

5306



VARIATIONEN

über ein Originalthema

ZU VIER HÄNDEN
von

Franz Schubert

Op. 35.

für das

Pianoforte zu zwei Händen

eingerrichtet

von

SIGISMUND BLUMNER.



Leipzig, Breitkopf & Härtel.

Pr. 1 Thlr. = Mk. 3.-

5306



ZENEAKADÉMIA

LISZT MÚZEUM

206



Frau Claudine Konznetzoff
geb. Leontowitch
gewidmet.

VARIATIONEN

über ein Originalthema

für das Pianoforte zu vier Händen

von

FRANZ SCHUBERT

Op. 35.

für das Pianoforte zu zwei Händen bearbeitet

von

SIGISMUND BLUMNER

Eigenthum der Verleger für alle Länder.

Leipzig, Breitkopf & Härtel.

Pr. 1 Thlr. - Mk. 3. —

Eingetragen in das Vereinsarchiv.

Entz. Sta. Gall.

13315.



Nam. Minislar allan. Maiglar
Jenny Liegt

Min 1873. P. G.



ZENEAKADÉMIA

LISZT MÚZEUM

5206



VARIATIONS.

Original Thema.

F. Schubert, Op. 35.

bearbeitet von Sigismund Blumer.

Allegretto.

Var. 1.

p

ZENEA KADÉMIA

13315



Var. 2.

p

cresc.

ff

f

This musical score is for Variation 2 of a piece. It is written for piano in a key with three flats (B-flat major or D-flat minor) and common time. The score consists of five systems of two staves each. The first system begins with a piano (*p*) dynamic. The second system also starts with piano. The third system includes a crescendo (*cresc.*) marking. The fourth system features a fortissimo (*ff*) dynamic. The fifth system begins with a forte (*f*) dynamic. The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). A large, faint watermark reading 'ZENÉAKADÉMIA' is visible across the middle of the page.



Var. 3.

Più lento.

legato, singend

Var. 3. *legato, singend*
Più lento.

p

f

p

ZENAKADÉMIA
LISZT MŰZÉUM



Var. 4.
Tempo I.

The musical score is written for piano and violin. The piano part is in the lower register, featuring a steady eighth-note accompaniment in the left hand and chords or single notes in the right hand. The violin part is in the upper register, featuring a melodic line with various articulations and dynamics. The score is divided into five systems. The first system begins with a forte (*f*) dynamic. The second system includes a crescendo (*cresc.*) marking. The third system features a watermark that reads "ZENEA KADÉMIA LISZT MŰZSEUM". The fourth and fifth systems continue the melodic and harmonic development of the piece. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures of three flats, and various musical symbols such as notes, rests, and dynamic markings like *f* and *ff*. A watermark for "ZENAKADÉMIA LISZT MUZEUM" is visible across the middle of the page.

Var. 5.

This image shows a page of handwritten musical notation, likely a manuscript for a piano piece. The page contains 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 is marked 'pp legato.' and includes fingerings '2 1 2 1 2'. The second system has 'r.H.' and 'pp' markings. The third system has 'pp' and 'r.H.' markings. The fourth system has 'pp' and 'r.H.' markings. The fifth system has 'pp' and 'r.H.' markings. The sixth system has 'pp' and 'r.H.' markings. The page is watermarked with 'ZENAKADÉMIA' and 'LISZT MŰZÉUM'.



r.H.

Var. 6.
Maestoso.

The musical score is written for piano and bass. It begins with a treble clef and a bass clef, both in the key of B-flat major (two flats). The time signature is common time (C). The tempo is marked 'Maestoso'. The score is divided into five systems. The first system starts with a forte (ff) dynamic. The second system continues the melody and accompaniment. The third system features a piano (p) dynamic and a forte (ff) dynamic. The fourth system includes a forte (f) dynamic and a crescendo (cresc.) marking. The fifth system ends with a piano (p) dynamic and a forte (ff) dynamic. The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also fingerings indicated by numbers 2, 7, 4, 1, and 8. A watermark 'ZENEAKADEMIA LIET MÚZEUM' is visible across the middle of the page.



ff ff ff p

f

ff

Watermark: ZENEAKADEMIA LISZT MŰZEUM

Var. 7.
Più lento.

