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lackého v Olomouci

Filozofická fakulta

Katedra muzikologie

Hans Hampel

Zapomenutœklavœista a skladatel devatenˇctªho stoletœ

Bakalářská práce – přílohy

Olomouc 2010 Filip Chobot

Vedoucł prªce PhDr. Jiřł Kopeck , Ph.D.

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À sa cousine Mademoiselle
FRANÇOISE BINDER

Romance

pour le
PIANO
par

JEAN HAMPEL.

Oeuv. I.

Nouvelle Edition. Pr. 10 Ngr.

Propriété de l'Auteur
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Au magazin de Musique PRAGUE chez Robert Veit

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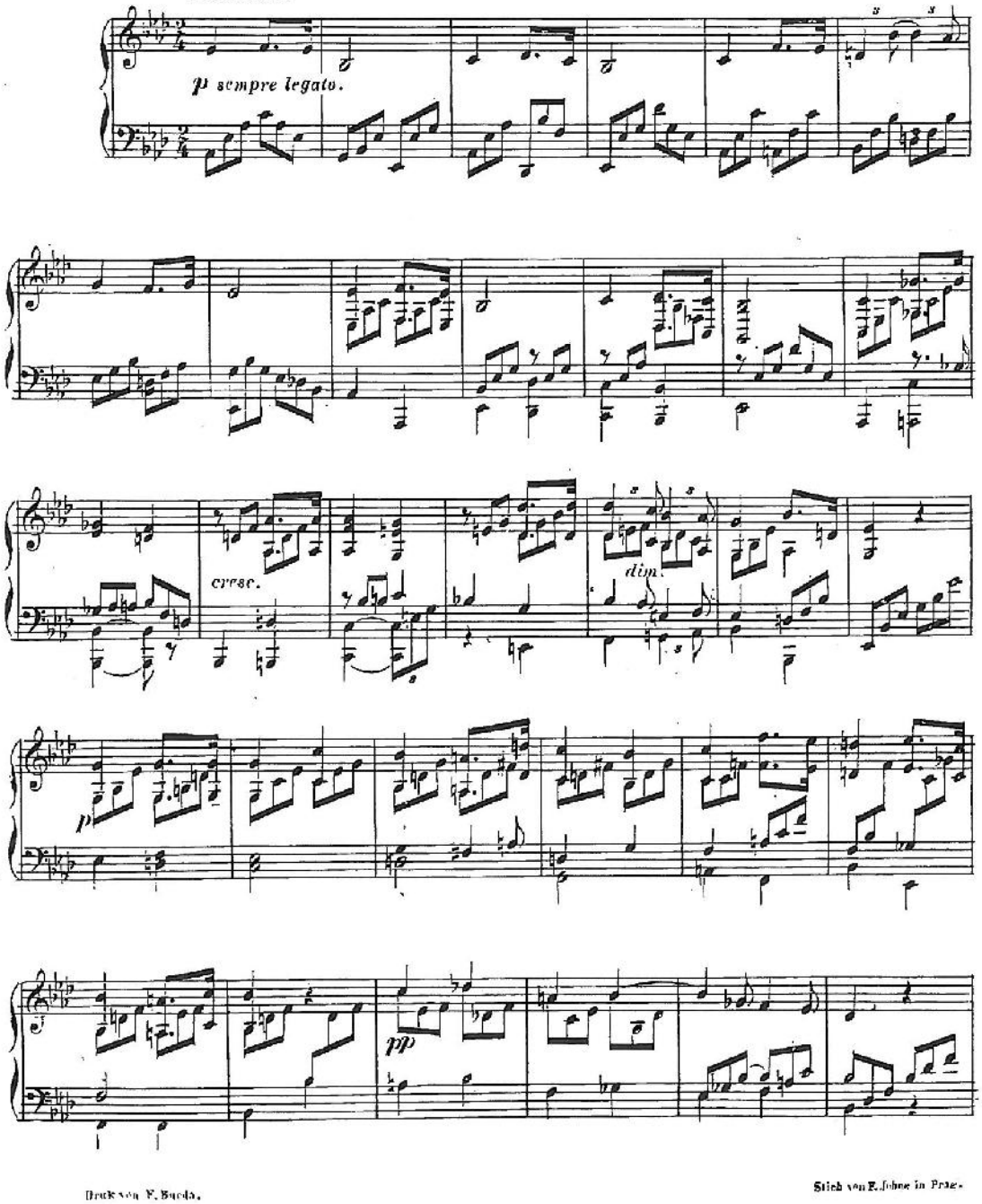

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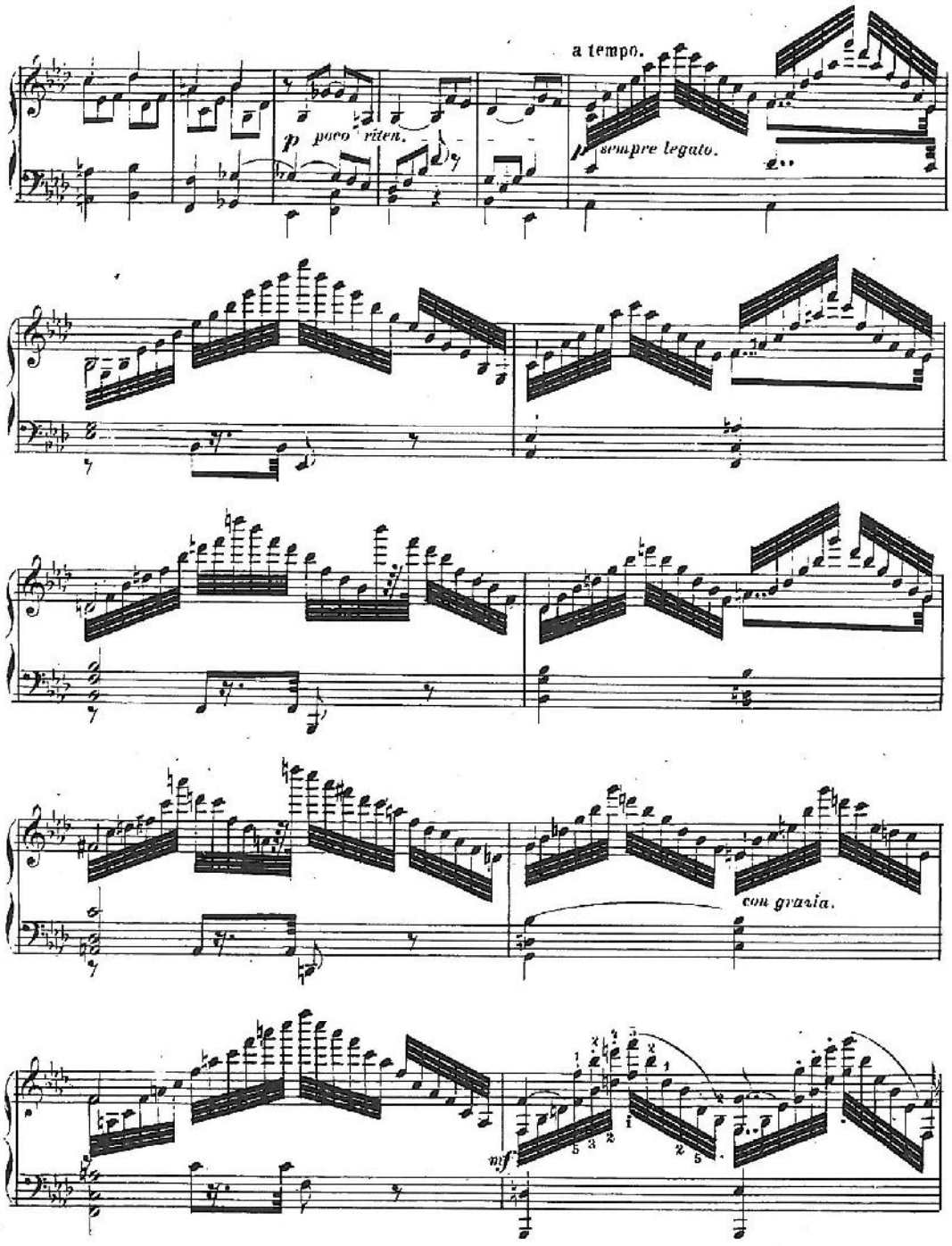

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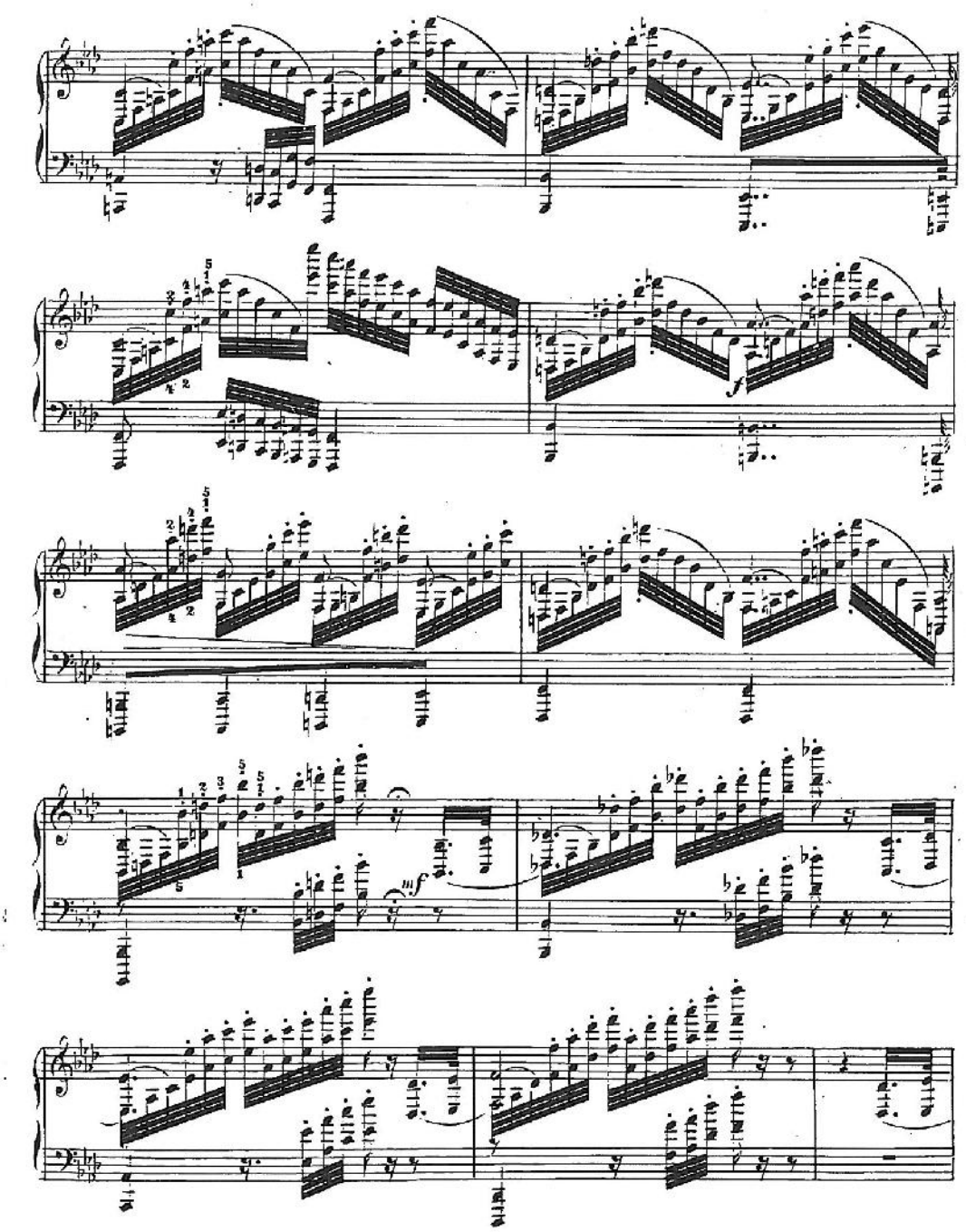

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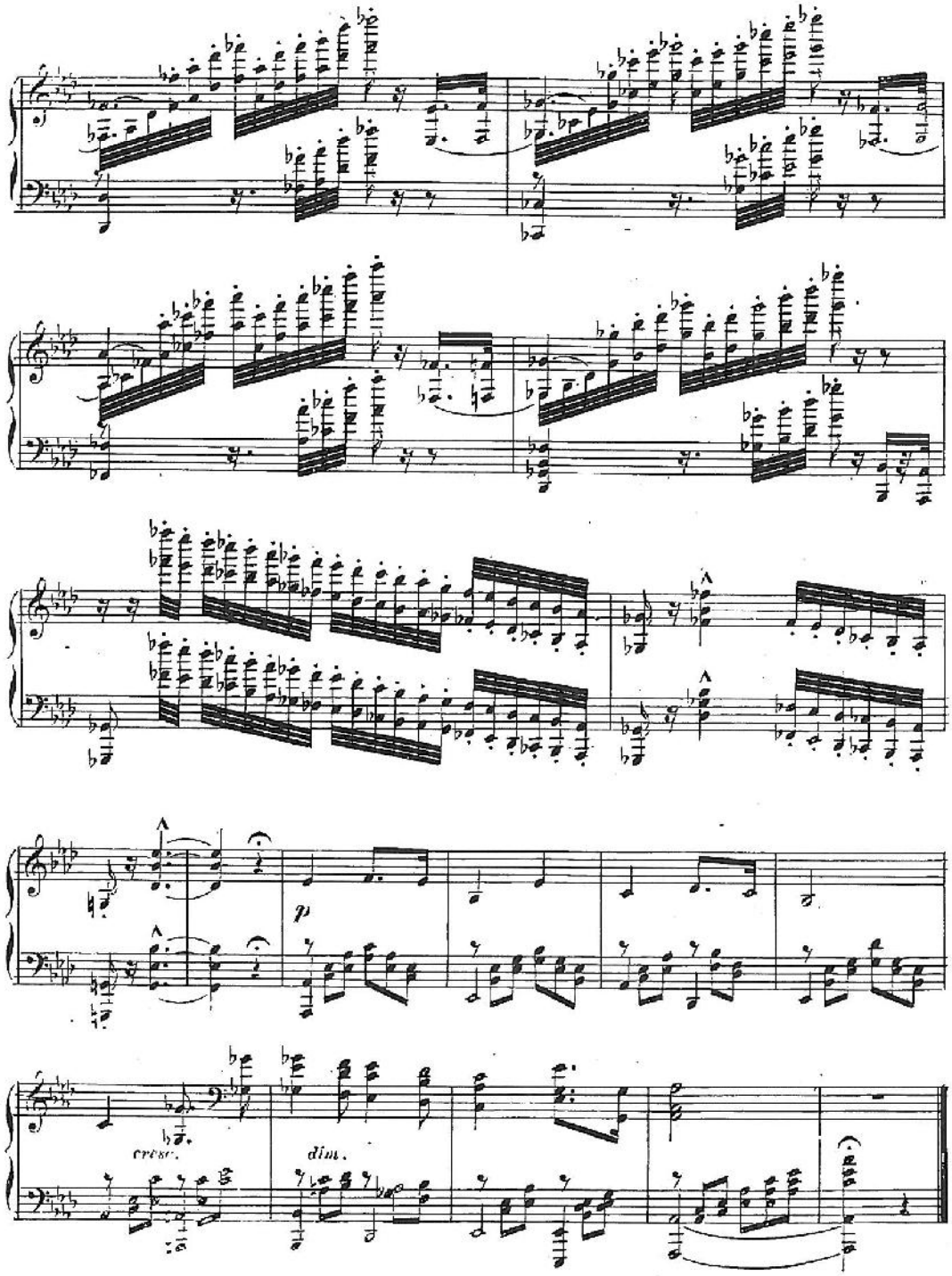

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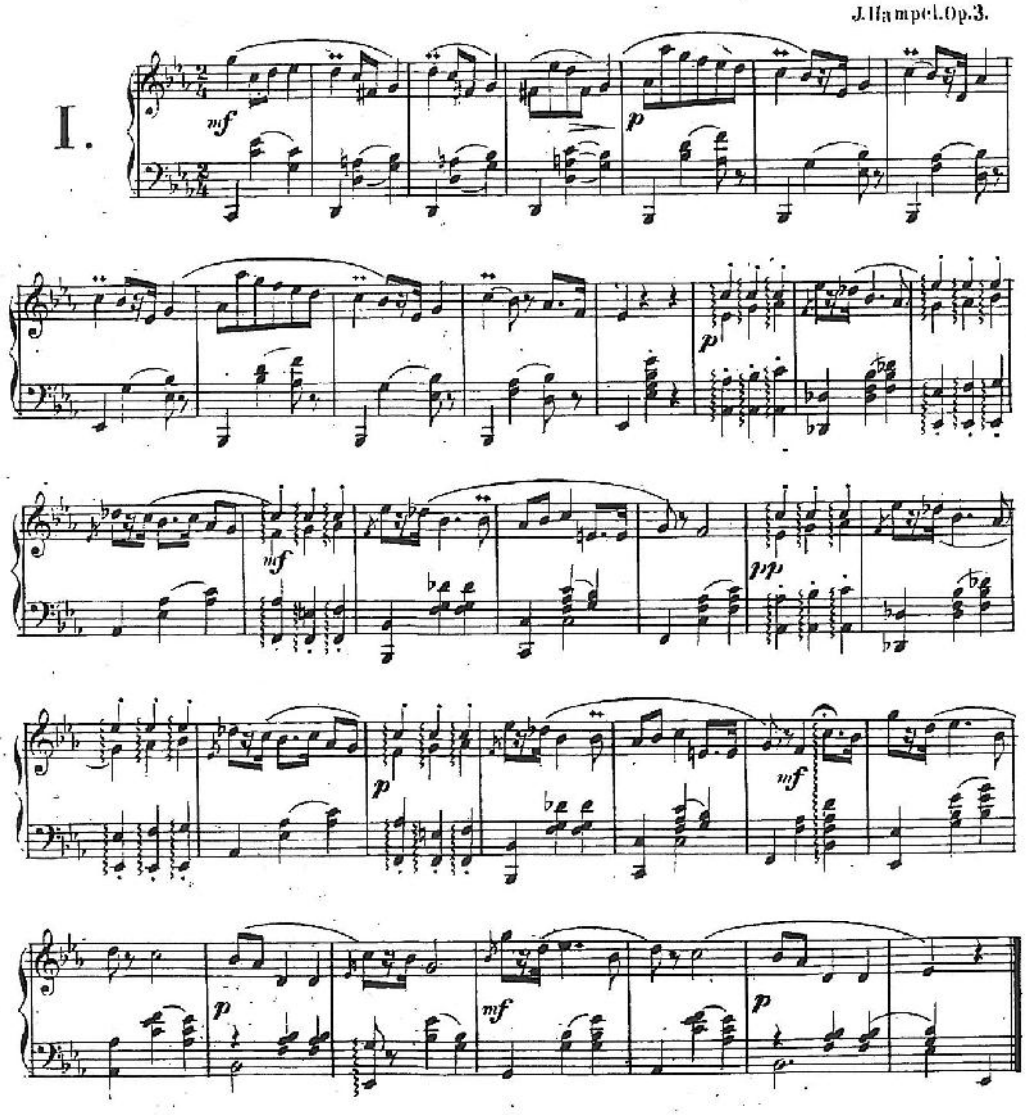

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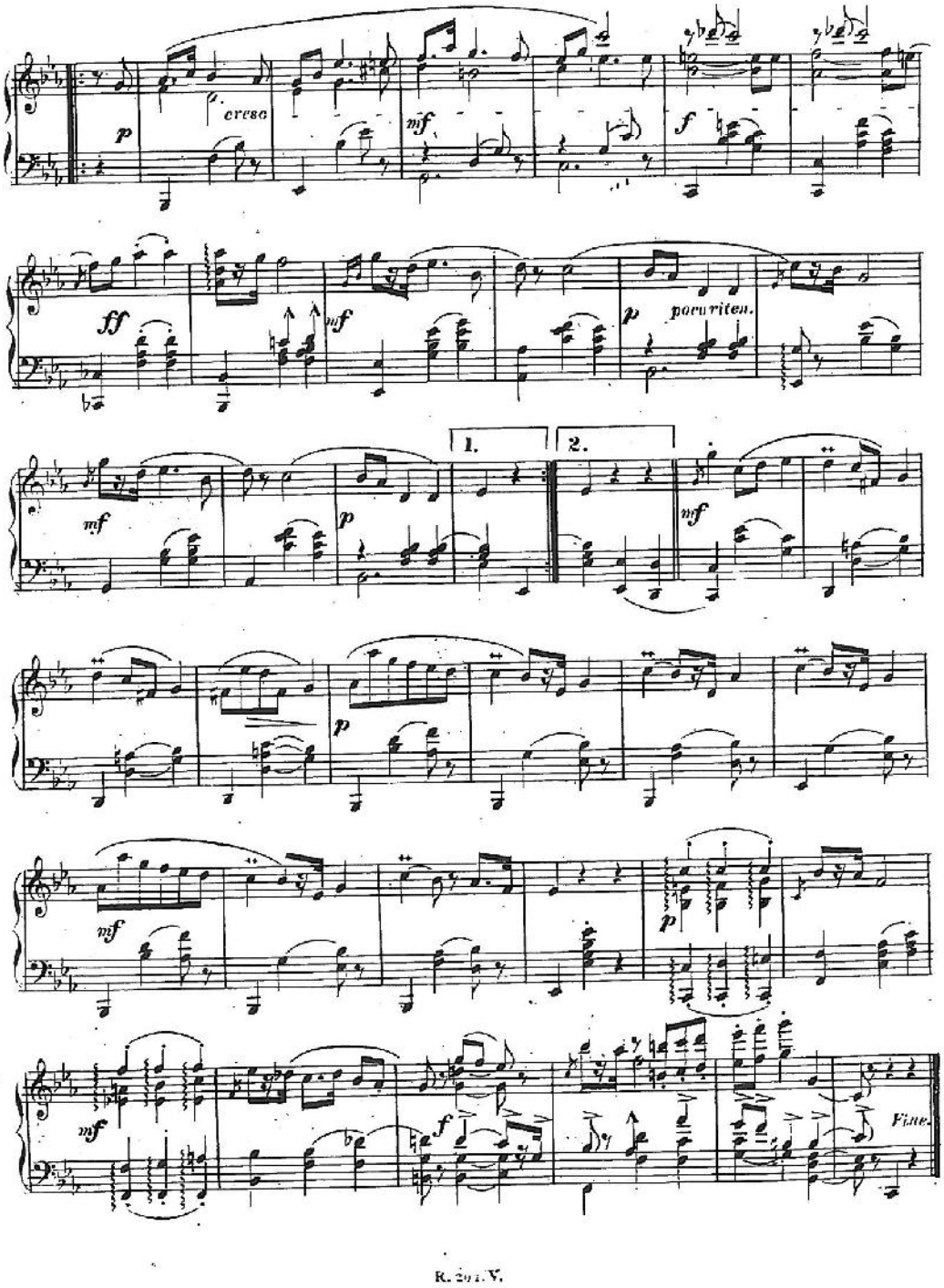

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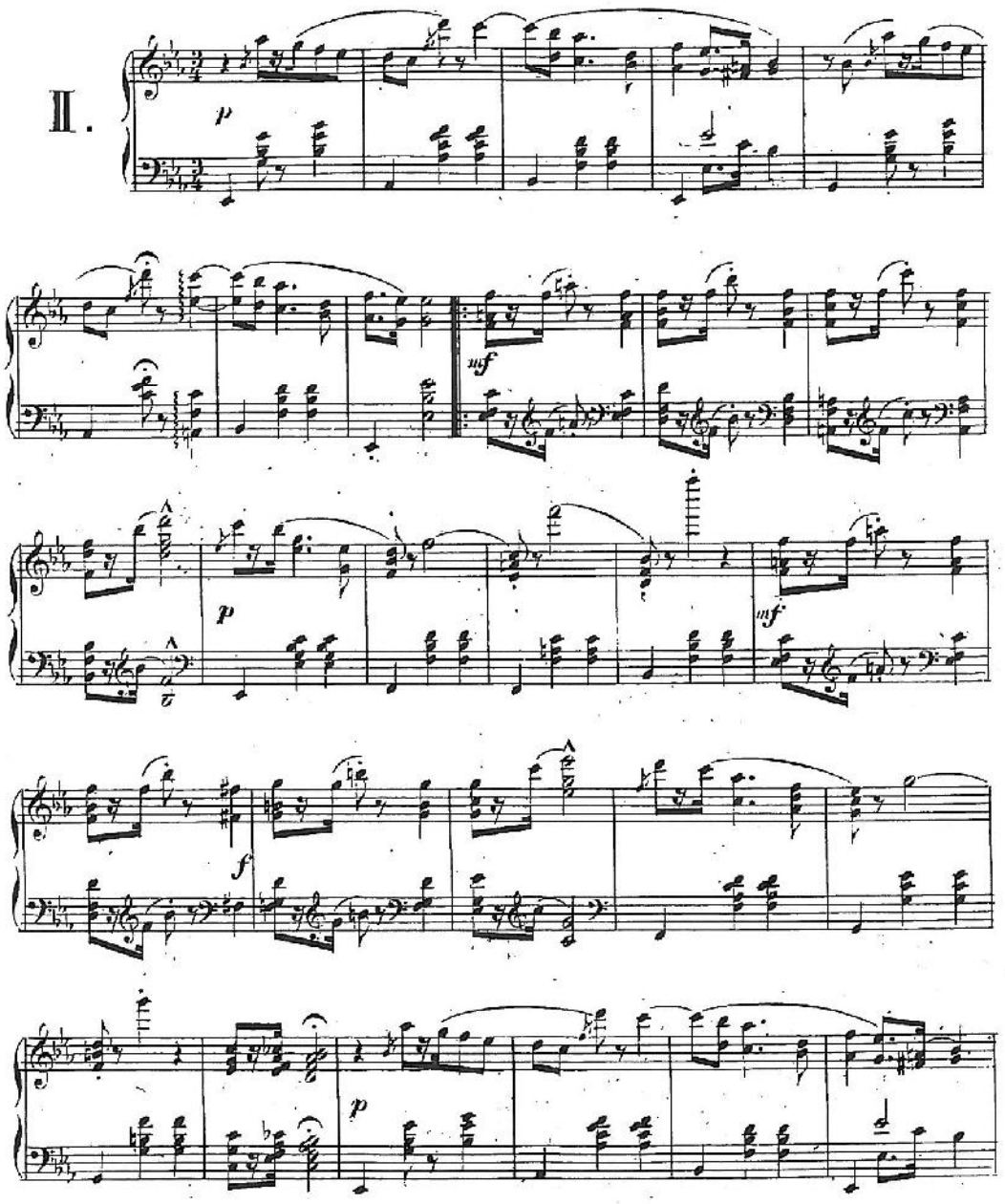

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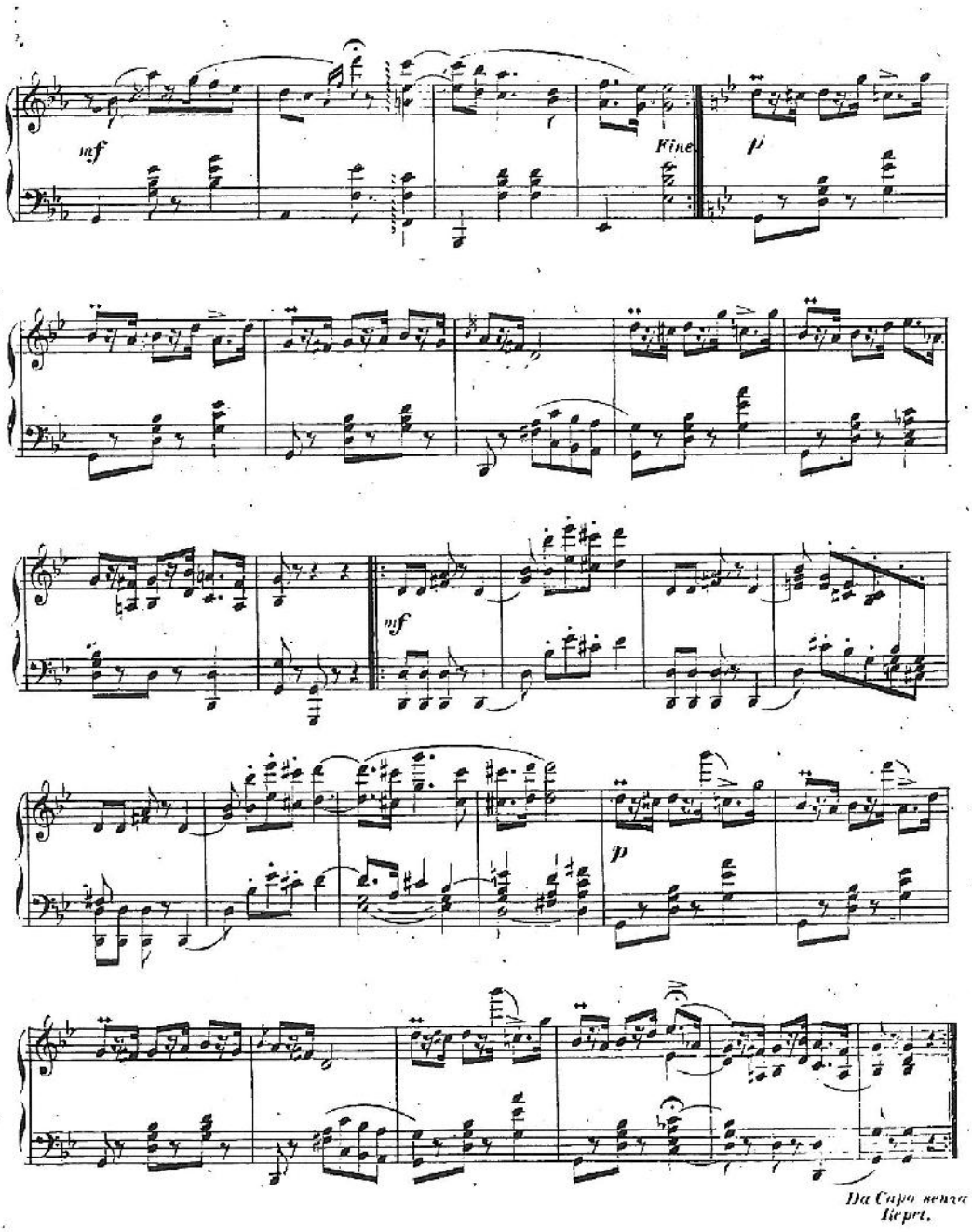

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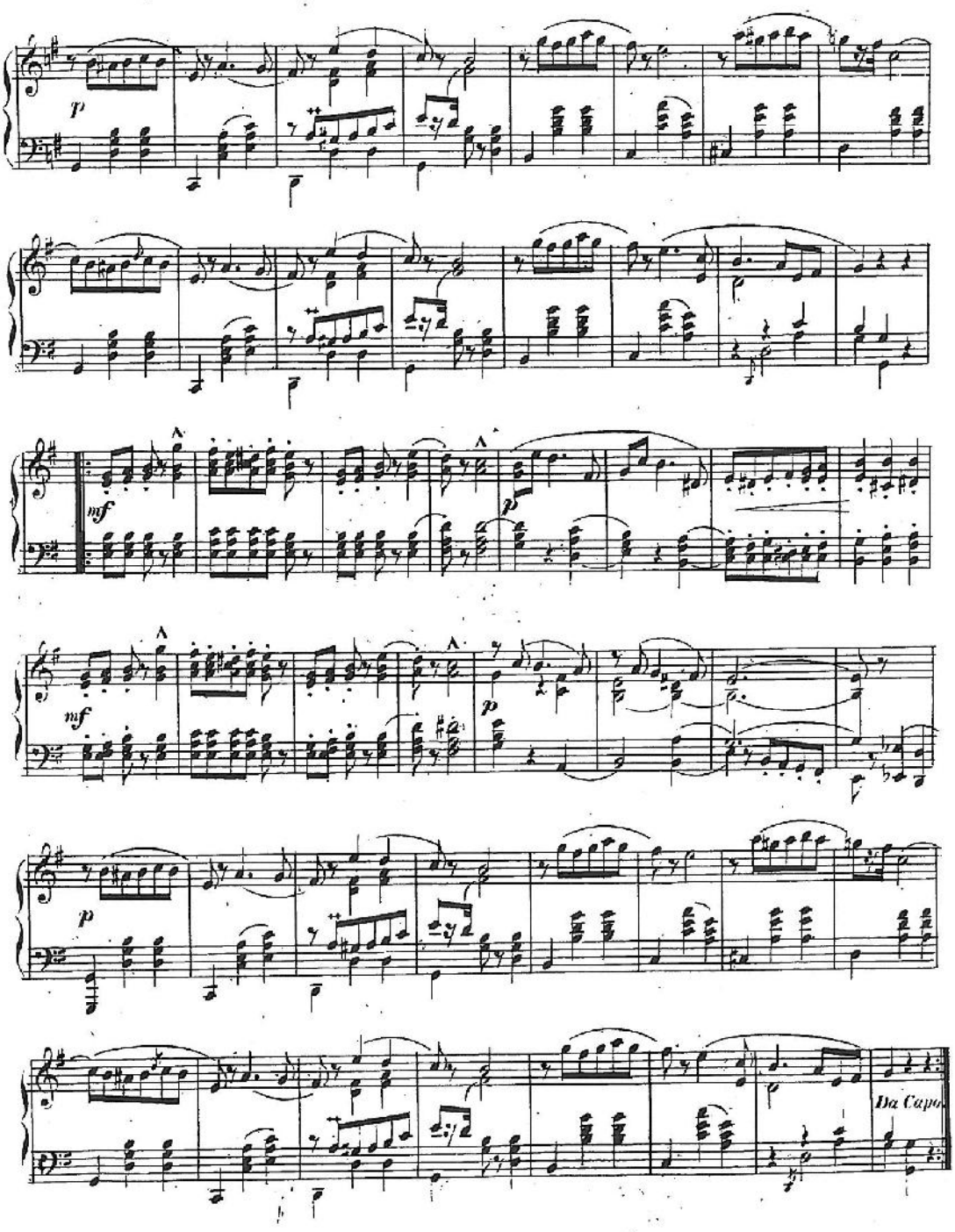

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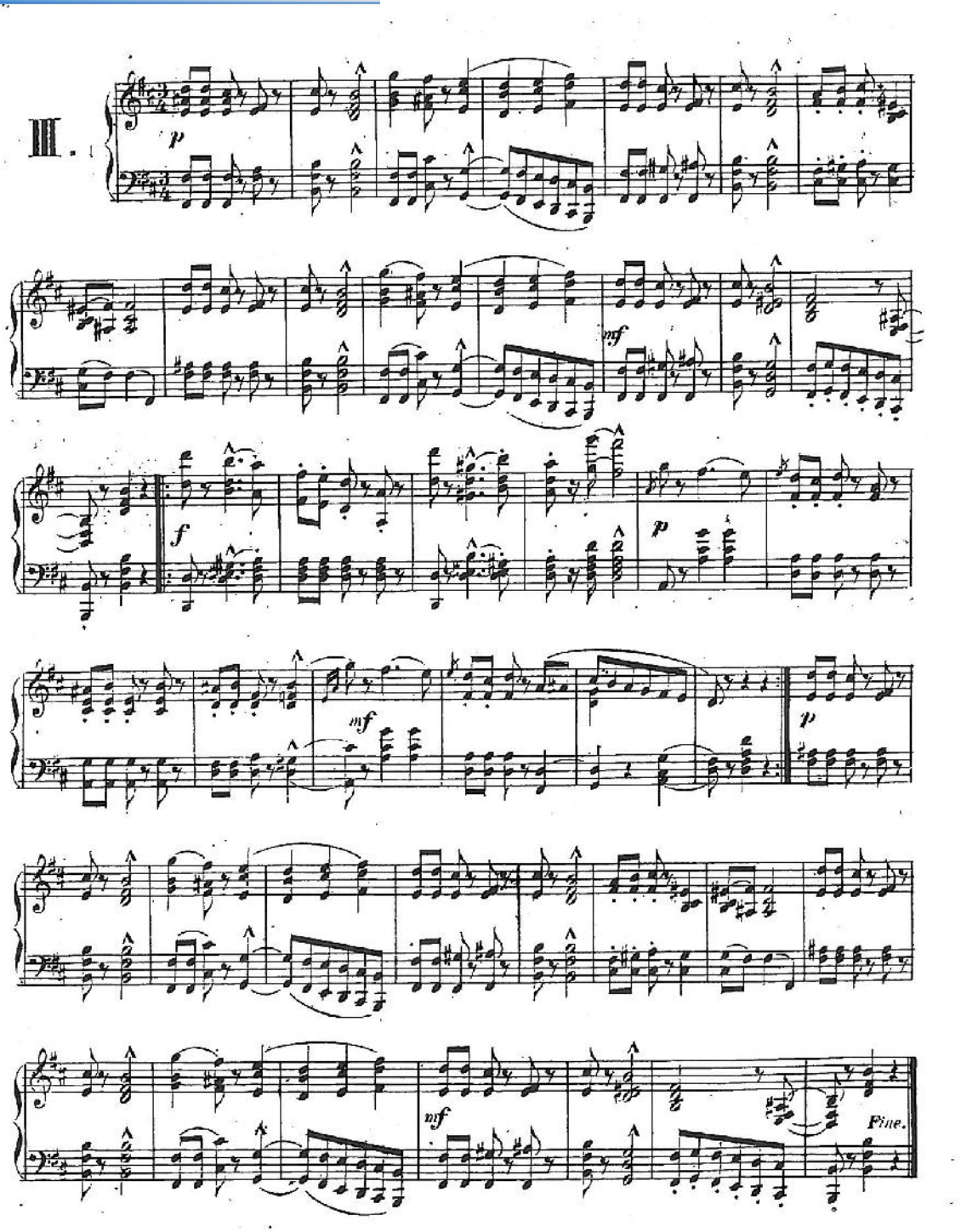

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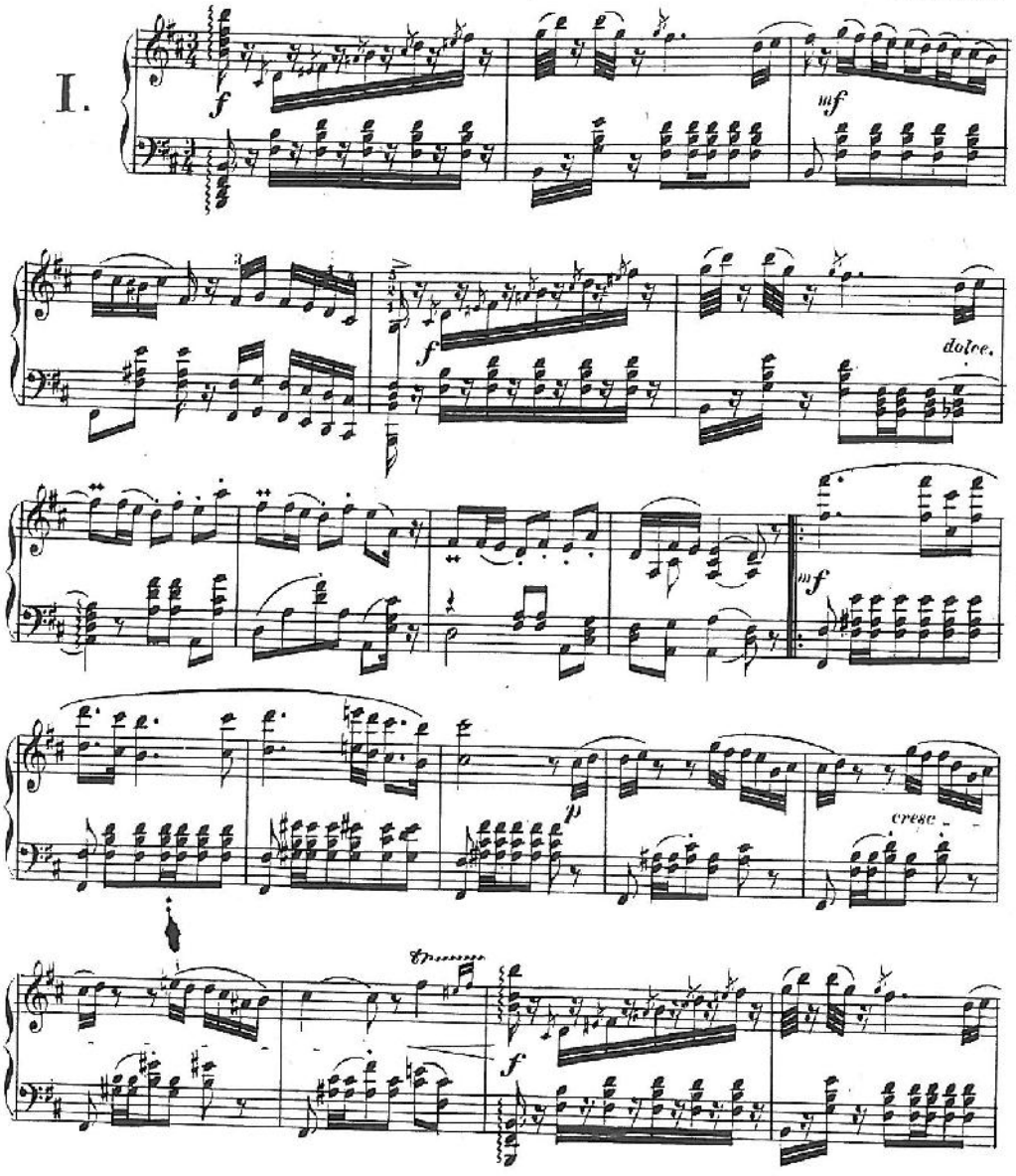

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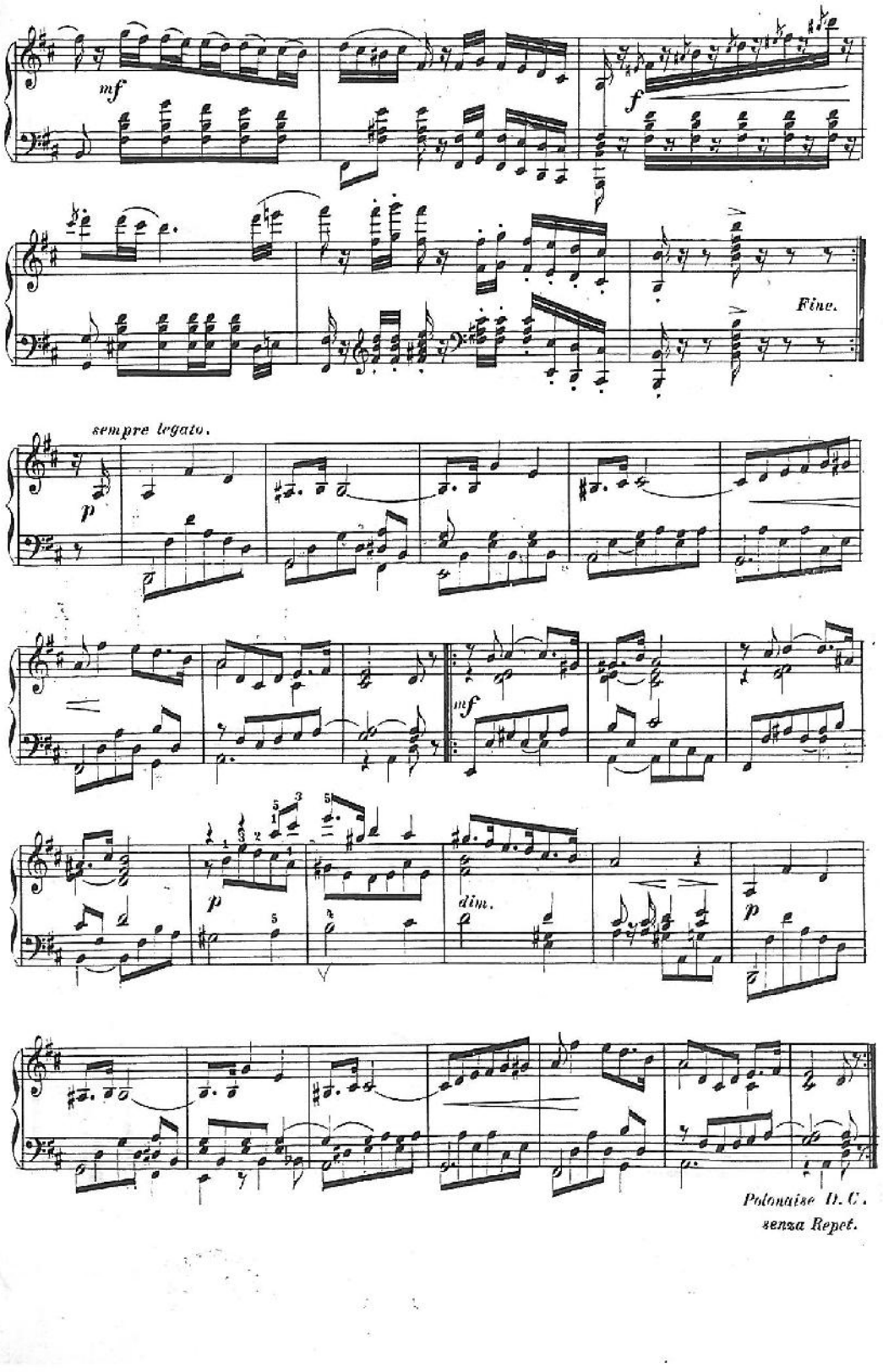

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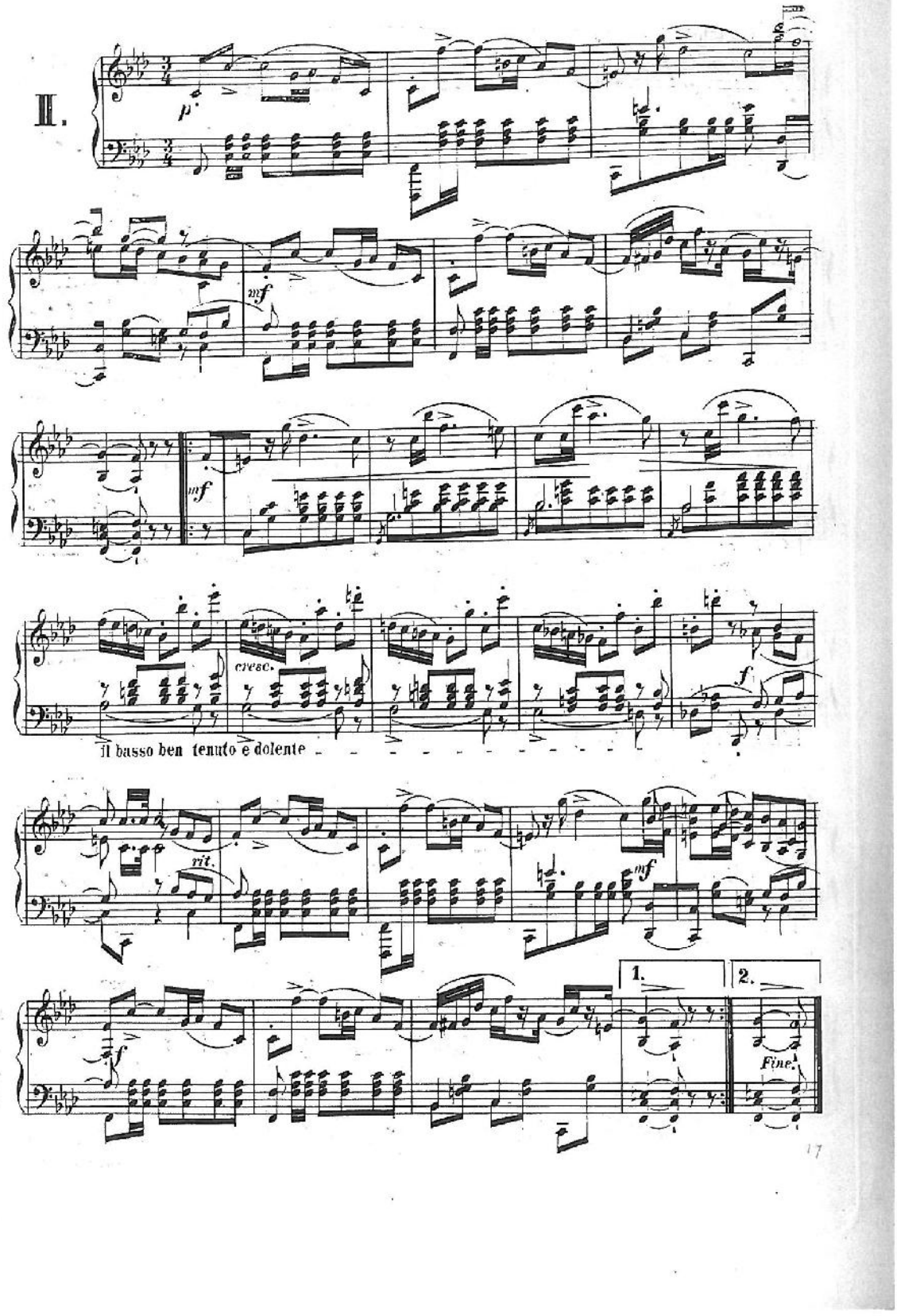

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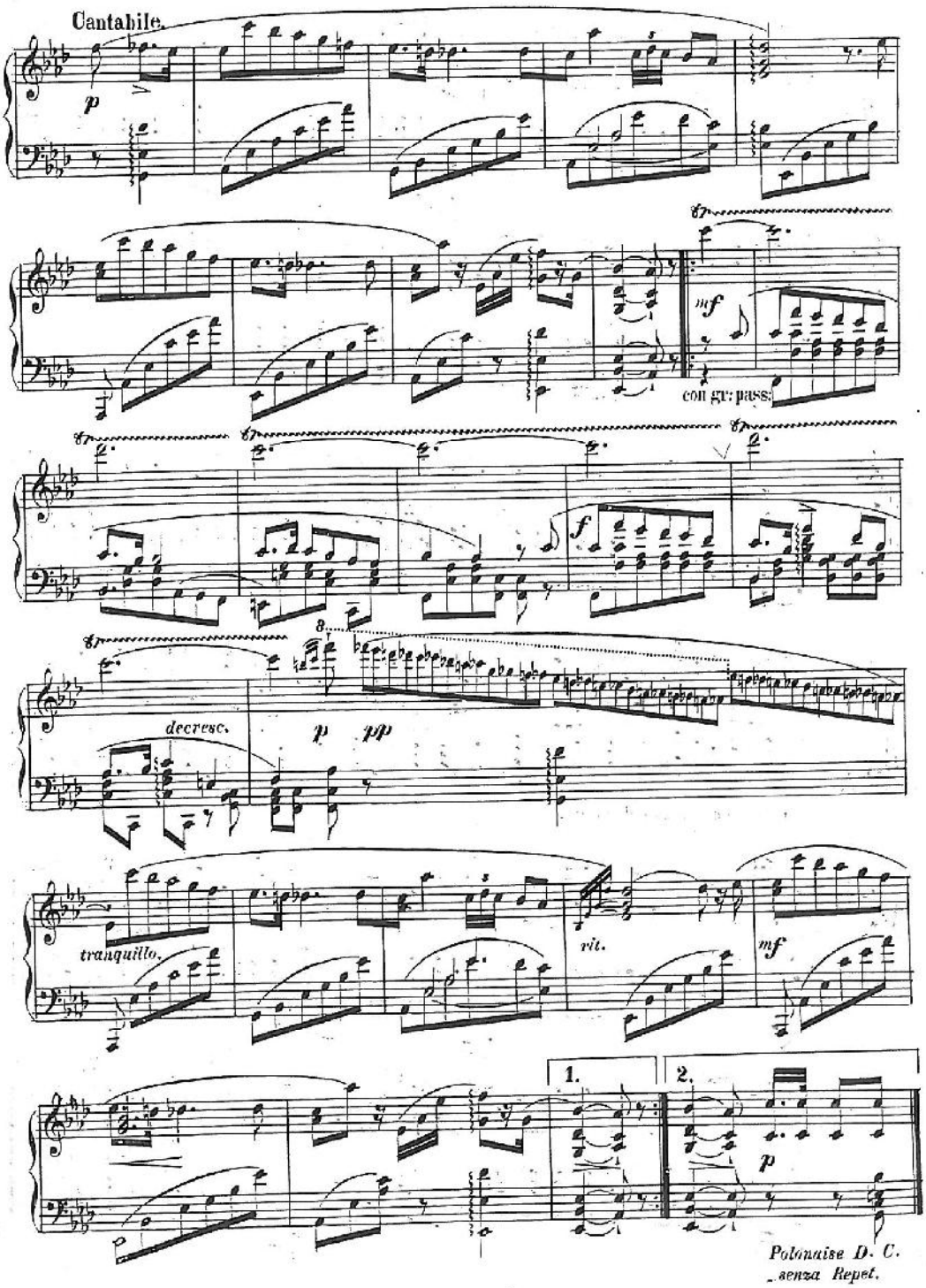

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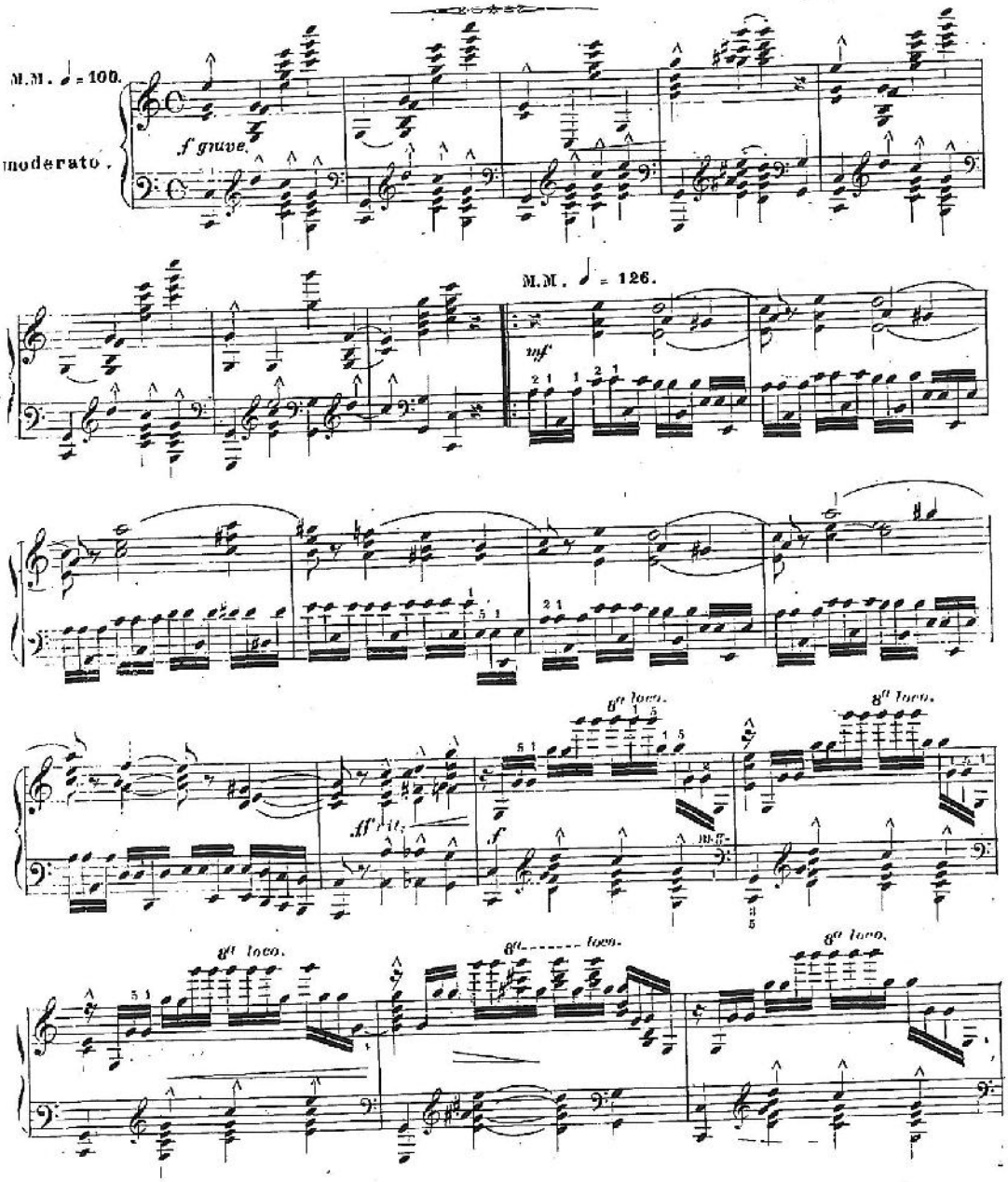

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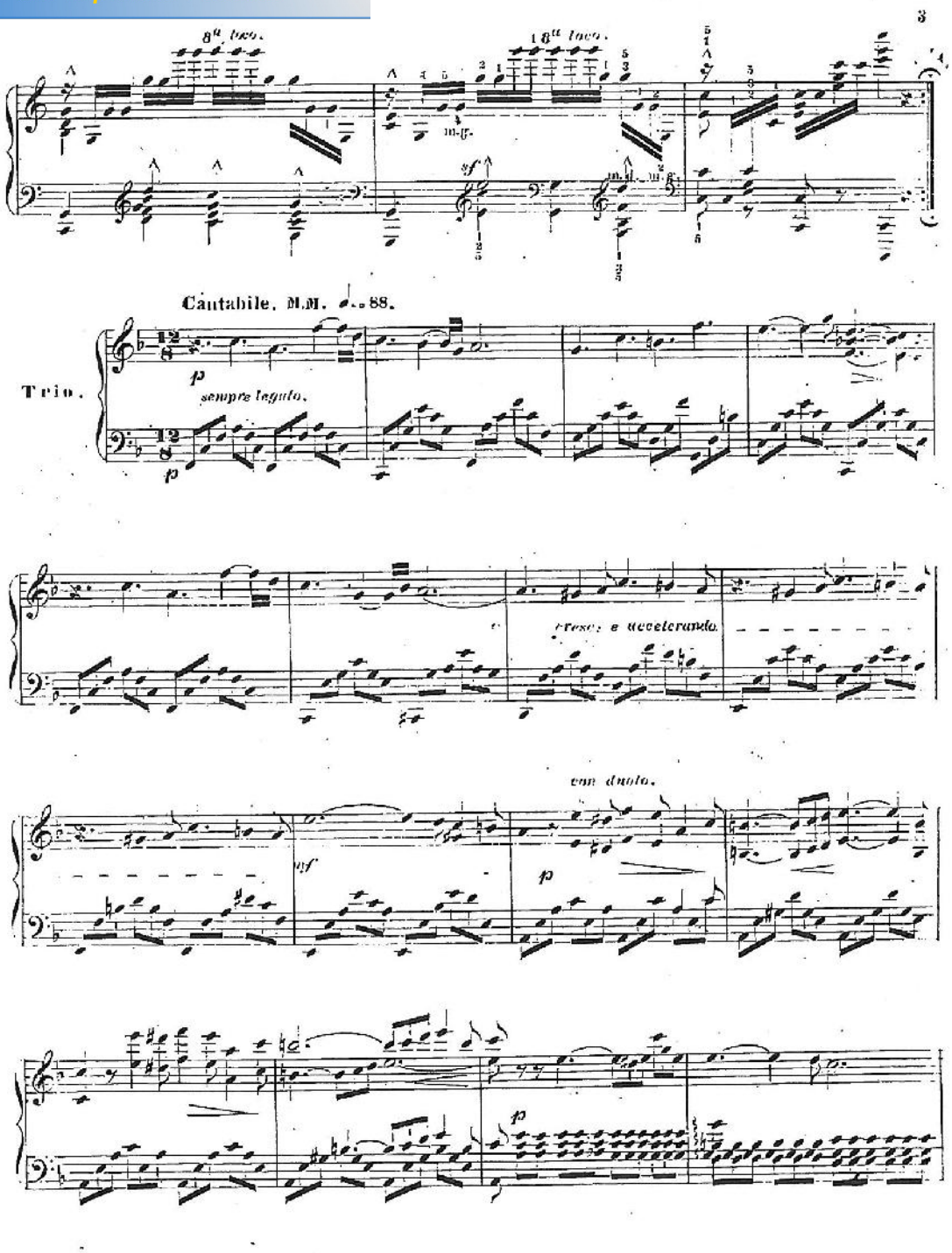

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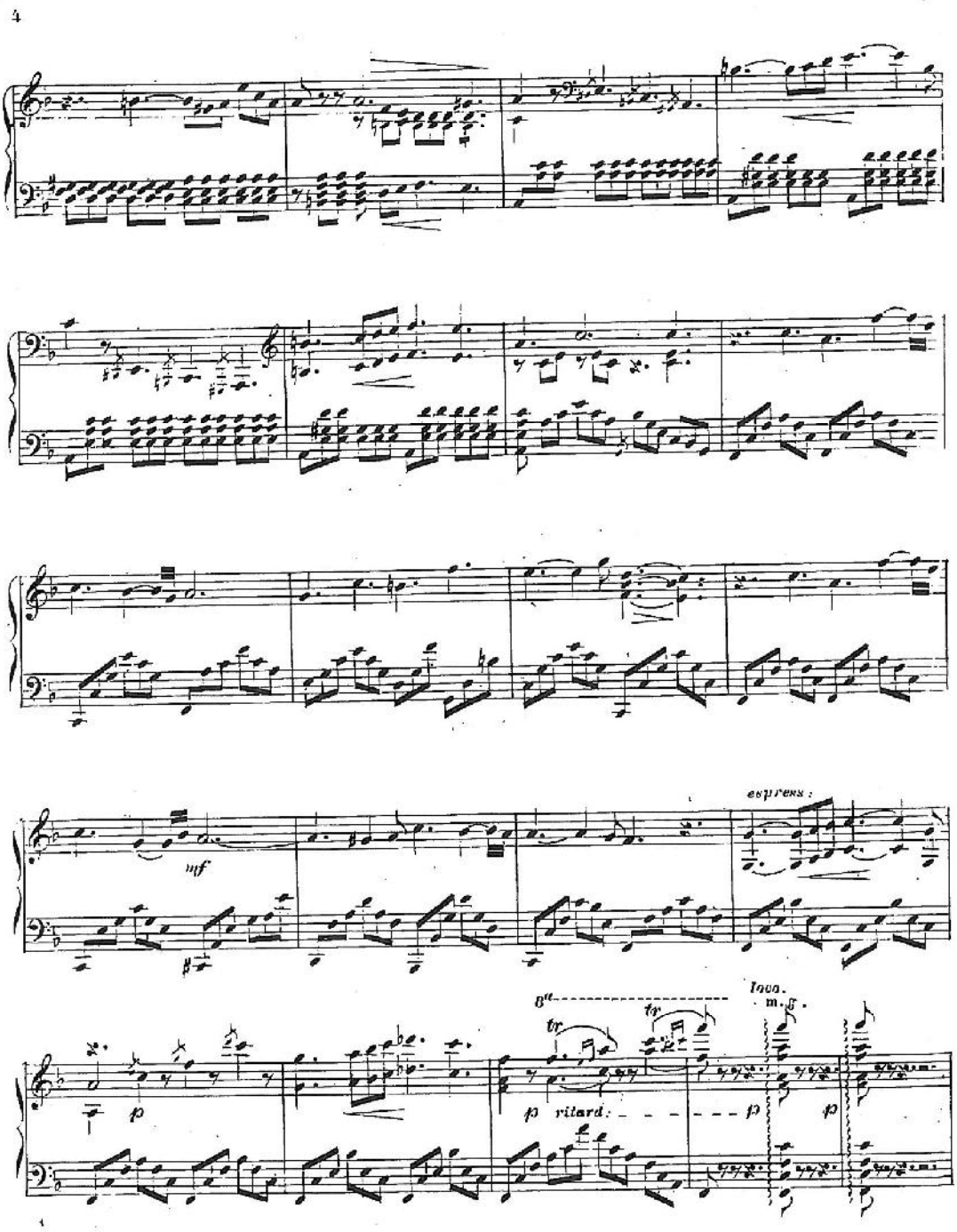

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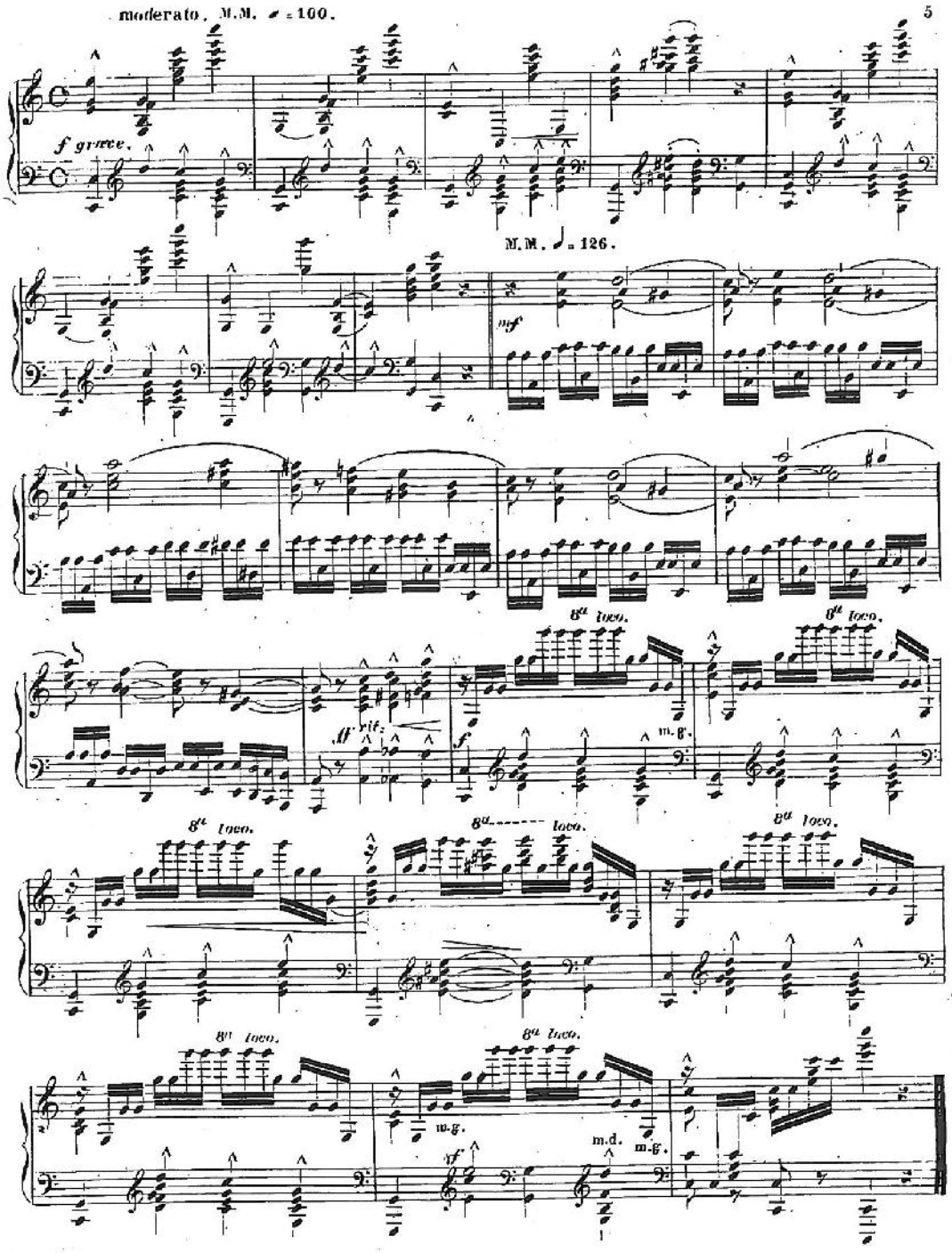

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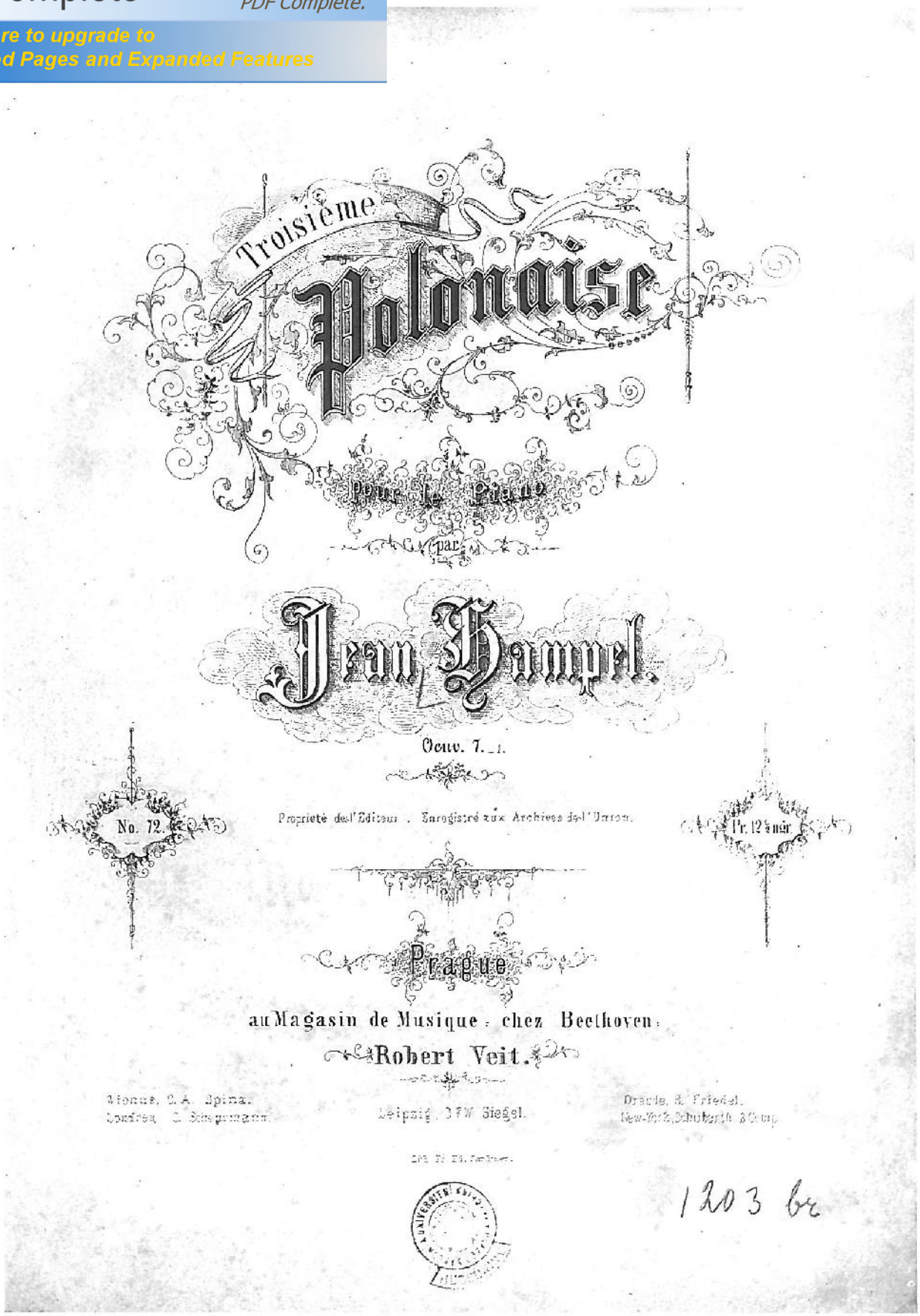

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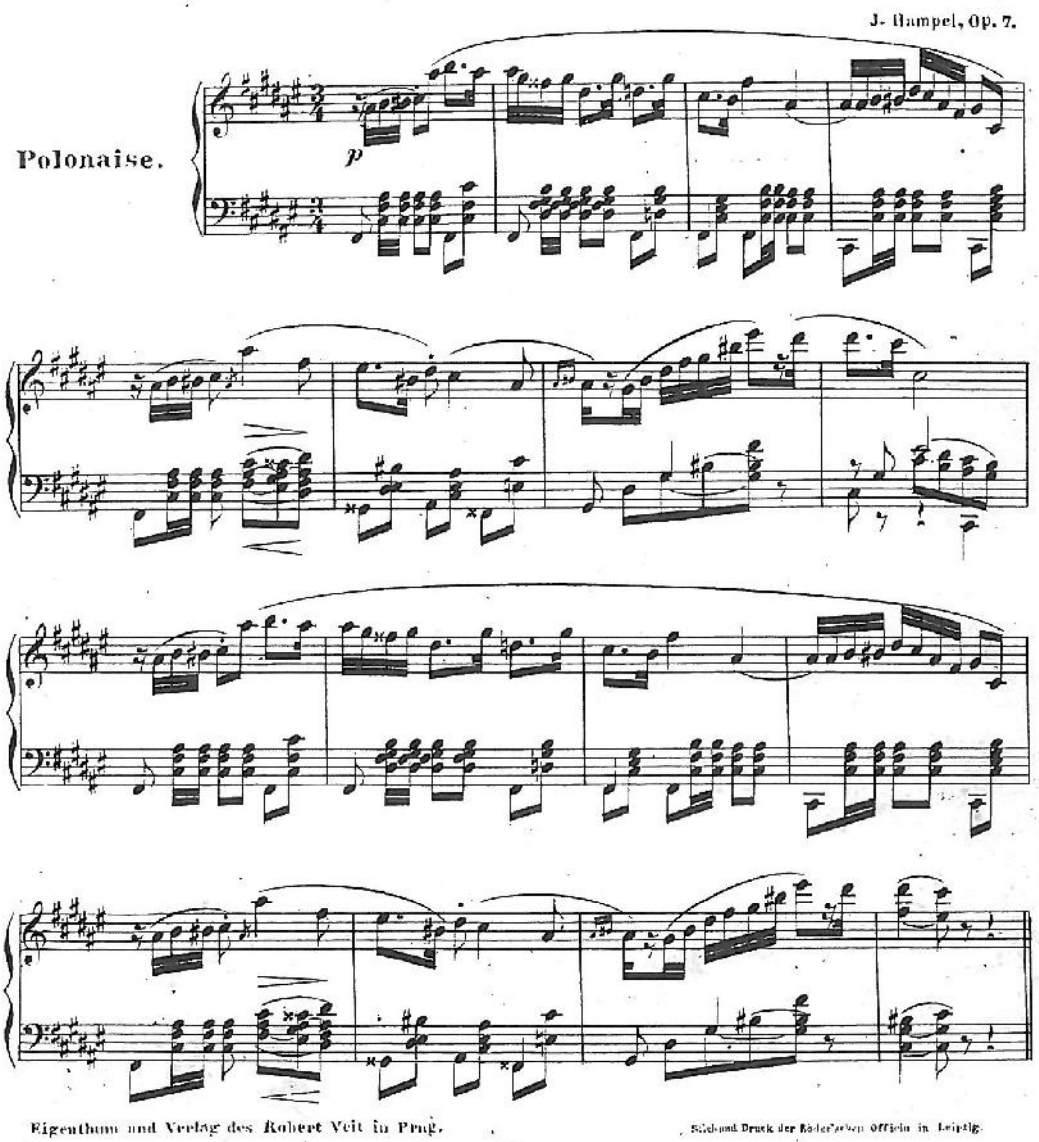

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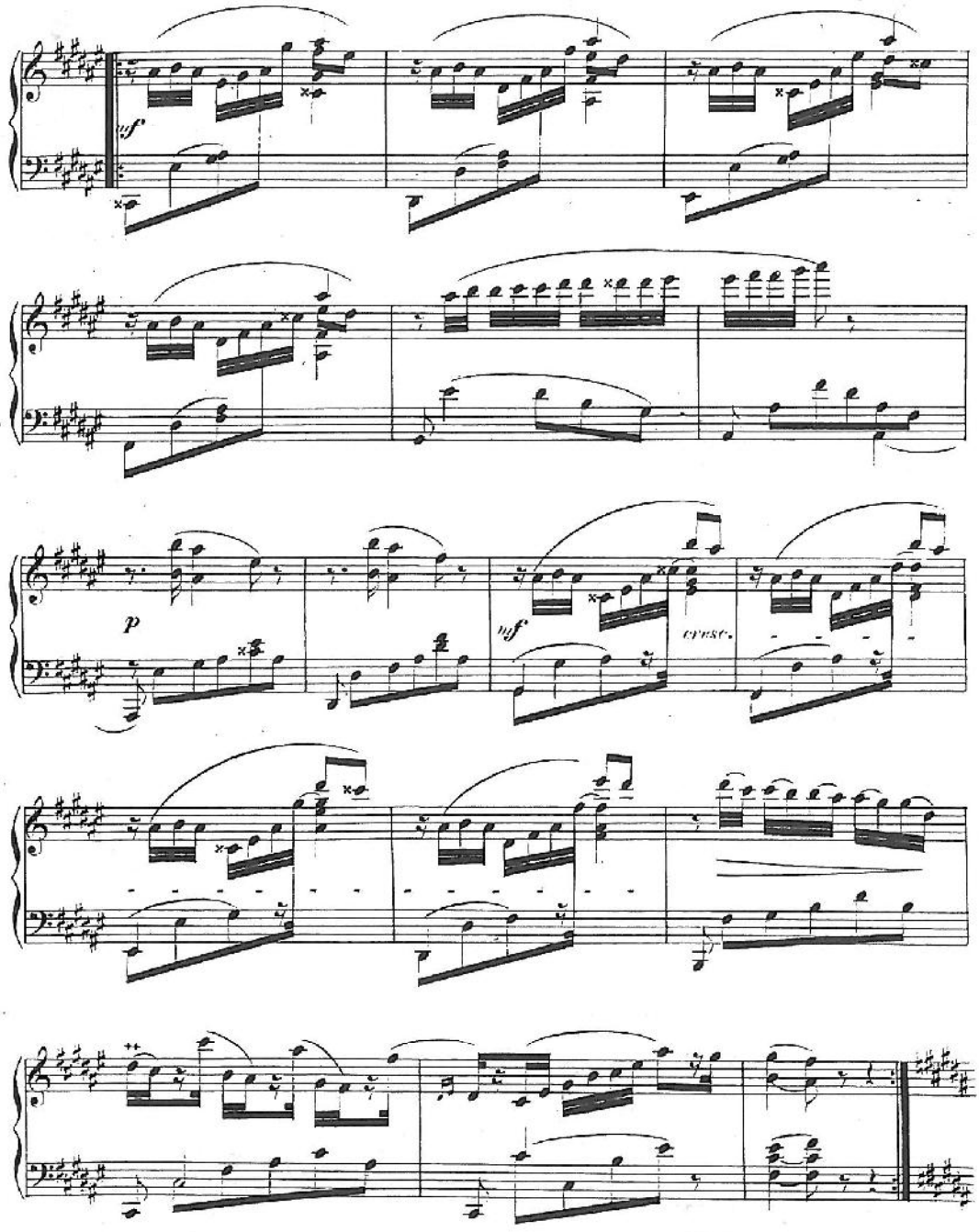

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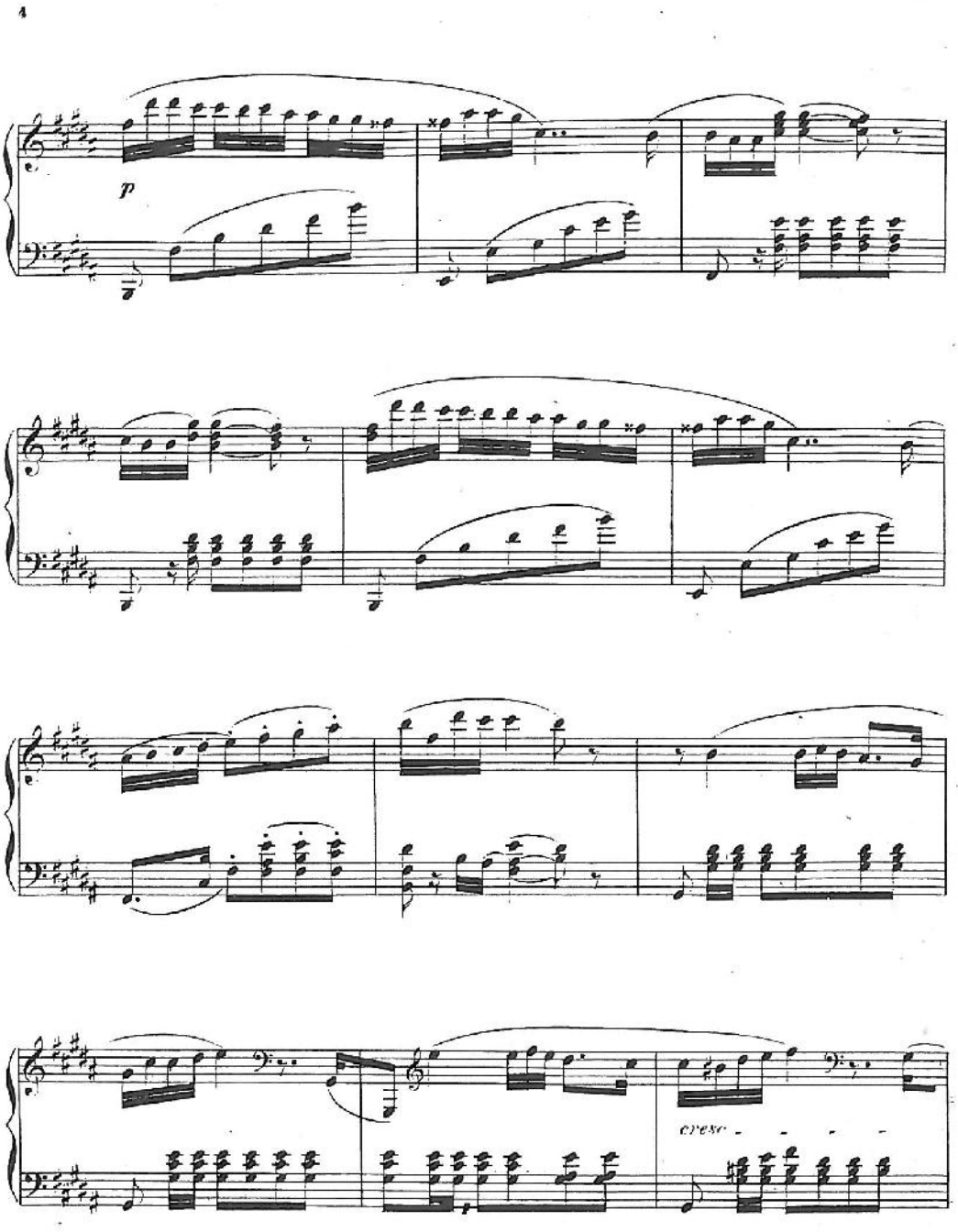

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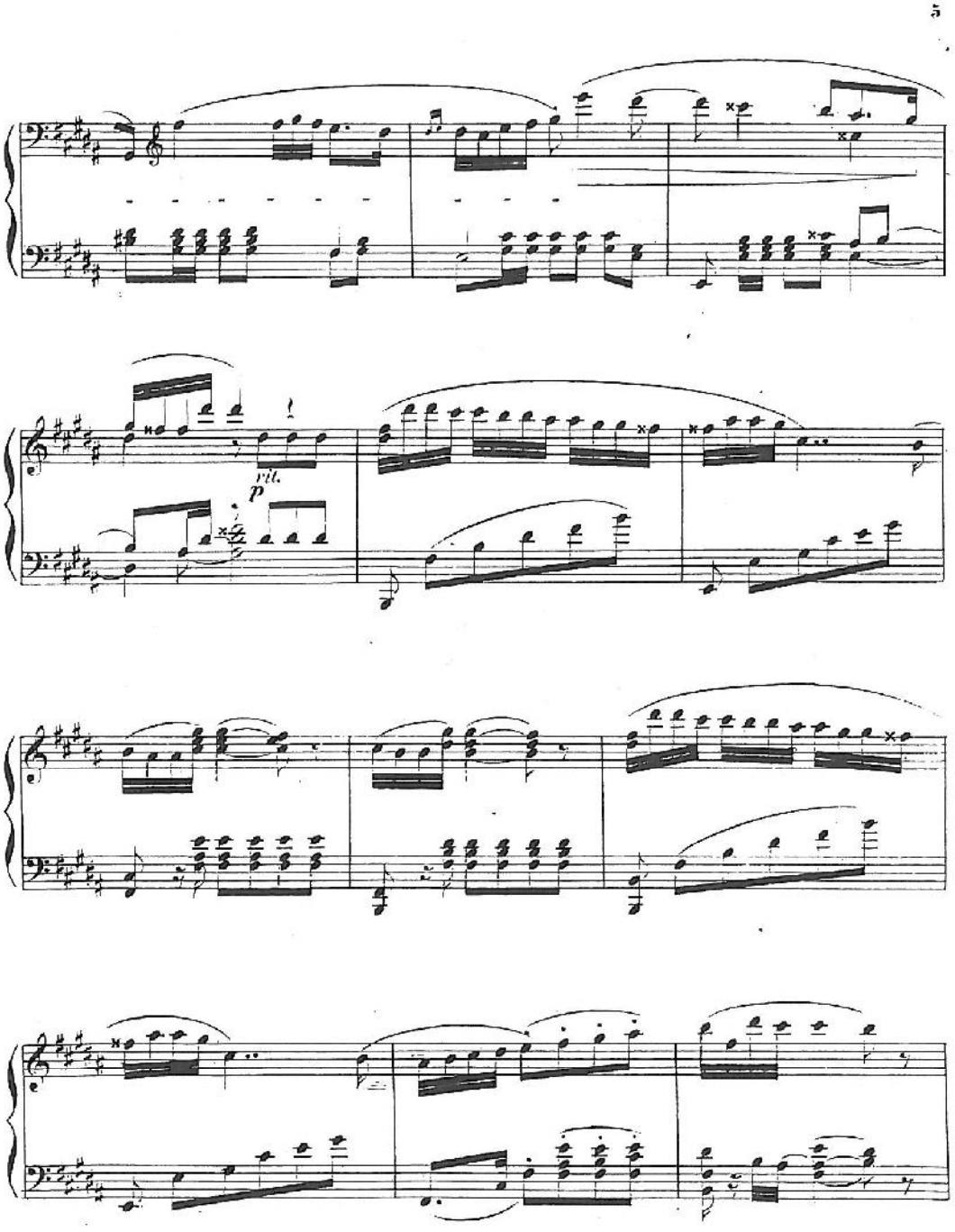

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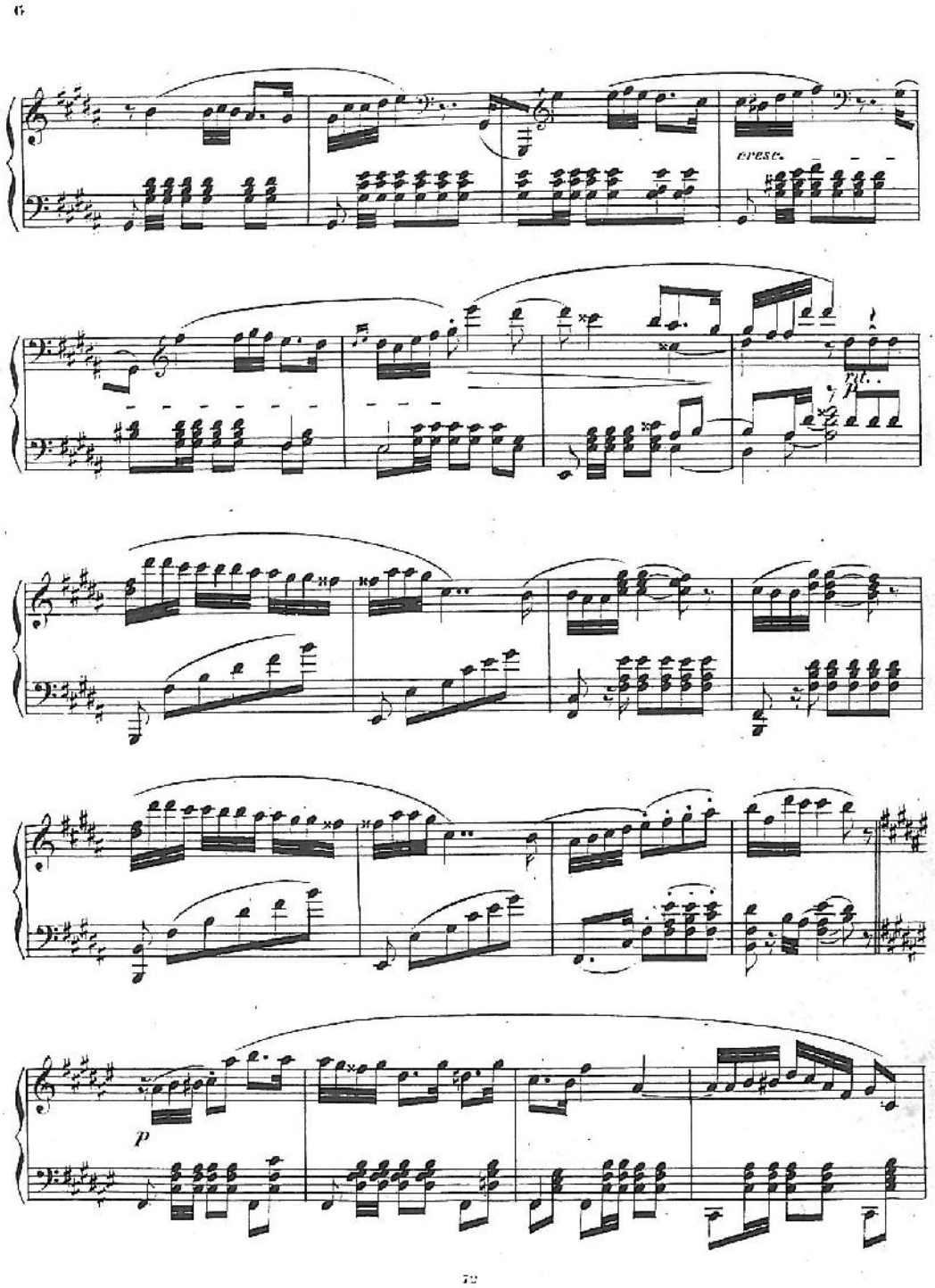

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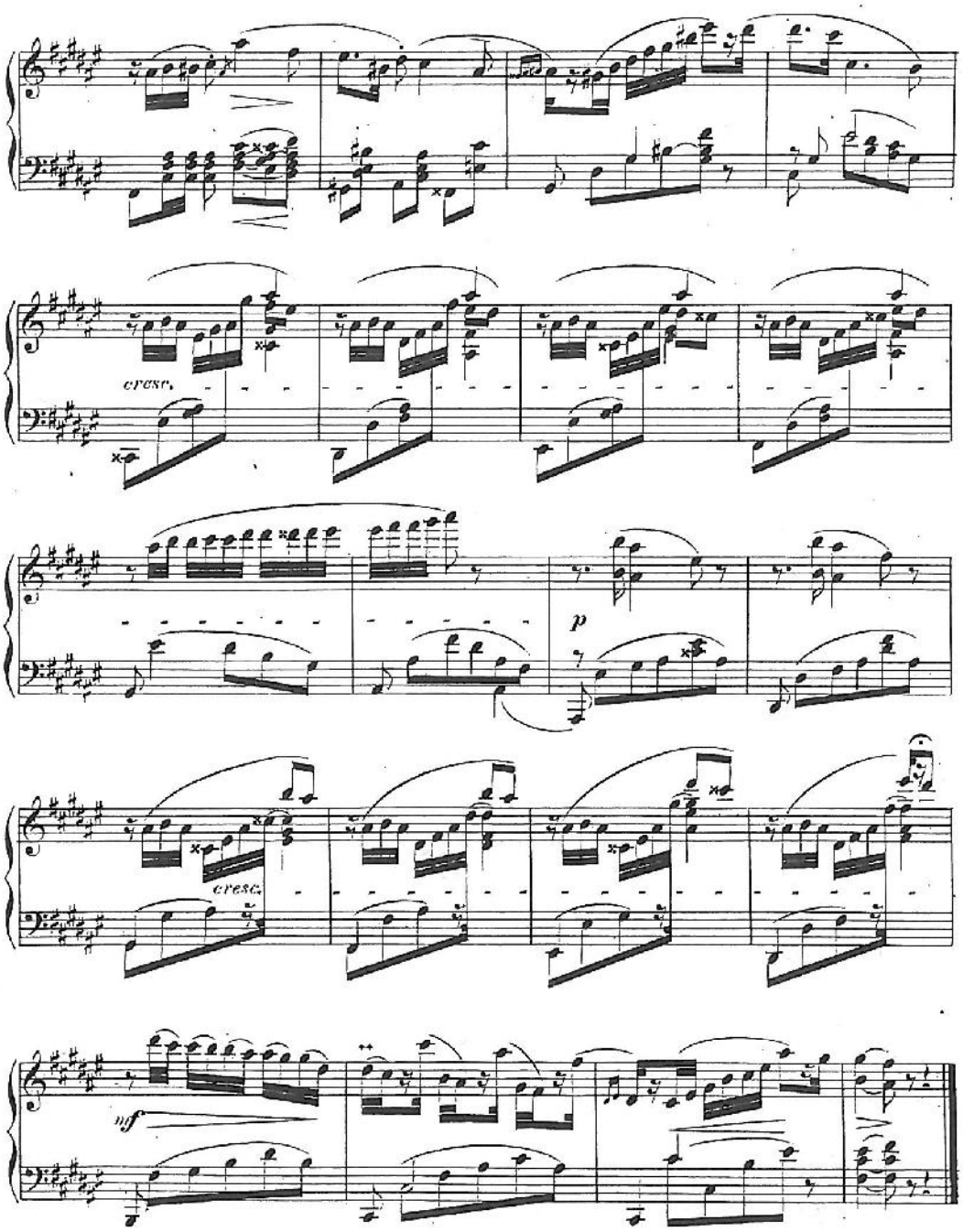

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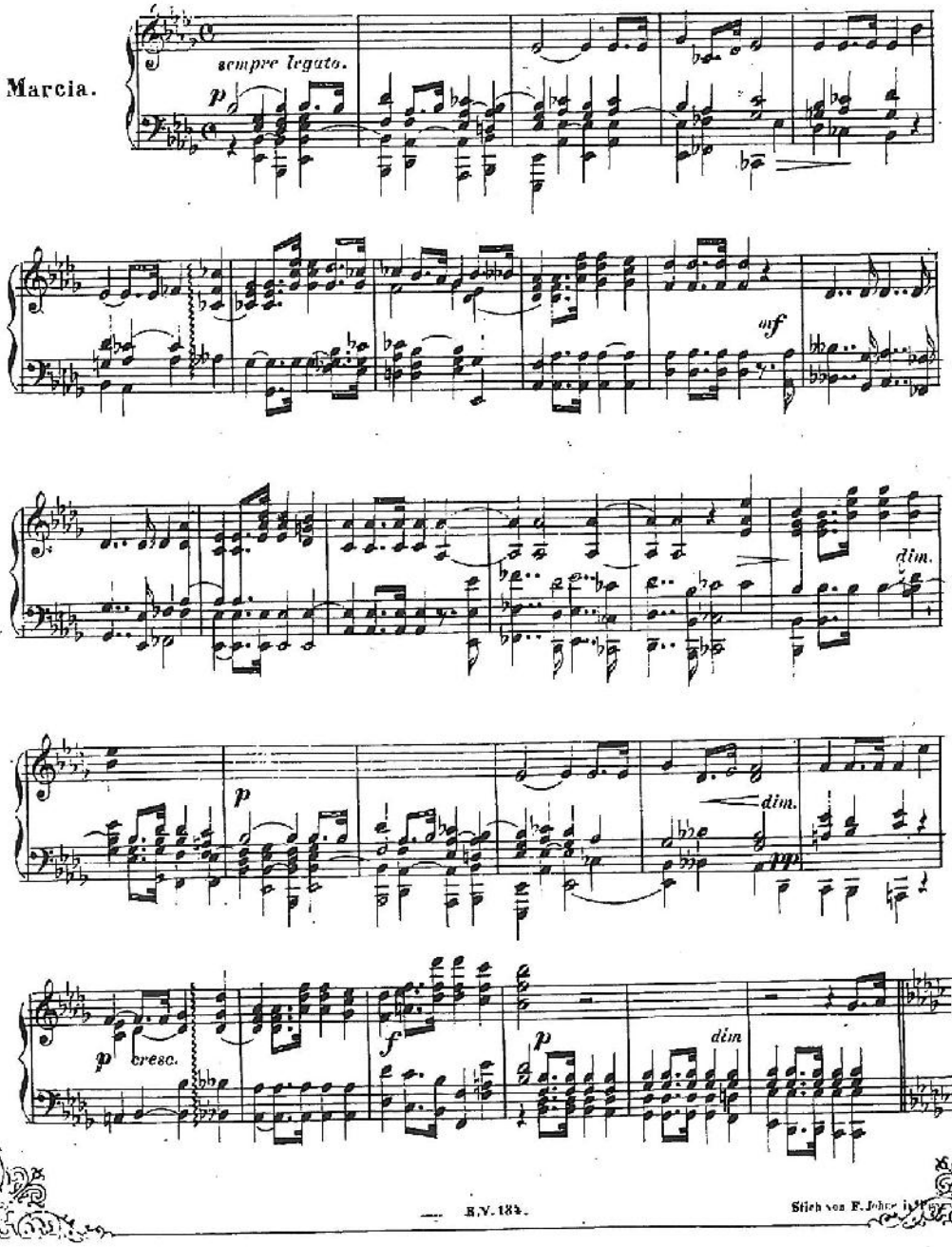

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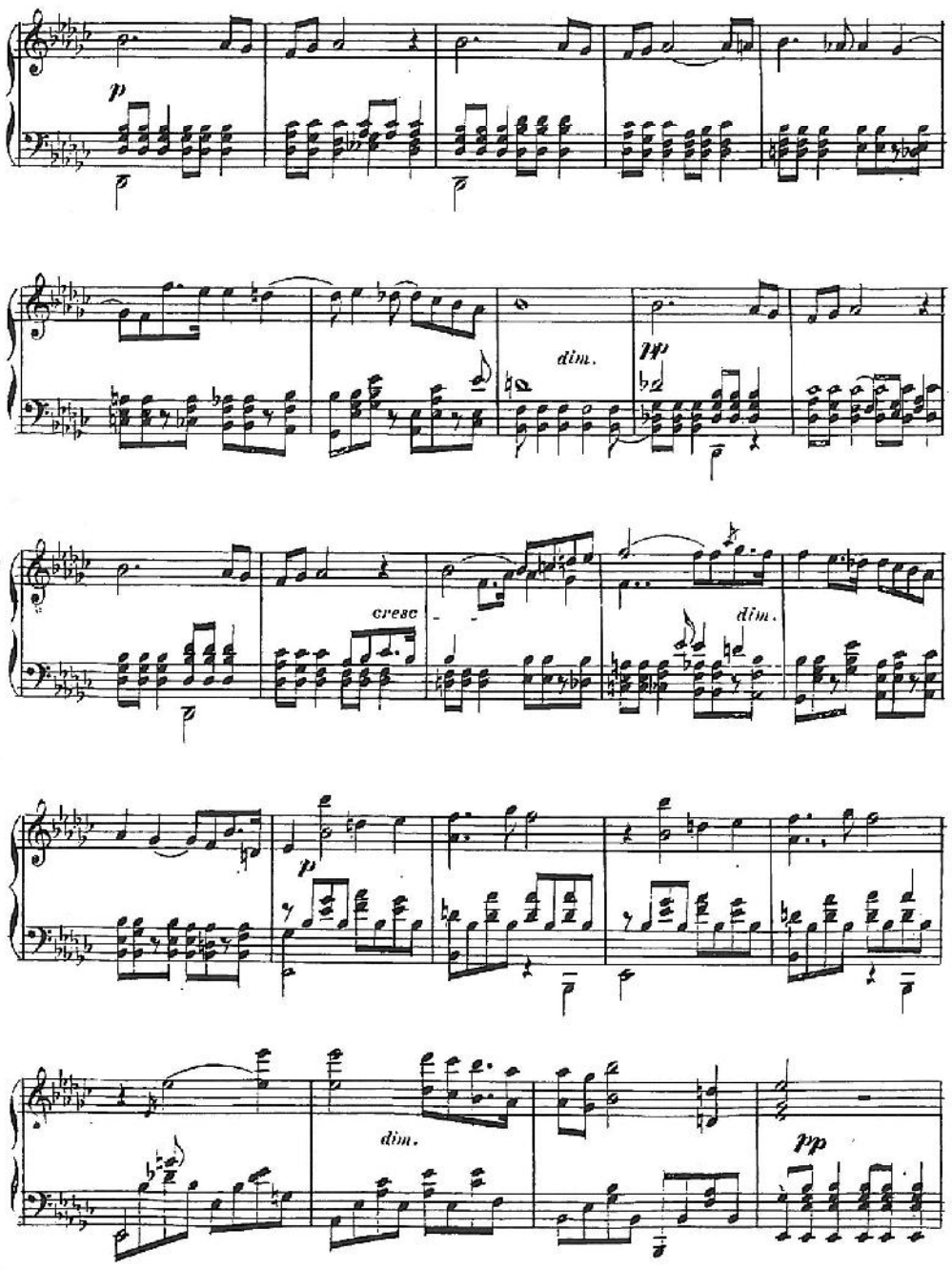

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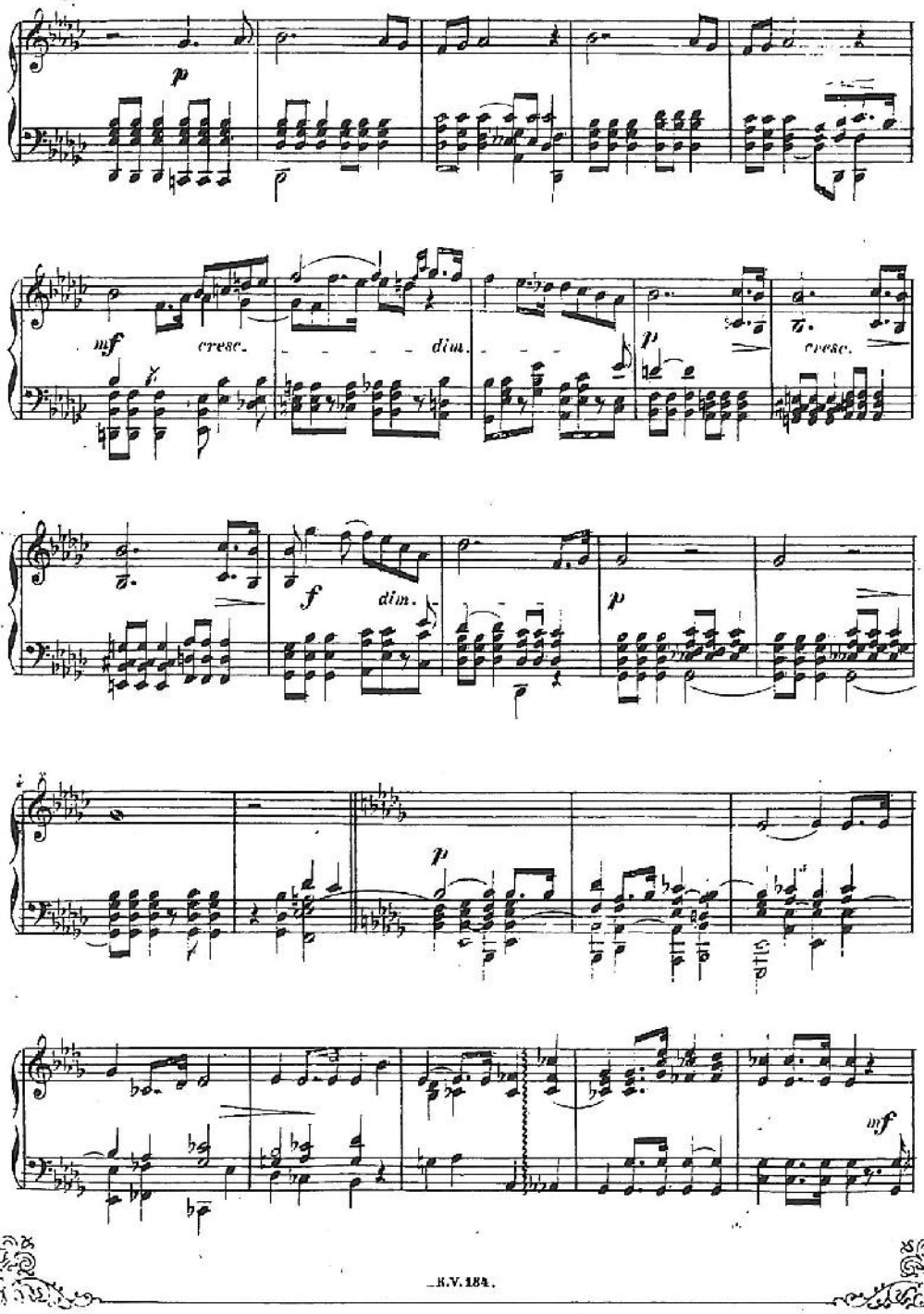

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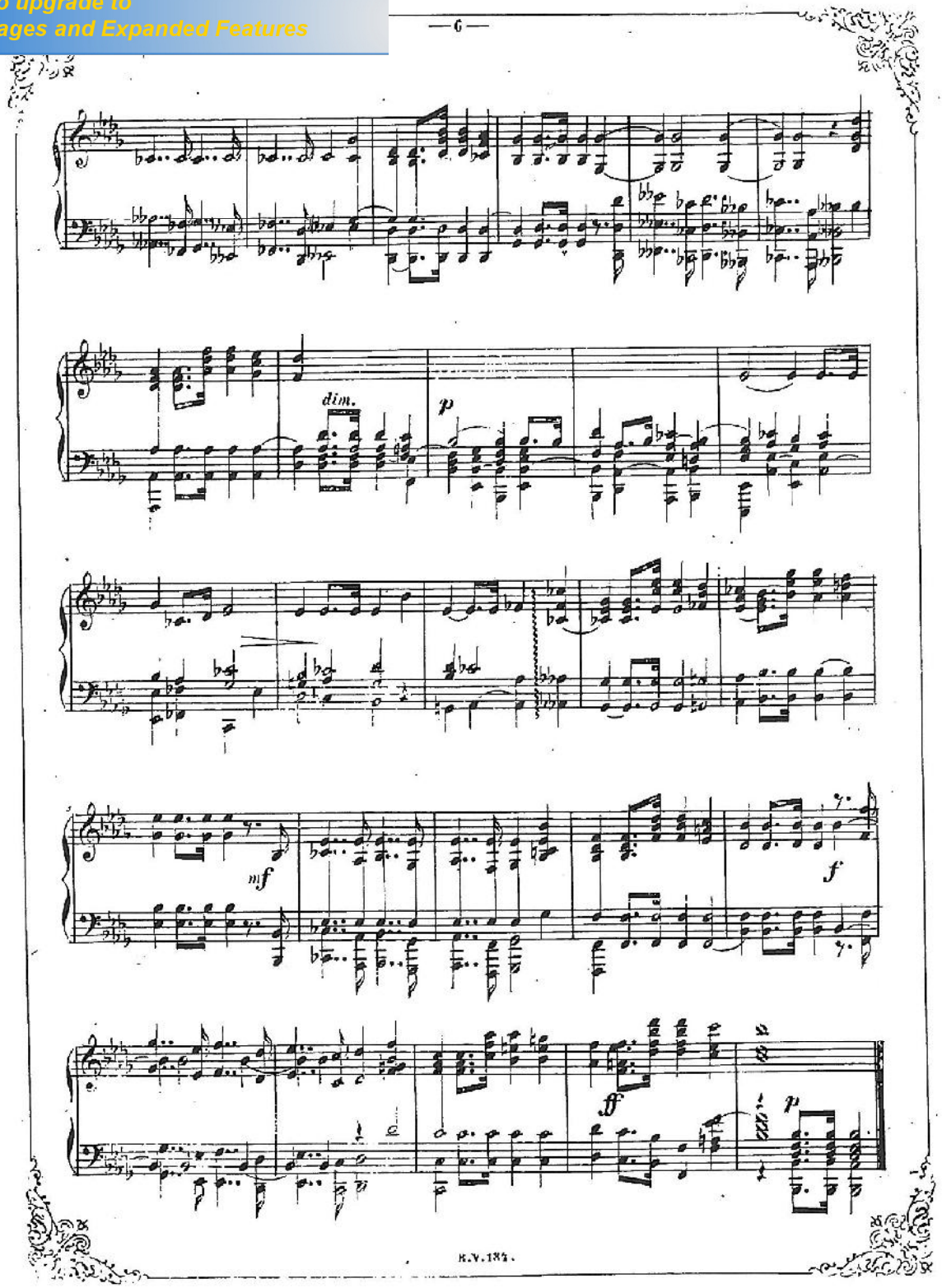

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59 a 5090.

