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# KLAVIER-ÜBUNGEN

zur gleichen Ausbildung beider Hände

von

Carl Zuckerkar

222. Werk.

14.502.

Fl. 1. 30. Nkr.

25. Ngr.

Eigenthum des Verlegers für alle Länder.  
Eingetragen in das Archiv der Musikalien-Verleger.

WIEN, CARL HASLINGER Q<sup>M</sup> TOBIAS

k. k. Hof- u. pr. Kunst- u. Musikalienhandlung.

Medaille, London 1862.

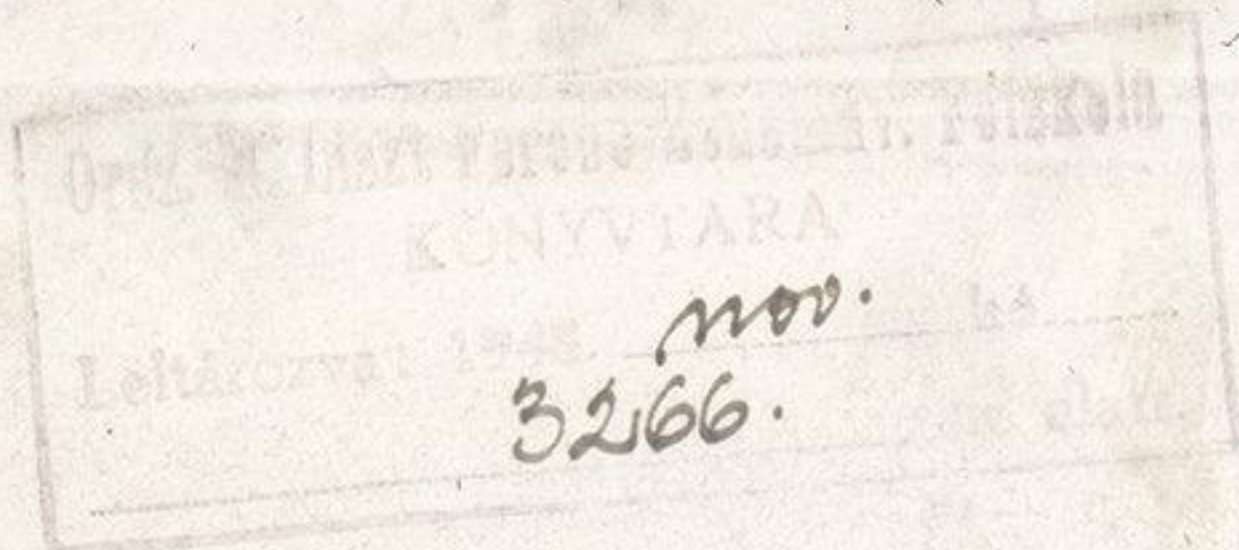
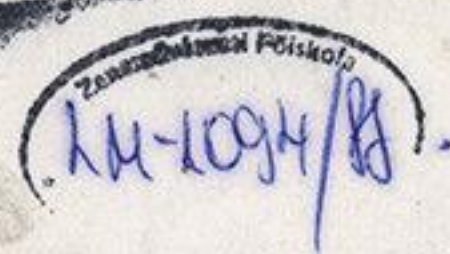
Leipzig, B. Hermann.

Deposé à Paris.

Entré Stat<sup>s</sup> Hall, London.

Zinkgr. v. A. Grube.

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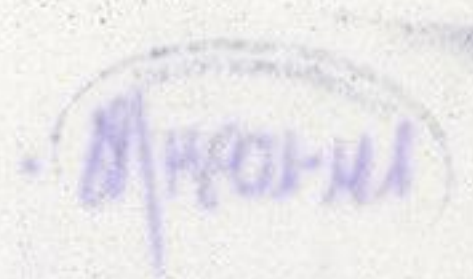


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ZENEAKADÉMIA  
LISZT MÚZEUM

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## Zur Uebungsweise.



Jede Hauptpartie wird erst fertig einhändig vorgeübt und ist beim Zusammenspielen etwas Tonvoller als die Begleitung zu spielen.

