

# OVERTUREN

VON

## KELLER BELLA.

**Op.73. Lustspiel-Ouverture. (Es dur.)**

Orchesterstimmen (12-22 stimmig)	M. 6, —
Für Militärmusik. Stimmen netto	„ 2, —
Für Pianoforte zu 2 Händen	„ 1, 25.
Für Pianoforte zu 4 Händen	„ 1, 75.
Für 2 Pianoforte zu 8 Händen	„ 3, 50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 3, —
Für Violine und Pianoforte	„ 1, 80.
Für Flöte und Pianoforte	„ 1, 80.

**Op.74. Ouverture comique. (B dur.)**

Orchesterstimmen (12-22 stimmig)	„ 6, 50.
Für Militärmusik. Stimmen netto	„ 2, —
Für Pianoforte zu 2 Händen	„ 1, 25.
Für Pianoforte zu 4 Händen	„ 1, 75.

**Op.75. Ouverture romantique. (E dur.)**

Orchesterstimmen (12-25 stimmig)	„ 6, —
Für Militärmusik. Stimmen (Es dur) netto	„ 2, —
Für Pianoforte zu 2 Händen	„ 1, 50.
Für Pianoforte zu 4 Händen	„ 2, —

**Op.76. Rákóczy-Ouverture. (F moll.)**

Orchesterstimmen (12-25 stimmig)	„ 10, —
Für Militärmusik. Stimmen netto	„ 3, —
Für Pianoforte zu 2 Händen	„ 2, —
Für Pianoforte zu 4 Händen	„ 2, 80.

**Op.95. Tempelweihe. Fest-Ouverture. (C moll.)**

Orchesterstimmen (12-26 stimmig)	„ 8, —
Für Militärmusik. Stimmen netto	„ 2, —
Für Pianoforte zu 2 Händen	„ 1, 50.
Für Pianoforte zu 4 Händen	„ 2, 50.

**Op.108. Ungarische Lustspiel-Ouverture. (A dur.)**

Orchesterstimmen (12-24 stimmig)	„ 8, —
Für Militärmusik. Stimmen netto	„ 3, —
Für Pianoforte zu 2 Händen	„ 1, 80.
Für Pianoforte zu 4 Händen	„ 2, 50.
Für 2 Pianoforte zu 8 Händen	„ 5, 50.
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 3, 50.
Für Violine und Pianoforte	„ 3, —
Für Flöte und Pianoforte	„ 3, —

**Op.111. Französische Lustspiel-Ouverture. (Es dur.)**

Orchesterstimmen (12-24 stimmig)	M. 10, —
Für Militärmusik. Stimmen netto	„ 3, —
Für Pianoforte zu 2 Händen	„ 1, 80.
Für Pianoforte zu 4 Händen	„ 2, 80.
Für 2 Pianoforte zu 8 Händen	„ 6, —
Für Pianoforte zu 4 Händen, Violine u. Violoncell	„ 4, —
Für Violine und Pianoforte	„ 3, —
Für Flöte und Pianoforte	„ 3, —

**Op.131. Italienische Schauspiel-Ouverture. (E dur.)**

Orchesterstimmen (12-24 stimmig)	„ 8, 50.
Für Pianoforte zu 2 Händen	„ 1, 25.
Für Pianoforte zu 4 Händen	„ 2, —
Für Militärmusik. Stimmen netto	„ 3, —

**Op.132. Jubiläumsfeier. Fest-Ouverture. (Es dur.)**

Orchesterstimmen (12-25 stimmig)	„ 10, —
Für Pianoforte zu 2 Händen	„ 1, 50.
Für Pianoforte zu 4 Händen	„ 2, 30.

**Op.136. Ungarische Concert-Ouverture. (F moll.)**

Orchesterstimmen (12-24 stimmig)	„ 7, —
Für Pianoforte zu 2 Händen	„ 1, 50.
Für Pianoforte zu 4 Händen	„ 2, —

**Op.137. Spanische Lustspiel-Ouverture. (A moll.)**

Orchesterstimmen (12-25 stimmig)	„ 10, —
Für Pianoforte zu 2 Händen	„ 1, 80.
Für Pianoforte zu 4 Händen	„ 2, 50.

**Op.139. Csokonay-Ouverture. (D moll.)**

Orchesterstimmen (12-24 stimmig)	„ 8, 50.
Für Pianoforte zu 2 Händen	„ 1, 50.
Für Pianoforte zu 4 Händen	„ 2, 30.

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**C. F. W. SIEGEL'S Musikalienhandlung.**  
 R. LINNEMANN.

Propriété pour la France et la Belgique de V. DURDILLY & Co à Paris, 11<sup>bis</sup> Boulevard Haussmann.

