

3114

No 1. Idylle.

Zeneművészeti
Főiskola
Budapest



Violine.

Arno Kleffel, Op.3. Heft I.

Andante cantabile.

p

mf

cresc.

pp

p

cresc.

rit.

in tempo

p

mf

pp

in tempo espressivo

p

drängend

cresc.

pp

dim.

pp

pizz.

mf

№ 2. Scherzo.

Violine.

Allegretto grazioso.

First system of the musical score for Violin, titled "Allegretto grazioso." The music is in 3/8 time and B-flat major. It begins with a piano (*p*) dynamic. The first staff contains a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, marked with *p* and *mf* dynamics. The third staff features a crescendo (*cresc.*) leading to a fortissimo (*sf*) dynamic. The fourth staff continues with a piano (*p*) dynamic. The fifth staff concludes the first system with a piano (*p*) dynamic.

Listesso tempo.

Second system of the musical score for Violin, titled "Listesso tempo." The music is in 6/8 time and B-flat major. It begins with a mezzo-forte (*mf*) dynamic. The first staff contains a series of eighth and sixteenth notes. The second staff continues with similar rhythmic patterns, marked with *mf* and *f* dynamics. The third staff features a crescendo (*cresc.*) leading to a fortissimo (*f*) dynamic. The fourth staff continues with a piano (*p*) dynamic. The fifth staff concludes the second system with a mezzo-forte (*mf*) dynamic.



Handwritten musical score for piano, featuring multiple staves with complex rhythmic patterns and dynamic markings.

Key markings and instructions include:

- cresc.* (crescendo)
- dimin.* (diminuendo)
- p* (piano)
- Tempo I.*
- poco* (poco)
- ritard.* (ritardando)
- mf* (mezzo-forte)
- sf* (sforzando)
- con anima*
- pp* (pianissimo)
- cresc.* (crescendo)

The score concludes with the marking *C.S. 148 1^b*.

con anima

This musical score is for a piano piece, identified as C.S. 448 I. It consists of five systems of music, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a treble staff containing a melodic line and a bass staff with a more rhythmic accompaniment. The second system continues the melodic development in the treble. The third system features a more complex texture with arpeggiated figures in the bass. The fourth system is characterized by a series of ascending and descending arpeggiated patterns in the bass, with dynamic markings of *p*, *pp*, and *cresc*. The fifth system concludes the piece with a final chord in the bass. A large, faint watermark reading 'ZENEA KADÉMIA LISZT MŰZSÉUM' is visible across the middle of the page.

mf

mf

mf

p *pp* *cresc*

poco a poco cresc.

f

Compositionen

von

Arno Kieffel.



- Op. 2. Sechs Lieder für eine Mittelstimme. compl. 3 Mk. Pf.
- Nº 1. Im Arm der Liebe schlummre ein " 80 "
 - Nº 2. Ich klags euch, ihr Blumen " 80 "
 - Nº 3. Im Grünen: Im Wald, im hellen Sonnenschein " 80 "
 - Nº 4. Frühlingslied: Ich lieb' eine Blume " 80 "
 - Nº 5. Die Rose blühet noch im Garten " 80 "
 - Nº 6. Abendlied: Nun ist es stiller Abend wieder " 60 "

Op. 3. Vier Phantasiestücke für Violine und Piano.

- Heft I. Idylle. Scherzo. 2. 50.

Heft II. Romanze. Humoreske. 3.

- Op. 4. Sechs Lieder für Sopran oder Tenor. compl. 3 Mk. Pf.
- Nº 1. Gott grüsse dich " 60 "
 - Nº 2. Säng' der Liebe: Bunter Vogel, den ich liebe " 60 "
 - Nº 3. Herbstlied: Rauschend zieht durchs röthliche Laub. " 80 "
 - Nº 4. Primula veris: Liebliche Blume, bist du so früh " 80 "
 - Nº 4^a dasselbe für tiefere Stimme in Fdur. " 80 "
 - Nº 5. Volksliedchen: Wenn die Reb' im Saft schwilt " 60 "
 - Nº 6. Wo still ein Herz in Liebe glüht " 80 "

Op. 5. Acht Characterstücke für Pianoforte zu vier Händen.