Neue Ausgabe.

Drei Rhapsodien

für das

PIANO-FORTE

von

HANS HAMPEL

N°I. in D moll, – N°II. in F moll, – N°III. in C moll.

P r e i s :
Compl. 1. fl. Ö.W. – einzeln à 50. kr.

Die beiden ersten Rhapsodien (op.9.) sind dem kais. königl. österr. Kammervirtuosen Herrn Alexander Dreyschock – die dritte (op.16.) dem Musikinstituts-Direktor Herrn Karl Hodytz gewidmet.

P R A G,
bei Robert Veit.

Diese drei Rhapsodien sind von Neujahr 1873. Eigenthum des Componisten.

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DREI RHAPSODIEN

von

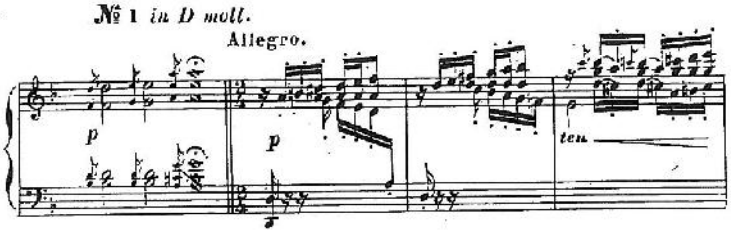
HANS HAMPEL.

Op. 9.

I

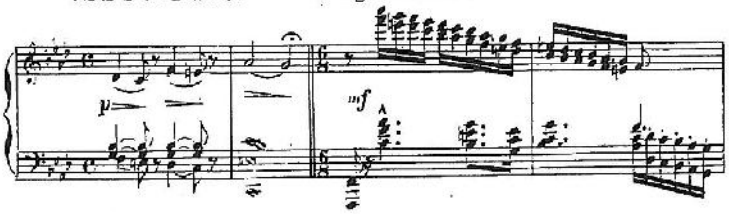
№ 1 *in D moll.*

Allegro.



II

№ 2 *in F moll.* Allegro risoluto.

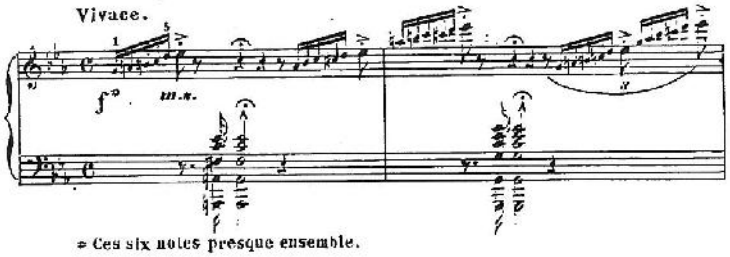


Op. 16.

III

In C moll.

Vivace.



= Ces six notes presque ensemble.

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DREI RHAPSODIEN

für das PIANOFORTE von

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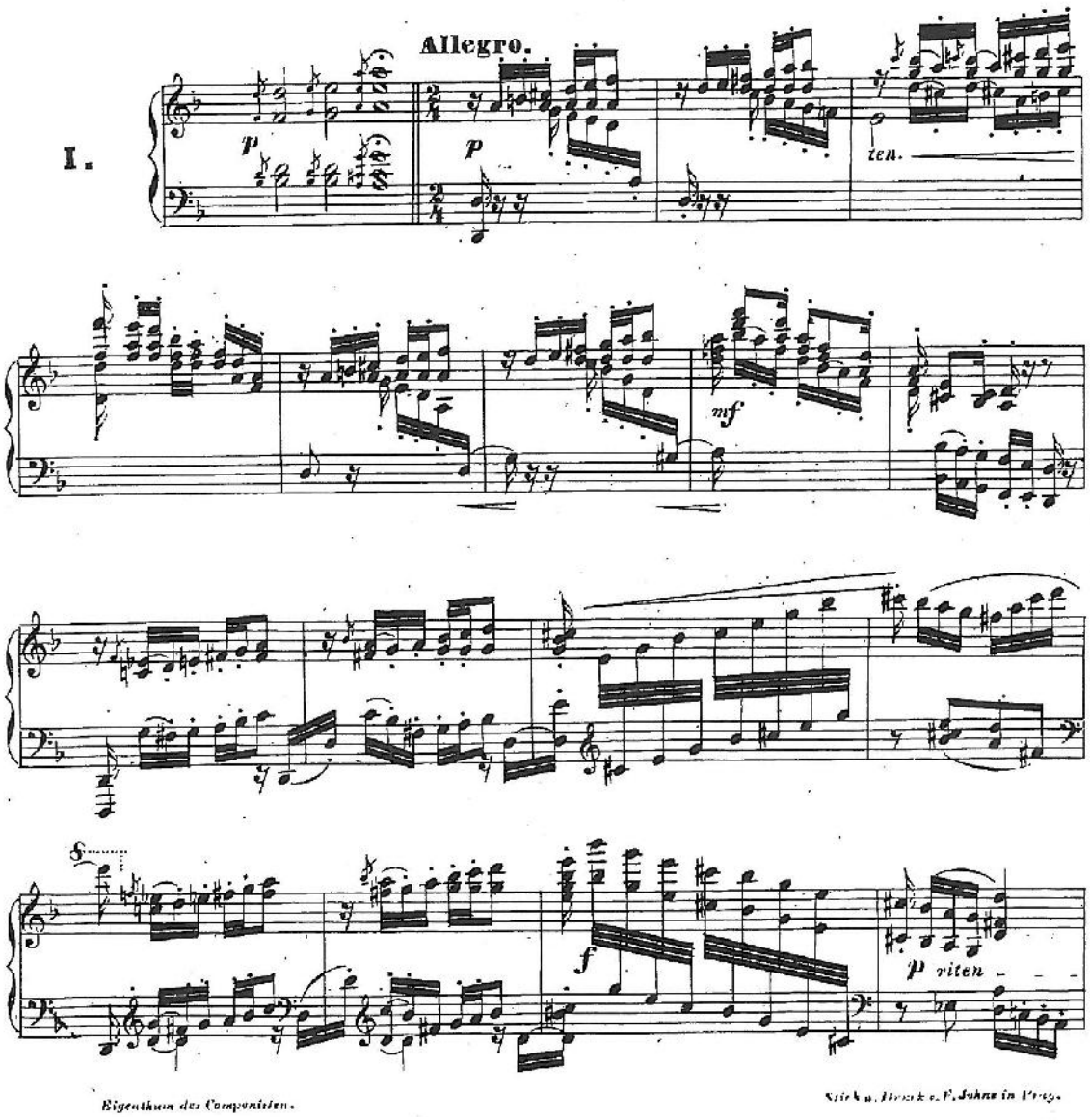
Op.9.

№ III *in C moll*,
Op.16.



Eigenthum der Componisten.

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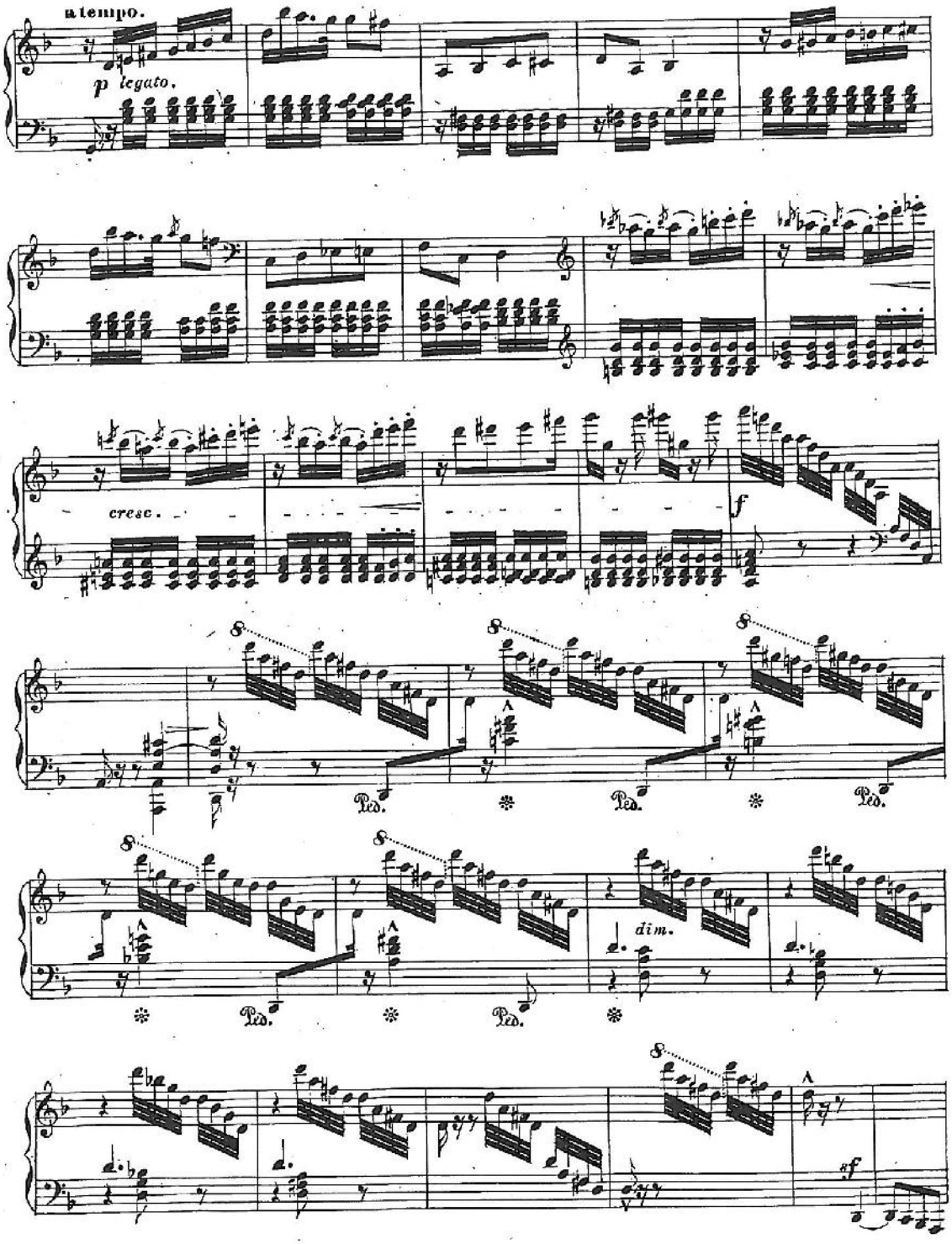

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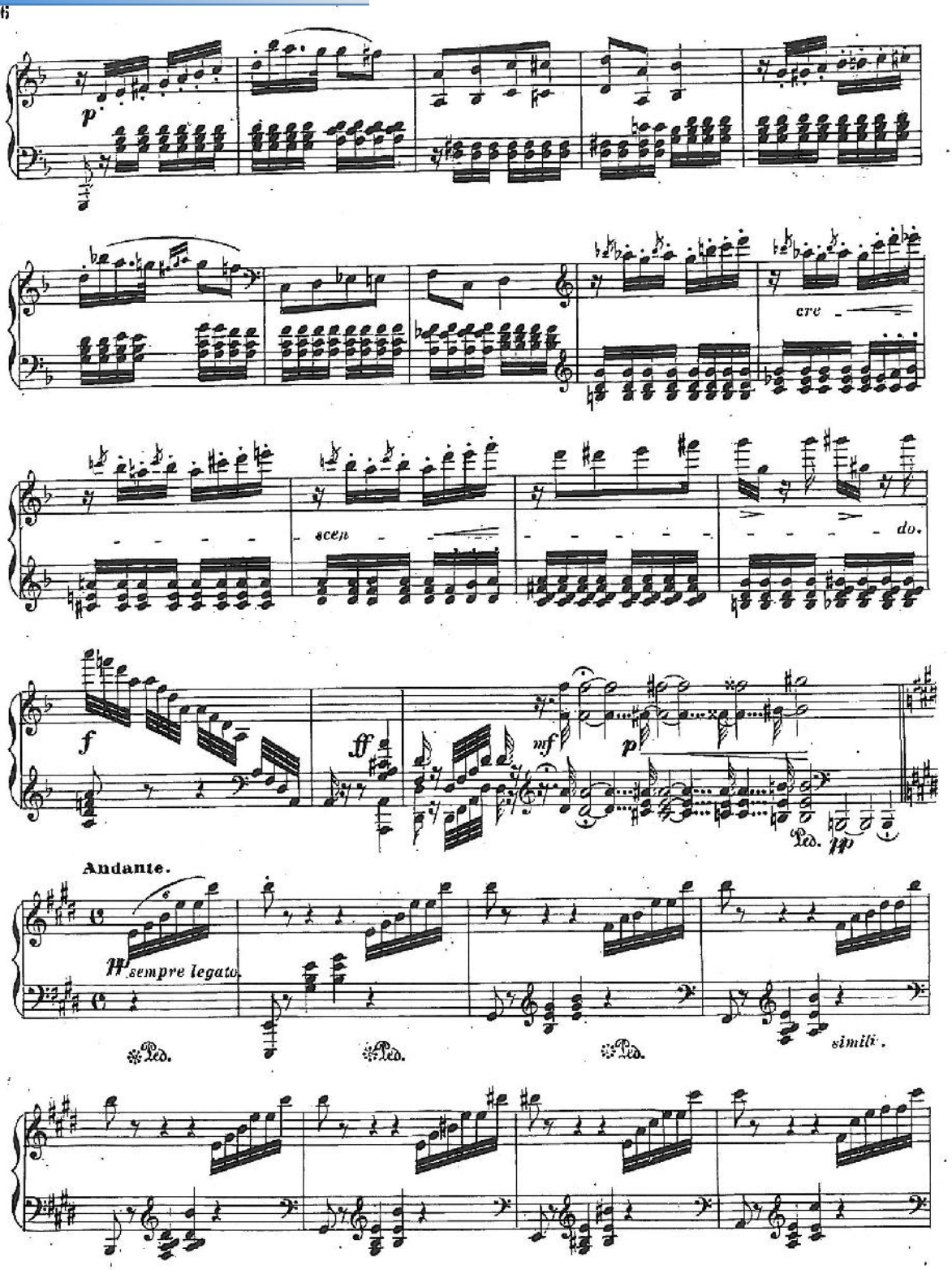

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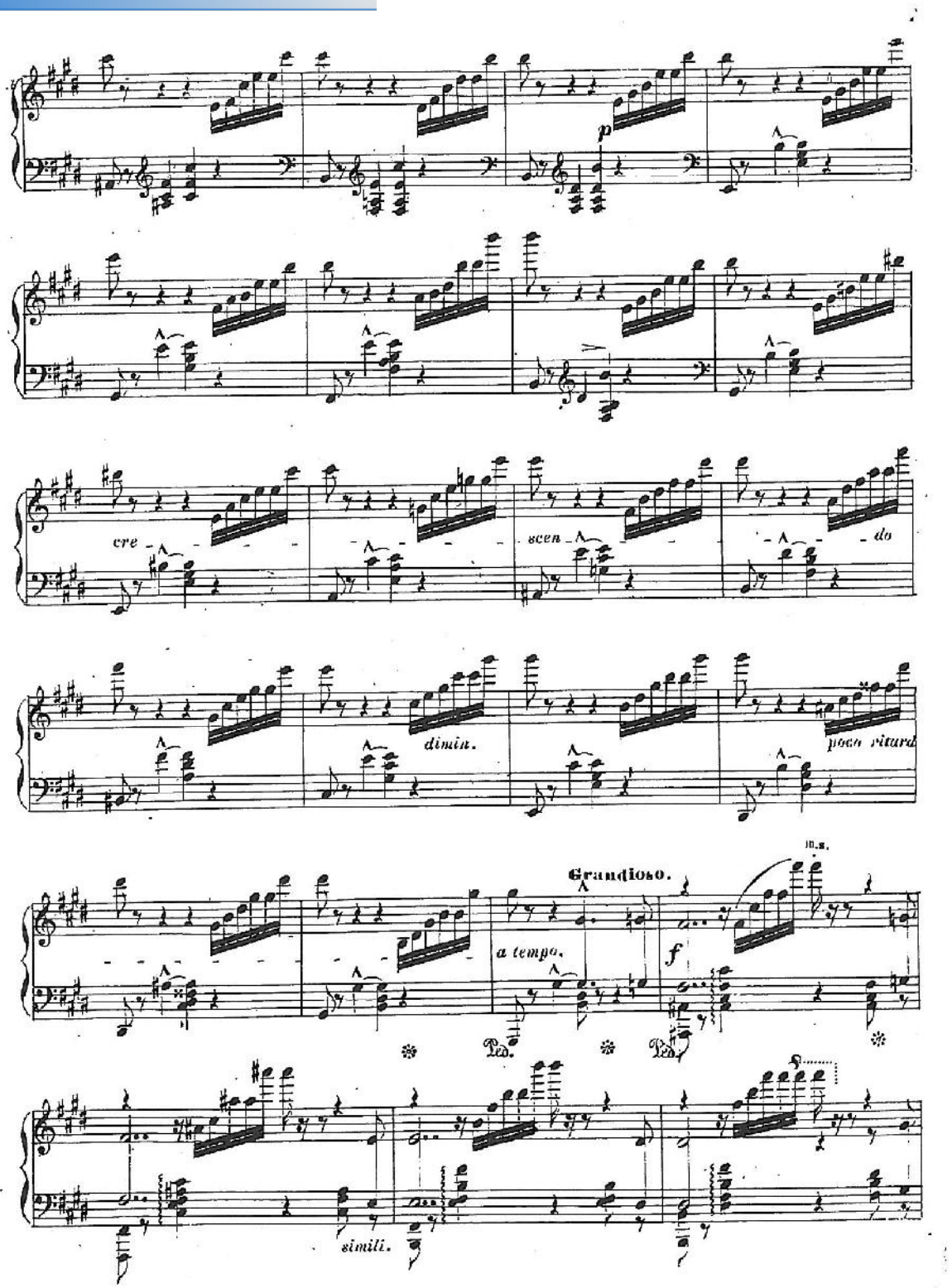

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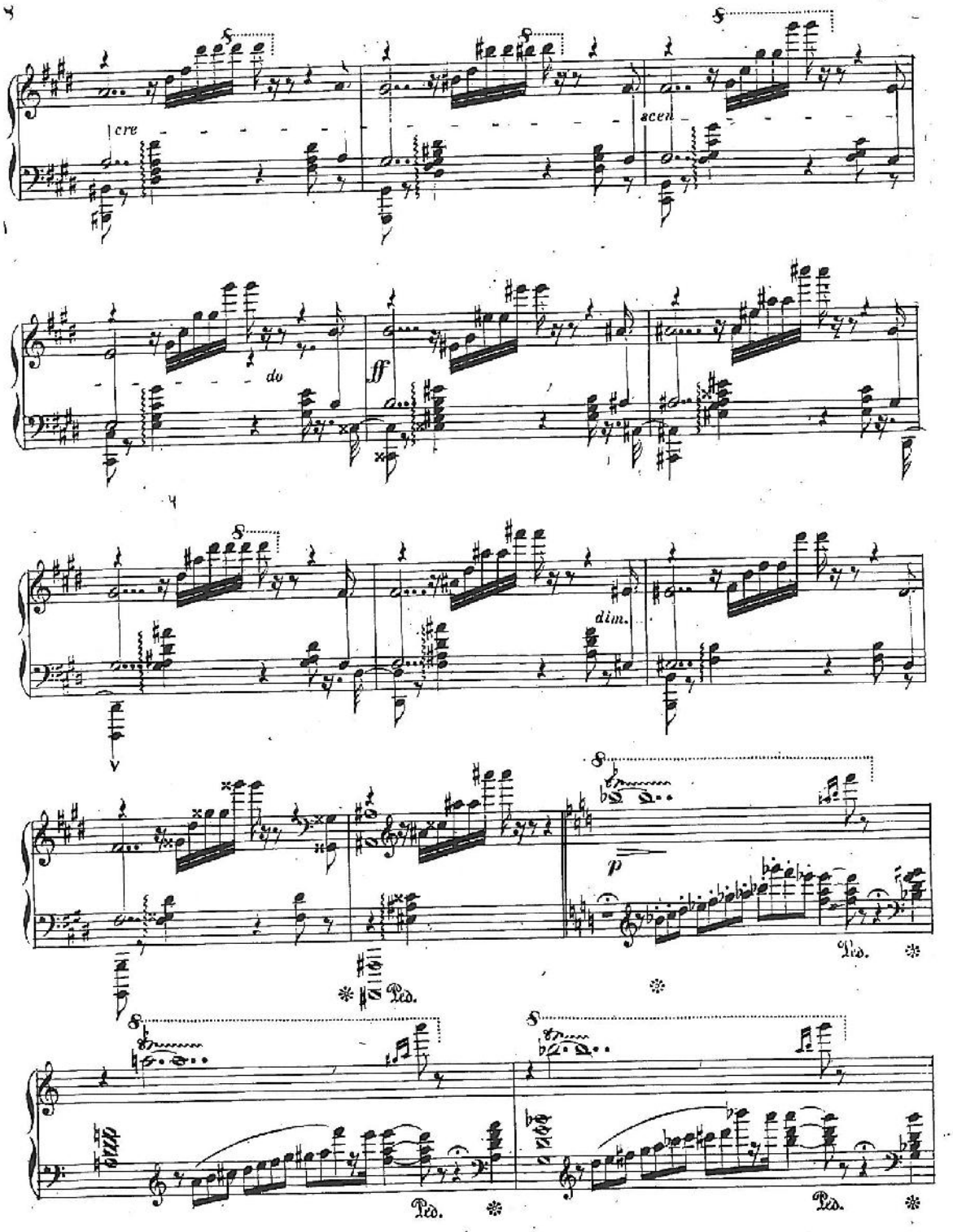

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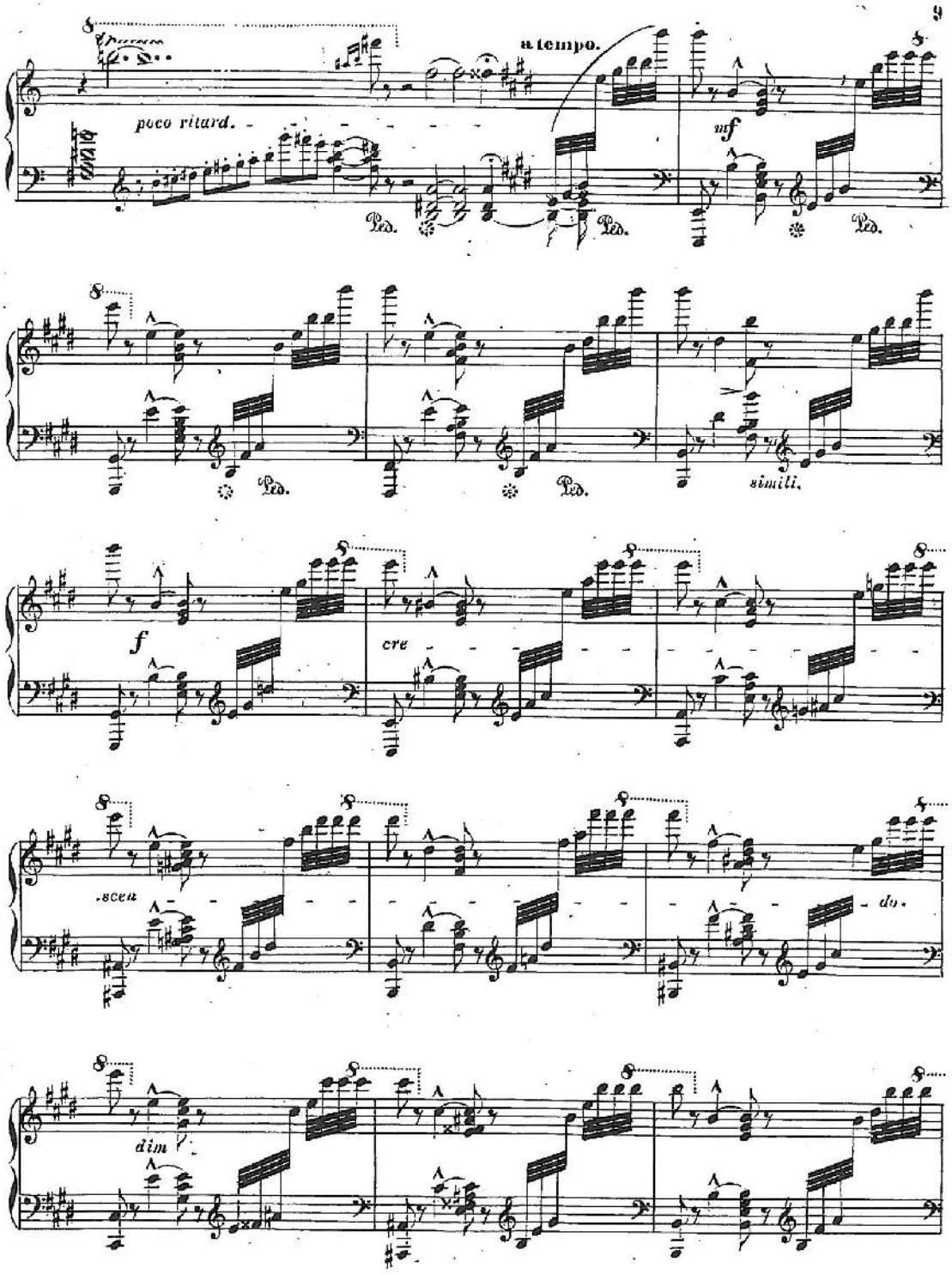

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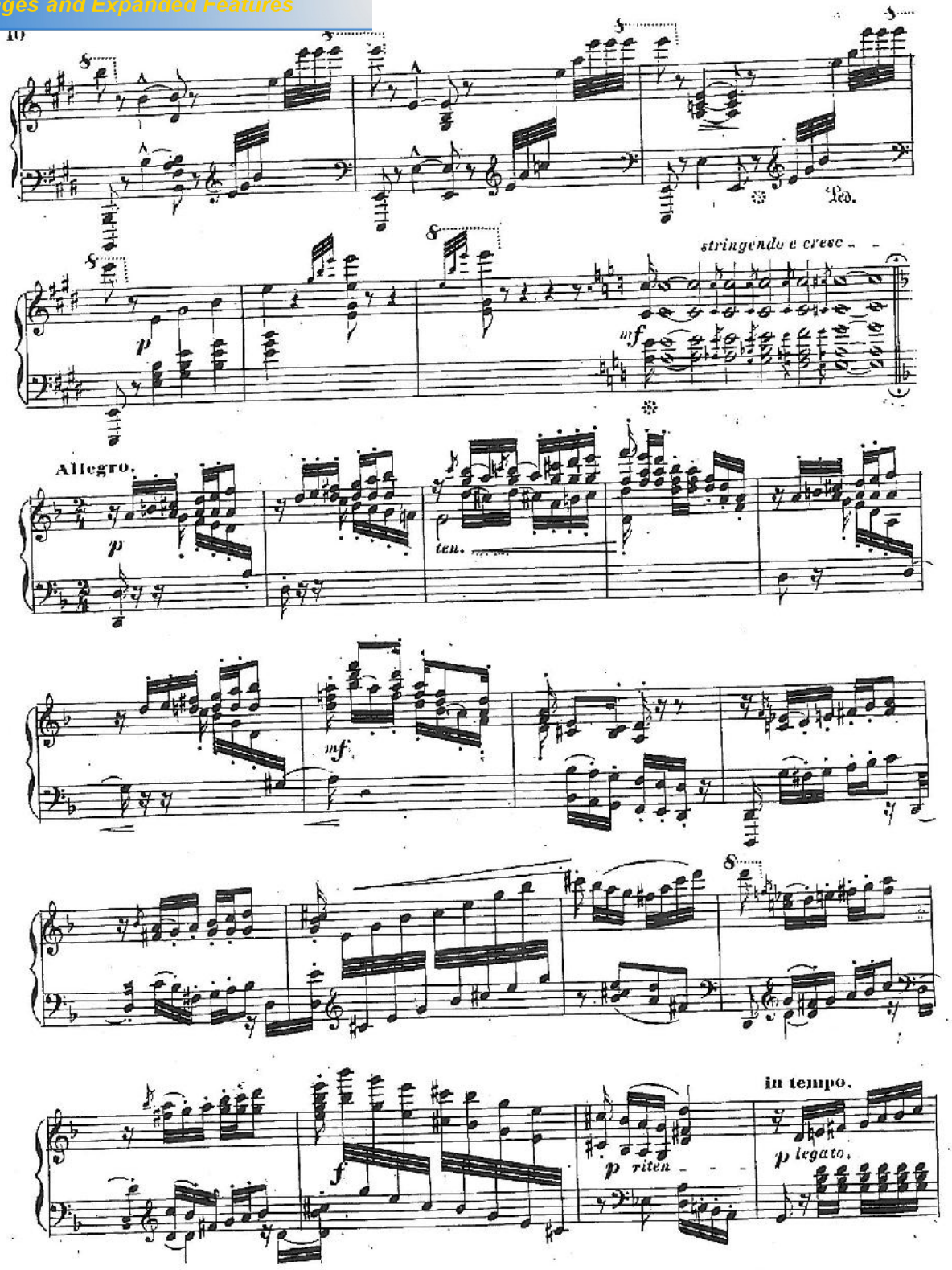

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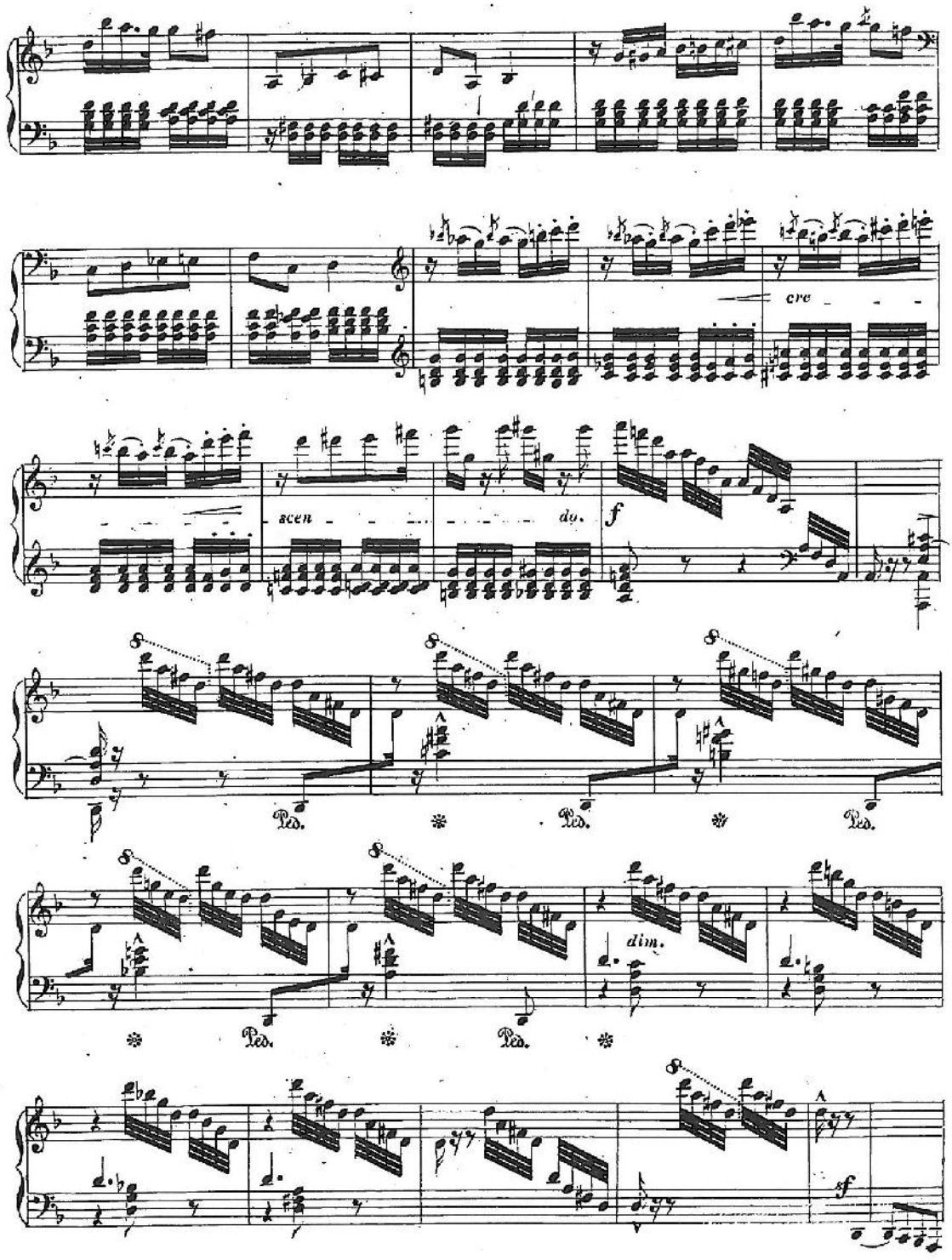

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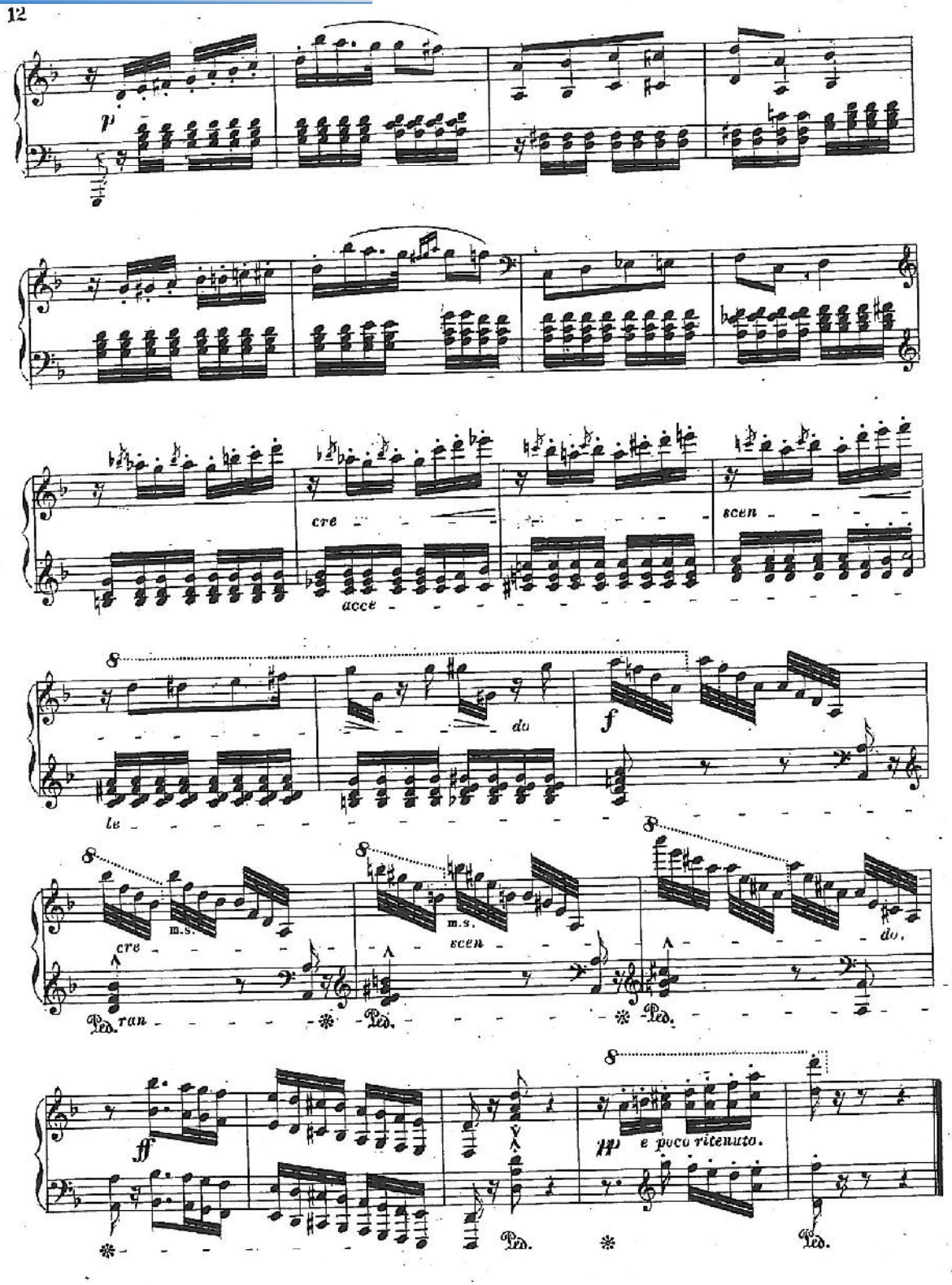

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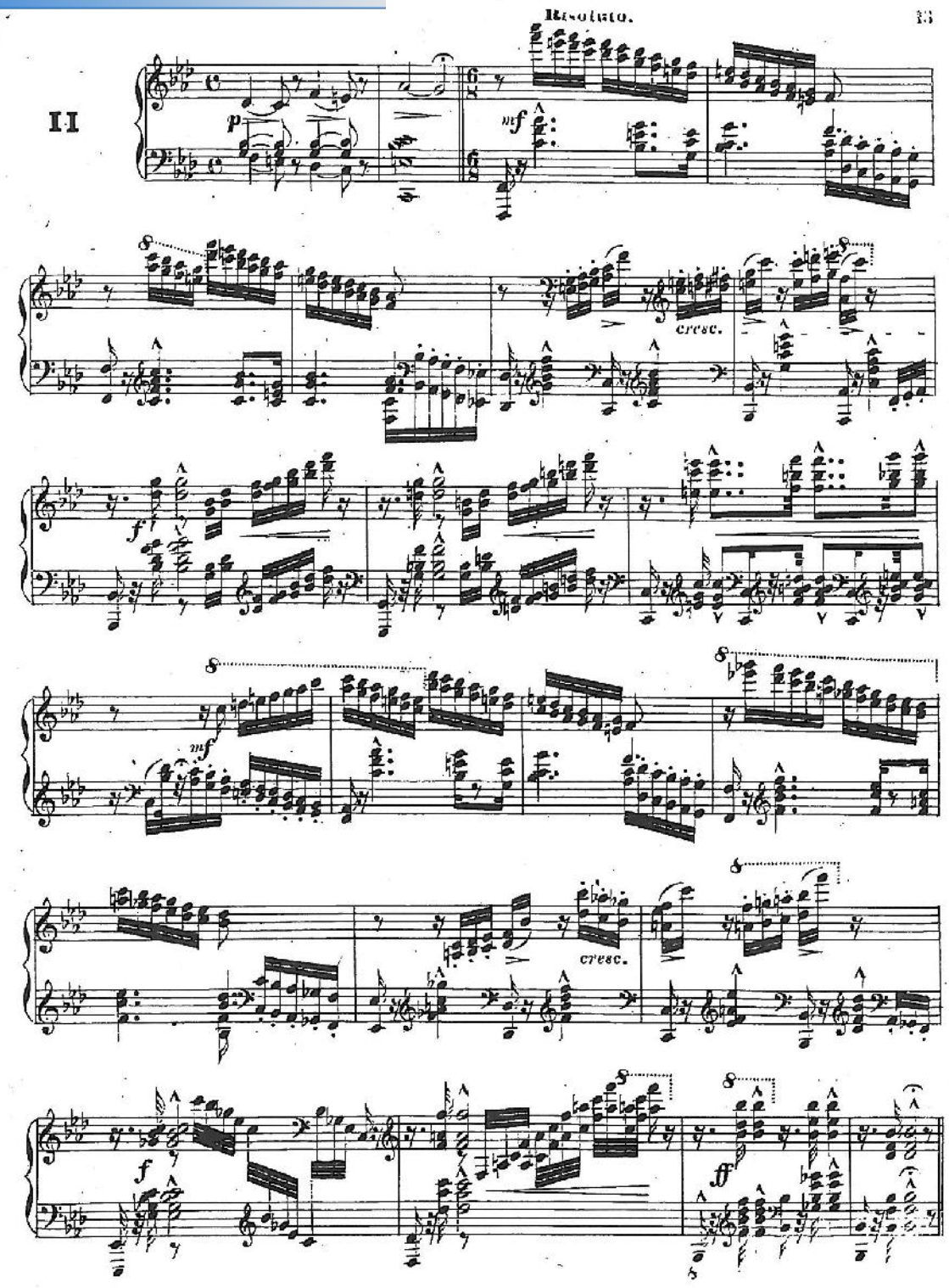

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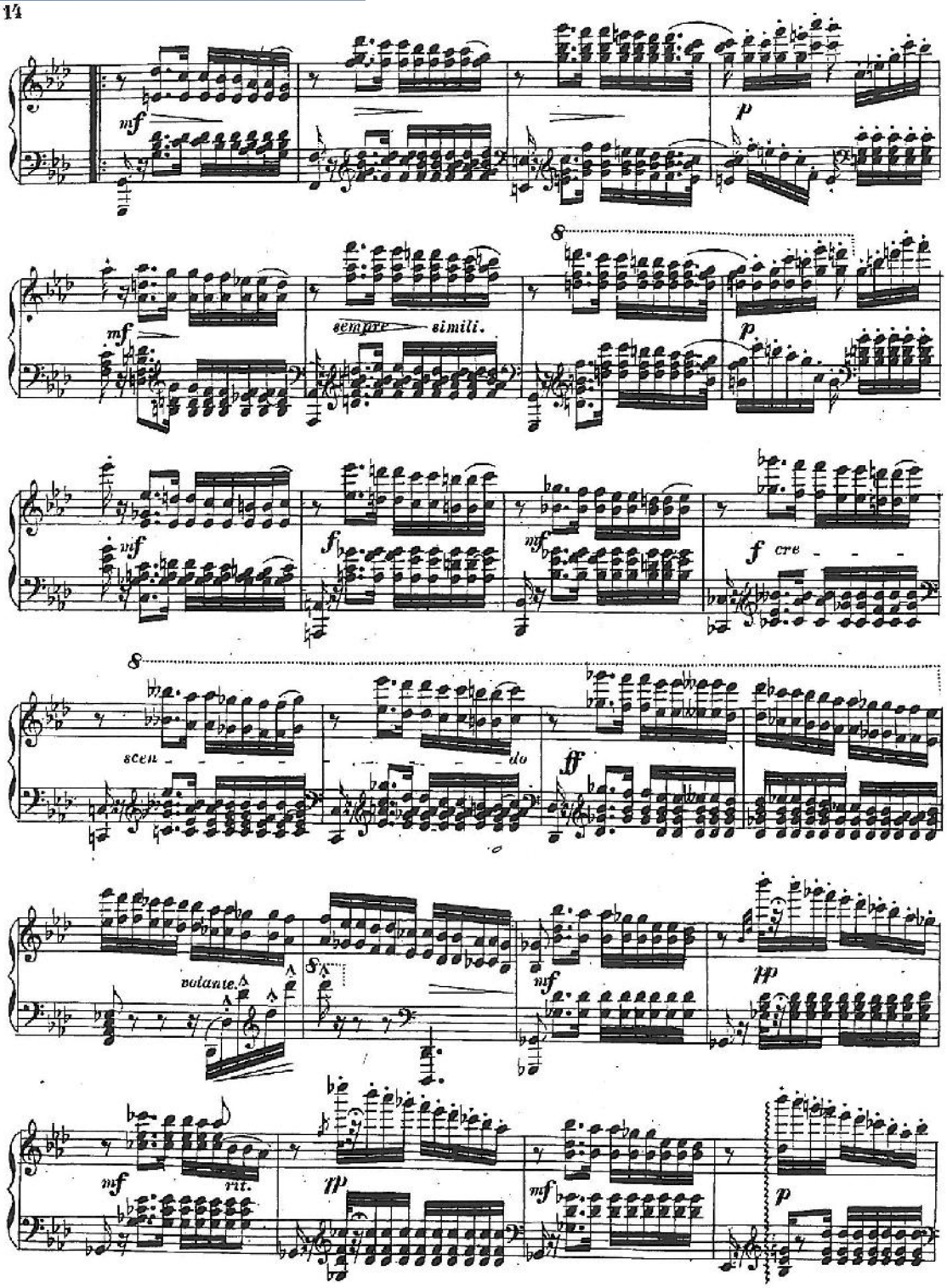

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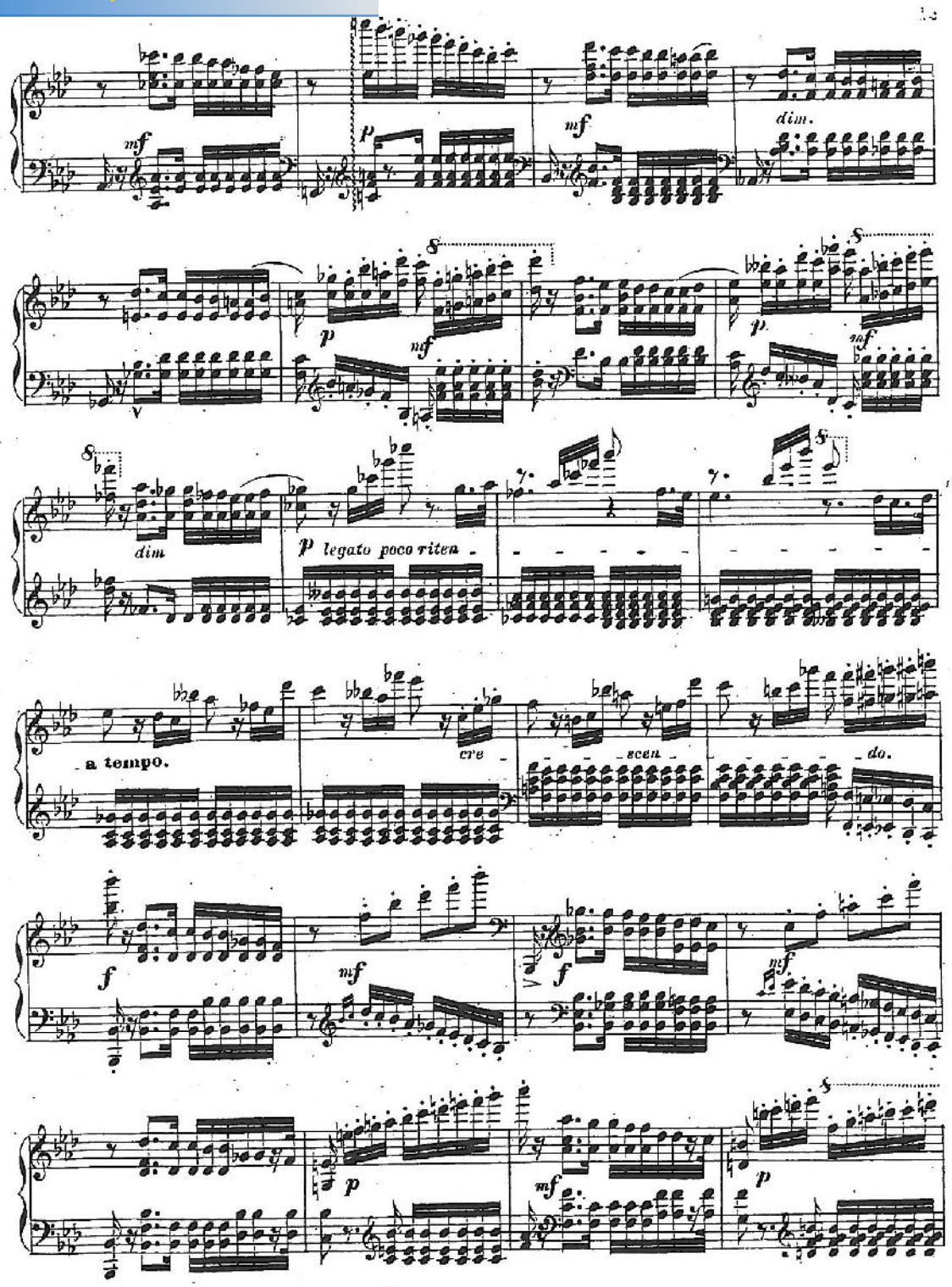

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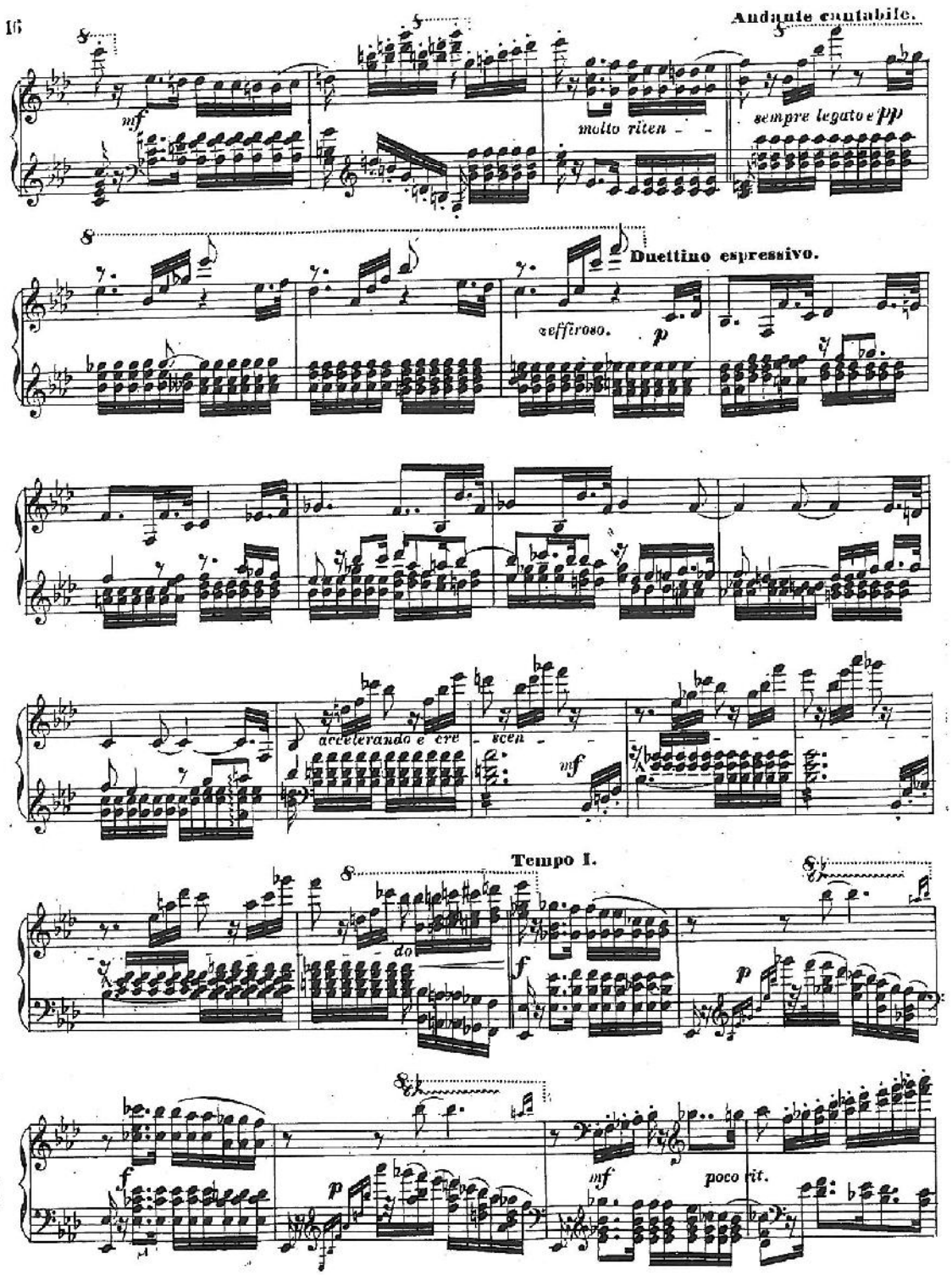

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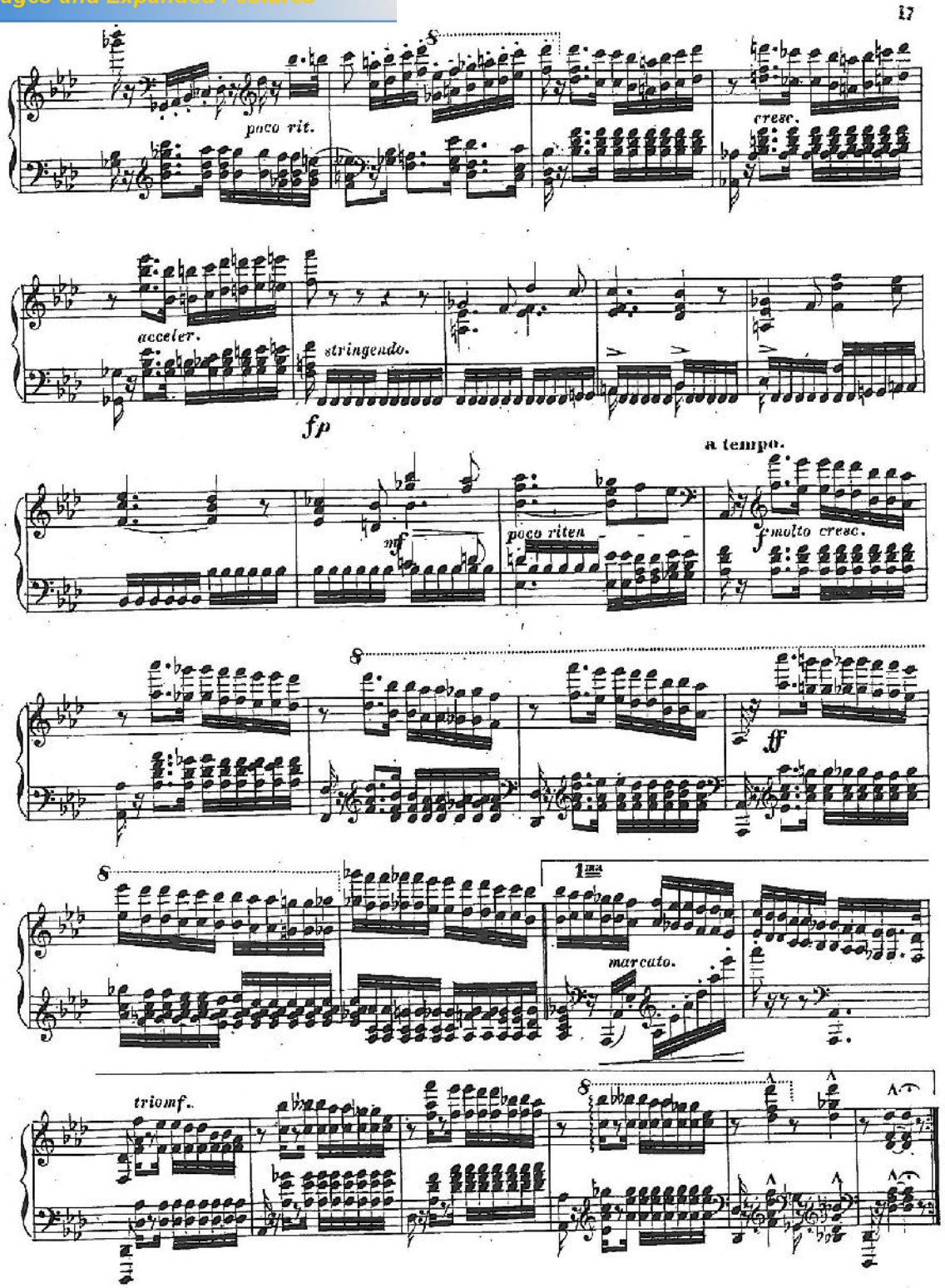

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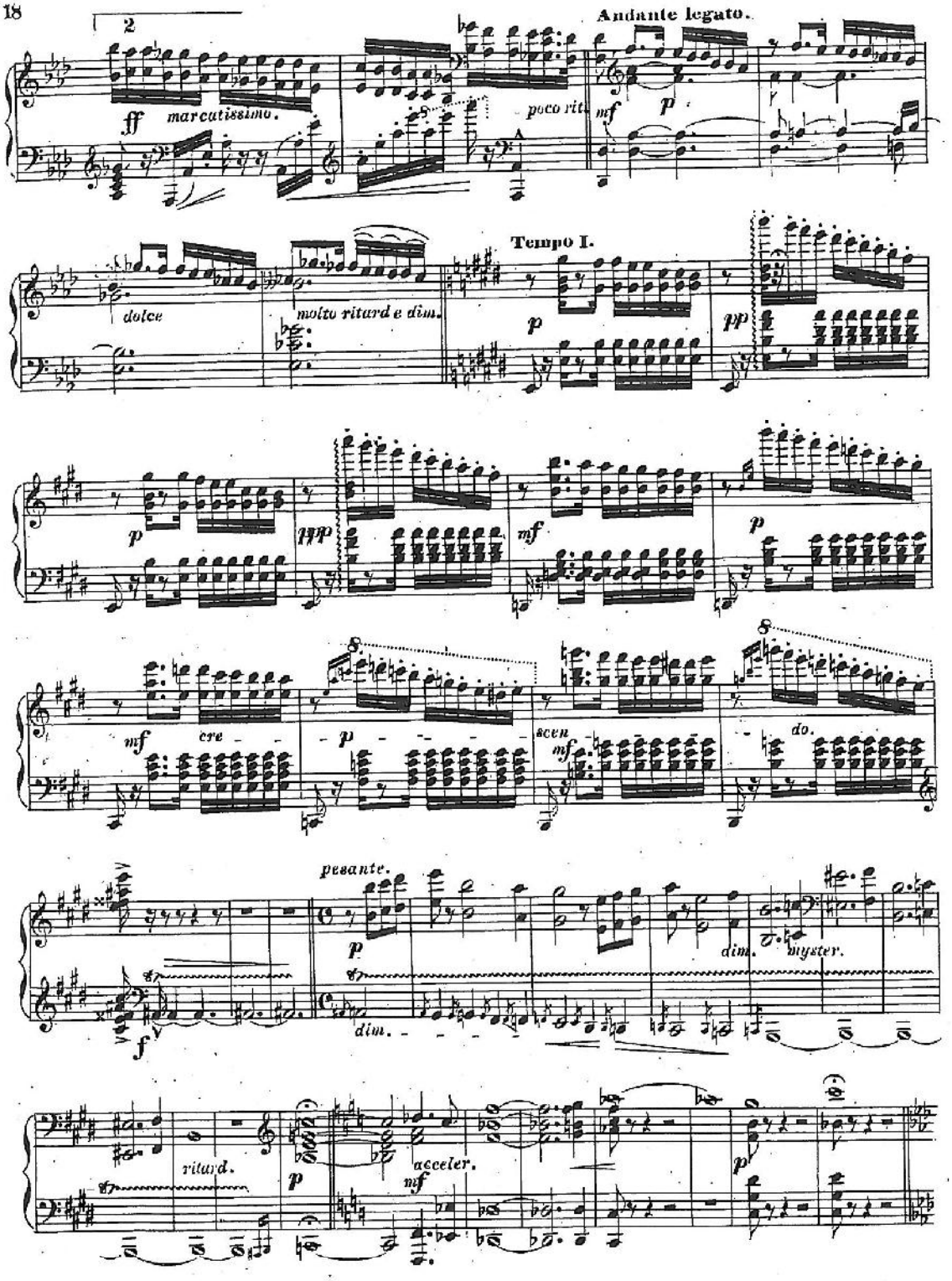

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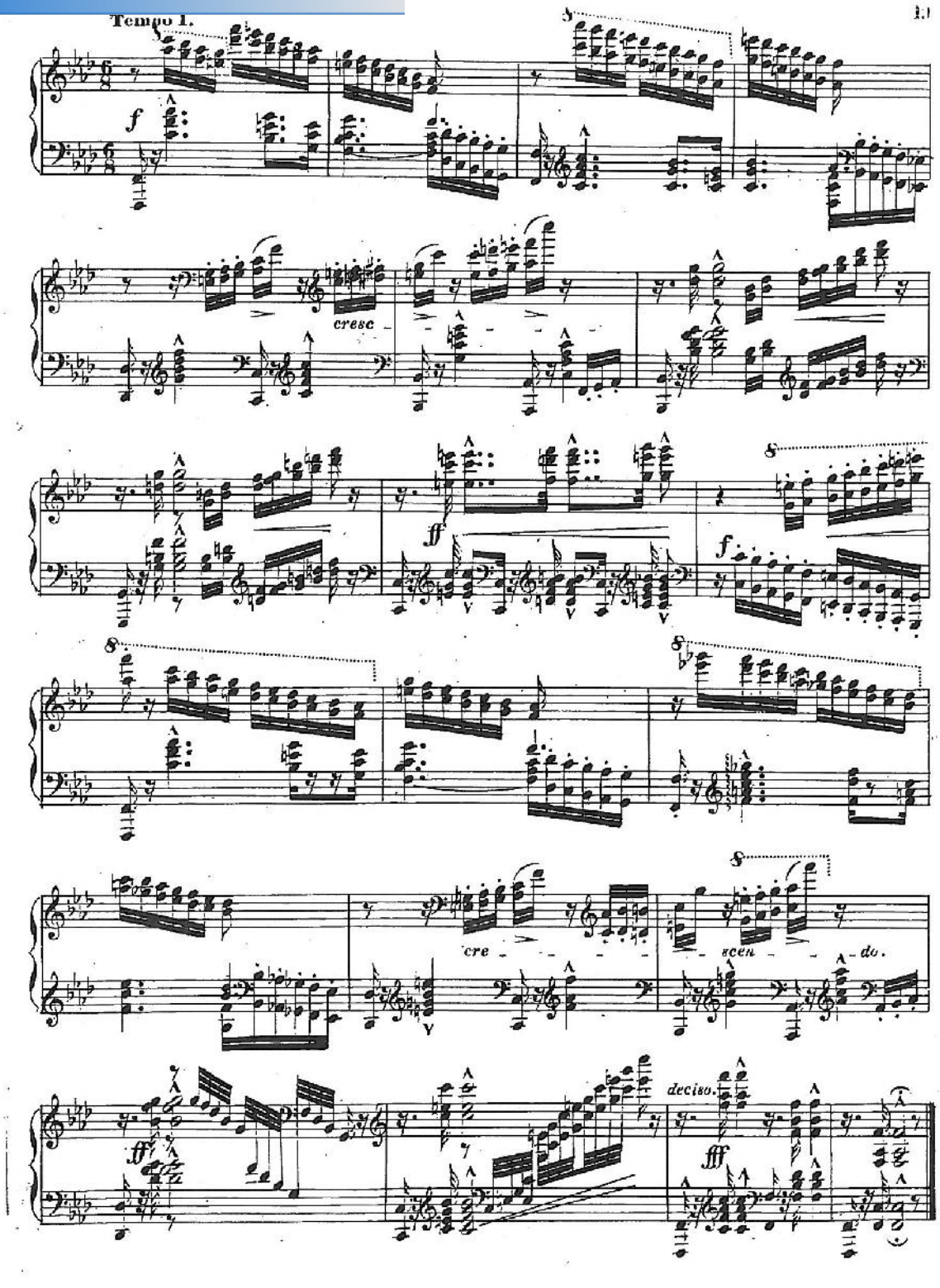

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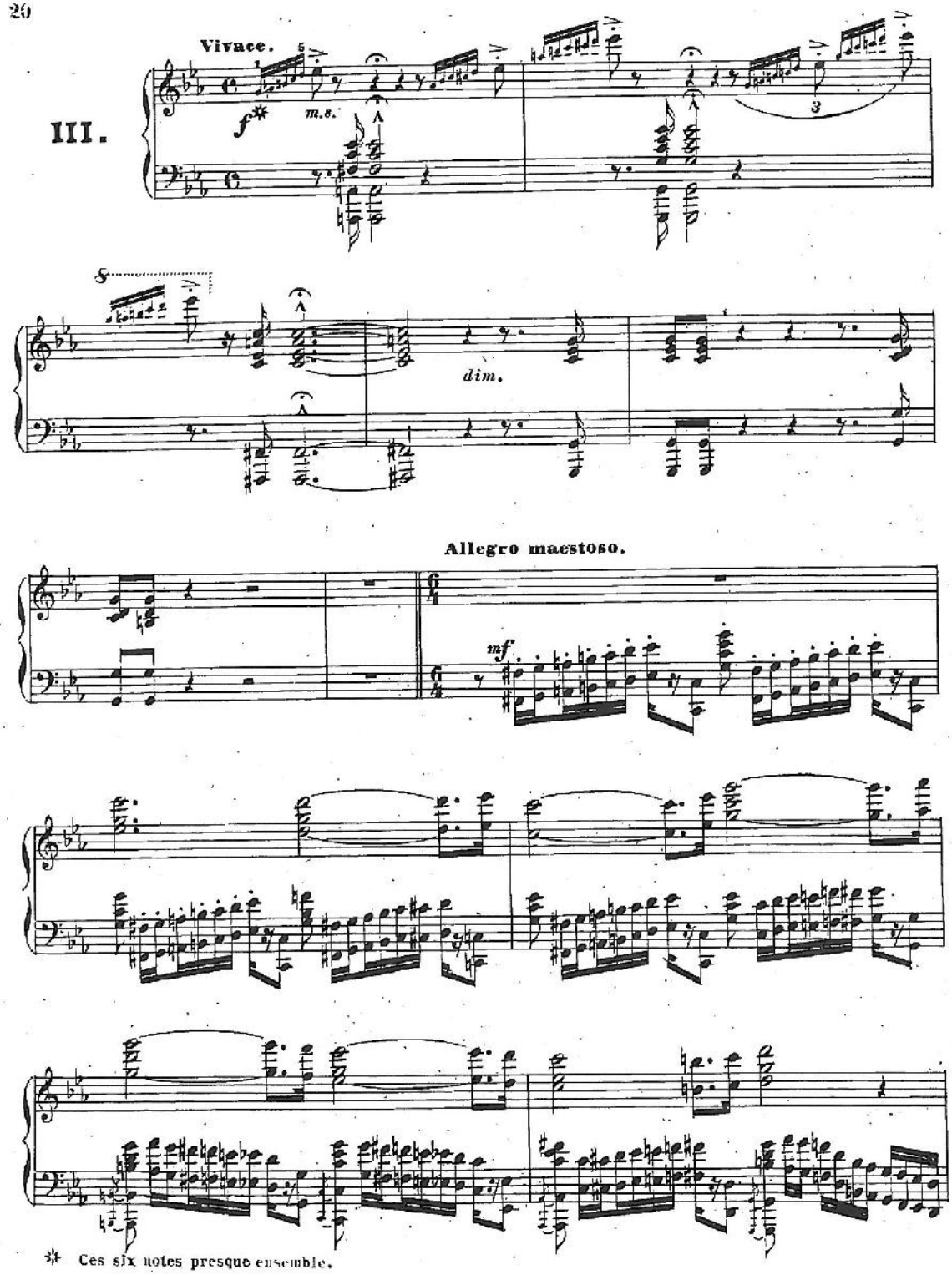

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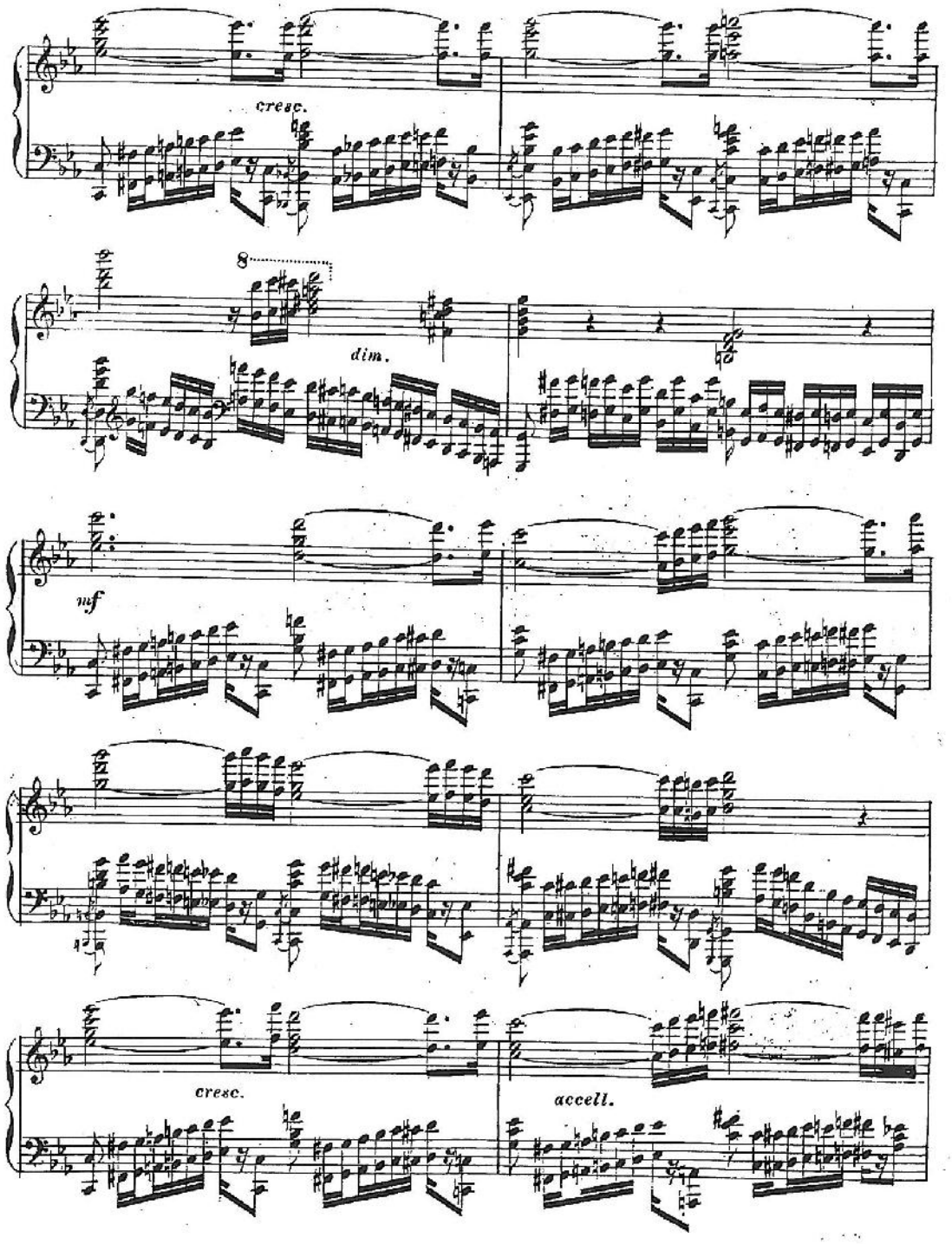

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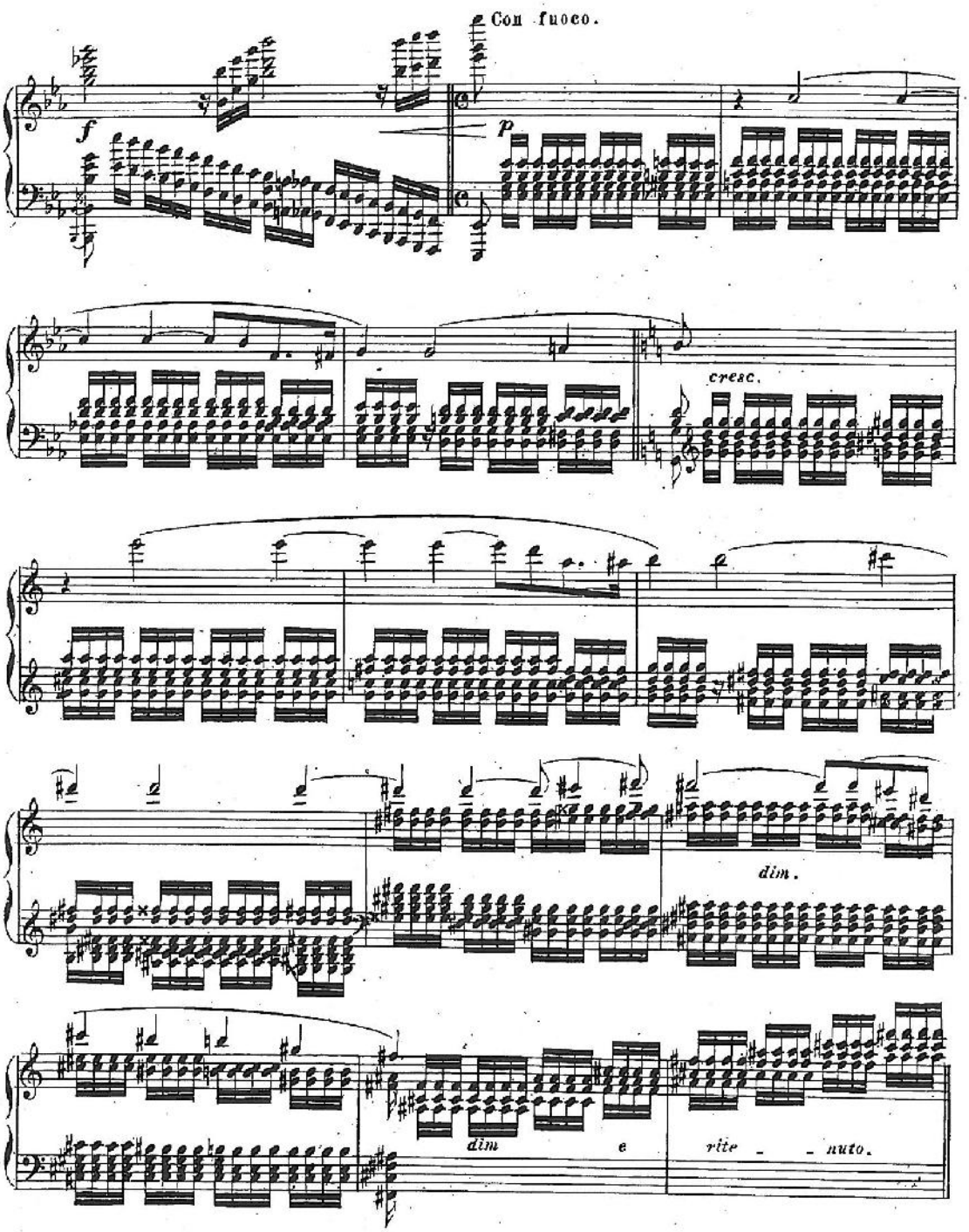

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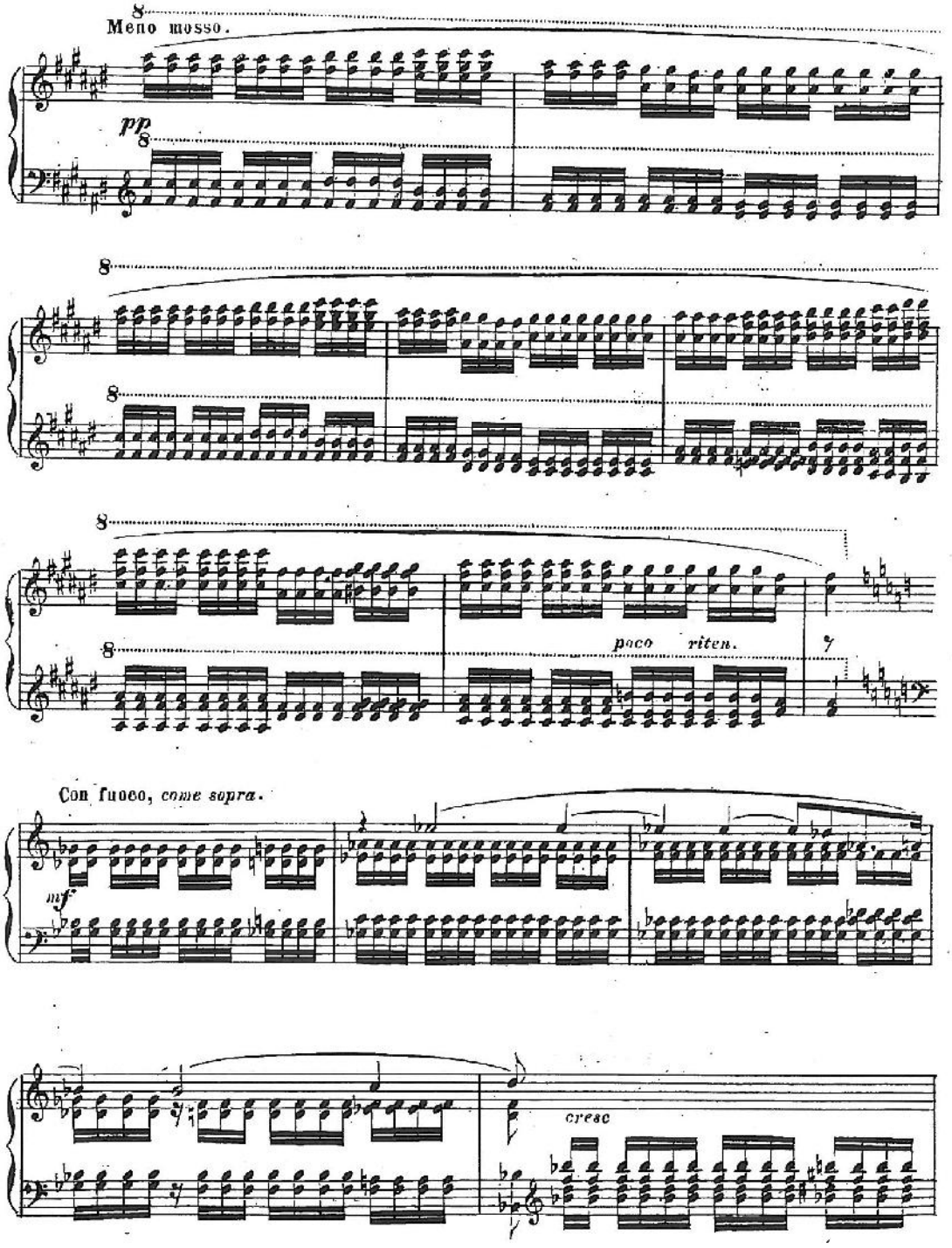

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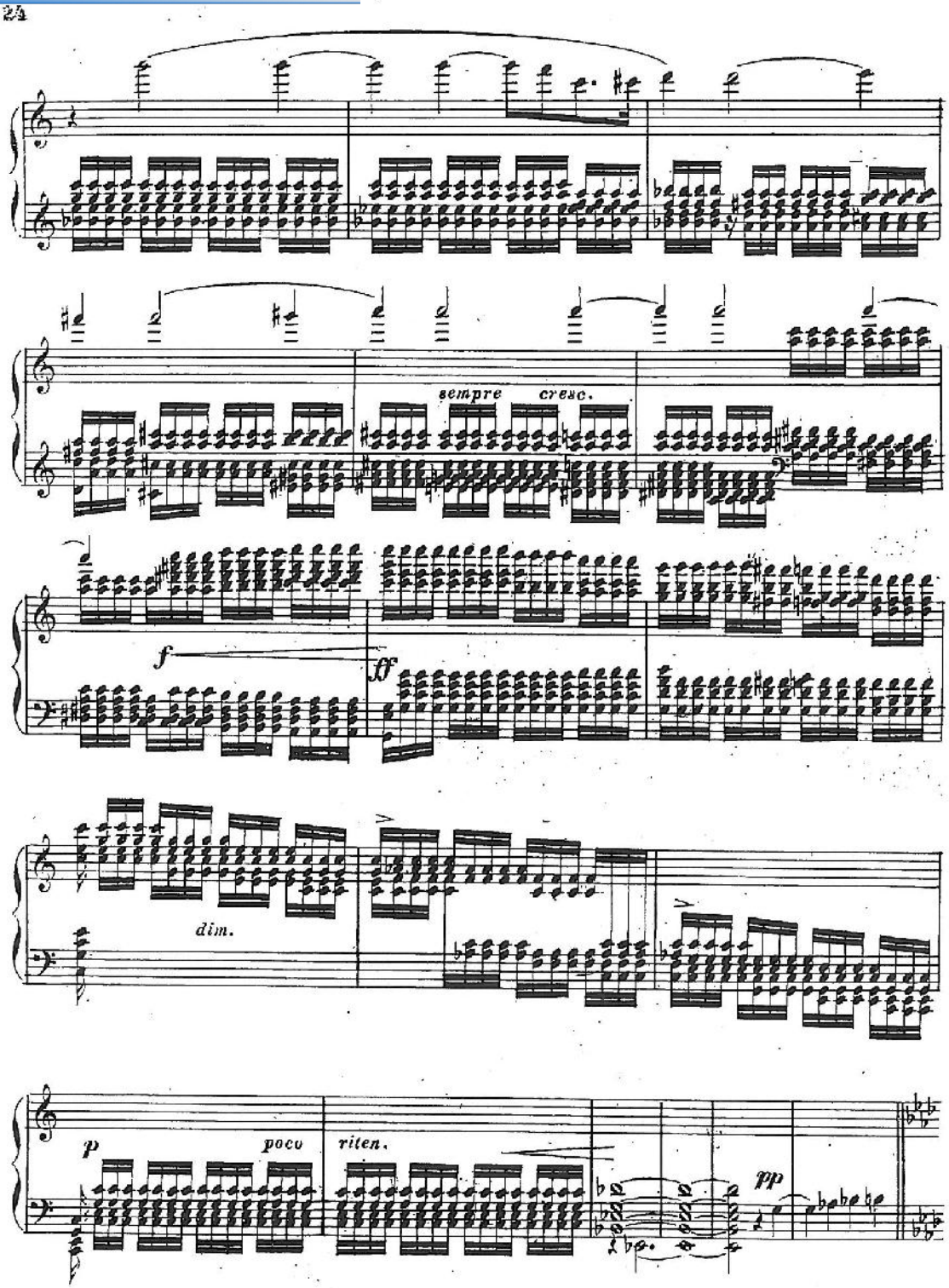

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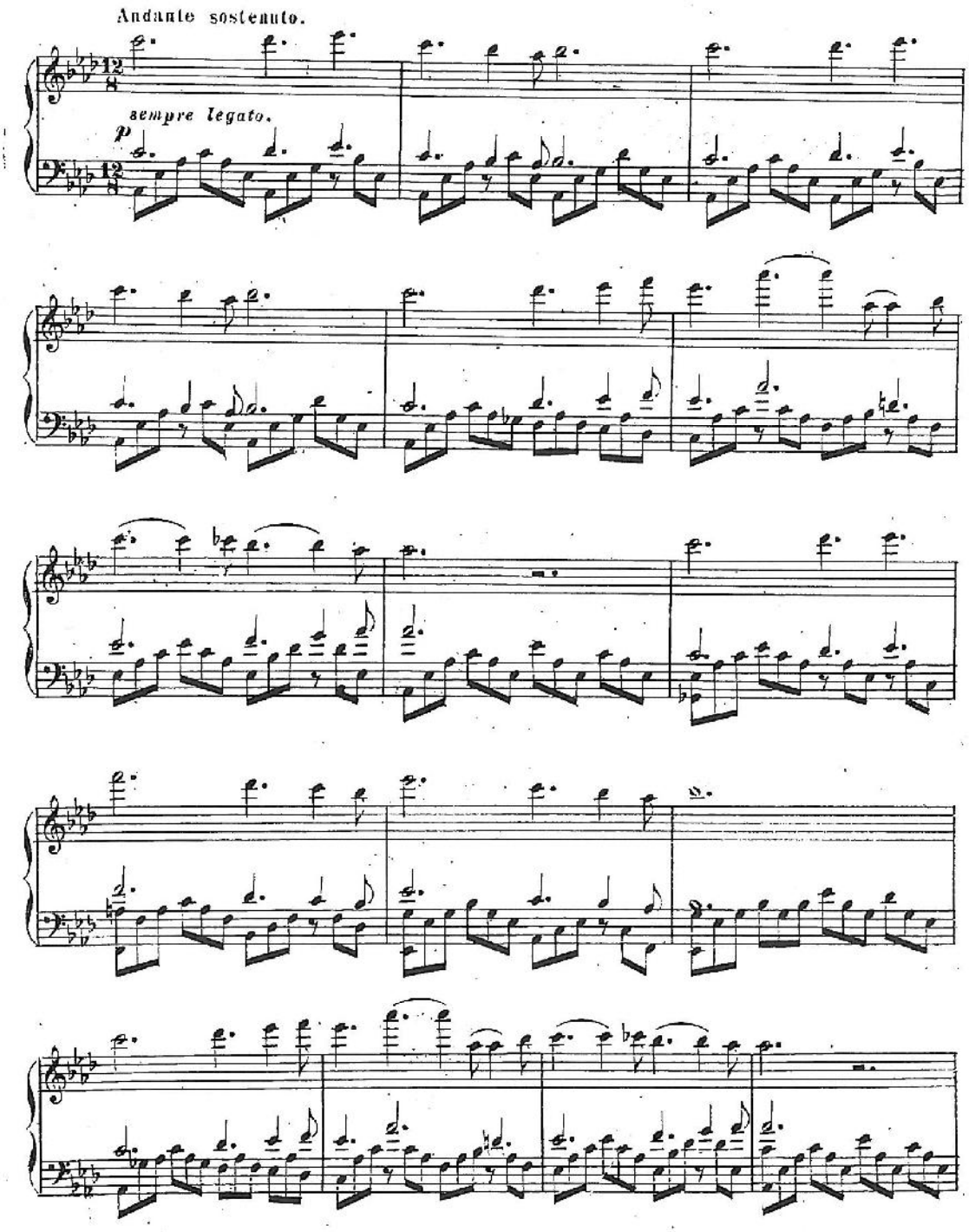

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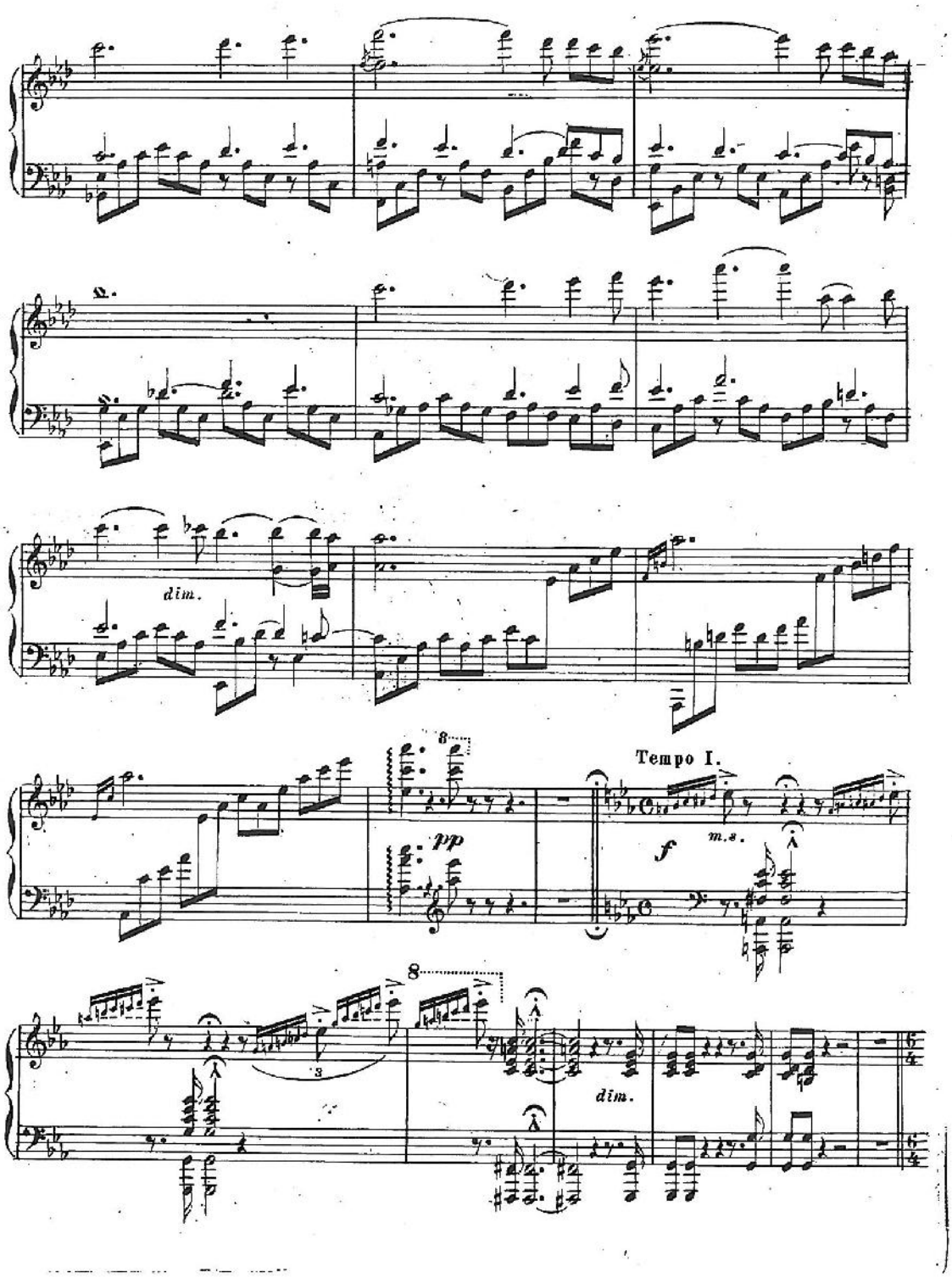

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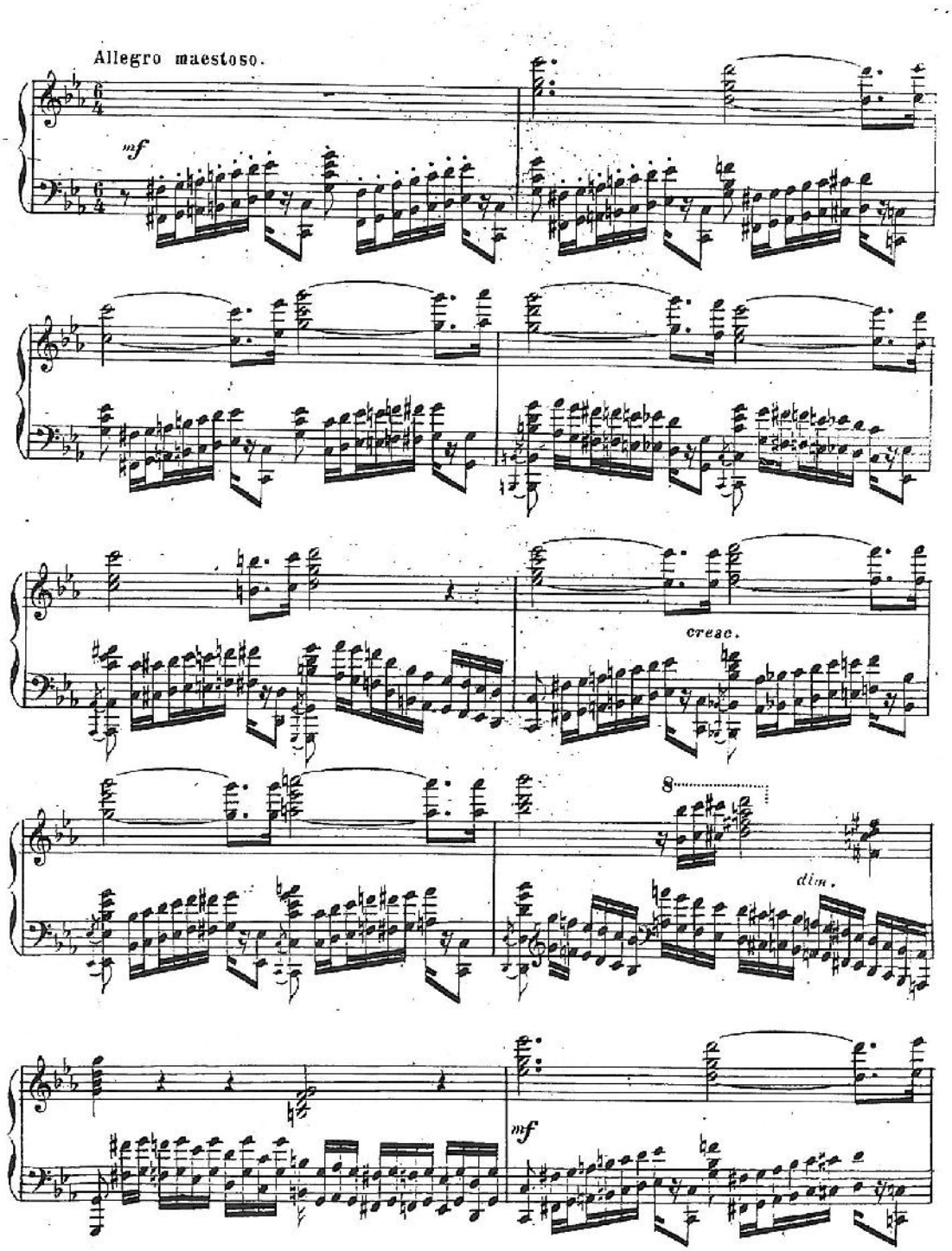

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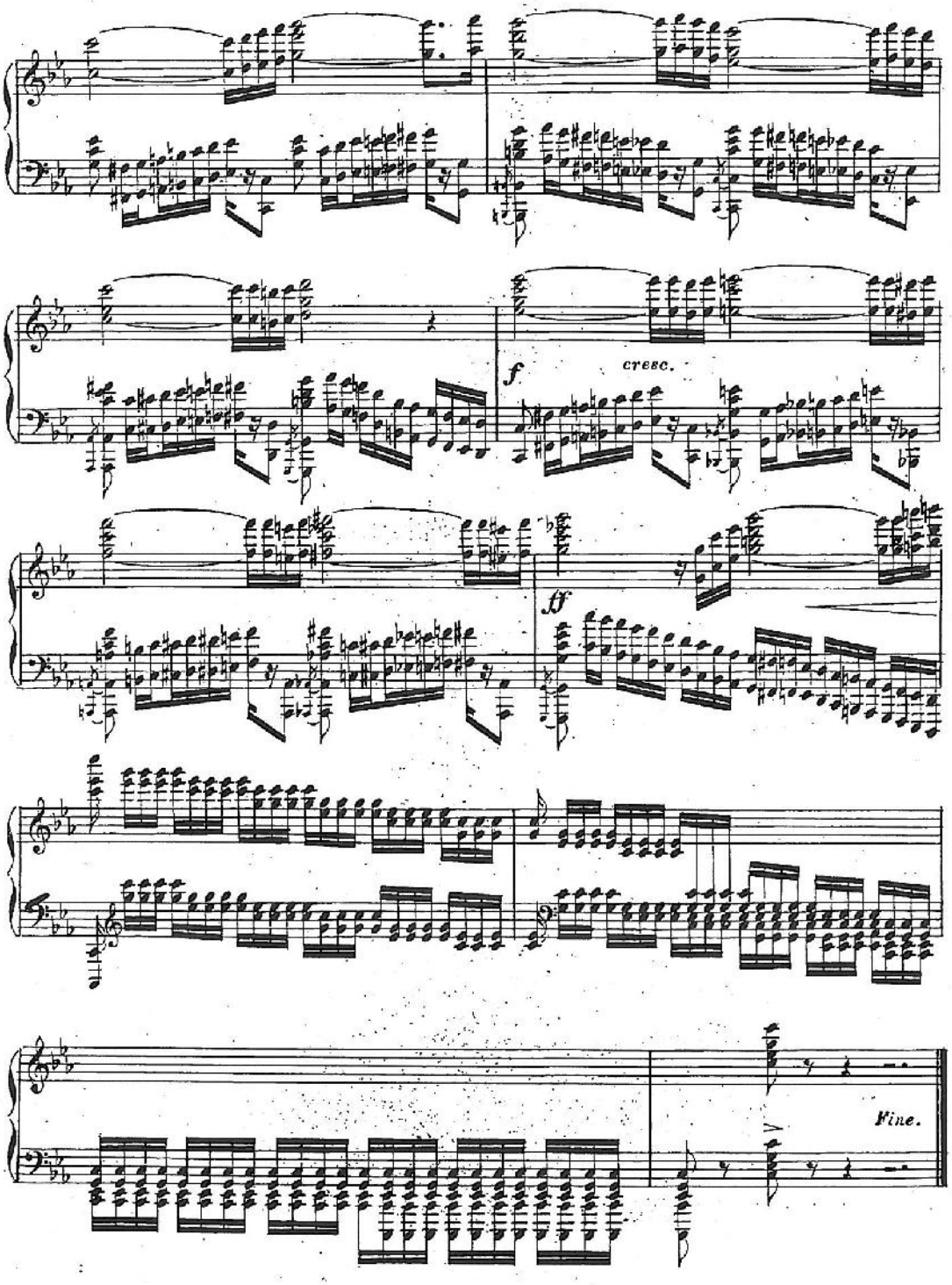

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Op. 16.

Pr. 80 Nkr. 15 Ngr.

1865.

Eigenthum des Componisten. Eingetragen ins Vereinsarchiv.

PRAG
bei Robert Veit.

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RHAPSODIE No III

von

Hans Hampel

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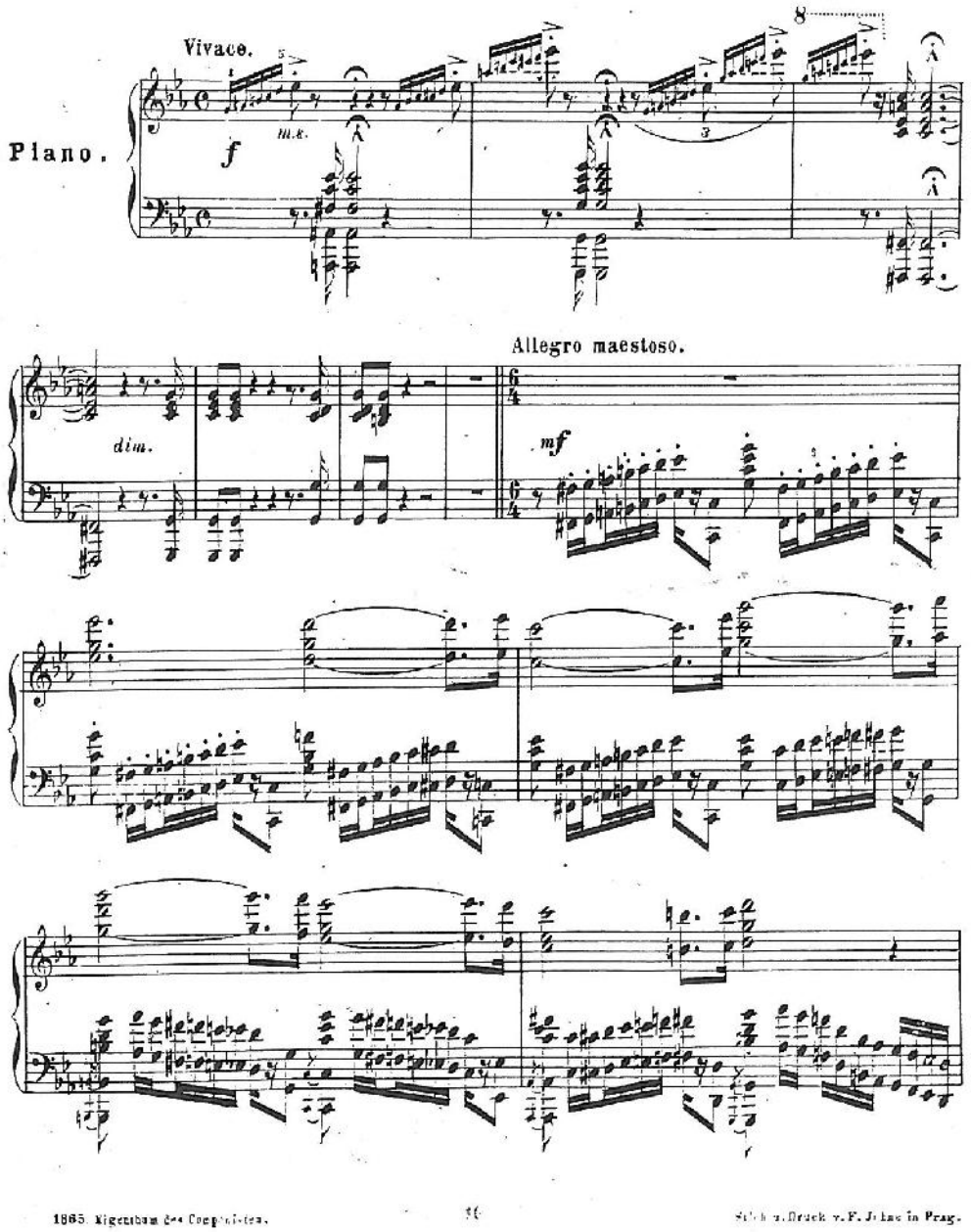

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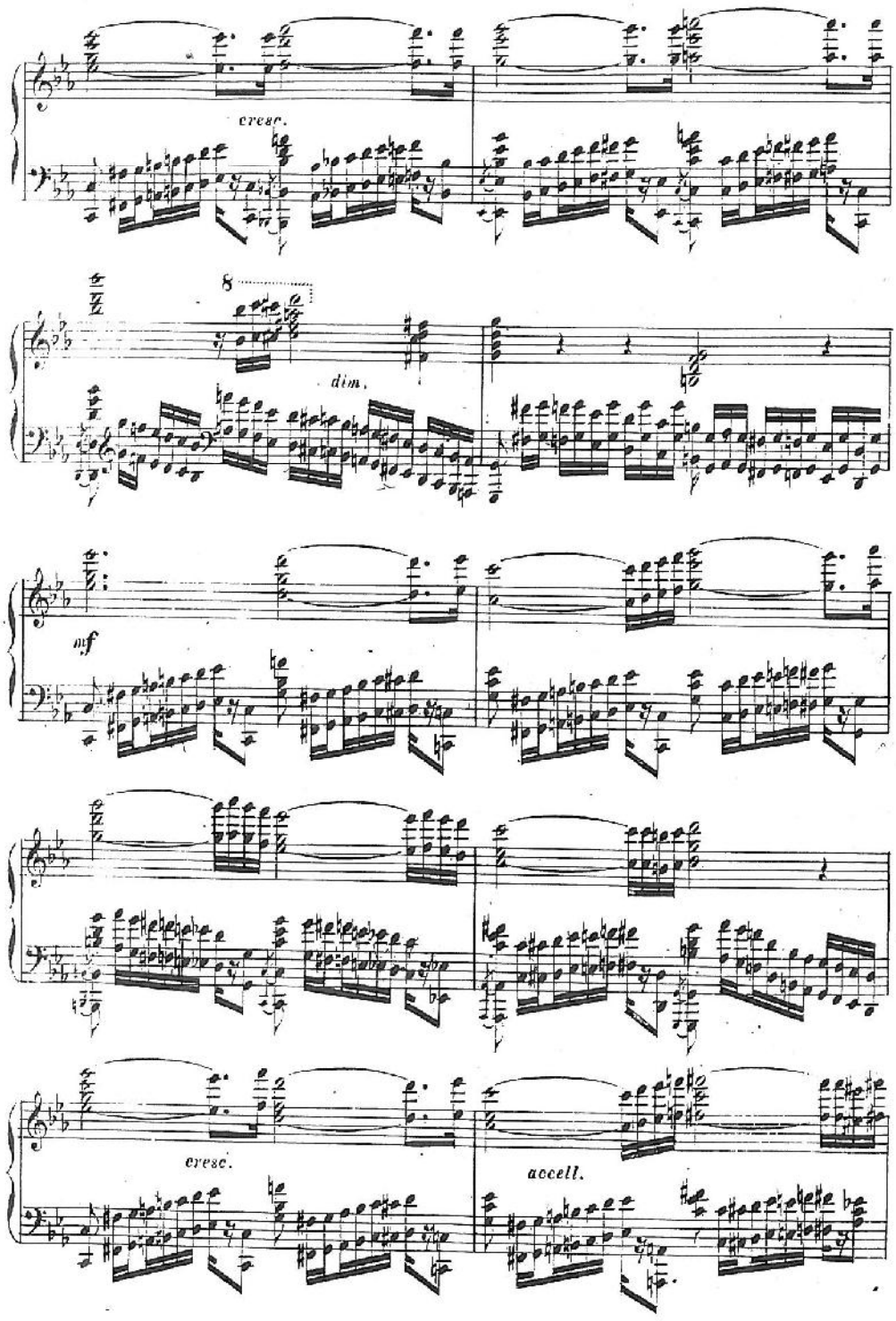

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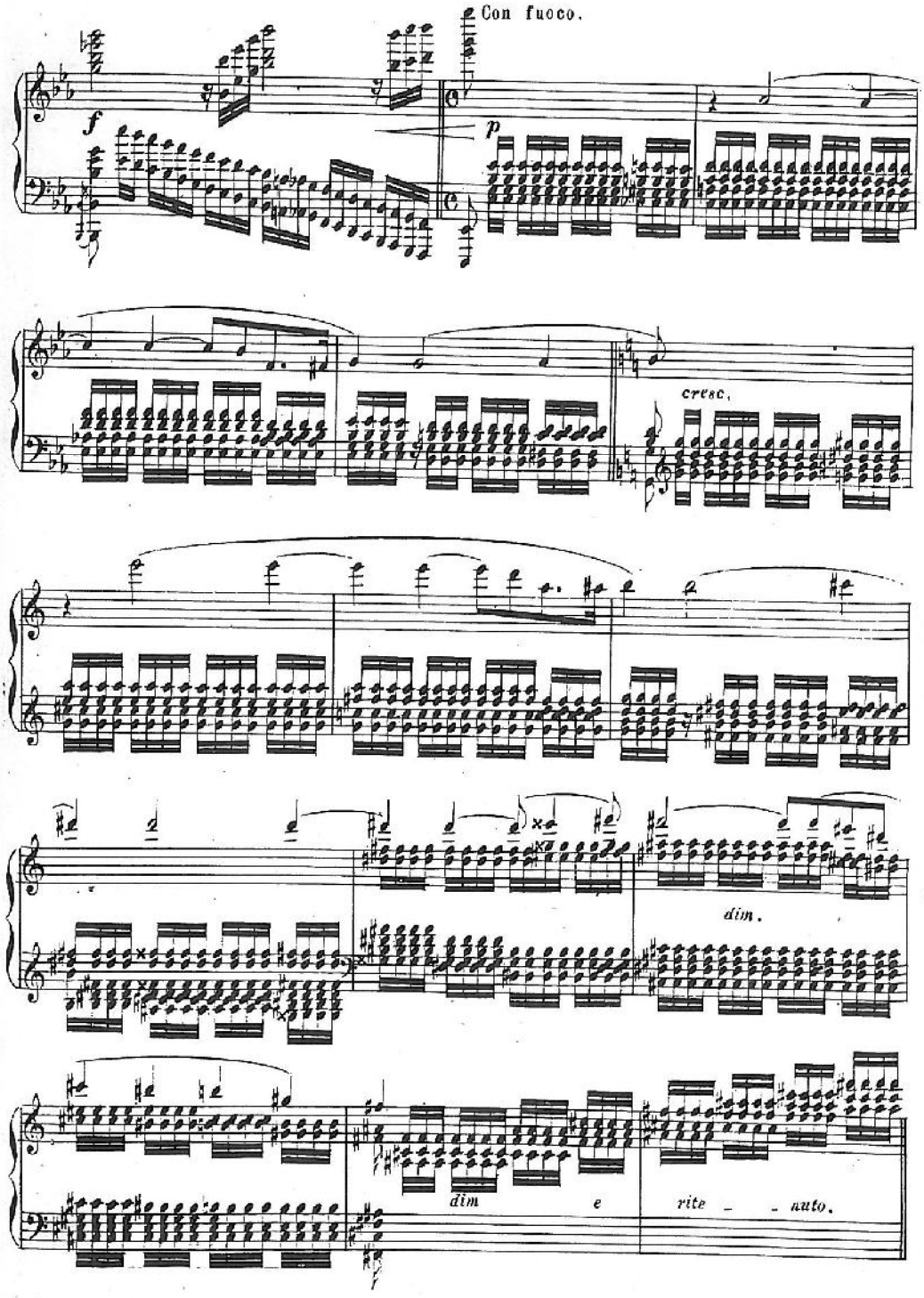

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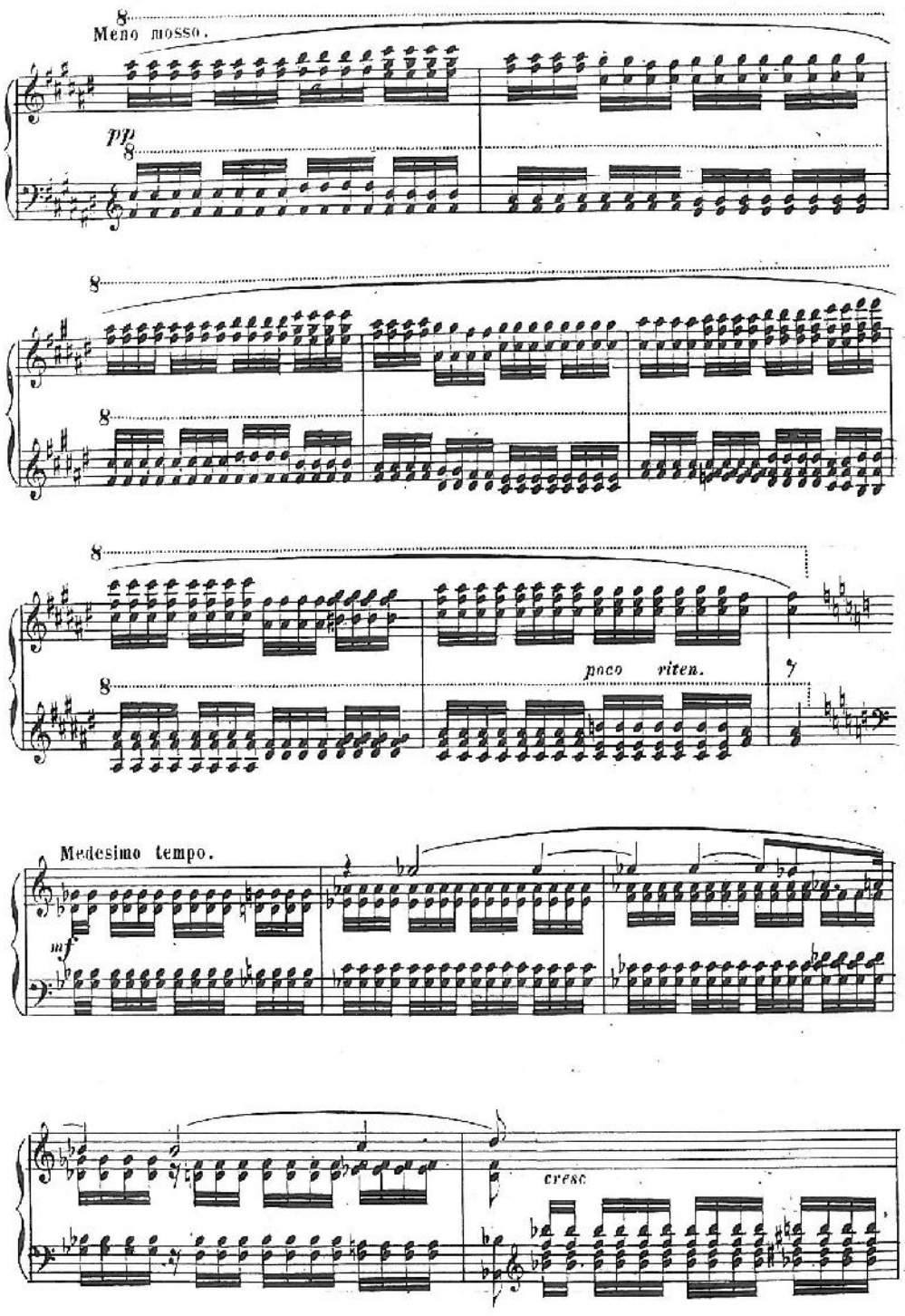

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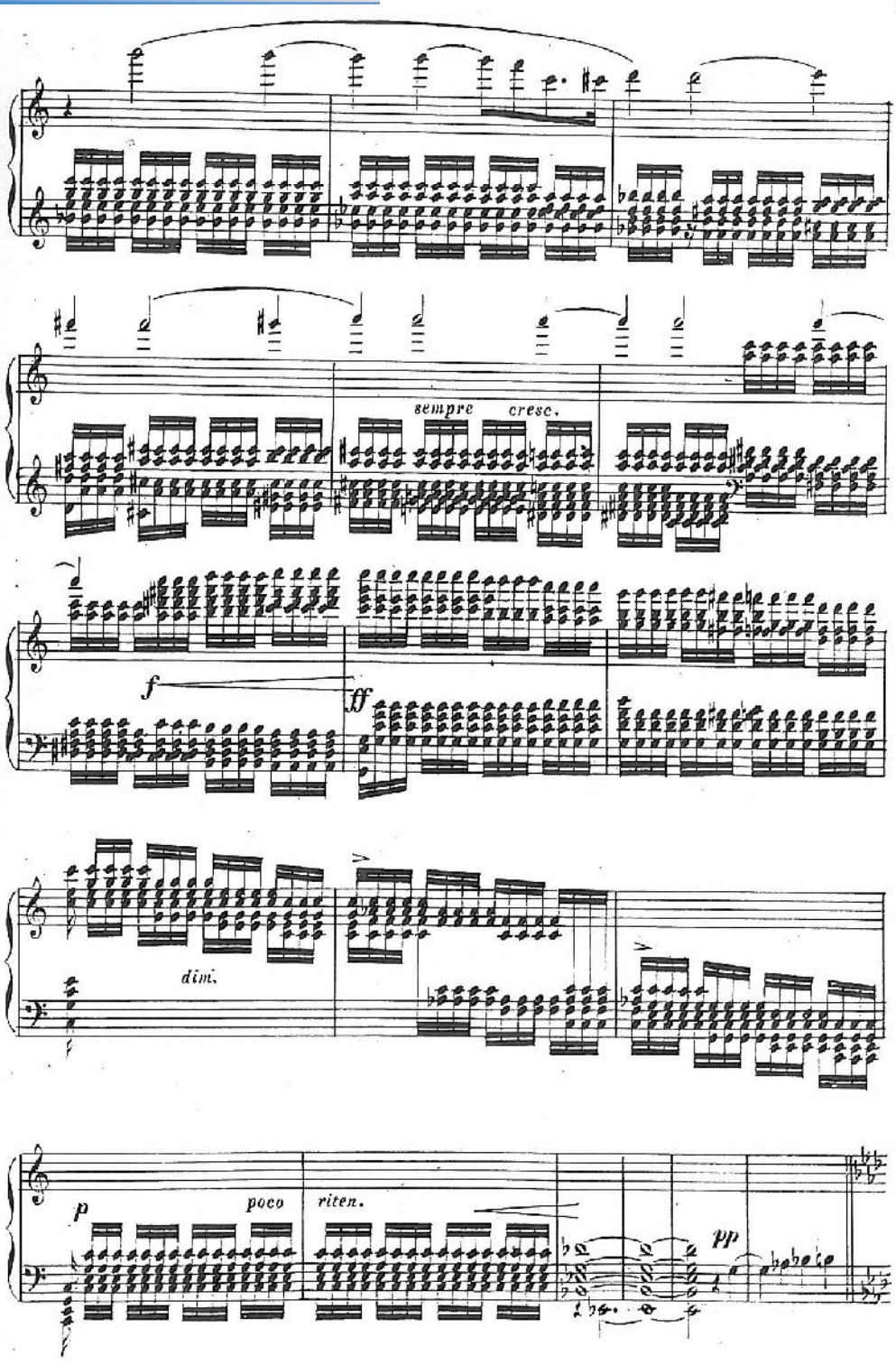

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Andante sostenuto.

sempre legato.

