and features a simple, folk-like melody. The lyrics 'The Rose Tree' are written below the first staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves, likely for a piano accompaniment. The notation includes various musical symbols such as notes, rests, and bar lines. The handwriting is in ink and appears to be from a 19th-century manuscript. The title 'The Rose Tree' is written at the top of the page.

AKADEMIA

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The music is in common time (C) and consists of 16 measures. The lyrics 'The Rose Tree' are written below the bass staff.

A handwritten musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is for the vocal melody, and the bottom staff is for the piano accompaniment. The music is in 3/4 time and features a simple, folk-like melody. The lyrics 'The Rose Tree' are written below the vocal staff. The score is handwritten in ink on aged paper.



Handwritten musical score on page 11, featuring multiple staves with notes and rests. A large, faint watermark of a lyre is visible in the center.

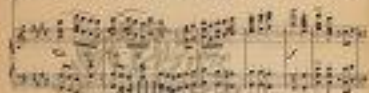


Handwritten musical score on page 12, continuing the composition from page 11. It includes staves with notes, rests, and some markings like 'D' and 'C'.



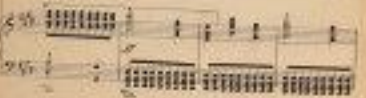
ZENEAKADÉMIA

LISZT MŰZSÉLY



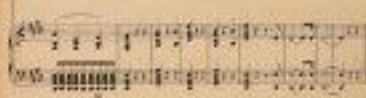
ZENEAKADÉMIA

LISZT MŰZSEJ



ZENEAKADÉMIA

1878. MÚZSEUM

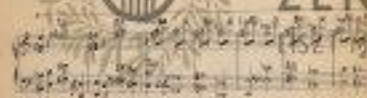


## Das Wunder.

Es war eines schönen Tages als ich war, da geschah es wieder.

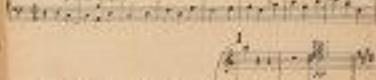
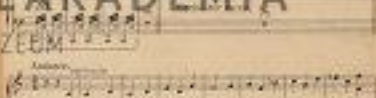
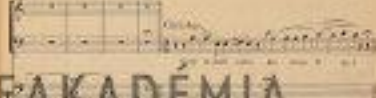
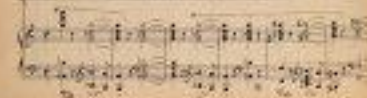
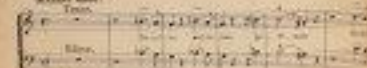
IX. 1. 2. 3. 4.





Wesley Choir

Tenor



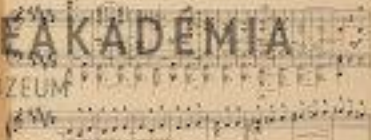
ZENEAKADEMIA

(SET) MUZEUM



ZENEAKADÉMIA

FÜLSZÍ MŰZÉUM





Der Einzug in Jerusalem.

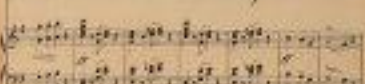
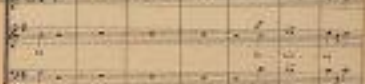
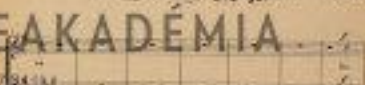
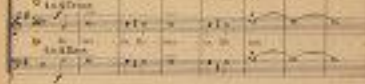
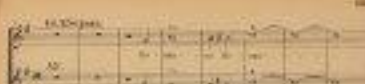
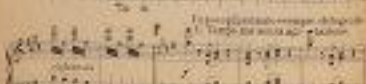
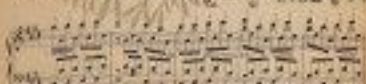
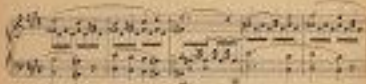
X. *Allegro moderato*



Musical score for the left page, featuring piano accompaniment with multiple staves. A large lyre watermark is visible in the center of the page.

ZENAKADEMIA

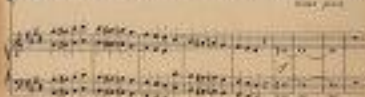
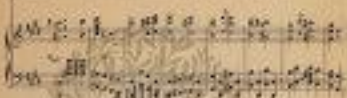
Musical score for the right page, featuring piano accompaniment with multiple staves. The score includes various musical notations and dynamics.