pp p pp

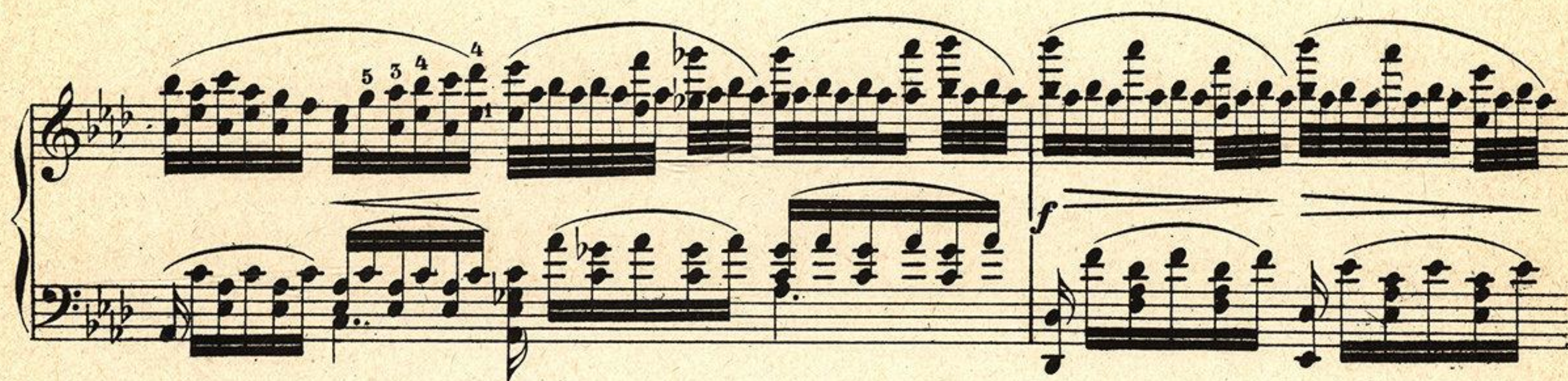
ff pp pp pp



Var. 8. Finale.

Allegro moderato.

The musical score is written for piano and bass. It begins with a treble clef and a 12/8 time signature. The key signature consists of three flats (B-flat, E-flat, A-flat). The score is divided into six systems, each with a treble and bass staff. The first system starts with a piano (*p*) dynamic marking. The second system also features a piano (*p*) marking. The third system includes a forte (*f*) marking. The fourth system has a piano (*p*) marking and a *Qw.* (quasi) marking. The fifth system contains a **.* (crescendo) marking. The sixth system includes fingering numbers (3, 5, 3, 2, 5, 3, 5, 3, 5) above the treble staff. A large watermark reading 'ZENAKADÉMIA' is superimposed over the middle of the page.



This page of musical notation consists of six systems of staves, each containing a treble and bass staff joined by a brace. The music is written in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The notation is highly complex, featuring dense chords, rapid sixteenth-note passages, and various articulations. Dynamic markings are present throughout: *mf* (mezzo-forte) appears in the first system, *cresc.* (crescendo) in the first system's right-hand part, and *ff p* (fortissimo piano) in the second, third, and fourth systems. A watermark for "ZENÉAKADÉMIA" and "LISZT MŰZÉUM" is visible across the middle of the page.

This page contains five systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics include *cresc.*, *ff*, *p*, *f*, *fp*, and *ff dim.*. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 2/4 time signature. The music features complex textures with many beamed notes and chords. A watermark for 'ZENÉAKADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

