

B 784/59



Koronázási induló

1867.



ÁBRÁND

SZERZÉ

GOBBI HENRIK

20 dik mű

PEST, KUGLER LÁSZLÓ

tulajdona.

Nyomt. Adamasky és Riss.

# KUGLER LÁSZLÓ

ZENE- és MŰKERESKEDÉSÉBEN PESTEN,

MEGJELENT

## ZENE- és MŰDARABOK JEGYZÉKE.



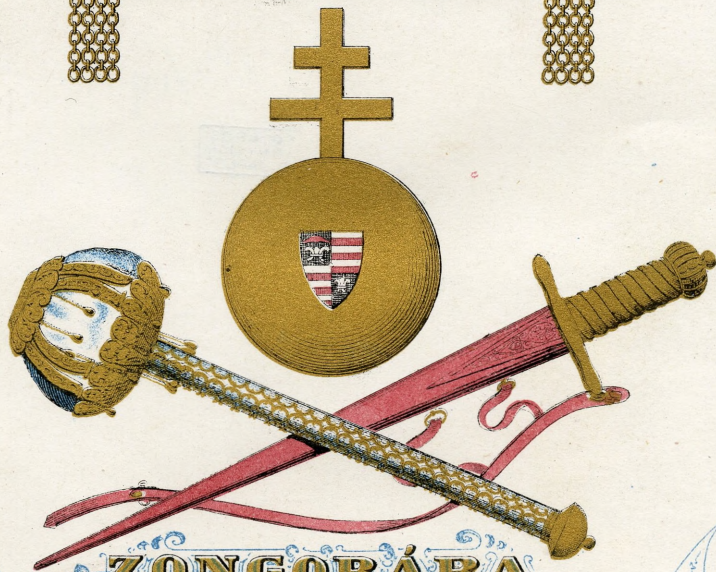
	Ara. frt. kr.		Ara. frt. kr.		Ara. frt. kr.		Ara. frt. kr.
<b>Iskolák és gyakorlatok.</b>		<b>Zongorára két kézre.</b>		B " " 106 . . . . .	75	Goria. I-me Etude de Concert, op. 7	60
Cramer J. B. Zongora iskola. . . . .	3	Ábrányi Kornel. Lengyel hangok, három eszményi Mazur	1	E " " 109 . . . . .	30	" 2-me " " " " " 8	80
Bertini. Choix d'Etudes progres- sives pour le Pianoforte		Albano. Fantaisie sur des Motifs de l'opera: L'Africaine de G. Meyerbeer . . . . .	1	As " " 110 . . . . .	42	" Sérénade p. l. main gauche, op. 9. . . . .	54
" Livr. I. II. 12 petits Mor- ceaux, précédés cha- cun d'un Prélude, com- posés expressément pour les Elèves Pr. á	50	Allaga Géza. Magyar ábránd . . . . .	60	C moll " 111 . . . . .	42	" l'Attente. II-me Nocturne, op. 10 . . . . .	75
" Livr. III. IV. 25 Etudes musicales a 4 mains. N. B. Le but de cet Ouvrage est de faire faire aux Elèves un Exercice special de la Mesure, du Rythme et de la Phrase musicale oevr. 97 . . . . . Pr. á	1	Arditi. Il baccio . . . . .	54	Bohus R. Deux Fantasies hongroises Nr. 1. Hunyady László . . . . .	75	" Le Calme, III-me Nocturne, op. 11 . . . . .	60
" Livr. V. VI. 25 Etudes faciles, composées prin- cipalement pour les jeu- nes Elèves dont les mains ne peuvent en- core embrasser l'éten- due de l'octave, oevr. 100 . . . . . Pr. á	60	Badarzewska Th. La Priere d'une Vierge . . . . .	54	" Nr. 2. Ilka . . . . .	75	" Alice, Valse brillante, op. 12	60
Bertini. Livr. VII. VIII. 48 Etudes, composées exclusive- ment pour les célèbres Etudes de J. B. Cramer oevr. 29 et 32 . . . . . Pr. á	20	" Priere exaucée . . . . .	54	Clementi. 6 Sonatines progressives, op. 36 . . . . .	20	" Andante de Salon, op. 13	60
Cramer, J. B. Etudes pour le Piano- forte ou Exercices doig- tés dans les differents Tons calculés pour fa- ciliter les progrès des ceux qui se proposent d'étudier cet instrument a fond: Livr. I. . . . .	60	" Mazourka . . . . .	42	" Sonatines egy-egy . . . . .	42	" 2-me Mazurka brillant, op. 14 . . . . .	50
" II. . . . .	60	" Douce Réverie . . . . .	42	Dussek. La Consolation . . . . .	54	" l'Eleganze, 3-me Etude, op. 15 . . . . .	60
" III. . . . .	60	Bakody L. Ez az én szeretőm. Ma- gyar Ábránd . . . . .	90	" Les Adieux . . . . .	54	" Improvisation, 4-me Etude, op. 16 . . . . .	60
" IV. . . . .	60	" Jaj he fényes csillag . . . . .	90	Field John. Nottornos Nr. 1 Es dur	50	" Barcarolla et Priéré, 5-me Etude, op. 17 . . . . .	08
