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Trois ouvertures

pour piano; op. 126

Ouverture pour un drame

Heller, Stephen

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Op. 126

À AUGUSTE GUEROULT À ROUEN.

OUVERTURE

pour un



— par —

STEPHEN HELLER.

Op. 126 N^o 1.

Prix 25 Ngr.

Leipzig, Breitkopf & Härtel.



Trois Ouvertures

pour

PIANO

PAR

STEPHEN HELLER.

Op. 126.

N^o 1.

POUR UN DRAME.

Pr. 25 Ngr.

N^o 2

POUR UNE PASTORALE.

Pr. 1 Thlr.

N^o 3.

POUR UN OPÉRA-COMIQUE.

Pr. 20 Ngr.

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I OUVERTURE

pour un Drame.

Stephen Heller Op. 126. N° 1

Andanto con espressione, M.M. ♩ = 80.

The musical score consists of five systems of piano and bass staves. The first system begins with a piano (*p*) dynamic and a 6/4 time signature. The second system continues with piano dynamics. The third system features a piano dynamic. The fourth system includes a *rinforz.* (ritornello) marking, followed by a *f* (forte) dynamic and a *rallentando* instruction. The fifth system starts with a *f* dynamic, followed by an *a tempo.* marking and a *legato* instruction.

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12287

cre - - - scen -

Ad. *sempre legato*

do

Ad. *p* *piu f*

8

Ad. *ff* *p* *espressivo*

ri-te-nuto

Ad. *p* *rallent.*

Allegro di molto. (♩ = 160.)

Allegro di molto. (♩ = 160.)
fp *mf*

f *ff*

The image shows a page of handwritten musical notation for piano, consisting of seven systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *sp*, *mf*, and *ff*. There are also performance markings like accents and slurs. The manuscript is on aged, yellowed paper with some foxing. At the bottom center, the number 12257 is printed. At the bottom left, there is a handwritten signature or initials "Lw." and a small asterisk-like symbol.

12257

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with triplets and slurs, marked with *mf* and *p*. The bass staff provides harmonic accompaniment with chords and moving lines, marked with *f*.

Second system of musical notation. The treble staff continues the melodic line with triplets and slurs, marked with *p*. The bass staff features chords and accompaniment, marked with *fp* and *f*. A dynamic marking of *p* and the instruction *Qw.* are present.

Third system of musical notation. The treble staff has a melodic line with slurs and triplets, marked with *f*. The bass staff has accompaniment with slurs and triplets, marked with *f* and *Qw.*. Asterisks are placed below the bass staff.

Fourth system of musical notation, including vocal lines. The treble staff has lyrics: "cre - scen - do". The treble staff is marked with *ff*. The bass staff has accompaniment with slurs and triplets, marked with *f* and *Qw.*. Asterisks are placed below the bass staff.

Fifth system of musical notation, featuring a complex piano accompaniment with many slurs and triplets in both treble and bass staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines. A dynamic marking of *ff* is present at the end of the system.

Second system of musical notation. It includes dynamic markings such as *ff*, *sf*, and *p*. There are also asterisk symbols (***) placed below the bass line.

Third system of musical notation. It features a dynamic marking of *f* and the instruction *p espressivo* in the right hand.

Fourth system of musical notation, continuing the piece with various chordal textures and melodic fragments.

Fifth system of musical notation, the final system on the page, showing the concluding chords and melodic lines.

First system of musical notation. The upper staff contains a melodic line with various ornaments and dynamics, including a *ff* marking. The lower staff contains a bass line with chords and a *ff* marking. A repeat sign with a first ending bracket is present.

Second system of musical notation. The upper staff features a series of chords marked *ff* and *espressivo*. The lower staff has a bass line with a *p* marking and a *ff* marking. A repeat sign with a first ending bracket is present.

Third system of musical notation. The upper staff has a melodic line with a *f* marking. The lower staff has a bass line with a *f* marking. A repeat sign with a first ending bracket is present.

