

Weber, Carl Maria von

C. M. von Weber's Polonaise brillante op. 72 op. 72

Berlin
4 Mus.pr. 24316

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Mus.Pr.

24316

Liszt, F.

G. M. v. Leber's Polo-
noise brillante.

49 Mm. Pri 24316

List

63

4^o Num. p. 24316

C. M. VON WEBER'S

Polonaise brillante

Op. 72

für

Pianoforte und Orchester

instrumentirt und

Adolph Henselt

freundschaftlichst gewidmet
von

F. Liszt.

Partitur 1 Thlr.

Pr. Für Piano mit Orchester 2 Thlr.
Für Piano allein 1 Thlr.

Eigenthum der Verlags-Handlung.

Berlin, Verlag der SCHLESINGER'schen Buch u. Musikhandlung.

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MÜNCHEN

INTRODUZIONE.
Adagio. *Viola Clarinet*
pp *cres* *cen - do.* *ff*

PIANO.

flauto *SOLO. Cadenza.*
p *rinfz.* *p*

Orchester tacet.
marcato.

accelerando

rinforzando.

rinfz molto. *ritard.*

Quasi Andante.

una Corda.

cres - cen - do

dolce con.

Ped

grazia.

Animato.

capriccioso.

pp legero.

legere.

sempre pp

8

leggerissimo.

Tempo di Polacca.

Ohne Orchester.

Ossia ..

8

3535

tr

4534

tr

Mit Orchester.

f con brio.

tr

8

6 6 1 6 6

dolcissimo.

p con grazia.

3 2

Ossia.

f

f

cres - cen - do.

6

8 **TUTTI** *tr. tutti*

ff

tr.

ff

6

8

dim.

p con grazia.

p con grazia.

A cantando espr.
Clar. Oboe Sagit Cornet
dol. un poco marcato.
 mit Orchester, Pianoforte tacet.

Ohne Orchester.
 Ossia. *armonioso.*

Mit Orchester.
armonioso.

diminuendo. *p* m. d.

dim.

This system contains two systems of piano accompaniment. The first system has a treble and bass clef. The treble clef part features a melodic line with slurs and ties, while the bass clef part has a rhythmic accompaniment. The second system continues the same parts. Dynamics include *diminuendo.*, *p*, and *m. d.* (mezzo-forte).

sotto voce. *crescendo.*

agitato. *crescen - do. f*

This system includes a vocal line and piano accompaniment. The vocal line is marked *sotto voce.* and *crescendo.*. The piano accompaniment is marked *agitato.* and *crescen - do. f*. The piano part features a complex rhythmic pattern with many beamed notes.

Ossia *f* risoluto. *ff*

This system continues the piano accompaniment. It features a treble and bass clef. The treble clef part has a melodic line with slurs and ties. The bass clef part has a rhythmic accompaniment. Dynamics include *Ossia f*, *risoluto.*, and *ff*. There are also some numerical markings like '3' and '6' above notes.

dim

ff

8

sf

p

8

8

rinz.

Cello

rinz.

p

Ossia.

Trillo

The first system of the musical score consists of two staves. The upper staff is in treble clef and contains a complex trill figure, indicated by a bracket and the number '8'. The lower staff is in bass clef and provides a rhythmic accompaniment. The key signature has two sharps (F# and C#).

The second system continues the piano accompaniment. It includes a section labeled 'Ossia.' in the lower staff, which provides an alternative melodic line. Above the main piano part, there are fingerings: '2 3 4 2 3 4 2 3' and '4 2 3'. The system concludes with a double bar line.

Ossia

The third system is labeled 'Ossia' and shows an alternative melodic line for the piano part. It consists of two staves, with the upper staff in treble clef and the lower in bass clef. A bracket with the number '8' spans the first few notes.

Mit Orchester.

The fourth system is labeled 'Mit Orchester.' and features a piano and orchestra. The piano part is in two staves, with dynamics markings of *f* and *p*. The orchestra part is in a single staff with a treble clef. A bracket with the number '8' is present at the beginning.

The fifth system continues the piano and orchestra. The piano part is in two staves, and the orchestra part is in a single staff. A dynamic marking of *ff* (fortissimo) is present. A bracket with the number '8' is present at the end of the system.

First system of musical notation, piano accompaniment. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music consists of a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Performance markings include *rinfz.* (ritardando), *dim. poco rallent.* (diminuendo, slightly slowing down), and *espressivo* (expressive).

Second system of musical notation, piano accompaniment. It continues the melodic and harmonic development from the first system. A *a Tempo.* marking indicates a return to the original tempo. The notation includes various rhythmic values and dynamic markings.

Third system of musical notation, piano accompaniment. The melodic line continues with intricate patterns and ornaments. The bass line provides a steady accompaniment. The system concludes with a final chord.

Fourth system of musical notation, piano accompaniment. This system is characterized by a *crescendo molto* (very increasing) dynamic marking. The melodic line becomes more intense and complex, with many sixteenth and thirty-second notes. The bass line also shows increased activity.

Fifth system of musical notation, featuring the *Ohne Orchester.* (Without Orchestra) part. The notation is primarily for woodwinds, specifically marked for *tr. Fl. Clar. Obo.* (trilled Flute, Clarinet, Oboe). The music is marked *marcato.* (marked), indicating a strong, accented rhythm. The notes are often beamed together in groups.

Sixth system of musical notation, featuring the *Mit Orchester.* (With Orchestra) part. This system shows the integration of the woodwind parts with the piano accompaniment. The piano part continues with its melodic line, while the woodwinds provide harmonic support and rhythmic reinforcement. The dynamic marking *f.* (forte) is used.

8

lungo trillo

8

lungo trillo.

Ossia 8

dolce un grazia.

8

Orchester tacet.

B in tempo.

p

Ohne Orchester.

trillo

ten

Mit Orchester.

trillo

ten

ten.

cres - cen - do. **ff** **Tutti.**

5 5 3 5

brillante.

Ossia.

brillante.

fz

brillante.

brillante.

brillante.

Ossia.

rinforzando *con passione*

crescendo

strepitoso *ff*

Ohne Orchester.

Mit Orchester.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values and rests. A dynamic marking of *ff* (fortissimo) is present in the second measure.

Second system of musical notation, consisting of two staves. It begins with a measure marked with an '8' and a dotted line, indicating a first ending. The dynamic marking *ff* is also present.

Third system of musical notation, featuring a grand staff. It includes trills marked with 'tr' and a dynamic marking of *sf* (sforzando). The instruction *sempre. f* (sempre forte) is written above the bass staff.

TUTTI.

Fourth system of musical notation, consisting of a single treble clef staff with a melodic line.

Fifth system of musical notation, consisting of a single bass clef staff with a melodic line. It is labeled *Ossia :*.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes trills marked with 'tr' and various rhythmic patterns.

(Ohne Orchester bleibt ein Takt weg - - -)

Ossia.

ff sempre.

Mit Orchester.

Fine.

MONTECCHI E CAPULETI.

Allegro moderato.

POTPOURRI.

pp Ped. \oplus sfz sfz

pp Ped. p (Scene ed Aria:)

Ped. animando. Ped.

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. rall. dim.

pp Ped. semp. pp.

ff Ped. lento. rall.

Schweres Potpourri N^o 21.

POTPOURRIS
sur des Thèmes d'Opéras favoris

pour **Piano** seul

par

HENRI CRAMER.

- | | |
|--|---|
| N ^o 1. Donizetti , La fille du Régiment. | N ^o 7. Weber , Preciosa. |
| „ 2. Lortzing , Czaar und Zimmermann. | „ 8. Mozart , Figaro. |
| „ 3. Bellini , J. Puritani. | „ 9. Meyerbeer , Les Huguenots. |
| „ 4. Rossini , Wilhelm Tell. | „ 10. Bellini , Norma. |
| „ 5. Weber , Der Freischütz. | „ 11. Meyerbeer , Robert le Diable. |
| „ 6. Mozart , Don Juan. | „ 12. Flotow , Alessandro Stradella. |
| „ 13. Kreutzer , Nachtlager in Granada. | „ 16. Donizetti , Lucrezia Borgia. |
| „ 14. Bellini , Souvambusa. | „ 17. ———, Lucia di Lammermoor. |
| „ 15. Donizetti , Belisar. | „ 18. Rossini , Barbier von Sevilla. |
| „ 20. Auber , Stumme von Portici. | „ 19. Donizetti , Favorite. |
| „ 21. Bellini , Montecchi e Capuleti. | |

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4^o Mus. n. 24316

FAGOTTO II.