Bei 12 stimmigem Orchester sind erforderlich: Violino I u. II, Viola, Basso, Flauto, Clarinetto, Fagotto (oder Violoncello),  
 Corno I u. II, Tromba I u. II und Posaune.

Bei 15 stimmigem Orchester kommen hierzu: Violoncello, Clarinetto II<sup>do</sup> und Timpani (oder gran Cassa).

Zum vollständigen Orchester gehören ausserdem: alle übrigen Stimmen. — Zu sämtlichen Ouverturen sind Partituren in Abschrift zu haben.

# Csokonay-Ouverture

unter freier Benutzung zweier altungarischen Volkslieder.

Andante maestoso.

Réler Béla, Op. 139.

SECONDO.

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

*Ped.*

Altungarisches Volkslied.

*ff* *p* *f* *p*

# Csokonay-Ouverture

unter freier Benutzung zweier altungarischen Volkslieder.

Andante maestoso.

Kéler Béla, Op. 139.

PRIMO.

8

*p* *f*

*p*

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

*pp*

*f* *p*

*p*

*f*

*p*

*f*

*p*

**Allegro.**

*p*

**1 1 1**

*p dolce con espressione*

*f*

*p*

11

3 3 3 3

3 3

**Allegro.**

*p*

First system of musical notation. It consists of two staves. The upper staff has a treble clef and contains a melodic line with a dynamic marking of *p* (piano) and a first ending bracket labeled '1'. The lower staff has a bass clef and contains a bass line with chords and single notes.

Second system of musical notation. The upper staff features a complex texture with many beamed notes and a dynamic marking of *f* (forte). The lower staff continues the bass line with chords and single notes.

Third system of musical notation. The upper staff has a dense texture of beamed notes. The lower staff continues the bass line with chords and single notes.

Fourth system of musical notation. The upper staff has a dense texture of beamed notes. The lower staff continues the bass line with chords and single notes.

Fifth system of musical notation. The upper staff has a dense texture of beamed notes. The lower staff continues the bass line with chords and single notes.

Sixth system of musical notation. The upper staff has a dense texture of beamed notes. The lower staff continues the bass line with chords and single notes.

First system of musical notation. The upper staff features a complex melodic line with many sixteenth notes and slurs. The lower staff provides a harmonic accompaniment with chords and some melodic fragments.

Second system of musical notation. The upper staff continues the melodic line. The lower staff includes a section marked with a forte *f* dynamic and a first ending bracket labeled '1'.

Third system of musical notation. The upper staff has a melodic line starting with a piano *p* dynamic. The lower staff is mostly empty, with some notes appearing in the final measures.

Fourth system of musical notation. The upper staff continues with a melodic line. The lower staff has some notes and rests.

Fifth system of musical notation. The upper staff features a melodic line with a slight upward curve. The lower staff has some notes and rests.

Sixth system of musical notation. The upper staff has a melodic line with accents. The lower staff includes a section marked with a fortissimo *ff* dynamic.

*Andante.* Altungarisches Trinklied.

*p* Drá-ga kincsem ga-lambócs-kám csi-kó-bő-rös ku-lá-esoes-kám.



The first section of the piano accompaniment consists of three systems of grand staff notation. The first system features a treble clef with a key signature of one flat and a 4/8 time signature. It includes various musical notations such as eighth notes, sixteenth notes, and chords, with several accents (>) placed above notes. The second system continues the melodic and harmonic development with similar rhythmic patterns. The third system concludes the section with a final cadence, marked by a double bar line and a repeat sign.

**Andante. Altungarisches Trinklied.**

This section begins with a vocal line in a treble clef, set in a key signature of three flats and a 4/8 time signature. The tempo is marked 'Andante'. The lyrics are: *p* Drá-ga kinesem ga-lam bócs - kám esi-kó - bö-rös ku - lá - csoes - kám. The piano accompaniment is shown in a grand staff below the vocal line, providing harmonic support with chords and simple melodic lines.

The second system of the piano accompaniment for the 'Andante' section. It continues the harmonic accompaniment for the vocal line, featuring chords and melodic fragments in both hands. The notation includes various rhythmic values and articulation marks.

The third system of the piano accompaniment for the 'Andante' section. It concludes the piece with a final cadence, marked by a double bar line and a repeat sign. The piano part features a dynamic marking of *p* (piano) in the middle of the system.

Tempo I.

First system of musical notation. The right hand (treble clef) plays a melodic line with slurs and accents. The left hand (bass clef) plays a rhythmic accompaniment. Dynamics include *f* (forte) and *p* (piano).

Second system of musical notation. The right hand continues the melodic line. The left hand has a more active accompaniment. Dynamics include *f* and *poco a poco cresc.* (poco a poco crescendo).