Nº 1 u. 2. Die Sechzehntel sind mit kräftigem Anschlage und mit gutem Bindedruck zu spielen, die Figuren mit den Fingern 3 und 4, 4 und 3 viel einzeln zu üben.

Nº 3 u. 4. Leicht eilende Tonfolge, dabei perlend und deutlich; in Nº 3 die Accente gut merkbar machen.

Nº 5 u. 6. Die linken Sechzehntel-Partieen sind doppelt so viel als die Rechten zu üben; in Nº 6 den ersten Takt jedes Theils als besondere Fingerübung täglich 3 mal bis zu beginnen = der Ermüdung und zwar schon während Nº 5 zu studieren.

Nº 7. Die vier Töne mit den Fingern 2 4 3 5 und 5 3 4 2 sind mit Accent auf den dritten Ton als besondere tägliche Fingerübung fleissig durchzumachen; rasche doch sehr deutliche Sechzehntel.

Nº 8. Fester Druck in die Sechzehntel, doch ohne Hebung des Knöchels am 2. Finger; die Töne eines Accordes sind alle gut fest zu halten.

Nº 9. Starke Sechzehntel bei entschiedener Fingerhebung; strenges Aushalten der langen Noten.

Nº 10. Flüchtige Leichtigkeit bei vollkommener Egalität und Deutlichkeit.

Nº 11. Die Finger 4 und 3, 3 und 3 etwas kräftig arbeiten lassen; im 2. Theil die Linke schon während der vorigen Nº vorüber.

Nº 12. Diese Finger- und Griff-Folgen  sind mit möglichster Gebundenheit apart zu üben; die Doppelläufe müssen kein Unter- und Uebersetzen bemerken lassen.

N<sup>o</sup> 13. Das Zwischen- und Uebereinanderspielen der Finger beider Hände muss in gut zusammenhängender Tonfolge und in flüchtig leichter Griff-Folge vor sich gehen.

N<sup>o</sup> 14. Die Finger etwas über eine Sechzehnteldauer hinaus liegen also „legatissimo“ spielen lassen; die rasche Tonfolge deutlich und genau in den Zusammenanschlügen halten.

N<sup>o</sup> 15. Die Sechzehntel deutlich hämmernd, bei gut ausgehaltenen langen Tönen ausführen.

N<sup>o</sup> 16. Kräftiger Druck in die Griffe der Fingerpaare  $\left[ \frac{4}{2} \right] \left( \frac{5}{3} \right)$ , dabei aber fließende Folge.

N<sup>o</sup> 17. Die Folge der Octaven-Töne darf nicht vorschlagsartig sein man muss vielmehr den ersten von zwei Tönen etwas breit aushalten  zur besondern Uebung sind die Passagen auch in punktirtem Rhythmus in dieser Form zu üben  doch darf dadurch die fließende Folge nicht gehemmt werden.

N<sup>o</sup> 18. Legatissimo in den Sechzehnteln und schwerer Druck in die Tasten.

N<sup>o</sup> 19 u. 20. Das Staccato mit leicht springender Hand an ruhigem Vorderarm; die linken Sechzehntel doppelt so oft als die Rechten üben; in N<sup>o</sup> 20 sind die Passagen auch öfter ohne die Daumentöne, nur mit den Fingern  $\frac{5}{4} \frac{5}{4}$  fortlaufend zu üben.

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3266

# CLAVIER-UEBUNGEN

zur gleichen Ausbildung beider Hände

VON  
LOUIS KÖHLER.

222<sup>te</sup> WERK.

1.

Jeder Theil ist 10 bis 20 Mal nacheinander zu spielen.

