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Neue Tänze für Piano zu 4 Händen

Aus dem Hause in die Welt - Walzer; op. 290

Faust, Carl

Breslau [u.a.], [1878]

[urn:nbn:de:bsz:31-344256](https://nbn-resolving.org/urn:nbn:de:bsz:31-344256)

Druck 1011

NEUE TÄNZE

für Piano zu vier Händen

componirt von

CARL FAUST.

	Mk. Pf.		Mk. Pf.
Nº 109. Meinem Liebling. Polka. Op. 207.	0, 75.	Nº 110. Im Tannengrün. Polka-Mazurka. Op. 209.	0, 75.
„ 111. Aus dem Oberland. Polka-Mazurka. Op. 210.	0, 75.	„ 112. Dem Zecher beim Becher. Rheinländer-Polka. Op. 211.	0, 75.
„ 113. Von Haus zu Haus. Galopp. Op. 213.	0, 75.	„ 114. Angeletta. Polka-Mazurka. Op. 213.	0, 75.
„ 115. Auf Schritt und Tritt. Polka-Marsch. Op. 215.	0, 75.	„ 116. En masque. Quadrille. Op. 216.	1, 50.
„ 117. Springauf. Polka. Op. 217.	0, 75.	„ 118. Spornstreichs. Galopp. Op. 218.	0, 75.
„ 119. Gabriele. Polka-Mazurka. Op. 219.	0, 75.	„ 120. Heben und Schweben. Rheinländer-Polka. Op. 220.	0, 75.
„ 121. Im Freundeskreise. Walzer. Op. 238.	2, 00.	„ 122. Der Fackelzug. Polonaise. Op. 239.	1, 00.
„ 123. Wandern im Lenz. Walzer. Op. 247.	2, 00.	„ 124. Mein erster Ball. Walzer. Op. 249.	2, 00.
„ 125. In Sammt und Seide. Polka-Mazurka. Op. 224.	0, 75.	„ 126. Tand und Flitter. Polka. Op. 225.	0, 75.
„ 127. Improvisata. Polka-Mazurka. Op. 226.	0, 75.	„ 128. Lustige Brüder. Galopp. Op. 227.	0, 75.
„ 129. Erica. Polka. Op. 228.	0, 75.	„ 130. Chânes de fleurs. Quadrille. Op. 229.	1, 50.
„ 131. Lieb' ich? Polka. Op. 230.	0, 75.	„ 132. Auf der Reise. Galopp. Op. 231.	0, 75.
„ 133. Flattergold. Polka. Op. 232.	0, 75.	„ 134. In aller Eile. Galopp. Op. 233.	0, 75.
„ 135. Wie sie schmeichelt. Polka. Op. 234.	0, 75.	„ 136. Im Fluge. Galopp. Op. 235.	0, 75.
„ 137. Den Sorgen Trotz. Walzer. Op. 265.	2, 00.	„ 138. Excursionen. Walzer. Op. 261.	2, 00.
„ 139. Unverzagt. Polka. Op. 236.	0, 75.	„ 140. Vom fernen Strand. Polka-Mazurka. Op. 237.	0, 75.
„ 141. Viel Vergnügen. Polka. Op. 242.	0, 75.	„ 142. Auf ein Wort! Galopp. Op. 243.	1, 00.
„ 143. An deiner Hand. Polka. Op. 244.	0, 75.	„ 144. Trau ihr nicht! Polka-Mazurka. Op. 245.	0, 75.
„ 145. Nachbars Töchterlein. Polka. Op. 246.	0, 75.	„ 146. Mit Fächer und Mantilla. Polka-Mazurka. Op. 248.	0, 75.
„ 147. Trudel-Polka. Op. 250.	0, 75.	„ 148. Kreuz und quer. Galopp. Op. 251.	0, 75.
„ 149. Vor'm Spiegel. Polka. Op. 252.	0, 75.	„ 150. Da bin ich! Galopp. Op. 253.	0, 75.
„ 151. Tant mieux. Polka. Op. 254.	0, 75.	„ 152. Teresina. Polka-Mazurka. Op. 255.	0, 75.
„ 153. Benefiz-Polka. Op. 256.	0, 75.	„ 154. Die Intimen. Walzer. Op. 279.	2, 00.
„ 155. O holde, schöne Jugendzeit. Walzer. Op. 280.	2, 00.	„ 156. Glückliche Herzen. Walzer. Op. 283.	2, 00.
„ 157. Lasst lustig die Hörner erschallen! Jägermarsch. Op. 257.	0, 75.	„ 158. Bellona. Polka. Op. 258.	1, 00.
„ 159. Die Herrin im Hause. Polka-Mazurka. Op. 259.	0, 75.	„ 160. Noble Passionen. Quadrille. Op. 260.	1, 25.
„ 161. Zu ihr! Galopp. Op. 262.	0, 75.	„ 162. Porte-bonheur. Polka. Op. 263.	0, 75.
„ 163. Revue-Marsch. Op. 264.	0, 75.	„ 164. Bon voyage! Galopp. Op. 267.	0, 75.
„ 165. Wir Beide. Polka. Op. 268.	0, 75.	„ 166. Pulcinella. Polka-Mazurka. Op. 269.	0, 75.
„ 167. Allzu spröde. Polka. Op. 270.	1, 00.	„ 168. Von Nah und Fern. Galopp. Op. 271.	0, 75.
„ 169. Aus dem Hause in die Welt. Walzer. Op. 290.	2, 00.		

