

Der nächtliche Flug

aus

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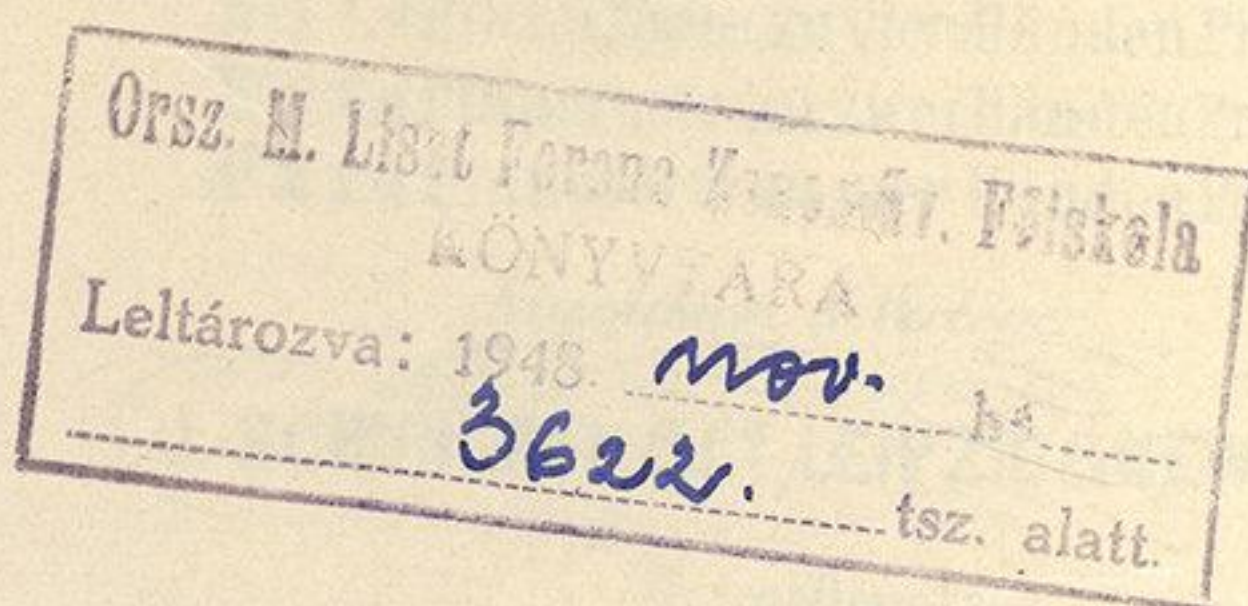
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ZWEI EPISODEN

aus

Goethe's Faust

Nº 1. Der nächtliche Zug.

Nº 2. Der Tanz in der Dorfschenke (Mephisto Walzer.)

für

großes Orchester

VON ZENEAKADÉMIA

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AKADÉMIA

ZEŮM



ZENEAKADÉMIA
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DER NÄCHTLICHE ZUG.

Am Himmel schwere dunkle Wolken hangen
Und harrend schon zum Walde niederlauschen.
Tiefnacht; doch weht ein süßes Frühlingshangen
Im Wald, ein warmes, seelenvolles Rauschen,
Die Blüthentrunknen Lüfte schwinden, schwellen,
Und hörbar rieseln alle Lebensquellen.
O Nachtigall, du theure, rufe, singe!
Dein Wonnepied ein jedes Blatt durchdringe!
Du willst des Frühlings flüchtige Gestalten
Auch Nachts in Lieb und Sehnsucht wach erhalten
Dass sie, so lang die holden Stunden säumen,
Vom Glücke nichts verschlafen und verträumen.
Faust aber reitet fürder durch die Nacht,
Und hat im düstern Unmuth nimmer Acht
Der wunderbar bewegten Frühlingsstimmen.
Er lässt nunmehr sein Ross gelassen schlendern
Den Weg dahin an frischen Waldesträndern.
Leuchtkäfer nur, die hin und wieder glimmen,
Bedämmern ihm die Pfade manchesmal,
Und selten ein verlornen Sternenstrahl.
Je tiefer ihn die Bahn waldeinwärts führt,
Je stiller wird's, und ferner stets verhallen
Der Bäche Lauf, das Lied der Nachtigallen,
Der Wind stets leiser an den Zweigen rührt.
Was leuchtet dort so hell zum Wald herein,
Dass Busch und Himmel glühn in Purpurschein?
Was singt so mild in feierlichen Tönen,
Als wollt' es jedes Erdenleid versöhnen?
Das ferne, dunkle, sehnsuchtsvolle Lied
Weht süßerschütternd durch die stille Luft.