INTRODUZIONE.

Adagio.

ff p rinfz. Cadenza.

13 10 8

14 Tempo di Polacca.

f

crescendo.

1

ff

p dolce.

4 A

1 1

7 1 di - mi - nuendo.

5 cres - cen - do.

risoluto.

11 35 B 5

ff p colla parte. p

sf ff

8 6 1 1 3

f f f f sf

1

INTRODUZIONE.

FAGOTTO 1º

Adagio.

crescendo ff

p

rinfz.

Cadenza.

10 8 14

f

Tempo di Pollacca.

f

crescendo ff

4 A

f

p

dolce.

5

p

diminuendo.

5

p

crescendo f risoluto.

ff

11

p

SOLO.

2 SOLO.

26 SOLO.

B 5

mf

mf

p

colla parte.

p

sf ff

8

6

f

f

1

f

f

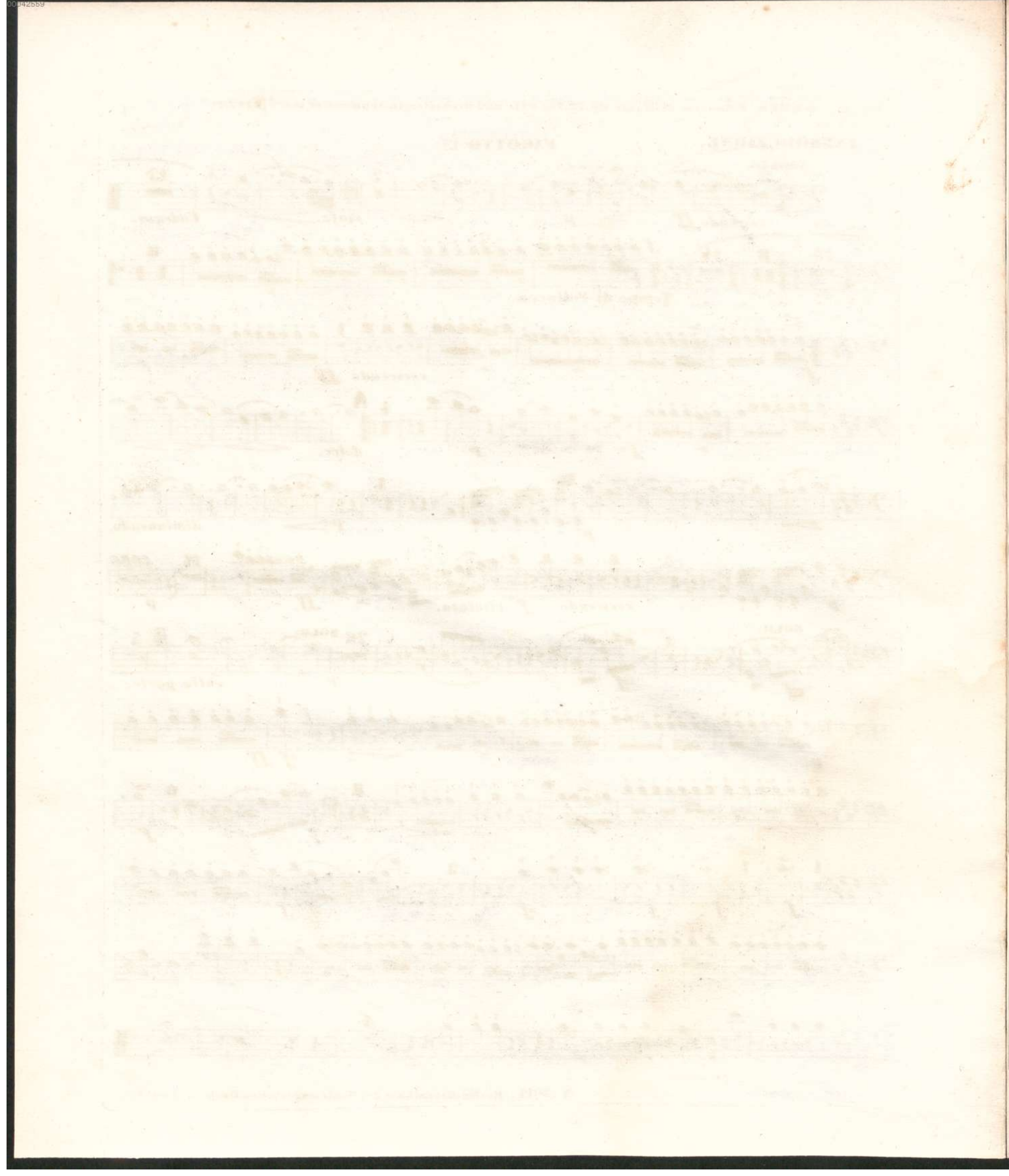
f

sf

3

f

1



40 Mrs. M. 24316

C. M. v. WEBER. Polonaise brillante Op. 72. für Pffe. und Orchester instrumentirt von F. LISZT.

1

INTRODUZIONE.

TROMBONE ALTO.

Adagio *mf* *f* *sf* 13 10 8 14
Cadenza

Tempo di Polacca. 8 A. 86 B. 11
12 6 *ff* Colla parte. *ff*

29 *f*

1

INTRODUZIONE.

TROMBONE TENORE.

Adagio *mf* *f* *sf* 13 10 8 14
Cadenza

Tempo di Polacca. 8 A. 86 B. 11
12 6 *ff* Colla parte. *ff*

29 *f*

1

INTRODUZIONE.

TROMBONE BASSO.

Adagio. *mf* *f* *sf* 13 10 8 14
Cadenza

Tempo di Polacca. 8 A. 86 B. 11
12 6 *ff* Colla parte. *ff*

29 *f*

1

THE FIRST SYSTEM

Musical notation for the first system, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests.

THE SECOND SYSTEM

Musical notation for the second system, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests.

THE THIRD SYSTEM

Musical notation for the third system, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The notation consists of a single melodic line with various note values and rests.

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INTRODUZIONE.

FLAUTO II?

Adagio.

5 6 13 10 8 14

rinfz. *Cadenza.*

Tempo di Polacca.

12 6

ff

8 A31 37

crescen - do f risoluto.

1 4

p p mf marcato.

B10

colla parte. sf

ff

21 4

f sf f

ff

ff

1 1

FLAUTO I?

INTRODUZIONE.

Adagio.

rinfz. Cadenza.

Tempo di Polacca.

ff

8 A31 37

cres - cen - do f risoluto.

p p mf marcato.