- Ein Kinderfest. Heft I. Heft II. complet à 2. 50.

Op. 5. dieselben in 4 Doppel-Nummern $\frac{1}{2}$ $\frac{3}{4}$ $\frac{1}{2}$ à 1 Mk. 40 Pf. N.º 5^a à 1. 20.

Op. 6. Musik zu dem Weihnachtsmärchen „Die Wichtelmänner“ daraus:

- Nº 10. Marsch der Wichtelmänner für Piano 1. 30.
- Nº 10^a derselbe für Piano zu 4 Händen 1. 30.
- Potpourri „Die Wichtelmänner“ zu 2 Händen 2. —
- Potpourri „do.“ „do.“ zu 4 Händen 2. 50.

Op. 25. Quartett für 2 Violinen, Alto und Violoncell. G-moll. 9. —

Op. 25a. do. zu 4 Händen vom Componisten gesetzt. 9. —

Op. 26. „Ritornelle“ Zwölf Clavierstücke nach Rückert'schen) I. 2. —

Dichtungen für Pianoforte zu 2 Händen Heft I u. II.) II. 2. 50.

Op. 8. Zehn zweistimmige Lieder für eine hohe und eine tiefe Stimme. (Fräulein Jenny Meyer gewidmet.) Mk. Pf.

Heft I. Heft II. complet à 3. —

- Nº 1. Der Schwestern Wiegenlied: „Schlaf ein“ 1. —
- Nº 2. Bei Sonnenuntergang: „Fahr' wohl, du goldne Sonne“ 1. —
- Nº 3. Juchhe! Wie ist doch die Erde so schön“ 1. —
- Nº 4. Alte Heimath: „In einem dunkeln Thal“ 1. —
- Nº 5. Wallfahrtslied: „Wir wandern über Berg und Thal“ 1. —
- Nº 6. Haidenröslein: „Sah ein Knab' ein Röslein stehn“ 1. —
- Nº 7. Frühling ist da! „Bächlein zum Bache schwoll“ 1. —
- Nº 8. Ueber Nacht: „Ueber Nacht kommt still das Leid“ 1. —
- Nº 9. In der Mühle: „Rauschet, Mühlensleine“ (lettisch) 1. —
- Nº 10. Am Grabe der Mutter: „Wir armen Mädchen“ (lettisch) 1. —

Op. 18. Fünf Gesänge für eine tiefe Stimme. complet 3. —

(Theodor Souchay gewidmet.)

- Nº 1. Im Schwarzwald: „Ich reite langsam“ 80.
- Nº 2. Der Gärtner: „Auf ihrem Leibrösslein“ 80.
- Nº 2^a dasselbe für höhere Stimme in Fdur. (deutsch u. englisch) 80.
- Nº 3. Dein gedenk ich, Margaretha 1. —
- Nº 3^a dasselbe für höhere Stimme in Fdur. (deutsch u. englisch) 1. —
- Nº 4. Es ist ein Schnee gefallen 1. —
- Nº 5. Viel Träume: „Viel Vögel sind geflogen“ 60.
- Nº 5^a dasselbe für höhere Stimme in Fdur. 60.

Op. 16. Märchen und Blumenerzählungen, Zwölf Skizzen.

Heft I u. II. à 1. 80.

Op. 19. Drei Walzer für Piano zu 2 Händen in As, Fmoll, C. 3. 60.

Op. 21. Walzer und Ländler für Pianof. zu 4 Händen.) Heft I 3. —

(Prof. F.W. Jähns gewidmet) Heft 1. Heft 2.) Heft II 3. —

Op. 22. Sechs Gesänge für 4 stimmigen Männerchor) Heft I 3. —

(Heinrich Pfeil gewidmet)) Heft II 3. 50.



