

U. 24.

HOCHZEIT-MARSCH

aus der Musik

Shakespeare's Sommernachtstraum

FELIX MENDELSSOHN BARTHOLDY

für das Pianoforte frei übertragen

RUDOLPH WILLMERS.

Eigenthum der Verleger.

Leipzig, bei Breitkopf & Härtel.

Paris, bei Brandus & Co

London, bei Ewer & Co

Mailand, bei J. Ricordi.

Pr. 20 Ngr.

1872.

Eingetragen in das Verzeichn.

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HOCHZEIT-MARSCH.

Allegro vivace.

PIANO.

The first system of musical notation for the piano part consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a forte (*ff*) dynamic and features a series of triplets in both hands. The tempo is marked *Allegro vivace*. The system concludes with a piano (*p*) dynamic marking.

The second system of musical notation for the piano part continues the piece. It features a mix of triplets and sixteenth-note patterns. The dynamics fluctuate between *ff* and *p*. The tempo remains *Allegro vivace*.

The third system of musical notation for the piano part continues the rhythmic patterns. It includes several measures with triplets and sixteenth-note runs. The dynamics are marked *ff* and *p*.

The fourth system of musical notation for the piano part concludes the piece. It features a final sequence of triplets and sixteenth-note patterns. The dynamics are marked *ff* and *p*.

pp *più vivace*

p *accelerando e crescendo poco a poco* - - - *sin' al fortissimo*

sfz

ff con maestria

loco

Allegro maestoso.

riten. - - - *f* - - - *cres.* - - - *sempre ff*

ff sempre marcato

NB. Die auf obige Weise im Basssystem vorkommenden eingeklammerten Accorde, sind in möglichst schneller Aufeinanderfolge - stets von der Tiefe nach der Höhe springend, - mit der linken Hand zu greifen. Das Pedal muss dabei durchgehends das Fortklingen der Noten zu ihrem Neunwerthe möglich machen, und ist überhaupt nur während eines Harmoniewechsels in dieser Piece wegzulassen.

musical score system 1, featuring piano and bass staves with complex rhythmic patterns and triplets. The tempo/mood marking *marcatissimo* is present.

musical score system 2, continuing the piano and bass staves with complex rhythmic patterns and triplets.

musical score system 3, featuring piano and bass staves with complex rhythmic patterns and triplets. The tempo/mood marking *sf sempre marcatissimo* is present, followed by *risoluto*.

musical score system 4, continuing the piano and bass staves with complex rhythmic patterns and triplets.

musical score system 5, featuring piano and bass staves with complex rhythmic patterns and triplets.

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 music features a complex texture with many sixteenth and thirty-second notes. There are several slurs and accents. A dynamic marking of *risoluto* appears in the middle of the system. The system ends with a double bar line.

Second system of musical notation. It continues the piece with similar rhythmic complexity. A dynamic marking of *sfz* (sforzando) is present. There are several triplet markings (indicated by a '3' over a group of notes) in the upper staff. The system concludes with a double bar line.

Third system of musical notation. This system shows a continuation of the intricate melodic and harmonic lines. It includes various articulations such as slurs and accents. The system ends with a double bar line.

Fourth system of musical notation. It begins with a dynamic marking of *f* (forte) and a tempo/style marking of *molto energico*. The music is highly rhythmic and energetic. The system ends with a double bar line.

First system of a piano score. It consists of two staves, treble and bass clef. The music is written in a key with one sharp (F#) and a 2/4 time signature. The first staff features a complex, rhythmic melody with many beamed notes and slurs. The second staff provides a harmonic accompaniment with chords and moving lines. A first ending bracket labeled '1' is located at the end of the system.

Second system of the piano score. It continues the two-staff format. A second ending bracket labeled '2' is at the beginning. The music is marked with *Sfz* (sforzando) in both staves. The first staff continues with intricate melodic patterns, while the second staff has a more rhythmic accompaniment.

Third system of the piano score. It features a dotted line above the first staff. The music is marked with *Sfz* and *Sfz con tutta forza*. The first staff has a melodic line with many slurs and accents. The second staff has a rhythmic accompaniment with some slurs.

Fourth system of the piano score. It begins with a measure marked '8' and the word *loco*. The first staff has a melodic line with many slurs and accents. The second staff has a rhythmic accompaniment with some slurs. The system ends with a final cadence.