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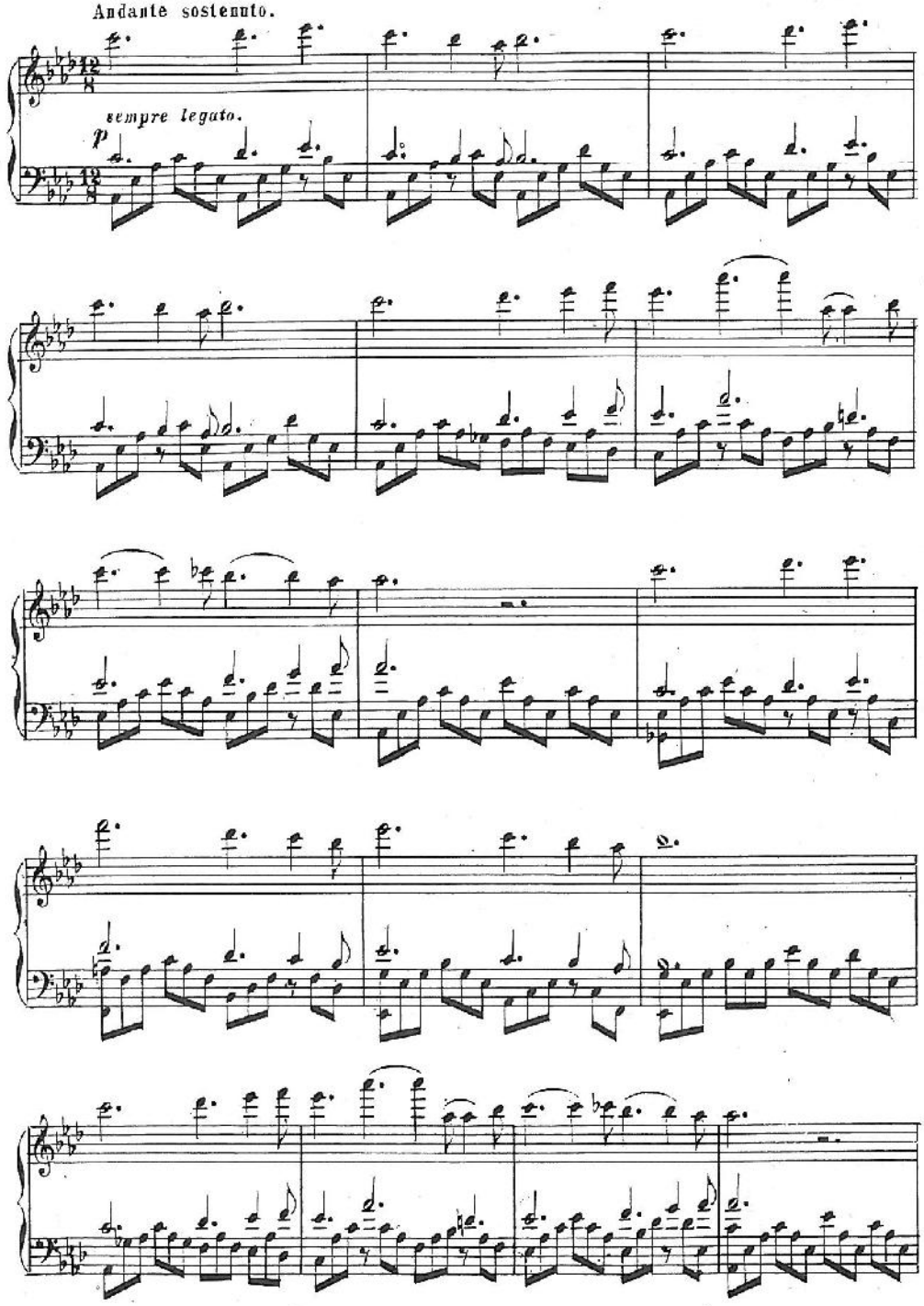

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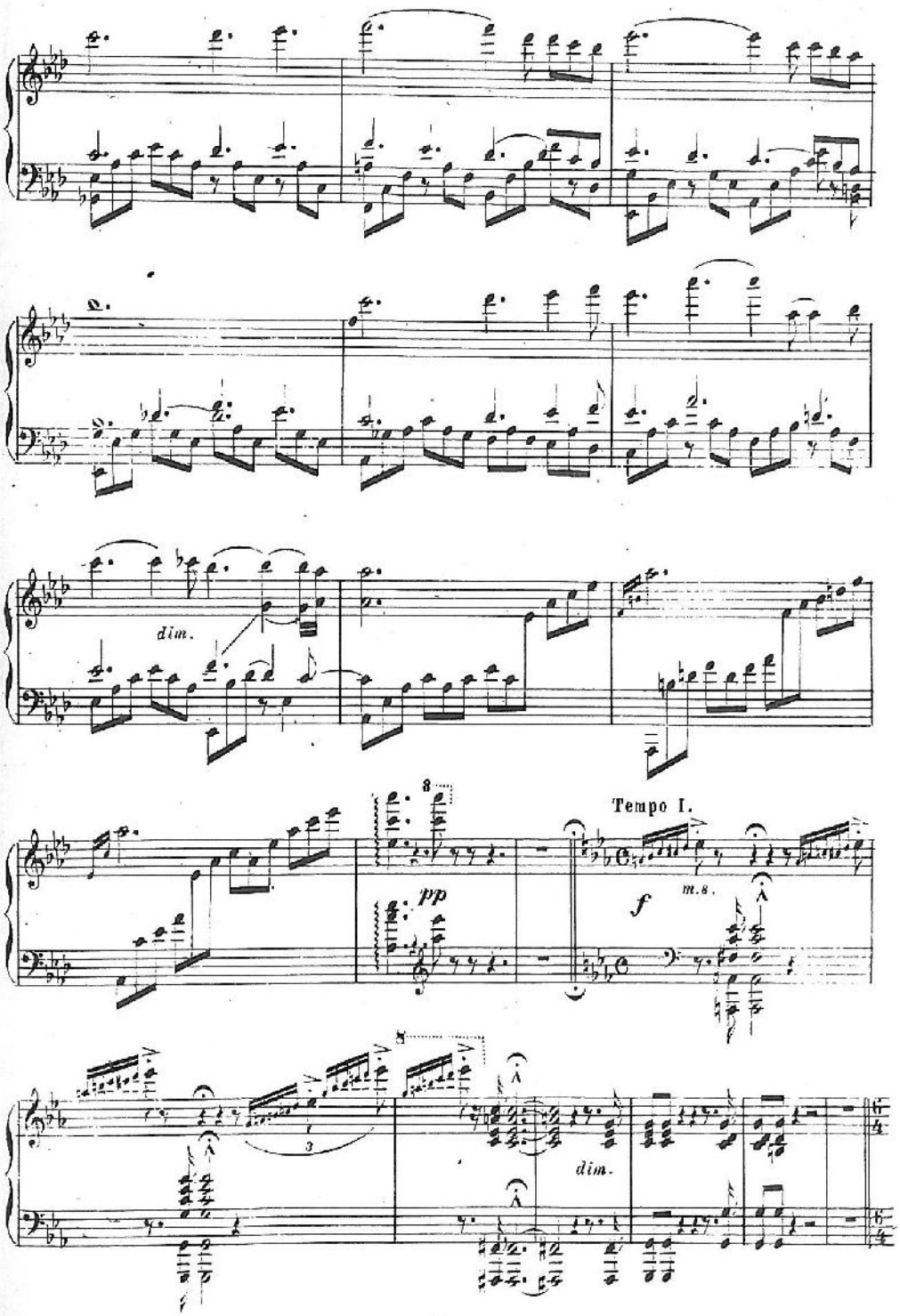

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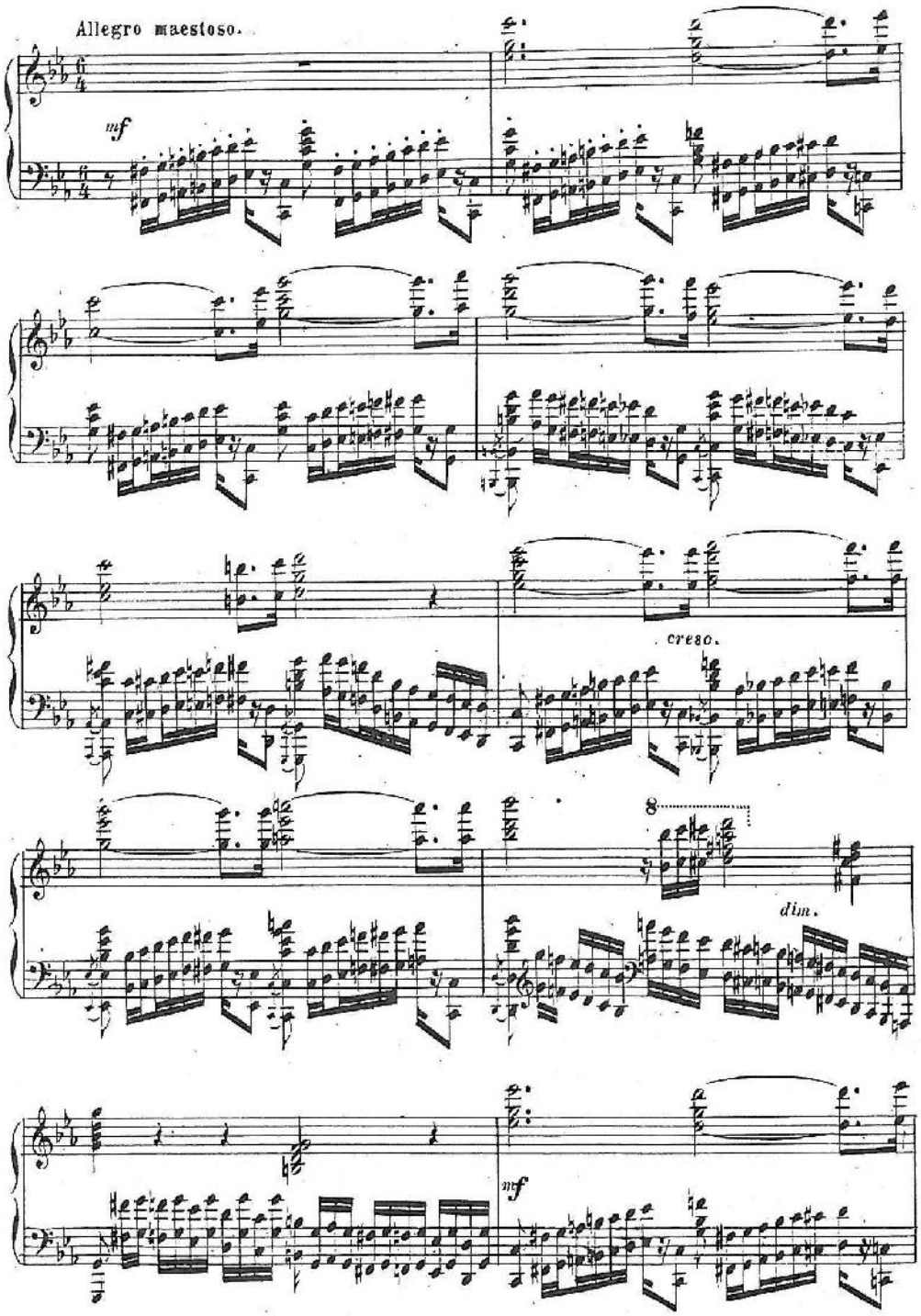

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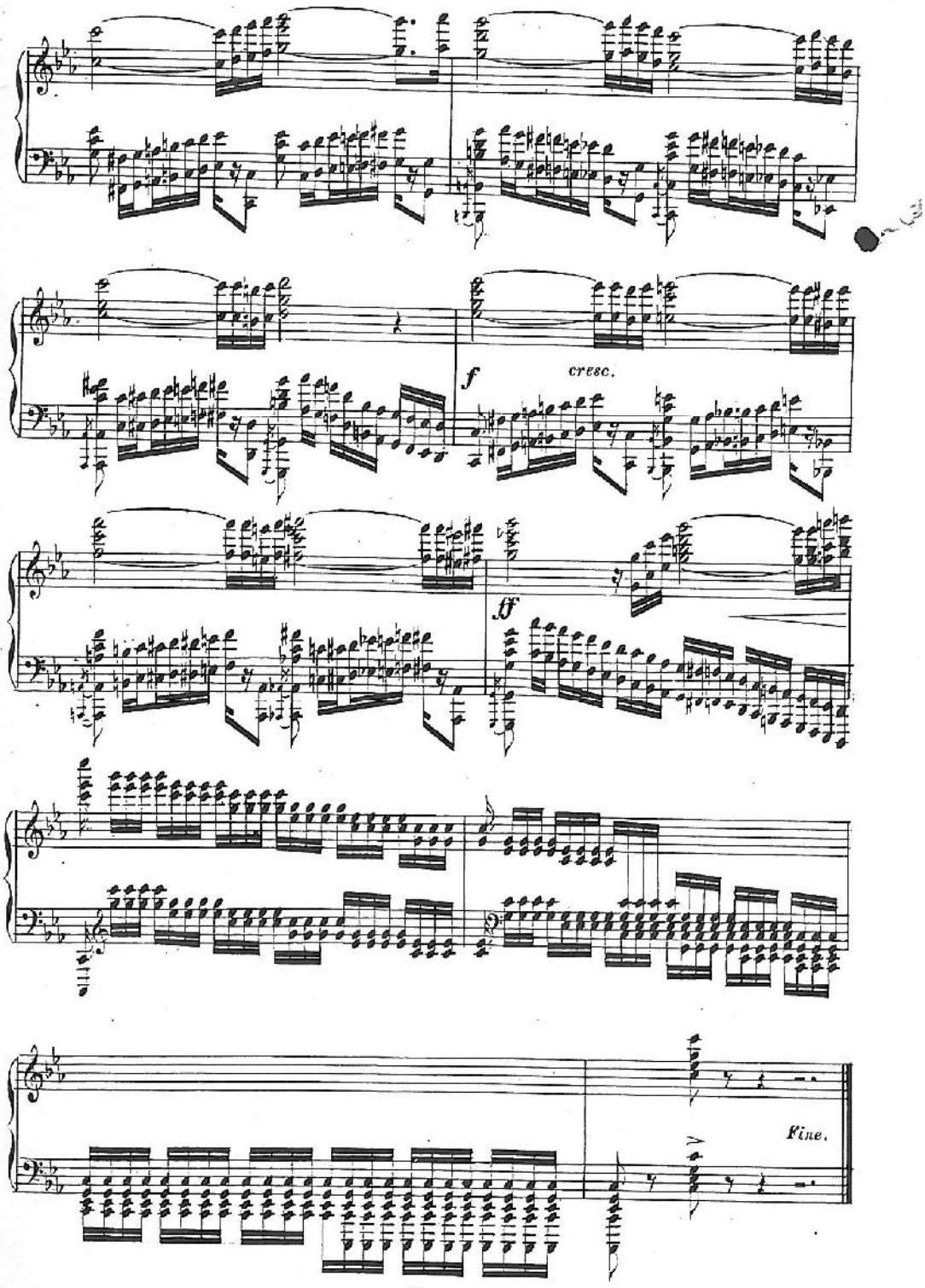

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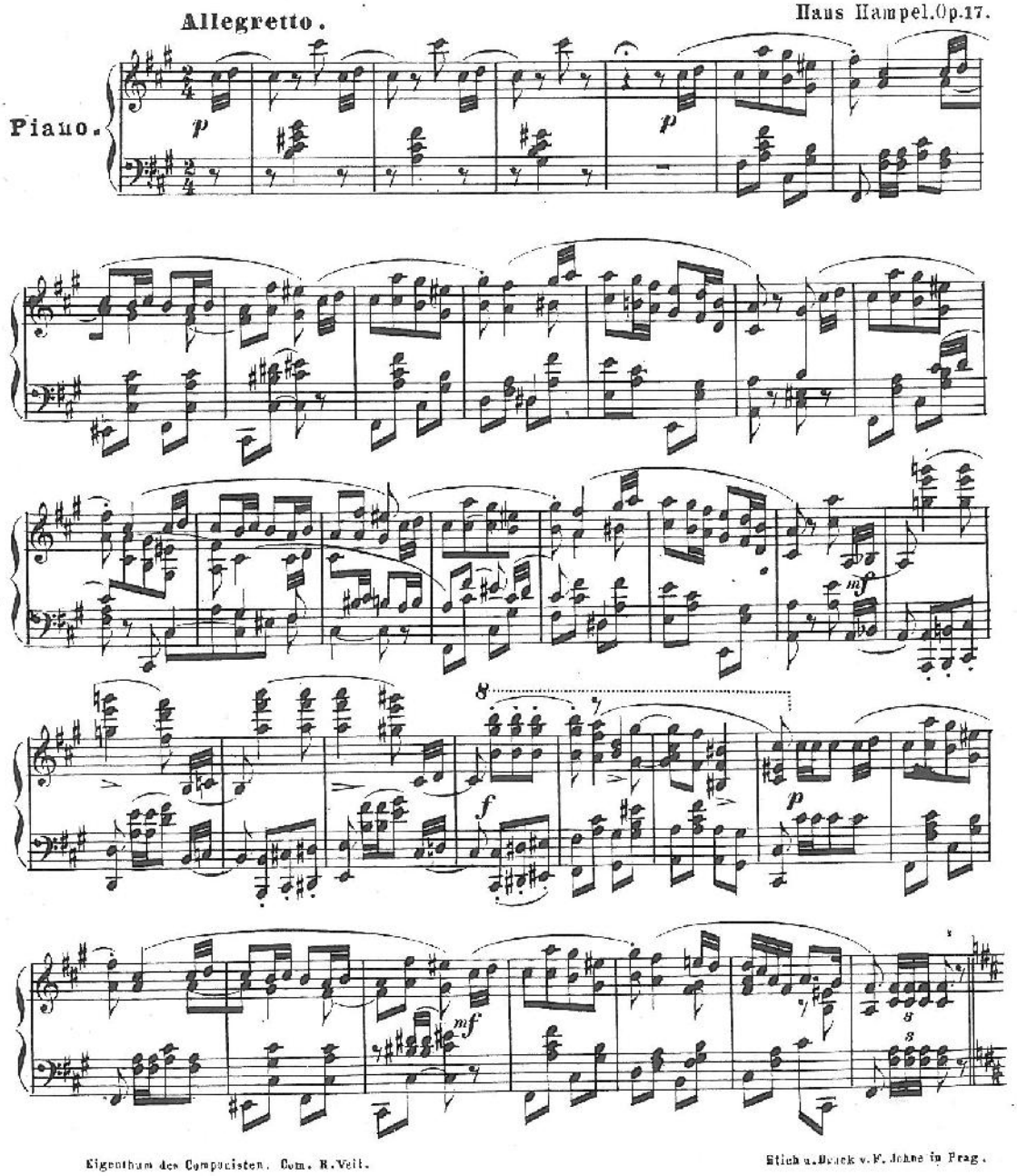
INVITATION À LA POLKA.

Allegretto.

Hans Hampel. Op. 17.



Eigenthum des Compositeurs. Com. R. Veit.

Stich u. Druck v. F. Johne in Prag.

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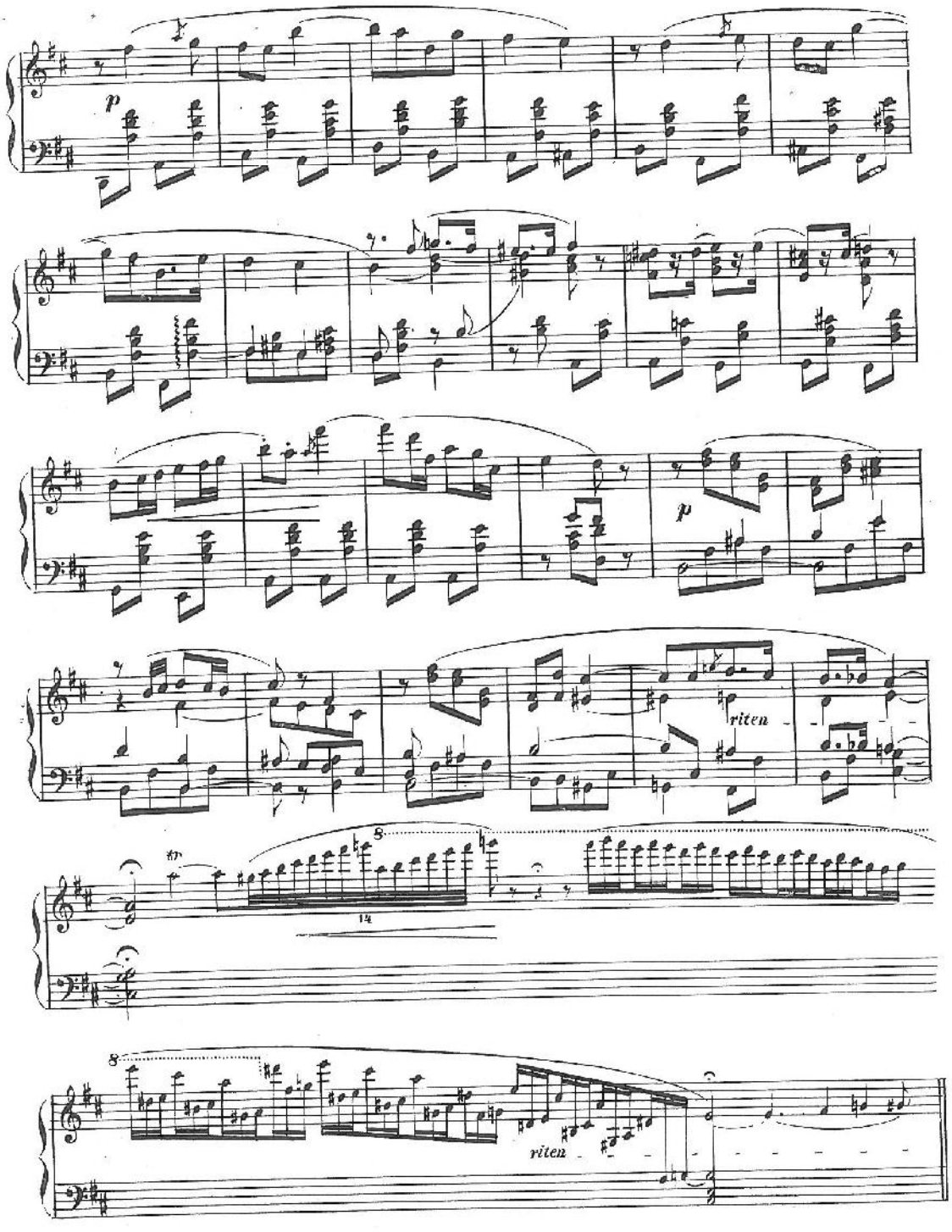

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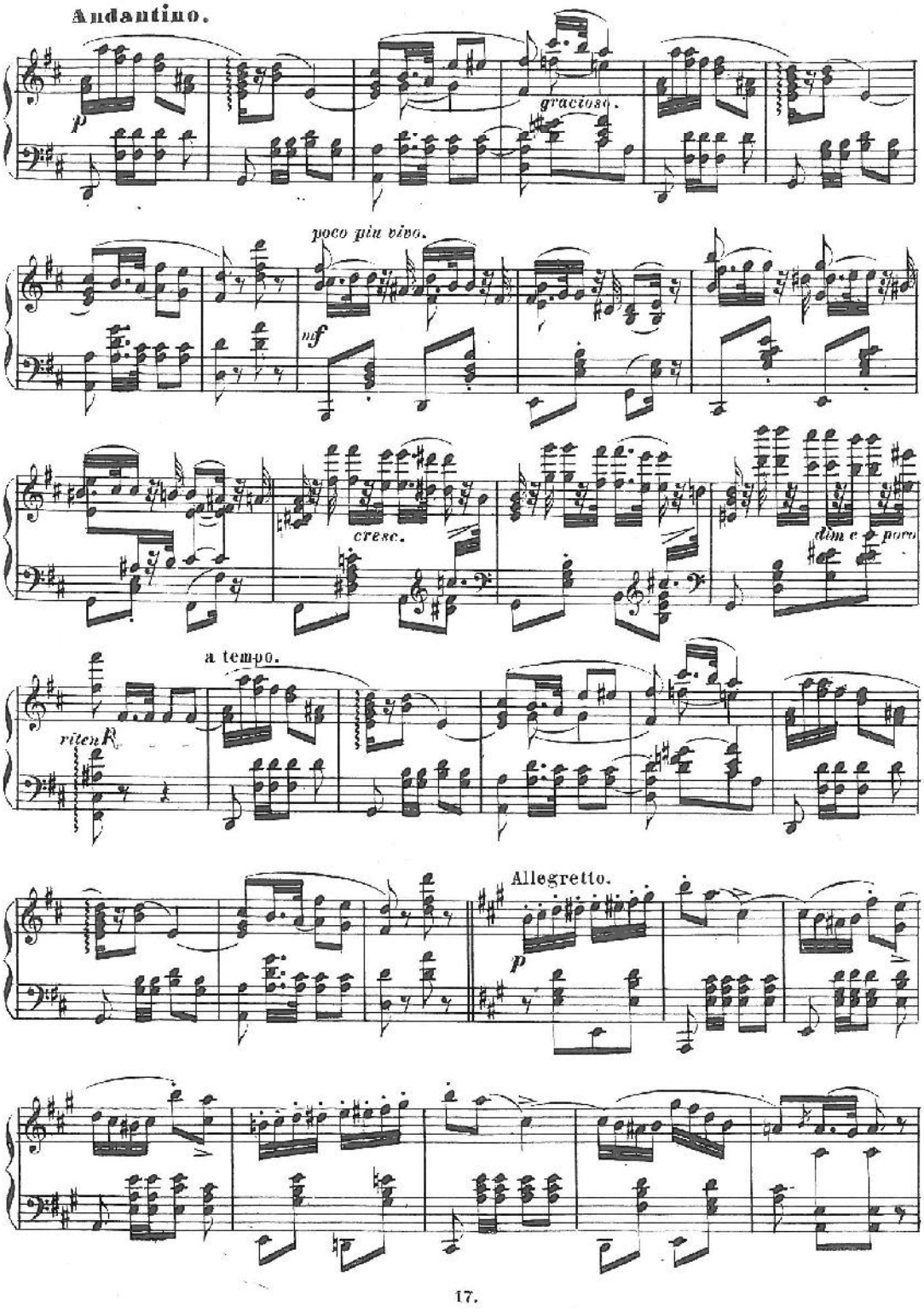

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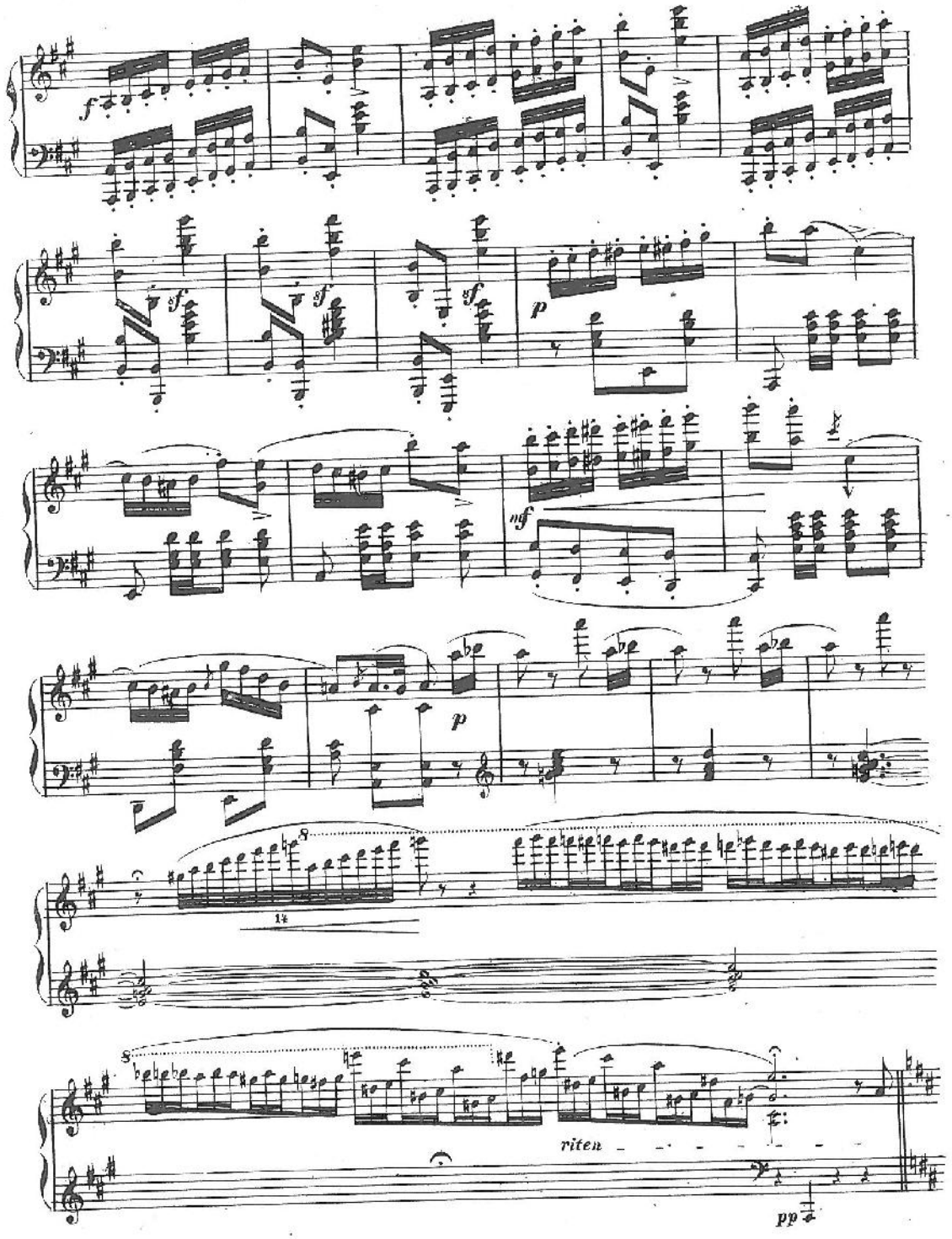

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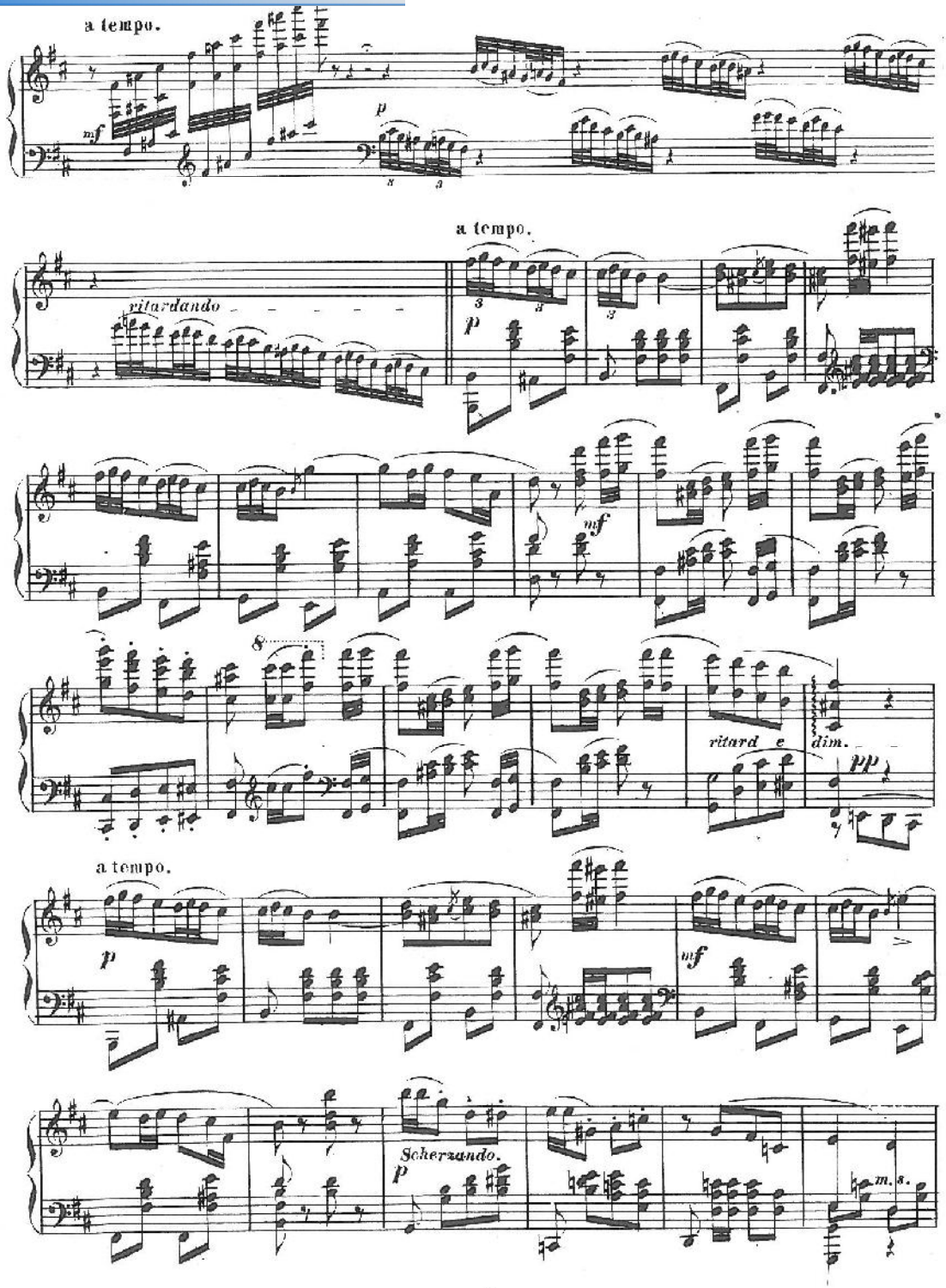

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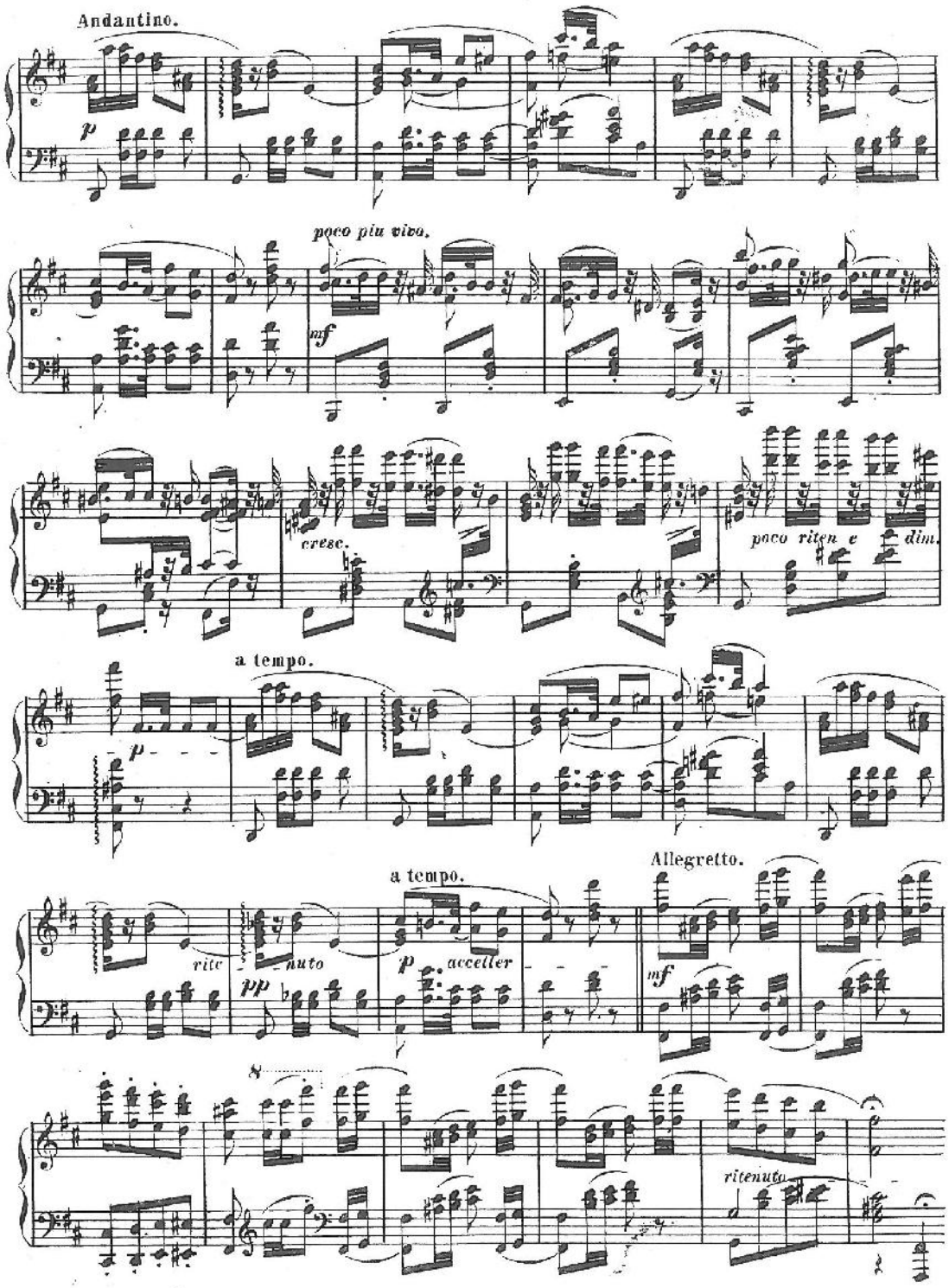

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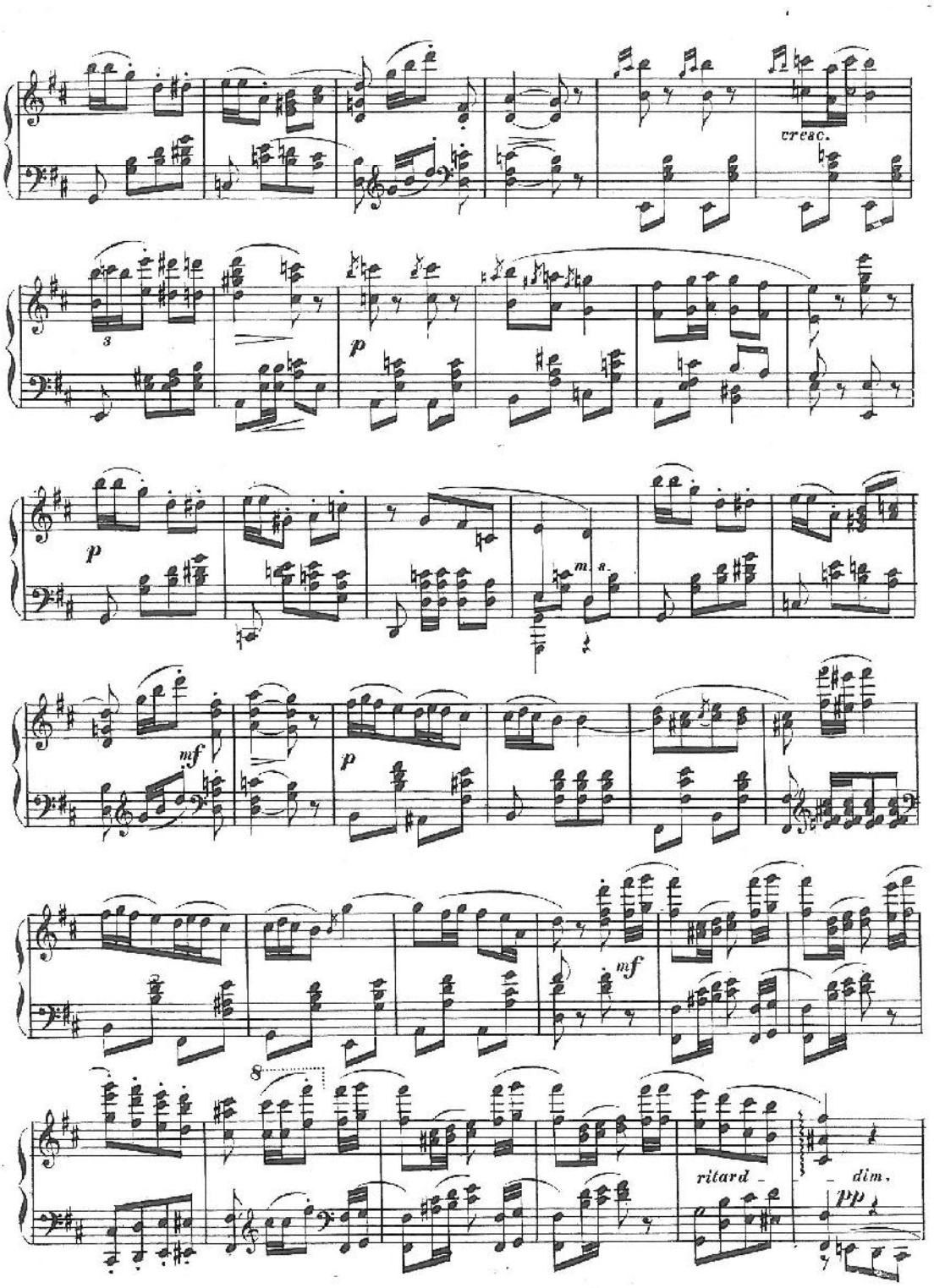

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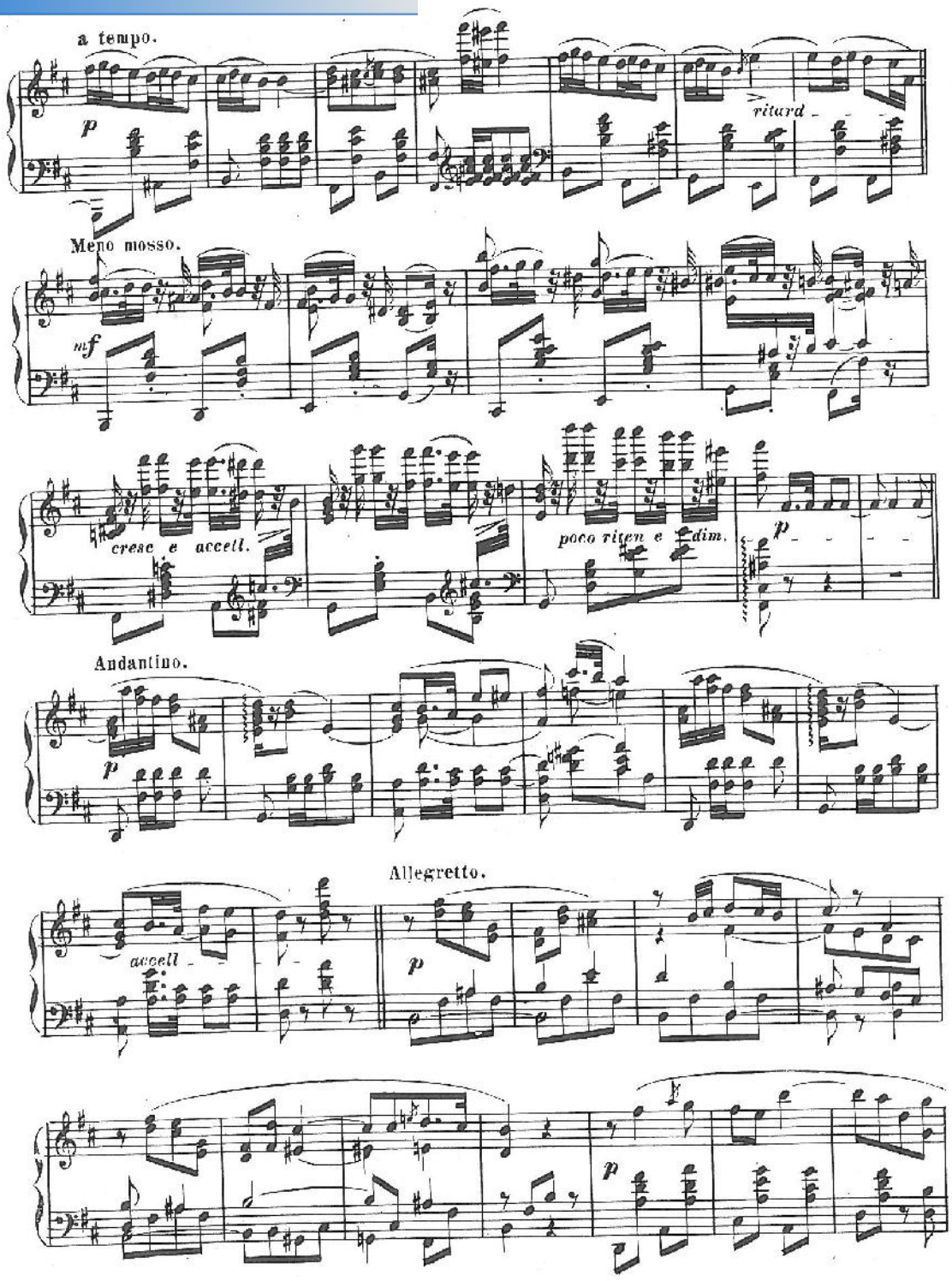

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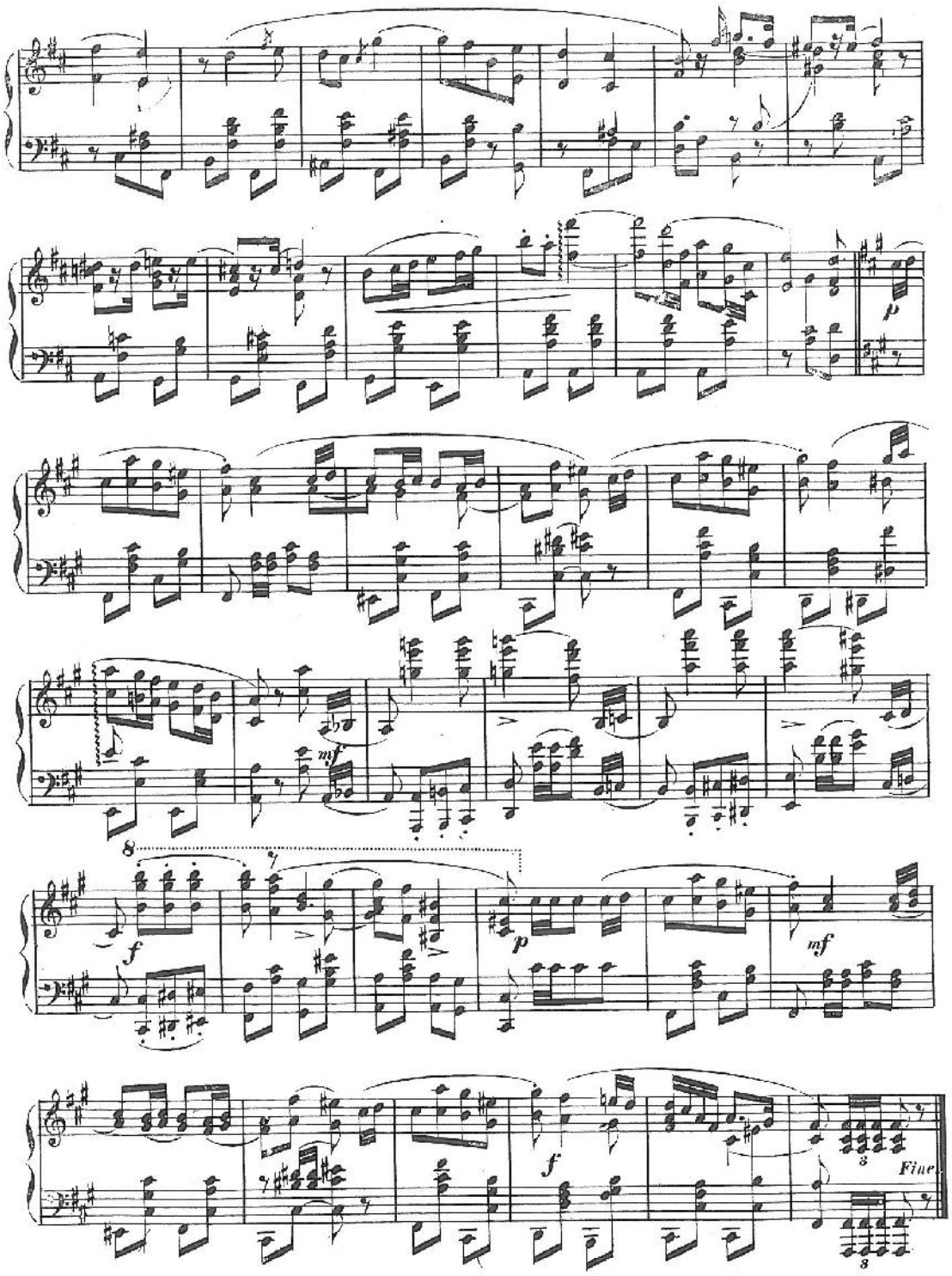

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en Re

pour le Piano

par

JEAN HAMPEL

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Opus 18.

Pr. 15 Ngr. / 80 Nkr.

PRAGUE
chez Robert Veit.
1865.

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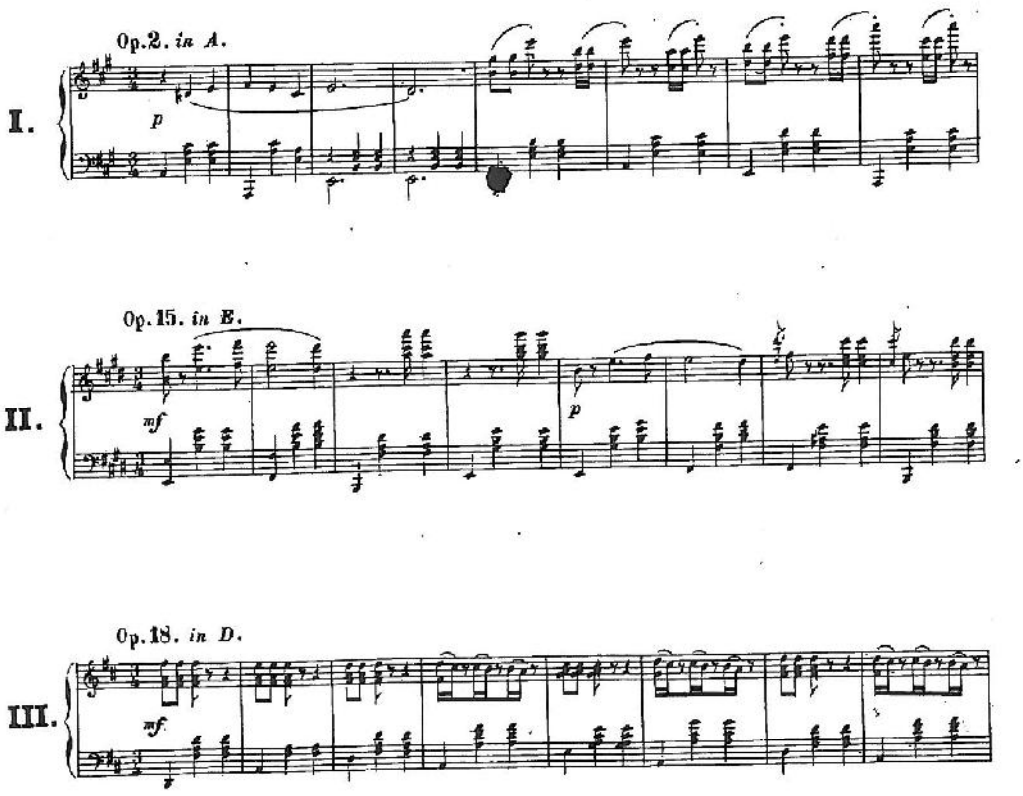

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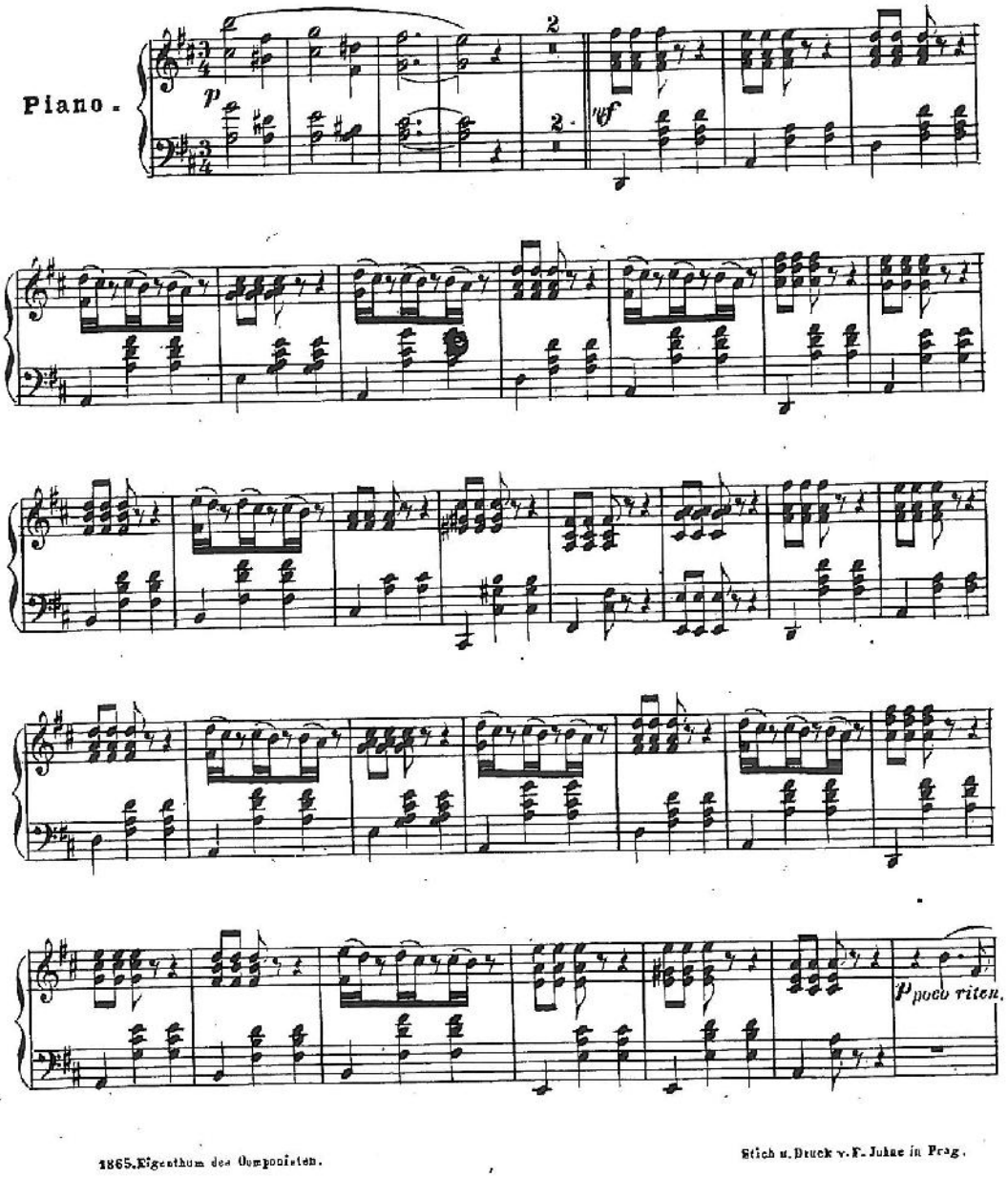

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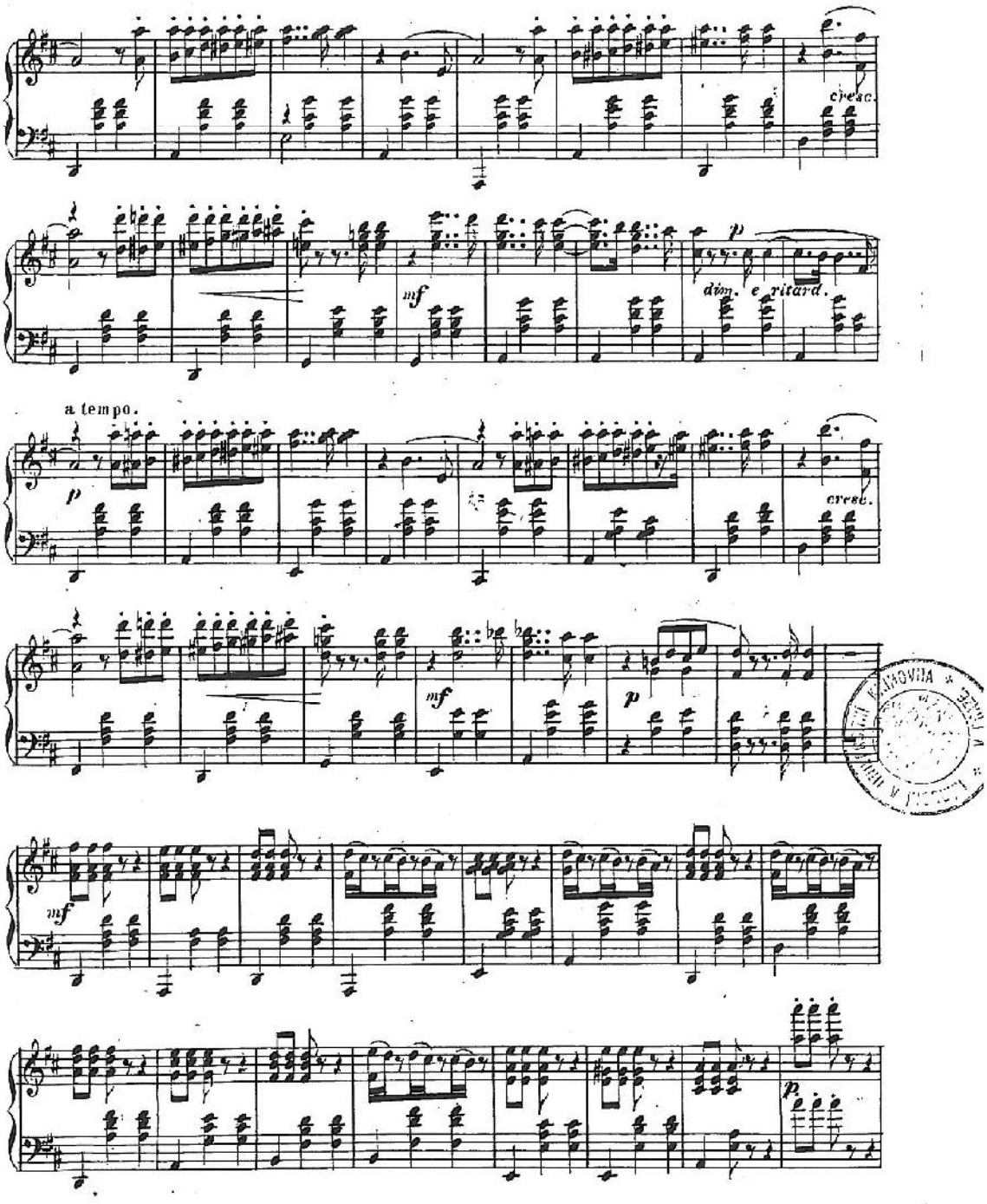

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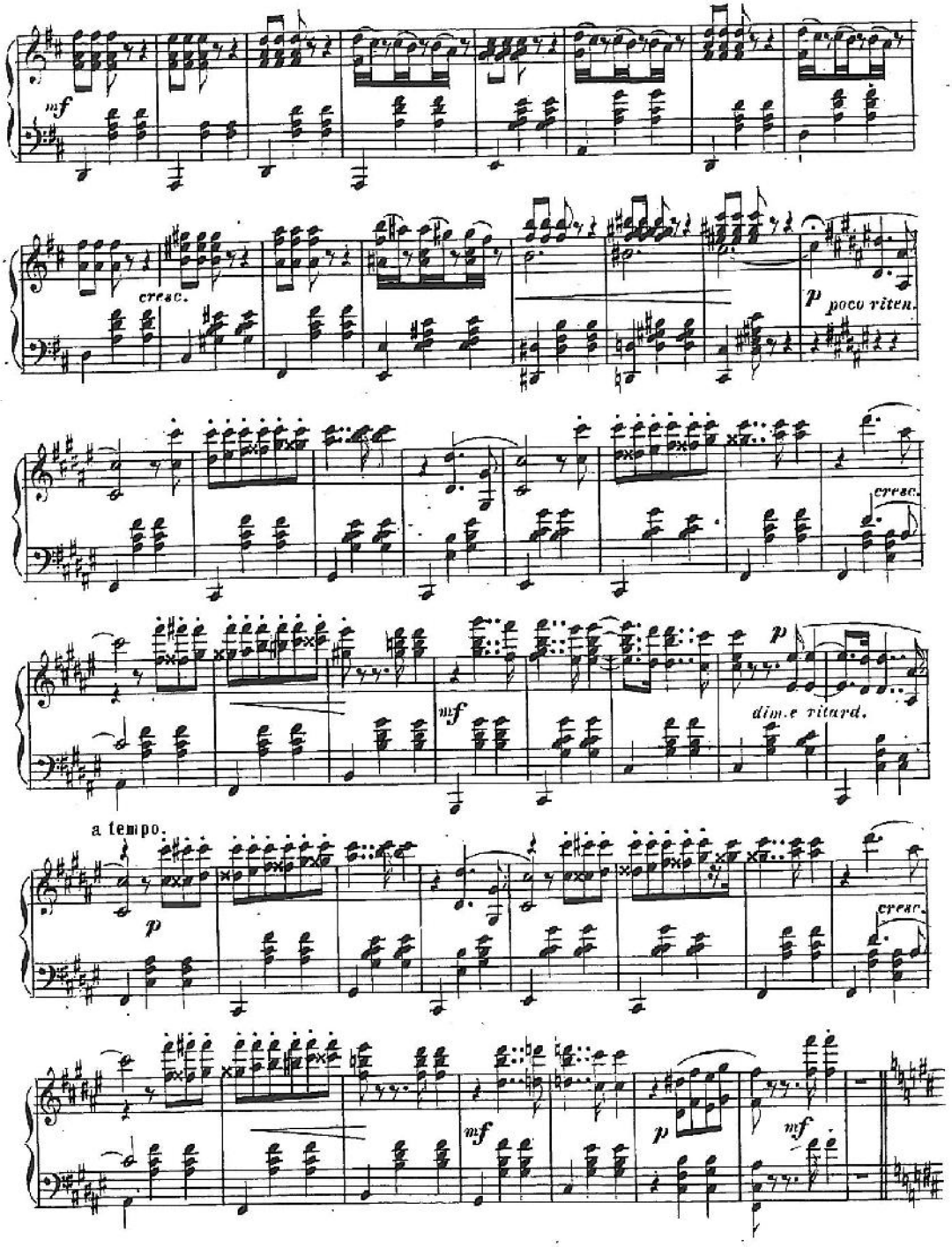

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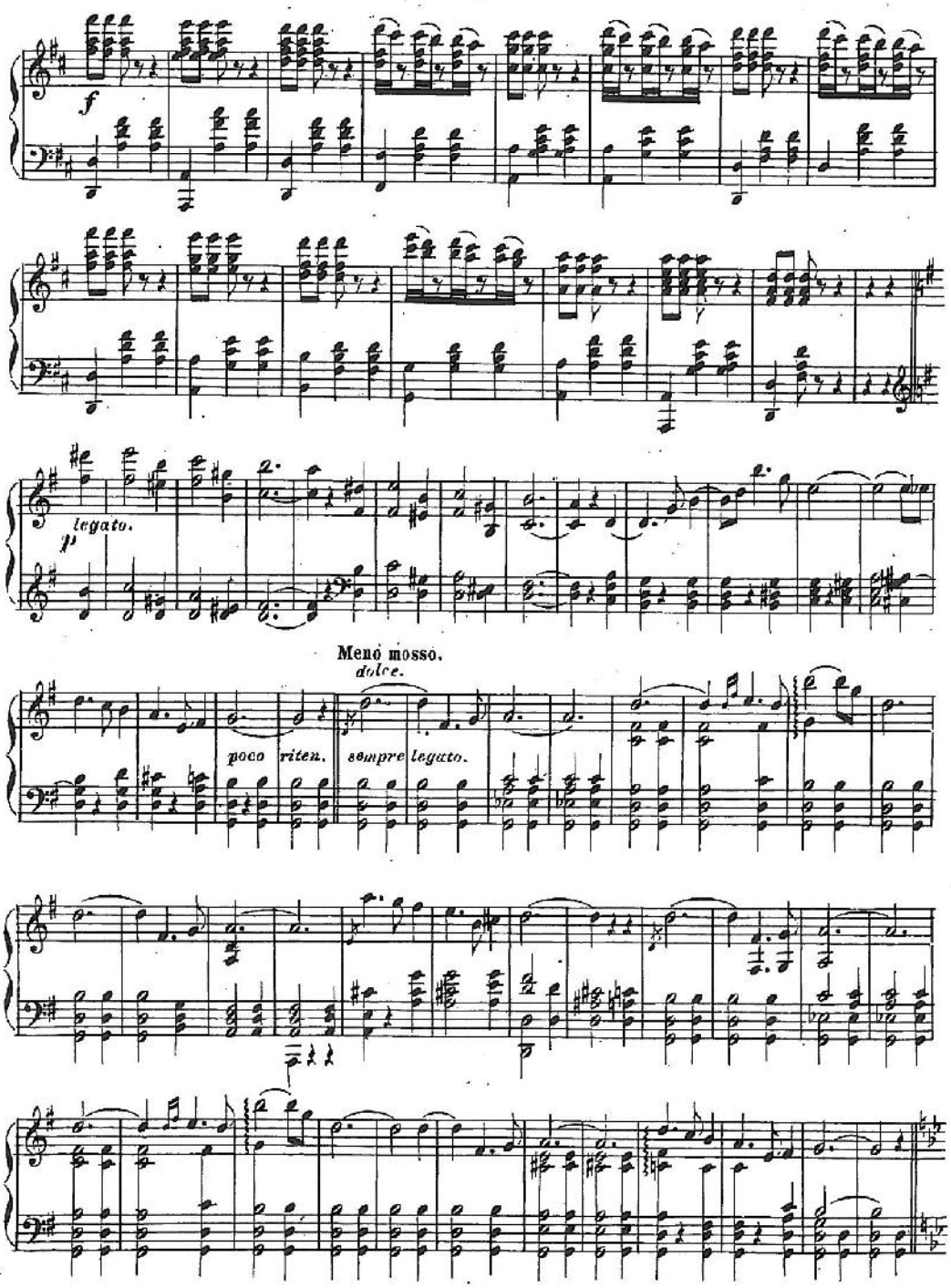

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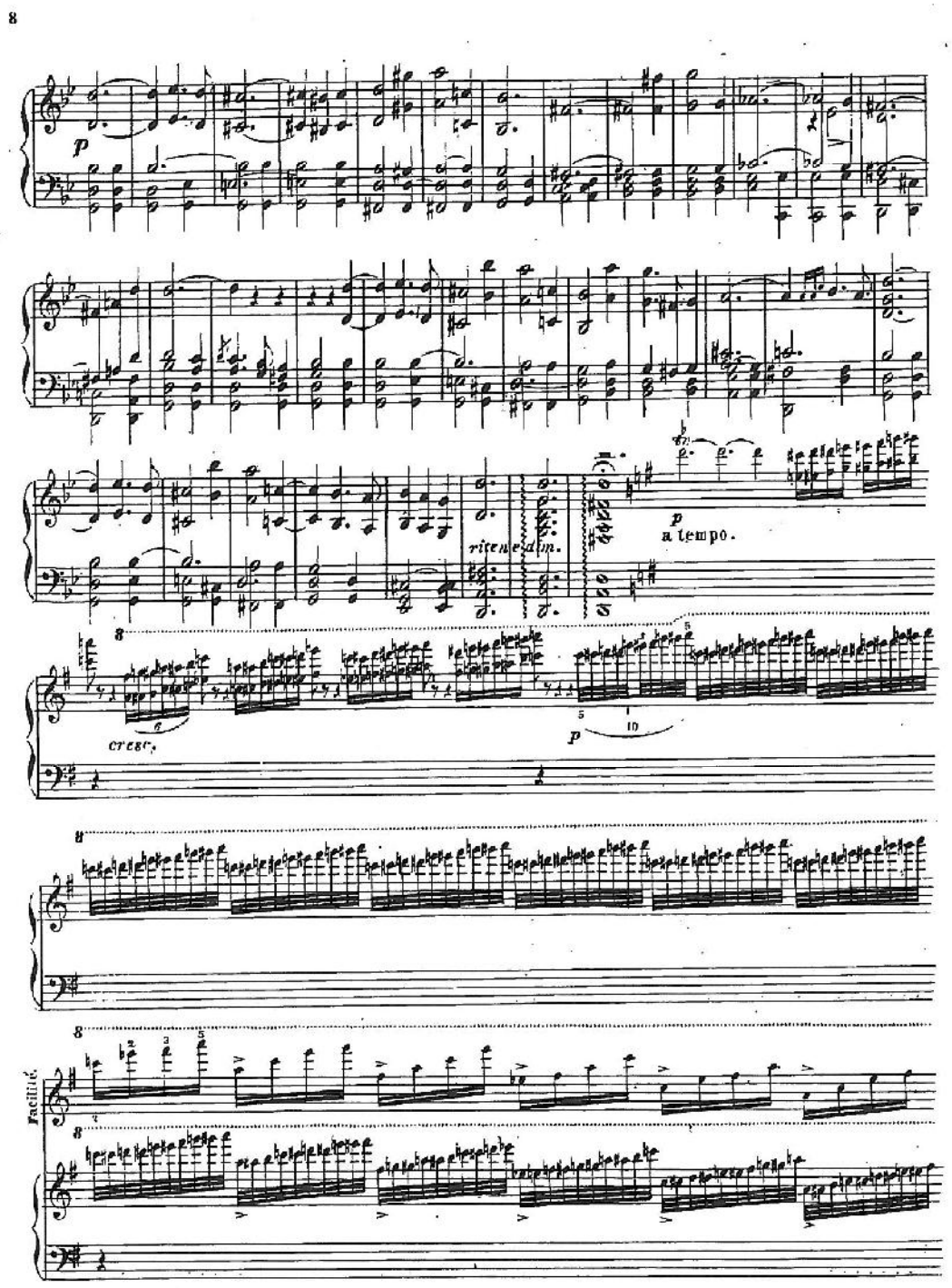

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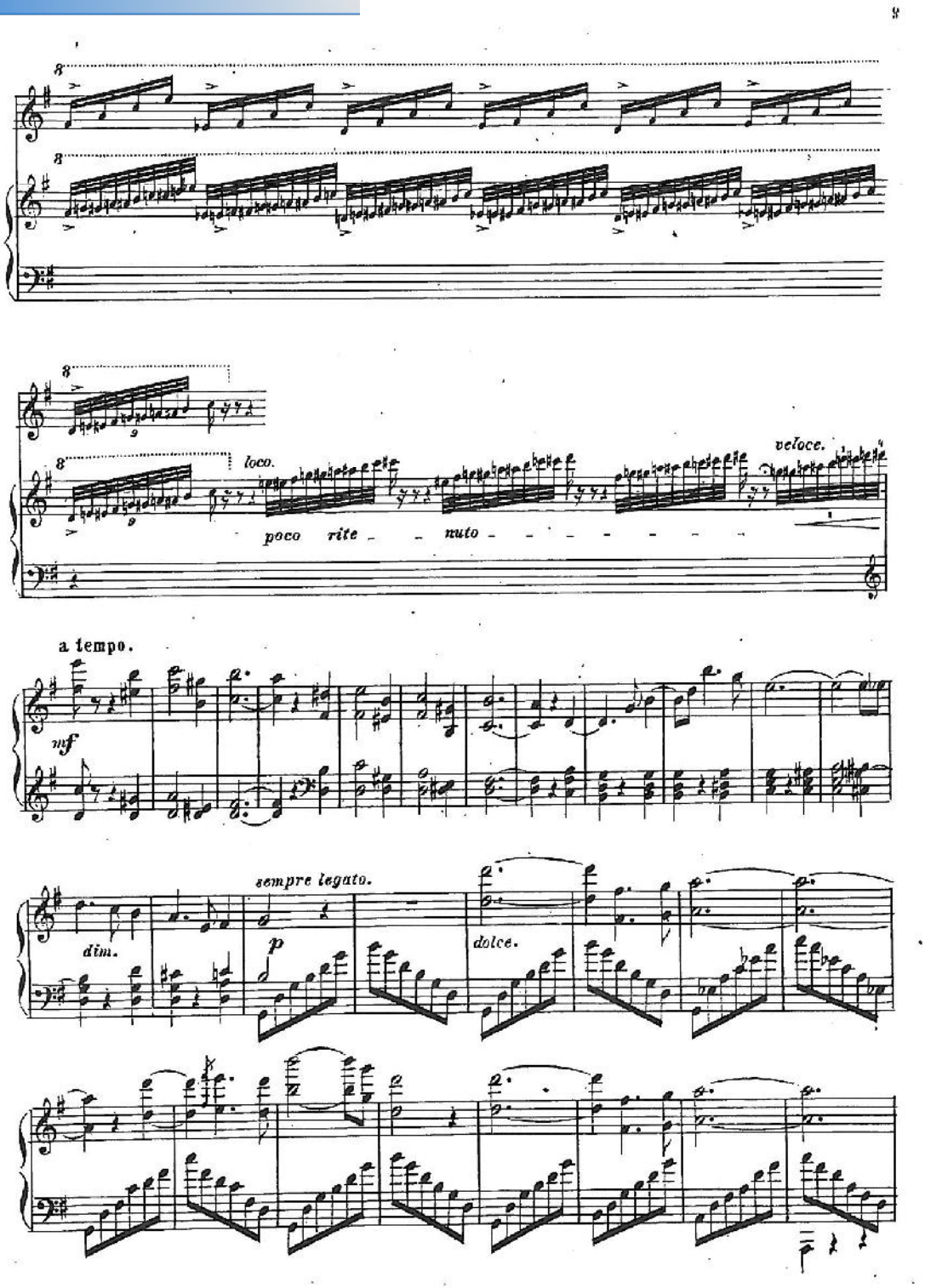

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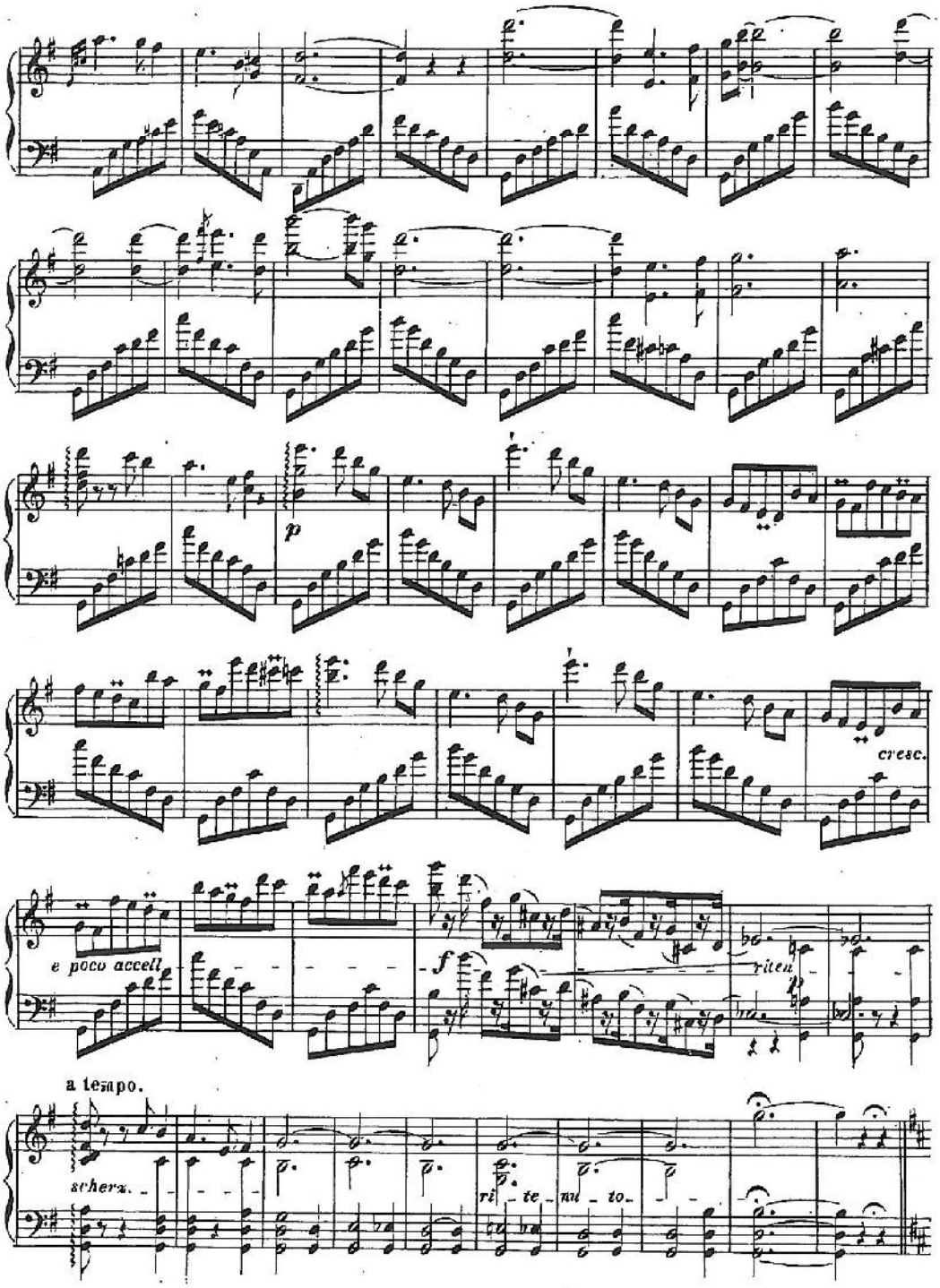

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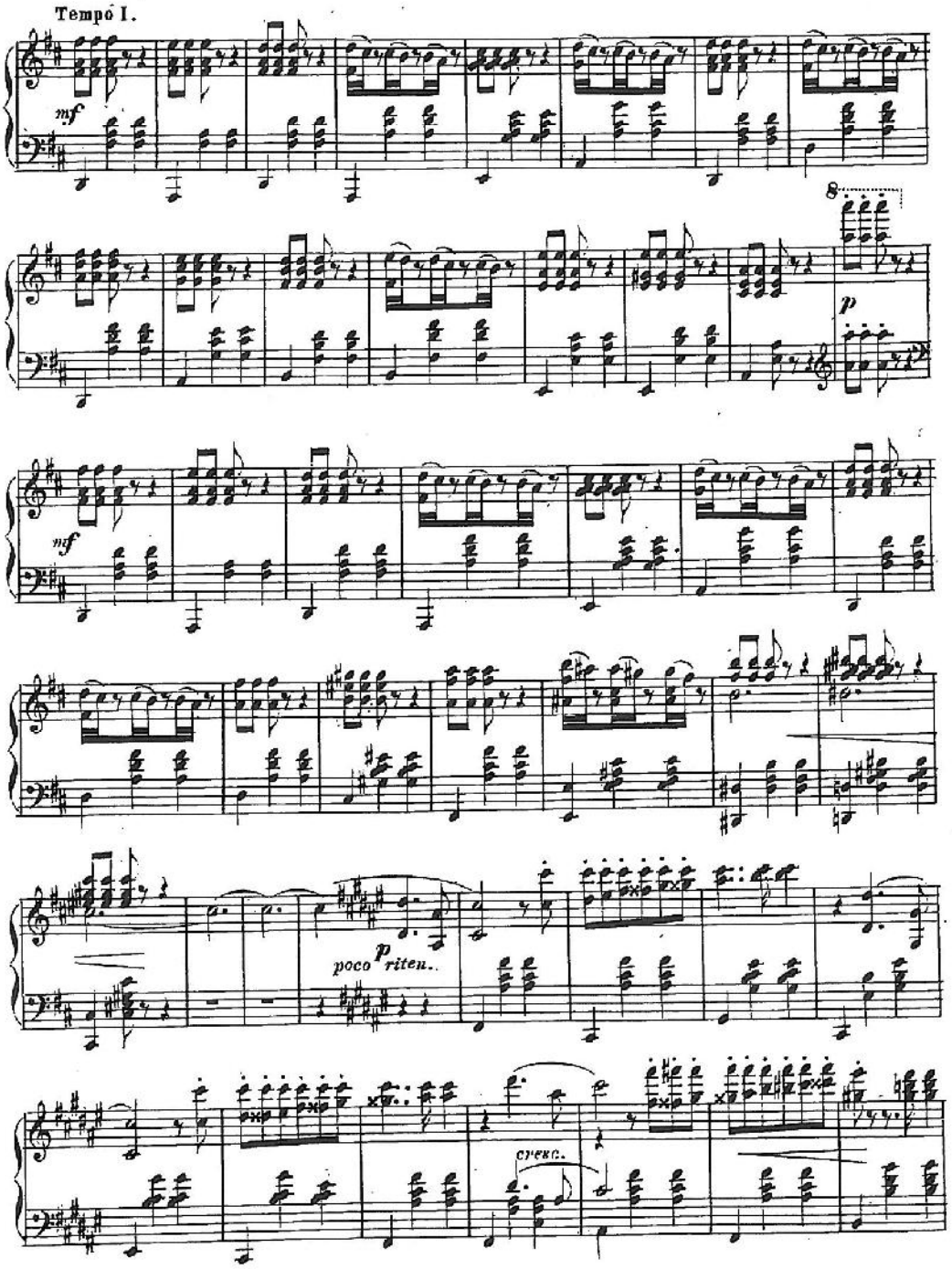

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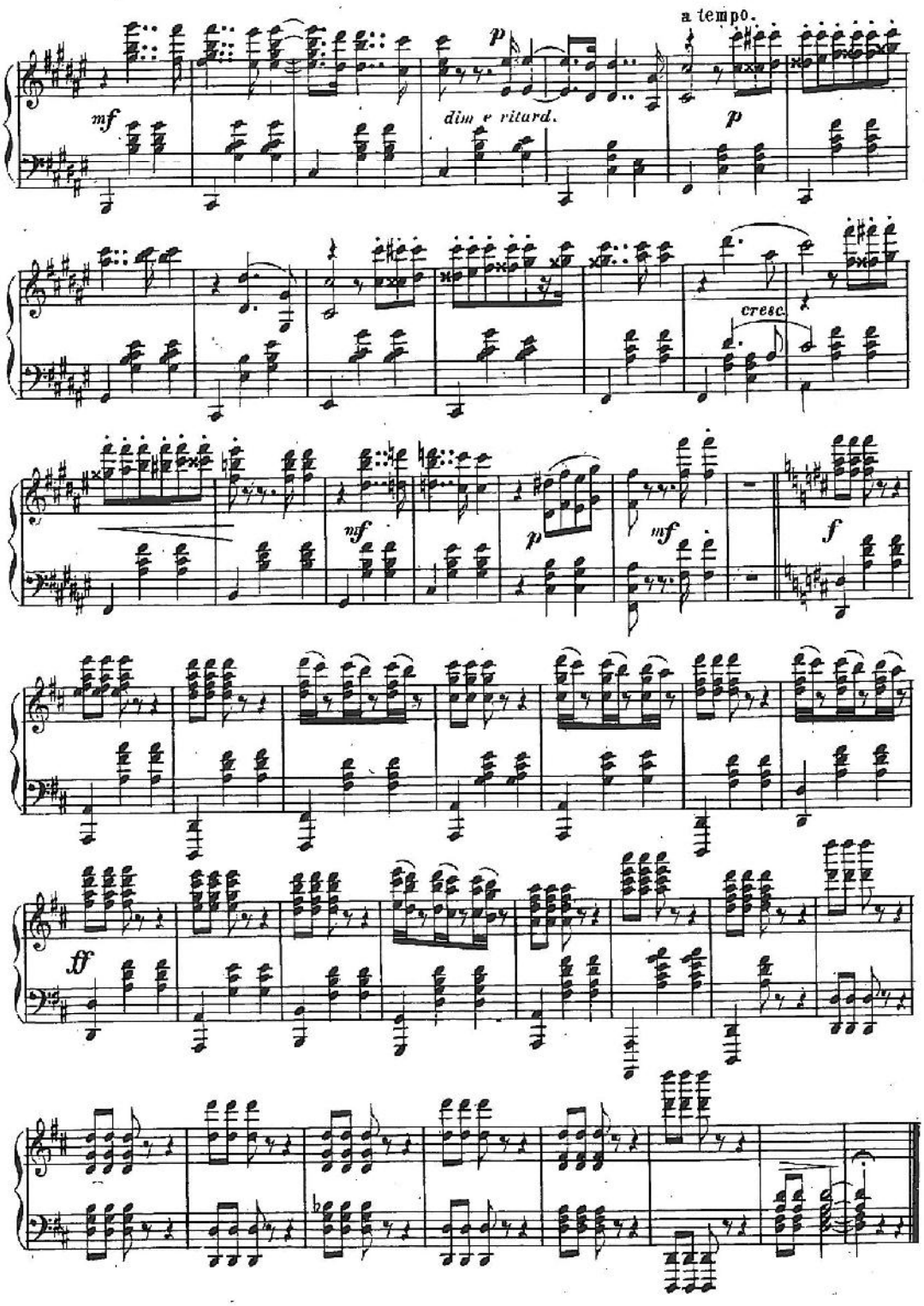

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bei Robert Veit.
1865.

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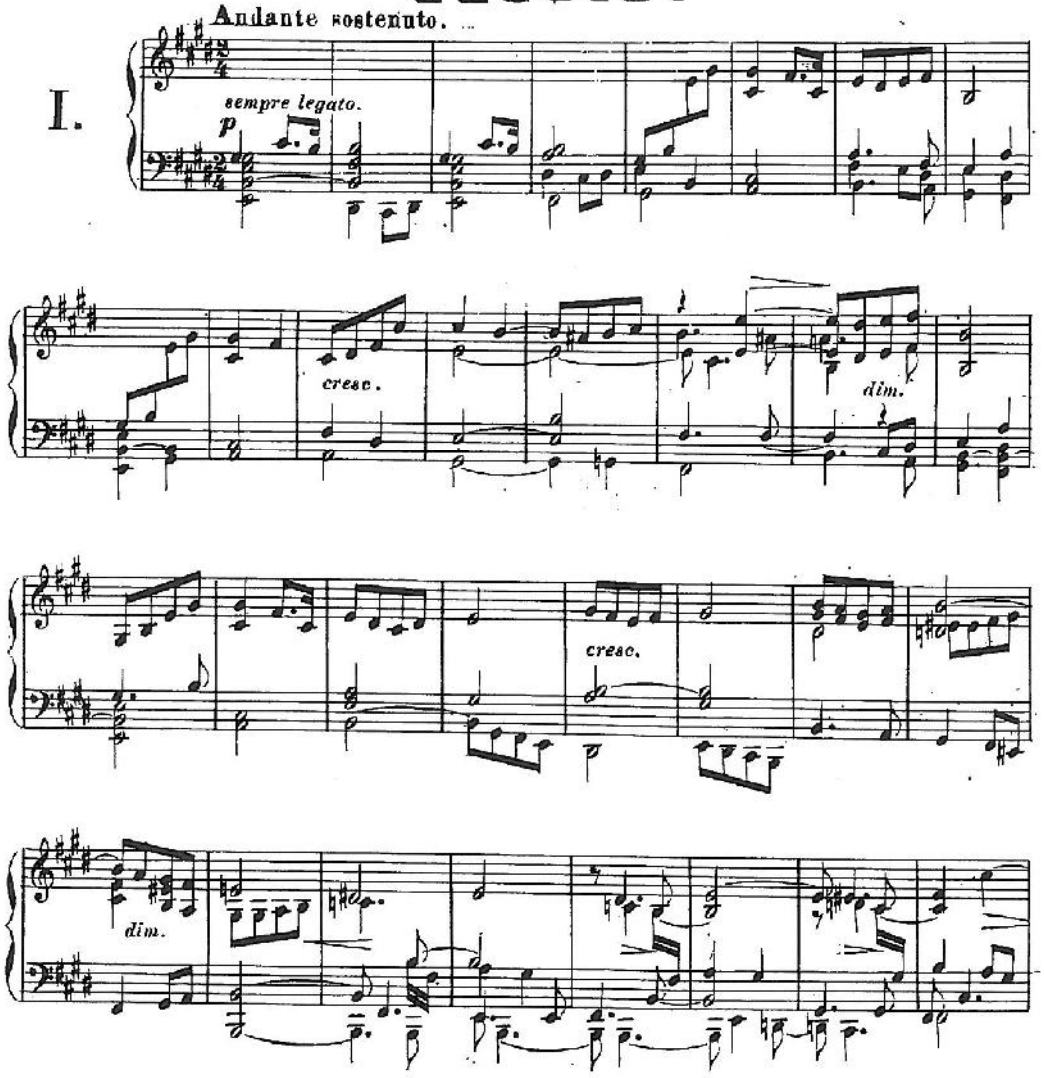

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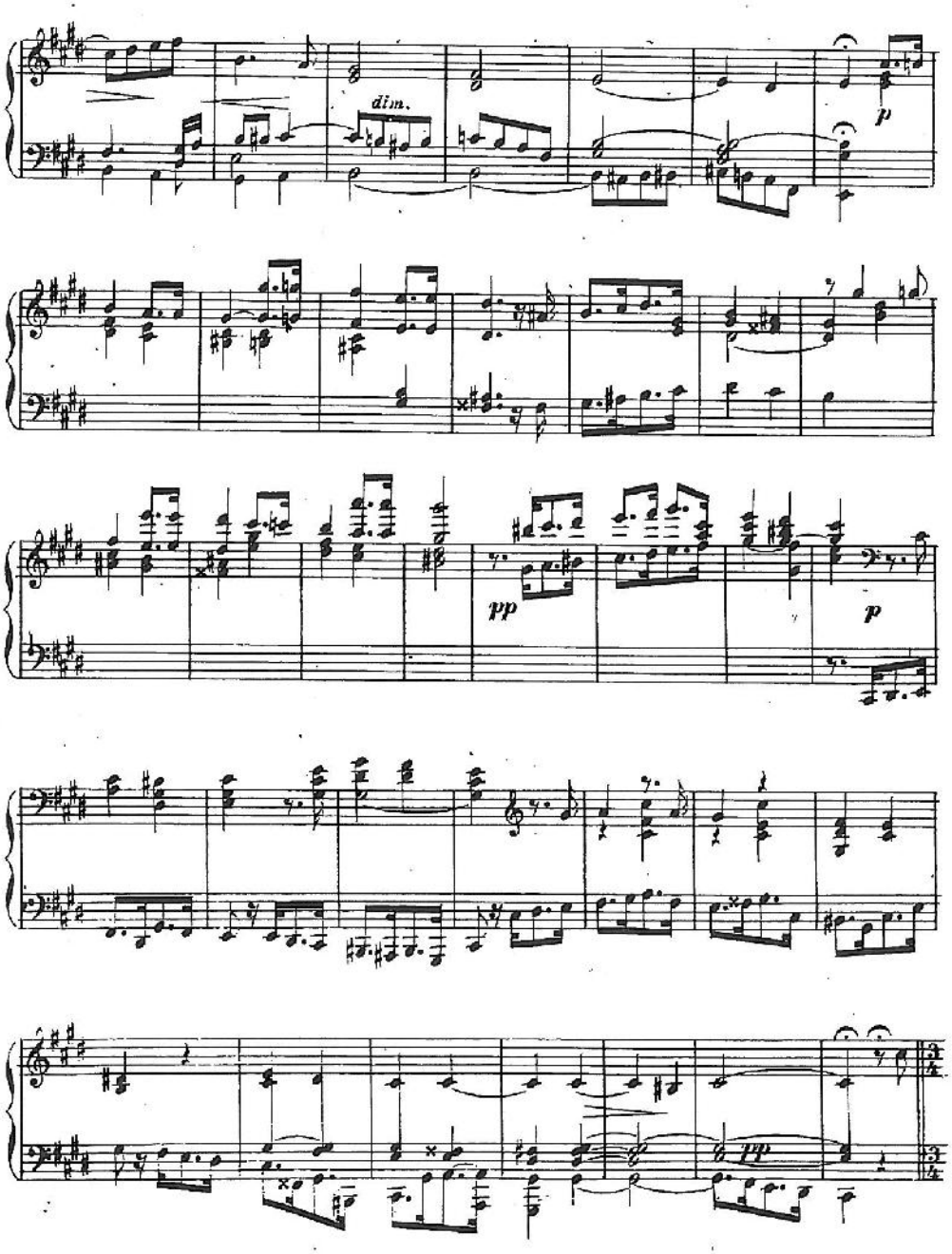

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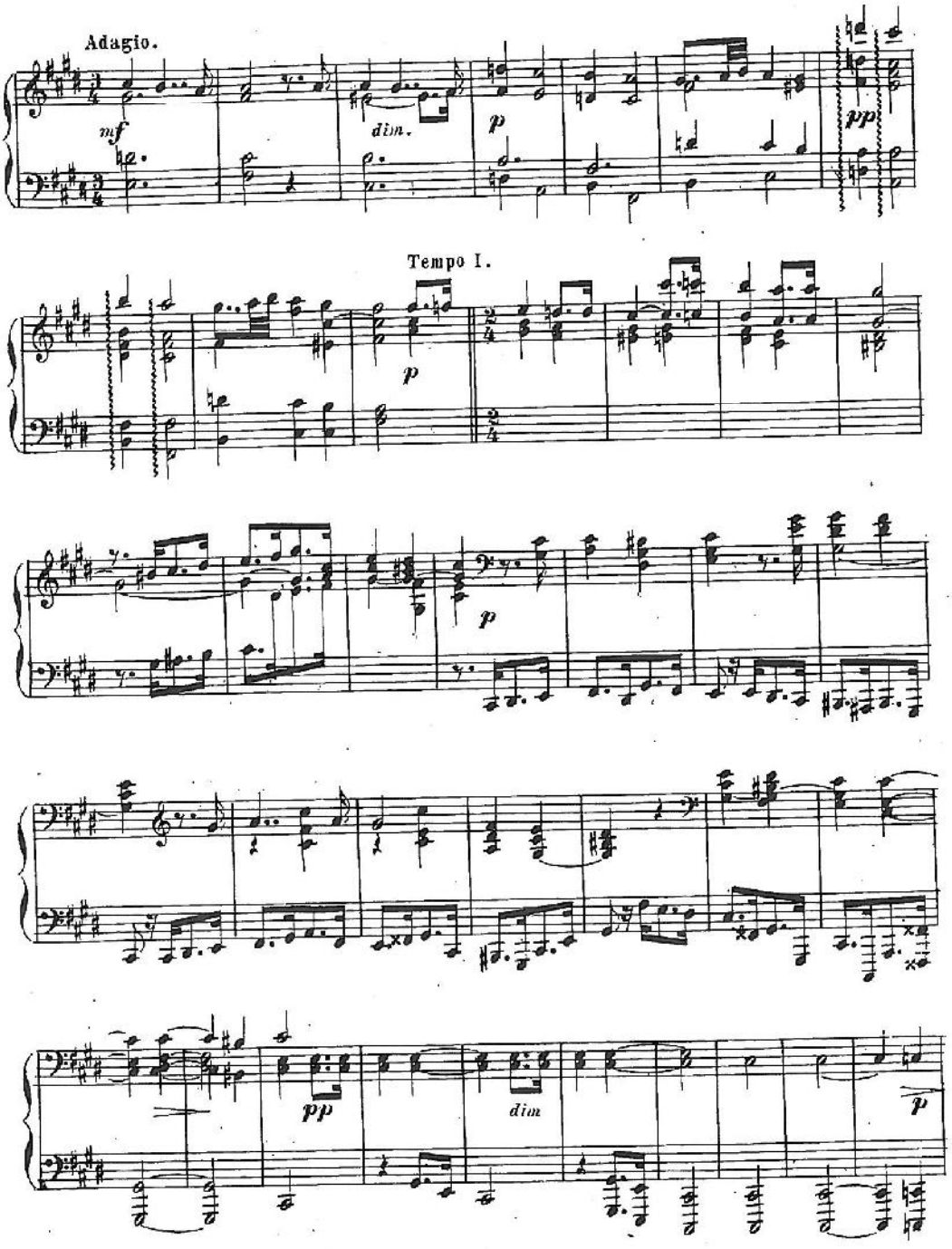

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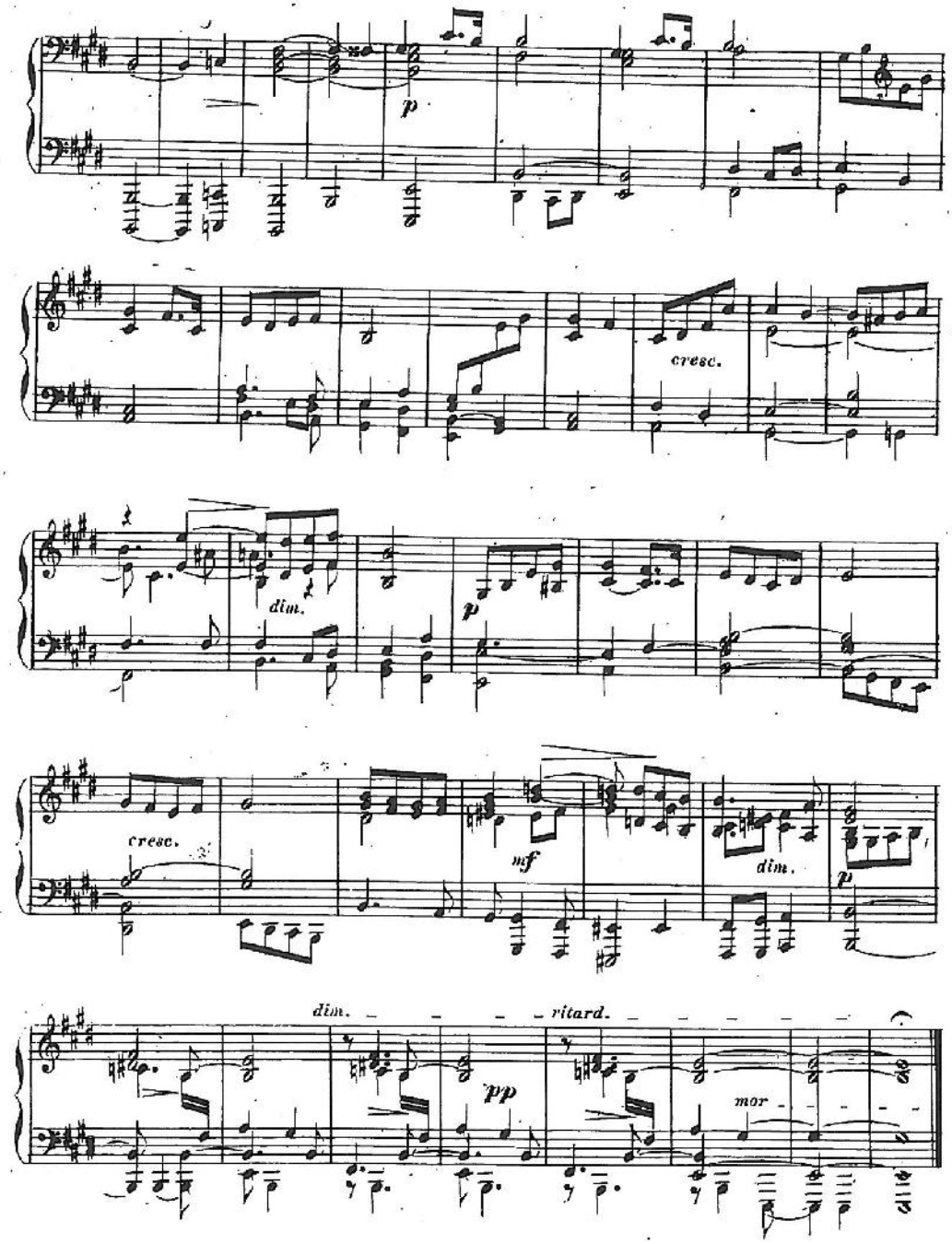

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dolce.

