

86429

OVERFÜR

FÜR zwei Pianoforte zu 8 Händen

EINGERICHTET.

- Nº 1. AUBER, D.F.E., DIE STUMME VON PORTICI. . . . Pr. Mk. 4. —
 „ 2. LACHNER, V., OUV. ZU SCHILLER'S „TURANDOT.“ . . „ — 4. 25
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 „ 4. ROSSINI, G., DIE DIEBISCHE ELSTER. . . . „ — 5. 25
 „ 5. SUPPÉ, F.V., PIQUE DAME. . . . „ — 4. 75
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LEIPZIG,
C.F.W.SIEGEL'S Musikalien-Handlung.

R. LINNEMANN.

3805. 3824. 3852-3856. 4520. 5024. 6052. 6059.
6629. 6630. 7831.

Debreceni Egyetem
Egyetemi és Nemzeti Könyvtár



Ungarische Lustspiel - Overture.

Pianoforte I.

Köler Bèla Op.108.

arrang. von Theodor Herbert.

Andante sostenuto.

SECOND.

f *p* *f*

p *f* *p* *f* *p*

f *ff*

p *pp* *accel.* *a tempo*

accel. *a tempo* *pp*

The musical score consists of six systems of staves. The first system has a treble staff with rapid sixteenth-note passages and a bass staff with a simple accompaniment. The second system continues the treble staff's melodic line and introduces a dense chordal texture in the bass staff, marked *ritenuto*. The third system, labeled **B**, features a more active bass staff with eighth-note patterns and a treble staff with chords. The fourth and fifth systems show the bass staff with continuous eighth-note accompaniment and the treble staff with chords and occasional melodic fragments. The sixth system concludes the piece with a final chordal texture in the bass staff and a melodic line in the treble staff, ending with a 2/4 time signature change.

ritenuto

B

p

p

p

2/4

First system of a musical score in G major (one sharp). It consists of two staves. The upper staff begins with a fermata over an eighth note, followed by a series of eighth and sixteenth notes. The lower staff features a similar rhythmic pattern. A measure rest of 5 is indicated below the lower staff.

Second system of the musical score. It continues the melodic and harmonic development. A section marked *ritenuto* (ritardando) is indicated above the lower staff. The system concludes with a section marked *p* (piano) in the lower staff.

Third system of the musical score. This system is characterized by the use of triplets, indicated by the number '3' above groups of notes in both staves.

Fourth system of the musical score. It features more complex rhythmic patterns, including sixteenth and thirty-second notes, with various articulations and slurs.

Fifth system of the musical score. The music continues with flowing sixteenth-note passages in both staves.

Sixth system of the musical score. It begins with a section marked *p* (piano). The system concludes with a key signature change to A major (two sharps) and a time signature change to 2/4, indicated by the new clef and key signature at the end of the staves.

Allegro.

The musical score is written for piano and consists of six systems of staves. The notation includes various musical elements such as chords, dynamics, and articulation. The first system begins with the tempo marking "Allegro." and the dynamic marking "p sempre staccato". The notation includes various musical symbols such as notes, rests, and accidentals. The score is written in a style that suggests it is a manuscript or a first edition, with some handwritten markings and corrections visible. The dynamics range from piano (p) to fortissimo (ff). The articulation includes staccato and accents. The notation is written in a clear, legible style, with some handwritten markings and corrections visible. The score is written in a style that suggests it is a manuscript or a first edition, with some handwritten markings and corrections visible. The dynamics range from piano (p) to fortissimo (ff). The articulation includes staccato and accents. The notation is written in a clear, legible style, with some handwritten markings and corrections visible.

Allegro.

8

3

p

1

2

8

3

4

2

1

2

5

3

8

4

1

3

3

f

f

8

4

1

4

1

1

4

1

2

1

4

cresc.

f

f

8

2

5

1

ff

8

5

2

1

ff

ff



First system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **D.**, **ff**, and **p**. Fingering numbers 1, 2, 3, 4, 5 are present.

Second system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **p**. Fingering numbers 1, 2, 3, 4, 5 are present.

Third system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **f** and **p**. Fingering numbers 1, 2, 3, 4, 5 are present.

Fourth system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **f**. Fingering numbers 1, 2, 3, 4, 5 are present.

Fifth system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **p**. Fingering numbers 1, 2, 3, 4, 5 are present.

Un poco più lento.

Sixth system of piano music. Treble and bass staves. Treble staff has an 8-measure repeat sign. Bass staff has an 8-measure repeat sign. Dynamics include **E**, **p**, and **f**. Fingering numbers 1, 2, 3, 4, 5 are present.