Wie einem Gläubigen, der an der Gruft
Von seinen Lieben weinend, betend kniet,
In seine hoffnungsmilden Schmerzensträume
Hinter den Gräbern flüstern die Gesänge
Der Seligen: so säuseln diese Klänge
Wohlläutend durch die aufhorchsamen Bäume:
Faust hält sein Ross und lauscht gespannter Sinne,
Ob nicht der helle Schein und Klang zerrinne
Vor Blick und Ohr, ein träumerischer Trug?
Doch kommts heran, ein feierlicher Zug,
Da scheucht es ihn, in's Dunkel hoher Eichen
Seitab des Wegs mit seinem Ross zu weichen
Und abzuschreiten zwingt unwiderstehlich
Der Zug ihn jetzt, dernäher wallt allmählig.
Mit Fackellichtern wandelt Paar an Paar,
In weissen Kleidern, eine Kinderschaar,
Zur heilig nächtlichen Johannisfeier,
In zarten Händen Blumenkränze tragend;
Jungfrauen dann, im ernsten Nonnenschleier
Freudvoll dem süßen Erdenglück entsagen;
Mit Kreuzen dann, im dunkeln Ordensrocke,
Zieh'n priesterliche Greise, streng gereiht,
Geschnitten Hauptes, und in Bart und Locke
Den weissen Morgenreif der Ewigkeit.
Sie schreiten singend fort die Waldesbahnen.
Horch! wie in hellen Kinderstimmen singt
Die Lebensahnung, und zusammenklingt
Mit greiser Stimmen tiefem Todesahnen!
Horch, Faust, wie ernster Tod und heitres Leben,
In Gott verloren, hier so schön verschweben!
Er starrt hervor aus dunklem Buscheshgitter,
Die Frommen und ihr Glück beneidend bitter.
Als sie vorüber, und der letzte Ton
Des immer fernern, leisern Lieds entflohn,
Und als der fernen Fackel letzter Schein
Den Wald noch einmal zauberhell verklärt,
Und nun dahin am Laube zitternd fährt,
Als Faust im Finstern wieder steht allein:
Da fasst er fest und wild sein treues Ross,
Und drückt das Antlitz tief in seine Mähnen
Und weint an seinem Halse heisse Thränen,
Wie er noch nie so bitter sie vergoss.

Lenau.

2500

DER NÄCHTLICHE ZUG

Adagio moderato e maestoso
Larghetto und flüchtig



ZENEAKADÉMIA
LISZT MÚZEUM

3190



F. Liszt.

(1e u. 2e)

Musical score for the opera *L'Espresso* by Giuseppe Verdi. The score is written for voice and piano. The vocal part is in the upper staves, and the piano accompaniment is in the lower staves. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The score includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte), and performance instructions like *ten.* (tenore) and *(a due.)* (a due). The score is divided into measures by vertical bar lines.

2 Clarinetten in A.

2 Fagotte.

(Langsam und düster.) (gestopft.)

2 Hörner in F.

2 Hörner in E.

2 Trompeten in E.

2 Tenorposaunen.

**Bassposaune und
Tuba.**

Pauken .

(später Harfe u.eine Glocke in Cis. (NB. in Ermangelung der Glocke : Tam tam.)