B 10

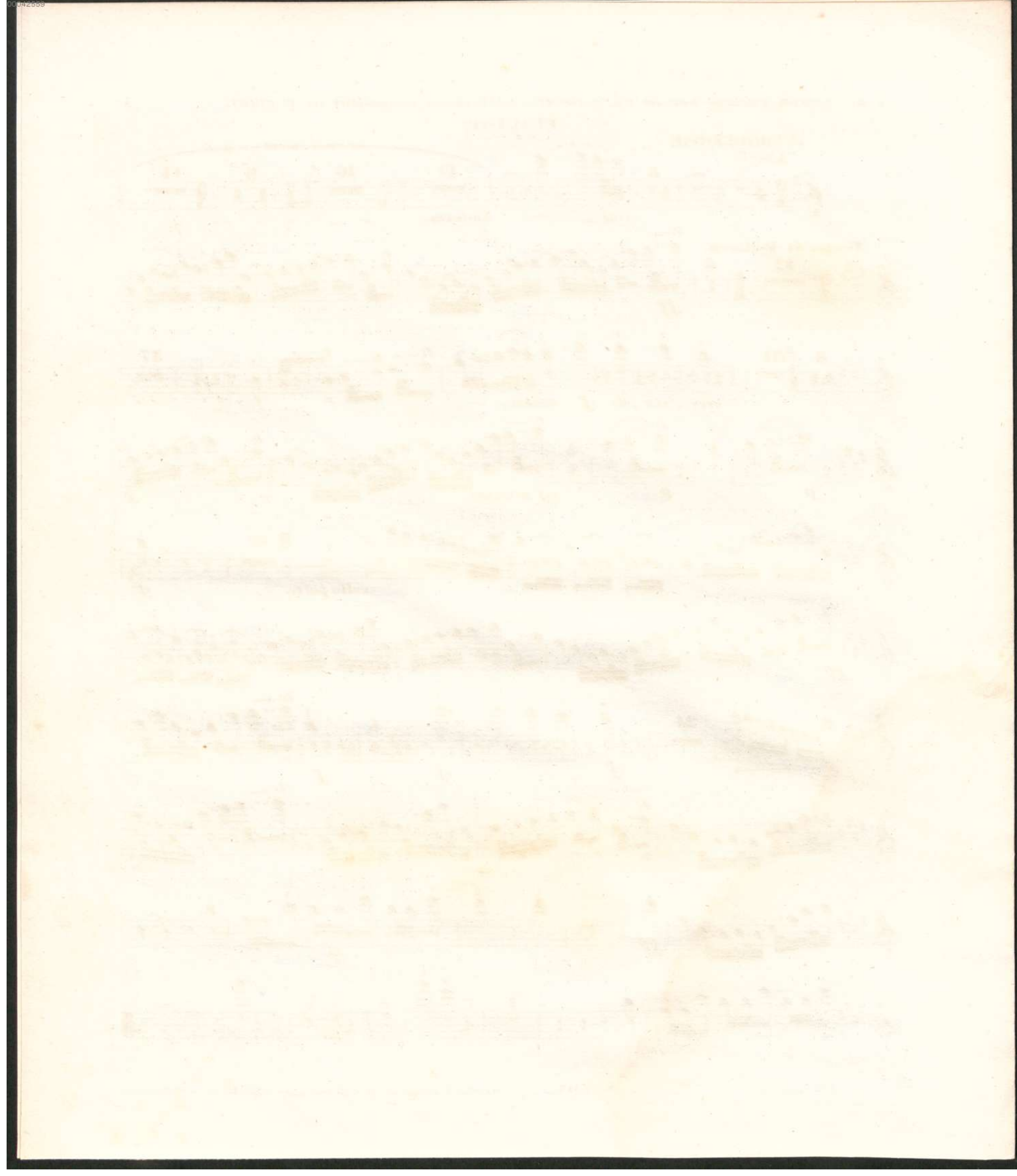
colla parte. sf

ff

21 4

ff

1 1



Introduction 40 Min. p. 243 16 Sola.
Adagio

The musical score consists of ten staves of handwritten notation. The key signature is one sharp (F#) and the time signature is 2/4. The score includes the following markings and features:

- Staff 1:** Dynamics include *cresc.* and *ff*. There are slurs and accents throughout.
- Staff 2:** Dynamics include *5^{vo}* and *ff*. Tempo markings include *13*, *10*, *8*, and *14 Tempo di Pollara*. There are bar lines with repeat signs.
- Staff 3:** Dynamics include *7* and *pp*. There is a *3 pizz* marking.
- Staff 4:** Dynamics include *arco*. There are slurs and accents.
- Staff 5:** Dynamics include *cresc.* and *ff*. There are slurs and accents.
- Staff 6:** Dynamics include *pp* and *arco*. There is a *3 pizz* marking.
- Staff 7:** Dynamics include *Tr. pp* and *dolce*. There are slurs and accents.
- Staff 8:** Dynamics include *pp* and *diminuendo*. There are slurs and accents.
- Staff 9:** Dynamics include *pp* and *rinforz.*. There are slurs and accents.
- Staff 10:** Dynamics include *6. pizz*. There are slurs and accents.
- Staff 11:** Dynamics include *Solo*. There are slurs and accents.

Lolo

arrio mf

mf

io. arrio

cresc.

B.

p

f

4 Lolo

f

3

colla parte

no. Mus. fr. 24316

C. M. v. WEBER, Polonaise brillante Op. 72. für Pffe. und Orchester, instrumentirt von F. LISZT.

1

INTRODUZIONE. VIOLONCELLO et CONTRABASSA.

Adagio.

Violoncello. *pp* *cres.* *ff* *f*

Contrabasso. *pp* *cres.* *ff* *f*

pizz. *arco.* *pizz.* *p*

sf *p* *Cadenza* *Tempo di Polacca.*

13 10 8 14 7

arco. *ff* *sf*

6 6

sf *sf* *pizz.* *p* *C.B. tacet.*

3 3

arco. *f* *risoluto.* *3* *3* *3* *3*

33 *f* *risoluto.*

Vcelli senza C. Basso. *p* *pizz.*

6 4

Violoncelli Soli, senza C. Basso. *f* *marcato.*

2 2

Violoncelli Soli, senza C. Basso. *f* *pizz.* *crescendo*

10 7

VIOLONCELLO et CONTRABASSA.

B 10

Colla parte.

sf ff

sf ff

p

marcato.

f

f

f

f

f

ff

ff

agitato

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INTRODUZIONE.

VIOLA.

Adagio. *pp* *crescendo* *ff* *pizz.* *p*

arco. *pizz.* *arco.* *p*

ff *arco.* *A 28* *tr* *marcato* *cres* *cen* *do.* *1*

rinfz. *f* *risoluto.* *3* *6*

pizz. *p* *10* *arco.* *f*

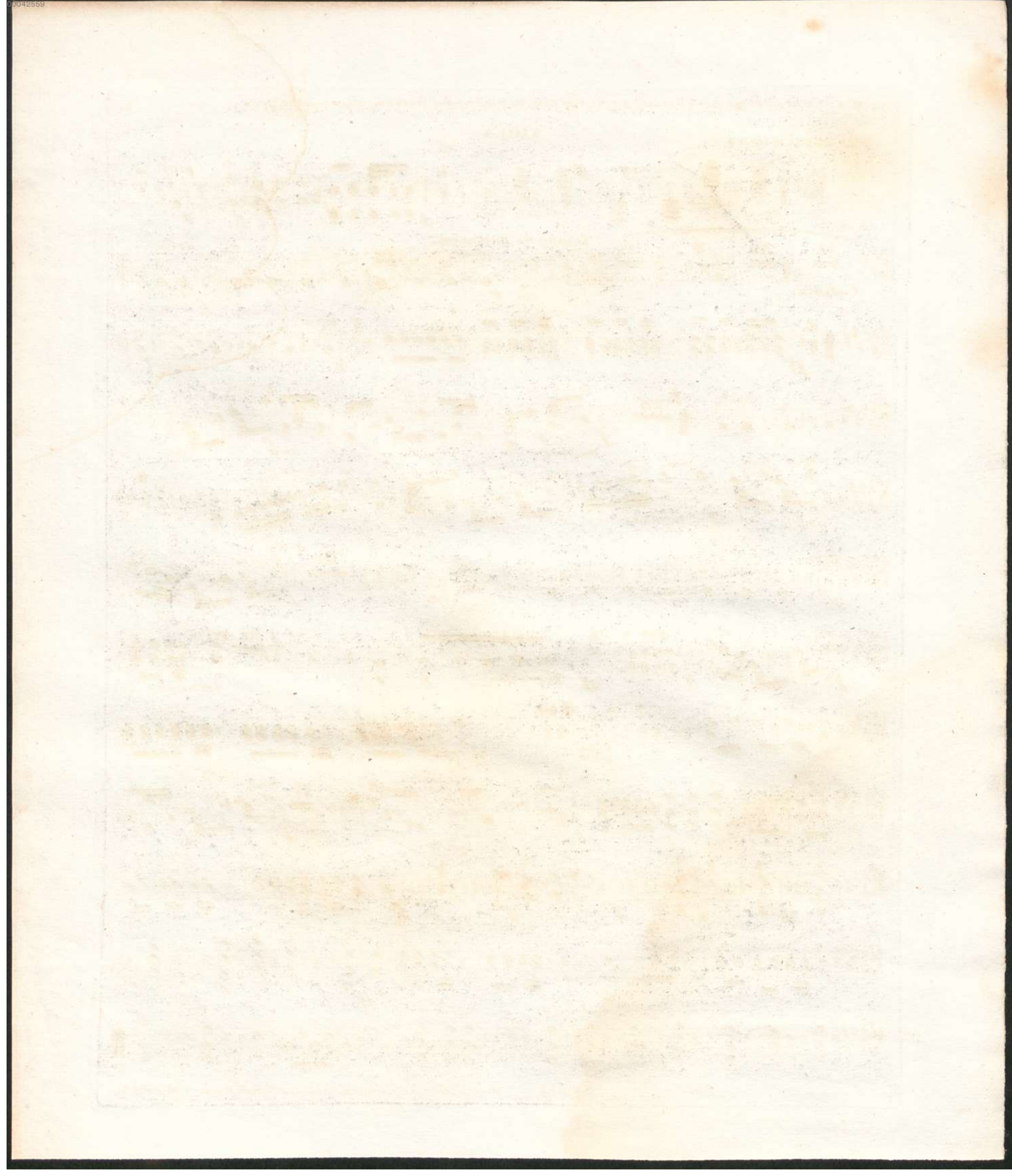
f *f* *mf pizzicato.* *2* *10* *arco.* *crescendo*