S



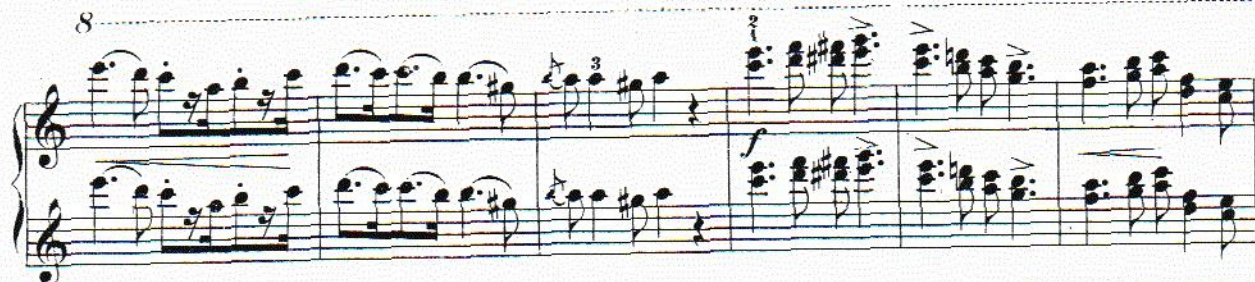
8



8



8



8



8



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system shows a complex arrangement of notes and rests. The second system includes a *p* (piano) dynamic marking. The third system features a *pp* (pianissimo) dynamic marking. The fourth system includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking. The fifth system includes a *ff* (fortissimo) dynamic marking and a *trem* (tremolo) marking. The sixth system includes a *p* (piano) dynamic marking and a *più lento* (more slowly) marking. The notation is written in a style that suggests a 19th-century manuscript, with some handwritten-style markings and a clear, legible layout.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

Second system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

Third system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

Fourth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

Fifth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

Sixth system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals. A fermata is placed over the final measure of the system.

G *a tempo*

First system of the musical score, measures 1-6. The right hand features a series of chords, while the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first measure.

Second system of the musical score, measures 7-12. The right hand continues with chords, and the left hand maintains the eighth-note accompaniment.

Third system of the musical score, measures 13-18. The right hand has chords, and the left hand has a more varied accompaniment. A forte (*fz*) dynamic marking appears in the fourth measure.

Fourth system of the musical score, measures 19-24. The right hand has chords, and the left hand has a more varied accompaniment. A crescendo (*cresc.*) marking is present in the second measure, and a forte (*fz*) dynamic marking appears in the fourth measure.

Fifth system of the musical score, measures 25-30. The right hand has chords, and the left hand has a more varied accompaniment. A forte (*ff*) dynamic marking is present in the second measure.

Sixth system of the musical score, measures 31-36. The right hand has chords, and the left hand has a more varied accompaniment. A forte (*ff*) dynamic marking is present in the second measure.

8 *a tempo*
G₃
p

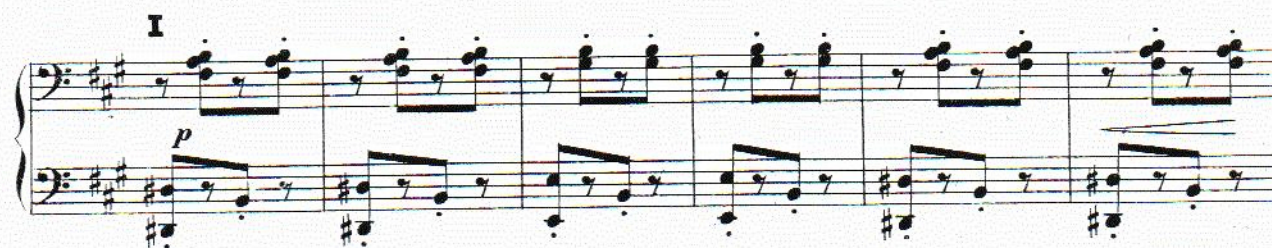
8

8
fz *cresc.*

8
fz

8 **H.**
ff
Ped. * Ped. *

8
Ped. *



Un poco più lento.







First system of musical notation, featuring treble and bass staves with complex rhythmic patterns and dynamic markings such as *p* (piano).

Second system of musical notation, continuing the piece with intricate fingerings and dynamic markings.

Third system of musical notation, marked with a forte *f* dynamic, showing dense chordal textures and melodic lines.

Fourth system of musical notation, beginning with the tempo change *Piu mosso.* and a 2/4 time signature, featuring dynamic markings *p* and *fz*.

Fifth system of musical notation, continuing the *Piu mosso* section with dynamic markings *fz* and *p*.

Sixth system of musical notation, marked with a forte *fz* dynamic and a tempo change to *L* (Lento), showing a shift in the piece's character.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is D major (two sharps). The notation includes various dynamics and performance markings:

- System 1:** Starts with a piano (*p*) dynamic, followed by a forte (*fz*) dynamic, and ends with a piano (*p*) dynamic.
- System 2:** Features a forte (*fz*) dynamic and a handwritten note "lib. fing." above the staff.
- System 3:** Continues with a forte (*fz*) dynamic.
- System 4:** Continues with a forte (*fz*) dynamic.
- System 5:** Includes a marking "M" above the staff, a piano (*p*) dynamic, a "poco a poco cresc." (poco a poco crescendo) marking, a forte (*f*) dynamic, and a piano (*p*) dynamic.
- System 6:** Features a "ffrem." (fortissimo tremolo) marking and a forte (*fz*) dynamic.