(Langsam und düster.)

Erste Violinen .

Zweite Violinen.

Bratschen.

Violoncelle.

Contrabässe.

(Langsam und düster.) 4004

ZENEAKADÉMIA
LISZT MŰZSÉUM

2 Fl. *(ruhig.)*

Cl. *ten.* *(ruhig.)*

Fg. *cresc.* *(a due.)* *p*

(1. u. 2. Hr.) *ten.* *(1. Horn wechselt in E.)*

(3. u. 4. Hr.) *p*

Br.

V.C. *cresc.*

C.B. *cresc.*

2 Fl. *A.* *riten. molto* *pp*

Hb. *pp* *smorzando* *pp*

Cl. *pp* *smorzando* *pp*

Fg. *pp* *smorzando* *pp*

1. V. *A.* *riten. molto (con sordino)* *pp*

2. V. *(con sordino)*

Br. *(con sordino)*

V.C. *A.* *riten. molto*

C.B. *A.* *riten. molto*

(Von hier an das Tempo ein wenig bewegter.)
a tempo. (äusserst ruhig.)

7

Fl. *misterioso*

Hb.

Cl. *misterioso*

Fg. *misterioso*

misterioso

a tempo. (äusserst ruhig.)

(Hr. in E.) *ppp*

Trmp. *ppp*

Trpos. (Von hier an das Tempo ein wenig bewegter.)

Bsspos.

Pk. *ppp*

ppp

Alla brevetaktiren.
a tempo. (äusserst ruhig.)

1.V. *p dolceissimo*

2.V. *p dolceissimo*

Br. *p dolceissimo*

V.C. *p dolceissimo*

C.B. *p* *legato*

legato

sempre p

a tempo. (äusserst ruhig.)
(Von hier an das Tempo ein wenig bewegter.)

4004

B.

(Solo)
p

smorzando

B.

smorzando

smorzando

ZENEAKADÉMIA
LISZT MÚZEUM

(Gis herunterstimmen auf Fis.)

B. espressivo

trem.
pp

trem.
pp

trem.
pp

B.

3 (mit dis) tr

p

tr

p dolce (ruhig)

p dolce (ruhig)

dim.

dim.

(Solo)

p

ZENEAKADÉMIA

LISZT MÚZEUM

(mit dis) tr

pizz.

pizz.

pizz.

pizz.

(x) NB. Den Triller in den Flöten und Violinen sehr üppig.)

poco rall. *a tempo*

dim. smorzando *pp*

dim. smorzando *pp*

pp

pp

pp

poco rall. *a tempo*

(Fis. E.) *pp* *ppp*

poco rall. *a tempo*

p dolcissimo

(arco.) *p dolcissimo*

p dolcissimo

p legato un poco marcato

poco rall. *p legato un poco marcato*
(immer äusserst ruhig.)

The musical score is written on page 11 and consists of three systems of staves. The first system has five staves, the second has five staves, and the third has five staves. The notation includes various musical symbols such as clefs, key signatures, notes, rests, and dynamic markings. The first system includes the marking *smorzando*. The second system includes the marking *smorzando* and the instruction (Hörner wechseln in F.). The third system features more complex notation, including triplets and slurs. A watermark for the ZENEAKADÉMIA LISZT MŰZEUM is visible in the center of the page.

smorzando

smorzando (Hörner wechseln in F.)

ZENEAKADÉMIA
LISZT MŰZEUM

C.

pp *pp* *dolce* *tr* *p dolce (ruhig)* *p dolce (ruhig)*

C. (in F.) (Solo)

p

C. *espressivo*

pp *pp* *p* *pizz.*

poco rall..

a tempo. (allmählich etwas drängender.)

tr. *dim. smorz..* *dolce appassionato*
dim. smorz.. *dolce appassionato*
dim. *(a due.)*
dim. *(a due.)*
p

poco rall..

a tempo. (allmählich etwas drängender.)

