

# OUVERTÛRE ZUR OPER ORPHEUS IN DER UNTERWELT.

J. Offenbach.  
(1819-1880)

Allegro con fuoco.

VIOLINO. *ff*

PIANO. *ff*

*ff*

*sf* *sf* *sf* *sf*

*p*

*cresc.* *f* *ff* *p*

*cresc.* *f* *ff* *p*

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Dynamics include *cresc.* and *mf*.

Second system of musical notation. It consists of three staves. The music continues with similar rhythmic patterns. Dynamics include *f* and *cresc.*.

Third system of musical notation. It consists of three staves. The music features a more complex texture with some chords. Dynamics include *ff*.

Fourth system of musical notation. It consists of three staves. The music includes a *pizz.* (pizzicato) instruction. Dynamics include *p*.

Fifth system of musical notation. It consists of three staves. The music features a melodic line with trills (*tr*) and a dynamic range from *mf* to *p*, including *dim.* (diminuendo) markings.

Allegretto.

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a piano (*p*) and *dolce* marking. The middle and bottom staves are a grand staff (treble and bass clefs) with piano accompaniment. The piano part begins with a piano (*p*) marking and includes a *cresc.* (crescendo) marking towards the end of the system.

Lento.

The second system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, marked *mf* and *dim.* (diminuendo). The middle and bottom staves are a grand staff with piano accompaniment, marked *pp* (pianissimo). The system concludes with a key signature change to one sharp (F#) and a 3/4 time signature. The piano part features complex rhythmic patterns with fingerings 3 2 1 and 3 2 1 indicated above the notes.

The third system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff with piano accompaniment. The piano part features a dense, rhythmic texture with many beamed notes.

The fourth system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, marked *dolce*. The middle and bottom staves are a grand staff with piano accompaniment. The piano part continues with a dense, rhythmic texture.

The fifth system of the musical score consists of three staves. The top staff is a single melodic line in treble clef. The middle and bottom staves are a grand staff with piano accompaniment. The piano part continues with a dense, rhythmic texture.

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line features a melodic phrase with a fermata and is marked with *dim.* and *rit. e.*. The piano accompaniment includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand, also marked with *dim.*.

Second system of musical notation. The vocal line begins with the tempo marking *a tempo* and the dynamic *p*. The piano accompaniment is marked *pp* and features intricate fingerings (5, 3, 4, 2) and articulation marks. The system concludes with a *dim.* marking.

Third system of musical notation. This system continues the piano accompaniment with detailed fingerings (5, 3, 2, 1, 2, 4, 1, 1) and articulation marks. The vocal line continues with melodic phrases.

Fourth system of musical notation. The vocal line is marked *dolce*. The piano accompaniment continues with complex rhythmic patterns and fingerings (5, 4).

Fifth system of musical notation. The vocal line is marked *cresc.* and *mf*, ending with a trill (*tr.*) and *dim.*. The piano accompaniment also features *cresc.* and *mf* markings, concluding with a *dim.* marking.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The key signature is one sharp (F#). The top staff begins with a piano (*p*) dynamic and contains a melodic line with eighth and sixteenth notes. The grand staff below contains a dense accompaniment of chords and arpeggios, also marked with a piano (*p*) dynamic.

Second system of musical notation. It consists of three staves. The top staff has a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) dynamic. The grand staff below features a complex accompaniment with a prominent arpeggiated texture in the right hand and a more rhythmic bass line. The system concludes with a double bar line and a 9/4 time signature.

**Allegro vivace.**

Third system of musical notation, starting with the tempo marking **Allegro vivace.** It consists of three staves. The top staff begins with a forte (*f*) dynamic. The grand staff below features a highly rhythmic accompaniment with a steady eighth-note pattern in the bass and a more active right hand.

Fourth system of musical notation. It consists of three staves. The top staff features a melodic line with triplets and slurs. The grand staff below continues the rhythmic accompaniment with a consistent eighth-note pattern in the bass and a more active right hand.

Fifth system of musical notation. It consists of three staves. The top staff features a melodic line with triplets and slurs. The grand staff below continues the rhythmic accompaniment with a consistent eighth-note pattern in the bass and a more active right hand.

First system of a musical score in G major. It consists of three staves: a single treble staff at the top, and a grand staff (treble and bass) below. The music features a melodic line in the treble with eighth-note patterns and a bass line with a steady eighth-note accompaniment. The word "cresc." is written above the treble staff and below the bass staff in the final measure.

Second system of the musical score. It features a single treble staff and a grand staff. The music continues with similar rhythmic patterns. The dynamic marking "ff" (fortissimo) is present in the middle of the system, appearing above the treble staff and below the grand staff.