Fourth system of musical notation. The upper staff features a rapid melodic passage with fingerings (1, 2, 3, 1, 2, 3, 1) and a *ff più animato* marking. The lower staff has a bass line with a *f* marking. A repeat sign with a first ending bracket is present.

Fifth system of musical notation. The upper staff continues the rapid melodic passage with fingerings (1, 2, 3, 1, 2, 3, 1) and a *f* marking. The lower staff has a bass line with a *f* marking. A repeat sign with a first ending bracket is present.

First system of musical notation, consisting of two staves. The upper staff features a complex melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and some melodic fragments. Dynamics include *f* and *sf*.

Second system of musical notation, consisting of two staves. The upper staff continues the melodic line with slurs and accents. The lower staff has a more rhythmic accompaniment. A *cresc.* marking is present in the second measure.

Third system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *f* and *sf*.

Fourth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. A dotted line with an '8' above it spans the first two measures of the upper staff.

Fifth system of musical notation, consisting of two staves. The upper staff has a melodic line with slurs and accents. The lower staff has a rhythmic accompaniment. Dynamics include *sf* and *f*. A *2a.* marking is present in the lower staff.



The musical score consists of six systems of notation, each with a treble and bass clef staff. The first system is marked *poco ritenuto* and *p*, with a *pp* dynamic in the bass staff. The second system features a first ending bracket and *ff* dynamics. The third system is marked *poco ritenuto* and *p*. The fourth system is marked *p* and *mf*. The fifth system is marked *pp* and *mf*. The sixth system is marked *pp* and *mf*. The score includes various musical notations such as slurs, ties, and dynamic markings.

pp

* Ad. * Ad. *

mf

Ad. * Ad. *

cresc.

Ad. * f Ad. *

f mf

slentando

dimin.

ri - te - nu - to

a tempo

The musical score is arranged in five systems, each with a grand staff (treble and bass clefs). The first system begins with a piano (*p*) dynamic and a tempo marking of *a tempo*. The second system features a forte (*f*) dynamic and a first ending bracket labeled '8'. The third system continues with a forte (*f*) dynamic. The fourth system also features a forte (*f*) dynamic and a first ending bracket labeled '8'. The fifth system concludes with a forte (*f*) dynamic and a key signature change to one flat.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a series of chords and melodic lines, while the bass staff provides harmonic support. Dynamics include *f* and *sf*.

Second system of musical notation. The treble staff includes the instruction *con fuoco*. Dynamics include *f*, *sfz*, and *ffz*.

Third system of musical notation. Dynamics include *sfz* and *ff*.

Fourth system of musical notation, showing a continuation of the piece with various chordal textures.

Fifth system of musical notation, starting with the instruction *ben pronunziato*. Dynamics include *sf*, *mf*, and *p*. There are also markings for *Red.* and an asterisk ***.

First system of musical notation. Treble and bass staves. Dynamics include *f* and *mf*. The marking *espressivo* is present. Performance instructions include *ped.* and an asterisk ***.

Second system of musical notation. Treble and bass staves. Dynamics include *f*. The marking *energico* is present.

Third system of musical notation. Treble and bass staves. Dynamics include *f*. Performance instructions include *ped.* and asterisks ***.

Fourth system of musical notation. Treble and bass staves. Dynamics include *f*. Performance instructions include *ped.* and asterisks ***.

Fifth system of musical notation. Treble and bass staves. Dynamics include *f*. The marking *molto animato* is present. Performance instructions include *ped.* and asterisks ***.

First system of musical notation, consisting of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The music features a complex melodic line in the treble with many beamed notes and a bass line with chords and some melodic fragments. A dynamic marking of *f* is present in the bass staff.

Second system of musical notation. The treble staff continues with a dense, ascending melodic line. The bass staff features a series of chords. A dynamic marking of *f* is present in the bass staff. The instruction *crescendo e poco a poco piu animato* is written across the system.

Third system of musical notation. The treble staff continues with a dense, ascending melodic line. The bass staff features a series of chords. A dynamic marking of *f* is present in the bass staff. A first ending bracket labeled '8' spans the final two measures of the system.