This page of musical notation consists of six systems, each with a grand staff (treble and bass clefs). The music is written in a key with two sharps (F# and C#) and a 3/4 time signature. The notation includes various rhythmic values, slurs, and dynamic markings. The first system includes the instruction "p espress." and the word "Vallio" written vertically. The second system includes "Vallio" written vertically. The third system includes "Vallio" written vertically. The fourth system includes "Vallio" written vertically. The fifth system includes "Vallio" written vertically. The sixth system includes "Vallio" written vertically. The page is numbered "2" in the top left corner and "7979" at the bottom center.

This page of musical notation consists of six systems of staves, each with a treble and bass clef. The notation is dense and includes various musical elements:

- System 1:** Features a melody in the treble clef and accompaniment in the bass clef. Dynamics include *mf* (mezzo-forte).
- System 2:** Continues the piece with similar textures. Dynamics include *ff* (fortissimo).
- System 3:** Shows a change in dynamics to *p* (piano) in the right hand.
- System 4:** Features a prominent *ff* dynamic in the right hand, with triplets indicated by a '3' over the notes.
- System 5:** Includes a *crescendo* marking and a *sul al* (sul tasto) instruction in the right hand. Triplets are also present.
- System 6:** The final system on the page, showing complex chordal textures and melodic lines.

Throughout the page, there are numerous accents, slurs, and fingerings. The overall style is characteristic of late 19th or early 20th-century piano music.

First system of musical notation. The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with chords and single notes. The tempo marking *risoluto* is positioned above the right-hand staff.

Second system of musical notation. The right hand continues with a melodic line, and the left hand features a more active accompaniment with triplets. The dynamic marking *sfz* is placed above the right-hand staff.

Third system of musical notation. The right hand has a melodic line with slurs, and the left hand has a steady accompaniment. The tempo marking *marc.* is located below the left-hand staff.

Fourth system of musical notation. The right hand features a melodic line with slurs and accents, and the left hand has a rhythmic accompaniment with chords and single notes.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents, and the left hand features a rhythmic accompaniment with triplets. The dynamic marking *marcatissimo* is placed above the left-hand staff.

sempre ff
poco più animato

loco

loco

fff

J. B. DUVERNOY'S PIANOFORTE-WERKE

im Verlage

VON

BREITKOPF & HÄRTEL in Leipzig.