Mit Vorbehalt aller Arrangements.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

BRESLAU, JULIUS HAINAUER

Hof-Musikalienhändler S.M. des Königs v. Preußen.

LEIPZIG, C. F. LEDE.

Die letzte Seite, das Verzeichniß der Faust'schen vierhändigen Tänze
Nº 1-108 enthaltend, wird freundlicher Berücksichtigung empfohlen.

Leihanstalt
GEBRÜDER HUG

77 KONSTANZ
Karl, Brauner, St. Gallen, Zürich

Aus dem Hause in die Welt.

WALZER.

Secondo.

Carl Faust, Op. 290.

INTRODUCTION. Moderato.

Stich und Druck der Bären-Eulen-Offizin in Leipzig.

J. 1930 U.

Aus dem Hause in die Welt.

WALZER.

Primo.

Carl Faust, Op. 290.

INTRODUCTION.
Moderato.

The musical score consists of five systems, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The first system begins with a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes, often beamed together, and includes slurs and dynamic markings such as *p* and *pp*. The piece concludes with a final cadence in the fifth system.

J. 1950 H.

Secondo.

WALZER.

Nº 1.

J. 1950 H.

WALZER.

Nº 1.

p

mf

f

1. 2.

J. 1950 H.

Secondo.

Nº 2.

The first system of music for 'No. 2' consists of two staves. The upper staff begins with a piano introduction marked *f* (forte) and *p* (piano). It features a melodic line with slurs and accents, and a bass line with rests. The system concludes with a repeat sign.

The second system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with notes and rests. A first ending bracket labeled '1' is present in the middle of the system.

The third system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with notes and rests. It features a first ending bracket labeled '1' and a second ending bracket labeled '2'.

The fourth system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with notes and rests. The system begins with a piano introduction marked *p* (piano).

The fifth system continues the piece. The upper staff has a melodic line with slurs and accents, and the lower staff has a bass line with notes and rests. The system begins with a piano introduction marked *mf* (mezzo-forte) and *f* (forte). It concludes with a double bar line.

J. 1930 H.

Primo.

No 2.

The first system of music for 'No 2' is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. It begins with a piano (*f*) dynamic. The right hand plays a series of chords and single notes, while the left hand provides a rhythmic accompaniment. A piano (*p*) dynamic marking appears in the second measure of the first staff.

The second system continues the piece, showing more complex chordal textures in the right hand and a steady accompaniment in the left hand. There are several accents and slurs throughout the system.

The third system features a first ending (marked '1.') and a second ending (marked '2.'). The piano (*p*) dynamic is indicated in the second measure of the first staff. The right hand has a more active melodic line with slurs and accents.

The fourth system is marked mezzo-forte (*mf*). It continues the melodic and harmonic development of the piece, with a mix of chords and moving lines in both hands.

The fifth system concludes the piece with first and second endings. It features a forte (*f*) dynamic in the first measure of the first staff, followed by a piano (*p*) dynamic in the second measure of the first staff. The piece ends with a double bar line.

J. 1950 H.

Secondo.