7 *B 10* *Colla parte.* *sf ff*

12 *tr* *f*

1 *4* *sf* *f* *sf* *f*

ff



4^o Mus. n. 24316

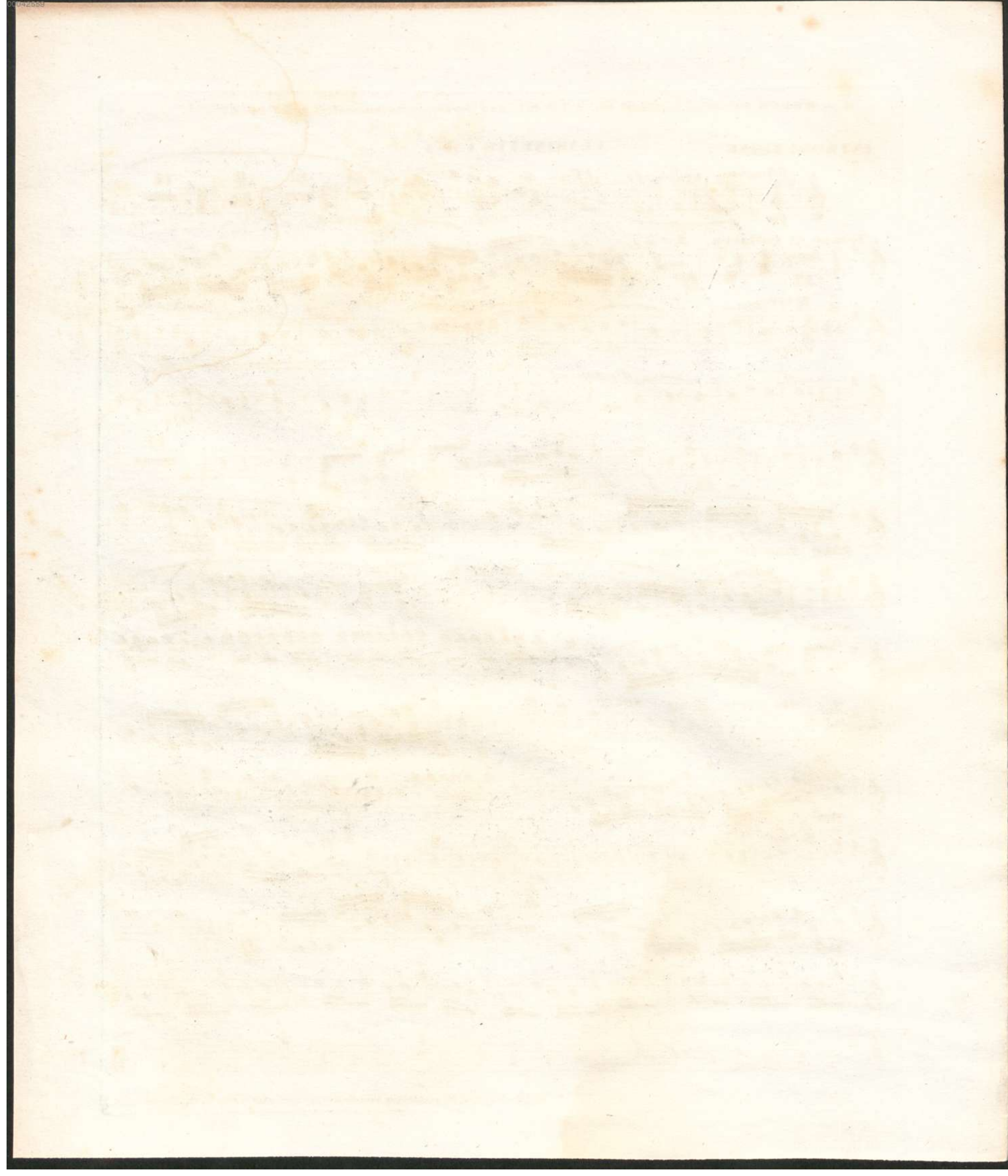
G. M. v. WEBER, Polonaise brillante Op. 72, für Pfte. und Orchester, instrumentirt von F. LISZT.

1

INTRODUZIONE.

CLARINETTO I in A.

The musical score is written for Clarinet I in A and consists of 15 measures. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Adagio' and 'crescendo', with dynamics ranging from *pp* to *ff*. A 'Cadenza' section is indicated between measures 6 and 14. The score includes various articulations such as accents, slurs, and trills. Performance instructions include 'Tempo di Polacca' (measures 12-14), 'A espres. dolce' (measures 8-10), 'diminuendo' (measures 11-13), 'risoluto' (measures 14-15), and several 'SOLO' passages. The piece concludes with a 'Larghetto' section in the final measure.



Violoncello.
24316

Solo

Introduzione

Violoncello.

Adagio pizz.

pizz. *cresc.* *arco* *ppp* *f* *mf* *po* *Cadenza* 13 10 8 14.

Tempo di Polladica *arco* *ppp* *f* *mf* *po* *3 pizz* *po*

cresc. *arco* *ppp* *f* *mf* *po* *guam.* *arco* *ppp* *f* *mf* *po* *guam.*

guam. *arco* *ppp* *f* *mf* *po* *pizz* *po*

arco *Staccato* *Soli* *ppp* *f* *mf* *po* *cresc.*

diminuendo *ppp* *f* *mf* *po* *5.* *cresc.*

f *risoluto* *ppp* *f* *mf* *po* *arco* *ppp* *f* *mf* *po* *arco*

ppp *pizz.* *arco* *ppp* *f* *mf* *po* *arco*

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C. M. v. WEBER. Polonaise brillante Op.72. für Pffe. und Orchester, instrumentirt von F. LISZT.

INTRODIZIONE.

CLARINETTO II in A.