Schmitt A. op. 16. Exercices pré- paratives servant a ac- querir une independan- ce et égalité des doigts possible . . . . .	80	" Csárdás ábránd . . . . .	1	" 2 As dur	50	" Nadjedja, 3-me Mazurka, op. 18 . . . . .	50
		" Hymnusz (ábránd) . . . . .	60	" 3 A dur	60	Hummel, J. N. La bella capriciosa, op. 55 . . . . .	1
		Balázs Frigyes. Romance . . . . .	60	" 4 C moll	50	Hüntén, Fr. 4 Rondos, op. 30 . . . . .	20
		Beethoven L. v. Sonate:		" 5 B dur	30	Nr. 1. Ricciardo e Zoraide . . . . .	50
		F moll, op. 2 Nr. 1. . . . .	30	" 6 F dur	50	" 2. Le petit Tambour. . . . .	50
		A dur, " 2 " 2. . . . .	36	" 7 A dur	50	" 3. La Ceneren- tola . . . . .	50
		C " " 2 " 3. . . . .	42	" 8 Es dur	30	" 4. Le siège de Corinthe . . . . .	50
		E " " 7 . . . . .	42	" 9 G dur	30	" Fantaisie sur des thèmes de Se- miramide . . . . .	80
		C moll " 10 Nr. 1. . . . .	30	Gobbi Henri. Album Blätter 4 Hefte		Kern Jules. Melodie op. 6 . . . . .	60
		F dur " 10 " 2. . . . .	24	" " Sontag Abend 6 Stücke		Kontsky, A. de. Réveil du Lion . . . . .	1
		D " " 10 " 3. . . . .	30	" " 3 Kriegsmärsche . . . . .		Kövesdy. (Krauer) Melodie variée . . . . .	80
		C moll, " 13 (pathétique) . . . . .	42	" " 3 Clavierstücke . . . . .		Lefebure-Wely, Cloche de Mo- nastère . . . . .	54
		E dur, " 14 Nr. 1. . . . .	24	" Nr. 1. Nocturne		" " L'heure da la priere . . . . .	54
		G " " 14 " 2. . . . .	30	" 2. Welcher ist mein Stern	2	" " Berceuse . . . . .	55
		B " " 22 " 2. . . . .	42	" 3. Impromptu		" " Le Calme du Matin . . . . .	54
		As " " 26 " 2. . . . .	36	" " Deux valse (la Com- tesse Al-	80	" " Le Calme du Soir . . . . .	54
		Es " " 27 Nr. 1. . . . .	30	" " Nr. 1. (tesse Al-	80	" " Trois Etudes de Salon: Nr. 1. Les échos de la Loire . . . . .	54
		Cis moll " 27 " 2. . . . .	30	" " Nr. 2. (jacevich	80		
		D dur " 28 " 2. . . . .	42	" " 3 ième valse (Le com- te d'Orsay) . . . . .	80		
		G " " 31 Nr. 1. . . . .	50	" " 6 acsai zeneképek (Kisfaludy Liphthay- Alexandrina ur- hölgynek van ajánlva)	70		
		D moll " 31 " 2. . . . .	36	" " 1-ső szám Az erkélyen . . . . .	70		
		Es dur " 31 " 3. . . . .	42	" " 2-ik " A temetőn . . . . .	70		
		G moll " 49 " 1. . . . .	24	" " 3-ik " A csóváry romok . . . . .	70		
		G dur " 49 " 2. . . . .	24	" " 4-ik " A nagy tölgynél . . . . .	70		
		C " " 53 . . . . .	50	" " 5-ik " A gesztenyésbe . . . . .	70		
		F " " 54 . . . . .	30	" " 6-ik " Az erdei kútnál . . . . .	70		
		F moll " 57 . . . . .	50	" " 1-ső magyar ballada. . . . .	80		
		Fis dur " 78 . . . . .	24	Goria. Caprice I-re Nocturne, op. 6 . . . . .	60		
		G " " 79 . . . . .	24				
		Es " " 81 . . . . .	30				
		E moll " 90 . . . . .	30				
		A dur " 101 . . . . .	30				