Fourth system of musical notation. The treble staff continues with a dense, ascending melodic line. The bass staff features a series of chords. A dynamic marking of *f* is present in the bass staff. A first ending bracket labeled '8' spans the final two measures of the system.

Fifth system of musical notation. The treble staff continues with a dense, ascending melodic line. The bass staff features a series of chords. A dynamic marking of *f* is present in the bass staff. A first ending bracket labeled '8' spans the final two measures of the system.

ROBERT SCHUMANN'S WERKE

im Verlage von
BREITKOPF & HÄRTEL IN LEIPZIG.

	Stk.	Ngr.		Stk.	Ngr.		Stk.	Ngr.						
Op. 9. Carneval. Scènes mignonnes sur quatre notes pour le Piano; in As (Ch. Lipinski gewidmet)	1	15	Op. 38. Symphonie in B für Orchester. Für das Pianoforte allein arr.	1	20	Op. 71. Adventlied v. Friedr. Rückert. Singstimmen komplett	1	—						
Dasselbe arr. zu 4 Händen	2	7½	Für Pianoforte und Violine arr.	2	15	Davon Sopran.	10	Ngr.						
Op. 12. Fantasiestücke f. d. Pianoforte. 2 Hefte. (Anna Robena Laidlaw gewidmet) à	—	25	Op. 41. Drei Quartette für 2 Violinen, Viola u. Violoncell in A moll, F, A. (Felix Mendelssohn Bartholdy gewidmet). Partitur.			Alt, Tenor I, 2, Bass	5							
No. 1. Des Abends	—	5	No. 1, 2, 3.	à	1	—								
No. 2. Aufschwung	—	10	Dieselben in Stimmen	à	1	20								
No. 3. Warum?	—	5	Dieselben f. d. Pianof. zu 4 Händen arr. à	1	20									
No. 4. Grillen	—	7½	Dieselben f. d. Pianof. zu 2 Händen arr. à	1	5									
No. 5. In der Nacht	—	12½	Op. 44. Quintett für Pianoforte, 2 Violinen, Viola u. Violoncell, in Es. (Clara Schumann gewidmet)	3	—	Op. 79. Lieder-Album f. d. Jugend. Geh.	3	—						
No. 6. Fabel	—	7½	Dasselbe f. d. Pianoforte zu 4 Händen arr. von CLARA SCHUMANN	2	10	Erste Abtheilung: 12 Lieder für Jüngere	—	25						
No. 7. Traumestrirren	—	10	Op. 46. Andante und Variationen für 2 Pianof., in B. (Fräulein Harriet Parrish gewidmet)	1	5	Zweite Abtheilung: 11 Lieder für Aeltere	1	15						
No. 8. Ende vom Lied	—	7½	Dasselbe f. d. Pianof. zu 4 Händen von F. L. SCHUBERT	—	25	Dritte Abtheilung: 5 zweistimmige Lieder	—	20						
Dieselben zu 4 Händen arr. Heft 1	1	5	Dasselbe für Pianoforte solo arr. von JUL. SCHÄPFER.	—	20	Dasselbe elegant geb.	2	—						
Heft 2	1	15	Op. 50. Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore für Solostimmen, Chor und Orchester. Partitur	12	—	Op. 92. Introduction et Allegro appassionato, Concertstück für Pianoforte mit Orchester.	3	—						
Op. 15. Kinder-scenen. Leichte Stücke für das Pianoforte.	—	25	Streiquartettstimmigen, Violine I. II.	à	1	5	Für Pianoforte allein	1	10					
Dieselben arr. zu 4 Händen von F. L. SCHUBERT.	—	25	Bratsche	1	—	Op. 98. Die Lieder Mignon's, des Harfners und Philinen's. Erste Abtheilung, für 1 Singstimme mit Begleitung des Pianoforte	1	10						