*Moderato*

1. 3. 5. 7. 9. 11. 13. 15. 17. 19. 21. 23. 25. 27. 29. 31. 33. 35. 37. 39. 41. 43. 45. 47. 49. 51. 53. 55. 57. 59. 61. 63. 65. 67. 69. 71. 73. 75. 77. 79. 81. 83. 85. 87. 89. 91. 93. 95. 97. 99. 101. 103. 105. 107. 109. 111. 113. 115. 117. 119. 121. 123. 125. 127. 129. 131. 133. 135. 137. 139. 141. 143. 145. 147. 149. 151. 153. 155. 157. 159. 161. 163. 165. 167. 169. 171. 173. 175. 177. 179. 181. 183. 185. 187. 189. 191. 193. 195. 197. 199. 201. 203. 205. 207. 209. 211. 213. 215. 217. 219. 221. 223. 225. 227. 229. 231. 233. 235. 237. 239. 241. 243. 245. 247. 249. 251. 253. 255. 257. 259. 261. 263. 265. 267. 269. 271. 273. 275. 277. 279. 281. 283. 285. 287. 289. 291. 293. 295. 297. 299. 301. 303. 305. 307. 309. 311. 313. 315. 317. 319. 321. 323. 325. 327. 329. 331. 333. 335. 337. 339. 341. 343. 345. 347. 349. 351. 353. 355. 357. 359. 361. 363. 365. 367. 369. 371. 373. 375. 377. 379. 381. 383. 385. 387. 389. 391. 393. 395. 397. 399. 401. 403. 405. 407. 409. 411. 413. 415. 417. 419. 421. 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2181. 2183. 2185. 2187. 2189. 2191. 2193. 2195. 2197. 2199. 2201. 2203. 2205. 2207. 2209. 2211. 2213. 2215. 2217. 2219. 2221. 2223. 2225. 2227. 2229. 2231. 2233. 2235. 2237. 2239. 2241. 2243. 2245. 2247. 2249. 2251. 2253. 2255. 2257. 2259. 2261. 2263. 2265. 2267. 2269. 2271. 2273. 2275. 2277. 2279. 2281. 2283. 2285. 2287. 2289. 2291. 2293. 2295. 2297. 2299. 2301. 2303. 2305. 2307. 2309. 2311. 2313. 2315. 2317. 2319. 2321. 2323. 2325. 2327. 2329. 2331. 2333. 2335. 2337. 2339. 2341. 2343. 2345. 2347. 2349. 2351. 2353. 2355. 2357. 2359. 2361. 2363. 2365. 2367. 2369. 2371. 2373. 2375. 2377. 2379. 2381. 2383. 2385. 2387. 2389. 2391. 2393. 2395. 2397. 2399. 2401. 2403. 2405. 2407. 2409. 2411. 2413. 2415. 2417. 2419. 2421. 2423. 2425. 2427. 2429. 2431. 2433. 2435. 2437. 2439. 2441. 2443. 2445. 2447. 2449. 2451. 2453. 2455. 2457. 2459. 2461. 2463. 2465. 2467. 2469. 2471. 2473. 2475. 2477. 2479. 2481. 2483. 2485. 2487. 2489. 2491. 2493. 2495. 2497. 2499. 2501. 2503. 2505. 2507. 2509. 2511. 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2845. 2847. 2849. 2851. 2853. 2855. 2857. 2859. 2861. 2863. 2865. 2867. 2869. 2871. 2873. 2875. 2877. 2879. 2881. 2883. 2885. 2887. 2889. 2891. 2893. 2895. 2897. 2899. 2901. 2903. 2905. 2907. 2909. 2911. 2913. 2915. 2917. 2919. 2921. 2923. 2925. 2927. 2929. 2931. 2933. 2935. 2937. 2939. 2941. 2943. 2945. 2947. 2949. 2951. 2953. 2955. 2957. 2959. 2961. 2963. 2965. 2967. 2969. 2971. 2973. 2975. 2977. 2979. 2981. 2983. 2985. 2987. 2989. 2991. 2993. 2995. 2997. 2999. 3001. 3003. 3005. 3007. 3009. 3011. 3013. 3015. 3017. 3019. 3021. 3023. 3025. 3027. 3029. 3031. 3033. 3035. 3037. 3039. 3041. 3043. 3045. 3047. 3049. 3051. 3053. 3055. 3057. 3059. 3061. 3063. 3065. 3067. 3069. 3071. 3073. 3075. 3077. 3079. 3081. 3083. 3085. 3087. 3089. 3091. 3093. 3095. 3097. 3099. 3101. 3103. 3105. 3107. 3109. 3111. 3113. 3115. 3117. 3119. 3121. 3123. 3125. 3127. 3129. 3131. 3133. 3135. 3137. 3139. 3141. 3143. 3145. 