

Muz. 26255 III

φ J.C. monrec '83



SALUT À PESTH.

MARCHE HONGROISE.

H. KOWALSKI.

Mouv.^t de Marche.

Piano.

f *energico.* *f* *Ped*

Ped *f* *Ped*

Ped *f* *rit.* *Ped*

3 3 4 2 3

1086

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8

ff con bravura.

f vivo.
Ped

This system contains the first two staves of music. The upper staff begins with a measure marked with a circled '8' and a dashed line above it. The music is in a minor key and features complex textures with many beamed notes. The lower staff provides a rhythmic accompaniment with chords and moving lines.

f
Ped

piu mosso.
Ped

3

This system contains the next two staves. The tempo marking *piu mosso.* is placed above the second measure. The music continues with similar complexity, including a triplet of eighth notes in the lower staff.

Ped

Ped

Ped

Ped

Ped

This system contains the third and fourth staves. It features a series of chords in the lower staff, many of which are marked with 'Ped' and an asterisk, indicating pedaling instructions.

Ped

Ped

Ped

Ped

Ped

This system contains the fifth and sixth staves. It continues the chordal texture from the previous system, with multiple 'Ped' markings and asterisks throughout.

The first system of musical notation consists of two staves. The upper staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The lower staff provides a harmonic accompaniment with chords and single notes. Pedal markings are present in the lower staff, with some marked with an asterisk (*).

The second system continues the piece. The upper staff has a more rhythmic, chordal texture. The lower staff has a steady accompaniment. A dynamic marking of *sf* (sforzando) is placed at the beginning of the system. Pedal markings are used throughout the system.

The third system shows a change in texture. The upper staff has a more active melodic line with many sixteenth notes. The lower staff accompaniment is also more active. Dynamic markings of *f* (forte) are used. Pedal markings are present.

The fourth system features a dense, chordal texture in the upper staff. The lower staff accompaniment is rhythmic. Dynamic markings of *f* are used. Pedal markings are present.

First system of musical notation. The right hand (treble clef) features a complex, rhythmic pattern with many beamed notes and accents. The left hand (bass clef) has a simpler accompaniment with some triplets. Dynamics include *f* (forte) and *Ped* (pedal). There are asterisks (*) above some notes in the left hand.

Second system of musical notation. The right hand continues with dense, beamed notes. The left hand has a steady accompaniment. Dynamics include *Ped* and *cresc.* (crescendo). There are asterisks (*) above some notes in the left hand.

Third system of musical notation. The right hand has a series of beamed notes. The left hand has a steady accompaniment. Dynamics include *f* (forte).

Fourth system of musical notation. The right hand features a series of beamed notes. The left hand has a steady accompaniment. Dynamics include *leggiere.* (leggiero) and *mf* (mezzo-forte).

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords, some with slurs. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with stems pointing down.

The second system of music consists of two staves. The upper staff continues the chordal texture from the first system. The lower staff continues the eighth-note accompaniment.

The third system of music consists of two staves. The upper staff continues the chordal texture. The lower staff continues the eighth-note accompaniment. A dashed line with the number '8' above it indicates the start of a new section.

The fourth system of music consists of two staves. The upper staff features a change in texture with more complex chordal structures and some slurs. The lower staff continues the eighth-note accompaniment. The instruction *pp due pedale e delicatmente.* is written below the staves.

8

The first system of music consists of four measures. The treble clef part features a melodic line with eighth and sixteenth notes, often beamed together. The bass clef part provides a harmonic accompaniment with chords and moving lines. The key signature has three sharps (F#, C#, G#).

8

The second system continues the piece with four measures. The bass clef part includes dynamic markings of *ff* (fortissimo) in measures 6 and 8. The treble clef part continues with its melodic development.

8

The third system contains four measures. The treble clef part shows some notes with 'x' marks, possibly indicating fingerings or specific articulation. The bass clef part continues with its accompaniment.

8

The fourth system consists of four measures. The treble clef part features a more active melodic line with many sixteenth notes. The bass clef part continues with its accompaniment.

8

The fifth system contains four measures. The treble clef part has a melodic line with some notes marked with 'x'. The bass clef part includes a *cresc.* (crescendo) marking in measure 19. The system concludes with a final chord in measure 20.

8.

f *p* *p misterioso.*

This system contains the first system of music. It features a treble and bass clef with a key signature of three sharps (F#, C#, G#). The music is divided into four measures. The first measure is marked *f* and shows a complex texture with many notes in both hands. The second measure is marked *p* and shows a more sparse texture. The third and fourth measures are marked *p misterioso.* and feature a more rhythmic, walking bass line in the left hand.

8.

cres - - *cen* - - *do poco* *f* *à poco.*

This system contains the second system of music. It continues with the same key signature and clefs. The first measure is marked *cres* and shows a gradual increase in volume. The second and third measures are marked *cen* and *do poco* respectively, with a *f* dynamic marking appearing in the third measure. The fourth measure is marked *à poco.* and shows a change in the bass line.

8.

mf

This system contains the third system of music. It continues with the same key signature and clefs. The first two measures are marked *mf* and show a steady, rhythmic accompaniment. The third and fourth measures show a change in the texture, with more notes in the right hand.

sf *f*

This system contains the fourth system of music. It continues with the same key signature and clefs. The first measure is marked *sf* and shows a very strong, rhythmic accompaniment. The second and third measures are marked *f* and show a similar texture. The fourth measure is marked *f* and shows a change in the texture, with more notes in the right hand.

cresc.
f *ff*

fortissimo sino alla fine.
ff e grandioso.
Ped

Ped * *Ped* * *Ped* * *Ped* *

Ped * *Ped* * *Ped* * *Ped* *

First system of musical notation. It consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line with various rhythmic values and slurs. The lower staff contains a complex accompaniment with many beamed notes. Pedal markings 'Ped' are placed below the bass staff. A dynamic marking 'ff' is present at the end of the system.

Second system of musical notation, continuing the piece. It features similar notation to the first system, with a treble and bass staff. Pedal markings 'Ped' and asterisks are used throughout. The bass staff shows a steady accompaniment pattern.

Third system of musical notation. A dashed line with the number '8' above it spans across the first two measures. The notation continues with a treble and bass staff. A dynamic marking 'f' is visible in the bass staff.

Fourth system of musical notation, the final system on the page. It includes a treble and bass staff. The notation is dense with many beamed notes. Pedal markings 'Ped' and asterisks are used. Dynamic markings 'f' and 'ff' are present. The system concludes with a double bar line.

1086.

PIANO SOLOS.

os., Les Fives de la Garde. 2e Polka militaire, \$0 60
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 er, F., Rondo mignon, 35
 H., "Christabel." Nocturne, 40
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 4. Flotow, Martha. 22. Donizetti, La Fille du Régi-
 5. Rossini, Barbier de Séville. ment.
 6. Wagner, Tannhäuser. 23. Auber, Fra Diavolo.
 7. Verdi, Nabuccodonosor. 24. Auber, La Muette de Portici.
 8. Donizetti, Lucia di Lammer- 25. Verdi, Un Ballo in Maschera.
 moor. 26. Verdi, Rigoletto.
 9. Bellini, Norma. 27. Verdi, Ernani.
 10. Verdi, Trovatore. 28. Bellini, Les Puritains.
 11. Weber, Freischütz. 29. Bellini, I Montechi ed I Ca-
 12. Mozart, Don Juan. puleti.
 13. Bellini, La Sonnambula. 30. Donizetti, Elisir d'Amore.
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