(in F.) *p dolcissimo*
p dolcissimo

a tempo. (allmählich etwas drängender.)

poco rall..

pizz *(arco.)* *p dolcissimo*
p dolcissimo
p
p
poco rall.. *a tempo. (allmählich etwas drängender.)*

Fl. Fl.

2 Fl. *sf* (a due.)

pp (Bassp.) (Tuba tacet.)

sf e rinforzando
sf e rinforzando
tremolo
legato e marcato
legato e marcato

The image shows a page of musical notation, likely a score for a piano piece. The notation is arranged in three systems, each consisting of five staves. The first system includes dynamic markings such as *dim.* and *p*. The second system features the instruction *P sempre dolcissimo*. The third system also includes *dim.* and *p* markings. A large, faint watermark is overlaid on the page, reading "ZENEAkadémia LISZT Múzeum". The watermark includes a circular logo with a stylized 'Z' and 'A' inside. The page number "15" is visible in the top right corner.



First system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature has one sharp (F#). The system concludes with a *dim.* (diminuendo) marking.



Second system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The system concludes with a *pp* (pianissimo) marking.



Third system of musical notation, featuring a grand staff with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The system concludes with a *dim.* (diminuendo) marking.

accelerando -

E.

17



First system of musical notation. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features complex rhythmic patterns with many beamed notes. Dynamics include *p* (piano) and *cres - - cen -* (crescendo). The key signature has one sharp (F#).

accelerando -

E.



Second system of musical notation. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is mostly sustained notes with some movement. Dynamics include *p* (piano). The key signature has one sharp (F#).

accelerando -

E.



Third system of musical notation. It consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music features complex rhythmic patterns with many beamed notes. Dynamics include *p* (piano) and *cres - - cen -* (crescendo). The key signature has one sharp (F#).

accelerando -

E. *cres - - cen -*

più accelerando

più crescendo
(a due.)

più crescendo
più crescendo
più crescendo

sf *sf* *sf* *sf*

più accelerando

f *f*

(Trompeten in E.)

non troppo forte *mezzo forte*

sf *sf*

mezzo forte *crescendo*

più accelerando

più crescendo
più crescendo
più crescendo

marcatissimo sf *sf* *sf* *sf*

do *sf* *marcatissimo sf* *più accelerando*
1001

poco rall.. (G.P.)

sf

This system contains five staves of music. The first four staves are treble clef, and the fifth is bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. A dynamic marking of *sf* (sforzando) is placed under the first staff.

poco rall.. (G.P.)

dim.

This system contains five staves of music. The first three staves are treble clef, and the last two are bass clef. The music continues with complex rhythmic patterns. A dynamic marking of *dim.* (diminuendo) is placed under the fourth staff.

poco rall.. (G.P.)

sf rinforzando

sf

sf

poco rall.. (G.P.)

This system contains five staves of music. The first two staves are treble clef, and the last three are bass clef. The music features complex rhythmic patterns with many beamed sixteenth and thirty-second notes. Dynamic markings include *sf rinforzando* (sforzando, rinforzando), *sf* (sforzando), and *sf* (sforzando) placed under the staves.

Cl. **F.** Tempo I. *sf* *ten.* *ten.*

Hr. *(gestopft)* *(gestopft)*

1.V. **F.** Tempo I. *f* *ten.*

2.V.

Br. *(senza sordino)* *pizz. gleichmässig.*

V. Cellis *f* *pizz.* *p* *gleichmässig.*

C.B. *f* *pizz.* *p* *gleichmässig.*

F. Tempo I.

Hb. *(Solo)*

Cl. *ten.*

Fg. *f* *(Solo)* *sf*

Hr.

pizz. *(senza sordino)* *pizz.* *(senza sordino)*

Fl.
Hb.
Cl.
Fg.
V.C.
C.B.

p *p* *p* *p*

pp *pp* *pp* *pp*

G.

G.