Nº 3. *p*

The first system of music for 'Nº 3. p' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a whole rest, followed by a half rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff is in bass clef and contains a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

The second system of music for 'Nº 3. p' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a half rest, followed by a whole rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff is in bass clef and contains a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

The third system of music for 'Nº 3. p' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a half rest, followed by a whole rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff is in bass clef and contains a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

mf

The fourth system of music for 'Nº 3. p' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a half rest, followed by a whole rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff is in bass clef and contains a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

f

The fifth system of music for 'Nº 3. p' consists of two staves. The upper staff is in bass clef with a 3/4 time signature. It begins with a half rest, followed by a whole rest, and then a series of eighth notes: G2, F2, E2, D2, C2, B1, A1, G1. The lower staff is in bass clef and contains a series of chords: G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2, G2-A2-B2.

Primo.

Nº 3.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The music begins with a series of chords in the right hand and single notes in the left hand. There are several accents and slurs throughout the system.

The second system of musical notation continues the piece. It features similar chordal textures in the right hand and melodic lines in the left hand. The notation includes various rhythmic values and dynamic markings.

The third system of musical notation includes a double bar line with repeat dots. The dynamic marking *p* (piano) is placed below the first measure of the second part of the system. The music shows a change in texture with more active eighth-note patterns.The fourth system of musical notation features a dynamic marking of *mf* (mezzo-forte) in the middle of the system. The right hand has a dense texture of chords, while the left hand plays a steady eighth-note accompaniment.The fifth system of musical notation concludes the piece with a dynamic marking of *f* (forte). The music ends with a final cadence in the right hand and a sustained bass note in the left hand.

J. 1930 H.

Secondo.

Nº 4.

f *rit.* 1 *a tempo* *p*

rit. 1 *ff*

mf *ff*

1

Primo.

Nº 4.

f *p rit.* *a tempo*

The first system of music consists of two staves. The upper staff begins with a whole rest, followed by a series of eighth and sixteenth notes. The lower staff starts with a half note, followed by eighth and sixteenth notes. Dynamic markings include *f*, *p rit.*, and *a tempo*.

The second system continues the musical piece with two staves. The upper staff features a series of eighth and sixteenth notes, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

The third system of music consists of two staves. The upper staff has a series of chords and eighth notes, with a *rit.* marking. The lower staff has a similar accompaniment. The system concludes with *a tempo*.

The fourth system of music consists of two staves. The upper staff has a series of chords and eighth notes. The lower staff has a similar accompaniment. The system concludes with a double bar line and a *ff* marking.

The fifth system of music consists of two staves. The upper staff has a series of chords and eighth notes. The lower staff has a similar accompaniment. The system concludes with a double bar line and a *ff* marking.

The sixth system of music consists of two staves. The upper staff has a series of chords and eighth notes. The lower staff has a similar accompaniment. The system concludes with a double bar line and a *ff* marking.

FINALE.

Secondo.

The musical score is written for piano in 3/4 time. It consists of seven systems of staves. The first system shows the beginning with a forte (*ff*) dynamic and a piano (*p*) dynamic. The second system continues with various chordal textures. The third system features a fortissimo (*f*) dynamic and includes a section with a *ritenuto* marking. The fourth system is marked *a tempo* and includes a piano (*p*) dynamic. The fifth system continues with piano (*p*) dynamics. The sixth system features a fortissimo (*f*) dynamic and includes a first ending bracket labeled '1'. The seventh system concludes the piece with a fortissimo (*f*) dynamic.

J. 1950 H.

FINALE.

Primo.

The musical score is written for piano and voice. It consists of seven systems of music. The first system shows a piano introduction with a forte (*ff*) dynamic. The second system features a piano (*p*) introduction. The third system includes the vocal line with the lyrics "cre - scen - do" and a forte (*f*) dynamic. The fourth system contains a piano accompaniment with a ritardando (*riten.*) and a return to tempo (*a tempo*) section. The fifth system continues the piano accompaniment. The sixth system features a mezzo-forte (*mf*) dynamic. The seventh system concludes with a forte (*f*) dynamic and a piano (*p*) dynamic.

J. 1950 H.

Secondo.

p

cre - scen - do
ff

f
ritendo

f a tempo

J. 1950 H.

Primo

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of eighth and sixteenth notes, some with accents. The lower staff is in bass clef and contains a similar rhythmic pattern with some rests.

The second system features a vocal line in the upper staff with the lyrics "cre - scen - do" and a piano accompaniment in the lower staff. The piano part includes a *ff* dynamic marking at the end of the system.

The third system shows piano accompaniment. It includes dynamic markings of *f*, *ritenuto*, and *ff*. The tempo marking *a tempo* appears above the right-hand staff.