B

1867!

MAGYAR

# Koronázási induló-ábránd.



ZONGORÁRA  
szerző

# GOBBI HENRIK.

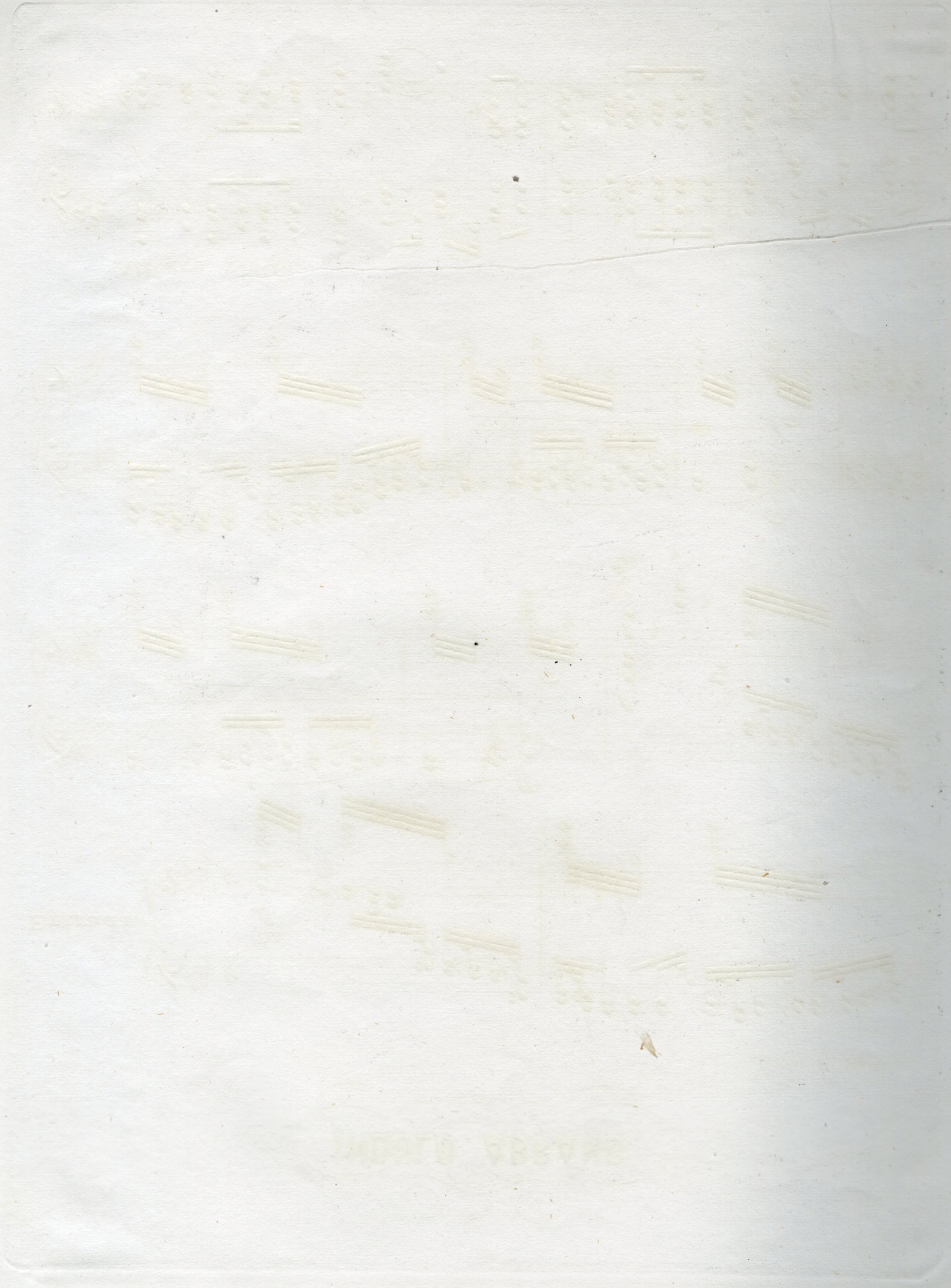
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B 784/59

