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**Sechs Lieder für das Pianoforte**

op. 2

**Faisst, Immanuel**

**Berlin, [1845]**

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67

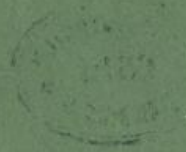
Immanuel. Faist.  
6  
Lieder für Piano  
op 2.



Von Professor Ferdinand Heller  
ausführlich eingesehen  
und genehmigt.  
Berlin, März 1846.



Bücherei  
der  
statl. Hochschule für Musik  
Köln  
M 22397  
2255



Hochschule für Musik Köln



KN38\$0000074694

Sechs

**LEDER**

für das **Piano - Forte** componirt

und  
Seiner Koeniglichen Hoheit  
dem

**KRONPRINZEN VON WÜRTEMBERG**

allerunterthänigst gewidmet

von

**JIMMANUEL FAISST.**

Op. 2.

Pr. Heft I. 15 Sgr.  
Heft II. 15 Sgr.

Eigenthum der Vorleger.

Eingetragen ins Vereins Archiv.

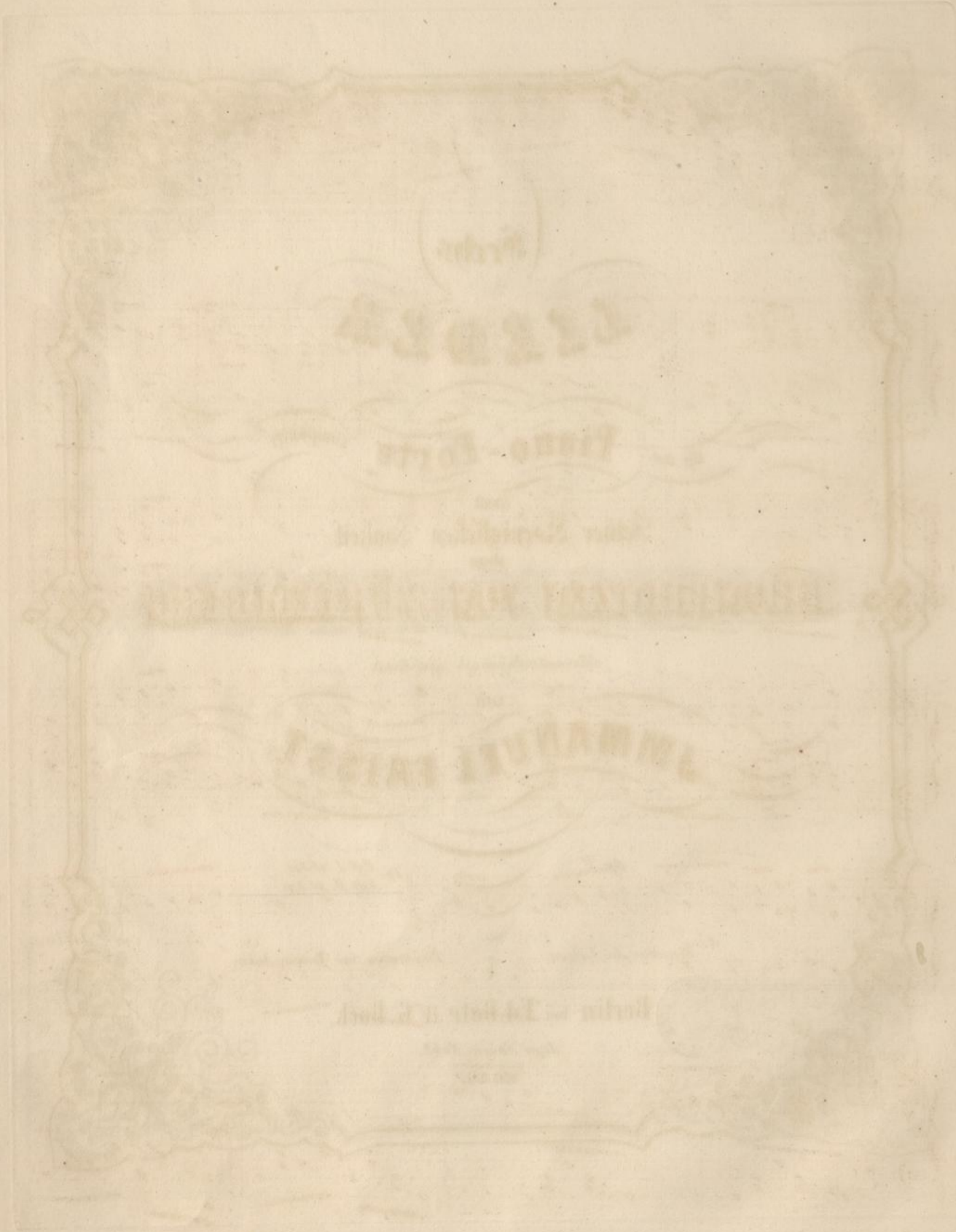


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Jäger Strasse No 42.

950.951.

M 2255



M

Nº 4. *Con moto.*  
*pp*  
 Ped. *leggiro.*  
*mf*  
 Ped. Ped. Ped.

*dol.*  
 Ped.

*cres.*

*dim.* *p* Ped. Ped. *dim. e poco rallent.*  
 Ped.

*mf*  
*pp* Ped. Ped. Ped.

Eigenthum der Verleger.

B. et B. 951.

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M 2255

*animato.* *cres.*

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*sempre più f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*dol.*

Ped. *dimin.* Ped. *p* Ped.

*sempre più p*