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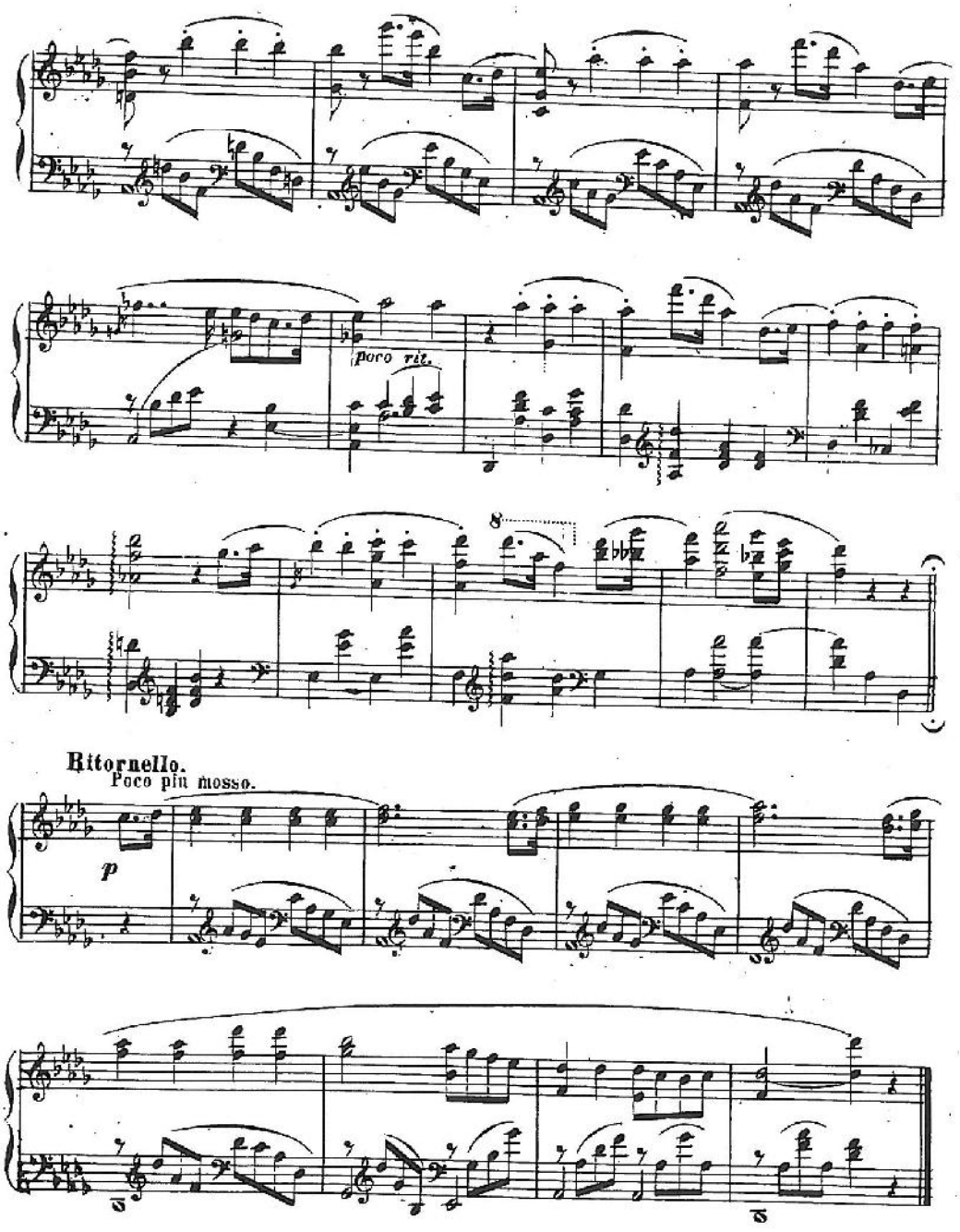

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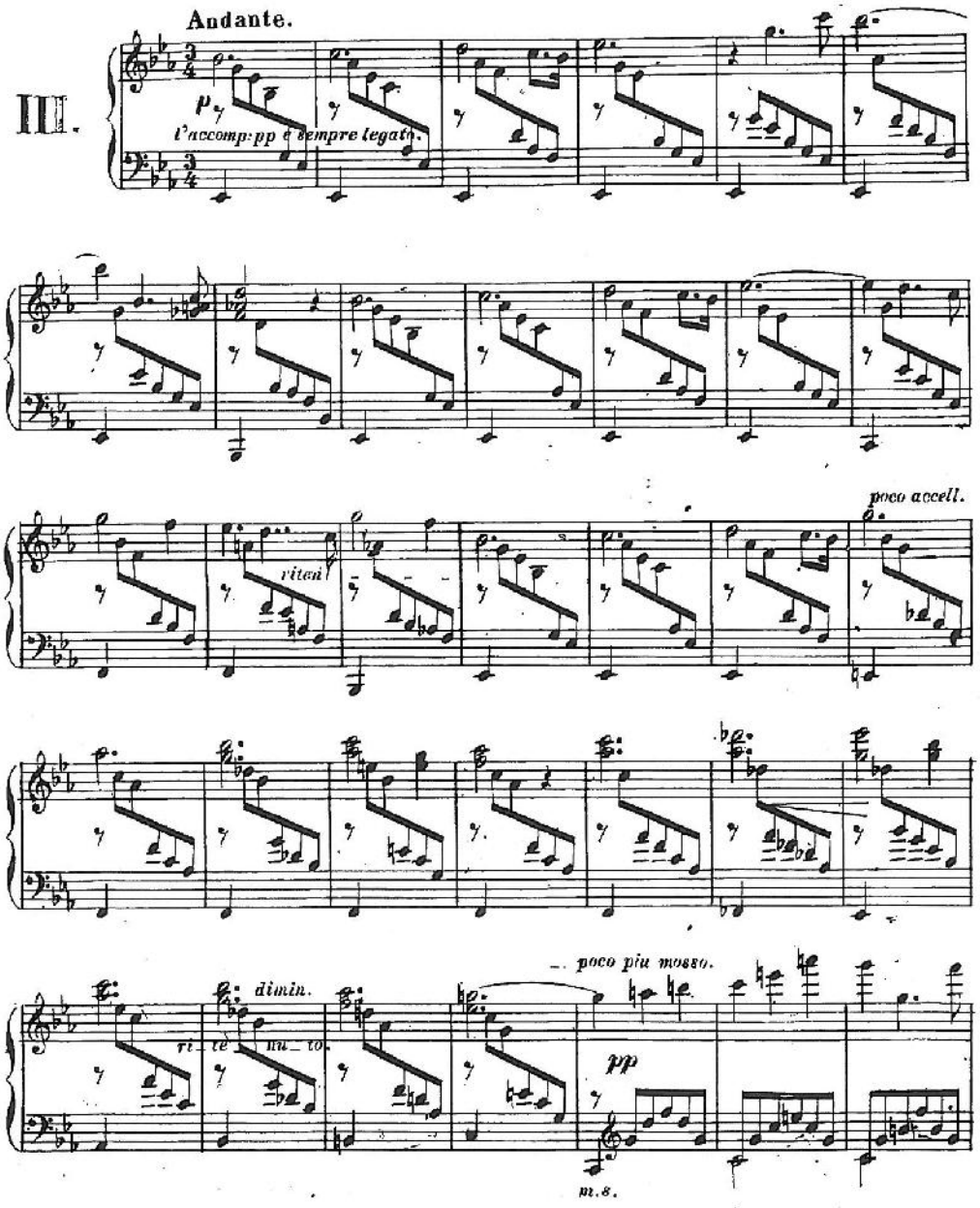

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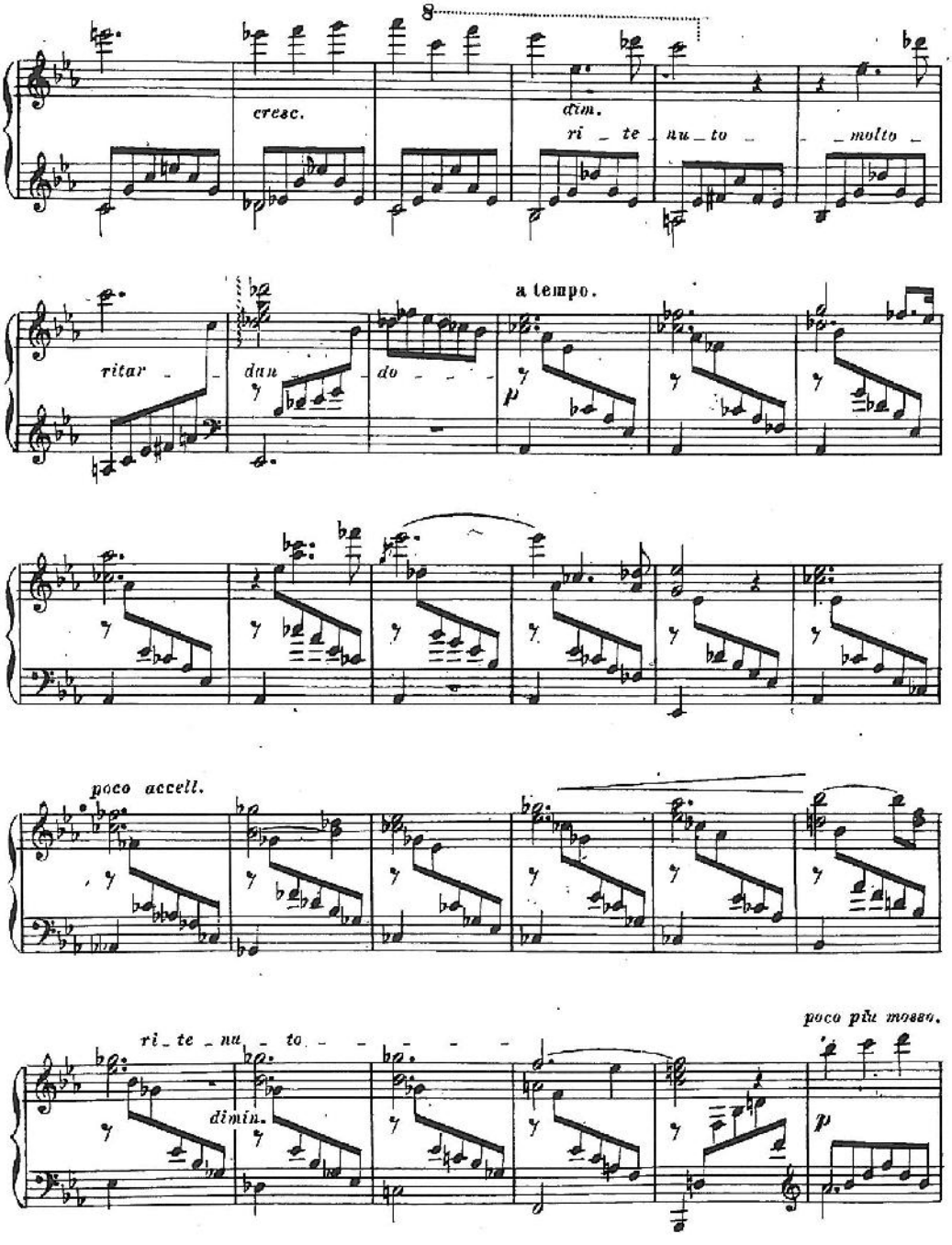

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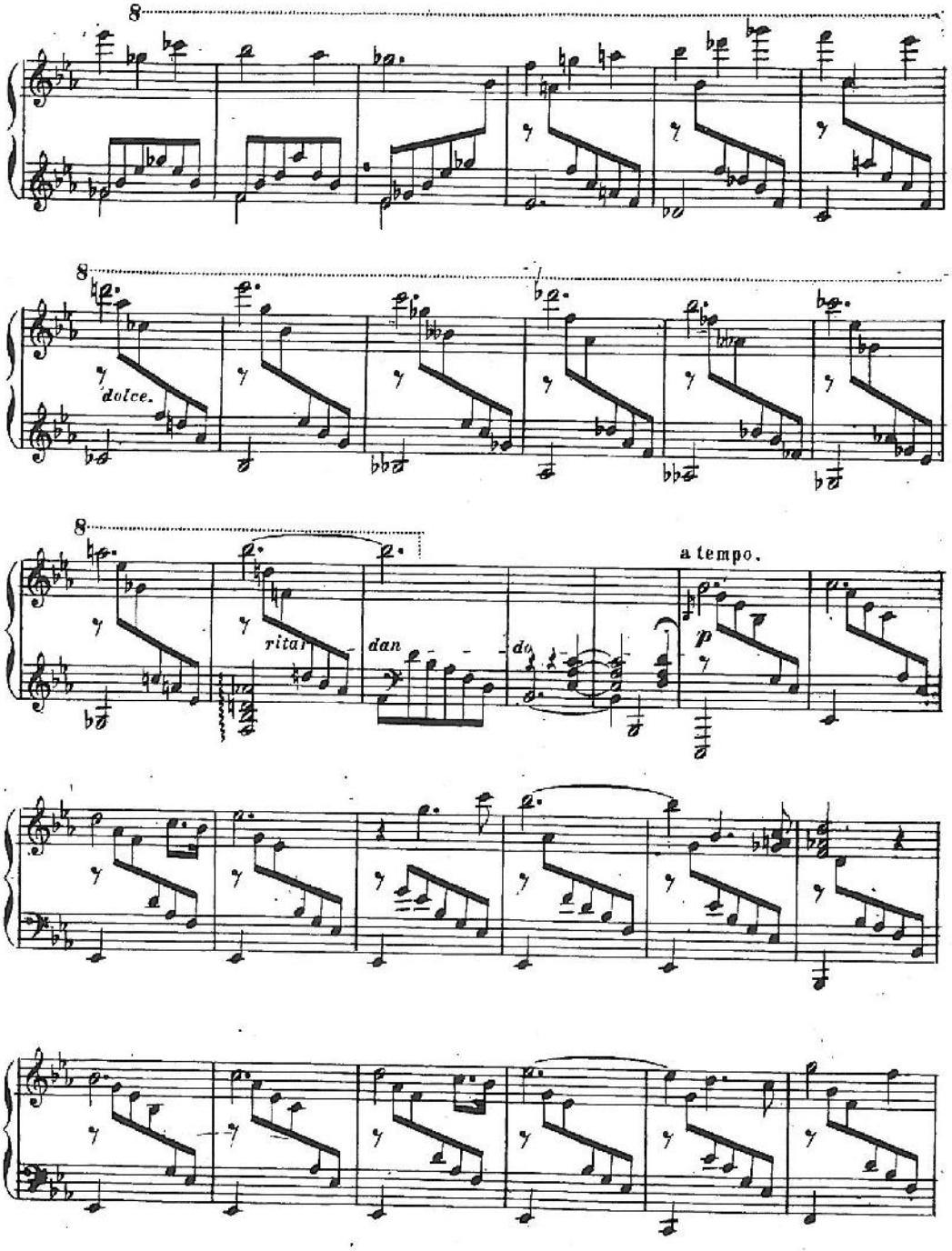

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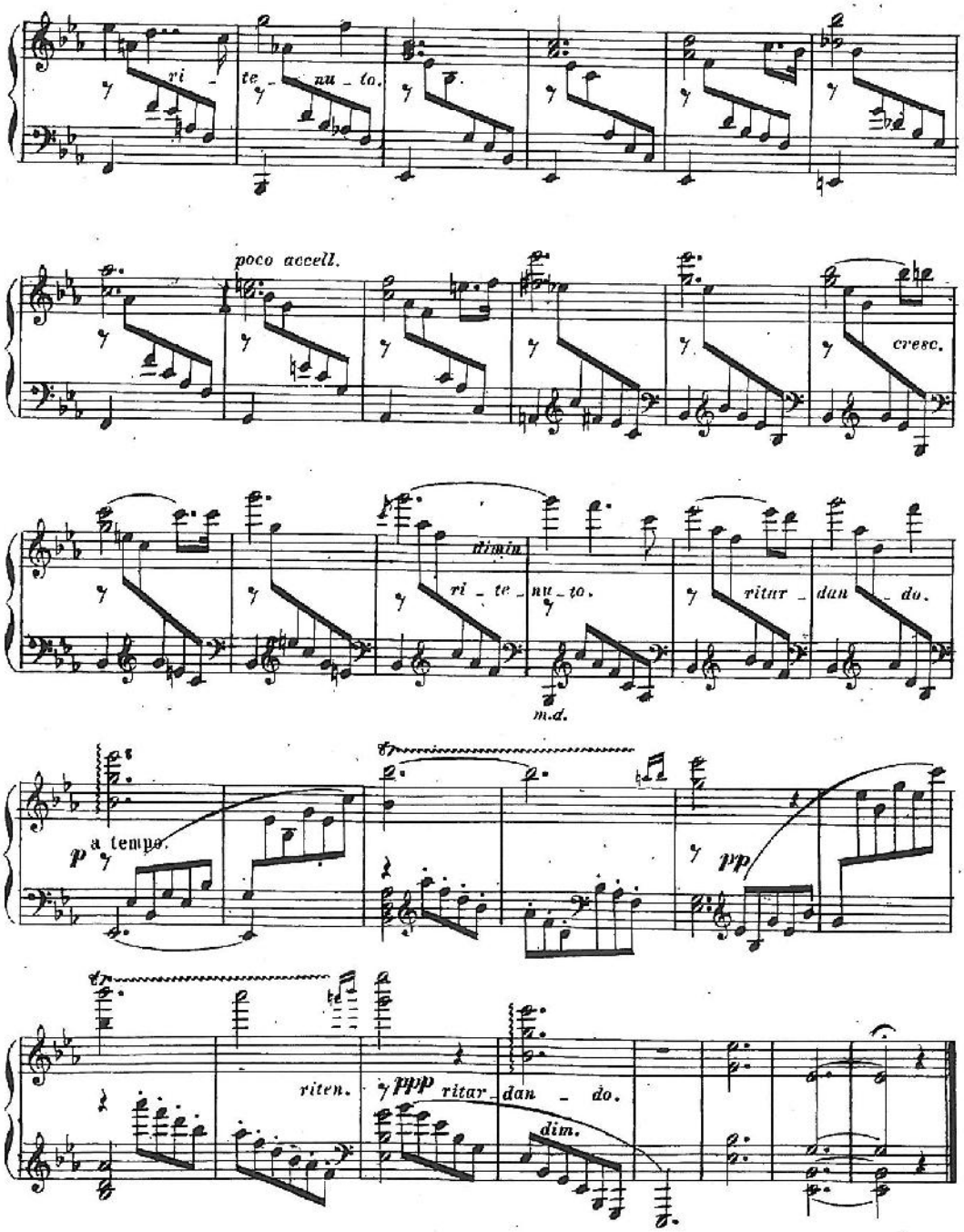

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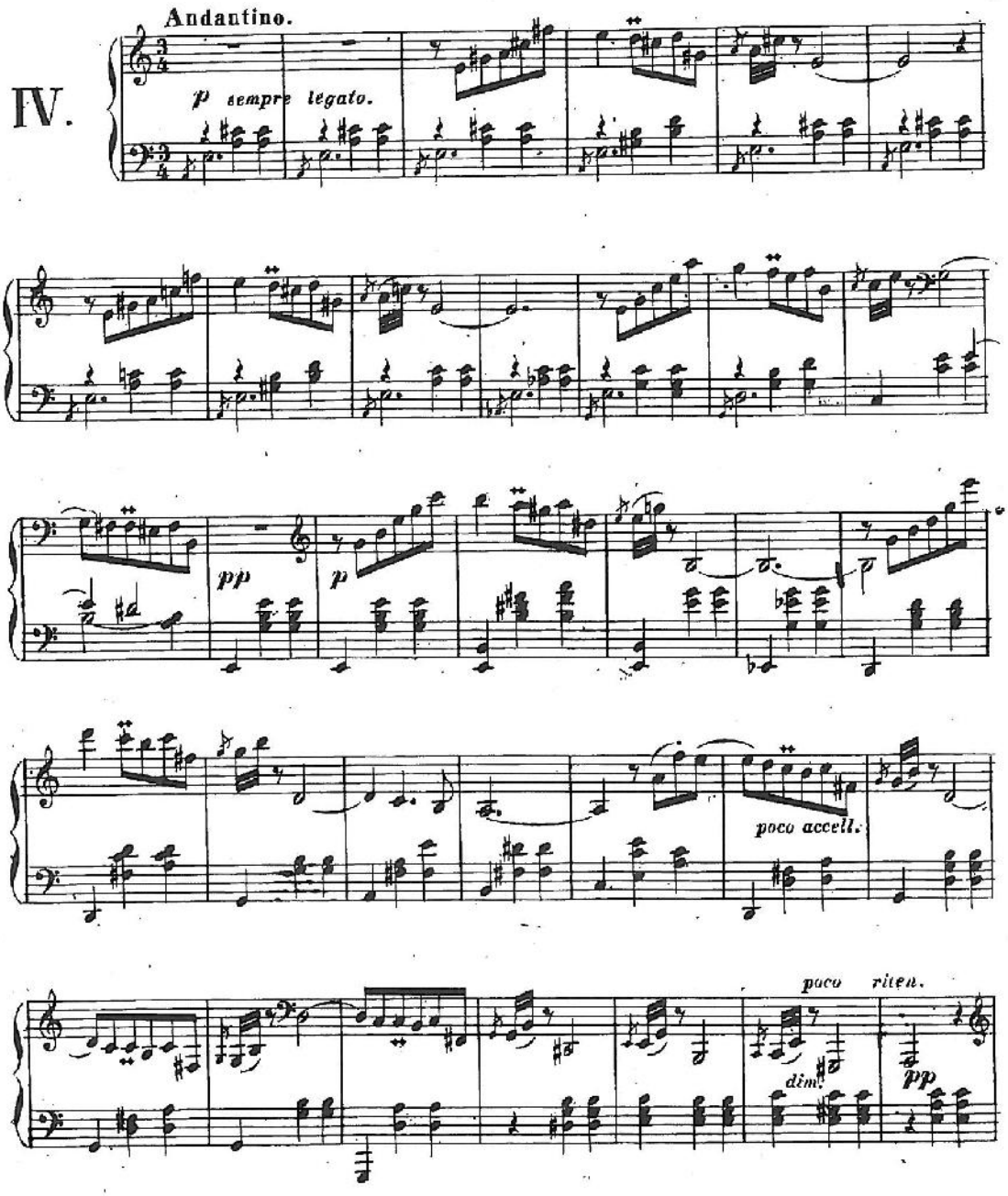

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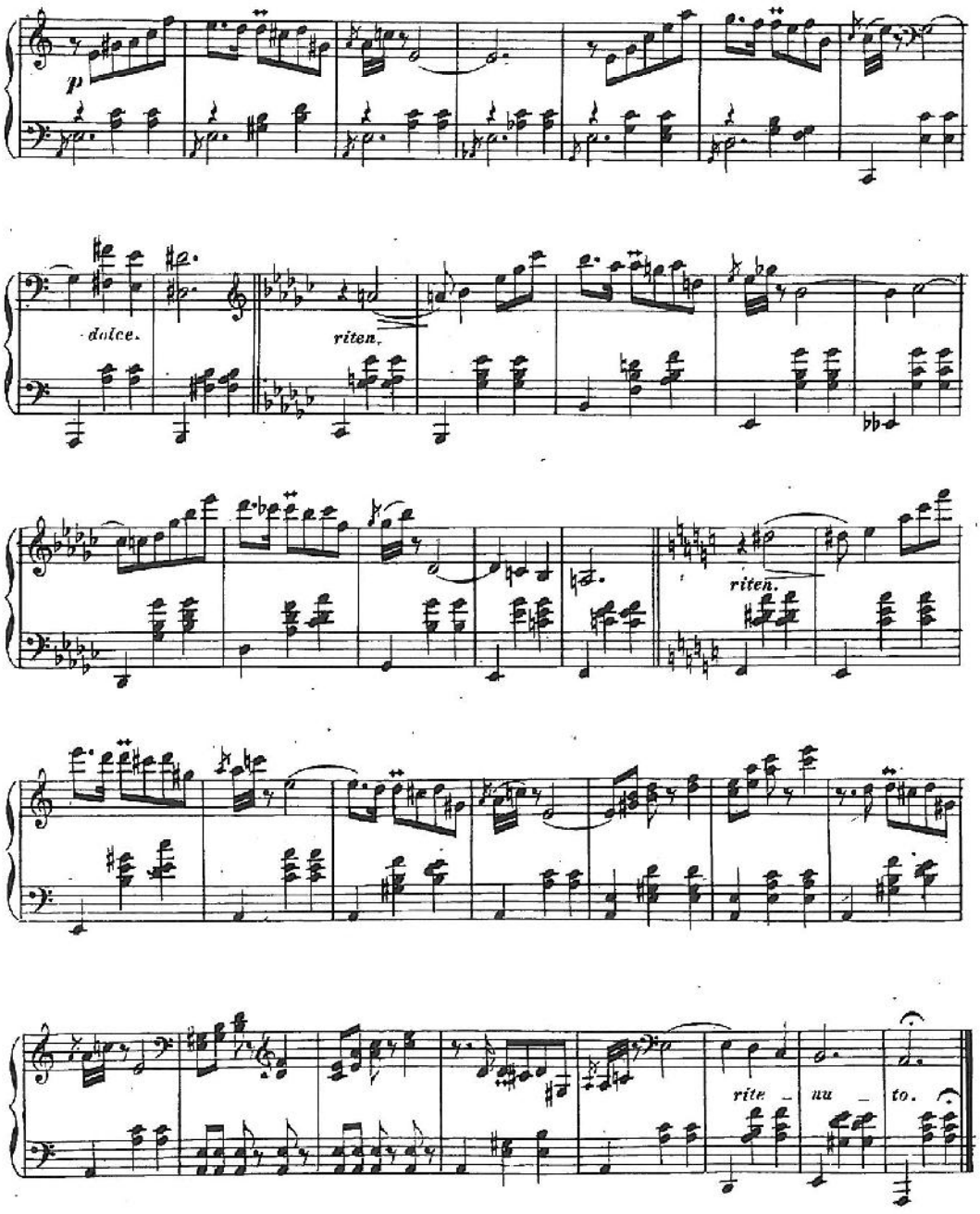

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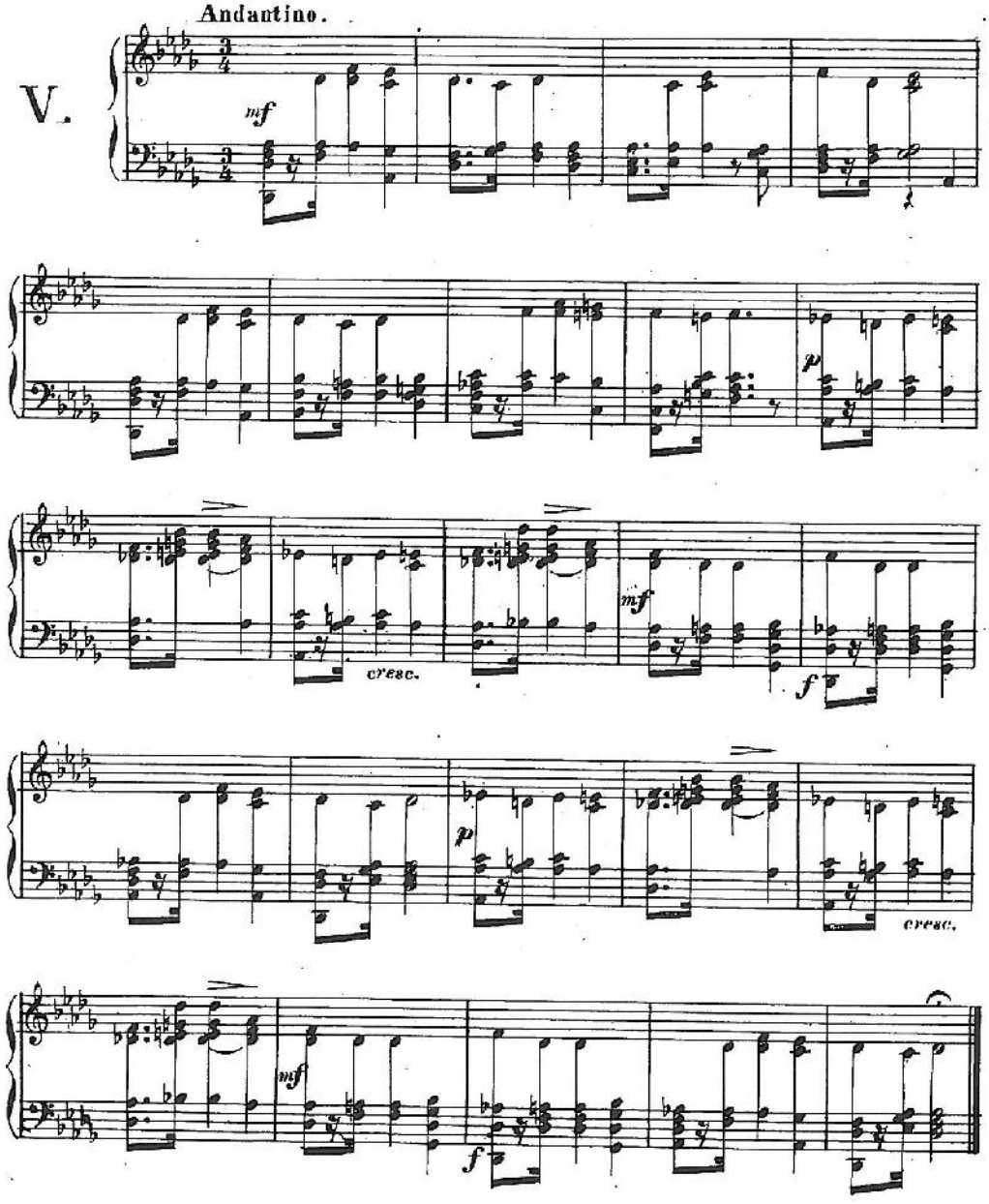
Andantino.

V.



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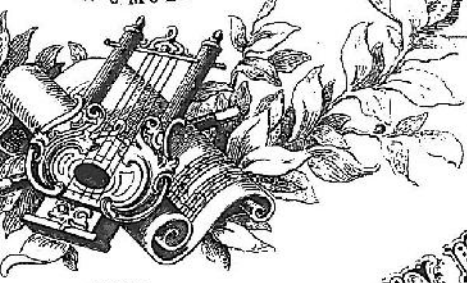

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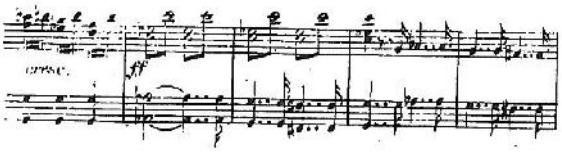

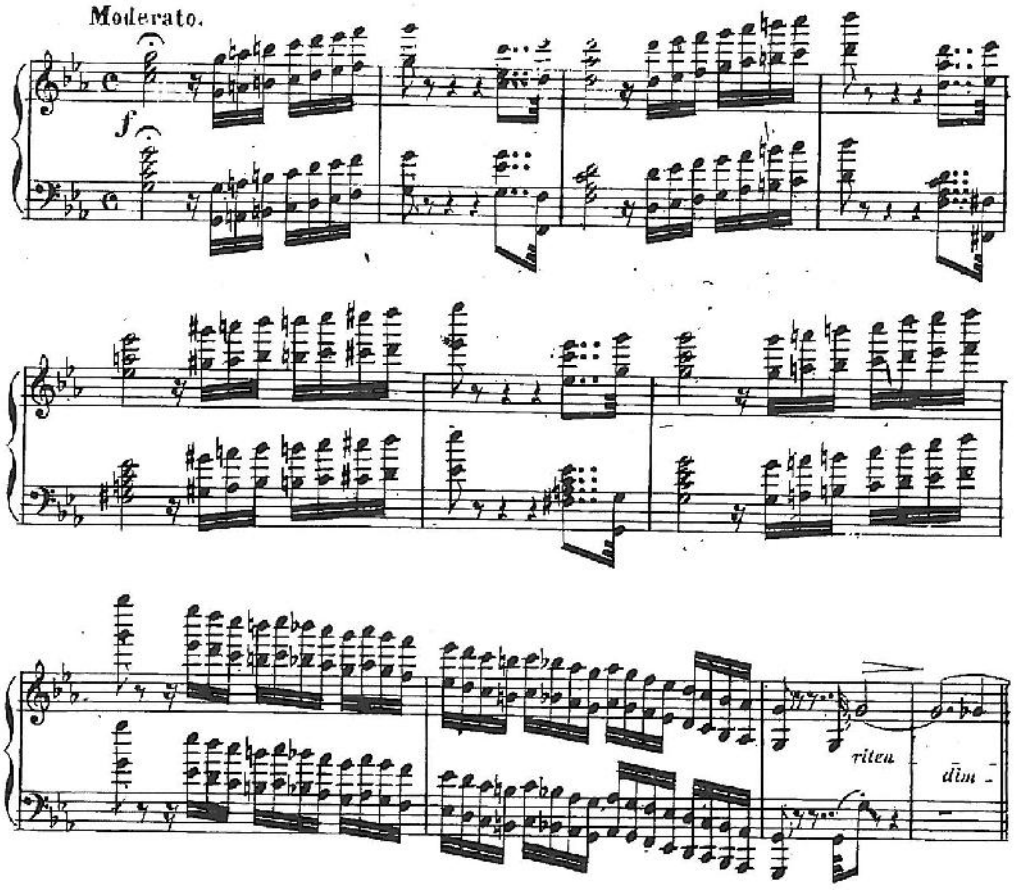

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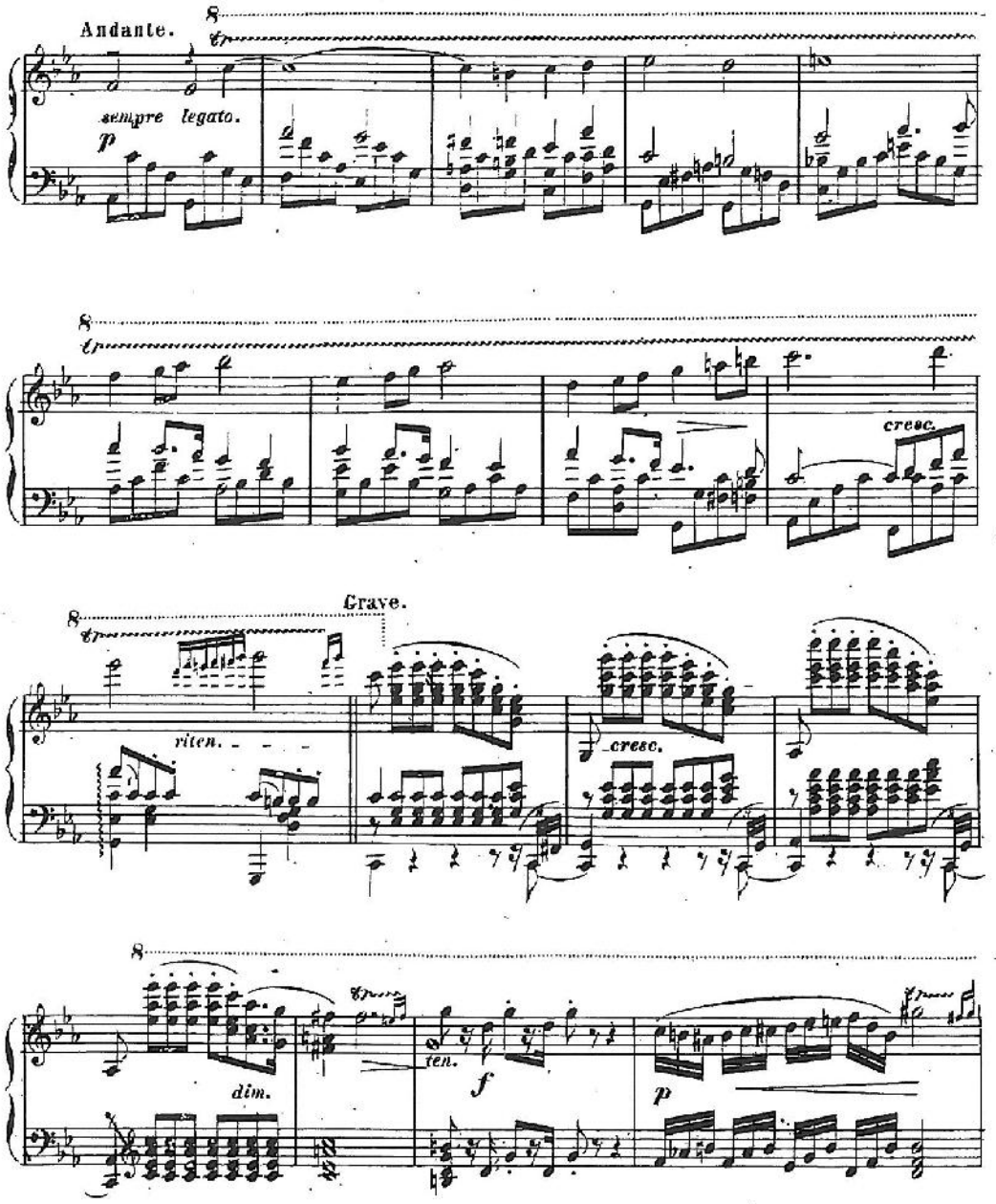

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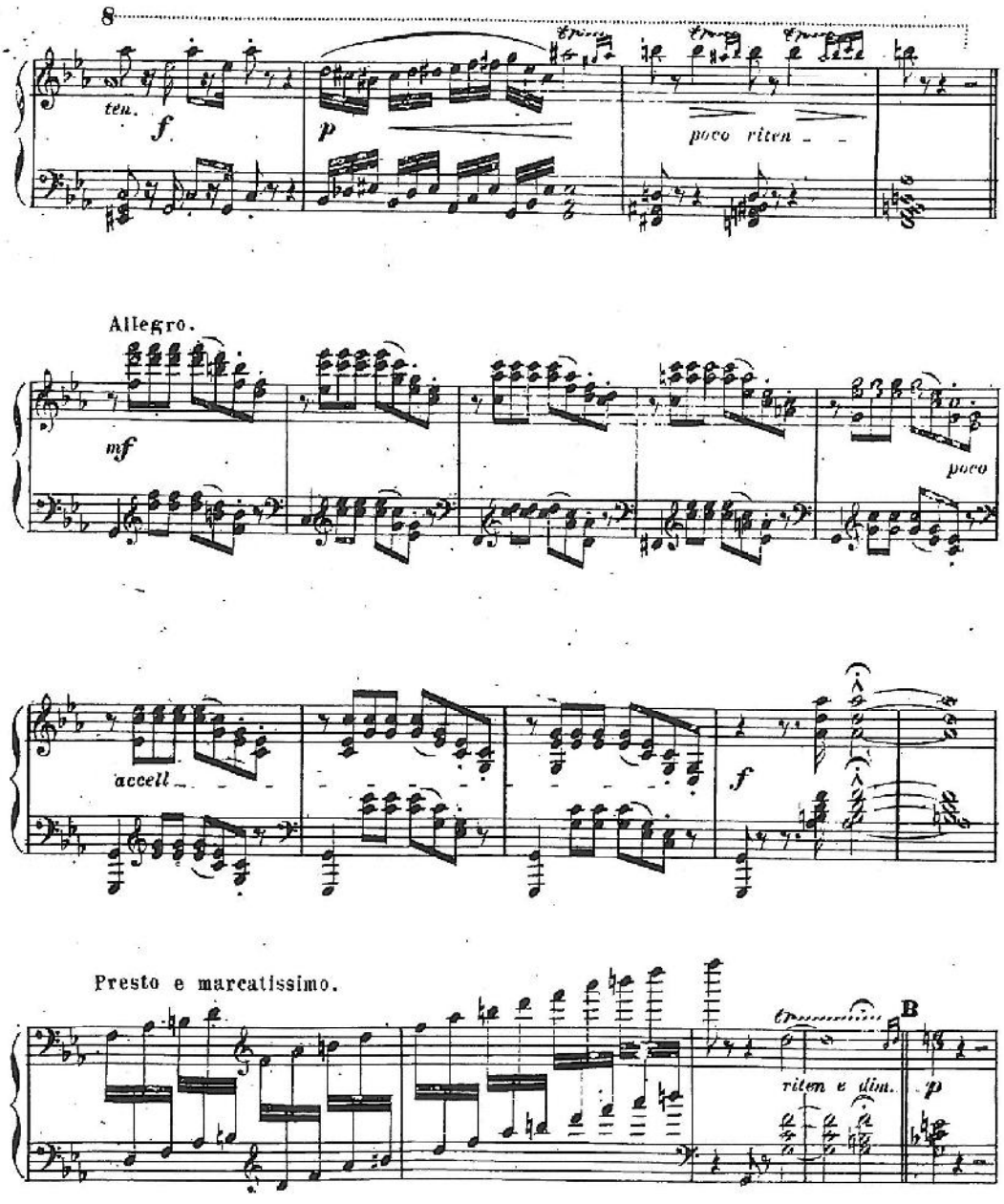

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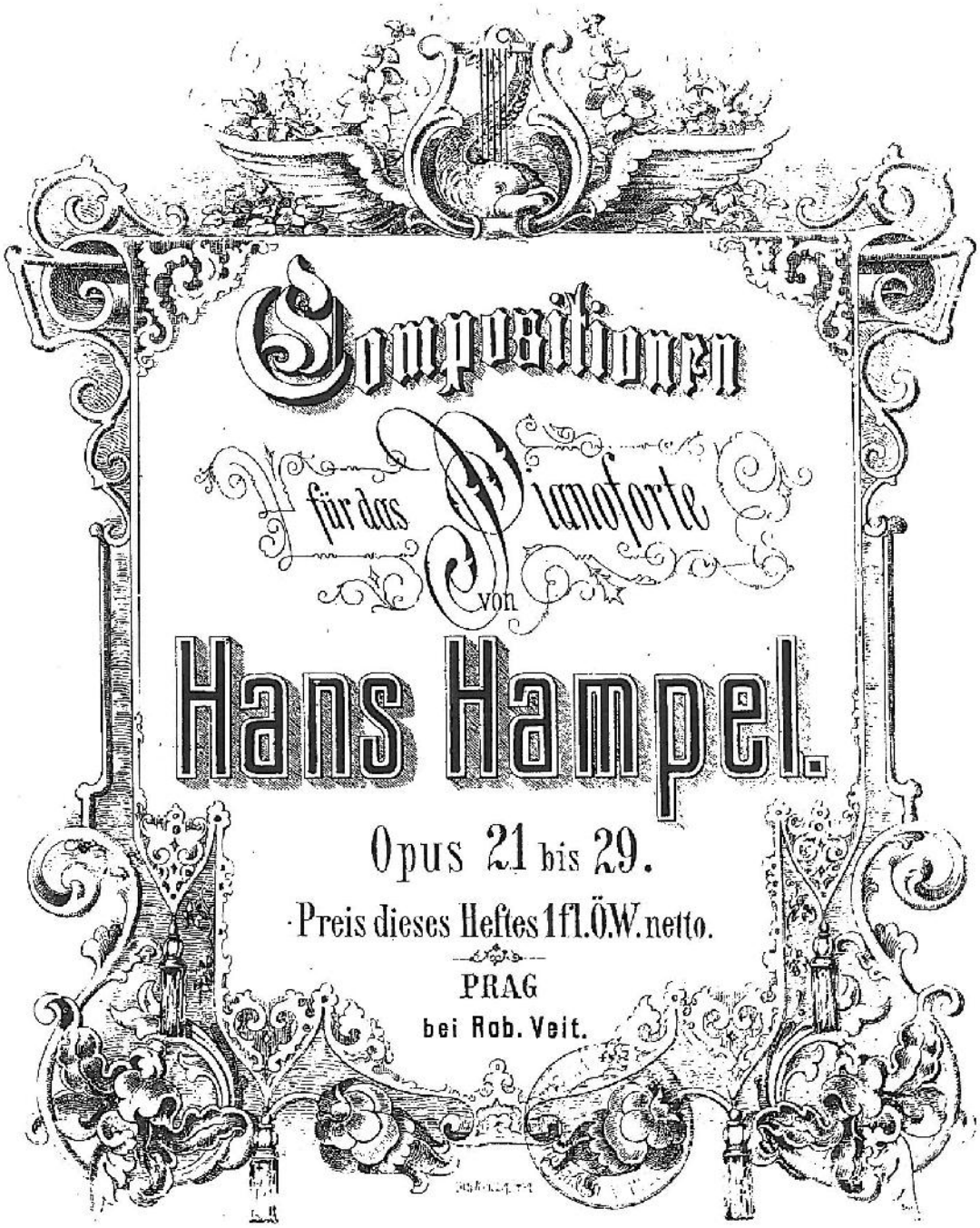

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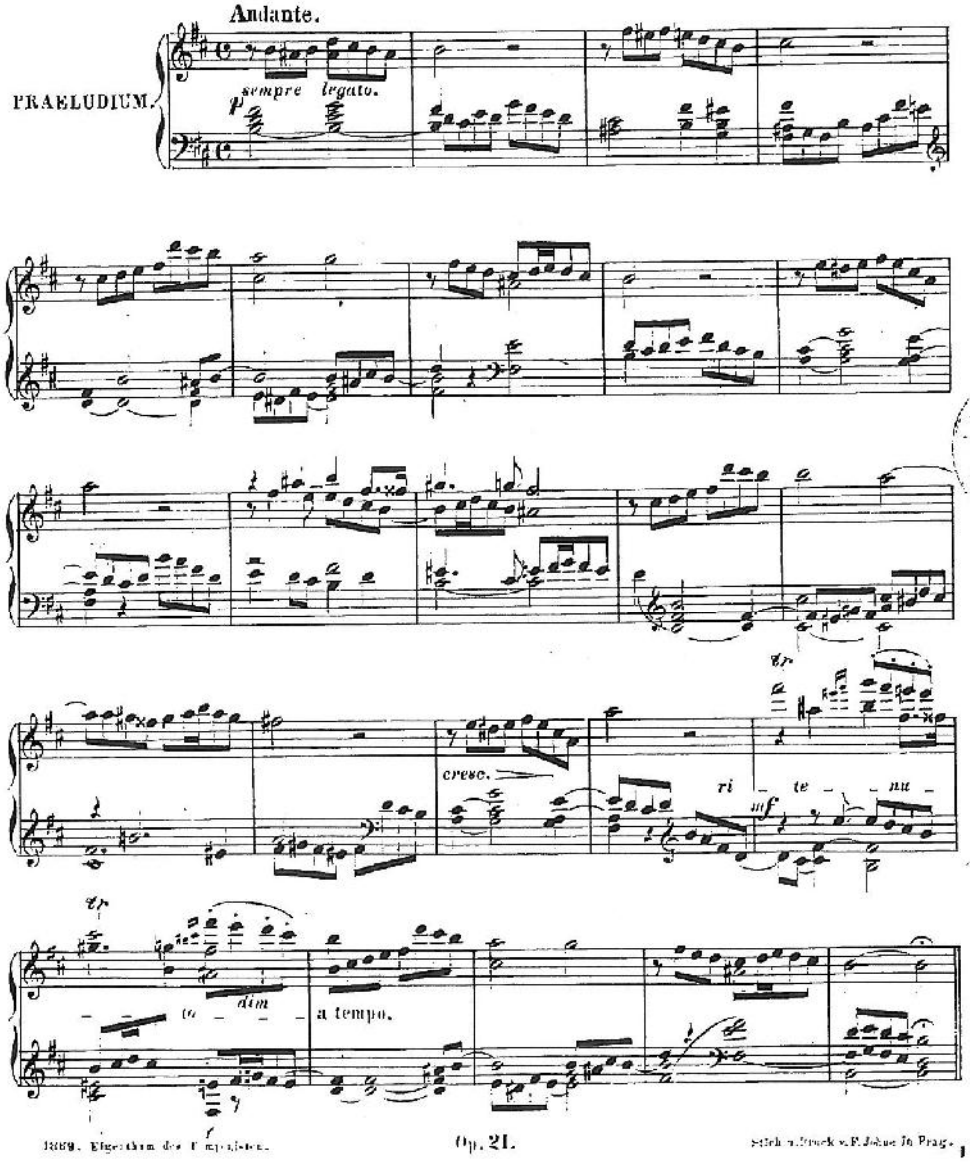

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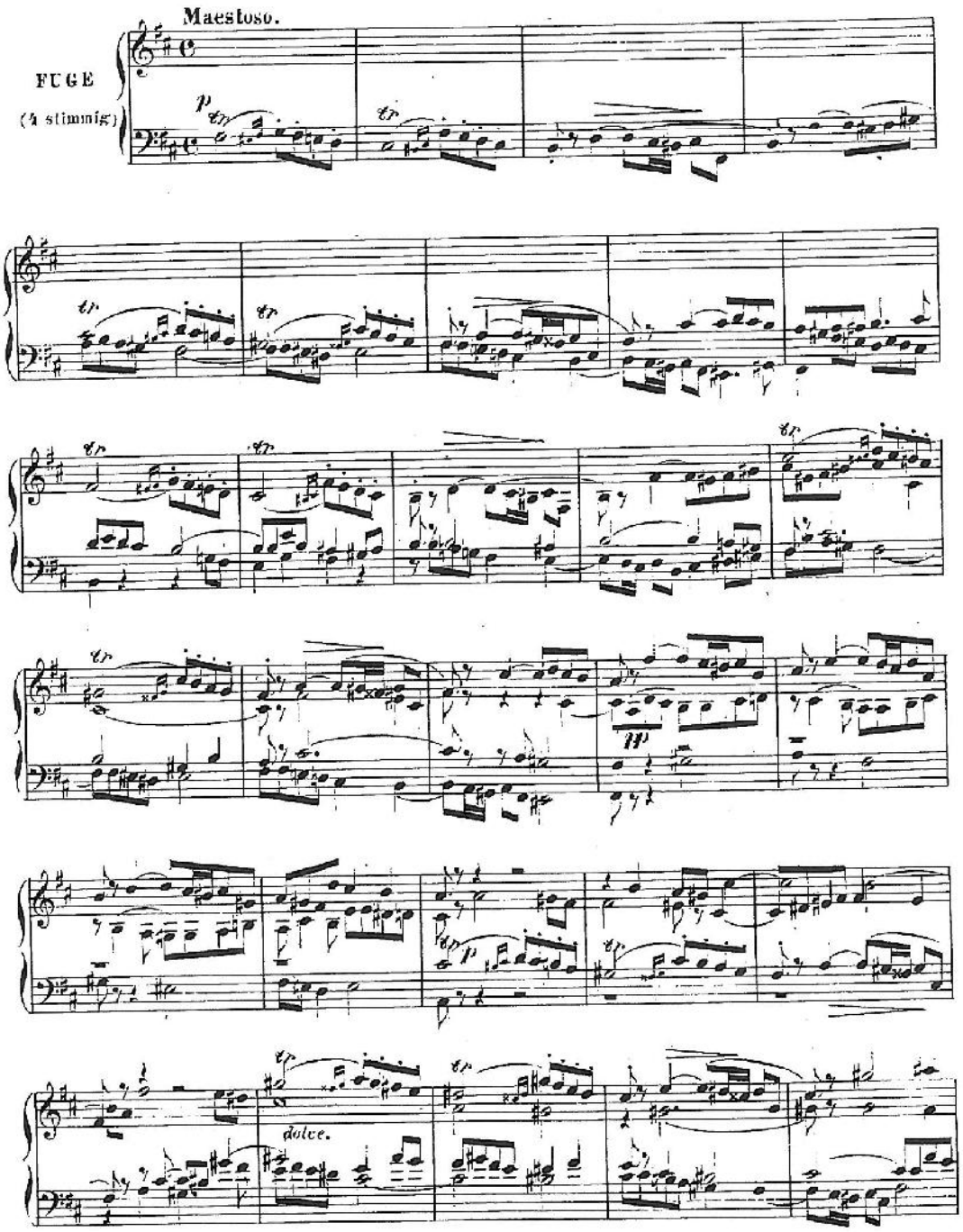

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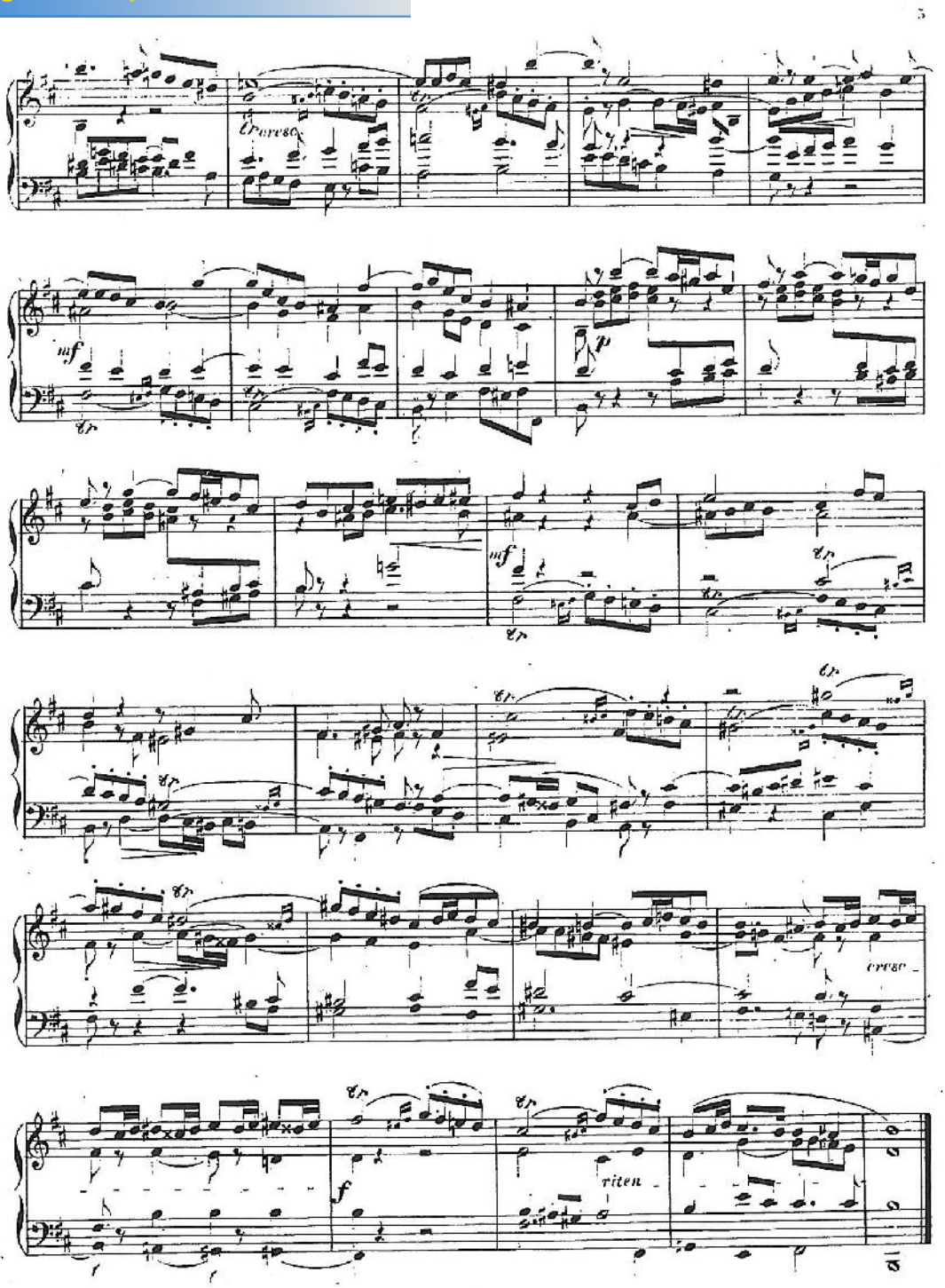

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18 19/6 70

Herrn Franz Božek.

NOCTURNE

für

Streichquintett

(2 Violinen, Viola u. 2 Violoncelle)

von

HANS HAMPEL.

Op. 22.

Stimmen. 10 Ngr. Piano solo. 5 Ngr.

PRAG,
bei
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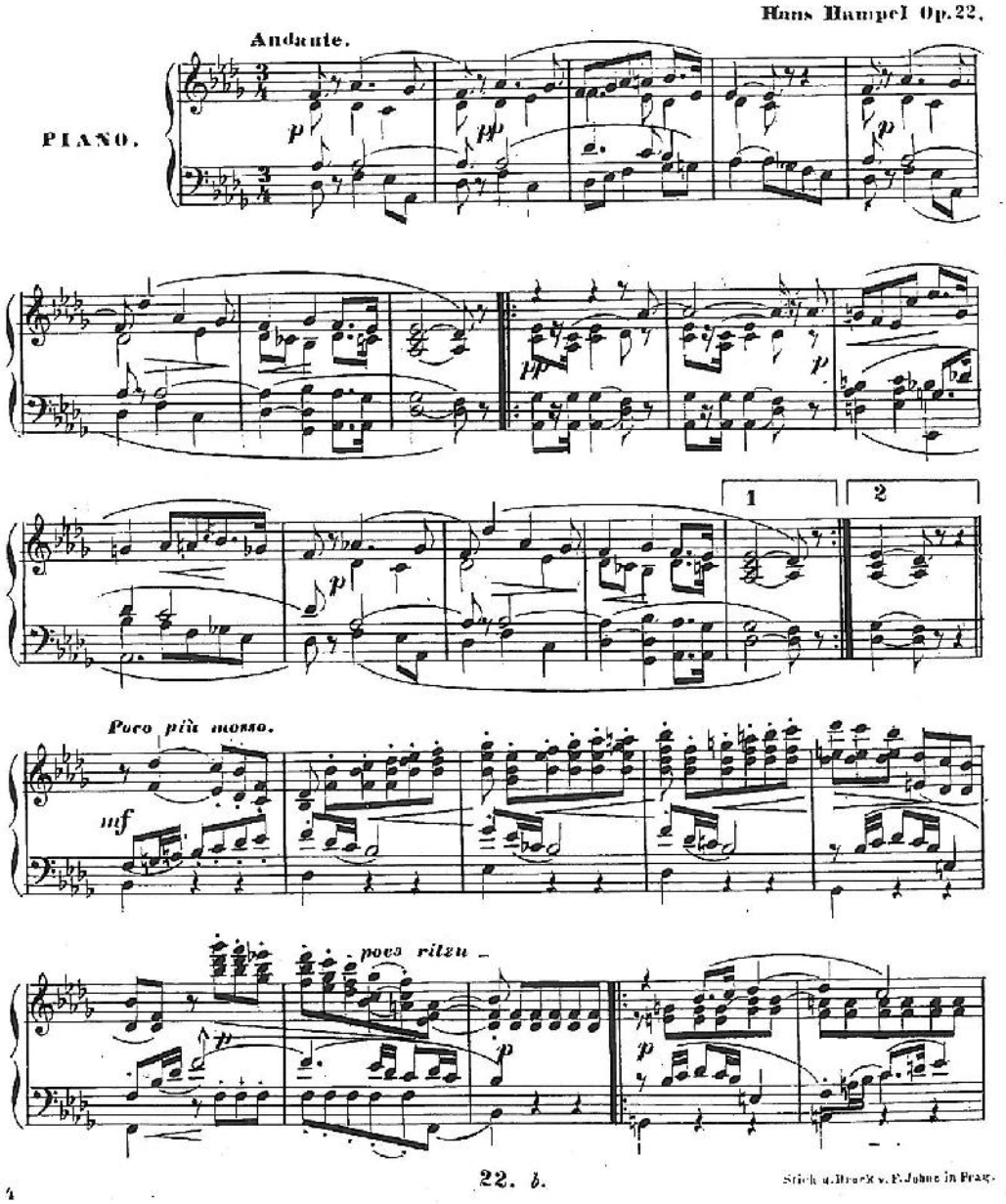

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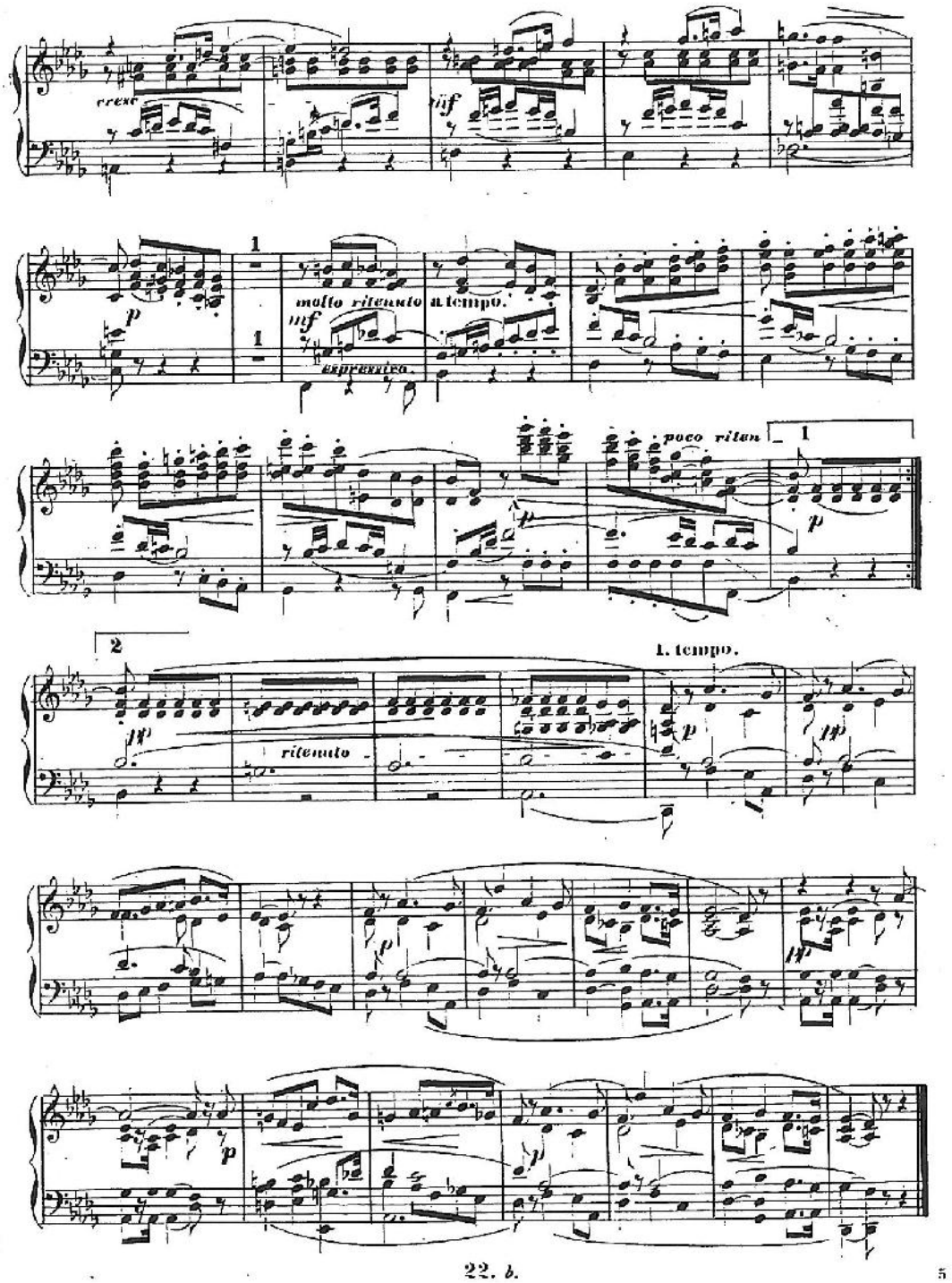

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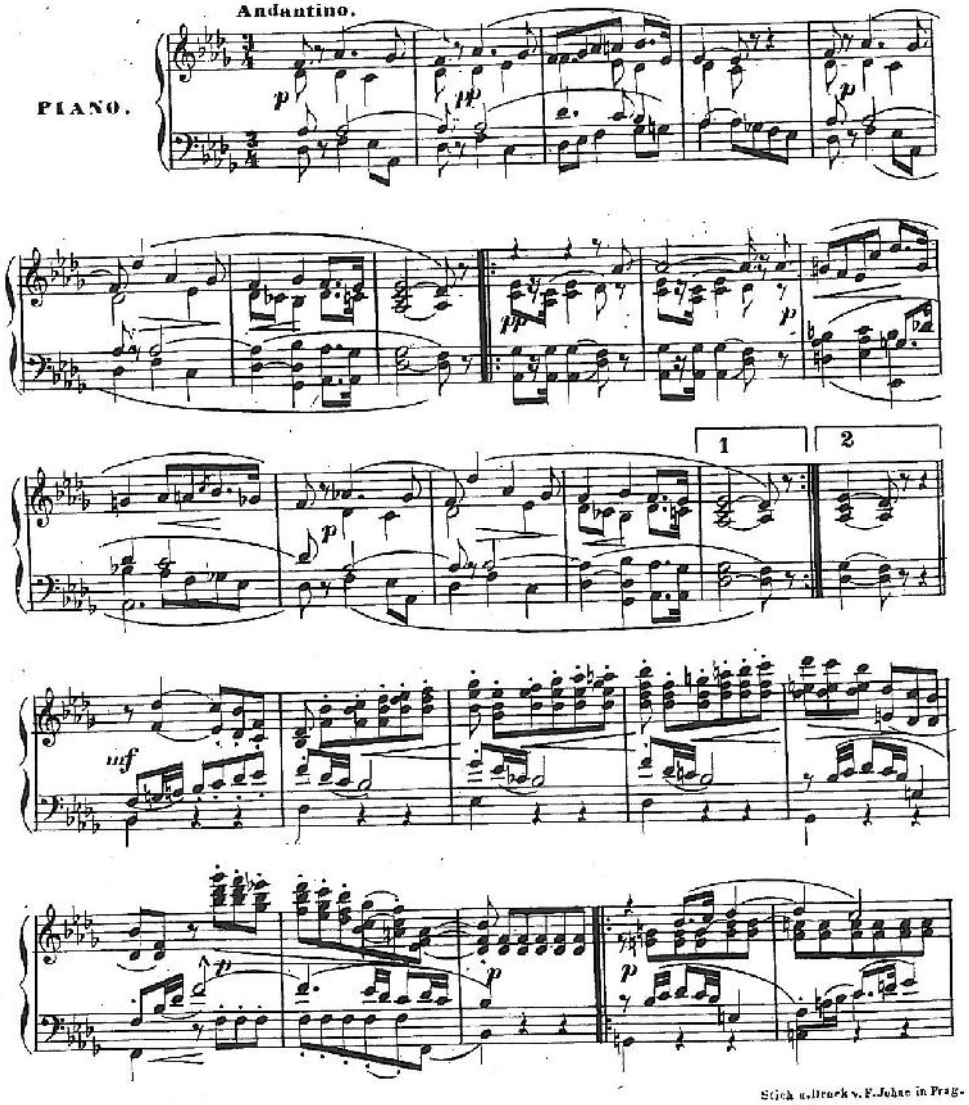

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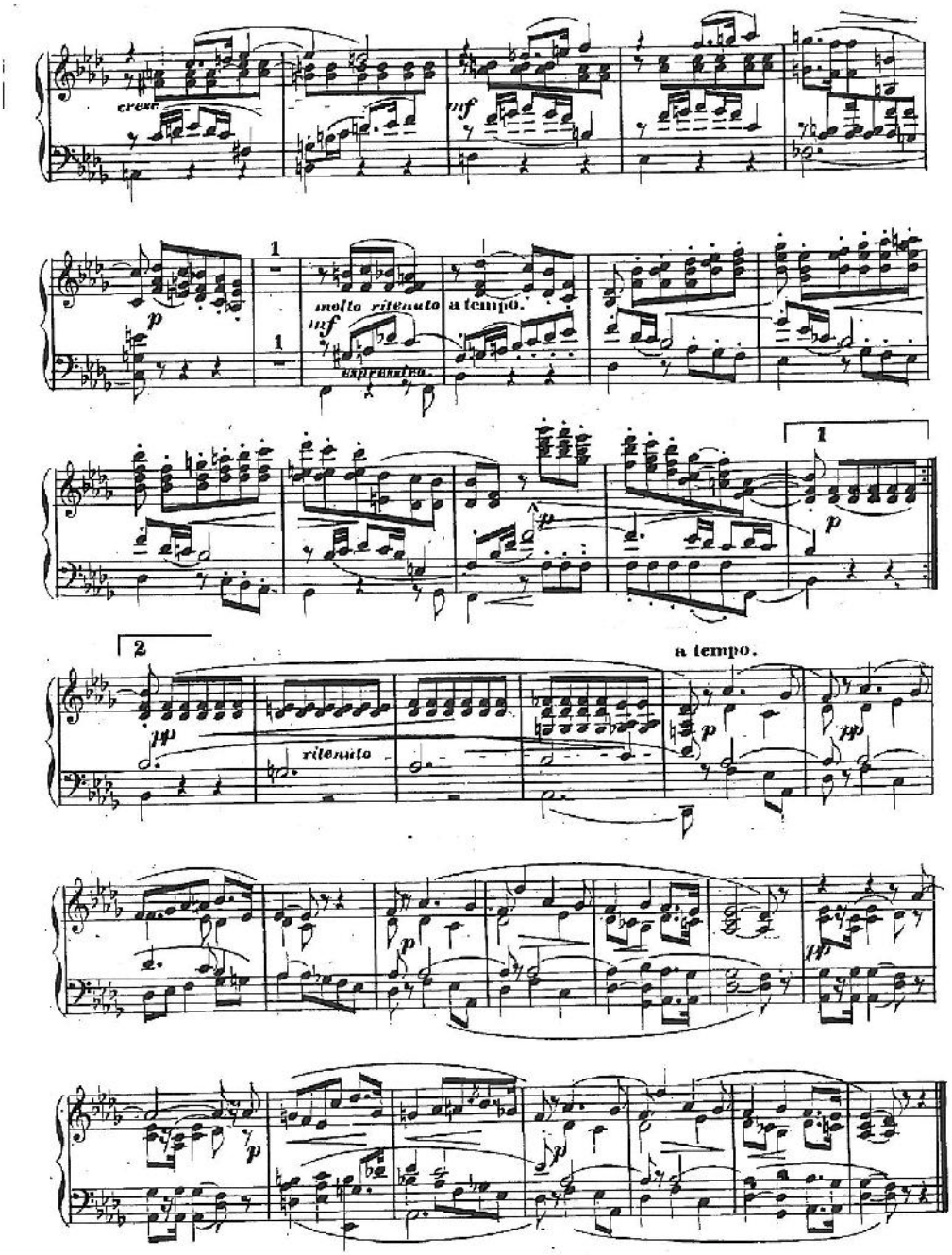

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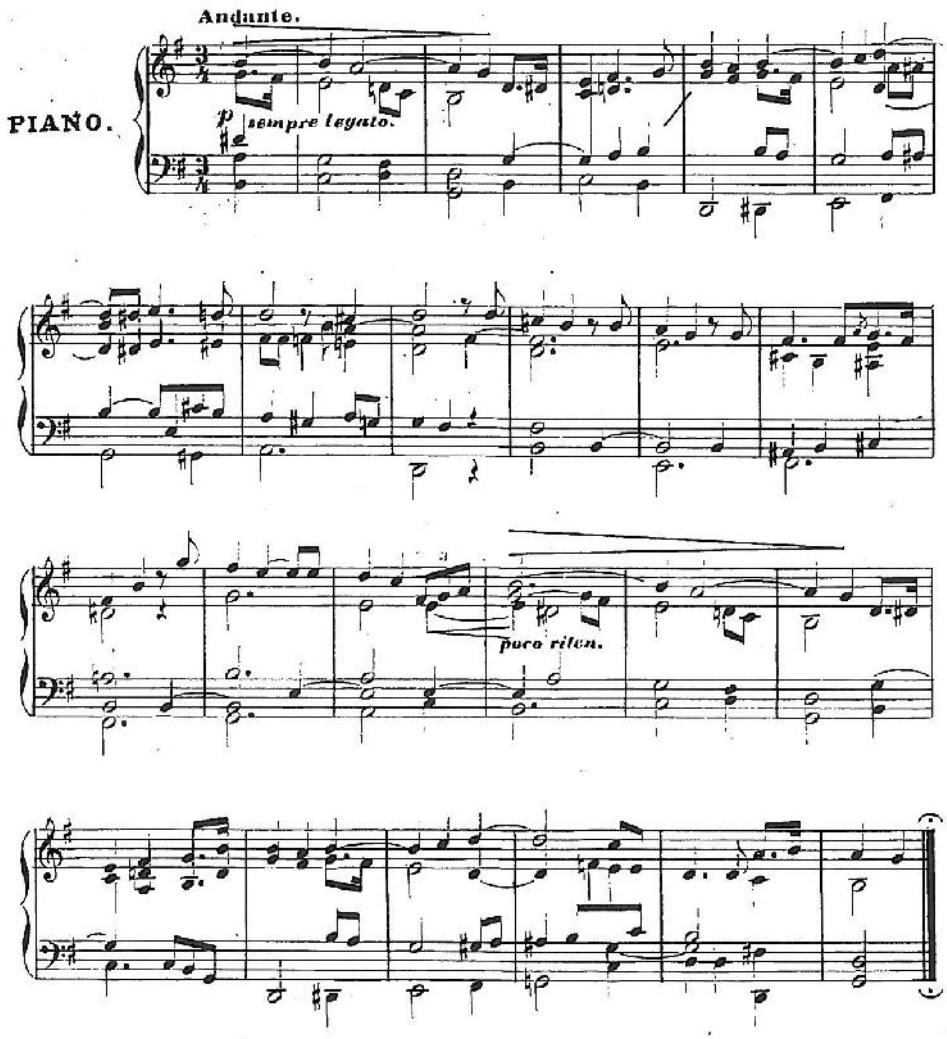
À Madame la Baroñe Leopoldine Fleissner—Enis.

THÈME VARIÉ

par

Jean Hampel.



Eigenthum des Componisten. Opus 23. Stich u. Druck v. F. Johne in Prag.

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I Variazioni un poco piu mosso.

I.

P sempre legato.

poco riten.

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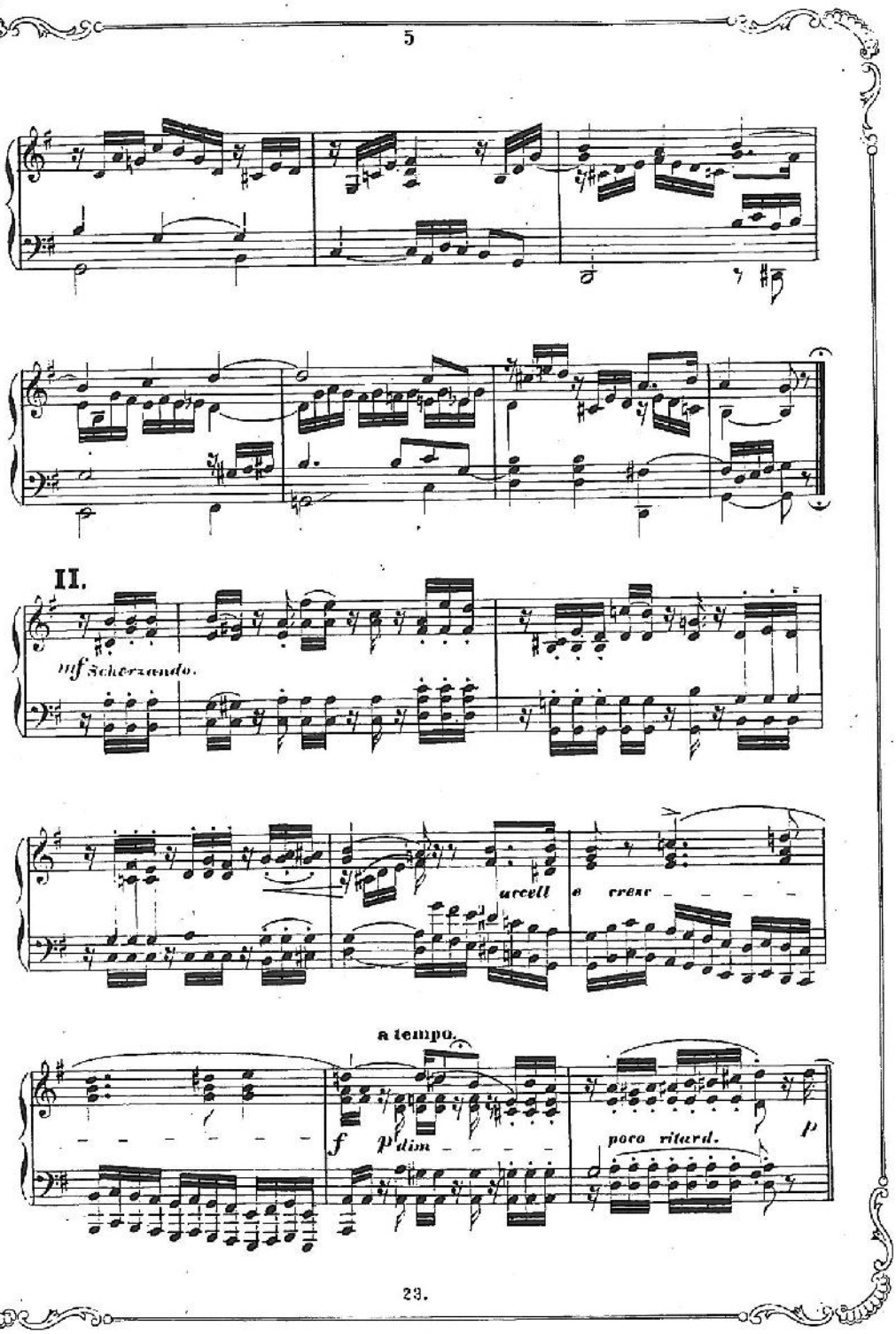

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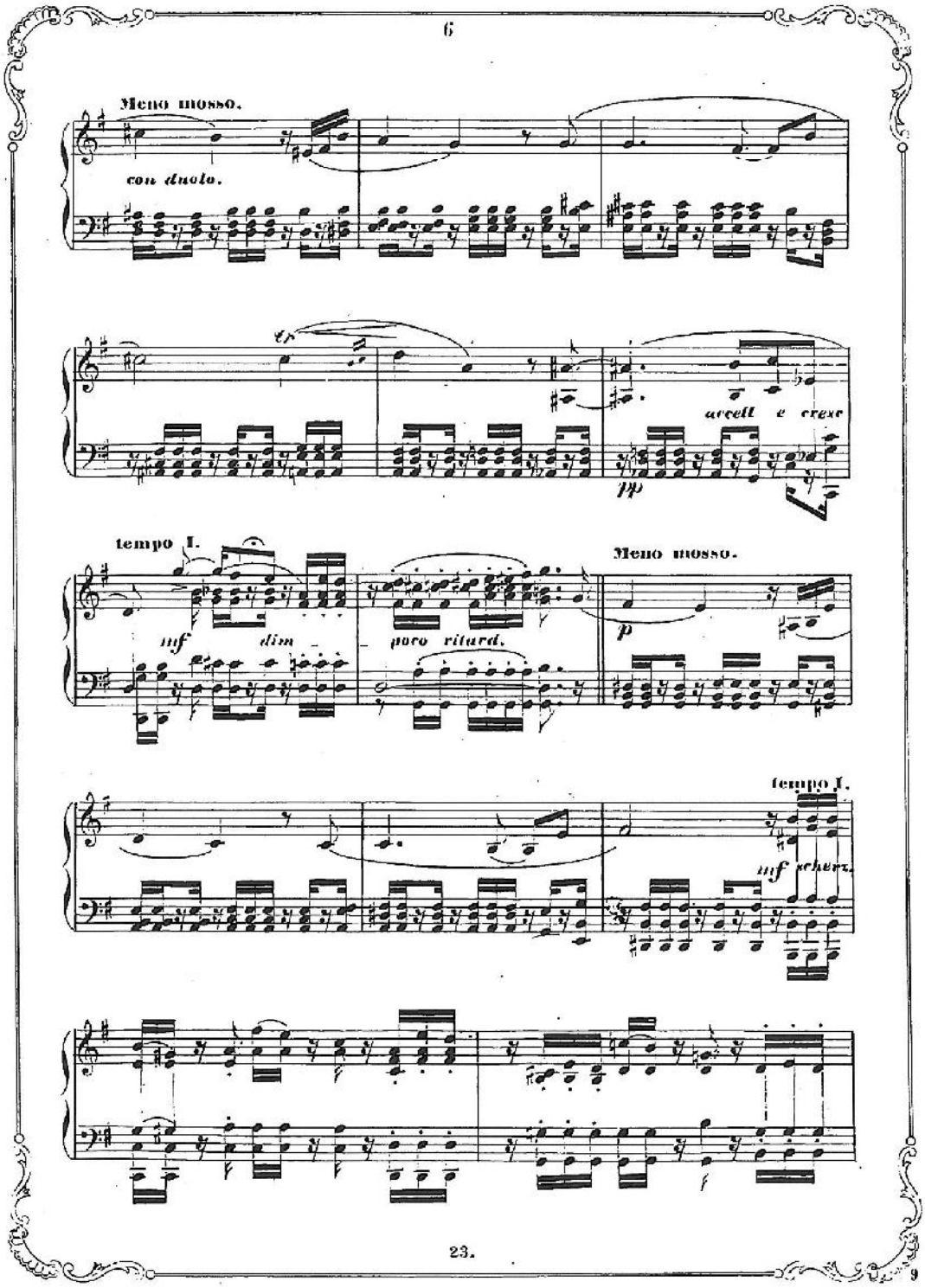

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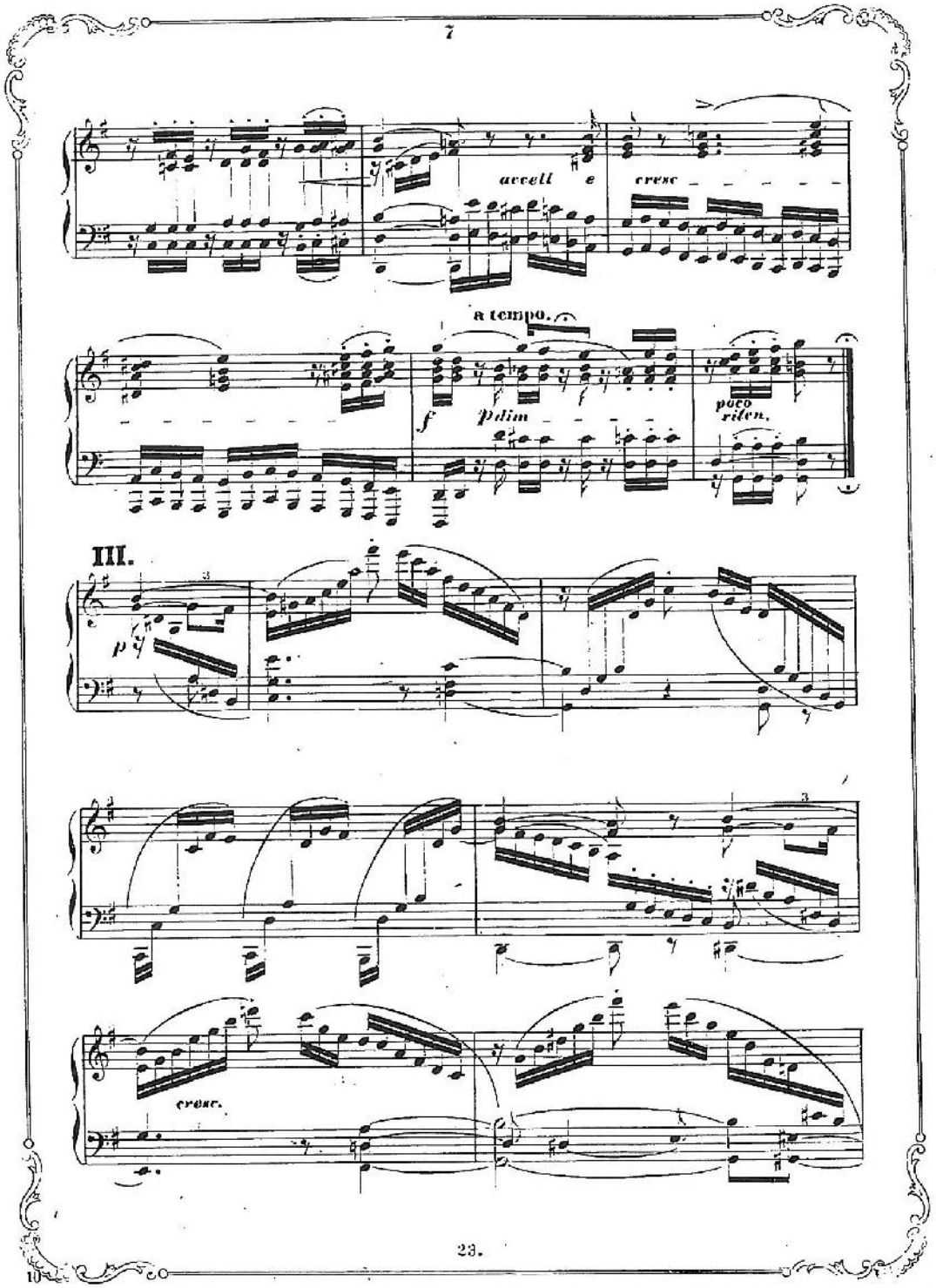

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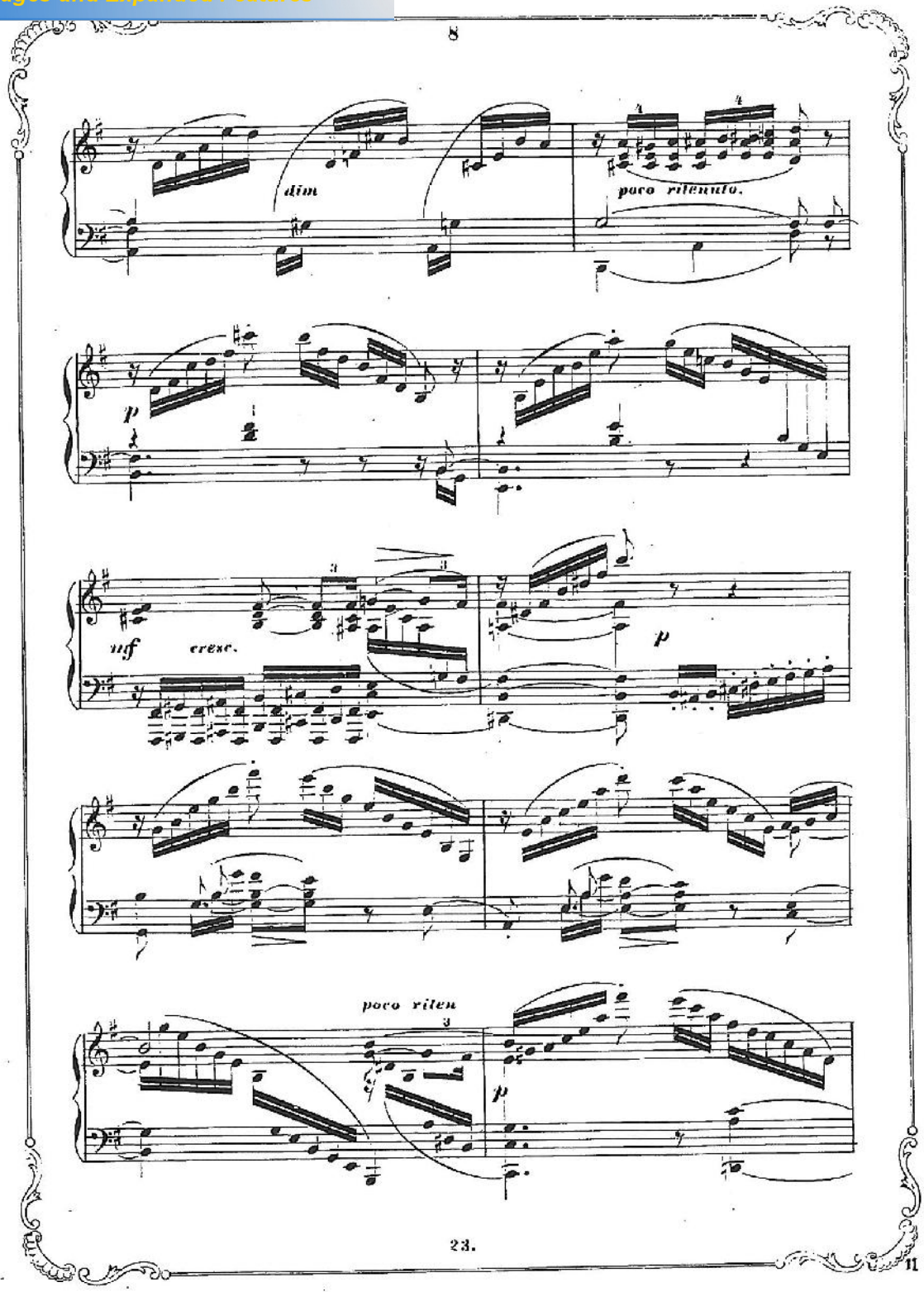

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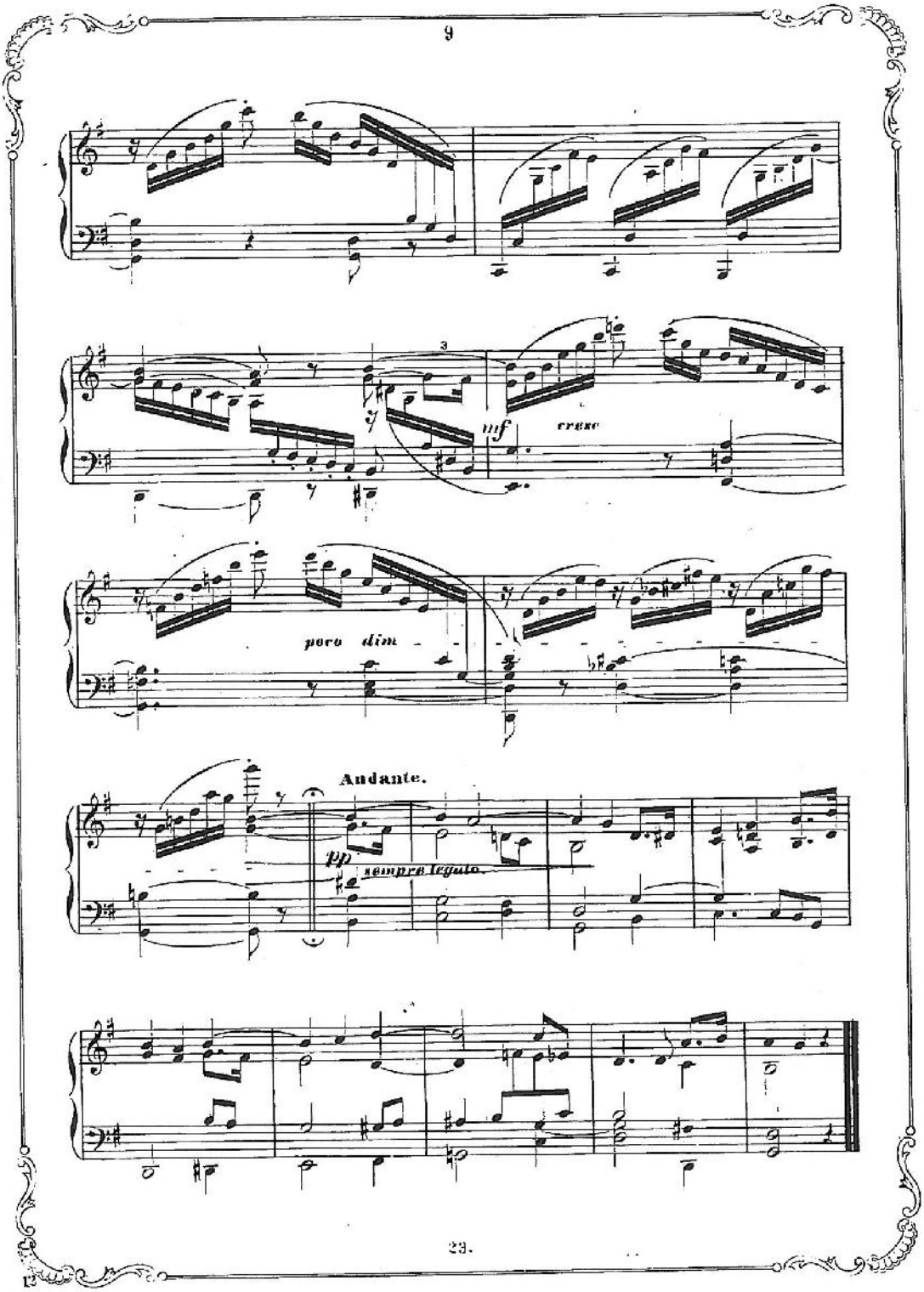

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THÈME VARIÉ

par

Jean Hampel. Op. 24.

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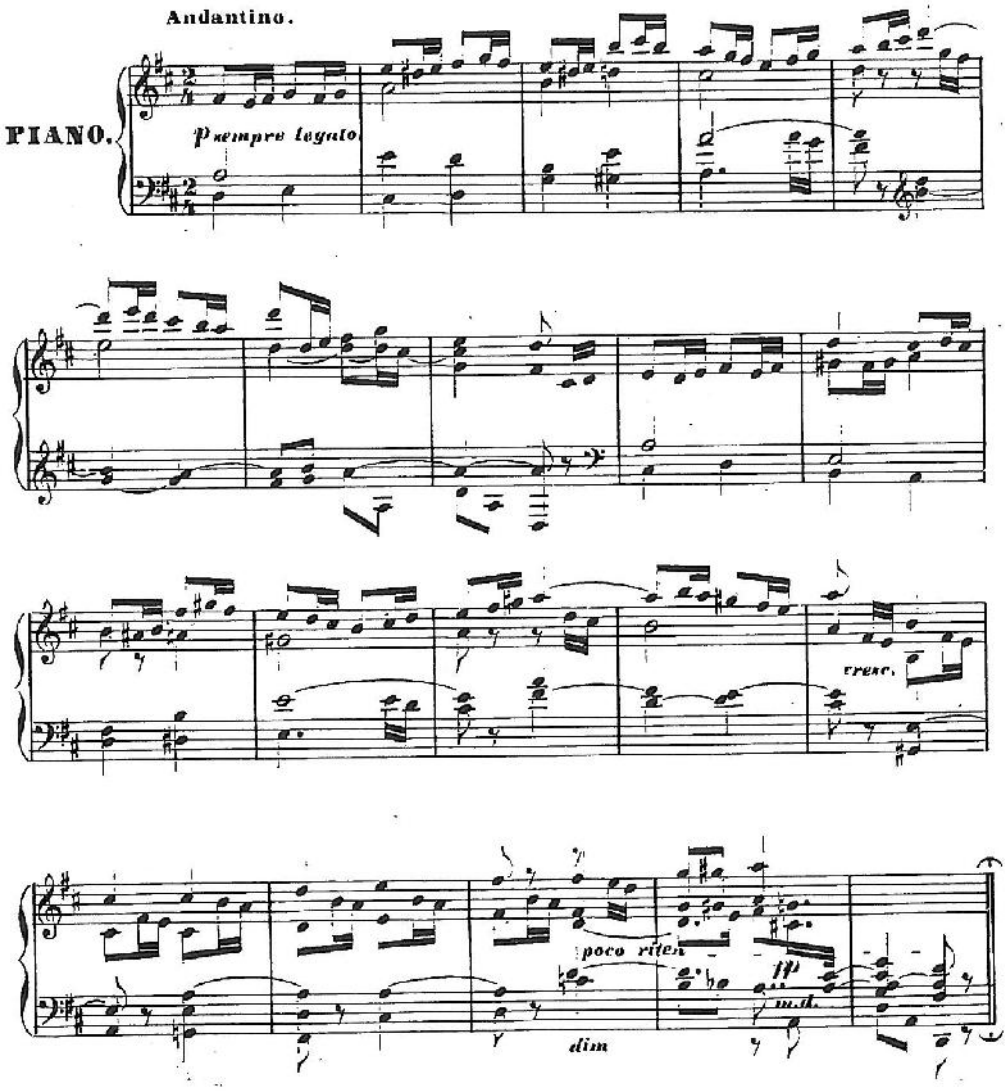

Eigenthum des Componisten.