Third system of the musical score, consisting of a single treble staff and a grand staff. The melodic line in the treble staff is more active, with many sixteenth notes. The bass line continues with sustained chords and eighth notes.

Fourth system of the musical score. The top staff has a melodic line with a trill (tr) and a cadenza section. The dynamic markings "f", "Cadenza.", "dim. p", "cresc. f", and "dim." are written below the staff. The grand staff below provides accompaniment.

Fifth system of the musical score. The top staff features a complex melodic line with many sixteenth notes. The dynamic markings "p", "cresc.", "f", "dim.", and "-p" are written below the staff. The grand staff below has a few notes and rests.

Allegretto.

The first system of music consists of three staves. The top staff is a single melodic line starting with a piano (*p*) dynamic and a *cresc.* marking. The middle and bottom staves are a piano accompaniment, with the middle staff marked *p* and *dolce*, and the bottom staff marked *cresc.*

The second system continues the piece. The top staff features dynamics of *mf*, *dim.*, *p*, and *dolce*. The middle and bottom staves have dynamics of *mf*, *dim.*, *p*, and *dolce*.

The third system continues the piece. The top staff features dynamics of *cresc.*, *mf*, *dim.*, and *p*. The middle and bottom staves have dynamics of *cresc.*, *mf*, *dim.*, and *p*.

Più mosso.

The fourth system begins with the tempo change to *Più mosso*. The top staff has dynamics of *cresc.*, *f*, *riten. e dim.*, and *p*. The middle and bottom staves have dynamics of *cresc.*, *f*, *riten. e dim.*, and *p*.

The fifth system continues the *Più mosso* section. The top staff has dynamics of *f* and *p*. The middle and bottom staves have dynamics of *f* and *p*.

First system of musical notation, featuring a vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#). The piano part includes dynamic markings *f* and *p*.

Second system of musical notation, continuing the vocal and piano parts. Dynamic markings *f* and *p* are present.

Third system of musical notation, primarily piano accompaniment. It features a *cresc.* (crescendo) marking in both the upper and lower staves.

Fourth system of musical notation, including a vocal line and piano accompaniment. The tempo marking *Andante.* is placed above the vocal line. Dynamic markings include *ff*, *riten.*, *f*, and *trem.* (tremolo).

Fifth system of musical notation, primarily piano accompaniment. It features a *riten.e dim.* (ritardando e diminuendo) marking in both the upper and lower staves.

*a tempo*  
*p dolce*

*p a tempo*

**Allegro.**  
*p pizz. arco*

*p*

*pizz. arco*

*p*

*p mf*

*p* *mf*

*ff p f*

*ff* *p* *f*

1. 2.

*p* *cresc.* *f*

*p* *cresc.* *f*

*ped.*

This system contains the first two systems of music. The first system has two first endings, labeled '1.' and '2.'. The piano part features a crescendo from *p* to *f*. The *ped.* marking is at the end of the system.

*f* *f*

*f*

*\**

This system contains the second and third systems of music. The piano part has a *f* dynamic. A *\** marking is present in the bass line of the second system.

This system contains the fourth system of music, continuing the piano accompaniment with various chordal textures.

1. 2.

*sf* *p* *mf*

*sf* *pp* *mf*

This system contains the fifth and sixth systems of music. The first system has two first endings, labeled '1.' and '2.'. Dynamics include *sf*, *p*, and *mf*. The piano part has *pp* and *mf* dynamics.

*p* *p*

This system contains the seventh and eighth systems of music. Both systems feature a *p* dynamic.

First system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps (F# and C#). The first staff has a melodic line with slurs and dynamics *mf* and *cresc.*. The grand staff has a bass line with chords and a treble line with chords, also marked *mf* and *cresc.*

Second system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The first staff has a melodic line with slurs and dynamics *f*. The grand staff has a bass line with chords and a treble line with chords, also marked *f*.

Third system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The first staff has a melodic line with slurs and dynamics *ff*. The grand staff has a bass line with chords and a treble line with chords, also marked *ff*.

Fourth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The first staff has a melodic line with slurs. The grand staff has a bass line with chords and a treble line with chords.

Fifth system of musical notation. It consists of three staves: a single treble staff at the top and a grand staff (treble and bass) below. The key signature is two sharps. The first staff has a melodic line with slurs and dynamics *ff*, and includes first and second endings. The grand staff has a bass line with chords and a treble line with chords, also marked *ff*.

The first system of music consists of three staves. The top staff is a single treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are grand staff notation, with a treble clef on top and a bass clef on the bottom. The music features a complex texture with many beamed notes and slurs.