EGYVÁRSI  
KÖNYVTÁR  
BUDAPEST



*[Faint, illegible text or markings, possibly bleed-through from the reverse side of the page.]*

INDIA'S ABOVE

# INDULO ABRAND.

Gobbi H. 20 dik mû.

**Entrada.**

The first system of the 'Entrada' section consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature (C). It contains a series of chords and melodic fragments. The bass staff begins with a bass clef and the same key signature and time signature, featuring a more rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

The second system continues the musical notation from the first system. It features two staves with treble and bass clefs, maintaining the key signature of two flats and common time. The notation includes various chordal textures and melodic lines, with a dynamic marking of *f* in the bass staff.

The third system of the 'Entrada' section continues the musical notation. It features two staves with treble and bass clefs, maintaining the key signature of two flats and common time. The notation includes various chordal textures and melodic lines, with a dynamic marking of *f* in the bass staff.

**Allegro giusto.**

The 'Allegro giusto' section begins with two staves. The treble staff starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature (C). It contains a series of chords and melodic fragments. The bass staff starts with a bass clef and the same key signature and time signature, featuring a more rhythmic accompaniment with chords and single notes. A dynamic marking of *f* (forte) is present in the bass staff.

*marcato sempre*

*f*

*string: e cre - scen - do*

*f*

*f*

*f*

*f*

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is two sharps (F# and C#). The music features a complex texture with many triplets and slurs. The right hand has a melodic line with triplets, while the left hand provides a rhythmic accompaniment with chords and triplets.

Second system of musical notation, continuing the piece. It includes the instruction *mf sempre* in the middle of the system. The notation continues with intricate triplets and slurs in both hands.

Third system of musical notation, showing a change in dynamics and texture. The right hand features a more active melodic line with slurs and accents, while the left hand continues with a steady accompaniment. The key signature remains two sharps.

Fourth system of musical notation, characterized by a high density of triplets and slurs. The right hand has a very active melodic line, and the left hand provides a complex accompaniment. The key signature is still two sharps.

Fifth system of musical notation, featuring a dynamic marking of *ff* (fortissimo). The music is highly complex with many triplets and slurs. The right hand has a very active melodic line, and the left hand provides a complex accompaniment. The key signature is still two sharps.

The first system of music consists of two staves. The treble staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). It contains several measures with eighth and sixteenth notes, including a triplet of eighth notes. The bass staff begins with a bass clef and the same key signature. It features a series of eighth notes, some grouped in triplets. A dynamic marking of *mf* is placed above the first measure of the bass staff.

The second system continues the musical piece with two staves. The treble staff contains eighth and sixteenth notes, with a triplet of eighth notes in the fourth measure. The bass staff continues with eighth notes and triplets, maintaining the rhythmic and melodic flow.

Entrada.

The third system is marked "Entrada." and begins with a *rit* (ritardando) marking in the bass staff. The treble staff features chords and moving lines. The bass staff has a series of chords and eighth notes. A dynamic marking of *f* (forte) is placed above the first measure of the treble staff.

The fourth system continues with two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff features a series of chords and eighth notes. A *rit* marking is present in the bass staff, and a dynamic marking of *f* is in the treble staff.