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Orsz. M. Művészeti Főiskola

Leltározva: 1948

3114/1-2

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ZENEAKADÉMIA

LISZT MÚZEUM

3114

B3114 I

3923

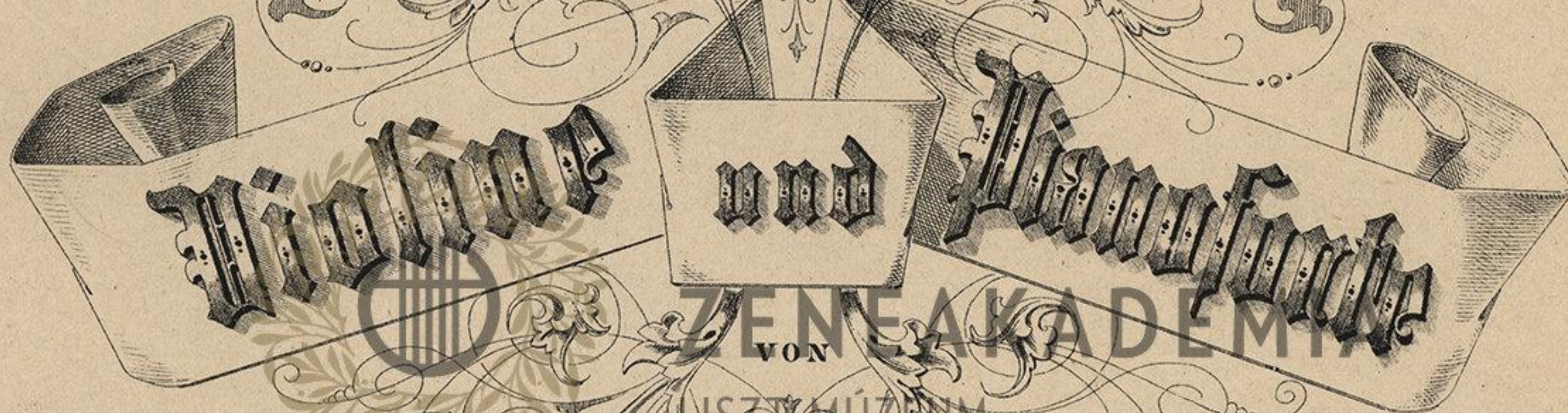
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Vier Phantasistücke

FÜR



ARNO KLEFFEL.



OP. 3.

Heft I. Pr. 2 Mk. 50 Pf.

Nº1. Idylle.

Nº2. Scherzo.

Heft II. Pr. 3 Mk.

Nº3. Romanze.

Nº4. Humoreske.

*Eigenthum des Verlegers für alle Länder.
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STETTIN, E. SIMON.

KOPENHAGEN, CHR. E. HORNE-MANN, (E. WAGNER.)

C. S. 148^ab. 149^ad.

Lith. E. Jul. Pickenhahn, Leipzig.

No 1. Idylle.

Arno Kleffel, Op. 3. Heft I.

Violine. *Andante cantabile.*

Pianoforte. *Andante cantabile.*

p

mf *cresc.*

cresc. *pp cresc.* *p* *mf* *dimin.* *p*

rit. *mf* *rit.*

in tempo *p* *mf* *pp*

in tempo *p* *mf* *pp*

C. S. 148 1a

B 3114 I



in tempo (ruhig.)

cresc. *poco rit.* *p* *sehr innig*

espressivo *drängend*

pp *cresc.* *pp* *cresc.*

dim. *pp* *dim.*

pizz. *mf* *calando*

C. S. 148 Ia

No. 2. Scherzo.

Allegretto grazioso.

Violine.

Piano.

p

p

Ped.

p

mf

p

mf

cresc.

mf

p

mf

cresc.

ZENEAKADÉMIA
LISZT MÚZEUM



Listesso tempo.



The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats (B-flat and E-flat). It begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment is in bass clef and features a steady eighth-note pattern in the left hand and chords in the right hand. The system concludes with a double bar line and a 6/8 time signature change.



The second system continues the musical piece. The vocal line features a series of eighth notes, and the piano accompaniment maintains its rhythmic pattern. The system ends with a double bar line.