3147. 3149. 3151. 3153. 3155. 3157. 3159. 3161. 3163. 3165. 3167. 3169. 3171. 3173. 3175. 3177. 3179. 3181. 3183. 3185. 3187. 3189. 3191. 3193. 3195. 3197. 3199. 3201. 3203. 3205. 3207. 3209. 3211. 3213. 3215. 3217. 3219. 3221. 3223. 3225. 3227. 3229. 3231. 3233. 3235. 3237. 3239. 3241. 3243. 3245. 3247. 3249. 3251. 3253. 3255. 3257. 3259. 3261. 3263. 3265. 3267. 3269. 3271. 3273. 3275. 3277. 3279. 3281. 3283. 3285. 3287. 3289. 3291. 3293. 3295. 3297. 3299. 3301. 3303. 3305. 3307. 3309. 3311. 3313. 3315. 3317. 3319. 3321. 3323. 3325. 3327. 3329. 3331. 3333. 3335. 3337. 3339. 3341. 3343. 3345. 3347. 3349. 3351. 3353. 3355. 3357. 3359. 3361. 3363. 3365. 3367. 3369. 3371. 3373. 3375. 3377. 3379. 3381. 3383. 3385. 3387. 3389. 3391. 3393. 3395. 3397. 3399. 3401. 3403. 3405. 3407. 3409. 3411. 3413. 3415. 3417. 3419. 3421. 3423. 3425. 3427. 3429. 3431. 3433. 3435. 3437. 3439. 3441. 3443. 3445. 3447. 3449. 3451. 3453. 3455. 3457. 3459. 3461. 3463. 3465. 3467. 3469. 3471. 3473. 3475. 3477. 3479. 3481. 3483. 3485. 3487. 3489. 3491. 3493. 3495. 3497. 3499. 3501. 3503. 3505. 3507. 3509. 3511. 3513. 3515. 3517. 3519. 3521. 3523. 3525. 3527. 3529. 3531. 3533. 3535. 3537. 3539. 3541. 3543. 3545. 3547. 3549. 3551. 3553. 3555. 3557. 3559. 3561. 3563. 3565. 3567. 3569. 3571. 3573. 3575. 3577. 3579. 3581. 3583. 3585. 3587. 3589. 3591. 3593. 3595. 3597. 3599. 3601. 3603. 3605. 3607. 3609. 3611. 3613. 3615. 3617. 3619. 3621. 3623. 3625. 3627. 3629. 3631. 3633. 3635. 3637. 3639. 3641. 3643. 3645. 3647. 3649. 3651. 3653. 3655. 3657. 3659. 3661. 3663. 3665. 3667. 3669. 3671. 3673. 3675. 3677. 3679. 3681. 3683. 3685. 3687. 3689. 3691. 3693. 3695. 3697. 3699. 3701. 3703. 3705. 3707. 3709. 3711. 3713. 3715. 3717. 3719. 3721. 3723. 3725. 3727. 3729. 3731. 3733. 3735. 3737. 3739. 3741. 3743. 3745. 3747. 3749. 3751. 3753. 3755. 3757. 3759. 3761. 3763. 3765. 3767. 3769. 3771. 3773. 3775. 3777. 3779. 3781. 3783. 3785. 3787. 3789. 3791. 3793. 3795. 3797. 3799. 3801. 3803. 3805. 3807. 3809. 3811. 3813. 3815. 3817. 3819. 3821. 3823. 3825. 3827. 3829. 3831. 3833. 3835. 3837. 3839. 3841. 3843. 3845. 3847. 3849. 3851. 3853. 3855. 3857. 3859. 3861. 3863. 3865. 3867. 3869. 3871. 3873. 3875. 3877. 3879. 3881. 3883. 3885. 3887. 3889. 3891. 3893. 3895. 3897. 3899. 3901. 3903. 3905. 3907. 3909. 3911. 3913. 3915. 3917. 3919. 3921. 3923. 3925. 3927. 3929. 3931. 3933. 3935. 3937. 3939. 3941. 3943. 3945. 3947. 3949. 3951. 3953. 3955. 3957. 3959. 3961. 3963. 3965. 3967. 3969. 3971. 3973. 3975. 3977. 3979. 3981. 3983. 3985. 3987. 3989. 3991. 3993. 3995. 3997. 3999. 4001. 4003. 4005. 4007. 4009. 4011. 4013. 4015. 4017. 4019. 4021. 4023. 4025. 4027. 4029. 4031. 4033. 4035. 4037. 4039. 4041. 4043. 4045. 4047. 4049. 4051. 4053. 4055. 4057. 4059. 4061. 4063. 4065. 4067. 4069. 4071. 4073. 4075. 4077. 4079. 4081. 4083. 4085. 4087. 4089. 4091. 4093. 4095. 4097. 4099. 4101. 4103. 4105. 4107. 4109. 4111. 4113. 4115. 4117. 4119. 4121. 4123. 4125. 4127. 4129. 4131. 4133. 4135. 4137. 4139. 4141. 4143. 4145. 4147. 4149. 4151. 4153.