cresc. *ff*

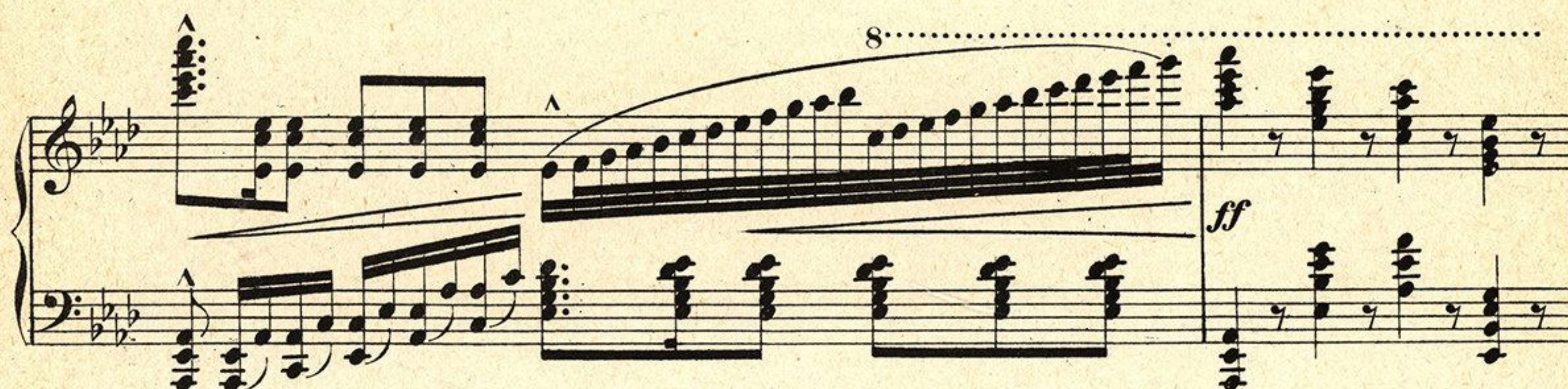
p

cresc. *f*

fp *p*

cresc. *f* *ff dim.*





5206

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

SIGISMUND THALBERG'S WERKE

im Verlage von

Breitkopf und Härtel in Leipzig.

Für das Pianoforte.

Op. 20. Fantaisie sur les Huguenots de Meyerbeer.		
Es dur	1	5
La même arrangée à 4 mains	1	15
- 21. 3 Nocturnes. As dur, Des dur, A moll	—	25
Les mêmes arrangés à 4 mains	1	—
- 22. Grande Fantaisie. H moll	1	5
La même arrangée à 4 mains	1	10
- 26. 12 Etudes. Liv. I.	1	15
— II.	1	15
Les mêmes séparées:		
No. 1. Fis moll	—	10
- 2. G moll	—	10
- 3. Cis dur	—	7½
- 4. E dur	—	7½
- 5. H moll	—	12½
- 6. B moll	—	7½
- 7. H dur	—	10
- 8. C dur	—	7½
- 9. D dur	—	7½
- 10. Es dur	—	7½
- 11. As dur	—	7½
- 12. F dur	—	12½
Les mêmes séparées arr. à 4 mains		
No. 1. Fis moll	—	10
- 2. G moll	—	10
- 4. E dur	—	10
- 5. H moll	—	10
- 9. D dur	—	10
- 32. Andante. Des dur	—	20
Le même arrangé à 4 mains	—	22½
- 33. Fantaisie sur des thèmes de l'Opéra: Moïse de Rossini. G moll	1	10
La même arrangée à 4 mains	1	10
- 37. Fantaisie sur des motifs de l'Opéra: Oberon de C. M. de Weber. Es dur	1	10
La même arrangée à 4 mains	1	10
- 40. Fantaisie sur des motifs de la Donna del Lago de Rossini. Es dur	1	10
La même arrangée à 4 mains	1	10
- 48. Grand Caprice sur des motifs de l'Opéra: Charles VI. de F. Halevy. C moll	1	—
Le même arrangé à 4 mains	1	5
- 50. Fantaisie sur l'Opéra: Lucrezia Borgia de G. Donizetti. As dur	1	—
La même arrangée à 4 mains	1	—
- 51. Fantaisie sur l'Opéra: Semiramide de Rossini. Fis dur	1	10
La même arrangée à 4 mains	1	15
- 56. Grande Sonate. C moll	2	10
La même arrangée à 4 mains	2	10
Scherzo pastorale, tiré de la Sonate	—	15
Andante, do. do.	—	15
- 57. Décaméron. 10 Morceaux servants d'école préparatoire à l'Etude de ses grands morceaux.		
No. 1. Fantaisie sur des thèmes de l'Opéra: I Puritani de Bellini	—	25
- 2. Fantaisie sur des thèmes de l'Opéra: Der Freischütz von C. M. v. Weber	—	25
- 3. Fantaisie sur des thèmes de l'Opéra: Le Pré aux Clercs de Herold	—	25
- 4. Fantaisie sur des thèmes de l'Opéra: Norma de Bellini	—	20
- 5. Fantaisie sur des mélodies de Fr. Schubert	—	20
- 6. Fantaisie sur des thèmes de l'Opéra: La Gazza Ladra de Rossini	—	20