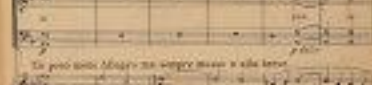
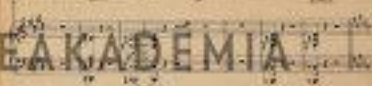
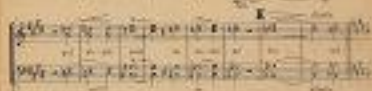
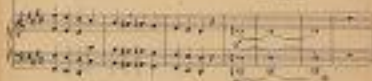
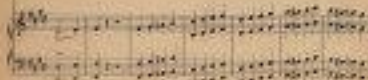
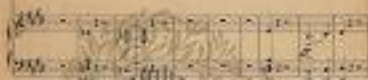
ZENEAKADÉMIA

LISZT MUZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



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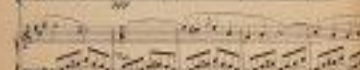
LISZT MÚZEUM





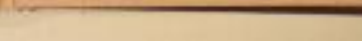
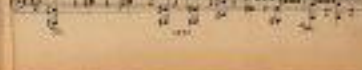
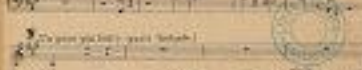
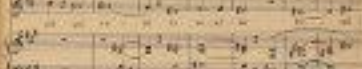
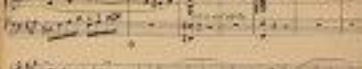
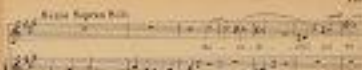
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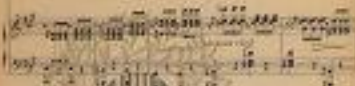
LISZT MUSEUM



# ZENEAKADÉMIA

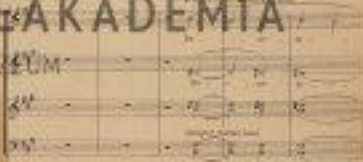
## LISZT-MŰZSÉLY





ZENEAKADÉMIA

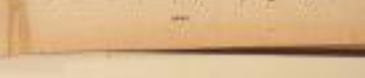
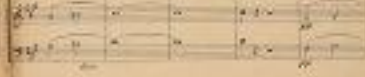
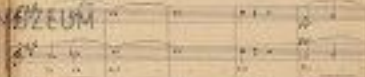
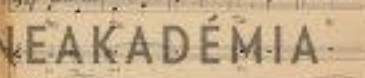
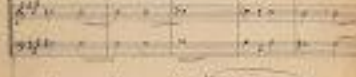
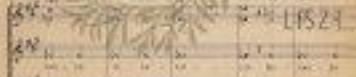
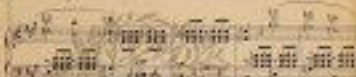
LISZT MŰZÉUM





ZENEAKADÉMIA

ELSZT MŰEUM

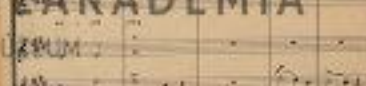
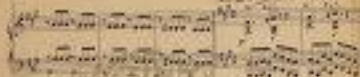


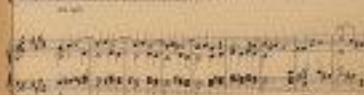
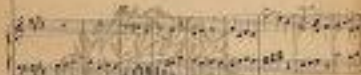
ZENEAKADÉMIA

LISZT MŰZEUM



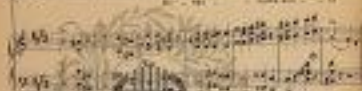
## Székely népdalok (Trio I.)





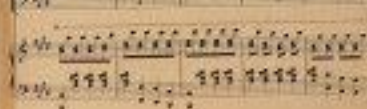
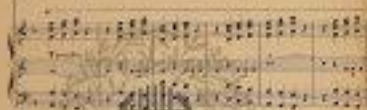
ZEN EAKADÉMIA

LISZT MŰZSÉUM



ZENEAKADÉMIA

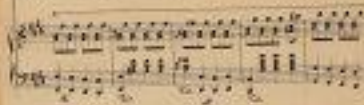
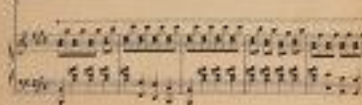
LISZT MŰZSÉUM