*Moderato.*

This page contains the musical score for a piano piece, marked *Moderato.* The score is written for piano (p) and forte (f) dynamics. It features a variety of musical techniques including triplets, sixteenth-note runs, and dynamic contrasts. The score is organized into five systems, each with a treble and bass staff. A large watermark reading 'ZENÉAKADÉMIA' and 'ISZT. MŰZSÉUM' is visible across the middle of the page.

The first system begins with a forte (f) dynamic in the treble staff and a piano (p) dynamic in the bass staff. The second system continues the melodic and harmonic development. The third system features a dynamic shift from piano (p) to forte (f) in the treble staff. The fourth system shows a return to piano (p) dynamics. The fifth system concludes the piece with a final cadence in the treble staff and a piano (p) dynamic in the bass staff.

*Vivo* 3. 7

*mf*

*f*

ZENEAKADÉMIA  
LISZT MŰZEUM

*Presto* 4.

*mf*

*f*

First system of music, measures 1-4. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *mf* (measures 1-2), *f* (measures 3-4). Fingerings: 1 3 1 (measure 1), 3 1 1 (measure 3), 1 4 (measure 4).

Second system of music, measures 5-8. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *mf* (measures 5-6), *f* (measures 7-8). Fingerings: 1 4 (measure 5), 3 1 (measure 7), 1 1 1 2 (measure 8).

*Allegro assai.*

5.

Third system of music, measures 9-12. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *mf* (measures 9-10), *f* (measures 11-12). Fingerings: 1 3 (measure 9), 1 2 (measure 10), 4 2 3 (measure 11), 4 5 (measure 12).

Fourth system of music, measures 13-16. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *f* (measures 13-16). Fingerings: 3 1 (measure 13), 2 4 3 (measure 14), 5 3 (measure 15), 3 1 (measure 16).

Fifth system of music, measures 17-20. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *f* (measures 17-20). Fingerings: 3 1 (measure 17), 2 4 3 (measure 18), 5 3 (measure 19), 3 1 (measure 20).

*Allegretto con moto.*

6.

Sixth system of music, measures 21-25. Treble and bass staves. Treble staff has a key signature of one sharp (F#) and a common time signature. Bass staff has a key signature of one sharp (F#) and a common time signature. Dynamics: *p* (measures 21-22), *f* (measures 23-24), *dim.* (measure 24), *p* (measure 25). Fingerings: 2 1 4 3 5 (measure 21), 2 4 1 (measure 22), 5 2 4 1 4 1 (measure 23), 4 2 5 3 (measure 24).

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 above or below notes. The score includes a 'Vivo' section and a large watermark 'ZENAKADÉMIA'.

System 1: Treble clef, *f*, *dim.*, *p*, *cresc.*. Bass clef, *f*, *dim.*, *p*, *cresc.*. Fingerings: 5 1 4, 3 1 3, 4 2 5 3, 5 3.

System 2: Treble clef, *f*. Bass clef, *f*. Fingerings: 4 2 5 3, 4 5, 3 4 5, 3 5, 4, 5, 4.