Cl.
(2 Hr. in F.)

ten.

sf

sf

The musical score for the Clarinet (2 Hr. in F.) consists of two staves. The top staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff has a long rest followed by a note on the second staff, which is marked *ten.* and *sf*. The second staff has a long rest followed by a note on the first staff, which is marked *sf*. The music continues with various notes and rests, including a *ten.* marking on the second staff.

Fl.
Hb.
Cl.
Fg.

(Solo)

p

p

(Solo)

The musical score for the Flute, Horn, Clarinet, and Bassoon consists of four staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff has a long rest followed by a note on the second staff, which is marked *(Solo)* and *p*. The second staff has a long rest followed by a note on the first staff, which is marked *p*. The third staff has a long rest followed by a note on the fourth staff, which is marked *(Solo)*. The fourth staff has a long rest followed by a note on the third staff, which is marked *p*.

(Hörner wechseln in E.)

sempre piano

sempre piano

sempre piano

sempre piano

sempre piano

The musical score for the Horns (Hörner wechseln in E.) consists of five staves. The top staff has a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat (B-flat). The third staff has a treble clef and a key signature of one flat (B-flat). The fourth staff has a bass clef and a key signature of one flat (B-flat). The bottom staff has a bass clef and a key signature of one flat (B-flat). The music is written in 4/4 time. The first staff has a long rest followed by a note on the second staff, which is marked *sempre piano*. The second staff has a long rest followed by a note on the first staff, which is marked *sempre piano*. The third staff has a long rest followed by a note on the fourth staff, which is marked *sempre piano*. The fourth staff has a long rest followed by a note on the fifth staff, which is marked *sempre piano*. The fifth staff has a long rest followed by a note on the fourth staff, which is marked *sempre piano*.

The image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is written on multiple staves, including treble and bass clefs. The music features various notes, rests, and dynamic markings such as *p* (piano) and *pp* (pianissimo). The page is watermarked with the text "ZENAKADÉMIA LISZT MÚZEUM" and a logo featuring a stylized "Z" and "H" inside a circle, surrounded by a laurel wreath. The watermark is centered across the middle of the page. The musical notation is in a historical style, with some notes and rests written in a shorthand manner. The page is numbered "1" in the top right corner.

24 (NB. Die Blasinstrumente und Harfe wie fernes Glockengeläute—immer sehr ruhig.)
Un poco più mosso.

2 Fl.
Hb. *p*
Cl. *p*
Fg. (Solo) *p*
p dolce, un poco espressivo

(Solo)
(Hr. in E.) *p dolce, un poco espressivo*
(Solo) *p*

Un poco più mosso.

Harfe *mezzo forte*

Glocke in Cis.
ppp
poco cresc. - - - dim. - -

(Alla breve taktiren—schwebend, aber nicht schleppend.)
Un poco più mosso.

Violini *p* *misterioso* *(arco)* *(divisi)*
Br. *pp* *misterioso* *(arco)* *trem.*
V.C. *pp* *misterioso* *(arco)*
C.B. *p* *(arco)*
Un poco più mosso.

sempre piano

sempre piano

sempre piano

(a due.)

un poco cresc. -

I. (a due.)

un poco cresc. -

cresc.

ppp *poco cresc. - - - dim. - - ppp*

misterioso

p

tremolo

trem.

(divisi)

I.

I.

String section (Violins I, Violins II, Violas, Cellos, Double Basses) with various musical notations including slurs and ties.

(Tromp. in E.) *pp*

Tenor Pos. *pp*

Bass Pos. u. Tuba *pp*

Pauken *p* (Tuba tacet.)

Harfe

Glocke

sempre piano

Piano section (Right and Left hands) with various musical notations including slurs and ties.

4004

J. un poco riten.

27

poco riten.

ppp

ppp

ppp

ppp

poco riten.

J.