Third system of musical notation. The right hand has a more complex texture with chords. The left hand continues the accompaniment. Dynamics include *ff* (fortissimo) and *Ped.* (pedal).

Fourth system of musical notation. The right hand has a more complex texture with chords. The left hand continues the accompaniment. Dynamics include *p* (piano) and *rit.* (ritardando). The tempo marking is *Poco più lento.* (Poco più lento).

Tempo I.

Fifth system of musical notation. The right hand has a melodic line with a first ending. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano). The first ending is marked with a '1'.

Sixth system of musical notation. The right hand has a melodic line with a first ending. The left hand has a rhythmic accompaniment. Dynamics include *p* (piano). The first ending is marked with a '1'.

Tempo I.

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment. Dynamics include *f* and *p*.

Second system of musical notation. Dynamics include *f*, *poco a poco*, and *cresc.*. The right hand continues with melodic development, and the left hand has a more active accompaniment.

Third system of musical notation. Dynamics include *f*, *p*, and *rit.*. The right hand features a series of chords and melodic fragments, while the left hand has a steady accompaniment.

Poco più lento.

Tempo I.

Fourth system of musical notation. The tempo changes to *Poco più lento* and then back to *Tempo I*. Dynamics include *p*. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with chords.

Sixth system of musical notation. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment with chords.

First system of musical notation, featuring two staves with bass clefs and a key signature of one flat. The music consists of eighth and sixteenth notes with rests.

Second system of musical notation, including a large slur over the top staff and a fermata over the bottom staff.

Third system of musical notation, featuring a "Ped." marking and various accents.

Fourth system of musical notation, showing a continuation of the piece with various note values and rests.

Fifth system of musical notation, featuring a "p" marking and a fermata.

Andante.

Sixth system of musical notation, starting with a "p" marking and a 4/8 time signature.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex, fast-moving melodic line with many sixteenth notes. The bass staff contains a simple accompaniment of chords and single notes.

Second system of musical notation, continuing the piece. The treble staff has a similar fast melodic line. The bass staff features a rhythmic accompaniment with some slurs and dynamic markings.

Third system of musical notation. The treble staff continues with the fast melodic line. The bass staff has a more active accompaniment with many notes and slurs.

Fourth system of musical notation. The treble staff continues with the fast melodic line. The bass staff has a more active accompaniment with many notes and slurs.

Fifth system of musical notation. The treble staff continues with the fast melodic line. The bass staff has a more active accompaniment with many notes and slurs.

**Andante.**

Sixth system of musical notation, marked **Andante.** The treble staff begins with a piano (*p*) dynamic. The music is significantly slower and more spacious than the previous systems, with fewer notes and more rests.

The first system of music consists of two staves. The upper staff is in bass clef with a key signature of one flat (B-flat). It begins with a forte (*f*) dynamic and features a series of chords and eighth-note patterns. The lower staff continues the melodic line with eighth notes and rests.

The second system continues the piece. The upper staff shows a change in dynamics to piano (*p*) and includes a sixteenth-note triplet. The lower staff maintains the eighth-note rhythmic pattern.

Tempo I ma con più mosso.

The third system is marked with piano (*p*) and features a consistent eighth-note rhythmic pattern in both staves. The key signature remains one flat.

The fourth system introduces a forte (*ff*) dynamic in the upper staff. A 'Ped.' (pedal) marking is present in the lower staff. The music features a mix of chords and eighth-note patterns.

The fifth system continues with a forte (*ff*) dynamic. A 'Ped.' marking is present in the lower staff. The music features a mix of chords and eighth-note patterns.

The sixth system features a piano (*p*) dynamic. The music continues with eighth-note patterns in both staves.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 2/4 time signature. It begins with a forte (*f*) dynamic marking. The right hand contains complex chordal textures and melodic lines, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. It features a piano (*p*) dynamic marking. The right hand has a more active melodic line with many slurs and accents, while the left hand remains mostly chordal.

**Tempo I ma con più mosso.**

Third system of musical notation, starting with a piano (*p*) dynamic. The key signature changes to two sharps (D major or F# minor) and the time signature changes to 2/4. The right hand features a dense, repetitive chordal pattern, while the left hand has a simple bass line.

Fourth system of musical notation, continuing the dense chordal texture in the right hand. It includes a piano (*p*) dynamic marking. The left hand continues with a steady bass line.

Fifth system of musical notation, featuring a fortissimo (*ff*) dynamic marking. The right hand's chordal texture becomes even denser and more rhythmic. The left hand has a more active bass line with some melodic movement.

Sixth system of musical notation, continuing the fortissimo (*ff*) texture. The right hand has a very active, repetitive pattern, while the left hand provides a rhythmic foundation.