System 3: *Vivo*, *mf*. Treble clef, *mf*. Bass clef, *mf*. Fingerings: 1 2 4 3 5, 1 2 3, 1 2 3, 1 2 3, 1 2 1 3 2, 3 2 1 4.

System 4: Treble clef, *cresc.*. Bass clef, *cresc.*. Fingerings: 5 3 4 2 3, 5 4 3, 5 4 3, 5 4 3, 5 4 3, 5 4 3.

System 5: Treble clef, *f*. Bass clef, *f*. Fingerings: 5 3 4 2 3, 5 4 3, 5 4 3, 5 4 3, 5 4 3.

System 6: Treble clef, *f*. Bass clef, *f*. Fingerings: 5 4 3, 5 4 3, 5 4 3, 5 4 3, 5 4 3.

*Allegro*

The musical score is written for piano and consists of six systems of music. The first system begins with a mezzo-forte (*mf*) dynamic and includes a crescendo (*cresc.*) marking. The second system features a forte (*f*) dynamic. The third system includes a diminuendo (*dim.*) marking and a piano (*p*) dynamic. The fourth system features a forte (*f*) dynamic. The fifth system features a piano (*p*) dynamic. The sixth system features a piano (*p*) dynamic. The score includes various musical notations such as eighth and sixteenth notes, rests, and dynamic markings. Pedal markings (*Ped.*) and asterisks (\*) are used throughout. A watermark for 'ZENAKADEMIA LISZT MUZIUM' is visible across the middle of the page.



9.

*Allegro moderato*

1. System: Measures 1-4. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *f*. Fingerings: 1-5.

2. System: Measures 5-8. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *f*. Fingerings: 1-5.

3. System: Measures 9-12. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *dim.*. Fingerings: 1-5.

4. System: Measures 13-16. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *mf*. Fingerings: 1-5.

5. System: Measures 17-20. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *dim.*, *f*. Fingerings: 1-5.

6. System: Measures 21-24. Right hand: rapid sixteenth-note runs. Left hand: sustained chords. Dynamics: *dim.*, *p*. Fingerings: 1-5.

12

*mf*

*Vivace.*

10.

*f* *Ped.* \*

*f* *Ped.* \*

*mf* *cresc.* *Ped.* \*

*f* *Ped.* \*

C.H. 14,502.

*Moderato*

The musical score is written for piano in 2/4 time, key of D major. It consists of five systems of staves. The first system (measures 11-12) begins with a mezzo-forte (*mf*) dynamic. The second system (measures 13-14) includes a crescendo (*cresc.*) marking. The third system (measures 15-16) features a forte (*f*) dynamic. The fourth system (measures 17-18) shows a decrescendo. The fifth system (measures 19-20) concludes with a final chord. Pedal markings (*Ped.*) and asterisks (\*) are placed below the bass staff to indicate pedaling. Fingerings (1, 2, 3, 4, 5) are indicated for various notes. A watermark for 'ZENAKADÉMIA LISZT MŰZEUM' is visible across the middle of the page.

*Vivo.*

*f Legato*

Measures 1-8 of exercise 12.

*Presto.*

*p*

*cresc.*

*f* *dim.* *p* *cresc.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Measures 1-12 of exercise 13.

## 14.

*Allegro.*

The musical score consists of two systems, each with two staves (treble and bass clef). The first system (measures 14-15) begins with a forte (*f*) dynamic. The right hand plays a series of ascending and descending arpeggiated chords, while the left hand provides a rhythmic accompaniment of eighth notes. Pedal markings (*Ped.*) are indicated below the left hand. The second system (measures 16-17) continues the arpeggiated patterns, with a crescendo (*cresc.*) marking and a forte (*f*) dynamic. The score is marked with numerous fingerings and includes a watermark for 'ZENAKADÉMIA' and 'MUZIKUM'.