(a due.)

pp

ppp

(Das E auf Cis herunterstimmen)

poco riten.

perdendo

sempre piano

poco riten.

trem.

trem.

trem.

pp

ppp

perdendo

pp

ppp

perdendo

pp

ppp

perdendo

pp

ppp

J.

un poco riten.

pizz.

poco riten.

4004

Choral. („Pange lingua gloriosi”)
Lento religioso.

Fl. 1. u. 2. *p dolce*

Fl. 3. *p dolce*

Engl. Horn. *dolce* *dim.* *rit.* *smorz.*

Clar. *(Solo.) dolce* *rit.* *smorz.*

Fagott. *(Solo.) dolce* *rit.* *smorz.*

(NB. In Ermangelung des Englischen Horns übernehmen Clarinette und Fagott den Choral.)

K. Lento religioso.

poco rall. - pp

poco rall. - pp

L.

dolce *poco rit. - smorz.* *dolce*

dolce *poco rit. - smorz.* (Fl. 3 tacet.)

(Solo.) dolce *smorz.* *(a due)* *dolce*

M.

Fl. N.

Hb.

Cl.

Fag. (Solo.)

sempre dolce

sempre dolce

sempre dolce

(a due.) dolce

p

Hörner.

N.

(a due.) dolce

dolce

dolce

(4tes)

p

(con Sordino) p dolce

(con Sordino) p dolce

(con Sordino) p dolce

p

(arco)

p

N.

0.

mezzo forte, non troppo

sf (a due.) *mezzo forte, non troppo*

sf (Solo) *mezzo forte, non troppo*

(Tromp. in E.) *p dolce* *mezzo forte, non troppo*

mezzo forte, non troppo

0.

mezzo forte

mezzo forte

sf 0. *mezzo forte*

First system of musical notation, measures 1-4. The score is in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line has a melodic phrase starting in measure 3, marked *(a due.)* and *pp*. The piano accompaniment has a rhythmic pattern of eighth notes, marked *p* in measure 3.

Second system of musical notation, measures 5-8. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked *pp* in measure 5. The vocal line has a melodic phrase starting in measure 6, marked *pp*. The system ends with a repeat sign in measure 8.

Third system of musical notation, measures 9-12. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked *pp* in measure 9. The vocal line has a melodic phrase starting in measure 10, marked *f*. The system ends with a repeat sign in measure 12.

Fourth system of musical notation, measures 13-16. The piano accompaniment continues with a rhythmic pattern of eighth notes, marked *p* in measure 13. The vocal line has a melodic phrase starting in measure 14, marked *p*. The system ends with a repeat sign in measure 16.

The image displays a page of musical notation, likely a score for piano, featuring multiple systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is marked with the number 32 in the top left corner. A large, stylized watermark is visible across the center of the page, reading "ZENEAKADÉMIA LISZT MŰZEUM".

The musical score is organized into several systems, each containing multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is marked with the number 32 in the top left corner. A large, stylized watermark is visible across the center of the page, reading "ZENEAKADÉMIA LISZT MŰZEUM".

Key markings and features include:

- Dynamic markings:** *pp* (pianissimo), **P.** (Piano), *dim.* (diminuendo), and *espressivo*.
- Articulation:** Accents (*>*) are placed over certain notes.
- Tempo/Character:** The marking *(Solo)* appears above a section.
- Watermark:** A large, stylized watermark is centered on the page, reading "ZENEAKADÉMIA LISZT MŰZEUM".

poco a poco accelerando (ma poco.)



(a due.)

poco a poco accelerando (ma poco.)