Adagio. *crescendo.* *pp* *ff* *rinforz.* *Cadenza.* 6 13 10 8 14

Tempo di Polacca. *ff* 12 6

A *espress* *dolce* 8 6

diminuendo. 3 *p* *cres.*

cen *do* *risoluto.* 3 *colla parte.* 50

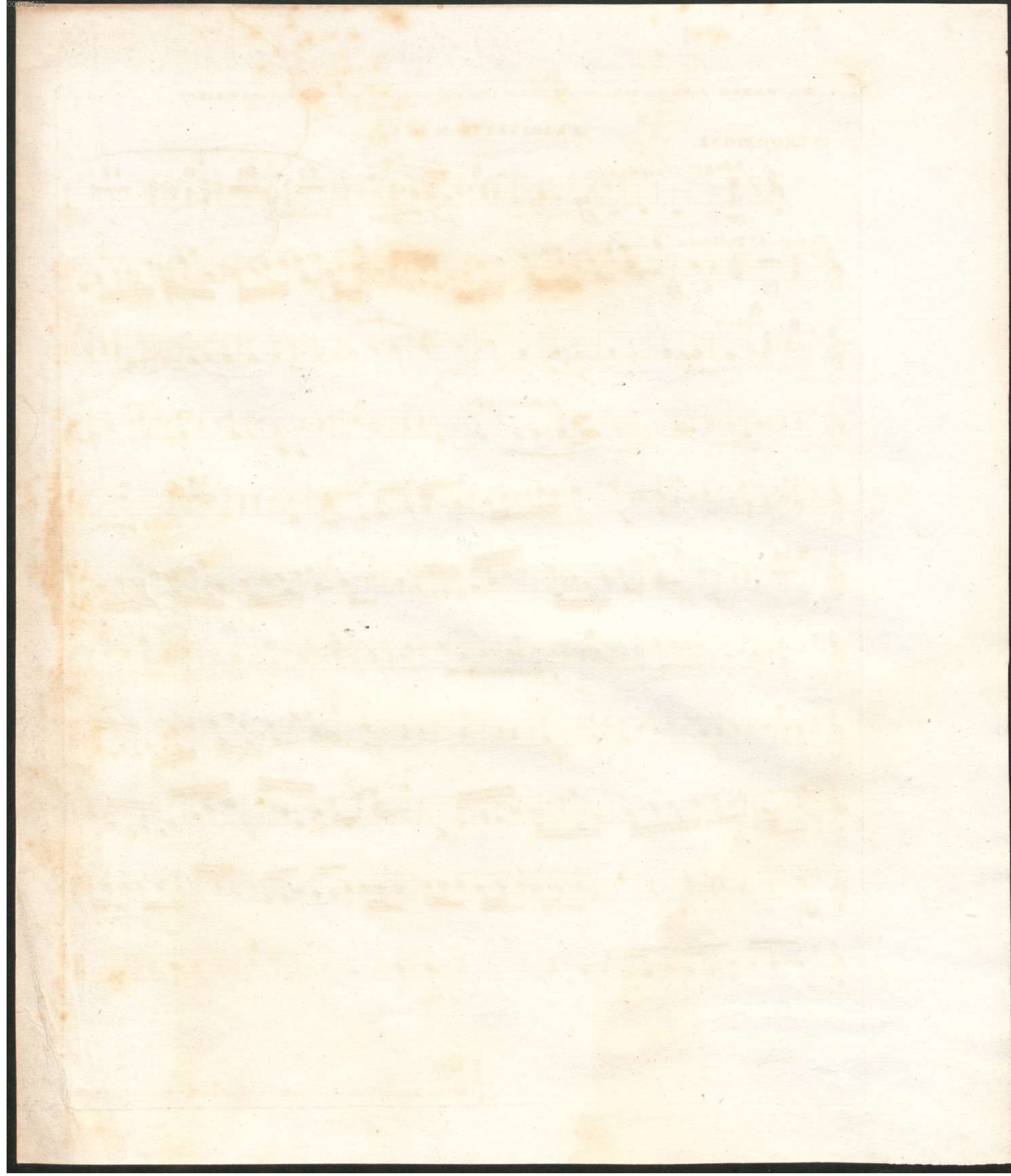
B 10 *sf* *ff*

8 2

7 4

ff

1



40 Mus. n. 24316

C. M. v. WEBER. Polonaise brillante Op. 72. für Pflte und Orchester, instrumentirt von F. LISZT.

1

INTRODUZIONE.

TROMBE I in E.

Adagio. SOLO. *mf* *f* *sf* Cadenza. 13 10 8

Tempo di Polacca. 14 12 6 *ff* 49 *collaparte.* *ff* SOLO. 28 8 A 35

Concogliam.

Detailed description: This musical score is for the first trombone part (Trombe I in E) of the introduction to Weber's Polonaise brillante. It begins with an Adagio section marked 'SOLO' and dynamics *mf*, *f*, and *sf*. A 'Cadenza' section follows with measures 13, 10, and 8. The tempo then changes to 'Tempo di Polacca' with measures 14, 12, and 6, marked *ff*. A section starting at measure 49 is marked 'collaparte.' and *ff*, with a 'SOLO' marking. Measure 28 is also marked *f*. The score concludes with measures 8 and A 35. A handwritten note '*Concogliam.*' is present in the lower staves.

2

INTRODUZIONE.

TROMBE II in E.

Adagio. 5 4 *f* *sf* Cadenza. 13 10 8

Tempo di Polacca. 14 12 6 *ff* 49 *collaparte.* *ff* SOLO. 28 8 A 35

Concogliam.

Detailed description: This musical score is for the second trombone part (Trombe II in E) of the introduction to Weber's Polonaise brillante. It begins with an Adagio section marked 'SOLO' and dynamics *f* and *sf*. A 'Cadenza' section follows with measures 13, 10, and 8. The tempo then changes to 'Tempo di Polacca' with measures 14, 12, and 6, marked *ff*. A section starting at measure 49 is marked 'collaparte.' and *ff*, with a 'SOLO' marking. Measure 28 is also marked *f*. The score concludes with measures 8 and A 35. A handwritten note '*Concogliam.*' is present in the lower staves.

THE STATE OF NEW YORK

IN SENATE

January 10, 1890

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OF THE

COMMISSIONERS OF THE LAND OFFICE

IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE

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1890

40 Mus. n. 24316

C. M. v. WEBER. Polonaise brillante Op. 72. für Pffe. und Orchester instrumentirt von F. LISZT.

INTRODUZIONE.

TIMPANI in E und H.

Adagio. *crescendo.* *fin* 3 *fin* *fin*

1. *p* *f* *p* *f* *sf*

Tempo di Polacca.

13 10 8 14 12 6 *ff* *tr* *tr* *tr*

Cadenza

8 A 28 *pp* *crescendo.* *f* 49 B 10 *Colla parte.*

sf *tr* *tr* *tr* 12

mf *f* 14 1 1

Camaglia.

INTRODUZIONE.

TRIANGOLO e PIATTI.