This page of musical notation consists of seven systems, each with two staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical elements:

- System 1:** Features a series of chords in the right hand and a melodic line in the left hand. A dynamic marking of *f* is present.
- System 2:** Continues the chordal texture in the right hand and the melodic line in the left hand.
- System 3:** Shows a more complex texture with multiple chords in the right hand and a melodic line in the left hand.
- System 4:** Features a dense texture with many chords in the right hand and a melodic line in the left hand.
- System 5:** Continues the dense texture with many chords in the right hand and a melodic line in the left hand.
- System 6:** Shows a transition with fewer chords in the right hand and a melodic line in the left hand.
- System 7:** Features a series of chords in the right hand and a melodic line in the left hand, including triplets.



First system of musical notation, consisting of two staves. The upper staff features a complex, rapid melodic line with many beamed notes and slurs. The lower staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. The upper staff has a dense texture of beamed notes, while the lower staff continues with a steady accompaniment.

Third system of musical notation. The upper staff shows a continuation of the intricate melodic patterns. The lower staff maintains the accompaniment, with some rests indicated by horizontal lines.

Fourth system of musical notation. The upper staff continues with its complex melodic line. The lower staff has a more active accompaniment with frequent notes.

Fifth system of musical notation. The upper staff features a series of beamed notes. The lower staff continues with a rhythmic accompaniment.

Sixth system of musical notation, the final system on the page. The upper staff concludes with a series of chords and notes. The lower staff ends with a triplet of notes and a final chord.

# Orchester-Werke

im Verlage von

C. F. W. Siegel's Musikalienhandlung (R. Linnemann) in Leipzig.

Für Streichorchester, wo nicht anders bezeichnet.

Duplirstimmen sind zu sämtlichen Werken in beliebiger Anzahl zu haben.

Diese Werke sind auch für Pianoforte, meist zu 2 und 4 Händen, sowie in verschiedenen Arrangements erschienen.

M.	Pf.	M.	Pf.	M.	Pf.	M.	Pf.
Bach, Chr. Op. 66. Jubel-Ouverture.	8. —	Kéler Béla. Op. 75. Ouverture romantique, 12—25stimmig. (Edur.)	6. —	Raff, Joachim. Op. 123. Concert-Ouverture. (Fdur.)	6. —	Suppé, Franz von. Ouverture zur Operette: Banditenstreiche.	3. 75.
— Dieselbe, eingerichtet für Militairmusik. Auch ohne Holzinstrumente ausführbar.		Stimmen . . . . .	6. —	Partitur . . . . .	10. —	Partitur . . . . .	8. 50.
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— Dieselbe, eingerichtet für Militairmusik.		Stimmen . . . . .	8. —	Stimmen . . . . .	30. —	— Ouverture zur komischen Oper: Leichte Cavallerie.	3. —
Stimmen . . . . . n.	2. —	— Dieselbe, eingerichtet für Militairmusik.	2. —	Reinecke, Carl. Op. 70. Ouverture zu Alladin. Neue Ausgabe.	4. 75.	Partitur . . . . .	3. —
— Op. 28. Sinfonie. No. 1. (Es dur).	21. —	Stimmen . . . . . n.	2. —	Partitur . . . . .	11. —	Stimmen . . . . .	6. 75.
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Stimmen . . . . .	16. —	Stimmen . . . . . n.	3. —	— Dasselbe, eingerichtet für Militairmusik.	2. —	— Dieselbe, eingerichtet für Militairmusik.	2. —
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Partitur . . . . .	7. —	Kleinmichel, Richard. Op. 38. No. 1. La Coquette. Air de Ballet.	4. —	— Op. 164. Spinnrädchen.	2. —	— Ouverture zu: Des Wanderer's Ziel.	4. 50.
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Stimmen . . . . .	6. 50.	Partitur . . . . .	8. 25.	Stimmen . . . . .	9. —	Stimmen . . . . .	8. —
— Dieselbe, eingerichtet für Militairmusik. Auch ohne Holzinstrumente ausführbar.		Stimmen . . . . .	9. —	— Dieselbe, einger. für kleines Orchester, 12—15stimmig.	8. —	— Ouverture zu: Tricoche u. Cacolet.	8. —
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— Dieselbe, eingerichtet für Militairmusik. Auch ohne Holzinstrumente ausführbar.		Ortega, Aniceto. Marcha Zaragoza. (Zaragoza-Marsch.) Auch für kleines Orchester und für Streichinstrumente allein ausführbar.	3. —	—	—	—	—
Stimmen . . . . . n.	2. —	Stimmen . . . . .	3. —	—	—	—	—