The second system of music continues the composition with three staves. It maintains the same key signature and notation style as the first system, with intricate melodic lines and harmonic accompaniment.

The third system of music features a change in notation for the top staff, which now contains a series of chords marked with a 'p' (piano) dynamic. The middle and bottom staves continue with the main melodic and harmonic material.

The fourth system of music shows further development of the musical themes. The top staff has a 'p' dynamic marking. The middle and bottom staves show a continuation of the complex textures with many beamed notes.

The fifth and final system of music on the page. It features a 'ff' (fortissimo) dynamic marking in both the top and bottom staves. The music concludes with a final cadence. There is some ink smudging at the bottom of this system.

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|   |  | 2160   | op. 100. Sonatine.   | 2160   | op. 100. Sonatine.  | 1969   | aus op. 84 Satz II Allegretto.   | 2634  | op. 12. 2 Mazourkas de Salon: Ste-lanka la champêtre et Chan-son polonaise.   |
|   |  | 682  | Erb, M. J., op. 21. Sonate in E-moll.                        | 682  | Erb, M. J., op. 21. Sonate in E-moll.                             | 1978   | op. 93. Suite im alten Stil.   | 2858  | op. 14. I. Konzert in Fis-moll.   |
|   |  | 683  | op. 45. Suite (Menuet, Capricciotto, Arietta, Orientale).    | 683  | op. 45. Suite (Menuet, Capricciotto, Arietta, Orientale).         | 1979   | aus op. 93. Satz II Largo.   | 2635  | op. 16. Scherzo-Tarantelle.   |
|   |  | Ernst, H. W., Ausgewählte Kompositionen (Professor Andreas Moser): | 1896   | op. 10. Elegie.  | 1896  | op. 10. Elegie.  | 2636   | op. 17. Légende.  |   |
|   |  |  | 1897   | op. 11. Othello-Phantasie.                                   | 1897  | op. 11. Othello-Phantasie.                                   | 2850   | op. 19. 2 Mazourkas caractéristi-ques: I. Obertass, II. Le Ménétrier. |   |
|   |  |  | 1898   | op. 20. Rondo Papageno.                                      | 1898  | op. 20. Rondo Papageno.                                      | 2662   | op. 20. Faust-Phantasie   |   |
|   |  |  | 1899   | op. 22. Ungarische Melodien.                                 | 1899  | op. 22. Ungarische Melodien.                                 | 2851   | op. 21. II. Polonaise brillante.                                      |   |
|   |  |  | 1900   | op. 23. Konzert Fis-moll.                                    | 1900  | op. 23. Konzert Fis-moll.                                    | 2852   | op. 22. II. Konzert in D-moll.  |   |
|   |  |  | 2655   | Foerstor, J. B., op. 10. Violin-Sonate H-moll.               | 2655  | Foerstor, J. B., op. 10. Violin-Sonate H-moll.               | 2853   | — Darau: Romanze.   |   |
|   |  |  | 1886/87  | Fuchs, Rob., op. 74. 10 Phantasie-stücke. Heft I/II          | 1886/87   | Fuchs, Rob., op. 74. 10 Phantasie-stücke. Heft I/II          | 2854   | — Zingara.  |   |
|   |  |  | 1889   | op. 77. Violinsonate E-dur.                                  | 1889  | op. 77. Violinsonate E-dur.                                  | 2859   | op. 33. Figue.  |   |
|   |  |  | 2161   | Goldmark, op. 43. Suite II Es-dur.                           | 2161  | Goldmark, op. 43. Suite II Es-dur.                           | 2865   | op. op. posth. Fantaisie orientale                                    |   |
|   |  |  | 2407/08  | Hauser, M., Lieder ohne Worte. Heft I/II                     | 2407/08   | Hauser, M., Lieder ohne Worte. Heft I/II                     | 2855   | — Kuyawick.   |   |
|   |  |  | 1534   | Haydn, Sämtliche Sonaten (Sittl).                            | 1534  | Haydn, Sämtliche Sonaten (Sittl).                            | 1366   | Wilm, N., v., op. 83. Sonate I D-dur                                  |   |
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|   |  |  | 582  | — Gewitterzene.  | 582   | — Gewitterzene.  |  |   |   |
|   |  |  | 2162   | Joachim, Jos., op. 12. Notturmo.                             | 2162  | Joachim, Jos., op. 12. Notturmo.                             |  |   |   |
|   |  |  | 456/57   | Klassische Duos, progressiv geordnet, 2 Bde.                 | 456/57  | Klassische Duos, progressiv geordnet, 2 Bde.                 |  |   |   |
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