

A MONSIEUR
Guillaume Laubert.

GRANDE

FANTASIE

sur des motifs

de l'opéra: **JESSONDA**, de Spohr.

Composée pour le

PIANO

par

TH. KULLAK,

Pianiste de S. A. R. le prince héritier de Wurtemberg.

Oeuvre 15.

Propriété de l'Éditeur.



N^o 9184.

Enregistré dans



l'archive de l'union.

Price f 1.45 r. c. m.

Vienne,

chez Tobie Haslinger,

Marchand de Musique etc. de la Cour Imp. et Roy.

Kohlmarkt N^o 281.

[1844]

GRANDE FANTAISIE

3

par
TH. KULLAK.

Oeuvre 15.

M.M. ♩ = 88.

Larghetto
maestoso.

mp *ten.* *senza i ped.* *mf*

sempre staccato. *m.dr. ben marcato il canto.* *m.g.* *m.dr.*

m.g. *m.dr.* *m.g.* *poco a poco*

cresc. *fp riten.*

(9184.)

Eigenthum und Verlag der k.k. Hof-Kunst- und Musikalienhandlung des Tobias Haslinger in Wien.

4. (♩ = 88.)

The musical score consists of five 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 begins with a tempo marking of 4. (♩ = 88.) and includes dynamics like *sf*, *p*, *mf*, and *sf*, along with performance instructions like *loco.* and *schierzando.*. The second system continues with *sf*, *p*, *sf*, and *sf*. The third system includes *schierzando.*, *p*, *ten.*, *sf*, and *sf*. The fourth system features *sfz*, *p*, *sf*, and *fp*. The fifth system concludes with *sf*, *ff^p*, and *ten.*. Pedal markings (*Ped.*) are present throughout the piece, often accompanied by a circled cross symbol. The notation is complex, with many beamed notes and slurs, indicating a technically demanding piece.

assai marcato e molto ritenuto.

a tempo.

sempre cresce.

dimin.

p

pp

rall.

The musical score is written for piano and consists of six systems of staves. The first system has a treble and bass staff with a key signature of two flats and a common time signature. The second system continues with similar notation. The third system features a treble staff with a key signature change to one flat and a common time signature. The fourth system has a treble and bass staff with a key signature of one flat and a common time signature. The fifth system has a treble and bass staff with a key signature of one flat and a common time signature. The sixth system has a treble and bass staff with a key signature of one flat and a common time signature. The score includes various musical notations such as notes, rests, and dynamic markings. Performance instructions are written above the staves.

ten.
legato.
Ped.
sfz
loco.
8
ben marcata la melodia.
sotto voce.
Ped.
il basso marcato.
ten.
mf
Ped.
ten.
sf
p
pp
f
sf
sf

The musical score consists of five systems of staves. The first system shows a complex melodic line in the right hand with many beamed sixteenth notes, while the left hand provides a steady harmonic accompaniment. The second system introduces a 'Ped.' (pedal) marking and a 'ten.' (tension) marking. The third system continues the melodic development with 'sf' (sforzando) and 'f' (forte) dynamics. The fourth system features a 'Ped.' marking and a 'loco.' (loco) marking. The fifth system is marked '8' and 'loco.', and includes the instruction 'con tutta la forza.' (with all the force) in the left hand. The notation is dense and intricate, typical of a late 19th or early 20th-century piano composition.

T.H.9184.

The musical score consists of 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 begins with a treble staff containing a melodic line and a bass staff with a rhythmic accompaniment. The second system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *fp*. The third system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *ff*. The fourth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *pp*. The fifth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *f* and *Ped.*. The sixth system features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment, marked *mormorando.* and *ten.*. The piece concludes with a double bar line and a 3/4 time signature.

fp

ff

pp

f *Ped.*

mormorando. *ten.* *ten.* *pp*

16 16 16

T. H. 9184.

Andantino. (♩ = 72.)

con espressione.

Andantino con sentimento.
a tempo. ben pronunziata la melodia.



marcato il basso.



amorosamente. *dialoguez ce passage.*

p

f *riten. tenez le trillo.*

leggeramento *loco.* *il canto marcato.*

Ped.

