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ZENEAKADÉMIA

LISZT MÚZEUM

5819

2



1.

PROMENADE IM PARK.

C. Thern. Op. 32.

Allegro moderato.



2.

DAS TEMPELHERRENHAUS.



C. Thern, Op. 32.

Adagio.



Andante.



First system of musical notation, measures 1-4. The music is in 2/4 time with a key signature of two sharps (F# and C#). The first staff contains a melody with various ornaments and slurs. The second staff provides a harmonic accompaniment. Dynamics include *più forte* and *ff* (fortissimo), and a *riten.* (ritardando) marking is present.

Second system of musical notation, measures 5-8. The tempo changes to **Tempo 1^{mo}**. The first staff begins with a *pp* (pianissimo) dynamic. The second staff features a *più forte* marking. The system concludes with a *mf* (mezzo-forte) dynamic. A large watermark for 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

Third system of musical notation, measures 9-12. The music continues with a *crescendo* marking in the first staff, leading to a *ff* (fortissimo) dynamic. The second staff also shows a *ff* dynamic. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The tempo changes to **Andante.** The first staff begins with a *p* (piano) dynamic. The second staff features a *molto ritard.* (molto ritardando) marking. The system concludes with a double bar line.

3.

LAUSCHIGES PLÄTZCHEN.

Allegro vivo.

C. Thern. Op. 32.

The musical score for 'LAUSCHIGES PLÄTZCHEN' is written for piano and treble clef. It consists of five systems of music. The first system is marked 'legato' and 'pp dolce'. The second system has 'cresc.' and 'p ritard.' markings. The third system has 'a tempo' and 'tr' markings. The fourth system has 'p' marking. The fifth system has 'f' marking. The score is watermarked with 'ZENEA KADÉMIA' and 'LISZT MUSEUM'.





4.

BAL CHAMPÊTRE.

Allegro vivace.

C. Thern. Op. 32

First system of musical notation, measures 1-6. Treble and bass staves. Dynamics: *ff*, *f*. Articulation: accents.

Second system of musical notation, measures 7-12. Treble and bass staves. Dynamics: *p*. Articulation: accents.

Third system of musical notation, measures 13-18. Treble and bass staves. Dynamics: *f*. Articulation: accents.

Fourth system of musical notation, measures 19-24. Treble and bass staves. Dynamics: *f*, *ff*, *p*. Articulation: accents. Includes first and second endings.

Fifth system of musical notation, measures 25-30. Treble and bass staves. Dynamics: *ff*. Articulation: accents.

Sixth system of musical notation, measures 31-36. Treble and bass staves. Dynamics: *sf*. Articulation: accents.



espressione

p

ff

mf

ff

mf

f

1^{mo}

2^{do}

marcato

f

ff

f





5.

AUS DER BURGMÜHLE.

C. Thern. Op. 32

Allegretto con moto.

dolce

sempre marcato il Basso

marcato *f* *appassionato*

p *dim.* *marcato*



a tempo
dim. ritard. molto legato ed espress.

marcato

p *f* *appassionato*
marcato

f *ritard.*

fp. marcato

marcato *dim.* *pp*

6.

GENIUS LOCI.

C. Thern. Op. 32.

Larghetto sostenuto.

con sentimento

p *cresc.* *pp* *f* *pp rit.*

p *cresc.* *f* *pp rit.*

p *pp rit.*

7.

DIE FÜRSTENGruFT.

Largo ma non troppo.

C. Thern. Op. 32.



First system of the musical score. It features a treble and bass staff with complex chordal textures. The bass staff begins with a forte (*ff*) dynamic. The system concludes with a *dim.* (diminuendo) marking.

Second system of the musical score. It begins with the tempo instruction **Agitato.** The music is characterized by rapid sixteenth-note passages. Dynamics include *p* (piano), *espress.* (espressivo), *f* (forte), *trem.* (tremolo), and *fp* (fortissimo-piano).

Third system of the musical score. It continues the rapid sixteenth-note patterns. Dynamics include *mf* (mezzo-forte) and *molto riten. dim.* (molto ritenuto, diminuendo). The system ends with a *p* (piano) dynamic.

Fourth system of the musical score. It features a *tratt. tranquillo* (treatment, tranquil) section. The music slows down, with a *rallent.* (rallentando) marking. Dynamics include *pp* (pianissimo), *p* (piano), and *espress.* (espressivo). A *Campana* (bell) effect is indicated.

Fifth system of the musical score. It includes a *Ped.* (pedal) marking and the instruction *quasi Harpe d'aeole* (quasi Harpe d'aeole). The music is very soft, with dynamics *pp* (pianissimo), *ppp* (pianississimo), *dim.* (diminuendo), and *rall.* (rallentando).



Tempo 1^{mo}

legato
pp
una corda

tre corde
mf
f

p
dim.
pp

ISZT MŰZEUM

f
ritard.
pp
flehile
p

morendo

8.

WACHTPARADE.

C. Thern. Op. 32.

Allegro vivo.