Op. 57. Décaméron. 10 Morceaux servants d'école préparatoire à l'Etude de ses grands morceaux.		
No. 7. Fantaisie sur des thèmes de l'Opéra: La Cenerentola de Rossini.	—	25
- 8. Fantaisie sur des thèmes de l'Opéra: Anna Bolena de Donizetti	—	25
- 9. Caprice sur des thèmes de l'Opéra: Le Prophète de G. Meyerbeer	—	25
- 10. Variations s. airs irlandais	—	25
- 58. Grand Caprice sur la marche de l'Apothéose de H. Berlioz. B dur	1	5
- 60. Barcarolle. A moll	—	25
La même arrangée à 4 mains.	—	25
- 63. Grande Fantaisie sur le Barbier de Seville, Opéra de Rossini. C dur	1	—
- 64. Les Capricieuses. Valses. As dur	—	25
- 65. Tarantelle. C moll	1	—
- 66. Introduction et Variations sur la Barcarolle de l'Opéra: L'Elisire d'Amore de Donizetti. As dur	1	15
- 70. L'Art du Chant appliqué au Piano. Première Série. No. 1—6. complet in einem Hefte	2	15
No. 1. Quatuor de l'Opéra I Puritani de Bellini	—	20
- 2. Tre Giorni, Air de Pergolèse. F moll	—	20
- 3. Adelaide de Beethoven. B dur	—	20
- 4. Air d'église du célèbre chanteur Stradella. E moll	—	20
- 5. Lacrymosa tiré du Requiem de Mozart. Duo des Noces du Figaro, Opéra de Mozart. B dur	—	20
- 6. Perchè mi guardi e piangi. Duetto de Zelmira de Rossini. F moll	—	20
- 70. L'Art du Chant appliqué au Piano. 2e Série. No. 1—4. complet in einem Hefte	1	20
No. 1. Bella adorata incognita, Romance de l'Opéra: Il Giuramento de Mercadante. Fis dur	—	20
- 2. Le Meunier et le Torrent tiré des Chansons de la Meunière de Fr. Schubert. G dur	—	20
- 3. Il mio tesoro, Air de l'Opéra: Don Juan de W. A. Mozart. B dur	—	20
- 4. Choeur des Conjurés de l'Opéra: Il Crociato de Meyerbeer. Es dur	—	20
- 71. Florinda. Opéra de S. Thalberg. 6 Transcriptions.		
No. 1. Quartetto	—	20
- 2. Andante et Cabaletta	—	20
- 3. Choeur des Religieuses et Romance	—	15
- 4. Airs de Ballet	—	20
- 5. Couplets militaires	—	15
- 6. Romance et Duo	—	20
Air d'Amazily de Fernand Cortez de Spontini. Transcription	—	17½
Deuxième Morceau sur Lucrezia Borgia de G. Donizetti. Scène et Choeur du 2 Acte, transcrits	—	22½
Auf Flügeln des Gesanges. Lied von Felix Mendelssohn Bartholdy, für das Pianoforte übertragen	—	15
Thalberg, S., et C. de Bériot, Duo sur des motifs de Semiramide pour le Piano et Violon.		
Op. 54. A moll	1	5
— Le même arrangé à 4 mains.	1	—
— Le même arrangée à 2 mains	—	25
Ouverture de l'Opéra. Florinda à gr. Orchestre	3	—
La même arr. pour Piano à 4 mains.	—	20
Zwei Gedichte f. eine Singstimme mit Begleitung des Pfte.		
No. 1. Der Schiffer: Es fahren die Schiffer	—	5
- 2. Letzter Besuch: Ich hab' vor ihr gestanden	—	5
Portrait von S. Thalberg. Lithographie in 4.	n.	15