8 *tr*

8 *tr*

f *Ped.* *loco.* *Ped. pp*

First system of musical notation. The right hand features a rapid ascending scale with a triplet of eighth notes marked '3'. The left hand plays a steady eighth-note accompaniment. Dynamics include *cresc.* and *f con bravura.* The tempo marking *loco.* is above the right hand, and *molto riten.* is above the left hand.

Second system of musical notation. The right hand plays a melody with a triplet of eighth notes. The left hand plays a staccato accompaniment. The instruction *dolce viramente. La melodia sempre legato.* is above the right hand, and *les accompagnements staccato.* is above the left hand. Pedal markings (*Ped.*) are present below the left hand.

Third system of musical notation. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *mf* and *p*. Pedal markings (*Ped.*) are present below the left hand.

Fourth system of musical notation. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *p*. The instruction *con espressione.* is above the right hand, and *animato.* is above the left hand. The instruction *p ma poco a poco cresc.* is below the left hand.

Fifth system of musical notation. The right hand plays a melody with a triplet of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include *ten.* and *p*. Pedal markings (*Ped.*) are present below the left hand.

First system of musical notation. Treble and bass staves. Treble staff features rapid sixteenth-note passages with dynamic markings *f* and *ff*. Bass staff features chords and single notes. A fermata with the number 8 is placed over the final measure of the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff begins with the marking *loco.* and includes dynamics *mf*, *f*, and *sfz*. Bass staff features chords. A fermata with the number 8 is placed over the final measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff includes dynamics *p*, *f*, and *ff*, and the marking *pesante.* Bass staff includes the marking *marcatissimo.* and features triplets in the final measure.

Fourth system of musical notation. Treble and bass staves. Treble staff features chords and rests. Bass staff features a long melodic line with a fermata, marked *Ped.* (Pedal). The system concludes with a repeat sign.

Ped.

dimin.

m. g.

m. dr.

lugubre.

m. dr.

m. g.

m. dr.

rallent.

a tempo.

main gauche.

8

m. dr.

m. g.

loco.

ppp con velocità.

Ped.

mf

lunga pausa.

Ped.

Piu, lento.

fantastico.
una corda.

8^{va} loco.

m.g.
dolcissimo.
m.dr.

8^{va} loco.

m.dr.
m.g.

8^{va} loco.

m.g.
m.dr.

8^{va} loco.

m.dr.
m.g.

8^{va} loco.

8^{va} loco.

tempo 1^{mo}.
assai rall.
sotto voce.
pp

tre corde.

mf

f *p*

p *mf* *p* *p*

dimin.

T.H.9184.

loco.

Ped.

Ped.

loco.

Ped.

Ped. à chaque mesure.

loco.

Ped.

loco.

rallen.

marcatissimo.

FUGHETTA. Allegro ma non troppo. ($\text{♩} = 100.$)

commencez lentement et accélérez vers la fin.

p

p

mf

cresc.

Ped.

Ped.

ff

ff



First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, starting with a *mf* dynamic. The bass staff features a rhythmic accompaniment of chords and single notes, marked with a *sf* dynamic.



Second system of musical notation. The treble staff continues the melodic line with various intervals and rests. The bass staff provides a steady accompaniment with eighth notes and chords, marked with a *f* dynamic.



Third system of musical notation. The treble staff features a more complex melodic line with many beamed sixteenth notes. The bass staff continues with a rhythmic accompaniment, marked with a *p* dynamic.



Fourth system of musical notation. The treble staff has a melodic line with some grace notes. The bass staff continues with a rhythmic accompaniment, marked with a *mf* dynamic.



Fifth system of musical notation. The treble staff continues the melodic line. The bass staff features a more active accompaniment with eighth notes and chords, marked with a *ff* dynamic. Above the system, the instruction *sempre legatissimo.* is written. Below the system, the instruction *il basso marcato.* is written with a double bar line and a repeat sign.