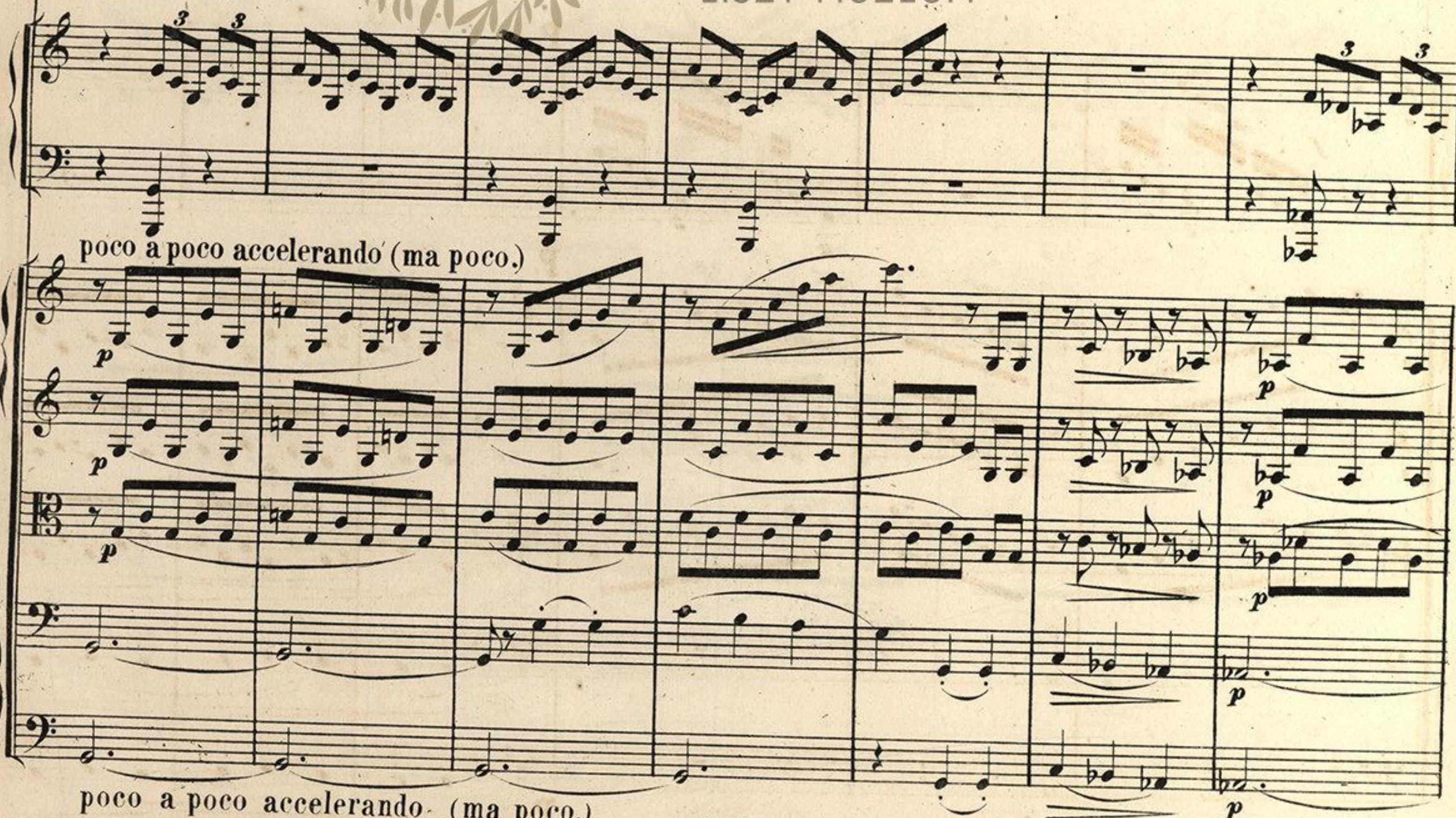


(Basspos.)

ZENEAKADEMIA

LISZT MŰZÉUM

poco a poco accelerando (ma poco.)



poco a poco accelerando (ma poco.)

Q. *cre -*

(a due.) Q. *cre -*

Q. *cre -*

Q. *sempre legato*

Q. *cre -*

Q. *sempre legato*

Q. *cre -*

Q. *sempre legato*

Q. *cre -*

Q. *cre -*

Four-part vocal setting. The vocal parts (Soprano, Alto, Tenor, Bass) are written in treble and bass staves. The piano accompaniment is in the bottom staff. The lyrics are: *cre - scen - do*. The music features a mix of whole, half, and quarter notes, with some rests.