The third system of musical notation shows the vocal line with a melodic line and the piano accompaniment. The system concludes with a double bar line.



The fourth system of musical notation includes dynamic markings such as *poco*, *f*, and *mf*. The vocal line has a melodic line with some rests, and the piano accompaniment features a steady eighth-note pattern. The system ends with a double bar line.



The fifth system of musical notation includes lyrics: *cre - scen do* and *scen do*. The vocal line has a melodic line with some rests, and the piano accompaniment features a steady eighth-note pattern. The system ends with a double bar line.

This musical score is for a piece titled "C.S. 148 I". It is written for piano and violin. The score is arranged in three systems, each with a violin staff on top and a piano grand staff (treble and bass clef) below. The key signature is B-flat major (two flats). The time signature is 4/4. The first system contains four measures. The second system contains four measures. The third system contains four measures, with a "p" (piano) dynamic marking at the end. The score is marked with "mf" (mezzo-forte) in the middle of the third system. A large, faint watermark "ZENÉAKADEMIA" is visible across the middle of the page, with "KISZT MŰZÉUM" written below it.



First system of musical notation. The vocal line (top staff) has lyrics "cre - - - scen -". The piano accompaniment (bottom two staves) features a flowing melody in the right hand and a more rhythmic bass line in the left hand.



Second system of musical notation. The vocal line has lyrics "- do" and "mf". The piano accompaniment continues with a similar texture, featuring a melodic right hand and a rhythmic left hand.



Third system of musical notation. The vocal line has lyrics "ZENEAKADÉMIA" and "LISZT MŰZEUM". The piano accompaniment features a more complex texture with a melodic right hand and a rhythmic left hand.



Fourth system of musical notation. The vocal line has lyrics "cresc." and "cresc.". The piano accompaniment features a melodic right hand and a rhythmic left hand.



First system of musical notation, featuring a treble staff and a grand staff (treble and bass staves). The music is in 3/4 time and includes dynamic markings *sf* (sforzando) in the grand staff.

Second system of musical notation, continuing the piece. It includes dynamic markings *sf* and *dimin.* (diminuendo) in both the treble and grand staves.

Third system of musical notation, featuring a treble staff and a grand staff. It includes dynamic markings *p* (piano) in both the treble and grand staves.

Fourth system of musical notation, featuring a treble staff and a grand staff. It includes tempo markings *poco* and *ritard.* (ritardando) in both the treble and grand staves.

Tempo I.

First system of musical notation, measures 1-4. The system consists of a single treble staff with a 3/8 time signature and a key signature of one flat (B-flat). The music features a continuous eighth-note melody. A dynamic marking of *mf* (mezzo-forte) is placed above the staff at the end of the system.

Second system of musical notation, measures 5-8. The system consists of a single treble staff with a 3/8 time signature and a key signature of one flat. The music features a continuous eighth-note melody. Dynamic markings include *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *sf* (sforzando) throughout the system.

Third system of musical notation, measures 9-12. The system consists of a single treble staff with a 3/8 time signature and a key signature of one flat. The music features a continuous eighth-note melody. A dynamic marking of *p* (piano) is placed below the staff at the beginning of the system.

Fourth system of musical notation, measures 13-16. The system consists of a single treble staff with a 3/8 time signature and a key signature of one flat. The music features a continuous eighth-note melody.

Fifth system of musical notation, measures 17-20. The system consists of a single treble staff with a 3/8 time signature and a key signature of one flat. The music features a continuous eighth-note melody.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

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1996 JÚN - 4



ZENEAKADÉMIA
LISZT MÚZEUM

1982

Fr^o 3. Romanze.

Violine.

Andante quasi Allegretto.

Arno Kleffel, Op.3.Heft II.

[illegible]

No. 4. Humoreske.

Violine.