Ped. Ped.

*calando.* *pp Ped. a Tempo.* *riten.*

Ped.

Con moto.

Nº 5.

The first system of music for 'Nº 5' consists of two staves. The treble staff begins with a 3-measure triplet of eighth notes, marked with a '3' and a bracket. The bass staff provides a steady accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C).

The second system continues the piece. It features several 'Ped.' (pedal) markings in the bass staff, indicating where the sustain pedal should be used. There are also fermatas (⊖) placed over notes in both staves.

The third system of music shows the continuation of the melodic and harmonic lines in both staves.

The fourth system includes a 'Ped.' marking in the bass staff. The musical notation continues with eighth and sixteenth notes in both staves.

The fifth system of music maintains the rhythmic and melodic patterns established in the previous systems.

The sixth and final system on the page concludes the piece. It features a 'dim.' (diminuendo) marking in the treble staff and a 'rit.' (ritardando) marking in the bass staff. The system ends with two first and second endings, indicated by numbers '1' and '2' above the notes.

B. et B. 951.



*p*

Ped. Ped. Ped.

*cres - cen - do*

*poco - a - poco - più f*

Ped. Ped.

*dimin.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped.

*cres.*

Ped. p

*più f*

*sempre più f*

Ped.

Ped.

Ped.

Ped.

*f*

Ped.