Op. 17. Fantasie für das Pianoforte in C. (Fr. Liszt gewidmet)	1	10	Violoncell u. Bass	1	15	No. 1. Mignon: Kennst du das Land, für Sopran. No. 2. Ballade des Harfners: Was hör ich draussen vor dem Thor, für Bariton. No. 3. Mignon: Nur wer die Sehnsucht kennt, für Sopran. No. 4. Harfner: Wer als sein Brod mit Thränen ass, für Bariton. No. 5. Mignon: Heiss' mich nicht reden, heiss' mich schweigen, für Sopran. No. 6. Harfner: Wer sich der Einsamkeit ergibt, für Bariton. No. 7. Philin: Singst nicht in Tränen, für Sopran. No. 8. Harfner: An die Thüren will ich schleichen, für Bariton. No. 9. Mignon: So laßt mich schämen, bis ich werde, für Sopran.								
Dieselbe arr. f. d. Pianoforte zu 4 Händen	2	—	Die Blasinstrumente sind nur in Abschrift zu haben.			Dieselben einzeln à 5 bis 10 Ngr.								
Op. 21. Novelletten für das Pianoforte. (Ad. Henselt gewidmet.) 4 Hefte	à	20	Singstimmen	3	—	Op. 98. Requiem für Mignon: Zweite Abtheilung: „Wen bringt ihr uns zur stillen Gesellschaft?“ für Chor, Solostimmen u. Orchester. Partitur	2	—						
Dieselben einzeln à 7½ bis 15 Ngr.			Klavierauszug mit Worten	5	—	Klavierauszug	1	5						
Op. 22. Sonate No. 2 für das Pianoforte. (Henriette Voigt gewidmet)	1	5	Klavierauszug Einzel-Ausgabe:			Singstimmen Sopran	—	7½						
Dieselbe zu 4 Händen arr.	1	15	No. 1. Einleitung und Andantino	—	10	Alt, Tenor und Bass	à	5						
Op. 24. Liederkreis von H. Heine, für eine Singstimme und Pianoforte. (Fräul. Pauline Garcia gewidmet)	1	—	No. 2. Arie. O lass mich von der Luft durchdringen	—	7½	NR. Die Orchesterstimmen werden in Abschrift geliefert.								
No. 1. Morgens steh' ich auf und frage. No. 2. Es treibt mich hin, es treibt mich her. No. 3. Ich wandele unter den Bäumen. No. 4. Lieb Liebchen, legs Händchen. No. 5. Schöne Wiege meiner Leiden. No. 6. Warte, warte, wilder Schiffmann. No. 7. Berg und Bergen schau herunter. No. 8. Anfangs wollt' ich fast verzagen. No. 9. Mit Myrthen und Rosen.			No. 3. Arie mit Chor. Schlaf nun und ruhe etc.	—	10	Op. 110. Drittes Trio (G moll) für Pianoforte, Violine und Violoncell	3	—						
Dieselben einzeln à 5 bis 7½ Ngr.			No. 4. Arie. Verstossen! Verschlussen auf's neu etc.	—	10	Dasselbe f. d. Pianoforte zu 4 Händen arr.	2	—						
Op. 28. Drei Romanzen für das Pianof. in Bmoll, Fis, H. (Graf Heinrich II. Reuss-Köstritz gewidmet)	1	—	No. 5. Arie (mit Schlusschor). Freud, ew'ge Freude.	—	27½	Op. 115. Manfred. Partitur	6	15						
Dieselben einzeln. No. 1	—	10	Klavierauszug zu 4 Händen ohne Worte arr.	6	—	Orchesterstimmen	5	—						
No. 2	—	5	Klavierauszug zu 2 Händen ohne Worte arr.	3	—	Klavierauszug	3	—						
No. 3	—	15	Op. 54. Concert für das Pianoforte mit Begleitung des Orchesters, in A. (Ferd. Hiller gewidmet.)	4	—	Singstimmen	—	15						
Dieselben f. d. Pianof. zu 4 Händen arr.	1	10	Partitur	5	—	Für das Pianoforte zu 4 Händen arr.	1	15						
Op. 29. Drei Gedichte von Em. Geibel mit Begleitung des Pianoforte.			Dasselbe mit Begleitung des Orchesters.	5	—	Für das Pianoforte zu 2 Händen arr.	1	—						
