

COLLECTION

DES

OEUVRES CLASSIQUES ET MODERNES

POUR LE

PIANO A DEUX MAINS

R. Z 69597/D

Abrányi K. Op. 16. Adieu! (Isten veled)	-80	Field John. Nocturne Nr. 3. As-dur	-50
— Op. 18. Le Zéphir chassant aux Papillons	1 5	— „ „ 4. A-dur	-50
— Op. 19. L'âme qui pleure. Pensée mélancolique	1 5	— „ „ 5. B-dur	-50
— Repülj feskem. Transcription	-65	— „ „ 6. F-dur	-50
Amadée K. Les dernières Valses d'un fou	-50	Filtsch Ch. Op. 8. Etude	-54
— Die Lanterbacherin	-60	Fumagalli A. Op. 33. La Pendule. Galopp. Carillon Polka	-90
Auber D.F.E. Lachlied	-30	Funke J. Ecoutez moi	-25
Bach J.S. Gavotte in D-moll	-20	Gerville L.P. Op. 2. Rossignol et Fauvette	-80
— Gigue	-20	— Op. 3. Le Carillon de mon clocher. Impromptu	-50
— Italienisches Concert	-60	Goria A. Op. 7. Etude de Concert	-50
— Six petites préludes pour les Commengans	-50	— Op. 10. L'Attente. Nocturne caractéristique	-80
— Six petites Suites nommées Suites françaises cplt. ..	2 —	Händel G. F. Blacksmith Variationen	-40
— Nr. 1. 2. 3. 4. 5. 6. à	-50	Hanisch J. Un doux moment	-80
Badarzewska Th. Douce Reverie Mazure	-50	Herdy Ferencz „12 évi szenvedés”	-60
— Je t'ai écouté	-60	Hess J. Ch. Op. 17. Où vas tu petit oiseau. Reverie	-50
— La Prière d'une virge	-50	Höszly J. A virágnak megtiltani nem lehet	-60
— La Prière exaucée. Réponse à la Prière d'une vierge ..	-50	— Jaj be fényes csillag ragyog az égen	-60
— Magdalena. Fantaisie	-80	— Szózat	-80
— Mazurka de salon	-50	Hummel J.N. Romance	-27
— Souvenir à ma chaumière	-60	— Op. 55. La bella Capriciosa	-80
— Vision (Traumbild)	-60	Hünter Fr. Op. 30. 4 Rond. Nr. 1. Ricciardo e Zoraide	-40
Bartay Ed. Op. 15. Le désir ardent	-80	— „ „ 2. Le petit Tambour	-40
— Op. 19. Salut à lui	-80	— „ „ 3. Cenerentola	-40
— Op. 20. Romance	-54	— „ „ 4. Le Siège de Corinthe	-40
— Op. 30. Une nuit sur la mer, scène caractéristique ..	-80	Jaell A. Op. 15. Souvenir d'Hongrie	1 —
— Badacsony viszhang	-42	Josika Col. Tu me comprends. Romance	-54
Burgmüller F. Op. 25. Encouragement	-60	Ketterer E.L. Op. 21. L'Argentine. Fantaisie-Mazurka	-50
— Op. 28. Rondeau sur l'Elixir d'amour	-50	Kirch J. 38. ik mü Szigetvár ostroma	-65
Bülow Hans V. Marsch héroïque	-80	Konkoly Nicolaus. Fant. sur des Melod. hongroises	-63
Chant polonais	-40	Kontsky (Ant. de) Op. 115. Le Réveil du Lion	1 —
Chotek F. Op. 68. Fant. sur des thèmes hongroises	1 32	Lacombe L. Op. 8. Nr. 3. Nocturne	-50
Dreyschock A. Melodies hongroises	1 15	Léfébure Wély. Op. 54. Les Cloches du monastère	-50
Dupont A. Op. 2. Pluie de Mai. Etude de Trilles	-60	Leukert Ignác. Op. 1. Glöckchen. Nocturne	1 —
Dussek L.I. Op. 62. La consolation	-60	Leybach J. Op. 3. 1ère Nocturne	-54
Erkel F. Elegie de Ernst	-65	— Op. 4. 2-me Nocturne	-80
— Carnaval de Ernst	1 —	— Op. 5. Fantaisie sur un Theme allemand	-90
Favarger R. Op. 4. Oberon	1 —	— Op. 17. Pensée de jeune fille. Mazurka brillante	-70
— Op. 18. L'Adieu	-50	— Op. 35. Faust Fantaisie élégante	1 —
Field John. Nocturnes Nr. 1. Esdur Nr. 2 C-moll	-50	Löffler R. Op. 74. Coucou. Morceau caractéristique	-80
Beethoven, L.van, Für Elise	-50	Jaell A. Danse des fées	1 —