ZENEAKADEMIA

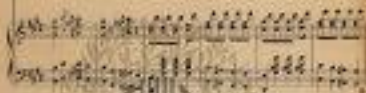
USZIGM

IZEDM



ZENEAKADÉMIA

LISZT MŰZEIUM



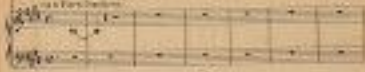
Andante (con Tempo sostenuto)

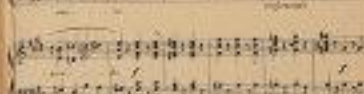
(con Tempo sostenuto)



Andante (con Tempo sostenuto)

(con Tempo sostenuto)

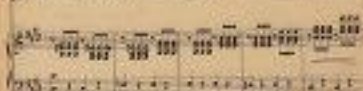
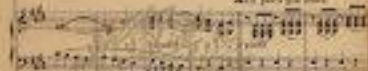


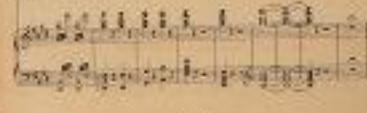
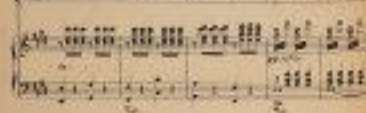


In pace gli bradi.



In pace gli bradi.





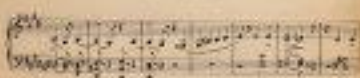
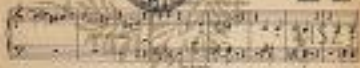
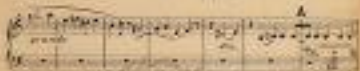
ZENEAKADÉMIA

MŰKÖDŐ MUSEUM

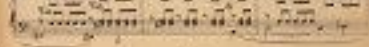
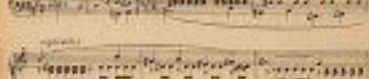
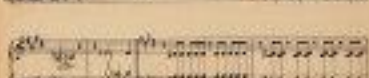
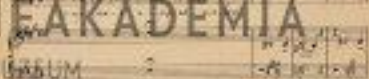
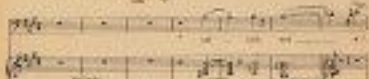
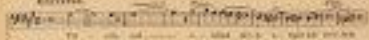
Christus.  
 DRITTER THEIL.  
 Tristis est anima mea.

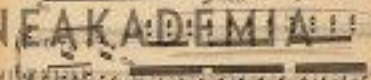
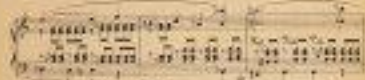
XI. *And. assai.*

PIANO.



Christus.





ZENEAKADEMIA  
MUSZIKAI



Handwritten musical score on page 124, featuring six systems of staves with musical notation. A large watermark is visible across the center of the page.

Handwritten musical score on page 125, featuring six systems of staves with musical notation. A large watermark is visible across the center of the page.



ZENEAKADEMLIA

LISZT MŰZEUM



Allegro

2/4

ZENAKADÉMIA

ISZT. MŰV. EGYETEM

Allegro

2/4

ZENAKADÉMIA

ISZT. MŰV. EGYETEM

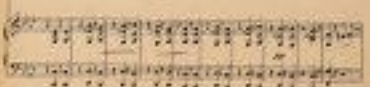
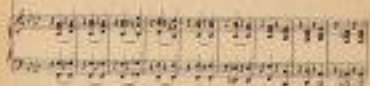
## Stabat Mater.

XII. *Molto Lento*

PIANO



## CORO





Handwritten musical score for page 308, featuring a fugue. The page contains five systems of musical notation. The first system is marked "FUGA" and "CROSS". A large, faint watermark of a harp is visible in the center of the page.



Handwritten musical score for page 309, continuing the fugue. The page contains five systems of musical notation. The first system is marked "D". A large, faint watermark of a harp is visible in the center of the page.



Handwritten musical score on page 244, featuring multiple staves with musical notation and lyrics. A large circular library stamp is visible in the center of the page.