Moderato.

mf *accelerando*

Allegro con fuoco. *crescen - do - al -*

ff risoluto

p *piu animato*

p

mf

cresc *f*

dolce *mf*

mf

p *mf* *poco*



Violine.

a poco crescen - do **f**

mf *ritard.* *molto crescen -*

do **f** *Tempo I* *più animato* *più presto* *p*

p *p*

Violine.

mf

dolce

cre - - scen - - do

mf

sf *poco a poco* *cresc. sf* *con brio*

sf *sf* *ff*

sf *sf* *mf* *cre - - scen - - do*

Tempo I

ritard. *ff*

bis zum Schluss immer lebhafter und leidenschaftlicher

Prestissimo *pizz.*



ZENEAKADÉMIA

LISZT MÚZEUM

1996 JÚN - 4



ZENEAKADÉMIA
LISZT MÚZEUM

1982



Compositionen

von

Arno Kieffel.

- Op. 2. Sechs Lieder für eine Mittelstimme.** compl. 3 Mk. Pf.
- Nº 1. Im Arm der Liebe schlummre ein " 80 "
- Nº 2. Ich klag's euch, ihr Blumen " 80 "
- Nº 3. Im Grünen: Im Wald, im hellen Sonnenschein " 80 "
- Nº 4. Frühlingslied: Ich lieb' eine Blume " 80 "
- Nº 5. Die Rose blühet noch im Garten " 80 "
- Nº 6. Abendlied: Nun ist es stiller Abend wieder. " 60 "
- Op. 3. Vier Phantasiestücke für Violine und Piano.**
- Heft I. Idylle. Scherzo. 2. 50.
- Heft II. Romanze. Humoreske. 3. 50.
- Op. 4. Sechs Lieder für Sopran oder Tenor.** compl. 3 Mk. Pf.
- Nº 1. Gott grüsse dich " 60 "
- Nº 2. Sänger der Liebe: Bunter Vogel, den ich liebe " 60 "
- Nº 3. Herbstlied: Rauschend zieht durch's röthliche Laub. " 80 "
- Nº 4. Primula veris: Liebliche Blume, bist du so früh " 80 "
- Nº 4^a dasselbe für tiefere Stimme in F dur. " 80 "
- Nº 5. Volksliedchen: Wenn die Reb' im Saft schwillt. " 60 "
- Nº 6. Wo still ein Herz in Liebe glüht. " 80 "
- Op. 5. Acht Characterstücke für Pianoforte zu vier Händen.**
- Ein Kinderfest Heft I. Heft II. complet à 2. 50.
- Op. 5. dieselben in 4 Doppel-Nummern $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{8}$ à 1 Mk. 40 Pf. Nº 5^a à 1. 20.**
- Op. 6. Musik zu dem Weihnachtsmärchen „Die Wichtelmänner“ daraus:**
- Nº 10. Marsch der Wichtelmänner für Piano 1. 30.
- Nº 10^a derselbe für Piano zu 4 Händen 1. 30.
- Potpourri „Die Wichtelmänner“ zu 2 Händen 2. 50.
- Potpourri „do.“ „do.“ zu 4 Händen 2. 50.
- Op. 25. Quartett für 2 Violinen, Alto und Violoncell. G-moll.** 9. —.
- Op. 25a. do. zu 4 Händen vom Componisten gesetzt.** 9. —.
- Op. 26. „Ritornelle“, Zwölf Clavierstücke nach Rückert'schen** 1. 2. —.
- Dichtungen für Pianoforte zu 2 Händen Heft I u. II. } II. 2. 50.