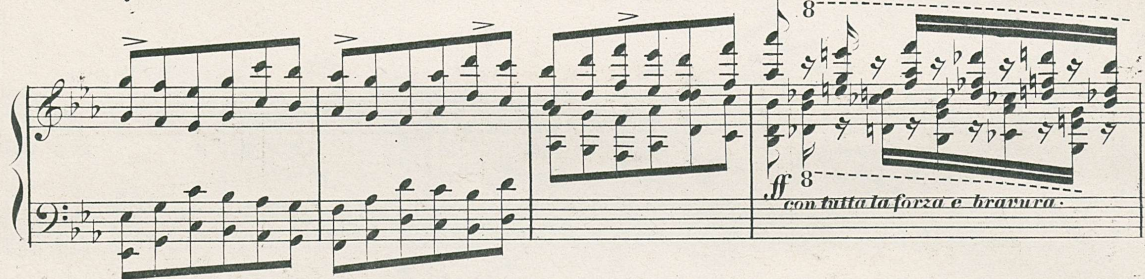




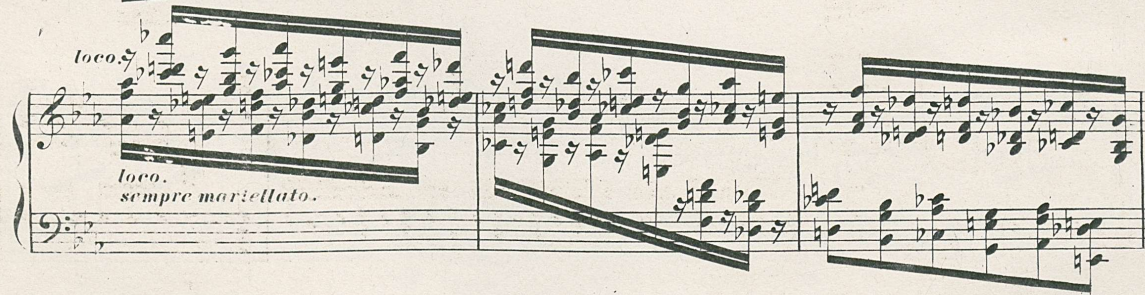
First system of the musical score. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The system begins with a treble staff containing a melodic line with eighth notes and a bass staff with a rhythmic accompaniment of eighth notes. A dashed line with the number '8' above it spans the first two measures of the treble staff. The word 'loco.' is written above the treble staff in the third measure and below the bass staff in the fourth measure.



Second system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The word 'stringendo.' is written below the bass staff in the fourth measure. The system ends with a double bar line and a 3/4 time signature.



Third system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The word 'ff' is written below the bass staff in the fourth measure, followed by the instruction 'con tutta la forza e bravura.' A dashed line with the number '8' above it spans the first two measures of the treble staff.



Fourth system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The word 'loco.' is written above the treble staff in the first measure, and 'loco. sempre martellato.' is written below the bass staff in the second measure. The system ends with a double bar line.



Fifth system of the musical score. It continues the grand staff notation. The treble staff has a melodic line with eighth notes, and the bass staff has a rhythmic accompaniment. The system ends with a double bar line.

FINALE. Choeur triomphale. (♩ = 120.)

23

pesante e riten. *sempre f e marcato.*
Ped. à chaque mesure.

mf

p

ff *1 2 1* *mf*

precipitato. *ff* *tremol.* *24*

con fuoco.

8^{va} loco.

sf

8^{va} loco.

8^{va} loco.

Ped. à chaque mesure.

8^{va} loco.

8^{va} loco.

8 *loco.* 25

Un poco più mosso. ten. sempre ff ten.

dimin. ten. ff

8 *loco. ff*

Ped.

Auswahl der schönsten Neuen Salon-Musik.

Für Piano 4-händig.

Anton Dvorák. Suite. Op. 39. Pastorale. Polka. Menuett. Romanze. Furiant. *M* 7,—

„Die bekannte Suite dieses jüngeren schon so berühmten Meisters liegt hier in einem trefflichen Arrangement vor. Zwei geübtere Spieler werden ihre Zuhörer damit sehr erfreuen können. Die sinnige Romanze und das stürmische Furiant sind entzückende Musikstücke.“ (D. Mztg.)

L. Hackensöllner. Marcia chinese. *M* 2,50

Sehr amüsant, voll lustiger Gegensätze! Pimp-pimp und Bum-bum!

Carl Hofmann. Danses parisiennes. Livr. I. II. III. *M* 3,—

„Grazie und Anmuth, flottes musikalisches Leben, ausreichender Wechsel der Effekte, das sind die künstlerischen Vorzüge dieser in Quadrillen-Form gefassten und mit dem Adel des feineren Salon-Styls geschmückten Tänze. Wir haben seit langer Zeit so reizende vierhändige Musikstücke nicht mehr zu Gesicht bekommen! Eine Nummer ist immer hübscher als die andere.“ (A. W. Mztg.)