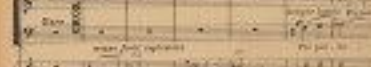
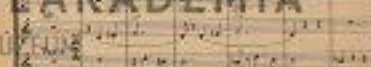
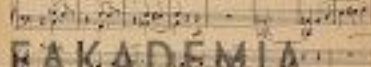
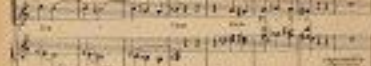
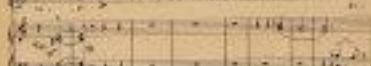
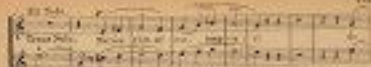
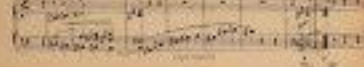
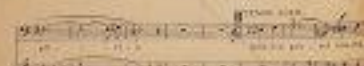
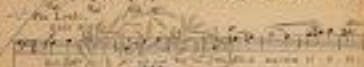
Handwritten musical score on page 245, featuring multiple staves with musical notation and lyrics.

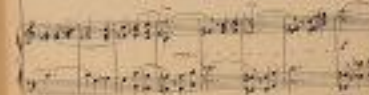
ZENAKADÉMIA

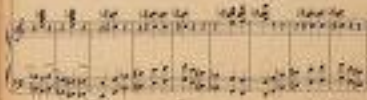
ISZT MŰRUM















Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

Handwritten musical notation on five staves. The notation includes various notes, rests, and bar lines. There are some handwritten annotations in the margins, including "pizzicato" and "arco".

gitarra e violão

gitarra e violão

gitarra e violão

gitarra e violão

gitarra e violão

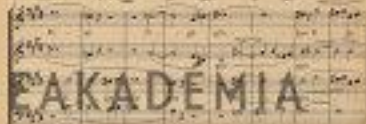
gitarra e violão

ZENEAKADEMIA

LISZT MŰZÉUM

Handwritten musical score on page 224, featuring multiple staves with notes and lyrics. The text "ZENAKADEMIA" and "LISZT MUSEUM" is printed across the center of the page, partially obscuring the music. A circular logo is visible on the left side of the page.

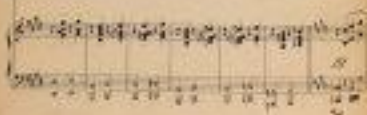
Handwritten musical score on page 225, featuring multiple staves with notes and lyrics. The text "ZENAKADEMIA" and "LISZT MUSEUM" is printed across the center of the page, partially obscuring the music.





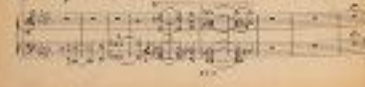
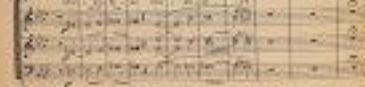
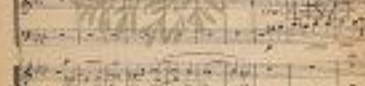
ZENEAKADÉMIA

LISZT MŰVEK



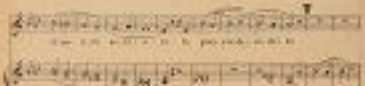
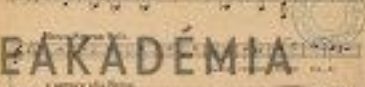
Handwritten musical score on page 48, featuring multiple staves with notes and rests. A large, faint watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MŰSZEJUM".

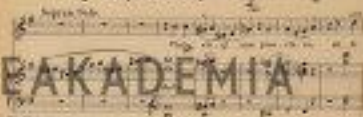
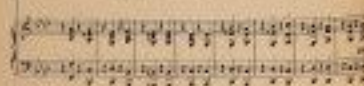
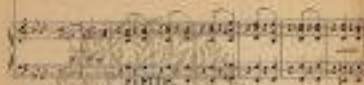
Handwritten musical score on page 49, continuing the composition from page 48. The page contains several staves of music with notes, rests, and dynamic markings.



ZENEAKADÉMIA

ÉRTÉKELŐ MŰHELY







ZENEAKADÉMIA

LESZTELMŰSÉGE

*meno mosso* *a tempo*

First system of musical notation on page 304, featuring vocal staves and piano accompaniment.

*meno mosso* *a tempo*

Second system of musical notation on page 304, featuring vocal staves and piano accompaniment.

*meno mosso* *a tempo*

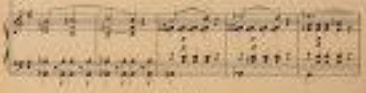
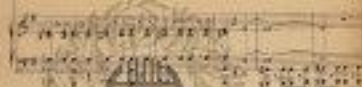
Third system of musical notation on page 304, featuring vocal staves and piano accompaniment.

First system of musical notation on page 305, featuring vocal staves and piano accompaniment.