8

First system of a piano piece. It consists of two staves. The right staff begins with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The left staff begins with a bass clef and the same key signature. The music features a series of eighth and sixteenth notes, with some measures containing triplets. Dynamics include *p* (piano) and *fz* (forzando). Fingerings are indicated by numbers 1 and 2.

8

Second system of the piano piece. It continues the melodic and harmonic development. The right staff has a treble clef and the left staff has a bass clef, both in three sharps. The music includes various rhythmic patterns and dynamics such as *f* (forte) and *fz*. A handwritten note "half note" is written above the first measure of the right staff.

8

Third system of the piano piece. The notation continues with intricate fingerings and dynamic markings like *f* and *fz*. The right staff uses a treble clef and the left staff uses a bass clef, both in three sharps.

8

Fourth system of the piano piece. This system introduces triplet markings (3) over groups of notes. Dynamics include *f* and *fz*. The right staff has a treble clef and the left staff has a bass clef, both in three sharps.

8

Fifth system of the piano piece. It features a section marked *M* (Molto) at the beginning. The music includes a crescendo marked *cresc.* and a decrescendo marked *p*. Dynamics range from *p* to *f*. The right staff has a treble clef and the left staff has a bass clef, both in three sharps.

8

Sixth system of the piano piece. The final system on this page, it includes complex rhythmic patterns and dynamics like *ff* (fortissimo). The right staff has a treble clef and the left staff has a bass clef, both in three sharps.

p de - - cresc.

f canto ben marc.

ff trem.

Ped.

fz Fine

8 *decresc.* *p* *f* **N**

8 4 1 4 1

8 1 4 1 4

8 1 4 3 2

8 *ff* *Ad.* * *Ad.* * *Ad.* *

8 *Fine.*

Ad. * *Ad.* *

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Zu vier Händen

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- Op. 28. Sinfonie Esdur, Componisten	
Goide, J. Festreue über des Nun danket alle Gott	
Goldmann, G. Op. 37. Ouve Waldmeisters Brautfahrt	
Jadassohn, S. Op. 24. Sinfon Cdur	
- Op. 27. Ouverture. Cm	
Keller Béla. Op. 73. Lustspie-ture	
Kleinmichel, R. Op. 43. Sec-tinen im Umfang von 5 T stillstehender Hand. I à M. 1,30 bis	
Köhler, Louis. Op. 122. Stücke im Umfang eine für den Unterricht mit Fi Heft I-III	
Kunkel, Gotthold. Op. 4 kleine Stücke. Heft I u.	
Laehner, V. Overture zu S Turandot	
- Ouverture zu Schiller's I	
Leutner, A. Op. 42. Fest-O	
- Op. 79. Ouverture zur Op	
Lichner, H. Op. 153. Sechs Son-leichten Style. Nr. 1-6 à 1	
Manns, F. Op. 6. Sonate gerücktere Schüler	
Mayer, Ch. Op. 117. Galop	
Raff, Joachim. Op. 123. Ouverture. Fdur	
- Op. 160. Reisebilder. Zeit Heft I-III à M. 3,50 bis	
Einzeln Nr. 1-10 à M. 1	
- Op. 181. Todtentanz (E cabre). Zweite Humo Walzerform	
- Op. 188. Sinfonietta. F	
- Op. 205. Frühlingsklang Nr. 8. Adur	
- Op. 208. Im Sommer. Nr. 9. Emoll	
Reinecke, Carl. Op. 70. zu: Alladin	
- Op. 133. Musik zum Ma Schneewittchen, arr.	
Rubinstein, Anton. Op. 6 Ein musikalisches Chara.	
Spindler, Fritz. Op. 180. T Knospen. Kleine Stücke. B	
- Op. 148. Klänge aus Sß Walzer. Nr. 1-3	
- Op. 246. Ballscenen. 2 racterstücke. Heft I-IV Heft V	
Suppé, Franz von. Ouve Oper: Pique Dame	
Thierfelder, A. Op. 6. A: see. Eine Gebirgsidylle Tonbildern. (Bei Gewi Auf Bergeshöh. Einsame In der Schenke. Friedli Am See.) Heft I u. II	
Vogt, Jean. Op. 46. Al Wohlfahrt, Franz. Op. 37. I Anfang im Klavierspielz 54 instructive und 1 Übungsstücke im Umf 5 Tönen. Heft I-IV	
Wohlfahrt, Heinrich. D: leichte Sonatinen zur Un und Anregung für Klavierspieler. Nr. 1 M. 1	
Zenger, Max. Op. 18. 1	