Piano accompaniment for the first system. The score is written for the right and left hands. The lyrics are: *(a due.) cresc.*. The music features a mix of whole, half, and quarter notes, with some rests.

Piano accompaniment for the second system. The score is written for the right and left hands. The lyrics are: *cre - scen - do*. The music features a mix of whole, half, and quarter notes, with some rests.

Piano accompaniment for the third system. The score is written for the right and left hands. The lyrics are: *scen - do*. The music features a mix of whole, half, and quarter notes, with some rests.

Picc. *ff*

37

Fl. (a due.)

sf

fff

(a due.)

sf

fff

(a due.)

(a due.)

fff

sf

fff

(a due.)

f

ff

(Fis. Cis.)

f

f

ZENEAKADEMIA
LISZT MŰZEUM

Glocke.

sempre forte

fff

fff

fff

fff

fff

Fl.

Hb.

Engl. H.

Cl.

Fg.

diminuendo -

diminuendo -

diminuendo -

diminuendo -

diminuendo -

diminuendo -

 ZENEAKADÉMIA
LISZT MÚZEUM

schwebend

schwebend

schwebend

schwebend

(divisi)

(a due.)

e poco a poco ritenuto -

e poco a poco ritenuto

e poco a poco ritenuto -

e poco a poco ritenuto -

T.

 ZENEAKADÉMIA
LISZT MÚZEUM

poco a poco ritenuto -

pizz.

poco a poco ritenuto -

1004

T.

molto ritenuto (G.P.)

pp *molto ritenuto*

(G.P.)

(Hörner in E.)

pp

pp *molto ritenuto* (G.P.)

(non divisi)

pp *perdendo*

pp *p molto ritenuto*

pp *p* *perdendo*

(arco.)

pp *molto ritenuto* (G.P.)

4004

42 **U.** Sehr heftig.
Fl. Tempo I.

Ob.
Cl.
Fg. (a due.) *ff* *ff*

ff

U. Sehr heftig.

(Hr. in E.) *ff* *ff* *sf*
(a due.) *ff* *ff*
Tromp.
Bass. Pos. u. Tuba.
Pauken.

ff *ff* *sf*

U. Sehr heftig.
Tempo I.

sostenuto.
ff *sf*
Sehr heftig.
sf *ff* *ff* *sf*
ff *sempre ff* *sf*

sostenuto.
ff *sf*

U. Sehr heftig.
Tempo I.

V. (a due.)

mezzo forte

(a due.)

(2^a Solo)

sf *p*

43

V.

mezzo piano

p cresc.

(a due.)

p cresc.

(a due.)

p

p

(F. Cis.)

ppp

V. *disperato*

tremolando.

trem.

disperato

cre-scen-do

cre-scen-do

cre-scen-do

V. *sf* *ffsf* *ffsf* *ffsf* *sf*

W. *ff heftig weinend.*

sf *ff heftig weinend.*

dimin.

W. (Solo) *dimin.*

(a due.) *dimin.*

p *pp* *pp* *pp* *pp* *pp*

heftig weinend. pp

rinforzando molto *ff* *dimin.*

dimin. *dimin.* *dimin.*

W. *dimin.*

Handwritten musical score for a string quartet, featuring staves with notes, rests, and dynamic markings like *ritenuto.*, *p*, and *pp*. A large watermark "ZENEA KADÉMIA" is visible across the center.

ZENAKADÉMIA
LISZT MÚZEUM

LISZT MÚZEUM

ritenuto.
 $\gg$ *p* perdendo

p perdendo
ritenuto. *FINE.*

~~3190.~~



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

1996 JÚN - 4.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

LISZT MÚZEUM

1967 M 974

1982



ZENEAKADÉMIA

LIST MŰZEUM