Adagio. *13* *10* *8* *14* Tempo di Polacca. *Piatti.* 43

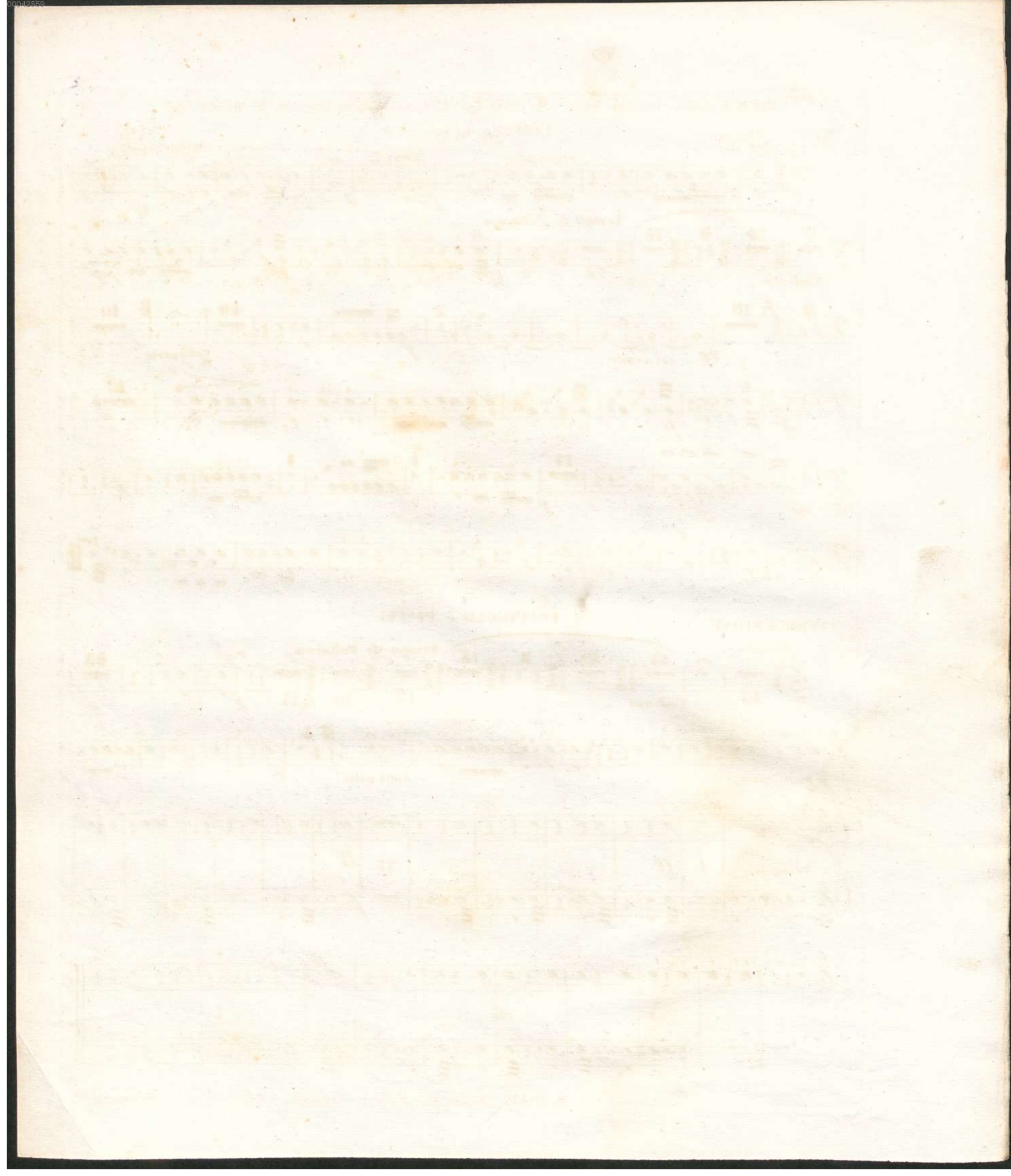
13 Cadenza 12 18 A 35 *f*

Triangolo *p* *Piatti tacet.* *Colla parte.* B 5 *p*

Piatti. 1 *ff* 31 *ff*

Triangolo.

1



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C. M. v. WEBER Polonaise brillante Op. 72. für Pffe. und Orchester, instrumentirt von F. LISZT.

1

INTRODUZIONE.

OBOE II.

Adagio. 6 13 10 8 14
rinfz. Cadenza.

Tempo di Polacca. 12 4 1
crescendo. ff

8 A 5 p p

6 7 7
diminuendo. f risoluto.

44 p

colla parte.

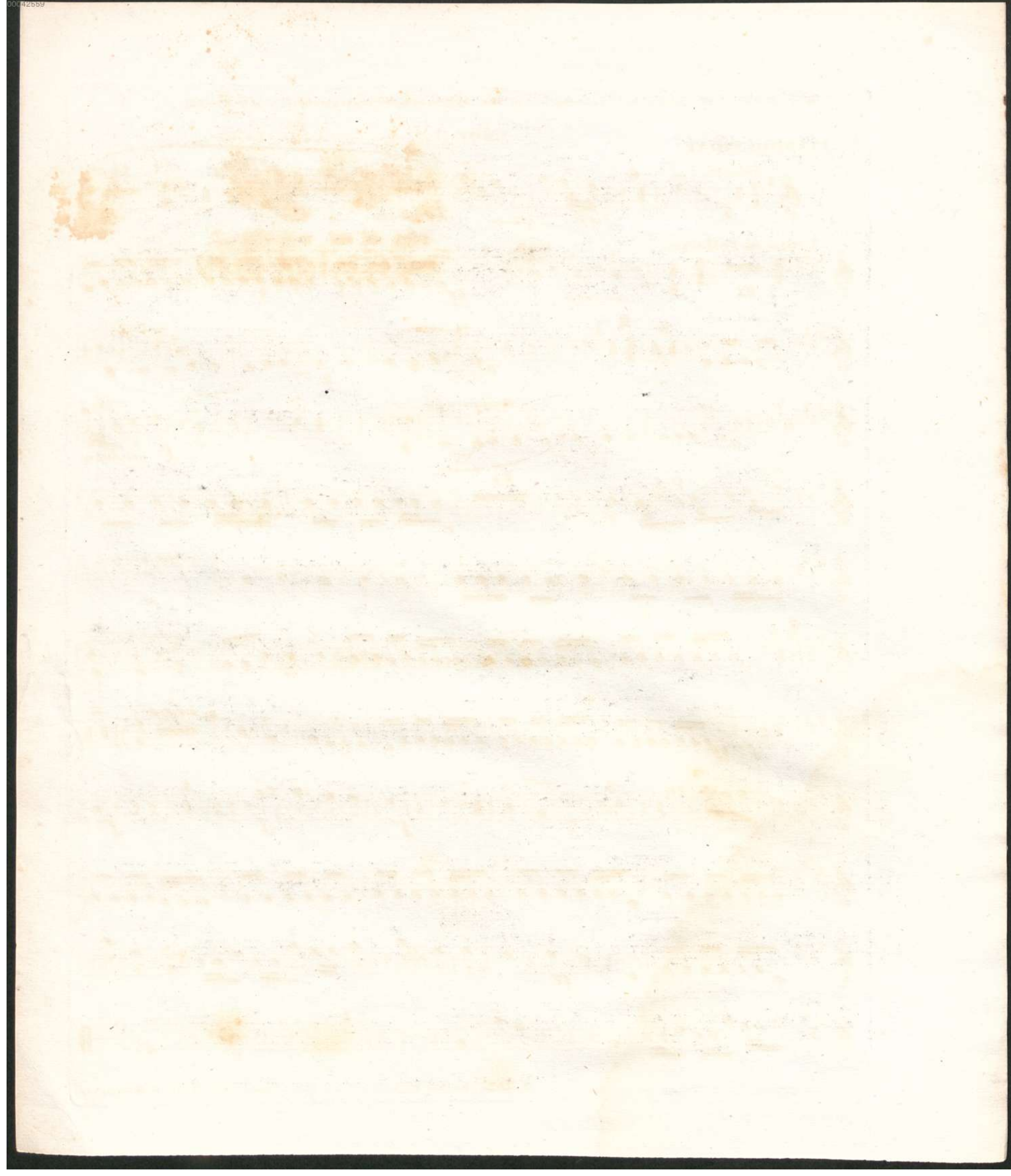
B 5 p

8 sf ff

3 7 4 f sf f

ff

1



4^o Mus. n. 24316

C. M. v. WEBER. Polonaise brillante Op. 72. für Pfte. und Orchester, instrumentirt von F. LISZT.

1

OBOE I

INTRODUZIONE.

Adagio. 5 6 13 10 8 14
rinfz. Cadenza.

Tempo di Polacca. 12 4 1
crescendo. ff

SOLO. 8 A cantando espr.
dolce. p

8 5 SOLO. cres - cen - do.

f risoluto. 26 SOLO. dolce.