- Op. 8. Zehn zweistimmige Lieder für eine hohe und eine tiefe Stimme. (Fräulein Jenny Meyer gewidmet.)** Mk. Pf.
- Heft I. Heft II. complet à 3. —.
- Nº 1. Der Schwestern Wiegenlied: „Schlaf ein.“ 1. —.
- Nº 2. Bei Sonnenuntergang: „Fahr' wohl, du goldne Sonne.“ 1. —.
- Nº 3. Juchhe! „Wie ist doch die Erde so schön.“ 1. —.
- Nº 4. Alte Heimath: „In einem dunkeln Thal.“ 1. —.
- Nº 5. Wallfahrtslied: „Wir wandern über Berg und Thal.“ 1. —.
- Nº 6. Haidenröslein: „Sah ein Knab' ein Röslein stehn.“ 1. —.
- Nº 7. Frühling ist da! „Büchlein zum Bache schwoll.“ 1. —.
- Nº 8. Ueber Nacht: „Ueber Nacht kommt still das Leid.“ 1. —.
- Nº 9. In der Mühle: „Rauschel, Mühlensleine“ (lettisch) 1. —.
- Nº 10. Am Grabe der Mutter: „Wir armen Mädchen“ (lettisch) 1. —.
- Op. 18. Fünf Gesänge für eine tiefe Stimme.** complet 3. —.
- (Theodor Souhay gewidmet.)
- Nº 1. Im Schwarzwald: „Ich reite langsam“ — 80.
- Nº 2. Der Gärtner: „Auf ihrem Leibröslein“ — 80.
- Nº 2^a dasselbe für höhere Stimme in F dur. (deutsch u. englisch) — 80.
- Nº 3. „Dein gedenk ich, Margaretha“ 1. —.
- Nº 3^a dasselbe für höhere Stimme in F dur. (deutsch u. englisch) 1. —.
- Nº 4. „Es ist ein Schnee gefallen“ 1. —.
- Nº 5. Viel Träume: „Viel Vögel sind geflogen.“ — 60.
- Nº 5^a dasselbe für höhere Stimme in F dur. — 60.
- Op. 16. Märchen und Blumenerzählungen, Zwölf Skizzen.** Heft I u. II. à 1. 80.
- Op. 19. Drei Walzer für Piano zu 2 Händen in As, F-moll, C.** 3. 60.
- Op. 21. Walzer und Ländler für Pianof. zu 4 Händen.** } Heft I 3. —.
- (Prof. F.W. Jähns gewidmet) Heft 1. Heft 2 } Heft II 3. —.
- Op. 22. Sechs Gesänge für 4 stimmigen Männerchor** } Heft I 3. —.
- (Heinrich Pfeil gewidmet) } Heft II 3. 50.



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Zürich, Basel, Gebe Hug

Riga, J. Deubner

C. S. 97, 98, 140/149, 214, 307, 330.

Op. 2. Sechs Lieder für eine Mittelstimme.

Liszt-Museum: 3114/3-4.



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LISZT MÚZEUM

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HERRN AUGUST SCHRÖDER IN RIGA

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Vier Phantasiestücke



ARNO KLEFFEL.

OP. 3.

Heft I. Pr. 2 Mk. 50 Pf.

Nº 1. Idylle.

Nº 2. Scherzo.

Heft II. Pr. 3 Mk.

Nº 3. Romanze.

Nº 4. Humoreske.

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LEIPZIG, FR. VOLCKMAR.

STETTIN, E. SIMON.

KOPENHAGEN, CHR. E. HORNE-MANN, (E. WAGNER.)

C. S. 148 3/4. 149 3/4.

Lith. E. Jul. Pickenhahn, Leipzig.



ZENEAKADÉMIA

LISZT MÚZEUM

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№ 3. Romanze.

Arno Kleffel, Op. 3. Heft II.

Pianoforte.

Andante quasi Allegretto,

cresc.

cresc.

Poco piu animato

piz

dim.

ben marcato la melodia^{mf}

mf

Ped.

crescen.do

cre - - *scen*

do *mf* *dimin.*

dim. *arco* *p*

accelerando *ritard.* *in tempo* *mf* *in tempo* *mf*

cresc. *cresc.*

cresc.

etwas drängend

rit. e dim. *p*

cresc. *rit. e dim.* *p*

di - mi - nu - en - do

di - mi - nu - en - do

ritenuto

ritenuto

pp

pp

C.S.149 II.c

№ 4. Humoreske.

Violine. Moderato. *mf* *accelerando*

Pianoforte. Moderato. *f* *crescendo* - - - - - *al* - - - - - *cresc* - - - - - *al* - - - - -

Allegro con fuoco.