J. N. Hummel. Grand septett militaire. Op. 114. Arr. v. Czerny. *M* 8,—

Lang entbehrt Arrangement dieses nicht minder herrlichen Septetts als Op. 74.

Fr. W. Jähns. Symphonisches Adagio. Op. 59. *M* 2,—

Ein tief empfundenes, ernstes und sehr schönes Adagio, das unter Neuern seines Gleichen vergebens suchen wird!

Fr. Liszt. Bülow-Marsch. *M* 3,—

Stürmisch, grandios, von schneidiger Wirkung.

Ferd. Hiller. Trois marches. 1. Marcia giocosa. 2. Marcia elegiaca. 3. Marcia scherzosa. Op. 55. *M* 3,—

Vortreffliches und leichtes Arrangement dieser berühmten und allbekannten originaliter 2händigen Stücke.

Eugenio Pirani. Danze caratteristiche. Polonaise. Valse. Op. 17. *M* 4,—

Zwei flotte, sehr wohlklingende und wirkungsreiche Salonstücke des bekannten Italieners.

Xela Rednelloh. Douche- und Knet-Walzer auf den Namen „Baasch“ *M* 1,50

Kontrapunktische Programm-Musik lustigster Art, dabei ein Walzer comme il faut! Könnte man nicht rückwärts lesen, man müsste auf Bach-Strauss schliessen.

Anton Rubinstein. Trois morceaux caracteristiques. Op. 9. Neue Ausgabe. *M* 3,50

Drei des grossen Meisters würdige Stücke, deren erneute Herausgabe den Dank aller Liebhaber vierhändiger Musik verdient.

Otto Schmidt. Walzer. Op. 14. *M* 4,—

Walzer der nobelsten Art, voll Fantasie und Leben. Otto Schmidt zählt zu den begabtesten jüngeren Tondichtern, und er giebt in diesem Werke den Beweis davon. Es ist Musik in diesen Walzern! aber sie müssen von guten Spielern vorgetragen werden, um zu wirken.

Jean Vogt. Tscherkessenlied. Charakteristisches Tonstück. Op. 152. *M* 2,—

Ein Tonstück von mittlerer Schwere, sehr anmuthig, wohlklingend und charakteristisch in gefälliger Form. Ein Lieblingsstück der Kaiserin von Russland, der es gewidmet ist.

Ferd. Wrede. Deutsche Walzer. Op. 23. *M* 2,50. **Ballscenen.** Op. 30. *M* 4,50.

Polonaise. *M* 1,—. Walzer. *M* 1,50. Intermezzo. *M* 1,—. Mazurka. *M* 1,—.

Alles höchst liebenswürdig gestaltet, fliegend componiert und vergnüglich anzuhören. Wrede zählt zu unsern besten Salon-Componisten.

Für Piano solo.