Second system of musical notation on page 305, featuring vocal staves and piano accompaniment.

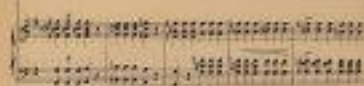
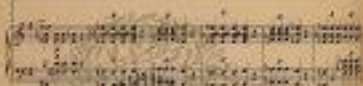
Third system of musical notation on page 305, featuring vocal staves and piano accompaniment.

Fourth system of musical notation on page 305, featuring vocal staves and piano accompaniment.



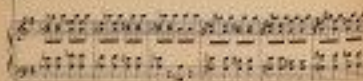
ZENEAKADEMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



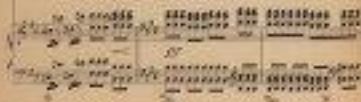
ZENEAKADÉMIA

LISZT-MÚZEUM

Handwritten musical score on aged paper. The notation is arranged in systems, with staves for voices and piano accompaniment. A large, ornate circular watermark is visible in the center. The text "ZE" is written in large letters on the right side of the page.

Handwritten musical score on aged paper. The title 'ZEUM' is written in large, bold, capital letters across the middle of the page. The notation includes staves for voices and piano accompaniment, with various musical symbols and notes. A large, semi-transparent watermark reading 'AKADEMIA' is overlaid across the center of the page.





ZENEAKADEMIA

LISZT MŰZÉUM

Handwritten musical score for the song "The Rose Tree". The score is written on four staves. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The third and fourth staves are for the guitar accompaniment. The music is in 2/4 time and features a simple melody with a chorus. The lyrics are written below the staves.

Handwritten musical score for "The Rose Tree". The score is written on four staves. The first staff is for the vocal melody, and the second staff is for the piano accompaniment. The third and fourth staves are for the guitar accompaniment. The music is in 2/4 time and features a simple melody with a chorus. The lyrics are written below the staves.

[illegible]

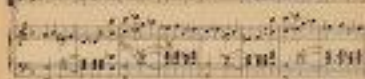
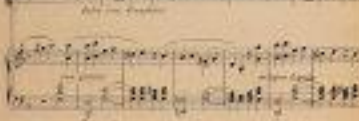
Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff is for the voice and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic support.

A handwritten musical score for the song 'The Rose Tree'. The score is written on four staves. The first staff is for the vocal melody, and the subsequent three staves are for the piano accompaniment. The music is in 2/4 time and features a simple, folk-like melody. The lyrics are written below the staves.

*[Handwritten musical notation]*

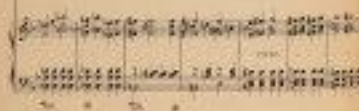
# AKADÉMIA

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are written below the bass staff.



ZENEAKADEMIA

LISZT MÚZEUM



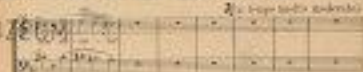
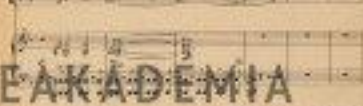
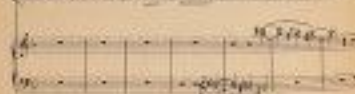
ZENEAKADÉMIA

LISZT-MÚZEUM



ZENEAKADEMIA

LÁSZLÓ MÚZSEUM



ZENEAKADÉMIA

MŰZSEUM

WAGNER

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1878

1879

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O VIII et Filiae.  
Sicut Ryann.

XIII. In part tributa.





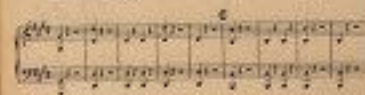
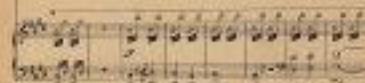
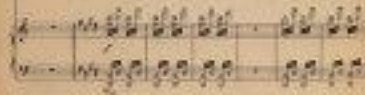
Handwritten musical score on the left page, featuring multiple staves of musical notation. The notation includes various clefs (treble and bass), notes, rests, and other musical symbols. A large, faint watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MŰV.".