The fifth system concludes the page with two staves. The treble staff has a melodic line with eighth notes and rests. The bass staff features a series of chords and eighth notes. A dynamic marking of *f* is present in the treble staff.

Andante.  
Con gravita

Hymnus.

The musical score is written for piano and consists of five systems of music. The first system is marked *mf* and includes a treble and bass clef with a common time signature. The second system is marked *f* and *p*. The third system is marked *f* and *p*. The fourth system is marked *f* and *p*. The fifth system is marked *p sempre* and *f col Pedale*. The music is in G major and 4/4 time, with a tempo of Andante.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes various note values, rests, and dynamic markings such as *f* and *ff*. The key signature is three flats.

**Allegro giusto.**

Second system of musical notation, starting with the tempo marking **Allegro giusto.** and the instruction *f marcato sempre*. It features a grand staff with treble and bass clefs, including triplet markings (3) and a measure with a dotted line and the number 8.

Third system of musical notation, continuing the grand staff with treble and bass clefs. It includes the instruction *rit poco* and a dynamic marking *f*.

Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a series of chords and melodic lines.

Fifth system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a large slur over a series of notes in the treble clef.

Tempo di Marcia.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat). The tempo is marked 'Tempo di Marcia'. The dynamic marking is *f Pomposo marcato*. The music features a rhythmic pattern of eighth and sixteenth notes, with some triplets indicated by a '3' over the notes.

The second system continues the musical piece. It includes a *ten.* (tension) marking above the treble staff. A *s* (sforzando) marking is present below the bass staff. The notation continues with similar rhythmic patterns and articulation.

The third system shows more complex rhythmic patterns, including triplets and sixteenth-note runs. Multiple *s* (sforzando) markings are used throughout the system to indicate accents.

The fourth system features a *sf* (sforzando) marking above the treble staff and an *f marcato* marking below the bass staff. The music continues with strong rhythmic articulation.

The fifth system includes a *ten.* (tension) marking above the treble staff. The notation concludes with several triplet markings (indicated by '3' over the notes) in both staves.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music is in a key with two flats (B-flat and E-flat). It features complex rhythmic patterns, including triplets and sixteenth notes, with dynamic markings such as *sf* and *f*.

Second system of musical notation, continuing the piece. It includes a variety of note values and rests, with dynamic markings like *f* and *sf* indicating changes in volume.

Third system of musical notation, featuring a prominent section labeled *sf quasi tromb.* (strongly, quasi trumpet). The music consists of block chords and rhythmic patterns, with dynamic markings *sf* and *f*.

Fourth system of musical notation, showing a continuation of the *sf quasi tromb.* section. It features a mix of chords and rhythmic figures, with dynamic markings *sf* and *f*.

Fifth system of musical notation, concluding the page. It includes a section marked with a circled '8' and a dashed box, indicating a specific musical phrase. Dynamic markings *sf* and *f* are present throughout the system.

*ff* *ten*

**Piu lento.**

*p* *Ped.* \*

*mf* 1 2 6

The first system of music consists of three measures. The first measure is marked with a '2' above the staff and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The second measure features a piano (*p*) dynamic and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The third measure features a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand.

The second system of music consists of three measures. The first measure contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The second measure contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The third measure is marked with a mezzo-forte (*mf*) dynamic and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand.

The third system of music consists of three measures. The first measure contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The second measure contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The third measure is marked with a forte (*f*) dynamic and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. Below the bass staff, there are three notes marked with 'Ped.' and asterisks: 'Ped. \* Ped. \*'.

The fourth system of music consists of three measures. The first measure contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The second measure is marked with a forte (*f*) dynamic and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The third measure is marked with a decrescendo (*dim*) dynamic and contains a sixteenth-note triplet in the right hand and a sixteenth-note triplet in the left hand. The system concludes with the word 'ten.' above the right-hand staff.

*ten*

*rit* *p*

*mf*

**Allegro.**

*p*

*f*

*f*

Tempo di Marcia.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music features several triplet markings (indicated by a '3' over a group of notes) and dynamic markings including *ff* (fortissimo) and *mf* (mezzo-forte). A first ending bracket with the number '8' is shown above the final measure of the system.