16 p

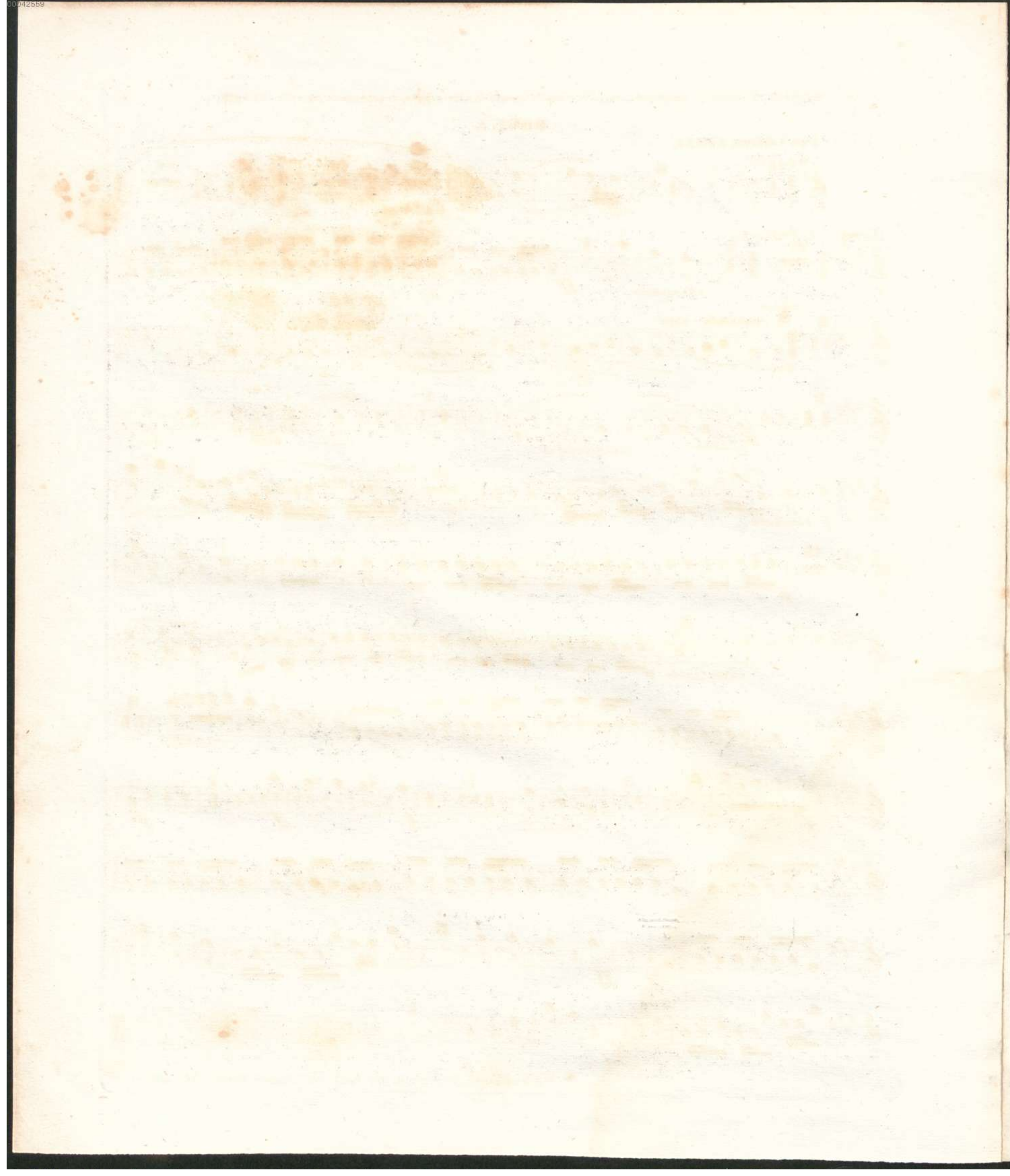
B₅ colla parte p

sf ff 8

f 3 7 4

ff

1



40 Mus. p. 24316

C. M. v. WEBER. Polonaise brillante Op. 72. für Pffe. und Orchester, instrumentirt von F. LISZT.

INTRODUZIONE.

CORNO I in E.

Adagio. *pp* *crescendo.* *ff* *p*

Tempo di Polacca. *f*

Cadenza. 13 10 8 14

f *crescendo.*

1 *ff* *f* *dim p* 4

A SOLO un poco marcato. *dolce*. ten. ten. ten. ten. ten.

smorz.

diminuendo.

p *p* *p* *cres* *cen* *do* *f* *risoluto*

32 *pp* 4 *cres* *cen* *do.*

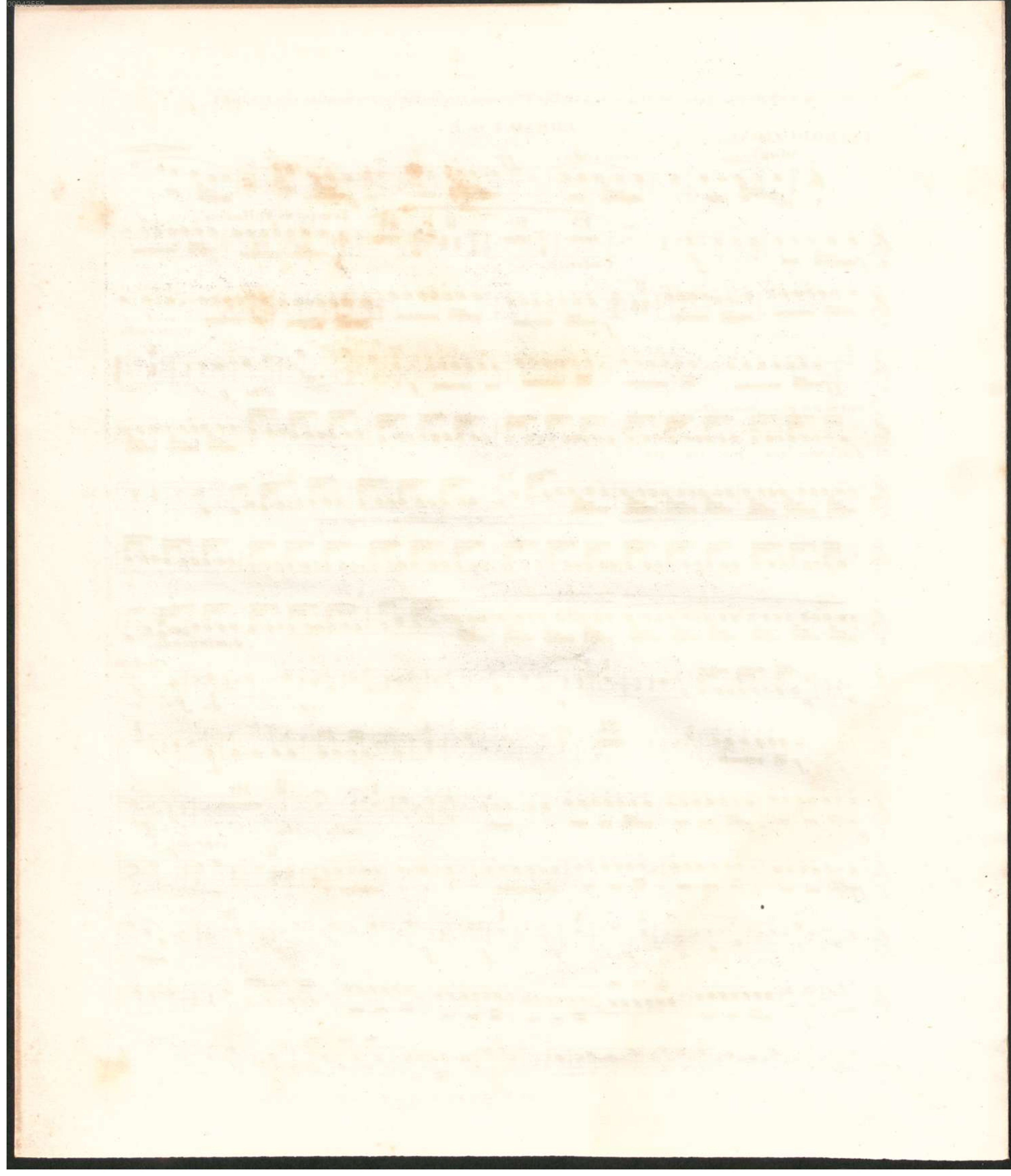
p *colla parte.* *B* 10 *sf*

ff 9 *espressivo.*

2 1 1 3 *f* *f* *f* *f* *sf*

Carriaggio. *f*

sempre f



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INTRODUZIONE.

CORNO II in E.

Adagio. *crescen - do. ff*

pp *p*

13 10 8 14 *Tempo di Polacca.*

sf *f* *f* *crescendo.*

ff *f* *dim. p*

A 28 *cres - cen - do. risoluto.*

p *f*

32 *pp* *4. cres - cen - do.* 1

colla parte.