	<i>Fl.</i>	<i>Op.</i>		<i>Fl.</i>	<i>Op.</i>
Quadrille et gr. Valse.....		12½	Op. 118. Petites Pièces sur des thèmes favoris des Opéras de Halévy, Meyerbeer et Weber. N ^o 1—4.....		à — 10
Polonaise brill.....	N ^o 2.	15	Op. 118. Les mêmes à 4 mains. Liv. 1—4.....		à — 15
Op. 34. 2 Airs suisses variés.....		12½	Op. 119. Bagatelle sur l'opéra: Le Diable à l'Ecole de E. Boulanger.....		— 12½
Op. 34. Les mêmes arr. à 4 mains.....		20	Op. 120. Ecole du Mécanisme. 15 Etudes comp. expressément pour précéder celles de la Vélacité de Czerny.....	1	10
Op. 61. 24 Études mélodiques, faciles et doigtées pour les petites mains. Liv. 1. 2.....		à — 25	Op. 121. Fantaisie mignonne sur Beatrice di Tenda de Bellini.....		— 15
Op. 63. Variations.....		15	Op. 122. Le Roi d'Yvetôt. Bagatelle sur la Chansonnette de Béranger, intercalée dans l'Opéra d'Adam.....		— 12½
Op. 65. 2 Thèmes fav. variés.....		20	Op. 123. Fantaisie et Variations brill. sur l'Opéra: I Capuleti e Montecchi de Bellini.....		— 15
Op. 69. 4 Rondeaux sur des thèmes fav. de Rossini, Meyerbeer et Bellini. N ^o 1. 2.....		à — 20	Op. 124. Bagatelle sur une Chansonnette Napolitaine... — 15		
Op. 71. Cavatine de Donizetti variée.....		20	Op. 125. Tarantelle de Naples.....		— 15
Op. 76. 2 Divertissemens sur des motifs de l'opéra: les Huguenots.....	N ^o 1. 2.	à — 25	Op. 127. La Mère Michel ou Episode de la vie d'un Chat. Elegie musicale à 4 mains.....		— 15
Op. 79. Variations à 4 mains, sur un thème fav. de Bellini.....		1 5	Op. 128. Musée d'Italie. 6 pet. Tableaux. N ^o 1. L'Esquisse, Variations, thème de Bellini.....		— 10
Op. 81. La Cachucha, gr. Valse espagnole.....		20	" 2. La Sépia. Rondo, thème de Rossini — 10		
Op. 83. Mélange sur les motifs de Piquillo.....		20	" 3. L'Aquarelle, Variations, thème de Bellini.....		— 10
Op. 85. 3 Fantaisies sur Guido et Ginevra. Liv. 1—3. à — 15			" 4. Le Pastel, Divertissement, thème de Donizetti.....		— 10
Op. 86. 2 Divertissemens sur des motifs du Domino noir. Liv. 1. 2.....		à — 15	" 5. La Gouache, Variations, thème de Rossini.....		— 10
Op. 87. Fantaisie à 4 mains, sur des motifs de l'opéra: Le Domino noir.....		1 5	" 6. La Miniature, Rondo, thème de Mercadante.....		— 10
Op. 88. 6 Bagatelles sur des motifs favoris de Rossini et Auber, divisées en 3 Suites composées chacun d'un air et d'un Rondo.... Liv. 1. 2. 3 à — 15			Op. 129. Une Pensée de Bellini. Variations à 4 mains. — 20		
Op. 89. La Folle. Fantaisie caractéristique.....		15	Op. 131. Fantaisie sur Follette d'A. Thys.....		— 15
Op. 94. 2 Cavatines de Donizetti de Roberto Devereux variées.....	N ^o 1. 2.	à — 15	Op. 132. Les Roses de Noël. Valses.....		— 15
Op. 95. 2 Divertissemens sur le Lac des fées. N ^o 1. 2. à — 15			Op. 133. Une Pensée d'Auber. Petite Fantaisie.....		— 15
Op. 97. 3 Rondos et 5 Airs variées sur des motifs favoris.....	N ^o 1. 2. 3.	à — 15	Op. 134. La Polka nationale. Bagatelle sur le motif favori de Baden-Baden.....		— 15
Op. 98. 2 Mélodies italiennes à 4 mains. N ^o 1. Cavatine de Bellini variée. N ^o 2. Rondo sur un thème de Rossini.....		à — 12½	Op. 135. 2 Fantaisies sur les motifs de la Sirène. N ^o 1. 2.....		à — 15
Op. 100. 4 petites Rondos sur des motifs de Rossini, Meyerbeer, C. M. de Weber et Bellini. N ^o 1. 2.....		à — 12½	Op. 138. Fantaisie élégante sur la mélodie: Vaga Luna de Bellini.....		— 20
Op. 101. Fantaisie sur la Romanesca.....		17½	Op. 139. Petite Fantaisie à 4 mains, sur la Cavatine favorite de la Niobe de Pacini... — 15		
Op. 104. Reminiscences italiennes. 6 Thèmes faciles de Rossini, Donizetti, Bellini et Mercadante. Liv. 1. 2. 3.....		à — 15	Op. 140. Une Chanson des Alpes. Petite Fantaisie à 4 mains, sur une mélodie suisse.....		— 10
Op. 105. Fleurette italienne. Fantaisie sur un motif favori de Donizetti.....		17½	Op. 141. Fantaisie italienne.....		— 15
Op. 106. Frère Jacques. Petit Dialogue à 4 mains.....		15	Op. 142. Les deux Soeurs. 2 Fantaisies sur des motifs de Bellini et Donizetti.....	N ^o 1. 2.	à — 10
Op. 108. Duettino sur l'Elisire d'amore de Donizetti à 4 mains.....		12½	Op. 143. Petite Fantaisie sur l'opéra: Torquato Tasso de G. Donizetti.....		— 15
Op. 109. Fantaisie sur le Giuramento de Mercadante... — 17½			Op. 144. La Fiorentina. Fantaisie élégante.....		— 15
Op. 110. 2 Rondinos italiens. N ^o 1. Betty de Donizetti.....		— 12½	Op. 145. Naples et Florence. 2 petites Fantaisies à 4 mains, sur des motifs de Bellini et Donizetti. N ^o 1. — 10		
" 2. Il Bravo de Mercadante.....		— 12½	N ^o 2. — 15		
Op. 112. Divertissement sur l'Opéra: Les 2 Voleurs de Girard.....		15	Op. 146. Loisir de Salon. Fantaisie sur un motif favori de Donizetti.....		— 15
Op. 113. Souvenirs de Naples. N ^o 1. Variations sur un motif de Donizetti. N ^o 2. Rondo sur un motif de Bellini.....		à — 15	Op. 147. 2 Fantaisies mignonnes sur des motifs de Belisario de Donizetti.....	N ^o 1. 2.	à — 12½
Op. 115. Une fièvre brûlante. Fantaisie brillante sur des motifs de Richard, Coeur de Lion.....		20			
Op. 116. El Zapateado. Bolero.....		15			