The musical score for 'Wacht Parade' is written for piano and bass. It begins with a treble and bass staff. The first system contains a forte (f) dynamic, a mezzo-forte (mf) dynamic, and a piano (p) dynamic, along with a 7-measure rest. The second system features a crescendo (cresc.) marking. The third system starts with a piano (p) dynamic. The fourth and fifth systems continue the piece with various rhythmic patterns and dynamics.

Handwritten musical score for piano, consisting of six systems of two staves each. The music is in a key with one sharp (F#) and a 3/4 time signature. It features various dynamic markings (f, ff, mf, p), articulation marks (accents, slurs), and fingerings. The piece concludes with a "Fine." marking.





ZENEAKADÉMIA
LISZT MÚZEUM

1996 JÚN - 4



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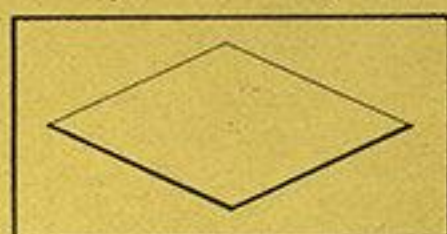
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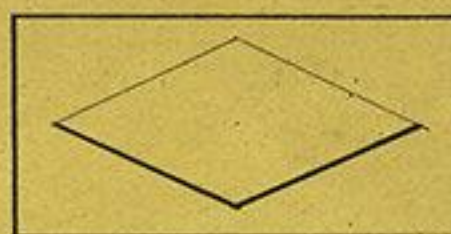
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ZENEAKADÉMIA
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5819

2



1.

PROMENADE IM PARK.

Allegro moderato.

C. Thern. Op. 32.





2.

DAS TEMPELHERRENHAUS.

C. Thern, Op. 32.

Adagio.



Andante.





3.

LAUSCHIGES PLÄTZCHEN.

Allegro vivo.

C. Thern, Op. 32.

The musical score is written for piano in 2/4 time. It consists of five systems of music. The first system is marked *legato* and *pp dolce*. The second system has *cresc.* and *p. ritard.* markings. The third system has a *p* marking. The fourth and fifth systems continue the piece. The score is watermarked with "ZENEA KADÉMIA" and "LISZT MŰZSEUM".



4.

BAL CHAMPÊTRE.

Allegro vivace.

C. Thern. Op. 32

The musical score is written for piano and consists of five systems. Each system has a treble and bass staff. The key signature has two flats (B-flat major or D-flat minor). The time signature is 3/4. The tempo is marked 'Allegro vivace'. The score includes various musical notations such as notes, rests, and dynamic markings like 'ff' (fortissimo) and 'p' (piano). A large, semi-transparent watermark 'ZENEA KADÉMIA LISZT MŰZÉUM' is overlaid across the middle of the page.

Handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, key signatures (two flats), and various musical symbols such as notes, rests, and dynamic markings (*ff*, *p*, *f*). The score is divided into sections by repeat signs and includes first and second endings labeled "1mo" and "2do". A large, faint watermark reading "ZENEA KADÉMIA LISZT MŰZÉUM" is visible across the center of the page.



espressione

p

ff

mf

1^{mo}

marcato

2^{do}

marcato

ff

f





5.

AUS DER BURGMÜHLE.

Allegretto con moto.

C. Thern Op. 32

The first system of musical notation for 'Aus der Burgmühle'. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The melody in the treble clef begins with a 'dolce' marking. The bass clef provides a harmonic accompaniment with chords and single notes.

The second system of musical notation. It continues the piece with more complex rhythmic patterns. The bass clef has a 'sempre marcato il Basso' marking. The treble clef features a 'marcato' marking and a 'f' (forte) dynamic. The system concludes with an 'appassionato' marking. A large watermark 'ZENAKADEMIA LISZT MŰZÉUM' is visible across the middle of the page.

The third system of musical notation. It features a 'p' (piano) dynamic and a 'dim.' (diminuendo) marking. The 'marcato' marking continues. The treble clef has a melodic line with slurs, while the bass clef has a steady accompaniment.

The fourth system of musical notation, the final system on this page. It continues the melodic and harmonic development of the piece with various rhythmic figures and dynamics.



a tempo
dim. ritard. *molto legato ed espress.*

marcato

p *f* *appassionato*
marcato

f *ritard.*

sp. marcato

marcato *dim.* *pp*

6.

GENIUS LOCI.