No. 1. Ländliches Lied: Und wenn die Primel schneeweiss blickt, für 2 Soprane	—	10	Dasselbe mit Begleitung eines zweiten Pianoforte arr.	3	10	Daraus einzeln: Zwischenactmusik	—	5						
No. 2. Lied: In meinem Garten die Nelken, für 3 Soprane	—	7½	Dasselbe arr. f. d. Pianoforte zu 4 Händen	2	20	Rufung der Alpenfee	—	5						
No. 3. Zigeunerleben: Im Schatten des Waldes, für Sopran, Alt, Tenor und Bass, Partitur	—	15	Dasselbe für das Pianoforte allein	2	—	Ouverture daraus in Partitur	2	—						
Die 4 Singstimmen à 2½ Ngr.	—	10	Op. 63. Trio für Pianoforte, Violine und Violoncell, in F.	3	15	Dieselbe Orchesterstimmen	3	—						
Für Männerchor mit 4händiger Pianofortebegleitung von J. HERBECK	—	25	Dasselbe für das Pianoforte zu 4 Händen arr. von E. NAUMANN	2	20	Dieselbe für das Pianoforte zu 4 Händen	1	—						
Tenor I u. II, Bass I. II	à	2½	Op. 65. Ritornelle von Friedr. Rückert in canonischen Weisen für mehrstimmigen Männergesang. (Friedr. Rückert gewidmet.)	1	—	Dieselbe für das Pianoforte zu 2 Händen	—	25						
No. 3. für das Pianoforte zu 2 Händen arr. Für das Pianoforte zu 4 Händen arr.	—	10	Partitur und Stimmen	1	—	Op. 120. Vierte Symphonie in Dmoll. Partitur	4	—						
Op. 37. Zwölf Gedichte aus F. Rückert's Liebesfrühling, für Gesang u. Pianoforte. 2 Hefte	à	20	Die Partitur allein	—	15	Orchesterstimmen	6	—						
Erstes Heft: No. 1. Der Himmel hat eine Thräne geweint. No. 2. Er ist gekommen in Sturm und Regen. No. 3. O ihr Herren, o ihr werthen, grossen, reichen Herren. Nr. 4. Liebst du um Schönheit, o nicht mich liebt! No. 5. Ich hab' in mich gezogen. No. 6. Liebete was kann denn uns scheiden? No. 7. Schön ist das Fest des Lenzes. (Für Sopran oder Tenor).			Tenor I u. II.	à	2½	Für 2 Pianoforte zu 8 Händen arr.	3	—						
Zweites Heft: No. 8. Flügel! Flügel! um zu fliegen. No. 9. Rose, Meer und Sonne. No. 10. O Sonn', o Meer, o Rose! No. 11. Warum willst du Ad'rs fragen? No. 12. So wahr die Sonne scheint. (Für Sopran u. Tenor oder Bariton). (NR. Vorgenannte Gedichte sind theilweise von Clara Schumann unter Op. 12. 2 Hefte.)			Tenor III solo, Bass III	à	14	Klavierauszug zu 4 Händen	2	—						
Dieselben einzeln à 5 bis 7½ Ngr.			Bass I u. II	à	3½	Klavierauszug zu 2 Händen	1	20						
Op. 38. Symphonie in B für Orchester. Partitur in 8. geh.	5	—	Op. 71. Adventlied v. Friedr. Rückert. Dein König kommt in niedern Hüllen, für Sopran-Solo und Chor mit Begleitung des Orchesters. Partitur	3	15	Für Pianoforte und Violine arr.	2	—						
Dieselbe in Stimmen	6	15	Klavierauszug von R. PERLETSCHNER	1	15	Op. 121. Zweite grosse Sonate für Pianoforte und Violine	2	15						
Für 2 Pianoforte zu 8 Händen arr.	4	15	Streiquartettstimmigen, Violine I u. II	à	5	Für das Pianoforte zu 4 Händen arr.	2	—						
Für das Pianoforte zu 4 Händen arr.	2	10	Bratsche	—	5	Op. 129. Concert für Violoncell. Mit Orchester	3	20						
			Violoncell u. Bass	—	7½	Mit Pianoforte	2	—						