The fourth system continues the piano accompaniment with various chordal textures and rhythmic patterns in both staves.

The fifth system continues the piano accompaniment, featuring dense chordal textures in the upper staff and a more active bass line in the lower staff.

The sixth system concludes the piece. It features a final cadence in the upper staff and a sustained bass line in the lower staff.

J. 1930 H.

NEUE TÄNZE

für Piano zu vier Händen

componirt von

CARL FAUST.

	Mk. Pf.		Mk. Pf.
Nº 1. Märchen aus schöner Zeit. Walzer. Op. 96.	2	Nº 2. Auf Flügeln der Nacht. Walzer. Op. 103.	2
.. 3. Blättlein im Winde. Walzer. Op. 114.	2	.. 4. Theresen-Walzer. Op. 126.	2
.. 5. Ueber Stock und Stein. Galopp. Op. 98.	- 75	.. 6. Für Dich. Polka-Mazurka. Op. 99.	- 75
.. 7. Entre nous. Quadrille. Op. 100.	1 75	.. 8. Schneeglöckchen. Polka. Op. 102.	- 75
.. 9. La Zingana. Polka-Mazurka. Op. 104.	- 75	.. 10. Rothkäppchen. Polka. Op. 110.	- 75
.. 11. Liesel und Gretel. Polka. Op. 112.	- 75	.. 12. Passe-partout. Polka. Op. 115.	- 75
.. 13. Märzveilchen. Polka-Mazurka. Op. 116.	- 75	.. 14. Der Wildfang. Galopp. Op. 119.	- 75
.. 15. Electricité. Polka. Op. 88.	- 75	.. 16. Trübel und Jubel. Quadrille. Op. 90.	1 75
.. 17. Der Federball. Galopp. Op. 91.	- 75	.. 18. Un bonmot. Polka. Op. 120.	- 75
.. 19. Marien. Polka. Op. 123.	- 75	.. 20. In Saus und Braus. Galopp. Op. 124.	- 75
.. 21. La voleuse d'amour. Polka-Mazurka. Op. 125.	- 75	.. 22. Ida. Galopp. Op. 128.	- 75
.. 23. Qui pro quo. Polka. Op. 130.	- 75	.. 24. Waldmeister. Polka. Op. 132.	- 75
.. 25. Aus dem Reiche der Töne. Walzer. Op. 142.	2	.. 26. Herzblättchen. Tyrolenne. Op. 89.	- 75
.. 27. Alpenröschen. Polka-Mazurka. Op. 95.	- 75	.. 28. Hundert und eins. Marsch. Op. 101.	- 75
.. 29. Durch die Lüfte. Galopp. Op. 105.	- 75	.. 30. Mon bijou. Polka-Mazurka. Op. 109.	- 75
.. 31. Der Sturmvogel. Galopp. Op. 111.	- 75	.. 32. La châtelaine. Polka-Mazurka. Op. 113.	- 75
.. 33. Fest. Quadrille. Op. 117.	1 75	.. 34. Toni. Polka. Op. 121.	- 75
.. 35. Mein Eigen. Polka. Op. 131.	- 75	.. 36. La Roulette. Polka-Mazurka. Op. 133.	- 75
.. 37. Berg auf Berg ab. Galopp. Op. 134.	- 75	.. 38. Polka d'or. Op. 135.	- 75
.. 39. Vis à vis. Quadrille. Op. 136.	1 75	.. 40. Fein-Liebchen. Polka. Op. 137.	- 75
.. 41. Mia cara. Polka-Mazurka. Op. 138.	- 75	.. 42. Leichter Sinn. Polka. Op. 139.	- 75
.. 43. Wirrwarr. Galopp. Op. 140.	- 75	.. 44. Mit Sang und Klang. Polka. Op. 141.	- 75
.. 45. La Modesta. Polka-Mazurka. Op. 143.	- 75	.. 46. Soldaten. Polka. Op. 144.	- 75
.. 47. Friedensklänge. Marsch. Op. 145.	- 75	.. 48. Im Dämmerlicht. Walzer. Op. 160.	2
.. 49. Aus des Hochwalds grünen Bergen. Walzer. Op. 168.	2	.. 50. Feuer und Flamme. Galopp. Op. 147.	- 75
.. 51. Faustina. Polka. Op. 149.	- 75	.. 52. Steiger. Marsch. Op. 150.	- 75