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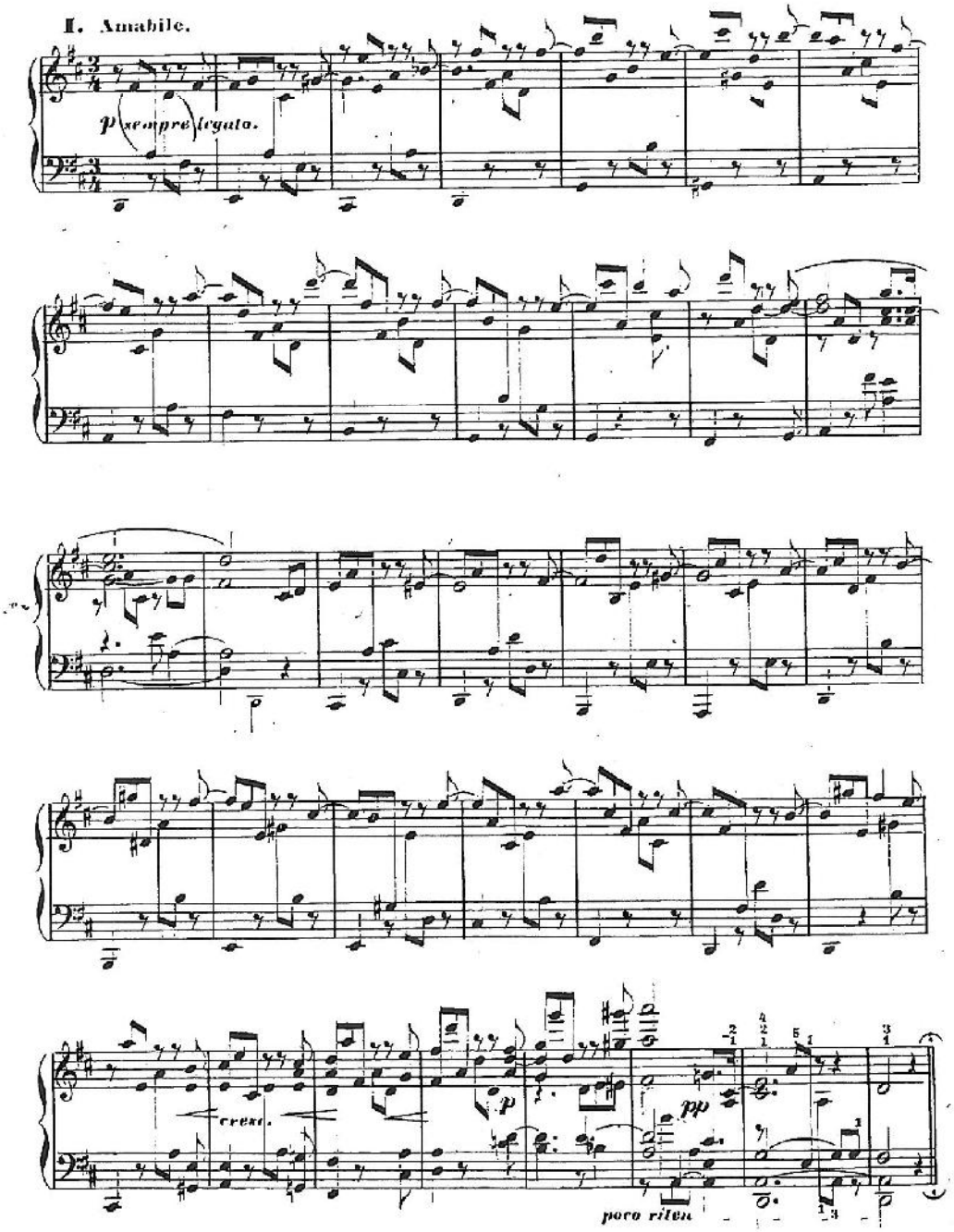

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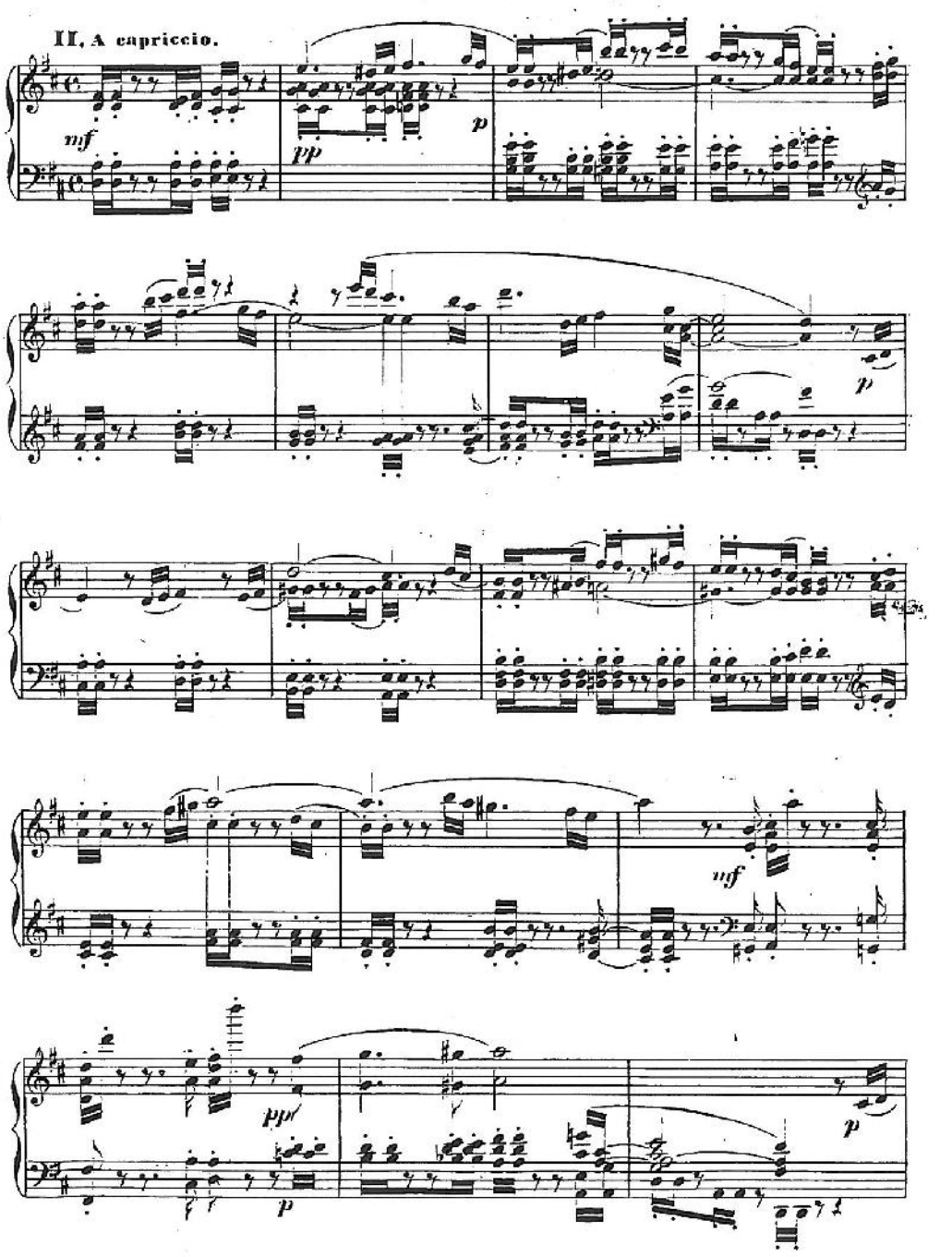

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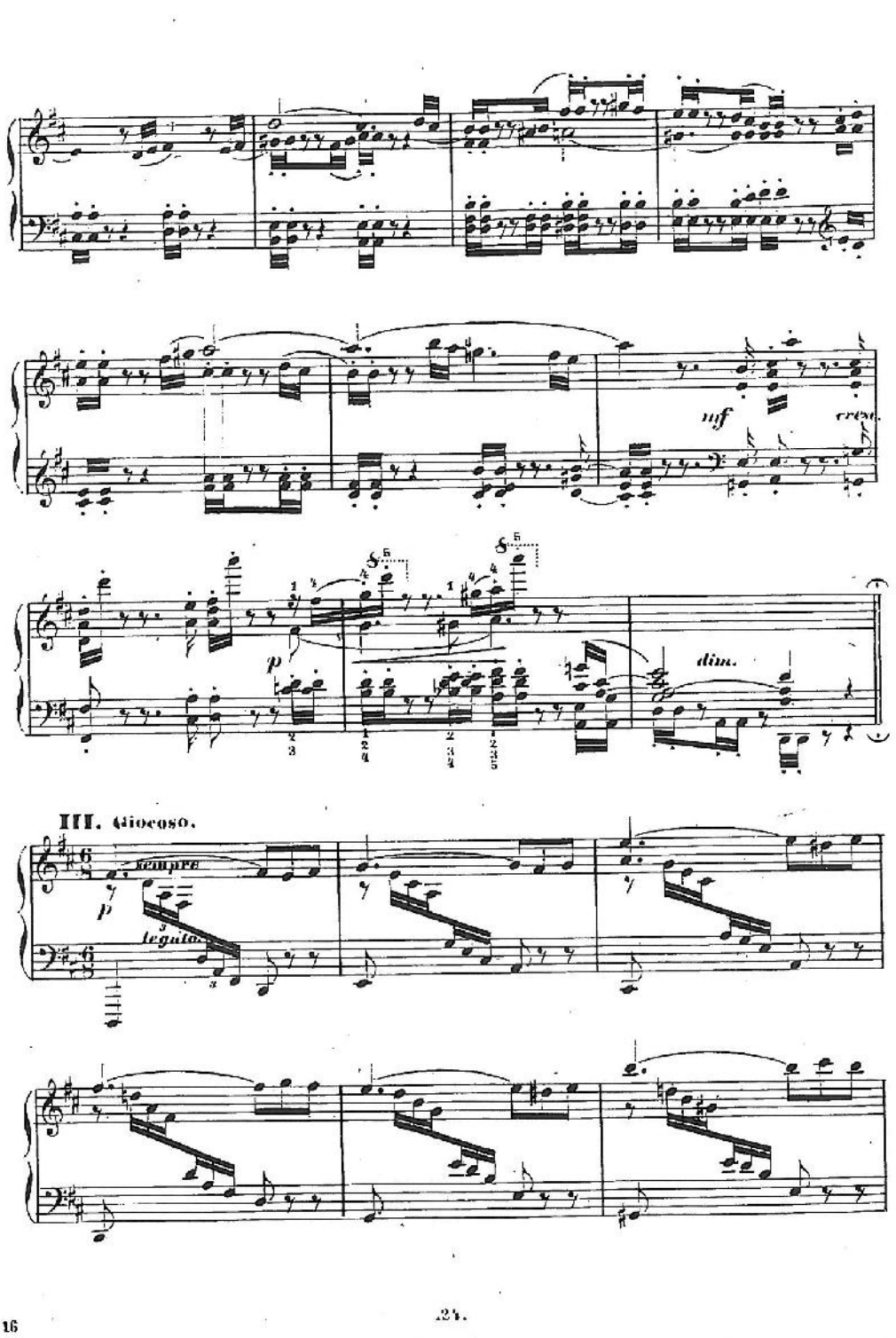

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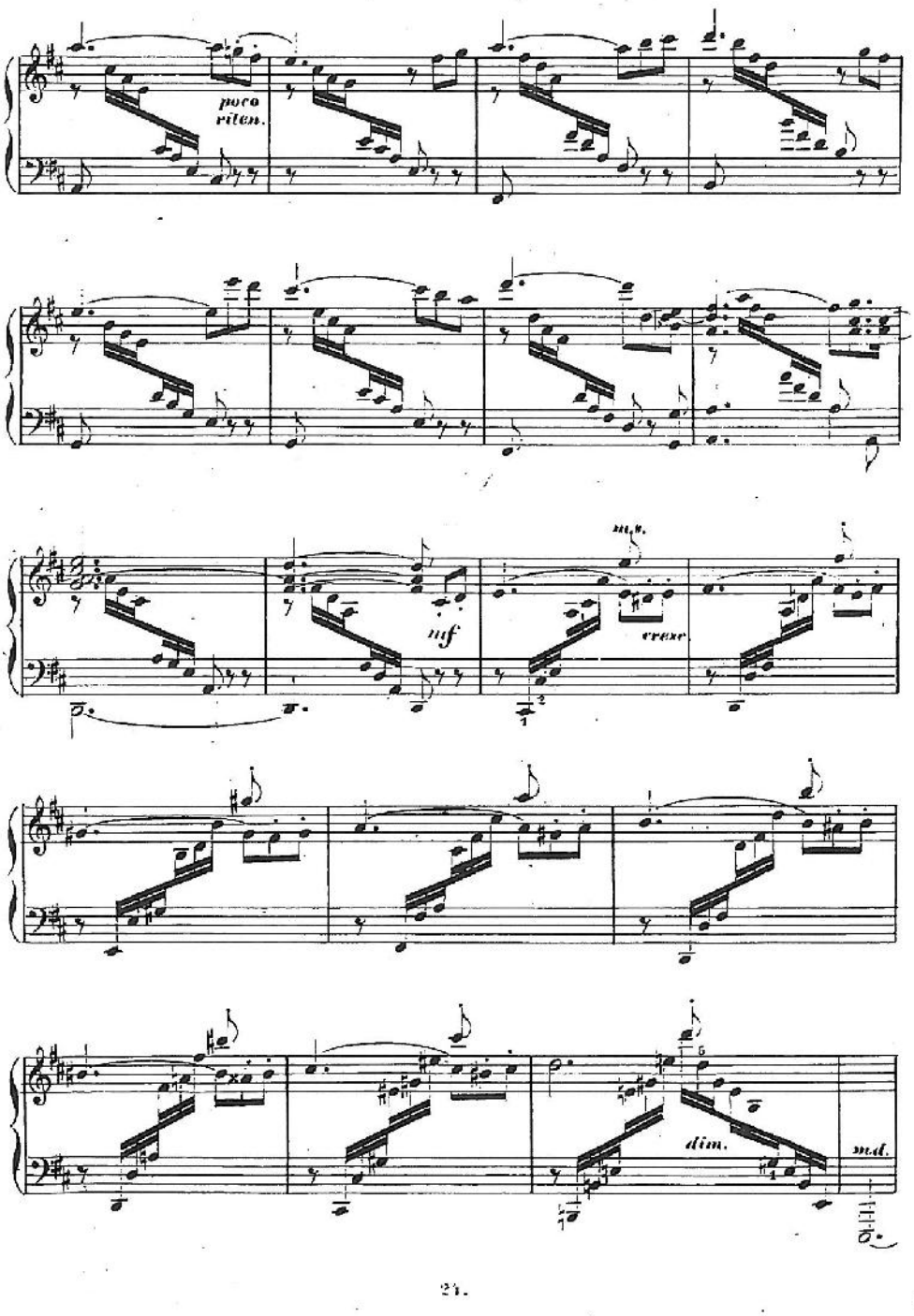

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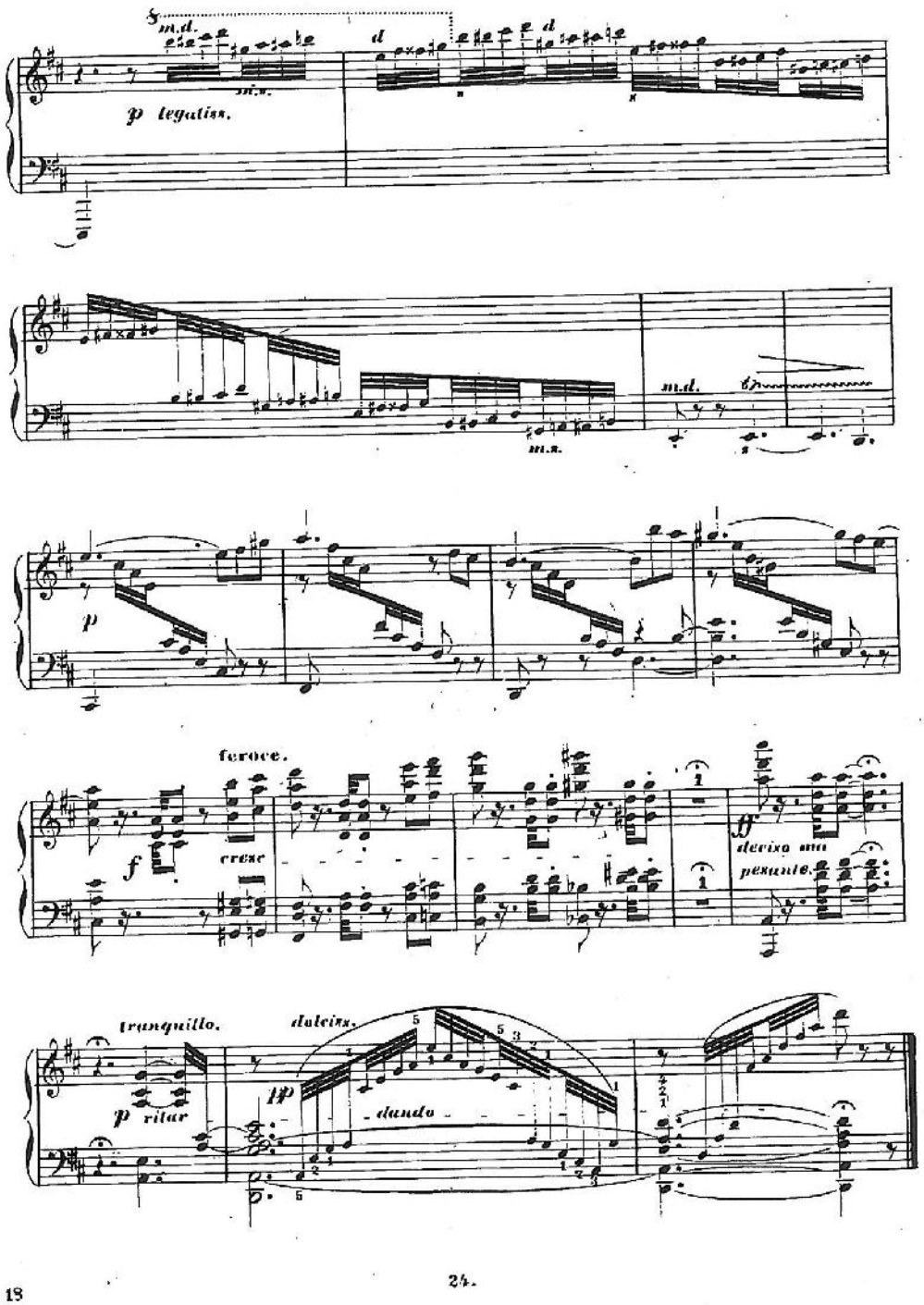

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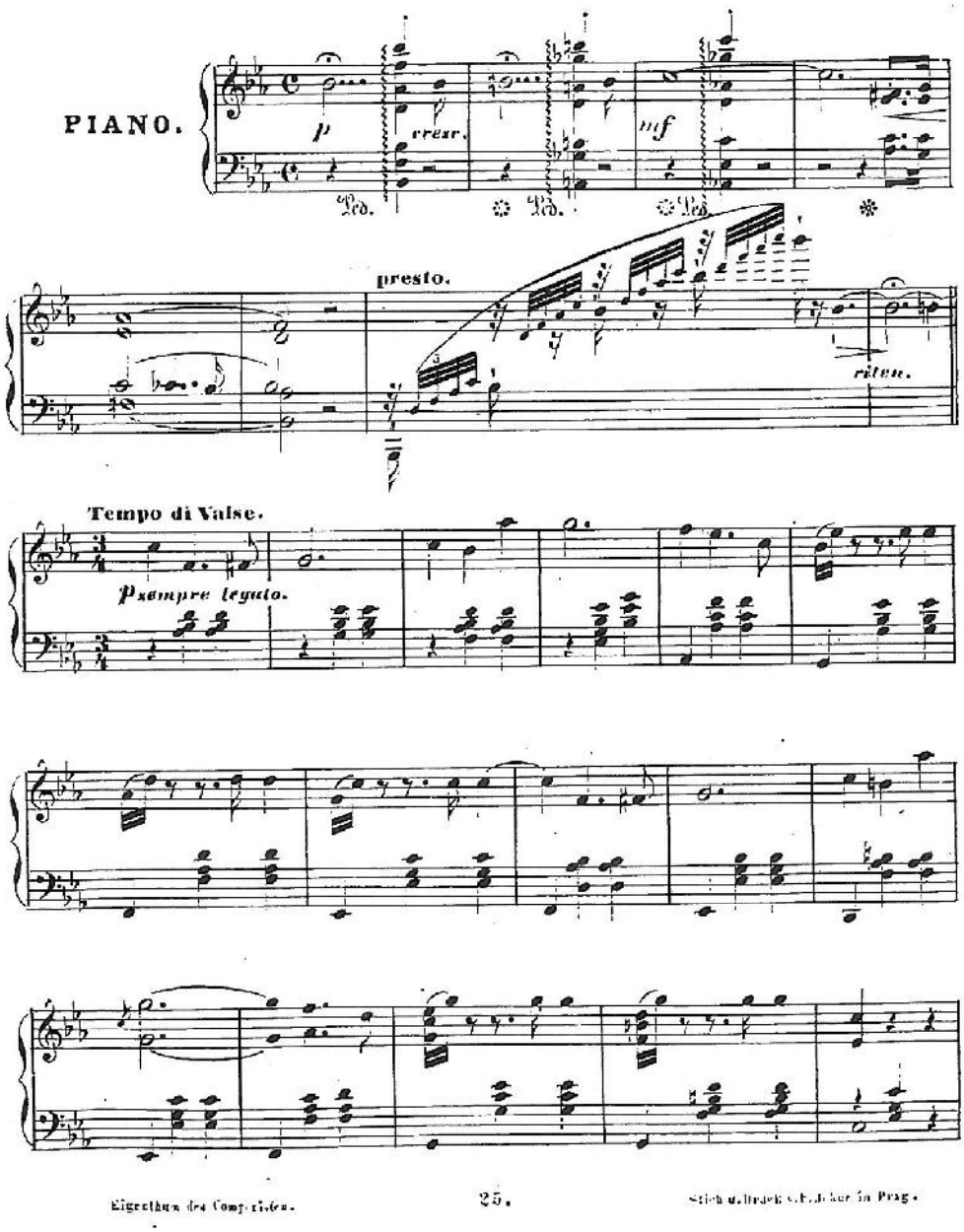
VALSE BRILLANTE

par

Jean Hampel

Op. 25.



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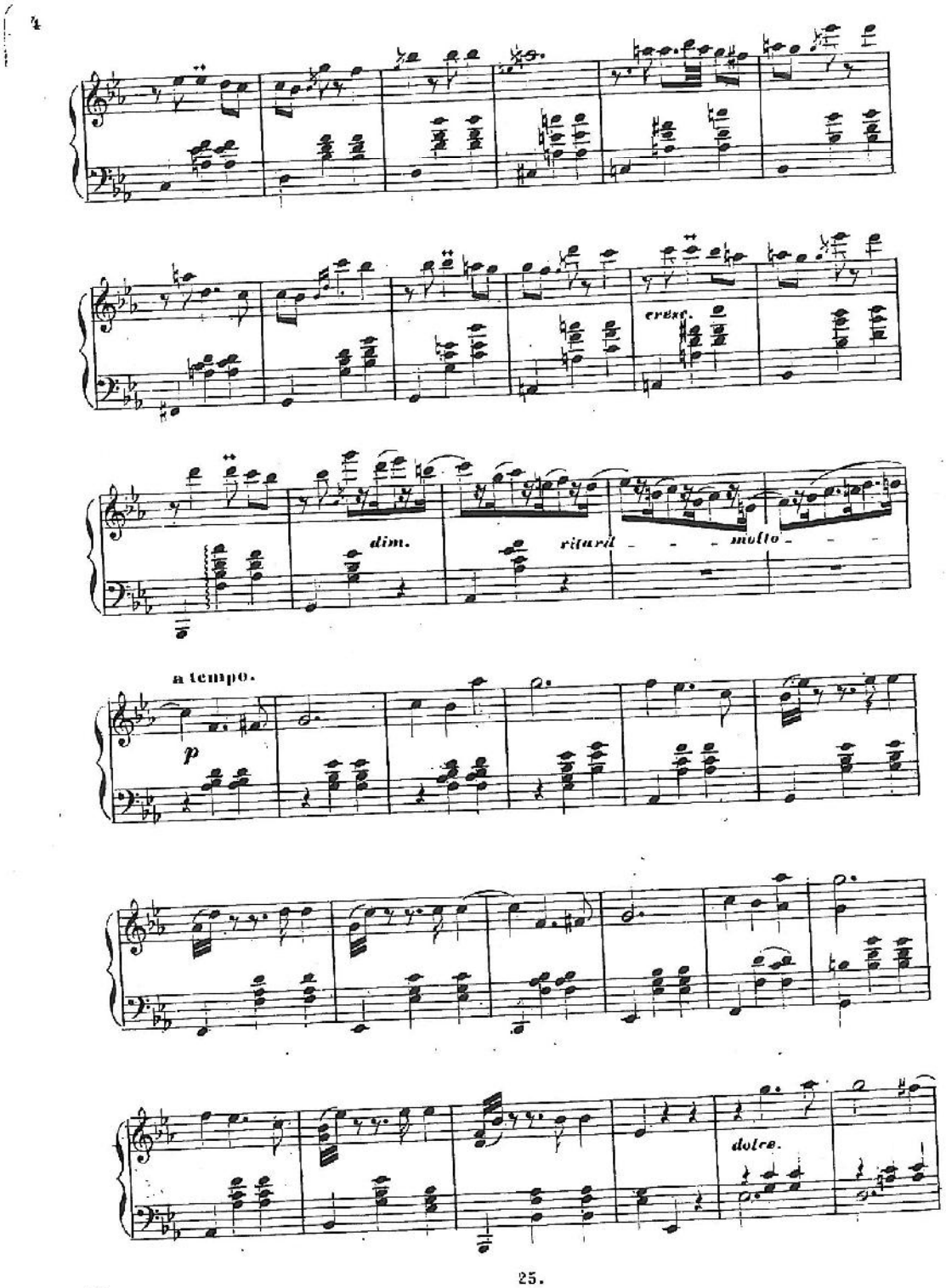

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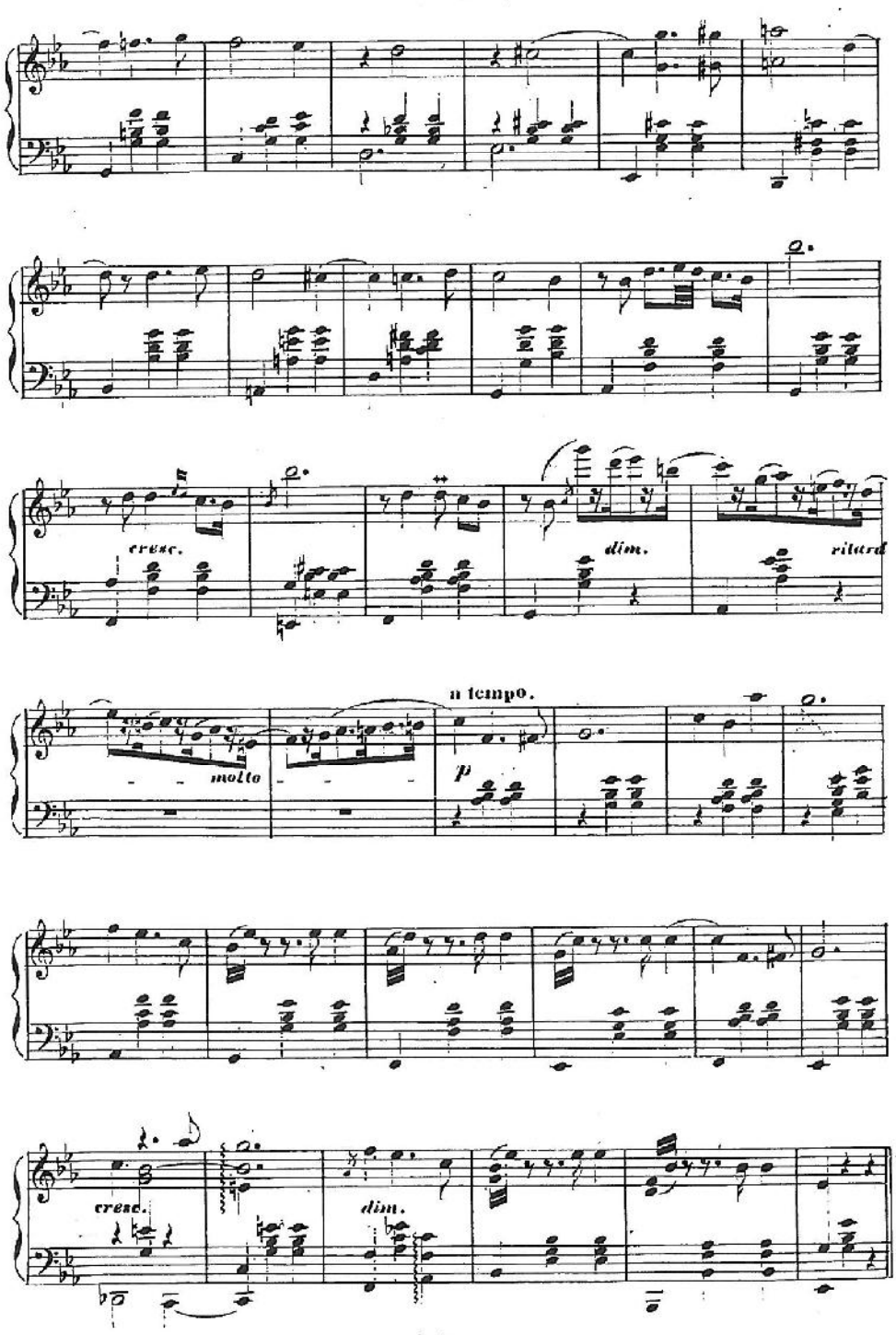

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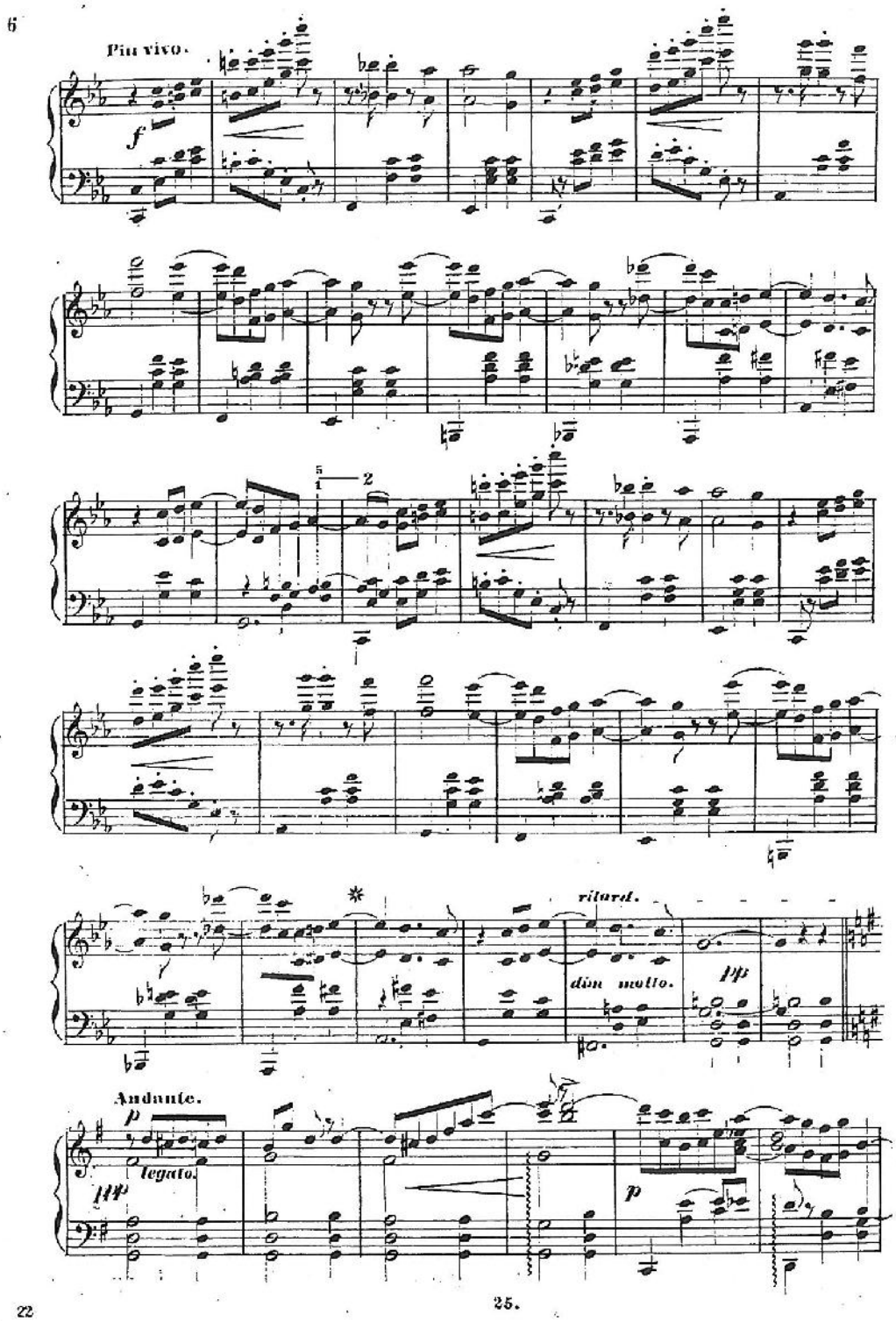

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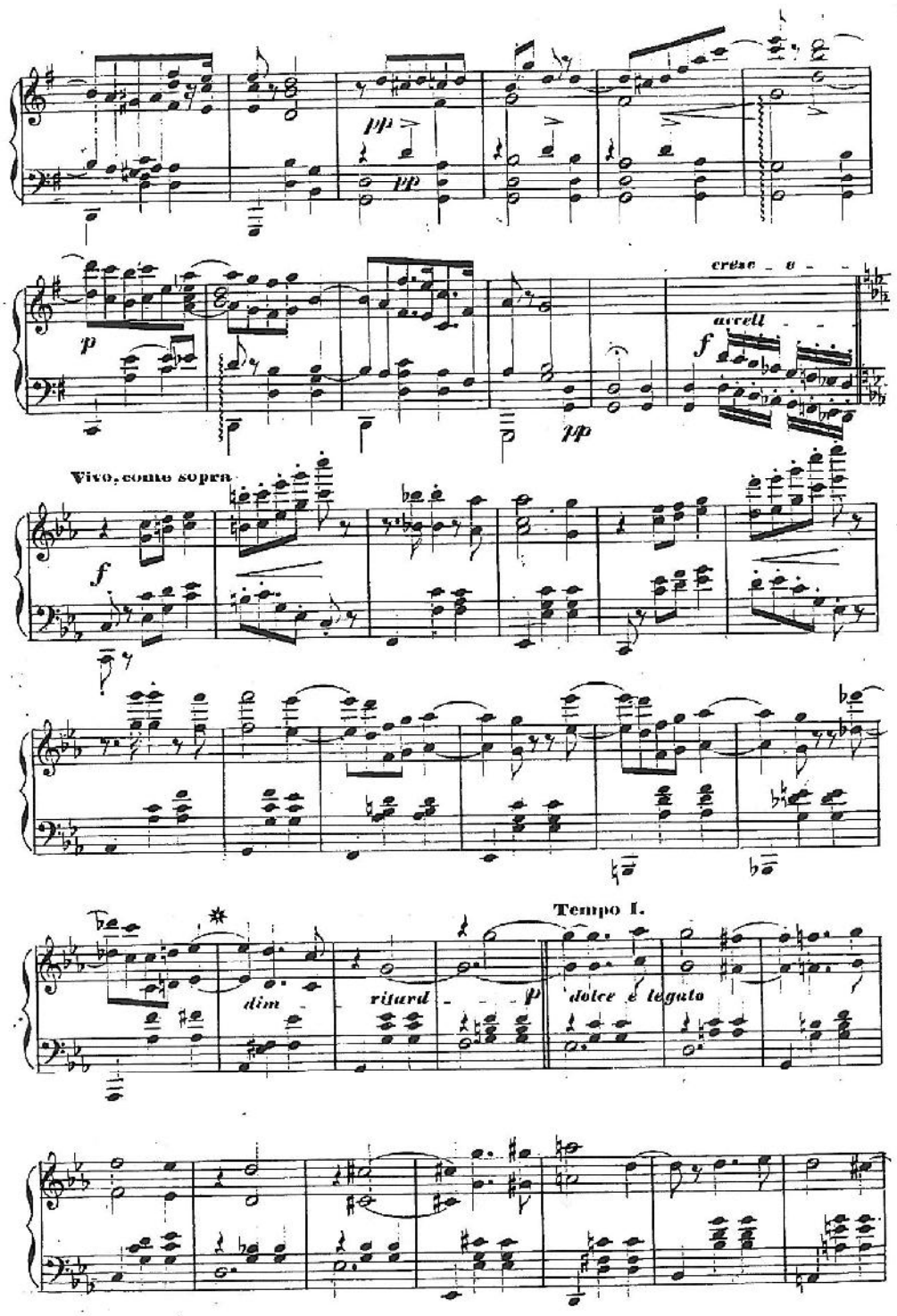

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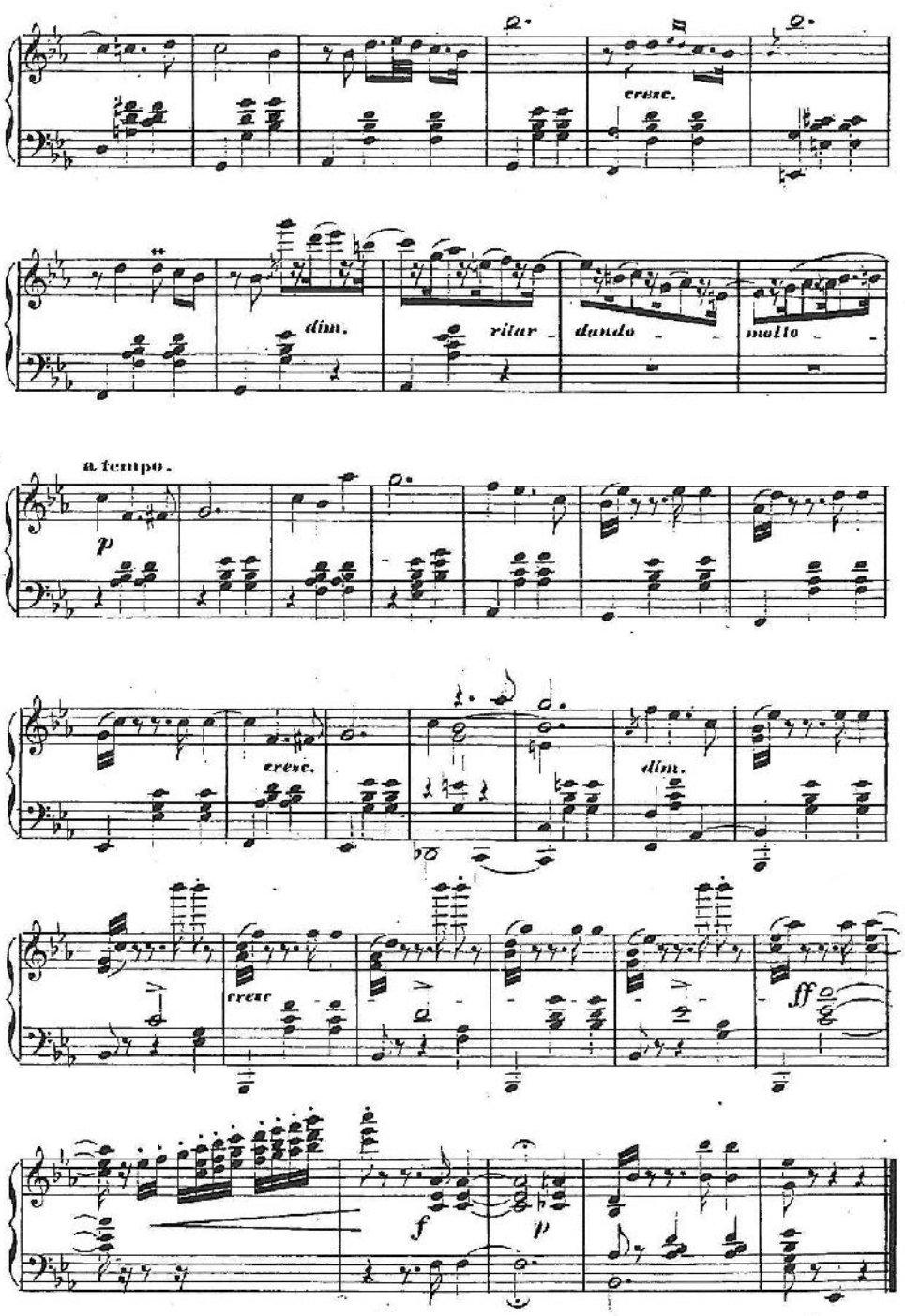

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VARIATIONEN

für die **linke Hand** allein

von

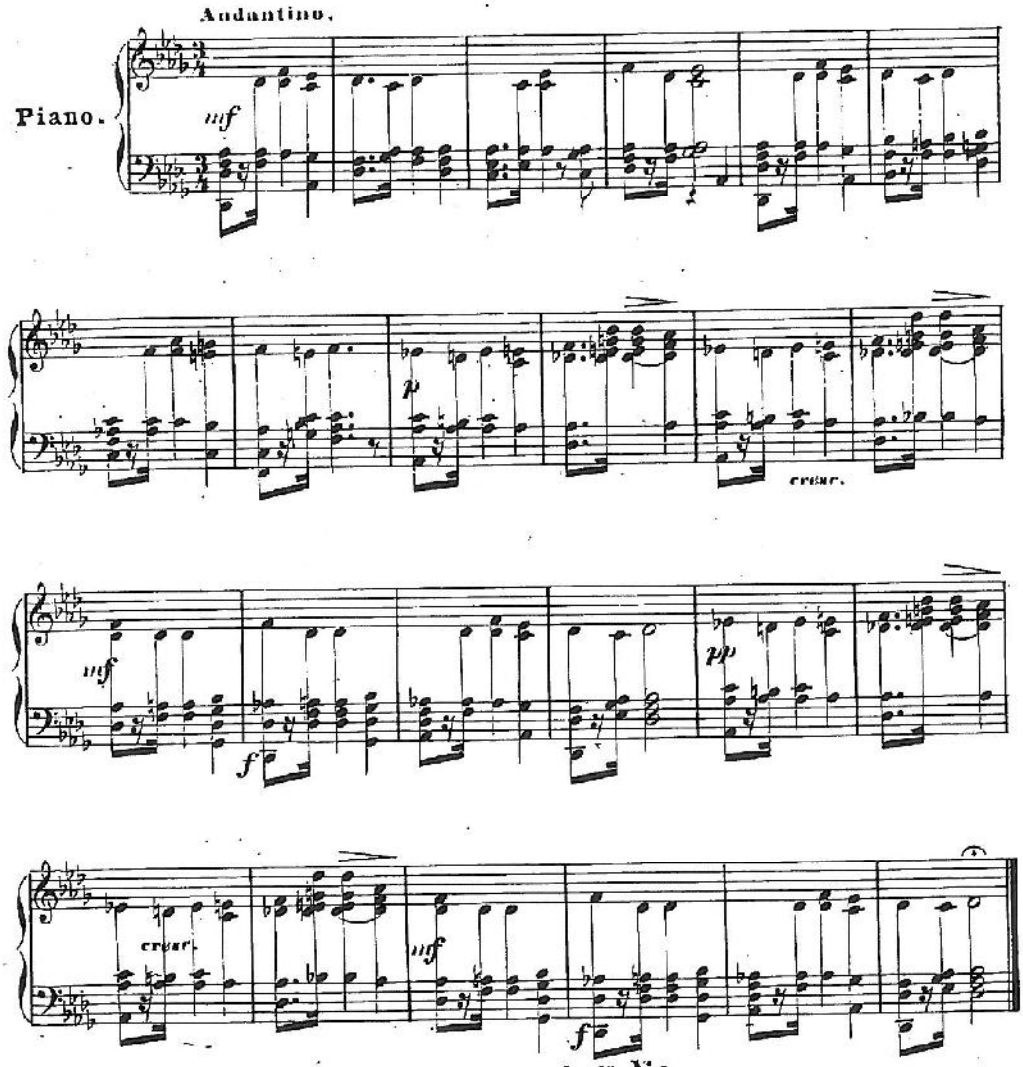
HANS HAMPEL

Op. 26.

THEMA.

Andantino.

Piano.



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Eigenthum des Componisten. 26. Stich u. Druck v. F. Juhse in Prag. 25

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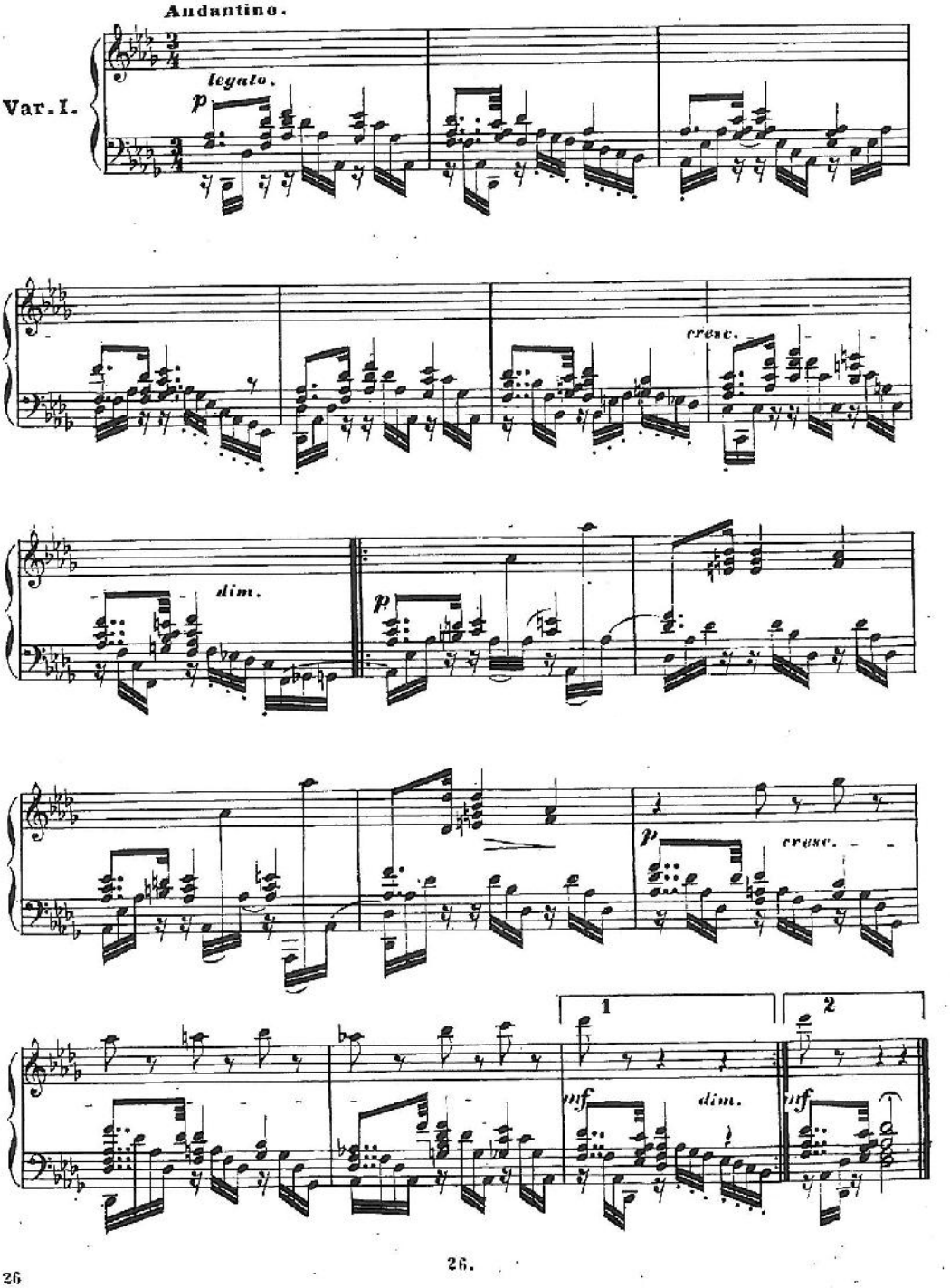
Andantino.

Var. I.



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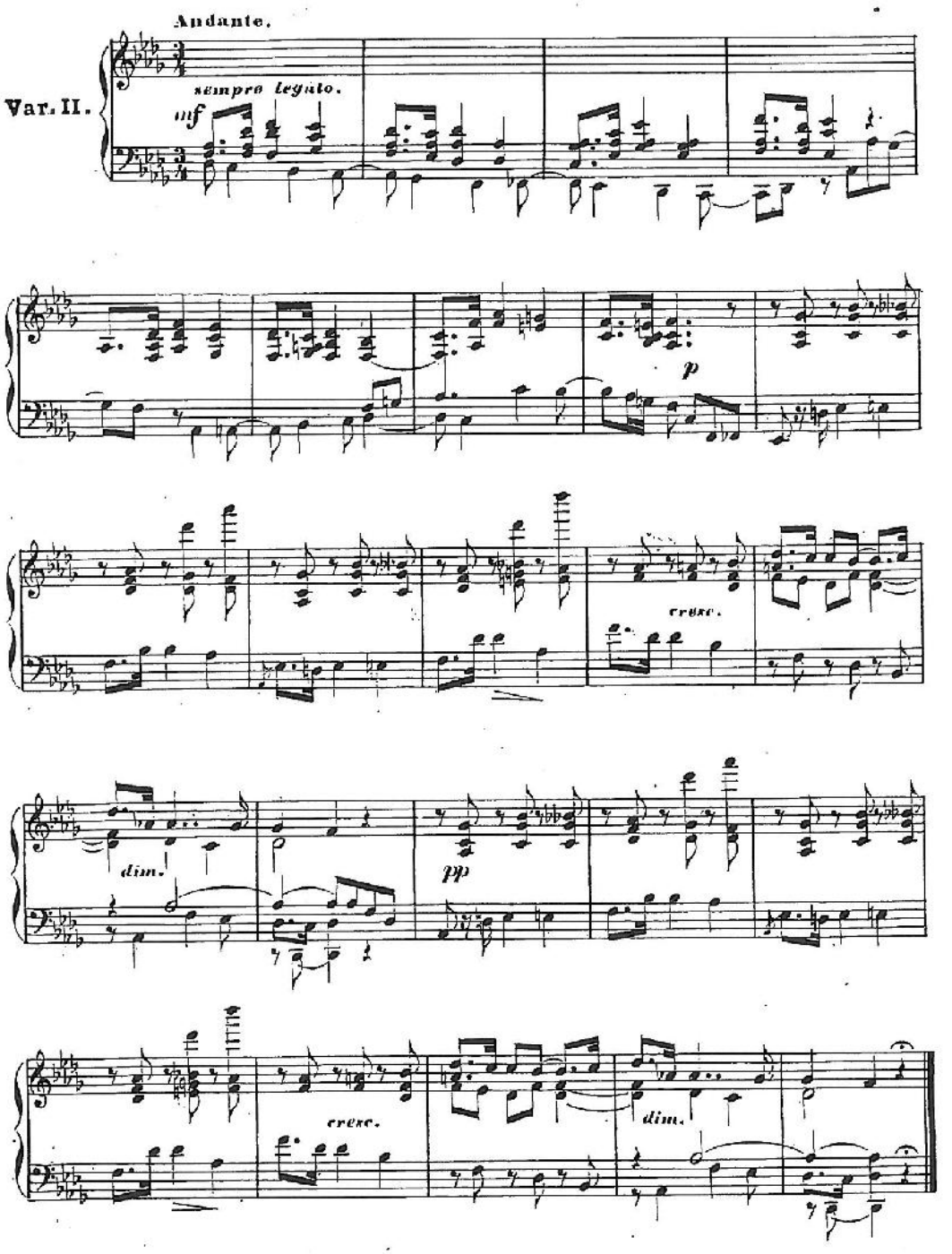

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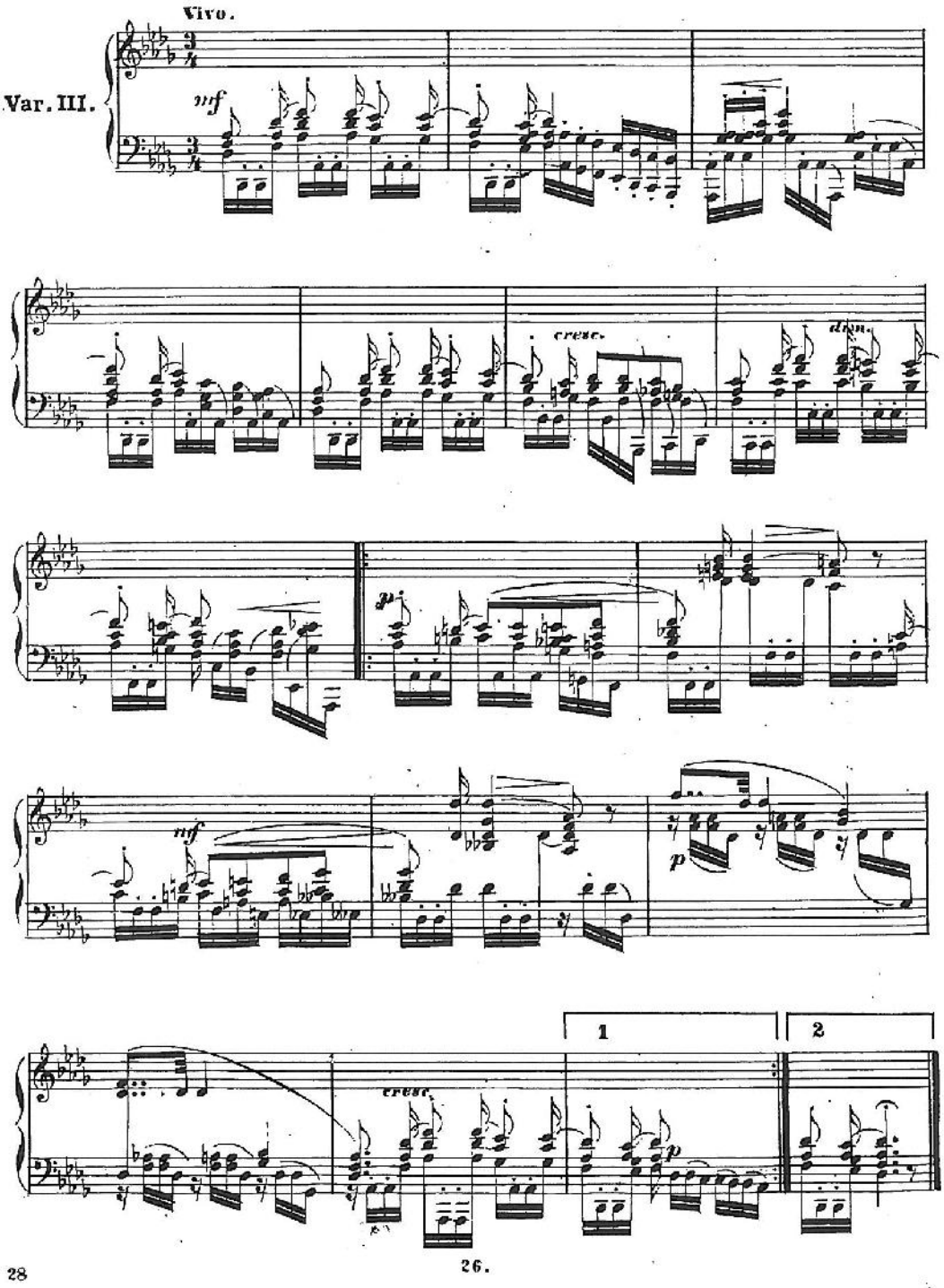

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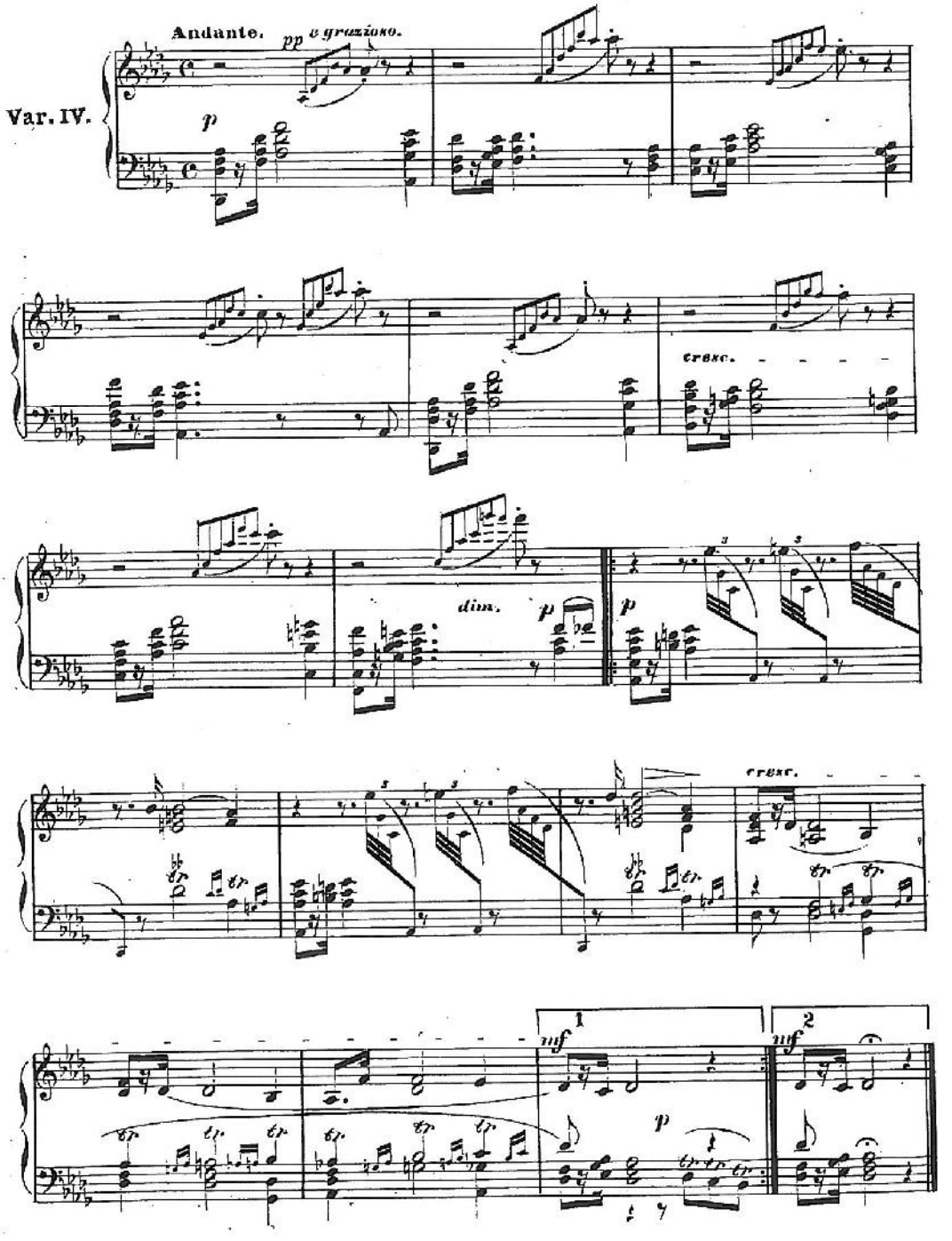

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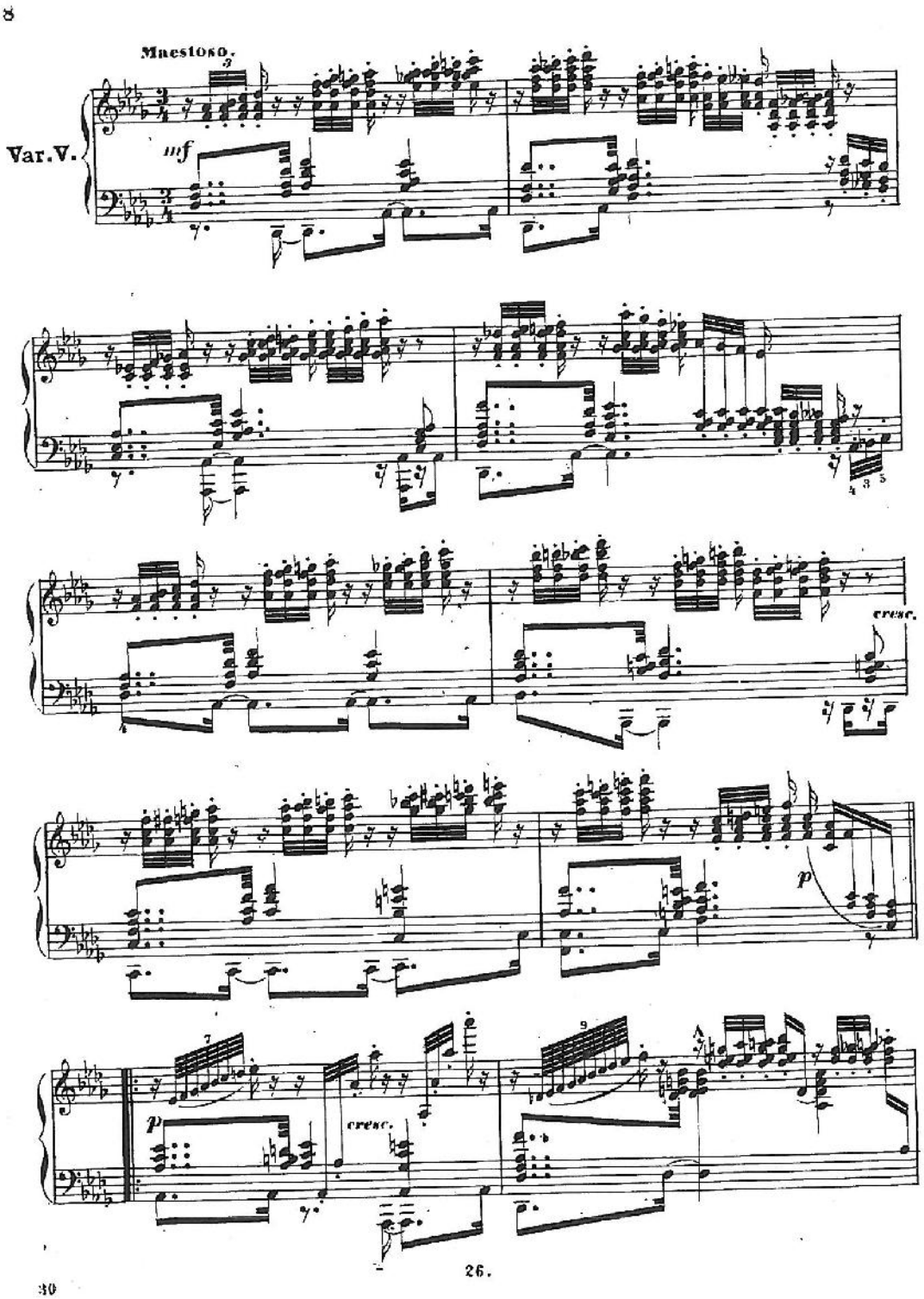

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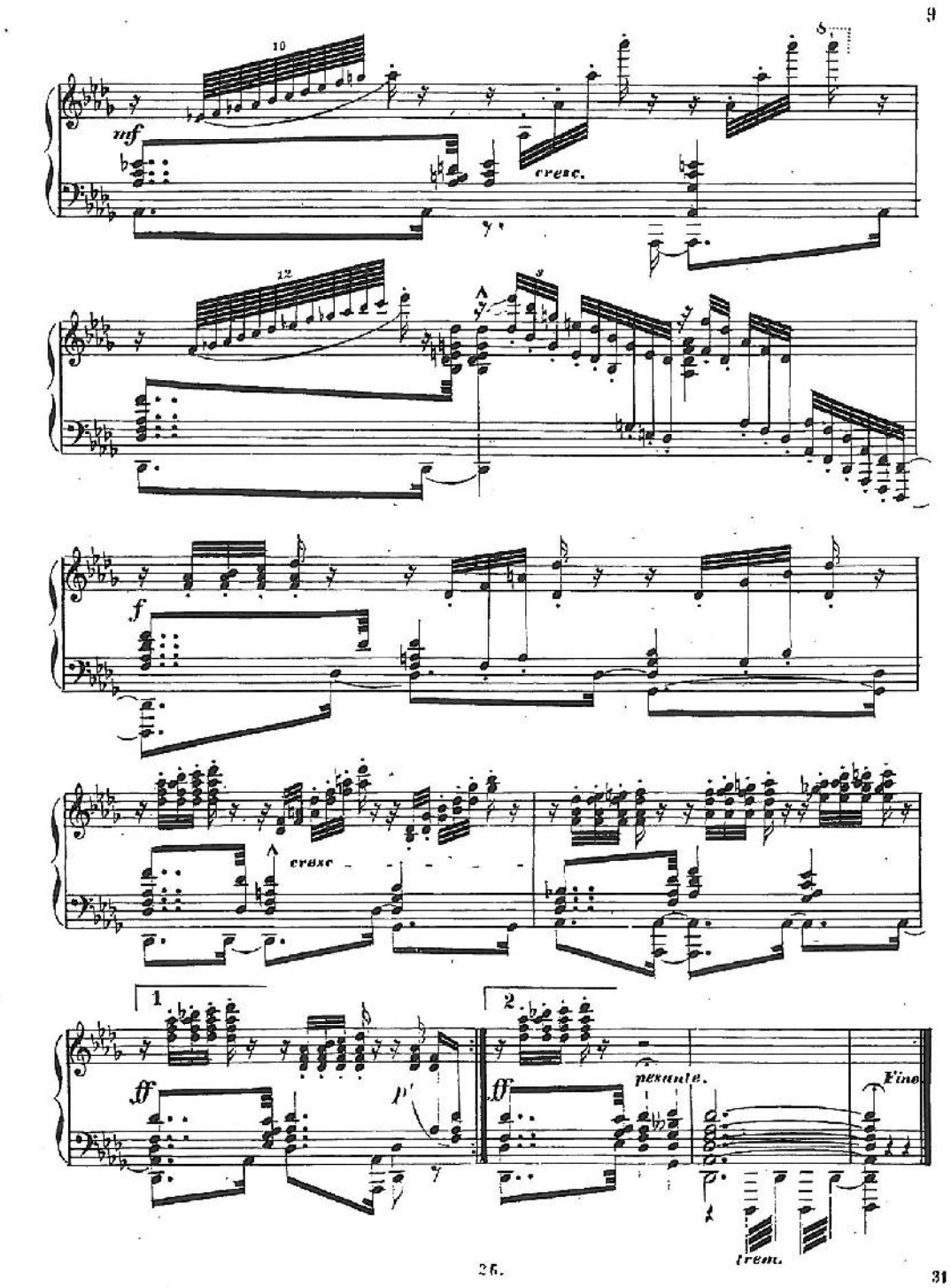

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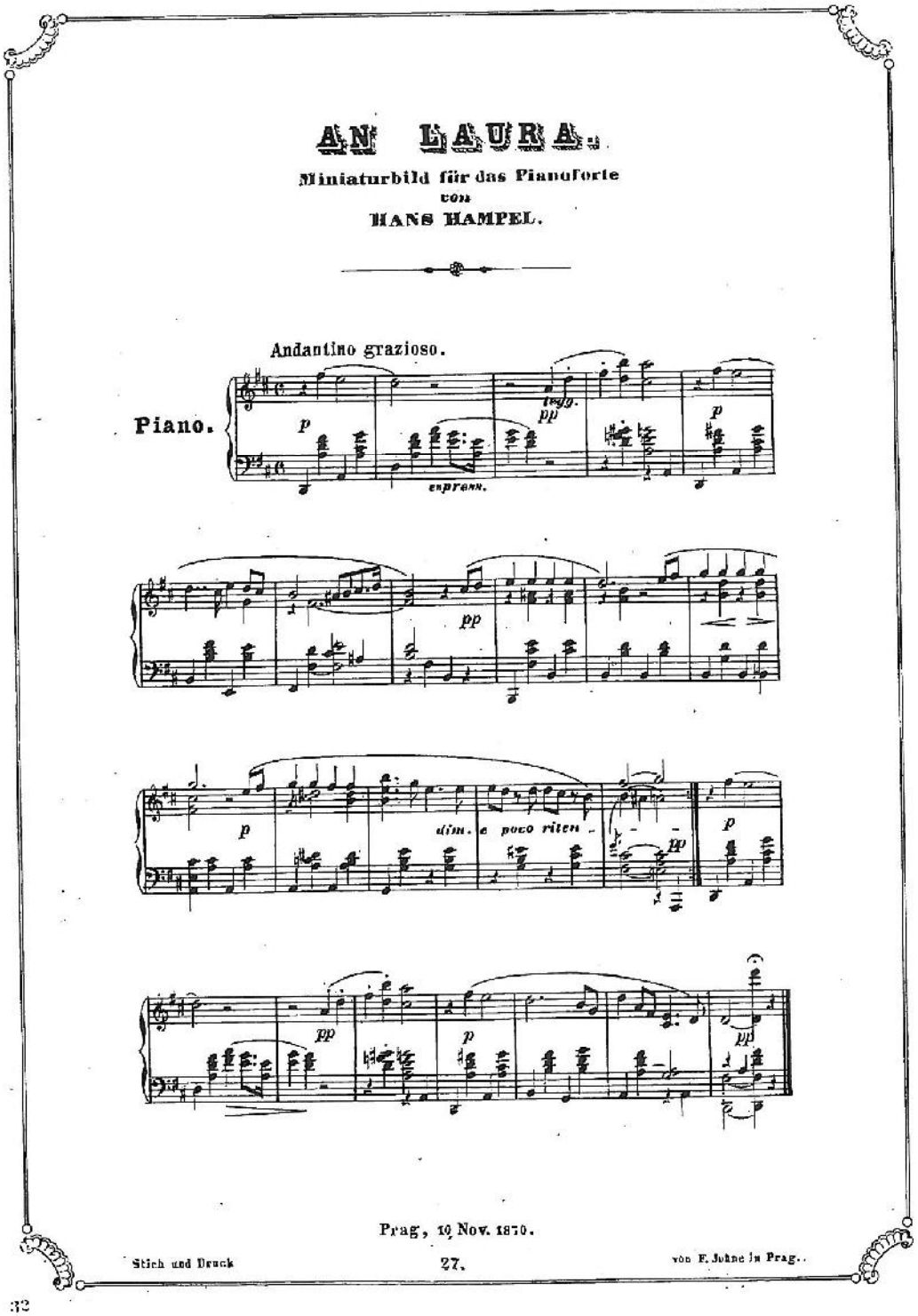

AN LAURA.

Miniaturbild für das Pianoforte
von
HANS HAMPEL.

Andantino grazioso.

Piano.

Prag, 19 Nov. 1870.

Stich und Druck 27. von F. Juhne in Prag.

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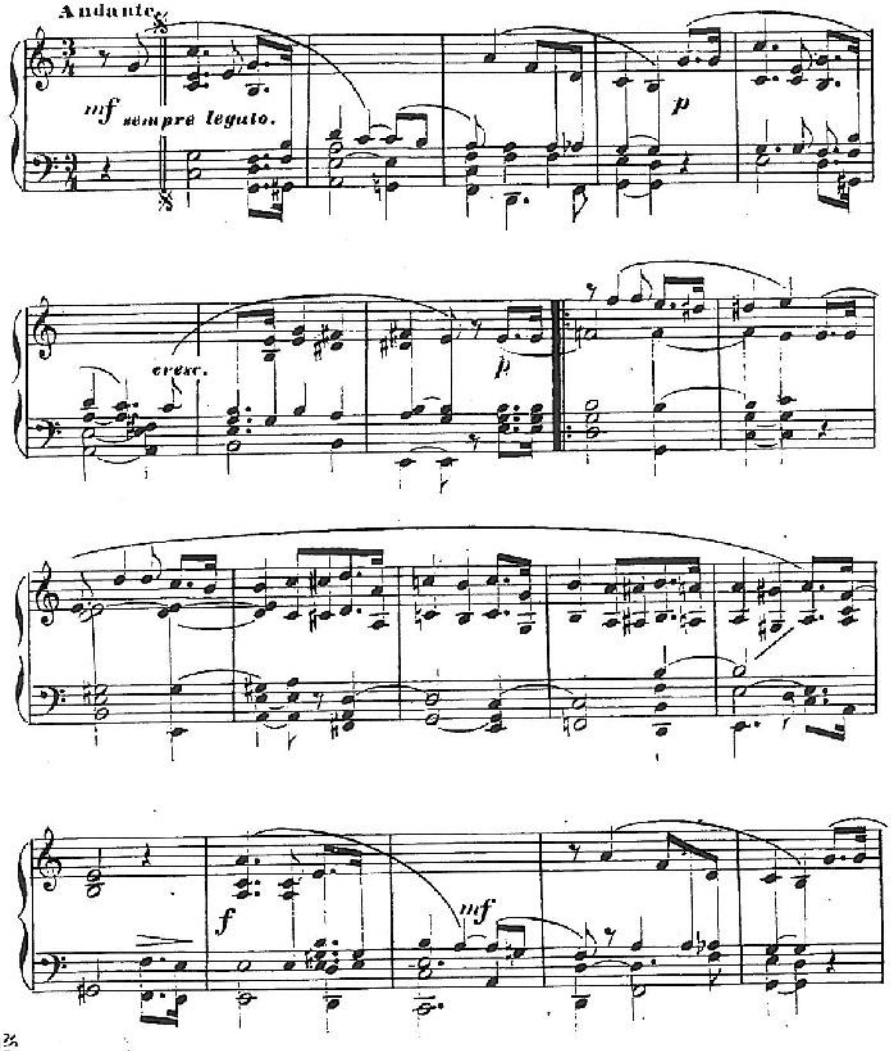
MENUETTO

von

HANS HAMPEL.

Op. 28.



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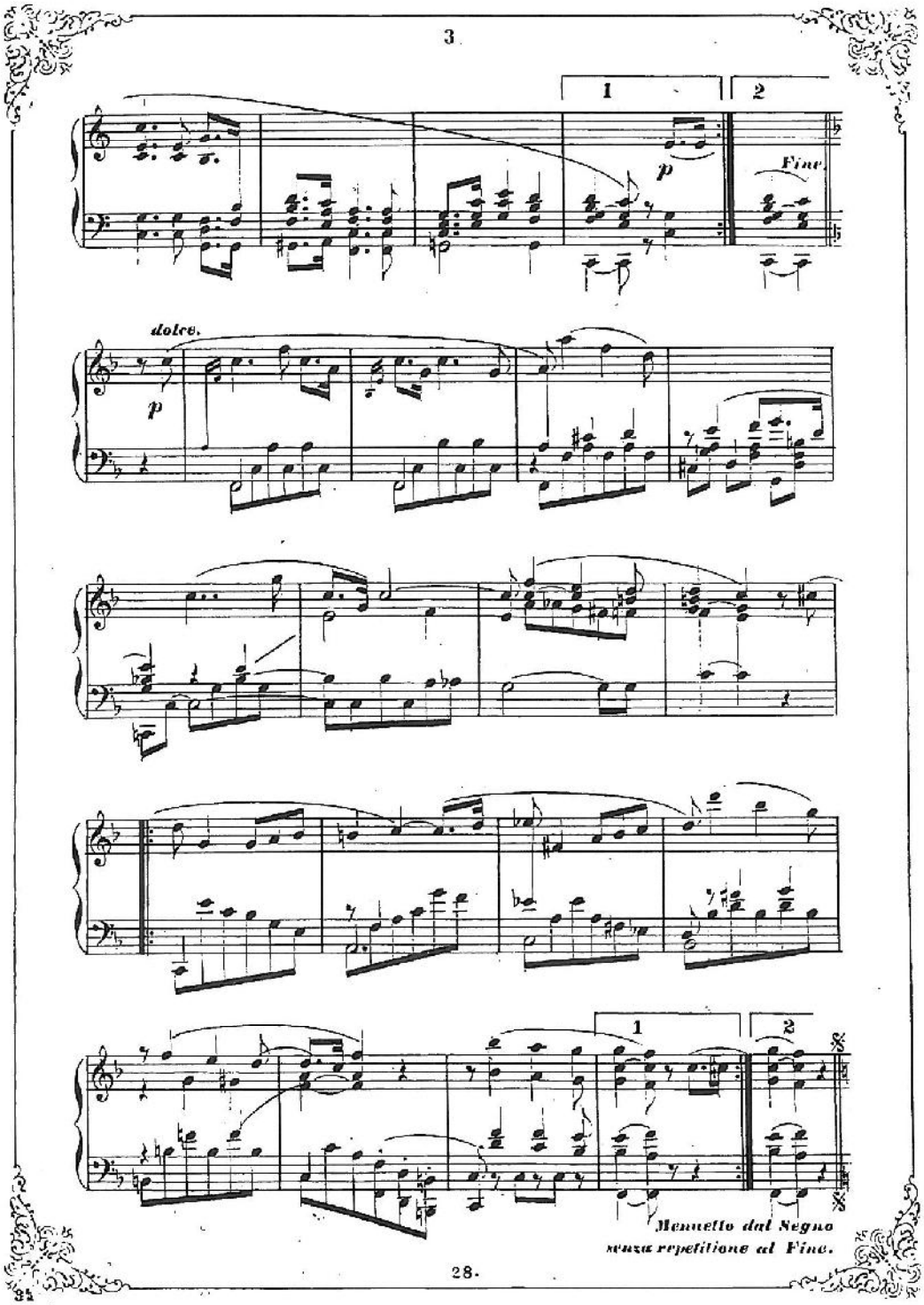

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Cinquième

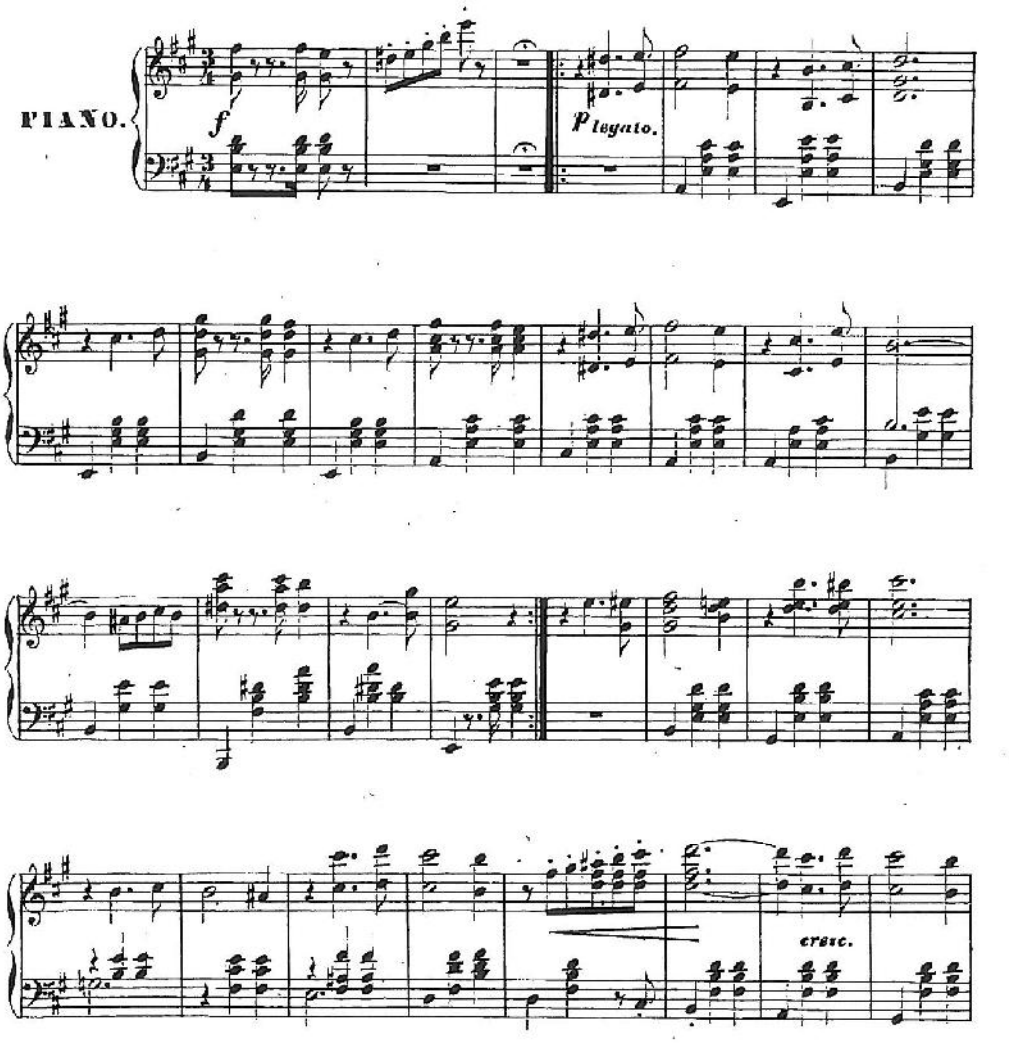
VALSE BRILLANTE

par

Hans Hampel

Op. 29.

Fräulein **Caroline Ullrich** gewidmet.



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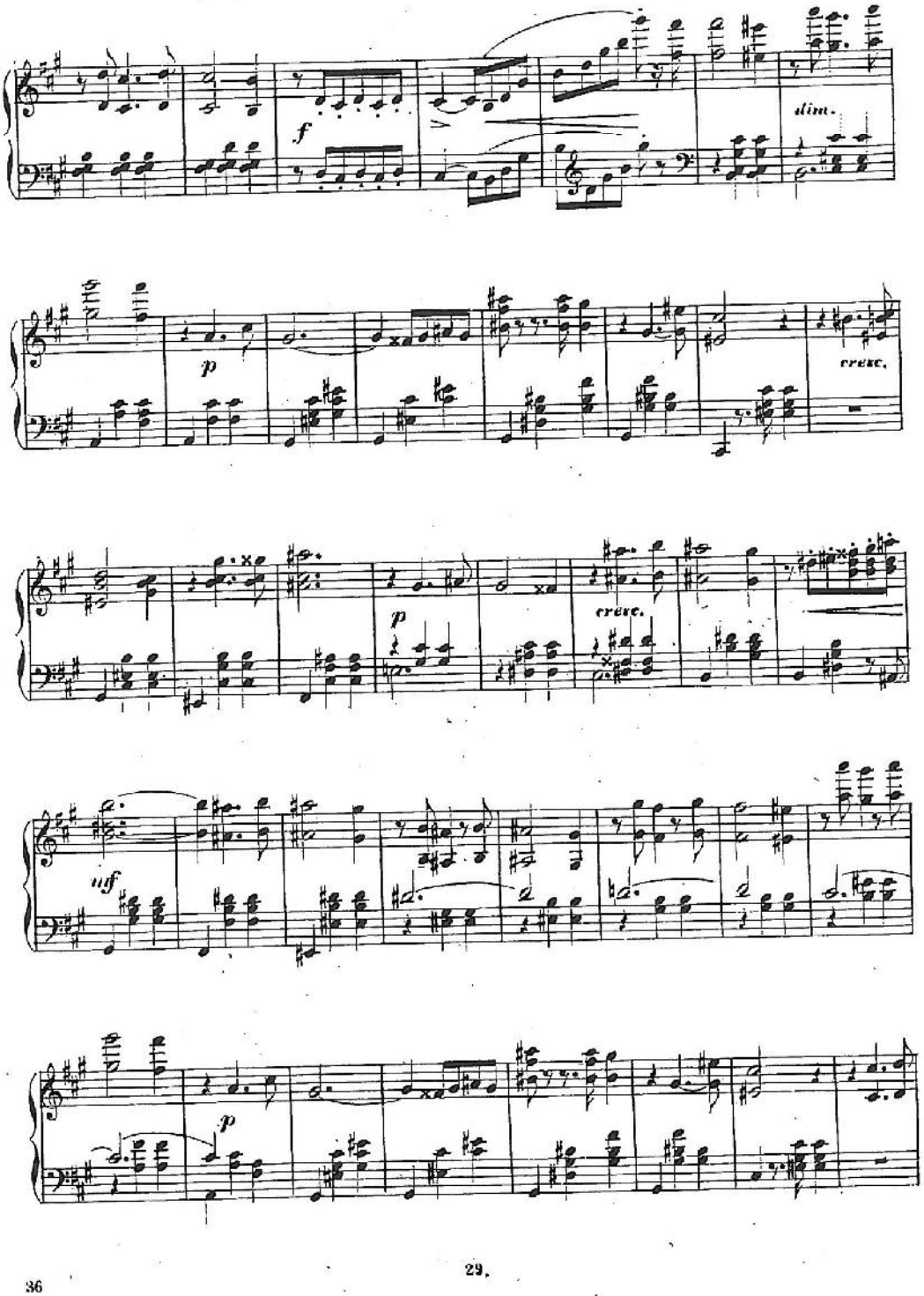

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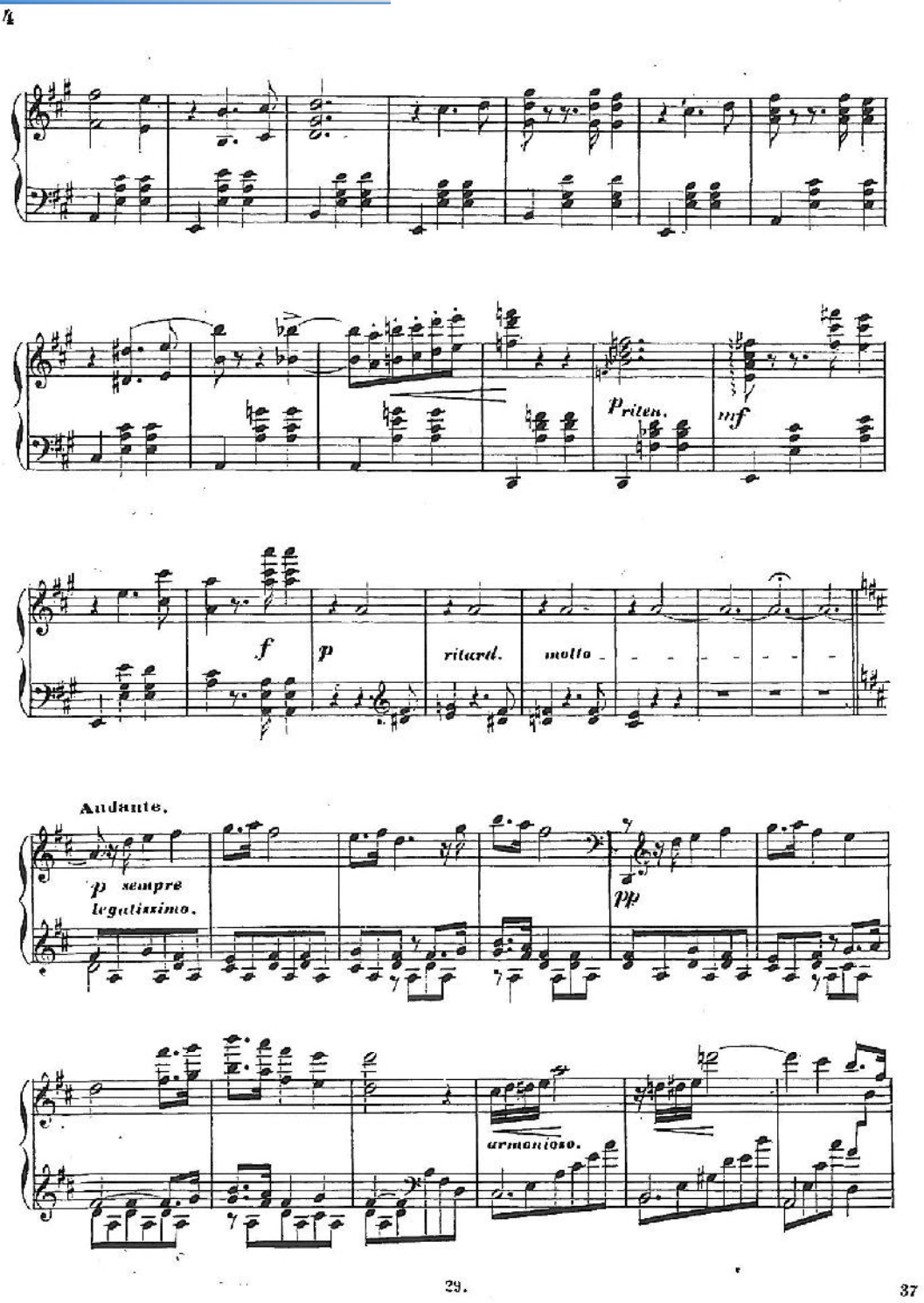

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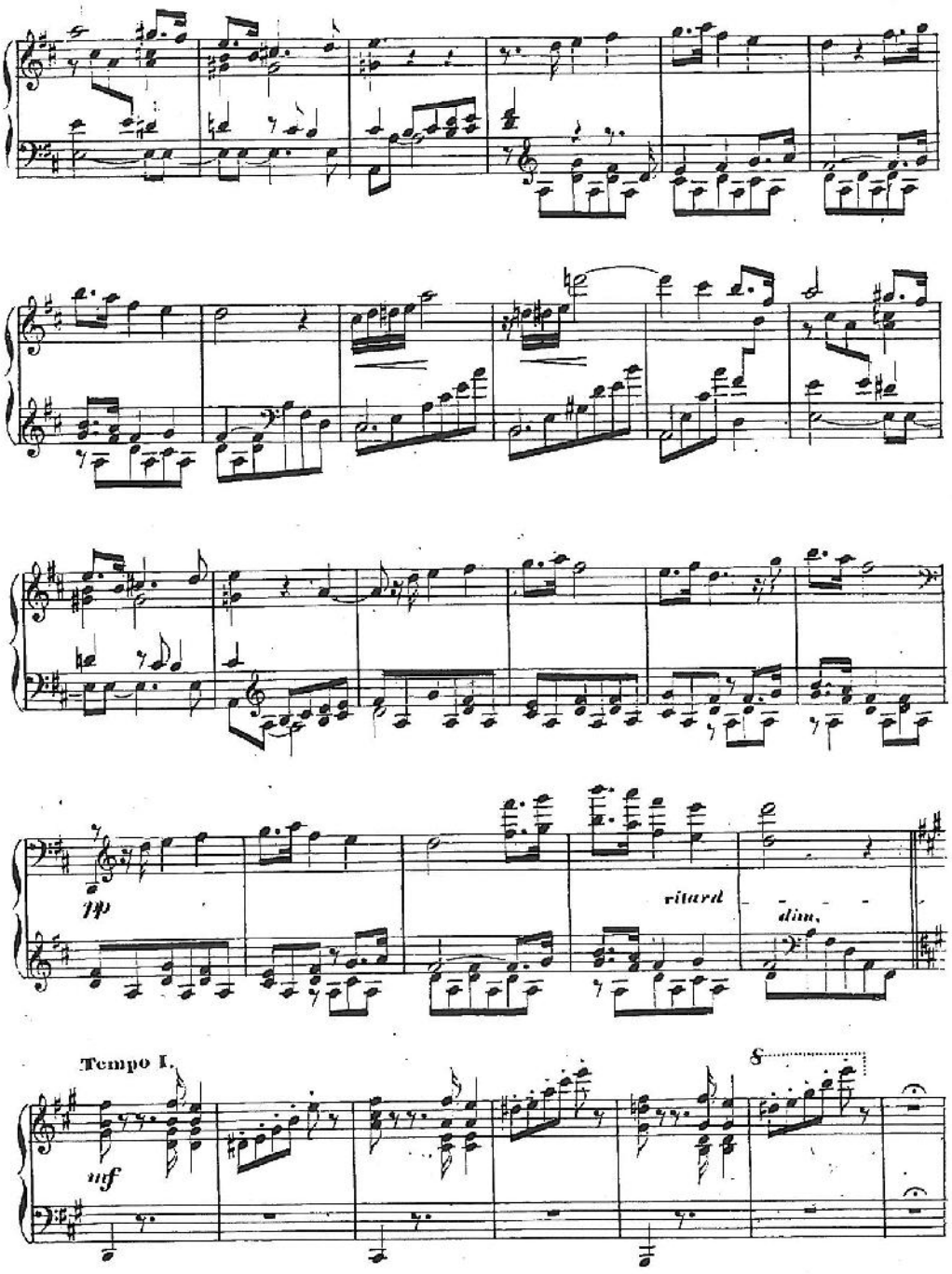

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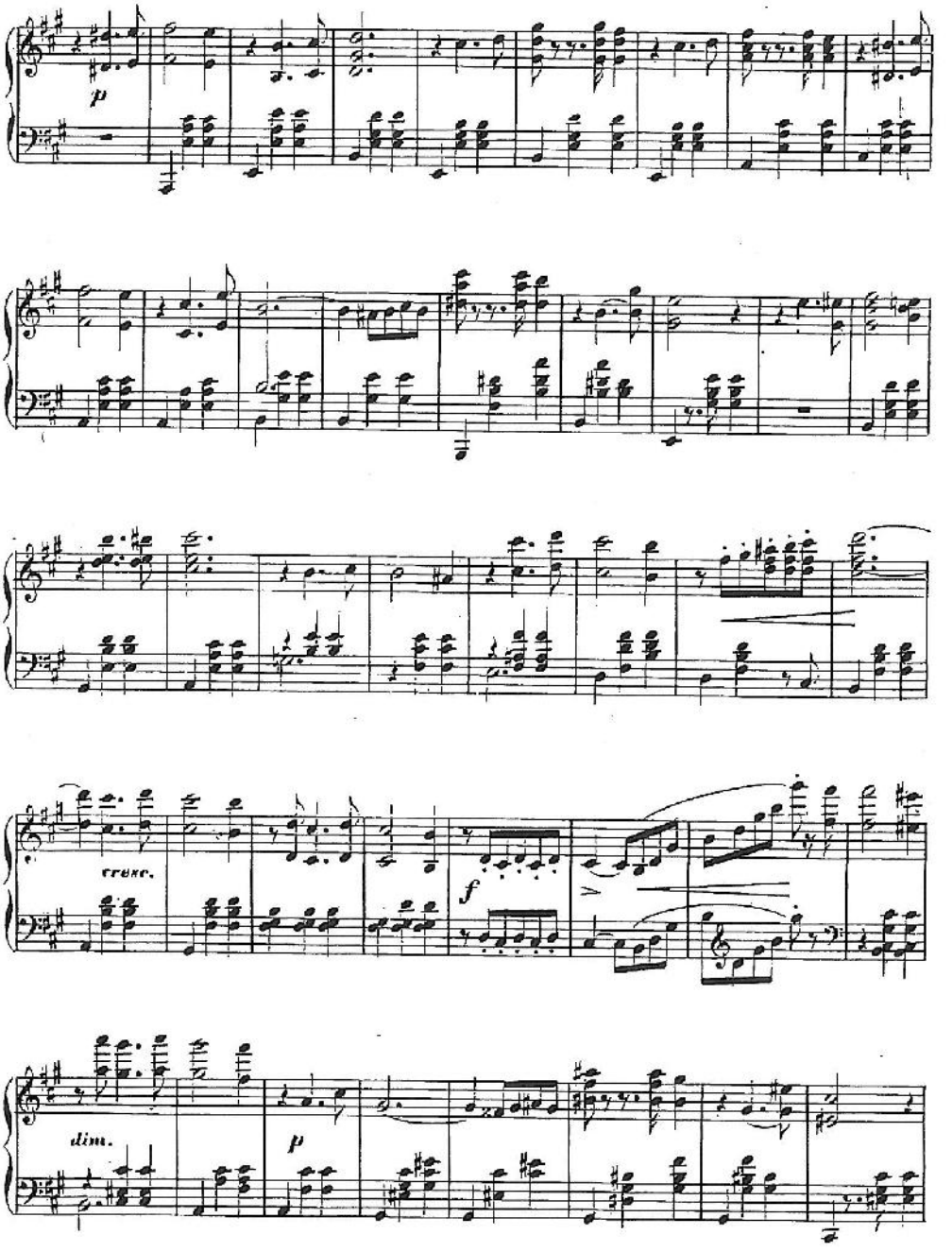

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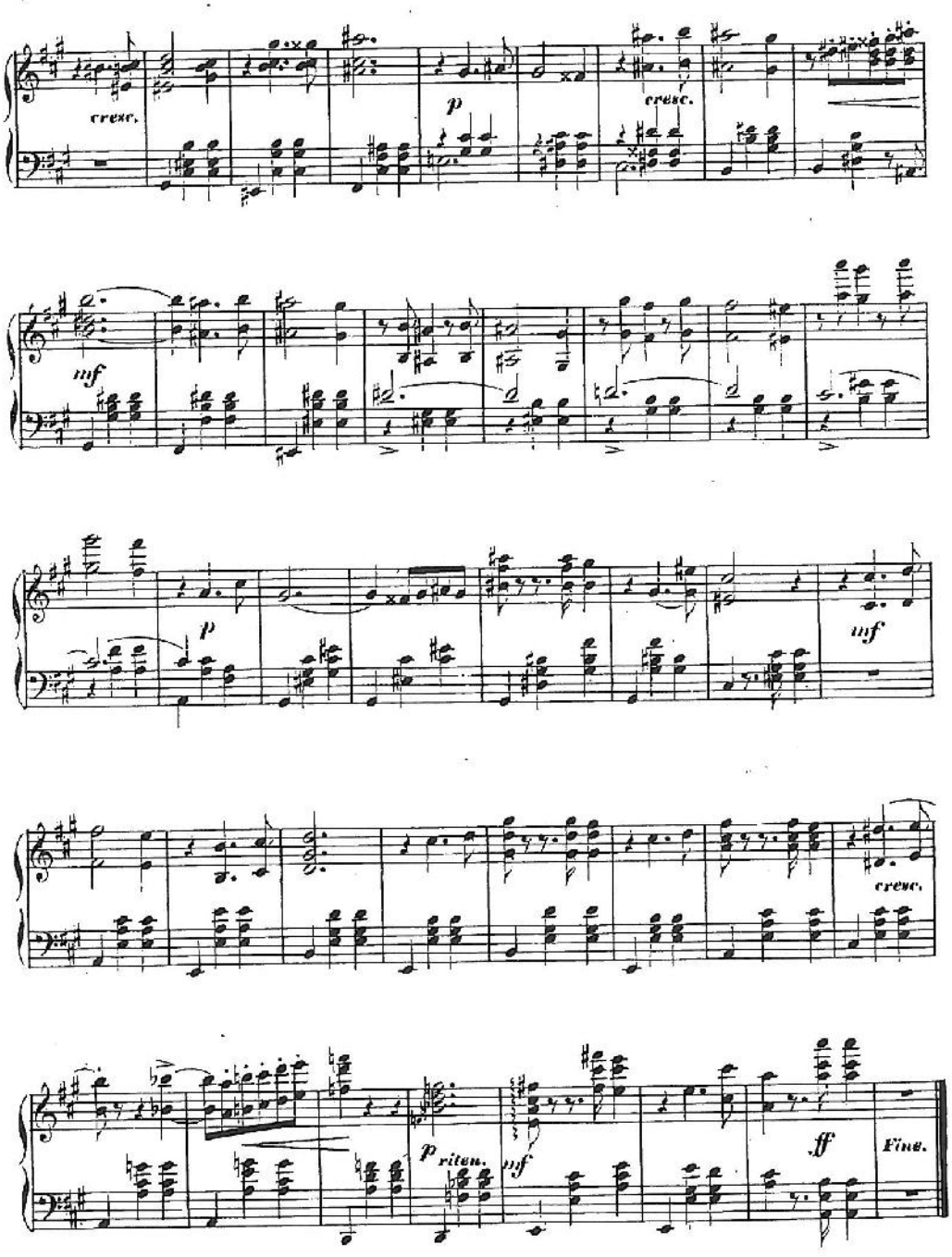

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Jnhalt.

Opus: 30. **DREI JDYLLEN**, № I. *in C.* — № II. *in F.* — № III. (Am Luzerner See.) *in E.*

„ 31. **MAZOURKA BRILLANTE** *in Cis moll.*

„ 32. **FLÜCHTIGE GEDANKEN**, (IV^ter Heft) № X *in A*, — № XI *in D moll*, — № XII *in As.*

„ 33. **QUATRIÈME THÊME VARIÉ** *in C.*

„ 34. **SIXIÈME VALSE BRILLANTE** *in D moll.*

„ 35. **TRAUERMARSCH** (№ III) *in H moll.*

„ 36. **HUMORESKE** *in B.*

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DREI IDYLLEN

von

Hans Hampel

Op. 30.

Fräulein **Marie Marschler** gewidmet.

Andantino.

I.

p sempre legato.

dolce.

cresc.

Eigenthum der Componisten. 30. Stich u. Druck v. F. Johne in Prag. 41

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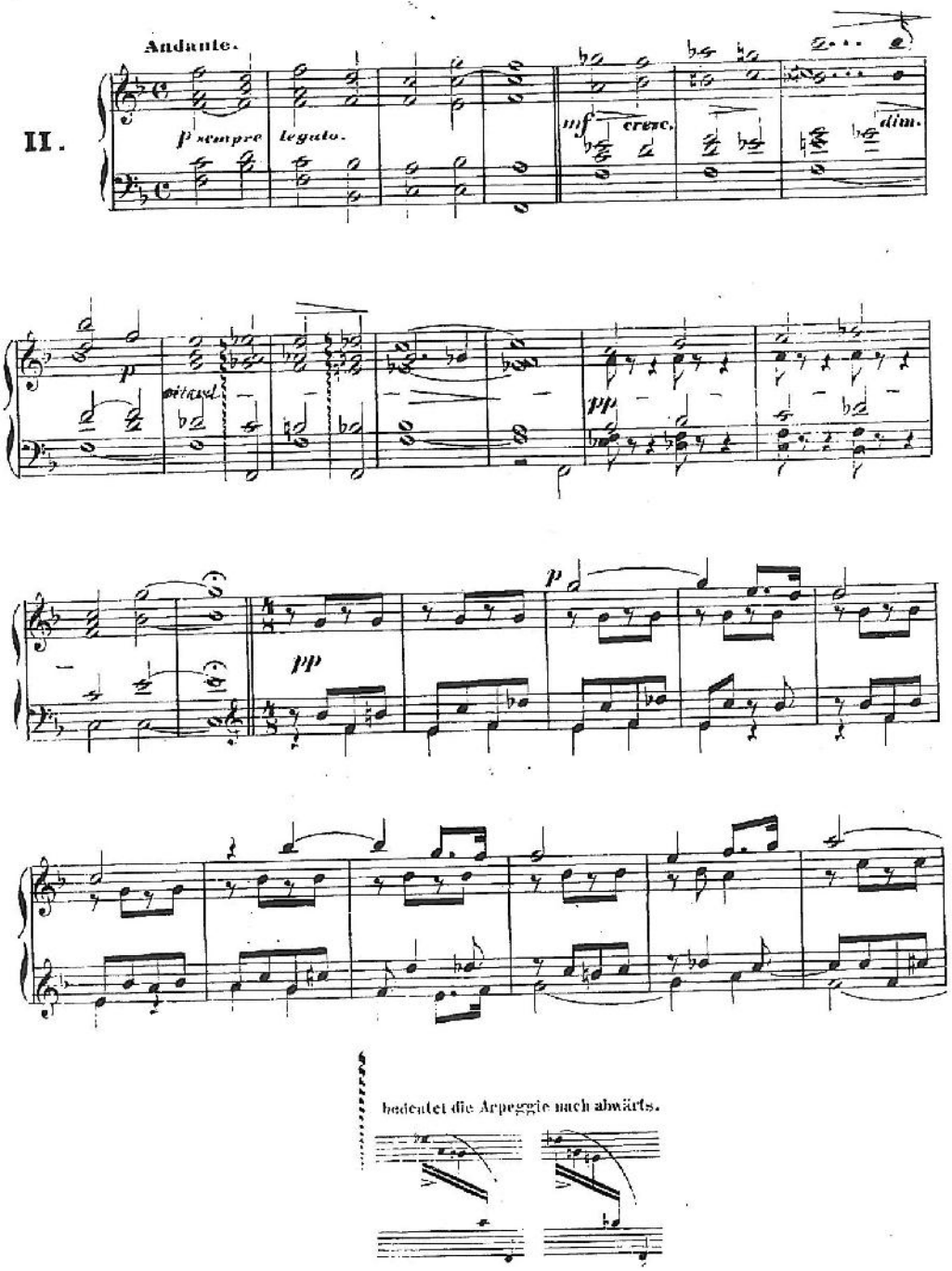

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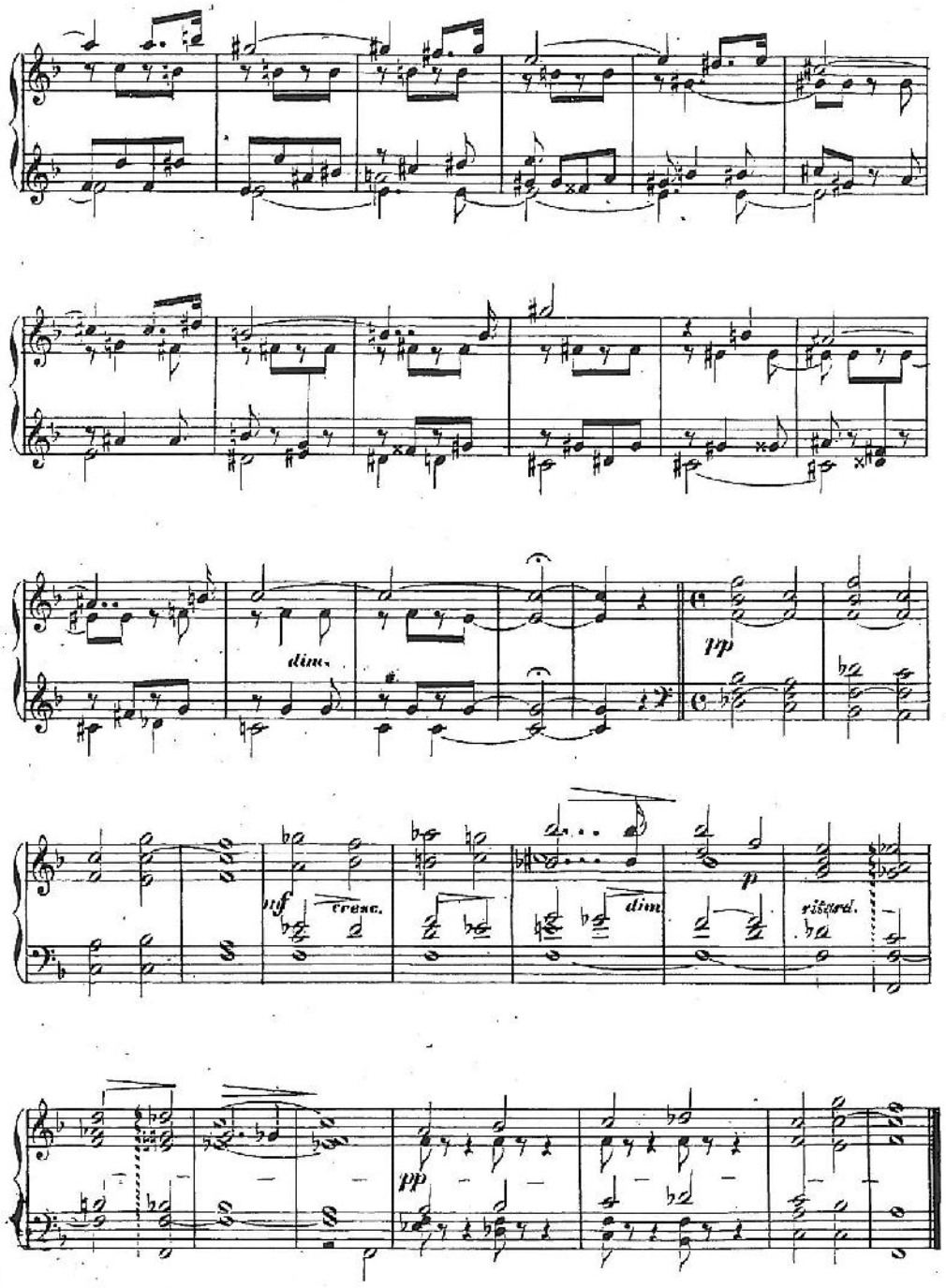

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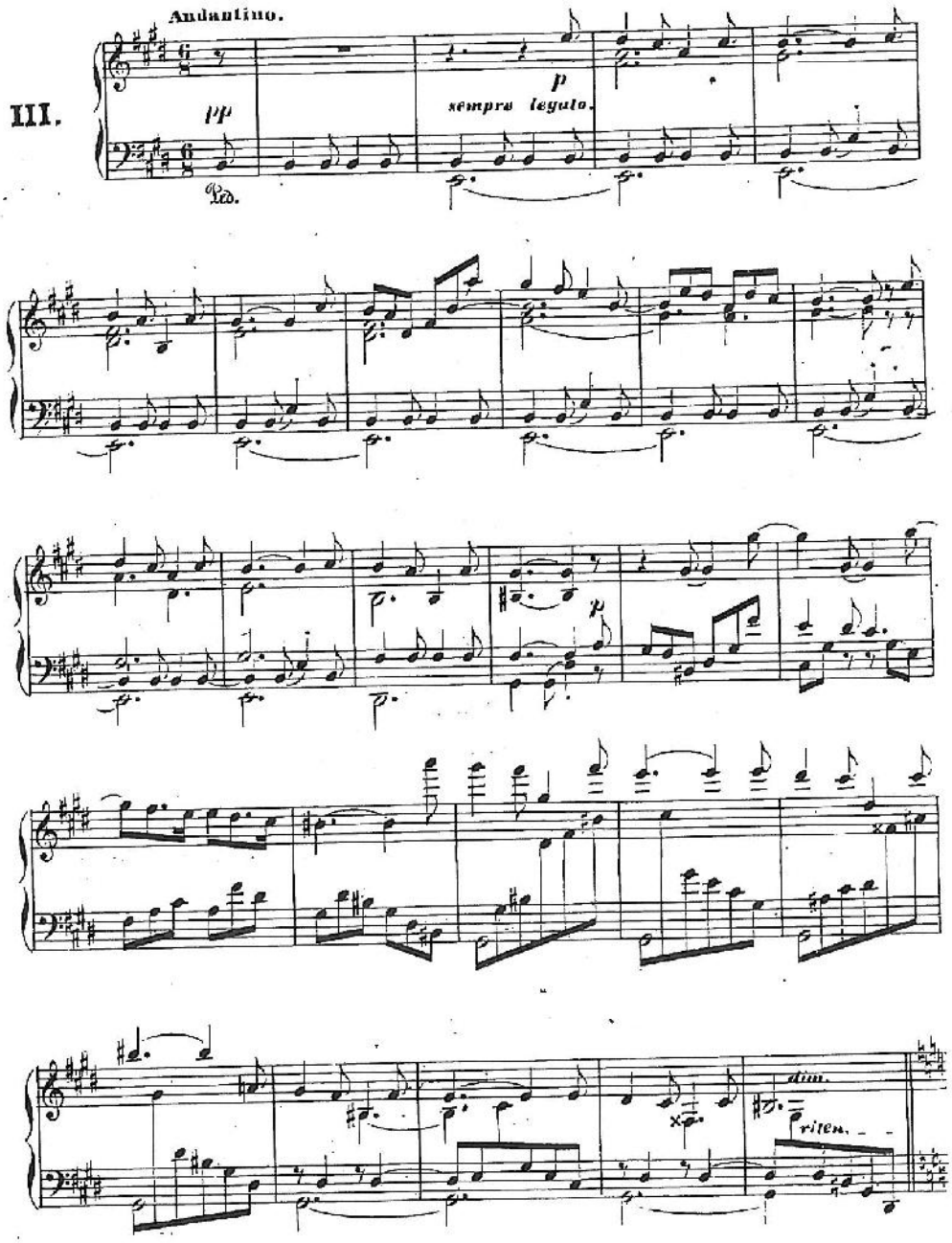
Am Luzerner See.

III.

Andantino.



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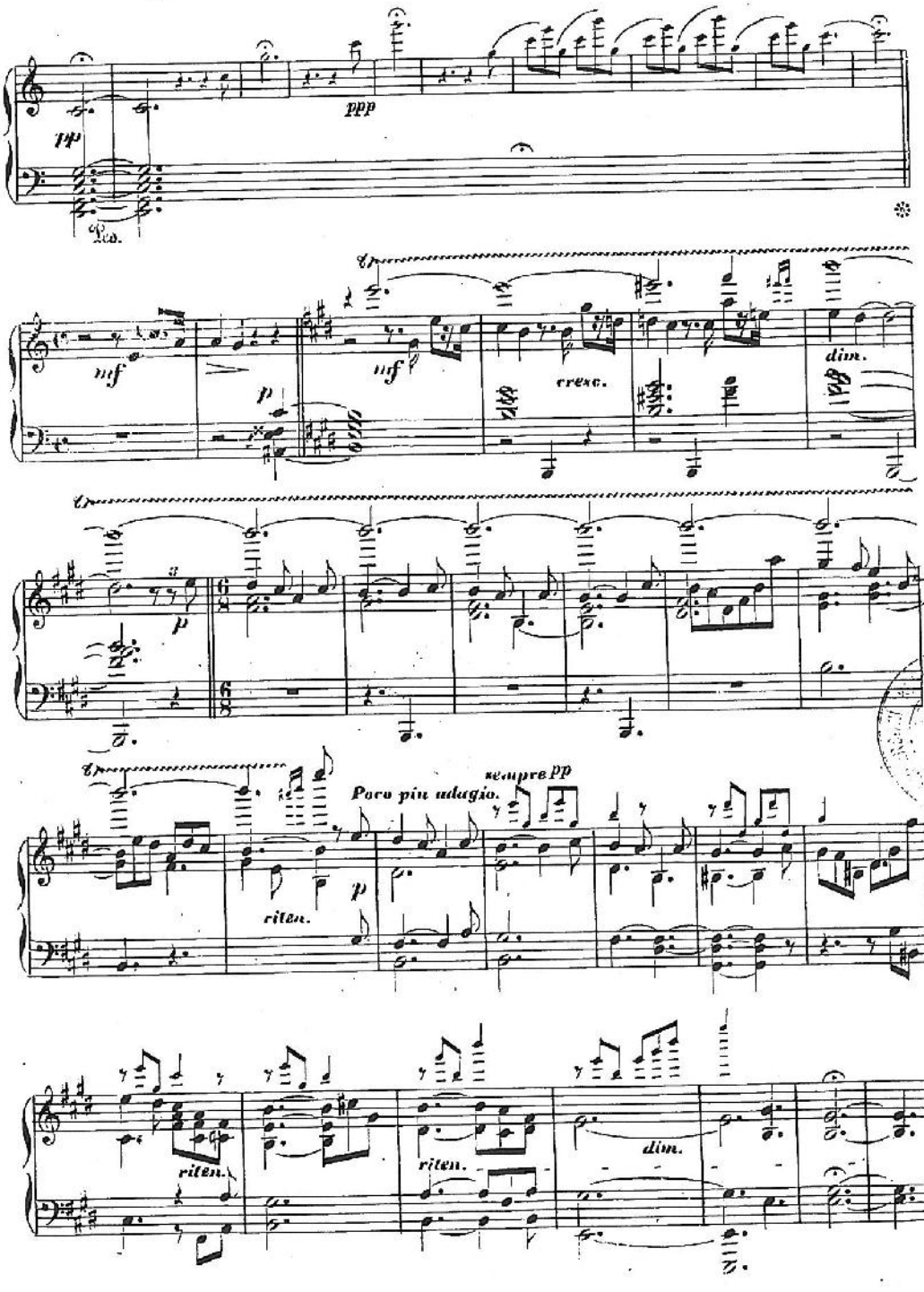

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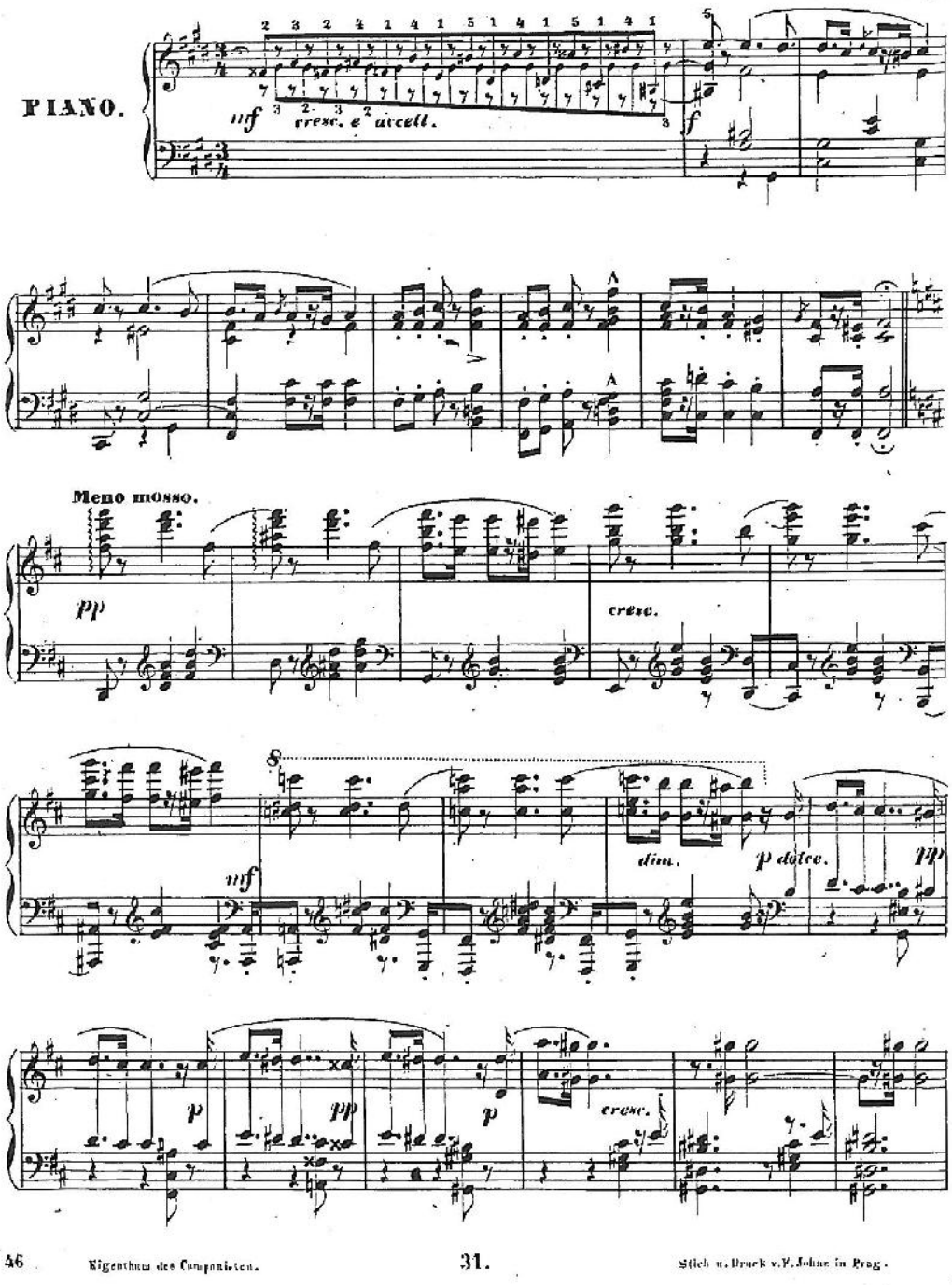
MAZOURKA BRILLANTE.