B 10 *colla parte*

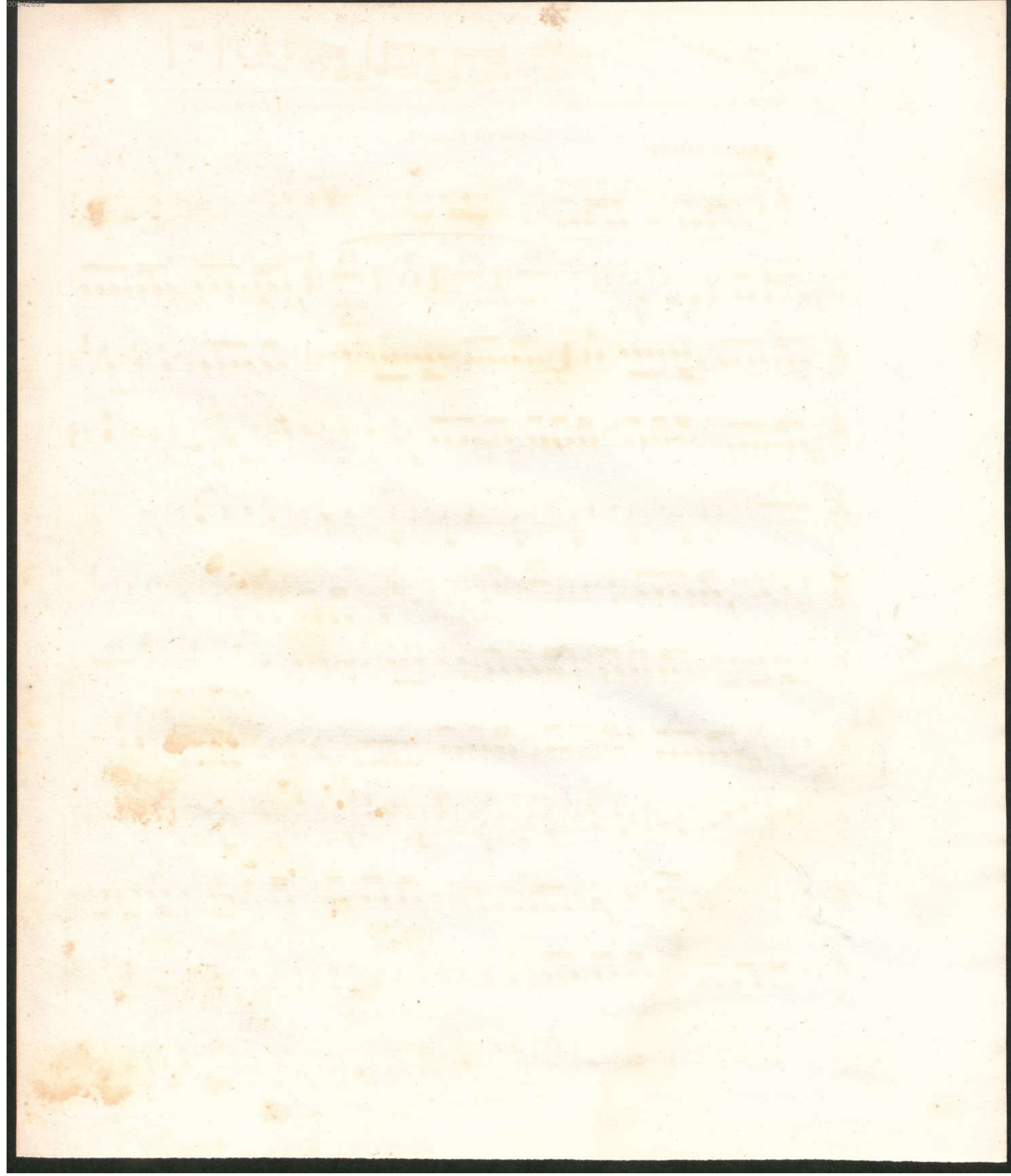
9

espressivo.

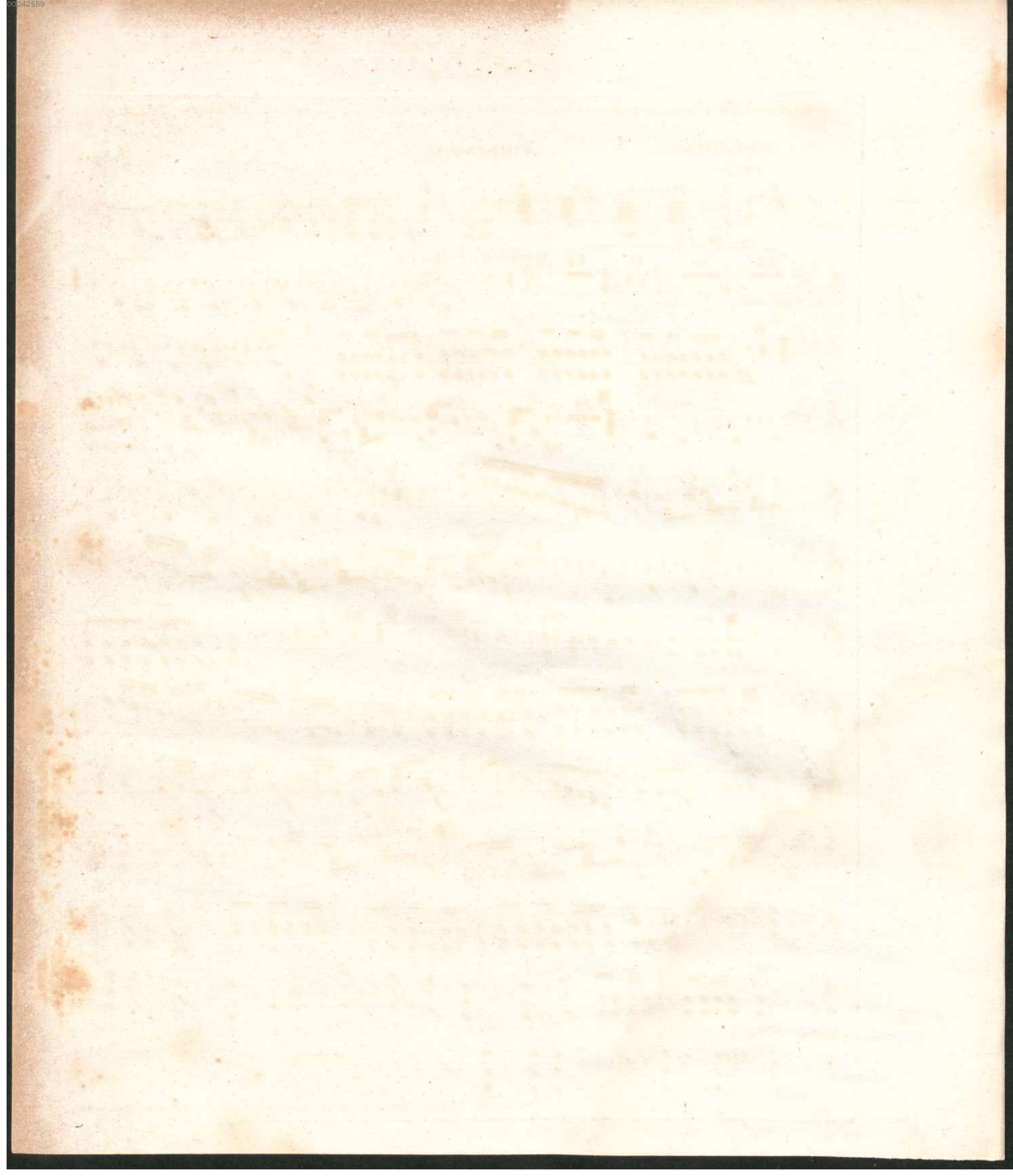
2 1 1

3

Barrage







00425

Blank paper label on the right edge of the book cover.

4^o Mus. pa. 24316

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1

INTRODUZIONE.

VIOLINO II.

Adagio.