Allegro con fuoco. *ff*

più animato *p*

più animato

p

p

This musical score is for C.S. 149 II.d, featuring a piano and violin. The score is written in G major (one sharp) and 2/4 time. It consists of five systems of music. The piano part is written in the left hand, and the violin part is written in the right hand. The score includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also articulations like accents and slurs. The score is marked with a large watermark reading "ZENEA KADÉMIA LISZT MŰZEUM".

System 1: The piano part begins with a series of chords, while the violin part has a melodic line. Dynamics include *f* and *p*.

System 2: The piano part features a series of chords, and the violin part has a melodic line. Dynamics include *mf*.

System 3: The piano part features a series of chords, and the violin part has a melodic line. Dynamics include *mf*.

System 4: The piano part features a series of chords, and the violin part has a melodic line. Dynamics include *cresc.*.

System 5: The piano part features a series of chords, and the violin part has a melodic line. Dynamics include *f* and *ff*.



Handwritten musical score system 1. The system consists of a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics including *mf*, *f*, *poco*, and *a*. The vocal line has a melody with a triplet of eighth notes.

Handwritten musical score system 2. The system consists of a vocal line and a piano accompaniment. The vocal line has the lyrics "cre - scen - do" and a melody with a triplet of eighth notes. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics including *mf*, *f*, *poco*, and *a*.

Ped.

Handwritten musical score system 3. The system consists of a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics including *mf*, *f*, *poco*, and *a*.

Handwritten musical score system 4. The system consists of a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics including *mf*, *f*, *poco*, and *a*.

Handwritten musical score system 5. The system consists of a vocal line and a piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with various dynamics including *mf*, *f*, *poco*, and *a*.

ritard. *Tempo I.*

molto *crescendo* *ritard.* *ff*

molto *cre - scen - do* *ff*

più animato *p*

p più animato

più presto *mf* *sf*

C.S.149 II. d

Handwritten musical score on page 11, featuring five systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and dynamic markings. A large, faint watermark "ZENAKADEMIA" is visible across the middle of the page.

System 1: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamic marking: *sf*.

System 2: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamic marking: *p*.

System 3: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamic marking: *sf*.

System 4: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamic marking: *dimin.*

System 5: Treble clef, key signature of one sharp (F#). Bass clef, key signature of one sharp (F#). Dynamic marking: *dimin.*

p

mf

mf

cre - scen - do

cre scen do

dolce

mf

mf dolce

8



First system of musical notation, featuring a treble and bass staff. The treble staff begins with a key signature of one flat (B-flat) and a common time signature. It contains several measures with triplets and a dynamic marking of *poco*. The bass staff also features triplets and a dynamic marking of *sf*. The system concludes with a measure marked *a*.



Second system of musical notation, continuing the piece. It includes dynamic markings such as *poco*, *cresc.*, and *sf*. The notation features various rhythmic patterns, including triplets and eighth notes.



Third system of musical notation, featuring a treble and bass staff. The treble staff has a key signature change to two flats (B-flat and E-flat) and a common time signature. It includes dynamic markings of *fz* and *fz*. The bass staff also features dynamic markings of *fz* and *fz*. The system concludes with a measure marked *fz*.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. It includes dynamic markings of *con brio* and *ff*. The bass staff also features dynamic markings of *ff* and *ff*. The system concludes with a measure marked *ff*.



Fifth system of musical notation, featuring a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. It includes a dynamic marking of *ff*. The bass staff also features a dynamic marking of *ff*. The system concludes with a measure marked *ff*.

poco - ritard.
cre - scen - do
poco - ritard.
cre - scen - do

C.S.149 II.d

Tempo I.

15

Tempo I.



bis zum Schluss immer lebhafter und leidenschaftlicher.



bis zum Schluss immer lebhafter und leidenschaftlicher.



Prestissimo



Prestissimo

Ped.

pizz.



C. S. 149 II. d

2759/10



ZENEAKADÉMIA

LISZT MÚZEUM