## Bourexxit.

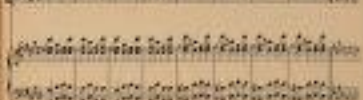
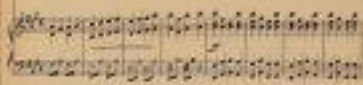
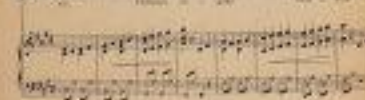
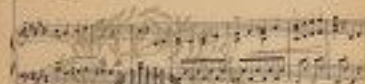
## XIV. Allegro moderato (Ma. Duetto)



Handwritten musical score on the right page, featuring multiple staves of musical notation. The notation includes various clefs (treble and bass), notes, rests, and other musical symbols. A large, faint watermark is visible across the center of the page, reading "ZENÉAKADÉMIA LISZT MŰV.".

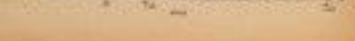
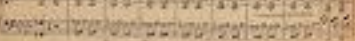
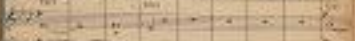
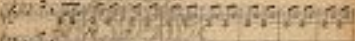
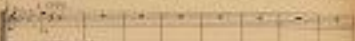
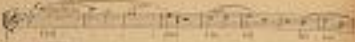






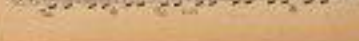
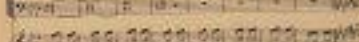
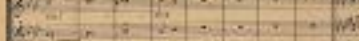
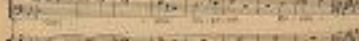
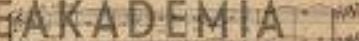
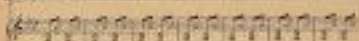
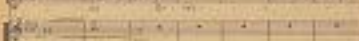
ZENAKADÉMIA

USZÁNDÉK



ZENEAKADEMIA

LESZ-MOZELUM



Handwritten musical notation on the left page, consisting of ten staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

Handwritten musical notation on the left page, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

Handwritten musical notation on the left page, consisting of four staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

Handwritten musical notation on the left page, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.



ZENEAKADEMIA

LISZT MUSEUM

Handwritten musical notation on the right page, consisting of five staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

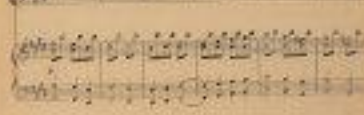
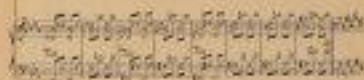
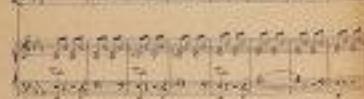
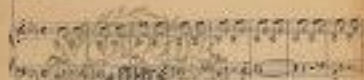
Handwritten musical notation on the right page, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

Handwritten musical notation on the right page, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

Handwritten musical notation on the right page, consisting of two staves. The notation includes various musical symbols such as notes, rests, and bar lines, typical of a 19th-century manuscript.

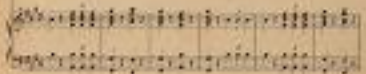
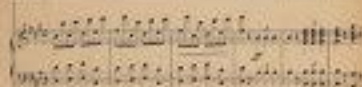
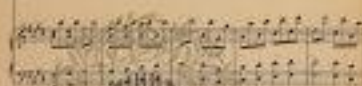
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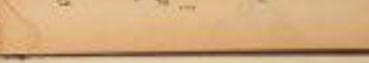
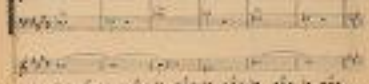
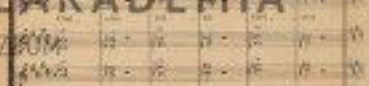
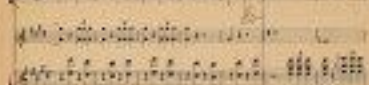
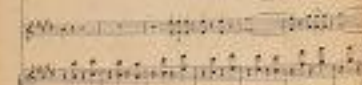
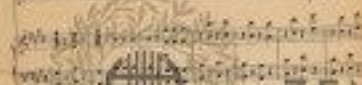
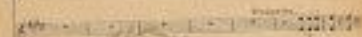
## Trio I. Allegro molto (M. B. 1871.)



ZENEAKADÉMIA

LISZT MŰZSÉUM

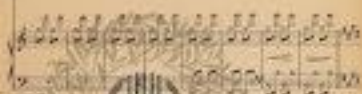






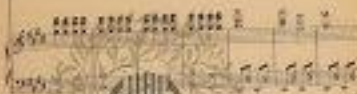
ZENEAKADÉMIA

LISZT MŰZSÉUM



ZENEAKADEMIA

LISZT MÚZEUM





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LISZT MÚZEUM

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