Propriété des Editeurs.



Debreceni Egyetem
Egyetemi és Nemzeti Könyvtár



0463 1972

Widder Indor

ZONGORA.

3

Lavotatol.

Nº 1.
Tanaeskozas

Moderato.

Musical score for 'Tanaeskozas' (No. 1) in G major, 4/8 time. The piece is marked 'Moderato.' and begins with a piano (p) dynamic. The score consists of three systems of staves. The first system shows the initial melodic and harmonic development. The second system includes a piano-piano (pp) dynamic marking. The third system features a crescendo (cresc.) and a forte (f) dynamic marking, leading to a more intense section of the piece.

Nº 2.
Ostromzaj.

Musical score for 'Ostromzaj' (No. 2) in G major, 2/4 time. The piece is marked with a forte (ff) dynamic. The score consists of three systems of staves. The first system shows a rapid, rhythmic melody in the right hand. The second system continues this rhythmic pattern. The third system concludes the piece with a final chord and a repeat sign.

G. N. 12

Moderato.

First system of musical notation for *Moderato*. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/8. The piece begins with a piano (*p*) dynamic and a *dol.* (dolce) marking. The melody is in the treble clef, and the bass clef provides harmonic support.

Second system of musical notation for *Moderato*. The melody continues in the treble clef, with a *pp* (pianissimo) dynamic marking appearing in the middle of the system. The bass clef continues with harmonic accompaniment.

Third system of musical notation for *Moderato*. The melody continues in the treble clef, with a *cresc.* (crescendo) marking and a *f* (forte) dynamic marking appearing in the middle of the system. The bass clef continues with harmonic accompaniment.

Poco Andante.№ 3.
Vègbucsù.

First system of musical notation for *№ 3. Vègbucsù.* It consists of a grand staff with a treble and bass clef. The key signature has one flat (Bb). The time signature is 4/8. The piece begins with a piano (*p*) dynamic. The melody is in the treble clef, and the bass clef provides harmonic support.

Second system of musical notation for *№ 3. Vègbucsù.* The melody continues in the treble clef, with a *leggierissimo.* (very light) marking and a *p* (piano) dynamic marking appearing in the middle of the system. The bass clef continues with harmonic accompaniment.

Third system of musical notation for *№ 3. Vègbucsù.* The melody continues in the treble clef, with a *sf* (sforzando) dynamic marking appearing in the middle of the system. The bass clef continues with harmonic accompaniment.



G. N. 422

Allegretto.

N^o. 5.
Harcz terre
rohanas.

The musical score is written for piano in 2/4 time, marked *Allegretto*. It consists of five systems of music. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The bass staff has a key signature of one sharp (F#) and a 2/4 time signature. The first system includes the dynamics *fp* and *cresc.*. The second system includes a first ending bracket labeled *1^a*. The third system includes a second ending bracket labeled *2^a* and the dynamic *f*. The fourth system continues the piano accompaniment. The fifth system includes a trill *tr* in the right hand and the dynamic *p* in the left hand.

Allegro. 7

Presto.

Su...

loco

G. N. 122

KAPHATÓ
TÁBORSZKY NÁNDOR
NEMZETI ZENEMŰ KERESKEDÉSÉBEN
BUDAPESTEN, IV. ker. Váci-utca 30. sz.