L. Bertroni. Felicita-Walzer. Salonstück *M* 2,—

G. Blasser. Aphorismen. 3 Clavierstücke. Op. 31. *M* 1,50

L. v. Brenner. Schummerlied. Op. 61. *M* 2,—

H. v. Bülow. Humoristische Quadrillen nach Motiven der Oper Benvenuto Cellini v. Berlioz. *M* 1,50

Innocence. Albumblatt. *M* 1,50

Ed. Braun. Unter der Aeolsharfe. Fantasiestück. *M* 2,—

L. Hackensöllner. Improptu. *M* 1,—

— Les Libellules du Danube. Morceau gracieux. *M* 2,—

— Regrets. Nocturne. *M* 1,—

— Marcia chinese. *M* 1,50

— do. facile. *M* 1,50

— Thin-Tsin. Rhapsodie chinoise. *M* 2,—

J. E. Hummel. Edelweiss. Op. 134. Salonstück. *M* 1,—

— Herzenswünsche. Op. 135. *M* 1,—

— Aus der Ferne. Op. 136. *M* 1,—

Fr. Kirchner. 2 Clavierstücke. Op. 80. No. 1. Alla polacca. *M* 1,—

— 2. Scherzo. *M* 1,—

— Capriccio. Op. 85. *M* 1,—

— Improptu-Polka. Op. 86. *M* 1,—

— Bagatellen. Kleine Vortragsstücke. Op. 93. Heft I. II. *M* 1,—

Eug. Pirani. Serenata Op. 9. *M* 1,—

— Lontana! An die Entfernte. Canto senza parole. Op. 10. *M* 1,50

Eug. Pirani. Attente inquiète! Fantaisie Op. 13. *M* 1,50

Rud. v. Prandau. Aus vergangenen Tagen. Gavotte. Op. 10. *M* 1,50

F. Rehfeld. Die Liebesfee. Op. 35. Salonstück. *M* 2,—

Ed. Rohde. Vier Clavierstücke. Op. 69. 1. Humoreske. 2. Capriccio. 3. Arabeske. 4. Notturmo. *M* 80

— Grande Fantaisie militaire. Op. 72. *M* 1,50

— Petite Etude. Op. 73. *M* 1,—

— Toujours content. Op. 74. *M* 1,—

— Fünf Clavierstücke. Op. 76. compl. *M* 2,—

No. 1. Am Weiher. *M* 80

— 2. Die Libelle. *M* 50

— 3. Schnitterlied. *M* 50

— 4. In den Laubengängen. *M* 80

— 5. Waldkapelle. *M* 80

— 6. melodische Etuden. Op. 77. *M* 2,50

— 3 Fantasiestücke. Op. 81. 1. Elfen-träume. 2. Das Winterfest. Waldmärchen. *M* 80

— La Sirène. Fantaisie brillante. Op. 82. No. 1. *M* 1,30

— Undine. Fantaisie brill. Op. 82. No. 2. *M* 1,—

— Wilde Rosen. 6 leichte Clavierstücke. Op. 83. *M* 50

— Tonblüthen. 5 Charakterstücke in Etüdenform. (Leichtere Spielart.) Op. 84. 1. Waldfrieden. 2. In der Frühe. 3. Schmetterling. 4. Lied ohne Worte. 5. Erwartung. *M* 50

— 6. Lieder v. Chopin. Transcriptions faciles. Op. 86. No. 1. Mädchen Wunsch. 2. Mir aus d. Augen. 3. Ringlein. 4. Lithauesches Lied. 5. Bächlein. 6. Mein Geliebter. *M* 1,—

R. Thoma. Zweite Legende. Op. 57. *M* 1,—

— Ballade. Op. 59. *M* 1,—

F. Wrede. Deuxième Mazurka. Op. 16. *M* 1,50

— Bunte Blätter. 6 Clavierstücke. Op. 15. 3.—

No. 1. Canzonetta. *M* 80

— 2. Im Wald. *M* 80

— 3. Albumblatt. *M* 50

— 4. Erinnerung an Böhmen. *M* 1,—

— 5. Frühling. *M* 80

— 6. Romanze. *M* 80

— Valse impromptu. Op. 17. *M* 1,50

— Barcarolle. Op. 18. *M* 1,50

— Grande Fantaisie sur Carmen de G. Bizet. Op. 19. *M* 3,—

— Abschied und fröhliche Heimkehr. Zwei Clavierstücke. Op. 20. *M* 2,—

— Rastlose Liebe. Fantasiestück. Op. 21. *M* 1,30

— Idylle. Op. 22. *M* 1,30

— Zwei Clavierstücke. Op. 24. No. 1. Abendlied. No. 2. Ständchen. *M* 1,—

— Capriccio (A-moll). Op. 25. *M* 2,—

— Zweites Valse-Improptu. Op. 26. *M* 1,50

— Zwei Melodien für das Piano. Op. 28. No. 1 u. 2. *M* 1,—

— Jagdlied. Op. 31. *M* 1,50

— Transcriptions pour Piano. Op. 32. No. 1. Hiller, Schummerlied. *M* 1,—

— 2. Eckert, Echolied. *M* 1,50

— 3. Gluck, Blütenmai. *M* 1,—

— 4. Löwe, Die Uhr. *M* 1,—

— 5. Mozart, Wiegenlied. *M* 1,—

— 6. Dessauer, Mach auf. Bolero. *M* 1,—

Berlin, Schlesinger'sche Buch- und Musikhandlung,

23. Französische Strasse 23.

Wien, Carl Haslinger q^{dm}. Tobias,

11. Tuchlauben 11.