.. 53. Quatre Honneurs. Quadrille. Op. 151.	1 75	.. 54. Klein und niedlich. Polka. Op. 152.	- 75
.. 55. Aus Rand und Band. Galopp. Op. 153.	- 75	.. 56. Der Pfiffikus. Polka. Op. 154.	- 75
.. 57. Poltergeister. Galopp. Op. 155.	- 75	.. 58. Schützenmarsch. Op. 156.	- 75
.. 59. Comme il faut. Polka. Op. 157.	- 75	.. 60. Belvedere. Polka-Mazurka. Op. 158.	- 75
.. 61. Ohne Zügel und Bügel. Galopp. Op. 159.	- 75	.. 62. Leben und Lieben. Walzer. Op. 184.	2
.. 63. Le Tournoi. Quadrille à la cour. Op. 107.	1 25	.. 64. Glück auf! Marsch. Op. 127.	- 75
.. 65. Voll Humor. Polka. Op. 161.	- 75	.. 66. Trautes Schützchen. Polka-Mazurka. Op. 162.	- 75
.. 67. Im Strudel. Galopp. Op. 163.	1	.. 68. Perlen im Wein. Rheinländer. Polka. Op. 164.	- 75
.. 69. Mit Lust und Liebe. Galopp. Op. 165.	- 75	.. 70. Ein Kind des Glücks. Polka. Op. 167.	- 75
.. 71. Wanderlust. Galopp. Op. 169.	- 75	.. 72. Con grazia. Polka-Mazurka. Op. 170.	- 75
.. 73. Ein Bote der Liebe. Polka. Op. 171.	- 75	.. 74. Festmarsch. Op. 186.	1
.. 75. Bluetten Walzer. Op. 206.	2	.. 76. In wilder Hast. Galopp. Op. 172.	- 75
.. 77. Medaillon. Polka. Op. 175.	- 75	.. 78. Ein Blümlein im Walde. Polka-M. Op. 176.	- 75
.. 79. Der kleine Ulan. Polka. Op. 178.	- 75	.. 80. Hausmütterchen. Polka. Op. 179.	- 75
.. 81. Le Vélocipède. Galopp. Op. 180.	- 75	.. 82. Ein Tänzchen im Grünen. Polka-M. Op. 181.	- 75
.. 83. Die Harmlose. Polka. Op. 182.	- 75	.. 84. Rosetta. Polka-Mazurka. Op. 183.	- 75
.. 85. Ein Trompeter. Stückchen. Polka. Op. 185.	- 75	.. 86. Zug um Zug. Galopp. Op. 196.	- 75
.. 87. Leicht zu Fuss. Polka. Op. 197.	- 75	.. 88. Um Herz und Hand. Walzer. Op. 221.	2
.. 89. Con amore. Polka. Op. 146.	- 75	.. 90. Stillvergnügt. Rheinländer. Op. 173.	- 75
.. 91. Der Schnellläufer. Galopp. Op. 174.	- 75	.. 92. Bald da, bald dort. Galopp. Op. 187.	- 75
.. 93. Centifolien. Polka. Op. 188.	- 75	.. 94. Auf und davon. Galopp. Op. 189.	- 75
.. 95. Kleiner Schelm. Polka. Op. 190.	- 75	.. 96. Wie der Wind. Galopp. Op. 191.	- 75
.. 97. Röslein auf der Haide. Polka. Op. 192.	- 75	.. 98. Une fille du Nord. Polka-Mazurka. Op. 193.	- 75
.. 99. Um die Wette. Galopp. Op. 194.	- 75	.. 100. Feuille d'amour. Polka-Mazurka. Op. 195.	- 75
.. 101. Wieder daheim. Polka. Op. 200.	- 75	.. 102. Aus dem Böhmerwald. Polka-Mazurka. Op. 201.	- 75
.. 103. Herzen und Scherzen. Polka. Op. 202.	- 75	.. 104. Die Wilderer. Galopp. Op. 203.	- 75
.. 105. Nora. Polka-Mazurka. Op. 204.	- 75	.. 106. Federblumen. Polka. Op. 205.	- 75
.. 107. Tour et Retour. Quadrille. Op. 208.	1 75	.. 108. Trotzköpfchen. Polka. Op. 212.	- 75

Mit Vorbehalt aller Arrangements.

Eigenthum des Verlegers für alle Länder. Eingetragen in das Vereinsarchiv.

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