Fräulein Leopoldine de Pauli gewidmet.

HANS HAMPEL Op.31.

PIANO.



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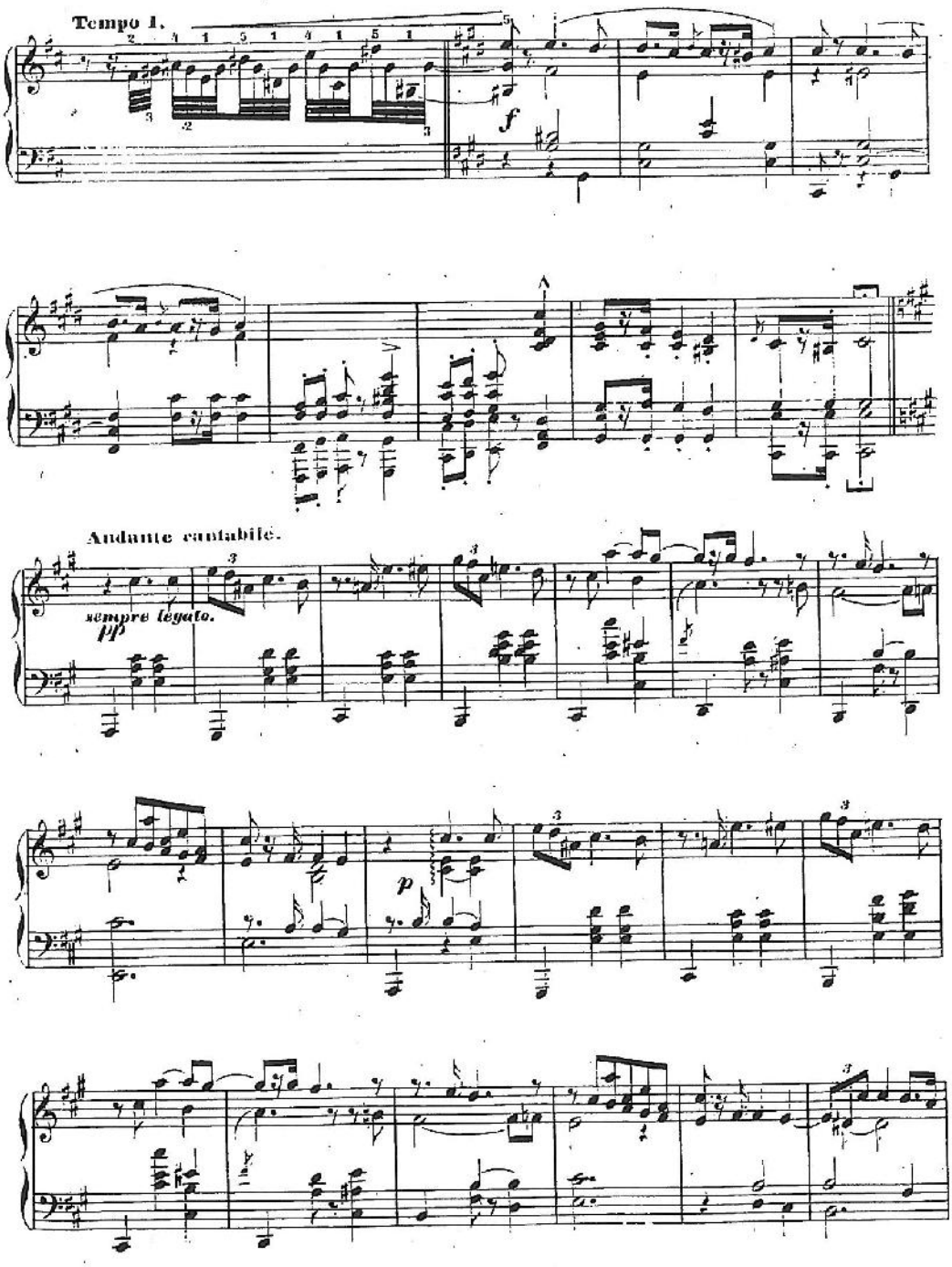

⌐¬ bedeutet ein längeres Aushalten.

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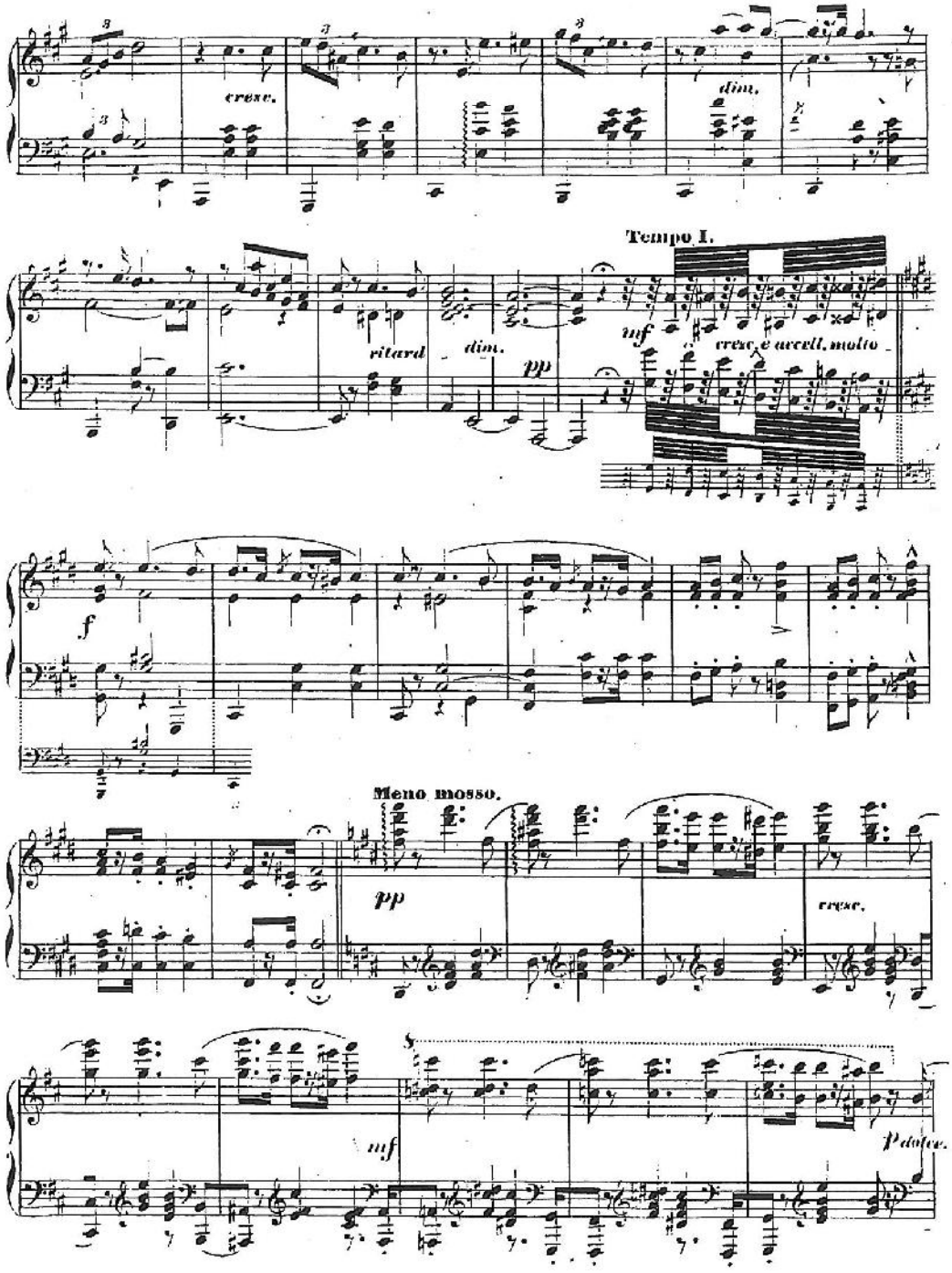

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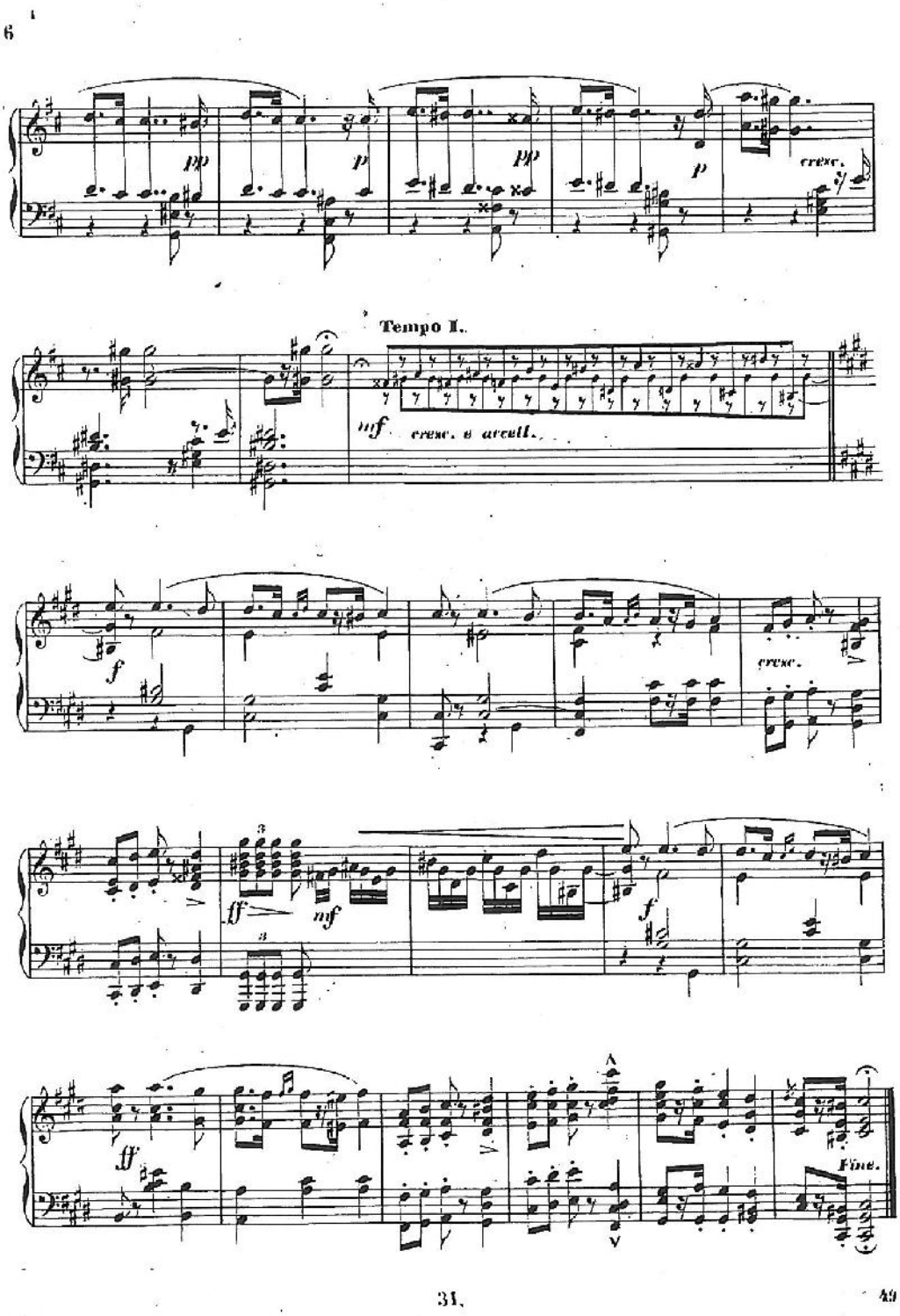

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FLÜCHTIGE GEDANKEN

von

Hans Hampel

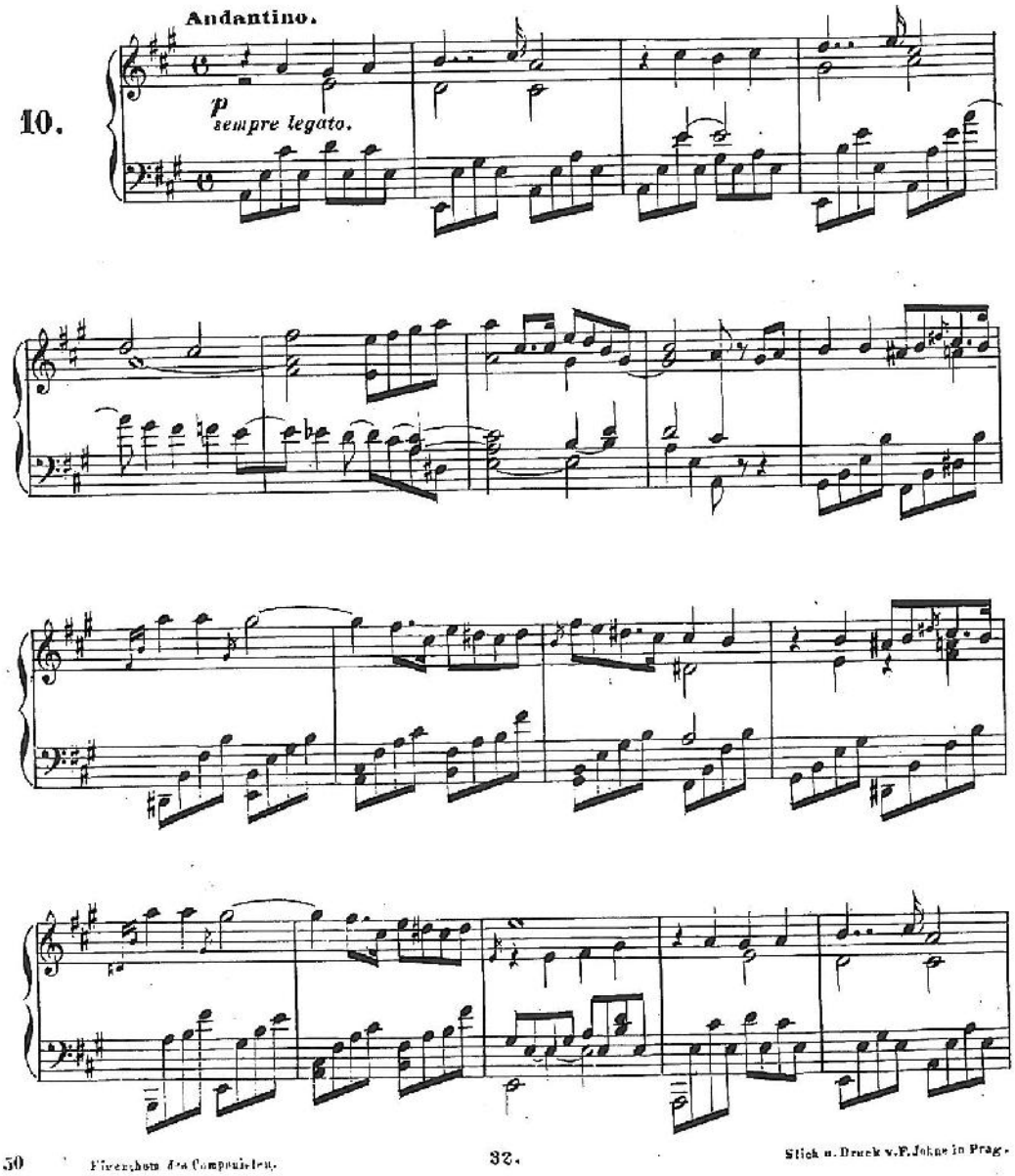
Op. 32.

Fräulein **Ludmila Stnus** gewidmet.

Andantino.

10.

p sempre legato.



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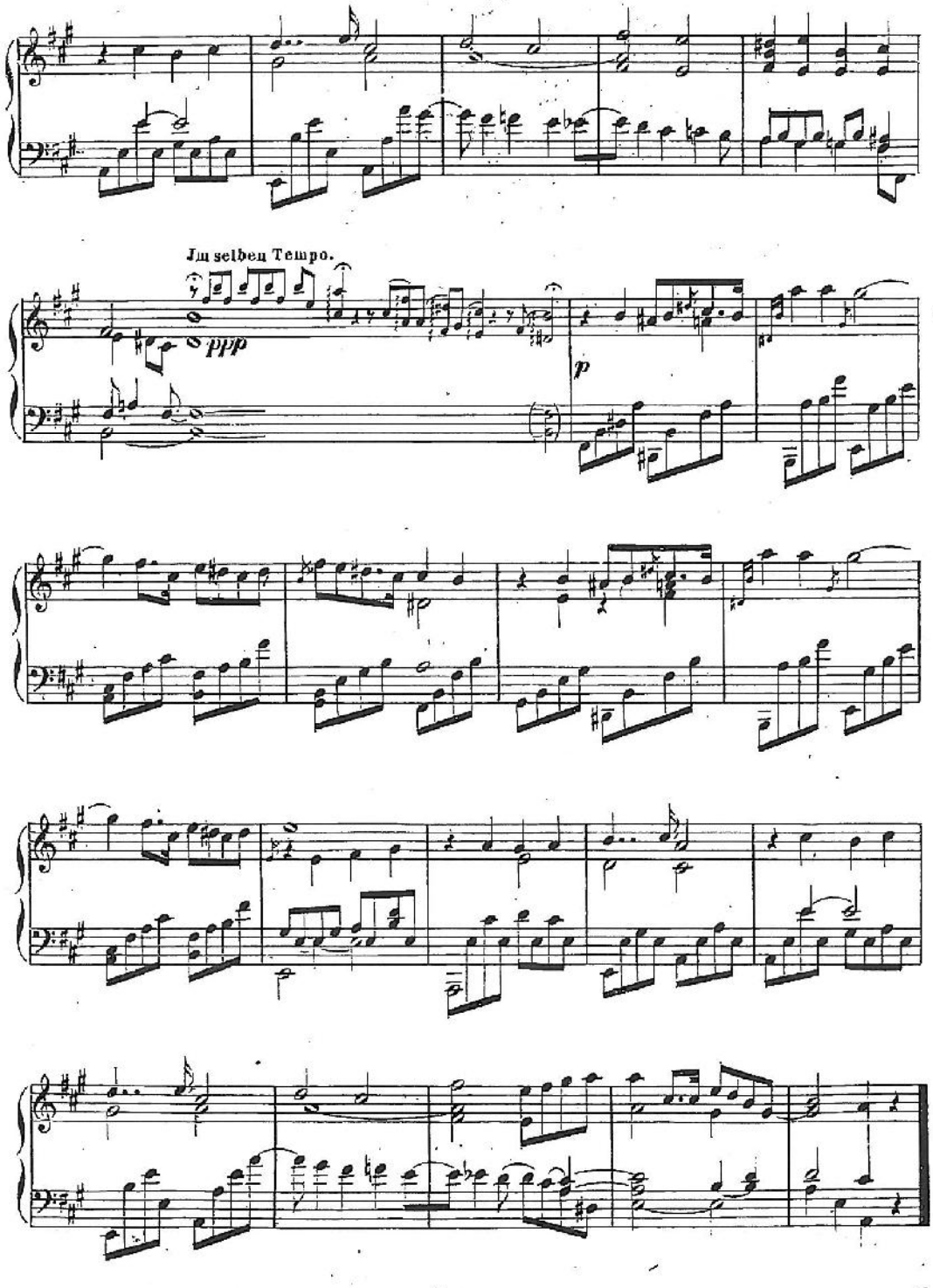

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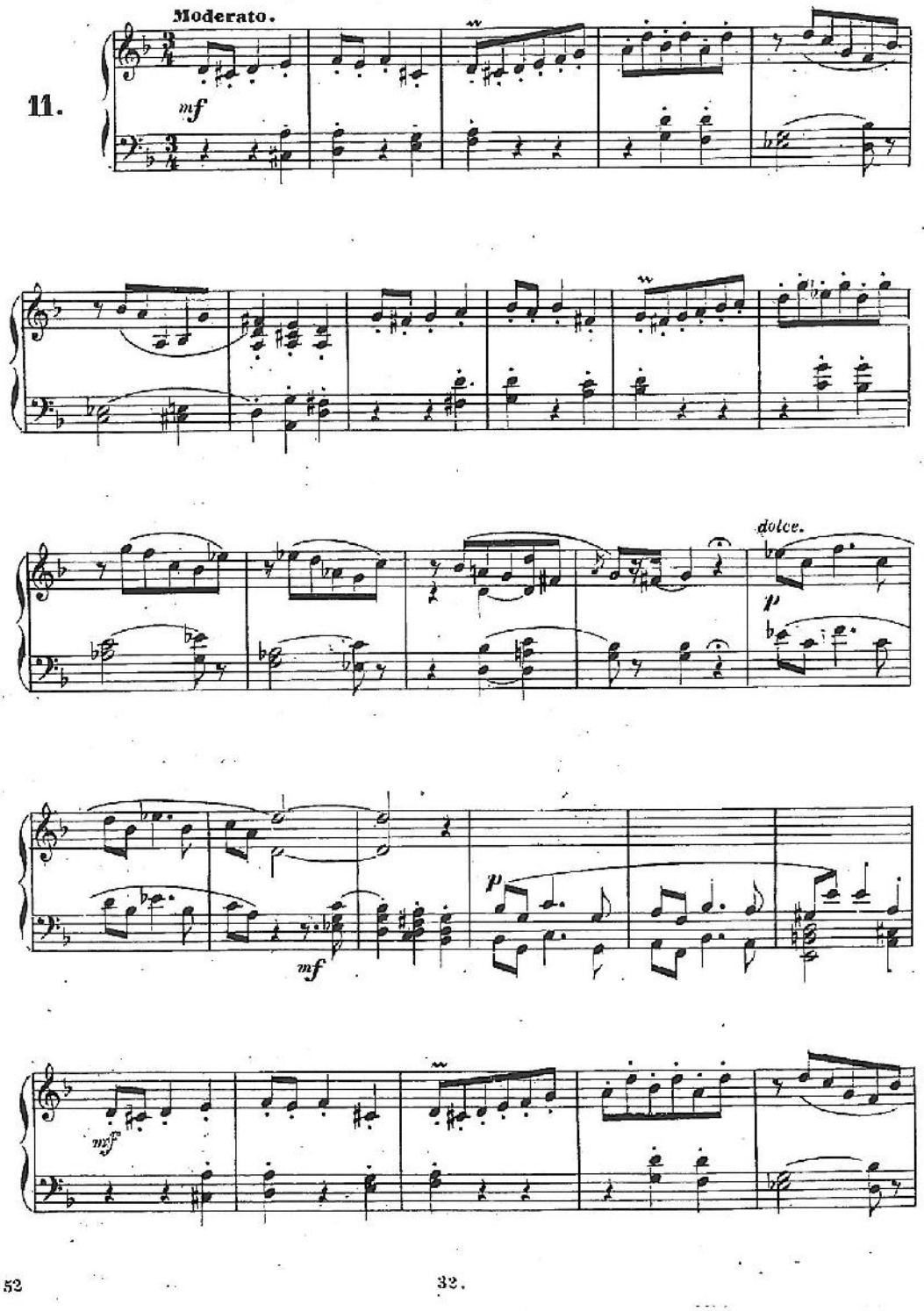

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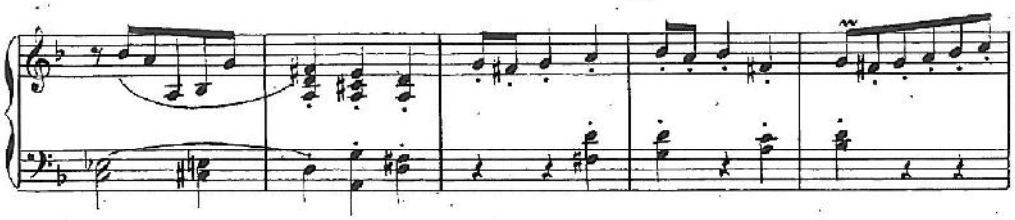

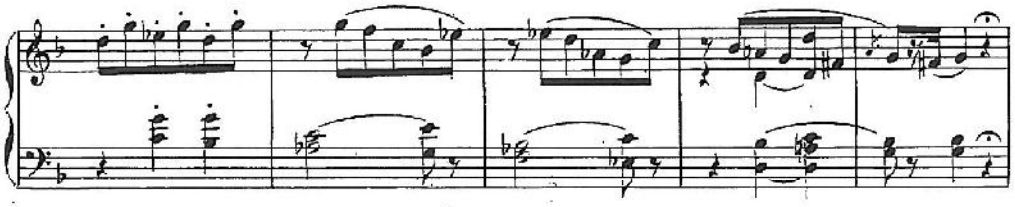

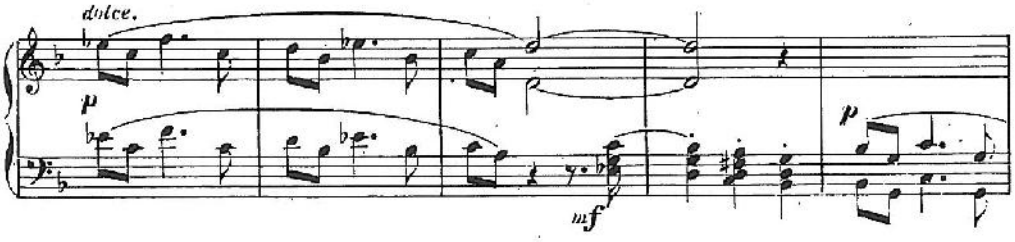

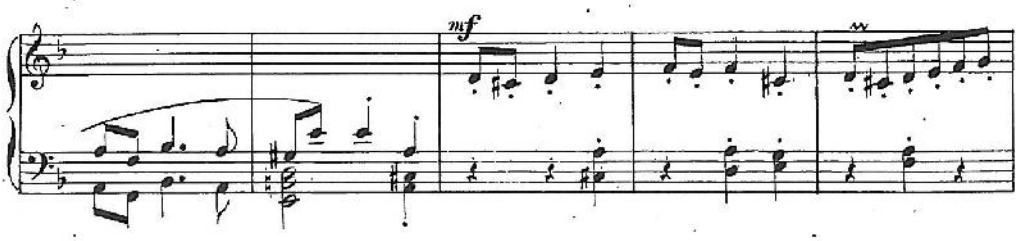

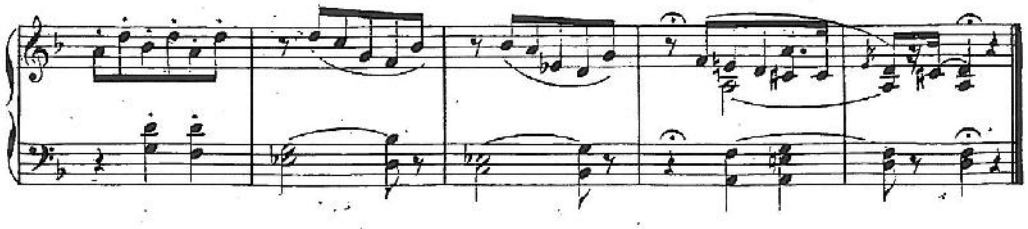

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12.

Allegretto.

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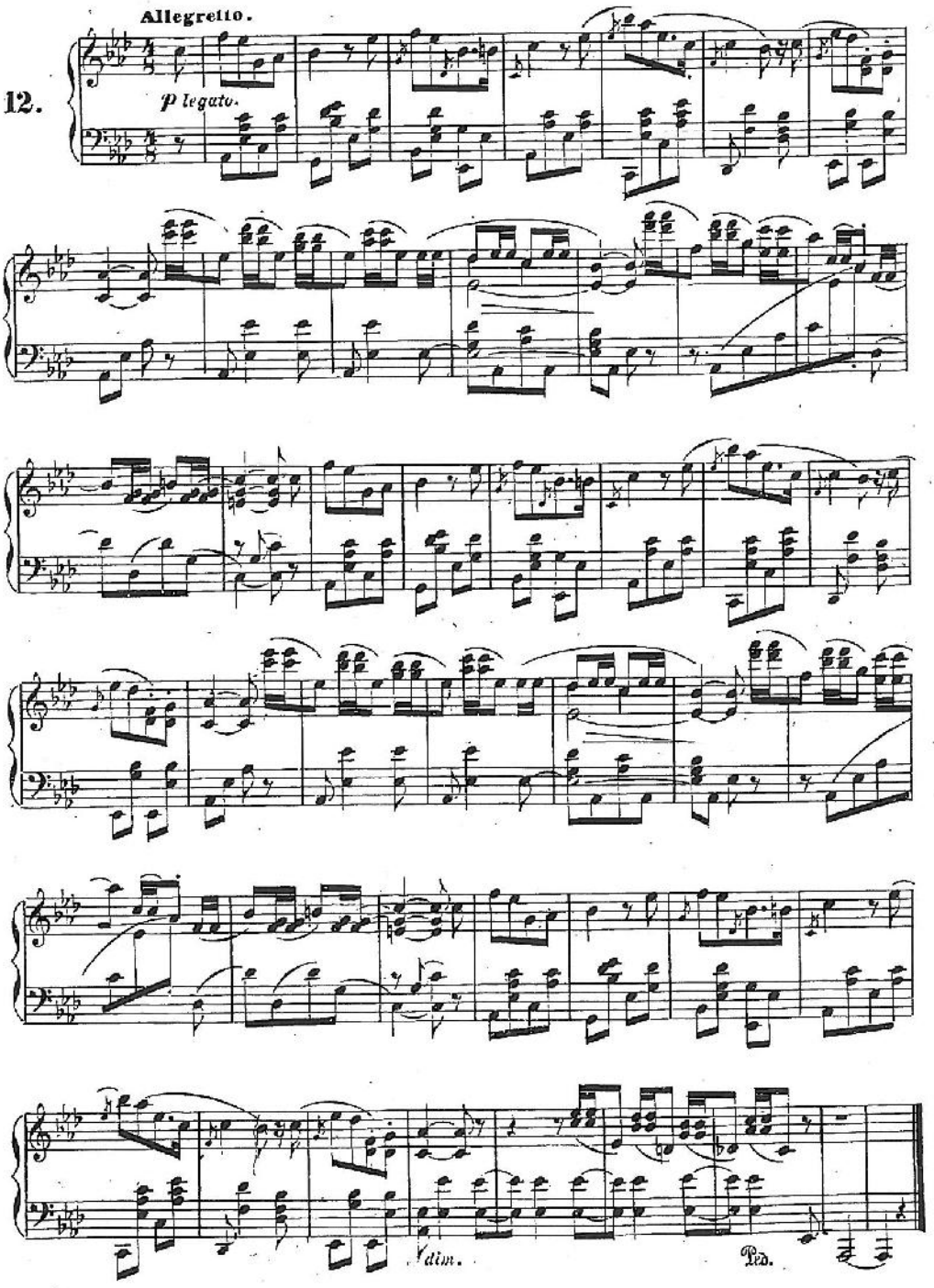

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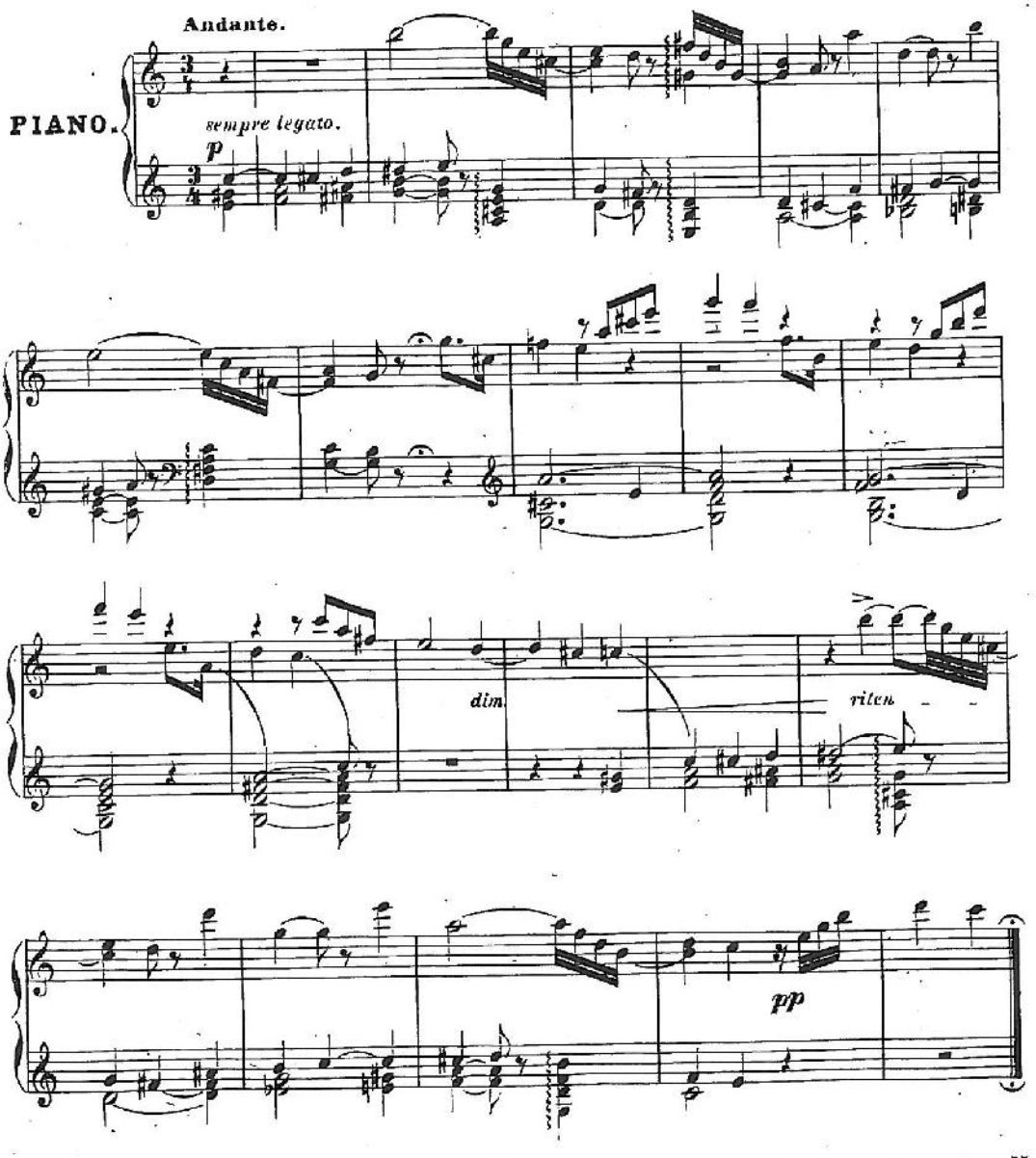
THÊME VARIÉ

von

Hans Hampel

Op.33.



Eigenthum des Componisten.

Stich u. Druck v. F. Jahns in Prag. 55

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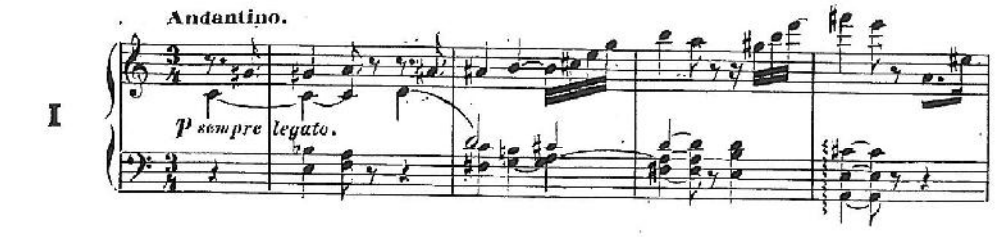
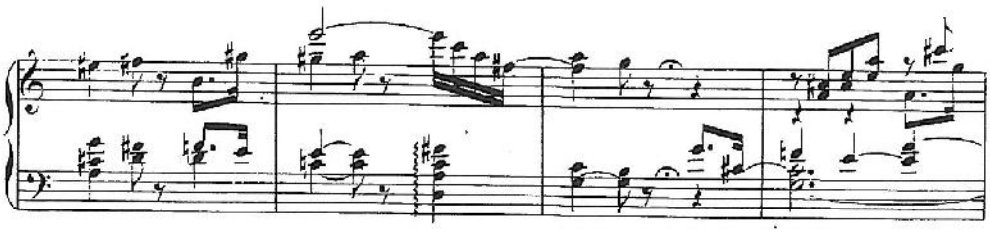
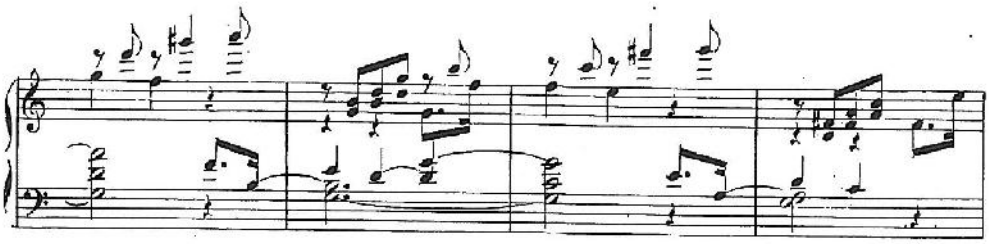
Andantino.

I

p sempre legato.







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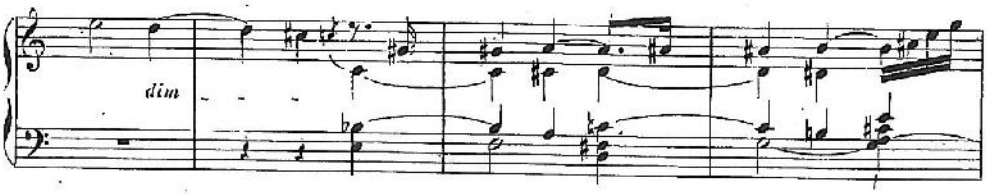

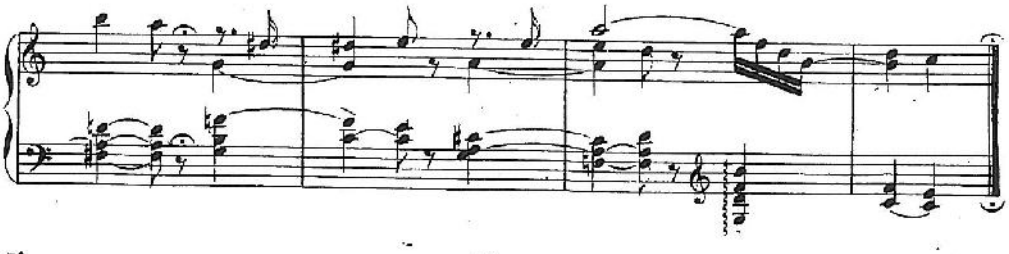

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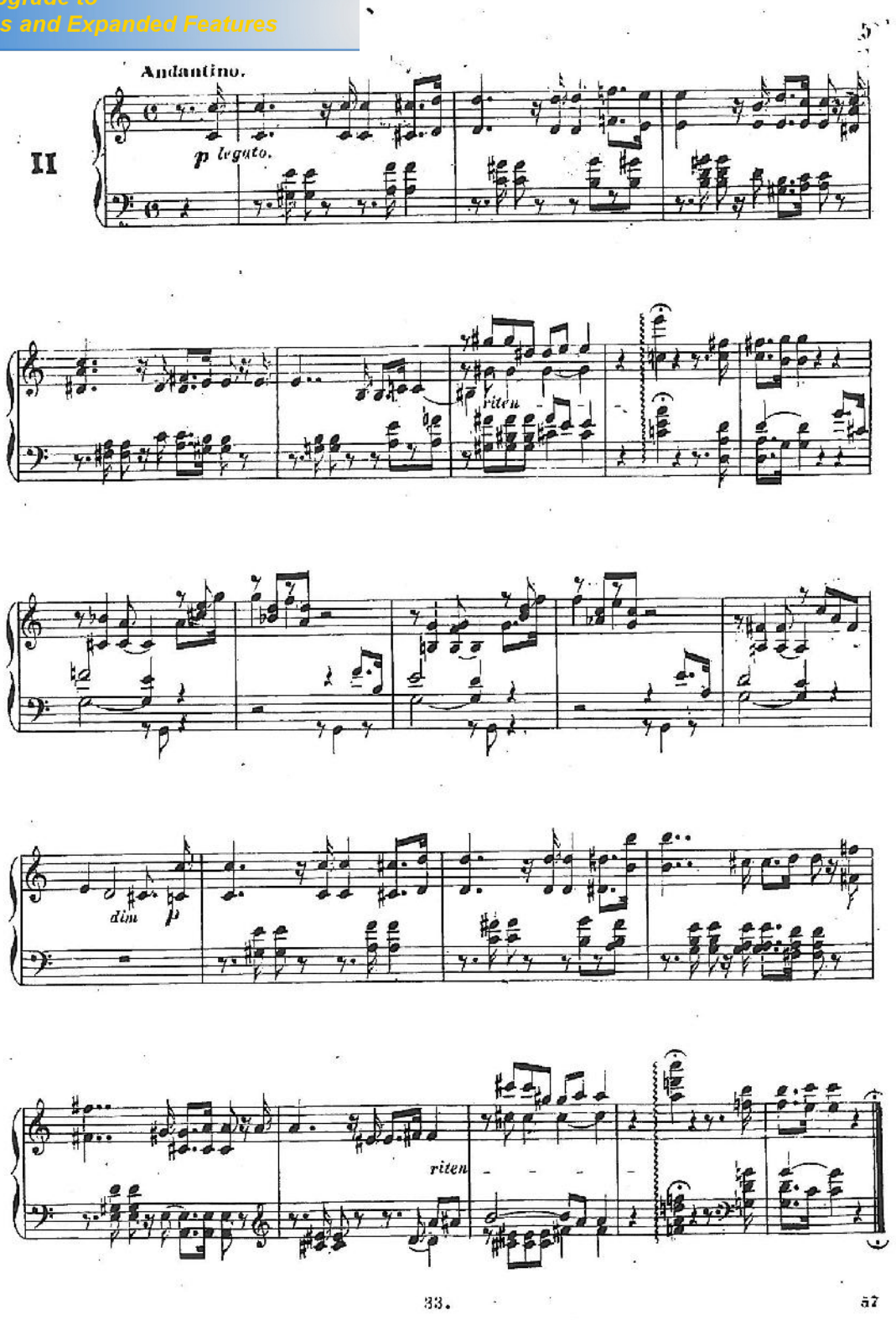

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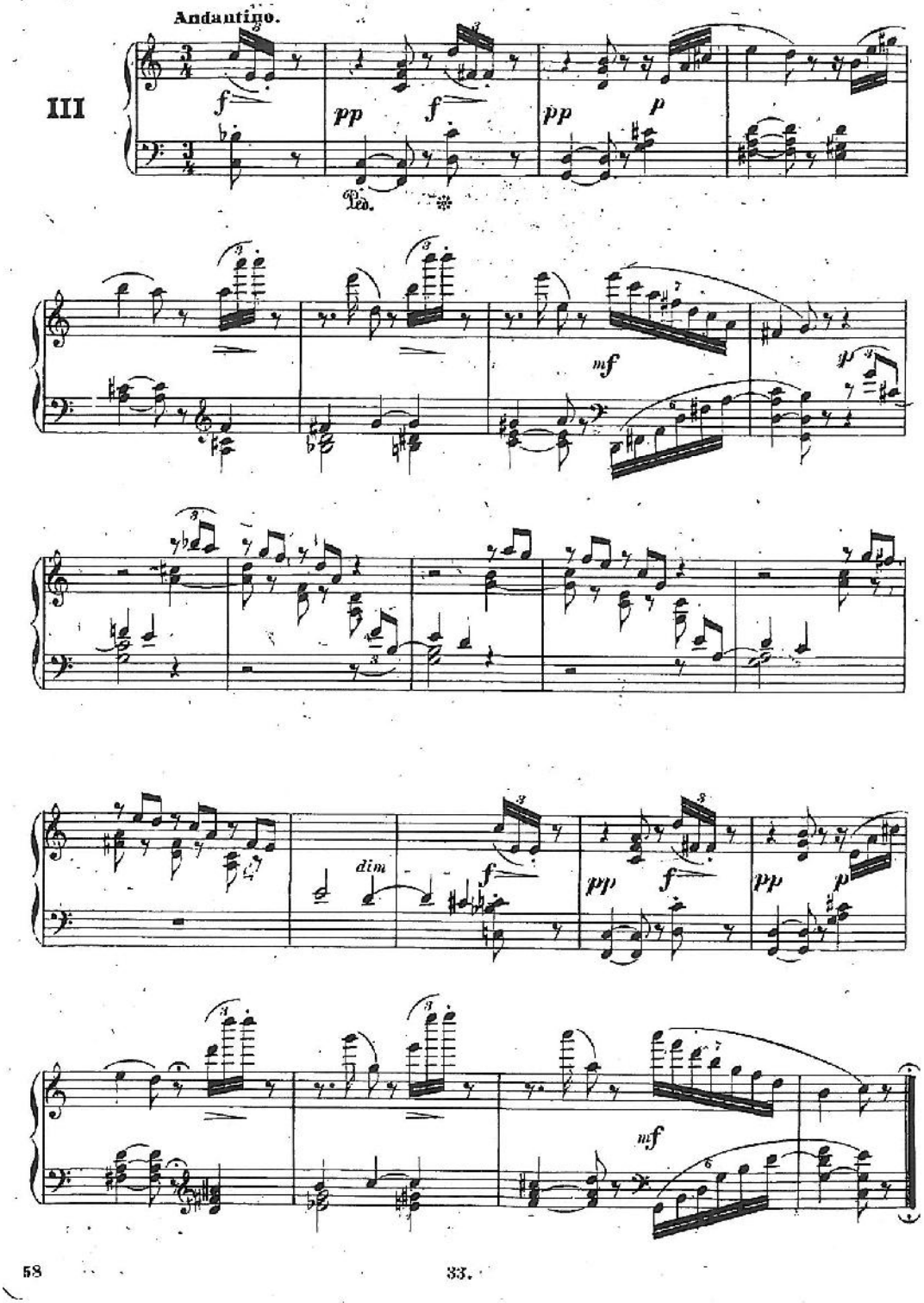

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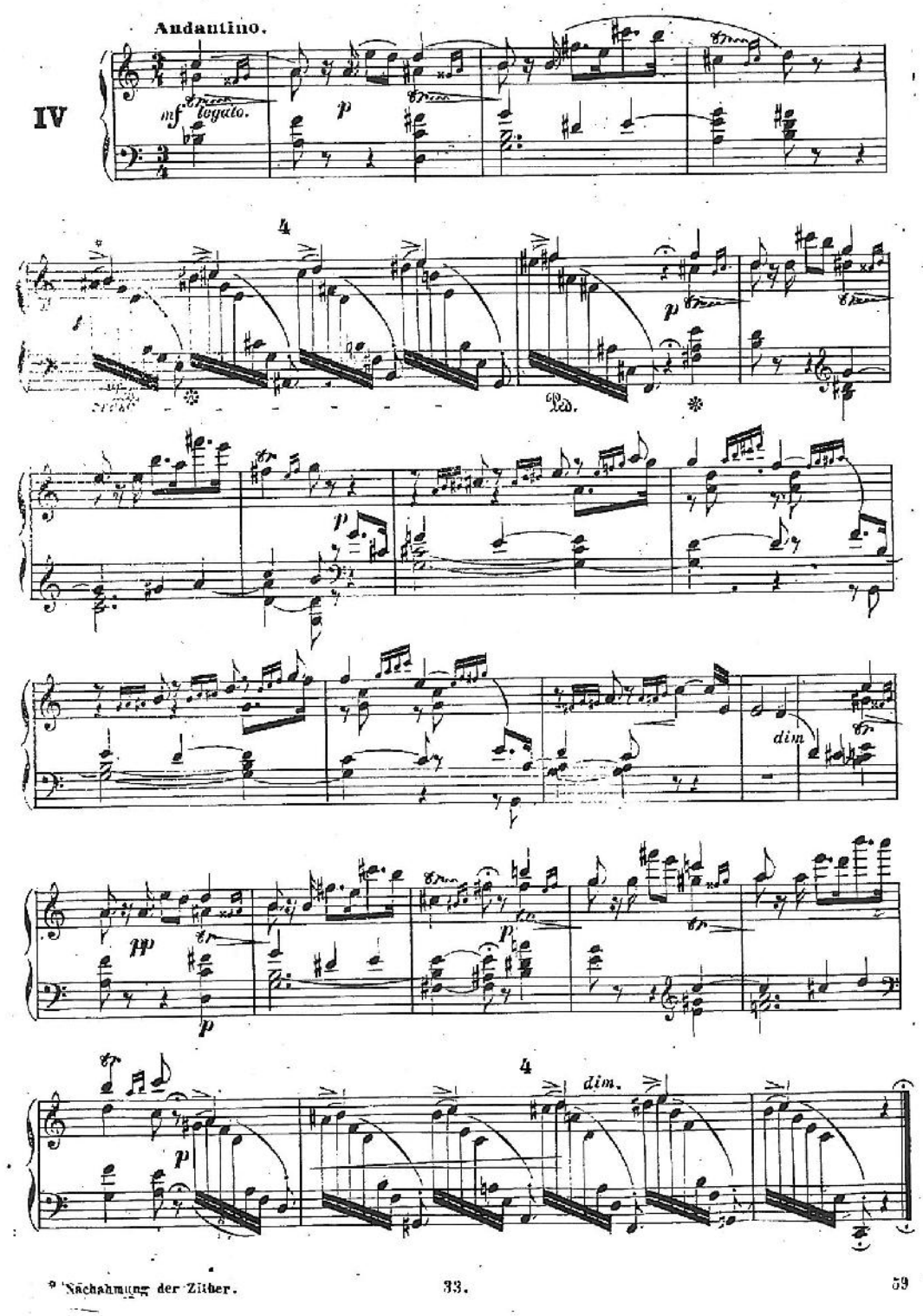

* Nachahmung der Zither.

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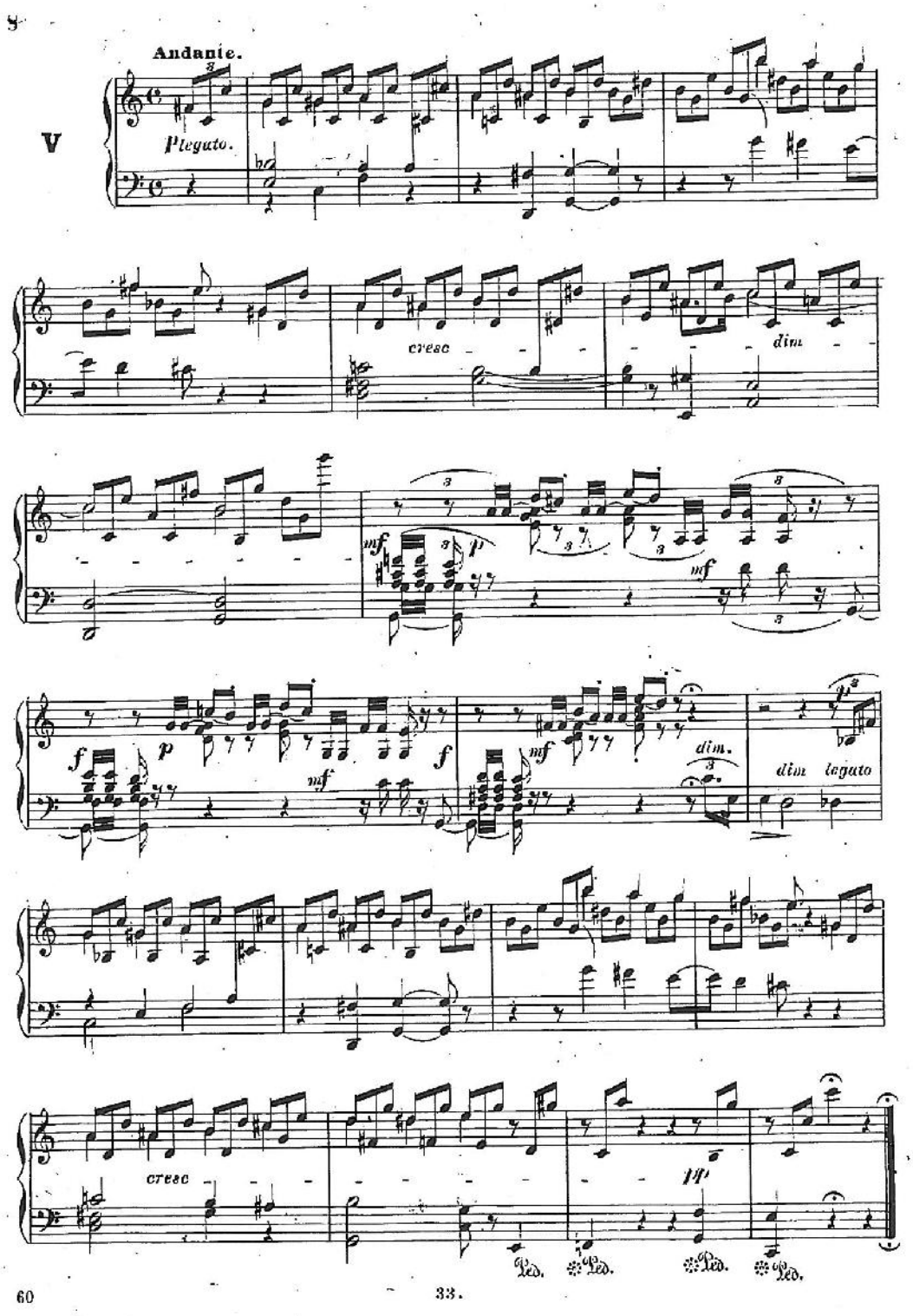

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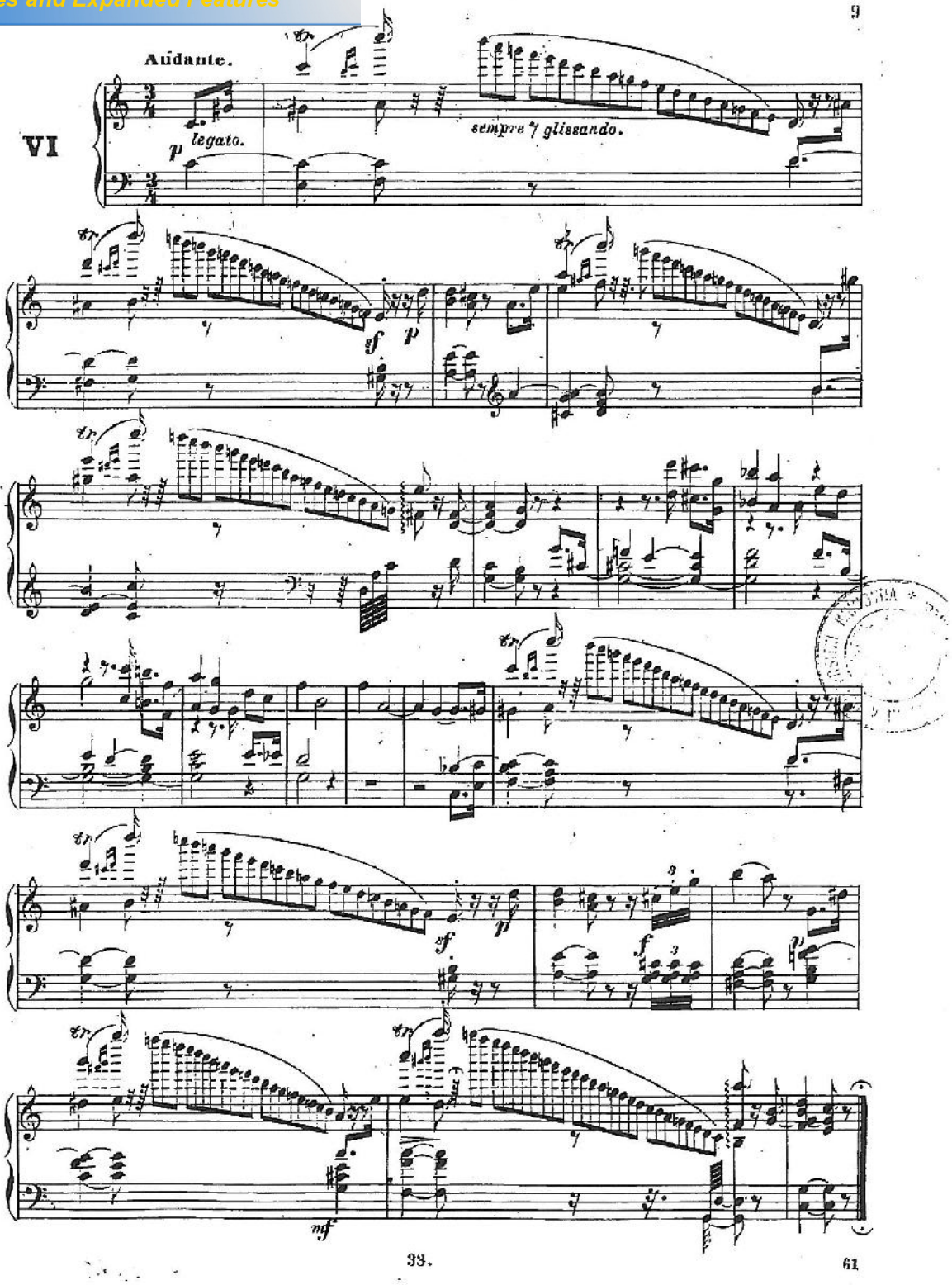

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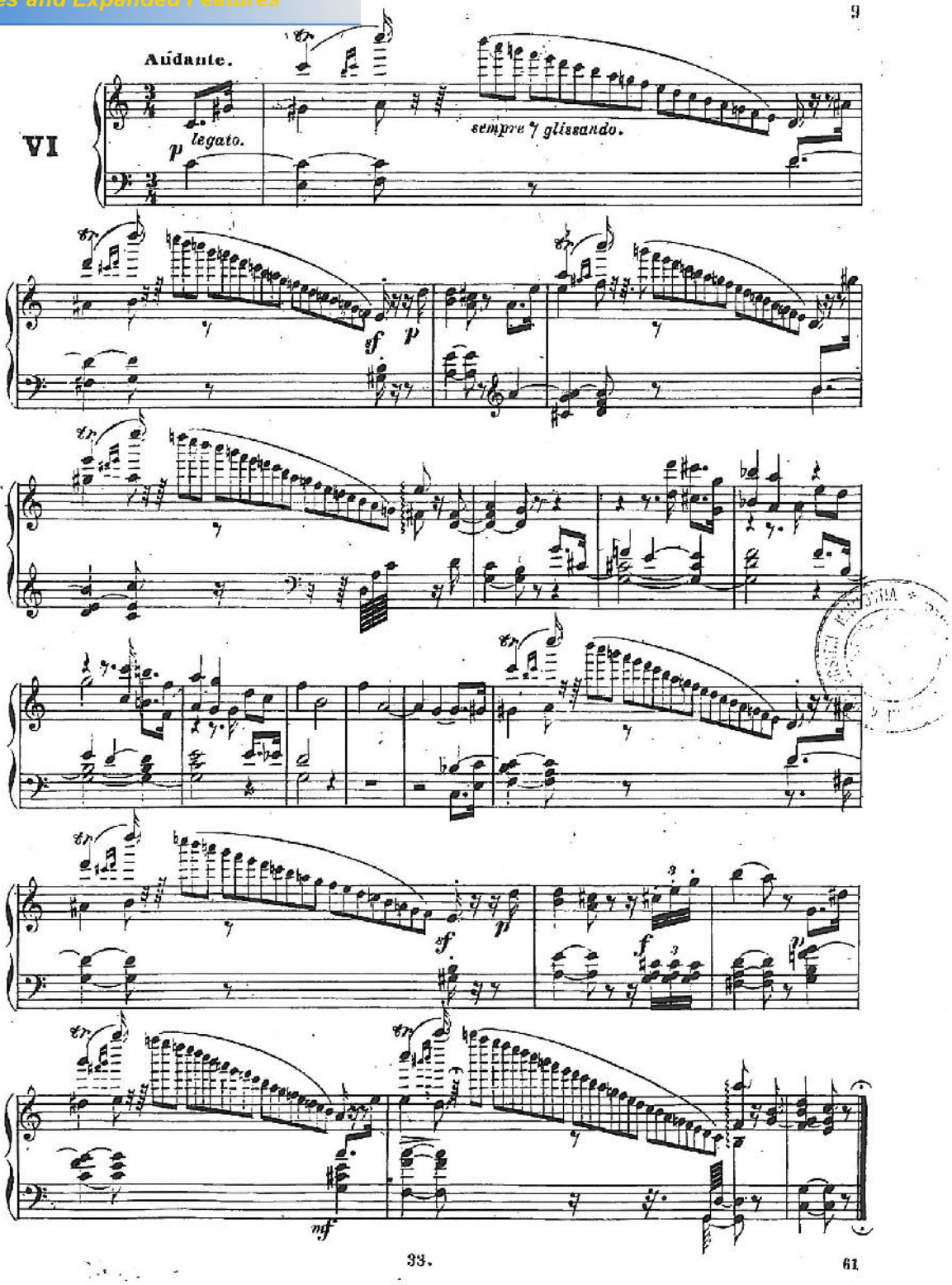

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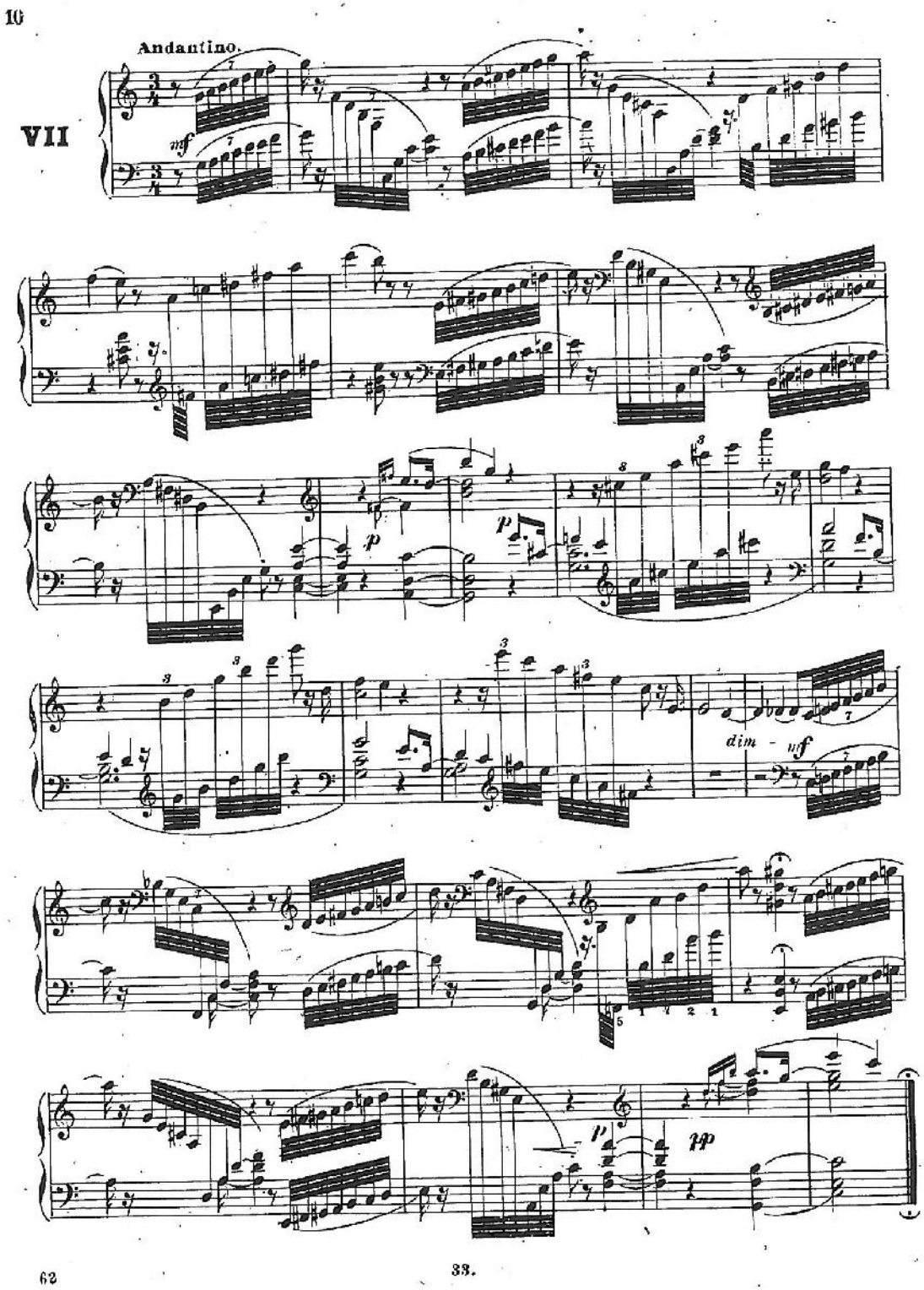

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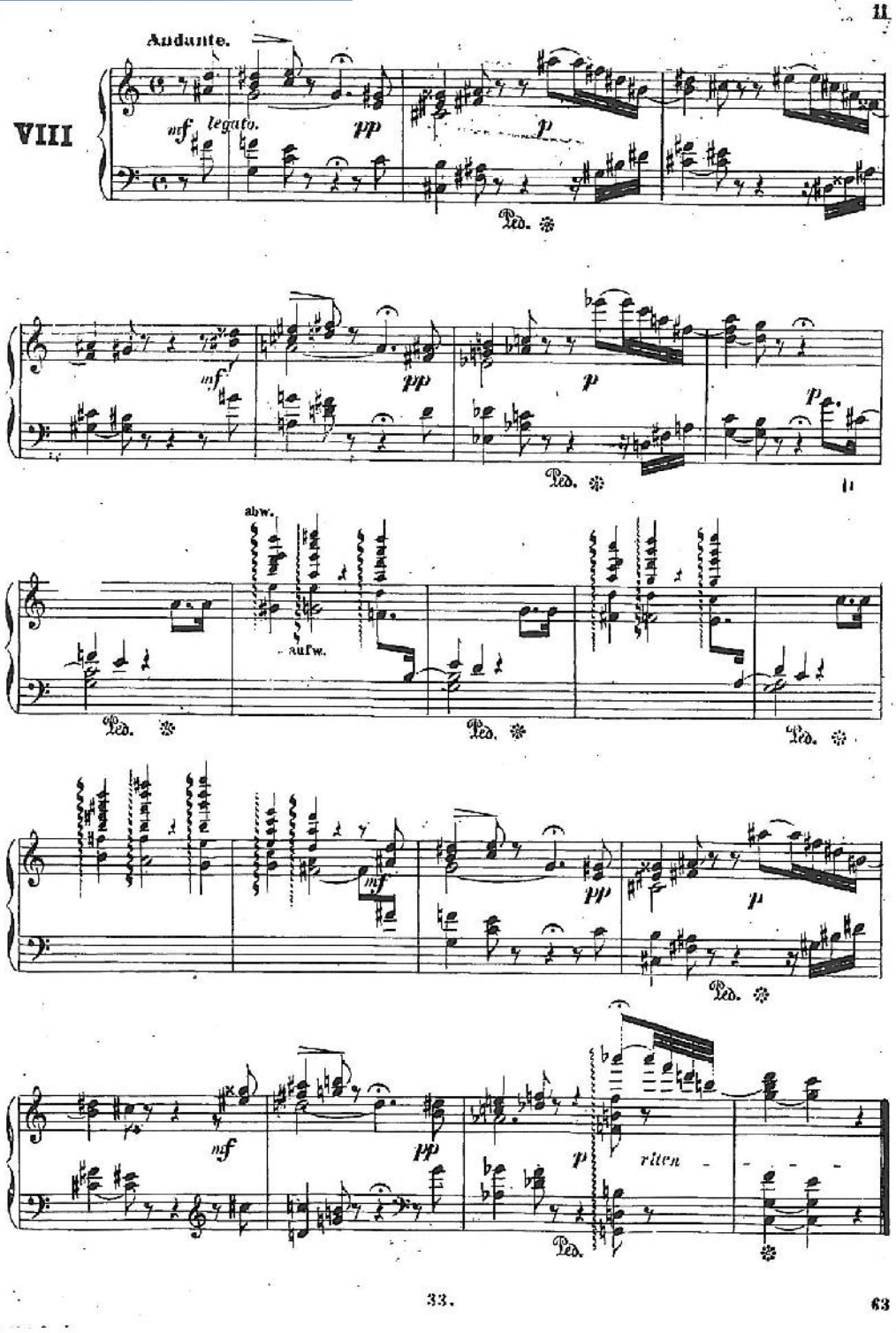
VIII

Andante.



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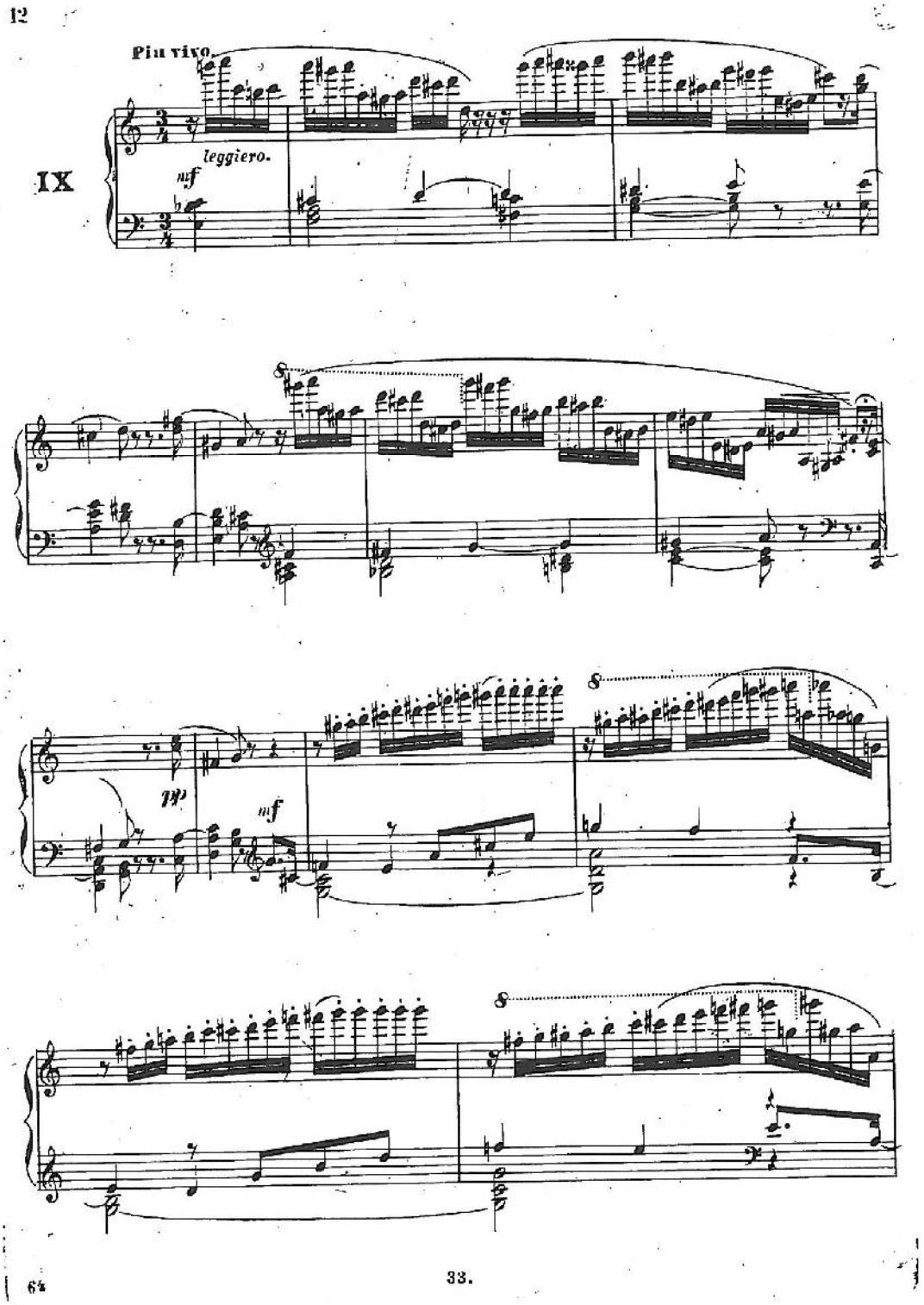

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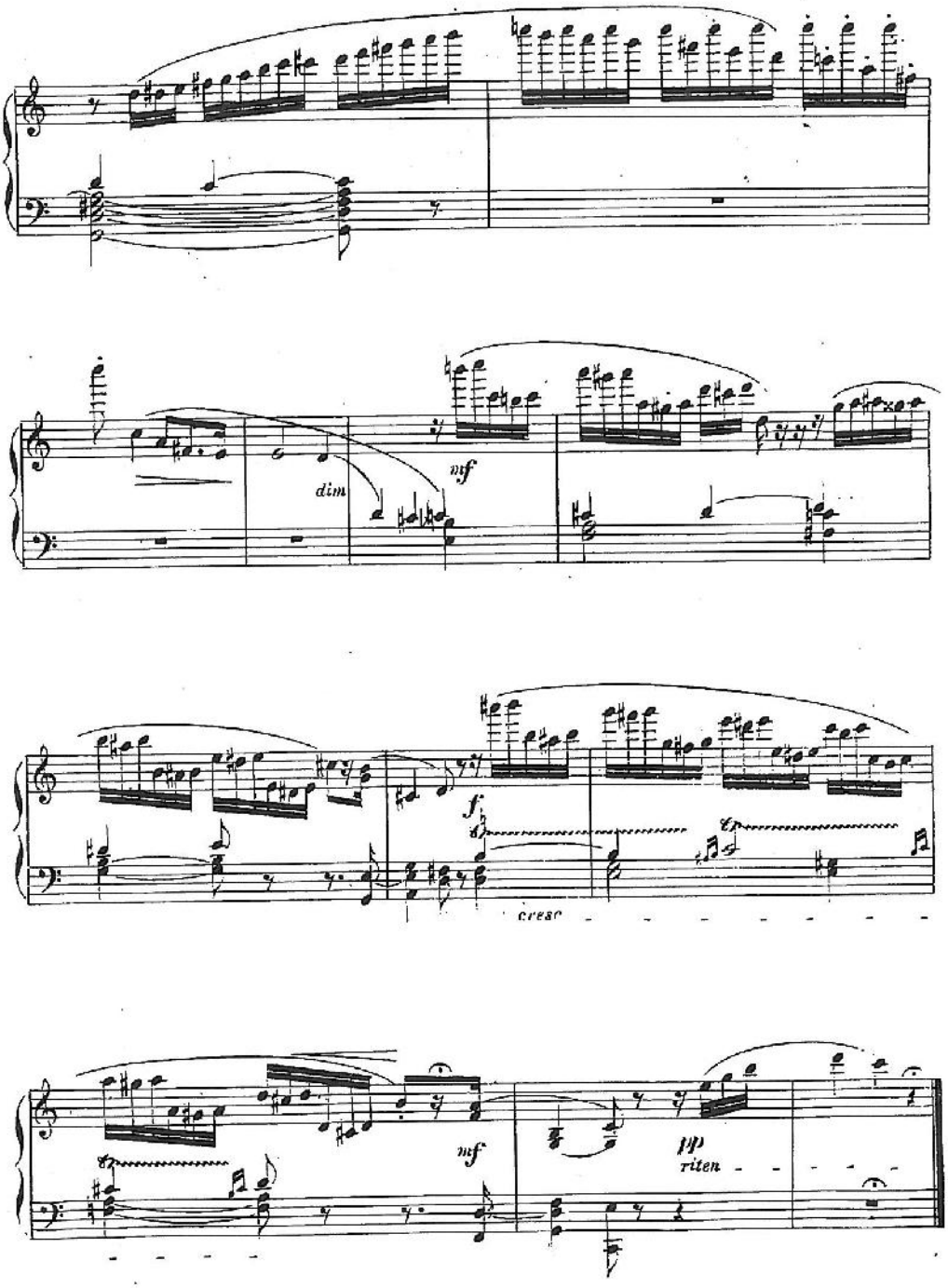

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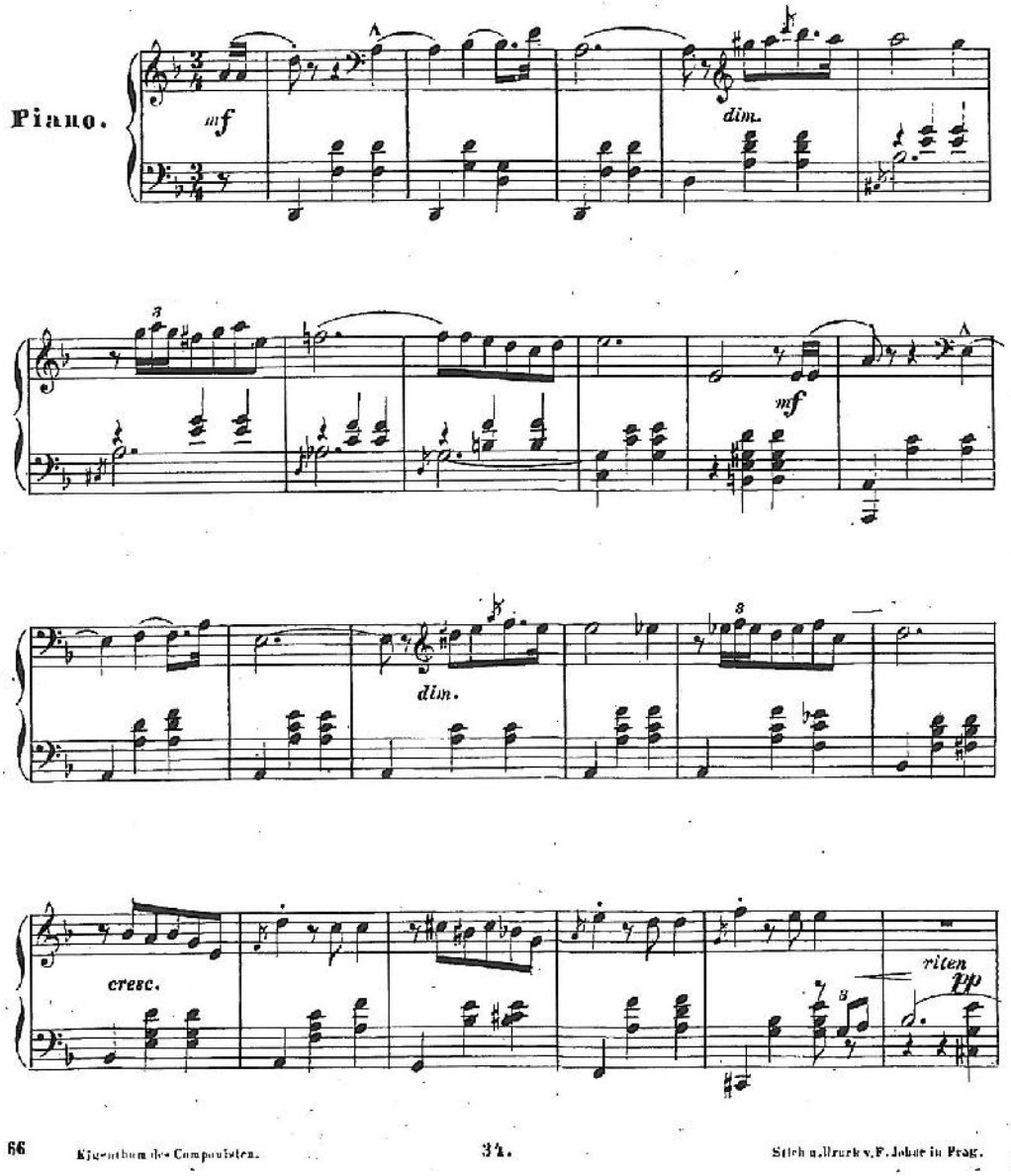
SIXIÈME VALSE BRILLANTE

par

Jean Hampel

Op.34.

Fräulein **Johanna Hillegeist** gewidmet.



Eigenthum des Componisten.
34.
Stich u. Druck v. F. Johne in Prag.

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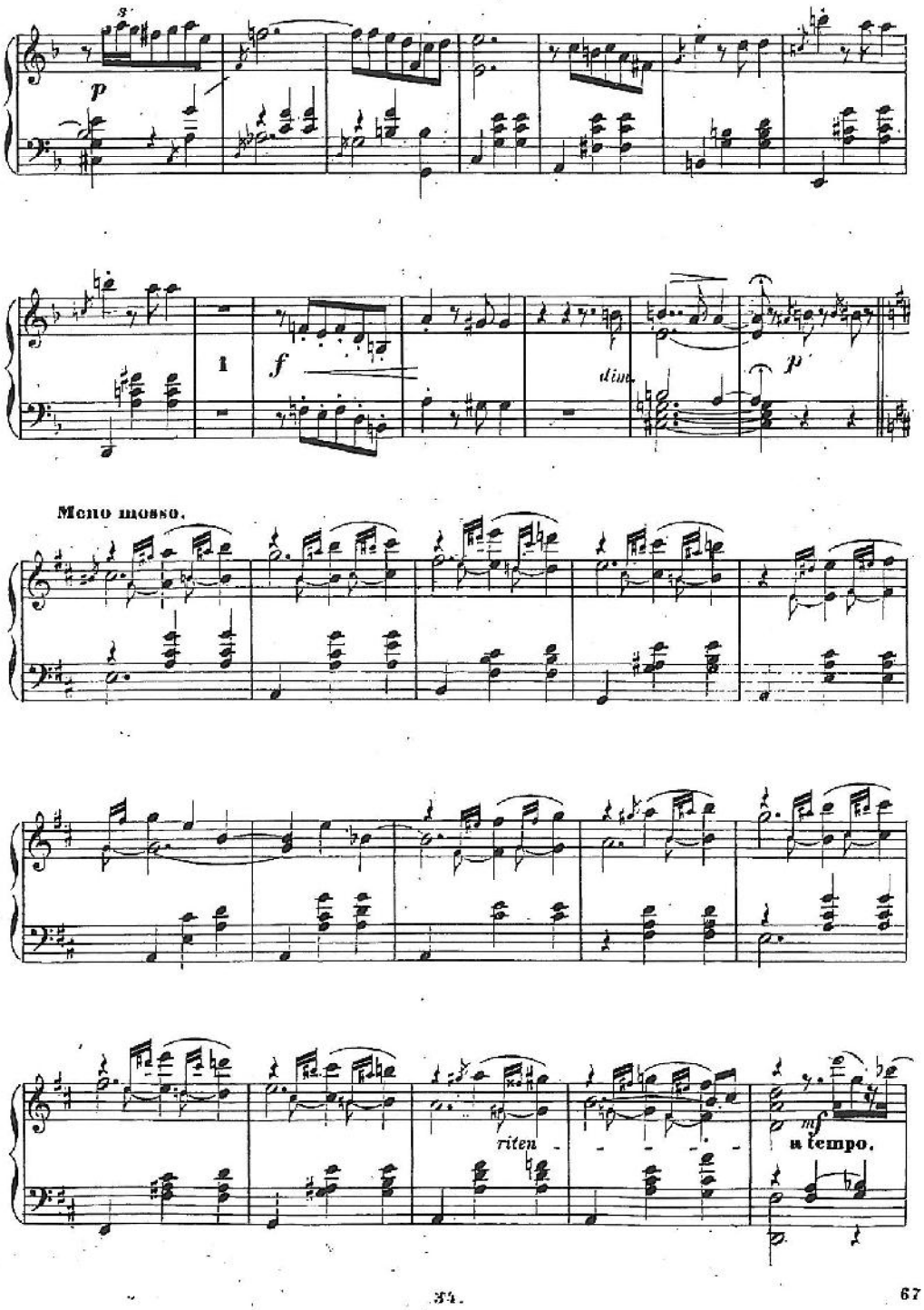

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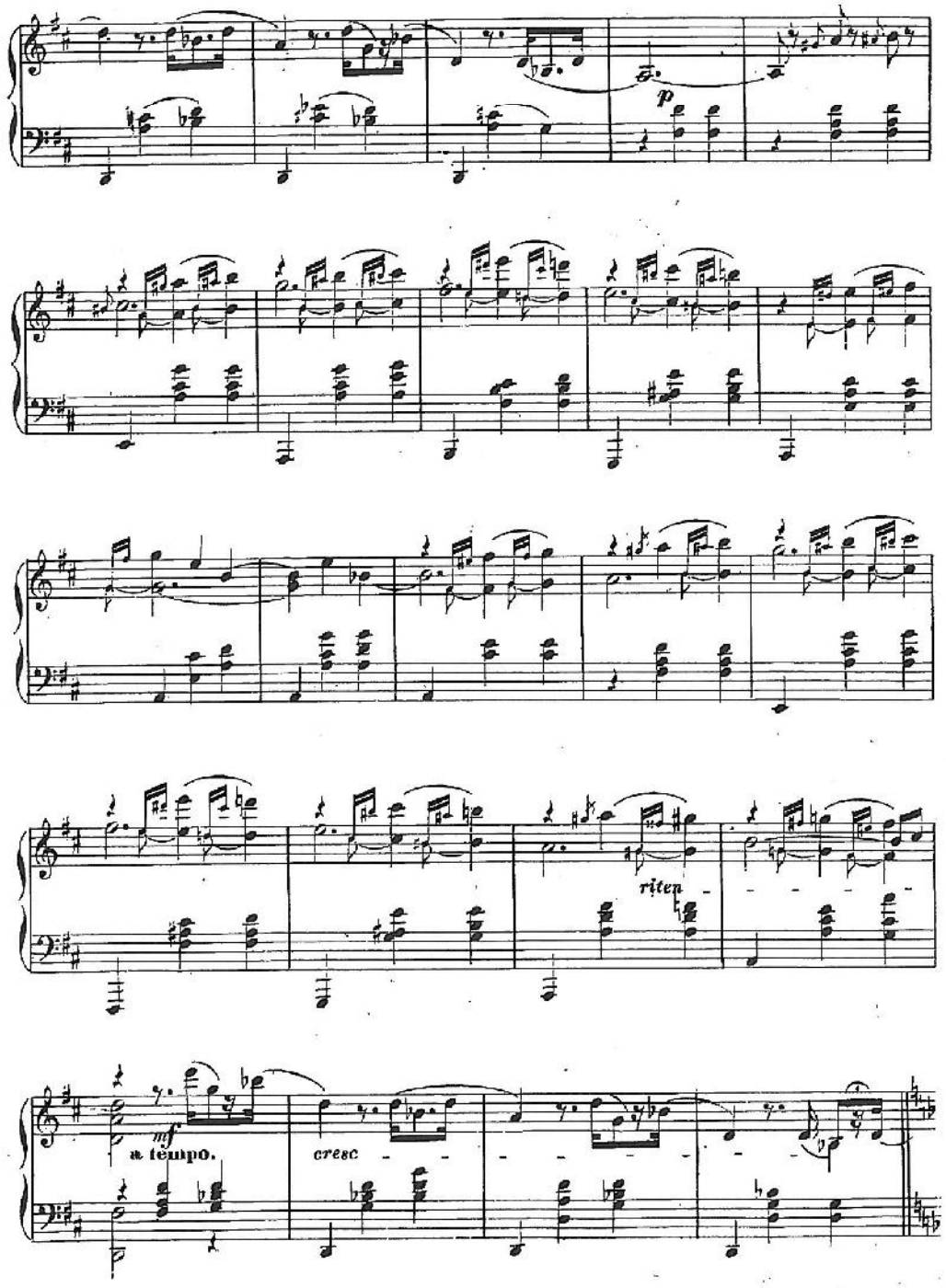

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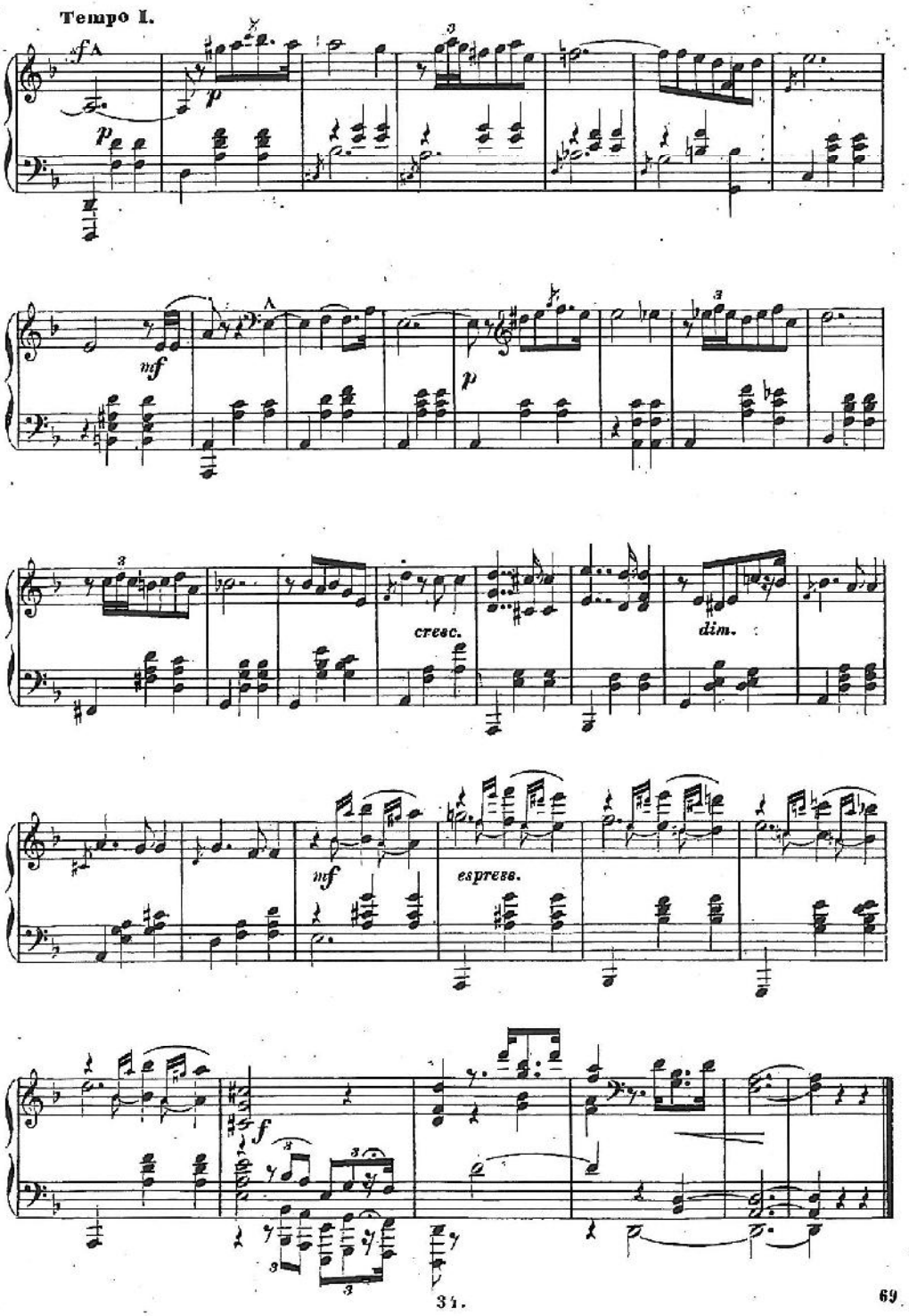

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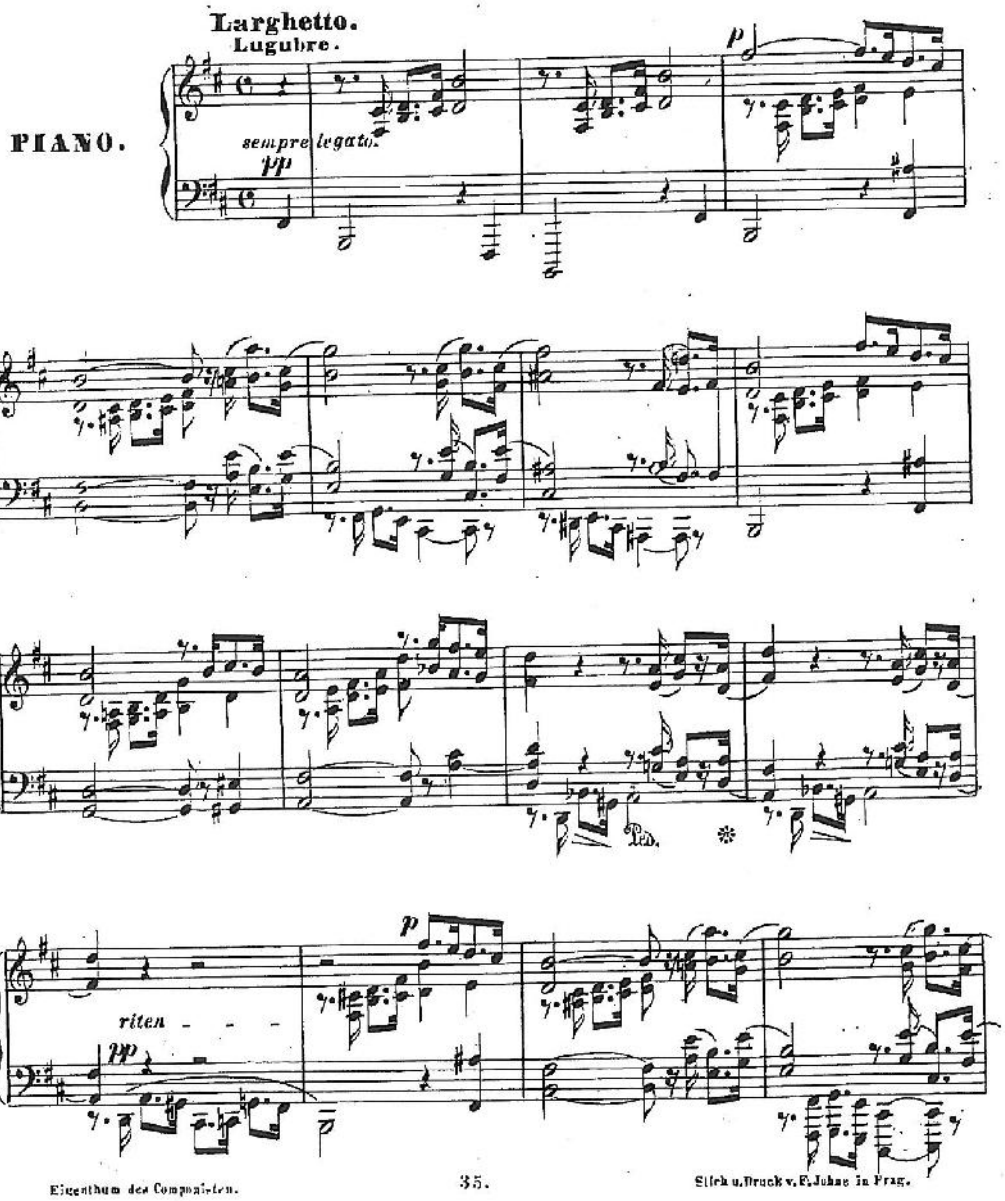
TRAUERMARSCH

von

Hans Hampel

Op. 35.

Fräulein Ludwine Czurda gewidmet.



70 Eigenthum des Componisten. 35. Stich u. Druck v. F. Juhas in Prag.

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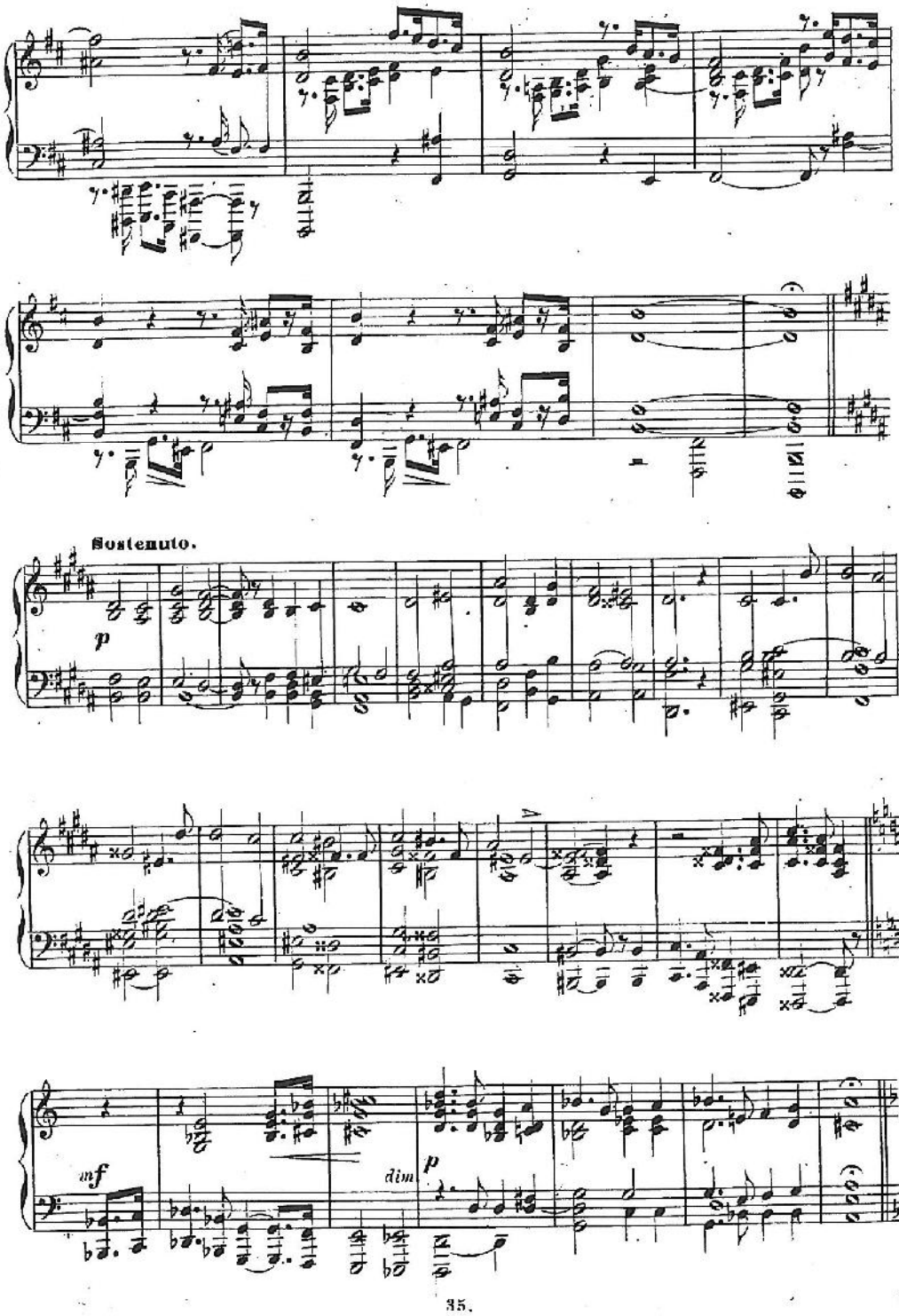

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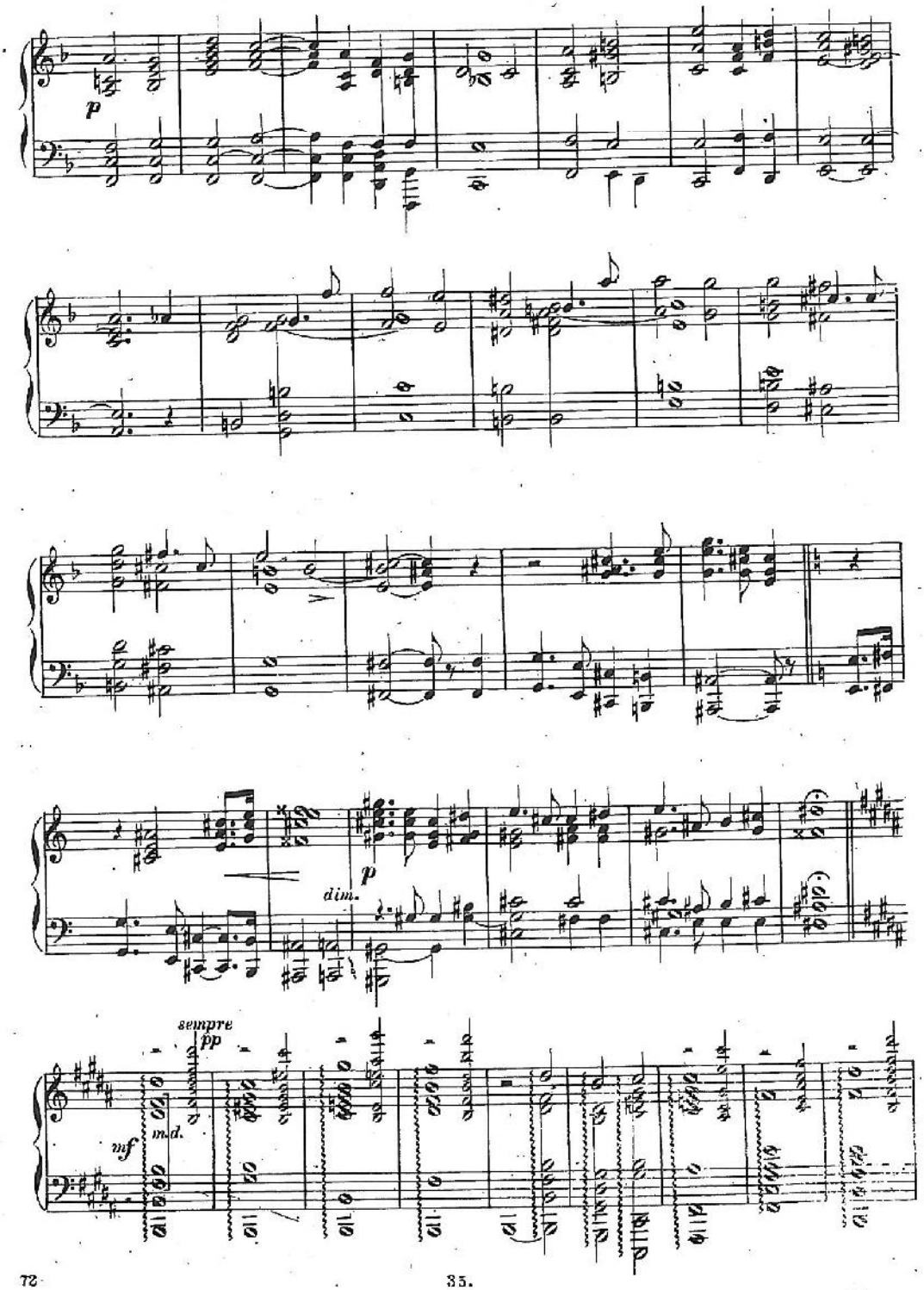

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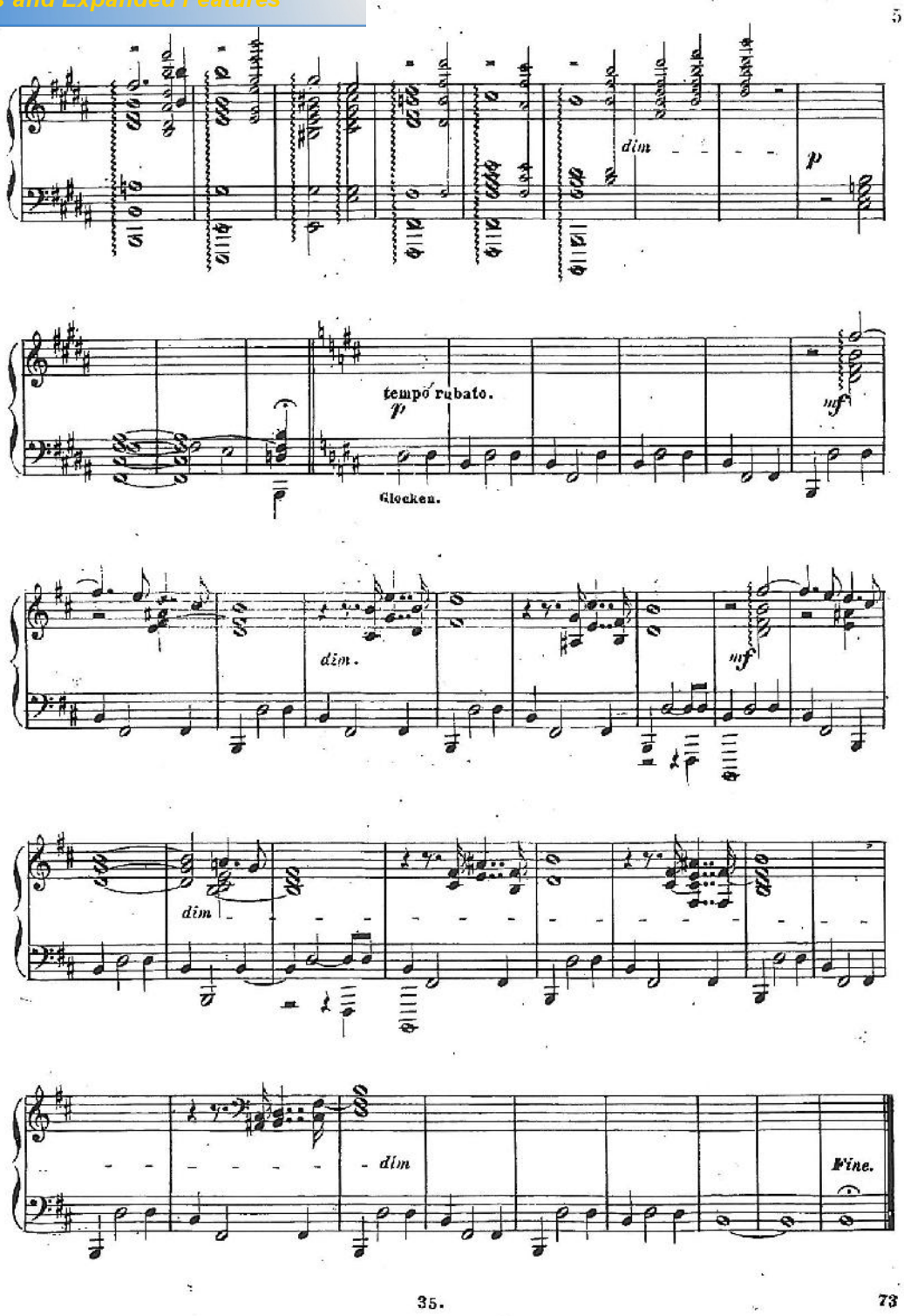

35. 73

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HUMORESKE

von

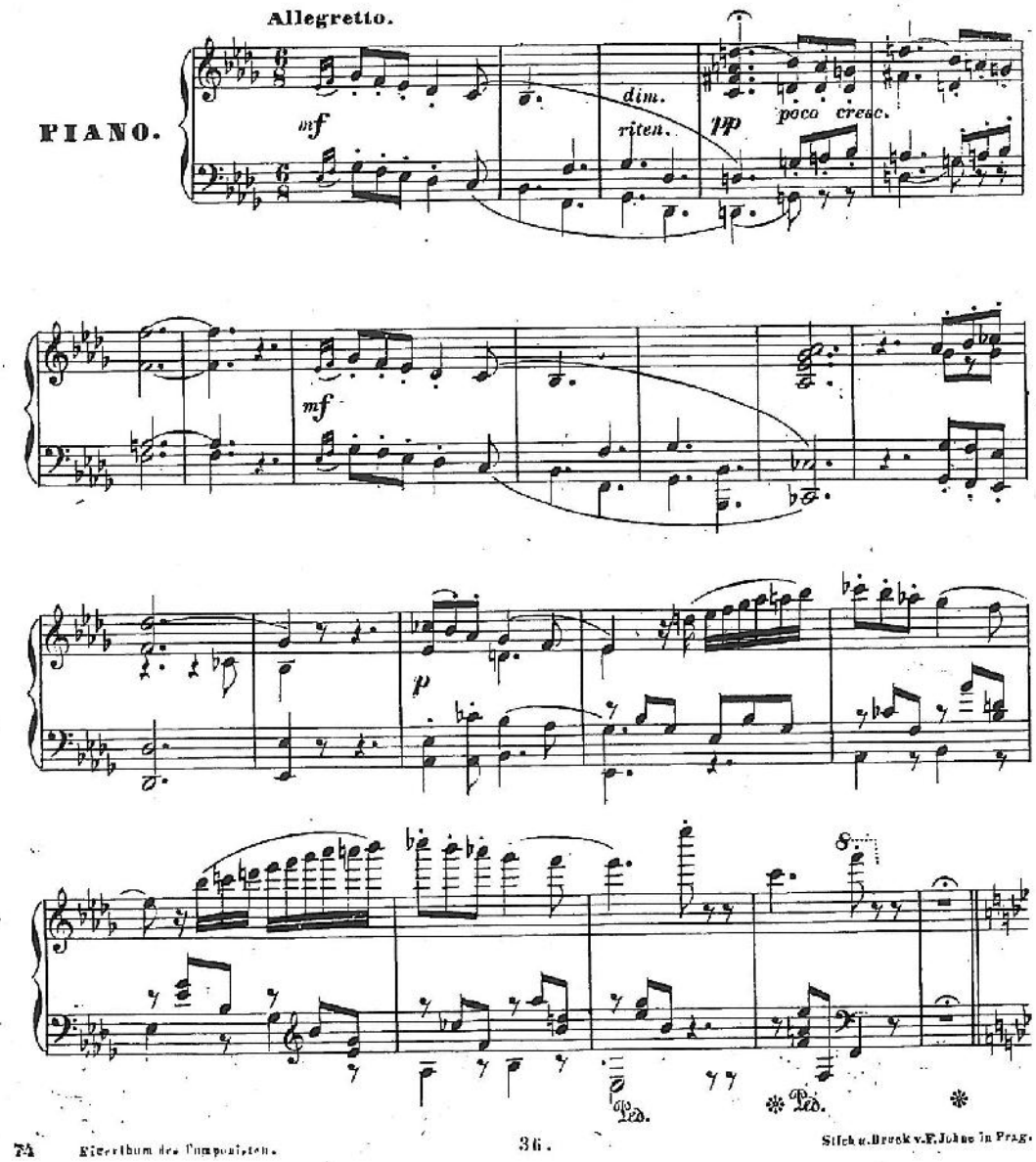
Hans Hampel

Op. 36.

