

3405.



POLONAISE

aus der Musik



von
ZERENAKADEMIA
LISZT MÚZEUM

EDUARD LASSEN.

- | | |
|-------------------------------|---------------|
| A. Für Pianoforte zu 2 Händen | M. 2.-. |
| B. Für Pianoforte zu 4 Händen | " 3.-. |
| C. Für Orchester | Partitur 3.-. |
| | Stimmen 7,50. |



Breslau,
Julius Hainauer,



Orsz. M. Liszt Ferenc Zeneműv. Főiskola
KÖNYVTÁRA

Leltározva: 1948.

Hofmusikalienhändler S.M. des Königs v. Preussen.



ZENEAKADÉMIA
LISZT MÚZEUM

3405!

B3405



MUSIK ZU GOETHE'S FAUST

I. und II. Theil

von

EDUARD LASSEN.

I. Theil: Clavierauszug. I. Theil.	M. 9.
Nº 1. Faust. Lento doloroso für Piano forte zu 2 Händen.	M. 1.
Nº 4. Vor dem Thore. Für Piano forte zu 2 Händen.	M. 75.
Nº 5. Ihr guten Herrn, ihr schönen Frauen. Lied für Bass mit Piano forte.	M. 75.
Nº 7. Der Schäfer putzte sich zum Tanz. Walzer.	
A. Für Piano forte zu 2 Händen. M. 1.	B. Für Piano forte zu 4 Händen. M. 1.
C. Für Piano forte und Violine. M. 1. 23.	D. Für Sopran und Piano forte. M. 1.
E. Für Tenor und Piano forte. M. 1.	F. Für großes Orchester (Partitur). M. 1.
G. Für Alt und Piano forte. M. 1.	H. Für großes Orchester (Stimmen). M. 4.
Nº 17. Es war ein König in Thule. Lied für Alt und Piano forte.	M. 75.
Nº 22. Vor der Mater dolorosa. Für Piano forte zu 2 Händen.	M. 75.
Nº 23. Was machst du mir vor Liebchens Thür. Lied für Bass und Piano forte.	M. 75.
II Theil: Clavierauszug. II Theil.	M. 9.
Nº 3. Polonaise. A. Für Piano forte zu 2 Händen.	M. 2.
B. Für Piano forte zu 4 Händen.	M. 3.
C. Für Orchester (Partitur).	M. 3.
D. Für Orchester (Stimmen).	M. 7. 50.
Nº 12. Marsch. Für Piano forte zu 2 Händen.	M. 75.
Nº 19. Bachanal. Für Piano forte zu 2 Händen.	M. 1.
Nº 31. Zum Sehen geboren, zum Schauen bestellt. Lied für Baryton m. Piano forte.	M. 75.

Mit Vorbehalt aller Arrangements.
Eigentum des Verlegers für alle Länder.
Eingetragen in das Vereinsarchiv.

BRESLAU, JULIUS HAINAUER
Hofmusikalienhändler S. M. des Königs v. Preussen

Basel, St. Gallen, Zürich, Straßburg,
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Lith. Anst. G. B. Böden, Leipzig.

FAUST.
II. Theil N^o 3.

POLONAISE.

Tempo di Polacca.

Ed. Lassen.

pp

cre - seen - do

f f

ff

3405.



8

ff

(Herold spricht.)

*

(Gärtnerinnen.)

pp

ZENEAKADÉMIA

LISZT MÚZEUM

And. *

And. *

And. *

Handwritten musical score for piano, consisting of six systems of staves. The music is in A major (three sharps) and 3/4 time. The first five systems are purely instrumental, featuring complex piano textures with arpeggiated figures and triplets. The sixth system includes vocal lines with lyrics "cre -" and "scen -" in the treble staff, and "do -" in the bass staff. The score concludes with a final chord marked "f" (forte).

Liszt

pp (Gärtner.)

J.1866 H.

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *

Ped. * *Ped.* *



(Parzen.)



The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system has a 'Ped.' marking under the first measure and an asterisk (*) under the second. The second system has a 'Ped.' marking under the third measure and an asterisk (*) under the fourth. The third system has a 'Ped.' marking under the third measure and an asterisk (*) under the fourth. The fourth system has a 'Ped.' marking under the third measure and an asterisk (*) under the fourth. The fifth system has a 'Ped.' marking under the third measure and an asterisk (*) under the fourth. The sixth system has a 'Ped.' marking under the third measure and an asterisk (*) under the fourth. The score is printed on aged paper with a watermark in the center that reads 'ZENEAKADÉMIA LISZT MŰZSEUM'.

A musical score for a vocal melody, likely for a church service. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is divided into three measures, each containing a vocal line and a piano accompaniment. The lyrics are 'cre - scen - do'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and accidentals.

The image shows the first system of a handwritten musical score for 'Lied der Nachtigall' by Franz Schubert. The score is written on two staves, treble and bass, with a grand staff bracket on the left. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The music features a melody in the treble staff and a bass line in the bass staff. The notation is in ink on aged, slightly yellowed paper. The first measure of the treble staff begins with a treble clef, a key signature of three sharps, and a forte dynamic marking 'f'. The bass staff also begins with a bass clef and a key signature of three sharps. The music consists of several measures, with some measures containing beamed eighth notes and others containing quarter notes and rests. The handwriting is clear and legible, typical of Schubert's manuscript style.

A musical score for a piano piece. The score is written on two staves, treble and bass clef, with a key signature of three sharps (F#, C#, G#). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in 3/4 time. The piece is titled 'The Rose Tree' and is from a collection of songs. The score is for a piano and is in English. The music is in 3/4 time. The key signature is three sharps. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is titled 'The Rose Tree' and is from a collection of songs. The score is for a piano and is in English.

A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of two measures. The first measure features a treble staff with a series of eighth and sixteenth notes, including a triplet of eighth notes marked with a '3'. The bass staff begins with a 'Ped.' (pedal) marking and contains a sequence of chords and single notes, some marked with an asterisk (*). The second measure continues the melodic line in the treble and the accompaniment in the bass, which includes more chords and a final chord marked with an asterisk. The handwriting is in dark ink on aged, slightly yellowed paper.

The musical score is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as chords, arpeggios, and triplets. A watermark for 'ZENEAKADÉMIA' and 'LIZI MÜZLUM' is visible across the middle of the page. The score concludes with a double bar line at the end of the sixth system.

1996 JÚN - 4.



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