C. Thern, Op. 32

Larghetto sostenuto.

con sentimento

mf *p* *cresc.* *mf* *f* *pp rit.*

mf *p* *cresc.* *f* *pp rit.*

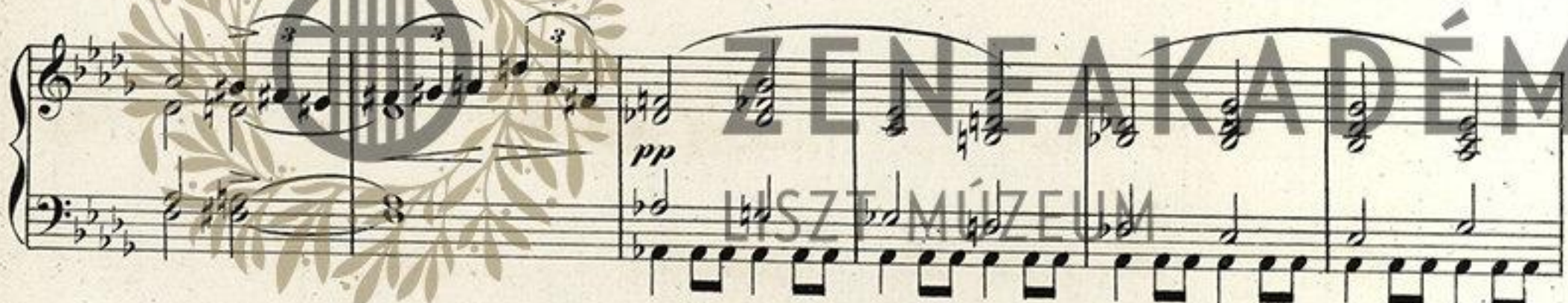
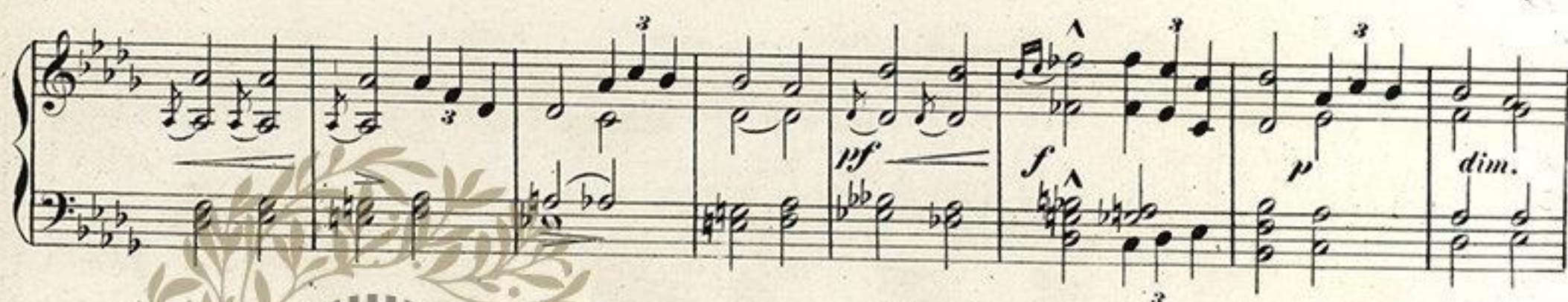
p *pp rit.*

7.

DIE FÜRSTENGruFT.

Largo ma non troppo.

C. Thern .Op. 32.



8^{va}

ff

dim.

Agitato.

p *espress.* *f* *trem.* *fp*

mf

molto riten. *dim.* *p*

tranquillo

Campana

pp *rallent.* *p* *espress.*

Ped. *pp* *quasi Harpe d'acole* *ppp* *pp dim.* *rall.*

Tempo 1^{mo}

legato
pp
una corda

tre corde
mf
f

p
dim.
pp

p
f

f
ritard.
pp
flebile
p

morendo

8.

WACHTPARADE.

C. Thern. Op. 32.

Allegro vivo.

The musical score for 'Wacht Parade' is written for piano. It begins with a treble and bass clef, a common time signature (C), and a key signature of one sharp (F#). The tempo is marked 'Allegro vivo.' The first system includes dynamics *f*, *mf*, and *p*, and features triplets. The subsequent systems continue the rhythmic pattern with various articulations and dynamics. A large watermark 'ZENAKADEMIA' is visible across the middle of the page.



Handwritten musical score for piano, consisting of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. A large, faint watermark "ZENEMIA" is visible across the middle of the page.

Dynamic markings include *f*, *ff*, *mf*, *sf*, *mf*, and *p*.

First and second endings are marked with "1^{mo}" and "2^{do}".

The piece concludes with the word "Fine." at the end of the final system.



First system of musical notation. Treble and bass staves. The word *dolce* is written above the first measure of the treble staff. The music features a melody in the treble and a supporting bass line.

Second system of musical notation. Treble and bass staves. The music continues with a melody in the treble and a supporting bass line.

Third system of musical notation. Treble and bass staves. The music continues with a melody in the treble and a supporting bass line.

Fourth system of musical notation. Treble and bass staves. The word *cresc.* is written above the first measure of the treble staff. The word *decresc.* is written above the last measure of the treble staff. The music features a melody in the treble and a supporting bass line.

Fifth system of musical notation. Treble and bass staves. The music continues with a melody in the treble and a supporting bass line.

Sixth system of musical notation. Treble and bass staves. The music continues with a melody in the treble and a supporting bass line. The system ends with a double bar line.



ZENEAKADÉMIA

LISZT MÚZEUM



ZENEAKADÉMIA

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