Seinem Freunde Jaroslav Unger k.k. Lieutenant im 25. Lin. Inf. Rgmt.

Allegretto.

PIANO.



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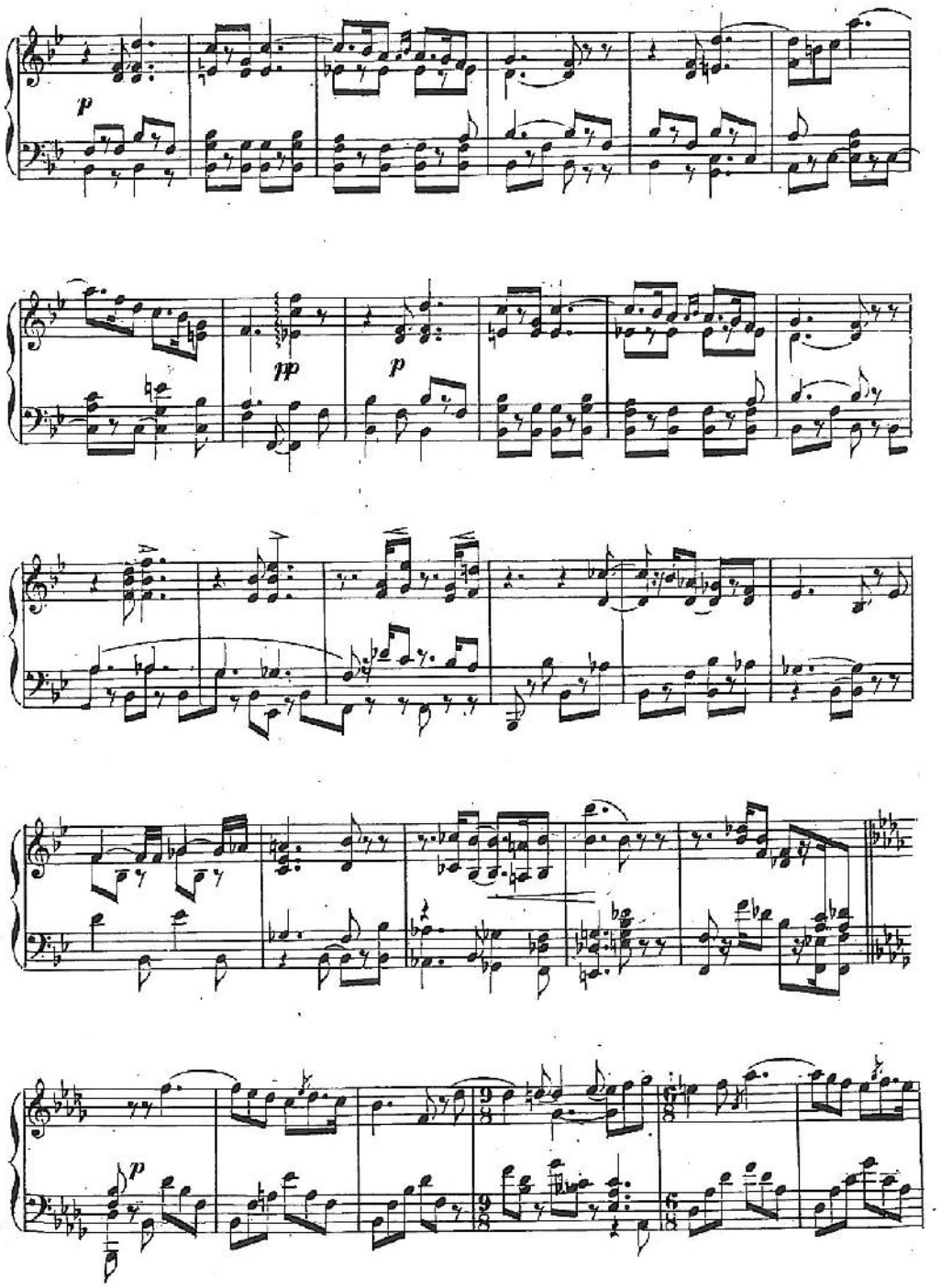

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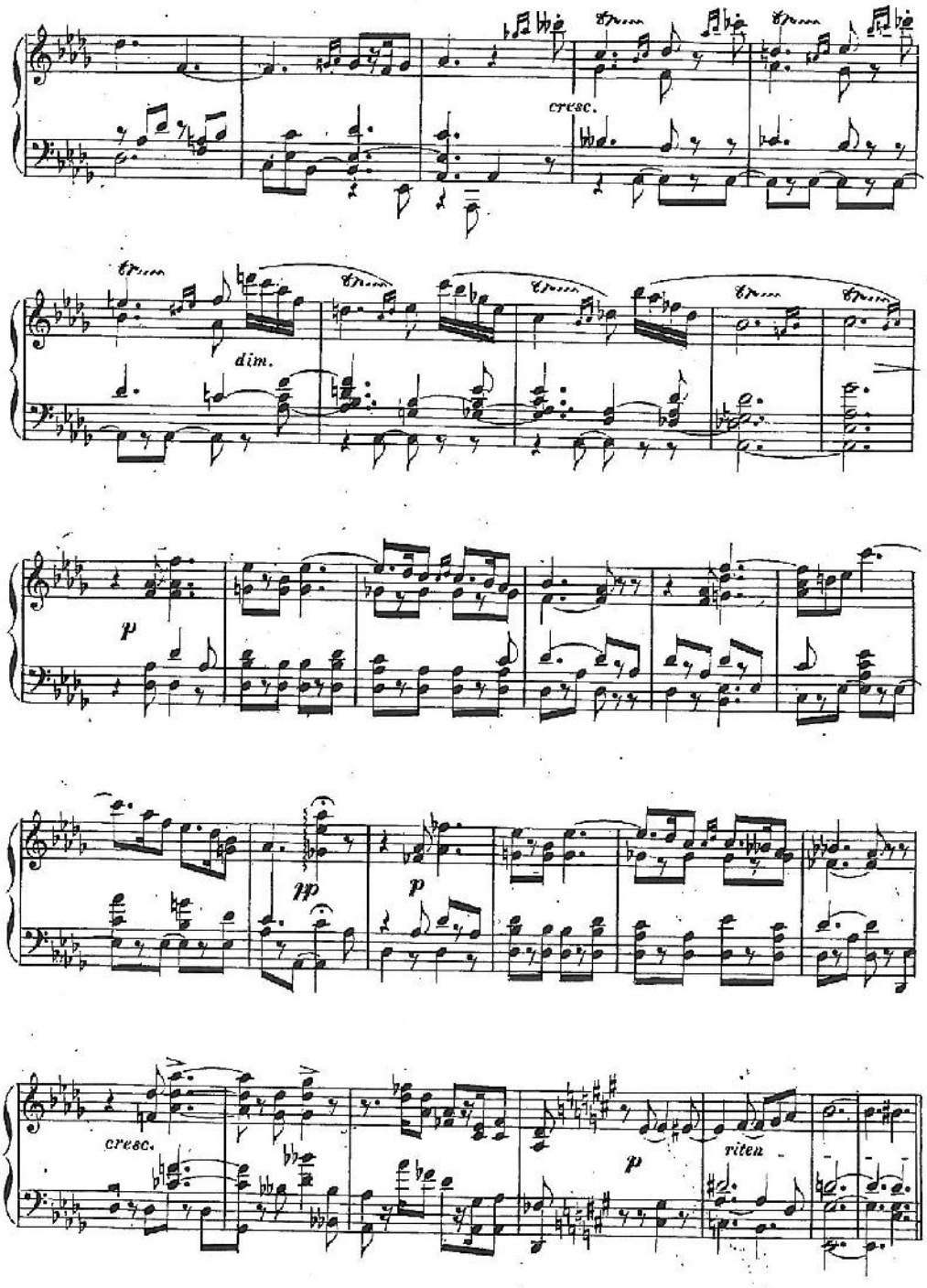

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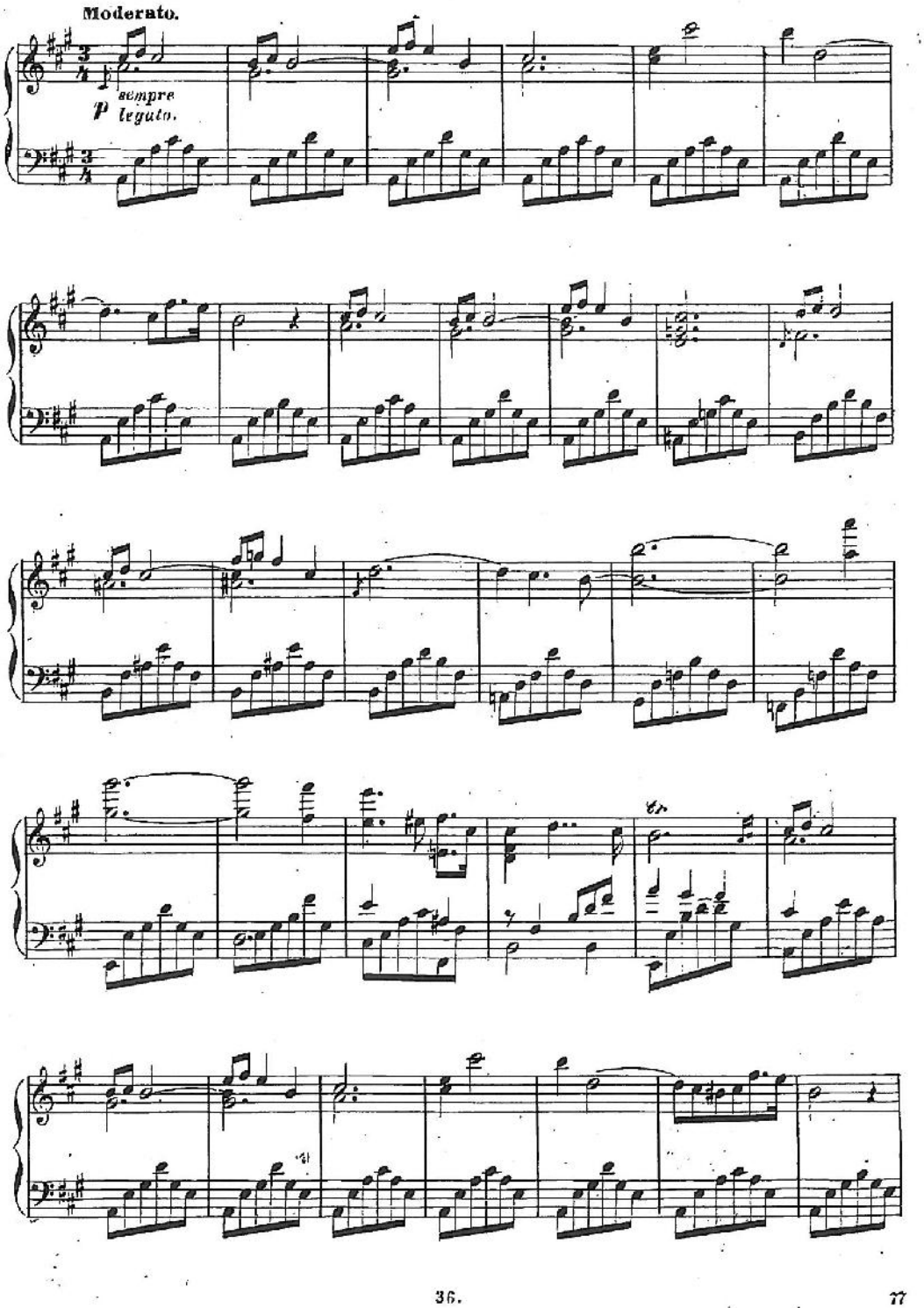

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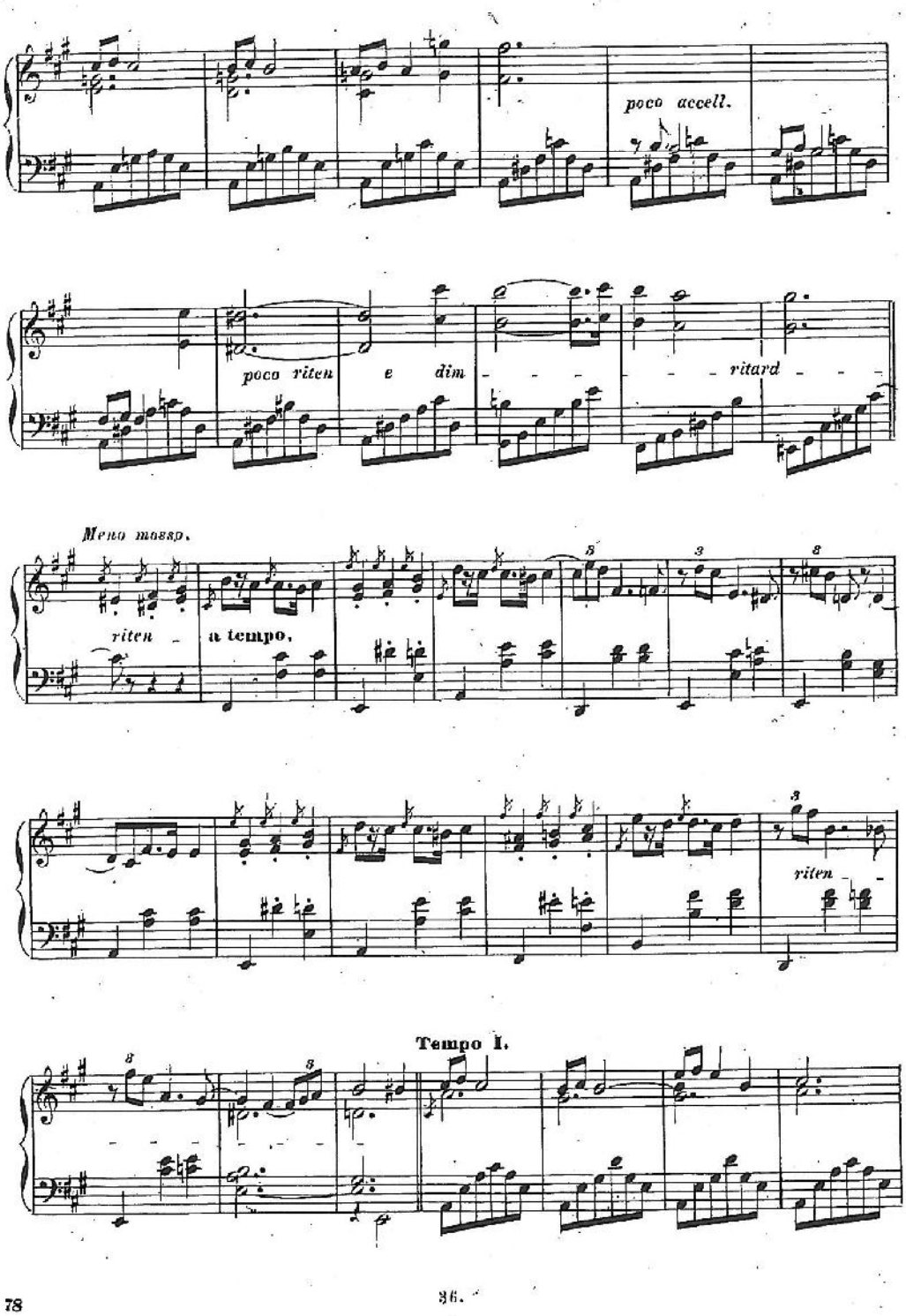

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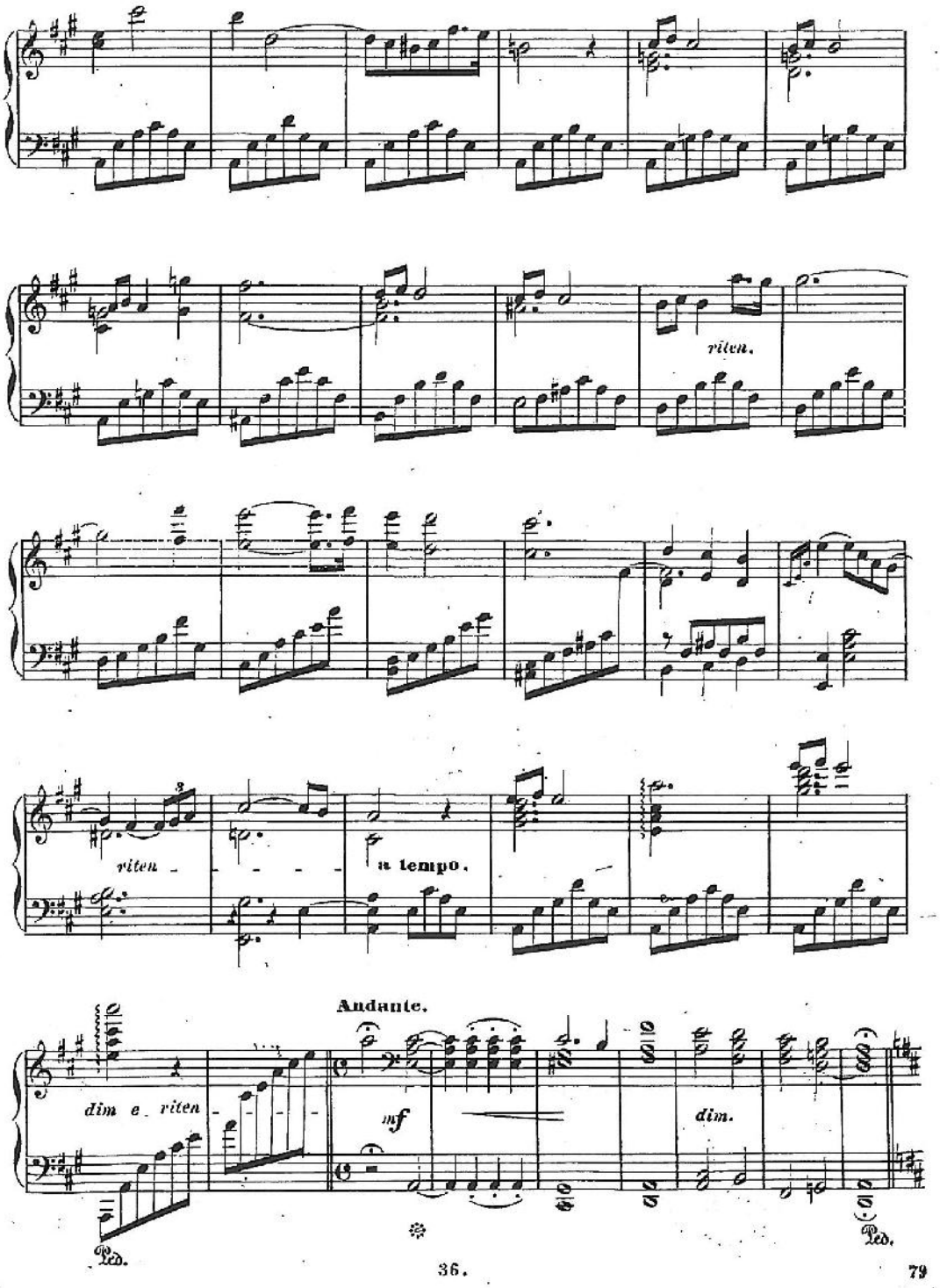

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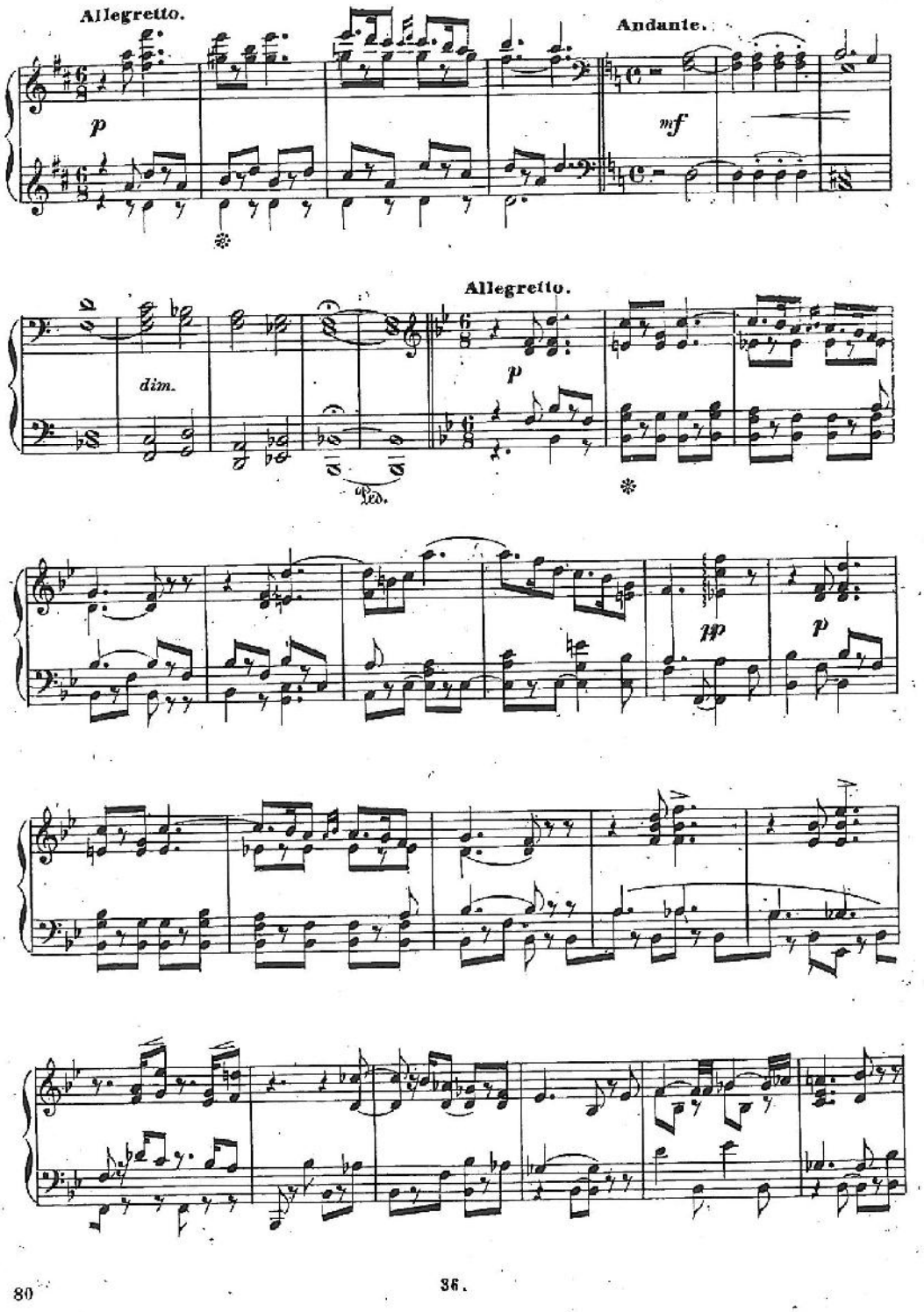

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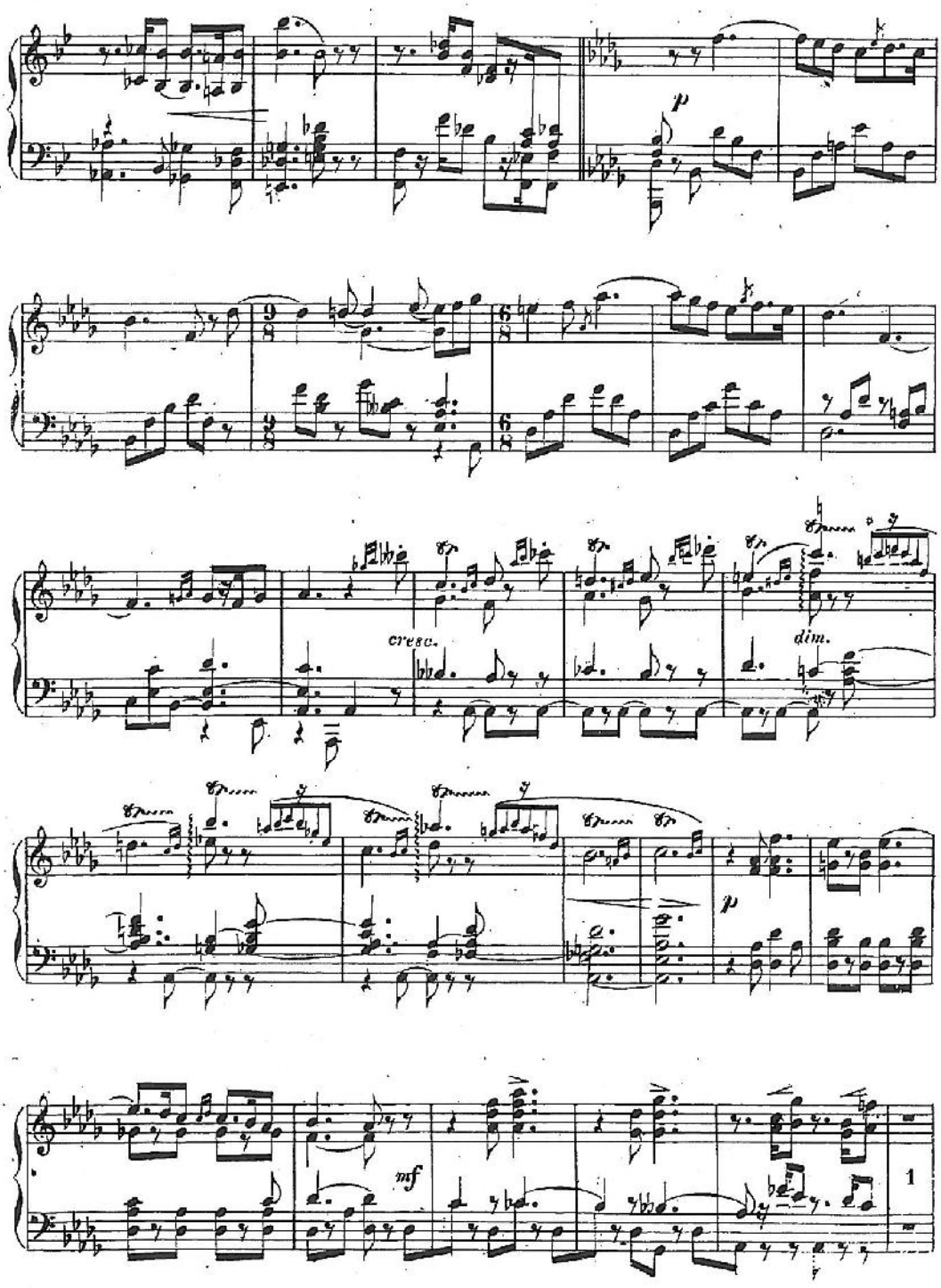

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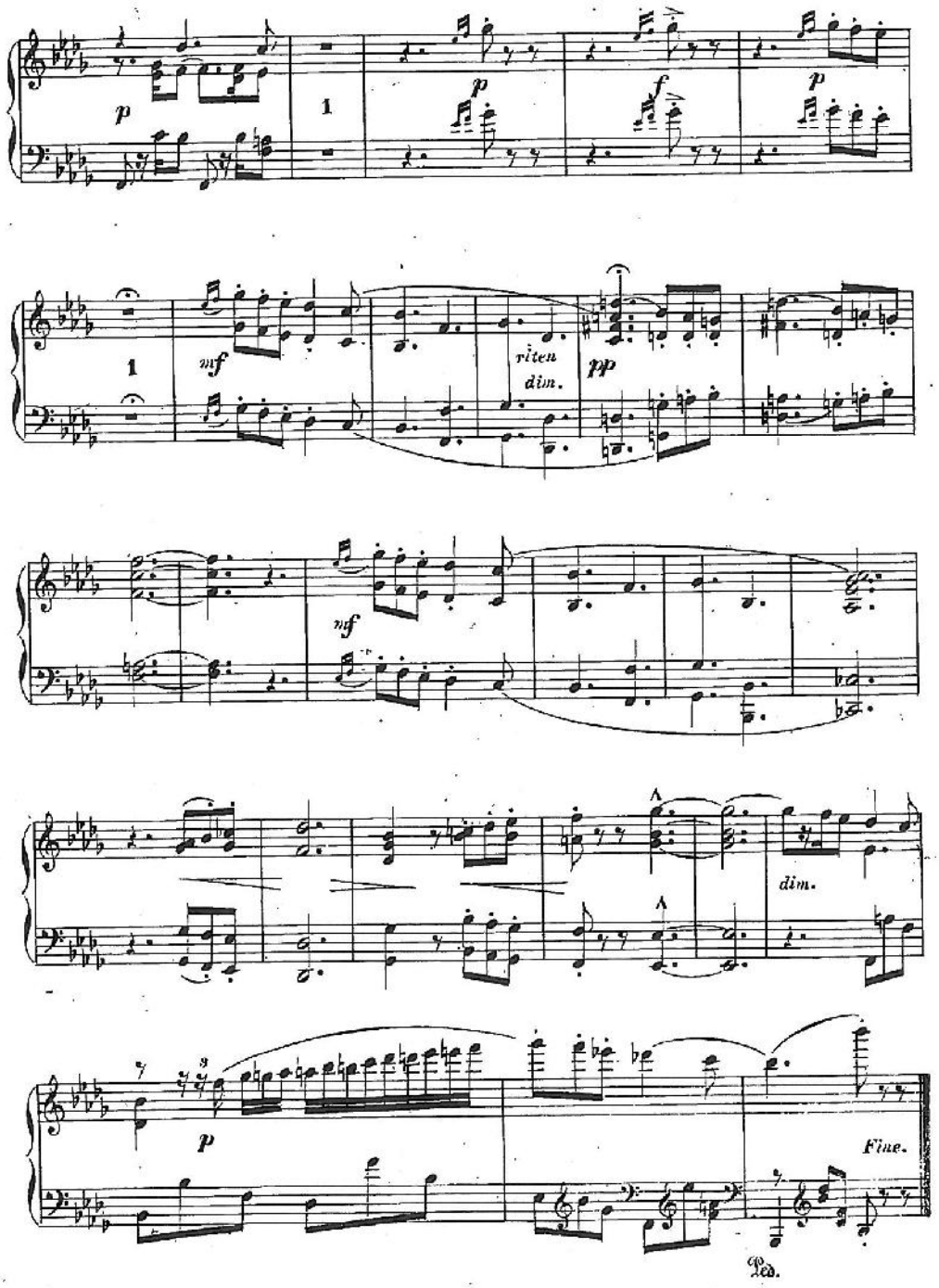

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op. 38-45.

Compositionen f.d. Pfte

von

Hans Hampel.

Op. 38 – ** 45.

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INHALT.

Op. 38. Albumblätter. № 1—5.
„ 39. Ave Maria. (Clavierauszug des Vocalquartetts.)
„ 40. Deux Pièces énigmatiques. № 1, ALBUMBLATT in D moll — № 2, VALSE in Des.
„ 41. Mazourka. (in A).
„ 42. Scène romantique.
„ 43. Drei Fantasiestücke. № 4, DER WILDFANG. № 5, DER TRAUM. — № 6, LÄNDLICHE SCENE.
„ 44. Flüchtige Gedanken, № 13—15.
„ 45. Sphynx, № 1. (A moll.)

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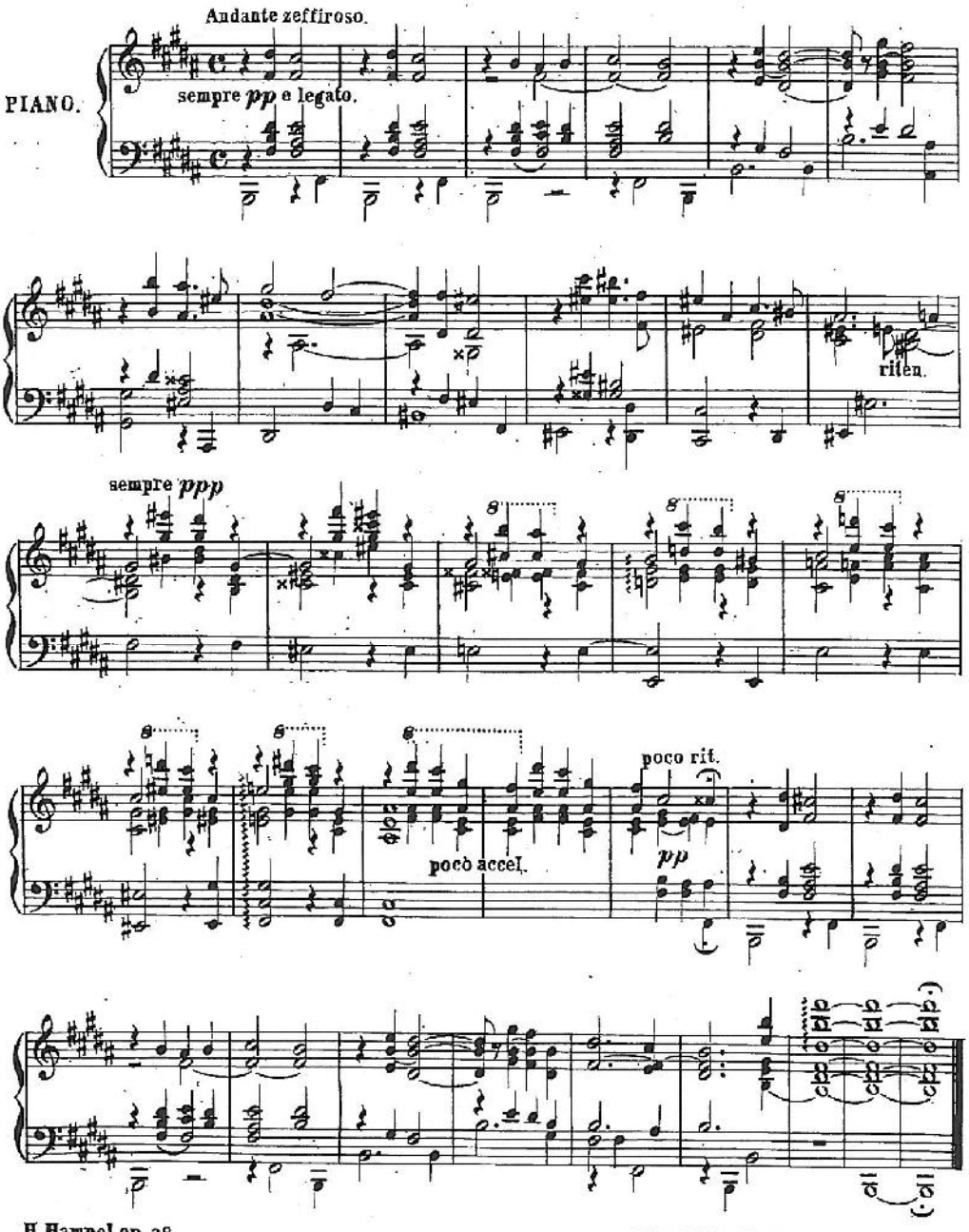
ALBUMBLÄTTER.

I

In's Album der Frau Gräfin WALBURGA LAŽANSKY.



H. Hampel op. 38.

Stich v. J. Rudl. Druck v. A. Sommer in Prag.

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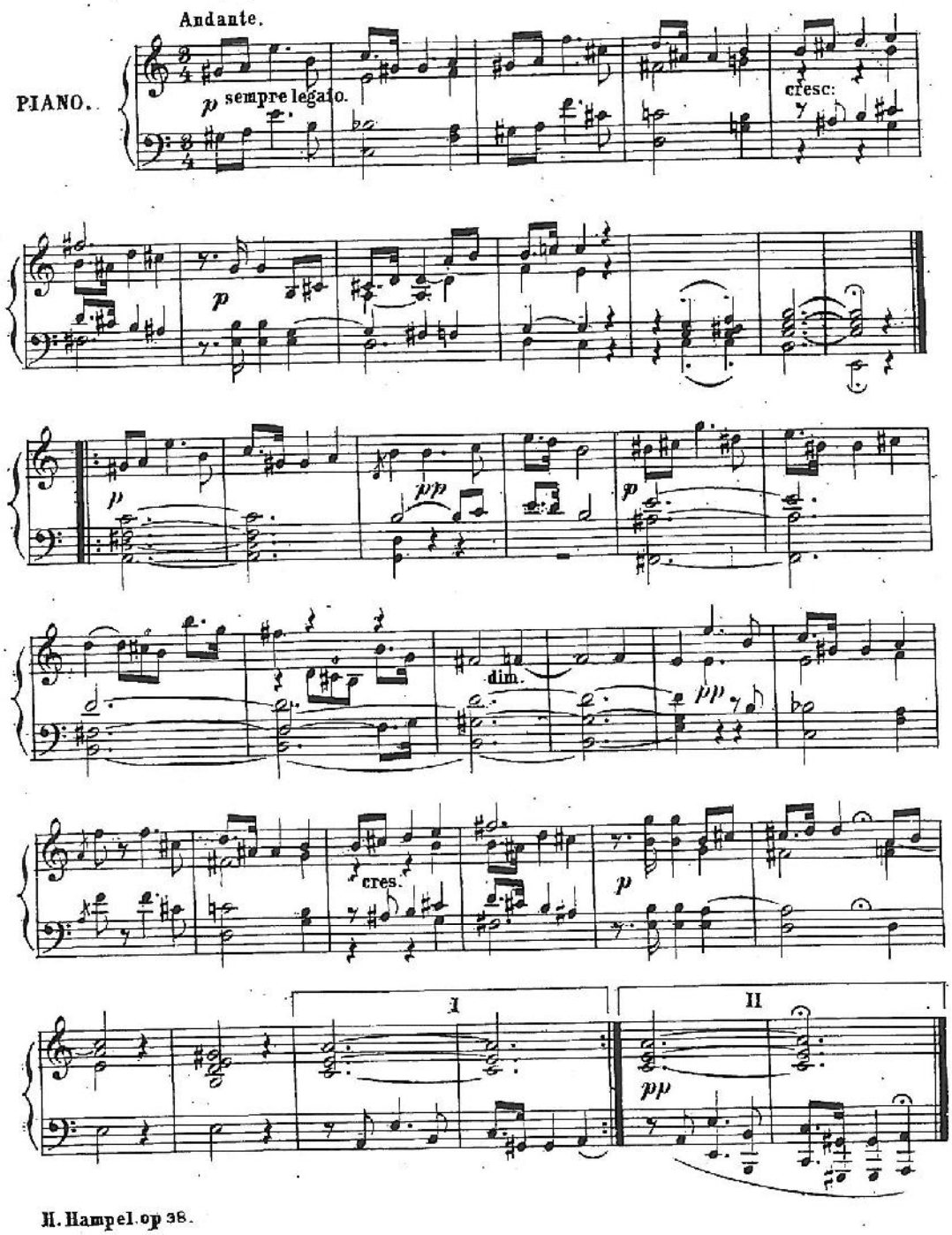
II

In's Album des Fräuleins IRMA von RUEBER.



H. Hampel. op 38.

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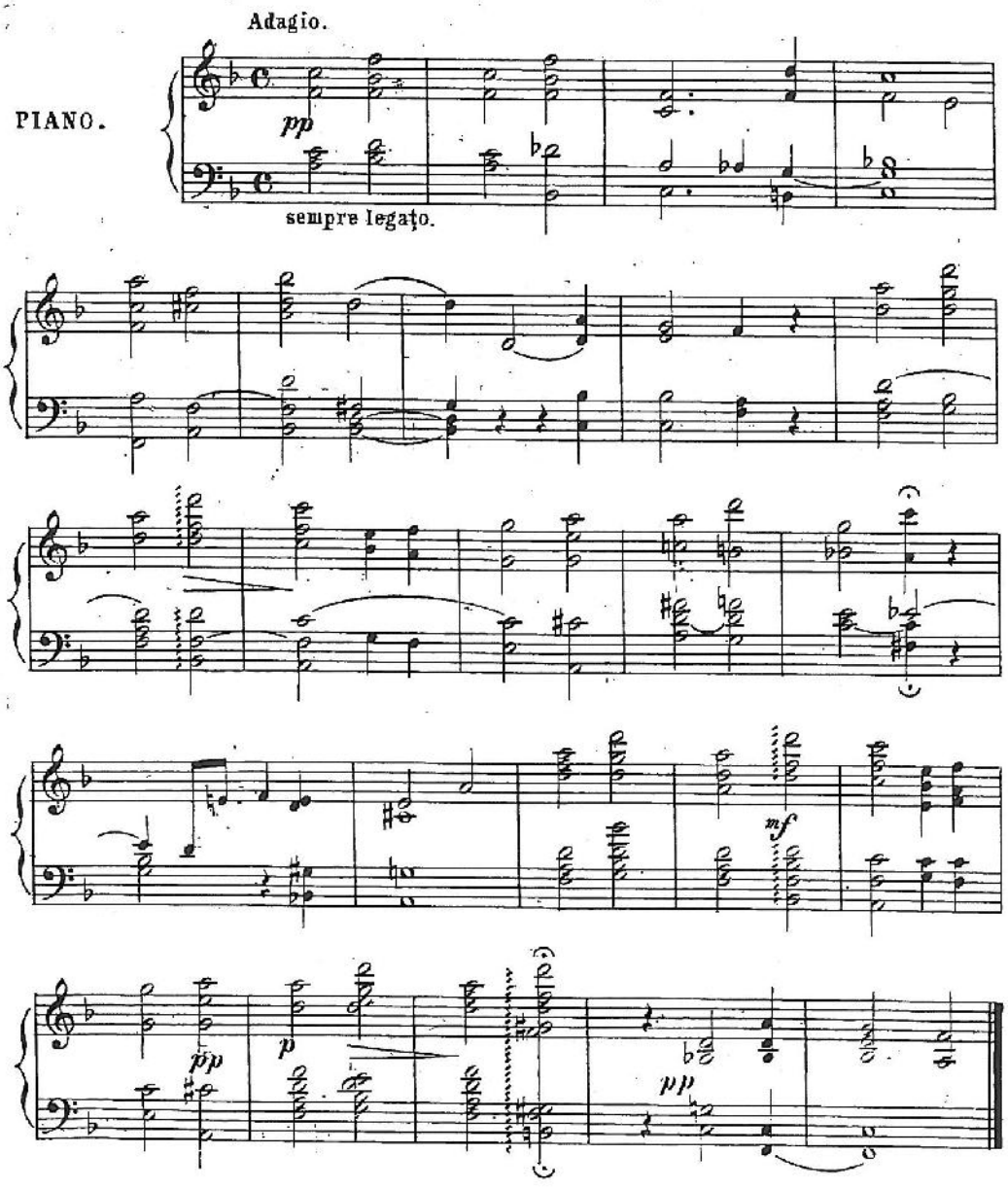
III

In's Album des Fräuleins SOPHIE DITTRICH.



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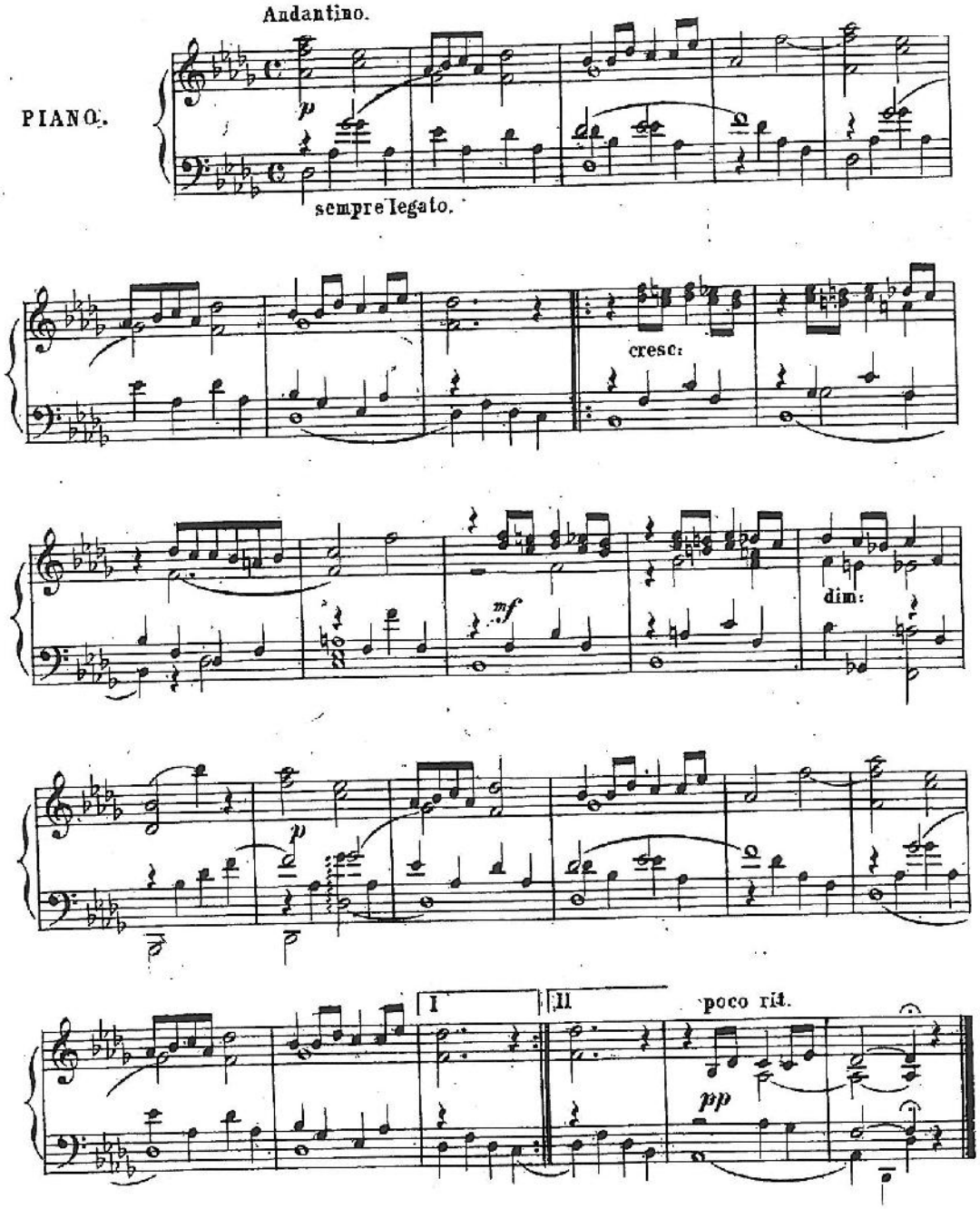
IV

In's Album des Fräuleins IRMA KAUTZKY.

Andantino.

PIANO.



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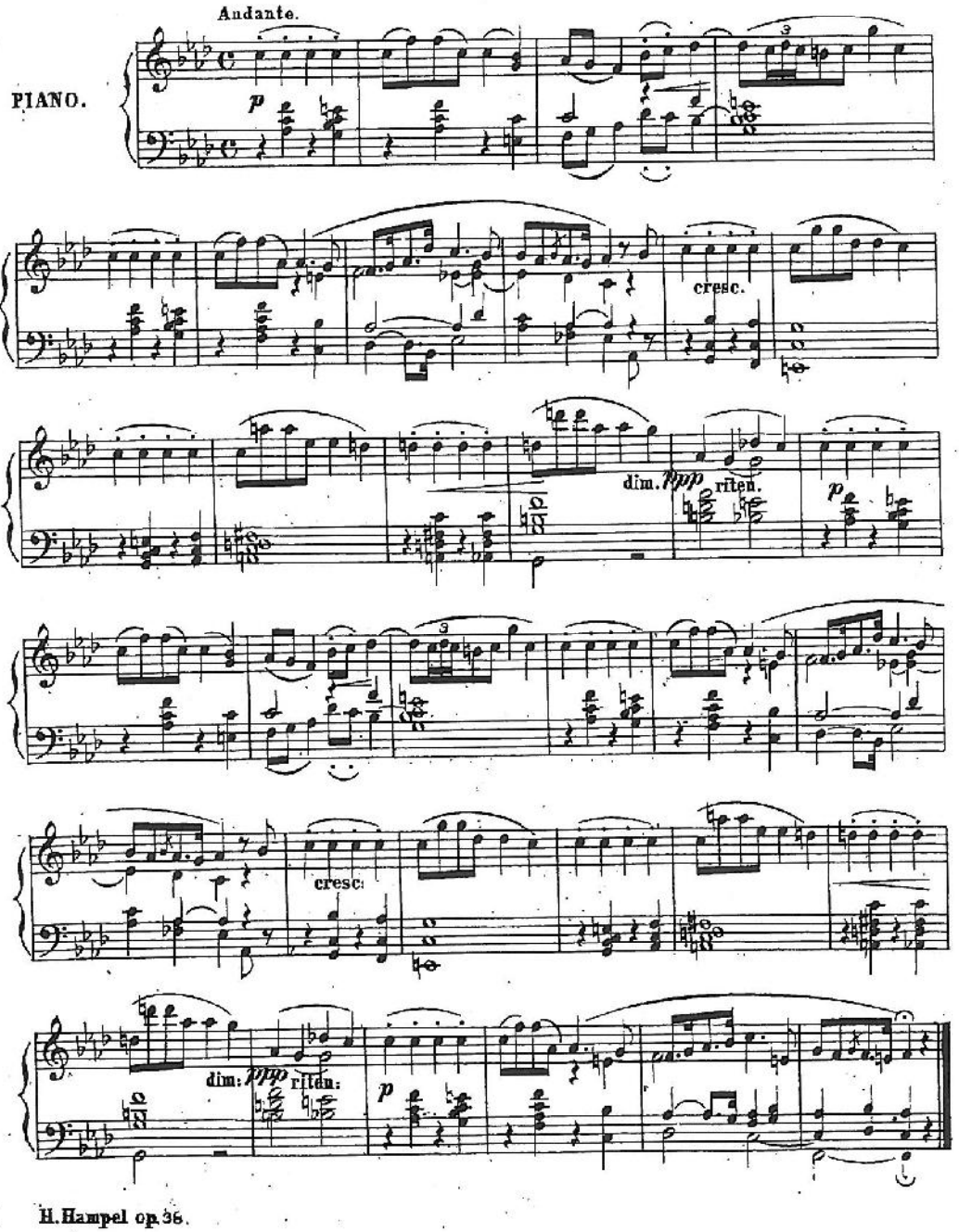
V

In's Album des Fräuleins HEDWIG MÜNCH.



H. Hampel op. 36.

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AVE MARIA

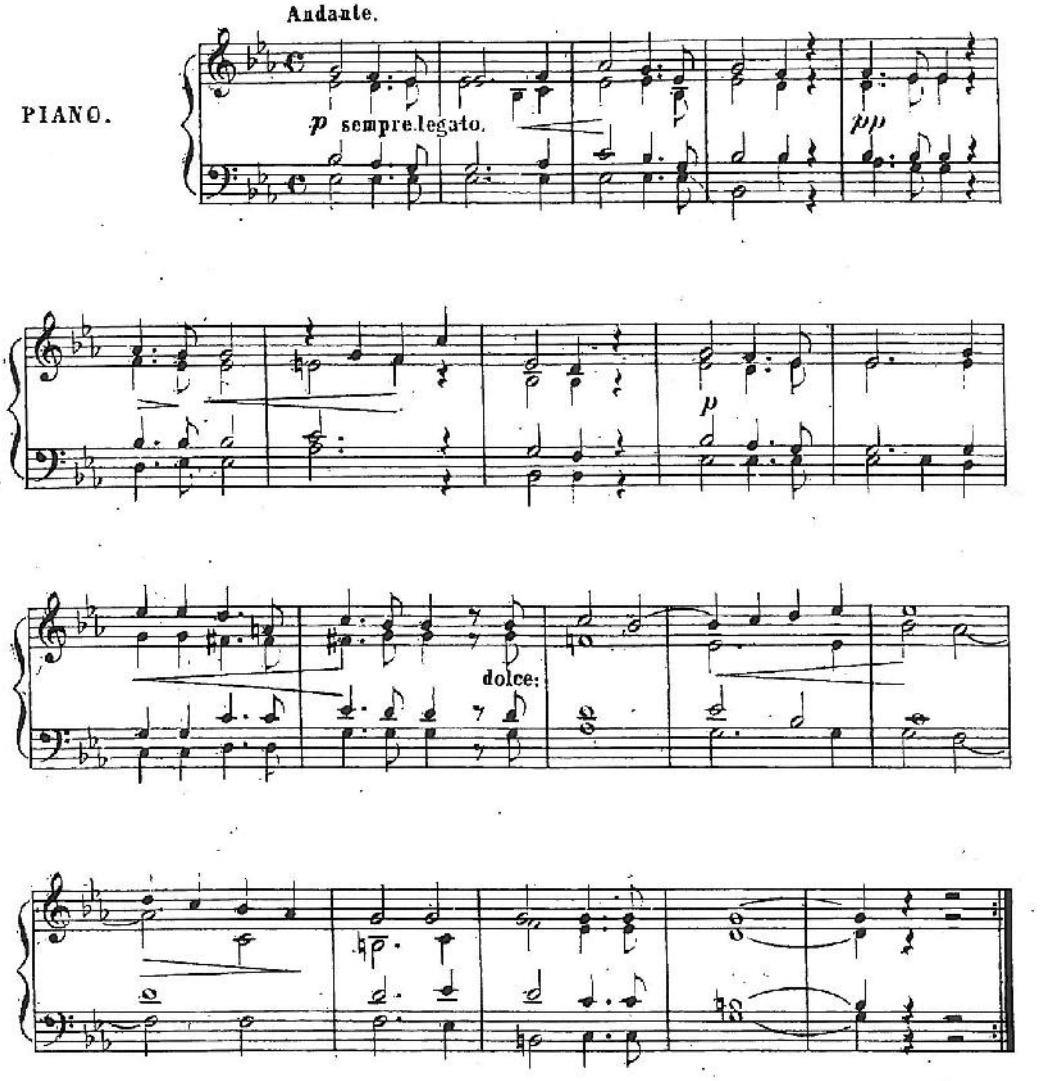
von

HANS HAMPEL.

Clavierauszug des gemischten Chores.

Andante.

PIANO.



Eigenthum des Componisten. Op.39. Stich v. J. Rudl. Druck v. A. Sommer in Prag.

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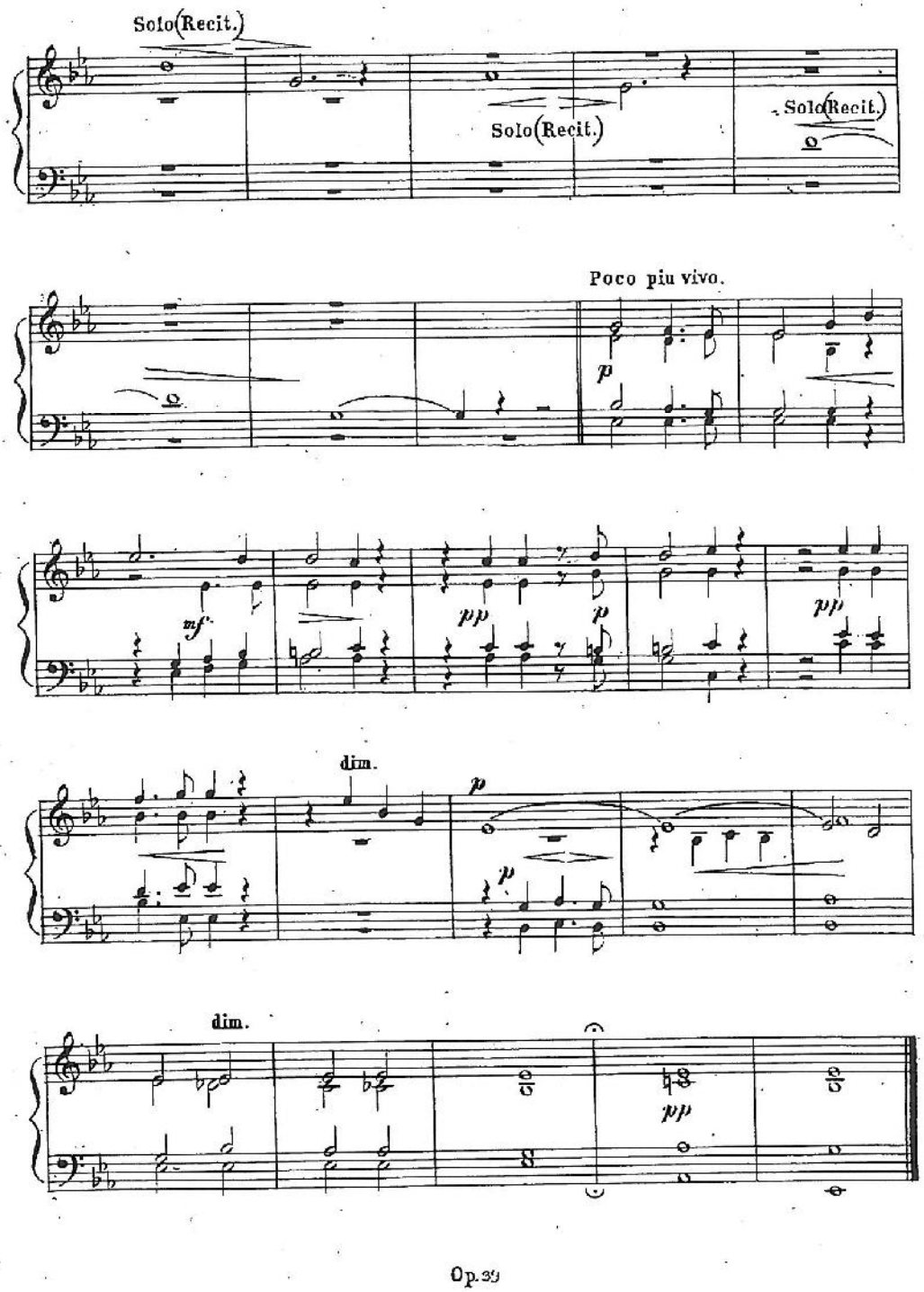

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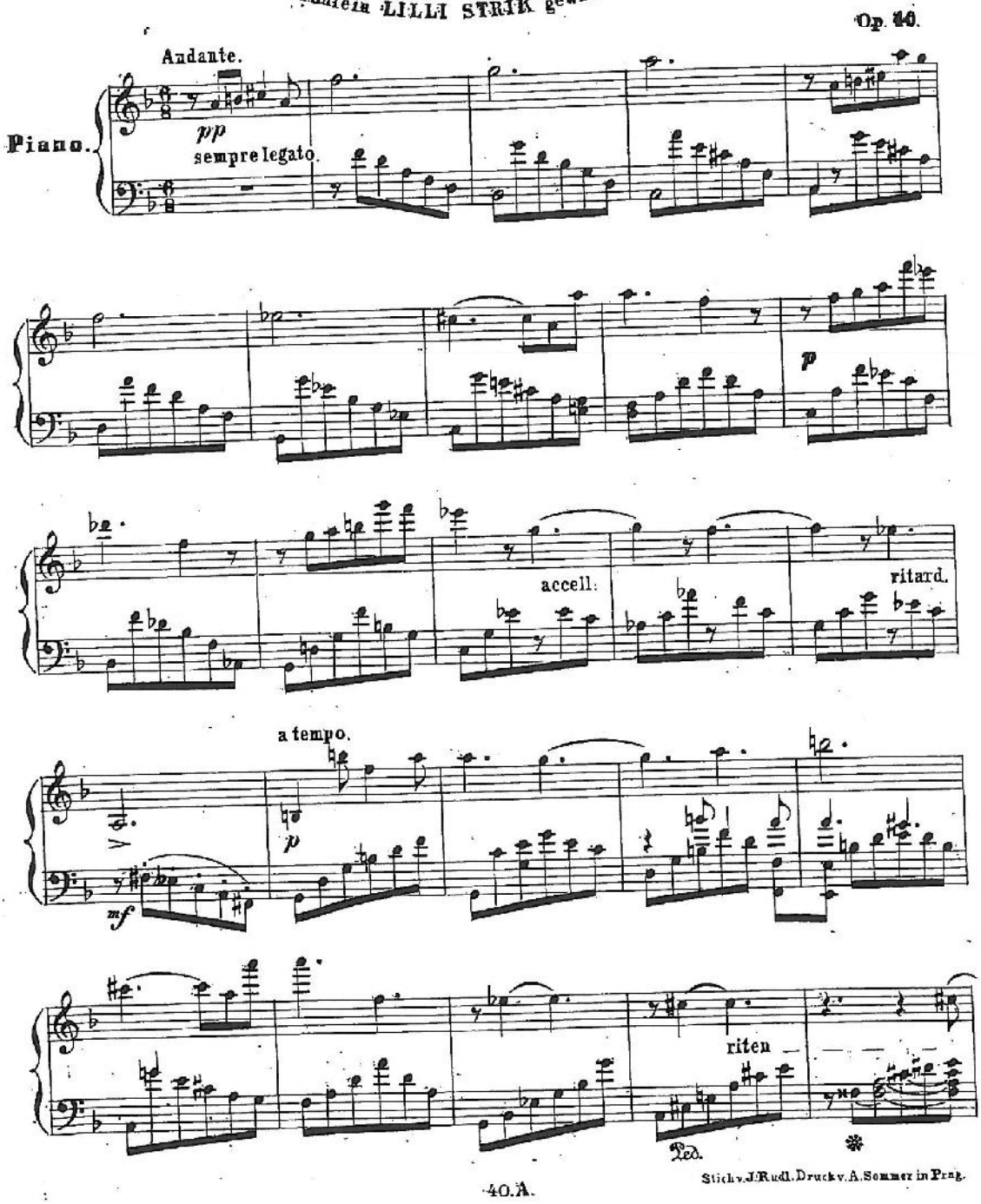
DEUX PIÈCES ÉNIGMATIQUES.

I.

FEUILLE D' ALBUM.

Fräulein LILLI STRIK gewidmet.

Op. 40.



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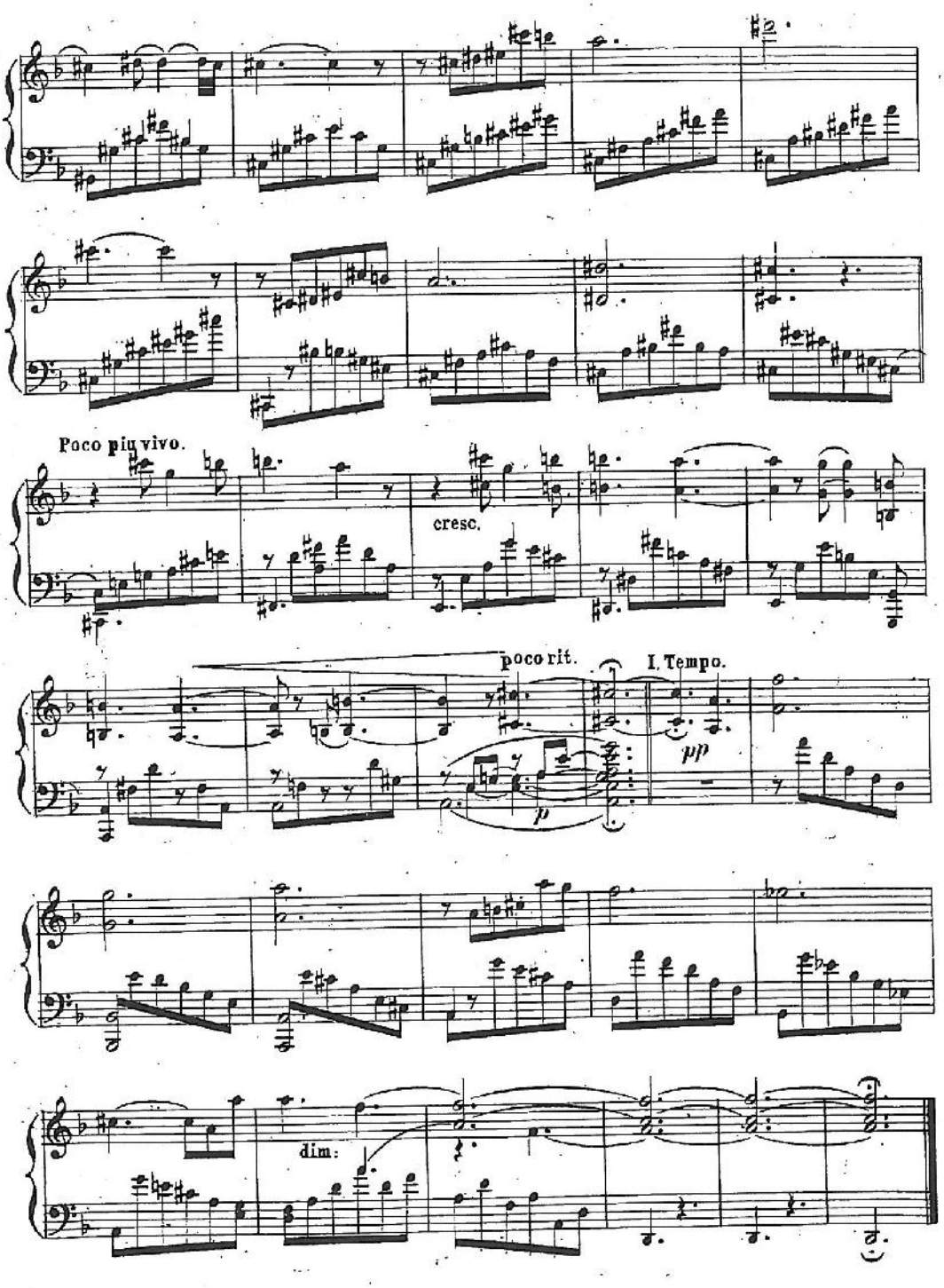

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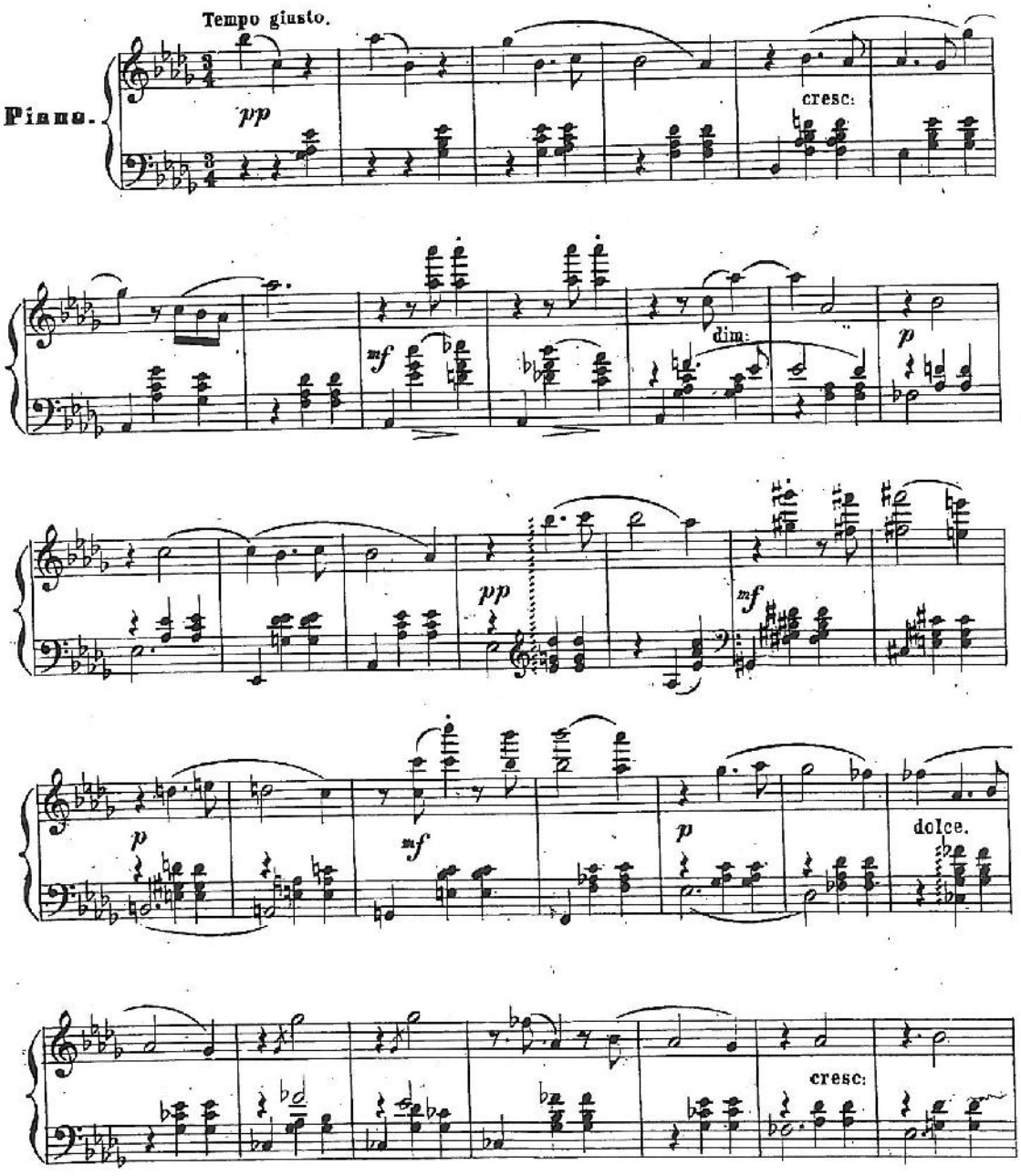
II.

VALSE.

Herrn ANTON RUBINSTEIN gewidmet.



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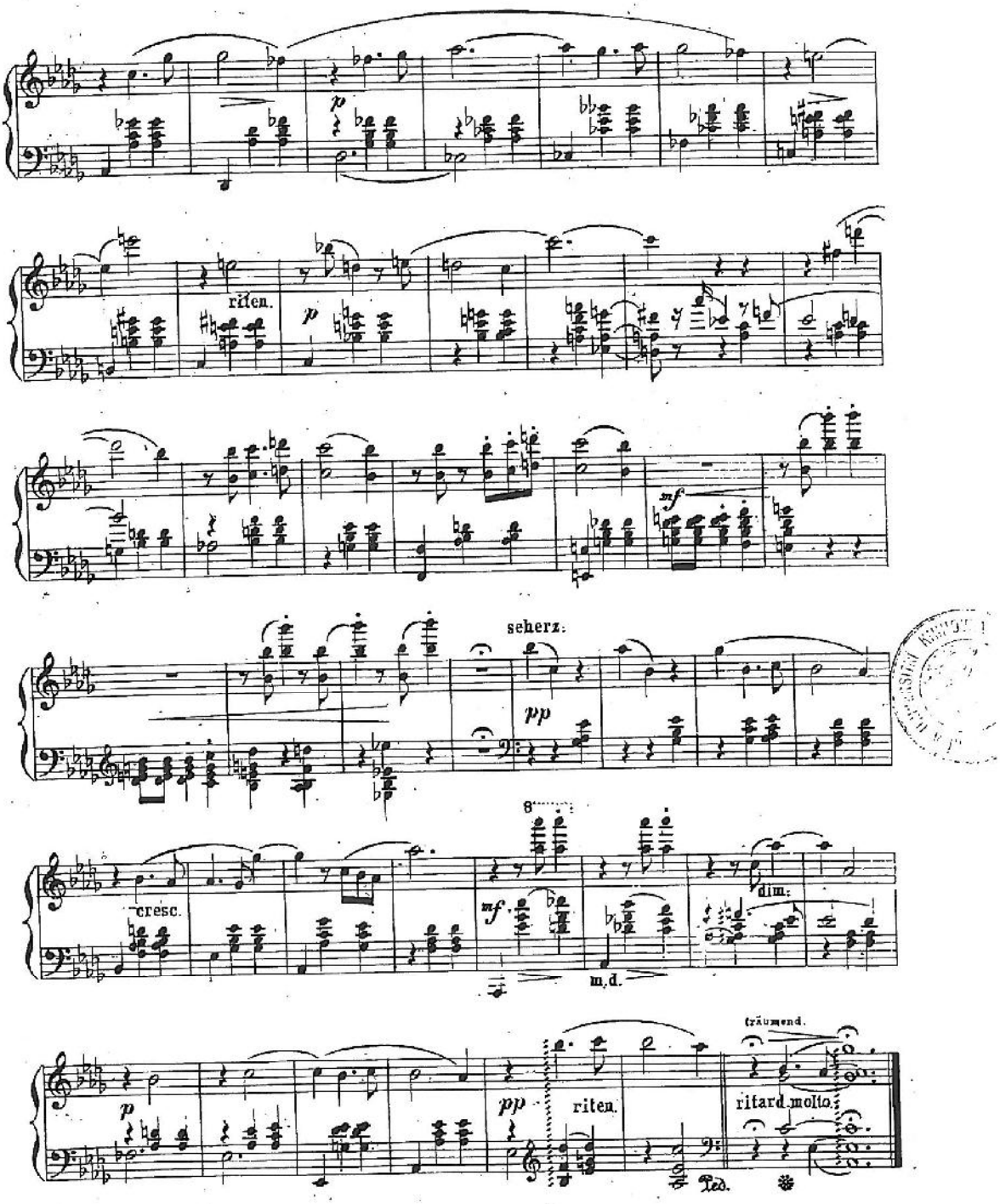

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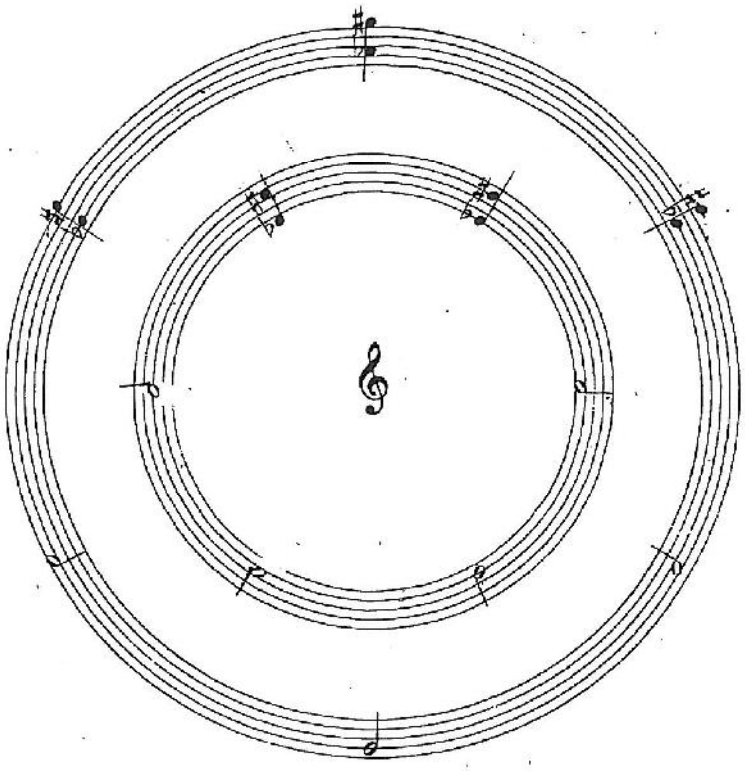
Lösung der Pièces énigmatiques.



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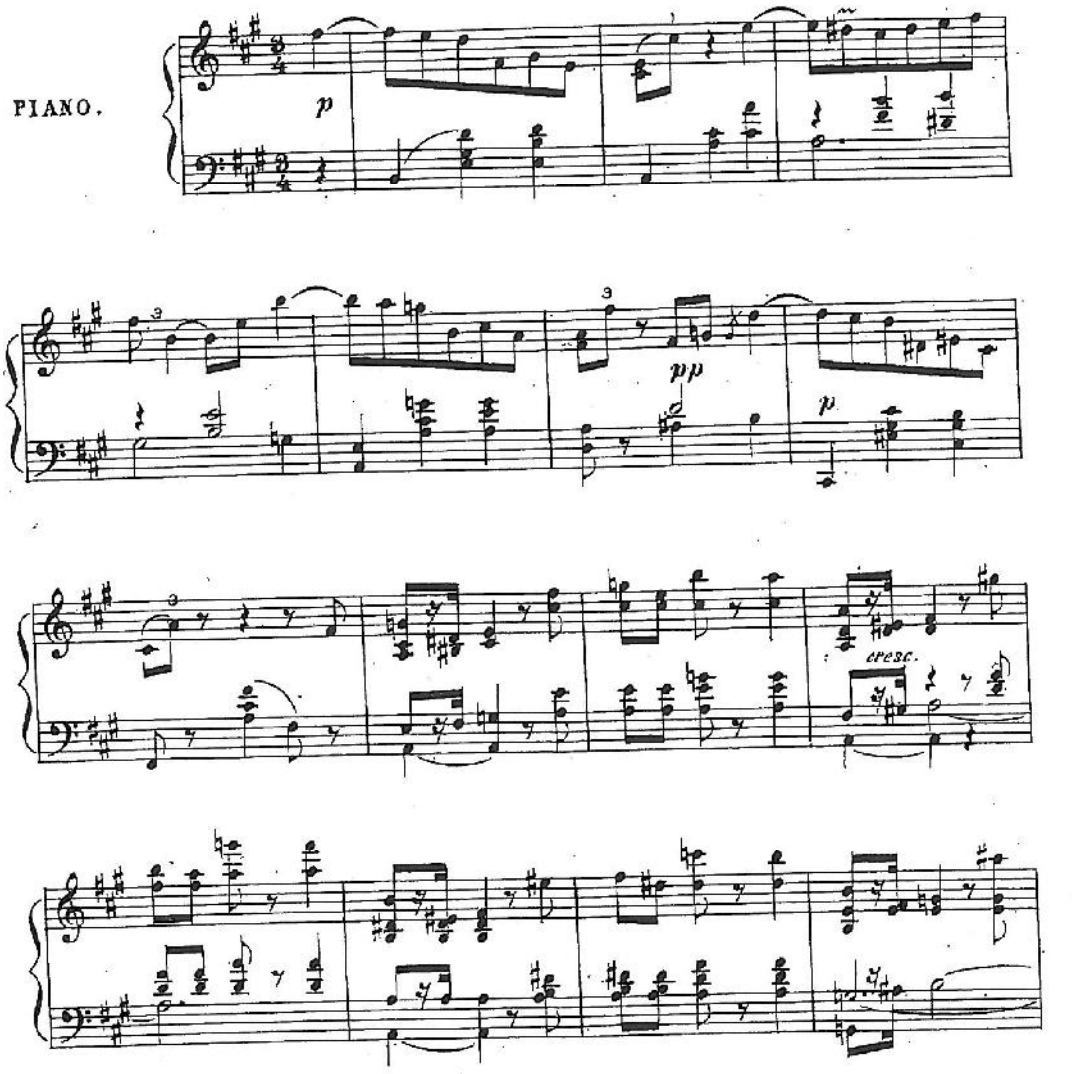
MAZOURKA

von

HANS HAMPEL.

op.41.

Herrn LUDWIG BREITNER gewidmet.



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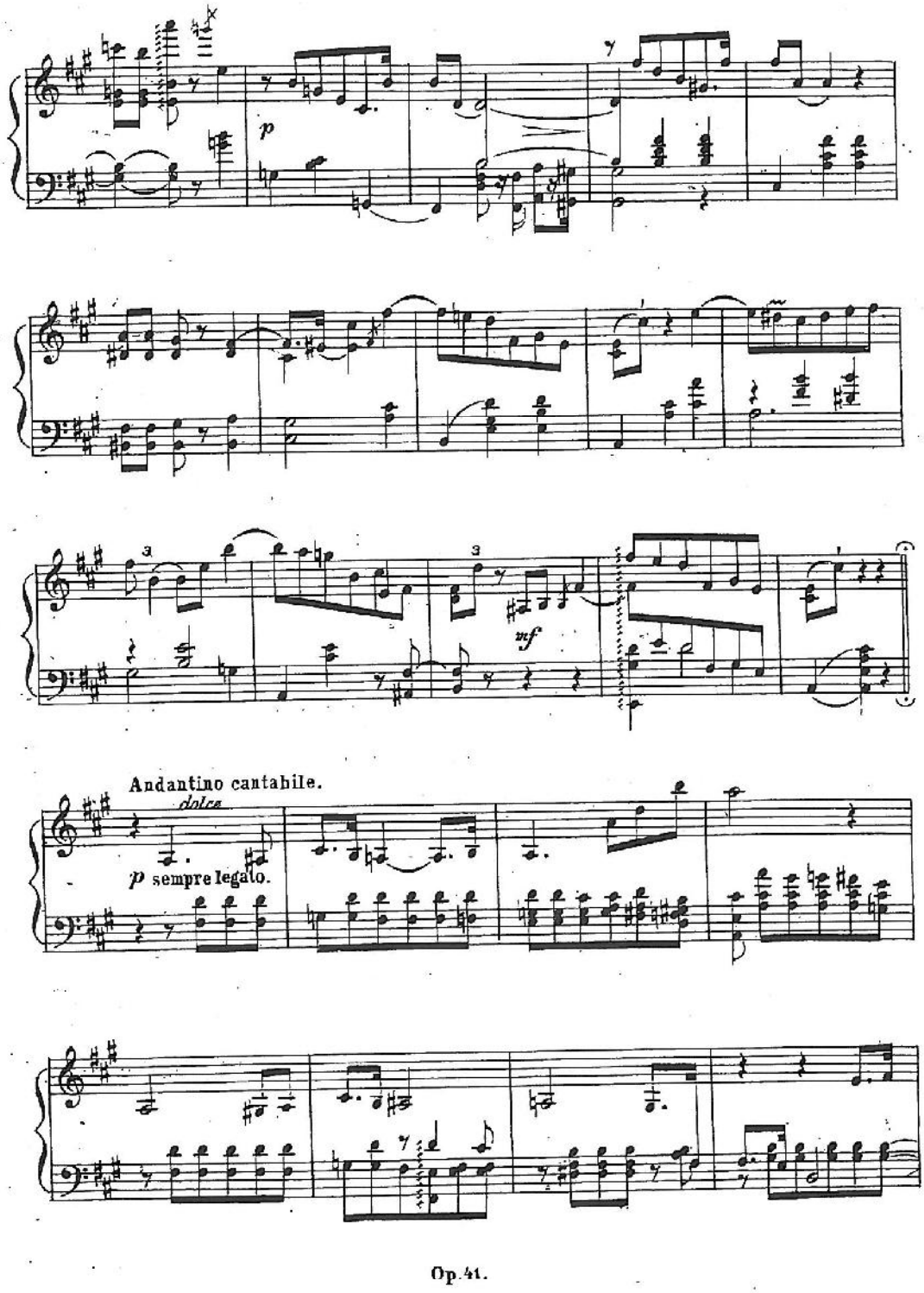

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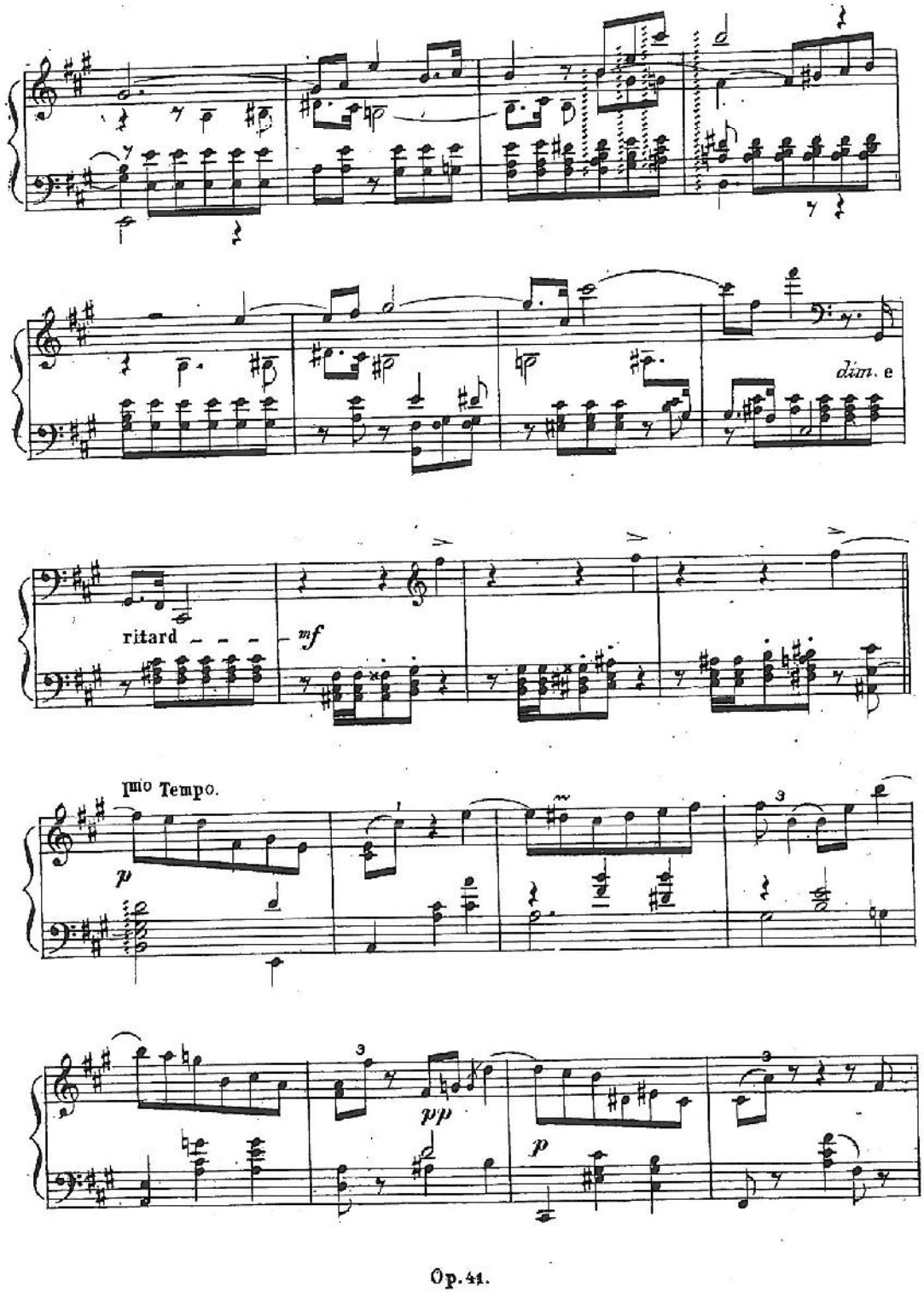

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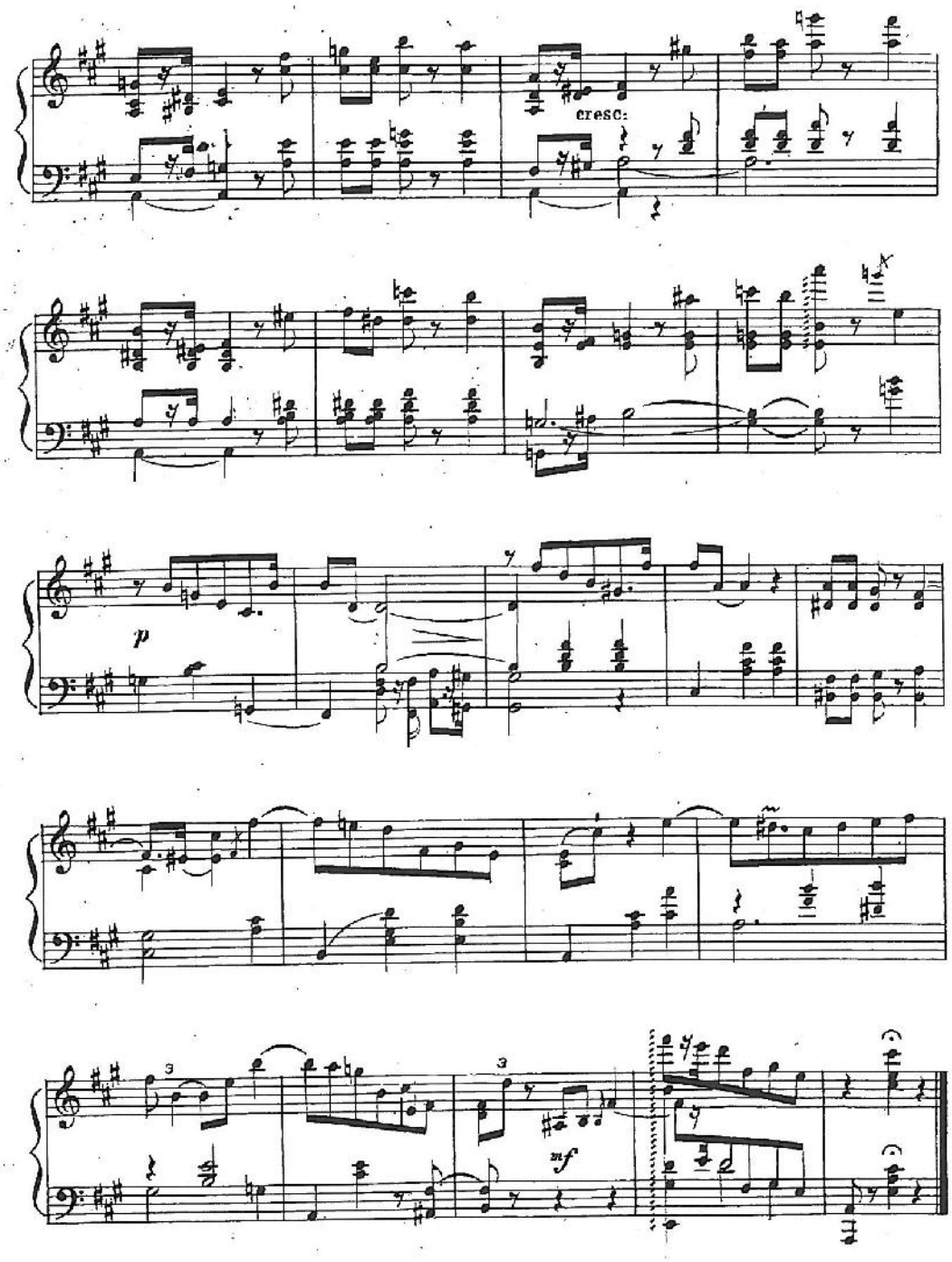

Op. 44.

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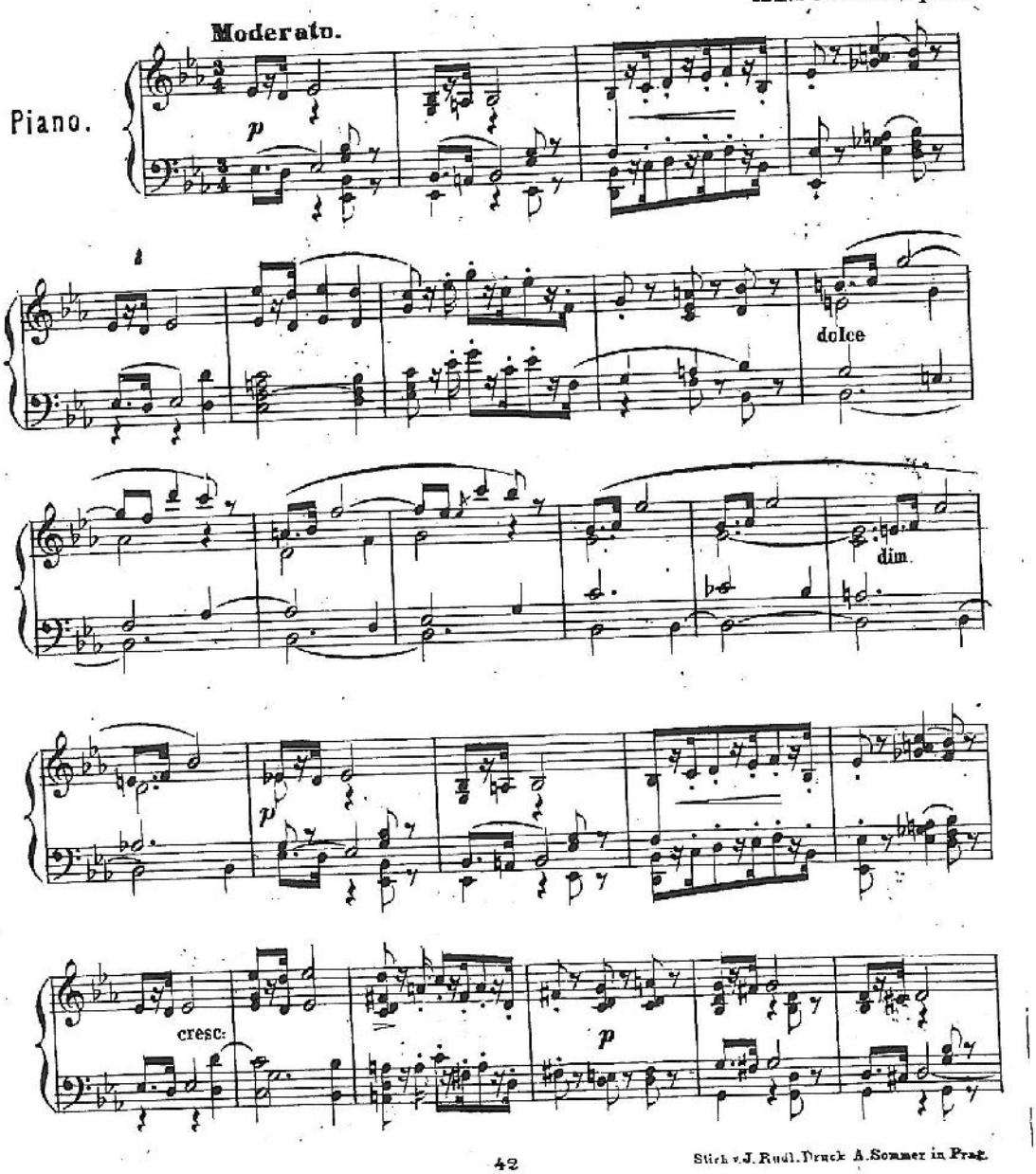
SCÈNE ROMANTIQUE.

Frau Aurelia Mestrovic von Axly gewidmet.

HANS HAMPEL, Op 42.