The second system continues the piece. It features a first ending bracket with the number '8' above the final measure. The music includes triplet markings and dynamic markings. The instruction *ben marcato il canto* is written below the staff in the latter part of the system.

The third system shows a continuation of the piano accompaniment with various rhythmic patterns and chordal structures across both staves.

The fourth system begins with the instruction *ff con forza* (fortissimo with force) written below the staff. The music continues with complex rhythmic and harmonic textures.

The fifth system concludes the page with various musical notations, including triplet markings and dynamic markings, leading to the end of the piece.

quasi tromba  
*sf* *f sempre* *ff*

This system contains the first two measures of the piece. The right hand features a melodic line with triplets and a dynamic marking of *sf* (sforzando). The left hand provides a bass line with triplets and a dynamic marking of *f sempre* (forzando sempre). The system concludes with a *ff* (fortissimo) dynamic marking.

*ff* *ff* *f* *ff*

This system contains measures 3 through 6. The right hand continues with a melodic line of triplets, marked with *ff* (fortissimo). The left hand features a bass line of triplets, also marked with *ff*. The system ends with a *f* (forte) dynamic marking in the right hand and a *ff* (fortissimo) dynamic marking in the left hand.

*ff* *f*

This system contains measures 7 through 10. The right hand has a melodic line with a *ff* (fortissimo) dynamic marking. The left hand has a bass line with a *f* (forte) dynamic marking. The system concludes with a *f* (forte) dynamic marking in the right hand and a *f* (forte) dynamic marking in the left hand.

*ff* *ten.* *ff* *ten.*

This system contains measures 11 through 14. The right hand has a melodic line with a *ff* (fortissimo) dynamic marking and a *ten.* (tenuendo) marking. The left hand has a bass line with a *ff* (fortissimo) dynamic marking and a *ten.* (tenuendo) marking. The system concludes with a *ff* (fortissimo) dynamic marking in the right hand and a *ten.* (tenuendo) marking in the left hand.

string poco a poco

This system shows the beginning of a piece in a key with two flats. The piano part features a complex texture with many beamed notes and rests. The string part consists of a steady eighth-note accompaniment. Dynamic markings include accents and a 'poco a poco' instruction.

Andante.