*più p*

*p*

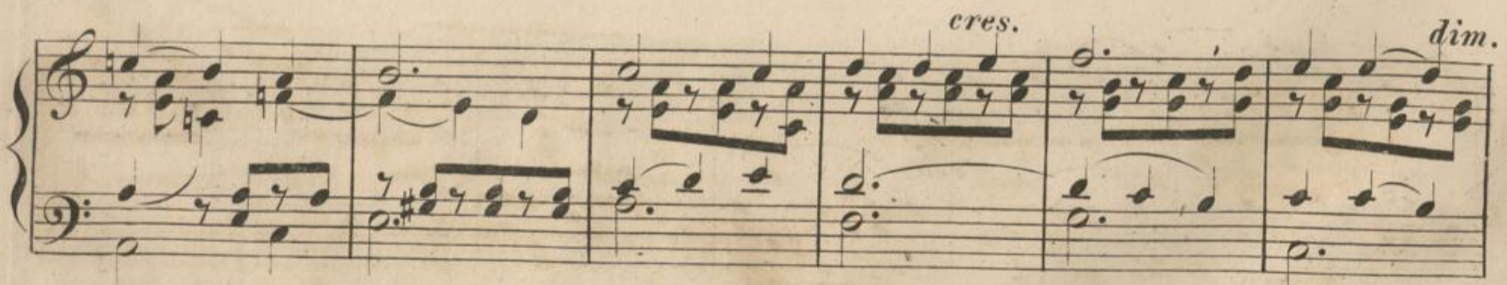
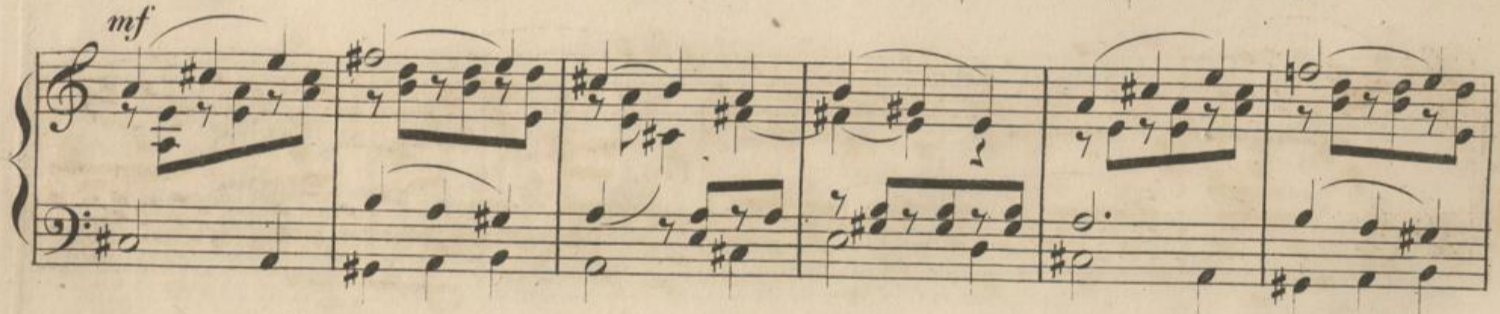
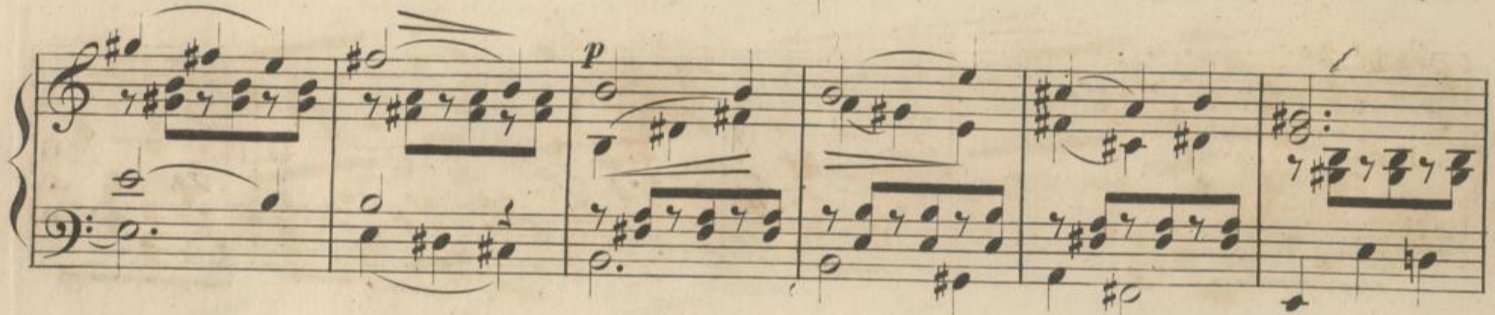
*dim.* *cres.*

Ped.

### Andante un poco agitato.

I due canti portando e con espressione, l'accompagnamento staccato e leggero.

Nº 6.



*poco fe con anima.*

The musical score consists of six systems of grand staff notation. Each system contains a treble and bass clef. The first system begins with a piano (*p*) dynamic and the instruction *poco fe con anima.* The score is heavily annotated with 'Ped.' markings, often accompanied by a circled symbol, indicating where the sustain pedal should be used. The music is characterized by dense textures, frequent accidentals, and complex rhythmic patterns. The key signature changes from one sharp (F#) to two sharps (F# and C#) across the systems.

B. et B. 951.

*cres.*

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

*dol.*

Ped. Ped.

*cres.*

Ped. Ped. Ped. Ped.

*p*

Ped. Ped. Ped. Ped. Ped.

*crescendo.*

Ped. Ped. Ped.

B. et B. 951.

*sempre piu f*

Ped. *ff* *Ped. agitato.* *Ped.*

*ff* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.*

*Ped.* *dimi - nuendo.* *p e tranquillo.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*sempre diminuendo.*

*Ped.* *rallentando* *Ped. pp*