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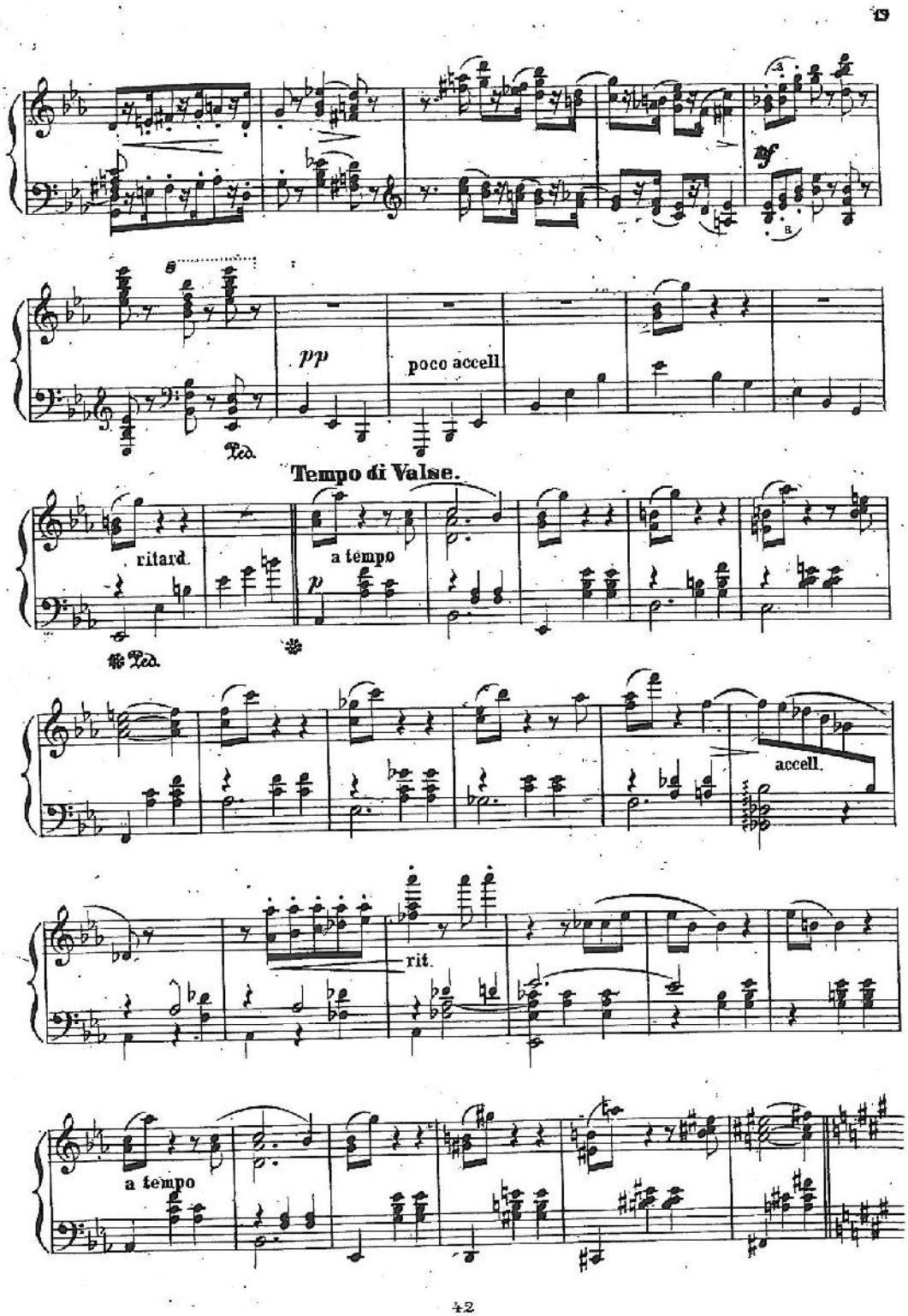

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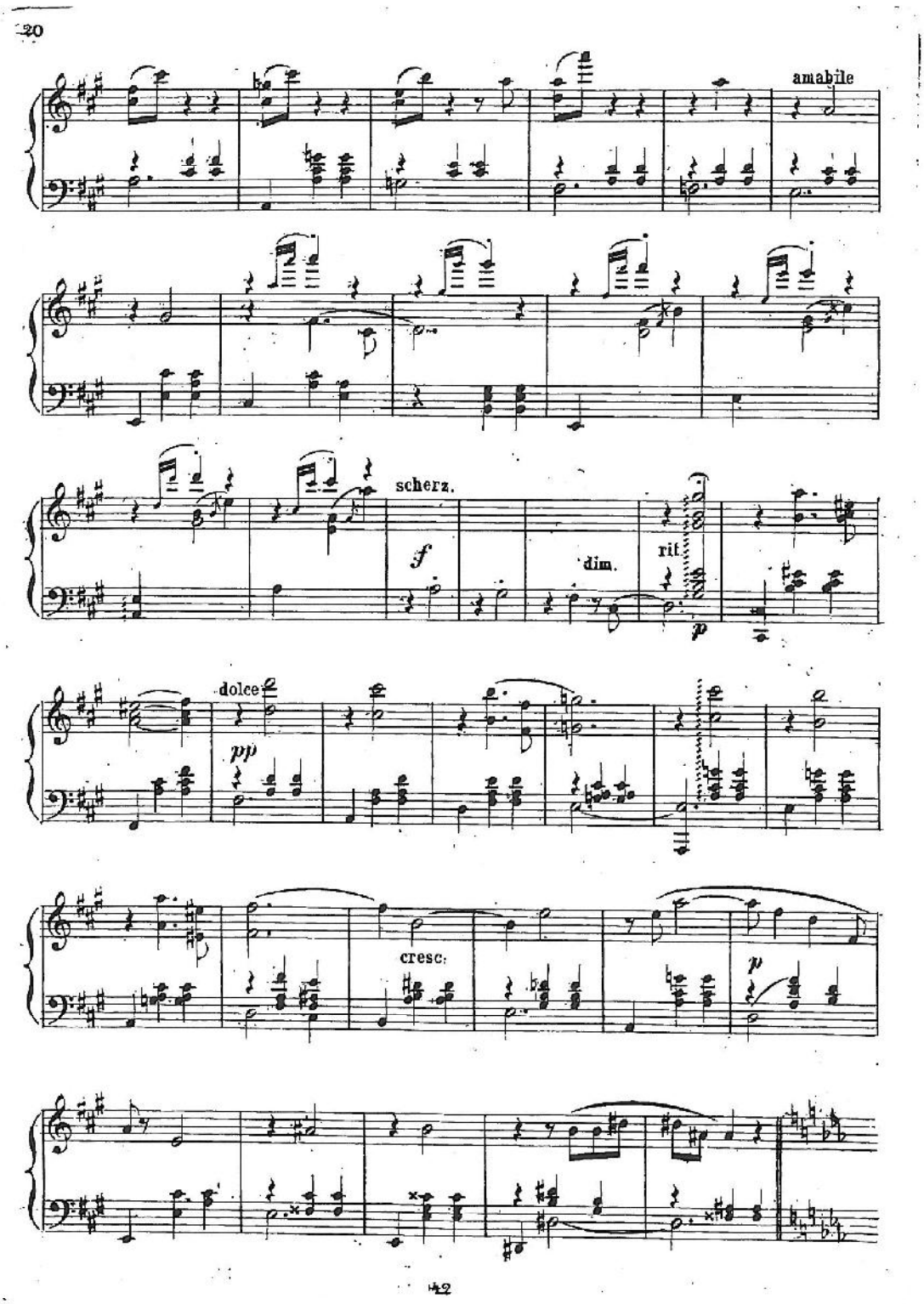

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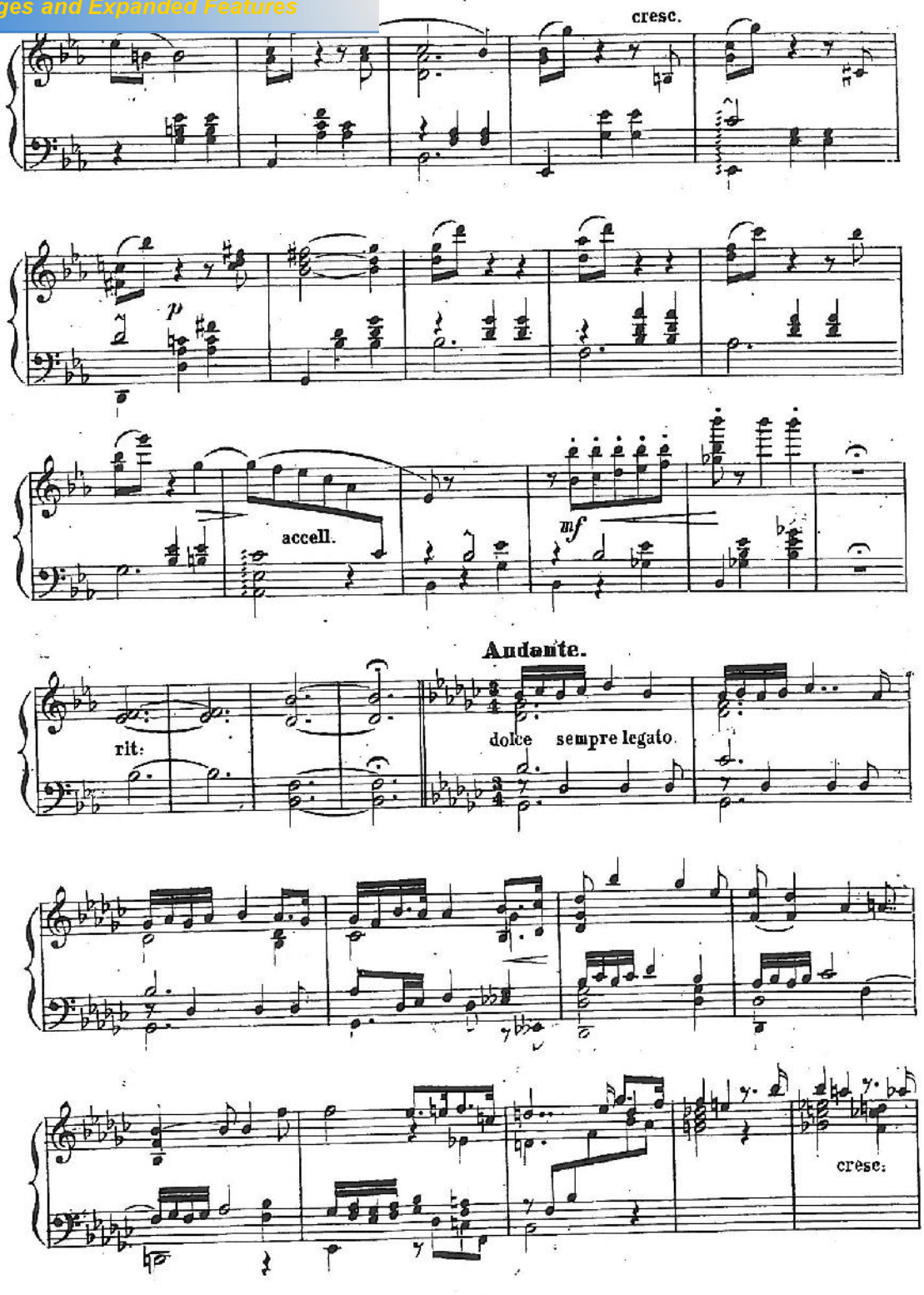

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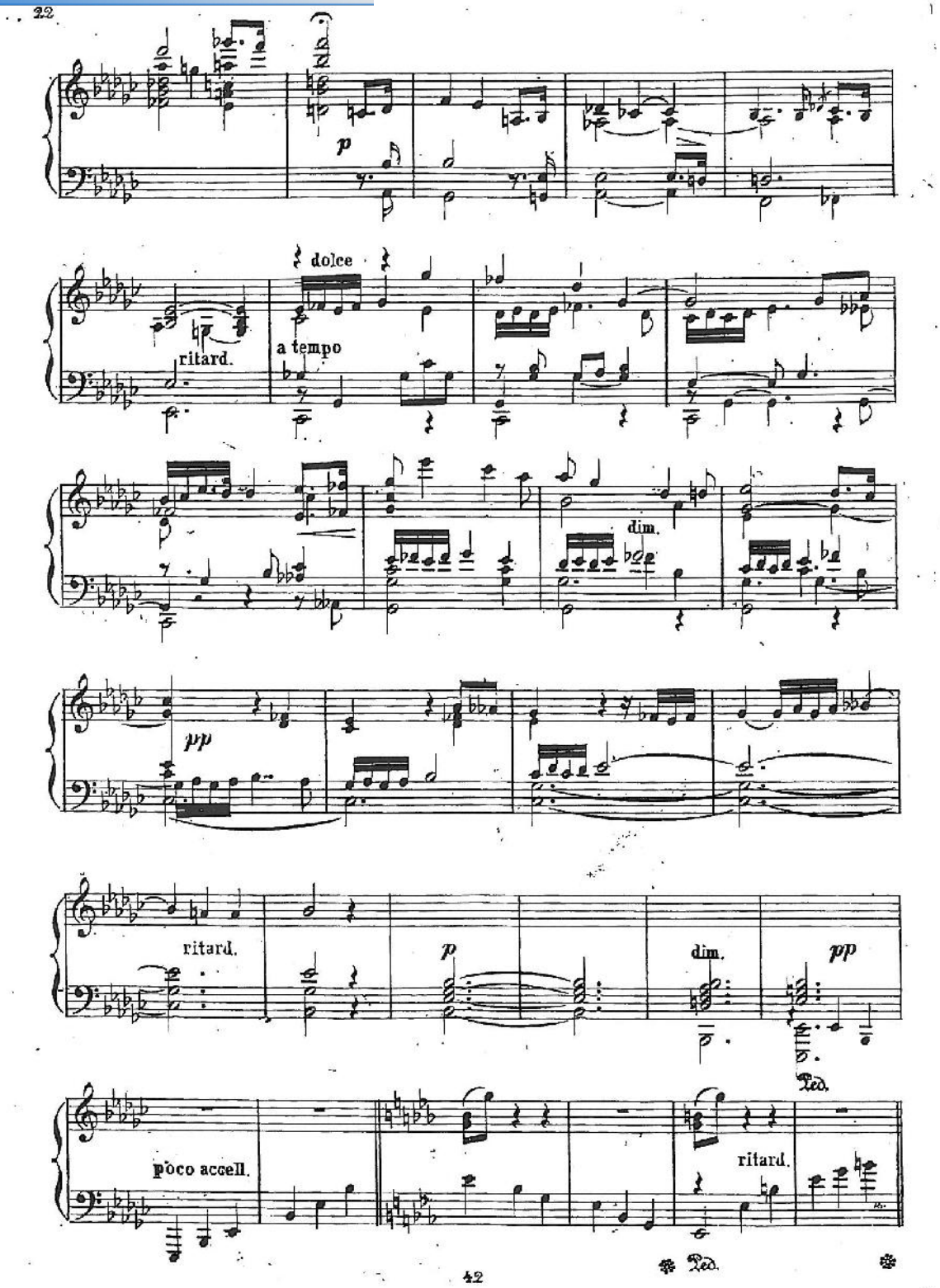

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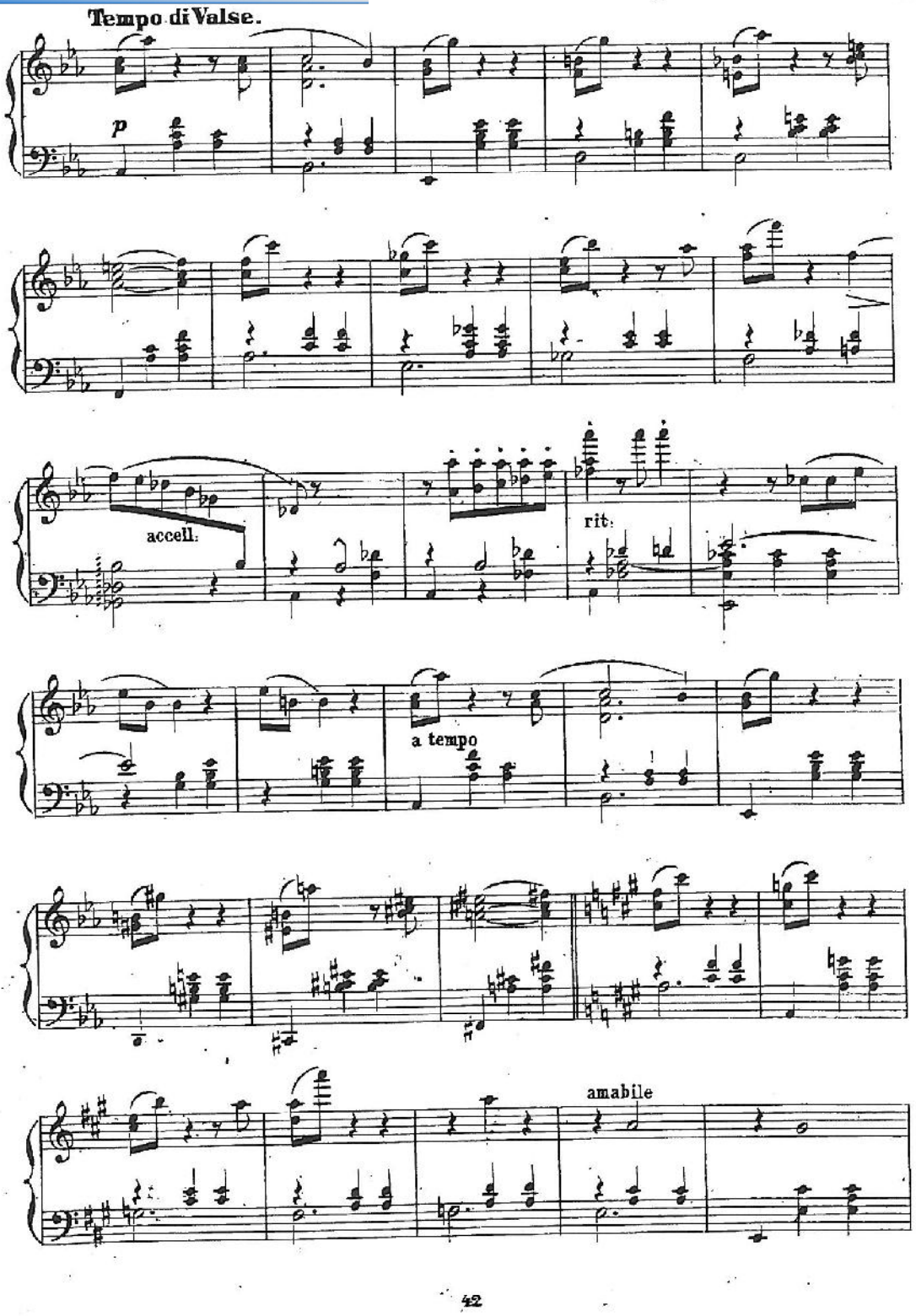

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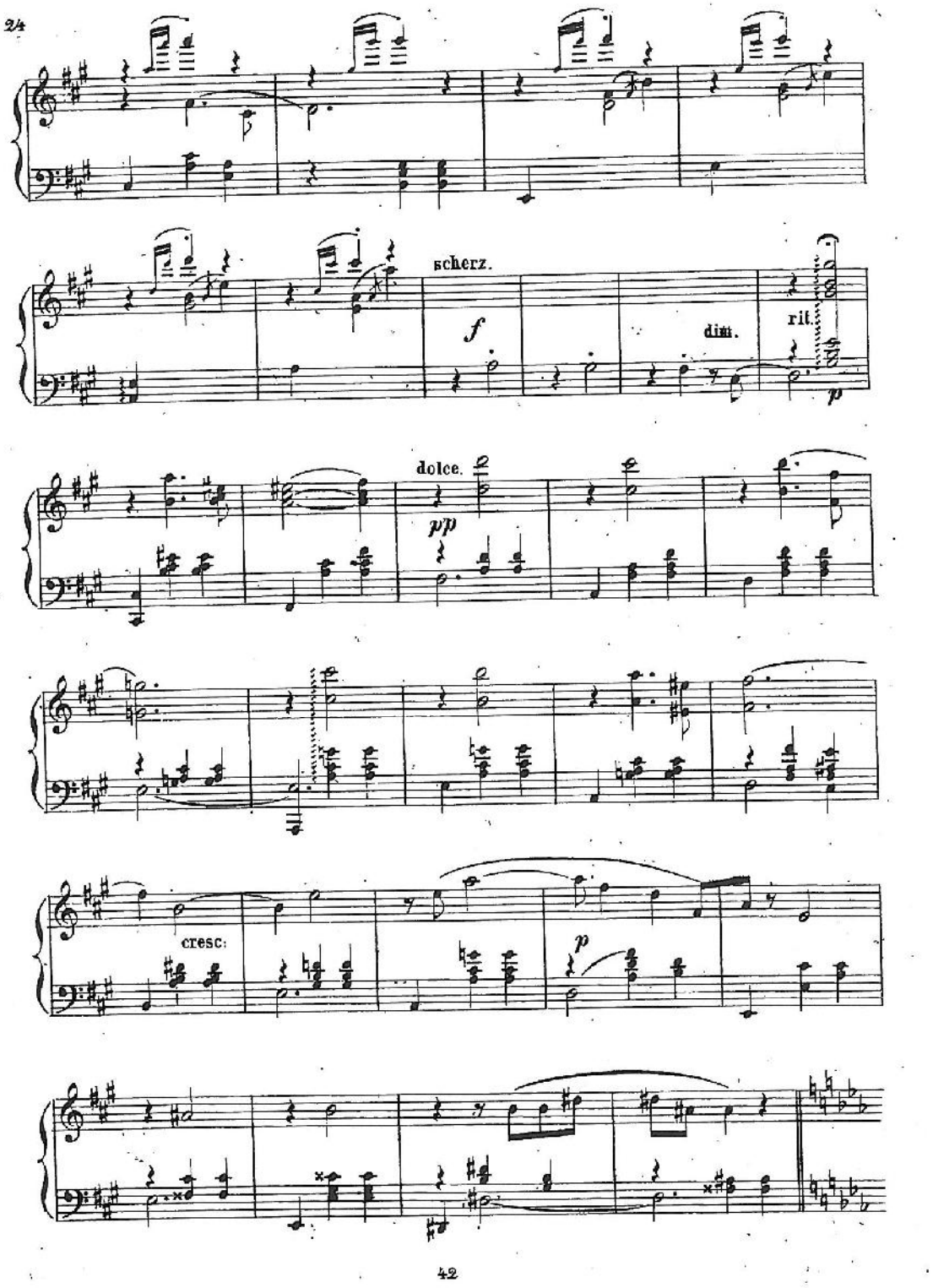

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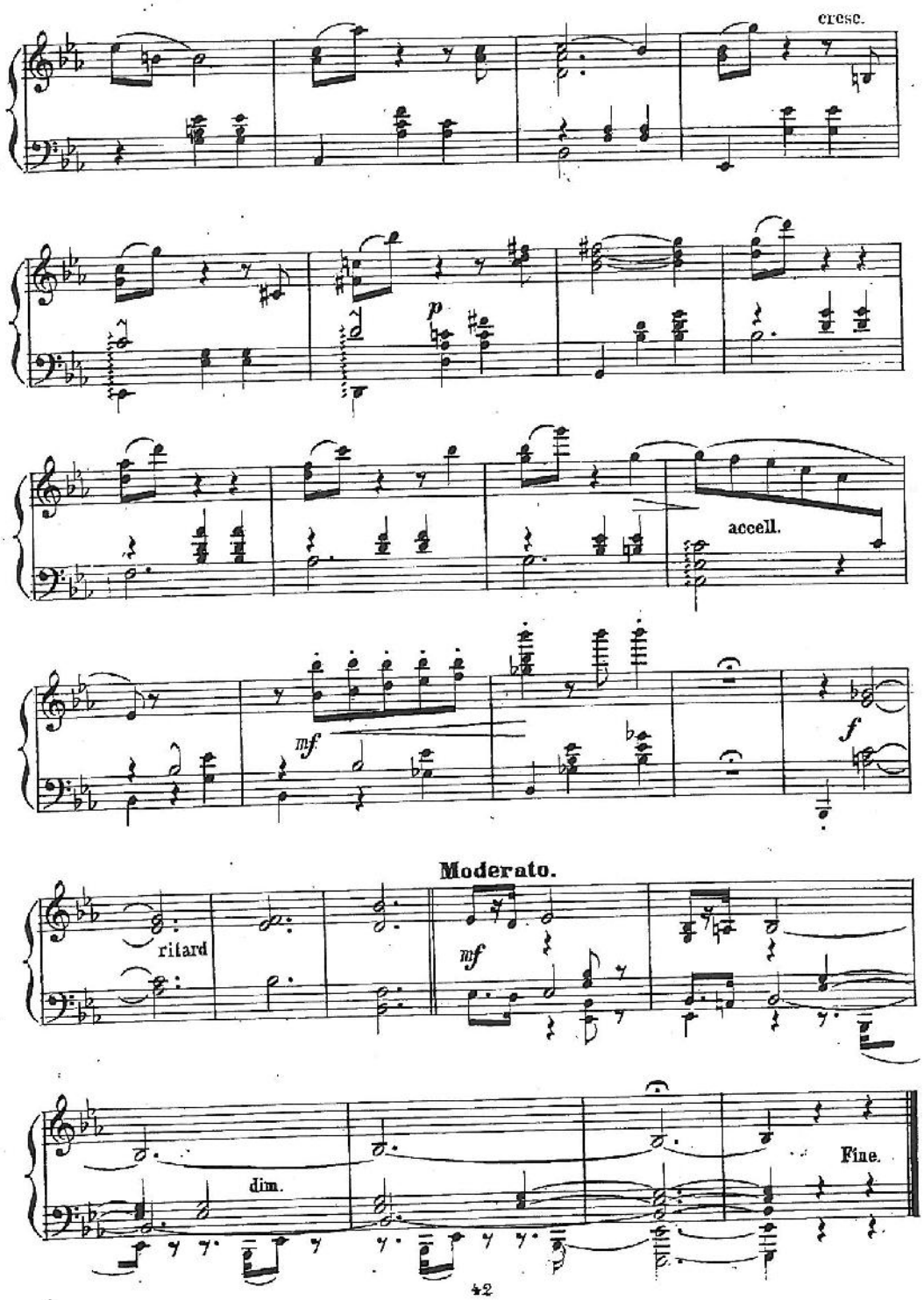

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DREI FANTASIESTÜCKE

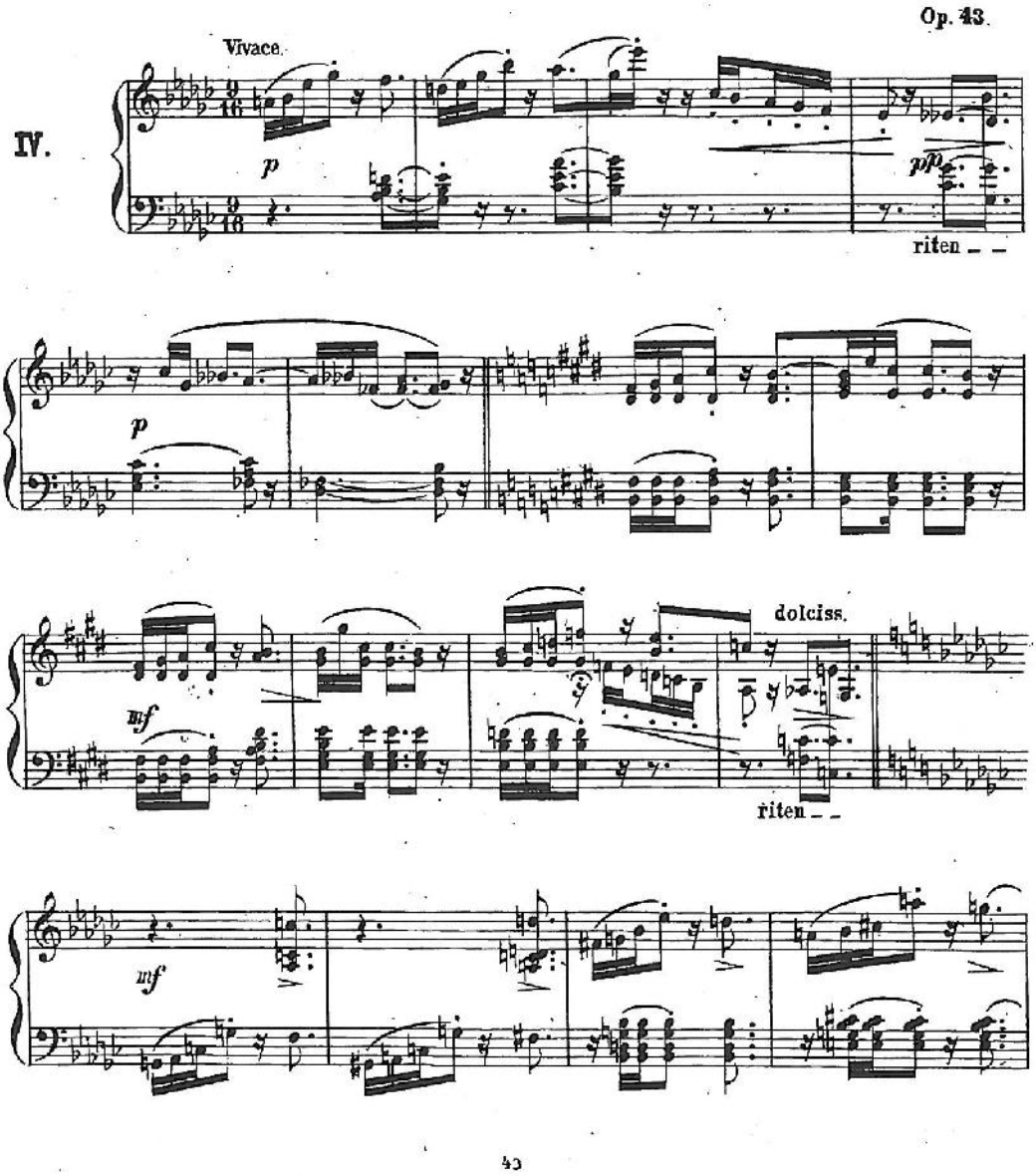
von

Hans Hampel.

Fräulein Anna Körschner gewidmet.

DER WILDFANG.

Op. 43.



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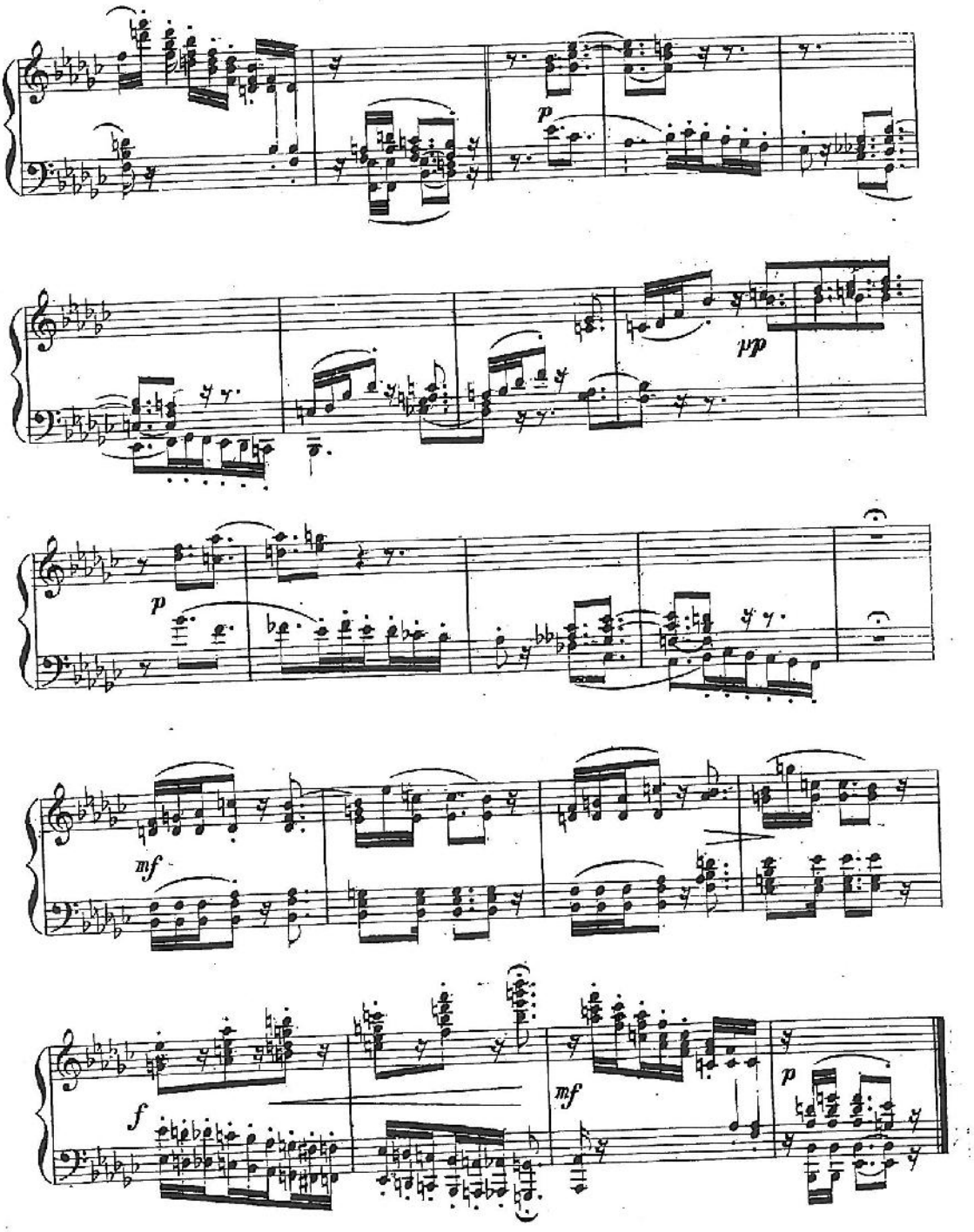

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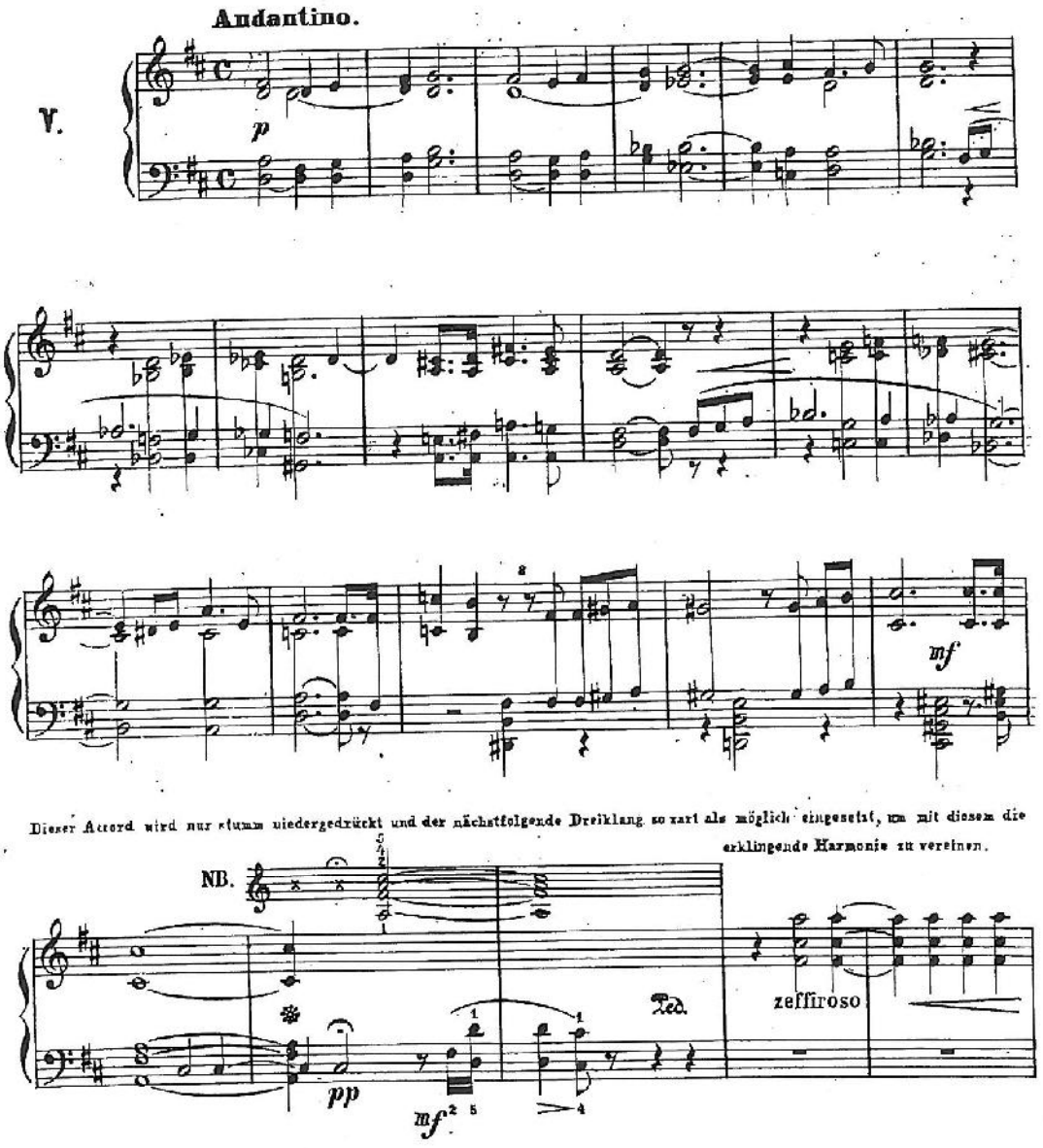
DER TRAUM.



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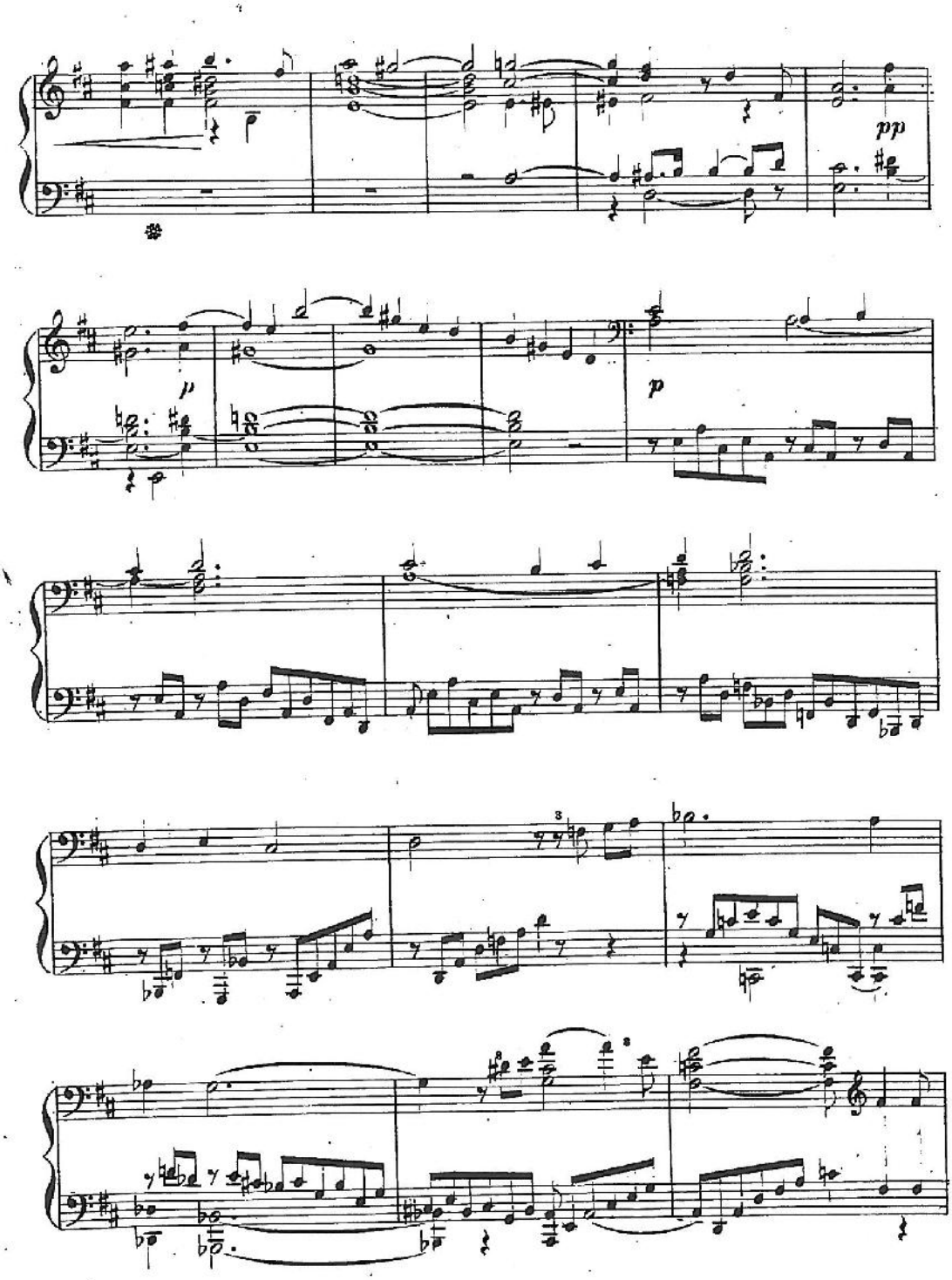

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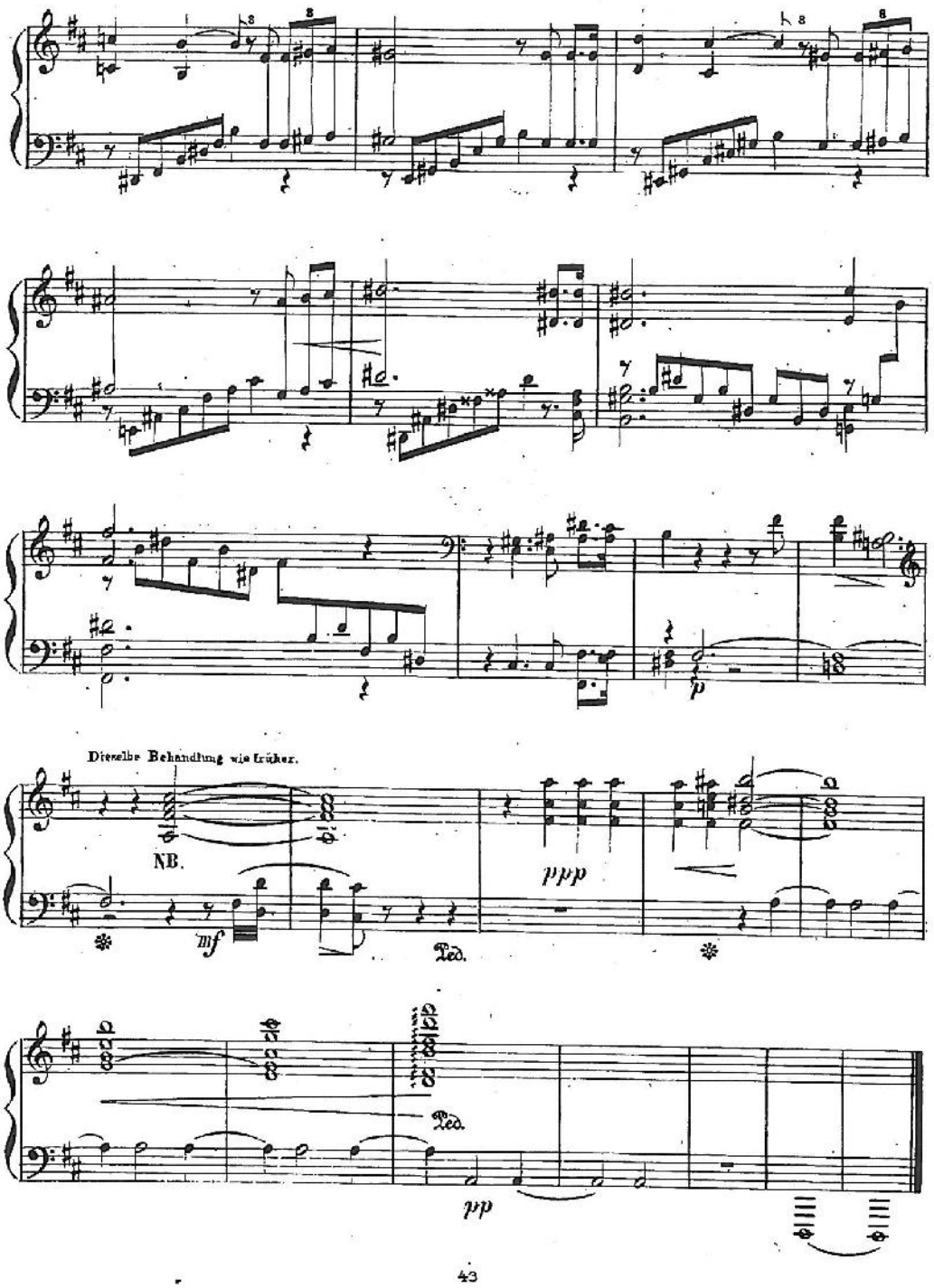

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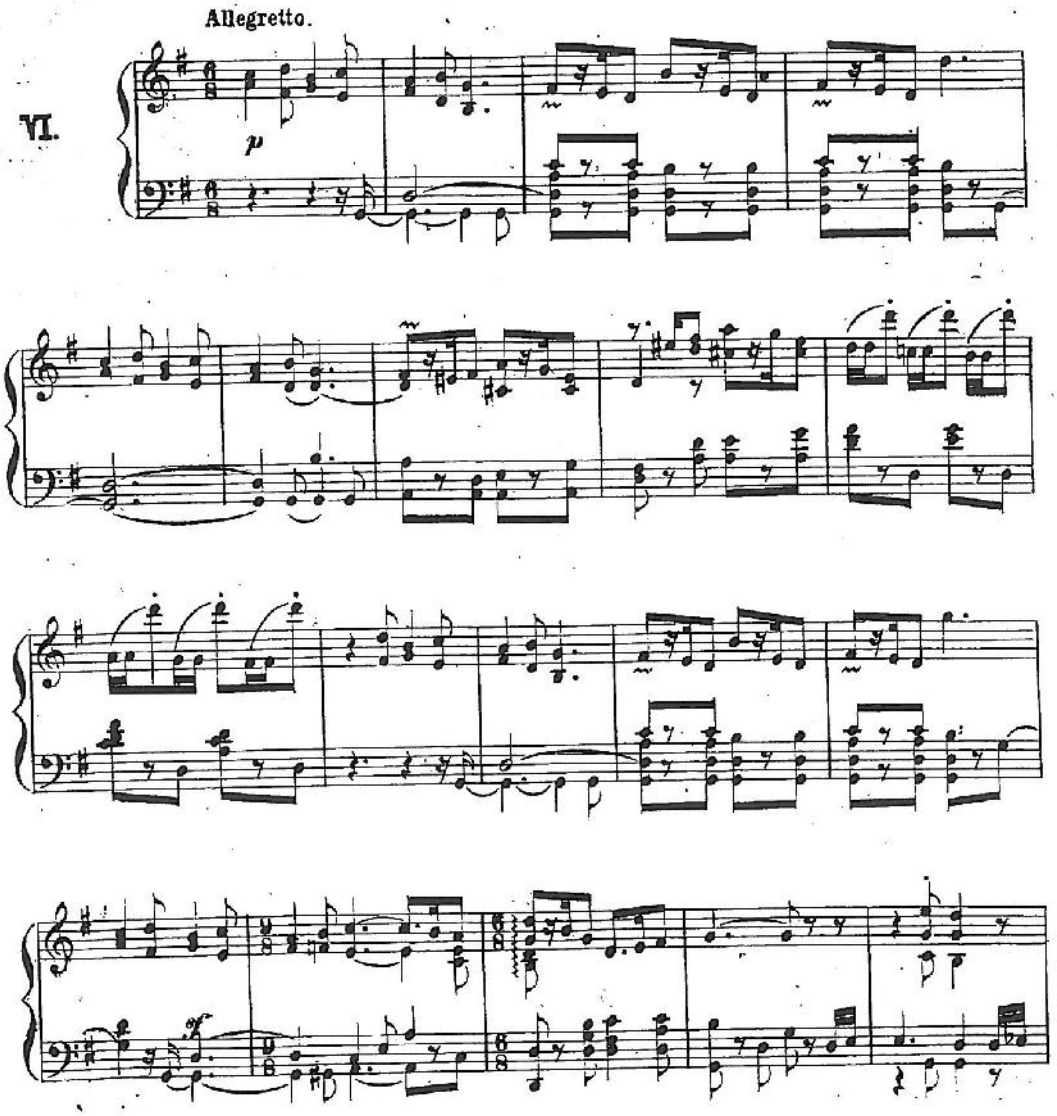
LÄNDLICHE SCENE.

VI.

Allegretto.



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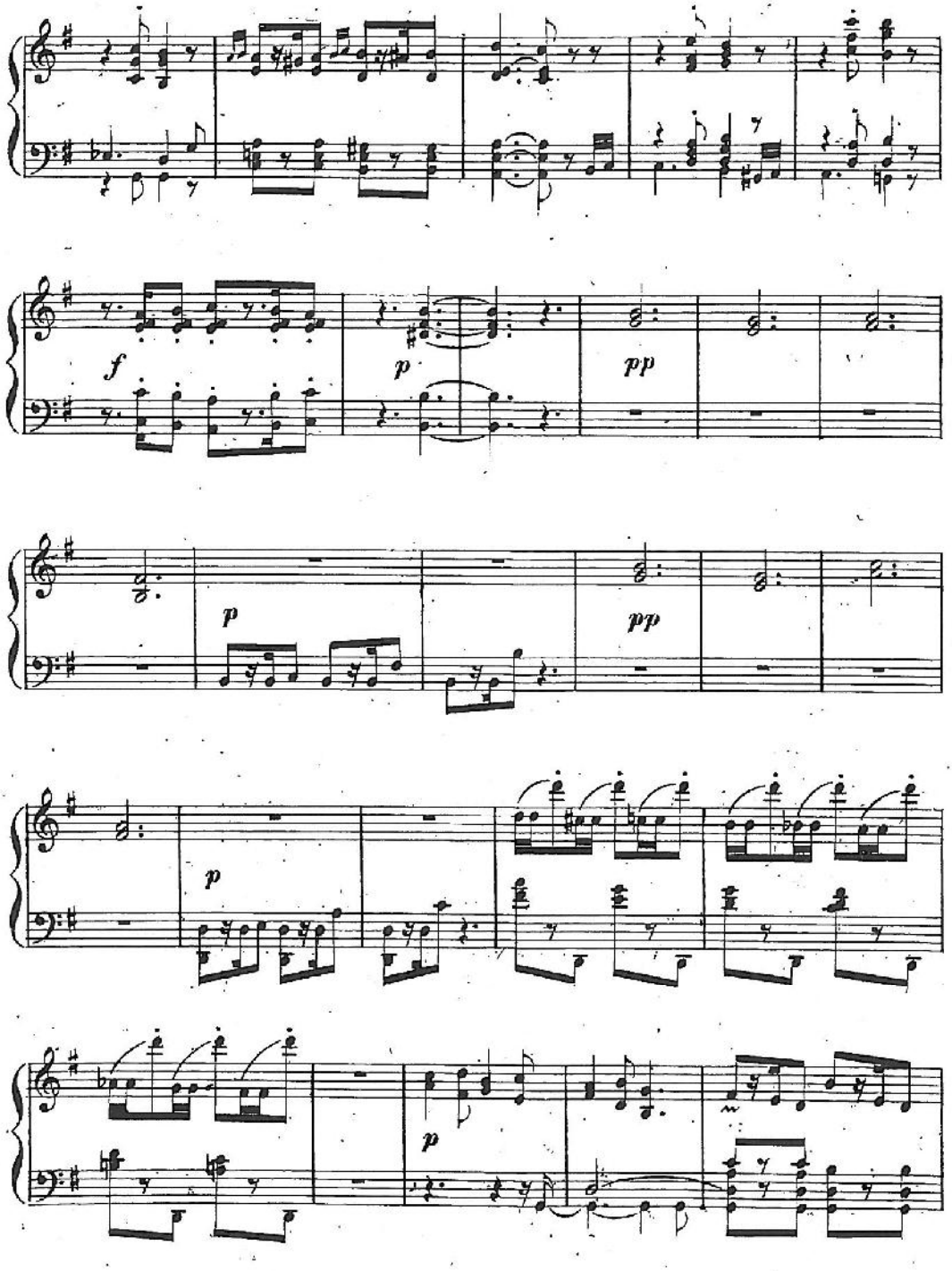

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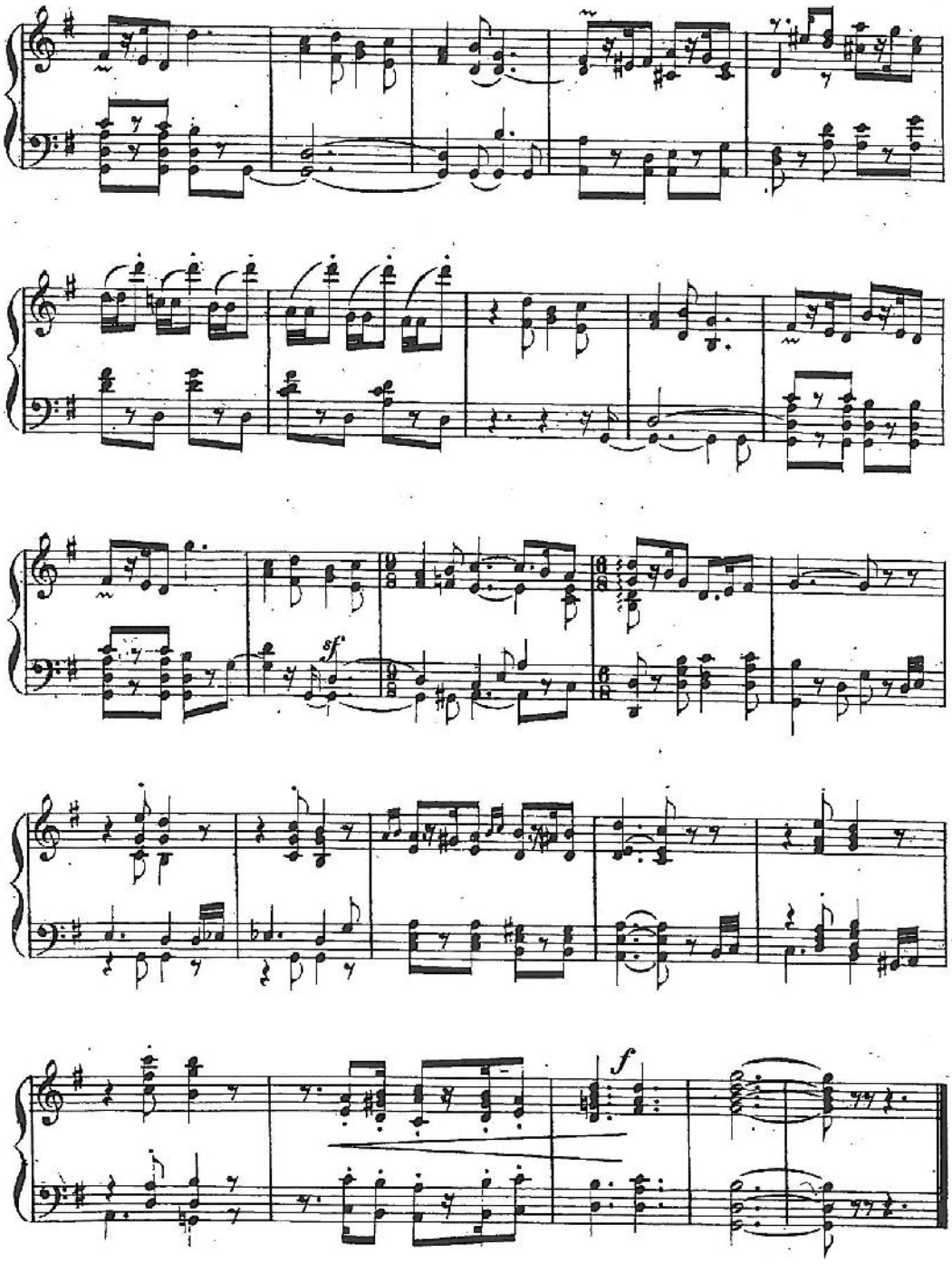

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FLÜCHTIGE GEDANKEN.

von

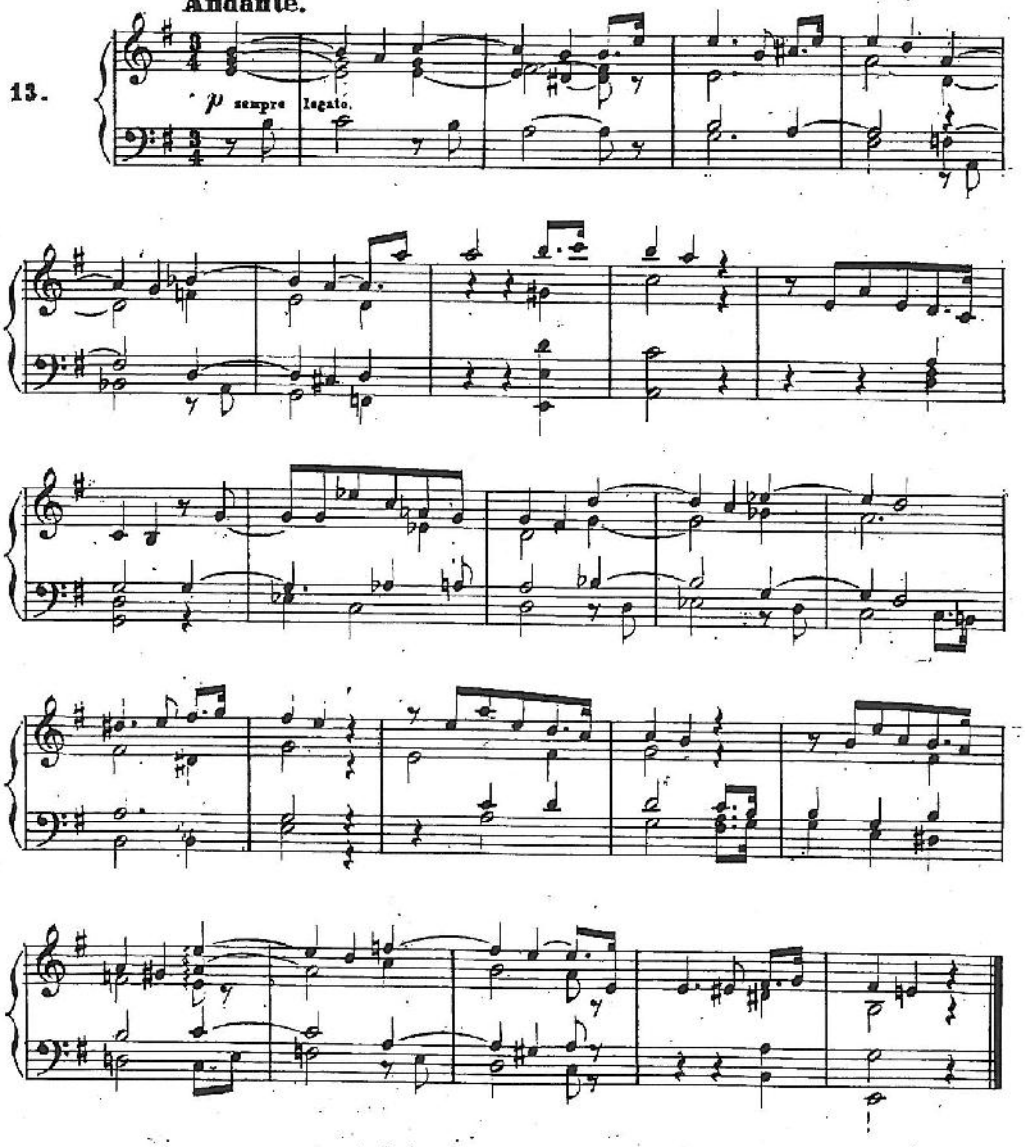
Hans Hampel.

Herrn Vincenz Jirásek gewidmet.

Op. 44.

Andante.

13.



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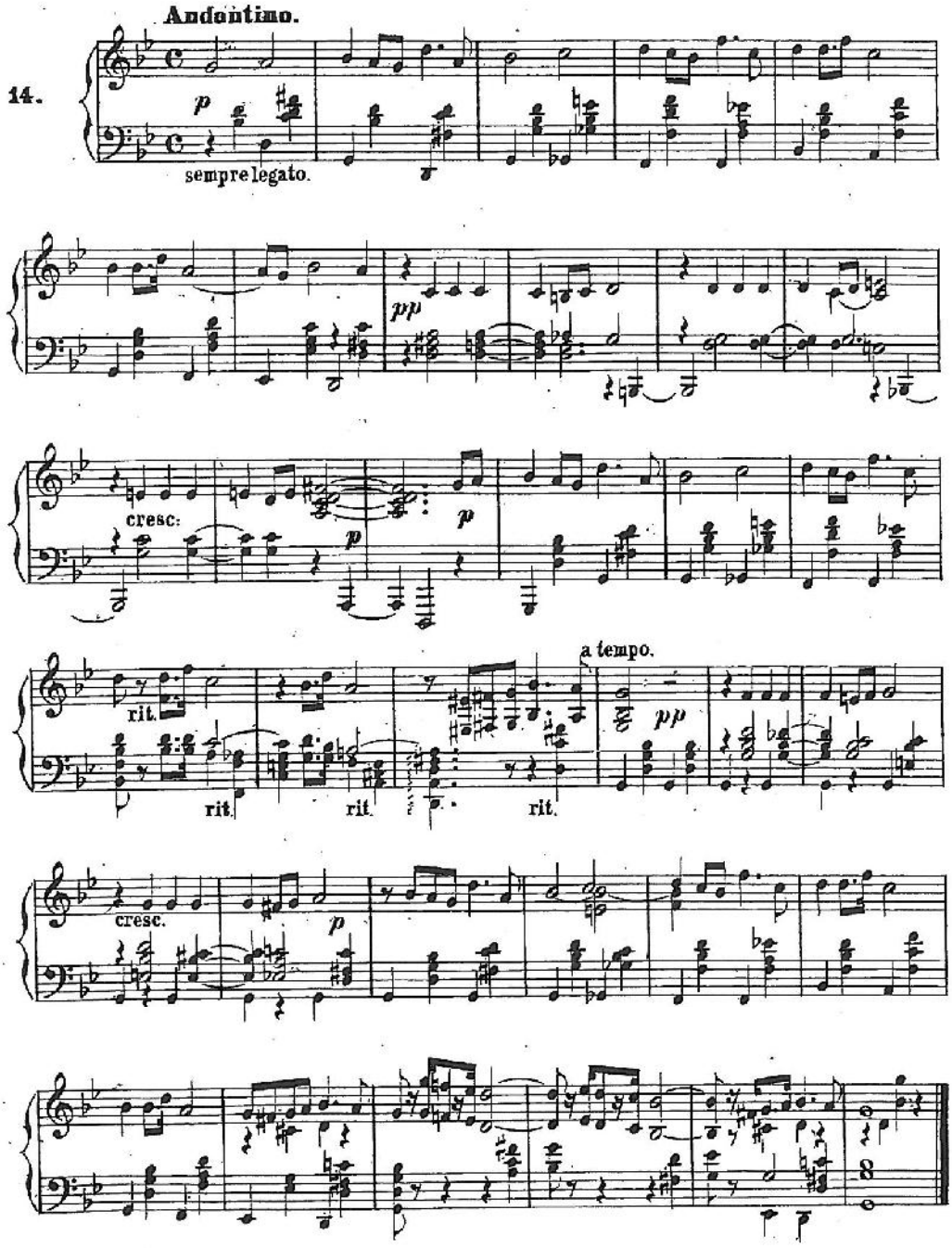
14. **Andantino.**



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15.

Andantino.

p sempre legato.

sempre legatissimo.

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SPHYNX

von

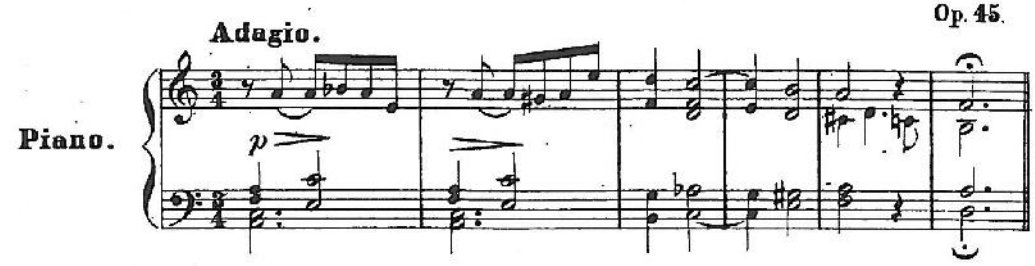
HANS HAMPEL.

I.

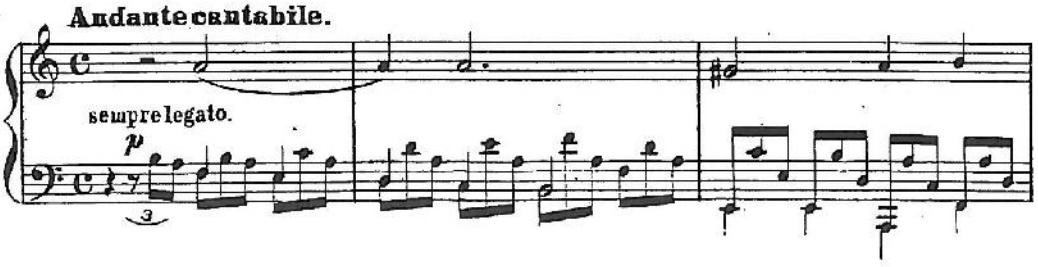
Op. 45.

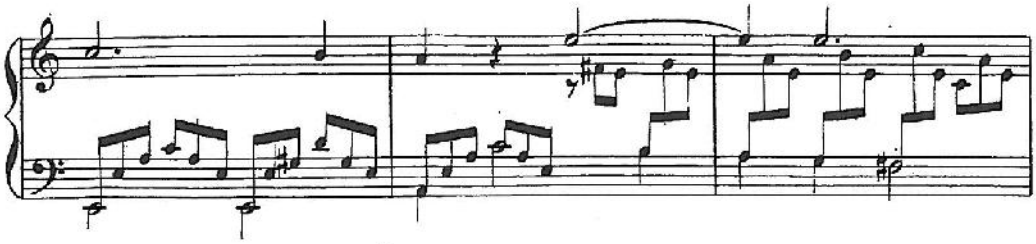
Adagio.

Piano.



Andante cantabile.





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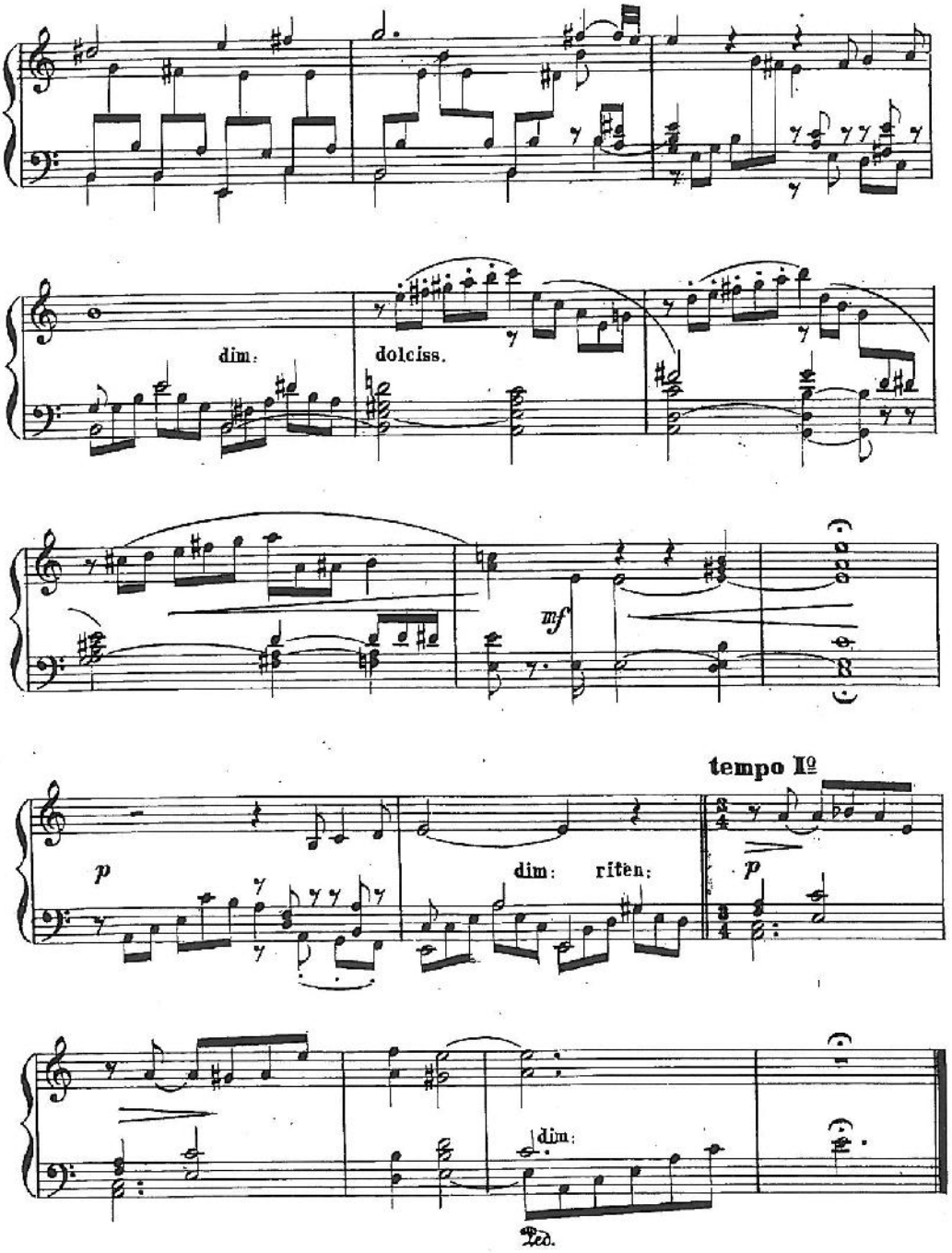

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59 a 6037.

Dem hochwohlgebornen Fräulein

EMMA VON MAX

ALBUMBLATT

Spiegelbild

Nro 5 in Cis-moll

FÜR PIANOFORTE VON

HANS HAMPEL.

Op. 47. No 2. Preis 1 Mk.

Prag, bei Rob. Veit,
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Dar
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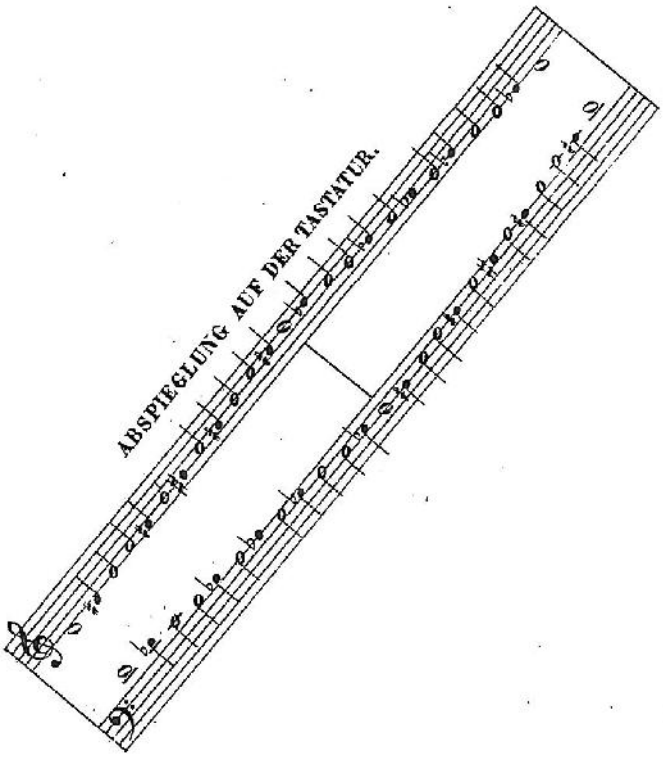

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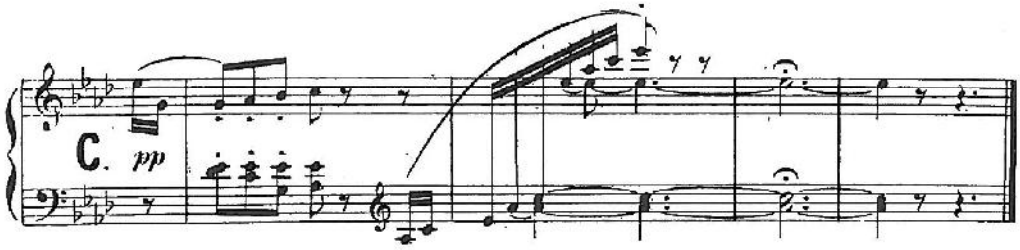

PRAG bei ROB. VEIT.

Eigenthum des Compositeurs.

Stich und Druck von J. Rudl in Prag

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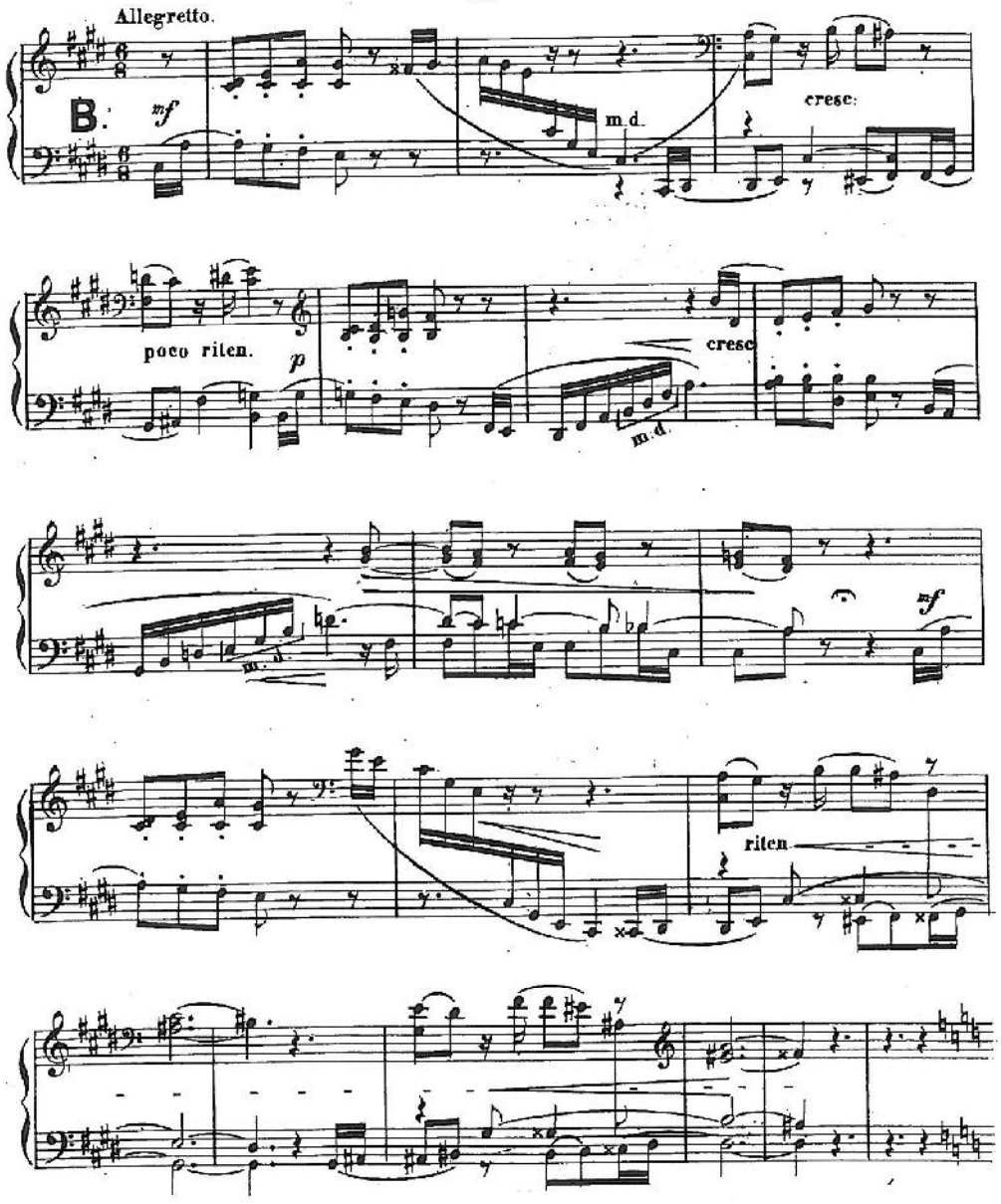
I.



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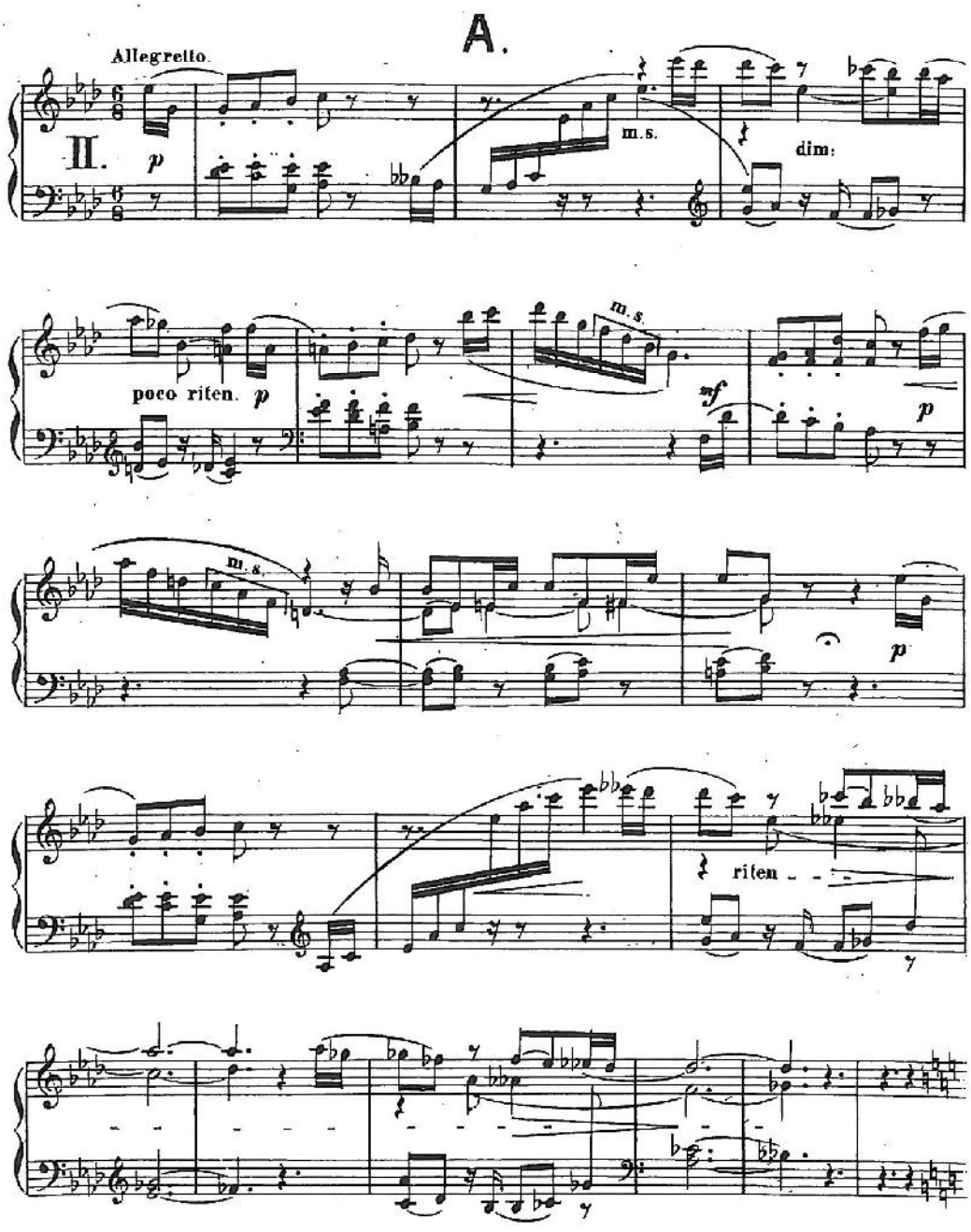

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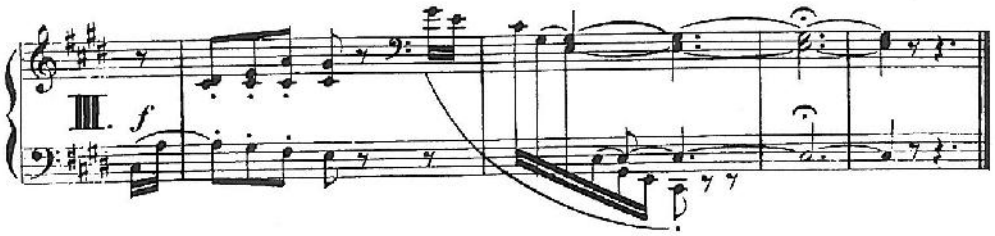

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SPIEGELBILDER,

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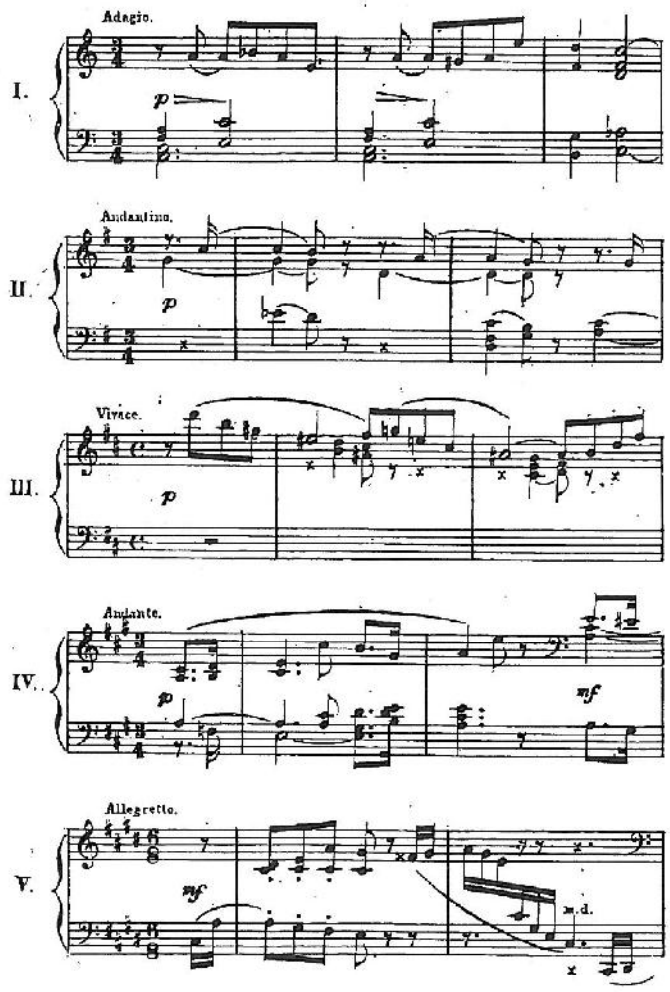
von

HANS HAMPEL.



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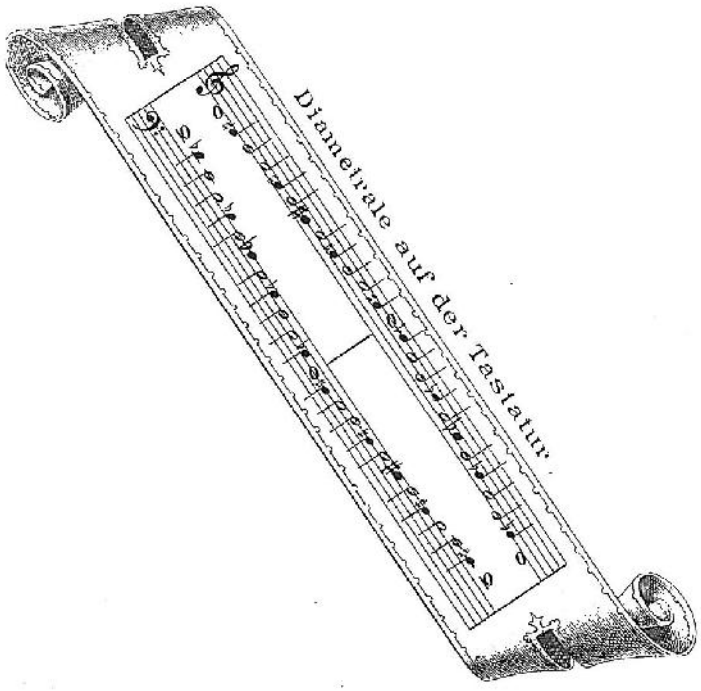

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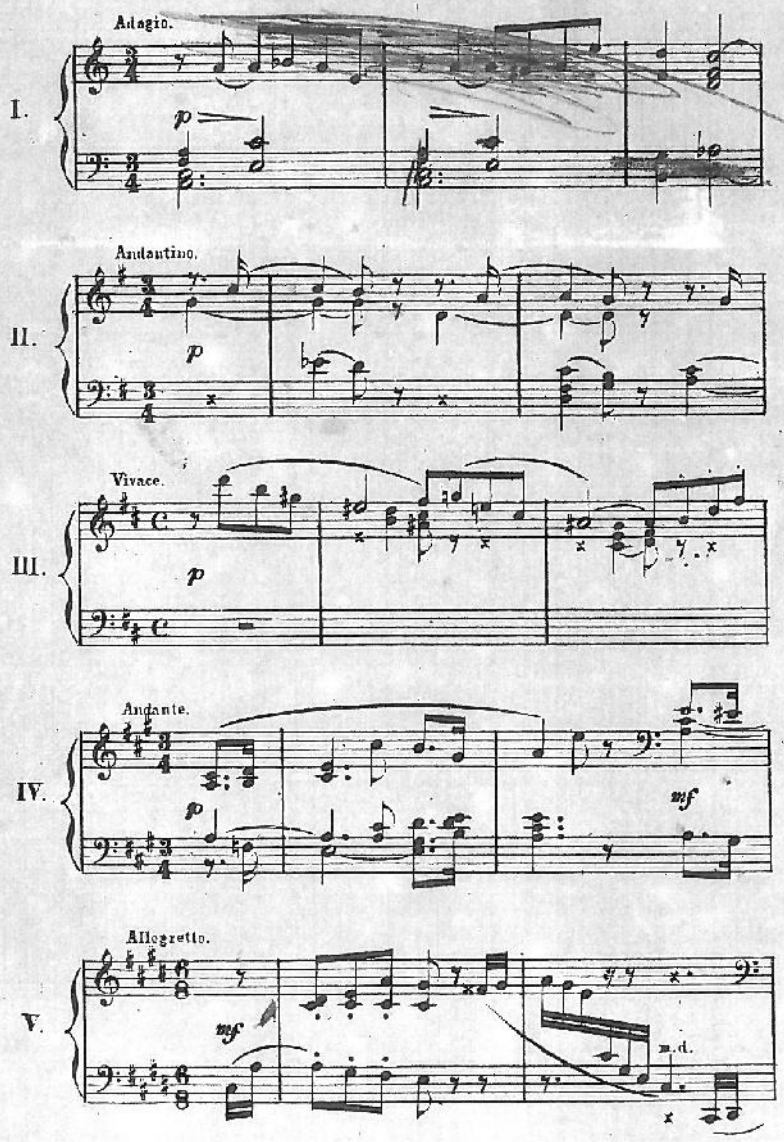
HANS HAMPEL.



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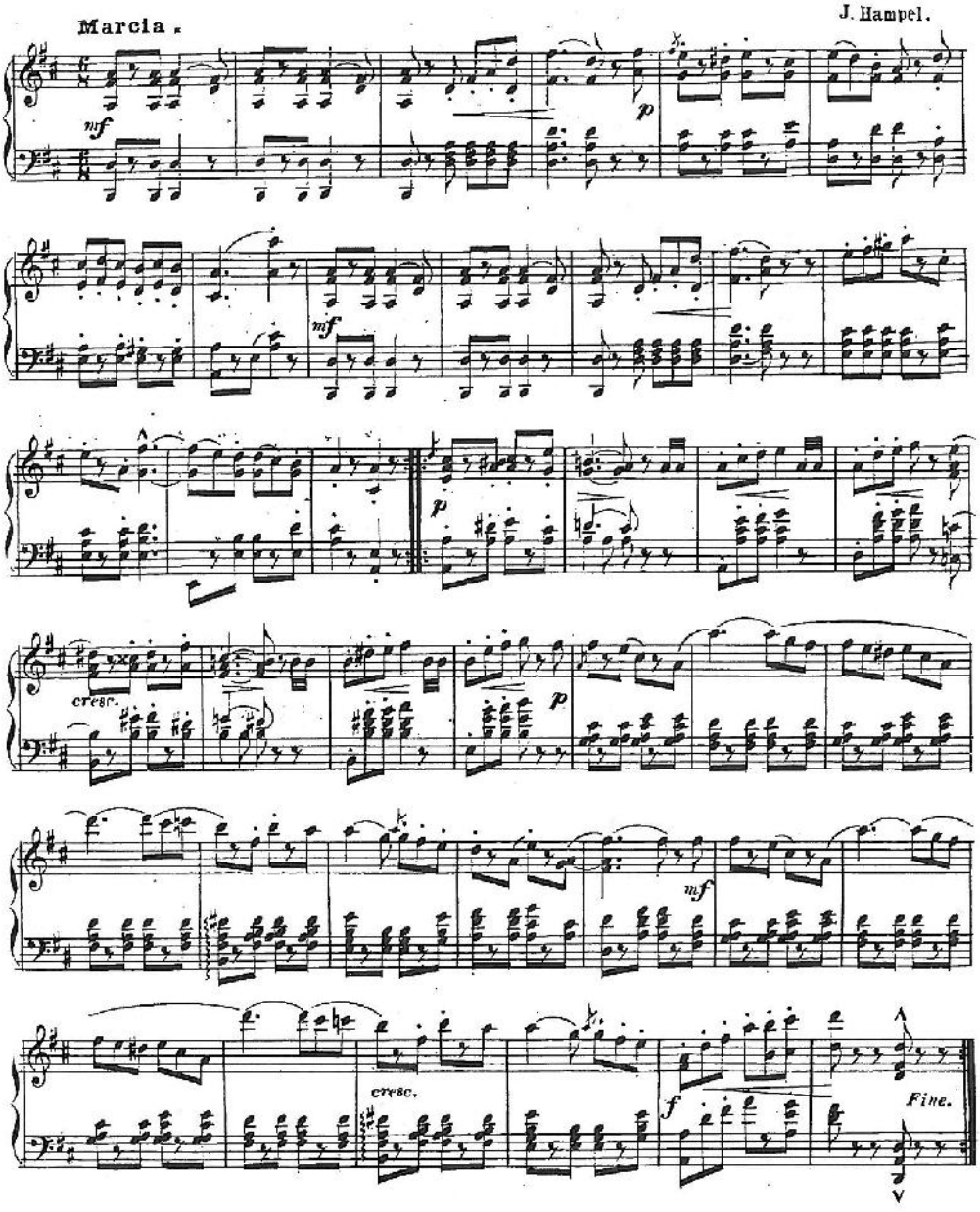

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Pianoforte-Compositionen
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HANS HAMPEL.

Op. 4. **Marche funèbre** in *F moll* (Dem Andenken W. J. Tomaschek's geweiht.)

„ 8. **Drei Fantasiestücke**, № I. Elegie an Robert Schumann. — № II. Entzücken. — № III. Die Verlassene.

„ 10. **Lieb-Annchen**, Fantasiestück in vier Bildern. (Liebeslied und Lebewohl, — Schwermuth, — Trauermarsch, — Am Kirchhof.)

„ 11. **Allerseelennacht**, Kirchhofscene (*Gis moll.*)

„ 12. **Trauermarsch** in *B moll*.

Op. 1. **Romance** in *As*.

„ 6. **Impromptu** in *C*.

„ 7. **Zwei Polonaisen**, № I. (III.) in *Fis*. — № 2. (IV.) in *A*.

„ 9. **Zwei Rhapsodien**, № I. in *D moll*. — № II. in *F moll*.

„ 13. **Flüchtige Gedanken**, in III Heften (№ 1—9.)

„ 14. **Thême varié** in *A*.

Op. 2. **Valse brillante** in *A*.

„ 3. **Trois Mazurkas** (*C moll*, *Es*, *H moll*.)

„ 5. **Deux Polonaises** (*H moll*, *F moll*.)

„ 15. **Deuxième Valse brillante** in *E*.

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Pianoforte — Compositionen
von
HANS HAMPEL.

Op. 1. **Romance** *in As.*
„ 2. **Valse brillante** *in A.*
„ 3. **Trois Mazurkas** (*C moll, Es, H moll.*)
„ 4. **Marche funèbre** *in F moll* (Dem Andenken W. J. Tomaschek 's geweiht.)
„ 5. **Deux Polonaises** (*H moll, F moll.*)
„ 6. **Impromptu** *in C.*
„ 7. **Deux Polonaises**, № 1, (III.) *in Fis.* — № 2, (IV.) *in A.*
„ 8. **Drei Fantasiestücke**, № I. Elegie an Robert Schumann. — № II. Entzücken. — № III. Die Verlassene.
„ 9. **Zwei Rhapsodien**, № I. *in D moll.* — № II. *in F moll.*
„ 10. **Lieb – Anhchen**, Fantasiestück in vier Bildern. (Liebeslied und Lebewohl, — Schwermuth, — Trauermarsch, — Am Kirchhof.)
„ 11. **Allerseelennacht**, Kirchhofscene (*Gis moll.*)
„ 12. **Trauermarsch** *in B moll.*
„ 13. **Flüchtige Gedanken**, (in III Heften) № 1—9.
„ 14. **Thême varié** *in A.*
„ 15. **Deuxième Valse brillante** *in E.*
„ 21. **Präludium und Fuge** *in H moll.*
—— **Jägermarsch** *in D.*

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Op. 1. Romance *in As.*
„ 2. Valse brillante *in A.*
„ 3. Trois Mazurkas (*C moll, Es, H moll.*)
„ 4. Marche funèbre *in F moll* (Dem Andenken W. J. Tomaschek's geweiht.)
„ 5. Deux Polonaises (*H moll, F moll.*)
„ 6. Impromptu *in C.*
„ 7. Deux Polonaises, № 1,(III.) *in Fis.* — № 2,(IV.) *in A.*
„ 8. Drei Fantasiestücke, № I. Elegie an Robert Schumann. — № II. Entzücken. — № III. Die Verlassene.
„ 9. Zwei Rhapsodien, № I. *in D moll.* — № II. *in F moll.*
„ 10. Lieb-Annchen, Fantasiestück in vier Bildern. (Liebeslied und Lebewohl, — Schwermuth, — Trauermarsch, — Am Kirchhof.)
„ 11. Allerseelennacht, Kirchhofscene (*Gis moll.*)
„ 12. Trauermarsch *in B moll.*
„ 13. Flüchtige Gedanken, № 1—9. (in III Heften.)
„ 14. Thème varié *in A.*
„ 15. Deuxième Valse brillante *in E.*
„ 16. Rhapsodie № III *in C moll.*
„ 17. Invitation à la Polka (*Fis moll.*)
„ 18. Troisième Valse brillante *in D.*
„ 19. Fünf Lieder ohne Worte, № I. Elegie. — № II. Ariette. — № III. Schlummerlied. — № IV. Idylle. — № V. Thema.
„ 20. Cadenz zu Ludwig van Beethoven's 3. Pianoforte-Concert (Op 37.) *in C moll.*
„ 21. Praeludium und Fuge *in H moll.*
„ 22. Nocturne *in Des* (Arrangement des Streichquintetts.)
„ 23. Deuxième Thème varié *in G.*

Januar 1870.
Stich u. Druck v. F. Johan in Prag.

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PIANOFORTE — COMPOSITIONEN

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HANS HAMPEL.

(Mai 1878.)

Op 1. Romance *in As.*
„ 2. Valse brillante *in A.*
„ 3. Trois Mazurkas (*C moll, Es, H moll.*)
„ 4. Marche funèbre *in F moll* (Dem Andenken W. J. Tomaschek's gewidmet.)
„ 5. Deux Polonaises (*H moll, F moll.*)
„ 6. Impromptu *in C.*
„ 7. Deux Polonaises, № 1, (III.) *in Fis.* — № 2, (IV.) *in A.*
„ 8. Drei Fantasiestücke, № I. Elegie an Robert Schumann. — № II. Entzücken. — № III. Die Verlassene.
„ 9. Zwei Rhapsodien, № I. *in D moll.* — № II. *in F moll.*
„ 10. Lieb — Annchen, Eine Erzählung in vier Bildern. (Liebeslied und Lebewohl, — Schwermuth, — Trauermarsch, — Am Kirchhof.)
„ 11. Allerseelennacht, Kirchhofscene (*Gis moll.*)
„ 12. Trauermarsch *in B moll.* (№ II.)
„ 13. Flüchtige Gedanken, № 1—9. (in III Heften.)
„ 14. Thême varié *in A.*
„ 15. Deuxième Valse brillante *in E.*
„ 16. Rhapsodie № III *in C moll.*
„ 17. Invitation à la Polka (*Fis moll.*)
„ 18. Troisième Valse brillante *in D.*
„ 19. Fünf Lieder ohne Worte, № I. Elegie. — № II. Ariette. — № III. Schlummerlied. — № IV. Idylle. — № V. Thema.
„ 20. Cadenz zu Ludwig van Beethoven's 3. Pianoforte-Concert (Op. 37.) *in C moll.*
„ 21. Praeludium und Fuge *in H moll.*
„ 22. Nocturne *in Des.* (Arrangement des Streichquintetts.)
„ 23. Deuxième Thême varié *in G.*
„ 24. Troisième Thême varié *in D.*
„ 25. Quatrième Valse brillante *in Es.*
„ 26. Variationen *in Des*, für die linke Hand allein.
„ 27. An Laura. (Miniaturbild.)
„ 28. Menuetto *in C.*
„ 29. Cinquième Valse brillante *in A.*
„ 30. Drei Idyllen, № I. *in C.* — № II. *in F.* — № III. (Am Luzerner See.) *in E.*
„ 31. Mazourka brillante *in Cis moll.*
„ 32. Flüchtige Gedanken, № 10 — 12. (IV. Heft.)
„ 33. Quatrième Thême varié *in C.*
„ 34. Sixième Valse brillante *in D moll.*
„ 35. Trauermarsch *in H moll.* (№ III.)
„ 36. Humoreske *in B.*
„ 37. Septième Valse brillante *in B.*

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Durch alle Musikalienhandlungen zu beziehen.

Pianoforte-Compositionen

von

HANS HAMPEL.

Op. 4. Trauermarsch in F moll.
„ 8. Drei Fantasiestücke. Elegie an Rob. Schumann. — Entzücken. — Die Verlassene.
„ 10. Lieb-Annchen, eine Erzählung in vier Bildern. (Liebeslied und Lebewohl — Schwermuth — Trauermarsch — Am Kirchhof.)
„ 11. Allerseelennacht, Kirchofscene.
„ 12. Trauermarsch (N° 2) in B moll.
„ 13. Flüchtige Gedanken, 1 — 9 (Fis, Es moll, B moll — H, B moll, Fis moll — E, A moll, E moll.)
„ 14. Thême original varié in A.
„ 19. Fünf Lieder ohne Worte. Elegie — Ariette — Schlummerlied — Idille — Thema.
„ 20. Cadenz zu Ludw. v. Beethoven's drittem Pianoforte-Concert in C moll.
„ 21. Präludium und Fuge in H moll.
„ 22. Nocturne in Des. Clavierauszug des STREICHQUINTETTS (für 2 Violinen, Viola und 2 Violoncelle.)
„ 23. Thême original varié (N° 2) in G.
„ 24. Thême original varié (N° 3) in D.
27. An Laura. Miniaturbild.
„ 30. Drei Idillen. N° 1 in C — N° 2. in F — N° 3 (Am Luzerner See) in E.
„ 32. Flüchtige Gedanken, 10—12. (A, D moll, As.)
„ 33. Thême original varié (N° 4) in C.
„ 35. Trauermarsch (N° 3) in H moll.
„ 36. Humoreske in B moll.
„ 38. Albumblätter. N° 1 in H — N° 2 in A moll — N° 3 in F — N° 4 in Des — N° 5 in F moll.
„ 39. Ave Maria. Clavierauszug des VOCALQUARTETTS (für Sopran, Alt, Tenor und Bass.) — Auch für HARMONIUM.
„ 40. Deux Pièces énigmatiques. N° 1. Albumblatt in D moll — N° 2. Valse in Des.
„ 42. Scène romantique.
„ 43. Drei Fantasiestücke. N° 4—6. Der Wildfang. — Der Traum. — Ländliche Scene.
„ 44. Flüchtige Gedanken, 13—15. (E moll. G moll. H.)

Bravourstücke.

Op 1. Romance in As.
„ 6. Impromptu in C.
„ 9. und 16. Drei Rhapsodien. (D moll, F moll, C moll.)
„ 26. Variationen über ein Originalthema in Des, FÜR DIE LINKE HAND ALLEIN.

Prag, März 1877.

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ANNCHEN

eine Erzählung in 4 Bildern

von

HANNS HAMPEL.

Liebeslied_und Lebewohl.

Andantino M.M. ♩ = 120.

Sehr innig.

I.

P im_mer gebunden.

mf

dim:

riten.

ritard.

p

pp

p

mf

dim.

riten.

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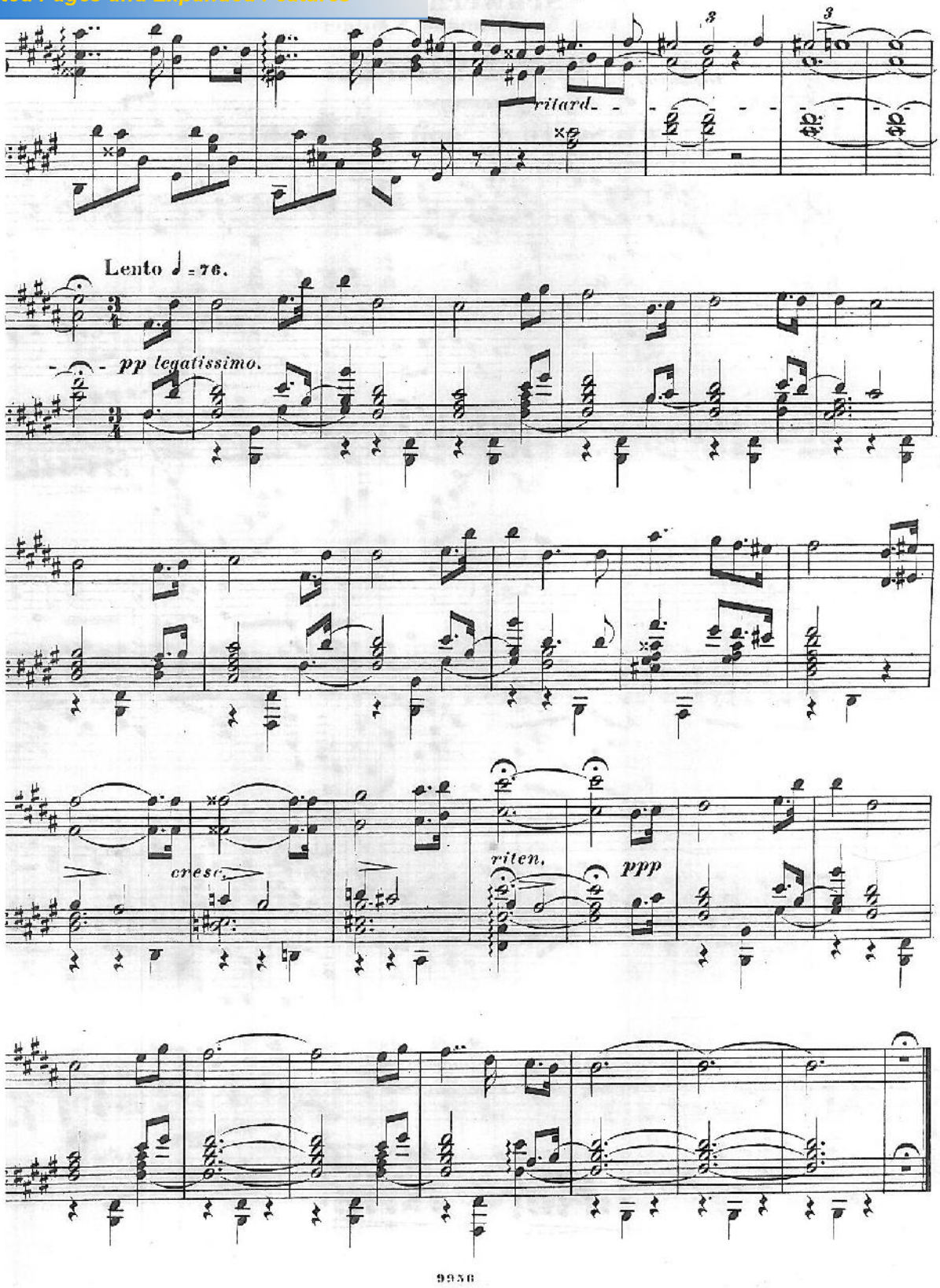

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Schwermuth.

II.

Lento ♩ = 56

Gefühlvoll.

p immer gebunden.

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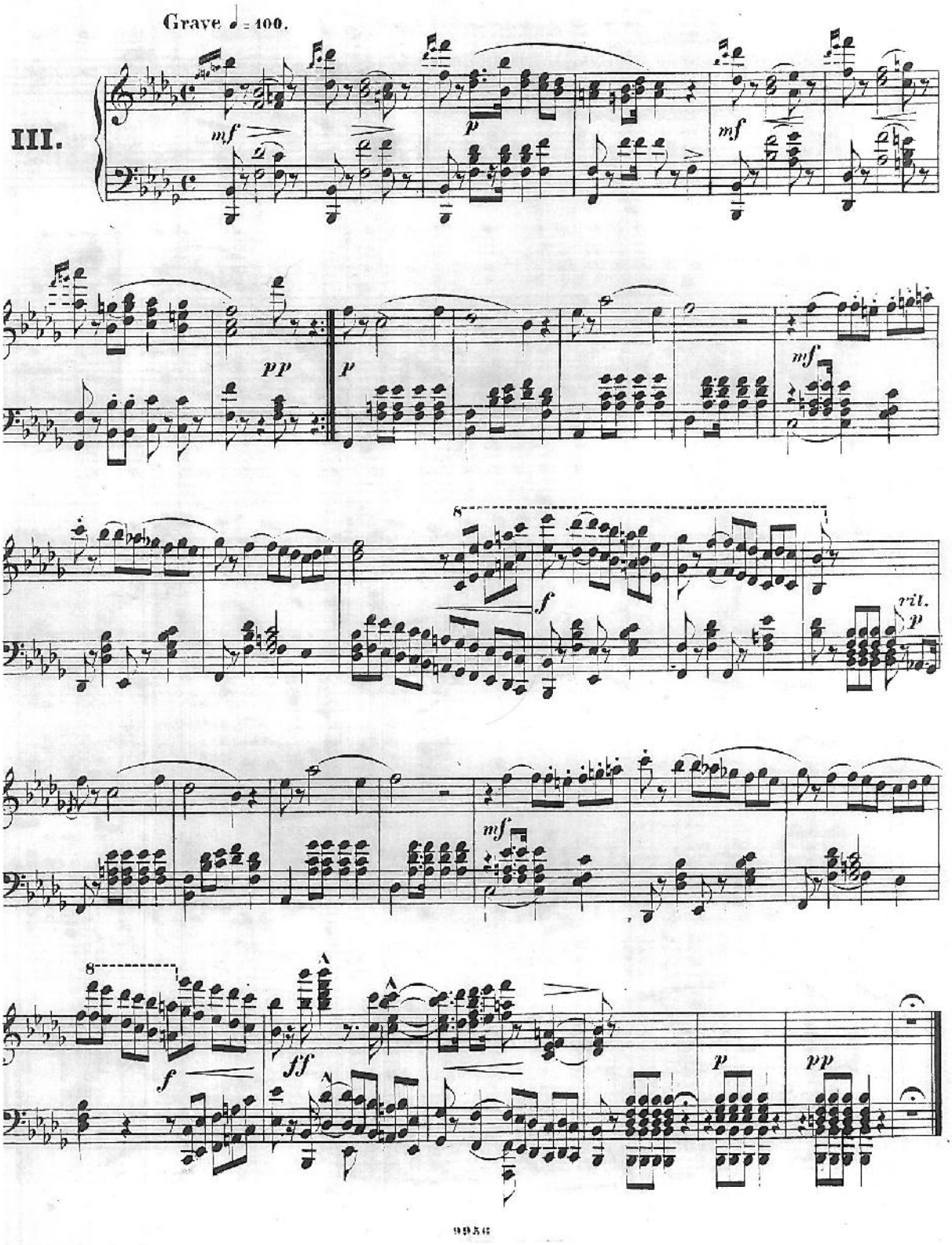

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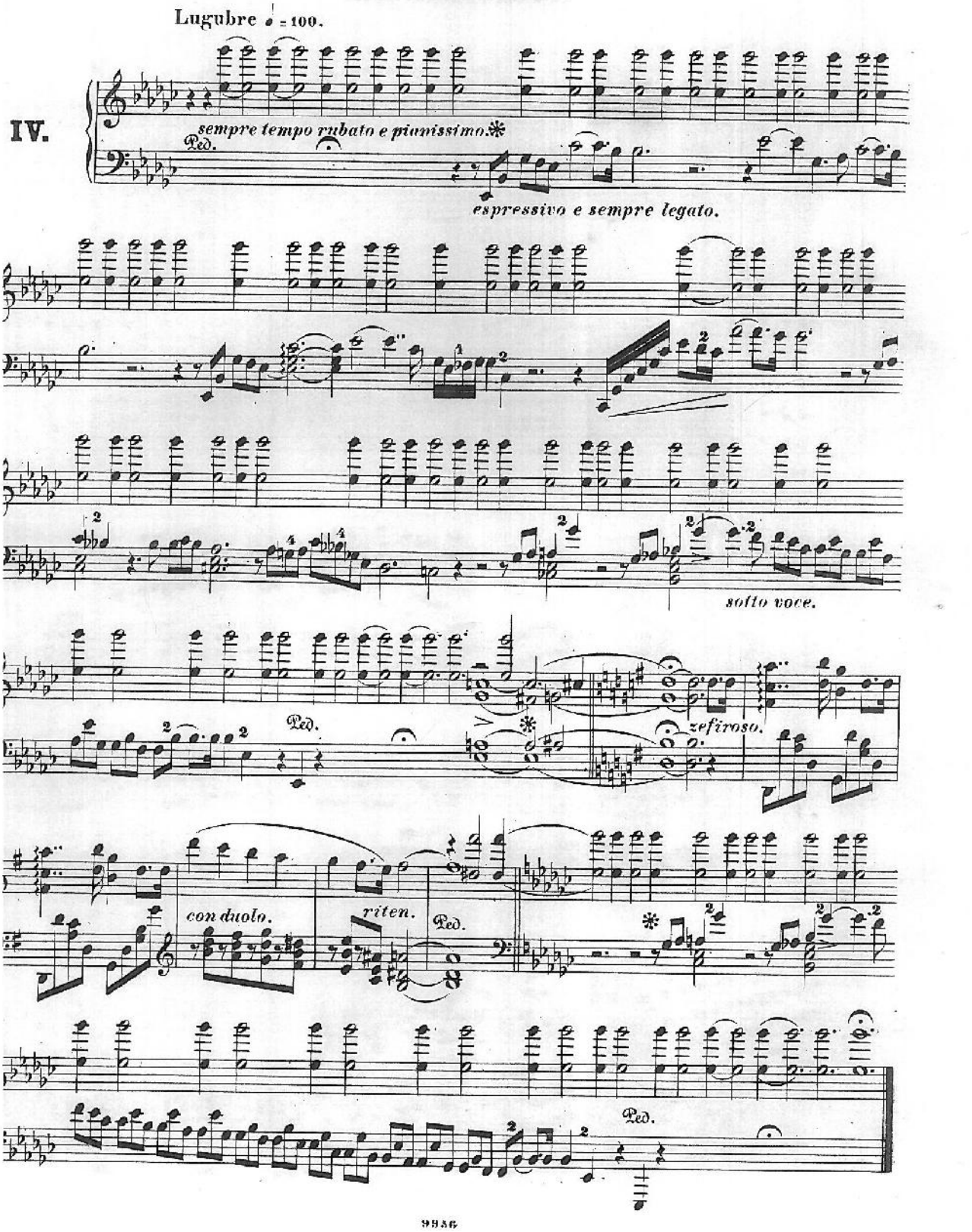
Am Kirchhof.



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Přllohy

Ich Unterzeichneter ertheile dem Herrn Johann Hampel aus Prag das Zeugniß, daß er in virtuoser Behandlung des Pianoforte, dann in der auf Naturgesetzen basirten Harmonie und in allen Gattungen des einfachen und mehrfachen Contrapunktes, allen Arten des Canons und der Fuge, wie auch in der Instrumentirung, nebstbei im Lesen des bezifferten Basses und der Partituren den vollständigsten Unterricht von mir erhalten und durch seinen rastlosen Fleiß und Liebe zur Kunst sich einen sehr schönen Anschlag und eine seltene Leichtigkeit in Besiegung der schwierigsten Passagen erworben, so zwar, daß ich ihn nun wegen seinem so sehr ausgezeichneten Bravourspiel und seelenvollen Vortrag den Heroen im Pianofortespiel ohne allem Bedenken anreihen, ihn als einen theoretisch und praktisch durchgebildeten Künstler der Musikwelt vorführen darf, der mit gleicher Treue der strengen Moral, sowie der Kunst ergeben ist.

Zur größeren Bekräftigung habe ich dies Zeugniß eigenhändig geschrieben, unterschrieben und mein gewöhnliches Siegel beigedrückt.

Prag, am 11. Juni 1845.

Wenzel Joh. Tomaschek

Hampelův diplom z Tomáškovy školy[3]

[3] PROCH ZKA, Rudolf von: Die Bł hmischen Musikschulen. —sterreich-Ungarische revue. Wien 1890

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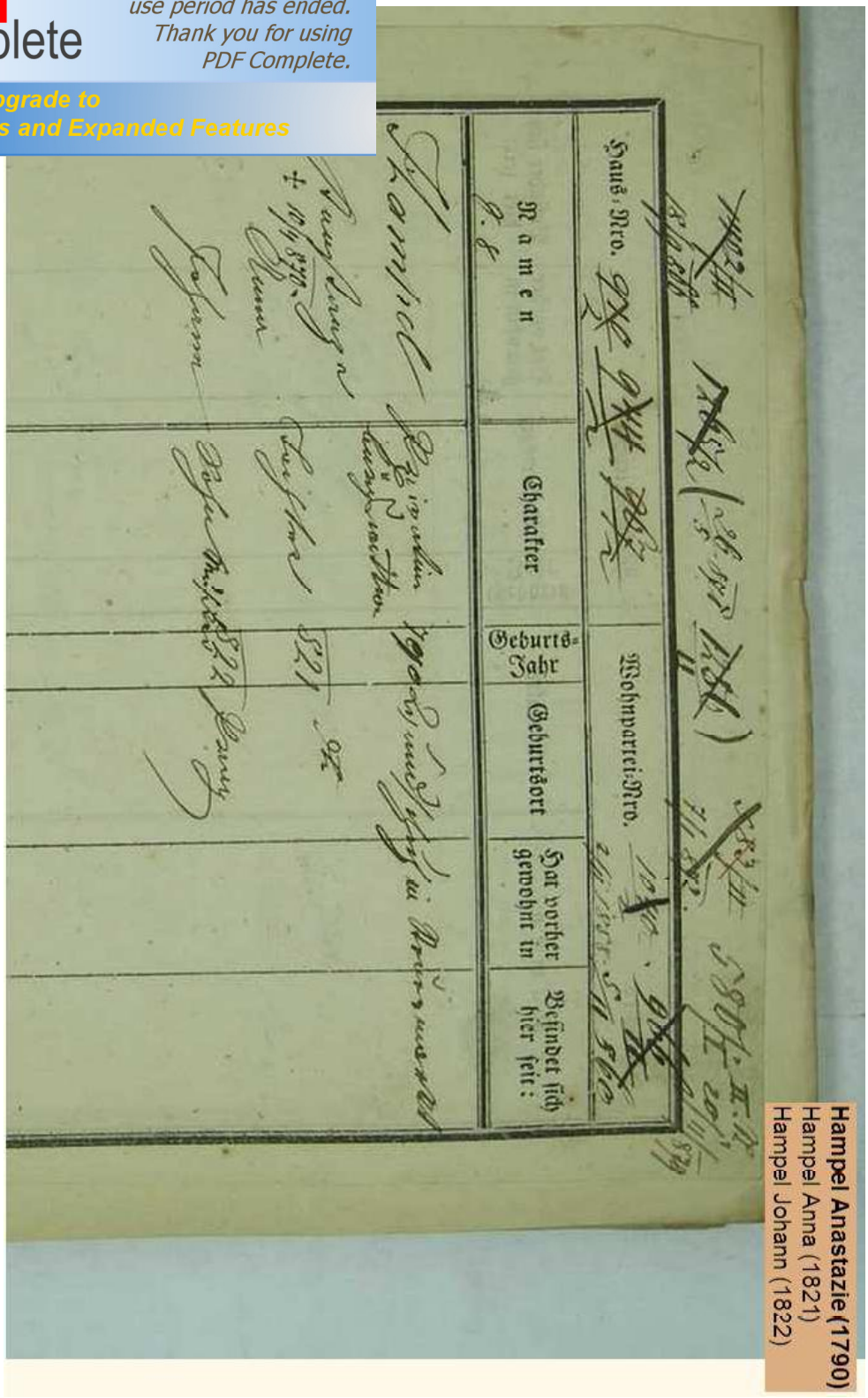

Pobytové přihlášky pražského policejního ředitelství Hanse Hampela, jeho sestry a matky.[4]

[4] Národní archiv (NA), fond Policejní ředitelství Praha I (PŘ I), část fondu Policejní ředitelství I – konskripce (PŘ I – konskripce/K). Číslo NAD 874/5, značka 42/158