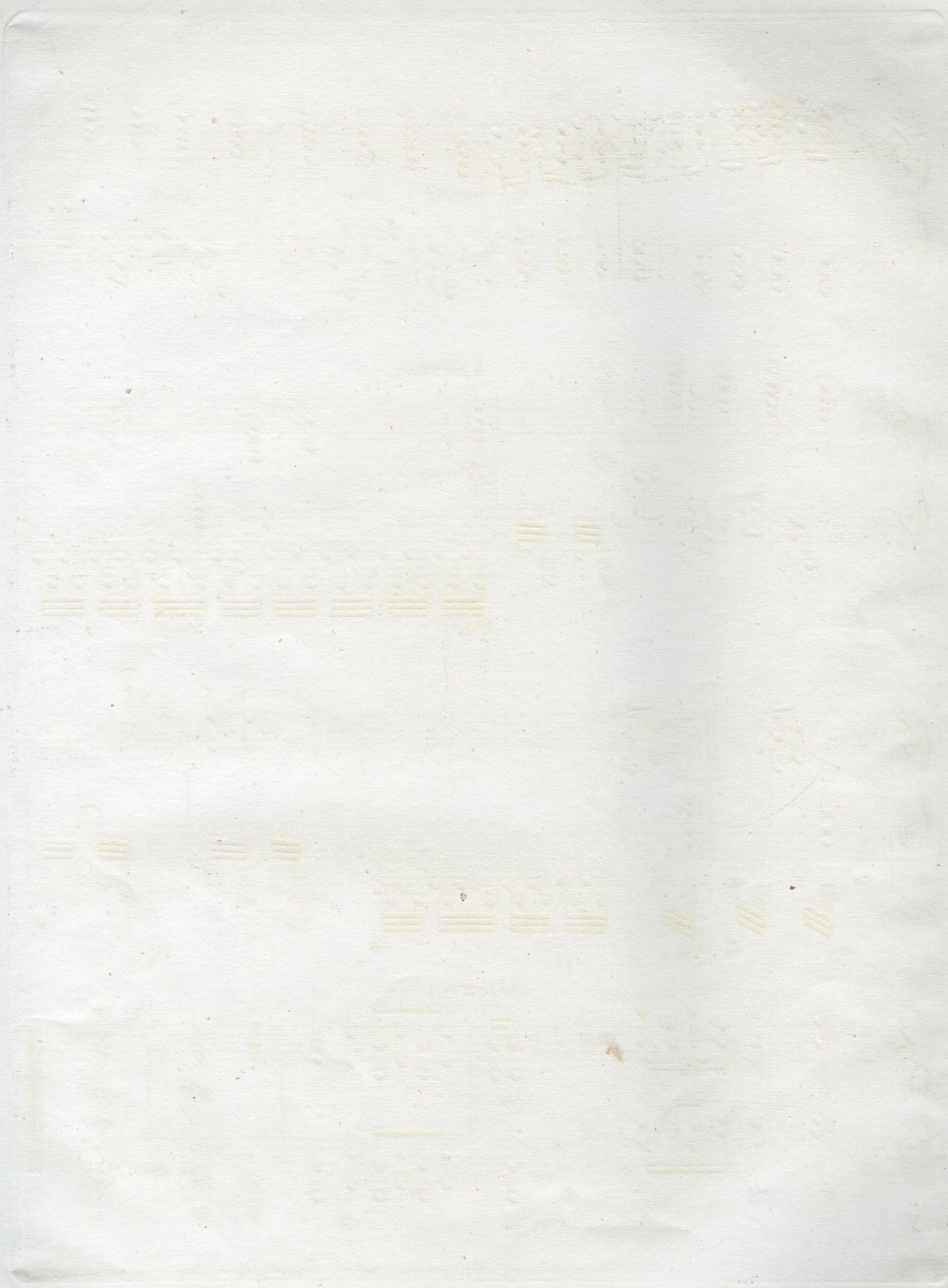
ff sempre

This system is marked 'Andante.' and features a 'ff sempre' dynamic. The piano part has a more melodic line with some rests. The string part continues with a steady accompaniment. There are some markings like 'Ped.' and 'ff'.

This system continues the musical texture from the previous systems. The piano part has some melodic movement, and the string part maintains its accompaniment. There are some markings like 'Ped.' and asterisks.

Allegro.

This system is marked 'Allegro.' and shows a change in tempo. The piano part has a more active melody, and the string part has a more rhythmic accompaniment. Dynamic markings include 'p' and 'ff'.