*Moderato.*

The image displays a page of a musical score for a piano piece, marked 'Moderato'. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'Ped.' (pedal). The score is divided into four systems, each with a treble and bass staff. A large, stylized watermark is overlaid on the page, reading 'ZENITKA DEMENTA' and 'MUZEUM'. The watermark is centered and spans across the middle of the page. The text 'Moderato.' is written at the top left of the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'Ped.' (pedal). The score is divided into four systems, each with a treble and bass staff. The watermark is a large, stylized logo with the text 'ZENITKA DEMENTA' and 'MUZEUM' below it. The logo is centered and spans across the middle of the page. The text 'Moderato.' is written at the top left of the page. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' (forte) and 'Ped.' (pedal). The score is divided into four systems, each with a treble and bass staff.

*Allegretto.*

*f*<sup>4</sup> *Legato*

16.

The image displays two staves of a musical score. The top staff is marked *f* <sup>4</sup>/<sub>8</sub> *Legato* and the bottom staff is marked *p*. The top staff contains a series of chords and arpeggios, while the bottom staff contains a series of chords and arpeggios. The score is written in a key signature of one flat (B-flat) and a 4/8 time signature. The top staff is marked *f* <sup>4</sup>/<sub>8</sub> *Legato* and the bottom staff is marked *p*. The top staff contains a series of chords and arpeggios, while the bottom staff contains a series of chords and arpeggios. The score is written in a key signature of one flat (B-flat) and a 4/8 time signature.



Handwritten musical score for piano, measures 1-5. The notation includes treble and bass staves with various chords and melodic lines. Dynamics include *fz* (forzando) and *f* (forte). Fingerings are indicated with numbers 1-5. A blue circular library stamp is visible in the upper right corner.

*Allegro.*

17.

Handwritten musical score for piano, measures 6-11. The notation includes treble and bass staves with various chords and melodic lines. Dynamics include *p* (piano), *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), and *mf* (mezzo-forte). Pedal markings (*Ped.*) and asterisks (\*) are present. A large watermark reading 'ZENAKADÉMIA LISZT MÚZEUM' is visible across the middle of the page.

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2922

18

18.

*Allegro non troppo.*

This block contains the musical notation for measures 18 and 19 of Liszt's Piano Sonata in B-flat major, Op. 10, No. 3. The score is written for piano and includes various musical notations such as dynamics (*f*, *p*, *cresc.*, *dim.*), articulation (accents, slurs), and performance instructions (pedal marks, asterisks). The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is arranged in two systems, each with a grand staff (treble and bass clef). The first system covers measures 18 and 19, and the second system covers measures 20 and 21. The score is marked with 'Ped.' and '\*' indicating pedal points and specific articulation. A watermark 'ZENAKAD' and 'LISZT MŰZEUM' are visible across the middle of the page.

19.

*Allegretto.*

This block contains the musical notation for measures 22 and 23 of Liszt's Piano Sonata in B-flat major, Op. 10, No. 3. The score is written for piano and includes various musical notations such as dynamics (*p*), articulation (accents, slurs), and performance instructions (pedal marks, asterisks). The key signature is B-flat major (two flats) and the time signature is 4/4. The notation is arranged in two systems, each with a grand staff (treble and bass clef). The first system covers measures 22 and 23, and the second system covers measures 24 and 25. The score is marked with 'Ped.' and '\*' indicating pedal points and specific articulation.

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19

First system of musical notation, measures 19-20. Treble and bass staves. Dynamics: *f*, *p*, *mf*. Fingerings: 4, 3, 4. Articulation: accents.

Second system of musical notation, measures 21-22. Treble and bass staves. Dynamics: *cresc.*, *f*. Fingerings: 8, 8, 8, 5, 4, 4, 2, 1, 8, 5, 8.

*Allegretto.*

20.

Third system of musical notation, measures 23-24. Treble and bass staves. Dynamics: *p*. Fingerings: 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 3, 4. A large watermark "ZENAKADEMIA LISZT MUZEUM" is visible across the system.

Fourth system of musical notation, measures 25-26. Treble and bass staves. Dynamics: *p*. Fingerings: 5, 4, 2, 1, 5, 4, 2, 1, 5, 4, 2, 1.

Fifth system of musical notation, measures 27-28. Treble and bass staves. Dynamics: *cresc.*, *f*. Fingerings: 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5, 4, 5.

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