	Ára.
	frt. kr.
Lefeburi Wely Nr. 2. La noce au village . . . . .	54
" " 3. L'Arabe . . . . .	54
" " Grand Galop brillant . . . . .	1
" " La Retraite Militaire . . . . .	54
" " La garde montante . . . . .	54
Mihály Ignác. Harangvirág . . . . .	80
" " Hulló csillagok . . . . .	80
" " Névtelen Rezgő . . . . .	40
" " Erdélyi pásztorhangok (Bíró uram) . . . . .	1
Mozart. 8. Sonates :	
Nr. 1. Sonate facile, C dur . . . . .	54
" 2. " " C dur . . . . .	75
" 3. " " B dur . . . . .	75
" 4. " " F dur . . . . .	75
Nr. 5. " " D dur . . . . .	75
" 6. Fantaisie et Sonate C moll . . . . .	1 20
" 7. Sonate, A moll . . . . .	75
" 8. " " D dur avec 12 Variat : . . . . .	1 20
Nakovics Gy. Marche funebre . . . . .	54
Németh János. Elj-n az alkotmány!	
Poharazás mellett!	
" " I. Kortes dal . . . . .	
" " II. Jaj de szépen szól az én kis furulyám . . . . .	80
" " III. Jókedvű paraszt . . . . .	
" " IV. Helyre Kati . . . . .	
" " Ne bántsd a Magyar. Eredeti magyar nótá régi stýlben . . . . .	50
Richards Br. Gesang des Gefangenen . . . . .	54
" " Am Abend, Romance . . . . .	42
" " Traum des Wanderers, Romance . . . . .	42
" " Träumerey, Salonstück . . . . .	54
" " Marie, Nocturne . . . . .	54
" " Sibylle, Romance . . . . .	54
" " Victoria, Nocturne . . . . .	54
" " Im Mondenschein . . . . .	54
" " Die Klosterkirche . . . . .	54
" " En Absence, Nocturne . . . . .	54
" " Ethel, Romance . . . . .	54
" " Herz mein Herz warum so traurig . . . . .	54
" " Loise, Nocturne . . . . .	54
" " Come nel siel s'adora. Romance célèbre . . . . .	54
" " La Vision . . . . .	54
" " Le Monastère . . . . .	54
Sipos Antal. Három magy. ábránd	
Nr. 1. Magyar ábránd . . . . .	1 20
" 2. Világosi czimbalmos . . . . .	1
" 3. Repülj feckém . . . . .	1
" " Inség Bazár Emlék . . . . .	1 50
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" " Bluet (Buzavirág) . . . . .	50
" " Rákóczy-induló . . . . .	60
" " Magyar Barcarolla . . . . .	60
" " Polka brillante . . . . .	90
" " Magyar Ábránd . . . . .	—
" " Rapsodie romaine . . . . .	1 80
" " Liszt-induló . . . . .	1 20
" " Magyar ábránd Egressi Béni dalai fölött	
I. Ez a világ . . . . .	60
II. Oh ne mondj engem rózsádnak . . . . .	60
III. Viola, két viola . . . . .	60
Székács József. Melancholico . . . . .	40
Szuborics Em. Sonatine . . . . .	50
Tarnay Gy. Dallam szekrény	
Ismert magyar dalok könnyű modorban átírva I-ső füzet . . . . .	50
" " II-ik " . . . . .	50
" " III-ik " . . . . .	50
" " IV-ik " . . . . .	50
Wacktel Anréle. Romance sans paroles . . . . .	90

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Wagner R. Lohengrin Potpourri elegant . . . . .	1
Wallace. Polka de Concert . . . . .	54
Weber C. M. Invitation a la Danse (nézd „Potpourris“ alatt.) . . . . .	1
<b>Potpourris élégants.</b>	
Adam. Le Postillon de Lonjumeau . . . . .	1
Auber. La Muette de Portici . . . . .	1
" " Fra Diavolo . . . . .	1
" " Domino noir . . . . .	1
" " Le Maçon . . . . .	1
" " Gustave ou le Bal masqué . . . . .	1
Balfe. La Gitana . . . . .	1
" " Haymonskinder . . . . .	1
Beethoven. Fidelio . . . . .	1
" " Egmont . . . . .	1
" " Coriolan . . . . .	1
Bellini. J. Puritani . . . . .	1
" " Norma . . . . .	1
" " Sonambula . . . . .	1
" " Montechi e Cap. (Romeo et Julia) . . . . .	1
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1. a. Káka tövében költ a rucza, b. friss: Elmentem én a szőlőbe.	
2. a. Az alföldön halász legény. — b. friss: Nézz babám a szemembe.	
3. a. Áldom azt a pillantást. — b. friss: Megy a kocsí.	
4. a. Sárga csikó, sárga lovam. — b. friss: Rort igyál ha bú kinez.	
II. füzet.	
1. a. Virradóra szól a falu harangja. — b. friss. Rejtsd el azt a barna szemedet.	
2. a. Jegenyefa tetejébe. — b. Szőke kis lány megy a kutra.	
3. a. Törött ágról messze repült. — b. friss. Ha dolmányom minden gombja.	
4. a. Deres a fü, édes lovam. — b. friss. Nem megyek én kanászhoz.	
III. füzet.	
1. a. Mariskám, Mariskám. — b. friss. Galambom édes.	
2. a. Földiekkal játszó égi tünemény. — b. friss. Az én rózsám takaros.	
3. a. Bárba bubánat. — b. friss. Hej! haj! magyar ember.	
4. a. Fel, fel a vérző kebelről. — b. friss. A nyáron jöjj el hozzám.	
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